



after the  
**king** *fisher's*  
wing

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# After the Kingfisher's Wing (2010)

For flute/alto flute, Bb clarinet/bass clarinet, piano, percussion, violin, and cello.

## Dedication

*After the Kingfisher's Wing* was composed for the Clocked Out Ensemble, who premiered it at Queensland Conservatorium, Brisbane, 6 Oct 2010.

## Program Note

I've often come back to the poetry of T.S. Eliot over the years, especially his mystical ruminations on time in *The Four Quartets*, pondering evocative phrases such as “the music from a farther room,” or “you are the music while the music lasts.” Without drawing conscious connections, I sometimes recognize phenomena in his poetry that I strive to create in my own works. When I was composing, lines or images from the poetry sometimes popped into my head, which inspired me to explore a variety of moods, depths, and time relationships among the performers. In some sections, such as parts 1 & 3, the performers play independently of each other, following their own fluctuating tempos and dynamic swells. In others, such as part 4 and 5, they perform with very precisely interlocking rhythms. The piece ends and begins with the same movement, mirroring Eliot's line from “East Coker”: “In my beginning is my end.” EG 2010

## Staging

Piano                  Percussion  
Flute    Clarinet  
Violin                          Cello  
(audience)

## Percussion

The percussion called for in *After the Kingfisher's Wing* is:

- 3 tuned ceramic bowls (if the exact pitches can't be found, they may be fine tuned by adding water)
- Bowed crotale (“D” third space treble clef)
- Marimba
- An antique fireplace bellows.
- The percussionist is also called on to play piano (Part 6)

# I & 8. The kingfisher's wing

All players begin together, then play independently.

Flute, clarinet, and violin should play each repeated figure approximately 3 times. Piano, percussion, and cello should play each repeated figure approximately 6 times, for a total of 3 minutes.

*Full of Energy, like a bird's wings*

The musical score is organized into two systems, each containing six staves for different instruments:

- Flute (Fl):** Treble clef, 4/4 time. Tempo markings: 160 (rit.), 15 (accel.). Dynamic markings: *f*, *p*.
- Bb Clarinet (BbCl):** Bass clef, 4/4 time. Tempo markings: 15 (accel.), 160 (rit.). Dynamic markings: *pp*, *f*.
- Piano (Pno):** Treble clef, 4/4 time. Tempo marking: 44 (accel.). Dynamic marking: *p*.
- Percussion (Perc):** Treble clef, 4/4 time. Tempo marking: 50 (accel.). Dynamic marking: *p*. Includes a box labeled "Tuned ceramic bowls".
- Violin (Vn):** Treble clef, 12/8 time. Tempo markings: 20 (accel.), 212 (rit.). Dynamic markings: *pp*, *f*.
- Cello (Vc):** Bass clef, 4/4 time. Tempo marking: 132 (rit.). Dynamic marking: *f*.

The second system continues the piece with similar instrumentation and markings, including a change in time signature for the Flute and Violin parts.

This musical score page contains six systems of staves for various instruments. Each system includes performance markings such as dynamics (f, p, pp, ff), tempo changes (rit., accel.), and specific tempo markings (♩ = 212, ♩ = 15, ♩ = 20, ♩ = 44, ♩ = 50, ♩ = 10, ♩ = 106, ♩ = 132, ♩ = 160, ♩ = 15, ♩ = 132, ♩ = 150, ♩ = 33, ♩ = 132). The instruments are Flute (Fl), Bass Clarinet (BbCl), Piano (Pno), Percussion (Perc), Violin (Vn), and Viola (Vc). The score includes complex rhythmic patterns, ties, and dynamic markings across the systems.

Fl  $\text{♩} = 160$  *f* *rit.* *p*  $\text{♩} = 15$  *p* *accel.*

BbCl  $\text{♩} = 160$  *f* *pp*

Pno

Perc

Vc *rit.*

Fl  $\text{♩} = 160$  *f* *rit.* *p*

BbCl  $\text{♩} = 15$  *accel.*  $\text{♩} = 160$  *f* *pp*

BbCl  $\text{♩} = 15$  *pp* *accel.*  $\text{♩} = 160$  *f* *rit.* *pp*