

Jay C. Batzner

FIRE WALK

(2014)

for
unaccompanied glissando flute

UNSAFE BULL MUSIC

Program Notes

I am eternally grateful to Brent Miller for introducing me to the work of David Lynch and especially the television series *Twin Peaks*. While I was aware of the show when it was originally on the air I didn't watch it until Brent demanded I do so. I've been a fan ever since (although I do believe the second half of the second season is rather weak, you still have to watch it all because the last episode is so epic).

I have bonded with many musicians over mutual affection of *Twin Peaks* and Tammy Evan Yonce is a perfect example. I don't exactly remember how the idea of a *Twin Peaks*-inspired work for solo glissando flute got started but I do feel sorry for any future musicologists who have to sift through our tweets in order to determine the origin of this piece. Tammy and I each made a list of iconic/inspirational *Twin Peaks* moments and then I wrote a series of miniatures based on the list. Instead of separate movements, though, everything became intertwined and motives from Angelo Badalamenti's original score for the series could not be avoided.

There are so many pieces for flute which are rhapsodies or variations on opera themes that I consider *Fire Walk* part of that tradition.

Fire Walk

for solo glissando flute

Jay C. Batzner

$\text{♩} = 50$

"Wrapped in plastic"

Musical notation for the first section, "Wrapped in plastic", measures 1-12. The music is in treble clef with a key signature of one sharp (F#). It features a series of slurs and dynamic markings: *p*, *mf*, *f*, *p*, *f*, *p*, *mp*, *f*, and *pp*. Fingerings of 5 are indicated above several notes. The notation includes slurs, accents, and dynamic hairpins.

$\text{♩} = 94$

"Fish in the percolator"

Musical notation for the second section, "Fish in the percolator", measures 13-24. The music is in treble clef with a key signature of two flats (Bb, Eb). It features a series of slurs and dynamic markings: *f*, *pp*, *f*, *p*, *f*, *p*, *f*, *f*, *mf*, *f*, and *p*. Fingerings of 6 are indicated below some notes. Performance instructions include *gliss. sim.*, *tr*, *accel.*, and *rip*. The notation includes slurs, accents, and dynamic hairpins.

2

f

rit. $\text{♩} = 88$ don't coordinate gliss with pulse

ff

$\text{♩} = 88$ "Waldo" breathy, white-noise "flapping" rests ad lib.

mp

sim. smooth, continuous gliss. *sim.*

mp (Lau - ra)

"flapping" *sim.* "flapping"

ff *mf* (Le - o, No!) *ff*

"flapping" "flapping"

mf *sfz* *mf* *sfz* (Hurt - ing me)

"flapping"

f *ff* (Stop it!) *f* *ff* (No, Wal-do!)

"flapping" increasing intensity

sfz

manic, accel. ad lib. "flapping"

sfz

"flapping" *fff* *f* *mf* *8va*

"flapping" *mp* *pp*

$\text{♩} = 50$
"Wind in the trees" *mf* *mp* *mf* *5*

pp *6*

$\text{♩} = 72$
"From Another Place" *f*

mp

p

I O I

$\text{♩} = 132$

"Sparkwood and 21"
lightly, freely

p *mf* *p* *f*

mf *becoming unbinged, anxious*

f *scared, fleeing* *accel.*

ff *fff* *frantically running through the woods*

rit. *f* *a tempo*

f *starting to sob*

$\text{♩} = 60$ *I-----O* *I-----O* *I-----O* *I-----O*

sfz *sfz* *p* *pp*

p *ff* *sim.* 5