

Charlie Kreidler

For the Duchess

for flute and soprano

(2025)



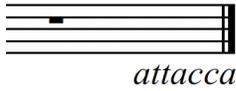
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2 Performance Notes:

The door of the house opened and a large plate came skimming out

(m. 42)

There are many moments in the piece with boxed text. These boxes indicate speech that is not constricted by time. However, all boxes must be spoken only in the measure(s) they inhabit.



(m. 37)

All movements should be performed attacca. Therefore, there should be no visual signs of breaks or resetting by the performers

Soprano:

(m. 8)



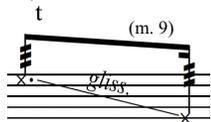
Mimic sound of flute lip pizz. An accented release of pressured air.

"puh"

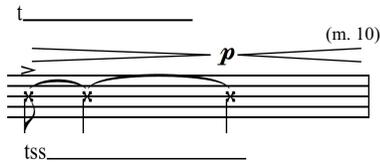
(m. 9)



Rolled r's with teeth closed. Like a ratchet.



Rolled r's with teeth closed and gliss from any high to low pitch.



Accented "hiss" with teeth closed.

Flute:

airy



Very audible air and muffled pitch.
Roll back on headjoint for best effect.

tongue pizz

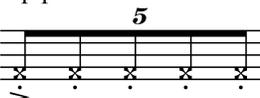


Strong attack with tongue between lips



Very fast and airy scale. Finger C3 without pinky finger so that fingers can fall quickly and comfortably to C4.

lip pizz.



Strong attack generated from released pressure between lips. No tongue.

Flute (cont.):



Cover the embouchure hole completely with lips blow a fast, high-pressure air through the flute

Text:

Intro: -Lewis Carroll

He was looking up into the sky all the time he was speaking.
 But perhaps he can't help it.
 His eyes are so very nearly at the top of his head.
 But at any rate he might answer questions.

I. *For the Queen* -Lewis Carroll

For the Duchess, an invitation from the Queen to play croquet
 From the Queen, an invitation to to play croquet

II. *The Knocking Scene* -Lewis Carroll

There is no use in knocking and that is for two reasons.
 First because I am on the same side of the door as you are and
 secondly they are making such a noise inside no one could possibly hear you

There might be some sense in your knocking, if we had a door inbetween us.
 For instance, if you were *inside*, you might knock and I could let you out you know.

III. *A Large Plate* -Lewis Carroll

I shall sit here till tomorrow..

At this moment,
 the door of the house opened and a large plate came skimming out

IV. *About Fish People + Outro* -Lewis Carroll and Charlie Kreidler

All fish people are the same.
 And amphibians for that matter
 Because the moon aligned with the stars,
 on an afternoon in late February.
 I was born outside the door of ease and simplicity
 So it takes everything,
 An arm, a leg, a foot, a fin, all 18 digits
 and my dry, warty skin to say

What am I to do!
 Anything you like.

Program Note:

Around Christmas, I read Lewis Carroll's *Alice's Adventures in Wonderland*. I absolutely loved it and felt comfort in the obscurity and absurdity that Carroll sewed into his writing. When given a prompt called *Inside // Outside*, I instantly thought of a scene from the book. In this scene, Alice goes on back and forth with a frog dressed in vintage military gear at the front steps of the Duchess' house. Alice grows increasingly frustrated as she wants to enter the house, but the frog carelessly throws her in loops and just keeps gazing off at the sky.

In this collection of pieces, I wanted to explore this argument, but also think about what the frog might be thinking as his mind wanders off.

-Charlie Kreidler

Written for SydeBoob Duo

Duration: 5 min

written for SydeBoob Duo

For the Duchess

flute & soprano

Text by:

LEWIS CARROLL (b. 1834-1898)
& CHARLIE KREIDLER

CHARLIE KREIDLER (b. 2002)

Intro:

Rubato (♩ ≈ 60)

Soprano *mp* spoken, gently "He was looking up into the sky all the time he was speaking" (pickup) "But →"

(C) Flute airy (barely any pitch) (airy) → full pitch (to harmonic) *f* possible *p* *mf* to airy

S. → perhaps he can't help it." his eyes are so very nearly at the →

Fl. in strict time airy (airy) → full pitch *f* possible *mf* *f* *ff* *fff* possible

S. *f* sung top of his head *mp* spoken "But at any rate" he might answer questions *attacca*

Fl. airy cont. *pp* gliss (key) gliss (key) (airy) → full pitch *attacca*

I. From the Queen

Punchy (♩ = 90)

S. *f* "puh" *p* ah___ *f* mm___ t t *gliss.*

Fl. tongue pizz *ff* *f* messy *fp* < *ff* airy tongue pizz *ffp* airy flz. (overblow)

10 stomp | sung

S. ah! *p* tss___ *f* t

Fl. tongue pizz *f* airy *fp* 6 tongue pizz *f* 3

12

S. *p* From the Duch-ess an in - vi - tat - tion *mf* from the queen to play cro -

Fl. tongue pizz. (cont.) *p* *fp* 3 *f*

14

S. *p* *f*
 (cro) - quet hmm (hmm) mah and

Fl. *fp* *fp* *f* *ff*

16

S. *sp soft* *mf* *slidey*
 From the Queen an in - vi - ta - tion to

Fl. *sp light*

18

S. *pp* *f*
 play cro - - quet

Fl. *mf* *f* *ff*

20

S. *f* *p* *f* *gliss.*
 stomp "puh" /quet (croquet) mm t t

Fl. *sff* *f messy* *fp* *ff* *airy flz. (overblow)* *ffp*

tongue pizz tongue pizz

22 stomp | sung

S. *f* *p* *f* *p* **G.P.**
 ah! tss t t *attacca*

Fl. tongue pizz airy *fp* *f* *attacca*
 tongue pizz 6 3

II. The Knocking Scene

Stern (♩ = 95)

S. *f*
 There is no use in knock - ing and that is for two rea - sons

Fl. lip pizz. | tongue pizz. *fff* *ff* huge lip bend forward

27 *f* *p* *f* *f* *fp* *f*
 First! Be - cause I am on the same side of the door as you are and se - cond - ly

Fl. lip pizz. tongue pizz. *f* *fp* *f*

30 *p* < *f*

S. (ly) _____ they are _____ ma-king such a noise in-side no-one could pos-sib-ly hear

Fl. tongue pizz _____ tongue pizz

p _____ *ppp* _____ *fff*



33 34 *f* spoken, declaratory, slightly mocking

S. — you

There might be some sense in your knocking, if we had a door inbetween us. For instance, if you were *inside*, you might knock and I could let you out you know.

Repeat until Sop. says "out you know."
Ad lib. notes and speed. Sound should be gritty, high, and uncomfortable

Fl. flz. _____

fff



36 G.P.

S. _____ *attacca*

Fl. G.P. pizz. _____ *f* _____ *attacca*

III. A Large Plate

38 **G.P.** *mp spoken, relaxed*

S. **G.P.** *mp spoken, relaxed*
At this moment

Fl. **G.P.** speak fully into flute
I shall sit here *p* till tomorrow..

42

S. The door of the house opened and a large plate came skimming out
tss *fp* *ppp* *attacca*

Fl. I shall sit here.. till tomorrow
(jet whistle right after "tomorrow")
jet whistle *attacca*

sung right after text is spoken. accent should not be perceivable

IV. About Fish People

Flowing (♩ = 65)

S. (tss)

Fl. *Very Rubato* *airy*
p *pp* *mp* *p* *mf* *p* *p*

sudden full pitch

47

S.

Fl.

mf *sp* *f* *fp* > *p* *mf*

50 *poco accel.* **Dream-like (slightly faster, ♩ = 70)**

p legato, lost in thought

49

S.

Fl.

poco accel. into strict time *strict time*

p *fp* *mp* *p* *mf* *pp*

All fish peo - ple

51

S.

Fl.

mf *ffp*

are the same and am - phi - bi - ans

53

S.

Fl.

mf *ff*

for that mat - ter Be - cause - the

55

S. moon a-linged with the stars. On an

Fl. *f* 3 *p* 3 *pp possible*

to harmonic

57

S. af - ter noon in late Feb-ru-ar-y I was

Fl. *mf* *fp* 6 *ff*

gloss (key)

59

S. born out - side the door of

Fl. 3 *f* 3 *ff* 6 5

61

S. ease and sim - pli - ci - ty so it takes

Fl. *quasi rit.* 5 3 *attacca*

Outro:

Stern (♩ = 90)

S. *mf*
 Ev-ery-thing an arm a leg a foot a fin all eight - teen

Fl. lip pizz. | tongue pizz. jet whistle tongue pizz.
fp *f*

66 S. *f* stomp | sung
 dig - its and my dry war - ty skin to

Fl. tongue pizz (cont.) nasty key fall airy, flz.
p *f* *ff* *ffp*

68 S. slight push increase vib.
 say

Fl. *ff* mumbled and frantic
 What am I to do?
 stomp

Simultaneously stomp and furiously speak fully into the flute, "What am I to do?" quickly, over and over again until m. 71

ff mumbled and frantic

71

S. *stomp* *f* *push* *gliss.*

An-y-thing you like _____

Fl. *f* *shouted, out of flute* *tr* *norm.* *tongue pizz.*

What am I to do! *fp* *fff* *sp* *cute*

Charlie Kreidler
Jan. 2025