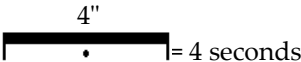


NYMPHOLEPSY

FOR SOLO FLUTE

ADAM SCOTT NEAL

PERFORMANCE NOTES:

1. "Nympholepsy." 1) In ancient times, a state of frenzy that was believed to seize any man who looked upon a nymph. 2) A violent emotional state, especially that believed to result from desire for some unattainable ideal. (Webster's Dictionary).
2. The beginning and ending sections are unmeasured and may be performed fairly freely. However a quick tempo of 80 beats per minute is optimal. The middle section, which is measured, is slower and is intended to be more strict in tempo.
3. Accidentals pertain only to the note they precede except in cases of immediate repetition.
4. All dynamics not preceded by *crecendo* or *diminuendo* markings should be *subito*.
5. Beginning on page 5 there are gestures in which the dynamics read $f > mf > mp > p$. In these gestures, the first diminuendo should diminish beyond *mf*, then the performer should play *mf* when marked. The second diminuendo should diminish beyond *mp*, then the performer should play *mp* where marked, and so on. The effect here should resemble an echo or an electronic delay line.
6. = 4 seconds
7. Nympholepsy was premiered on February 15, 2005 in Atlanta, Georgia by Sara Booker as part of the neoPhonia New Music Ensemble concert "Red Clay Connections."
8. Duration is approximately 6'30"

Adam Scott Neal (b. 1981) is a native of Atlanta, Georgia. He holds a Bachelor of Music degree with an emphasis in Sound Recording from Georgia State University, and is currently pursuing a Master of Music degree in composition from Georgia State, where he studies with Robert Scott Thompson. Neal has recently been selected to participate in the 2006 June in Buffalo Festival, in which the New York New Music Ensemble will premiere his 2005 work, *Deviations*. Neal is the Graduate Assistant for the Composition and Music Technology departments at GSU, where he is also the president of the student chapter of the Society of Composers, Inc. Outside of GSU, Neal is an active performer in a variety of genres, a freelance recording engineer, and a private teacher of piano and trombone.

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NYMPHOLEPSY

ADAM SCOTT NEAL 3

Mischievous $\text{♩} = 80$

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line with various ornaments and dynamics. Above the staff, there are markings for a 4-measure phrase and a 3-measure phrase. Below the staff, dynamics are indicated with slanted lines and arrows: *fp*, *mf*, *f*, *mp*, *f*, *mp*, *f*, *mf*, *f*, *mp*, *p*, *f*, *mp*. There are also markings for *rit.* and *a tempo*.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a melodic line with various ornaments and dynamics. Above the staff, there are markings for *rit.* and *a tempo*. Below the staff, dynamics are indicated with slanted lines and arrows: *mf*, *p*, *mf*, *f*, *p*, *f*, *p*, *f*, *mp*, *p*. There are also markings for *rit.* and *a tempo*.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a melodic line with various ornaments and dynamics. Above the staff, there are markings for *cresc.* and *5*. Below the staff, dynamics are indicated with slanted lines and arrows: *mp*, *mf*, *f*, *ff*, *mp*, *mf*, *p*. There are also markings for *5* and *3*.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a melodic line with various ornaments and dynamics. Above the staff, there are markings for *poco meno mosso*, *più mosso*, *a tempo*, and *poco meno mosso*. Below the staff, dynamics are indicated with slanted lines and arrows: *pp*, *pp*, *mp*, *mf*, *f*, *mp*, *mf*, *p*, *p*, *mf*. There are also markings for *3* and *5*.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a melodic line with various ornaments and dynamics. Above the staff, there are markings for *più mosso*, *a tempo*, *più mosso*, and *rit.*. Below the staff, dynamics are indicated with slanted lines and arrows: *p*, *mf*, *mf*, *mp*, *f*, *ff*, *mp*. There are also markings for *3* and *5*.

a tempo

mf mp f mp f

rit. accel. poco rit. a tempo accel.

mp p mf p mp mf f mf f mf

rit. a tempo rit. a tempo

f ff mf f mp f mf mp f mf mf

rit. a tempo

f mp f p mf pp f p mf mp

pp cresc. p mp mf f ff p

rit.

Seductive $\text{♩}=72$

pp \triangleleft *mp* \triangleright *pp* \triangleleft *p* \triangleright *mp* \triangleright *pp* \triangleleft *mp*³ \triangleleft *mf* \triangleright *mp*

mf \triangleright *mp* \triangleleft *mf* \triangleright *mp* \triangleleft *mf* \triangleright *mp* \triangleleft *mf*³ \triangleleft

più mosso *poco meno mosso*

*ff*³ \triangleright *f*³ \triangleright *mf*³ \triangleright *mp*³ \triangleright *p* \triangleleft *f*³ \triangleright *mf*³ \triangleright *mp*³ \triangleright *p* \triangleright *pp* \triangleleft *pp* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

più mosso

mf *mp* *mf* *f* *mp* \triangleleft *mp* \triangleleft *mf* *mp* *mf*

a tempo

p \triangleleft *p* \triangleleft *f* \triangleleft *p* \triangleleft *mf* \triangleleft *p* \triangleleft *mp*

rit. *a tempo*

mf \triangleleft *p* \triangleleft *mp* \triangleleft *f* \triangleleft *p* \triangleleft *mf* *mp* *mf*

* emulate echo or delay line (see performance notes, #5.)

più mosso

p *mf* *mp* *mf* *ff* *f* *mf* *mp* *f* *mf* *mp* *p*

Mischievous ♩=80

f *mf* *mp* *p* *ppp* *p* *mp* *mf* *f*

poco meno mosso

a tempo

mp *p* *mp*

più mosso

rit.

a tempo

f *ff* *mf* *f* *mp* *ff*

p *ff* *p* *mf* *f*

molto rit.

a tempo

mp *mf* *mp* *mp* *f*

Musical staff 1: Treble clef, 7/8 time signature. The staff contains a sequence of notes with various articulations and dynamics. It starts with a triplet of eighth notes (mp), followed by a five-note phrase (f), another triplet (mp), and a four-note phrase (mf). A dynamic wedge indicates a crescendo to f, followed by a triplet (p), a quarter note (mp), a quarter note (f), and a triplet (mf).

Musical staff 2: Treble clef. The staff contains a sequence of notes with various articulations and dynamics. It starts with a five-note phrase (f), followed by a five-note phrase (mf), a triplet (mf), a five-note phrase (f), a quarter note (p), a five-note phrase (mf), and a five-note phrase (pp).

Musical staff 3: Treble clef. The staff contains a sequence of notes with various articulations and dynamics. It starts with a five-note phrase (mf), followed by a five-note phrase (mf), a five-note phrase (mf), a five-note phrase (mf), a triplet (pp), a five-note phrase (cresc.), and a five-note phrase (p).

Musical staff 4: Treble clef. The staff contains a sequence of notes with various articulations and dynamics. It starts with a five-note phrase (mp), followed by a five-note phrase (mp), a six-note phrase (mf), a six-note phrase (mf), a six-note phrase (mf), a six-note phrase (mf), and a six-note phrase (mf).

Musical staff 5: Treble clef. The staff contains a sequence of notes with various articulations and dynamics. It starts with a seven-note phrase (f), followed by a seven-note phrase (f), a seven-note phrase (ff), a seven-note phrase (ff), a seven-note phrase (fff), and a seven-note phrase (fff).