Elizabeth Brown

Seahorse (2008)

for solo theremin, guitar 1, harmonic canon 1,
chromolodeon 1, diamond marimba, bass marimba,
zoomoozophone, and juststrokerods

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Seahorse

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for solo theremin, harmonic canon 1, guitar 1, chromolodeon 1,
diamond marimba, bass marimba, juststrokerods, and zoomoozophone

for Dean Drummond and the Montclair State University Partch Ensemble

duration: about 10 minutes

Notes to performers

There is no need to ever dampen Guitar1, zoomoozophone, juststrokerods, or harmonic canon 1.

Canon 1 uses the 'Delusion' tuning, and the pyrex rod stays on the far left throughout. The top 8 strings on the right canon are never played, so needn't be tuned for this piece. Throughout, the canon part is written for groups of strings (i.e., all the strings of one pitch on a particular bridge) rather than by individual notes.

Guitar 1 is tuned to $\frac{1}{1}$ as usual. Whenever specific pitches and ratios are used, strum all 6 strings. In mm. 67-132, play individual notes as indicated. In general, the pyrex rod should always be at least slightly in motion – either on the way to the next pitch, and/or with a slow, underwater vibrato.

Diamond marimba is all otonality except during its cadenza in mm. 125-128.

If juststrokerods and zoomozophone are covered by one player, omit the notes in mm. 158-159 and mm. 174-175. If there are 2 players, the juststrokerod player should play the low zoomoozophone part in mm. 17-20 and mm. 28-31.

Except for a very slight pause between mm. 96 and 97, the piece is played seamlessly.

Individual parts (will) have the many repeated bars numbered, with plenty of cues.

for Dean Drummond
and the Partch Ensemble

Seahorse

Elizabeth Brown
2008

♩ = 72

theremin

guitar 1

rod stays on far left for entire piece
start on extreme far right

start softly and crescendo while gradually moving left until

R

harmonic canon 1

L

chromelodeon 1

ZA AX

put weight on sub bass 16/9

chrom. bass

zoomozophone

juststrokerods

diamond marimba

bass marimba

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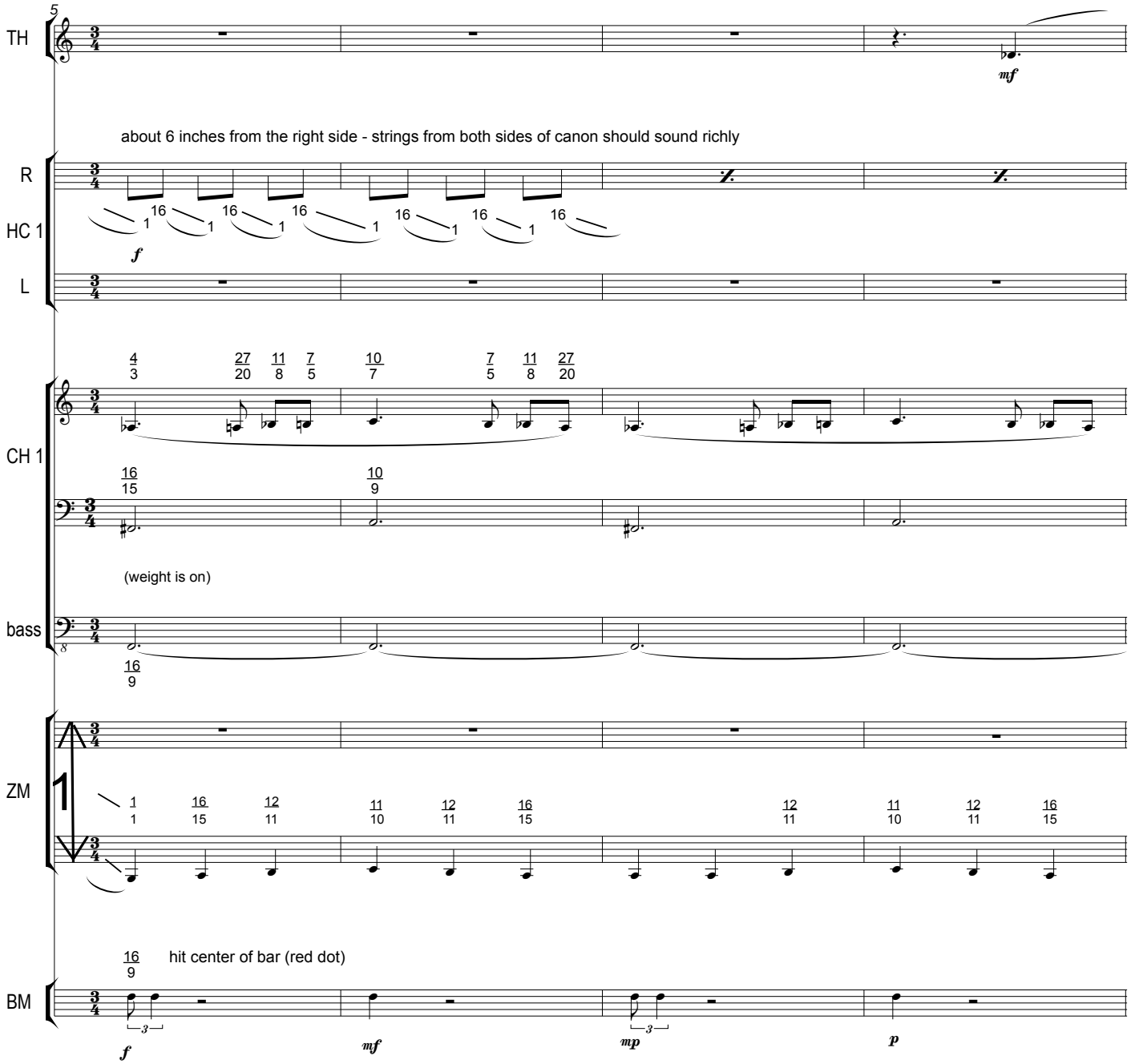
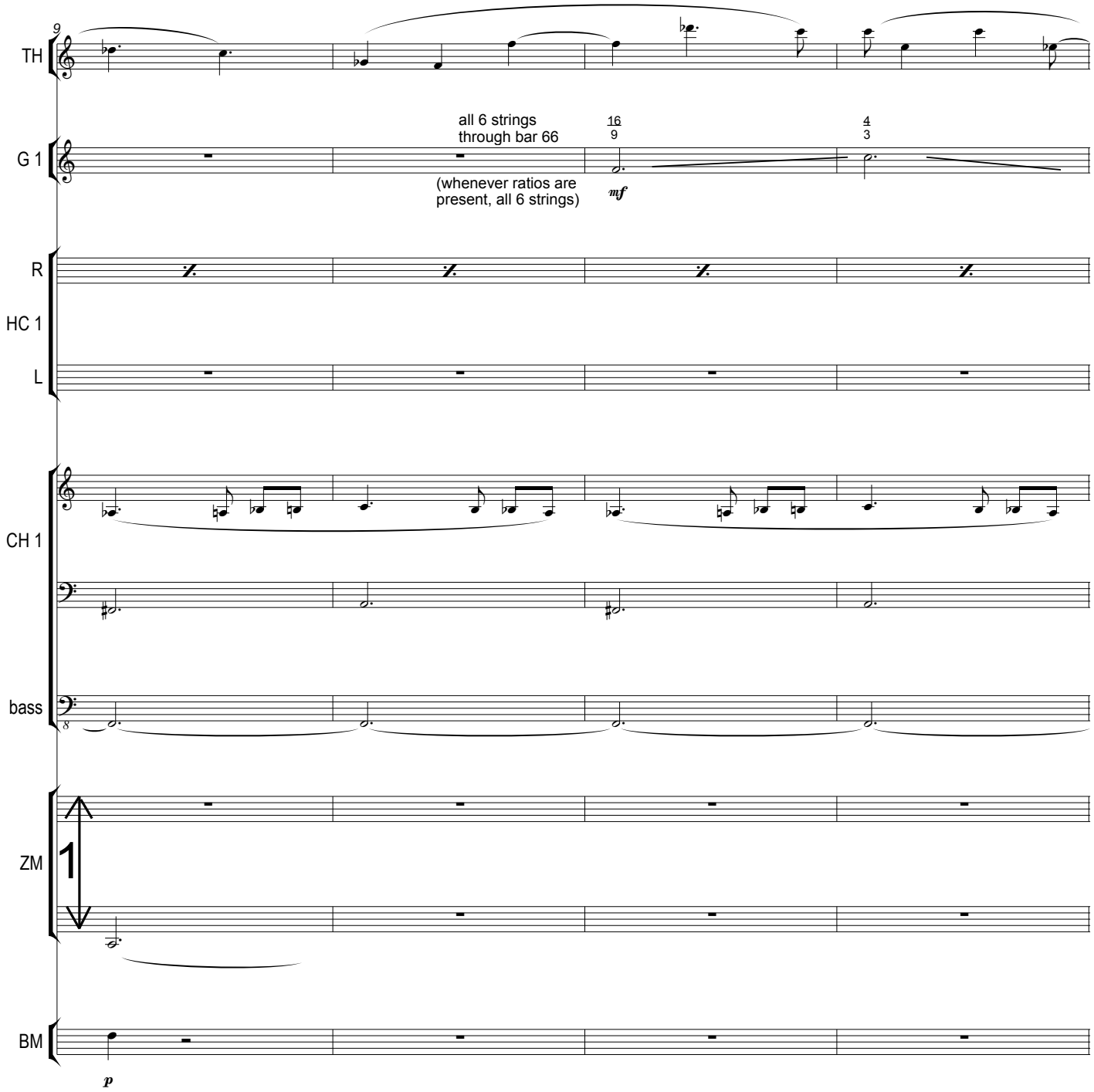
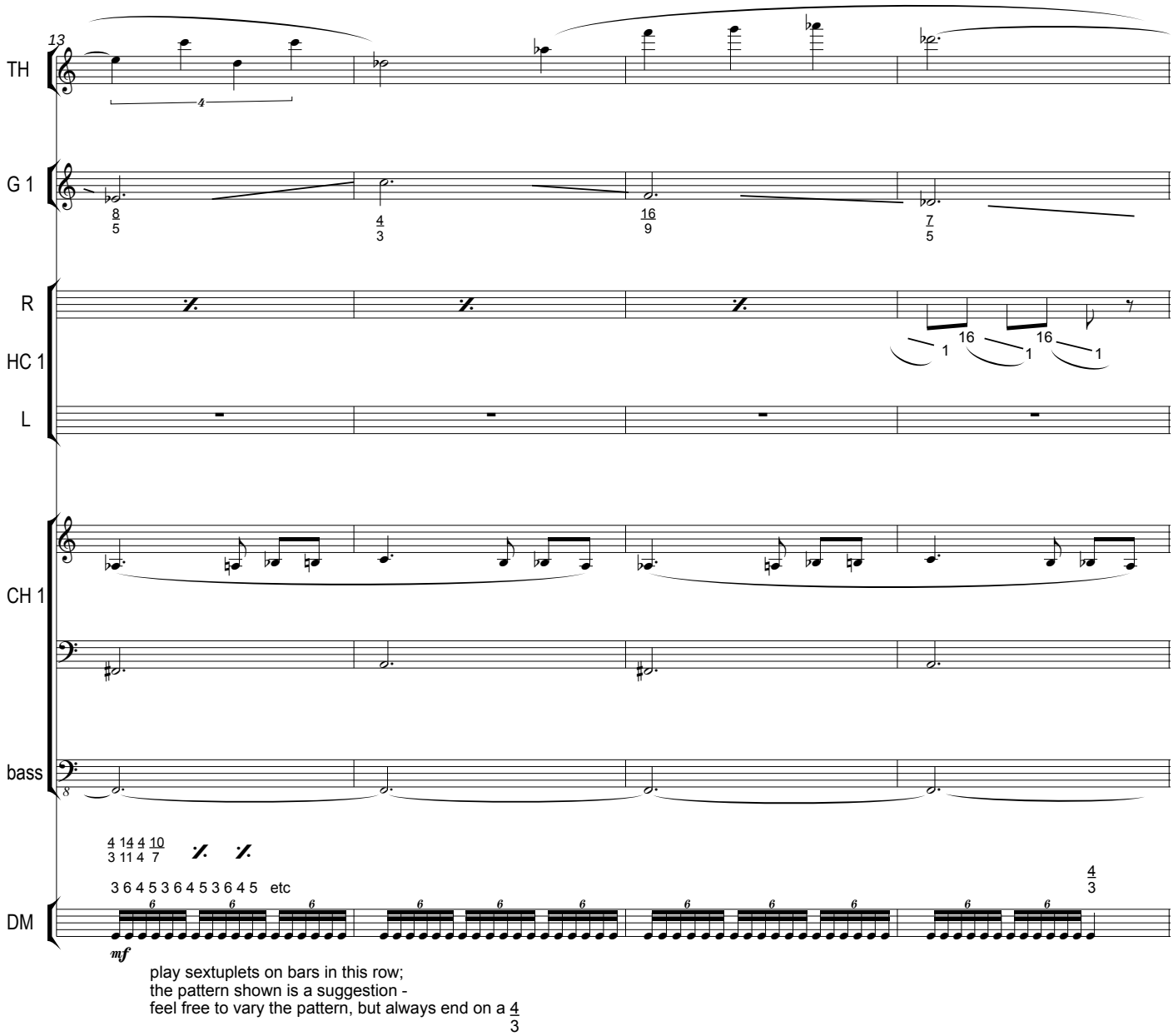
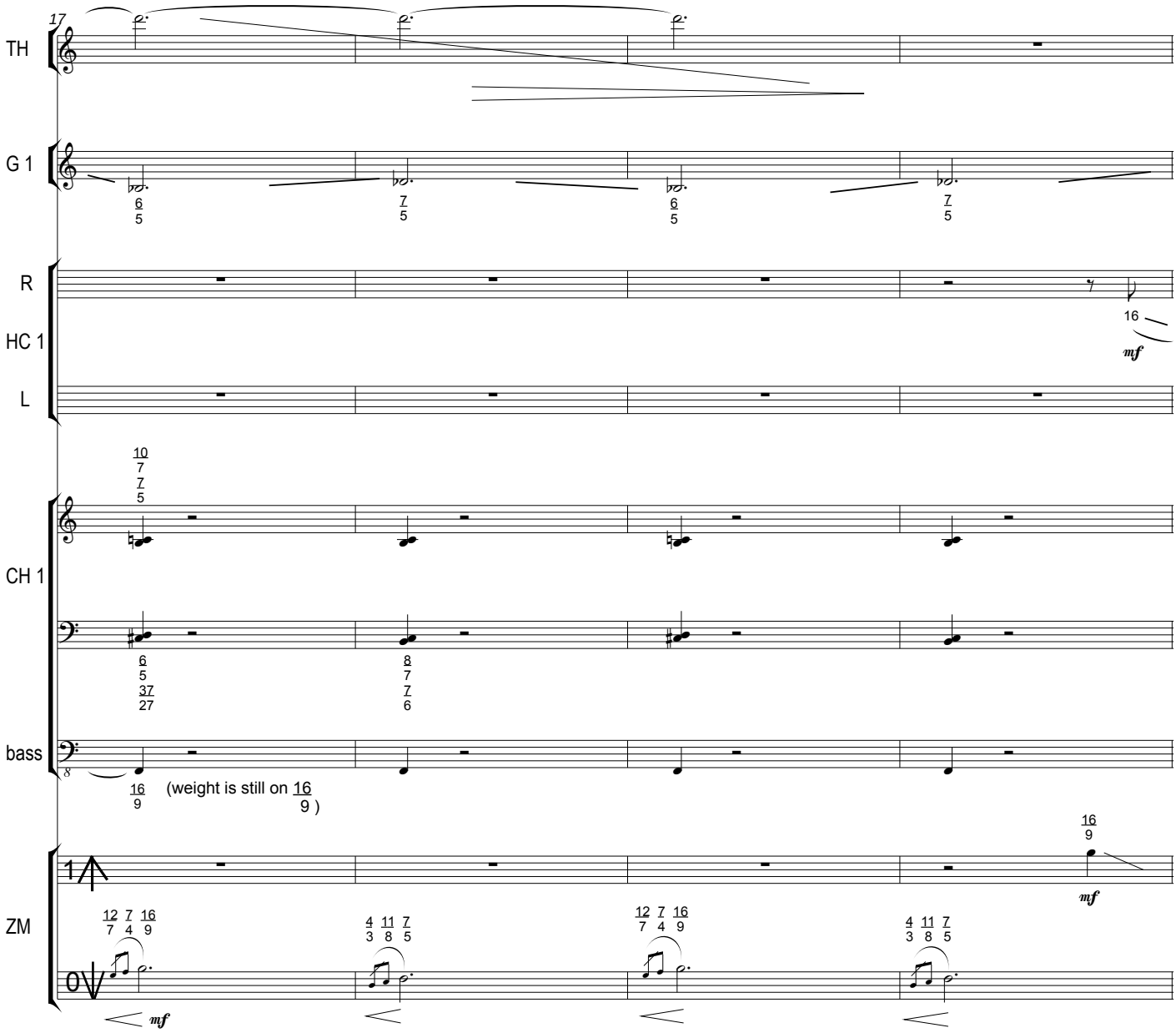
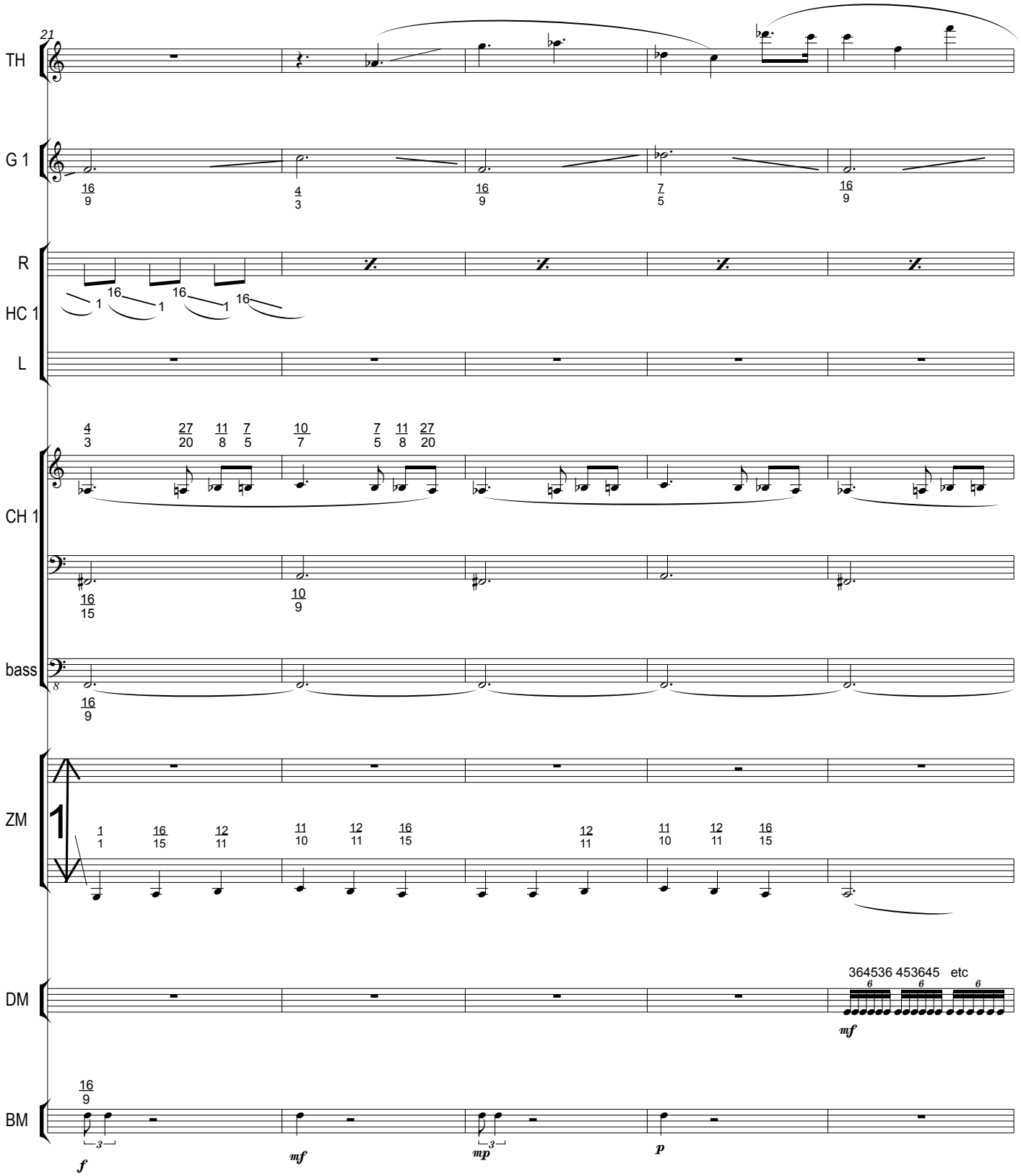

5
TH
mf
about 6 inches from the right side - strings from both sides of canon should sound richly
R
HC 1
L
f
CH 1
(weight is on)
bass
ZM
1
BM
hit center of bar (red dot)
f
mf
mp
p

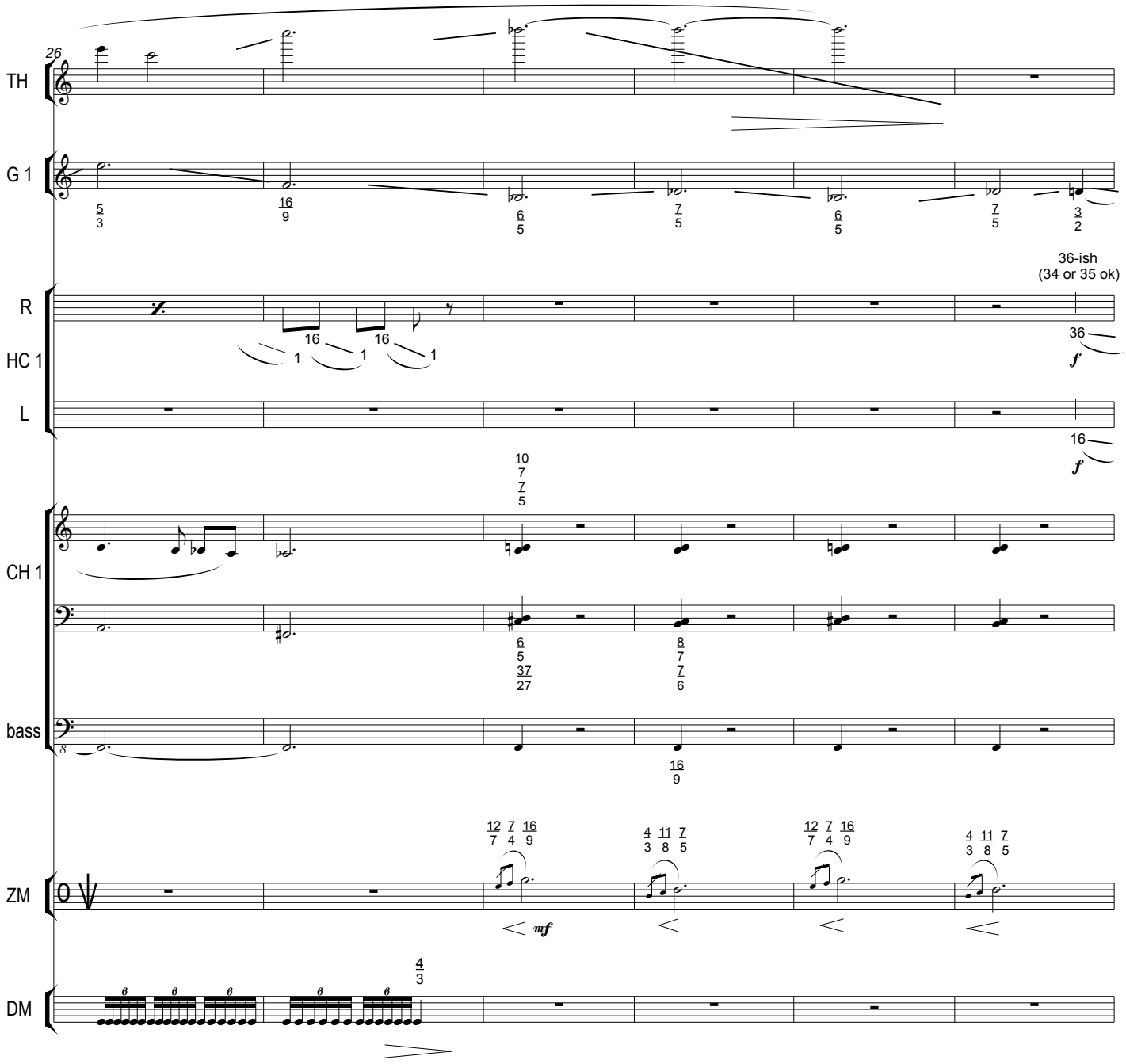

9
TH
all 6 strings
through bar 66
16
9
4
3
G 1
(whenever ratios are
present, all 6 strings)
mf
R
HC 1
L
CH 1
bass
8
ZM
1
BM
p

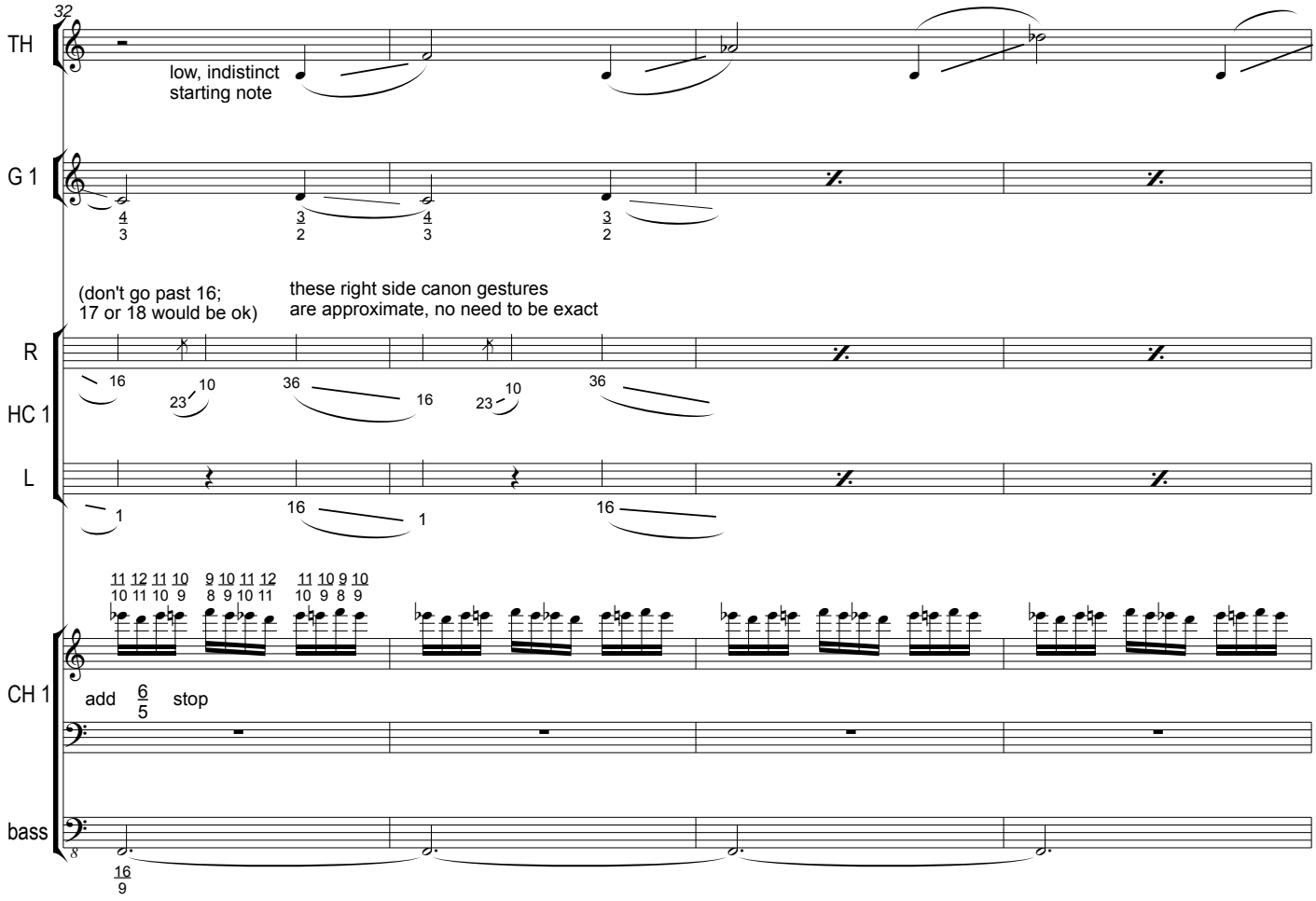


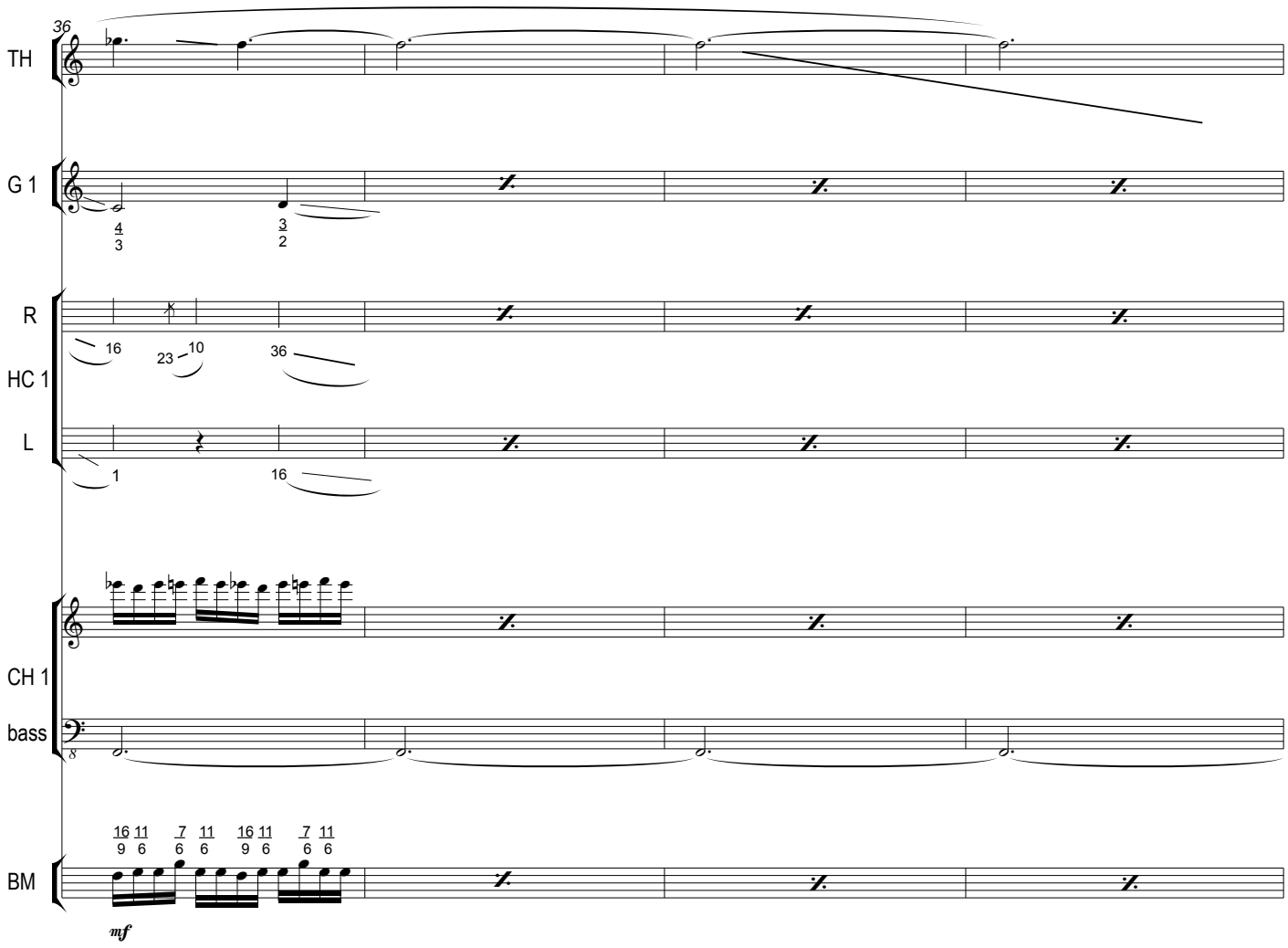
play sextuplets on bars in this row;
the pattern shown is a suggestion -
feel free to vary the pattern, but always end on a $\frac{4}{3}$

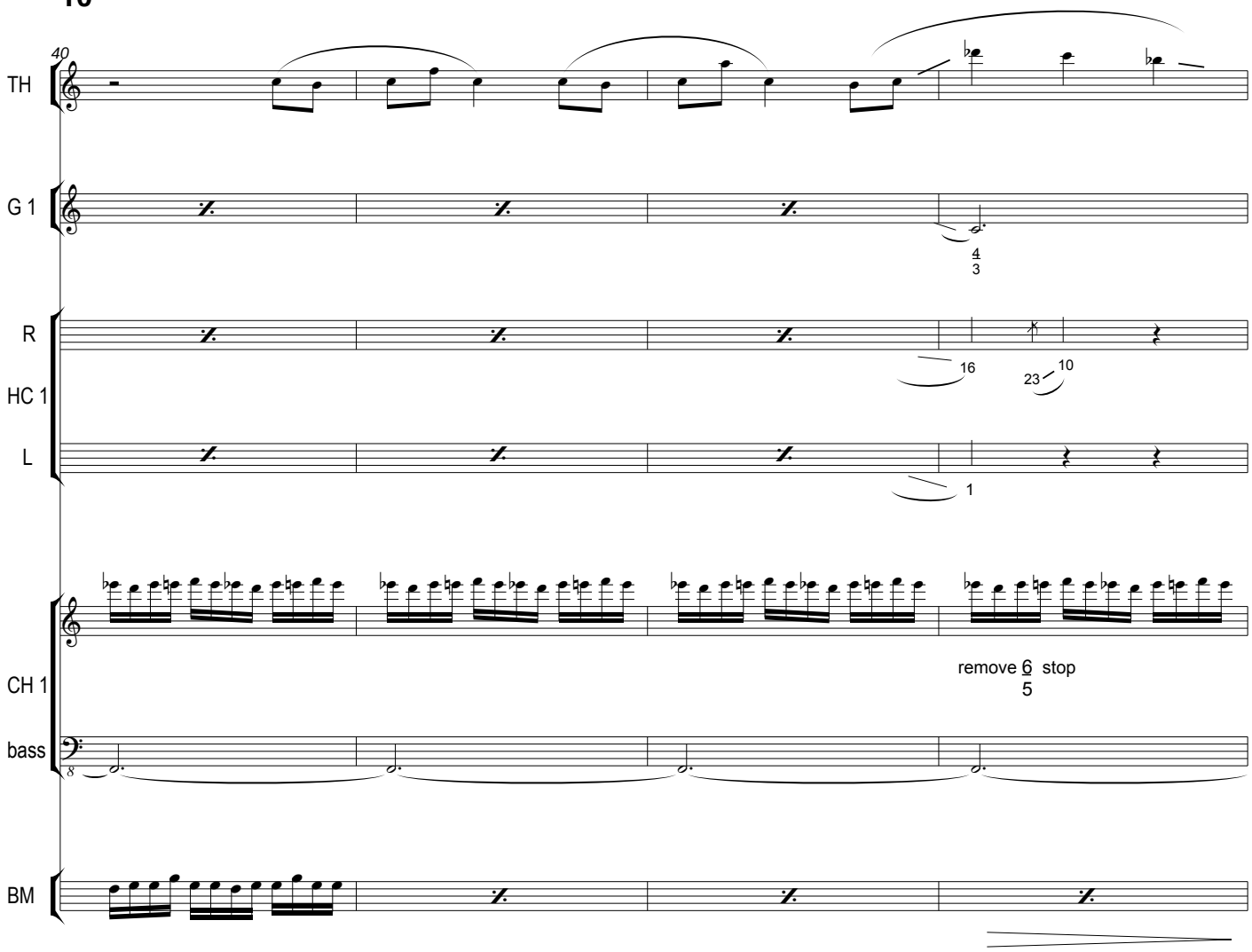

17
TH
G 1
R
HC 1
L
CH 1
bass
ZM
mf
(weight is still on 16/9)
play these gestures with
one sideways swipe of the mallet

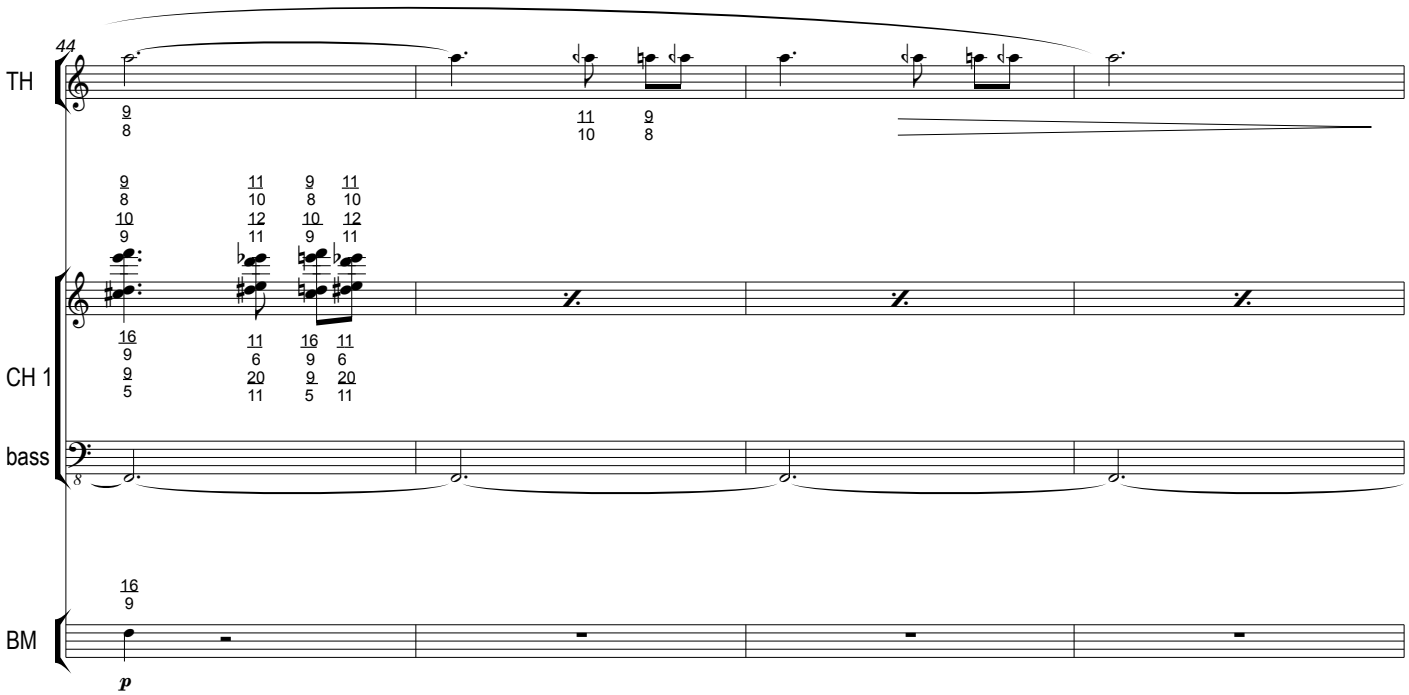

21
TH
G 1
R
HC 1
L
CH 1
bass
ZM
DM
BM
364536 453645 etc
mf
f
mf
mp
p


26
TH
G 1
R
HC 1
L
CH 1
bass
ZM
DM
36-ish
(34 or 35 ok)
mf
f

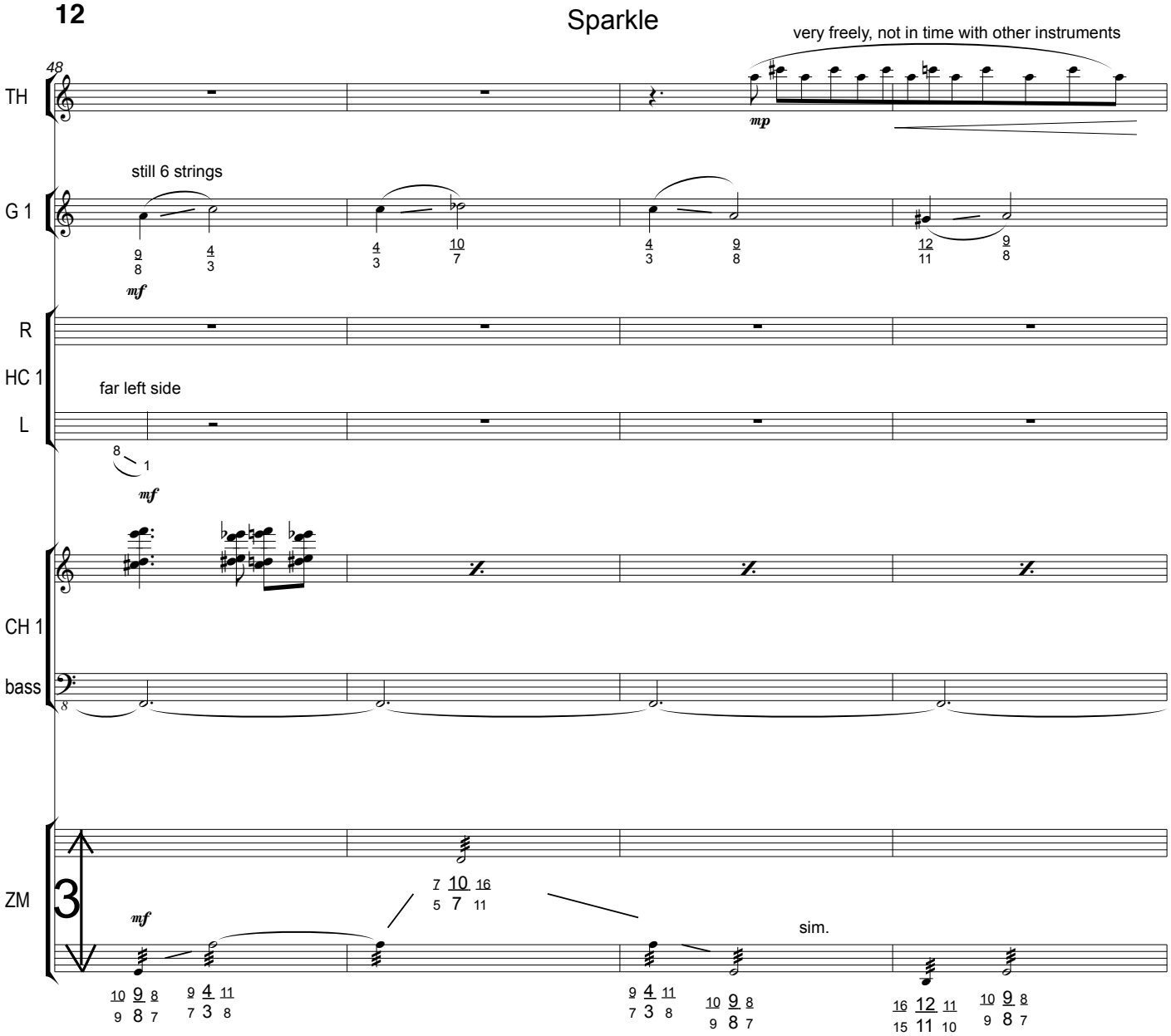

32
TH
low, indistinct
starting note
G 1
4
3
3
2
4
3
3
2
(don't go past 16;
17 or 18 would be ok)
these right side canon gestures
are approximate, no need to be exact
R
HC 1
L
16
23
10
36
16
23
10
36
1
16
1
16
11 12 11 10 9 10 11 12 11 10 9 10
10 11 10 9 8 9 10 11 10 9 8 9
CH 1
add
6
5
stop
bass
8
16
9


36
TH
G 1
4/3
3/2
R
16
23
10
36
HC 1
L
1
16
CH 1
bass
8
16/9 11/6
7/6
11/6
16/9 11/6
7/6 11/6
BM
mf

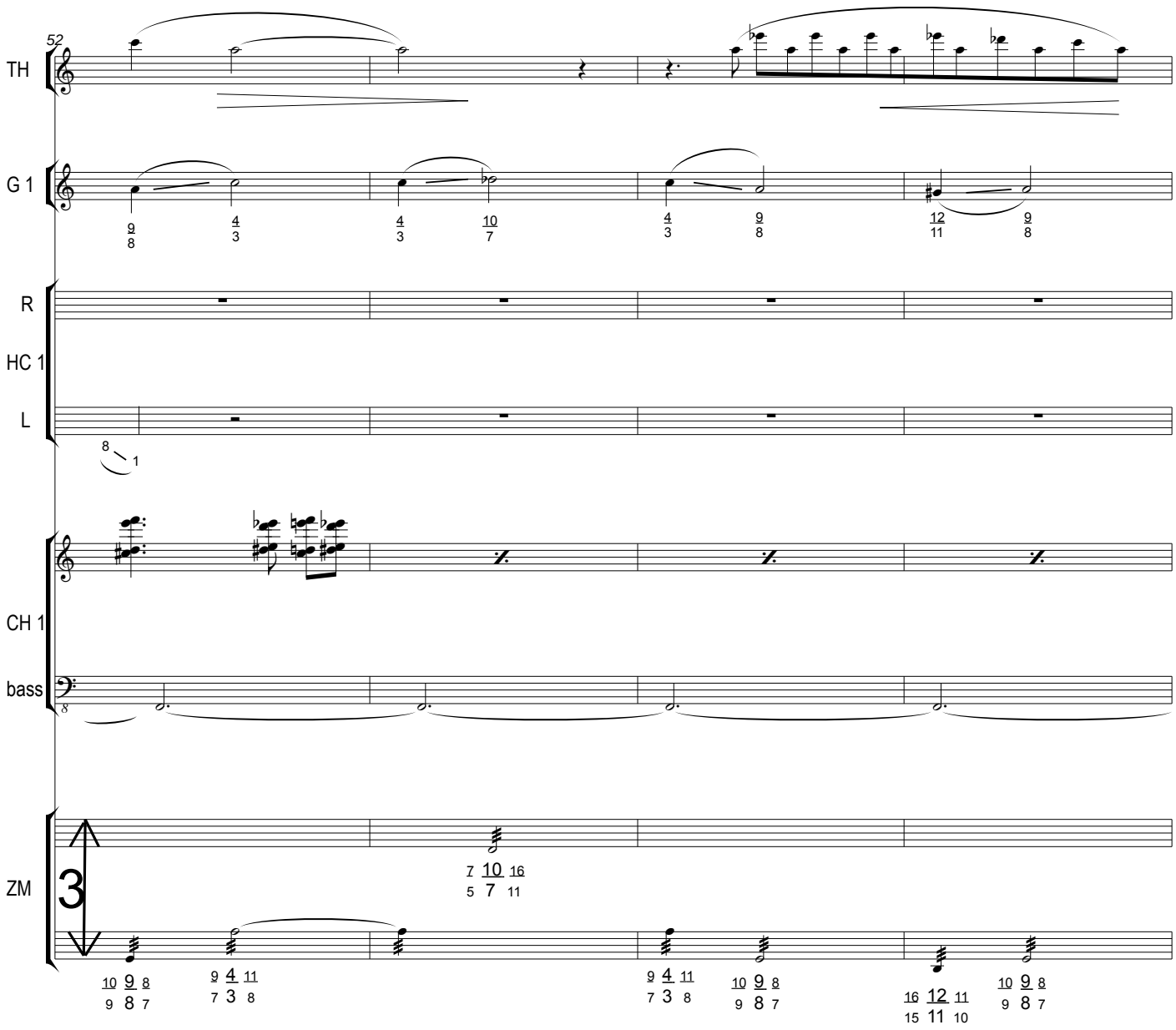

40
TH
G 1
4
3
R
HC 1
16
23
10
L
1
CH 1
remove 6 stop
5
bass
BM

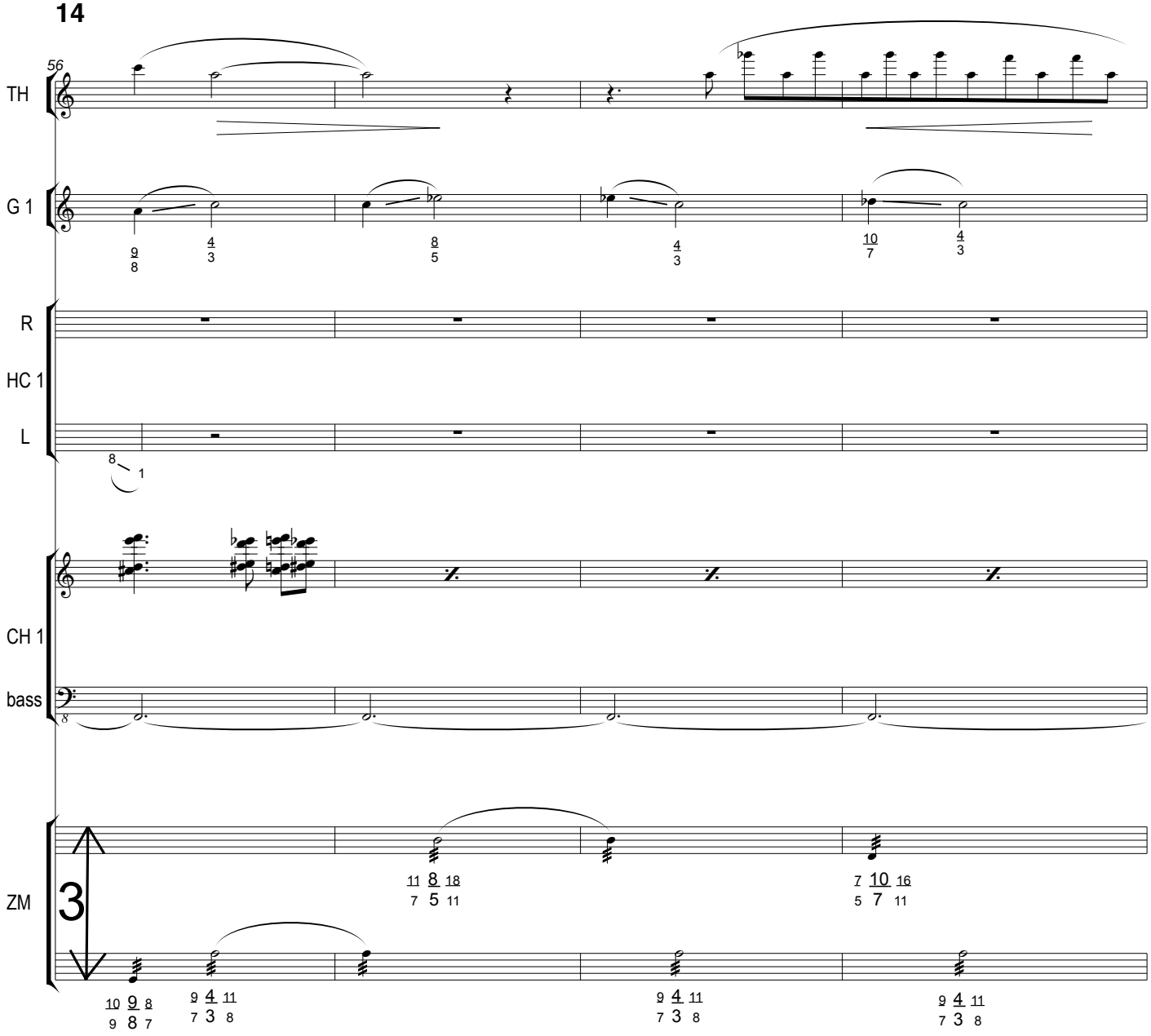

44
TH
CH 1
bass
BM
p

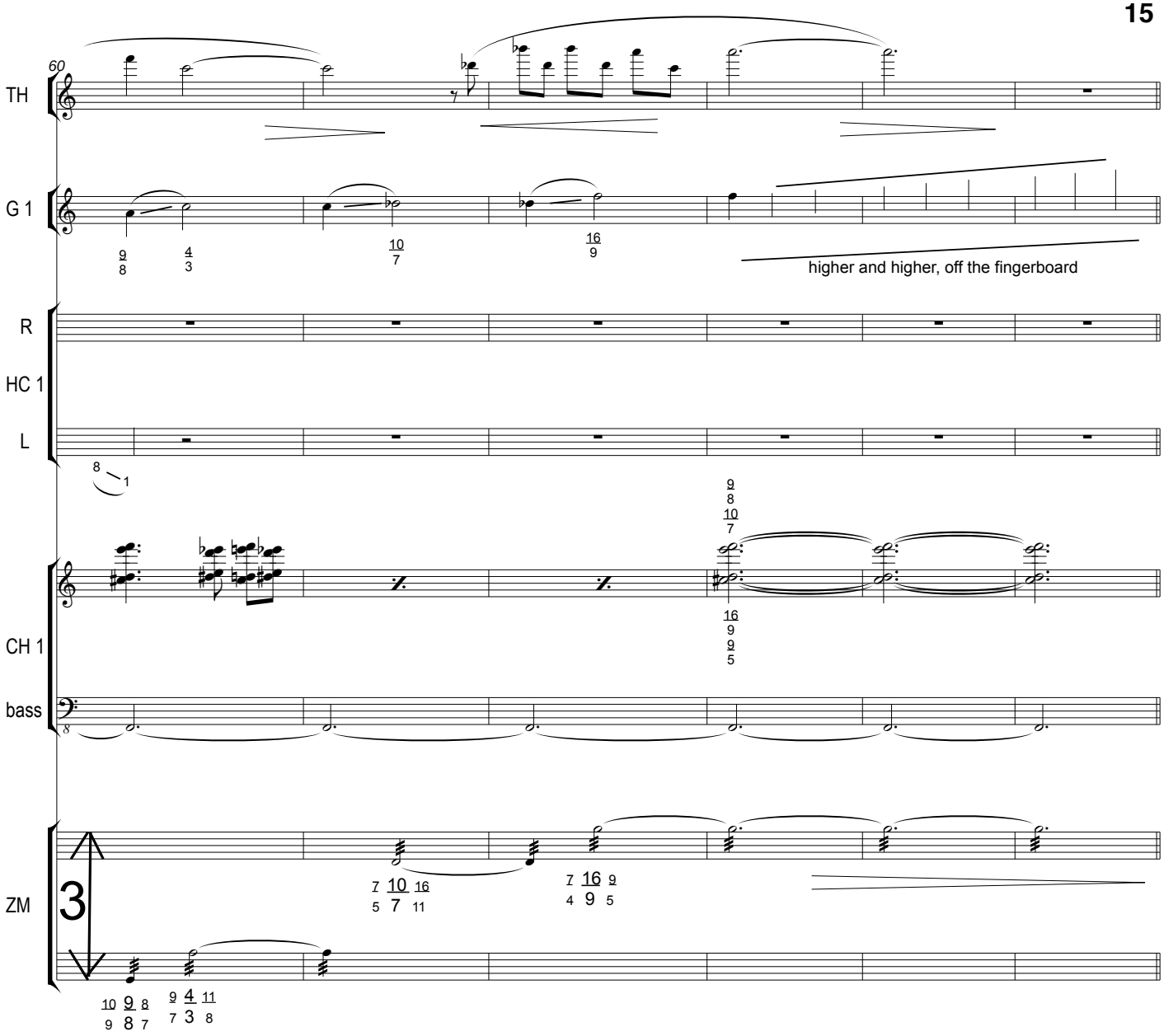
Sparkle



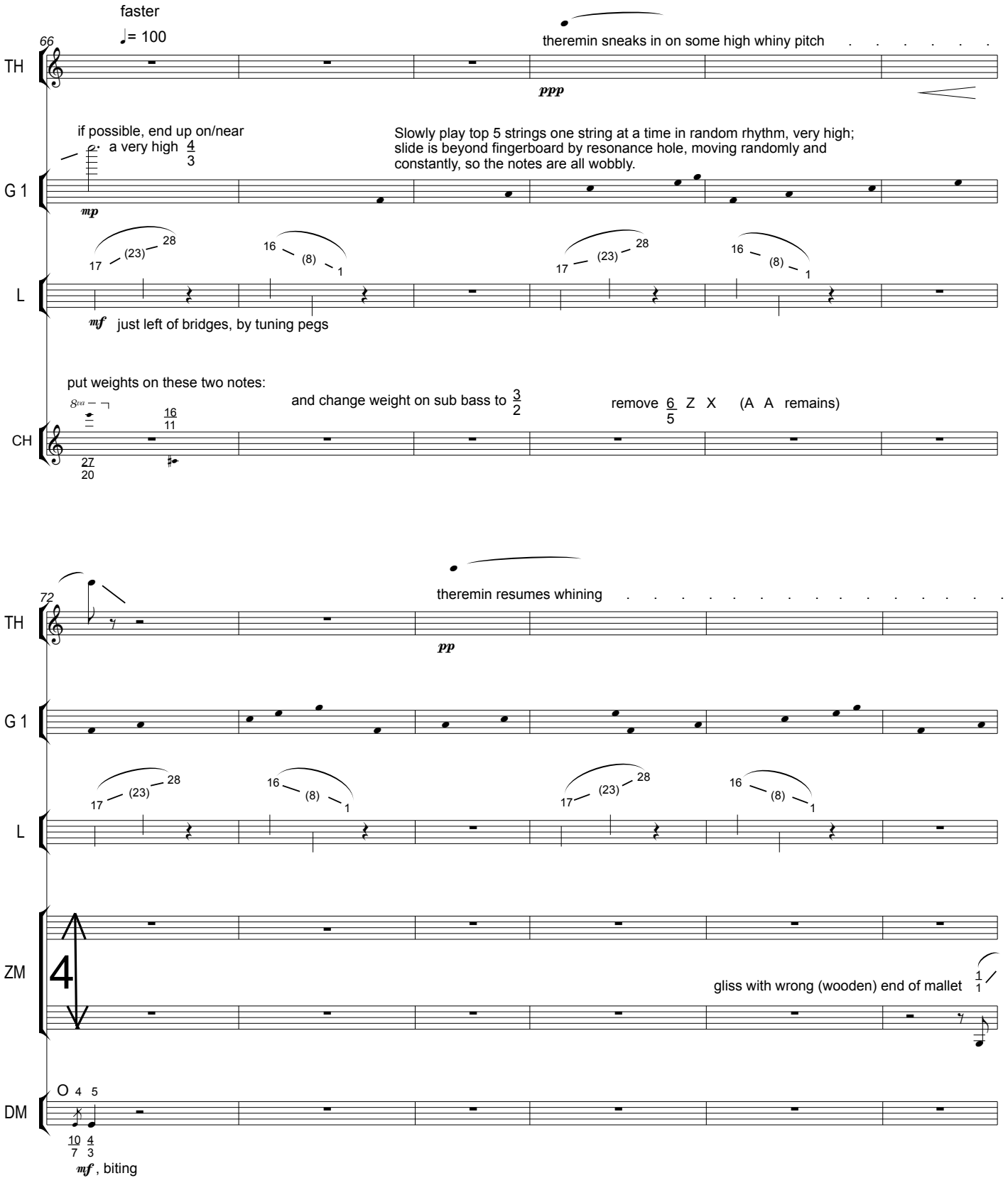
sideways tremolo: rub mallet back and forth quickly over 3 adjacent bars
the notated pitch is the center of the 3 adjacent notes

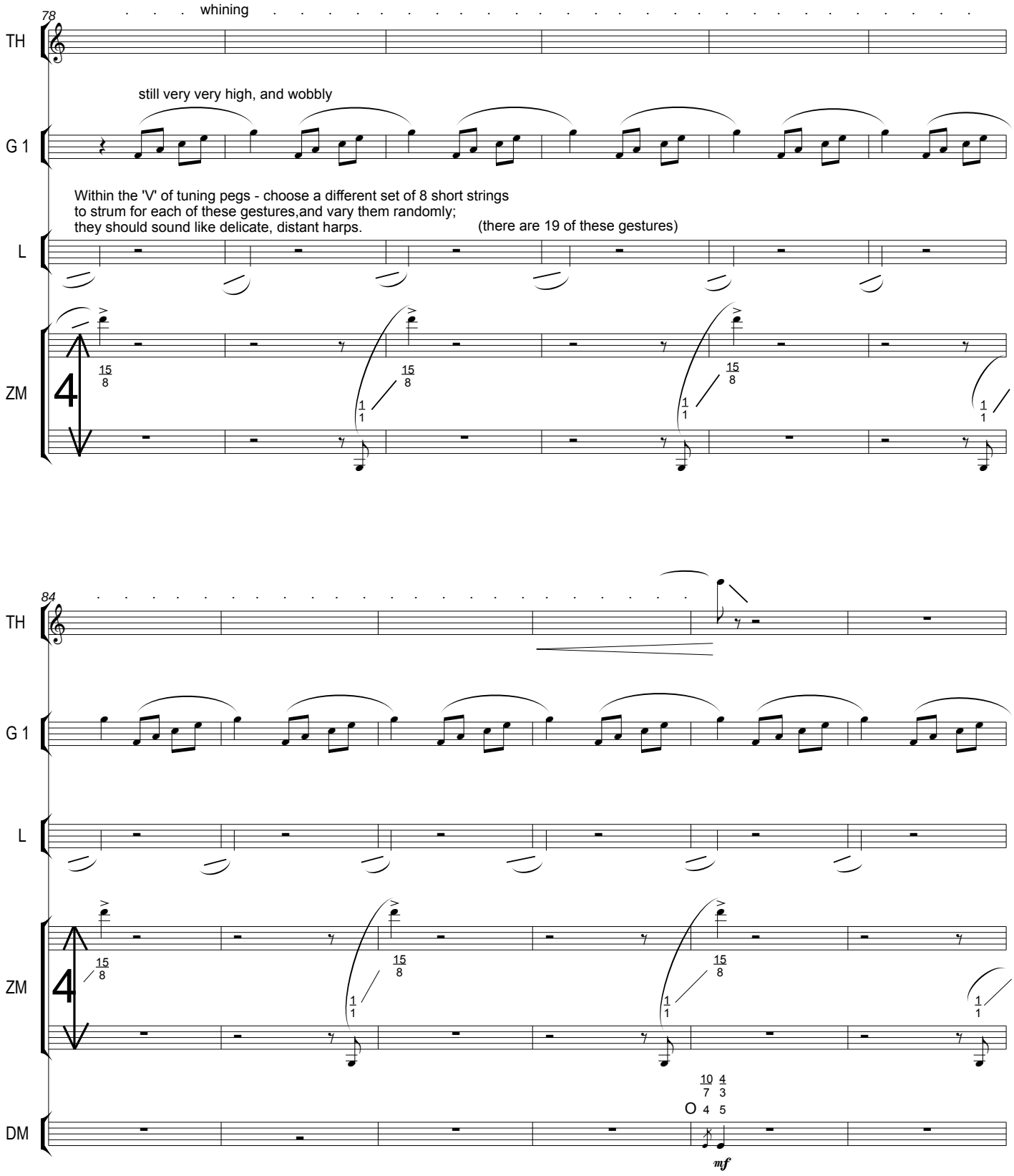

52
TH
G 1
R
HC 1
L
CH 1
bass
ZM
3

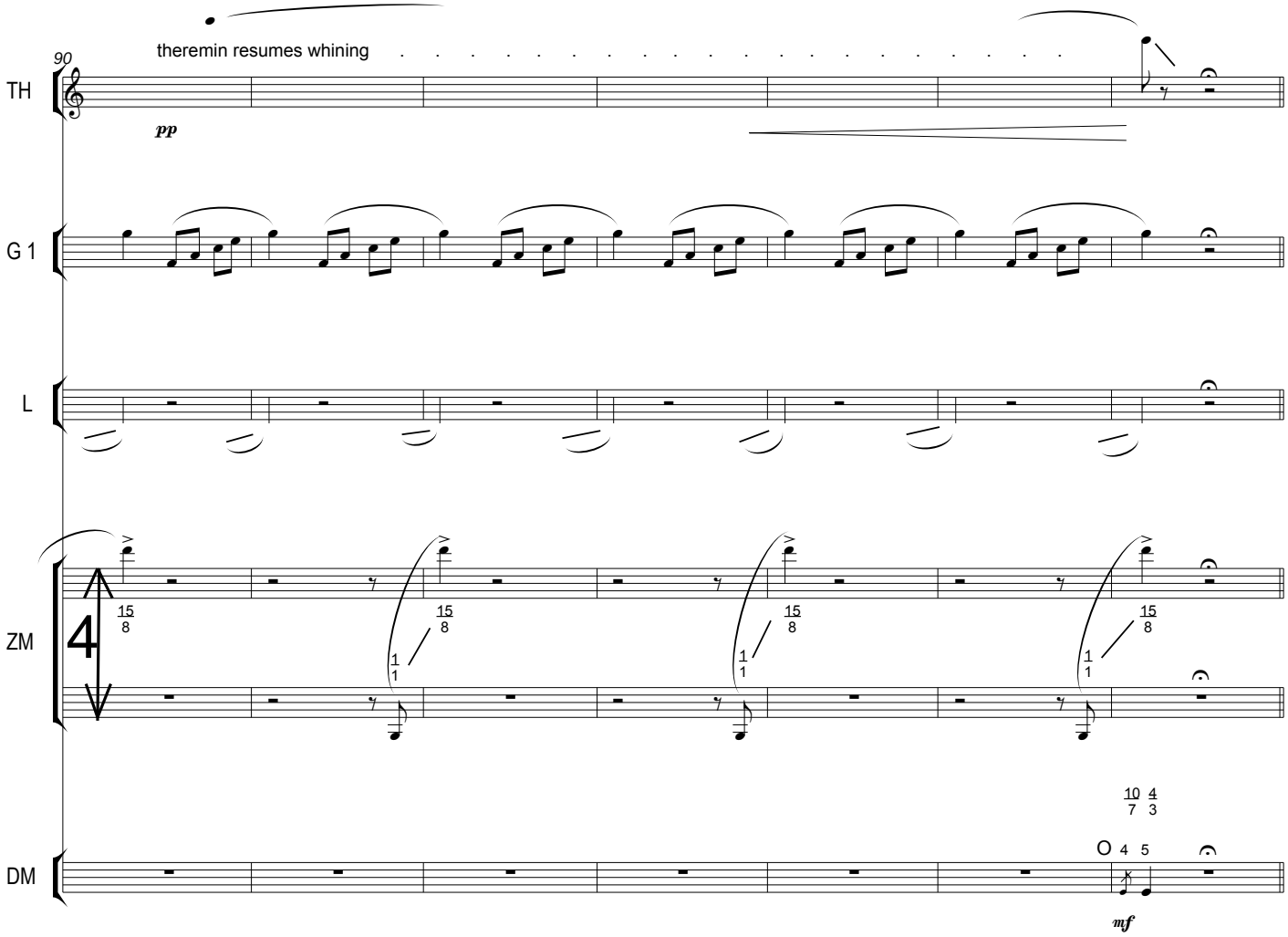

56
TH
G 1
R
HC 1
L
CH 1
bass
ZM
3


60
TH
G 1
higher and higher, off the fingerboard
R
HC 1
L
CH 1
bass
ZM
3

Mosquito Waltz

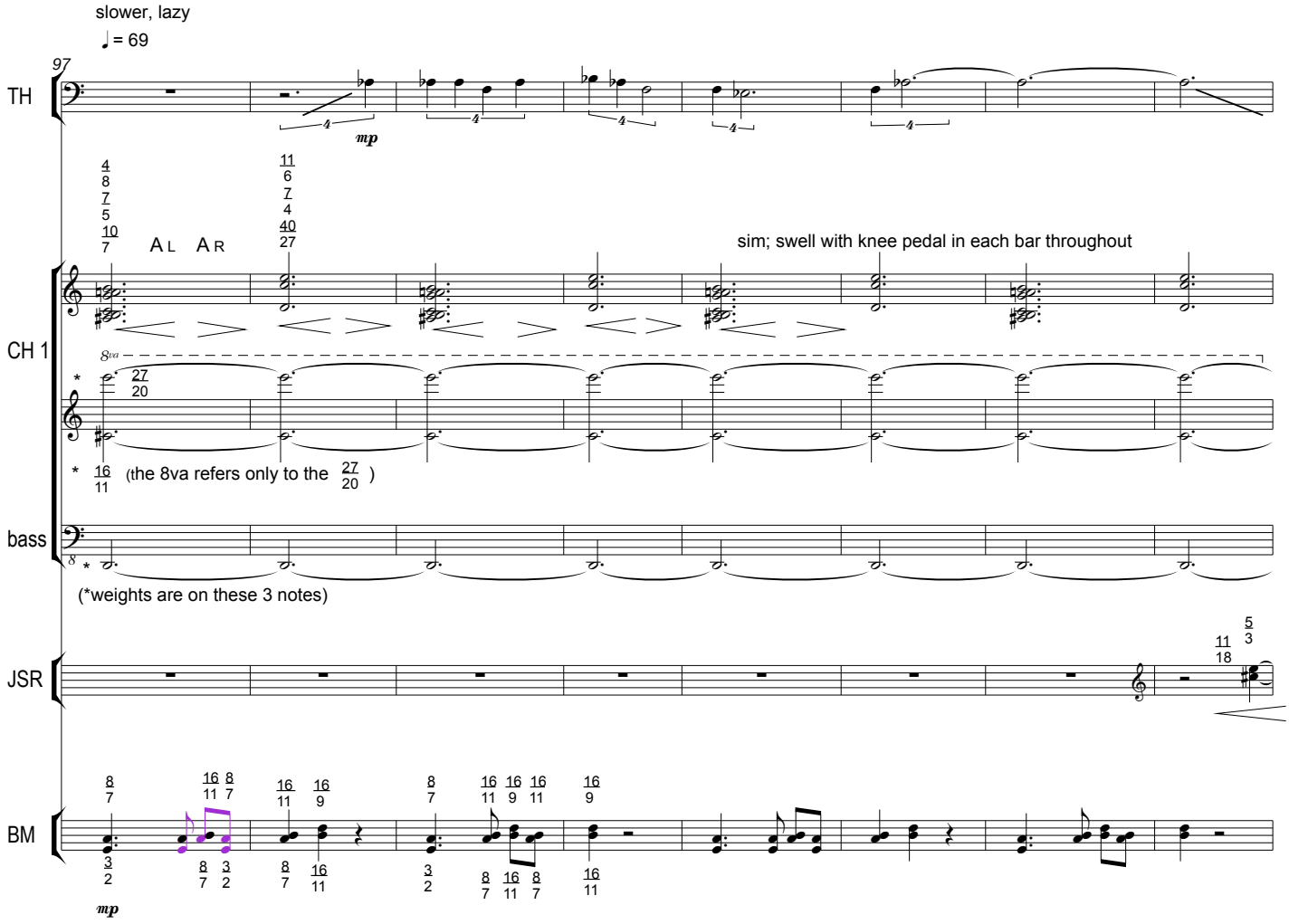


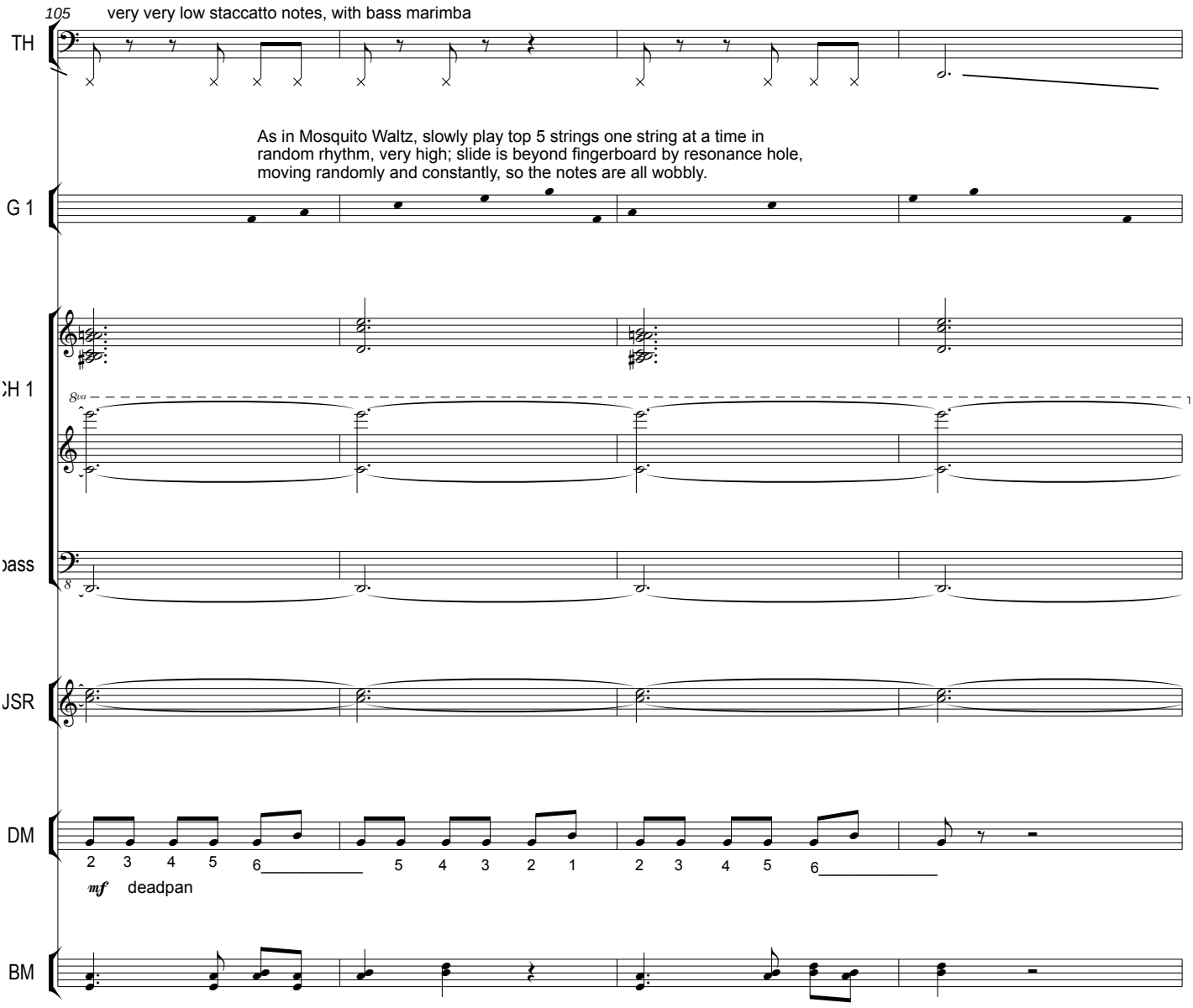

78
whining
TH
still very very high, and wobbly
G 1
Within the 'V' of tuning pegs - choose a different set of 8 short strings
to strum for each of these gestures,and vary them randomly;
they should sound like delicate, distant harps.
(there are 19 of these gestures)
L
ZM
84
TH
G 1
L
ZM
DM
mf

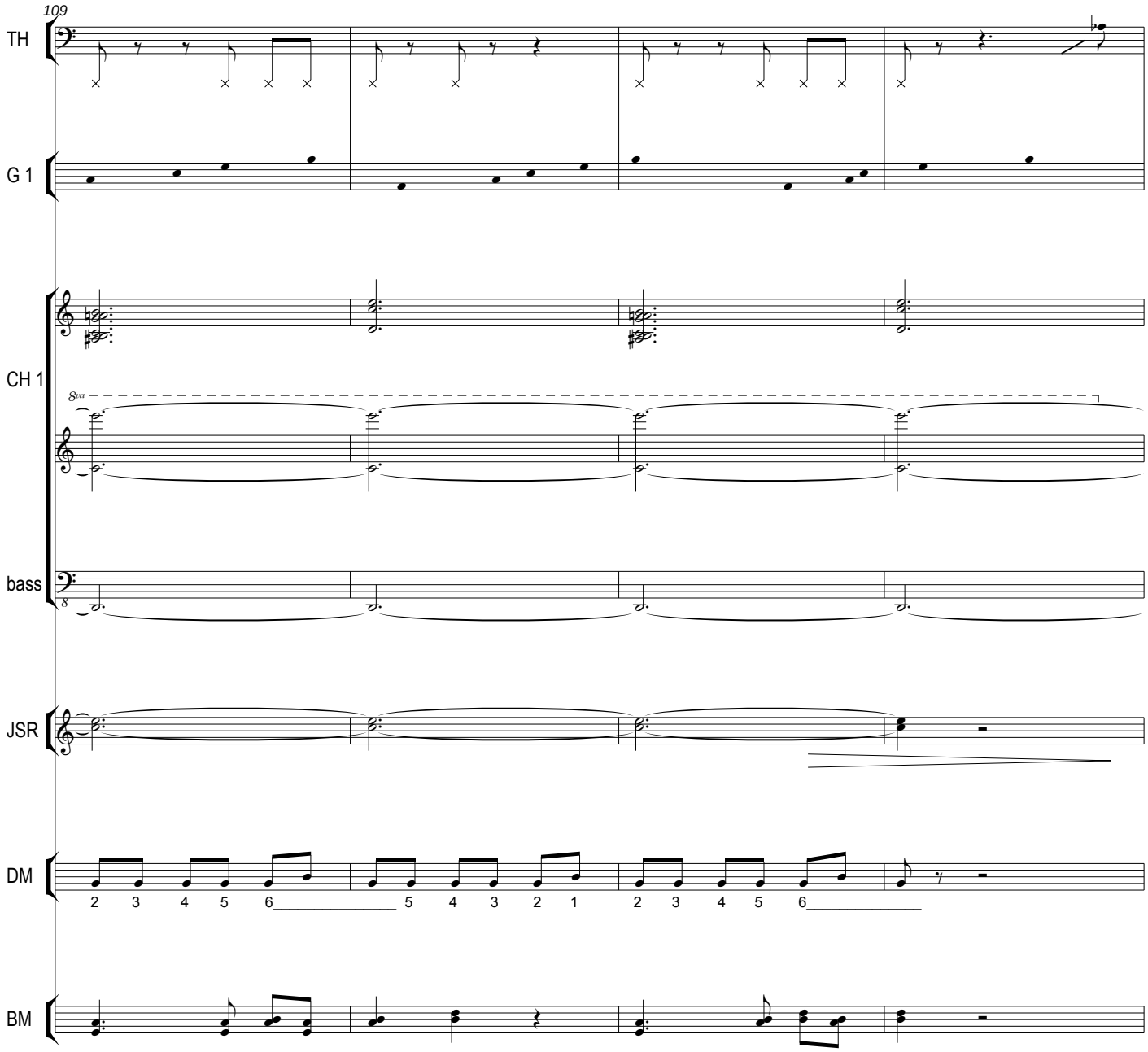

90
theremin resumes whining
TH
pp
G 1
L
ZM
4
15
8
1
1
DM
10
7
4
3
O
4
5
mf

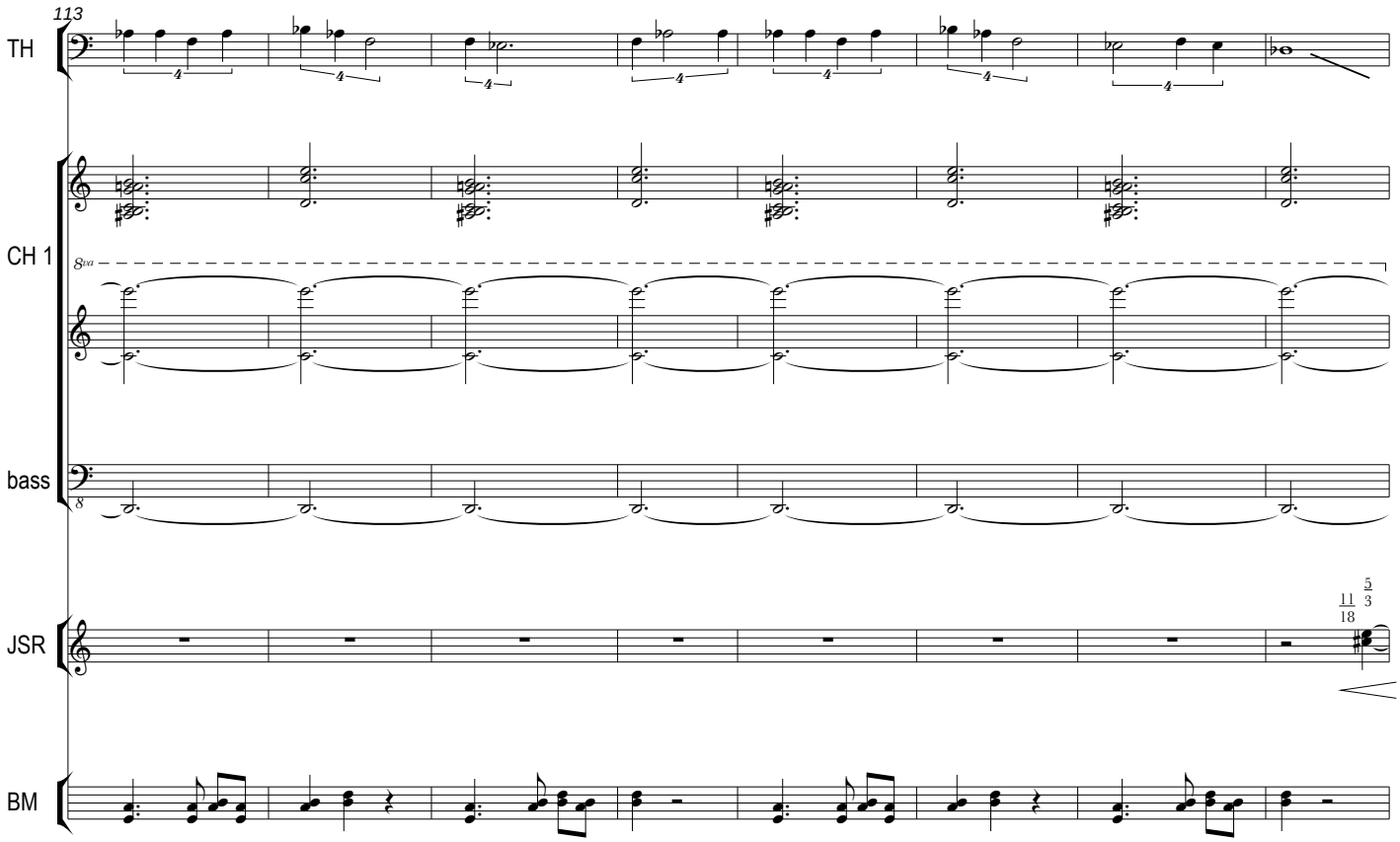
Part 2

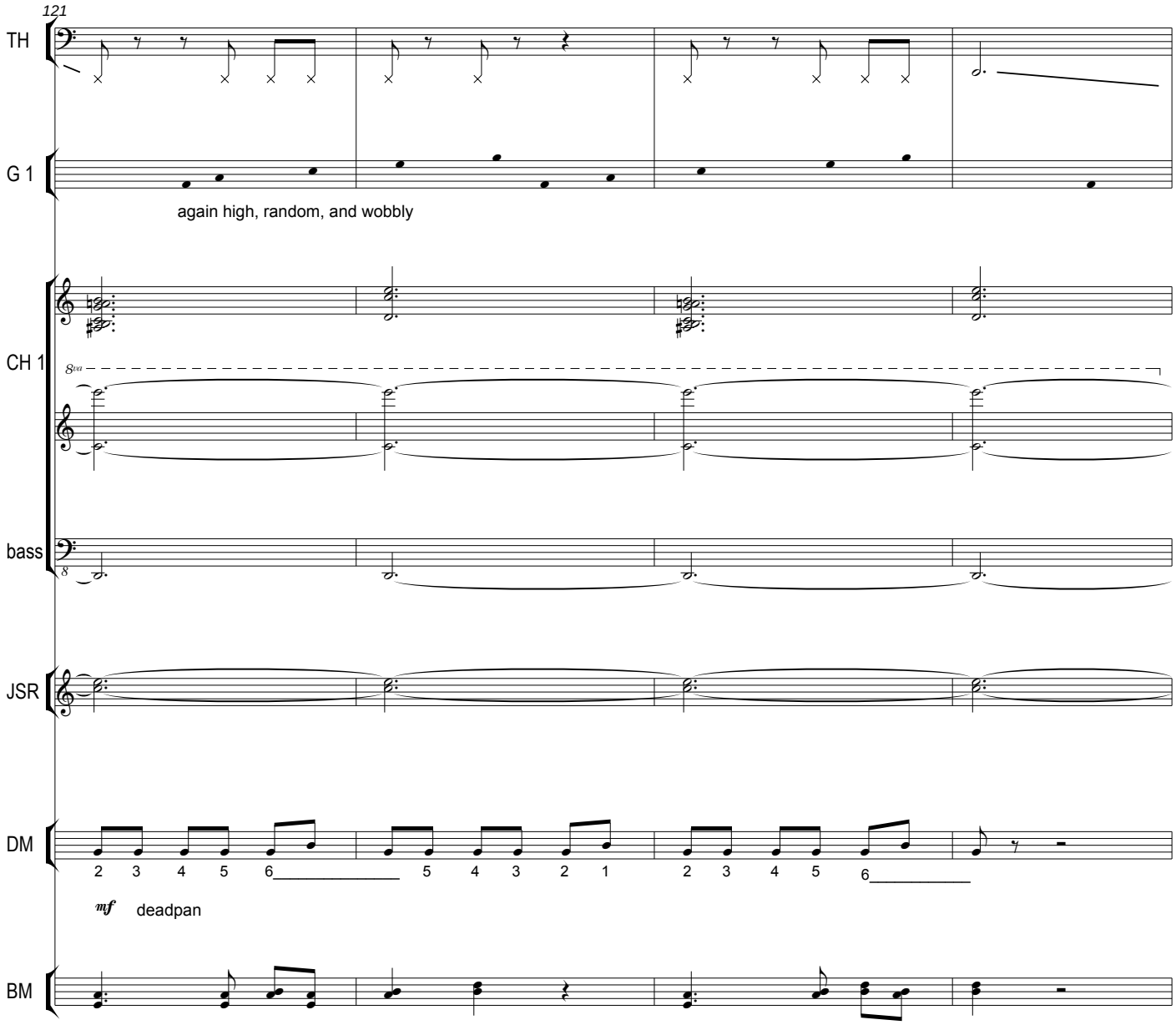
Drunken Waltz

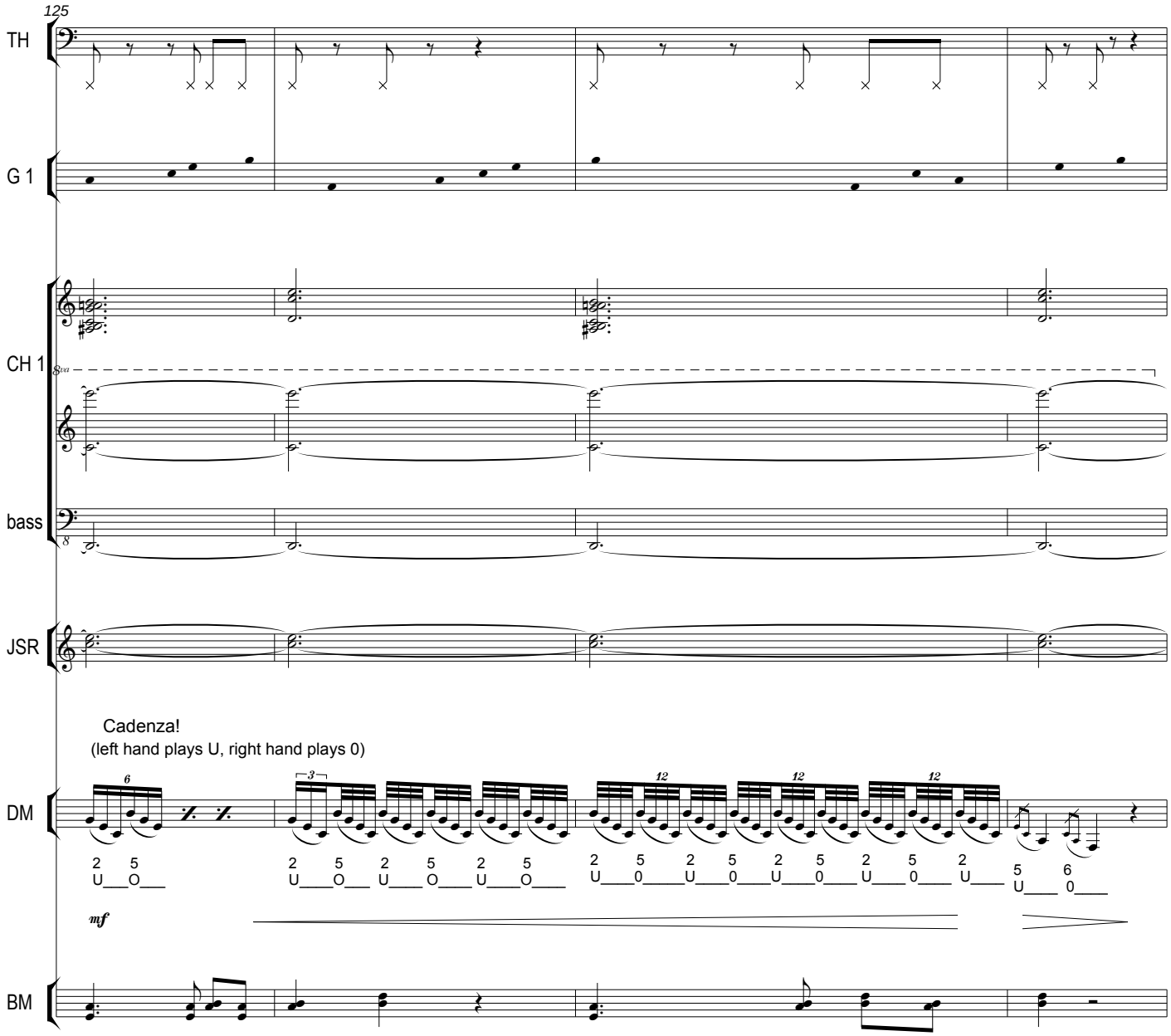


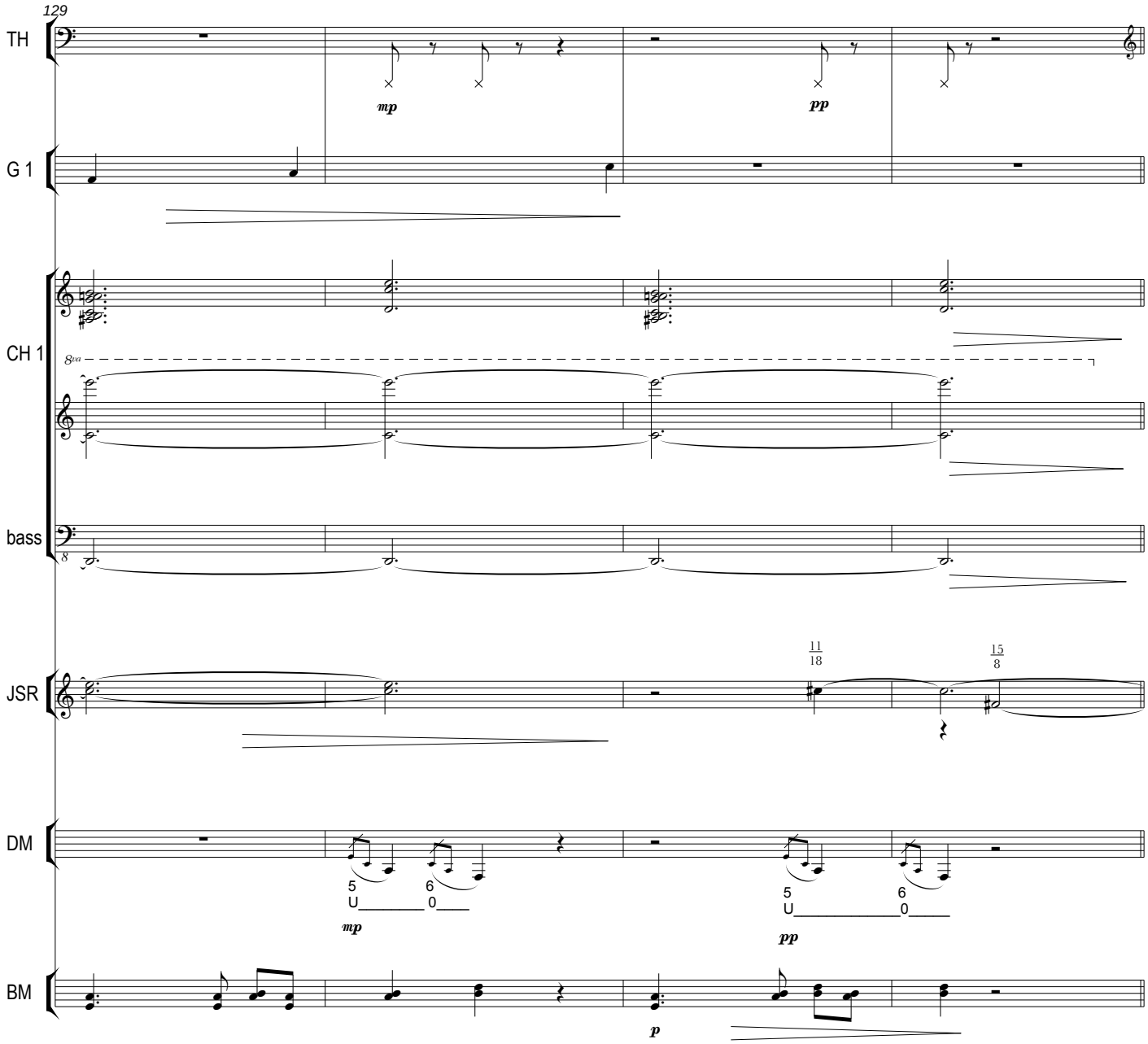

105
very very low staccatto notes, with bass marimba
TH
As in Mosquito Waltz, slowly play top 5 strings one string at a time in random rhythm, very high; slide is beyond fingerboard by resonance hole, moving randomly and constantly, so the notes are all wobbly.
G 1
CH 1
8va
bass
8
JSR
DM
2 3 4 5 6 5 4 3 2 1 2 3 4 5 6
mf deadpan
BM


109
TH
G 1
CH 1
8va
bass
JSR
DM
2 3 4 5 6 5 4 3 2 1 2 3 4 5 6
BM

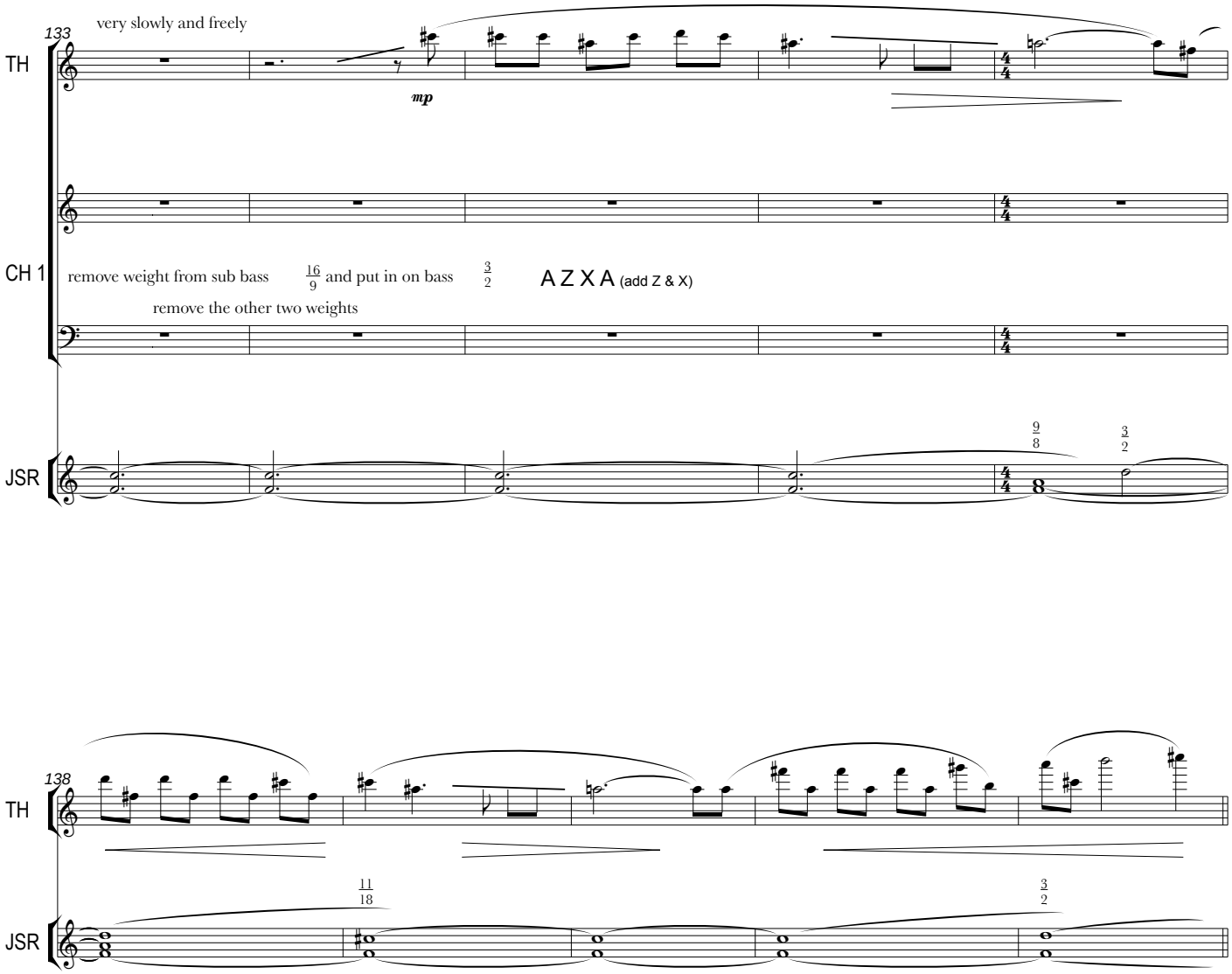

113
TH
CH 1
8va
bass
8
JSR
11/18
5/3
BM


121
TH
G 1
again high, random, and wobbly
CH 1
8va
bass
8
JSR
DM
2 3 4 5 6 5 4 3 2 1 2 3 4 5 6
mf
deadpan
BM


125
TH
G 1
CH 1
8va
bass
8
JSR
Cadenza!
(left hand plays U, right hand plays 0)
DM
6
3
12
12
12
2 5
U O
2 5 2 5 2 5
U O U O U O
2 5 2 5 2 5 2 5 2 5 2
U 0 U 0 U 0 U 0 U 0 U
5 6
U 0
mf
BM

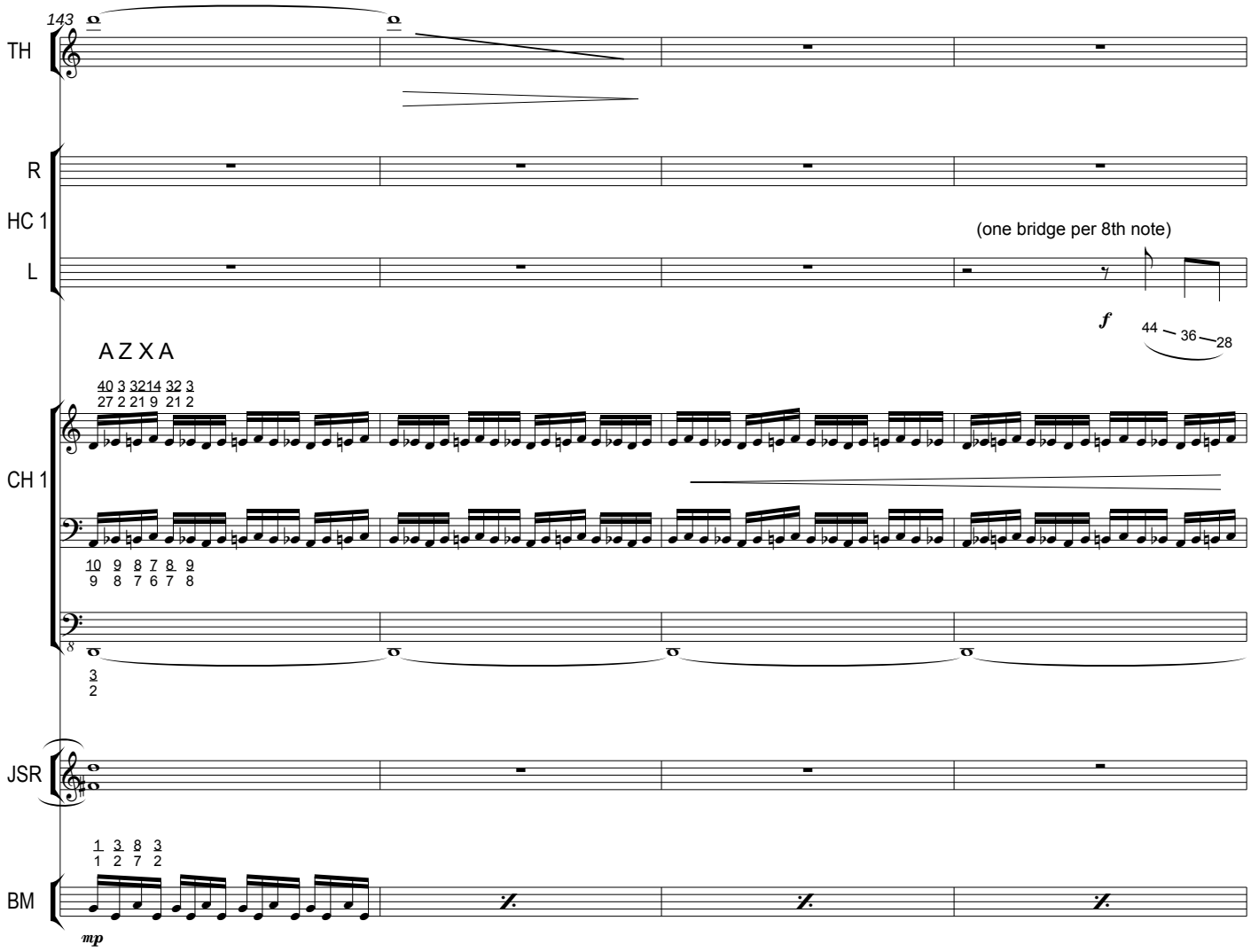

129
TH
mp
pp
G 1
CH 1
8va
bass
8
JSR
11/18
15/8
DM
5
U
6
0
mp
5
U
6
0
pp
BM
p

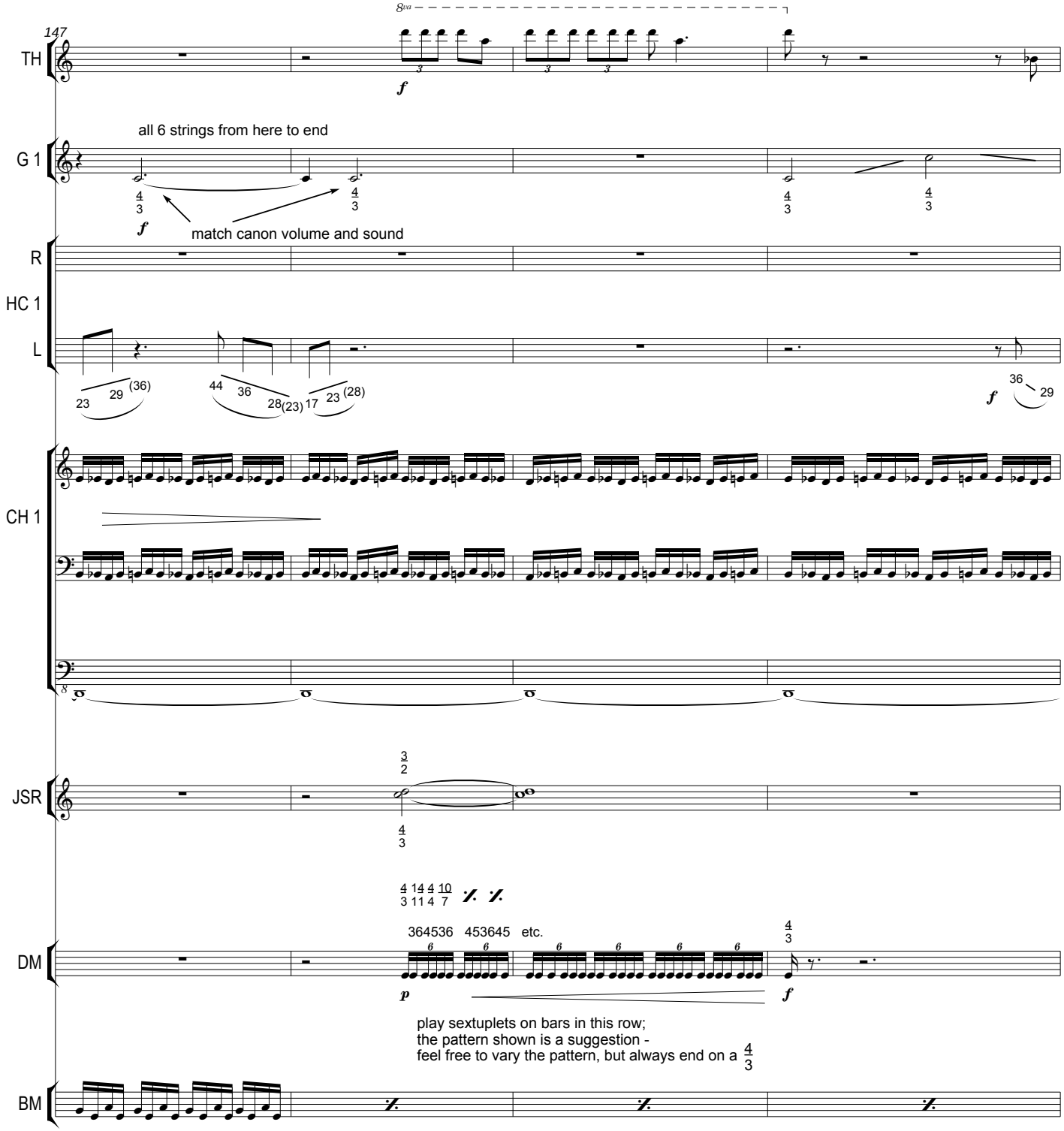
Glide

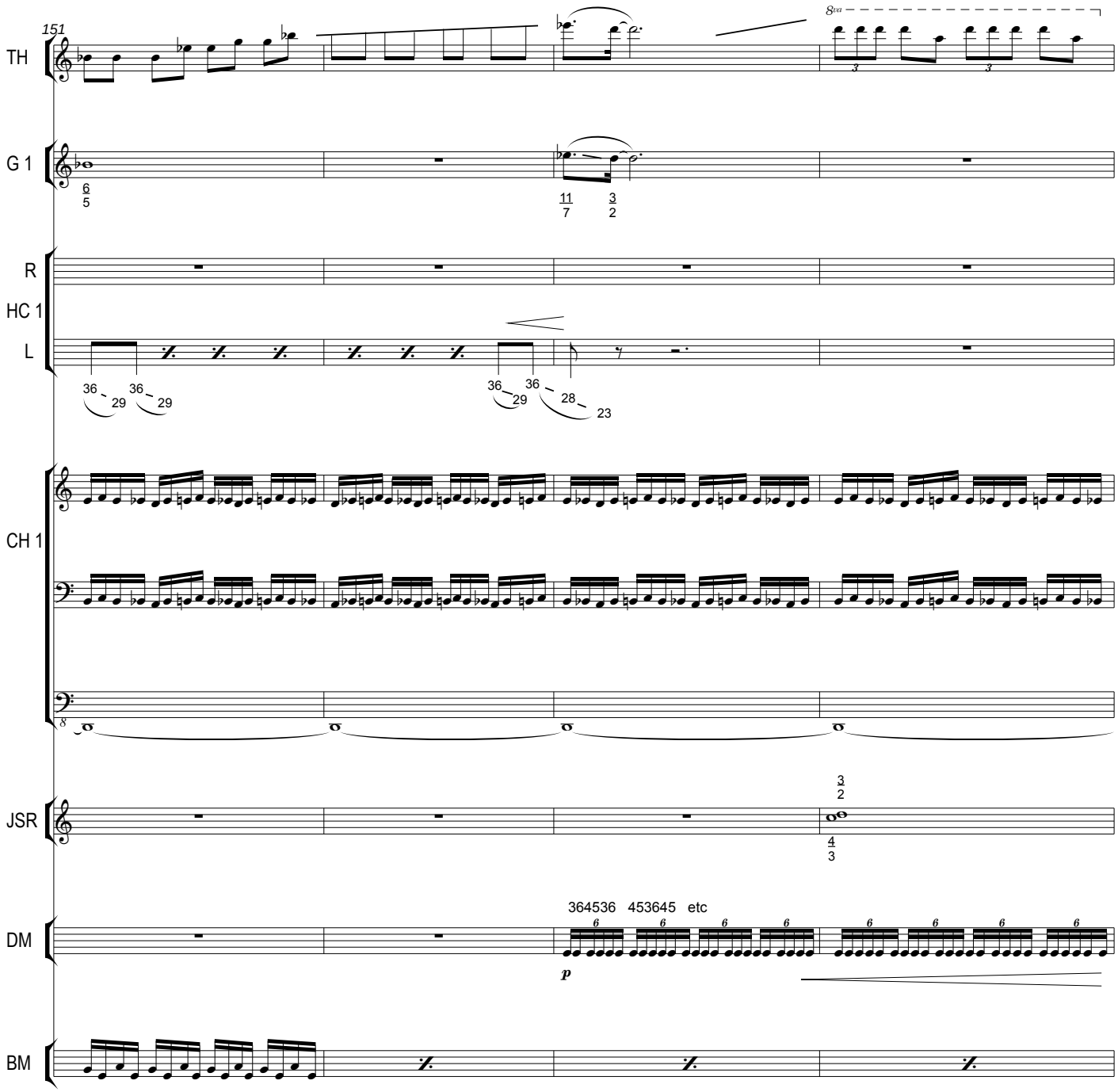

133
very slowly and freely
TH
mp
CH 1
remove weight from sub bass
16/9
and put in on bass
3/2
A Z X A (add Z & X)
remove the other two weights
JSR
9/8
3/2
138
TH
11/18
3/2
JSR

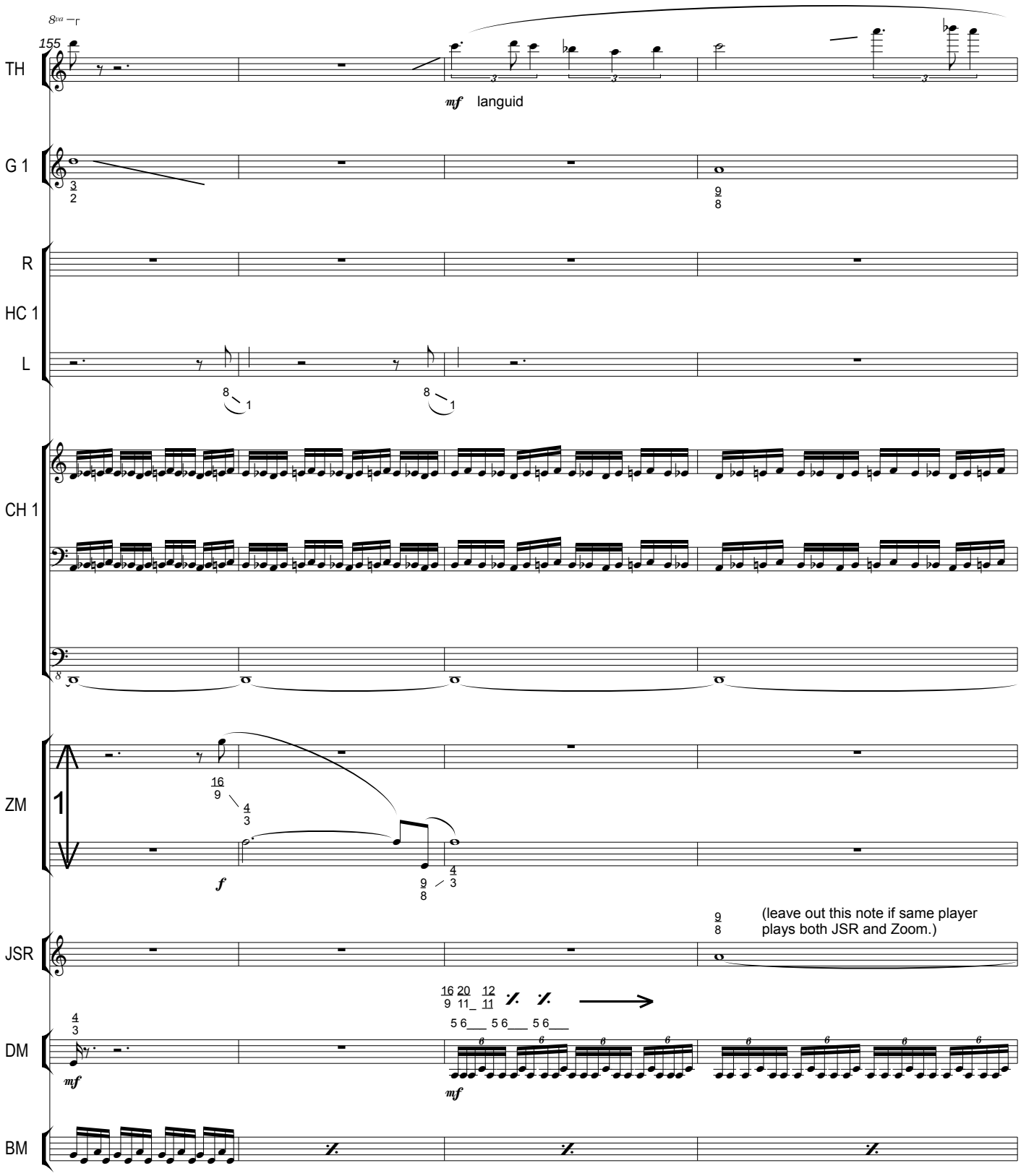
Stampede

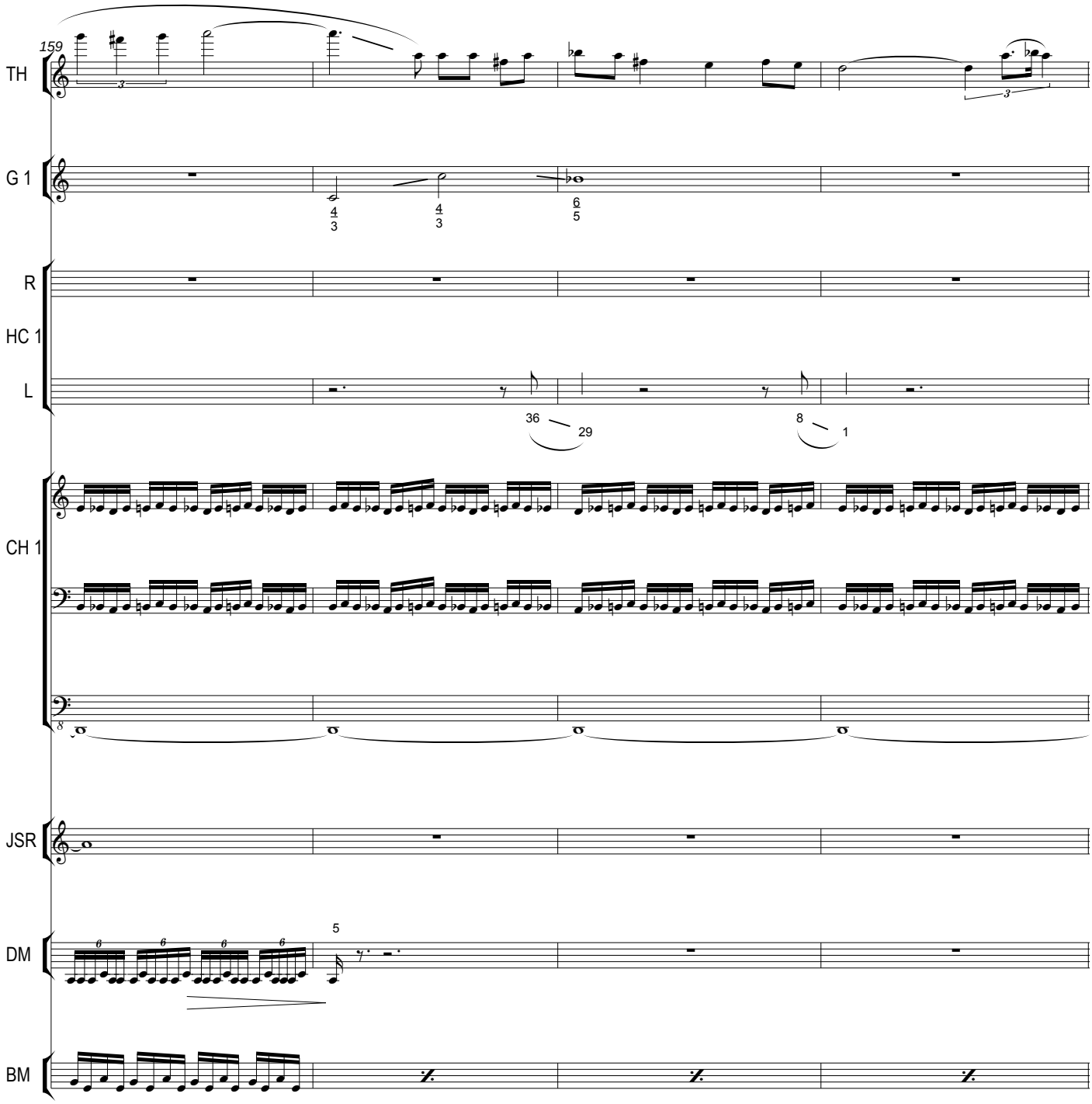
tempo 1
♩ = 72

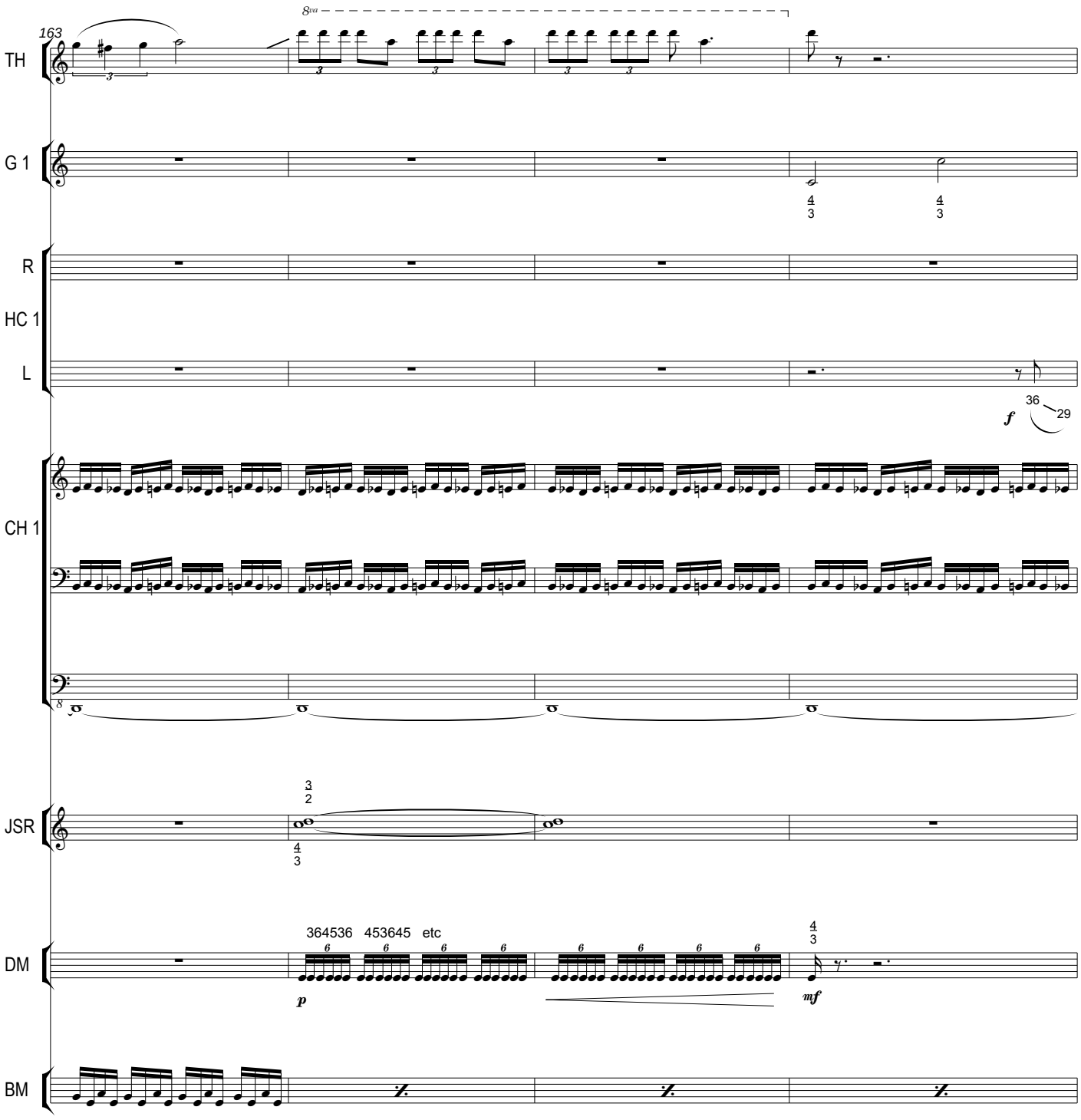


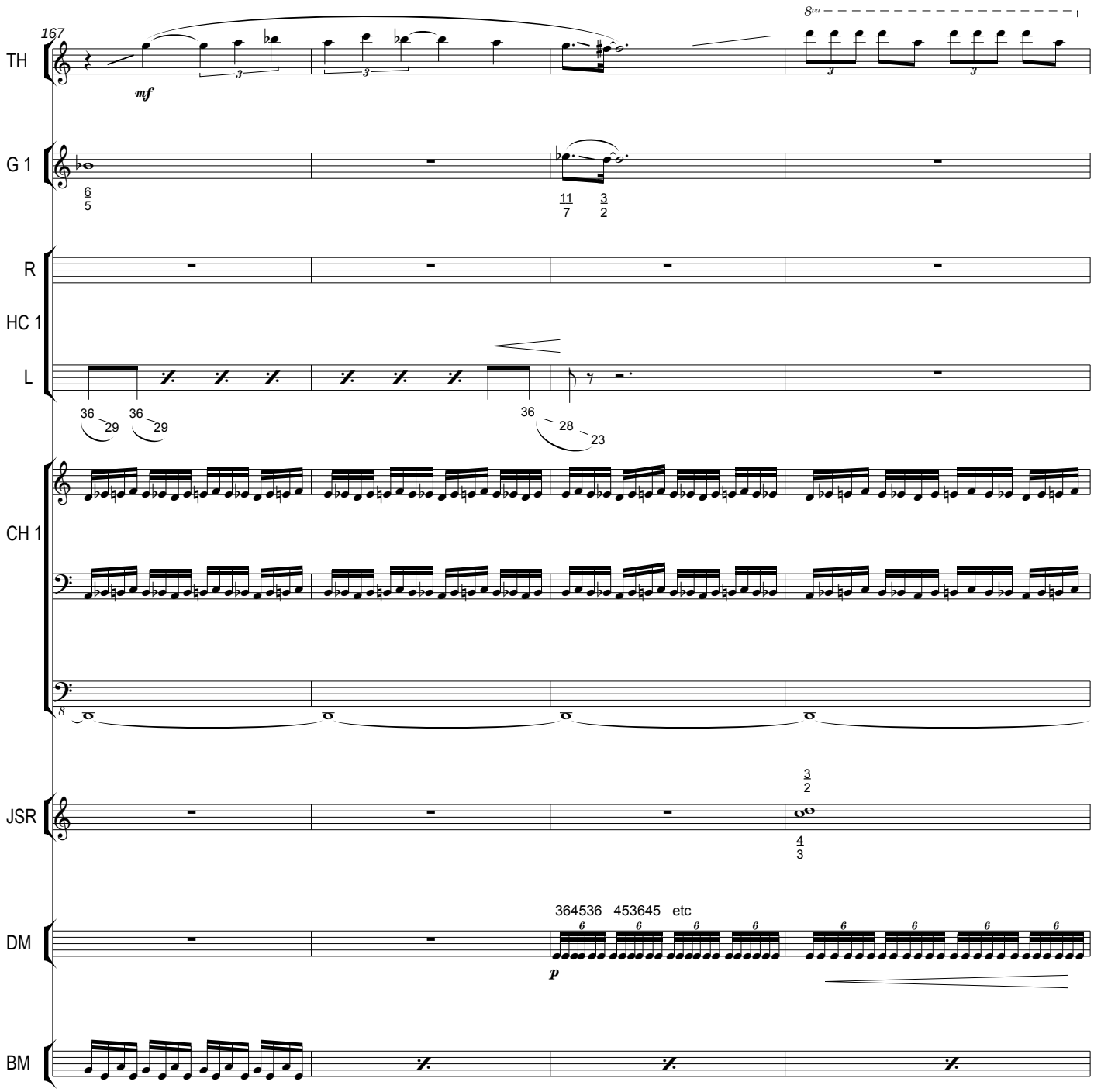

147
8va
TH
f
all 6 strings from here to end
G 1
4/3
f
match canon volume and sound
R
HC 1
L
23 29 (36)
44 36 28(23) 17 23 (28)
f
36 29
CH 1
JSR
3/2
4/3
4 14 4 10
3 11 4 7
364536 453645 etc.
DM
6
p
f
4/3
play sextuplets on bars in this row;
the pattern shown is a suggestion -
feel free to vary the pattern, but always end on a 4/3
BM

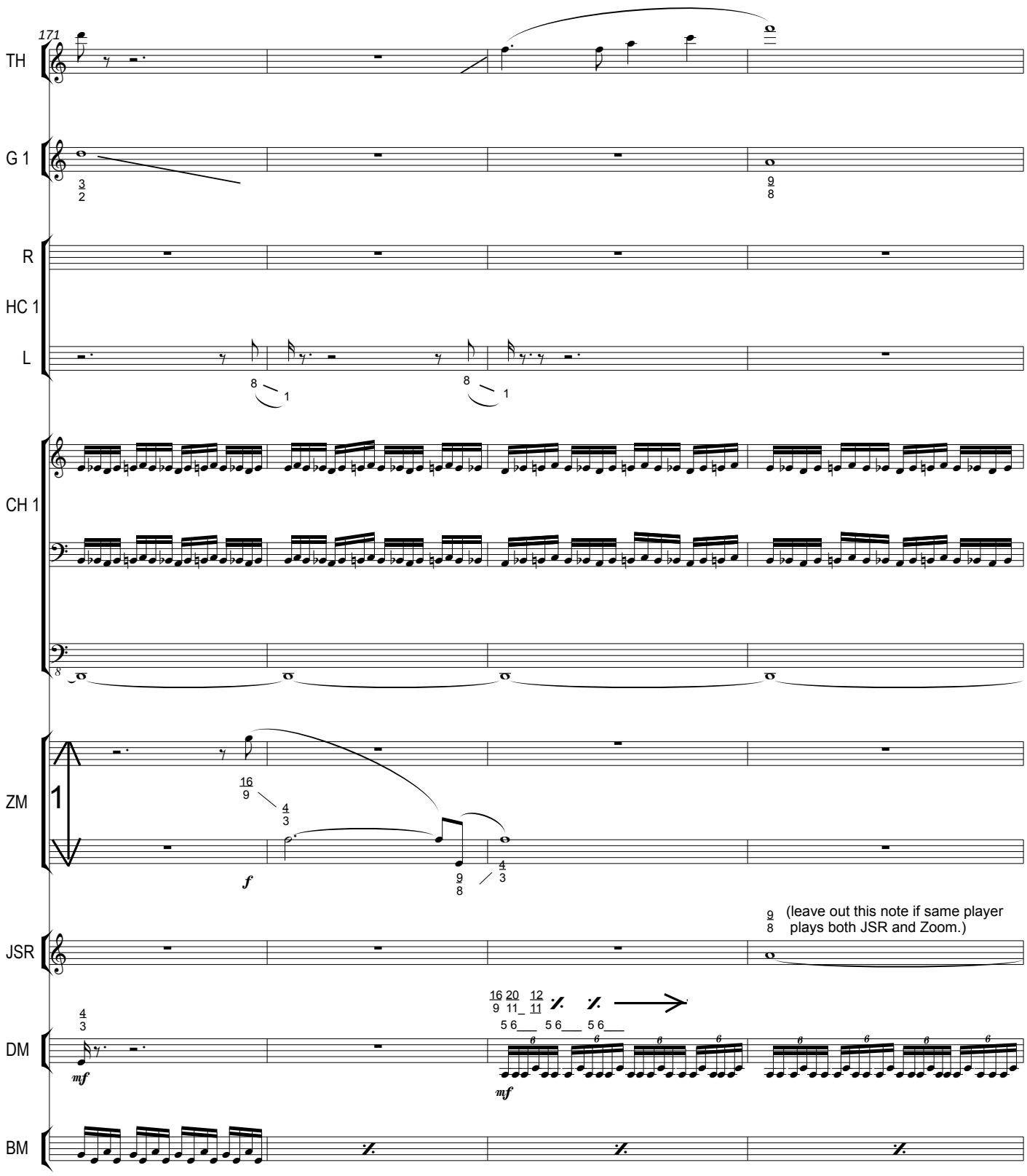

151
TH
8va
G 1
6/5
11/7
3/2
R
HC 1
L
36 29 36 29
36 29 36 28 23
CH 1
JSR
3/2
4/3
DM
364536 453645 etc
p
BM

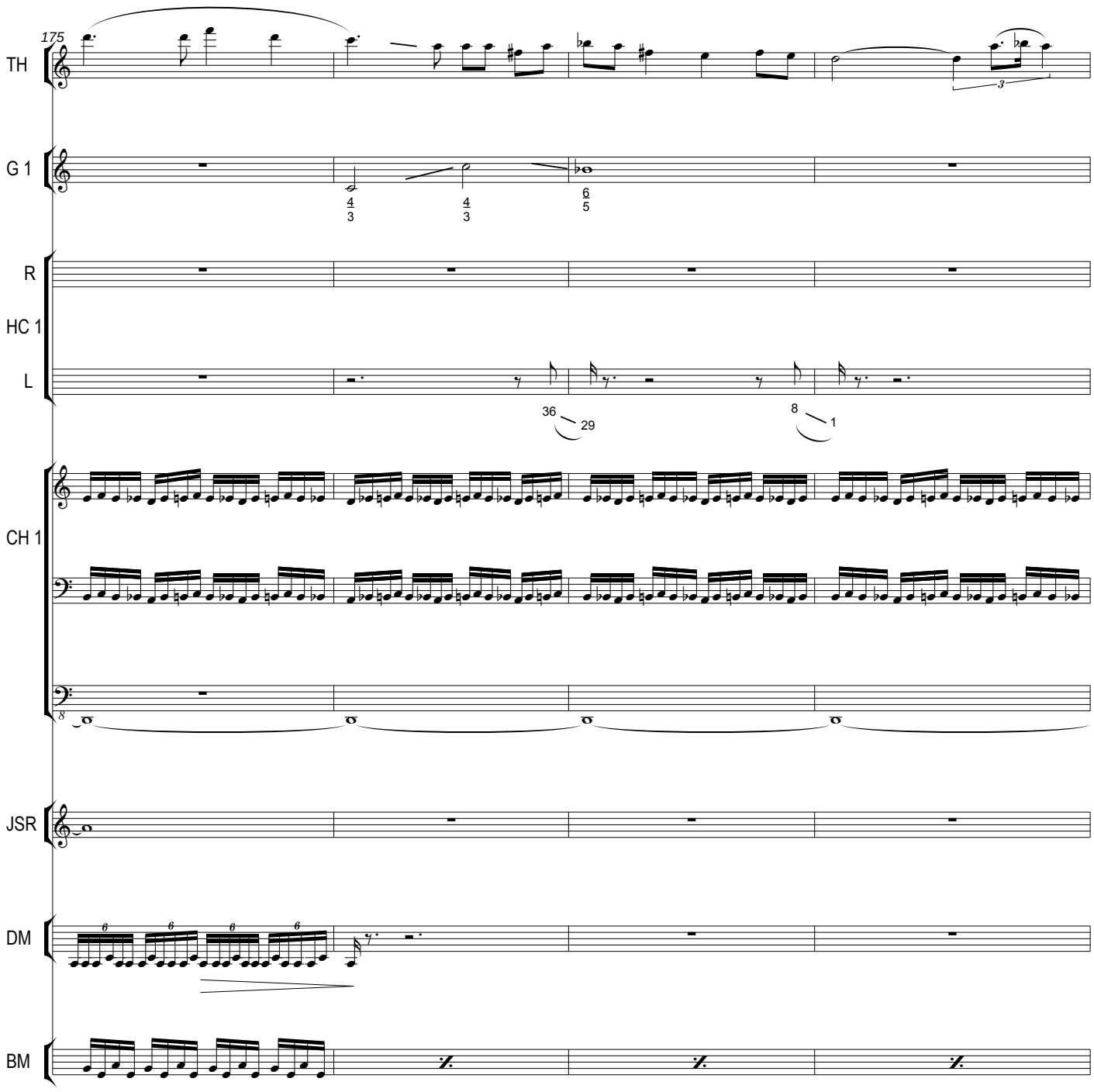

8va
155
TH
mf languid
G 1
R
HC 1
L
CH 1
ZM
f
JSR
(leave out this note if same player plays both JSR and Zoom.)
DM
mf
BM

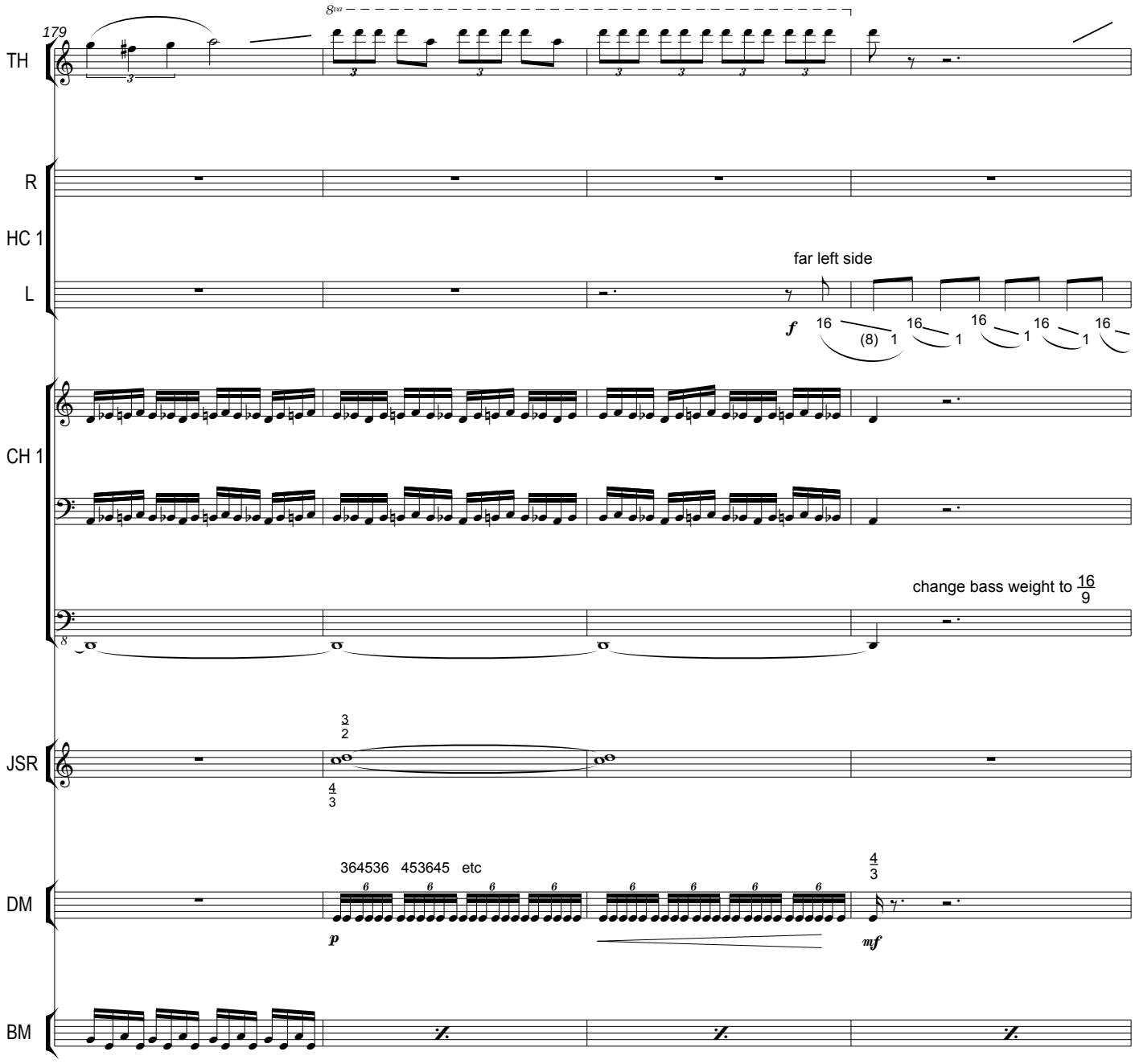

159
TH
G 1
R
HC 1
L
CH 1
JSR
DM
BM
36
29
8
1
5

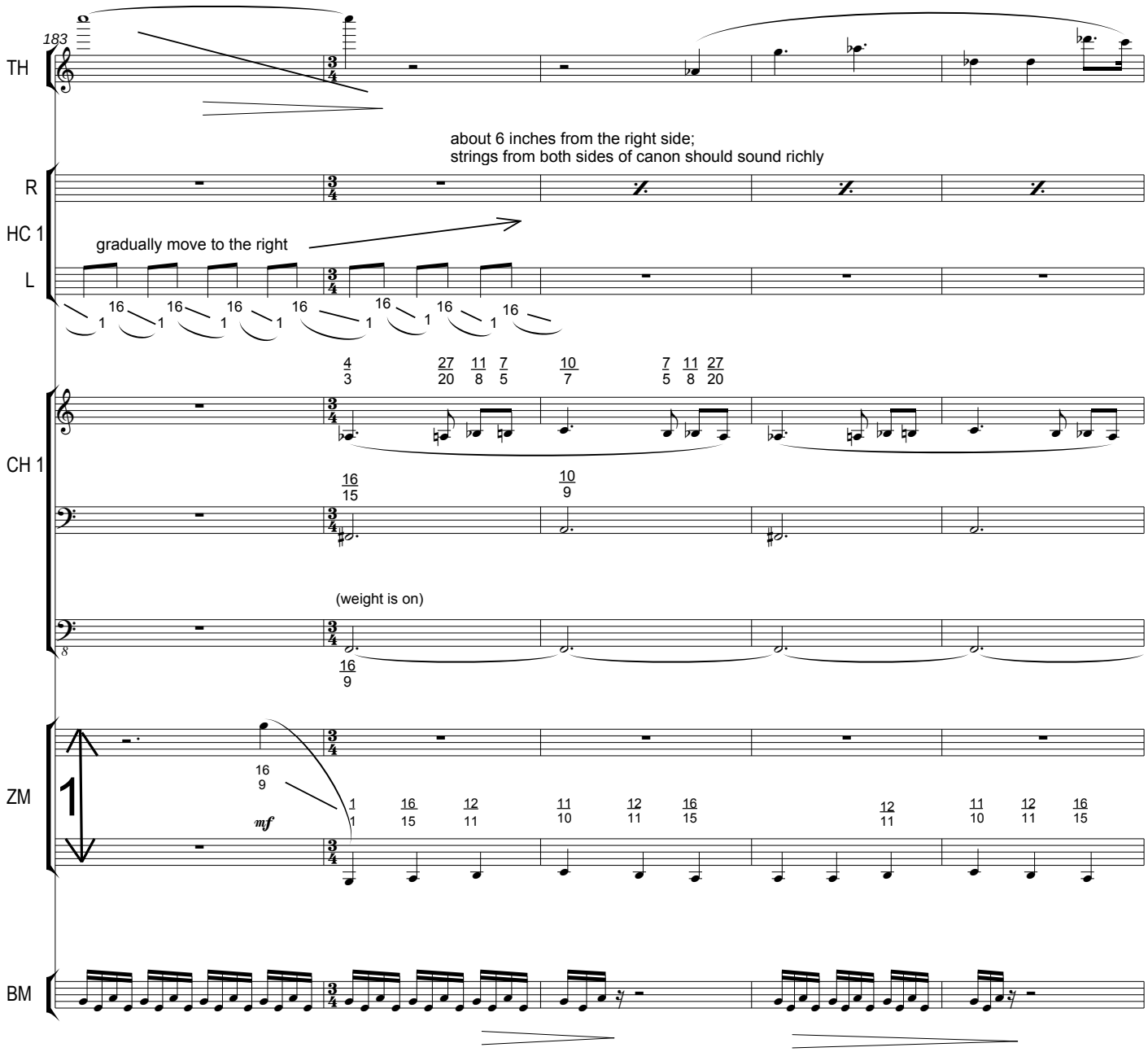

163
8va
TH
G 1
R
HC 1
L
f
36
29
CH 1
JSR
DM
364536 453645 etc
p
mf
BM

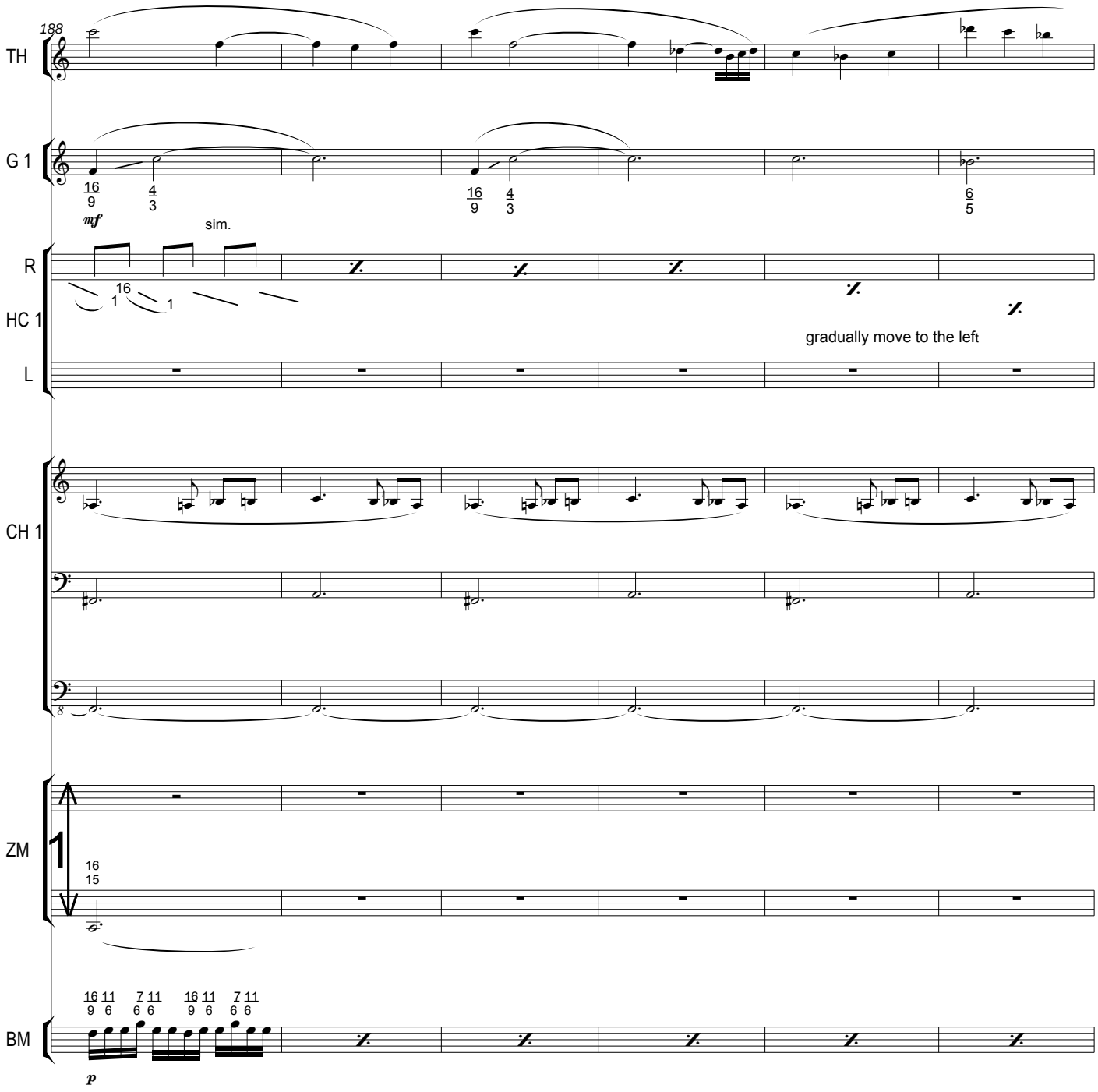

167
TH
mf
8va
G 1
6/5
11/7
3/2
R
HC 1
L
36 29 36 29
36 28 23
CH 1
8
JSR
3/2
4/3
DM
364536 453645 etc
p
BM


171
TH
G 1
R
HC 1
L
CH 1
ZM
JSR
DM
BM
(leave out this note if same player plays both JSR and Zoom.)


175
TH
G 1
R
HC 1
L
CH 1
JSR
DM
BM


179
8va
TH
R
HC 1
L
far left side
f
16
(8) 1
CH 1
change bass weight to 16/9
JSR
3/2
4/3
DM
364536 453645 etc
p
4/3
mf
BM


183
TH
about 6 inches from the right side;
strings from both sides of canon should sound richly
R
HC 1
gradually move to the right
L
CH 1
(weight is on)
ZM
mf
BM


188
TH
G 1
mf
sim.
R
HC 1
L
gradually move to the left
CH 1
ZM
BM
p

Sparkle

very freely, not in time with other instruments

194

TH

G 1

R

HC 1

finish on far left

L

1

CH 1

ZM

3

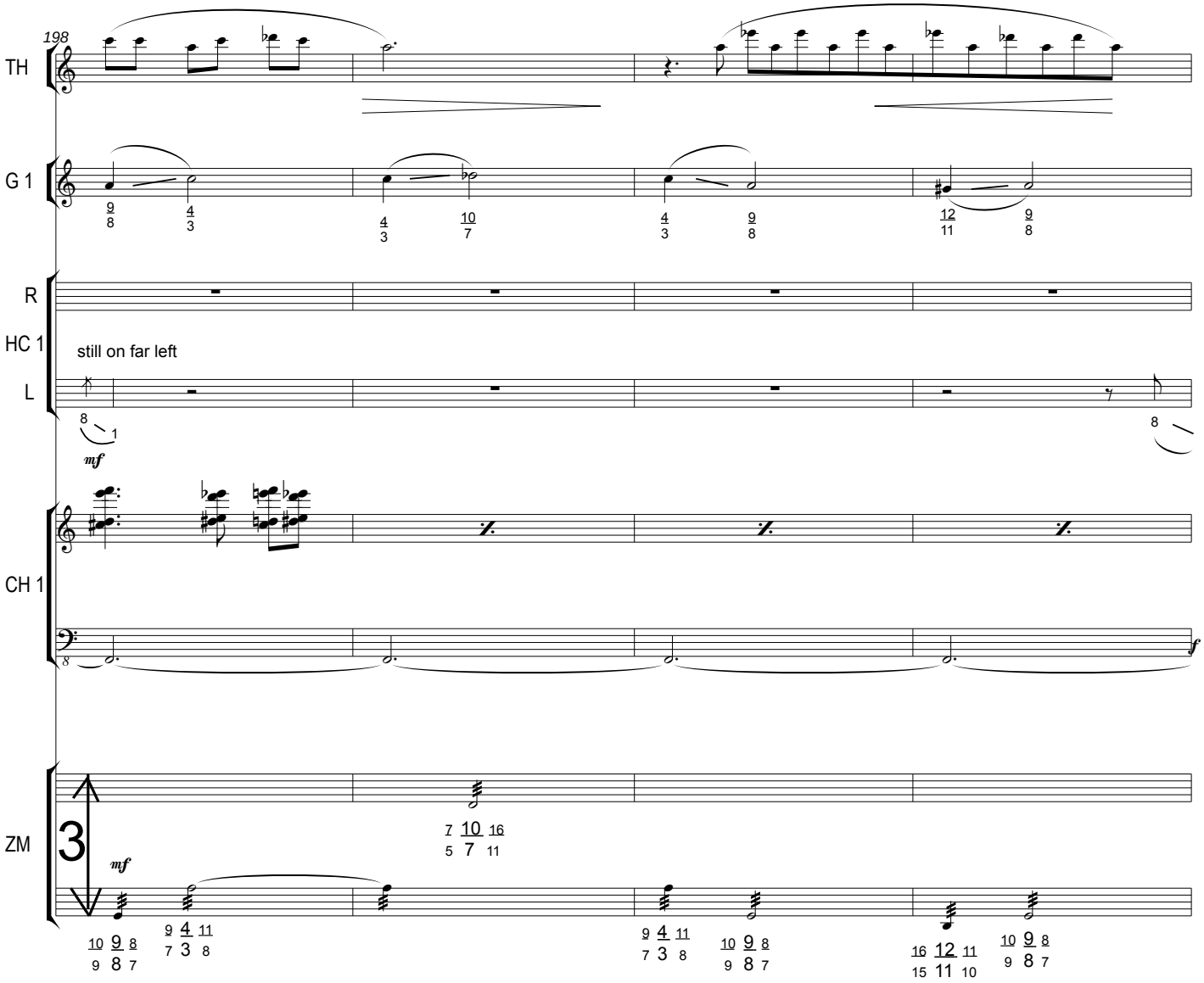
mp

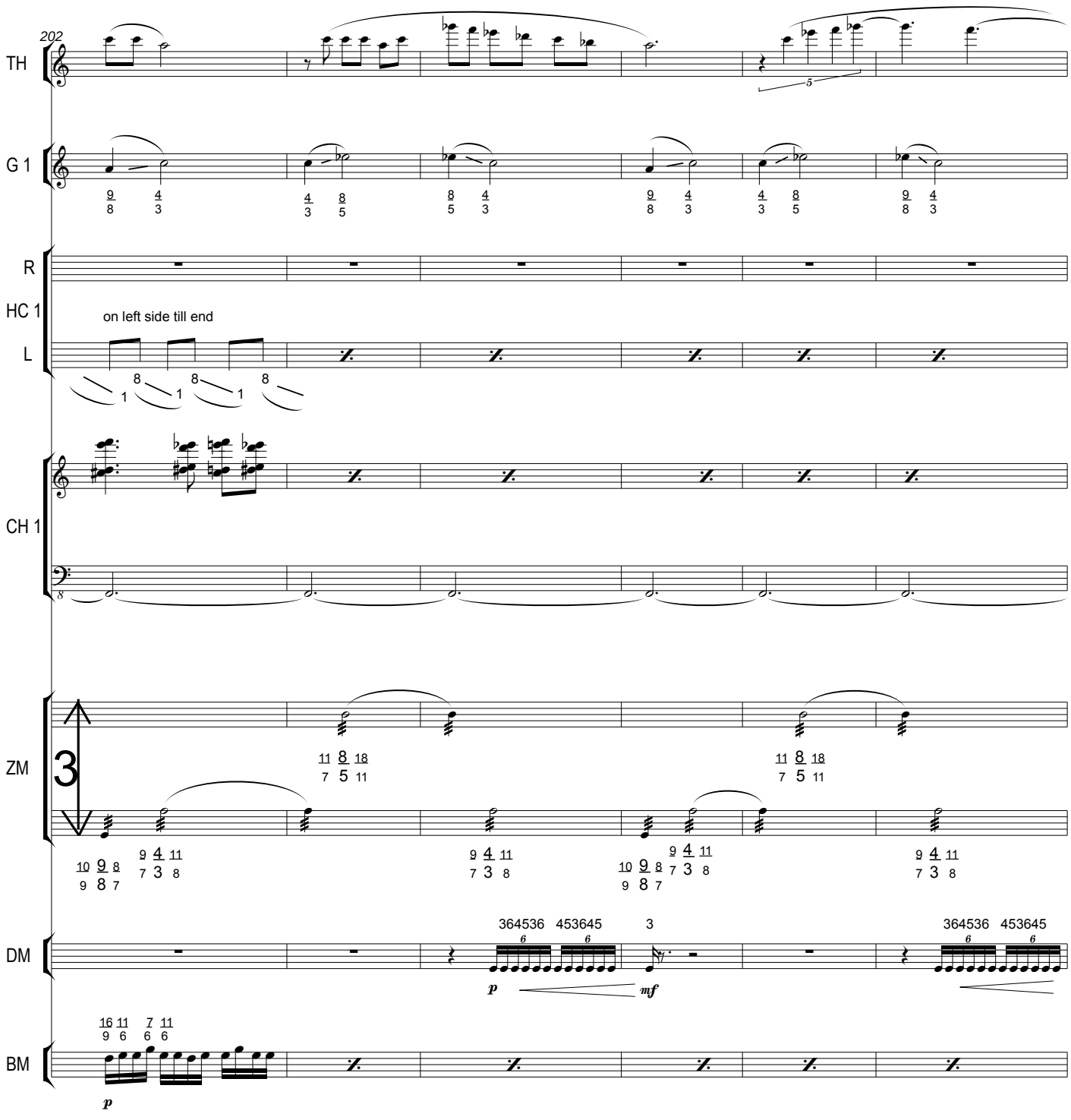
mf

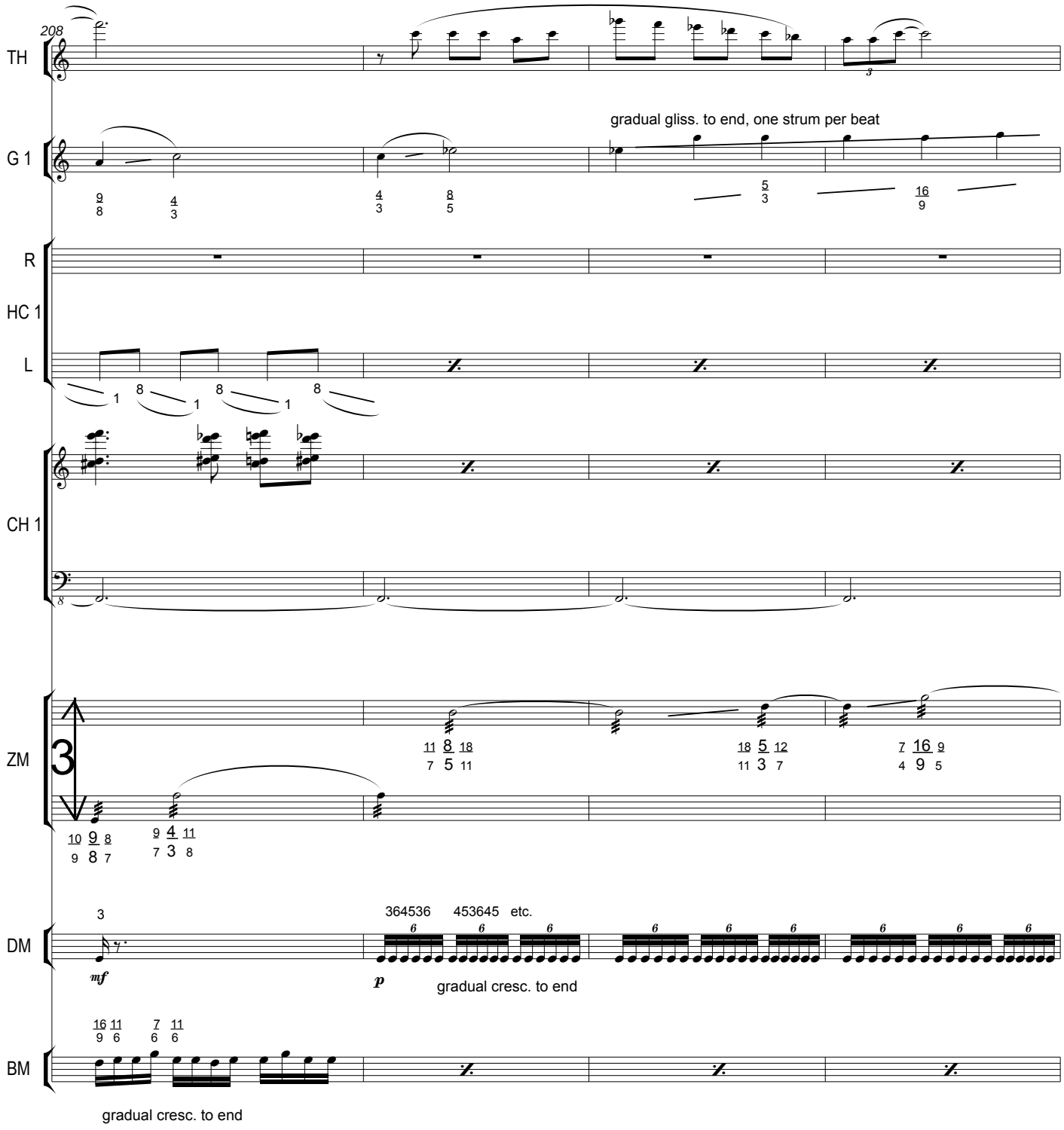
sim.

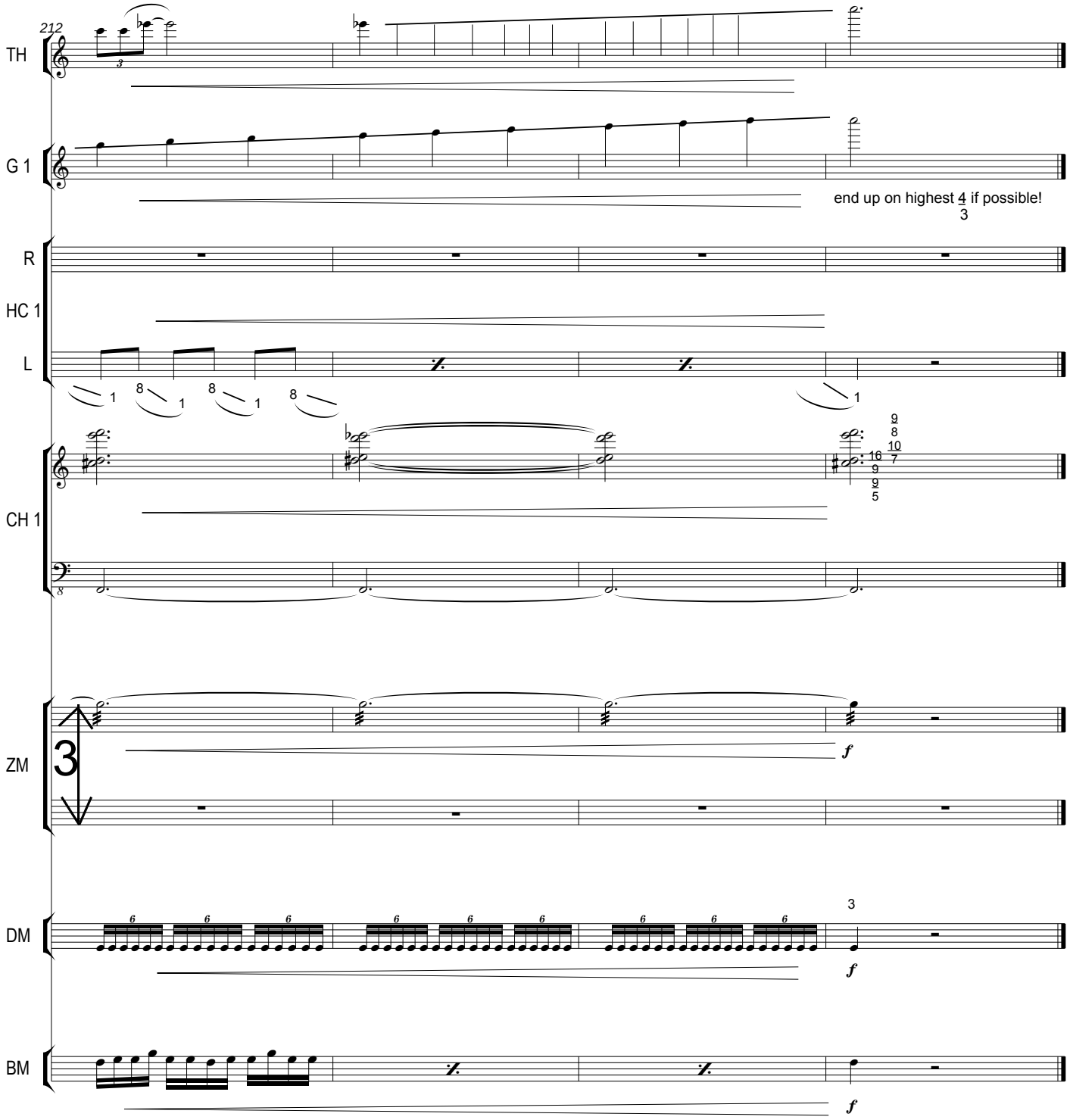
sideways tremolo: rub mallet back and forth quickly over 3 adjacent bars
the notated pitch is the center of the 3 adjacent notes

BM


198
TH
G 1
R
HC 1
still on far left
L
mf
CH 1
f
ZM
3
mf


202
TH
G 1
R
HC 1
L
on left side till end
CH 1
ZM
3
DM
364536 453645
3
364536 453645
BM
p
mf
p


208
TH
G 1
gradual gliss. to end, one strum per beat
R
HC 1
L
CH 1
ZM
DM
364536 453645 etc.
mf
p
gradual cresc. to end
BM
gradual cresc. to end



Brooklyn, NY
June 10, 2008