












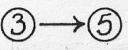



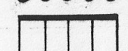

*For Piano and Tape*

***Barton McLean***

to David Burge

## DIMENSIONS II

Barton McLean

<u>Symbols</u>	<u>Page of 1st app.</u>	<u>Execution</u>
	1	Accelerando within the note group. More notes are played than given.
	1	Ritardando within the note group. More notes are played than given.
	1	Cue arrow. Shows when (a) one event immediately follows another, or (b) simultaneous events, depending on whether arrow is diagonal or vertical.
	2	Trill tempo marking. As fast as possible.
	3	Trill tempo marking. A little slower than a, but still fast.
	4	Trill tempo marking. A more liesurely trill.
	3	All these numbers in circles refer to relative tempo markings in repeated passages. # 2 is c. MM 80 to quarter note. # 5 is as fast as possible. " "
	3	
	3	
	3	
	5	10 statements. Random dynamics (f-fff) for f-sharp. Also for f-sharp, rhythm is random & irregular. Articulations also random.
	4	Gradual accel. from 1st to 2nd tempo. Only <u>one</u> accel. takes place during the allotted time for the measure, regardless of the number of ostinato statements.
	7 or 3	Just a shorthand for duplicating the first note.
	9	Inside piano, dampen string(s) as close as possible to performer, with flesh of finger, thereby muting string. The quality should be a beautiful ring, not a thud.
	9	Start muted, then gradually progress to unmuted by letting up on pressure. Also, the symbol may indicate the opposite, if turned around.
	12.	as fast as possible...like grace notes.
	6	Random rhythm and dynamics. Strive for a wide range. Keep the same tempo for all the notes in any given repeat of the measure.

One beam = c. MM 180 per note  
Two beams = c. MM 360 per note  
Three beams = c. as fast as possible



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<u>Symbol</u>	<u>Page of 1st app.</u>	<u>Execution</u>
◡	7	Short pauses. Momentary.
┌ ◡ ┐	9	Denotes number of seconds rest between events in solo part.

### Other general comments

Accidentals affect only notes in that particular beamed group. Exception--when repeated adjacent notes are sounded, accidental applies to all the notes.

In repeated sections (pp. 2-4 for example) cresc., other dynamics, accel. & rit marks apply only once to the whole allotted time for that particular measure. A gradual progression should be observed throughout the measure.

Unless otherwise noted, and excluding the abovementioned repeated sections, which are not relevant, all beamed note groups refer only to approximate directions the notes will take. Usually, many more notes will be played than are indicated (see p. 12, last note group).

### Preliminary comments

Performance tape contains a tuning "A". Piano must be tuned to this first, with the same recorder to be used during performance, since all have slight variations in speed, affecting the pitch from one recorder to the next.

During performance, first play the "A" and set tape recorder playback levels at 0 VU, or at normal playback setting. Then, while playing the "A" and some of the beginning, set the balance by turning amp controls so that listener in middle of hall will get equal sound from both speakers. Then, check balance between piano and tape, with soft and loud spots. Allow plenty of time.

### Learning the work

Take stopwatch and learn all the cues in score, noting that tape part is only sketchy. After a few hearings, performer will become familiar with exactly where he is in the score.

1

*Pianist turns on tape recorder and leaves it on for the duration of the composition.*

*0"*  
*TP ch 1 Ethereal "choir" sounds*

*34"*

*TP ch 2 Ethereal "choir" sounds*

*TP ch 1* { *35"* *1'04"*

*TP ch 2* {

*Piano*

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1'57"

2' 10"

2'20" **2**

*\* The effect will be of the sound travelling from one area of stage to another.*

2'26"

2'48"

[illegible]

3

2'53"

Tp ch 1

Tp ch 2

Piano

Tp ch 1

Tp ch 2

Piano

3'10"



3'20"

Tp ch 1

Tp ch 2

Piano

3'34"

Tp ch 1

Tp ch 2

3'40"

f

f

Stop upon hearing the  
above dramatic upward  
sweeps (3'40").  
approx. 3", but keep going until  
dramatic upward sweeps sound

Piano



Tp ch 1

Tp ch 2

Gradually increasing upward surges

Play exact no. of notes

accel.

Piano

Tp ch 1

Tp ch 2

Piano

attacca

Make transition between  
these two types of tremolo  
as smooth as possible.

7 Tp ch 1  
Tp ch 2

All these runs should be clean and even.  
Play exact no. of notes

Piano

Tp ch 1  
Tp ch 2

Piano

Tp ch 1  
Tp ch 2

Piano



*Tp ch 1*  
*Tp ch 2* Gets louder and louder till climax

*Piano*

(loco)

gliss

5"

Savagely

*mf* *fff*

*ff* *fff*

*Tp ch 1*  
*Tp ch 2* *fff* X. 4'56" X ⊗

*Piano*

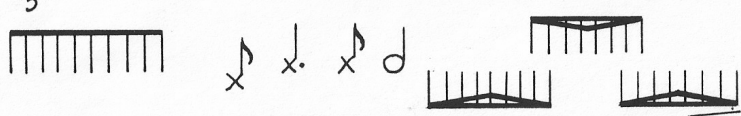
Savagely


*mf* *fff*

*ffff*


Frantically improvise in the general style of music on this page. Stop when percussive sound comes in on tape at 4'56".

9

*Tr ch 1&2* 5'  (Piano chords)

*Tr ch 2*  *Exact notes* *rit.*

*Piano*  
 (Begin at tempo of tape.)



5'16"

*Tr ch 1*  
*Tr ch 2*  
*Piano*

2"



5'29"

*Trp ch 1&2*

*Piano*

*fff*

*ff*

*mf*

5'45"

*Trp ch 1&2*

(Piano cue)

echo

*mf*

*Piano*

*f*

*ff*

*pp*

*mf*

*f*

*Bva*

c. 2"

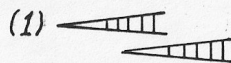
\*④ refers to the 32nd notes. Repeated notes included in tempo indication.

Tp ch 1&amp;2

6'10"

Make as much contrast  
as possible between groups  
on this page. Try to avoid a blur.

(1)



(both)

6'25"

Piano

Musical notation for Piano part, measures 6'10" to 6'25". The notation includes dynamics *mf*, *f*, *rit.*, and *a tempo*. There are also markings for  $\frac{1}{2}$  and  $\frac{1}{4}$  note values.

(approximate dur.)

Tp ch  
1&2

Musical notation for Trumpet parts 1&2, measures 6'10" to 6'25". The notation includes a note for "Tape gets more & more frantic. etc." and a circled number 4.

Piano

Musical notation for Piano part, measures 6'10" to 6'25". The notation includes dynamics *p*, *mf*, *rit.*, *a tempo*, *pp*, and *ff*. There are also markings for  $\frac{1}{4}$  and  $\frac{1}{2}$  note values.



6'46"      6'52"      6'54"

Tape ch  
1 & 2

Again, different pitches rising to climax----

Piano

④ *f*

*ff*

Tape, ch.  
1 & 2

Play exact no. of  
notes indicated.

Piano

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

13

6'58"

*Tp ch*  
1 & 2

*Piano*

Musical score for measures 13-14. The top staff is for Trumpet 1 & 2, and the bottom staff is for Piano. The Piano part features a melody starting with a forte (*f*) dynamic, followed by a crescendo leading to a fortissimo (*ff*) section. The Trumpet part has a melodic line with various articulations and dynamics. There are two diagonal lines below the Piano staff, likely indicating a section cut or a specific performance instruction.

*Tp ch*  
1 & 2

*Piano*

Musical score for measures 15-16. The top staff is for Trumpet 1 & 2, and the bottom staff is for Piano. The Piano part features a complex rhythmic pattern with a fortissimo (*fff*) dynamic, followed by a section with a mezzo-forte (*mf*) dynamic and a fortissimo (*fff*) dynamic. The Trumpet part has a melodic line with various articulations and dynamics. The score ends with a double bar line and a repeat sign.

*7'6"*

*Tr ch 1 & 2*

*Ch. 1*

*Ch. 2*

(Actual "ethereal" sounds indicated instead of       )

*Piano*

*Free, impressionistic*

② 2" ④ 2"

*7'18"*

*Tr ch 1*

*Tr ch 2*

*Piano*

*mp*

④ 3" ③ 4" → ② → ④ (R) 3"

*Trp ch 1*

*Trp ch 2*

*Piano*

*Exact notes*

*ff*

*f*

*tr.*

*trem.*

*p*

④

②

③

*Trp ch 1*

*Trp ch 2*

7'36"

7'45"

7'55"

*All pitches, equalization, migrate to higher frequencies.*

*(Again, actual pitches)*

*etc.*



8'15" 8'30" 8'50 9' 9'5" 9'19"

*Tr ch 1*

*Tr ch 2*

*Piano*

*(To the end, highlights only of tape pitches are given.)*

*First, play indicated order; then random order. Length, random between 1" and 3". Rests between notes, random between 0"-2". Random until cue for 9'20".*

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

*expressively*

9'20" 9'20" 9'28" 9'30" 9'37" 9'39"

*Tr ch 1*

*Tr ch 2*

*Piano*

*15ma*

*(♩ = 60)*

*p*

17

cues may not be heard

9'51" 53" 55" 10' 10'06" 10'15"

*Trp ch 1*

*Trp ch 2*

*Piano*

*pp*

*pp*

10'20" 10'24" 10'34"

*Trp ch 1* (continues)

*Trp ch 2* (continues)

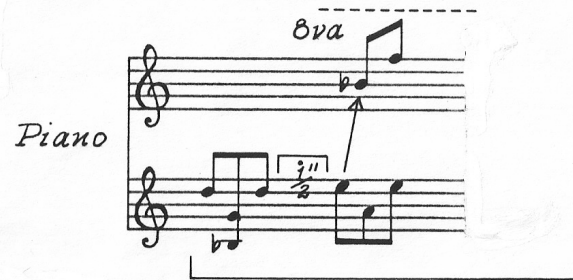
*Piano*

(♩=60)

*pp*

1½"

10'50"  
*Tr ch*  
1&2 *Continues until 11'15"*



*Leave hands over or  
near keyboard until  
tape is finished.*

**MLC**  
**publications** appreciates hearing from artists and receiving  
programs when this piece is performed.

