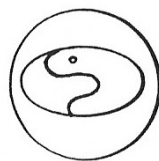


**Priscilla McLean**

**The Inner Universe**

**MIC**  
**publications**

*55 Coon Brook Rd.  
Petersburgh, NY, 12138*



*for*

**Piano, Tape, and Electron—**

**Microscope Slides\*** *(optional)*

*— Six Independent Pieces and Two Interludes —*

## GENERAL GUIDE TO PERFORMANCE

THE INNER UNIVERSE is a set of independent pieces, five for piano and tape (CD), and three for solo piano. Any or all pieces may be performed: the order given is preferred, but any order and any combination may be used. Each piece contains an introduction and preparation guide, some works (especially the solos) requiring more preparation, and a few requiring hardly any. Piano technique for these pieces is moderate. Once the use of preparations is learned and preparation placement can be done with facility, the music reveals little difficulty. The preparations themselves are not difficult, will not harm any piano, and can be gotten at local hardware, music, stationary, and toy stores (all items listed are common).

## USE OF CD PLAYER OR COMPUTER AND STOPWATCH

A CD player or computer with playlist is required. AN ASSISTANT is needed to begin, pause, and finally end the recording. If the CD has built-in pause at the beginning of each piece, THE ASSISTANT must gear up to :00 and PAUSE. To begin each piece: Signal the pianist while pressing PLAY. Use PAUSE at end of each piece, and gear up for the next while paused.

Timings of the Five Pieces using recorded material:

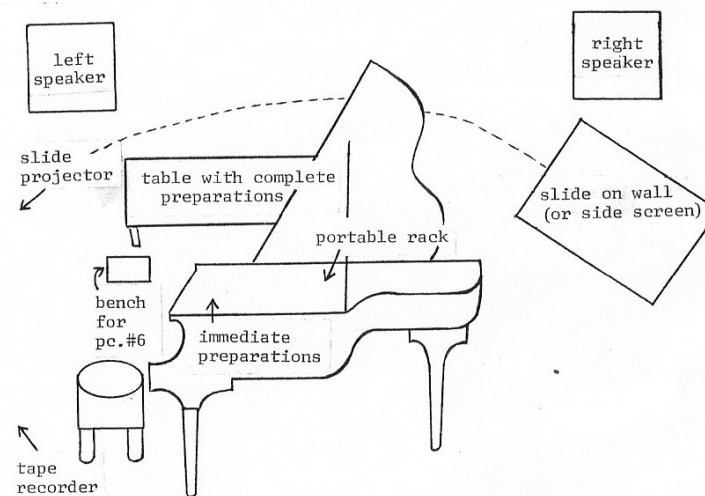
"LANDSCAPE OF A COLEUS" :00 — 4:45 PAUSE [piano continues]  
 "SWEET ALYSSUM/VICTORIA SPRING" :00 — 4:36 PAUSE  
 "MOSQUITOSCAPE" :00 — 5:04 PAUSE  
 "FLOWER POWER" :00 — 4:00 PAUSE  
 "SALT CANYONS" :00 — 7:33 STOP

PIANIST: A stopwatch is essential. Begin :00 at signal from ASSISTANT. If watch makes a noise when used, end each piece with a few seconds of silence before clicking the watch. One volume level should be set, guided by the average loudest places in #1 and #4, and possibly #6, approx. 2/3 way through each piece, with piano and tape being of EQUAL VOLUME. Pianist should perform with the CD while a third person stands in the middle of the hall and listens for balance between piano & CD, and right-left loudspeakers.

## USE OF PHOTOS

Nine photos, originally from slides depicting electron-microscope magnifications of living animals and plants, photographed by David Scharf, may be downloaded/rented from MLC PUBLICATIONS for use before and during each piece. Although the photos are not essential, THE INNER UNIVERSE was originally inspired by them, and the titles of the pieces are derived from their complimentary photos as well as the musical motion and form. Except for #2, each piece has only one photo, to be shown during preparation set-up and throughout the work, ending with the piece's end. Slides can be rented instead, and both formats will need a white wall or screen placed beside the performer, or overhead.

## GENERAL PERFORMANCE SCENARIO

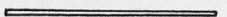


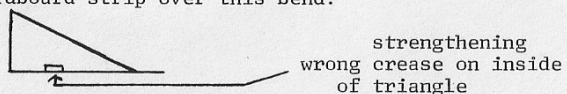
One assistant could run both projector and CD player/computer, if both were on stage, or by remote. A microphone is not needed for the piano unless the hall is very large and the piano small or very unprojecting, and the softest sounds not carrying. These pieces have been scored for 7, 8, and 9-foot Baldwin or Steinway pianos. Other grand pianos may have some problems not solved in the score. The pianist is asked to adjust as best as possible in these instances.

## BASIC PREPARATIONS TO PERFORMANCE

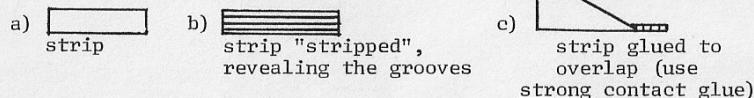
### PORTABLE PIANO RACK

The music rack of the piano must be removed to provide an area for the piano preparations. Therefore, it is most convenient to use a light, portable rack that can be placed on the struts, to the rear of the preparations and harp area to be played. A collapsible, portable rack placed on the struts may be easily made (and used for any piece requiring piano harp performance) in the following manner:

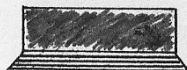
1. Flatten a box, stripping off sides, or find long piece of heavy cardboard: 
2. Bend the piece into a hollow triangle with the bottom part of greater length. Stiffen any unwanted bends by glueing a sturdy cardboard strip over this bend:



3. Tape a strip of cardboard that has been scraped of its top layer to expose the grooved interior (with knife and patience) to the overlapping bottom part:



- This will act as music holder and holder of the triangle top, which folds down into it to make the triangle.
4. Paint the whole rack with black glossy paint to make it durable and attractive.



frontal view

The rack can be folded for storage easily, folding the top front part under the long bottom part (will store in suitcase). The rack should last for years.

### STOPWATCH (or possibly Watch with Second Hand)

Mentioned earlier. Place in triangular metal "pocket" of piano harp near keyboard. Sit stopwatch upright in stopwatch box (a piece of "Tac-It" reusable adhesive may help to anchor watch to box temporarily).

### LARGE TOWEL

Place inside piano harp area, by keyboard on r.h. side, in metal area. Avoid damping strings. This makes a "bed" to place preparations for each piece.

### SELF-ADHESIVE COLOR CODING LABELS (pref. Light-colored "Dots")

Place upon dampers of the black keys (in the range of use of the piano harp area), for easy reading of piano harp: these will read as reverse of white-black keyboard). These are easily removable. Large labels ("dots") may be used on G dampers in mid-range for help in locating octave placement.

### CHALK OR CHINA MARKER

Use if needed, to lightly mark octave harmonic nodes (see piece #1).

### HELPFUL DEVICES

One rod on a piano tuning wedge: place "Tac-It" (reusable, claylike adhesive) on tip to retrieve any object that might fall into harp of piano.

Tweezers, for same.

### BENCH OR CHAIR by bass part of piano keyboard

For quick removal of preparations during piece #6.



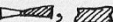
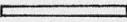
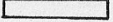
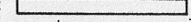


### TABLE, 2X4 feet or larger

Place near bass side of piano: to place all of the following piano preparations (transferred to piano harp area each piece at a time)

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


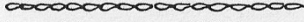
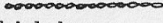
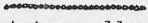
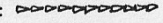



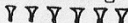


## LIST OF TOTAL PIANO PREPARATIONS (mostly on-the-string) FOR ALL PIECES:

### PREPARATIONS

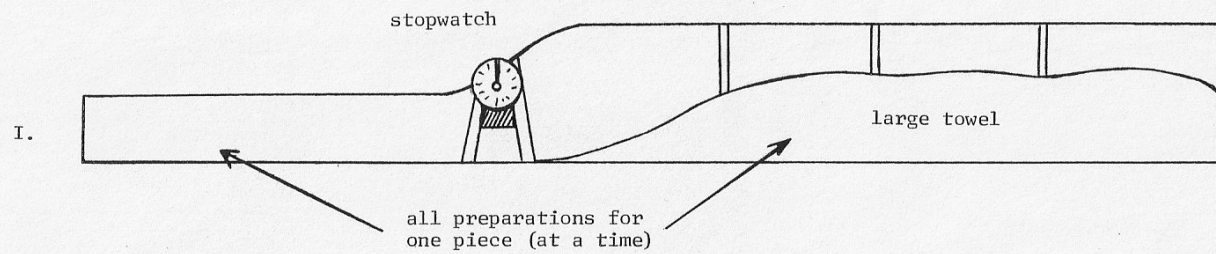
PREPARATIONS	PIECES USING THESE
1. 2 medium rubber mallets: 	#7, #8
2. 1 pair of heavy metal scissors (played with handle-end):	#3
3. 1 paper tissue (i.e. Kleenix)	#8
4. 1 washcloth, 2 medium-sized towels	#5, #6, #7, #8
5. 1 tennis ball	#7, #8
6. 1 small stocking or cloth doubled over	#6, #7
7. 1 very small solid rubber ball (as used in ball & jacks)	#1
8. 3 *Superballs: high bouncing very hard solid rubber balls, 2 in. diam. (*"Superball" brand, blue-colored, is best: found in good toy stores): 	#1, #3, #5, #6, #7, #8
9. 2 metal paint scrapers with wooden ends, or possibly any 2 rough pieces of wood 1/2 inch thick that produce high harmonics when stroked along bass strings: 	#3, #5, #7
10. 1 narrow 10-inch stencil-binder (usually white) or thick, narrow 10-inch plastic strip: 	#4
11. 1 thick 8-inch plastic stencil guide or ruler: 	#3, #4, #5
12. 1 12-inch metal ruler (2 in. wide, if possible) or metal piece: 	#8
13. 1 narrow heavy object (i.e. stone covered with masking tape) to hold down key on keyboard	#3, #8
14. 2 wider objects (i.e. stones covered with tape or sauter roll, as used in electrical wiring): to hold down 2 sets of adjacent keys on keyboard: 	#8
15. 1 thick, flat brick or rock (or 2 sauter rolls)	#6
16. 2 sets of: 2 2-in. diam. metal washers laid side-by-side, covered with masking tape (no metal showing): 	#4, #7

### PREPARATIONS

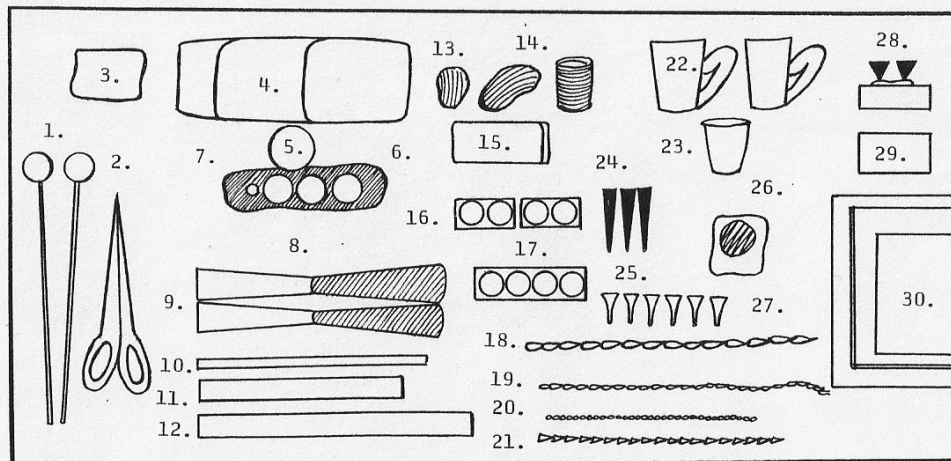
### PIECES USING THESE

17. 1 set of: 4 2-in. diam. metal washers laid side-by-side, covered with masking tape (no metal showing): 	#8
18. 1 medium-sized link chain (size #1) to cover more than 2 octaves: 	#8
19. 1 smallest-sized link chain (#16) to cover 1 1/2 octaves: 	#5, #8
20. 1 light chain (one which hangs from lights) long enough to cover one octave: 	#4
21. 1 small (next-to-smallest size, #35) steel sash chain to cover more than 1 octave: 	#8
22. 2 ceramic coffee mugs with handles: 	#7, #8
23. 1 ceramic small mug without handle, or juice tumbler: 	#7, #8
24. 3 black piano tuning wedges, rods removed: 	#5, #8
25. 6 wooden golf tees: 	#5
26. 1 small cloth (handkerchief)	#6, #7
27. string rosin: see intro. to	#5, #7
28. 2 thin, plastic guitar picks or plastic triangles cut from heavy spiral binding: 	#2, #3, #4, #5, #7
<u>Easy Handling:</u> Mount them in a piece of "Tac-It" stuck to the top portion of stopwatch box (part not being used). This can be removed instantly without mess.	
29. 1 plastic credit card: 	#3, #5
30. 4 books: 1 paperback, 2 medium-sized, 1 larger	#5, #6, #7
31. thumbnail on right hand	#3

### PREPARATIONS DIAGRAM




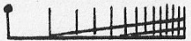



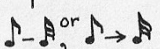
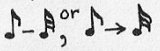


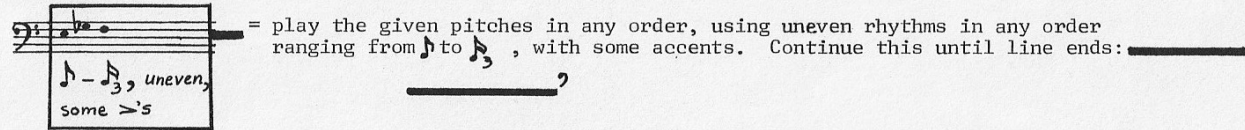



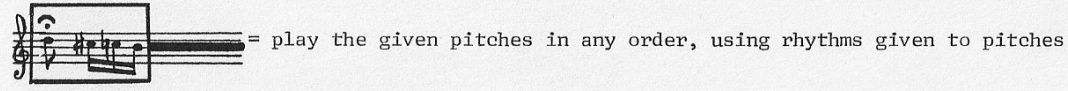
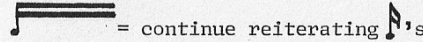


II.



### TOTAL PIANO PREPARATIONS

(See List)

## NEW NOTATIONAL SYMBOLS

- x = approximate pitch ()
-  = repeat pitch while accelerating
-  = repeat pitch while decelerating
-  = (rolling through) approximate pitch areas
-  = chromatic cluster in range indicated
-  or  = play all rhythms ranging from  to  in any order
-  = play the given pitches in any order, using uneven rhythms in any order ranging from  to , with some accents. Continue this until line ends: 
-  = play the given pitches in any order, using rhythms given to pitches
-  = continue reiterating 
- AFAP = as fast as possible
-  = hash marks to divide performance braces

## PEDALLING

- P.I. = pedal furthest on the right (damper ped.)
- (P.I. *sempre*) = continue Pedal I until indication to stop.
- P.II. = pedal in middle (sostenuto ped.)
- P.III. = pedal furthest on the left (soft ped.)

# *The Inner Universe*

was funded by a grant  
from the National Endowment for the Arts,  
Washington, D.C. (a federal agency)

with

appreciation to Lukas Foss and Barton McLean, composers,  
for their philosophical and musical inspiration

and

loving thanks to Bart for his extreme patience, understanding,  
and encouragement.



Special thanks is given also to the Martha Baird Rockefeller  
Fund for Music for partial funding of the first performances of  
four of these pieces by the composer on a 1981 European tour;

to The MacDowell Colony for quietude and creative space in 1979  
where these pieces were begun, and also in 1981.

## *— Six Independent Pieces and Two Interludes —*

#1. LANDSCAPE OF A COLEUS	-----	1 — 12
#2. SWEET ALYSSUM/VICTORIA SPRING	-----	13 — 20
#3. INTERLUDE I (Solo Piano): "Coleus Revisited"	-----	20 — 24
#4. MOSQUITOSCAPE	-----	24 — 33
#5. INTERLUDE II (Solo Piano): "Visions Through the Landscape of an Eye"	-----	34 — 38
#6. FLOWER POWER	-----	38 — 48
#7. SALT CANYONS	-----	48 — 63
#8. ENCORE: RHINOTERMITIDAE RAG (Solo Piano), alias: "The Termite Rag"	-----	63 — 73

# I. LANDSCAPE OF A COLEUS

♩ = 84

Preparation: 2 superballs (high-bouncing very hard rubber balls, solid): ○s.  
 1 smaller superbball: ○. (used only at end.)  
 1 small rolled-up towel within reach of left hand.  
 1 stopwatch, or watch with second hand.

tp (silent)

:11

Superball (○):  
 bounce-roll along strings

sfz > mf  
 (P.I. sempre)

Pick up:  
 bounce: 1 str.  
 (roll)

f mf

Add 2nd.

tp

(Piano sounds)  
 Chromatic movement

ppp lowest note

Tp. emerges (barely audible)

:22

:30

Vital but delicate: every few seconds, pick up one ○ and lightly re-bounce-roll.

f or closest pitch possible.

p (listen for tape)

(P.I. sempre)



tp (continues)

:39

:47

Pno

drifts up str.

cont. bounce-ricochet

bounce-roll

mf

Kbd.

pp

inaudible

ppp

6

(P.I. sempre)

tp

:53

:58

1:02

c.1:10

pp-p

Pno

let roll up

mp

Bounce-ricochet slowly and steadily

roll up str.

mf

Kbd.

pp

f

3

(P.I. sempre)

3.

tp

cresc. . . . . texture thickens



1:18

1:22

23

24½

26

pno

8

Bounce-ricochet close to str.



leave on str.

(P.I. sempre)

Kbd.



tp

1:32-4

1:41

pno

lightly mute:  
L.h.: run thumb up + down str.



7-9

run thumb up + down str.



(P.I. sempre)

tp *mp*

... thumb off

*f* *f* *cont.*

(P.I. sempre)

tp

*thicker, wider range*

c.1:54

*accel. cont.*

7-9 groups of two

flourish: melt into tape sounds  
AFAP (do not align rhythms)

*pp*

P.I.

5.

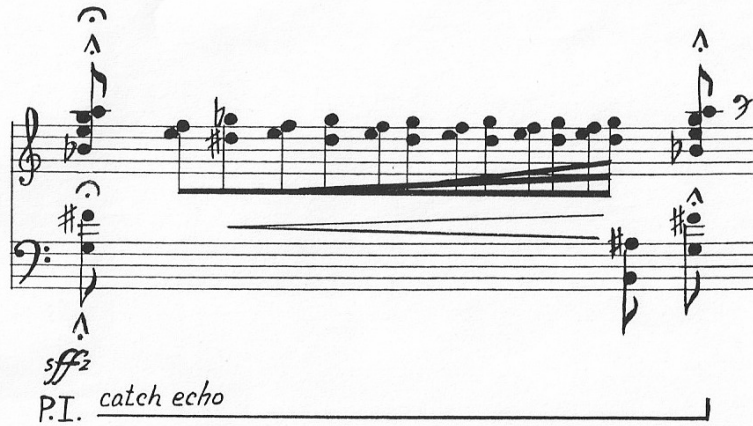
tp



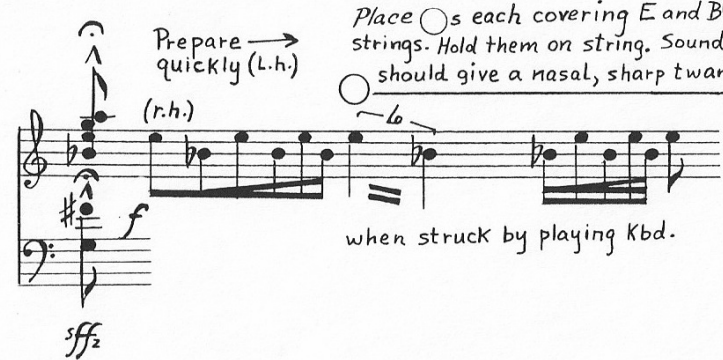
2:02

2:06

Pno



*sfz*  
P.I. catch echo



Prepare quickly (L.h.)

(r.h.)

Place  $\circ$ s each covering E and B $\flat$  strings. Hold them on string. Sound should give a nasal, sharp twang,

when struck by playing Kbd.

*sfz*

P.I.



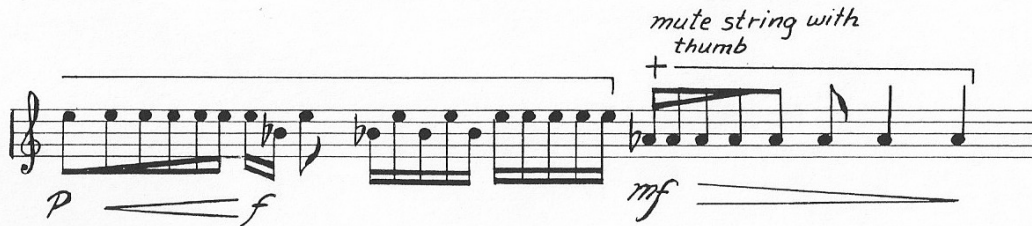
tp

*mf*

2:16

2:24

Pno



mute string with thumb

(P.I sempre)

8  
7

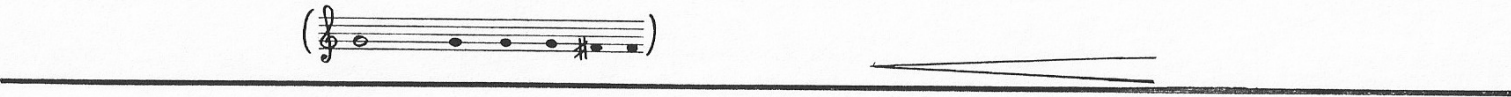
Meno Mosso

$\text{♩} = 72$


$\circ$ s on str.s

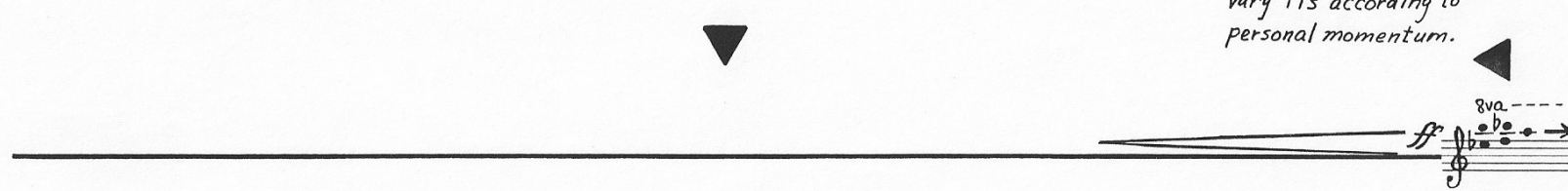


drop loudly on each pitch (but in control).


tp 

(2:30) 2:40

Pno 
  
*accel. . . . . A tempo* *sl.* *accel.* *A tempo* *cont. in same style* *limit range* *AFAP: Remove Os.* *uneven\** *Kbd.*
  
 (P.I. sempre)
   
 \* Tremolo speed is the same; Vary P.I.'s according to personal momentum.

tp 

*ff* *8va* *bb* 2:56

Pno 
  
*cresc.* *ff*
  
 P.I. \_\_\_\_\_

7.

(repeated chord)

thick, moving texture

end: repeated chords

moving notes

tp

3:00

3:05

pno

...piu... ..meno...

A tempo

mf

P.I.



Cont. in "grand concerto" style:  
many pianos. f-ff

tp

3:15

pno

f to ff

tp \_\_\_\_\_ *(concerto-like)* \_\_\_\_\_

----- 3:21 ----- 3:25 -----

pno

... piu...

f ff mf

PI. \_\_\_\_\_

all-note cluster: omit Db

3



tp \_\_\_\_\_ *(dense texture)* \_\_\_\_\_

----- 3:31-2 ----- 3:34-5 ----- 3:36 -----

pno

Tremolos: play unevenly: P -> P

f mp ff

PI. \_\_\_\_\_

♩ = 60

Dramatically

9.

tp

3:40

(low note)

3:45

Piu mosso

8va

pno

f to fff: vary

PI.

tp

(48 1/2)

(3:50)

3:56-7

3:58

4:00

8va

vo

in uneven spurts

ff

chromatically up to top of Kbd.

Piu mosso  
♩ = 84

f

Place  $\circ$ s and hold on str.: L.h.  
(should clatter nasally when struck at Kbd.)

(P.I. sempre)



tp . . . . chord decays . . . . . pp . . . chord cresc. . . . .

4:03 4:07 4:10

pno

O's remain on str.

held on str.

sub.

\* if bar prevents O from str., use fingernail against str.

PI (1/2P)  
(lift very briefly at attack, then catch echo.)

tp

4:14 4:18 4:24 4:27

pno

.. piu. . . . .

A tempo

(l.h.) thumb on str.:  
mute - echo

L.h. O hold on str.

bounce on str.

mf strike: Kbd.

L.h. begin bounce-rolling O.

(r.h. turns pg.)

PI (sempre)

11.

tp dim. . . . . inaudible (tape ends)

4:35

4:40

pno

L.h.: Prepare to grasp towel.

(r.h.) Kbd. # sfz > p

L.h.: rolled-up towel: press on str. to mute chord.

r.h.: bounce on str.

L.h.: mute str. with thumb. Move up + down str.

(rit. . .) mute on 8ve harmonic.

roll on str.

L.h. r.h.

mf L.h. mutes (2 fingers)

Kbd. (r.h.) mp L.h. mf r.h.

(P.I. sempre)

\* remove towel afterwards.

4:50

♩ = 84

r.h.: loose rhythm (rubato)

↓ Melody: barely audible amid Os.

pno

r.h.: Kbd. pp

L.h.: both Os

p to mp

L.h.: Continue rolling and bouncing gently Os, especially between longer r.h. durations.

(P.I. sempre)

5:15

pno

rit. . . .

L.h.: towel

\* remove towel.

remove one

let roll.  
L.h. pick up  
towel.

(L.h.)

r.h.: bounce on str.

L.h. mutes

(P.I. sempre)

c.5:35

pno

L.h.: thumb mute on 8ve. harmonic.

p

L.h.: minimize bar break:  
overlap rolls

slow roll

r.h.: small

lift from str.

mp

P.I.