

1:45-6 1:49-50 1:57 1:59 24.

Kbd: *ff* *mf* *pp*

f *drag heavily*

mf (p) *l.h.: lift ruler up off strs d,e,f.*

l.h.: mute strs. with hand. *r.h.: strum str. with thumbnail (like violin trem.)*

catch echo

2:09 2:15

mp

4. MOSQUITOSCAPE

* See introduction for more complete set-up instructions.

preparation: place side-by-side on cloth laid horizontally on treble tuning nuts in piano (do not touch strings):

- 1.) 2 thin, plastic guitar picks or ▲ cut from heavy spiral binding
- 2.) thin 10-inch white stencil-binder or plastic strip (▬▬▬)
- 3.) thick, flexible plastic ruler or stencil-guide: 8 inches long (▭)
- 4.) 2 2-inch-diameter metal washers laid side-by-side, covered with masking tape (no metal showing)
- 5.) light chain (one which hangs from lights) long enough to cover one octave. (.....) (▭▭)

25.

♩ = 60, or
1 second.

tp

:00 (:02) :03½ :07 :13 :16½ :19

pno

3½
□

(No Ped.)

P.I.

tp

pno

:22 :26½ (:30½) (:34) ff :36 :40

P.II. set silently

Handwritten musical score for trumpet (tp) and piano (pno). The score is divided into two systems. The first system covers measures 00 to 19, and the second system covers measures 22 to 40. The trumpet part (tp) features a melodic line with various dynamics (ff, f) and articulation (accents, slurs). The piano part (pno) provides harmonic support with chords and moving lines. Performance instructions include "until faded", "(No Ped.)", "P.I.", and "P.II. set silently". A "Portamento" marking is present in the trumpet part at measure 16½. Time signatures are indicated by a quarter note equal to 60 or 1 second.

tp

(:42) :45 1/2 :48 :52

pno

accel. short stacc.

set

P.II.

tp

1:02-03 1:07 (1:10 1/2)

pno

(a tempo) longer stacc.

silently lay over str:

silently lay on str:

fff

ff

P.II. P.I.

27.

tp

1:13

1:16

(1:21)

1:22

1:26

1:30

Handwritten musical notation for the trumpet part, showing a melodic line with dynamics *mf* and *p*.

(sounding like a harpsichord)
rubato

Remove objects
from str.

.. meno ...
rit...
5

pno

Handwritten musical notation for the piano part, including dynamics *mf*, *pp*, *mf*, *ppp*, *mp*, and *p*. Includes performance instructions like "irreg. rhythm: inbetween r.h." and "mp roll (As)".

P.I.

tp

1:33½-4

1:38

1:39½

1:42

1:45

1:50

(1:53)

Handwritten musical notation for the trumpet part, including dynamics *p* and *fff*, and a "cresc." marking.

a tempo

(ghostly)

pno

Handwritten musical notation for the piano part, including dynamics *p*, *pp*, *mp*, and *p*. Includes a "7" marking and a "ghostly" instruction.

P.I.

P.III.

tp

1:54½ 1:57 2:02 2:06 2:10

f_s *sfz* *ppp* *f* *ppp*

pno

sfz *sfz* *sfz* *mp*

catch echo (echo)

Remove

2▲s: Strive for "swarm of bees" quality (uneven, rapid rhythms)

Pizz. (strs.)

tp

... cresc. ... *pp* *f* *f* *ffz*

(2:17) 2:25 (2:26) 2:30

pno

some *s, >* .. piu... ..molto...

ff

P.I.

Kbd: *ff*

(No Ped.)

29.

tp

slow portamento
f-ff *p* *pppp* *cont.* →
 ... dim.

2:33

2:38

2:42-½

2:44½-5

2:47

pno

ppp *cresc.* *mp*

P.I. *echo*

echo

forearms
P.II. (Set silently)

tp

pp *mf* *port.* *p* *port.*

2:54

2:58

3'

3:05

pno

p *p* *pp* *mf* *Pizz.*

(P.I.)

P.I.

tp

3:12

3:15

3:19-20

(port.)

ff₂

cont. unevenly

r.h.: Kbd.

mp

♩ - ♪, uneven, some >'s

Expand range

mf slightly faster

(vary ~'s)

mp-mf

Unevenly: start slower and gradually accel.

pno

L.h. cont. pizz.

mf

If strut blocks Db, scrape ▲ over str. continuously.

smooth transition →

Kbd.:

♩ - ♪, uneven, some >'s.

(P.I. sempre)
(P.II. sempre)

tp

...cresc...

3:26

3:28

3:32

ff₂

ff₂

3:41

♩ - ♪, unevenly

accel... Add

ff

r.h.: Use all fingers

to top: kbd.

wildly flail around →

fff

pno

f L.h.: use all fingers →

P.I.

(P.II. sempre)

(P.II. cont.)

31.

tp

2
□

pp
3:43

$\text{♩} = 112 \rightarrow$
(varies)

ff

With Power
 $\text{♩} = 126-138$ (vary)

pno

13
□

Listen
for
chord

8va
ff

(P.II.)

P.I.

tp

continues

*Pianist: Listen for tape and play always inbetween chords (and faster than tp).

pno

(8va)

clusters cluster

(P.I. sempre)

(ff)
block chords and crashes continue →



(8va)

pno

(P.I. sempre)

tp *ff* *block chords, crashes cont.*

(8va)

pno

Lay
across str.

Add

(loco)

(P.I. sempre)

33.

tp chords → *dim.* → *filtered, "tinny"* → *more & more filtered* →

(c.4:42)

(8va)

Lay across strs.

pno

The piano score consists of two staves. The upper staff is marked (8va) and contains a tremolo effect over a series of chords. The lower staff provides harmonic support. A dynamic marking of *f* is present at the beginning, and *mf* appears later. An instruction 'Lay across strs.' with a diagram of a guitar string is written above the upper staff, with an arrow pointing to a specific chord.

(P.I. sempre)

tp *p* *dim.* *fades out (ppp)* (echo)

5:00

(8va)

repeat chords until 5:00.

pno

The piano score consists of two staves. The upper staff is marked (8va) and contains a tremolo effect over a series of chords. The lower staff provides harmonic support. A dynamic marking of *mp* is present at the beginning, and *ppp* appears later. An instruction 'repeat chords until 5:00.' with a downward arrow is written above the upper staff.

P.I.

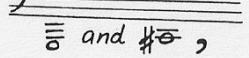
5. **INTERLUDE II** (solo piano) : "Visions Through the Landscape of an Eye"

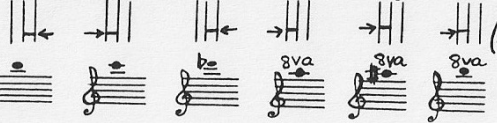
* See introduction for more complete set-up instructions.

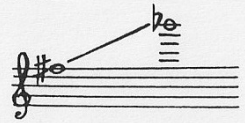
preparation 1: place side-by-side on cloth laid horizontally on treble tuning nuts in piano (do not touch strings):

- 1.) 2 superballs (○) 2.) plastic credit card
- 3.) 2 short 1/2" wide pieces of rough wood, tapered or broken at ends: native ground chips will do.
The pieces must be rough and thick to work properly (◻). * Wood ends of 2 metal paint scrapers may do.
- 4.) thick, flexible plastic ruler or stencil guide (see INTERLUDE I): ◻.
- 5.) thin plastic guitar pick or triangle cut from heavy spiral binding (▲).

preparation 2: prepare before piece begins:

- 1.) 2 black piano tuning wedges, rods removed (∇): place between the double strings of  $\bar{5}$ and $\sharp 6$, close to dampers. Resultant sound when struck on keys should be thuddy.
- 2.) to produce high squeals from strings when rubbed by ◻, apply rosin to strings: violin, cello, or bass, on the far side of the crossbar (Steinway 9') for distances of 4-5". Remove with alcohol dabbed on small cloth as soon as piece (or set) is over. Note: If these strings are blocked by struts or other strings, use nearby higher strings.

- 3.) 6 wooden golf tees: insert inbetween these strings:  (allow room for strumming)
Effect: should sound like untempered pluckings of an Oriental stringed instrument.

- 4.) small link chain to place upon strings:  (smallest size - #16).

35. ♩ = 60, or 1 second.

○ (wood piece): scrape up + down 1 string
various speeds (as below) to get bird-like
squeals:

:00 :10 :12-13 :16

mf * If any of these strings are blocked by struts or other strings and cannot be scraped sufficiently, use nearby higher strings.

tip plastic stencil-binder:
drag up str. Kbd.

P.I. _____

:19-20 :32 :36 :39

2 ○s:
rhythms as before:

f cont. *f* cont.

Like an "aviary"

* If E♭ str. is blocked, use one lower pitch.

slowly

mute str: finger

Kbd:

:43-45 :54 c. 1:01

▲: Strum across str.

f

high squeal*
long, slow scrape
(away from dampers)

L.H.: Take

* One wavering tone, as continuous as possible.

Each run: groups of 3-4 pitches

Add to box

(P.I. sempre)

37.

1:37

slightly Meno mosso

$\text{♩} = 58$

slight rit.

1:45

Tempo Primo

$\text{♩} = 60$

*Large sweeps towards dampers:
alternate hands* **ff**

** On Steinway 9' and 7', use crossbar. (play on its top)*

P.I.

** If these bass notes are blocked, use lower ones not covered. Keep the same intervals between pitches to preserve melodic line.*

1:51

1:53-4

1:58

2:01

P.I.

credit card → (on str.)

Rapid jerk - then scrape slowly along string

towards hammers

molto rit. . . .

... dry, brittle pieces of sound

pp

P.I.

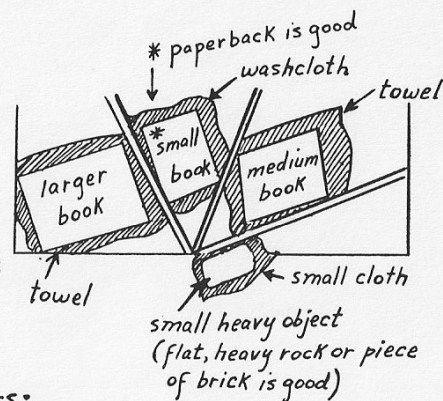
6. FLOWER POWER

preparation: prepare before piece begins:

- 1.) 2 superballs (○)
- 2.) books placed on towels to damp bass strings:
- 3.) small heavy object (see 2a) to damp bass str. blocked by other str. or struts. Place in front of struts near pins. Bass strings should sound "dry" to match tape percussive sounds.
- 4.) chair or small bench near piano to hold books + towels, etc., when removed rapidly on page 44.



2a: for
9 foot
Steinways
or
Baldwins:



2b: others:

essentially the same as 2a.
1 more small heavy object and medium-sized book may be needed. Experiment.