

credit card → (on str.)

Rapid jerk - then scrape slowly along string

towards hammers

molto rit. . . .

... dry, brittle pieces of sound

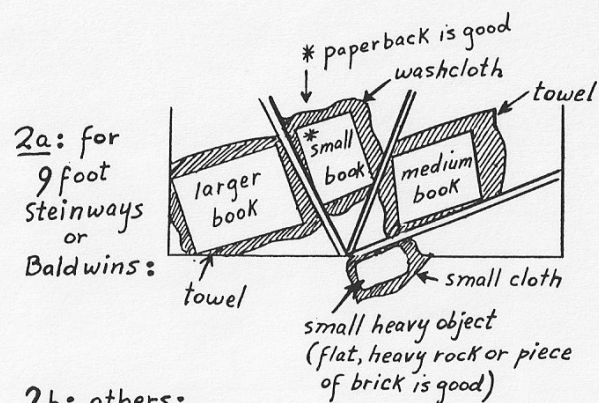
pp

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.



2b: others:

essentially the same as 2a.

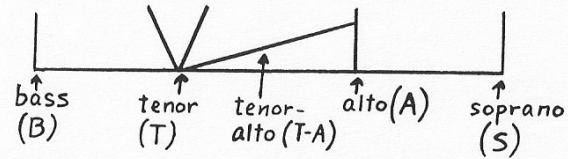
1 more small heavy object and medium-sized book may be needed. Experiment.

39.

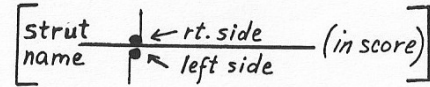
*Struts Explanation: Steinway or Baldwin 7 or 9 foot:

*(structural metal bars)

Others: B, T, A, S. No T-A.



Bass Struts: play on right side. T-A: play on top. A: play on left side.



♩ = 60, or 1 sec.

tp silent (but on)
:00

Strike \circ s against struts (see above)

pno T. strut

f

(P.I. sempre)

T-A. strut (others use A.)

(Musical notation for piano part, measures 0-16, featuring triplets and accents.)

tp (silent)

:17-18

A. (others: S.)

pno T-A. (A.)

T.

(P.I. sempre)

(Musical notation for piano part, measures 17-18, featuring triplets and accents.)

tp (silent)

pp *cresc.* *mp*
 ♩ = c.84: "drum" rhythms
 (:28) :30 :32

pno
 A. (S) 2-3"
 T-A. (A)
 T.
 B.

ff *ff* *Blend with tape.* Put Os down.

follow generally: with flourish.

P.T.

tp (ch.1 only) *mp* *p-mp* *cont. "drum" rhythms: ch. 1*

:37 :46

* Listen for tp: *r.h.: ALWAYS place notes inbetween L.h. pitches.*
 do not drown it out. *Uneven Ds.*

pno Kbd: *mp-mf* *slightly accel.* *add occasionally*

play once, then vary order.
 ♩s, with some ♩, ♩

rubato (unevenly) (slightly)

** Keep 3-pitch patterns; order of patterns can be varied.*

No Ped.

sfz

41.

tp

mp-mf pans → ch. 2 ("drums")

:51

:55

pno

(r.h.)

..piu mosso

... meno mosso ...

(occ.)

(#) →

pp

7

tp

mp

pans betw. ch. 1-2-1

1:02

1:09

pno

r.h. pitches: ♭₃-♮ (unevenly)

*r.h. always inbetween
l.h. pitches*

piu mosso .. meno ..

(slight)

.. piu ..

mp

mf

not too steadily

sfz

mf

mp

*l.h.: between ♮-♭₅
(unevenly)*

cont. between ♮-♭₅

cont. style from []

*(general pattern)
(with chromatics)*

tp *mf* *f*

1:12 1:14 1:20

pno

mf *p*

6

More dramatic: driving
r.h.: once as written, then any order →

ff >

inbetw. l.h., very uneven

unevenly or

3 3

(No Ped.)

High "Drums" } both channels →
Low "Drums" }

tp

1:27-28 1:31 1:34

pno

Add (occ.)

Also add (as written)

more often

fff *fff* > > > > *fff*

12

(No Ped)

43.

tp

1:46

Meno
mosso

r.h. unevenly, more nervously.
cont. ALWAYS inbetween Lh.

accel. A Tempo
(as at 1:02)

pno

L.h.: between $\text{♩}_3-\text{♩}$
(more uneven than at 1:02)

P.I.* not too reverberant. If so, use half-ped.

tp

1:57½

2'

3rd "drum" added

pno

slightly faster
 $\text{♩}_3-\text{♩}$

Important to play 8ves in time with
stopwatch. Notes inbetween may be
changed (1-2 added or deleted).
^ (r.h. cont. inbetween L.h.)

ff more lurching unevenness

Add

P.I.

No ped.

(low, medium, high)
3 "drums" → *interplay*

tp

2:04½ 2:09 10 11½

pno

sfff *sfff* *sfff* *sfff*

lurching, emphatic

any order (from bracket)

any order (from bracket)

cont.

No Ped.

tp

single "drum" ▼

3 "drums" → (low, med., high)

2:13½ 2:18

pno

AFAP: Remove everything from strings.

10

No Ped.

* This point may come slightly earlier or later on different tape recorders. Pianist adjusts.

45.

tp *ff*
 3 "drums" → Very active "drums"
 2:24

Tumultously!
Very drunken, lurching

pno *fff*

No Ped.

Add

sfffz

Add

3-3, 3, some A's.

(Once through, then any order)

tp Low "drums" added: "Jam Session" →

2:39½ (2:41) 2:46

pno *Triumphantly*
 ♩ = 60, or 1 sec.

fff

rubato

P.I.

tp _____
----- 2:57 -----

(similar to 2:24)

lurching, erratic

Add

Add

P.I. _____ (No Ped.)

tp _____
----- 3:04 ----- 3:10½ -----

pno

P.I. _____

Turn page
quickly →

47.

tp *mainly high "drums" →*

3:14 3:21 3:26

Even more erratically *As at 2:41.*

pno

Add

ff

3

(No Ped.)

half-ped: catch echo

Set silently
(left forearm: cover white keys.
right forearm: cover black keys.)

P.I. P.II.

tp *f* *dim.* *mp*

3:31 3:36

pno *4* *3* *3*

(P.II. sempre)

tp *p* *(one drum)* *pp* *Tape is silent.*

3:42 ----- 3:48 ----- 3:53 ----- (:56) -----

pno

4

3

rit.

release ped. when very faded.

P. II.

7. SALT CANYONS

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

- 1.) 2 superballs (○)
- 2.) 2 thin, plastic guitar picks or triangles cut from heavy spiral binding (▲)
- 3.) one tennis ball
- 4.) 2 medium rubber mallets (∩)