

63.

tp *p* *pp* *ppp*

7:11 (7:23) 7:24 7:29

highest (longest) glide

pno

higher harmonics →



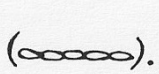
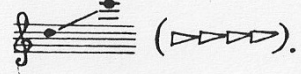
2-5" glides →

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

8. ENCORE: RHINOTERMITIDAE RAG (alias "The Termite Rag")

(solo piano : this can be played as one of the set, or as an encore)

preparation 1: place on cloth laid horizontally on treble tuning nuts in piano and near strings to be affected (see following diagram : do not touch strings):

- 1.) 1 ceramic coffee mug with handle (☐): used at end of piece for .
- 2.) 2 medium rubber mallets (∩).
- 3.) 2 superballs (○)
- 4.) medium-sized link chain (size #1) to place upon strings  to  (○○○○○).
- 5.) small (next-to-smallest size, #35) steel sash chain to place upon strings  (▷▷▷▷▷).
- 6.) 4 2-inch-diameter metal washers laid side-by-side, covered with masking tape (no metal showing : □□□□).

preparation 2: prepare on strings and keyboard before piece begins (see following diagram):

1.) 3 black piano tuning wedges, rods removed (▼): place between the double strings of



in front of the dampers (towards keyboard).

2.) 12-inch metal ruler, 2 inches wide: place upon bass strings



8ba1 (loco)

3.) 1 paper tissue, folded into square: lay across strings



4.) 1 small ceramic mug or juice tumbler: invert and place on tissue to cover strings (□).

5.) 3 small heavy objects placed upon keys



(ex: rocks covered with cloth or tape, sauter rolls as used in wiring, etc.)

6.) 1 washcloth folded: lay upon strings



7.) smallest-size (#16) link chain: lay upon strings, folding over strut



(○○○○○○)

DIAGRAM 1 (preparation 1):

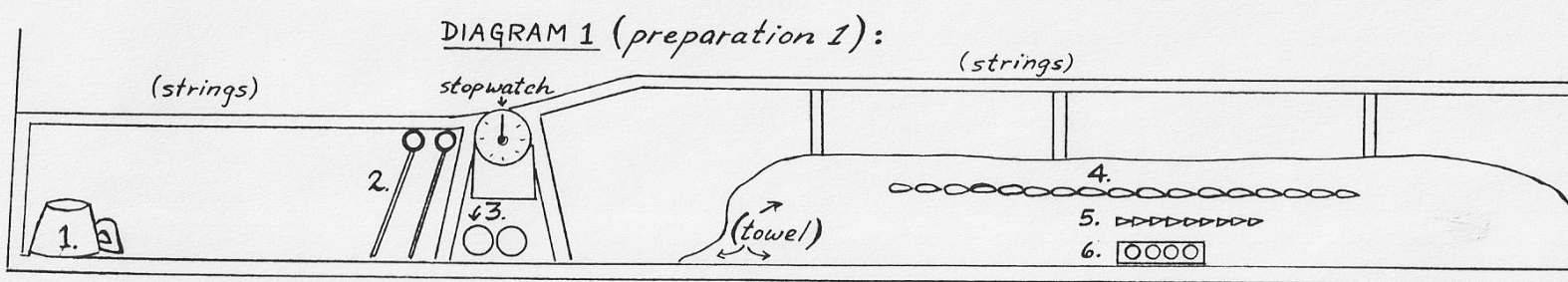
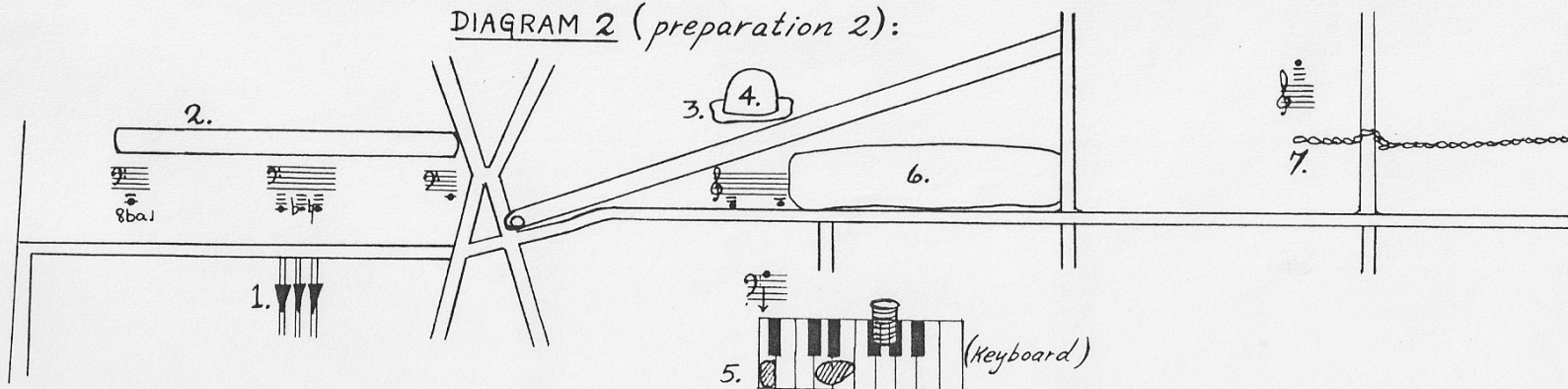


DIAGRAM 2 (preparation 2):



65. $\text{♩} = 80-84$

:00

▷▷▷▷▷ : Holding the middle of chain, bounce the chain ends, alternating hands, lightly and quickly on strings :

cont. same style
 ♯, ♯ rests : nervous, spastic

(No Ped.)

:09

:10

▷▷▷▷▷ : lay upon treble strs. close to dampers :

○ : Drop heavily on ruler
 ↓ on ruler

P.I.

:12½

sl. *Piu mosso*

$\text{♩} = 88$

* Stems ↓ = r.h., ↑ = L.h.

2 ○'s :

(strike on right side)

Bass Strut
 (strike on top of strut)

lift

L.h. : hit str.*
 * hold ♯ on str., deadening tone.

** bass-tenor
 B-T bar

No Ped.

R.H. : lay hand lightly on ruler to create slapping effect when notes are struck.
 L.H. : Kbd. struck.

L.H. : str.
 ↓ damps tone, as before

(No Ped.)

2 ○'s : play heavily on strs., holding on str.

R.H. : same as before when possible, creating bongo-like overtones.




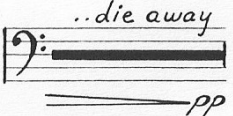

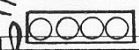

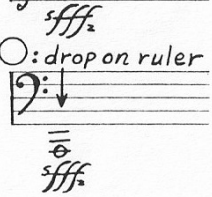





L.H. : Kbd.
 (range) cont. - more continuous
 accel. slightly

:39



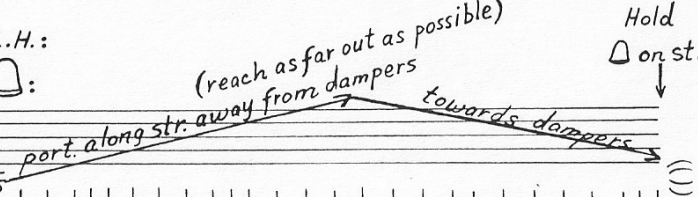

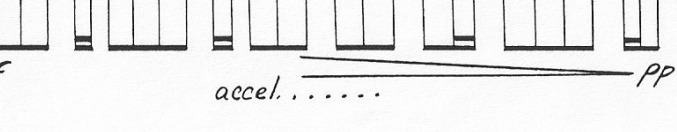
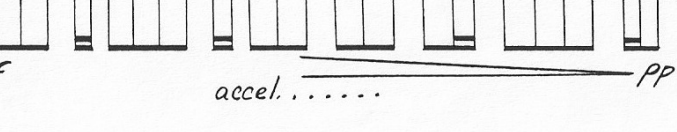

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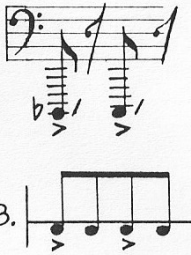
:47

Stopwatch not needed for rest of piece.

R.H.: Hold 
 above
 str.: 
 L.H.: 
 ..die away  
 Drop loudly on strs. 
 AFAP: Remove ruler 
 sfff 
 : drop on ruler 
 f 
 R.H.: 
 Bass Strut 
 P.I. 

(No Ped.)

Remove cloth on strs.:
 Brush up strs. with cloth bunched up 
 L.H.: Lift  and tissue. Hold.
 (reach as far out as possible)
 port. along str. away from dampers towards dampers 
 Hold  on str.
 R.H.: Strike **f** 
 Kbd. accel. 
 P.I. 

B. 

67.

(holding mug on str.)

L.h.: Lay \square flatter on strs. to cover completely (no fundamental tones)

Hold \square on strs.

R.H.: \uparrow strs.

R.H.: Kbd. *ff*

R.H.: *p* *mf*

Meno mosso $\text{♩} = 80-84$

Kbd.

f Keep \square held between thumb and 1st finger (r.h.).
 \square on strs. should give edge to tone, but *not* keep pitches from sounding: BEWARE!

R.H.: \uparrow hit str. forcefully

Piu mosso $\text{♩} = 88$

Piu mosso $\text{♩} = 92-96$

R.H.: \uparrow strs.

L.h.: Kbd

R.H.: \uparrow strs. Hold to str. as before

L.h.: Kbd. *ff*

R.H.: *f* to *ff*

R.H.: \uparrow Tenor-Bass Bar

* Keep watch on ∇ 's wedged between strs. Push back if they work loose.

A Tempo
♩ = 84

R.H.: Kbd.

fff

L.H.: use mallet stick

gliss up str.

L.h.: (Kbd)

R.H.: str. fff

8ba

Piu mosso
♩ = 92-96

AFAP: Remove all weights from Kbd. Put down ♯.

(Kbd)

fff

(Kbd)

L.H.: Kbd

R.H.: ♯ (head) on str.

8ba.

P.II. secure chord held by weights

69.

→ * If more removal time
is needed
* (circled)

R.H.: Kbd.
L.H.: (Kbd.)
L.H.: chain and gliss. r.h. fingering
L.H.: Noisely lay (med. link chain) across str. as shown, while glissing.
8ba-----

(P.II. sempre)

sl. Meno mosso
♩ = 88

Meno mosso
♩ = 84

-3- -3- -3- -3- -3-

(P.II. sempre)

Piu mosso

♩ = 92-96

Musical notation for strings and piano. The top staff is for strings, showing a sequence of chords with triplets. The bottom staff is for piano, also featuring triplets and dynamic markings like *ff* and *cp*.

(P.II. sempre)

Musical notation for keyboard accompaniment, labeled *(Kbd.)* and *ff*. It shows a series of chords with dynamic accents.

R.H.: str.

Musical notation for right hand strings, labeled *R.H.: str.*. It shows a complex rhythmic pattern with dynamic accents and a *f* marking.

P.II. _____

3

71.

AFAP: R.H.: Put down tennis ball; strike Kbd. (cluster, with one focused pitch, will result)

8ba

mf




P.III.

(8ba)

sub. mf (loco) chromatic clusters *ff* chromatic

P.III.

c.d.

Remove  from Strs. Extend  down to . Put down tennis ball.

tennis ball: gliss: white keys

fff

ff Kbd: fngnls gliss

Meno mosso $\text{♩} = 84$

ff Kbd: fngnls

A Tempo $\text{♩} = 80-84$

sl. rit.

P.I.

Handwritten musical score for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains several triplet markings (indicated by a '3' above the notes) and a *sub. mp* marking. The bass staff begins with a bass clef and contains several triplet markings. Below the staves, there is a pedal line with a series of upward-pointing triangles and the text "No Ped." written below it.

Handwritten musical score for the second system, continuing from the first. It features two staves: a treble staff and a bass staff. The treble staff starts with a treble clef, a key signature of one sharp (F#), and a *gliss.* marking. It includes *sub. p* and *f* dynamic markings, as well as *5th finger gliss.* and *exaggerate pauses* annotations. The bass staff starts with a bass clef and a *f* dynamic marking, and includes *ff* and *f* markings. Performance instructions are written above the staves: *rit.*, *A Tempo*, and *Very Lively*. Below the staves, there is a pedal line with upward-pointing triangles and the text "P.I. cont. slight ped. to smooth out leaps".

73.

sl. rit. A Tempo ♩ = 80-84 Più: ♩ = 84-88

(cont. sl. ped.)

No Ped.

driving, hypnotic

Molto più ♩ = 104-108

(No Ped.)

L.H.: ♩ = 60, or 1 sec. : scrape mug bottom along D str.

R.H.: : covering both pitches, glide along Strs. port. as far as possible

port. along str. reach as far as possible

(pp)

Russell M. ...
1/25/83