

**MTC**

**publications**

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**A MAGIC  
DWELLS**



*a Surrealistic Tone Poem of the Creation Myth  
for Orchestra and Tape*

*funded by a grant from  
the National Endowment for the Arts*

INSTRUMENTATION

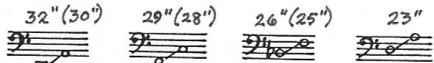
ORCHESTRA: THIS WORK IS DESIGNED TO BE PERFORMED BY REGULAR OR (LARGE)  
CHAMBER ORCHESTRA

FLUTE 1  
FLUTE 2  
OBOE 1  
OBOE 2  
B<sup>D</sup> CLARINET 1  
B<sup>D</sup> CLARINET 2  
BASSOON 1  
BASSOON 2  
FRENCH HORN IN F 1  
FRENCH HORN IN F 2  
B<sup>D</sup> TRUMPET 1  
B<sup>D</sup> TRUMPET 2  
BASS TROMBONE  
TIMPANI  
1 PERCUSSIONIST  
PIANO  
VIOLIN 1  
VIOLIN 2  
VIOLA  
VIOLONCELLO  
DOUBLE BASS

TAPE: STEREO HALF-TRACK TAPE SYSTEM AT 7½ IPS.

LENGTH OF WORK: APPROX. 13:30 MINUTES

SPECIAL MATERIALS NEEDED BY INSTRUMENTALISTS

TIMPANIST: 4 timpani:  32" (30") 29" (28") 26" (25") 23"  
 3 roto-toms:  } 10", 8", 6"  
 2 superballs\* (trademark for 1 1/4" diam. hard rubber high-bouncing balls found in toy stores)  
 cloth (for timpani muting)

PERCUSSIONIST: bells  
 vibraphone  
 xylophone (written 1 8ve. lower than sounding)  
 1 small and 1 large tom-tom  
 tenor drum  
 1 flexatone

PIANIST: Place following materials on large towel or pad for easy reach to piano strings:

1 superball\* (trademark for 1 1/4" diam. hard rubber high-bouncing ball found in toy stores)  
 small towel   
 2 cassette tapes in cases  for laying on strings  
 3 narrow strips of aluminum foil (to be placed between dampers and strings, ranged:  , and  .  
 2 medium rubber mallets  
 1 tennis ball  
 1 ceramic coffee mug:   
 1 rough, unpainted wood piece (for stroking bass strings, width approx. 1")

Performance Instructions for the above are written in score.  
 (and part.)

iii.

PERFORMANCE INSTRUCTIONS: CONDUCTOR

TIMING WITH RECORDED SOUNDS

NEED: A STOPWATCH. Stopwatch timings are written above arrows, and the stopwatch is used to keep in sync with the recorded sounds (Rec.).

When not tied to the Rec., timings in seconds are up to the Conductor, as at the beginning A and B .

The Conductor's cues to the Sound Engineer are written in the score.

It is important that the Conductor adheres to the stopwatch timings, so that

The recorded sounds are heard in the correct place with the orchestra.

CONDUCTOR SHOULD BE AWARE OF 3 MAJOR RECORDED ENTRANCES THAT CALL FOR STOPWATCH TO BE AT :00:

- 1.) (B), Stopwatch at :00
- 2.) (4) before (L) (at (L) , Stopwatch is reset to :00, cued by The recorded word "LIFE")
- 3.) At (Q) (Stopwatch reset to :00).

The Conductor cues off of the recorded sounds (Rec.) in many places (see score).

PERFORMANCE INSTRUCTIONS: SOUND ENGINEER

NEED: A SMALL SCORE, CD PLAYER or COMPUTER with CD DRIVE and STEREO SOUND SYSTEM.

An orchestral study score is necessary to follow the orchestra and the Conductor's cues. Sound Engineer must find best balance with the orchestra, so that recorded sounds are Generally equal in volume. (O) to (P) is the loudest section. After setting the main volume level, it is not necessary to change the volume during the performance.

The recorded sounds are in true stereo, and should sound that way.

THREE TRACKS on the CD are present. Sound Engineer begins on Conductor's Cue at (B) .

THESE DIRECTIONS APPEAR IN SCORE:

TRACK 1 at (B), page 1: PLAY. A general Conductor's Cue (2 hands) is given.

Page 16: PAUSE and Set to TRACK 2 (no cue given).

TRACK 2 at (4) before (L) , page 18: PLAY. A general Conductor's Cue is given.

Page 33 at (2) after (P) : PAUSE and Set to TRACK 3 (Conductor's Cue —1 hand).

TRACK 3 at (Q), page 38: PLAY. A general Conductor's Cue is given.

Page 52 at (5) after (X) when recorded sounds fade to quiet: STOP (no cue given). End of piece.

PERFORMANCE INSTRUCTIONS

ARROW SYSTEM: There are two kinds of conductor's arrows:  and .



are two-handed cues to indicate:

- 1) important musical sections or changes (arrows on downbeats of new section or meter)
- 2) going from a section in meter to a section in seconds

Ex.:  = 10 seconds for this portion.

- 3) cueing rehearsal letters (which are at important sections)



are one-handed cues to indicate: entrances and exits of one or a few performers (during metered sections, this is done by cueing with the hand not beating time).

Numbers over arrows (  to  ) are executed by raising the finger(s) of the cueing hand to indicate:

- 1) several entrances and exits within meterless sections, to avoid ensemble confusion.
- 2) entrances and exits in sections where some performers are playing free rhythmic passages and need a guide besides the meter given.

## GENERAL NOTATIONS

 black line indicates that figure (sustained pitch or ostinato pattern(s) continues until:

// (indication to stop).

Ex.: *fl.*   
*ob.* 

AFAP = As Fast As Possible

EXPLANATIONS OF BOXES AND ALL OTHER PERFORMANCE INSTRUCTIONS ARE WRITTEN IN SCORE AND ALL PARTS.

A MAGIC DWELLS:    THE MESSAGE



FROM THE ORCHESTRAL-ELECTRONIC TEXTURE EMERGES A MAGICAL SOUND:  
 "VOICES" OF THE INSTRUMENTS "SINGING" ANCIENT MESSAGES OF CREATION.  
 A sustained stringed chord on tape, mysterious in origin, evokes a timelessness.  
 The messages arise alone or mixed with the busy, energetic "life" in the  
 orchestra.

The "voices" were created by blending instruments from the orchestra with  
 actual sung voices processed through the vocoder, an electronic sound-modifying  
 instrument.

As is in keeping with the mystery of Creation, the messages are very short  
 phrases in various degrees of clarity. The phrases heard in the work are bracketed  
 in their longer contexts below:

"[The breath of life] moves through a deathless valley  
 of mysterious motherhood  
 Which conceives and bears [the universal seed],  
 The seeming of a world never to end,  
 Breath for men to draw from as they will:  
 And the more they take of it, the more remains."<sup>1</sup>

"And the Lord God formed man of the dust of the ground,  
 and breathed into his nostrils [the breath of life];  
 and man became a living soul.

...[the tree of life] also (was planted) in the midst  
 of the garden..."<sup>2</sup>

"Sacred [Mirror of Creation]: every deity contemplates perpetually  
 his own image"<sup>3</sup>

"I am the vine; [ye are the branches]."<sup>4</sup>

"It (the Creator's World House) stood there in the morning dawn,  
 a mountain of beautiful flowers and oak-tree branches;  
 [all colors of the world] were on it, outside and inside."<sup>5</sup>

"[It was not born; it sees not and is not seen]."<sup>6</sup>

"[A magic dwells at each beginning] and,  
 protecting us it tells us how to live."<sup>7</sup>

<sup>1</sup>Lao Tzu: THE WAY OF LIFE, China 604 B.C.

<sup>2</sup>King James version: HOLY BIBLE: Genesis;  
 the Tree of Life is sacred creation symbol for  
 most cultures of the world.

<sup>3</sup>The Ankh ♀ from Egyptian religion.

<sup>4</sup>HOLY BIBLE: New Testament.

<sup>5</sup>Creation myth of the American Wintu Indians.

<sup>6</sup>Lao Tzu: THE WAY OF LIFE.

<sup>7</sup>Hermann Hesse: poem from MAGISTER LUDI.



② 4 ③ 4 ④ (:12) 6 :18

♩ = 63 (♩ = 126)

Rec. chord cont. ... dim. ... mp

piano p

'cello p

Bass p

Timp: small roto tom \* high-bouncing rubber ball 1/4" diam. pp simile

Perc: vibraphones motor ON p (unmetered)

vln.1: Begin: any pattern in box. Cont: using patterns, any order.

vln.1 Pizz. p

vln.2 Pizz. p

vla Pizz. p

'cello Pizz. p

Bass p ff p

5 4

32

Rec. chord cont.

(Timp): (slightly unevenly) cresc. mf dim. pp

vibes. Cont. in similar fashion Add to patterns f dim. pp motor off

vln.1 Add to patterns played f dim. pp

vln.2 (vln. 2) cresc. f dim. pp

vla cresc. f dim. pp

3.

10

(:38)

:42



Rec. *mf* "The Breath of Life" *(mp)*

[♩ = 60]

Timp.: Cloth on head. *small roto tom + superball*

Timp. *mf* *ppp*

Piano *mf* *ppp*

\* 1 superball: strike str.: *ff* *pp*

\* high-bouncing small (1 1/4" diam.) ball Ped. 1/2 down

vla. (Divisi) Arco *Dbl. stops* (d) (d) *port.* *mf*

vla. Arco *Dbl. stops* *mp* (d) *mf*

'cello (Divisi) Arco *Dbl. stops* *mp* (d) *mf*

'cello Arco *Dbl. stops* *p* (d) *mf*

*slow pass.*

*Smooth switch to D.A str. (same position)*

50

1st meas: subdivide into 8's.

**D** *Piu mosso*  
♩ = 69, ♩ = 138

Rec. fl.1+2: Flutes  
*Begin: any pattern in box. Cont. using patterns, any order.*

fl.1 *sl. accel.* *cresc.* *ff*

fl.2 *sl. accel.* *cresc.* *ff*

ob.1 *cresc.* *ff*

ob.2 *cresc.* *ff*

*Change tuning while striking diff. parts of head with superball.*

Timp.: sm. roto-Tom *6* *6* *6* *cresc.* *ff*

**D** *Piu mosso*  
♩ = 69, ♩ = 138

vln.1 *Pizz.* *cresc.* *ff*

vln.2 *Pizz.* *cresc.* *ff*

Div. vla. *cresc.* *ff*

\*\* Div. *cresc.* *ff*

Div. cello *Pizz.* *cresc.* *ff*

\*\* Div. *cresc.* *ff*

\* Now play music in box.

\*\* Begin: any pattern in box. Cont. using patterns, any order.

4.

(1:06)

Rec.

fl.1

fl.2

ob.1

ob.2

(Timp):

roto.

vln.1

vln.2

vla.

'cello

*range cresc. . . . ff*  
*mimic ob.1 cresc. . . . ff*  
*cont. in similar manner*  
*range*  
*Add to patterns played*

||

||  
♩ = 120  
2

Rec.

fl.1

fl.2

Tbn.

Bass

*"ribbon" melodies*  
*f*  
*mf*  
*fls: \* play out-of-tune, bending pitches*  
*↓ down each time, like drops falling.*  
*wild gesture: (j) (b) (j) (b)*  
*legato mp*  
*wild gesture: (r) (b)*  
*legato mp*  
*muted 1st. mt.*  
*(4)*  
*(4)*

2

5.

1:18

Allegro  
♩ = 120

(E)

Rec. *chord cont.*  
(mp)

cl. 1  
cl. 2

Vibes: *Play once through in order. Then cont. using patterns - any order.*

Perc.: *vibes (motor off)*  
piano

mp *Unmetered: slightly free rhythmically* *mf*

piano: \* *Small towel laid on str.s (over strut),  
2 cassettes laid on towel (each side of strut):*  
range. *Brittle sound with some echo.*

(silently set beforehand) depress all pitches

Sost. Ped.

Rec.

cl. 1  
cl. 2

vibes

piano

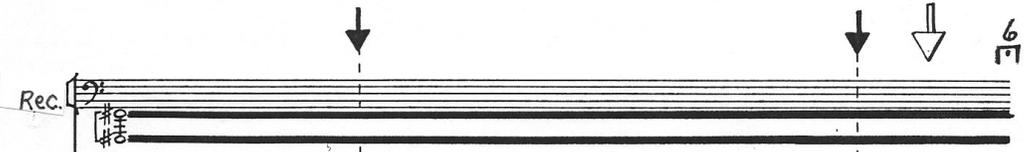
S.P.

Divisi Pizz.

vln. 1  
vln. 2

*Play patterns in box, any order*

(1:36)

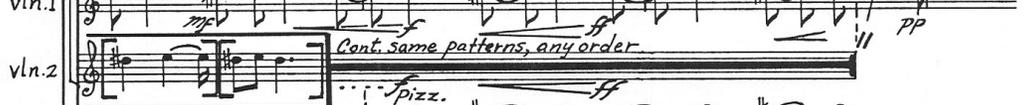
Rec. 

Cl.1 

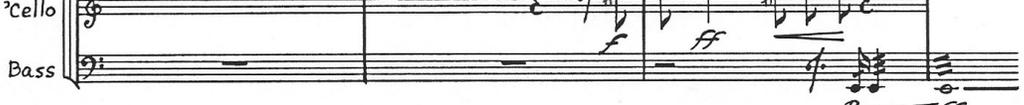
Cl.2 

vibes 

Piano 

vln.1 

vln.2 

vla 

Cello 

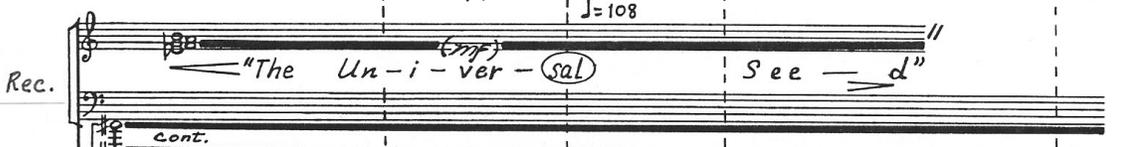
Bass 

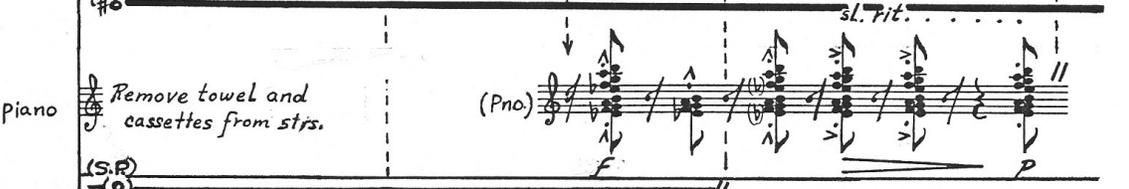
① 4 

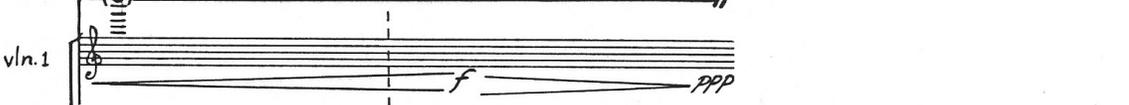
② *Meno mosso*  $J=108$  

③ 

④ 3-4 

Rec. 

piano 

vln.1 

Bass 

7.

1:53

$\text{♩} = 92$

**F** *Meno mosso*

Rec. *cont.*  
(*mp - mf*)

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mp* *mf*

Tpt. 1 *we-wa, mute*  
*stacc. pp* *mp* *mf*  
*(mf)*

Perc.: *xylophone: Med. soft mal.*  
xylo. *p* *mp* *mf*  
*\* Sounding 1 octave higher.*

Rec. *cont.*

fl. 1 *pp* *mf*

fl. 2 *pp* *mf*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *f*

Cl. 2 *f*

Tpt. 1 *mf* *f*

Xylo. *f*

Piano *place: strip of aluminum foil underneath dampers*  
*range* *mp* *pp (No Ped.)*

Ped. *mp*

Vln. 1 *Arco: non vib. pp*

Vln. 2 *Arco: non vib. pp*

Vla. *Arco: non vib. pp* *mp*

2:14

↓ *Meno mosso*

Ⓞ ♩ = 60 (or 1 second)

Rec.

fl.1

fl.2

Ob.1

Ob.2

cl.1

cl.2

Tpt.1

Tpt.2

xylo.

Piano

vln.1

vln.2

vla.

Cello

Bass

\* Vln.: Portamento back and forth fairly rapidly. Vary pitches.

(d) part up str. mf

(j) 8va Astr.: be \* mf range

(d) part up str. mf

Remove foil.

(2:28)

Rec. *f* (door-squeak)

vln.1 (d) *f* Dstr. 9. D str.: Dbl-stops

vln.2 *mf* *Port. up 4 str.* (d) *f*

vla (d) *mf* *Port. up 4 str.* (d) (d) (d)

Cello (d) *f* *range* (d) (d) *f* *Solo: D str.*

Bass (d) (d) *f* *Estr.* *tutti: mf*

\* Cello:  
Portamento back+forth fairly rapidly.  
Vary pitches.

2:40

Rec. *mf*

Timp. *Hd. mal.* *mf* *pp*

vln.1 (d) *p*

vln.2 (d) *f*

vla (d) *mf* *Astr.* (d) (d) *mf*

Cello (Solo) *f* (Solo) *mp*

Bass (Solo) *mp* *f* *Tutti: mf* *Tutti: f*

Rec.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

F.Hn. 1

F.Hn. 2

Piano

thumb: mute str.

(thick gong effect)

(Kbd.)

(No Pad.)

vln. 1

vln. 2

vln.

Cello

Bass

ppp

p

mp

f

muted

ppp

p

mp

f

ppp

p

mp

f

(j)

(j)

(j)

port., crossing str.

mp

p

(d)

pp

port., crossing str.

pp

(j)-(j)

port., crossing str.

mf

mp

p

Tutti: Pizz.

pp

mf

pp

(2:59)

(3:04)

5

10

Rec.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1

F Hn. 2

vln. 1

'cello

*legato*

*mf* *pp*

*legato*

*mf* *pp*

*legato*

*mf* *pp*

*legato*

*mf* *pp* *ppp*

*legato*

*mf* *pp* *ppp*

*8va gliss.\**

*8va simile*

*8va gliss.\**

*8va simile*

*mp*

*mp*

*loco*

\* A small piece of rubber or wood to stop the string at B<sup>b</sup> is quicker.

\* touch finger lightly to string to produce harmonics.

3:14



Cond.: flow of music is more important than exact precision here.



♩ = 92

(piu mosso)

3:21

muted tpts.

Rec.

f1.1

f1.2

ob.1

ob.2

cl.1

cl.2

Tpt.1 *muted (st. mt.)*

Tpt.2 *muted (st. mt.)*

Perc.: *Hd. mal.*

piano

\* piano: *Ped.* small towel on str. and 2 cassettes, as before (range: ). Also: Alum. foil under dampers:

vln.1 *cont.*

Cello *cont.*

*cresc. . . . . ff*

Rec. "Mir - ror of Cre - a -

*dim. chord . . . . .*

fl.1 *cresc. . . . . mf*

fl.2 *cresc. . . . . mf*

Ob.1 *cresc. . . . . mf*

Ob.2 *cresc. . . . . mf*

Cl.1 *cresc. . . . . mf*

Cl.2 *cresc. . . . . mf*

Tpt.1 *cresc. . . . . mf*

Tpt.2 *cresc. . . . . mf*

xylo. *cresc. . . . . mf*

piano *cresc. . . . . mf*

vln.1 (cont.)

'cello (cont.)

(Tpts)  
Rec. -tion. [silent.]

Vins, cello

fl.1  
fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
FHn.1  
FHn.2  
Tpt.1  
Tpt.2  
Tbn.  
xylo.  
Pno.  
vln.1  
Cello  
Bass

mp  
f  
open  
muted  
pp  
Pizz.  
f



Rec: Set to TRACK 2.

①  
J

8  
[ ]

Rec. *ff* *mf* [PAUSE] [silent.]

Rotos  
Timp. *mf* *f* *simile*

Perc. *mf* *f* *simile*

*mf* (freely) *f*

\* Lg. tom-tom, tenor drum, sm. tom-tom

Cello: Re-tune A str. to A (or remove rubber/wood piece).

(No stopwatch needed until L.)

② 2 [ ] ③ 6 [ ]

Lowest 2 Timp. All 4 timp. *port* *simile*

Timp. only *sub. mp* *mf* *f*

Perc. *sub. mp* *mf*

Piano *mf* *f*

*gradually raise all timps to highest pitches*

*Strike diff. places on heads for variety.*

*Cont. progressing upwards, varying lengths of note-groups*

(No Ped.)

④ 4 [ ] ⑤ 2 1/2 [ ] ① 1 [ ] ② 3 1/2 [ ] ② 2 [ ] (K) →

All Rotos: *3* *3* *3* *simile* *ff* *Highest 2 Rotos*

23" Timp. only: *No ports.* *more sm. t-t. than T.D.* *only sm. t-t.*

Perc. *f* *ff*

Piano *ff!* *fff*

Cello *Astr.:* *3* *3* *cont.* *ff*

Bass *Pizz. f* *port.* *ff*

*\* triplets in slightly different tempi (i.e. not together). Pitches should not be unison.*

①
②
③

K
8
11
6

Rec. [Silent]

Fl. 1 Cont.

Ob. 1 Cont.

Cl. 2 Cont.

F Hn. 1 Cont.

Perc.: Vibes Cont.

vln. 1: div. a. 4

Div. ④

vln. 1: div. a. 3

vln. 2: div. a. 3

Div. ④

vln. 2: div. a. 3

vla. ④

Div. a. 4

'Cello

Play: any order of brackets, + out-of-tune  
p - mp - mf: vary
Play: Any order of brackets and out-of-tune  
p - mp - mf: vary
Play: Any order of brackets and out-of-tune  
p - mp - mf: vary
muted:  
Play: Any order of brackets, + out-of-tune  
pp - p - mp - mf: vary
motor on:  
Play once through as written. Then: any order:  
p - mp - mf: vary
Play: any order of brackets and out-of-tune  
p - mp - mf: vary
Cont.

⊕ If more players than notes in section, double players on pitches, beginning with highest.

Third solo cellist:

Play box above. (any order of brackets and out-of-tune)

Rec.:  
PLAY TRACK 2

Reset  
Stopwatch:  
:00 *Meno mosso*  
[♩ = 72]

4

2

3

5

1

L

Rec. (silent)

*p* "The Breath of - Life"

[pp-p-mp]

*mf* *mp*

Detached (not stacc.)

*mf* *mp*

*mf* Detached (not stacc.) *mp*

[pp-p-mp]

Cont.

[pp-p-mp]

*mf* *mp*

Cont. (any order)

[pp-p-mp]

*pp*

[Div.] *pp*

*pp*

[Div.] *pp*

*pp*

*pp*

(3 soli)

(14)

range part eerie "meaning" quality

2 Soli: *p* *f*

Arco

(for cello) ①

(for aboe) ②

Rec. [Silent]

fl.1 [p-mp]

fl.2

ob.1 mf Detached (not stacc) 2nd beat

Ob.2 (E.H.)

Cl.1 < mf

Cl.2 [p-mp]

F Hn.1 [p-mp]

F Hn.2

vibes [p-mp]

vln.1 (Div.)

vln.1 (Div.)

vln.2 (Div.)

vln.2 (Div.)

vla.

'cello [pp-p]

[Div.] 'cello

(for horn 1)

(for vla.)

③

④

(:20)

Rec.

[Silent]

Musical notation for Vibes, showing a sustained chord with a tremolo effect.

Fl.1

[pp-p-mp]

Fl.2

Ob.1

E.H.

Cl.1

Cl.2

Bsn.1

F.Hn.1

F.Hn.2

vibes

vln.1

[Div.]

vln.1

vln.2

[Div.]

vln.2

vla.

Cello

[Div.]

Cello

downbeat  
\* remove mute  
port. gliss : imitate moan quality

[pp-p-mp] (vary)

(Arco)mf

p f

5 1 (:30)

Rec. "ye are the branches —  
f  
"The Tree of Life —"

fl.1  
fl.2  
Ob.1  
Ob.2 (E.H.)  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
F.Hn.1  
F.Hn.2  
Tbn.  
vibes  
vln.1  
[Div.]  
vln.1  
vln.2  
[Div.]  
vln.2  
vln.3  
p mf mf (f) tutti: Unison: Pizz. mf  
'Cello  
[Div.]  
'Cello



Rec. [Silent]

fl. 1

fl. 2

ob. 1

ob. 2 (E.H.)

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

F.Hn. 1

F.Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Keyboard: *Fit notes inbetween each other.*

Piano

vla

'cello

*No Ped.*

*Divisi*

*1/2 celli*