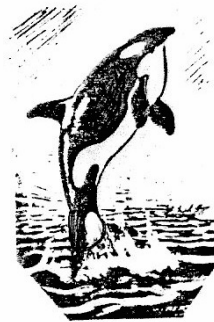


MLC PUBLICATIONS

55 Coon Brook Rd.
Petersburgh, NY, 12138

priscilla mc lean



BENEATH THE HORIZON

tuba quartet

&

whale ensemble

PERFORMANCE


INSTRUCTIONS

GENERAL RHYTHMIC PLAN

The score is organized in seconds, written on a separate staff just below the tape score. The half-minutes are indicated as closely as possible.


Generally the timing is flexible, but the tubas must, of course, conform to the timing and movement of the tape, which is continuous. This is crucial during the resting sections. Tape cues or lines from the tape to a tuba part should provide guides to where a performer is in the score.


Large squares, encompassing two or more tubas, are more flexible rhythmically. Here, the players have extensions or repetitions while they prepare for the cue to go on. If the cue is given before they finish the section, they should immediately go to the next section (as smoothly as possible).


Small squares with extended lines  : The tubist plays what is in the box and continues in a similar rhythmic and melodic style, staying within the range of notes, usually given on an added small staff by the box. Cues, by the 4th tubist, or cue-lines from the tape or adjacent performer are guides for stopping or going on.


INDIVIDUAL RHYTHMS

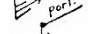
♩ = ca. 1/second (or ca. ♩ = 60).
 ♪ = ca. 1/2/second.

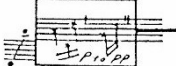
 Hold given pitch until rest (' or ") or next note.


 Hold, and glissando, according to shape given.

 Accelerando (# of notes is approximately correct).

 Continue glissando using ♯'s.

 Portamento.

 See above under General Rhythmic Plan.
Flexible rhythms broken by short rests.

 Rapid arpeggios, ♯ to ♯. See under Vocal and Other Effects.

CUES

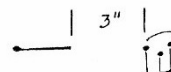
The 4th tubist acts as cue-er. Therefore, (s)he must know the tape part very well, and be able to follow the score with a stopwatch, hearing the tape cues, which are circled on the score. Only the 4th tubist need use a stopwatch.

There are two kinds of cues for the 4th tubist:

(S)he is to cue the individual player (here tuba 1) by a nod of the head, etc.

(S)he is to cue the group, by a hand motion (or different motion from the individual cues).

PAUSES



Rest 3".




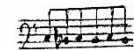
Rest between groups, the whole totaling 10".

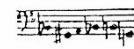
' are pauses, " are shorter pauses.

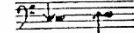
PITCHES


 Smooth, according to shape. Use portamentos or glissandi (whichever is smoothest).

 Hold pitch, then bend (gliss. or port.) up to note given.

 Successive pitches in a group (trills, for ex., retain first accidental.

 Chromatic passages will have all accidentals written in.

 Out-of-tune (ca. 1/2 tone) flat or sharp.

 Approximate pitches: perform in atonal, chromatic style.

PITCHES, Continued

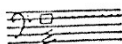


Double-tongued rapid pitches, using general contour given and inclusive of all pitches (chromatic, out-of-tune, etc.).

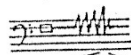
- Other pitch techniques are explained in the score.

VOCAL AND OTHER EFFECTS

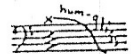
- All singing and vocal sounds should be made through the tuba, which acts as a resonating chamber.



Toneless fluttertongue.



Toneless fltg. Drum bell rapidly with fingernails. Both fltg. and fingernails (fg.nls.) have the same crescendo.



All vocal effects: fltg., humming, and gliss.





Designates the mouthpiece.



Cup hands around mouthpiece; whistle across top. Vary resultant timbre by reshaping hands around cup of m.pc. Try for wide variety of timbres (change shapes slowly) and match whistling sound on tape.

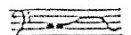


in conjunction with 

Whistle rapid arpeggios, making separate 's by stopped glottal attacks (throat). Top pitches are definite tones and *mf* (pause slightly on each one).



Hum and play simultaneously, ca. an octave apart.



Hum and play simultaneously, on same pitch.

CD INSTRUCTIONS

A stopwatch (or equivalent) is needed for coordination with the recorded sounds. Begin the CD (or equiv.) at 21 seconds (:21). At 1:15 the whales should erupt in high calls. Adjust here for volume balance and correct timing. Whales and tubas should be of equal volume. The recorded sounds continue, with some silent spots, until a few seconds before the piece ends.

In order for the piece to work musically, the tubists must maintain accurate overall timings, which will be the responsibility of the 4th tubist as conductor (or cue-er).

A pitch pipe might be necessary during the whistling-over-the-mouthpiece section, to give the first solid whistle pitch. BENEATH THE HORIZON I should set an ethereal, reflective mood. Dim overall lighting (blue preferred), with stand lights are recommended.

BENEATH THE HORIZON

1.

tuba quartet &

priscilla mc lean

(A)

whale ensemble

:15

21 Sec:

Begin CD

Low, continuous growl sounds

The score is divided into two main sections. The first section, starting at 0:15, is for the tuba quartet. It includes parts for Tuba (1), Tuba (2), Tuba (3), and Tuba (4). Tuba (1) and Tuba (2) are initially muted. Tuba (3) and Tuba (4) enter with notes marked 8ba and 8ba. A note for Tuba (3) is marked 5" and 1ba. A note for Tuba (4) is marked 8ba. Dynamics range from *p* (muted) to *mf*. A performance instruction states: "*Tubas should sound as one continuous voice for the first 45". Enter as one blend. Always overlap. [Match pitch of tuba 4]".

The second section, starting at 1:15, is for the CD. It includes parts for Tuba 1, Tuba 2, Tuba 3, and Tuba 4. Tuba 1 and Tuba 2 have notes marked 8ba and 8ba. Tuba 3 and Tuba 4 have notes marked 8ba and 8ba. Dynamics range from *pp* to *f*. Performance instructions include: "*Euphoniums use lowest pedal tone. *mp*", "Stop on tape 'wail.'", and "Remove mute.".

Timing diagrams are provided for the CD section, showing durations of 3", 4", 2", 2", 2", 2", 3", 3", 3", 2", 2", 4", 2", 4", 4".

CD (2:59) [3] [3:15] [3:20] 8va [3:30] [3:40] [3:45] Low Bubbles

Tuba 1 [Tune tuba 1/2 step flat] * staccatissimo continue Retune 5 1/2" 16" 12 1/2"

Tuba 2 [Tune tuba 1/2 step flat] * staccatissimo continue Retune 5 1/2" 16" 12 1/2"

Tuba 3 [Tune tuba 1/2 step flat] * staccatissimo continue Retune 5 1/2" 16" 12 1/2"

Tuba 4 [Tune tuba 1/2 step flat] * staccatissimo continue Retune 5 1/2" 16" 12 1/2"

* Play all pitches randomly and chromatically. 2-3 notes/sec, but unevenly with some accents. DO NOT play simultaneously with other tubas.

* Lip glisses (4th valve)

mf vocal wails vocal wails sing wails

imitate tape sounds

(unrearily) f

CD [4:03] 8va [4:15] [4:15] Very distant tone bubbles p (Only high singing) bubbles alone ppp Sea noise

Tuba 1 unis. No fltg. unis. unis. bend 16" 5" 10" Bend. fff

Tuba 2 unis. No fltg. unis. unis. bend 16" 5" 10" Bend. fff

Tuba 3 unis. No fltg. unis. unis. Wait for cue Lip glisses muffle Towel pp unis. Very Legato

Tuba 4 unis. No fltg. unis. unis. Lip glisses muffle or Towel pp unis. Very Legato

Secco staccato (unevenly) f to fff (unevenly) Secco staccato f to fff

Random order: Very Legato 3-4/sec.

Random order: 3-4/sec, unevenly.

(B)

[tape silent] [4:18 1/2]

CD

4:30 4:45 5'

6 1/2" 7" 6" 6" 6"

Very Legato
Random order: 3-4/sec. [Unevenly.]
Also: trill on any 2 notes in box, but vary them.

muted *
muted
(Remove towel) (regular) muted
PPPP (Remove towel) (regular) muted
PPPP

* See expl. above.
* See expl. above.
* See expl. above.

4-5/sec. accel. c. 6/sec.
4-5/sec. accel. pp c. 6/sec.
4-5/sec. accel. pp c. 6/sec.
4-5/sec. accel. pp c. 6/sec.

(P) (P) (P) (P)

(C) (C) (C) (C)

CD

5" 5" 7" 6"

5:15 5:30

Remove mutes. * short lip glisses; like rumblings Remove 1st valve slide

Remove mutes. (See above) Remove 1st valve slide

Remove mutes. (staggered breathing) Remove 1st valve slide.

Remove mutes. (staggered breathing)

⊕ Repeat last notes until cut off cue. (C)

(C) 1, 2 (C)

8ba - - - - -
fffe - - - - -
[short, violent bursts]

CD [6:44] [7:03] [Tape is silent.]

(voices overlapping) (echo)

8va Port. b slur 8va port b more breathy 8va breathy 8va

f mp mf mp PP PPF

8va mp p 8va breathy port b slow PPF

Like echo mp p PPF

3. C C C

(D)

CD [7:16] [7:30]

Replace mouthpiece and first valve slide.

8ba 8ba 8ba 8ba 8ba

PP mf PP mf PP mf PP mf

8ba 8ba 8ba 8ba 8ba

PP mf PP mf PP mf PP mf

[muted] open [muted] open

8ba 8ba 8ba 8ba 8ba

PP mf PP mf PP mf PP mf

3. C C C C C

ALL C 3

mp mf mp mf

(same style) (same style)

⊕ Make sure all tuba parts overlap. * If euphoniums; play lowest pedal tone.

CD

uba 1

uba 2

uba 3

Tuba 4

mf *mf* *mp* *mf* *mf*

(Sea noise)

[12'] [12:15]

p *ppp* *mp* *pp*

(band tone) *FLAT* ↓ flat (out-of-tune)

(C) T1

ppp

CD

1. E^b/F Tuba

2. C^b/F Tuba

3. CC Tuba

4. CC Tuba

mp *p* *pp* *ppp*

[12:30]

(meno mosso)

ppp *gliss*

gliss

(big breath)

(C) T2

ppp

gliss slowly

fade out

Phillip Miller
1978