

PRISCILLA McLEAN

BENEATH THE HORIZON

III

tuba solo & whale ensemble

MTC
publications

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ii.

Performance Instructions







GENERAL RHYTHMIC PLAN

The score is organized in seconds, written on a separate line just below the tape score. Half-minutes or approximate half-minutes are indicated, and important audible sections on the tape are indicated by timings. These serve as guides when using a stopwatch, which will be necessary until the score and tape are learned.








It is crucial that overall timings be observed, especially during the tape silences, as the tape part is continuous. Generally, however, the detailed rhythms are flexible and often almost improvisatory (see small boxes under Individual Rhythms). Some cues from the tape to the tuba part are given via broken lines in sections where the two have complimentary pitches.

It is important that the tubist regard the tape as an instrument on equal musical footing, so that a symbiotic relationship between the two may be achieved.




INDIVIDUAL RHYTHMS

 = ca. 1/second (or ca.  = 60). 4 - 7  = 1 second
(more variable than  or )
 = ca. 1/2 second.

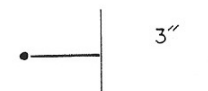
INDIVIDUAL RHYTHMS, continued

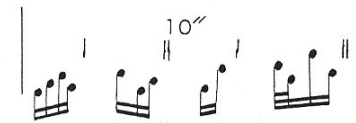
- ——— Hold given pitch until rest (' or ") or next note.
- ——— Hold, and glissando, according to shape given.
-  Accelerando (# of notes is approximately correct).
-  Continue glissando using  's.
-  Portamento.
-  Indicates continuation in same style.
-  Indicates manner of playing (generally atonal).
-  Indicates range to be played.

The tubist begins at the box's beginning (where range indication is) and semi-improvises, using flexible rhythms broken by short rests.

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


PAUSES

 Rest 3".

 Rest between the groups, the whole totalling 10".

' are pauses, " are shorter pauses.

PITCHES

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

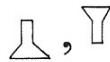
PITCHES, continued

- 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. 1/4 tone) flat or sharp.
 - Approximate pitches: perform in atonal, chromatic style.
 - Doubletongued 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.



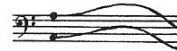
Cup hands around mouthpiece; whistle across top. Vary resultant timbre by reshaping hands around cup of m. pc. Try for wide variety of timbres (change shapes slowly) and match whistling sound on tape.

VOCAL AND OTHER EFFECTS, continued

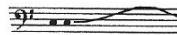


in conjunction with

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.

* All other effects are explained in score.

CD or COMPUTER INSTRUCTIONS

A stopwatch is needed for coordination with the recorded sounds. The CD begins with whale sounds at :00, and the tuba solo begins at 1 minute. The CD is continuous until the end of the piece, and it is up to the performer to follow the score to maintain accurate overall timings. The balance between tubist and recorded sounds should be equal, neither overpowering the other. Listen to the CD at 1:45—2:00 (first loud wails) to check for distortion, and set at a loud but clear level.

A pitchpipe might be necessary during the whistling over the mouthpiece section, to give the first solid whistle pitch. This piece should set an ethereal, reflective mood. Dim lights (blue preferred), with a stand light for the tubist, is recommended. For greater effect, there is a videotape created by the composer for this work, available through MLC PUBLICATIONS, which is a setting of evocative whale photos, along with scenes of the Washington State coast, which fade into each other and create movement. In this case, all recorded sounds and video are on one DVD for easy use.



publications appreciates hearing from artists and receiving programs when this piece is performed.

BENEATH THE HORIZON

tuba solo & whale ensemble

priscilla mc lean

TAPE (CD)

(♩ = c.60)(or 1♩ per sec.) Low, continuous growl sounds

ocean sounds *pp* *mp* ocean, cont. *f*

time

53" | 7" | 1:00 | 4" | 3" | 5" | 3" | 4" | 2" | 4" | 3" | 1:30 | 17" | 1:45 | 4" | 5"

TUBA (E♭ or C)

fade in quietly on each entrance (blend with tape) half-valve (4th)

muted *pp* gba *pp* gba *mp* gba *mp* gba *mp* gba *f* open *pp* *p*

6" | 2:00 | 6" | 5" | 2:11 | 6" | 8" | 2:30 | 5" | 10"

mf *mp* *mf* *f* *mf*

(break for breaths) fngnls. on bell vocal (groan) 2" growl 2" howl play play: gliss., bends Very Legato, Lyrical

p *mf* *p* (rolled tongue) *mp* *mp* *mf* *mf*

(human-like singing) low bubbles only most audible sounds are written out.

3" | 2:43 | 6" | 5" | 6" | 3:00 | 10" | 7" | 3:17

mp to *mf* *mf* *mf*

slow, smooth gliss. slight accel. A Tempo becomes vocal (groans) trill (♯) (a little slowly)

pp *p* *mp* *mf* *p* *mp*

mf *f* *mf* *p* *mf*

11" 3:30 12" (3:40) 5" 3:45 5" 3"

mf *sfz* *sfz* *sfz* *ff* *mf* (*p to mf*) *ff*

*4-7 ♩ = 60 throughout pc. continue in same style

4th valve lip gliss

mf *f* *f* (4:06) *mf* *ff*

gva-----

2" 3" 3:58 7" 3" 4" 3" 4:15 5"

4th valve lip gliss Very Legato slight accel. slight accel. *ppp* *mp-mf* *mf* *fltg.*

gva-----

gva-----

(only high singing) *ppp*

5" 4" 4:29 6" 4:33 5" 4:45 5" 10"

f *fff* *p* *mf* *f*

grunt-slides

DbL - tongue

sing (gliss)

toneless fltg.

ocean

5" 5:00 13" 5:13 5" 9" 8" 5:35 10" 5:45 5"

Very Legato - slurred mumbling and some fltg.

mute

PPP

Use style frequently

lower

dim. -----

open

PPPP

short glisses (like rumblings)

pp gba tr.

(Whale duet)

5" 6" 3" 6:04 5" 6" 6:15 5" 3" 3"

lip

2"

gliss

p to mp

pp (Looo) < sfz app < sfz app < sfz pp < sfz ff <

mp echo (6:42)

arpeggios

4" 6:30 2" 6" 6:38 7" 5" 5" 5"

make sound "darker"

ppp

(*) gva (m) p to mf

gva

gva

gva

(*Top pitches MUST be sustained and accurate
A strong melodic line should result.

7:00 4" 3" 5" 8" 5" 7:25 5"

voices overlapping echos

gva

pppp

p

more breathy

gva

pp mp mp mf p

7:45 5" 5" 5" 4" 2" 4" 2" 3" 8:00 4"

ocean sounds

breathy, far-away quality

like echo

gva

replace

Very staccato

mp p pp

gba

ppp pp mf p P (energetically)

(8:22) 5" 2" 2" 2" 3" 4" 4" 3" 8:30 3" 4" 4"

coarse ensemble wails (moan)

add fltg. (Dbl.-rongue)

smooth gliss

(no accents)

mf sf (no fltg.) mp to p

gba

tr.

gba

mp

p mf sf

3" 6" (8:50) 2" 4" 5" 9:00 4" 6" 4"

p *mf* *mp* *mf* *mp*

tr. *mp* *ff* tr. *sub mp* *mf* *ff* *smoothly* (Dbl.-tg.) *mf* *sfz p* *sfz p* *sfz* *pp*

gliss. (Dbl.-tg.)

rhythmic sweeps

(9:15) 3" 3" (9:20) 5" 8" 9:30 3" 4"

p *mf* *p* *mf* *mf* *mf=f*

p *mp* *fff* *sub p* *pp* (Dbl.-tg.) *mp* *mf*

(9:42) 5" 9:45 5" (9:53) 6" (9:58) 4" 10:00 5" 5"

p *mf* *pp* *p* *mf* *f*

f *mp* *ff* *4th valve tr. lip gliss.* *fast trill* *tr.* *sfz* *sfz* *sfz*

(Dbl.-tg.)

5" 10:15 5" 2" 12" 12"

(violently): very spastic!
Dbl.-tg. rips: as fast as possible

breath if needed
scream gliss
"rill" valves

m.f. *f* *f to f/f*

sing

10" 10:56 15" 11:11 5"

Very Legato

ppp to *pp*
Expressively lyrical

mp *m.f.*
Very Lyrical, legato

* Sing "oo" through tuba

* Move valves to pitches: mouth very slightly back from mouthpiece

8" 11:30 17"

(play)

p *m.f.* *m.f.* *mp* *pp*

7.

Very lyrical, echoey singing

(11:44) *p* (echo) *mf* *mp* *p* *pp* *ppp*

11" 2" 9" 10"

11:54 12:03

(sing: "oo") (play: very legato)

mp *f* *pp* *mf* *pp* *p* *pp*

ppp *p* *mp* *mp* *mf* *mf* *mf* *mp*

11" 10" 8" 9"

12:34 12:49

slow, soulful

mf *mf* *p* *pp* *p*

(12:54) *mf* *mf* *mp* *p* *pp* *ppp*

9" 12" 8" 3" 5"

13:00

pp *pp* *pp* *pp*

slow gliss remain motionless