

PRISCILLA McLEAN

CAVERNS OF DARKNESS, RINGS OF LIGHT

for TUBA, RECORDED SOUND, and VIDEO

COMMISSIONED BY JAMES GOURLAY

**MLC PUBLICATIONS
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PERFORMANCE INSTRUCTIONS

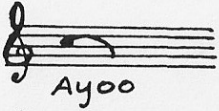
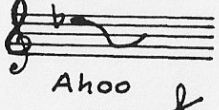

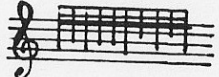
MULTIMEDIA

CAVERNS OF DARKNESS, RINGS OF LIGHT INVOLVES SOLO TUBA, RECORDED TUBA SOUNDS, AND VIDEO (ALL TUBA IMAGES). OPTIMUM PERFORMANCE USES ALL THREE. THE TECHNICIAN SIMULTANEOUSLY BEGINS THE CD OR DVD PLAYER AT ITS :00 AND SIGNALS THE TUBIST, WHO BEGINS HIS (HER) STOPWATCH. AT :02 ON THE STOPWATCH, THE TUBIST SINGS THE FIRST SOUND THROUGH THE TUBA. RECORDED SOUND BEGINS AT :13.

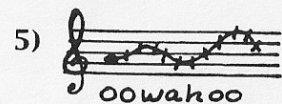
THE SCORE IS ORGANIZED IN TWO WAYS: METERS AND MINUTES. SINCE $\text{♩} = 60$, EACH QUARTER NOTE IS ONE SECOND LONG. EVERY TEN SECONDS IS INDICATED IN A BOX ABOVE THE TUBIST'S PART, FOR SYNCHRONIZATION WITH THE TAPE. THE TUBIST SHOULD USE A STOPWATCH OR OTHER COUNTING DEVICE FOR ACCURACY.

RECORDED SOUND AND LIVE TUBA SHOULD BE EQUAL IN VOLUME. TEST VOLUME BY PLAYING CD AT 2:20 OR 6:20 – BOTH LOUD SECTIONS. IT IS IMPORTANT THAT THE TUBIST REGARD THE CD OR DVD AS AN INSTRUMENT ON EQUAL MUSICAL FOOTING, SO THAT A SYMBIOTIC RELATIONSHIP BETWEEN THE TWO MAY BE ACHIEVED.

SPECIAL NOTATIONS

- 1)  FOLLOW CONTOURS OF LINE DRAWN, BEGINNING ON PITCH OR AREA INDICATED.
- 2)  FOR VOCAL CRIES, MEN ARE TO USE FALSETTO AND APPROXIMATE RANGE INDICATED, AS BEST THEY CAN. WOMEN FOLLOW RANGE INDICATED.
- 3)  PLAY NOTE AND CONTINUE BY SINGING INTO TUBA AND GLIDING PITCH UPWARD INTO HIGH RANGE (FALSETTO OR NATURAL VOICE).
- 4)  FAST CLICKS ON BELL WITH FINGERNAILS, UNEVENLY.

SPECIAL NOTATIONS, CONT.



SING THROUGH TUBA WHILE FLUTTERING VALVES.



"WILD ELEPHANT BRAY": SING AND PLAY PITCHES WHILE RAPIDLY MOVING KEYS. TWO NOTES SHOULD BE HEARD: VOCAL AND LOWER TUBA PITCH. **NOTE: 9:20 IN PIECE IS FOR TUBA ONLY, WITHOUT VOICE.

RECORDED PART- NOTATION

NOTATION FOR RECORDED PART IS TOTALLY IN SECONDS, AND NOT RHYTHMICALLY EXACT. THE TUBIST SHOULD BE ABLE TO FOLLOW THE RECORDED PART AND BE AWARE OF WHAT IS SOUNDING. THE RECORDED SECTIONS PLAY OFF OF THE SOLO TUBA, ENHANCING THE SOLO, AND ARE VERY TEXTURAL. PURELY TEXTURAL PARTS ARE GRAPHICALLY NOTATED, AS AT 8 MINUTES, AND ARE NOT MEANT TO BE ACCURATE.

VIDEO FEATURE

THE VIDEO COMES IN AT 1:03 MINUTES AND CONTINUES UNTIL A FEW SECONDS BEFORE THE END. IMAGES OF "CAVERNS" AND "RINGS" ARE OBVIOUS ON THE VIDEO (AND ONE MIGHT HEAR A LITTLE WAGNER IN THE SOLO). FOCUS IS ON THE TUBA SOLOIST, WHO BEGINS THE PIECE ALONE, THUS CAPTURING THE AUDIENCE BEFORE THE VIDEO BEGINS. PARTS OF THE VIDEO MOVE VERY SLOWLY SO AS TO REDIRECT THE AUDIENCE'S FOCUS TO THE SOLOIST. THIS PIECE SHOULD BE THOUGHT OF AS FOR "SUPER SOLOIST", WITH THE OTHER MEDIA ENHANCING, BUT AT EQUAL EYE AND EAR LEVELS, I.E. GOOD SPEAKER SYSTEM AND LARGE SCREEN WITH VIDEO PROJECTOR.

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PRISCILLA McLEAN

CAVERNS OF DARKNESS, RINGS OF LIGHT

[for TUBA, RECORDED SOUND, and VIDEO]

[♩ = 60 or 1 second]

REC. Stopwatch: :00

TUBA *mp* (♩) (d) (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩)

[Vocal high * sounds] * thru tuba Ayoo Ahoo oh Ayoo Ah-wayeeoo Dayoo Ahooee, oo-

[13] fingernails on bell *p*

[valve flutter] (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩)

REC. cont. cont.

TUBA (d) valve flutter (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩)

oh Ayoo oo-uh uh-weheoo (mf) oo ah-oo-uh,

[30] [40] fingernails on *mf* bell (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩) | (♩) (♩) (♩)

[1:06]

mf-f

fingernails on bell, cont.

Time markers: :50, 1:00

Vocal lyrics: oo, oo, Teh-oo ta-oo oowahoo-ah

Performance instructions: (d.) (fngnls), *mp*, 8ba-----

fingernails on bell, cont.

Time markers: 1:10, 1:20

Performance instructions: *f*, *f*, *f*, *f*, (d.) fngnls, *mf*, *p*, 8ba-----

fingernails, cont.

vocal high sounds →

Time markers: 1:30, 1:40

Performance instructions: *mf*, *p*, *mf*, *f*, *f*, *f*, *f*, 8ba-----

3.

The score is divided into three systems, each with a piano part and a voice part. The piano part is written in bass clef, and the voice part is in treble clef. The music is characterized by dense clusters and dynamic contrasts.

System 1:
- **Time 1:50:** Voice part: "off voice" with "fingernails" and "off" markings. Piano part: *ff* (fingals-bell), *p* (8ba), and *f* (clusters).
- **Time 1:57:** Voice part: "low cluster". Piano part: *f* (clusters).
- **Time 2:00:** Piano part: *p* (8ba), *f* (clusters).
- **Time 2:10:** Piano part: *f* (clusters), *staccato*.
- **Time 2:16:** Voice part: *ff* (clusters, cont.).

System 2:
- **Time 2:20:** Voice part: *mp*, *f*, *mf*. Instruction: "play unevenly: ~'s, accels. →".
- **Time 2:34:** Voice part: *f*, *ff* (clusters, cont.).

System 3:
- **Time 2:30:** Piano part: *mf*, *ff* (8ba).
- **Time 2:40:** Piano part: *mf*, *ff* (8ba), *mf*.
- **Time 2:40:** Voice part: *mf*.

4.

clusters, cont.

mp

f

2:50

loff cluster

accel. (unevenly)

cresc.

ff

sub.f

ff

This system contains two staves. The upper staff is a grand staff with a treble clef and a bass clef. It features piano clusters indicated by horizontal lines with upward-pointing arrows. The lower staff is a grand staff with a bass clef, containing a melodic line with various accidentals and dynamic markings. The music is marked with 'mp', 'f', and 'ff'. A time signature of 2:50 is present. The instruction 'accel. (unevenly)' is written above the lower staff, and 'cresc.' is written below it. The phrase 'loff cluster' is written above the upper staff.

trills, cont.

p

3:00

3:10

mp

This system contains two staves. The upper staff is a grand staff with a treble clef and a bass clef, featuring trills indicated by wavy lines. The lower staff is a grand staff with a bass clef, containing a melodic line with trills and dynamic markings. The music is marked with 'p' and 'mp'. Time markers '3:00' and '3:10' are present. The phrase 'trills, cont.' is written above the upper staff.

trills, cont.

mp

3:20

3:30

p

mp

p

This system contains two staves. The upper staff is a grand staff with a treble clef and a bass clef, featuring trills indicated by wavy lines. The lower staff is a grand staff with a bass clef, containing a melodic line with trills and dynamic markings. The music is marked with 'mp' and 'p'. Time markers '3:20' and '3:30' are present. The phrase 'trills, cont.' is written above the upper staff.

5.

trills, cont. (p-mp)

3:40 3:50

p *f* *p* *mp*

8ba 8ba 8ba

(-)|(-)

-3- -3-

trills, cont. (4:15)

(3:56) (4:15)

mf

3

4:00 4:10 4:20

f *mf* *p* *f*

trills, cont.

4:30 4:40

mp *mf*

accel. . . .

6.

trills, cont. dim PPP

4:50

p < *mf* >

trills off

[silent]

5:00

mf

higher trills

5:10

5:20

5:30

(vocal glide)

f vocal glide (through tuba) < *f*

trills, cont (P)

mf-f *(vocal gl.)* **5:40** *(vocal)* **5:50** *(vocal)* *mp* \triangleleft *f*

vocal glides *(mp) trills, cont.* *f* **(6:22)**

mp **6:00** *(8ba)* *f* **6:10** *f* **6:20** *(8ba) (heavily echoed)* *ff* **6:30** *(8ba)*

(mf) trills, cont. **(6:51)**

f *(8ba) (echoed)* **6:40** *f* **6:50** *(heavily echoed)* *f* **7:00** *(echoed)* *ff* *f* *Regally, Lyrically* *p* \triangleleft *sfz* *p*

8.

trills, cont.

(7:16) *Tw*
8ba

(7:24)

(7:10) *8* (echoed) *pp* *f*

(7:20)

(7:30)

cont. staccatos

sfz *P* *mf* *P* *sfz* *P* *sfz*

trills, cont. *trills end.* *More + higher staccatos*

8ba (echoed) *mf* *mp*

(7:40)

(7:50)

mp

staccatos, cont.

(8:00)

(8:10)

mf *mp*

9.

staccatos, cont.

8:20

8:30

mp *mf* *mp*

staccatos, cont.

8:40

mp *mf* *mf*

More and more staccatos

8:50

9:00

mf *sub. p*

10.

staccatos, cont.

9:10

Tn (\flat) (\natural)

mf

9:20 *Elephant bray!*

9:30 *Wild Elephant bray -*
Voice + Tuba: rapid Keys

9:40

staccatos off, echoey

fff *ff*

(9:52) (echoey)

9:50

10:00

10:10

10:20

(10:22) chromatic runs

(voice)

ff *f*

11.

vocal glides
mp p runs, cont. (10:34) cont. (10:42)

10:30 10:40 (echoey) 8ba...

f

Detailed description: This system shows a piano accompaniment for a vocal line. The vocal line is written in treble clef with notes and slurs, labeled 'vocal glides'. The piano part is in bass clef, starting with a dynamic of *mp* and *p*, then moving to *f*. There are two thick black arrows indicating sustained passages. Time stamps are provided in boxes: 10:30, 10:40, and 10:42. A small inset shows a 'chord voicing' (8ba...) with notes G, B, and A.

chromatic runs, cont. (p) runs off (11:13) higher runs

10:50 (echoey) 8ba... 11:00 11:10 mp

f mf f

Detailed description: This system continues the piano accompaniment with 'chromatic runs, cont. (p)'. The piano part features a series of chromatic descending runs in the bass clef. Dynamics include *f*, *mf*, and *f*. A 'runs off' section is indicated with a thick arrow. A time stamp 11:10 is boxed. A small inset shows a 'chord voicing' (8ba...) with notes G, B, and A. The system concludes with 'higher runs' in the vocal line, marked *mp*.

higher chromatic runs, cont. (mp)

11:20 11:30 11:40 3

Detailed description: This system continues with 'higher chromatic runs, cont. (mp)'. The piano part features higher-register chromatic runs in the bass clef. Dynamics include *mp*. Time stamps 11:20, 11:30, and 11:40 are boxed. The system ends with a triplet of notes marked with a '3'.

12.

(higher) chromatic runs, cont. vocal glides ? runs, cont.

12:00 12:10

mf

whole (vocal) step tr. vocal glide

(higher) chromatic runs, cont. vocal glides runs, cont.

12:20

mf

(vocal)

(higher) chromatic runs, cont. (vocal) (echo)

12:30 runs end. PPP

mf (12:53)

(vocal)

Rosella McE
June 30, 2007