

PRISCILLA McLEAN

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

ÉLAN !

A DANCE TO ALL RISING THINGS

FOR 5 PERFORMERS —

FROM

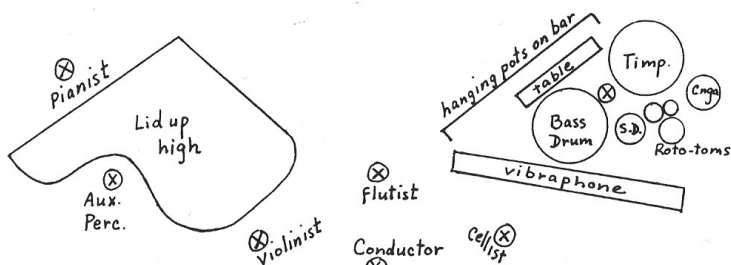
'THE EARTH'

— Fl., Perc., Vln., Vcl., Piano

MLC PUBLICATIONS

**55 Coon Brook Rd.
Petersburgh, NY 12138**

PERFORMANCE DIAGRAM



INSTRUMENTATION

- FLUTIST: flute, piccolo, tambourine, 1 hard rubber mallet (borrow from perc.), 1 balloon*, 1 roasting pan (AP)
- VIOLINIST: violin, 1 balloon*, 1 ratchet (borrow from perc.) (AP)
- CELLIST: violoncello, flexatone (borrow from perc.), 1 balloon*
- PIANIST: 7 or 9 ft. grand piano, lid up high or off, with accurately working sostenuto pedal
- Items below placed on side shelf of piano stand (small items) and on nearby small cloth-covered table:
- 1) one hard, black rubber wedge used in piano tuning, rod removed.
 - 2) two picks made by cutting up a heavy spiral binder.
 - 3) seven wooden golf tees.
 - 4) one aluminum foil strip to fit under hammers: to .
 - 5) one heavy ceramic coffee mug: slide smooth lip of inverted mug up and down string with l.h.. Original tone should not sound. R.h. strikes key to keep produced harmonic sounding, gliss effect (see score).
 - 6) one small (size #16) metal link chain to drape over strings, reaching from to .
 - 7) one superball (high-bouncing hard rubber ball, c. 1 1/2" diameter).
 - 8) one large aluminum "stew-pan" lid (borrow from perc. or bring own; see performance instructions. (AP)
 - 9) two rubber mallets (borrow from perc.).
 - 10) one cello or bass bow (borrow from perc. or cellist). (AP)

*See balloon instructions for size and performance.

INSTRUMENTATION, Cont.

- PERCUSSIONIST: F timpani
c to f vibraphone with motor
1 bass drum
1 conga drum with stand
3 roto toms: high, medium, low
1 tom tom
1 snare drum, snares removed

Low Table, upon which are placed:

- 1) 10" diam. (or so) aluminum pan lid with wooden handle and thin lip for bowing (see instructions for performance)
- 2) 1 bass viol bow and rosin
- 3) 2-3 rounded steel bowls (sm., med., lg.) for use on timp. head
- 4) 1 tambourine
- 5) 1 ratchet
- 6) 1 medium wood block
- 7) 1 flexatone
- 8) mallets: rubber, med. cord, hd. cord, leather-thonged (see score).

Long Suspended Bar (or microphone stand with boom) from which hangs:

- 1) *6-7 stainless steel kitchen pots of different sizes, suspended by their handles with rope
- 2) 1 more flexible steel pot with tone that bends when struck on bottom, OR pot with a little water in it, placed on the table. This kind of pot must be held in one hand and beat with the other (steel pot: bent tone.)

Instruments to Loan to Other Performers:

- (AP) 1) 3 hard rubber mallets (to flute, piano)
- (AP) 2) 1 tambourine (to flute)
- (AP) 3) 1 flexatone (to cellist. Cellist will return to perc. during pc. if only one is available)
- (AP) 4) 1 large aluminum stew pan lid (as above, for piano)
- (AP) 5) 1 bass viol bow (for piano, rosined)

* If steel bowls are not available, try 2 crotales (lowest pitch and its 5th or near to it) together on head. Tone will be too high, but better than nothing. Play on bowls/crotales while glissing on timp. (see score)

** Kitchen pots, stew pans, etc. may be brought by any member of the ensemble.

AUXILIARY PERCUSSIONIST: All items listed on loan by the percussionist will be for the Aux. Perc., if used, or the Aux. Perc. will supply them, except for the 2 hard rubber mallets needed by the pianist.

AUXILIARY PERCUSSIONIST (optional): To perform all (AP) items listed in parts plus: 1 balloon, 1 stainless steel pot with a little water in bottom (bent pitch when struck), 2 hard cord mal., 1 rubber mal. Aux. Perc. part is not as difficult as the others, and may be performed by a percussionist or a member of the ensemble not performing in this work.

EXPLANATION OF NOTATIONS

CONDUCTOR CUES (stopwatch is needed):

:00 :08

Large arrows are two-handed cues to ensemble, indicating 8-second section. Stopwatch timings are written above arrows.

Rehearsal letter, cued by two hands, in $\frac{6}{8}$.

Two-handed cue, indicating X, or meterless section.

's are given for rehearsal letters or a change to metered or unmetered, and for unmetered sections timed by seconds.

15

In meterless sections, where cues are at less obvious musical changes, conductor uses fingers of one hand (on two-handed cue) to indicate cue 1, cue 2, etc. to 5, for easy following by ensemble.

v.l.n. One-handed cue to specific entrance by instrument.

SPECIFIC NOTATIONS

Boxes indicate style of performance to continue with black line to . (use varying chromatic pitches in range given, with N's)

(use only pitches given, in any order, and rhythms indicated below staff)

SPECIFIC NOTATIONS, Cont.

indicates using all rhythms between and including ones given.

Using ♯'s, play general pitch contour indicated by moving line.

Range given. Play within range.

↑↑ inbetween ♯ and ♯. ♯ = approximate range of pitch.

ASAP = As soon as possible. AFAP = As fast as possible.

(flexatone) (steel pot, bent-tone) Wavy lines indicate tone change inherent in inst. The performer strikes the pot or shakes flexatone for this sound.

BALLOON INSTRUCTIONS

Select ones with the loudest sound when squeeze-released. Thick, heavy, round ones are best (available in good local toy stores).

To play: Inflate during piece, just prior to performing. To sound, stretch balloon lip and deflate slowly and loudly. Immediately reinflate (if sound is to continue) and again squeeze-release. If balloon still has air at end of line, release away from audience, pointing to floor (try to gauge end of musical line to end of air in balloon).

indicates general pitch-range, if possible (otherwise, play any high semi-stable pitch).

ALUMINUM STEW-PAN LID INSTRUCTIONS

Bow on the underside lip: long slow stroke: forward and back with bass bow, rosined. Strive for steady, sustained tone.

PIANO PEDALLINGS:

- P.I. indicates the damper pedal (furthest to the right).
- P.II. indicates the sostenuto pedal (middle). It is important that the pedal be in correct working condition!
- P.III. indicates the una corda pedal (on the left).

ALL OTHER INSTRUCTIONS AND EXPLANATIONS ARE INDICATED IN THE SCORE.

INTRO

stopwatch: :00

♩ = 90 (♩ = 180)

cond.: 1

8

7

:15

12

(:20)

flute: have flute, tambourine, and balloon ready:

violin: inflate balloon:

'cello: tune A sul to B \flat Have flexatone ready. Inflate balloon:

piano: Using forearms, silently

secure Also have piano tuning wedge (P) and picks (A) + al. foil ready:

percussion: See intro, diagram:

flute: *ifp* *Squeeze slowly* *pp* *f* *mf*

violin: *ff* *Try to keep pitch semi-stable.* *ppp* *ff* *mf*

'cello: *ff* *Squeeze slowly* *mf*

piano: *fff* *P.I.I.* *cont. Do Not lift off!* *fff*

perc.: *fff* *Susp. Pot: damp* *fff* *Wood Block:* *Flexatone:* *Timp: sm. or med. bowl on head* *Strike ff bowl*

Tamb.: Roll fingers around shakers (rim)

As quietly as possible: inflate balloon

Squeeze: try to rise in pitch bln.:

* touch finger lightly for harmonics

* touch finger lightly to str to produce harmonics.

(An Auxiliary Percussionist *optional* is included in the full-sized score)

** Violin and 'Cello:

All notes of gliss. should be distinguishable.

:27 (4) play until deflated. (until silent.)...
 (:31) PNO. 15
 (:39) perc. Lg. roasting pan: strike with hard rub. *fff*
 :42 (5) inflate balloon
 9

flute (bln.)
 violin (3va.)
 'cello
 piano
 P.II. cont.
 perc.

str. pizz. range (Alternate hands) Play chromatically
 Kbd: 2 #
 inbetw. E str. ppp
 Hd. mal. range (chromatically) Alternate hands. *fff*
 steady ♮s: Use all pitches within range

