

13.

2. SWEET ALYSSUM / VICTORIA SPRING

♩ = 60, or 1 sec. *preparation*: thin, plastic guitar pick or ▲ cut from heavy spiral binding.

Very ethereal, dreamlike

tp: Very heavily reverbed piano:
silken repeated chords and tones

tp (silent)

:00 :06 :08½ :11½ :15

Make note changes very smoothly: imperceptively

pno Kbd.: *ppp* (unmeasured trem.)

(P.I. sempre)
(P.III. sempre)

Blend with tape.

tp

:17 :21 :24 :28 :30

tp: only main tones shown.
cont. varied repeated (mp) tones

pno *pp*

(P.I. sempre)
(P.III. sempre)

p *ppp* (under *tp*. vol.)

tp _____ *p-pp*

----- :35 :39 :44 :47 :51 -----

pno

(accel.) *mf* *pp* *sub. f* *pp* *p*

"a" emerges from mass chord.

(P.I. sempre) P.III ----- (P.I. cont.)

▶ ▼ ▲

tp _____ *mp-p*

----- :56 1:05 -----

pno

sub. mf *p* *sub. mf* *p* *pp* *p* *ppp*

(P.I. sempre) P.III. -----

15.

tp

1:12 1:17 1:21 1:25 1:28

pno

P.I. P.III.

P.I. P.III.

tp

(only principal pitches shown.)

1:32 1:40 1:44 1:50

Emerge from tp.

Sink into tp...

Sink into tp...

pno

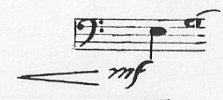
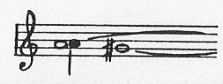
P.I.

P.III.

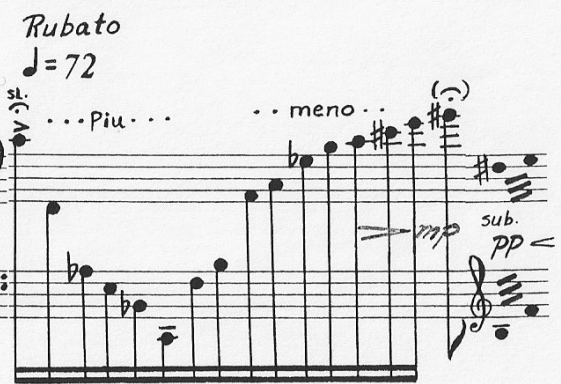
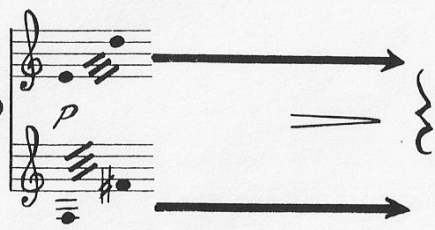
lift very gradually

tp

1:53 1:59-2' 2:04 2:10



pno



P.I.



tp

2:15 2:17 2:25 2:32 2:36



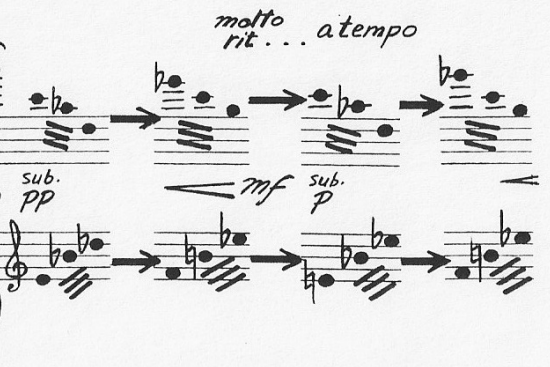
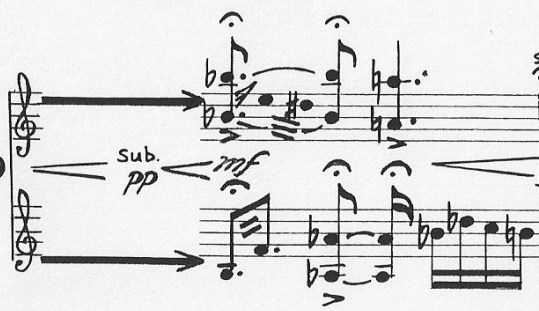
thick reverbed chords, cont.

("Chopinesque")



heavily echoed: p-mp

pno



P.I.

17.

tp

pp

approximate placement (important pitches) →

(top notes of chords)

p f

2:39-40 2:43 2:47 2:51

pno

... sl. rit. ...

Meno mosso (romantic rubato)

♩ = 50 (3-4 ♩/sec.)

sl.

pp p mf p

Begin slower and build - with the tape - to 3:13.

P.I.

ff f

pno

mf f mf

sl.

P.I.

tp

3:13

dim.

Piu mosso

♩ = 60

approximate position of melodic pitches.
Melody should flow and float.

pno

f *mf* *dim.*

P.I. 5 5 5 5 5 5 5 5 5 5



tp

p (all echoey) *p*

3:25-6 3:30 32 3:37 40

pno

mp *p* *sl. rit.* *mf* *P* *pp* *mp-mf*

(serene, reflective)

Pizz: ▲ on str. (Kbd.) Pizz. Pizz.

strs: *P* *mp-mf*

P.I. 5 5 lift off

19.

tp

3:42 3:44½ 3:50 3:57 4:01

mp *p*

Kbd.

pno

Listen for tape: interplay with it.

p *pp* *mp* *bo*

pizz. *(Kbd.)*

(P.I. sempre)
P.III.

tp

4:10 4:13 16 4:21 24-5

pp *ppp* ... tape fades out ...

pno

p *mp* *very ppp* *p* *mp* *p* *mp*

Pizz. *Pizz.* *Pizz.* *Kbd.* *Pizz.* *Kbd.* *Pizz.*

pp *(pp)*

(P.I. sempre)
(P.III. sempre)

4:30 4:34

pno

Pizz.

Pizz.

p *pp*

molto rit.

P.I.+P.III.

3. INTERLUDE 1 (solo piano) : "Coleus Revisited"

* See introduction for more complete set-up instructions.

preparation 1: place side-by-side on cloth laid horizontally on treble tuning nuts in piano (do not touch strings):

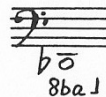
- 1.) 3 superballs (○)
- 2.) plastic credit card
- 3.) wood end of metal paint scraper (or any rough piece of wood 1/2 inch thick) that produces high harmonics when stroked along bass strings
- 4.) heavy metal scissors
- 5.) thick, flexible plastic ruler or stencil guide: 8 inches long
- 6.) thin plastic guitar pick or triangle cut from heavy spiral binding (▲)
- 7.) r.h. thumbnail

preparation 2: prepare before piece begins: (see next page)

21.

(cont. from last page)

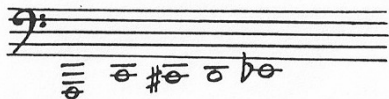
1.) heavy narrow object (i.e. rock covered with masking tape) to place on Key to keep it held down throughout piece.



2.) small link chain to place upon strings:



3.) If the following strings do not produce 4-8va. harmonics when stroked by wood piece, gently stroke violin (or cello, bass) rosin along strings' length, wiping off at end of concert:



♩ = 60, or 1 second.

:00 :02 :04 :07-08 :11 :15

r.h.: small circular rolls (should sound like mumbles and moans)

p *mp* *mf*

P.I. _____



:20 :22 :26 :30 :32

r.h.: hard attack: let bounce + drag, slightly bouncing.

L.h.: ▲ drag
r.h.: ○ drag

drag away from Kbd.
drag towards Kbd.

release (slight sweep off)

sffz > *f* *mf*

P.I. _____

:44

L.H.: place head of scissors on C# string:

L.h. r.h.: hard attack: bounce & drag

:47

r.h. (plastic credit card) scrape very noisily

:50

prepare wood piece →

release with sweep

P.I.

sffffz

ff

:52

r.h.: squeal along str.: ↑ = J, then echo; ↓ = J or J.

(high overtones)

sffz *sffz* *sffz* *sffz*

(P.I. sempre)

1:00

(small circular rolls)

f Very agitated: like angry crowd.

mf *f*

23.

1:10

1:14

1:23-4

toss \circ s along strings.

r.h.

ffz *ffz* *ffz*

(P.I. sempre)

superballs: \searrow pummel strings

cont.

cont.

alternate hands (rhythms)

↑ quickly

ff

2-3"
r.h. (both pitches)
Kbd.

let superballs
drift momentarily

1:31-2 1:33

1:39

\circ s (strings)
wilder pummeling

drop \circ s.

chain rattling

Kbd. *ffz*

fff

ffz

Place stencil-
guide across
strs.
(silently)

P.I.

↑ catch echo only

1:45-6 1:49-50 1:57 1:59 24.

Kbd: *sffz*

drag heavily

mf (p)

pp

l.h.: mute str. with hand.

r.h.: strum str. with thumbnail (like violin trem.)

l.h.: lift ruler up off str. d, e, f.

catch echo

2:09 2:15

mp

4. MOSQUITOSCAPE

* See introduction for more complete set-up instructions.

preparation: place side-by-side on cloth laid horizontally on treble tuning nuts in piano (do not touch strings):

- 1.) 2 thin, plastic guitar picks or ▲ cut from heavy spiral binding
- 2.) thin 10-inch white stencil-binder or plastic strip (▬▬▬)
- 3.) thick, flexible plastic ruler or stencil-guide: 8 inches long (▭)
- 4.) 2 2-inch-diameter metal washers laid side-by-side, covered with masking tape (no metal showing)
- 5.) light chain (one which hangs from lights) long enough to cover one octave. (.....) (▭▭)