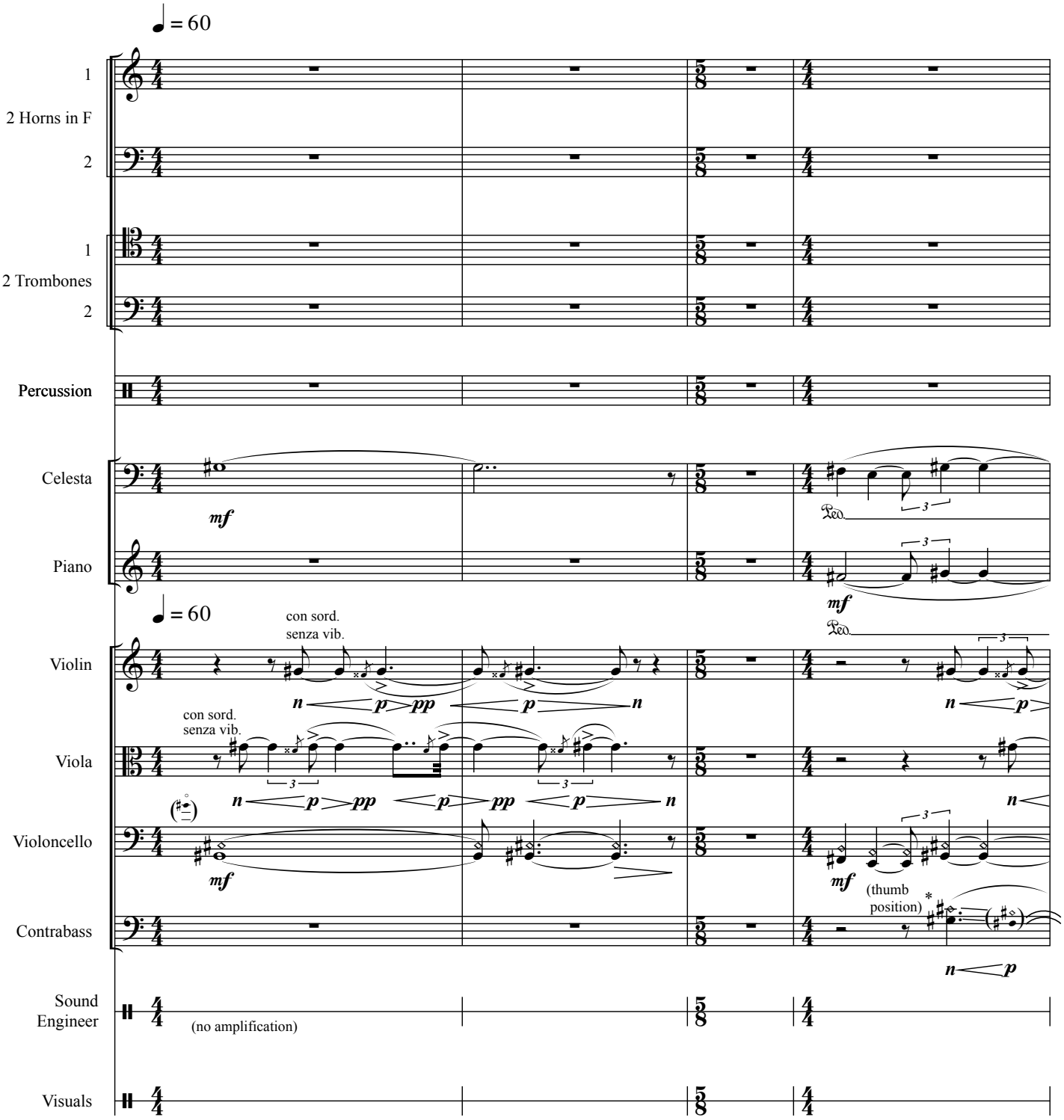
Mackinaw Ekphrasis

I. Mirror Loom

Score in C



*Continuous slow pitch bends between sounding F♯ and E♯. Change bow as needed.

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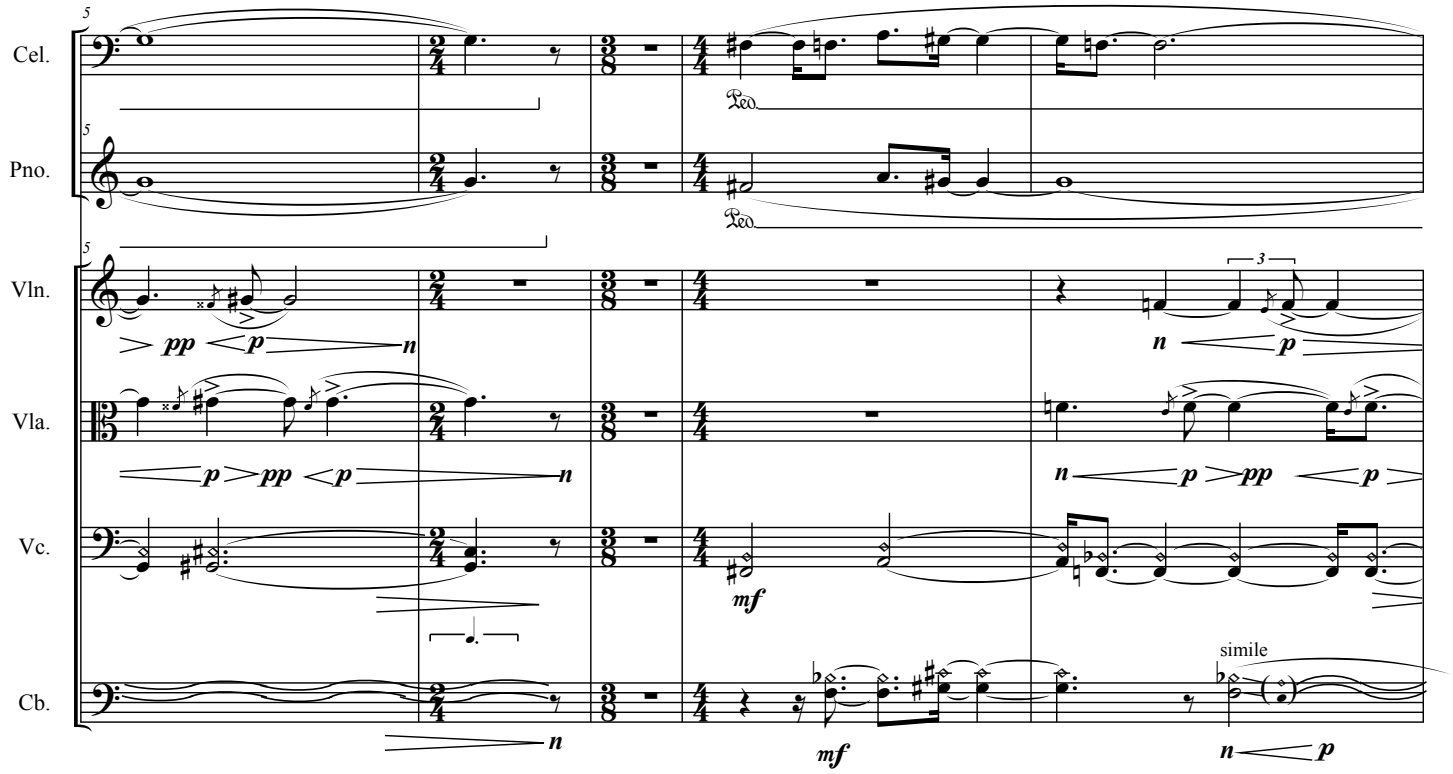
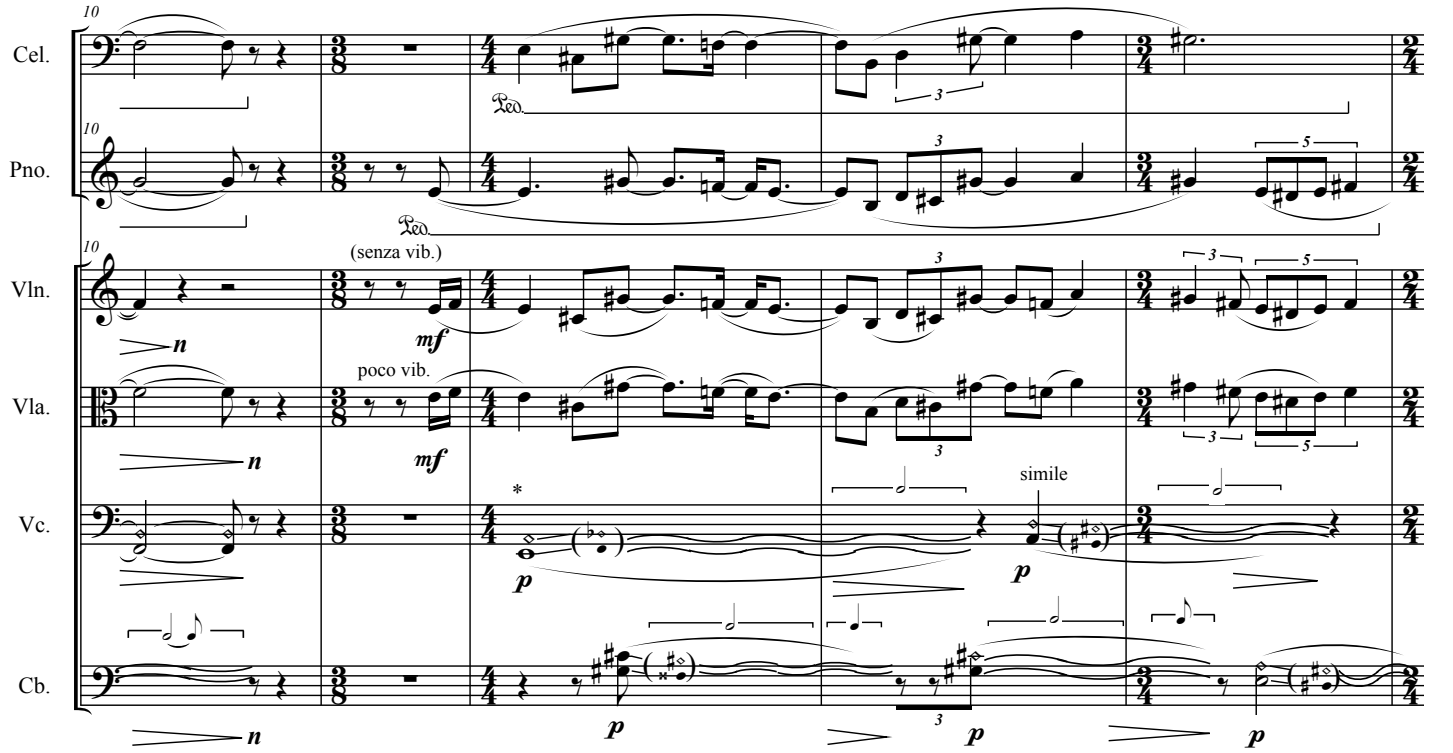
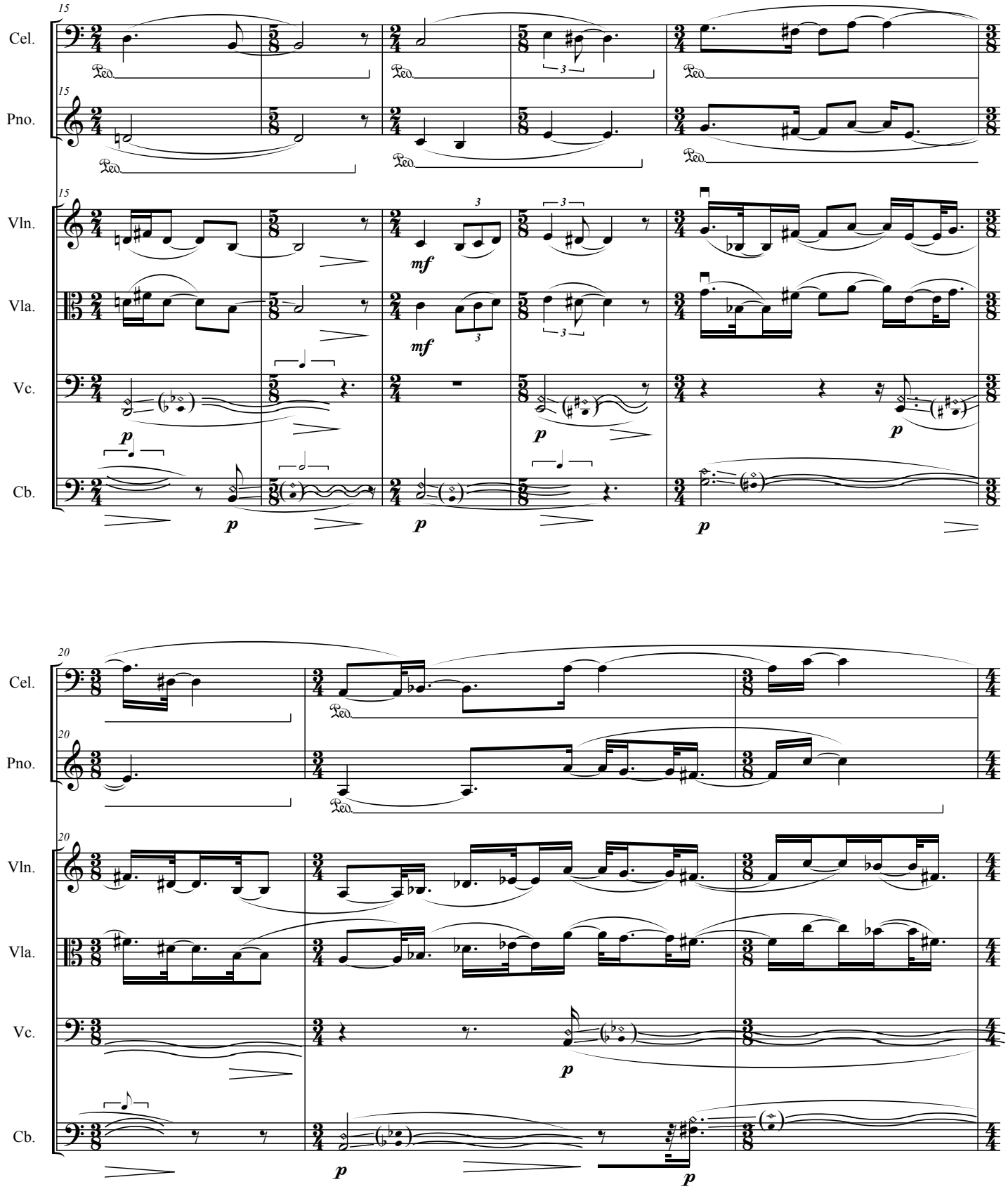
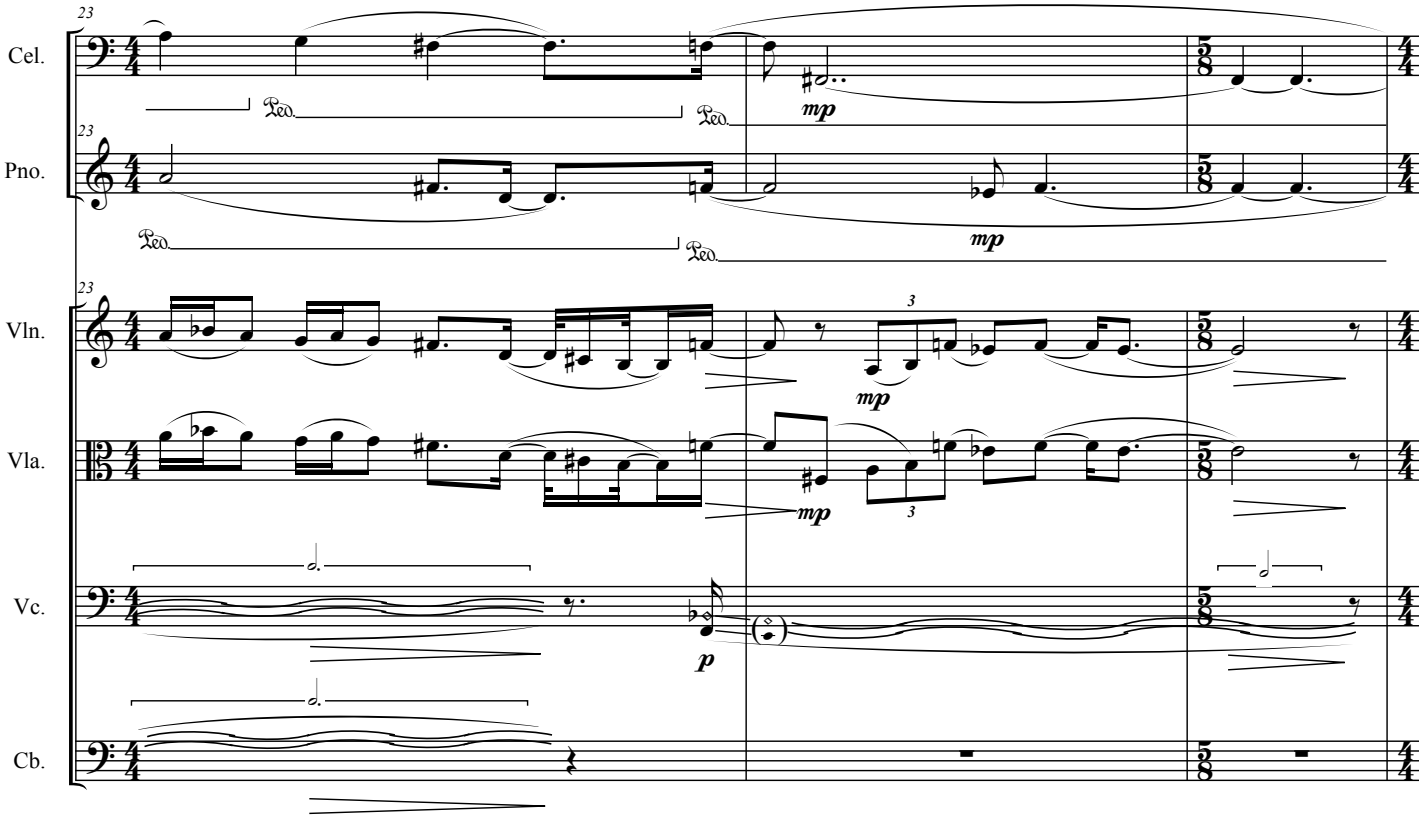
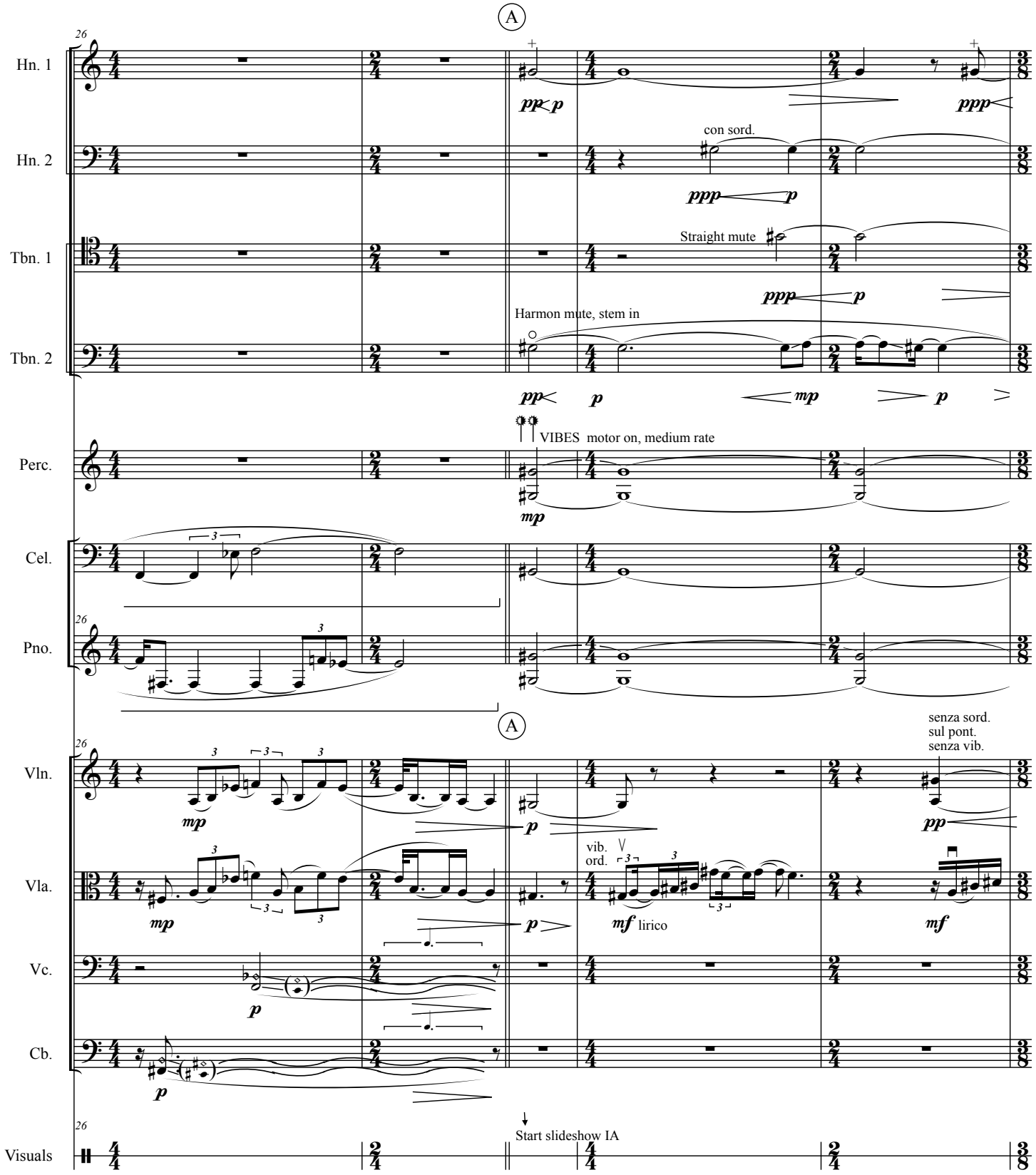


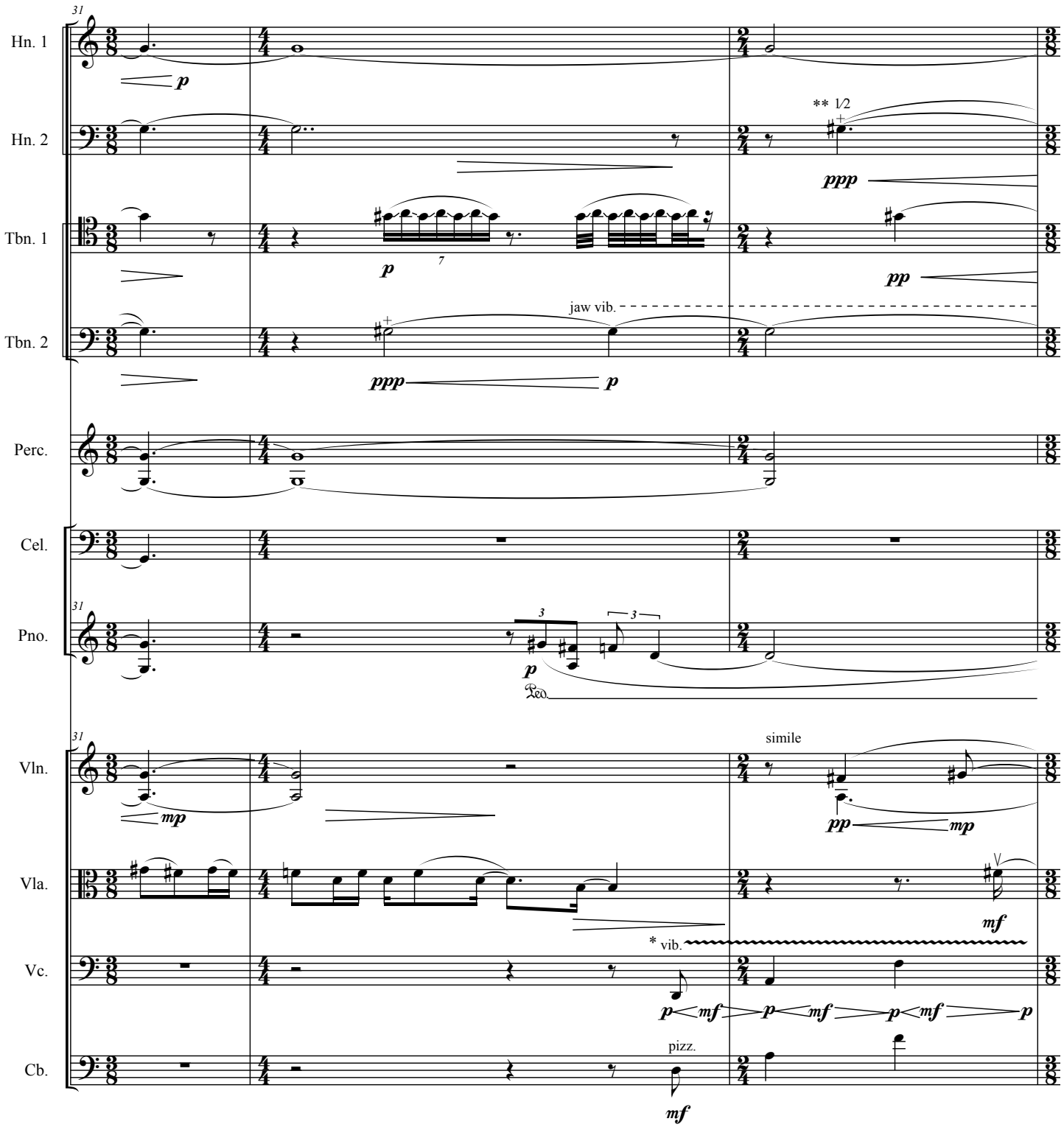


*Continuous slow pitch bends between sounding E and F. Change bow as needed.


15
Cel.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
p
20

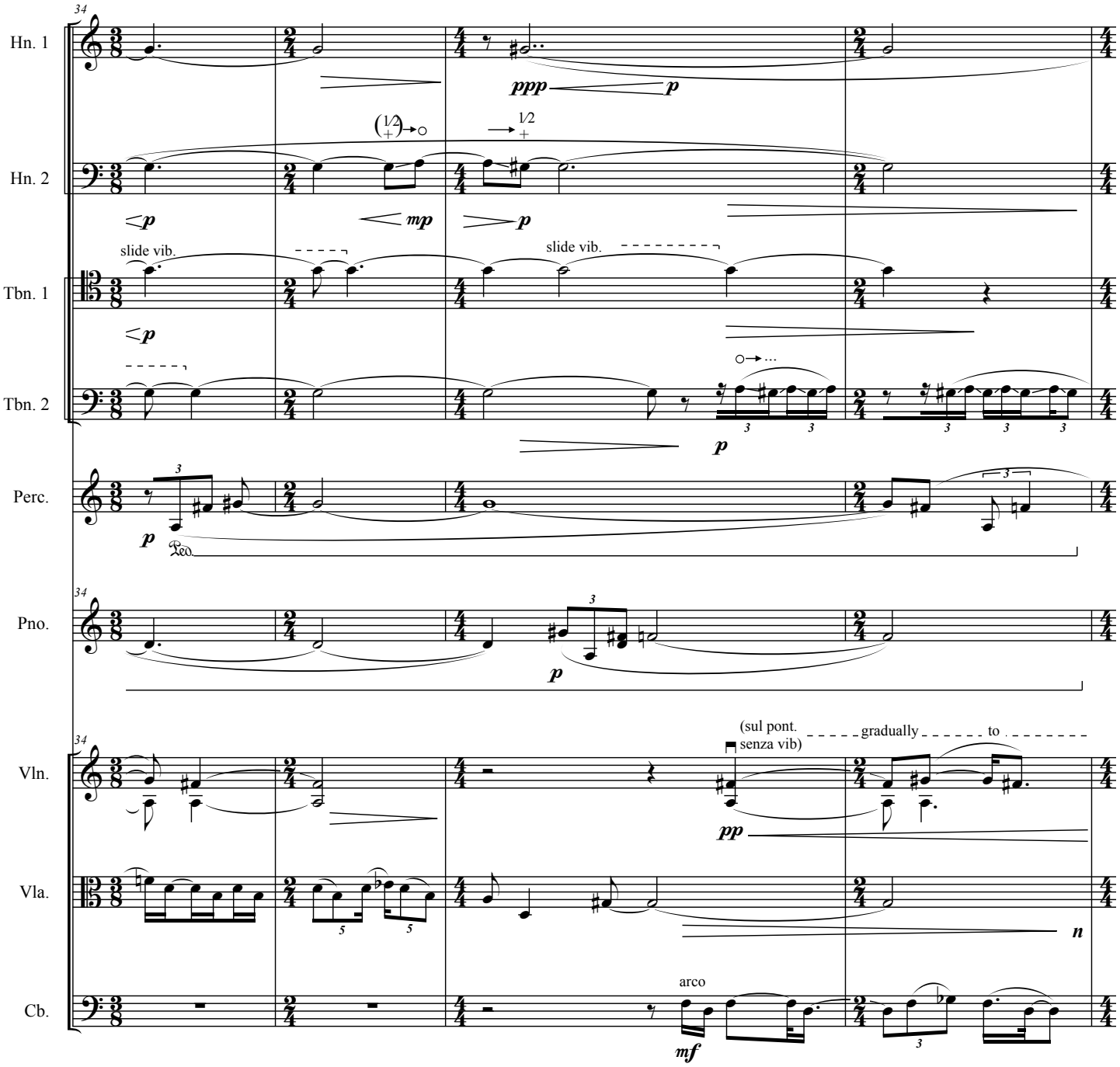

23
Cel.
Pno.
Vln.
Vla.
Vc.
Cb.
mp
p

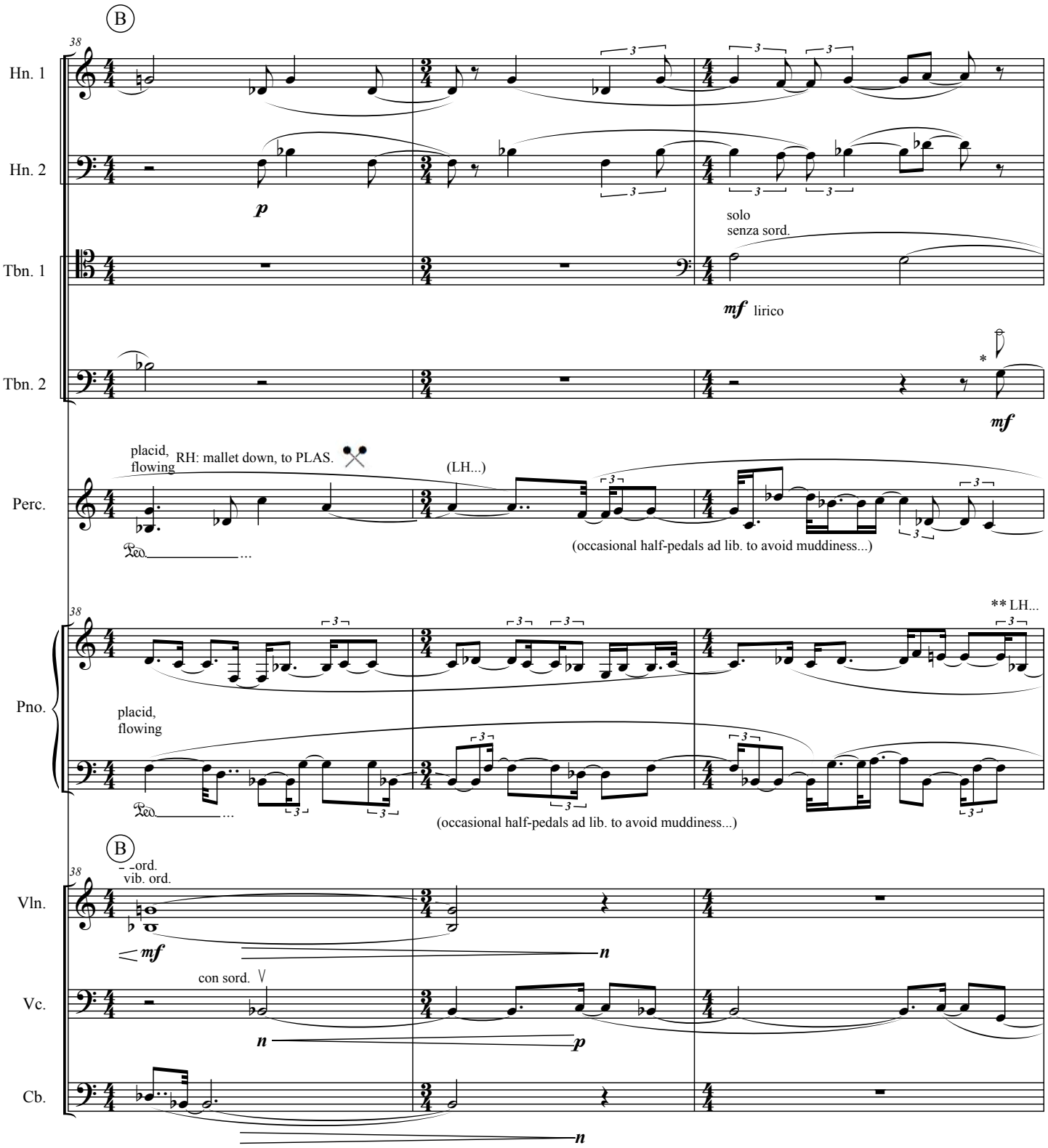

A
26
Hn. 1
pp p
ppp
Hn. 2
con sord.
ppp p
Tbn. 1
Straight mute
ppp p
Tbn. 2
Harmon mute, stem in
pp p mp p
Perc.
VIBES motor on, medium rate
mp
Cel.
Pno.
A
Vln.
mp
p
senza sord.
sul pont.
senza vib.
pp
Vla.
mp
p
vib.
ord.
mf lirico
mf
Vc.
p
Cb.
p
Visuals
Start slideshow IA



* Very wide vibrato; ca 1/2 step to either side of central pitch.

** The half-stopped pitches should be fingered a half-step higher; the written pitch is the pitch resulting from half-stepping. Keep the same fingering for a glissando between a half-stopped and open pitch.

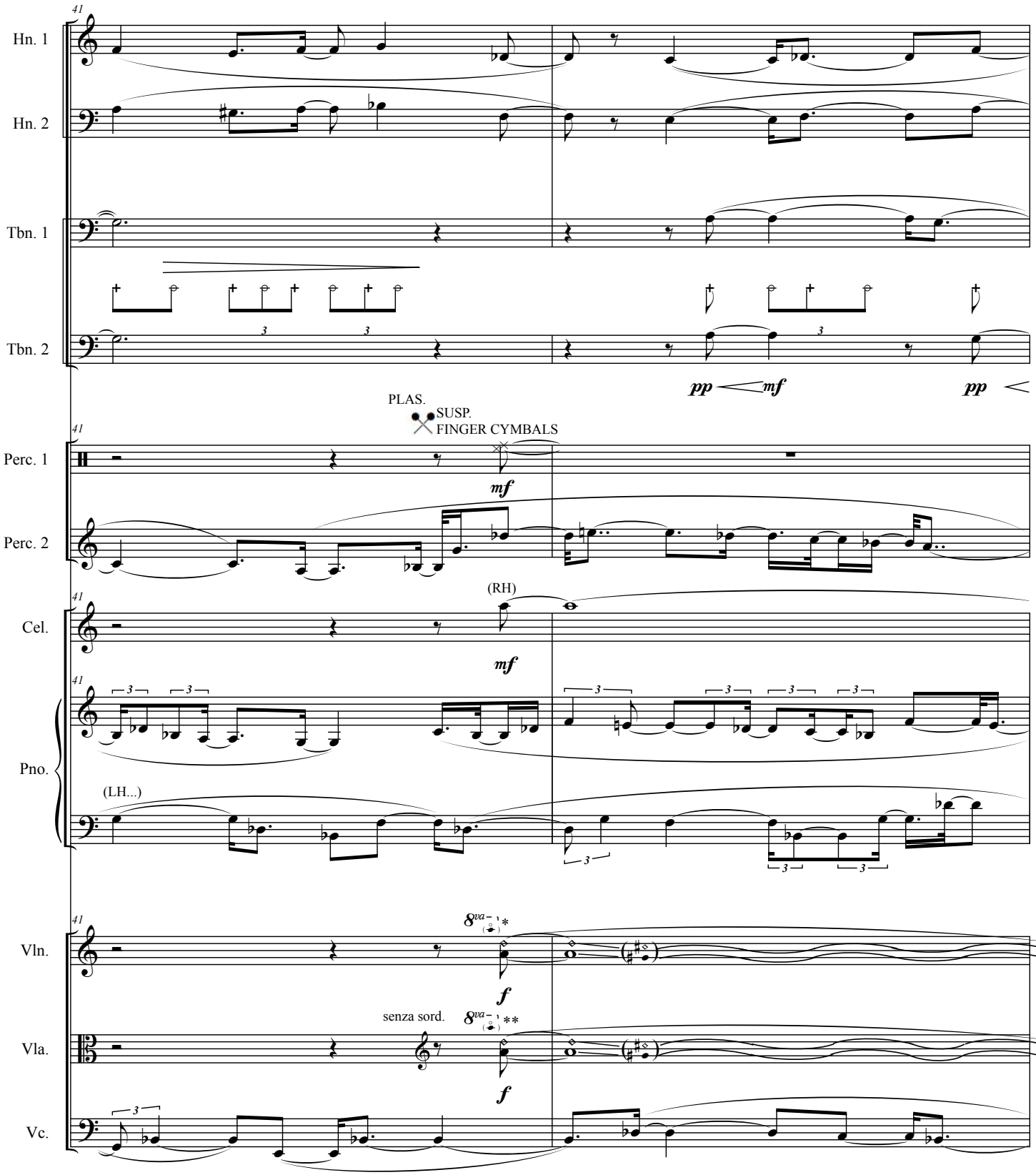

34
Hn. 1
ppp
p
Hn. 2
p
mp
p
slide vib.
slide vib.
Tbn. 1
p
Tbn. 2
p
Perc.
p
Pno.
p
Vln.
(sul pont.
senza vib)
gradually
to
pp
Vla.
n
Cb.
arco
mf



* = half-open: lift only two of four fingers from end of Harmon stem.

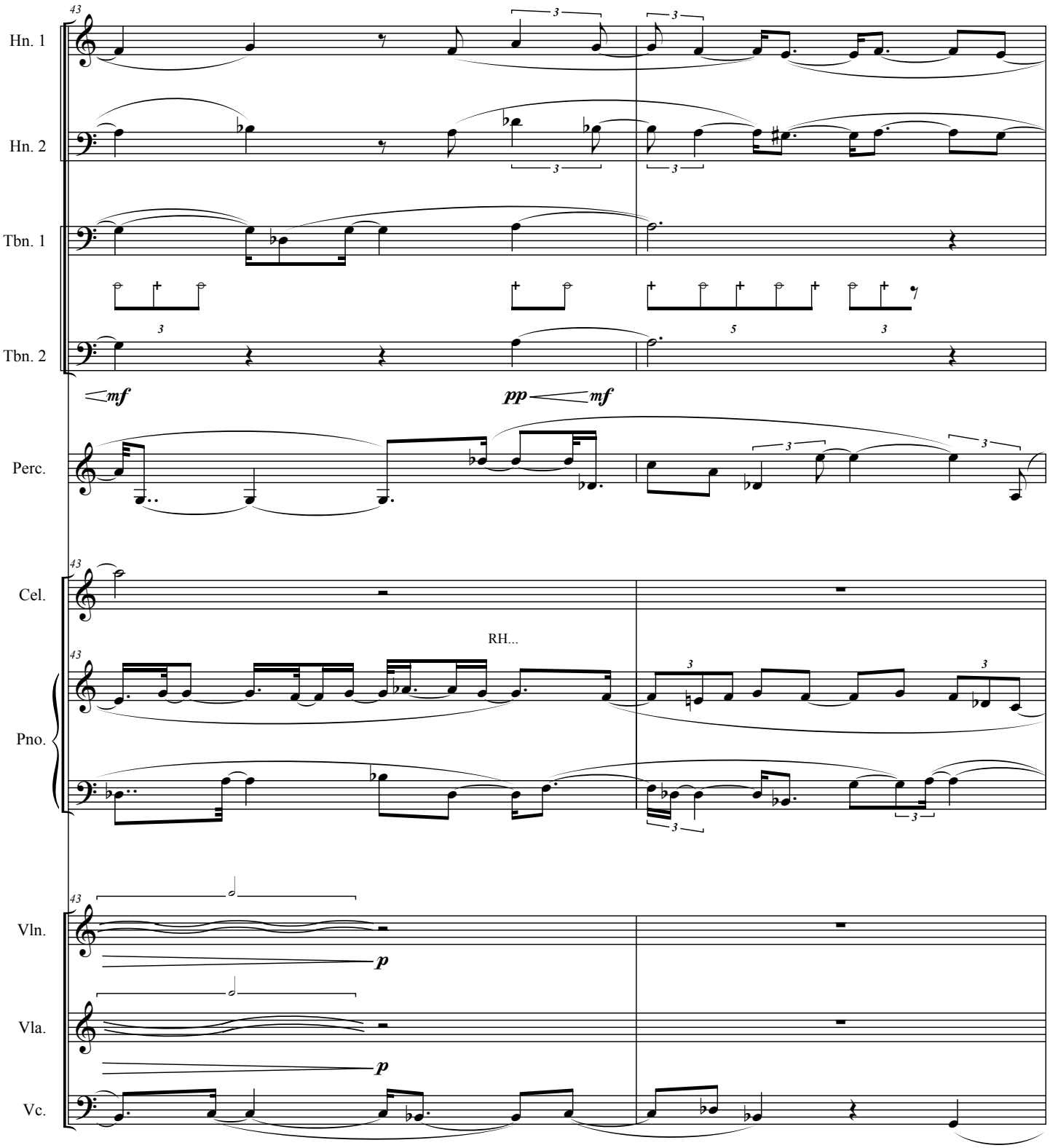
= fully closed. Alternate between half-open and closed in rhythm indicated.

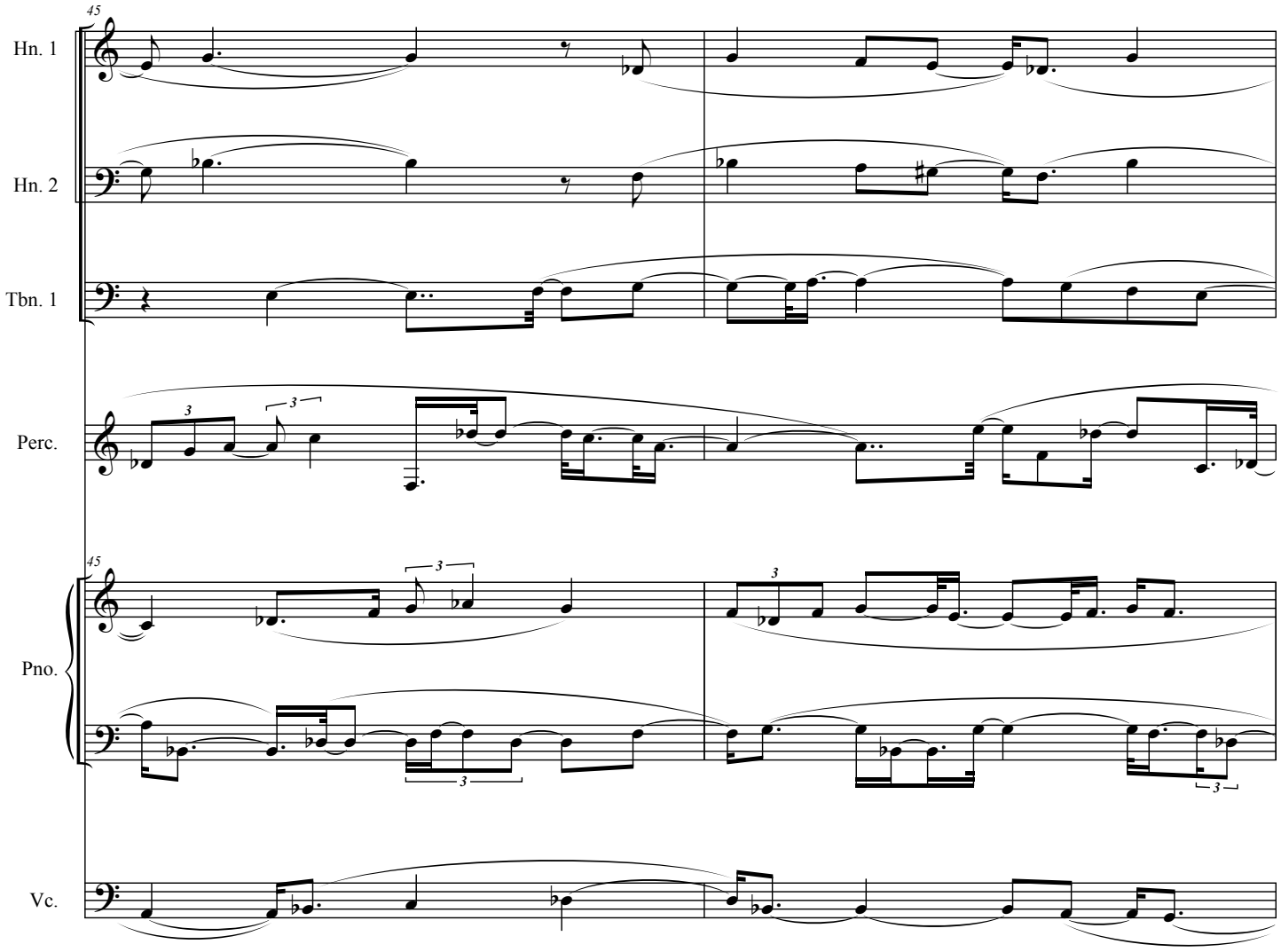
**In playing this passage with the left hand only, fingers of course do not need to be held on the keys.

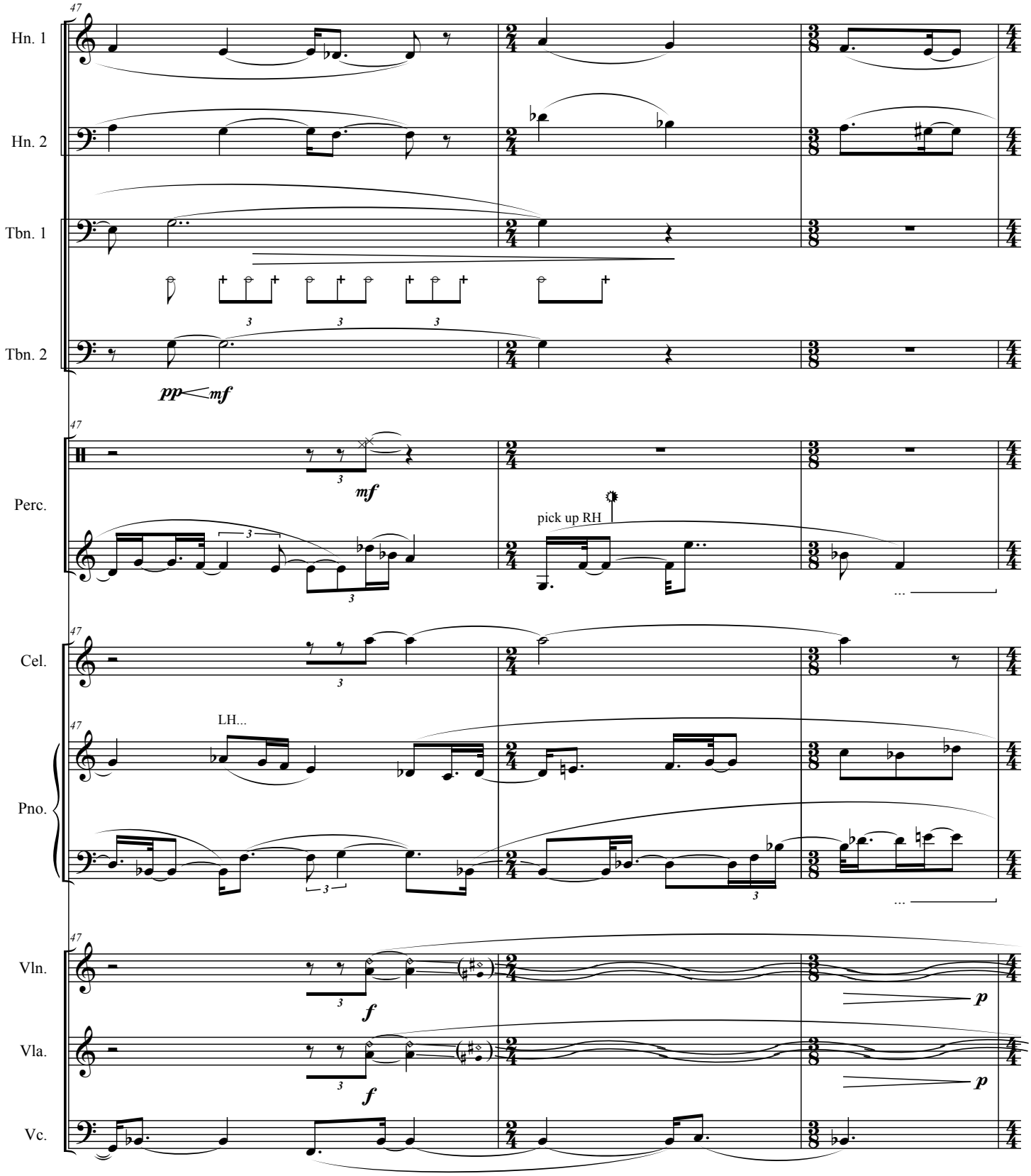


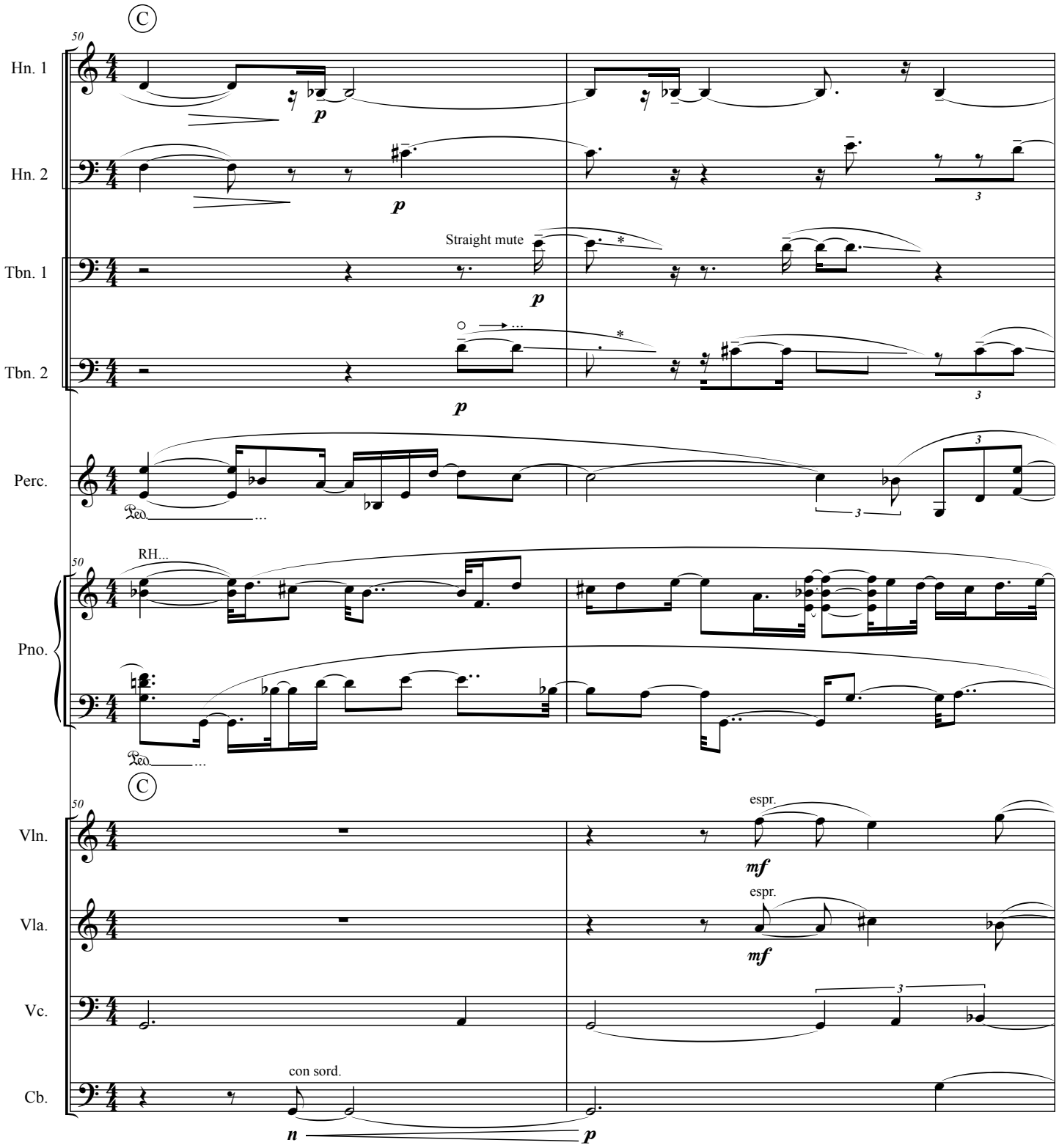
*Continuous slow pitch bends between sounding A and G♯, independent of viola. Change bow as needed.

**Continuous slow pitch bends between sounding A and G♯, independent of violin. Change bow as needed.

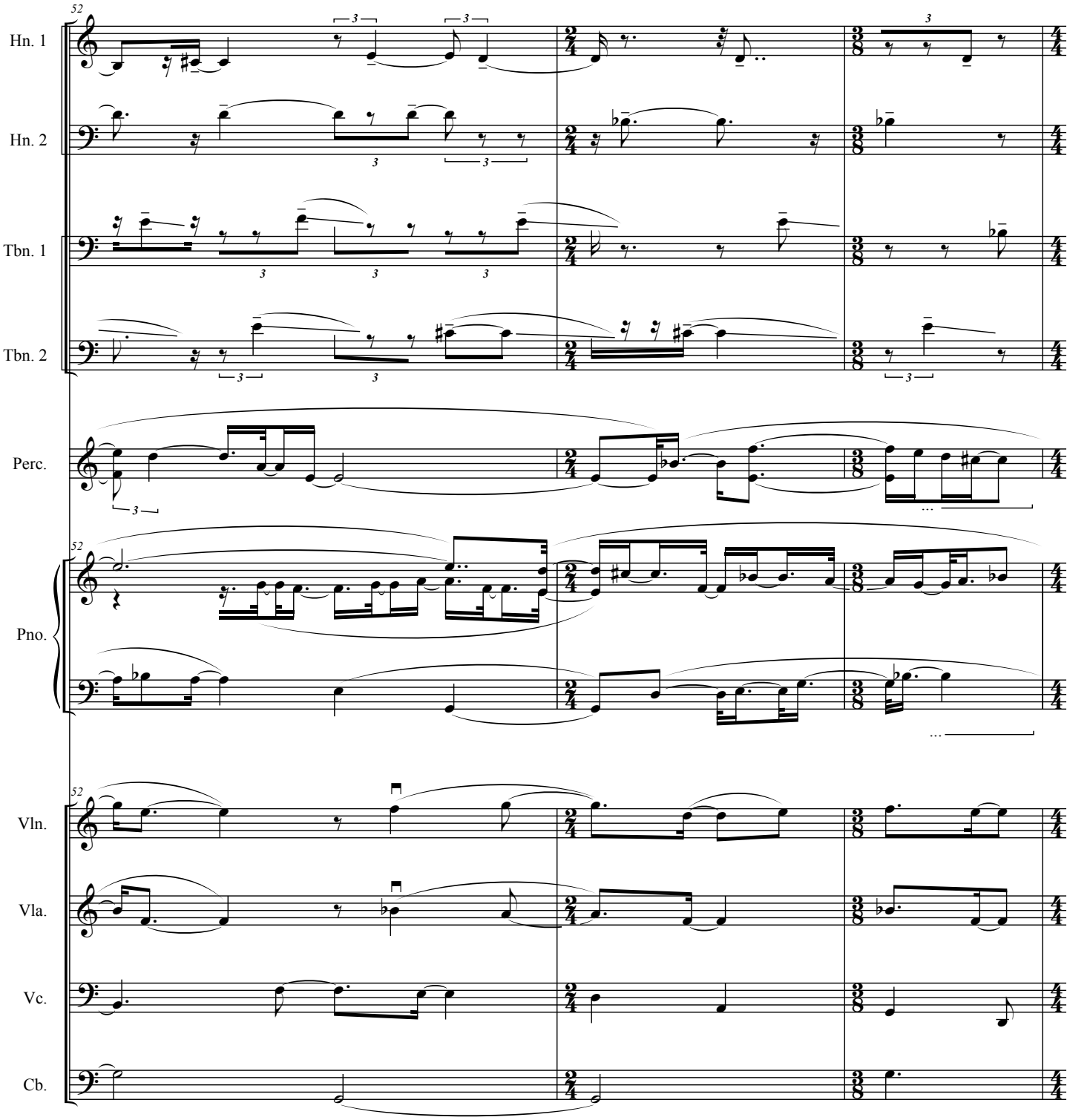

43
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
mf
pp
mf
Perc.
Cel.
RH...
Pno.
Vln.
p
Vla.
p
Vc.

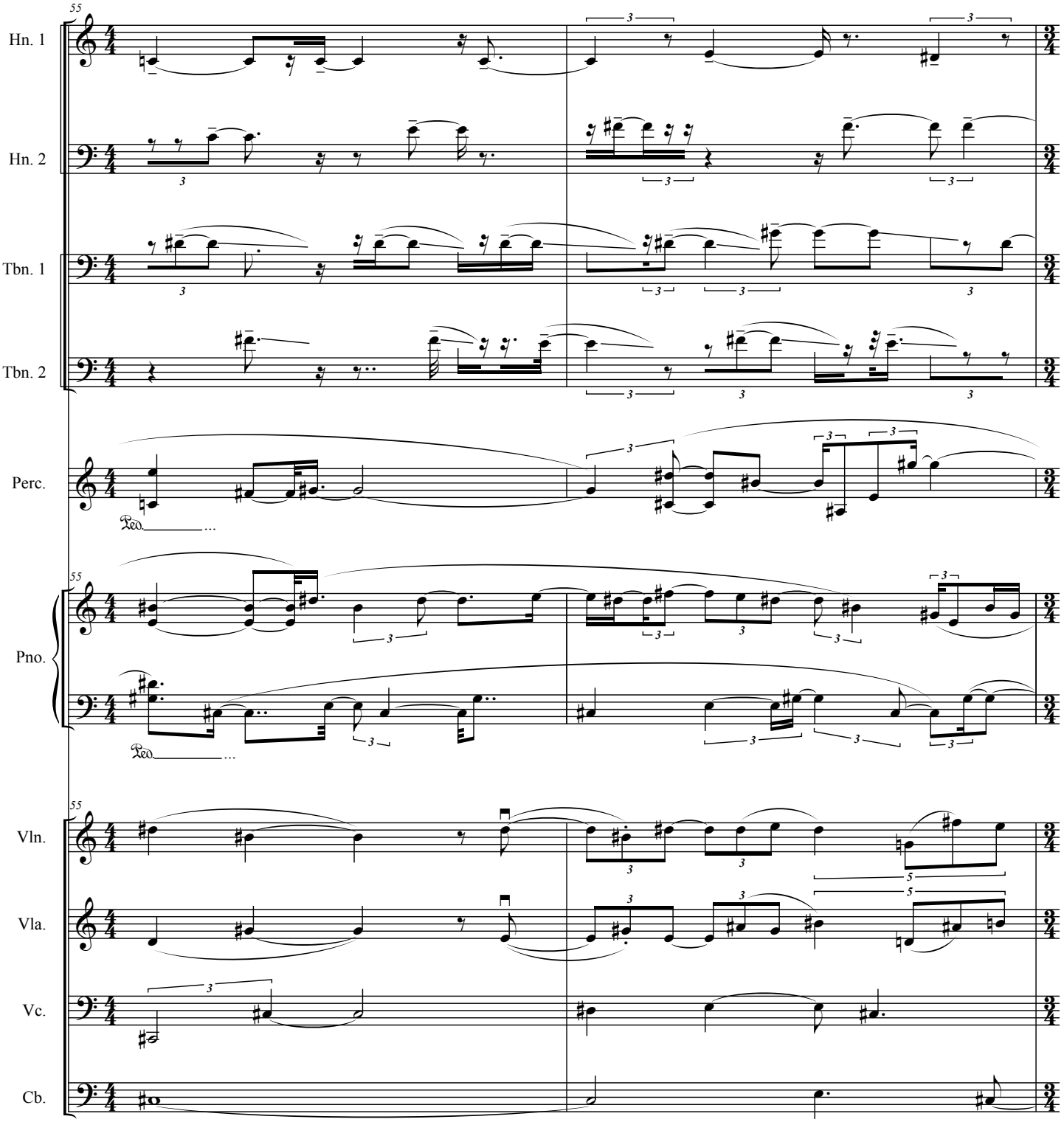

45
Hn. 1
Hn. 2
Tbn. 1
Perc.
45
Pno.
Vc.

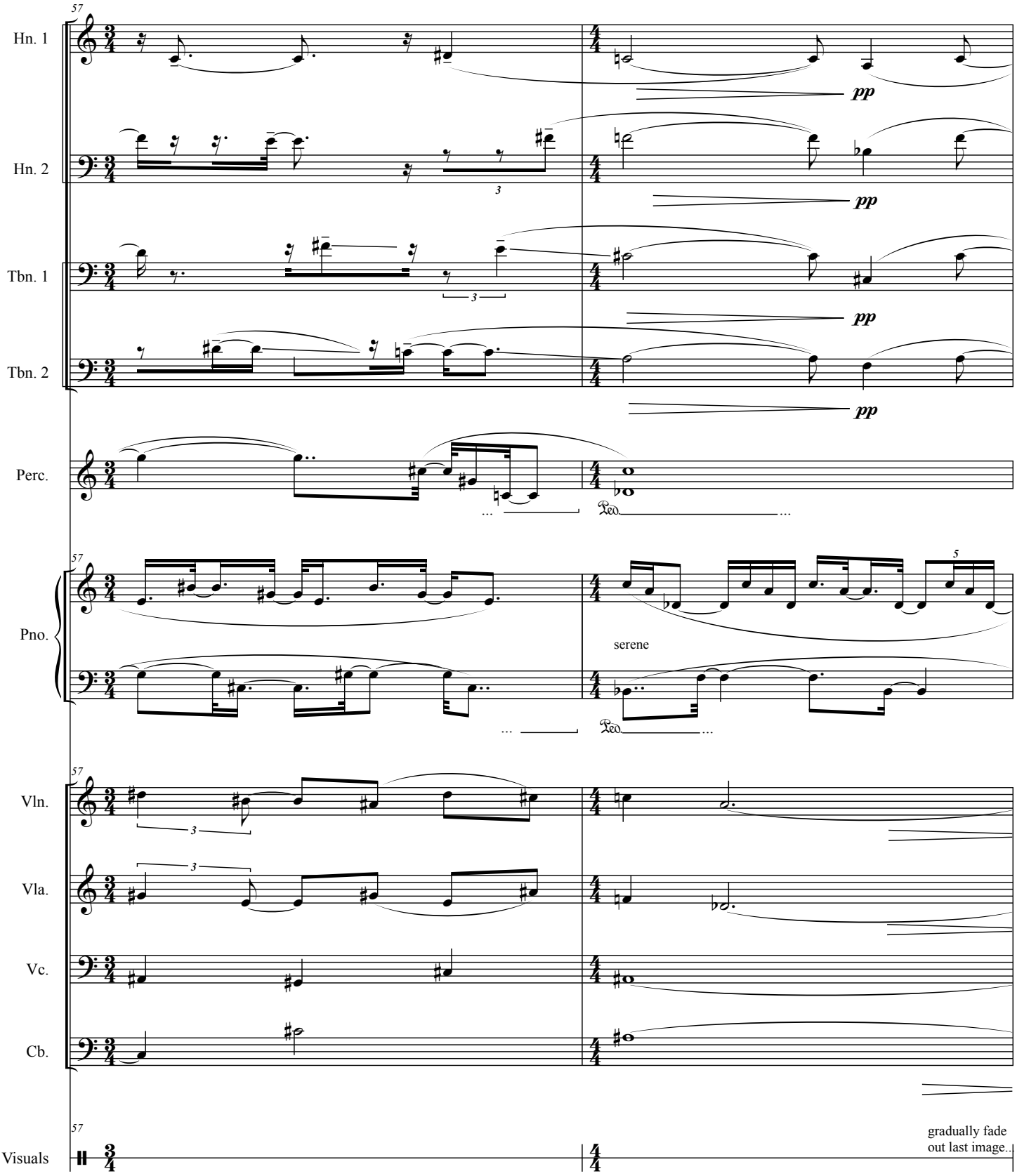

47
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
pp
mf
Perc.
mf
pick up RH
Cel.
Pno.
LH...
Vln.
f
p
Vla.
f
p
Vc.

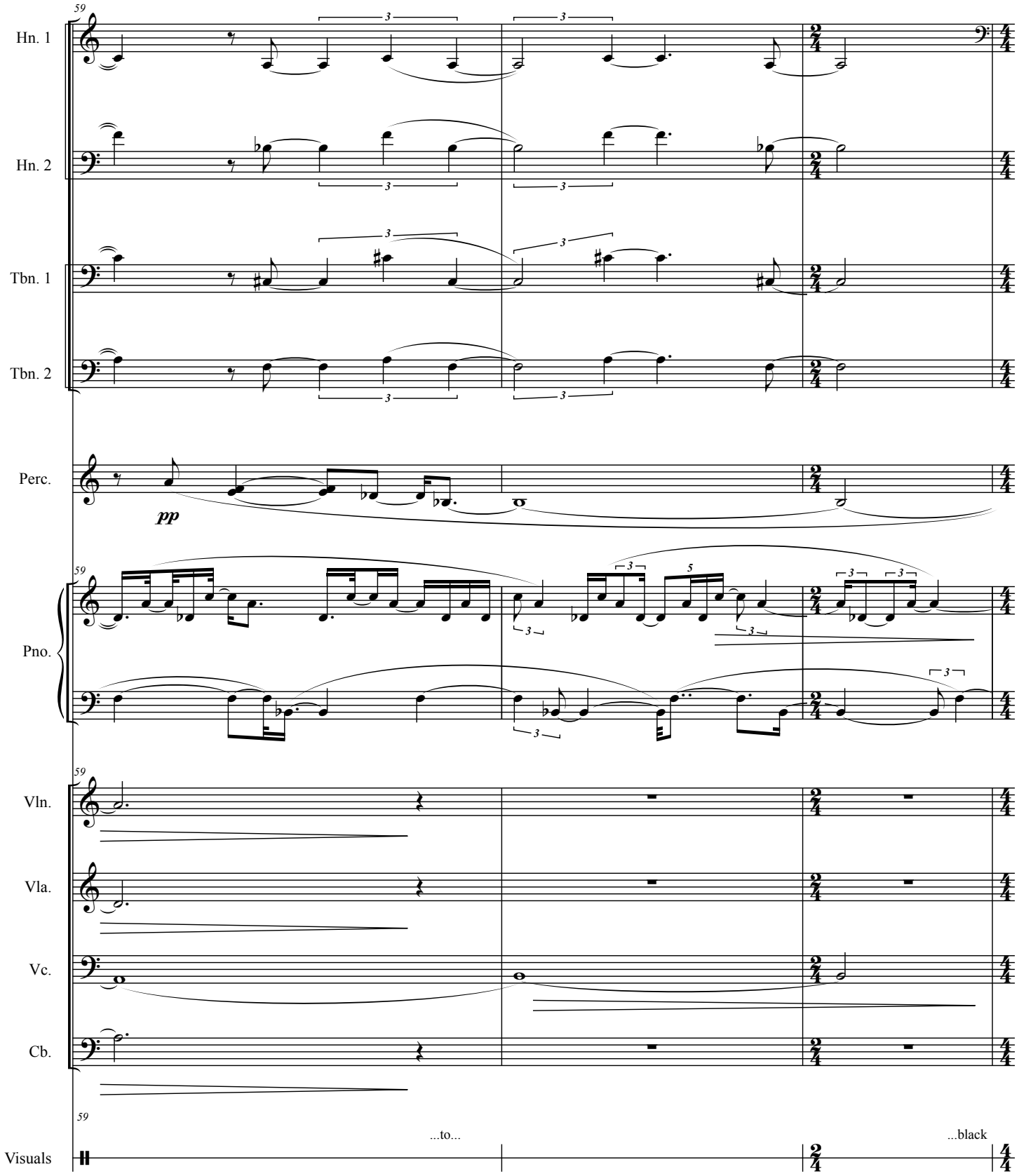


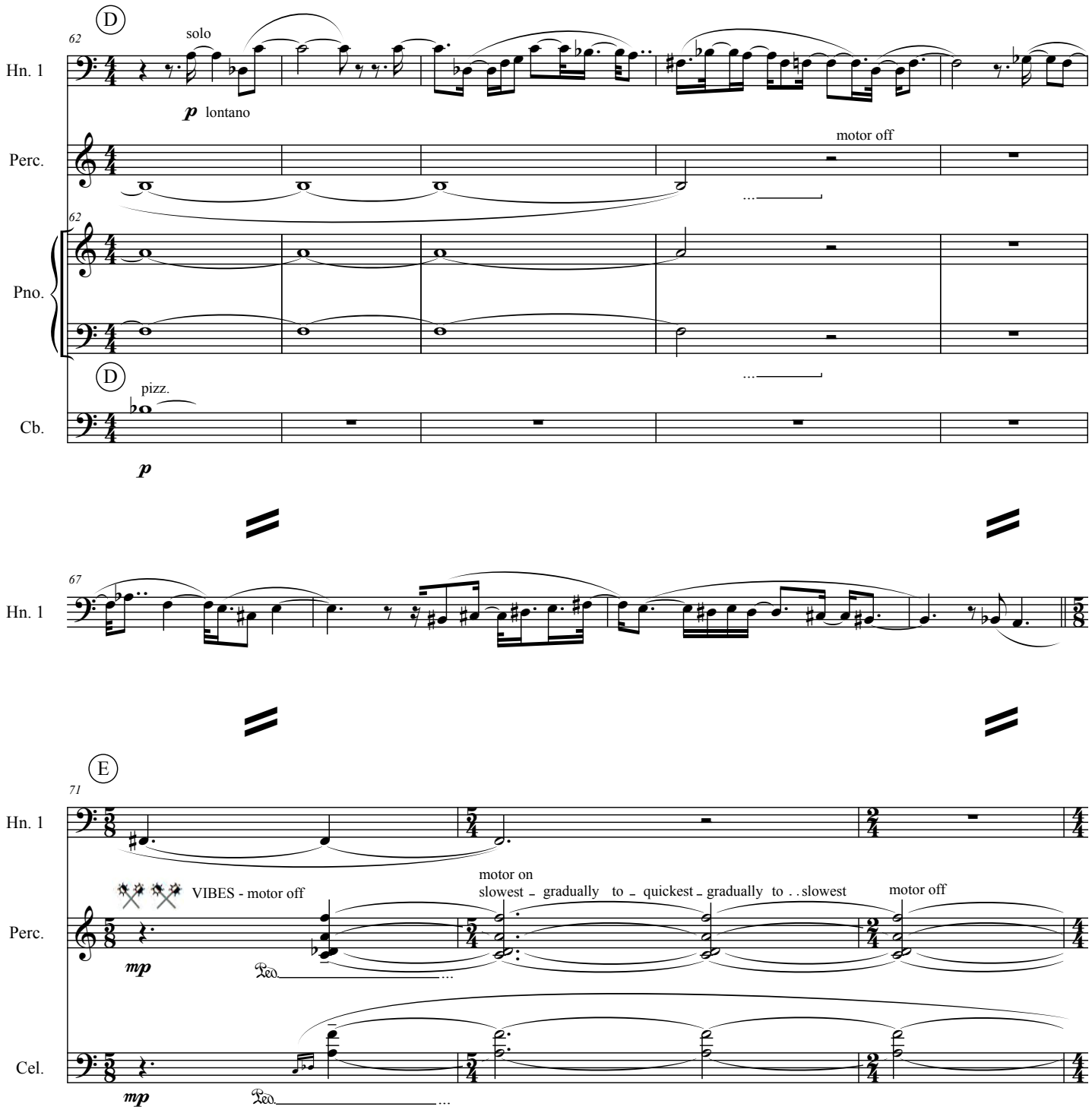
*Gliss down about 1/2 step in the duration indicated. Headless stems indicate duration only; do not re-articulate.

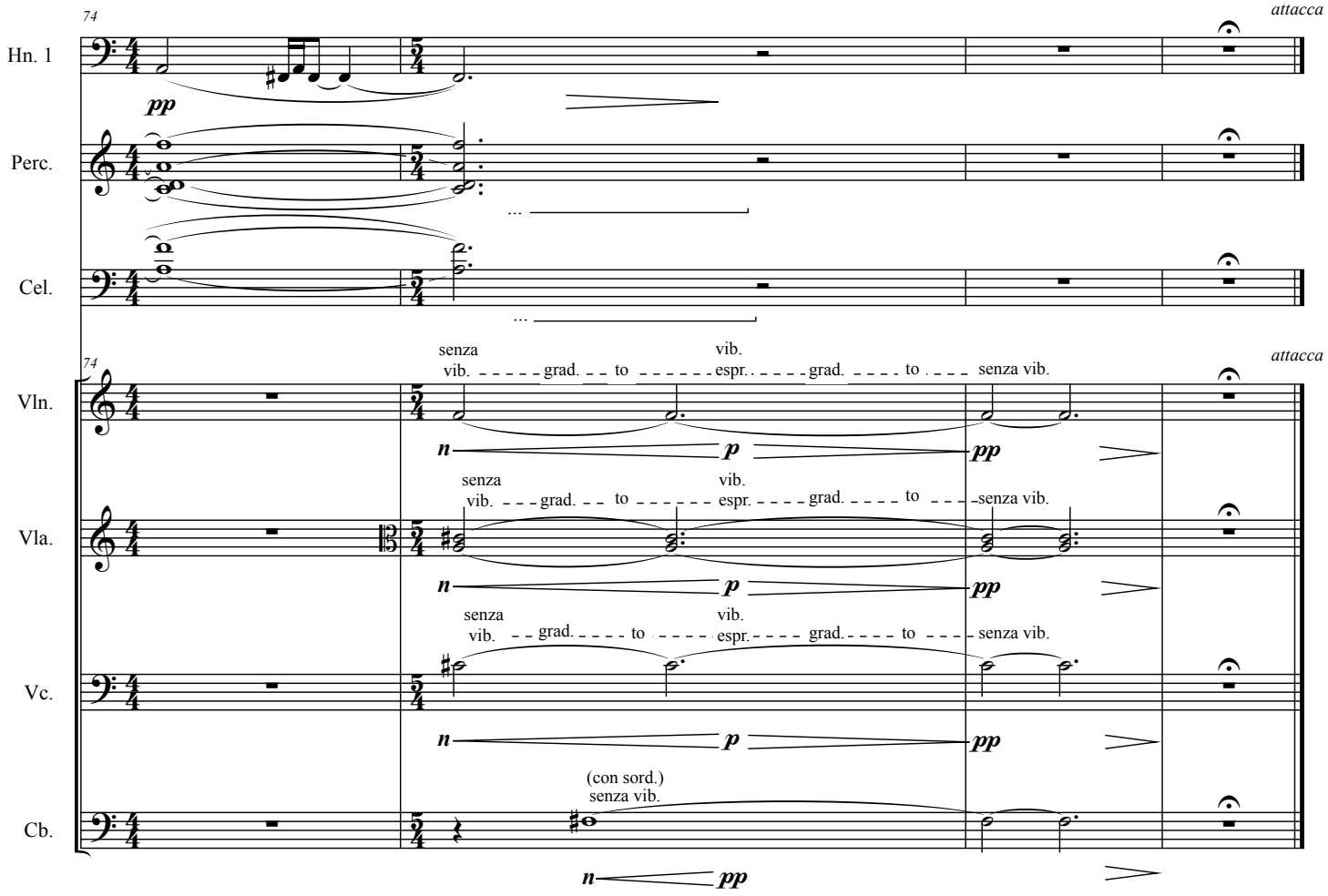

52
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
52
Pno.
52
Vln.
Vla.
Vc.
Cb.


55
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.


57
Hn. 1
pp
Hn. 2
pp
Tbn. 1
pp
Tbn. 2
pp
Perc.
Ped.
Pno.
serene
Ped.
Vln.
Vla.
Vc.
Cb.
Visuals
gradually fade
out last image...

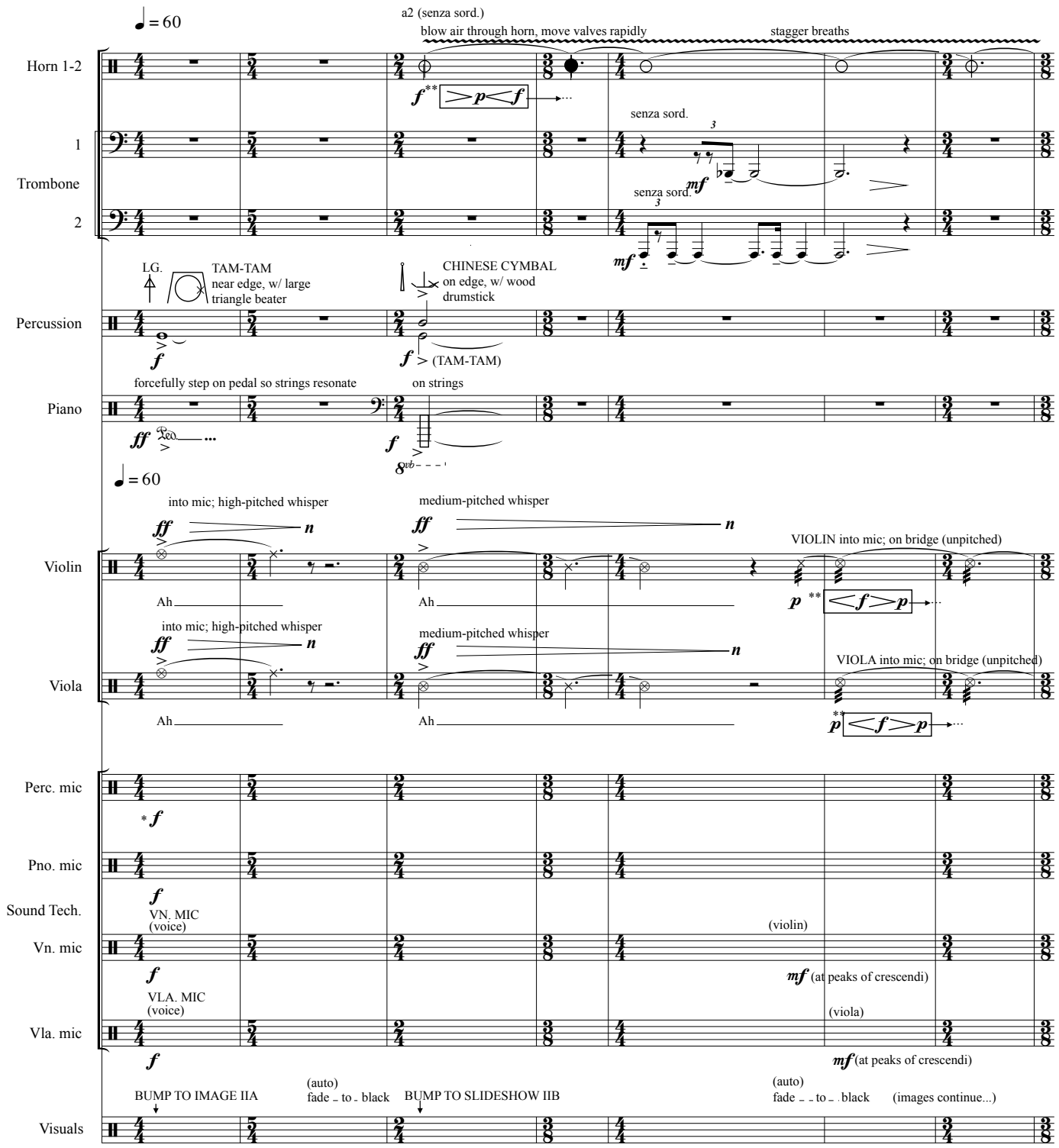

59
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
pp
Pno.
Vln.
Vla.
Vc.
Cb.
Visuals
...to...
...black


D
62
solo
Hn. 1
p lontano
Perc.
motor off
Pno.
D
pizz.
Cb.
p
67
Hn. 1
E
71
Hn. 1
VIBES - motor off
motor on
slowest – gradually to – quickest – gradually to . . slowest
motor off
Perc.
mp
Ped.
Cel.
mp
Ped.


74
attacca
Hn. 1
pp
Perc.
Cel.
74
attacca
Vln.
senza vib. grad. to vib. espr. grad. to senza vib.
n p pp
Vla.
senza vib. grad. to vib. espr. grad. to senza vib.
n p pp
Vc.
senza vib. grad. to vib. espr. grad. to senza vib.
n p pp
Cb.
(con sord.)
senza vib.
n pp

II. Kiln

Score



* Set levels so that the indicated dynamics are heard for that instrument.

** Decrescendoes & crescendoes ad lib, independent of other players. Occasionally, settle briefly on ***p*** before continuing dynamic changes.

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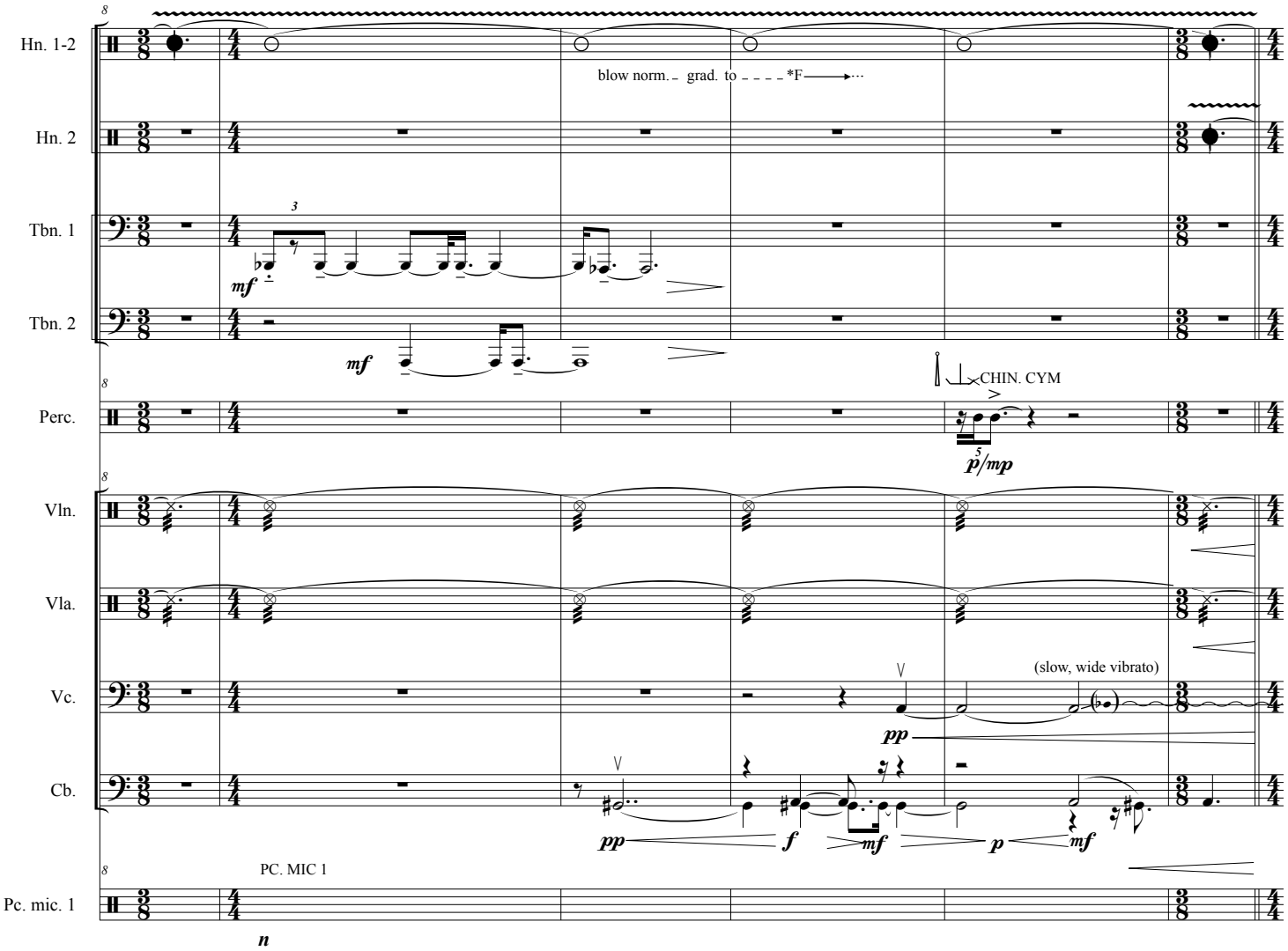
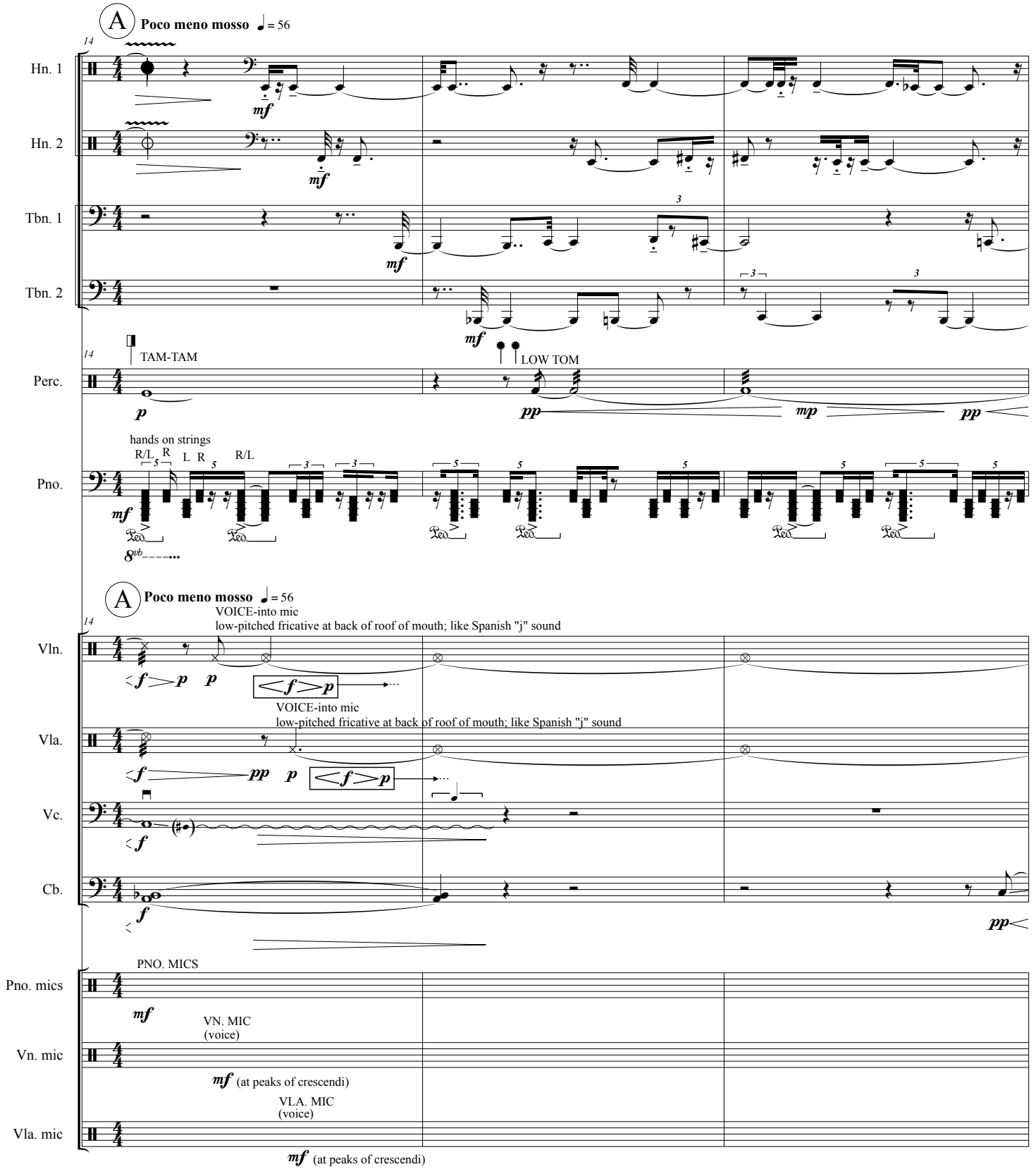
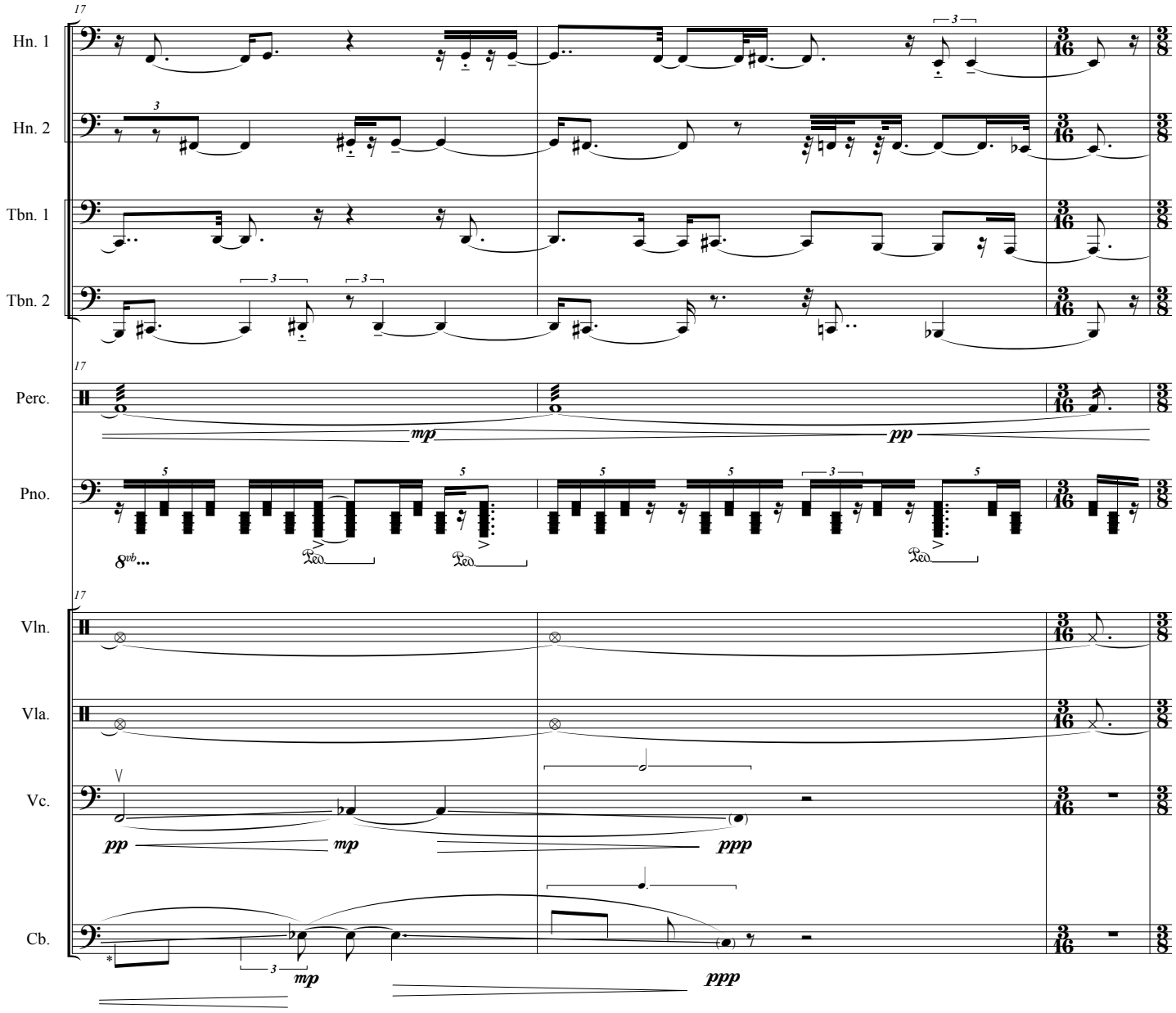
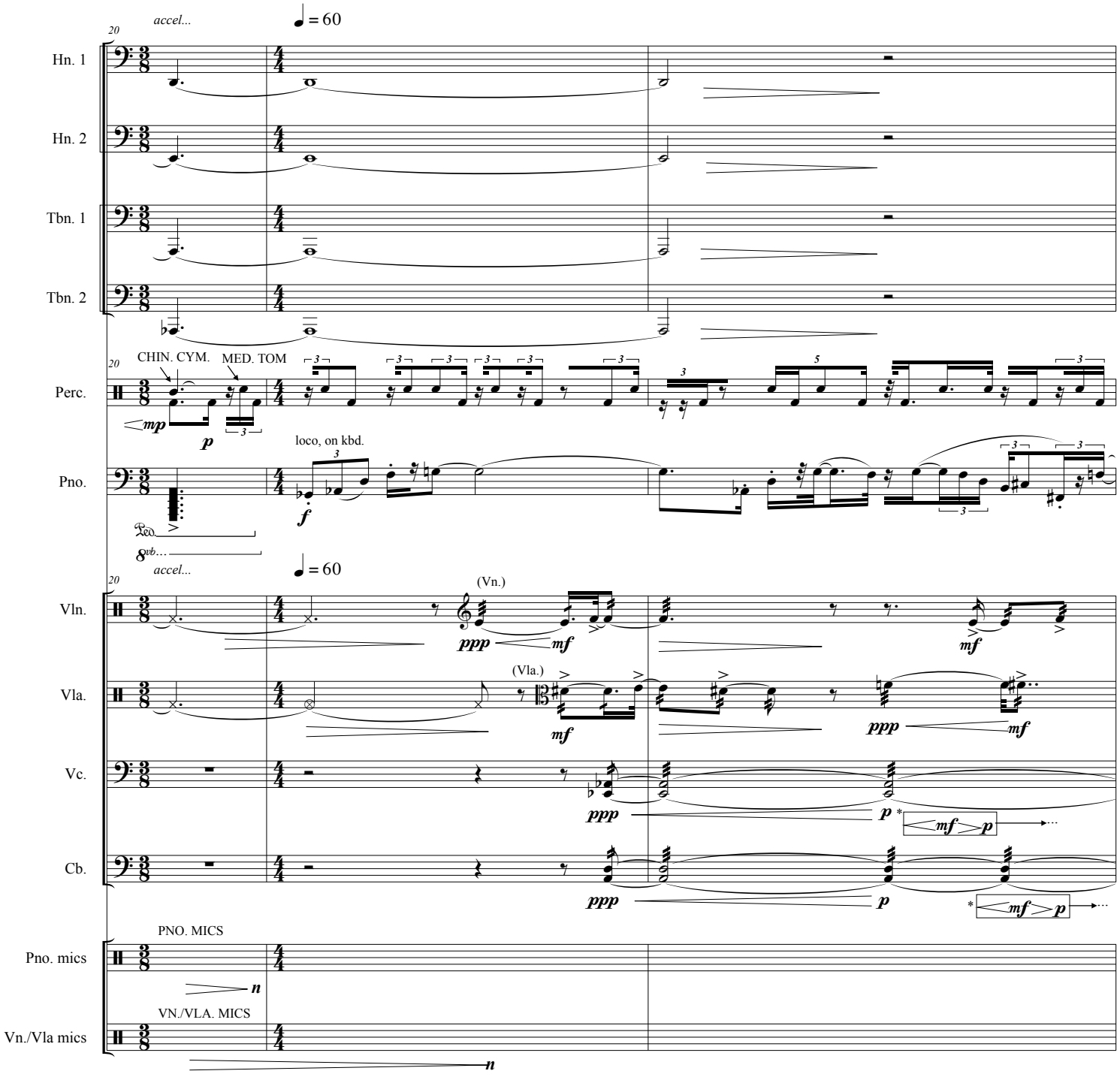


* Blow through horn on F consonant. Continue to move valves. Continue with crescendoes & descrescendoes.

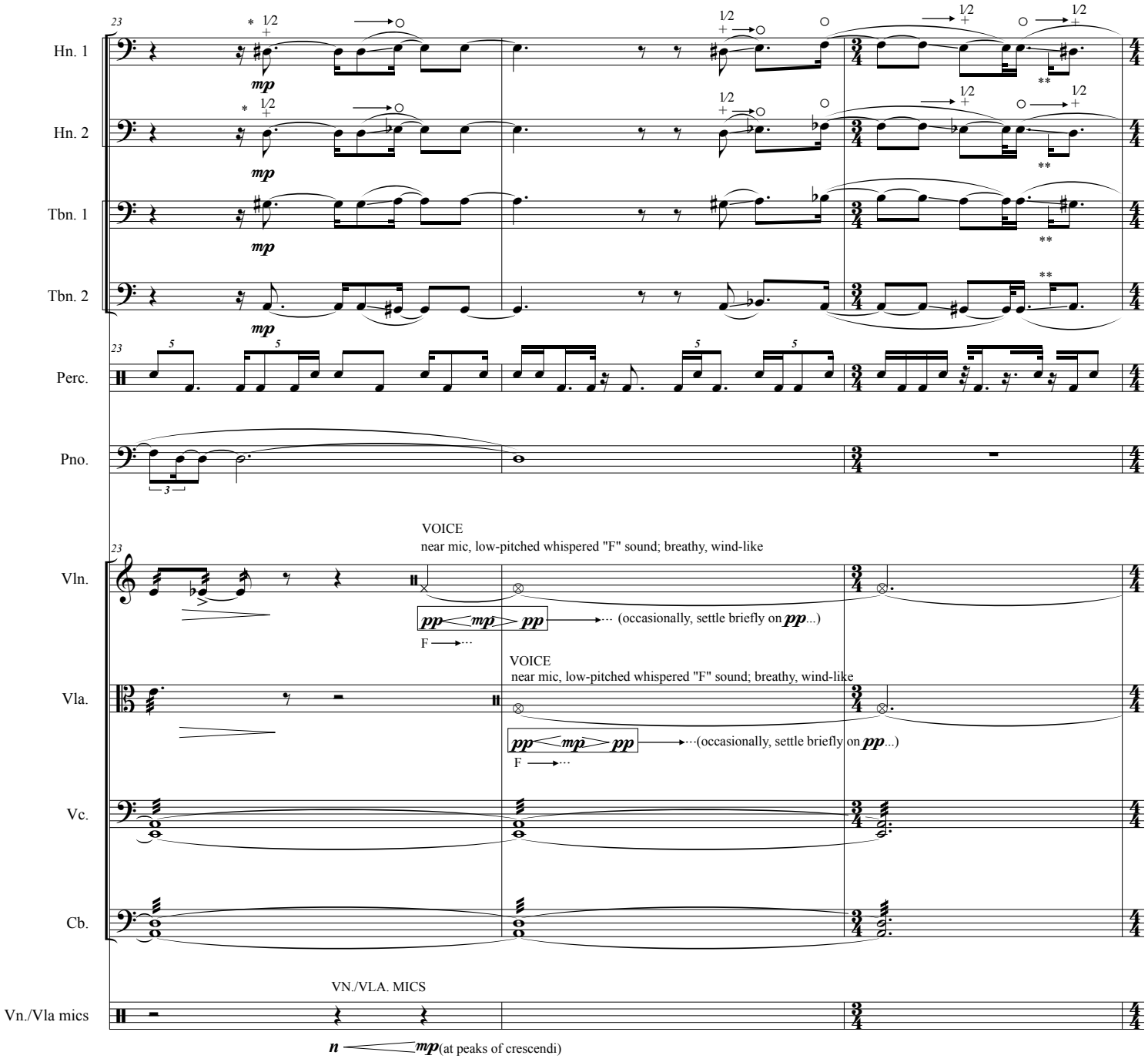

A
Poco meno mosso ♩= 56
14
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
TAM-TAM
LOW TOM
Perc.
hands on strings
R/L R L R R/L
Pno.
A
Poco meno mosso ♩= 56
VOICE-into mic
low-pitched fricative at back of roof of mouth; like Spanish "j" sound
Vln.
VOICE-into mic
low-pitched fricative at back of roof of mouth; like Spanish "j" sound
Vla.
Vc.
Cb.
PNO. MICS
Pno. mics
VN. MIC
(voice)
Vn. mic
(at peaks of crescendi)
VLA. MIC
(voice)
Vla. mic
(at peaks of crescendi)



*Stems show duration only; do not re-articulate.

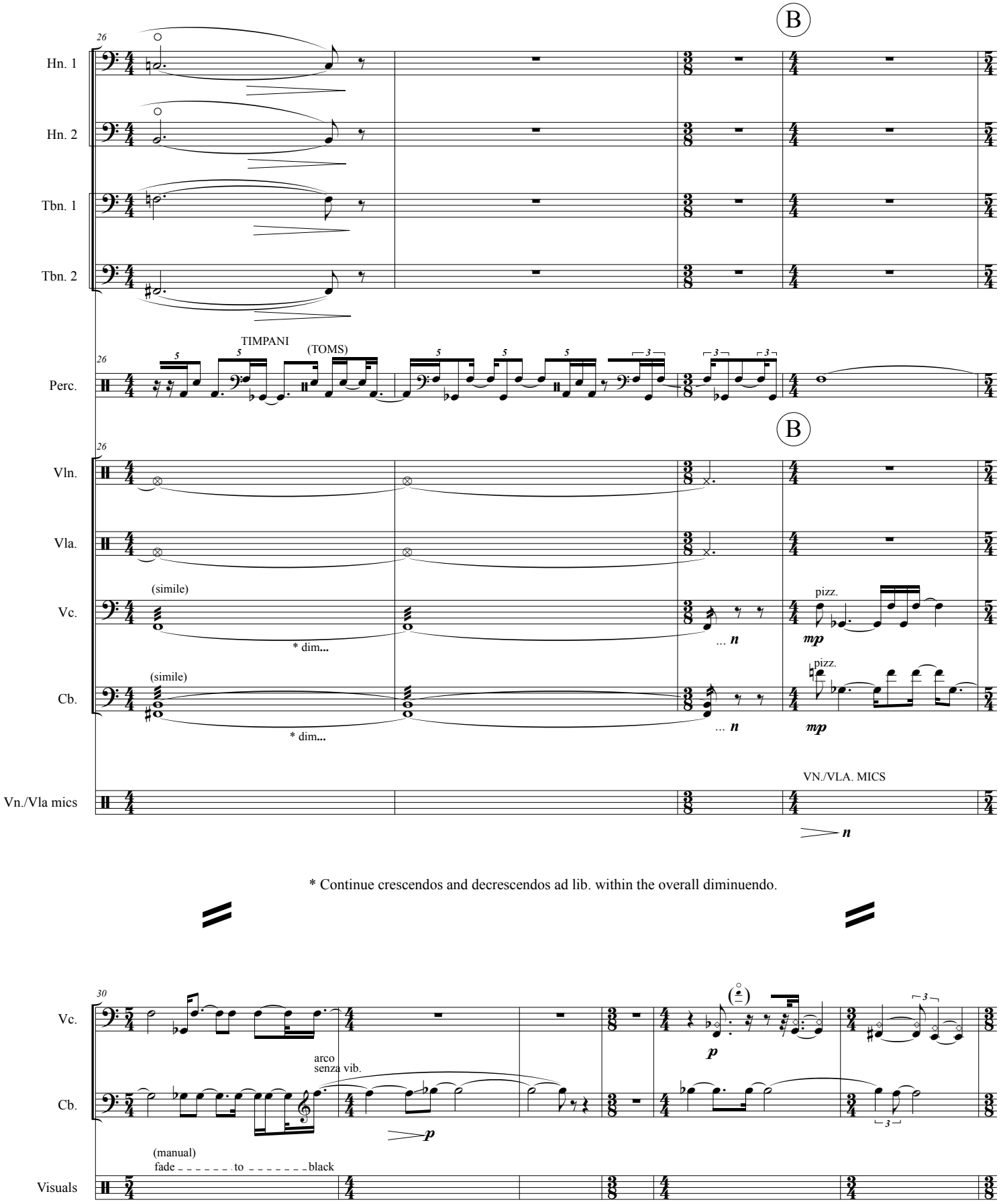


* Decrescendos & crescendos ad lib, independent of other players. Occasionally, settle briefly on ***p*** before continuing dynamic changes.

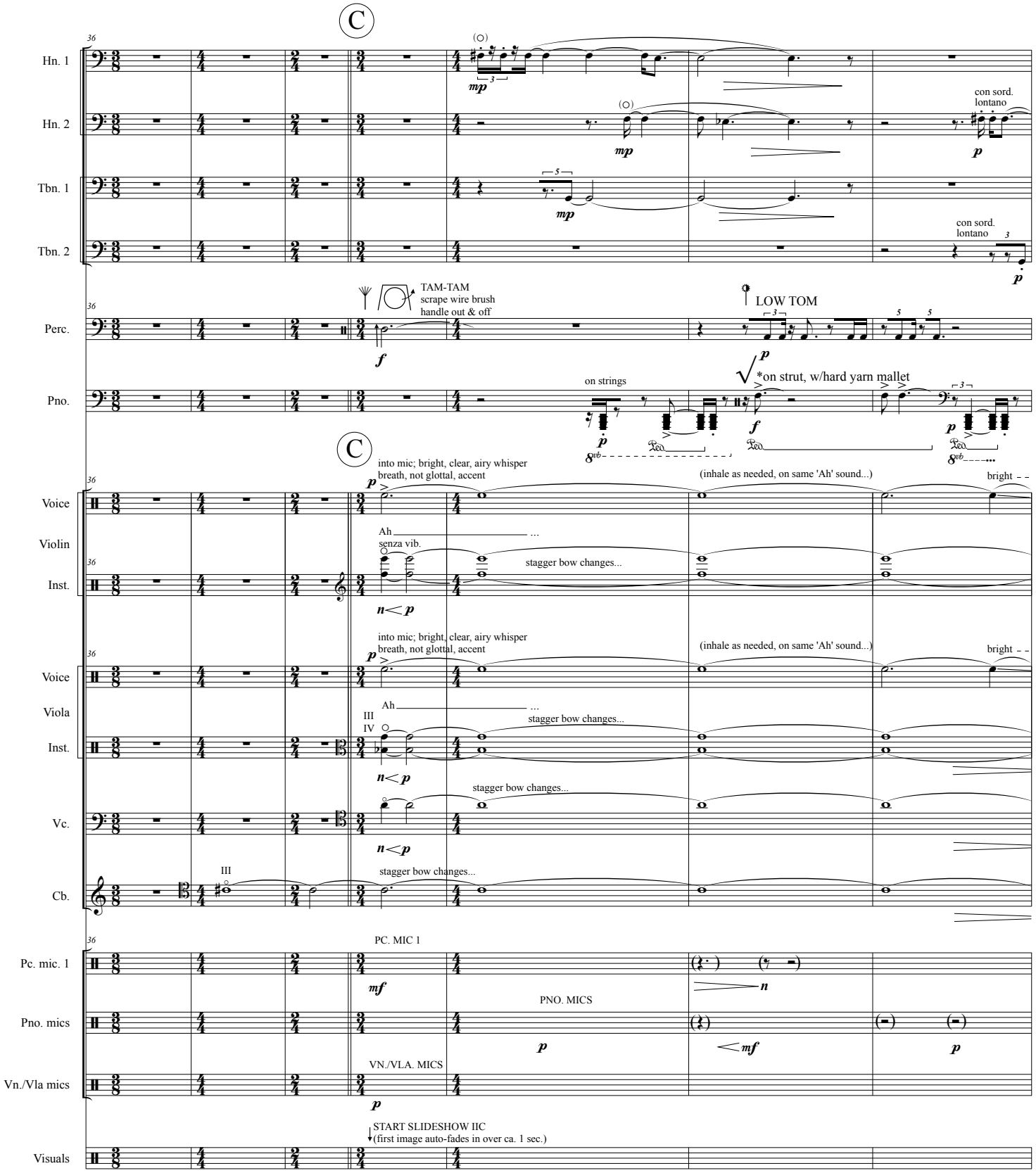


* The half-stopped pitches should be fingered a half-step higher; the written pitch is the pitch resulting from half-stopping. Keep the same fingering for a glissando between a half-stopped and open pitch.

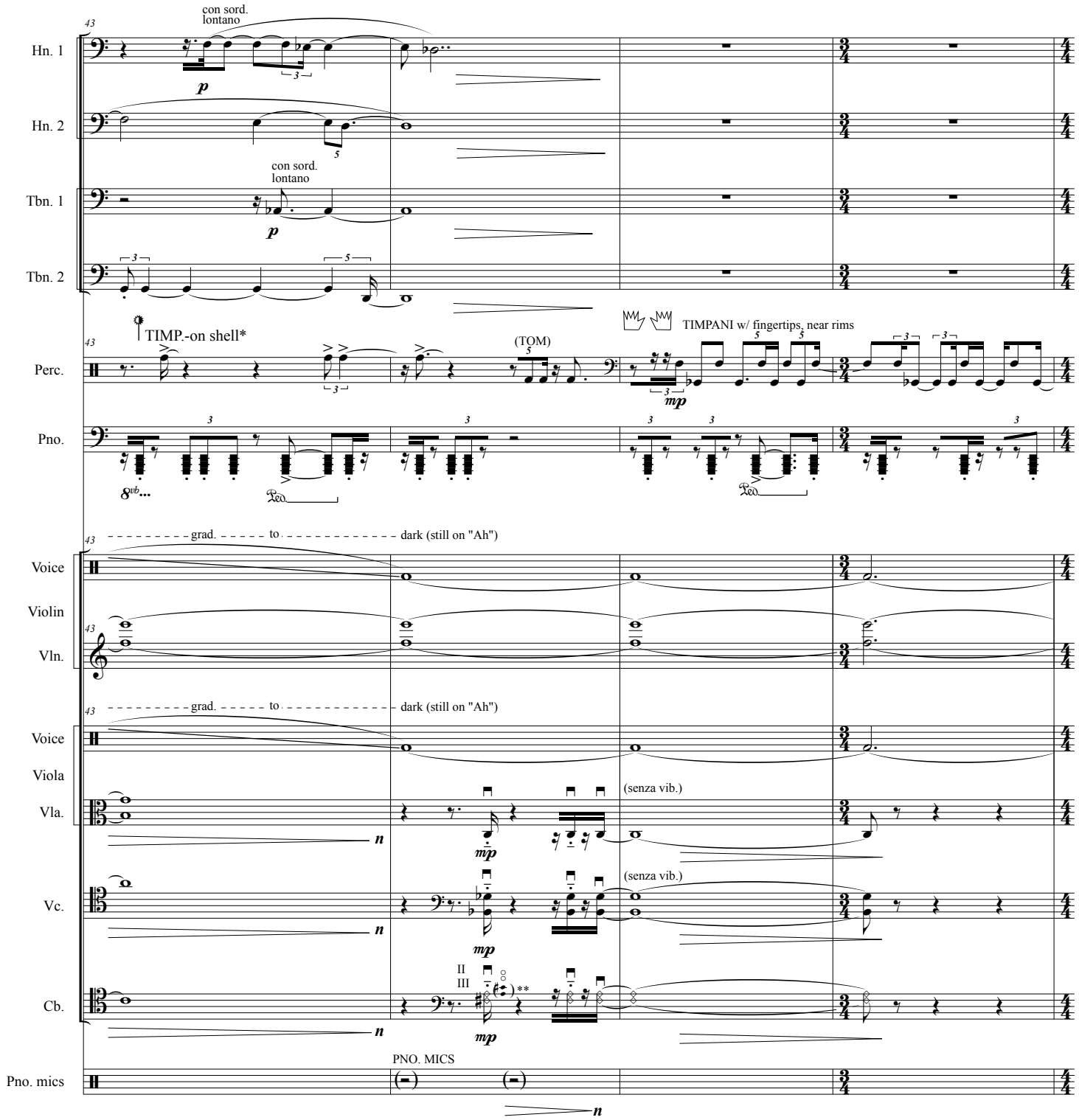
** Stem shows duration only; do not re-articulate.



* Continue crescendos and decrescendos ad lib. within the overall diminuendo.



* With hard yarn mallet, strike one of the metal structural struts inside the piano.
Find the spot which produces the strongest high-pitched, airy resonance.



* Strike timpano on shell; choose the spot giving maximum airy, high-pitched resonance.

** Sounding pitches are in concert pitch.

47

Perc.

Pno.

Voice

Violin

Vln.

Voice

Viola

Vla.

Vc.

Cb.

Vn./Vla mics

con sord.

(senza vib.)

quasi niente

VN./VLA. MICS

51

Perc.

Pno.

Vc.

Cb.

Visuals

più

touch node

senza sord.

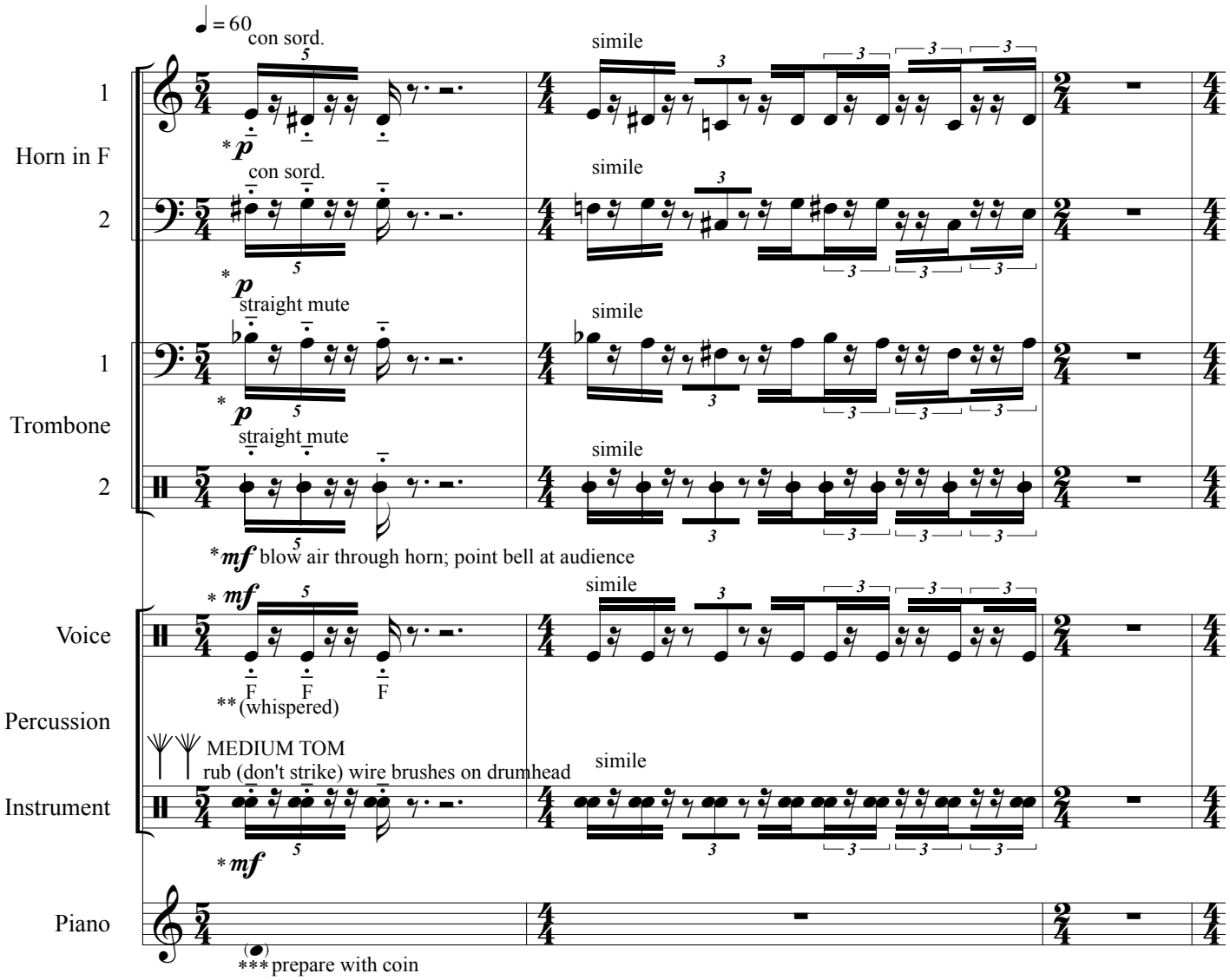
pizz.

lunga

fade to black

III. Inkbrush (Year's End)

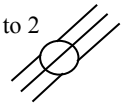
Score



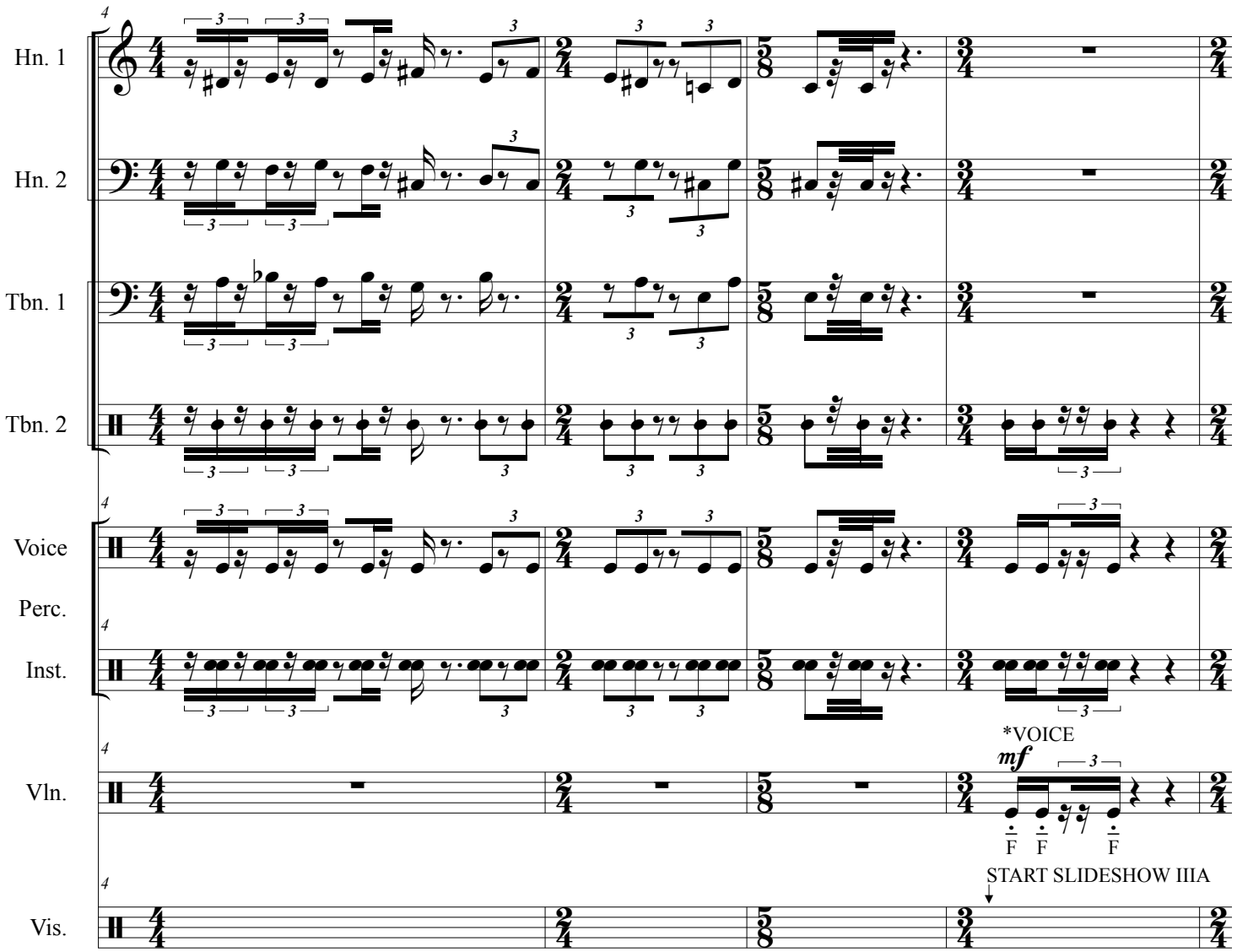
* Sounds marked ***p*** should balance with those marked ***mf***.

** Whispered, low-pitched F consonant.

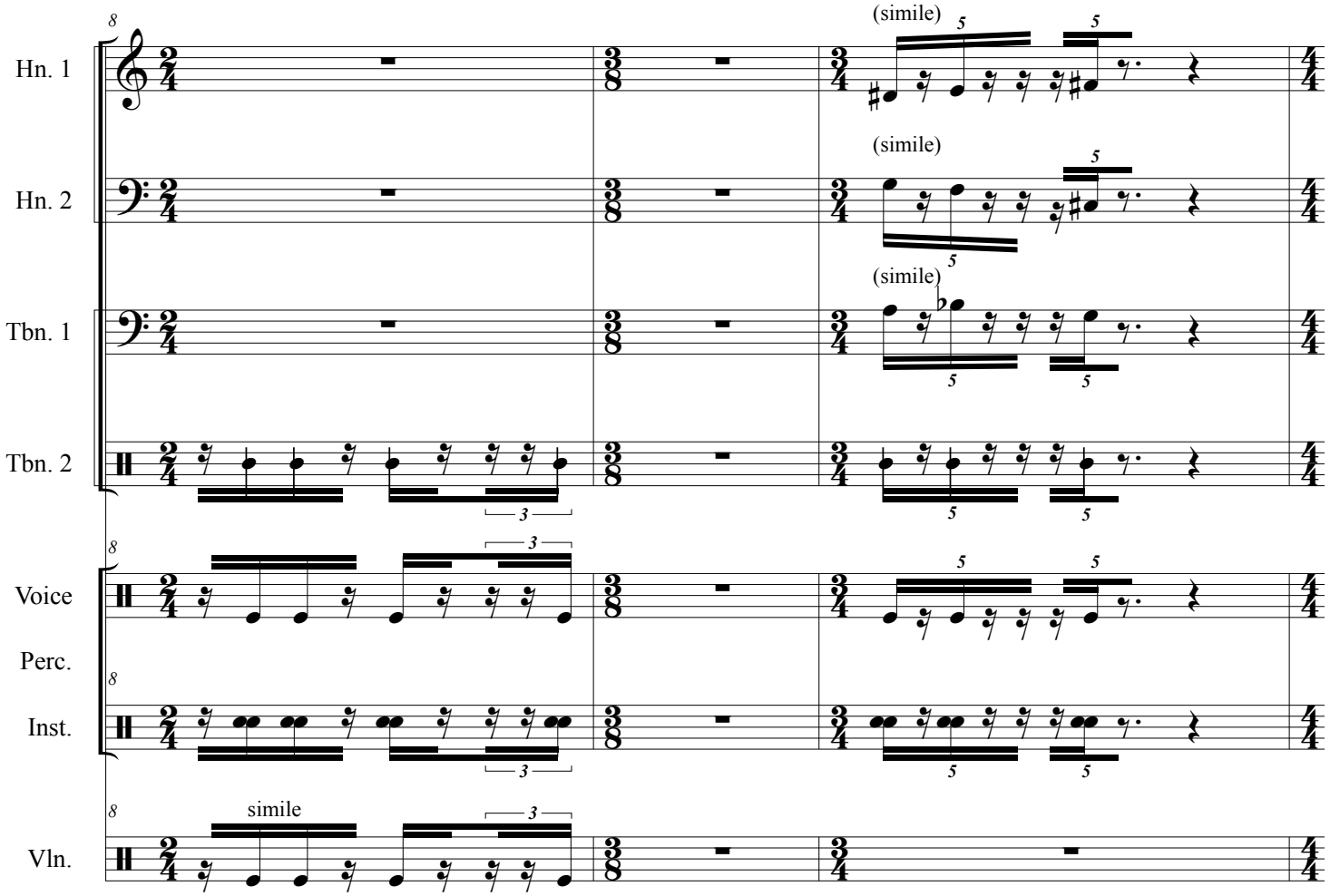
*** Insert a penny or similar-sized coin between the three strings of the D (see illustration), 1 to 2 inches from the far side of the dampers, to produce a mystical, bell-like tone.

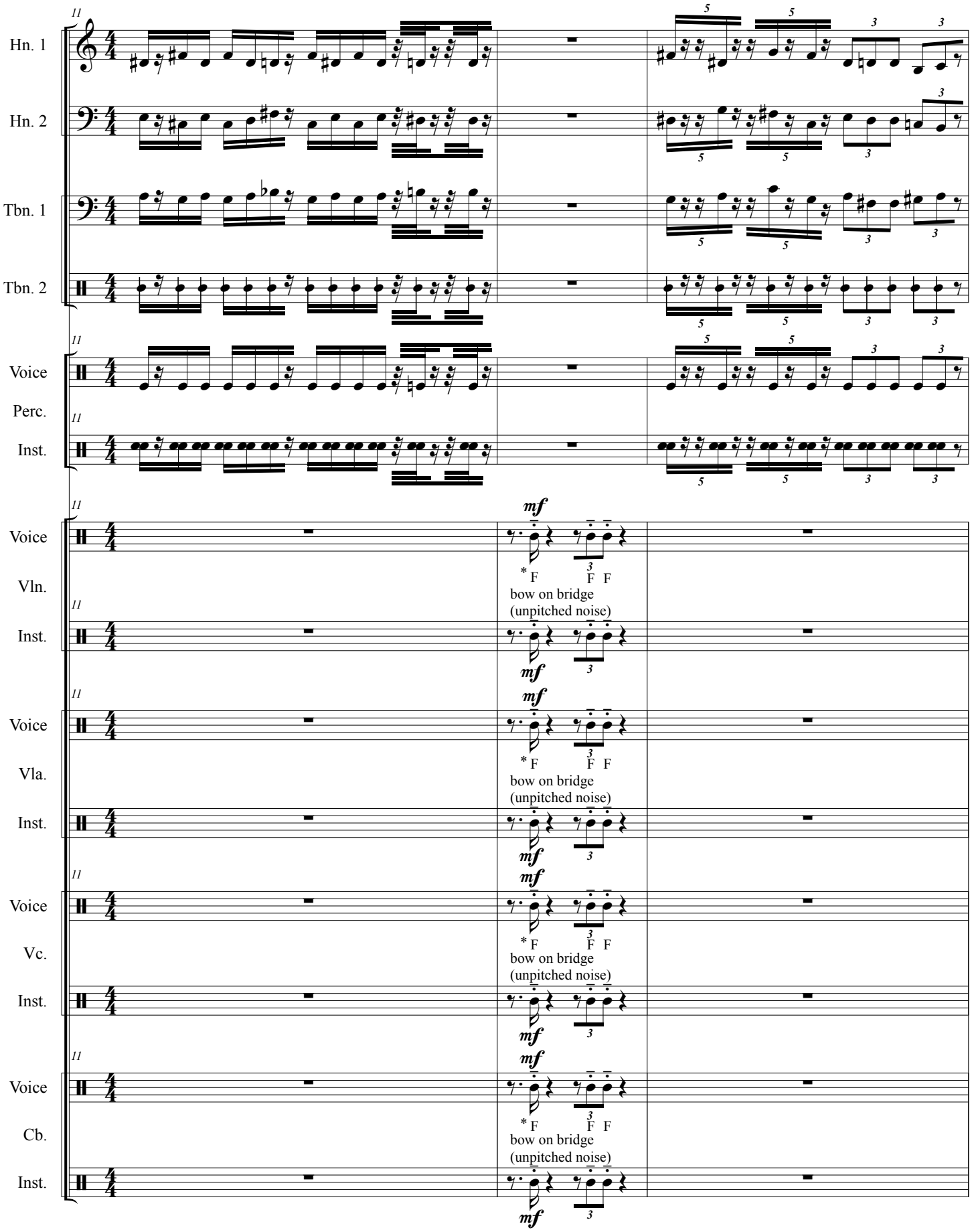


© 2009

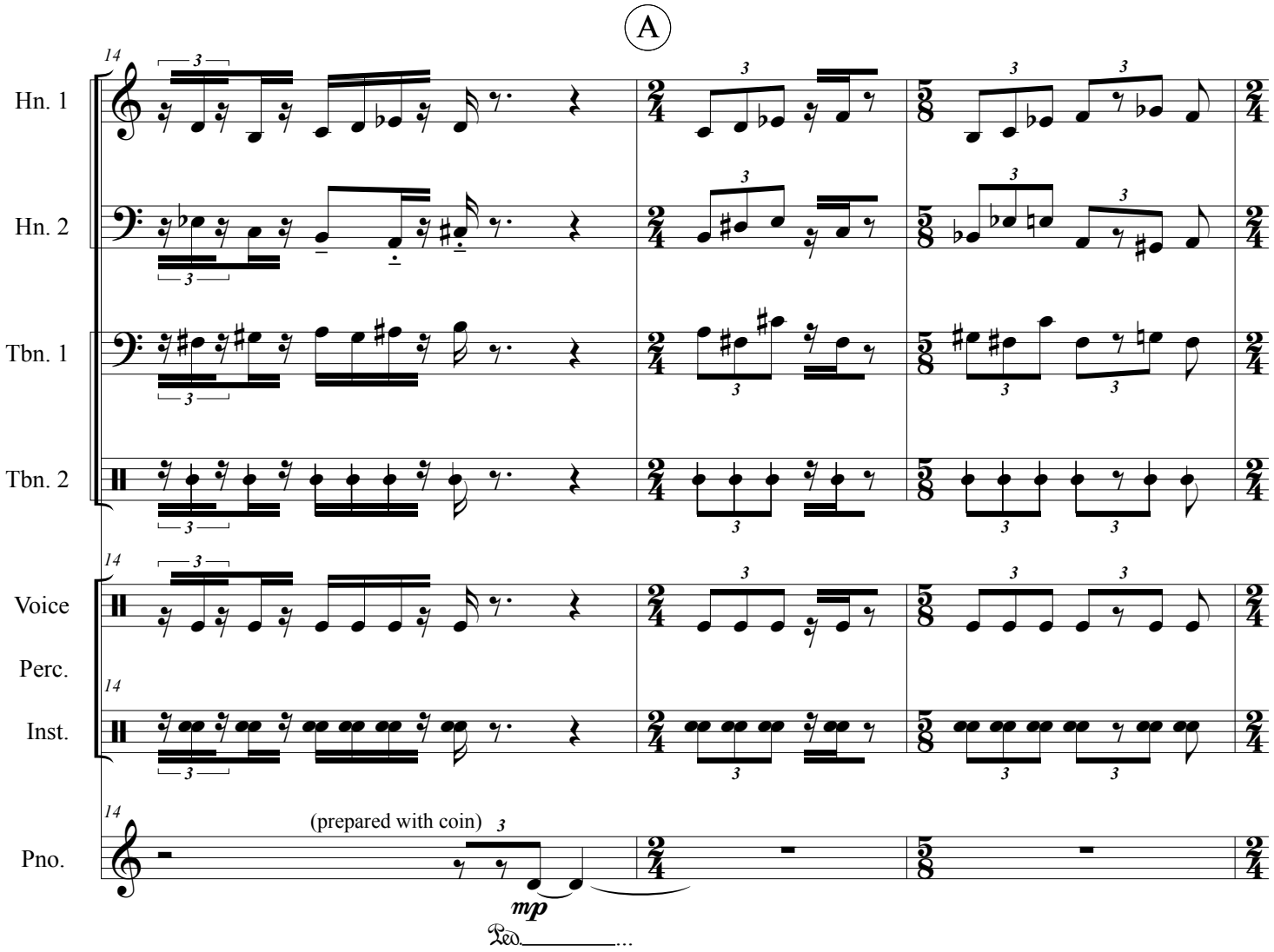


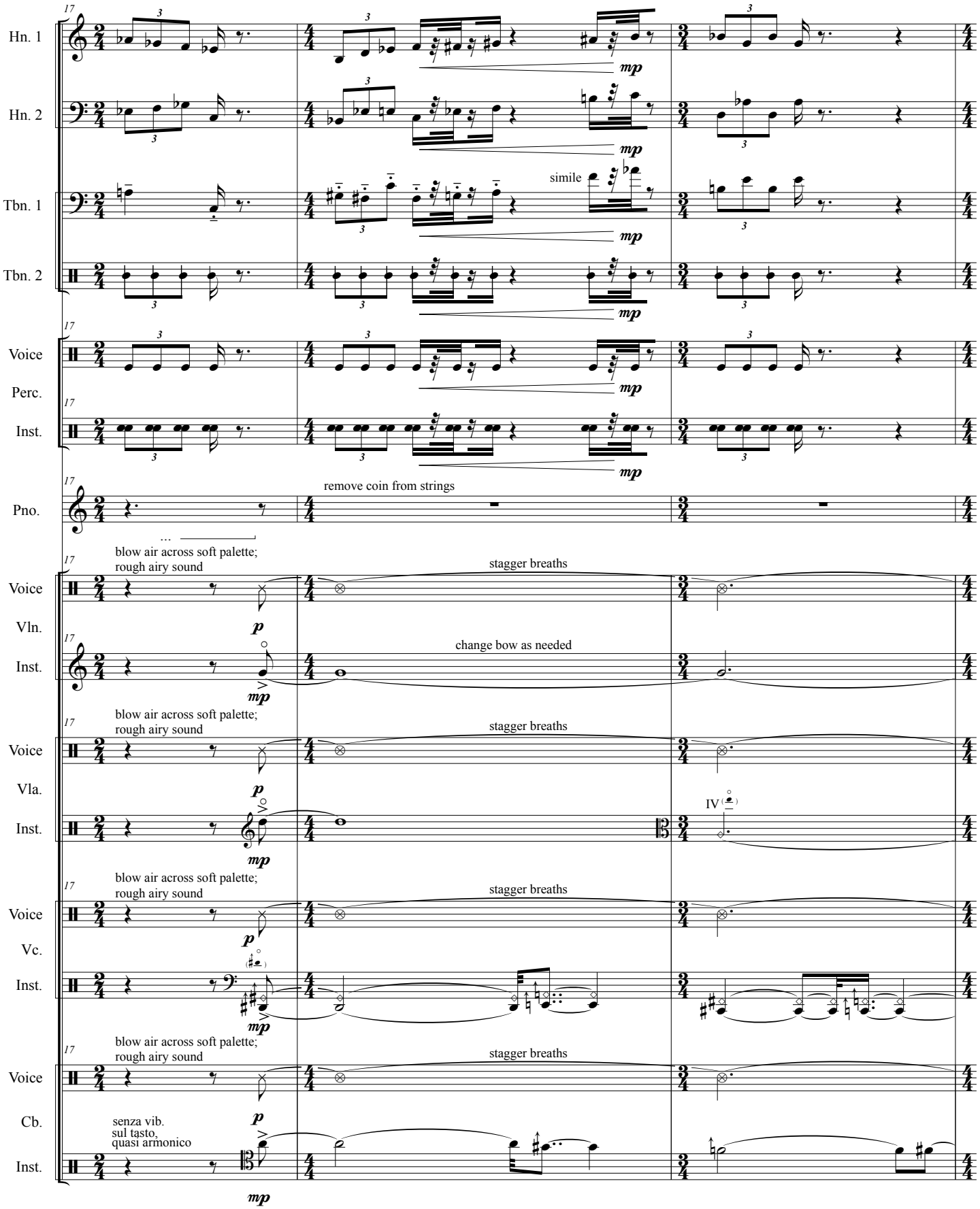
* Whispered, low-pitched F consonant.

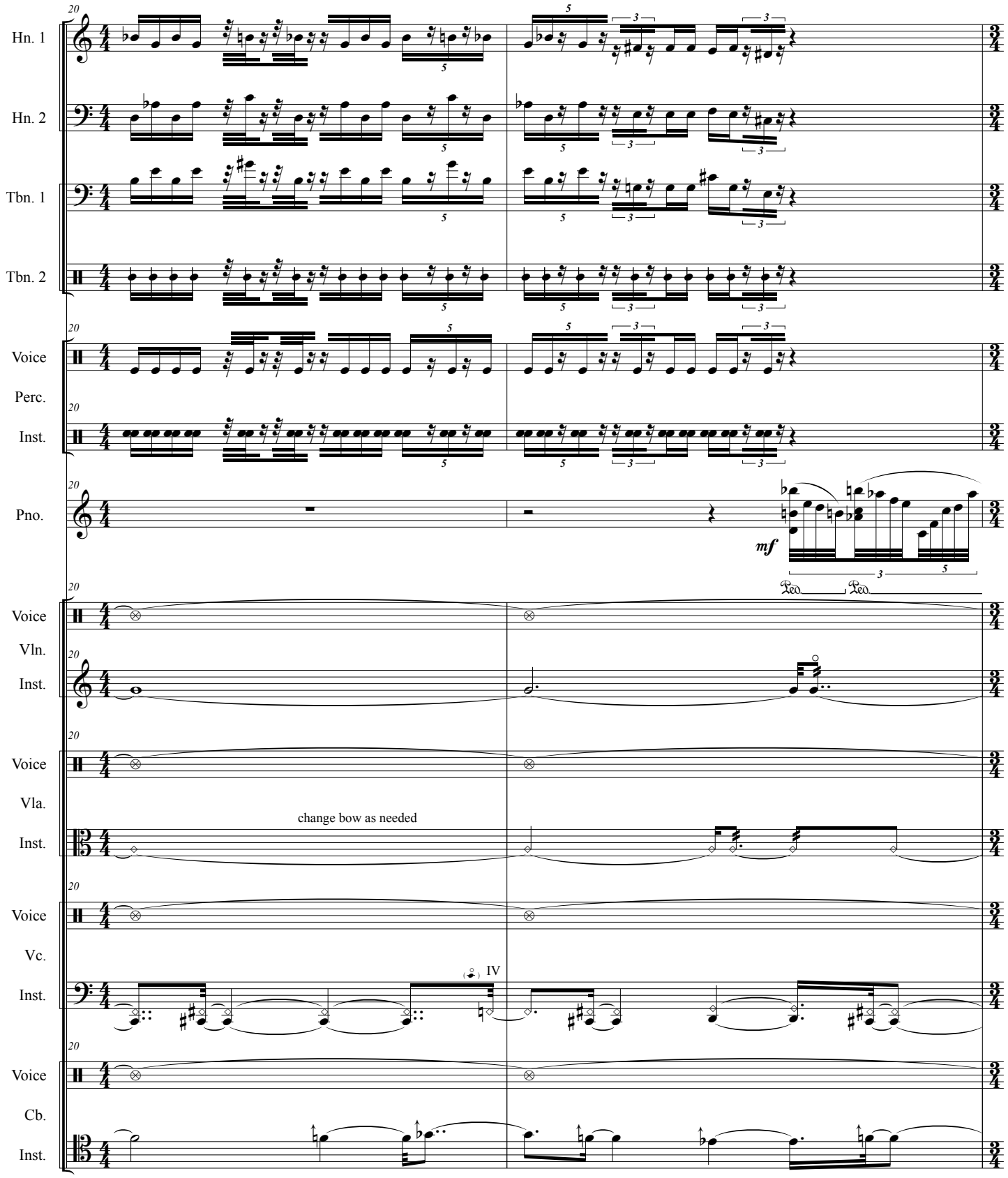

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Voice
Perc.
Inst.
Vln.
(simile)
(simile)
(simile)
simile

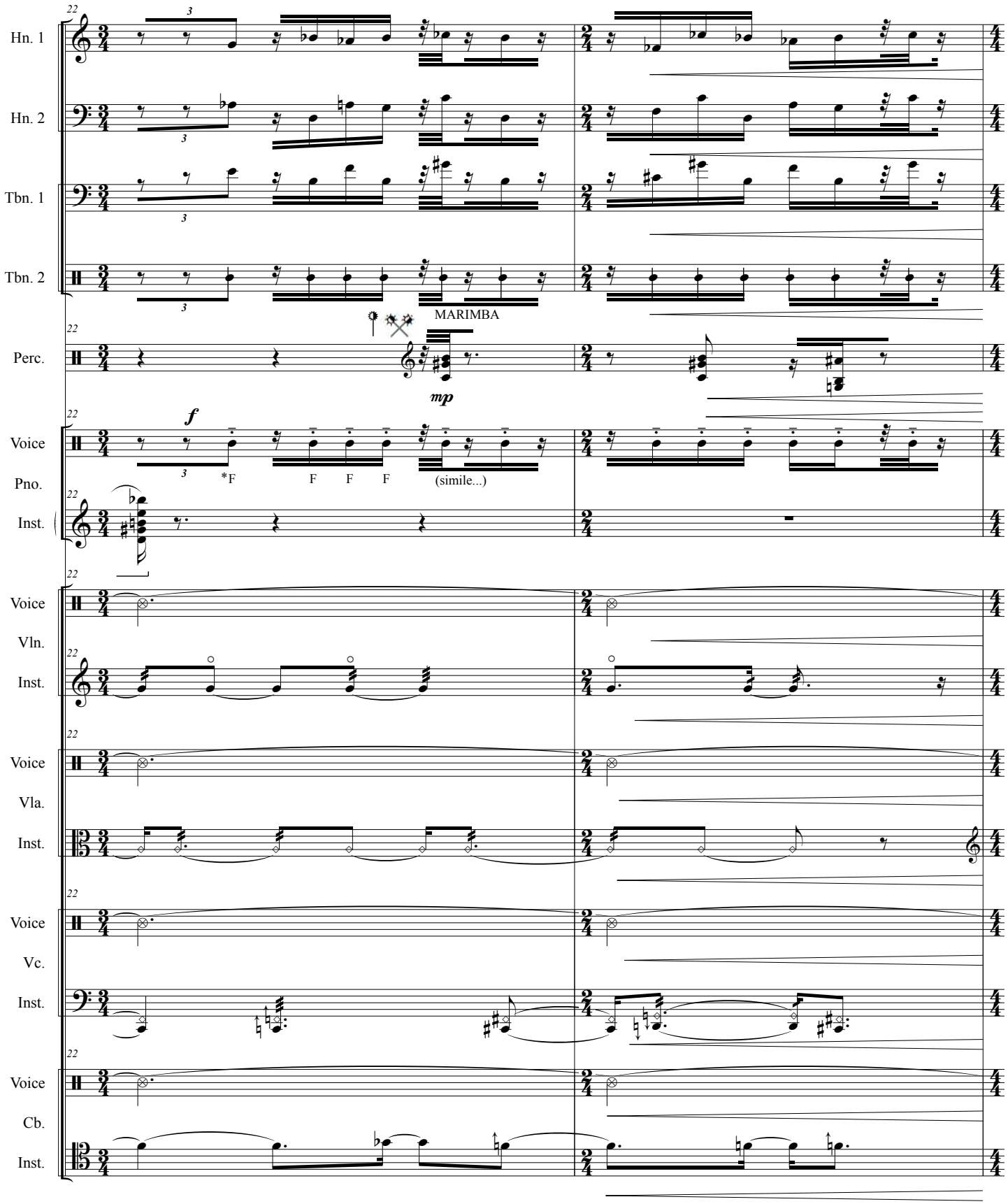


* Whispered, midrange-pitched F consonant.

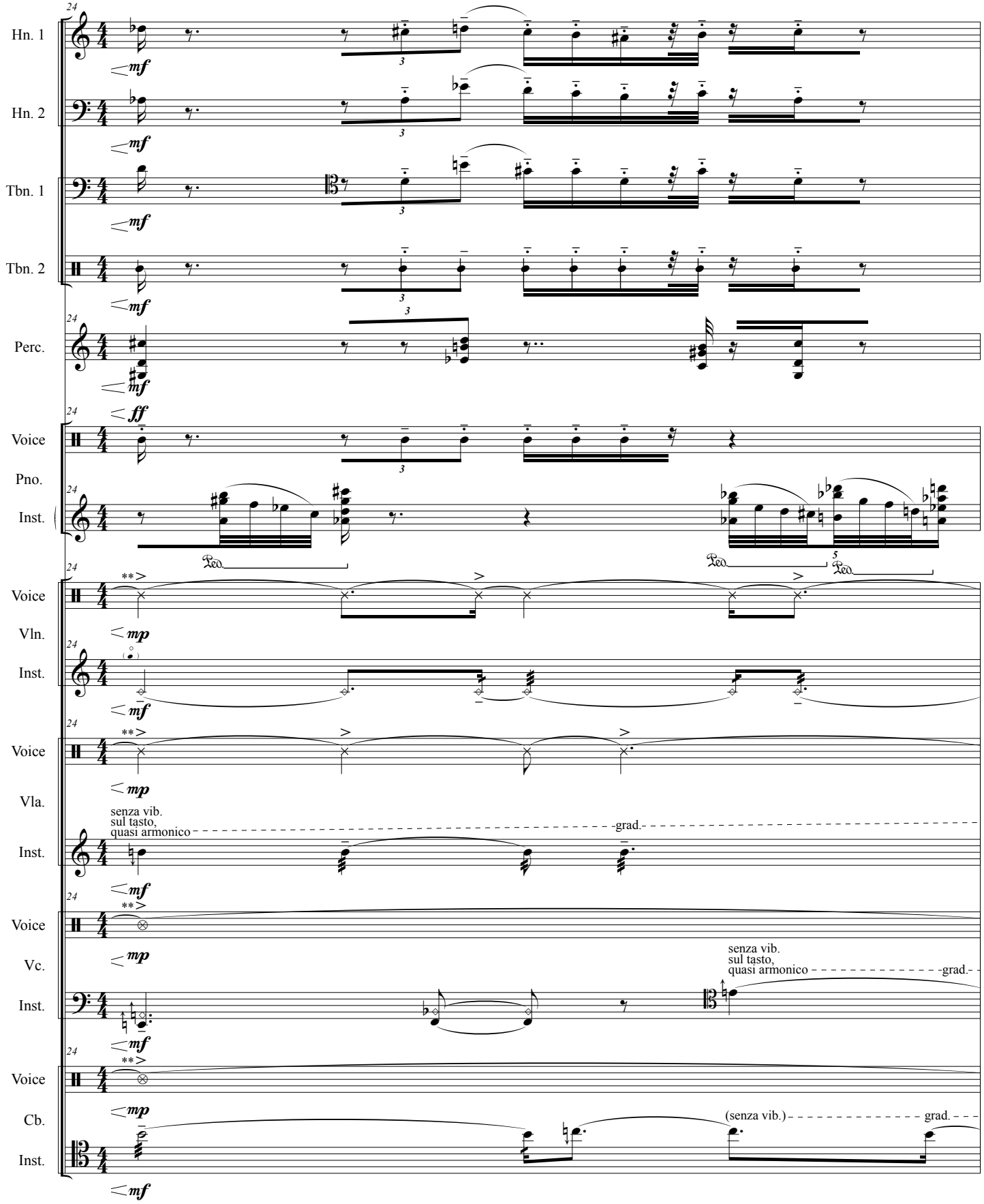

A
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Voice
Perc.
Inst.
Pno.
(prepared with coin)
mp
Ped.


Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
simile
Voice
Perc.
Inst.
Pno.
remove coin from strings
blow air across soft palette;
rough airy sound
stagger breaths
Voice
Vln.
Inst.
change bow as needed
Voice
Vla.
Inst.
IV
Voice
Vc.
Inst.
Voice
Cb.
senza vib.
sul tasto,
quasi armonico
Inst.

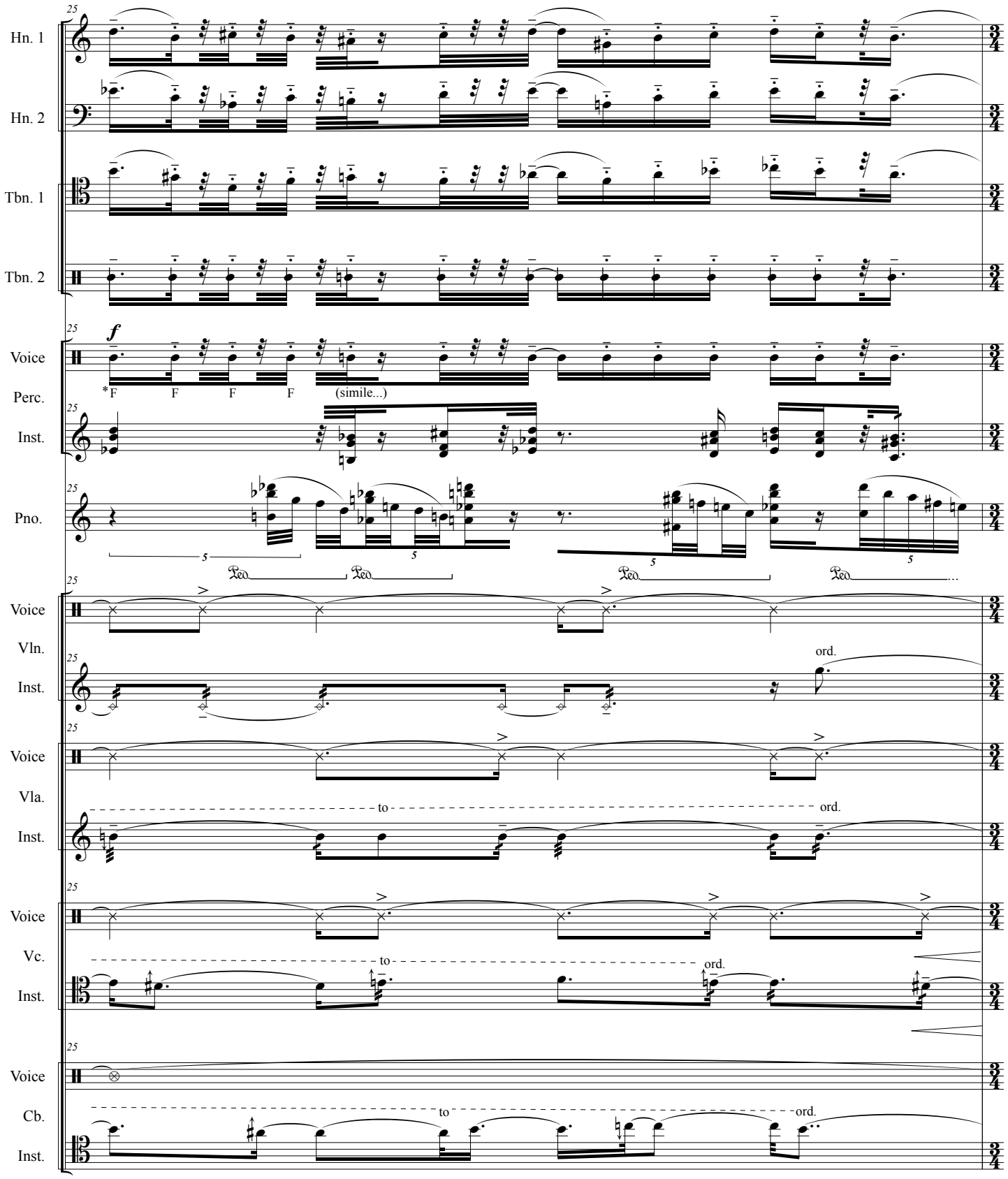

Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Voice
Perc.
Inst.
Pno.
mf
Voice
Vln.
Inst.
Voice
Vla.
Inst.
change bow as needed
Voice
Vc.
Inst.
IV
Voice
Cb.
Inst.



* Whispered, midrange-pitched F consonant.



** Accent with the breath, not the glottis.



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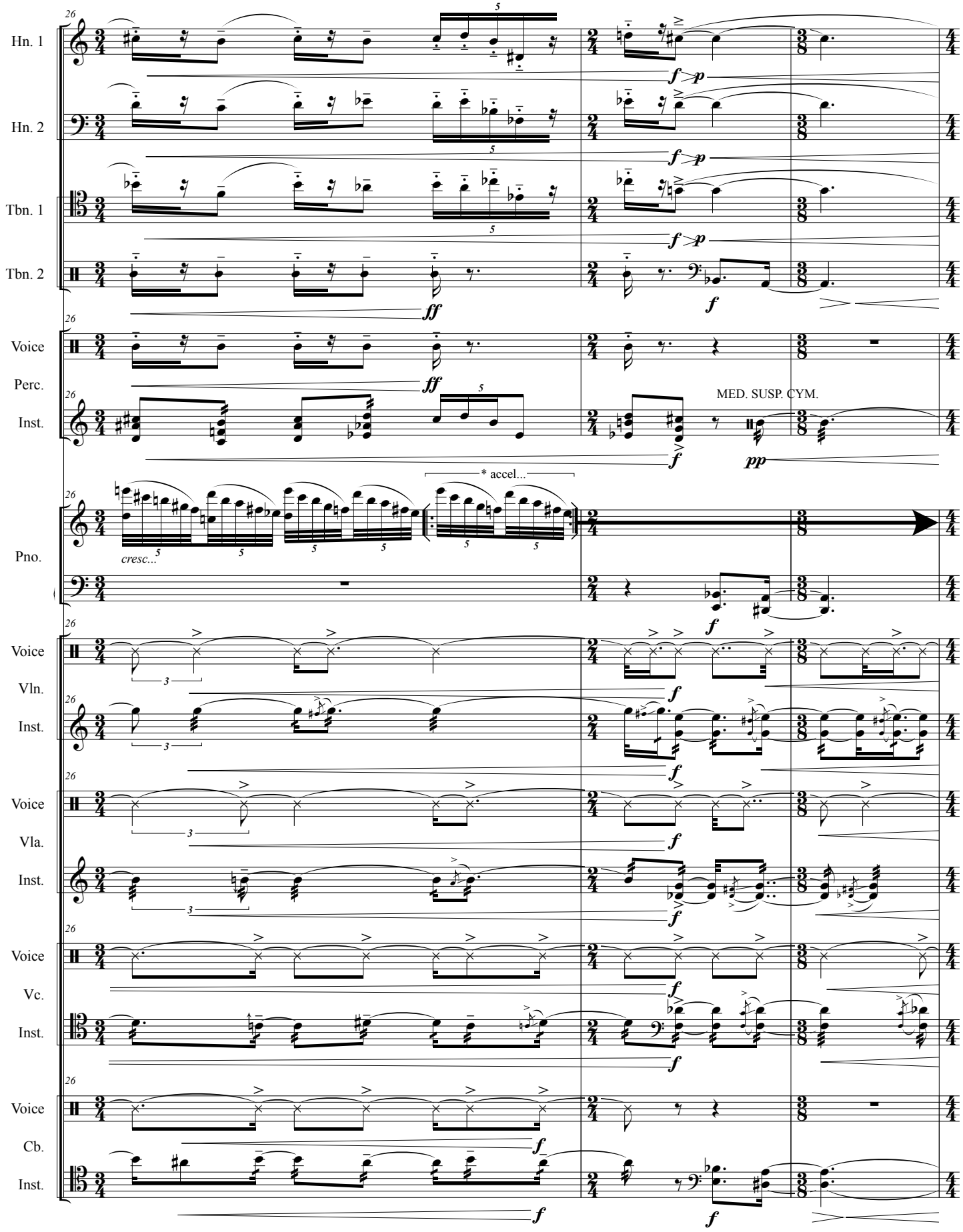
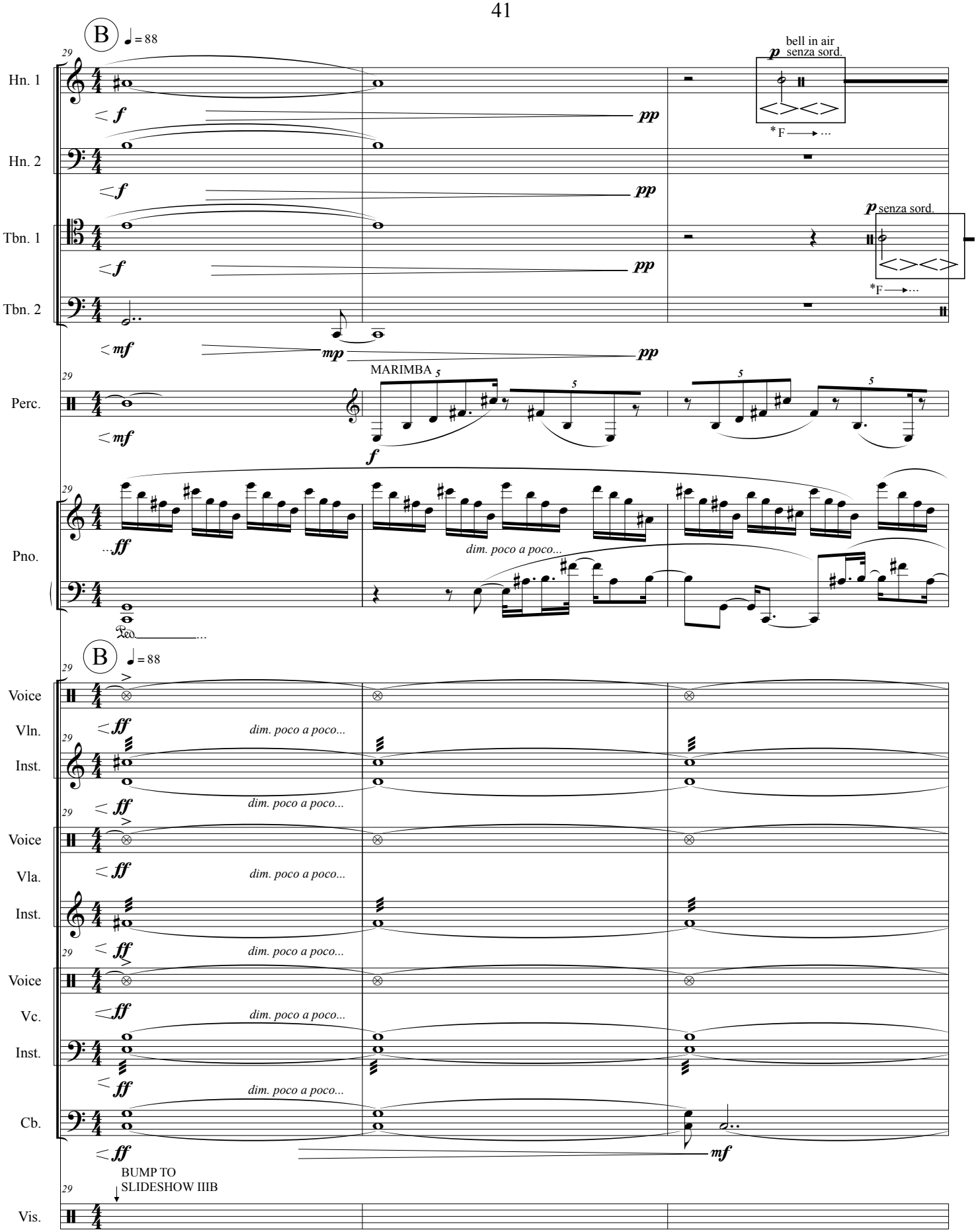
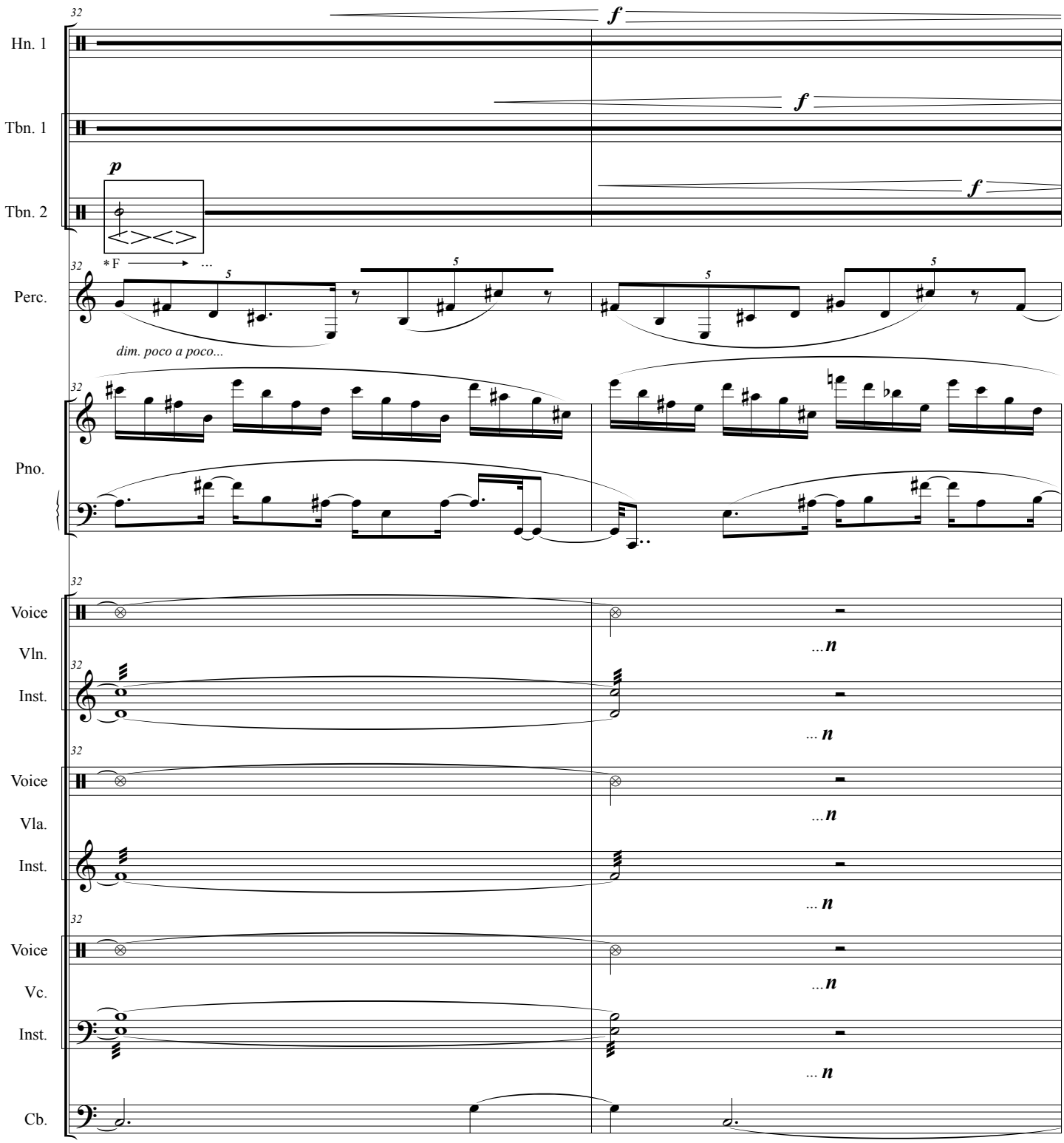


* Gradually accelerate the figure within the brackets; overall tempo does not change.



* Blow air through horn on F consonant, with many short, uneven crescendi and decrescendi, like a windy day in an open field or at the seashore. Shape overall dynamics of this fluctuating sound as indicated by the dynamics above the staff.



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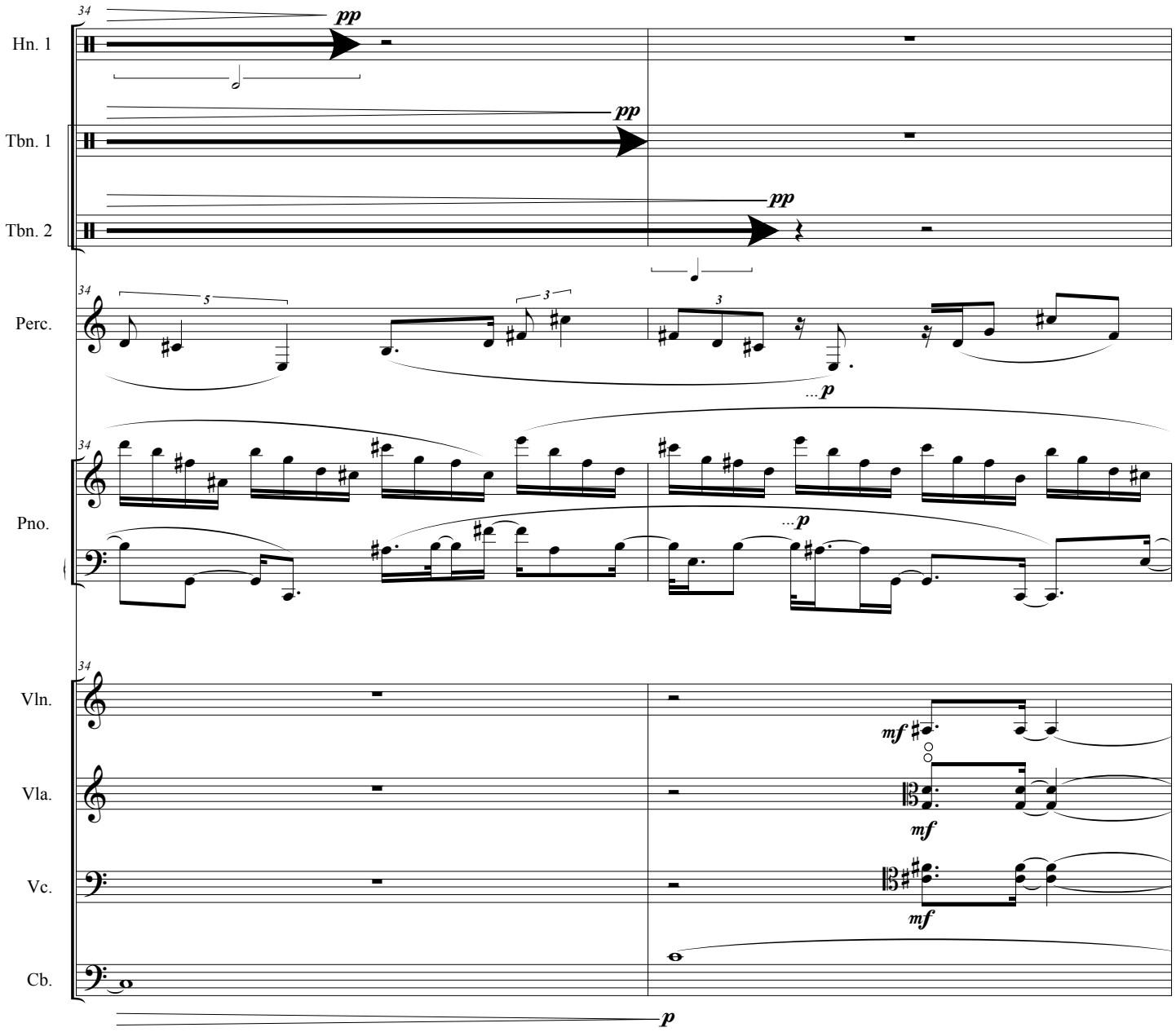
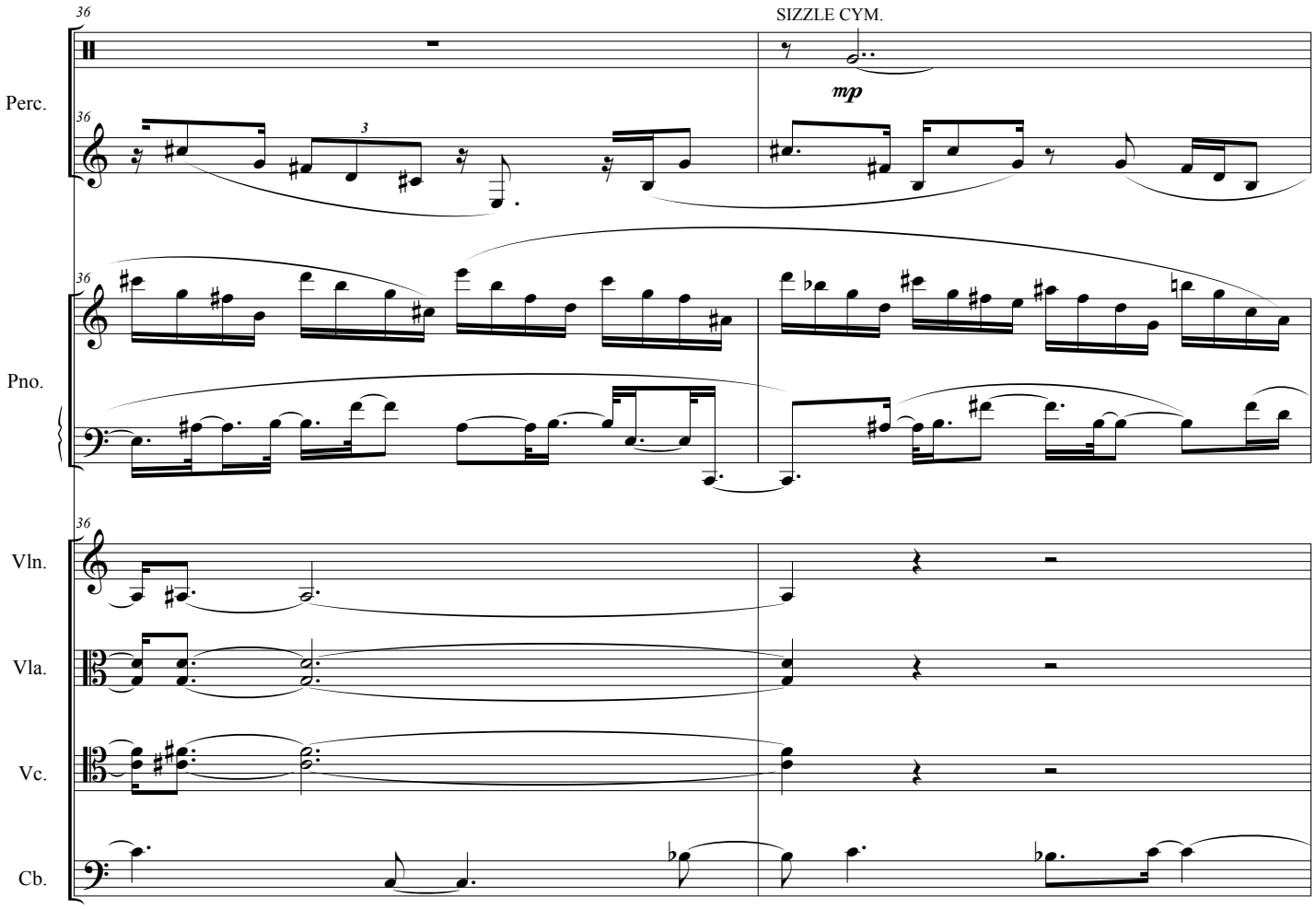
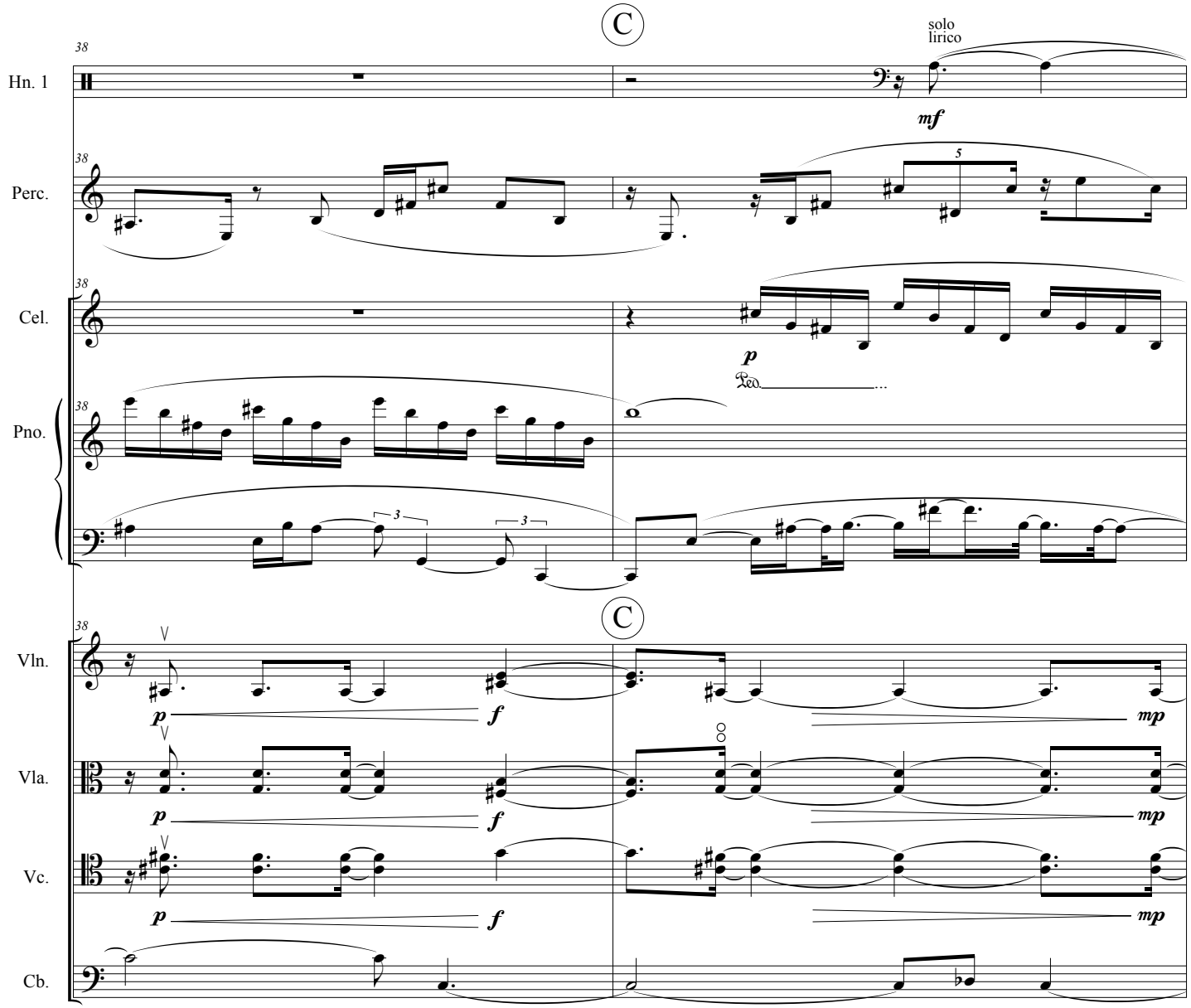
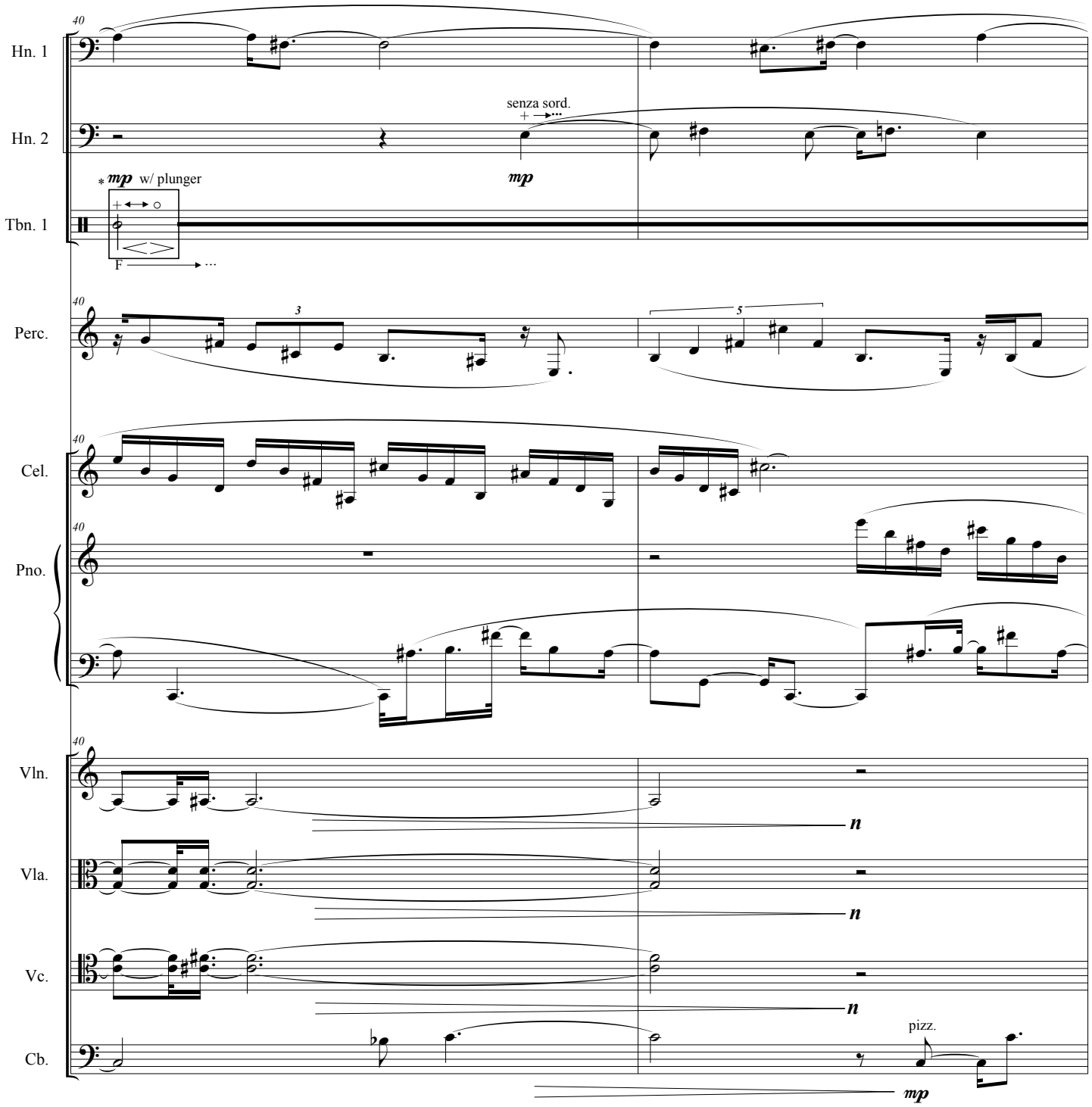
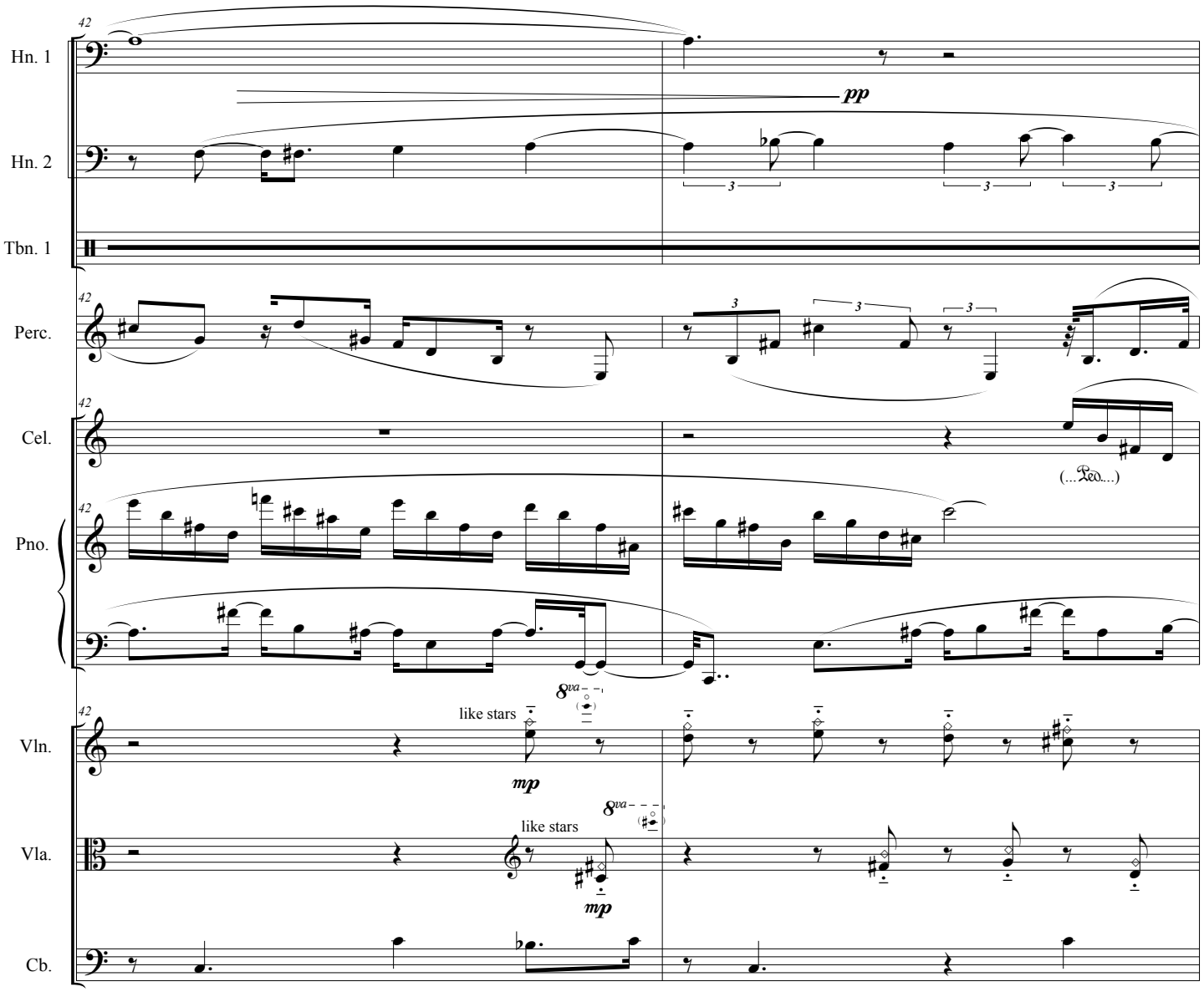

34
Hn. 1
pp
Tbn. 1
pp
Tbn. 2
pp
Perc.
5
3
3
...p
Pno.
...p
Vln.
mf
Vla.
mf
Vc.
mf
Cb.
p

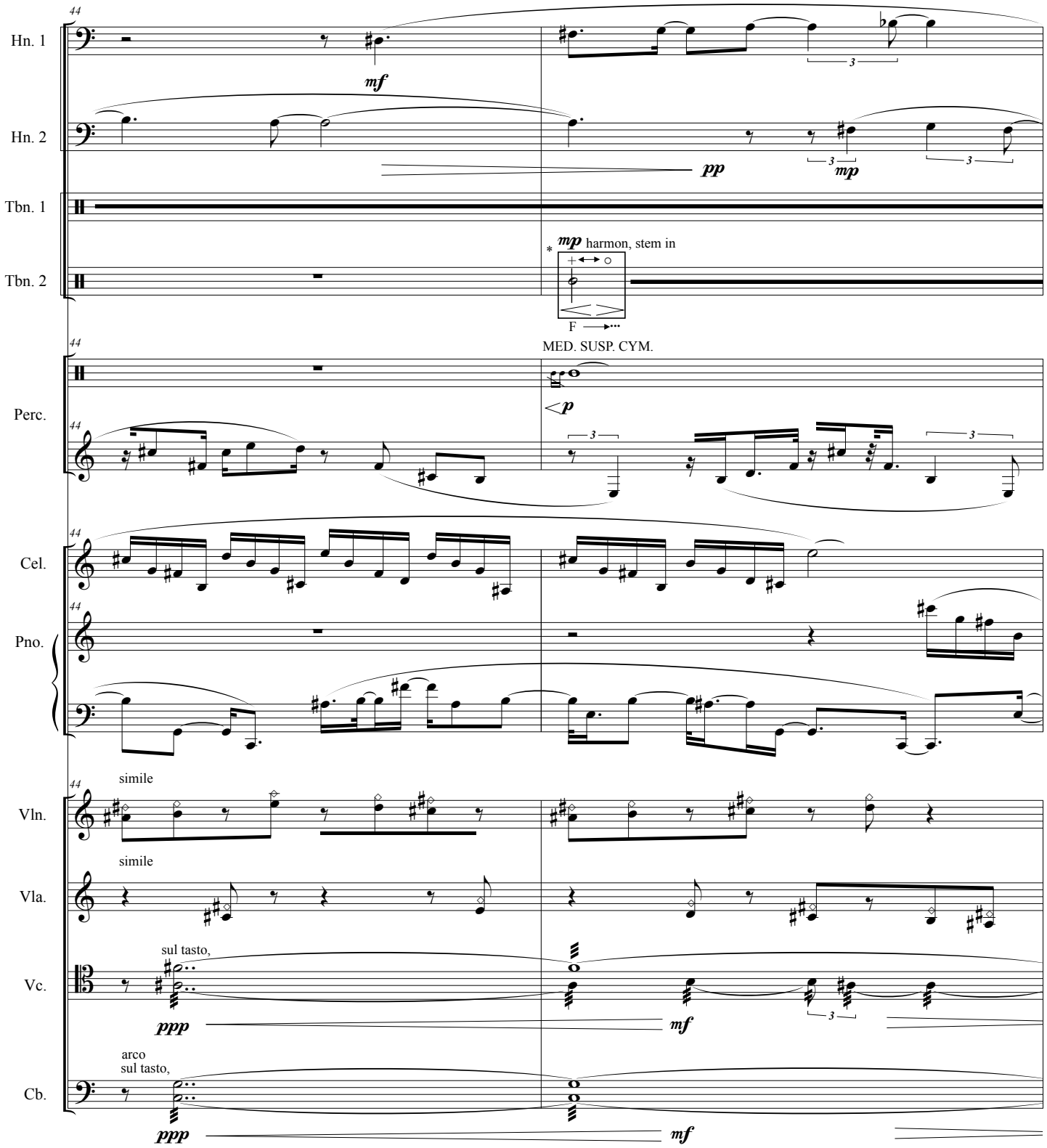

36
SIZZLE CYM.
Perc.
mp
3
Pno.
Vln.
Vla.
Vc.
Cb.


C
solo
lirico
38
Hn. 1
mf
Perc.
5
Cel.
p
Pno.
3
3
C
Vln.
p
f
mp
Vla.
p
f
mp
Vc.
p
f
mp
Cb.

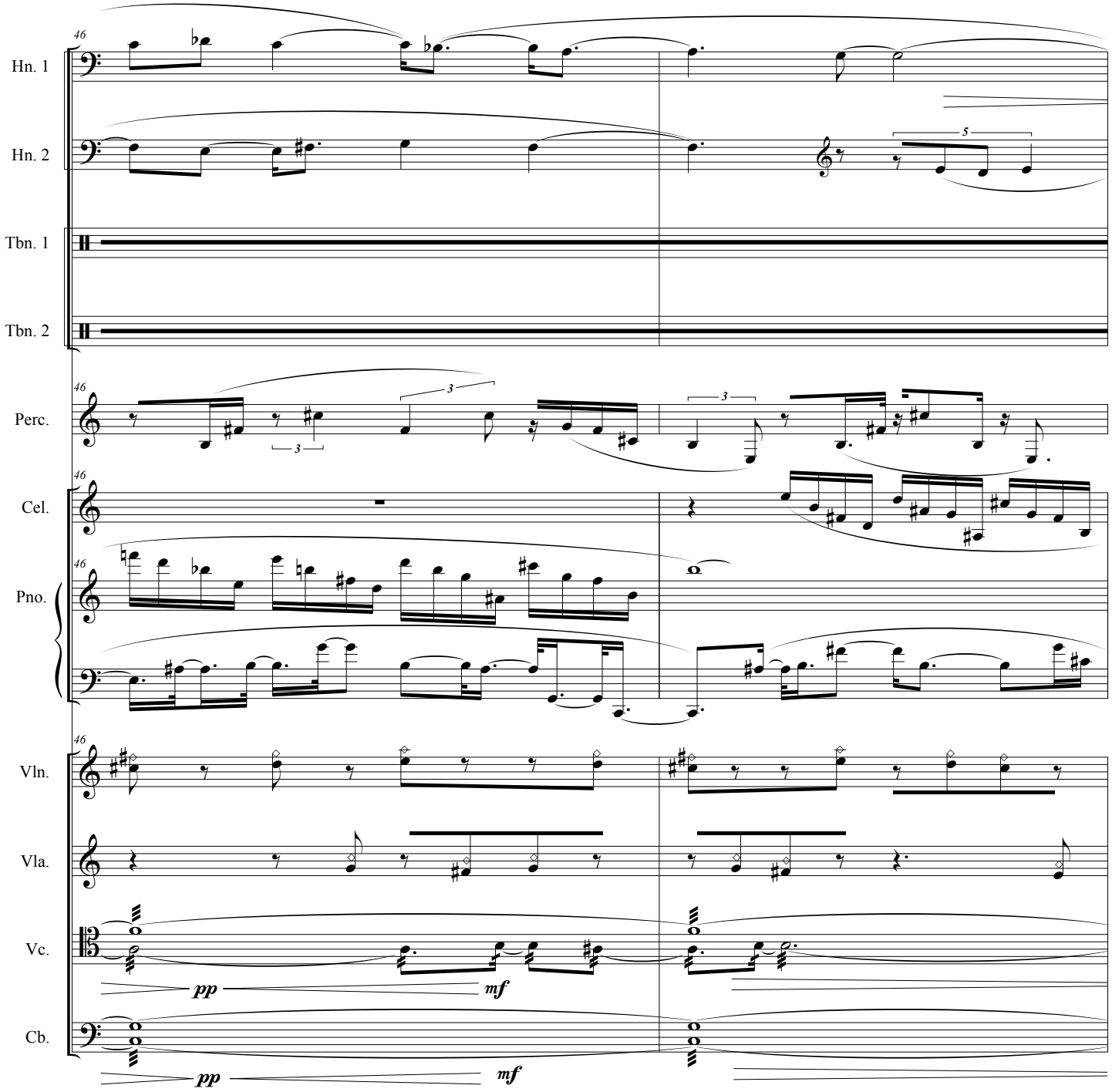


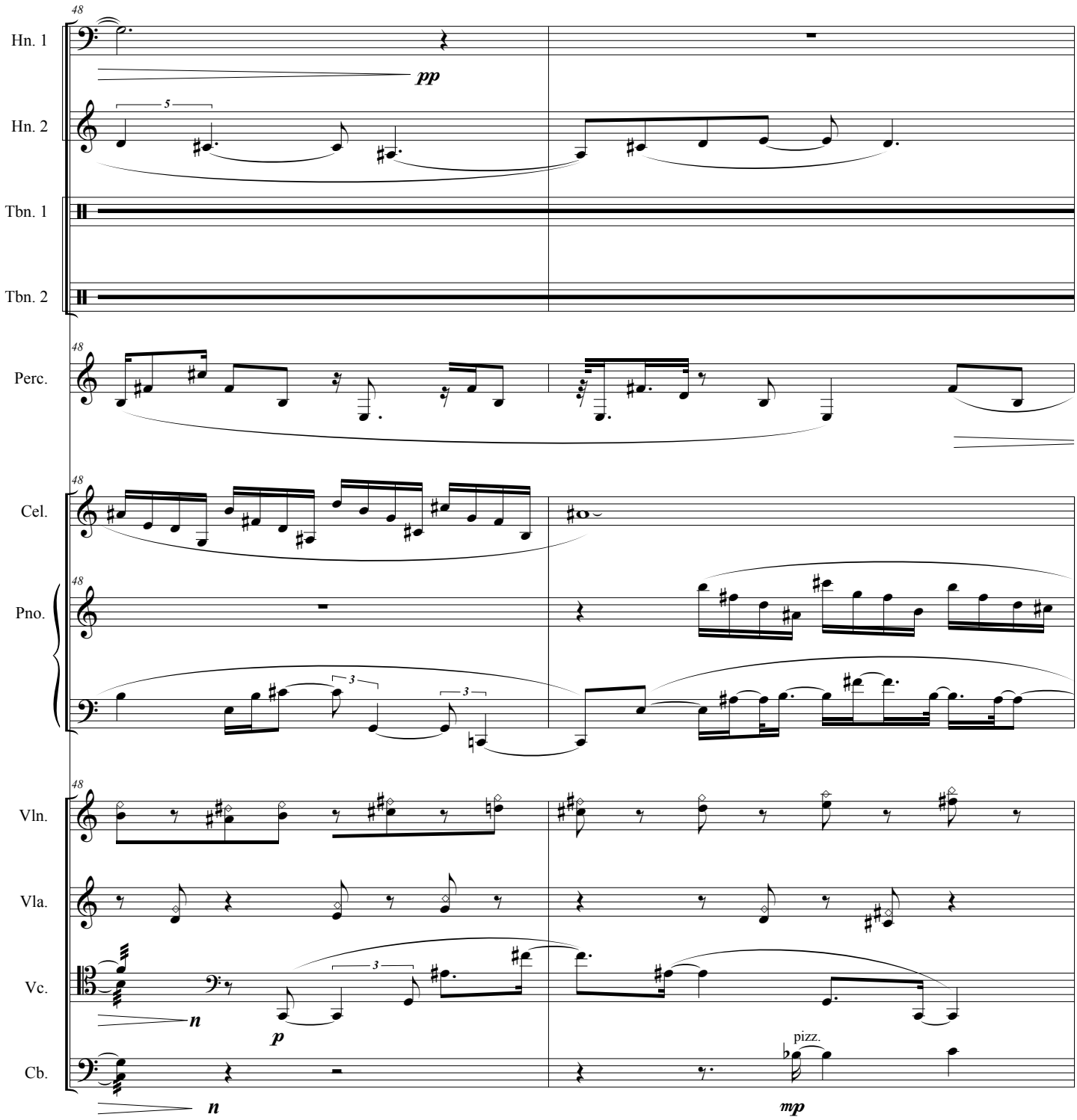
* As before; also open and close plunger ad lib.

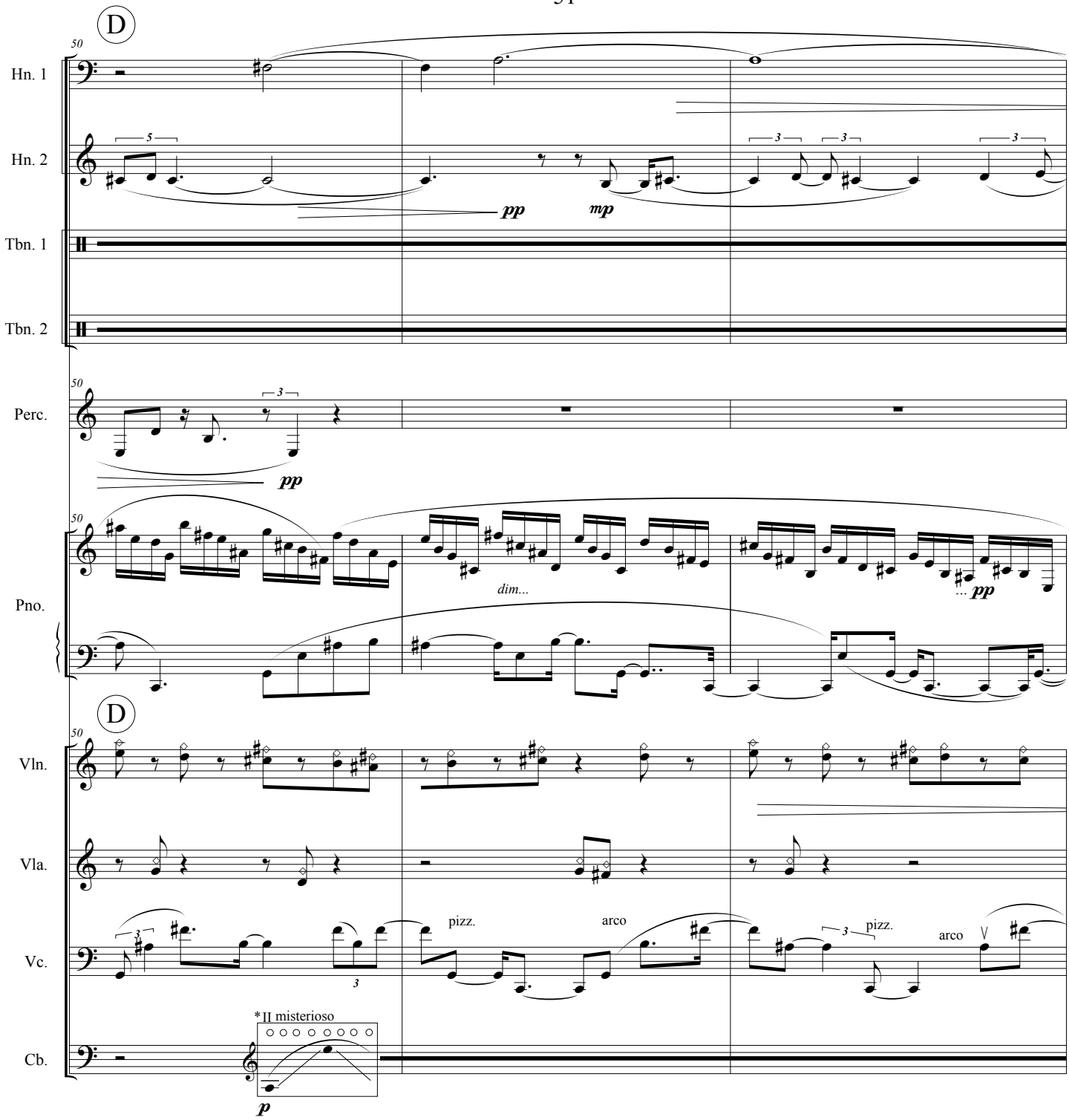

42
Hn. 1
pp
Hn. 2
Tbn. 1
Perc.
Cel.
(...Ped....)
Pno.
8va
like stars
mp
Vln.
Vla.
Cb.



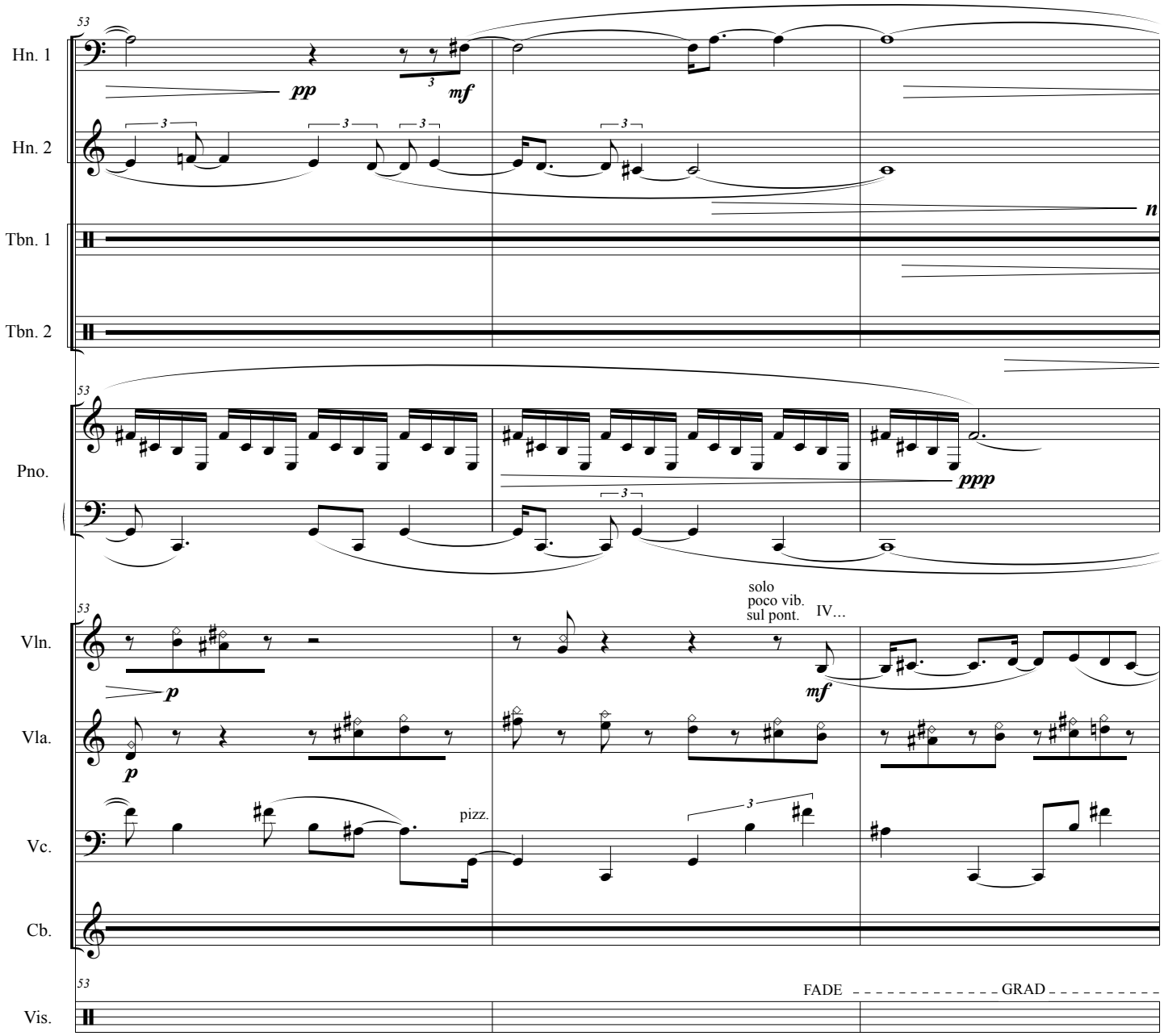
* As before; also alternate between closed and open ad lib.

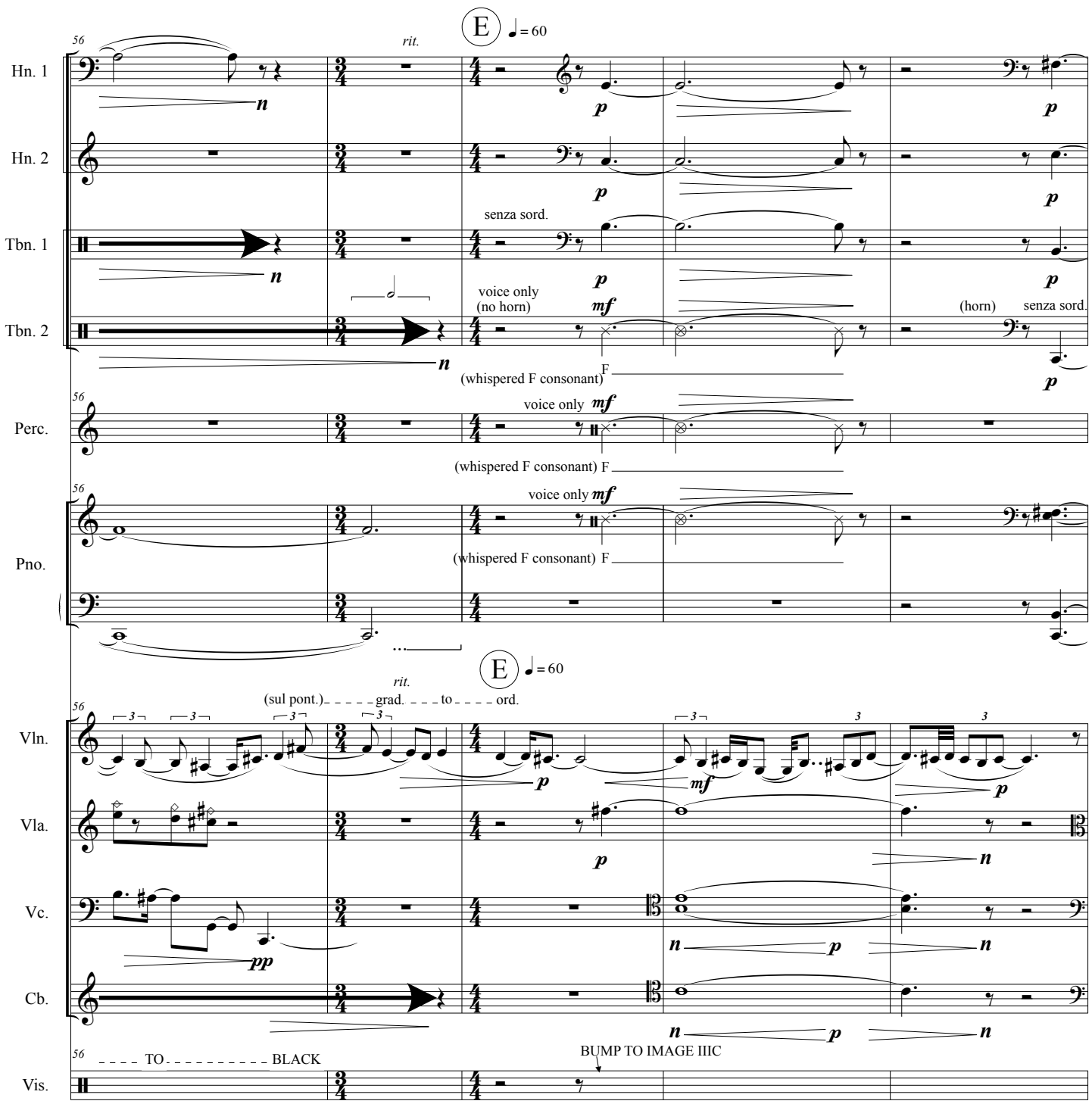

46
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
Cel.
Pno.
Vln.
Vla.
Vc.
Cb.
pp
mf
pp
mf

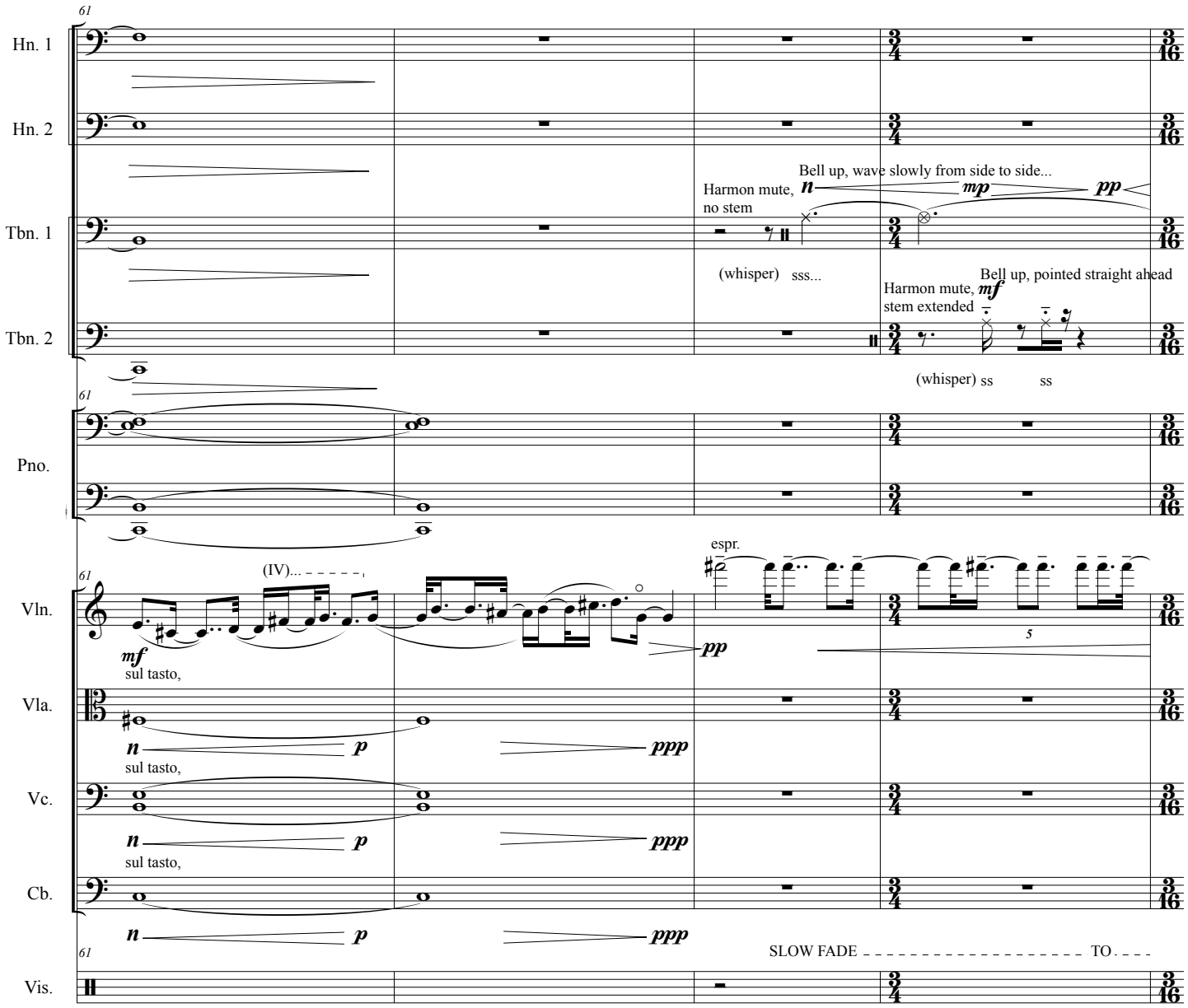

48
Hn. 1
pp
Hn. 2
5
Tbn. 1
Tbn. 2
Perc.
Cel.
Pno.
3
Vln.
Vla.
Vc.
n
p
Cb.
pizz.
mp



* Play arpeggios of natural harmonics up and down on D string; vary duration ad lib; but never rushed-sounding. Move freely within the indicated range of harmonics.


53
Hn. 1
pp
mf
Hn. 2
n
Tbn. 1
Tbn. 2
Pno.
ppp
Vln.
p
solo
poco vib.
sul pont.
IV…
mf
Vla.
p
Vc.
pizz.
Cb.
Vis.
FADE
GRAD


E
♩ = 60
rit.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
Vis.
senza sord.
voice only
(no horn)
(horn)
senza sord.
(whispered F consonant)
F
voice only
(whispered F consonant) F
(sul pont.)
grad.
to
ord.
TO
BLACK
BUMP TO IMAGE IIIC


61
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Pno.
Vln.
Vla.
Vc.
Cb.
Vis.
Harmon mute, no stem
Bell up, wave slowly from side to side...
(whisper) sss...
Harmon mute, stem extended
Bell up, pointed straight ahead
(whisper) ss ss
espr.
(IV)...
sul tasto,
SLOW FADE TO

F

Tbn. 1

Tbn. 2

Bell up, wave slowly from side to side...

ss ss ss sss...

Perc.

CROTALES

SIZZLE CYM.

Vln.

Vla.

ord.

con sord.

change bow imperceptibly as needed

BLACK

BUMP TO SLIDESHOW IIID

Vis.

simile

Tbn. 1

Tbn. 2

simile

Perc.

MARK TREE; individual pitches

*sparse improv; 1-2 notes/beat

BELL TREE; individual pitches

sparse improv;2-3 notes/measure

Vln.

con sord.

change bow imperceptibly as needed

Vla.

ord.

espr.

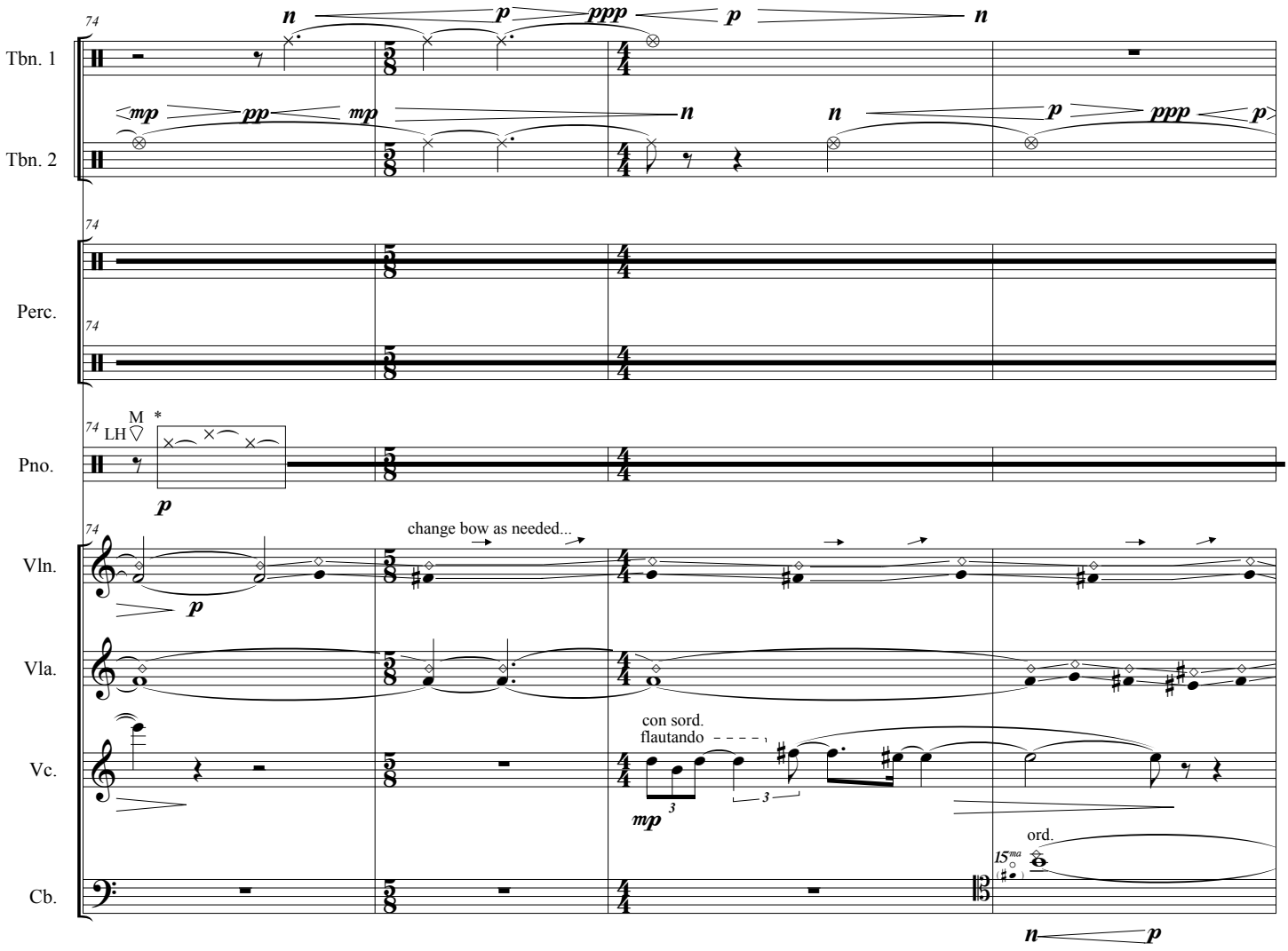
Vc.

PC. MIC. 2

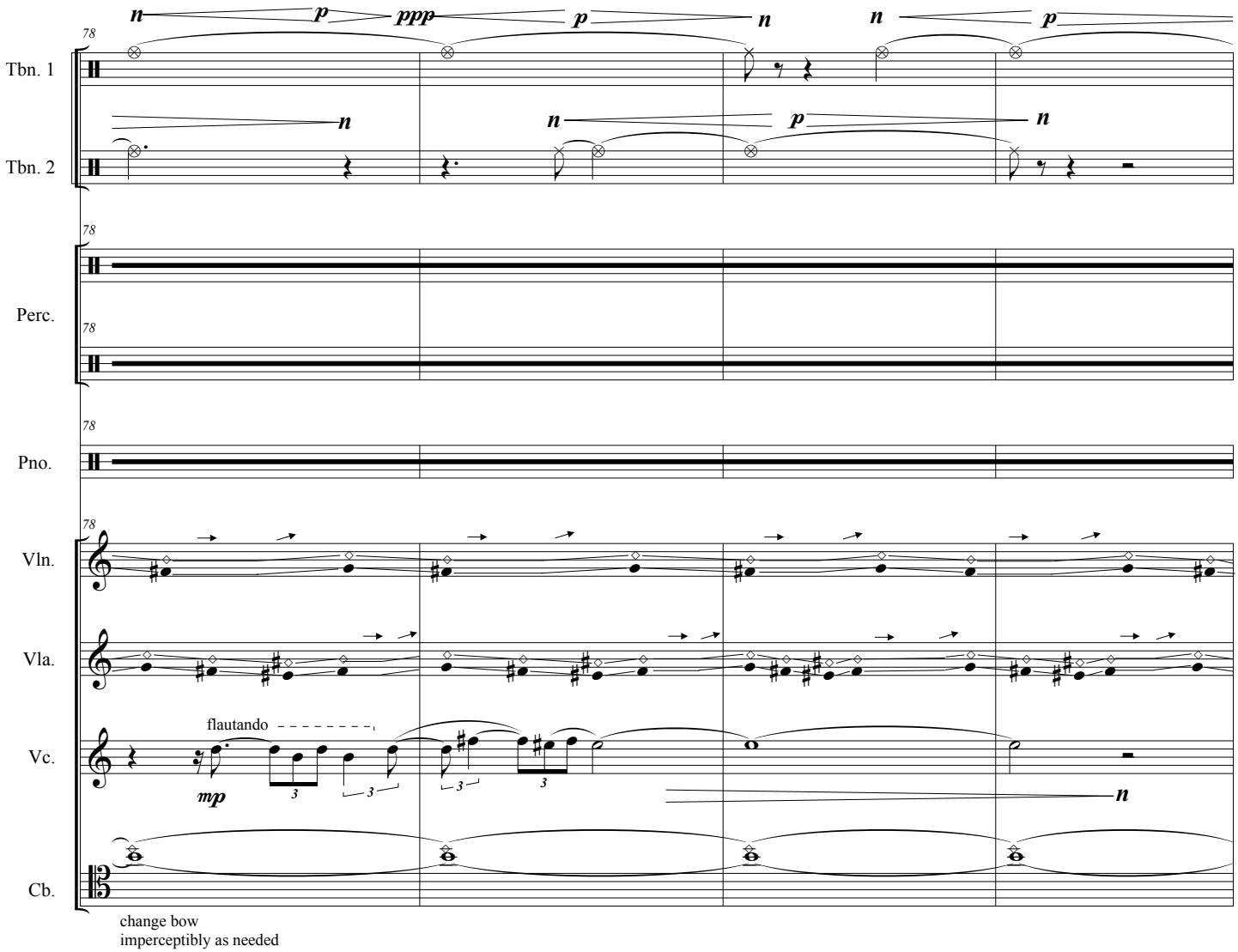
Sound Tech.

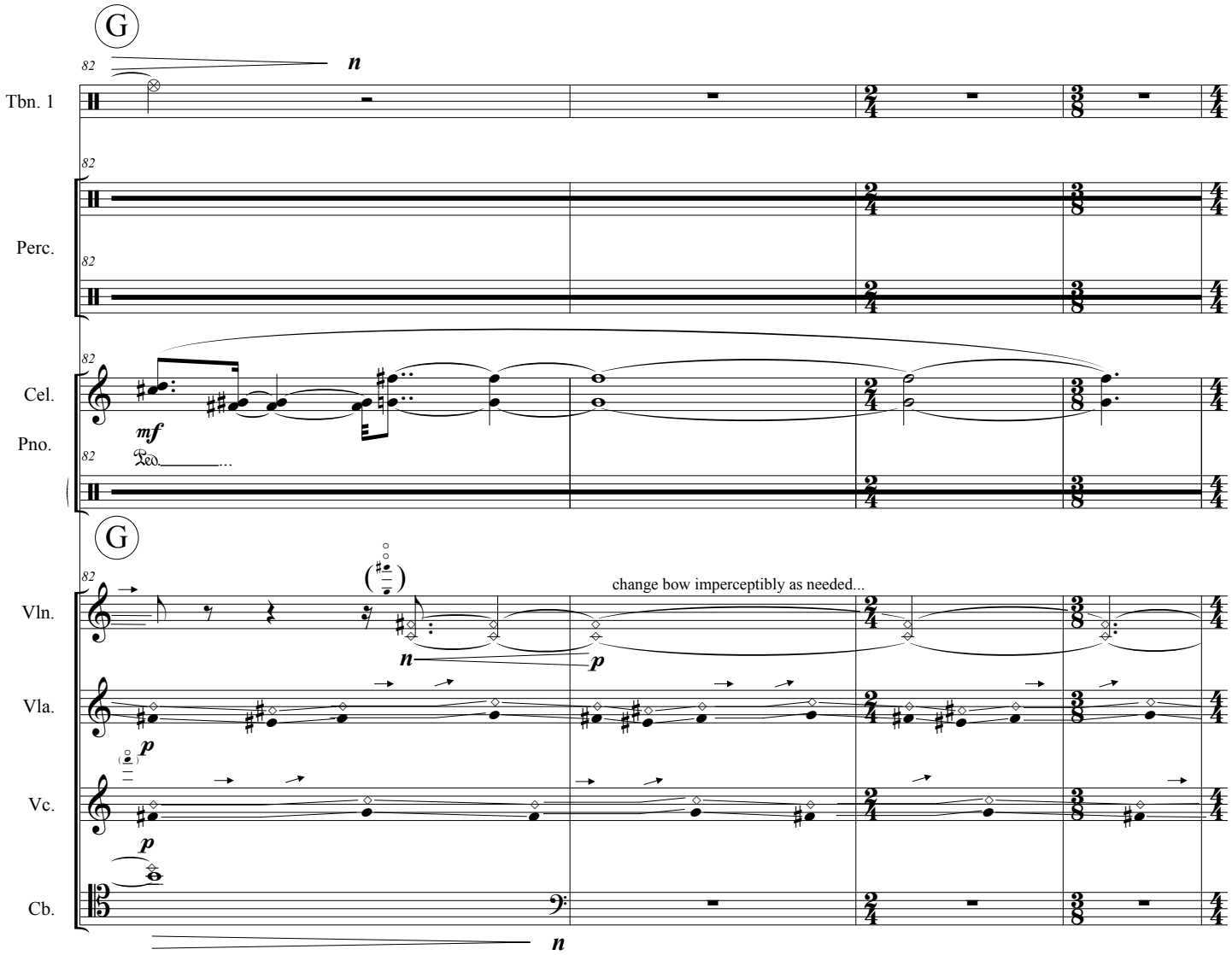
pp/p * Improvise, playing individual pitches (no sweeps) over entire range of instrument in free, floating rhythms, averaging one to two notes per beat.

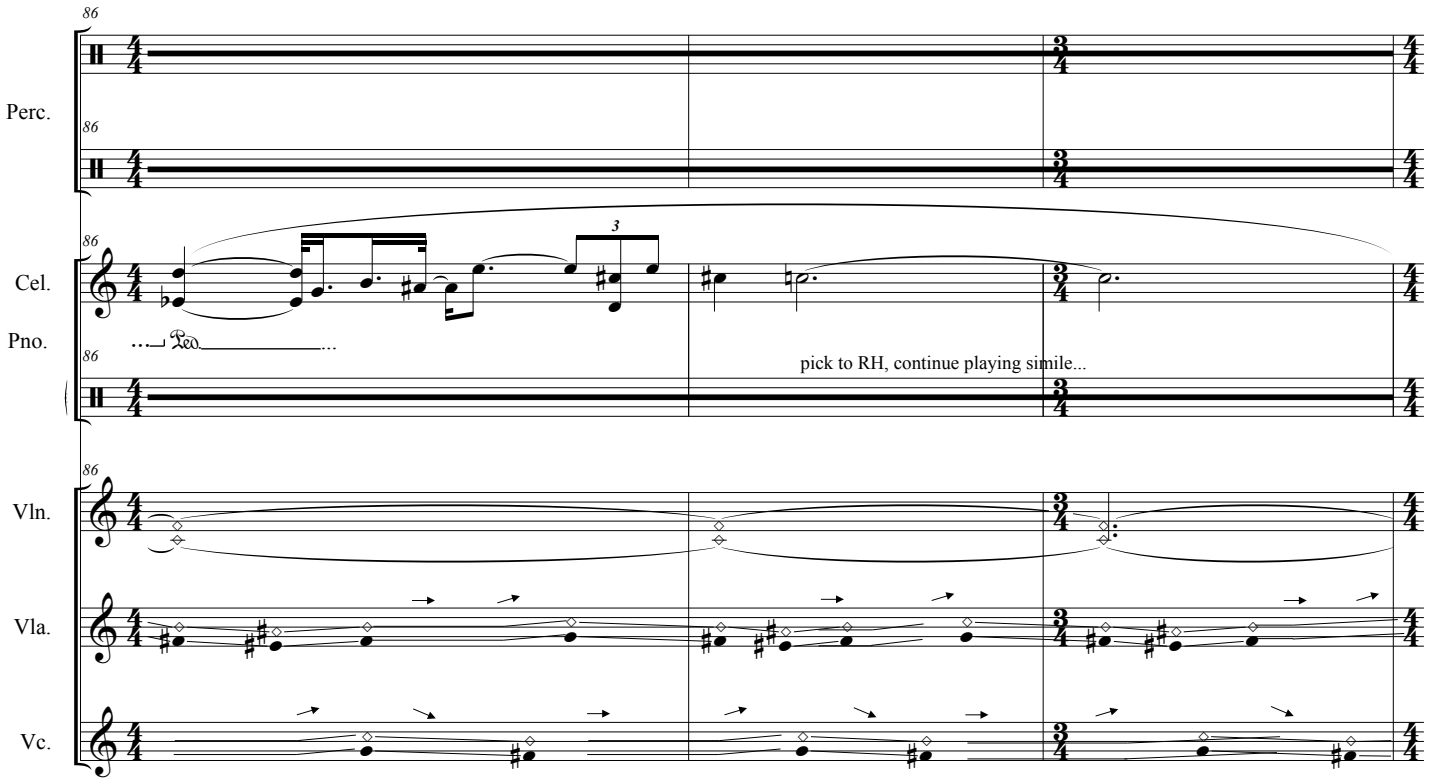
** Stem shows duration only; do not re-articulate.

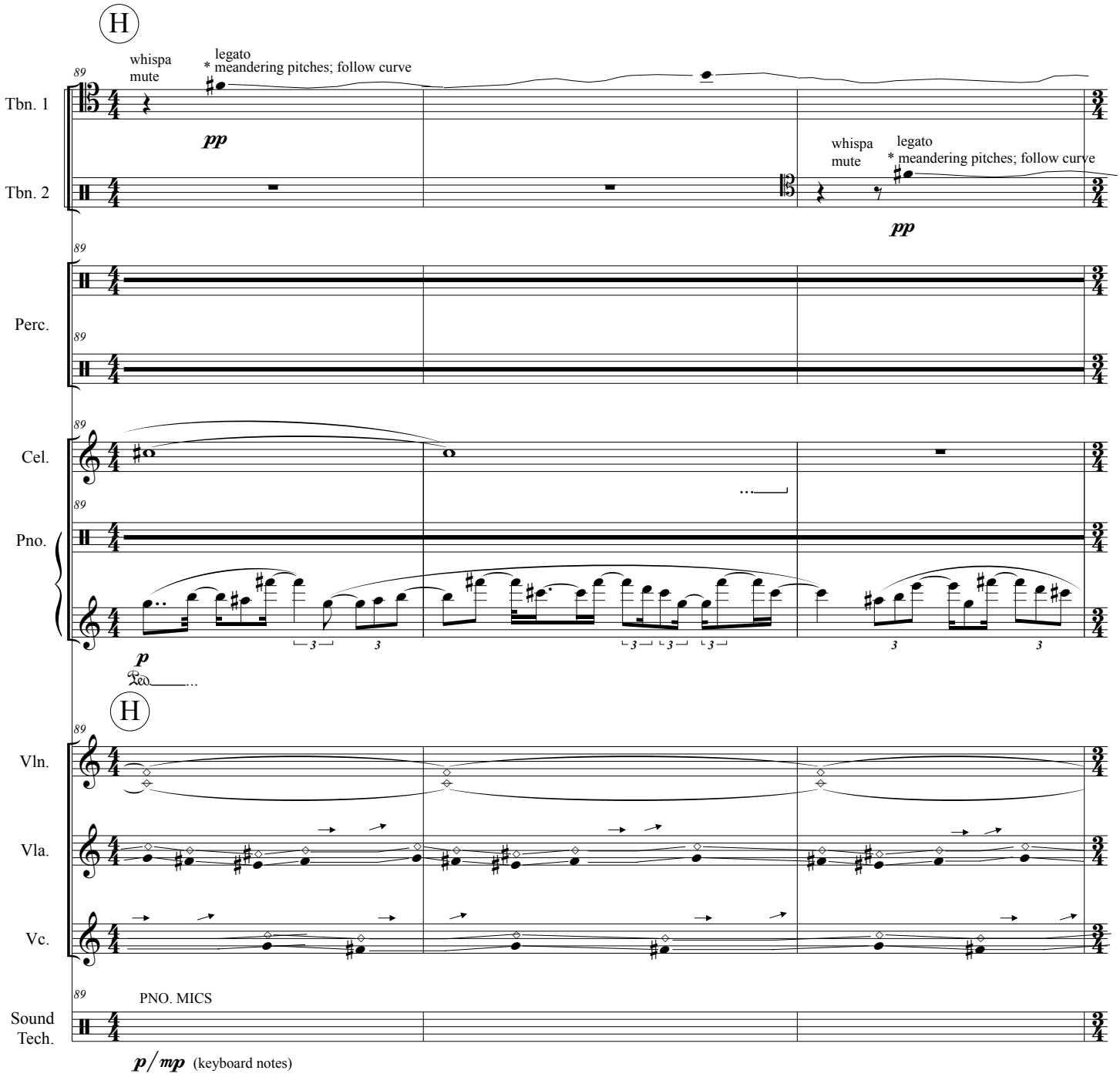


* With medium guitar pick in left hand, pluck high strings beyond the far end of the tuning pegs to produce high, tinkling tones. Free, floating rhythms, ca. 3-5 notes per measure.

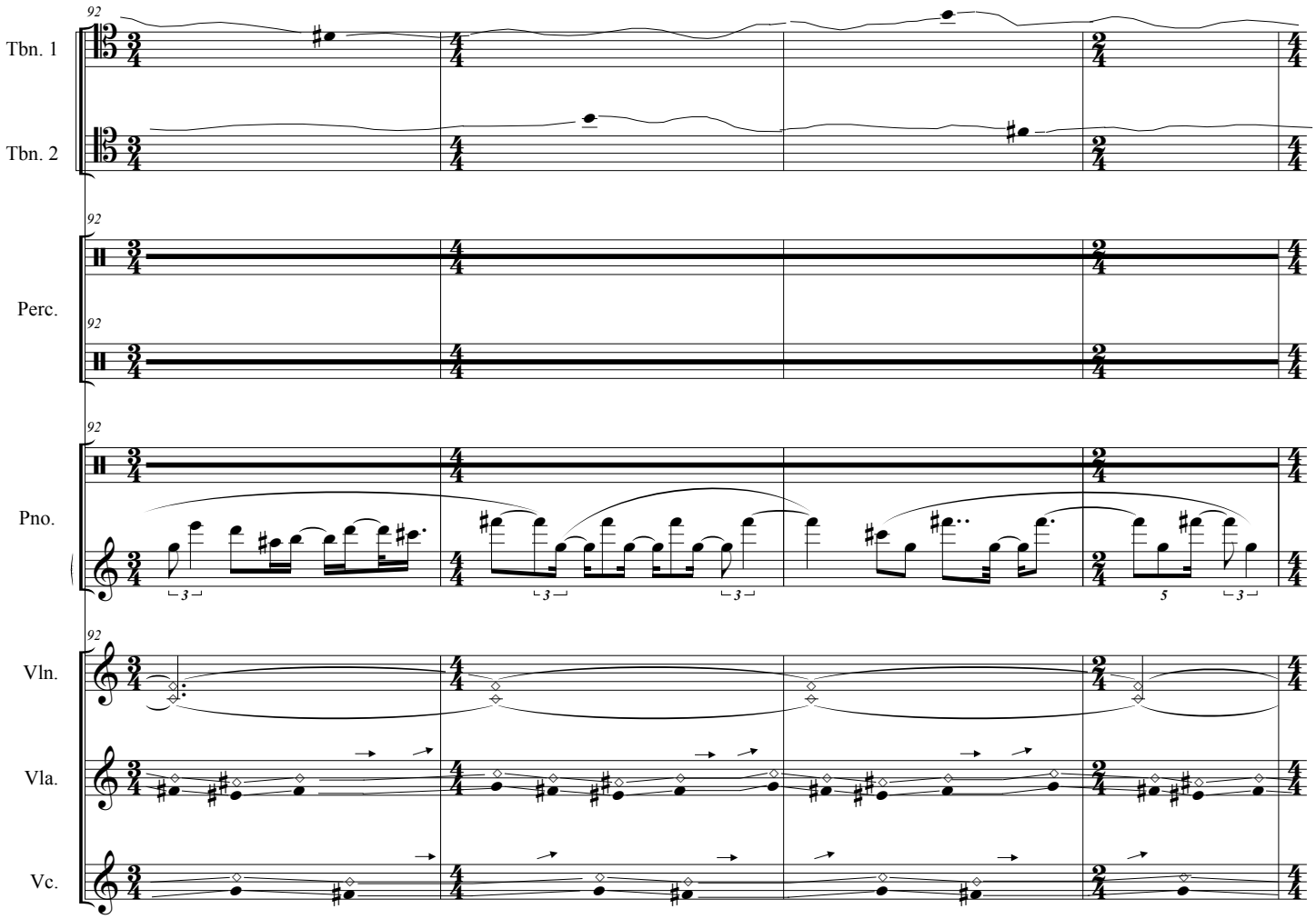

Tbn. 1
Tbn. 2
Perc.
Pno.
Vln.
Vla.
Vc.
Cb.
78
n
p
ppp
flautando
mp
change bow
imperceptibly as needed

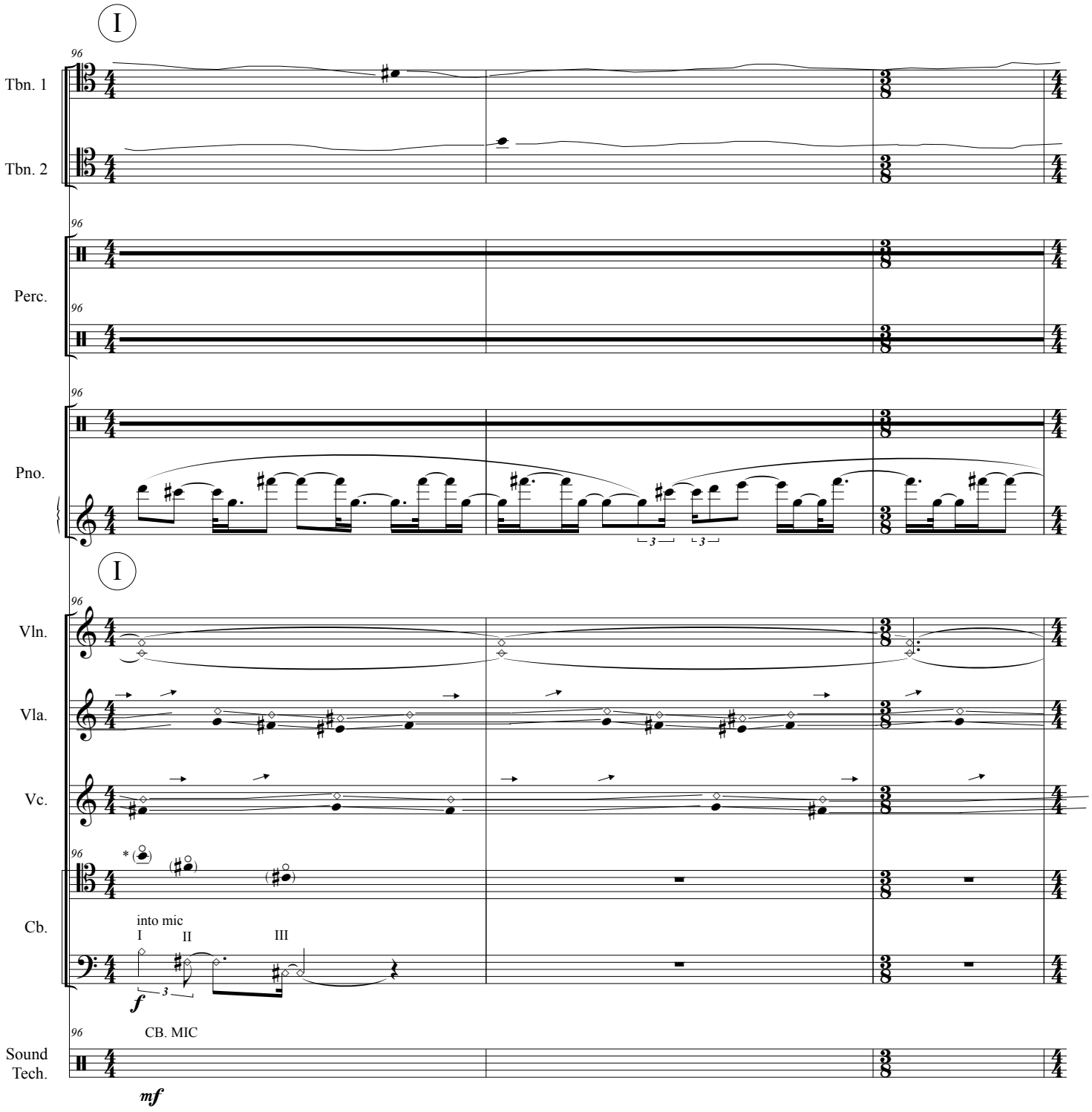

G
82
n
Tbn. 1
Perc.
Cel.
Pno.
mf
Ped.
G
Vln.
change bow imperceptibly as needed...
n
p
Vla.
p
Vc.
p
Cb.
n


86
Perc.
86
86
Cel.
Pno.
86
3
Ped.
pick to RH, continue playing simile...
86
Vln.
Vla.
Vc.

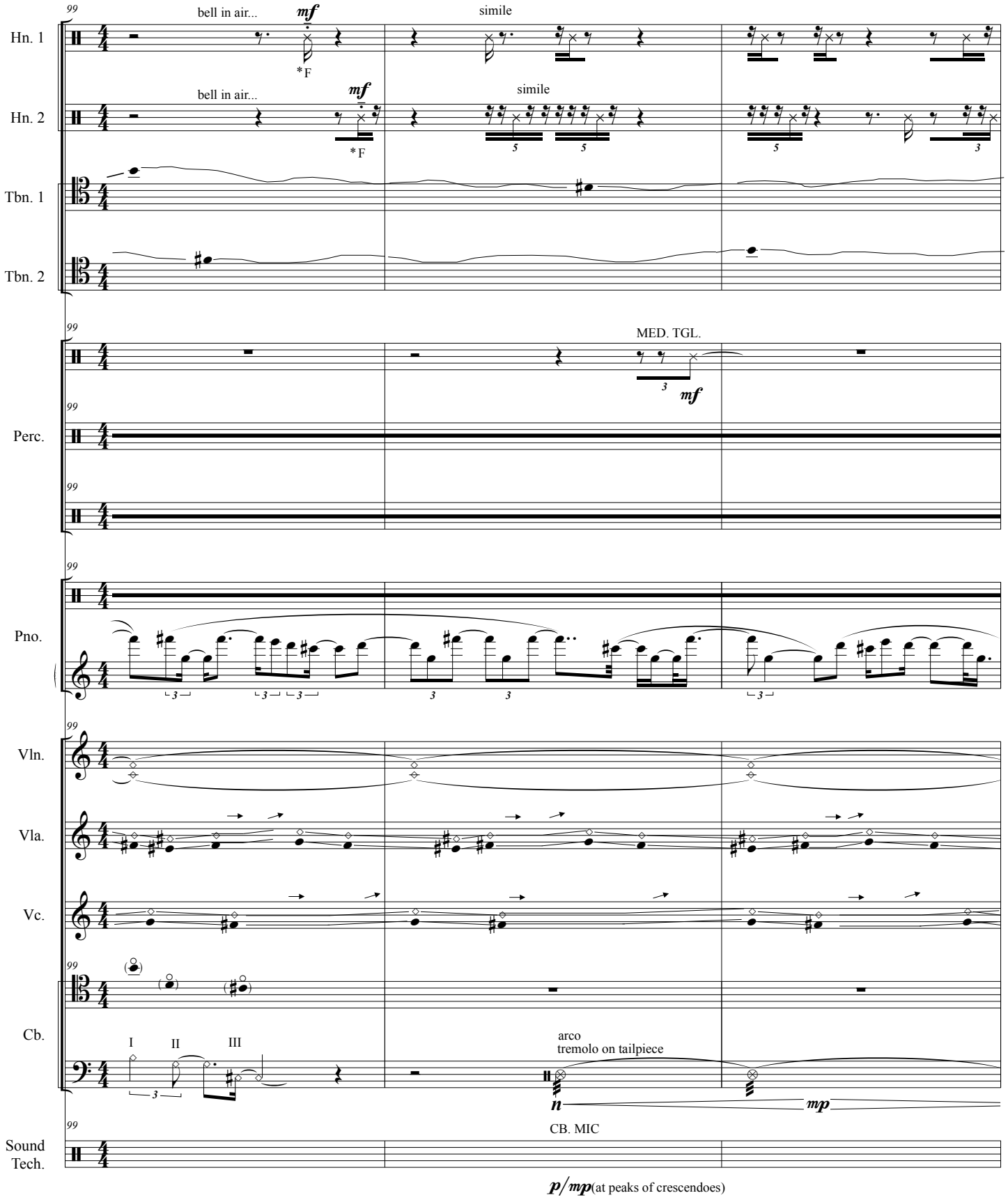


* Play meandering line in free rhythm, averaging 2-3 notes per beat. Except for the pitches specifically indicated, notes should be freely tuned/microtonal; avoid playing regular chromatic pitches. The curved lines, rather than indicating continuous glissandi, are a guide to the general shape of the meandering melodic line.

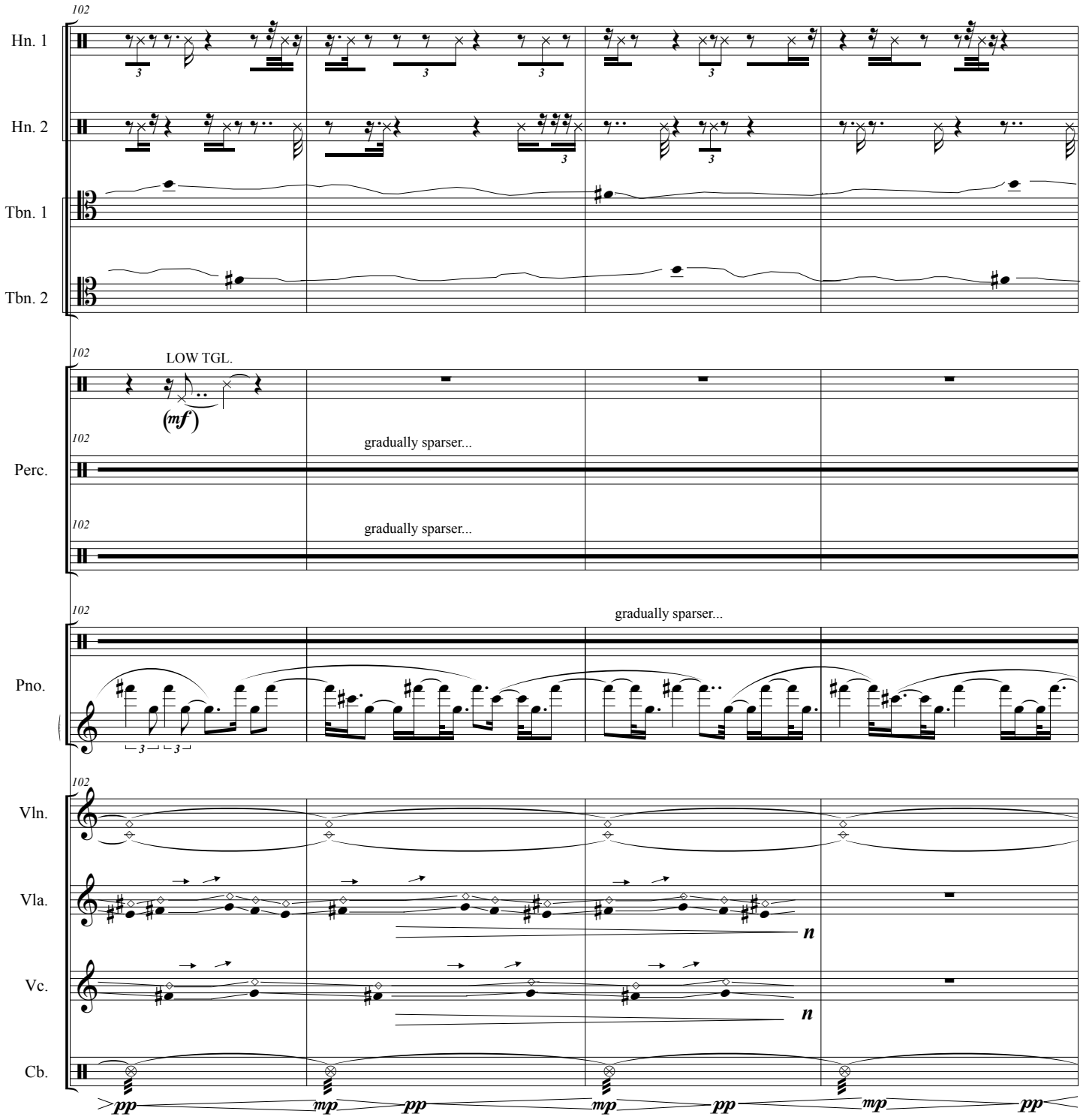

92
Tbn. 1
Tbn. 2
Perc.
Pno.
Vln.
Vla.
Vc.

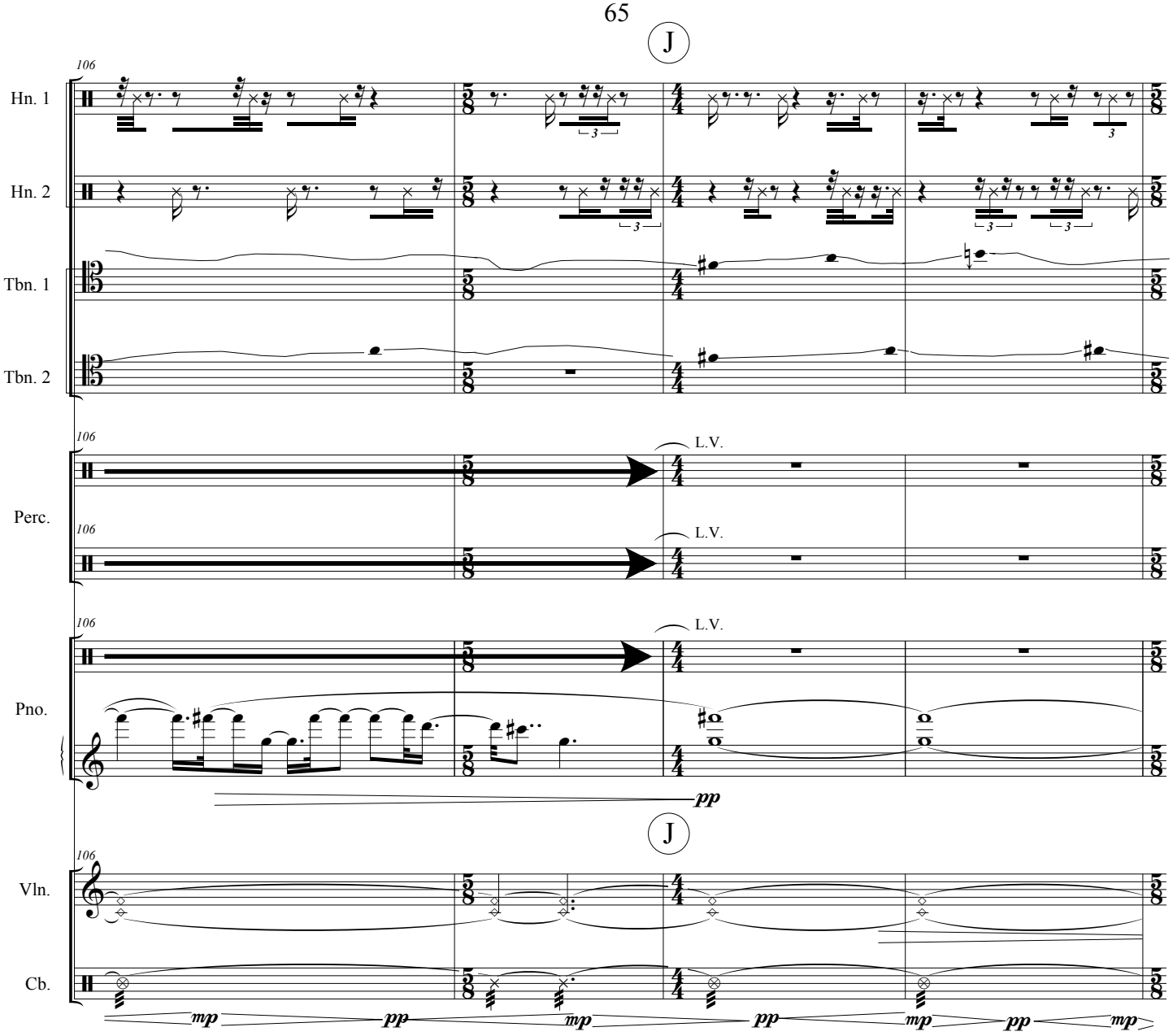


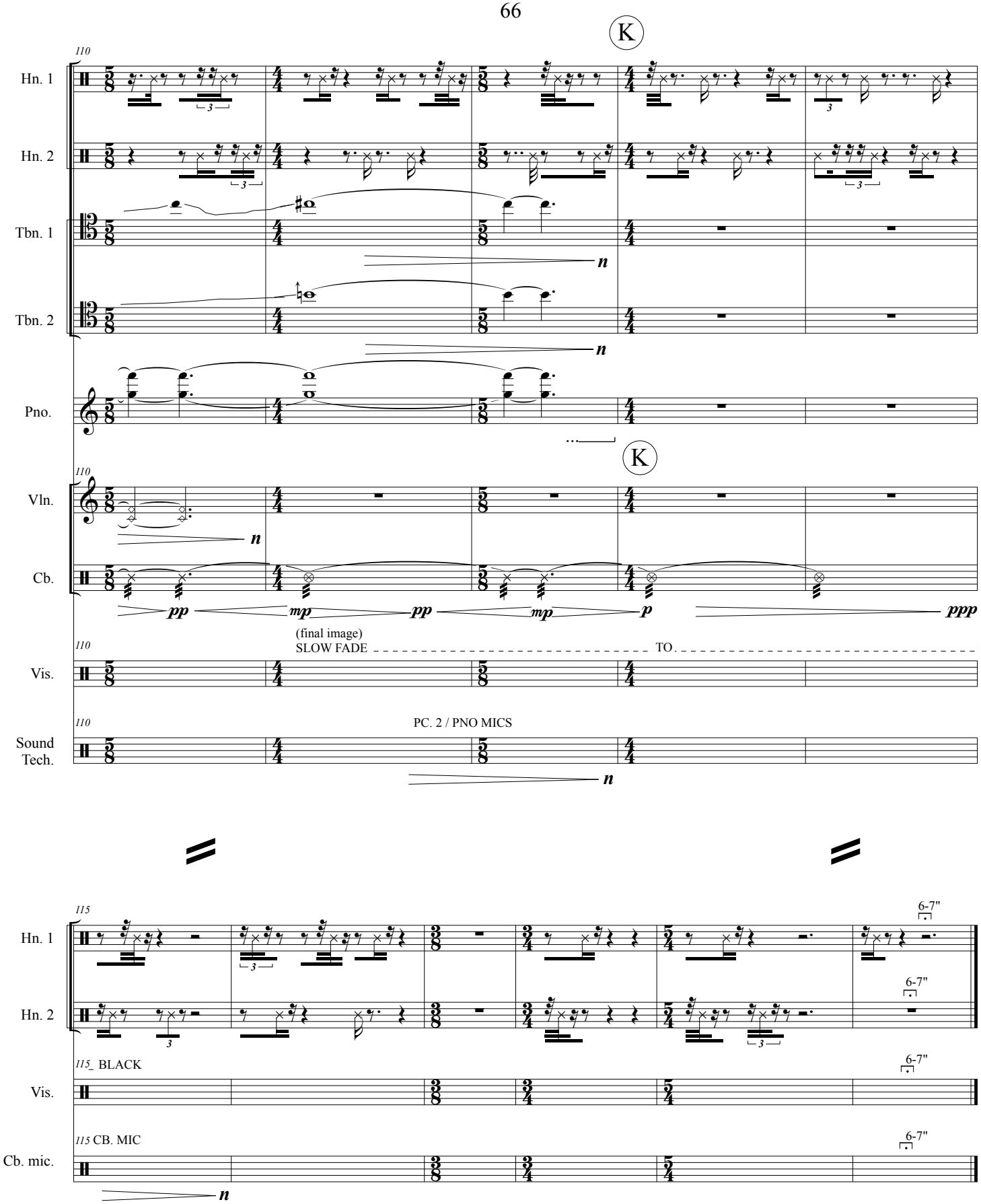
* Sounding pitches of harmonics are shown at concert pitch.



* Blow through horn on F consonant.


102
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
LOW TGL.
(mf)
gradually sparser...
Perc.
gradually sparser...
Pno.
gradually sparser...
Vln.
Vla.
Vc.
Cb.
pp
mp
pp
mp
pp
mp
pp


J
106
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Perc.
L.V.
Pno.
pp
J
Vln.
Cb.
mp
pp
mp
pp
mp
pp
mp


K
110
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Pno.
Vln.
Cb.
pp
mp
pp
mp
p
ppp
(final image)
SLOW FADE
TO
Vis.
PC. 2 / PNO MICS
Sound Tech.
115
6-7"
115_ BLACK
115 CB. MIC
Cb. mic.