

UC San Diego

UC San Diego Electronic Theses and Dissertations

Title

Three pieces

Permalink

<https://escholarship.org/uc/item/82d900b2>

Author

Power, I.

Publication Date

2009

Supplemental Material

<https://escholarship.org/uc/item/82d900b2#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Three Pieces

A Thesis submitted in partial satisfaction of the
Requirements for the degree Master of Arts

in

Music

by

Ian Power

Committee in charge:

Professor Lei Liang, Chair
Professor Anthony Burr
Professor Katharina Rosenberger

2009

Copyright

Ian Power, 2009

All rights reserved.

The thesis of Ian Power is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2009

TABLE OF CONTENTS

Signature Page..... iii

Table of Contents..... iv

Abstract..... v

“We have not been...picked out...simply to be abandoned...” 1

My Lips Grow Dry..... 24

Ave Maria: Variations on a Theme by Giacinto Scelsi..... 50

Recordings on file at Geisel Library

ABSTRACT OF THE THESIS

Three Pieces

by

Ian Power

Master of Arts in Music

University of California, San Diego, 2009

Professor Lei Liang, Chair

The following Master's Thesis represents the culmination of two years' work in the UCSD department of music. The three pieces, "*We have not been...picked out...simply to be abandoned*", *My Lips Grow Dry*,,,,,,, and *Ave Maria: Variations on a Theme of Giacinto Scelsi*, appear in order of completion, the first two having been composed for juries, the last as an individual project.

My time in the program has seen great changes to my musical thinking, as evidenced in these works. From a formalist examination of one idea (a glissando) in the first work, to agitating music culminating in a moment of true release and silliness in the second, the the abject simplicity and narrativity of the third, I have attempted to use quite different materials to decorate what I believe to be a rather uniform creative energy in my work. What results is, hopefully, music that provides an easy way in without sacrificing any depth of idea.

"We have not been...picked out...simply to be abandoned..."

for any two string instruments and two optional assistants

Ian H. Power

Program Note

The title of this piece is taken from Tom Stoppard's 1966 play *Rosencrantz & Guildenstern Are Dead*. The piece, like the play, focuses on characters whose peripheral qualities are inessential. They are merely vehicles for a necessary plot, and their thoughts, feelings, and deeper levels of characterization are arbitrary and at some points interchangeable. *Rosencrantz & Guildenstern* struggle with this lack of identity in the play, as do the players during this piece. The piece was not inspired directly by *Rosencrantz & Guildenstern Are Dead*, but many parallels may be drawn between the two narratives.

"We have not been...picked out...simply to be abandoned..." was written between September and December of 2007 in La Jolla, Calif. It is dedicated to my dear friend Joshua Modney.

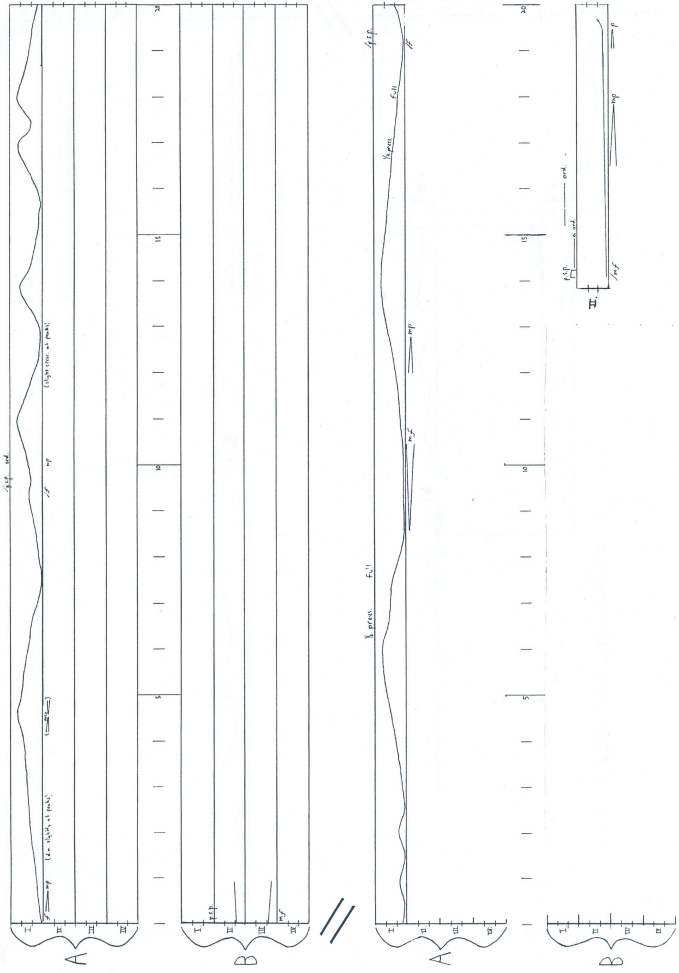


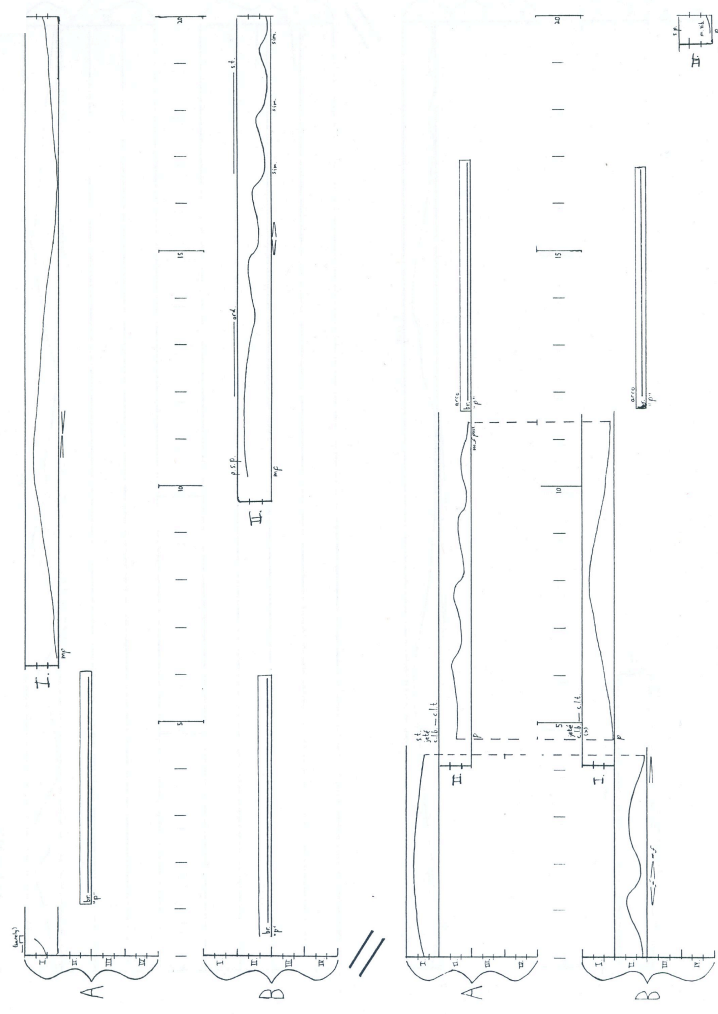
Ian H. Power
La Jolla
December 16, 2007

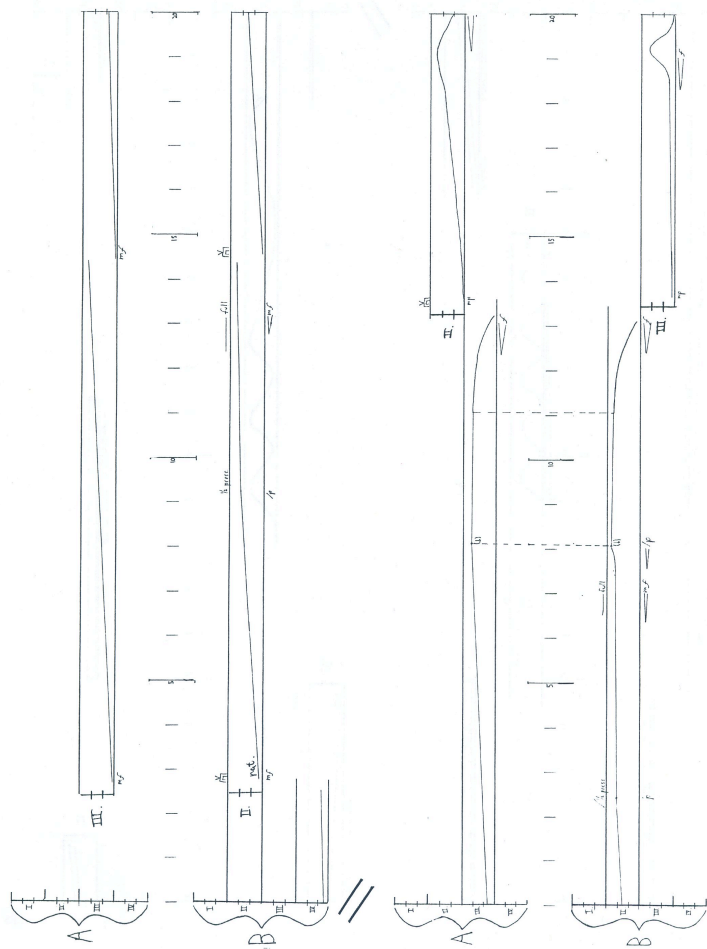
For Josh Modney (+1)

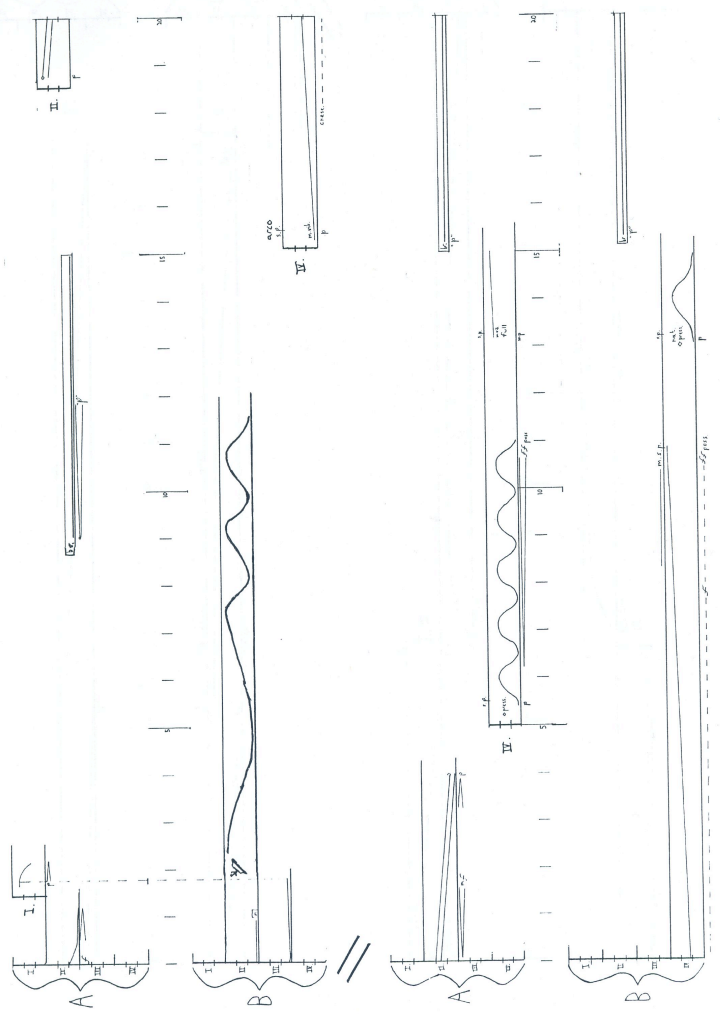
"We have not seen... picked out... simply to be abandoned..."

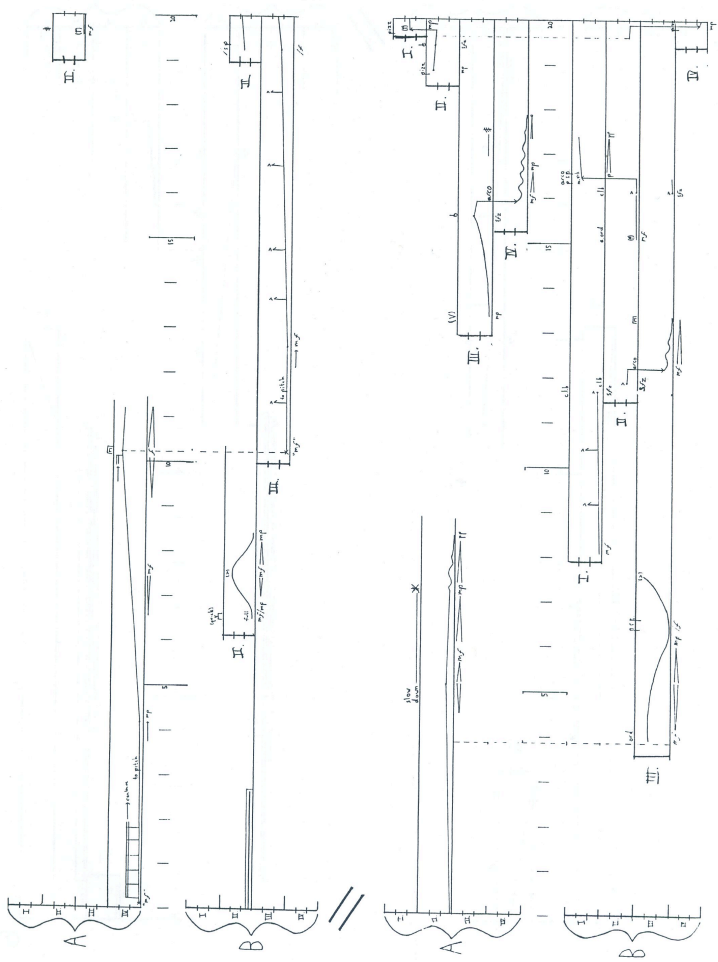
Jan H. Pomer

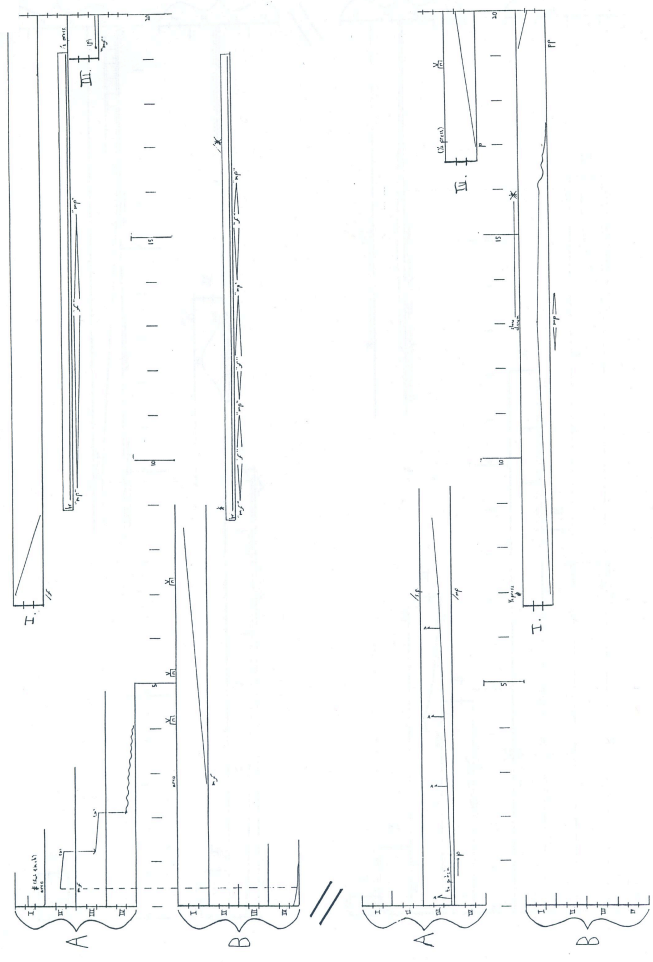


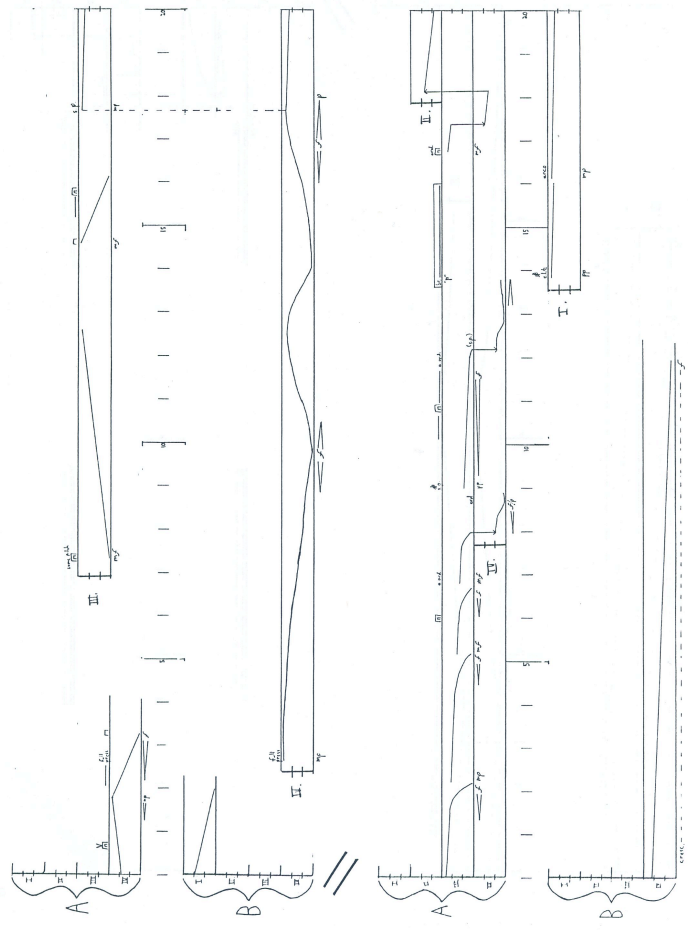


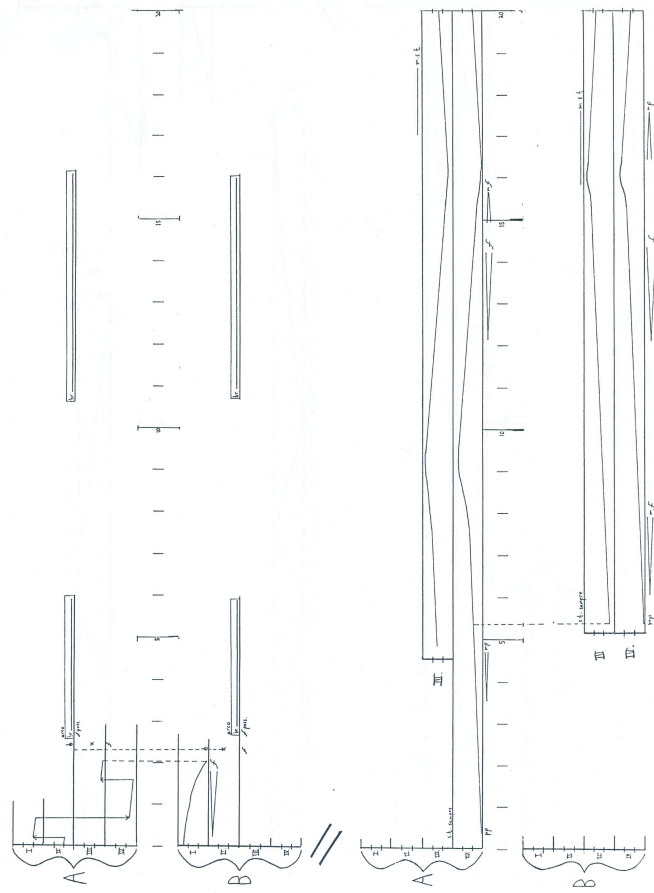


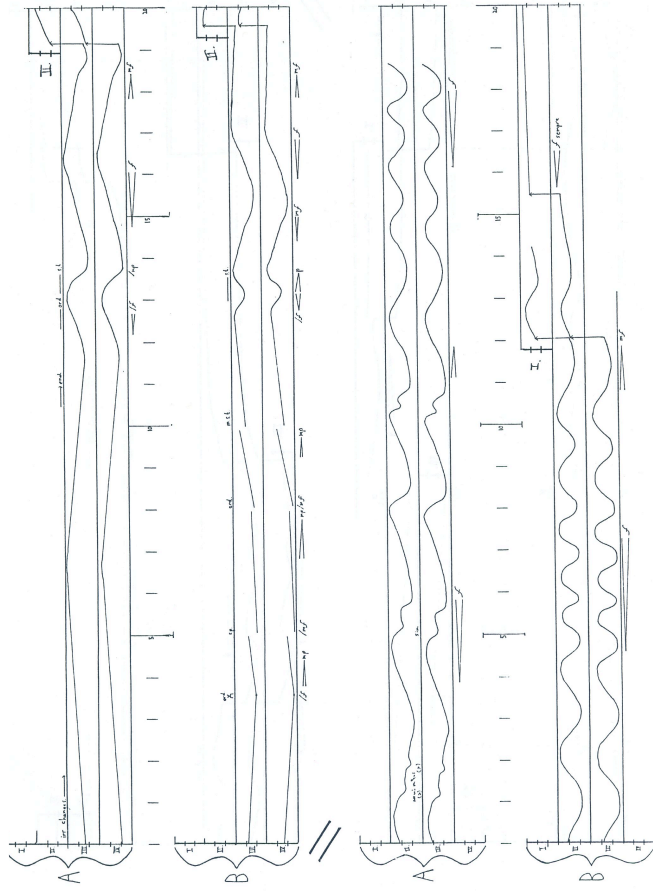


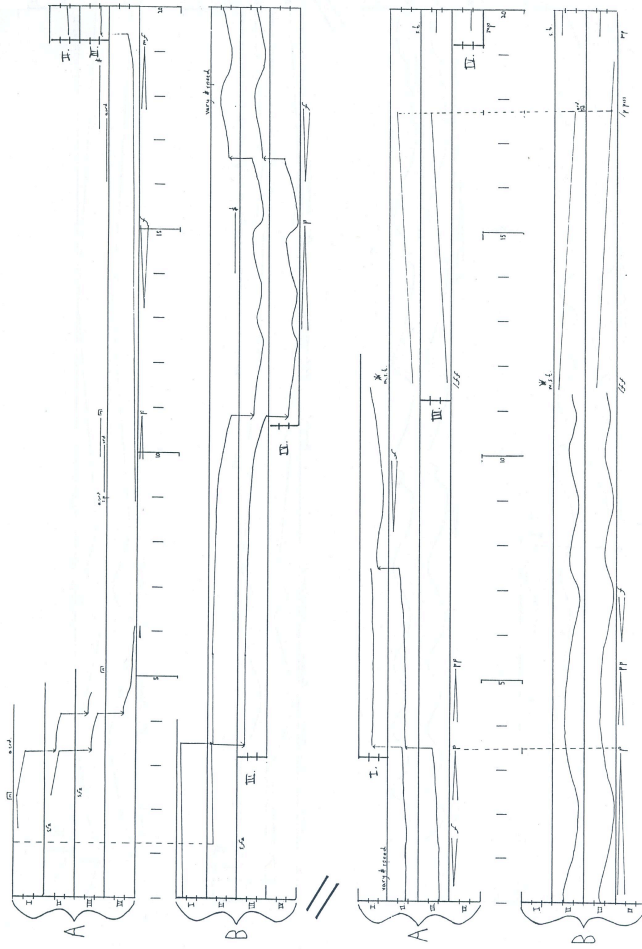


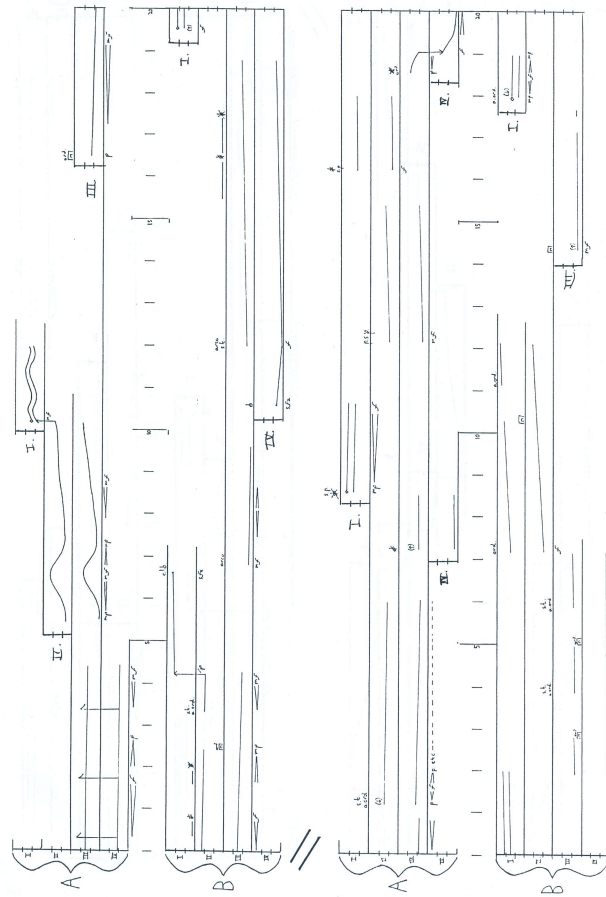


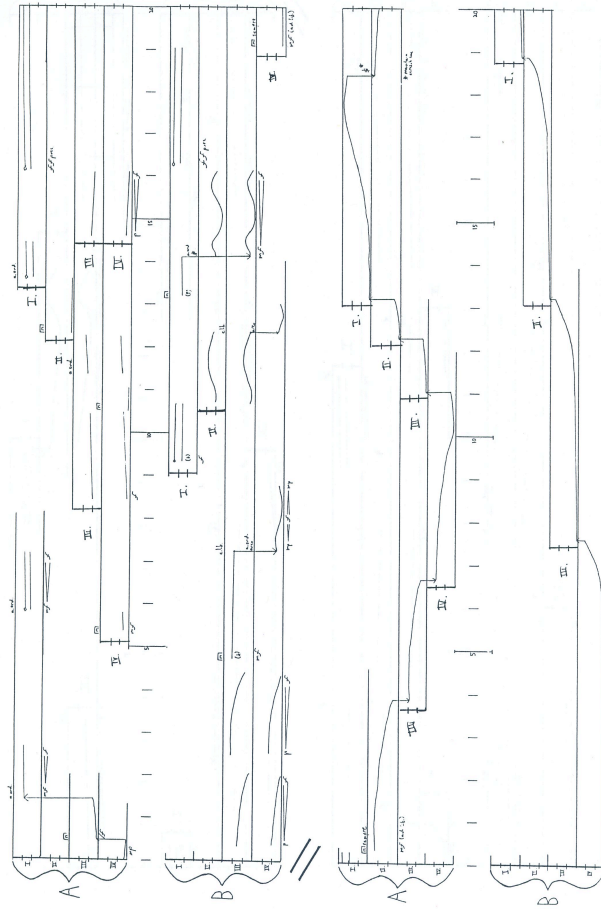


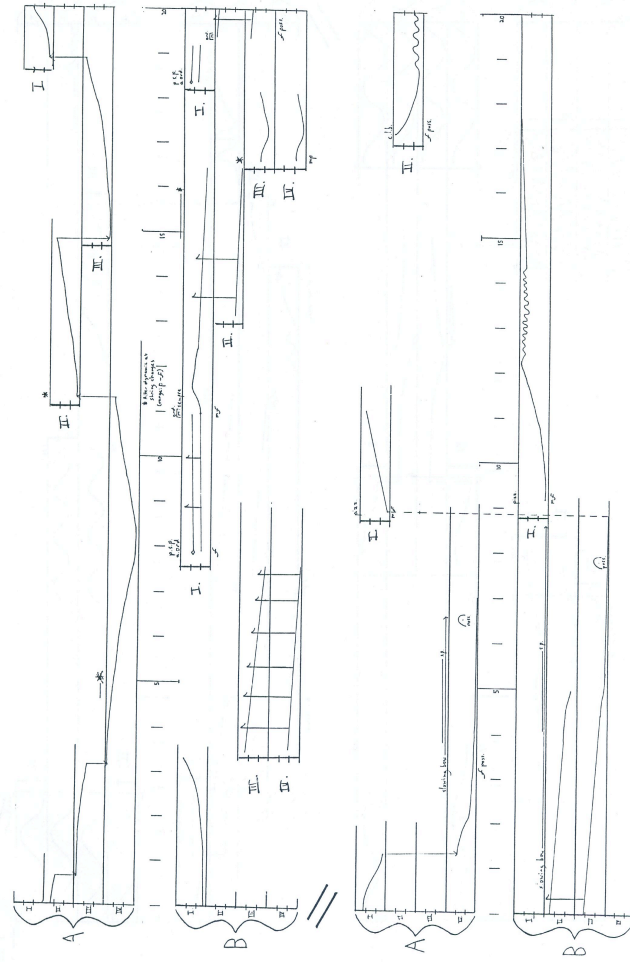


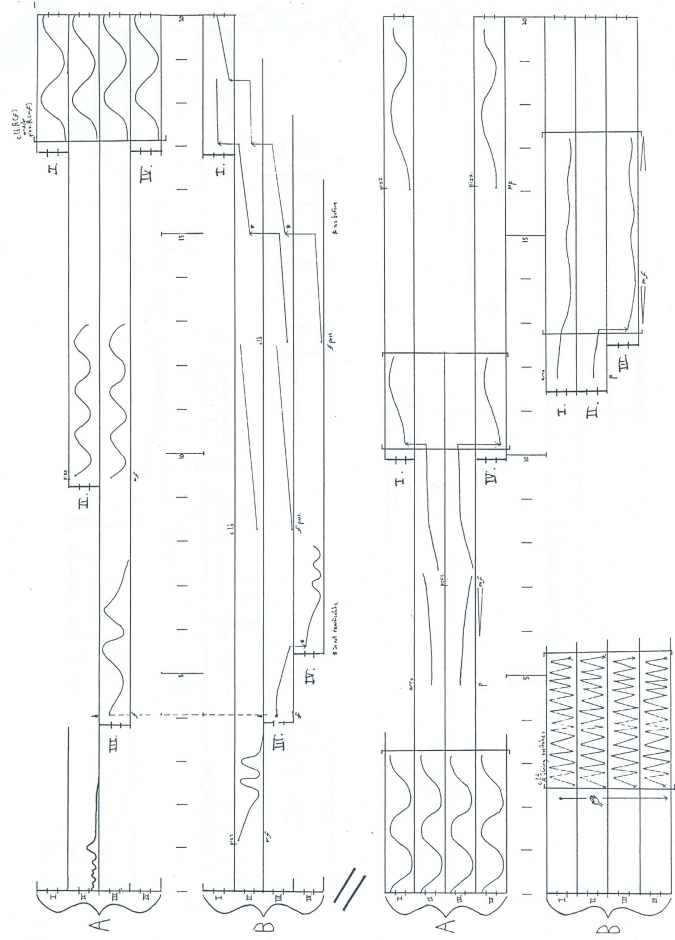


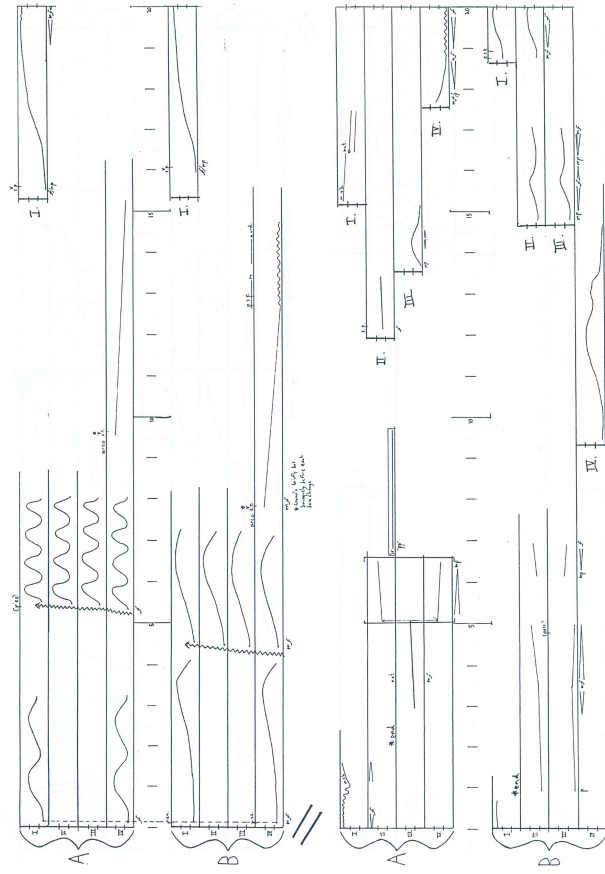


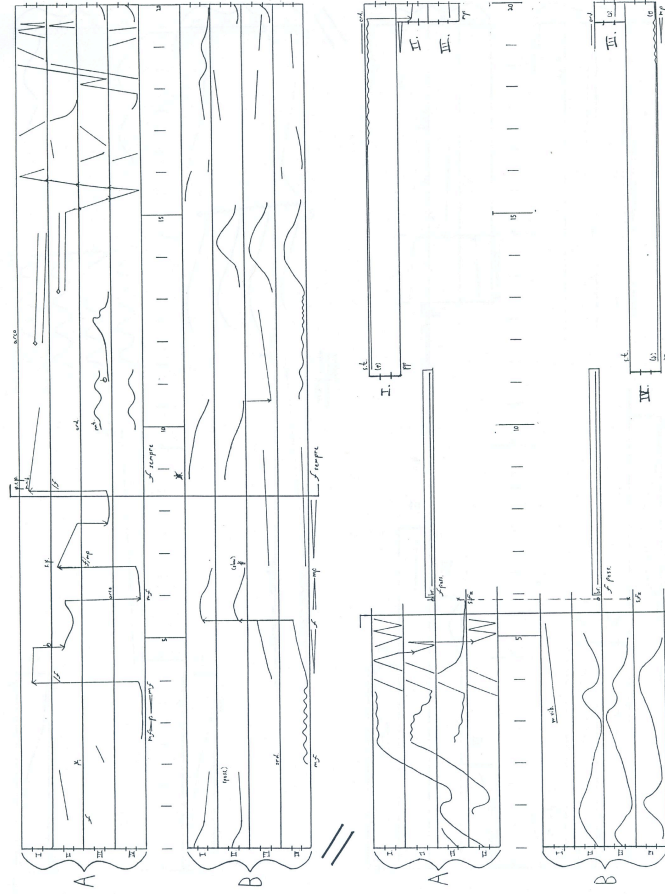


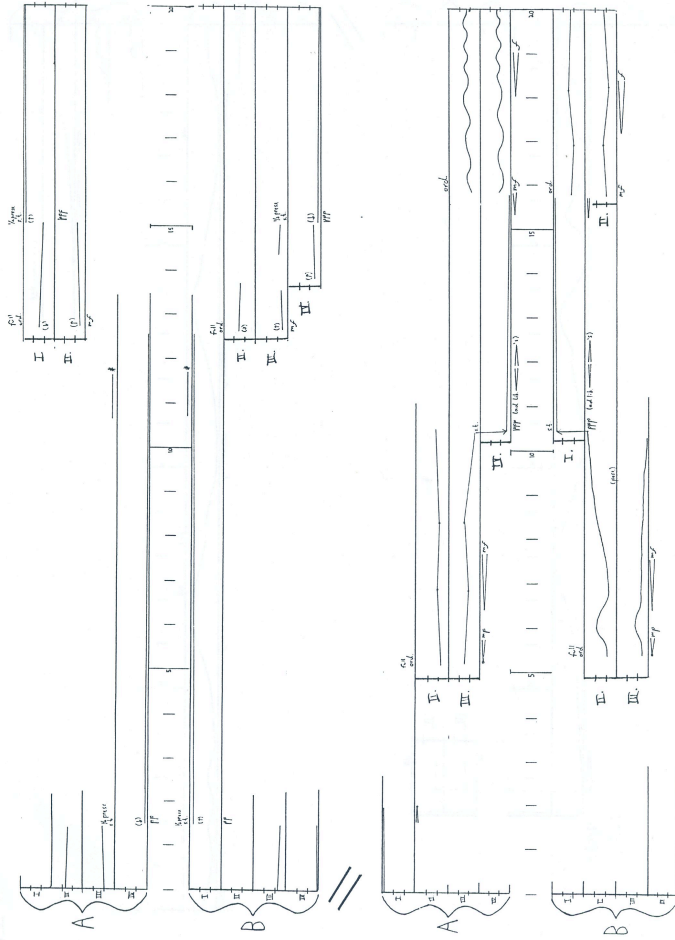


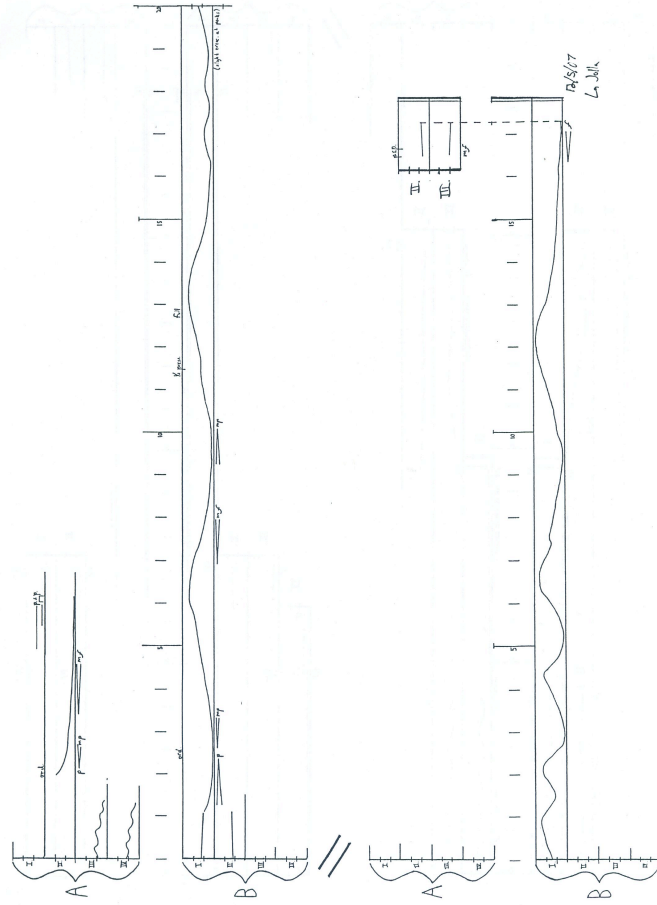












Performance Notes

This piece can be played by any combination of violin, viola, cello or double bass, two of the four instruments being essential. The upper part are perfectly adaptable. Each string of both instruments should be tuned to any micronote; the strings may remain approximately a fifth apart so that the spacing is still familiar to the player. No two of all eight strings should be tuned to the same pitch.

The score is graphically mounted with each of the four strings represented by a rectangular field. The bottom line of the field is the lowest occupied field, the top line indicates the highest occupied field. The field below the lowest occupied field, bowing/articulation hand. Dynamic markings occur below the lowest occupied field, bowing/articulation instructions occur above the highest occupied field (except where bow changes are indicated with beams and stems).

Time is marked between the staves in seconds, although the piece may be played any where within a range of 80 to 800 milliseconds. A vertical line indicates the position between the staves is desired; places where coordination is absolutely necessary are marked with a vertical dotted line. If the line does not line up to a distinguishable event, what it is marking should happen before or after the nearest distinguishable event.

All indications in this piece refer to a moving pitch, except for bridge bowing and for rests. Where a contour is nearly flat, a cautionary up or down arrow is provided within the field to indicate the direction. Slight changes in contour without rearticulation are marked with a dot at the direction change.

A dot at the beginning of a contour marked with either "c.l.b." or "pizz." indicates that the articulation should be performed. If the contour is marked with "c.l.b." the dot at the end of a contour marked with "c.l.b." indicates that the battuto should be performed at the end of the contour.

Double stops may be performed at whatever interval is comfortable for the performer. Double stops in parallel motion, however, should be avoided to keep the interval constant. Contour changes should remain the same in that the interval varies as it moves up and down the strings.

There are certain passages in this piece—marked with brackets—that are intentionally unplayable as they appear on the page. There is here an unorthodox relationship between symbol and performance: the performer should realize the passages by either a) performing the gesture or b) performing the intended effect. The notation is a frustration that represents what appears to be the desired effect. Because the narrative of the piece at this point focuses on a theme of frustration (i.e., the frustration that certain contours cannot be presented due to the limitations of the instrument), it is important that the solution evoke this idea through imperfection and/or abstraction, rather than merely simplifying the gesture to a point of playability.

Symbols and Abbreviations

s.p. - sul ponticello (cancelled by "ord.")
m.s.p. - molto sul pont.
s.t. - sul tasto

—s.p. - gradually move to the indicated placement or pressure.

c.l.b. - col legno battuto

— - tremolo (cancelled by "x")

m. vib. - molto vibrato (cancelled by "nat.")

— - perform the indicated contour on the string with the wood of the bow against the finger, but not with the pressure of a stopped pitch. (cancelled by "arco")

— - artificial harmonic. Any may be used, provided it speaks well.

br. — - pitchless bowing on the bridge.

— - dynamic in relation to the dynamic range of the technique.

— - slight pressure-bowling (some pitch) (cancelled by "a.ord.")

— - heavy pressure-bowling (little to no pitch)

— - bow pressure ascent. Immediately return to "a. ord." Also used for other bowing instructions.

1/2 press. - half pressure. Indicated above the field for bow pressure, within the field for finger pressure. (cancelled by "full")

— - harmonic pressure.

/ - subito

— - indicates bow changes. The stems/beams do not indicate rhythmic values, they are merely used to familiarize the marking to the performer.

— - indicates switching strings as smoothly as possible.

x - used at both ends of contours that are to be muted with the hand so as to produce no pitch. This is sometimes also marked with a hand symbol. When a contour moves from pitchless to pitched bowing, a dot indicates the change. The "x" symbol is also used to indicate pitchless snap pizzicati. It is important that these have no pitch, since they are not moving.

R - random attack switches.

OPTIONAL ASSISTANTS:

A possible realization of this piece includes parts for two people that can also act as page-turners. It is the job of these assistants to manipulate the tuning pegs of their assigned instrument over the course of the piece, following the instructions given below. These specific manipulations should not be worked out or discussed with the string players ahead of time. However, it is very important that the assistants work with the string players in advance in order to gain familiarity with the instrument and the tuning pegs (and the proper ways to use them) to avoid damaging the instrument. The instructions are in chronological order. It is acceptable that a certain combination of decisions may lead to one string being too loose to be playable, but never more than one. A string should not be tuned so tight that it becomes in danger of snapping or damaging the setup.

Assistant A:

- 1) At some point during the silence/bridge playing on **page eight**, tune strings III and/or IV either very slightly up or very slightly down.
- 2) At two to four other points on **pages nine and ten**, tune any string slightly up or down.
- 3) During the fermata on **page 13**, tune one or more of the strings not being played (I, II, III) down a quarter-turn and then back to its position before this instruction.
- 4) At several points during **pages 14, 15 and the top half of 16**, tune any string(s) up or down any distance, within any limits imposed by the above paragraph. It is preferable, but not necessary, that the strings are sounding when they are being tuned. Two strings may be tuned at once if desired.
- 5) At some point during the bracketed section on **page 16**, tune any one string down so far that it hangs loosely. (Again, more than one string at a time should never be tuned this loosely. If one is already markedly looser than the others, make that the one that is tuned all the way down.)
- 6) During seconds 25-31 on **page 17**, tune strings II and III in opposite directions as they are being sounded.
- 7) During seconds 36-61 on **pages 17-18**, tune strings III and IV in opposite directions as they are being sounded.
- 8) If string II or III is the one that has been rendered unplayable, tune it back up to near its starting point immediately after performing instruction 7.

Assistant B:

- 1) At some point in the first three seconds of player B's first gesture on the **bottom of page eight**, tune string III or IV very slightly up or down.
- 2) At two to four other points on **pages nine and ten**, tune any string slightly up or down.
- 3) During the fermata on **page 13**, tune one or more of the strings not being played (I, II, IV) down a quarter-turn and then back to its position before this instruction.
- 4) At several points during **pages 14, 15 and the top half of 16**, tune any string(s) up or down any distance, within any limits imposed by the above paragraph. It is preferable, but not necessary, that the strings are sounding when they are being tuned. Two strings may be tuned at once if desired.
- 5) At some point during the bracketed section on **page 16**, tune any one string down so far that it hangs loosely. (Again, more than one string at a time should never be tuned this loosely. If one is already markedly looser than the others, make that the one that is tuned all the way down.)
- 6) During seconds 25-31 on **page 17**, tune strings II and III in opposite directions as they are being sounded.
- 7) During seconds 36-61 on **pages 17-18**, tune strings I and II in opposite directions as they are being sounded.
- 8) If string I is the one that has been rendered unplayable, tune it back up to near its starting point immediately after performing instruction 7.

My Lips Grow Dry,











(2008)

for 13-player ensemble

by Ian Power

Performance Notes

SYMBOLS

-  - for winds: key clicks (or slide slides).
 - for strings: pitchless bowing on bridge, tailpiece, or strings muted with the hand.
-  - for winds: toneless blowing through the instrument. In the absence of a 5-line staff, use the fingering that is the most resonant or most convenient.
-  - for winds: breathy tone, ranging from almost no pitch (empty square) to very little breath (full).
 - for strings: (only flat-square used) bow almost totally on the bridge with very light finger pressure.
-  - for brass: tongue smack.
 - for woodwinds: slap tongue.
-  - key slap with a bit of breath that creates some pitch.
-  - overpressure/scratch bowing.
-  - quick overpressure accent, then back to normal.
-  - highest/lowest possible pitch
- s - sing
 p - play

"ch" - breathe loud gargling sound through instrument from the back of the throat, as in Hebrew.

p.s.p. - poco sul pont

m.s.t. - molto sul tasto

c.l.t./b. - col legno tratto/battuto


q.c.l. - quasi col legno (half wood/half hair)

m./s.vib. - molto/slight vibrato

br. - play on bridge

b.br. - play behind bridge on indicated string.

irr. - irregular

bow  - move bow up or down along strings.

+ - for percussion: muted.

- - for piano: fully mute string with hand.

x - for piano: partially mute string with hand.

Piano clusters with a natural sign are all white keys; piano clusters with a sharp or flat sign are all black keys. A plus sign indicates adding to an already depressed cluster. No sign indicates a chromatic cluster.

(CONT'D)

Performance Notes (cont'd.)

Trombones will need straight, harmon, hat, and plunger mutes.

Singing glissandi on a one line staff should cover the interval indicated on any pitches, except in mm. 121-125, where no interval is indicated and any may be used.

Woodwind multiphonics, **indicated with an "M" notehead**, are numbered 1-3, with one being easy to produce and producing little interference, and 3 being more difficult to produce and reducing more interference.

All non-wind instruments will need a cup or mug to sing into in mm. 121-125.

Glissandi begin immediately after the attack of the note. Stems in glissandi are merely used to indicate rhythm, when a re-attack is desired, it is indicated with an accent.

A slash in dynamic or articulation markings indicates subito.

All dynamic markings are relative to the dynamic range of the sound.

To "emulate" another instrument means to attempt to create the same sound it is making at the exact same time, using only visual guesswork. This will necessarily result in a slight delay that varies between parts. This "emulation" should not be planned ahead of time.

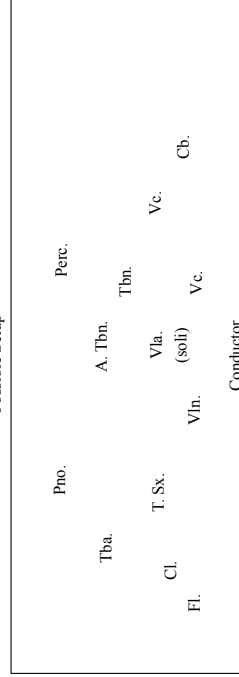
PERCUSSION LIST

Almglock (A-flat)
 Rice and paper
 Suspended Cymbal w/ removable sizzles
 Practice Pad
 Snare
 Quica
 Rock Box (Big wooden box filled with rocks that you str around.)
 Bass Drum
 Vibes
 Crotale (B)
 Bell Plate*
 Hi Gong*
 Low Gong* (*different tones on the same gong may be used)
 Cello (Loose strings, heavily resined bow, played always at extreme overpressure. Amplified.)
 Tam-tam

BEATER LIST

Drumsticks
 Yarn Mallets
 -Soft
 -Medium
 -Medium-Hard
 Bow
 Big stick for the rock box (!)
 Bass Drum Mallets
 Brushes (Preferably Nylon)

Possible Setup



Transposed Score

My lips grow dry.....

Largo (♩ = 54) Inn Power

The score is written for a variety of instruments and voice. The tempo is 'Largo' with a half note equal to 54 beats per minute. The time signature is 5/4. The instruments and parts include:

- Flute:** Starts with a measure of 8 rests, followed by a melodic line with dynamics *mf* and *pp*.
- Clarinet in Bb:** Plays a melodic line with dynamics *mf* and *pp*.
- Tenor Saxophone:** Plays a melodic line with dynamics *mf* and *pp*.
- Alto Trombone:** Plays a melodic line with dynamics *mp* and *pp*.
- Tenor Trombone:** Plays a melodic line with dynamics *mp* and *pp*.
- Tabla:** Plays a rhythmic pattern with dynamics *mp* and *pp*.
- Percussion:** Includes cymals, snare, and tom-tom with dynamics *f*.
- Piano:** Provides harmonic accompaniment with dynamics *f*.
- Solo Violin:** Plays a melodic line with dynamics *mf* and *pp*.
- Solo Viola:** Plays a melodic line with dynamics *mf* and *pp*.
- Solo Violoncello:** Plays a melodic line with dynamics *mf* and *pp*.
- Violoncello:** Plays a melodic line with dynamics *mf* and *pp*.
- Contrabass:** Plays a melodic line with dynamics *mf* and *pp*.
- Vocal Parts:** Three vocal lines are shown, with lyrics "My lips grow dry...". Dynamics include *pp*, *mp*, and *f*.

Rehearsal marks 57, 58, and 59 are indicated at the top of the score. The piece concludes with a final measure of 4 rests.

Flute (Fl): $\frac{3}{8}$, $\frac{4+1}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$. Includes instruction: "blow 'ur' mouth hook from fr. 2-4 sec." and dynamic markings *p*.

Clarinet (Cl): $\frac{4}{4}$. Includes instruction: "whistle rises" and dynamic markings *mp*, *p*, *mf*.

Tenor Saxophone (T. Sax): $\frac{4}{4}$. Includes dynamic markings *p*, *mf*.

Trombone (A. Tbn, Tbn, Tbn): $\frac{4}{4}$. Includes dynamic markings *p*, *mp*.

Percussion (Perc): $\frac{4}{4}$. Includes instruction: "Sax Solo" and dynamic markings *p*, *mf*.

Piano (Pno): $\frac{4}{4}$. Includes dynamic markings *p*, *mf*.

Violin (Vln): $\frac{4}{4}$. Includes instruction: "br." and dynamic markings *p*, *mf*.

Viola (Vla): $\frac{4}{4}$. Includes instruction: "c. lit." and dynamic markings *p*, *mf*.

Violoncello (Vcl): $\frac{4}{4}$. Includes dynamic markings *p*, *mf*.

Violoncello (Vc): $\frac{4}{4}$. Includes instruction: "pm scrape" and dynamic markings *mp*, *mf*.

Contrabass (Cb): $\frac{4}{4}$. Includes instruction: "end solo" and dynamic markings *mf*, *sfz*.

7 8 5 4

Fl I *mp* jet whistle

Cl *pp* jet whistle

T. Sax *mf* jet whistle

A. Tbn *mf* turn

Tbn *mf* turn

Tba *mf* turn

Perc. turn snares on

Fl. I *pp* jet whistle

Fl. II *pp* jet whistle

Fl. III *pp* jet whistle

Fl. IV *pp* jet whistle

Cl. *pp* jet whistle

Sax. *pp* jet whistle

Br. *pp* jet whistle

Trp. *pp* jet whistle

Drum *pp* jet whistle

Perc. *pp* jet whistle

Piano *pp* jet whistle

Violin *pp* jet whistle

Viola *pp* jet whistle

Cello *pp* jet whistle

Double Bass *pp* jet whistle

Staccato

Staccato bow

Staccato off

5/4 4/4 6/4 7/8 3/4

FL: EMULATE TSX AS CLOSELY AS POSS. [to FXS]

CL: EMULATE TSX AS CLOSELY AS POSS.

T. Sks: IMPROV. 2-3 LOUD KEY CLICKS

A. Tbn: EMULATE TSX AS CLOSELY AS POSS. (play with mouth out of air, click forward, common)

Tbn: EMULATE TSX AS CLOSELY AS POSS. (play with mouth out of air, click forward, common)

Tbn: EMULATE TSX AS CLOSELY AS POSS. (play with mouth out of air, click forward, common)

Perc: [drum notation]

Pno: EMULATE TSX AS CLOSELY AS POSS. (MUTED STRING)

Vln: con sord. [Impovise pitch (all flutes)]

Vln: con sord. EMULATE VLN AS CLOSELY AS POSS.

Vcl: con sord. EMULATE VLN AS CLOSELY AS POSS.

Vcl: [fms sample]

Ch: [fms sample] [hr - 3 p.]

Annotations: to straight mute, u.c., pmp

slowly and piece, *rit.*

Fl I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Fl II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Cl $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

T. Sacs. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

A. Trbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Trbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Trbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Vcl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Vcl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Cb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$

Fl I *p* *mp* *mf* *sfz* *pp*

Fl II *p* *mp* *mf* *sfz* *pp*

Cl *p* *mp* *mf* *sfz* *pp*

T. Sacs. *p* *mp* *mf* *sfz* *pp*

A. Trbn. *p* *mp* *mf* *sfz* *pp*

Trbn. *p* *mp* *mf* *sfz* *pp*

Trbn. *p* *mp* *mf* *sfz* *pp*

Perc. *p* *mp* *mf* *sfz* *pp*

Pno. *p* *mp* *mf* *sfz* *pp*

Vln. *pizz. b. br.* *pp*

Vla. *pp*

Vcl. *pp*

Vcl. *s.l.* *mf* *pp*

Cb. *mf* *pp*

in vib.

mouthpiece, lower pitch w/ hand and lip

replace mouthpiece

replace mouthpiece

to straight mute

bow on either "mouth" or handle

senza sord.

senza sord.

senza sord.

b. br.

ord.

4

Fl Flute roll back *f*

Cl Clarinet *f*

T. Sax Saxophone *f*

A. Trb Trumpet *f*

Trb Trombone *f*

Perc Percussion *f*

Pno Piano *f*

Vln Violin *f*

Vla Viola *f*

Vcl Violoncello *f*

Db Double Bass *f*

musical notation: notes, rests, dynamics (p, mf, f, sfz), articulation (accents, slurs), performance instructions (roll back, squaky, rock back, etc.)

Fl

Cl

T. Sax

A. Sax

Tbn

Perc

Pno

Vln

Vla

Vcl

Vcb

Cb

ff

f

mf

mp

p

pp

acc

marc

stacc

secco

s.p.

clap

chop

multisubst

s with out

show term than us

7

4

4

6

7

14

$\text{♩} = 60$
4/4
45

Fl
Cl
T. Sax
A. Tbn
Tbn
Tba
Perc.
Pno
Vln
Vla
Vcl
Vc
Cb

Play 3x
(continue conducting)
Play 10x

Bass Drum
pppp
c.l.l., fast bow
mf

3/4 2/4 5/8 4/4

57 Perc. *p*
 Pbo.
 Vln. *mf* q.c.l. *arco* *vib.* *mit.* *s.l.* *ms.l. sempre*
 Vla. *p*
 Vcl. *pp* *p* *mf* *mp* *p* *mf* *p*
5/4 **4/4**

59 Perc. *mf* *Vlns. bow*
 Pbo. *mf* *mp* *mf* *mf* *mf*
 Vln. *vib. ond.*
 Vla. *p*
 Vcl. *p*
slowly release keys not belonging to next chord
s.l.

The page contains a musical score for measures 330 through 338. The instruments are Percussion, Piano, Violin I, Violin II, and Cello/Double Bass. Measure 330 features a 3/4 time signature and a Percussion part with 'Mallet Roll' and 'Vibrato' markings. The Piano part includes 'p', 'mp', and 'ppp' dynamics. Violin I and II parts have 'mf' and 'f' dynamics, with 'A. RINNO' and 'u.c.' markings. The Cello/Double Bass part has 'f' dynamics and 'u.c.' markings. Measure 331 has a 4/4 time signature. Measure 332 has a 3/4 time signature. Measure 333 has a 4/4 time signature. Measure 334 has a 5/4 time signature. Measure 335 has a 4/4 time signature. Measure 336 has a 4/4 time signature. Measure 337 has a 4/4 time signature. Measure 338 has a 3/8 time signature. The score includes detailed fingering, bowing, and dynamic markings throughout.

7

Cadenza in 5/4

Perc

Piano

Violin I

Violin II

Viola

pp

p

mp

f

acc...

gradually depress pedal

u.c.

rit.

5/4

5/4

rit.

5/4

sempre

f

mf

f

mf

pp

p

mp

f

acc...

gradually depress pedal

u.c.

rit.

5/4

5/4

rit.

5/4

sempre

f

mf

f

mf

pp

p

mp

f

acc...

gradually depress pedal

u.c.

rit.

5/4

5/4

rit.

5/4

sempre

f

mf

f

mf

This page of a musical score covers measures 66 to 112. It features a variety of instruments and a vocal line. The score is divided into several systems, each with a key signature change and a new time signature:

- Measures 66-78:** Key signature of one flat, 5/8 time. Instruments include Flute (Fl), Clarinet (Cl), Tenor Saxophone (T. Sax), Alto Saxophone (A. Sax), Trumpet (Tr), Trombone (Tbn), Percussion (Perc), and Piano (Pho). Dynamics range from mp to f.
- Measures 79-90:** Key signature changes to two flats, 3/4 time. Includes the vocal line starting with "sing (mp pitch)".
- Measures 91-102:** Key signature changes to three flats, 6/4 time. Includes a section marked "strait mute" for the Trombone and "sing (mp pitch)" for the vocal line.
- Measures 103-112:** Key signature changes to four flats, 2/4 time. Includes a section marked "sing (mp pitch)" and a dynamic of mp.

Additional annotations include "hat mute", "cup mutes (same flts)", "straight mute", "AUX in X min", "inside the forward of the ball", "(palm)", "bri", "clap", "vib. out", "b.w.", and "b.w.".

115 $\text{♩} = 60$

4/4 $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

The score is arranged in systems for the following instruments:
 - Flute (Fl): *fmp*
 - Clarinet (Cl): *fmp*
 - Trombone I (T. Sbx): *fmp*
 - Trombone II (A. Tbn): *fmp* (no air)
 - Trombone III (Tbn): *f* (brassy)
 - Trombone IV (Tbn): *f* (brassy)
 - Percussion (Perc): *mf* (no air), *mf* (stuck to fill)
 - Piano (Pno): *ppp* (medium head drum), *ppp* (stick), *mp* (any suppegno), *mf* (no air)
 - Violin (Vln): *mf* (any suppegno), *mf* (no air)
 - Viola (Vla): *mf* (any suppegno), *mf* (no air)
 - Cello (Vcl): *mf* (any suppegno), *mf* (no air)
 - Double Bass (Cb): *pp* (any suppegno), *pp* (no air)

Additional markings and performance instructions include:
 - *mp*, *f*, *fmp*, *ppp*, *mf*, *mf*, *mf*
 - *no air* (written above Trombone I, II, and Piano staves)
 - *brassy* (written above Trombone II and III staves)
 - *senza sord.* (written above Trombone I staff)
 - *medium head drum* (written below Percussion staff)
 - *stuck to fill* (written below Percussion staff)
 - *any suppegno* (written above Violin and Viola staves)
 - *no air* (written below Piano staff)
 - *mf* (written below Cello and Double Bass staves)

The musical score is arranged in systems for various instruments. The woodwind section includes Flute (Fl), Clarinet (Cl), and Saxophone (T. Sax). The brass section includes Trumpet (A. Trn), Trombone (Trn), and Tuba (Tbn). The string section includes Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The percussion section includes Percussion (Perc), Piano (Pho), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mf*, *f*, *mp*, *ppp*, and *sfz*. Performance instructions include "break into stamp pitches 2-4s", "occ. break through with nat. harmonics, m.s.p.", and "occ. break through with nat. harmonics, m.s.p.". The score is divided into measures with time signatures of 6/4, 3/4, and 4/4.

2 4

J = 60

Fl
Cl
T. Sax
A. Trb
Trb
Trb
Perc
Pno
Vib
Vib
Vcl
Vcl
Cb

hat mute
hat mute
hat mute
sempre
sempre
sempre
b.br.
3 ord.
pizz.
m.vib.
pizz.
improvise glisses, swells, pressure, almost constant
improvise glisses, swells, pressure, almost constant

low in pitch
very abrupt, loud bursts

2/4

4/4

Fl

Cl

T. Sax

clap

clap

clap

clap

f

ff

ff

ff

Sing
in the
instrument, cupping, etc.)
Breath quickly after running
in 125.

Right is pitched: small glises,
waving pitch

Totally random glises
with breath running
in 125. Singing
shall be given a prize.

f sempre

f sempre

f sempre

f sempre

A. Tbn

Tbn

Tbn

f sempre

f sempre

f

mp

mf

mf

mf

mp

f

Perc.

f

Pho

f

ff

Vln

f sempre

Vln

f sempre

Vcl

f sempre

Vcl

f

Ch

f sempre

f sempre

The musical score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Fl (Flute), Cl (Clarinet), T. Sax (Tenor Saxophone), A. Trbn (First Trumpet), Trbn (Trombone), Perc. (Percussion), Pno (Piano), Vln (Violin), Vla (Viola), Vcl (Cello), and Cb (Double Bass). The score includes dynamic markings such as *sfz*, *pp*, and *p*. Performance instructions include "Play 4x" and "15-20''". A specific instruction for the Violin part reads "(dim. last five notes)". The score is written in a single system with various musical notations including notes, rests, and articulation marks.

Ave Maria: Variations on a Theme by Giacinto Scelsi

for piano

by Ian Power

Ave Maria

Gratia plena

Benedicta tu in mulieribus

Et benedictus fructus ventris tui

Iesus

Sancta Maria, mater Dei

Ora pro nobis peccatoribus

Nunc et in hora mortis nostrae

Amen

Hail Mary

Full of grace

Blessed art thou among women

And blessed is the fruit of they

womb Jesus

Holy Mary, Mother of God

Pray for us sinners

Now, and at the hour of our death

Amen

Dedicated to my dear friend Bob Pierzak, for showing me what it means to be a passionate musician,

and to my mother, Eileen Hayes-Power, for her selfless dedication, and for going through it all so that I wouldn't have to.

Ian Power
La Jolla, Calif.
May 6, 2009

Special thanks to: Steve Lewis, Pavlos Antoniadis, Nick Deyoe, Clint McCallum, Trevor Baça, and Philippe Manoury.

Theme

Ave Maria from Three Latin Prayers
Giacinto Scelsi

Appropriately slow ♩ = 45-50
Play as written, sing along in any comfortable octave
p *sempre*

A - ve Ma - ri - a A - ve A - ve Ma - ri - a A - ve Ma - ri - a A - ve Be - ne - dic - ta tu in mu - le - ri - bus A - ve et Be - ne - dic - tus fruc - tus Ven - tris tu - i le - sus A - ve Ma - ri - a Ma - ri - a de - i Sancta Ma - ri - a Ma - ri - a ter - ti - a Sancta Ma - ri - a Ma - ri - a pro - no - bis pec - ca - tor - ri - bus Nunc et in ho - ra mor - tis Nos trae A - ve Ma - ri - a

immediata attacca

Variation I

continue brief breaks after fermatas; longer breaks after double fermatas
bring out outer voices

p *piu p*
con ped.
(sing on b) men

p *pp*

The musical score consists of two systems of staves. The first system includes a grand staff (piano and vocal) and a vocal line. The piano part features complex chordal textures with frequent fermatas. The vocal line is marked with dynamics *p*, *piu p*, and *con ped.*. The second system continues the piano and vocal parts, with the piano part marked *p* and *pp*. The vocal line includes a section marked *(sing on b) men*. The score is characterized by dense harmonic textures and frequent use of fermatas to create a sense of suspension and release.

First system of musical notation. It consists of two staves. The left staff begins with a piano (*p*) dynamic marking. A hairpin crescendo is placed over the first half of the system. The right staff begins with a pianissimo (*pp*) dynamic marking and the instruction *pp sempre*. A hairpin crescendo is placed over the first half of the system. Both staves end with a fermata and a *rit.* (ritardando) marking.

Second system of musical notation. It consists of two staves. The left staff begins with a piano (*p*) dynamic marking. A hairpin crescendo is placed over the first half of the system. The right staff begins with a pianissimo (*pp*) dynamic marking. Both staves end with a fermata and a *rit.* (ritardando) marking.

Third system of musical notation. It consists of two staves. The left staff begins with a piano (*p*) dynamic marking. A hairpin crescendo is placed over the first half of the system. The right staff begins with a piano (*p*) dynamic marking. Both staves end with a fermata and a *rit.* (ritardando) marking. A double-headed arrow labeled *rit.* spans the end of both staves. A star symbol (*) is placed above the right staff.

The image displays three systems of musical notation, each consisting of a piano (piano) part and a right-hand (RH) part. The piano parts are written in bass clef, and the RH parts are in treble clef. The first system begins with a *pp* dynamic marking and includes a *Play* instruction with a *4x* multiplier. The second system starts with a *mf* dynamic and includes the instruction *as desired*. The third system begins with a *mp* dynamic and includes the instruction *coordinate fade-out with decay of LH notes*. The notation includes various note values, rests, and articulation marks such as slurs and accents. The piano parts feature a steady accompaniment of eighth notes, while the RH parts have more complex rhythmic patterns.

Variation III

$\text{♩} = 20-30$

play chord, then alter pedal change

lightly, non-accentedly range back of fingers

smile

$\text{♩} = 45-55$

p (accents, *f*)

D's piano, notes forte

as before, greater force

release pedal
after notes, as
starting notes from the
beginning of the measure
beginning of the measure

Variation IV

♩ = 45

pp scempire

Attack points for symbols III notes
are relative to RH rhythm. Hold each
I II as written in any final measure.
I II attack.

u.c. scempire →

pp

p

still pp

mp p pp

a bit longer pause

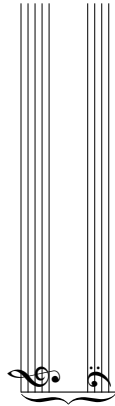
Slower

pp

(u.c.)

attacca

Interlude



Play Variation IV again, at a quicker tempo. This time do not press the keys all the way down.

Still press them a little bit, so that the sound of the mechanism of the piano is audible, but so that no sound arises from the hammers hitting the strings. Attempt to play every note in the variation just as you did when you played it the first time, but without pressing the keys all the way down. Fermatas and pauses may be shortened or omitted.

If you should slip and accidentally cause a note to sound, stop playing. Hold down the sustain and mute pedals, and play that note over and over, at any constant speed (not too fast) and at any constant volume (not too loud), until you believe that you and/or whoever is listening have been sufficiently *punished* for your mistake. If you accidentally sound more than one string simultaneously, you may either choose only one of the notes to focus on, or fulfill the *punishment* with one, and then with the other. After the *punishment* is sufficient, stop and resume playing the variation in the previous manner, repeating this process every time a hammer accidentally hits a string. It is desirable that this happen at least once.

If you deem it necessary, you may play it through twice.

After this interlude is finished, allow for an ample amount of silence before the continuation of the variation begins. The length and "manner" of this silence should be connected to the previous feeling of *punishment* for wrongdoing, but should have a more reflective quality (as though the *punishment* is over, but still hurts).

attacca

Variation IV (Contd.)

$\text{♩} = 40-45$

Push the keys down without letting hammers hit strings, and allow them to rebound, creating the attack. If a note accidentally sounds, clear the pedal.

f poss.

Ped. →

u.c. →

p

(P) →

u.c. →

(quick changes)

Slower

Overlap notes slightly.

ppp

ppp

u.c. →

Hold until sound completely dies.

Epilogue

$\text{♩} =$ slightly slower than the quintuplets in var. II

The musical score for "Epilogue" consists of five systems of piano staves. The first system begins with a tempo marking $\text{♩} =$ slightly slower than the quintuplets in var. II and a dynamic of *mp sempre*. The second system includes a dynamic of *mf* and a tempo marking *u.c. sempre*. The third and fourth systems are mostly blank staves with a few notes. The fifth system contains more complex notation, including a triplet of eighth notes, a dynamic of *mp*, a dynamic of *mf*, and a dynamic of *mp*. The final measure of the fifth system is marked with a circled 'F'.

The image displays four systems of musical notation, each consisting of a piano (p) part and a violin (v) part. The piano parts are written in treble clef, and the violin parts are in treble clef. The systems are connected by a brace on the right side.

- System 1:** The piano part begins with a half note G4, followed by a quarter note A4, and a half note B4. The violin part has a whole note G4.
- System 2:** The piano part has a half note C5, followed by a quarter note D5, and a half note E5. The violin part has a whole note C5.
- System 3:** The piano part has a half note F5, followed by a quarter note G5, and a half note A5. The violin part has a whole note F5.
- System 4:** The piano part has a half note B5, followed by a quarter note C6, and a half note D6. The violin part has a whole note B5.

Dynamic markings include *mp* (mezzo-piano) and *simile* (simile) in the violin part of the fourth system.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains several notes, including a half note G4, a quarter note A4, and a quarter note B4. A large bracket spans across the notes from G4 to B4. Below the staff, there are several horizontal lines and an arrow pointing to the right, indicating a range or duration.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single half note G4. A vertical dashed line is positioned to the right of the note.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single half note G4. A vertical dashed line is positioned to the right of the note.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single half note G4. A vertical dashed line is positioned to the right of the note.

..... (p)
..... (u.c.)