LOAT MUSIC

(SUMMER 1973)

BY

DANIEL HARRIS

NR. 15

FOR

REED SOLOIST, CELLO,
SATB SOLO VOICES AND
PERCUSSION

OCTOBER 1973 MADISON, WI.

REVISED MARCH 1977

- INSTRUMENTATION -

SOLOIST:

B^b CONTRABASS CLARINET (SOUNDS TWO OCTAVES AND A MAJOR SECOND LOWER THAN WRITTEN).

B^b BASS CLARINET (SOUNDS A MAJOR NINTH LOWER THAN WRITTEN).

B^b SOPRANO SAXOPHONE (SOUNDS A MAJOR SECOND LOWER THAN WRITTEN).

BASSET HORN (SOUNDS A PERFECT FIFTH LOWER THAN WRITTEN).

CELLO:

SOUNDS AS WRITTEN EVEN IN SCORDATURA.
AMPLIFIED IN SECTIONS I, II AND III. A FOOT PEDAL FOR AMPLIFIER CONTROL SHOULD BE USED.
THE C STRING IS TUNED DOWN TO G IN SECTION I.

VOICES:

SOPRANO - ALSO PLAYS LARGE MARACAS.

ALTO - ALSO PLAYS SMALL MARACAS AND AFRICAN CLAVES.

TENOR - ALSO PLAYS CHIMES AND CABASA/AFUCHE.

BASS - ALSO PLAYS CELESTE AND TURBO.

PERCUSSION:

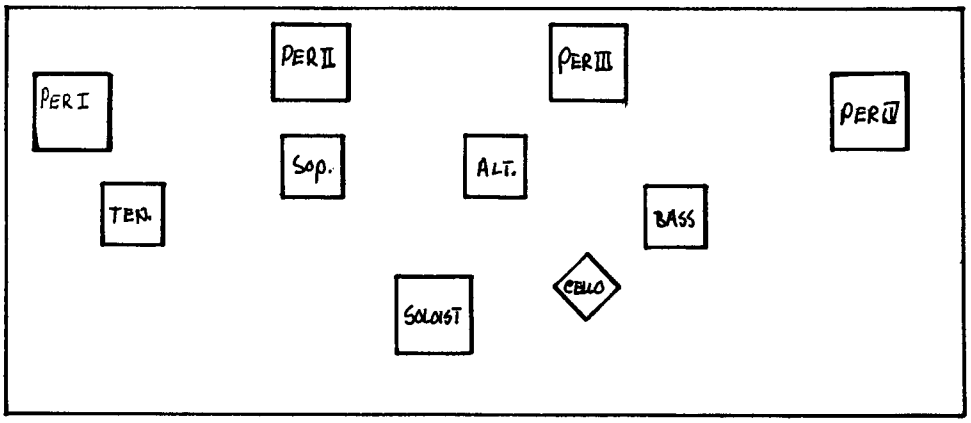
PLAYER I - HEAVY GAUGE SUSPENDED CYMBOL, TAM TAM, MARIMBA, SNARE DRUM, CONGA DRUM, SMALL TRIANGLE, ORCHESTRA BELLS.

PLAYER II - BASS DRUM, TIMBALES, XYLOPHONE, FLEXITONE, CROTALES

PLAYER III - HEAVY HAND CYMBOLS OR METAL PLATES, VIBRAPHONE, LION'S ROAR, RECO-RECO, AGOGO BELLS, LARGE COWBELL, TAMBOURINE.

PLAYER IV - PITCHED CHINESE GONGS, TEMPLE BLOCKS, ACME MOUTH SIREN, ORCHESTRA BELLS, ELECTRIC PIANO.

~ PERFORMANCE ARRANGEMENT ~



STAGE FRONT

~ INSTRUCTIONS ~

ALL PERFORMERS READ FROM SCORE.
SOPRANO SAXOPHONE MAY BE AMPLIFIED IF NECESSARY.
THE ELECTRIC PIANO MAY BE PLACED NEAR THE CELLO.
THE OPENING AND CLOSING SECTIONS MAY BE QUITE LONG.
PERCUSSION IN THE FIRST SECTION SHOULD BE VERY LOUD AND PRIMATIVE SOUNDING.

~

THIS COMPOSITION WAS WRITTEN FOR LES TAIMMIG WHO GAVE THE FIRST PERFORMANCE 1 OCTOBER 1973 IN MORPHY HALL, MADISON, WI.

~ PROGRAM INFORMATION ~

THE TITLE SHOULD APPEAR IN THE PROGRAM AS FOLLOWS:

LOAT MUSIC (SUMMER 1973) DANIEL HARRIS

...before...

WHEREIN: THE ROOT KARMA IS SOUGHT WITHIN THE HARMONY & DISCORD of the MUSIC of the SPHERES

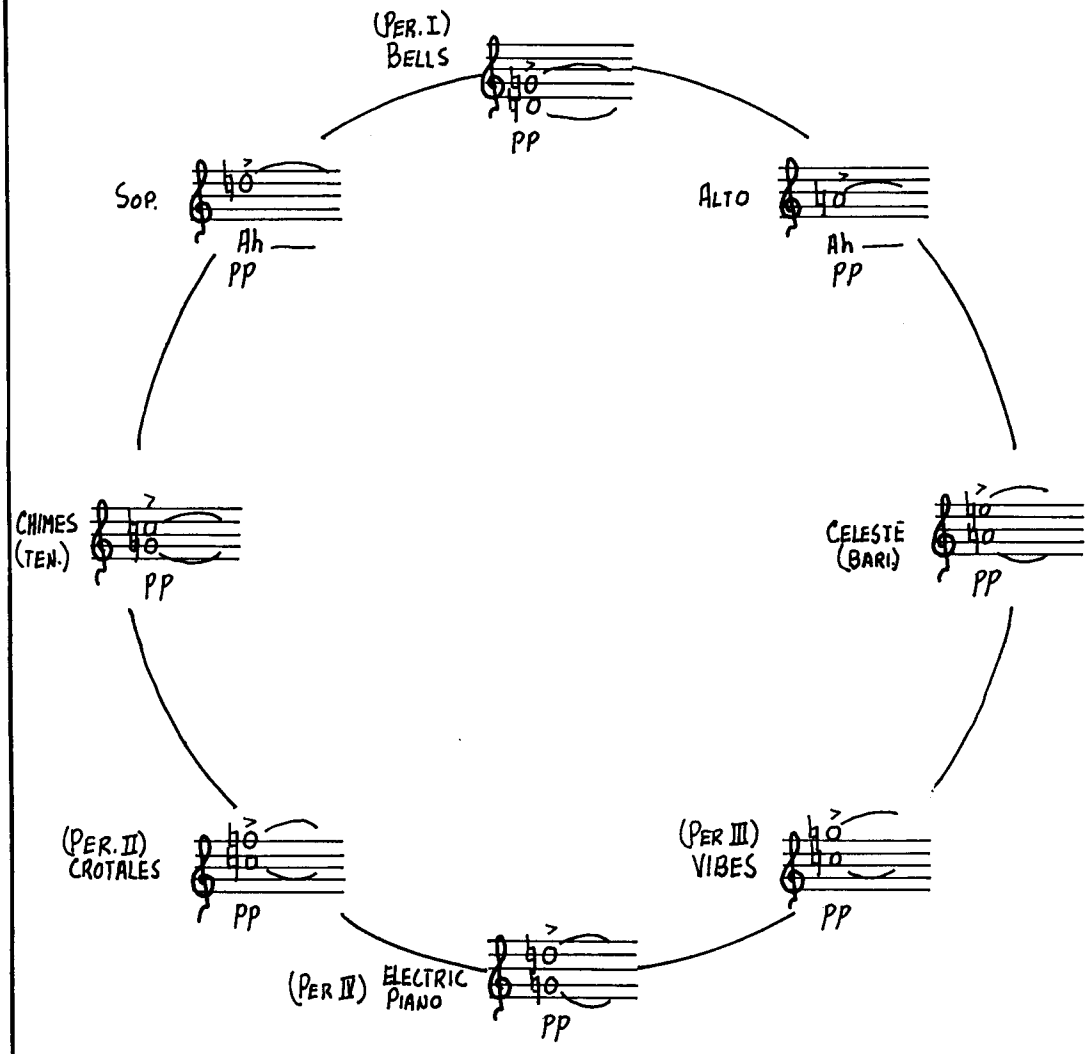
WHEREIN: MADDEST MADMAN of ALL MADDEST MADMANDOM IS EXPLOITED TO THE MADDEST LIMITS of MADDOM

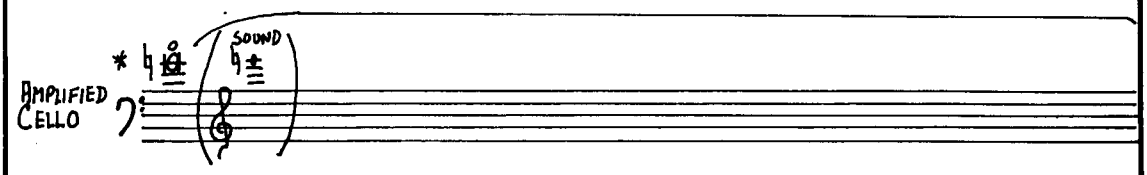
WHEREIN: AN INVENTION of ADOLFE SAX IS USED TO COMMUNICATE EARTH, AIR, FIRE & WATER

RESOLVED: TO DISSOLVE "IN TERMS of" "from WHERE I STOOD"

...before...

NAMES of THE PERFORMERS





P NON VIBRATO

* CELLO BEGINS, OTHER PARTS ENTER RANDOMLY. TEXTURE MUST NEVER GET DENSE. ATLEAST ONE PART OTHER THAN CELLO MUST SOUND AT ALL TIMES. SOLOIST ENTERS AFTER 2-3 MINUTES. STOP THIS SECTION ON FIRST CONTRABASS CLARINET NOTE. SOLOIST MAY REMAIN OFF STAGE UNTIL JUST BEFORE HIS ENTRANCE.

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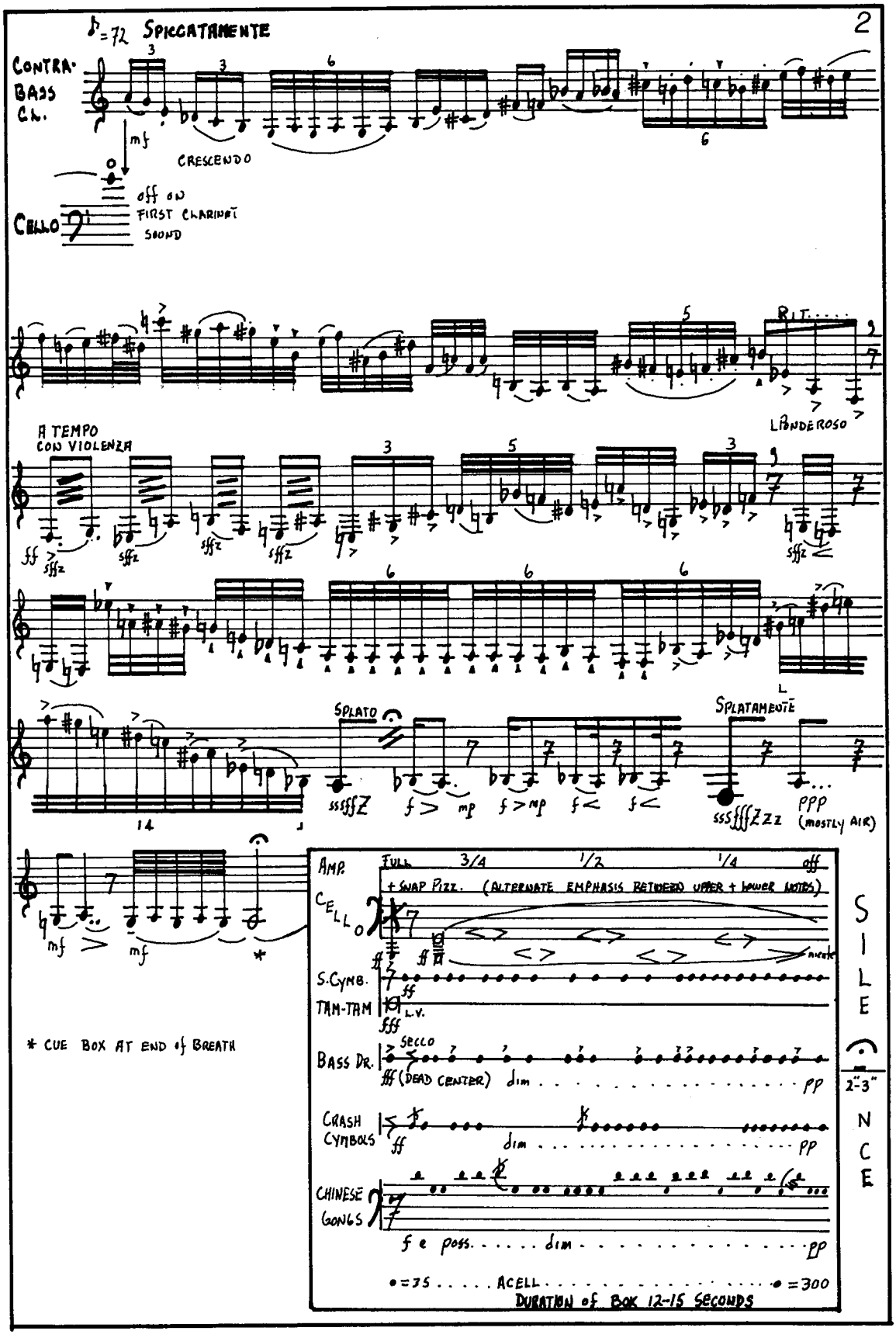
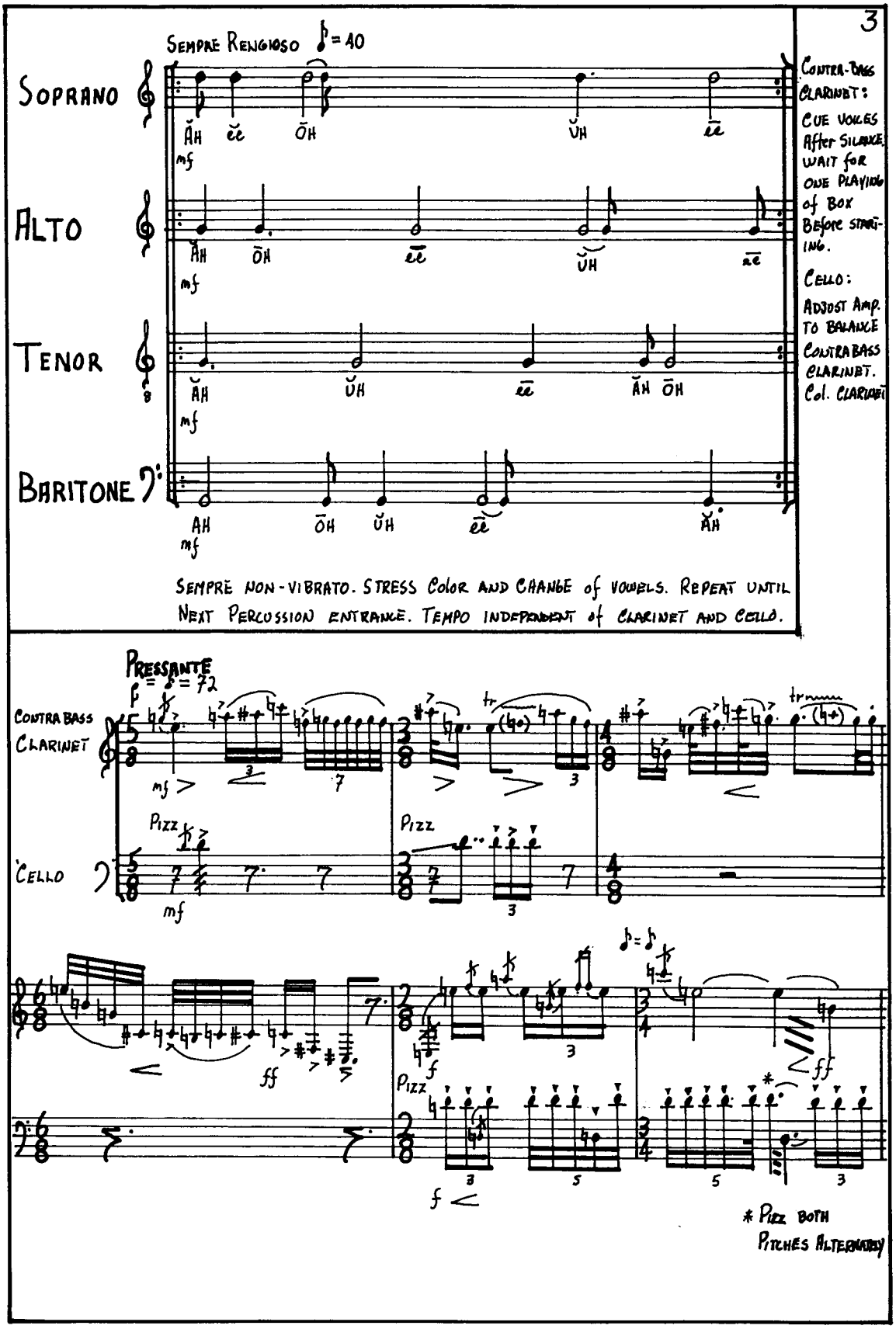
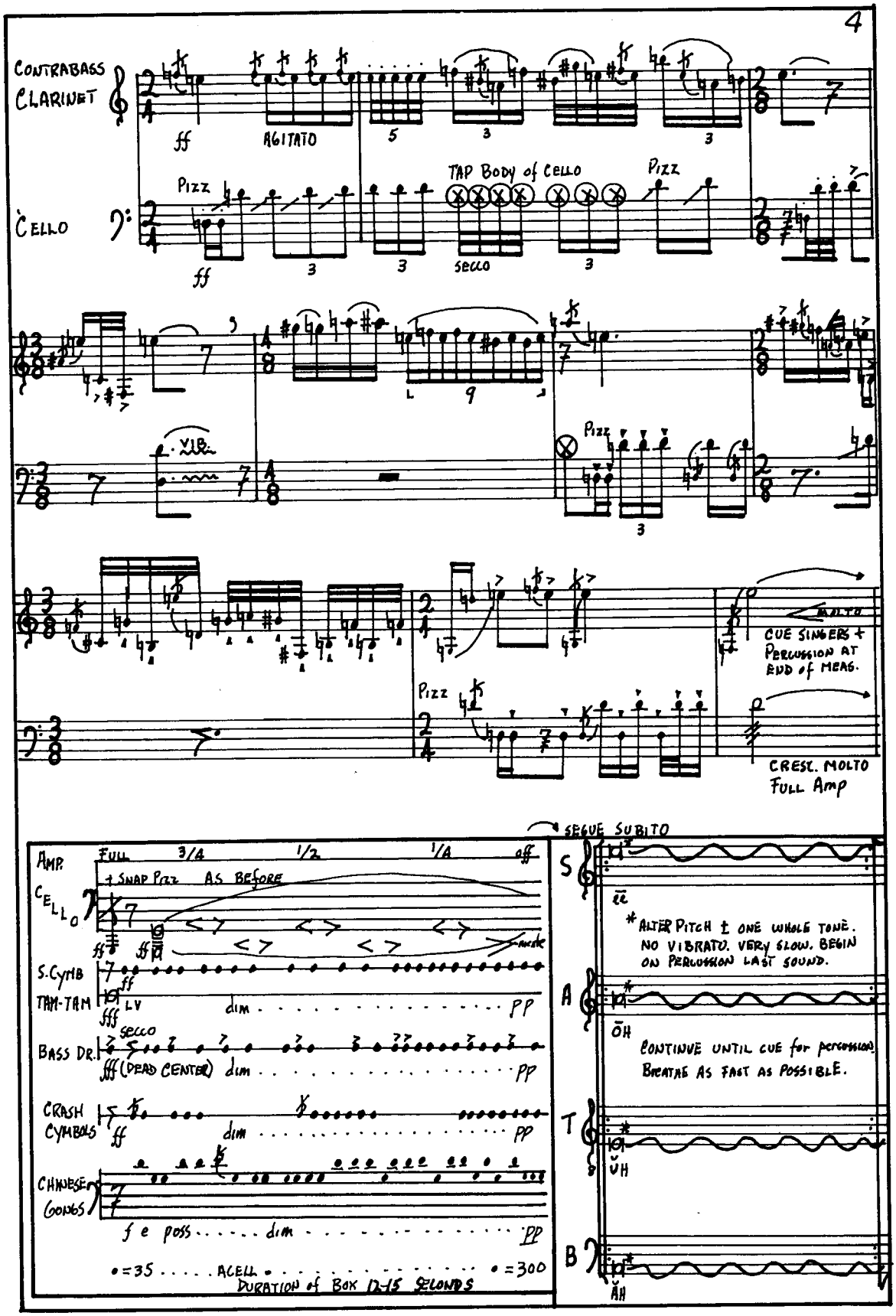
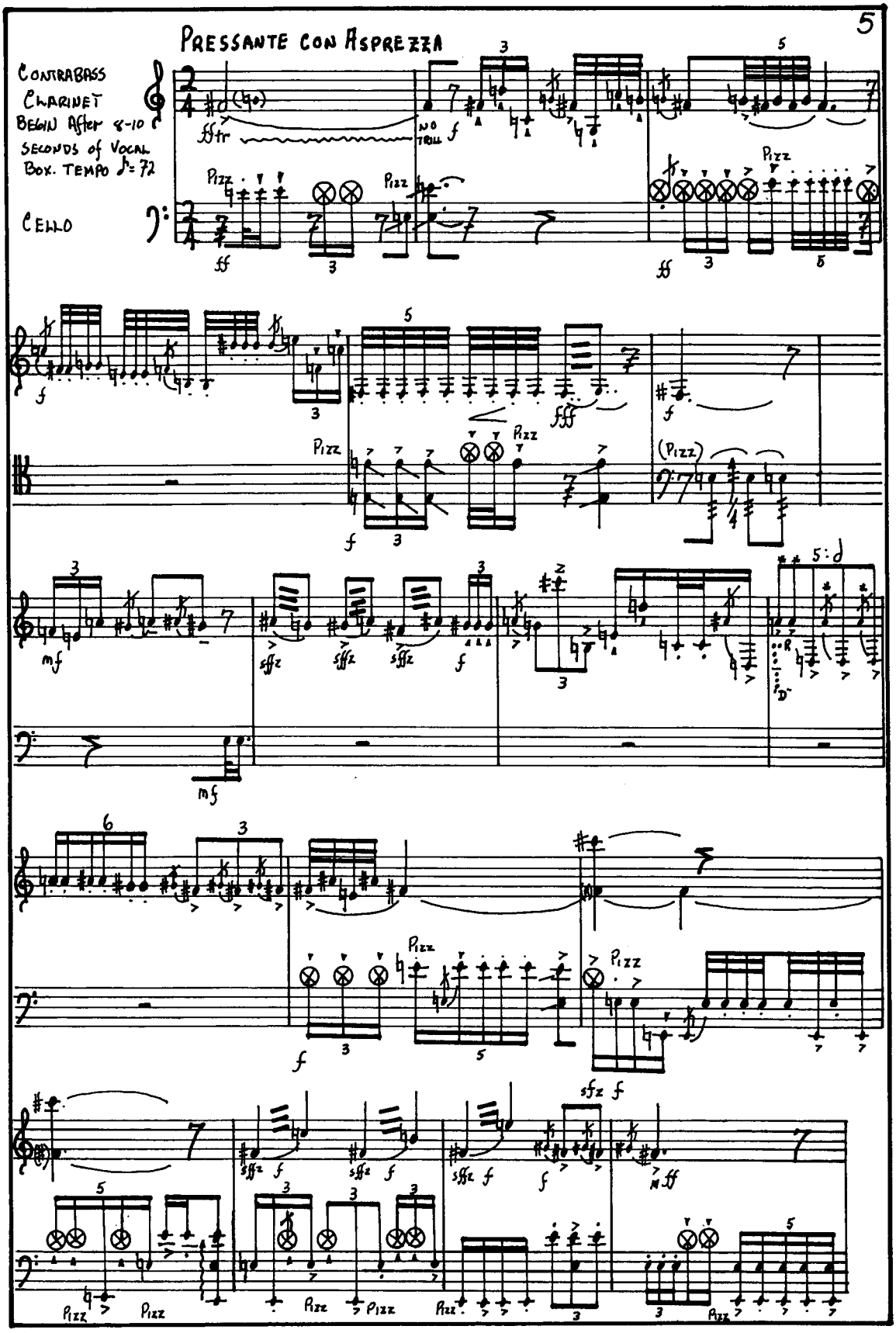
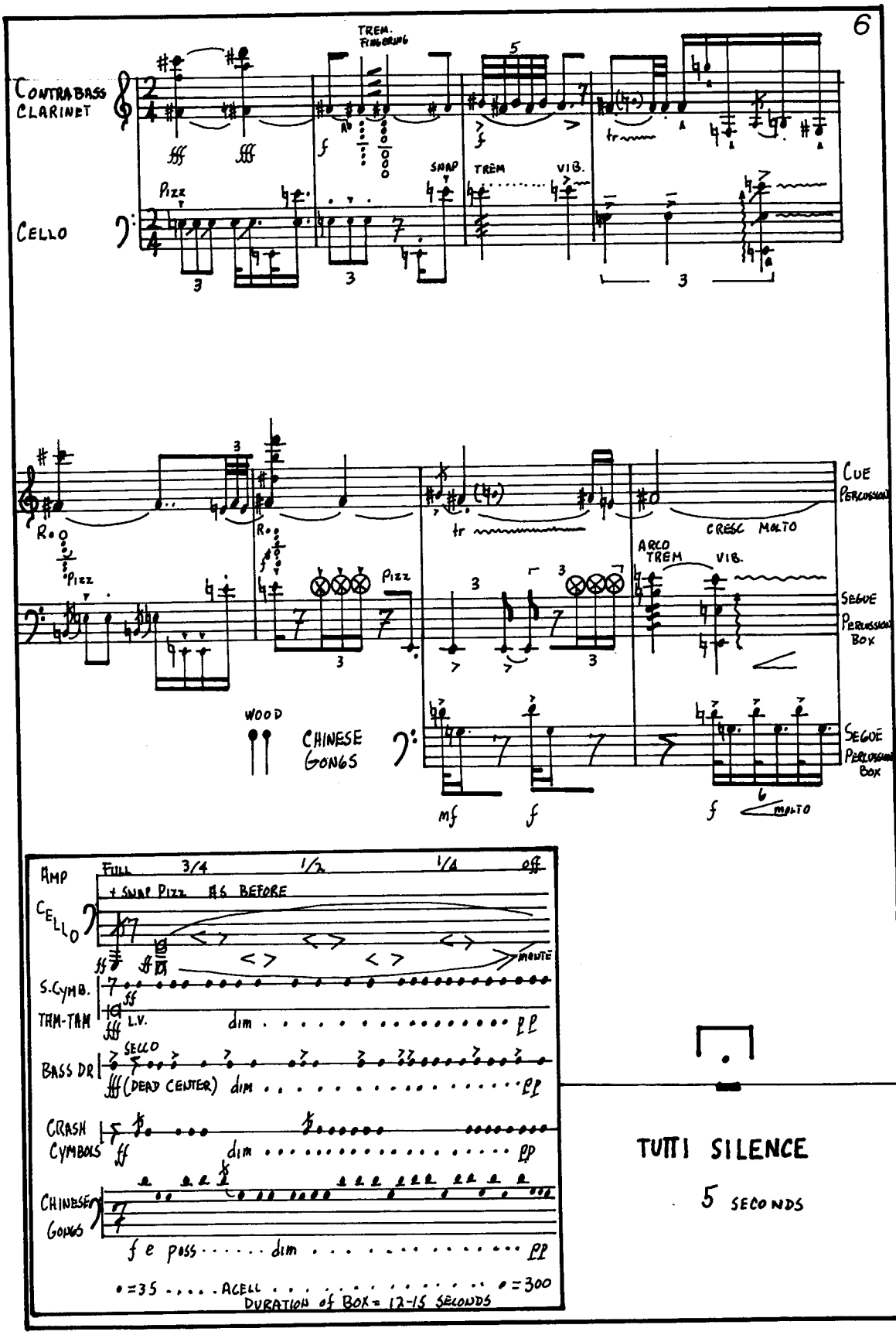


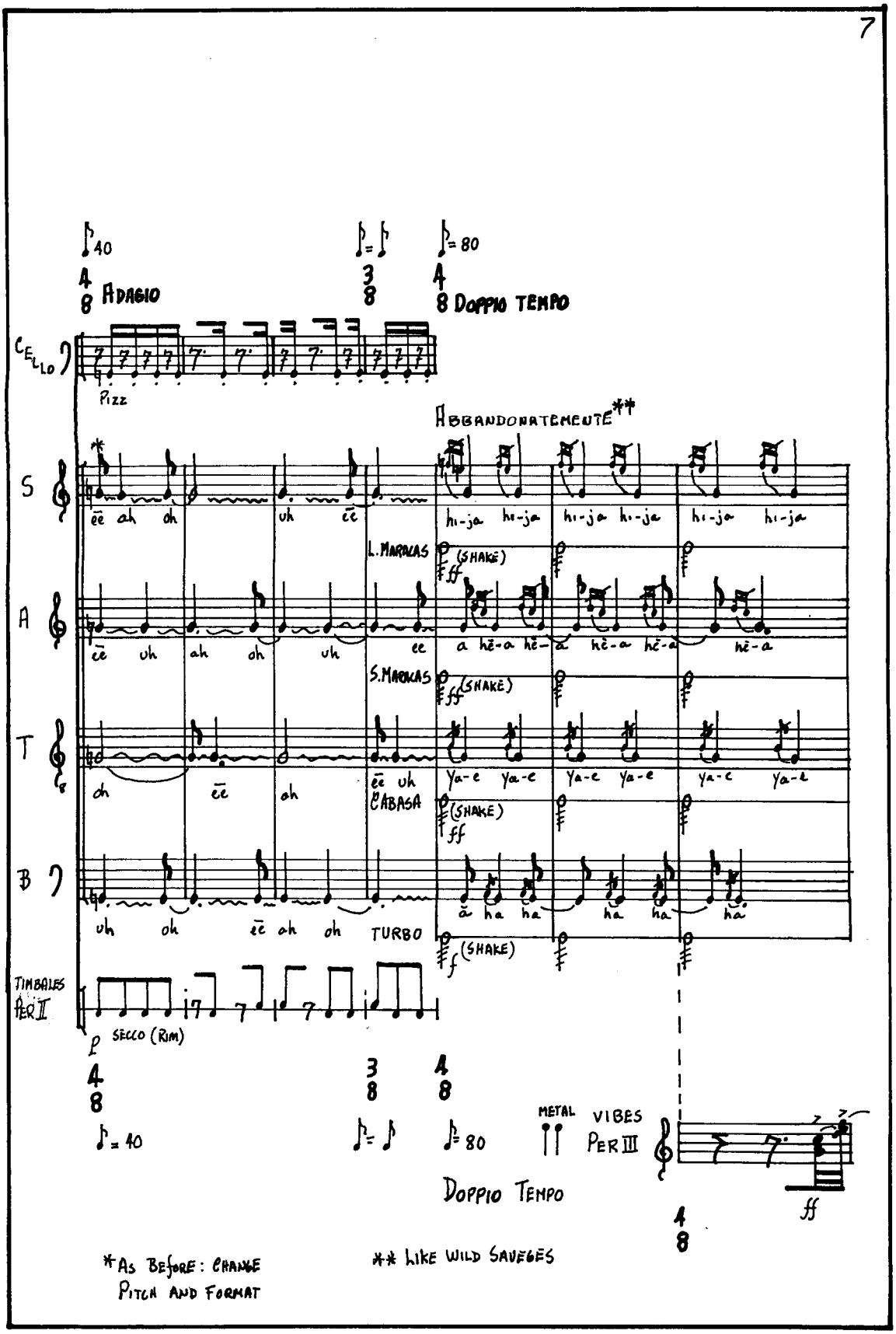
* CUE BOX AT END of BREATH


Sempre Religioso ♪ = 40
Soprano
Alto
Tenor
Baritone
ĂH ĕe ŌH ŬH ēe
ĂH ŌH ēe ŬH ēe
ĂH ŬH ēe ĂH ŌH
AH ŌH ŬH ēe ĂH
mf
Contra-Bass Clarinet: Cue voices after silence, wait for one playing of box before starting.
Cello: Adjust Amp. to balance Contra Bass Clarinet. Col. Clarinet
Sempre non-vibrato. Stress color and change of vowels. Repeat until next percussion entrance. Tempo independent of clarinet and cello.
Pressante ♪ = 72
Contra Bass Clarinet
Cello
Pizz
f
mf
ff
tr
* Pizz both pitches alternately


CONTRABASS CLARINET
ff
AGITATO
5
3
3
CELLO
Pizz
ff
3
3
TAP BODY of CELLO
secco
3
Pizz
9
VIB.
Pizz
3
Pizz
MOLTO
CUE SINGERS + PERCUSSION AT END of MEAS.
CRESC. MOLTO
FULL Amp
SEGUE SUBITO
AMP.
FULL
3/4
1/2
1/4
off
+ SNAP Pizz AS BEFORE
CELLO
ff
ff
S.CYMB
TAM-TAM
ff
LV
fff
dim
pp
BASS DR.
secco
fff (DEAD CENTER)
dim
pp
CRASH CYMBOLS
ff
dim
pp
CHINESE GONGS
f e poss
dim
pp
• = 35 ACELL • = 300
DURATION of BOX 12-15 SECONDS
S
ee
* ALTER PITCH ± ONE WHOLE TONE. NO VIBRATO. VERY SLOW. BEGIN ON PERCUSSION LAST SOUND.
A
OH
CONTINUE UNTIL CUE for percussion. BREATHE AS FAST AS POSSIBLE.
T
UH
B
AH

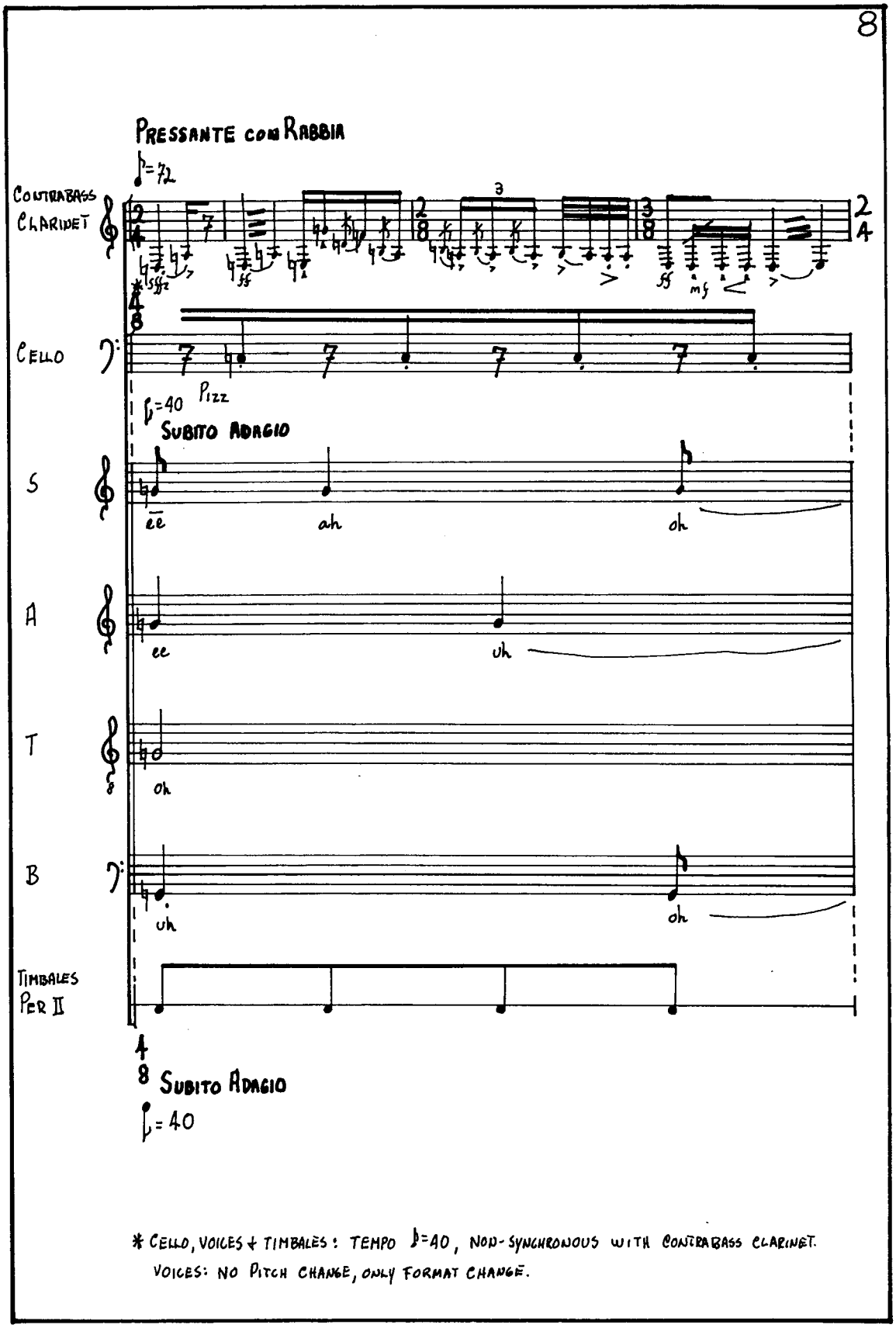

PRESSANTE CON ASPREZZA
CONTRABASS CLARINET
BEGIN After 8-10 SECONDS of VOCAL BOX. TEMPO ♪= 72
CELLO
NO TRILL
Pizz
(Pizz)
5:d


CONTRABASS CLARINET
TREM. FINGERING
CELLO
PIZZ
SNAP
TREM
VIB.
CUE PERCUSSION
CRESC MOLTO
ARCO TREM
VIB.
SEGUE PERCUSSION BOX
WOOD
CHINESE GONGS
SEGUE PERCUSSION BOX
MOLTO
AMP
FULL
3/4
1/2
1/4
off
+ SNAP PIZZ AS BEFORE
CELLO
MONTE
S.CYMB.
TAM-TAM
L.V.
dim
BASS DR
SECCO
(DEAD CENTER)
CRASH CYMBOLS
CHINESE GONGS
f e poss
dim
= 35 ACELL = 300
DURATION of BOX = 12-15 SECONDS
TUTTI SILENCE
5 SECONDS

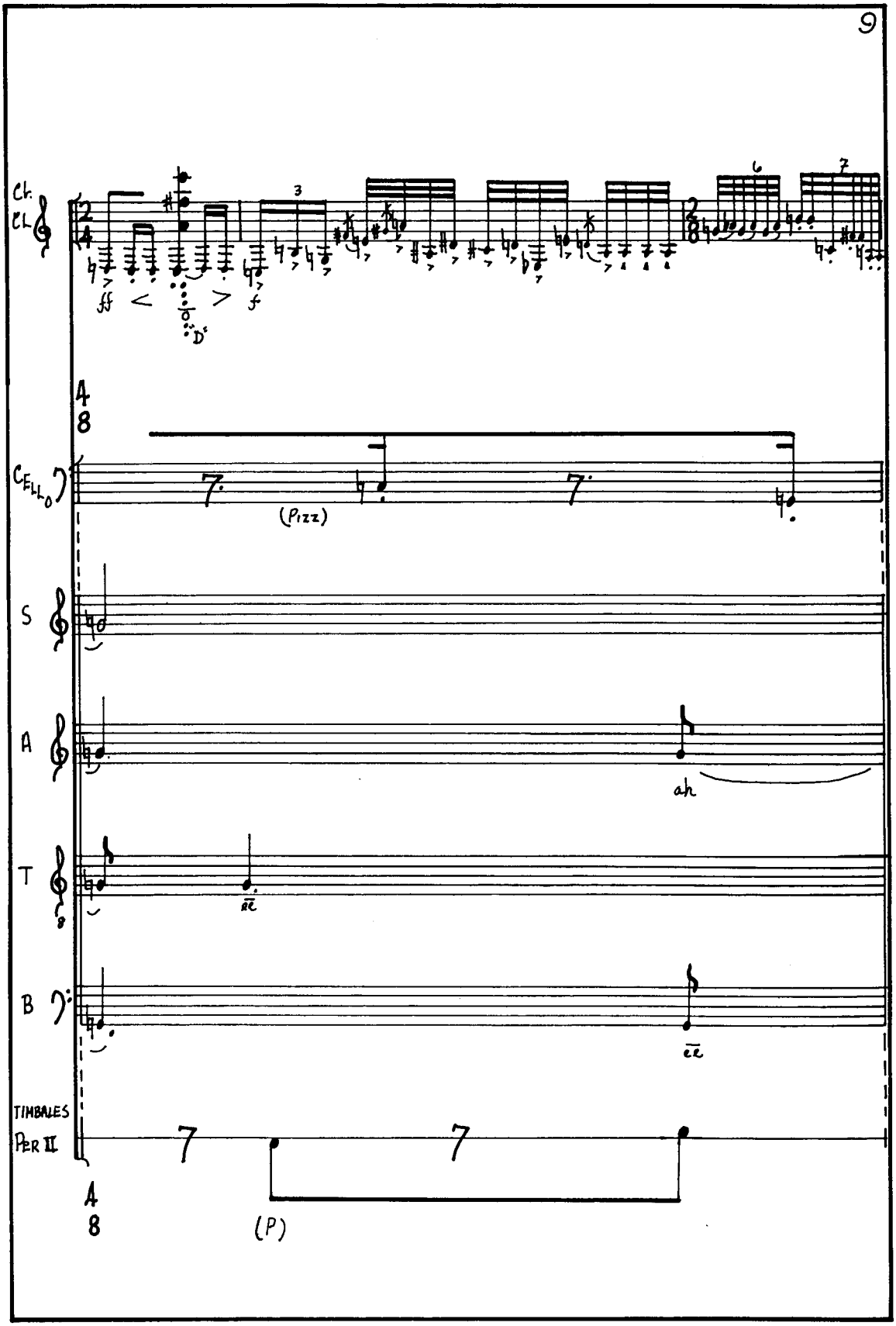


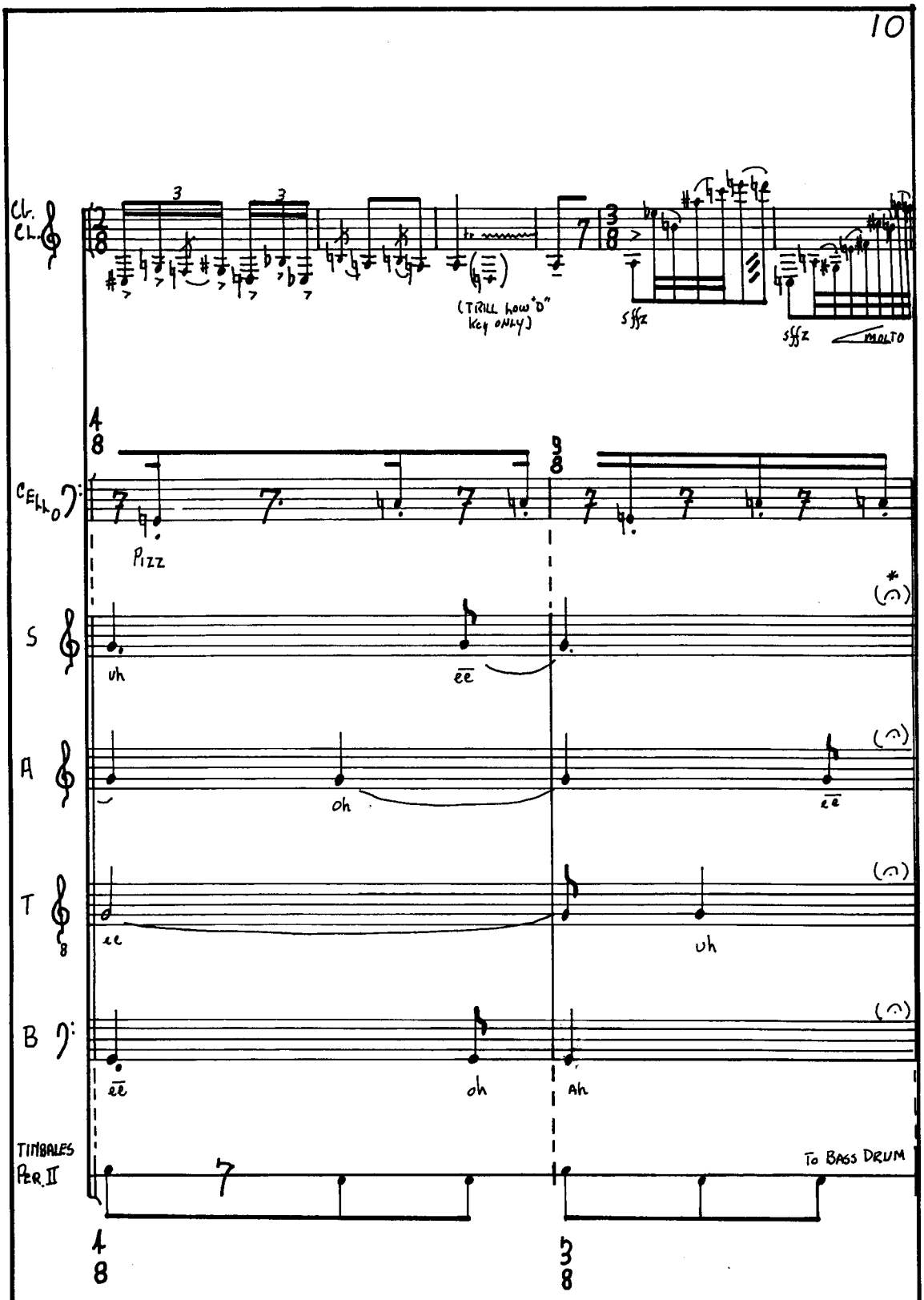
*As Before: Change Pitch and Format

** Like Wild Saveges

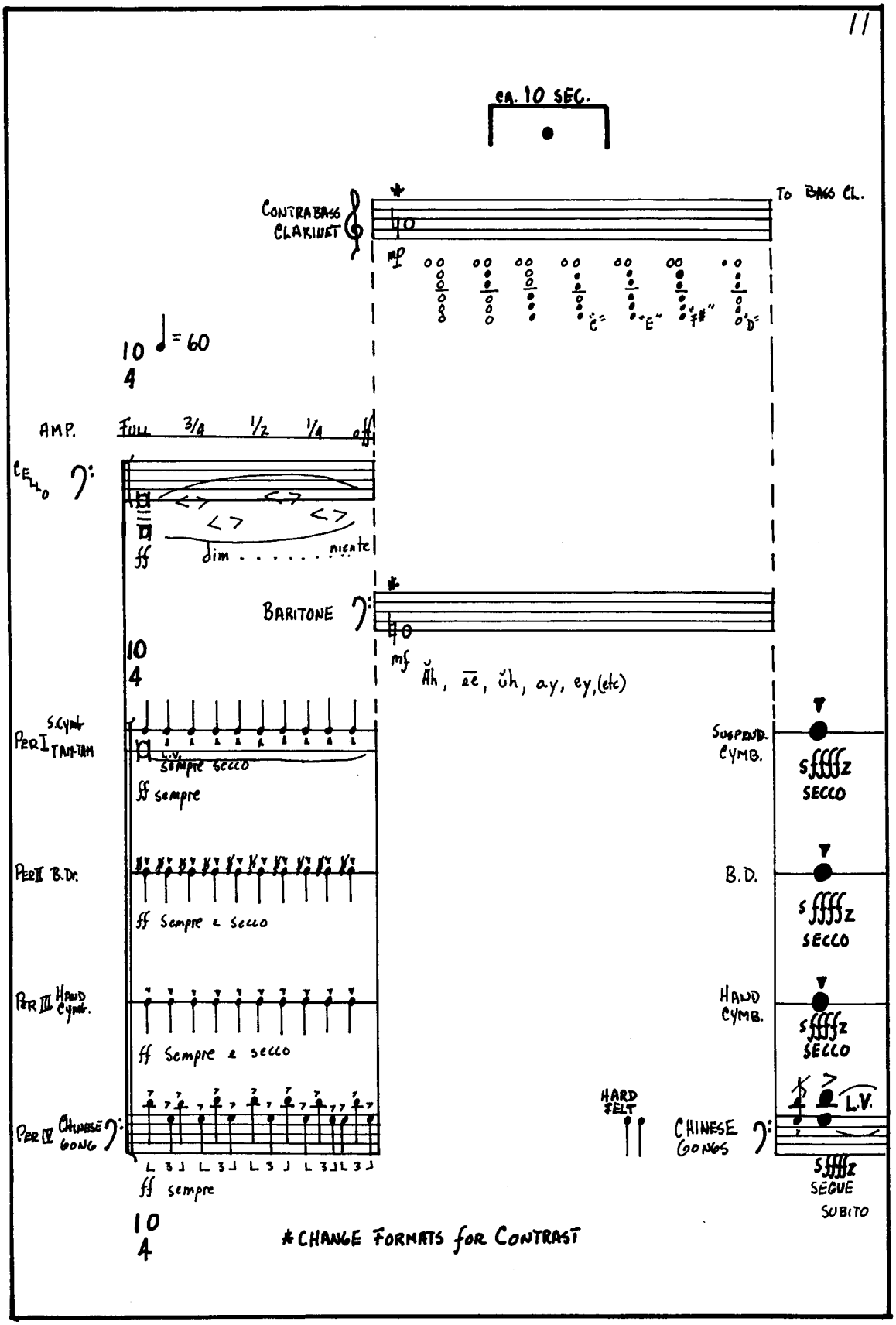


* CELLO, VOICES & TIMBALES: TEMPO ♪=40, NON-SYNCHRONOUS WITH CONTRABASS CLARINET.
VOICES: NO PITCH CHANGE, ONLY FORMAT CHANGE.

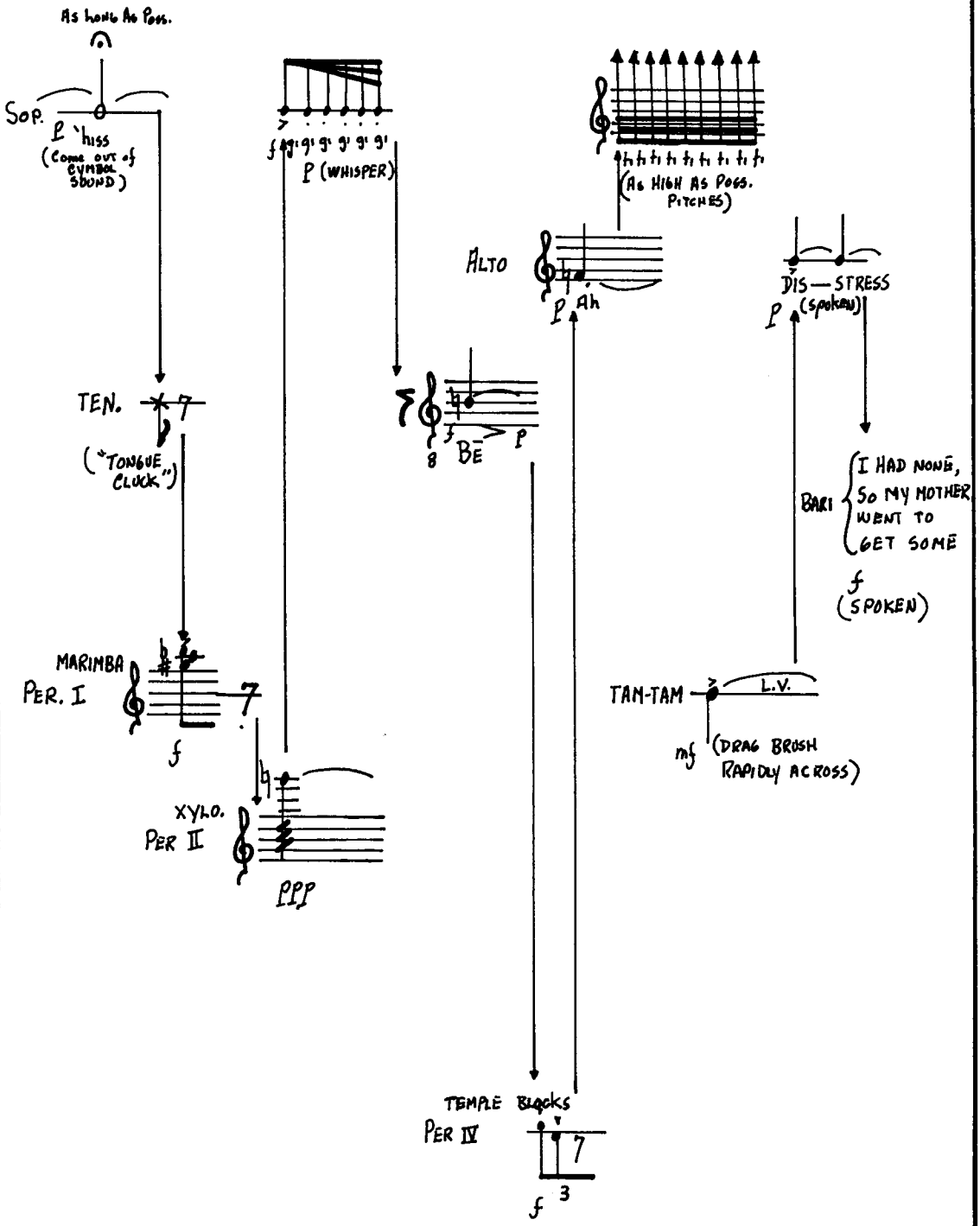

Cl.
CL
ff
f
D'
3
6
7
4
8
CELLO
(Pizz)
S
A
ah
T
ee
B
ee
TIMBALES
PER II
7
7
4
8
(P)



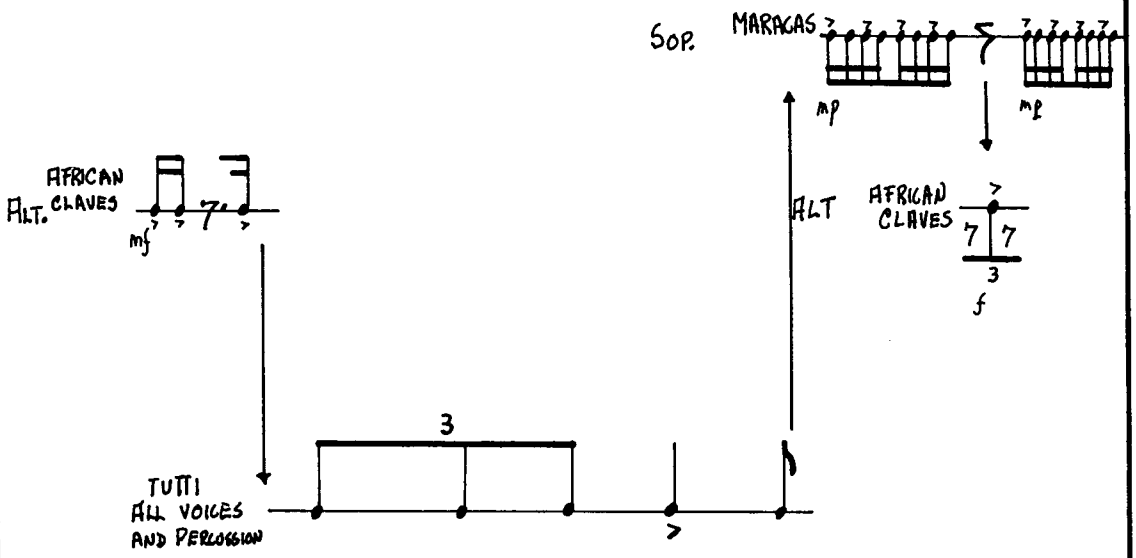
* VOICES MAY HOLD LAST PITCH AND VOWEL if NECESSARY. ALL VOICES STOP ON PERCUSSION ENTRANCE.


ca. 10 SEC.
CONTRABASS CLARINET
To BASS CL.
mp
10/4 = 60
AMP.
FULL 3/4 1/2 1/4 off
CELLO
ff
dim . . . . . mente
BARITONE
mf
Ăh, ēē, ŭh, a.y, ey, (etc)
PER I S.Cymb TAM-TAM
L.V.
SEMPRE SECCO
ff sempre
PER II B.D.
ff Sempre e secco
PER III HAND CYMB.
ff Sempre e secco
PER IV CHINESE GONG
ff sempre
SUSPEND. CYMB.
sfffz SECCO
B.D.
sfffz SECCO
HAND CYMB.
sfffz SECCO
HARD FELT
CHINESE GONGS
L.V.
sfffz SEGUE SUBITO
10/4
*CHANGE FORMATS FOR CONTRAST

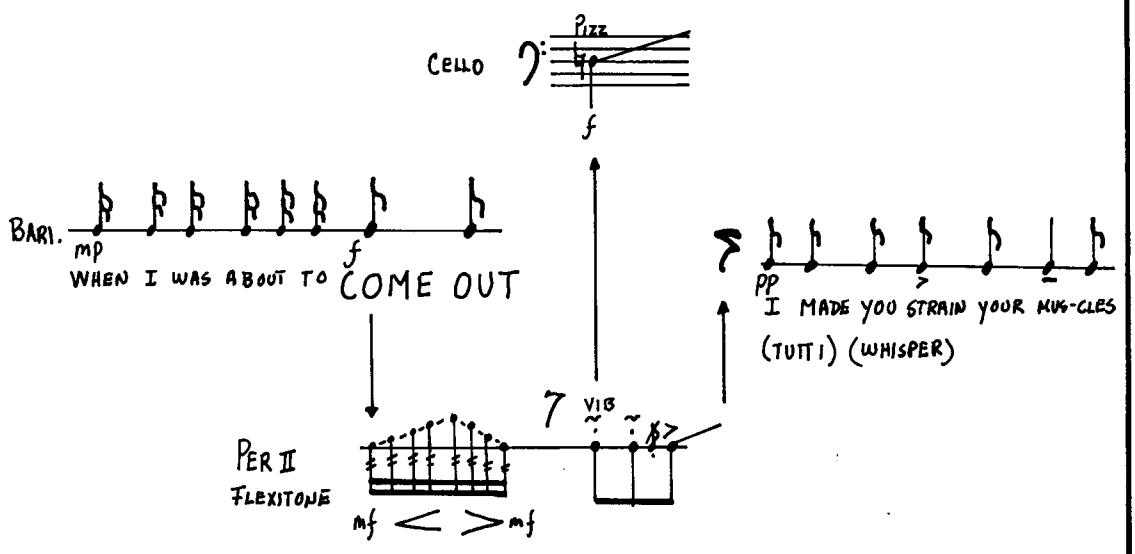
VERY DRAMATIC, SLOW ♪ = 60

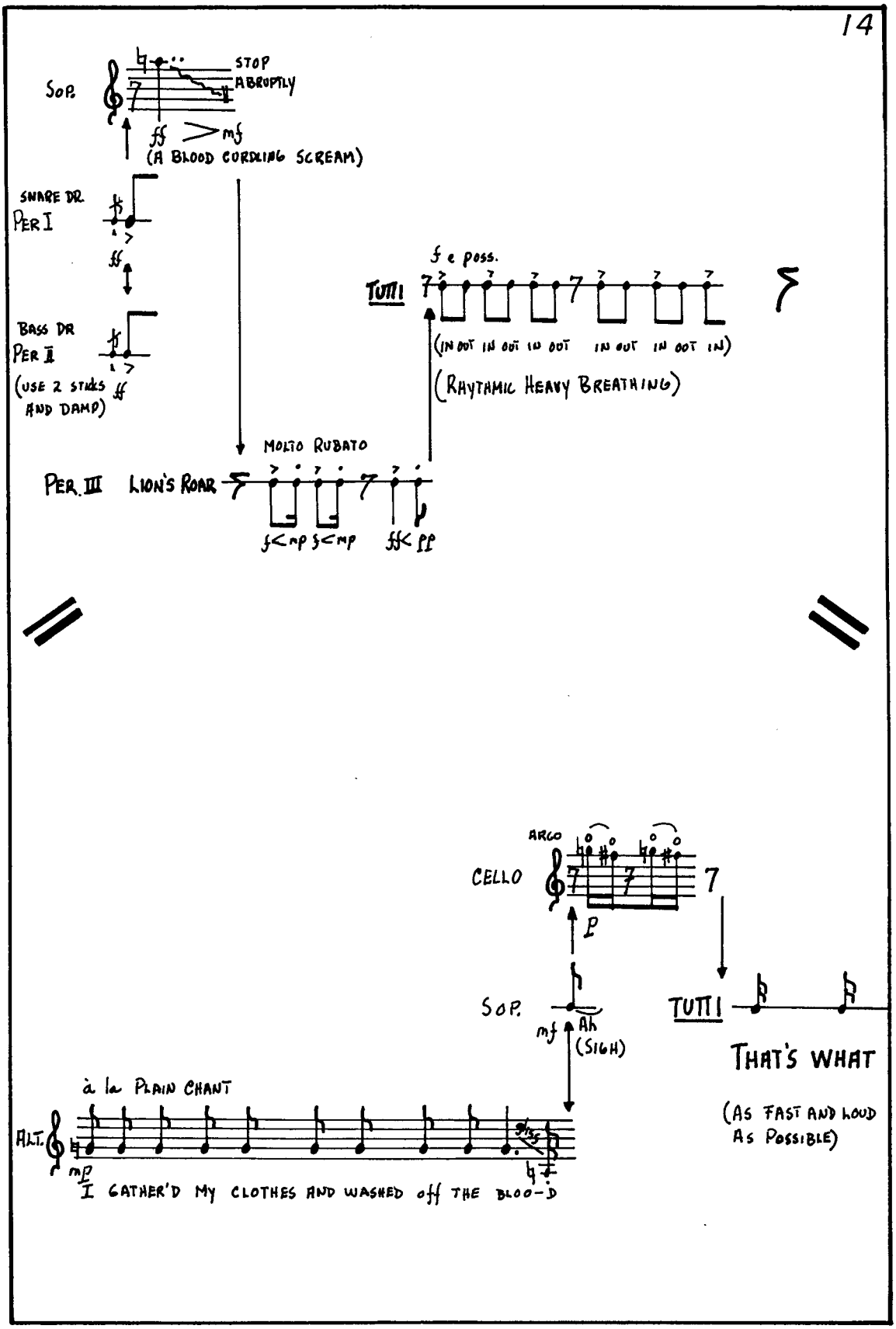


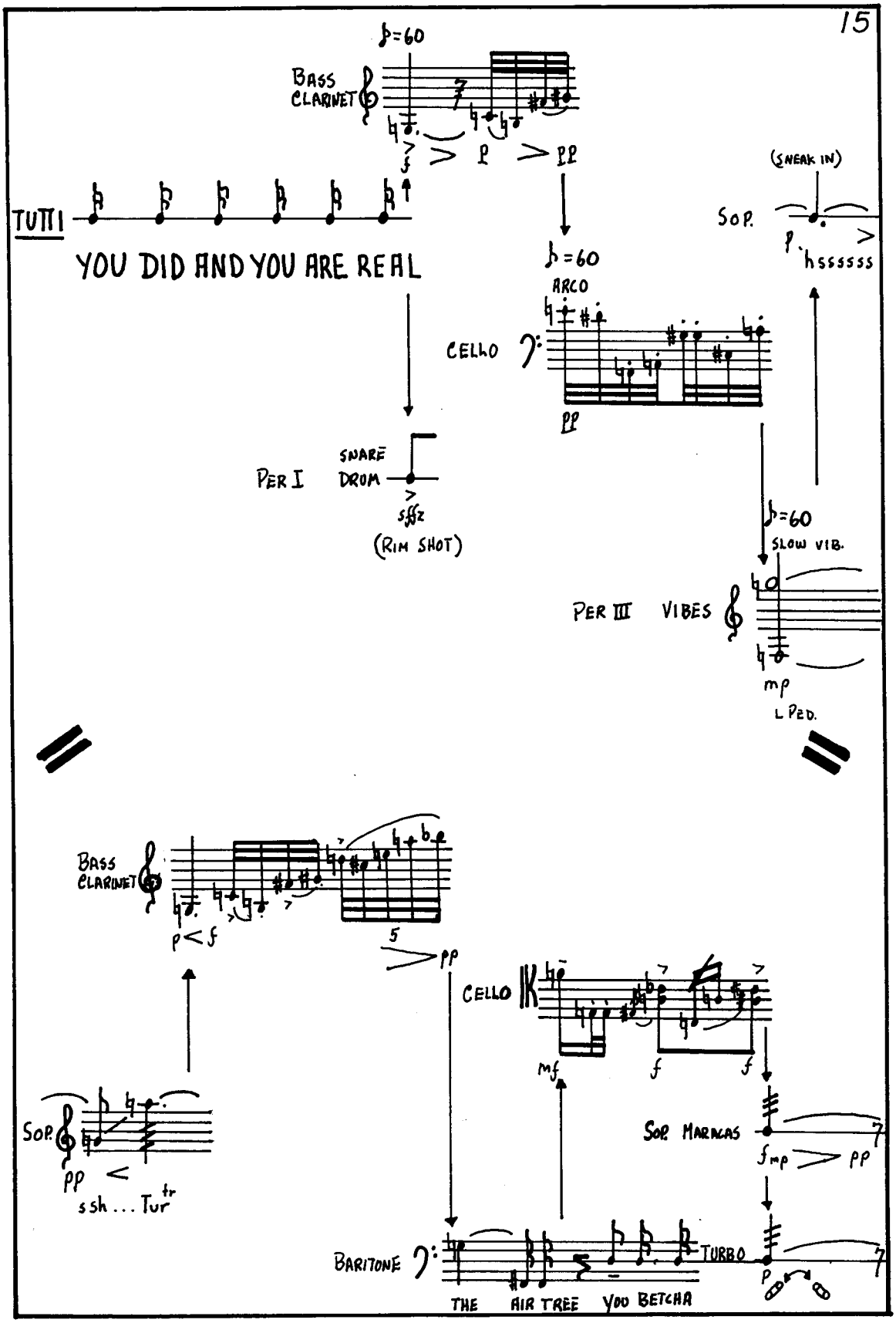
♪ = 60

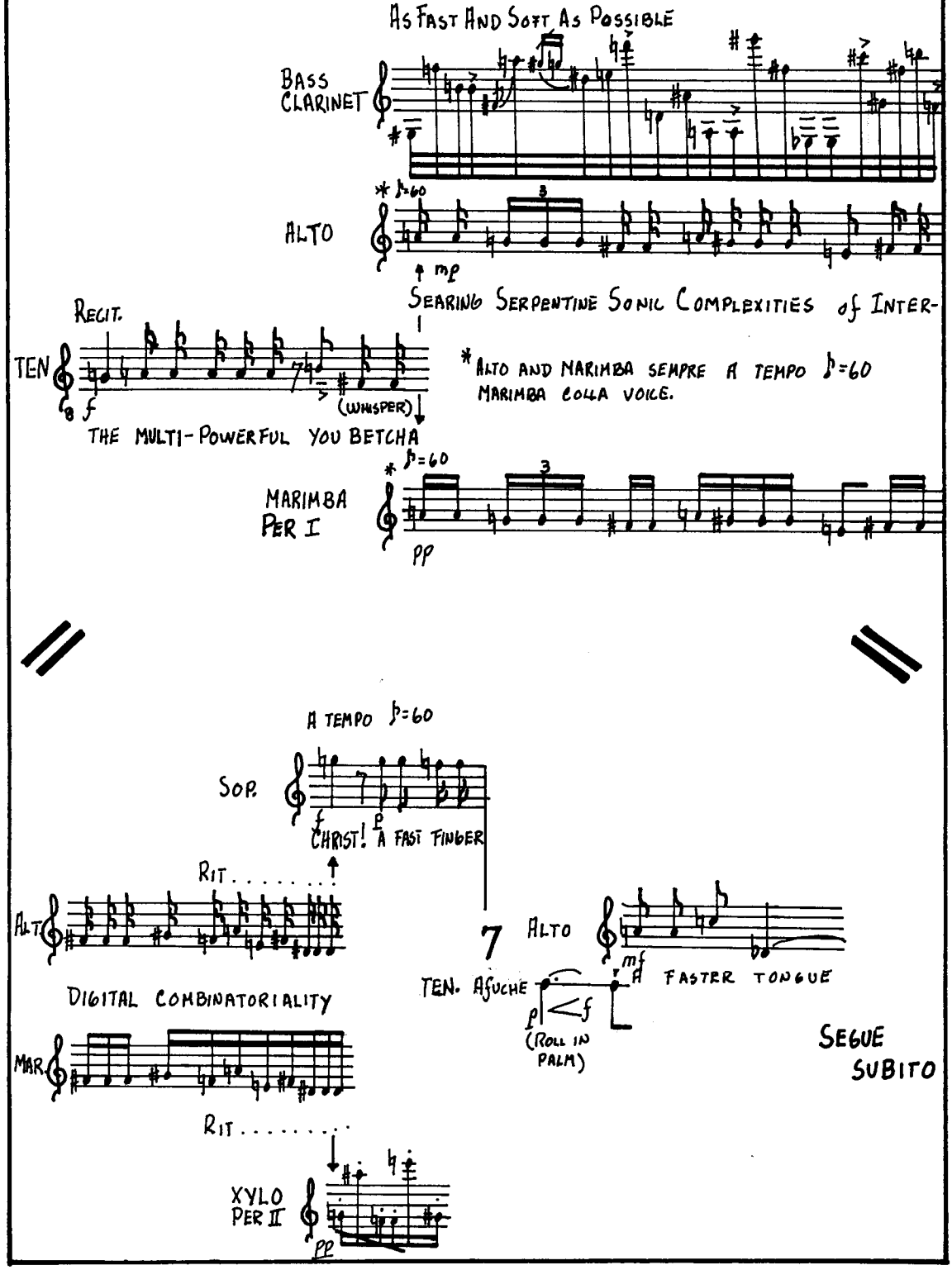


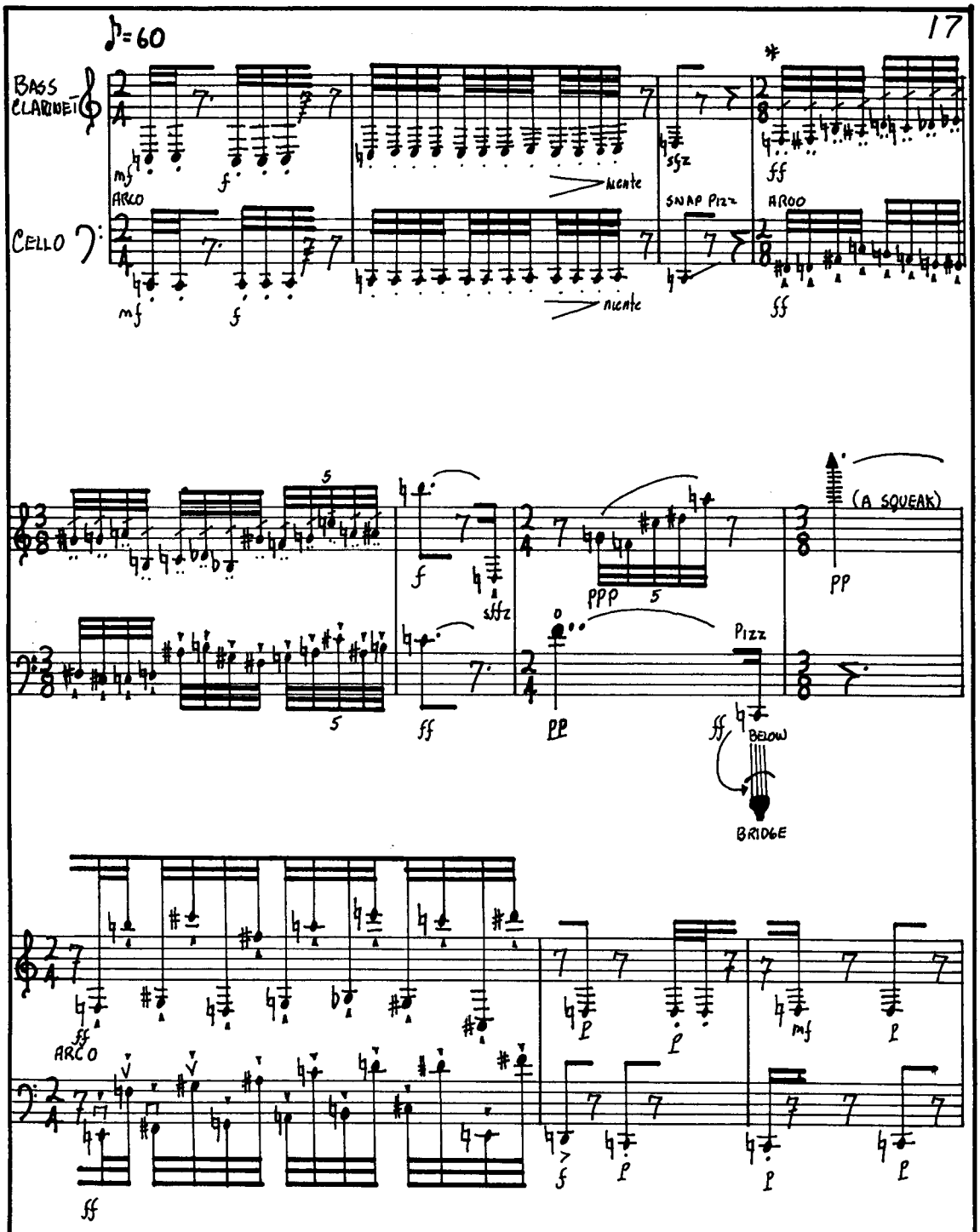
THAT'S WHAT YOU MUST SAY



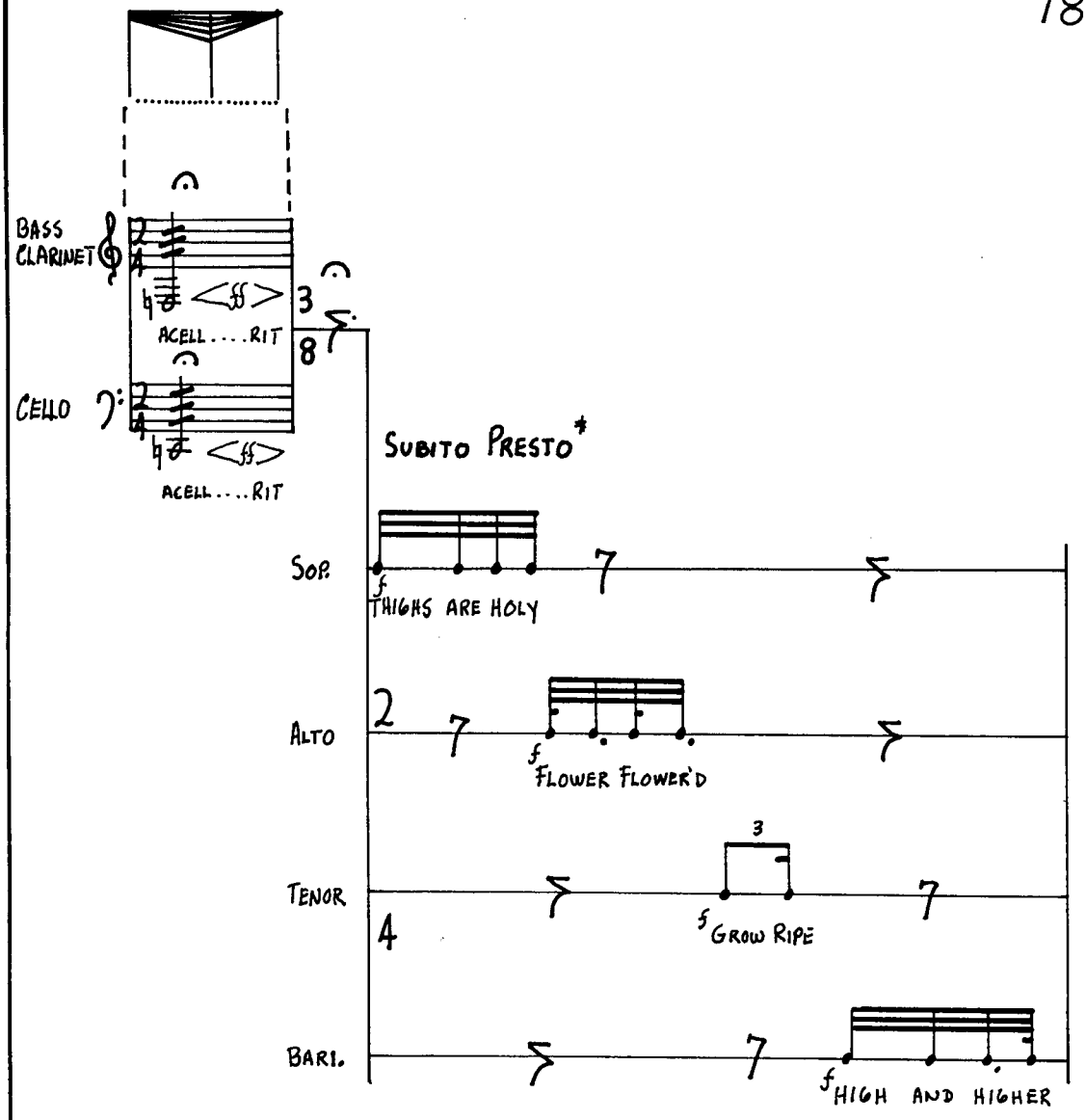

SOP.
STOP ABRUPTLY
ff > mf
(A BLOOD CURDLING SCREAM)
SNARE DR.
PER I
ff
BASS DR
PER II
(USE 2 STICKS AND DAMP) ff
f e poss.
TUTTI
(IN OUT IN OUT IN OUT IN OUT IN OUT IN)
(RHYTHMIC HEAVY BREATHING)
MOLTO RUBATO
PER. III LION'S ROAR
f< mp f< mp ff< pp
ARCO
CELLO
p
SOP.
mf
Ah
(SIGH)
TUTTI
THAT'S WHAT
(AS FAST AND LOUD AS POSSIBLE)
à la PLAIN CHANT
ALT.
mp
I GATHER'D MY CLOTHES AND WASHED off THE BLOO-D


♪=60
BASS CLARINET
f > p > pp
TUTTI
YOU DID AND YOU ARE REAL
♪=60
ARCO
CELLO
pp
PER I SNARE DRUM
sfffz
(RIM SHOT)
SOP.
(SNEAK IN)
p hssssss
♪=60
SLOW VIB.
PER III VIBES
mp
L PED.
BASS CLARINET
p < f
5
pp
CELLO
mf
f
f
SOP.
pp
ssh... Tur tr
SOP. MARACAS
fmp > pp
BARITONE
TURBO
p
THE AIR TREE YOU BETCHA

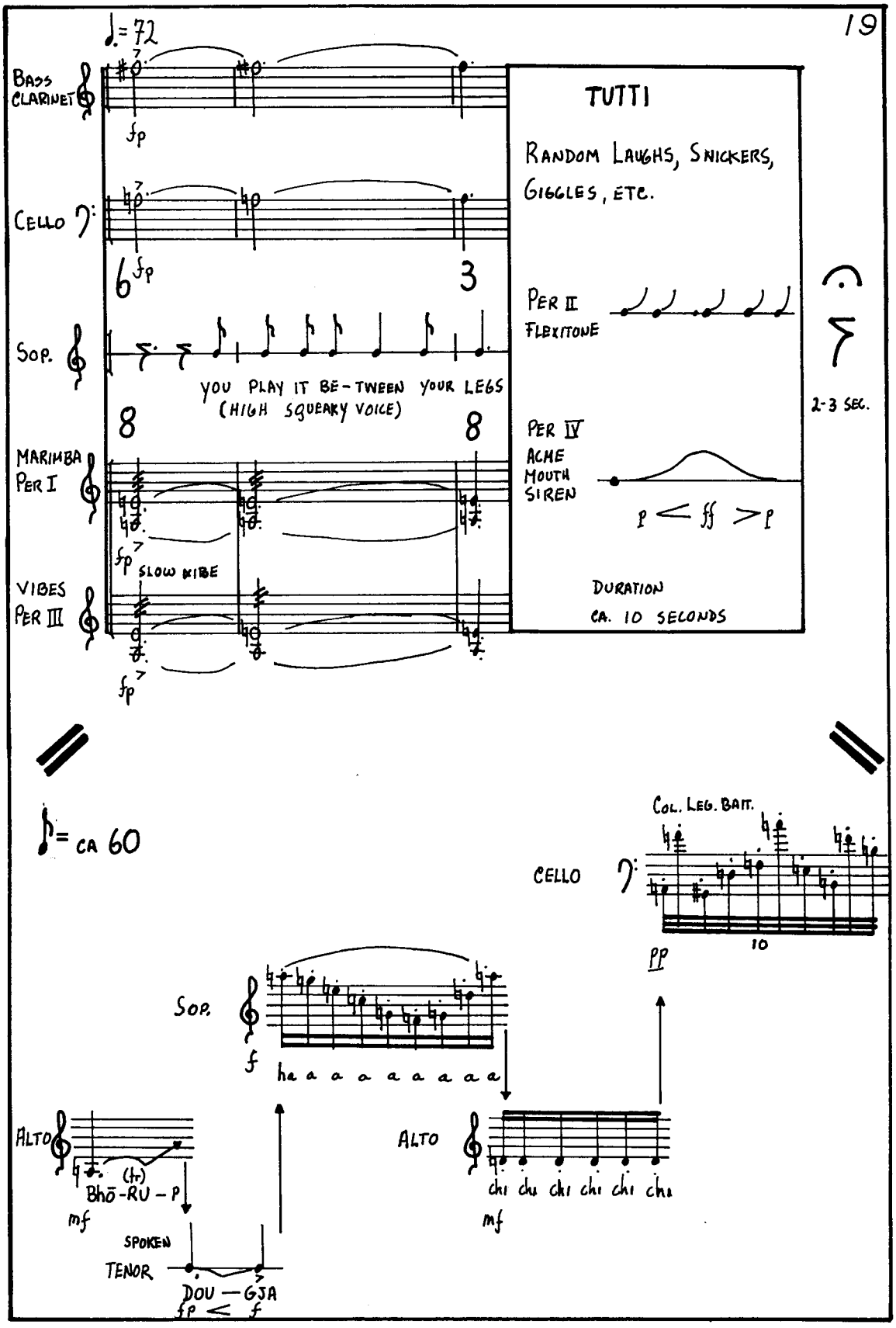

As Fast And Soft As Possible
Bass Clarinet
Alto
mp
Searing Serpentine Sonic Complexities of Inter-
Recit.
Ten
f
(whisper)
* Alto and Marimba sempre a tempo ♪=60
Marimba colla voice.
THE MULTI-POWERFUL YOU BETCHA
Marimba Per I
pp
A tempo ♪=60
Sop.
f
p
CHRIST! A FAST FINGER
Rit.
Alt
7
Alto
mf
A FASTER TONGUE
Ten. Asuche
p
<f
(Roll in palm)
SEGUE SUBITO
DIGITAL COMBINATORIALITY
Mar
Rit.
Xylo Per II
pp

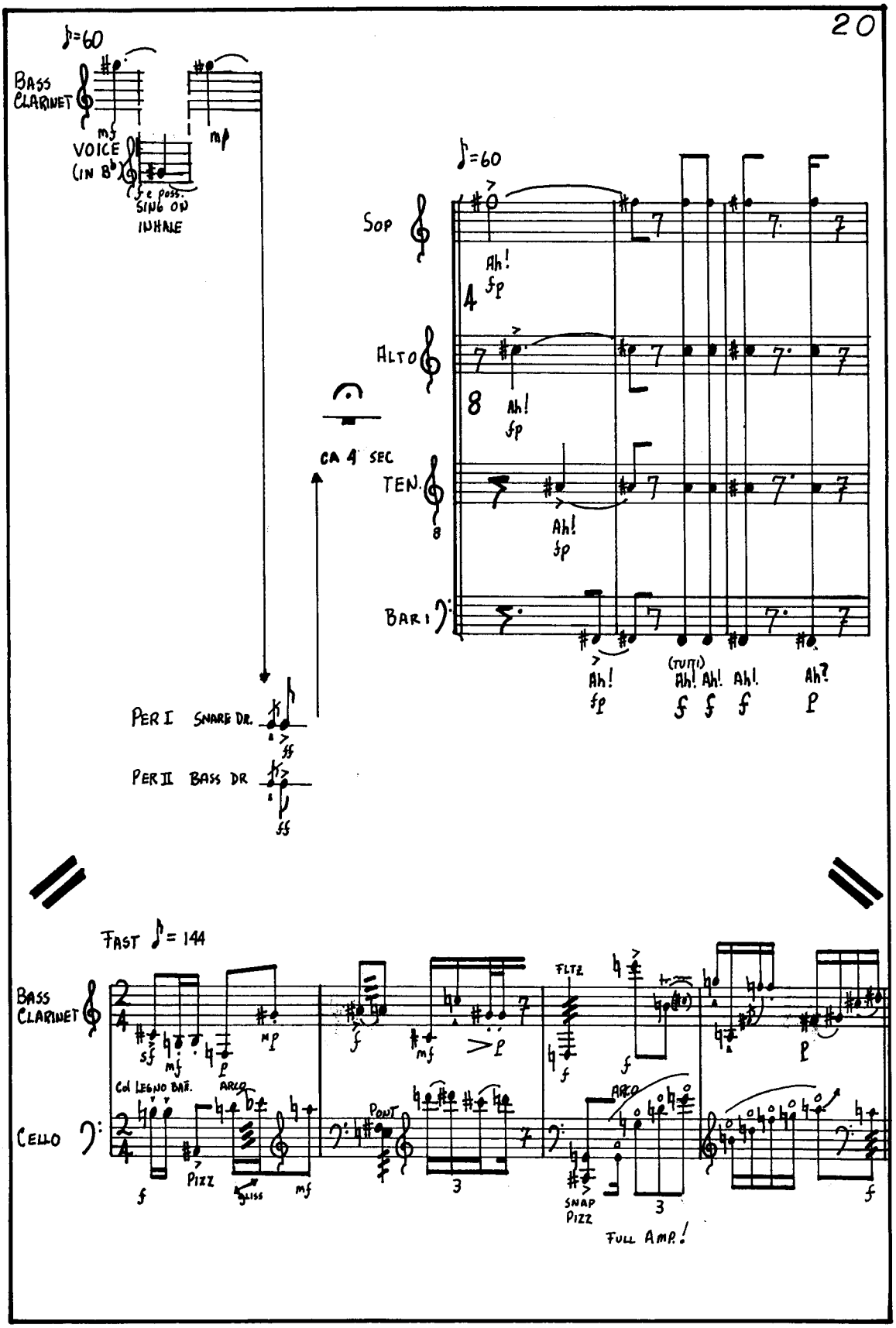


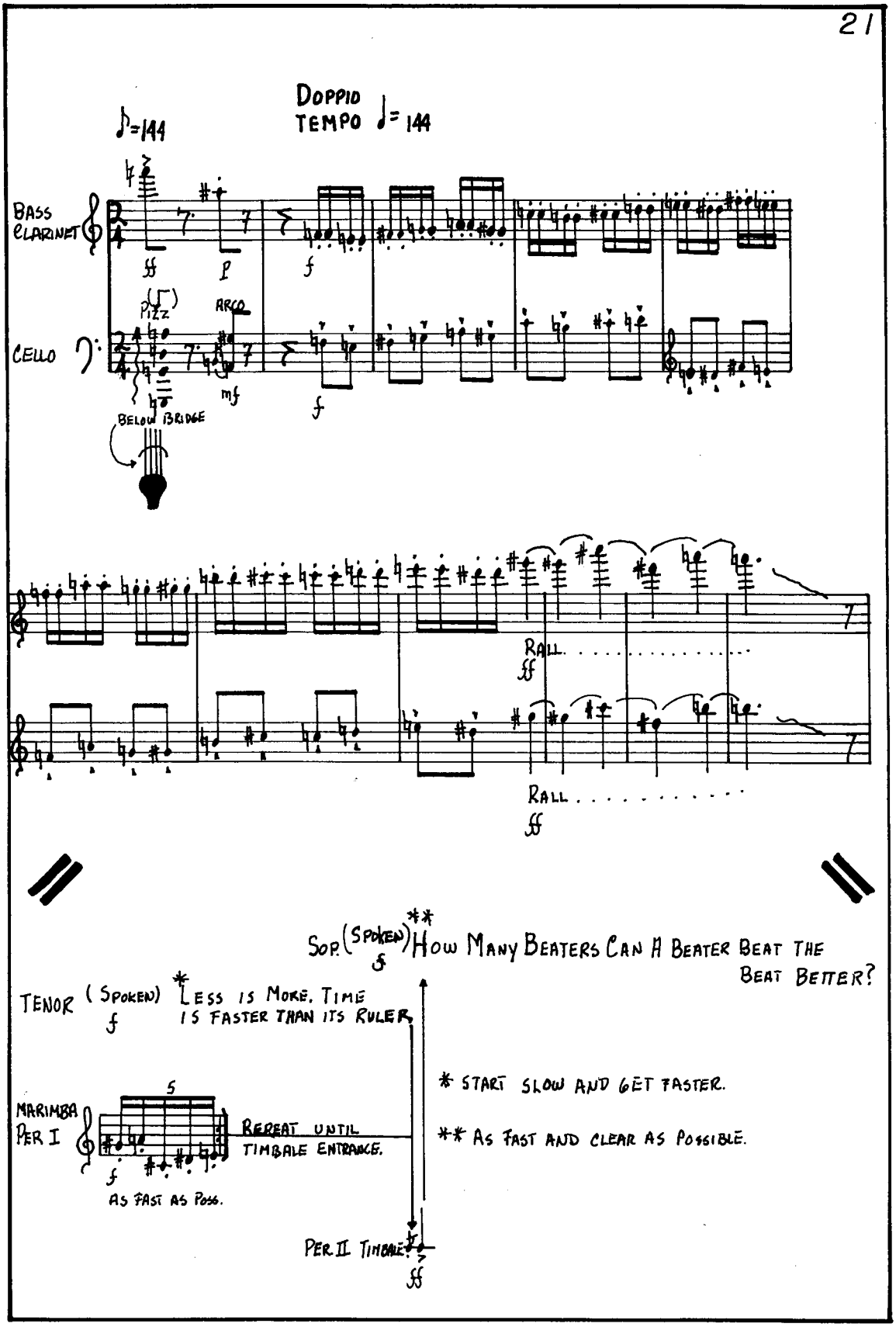
* DOUBLE TONGUE OPTIONAL, BUT PREFERRED.

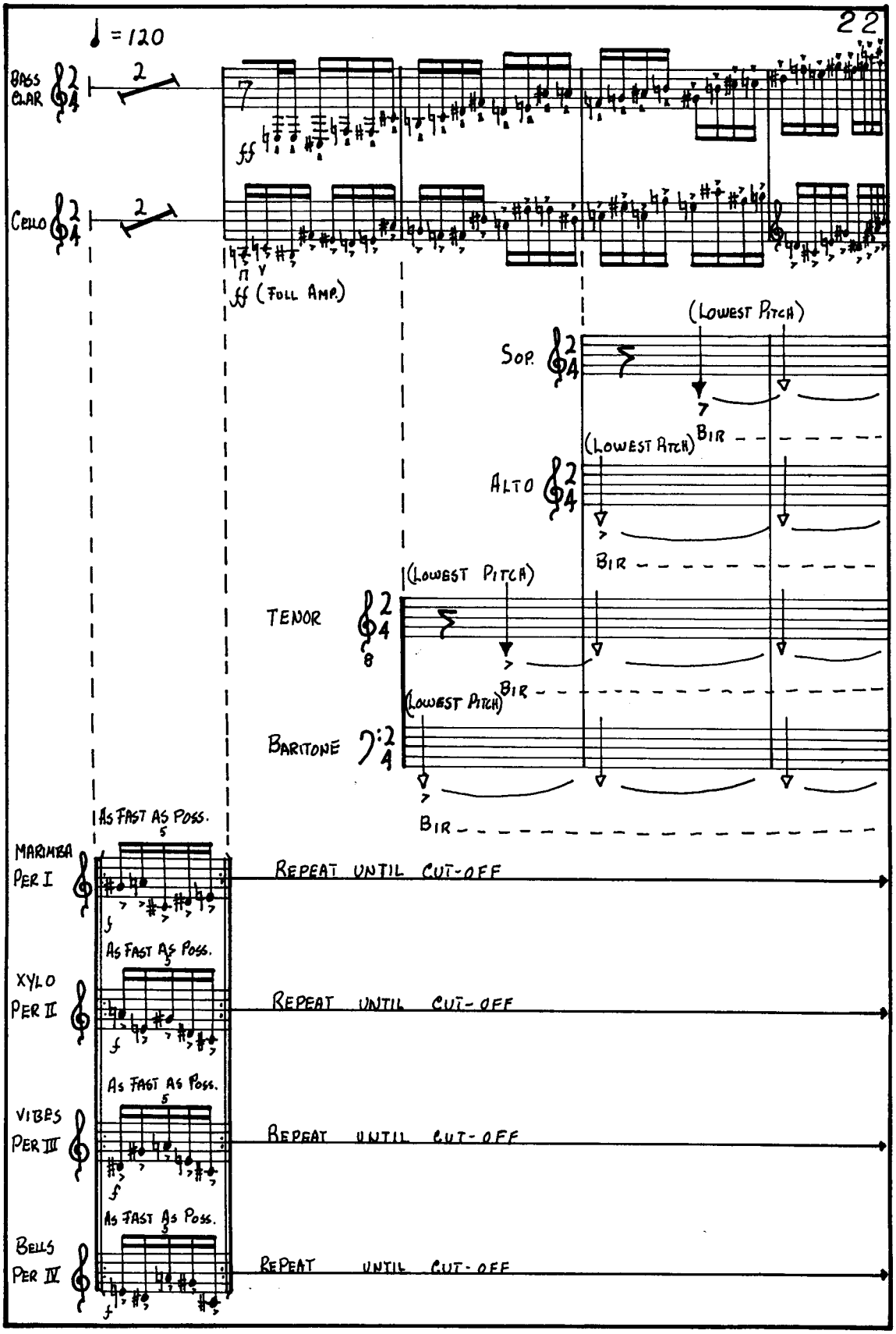


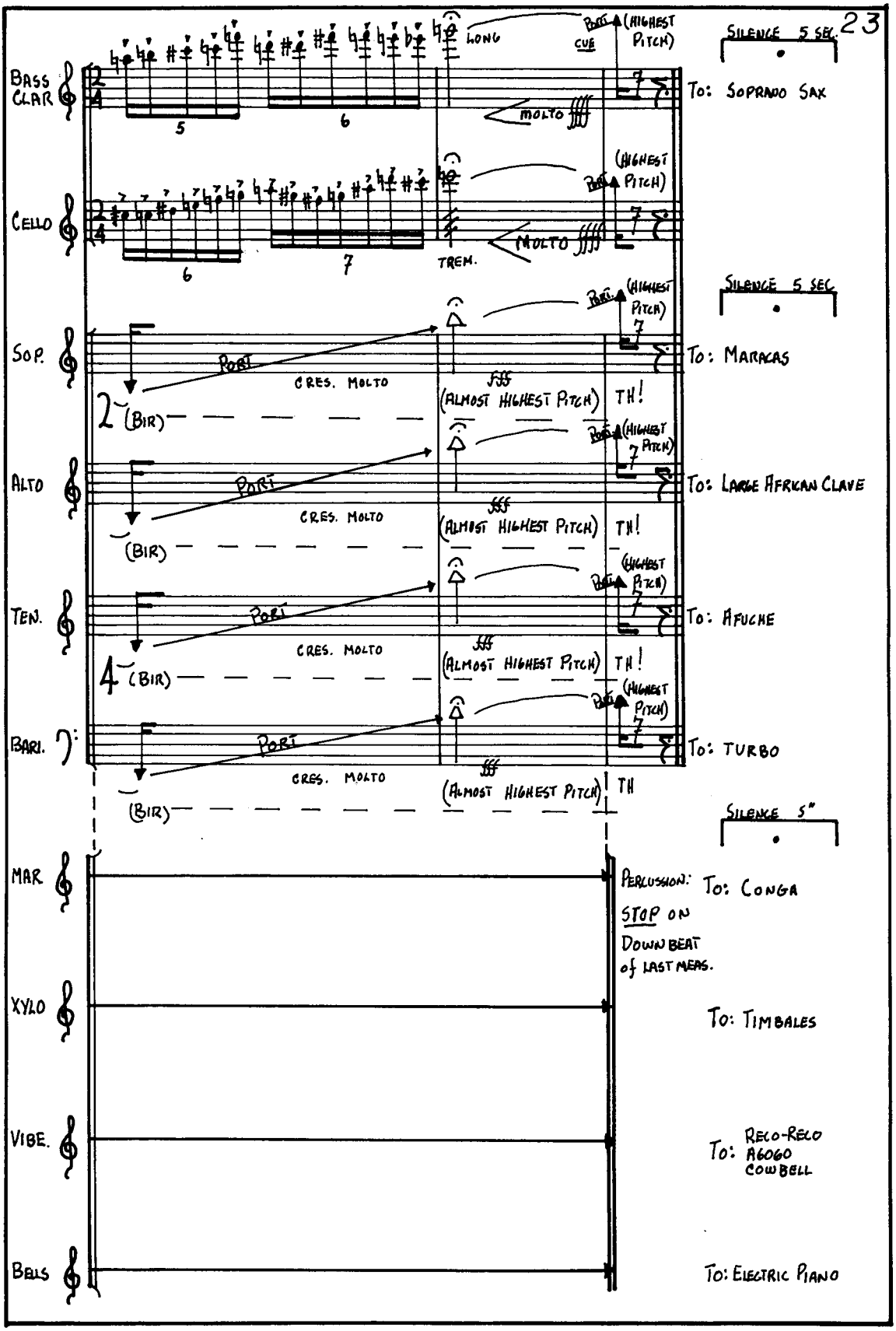
* SPOKEN AS FAST, CLEAR AND SEQUENTIALLY AS POSSIBLE.

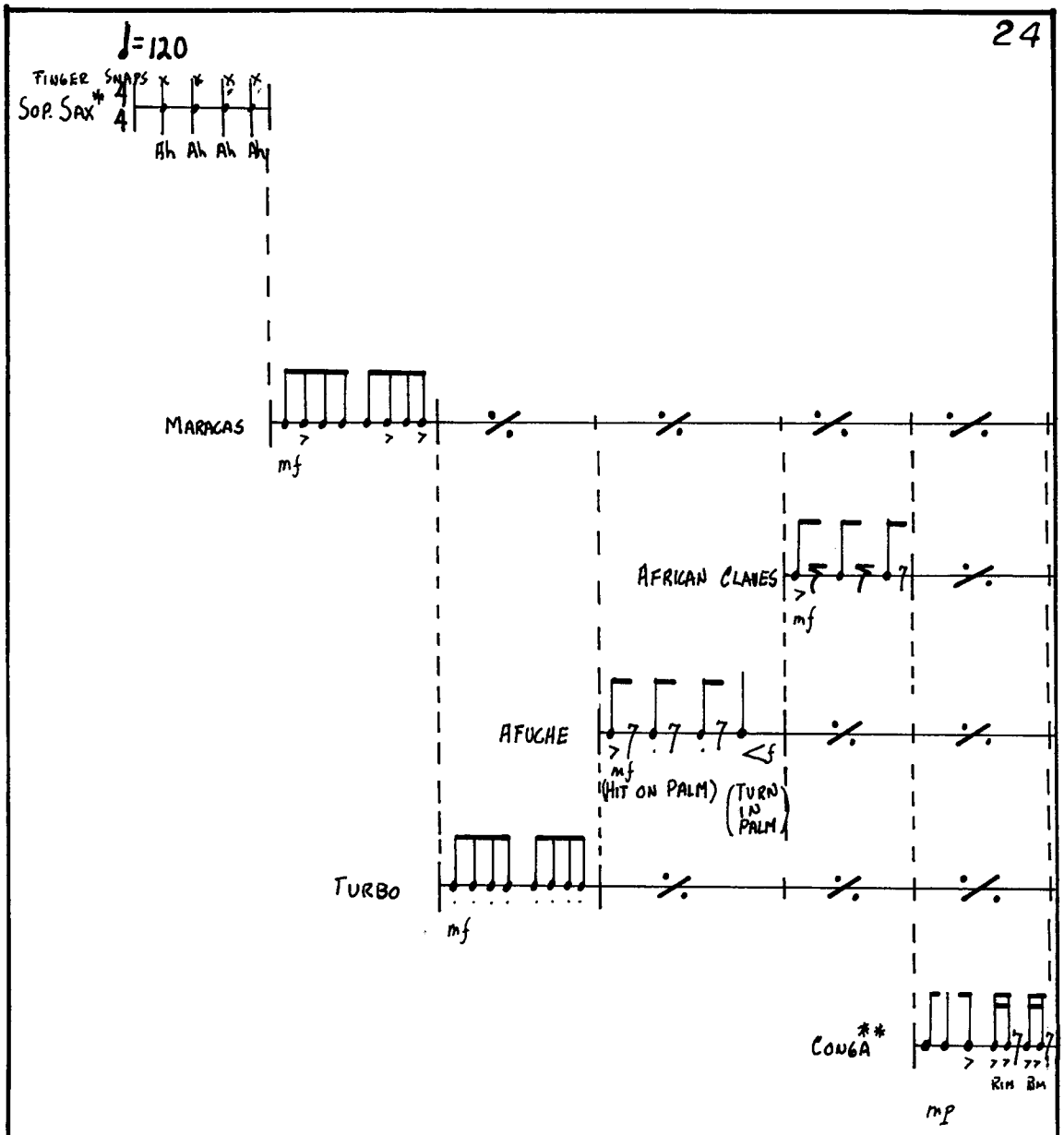

♩. = 72
BASS CLARINET
fp
CELLO
6
fp
3
SOP.
YOU PLAY IT BE-TWEEN YOUR LEGS
(HIGH SQUEAKY VOICE)
8
8
MARIMBA
PER I
fp
SLOW MIBE
VIBES
PER III
fp
TUTTI
RANDOM LAUGHS, SNICKERS,
GIGGLES, ETC.
PER II
FLEXITONE
PER IV
ACME
MOUTH
SIREN
p < ff > p
DURATION
CA. 10 SECONDS
2-3 SEC.
♪ = CA 60
COL. LEG. BATT.
CELLO
10
pp
SOP.
f
ha a a a a a a a a
ALTO
(tr)
Bhō-RU-P
mf
SPOKEN
TENOR
DOU — GJA
fp < f
ALTO
chi chi chi chi chi chi
mf


♪=60
BASS CLARINET
mf
mp
VOICE (IN B♭)
f e poss. SING ON INHALE
♪=60
SOP
Ah! fp
ALTO
Ah! fp
CA 4 SEC
TEN.
Ah! fp
BARI
Ah! fp
(TUTTI) Ah! Ah! Ah! Ah?
f f f p
PER I SNARE DR.
ff
PER II BASS DR
ff
FAST ♪= 144
BASS CLARINET
sf mf p mp
f mf p
FLTZ
f
f
p
Col LEGNO BAT.
ARCO
CELLO
f
PIZZ
gliss
mf
PONT
3
ARCO
SNAP PIZZ
3
FULL AMP.!
f


DOPPIO TEMPO ♩= 144
♪=144
BASS CLARINET
CELLO
PIZZ
ARCO
BELOW BRIDGE
RALL.
RALL.
SOP. (SPOKEN) How Many Beaters Can A Beater Beat The Beat Better?
TENOR (SPOKEN) Less is More, Time is Faster than its Ruler.
MARIMBA PER I
REPEAT UNTIL TIMBALE ENTRANCE.
AS FAST AS POSS.
PER II TIMBALE
* START SLOW AND GET FASTER.
** AS FAST AND CLEAR AS POSSIBLE.

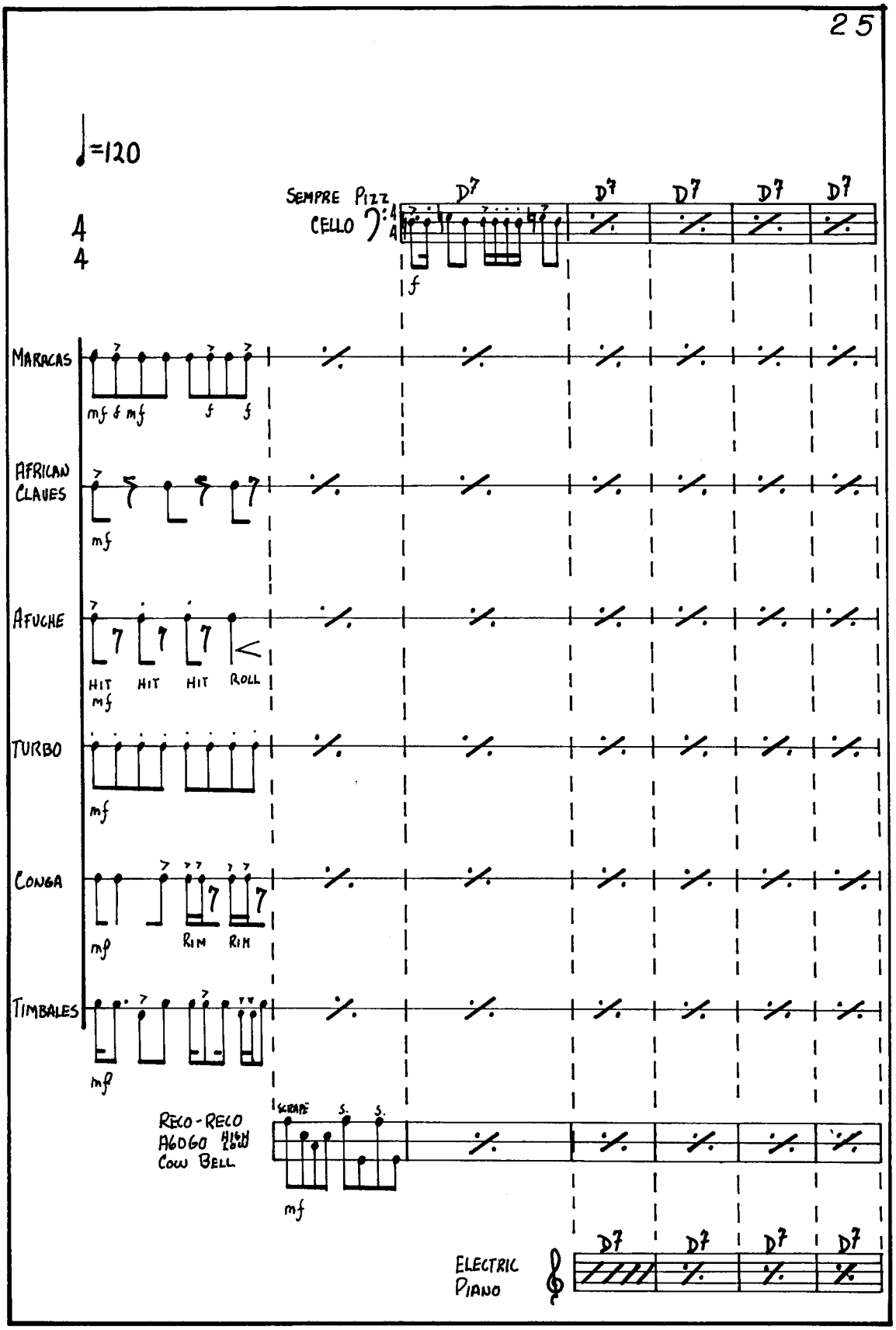

♩ = 120
BASS CLAR
CELLO
ff (FULL AMP.)
(LOWEST PITCH)
SOP.
BIR
ALTO
TENOR
BARITONE
AS FAST AS POSS.
MARIMBA
PER I
REPEAT UNTIL CUT-OFF
XYLO
PER II
VIBES
PER III
BELLS
PER IV

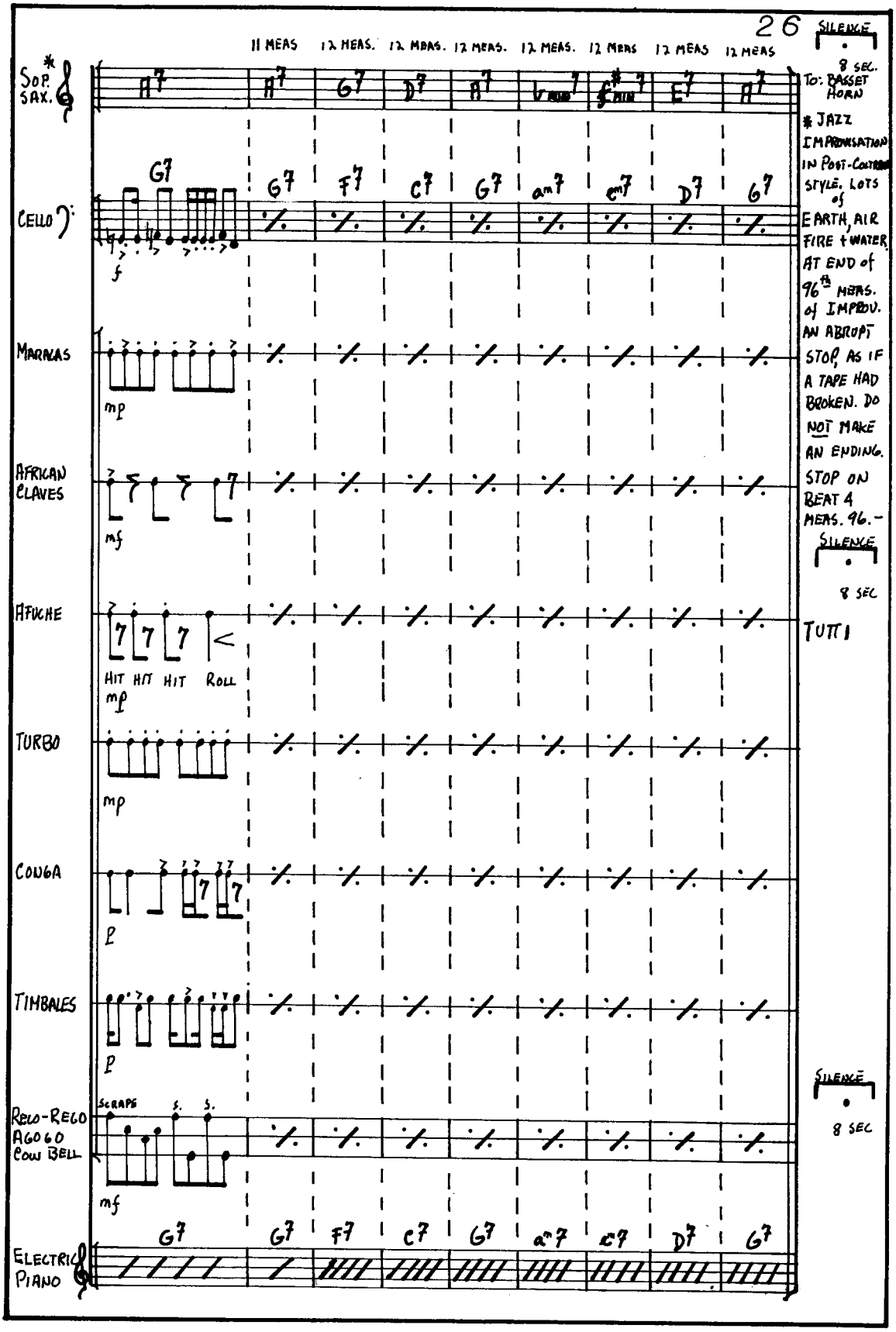

BASS CLAR
LONG
CUE
(HIGHEST PITCH)
SILENCE 5 SEC.
MOLTO
TO: SOPRANO SAX
CELLO
TREM.
SOP.
PORT
CRES. MOLTO
(ALMOST HIGHEST PITCH)
TH!
(BIR)
TO: MARACAS
ALTO
TO: LARGE AFRICAN CLAVE
TEN.
TO: AFUCHE
BARI.
TO: TURBO
TH
SILENCE 5"
MAR
PERCUSSION: TO: CONGA
STOP ON DOWNBEAT of LAST MEAS.
XYLO
TO: TIMBALES
VIBE.
TO: RECO-RECO A6060 COWBELL
BELLS
TO: ELECTRIC PIANO

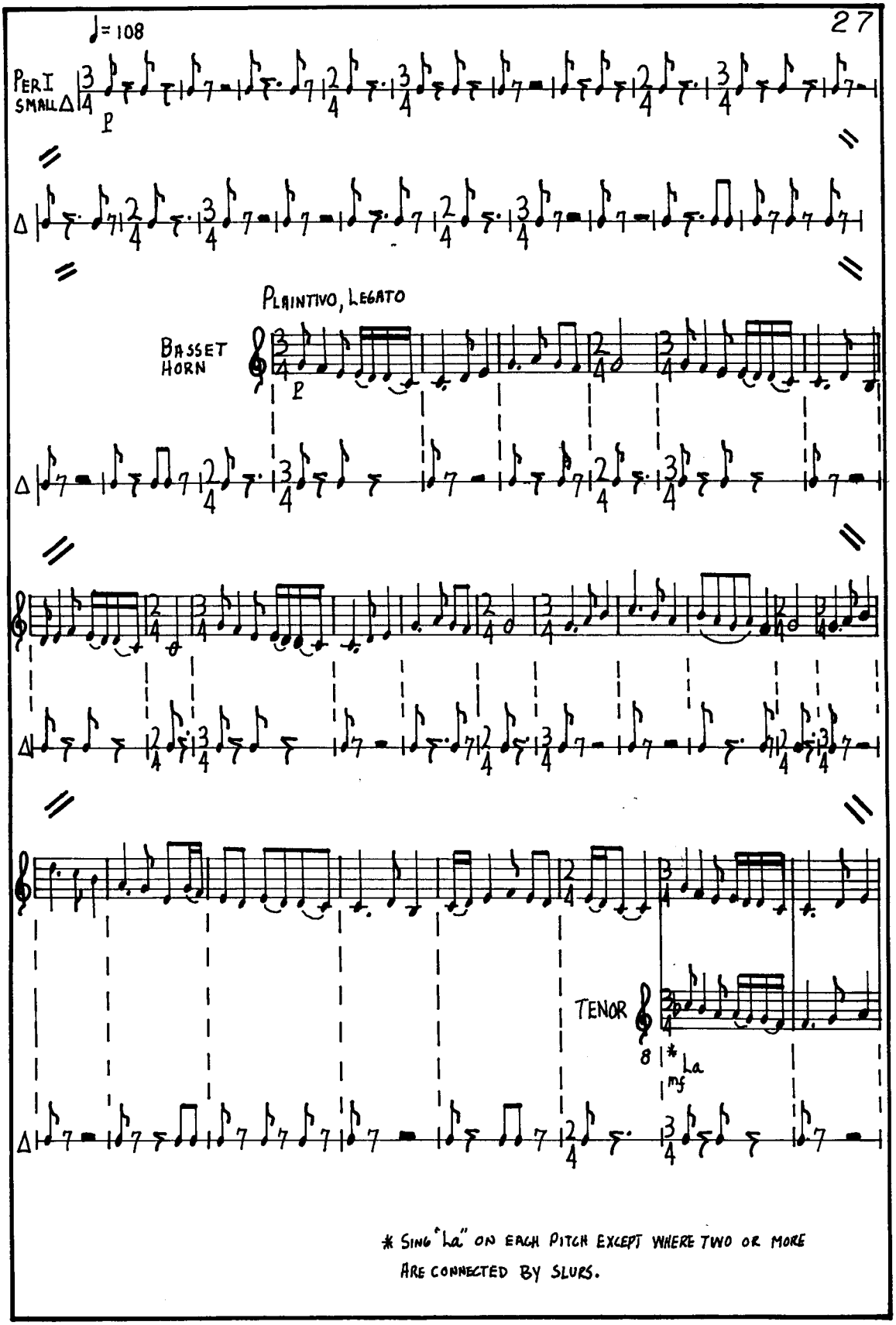


* LITERALLY COUNT OFF

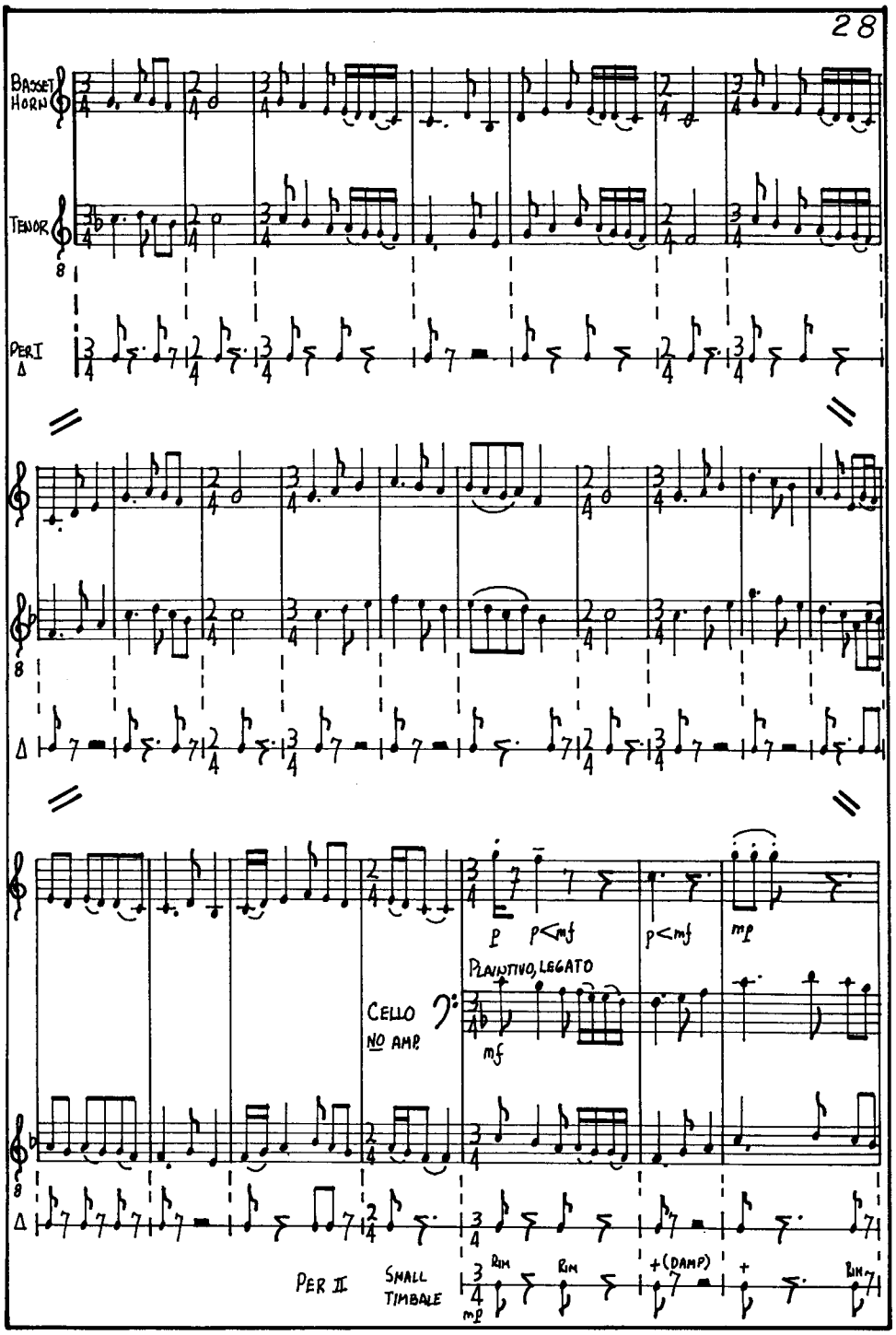
** CONGA; TIMBALES; RELO-RELO, AGOGO, CB; EL. PIANO; CELLO MAY IMPROVISE ON THESE BASIC RHYTHMS; CELLO ONLY IF THE TIME IS SOLID.

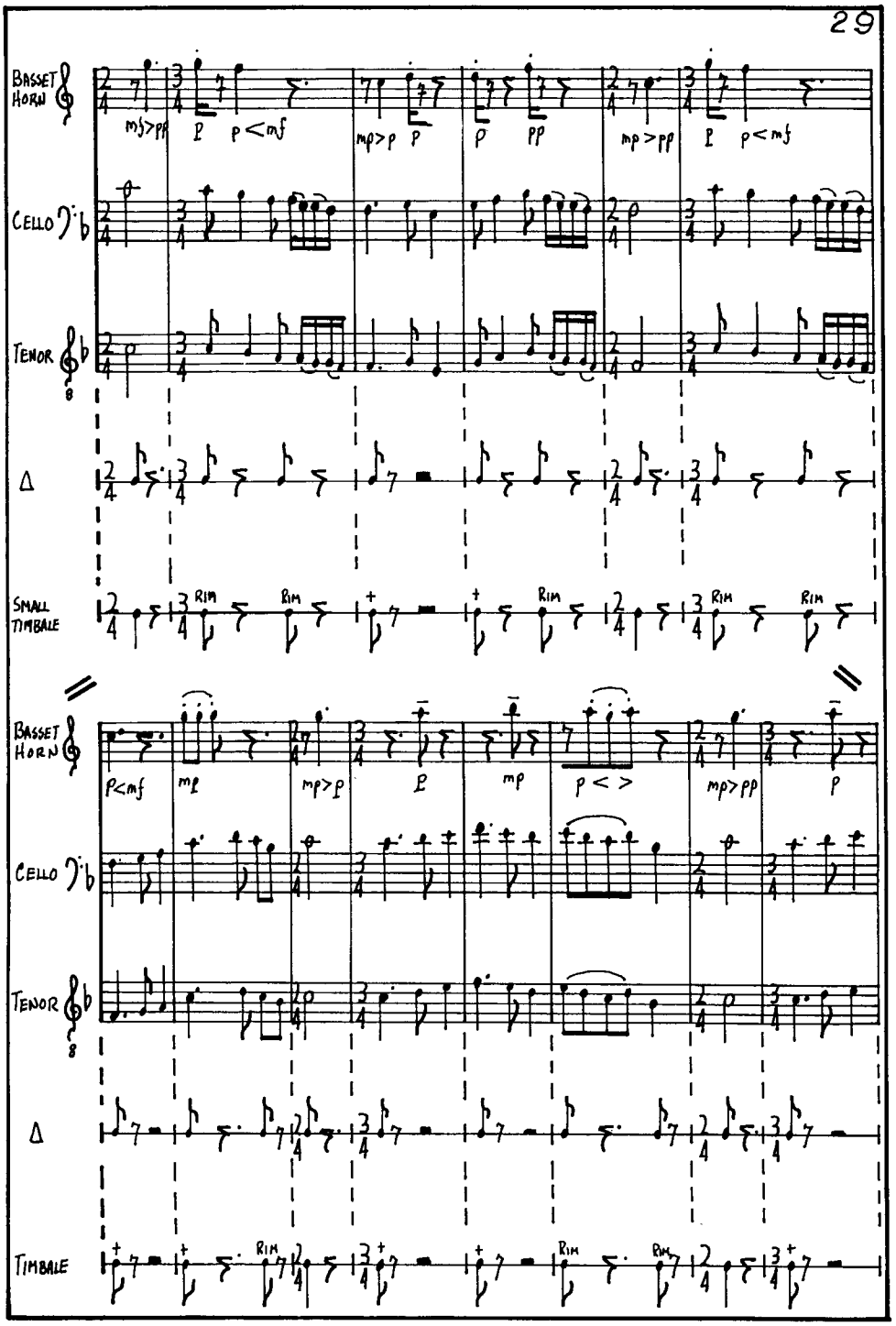

♩=120
4
4
SEMPRE PIZZ
CELLO
D7
f
MARACAS
mf & mf
f f
AFRICAN CLAVES
mf
AFUCHE
HIT HIT HIT ROLL
mf
TURBO
mf
CONGA
RIM RIM
mf
TIMBALES
mf
RECO-RECO
AGOGO HIGH LOW
COW BELL
SCRAPE
S. S.
mf
ELECTRIC PIANO

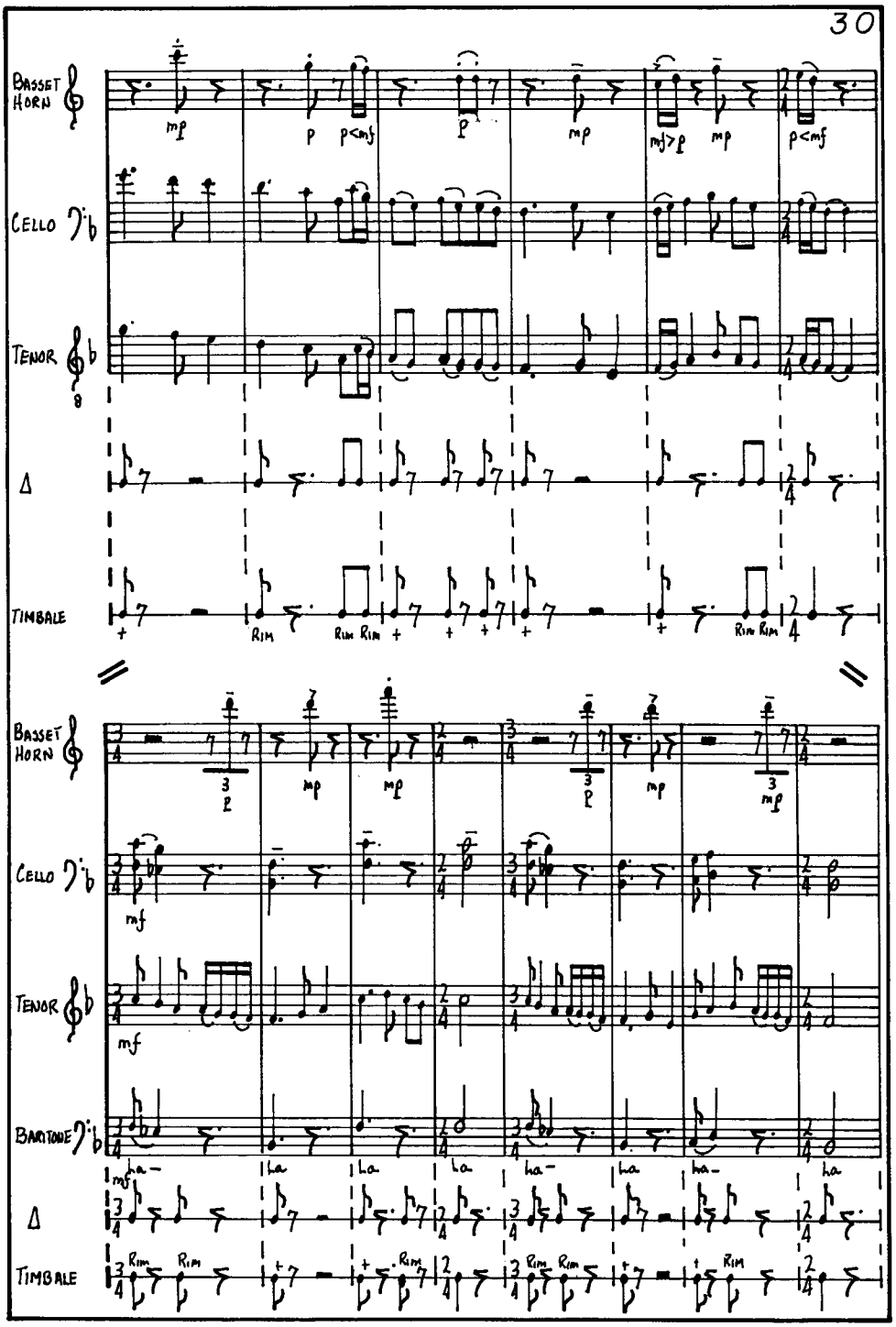

26
11 MEAS
12 MEAS.
12 MEAS.
12 MEAS.
12 MEAS.
12 MEAS
12 MEAS
12 MEAS
SILENCE
8 SEC.
TO: BASSET HORN
* JAZZ IMPROVISATION IN POST-COLTRANE STYLE. LOTS of EARTH, AIR FIRE + WATER AT END of 96th MEAS. of IMPROV. AN ABRUPT STOP, AS IF A TAPE HAD BROKEN. DO NOT MAKE AN ENDING. STOP ON BEAT 4 MEAS. 96.-
SILENCE
8 SEC
TUTTI
SILENCE
8 SEC
SOP. SAX.
CELLO
MARIMAS
AFRICAN CLAVES
AFUCHE
HIT HIT HIT ROLL
TURBO
CONGA
TIMBALES
SCRAPS
RELO-RELO AGOGO COW BELL
ELECTRIC PIANO

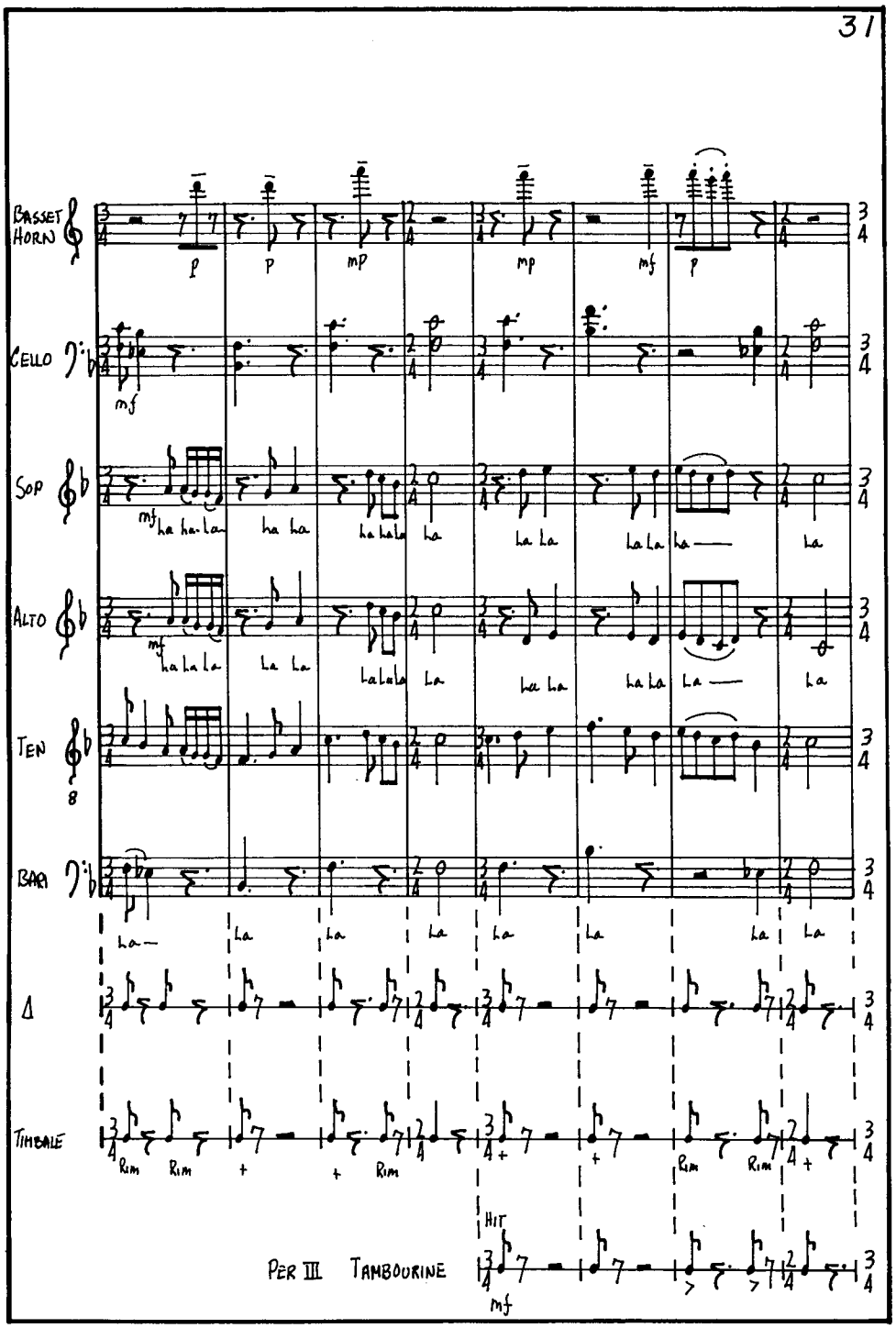


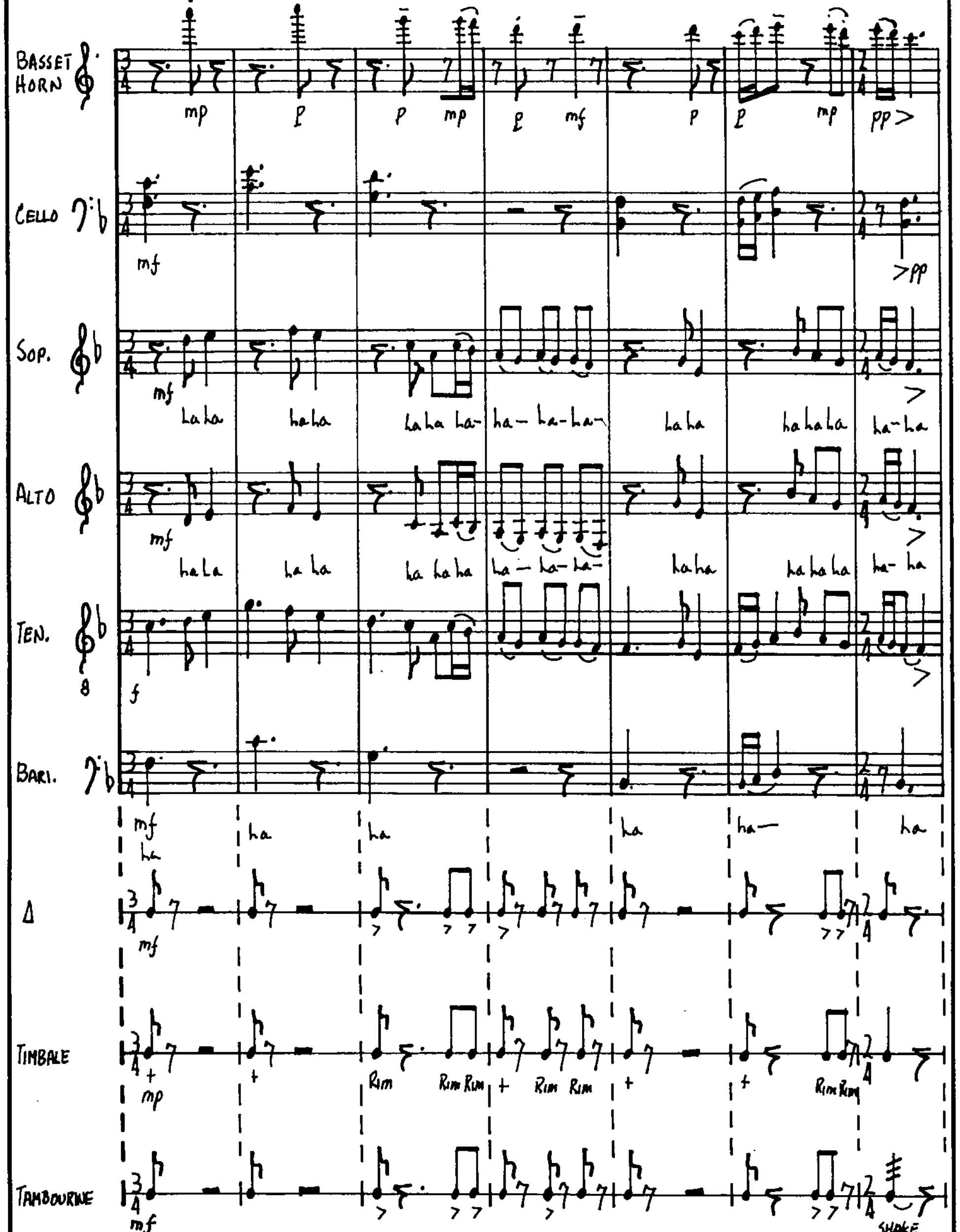
* SING "La" ON EACH PITCH EXCEPT WHERE TWO OR MORE ARE CONNECTED BY SLURS.

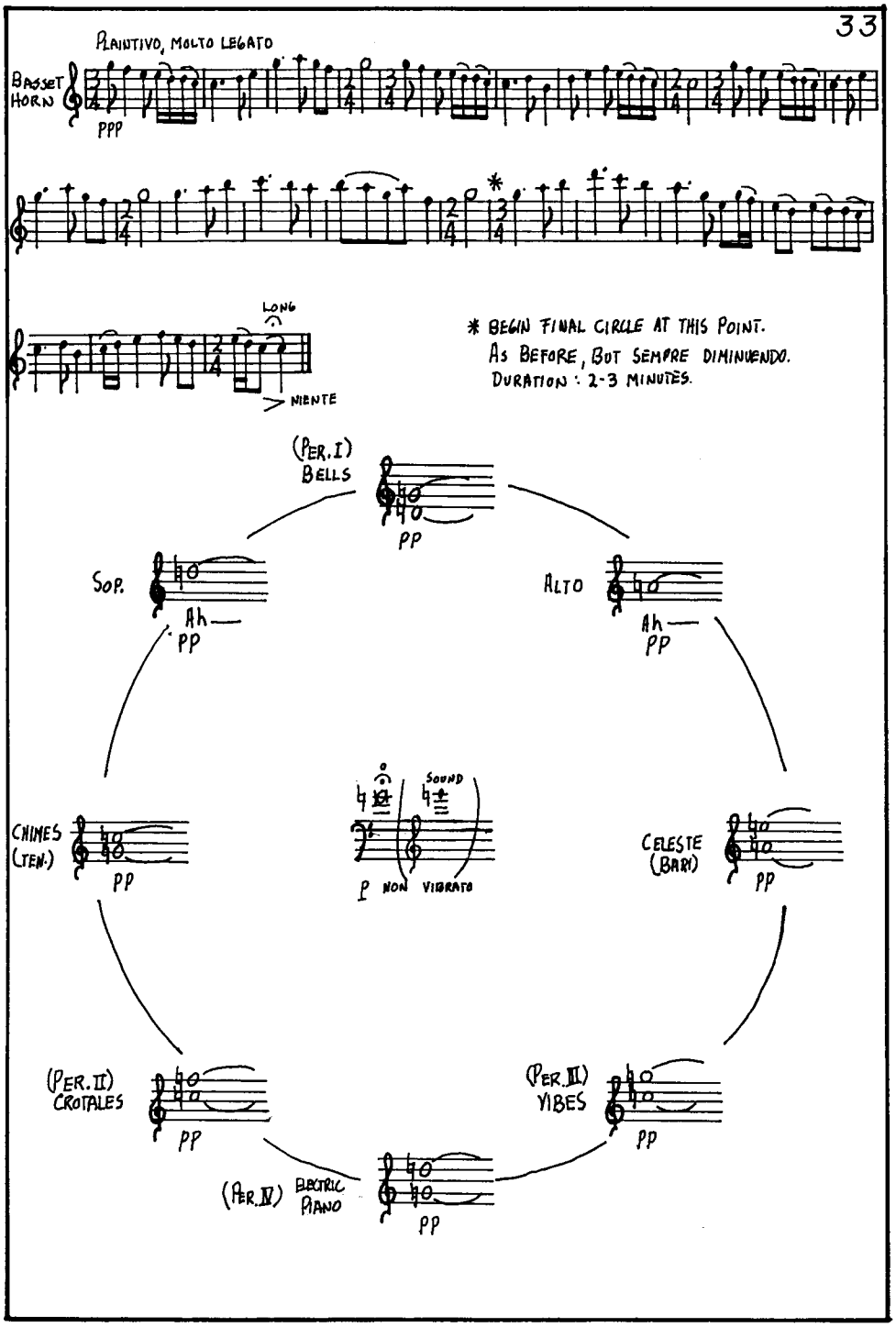

BASSET HORN
TENOR
PERI
Δ
P
p<mf
p<mf
mp
PLAINTIVO, LEGATO
CELLO
NO AMP
mf
PER II
SMALL TIMBALE
mp
RIM
RIM
+(DAMP)
+
RIM


BASSET HORN
CELLO
TENOR
SMALL TIMBALE
BASSET HORN
CELLO
TENOR
TIMBALE
RIM


BASSET HORN
CELLO
TENOR
Δ
TIMBALE
BARITONE
mp
p
p<mf
mf>p
mf
Rim
La


BASSET HORN
CELLO
SOP
ALTO
TEN
BAR
Δ
TIMBALE
PER III TAMBOURINE
HIT


BASSET HORN
CELLO
SOP.
ALTO
TEN.
BARI.
TIMBALE
TAMBOURINE
mp p p mp p mf p p mp pp
mf >pp
mf
la la la la la la la- ha- la- la- la la ha ha ha ha- ha
ha la ha ha la la la la ha ha- ha- ha- ha ha ha ha ha ha- ha
f
mf ha ha ha ha ha ha- ha
mf
mp
Rim Rim Rim Rim Rim Rim Rim
mf
SHAKE


PLAINTIVO, MOLTO LEGATO
BASSET HORN
PPP
LONG
NIENTE
* BEGIN FINAL CIRCLE AT THIS POINT.
AS BEFORE, BUT SEMPRE DIMINUENDO.
DURATION: 2-3 MINUTES.
(PER. I) BELLS
PP
SOP.
Ah
PP
ALTO
Ah
PP
SOUND
P NON VIBRATO
CHIMES (TEN.)
PP
CELESTE (BARI)
PP
(PER. II) CROTALES
PP
(PER. III) VIBES
PP
(PER. IV) ELECTRIC PIANO
PP