

for  
**Eliza**

by  
Nomi Epstein  
August 2013

**for Eliza**  
By Nomi Epstein  
Dedicated to and commissioned by Eliza Garth

Required Materials:

- 1 small rock, or piece of stone (not smaller than 3 inches long)
- Mortite (weather stripping putty)
- 1 medium-sized paper clip



white-note clusters which includes notated top note, bottom note, and any white notes in between.  
In m. 46, a large sharp appears next to the cluster indicating that a chromatic cluster should be played.



rock on tuning peg (see below for directions).



paper clip scrape on low string (see below for directions).



B6 and C#6 trill (see below for directions).

**Prepared Strings:**

Bb5: Using a small piece of mortite (c. nickel sized), securely affix the putty onto all 3 strings of Bb5 so that each note is lowered in pitch. (Bb5 will be referred to as 'notated' pitch. The lowered/prepared resultant pitch will be referred to as 'sounding' pitch). The exact placement of the mortite on the string will be determined through experimentation by the player, but will most likely be within 8 inches of the tuning peg. The sounding pitch should nearly match, with microtonal flexibility, another unprepared pitch nearby on the keyboard. The nearly matching pitch will most likely be within a perfect 5<sup>th</sup> of the notated pitch. Players should identify the

microtonal match (for example, the sounding Bb5 may be lowered to nearly an A, so that it's match would be A5), and use it in each instance of the microtonal tremolo notated in the score. The Bb5 tremolo/trill beginning at measure 44, should be between the prepared pitch and its microtonal match. \*

B6 and C#6: Using two small pieces of mortite, securely affix the putty to the strings of B6 and C#6 so that when these keys are depressed, almost all traces of pitch have been removed, and the sonic resultant is a knocking sound (the hammer hitting the stopped string).

All trills/tremolos should be played as fast as possible, and should begin at this tempo from the first attack. ("tr." represents trills and tremolos.)

\* After the last Bb5 tremolo in measure 64, the mortite should be removed from this note (as notated in the score). The removal of the mortite must occur before measure 67.

### **Rock on tuning pegs:**

Rub/drag rock along the tuning pegs of the middle range of the piano (the set of tuning pegs closest to middle c). Each event should begin at the left end of the tuning peg area, and move to the right. The notated rhythm should dictate the approximate speed of the dragging of the rock. For longer duration events (for example mm. 30-31, where the event lasts for 6"), drag the rock from the left to the right edge, and back again, if needed, creating a continuous sound without change of timbre.

### **Paper clip:**

Carefully scrape a paper clip along one of the lowest wound strings of the piano. The paper clip should scrape against the ribs of the wound string. For each scrape event, the paper clip should begin at about the same point on the string, and be drawn in the same direction. The distance that the paper clip travels on the string should be no more than 1-3 inches, and should correspond proportionally to the note values, so that each scrape sounds with the same dynamic and timbre.

Mm. 46-64: Together, the paper-clip-scrape and prepared-pitch-tremolo should be conceived of as one sound. Each event should maintain the same timbre and dynamic, so as to convey this effect.

### **Mm.1-45**

The sustenuto pedal should be depressed throughout the entire section.

During moments without written pitches (m. 8, 15, 20, etc.), the pianist should remain still for the indicated time duration, listening to the resonance created by previous chord clusters.

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♩ = 60

Piano

*f*

sostenuto ped. ----- (through measure 45)

6

(cluser E-B add D#)

c. 16

Let all resonance ring

11

c. 22

Let all resonance ring

16

Let all resonance ring

c. 20

3

22

3

3

5

28

rock on tuning peg

*mp*

6

6

3

6

6

6

6

6

6

6

5

33

*f*

3

3

3

3

38

prepared pitch microtonal trem.

*mp*

*p*

rock on tuning peg

5

5

5

5

6

6

6

6

6

8va  
44 (trem. with microtonal match)

*mp*  
paper clip on wound low string

(release sustenuto pedal)

8va  
50

8va  
56

8va  
62

15<sup>ma</sup>  
(c#)

*f* remove mortite from Bb5

67 *rubato* *mp* *p* = 86 *non-rubato* *8vb*

69 *rubato* *non-rubato* *8vb*

71 *rubato* *non-rubato* *8vb*

73 rubato non-rubato

8<sup>vb</sup>

Detailed description: This system covers measures 73 and 74. Measure 73 is in 8/4 time and marked 'rubato'. It features a melodic line in the treble clef with a slur over a quarter note followed by an eighth-note triplet. Measure 74 is in 10/4 time and marked 'non-rubato'. It continues the melodic line with a slur over a quarter note followed by an eighth-note triplet. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of 8<sup>vb</sup> is shown at the end of the system.

75 rubato non-rubato

8

Detailed description: This system covers measures 75 and 76. Measure 75 is in 8/4 time and marked 'rubato'. It features a melodic line in the treble clef with a slur over a quarter note followed by an eighth-note triplet. Measure 76 is in 8/4 time and marked 'non-rubato'. It continues the melodic line with a slur over a quarter note followed by an eighth-note triplet. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of 8 is shown at the end of the system.

77 rubato non-rubato

12<sup>vb</sup>

Detailed description: This system covers measures 77 and 78. Measure 77 is in 12/4 time and marked 'rubato'. It features a melodic line in the treble clef with a slur over a quarter note followed by three eighth-note triplets. Measure 78 is in 12/4 time and marked 'non-rubato'. It continues the melodic line with a slur over a quarter note followed by an eighth-note triplet. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of 12<sup>vb</sup> is shown at the end of the system.



79

15<sup>ma</sup> (c#) tr

rubato

non-rubato

8<sup>vb</sup>

81

15<sup>ma</sup> (c#) tr

*f*

*p*

8<sup>vb</sup>

83

15<sup>ma</sup> (c#) tr

*f*

rubato

*p*

3

3

8<sup>vb</sup>

85

15<sup>ma</sup> (c#) *tr*

non-rubato *f*

85

*p*

8<sup>va</sup>-----

87

rubato

3 3

non-rubato

8<sup>va</sup>-----

8<sup>vb</sup>-----

89

8<sup>va</sup>-----

8<sup>va</sup>-----

8<sup>vb</sup>-----

8<sup>vb</sup>-----

92 *p*

8va-----

8vb-----

95

15mb-----

15<sup>ma</sup>-  
(c#) *trm*

*f*

97 *p*

8vb-----

15<sup>ma</sup>-  
(c#) *trm*

*f*

99

99

*p*

8<sup>vb</sup>-----

Detailed description: This system contains measures 99 and 100. Measure 99 is in 4/4 time with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A long slur spans from the first note of measure 99 to the end of measure 100. Measure 100 begins with a dynamic shift to forte (*f*) and includes a trill on a C# note, indicated by a trill symbol and the text "15<sup>ma</sup> (c#) tr". The bass line continues with a similar melodic pattern. A dynamic marking of 8<sup>vb</sup> is shown at the bottom of the system.

100

15<sup>ma</sup>  
(c#) tr

*f*

100

*p*

8<sup>vb</sup>-----

Detailed description: This system contains measures 100 and 101. Measure 100 is in 2/4 time with a forte (*f*) dynamic, featuring a trill on a C# note. Measure 101 is in 2/4 time with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A long slur spans from the first note of measure 100 to the end of measure 101. A dynamic marking of 8<sup>vb</sup> is shown at the bottom of the system.

102

8<sup>va</sup>-----

8<sup>vb</sup>-----

Detailed description: This system contains measures 102 and 103. Measure 102 is in 3/4 time. Measure 103 is in 2/4 time. It features a melodic line in the right hand and a bass line in the left hand. A long slur spans from the first note of measure 102 to the end of measure 103. Dynamic markings of 8<sup>va</sup> and 8<sup>vb</sup> are shown at the bottom of the system.

104 *15<sup>ma</sup>*  
(c#) *f* *8va*

104 *p* *8vb*

107 *8vb*

Detailed description: This musical score consists of two systems of piano accompaniment. The first system covers measures 104 to 110. Measure 104 begins with a treble clef, a 3/4 time signature, and a whole rest. A dynamic marking of *f* is present. A fermata is placed over a note in measure 104, with a *15<sup>ma</sup>* (15th measure) annotation above it and a circled C# below. A dashed line labeled *8va* indicates an octave transposition. The piano part starts in measure 104 with a dynamic marking of *p*. The key signature changes from one sharp (F#) to one flat (Bb) in measure 105. The second system covers measures 107 to 110. Measure 107 starts with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. A dashed line labeled *8vb* indicates an octave transposition. The key signature changes from one flat to one sharp in measure 108. The score concludes with a double bar line in measure 110.