for

Eliza

by
Nomi Epstein
August 2013

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Dedicated to and commissioned by Eliza Garth

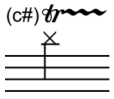
Required Materials:

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 5th 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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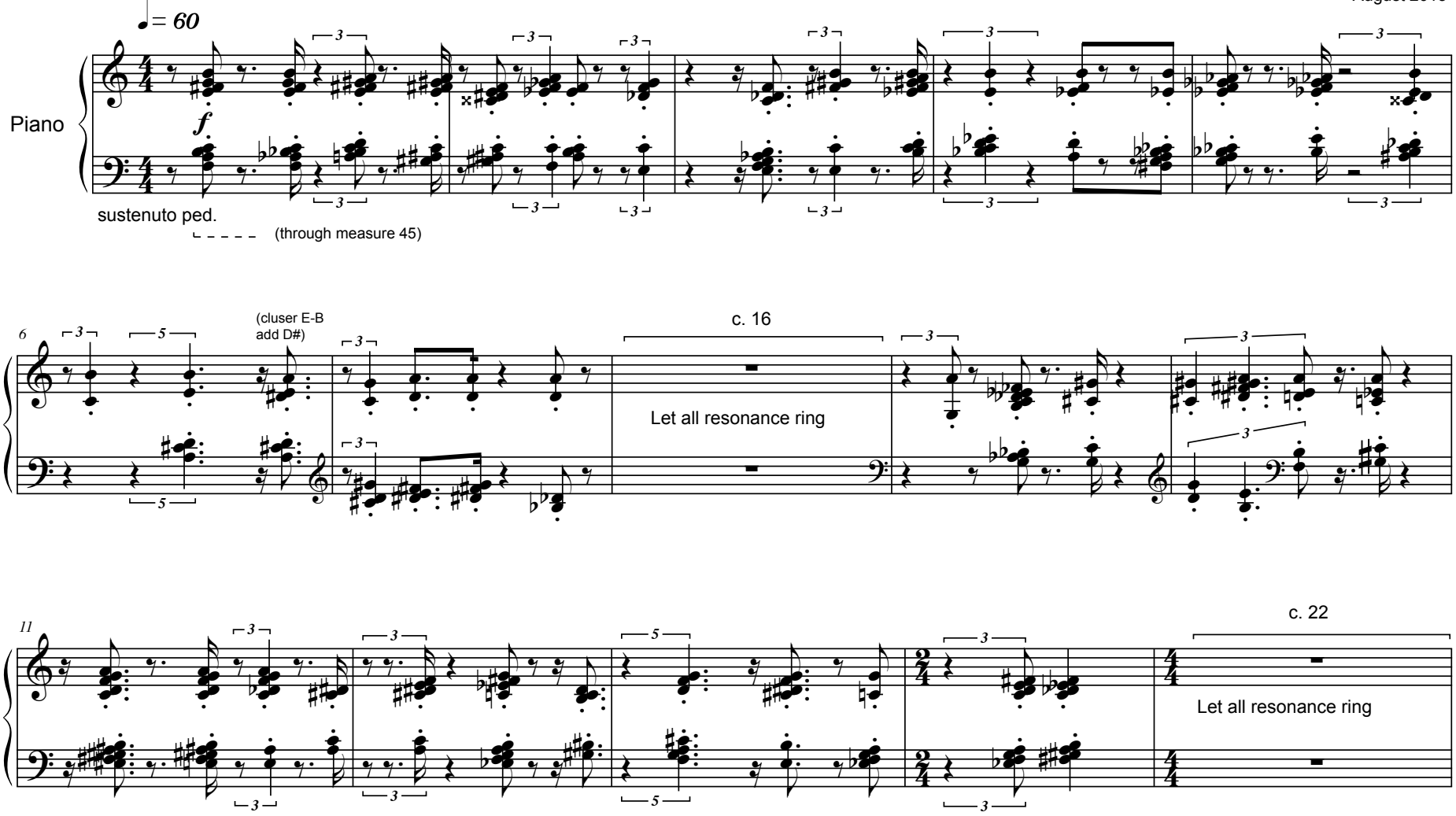

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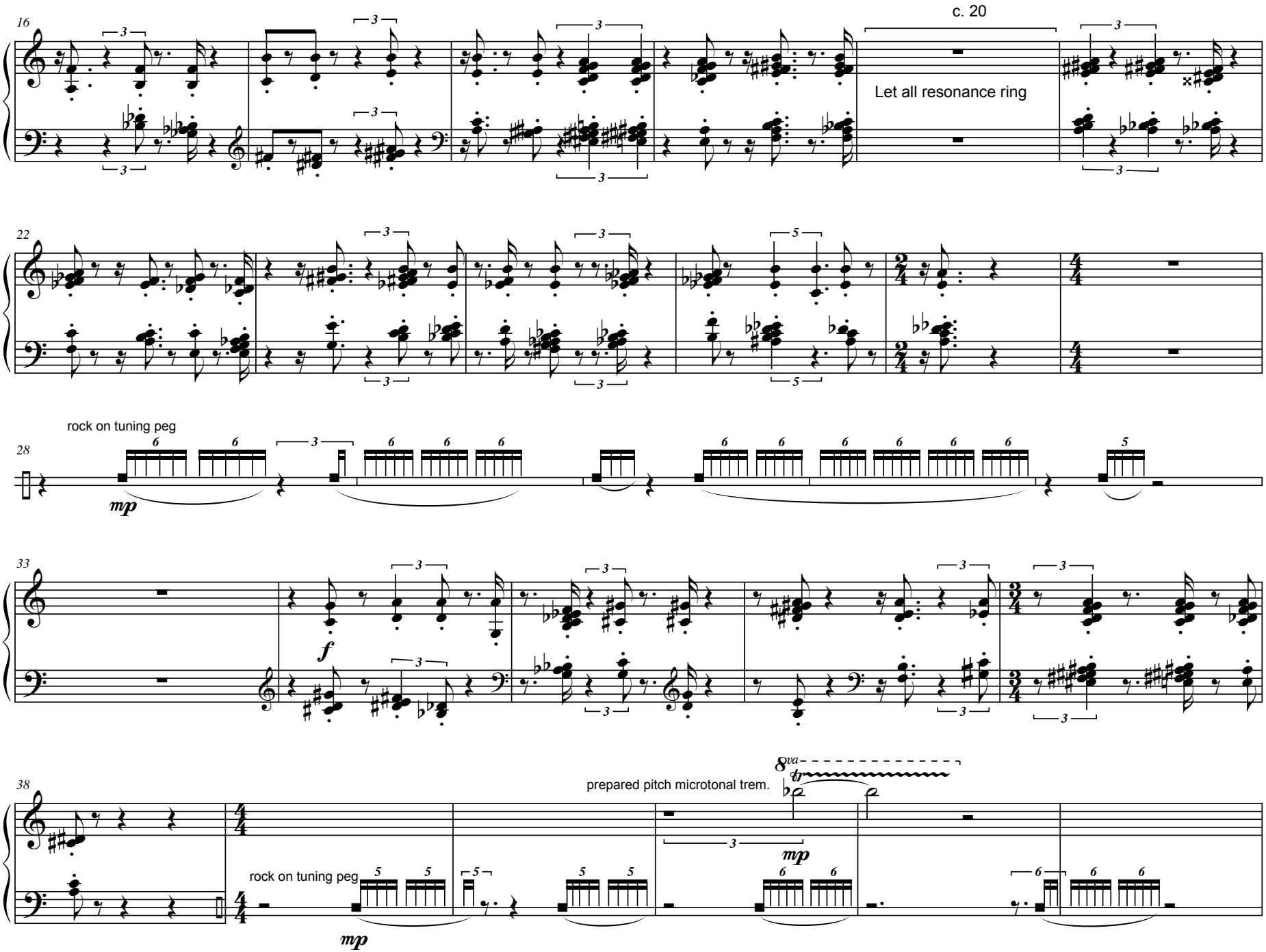
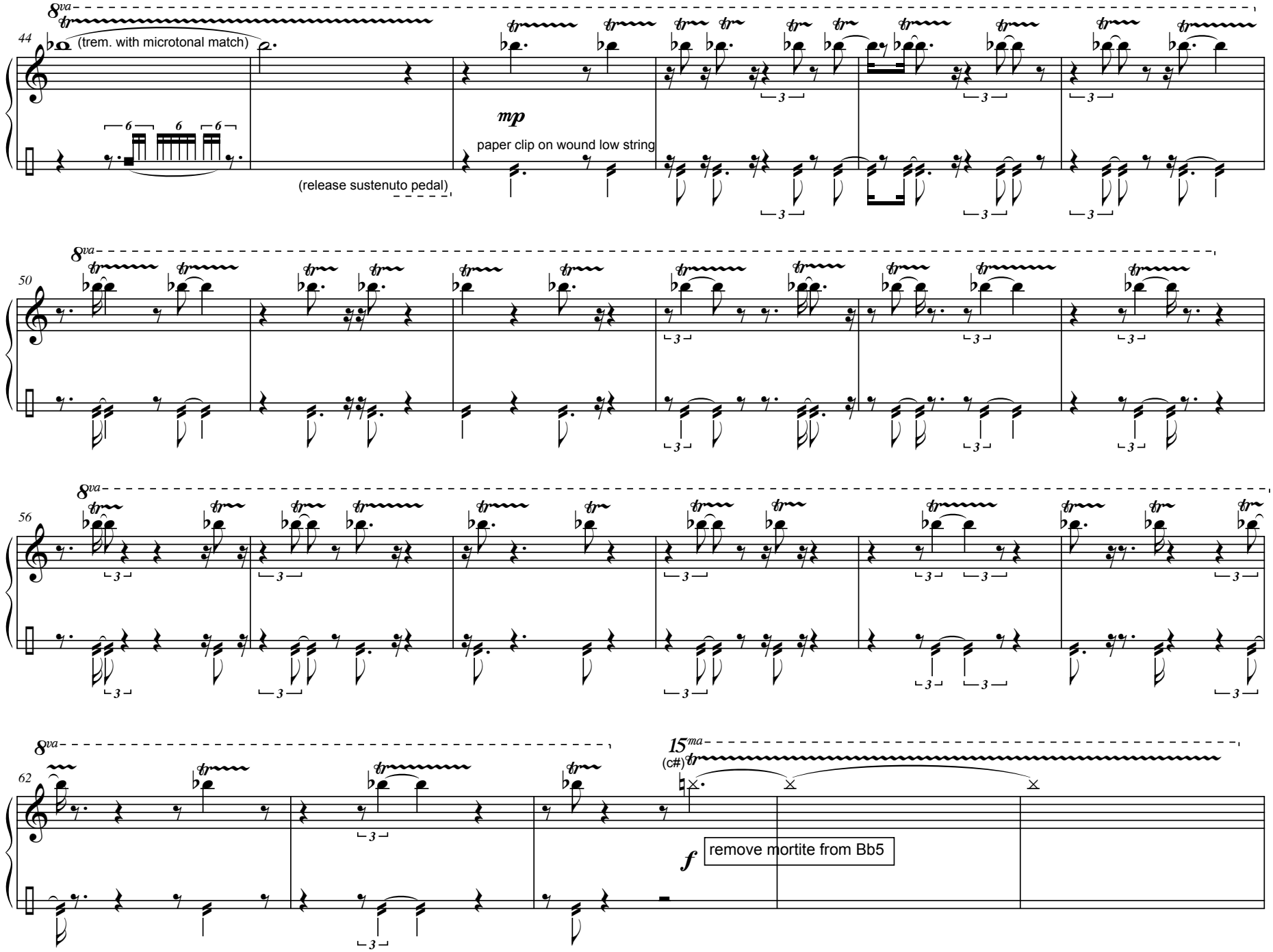
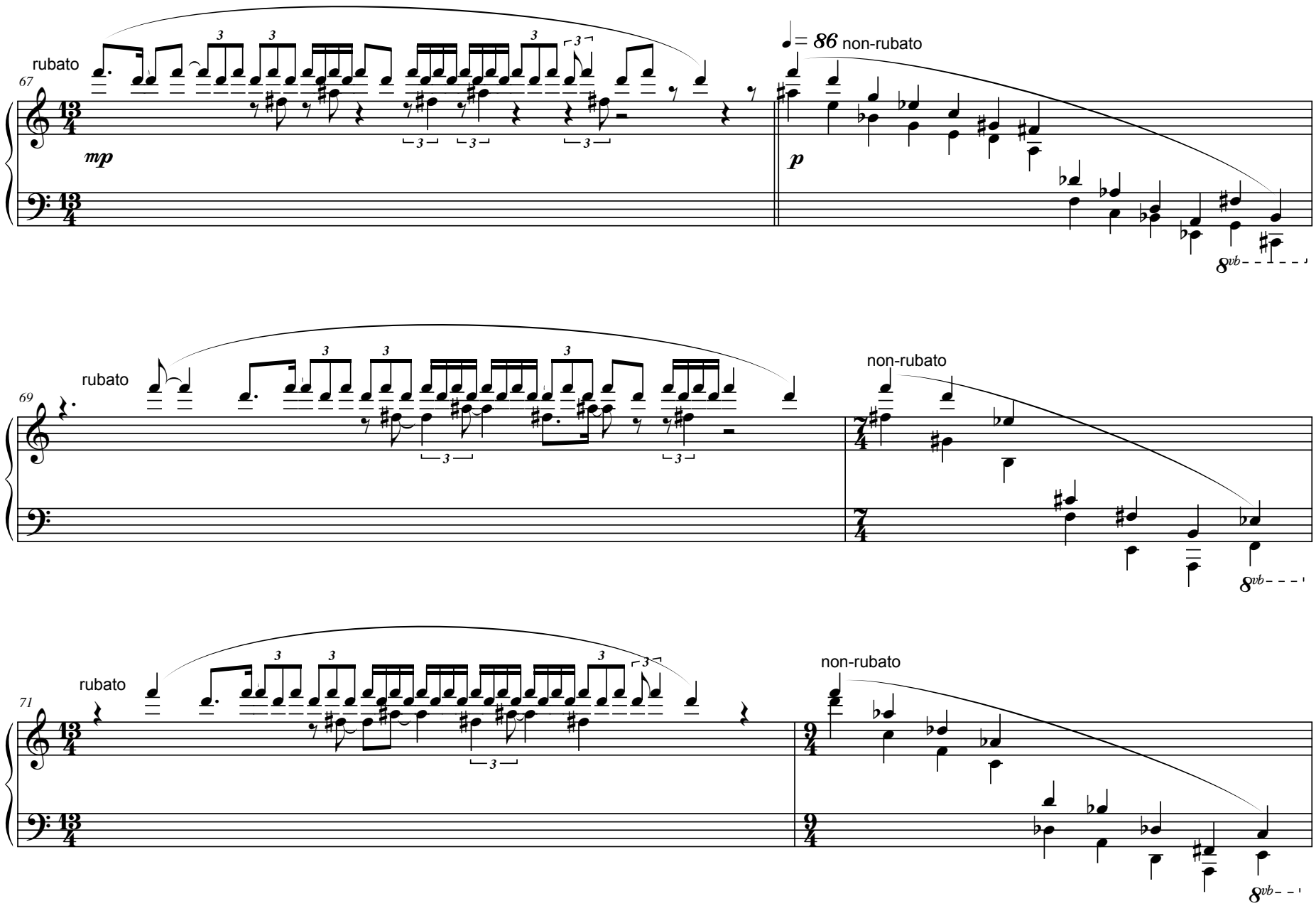
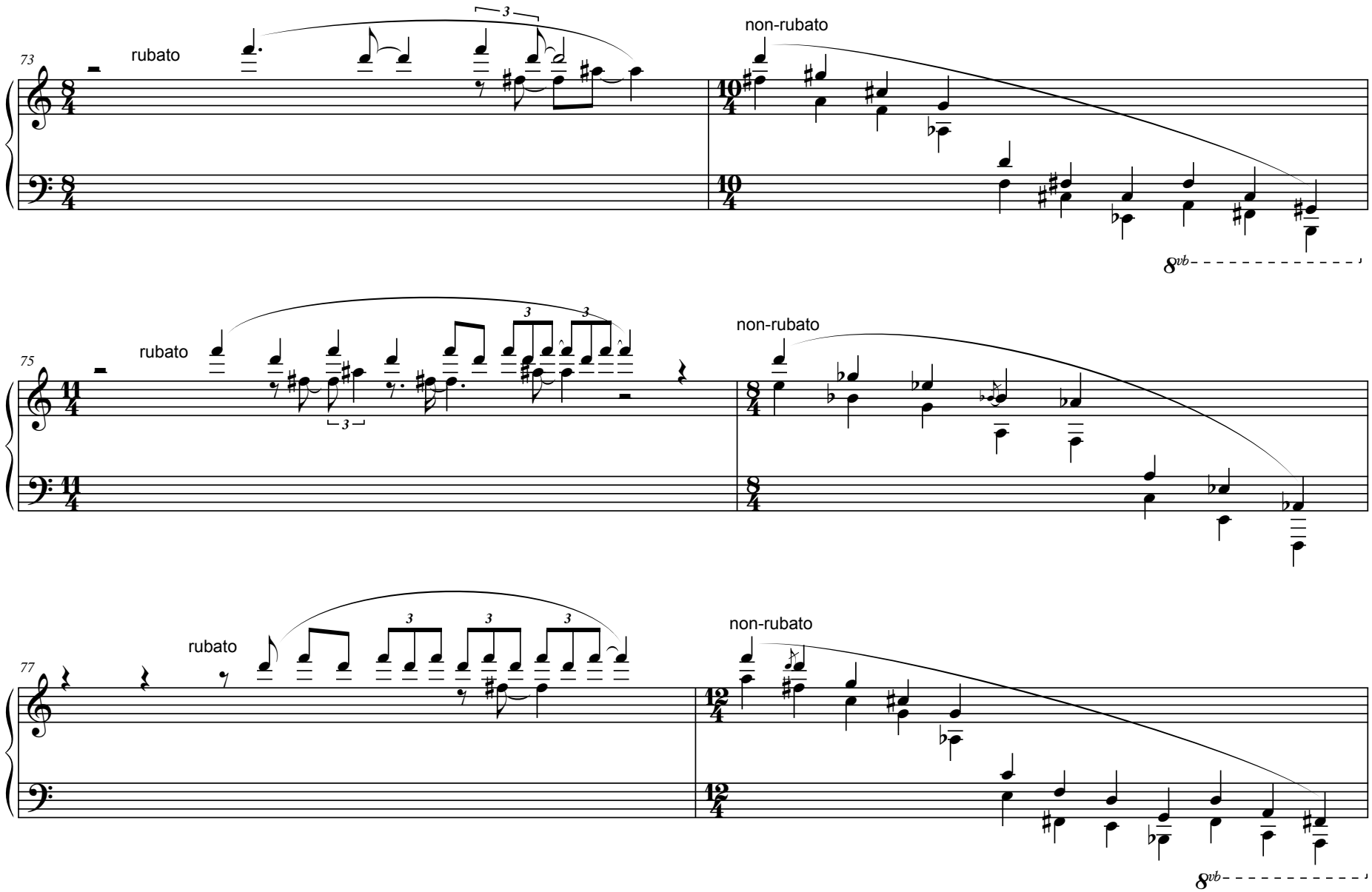
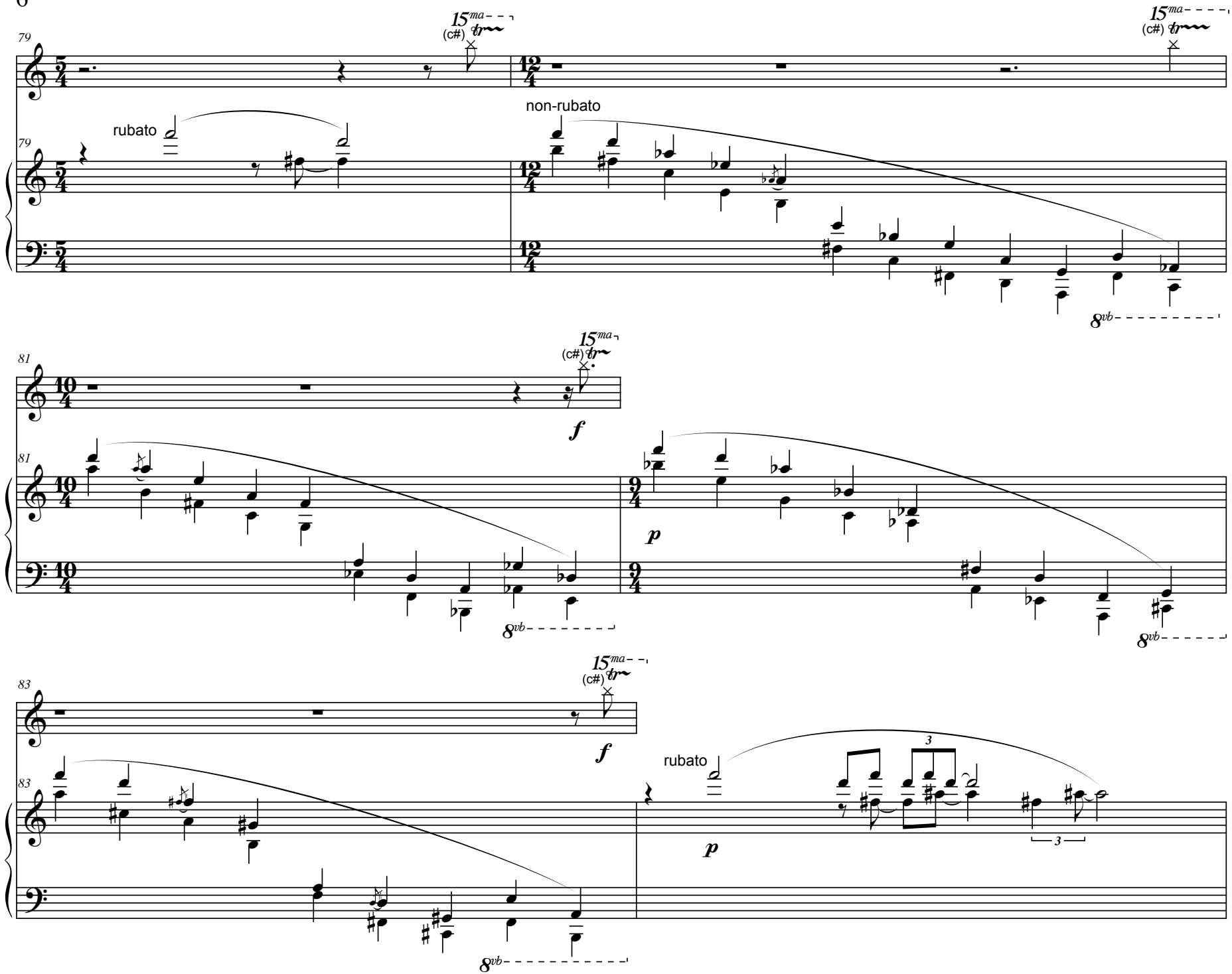
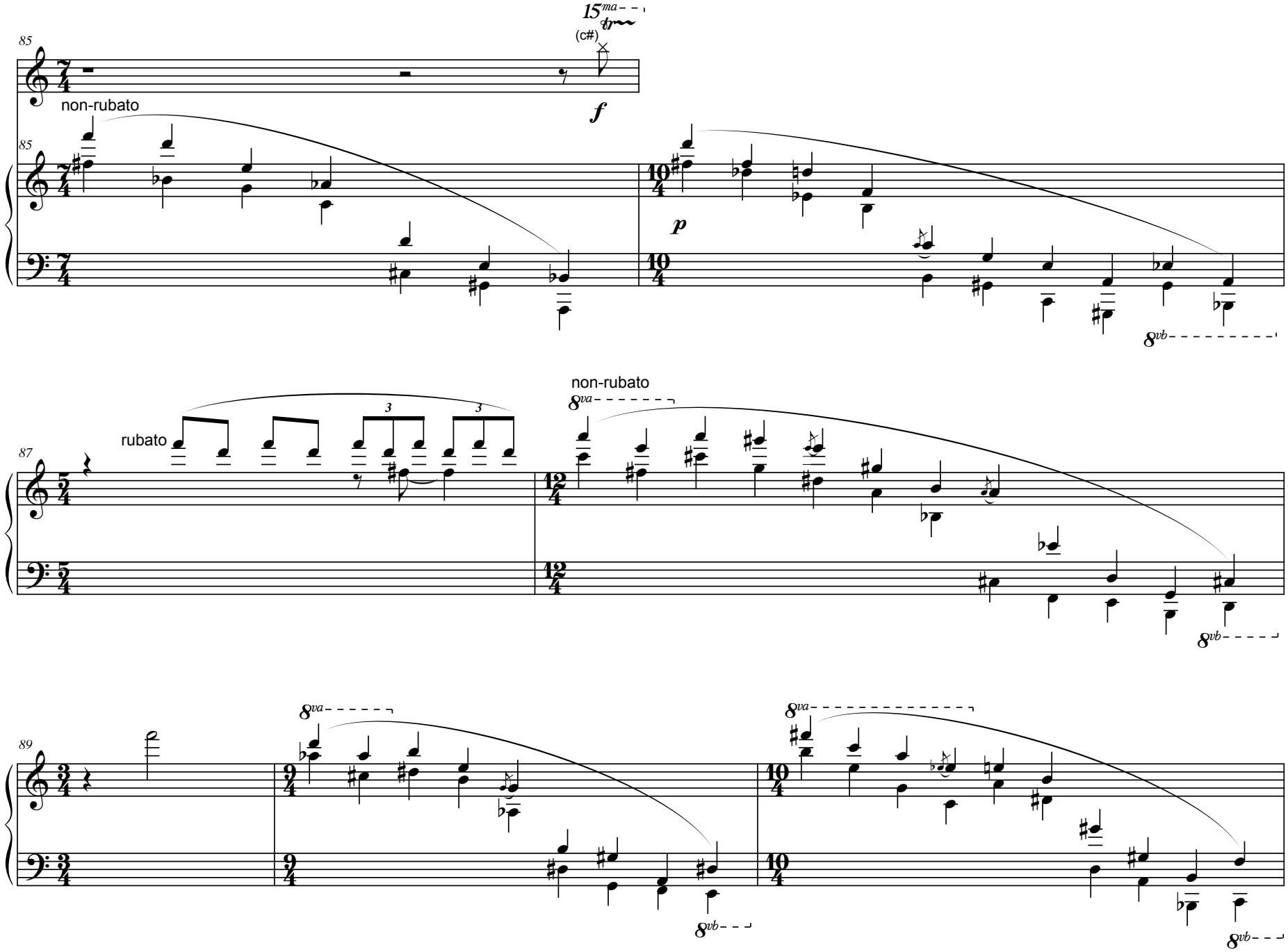

16
c. 20
Let all resonance ring
22
rock on tuning peg
28
mp
33
f
38
prepared pitch microtonal trem.
8va
tr
mp
rock on tuning peg
mp

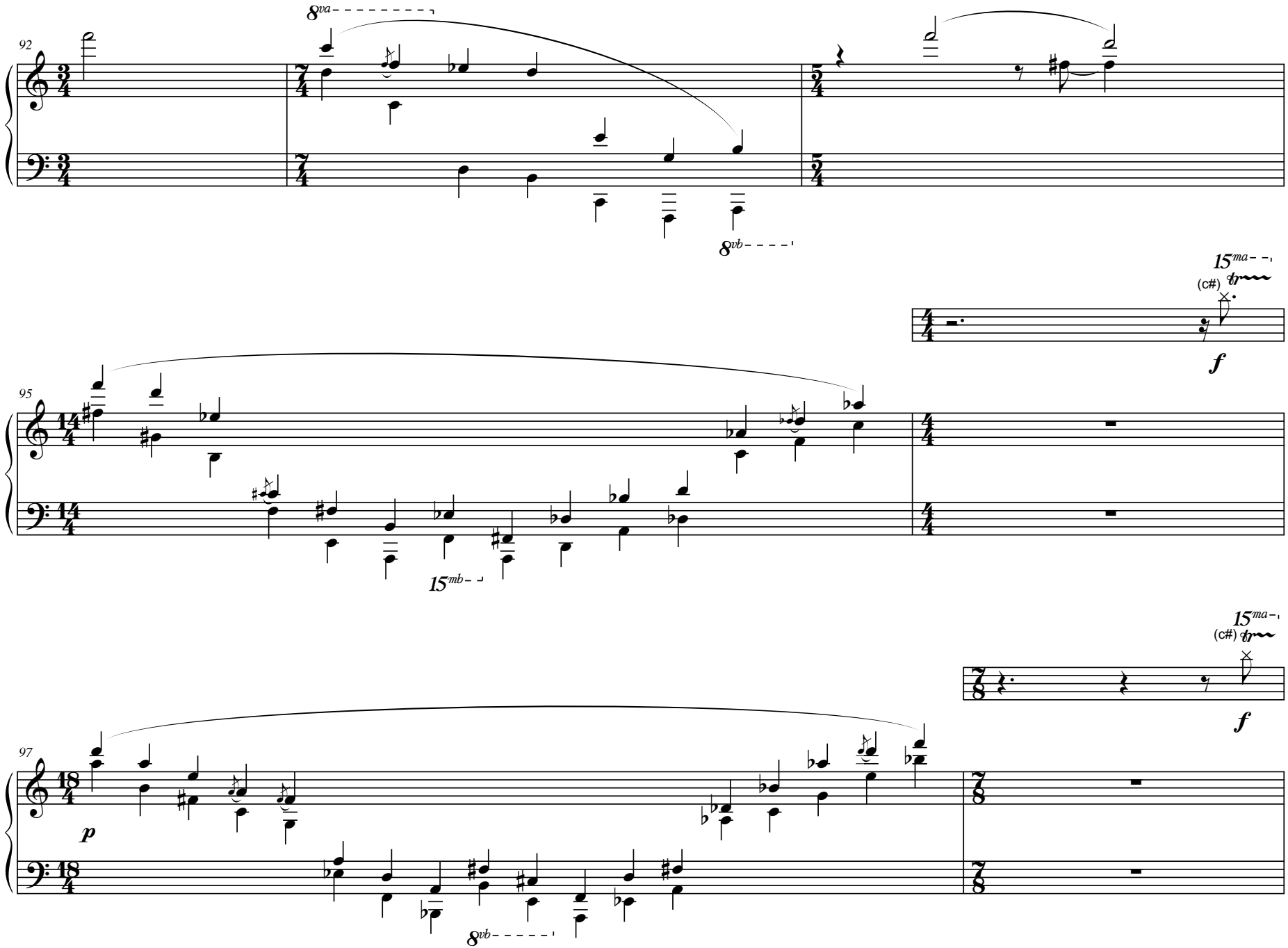

8va
44
(trem. with microtonal match)
mp
paper clip on wound low string
(release sustenuto pedal)
8va
50
8va
56
8va
62
15ma
(c#)
f
remove mortite from Bb5

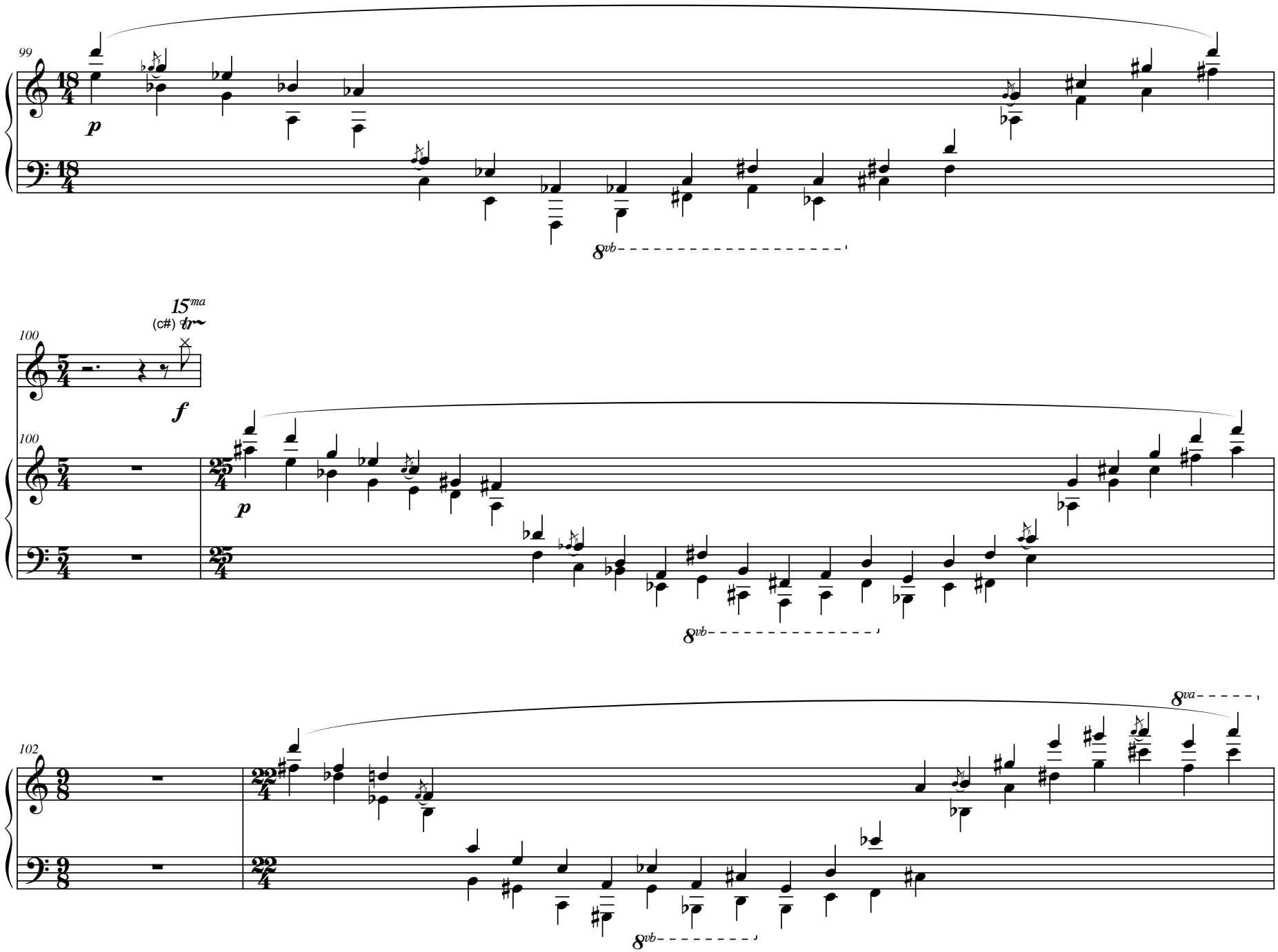

rubato
67
mp
♩= 86 non-rubato
p
8vb
rubato
69
non-rubato
8vb
rubato
71
non-rubato
8vb

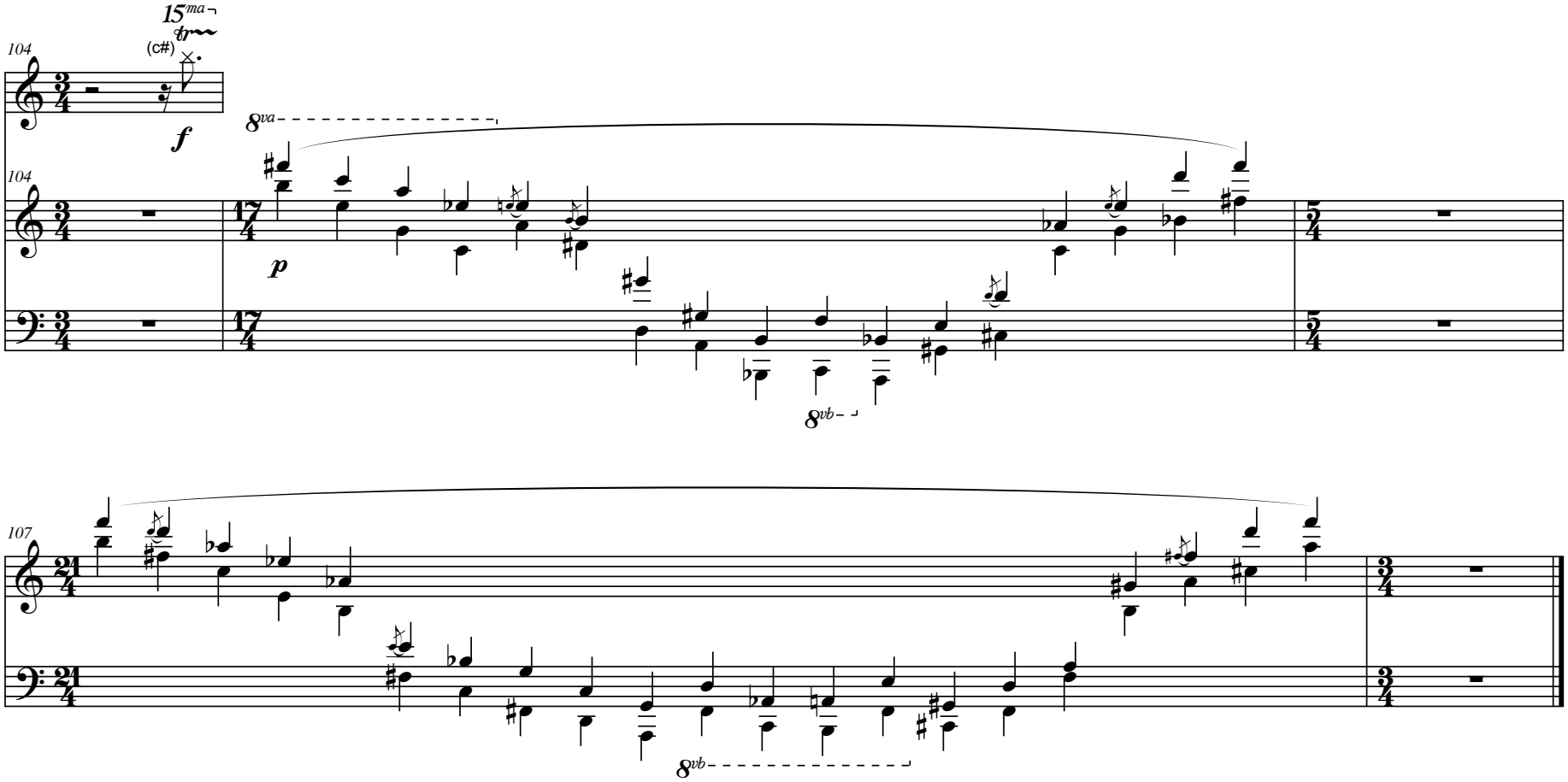

73
rubato
3
non-rubato
8vb
75
rubato
3
3
3
non-rubato
77
rubato
3
3
3
non-rubato
8vb


79
15ma
(c#)
rubato
non-rubato
8vb
81
f
p
83
3


85
15ma
(c#)
non-rubato
f
p
8vb
87
rubato
3
3
non-rubato
8va
8vb
89
8va
8va
8vb
8vb


92
8va
8vb
15ma
(c#)
f
95
15mb
15ma
(c#)
f
97
p
8vb


99
p
8vb
15ma
(c#) tr
100
f
100
p
8vb
102
8va
8vb


15ma
(c#)
104
f
8va
104
p
17/4
8vb
107
21/4
8vb
3/4
5/4