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VISIONS FROM REVELATION

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By
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VISIONS FROM REVELATION

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Visions from Revelation is a sketch of Revelation 4 portrayed through piano and fixed media. The pianism makes tribute to several composers. *Eleven Echoes of Autumn* by George Crumb influenced the inside-of-the-piano operations. In the second piece, the extended techniques go nearly as far as the *musique concrète instrumentale* writing in Helmut Lachenmann's *Guero*. Naturally, the concept of prepared piano in movement one comes from John Cage, but the soundscape is in the vein of Crumb's *Makrokosmos* using a thimble to mute strings.

The pitch organization for the movements vary. In the first movement, the pitch content is a cross between intervallic harmonic techniques and pandiatonicism. The scale is similar to D Major, but the tendency toward tritones raises the 4th scale degree while lowering the 7th. Furthermore, the scale occasionally lowers the 2nd and 6th scale degree for the sake of intervallic integrity as well as for bringing a strong pull down to the 1st and 5th scale degree. The second movement applies Messiaen's third mode of limited transposition, which is one of the most chromatic of his modes. Using this mode and carefully designing the melodic contour, the pitch material imitates the sound quality of the inside piano operations. The third movement is more intuitive with the horizontal pitch structure, but vertically there are general guidelines. The harmonic intervals consist of minor 2nds and perfect 5ths at the beginning. By measure 71, the minor 2nds invert to major 7ths, and by measure 122, the perfect 5ths invert to perfect 4ths.

Overall, this piece has a triumphal nature prompted by the programmatic material of the throne room from Revelation 4. Musically it displays virtuosic writing in the style of composers like Crumb and Lachenmann. The pitch material derives from several different 20th century techniques as well as some more intuitive approaches that evoke the triumphant feel

PROGRAM NOTES

Visions from Revelation is a musical sketch for piano and fixed media inspired by Revelation 4. The music puts the listener in the place of the apostle John and invites the audience to imagine what it might have been like to encounter the throne room. *The Book of Revelation* by G. K. Beale informed many of these interpretations.

The first movement is about beholding the throne. As the first gesture, the pianist taps the strings in the low register, placing a metal rod on the strings seconds later. The result is a low rumble imitating thunder with high, piercing overtones produced from the metal rod representing flashes of lightning. The main five-note motif represents an echo of thunder.

The second movement is about encountering the sea of glass. Beale notes, “The ‘sea’ is [typically]... associated with the idea of evil”¹ in other places in the Bible. The irony is that the imagery in Revelation 4:6 is calming (glass implying motionlessness). If the sea represents the idea of evil, it is the last thing one should fear in God’s presence. God is triumphant over evil.

The last movement portrays the four living creatures. I also drew inspiration from Isaiah 6:4. In this movement, I reference the famous hymn, “Holy, Holy, Holy.” The reference is a symbol of the creatures. They call out, “Holy, holy, holy is the Lord God Almighty.”² Those are terrifying words to the sinner because holiness is everything a sinner is not. As the Isaiah passage describes, “the doorposts and the thresholds shook and the temple was filled with smoke.”³

There is also a great deal of programmatic meaning behind the concert setup of this piece. One of the important messages of the book of Revelation is Christ’s triumph over sin. The imagery of a solitary pianist on a grand piano is a symbol of the throne. Likewise, the pianism

¹ Gregory Beale, *The Book of Revelation: The New International Greek Testament Commentary [NIGTC]* (Grand Rapids, MI: WM. B. Eerdmans Publishing Co.) 327.

² Kenneth Baker, *NIV Study Bible* (Grand Rapids, MI: Zondervan Publishing House, 2002), 1042, 1971.

³ *Ibid.*, 1042-1043

requiring virtuosity of performers like Keith Kirkoff, Xenia Pestova Bennett, or David Burge is a symbol of triumph. Moreover, the loudspeakers that surround the concert hall is a symbol of the heavenly host that surrounds the throne depicted in Revelation 4.

Visions from Revelation is like a portrait of this chapter. The first movement is about thunder coming from the throne. The second is of a sea of glass. The third is about the four creatures. However, overall, the piece is about a sinner encountering a holy God.

PERFORMANCE NOTES

MATERIALS

Three cardioid condenser microphones with live reverb, a minimum of a stereo speaker setup (although, there may be speakers set up in pairs throughout the room as well), a mixer, a laptop or other device for playbacks, monitor for the pianist, an iPad or other type of tablet for the music as the piano desk will get in the way of the extended techniques, a timer set by the sound engineer, thin metal disc or rod, wax mallet, rubber mallet, and glass rod.

PREPARATION

The performer should use condenser microphones to help pick up the softer, more delicate sounds of the extended techniques. There should be two microphones placed inside the piano lid to get the inside piano sounds. The third microphone should be placed to the left of the pianist to pick up the key clicking sounds from the third movement. (See figure 1 below.)

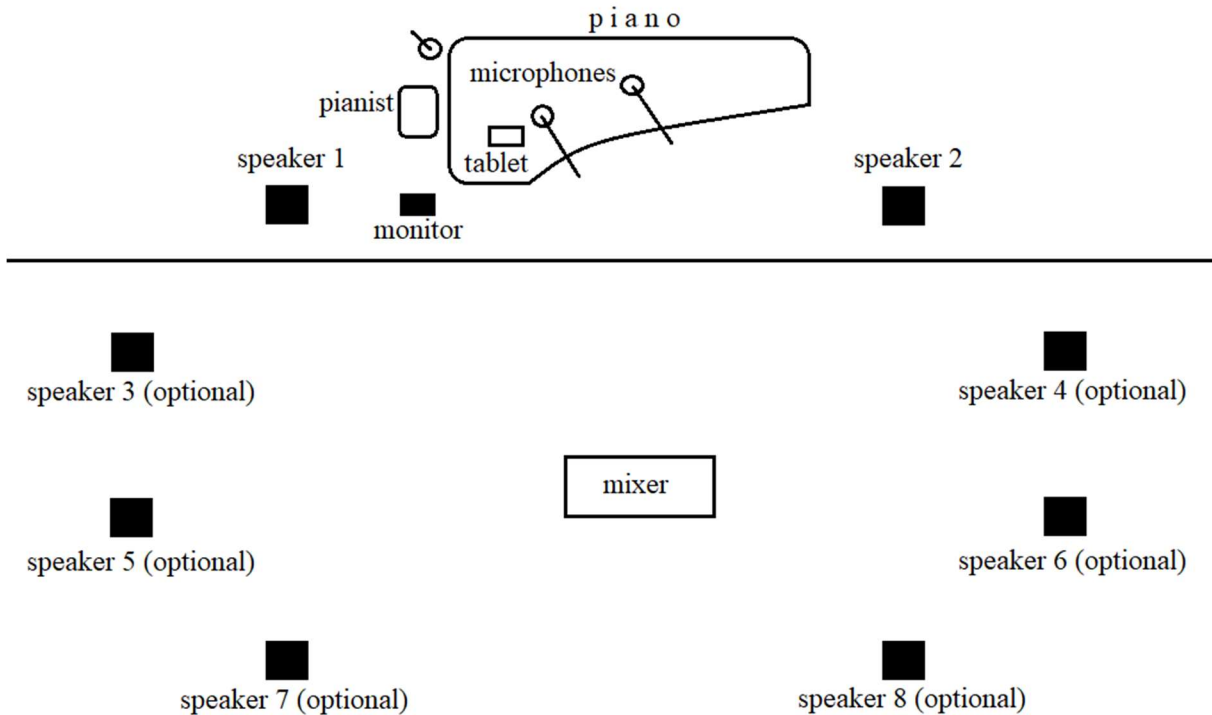
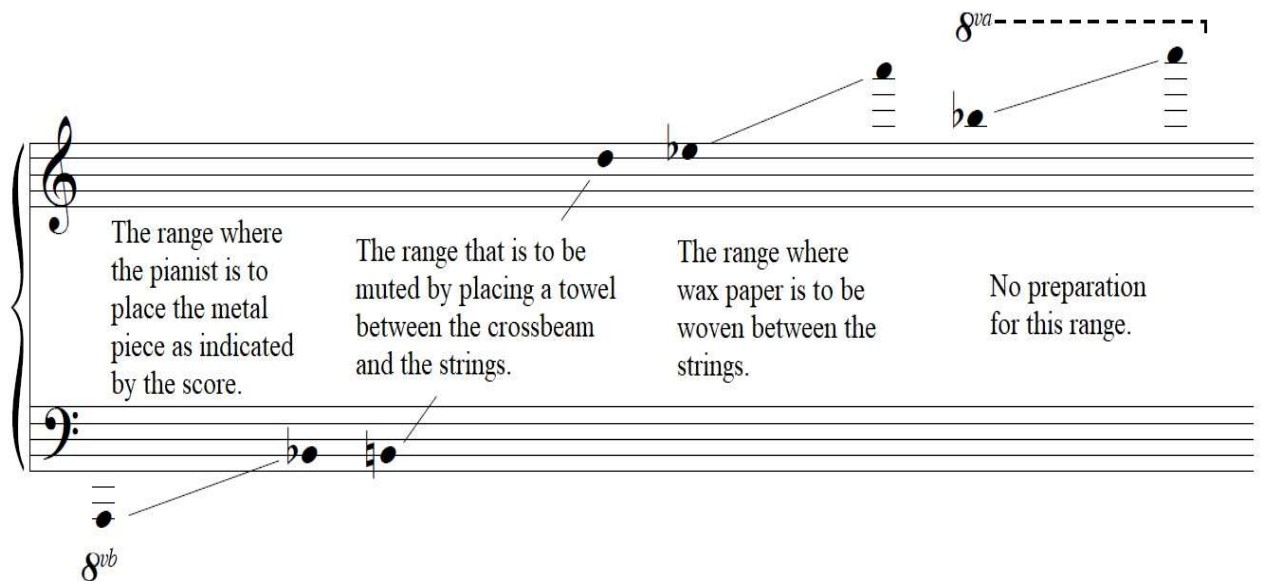


figure 1

There will be other preparations for the piano in the first movement. The materials needed for the preparations are as follows: a thin, metal disc or rod such as a metal spatula (the metal piece should be large enough so that there is no risk that it falls through the strings in the piano), a large towel, and wax paper. The pianist is to place the metal piece inside the piano a couple of seconds after the beginning of the piece and retrieve it in measure 53 as indicated in the score. The towel and wax paper should be set before the piece begins and quietly removed before the end of the piece during the rests starting at measure 71. The towel should be placed between the strings and the crossbeam (see figure 3) closest to the pianist so that the notes in that range sound muted. The wax paper should be woven between the strings so that it produces a buzzing sound. Figure 2 shows the registers in which the pianist should set up each item. The registers may vary slightly depending on the design of the cast iron frame of the piano.

figure 2

PIANO PREPARATIONS FOR THE FIRST MOVEMENT



INSIDE THE PIANO PARTS AS DESCRIBED IN THIS DOCUMENT

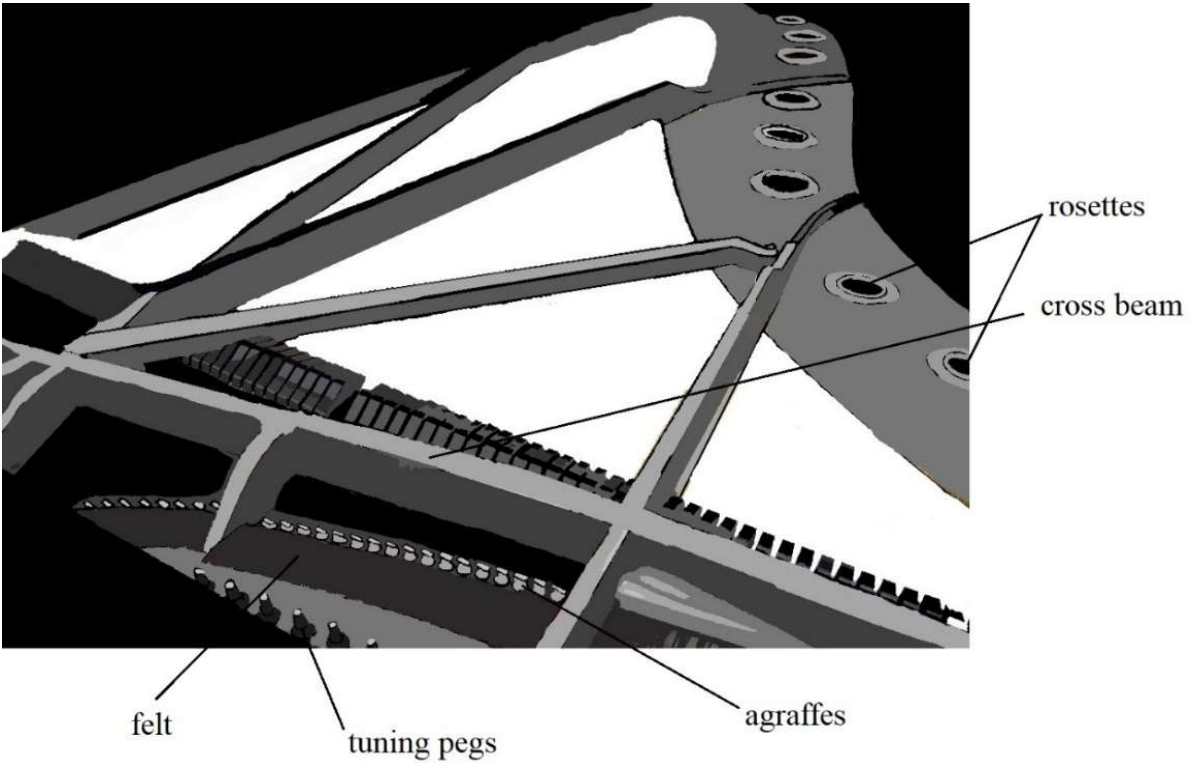
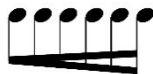



figure 3

NOTATION FOR THE PIANO

0:05, **0:15**, etc. There is to be a timer set by the sound engineer to start at the beginning of each movement to help synchronize the piano with the electronics. These boxes are not to indicate exactly when to play. Rather, they indicate approximate timing, but they are always accurate within a second indicated by the box.

 Gradually get faster.

 Gradually get slower.

 $\frac{1}{2}$ Half pedal.



Roll starting from top to bottom played on the keys.



When a tie doesn't connect to another note head, the pianist is to let the pitches vibrate freely until the sound dies away.



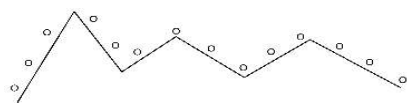
This indicates a cluster to be played on the strings inside the piano with the palm of the pianist's hand in the approximate range covered by the note head.



The x note head is used when there are unpitched or off the keys playing techniques. The technique to be used is always specified in the score. For example, in the first movement, the x note head indicates that the metal disc/rod is to be placed and left on the strings for the duration of the indicated value of the x note heads (removed in measure 53). In the second movement, an x note head without a glissando mark next to it indicates that the pianist is to carefully tap a tuning peg to create a percussive sound. In the third movement, the x note head indicates to the pianist that s/he is to play the indicated notes on the strings inside the piano with mallets.



The performer is to press the fleshy part of the index finger on the string indicated by the score and run it up and down the string vertically to produce varying levels of muted sounds on that strings.



This is a similar technique to the previous. The only difference is that the performer is to lightly press the string to

produce various harmonics rather than to simply produce a muted sound. The note head shown will not be the actual pitch; rather, the note head indicates the string being used to produce the harmonics.



Repeat the pitch indicated by the first note head approximately the number of times shown by the stems plus or minus 50% with free rhythm at approximately a sixteenth-note value.




Repeat everything within the box as needed until the given time runs up.

|| This clef is used anytime the pianist or electronics have unpitched materials. The relative contour is shown rather than the exact pitches. For example, if the score indicates that the pianist is to hit the wood part of the piano but one note head is higher than the next, the pianist should tap a place on the piano that produces a relatively higher unpitched sound compared to the next tap.



This clef simply means to play everything an octave higher than the normal treble clef on that staff. The second movement is the only movement that uses this clef.

() This sign indicates a harmonic. The bottom note head indicates the string on which the pianist is to lightly touch to produce the partial. The top note head in parenthesis is the pitch that should result.



This sign appears horizontally a few times in the first movement. It always appears after a glissando played on the strings. The sign simply means to let the strings vibrate freely after the glissando.





Each movement has a different type of glissando. In the first movement, the glissando is always to be played inside the piano on the strings which the pianist is to strum with the fleshy part of the finger in the direction indicated by the line and in the approximate range indicated by the line.

In the second movement, the speed of the glissando is moderate, slow, or fast. Aside from the speed, there are three different types of glissandos in the second movement. The first type is the oblique squiggly line. It means that the pianist is to carefully scrape the glass rod on the strings between the tuning pegs and the agraffes (see figure 3).

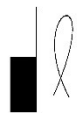
Both the second and third type use straight line. What distinguishes them is the clef being used. The second type of glissando uses the neutral clef (**||**). It means to carefully scrape the glass rod on the strings near the felt. However, when there is the same oblique line in the bass clef, the sign means to carefully run the glass rod vertically up and down the string notated by the note head in the score.


The third movement has two types of glissando. Both are notated with the oblique, straight line; however, they have different types of note heads. The first type of glissando has a triangular note head. This indicates that the pianist is to use a stick to run across the keys without depressing the keys. The result will be a percussive clicking sound. The second type of glissando used in this movement has an “x” note head. Here the pianist is to strum the strings with a yarn mallet.

 This indicates a glass rod dead stroke on the strings of the piano.

 This sign indicates that the pianist is to mute the string with the glass rod while striking the key that corresponds with the string indicated.

ms. 13, 14, 16, 17, and 18. There is a technique that in the second movement in these measures where the pianist is to slowly and carefully slide the glass rod back and forth vertically on the strings indicated for the duration of the note value.

 Move the glass rod in circular motions on the strings in the approximate range given by the note head.

 A triangle note head without a glissando mark in the third movement indicates that the pianist is to hit the center crossbeam of the cast iron frame (see figure 3) with the yarn mallet.

NOTATION FOR THE ELECTRONICS

 Scratchy musical texture.

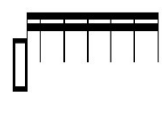
 Smooth musical texture.


 Clicking noise musical texture.

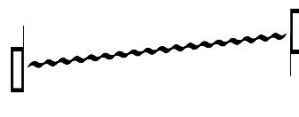
 Glissando musical texture.


 Propeller like texture.

 Blurry musical texture using the musical content shown.

 An approximate number of repetitions at approximately a sixteenth-note value.
The pitch generally changes on a microtonal level, too.

 A pulsating sound between the given pitches.

 Indicates a glissando in the approximate relative pitch register and direction indicated.

 Indicates a glissando going up to an indefinite pitch.

VISIONS FROM REVELATION

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

Benjamin Krumwiede

0:05 0:15

ca. 10"

At a moderate tempo but with energy ♩ = 96-108

lightly press strings so that you get different harmonics
F4 in tempo
repeate as needed

Piano

L.H. *mf* *f* *p*

place spatula on strings

fff low cluster on strings with palm

8^{vb} *ff* *mp* *ca. 6"* *ca. 6"*

Electronic Sounds

buzzing sound *mp* wind-like sound

pulsating sound *p* *mf* *mp*

p *cresc.* ----- *mf*

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

12 **0:38** **0:42**

p *pp* *mp* *mp*

gliss. *mp*

(8vb) ———— 1/2
(Ped.) ————

cast iron frame

16 **0:47** **0:53**

mp *mp* *pp* *f*

cast iron frame

(8vb) ————
(Ped.) ————

16 *pp* *mp*

scratchy texture

sub-bass rumbling

(8va) ————

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

1:01

1:10 *slow but accel.*

21

ff

f

f

(8vb)

(Ped.)

1/2

1/2

21

ff

ratchet-like sound

f

smooth texture

21

mf

metallic pad sound

27

ff

8vb

f

(8vb)

1/2

1/2

1/2

1/2

1/2

27

ff

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

32

(8vb)

32 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

1:32

Tempo I ♩ = 96-108

36

(8vb)

36 $\frac{4}{4}$ $\frac{5}{4}$

fff *f* *ff*

1:37

p *f* *mf* *f*

39

(8vb)

39 $\frac{4}{4}$ $\frac{5}{4}$

ff *f* *mf* *f*

39

39 $\frac{4}{4}$ $\frac{5}{4}$

mf *f* *p*

mp *f*

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

1:50

42

42

(8vb)

pulsating sound between these pitches

1:54

45

fff

(8vb)

7

45

fff

ratchet-like sound

ff

door creak-like sound

fff

45

mp

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

48

2:03

Musical score for measures 48-50. The score is in 4/4 time. The bass clef part features a series of chords with a dashed line labeled (8vb) below them. The treble clef part includes a 'ratchet-like sound' marked with *f*, a 'pizz.-like sound' marked with *ff* and *8va*, and a 'loco' section. A triplet of notes is marked with *fff*. The piano part at the bottom is marked with *p*.

Mute running your finger up and down the string

2:14

ca. 6"

Musical score for measures 51-53. The score is in 6/4 time. The bass clef part features a triplet of notes marked with *ff* and a sixteenth note marked with *6*. A diagram shows a string being muted with a finger, with dynamics *ff* and *p* indicated. The treble clef part includes a 'pizz.-like sound' marked with *8va* and 'loco', a 'ratchet-like sound', and a 'buzzing sound' marked with *f*. The piano part at the bottom is marked with *pp*.

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

2:20

53

15^{ma}

8^{va}

remove spatula

ff

(both hands 8vb)

3

3

53

buzzing sound

ratchet-like sound

53

ppp

2:27

55

15^{ma}

8^{va}

mf loco

3

6

55

propeller-like sound

ff

ppp

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

2:37 2:45

58 *mf* *8^{va}*

58 *pp* *glass-like sound* *p* *ff* *p*

58 *pp*

61 *15^{ma}*

61 *mp*

61 *wet reverb* *dry reverb*

(8vb)

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

64 *15^{ma}*

64

(8vb)

67 3:04 *15^{ma}*

67

67

(8vb)

mf

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

3:11 ca. 6" 3:18

70 *mp* *mf*

short beam
long beam
middle beam
actual pitch
touch string to produce partial

(8vb)

70 *pp* *mf* *pp* *mp*

70 *mp*

70

metallic sound

74 3:33

wood

74 *ppp* *p* *ppp*

74 *mp*

suspended cymbal-like sound

(8vb)

74 *ppp* *p* *ppp*

74 *mp*

suspended cymbal-like sound

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

78 3:41 cast iron frame 3:50

mp

actual pitch

touch string to produce partial

(8vb)

Detailed description: This block shows the piano accompaniment for measures 78-81. It features a grand staff with treble and bass clefs. The time signature changes from 5/4 to 6/4 and then to 4/4. The music includes a triplet of eighth notes in measure 79. A dynamic marking of *mp* is present. A note in measure 81 is labeled 'actual pitch'. A performance instruction 'touch string to produce partial' points to a specific note. A dashed line labeled '(8vb)' is at the bottom.

78 *p* *ppp*

vocal-like sound

pp *pp*

Detailed description: This block shows the vocal and guitar parts for measures 78-81. The vocal line is in a soprano clef, and the guitar part is in a bass clef. The time signature changes from 5/4 to 6/4 and then to 4/4. The vocal line has a dynamic marking of *p* and a slur over measures 79-80. The guitar part has dynamic markings of *ppp* and *pp*. A performance instruction 'vocal-like sound' is placed above the vocal line. A slur is also present over the guitar part in measure 80.

82 3:55 cast iron frame

(8vb)

Detailed description: This block shows the piano accompaniment for measures 82-85. It features a grand staff with treble and bass clefs. The time signature changes from 6/4 to 4/4. The music includes a triplet of eighth notes in measure 84. A dynamic marking of *ppp* is present. A performance instruction 'cast iron frame' is placed above the treble staff. A dashed line labeled '(8vb)' is at the bottom.

82 metallic pad sound

Detailed description: This block shows the vocal and guitar parts for measures 82-85. The vocal line is in a soprano clef, and the guitar part is in a bass clef. The time signature changes from 6/4 to 4/4. The vocal line has a dynamic marking of *ppp* and a slur over measures 83-84. The guitar part has a dynamic marking of *ppp* and a slur over measures 83-84. A performance instruction 'metallic pad sound' is placed above the vocal line.

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

86

(8vb) *p*

86

86

motor pad-like sound

4:14

90

actual pitch
f touch string to produce partial
(8vb)

90

ppp *p*

90

pulsating, scratch pad-like sound

I. FLASHES OF LIGHTNING, RUMBLINGS AND PEALS OF THUNDER

4:26

4:33

94 cast iron frame wood

pp

(8vb)

8^{va}

15^{ma}

pp

ppp

n

98

(8vb)

(15^{ma})

pp

n

II. SEA OF GLASS

Also in front of the throne was what looked like a
sea of glass, clear as crystal.

Benjamin Krumwiede

Lento ♩ = 52

0:10

Piano

pp *ppp*

moderate gliss.

mf scrape glass on the strings between
the tuning pegs and the agraffes

Fixed media starts

pad-like sounds

Electronics

n

0:18

pp *p*

slow gliss. fast gliss. moderate gliss.

mp *f* *sim.* *mp* *pp*

scrape glass on the strings between
the tuning pegs and the agraffes

ppp

ppp

II. SEA OF GLASS

5 8

3

fast gliss. moderate gliss. moderate gliss. fast gliss.

ff mp mp mf

5

mp ppp mf

percussive shuffle-like sound

5

pp

indefinite sub-bass pitch

ppp mf ppp

8vb

0:35

8 8

3

pp

moderate gliss.

3

p

moderate gliss. as before

6

ppp

6

p

dead stroke with glass fast gliss.

mf dead stroke with glass *sim.*

0:51

8

ppp

ppp

p ppp

8

8

II. SEA OF GLASS

1:03

Musical score for measures 11-13. The score is written for piano and includes dynamic markings and performance instructions. The time signature changes from 4/4 to 6/4, then to 5/4, and finally to 3/4.

Measure 11: *f* *p* (triplets), *ppp* (triplets). Instruction: "mute with glass rod".

Measure 12: *f* (triplets), *mp*. Instruction: "moderate gliss. as before".

Measure 13: *mf* (triplets). Instruction: "slowly slide the glass back and forth on the strings inside the piano".

Measure 11 (lower staves): *mp* (triplets), *pp* (triplets), *p* (triplets). Instruction: "pizz.-like sound".

Measure 11 (bass staff): *mp*. Instruction: "bubble-like sound".

Musical score for measures 14-15. The score is written for piano and includes dynamic markings and performance instructions. The time signature changes from 3/4 to 7/4, and then to 3/4.

Measure 14: *pp* (triplets), *p* (triplets), *pp* (triplets). Instruction: "Red." (likely a typo for "Red" or "Red").

Measure 15: *mp*. Instruction: "tap tuning peg with glass".

Measure 14 (lower staves): *pppp* (triplets), *p* (triplets).

II. SEA OF GLASS

1:22

16

ppp *pp* *ppp*

sim.

slowly slide the glass back and forth on the strings inside the piano

slide the glass from the back side of the string to the front side once

1:29

3

16

16

15^{ma}-

p

1:46

18

pppp *p* *mp*

slowly slide the glass back and forth on the strings inside the piano

mp Glass scraping between the tuning pegs and the felt and gradually going toward scraping on the felt.

scrape on the strings near the felt

pulsating rhythm

15^{ma}-

ppp

18

(15^{ma})

7:8

fp *ppp* *pp*

II. SEA OF GLASS

Musical score for the first system, measures 21-24. The score is written for piano and includes a guitar part. The piano part features a long melodic line across the top staff, with dynamics *ppp* and *pp*. The guitar part includes a percussive shuffle-like sound in the bottom staff, marked with *p* and *n*. Performance instructions include "tap tuning peg with glass" and "percussive shuffle-like sound".

Musical score for the second system, measures 25-28. The score is written for piano and includes a guitar part. The piano part features a long melodic line across the top staff, with dynamics *pp* and *p*. The guitar part includes a percussive shuffle-like sound in the bottom staff, marked with *p* and *n*. Performance instructions include "dead stroke with glass". A time signature change to 6/4 is indicated at measure 25. A box containing "2:12" is present above the first staff.

II. SEA OF GLASS

2:28

28

circular motion on the string with the glass

mp *mf*

9:8

8^{vb}
indefinite sub-bass pitch

30

pp

pulsating rhythm

pp

echo lightly

5

5

8^{vb}

II. SEA OF GLASS

2:46

32

pp
gliss. up and down on the
actual string with glass

8^{va}
Red.

oboe-like

34

p

Red.

II. SEA OF GLASS

3:40

Musical score for measures 42-45. The score is written for piano and includes a double bass line. The piano part features a melodic line with a triplet in measure 42, followed by a *ppp* dynamic marking. The double bass line is marked *ped.* and includes a *scrape on the strings near the felt* instruction in measure 44. The score concludes with the instruction: "Glass scraping on the felt and gradually go between the tuning pegs and the felt." The time signature changes from 5/4 to 4/4 and back to 5/4.

3:56

Musical score for measures 46-49. The score is written for piano and includes a double bass line. The piano part features a melodic line with a *pp* dynamic marking and a *5* fingering in measure 47. The double bass line is marked *ped.* and includes a *pulsating rhythm* instruction in measure 49. The time signature changes from 4/4 to 5/4 and back to 4/4. An *8va* marking is present above the piano staff in measures 46-49.

II. SEA OF GLASS

48 (8va)

ppp *pppp*

scrape glass on the strings between the tuning pegs and the agraffes

Ped. slow gliss. slow gliss.

pulsating rhythm

51 4:15

pp *pppp* *ppp* *pp*

tap tuning peg with glass

gliss. up and down on the actual string with glass

Ped. *Ped.* *Ped.*

cello-like

II. SEA OF GLASS

4:32

53

scrape glass on the strings between the tuning pegs and the agraffes

gliss. up and down on the actual string with glass

53

53

56

56

56

III. THE FOUR CREATURES

use a stick to slide across the black keys to create a percussive sound

0:14

5

f *ff* *mf*

ff

mf

10

mf *p*

mf

p

0:31

12

ff *mp* *ff* *mf*

f *p* *mf* *p* *mp* *p* *mf* *p*

III. THE FOUR CREATURES

0:37

15

mf

ff

p

15

mf

p

0:43

strum the strings with the yarn mallet in this approximate range

strum the strings with the yarn mallet in this approximate range

18

mf *f*

p

p *f*

p *mp*

18

III. THE FOUR CREATURES

21

strum with yarn mallet

pp *ppp* *p* *mp*

21

p *pp*

1:02

25

mp *pp*

mp *8vb* *n*

pp *8vb*

III. THE FOUR CREATURES

1:12

1:17

Musical score for measures 29-31. The score is written for piano and includes a double bass line. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The double bass line is shown as a series of chords with an 8va line below. The key signature has one flat (B-flat). The time signature changes from 7/4 to 3/4 and back to 7/4. Dynamics include *mf*, *mp*, and *f*. There are triplets and slurs in the piano part. The double bass line has a forte (*f*) dynamic and a breath mark (*n*) at the end of the section.

Musical score for measures 32-35. The score is written for piano and includes a double bass line. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The double bass line is shown as a series of chords with an 8va line below. The key signature has one flat (B-flat). The time signature changes from 7/4 to 5/4 and back to 7/4. Dynamics include *pp* and *p*. There are triplets and slurs in the piano part. The double bass line has a piano (*p*) dynamic and a breath mark (*n*) at the end of the section.

III. THE FOUR CREATURES

36 **1:33** **1:46**

hit the strings with yarn mallets

actual pitch

touch string to produce partial

p *ff* *f* *ff*

pp *p* *mp* *ppp*

1:53 **2:05**

strum the strings with the yarn mallet in this approximate range

actual pitch

gliss. to an indefinite pitch

touch string to produce partial

mf *mp* *n* *mf* *n* *mp* *n* *sf*

ppp *p* *pp* *mf* *p*

bass drum like sound

III. THE FOUR CREATURES

45

sf
mp
mf
 pulsating hissing sound
mp
mf
 gliss. to an indefinite pitch
n
p n < mp n < p ppp < ppp
ppp
p < mfp < mp p < mfp < f
ppp < pp < p ppp

2:23

49

mf > pp
pp
mf
p < mp p < mf mp < ff mp < f
mp p
f mp < mf
ppp < p pp < mp p
mf p < mp

42

III. THE FOUR CREATURES

53

Musical score for the first system, measures 53-57. It features two staves in bass clef. The top staff has rests in all measures. The bottom staff contains notes with dynamics *pp* and *mp*. The time signature changes from 4/4 to 5/4, then 6/4, and finally 3/4.

53

Musical score for the second system, measures 53-57. It consists of six staves. The top staff is a percussion part with rests and the instruction "pulsating hissing sound". The second staff has a wavy line with dynamics *pp*. The third staff has notes with dynamics *pp*, *mp*, *p*, *mf*, *p*, *mf*, *mp*, and *f*. The fourth staff has notes with dynamics *p*. The fifth staff has notes with dynamics *pp*, *p*, and *mf*, including triplets. The bottom staff has a wavy line with dynamics *pp*. The time signature changes from 4/4 to 5/4, then 6/4, and finally 3/4.

III. THE FOUR CREATURES

57 2:44

mp use a stick to slide across the white keys to create a percussive sound

slide across the edge of the white keys to produce a lower percussive sound

p *mf* *mp*

mf *pp* *mp*

n

p

63

mf *pp*

mf *pp*

p *mp*

mp *p*

pulsating sound

echo

III. THE FOUR CREATURES

3:12

67

mf *mp*

mf *mp* *p*

mf

pulsating sound

mf

70

mf *f*

f

mf *mp*

70

mf

f *mp*

mf *mp*

pulsating sound

III. THE FOUR CREATURES

3:27

73

mf

Leg.

mp

75

f

Leg.

mf

p

f

III. THE FOUR CREATURES

77 **3:43**

f *p* *mp*

Leo. Leo. Leo. Leo.

79 **3:52**
strum the strings with yarn mallet

ff *mf* *p* *mp* *f* *mp* *mf*

Leo. Leo.

III. THE FOUR CREATURES

82

3:59

mf

p

ppp

mf

mp

mf

Leo. Leo.

85

4:06

p

mf

p

mp

Leo. Leo. Leo.

clicking texture

pp

percussive sound

mf

III. THE FOUR CREATURES

4:15

The musical score is divided into two systems, each starting at measure 88. The first system features a piano part with a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamics such as *f*, *mf*, and *f*, along with articulation like *Leg.* and *3*. The harp part is marked *mp* and *mf*, with a *glissando texture* indicated. The sub-bass part is marked *mp* and *mf*, with a *percussive like sound* indicated. The second system continues the piano part with dynamics *f*, *mf*, and *f*, and includes a *sub-bass texture* marked *pp* and *p*. The harp part is marked *mp* and *mf*, and the sub-bass part is marked *n* and *f*. The score is written in 4/4, 5/4, and 4/4 time signatures.

III. THE FOUR CREATURES

(8^{va})

91

91

propeller like texture

(8^{vb})

Detailed description: This page of a musical score is for the third movement, 'III. THE FOUR CREATURES'. It features a piano part at the top, a string quartet in the middle, and a double bass part at the bottom. The piano part consists of two staves (treble and bass clef) in 4/4 time. The first staff has a melodic line with triplets and slurs, while the second staff has a more rhythmic accompaniment with triplets and slurs. The string quartet part includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I and II parts have a 'propeller like texture' indicated by a diagram of three curved arrows. The Viola and Cello/Double Bass parts have a rhythmic pattern of eighth notes. The double bass part has a low, sustained line with a wavy texture. The score is marked with dynamics like *n* (piano) and *f* (forte), and includes performance instructions like 'propeller like texture' and '8^{va}'/ '8^{vb}'.

III. THE FOUR CREATURES

4:24

94

fff

5 3 3 5

R.H. play freely while L.H. in tempo to measure 102

5/4

94

ff

f

blurry texture

mp *f*

n *f*

mf

ppp

5/4

III. THE FOUR CREATURES

4:30

The musical score is divided into two systems, each starting at measure 96. The first system includes a piano part with treble and bass staves, a guitar part with a treble staff, and a bass part with a bass staff. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The guitar part has a melodic line with triplets and a 'Rec.' marking. The bass part has a simple rhythmic accompaniment. The second system continues the piano and guitar parts, while the bass part has a more active line with triplets. The score concludes with a final bass line and a guitar part.

III. THE FOUR CREATURES

(8^{va})

98

ff

fff

Reo.

pp

propeller with glissando texture

p

(8^{vb})

4:40

102

strum with yarn mallet

fff

f

Reo.

(8^{vb})

III. THE FOUR CREATURES

107

8^{va}

p

mf

ped.

(8^{vb})

111

f

fff

ped.

(8^{vb})

III. THE FOUR CREATURES

119

5:23

123

sempre mf

8vb

8va

III. THE FOUR CREATURES

5:41

127

mp
p
pp

mp
p
pp

(8va)

(8vb)

131

ppp

ppp

(8va)

(8vb)

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