Michelle Agnes Magalhaes

Herbarium

- 2018 -

I.	Before you thought of spring — from Emily Dickinson's piano	*for electronics inside piano*
II.	On my volcano grows the grass	*for piano and electronics*
III.	I know a place where summer strives	*for percussion, piano and double bass*
IV.	Of all the sounds dispatched abroad	*for 2 musicians inside piano and percussion*
V.	Snow soul — from Emily Dickinson's piano	*for electronics inside piano*
VI.	It sounded as if the streets were running	*for double bass and percussion*

Commissioned by Radcliffe Institute of Advanced Studies, Harvard University, 2018
Premiere March 5th, 2018, by Talea Ensemble, America's Society, New York, NY

Percussion set

Gran Cassa

Small Timpani

Marimba

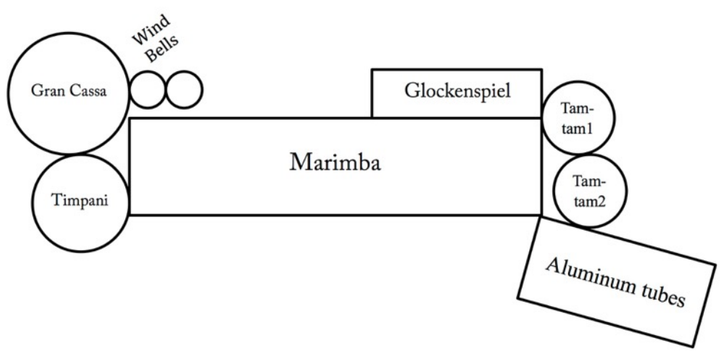
Glockenspiel

2 Tam-Tams

2 different wind chimes
(1 wood or bamboo, 1 in metal. Both as low as possible.

8 Aluminum tubes of different lengths (avoid diatonic or chromatic relations, microtonal relations are very desirable). You can use the sixxen sound as a reference.

Screw mallets: use 2 threaded rod. they will be used in the 3rd piece as a mallet to play the aluminium tubes, glockenspiel and tam-tam. When you have a tremolo associated with this "mallet", slide the threaded surface perpendicularly at the edge of the instrument to create a granular sound. In the case of the aluminium tubes, the best sound is obtained by sliding the threaded rod on the tube rounded surface.



Piano preparation

Required Materials

7 big neodymium magnets (Rod magnet Ø 10 mm, height 40 -50 mm)

52 small neodymium magnets (Rod magnet Ø 3 mm, height 8 mm)

(available on supermagnete.de for exemple)

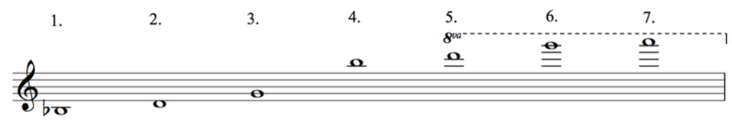
Pressure-sensitive adhesive (Patafix, Blu Tack or similar)

Preparation

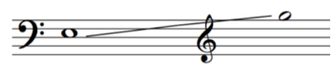
A) Magnets

Spread the magnets, avoid putting them in parallel or close to another magnet, according to the following indications:

Big magnets



Small magnets



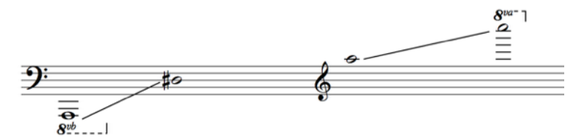
Find a good position, far from another magnet or from the cast iron plate. Otherwise the magnet will fall or be attracted by another. In the case of small magnets use 2 of them for each note.

After that, tune your instrument by moving the magnets slowly and playing the corresponding note at the same time to find the best sonority. Avoid metallic saturated percussion sound, give priority to the bell like sound and deep resonating sounds.

For the magnets 5, 6 and 7, a noisy, granulated, percussion sound is desirable. You can try to put the magnet after the bridge in the smaller section of the string.

B) Pressure-sensitive adhesive (Blu Tack, Patafix, for example)

Fix a line in between the following strings :

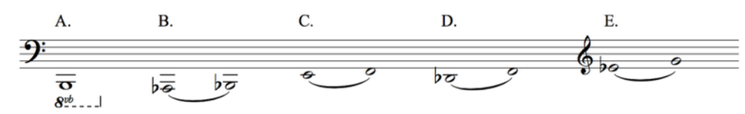


In the lower register the second harmonic (octave) will sound prominent. In the higher register you will have a kind of woodblock sound.

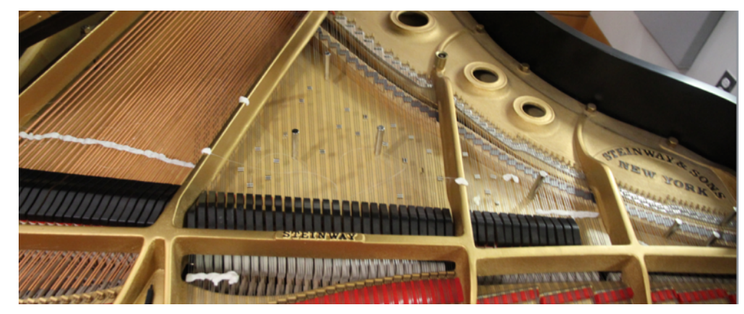
You don't have to prepare the strings with adhesive if they were already prepared with the magnet.

C) Nylon fishing line

Wrap the fishing line once around the strings from underneath, one line per string set as shown below:



The best result is obtained applying rosin on them before the preparation.



Notes and Play Modes

I. Before you thought of spring / V. Snow Soul

These pieces are electronic. They are played inside the piano with transducers audio system.

II. On my volcano grows the grass for piano, I know a place where summer strives

For the piano player

- *About the indication Nylon*

Lower register (A, B and C): tug on the ends of the nylon wire back and forth across the strings with the left hand. The result will be a kind of granulated, stopped and cracked sound. Higher register (D, E) : Keeping the line with both hands, excite the strings in a see-saw motion to produce a continuous texture.

- About the indication Magnets

Push the magnet with your finger very gently on top. The magnet will oscillate and produce a tremolo sound.

IV. Of all the sounds dispatched abroad for 2 musicians inside piano and percussion

Follow the rhythm of the text by playing the instrument without reading it. You can say the text in the rehearsals to facilitate synchronization between the musicians.

For both musicians playing inside of piano (pianist and double-bassist)

- Play directly on the strings throughout the whole piece (pizzicatto). Pitches are relative and a pick can be used to play pizzicato.
- Play the string after bridge in the smaller section of the piano strings. The second piano player (piano tail) will play in the same position, but in the very back end of the instrument.
- The musician in the piano tail must add three more big magnets in the same part of the strings he/she is playing (after bridge). To play it, push the magnet with your finger very gently on top. The magnet will oscillate and produce a tremolo sound.

Find a good position, far from another magnet or from the cast Iron plate. Otherwise the magnet will fall or be attracted by another.

For the percussionist:

Play each note with a soft mallet. At the same time, press the plastic mallet with the other hand to produce a microtonal glissando, maintaining a buzz effect.

For the bassist:

Cover the bridge with aluminium foil to create a buzz effect (specially on the strings IV and III).

VI. It sounded as if the streets were running for double bass and percussion

- Each circle can be repeated as many times as you wish
- Once you decide to play the part inside the circle, this indicates that you are shifting to the next page and the next section of the piece. According to each page both musician, one of the musicians can decide it.
- If there is nothing inside the circle, it means the you will follow the approximate duration indicated at the end of the page.

Dedicated to Talea Ensemble

II. On my volcano grows the grass

for solo piano

Michelle Agnes Magalhães

♩ = 84

poco rall.

piano Keyboard

irregular, try to imitate the irregularities, attacks, rythms produced with the nylon wire

pp

p

NYLON tug on the ends of the nylon wire BACK and forth across the strings.
granulated sound with irregular attacks.

p

inside piano

8va

mf

a tempo

piano Keyboard

p

mf

p

pp

p

mf

inside piano

rall.

♩ = 72

INSIDE PIANO

piano Keyboard

inside piano

p

mf

p

MAGNETS

①

③

mf

②

NYLON

p

mf

MAGNETS

③

mf

p

NYLON

8va

mf

8va

8va

mf

p

magnets

④

p

Ped.

accel - - - - - - - - - - ♩=84

rall - - - - - - - - - - -

piano Keyboard

tr

mf p

repeat it as fast as possible

mf p

ppp

repeat it as fast as possible

p mf ppp

inside piano

5 3

mf

♩=63

tr

pp mf

tr

f p

tr

pp

♩=80

mf

5 p

pp mf

mf p

3 4 3 4

5

mf

3 4 3

p mf

*

Ped

p subito

15

mf pp

pp

♩=63

tr

mf p

mf p

mf

accel - - - - - - - - - -

5

mf

a tempo

tr

♩= 84

piano Keyboard

inside piano

INSIDE PIANO : NYLON

NYLON

pp

mf

mf

8va

p

mf

p

pp

KEYBOARD

p

mf

8va

p

f

15ma

pp

mf

p

15ma

mf

pp

mf

p

mf

♩= 120

15"

piano keyboard

pp subito

f (irregular, imitating the rhythm of the begin (Nylon wire attacks this time much faster)

pp subito

f

inside piano

*

piano keyboard

p f

inside piano

Ped.

piano keyboard

p f

p

inside piano

♩=84 ♩=120

piano
Keyboard
inside piano

p mf p f

p p p

* Ped.

p f mf p mf p pp

MAGNETS

mf p mf

as fast as possible, irregular
no synchronisation between hands

ff (tact)

ff (tact)

* Ped. * Ped

piano
Keyboard

INSIDE PIANO

MAGNETS

mf

Ped * Ped * Ped * Ped * Ped

♩=66

pp

p

mf

f

sf

♩=76

NYLON

piano Keyboard

inside piano

8va

p

mf

mf

p

mf

p

piano Keyboard

inside piano

15va

f

8va

f

mf

sf

sf

sf

p

p

(MAGNETS)

④

⑤

mf

p

* Ped.

♩= 88

piano Keyboard

inside piano

15va

sf

sf

sf

pp

Keeping the nylon with both hands, excite the NYLON strings in a see-saw motion

p

mf

p

♩= 66

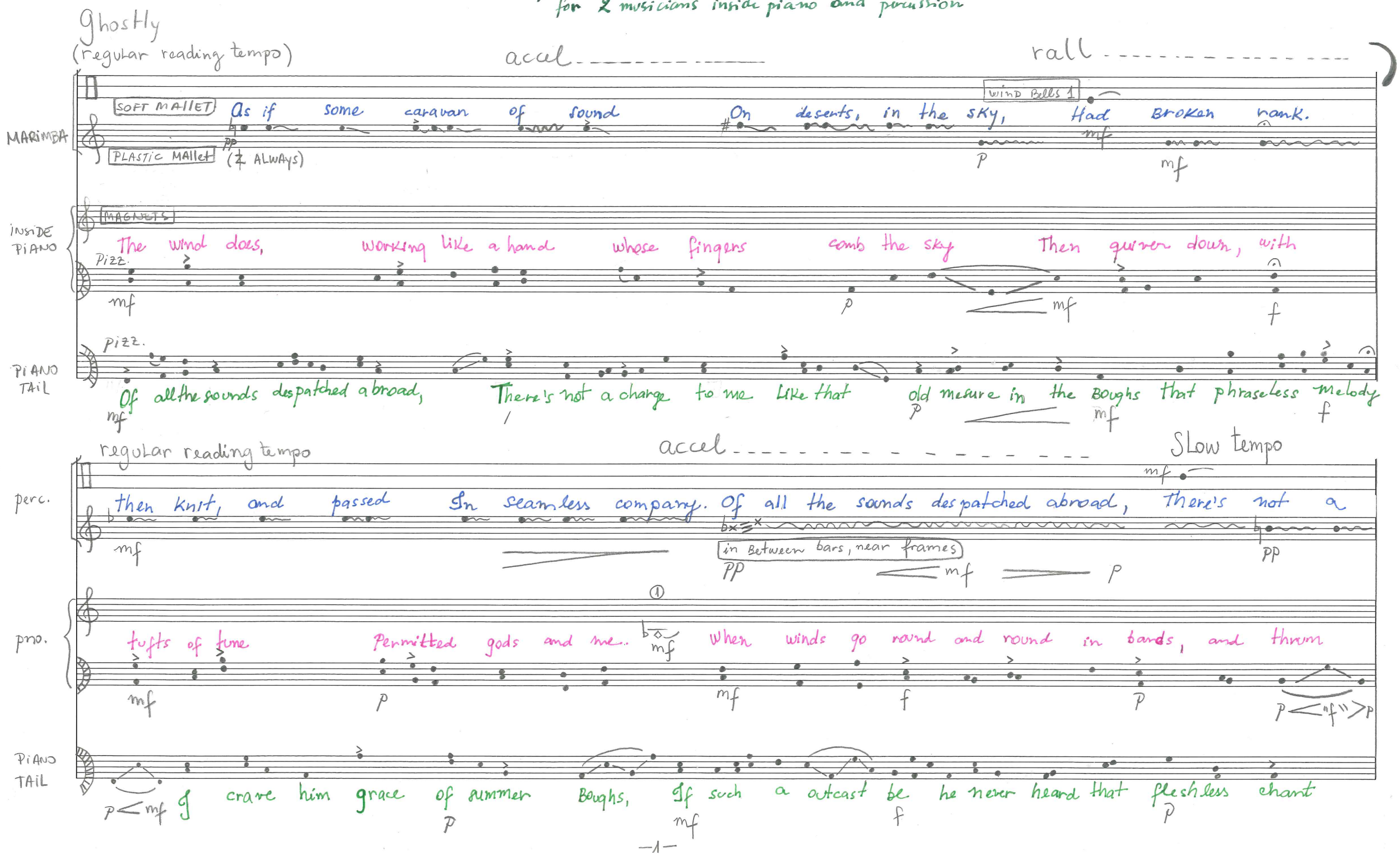
p

mf

p

IV Of all the sounds despatched abroad

for 2 musicians inside piano and percussion



accel - - - - - - - - - - - - - - - - regular reading tempo

WIND Bells 2

WIND Bells 1

perc.

change to me Like that old mesure in the Boughs that phraseless melody the wind does, working like

p p pp mf p mf p

in Between Bars, near frames

pno.

upon the door, mf and birds take places overhead, To bear them orquestra, I crave him

mf f mf p

pno. tail

Rise solemn in the tree As if some caravan of sound On deserts, in the sky had Broken Tomb

mf f mf p

accel - - - - - - - - - - - - - - Fast

perc.

a hand whose fingers comb the sky, then quiver down, with tufts of tune Permitted gods and me.

pp mf pp ppp p pp mf

pno.

grace of summer boughs, mf If such an outcast be, He never heard that fleshless chant Rise solemn in the tree,

mf f mf

pno. Tail

then knit and passed In seamless company

mf f mf

Slow tempo

perc.

when winds go round and round in bands and throm upon the door

and birds takes places

in Between Bars, near frames

pno.

As if some caravan of sound On desert, in the sky, Had broken rank then knit, and

pno. tail

when winds go round and round in bands and throm upon the door

accel. - - - - - - - - - - - - - - regular reading tempo

perc.

overhead to bear them orchestra I crave him grace, of summer boughs If such an out cast be,

pno.

passed In seamless company Of all the sounds despatched abroad, There's not change to me

pno. tail

and birds take places overhead, To bear them orchestra The wind does, working

rall.

perc. mf the never heard that fleshless chant Rise solemn in the tree, as if some caravan of sound

pp mf pp ppp p ppp mf pp

pno. Like that old mesure in the boughs, That phraseless melody The wind does, working like a hand whose mf

f mf p mf

pno. tail like a hand f whose fingers mf comb the sky, p Them quiver down with tufts of tune mf

regular reading tempo

rall.

perc. On deserts, in the sky, Had Broken rank, then knit and passed In seamless company

ppp mf p pp pp mf p f

pno. fingers comb the sky, mf then quiver down, with tufts of tune mf permitted gods and me.

f f

pno. tail permitted gods and me.

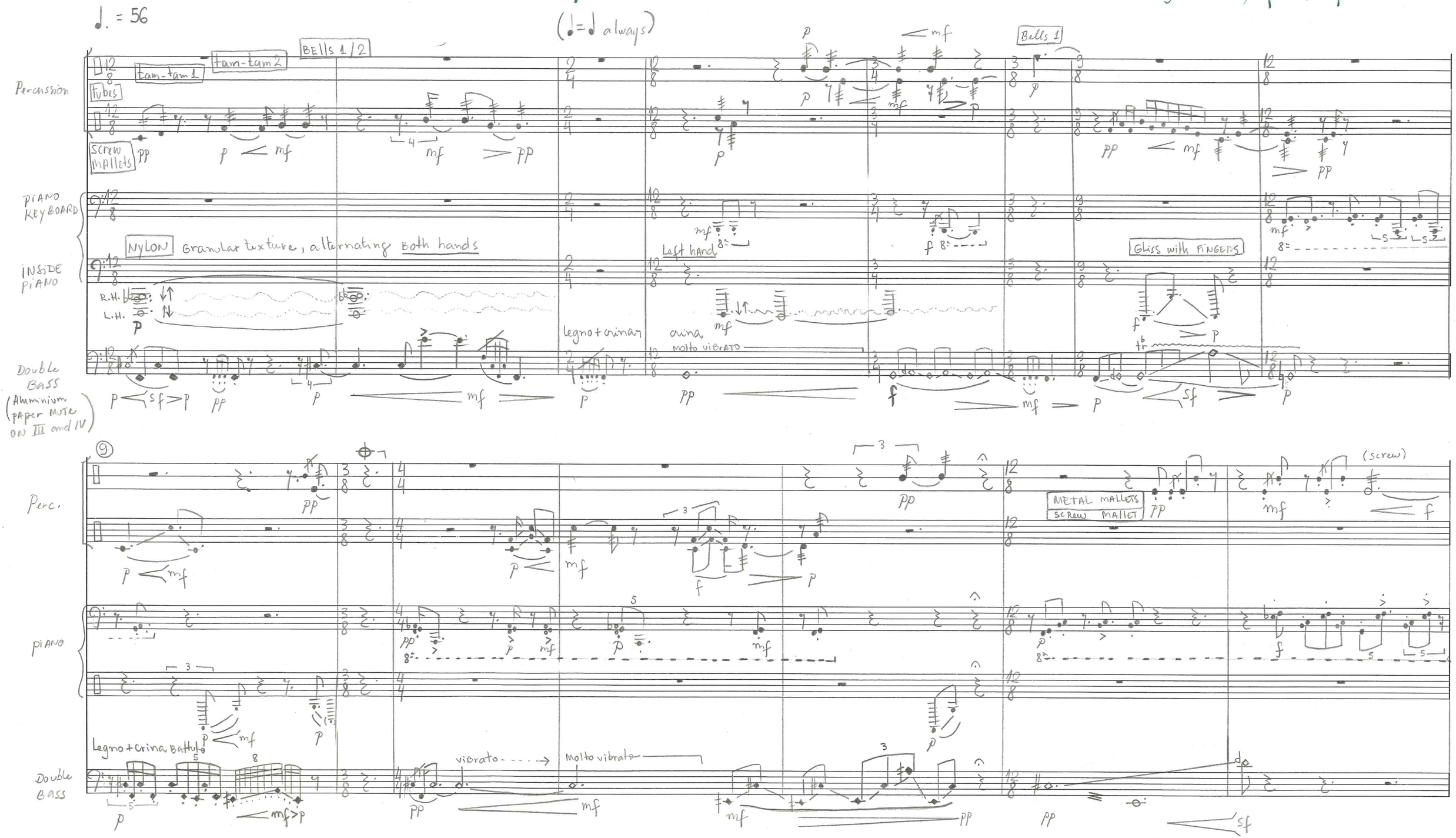
f

Ca. 4'

III. I know a place where summer strives

for percussion, piano and double bass

Michelle Agnes Magalhaes



16

rall - - - - - - - - a tempo

Perc.

SCREW MALLETS

Screw MALLETS

Glockenspiel mallets

PIANO Keyboard

INSIDE PIANO

Gliss with fingers

D. B.

24

Perc.

Screw MALLETS

Glockenspiel MALLETS

Screw MALLETS

PIANO Keyboard

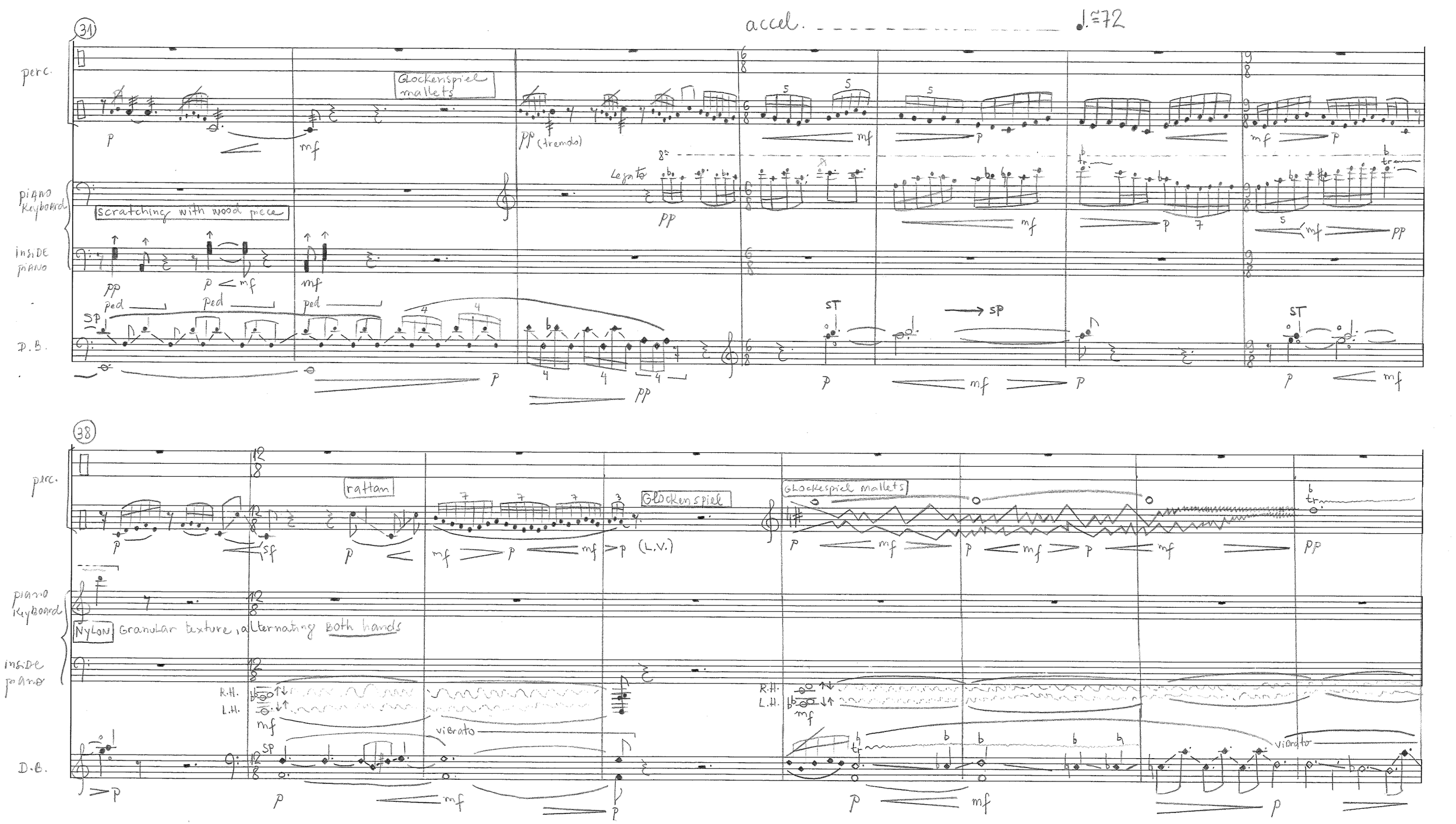
INSIDE PIANO

SP

ST

ST

D. B.


31
accel.
♩.=72
perc.
Glockenspiel mallets
pp (tremolo)
piano keyboard
Legato
scratching with wood piece
inside piano
ped
sp
D.B.
ST
38
rattan
Glockenspiel
Glockenspiel mallets
(L.V.)
NYLON Granular texture, alternating both hands
R.H.
L.H.
vibrato

(46) ♩. = 54

perc.

repetition ad libitum as fast as possible

mf p ppp L.V.

simili

ppp

piano Key Board

inside piano

NyLon BOW SOUND

p mf pp

pp

D. B.

ppp

pp

(B) (54) ♩ = 80

perc.

soft mallets (resonance effect)

ppp mf ppp p ppp

glockenspiel mallets

soft mallets (resonance)

pp

inside piano

MAGNETS

(2) (3) (2) (3) (4)

mf

tr

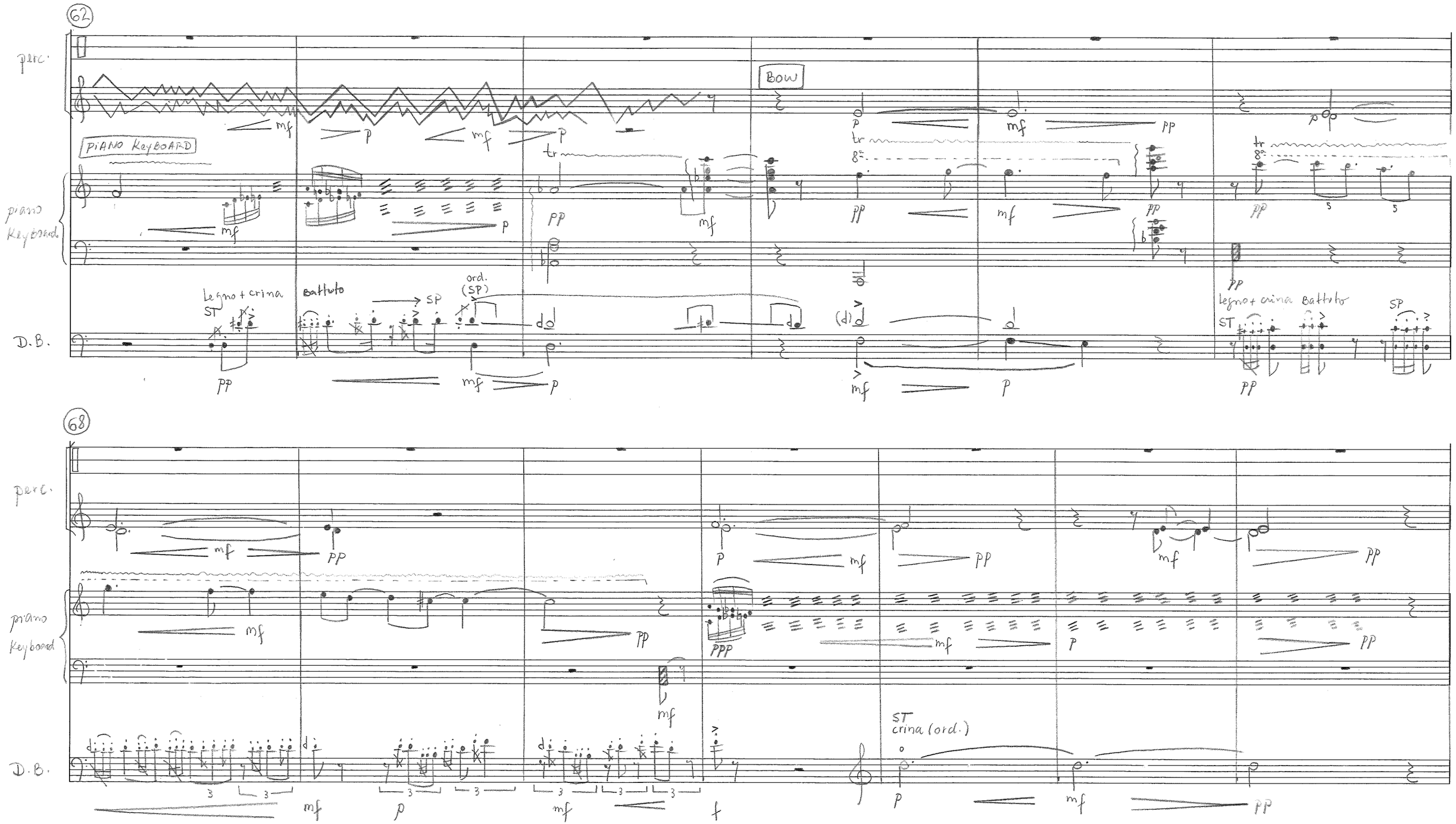
mf p tr mf tr p

piano Keyboard

Arco BATTUTO SP ord.

D.B.

p sf mf pp f p ppp


62
perc.
PIANO KEYBOARD
Bow
piano keyboard
D.B.
Legno + crina
ST
battuto
SP
ord.
(SP)
68
perc.
piano keyboard
D.B.
ST
crina (ord.)

75

rall _ _ _ _ _ _ ♩ ≅ 66

soft mallets

Perc.

p mf p p mf p pp

repeat ad libitum as fast as possible

piano

Keyboard

pp

pp

(Left HAND TAPING)

SP

D.B.

p mf f p mf p ppp

81

perc.

tubes

Glockenspiel mallets

mf

Glockenspiel

p mf p

TUBES

mf

p pp

f

Glockespiel

p

repeat ad libitum as fast as possible

mf

INSIDE PIANO

p

INSIDE PIANO

MAGNETS

mf

p pp

PIANO KEYBOARD

pp

PIANO KEYBOARD

pp

D.B.

p mf

mf p

p mf

pp mf

87

rall. - - - - - - a tempo (♩≅66)

perc.

piano Keyboard

D.B.

p ppp pp mf p ff mf pp mf

93

perc.

TUBES Glockenspiel tubes Glockenspiel MAGNETS

piano Keyboard

D.B.

PIZZ. Legno battuto Arco Legno battuto PIZZ. Arco PIZZ. Arco BATUTTO

99

accel - - - - - - - - ♩=72

perc.

pp

Screw mallets

TUBES

p

pp

p

mf

Glockenspiel

Glockenspiel mallets

mf

p

mf

piano

mf

KeyBOARD

p

pp

mf

p

mf

double BASS

Arco ord.

p

pizz

p

mf

legno battuto

f

Arco ord.

f

105

SUPERBALL mallets

(Friction)

p

p

mf

p

pp

pp

TUBES

SUPERBALL MALLETS

pp

mf

p

SUPERBALL FRICTION

p

piano keyboard

mf

pp

p

mf

pp

p

mf

double Bass

f

mf

pp

mf

p

IV

mf

p

mf

pp

111

GO TO MARIMBA

MAGNETS

KeyBOARD

Higher pitch possible

117

MARIMBA | SOFT MALLETS

MAGNETS

ST SP ST

123

rall. ♩= 66

MARIMBA

SP ST SP

Pizz. col legno

129

TUNING PEGS

Gliss. with a perc

MAGNETS

Keyboard

Keyboard

Pizz. Legno Battuto

Pizz. Legno Battuto

repeat it irregularly, as fast as possible

135

perc. (marimba)

p < mf

< f

p

piano

p

pp

pp

D.B.

sp → st → sp

ppp

141

ff

fff

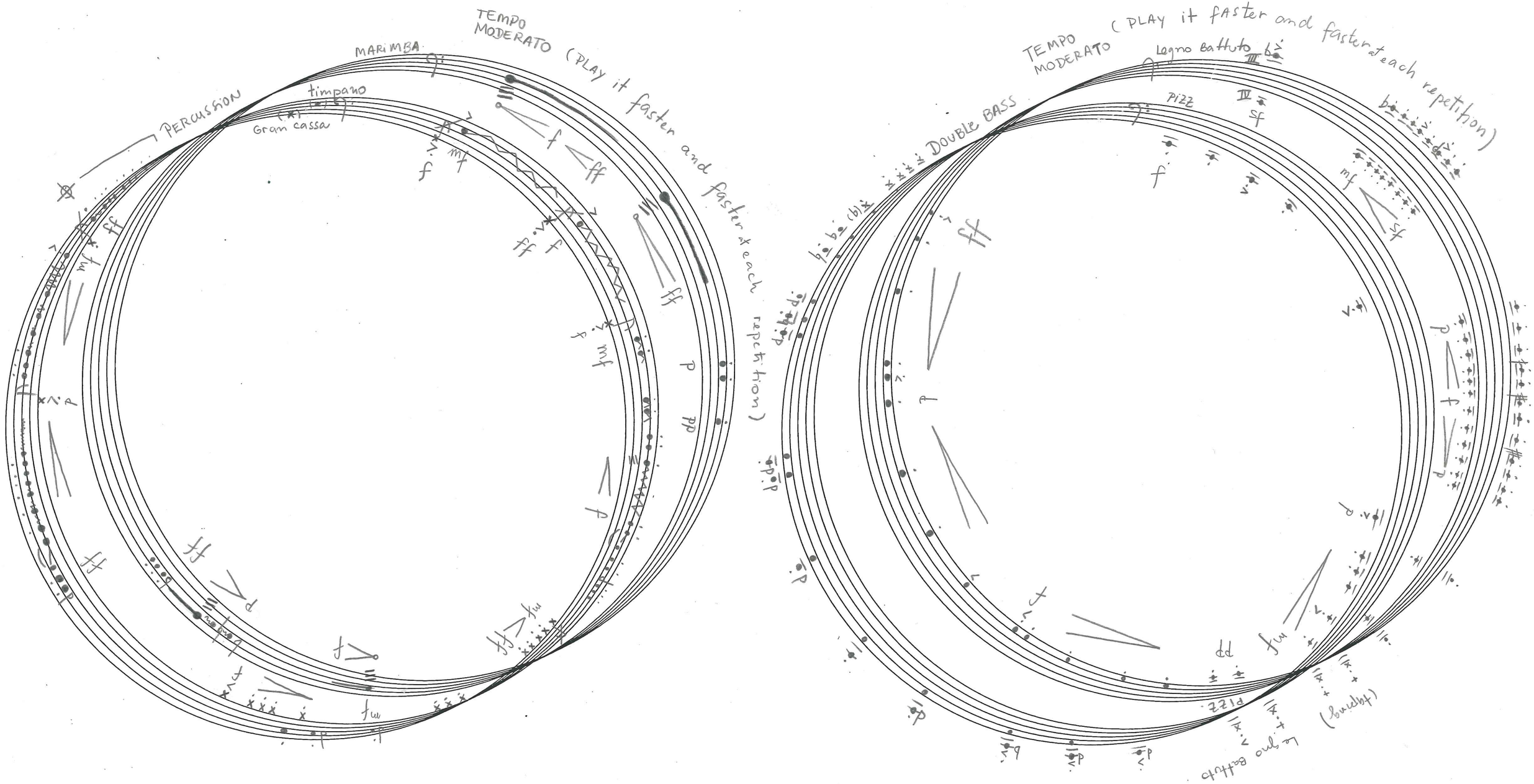
ff

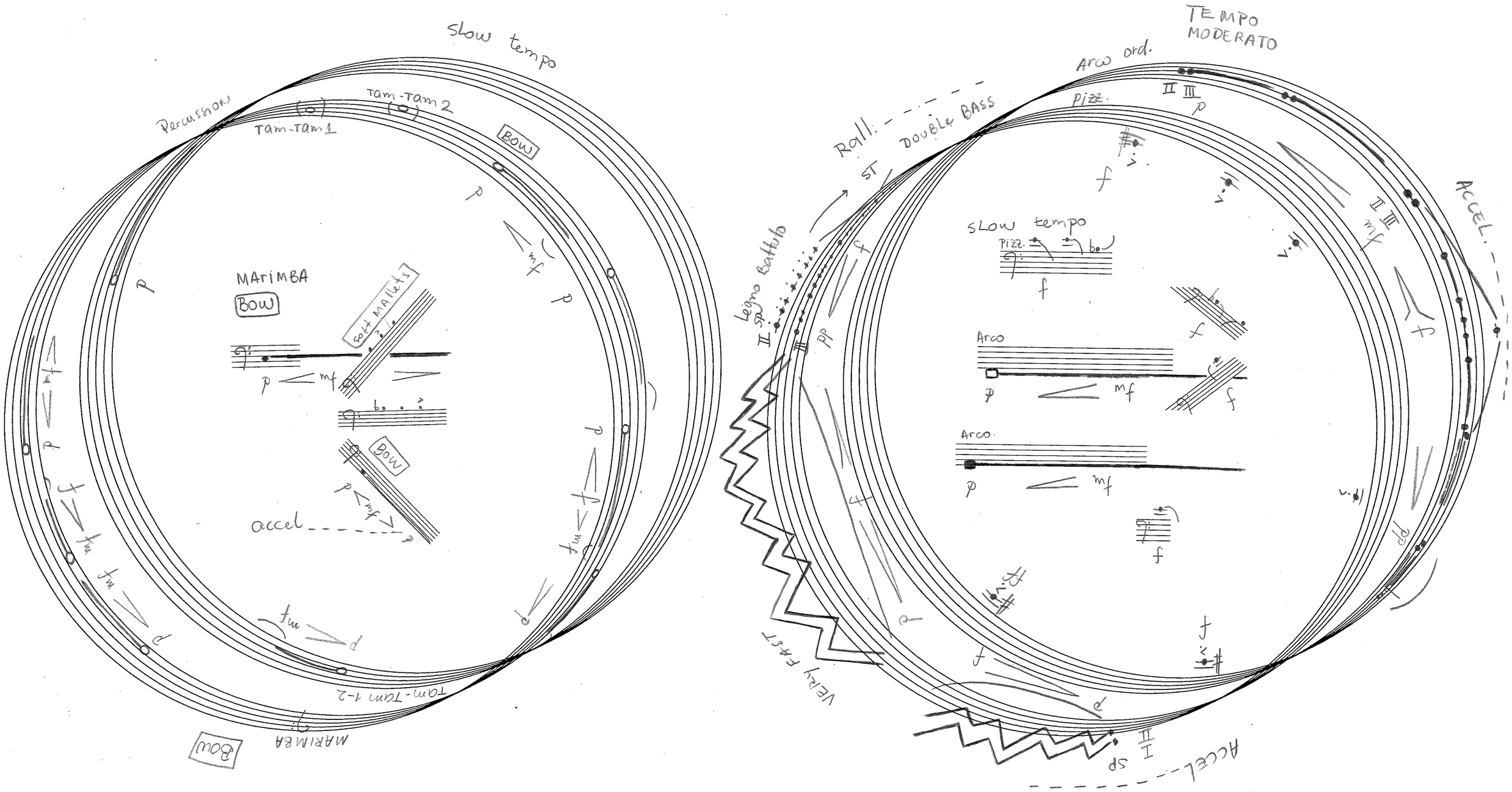
Ped.

GO TO PIANO FOR THE NEXT PIECE

VI It sounded as if the streets were running

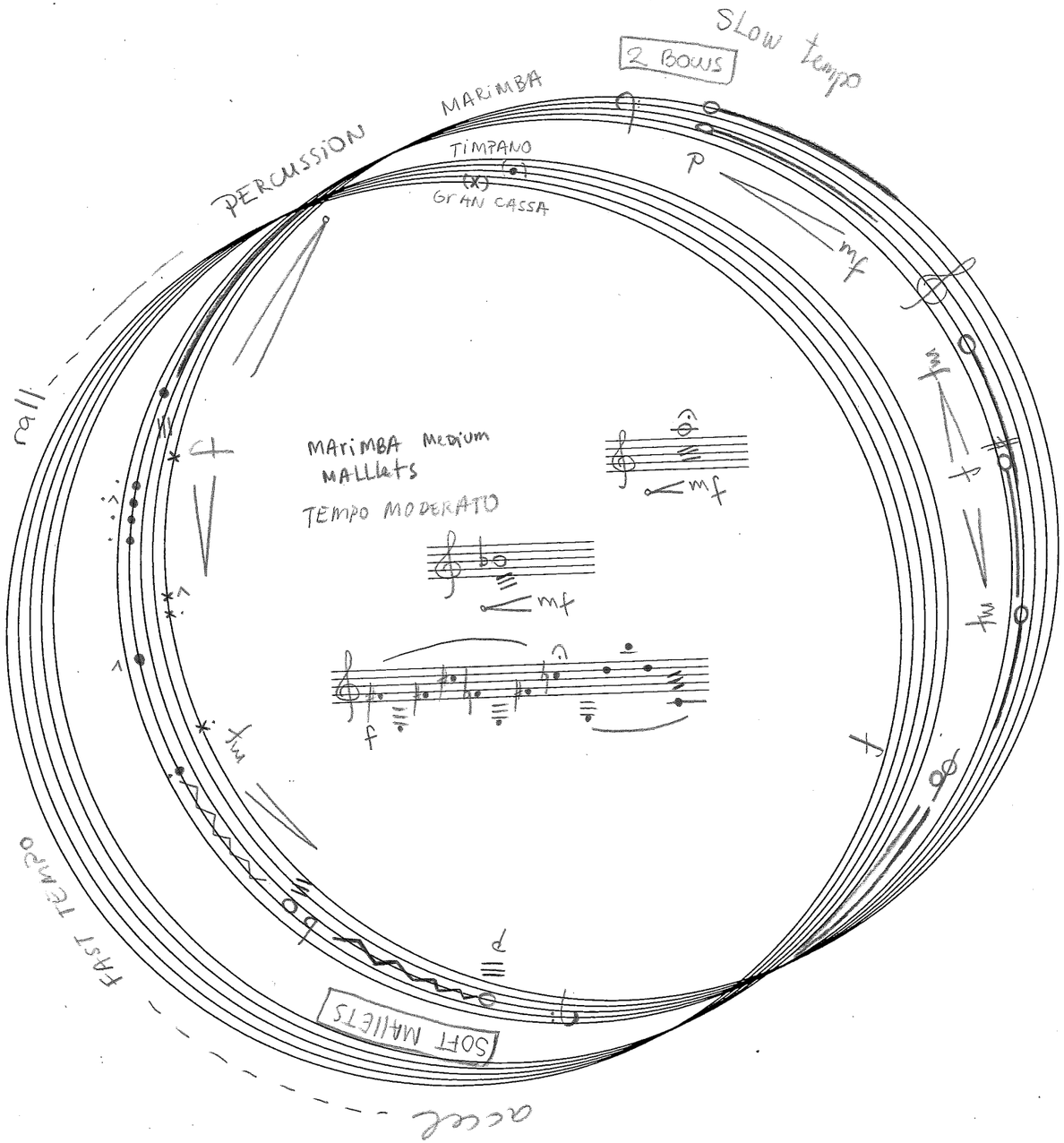
for double bass and percussion

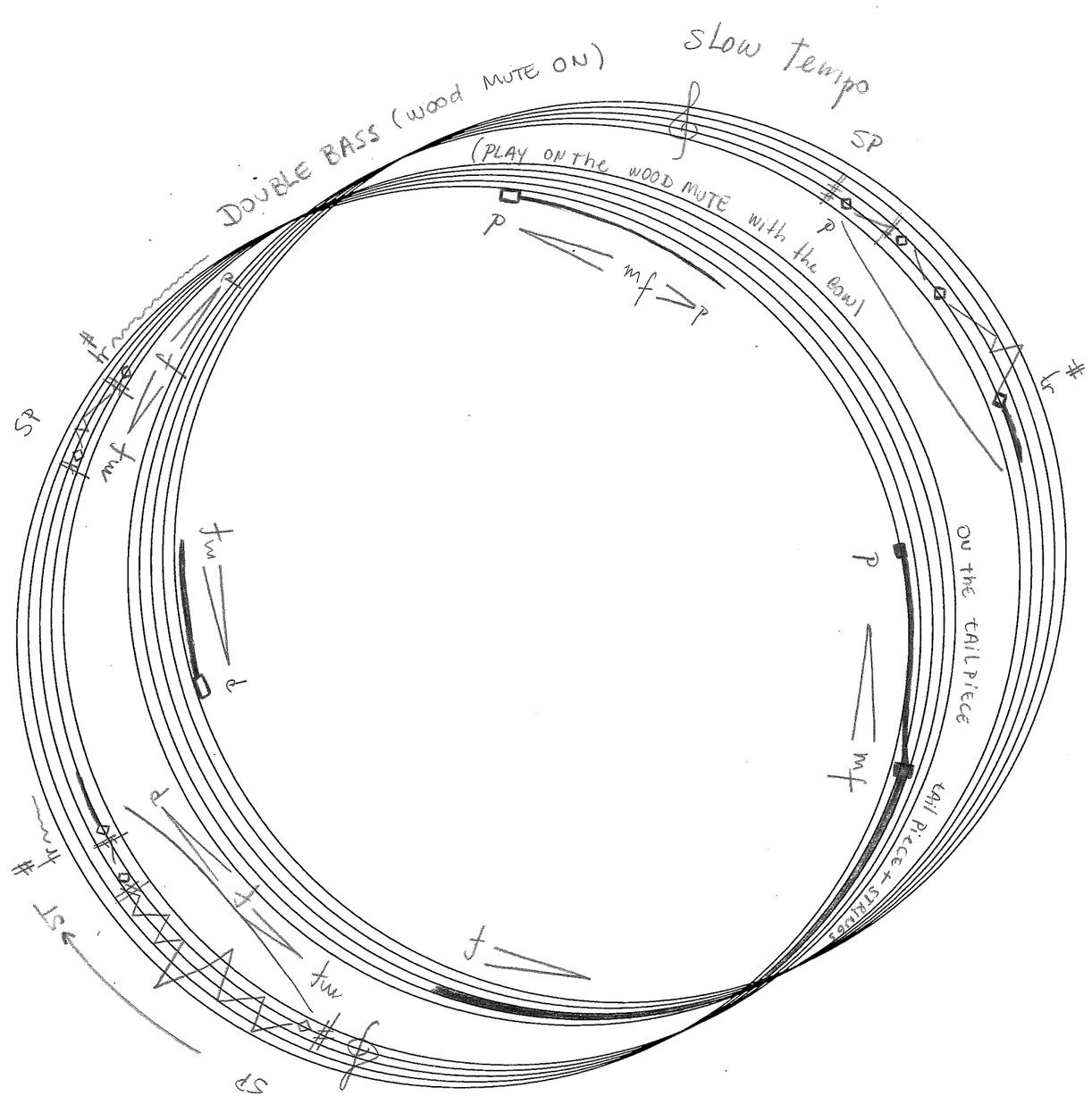


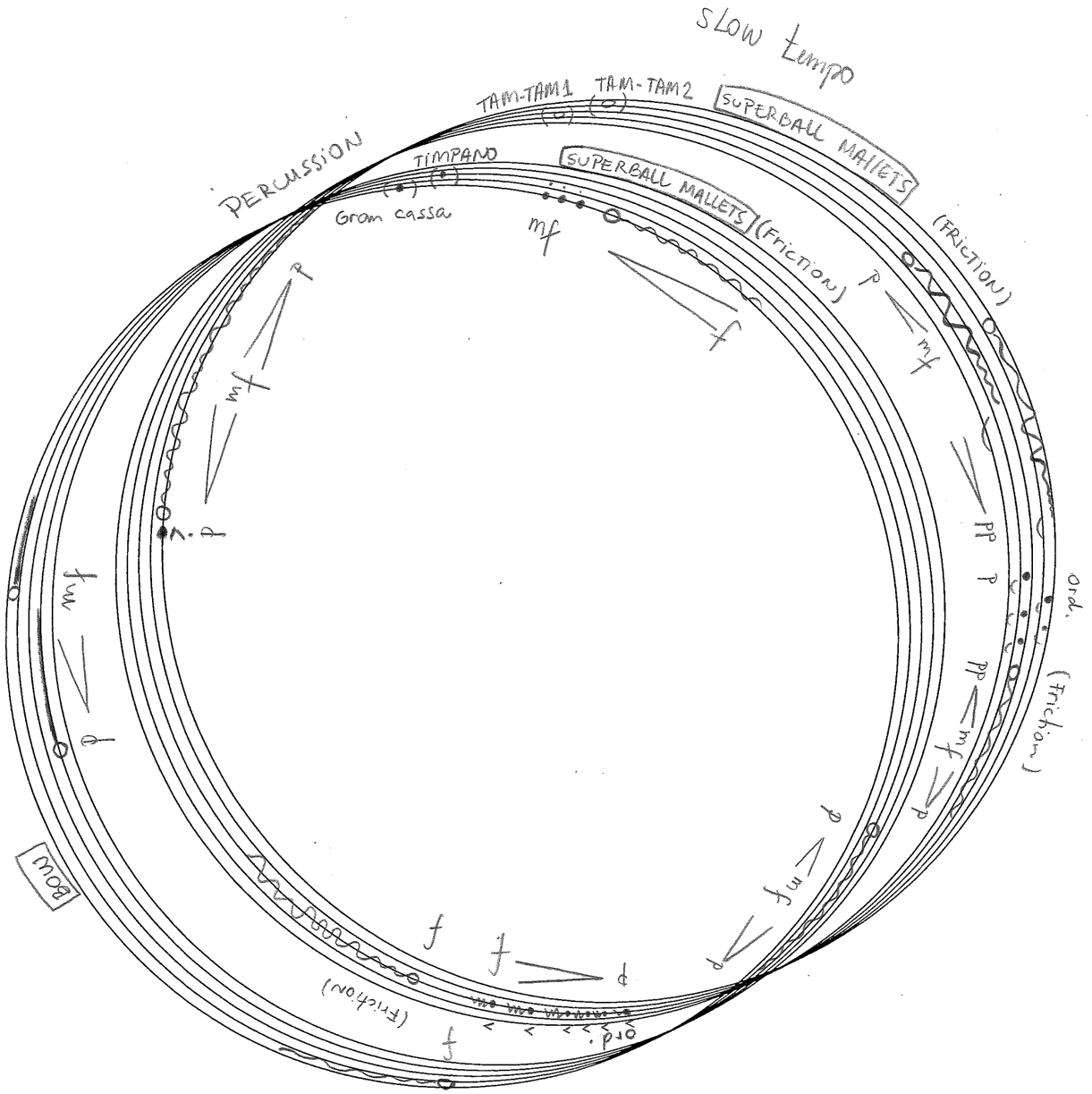

slow tempo
Percussion
Tam-Tam 1
Tam-Tam 2
BOW
MARIMBA
BOW
soft Mallets
BOW
accel
MARIMBA
Tam-Tam 1-2
BOW
Rall.
DOUBLE BASS
ST
Legno battuto
sp
VERY FAST
accel.
TEMPO MODERATO
Arco ord.
Pizz.
SLOW tempo
Pizz.
Arco
Arco
ACCEL.

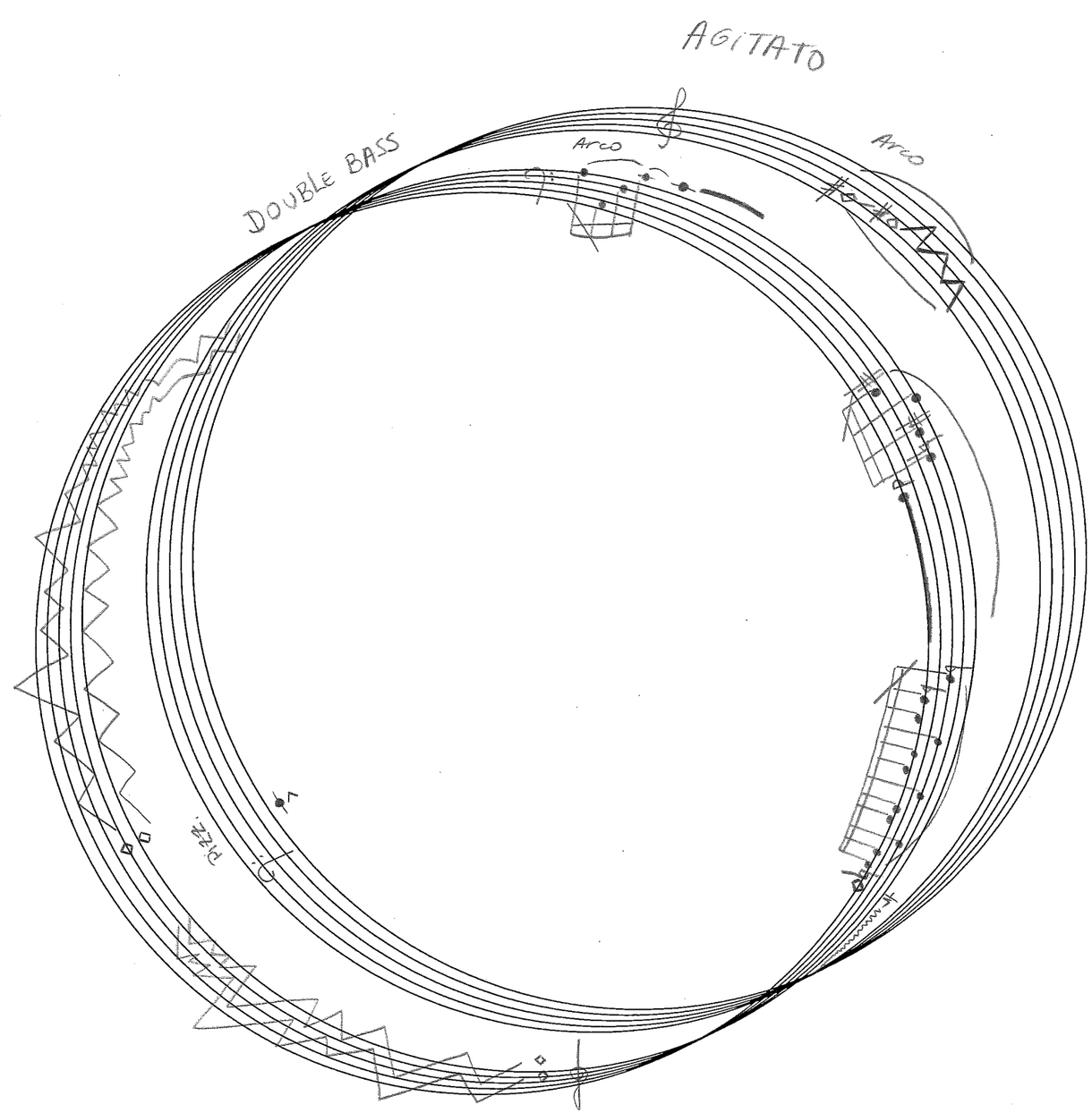
VERY FAST
MARIMBA
PERCUSSION
TIMPANO
Gran cassa
MARIMBA
Arco

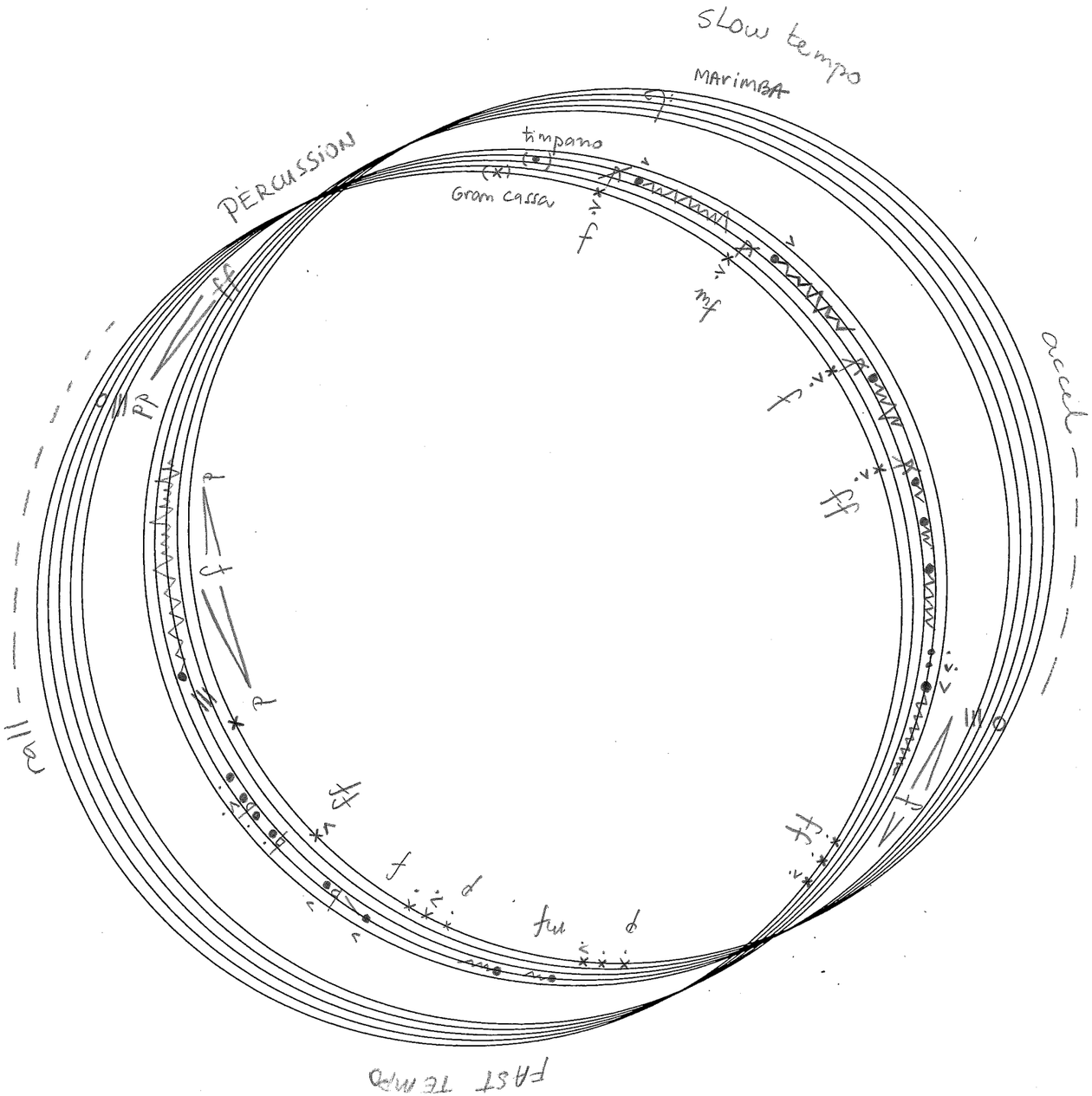
Very Fast
Legno Battuto
DOUBLE BASS
Pizz.

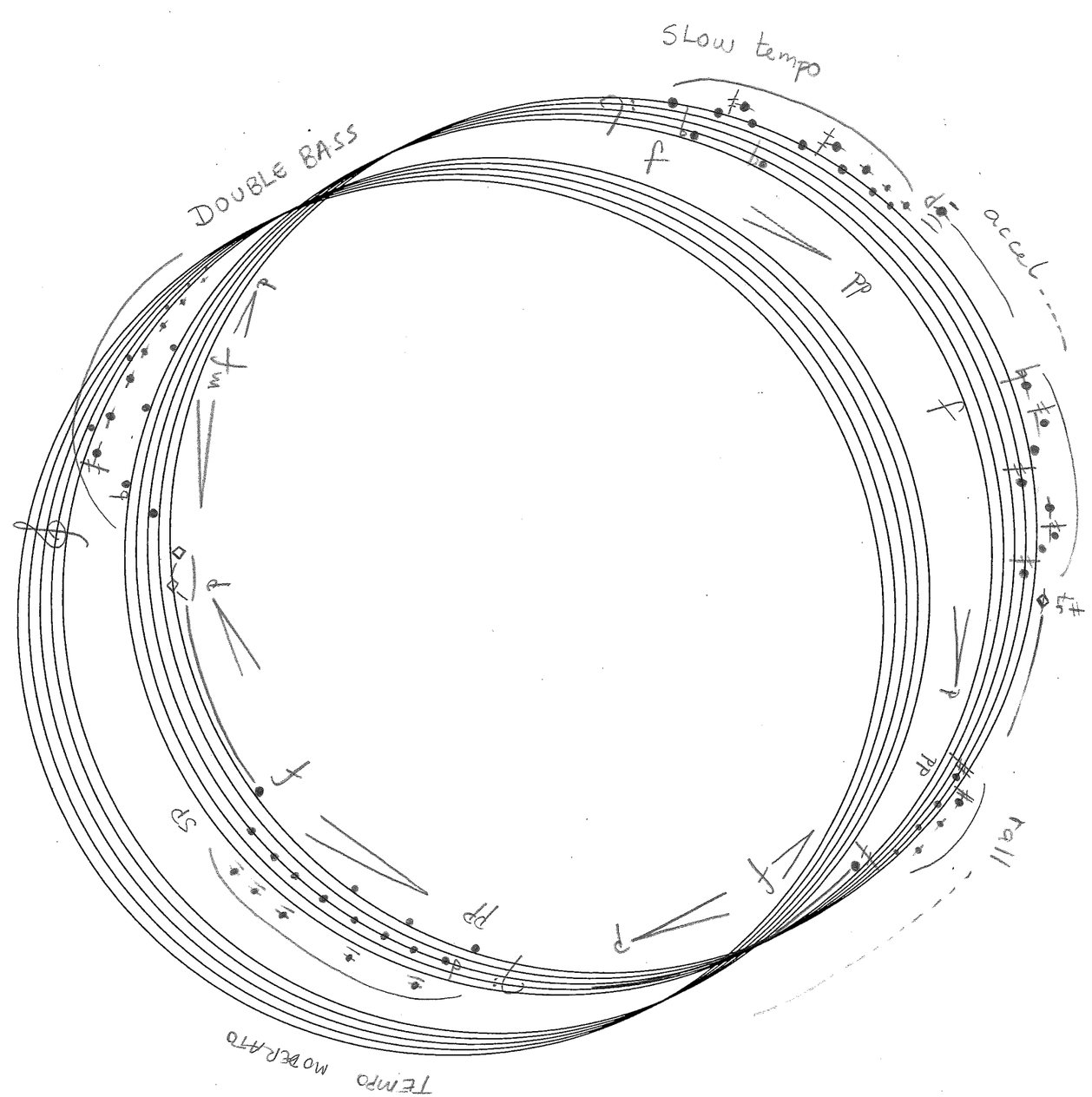

PERCUSSION
MARIMBA
TIMPANO
GRAN CASSA
2 BOWS
SLOW tempo
rall
MARIMBA Medium MALLets
TEMPO MODERATO
SOFT MALLETS
accel
FAST TEMPO


DOUBLE BASS (wood MUTE ON)
SLOW tempo
(PLAY ON the WOOD MUTE with the bow)
ou the tAILPiece
tAil PiECE + STRiNGS


SLOW tempo
PERCUSSION
TAM-TAM 1
TAM-TAM 2
SUPERBALL MALLETS
TIMPANO
Gran cassa
SUPERBALL MALLETS
(Friction)
(FRICTION)
Ord.
(Friction)
Ord.
(Friction)
Bow


AGITATO
DOUBLE BASS
Arco
Arco
Pizz.


SLOW tempo
MARIMBA
PERCUSSION
timpano
Gran cassa
accel
rall
FAST TEMPO


SLOW tempo
DOUBLE BASS
accel
rall
TEMPO MODERATO