



Michelle Agnes Magalhaes

Herbarium

- 2018 -

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

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Premiere March 5th, 2018, by Talea Ensemble, America's Society, New York, NY*

Percussion set

Gran Cassa

Small Timpani

Marimba

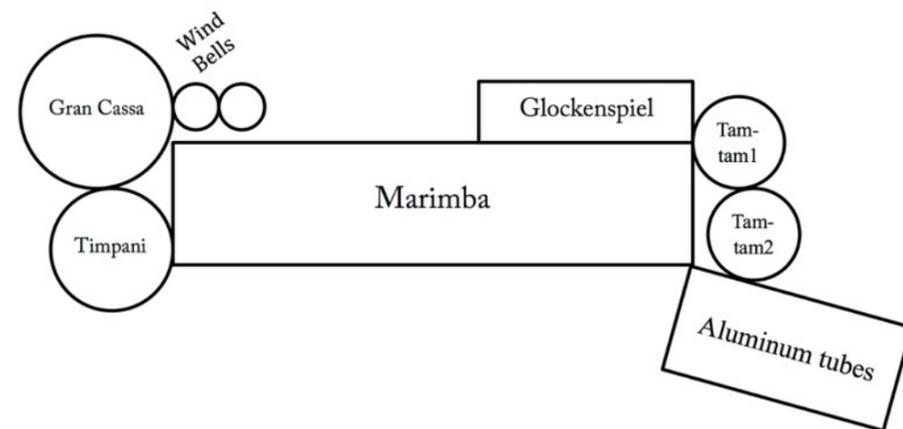
Glockenspiel

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)

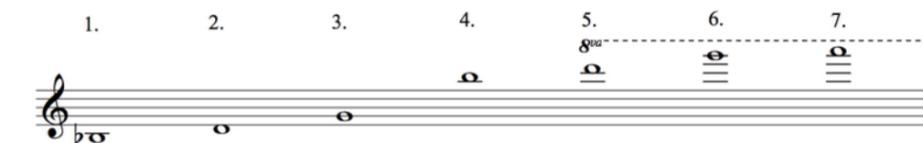
Pressure-sensitive adhesive (Patafix, Blu Tack or similar)

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.

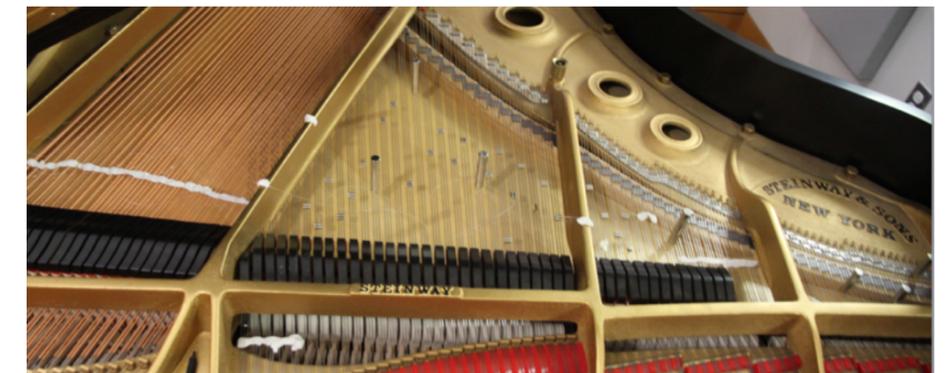
You don't have to prepare the strings with adhesive if they were already prepared with the magnet.

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 (pizzicato). 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 Majathas

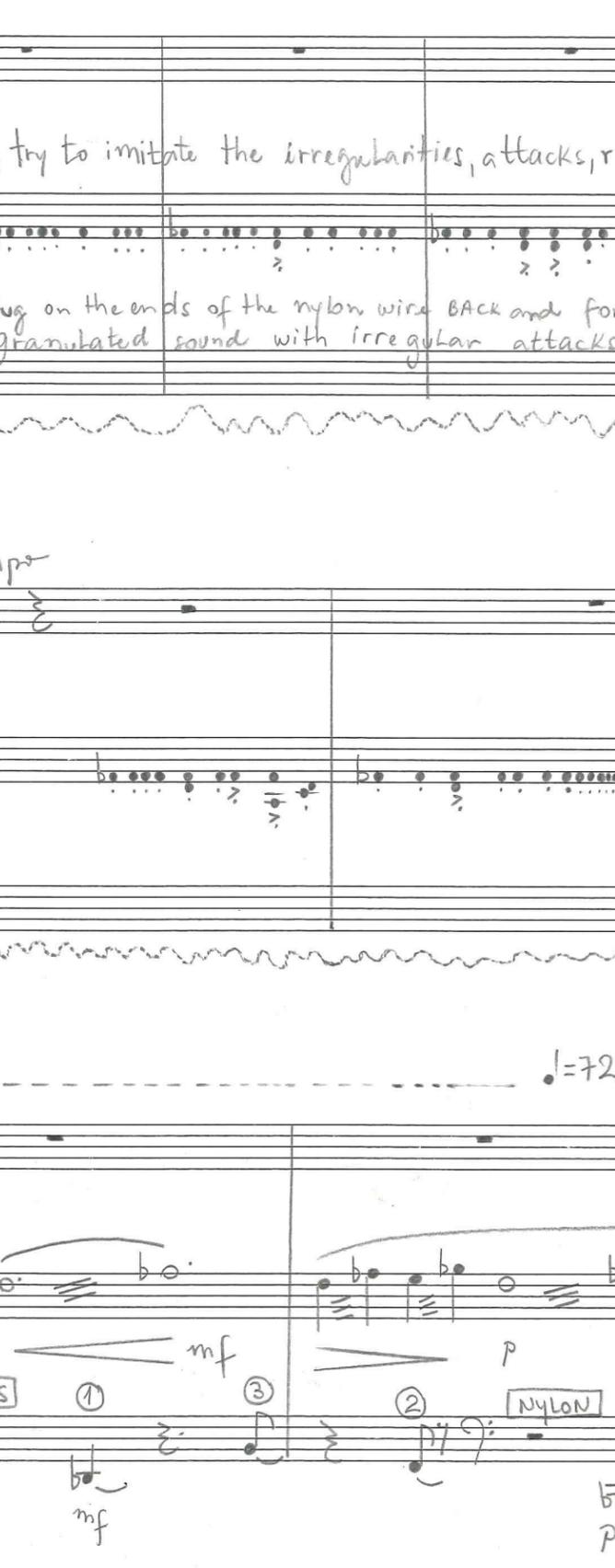
poco rall. -----

♩ = 84

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

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

8^{va}
mf



a tempo

mf

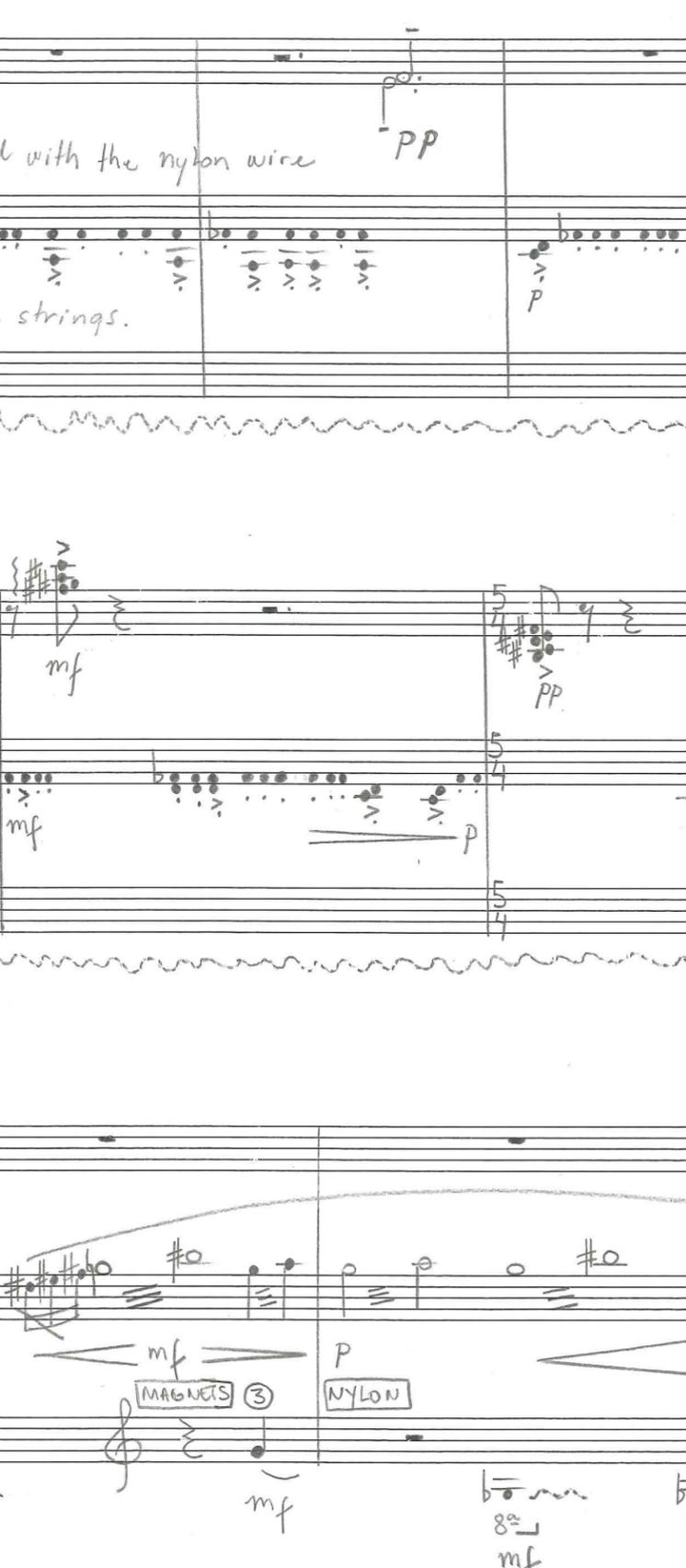
pp

p

mf

p

mf



rall. ----- ♩ = 72

MAGNETS ①

NYLON

MAGNETS ③

NYLON

magnets

④

Ped.

mf

p

mf

p

mf

p

8^{va}
mf

8^{va}

8^{va}



a tempo

♩ = 84

piano
Keyboard

inside
piano

Musical notation for the first system. The piano keyboard part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. It contains several measures of music, including a dynamic marking of *pp*. The inside piano part (bottom two staves) features a wavy line representing a tremolo effect, with a dynamic marking of *mf* and the word "NYLON" written in a box. A tempo marking of $\text{♩} = 84$ is present at the top right.

piano
Keyboard

inside
piano

Musical notation for the second system. The piano keyboard part (top staff) contains several measures of music with dynamic markings of *p*, *mf*, and *pp*. A box labeled "KEYBOARD" is present. The inside piano part (bottom two staves) continues with the wavy tremolo line, with dynamic markings of *p* and *f* indicated by a wedge-shaped crescendo.

piano
Keyboard

inside
piano

Musical notation for the third system. The piano keyboard part (top two staves) features complex chordal textures with dynamic markings of *pp*, *mf*, and *p*. A box labeled "15°" is present. The inside piano part (bottom staff) continues with the wavy tremolo line, with dynamic markings of *mf* and *p* indicated by a wedge-shaped crescendo.

♩ = 120

15°

piano keyboard

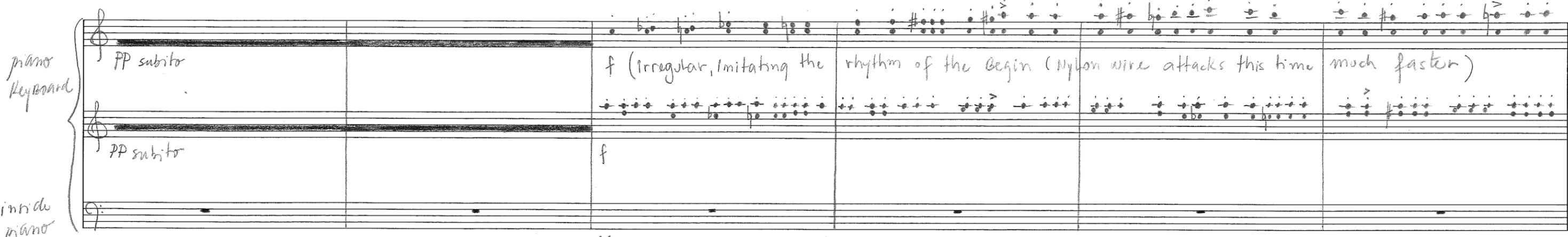
pp subito

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

pp subito

f

inside piano



*

piano keyboard

inside piano

f

p



Ped.

piano keyboard

inside piano

p

f

p



♩ = 84 ♩ = 120

piano Keyboard

inside piano

* Ped.

piano Keyboard

inside piano

MAGNETS ⑤

mf

p

mf

pp

mf

as fast as possible, irregular
no synchronisation between hands

15va

piano Keyboard

inside piano

ff

(tacet)

ff

(tacet)

* Ped. * Ped.

Handwritten musical score for the first system, featuring three staves: *piano Keyboard*, *inside piano*, and *inside piano*. The *piano Keyboard* staff contains a melodic line with dynamic markings *p*, *mf*, and *p*. The *inside piano* staff shows a series of notes with a slur and dynamic markings *mf* and *p*. A guitar fretboard diagram is drawn over the *inside piano* staff, showing a sequence of notes across the strings. A dashed line labeled 8° is positioned above the *piano Keyboard* staff.

Handwritten musical score for the second system, featuring three staves: *piano Keyboard*, *inside piano*, and *inside piano*. The *piano Keyboard* staff has a jagged, sawtooth-like melodic line with dynamic markings *f*, *sf*, and *f*. The *inside piano* staff has a similar jagged line with dynamic markings *mf* and *f*. The bottom *inside piano* staff contains notes with circled numbers 4 and 5, and a circled 8° , with the word "(MAGNETS)" written above. A *Ped.* (pedal) marking is present. A dashed line labeled 15° is above the *piano Keyboard* staff, and another labeled 8° is above the middle *inside piano* staff.

Handwritten musical score for the third system, featuring three staves: *piano Keyboard*, *inside piano*, and *inside piano*. The *piano Keyboard* staff has notes with dynamic markings *sf* and *pp*. The middle *inside piano* staff contains the instruction: "Keeping the nylon with both hands, excite the **NYLON** strings in a see-saw motion". The bottom *inside piano* staff has notes with dynamic markings *p*, *mf*, and *p*. A tempo marking $\text{♩} = 88$ is above the first part, and $\text{♩} = 66$ is above the second part. A dashed line labeled 15° is above the *piano Keyboard* staff.

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

ghostly
(regular reading tempo)

acul -----

rall -----

MARIMBA
SOFT Mallet (As if some caravan of sound) On deserts, in the sky, Had Broken rank.
PLASTIC Mallet (ALWAYS) P mf mf

INSIDE PIANO
MAGNETS
Pizz. The wind does, working like a hand whose fingers comb the sky Then quiver down, with
mf p mf f

PIANO TAIL
Pizz. Of all the sounds despatched abroad, There's not a change to me like that old measure in the boughs that phraseless melody
mf p mf f

perc.
regular reading tempo accel ----- Slow tempo
then knit, and passed In seamless company. Of all the sounds despatched abroad, There's not a
mf PP mf P

pno.
tufts of tune Permitted gods and me.. When winds go round and round in bands, and thum
mf p mf f P

PIANO TAIL
P < mf g crave him grace of summer Boughs, If such a outcast be he never heard that fleshless chant
P mf P

accel ----- regular reading tempo

perc. WIND Bells 2 WIND Bells 1

change to me Like that old measure in the boughs that phraseless melody the wind does, working like

pp in between bars, near frames mf p mf p

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

pno. tail Rise solemn in the tree mf As if some caravan of sound f On deserts, in the sky mf had broken Tomk 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

pno. Tail then knit mf and passed In seamless f mf company

Slow tempo

perc. When winds go round and round in bands and thrum upon the door and birds takes places
 pp mf pp in between bars, near frames

pno. As if some caravan of sound On desert, in the sky, Had broken rank then knit, and
 p mf f

pno. tail when winds go round and round in bands and thrum upon the door
 p mf f

accel ----- regular reading tempo.

perc. overhead to bear them orchestra of crave him grace, of summer boughs If such an out cast be,
 ppp mf pp p mf

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

pno. tail and birds take places overhead, To bear them orchestra The wind does, working
 p mf p mf

rall. -----

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

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

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

perc. *regular reading tempo* *rall.* *Broken rank, then knit and passed in seamless company*

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

pno. tail *permitted f* *gods and me*

III I know a place where summer strives for percussion, piano and double bass

Michelle Agnes Magalhaes

♩ = 56

(♩ = ♩ always)

Percussion
 12/8 **Tam-tam 1** **Tam-tam 2** **Bells 1/2**
 12/8 **Tubes**
 12/8 **Screw Mallets** pp p mf mf pp

PIANO KEYBOARD
 12/8 **NYLON** Granular texture, alternating Both hands

INSIDE PIANO
 R.H. \uparrow
 L.H. \downarrow
 P

Double BASS
 (Aluminium PAPER MUTE ON III and IV)
 P < sf > P pp mf P pp f mf P

Annotations: *legno + crina*, *cina molto vibrato*, *Gliss with FINGERS*, *Left hand 8th*, *f 8th*

Perc.
 12/8 (9) \oplus 7
 12/8 pp mf f P (screw) METAL MALLETS SCREW Mallet PP mf f

PIANO
 12/8 pp mf P mf f

Double BASS
 12/8 *legno + crina Battuto* mf P *vibrato* *molto vibrato* mf PP PP sf

16

Perc. *scrW Mallets* *Glockenspiel mallets*

Piano Keyboard *8^{va}* *f* *8^{va}* *Gliss with fingers* *sf* *mf* *sf*

inside piano

D. B. *pp* *mf* *pp* *mf* *f* *p* *mf*

rall ----- a tempo

scrW Mallets

24

Perc. *scrW Mallets* *Glockenspiel mallets*

Piano Keyboard *mf* *pp* *mf* *p* *mf* *p* *mf* *Pod.*

inside piano

D. B. *pp* *p* *mf* *pp* *ST* *ST* *p* *f*

accel. $\text{♩} = 72$

31

perc. Glockenspiel mallets

PIANO Keyboard scratching with wood piece

INSIDE PIANO

D.B.

38

perc. rattan Glockenspiel mallets

PIANO Keyboard Nylon Granular texture, alternating both hands

INSIDE PIANO

D.B.

rall - - - - - ♩ ≈ 66

soft mallets

75

Perc.

piano Keyboard

D.B.

(left hand) TAPPING + SP

repeat ad libitum as fast as possible

81

Perc.

INSIDE PIANO

PIANO Keyboard

D.B.

repeat ad libitum as fast as possible

rall. ----- a tempo (♩ ≈ 66)

87

perc.

PIANO Keyboard

D.B.

Detailed description: This system contains measures 87 through 92. The percussion part features a rhythmic pattern of eighth notes with a crescendo leading to a fortissimo (ff) dynamic. The piano keyboard part consists of sustained chords with some tremolos. The double bass part has a melodic line with dynamics ranging from piano (p) to fortissimo (ff), including a triplet in measure 91.

93

perc.

PIANO Keyboard

D.B.

Detailed description: This system contains measures 93 through 98. The percussion part includes specific instrument markings: 'TUBES', 'Glockenspiel', and 'MAGNETS'. The piano keyboard part features complex chords with fingerings (e.g., 5, 3, 6) and dynamics like ppp and mf. The double bass part includes 'legno battuto' and 'Arco' markings, with dynamics ranging from p to sf.

accel ----- ♩ = 72

99

perc. *pp* *p* *mf* *p* *mf* *f*

Screw mallets *TUBES* *Glockenspiel* *Glockenspiel mallets*

piano *mf* *p* *pp* *mf* *p* *mf*

KEYBOARD

double bass *p* *p* *mf* *f*

Arco ord. *pizz* *legno battuto* *Arco ord.*

105

perc. *p* *mf* *pp* *pp* *mf* *p*

SUPERBALL mallets *(Friction)* *TUBES* *SUPERBALL MALLETS* *SUPERBALL FRICTION*

piano *mf* *pp* *p* *mf* *pp* *p* *mf*

KEYBOARD

double bass *f* *mf* *pp* *mf* *p* *mf* *pp*

111

mf p pp mf p

Go TO MARIMBA

Key BOARD

MAGNETS ① ③ ④

Higher pitch possible

pp mf f > p pp mf ppp

117

MARIMBA SOFT MALLETS

mf

MAGNETS ② ①

pp mf p ppp

ST → SP → ST

* Ped

mf

123

rall. $\text{♩} = 66$

Handwritten musical score for measures 123-128. The score consists of five staves:

- Staff 1 (Top):** Treble clef, contains melodic lines with dynamics *p*, *mf*, *pp*, and *mf*. A box labeled "MARIMBA" is placed above the staff in the fifth measure.
- Staff 2:** Treble clef, contains dense chordal textures with dynamics *ppp* and *mf*.
- Staff 3:** Bass clef, contains a single line with dynamics *ppp* and *mf*.
- Staff 4:** Bass clef, contains a single line with dynamics *ppp* and *mf*. A "Ped" (pedal) line is drawn across the staff.
- Staff 5 (Bottom):** Bass clef, contains a single line with dynamics *p* and *mf*. It includes markings for "SP" (Sustained Pedal) and "ST" (Sustained Tremolo). A box labeled "col legno" is placed above the staff in the eighth measure.

129

Handwritten musical score for measures 129-134. The score consists of five staves:

- Staff 1 (Top):** Treble clef, contains melodic lines with dynamics *f* and *mf*. A box labeled "TUNING PEGS" is placed above the staff in the first measure, with the instruction "GLISS. with a pen".
- Staff 2:** Treble clef, contains melodic lines with dynamics *f* and *ppp*. A box labeled "MAGNETS" is placed above the staff in the first measure.
- Staff 3:** Treble clef, contains a single line with dynamics *p* and *mf*. It includes markings for "5" and "4".
- Staff 4:** Bass clef, contains a single line with dynamics *p* and *mf*. It includes markings for "Key BOARD" in two measures.
- Staff 5 (Bottom):** Bass clef, contains a single line with dynamics *f*, *mf*, and *p*. It includes markings for "Legno Battuto" and "Pizz.". A handwritten instruction at the end of the staff reads: "repeat it irregularly, as fast as possible".

135

perc. (marimba)

piano

D.B.

p < *mf*

p

pp

f

pp

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

The score is divided into two main sections, each with circular notation. The left section includes parts for Percussion, Marimba, and Timpano. The right section is for Double Bass. Both sections are marked with a tempo of 'TEMPO MODERATO' and include the instruction '(PLAY it faster and faster each repetition)'. The notation uses various dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp*, along with performance directions like 'legno battuto' and 'Pizz'. The circular notation consists of multiple staves arranged in a circle, with notes and rests placed around the perimeter. The overall style is that of a handwritten manuscript.

PERCUSSION
MARIMBA
timpano
Gran cassa

TEMPO MODERATO (PLAY it faster and faster each repetition)

DOUBLE BASS
legno battuto
Pizz
sf
mf
p
pp

(PLAY it faster and faster each repetition)

Legno battuto
Pizz
sf
mf
p
pp

VERY FAST

PERCUSSION

MARIMBA

TIMPANO

Gran cassa

MARIMBA

P Arco

GRAN CASSA

TIMPANO

MARIMBA

Very Fast

Legno Battuto

DOUBLE BASS

Pizz.

pp

f

Legno + corno Battuto

