

UCLA

Contemporary Music Score Collection

Title

Be not afeard

Permalink

<https://escholarship.org/uc/item/7pw8f2d5>

Author

Pepe, Silvia

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-NoDerivatives License, available at <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Silvia Pepe

BE NOT AFHEARD

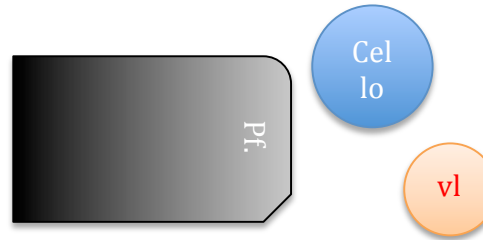
(Caliban's drinking song)

"Be not afear'd; the isle is full of noises,
...
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I wak'd,
I cried to dream again."

W. SHAKESPEARE: THE TEMPEST: ACT 3, SCENE 2, CALIBAN'S MONOLOGUE

PERFORMANCE NOTES

- Accidentals apply to the full bar
- Objects for preparation : - Triangle,
 - 2 or 3 heavy books with thick carton cover (ex. Ricordi opera reduction scores, enciclopedias),
- Patafix on strings where indicated (see next page for details)
- All trills are semitonal (start from written pitch) and have to be played as fast as possible



STRINGS



Dampened string headnote

- Left immediately the pitches reached in the glissando events
- Always: PLAY with almost no pitch! Even the “normal notation” parts. All the events are “distorted” due to the playing techniques
- 1/2 pressure of the finger are written in the same way as the “real” harmonics: romboidal note-heads : ALMOST NO PITCH !!
- T tasto / P ponticello / MaP molto al ponticello / OP oltre il ponticello (behind the bridge) / Ord.
- For the glissandos: leave the pitch as soon as you reach it (it’s an indication for starting, ending and intermediate ones)

PIANO

- The upper staff refers to the actions inside the piano (see zones in previous page Low Medium High Pins)
- When you have some particular preparation it’s also stressed by the graphic notation on the upper staff and/or by different noteheads.
- The main staff refers to the ordinary playing on keyboard
- All the performance notes and way of playing with unconventional tools are written in the score

PIANO PREPARATION

BLUTACK(PATAFIX) on strings:

- Single loads on strings :
 - A0 D1 G#1 B1 C2
- Continuous lines on strings:
 - From E1 to G1 (behind the dampers ... 3 cm c.a.) almost totally muffled
 - From D2 to E3 (")
 - From D3 to E4 (") a bit less dampened
 - From A4 to A5 (above the dampers -> free space to allow brush actions)

TRIANGLE : at the beginning placed in the Low register, -> then will be moved in Medium register, used for glissando actions and after it will be removed (see the score)

WOODEN BRUSH: used on High register: strings, ghisa part and pins

Books and rags has to be putted on the piano in the last section of the piece (as indicated in the score)

→ cover as much as possible all the piano strings. ABOVE ALL strings between C2/C4 if it's not possible to dampen all the strings in this region – due to piano's construction characteristics) an assistant will be required to press some books or a pillow on this string range.



Low ____ Medium ____ High ____ Pins

Initial preparation :

- Low (A-1-C2) : heavy book(s) with strong and thick cover (stop 80% of the resonance)
lay on the strings a Triangle (after it will be used as tool on the strings in Medium range)
- High & pins ((no preparation)) = space for brush actions

Patafix (Blutack): see next page indications

From pag 12. -> violinist and cellist have to cover the strings in Medium range of the pf.
from C2 to C4 ca. with heavy book(s) and rags. Cover spaces as much as possible

Be not afraid

A $\text{♩} = 80$ $\text{♩} = 63$

Violin *bring the guitar pick*

Violoncello *bring the guitar pick* *accel.*

strings range (above C4) H M L (under C2)

RH wooden brush *etc... gliss on adjacent strings horizontal/transversal movements starting from 3cm c.a above the dampers*

"open" (more than 5cm above the dampers) higher pitch (more resonance)

"closed" (nearer to the dampers) less resonance, dryer

hit (and let resonate) the nearest iron frame bar with the edge of the brush

l.v. rebound l.v. rubato little wrist movements

Piano (keyboard) = ord. playing *lay the Triangle on the strings of the Low register* LH **ff**

7 $\text{♩} = 84$ $\text{♩} = 63$

Vln. *guitar pick O.P.!*

always dampen strings (LH) when using pick or in "guitar" like pizz. (RH)

Vc. *rit...*

Pno. *chromatic cluster: use open palm and wrist on the lower keys (a-1 / e-1)*

mp f ffmp < f p fp f p f mp

p mp

8^{vb}

C Speaking

♩ = 76

Pant III Ord. Tasto

Vln.

Vc.

Pno.

(1C)

♩ = 69

accel.

Violin part (Vln.) starting at measure 45. Dynamics include *mf*, *pp*, *p*, *f*, *pp*, *mp*, *pp*, *mp*, *p*. Performance markings include *arco*, *leggero*, *arco*, *leggero*, *arco*. Includes a triplet of eighth notes.

Viola part (Vc.) starting at measure 45. Dynamics include *ppp*, *mp*, *p*, *mp*, *pp*, *mp*. Performance markings include *leggero*, *mezzo legno*, *mezzo legno*, *leggero*, *arco*. Includes a triplet of eighth notes and the instruction "almost NO PITCH".

Piano part (Pno.) starting at measure 45. Dynamics include *p*, *mp*, *p*. Performance markings include *arco*, *15^{ma}*, *RH*, *LH*, *RH*, *LH*, *loco!*. Includes a triplet of eighth notes.

Violin part (Vln.) starting at measure 52. Dynamics include *mp*, *p*, *mp*, *pp*, *f*, *fast bow*, *leggero*, *mp*, *p*, *f*, *ff*. Performance markings include *arco*, *1/II*, *pizz.*. Includes a triplet of eighth notes.

Viola part (Vc.) starting at measure 52. Dynamics include *f*, *p*, *mp*, *p*, *f*, *ff*, *p*. Performance markings include *arco*, *II*, *V*, *III*. Includes a triplet of eighth notes.

Piano part (Pno.) starting at measure 52. Dynamics include *p*, *pp*, *mp*, *f*, *ff*, *p*. Performance markings include *loco*, *15^{ma}*, *5*, *3*, *3*, *3*, *5*. Includes a triplet of eighth notes.

♩ = 84
D Mechanic

Vln. *mezzo legno* III IV *f* III IV *f* arco III IV *f* (*f*)

Vc. arco III IV *f* (*f*) *p* III IV *f* (*f*) *f*

Pno. *f* 3C *mp* *pp* *p* 1C *f* *p* *mp* *p* *mp* *p*

Vln. *ff* *mf* *f* *mp* *f* *p* *f* *fff* rit.

Vc. *ff* *f* *mf* (*f*) *mp* *f* *p* *f* *fff*

Pno. (RH) hit the metal part (ghisa) with the edge of the brush
(LH) hit the low strings and triangle with open hand (palm)
loco! *mf* "bass drum" *p* *mf* *f* *fff* *lv.*
lay the Triangle on Medium range strings
attacca (subito) E section
only ghisa

71 **E** ♩ = 63 c.a.

Libero nel Tempo

Vln.

Solo

Vc.

always GLISSANDO

RH

vertical movement
(gliss on strings)
range: circa A2-G3

transversal movement
(1 side of the triangle)

vertical movement

slightly circular
movement (wrist)
range (medium)

Solo

min 1cm above dampers / max 10 cm above

light pression

// mp //

etc...

*let bounce
(jeté with 1 edge
of the triangle)*



78 **F** ♩ = 80

Vln.

II III

ff

ff

mp

(f)

pp

pizz.

f

Vc.

III IV

(f)

mp

mf

f

*legno
jeté I*

(f)

f

p

mf

arco

RH

always GLISSANDO

mf

p

mf

f

mf

f

mf

f

mf

Pno.

mp

p

p

p

p

p

p

p

mf

8^{vb}

As fast
as possible

84 $\text{♩} = 69$

Vln. *mf* *p* *f (freely)* *fff*

Vc. *mf* *(f)*

Pno. *f* *p* *mp* *p* *f*

remove the triangle

arco almost NO PITCH

arco leggero

91 $\text{♩} = 63$ *G* subito *rit.* *subito* $\text{♩} = 76$

Vln. *p* *f* *arco leggero* *p fluid, rubato* *mp* *f* *f*

Vc. *arco leggero - light bow pressure* *p* *f > p* *f > p < f* *ff > p* *arco* *p* *ff > p* *arco leggero* *p fluid, rubato* *almost gliss* *mp* *f*

Pno. *mf* *p* *mp* *p* *f* *mp* *mp*

put down the guitar pick

almost gliss

98 *AST* *accel.* ♩ = 92 **H** ♩ = 63

legno hamata (as fast as possible) *ASP* *pizz.* *pizz.* *V* *3* *V* *3* *V* *V* *V*

ff *fff* *f* *mf* *p*

CONTINUOUS
accents following the rhythm

pizz. *f* *arco leggero* *mp* *f*

Lay down the triangle in medium range

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

1C

106 ♩ = 40

arco *IV* *V* *pizz.* *V* *arco* *III* *IV*

mf *fff* *f*

mezzo
legno
leggero *arco* *pizz.* *3* *V*

mp *mf* *fff*

p *pp* *p*

8^{va} 8^{vb}

arco

Vln. *f* *ff* *pp* *ff* *f* *ff* *pp* *mp* *pp* *mp* *p*

Vc. *ff* *ff* *p* *f* *mf* *p* *mp* *p* *pp* *f* *ffp*

Pno. *p* *mp* *p* *pp* *p* *mp* *p* *mp* *pp* *mp* *p* *pp*

III IV I (0) II IV III IV I (0) II

gliss. maximum span: fourth (II solo gliss)

5 5 5 5 5 5 5 5 5 5 5 5

114 ♩ = 92

Mechanic Speaking

rit... **I** ♩ = 80

col legno battuto (as fast as possible) rullentando

humming leggero

Vln. *mp* *p* *pp* *ffz* *pp* *p* *pppp*

Vc. *pp* *p* *pp* *ffz* *p* *pp*

RH etc... gliss on adjacent strings horizontal/transversal movements starting from 3cm c.a above the dampers

Pno. *f* *p* *ff* *p* *f*

3C *p*

8^{va} 8^{vb}

135 $\text{♩} = 60$

Vln. *f > pp* *mf* *p*

Vc. *f > pp*

Pno. *f* *p* *ff* *p* *f* *p*

141 $\text{♩} = 84$

Vln. *fff* *mf* *p* *f*

Vc. *mf* *p*

Pno. *f* *p* *f* *p* *f* *p*

Remove the Triangle

f "bass drum"

146

Vln. *III arco*
IV tallone
MAP
ff *fff*

Vc. *III*
IV *always*
ff *fff*

Pno. *ff* *remove the Triangle*
p *pp* *f*

1C

153

Vln. *bring heavy paperweights / books and rags on piano strings (from C2 to C3 c.a.) (fit depends from metal parts shape) try to put them near the dampers in order to stop 80% of the resonance*
mezzo legno *gliss. maximum span: fourth*
mp *straight lines indicate the direction of the movement*

Vc. *bring heavy paperweights / books and rags on piano strings (from D3 to D5 c.a.) (fit depends from metal parts shape) try to put them near the dampers in order to stop 80% of the resonance*
Calm *min 7" / max 13"* *"all dampened"*

Pno. *(f) p* *(f) p* *(ff)* *freely rubato*
f *ff* *mf* *f* *mp* *f* *ff* *p*

3C

K ♩ = 60

158 *A Tempo* $\text{♩} = 40$

Pont / MaP change finger pressure as indicated

IV' gliss maximum span: major third more linear, angular, almost regular gliss

f *p* nervous gliss irregular but continuous *f* *p* *f* *p*

O.P.!

Vln. *f*

Vc. *ff* *f* *mf* *p* *f*

Pno. *f* *mp* *mf* *mp* *f* *p* *f*

162 $\text{♩} = 60$

Vln. *mf* *pp* *mp* *pp* *fff*

Vc. *f* *p* *ff* *mp* *pp* *fff*

Pno. *mf* *p* *f* *p* *fff*

166 $\text{♩} = 100$

$\text{♩} = 60$

$\text{♩} = 100$

Vln. *arco* I (0) II

Vc. *ff* *arco*

Pno. *ff*

170

$\text{♩} = 44$

$\text{♩} = 100$

Vln. II (0) III

Vc.

Pno.

175 $\text{♩} = 160$ $\text{♩} = 44$ $\text{♩} = 100$ $\text{♩} = 160$ $\text{♩} = 44$ $\text{♩} = 100$

Vln. *mp* *ff*

Vc. *mp* *ff*

Pno. *mp* *ff* *f*

1C 3C

183 $\text{♩} = 160$

Vln. *f* granular, irregular broken sound overpressure *IV* vertical??) slow down the bowing progressively

Vc. *f* granular, irregular broken sound overpressure *IV* slow down the bowing progressively

Pno. *mp* *p* *p*