

SONG IN HIGH GRASSES

Eleanor Hovda

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Soprano, flute, cello, piano

SONG IN HIGH GRASSES is written for Charlotte Regni, and is made around a yodel-like call which she learned as a child living in Zaire, Africa. The piece is a sonic visualization of an imaginary outdoor space with tall grasses, large plants, warm winds and somnulant insects, birds and beasts. The call-song floats around and dances with the ambience of wind, rustling grasses and creature sounds.

VOICE: (x) indicates use of projected whisper. Indication of vowel/consonant sequences as well as rhythmic pattern are suggestions rather than "cast-in-stone" directives to the performer. The idea is to get a fluid sequence of articulated "air" sounds. (↘) = exhale; (↗) = inhale. Pitched sounds are always without vibrato. "Yodel notation" suggests beginning and ending pitches and describes a possible energy shape for the call.

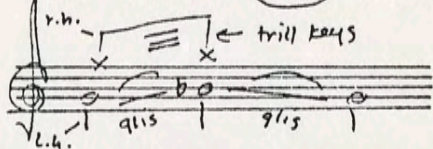
FLUTE: It is important to use inhale as well as exhale melodically, as motion forms, to create a continuous energy flow.

- m.o. - ordinary manner of tone production
- ① - traverse air sound-completely relaxed embouchure
- ② - covered air sound - mouth completely covers embouchure hole (exhaled)
- ③ - covered air sound - mouth covers embouchure (inhaled)
- ② & ③ are interchangeable and should be alternated as needed.
- m.o. - ① - ② - ③ - ① indicates unbroken, flowing transition from one manner of playing to another.

a, e, o, u (vowels) } used "melodically" to color air sounds and shape attacks
sh, h, t (consonants) } and decays.

"subtone" or "covered tone" - used often in low m.o. sequences

also as "dove sounds": m.o. "subtone" - results in hollow, fluid, graceful
"covered sounds"



NOTE: both r.h. and l.h (G#) trill keys
are frequently used to color written
pitches.

CELLO: Harmonics - get as "disembodied" a tone as possible. In most cases, I've indicated the resultant pitch desired (rather than mode of execution). Where (x) are used, at the end of the piece, the idea is to arrange a set of easily played harmonics in the high register which will blend with the flute "whistle tones" (which are also indeterminate to a large extent).

Bowings - use sul tasto, m.o. and pont. successively for timbral motion
use flat and angled bow shapes, and oval and figure-eight arm motion
generally, keep a very slow bowing for long tones, but vary pressure
and speeds in other long, repetitive sequences.

PIANO: The piano strings are "bowed" with bowhairs threaded under the indicated in the score, and then drawn slowly across the strings.

TIMINGS: This piece moves in "breath" or "process" time "the time it takes to do something". Within this structure, are nests of metric or pulse sequences. The "metrically notated" sections should be interpreted freely (not doggedly exact). The "pulse" near the end of the piece should be set by the CELLO and picked up by the flute. Singers continue to operate on "breath" time.

ENSEMBLE: Unless otherwise stated, keep a relaxed, centered flow and avoid rigid execution at all times. Players perform from full score to be aware of the total ensemble, but vertical connections are not aesthetically important in this piece. The allover spacial flow - energy shapes being flung, carved, in and out of the soundspace - is central to this piece.

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ca. 10 minutes

LAWSON

Song in High Grasses

ELANOR HONDA

for Charlotte Rogni

ca. 45'

"stage whisper" voice
shē ō wā zōō ah ē ō Hō

use ① ② + ③ as needed:
 ① - 1/2 air 1/2 pitch, traverse blowing (exhale)
 ② - pure air - blow into mouthpiece
 ③ - pure air - inhale into mouthpiece
 (mo) - modo ordinario

(x) accent from diaphragm
exaggerate tension + release
of internal dynamic flow

very slow bowing, move from
(tasto - ord - pont ∞)

Sul G (o)

ppp < pp > (simile)

ppp
ped sempre -----

flute

flute

cello

Bowed Piano Strings

shē ō ē ō ē ō ah u ah hō a h a

(Hm-)

slow gliss using r.h. trill keys
"Dove sounds"/subtone, covered tone

r.h. trill keys

l.h.

pp (barely audible < p >)

mf 5

mf

ve.

pno.

Handwritten musical score for Soprano, Flute, Violoncello, and Piano. The score is written on four staves. The Soprano staff (Sop.) features a melodic line with notes marked with dynamics like *pp*, *p*, and *pp*, and phrasing slurs. Above the staff, there are markings for *(Hm)* and *subtone*. The Flute staff (fl.) shows a melodic line with notes marked with dynamics like *pp*, *p*, and *pp*, and phrasing slurs. Above the staff, there are markings for *subtone* and *subtone*. The Violoncello staff (vc) features a melodic line with notes marked with dynamics like *pp*, *p*, and *pp*, and phrasing slurs. Above the staff, there are markings for *subtone* and *subtone*. The Piano staff (pho) shows a melodic line with notes marked with dynamics like *pp*, *p*, and *pp*, and phrasing slurs. Above the staff, there are markings for *subtone* and *subtone*.

Handwritten musical score for Soprano, Flute, Viola, and Piano. The score is written on four staves. The Soprano staff (Sop.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#4, C#5) and ends with a complex, heavily marked passage. The Flute staff (fl.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#4, C#5) and ends with a complex, heavily marked passage. The Viola staff (ve.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#4, C#5) and ends with a complex, heavily marked passage. The Piano staff (pno.) has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It begins with a whole note chord (F#4, C#5) and ends with a complex, heavily marked passage. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp niente'.

"stage whisper" voice

Sop. *ē alalalalalal alal*

Fl. *tshū* *Hō tshē* *Hō ē*

vc. *subtone "dove sounds"* *r.h. trill keys* *l.h.*

pno. *mf* *Accel* *pp* *FPP*

shē ū ā u ā ō

Sop. *ē ō Hē u e u e u e* *shē u ā u ā ō ō ō* *alalal* *alalal*

Fl. *ma* (use ③ as needed) *subtone* *ma* *subtone*

vc. *meute* *tasto (hollow, reedy sound)* *very slow glis/slow bow* *pp*

pno. *pp*

Alalalal ——— ?

Sop.

Yodel
with u

fl.

circular "dove" sounds
hollow, fluid, graceful
"sublime"/corried lone/lonfana
(use ①②③ As needed)

pp possible

vc.

pno

Sop.

fl.

fast + fleet as possible - a brush of sound
use ①②③ As needed. Begin lightly
use vowel + consonant formations
(Ad lib pitch arrangement if desired)

ppp

pp

mp

light + fast

flutter

tsch (vowel + consonant)
Ad lib

Air swoops through register

vc.

pno

Handwritten musical score for Soprano (Sop), Flute (fl), Viola (vc), and Piano (pno).

Sop: Melody line with notes and rests. Includes the text "alalalal" above the staff and "mg" below it.

fl: Melody line with notes and rests. Includes the text "Rh. trill keys" and "G# trill key" with arrows pointing to specific notes. A bracketed section is labeled "resultant pitches" and "BVA fundamental". Dynamics include "ff" and "mo".

vc: Melody line with notes and rests. Includes the text "qhs" below the staff.

pno: Piano accompaniment with a wavy line indicating a sustained or tremolo effect.

Continuation of the handwritten musical score for Soprano (Sop), Flute (fl), Viola (vc), and Piano (pno).

Sop: Melody line with notes and rests. Includes the text "alalalal" above the staff.

fl: Melody line with notes and rests. Includes the text "Rh. trill keys" with an arrow pointing to a note. A bracketed section is labeled "circular doves" and "subtone / lontano". Dynamics include "pp".

vc: Melody line with notes and rests. Includes the text "fast, airy, glassy (tasto-ord-pont)" and "pp".

pno: Piano accompaniment with a wavy line indicating a sustained or tremolo effect.

Handwritten musical score for Soprano (Sop), Flute (fl.), Violoncello (vc.), and Piano (pno.).

Sop: Yodel (pp), Accel, Accel, Al Al Al (pp).

fl.: Subtone (mo), r.h. trill key, l.h. G# trill key, PDP.

vc.: (tasto - ord - pont) hollow, glassy sound (pp).

pno.: pp.

Handwritten musical score for Soprano (Sop), Flute (fl.), Violoncello (vc.), and Piano (pno.).

Sop: Al Al Al, Yodel (slow changes, exaggerate tempo changes, Ad lib) (pp).

fl.: (use ① & ③ when needed), "dove sounds" Subtone/Lontano (pp).

vc.:

pno.:

Sop \bar{e} A1A1A1A1A1A1A1A1A1

mp

use mo ①-③ Ad lib
 $\text{♪} = \text{CA. } 132 \text{ m.m.}$

fl. niente

VC. $\text{mm} = \text{CA. } 132 \text{ (17)}$
 (tasto - ord - pont ♩)
 $\text{pp} < \text{p} > \text{(simile)}$

pno

Sop yodel

fl. (use long inhale if necessary for resting)

VC. long crescendo

pno long crescendo

Sop.

fl.

vc.

pno

whistle Tones (use ③ as needed)

Hö

finger Ad lib

ppp

clear, high, bell-like harmonics, Ad lib

ff

ppp

Sop.

fl.

vc.

pno

niente

niente

niente

Glenore Honda, 4/14/86 NYC/Manhattan