

Meditation for Barbara

Commissioned by and dedicated to Barbara Lieurance

John Oliver

♩ = 44

Timing is approximate; events should occur in an atmosphere of great calm.
Each sound is unique and should be developed in isolation at first to maximize sonic presence.
All sounds inside the piano except those marked "key"

PREPARE THE PIANO:

The following notes are prepared with bows as per instructions for Curtis-Smith "Rhapsodies."
All bows start position with hairs extended to the left, except BLUE extended to right.
GOLD & BLACK & WHITE may be played with one hand pulling the bow; YELLOW & BLUE require two hands.

YELLOW BLUE
GOLD
BLACK & WHITE (checkered)

Touch richest inharmonic overtone situated 1 - 2 finger-width(s) further away from 15ma harmonic. R.H.

(Find this harmonic first; with index; then locate inharmonic with finger 3.)
L.H. (Omit second time)
mf (p second time)
f key
R.H. bow BLACK & WHITE
Mute strings beside pins (full).

mf ...very still...
Listen to the beating between the low notes.

Wedge pedal down for entire piece.

Bow for as long as you want. ("Repeat" many times.) vary duration each time.

3 R.H. bow GOLD
f < ff
Listen to the beating between the 5th harmonic of the low D \flat and the F. ...very still...
bow GOLD both hands!
p → f
...dynamic...
ff
Fine

f
Play this note
mp < f
Listen to the beating between the 5th harmonic of the low D \flat and the F.

Pluck string (4th finger).
Follow instructions for C-S piece III.

6 key
mp R.H. L.H.
bow YELLOW
p → f
p mp f
Accented notes initiated by quick snap of the wrist. *

⑦

Glissando over strings with back of nail (R.H. 4th finger)

Glissando over strings with back of nail (L.H. 4th finger)

p 3

bow YELLOW

p *f* 3 3

Accented notes initiated by quick snap of the wrist.

⑧

Touch an inharmonic by placing finger between natural harmonics.

mf *ff*

⑨

Touch these harmonics & inharmonics. Method: find natural harmonics; inharmonics are found between the natural harmonics. They produce a complex chordal sound difficult to notate.

On the key. This note prepared with dime or screw to produce gong-like sound.

Prepare next bow.

accel. - - - -

Optional

ff *f*

L.H. bow BLACK & WHITE

mf key

NO BREAK!

⑪

$\text{♩} = 60$

Pluck string (4th finger).

bow BLUE Both hands.

L.H.

p *f* *p*

mp *f*

On the strings; palm of L.H.

key key key

Same Tempo

♩ = ♪ = 38

Both hands; snap of wrist at bow changes.*

1. 2. 3.

14

bow BLACK & WHITE

18

On the strings; palm of L.H. *f*

keys

Add glissandi to some bow changes. Glissando, L.H. 4

gliss. *p* Glissando, R.H. 4 nail

bow BLUE & YELLOW both hands

keys *f* *pp*

p → *f*

Bow for as long as you want. Repeat many times; vary duration each time.

Performer's choice: R.H. employ some effect on the strings of highest 2 octaves (e.g. rubber ball; stick, random plucking) while knocking the piano structure at random points twice every 3 seconds with L.H.

21

...improvisation...

pp → *mp*

Any order

Knock frame. × × ×

key

On the strings; palm of L.H.

key

p → *f*

f

mp

Let the previous effect continue to ring on (rolling ball, etc.).

Performer's choice #2:
Design your own astonishing single sonic event: a gesture that takes no longer than 2 seconds to execute, but may ring on and be listened to as long as you like. (May be a combination of previous materials in composition or new invention.)

D.S. al Fine

22

*Note: since there are 5 notes with 1st ending & 7 notes with 2nd ending, bow changes are different at repeated bar 14.