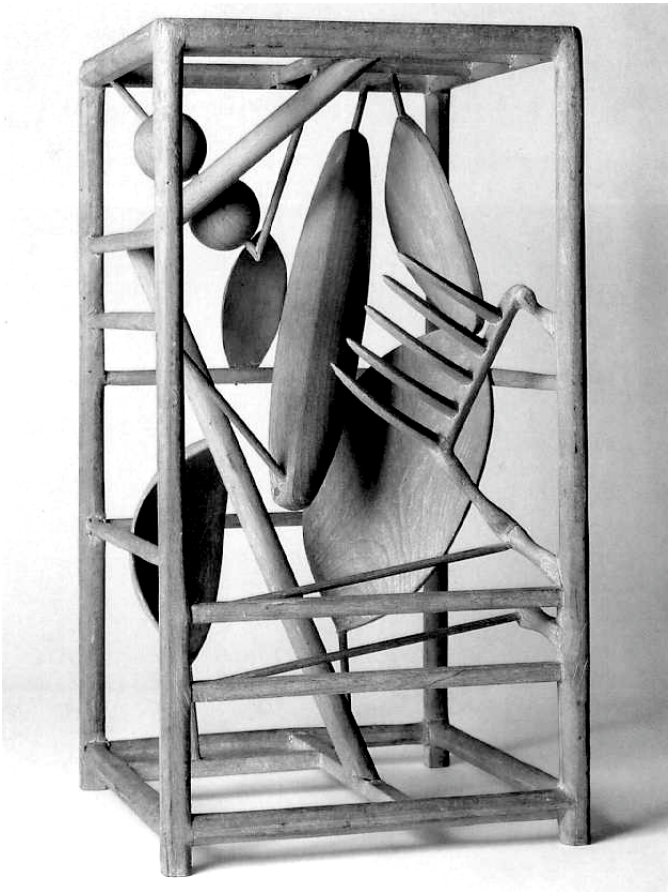
Joel Stein

In Code and Cage

For Septet



2006

INSTRUMENTATION:

Flute
doubles Piccolo

Bb Clarinet
doubles Bb Bass Clarinet

Violin

Contrabass

Harp

Piano

Percussion
Bass drum, Lion's roar, Shaker, Bell tree, 2 suspended cymbals, Tam-tam, Ratchet, Triangle, 29" Tympanum, Glockenspiel

DURATION:

ca. 8'30''

PROGRAM NOTE

The title *In Code and Cage* refers to passages in the piece that emulate – or in some cases are entirely composed in – Morse code. The "Cage" portion of the title refers to two measures in the work where players "converge" and are "contained", as it were, after a period of simultaneously independent and asynchronous playing.

In composing this work I was concerned more with the exploration of timbre and the combining of sonic colors than I was with developing a theme or motif. I particularly focused on extremes in pitch register; from the *altissimo* notes in the piccolo, glockenspiel and violin to the low rumblings in the piano, harp, and bass clarinet. Every instrument in the ensemble is, at some point, called to play in the highest and lowest ranges of the instrument. At times I present these register extremes in short isolated bursts, but more often the highs and lows are juxtaposed.

There is a short, folk-like, pentatonic motive that appears throughout the work in a variety of guises. Quartal chords consisting of one perfect and one augmented fourth make up much of the harmonic fabric of the piece.

NOTE TO THE PERFORMERS

A successful performance of *In Code and Cage* depends much on a conductor, as a good portion of the work lacks meter, and players are often called upon to play independent of their fellow ensemble members. The conductor must, for this reason, at times cue both players' individual entrances *as well as their cessation* of playing. "Asynchronous" does not mean "free". Metronome markings should be obeyed even when no meter is provided. Asynchronous figures are in tempo but do not deliberately align with the other instrument parts. The asynchronous parts are superimposed heavily at rehearsal letter K, and culminate in the *vamp* – or "cage" – at m.139. The conductor then resumes beating time at letter M once he or she feels the vamp has gone on long enough. Once into letter M, the bass, harp, and percussion continue to play asynchronously until they finish their figures. Shortly thereafter the conductor should cue their entrances and guide them back into meter.

Harp – Much of the harp technique and notation found in this work is clearly explained in *The Modern Study of the Harp*, by Carlos Salzedo. It is advisable that the harpist (and the conductor) consult this manual if he or she is unfamiliar with Salzedo's technique and notation.

Percussion - The "upside-down" cymbal on the 29-inch tympanum should be of a dark timbre and placed bell-down on the head of the drum. The actual drum head is never struck. Instead, the cymbal should be rolled with regular yarn mallets with which one would normally roll on a cymbal, all the while moving the tuning pedals of the drum in a slow *glissando* up and down.

Double Bass – "Seagull sounds" are nothing more than bowed *glissandi* over the natural harmonics. These usually sound best when produced on the E and A strings, but the player should feel free to experiment with playing them on the upper two strings as well. The bassist and the conductor may decide as to how best to execute the "seagull sounds" according to their mutual aesthetic taste. Regarding playing on the bridge or on the tailpiece (see third measure of rehearsal letter I), some basses and bows cannot achieve this effect. If this is the case, the bridge/tailpiece sound may be substituted with finger-tapping and knuckle-knocking on the body of the instrument.

Piano – At two different points in the piece the pianist is called upon to mute the lowest E-flat string with the finger while striking the corresponding key on the manual. The sustain pedal should be held down while executing this in order to maximize its sonic effect.

Conductor – As all parts are *senza misura* at rehearsal letter K, entrances in this section should be cued by pointing rather than by conducting time.

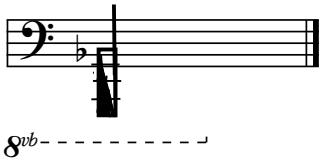
November, 2006

The photograph on the cover is of the Alberto Giacometti sculpture, *The Cage.*

Symbols

Please consult *Modern Study of the Harp*, by Carlos Salzedo, for explanations of harp notation employed in this piece.

Mute the string (harp, piano) or key (glockenspiel) with hand



Cluster - All notes in lowest minor 9th of instrument (piano and harp)

Highest note of the instrument (no definite pitch)

Arpeggio on 4 strings behind the bridge

(Bass only) Play on the bridge by bowing the wood. If this produces no sound, try bowing the tailpiece. If all else fails, tap and knock the body of the instrument with fingers and knuckles as a substitute.

Play between bridge and tailpiece

SCORE IN C

In Code and Cage

Joel Stein
(2006)

Ethereal; gently and freely; con rubato ♩ = 100

Flute

Clarinet in B♭

mp

sul tasto

Violin

pp

Bass

upside-down cym.
on timp.

Percussion

pedal gliss.

pp

rustling

Harp

pp

E♯ F G♭ A♯
B♭ C♭ D

Piano

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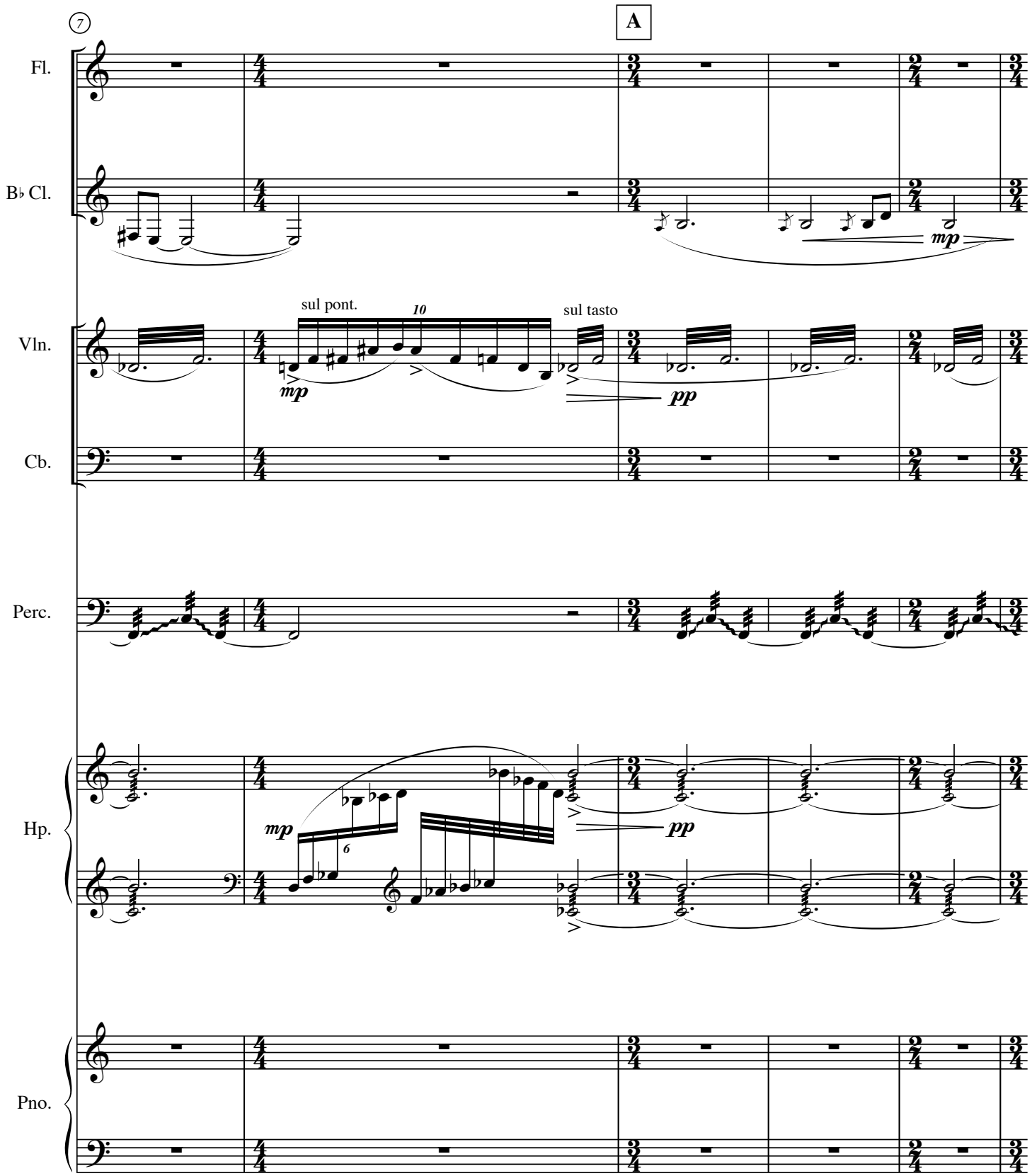
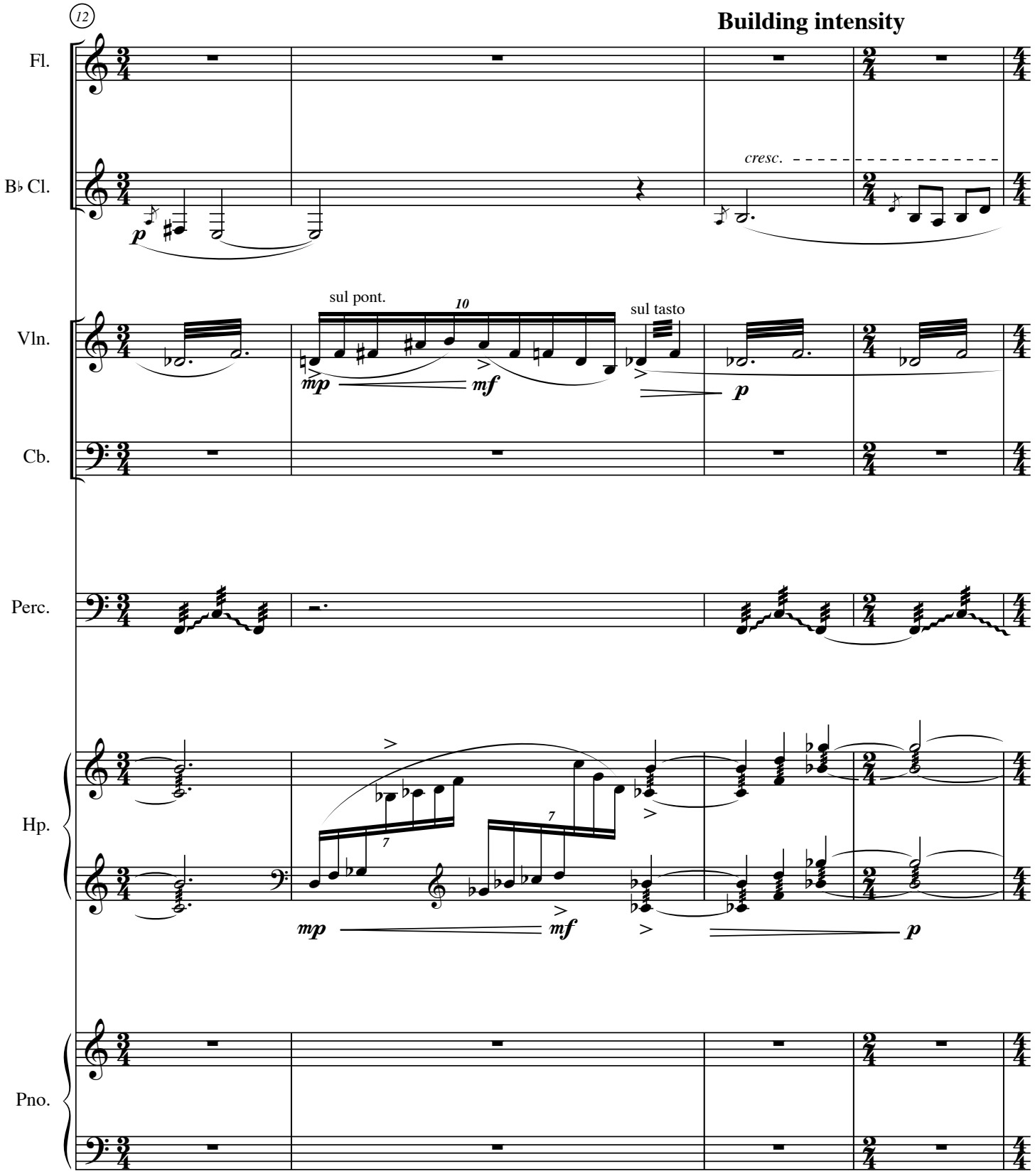
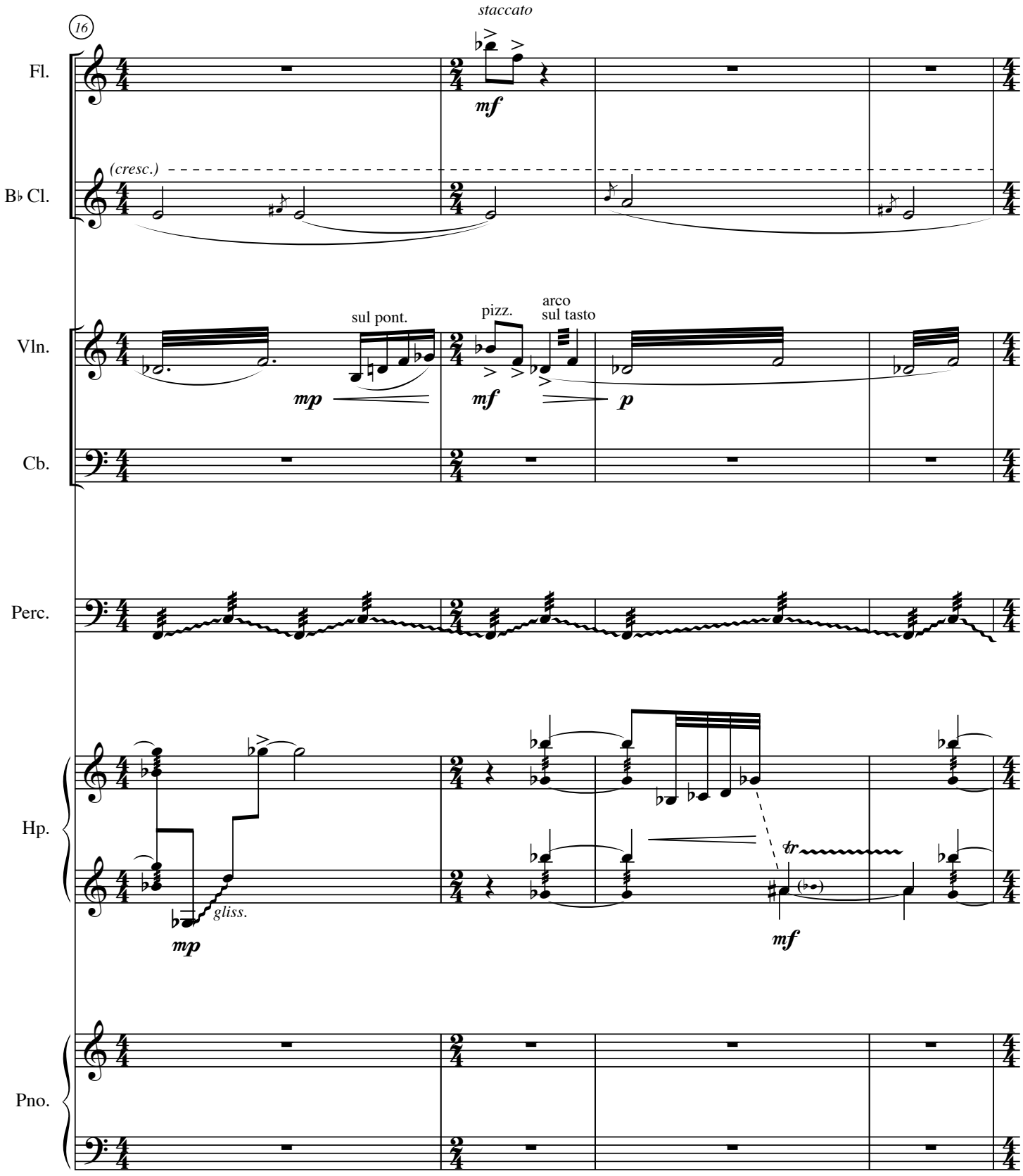
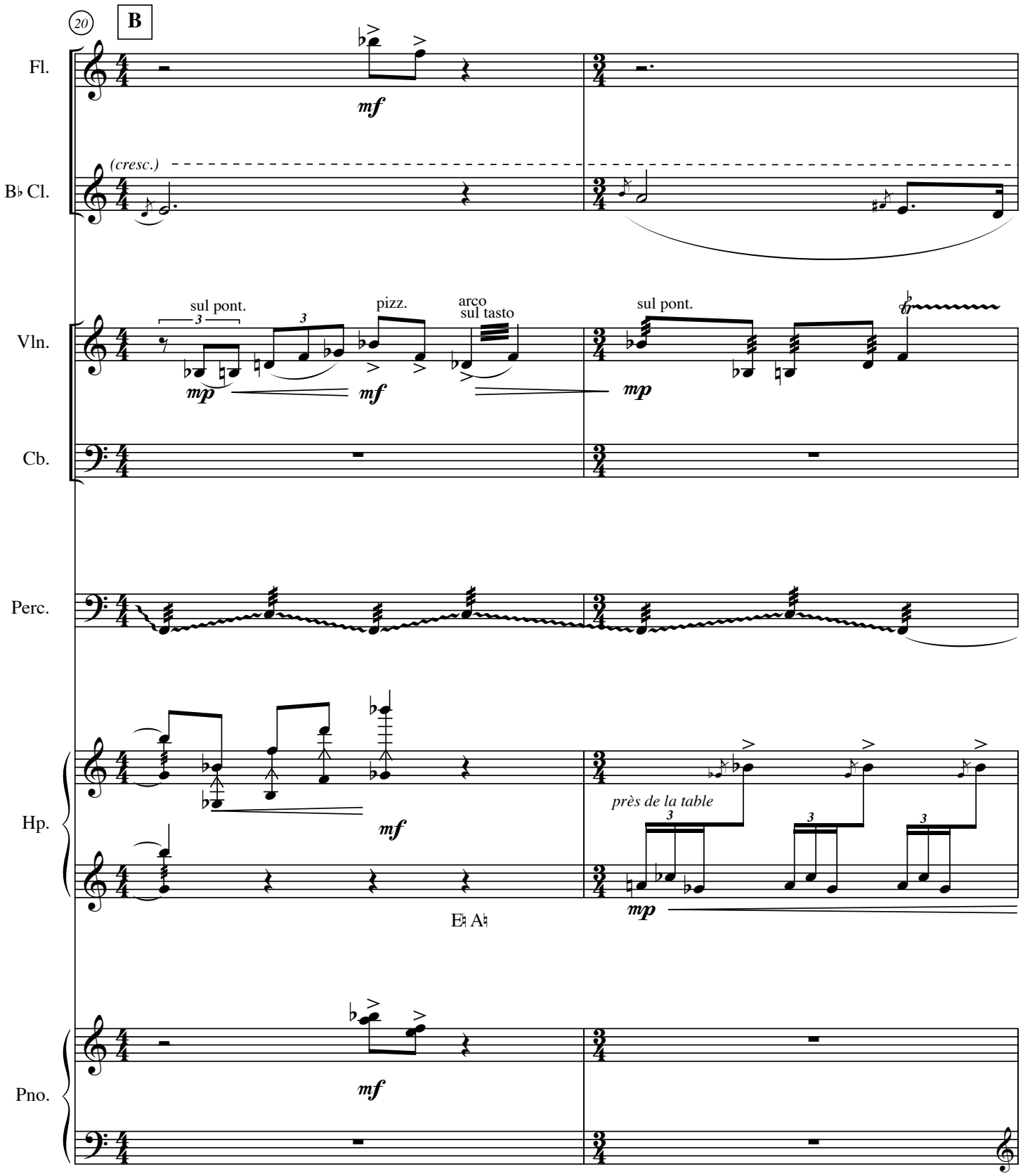
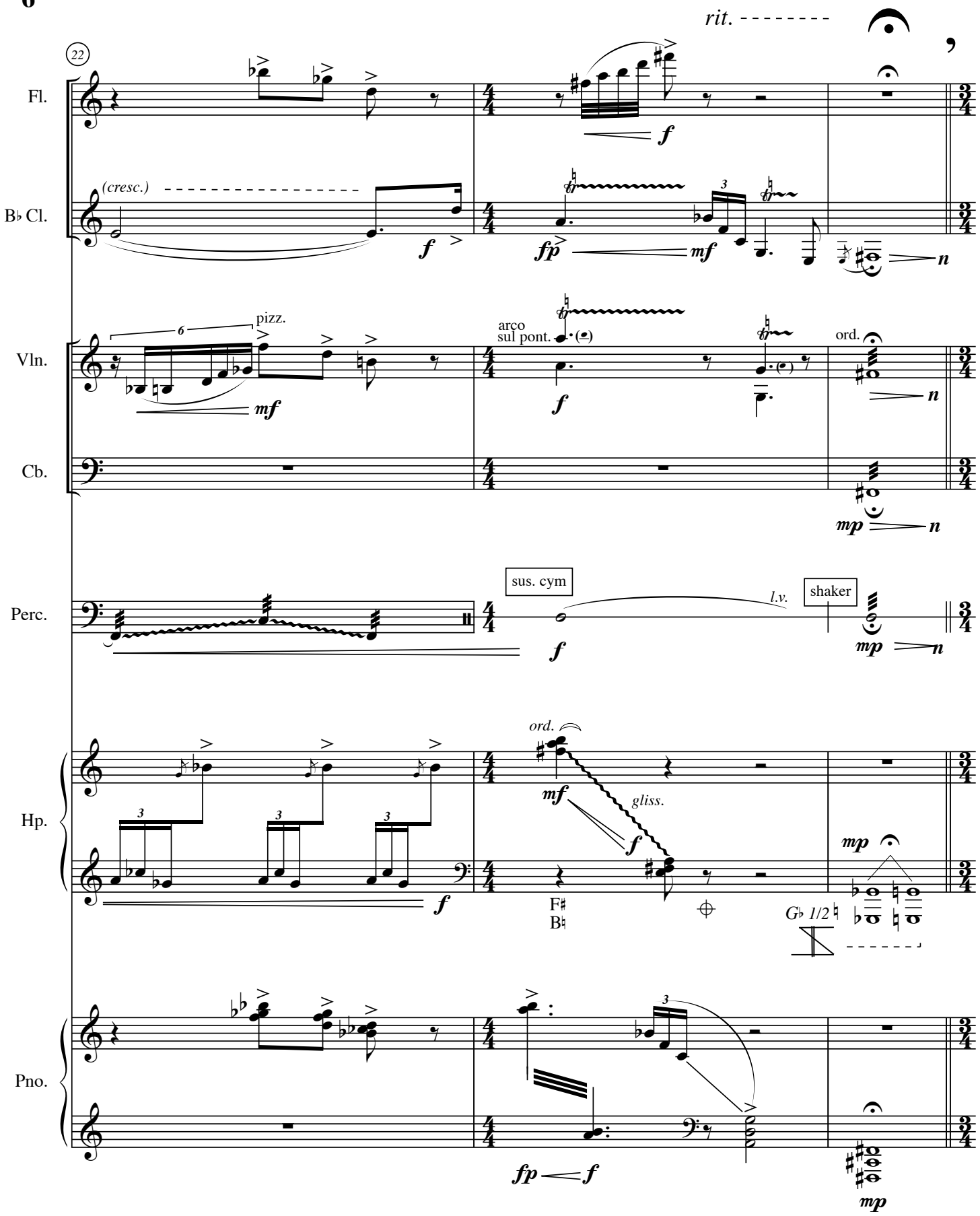
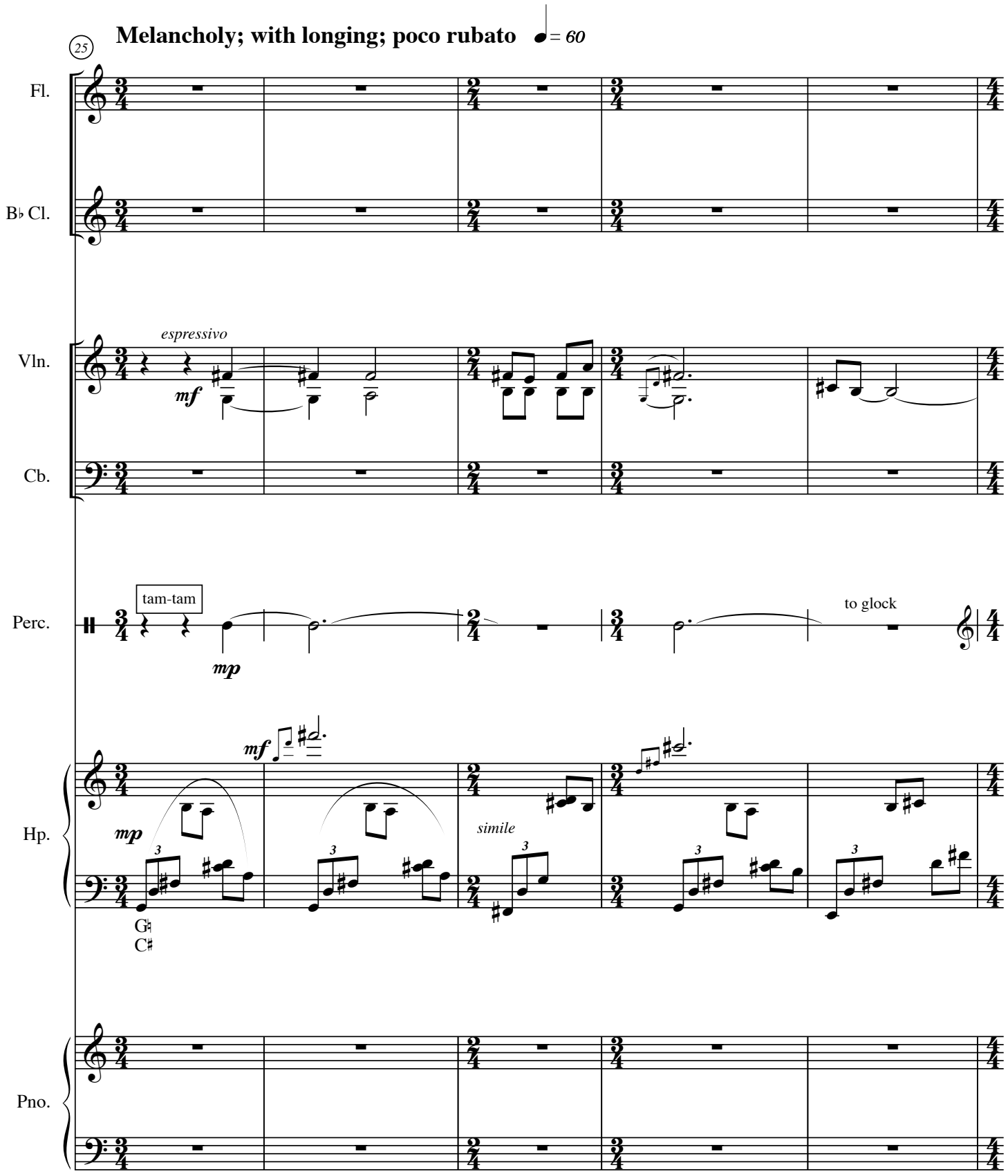

7
A
Fl.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
sul pont.
sul tasto
mp
pp
10
6

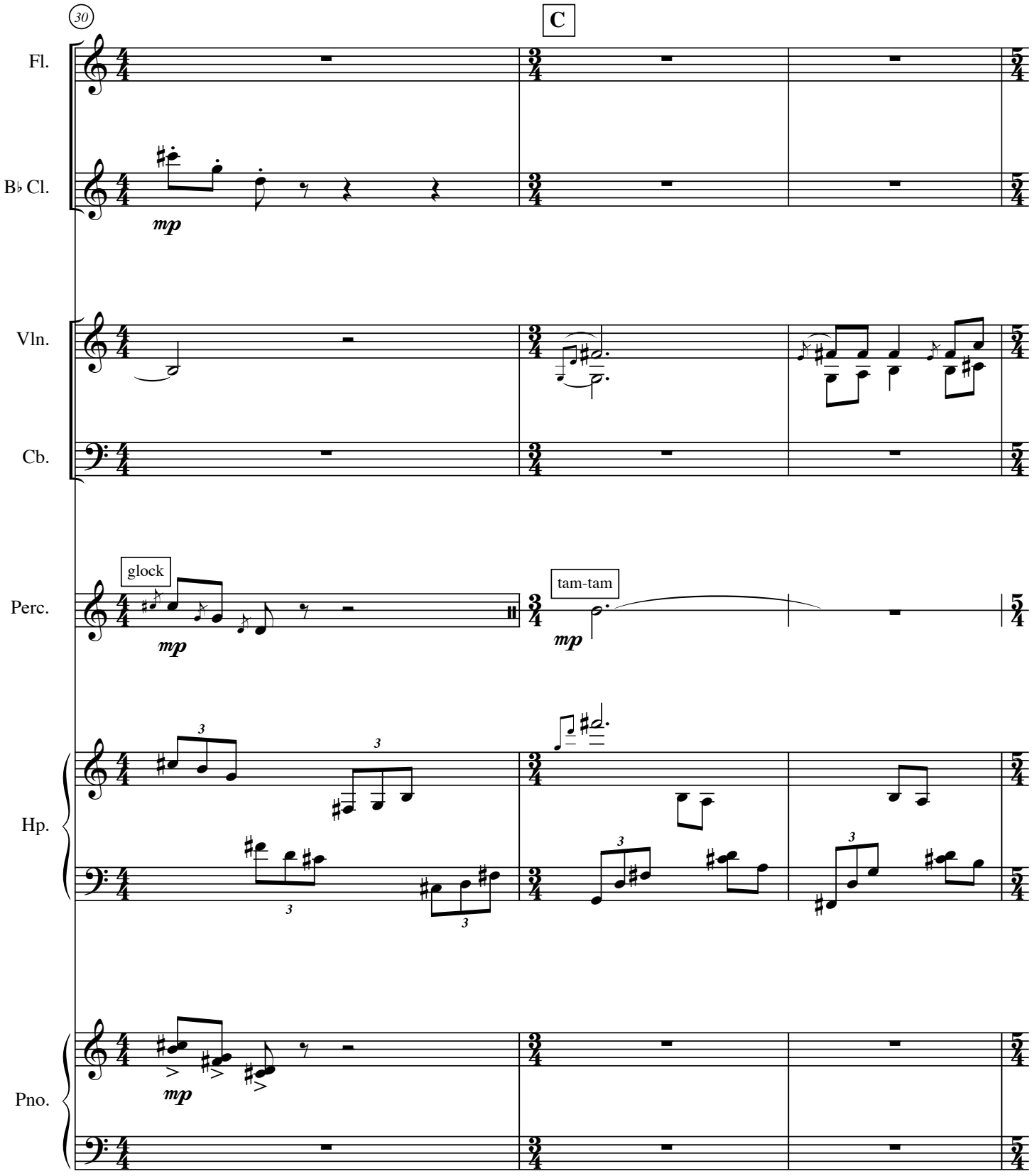

12
Building intensity
Fl.
B♭ Cl.
cresc.
Vln.
sul pont.
10
sul tasto
Cb.
Perc.
Hp.
Pno.

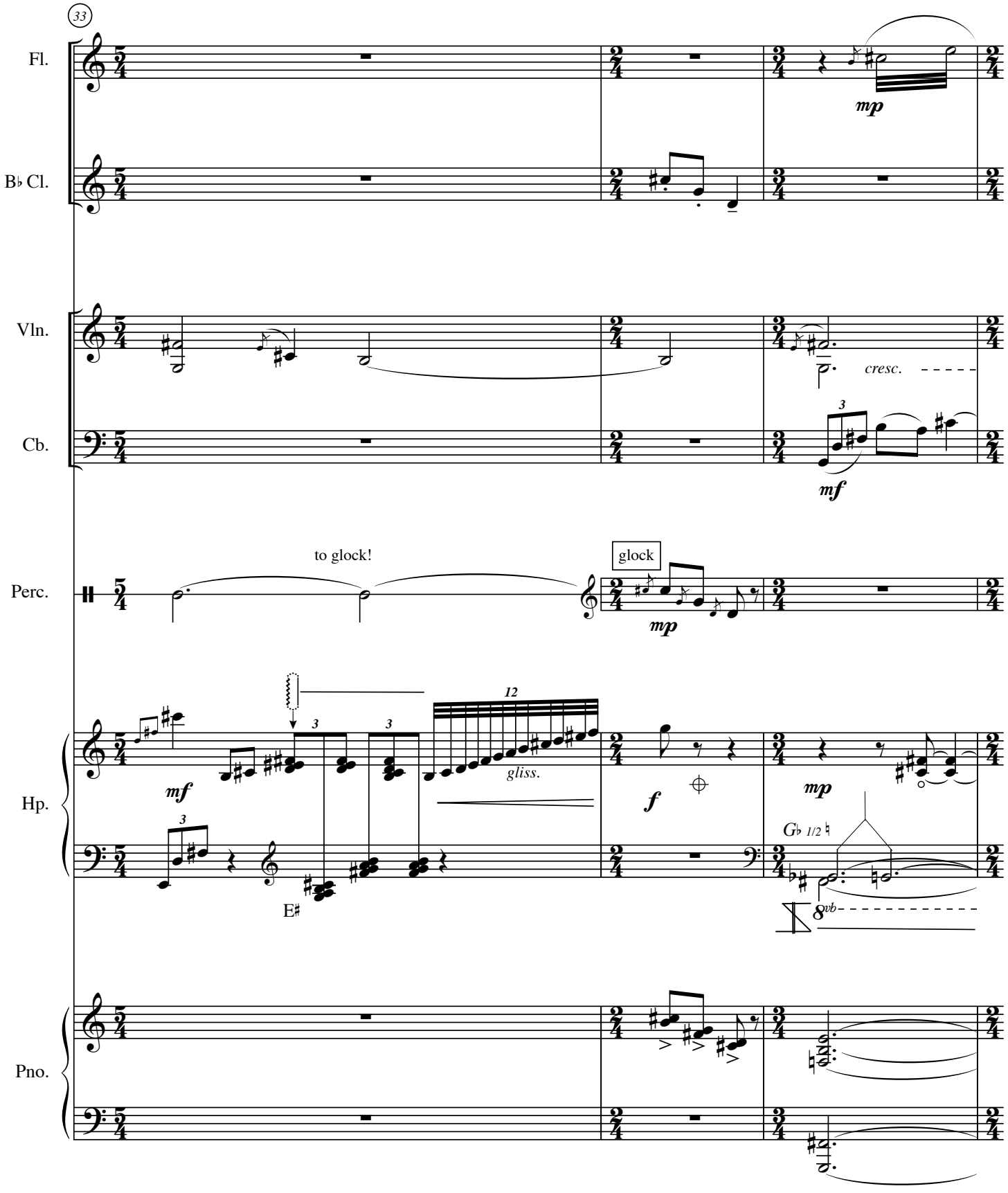

16
staccato
Fl.
mf
(cresc.)
B♭ Cl.
sul pont.
pizz.
arco
sul tasto
Vln.
mp
mf
p
Cb.
Perc.
Hp.
gliss.
mp
tr
mf
Pno.

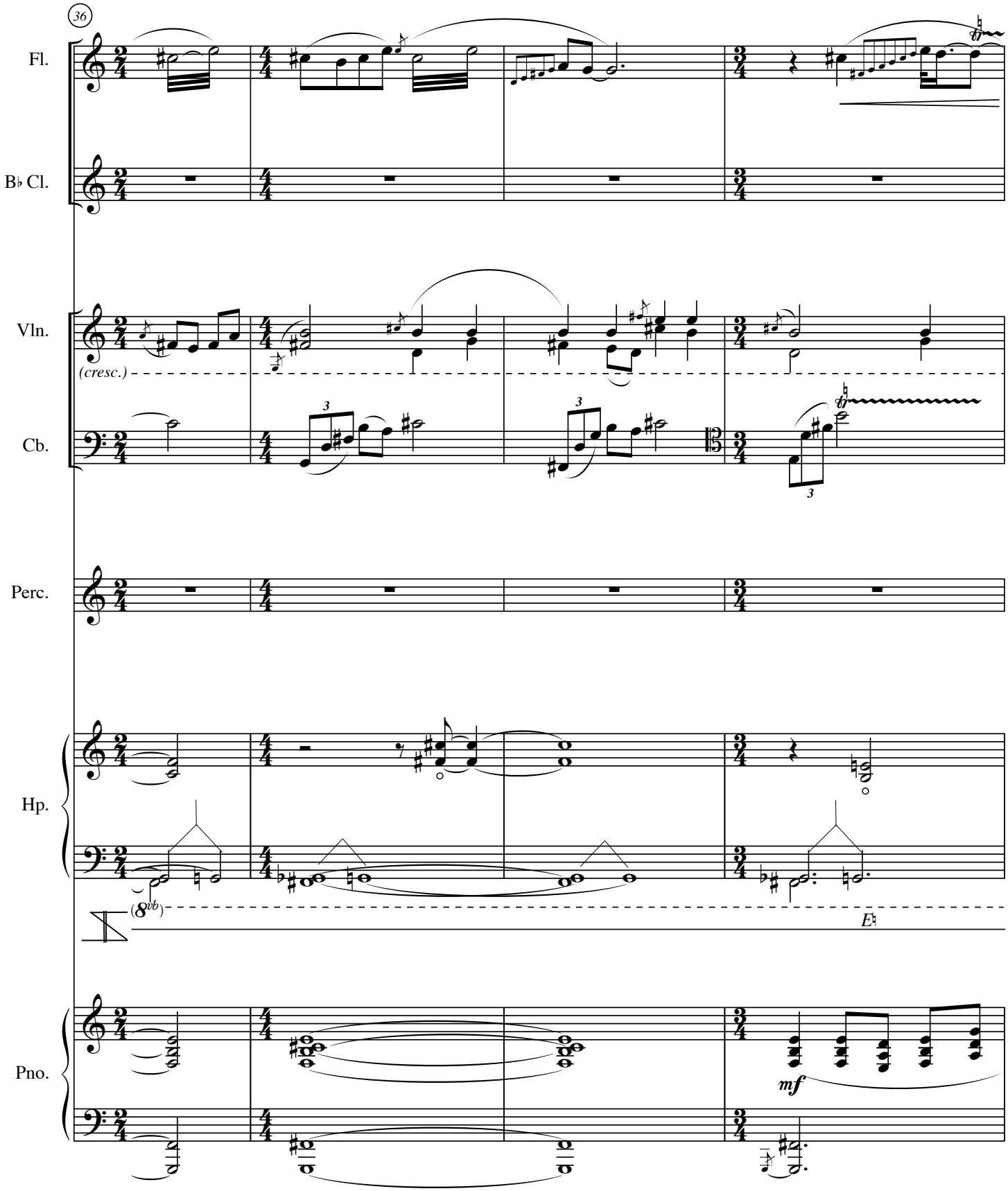

20
B
Fl.
mf
(cresc.)
B♭ Cl.
sul pont.
pizz.
arco
sul tasto
Vln.
mp
mf
sul pont.
mp
Cb.
Perc.
Hp.
mf
près de la table
mp
E♮ A♮
Pno.
mf

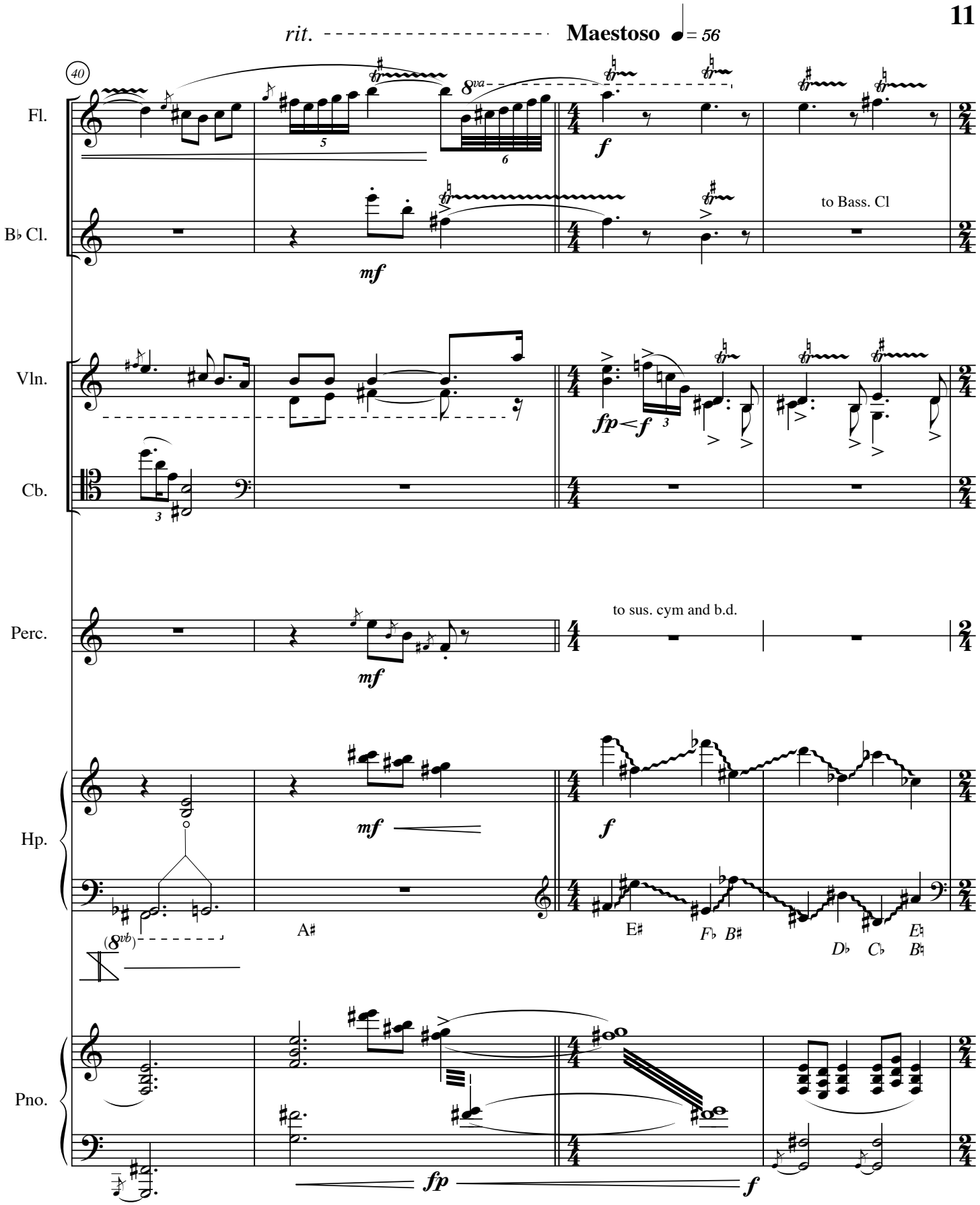

rit.
22
Fl.
B♭ Cl.
(cresc.)
Vln.
pizz.
arco
sul pont.
ord.
Cb.
Perc.
sus. cym
l.v.
shaker
Hp.
ord.
gliss.
F♯
B♮
G♭ 1/2
Pno.

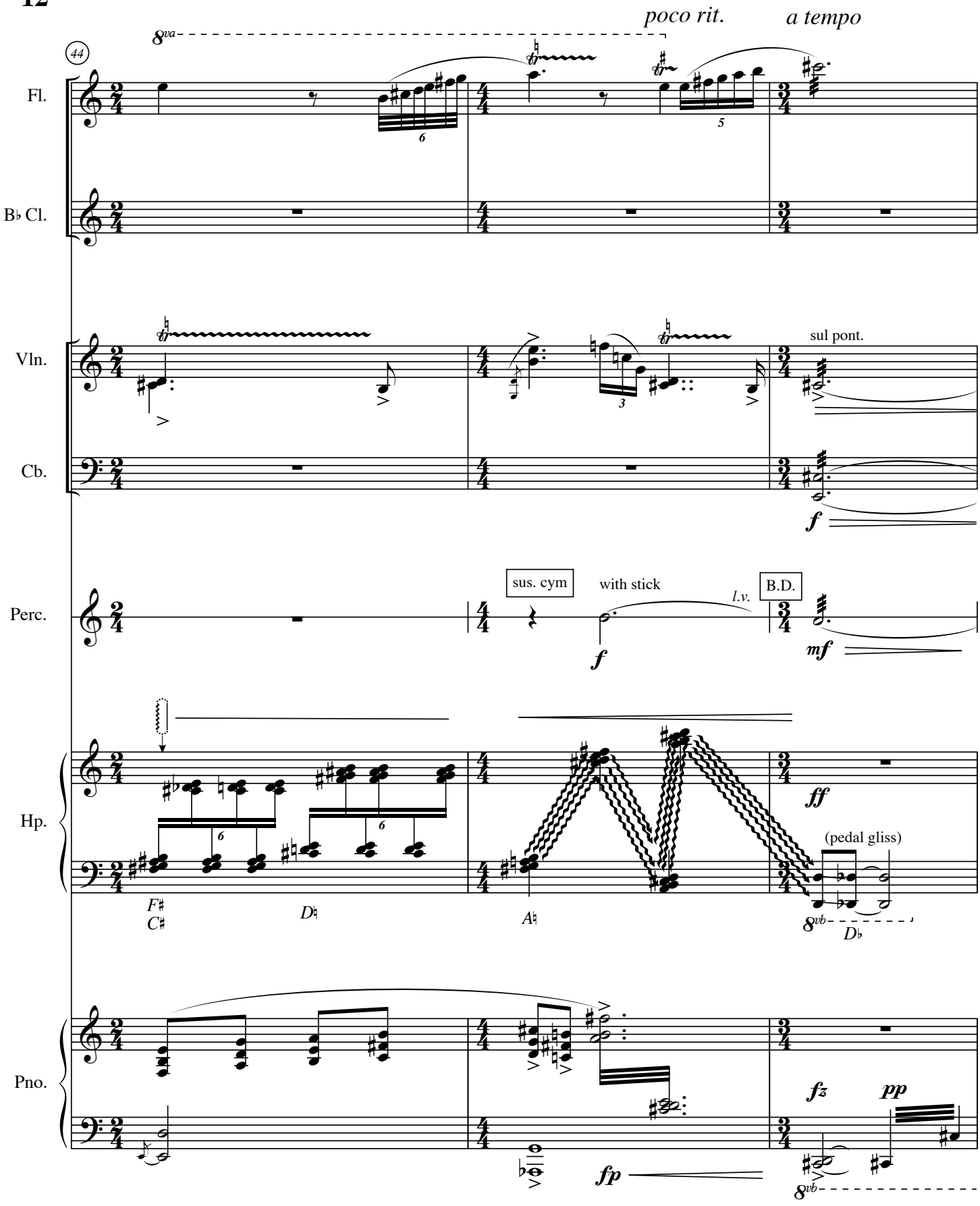

25
Melancholy; with longing; poco rubato
= 60
Fl.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
espressivo
mf
mp
tam-tam
to glock
simile
G♯
C♯

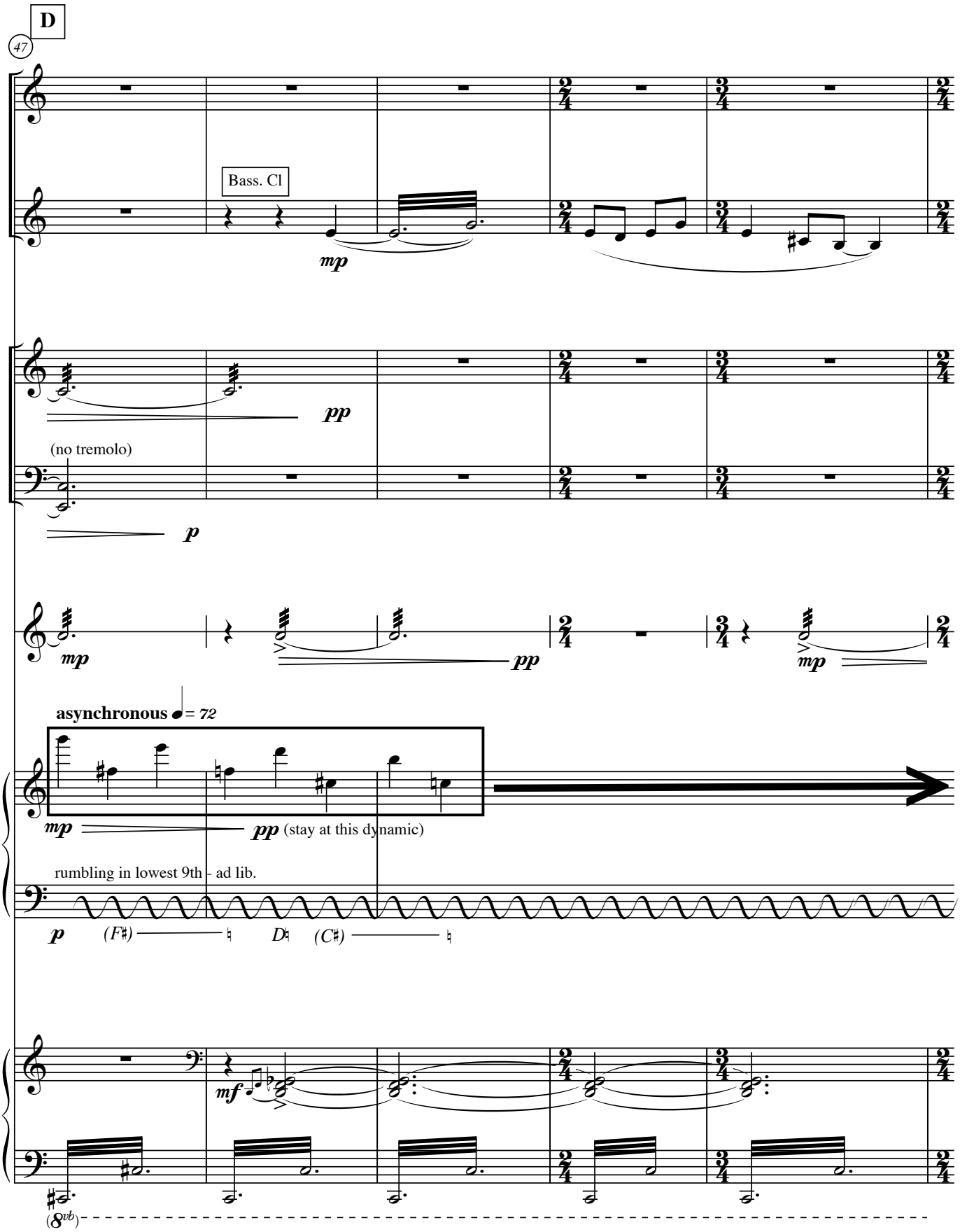

30
C
Fl.
B♭ Cl.
mp
Vln.
Cb.
glock
Perc.
mp
tam-tam
mp
Hp.
Pno.
mp

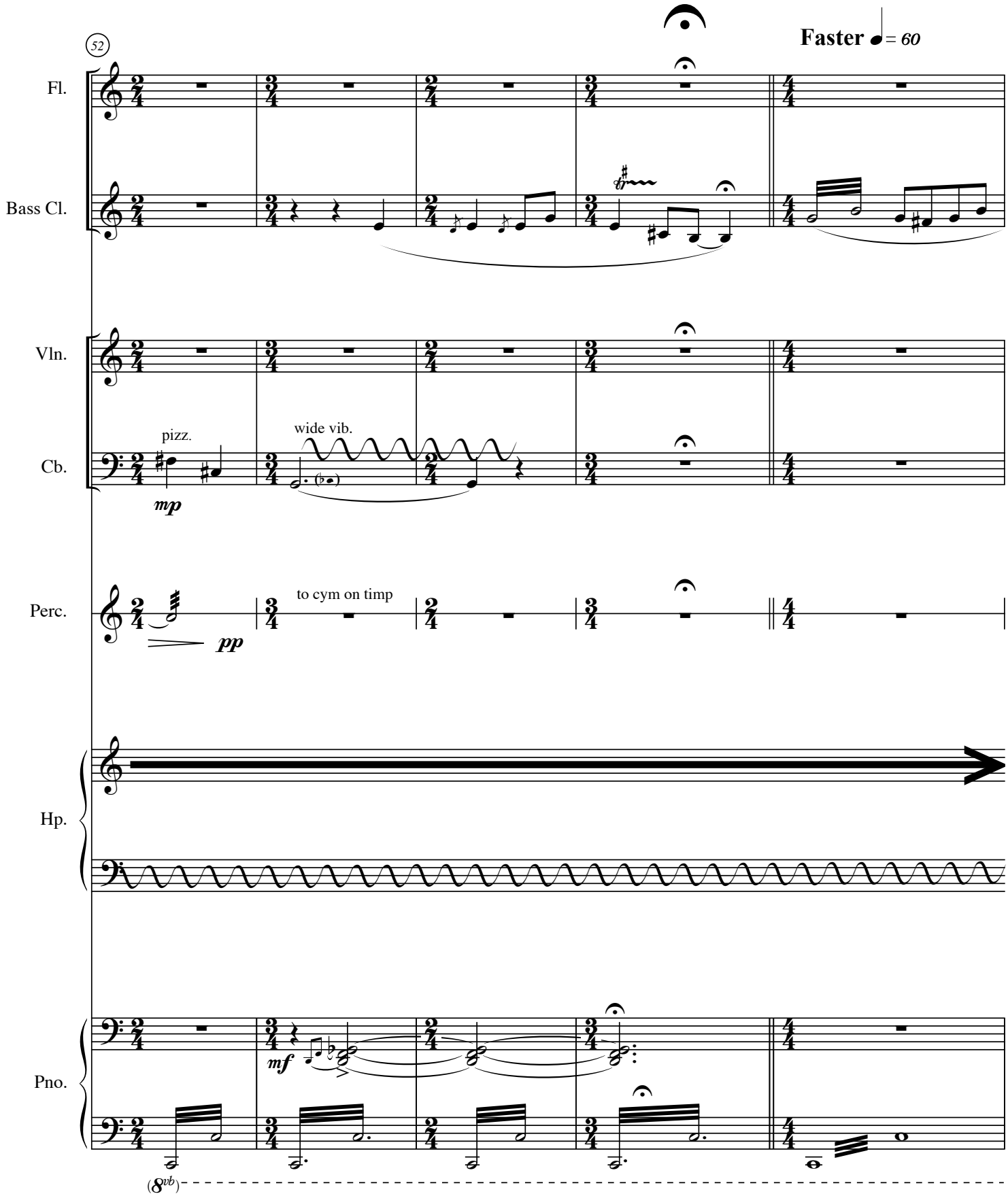

33
Fl.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
mp
cresc.
mf
to glock!
glock
mp
mf
3
3
12
gliss.
f
mp
E♯
G♭ 1/2 ♮
8vb

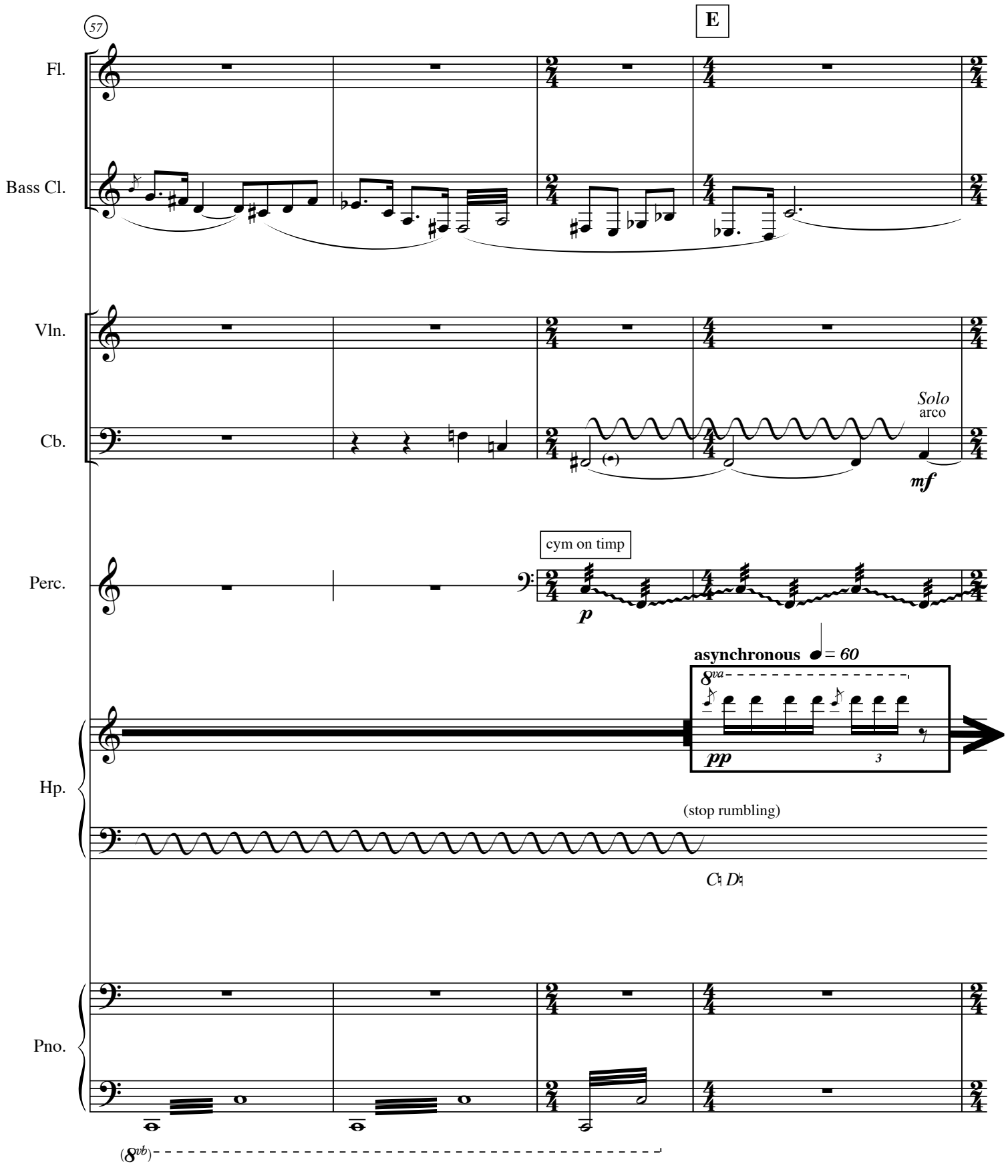

36
Fl.
B♭ Cl.
Vln.
(cresc.)
Cb.
Perc.
Hp.
(8vb)
Pno.
mf

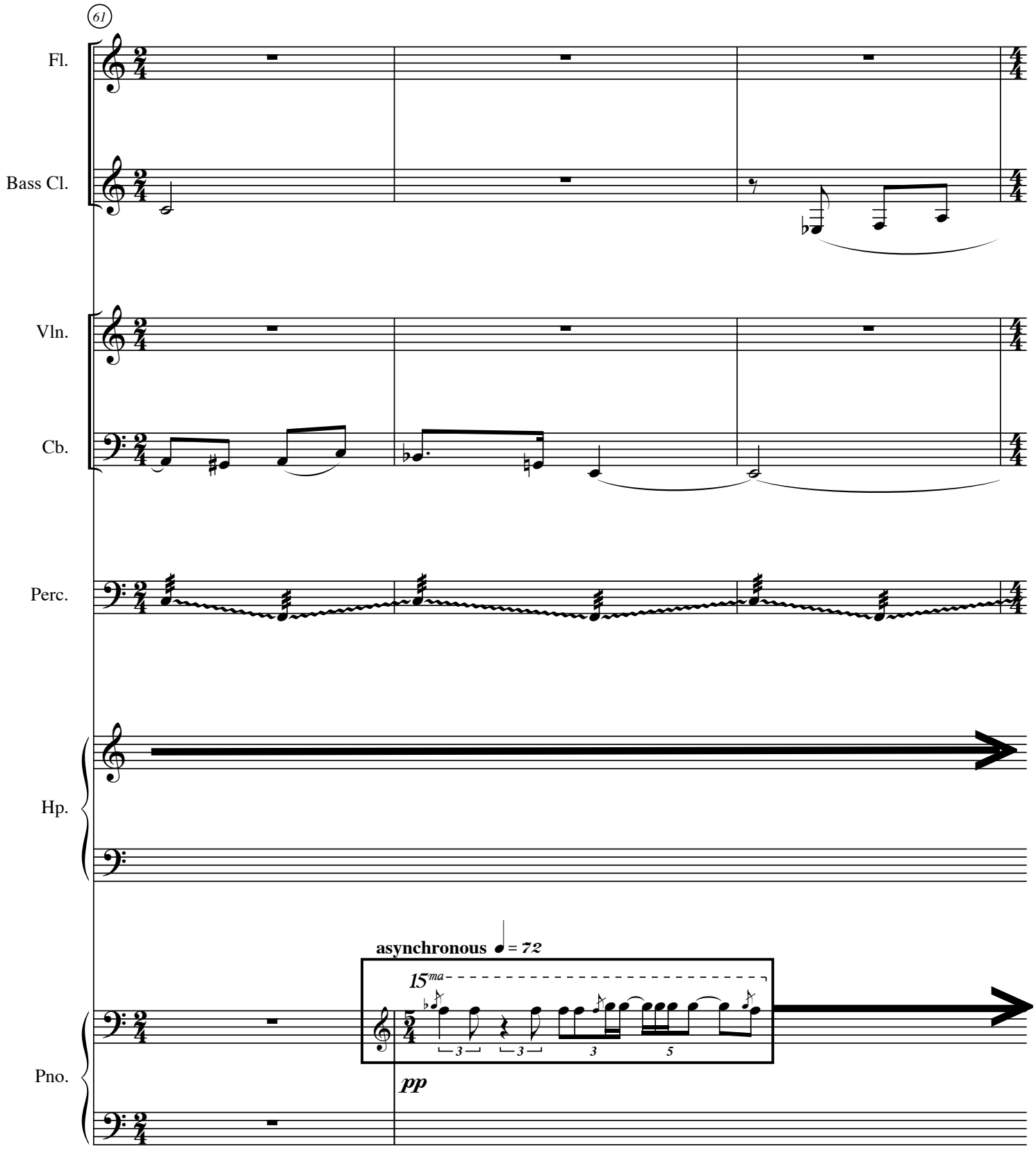

rit.
Maestoso ♩= 56
40
Fl.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
to Bass. Cl
to sus. cym and b.d.
A♯
E♯
F♭ B♯
D♭ C♭ E♭ B♭

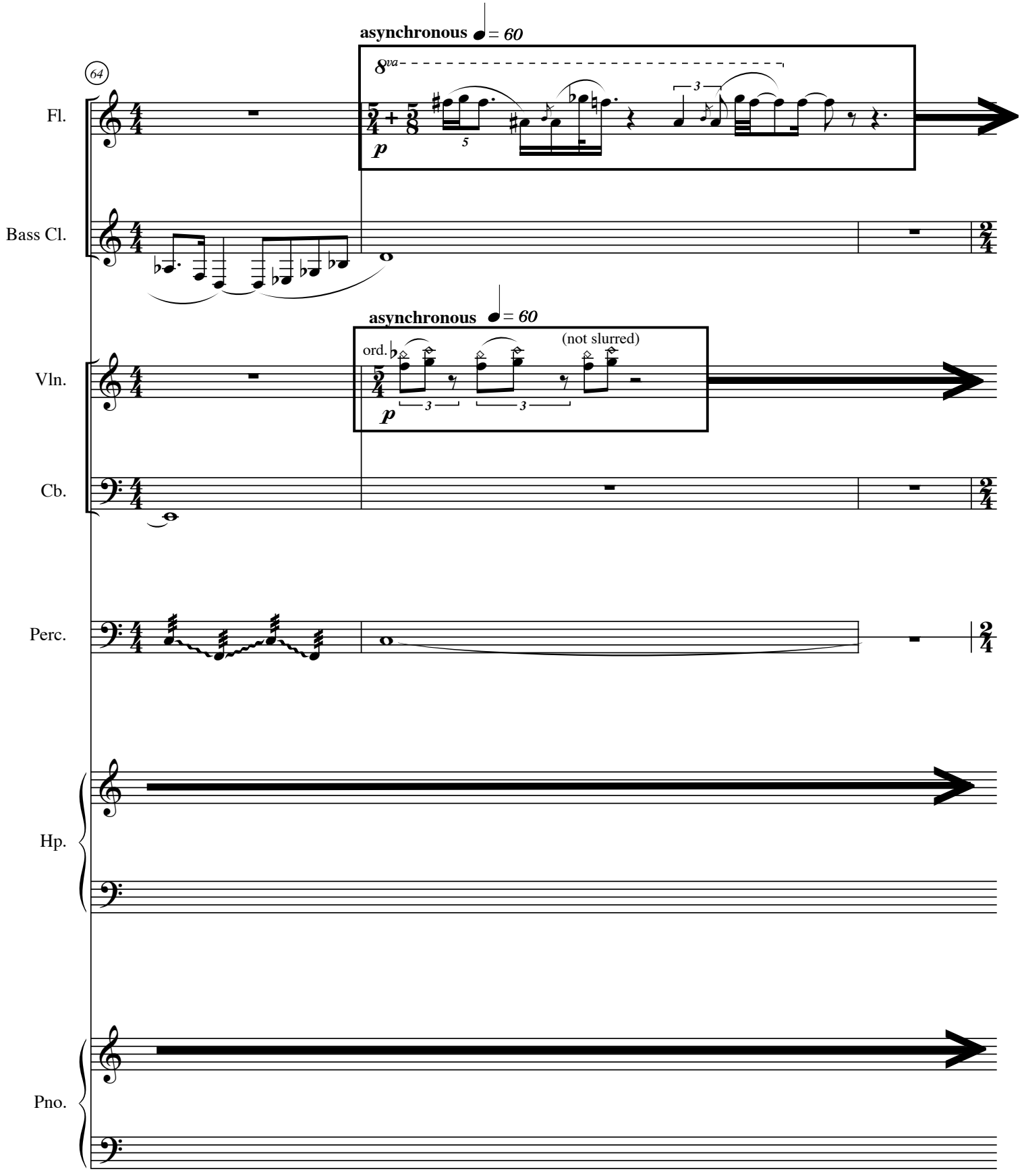

poco rit.
a tempo
44
8va
Fl.
B♭ Cl.
Vln.
sul pont.
Cb.
f
Perc.
sus. cym
with stick
l.v.
B.D.
f
mf
Hp.
ff
(pedal gliss)
F♯
C♯
D♮
A♮
8vb
D♭
Pno.
fz
pp
fp
8vb

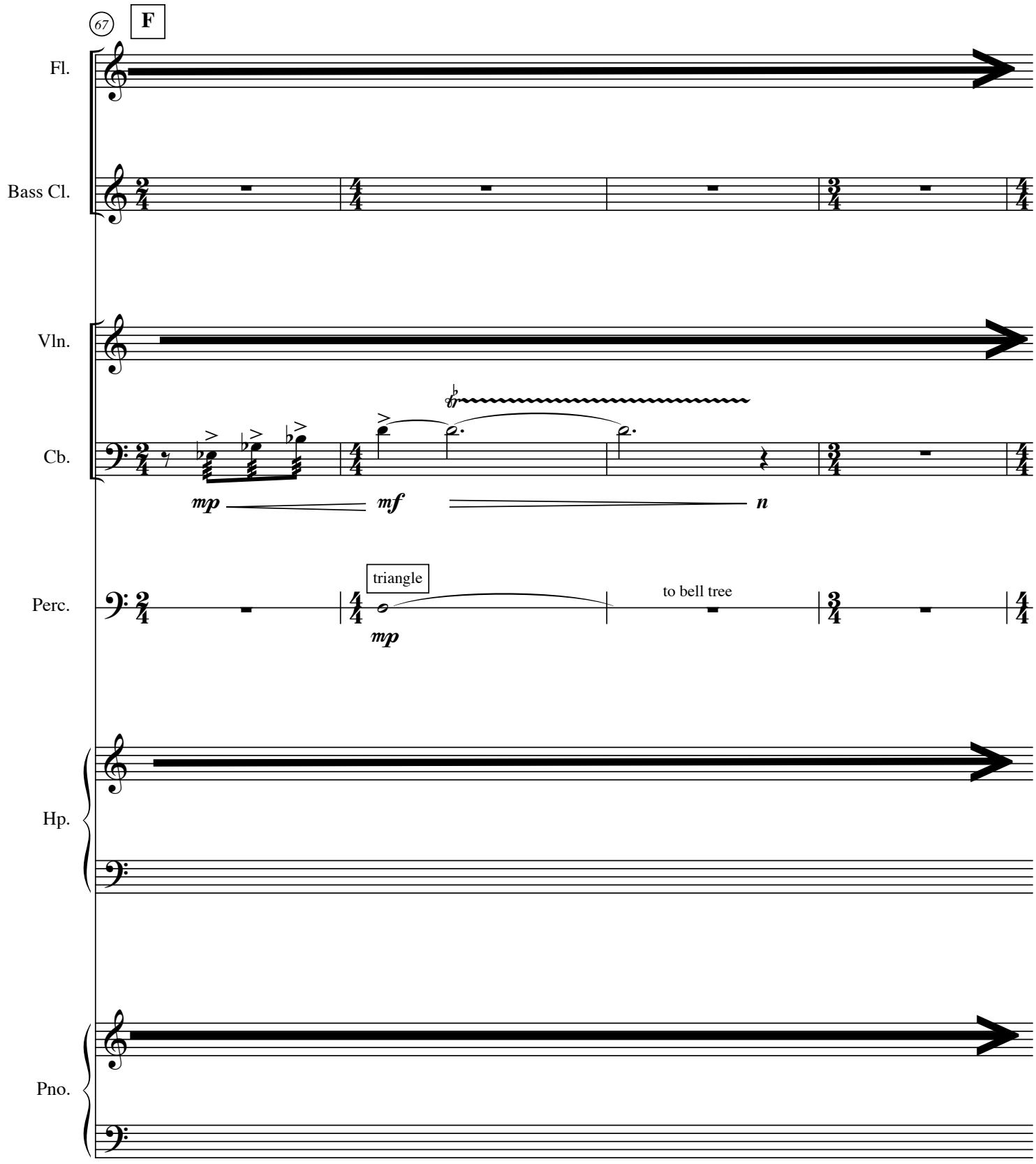

D
47
Fl.
Bass Cl.
Bass. Cl
mp
Vln.
pp
(no tremolo)
Cb.
p
Perc.
mp
pp
mp
asynchronous ♩= 72
Hp.
mp
pp (stay at this dynamic)
rumbling in lowest 9th - ad lib.
p
(F♯)
D♮
(C♯)
Pno.
mf
(8vb)

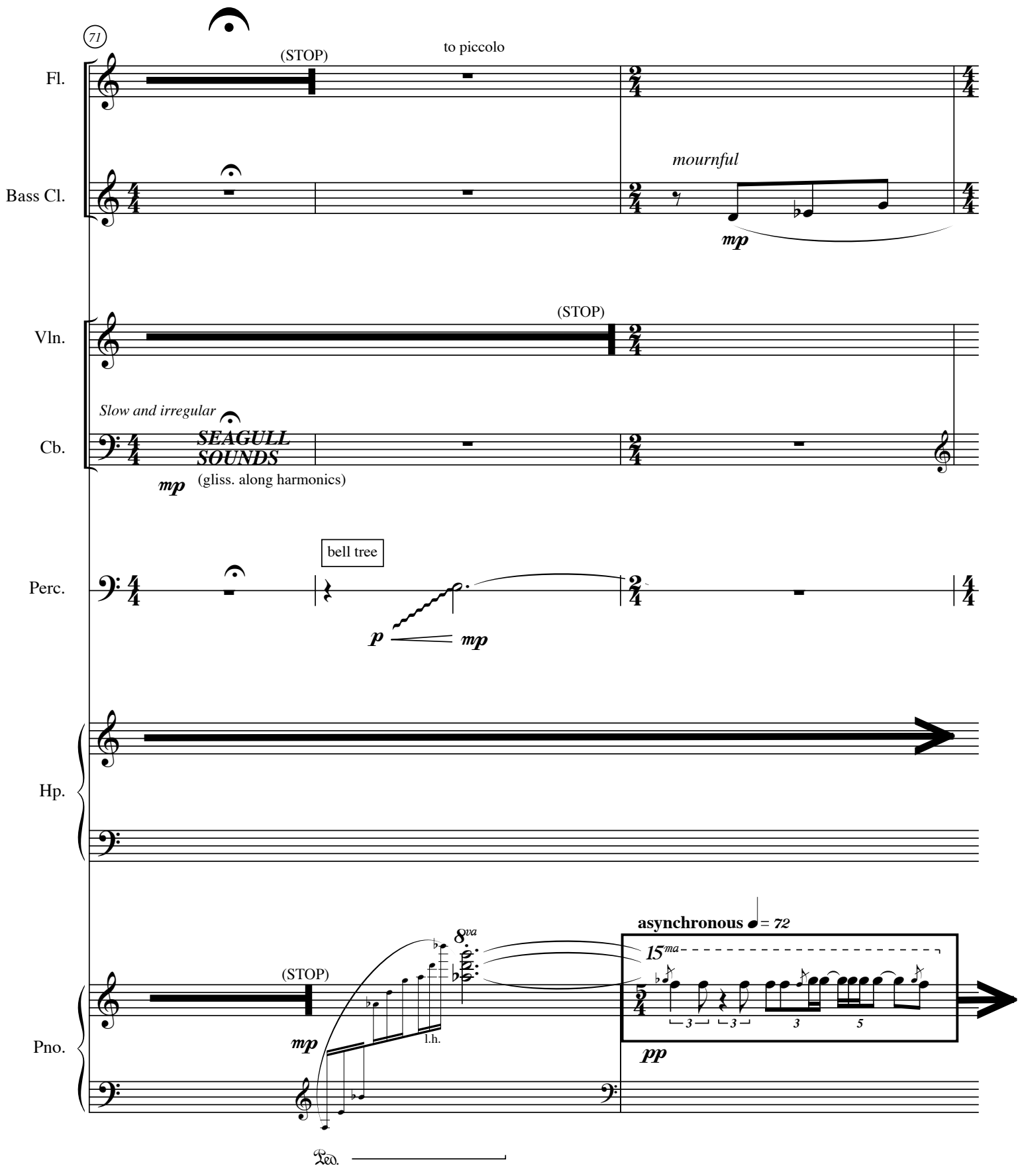

52
Faster ♩ = 60
Fl.
Bass Cl.
Vln.
Cb.
pizz.
mp
wide vib.
Perc.
pp
to cym on timp
Hp.
Pno.
mf
(8vb)

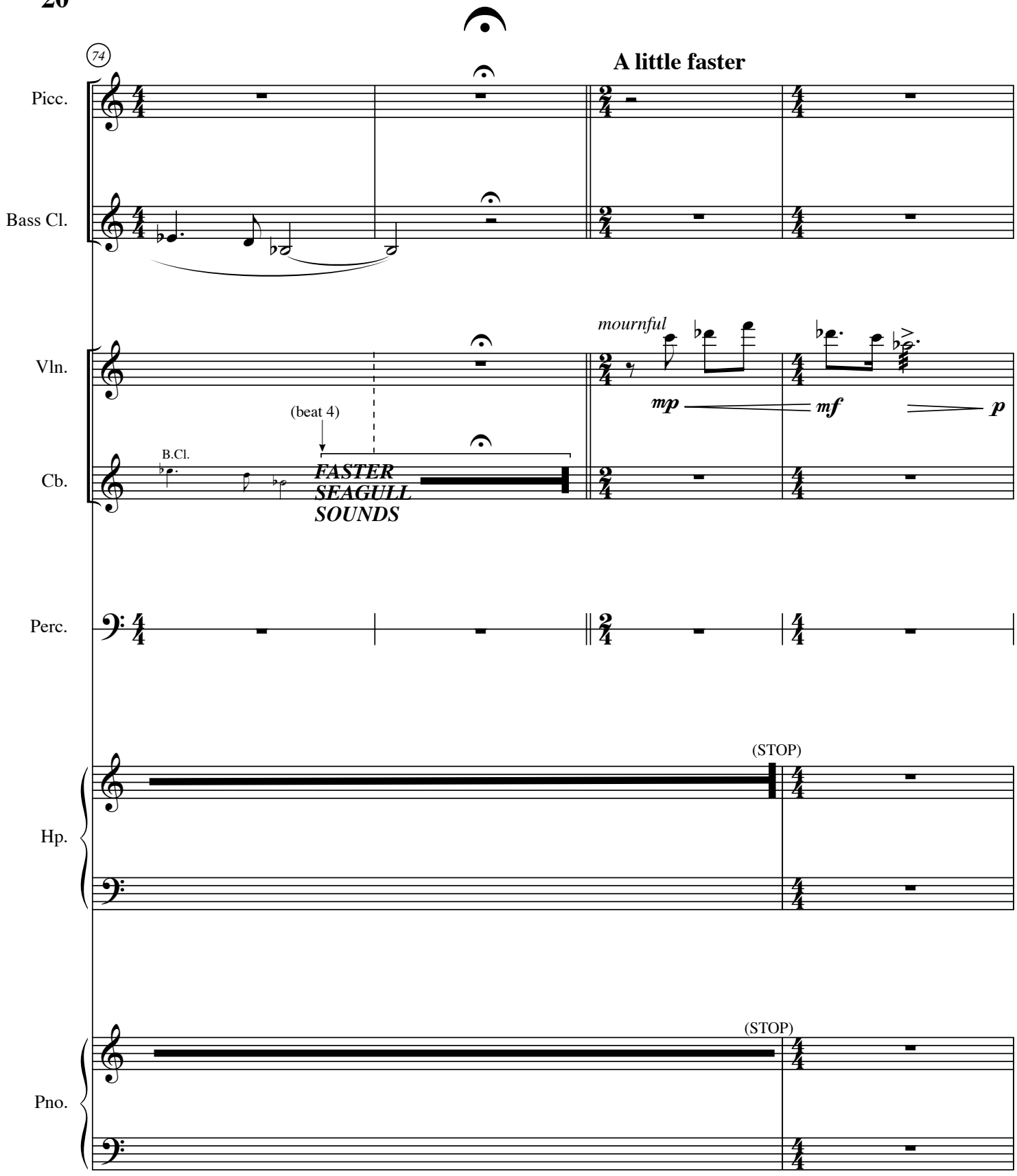

57
E
Fl.
Bass Cl.
Vln.
Cb.
Solo
arco
mf
Perc.
cym on timp
p
asynchronous ♩= 60
8va
pp
3
Hp.
(stop rumbling)
C♮ D♮
Pno.
(8vb)

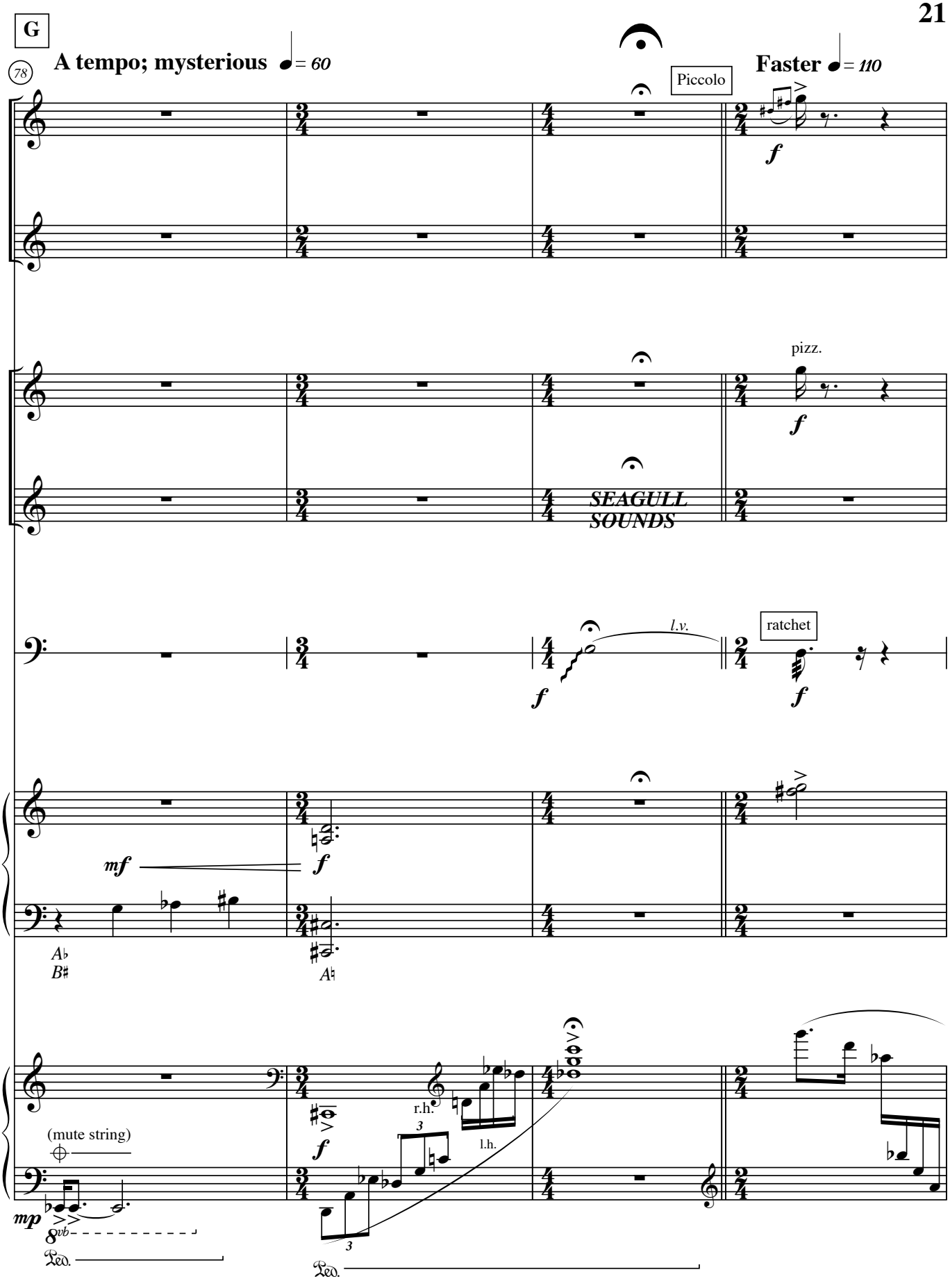

61
Fl.
Bass Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
asynchronous
= 72
15ma
pp

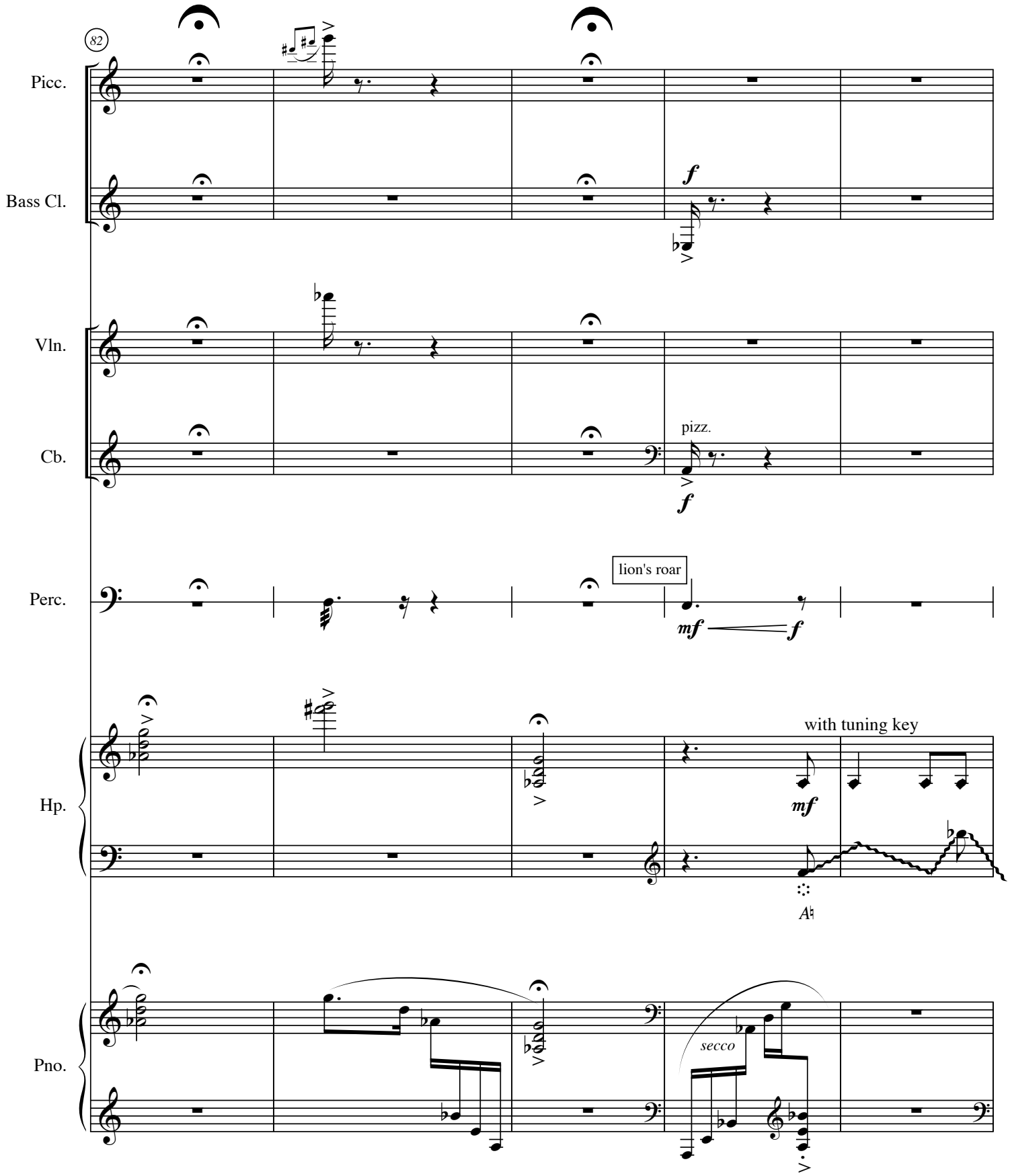

asynchronous ♩ = 60
8va
64
Fl.
Bass Cl.
asynchronous ♩ = 60
ord.
(not slurred)
Vln.
Cb.
Perc.
Hp.
Pno.

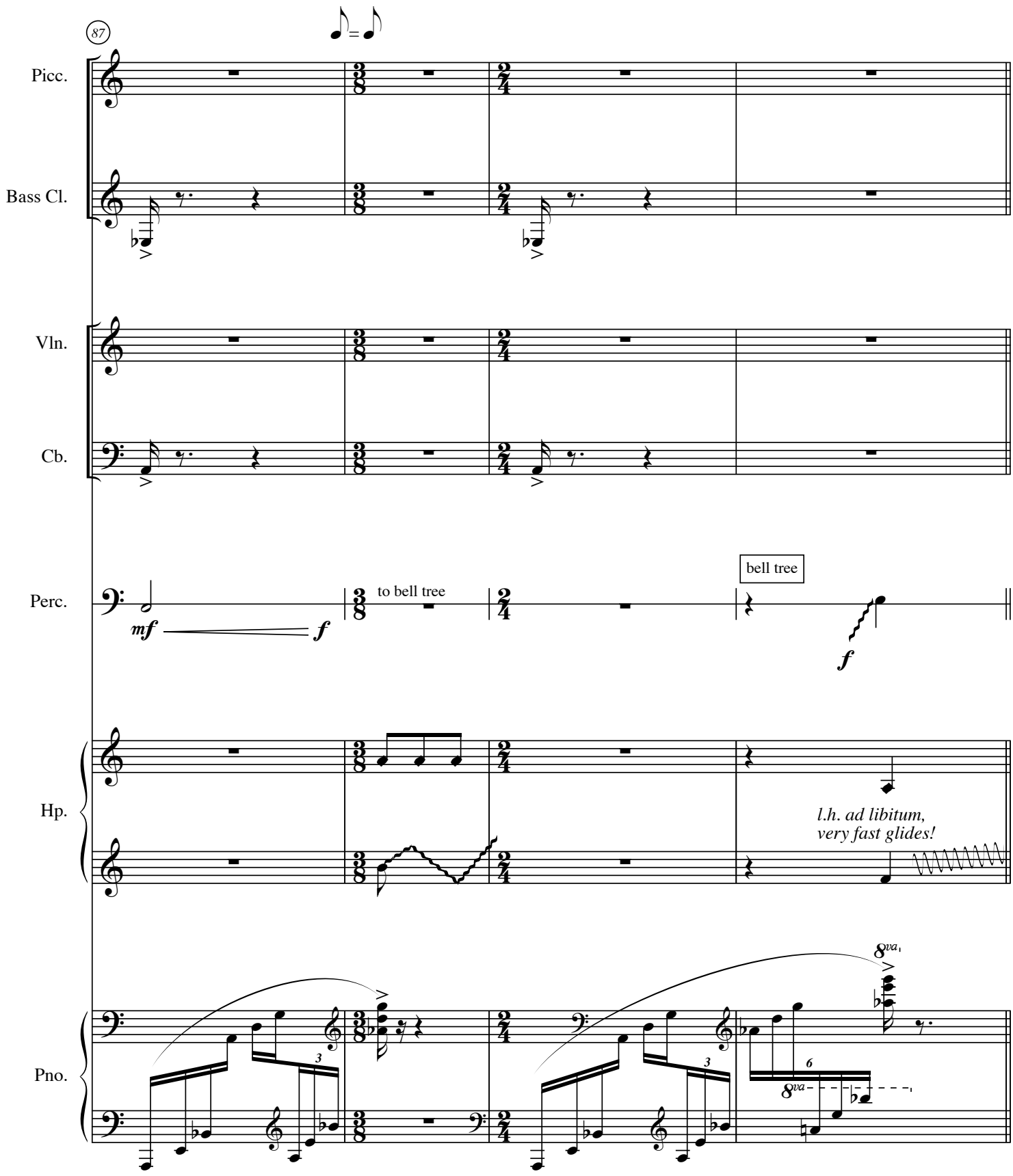

67
F
Fl.
Bass Cl.
Vln.
Cb.
mp
mf
n
Perc.
triangle
mp
to bell tree
Hp.
Pno.

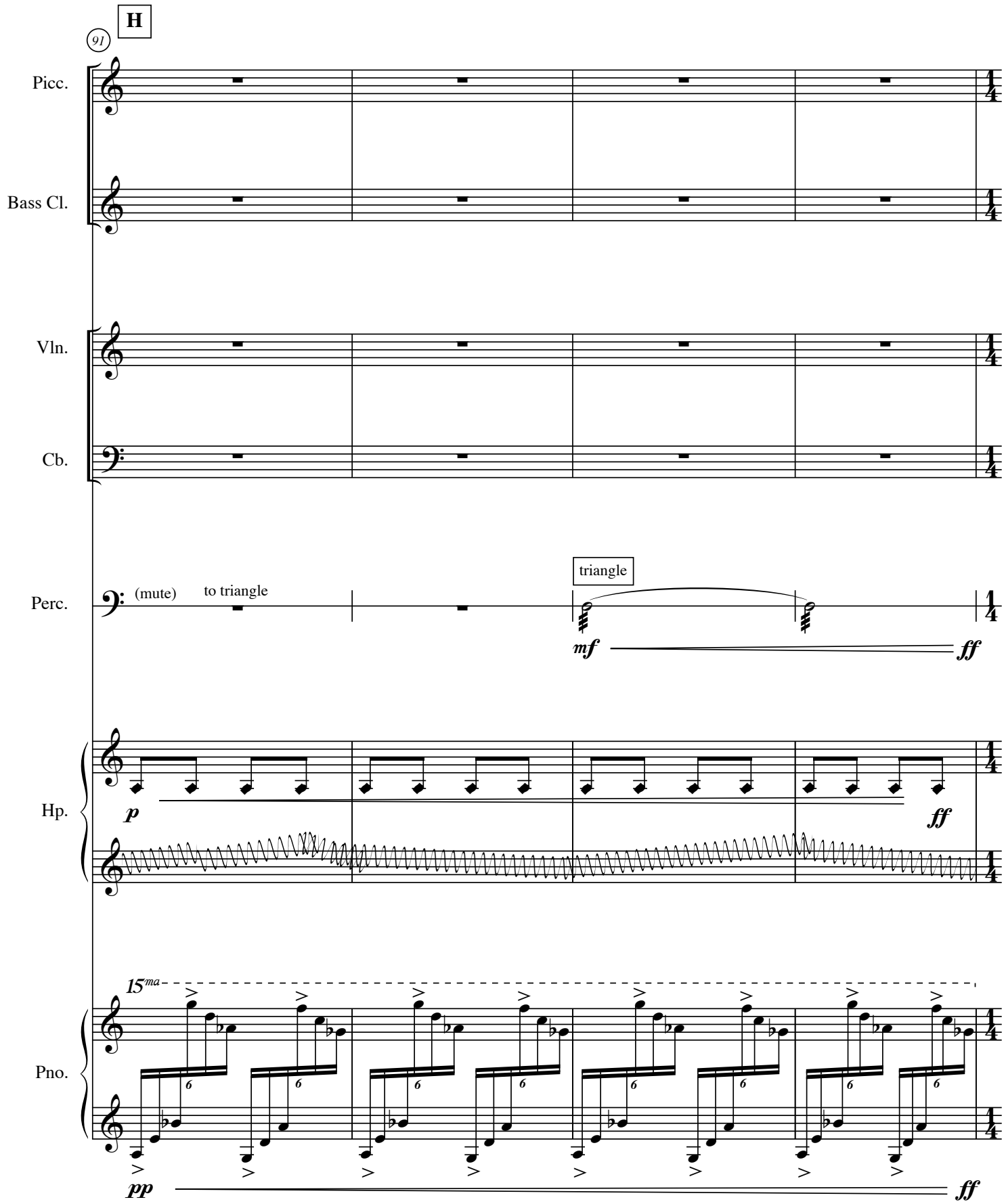

71
Fl.
(STOP)
to piccolo
Bass Cl.
mournful
mp
Vln.
(STOP)
Slow and irregular
Cb.
SEAGULL SOUNDS
mp
(gliss. along harmonics)
Perc.
bell tree
p
mp
Hp.
Pno.
(STOP)
mp
8va
l.h.
asynchronous ♩= 72
15ma
3
3
3
5
pp
Ped.

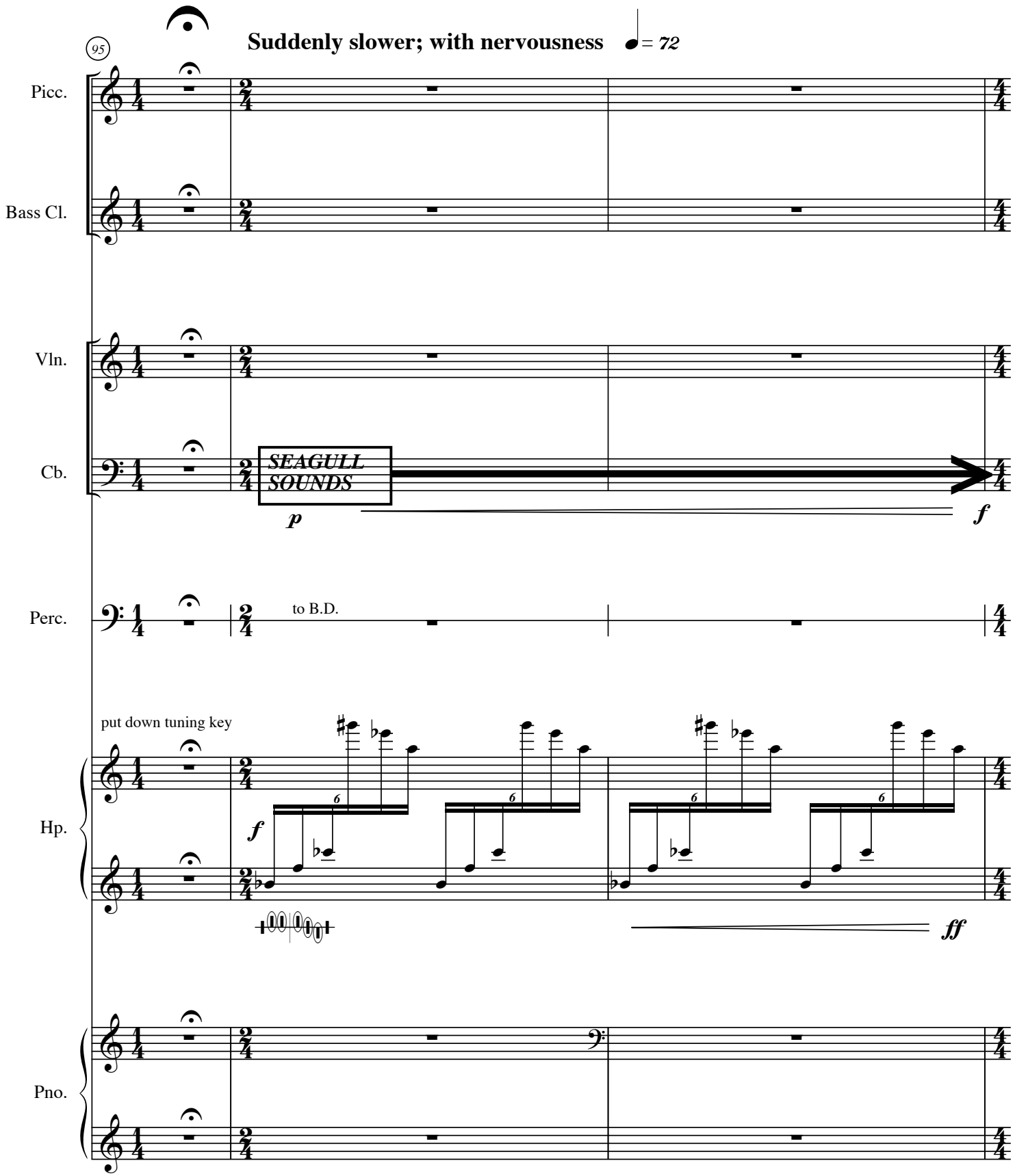

74
A little faster
Picc.
Bass Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
mournful
mp
mf
p
(beat 4)
B.Cl.
FASTER
SEAGULL
SOUNDS
(STOP)
(STOP)

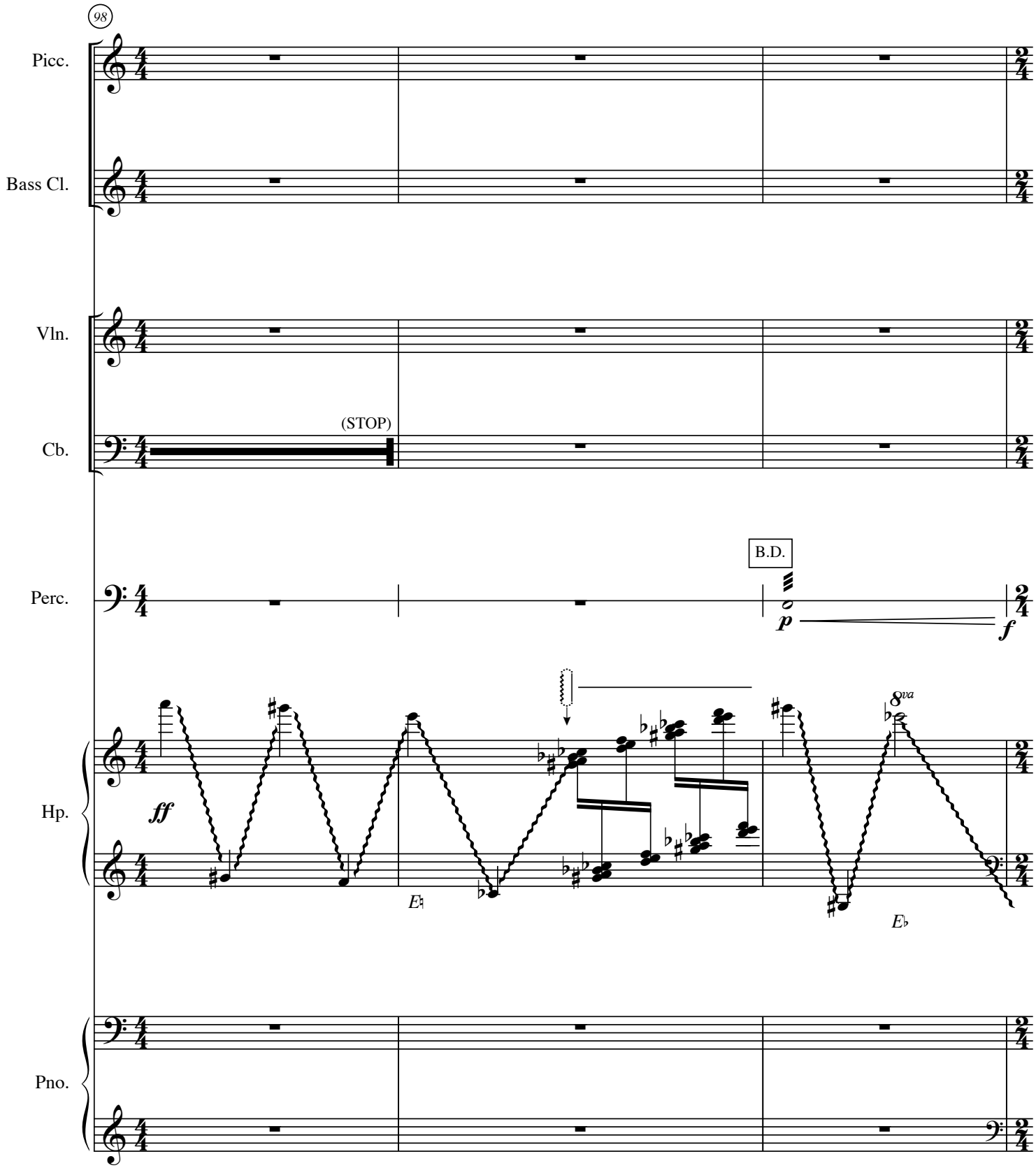

G
A tempo; mysterious ♩= 60
78
Faster ♩= 110
Piccolo
Picc.
Bass Cl.
Vln.
pizz.
Cb.
SEAGULL SOUNDS
Perc.
l.v.
ratchet
Hp.
mf
f
Pno.
(mute string)
mp
r.h.
l.h.
Ped.
Ped.

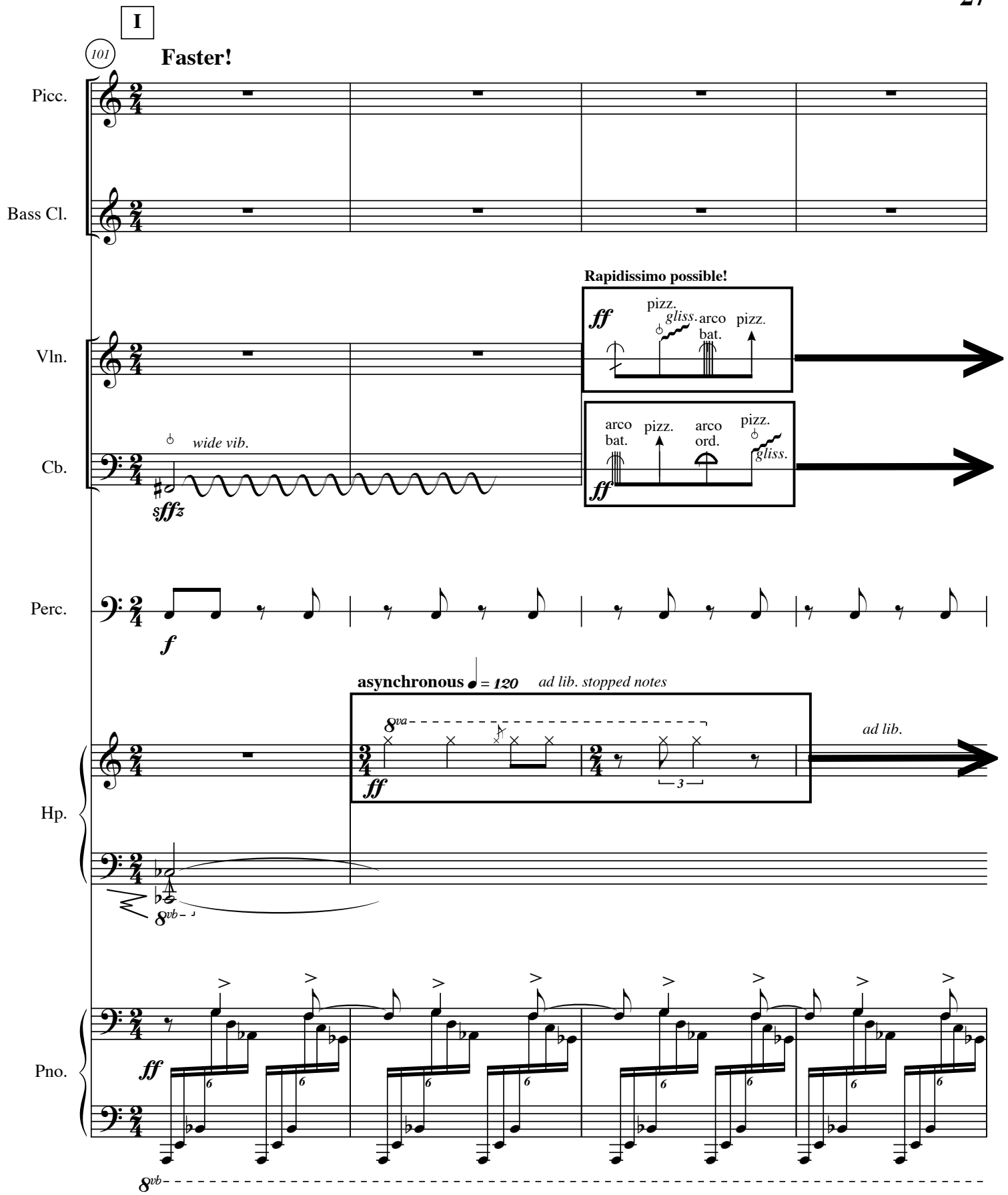

82
Picc.
Bass Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
f
pizz.
lion's roar
mf
with tuning key
secco

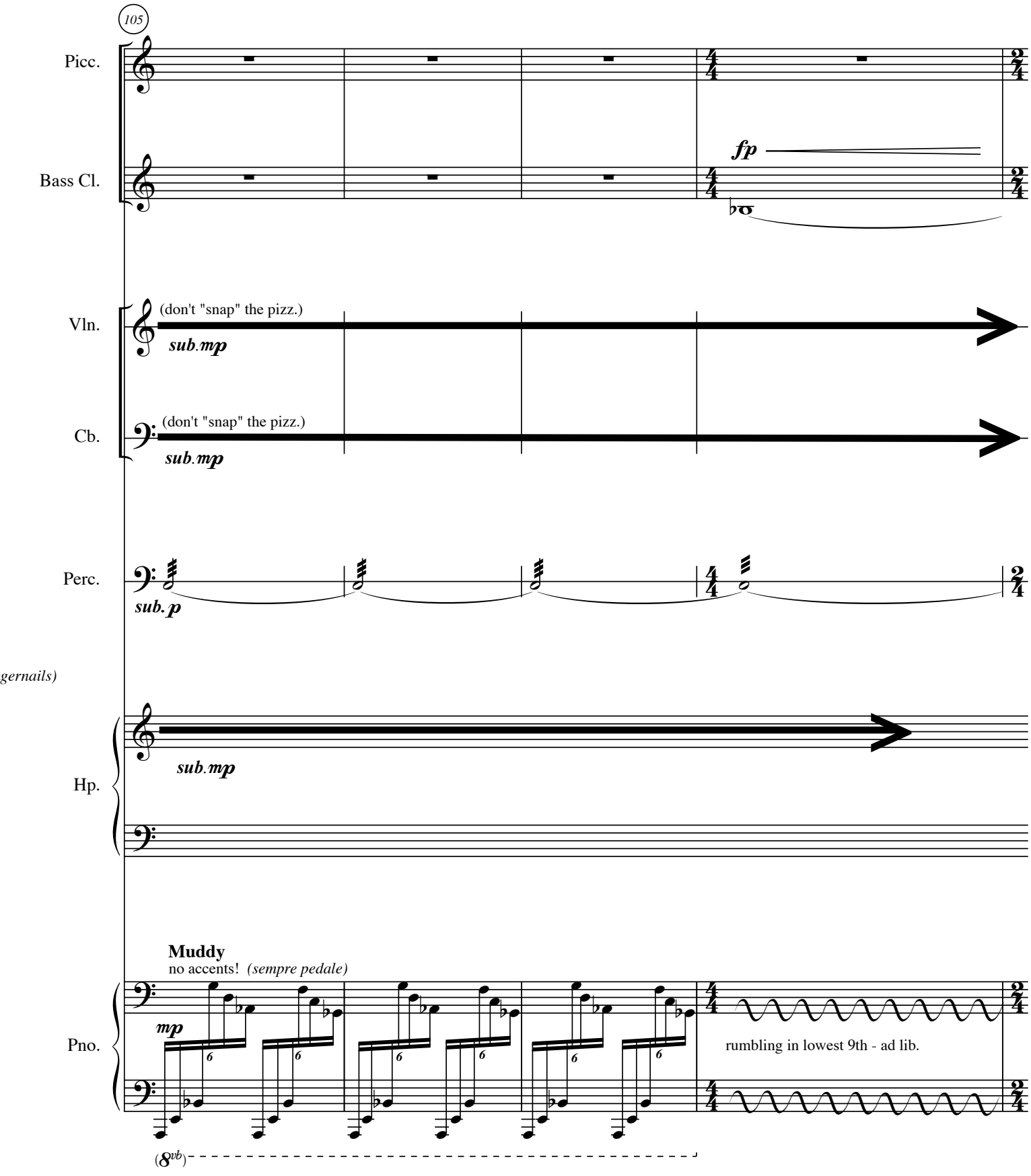

87
Picc.
Bass Cl.
Vln.
Cb.
Perc.
mf
f
to bell tree
bell tree
f
Hp.
l.h. ad libitum,
very fast glides!
Pno.
8va
8va
3
3
6

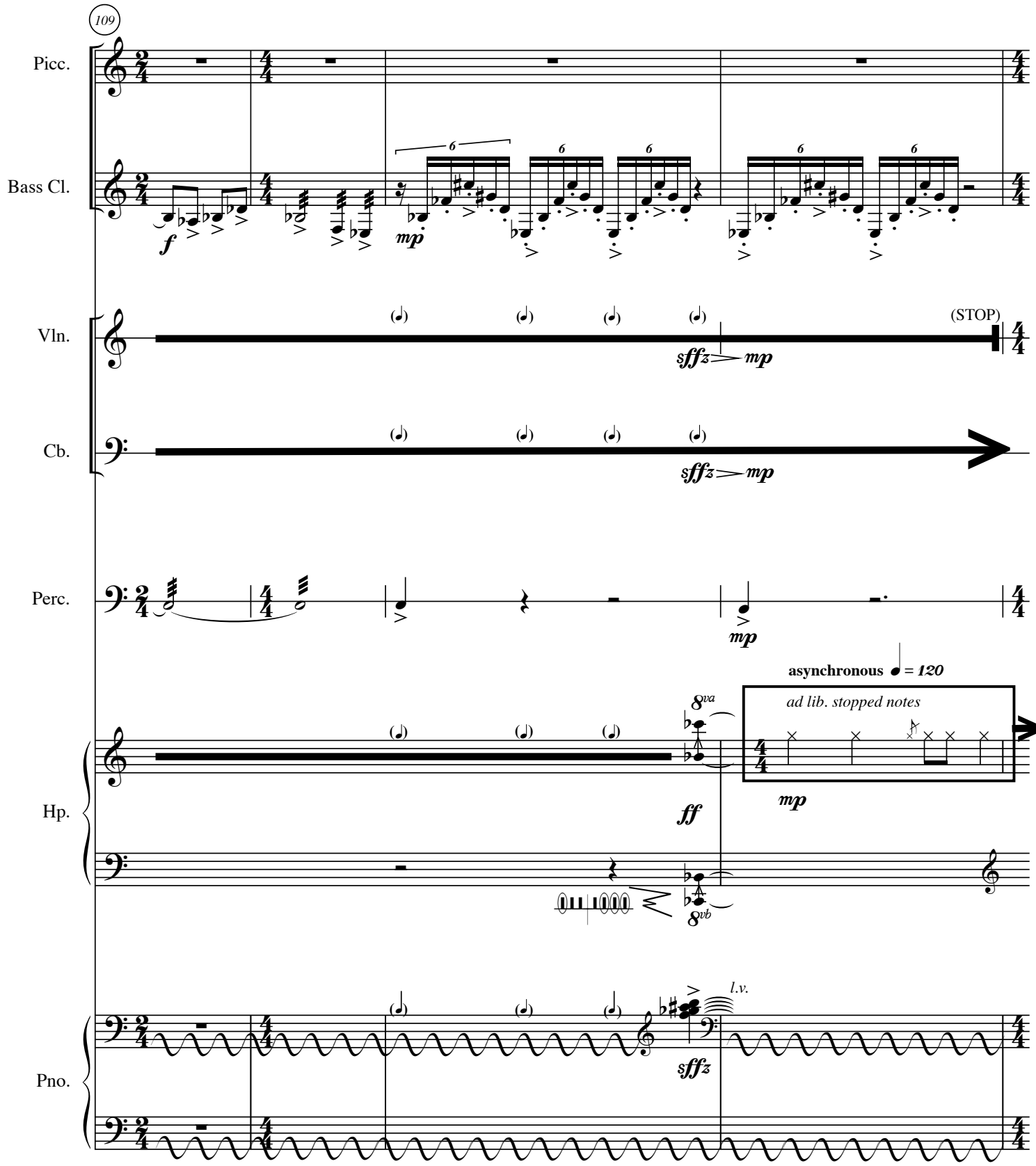

H
91
Picc.
Bass Cl.
Vln.
Cb.
Perc.
(mute)
to triangle
triangle
mf
ff
Hp.
p
ff
Pno.
15ma
pp
ff

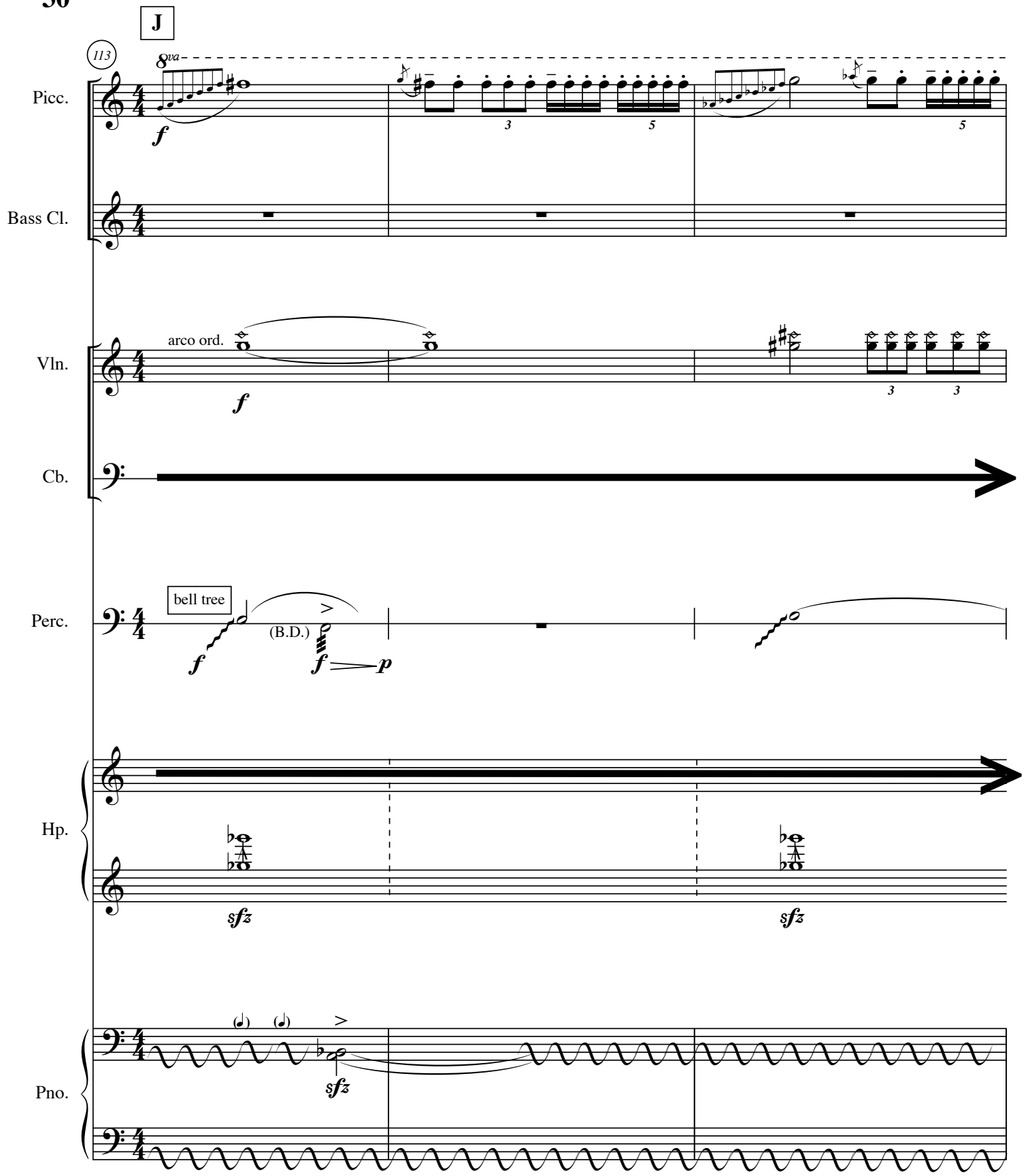

95
Suddenly slower; with nervousness
♩ = 72
Picc.
Bass Cl.
Vln.
Cb.
SEAGULL SOUNDS
p
f
Perc.
to B.D.
put down tuning key
Hp.
f
ff
Pno.

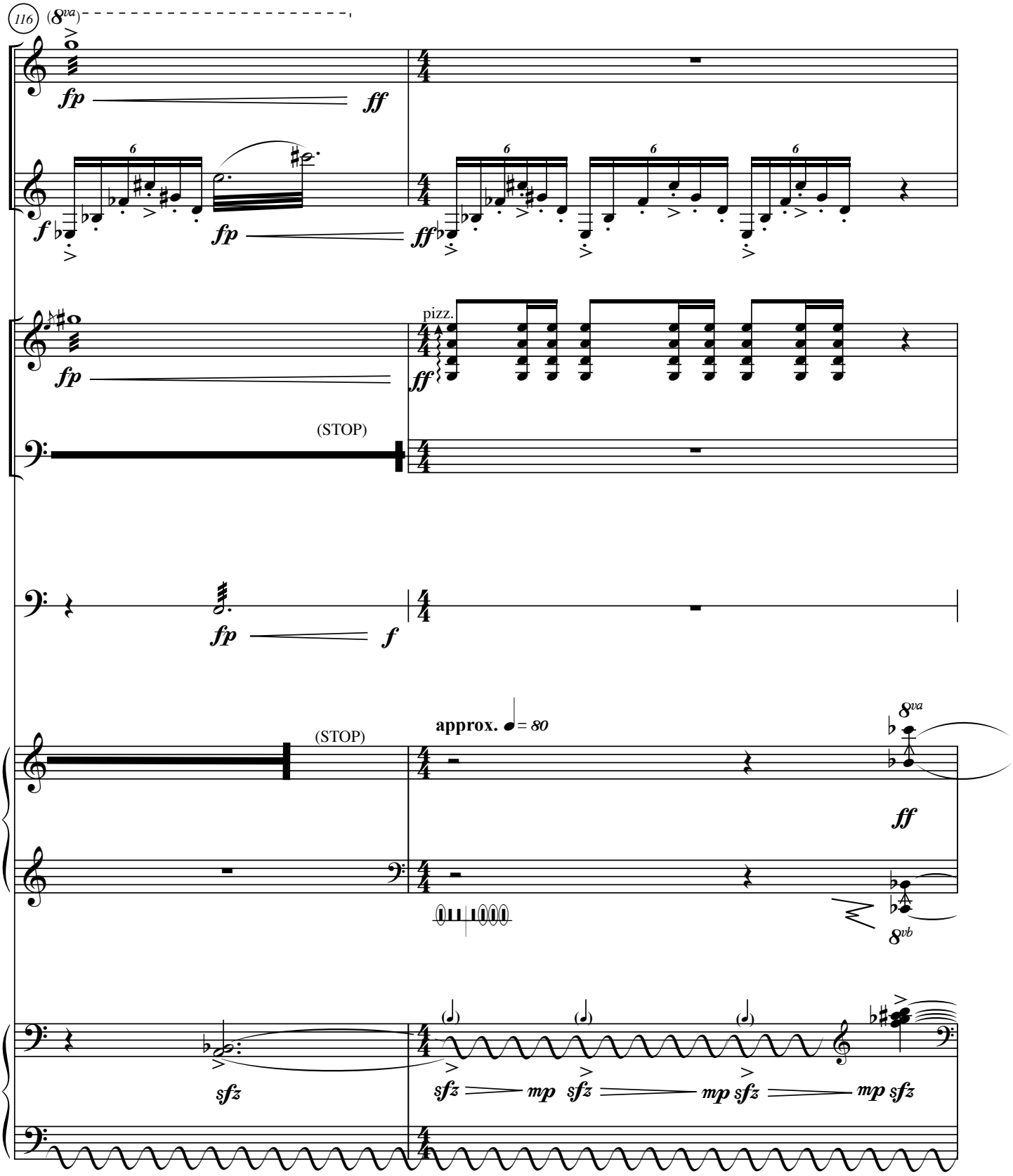

98
Picc.
Bass Cl.
Vln.
(STOP)
Cb.
B.D.
Perc.
p
f
Hp.
ff
8va
Pno.

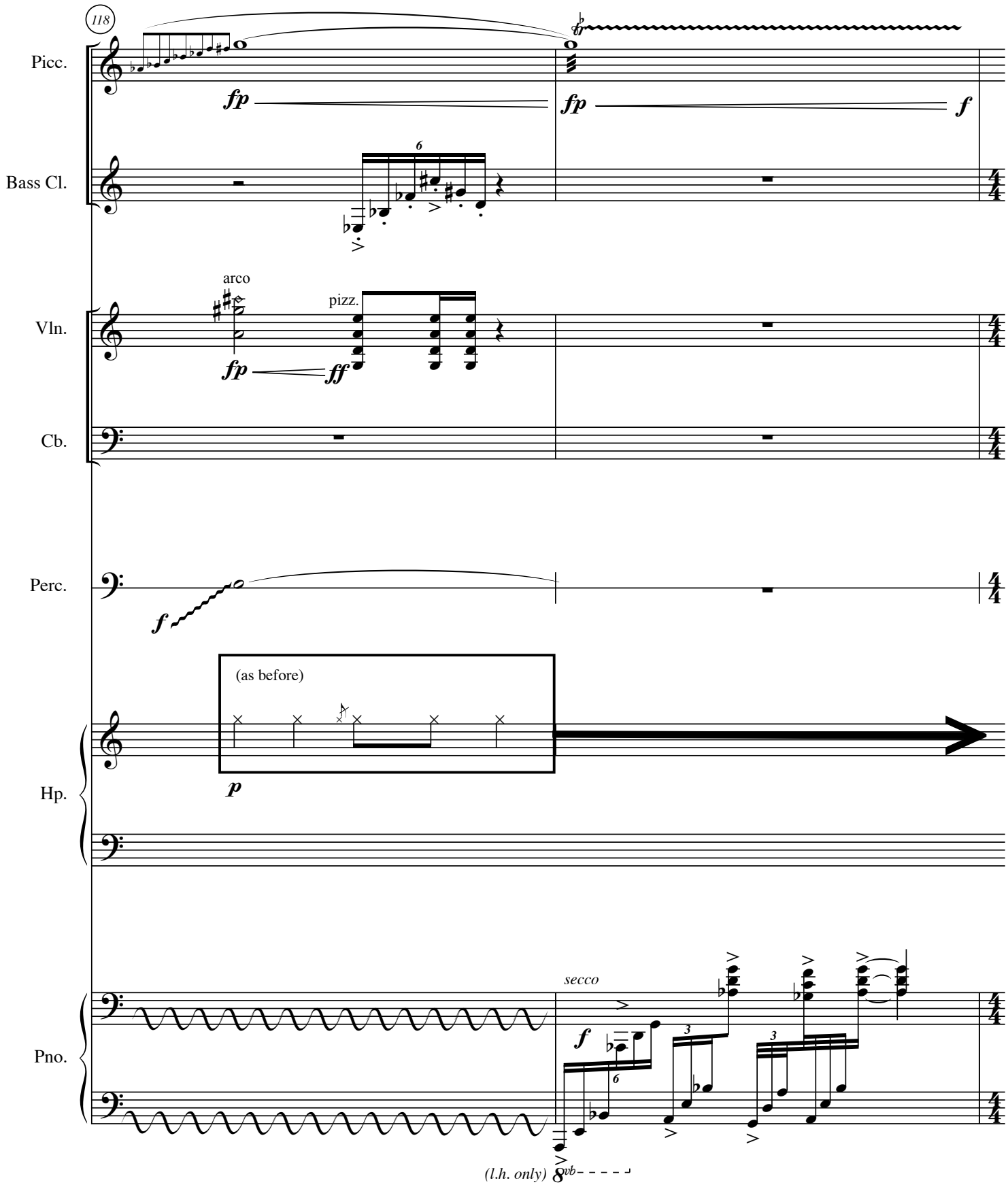

I
101
Faster!
Picc.
Bass Cl.
Rapidissimo possible!
ff
pizz.
gliss.
arco
bat.
pizz.
Vln.
arco
bat.
pizz.
arco
ord.
pizz.
gliss.
ff
wide vib.
Cb.
sfffz
Perc.
f
asynchronous
= 120
ad lib. stopped notes
8va
ff
3
ad lib.
Hp.
8vb
Pno.
ff
6
8vb

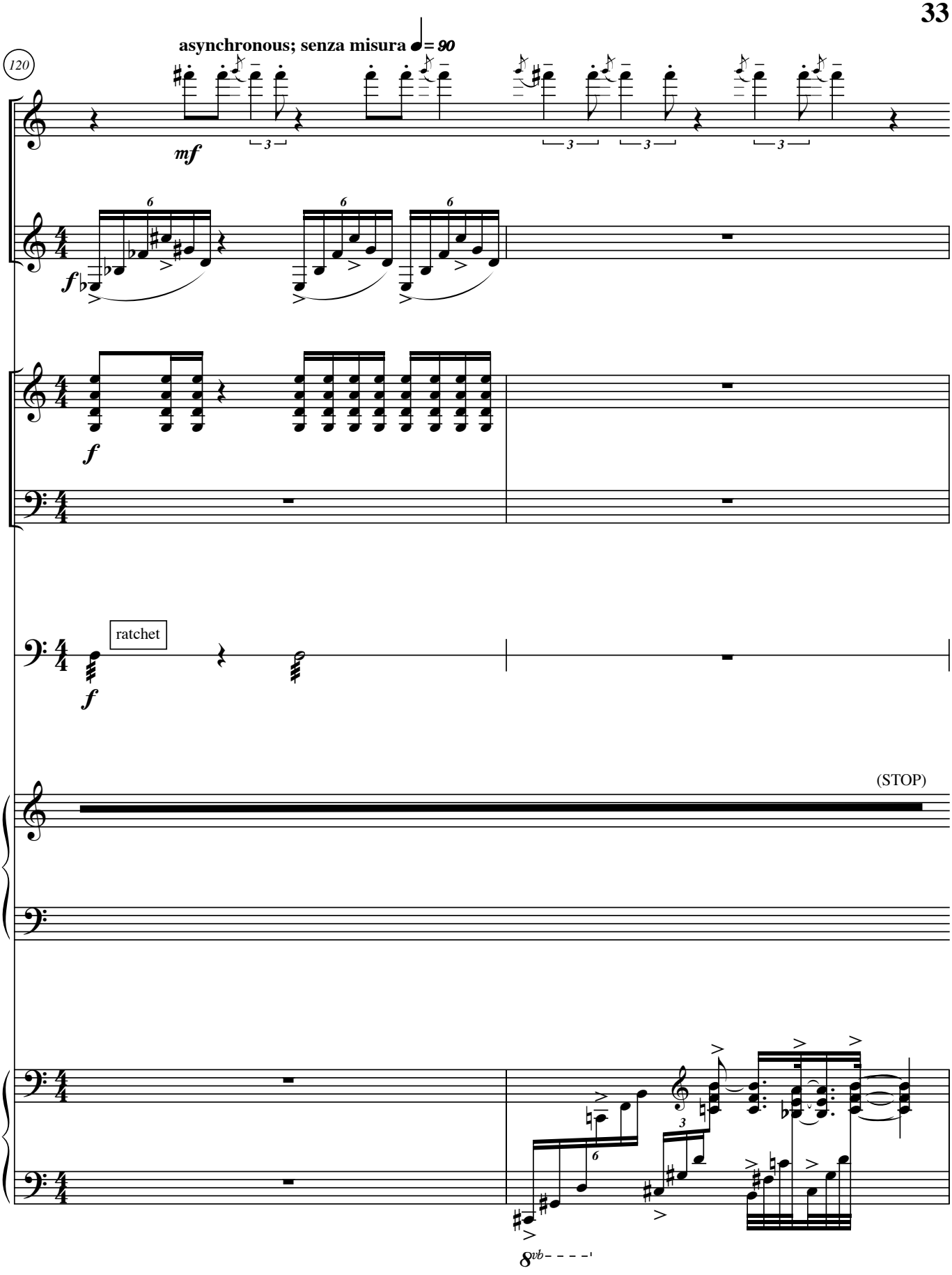

105
Picc.
Bass Cl.
fp
Vln.
(don't "snap" the pizz.)
sub.mp
Cb.
(don't "snap" the pizz.)
sub.mp
Perc.
sub.p
gernails)
Hp.
sub.mp
Muddy
no accents! (sempre pedale)
Pno.
mp
rumbling in lowest 9th - ad lib.
(8vb)


109
Picc.
Bass Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
(STOP)
asynchronous ♩ = 120
ad lib. stopped notes
l.v.

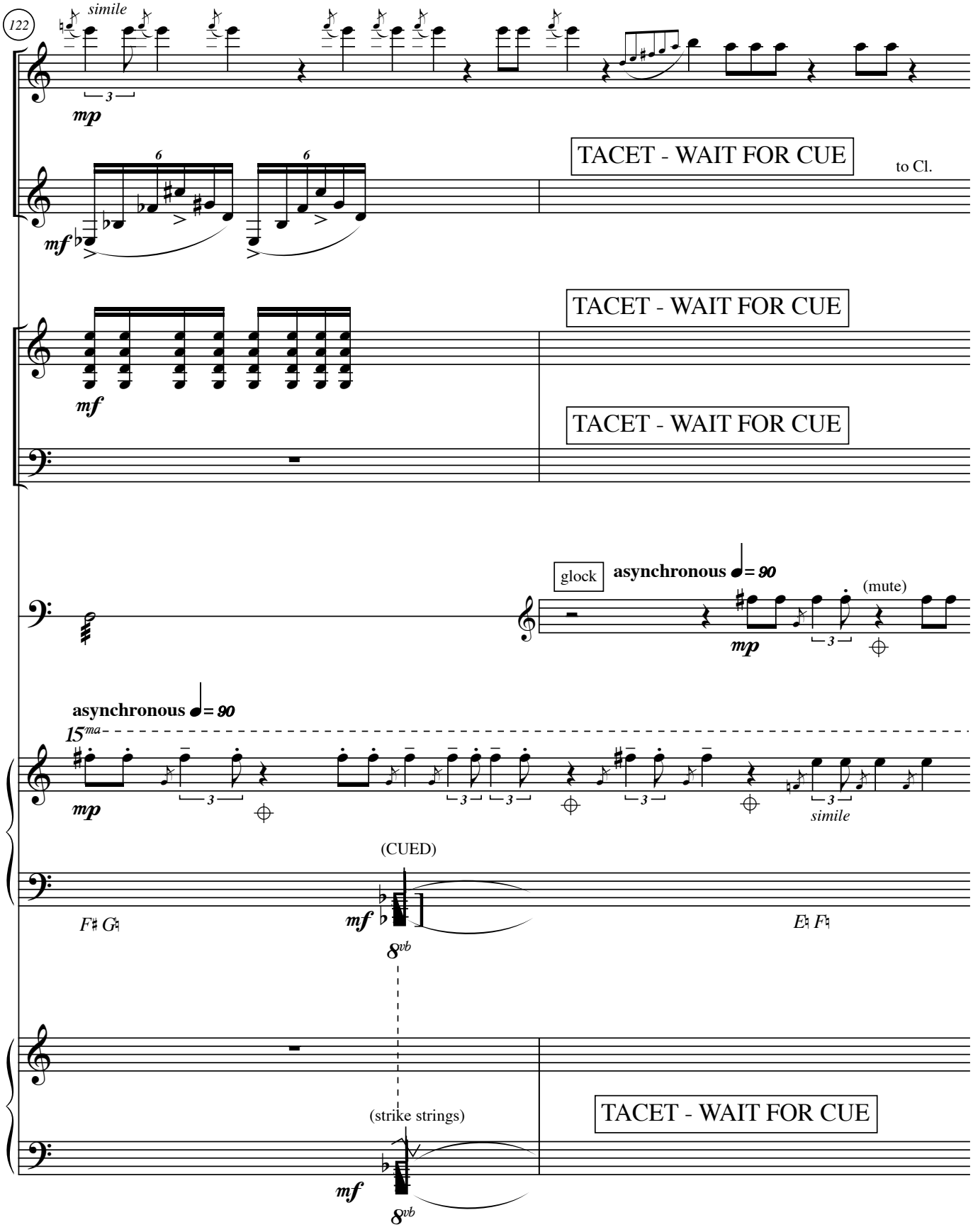

J
113
8va
Picc.
f
3
5
5
Bass Cl.
arco ord.
Vln.
f
3
3
Cb.
bell tree
Perc.
f
(B.D.)
f
p
Hp.
sfz
sfz
Pno.
sfz

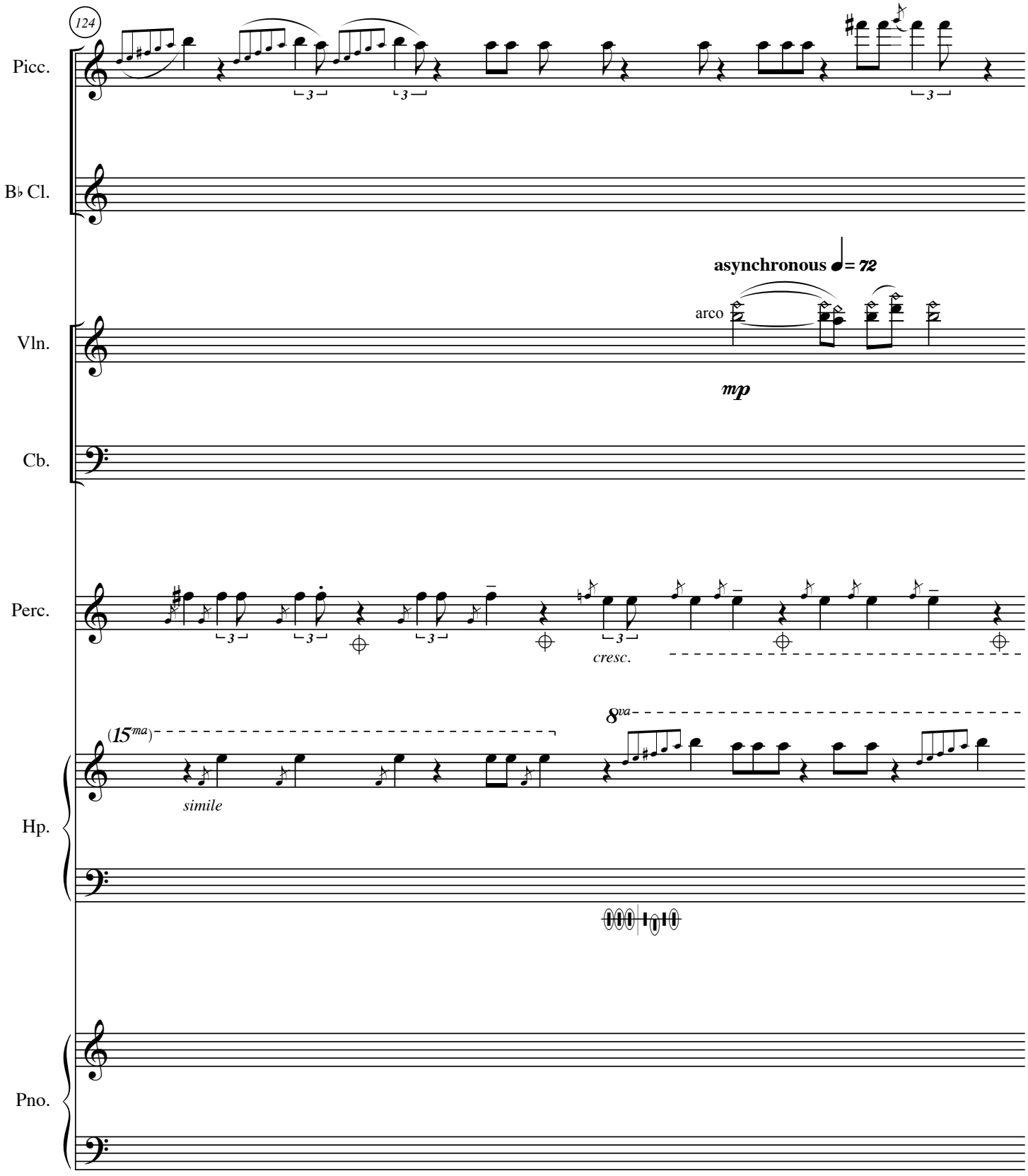

116
(8va)
Picc.
fp
ff
Bass Cl.
f
fp
ff
Vln.
pizz.
fp
ff
Cb.
(STOP)
Perc.
fp
f
Hp.
(STOP)
approx. ♩= 80
8va
ff
8vb
Pno.
sfz
sfz
mp
sfz
mp
sfz
mp
sfz

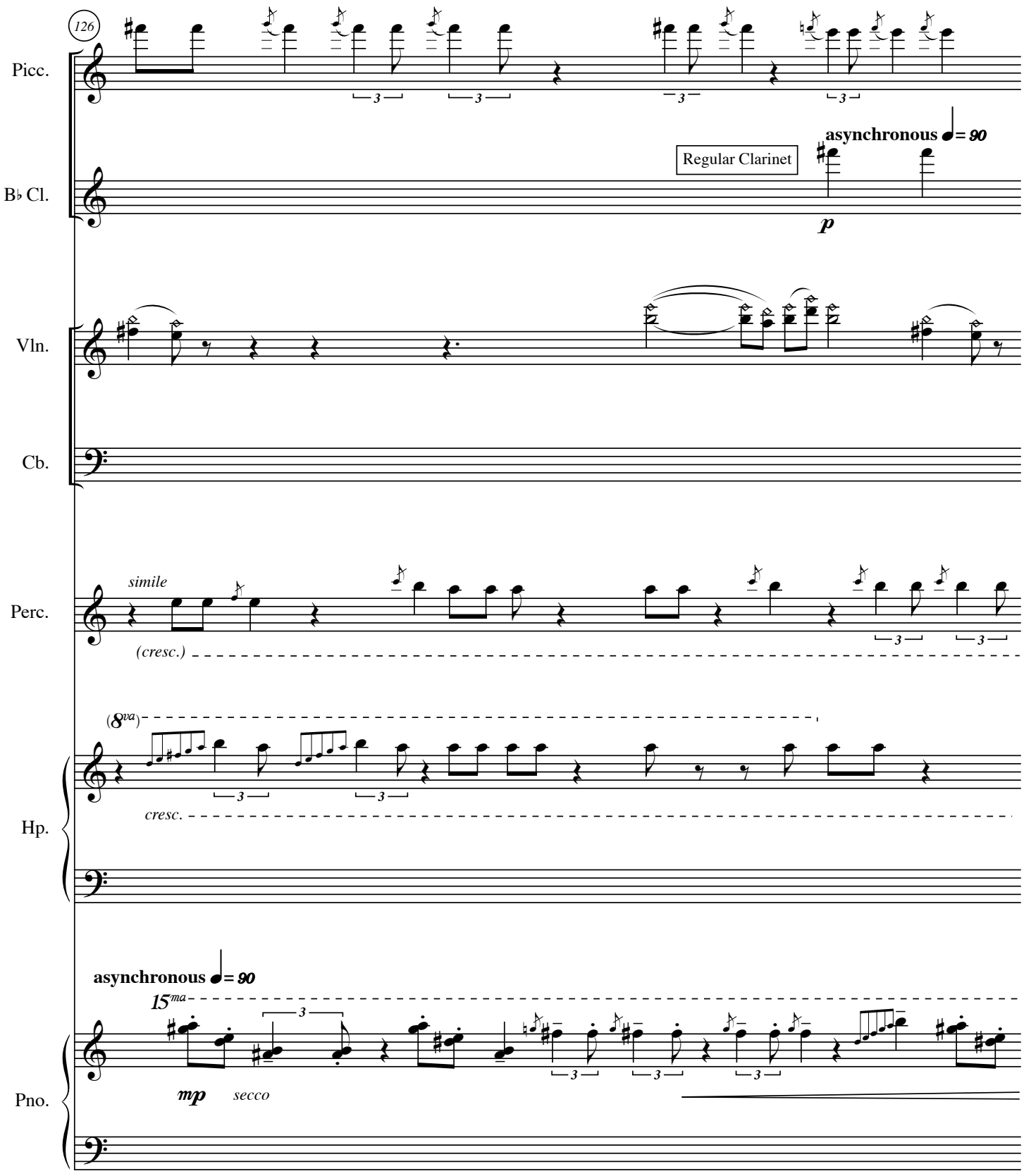

118
Picc.
fp
fp
f
Bass Cl.
6
arco
pizz.
Vln.
fp
ff
Cb.
Perc.
f
(as before)
p
Hp.
secco
Pno.
f
6
3
3
(l.h. only)
8vb

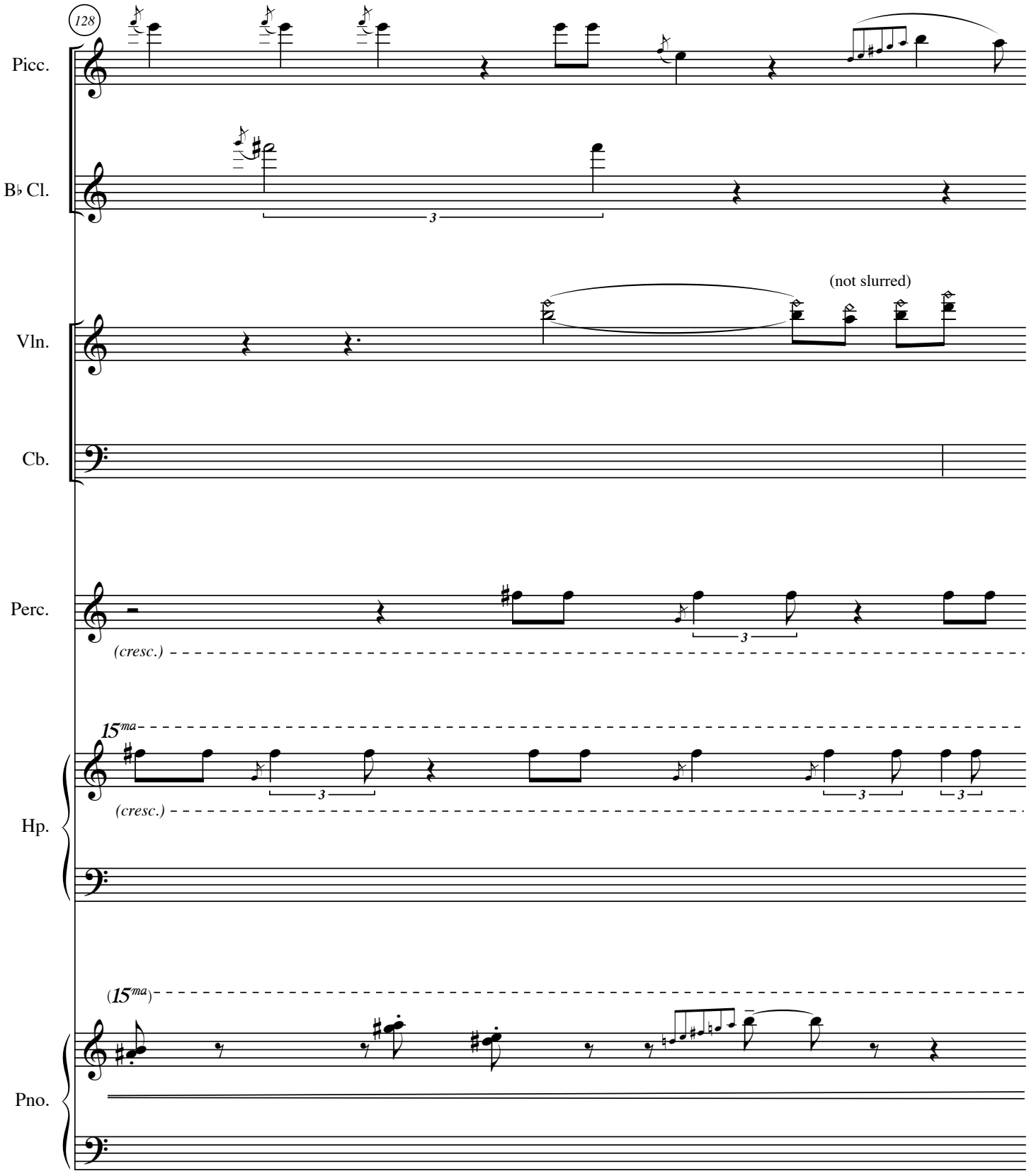

asynchronous; senza misura ♩= 90
120
Picc.
mf
Bass Cl.
f
Vln.
f
Cb.
Perc.
ratchet
f
(STOP)
Hp.
Pno.
8vb

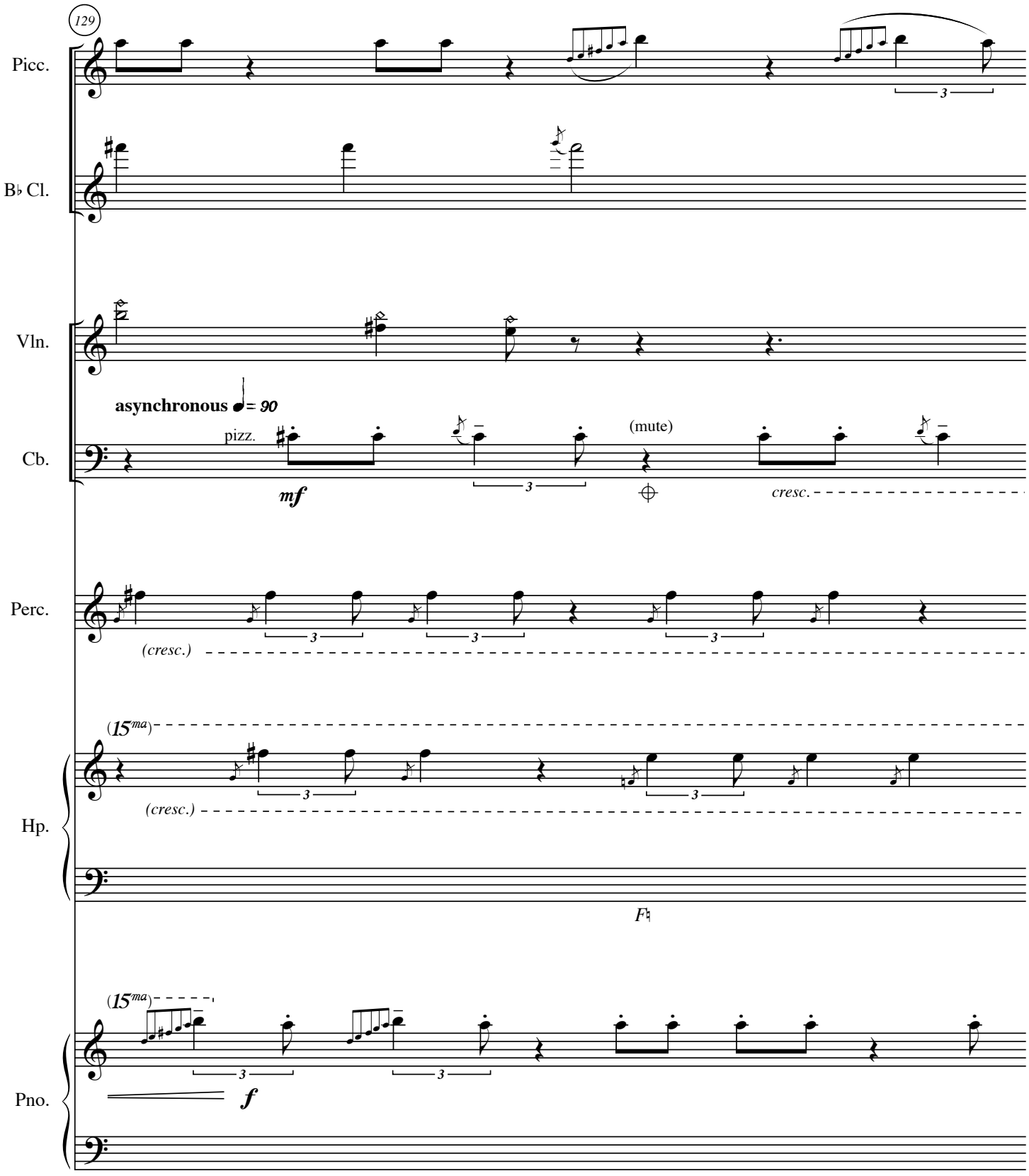
K **All parts senza misura**

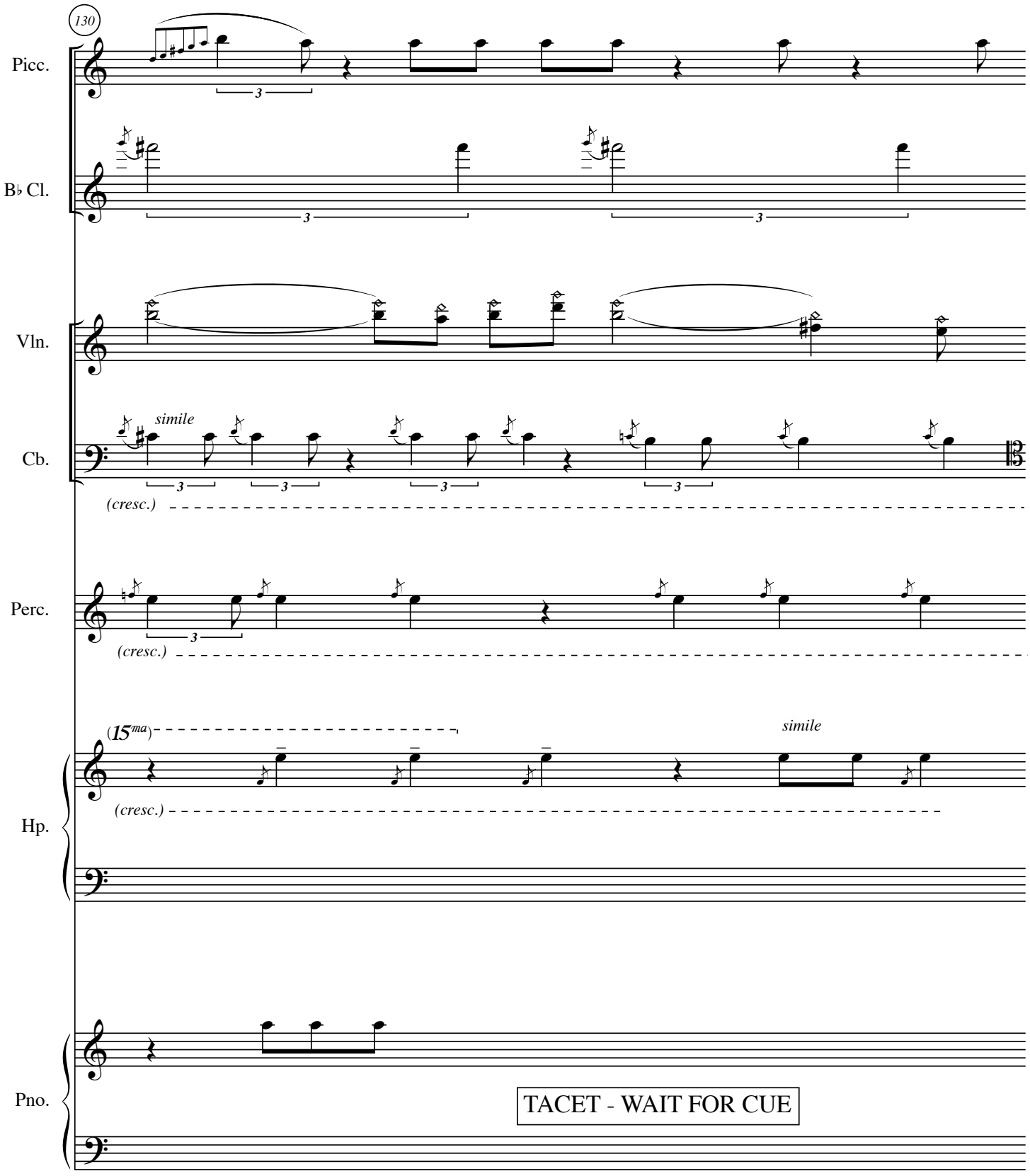


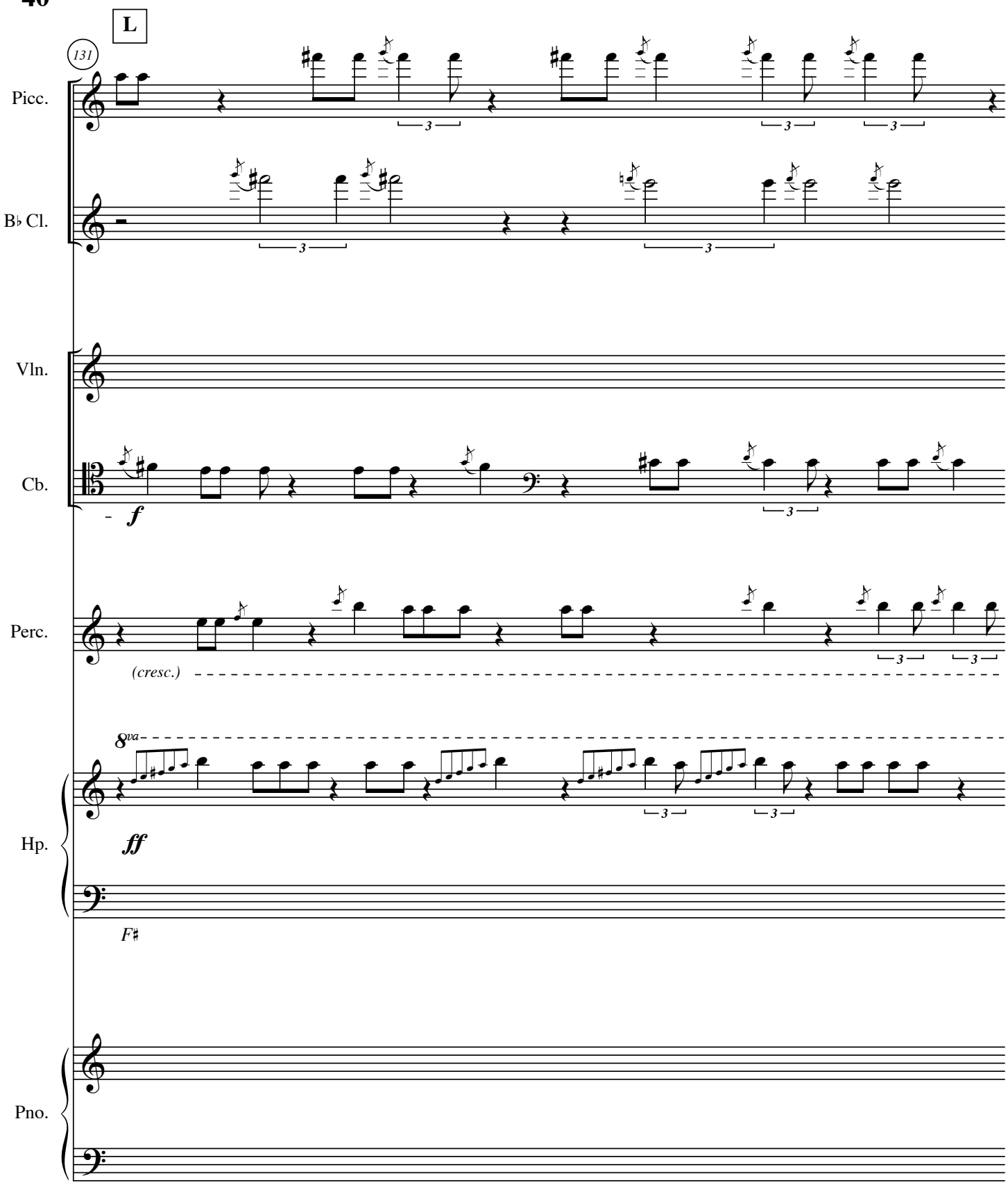

124
Picc.
B♭ Cl.
asynchronous ♩= 72
arco
Vln.
mp
Cb.
Perc.
cresc.
(15ma)
8va
simile
Hp.
Pno.

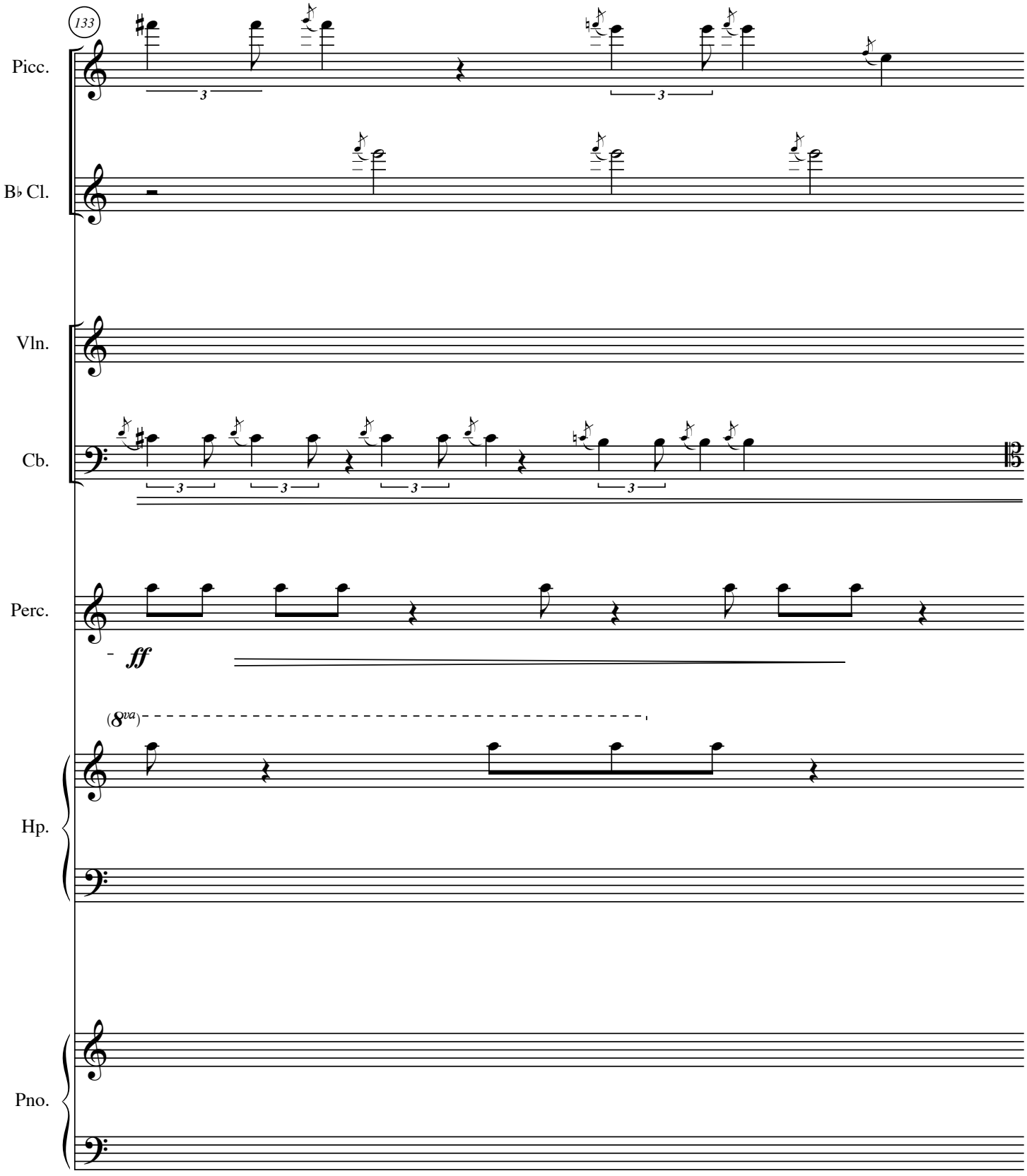

126
Picc.
B♭ Cl.
Regular Clarinet
asynchronous ♩= 90
p
Vln.
Cb.
Perc.
simile
(cresc.)
(8va)
Hp.
cresc.
asynchronous ♩= 90
15ma
mp
secco
Pno.

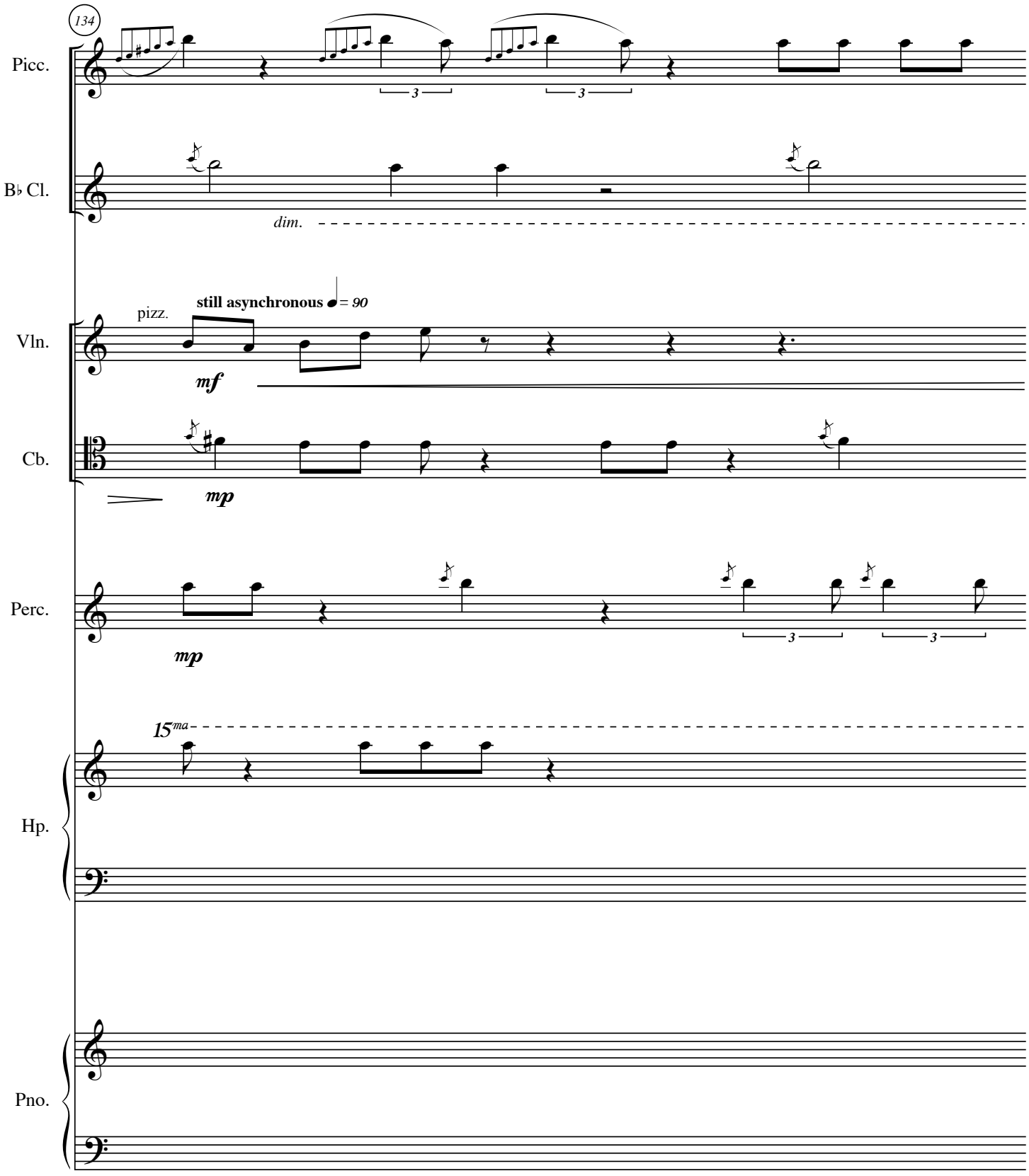

128
Picc.
B♭ Cl.
3
(not slurred)
Vln.
Cb.
Perc.
(cresc.)
15ma
(cresc.)
Hp.
(15ma)
Pno.

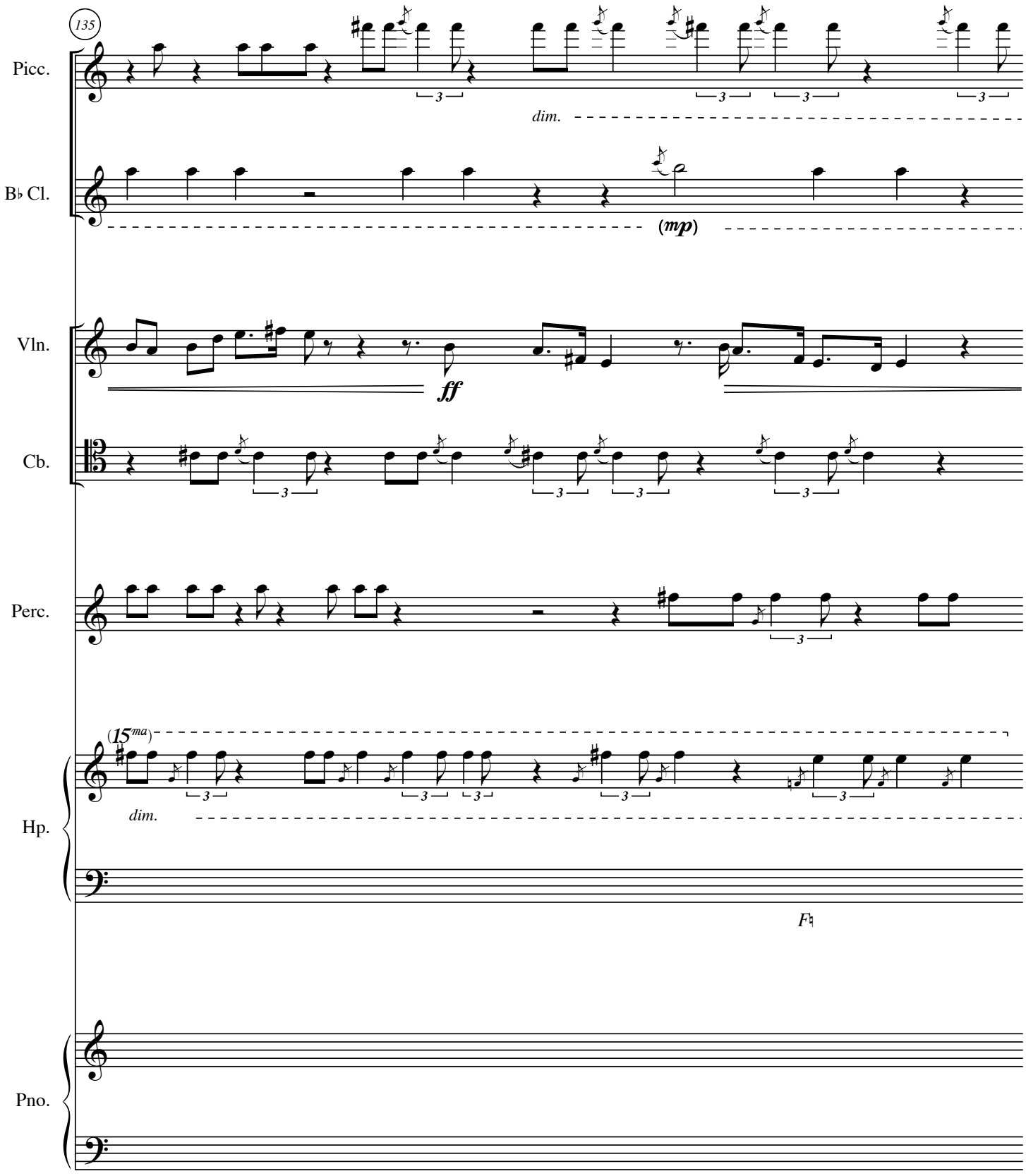

129
Picc.
B♭ Cl.
Vln.
asynchronous ♩= 90
pizz.
mf
(mute)
cresc.
Cb.
Perc.
(cresc.)
(15ma)
(cresc.)
Hp.
F♮
(15ma)
f
Pno.

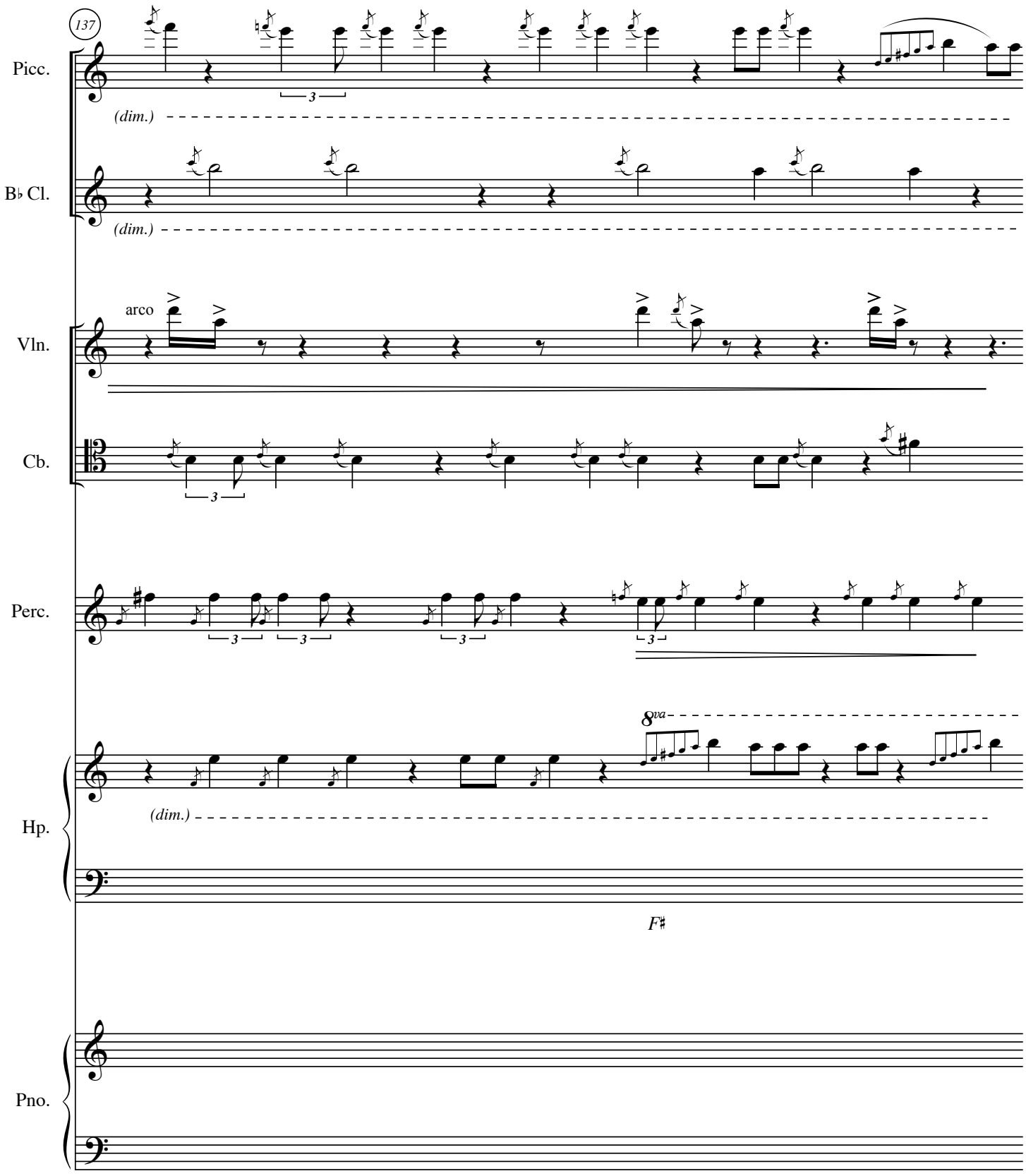

130
Picc.
B♭ Cl.
Vln.
Cb.
simile
(cresc.)
Perc.
(cresc.)
(15ma)
simile
Hp.
(cresc.)
Pno.
TACET - WAIT FOR CUE

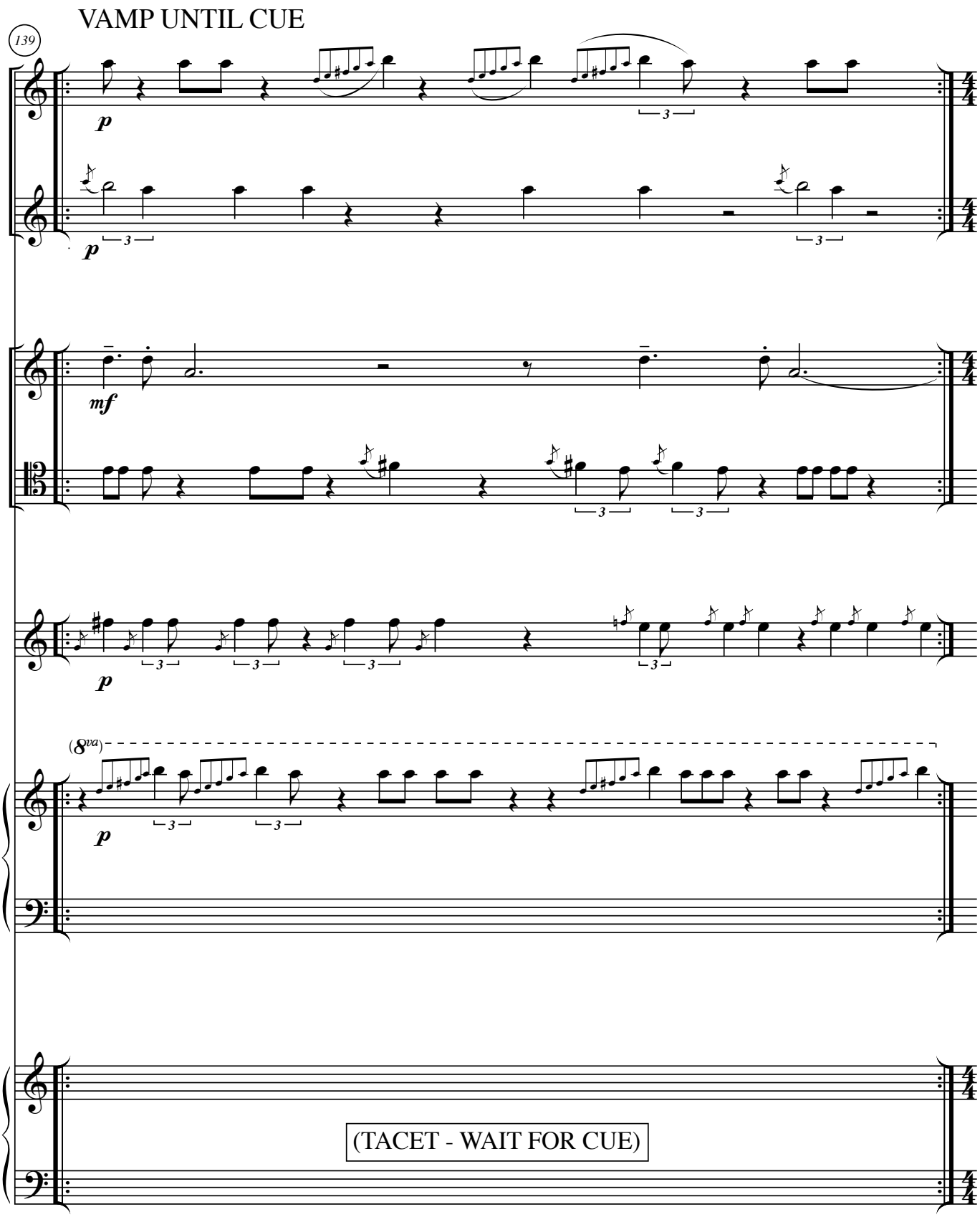

L
131
Picc.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
f
(cresc.)
8va
ff
F♯

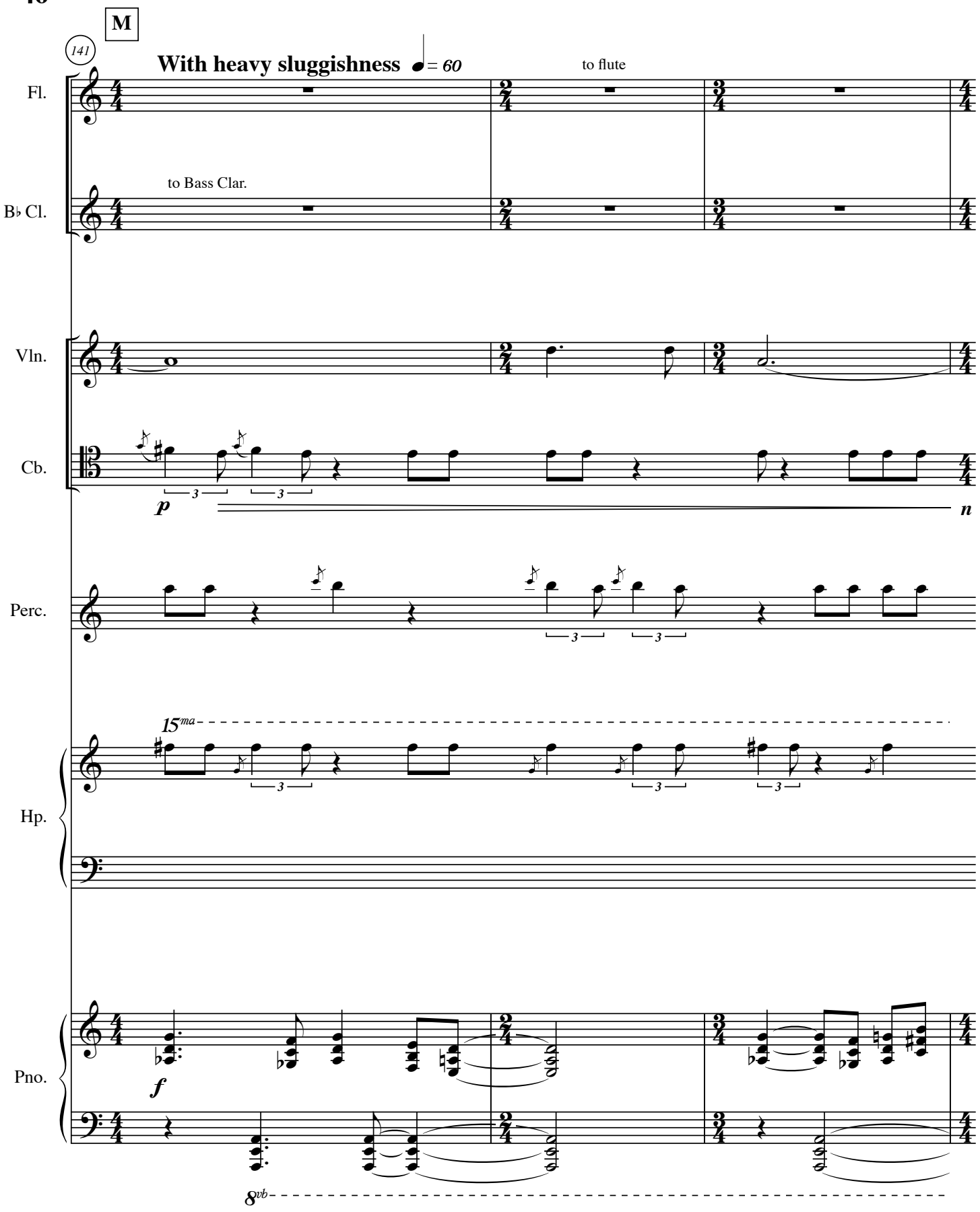

133
Picc.
B♭ Cl.
Vln.
Cb.
Perc.
ff
(8va)
Hp.
Pno.

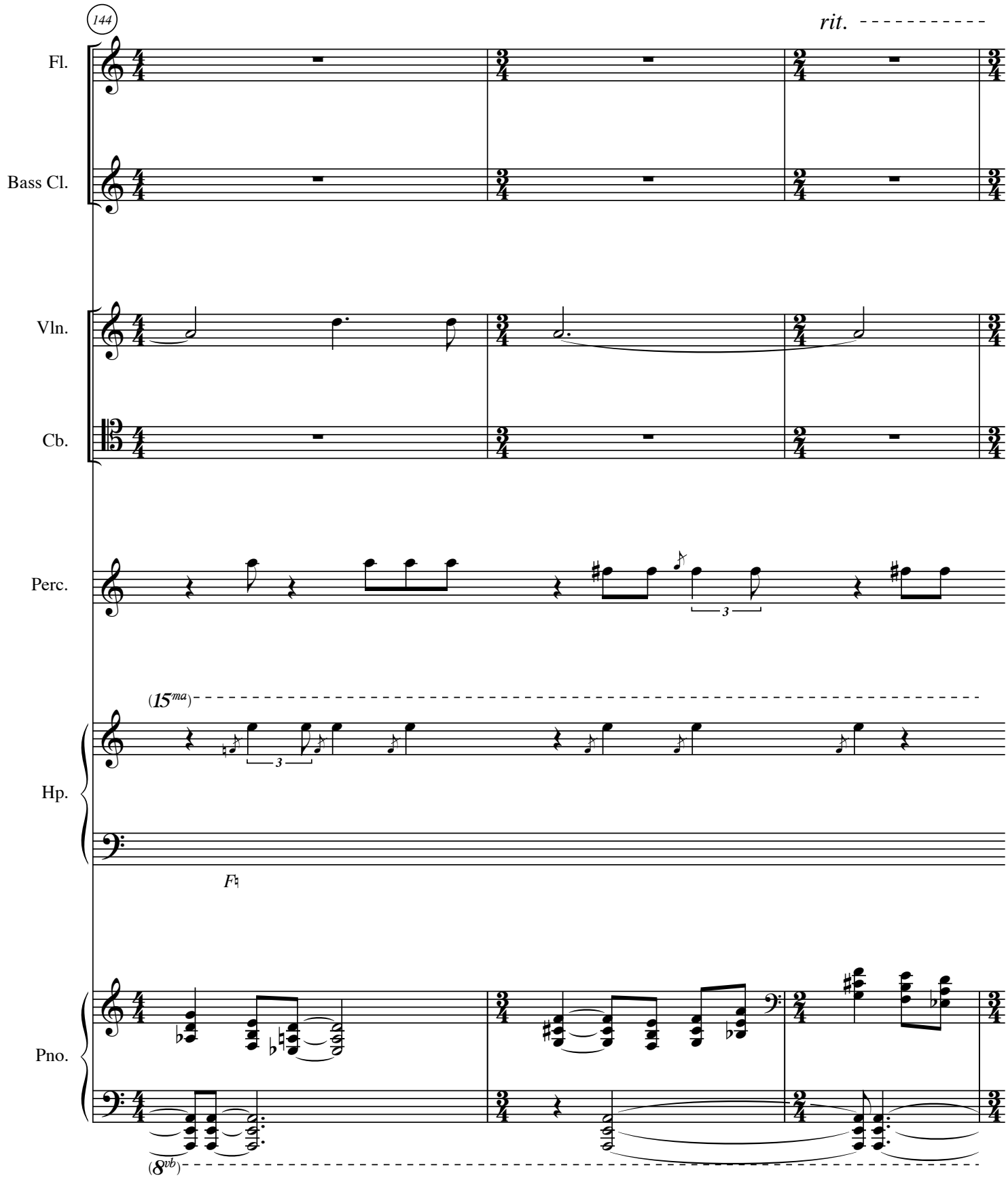

134
Picc.
B♭ Cl.
dim.
Vln.
pizz.
still asynchronous ♩ = 90
mf
Cb.
mp
Perc.
mp
15ma
Hp.
Pno.

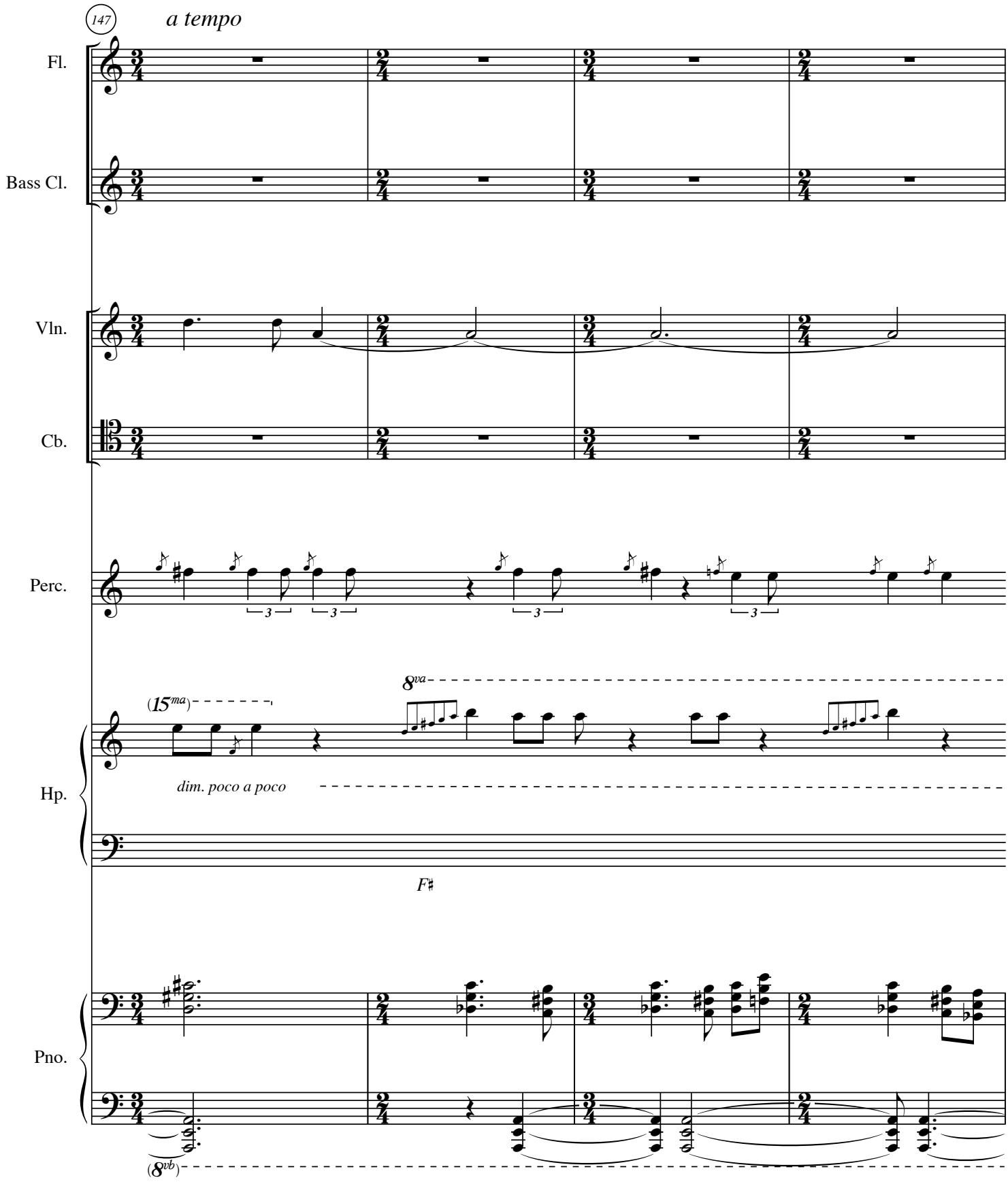

135
Picc.
dim.
B♭ Cl.
(mp)
Vln.
ff
Cb.
Perc.
(15ma)
dim.
Hp.
Fl
Pno.

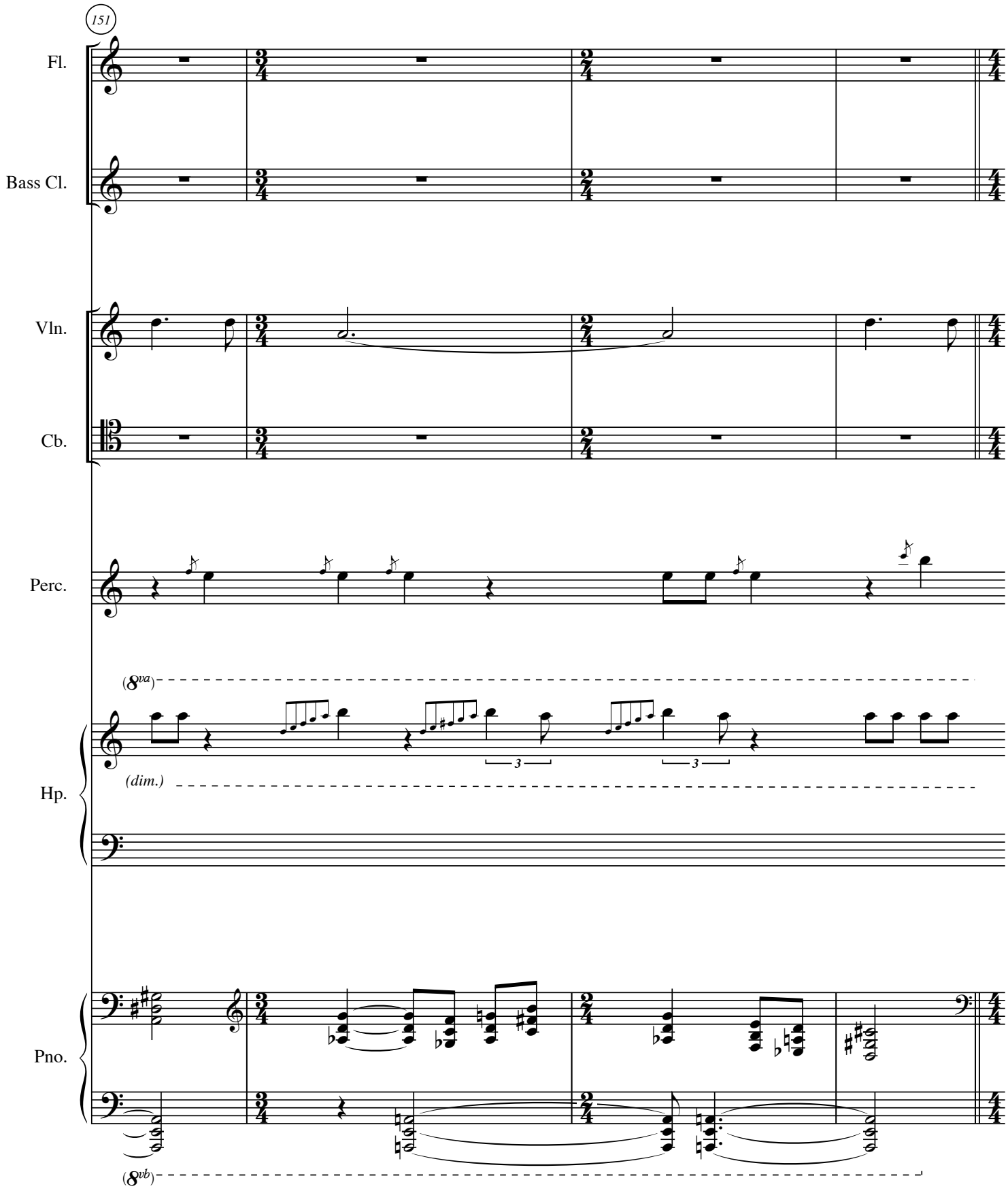

137
Picc.
(dim.)
B♭ Cl.
(dim.)
arco
Vln.
Cb.
Perc.
8va
Hp.
(dim.)
F♯
Pno.

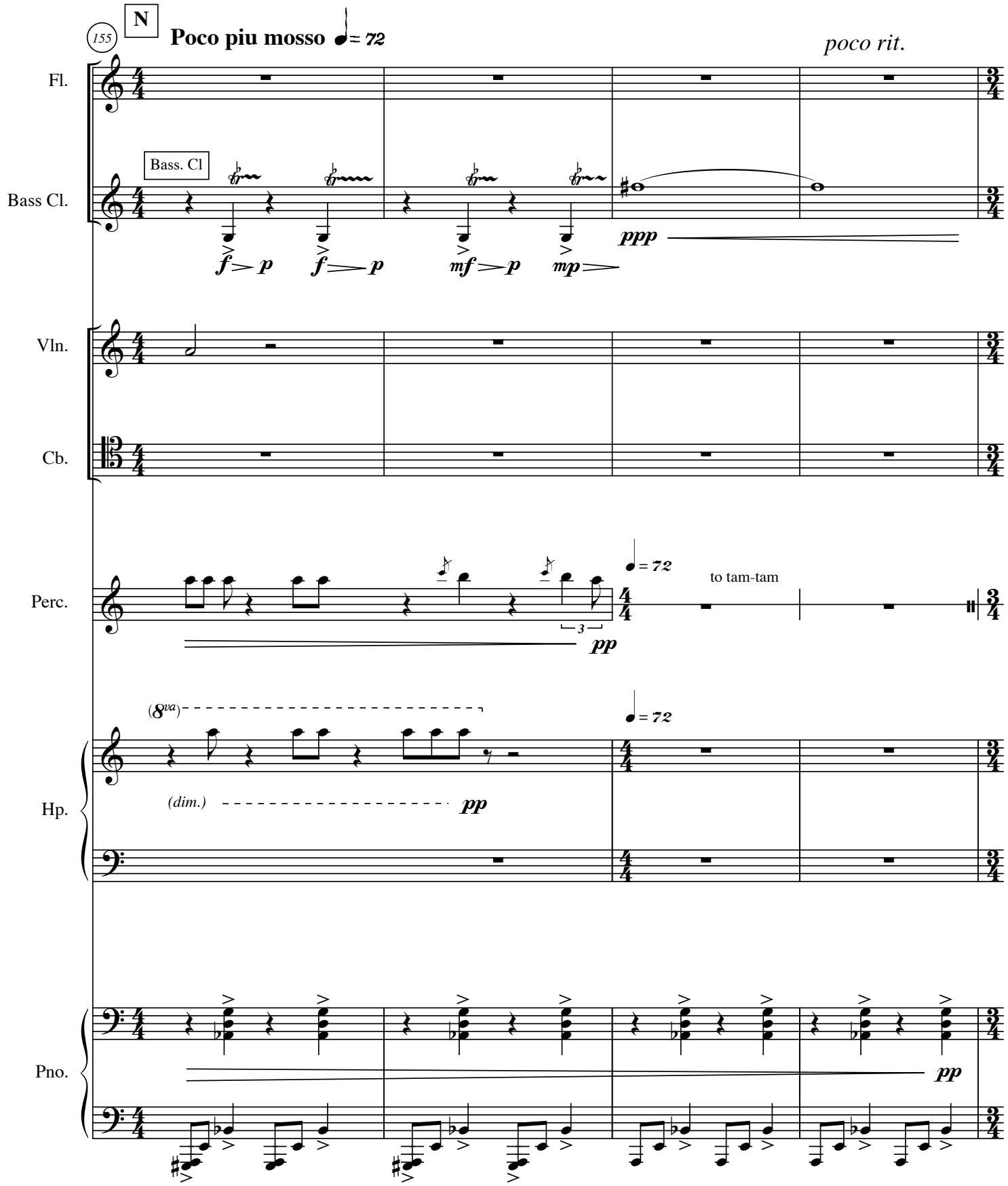

VAMP UNTIL CUE
139
Picc.
B♭ Cl.
Vln.
Cb.
Perc.
Hp.
Pno.
p
mf
(8va)
(TACET - WAIT FOR CUE)

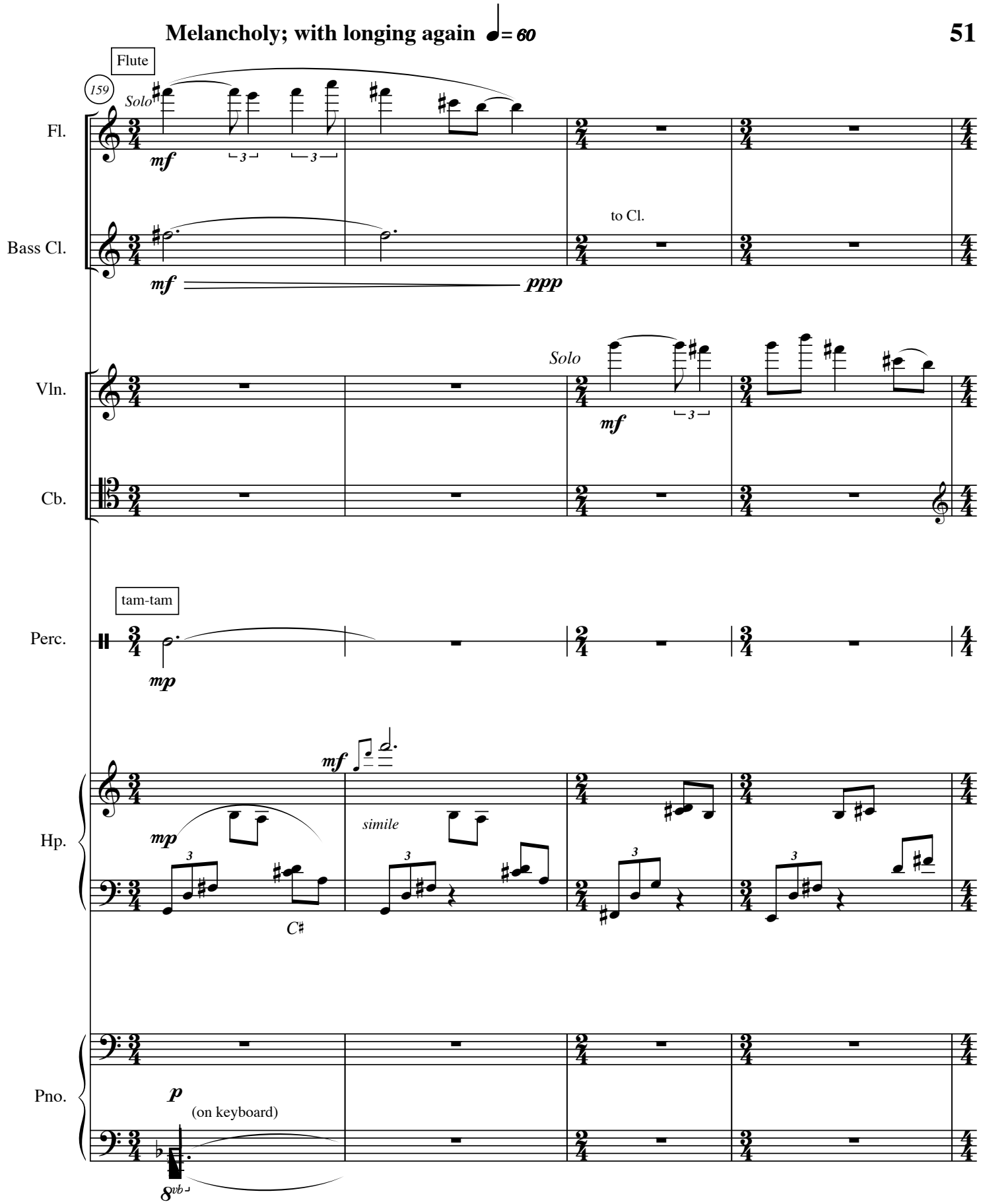

M
141
With heavy sluggishness ♩= 60
to flute
Fl.
to Bass Clar.
B♭ Cl.
Vln.
Cb.
p
n
Perc.
15ma
Hp.
Pno.
f
8vb

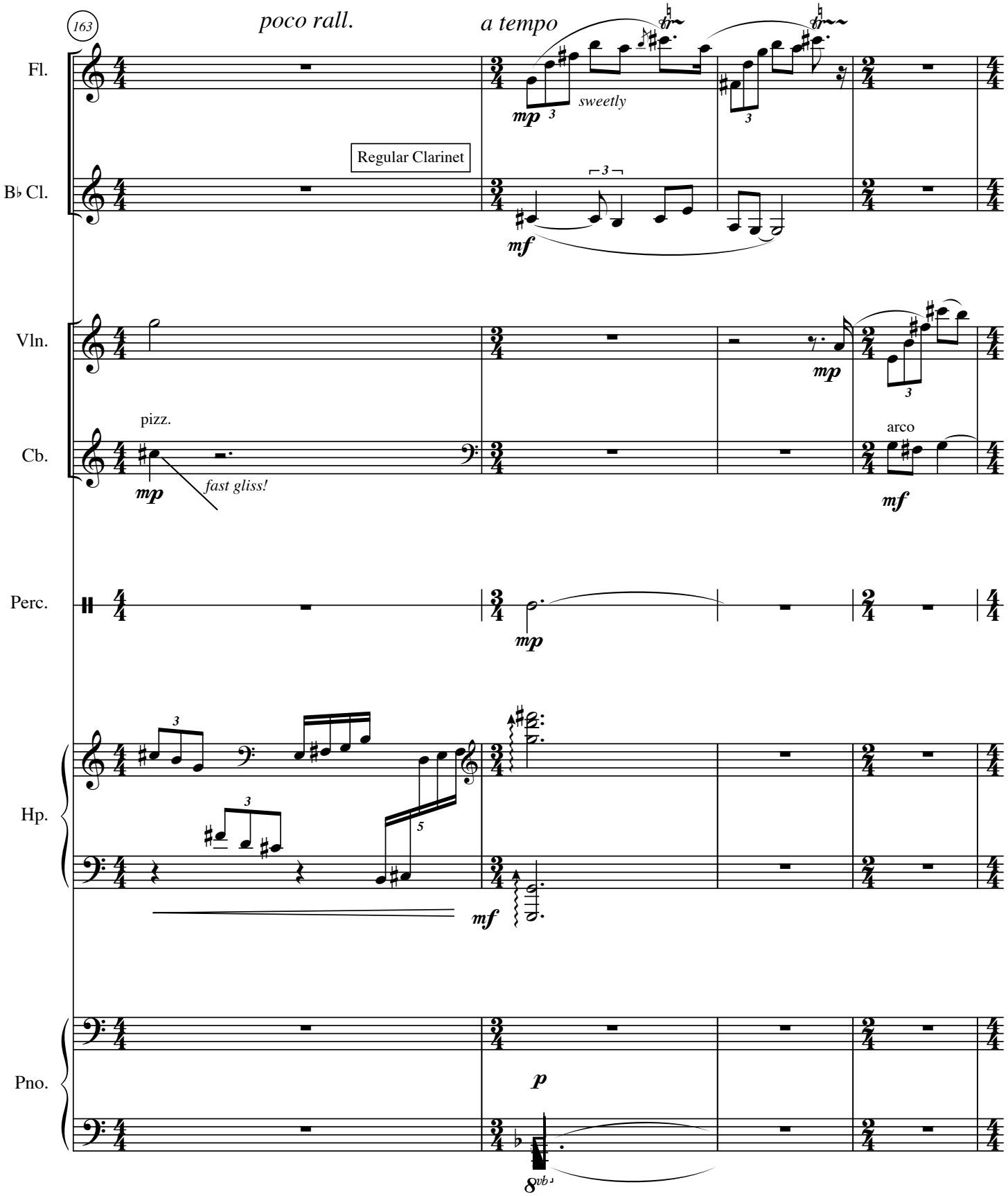

144
rit.
Fl.
Bass Cl.
Vln.
Cb.
Perc.
(15ma)
Hp.
F
Pno.
(8vb)

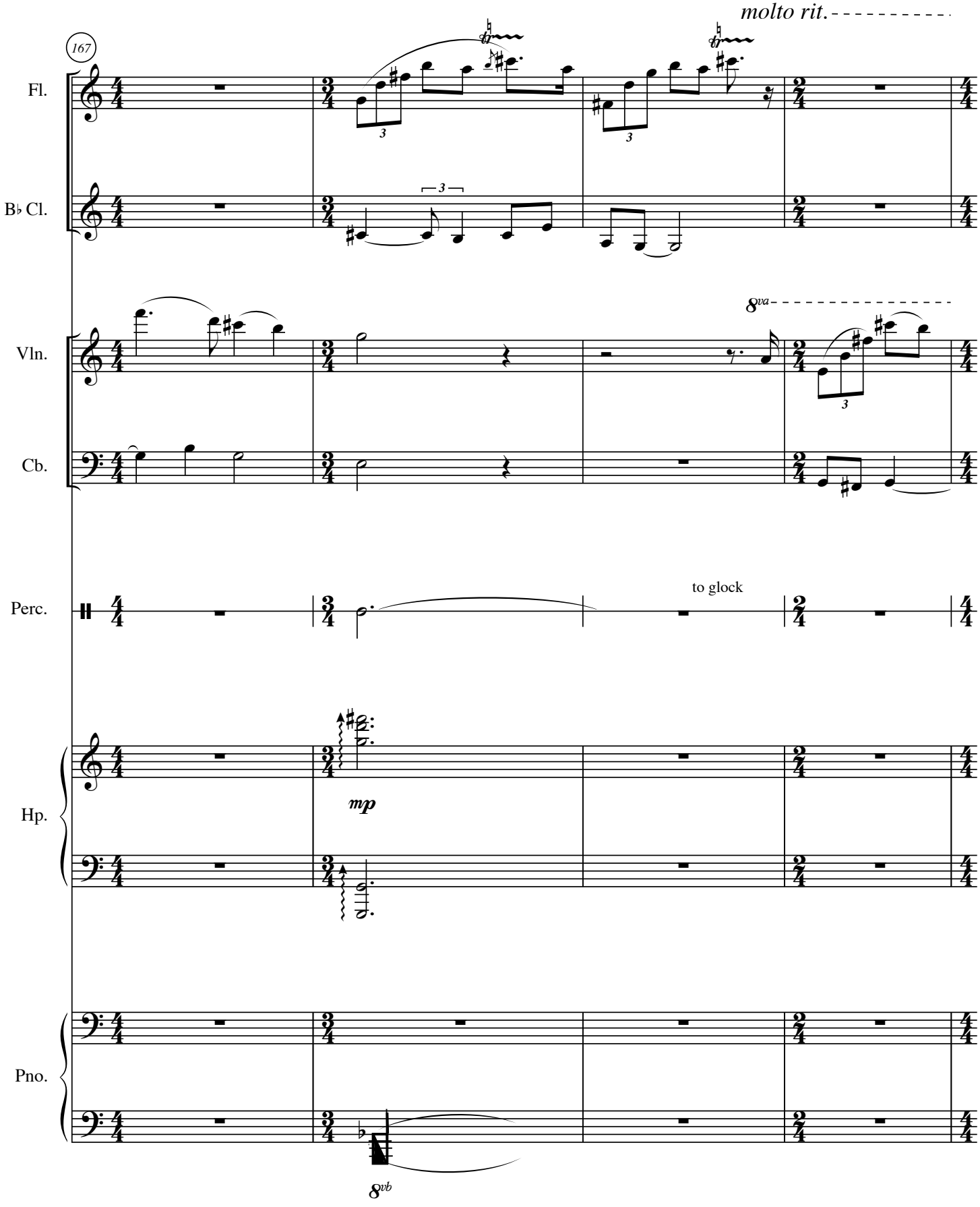

147
a tempo
Fl.
Bass Cl.
Vln.
Cb.
Perc.
3
3
3
3
8va
(15ma)
Hp.
dim. poco a poco
F♯
Pno.
(8vb)

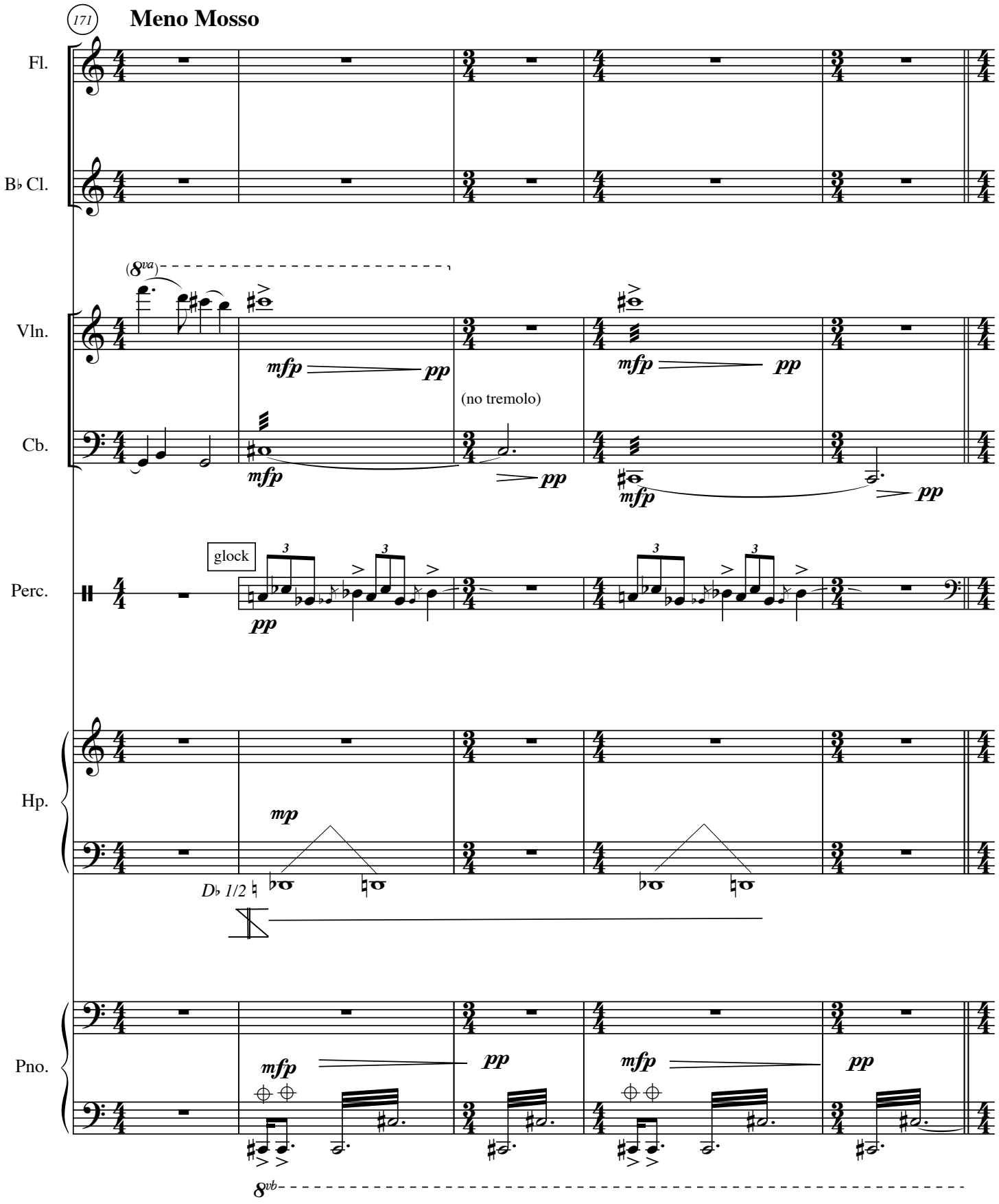

151
Fl.
Bass Cl.
Vln.
Cb.
Perc.
(8va)
Hp.
(dim.)
3
3
Pno.
(8vb)


155
N
Poco piu mosso
= 72
poco rit.
Fl.
Bass Cl.
Bass. Cl
f p
f p
mf p
mp
ppp
Vln.
Cb.
Perc.
= 72
to tam-tam
3
pp
(8va)
= 72
(dim.)
pp
Hp.
Pno.
pp


Flute
159
Solo
Fl.
mf
Bass Cl.
to Cl.
ppp
Solo
Vln.
mf
Cb.
tam-tam
Perc.
mp
mf
Hp.
mp
simile
C♯
p
(on keyboard)
Pno.
8vb


163
poco rall.
a tempo
Fl.
sweetly
mp
Regular Clarinet
B♭ Cl.
mf
Vln.
mp
pizz.
Cb.
mp
fast gliss!
arco
mf
Perc.
mp
Hp.
mf
Pno.
p
8vb


molto rit.
167
Fl.
B♭ Cl.
Vln.
Cb.
8va
Perc.
to glock
Hp.
mp
Pno.
8vb


171
Meno Mosso
Fl.
B♭ Cl.
(8va)
Vln.
mfp
pp
(no tremolo)
Cb.
glock
Perc.
Hp.
mp
D♭ 1/2
Pno.
8vb

O

176

Ethereal again ♩= 56

Fl.

B♭ Cl.

Vln.

Cb.

FAST SEAGULL SOUNDS

p

SLOWER SEAGULL SOUNDS

pp

Perc.

cym on timp

p

Hp.

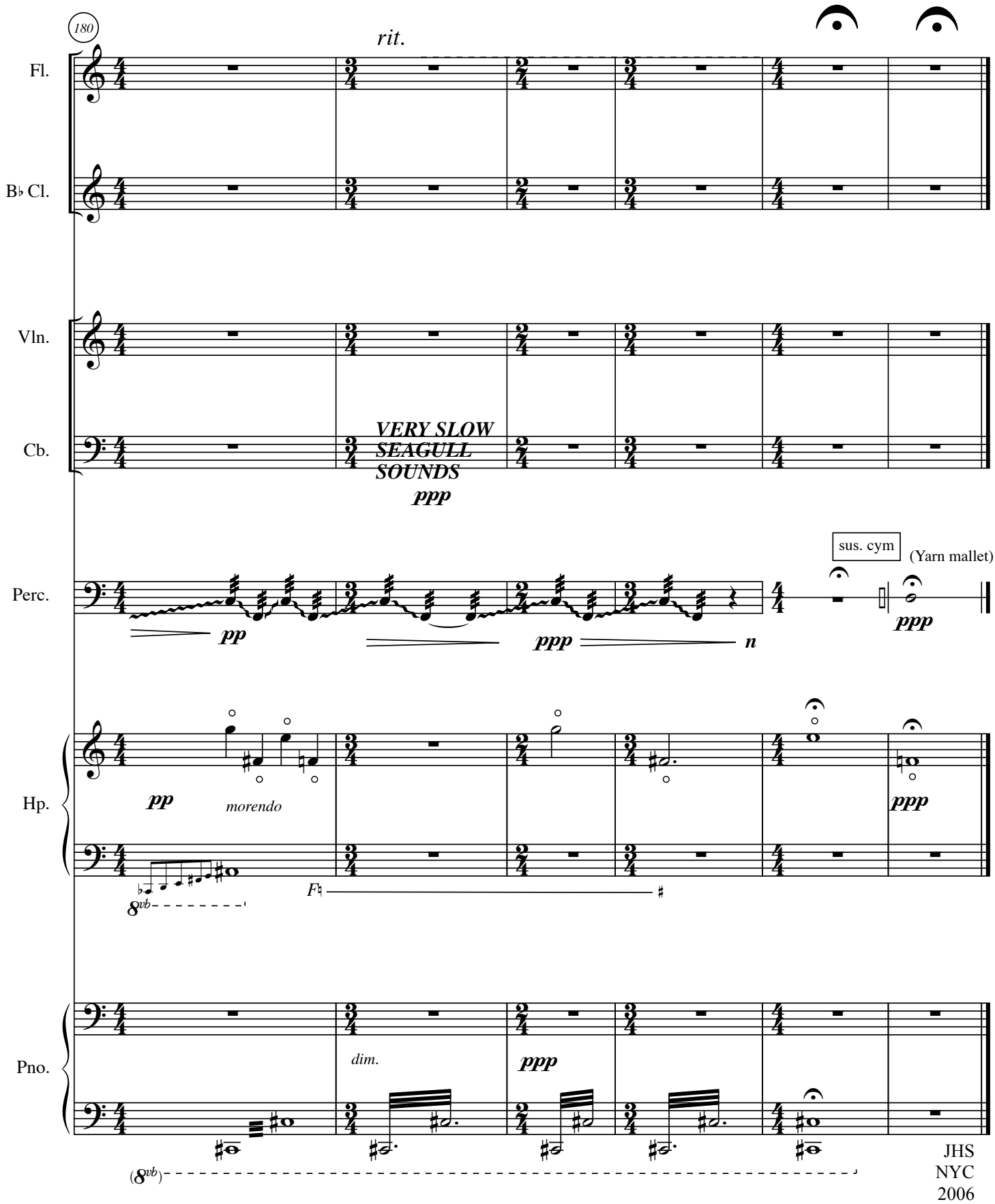
p

slow gliss.

8vb

Pno.

(8vb)


180
rit.
Fl.
B♭ Cl.
Vln.
Cb.
VERY SLOW
SEAGULL
SOUNDS
ppp
Perc.
sus. cym
(Yarn mallet)
pp
ppp
n
ppp
Hp.
pp
morendo
ppp
8vb
F♮
Pno.
dim.
ppp
(8vb)
JHS
NYC
2006