THE UNIVERSITY OF CHICAGO

AN EVERYWHERE OF SILVER

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE HUMANITIES
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY

PHILIP TAYLOR

CHICAGO, ILLINOIS
JUNE 2016
Phil Taylor

an everywhere of silver
for solo harp and ensemble
(2016)

approx. duration 3’

Score in C

Flute
(dbl. Piccolo)

Clarinet in B♭
(dbl. Bass Clarinet in B♭, with B♭ extension)

Horn in F

2 Percussion

I
Vibraphone (motor off)
Large Tam-tam
3 Suspended Cymbals
(low, mid, and high range)
2 Brake Drums
(resonant, mid and high range)
2 Bongos
2 Woodblocks
(resonant, mid and high range)

II
Glockenspiel
Large Sizzle Cymbal
Medium Bass Drum
Snare Drum
Triangle
(mid range)
Whip

Celesta (4-octave)

Solo Harp

Strings
(2 vln . 2 vla . 2vlc . 1 cb, with C extension)

www.philtaylor.xyz
NOTES

All players:

- Crescendi and diminuendi without dynamics indicate subtle gradations in the last established dynamic.
- Arrows indicate gradual transition from one effect to another or to/from modo ordinario (ord.)
- Brackets with note durations in tempo or seconds senza tempo indicate gestures of free rhythm. Feathered beams indicate general acceleration and deceleration. Wavy beams indicate rubato suggesting a relative shape within the given amount of the measure. Noteheads beneath these beams indicate approximate relative duration:
  \[
  \begin{align*}
  &\begin{array}{c}
  \cdot \\
  \cdot \\
  \cdot \\
  \cdot \\
  \cdot \\
  \end{array} \\
  \end{align*}
  \]
  open dotted > open undotted > closed dotted > closed undotted

Solo Harp:

- All harmonics sound an octave higher than written.
- Z-stems denote a pedal buzz on the indicated pedal(s). The slashed Z-symbol beneath a cluster ( \(z\)) indicates that string buzz is intended from the low wire strings touching.
- (\(\delta\)) indicates damping. When attached by stem to a pitch in parentheses, indicates damping of a particular range above or below that pitch.
- Lowest two strings tuned to C₁ and D₁. This work requires a harp with a pedal mechanism on the highest string.
- Wavy lines ( \(\wedge\wedge\wedge\wedge\) ) above or beneath the staff indicate près de la table (p.d.l.t.).
- (xyl.) = xylophonic sounds, indicated with diamond noteheads under a bracket. X noteheads in parentheses show the strings to be muffled close to the soundboard.
- The snap pizzicato symbol ( \(\#\) ) indicates that a string should be plucked p.d.l.t. such that the finger strikes the soundboard immediately after leaving the string.
- Glissandi of various kinds are clarified in the score.

Winds:

- (flz.) = flutter-tonguing.
- Flute: X noteheads indicate tongue pizzicato. (con/senza vib.) = con/senza vibrato

- Bass Clarinet: Low concert B♭ extension required.

Celesta/Percussion:

- Strikes with hanging ties on all sustaining metal percussion instruments indicate they should remain ringing (l.v.). This may be adjusted according to the acoustics of the hall. (\(\delta\)) indicates damping.
- Perc. 1 beater list: soft/medium/hard yarn mallets, 2 triangle beaters, 2 wire brushes, 2 drumsticks (or hard rubber mallets), metal-tipped mallets for Brake Drums, felt mallets for Tam-tam.
- Perc. 2 beater list: soft/medium/hard yarn mallets, 2 triangle beaters, 2 wire brushes, 2 drumsticks (or hard rubber mallets), brass and soft plastic mallets for Glockenspiel, soft/medium/hard felt mallets for Bass Drum.
- Snare Drum/Cymbals: Circular brush strokes (with wire brushes) are indicated by the circular motion bracket (\(\wedge\wedge\)).
- Snare Drum: X noteheads indicate rim shots.
- Cymbals: X noteheads indicate choke damping. Diamond noteheads indicate to play on the bell.
- Cymbals/Tam-tam: Slashed noteheads indicate striking the edge of the instrument.
- Vibraphone: motor off for the entire piece. X noteheads indicate deadstrokes (d.s.).
- Celesta/Vibraphone: When not specifically marked, pedal should be used liberally and at the discretion of the performer in a way that maintains clarity as well as maximum resonance.

Strings:

- Diamond noteheads, open or filled, indicate touch points for harmonics.
  
  For natural harmonics: The string is given in Roman numerals and the resultant pitch is given in parentheses next to the note. Harmonics where the resultant pitch is the same as the touch point, e.g. octave harmonics, are indicated by a small circle above the note.
  
  For artificial harmonics: touch-fourth harmonics always sound two octaves higher than the fingered pitch. Touch-third and touch-fifth artificial harmonics include the resultant pitch, similar to natural harmonics.
  
- (s.t.) = sul tasto, (s.p.) = sul ponticello, (m.s.p.) = molto sul ponticello, (con/senza vib.) = con/senza vibrato
- X noteheads indicate to play directly on the bridge; the desired sound is a soft white noise.
- Contrabass: Low C extension required.
an everywhere of silver
for solo harp and ensemble

Phil Taylor

I.

Suspended $\frac{3}{4} = \text{ca. 72}

Piccolo

Clarinet

Horn

Vibraphone

hard yarn

3 Suspended Cymbals
2 Bongos
2 Woodblocks

Percussion I

Glockenspiel
Sizzle Cymbal
Bass Drum
Snake Drum
Triangle
Whip

Celesta

Solo Harp

Suspended $\frac{3}{4} = \text{ca. 72}$

on bridge $\rightarrow$ m.s.p.

trem. 1

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Contrabass

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pochiss. accel. . . . . . . . . . . . . . . . . .
II.

Mysteriously \( \frac{6}{4} \) = ca. 66

Flute

Bass Clarinet

Horn

Percussion I

Percussion II

Celesta

Solo Harp

Mysteriously \( \frac{6}{4} \) = ca. 66

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Contrabass

pizz. lv.
Delicate, graceful (lo stesso tempo)
a tempo poco ritard. a tempo
pochiss. accel. 

(con sord.)

(end solo)

(b.D.)
Fl.
B. Cl.
Hrn.
Perc. I
Perc. II
Cel.
Hp.
Vln. I
Vln. II
Vla. I
Vla. II
Vlc. I
Vlc. II
Cb.

ritard.

\( \frac{4}{4} \)
Agitated (lo stesso tempo, \( \dot{\varphi} = \text{ca.} 144 \))

trem.

s.p., trem.

s.p.

s.p., trem.

s.p.

s.p.

s.p., trem.

s.p., trem.

s.p.

s.p.

s.p.

s.p.

s.p., trem.

s.p., trem.
A little slower, suspended \( \frac{1}{2} = \text{ca. 120 (} \frac{1}{2} = \text{ca. 40)} \)

Piccolo

Clarinet

Horn

Percussion I

Percussion II

Cello

Harp

Violin I

Violin II

Viola I

Viola II

Viola da Gamba I

Viola da Gamba II

Cello

Tam-tam

Scrape with wire brush

[soft plastic]

\( \text{pp} \)

\( \text{p cantabile, legato} \)

\( \text{ senza vib.} \)

\( \text{PPP} \)

\( \text{PPP} \)

\( \text{PPP} \)

\( \text{PPP} \)

\( \text{PPP} \)

\( \text{s.p., col punta} \)

\( \text{s.p., col punta} \)

\( \text{s.p., col punta} \)

\( \text{s.p., col punta} \)
Cadenza
(senza tempo) gradually distancing, as if being pulled apart
in tempo, somewhat slower \( \frac{3}{4} \) = ca. 126

pp

murmuring

\( \uparrow 3 \)
poco a poco meno legato

p
p
order.

\( \frac{3}{4} \)
cresc.

C\(_4\)

\( \uparrow 3 \)

A\(_4\)

\( \uparrow 3 \)

sonorous

\( \uparrow 3 \)
poco ritard...
poco a poco ritard.

\( \text{Tempo I} \quad \text{ca. 66} \)
ritard. \hspace{1cm} (\textit{\(J = \frac{3}{4}\)}) \hspace{1cm} \textbf{Bright} \ 1 \textbf{4} \textbf{4} \hspace{0.5cm} (\textit{\(J = \frac{3}{48}\)})

\begin{align*}
\text{Fl.} & \quad \frac{3}{4} \\
\text{Cl.} & \quad \text{pp} \hspace{1cm} \text{senza sord.} \\
\text{Hrn.} & \quad \text{pp} \\
\text{Perc. I} & \quad \text{mf} \\
\text{Perc. II} & \quad \text{quick scrape with triangle beater} \\
\text{Cel.} & \quad \text{ff} \\
\text{Hp.} & \quad \text{ff} \\
\text{Vln. I} & \quad \text{ritard.} \hspace{1cm} (\textit{\(J = \frac{3}{48}\)}) \\
\text{Vln. II} & \quad \text{ff} \\
\text{Vla. I} & \quad \text{ff} \\
\text{Vla. II} & \quad \text{ff} \\
\text{Vlc. I} & \quad \text{ff} \\
\text{Vlc. II} & \quad \text{ff} \\
\text{Cbr.} & \quad \text{ff} \\
\end{align*}

\hspace{0.5cm} 369 \hspace{0.5cm} 370 \hspace{0.5cm} 371 \hspace{0.5cm} 372 \hspace{0.5cm} 373 \hspace{0.5cm} 374
sempre morendo a niente, senza ritard.

Fl.

Cl.

Hrn.

Perc. I

Perc. II

Cel.

Hp.

Vln. I

Vln. II

Vla. I

Vla. II

Vlc. I

Vlc. II

Cb.

(end solo)

ppp

Suspended Cymbals wire brushes (sempre l.v.)

pp

sparking

sempre morendo a niente, senza ritard.