

Rand Steiger

A Good Diffused

*composed for the opening of the Conrad Prebys Concert Hall
and dedicated to Cyril Harris and Mark Reddington*

Premiere:

May 8, 2009; La Jolla, CA; Susan Narucki, Soprano; Steven Schick, conductor/percussion; John Fonville, flute; Janos Négyesy, violin; Gabrielle Athayde, cello; Justin DeHart, percussion; Paul Bowman, Pablo Gomez, and Colin McAllister, guitars; Takae Ohnishi, harpsichord; and Aleck Karis, piano.

Program Note:

This piece was composed for the opening of the Conrad Prebys Concert Hall, and is dedicated to acoustician Dr. Cyril Harris and architect Mark Reddington, with deep gratitude for the extraordinary space they have created. The text is from the last lines of the poem *Oh May I Join the Choir Invisible!* Published in 1884 by George Eliot:

... May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty,
Be the sweet presence of a good diffus'd,
And in diffusion ever more intense!
So shall I join the choir invisible
Whose music is the gladness of the world.

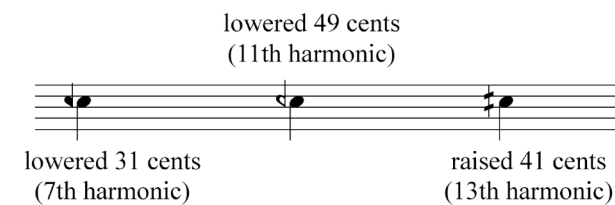
Dynamics:

The dynamic marking *n* is frequently used to indicate notes that begin imperceptibly and gradually fade in over the length of the indicated crescendo. Similarly, decrescendos that end at a rest without a dynamic marking indicate a complete diminuendo to silence. Please note the starting and ending points of these transitions precisely.

Accidentals and Microtonality:

Accidentals carry through the length of the bar, but only in the octave in which they appear.

The following special accidentals are used to indicate specific micro-intervals for just tuning. In the case of the horn and trombone, these pitches are to be realized by playing natural notes.



The three guitars all use standard tuning, except guitar 1 lowers the B string 49 cents, and guitar 2 lowers the D string 31 cents, and the low E string a half step to Eb. The harpsichord has six altered pitches indicated in measure one of the score. The resulting pitches are indicated in the score as they sound, using the accidentals indicated above.

Contact:

For further information please contact the composer by email to this address:
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Additional information may be found on the following web site:
http://rand.info

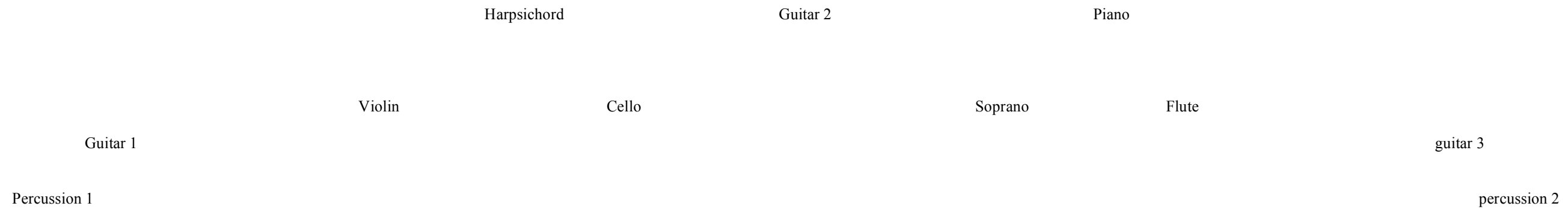
Percussion:

Both parts include a vibraphone and a suspended cymbal (notated on the F line of treble clef with X noteheads) and a tam tam (on the E line with X noteheads). Each part also includes two crotales, C#3 and F#3 in part one, G#3 and C4 in part two. An “S” above a note head indicates scraping with a very thin triangle beater.

The two vibraphones must be the Musser M-55 Pro Vibe model. The composer will supply a custom tuned set of bars to replace one set on each instrument (diatonic set on Vibraphone 1 and chromatic set on vibraphone 2). The following chart shows the actual sound this will produce for each played note (see chart above for the definition of the microtonal accidentals used here):

The image contains two systems of musical notation. Each system consists of three staves: 'sound vib.2', 'sound vib.1', and 'note played'. The first system shows a sequence of notes with various microtonal accidentals (flats, naturals, and sharps) and some notes with an 'S' above them. The second system shows a similar sequence of notes, but with a different set of microtonal accidentals, including many sharps and naturals.

Stage Diagram:



A Good Diffused

still, dark, and silent

very long

♩ = 48

G.P.

voice

fl.

vln.

vc.

perc.1

perc.2

gtr.1

gtr.2

gtr.3

hpschd.

pno.

air only

air ----- *tone*

n ----- *mf*

n ----- *mf*

n ----- *mf*

con sord.

p

con sord.

non vib. ----- *vib.*

n ----- *mp* ----- *f*

s

pppp

s

ppp

*tune B string
49 cents flat*

*tune D string 31 cents flat
and low E string to E flat*

8va

p

p

*retune these 6 notes on the
lower manual as indicated*

*before starting, silently depress and hold
with sostenuto pedal through measure 11.*

pp

sostenuto

11

voice

fl.

vl.

vc.

perc.1

perc.2

gtr.1

gtr.2

gtr.3

hpschd.

pno.

non vib. ----- *poco vib.*

n ----- *p*

n ----- *mp* ----- *ppp*

n ----- *p*

n ----- *p*

n ----- *p*

crotale

p

p *Lea*

ppp

pp

p *Lea*

pp

arco

n ----- *pp*

mallets

p *Lea*

pp

8va

mf

p

8va

mf

mf

p

3

5

3

5

Lea

Lea

mf

pp

Lea

a tempo (but flexible)

voice
mp
may I reach that pur est hea ven be fo oth er souls the cup of streng th in some great a go ny

fl.
n *pp* n *p* n *p*

vln.
poco vib.
n *ppp* n *pp* n *p*

vc.
poco vib.
n *ppp* n *ppp* senza sord.

perc.1
with finger tips
n < *p* *p* *sc* *

perc.2
p *sc* * *p* *ppp* *pp* *

gtr.1
p

gtr.2
8va
p *p*

gtr.3
p *p*

hpschd.

pno.
pp *ppp* *p* *

30

voice *mf* en kin dle gen er ous ar dor *mp* lo ve *p* lo ve

fl. *n* *p* *n* *p* *n*

vl. *senza sord.* *n* *p* *n* *pp* *mf*

vc. *n* *p* *n* *pp* *n*

perc.1 *ppp* *crotale* *vibr.* *p* *Lea*

perc.2 *p* *Lea* *p* *p* *crotale* *vibr.* *ppp* *p* *Lea*

gtr.1 *mf* *ppp* *p*

gtr.2 *mf* *p*

gtr.3 *mf* *mf* *p*

hpschd.

pno. *p* *mp* *mf* *ppp* *pp* *p*

mf *Lea* *Lea* *Lea* *p*

39

voice
 be get the smi les that have no cru el ty be the sweet pre sence of a good di fuse d

fl.
p *n* *p* *n* *p* *n*

vln.
sul pont. *n* *pp* *sul tasto* *n* *p* *n* *p* *ord.* *p*

vc.
pp *n* *p* *n* *p* *mf* *p*

perc.1
p *s* *pp* *p*

perc.2
pp *crotale* *p* *tam tam mallet* *ppp*

gtr.1
p *p* *mp*

gtr.2
p *p* *mp*

gtr.3
p *mp*

hpschd.
p *mp* *mf*

pno.
p *mp* *mf*

Detailed description of the musical score: This page of a musical score, numbered 39, features a voice part with lyrics and several instrumental parts. The voice part is in a 4/4 time signature and includes lyrics: "be get the smi les that have no cru el ty be the sweet pre sence of a good di fuse d". The instrumental parts include flute (fl.), violin (vln.), viola (vc.), guitar (gtr.1, gtr.2, gtr.3), percussion 1 (perc.1), percussion 2 (perc.2), harpsichord (hpschd.), and piano (pno.). The score is written in a variety of time signatures, including 4/4, 3/4, and 9/4. Dynamic markings such as *p*, *pp*, *mp*, *mf*, and *ppp* are used throughout. Performance instructions like *sul pont.*, *sul tasto*, and *ord.* are present. The score is arranged in a standard orchestral layout with staves for each instrument and a grand staff for keyboard instruments.

45

voice
and in di fus io n di fus sio n e ver more in ten se so shall I join the choir in vis a ble

fl.
mf *n* *p*

vln.
mf *n* *p*

vc.
mf *sul pont.* *n* *pp* *mf* *pp* *mf* *p* *sing:* *5:3* so shall I join the choir *cello:*

perc.1

perc.2

gtr.1
mf *p* *mf* *ppp*

gtr.2
ppp *mf* *ppp* *p*

gtr.3
p *mf* *ppp* *p* *mf*

hpschd.

pno.
p *ppp* *p* *8vb* *Rea* *** ***

(hold pedal for voice to resonate)

52

voice

fl.

vln.

vc.

perc.1

perc.2

gtr.1

gtr.2

gtr.3

hpschd.

pno.

who se mu si c mu si c is the gla d ne ss of the world

n *mf* *mf* *mf*⁶ *mf* *mf* *mf*

n *mf*

ord. *n* *p* *sul pont.* *n* *mf* *ord.* *n* *p*

p *crotale* *vibr.* *pp* *crotale* *vibr.* *crotale* *vibr.* *crotale* *vibr.* *crotale* *vibr.*

p *p* *p* *p*

mf *p*

mf *p*

mf *p*

ppp *10* *5* *mf* *pp* *mf*

59

voice

fl.

vl.

vc.

perc.1

perc.2

gtr.1

gtr.2

gtr.3

hpschd.

pno.

be the swee t pre sen ce of a good dif fu

(timbre trill)

n *mf* *n* *mf*

con sord. *con sord.* *pp* *pp*

mf *S* *S* *S*

mf *S* *S* *S* *mf* *Reo*

scraped suspended cymbal *mf* *3*

scraped suspended cymbal *mf* *3* *pp* *8va*

scraped suspended cymbal *mf* *3* *pp*

mf *3*

mf *3* *pp* *Reo*

65

voice
sed
swee t pre se nce swee t

fl. *bass flute*
n *pp* *n* *p*

vln.

vc.

perc.1 *arco* *n* *pp*

perc.2 *arco* *n* *mp* *arco* *n* *p* *pp* *with fingertip*
Reo (hold through the last measure)

gtr.1

gtr.2 *8va* *pp*

gtr.3 *pp*

hpschd.

pno. *p* *8va* *Reo*

FINE
6.3.9.4.9.27.13