

Maija Hynninen

Pepper's Ghost

for 10 musicians

2009



Music Finland

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Pepper's ghost

for 10 musicians

(2 Clarinets in Bb, Piano, Accordion, Percussion, 2 Violins, Viola, Cello and Contrabass)

rev. 24.8.2009

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Pepper's ghost – "Pepperin haamu perustuu näyttämöön alla olevan kirkkaasti valaistun hahmon heijastumiseen näyttämön eteen asetetulle lasille. Heijastunut taianomainen kuva sekoittuu lasin takana oleviin näytteilijöihin. Efekti sai nimensä Lontoossa tiedettä ja teknologiaa popularisoivan Royal Polytechnics -instituutin 1850 - 1870-luvulla toimineen johtajan, John Henry Pepperin mukaan. Efektiä käytettiin ensimmäisen kerran Charles Dickensin näytelmässä "The Haunted Man" vuonna 1863." (<http://www.teatterimuseo.fi/press/valovuosi/>)

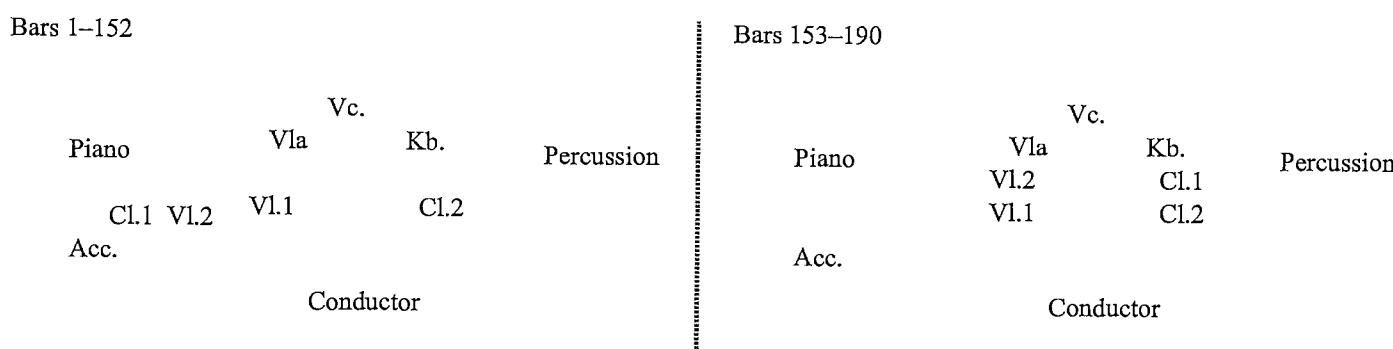
Teos jakautuu kahteen puoliskoon, joista ensimmäisessä (t. 1–152) musiikkiopiston nuoret soittajat ovat solisteina ammattimuusikoiden luodessa ikään kuin pepperin haamun kaltaisia taianomaisia harhakuvia soolosoitinten sävelmateriaalista. Asetelma on *concerto grossomainen*. Harmonikansoittoja luonnollisesti istuu, mutta muut solistik (1. klarinetti ja 2. viulu) seisovat. Toisessa puoliskossa (t. 153–190) klarinetisti ja viulisti siirtyvät omille istumapaikoilleen yhtyeeseen. Solistik sulautuvat muuhun yhtyeeseen ja ovat ammattimuusikoiden kanssa tasavertaisia.

Teoksen esityksessä ei välttämättä tarvita kapellimestaria. Joku/jotkut soittajat voivat näyttää tärkeitä paikkoja (esim. nuolella merkityt kohdat nuottissa).

"Pepper's ghost is an illusionary technique used in theater and in some magic tricks. Using a plate glass and special lighting techniques, it can make objects seem to appear or disappear, or make one object seem to "morph" into another." (http://en.wikipedia.org/wiki/Pepper's_ghost)

Piece can be divided into two sections. In the first section (b. 1–152) the young music students (Cl. 1, Vl. 2 and Accordion) are soloists and the professional musicians are creating the illusion of pepper's ghost by morphing the material which the young players play. The setup is like in a *concerto grosso*. Accordionist naturally sits, but the two other soloist (Cl. 1 and Vl. 2) stand. In the second section (b. 153–190) the standing soloist move to their places in the ensemble. The soloists and the rest of the ensemble are now equally important.

The conductor is not necessarily needed. The musicians can also give the most important signs (f.ex. the places marked with arrows in the score).



Instruments

2 Clarinets in B

Piano

Accordion

Percussion

2 Violins

Viola

Aleatoric passages:

Passages with repetition signs are to be played free from the conducted tempo.

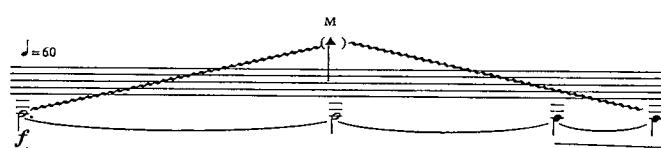
In the upper left corner is indicated the approximated tempo of the passage and the number of repetitions it should be played.



more air noise than pitch

only air noise, no pitch

Play an overtone glissando keeping the lowest pitch (and not changing the fingering).



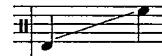
Percussion

- bell tree
- almglock as2
- hi-hat: use bigger cymbals than usual in order to make darker sound quality
- 1 piatto, large
- large tam-tam
- 3 woodblocks
- large maraca
- guiro
- 2 tom-toms
- vibraphone
- timpano 26" + one cymbal to be placed on the head
- gran cassa

At least these mallets (but player can decide quite freely):

bow
snare drum sticks with yarn/cord mallet on the other end
medium hard timpani mallets

The range of bell tree and timpani (when cymbal is placed on the head). This range presents the full range of the instrument.



lines: 4-5) HI-HAT 5) hand
 4) foot
3) LARGE SUSPENDED CYMBAL
2) LARGE TAM-TAM



3 WOODBLOCKS **2 TOM-TOMS**



GRAN CASSA

Wipe or rub the surface of the instrument. Quite fast movement, which increases in louder and decreases in softer dynamics. If not indicated in the music, use the mallet in your hand.



Strings:

S.P. = sul ponticello

N/ord. = normal playing technique, f.ex the position of the bow.

Contrabass – flageolets on g-staff sound as written

Tremolo made to the direction that is parallel with the string. Bow moves sideways between the fingerboard (also on top of fingerboard when motion is wider) and bridge.

On the other hand:

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Orchestra and music institutes of Helsinki area.

Score in C

Pepper's ghost

Maija Hynninen
2009
dur ≈ 9 min

$\text{♩} = 120$

Clarinet in B \flat 1

Violin 2

Accordion

Clarinet in B \flat 2

Piano

Percussion

VIBRAPHONE, motor off

L.v.

use a lot of bow with little pressure
→ more noise than pitch

trem. S.P.

MARACA

spin roll

Violin 1

Viola

Cello

Bass

B \flat Cl. 1

Vln. 2

Acc.

B \flat Cl. 2

Pno.

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14

B♭ CL. 1 timbral trill

Vln. 2

Acc.

B♭ CL. 2

Pno.

Perc.

VIBRAPHONE, motor on = 80 beats/minute

Vln. 1

Vla.

Vlc.

Cb.

ord. S.P.

trem.

pp — mp — pp

pitch with breathy tone quality

s

pp — mp — pp

mp

ord.

ord.

ord.

mf

p — mf

trem.

mp

19

B♭ CL. 1 ff

Vln. 2 ff

Acc.

B♭ CL. 2

mp — f — mp

pp — mp — p — mp

S N

N — s — s

ff

p — mf

mf

pp

no ped.

f

pp — mp — pp

p — mf — 3

3

pp — mp — pp

mf — p — mf

mf — mp

trem. #

pp — mp — pp

mf — p — mf

pp — mp — pp

mf — p — pp

pp — mp — pp

mf — p — pp

pp — mp — pp

mf — p — pp

pp — mp — pp

22

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc.

Vln. 1

Vla.

Vlc.

Cb.

key clicks, audible pitch

ord. → S.P.

ord. trem. parallel to the string

ord. trem. parallel to the string

A

26

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

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34

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

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(sounds as written) pizz.

icFinlan



38

B

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

N → S

Pno.

Perc.

Vln. 1

Vla.

Vlc.

Cb.

ord. → S.P.

mp mf

45

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

PIATTO
vibrato
stop repeating, end current repetition

stop repeating, play until the repetition sign.

PIATTO
ALMGLOCK

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52

B♭ Cl. 1 Vln. 2 Acc.

B♭ Cl. 2 Pno. Perc.

Vln. 1 Vla. Vlc. Cb.

MARACA

S.P. trem. parallel to string

C

B♭ Cl. 1 Vln. 2 Acc.

B♭ Cl. 2

TAM-TAM
wooden stick

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63

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc.

Vln. 1

Vla.

Vlc.

Cb.

D

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

PIATTO

HI-HAT

S.P.

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75

B♭ Cl. 1
Vln. 2
Acc.
B♭ Cl. 2
Pno.
Perc.

ppp GRAN CASSA
ALMGLOCK

Vln. 1
Vla.
Vlc.
Cb.

ppp *p* *pp* *pp* *p* *pp*

E

81

B♭ Cl. 1
Vln. 2
Acc.
B♭ Cl. 2
Pno.

vibrato

MARACA *pp*
GUIRO *p* *mf*

2 1/2 BEATS

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67

B♭ Cl. 1 Vln. 2 Acc. B♭ Cl. 2 Pno. Perc.

MARACA HI-HAT TIMPANO, with cymbal placed on its head play the cymbal

Vln. 1 Vla. Vlc. Cb.

B♭ Cl. 1 Vln. 2 Acc. B♭ Cl. 2 Pno.

F

remove cymbal, play as usual TIMPANO

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10

Pepper's ghost

$\text{♩} = \frac{\text{♩}}{3}$

$\text{♩} = 80$

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc.

Vln. 1

Vla.

Vlc.

Cb.

Musical score page 109 featuring six staves:

- Bb Cl. 1: Empty staff.
- Vln. 2: Empty staff.
- Acc.: Empty staff.
- Bb Cl. 2: Playing eighth-note patterns with dynamic *mf*.
- Pno.: Playing sixteenth-note patterns with dynamics *p*, *mf*, *p*, and *p*. Measure numbers 6 and 3 are indicated above the staff.
- Pno. (continued): Playing sixteenth-note patterns with dynamics *p* and *6*.
- Trombone: Playing eighth-note patterns with dynamic *pp*.
- Bassoon: Playing eighth-note patterns with dynamics *mp* and *mf*.
- Bassoon (continued): Playing eighth-note patterns with dynamics *mf* and *mf*.
- Bassoon (continued): Playing eighth-note patterns with dynamics *mf* and *mf*.

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G

B♭ Cl. 1 *leggero* *p < mp* *p < mp* *p < mp* *mp* *mf*

Vln. 2 *leggero* *p < mp* *mp* *p < mp* *mp* *mf*

Acc. *mp* *> p* *mp* *p < mp* *mp* *mp* *p < mp*

B♭ Cl. 2 *leggero* *pp*

Pno. *mf* *mp* *p* *ppp* *leggero* *ppp*

Perc. *p*

Vln. 1 *pp* *leggero* *ppp*

Vla. *pp* *leggero* *ppp*

Vlc. *p* *ppp* *leggero*

Cb. *p* *ppp*

H

B♭ Cl. 1 *mp* *>* *p < mp* *p < mp* *mp* *pp* *mp > pp*

Vln. 2 *p < mp > p* *mp* *p < mp* *pp* *mp* *pp* *mp*

Acc. *mp* *p* *mp* *pp* *mp* *pp*

B♭ Cl. 2 *ppp*

Pno. *p*

Perc. *3 WOODBLOCKS* *ppp*

Vln. 1 *ppp*

Vla. *ppp* *ppp*

Pepper's ghost

122 [H]

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc. 2 TOM-TOMS

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126

B♭ Cl. 1 Vln. 2 Acc. B♭ Cl. 2 Pno. Perc.

Vln. 1 Vla. Vlc. Cb.

130

B♭ Cl. 1 Vln. 2 Acc. B♭ Cl. 2 Pno.

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I

134

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc.

VIBRAPHONE no ped.

Vln. 1

Vla.

Vlc.

Cb.

138

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pepper's ghost

143

B♭ Cl. 1 ff

Vln. 2 ff

Acc. ff

B♭ Cl. 2 $\text{mf} > p$ $ff > mp$ f mp $mf > mp$

Pno. f mf ff pp

Perc. p p mp f mf mp

Vln. 1 $mf > p$ $ff > mp$ f p $mf > p$ p

Vla. $mf > p$ $ff > mp$ f p mp p

Vlc. $mf > p$ $ff > mp$ f mf p

Cb. $mf > p$ $ff > mp$ f p mf p

[J]

B♭ Cl. 1 f ff

Vln. 2 ff

Acc. mf

B♭ Cl. 2 mf ff pp

Pno. mp f mf

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K

147

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

Perc.

Vln. 1

Vla.

Vlc.

Ch.

WALK TO YOUR SEAT DURING THE ACCORDION/PIANO/PERCUSSION CADENZA.

150

B♭ Cl. 1

Vln. 2

Acc.

B♭ Cl. 2

Pno.

WALK TO YOUR SEAT DURING THE ACCORDION/PIANO/PERCUSSION CADENZA.

J = 60

ca. 1st HI-HAT

wipe fast movement

BELLTREE

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Stop conducting, show only places marked with arrows

1 7"

Make accelerating glissandi across the manual. Use the same three button rows through the passage. Try to make as much noise as possible.

Acc. 153 liberamente e furioso ff towards B.S. I B.S. 2"

B♭ Cl. 1 7"

B♭ Cl. 2 6 mp change to bass clarinet ca. 2"

Pno. 6 mp f 9:8 9:8 mf 9:8 9:8 hint of pedal 6

Perc. HI-HAT + → o BELL TREE mp f

Vln. 1 7"

Vln. 2 7"

Vla. 5" mp

Vlc. 6 mp

Cb. 6 7"

2 8"

towards B.S. B.S. 2"

GRILL RATTLE 1"

Acc. 154 ff fff

B♭ Cl. 1 8"

B♭ Cl. 2 8" start rit. from the previous velocity (sixteenth)

Pno. ff mf mp f mp mf 9:8 9:8 6 ff 6

2 TOM-TOMS p mp play the cymbal TIMPANO with a cymbal on its head p

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(3) 10"

Acc. 155 *mf* ff

B♭ Cl. 1 10"

B♭ Cl. 2 10" 4" 9:8 hint of pedal

Pno. 9:8 9:8 9:8 6 6

Perc. TOM-TOMS 1" GRAN CASSA pp

Vln. 1 10"

Vln. 2 10"

Vla. 10"

Vlc. 10"

Cb. ca. 6"

Acc. 156 start conducting ♩ = 80 GRILL RATTLE p KEYCLICKS as fast as possible mp f pp

B♭ Cl. 1

B♭ Cl. 2 bass clarinet

Pno. f p 3 3 pp < p >

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160

B♭ Cl. 1

B♭ Cl. 2

Pno.

Acc.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

$\text{♩} = 60$

161

B♭ Cl. 1

B♭ Cl. 2

Pno.

Acc.

Perc.

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166 L

B♭ Cl. 1

B♭ Cl. 2

Pno.

B.S.

Acc.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

legato: change bow freely, but seamlessly

1) 2 times

1) 3 times

J = 54-60

1) Start where it's indicated, but try to follow your own tempo. Repeat as many times as it says in the music.

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Bb Cl. 1

Bb Cl. 2

Pno.

Acc.

ca. 1°

$\text{♩} = 54-60$
2 times

$\text{♩} = 54-60$
3 times

ca. 3°

168





Pepper's ghost

(8) 1 < $\text{♩} = 60$ 4 times 9* → I

B♭ Cl. 1 174 p M follow conductor change to clarinet

B♭ Cl. 2 3 times mf p mp

Pno. $< ff$ p Listen to the vibraphone vibration and synchronize your playing with it. ca. 2* p

Acc. p ca. 2* follow conductor

LARGE PIATTO I < 2* → N cup 5 ca. 2* p mf pp

Perc. p $< mf > p$ LARGE TAM-TAM pp motor on ≈ 180 beats/minute (fast)

Vln. 1 stop repeating, end current repetition follow conductor

Vln. 2 p follow conductor

Vla. legato: change bow freely, but seamlessly $\text{♩} = 60$ I < getting slower p

Vlc. legato: change bow freely, but seamlessly I < getting slower p

Cb. mp follow conductor

M

178 M

B♭ Cl. 1 snako yllisivelen? Jos ei, soita 'with breathy tone quality'

B♭ Cl. 2 pp

Pno. follow conductor p mp pp

Acc. p pp

tap with hand 1.v. (motor) 150 beats/min no ped. pp mp

182

B♭ Cl. 1

B♭ Cl. 2

Pno.

Acc.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

185

B♭ Cl. 1

B♭ Cl. 2

Pno.

Acc.

Perc.

Vln. 1

Vl.

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