

**Still Water Makes
No Sound**

- a piece for 3 percussionists
and tape

Still Water Makes No Sound - Form

<i>percussionists</i>	<i>tape</i>
seq.	
no.	
1) <u>E.PI.U?</u> = wood-1	
2) metal-1 crotales of var. sizes	harbor/beach
3)	"" + bells &/or horns-buoys
4) membr-1 congas	""
5) <u>E.PI.U?</u>	
6) "" + wood-2 temple blocks	
7) wood-3 whip	at end ...water mill
8)	<i>cresc.</i> ""
9) metal-2 fing. cymbals	<i>decresc.</i> ""
10) wind-1 dbl. ocarina	water pump
11) <u>E.PI.U?</u>	
12) "" + wood-4 shakers &/or rattles	grotto (or well)
13) "" + glass-bottle organ	at end ...fountain
14)	"" + add many water drops
15) metal-3 (=1) crot. of var. sizes	"" -> fewer water drops
16) metal-4 cans&buckets&barrels	""
17) <u>E.PI.U?</u> =	
18) wind-2 horns+metal-5 lg. bells	ocean + buoys (reprise)
19) "" + membr-2 + wood-5 log drums	river
20) "" + plastic-hammer -> hoses	"" <i>ppp</i> ...crossing to...
21) stone-pairs of river rocks	...mntn. stream + goat-bells
22) <u>E.PI.U?</u> +wood-6 txalparta	...crossing to...
23) ""	H ₂ O montage - <i>pp</i>

Amsterdam, 5/85

Still Water Makes No Sound

Introduction

This piece for three percussionists and stereo tape has been named after an African expression known to be applied to musicians who in performance do not obey the known *laws of nature*. Nature is not to be read in the sense of human nature, but instead in the sense of organic coexistence, the search for variation and balance. Water, literally present on the tape and of influence to the work's form, is only to be interpreted metaphorically as representing these *laws* so often absent in Western music-making.

Still Water Makes No Sound consists of two major parts: 1) The sequences which combine a wide variety of instruments of various materials along with accompanying tape recordings of water in diverse contexts, and 2) A number of movements entitled *E Pluribus Unum?* The first group of sequences is primarily colorful, often arhythmic and made to contrast the *E Pluribus Unum* movements which are highly rhythmic and which repeatedly only call for the marimba as main instrument. This fluctuation between color and rhythm has determined the work's form to a great extent.

Three sorts of instruments are to be played: Western instruments, traditional instruments used in folk music-making in various cultures and *objets trouvés*, found objects rarely used in a musical context which possess percussive qualities. Analogously three types of musical thought play a rôle in terms of content and performance: new ideas which belong to what is commonly known as experimental music, ideas derived from African and other non-European performance practices and ideas influenced by nature itself (concerning rhythm, material and patterns used to determine form within particular sequences).

Although there is a modest message implied by the architecture of *E Pluribus Unum?* (see following page), this piece is not meant to be a *Lehrstück* in the Brechtian sense, but instead a piece to be enjoyed, to be experienced profiting by its combinations of sound and note, meter and meterless, repetition and development.

Still Water Makes No Sound was composed with the participation of the members of the Nieuwe Slagwerkgroep Amsterdam (New Percussion Group of Amsterdam).

Leigh Landy
Amsterdam
May-June, 1985

E Pluribus Unum? *Introduction*

In many societies the word, *music* has no meaning. In some of these cultures, any given note or rhythm has one or various meanings. It is quite possible, for example, that a four-measure motive could signify: "My name is X - I am the second of seven children, am married with two sons and a daughter and have played my instrument for twenty-two years."

This piece, a fragment from a larger work also for three percussionists, *Still Water Makes No Sound*, does not pretend to copy this sound and meaning practice, but does profit by it in the sense that each player has his or her personal ostinato which is valid throughout the entire piece with the exception of its conclusion. *E Pluribus Unum?*, "One derived from many?", is primarily concerned with musicians playing, improvising together. Each player presents his personal motive at the beginning of the piece. The form of the work has the players attempting to improvise their themes together in all possible ways until it becomes obvious that playing together does not mean that everyone has to be in the foreground at all times. It is at the very end of the piece that it is discovered that one motive is enough for playing together, as is one soloist at a time. Unity through plurality is reached when, inspired by West African performance practice, true exchange in hierarchy is found. Free improvisation is unattainable when the three players all try to force their wildest dreams on the listener at the same time, but instead when each provokes and complements the others with slight changes in his part, attaining a harmony between foreground, middleground and background.

The piece is in a sense a reflection of the very difficult process of finding that harmony in a society in which everyone is expected to be a virtuoso. After the punishing build-up towards over-information, the final reward is earned when the trouble is taken to leave room to each master drummer, one at a time. (1/85)

E Pluribus Unum?
Introduction (Continued)

The build-up to 'chaos' and down to balance can be found in sequences 1, 5, 11, 17 and 23. With the exception of sequence 17, each movement is played on marimbas of any sort (normal, bass, African or S. American). All other movements named *E Pluribus Unum?* utilize the techniques associated with this description but do not take part of this arch from simple to complex to unity. On the following page a number of sample ostinato melodies are given with their accompanying scales for improvisation, all of which may be transposed. Furthermore, a group of melodyless rhythmic ostinatos have been notated. A small number of ostinatos should be chosen by the three players before working on the piece - these selections should all have the same meter and be able to be interlocked nicely. It is not expected that each player (or all three) chose just one melody for the entire piece. However over-diversification will destroy flow. Therefore this number should be limited as well as continuity should be kept in mind at all times.

The tables are notated as follows: The *ostinato* column in sequences 1 and 5 refers to one of the rhythmical patterns to be repeated and ever so slightly altered on instruments other than the marimba, accompanying instruments which blend well with the marimba parts. An equal sign in this column and the absence of this column in all other sequences means that the ostinato part can be played on the marimba or on other instruments as well. The second column from the right, *Acc. Ost.*, refers to the chosen ostinato melodies, which will often, but not always be played in the low register of the player's marimba and also does not involve much improvisation. *Acc. Lev. 2* is often played in the middle register of the instrument. It calls for a somewhat more complex melodic pattern which fits well with the ostinato(s) present. In this case there is a bit more room for improvising. Finally, the *Solo* level is the most virtuosic, the level of the master drummer of the moment. This part will most often be played using the high register of the instrument.

The tables inform the players how many are playing at which level. Player numbers are given between parentheses. Player 1 is at stage right, 2 in the center and 3 at stage left. All five sequences last about 90 seconds, therefore a part of the rehearsals should be spent on the timing within the tables as most changes occur pretty quickly.

Optional for sequence 23 is that all three players play Player 2's instrument rotating around to show how the final balance has been reached. In this case, the ostinato player uses the low register and the soloist the highest register while the level two accompanist is in the middle

2 scale
or or
E F#

5 acc. in 2/4

4 "blues 3rd"

6 3/4 version without 4th beat, or even shorter. variable length.

4 or 3x F#

4 or F#

4 alt. and/or together or F# syncopate/exchange notes

vary the above / choose your own. relate polyrhythmically with:

2 3 2 1 4 2

2 1 2 2 or your own choice. or rest

Time Scheme / Sequence

- | | |
|-----------------|----------------------------|
| 1) 1'15"-1'30" | 13) 2'30" |
| 2) 2'00" | 14) 15" |
| 3) 40" | 15) 2'00" |
| 4) 5'30" (max.) | 16) 1'30"-1'45" |
| 5) 1'15"-1'30" | 17) 1'30"-2'00" |
| 6) 1'15"-1'30" | 18) 3'00" |
| 7) 1'05"-1'20" | 19) 1'30" |
| 8) 20" | 20) 1'30" |
| 9) 2'50" | 21) 2'40" |
| 10) 2'30" | 22) 1'30" |
| 11) 1'15"-1'30" | 23) 1'30"- ... |
| 12) 1'15"-1'30" | estimated maximum - 43'00. |

metal - 1 Crotales of various sizes
(Sequence No. 2)

During this sequence each player plays a number of crotales of various sizes and pitches (at least 3 each or as many 5). The time element of the notation is written on the score. Although it is approximate, one should not deviate very much from this length as the recording of a harbor/beach has been mixed with buoy sounds at one point cueing the end of this sequence. If perchance the buoy sounds have not begun at the end of the score, repeat from the third system and conclude as described below.

The time notation here is relative. Rhythmical passages, unless specifically so notated, should arrive only by chance and should not be searched for. Notes joined by diagonal lines should follow one another in relatively rapid succession. Notes combined by a vertical line should be played simultaneously or in extremely rapid succession.

Pitch has been notated relatively. In the case that three crotales are played, the pitches are ordered high, middle and low. When more than three are used, extra lines can be added as more than three pitch levels have been notated.

Let all notes die out naturally. As this piece concerns water, there should be a flow of dynamic change. This flow has not been notated and can thus change at each performance. Also use of various sticks per player and as a group is left to the performers. Only one thing must be avoided here: an overly loud performance.

The cross-over with the first sequence has been notated on the score. At the end, no matter where each player is in his part, he should play the following four pitches, even if another has already had to stop, as a cross-over with the buoy sounds on tape.

Although this instrument is man-made, it creates a timbre which coexists beautifully with various nature sounds. Creating a two-voiced counterpoint - crotales and water - is the goal of this sequence.

(Sequence No. 3)

Tape solo: harbor/beach + buoy bells and/or mist horns ca. 40" Cue to start sequence no. 4 is a double buoy-bell played twice.

membrane 1 Congas
(Sequence No 4)

Player 2 has a collection of four congas of different pitches. Ideally Players 1 and 3, each of whom has two congas for this sequence, will be able to play the same four pitches: Player 1 has the highest and third pitches, Player 2 has the second and lowest pitches. Otherwise only relative similarity is important: Player 1 has 1 & 3, Player 2 has 2 & 4.

The tempo has been given at 108-120. In principle one should hear no tempo change between sequence 3 and 4. Therefore if sequence 3 is played at another tempo, Player 2 should adjust the tempo in the first repeated measure.

Player 2 is the conductor of this sequence. He should cue the others to continue onto the next measure when a variable number of repeats is given.

Although reh. A demands a great deal of attention from all three players, one extra request is made. From the middle of the second system until the end of the second system of the second page of the score each player should occasionally, irregularly syncopate his measure by accenting a normally unaccented beat. This can of course be interpreted in two ways as the motive is moving throughout the measure anyway. This can refer to the unaccented notes within the measure as well as within the motive. In general the accent scheme for Players 1 and 3 follows the motive.

Notation for the accents within reh. B has been notated in relative time. The note or notes within the sixteenth group to be accented are given at various points for each player. At the beginning player 1 moves from accenting the first to the third note gradually by accenting note a less and less and note c more and more. These cross-overs should be influenced by the water theme of the piece and especially by the accompanying recording of the harbor/beach plus buoy sounds on tape. At the end of this movement the tape should be faded out slowly as the following sequence begins. The estimated total length for this sequence is max. 5-1/2 minutes, at least twice as long as any other. Therefore this maximum must not be surpassed.

Wood - 2 Temple Blocks
(Sequence No. 6)

In this sequence either a number of temple blocks is to be played by each player or, instead, a number of other wooden instruments. In the latter case it is advisable that the instruments not be identifiable as usual percussion instruments (e.g. through the use of *found wooden objects*).

The previous sequence of *E Pluribus Unum?* terminates when one of the players first briefly reaches solo-level. Here the exact same music should be played for approximately one minute in the same manner. It will obviously be impossible to play the same pitches unless all wooden instruments are tuned to the same pitches as the previous marimba music. It is in fact expected that pitch becomes secondary to rhythm in this sequence. The score reads therefore, continue the final improvisation of sequence 5 for the entire length of this section, 1'15"-1'30", on these wooden instruments. As each player was primarily involved with a specific number of pitches at the end of the previous sequence, ideally that number should be the one chosen for temple blocks or other wooden instruments here, which due to the similarity with sequence 5 should be located within reach of the marimbas.

The cue to begin will be given by the ostinato player of the previous section who will move first to the new instruments and briefly dynamically come into the foreground. Both of the other players should then move from the marimba to the new instruments without interrupting their playing.

At the end Player 1 has the first note in the following sequence. He therefore determines where this section will end. Players 2 and 3 stop playing their music immediately after the first note of sequence 7 has been played.

Sequence 6 is unaccompanied as far as the tape is concerned. For sequence 7 please refer to the score.

metal - 2 Finger Cymbals
(Sequence No. 9)

This sequence begins at the moment the tape recording of the water mill has been slowly faded to a rustic level. (Sequence 8 should have lasted about 20".) The musicians will follow the rhythm of the mill by choosing a tempo which fits into a ratio with the movement of the mill while approaching 160.

The notation for this sequence is fairly easy to follow. In the beginning the waltz has been notated traditionally - the number of repeats has been given on the score. From reh. no. 10 onwards there are rounded, unstemmed notes which defy the well-established meter, ignoring the tape as best as possible. The middle section at reh. no. 12 goes slower and is independent of any other movement in this work. The notation is similar to that of the second sequence. From reh. no. 13 until the end the notation is analogue to the above. The end is a total, unexpected cut-off. The tape will be slowly faded out afterward (the following sequence will have begun already). The dynamics are, as in many other timbral sequences, as intimate as possible - all notes, with the exception of the last two, die out naturally unless played in rapid succession. The total length of this sequence will be ca. 2'50".

Wind 1 Double Ocarina
(Sequence No 10)

In this sequence continuity plays an even greater role than in its precedent. Each player has a double ocarina/flute all of which are in tune relatively speaking. Any variety, be it Mexican, East European, Middle Eastern or whatever, is acceptable - preferably there are three of the same sort for this performance. It is a movement which moves relatively slowly and has a relatively calm dynamic.

A few words about the notation are important. Each player has a right and left hand part notated. In the case that double ocarinas with a drone are used, the three drones must be consonant with each other & the right hand part can then be ignored. All written notes are to be held for as long as the breath holds out and then repeated, or changed when so notated. Five-line notation has been used, yet all ascending and descending intervals may be interpreted relatively (some flutes have 3, 4, 5 or even 6 or 7 notes per side). The first two note sonorities for each player should be played unison if possible. From that moment onward players choose their own two note sonorities arriving occasionally, by accident, again at unison level. These coincidences should, however, not be planned. When several notes are written at one point, they should be treated as grace notes. But do not play faster than is comfortable, for mistakes will be perceived easily. The 2-1/2 minute length is relative as the recording is faded after the sequence has been completed.

Although very dissonant simultaneities are possible by playing these instruments chromatically, these simultaneities are to be avoided. A five or seven tone scale should be chosen for all players and kept to throughout.

Tape cues are given in the score, the rhythm of the pump may be used now and then for cue reference but is primarily an independent factor in this sequence. The following sequence will begin a couple of seconds after tape has been faded at the end.

Wood - 4 Shakers &/or Rattles
(Sequence No 12)

This sequence overlaps with the previous one in the following manner: here is the table of Sequence No. 11 (E Pluribus Unum?) -

<i>Solo</i>	<i>Acc.</i>	<i>Acc.</i>
	<i>Lvl. 2</i>	<i>Ostinato</i>
----	----	1 (2)
----	1 (1)	1
----	1	2 (2,3)
1 (2)	1	1
2 (1,2)	----	1
2	----	---- *
1 (2)	----	---- **

At * Player No. 3 who no longer is included in the table continues his ostinato on a pair of maracas, rattles, a calabash shaker or similar instrument. At ** Player No. 1 who also is no longer included in the table plays exactly the same rhythm on his instrument(s) for this sequence. Finally as Player No. 2 fades out of his solo, he shortly afterwards fades in with his instrument(s) playing the same ostinato at which time the tape is faded in. The table for this movement reads as follows:

----	----	3 *
----	1 (3)**	2
----	2	1 (1)
1 (3)***	1	1
2	1 (2)	----
3	----	----
1 (3)	----	---- ****
----	----	1

At * there may be some variation in the ostinato patterns, although they must remain homogeneous. The middle level of improvisation at ** is actually the high level, relatively speaking. Here one plays in and around the other ostinato patterns. Solo level (at ***) means dropping the beat and creating a continuity by using rolling movements with the instrument(s). Although true continuity cannot be attained, a wave-like dynamic continuity will work best. The longest level is when all three players reach continuity.

At **** the players who play the bottle organ in the following sequence walk over to this instrument (stage center) and prepare for Player 3 to switch to the last line of this table at which time the old tempo will return and the following sequence can begin. Player 3 who is left with shakers at this point continues throughout the entire following sequence with that single pattern.

The grotto (or well) recording for this sequence is exceptionally loud. It is not expected that the players try to cut through this loudness, but to allow themselves to ease through from time to time. The length of this sequence should range between 1'15" - 1'30"

Glass - Bottle Organ
(Sequence No 13)

This 13th sequence is a rather visual one as the bottle organ is one of the least usual instruments to be played in this piece and is one of the most thematic. These bottles, which may be placed on two racks or more, may be tuned (with water, of course) anyway one pleases. This is the most logical moment to avoid chromaticism or diatonicism. The tape, equally loud as in the last sequence poses no problem here as this movement is much more dynamic. Nevertheless is the tapes proves to be overwhelming, it should be faded to allow the bottles to be prominent. This sequence is not only visual, but also theatrical as 'finding one's way' should be in the mind of the bottle players at all times. Although this finding experience may seem awkward, this is no excuse to avoid letting this sequence swing.

A potential version is:	<i>Solo</i>	<i>Acc.</i>	<i>Acc.</i>
		<i>Lvl. 2</i>	<i>Ostinato</i>
----	----	----	1 (2)
----	1	----	----
1	----	----	----
----	----	----	2 (+1)
----	1 (1)	----	1
----	----	----	2
1 (1)	----	----	1
2	----	----	----
----	----	----	2 *
2	----	----	----
1 (2)	1	----	----
----	2 **	----	----
----	----	----	2 ***

These tables are examples - similar constructions may be thought up as well.

At * the first tape recording is faded out. At ** a long decrescendo begins which continues until the end. At *** the following fountain recording is faded in (it continues into the next sequences). Words as stutter, syncopate, vary, African sound, false starts and surprise should be important in this sequence. A flowing of dynamics, density and register should play a major role in this *E Pluribus Unum?* bottle-improvisation. This flow need not be uniform - density may be high while the register is kept steady and dynamics are low. A time plan should be written out for all players in this sequence, which should not last more than 2-1/2 minutes

metal - 3 (=1) Crotales of various sizes
(Sequence No. 15)

This sequence is with little exception a reprise of sequence 2. After ca. 15" of the recording, sequence 14, in which many drops of water are perceptible along with the fountain, this sequence begins. All notational givens for sequence 2 are still valid. At the end, the last two notes are played three times. After the first two notes, Player 2 prepares himself for the following sequence which begins as soon as he is prepared to play. In principle the element of surprise in this sequence is that with the different accompaniment, this score achieves another sound quality. Only one degree of freedom is given in comparison with sequence 2, namely, that for players with 5 crotales, the two relative pitches above and below the center may be inverted.

Metal - 4 Cans & Buckets & Barrels
(Sequences No. 16,17)

Sequence 16: This sequence is begun by Player 2 who, after completing the previous sequence, moves slowly to his rack with his cans, buckets and barrels for these sequences. He chooses, to begin with one, finally no more than three cans and plays a slow, rhythmless imitation of the new fewer falling drops perceived from the tape. At intervals of at least 10 seconds, the other players will enter similarly, one at a time. Player 1 will play mid-range metal instruments, the buckets, and Player 3 will then concentrate on his barrels. As in the case of Player 2 each begins with a slow aperiodic dripping rhythm on one instrument and builds up slowly to a total of 2-3 notes. It is to be imagined that there are three sources of slowly dripping water above the players along with that which has been recorded. At the end an aesthetic yet curious atmosphere of dripping water is created. The tape should be faded out at that time and the last drips (ca. 15") are to be played *a capella*. The entirety of this build-up to at most 9 notes should take about 1-1/2 minutes. The density and dynamics should never be high.

At this point Player 3 will rhythmicize a short pattern of dripping until it resembles a typical *E Pluribus Unum?* ostinato pattern and will repeat it for the time being. The other players are not at all involved in this rhythm. Then Player 1 will find a corresponding repetitive pattern similarly which combines with the barrel pattern of Player 3. When this pattern has been established, Player 2 prepares to join, the tape is faded out slowly and the following table represents

Sequence 17: *E Pluribus Unum?* played for once on instruments other than the marimba.

<i>Solo</i>	<i>Acc.</i>	<i>Acc.</i>
	<i>Lvl. 2</i>	<i>Ostinato</i>
-	-	1 (3) *
-	-	2 (+1) *
1 (2)	-	2
2 (+1)	-	1
3	-	-
2	-	1 (3)
1	1 (2)	1
1	1	-
1	-	-

The two rows marked with an * are those that have already been discussed. The rest can be played like the other *E Pluribus Unum?* sequences, be it with more density at solo level. This is the most chaotic of all movements, the point at which it should be clear that three soloists do not make an ensemble, literally. Ostinato level should be played by a limited number of barrels or buckets or a combination thereof. Accompaniment level 2 is somewhat freer. Solo level should move quickly between all three which implies that all players have a reasonable number of instruments for these sequences.

A principle difference will be noted in terms of the other *E Pluribus Unum?* sections. This is not primarily due to the fact that marimbas are not played, but due to the fact that these household metallic instruments *are* played. There are certain associations with playing with cans and the like which everyone knows about. These associations may certainly be used to inspire these sequences. Sequence 17 should not last more than 1-1/2 - 2 minutes. Especially the chaotic three lines (2-3 soloists) do not have to last very long. The link to the following sequence is to be found on the next page.

Wind - 2 Horns *and* Metal - 5 Large Bells
(Sequence No. 18)

At the third to the last line of the previous sequence at which time there is one soloist, one accompanist-level 2 and one ostinato player, the recording of the ocean with buoy sounds of bells and mist horns (a reprise of sequences 3 and 4) is to be faded in slowly. This tape will finally reach a relatively loud (i.e., realistic) level and is in fact the source of inspiration for this sequence. Each player has one horn and one large bell at his disposal. When large bells are unavailable, the largest crotale may here be used. The horns might have different pitches, but preferably are of the same sort and in any case in tune with one another. Visually long, one-note horns are most useful. Loud misthorns and the like should be avoided. The horns should be able to be played for many seconds at a time and should not be extremely loud.

The sequence begins after Player 3 has completed the previous sequence. After ca. 10 seconds he plays one note of ca. 5 seconds on his horn with natural decay. By this time Player 2 can participate and does so just before the end of this note by striking his bell once, *mf.* 3 seconds after the end of Player 3's first note, a second is played similarly at which point the sequence is then to follow the following schedule.

Player 1 is to play his horn as described above every ca. 10 seconds after the end of his preceding note; Player 2, every 15 seconds and Player 3, every 18 seconds. Every once in a while two notes may be played in succession, but this is the exception. At two points during this ca. 3 minute section Player 1 cues the others that they will all play one *forte* note together (this should be cued as inconspicuously as possible). Otherwise, any simultaneities will only occur by accident (also with the tape!). Player 2 will be the first to quit at the end as he initiates the following movement.

The bells are to be played at similar unmeasured intervals. The flow of the ocean (the recording) inspires when a note is to be played. Do not hesitate to strike the one or two notes during a horn note. Density is nevertheless to be kept low as there is no storm on this recording. In this way, a fluctuating pattern of foreground and background will be established between the players and the tape.

About 10 seconds before the 3 minute point the buoy sounds suddenly become more dense on the tape. This is a 15 second warning before the cross-fade to the river recording of the following sequence. Player 2 ends the note he might be playing at this point of the recording (which should be recognizable after rehearsal) and prepare himself for sequence 19. The other players continue; their cue to move on is given on the following page.

Membrane - 2 Congas *and* Wood - 5 Log Drums
(Sequence No. 19)

A few seconds after Player 2 has completed the preceding sequence, he moves to his 4 congas and fades in with his initial measure of sequence no. 4. This ostinato will be his for this sequence as well as the following one and may be considered a sort of "drone" for both as it knows very little variation.

10 - 15 seconds after Player 2 has begun both the other players move to their 1-2 log drums, one at a time to begin this movement. By this time the cross-fade on the tape will have transpired and the sound of the river will be heard.

Players 3 and 1 will participate in question and answer conversations on their log drums employing the beat of the conga player. These improvised phrases will begin simply, comparable to a two-measure ostinato pattern from *E Pluribus Unum?* Between these double phrases the players will rest for a couple of contemplative seconds. Slowly but surely both players should elaborate their question or answer to a longer and more complex improvisation, constantly keeping the "drone" in mind.

Two things should be kept in mind by Players 1 and 3. First, the typical melodic aspect of *E Pluribus Unum?* is here obviously rhythmic. In effect each player moves from the ostinato level gradually to a sort of solo level, though fluctuation in growth is worth trying out. Secondly, as in any conversation, two individuals sometimes lack patience to wait for the other to end and therefore the players should cross-parts from time to time to symbolize this impatience.

When both log drum players have reached solo level (perhaps by then they will have an 'argument'), Player 2 fades out the "drone" on his congas and moves to his toy hammers for the next sequence. By this time ca. 1-1/2 minutes should have transpired. A great deviation in this timing could severely influence the length of the following sequence; thus for once one is requested not to be too free with the called for time-length.

Plastic - Toy Hammers & Plastic Hoses
(Sequence No. 20)

This sequence consists of two parts of which the first is a light parody of the preceding sequence. After Player 2 has grabbed his two plastic toy hammers (they are in fact a combined flute with two playable [claxon-like] hammer ends), one arrives at

Reh. No. A: Listening to the log drum players, Player 2 picks up the exact same ostinato where he left off. The higher pitches of both hammers are to be used on the first and third beats of the "drone", the lower notes for the rest. After very few seconds, the two log drum players end their exchange and literally run to their hammers and continue with exactly what they were doing. The density of their exchanges should fluctuate more than it did before (e.g., with a long question by Player 3 followed by a two note answer of Player 1 and the like). As the tape slowly cross-fades to the recording of the mountain stream, Player 2 fades out as naturally as possible, Players 3 and 1 end their current exchange and the three plastic hoses are sought (the ones one whirls above the head which contain a harmonic series of tones). The total time of this section is ca. 45 seconds depending on the length of the preceding sequence.

Reh. No. B: After about 8 seconds of the new recording the players begin in the order 3-1-2, one at a time, whirling their hoses at various speeds, dynamics, densities, creating a continuity of wind-like tones. The fluctuation of speed, etc. should be influenced by the previous ocean recording and not by the bells of the animals on this recording! This is a relatively short section of 45 seconds up to at most 1 minute. At the end, the players quit at ca. 6 second intervals. First Player 1 stops, then Player 3, followed by Player 2 overlapping with sequence 21, a sequence for which no introduction has been written; please refer to the score.

wood - 6 TXALPARTA

(Sequence No. 22)

This Basque instrument, two large overlapping wooden planks resting on a double metal frame played from above with cylindrical wooden (or metal) sticks, is to be played by Players 2 and 3 in the middle of the performance area. Player 1 remains at his original place playing the marimba.

Reh. A) Player 1 plays his *E Pluribus Unum?* ostinato with very small-scale improvisational freedom.

Player 3 begins a most simple ostinato which fits into/accompanies Player 3's part.

Player 2 enters a short time afterward in a similar fashion, but does not play exactly the same pattern as Player 1.

Players 2 and 3, after a short introductory period begin to interlock their ostinato until it forms one single simple pattern.

Players 2 and 3, after repeating this pattern a few times, turn this pattern into a more complex one - gradually!

Reh. B) Once this more complex pattern has developed, Players 2 and 3 take over the melody although they can not play the same pitches.

To give this new duo-soloist more room, Player 1 simultaneously gradually simplifies the original melody to an accompanying pattern (i.e., the original ostinato).

Reh. C) Player 1 slowly enters into an acc. improvisation which complements to Players 2 and 3's patterns arrived at at reh. B - this improvisation must remain within fixed boundaries.

Then Players 2 and 3, playing still as a unit, increase their melody into an improvisation with similar boundaries to that of Player 1. All players must keep the original melody/ostinato in mind.

Reh. D) Player 1 plays the original melody/ostinato or a part thereof (as at reh. A).

Players 2 and 3 gradually simplify their improvisation by following a reversed development of reh. A (from interlocked complex to interlocked simple to two separate simple patterns to Player 3 alone to a final tacet).

Player 1 will move to the new acc. ost. for seq. 23 towards the end of reh. D leaving Players 2 and 3 to continue.

Finally Player 3 is left alone at the end to cross over with the following sequence. Players 1 and 2 begin, therefore, sequence 23 before Player 3 has ended this sequence.

The total length of this sequence is ca. 1'30". There is a tape accompaniment - a mountain stream accompanied by the sounds of goat-bells crossing to a final *pp* water montage on the tape - somewhere during reh. D.

**Still Water Makes
No Sound**

- the scores

Wood - 1 *E Pluribus Unum?* Marimbas (1)
 (Sequence No. 1)

	A	B	C	D
1	OST (off marimba)	./→ 0.	./→ 0.	./→ 0.
2			ACC. OST. (on mar.)	./→ A.0.
3		OST (off marimba)	./→ 0.	ACC. LVL. 2

tape tacet

	E*	F	G
1	ACC. OST. (on marimba)	./→ A.0.	⇒ SEQ. 2
2	(ACC. OST.) ./→	⇒ SEQ. 2	(SEQ. 2)
3	(ACC. LVL. 2) ./→	./→ 2	./→ 2

1'15"-1'30"

* Last note should end suddenly and should never be a down-beat.
There are no soloists in this sequence.
 (Sequence No. 2 - Crotales)

Sequence 2 metal-1 crotales
 accompanied by harmonic beach

1
 2
 3

end seq 1

15

30

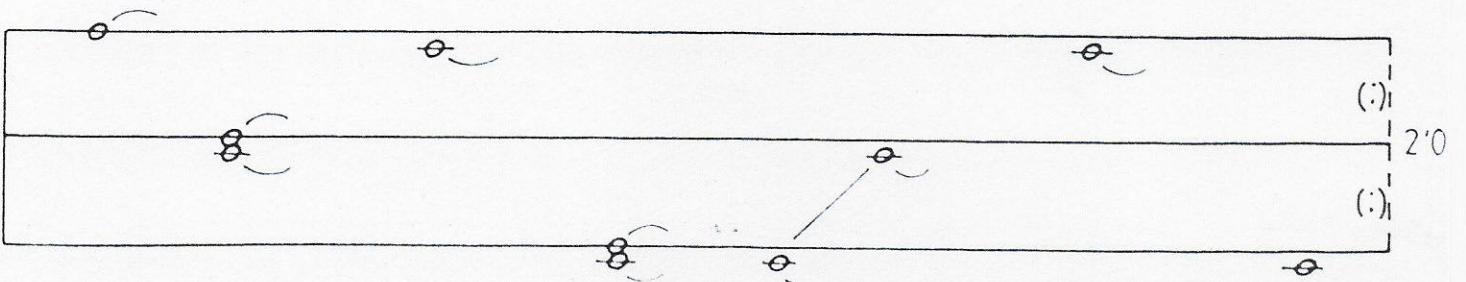
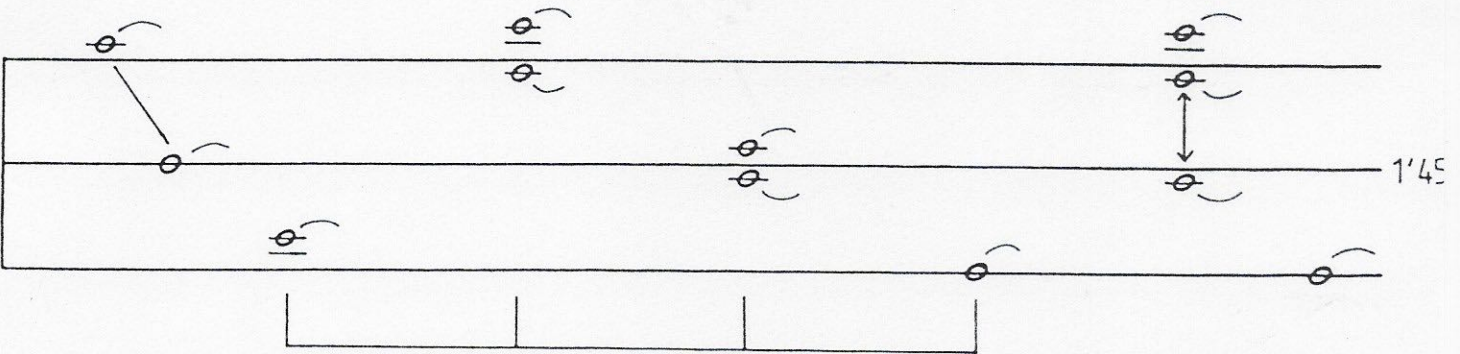
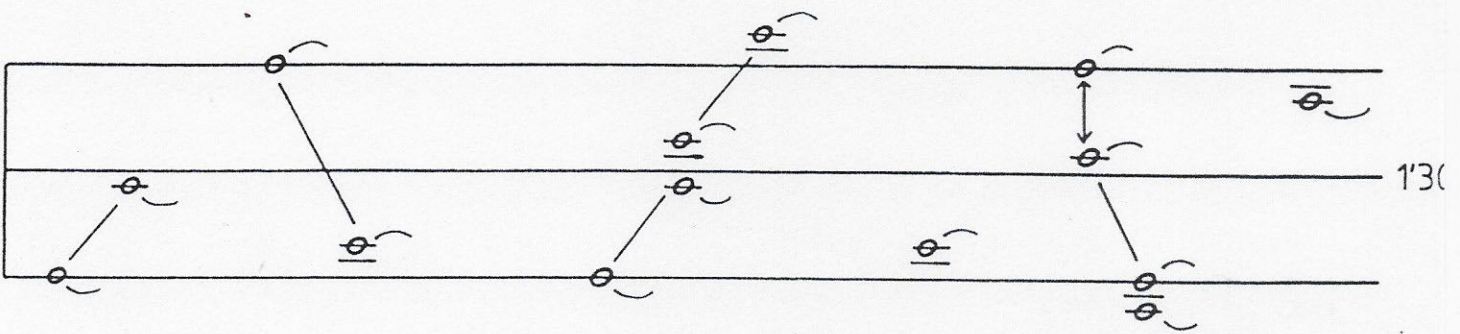
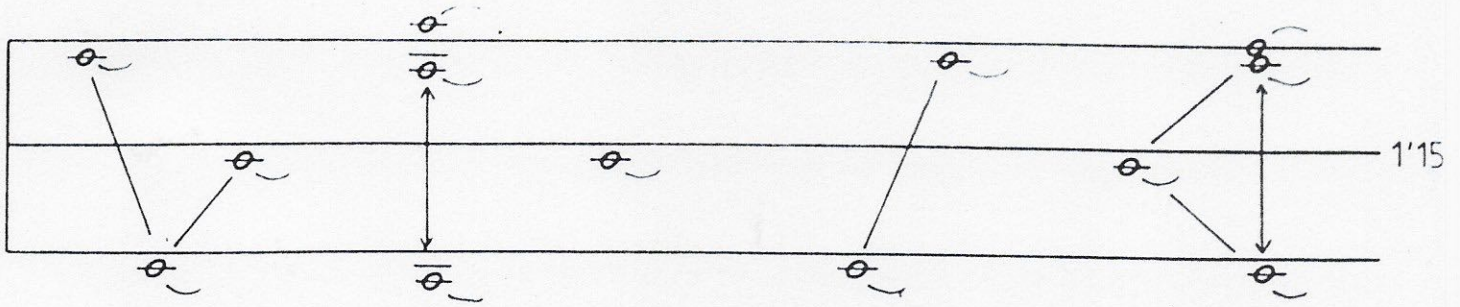
end seq 1

(:)

(:)

44

58



(Z/R 1.10)

followed by Sequence 3
 face: ca 40"
 followed by Sequence +
 membrane-1 connas

Sequence 4 membrane - 1 congas
 accompanied by harbor / beach & buoys

A $\text{♩} = 108-120$

1 $\times 6$ $\times 3-4$ $\times 3-5$ $\times 3-5$

2 4 4 p

3 4 p

$\times 5$ $\times 3$ $\times 6$ $\times 3-5$

occasional single syncopation

(%) occasional single syncopation

$\times 3-5$

x 3-5

(%)

(%)

x 5

(%)

(%)

x 3-5

x 5

x 3-5

end syncopation

end syncopation

(%)

(%)

B $\text{♩} = \text{♩}$ total time ca 1'

a b c d

x4 x6

3/4 3/4

accent a i j k l

accent e, g e f g h

→ cross to c →

→ cross to k → → cross to l →

→ cross to g → → cross to f →

→ cross to d →

→ add j(,l) → → cross to j (alone) →

→ cross to h →

→ cross to b → cross to a,c → accel. poco à poco

→ cross to i → add (i,) k → accel. poco à poco

→ cross to e → add (e,) g → accel. poco à poco

2/4 rit..... tempo 1 x8 x5 x4 x6 → Seq.

2/4 rit..... tempo 1 → Seq. 5

2/4 rit..... tempo 1 → Seq. 5 as soon as possible tape fade-out

(7 = NR)
 max. 5'30"

followed by Sequence 5
marimba E Pluribus Unum?

Wood - 1 *E Pluribus Unum?* Marimbas (2) & Wood - 2 Temple
Blocks
(Sequences Nos. 5 & 6)

	A*	B	C	D	E
1	(SEQ.4)	(SEQ.4)	ACC.LVL.2	./→2	./→2
2	(SEQ.4)	OST. (off mar.)	./→0.	ACC.OST. (on and/or off mar.)	ACC.LVL.2 dev.to ↗
3	ACC.OST. (off mar.)	./→A.O.	./→A.O.	./→A.O.	./→A.O.

tape tacet (on and/or off mar.)

	F**	G	H	I temple blocks	J
1	(ACC.LVL.2) ./→	./→2	./→2	SEQ.6 ./→2	⇒ SEQ.7
2	SOLO	./→S	temple blocks SEQ.6 ./→S	./→S	./→S
3	(ACC.OST.) ./→	temple blocks SEQ.6 ./→A.O.	./→A.O.	./→A.O.	./→A.O.

1'15"-1'30" + 1'15"-1'30"

* For overlapping sequences 4 & 5 see text and score sequence 4.
** This line is to be kept very brief just to give an impression of *solo* level. For the cross-over to sequence 6 refer to its text.

(Sequence No. 7 - Whip)

Sequence 7 wood-3 whip accompanied by water mill at the end

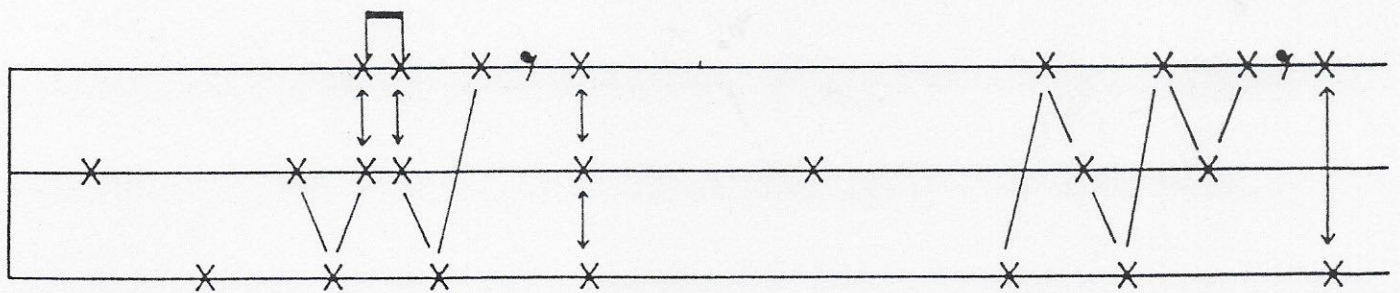
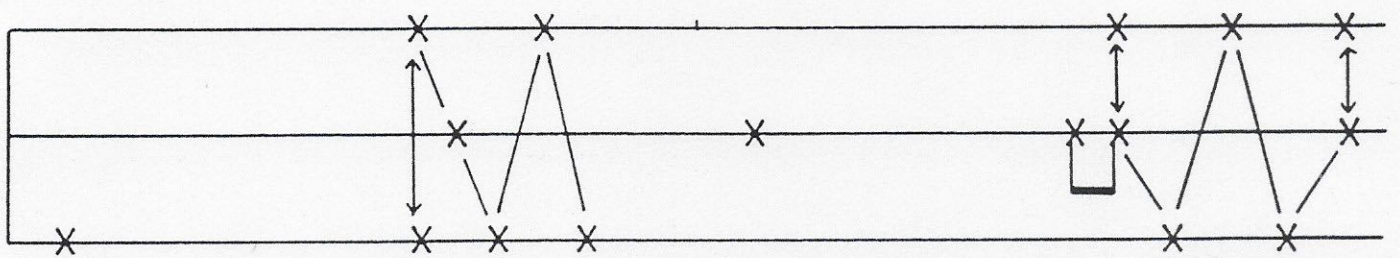
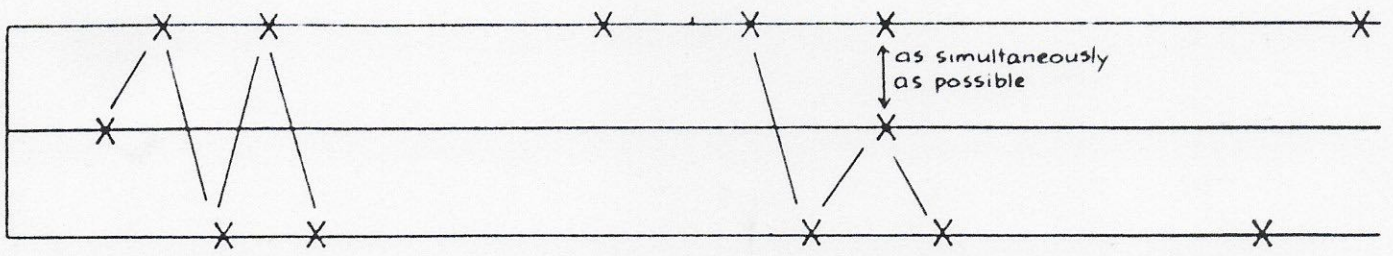
8-10" each system do not speed up or slow down

1
2
3

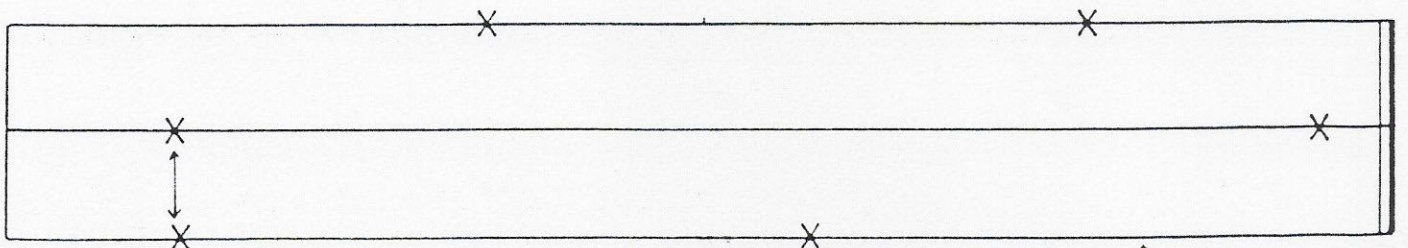
↑ end seq. 6

↑ end seq. 6

these notes follow one another quickly - not necessarily rhythmically.



↑
fade in
water mill



↑
cresc tape

(VAR 21)
125"-120"

followed by Sequence 8
tacet ca 20"

followed by Sequence 9
metal - 2 finger cymbals

Sequence 9 metal-2 finger cymbals accompanied by water mill (decresc)

tempo aligned with tape rhythm ($\text{♩} = \text{ca } 160$)

player

12 slower length: ca. 40"

total length ca. $(\text{---} + 2)$

Sequence 10 wind-1 double ocarina
 accompanied by water pump

1
2
3

fade out tape

1
2
3

fade in slowly
water pump recording.

1
2
3

System 1: A three-staff musical score. Staff 1 (top) contains two notes with stems pointing down, connected by a slur. Staff 2 (middle) contains two notes with stems pointing up, connected by a slur. Staff 3 (bottom) contains two notes with stems pointing up, connected by a slur. A vertical double-headed arrow is positioned between the two notes in staff 1. A dashed vertical line on the right side of the system is labeled '50'.

System 2: A three-staff musical score. Staff 1 (top) contains two notes with stems pointing down, connected by a slur. Staff 2 (middle) contains two notes with stems pointing up, connected by a slur. Staff 3 (bottom) is empty. A vertical double-headed arrow is positioned between the two notes in staff 1. A dashed vertical line on the right side of the system is labeled '1'c'.

System 3: A three-staff musical score. Staff 1 (top) contains two notes with stems pointing down, connected by a slur. Staff 2 (middle) contains two notes with stems pointing up, connected by a slur. Staff 3 (bottom) contains two notes with stems pointing up, connected by a slur. Vertical double-headed arrows connect the notes between staff 1 and staff 2, and between staff 2 and staff 3. A dashed vertical line on the right side of the system is labeled '1'c'.

System 123: A three-staff musical score. Staff 1 (top) contains a sequence of notes with a slur over the final two notes. Staff 2 (middle) contains two notes, one with a slur. Staff 3 (bottom) contains two notes, one with a slur. A dashed vertical line on the right indicates the end of the system, labeled '123'.

System 14: A three-staff musical score. Staff 1 (top) contains two notes, one with a slur. Staff 2 (middle) contains two notes, one with a slur, and a vertical double-headed arrow between them. Staff 3 (bottom) contains two notes, one with a slur. A dashed vertical line on the right indicates the end of the system, labeled '14'.

System 15: A three-staff musical score. Staff 1 (top) contains a sequence of notes with a slur over the final two notes. Staff 2 (middle) contains four notes, each with a slur. Staff 3 (bottom) contains four notes, each with a slur. A dashed vertical line on the right indicates the end of the system, labeled '15'.

1

2

3

2'05

1

2

3

2'17'

1

2

3

→ Seq. 11 as soon as possible

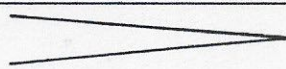
→ Seq. 11 as soon as possible

ca. 2'30 + 5" fade-o tape

(PTT)

Wood - 1 *E Pluribus Unum?* Marimbas (3)
 (Sequence No. 11)

	A	B	C	D
1		ACC. LVL. 2	./→ 2	./→ 2
2	ACC. OST. (off mar.)	./→ A.O.	./→ A.O. (on and/or off mar.)	SOLO
3			ACC. OST. (on and/or off mar.) tape tacet	./→ A.O.

	E	F = [*] 12 A	G =12 B <u>shakers and/or rattles</u>
1	SOLO	./→ S	⇒ SEQ. 12 ACC. OST.
2	(SOLO) ./→	./→ S	./→ S 
3	(ACC. OST.) ./→	⇒ SEQ. 12 ./→ A.O.	(SEQ. 12) ./→ A.O.

1'15"-1'30"

* See next page for cross-over to sequence 12.

(Sequence No. 12 - Shakers &/or Rattles)

Wood - 4 Shakers &/or Rattles
(Sequence No. 12)

	A=11F	B=11G	C*	D	E**	F
1	(SEQ.11)	ACC. OST.	./=>A.O.	./=>A.O.	./=>A.O.	./=>A.O.
2	(SEQ.11)	(SEQ.11)	ACC. OST.	./=>A.O.	IMPROVISE	./=>2
3	ACC. OST.	./=>A.O.	./=>A.O.	IMPROVISE	./=>2	ROLLING
tape		tape on at player 2's fade out.	(well/grotto)			= arhythmical, continuous.

	G	H	I***	J=13 A
1	ROLLING	./=>S	PREPARE => FOR SEQ.13	(SEQ.13)
2	(ACC. LVL. 2) ./=>	ROLLING	PREPARE => FOR SEQ.13	(SEQ.13)
3	(ROLLING) ./=>	./=>S	./=>S	./=>A.O.
tape				1'15"-1'30"

* Homogeneous, but with some variation.

** Acc. Lvl. 2 = solo level, as the first column pertains to rolling the instruments.

*** Players 1 and 2 move to the bottle organ. As Player 3 begins the last line at the original tempo, sequence 13 begins. Player 3 continues his ostinato throughout.

(Sequence No. 13 - Bottle Organ)

Glass - Bottle Organ
(Sequence No. 13)

Sample score:

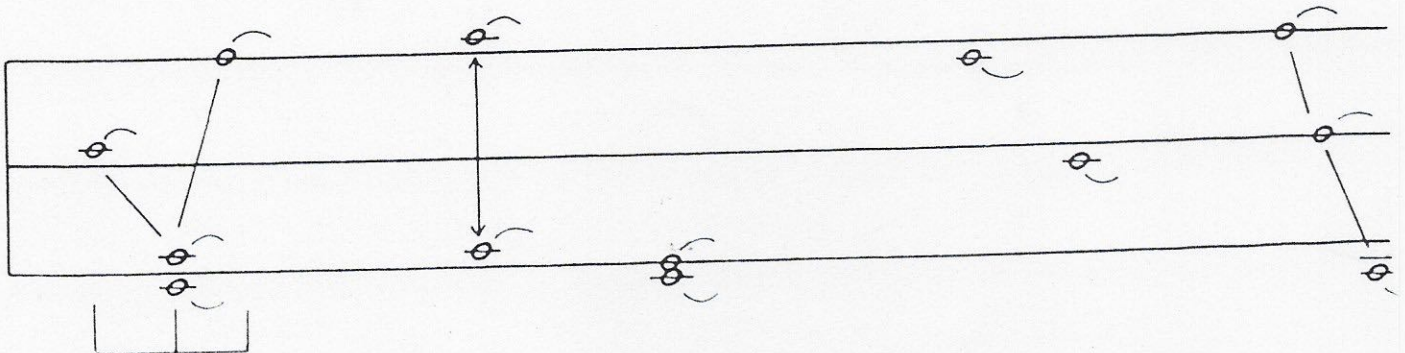
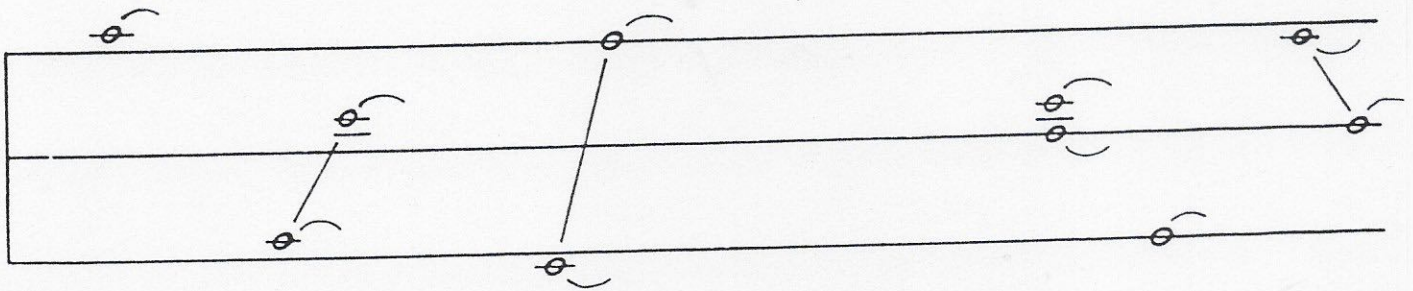
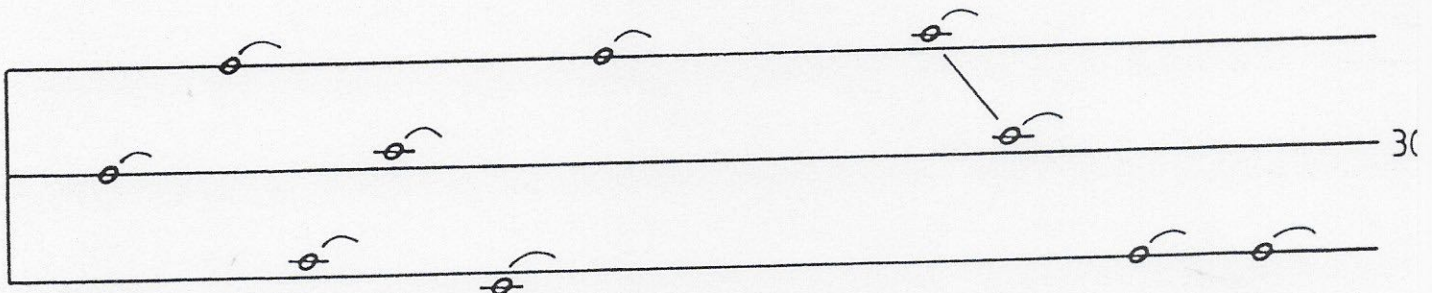
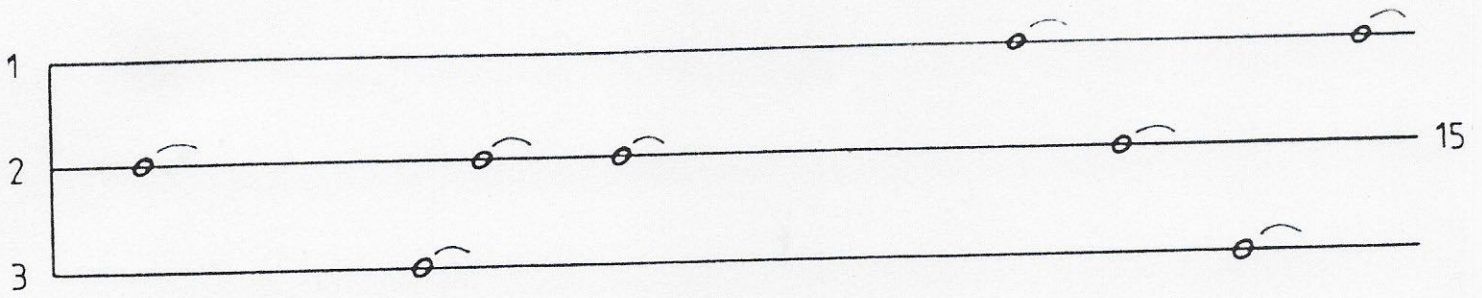
	A = 12J	B	C	D	E	F
1				ACC. OST.	ACC. LVL. 2	ACC. OST.
2	ACC. OST.	ACC. LVL. 2	SOLO	ACC. OST.	./→ A.O.	./→ A.O.
3	ACC. OST.	./→ A.O.	./→ A.O.	./→ A.O.	./→ A.O.	./→ A.O.
tape	(well/grotto)					

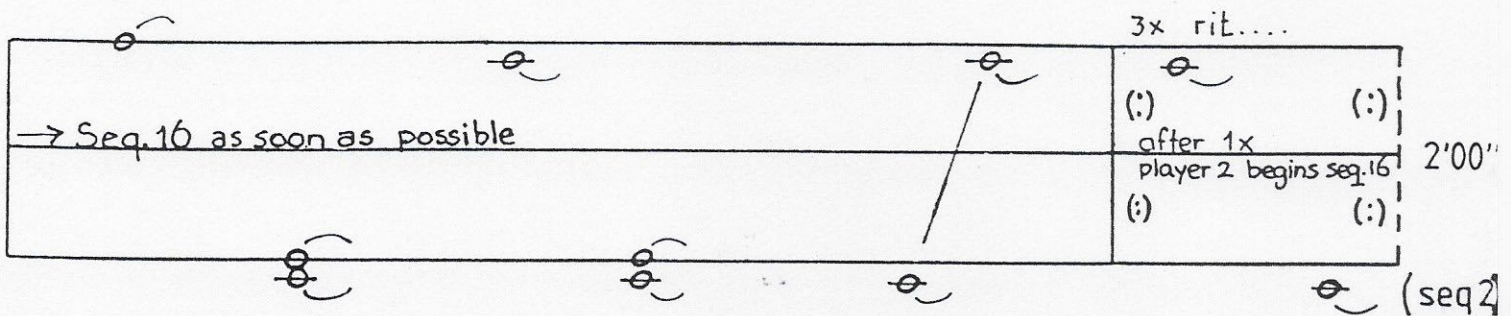
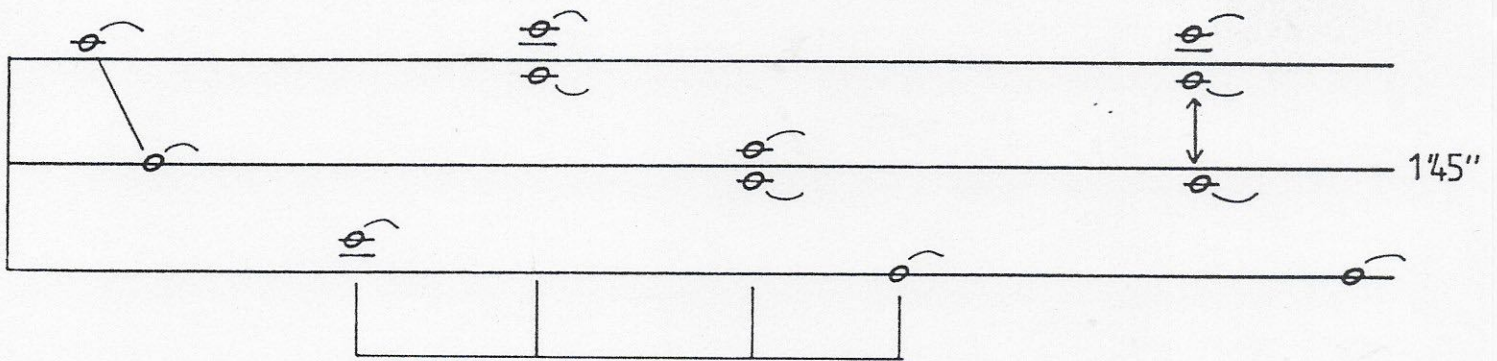
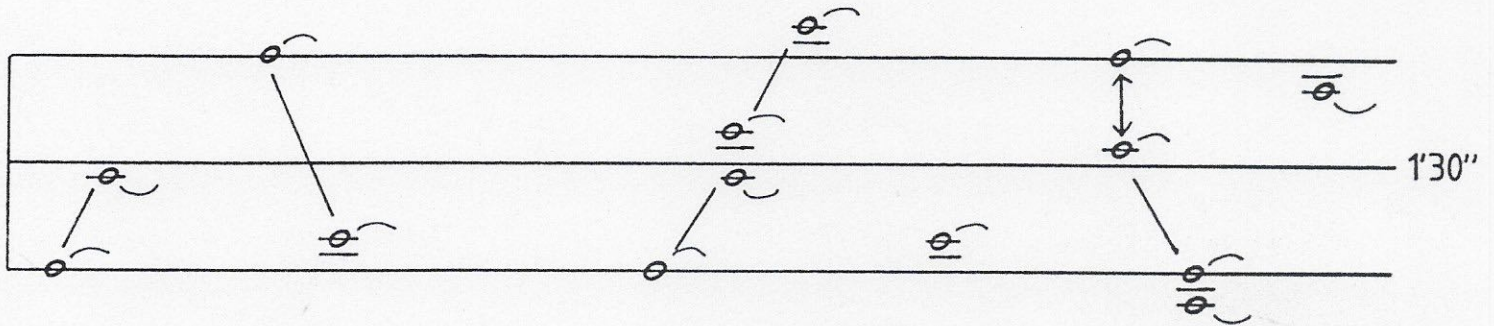
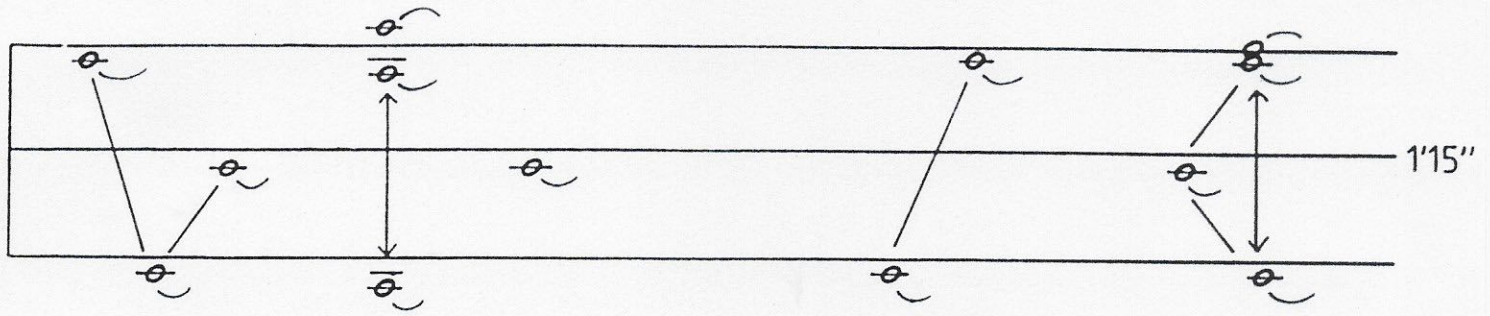
	G	H	I	J	K	L	M
1	SOLO	./→ S	ACC. OST.	SOLO	ACC. LVL. 2	./→ 2	ACC. OST.
2	(ACC. OST) ./→	SOLO	ACC. OST.	SOLO	./→ S	ACC. LVL. 2	
3	(ACC. OST) ./→	./→ A.O.	./→ A.O.	./→ A.O.	./→ A.O.	./→ A.O.	./→ A.O.
tape							max. 2'30" fountain

Sequence 14: Tacet - tape solo for ca. 15".

(Sequence No. 15 - Crotales)

Sequence 15 metal-3 crotales
 accompanied by fountain & water drops





followed by Sequence 16
metal-4 cans + buckets + barrels

Metal - 4 Cans & Buckets & Barrels
(Sequences Nos. 16, 17)

	A 10"	B 10"	C
1	■	1 BUCKET/→ 2 BUCKETS ... 3 BUCKETS
		dripping rain effect	
2	1 CAN/→	2 CANS ... 3 CANS
	dripping rain effect		
3	■	■	1 BARREL ... 2 BARRELS ... 3 BARRELS
			dripping water effect (rhythmesize to...)
tape	fountain + a few drops of water		ca. 1'30"

	A	B	C	D chaotic / short SOLO
1	(SEQ. 16) (rhythmesize to.....)	ACC. OST.	./→ A.O.	SOLO
2	(SEQ. 16)	(SEQ. 16) (rhythmesize to.....)	SOLO	./→ S
3	... ACC. OST.	./→ A.O.	./→ A.O.	./→ A.O.
tape				■

	E (SOLO)	F ./→ S	G less chaotic ./→ S	H ./→ S	I ./→ S
1	(SOLO) ./→	./→ S	./→ S	./→ S	./→ S
2	(SOLO) ./→	./→ S	ACC. LVL. 2	./→ 2	■
3	SOLO	ACC. OST.	./→ A.O.	■	⇒ SEQ. 18
tape	■	■	oceans & buoys (reprise)	10"	1'30"-2'00"

Wind - 2 Horns and Metal - 5 Large Bells
(Sequence No. 18)

	A	B*
1	(SEQ.17)	1x <u>horn</u> every ca. 10" 1x <u>bell</u> every ca. 10"
2	<u>bell</u> 3" 	1x <u>horn</u> every ca. 15" 1x <u>bell</u> every ca. 15"
3	<u>horn</u> 5" 	1x <u>horn</u> every ca. 18" 1x <u>bell</u> every ca. 18"
tape	ocean & buoys (reprise) relatively loud.	

		C 10"
1	∕.	∕.
2	∕.	end last note ⇒ SEQ.19
	ca. 2'50"	
3	∕.	∕.
tape		ca. 3'00" more buoys sounds.

* Once in a while, rarely, two horn tones are played in succession. At two points Player 1 cues both Player 2 and 3 to play the three horns simultaneously.

(Sequence No. 19 - Congas & Log Drums)

Membrane - 2 Congas *and* Wood - 5 Log Drums
 (Sequence No. 19)

A 15" $\text{♩} = 108-120$ B

1 (SEQ. 18) ANSWER A-O & A-A-O & ... develop \nearrow
 (simile) poco a poco

2 $\frac{4}{4}$ $\frac{4}{4}$ (simile) (simile)

3 congas (SEQ. 18) QUESTION A-O & Q-A-O & ... develop \nearrow
 (simile) poco a poco

tape 5" ocean & buoys + 10" (cross fade to) river

C D = 20 A

1 ANSWER SOLO & ... (simile)

2 hammers (SEQ. 20)

3 QUESTION SOLO & ... (simile)

tape ca. 1' 30"

(Sequence No. 20 - Toy Hammers & Plastic Hoses)

Plastic - Toy Hammers & Plastic Hoses
 (Sequence No. 20)

♩ = 108-120

A = 19 D **B** hammers

1 SOLO=A.&... SOLO=A.& SOLO=A.& ...

2 *4* *4* (simile) (simile)

3 *4* hammers hammers SOLO-Q.& ... (simile)

tape (river) ppp 45" (cross fade to)

C wind the hose 6" (SEQ. 21)

1 fluctuations in pitch

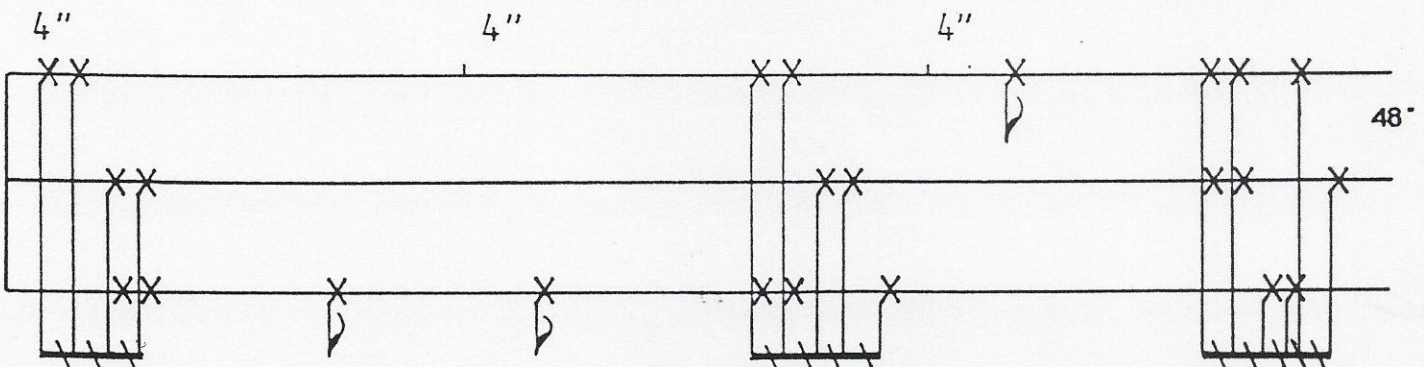
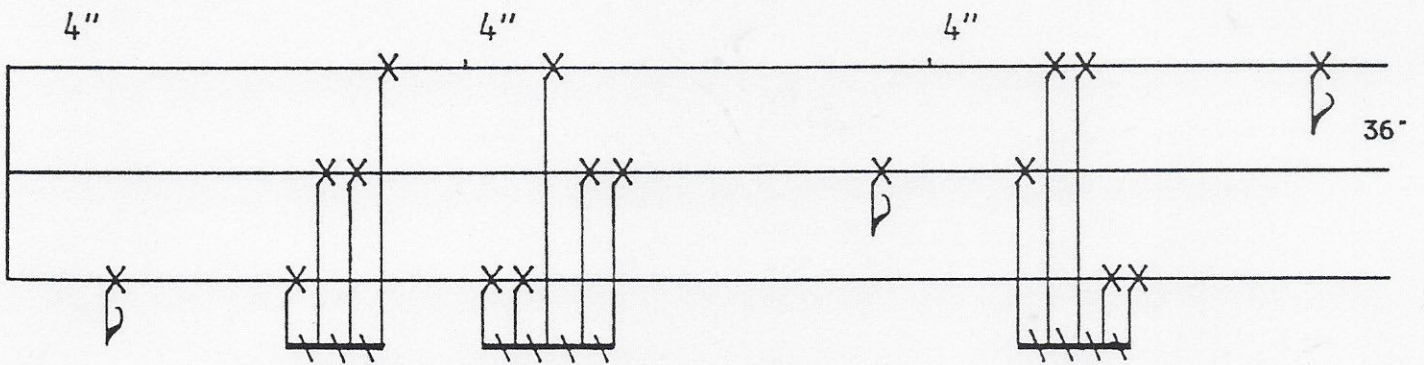
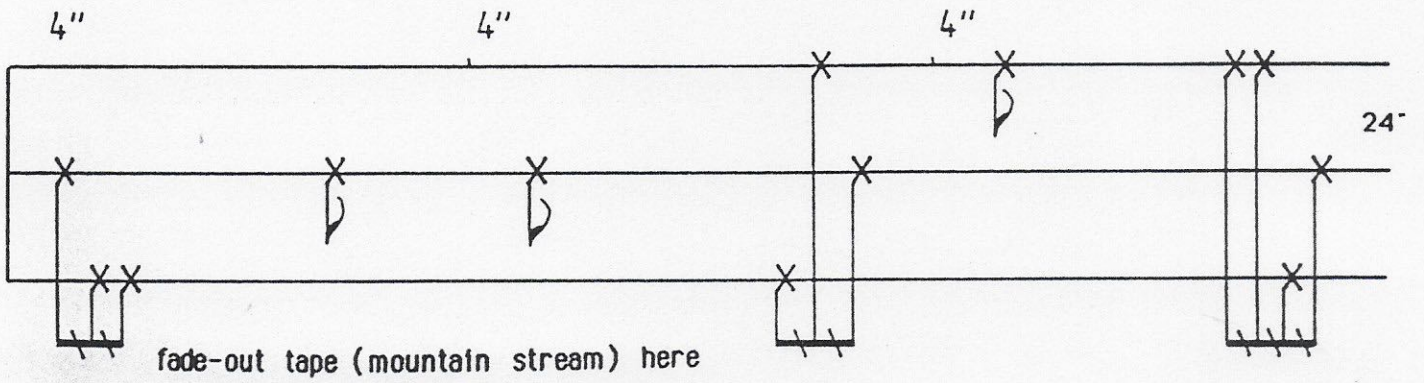
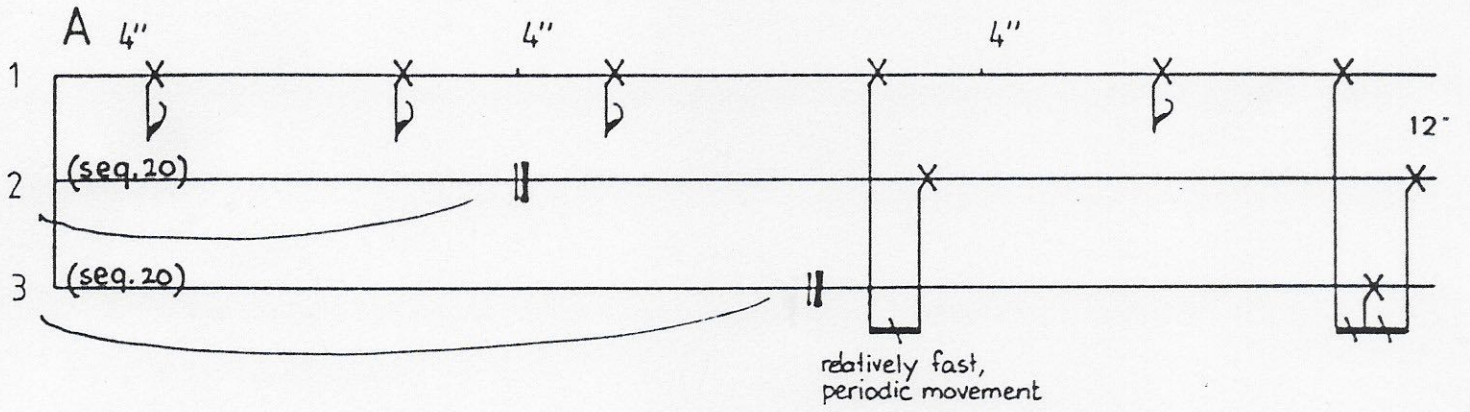
2 wind the hose fluctuations in pitch

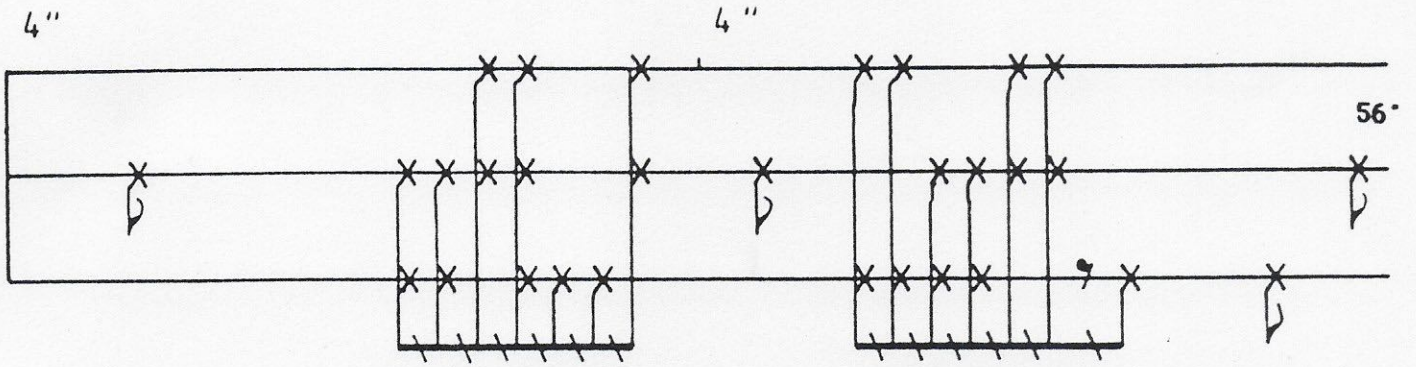
3 wind the hose fluctuations in pitch

tape mountain stream + goat bells (normal dynamic) 45"-1'00"

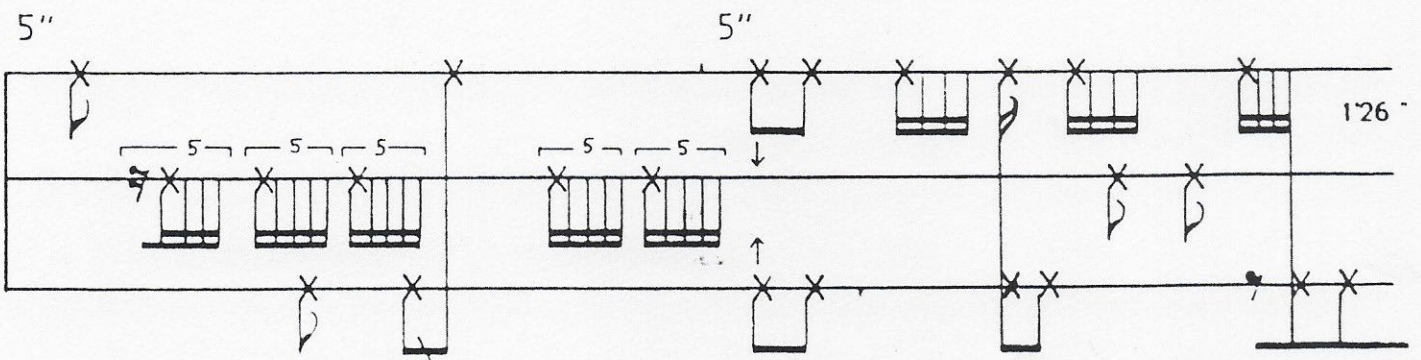
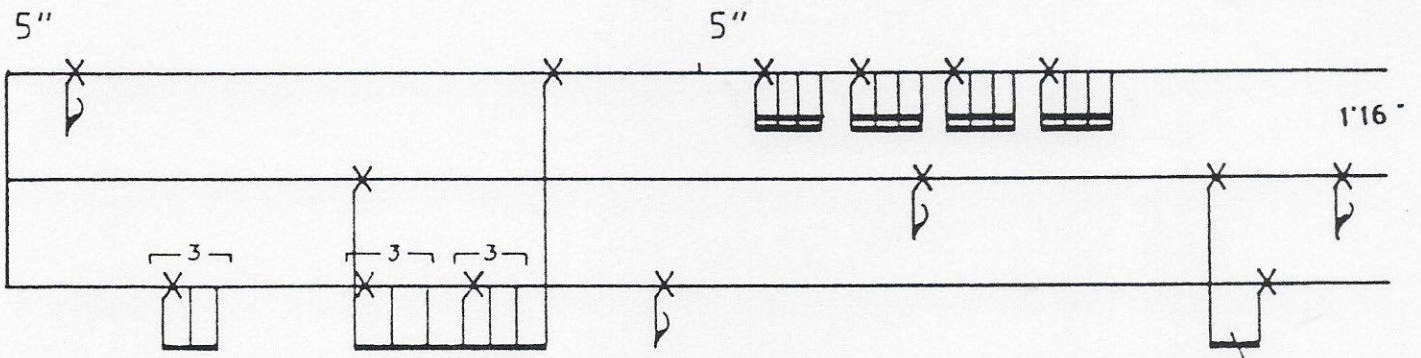
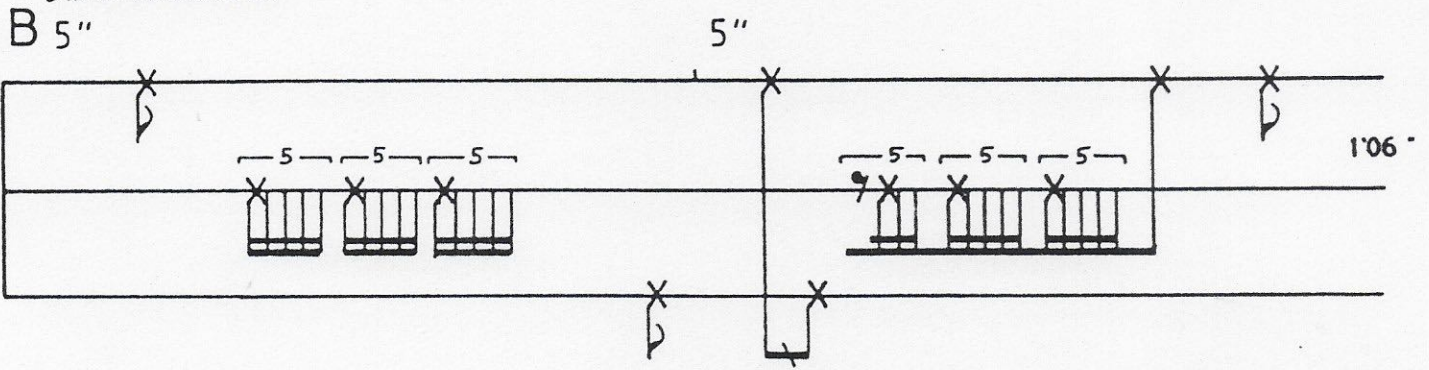
(Sequence No. 21 - River Rocks)

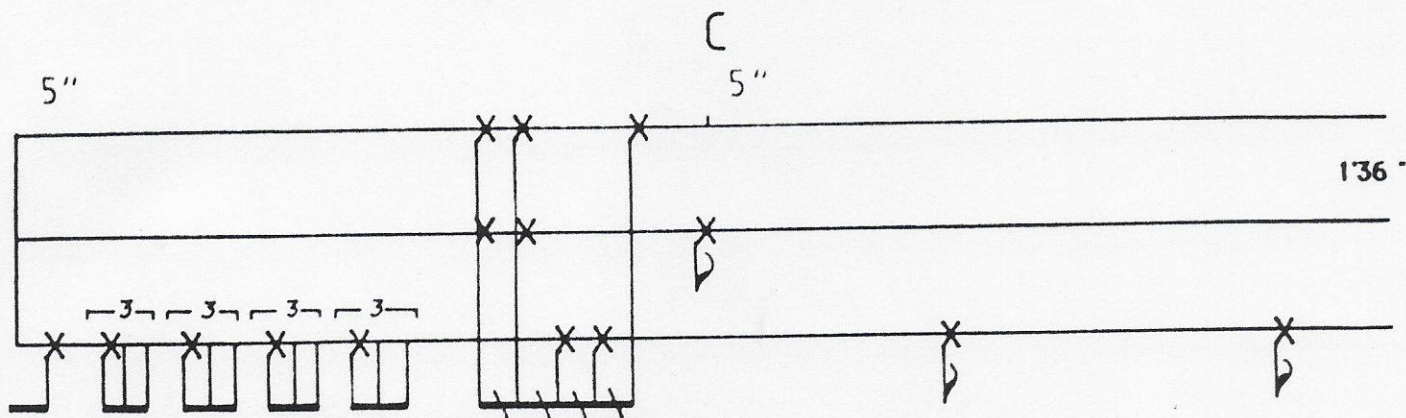
Sequence 21 stone-pairs of river rocks
 accompanied by a running stream



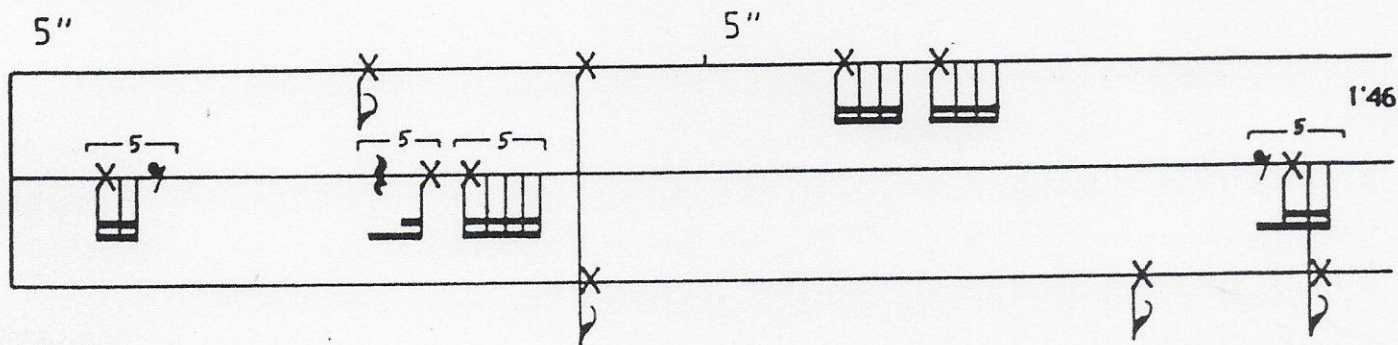


where notated = 80

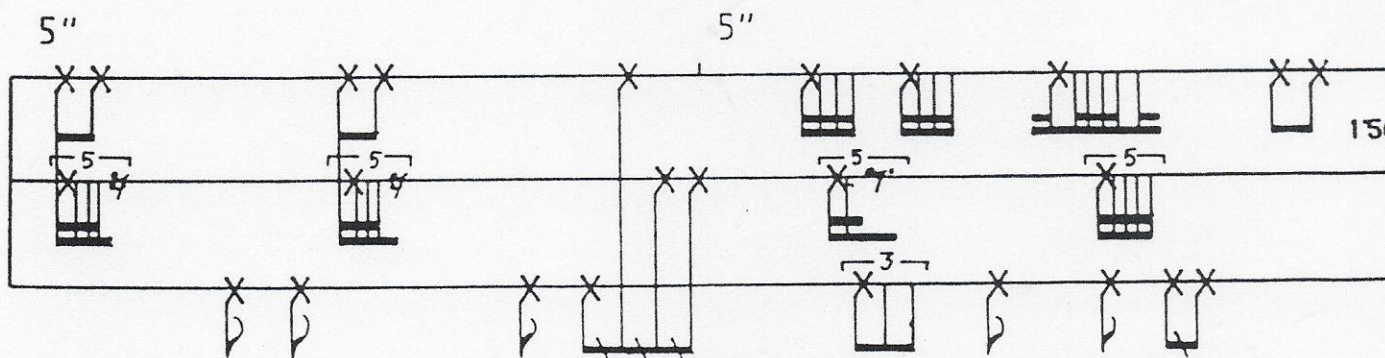




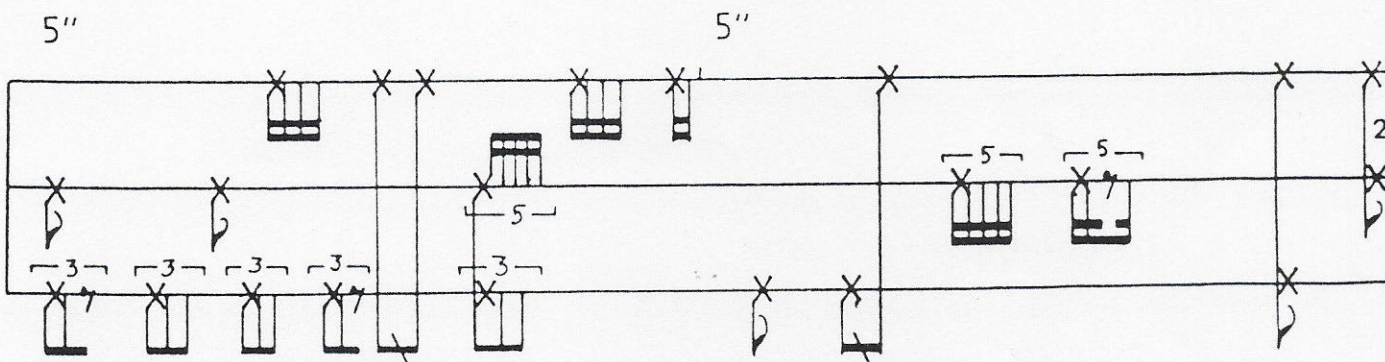
1'36"



1'46"



1'56"



2'06"

fade-in tape (mountain stream, cont.) here

D 4" 4" 2'14"

as fast as possible

simile with random accents once in a while ♯ (one at a time) dynamic fluctuation

4" 4" 2'22"

simile with random accents once in a while ♯ (one at a time) dynamic fluctuation

(simile)

4" 4" 2'30"

Seq. 22 as soon as poss.

as fast as possible rhythm with other players

as fast as possible

simile

(simile)

tape decresc.

4" 4" 2'38"

(sim.) with random accents once in a while ♯ (one at a time) dynamic fluctuation. rit. poco a poco

(sim.) tacet

tape level as at Reh. A

(MJ/70 n°7)

Wood - 6 Txalparta
(Sequence No. 22)

	A off marimba	B on marimba
1	ACC. OST. ./=> (small-scale improvisation)	./=> A.O. (just ost.)
		mf
2	txalparta + OSTINATO 2 ->	develop -> SOLO-like
	interlock ostinato with player 3	
3	txalparta OSTINATO 1 ->	develop -> SOLO-like
	interlock ostinato with player 2	
tape	mountain stream + goat bells	

	C	D off mar.
1	develop ACC. LVL. 2 (not too free)	simplify ACC. OST. as A ./=> = SEQ. 23 ./=>
	mf	mf
2	improvise with players 1, 3	./=> simplify -> as A ./=> -> SEQ. 23
3	improvise with players 1, 2	./=> simplify -> as A ./=> ./=> ./=>
tape		ca. 1'30" cross fade to water montage

(Sequence No. 23 - E Pluribus Unum? Marimbas)

Wood - 1 *E Pluribus Unum?* Marimbas (4)
 (Sequence No. 23)

eventually on one marimba.

	A (off mar.)	B (on mar.)	C
1	./→ A.O.	ACC. LVL. 2	./→ 2
2	off mar. ACC. OST.	on and/or off mar. ./→ A.O.	./→ A.O.
3	(SEQ. 22)		SOLO
tape	(water montage)		

	D			repeat as often as wished.
1	: ACC. OST.	SOLO	ACC. LVL. 2	:
2	: SOLO	ACC. LVL. 2	ACC. OST.	:
3	: ACC. LVL. 2	ACC. OST.	SOLO	:
tape	pp			1'30" - ... (at end fade out tape)

Still Water Makes No Sound

Leigh Landy

Tape - 19cm. stereo

Fragment	Sequences	Contents	Time Information
1	2, 3, 4	Harbor/beach + buoys	8'30 (buoys begin at 2'00: score calls for 8'10)
2	7, 8, 9, 10	Water Mill	4'30 (score calls for 4'10)
3	10	Water Pump	2'30
4	12,13	Grotto (Ethiopia)	3'50
5	13,14,15,16	Fountain +many, fewer drops	4'15 (at 15" many drops: at 2'15 fewer drops)
6	17 - end (19,20) (20,21,22) (22,23)	Ocean+buoys (repr) River Mount.Stream/bells Water Montage	3'15 (cross to...) +2'10 (cross to...) +3'05 (cross to...) +3'00 - total 11'30

sound technician - Michiel SIPMAN 11/85

Still Water Makes No Sound
Leigh Landy
Tape (2nd version) - 19 cm. Stereo

Fragment	Sequences	Contents	Time Information
1	2, 3, 4	Harbor/beach + buoys	5'45 (buoys begins at 1'15: score calls for ca. 5'15)
2	7, 11	Water Mill	1'30 (score calls for 50")
3	12, 13	Grotto (Ethiopia)	3'10
4	13, 15, 16	Fountain	2'45 (at 1'00 fewer drops)
5	17 - end (19, 20) (20, 21, 22, [23]) (22, [23])	Ocean+buoys(repr.) River Mnt.Stream/bells Water Montage	55" (cross to...) +2'10 (cross to...) +3'05 (cross to...) +1'30 - total 7'40

sound technician - Michiel Sipman 11/85

Still Water Makes No Sound

2nd (Shorter) Version

Two years after the completion of the work in its original form, a second version - which is about half of the original length - has been made for groups who are interested in the concept of the piece, but who cannot always programme such a lengthy work. Essentially the principle is the same. The *E Pluribus Unum?* sequences move quicker internally. Other sequences have been varied or, in a few cases, dropped. On these pages all changes are presented. They can all be added to the original score with ease. Time lengths and note changes can be placed in parentheses or the original information can be simply whitened (erased) before entering these alterations. A tape is available for this version as well.

Still Water Makes No Sound - Form 2nd Version

<i>percussionists</i>	<i>tape</i>
seq. no.	
1) <u>E.PI.U?</u> = wood-1	
2) metal-1 crotales of var. sizes	harbor/beach
3)	"'''' + bells &/or horns-buoys
4) membr-1 congas
5) <u>E.PI.U?</u>	
6) "'''''''''' + wood-2 temple blocks	
7) wood-3 whip	at end ...water mill
(8) xxx = skip this seq.	xxx
(9) xxx	xxx
(10) xxx	xxx (no water pump rec.)
11) <u>E.PI.U?</u>	...mill (fade out)
12) "'''''''''' + wood-4 shakers &/or rattles	grotto
13) "'''''''''' + glass-bottle organ	at end ...fountain (many drops)
(14) xxx	xxx
15) metal-3 (=1) crot. of var. sizes	"''''''''
16) metal-4 cans&buckets&barrels	"'''''''' -> fewer water drops
17) <u>E.PI.U?</u> =	
18) wind-2 horns+metal-5 lg. bells	ocean + buoys (reprise)
19) "'''''''''' + membr-2 + wood-5 log drums	river
20) "'''''''''' + plastic-hammer -> hoses	"'''''''' ppp ...crossing to...
21) stone-pairs of river rocks	...mntn. stream + goat-bells
22) <u>E.PI.U?</u> +wood-6 txalparta	...crossing to... at end fade out
(23) "'''''''''' - OPTIONAL SEQUENCE!	(H ₂ O montage - pp) "''''''''''

sound technician/Michiel Sipman
Amsterdam, 7/87

Time Scheme / Sequence

1) 1'00	7) 1'05"	13) 1'45" (max.)	19) 1'00-1'15"
2) 1'15"	8) xxx	14) xxx	20) 1'00-1'20"
3) 20"	9) xxx	15) 1'00	21) 1'40"
4) 3'30" (max.)	10) xxx	16) 50"	22) 1'15'-1'30"
5) 45"	11) 30"	17) 1'15"	23) (1'15"-...)
6) 1'00-1'15"	12) 1'00	18) 30"	estim. max.-21'45.

Changes sequence for sequence.

- Seq. 1- Shorter/length 1'.
- Seq. 2- Play first 5 systems (total 1'15").
- Seq. 3- Shorter/length 20".
- Seq. 4- Reh. A: Repeat all measures 3-4 times (mainly 3; occ. 4 to 'disturb' the regularity). Reh. B: Shorter/length 40". Reh. C: as is (total max. 3'30").
- Seq. 5- Shorter/length 45".
- Seq. 6- Shorter/length 1'00-1'15".
- Seq. 7- 8" per system. Last system, Pl. 2 does not play the written 2 notes, but begins following seq. (11) as soon as possible. Cue for the water mill to be faded in on the tape is exactly one system earlier than notated (total 1'05").
- Sequences 8, 9 and 10 have been dropped in this version.*
- Seq. 11- Pl. 2 has already begun in seq. 7. The tape (water mill) is faded out at reh. C (total 30" after completion of seq. 7).
- Seq. 12- Shorter/length 1'00.
- Seq. 13- Shorter/maximum length 1'45". At reh. L, Pl. 2 begins following seq. (15) as soon as possible.
- Sequence 14 has been dropped in this version.*
- Seq. 15- Play the first system of the first score page (-S/19-) and the last three of the second page (-S/20-: from 1'15" onwards) - (total 1'00).
- Seq. 16- Shorter/length 50".
- Seq. 17- At reh. E, Pl. 3 begins seq. 18 as soon as possible, playing this part in modules of 10" (Pl. 1's part). At reh. I, Pl. 2 is left with a solo as Pl. 1 joins Pl. 3 in the following sequence. Pl. 3 plays in modules of 12". The tape cues are to be changed as follows: the fountain is to be faded out during reh. A. The ocean and buoy recording is to be faded in at reh. D (total 1'15").
- Seq. 18- Players 1 and 3 continue as above; Pl. 2 tacets/prepares for seq. 19 (total 30" after completion of seq. 17).
- Seq. 19- Reh. A: Pl. 2 as written. Players 1 and 3 continue for ca. 15" with the preceding sequence. At Reh. B: as notated (total 1'00-1'15").
- Seq. 20- Hammers and hoses: Shorter/lengths 30"-40" for each part (total 1'00-1'20").
- Seq. 21- Reh. A, B (1'31"): as notated. At 1'16", the tape is to be refaded in with (most likely) a continuation of the mountain stream recording. At reh. C, Pl. 1 begins the following sequence as soon as possible, fading in the new ostinato slowly. During the following 10" (1'30"-1'40"), Pl. 2 plays Pl. 1's 2 notes. At 1'40", therefore, Players 2 and 3 have a closing chord and move on to the txalparta (total 1'40").
- Seq. 22- Shorter/length 1'15"-1'30". In the case that seq. 23 is not played, the tape is to be faded out along with a well-synchronized last note by all three players.
- Seq. 23- Shorter/length 1'15"-... This last (finale) movement in which the *E Pluribus Unum?* puzzle is solved is optional in this version.
- NB: Tape cues not discussed above remain as notated (the river and mountain stream start points may vary in the last sequences - there is a sufficient amount of the water montage recorded for a lengthy seq. 23).

Leigh LANDY