# mediations, tenors

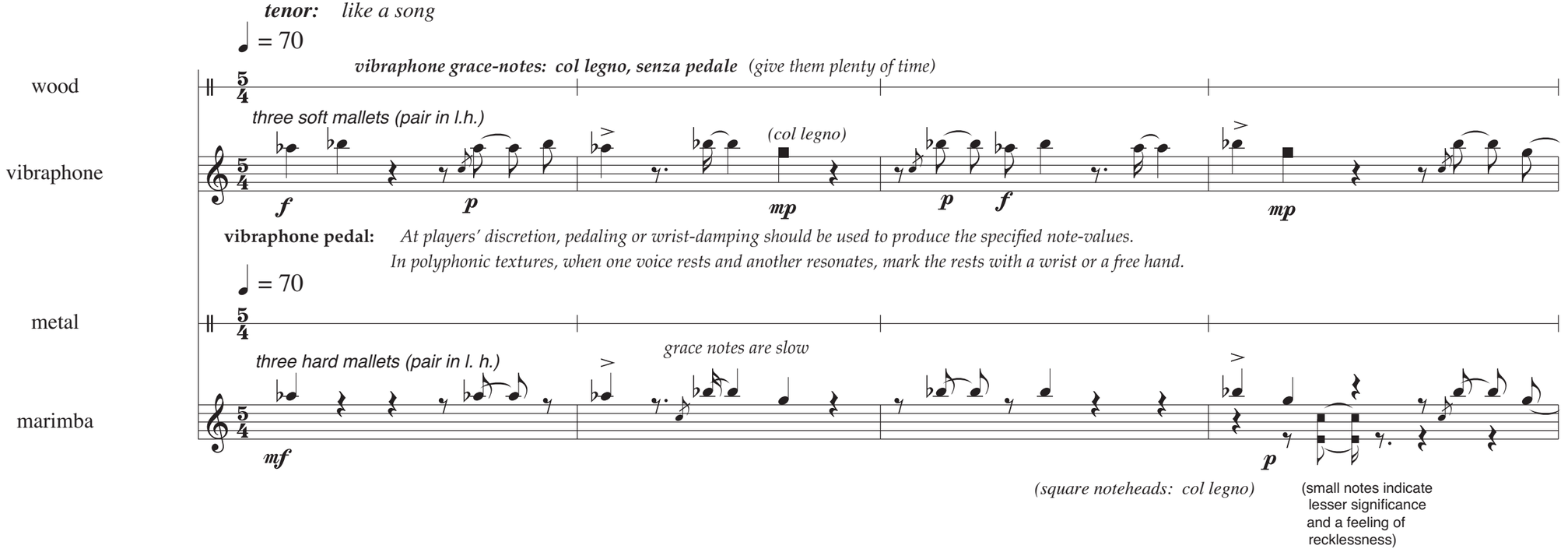
*Mediations, tenors* is an exploration of the basic principle, in numerous sacred musics of antiquity, that recitations (of psalms, of q'uranic verses, or sutras) have a mid-point, a "mediatio," that in some way separates the early text from the late. Unlike those traditions, *Mediations/tenors* puts the "mediatio" in a position of identity, rather than a position of climax or transition *between* identities. A series of unstable mediations and "tenors" or steady states alternate rapidly, hopefully to the end effect of emphasizing independent relationships between the mediations themselves. The intervening "tenors" serve as conductors between them.

In place of a legend, I have offered performance directions throughout the score.

*Ben Carson, 2008*

*Based on an earlier work for Steven Schick, premiered as "tenors/mediations" in November 1999, at U.C. San Diego, by Steven Schick and Aiyun Huang.*

*Mediations, tenors has not been performed; this version exhibits a wider range of rhythms on the gamut from irregularity to regularity.*



5

(three soft mallets)

(three hard mallets)

11

molto rubato

ritardando

(small notes indicate lesser significance and
a feeling of recklessness)

17

a tempo

normale
(still reckless)

ordinario

22

(three soft mallets)

[ *mf*

*pp*

*p*

(three hard mallets)

*mf*

*mf*

*mp*

*p*

(8)

27

r. h.

l. h. flip outside mallet to handle

[ *mediation*

*f*

*mp* (hard)

(both hands)

*mf*

l.h. take two soft mallets

*p* (soft)

( r. h. 1 soft; l. h. 2 soft, outer w/ handle )

Non rubato, but waltz-like

wood: follow marim- -ba and metal cues for rhythm.

♩ = 82

r. h. take one hard mallet

(hard)

pedal (and damp) as needed

(mute with wrist or r. h.)

r.h.

[ damp with wrist ]

( l. h. 2 soft, r. h. 1 hard )

Non-rubato, but waltz-like

l. h.

r.h. take two soft mallets

(mute with wrist)

(r. h. )

r. h. (soft)

**dotted lines and free note heads:** indicate simplified proportions of rhythm

( r. h. 1 hard; l. h. 2 soft, outer w/ handle )

r. h. take 1 soft -- w/ hard

dryly

(let ring)

soft

hard

( hard )

( l. h. )

(four soft mallets)

(mute with wrist)

l. h. (hard)

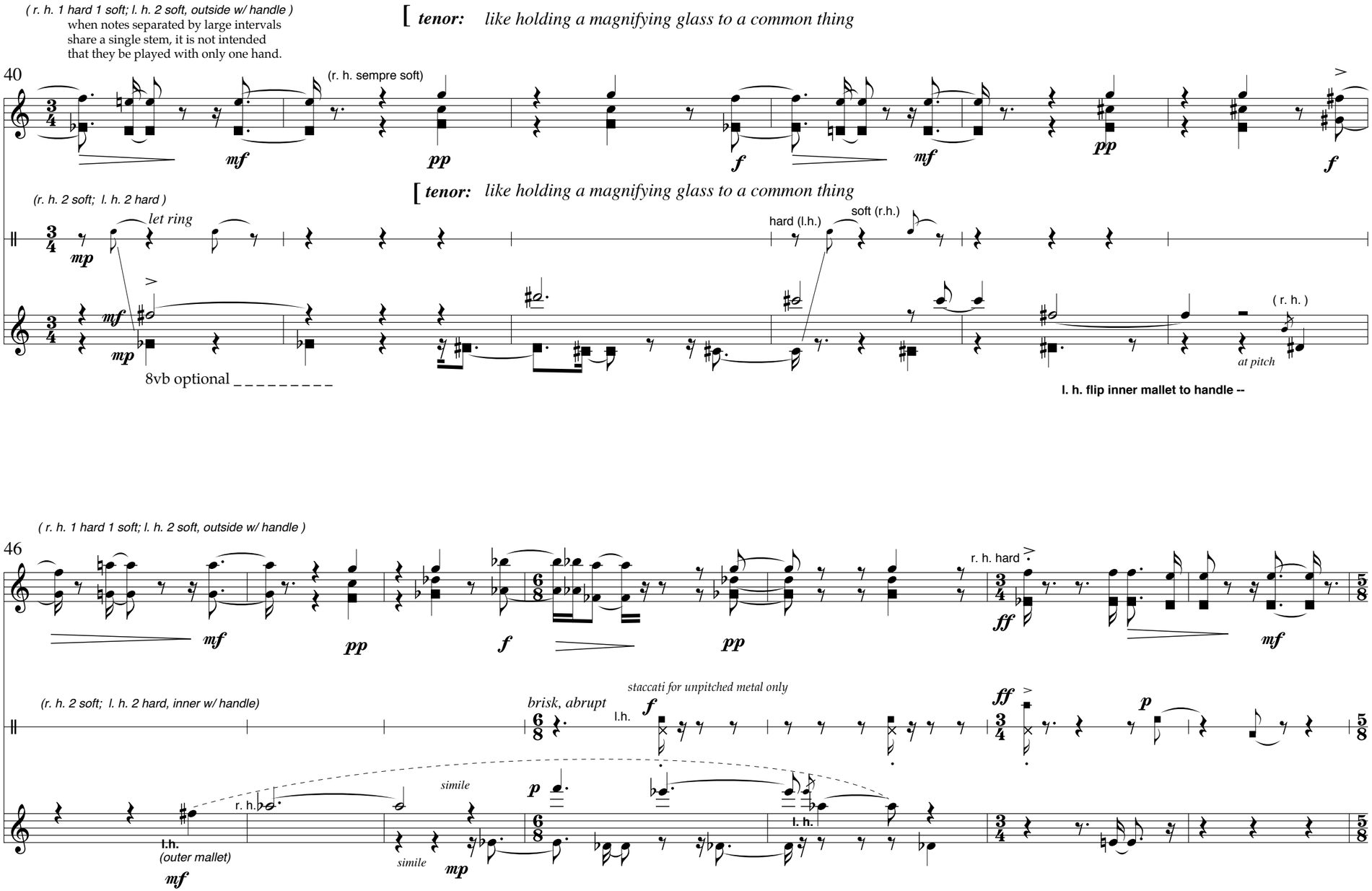
r. h.

l.h. only

r.h.

l.h. take 2 hard

(r. h. only)


( r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle )
when notes separated by large intervals
share a single stem, it is not intended
that they be played with only one hand.
[ tenor: like holding a magnifying glass to a common thing
40
(r. h. sempre soft)
mf
pp
f
mf
pp
f
(r. h. 2 soft; l. h. 2 hard )
let ring
mp
[ tenor: like holding a magnifying glass to a common thing
hard (l.h.)
soft (r.h.)
mf
mp
8vb optional
( r. h. )
at pitch
l. h. flip inner mallet to handle --
( r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle )
46
mf
pp
f
pp
r. h. hard
ff
mf
(r. h. 2 soft; l. h. 2 hard, inner w/ handle)
brisk, abrupt
staccati for unpitched metal only
l.h.
f
ff
p
simile
p
r. h.
l. h.
l.h.
(outer mallet)
mf
simile
mp

53

*like a slight but unchecked swaying*

[ *mf*

*pp*

*f*

*mf*

*pp*

*like a slight but unchecked swaying*

*ff*

*p*

*mp*

*ff*

*( r. h. 1 hard 1 soft; l. h. 2 soft, outer w/ handle )*

*do not increase intensity*

59

[ *pp*

*mf*

*subito rubato*

*(r. h. 2 soft; l. h. 2 hard, inner w/ handle)*

**( fortissimo for pitched metal only )**

*ff*

*p*

**unpitched metal with right hand only; quiet but strong**

*( to m. 86 )*

*do not increase intensity*

(deadstroke)

*subito rubato*

**r.h. flip inside mallet to handle**

soft

*pp*

*f*

*mf*

67

*a tempo*

*pp*

*mp*

*mp*

*p*

*a tempo*

r. h.

l. h.

( l. h. ok )

*mp*

*f*

*f*

r. h.

*f*

*mf*

*mp*

*p*

r. h.

r. h.

*( mute with wrist )*

l. h.

*mp*

*mf*

75

( r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle )

[ *mediation*

hard

soft

(col legno)

**l. h. switch soft (handle) for r. h. hard before m 85**

*agitato*

soft

**dotted lines and free noteheads:** indicate sim- - plified proportions of rhythm

( r. h. 2 soft, l. h. 2 hard -- inner mallets w/handles )

[ *mediation*

*agitato*

to tempo change, m 83 downbeat

82

= 42

*in this measure: no simul - - taneities with marimba or metal*

hard

(by now: r. h. 2 soft, l. h. 1 soft 1 hard )
( sempre soft )

. = 72

( ♩ = 108 )

soft

hard

= 42

*in this measure: no simul - - taneities with vibes or wood*

(soft)

**r. h. flip handle back to mallet (soft)**

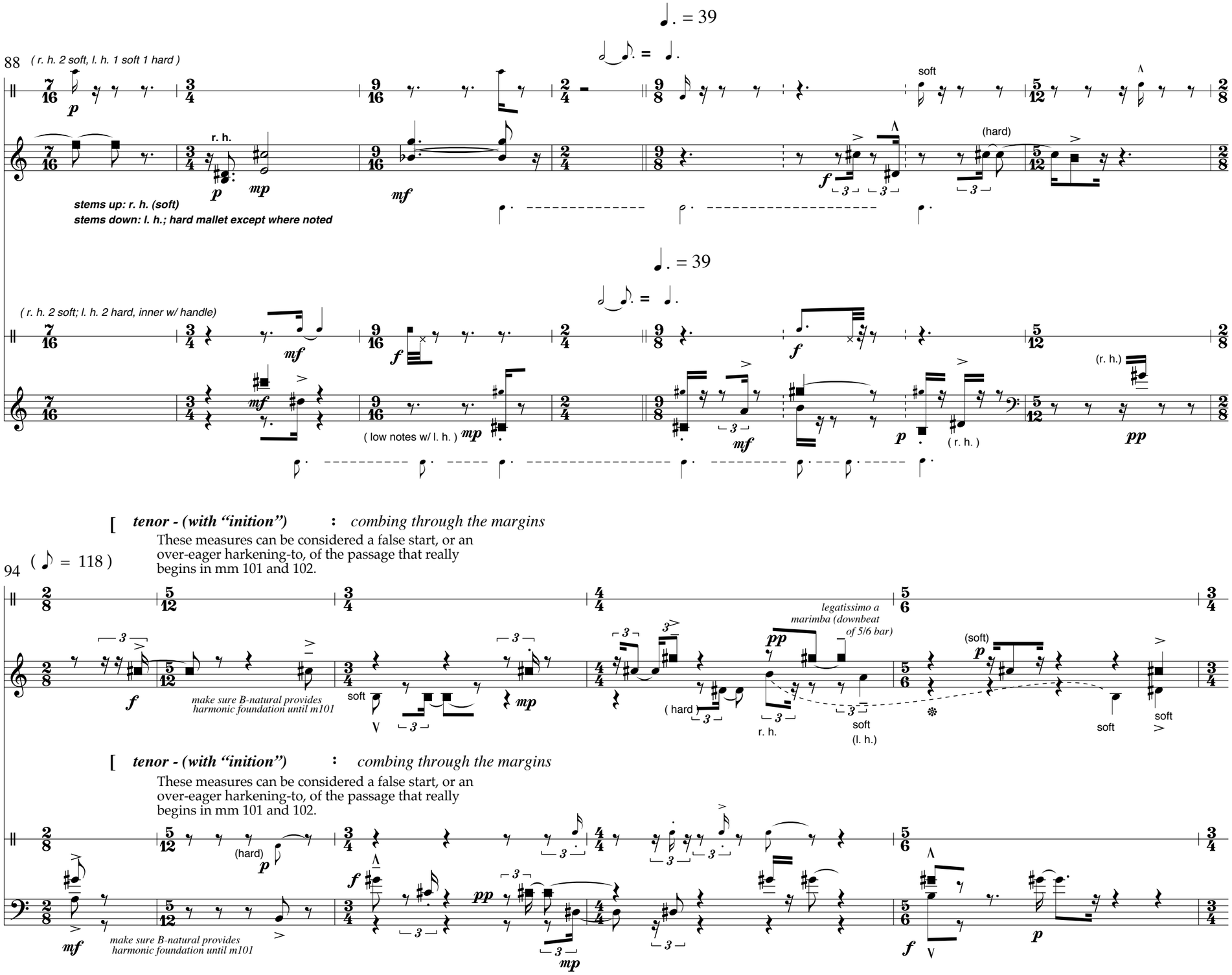
. = 72

(soft)

( ♩ = 108 )

(r. h. soft)

( low notes w/ l. h. )


88
( r. h. 2 soft, l. h. 1 soft 1 hard )
r. h.
stems up: r. h. (soft)
stems down: l. h.; hard mallet except where noted
soft
(hard)
( r. h. 2 soft; l. h. 2 hard, inner w/ handle)
( low notes w/ l. h. )
( r. h. )
(r. h.)
94
( ♪ = 118 )
[ tenor - (with "inition") : combing through the margins
These measures can be considered a false start, or an over-eager harkening-to, of the passage that really begins in mm 101 and 102.
make sure B-natural provides harmonic foundation until m101
soft
( hard )
r. h.
legatissimo a marimba (downbeat of 5/6 bar)
soft
(l. h.)
(soft)
soft
soft
[ tenor - (with "inition") : combing through the margins
These measures can be considered a false start, or an over-eager harkening-to, of the passage that really begins in mm 101 and 102.
(hard)
make sure B-natural provides harmonic foundation until m101

99 ( r. h. 2 soft, l. h. 1 soft 1 hard )

[ ***inition :***
*starting again from elsewhere* ]

soft hard

( soft ) ( hard ) soft

*(as before, legatis -*
*-simo to the first beat*

soft (hard)

[ ***inition :***
*starting again from elsewhere* ]

( r. h. 2 soft; l. h. 2 hard, inner w/ handle)

( soft )

(l. h. over)

104

***(tenor again)***

soft soft (hard)

*(legatissimo a marimba)*

***(tenor again)***

soft

108

*( r. h. 2 soft, l.h. 1 soft 1 hard )*

*( r. h. 2 soft; l. h. 2 hard, inner w/ handle)*

[ ***mediation***

[ ***mediation***

113 soft

r. h. soft

soft

*dryly*

[ ***tenor:*** *not at all puzzled; undaunted*

*with marimba's forte*

[ ***tenor:*** *not at all puzzled; undaunted*

120

( r. h. 2 soft, l.h. 1 soft 1 hard )

*balanced and confident, even though it is a delicate thing*

( hard )

*balanced and confident, even though it is a delicate thing*

( r. h. 2 soft; l. h. 2 hard, inner w/ handle)

one mallet only

130

left hand take 2 soft mallets

*(with marimba's forte)*

141

( 4 soft mallets )

3

p

mp

and now, a little arrogant

5/16 7/16 5/16

3

f

poco rubato

3/8

3

mf

pp

( r. h. 2 soft; l. h. 2 hard, inner w/ handle )

5/16 7/16 5/16

and now, a little arrogant

mp

3

f

poco rubato

3/8

3

p

mp

151

3/4 3/8

pp

pp

3

p

mp

mf

I. h. flip outer to handle

3/4 3/8

mp

one mallet (handle) only

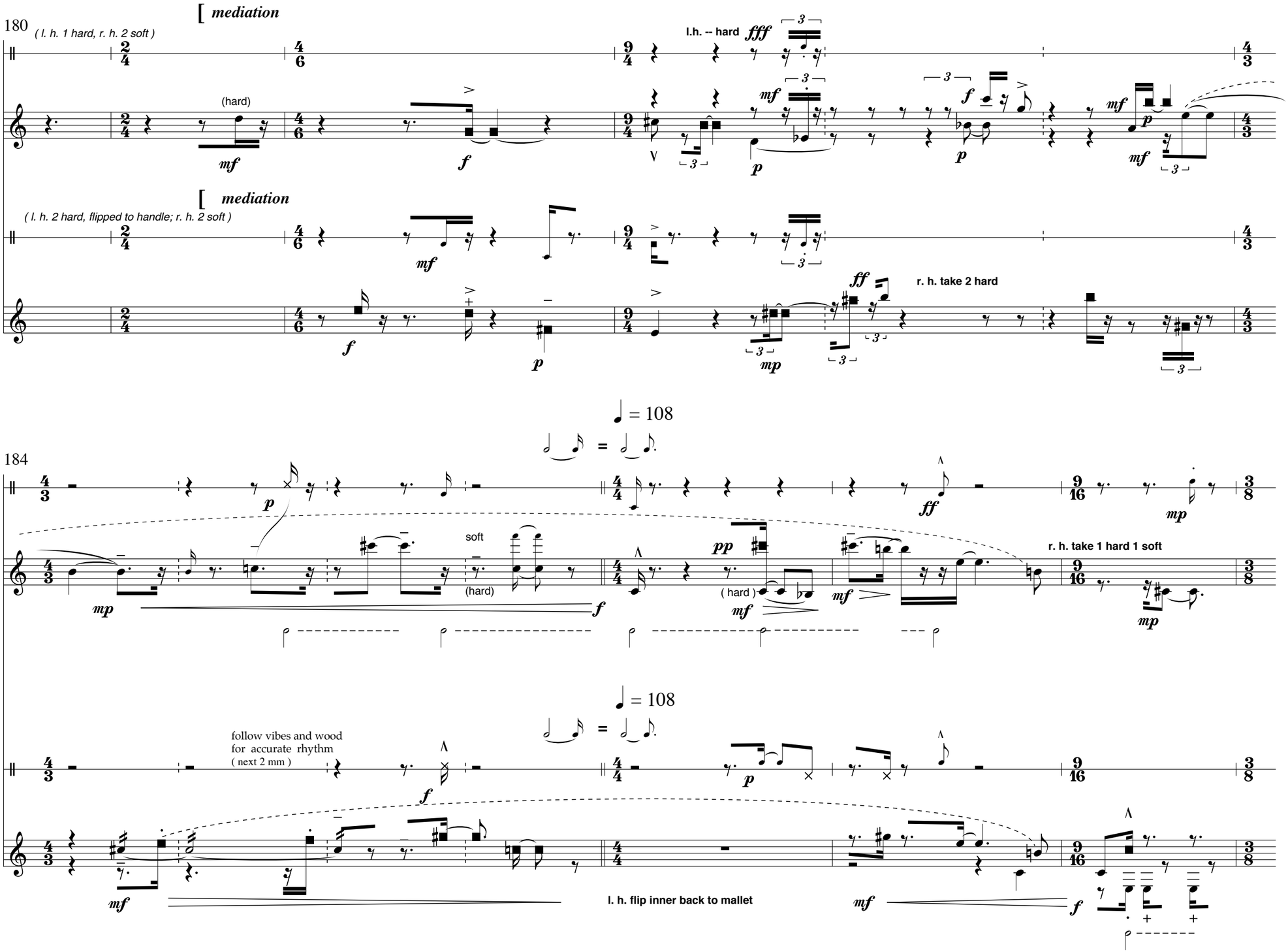
mp

161 ( 4 soft mallets )

( l. h. 2 hard, flipped to handle; r. h. 2 soft )

171

I. h. take one hard mallet


180
( l. h. 1 hard, r. h. 2 soft )
[ mediation
l.h. -- hard
(hard)
( l. h. 2 hard, flipped to handle; r. h. 2 soft )
[ mediation
r. h. take 2 hard
184
= 108
soft
(hard)
( hard )
r. h. take 1 hard 1 soft
= 108
follow vibes and wood
for accurate rhythm
( next 2 mm )
l. h. flip inner back to mallet

188

( l. h. hard, r. h. 1 hard 1 soft )

= 83

[ **tenor:** *faburden*

hard mallets ex-
-cept where noted.

soft

( hard )

*mute with wrist*

( 4 hard mallets )

= 83

[ **tenor:** *faburden*

= enharm =

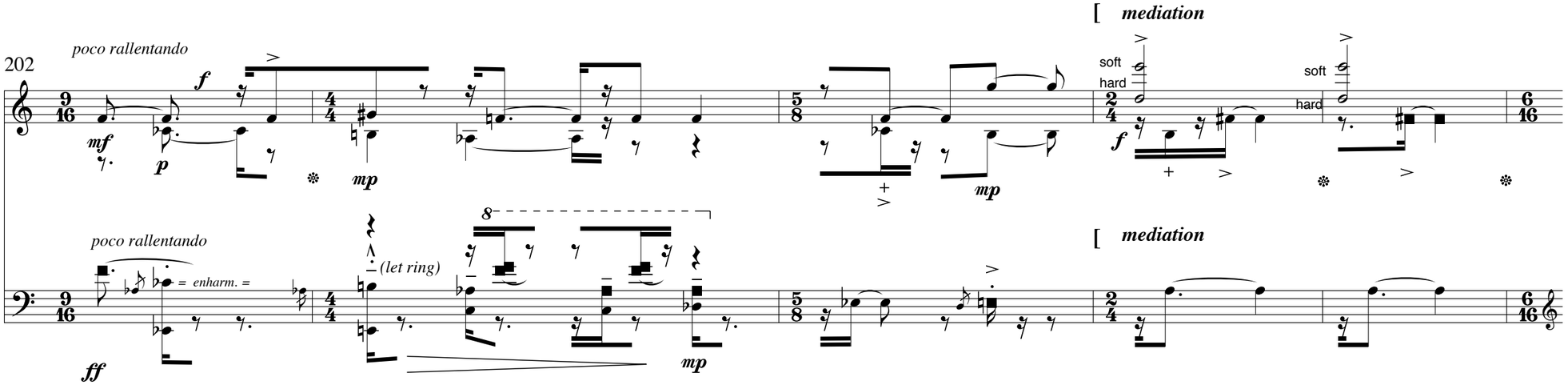
195

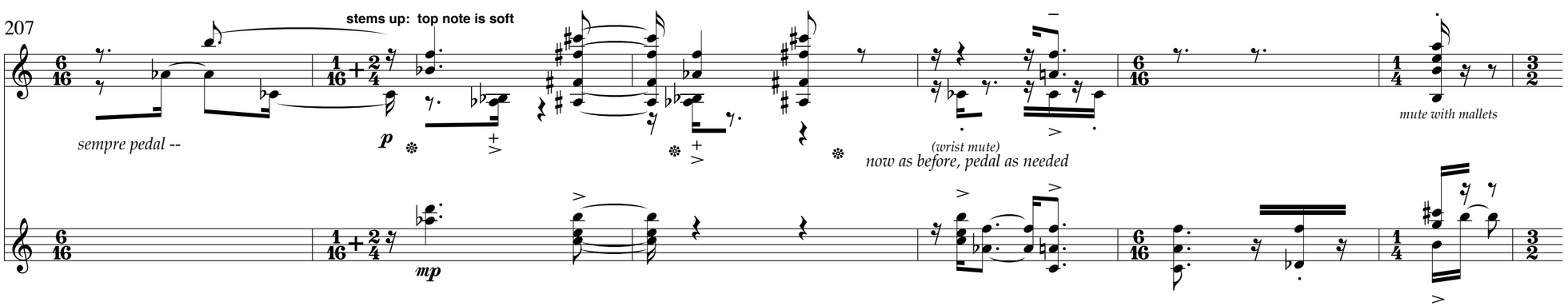
soft

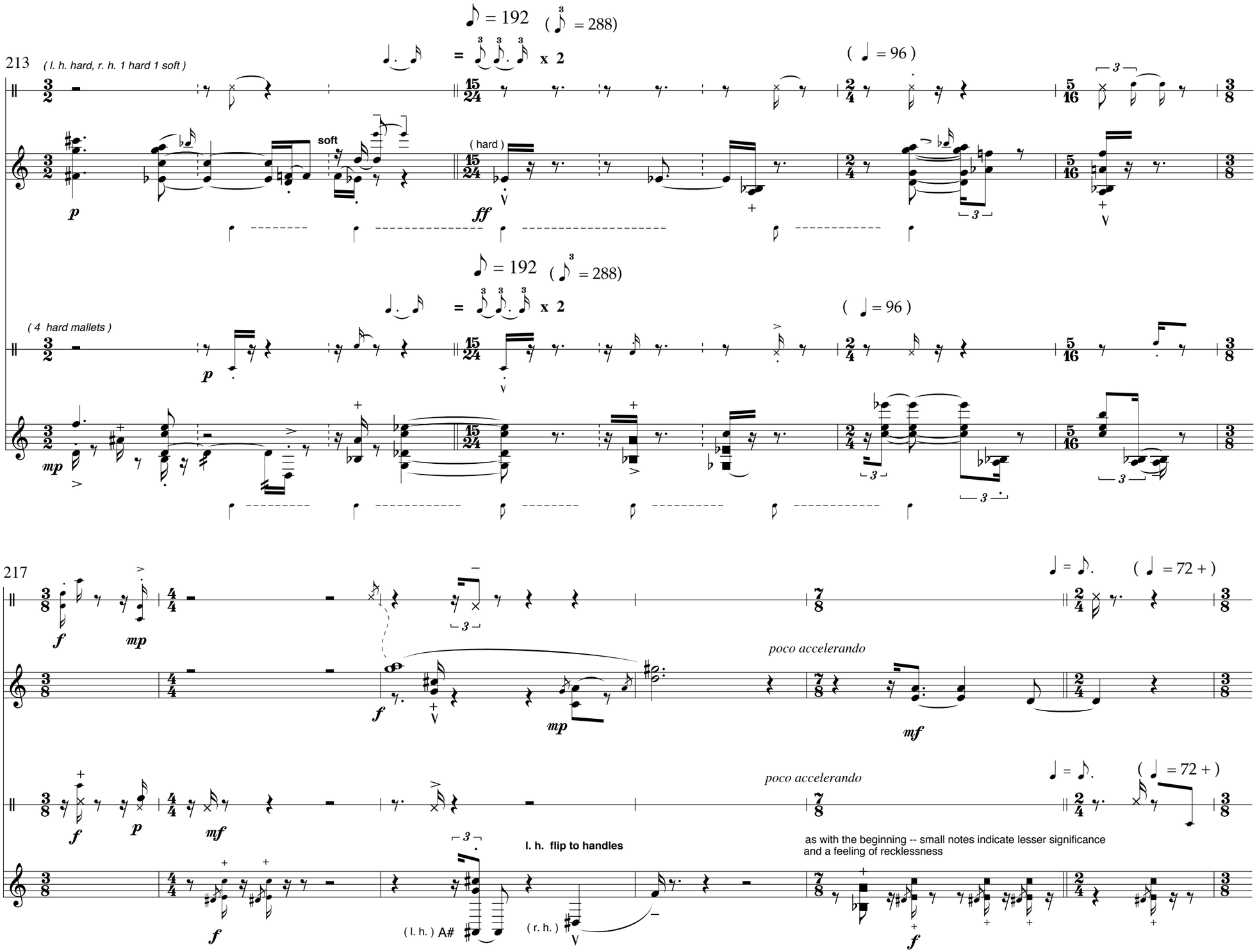
( hard )

soft

= enharm =


202
poco rallentando
mf
p
f
mp
[ mediation
soft
hard
f
soft
hard
poco rallentando
= enharm. =
(let ring)
8
ff
mp
[ mediation


207
stems up: top note is soft
sempre pedal --
p
mp
(wrist mute)
now as before, pedal as needed
mute with mallets


213
( l. h. hard, r. h. 1 hard 1 soft )
= 192
( = 288)
x 2
( = 96 )
soft
( hard )
( 4 hard mallets )
217
( = 72 + )
poco accelerando
l. h. flip to handles
as with the beginning -- small notes indicate lesser significance
and a feeling of recklessness
( l. h. ) A#
( r. h. )

223 ( l. h. hard, r. h. 1 hard 1 soft )

[ **tenor :** *anticipation*

*freely*

**hard mallets:**

*mp*

♪ = 150

*non accelerando*

**hard mallets unless specified:**

*sempre poco accelerando*

*p*

*mp* *pp*

[ **tenor :** *anticipation*

♪ = 150

( 4 hard mallets )

*mf*

**all deadstrokes!**

*non accelerando*

*sempre poco accelerando*

*f*

(grace notes may be simultaneous with the notes they grace)

233

*freely*

*mp*

*mp* *pp*

*mp*

*mp* *pp*

241

( l. h. hard, r. h. 1 hard 1 soft )

*p*

*ritardando minimale poco a poco da m 262*

*mp* *pp*

(soft) *p*

*mp* *pp*

( 4 hard: l. h. handles, r. h. mallets )

[ *mf*

[ *f*]

*ritardando minimale poco a poco da m 262*

*f*

249

*p*

257 ( l. h. hard, r. h. 1 hard 1 soft ) [mediation

( ♩ = 72 )

(soft) p mp pp f mp gently

( 4 hard: l. h. handles, r. h. mallets ) [mediation

( ♩ = 72 )

l. h. flip back to mallets

( still deadstroke )

( r. h. ) l. h. col legno ppp mf

col legno ( both hands ) normale mp gently

263

♪ = 166 ♩. ♪ 3 = 𝅗𝅥 ♪

♩ = ♩.

( ♪ = 125 )

mp mf p (soft) f (let ring) p mf

♪ = 166 ♩. ♪ 3 = 𝅗𝅥 ♪

♩ = ♩.

( ♪ = 125 )

mf ppp f ff f ( r. h. ) ( l. h. ) pp pp

268 *( l. h. hard, r. h. 1 hard 1 soft )*

**r. h. reverse mallet positions**

soft mallets unless otherwise noted

*mp*

**l. h. take two soft mallets**

*mp*

*p*

*p*

*( 4 hard )*

*p*

*mf*

*ppp*

*mf*

*mf*

**r. h. take two soft**

*p*

271 ***( l. h. soft, r. h. 1 soft, 1 hard )***

*f*

*f*

**hard**

**hard**

*p*

*mf*

***( l. h. hard, r. h. soft )***

*p*

*mf*

*mp*

*(tied)*

*la niente*

*p*

*dampen with elbow*
*(immediately after staccato)*

*mp*

279 ( l. h. soft, r. h. 1 soft, 1 hard )

hard

[ **tenor:** *prodding and inching and sometimes tumbling*

( l. h. hard, r. h. soft )

[ **tenor:** *prodding and inching and sometimes tumbling*

no pedal

no pedal

reach to vibraphone

( marimba )