Occupied Spaces

For Two Pianos and Percussion

By Leah Reid

Instrumentation:

Percussion I:

triangle
metal wind chimes
suspended cymbal
wood block
bass drum

crotales (lower and upper set, range: sounding 2 8ves higher)
tubular bells
marimba (4 1/3 octave)

Percussion II:

suspended cymbal
cowbell
gong
tam-tam
timpani (25")

glockenspiel (sounding 2 8ves higher)
xylophone (sounding 1 8ve higher)
vibraphone

Piano I:

grand piano
toy piano (range: C4-C6)

Piano II:

grand piano
celesta (sounding 1 8ve higher)

Additional Materials Needed:

Piano I:

2 e-bows
percussion mallets

Piano II:

2 e-bows
percussion mallets

General Notes to Performers:

Accidentals carry through the bar

all trills should be played a semi-tone higher

there are 4 types of barlines in the score:
- the solid barlines indicate the change / new presence of a 'room.'
- dashed barlines indicate that the room continues through the next bar
- double barlines mark sections
- (...and the final barline marks the end of the piece...)

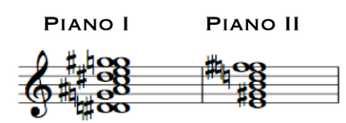
Dynamics are relative, not absolute

Notes to Percussionists:

all percussion instruments should freely vibrate unless the score indicates otherwise (i.e. no l.v. markings will appear in the score, but should be assumed)

Notes to Pianists:

in the last section of the piece, the pianists will play the piano strings with e-bows. Performers should use one e-bow per hand and the switch should be turned to the left (emphasizing lower harmonics). Depending on the beaming of the piano, pitches may have to be substituted. Some pitches may be possible by playing them down an octave using the e-bow switched to the right (emphasizing upper partials). If necessary, octave substitutions are acceptable. The following pitches should be marked in advance:



pianists will also strike the piano strings with mallets where indicated

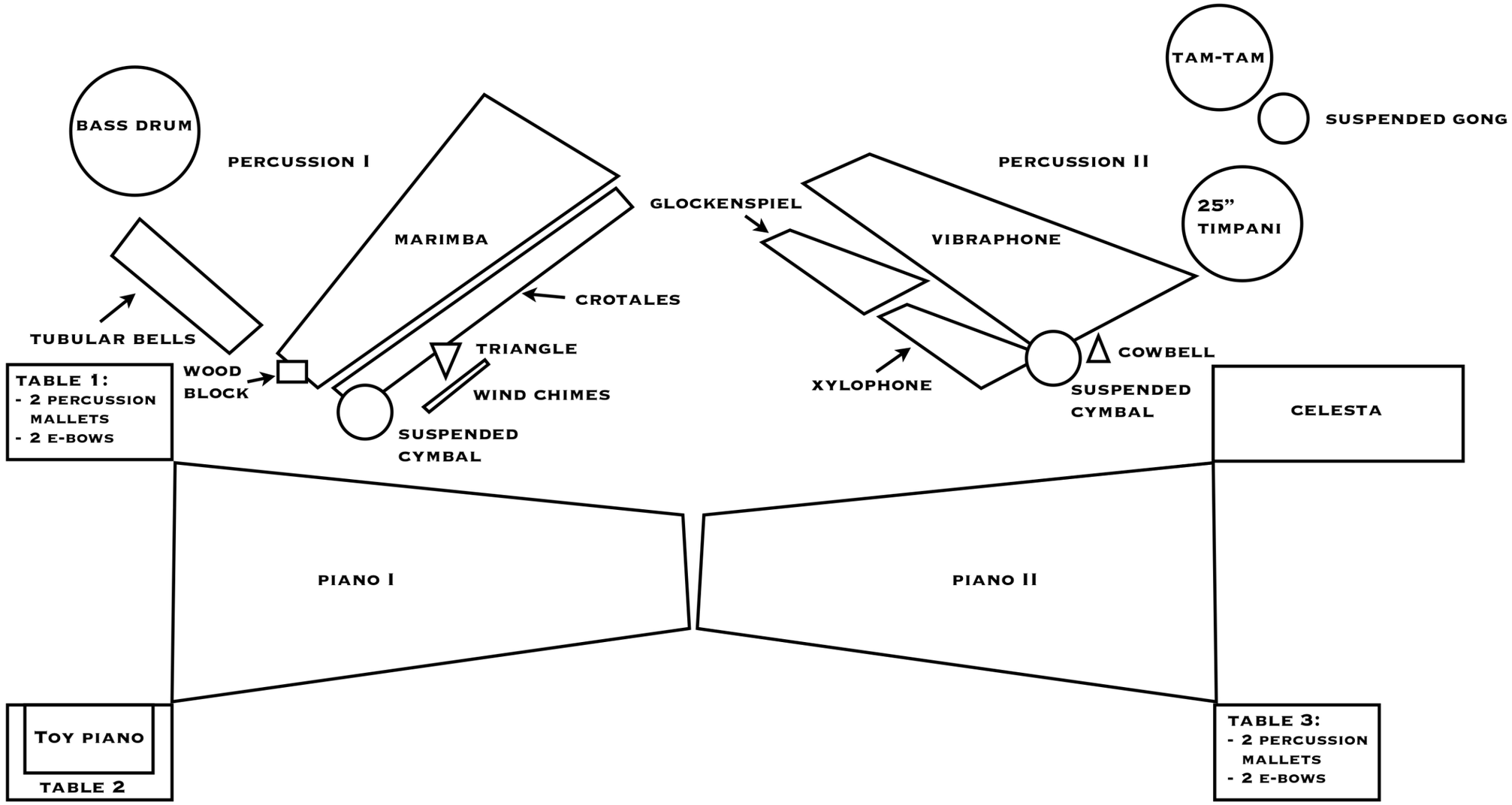
Notation Key:

slow ⟶ fast - begin with a slow, steady pulse and gradually increase the speed to a tremolo

fast ⟶ slow - begin with a tremolo and gradually decrease the speed to a slow pulse

all other markings that are not self explanatory or standard are explained in the score

Suggested performance diagram:



Occupied Spaces

For Two Pianos and Percussion

By Leah Reid

Occupied spaces is a piece that explores timbre through a series of eleven "rooms" or conceptual spaces. Some of these spaces have been modeled after physically existing rooms, others are either imagined (and do not follow the rules of physics), or occur inside one's mind/head. There are three impulses in the piece: a zipper, a clap, and a balloon pop. These impulses form the material that is inserted into the various rooms. The sounds are filtered to various degrees, and over the course of the piece frequencies are added to the impulses, thereby creating an increasingly dense—and by analogy—noisy texture.

The piece begins with an introduction of the zipper in room 1 that hints at some of the characteristics of the rooms, followed by section 1 that introduces rooms 2-4 and the two basic strands of thematic material. Section 2 introduces rooms 5 and 6 and the strands begin to grow and overlap. Section 3 presents rooms 7 and 10 and the possibility of three simultaneous strings and two overlapping rooms. Section 4 introduces room 8 and strings begin to multiply and deteriorate the "structure" of all the rooms. The zipper attempts to overwhelm the material but it is repeatedly interrupted and cut off by room 8. Section 5 begins after a final failed attempt by the zipper and the first iteration of room 9. The balloon and clap theme begins section 6 and tentatively attempts to reset the rooms, however, they have deteriorated and reflections begin to multiply. The strands proliferate while the reflections increase in density until they have completely saturated all of the rooms. A final iteration of the clap, balloon, and zipper form the climax of the piece. Section 6 is marked by the second iteration of room 9, which takes the third climactic impulse (the zipper, which finally succeeds in overwhelming the material) and leads the listener into the final new room: number 11. This last room reminiscently employs a small bandwidth of frequencies from the previously heard impulses, creating a ghost-like resonance. The piece closes with a brief recap and final presentation of fragments of the original theme and a brief presentation of select rooms.

Occupied Spaces

L. Reid 2012-2013

1 ♩ = 80 **molto accel.**

PERCUSSION I: Triangle, Wind Chimes, Cymbal, Wood Block, Bass Drum, Crotales, Tubular Bells, Marimba

PERCUSSION II: Cymbal, Cowbell, Gong, Tam-tam, Timpani, Glockenspiel, Xylophone, Vibraphone

PIANO I: Piano I, Toy Piano

PIANO II: Piano II, Celesta

pppppp *mp* *p* *ff* *mp*

p *pp* *ff*

p *ff*

pppppp *mp*

MOTOR OFF

mf

with hard yarn mallet
play inside the piano on strings with mallets

p *ff*

with stick of mallet
play inside the piano on strings with mallets

with hard yarn mallet

pppppp *p* *ff*

**mm. 1 Pno. II: strike a steady high cluster*

**mm. 2-5 - Pno. I & Pno. II: Improvise on piano strings following the indicated curve. Move from the lowest possible pitch to the highest possible pitch.*

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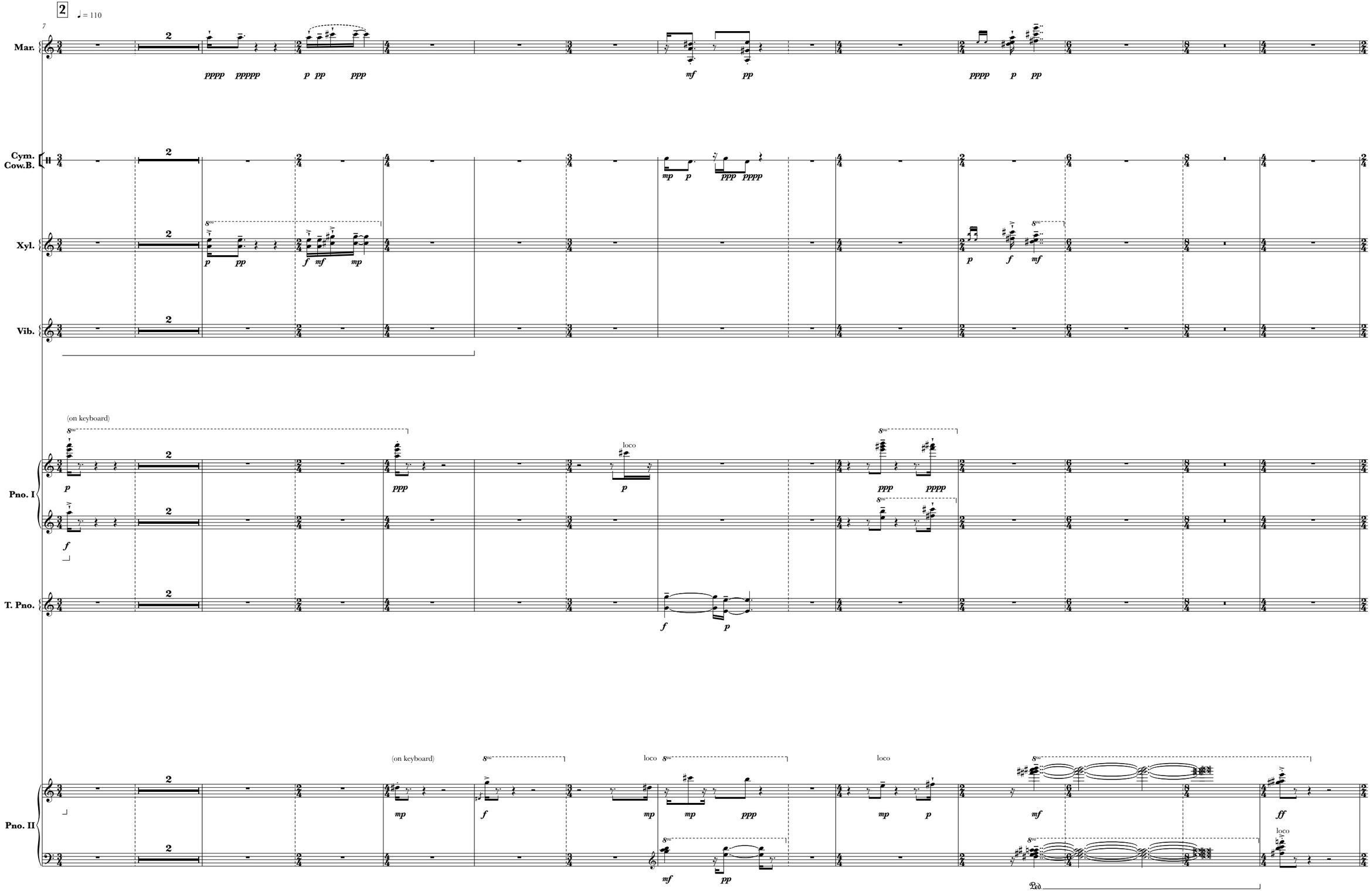

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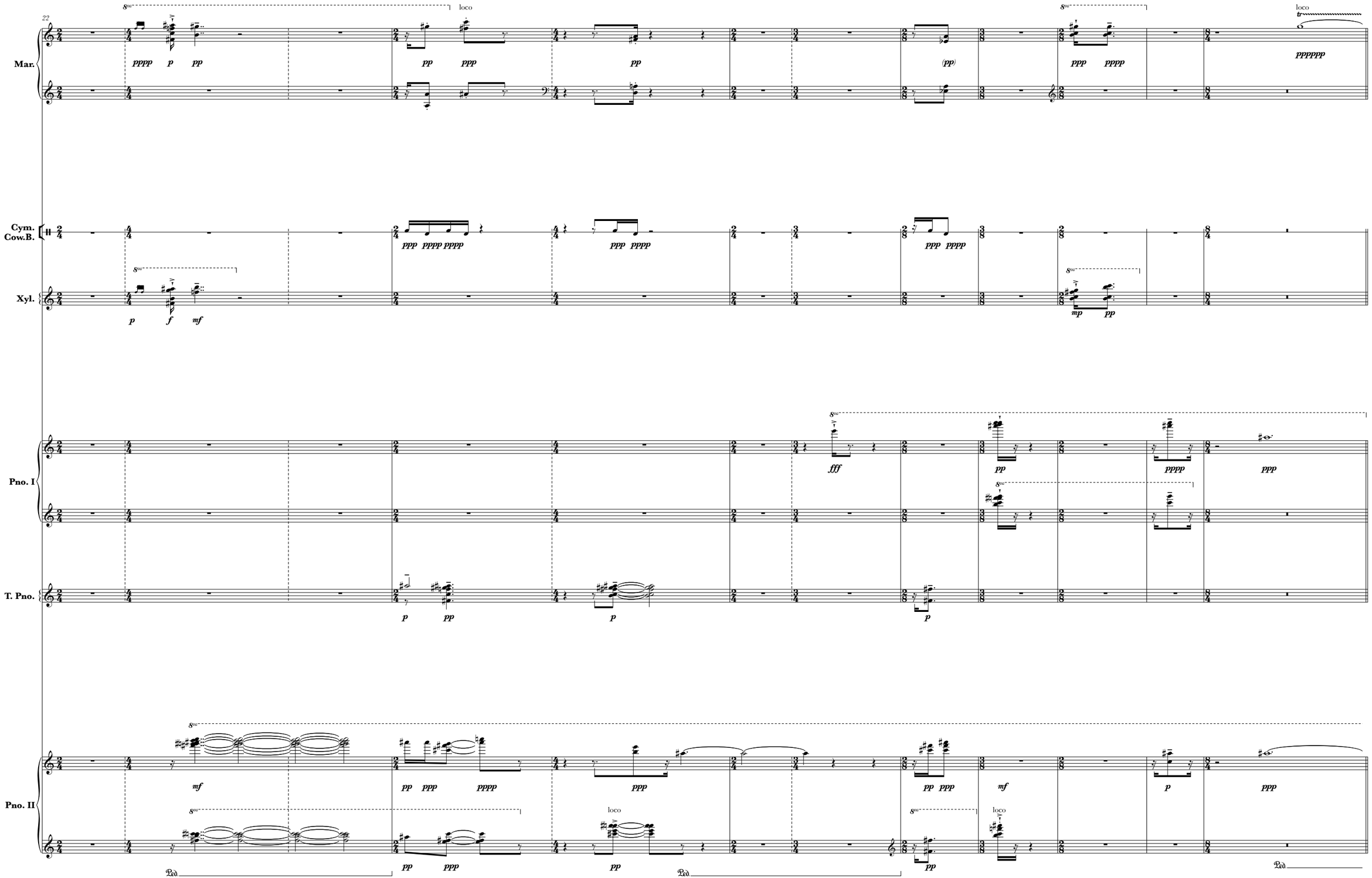

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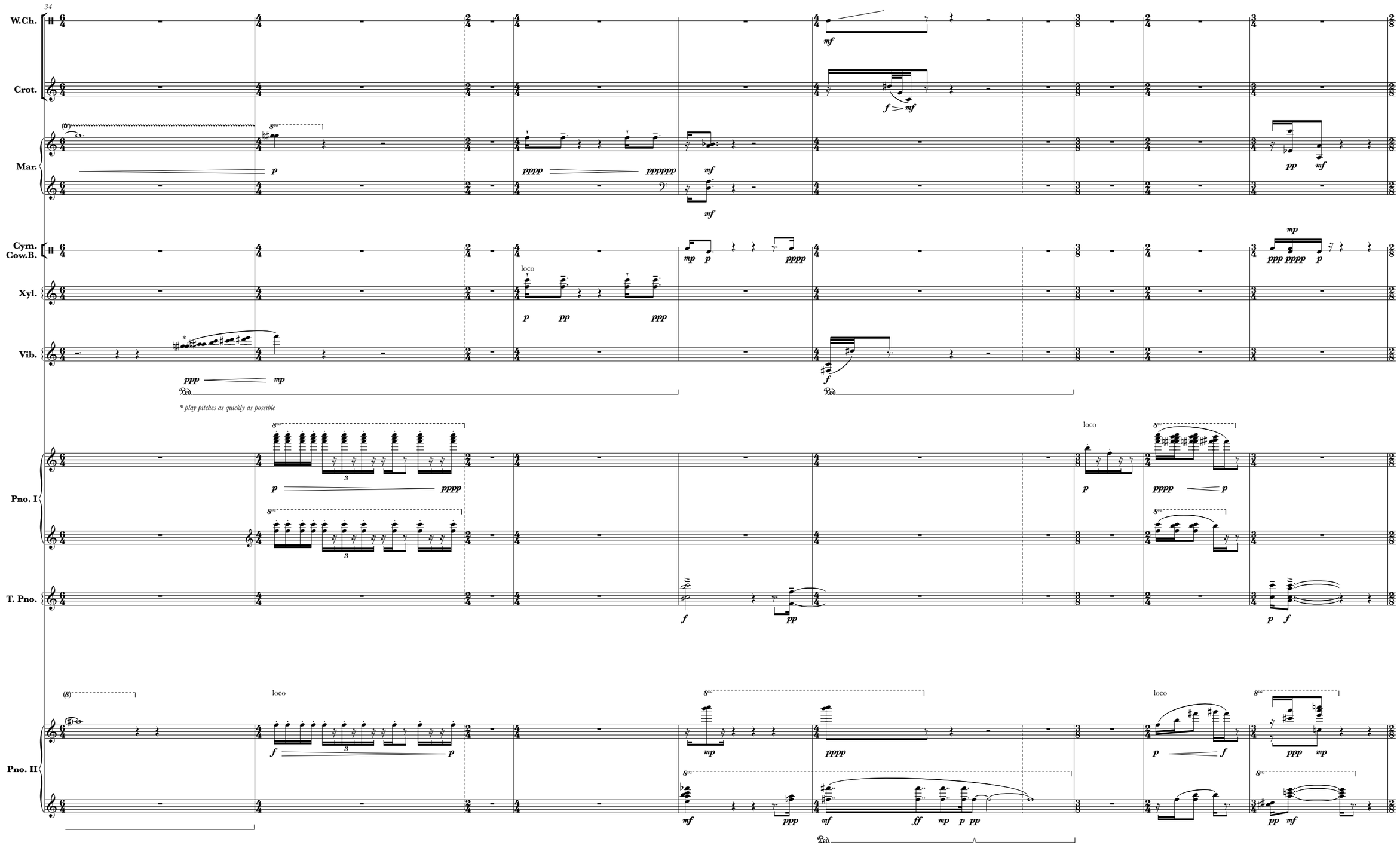

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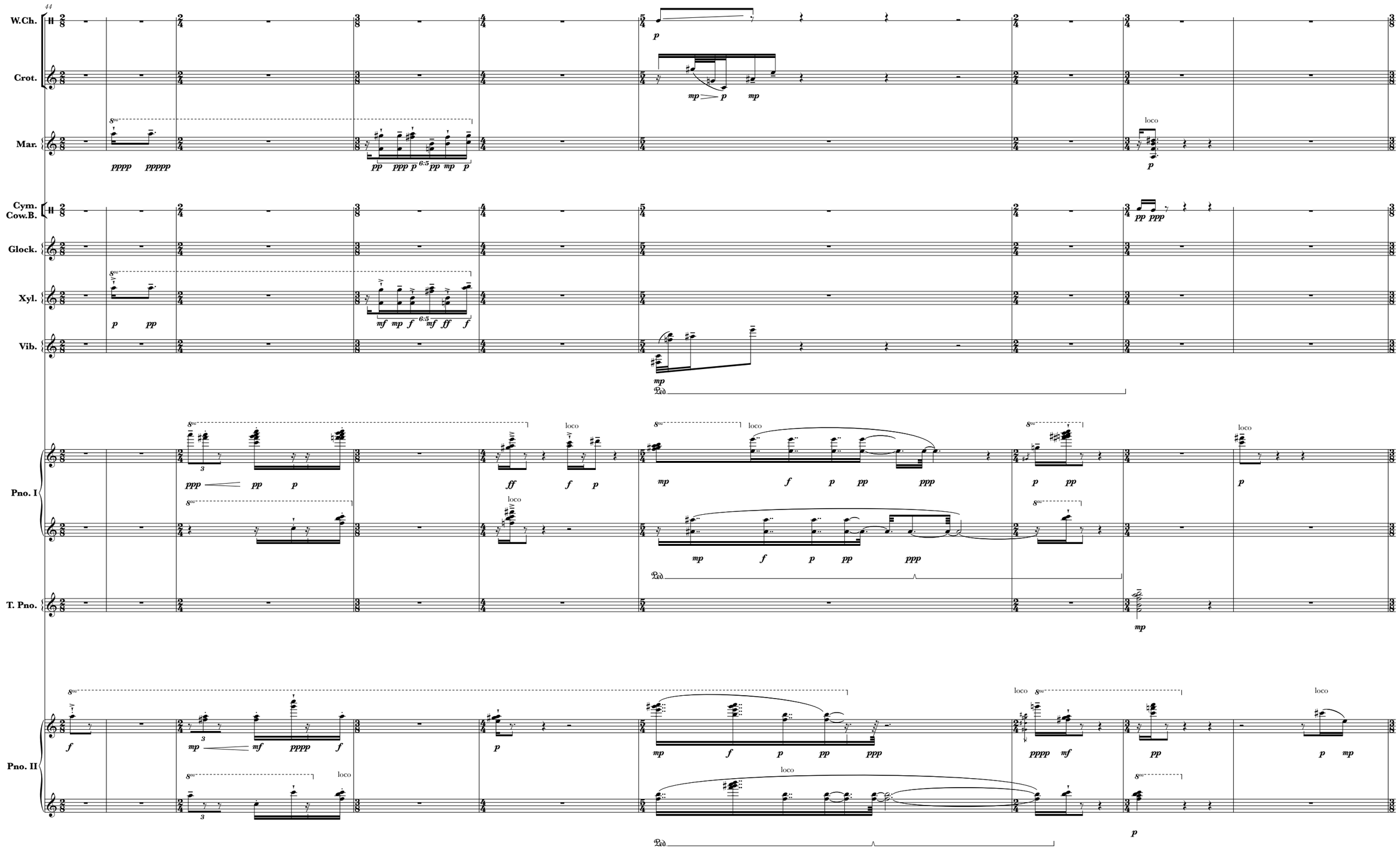

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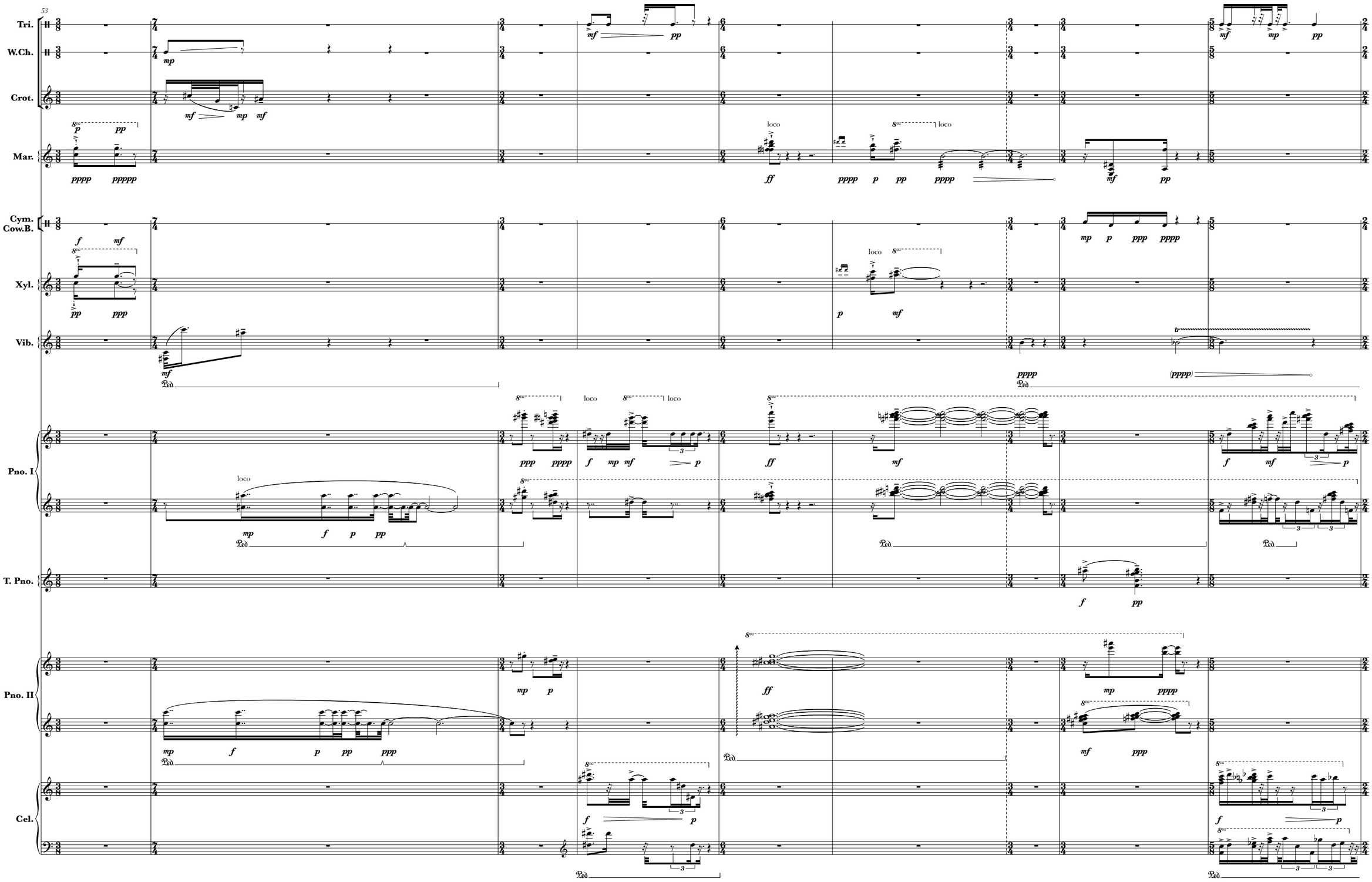

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62

Tri.
W.Ch.
Cym.
Crot.
Mar.
Cym.
Cow.B.
Glock.
Xyl.
Vib.
Pno. I
T. Pno.
Pno. II
Cel.

slow → fast

loco

on strings inside piano
with mallets

* mm. 72 - All: hold long enough for page turn if reading from the score

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A tempo

73

Tri.

W.Ch.

Cym.

Crot.

Mar.

Cym.
Cow.B.

Glock.

Xyl.

Vib.

Pno. I

(on keyboard)

(on keyboard)
loco

T. Pno.

Pno. II

Cel.

loco

loco

loco

Ped.

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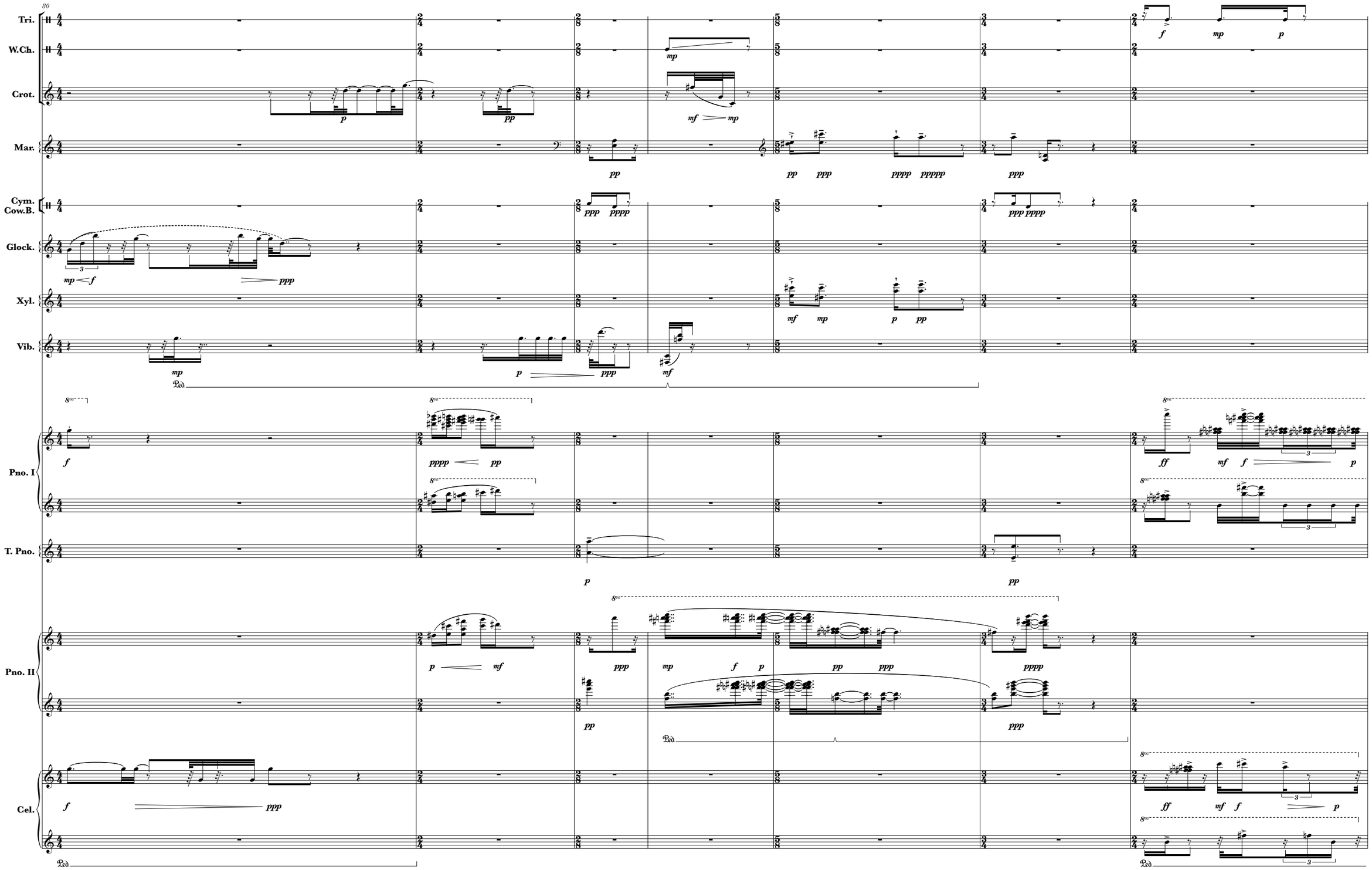

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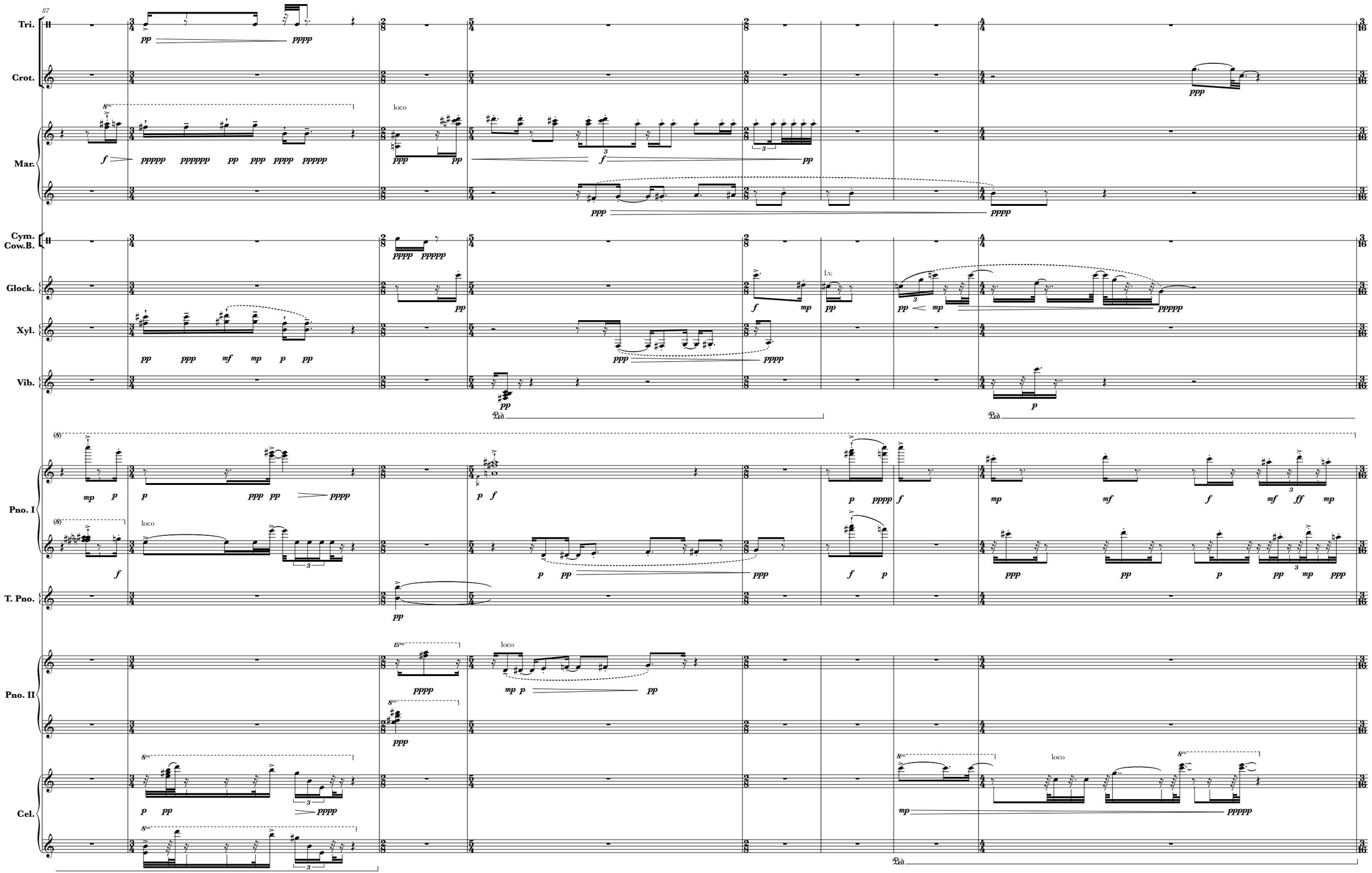

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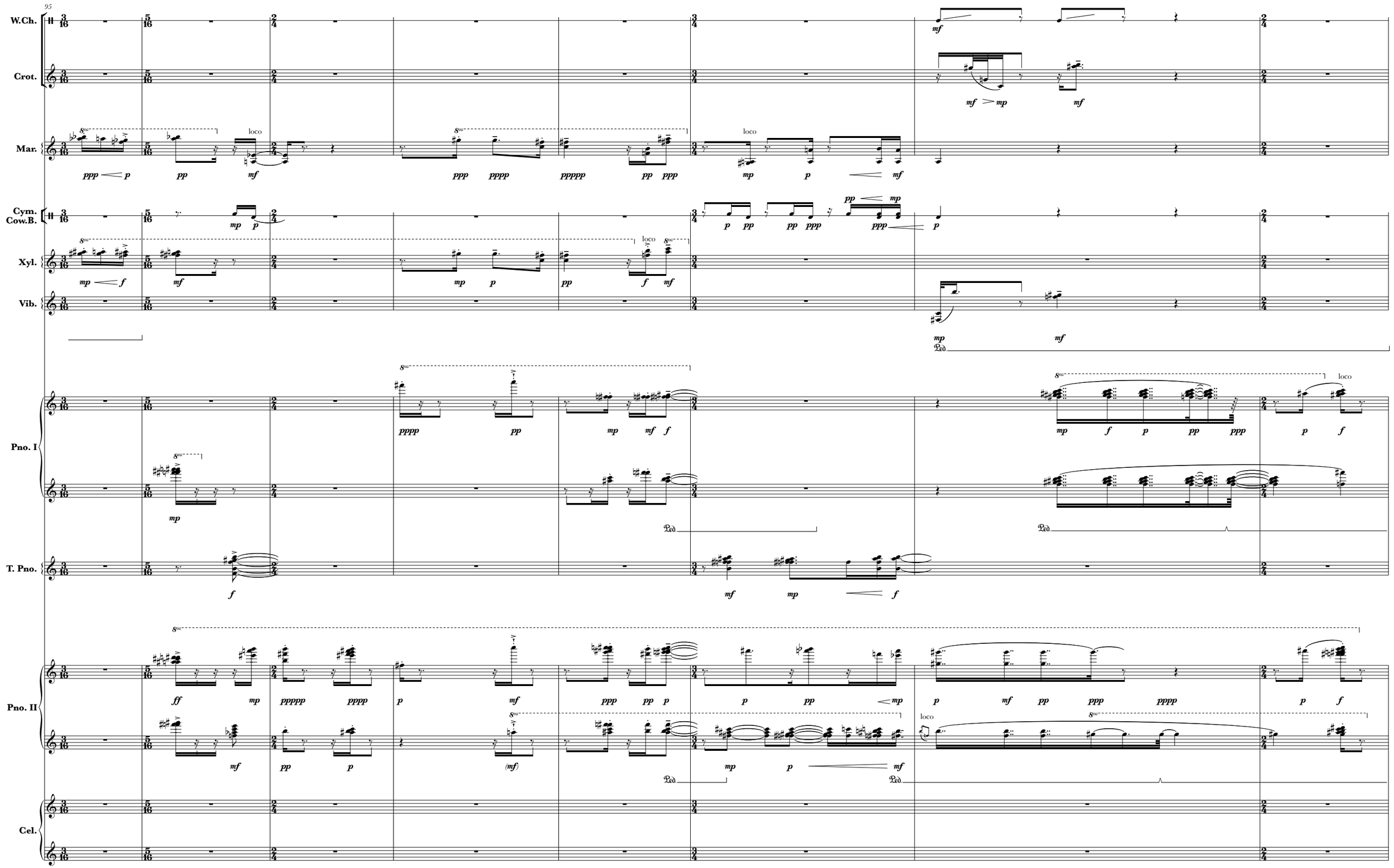

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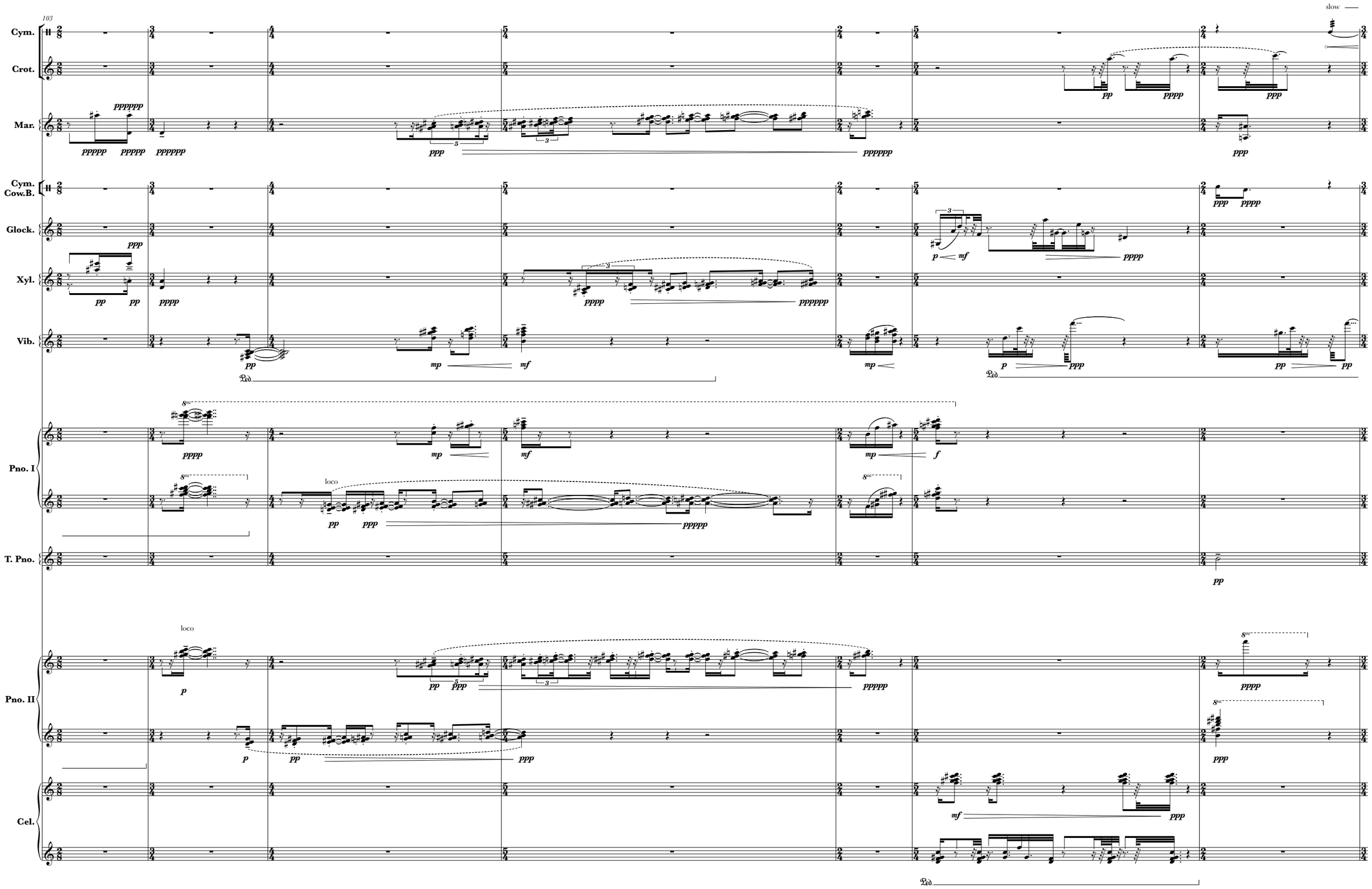

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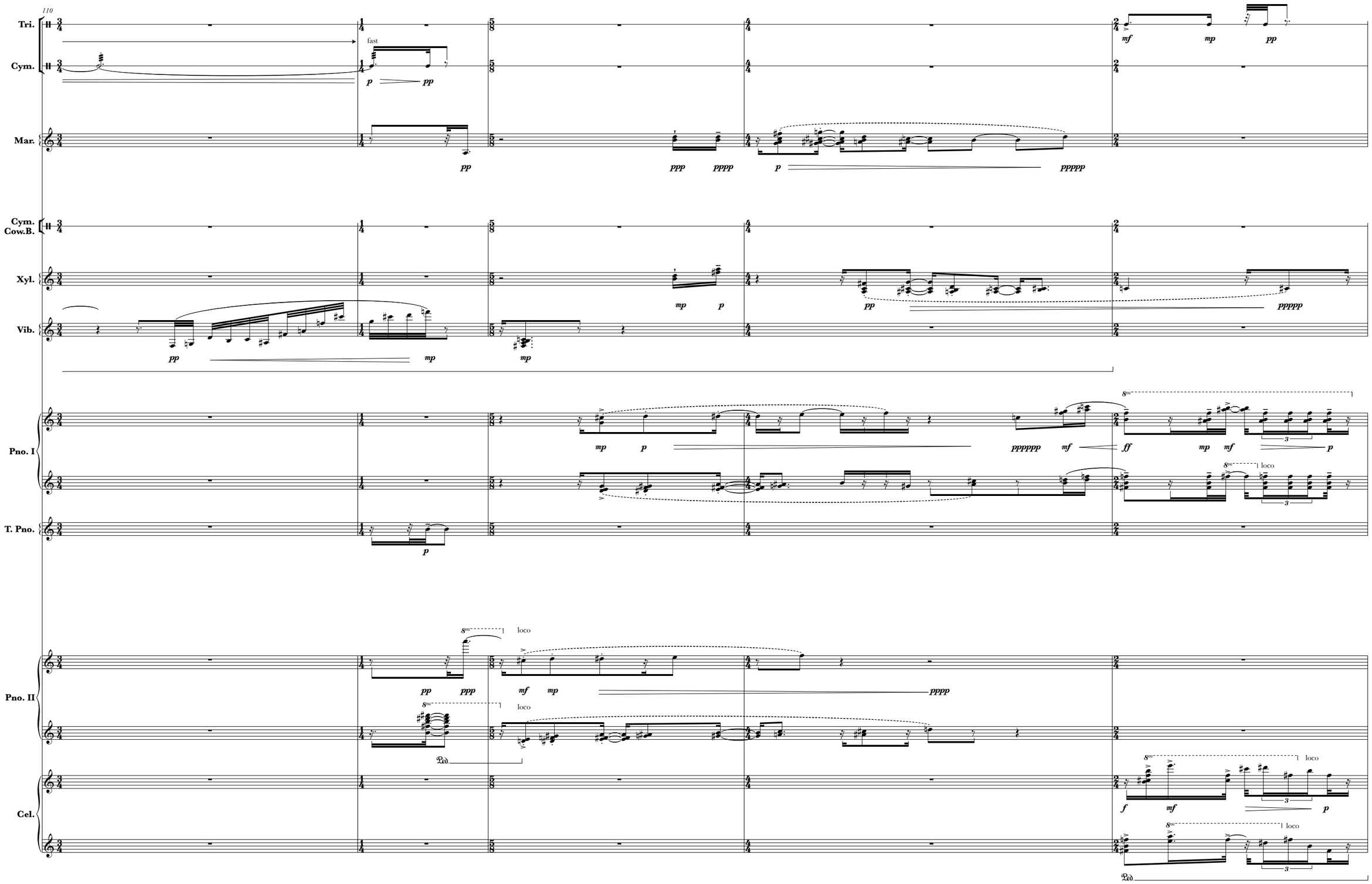

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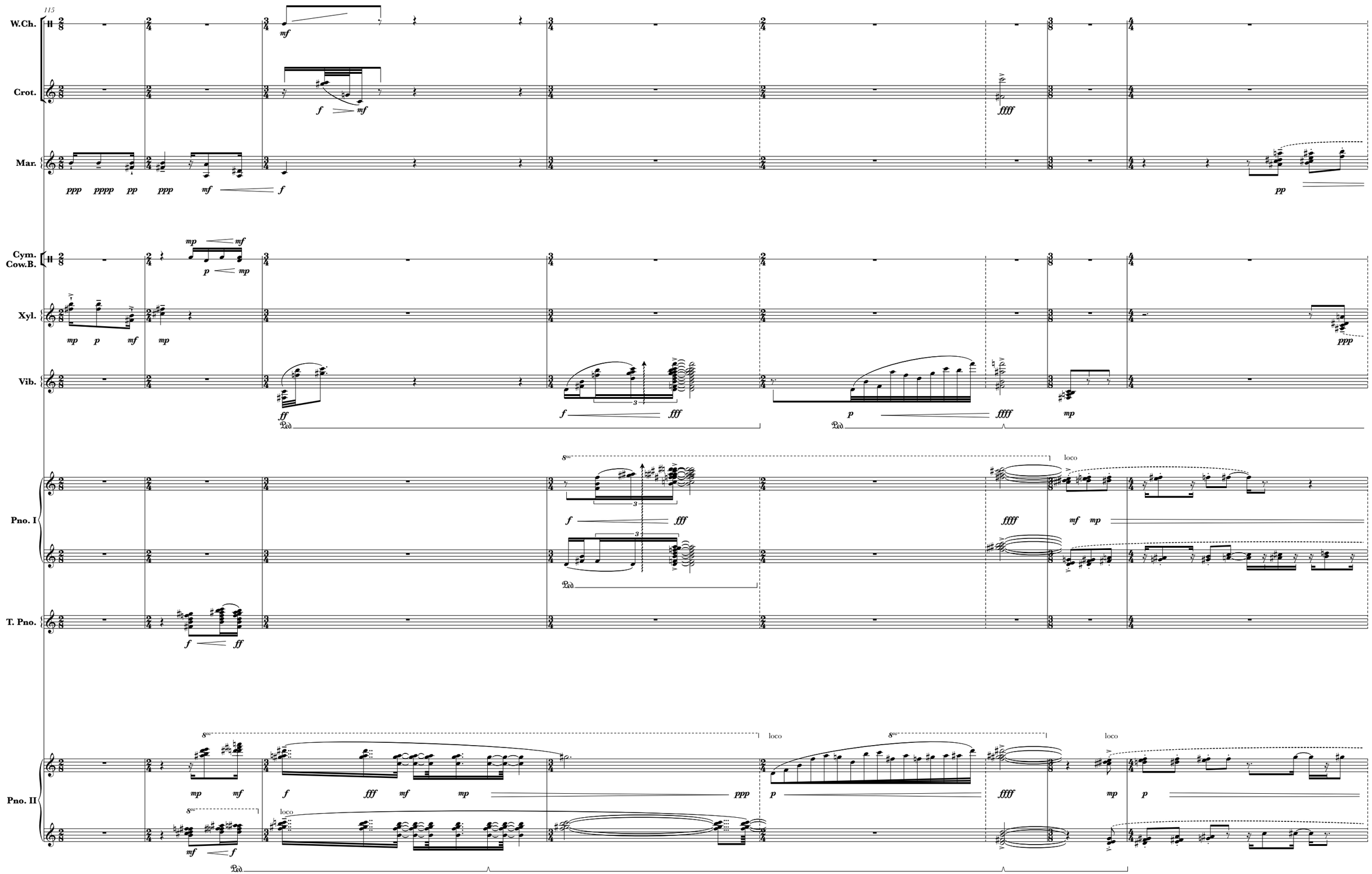

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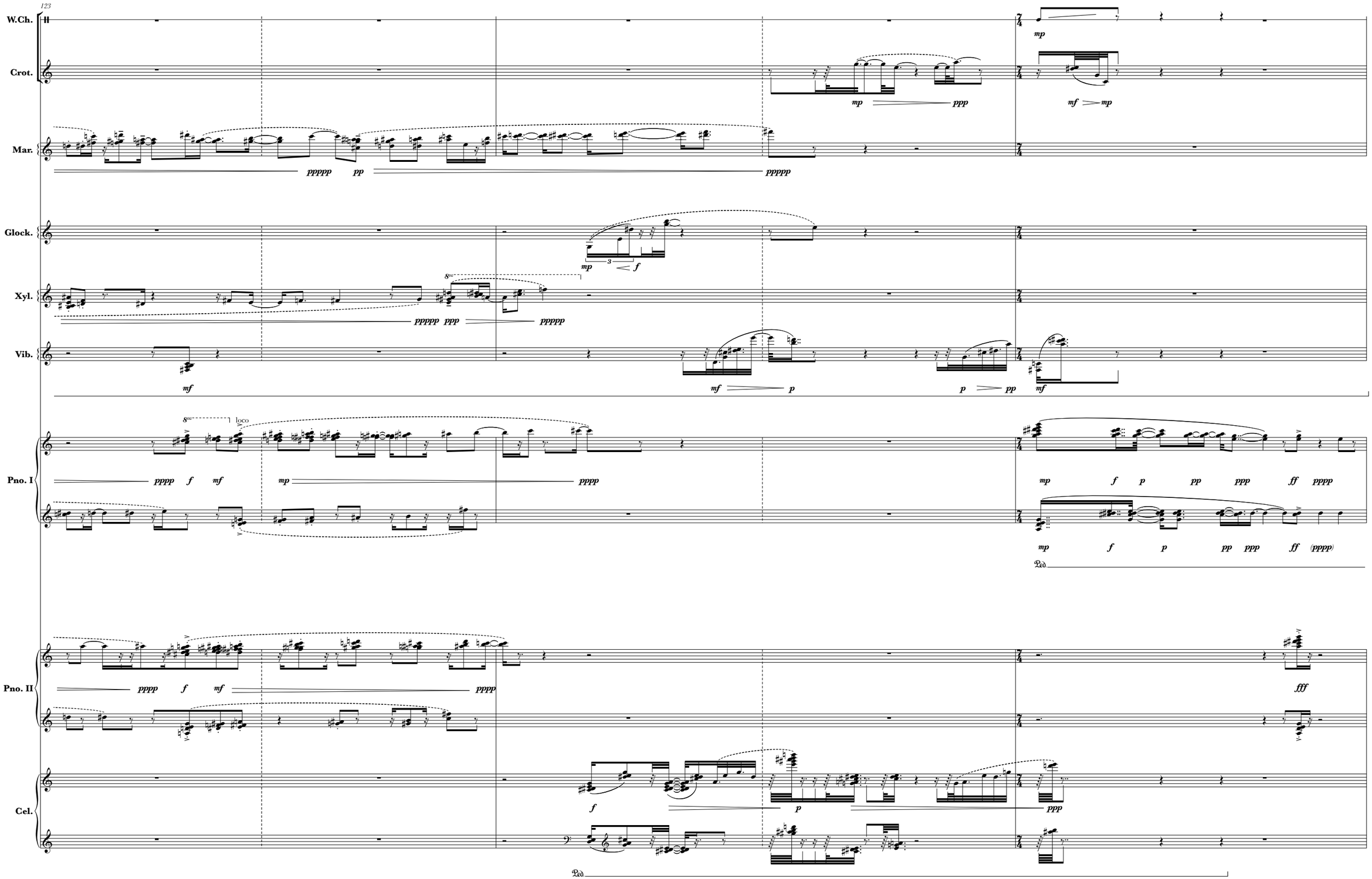

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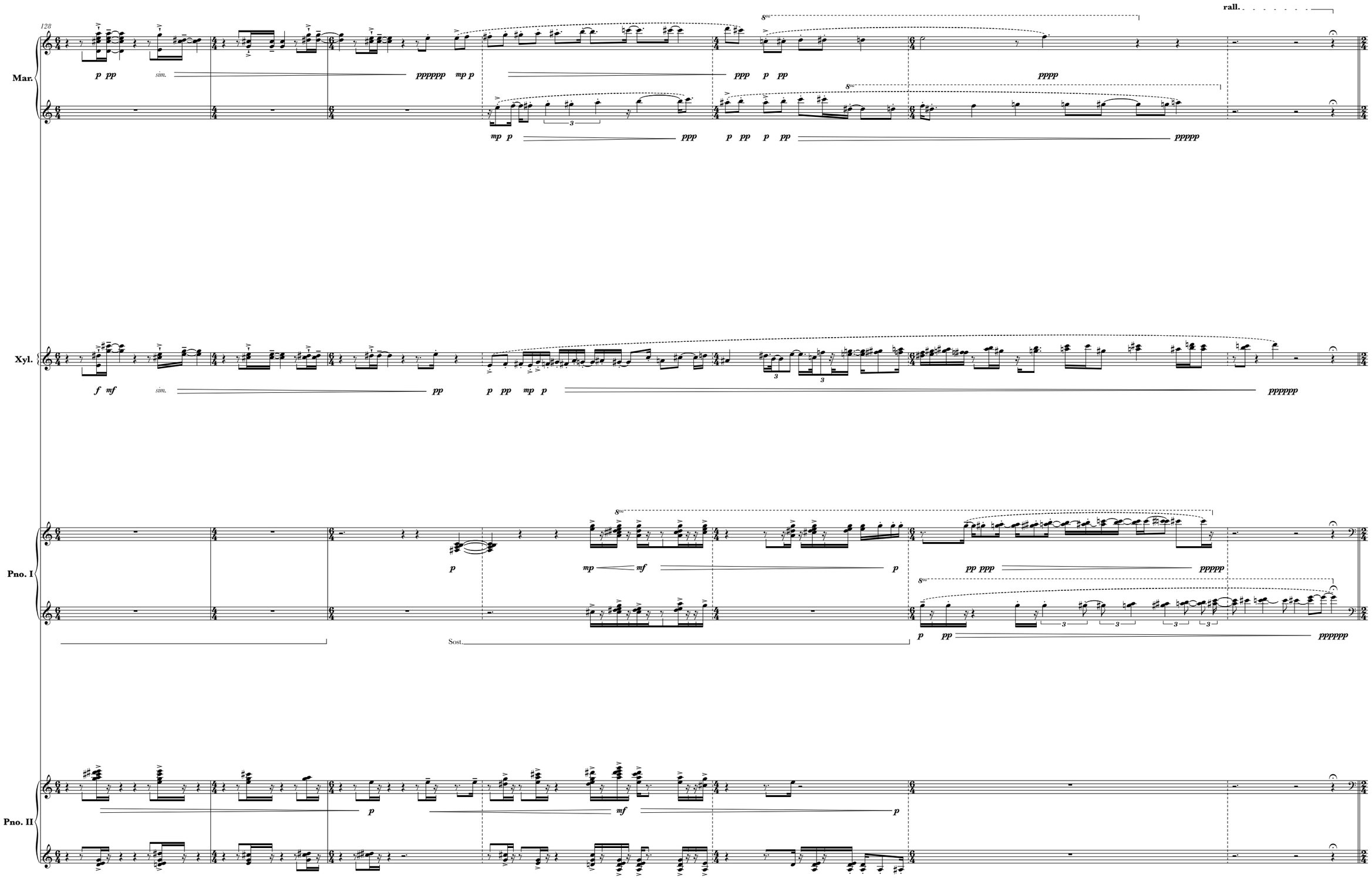

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5 ♩ = 110

135

slow → fast

Cym.

ppp — f

Mar.

f p — ff

ppp — mf mf mp

mf — pp

Cym.
Cow.B.

slow → fast

ppp — mf

mp — ppp

p — pppp

Timp.

f p — ff

* from the highest to lowest possible pitch

Xyl.

fff ff

Pno. I

12:8

p f p — ff fff f

8va loco

pp ff ppp

Ped.

T. Pno.

f — p

Pno. II

p — f

8va

mp

f ppp

p — ppp

loco

mf pp

Ped.

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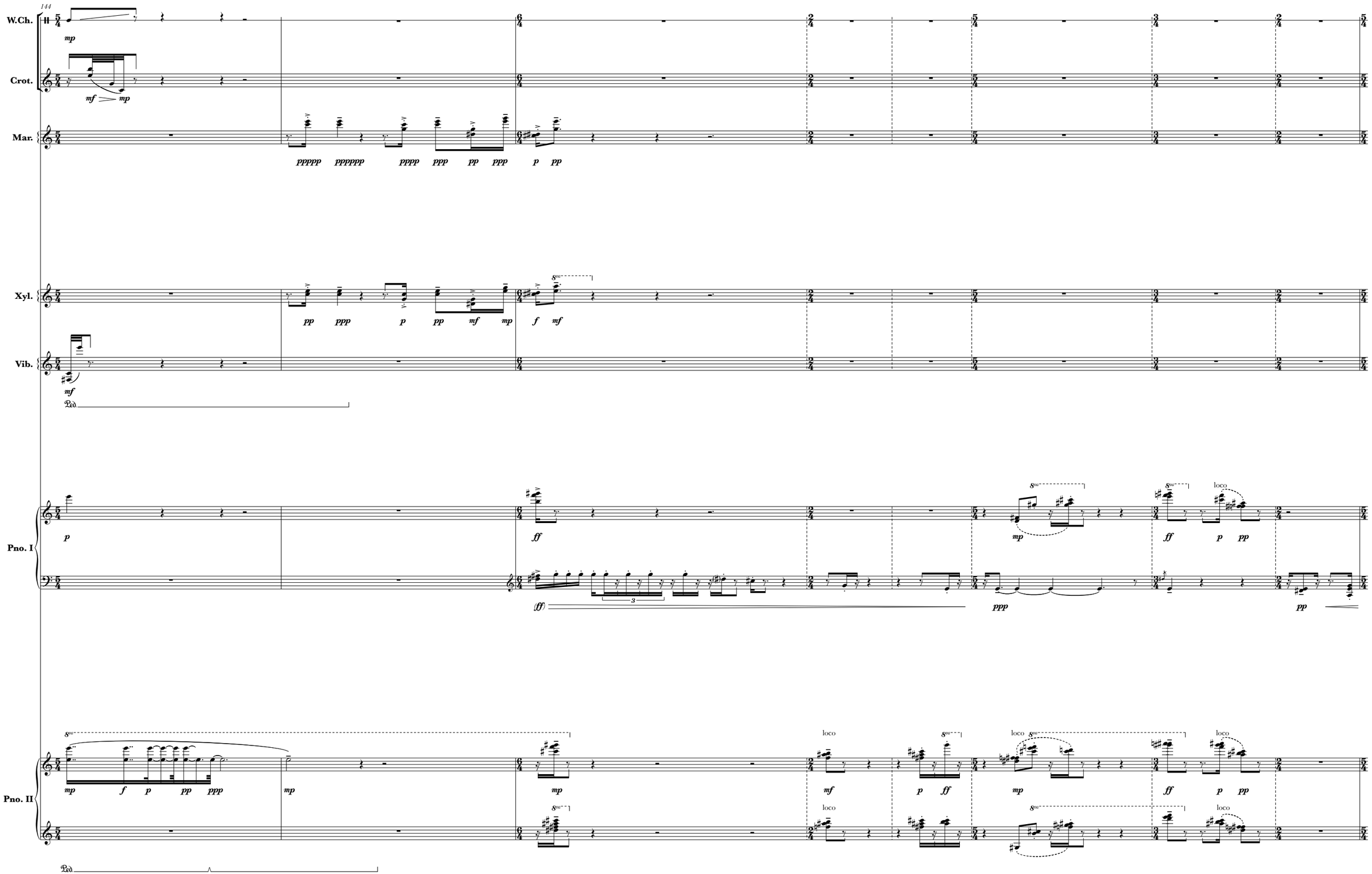

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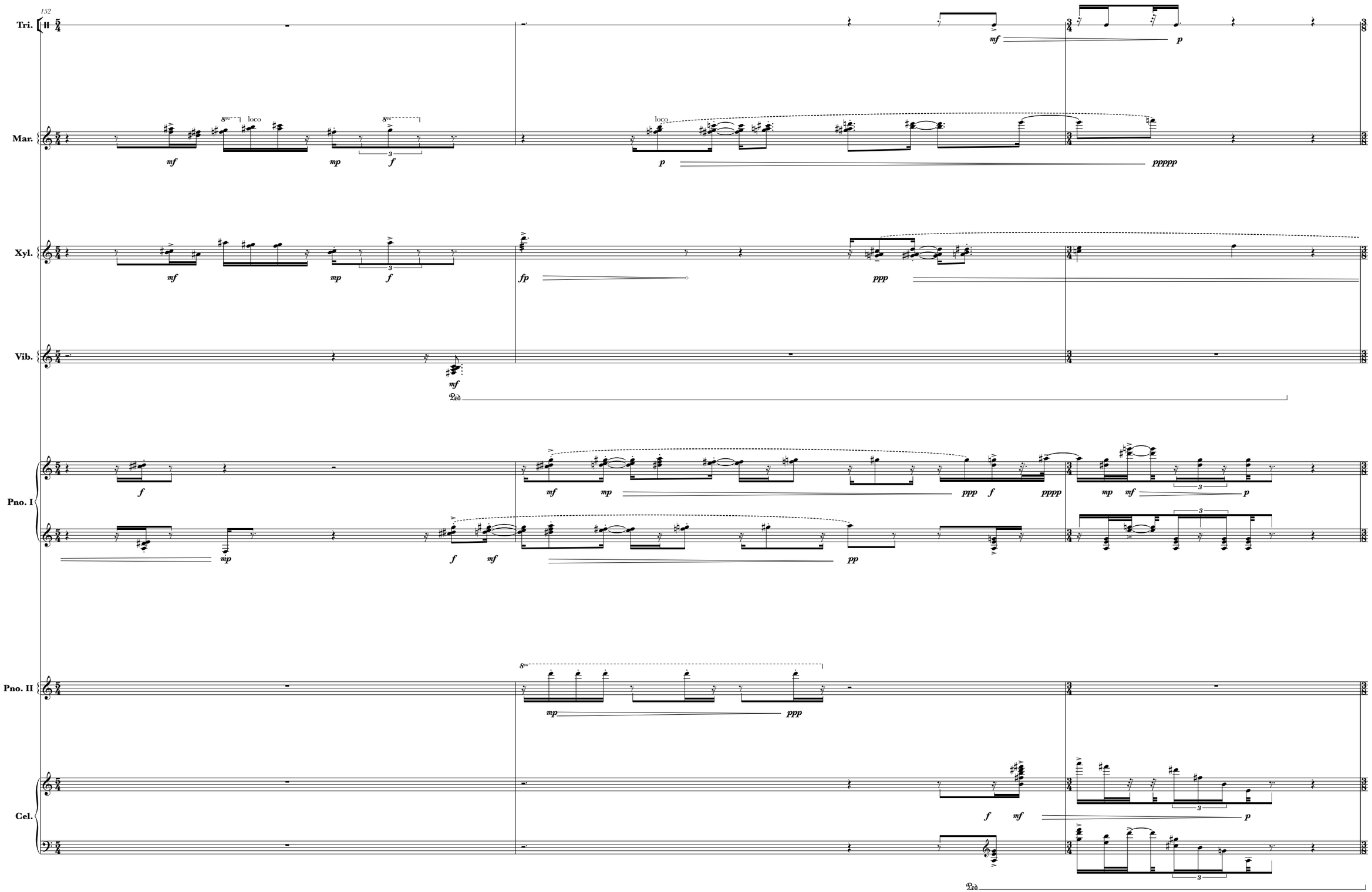

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155

W.Ch.

Cym.

slow → fast

pp → f

Crot.

mf > mp f f > mf mp mf

Mar.

ff p → fff

Timp.

ff p → fff

Glock.

pp → mf

Xyl.

pppppp

Vib.

mf f p → mf

Pno. I

pp mf ff pp → fff mp f mf ff mp p pp f ff mp p

loco

p ff mp f mp p pp

Pno. II

mp mf fff mp f p mf ff mp p pp f ff p mf

loco

p → ff

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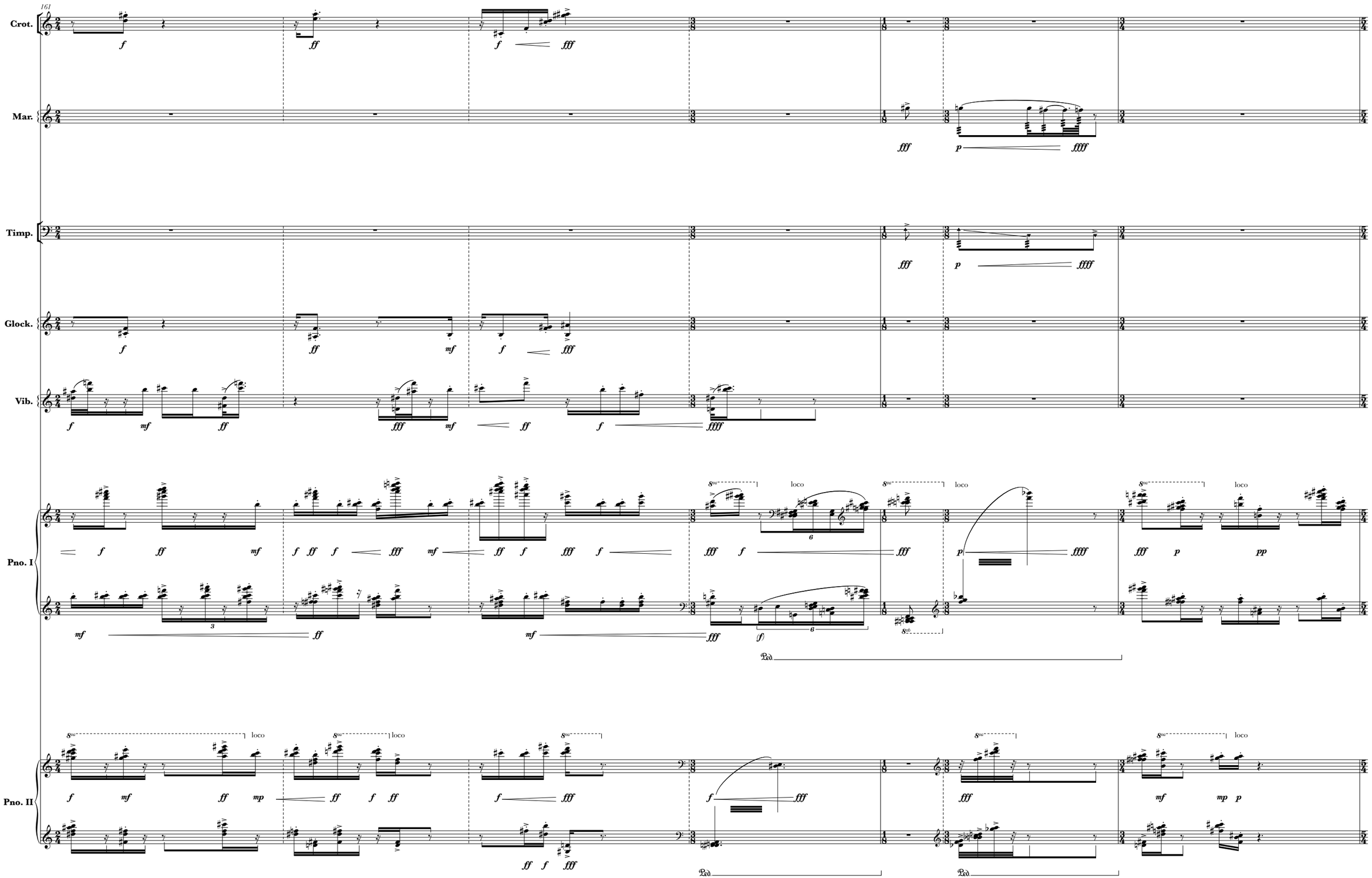

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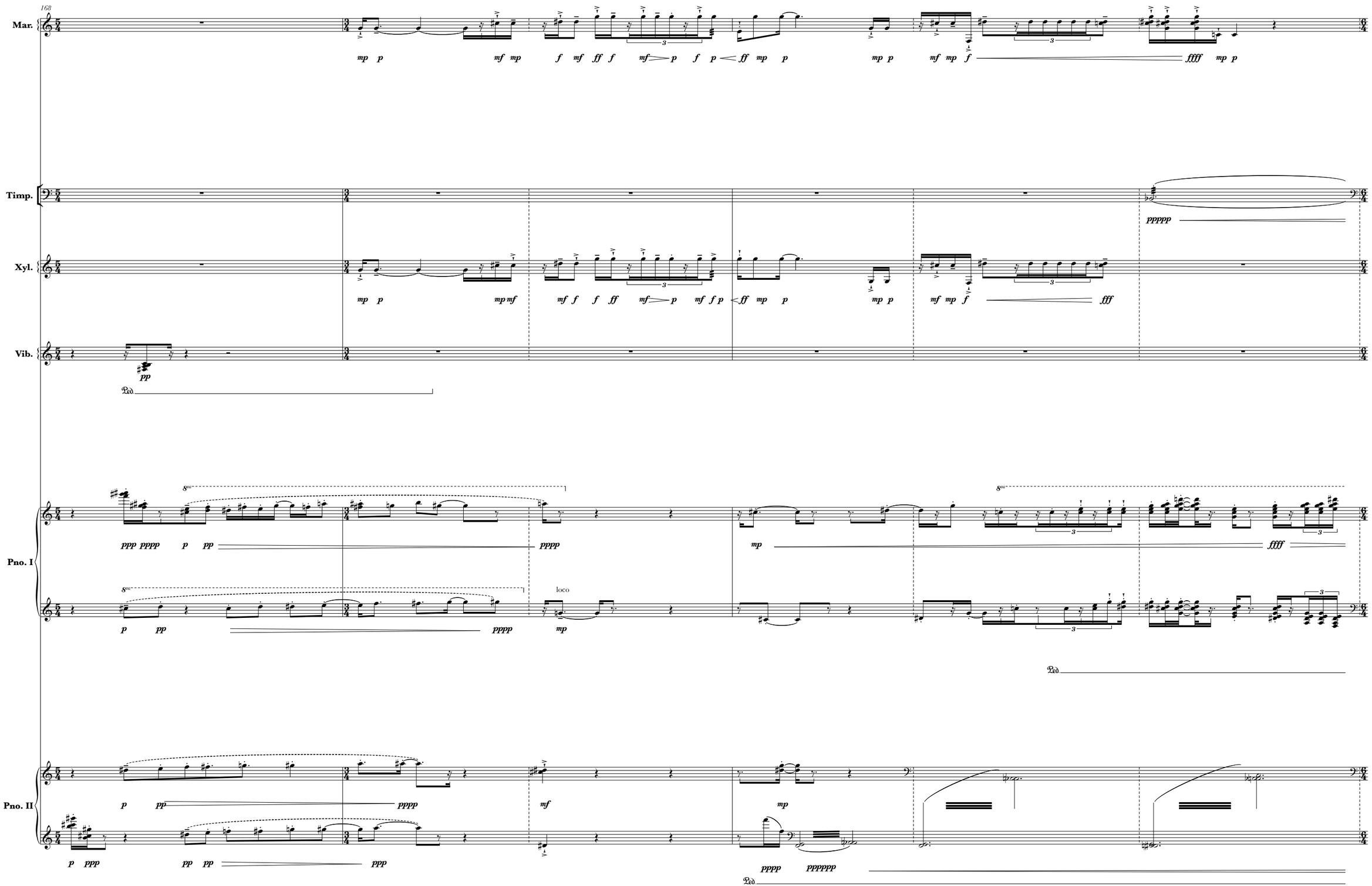

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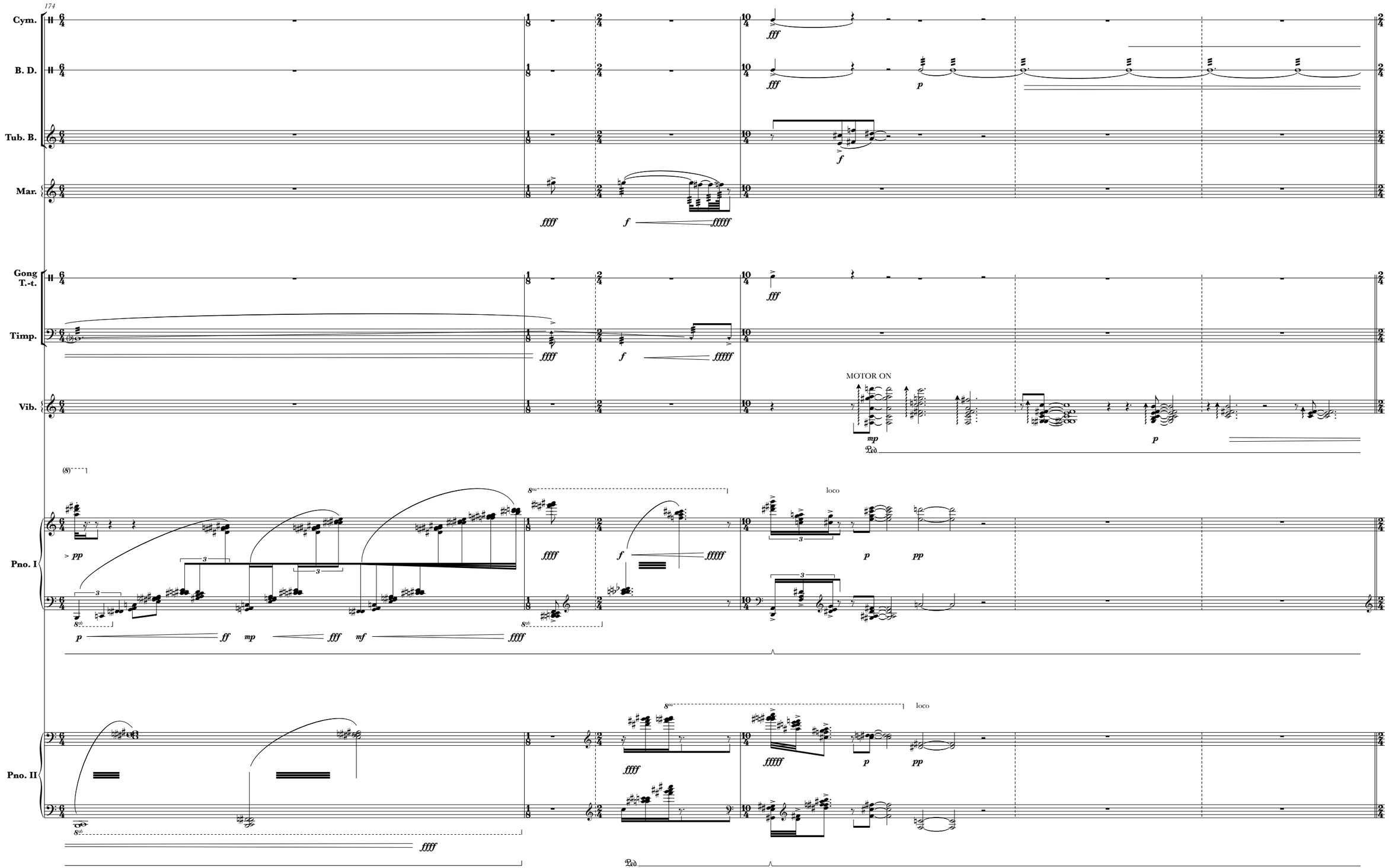

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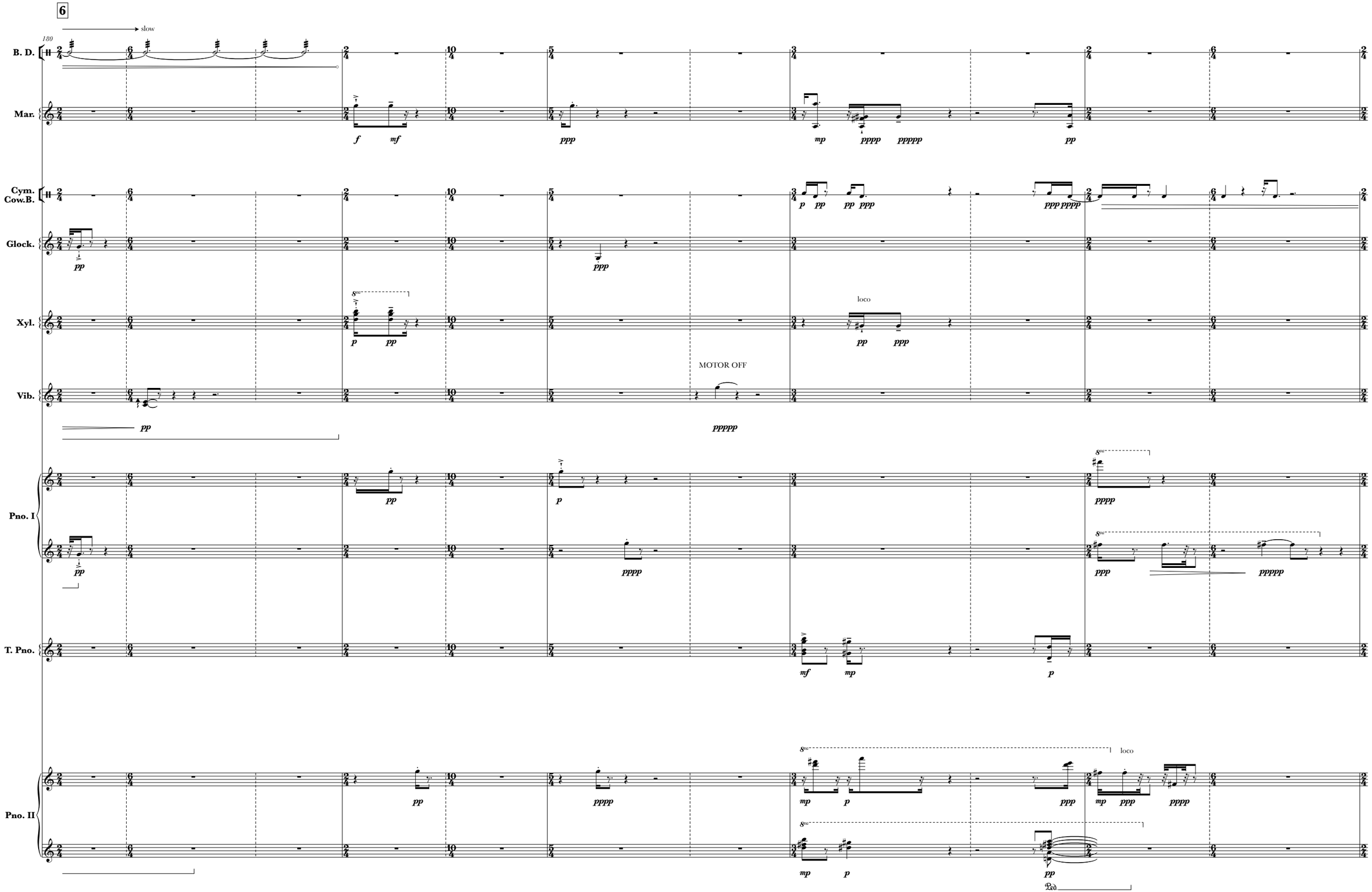

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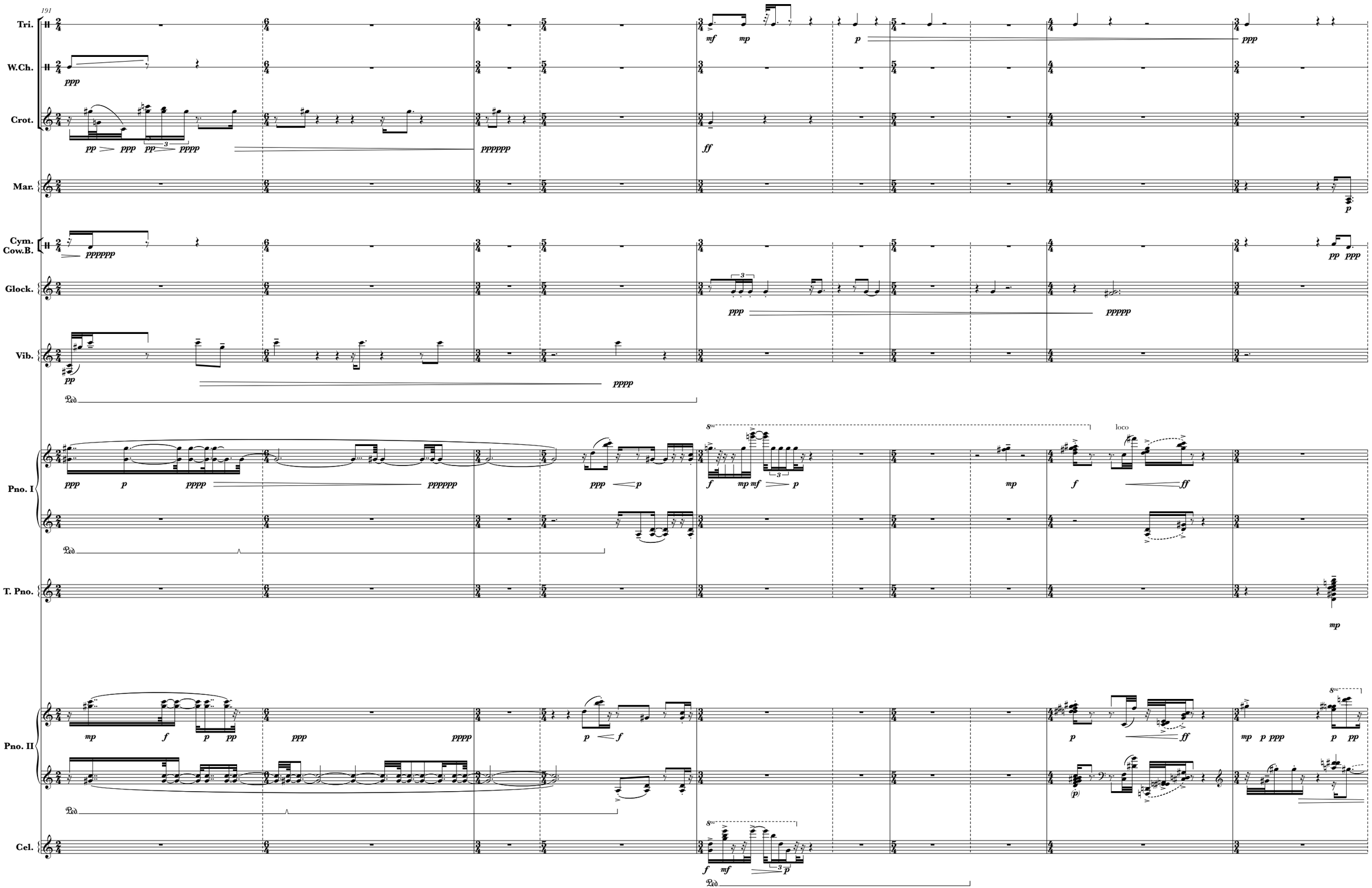

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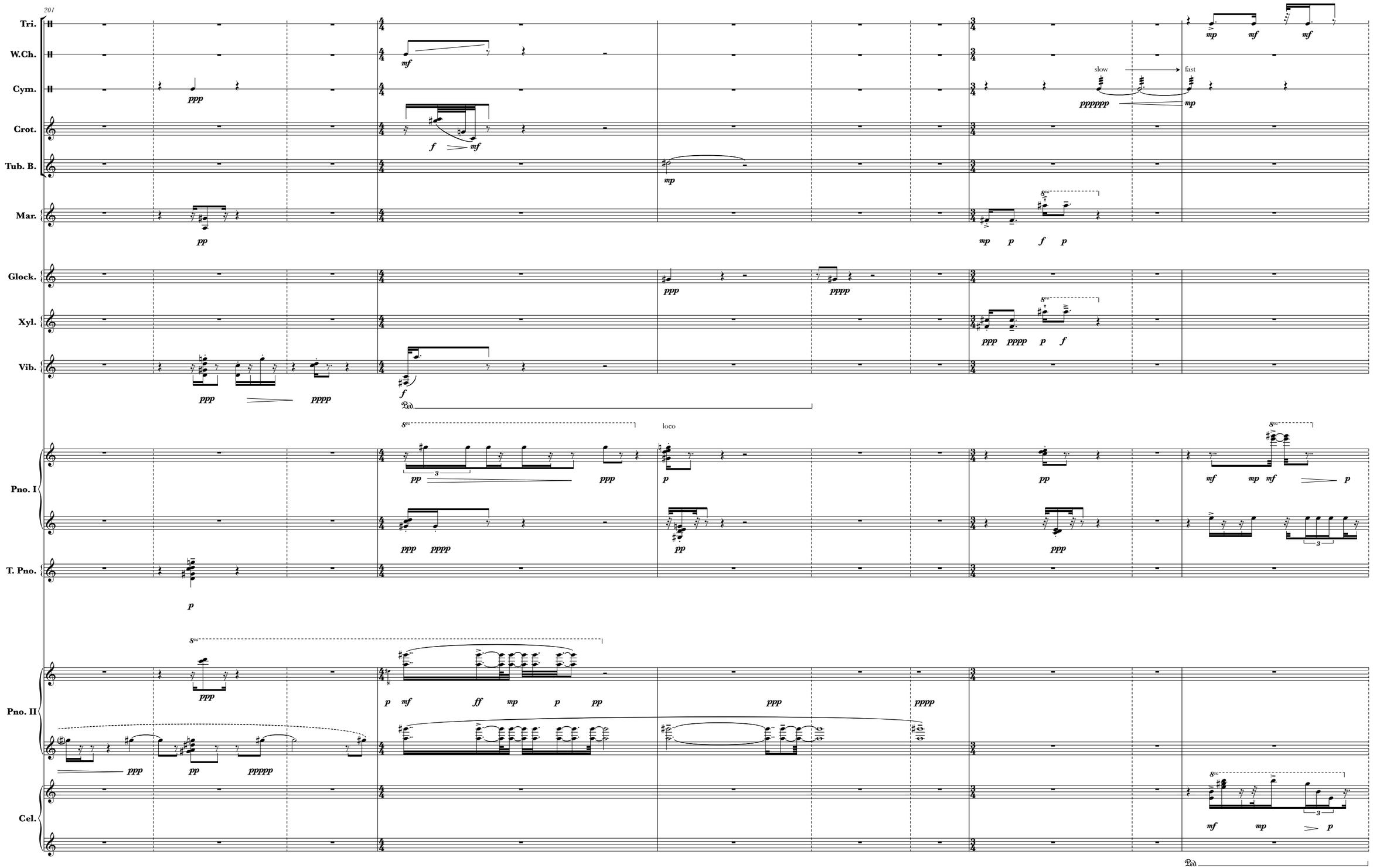

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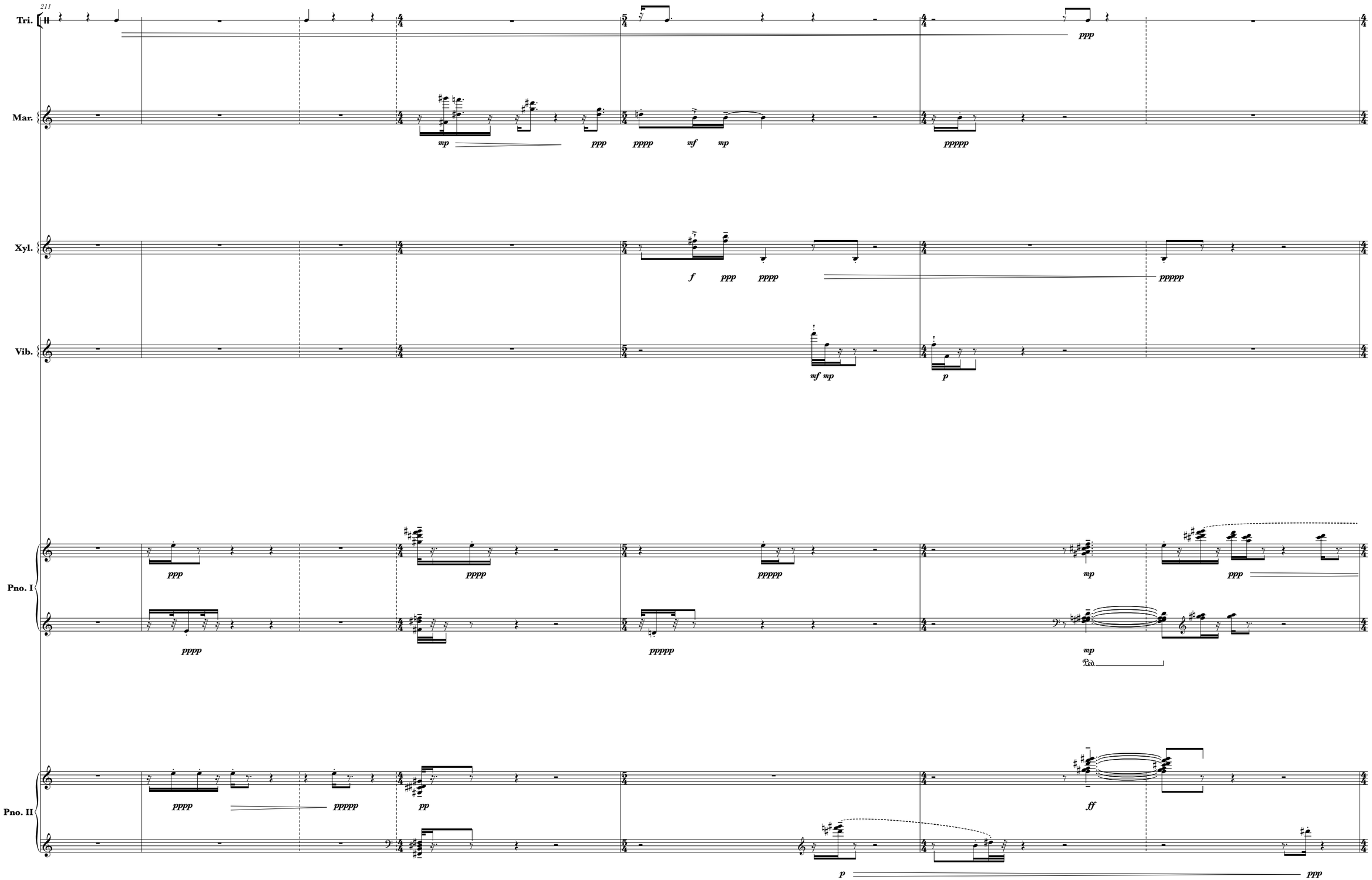

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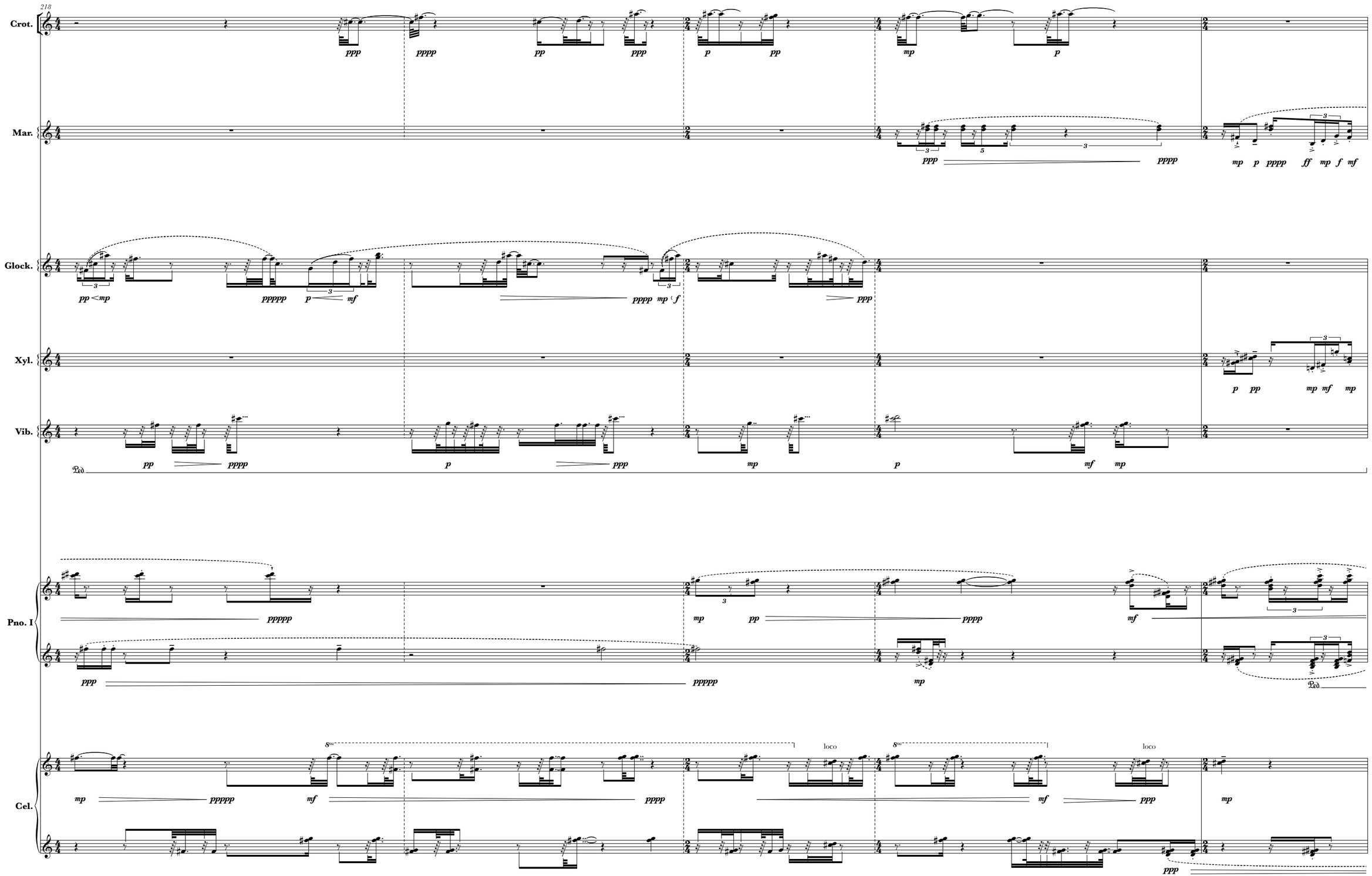

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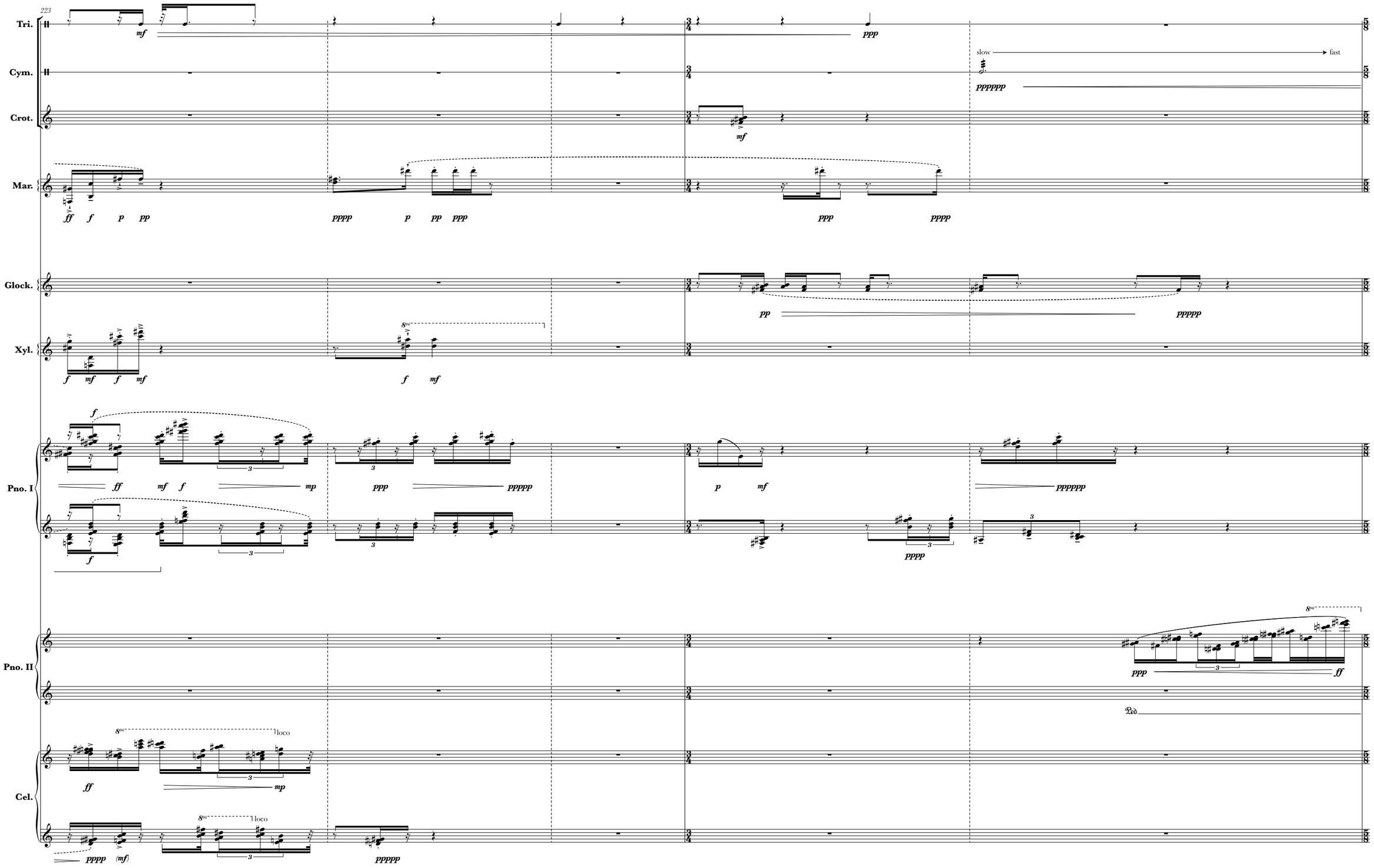

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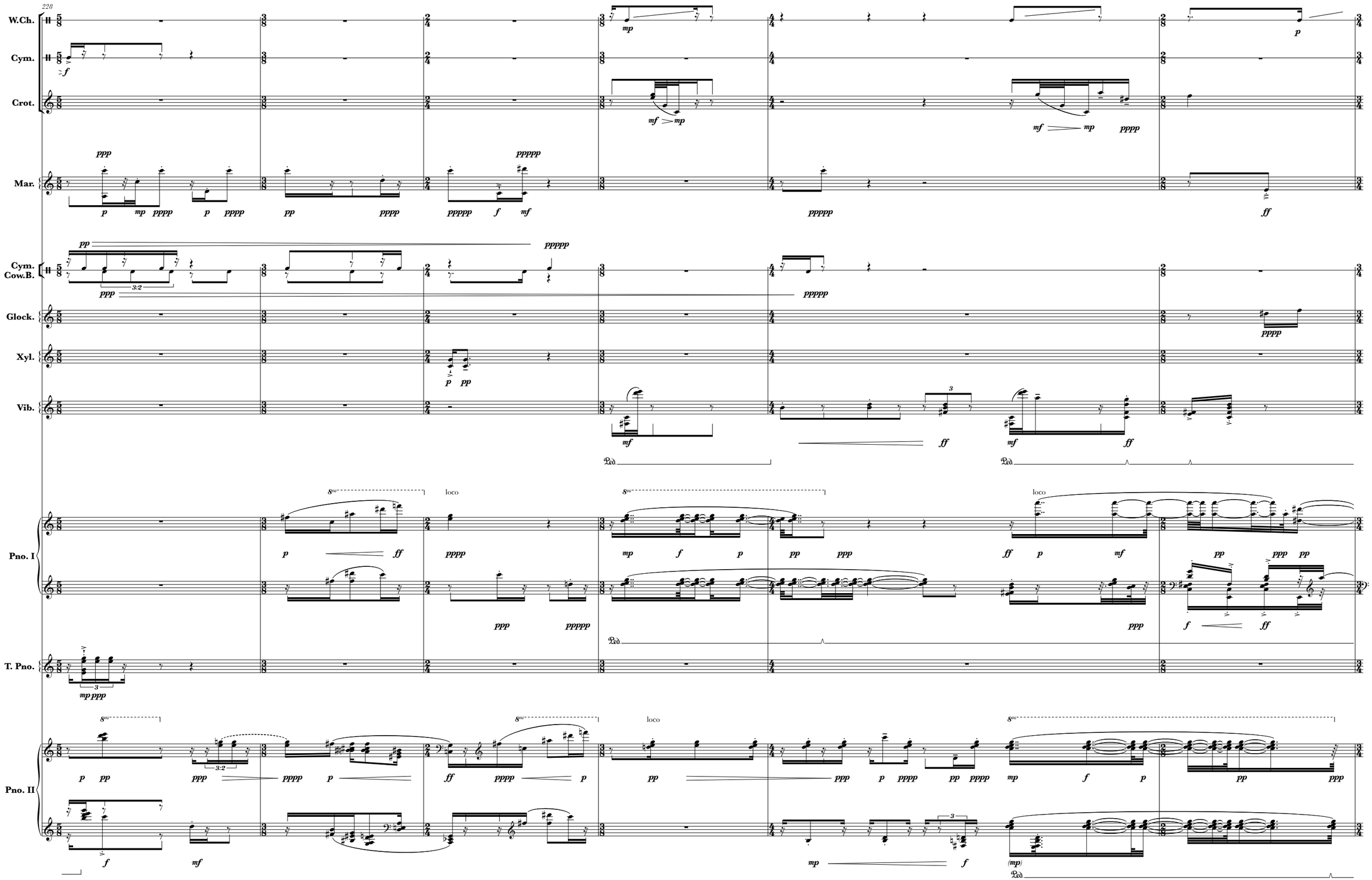

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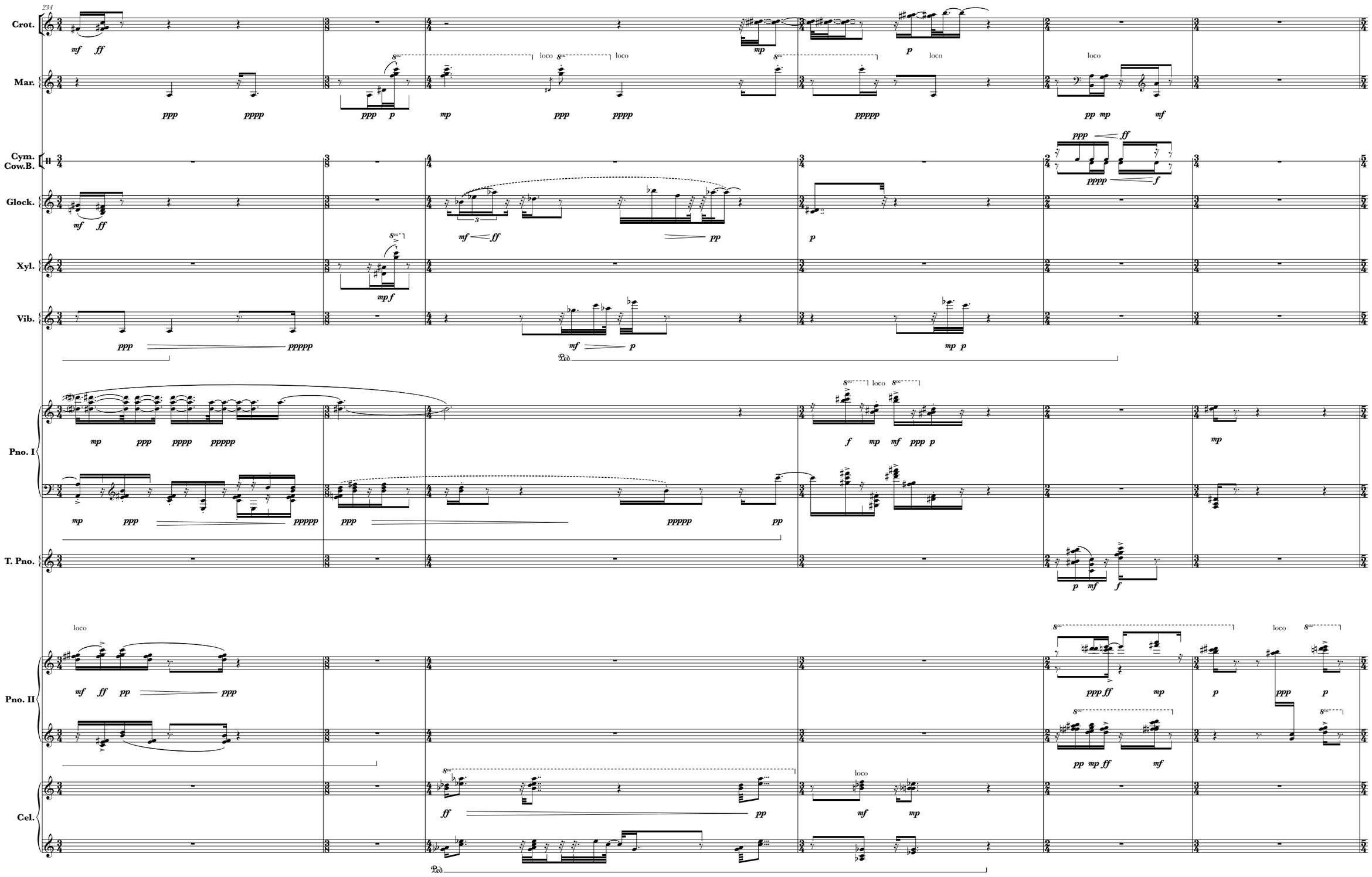

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240

Tri.

W.Ch.

Crot.

Tub. B.

Mar.

Gong
T.-t.

slow → fast

Glock.

Xyl.

Vib.

Pno. I

Pno. II

Cel.

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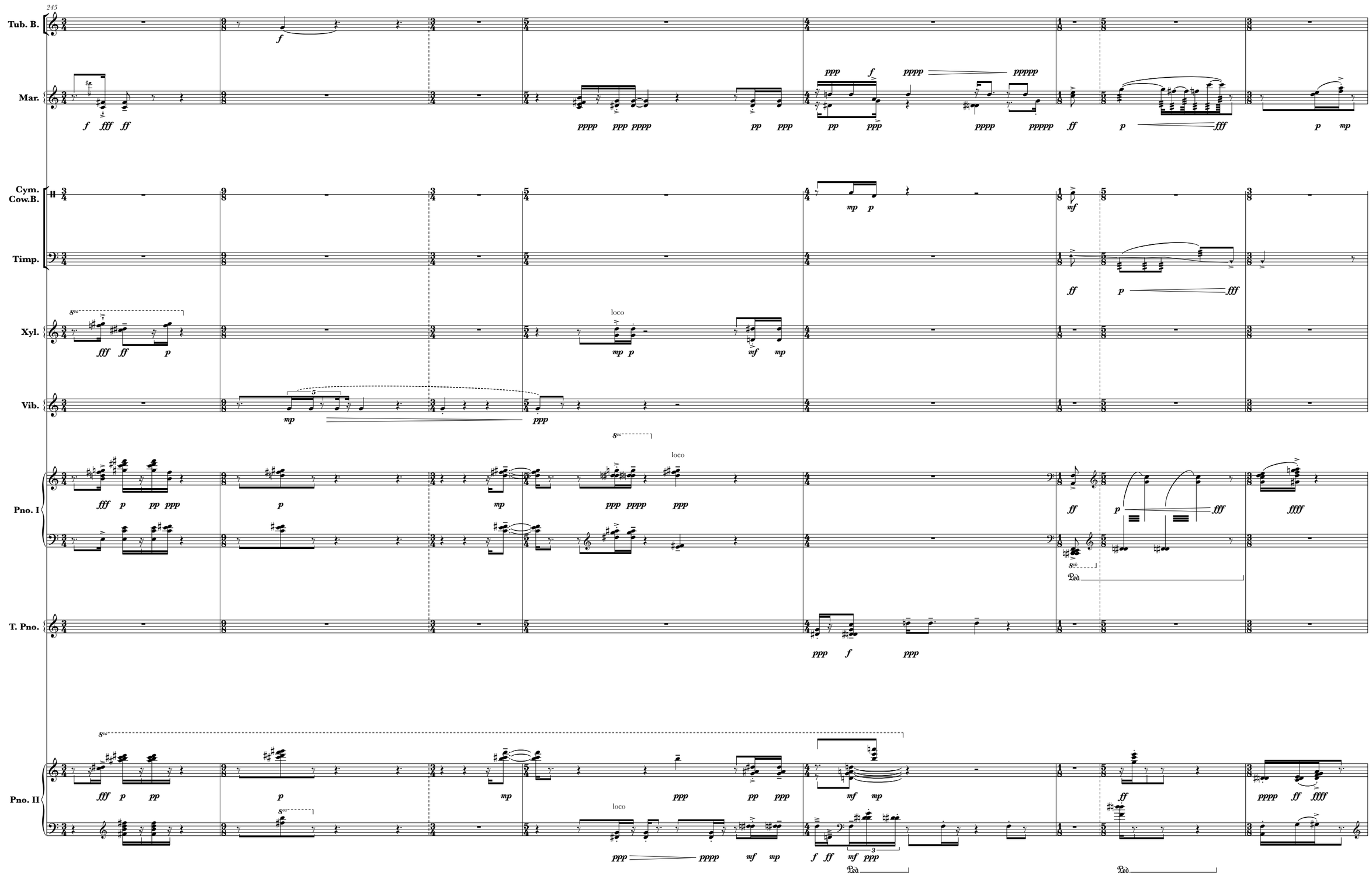

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253

Crot.

Mar.

Cym.
Cow.B.

slow → fast

Xyl.

Vib.

Pno. I

T. Pno.

Pno. II

loco

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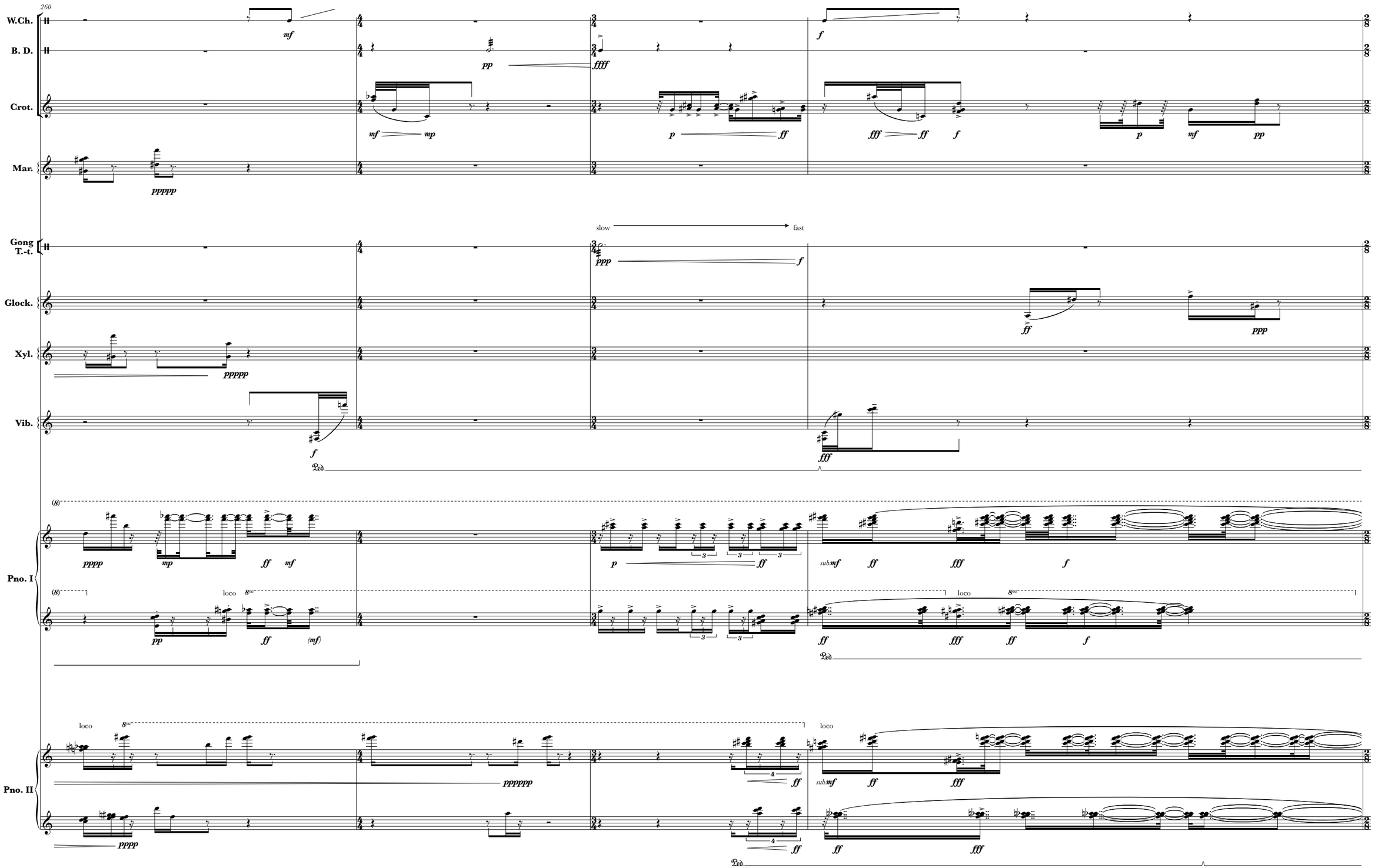

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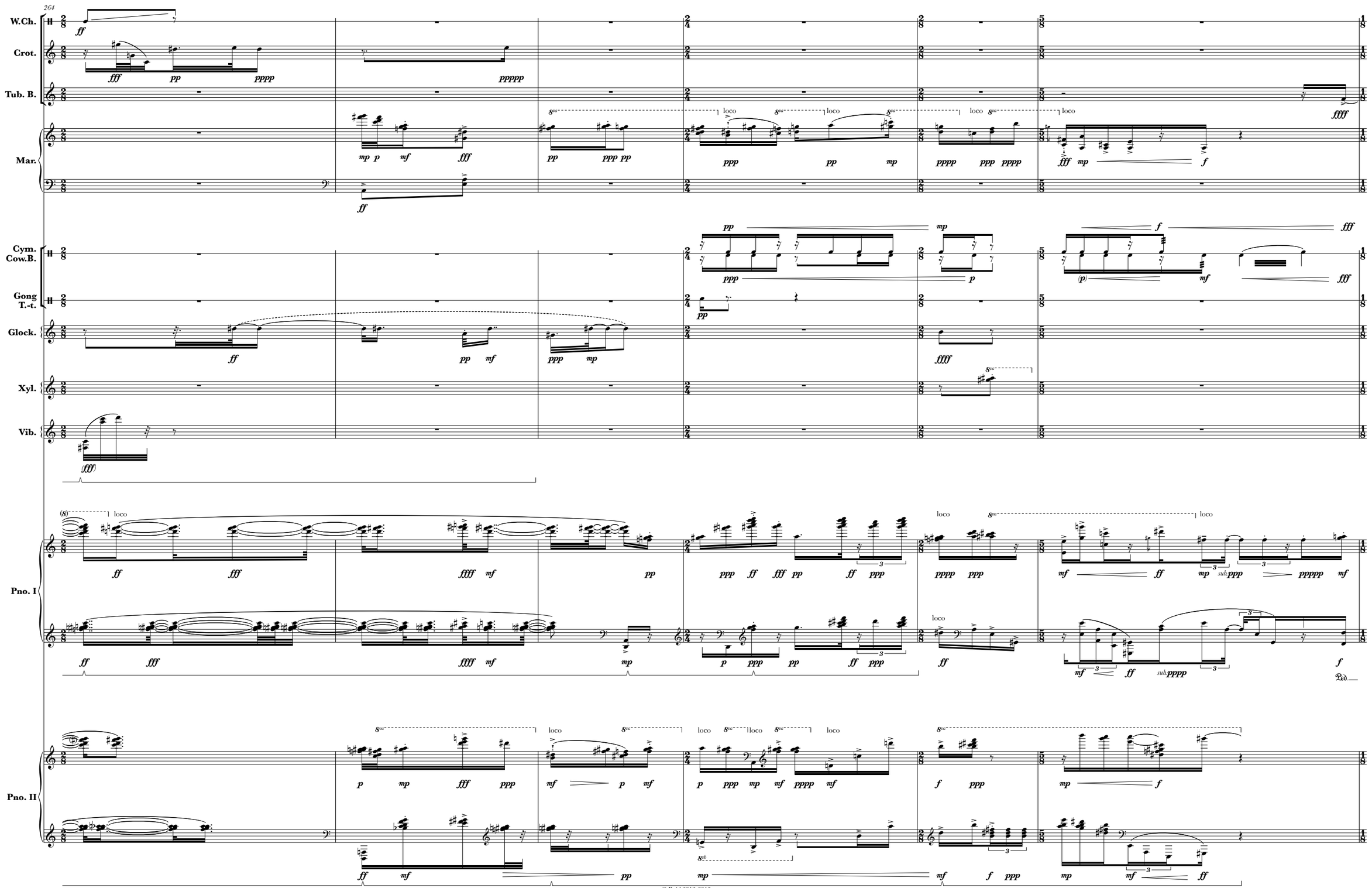

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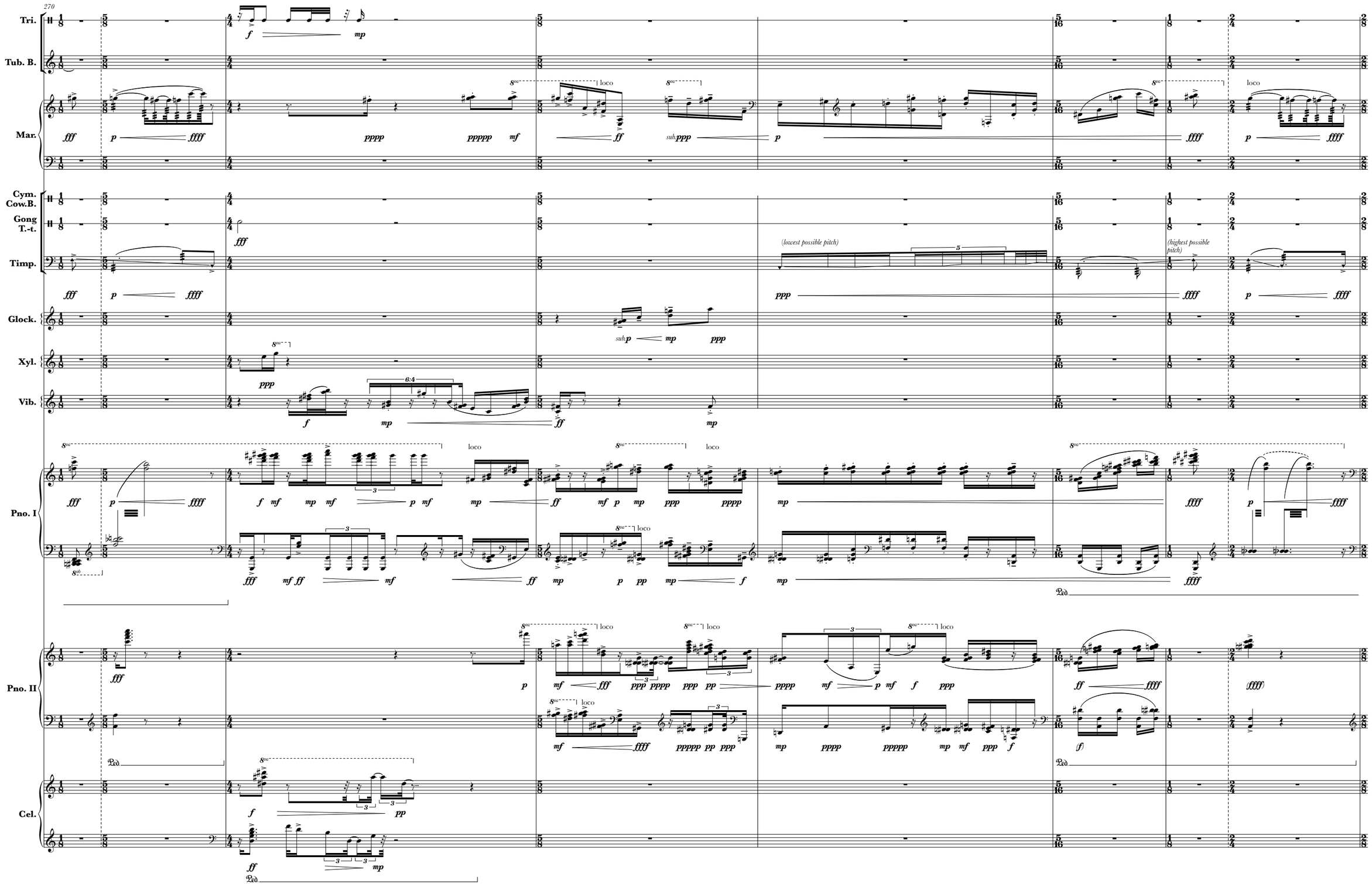
270
Tri.
Tub. B.
Mar.
Cym.
Cow.B.
Gong
T.-t.
Timp.
Glock.
Xyl.
Vib.
Pno. I
Pno. II
Cel.
loco
(lowest possible pitch)
(highest possible pitch)
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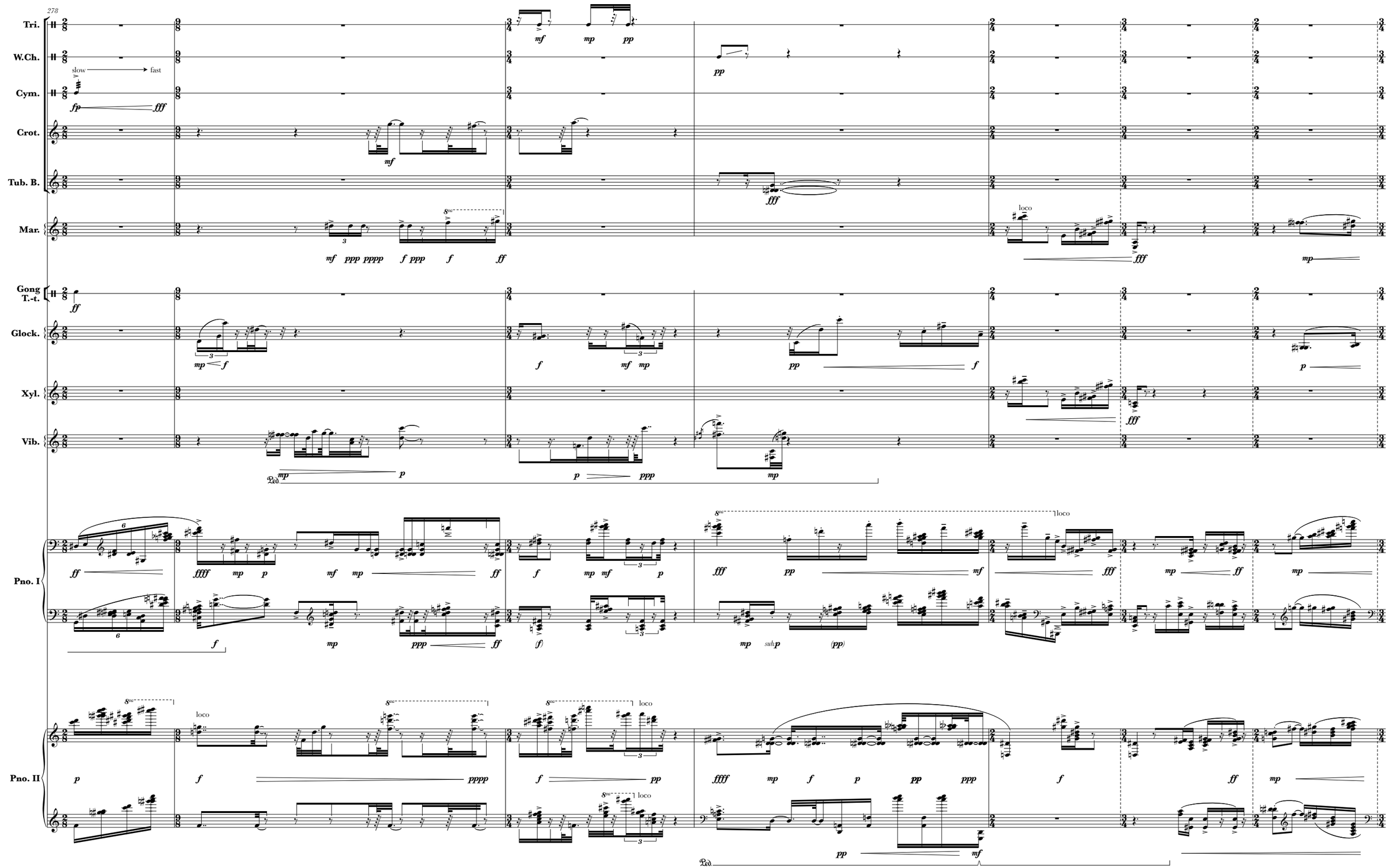

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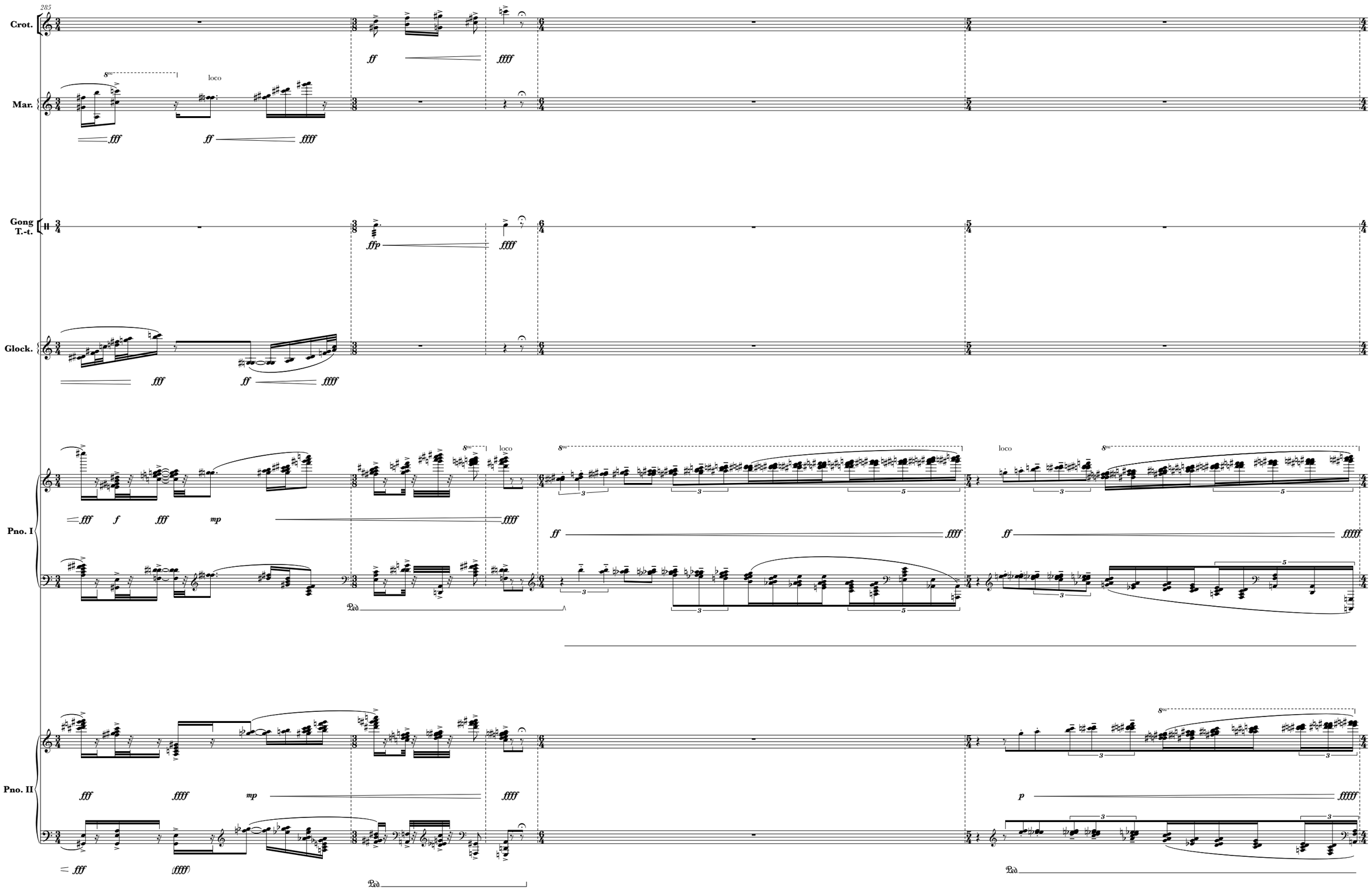

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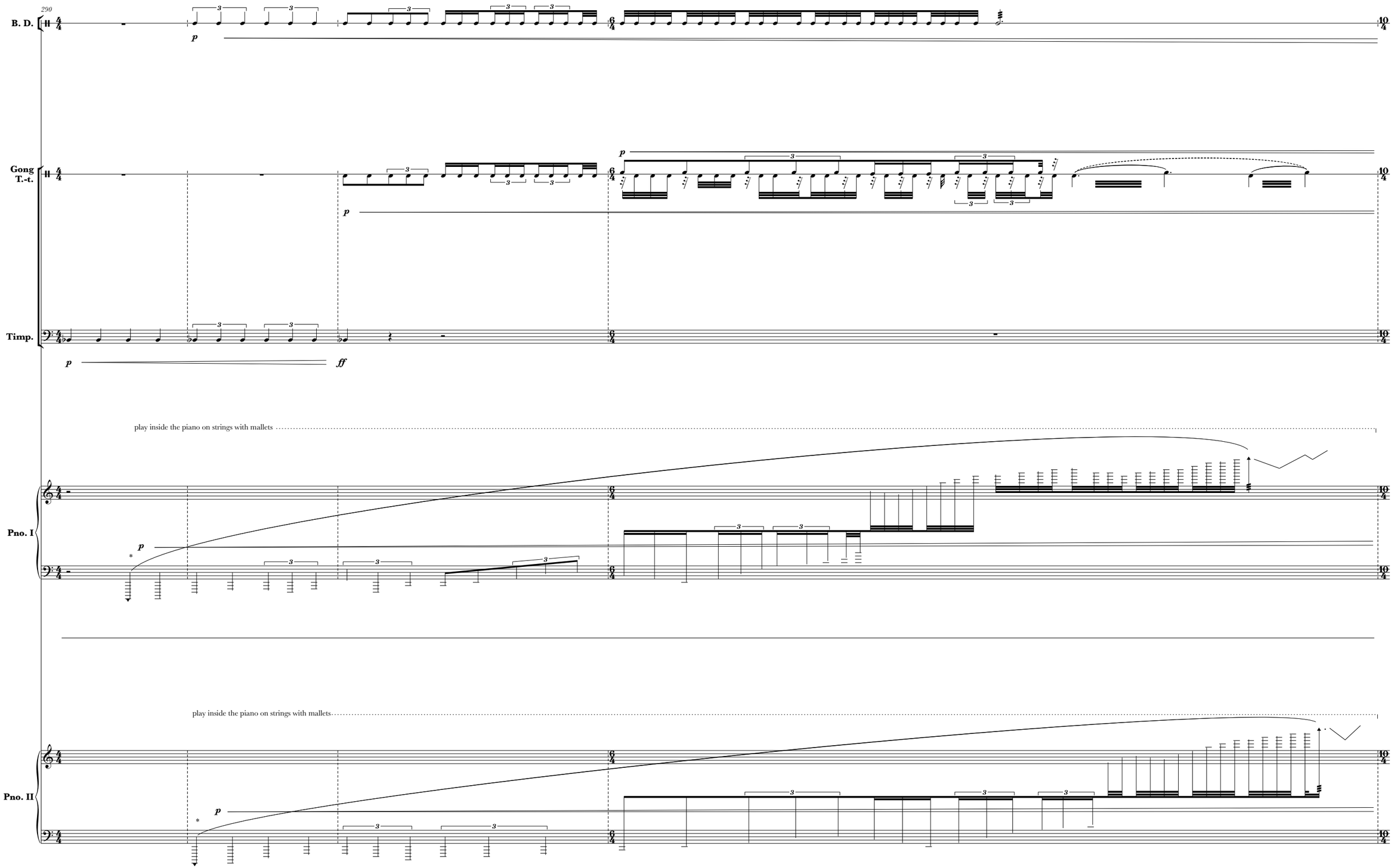

** mm. 290-293- Pno. I & Pno. II: Improvise on strings following the indicated curve. Begin with the lowest possible pitch and gradually move to the highest possible pitch*

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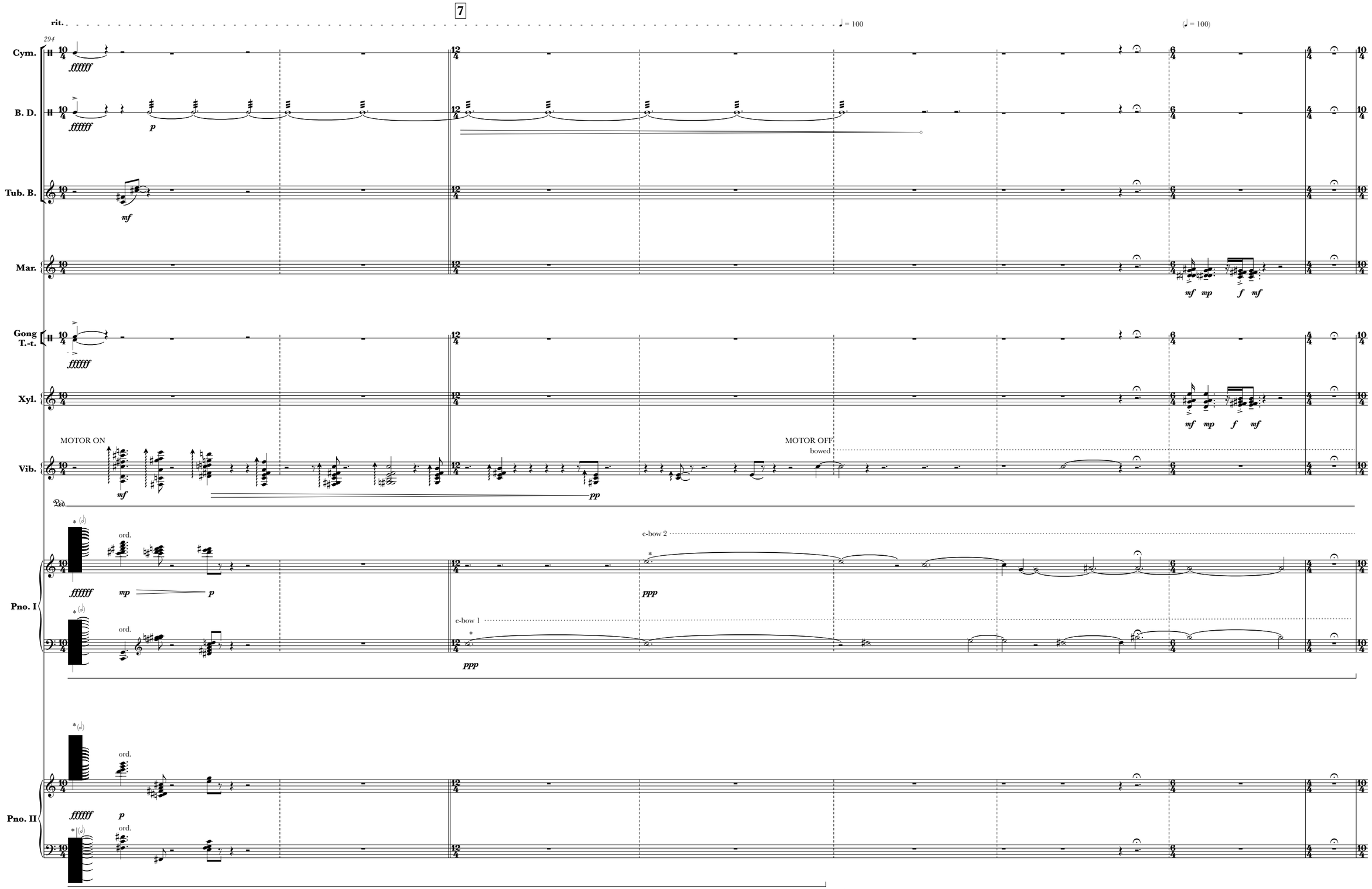

** mm. 294 - Pno. I & Pno. II: Still holding mallets - strike the keyboard with forearms for two beats - creating a giant ferocious cluster, then set the mallets down*

** mm. 296-300, 302-306 and 308-309- Pno.I & Pno. II: The rhythms indicate the amount of time the e-bow should be on the strings. The pitches should continue to ring once the e-bow has been lifted from the string. Take additional time if needed to make the notes sound - all rhythms for the e-bow should be treated loosely*

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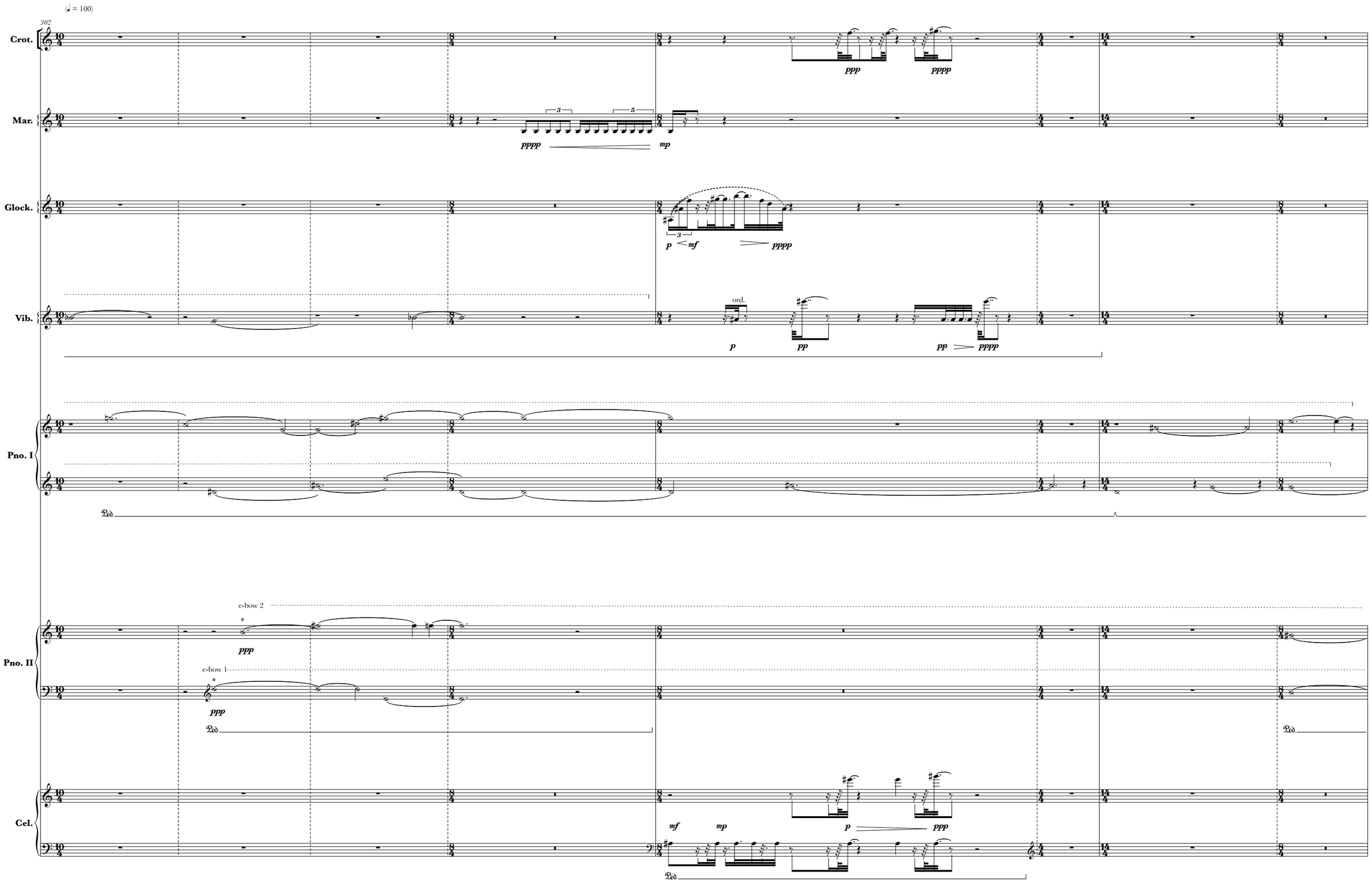

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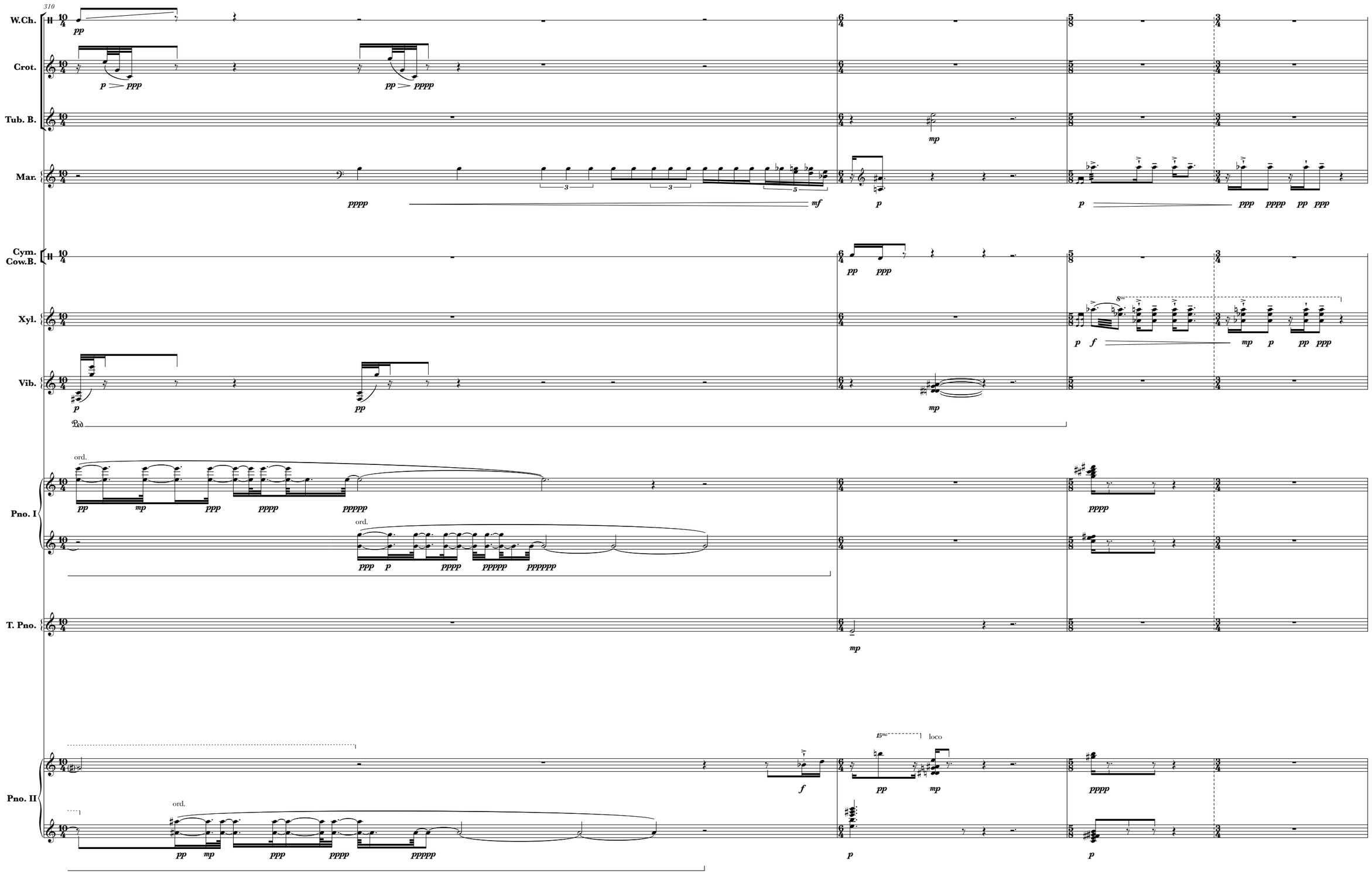

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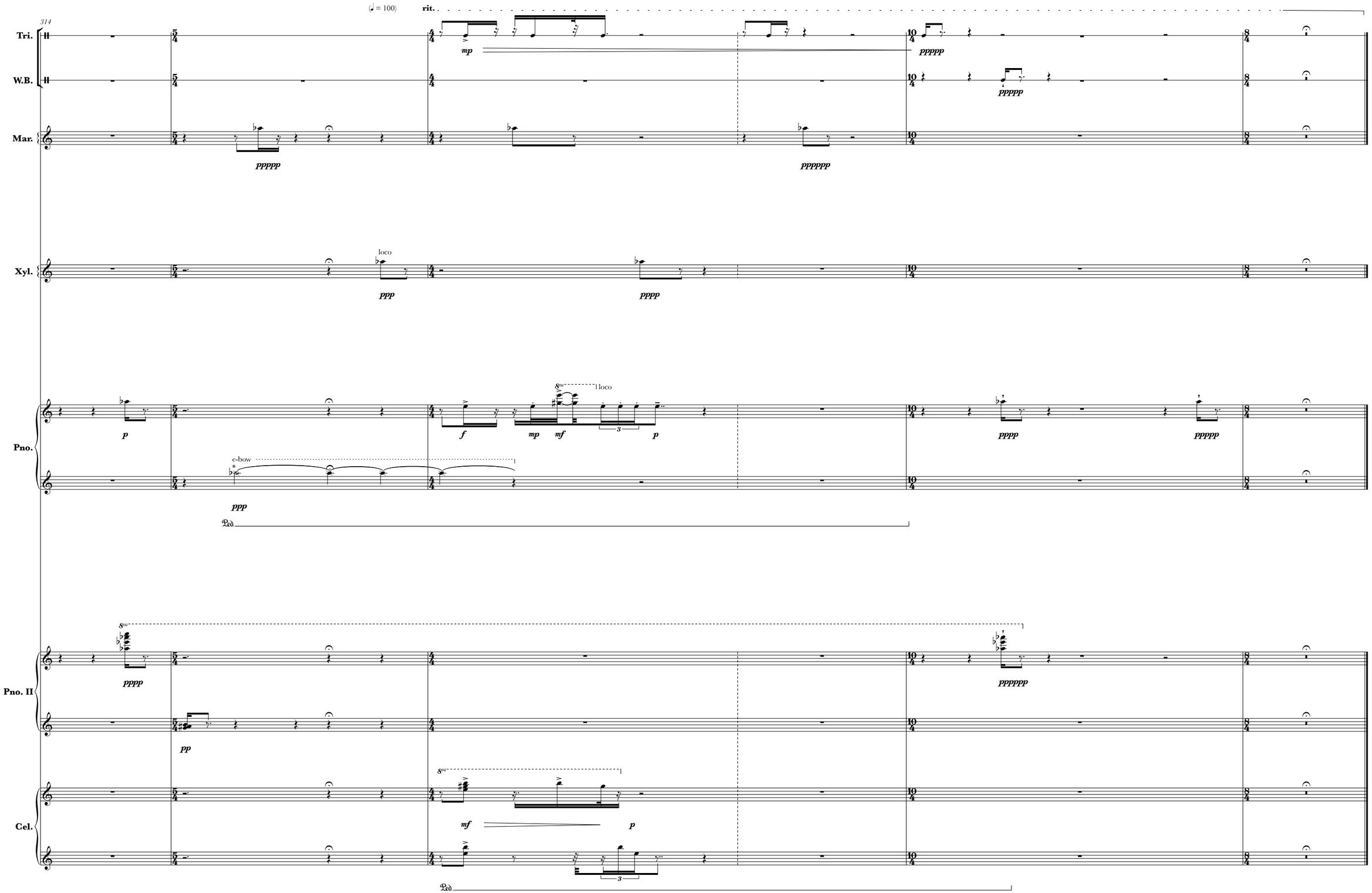

* mm. 315 - Pno.I: Allow enough time for the sound to fully emerge

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