

Philip Schuessler
Looking-Glass House

For soprano and ensemble

2009

Text by Lewis Carroll



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Looking-Glass House

For soprano, flute, clarinet, violin,
mandolin, guitar, piano, and percussion

2009

ca. 8 minutes

Text by Lewis Carroll

Dedicated to Jasmine and Cornelius, the
Black Queen and the White Knight

Instrumentation:

Flute
Clarinet in Bb
Violin
Mandolin
Guitar

Soprano Voice

Piano

Percussion (1 player):

bass drum
snare drum
4 woodblocks
suspended cymbal
brake drum
1 almglocken (F# 5)
1 crotale (G 5)
triangle
ratchet
speaking voice

Notation:

All instruments are written in C in the full score. The guitar is written an octave above sounding pitch. The crotale and almglocken are not written at pitch in the score. Instead, they follow the notational assignments set up for the percussion staff (see percussion notes below).

General Marks:



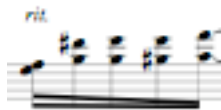
change gradually from one sound or one way of playing to another



diminuendo al niente



crescendo da niente



unmeasured ritardando (over the course of a specified number of beats)



unmeasured accelerando (over the course of a specified number of beats)

Ties from a note to a rest indicate to let a pitch to ring or resonate:



quarter-tones



note raised $\frac{1}{4}$ tone



note lowered $\frac{1}{4}$ tone



note raised $\frac{3}{4}$ tone

Woodwinds (General):



flutter tongue allow the tongue to vibrate (in the same manner as a rolled “r”) while playing specified pitch

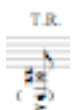


air tone (pitched) blow air through the instrument while using the fingering needed to produce the marked pitch in order to produce substantial white noise to the main tone



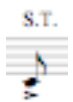
air tone (unpitched) blow air through the instrument without fingering a specific pitch in order to produce white noise

Flute:



tongue ram cover the embouchure hole completely with the mouth to forcibly seal it and produce a percussive attack. The sounding pitch (indicated by a small note head in parenthesis) that is produced is a major seventh lower than the fingered note (indicated by a diamond-shaped note head).

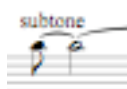
Clarinet:



slap tongue reposition the tongue against the teeth in order to stop the air flow and produce a very hard, audible release. If this effect cannot be produced by the performer, it may be substituted by an exceptionally loud, percussive attack.



harmonic the written note is the sounding pitch, not the pitch to be fingered.



subtone also known as an echo tone, this is an extremely quiet sound

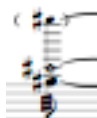
Strings (General):

harmonics

All natural harmonics for the strings are indicated with diamond-shaped notes showing the point on the string is to be touched, and small notes in parentheses showing the pitch to be heard:



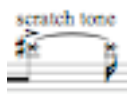
Artificial harmonics are indicated with normal notes showing the pitch to be stopped, diamond-shaped notes showing the point at which the string is to be touched, and small notes in parentheses showing the pitch to be heard:



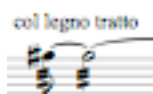
Violin:



jeté also known as ricochet bowing, drop the bow onto strings and allow bow to bounce naturally. Bounces should be unforced, unmeasured, and varying in number.



scratch tone apply heavy bow pressure to string with continuous downward pressure to create a noisy, raspy tone.



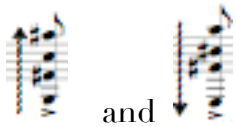
col legno tratto play on the wood side of the bow to create a very quiet, hissing tone

All glissandi should be started immediately at the beginning of the note value. If a glissando starts out on a natural or an artificial harmonic, it should remain as a harmonic glissando throughout, unless otherwise specified.

Mandolin and Guitar:



snap pizzicato pull string hard enough to allow it to snap back against the fingerboard with a percussive snap.



and arpeggiate chord from bottom-to-top string or from top-to-bottom string



dampen all strings with hand immediately after playing

sul pont. *sul ponticello* play near the bridge

Voice:

All non-pitch-specific forms of sound production are notated with an x-shaped note head on D₄ above middle C. Although this is *not* an indication of the pitch to be approximated, D₄ is regarded as typical speaking pitch for sopranos. This form of notation avoids the necessity of switching back and forth between different staves.

Parlando spoken, or in a recitative manner, with a speech like quality of delivery

Sotto Voce whispered, unpitched

Piano:

Damper pedal indications come in two forms, one for prolonged pedaling without frequent lifts:



to depress damper pedal



to lift damper pedal

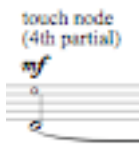
and one for frequent, or very specific, pedal lifts:



depress damper after striking then releasing keys



play indicated notes, and, after lifting keys, catch and sustain resonance with damper pedal

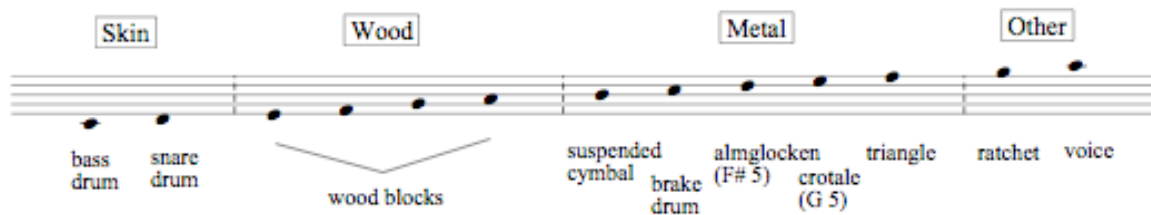


with one hand, lightly touch at the point along the string inside the piano that produces the given partial while striking the written pitch with the other hand (the 4th partial sounds an F two octaves above written pitch)

Percussion:

All instruments are notated on a 5-line staff with each instrument relegated to a certain line/space or range of lines/spaces based on the relative tessitura of instrumental families represented. From low to high, the staff distribution of instruments is skin, wood, metal, and other.

The specific pitches for the almglocken and crotale are not defined on the staff.



Instrument changes, or instrument set changes, are specified in the score. Boxed text indicates newly introduced instruments or instruments that have been absent for a prolonged period.

Mallet specifications:



hard rubber



medium rubber



soft rubber



hard yarn



medium yarn



soft yarn



bass drum beater



wood snare drum sticks

written for the 2009 soundSCAPE Festival
Pavia, Italy

Looking-Glass House

Text by Lewis Carroll $\text{♩} = 80$

Philip Schuessler

Musical score for the first system of 'Looking-Glass House'. The score is in 4/4 time and includes parts for Flute, Clarinet in Bb, Violin I, Mandolin, Guitar, Soprano, Piano, and Percussion. The Flute part features trills (T.R.), air tones, and fortissimo (f) dynamics. The Clarinet in Bb part includes air tones and unpitched air tones. The Violin I part has a 'jeté' marking and dynamics ranging from mezzo-forte (mf) to fortissimo (f). The Piano part is marked piano-piano (pp). The Percussion part is currently silent.



Musical score for the second system of 'Looking-Glass House'. This system includes measures 4 through 7. The Flute part has fortissimo (f) dynamics and includes trills (flz) and ornaments (ord). The Clarinet in Bb part features air tones and unpitched air tones with dynamics from piano (p) to fortissimo (f). The Violin I part has a 'jeté' marking and dynamics from mezzo-forte (mf) to fortissimo (f). The Piano part includes dynamics from mezzo-piano (mp) to mezzo-forte (mf). The Percussion part includes woodblock/brake drum and bass drum/crotale (w/brake drum) with dynamics from fortissimo (f) to piano-piano (pp).

12

Fl. *mf* 3 3 3 *f* 5

Cl. *mf* 6 6 6 *f* 3

Vln. I *f* scratch tone

Mand.

Gtr.

S. *cresc.* *poco f*
I said check you purred

Pno. *poco f* *p*

Perc. *f* bass drum 6 5

15

Fl. T.R. *f* T.R.

Cl. *f*

Vln. I

Mand. *p* *f* *ff* *p* *f*

Gtr. *ff* *f* *p* *f*

S.

Pno. *f*

Perc. *crotale* to triangle (w/woodblock/brake drum) *triangle* to crotale/bass drum 9

19

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

22

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

24

Fl. *f mp f*

Cl. *f mp f*

Vln. I

Mand. *p ff mf*

Gtr. *f*

S.

Pno. *f mf*

Perc. *f*

crotale/bass drum
to woodblock/brake drum/triangle
(with crotale/bass drum)

ℳ

27

Fl. *mf*

Cl. *mf*

Vln. I *p* gliss.

Mand.

Gtr.

S.

Pno. *f pp*

Perc. *f mf*

to sus. cymbal

♩ = 120

29

Fl. *p* *mp*

Cl. *p* *mp*

Vln. I

Mand. *mp*

Gtr.

S. *playfully p* *mf* *mf*
 Ha - ha - ha - ha - ha! Mm - mm! Ha - ha!

Pno.

Perc. *mp*

*
 [] sus. cymbal



33

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

Vln. I *p* *mf* *p*

Mand.

Gtr.

S. *p* *mf*
 Mmm! Ha - ha - ha! Mmm!

Pno. *mp*

Perc. *poco mf*

accel. $\text{♩} = 100$

45

Fl. *mf* *mp*

Cl. *mf* *mp*

Vln. I *mf*

Mand.

Gtr.

S. *mf*
Oh! Kit - ty! Oh!

Pno. *pp*

Perc. *mp* *pp*
to woodblock



49

Fl. *mf* *p*

Cl. *mf* *p*

Vln. I

Mand.

Gtr.

S. *mp* *mf*
Oh! Oh! Kit - ty! Kit - ty! you wi - cked lit - tle thing!

Pno. *p*

Perc. *p* *mf*
to brake drum/triangle (w/woodblock)

52

Fl. *f* *mp* T.R. *mp* T.R. *mp* T.R.

Cl. *f* *mp* S.T. *f* *mp* S.T. *f* *mp*

Vln. I

Mand.

Gtr.

S. Kit - ty!

Pno. *mf* *mp* *cresc.* *mf*

Perc. *f* to woodblocks

56

Fl. *f* *p* *f* *mf*

Cl. *f* *p* *f* *mf*

Vln. I

Mand.

Gtr.

S. *mp* *f*

Pno. *f* *pp* *cresc.*

Perc. woodblocks *f*

What have you got to say

59

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

ppp *mf*

f *f*

mf *f*

f

freely parlando mf

for your self? Now don't in - ter - rupt me!

mf *f*

f

f

63

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

p *mf* *3*

p *mf* *3*

mf *f* *subito p*

p *f*

steadily p

Do you know what to - mor - row is

triangle *pp mf* *5*

brake drum *9*

to bass drum/crotale

66

Fl. *mp* *f* *mp* T.R.

Cl. *mp* *f* *mp* S.T.

Vln. I *ppp* *poco mf* *ppp*

Mand. *pp* *poco f* *pp*

Gtr. *mf*

S. *poco mf* *mp* *mf*
 Kit - ty? I was wa - tching the boys get - ting sticks for the bon - fire

Pno. *p* *cresc.* *f* *mp*

Perc.

69

Fl.

Cl.

Vln. I

Mand. *ff*

Gtr. *f*

S. *pp* *f* *f* *mp*
 And it wants plen - ty of sticks Kit - ty!

Pno. *mf* *p* *f*

Perc. *f* bass drum/crotale

72 $\text{♩} = 72$

Fl. ff 5

Cl. ff 5

Vln. I *sul pont.* 5 5 3 f ord p

Mand.

Gtr. p f *building up* p *cresc. poco a poco* mf

S. Do you know I was so an - gry! So_

Pno. ff pp

Perc. *to brake drum/triangle (w/crotale)* brake drum triangle f 5 $\frac{1}{2}$ Red.

76 *accel.* $\text{♩} = 112$

Fl.

Cl.

Vln. I *sul D* mp *gliss.*

Mand. *sul pont.* p mf *gliss.* ord f

Gtr. *sul pont.* p mf *gliss.* ord f

S. an - gry! So_ an - gry! An - gry!_ Kit - ty!

Pno. mf f

Perc. *

80

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

p
pizz.

p

p

83

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

pp

subito f

mf

When I saw all the mischief you had been do - ing

93 $\text{♩} = 72$

Fl. *p*

Cl. *mp* *mf*

Vln. I *mp* *mf*

Mand. *mp* *mf* *f*

Gtr. *mp* *mf* *f*

S. nah was wa - shing your face this

Pno. *f*

Perc. *p* crotale



96 $\text{♩} = \text{♩}$

Fl. *mp* T.R. *mf* T.R.

Cl. *mp* *mf* S.T. S.T.

Vln. I *mp* *mf* arco sul pont. *ppp* *tr*

Mand. sul pont. *f*

Gtr. sul pont. *f*

S. morn ing!

Pno.

Perc. *mp* *mf* *p* almglocken woodblocks

99

Fl. *f* *p*

Cl. *p*

Vln. I *f* *ord* *f* *pizz.* *p*

Mand. *f* *ord* *p* sul pont. *mp* sul pont.

Gtr. *f* *ord* *mp*

S. *p* *parlando* *f* *subito*
 Now you can't de-ny it — Kit - ty!

Pno. *mf* *mp*

Perc. *f* *mp* *dim.*

102

Fl. *f*

Cl. *f* *arco*

Vln. I *f*

Mand. *ord* *f* *ord* *mf*

Gtr. *f* *mf*

S. *p* *f* *mf*
 You pulled Snow - drop — a - way by the tail just as I had put down

Pno. *mf*

Perc. *p* *mp* *cresc.* *mf*

almglocken

105

Fl. *mf* *ff*³

Cl. *mf* *ff*³

Vln. I *p* *f* *p* *f* sul pont.

Mand. *f* *fff*

Gtr. *f* *fff*

S. *f* *f* *fff*

the sau - cer of _ milk! What!

Pno. *f* depress damper after striking then releasing keys *f*

Perc. *3 p* *f* *3 p* *f* crotale wood block to bass drum

molto rit. $\text{♩} = 66$

109

Fl. *mf*

Cl. *mf*

Vln. I *ff* scratch tone *f* ord pizz.

Mand. *mf* sul A *f*

Gtr. *mf* *f*

S. *pp* You were thir - sty were you? _

Pno. *mf* *f*

Perc. *p* bass drum

112

Fl. *poco f* *mf*

Cl. *poco f* *mf*

Vln. I

Mand. *f*

Gtr. *exasperated f*

S. You un - wound ev - ery bit of the wor - sted

Pno. *p* *f* depress damper after striking then releasing keys *mf* *f*

Perc. *poco f* *f*

accl.

114

Fl. T.R. T.R. *f* *mf* *f*

Cl. S.T. S.T. *f* *mf* *f*

Vln. I *f* arco sul E *gliss.* *gliss.* sul A

Mand. *mp* *f*

Gtr. *mp* *f*

S. while I while

Pno. *f* *mp* *f*

Perc. *f* triangle *f*

accl.

molto rit.

128

Fl. *f*

Cl. *f*

Vln. I

Mand. *mf* *p* *p* *f*

Gtr. *mf* *p*

S. not been pun - ished for a - ny of them yet!

Pno. *pp*

Perc. triangle to ratchet *mf* ratchet *ff*

A tempo

132

Fl. *mp*

Cl. *mp*

Vln. I *p*

Mand.

Gtr. *f*

S. *p* parlando -----> sotto voce
I've been sav - ing up all your pun - ish - ments for

Pno. *pp*

Perc.

♩ = 72

135

Fl.

Cl.

Vln. I
col legno tratto
gliss.
ppp
pp
ord

Mand.

Gtr.

S.
Wednes - day week

Pno.
ppp
Ped.

Perc.
sternly
spoken *f*
ratchet
f
Ex - act - ly one week from Wednes - day!



140

Fl.

Cl.

Vln. I
mp

Mand.

Gtr.

S.
intimate, flowing
mp
Do you hear _____ the snow a - gainst _____ the win - dow panes _____ Kit - ty? How

Pno.
pp
Ped.

Perc.
ff
to almglocken

146

Fl. *mp* *pp* *air tone* *flz* *ord*

Cl. *pp* *p*

Vln. I *pizz.* *p* *sul D col legno tratto* *ppp*

Mand. *p*

Gtr. *p*

S. *3* nice and soft it sounds. *3* Just as if *3* some - one was

Pno. *3* *ord.*

Perc. *almglocken* to woodblocks *p*



150

Fl. *mp* *pp* *air tone*

Cl. *pp*

Vln. I *gliss.* *ord* *gliss.* *p*

Mand. *3* *3* *mp* *p* *mp*

Gtr. *3* *3* *mp* *p* *5* *5*

S. *3* *3* *3* *mp* ki - ssing the wind - dows all o - ver out - side

Pno. *3* *p* *3* *ord.*

Perc. *woodblocks* *pp*

154

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

poco mf

poco mf

sul tasto

p

mf

p

mp

p

mf

f

p

mf

mp

I won - der if the snow loves the trees and fields

to almglocken/crotale

almglocken/crotale

158

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

mp

poco mf

poco mf

f

mp

f

f

f

flz

f

mp

f

that it kisses them so gently! Gently! Gently!

to bass drum/triangle

♩. = 72

162

Fl. *mf* *pp*

Cl. *mf* *pp*

Vln. I *mf* *p*

Mand. *pp*

Gtr. *pp*

S. *p* *p*
And then it co - vers them up snug

Pno. *mp* *f* *pp*
Ped.

Perc. *mf* *f*
bass drum triangle to sus. cymbal/crotale w/bass drum

167

Fl. *flz* *mp* *f*

Cl. *flz* *mp* *f*

Vln. I *mf* *p* *mp*

Mand. *mf* *p* *mp* *f*

Gtr. *mf* *p* *mp* *f*

S. *f* *mp* *f*
with a white - quil - - - t!

Pno. *

Perc.

181 $\text{♩} = 112$

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

subtone

arco

bend string

sotto voce ----- parlando -----

they dress them - selves all in green and they dance a - bout!

pp

ppp

f

pp

ff

f

pp

snare drum

to ratchet

f

185

Fl.

Cl.

Vln. I

Mand.

Gtr.

S.

Pno.

Perc.

scratch tone

pp

ppp

ratchet

p

Kit - ty can you play chess?