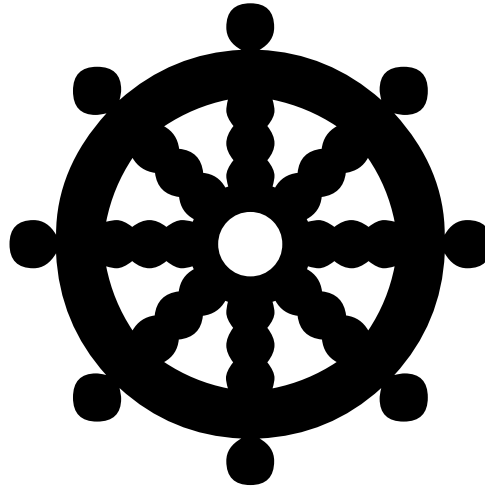


Keichu's Wheel



for flute, two harps, marimba, stone chimes and percussion

Andrew S. Allen

<http://www.AndrewStewartAllen.com>

Instrumentation

Flute

Harp I & II

Marimba*

Stone Chimes (Bianqing)*

Percussion*

- 4 tom-toms, turned on side and struck on the shell
- log drum (very lg.)
- 2 bamboo chimes (sm. and lg.)
- 2 congas
- mokubio (or other high, piercing woodblock)
- tam-tam (very lg.)
- sm. bamboo sticks wrapped together (or wire brushes)

* 2 percussionists total

Instrument-Specific Notes


- Flute -





- Notes with “x” heads indicate to breath through instrument w/o producing pitch. Pitch-bends are done by rotating the instrument front and back only and all quarter-tones are approximations only.

- Harp -

T. = près de la table

 = fingernail pizz. (snap string with nail)

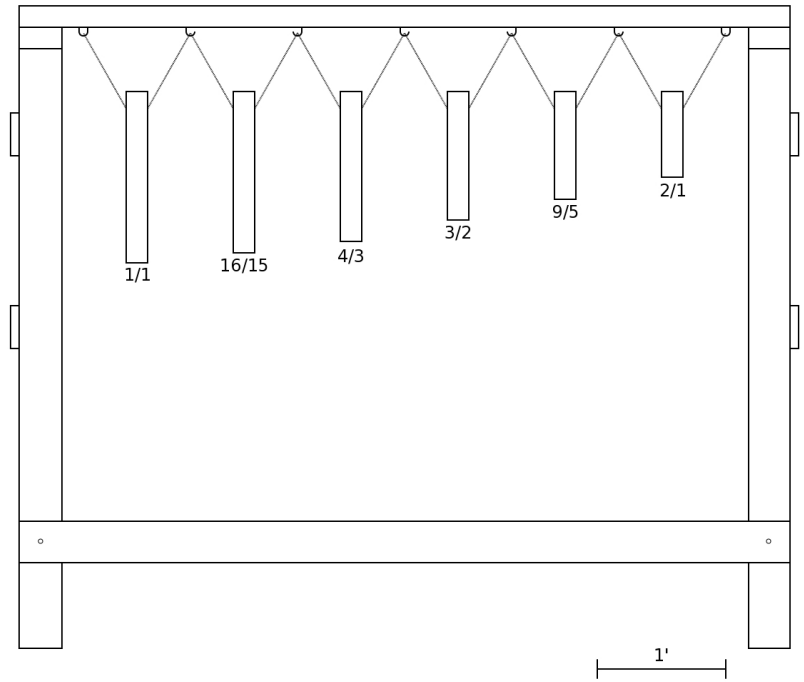
 = Bartok pizz. (play at the lower end of the strings, letting the finger slide immediately and vigorously to the body of the instrument.)

 = slide finger down the string lightly, from top downward for the entire duration of the note.

- In order to facilitate the pitch-bends, slowly change the pedal immediately after striking the note.
- Harp harmonics sound at pitch indicated.

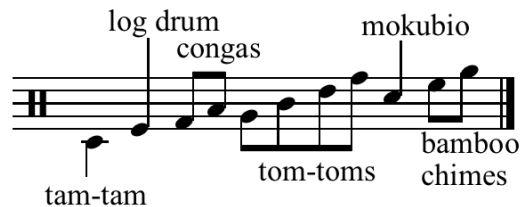
- Stone Chimes -

- The stones should be of decent resonance and tuning ability. Limestone, Slate and Jade are all very fashionable for such a purpose, but limestone is probably the most easily adaptable because of its soft and porous composition.
- There should be six stones of equal starting density and area, preferably with a pitch around “F#4” before carving and the ratios of pitch above the fundamental should be: 16/15, 4/3, 3/2, 9/5, and 2/1. (For a more in-depth look at tuning theory, please consult *Genesis of a Music* by Harry Partch.) These ratios can be realized with approximation, as stone density will vary from stone to stone. The pitches of the six stones should attempt be as close as possible to the following:



- The stones should be supported by a stand at least 6x6x4 and the stones should be strung on hooks by a single rope sectioned with single knots. Every other hook should be turned 180 degrees to ensure the rope cannot accidentally fall off. A 3/8” hole should be drilled at the corner node of each stone (Be sure to test all possible nodes before drilling, it may change much after carving). The stone should hang with a slight angle, with the bottom of the stone hanging out towards the performer and the performer should attempt to strike either the middle-bottom or middle-center of the stones with a hard yarn mallet for the most resonance. To the right is a diagram of an example of a sturdy, feasible stone chimes and stand:

- Percussion -



= scrape indicated instrument with bamboo sticks or coin (will be indicated in part)

General Concerns

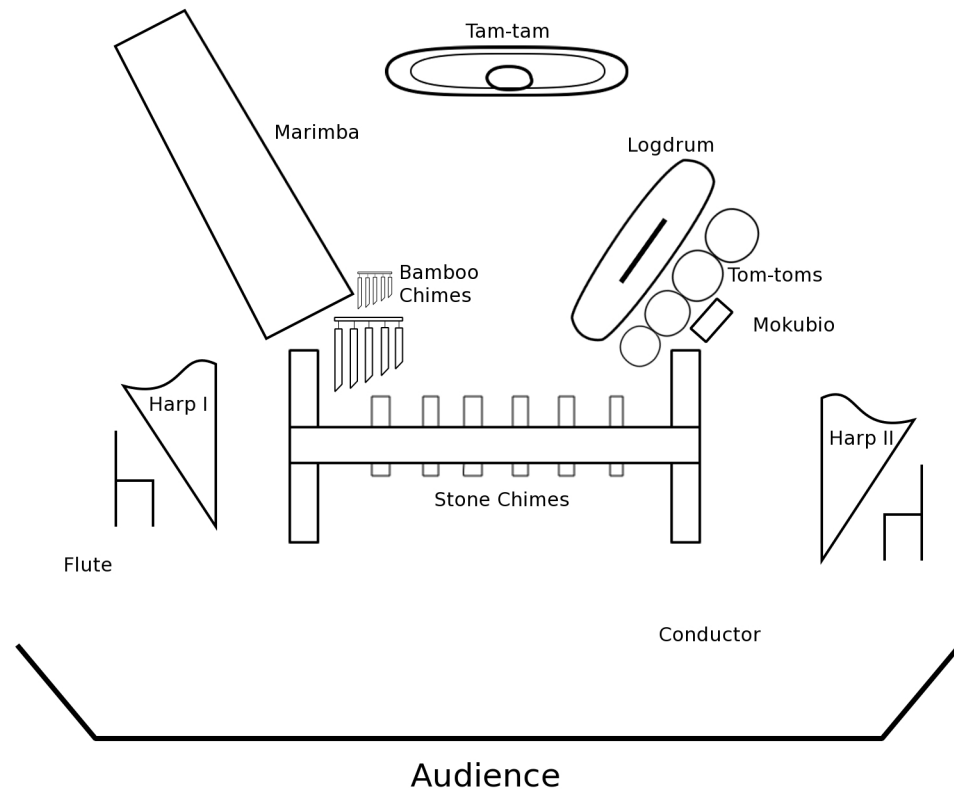
- All spoken words should be pronounced in a natural, un-self-conscious manner, so that the speech is smooth and remain on a single pitch with a slight dip at the end through the duration of each and every syllable. Dips at the ends of a sentence can be larger.
- A great deal of concern must be given to not only what a player does, but how she does it. The performers must have a clear mental image -- a kinetic impulse -- for all musical sounds. The player should otherwise be inclined to enhance visible theatrics, especially when playing slower and less complicated passages. These actions should be unique and spontaneous to each individual.

Program Notes

Getsuan said to his students, "Keichu, the first wheel-maker in China, made two wheels having fifty spokes each. Suppose you took a wheel and removed the nave uniting the spokes. What would become of the wheel? If Keichu had done so, could he be called the master wheel-maker?"

"Keichu's Wheel", from *The Gateless Gate*

Stage Layout



Commissioned by Ossia New Music

Keichu's Wheel

Andrew S. Allen (ASCAP)

for flute, two harps, marimba, stone chimes and percussion

Freely drifting,
slowly swooping
♩=72ca.

The score is written for five instruments: Flute, Harp I, Harp II, Percussion I, and Percussion II. The music is in 3/4 time and consists of 12 measures. The key signature is D major with one flat (D \flat), and the tempo is marked as ♩=72ca. The score includes various musical notations such as dynamics (pp, p, n, ppp), articulation (accents, breath marks), and performance instructions (fl.t., tom-toms on side, slowly scrape conga's head, bamboo chimes, mokubio).

Flute: fl.t., with much breath-noise (measures 1-2), fl.t. (measures 3-4). Dynamics: pp, n.

Harp I: Dynamics: pp, p. Fingerings: 5, 3.

Harp II: Dynamics: pp, pp. Fingerings: 6, 3, 6.

Percussion I: tom-toms on side, wire brushes/wound bamboo sticks (measures 1-2), slowly scrape conga's head with wire brushes (measures 3-4). Dynamics: pp, ppp, n, ppp.

Percussion II: bamboo chimes (lg.) (measures 1-2), mokubio, hard mallet (measures 3-4). Dynamics: pp, n, pp.

Chord Progressions:
Measures 1-2: D \flat C \flat B \flat / E \flat F \sharp G \flat A \sharp
Measure 3: F \sharp -F \flat
Measure 4: C \sharp -C \flat , G \flat -G \sharp
Measure 5: G \sharp -G \flat A \sharp -A \flat
Measure 6: lontano E \flat -E \flat A \flat -A \flat
Measure 7: F \flat -F \sharp

whisper tones, mostly breath
non vibrato

ord., grad. to breath only

9

Fl.

ppp n pp n

Hp. I

E \flat -E \natural 5 pp

E \natural -E \sharp 6 3 ppp

C \natural -C \sharp , E \sharp -E \natural 3 7 B \flat -B \flat pp p ppp

Hp. II

3 B \flat -B \natural , F \flat -F \sharp E \flat -E \sharp ppp

C \natural -C \sharp , E \sharp -E \natural D \sharp -D \natural , E \natural -E \flat 5 pp p ppp

Perc. I

n pp ppp

Perc. II

toms (on side), struck with bound sticks

ppp 4 pp 3

A

grad. to breath only

Fl. 15

pp

p

3

Hp. I

E \flat -E \flat

3

pp

Db C \sharp B \flat / E \sharp F \sharp G \sharp A \sharp

softly spoken

ppp

Eh ees myne

p

Db-D \sharp

3

Hp. II

B \sharp -B \flat , A \flat -A \sharp

3

pp

C \sharp -C \sharp , F \sharp -F \flat

softly spoken

ppp

Myne ees knot

p

B \flat -B \sharp , A \sharp -A \sharp

3

Perc. I

stone chimes

mp

pp

bamboo chimes (sm.) softly spoken

(clasp together)

pp

ppp

"shh"

3

Knot, Eh ees

Perc. II

ppp

mp

pp

n

21 breath only

Fl. *ppp* *ppp*

Hp. I
C \flat -C \sharp , F \sharp -F \flat B \flat -B \flat , G \flat -G \sharp F \flat -F \sharp D \flat -D \sharp , F \sharp -F \flat C \sharp -C \flat 3 3 5 *mf*

Hp. II
F \flat -F \flat 3 G \flat -G \sharp *mp* C \flat -C \sharp , F \flat -F \sharp E \flat -E \flat A \sharp -A \flat 3 D \flat -D \sharp *mf*

non vibrato, soft but still piercing

27

Fl.

6 3 *p*

Hp. I

pp *p* *pp*

D#-D \natural , G#-G \flat C \natural -C# B \flat -B \flat C#-C \natural , E \flat -E# B \flat -B \flat , F \flat -F#

Hp. II

B \flat -B \flat , F#-F \flat D#-D \natural , E \flat -E# C#-C \natural , F \flat -F# B \flat -B, G#-G \natural D \flat -D \flat , A \flat -A \flat E#-E \flat

pp *mp*

Perc. I

mokubio *p* *ppp* mokubio *mf*

Perc. II

conga (sm.) 5 3 *pp* *n* conga (lg.), with snarestick *mp*

Fl. 31 *ppp* *ord.* **B** *ppp* *sfz* *ppp* *sfz* *pp* *ppp*

Hp. I *ppp* *pp* *D# Cb Bb / Eb F# G# A#* *5* *D#-D#, A#-Ab*

Hp. II *Bb-Bb, F#-F#* *3* *pp* *Bb-Bb, Ab-A#* *3* *Db-D#, G#-Gb* *3* *p* *C#-Cb, A#-A#* *6* *pp* *D#-D#, Gb-G#* *Cb-C#, A#-Ab* *E#-Eb*

Perc. I *pp* *n*

Perc. II *ppp* *2* *stone chimes* *3* *pp* *p*

37 *sfz* *sfz* *grad. breath only*

Fl. *pp* *mp* *ppp* *pp* *mp* *p*

Hp. I *pp* *mp* *p* *mf* *f* *pp* *mp*

Hp. II *pp* *mp* *p* *mf* *pp* *mp*

Perc. I *ppp* *mp* *ppp* *mf* *ppp* *mf*

Glock. *p* *mf*

4 *5* *3* *3* *3*

F#-F# *Cb-C#* *C#-C#* *Bb-Bb, F#-F# A#-A# F#-F#* *D#-D# C#-C#*

scrape coin on tam-tam *to marimba*

Detailed description of the musical score: The score is for measures 37-41. It features five staves: Flute (Fl.), Harp I (Hp. I), Harp II (Hp. II), Percussion I (Perc. I), and Glockenspiel (Glock.). The time signature changes from 5/4 to 3/4, then 5/4, then 2/4, and finally 5/4. The Flute part starts with a *sfz* dynamic and includes a five-measure phrase. The Harp parts have complex chordal textures with various dynamics. The Percussion I part includes a 'scrape coin on tam-tam' instruction and a triplet. The Glockenspiel part has a triplet and a 'to marimba' instruction. The score is annotated with various dynamics (*pp*, *mp*, *ppp*, *f*, *mf*), articulation (*sfz*, *pp*, *mf*, *ppp*), and performance directions (*grad. breath only*, *scrape coin on tam-tam*, *to marimba*). Chordal annotations include *F#-F#*, *Cb-C#*, *C#-C#*, *Bb-Bb, F#-F# A#-A# F#-F#*, and *D#-D# C#-C#*. Measure numbers 4, 5, 3, 3, and 3 are placed above the notes in measures 37, 38, 39, 40, and 41 respectively.

43

Fl.
ppp

Hp. I
ppp
Eb-E \natural

Hp. II
D \sharp C \sharp B \natural / E \natural F \sharp G \sharp A \sharp
D \sharp -D \natural G \sharp -G \natural
ff
ppp

Mar.
soft mallets
ppp *n* *p* *pp*

Perc. I
bamboo chimes (sm.)
pp *ppp*

accel.

48

Fl.

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

Hp. I

pp

Hp. II

pp

Mar.

pp

Perc. I

tom-toms

pp *mf* *p* *pp*

C₄-C₅, E₄-E₅

B₄-B₅, F₄-F₅

G₄-G₅

B₄-B₅, F₄-F₅

G₄-G₅

C₄-C₅, A₄-A₅

D₄-D₅, A₄-A₅

C₄-C₅, A₄-A₅

C₄-C₅ A₄-A₅

F₄-F₅ (D₄ C₄ B₄ / E₄ F₄ G₄ A₄)

B₄-B₅ F₄-F₅

C₄-C₅ F₄-F₅

F₄-F₅

fluttering away...
grad. breath only

54

Fl.

ppp pp p pp sfz pp p pp n ppp

Hp. I

Db-D \sharp B \flat -B \sharp , G \flat -G \sharp D \sharp -D \sharp , G \sharp -G \sharp Eb-E \sharp B \sharp -B \sharp , F \flat -F \sharp A \sharp -A \flat

Hp. II

E \sharp -E \flat B \flat -B \sharp , F \sharp -F \sharp B \sharp -B \flat , F \sharp -F \sharp ppp

Mar.

Perc. I

3 5 3 4

Detailed description: This page of a musical score (page 10) features five staves. The Flute (Fl.) staff begins at measure 54 with dynamics ranging from ppp to n. The Harp I (Hp. I) staff has two parts: a right-hand part with chords and triplets, and a left-hand part with quintuplets and triplets. The Harp II (Hp. II) staff also has two parts: a right-hand part with chords and a left-hand part with quintuplets and triplets. The Maracas (Mar.) staff consists of sustained chords. The Percussion I (Perc. I) staff features rhythmic patterns with accents and groupings of 3, 5, 3, and 4. The score concludes with the instruction 'fluttering away... grad. breath only' and the page number '10'.

D Frantic whisperings dissipate
 =88ca. poco rit.

58

Fl. *p* *mp* *p*
 Eh ees knot bu ta

Hp. I *ppp*
 D \sharp C \sharp B \sharp / E \flat F \sharp G \sharp A \sharp
 spoken *p* *mp*
 Eh ees knot myne *pp* *mp*

Hp. II *mp* *p*
 D \sharp C \sharp B \sharp / E \flat F \sharp G \sharp A \sharp
 spoken
 Eh ees knot theens *pp* *mp*

Mar. *ppp*
 to congas

Perc. I *ppp* *p* *pp* *pp* *mf*
 together, spoken
 Eh ees knot Eh ees stone chimes

Perc. II *ppp* *pp*
 tam-tam, l.v.
 very soft mallets

A bit slower again

♩=68ca.

64

Fl.

Flute staff with rests in 5/4 time.

Hp. I

Harp I staves. Notes: C4-Cb, Eb-Eb, A#-A4. Dynamics: mp. Instruction: près la table.

Hp. II

Harp II staves. Note: T. Dynamics: mp.

Perc. I

Percussion I staff. Dynamics: p.

Perc. II

Percussion II staff. Dynamics: ppp, mf. Fingerings: 3, 5, 5, 6, 5, 5, 3, 3.

67

Fl.

Hp. I

Hp. II

Perc. I

Perc. II

pp

f *gliss.* *G#-G#* *G#-G#* *G#-G#* *Bb-Bb, F#-F#* *D#-D#, E#-E#* *mf f* *mp* *Cb-Cb, Ab-Ab* *Gb-Gb*

p *A#-Ab* *Eb-E#* *mf* *f* *D#-D#, Ab-Ab* *C#-Cb* *mp*

mf *with snaresticks* *p* *6* *5*

3 *3* *5* *6* *5*

70

Fl.

Hp. I

Hp. II

Perc. I

Perc. II

$F\sharp - F\sharp$ $B\flat - B\flat, A\sharp - A\sharp$ $G\sharp - G\sharp$ $F\sharp - F\flat$
 $B\sharp - B\flat$ $C\flat - C\sharp$ $B\flat - B\sharp, E\sharp - E\flat$

mf *f* *mf* *f* *mp*
mf *f* *mf* *f* *mp*

pp
mp *pp*

poco accel.

73

Fl.

Hp. I

ff
G#-Gb
ord.
Bb-Bb, Gb-Gb
A#-Ab
dying
do not stop notes after fermata
8^{vb}

Hp. II

ff
ord.
D#-D# Bb-Bb
C#-C# dying
ppp
A#-Ab
do not stop notes after fermata

Mar.

wandering with reckless abandon
ppp
3

Perc. I

mokubio
mf

Perc. II

6 7
mf

Slightly faster again

♩=76ca.

E wandering with reckless abandon

The musical score is arranged in four staves. The Flute staff (Fl.) begins at measure 81 with a dynamic marking of *pp* and a fingering of 5. The music features a melodic line with slurs and a triplet of eighth notes. The Harp I (Hp. I) and Harp II (Hp. II) staves are currently empty. The Maracas (Mar.) staff provides a rhythmic accompaniment with a pattern of eighth notes, including triplets and quintuplets, with dynamic markings of *p* and *pp* indicated by a wedge-shaped hairpin.

86

Fl.

Hp. I

Hp. II

Mar.

p 3

pp 3

pp

5 *p*

6

5

5

pp

3

3

5

Detailed description: This page of a musical score, numbered 17, contains measures 86 through 90. It features four staves: Flute (Fl.), Harp I (Hp. I), Harp II (Hp. II), and Maracas (Mar.). The Flute part begins with a melodic line in measure 86, marked with a piano (*p*) dynamic and a triplet of eighth notes. The Harp I and Harp II parts are mostly silent, with specific chords indicated above the staves: Ab-A4 for Harp I and Bb-B4 for Harp II. The Maracas part is highly rhythmic, starting with a piano (*p*) dynamic and featuring complex patterns of eighth and sixteenth notes, including sextuplets (6) and quintuplets (5). The Maracas part includes several triplet markings (3) and a *pp* dynamic marking in measure 89. The score is written in treble clef for the Flute and Maracas, and bass clef for the Harps.

91

Fl. *pp* 3

Hp. I *mf* 4

Hp. II *mf* 3

Mar. *mp* *p* *mf* 3 5 3 5 3 5

Perc. I *mf*

D \flat -D \sharp , F \flat -F \sharp C \flat -C \sharp , E \flat -E \sharp

C \flat -C \sharp , G \flat -G \sharp D \flat -D \sharp , F \sharp -F \flat A \flat -A \sharp E \flat -E \sharp

Detailed description: This page of a musical score (page 18) features five staves. The Flute (Fl.) staff begins at measure 91 with a piano (*pp*) dynamic, playing a melodic line with a triplet of eighth notes and a triplet of quarter notes. The Harp I (Hp. I) and Harp II (Hp. II) staves are mostly silent, with some notes in the final measure. The Maracas (Mar.) staff has a complex rhythmic pattern with dynamics *mp*, *p*, and *mf*, and includes triplets and quintuplets. The Percussion I (Perc. I) staff has a few notes in the final measure with a *mf* dynamic. Chordal indications are placed above the Harp staves.

96

Fl.

Hp. I

Hp. II

Mar.

Perc. I

f *p* *mf* *pp* *ppp* *mp*

4 5 6 5 6 3

5 6 5 6 5

3 5 6 3

5 6 5

3 3

tam-tam
very soft mallets 1.v.

rall.

100 - mostly breath -

Fl.

Hp. I

Hp. II

Perc. I

Perc. II

F a distant, waling moan

♩=60ca.

in a grave, somber singing style

105

Fl.

p *ppp* *pp*

Hp. I

mf *ppp*

Hp. II

mf *ppp*

Perc. I

wirebrushes,
\sliding across congahead,
with slight pauses between slides

meh - stah *p* *n*

Perc. II

ehv - eh preesh beh - phor?

D \flat C \sharp B \flat / E \flat F \flat G \flat A \flat

D \sharp C \sharp B \flat / E \flat F \sharp G \sharp A \flat

112

poco rit.

Fl.

Flute staff with notes and dynamics: *p*, *ppp*, *p*, *pp*

Hp. I

Harp I staff with notes, triplets, and dynamics: *p*, *ppp*, *p*, *pp*. Chords: G \flat -G \natural , D \flat -D \natural , F \flat -F \sharp , B \flat -B \natural , E \natural -E \sharp , A \flat -A \natural

Hp. II

Harp II staff with notes and dynamics: *p*, *ppp*, *p*, *pp*. Chords: B \flat -B \natural , B \natural -B \flat , E \flat -E \natural

Mar.

Maracas staff with notes and dynamics: *p*, *ppp*, *p*, *pp*. Instruction: very soft mallet

Perc. I

Percussion I staff with notes and dynamics: *p*, *ppp*, *p*, *pp*

The tranquil and treacherous eye ♩=52ca.
 Suddenly much faster ♩=88ca.

119

Fl.

mp ppp subito p sfz ppp

Hp. I

mp ff pp mf

Hp. II

mp ff pp mf

Mar.

subito mfp

Perc. II

mp

ord.....T.....ord.

ord.....T.....ord.

ord.....T.....ord.

B \flat -B \flat , G \flat -G \sharp A \flat -A \flat

D \flat C \flat B \flat / E \flat F \flat G \flat A \sharp A \sharp -A \flat G \flat -G \sharp

126

Fl.

f

Hp. I

p *mf* *ff* *mp*

G#-G# E#-Eb Bb-Bb, Ab-A# C#-C#

Hp. II

pp *mp* *ff* *mp*

ord. Bb-Bb D#-D# Eb-E#

Mar.

ff

to mokubio

Perc. I

mf

Perc. II

stone chimes;
with a very smooth flux of speed

p *mf* *p*

131

Fl.

Hp. I

Hp. II

Perc. I

Perc. II

C#-C# Bb-Bb D#-D#

mp *pp* *mp*

mf p *mf p* *mf p* *mf p*

136

Fl. softly spoken, *p* sempre constant pitch

Et ees knot theens

Et ees knot

Hp. I softly spoken, *p* sempre constant pitch

Et ees knot myne

F#-Fb

Db-Db, Ab-A# Bb-Bb

Et ees knot theens

mf *fp*

Hp. II softly spoken, *p* sempre constant pitch

Et ees knot bu-ta

mf

Perc. I

Perc. II

mf *p* *mf* *p* *mf* *p*

* reattack irregularly, molto accel and then poco rit on indicated

141 *mf*

with building agitation

Fl. *mf*
 myne wah eet_

Hp. I *mf* *f*
 D \flat -D \flat , G \sharp -G \flat A \sharp -A \sharp F \flat -F \sharp , B \flat -B \flat

Hp. II *f*

Perc. I *f*

Perc. II

mf *p* *mf* *p* *mf* *p* *mf* *p* "mf" *p*

145 *f*

Fl. *ees?* *ppp* *mf*

Hp. I *sub. p* *mf*

Hp. II *ff* *sub. p* *f*

Mar. *mf*

Perc. I *p* to marimba

Perc. II *mf*

E \flat -E \natural *D \natural -D \sharp* *C \natural -C \sharp , G \sharp -G \natural* *D \sharp -D \natural , F \natural -F \sharp* *B \flat -B \natural , A \natural -A \sharp* *C \sharp -C \flat , G \natural -G \flat* *F \sharp -F \natural* *E \flat -E \natural*

G ceremonial
♩ = 64ca.

150

Fl. *ff*

Hp. I *ff*

Hp. II *fff*

Mar. *ff*

Perc. I

Perc. II *f*

mf slide down the indicated string for entire note's length

ppp

Db Cb Bb / Eb Fb Gb Ab Bb-Bb Ab-Ab Fb-Fb

158

Hp. I

Hp. II

Perc. I

Perc. II

164

Hp. I

Hp. II

Perc. I

Perc. II

Db-D \flat A \flat -A \flat C \flat -C \natural , F \flat -F \sharp D \flat -D \flat F \sharp -F \natural B \flat -B \natural , A \flat -A \natural

Db C \flat B \natural / E \flat F \natural G \natural A \flat

B \natural -B \flat

mf slide down the indicated string for entire note's length

p

Db-D \flat A \flat -A \natural F \natural -F \flat Db-D \flat