Echo Point

for harpsichord

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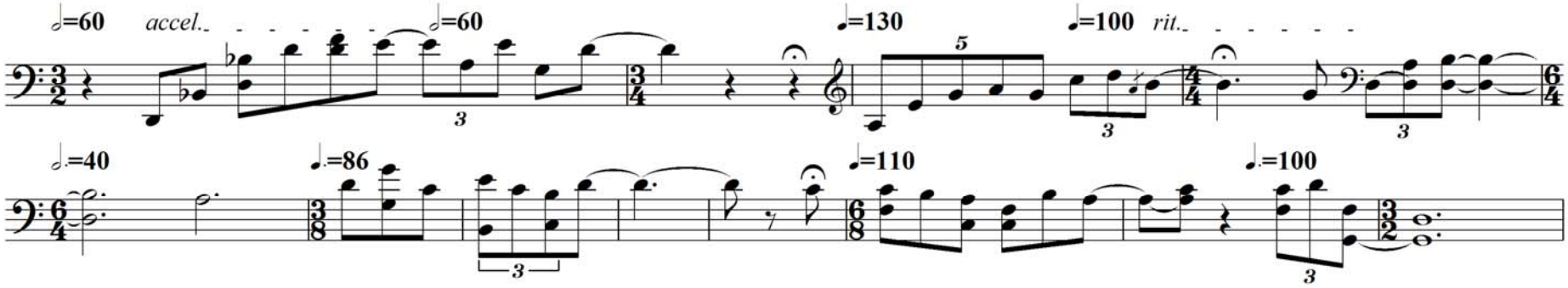
Performance notes:

Echo Point may be performed on any harpsichord, but works best if a rich sound can be provided for the higher octaves, with not too much strength in the lower octaves. Arpeggiated patterns and similar phenomena should be transparent, shimmering entities, not forceful clusters of sound.

The pace of the piece changes with the music, and the overall impression must be that of a fluid, ever changing tempo, the music punctuated with dramatic pauses, unpredictable sudden bursts of activity, penultimate sounds of a phrase lingering before the last, and similar features. Only two tempo indications are used, however. These are:

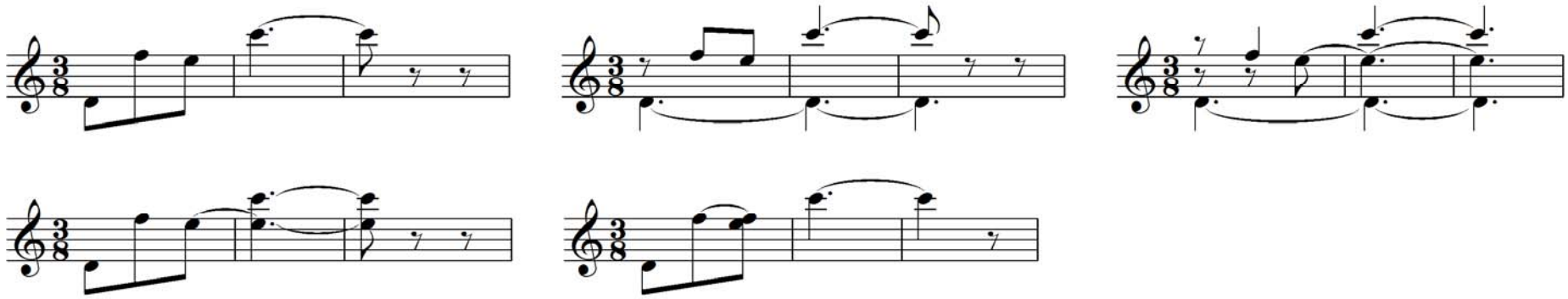
- Sections marked **Allegro**, which are played generally in moderate to fast tempi (♩ ≈ 120) with *ad lib* acceleration and/or deceleration; and
- Sections marked **Adagio**, which are slow to very slow (♩ ≈ 60), with *ad lib* deceleration, caesuras, fermatas, and perhaps an occasional fast burst for some passage.

The longer the marked section, the less the indication applies to it as a whole – e.g. in an Allegro section that lasts more than 2 or 3 bars some sounds may linger for a long time, some pauses may be extended, and deceleration may eventually bring the piece to a very slow tempo. An example, taken from the opening of the second section of the piece (bars 23 to 34), is given below:



In the score, this entire passage is simply marked Allegro, and the above example is simply one way to interpret it. Shorter stretches with a single tempo indication are easier to mange. For example, the opening bars may be played with the metronome set to dotted quarter note at 80, possibly with a slight ritardando for the second triplet of bar 6. In the slow bars that follow, tempo may be set to quarter note at 60.

The sounds of *Echo Point* enjoy the same flexibility as its tempi, largely because any note may be held for a longer amount of time than is indicated. Some of the many ways the opening bars may be played are illustrated below. On instruments with more than one manual and/or different stops this rule may be used in various ways, e.g. using extraneous objects to hold certain notes for a long time, obtaining different colors at the same time, etc.

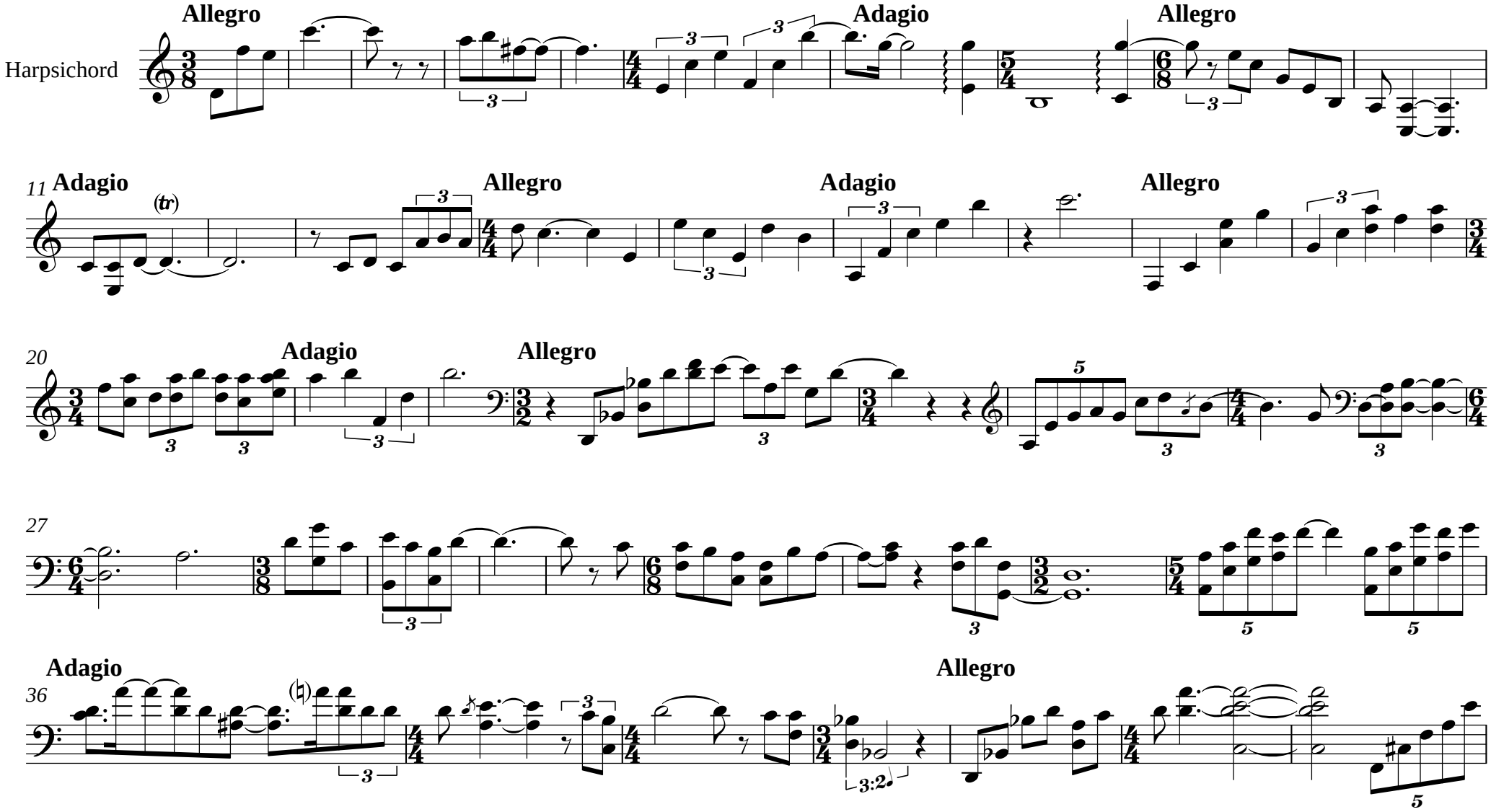


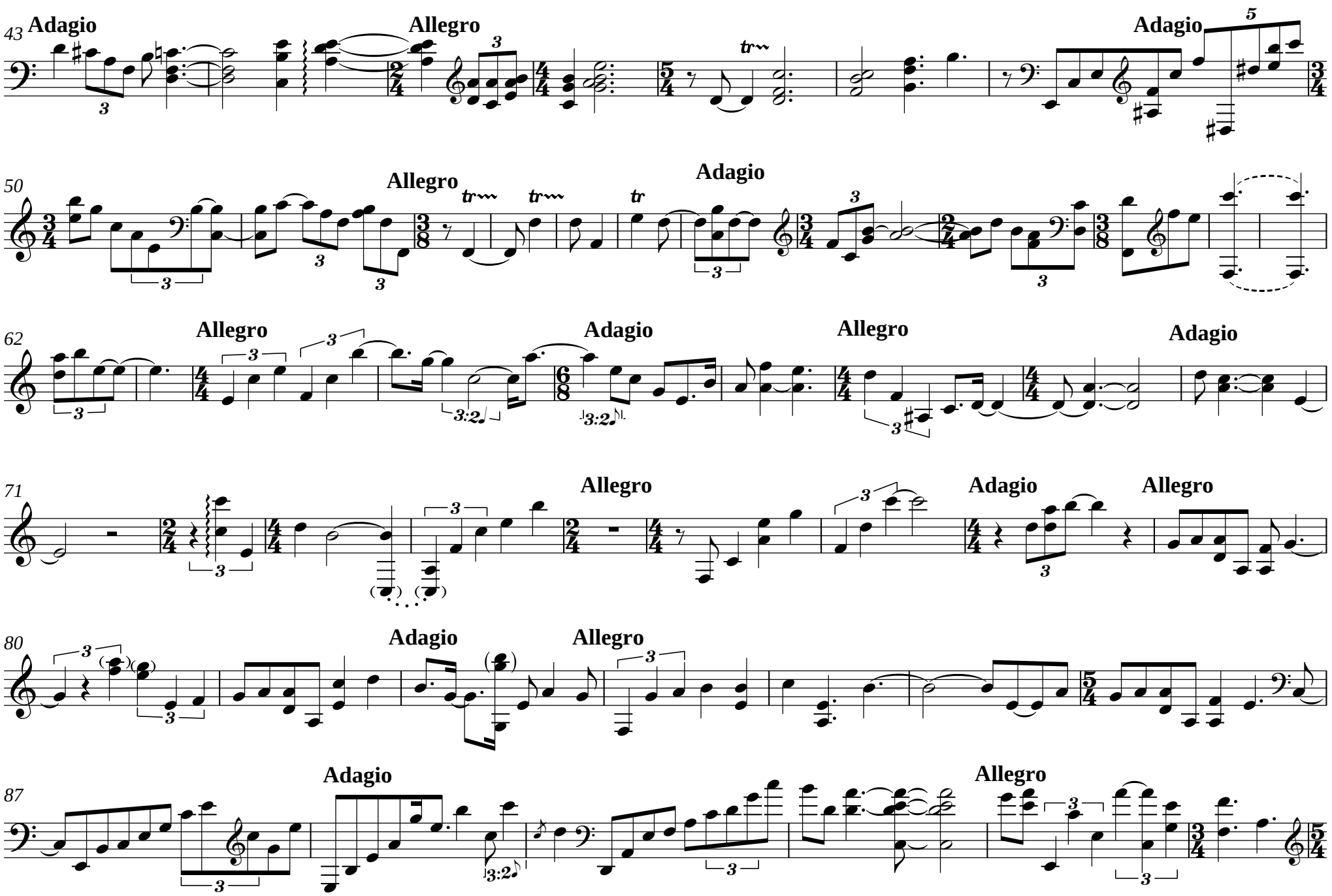
Generally, arpeggiated chords and aggregates are indicated as such, but it is permissible to apply a stray arpeggio or two in other instances. Please note that arpeggiation is expressly forbidden for the entire duration of the last section of the piece.

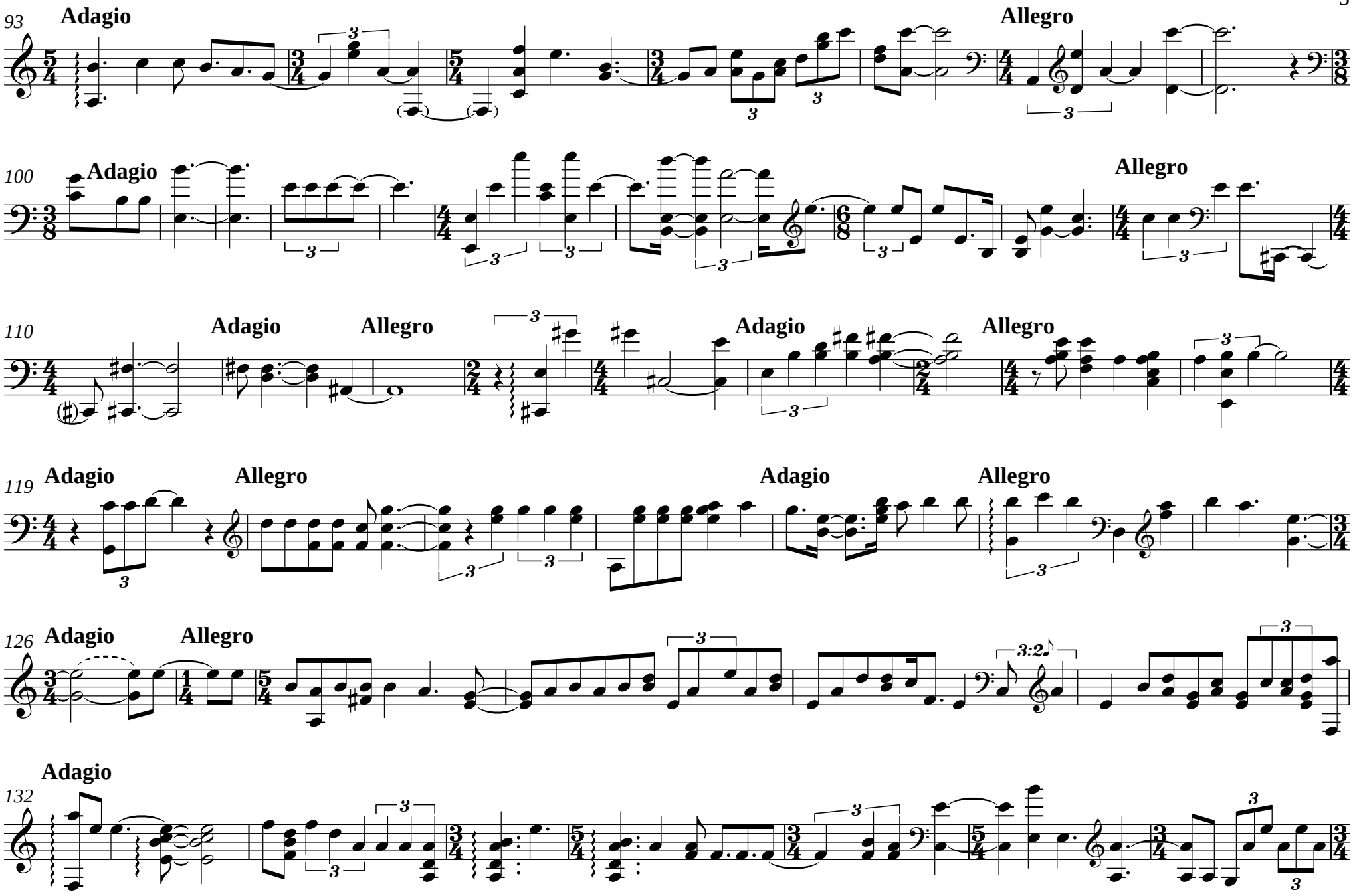
Echo Point

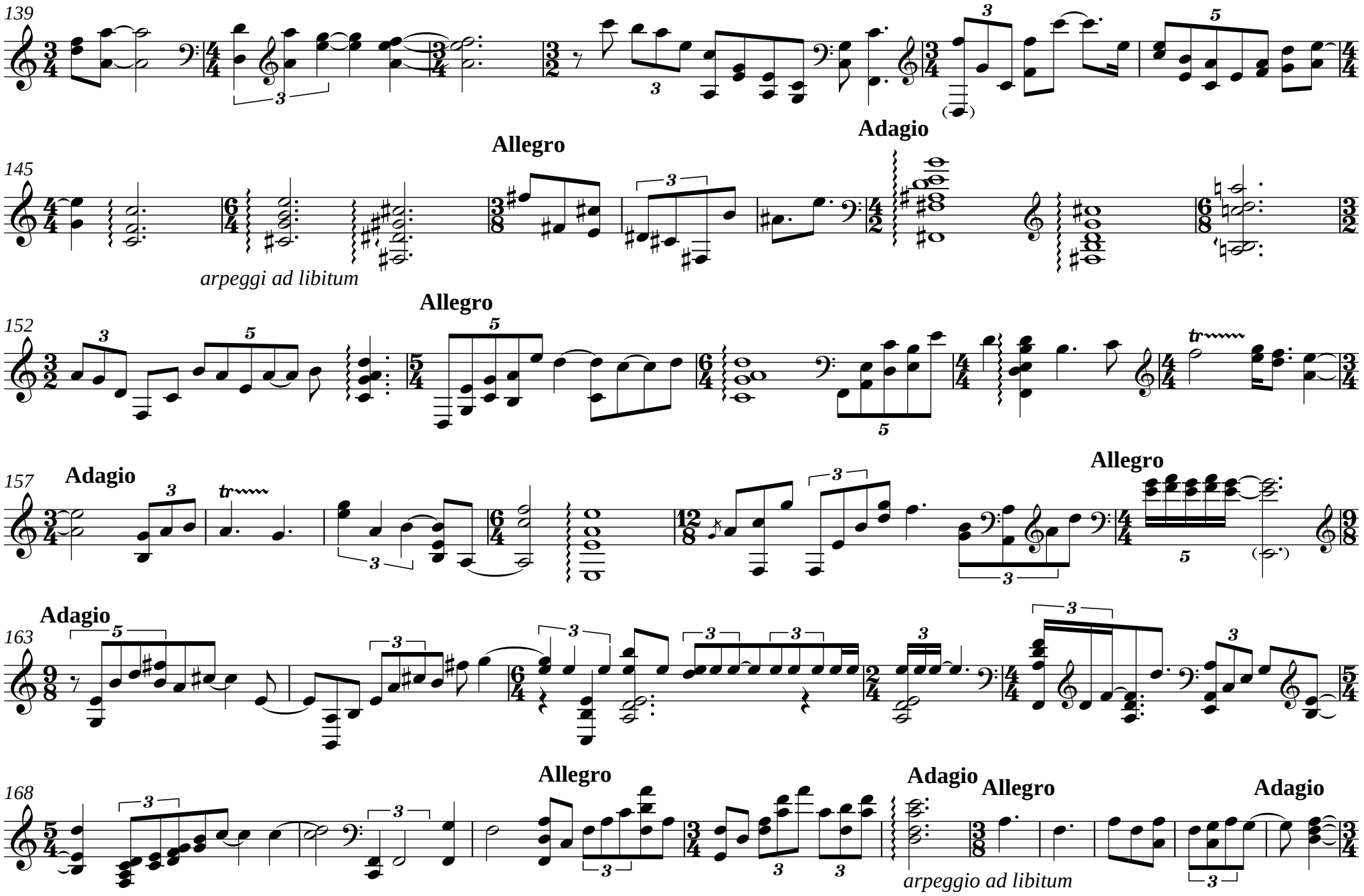
(Aldrovanda vesiculosa)

Jashiin
2016




43
Adagio
Allegro
Adagio
50
Allegro
Adagio
62
Allegro
Adagio
Allegro
Adagio
71
Allegro
Adagio
Allegro
80
Adagio
Allegro
87
Adagio
Allegro


93
Adagio
Allegro
100
Adagio
Allegro
110
Adagio
Allegro
Adagio
Allegro
119
Adagio
Allegro
Adagio
Allegro
126
Adagio
Allegro
3:2
132
Adagio


139
145
Allegro
Adagio
arpeggi ad libitum
152
Allegro
157
Adagio
Allegro
163
Adagio
168
Allegro
Adagio
Allegro
Adagio
arpeggio ad libitum

178 **Allegro** **Adagio** **Allegro**

185

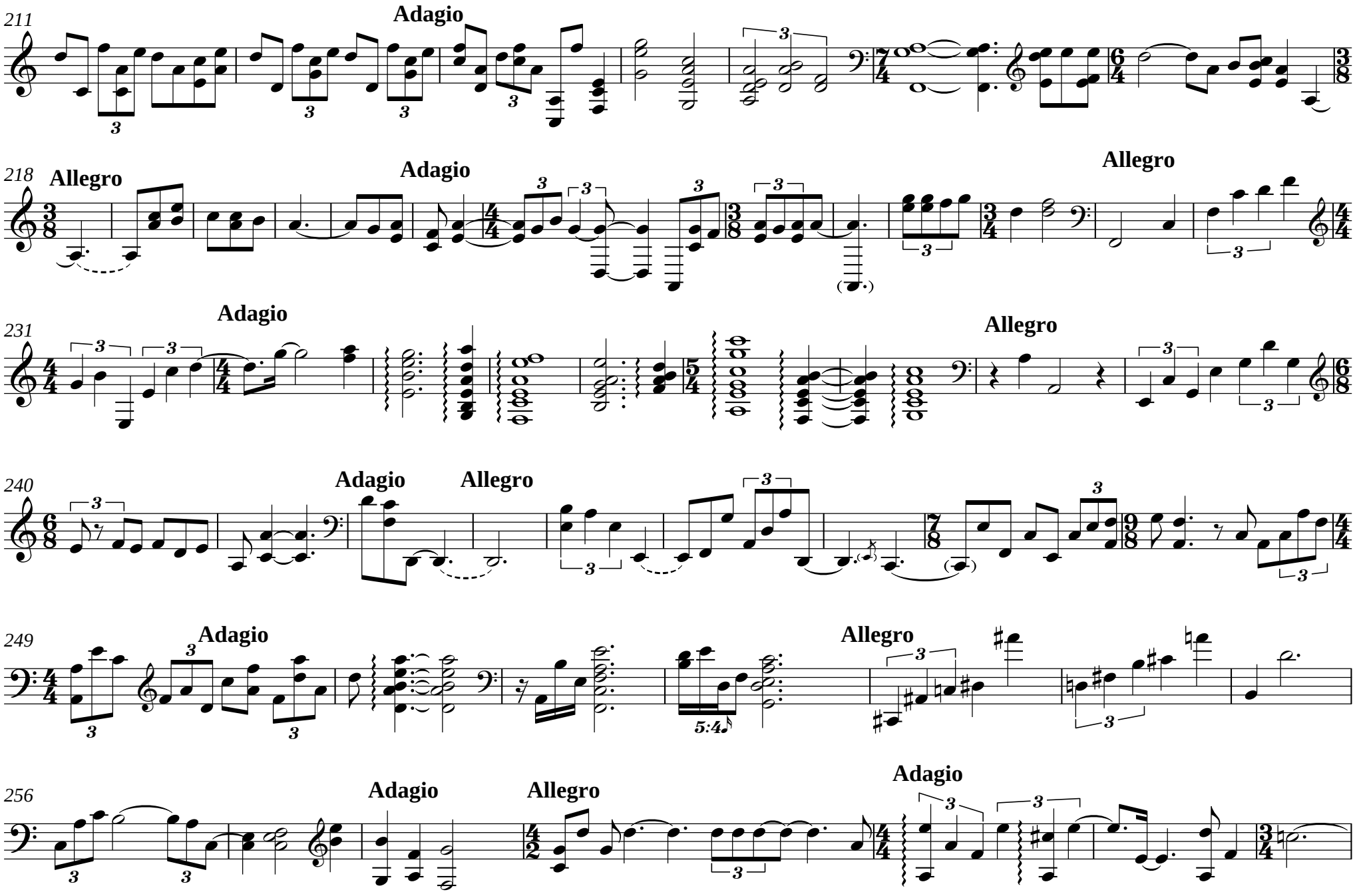
189 **Adagio** **Allegro** **Adagio**

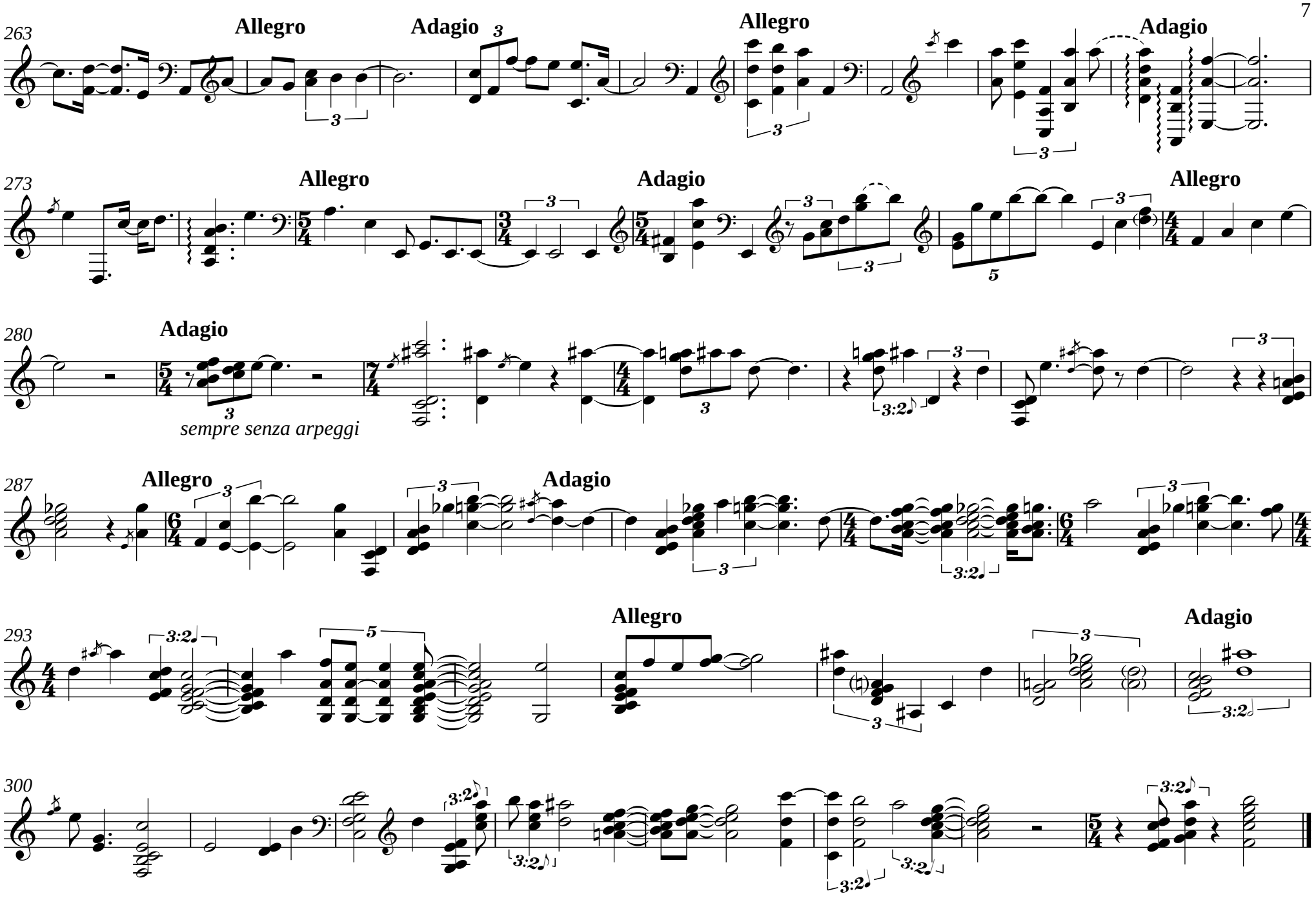
liberamente, arpeggi ad libitum

196 **Allegro**

199 **Adagio** **Allegro**

205


211
Adagio
218
Allegro
Adagio
Allegro
231
Adagio
Allegro
240
Adagio
Allegro
249
Adagio
Allegro
256
Adagio
Allegro
Adagio


263
Allegro
Adagio
Allegro
Adagio
273
Allegro
Adagio
Allegro
280
Adagio
sempre senza arpeggi
287
Allegro
Adagio
293
Allegro
Adagio
300