

# 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 ( $\text{♩} \approx 120$ ) with *ad lib* acceleration and/or deceleration; and
- Sections marked **Adagio**, which are slow to very slow ( $\text{♩} \approx 60$ ), 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:

The image displays a musical score for harpsichord, consisting of two staves. The top staff begins with a tempo marking of  $\text{♩} = 60$  and an *accel.* marking. It features a series of notes with a triplet of eighth notes. The tempo then changes to  $\text{♩} = 60$  for a few bars, followed by a section marked  $\text{♩} = 130$  with a quintuplet of eighth notes. This is followed by a section marked  $\text{♩} = 100$  with an *rit.* marking. The bottom staff starts with a tempo marking of  $\text{♩} = 40$  and a 6/4 time signature. It includes a triplet of eighth notes and a section marked  $\text{♩} = 86$ . The tempo then changes to  $\text{♩} = 110$  and finally to  $\text{♩} = 100$ . The score includes various time signatures (3/2, 3/4, 4/4, 6/4, 3/8, 6/8, 3/2) and dynamic markings like *rit.* and *accel.*

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 manage. 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  
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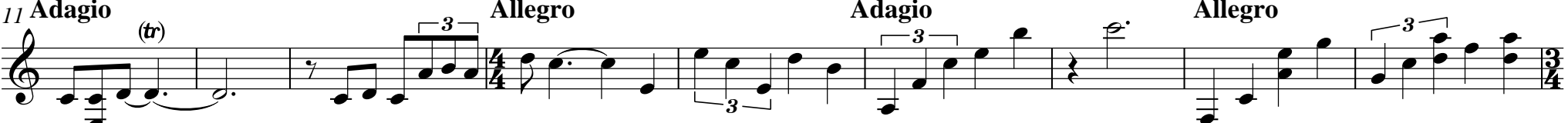
Harpisichord

**Allegro** **Adagio** **Allegro**

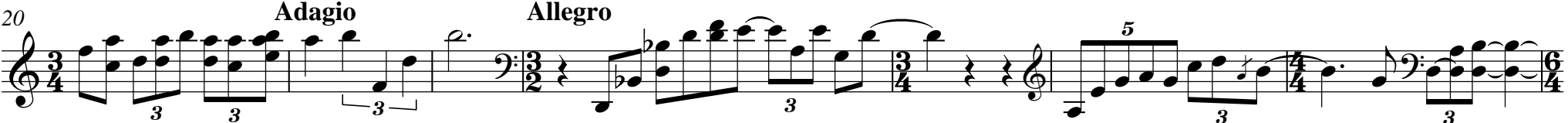


11 **Adagio** **Allegro** **Adagio** **Allegro**

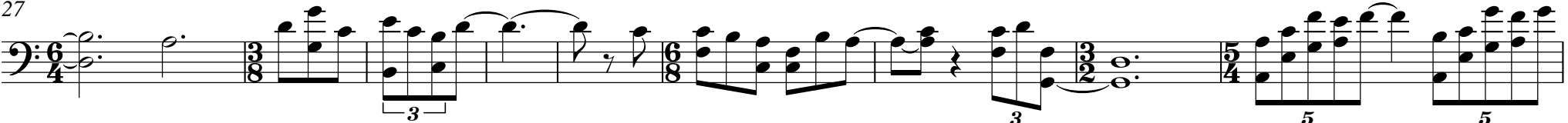
(tr)



20 **Adagio** **Allegro**



27



36 **Adagio** **Allegro**



43 Adagio

Musical staff 1: Bass clef, measures 43-50. Includes markings for Adagio, Allegro, and a 5-measure phrase.

50

Musical staff 2: Treble clef, measures 50-62. Includes markings for Allegro and Adagio.

62

Musical staff 3: Treble clef, measures 62-71. Includes markings for Allegro and Adagio.

71

Musical staff 4: Treble clef, measures 71-80. Includes markings for Allegro and Adagio.

80

Musical staff 5: Treble clef, measures 80-87. Includes markings for Adagio and Allegro.

87

Musical staff 6: Bass clef, measures 87-94. Includes markings for Adagio and Allegro.

93 **Adagio** **Allegro**

Musical staff 1: Treble clef, 5/4 time signature, Adagio tempo, then 3/4, 5/4, 3/4, 4/4, and 3/4 time signatures, then Allegro tempo. Features triplets and slurs.

100 **Adagio** **Allegro**

Musical staff 2: Bass clef, 3/8, 4/4, 6/8, and 4/4 time signatures, Adagio tempo, then Allegro tempo. Features triplets and slurs.

110 **Adagio** **Allegro** **Adagio** **Allegro**

Musical staff 3: Bass clef, 4/4, 2/4, 4/4, 2/4, 4/4, and 4/4 time signatures, Adagio tempo, then Allegro, Adagio, and Allegro tempos. Features triplets and slurs.

119 **Adagio** **Allegro** **Adagio** **Allegro**

Musical staff 4: Bass clef, 4/4, 3/4, 4/4, 4/4, 4/4, and 3/4 time signatures, Adagio tempo, then Allegro, Adagio, and Allegro tempos. Features triplets and slurs.

126 **Adagio** **Allegro**

Musical staff 5: Treble clef, 3/4, 4/4, 5/4, 4/4, 4/4, 4/4, 3/2, and 3/4 time signatures, Adagio tempo, then Allegro tempo. Features triplets and slurs.

132 **Adagio**

Musical staff 6: Treble clef, 3/4, 3/4, 5/4, 3/4, 5/4, 3/4, 3/4, 3/4, and 3/4 time signatures, Adagio tempo. Features triplets and slurs.

139

Allegro Adagio

145

Allegro

*arpeggi ad libitum*

152

Allegro

157

Adagio Allegro

163

Adagio

168

Allegro Adagio Allegro

*arpeggio ad libitum*

178 **Allegro**

**Adagio Allegro**

5

Musical notation for measures 178-184. The piece starts in 3/4 time with a key signature of one flat. It transitions to 4/4 time at measure 179, then to 3/4 time at measure 180, and finally to 6/4 time at measure 181. The notation includes triplets and various chordal textures.

185

Musical notation for measures 185-188. The piece continues in 6/4 time, featuring triplets and a quintuplet in measure 187. The notation includes various chordal textures and melodic lines.

189

**Adagio**

**Allegro**

**Adagio**

Musical notation for measures 189-195. The piece transitions from 6/4 to 3/4 time at measure 189, then to 4/4 time at measure 190, and finally to 3/4 time at measure 191. It includes a trill (tr) in measure 189 and the instruction *liberamente, arpeggi ad libitum* in measure 192. The notation includes various chordal textures and melodic lines.

196 **Allegro**

Musical notation for measures 196-198. The piece continues in 3/4 time, featuring triplets and various chordal textures. The notation includes various melodic lines and rhythmic patterns.

199

**Adagio**

**Allegro**

Musical notation for measures 199-204. The piece transitions from 6/4 to 4/4 time at measure 199, then to 3/4 time at measure 200, and finally to 4/4 time at measure 201. It includes a trill (tr) in measure 204. The notation includes various chordal textures and melodic lines.

205

Musical notation for measures 205-210. The piece continues in 4/4 time, featuring triplets and various chordal textures. The notation includes various melodic lines and rhythmic patterns.



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