

Palimpsest (after Magnus Carlsen)

for glockenspiel et cetera

by Bill Sallak

Palimpsest (after Magnus Carlsen) is a set of twelve miniatures for glockenspiel (F-C) and small additional instruments, composed using data from the FIDE 2014 World Championship chess matches between Magnus Carlsen and Viswanathan Anand.

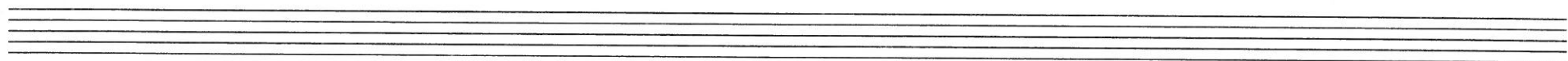
This is the third work in the *Palimpsest* series, the other two being *Palimpsest (after Morton Feldman)* for three to nine speaking performers, and *Palimpsest (after Philip Glass)* for solo viola.

Palimpsest (after Magnus Carlsen) was written for Aaron Michael Butler.

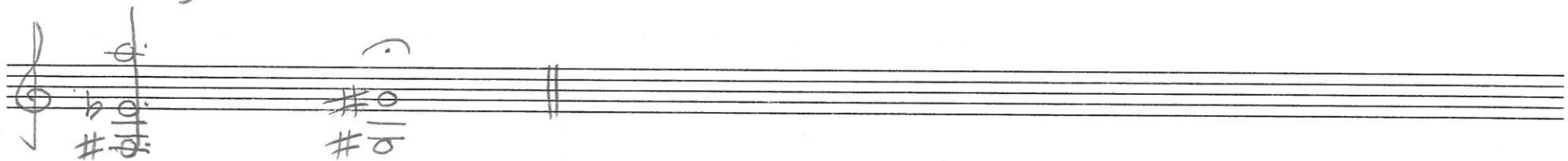
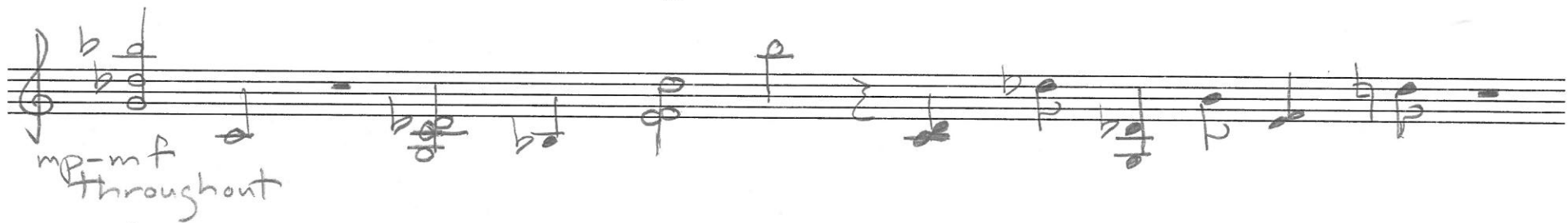
Notes

- Accidentals only apply to the note to which they are attached. In some instances, additional accidentals are given as courtesies.
 - Where not indicated, dynamics should be composed (not improvised) by the performer.
 - Unless otherwise specified, all sounds should ring freely.
- Movement IV calls for one small Peking opera, Thai, or other type of gong whose center and edge give contrasting sounds. In the score, a round notehead indicates the center area of the gong, and an x-shaped notehead indicates the periphery (though not necessarily the extreme edge) of the gong. Most glockenspiel mallets sound quite bright on gongs of this type; a gentle touch will likely be needed.
- Movement VIII calls for two slats of wood, of different pitches. Regular pine 2x4 is fine, as is pretty much anything else that can be characterized as a small piece of lumber. Exotic hardwoods may be used, but aren't necessary. Please do not use conventional wood blocks or temple blocks.
 - Movements III, VI, and X each call for a drone sound source that produces some kind of relatively constant noise that is quiet enough to accompany the glockenspiel, and that can be switched on and off instantaneously. Each of these three drone sound sources should be different. One and only one of the three should be an AM radio (tuned however you like—static, programming, or some mixture thereof). In Movement III, please dampen the glockenspiel at the same time as the drone is turned off; make sure to observe the minimum value of the final note. In Movement VI, let the last note fade before turning off the drone.
- Movement X: the notes outside brackets are mf-f, *maestoso*, and freely ringing, while the notes inside brackets are p-pp deadstrokes, and should give the impression of weakly commenting on the unbracketed material. The performer should begin each section of bracketed material immediately after the last proximate unbracketed note, so that the first bracketed notes sound within the decay of the previous material.
 - Movement XII: this movement is rich in silence, and should be unhurried. However, it should not be uncomfortably long.
- The performer should use a variety of mallets throughout the piece to accentuate the character of individual movements. Mallet choices should not be so extreme as to obscure the intelligible projection of musical material. That said, please be creative. Please use only one type of mallet in any one movement (i.e., please do not use a mixed or graduated set of mallets in any movement, or change mallets within any movement).

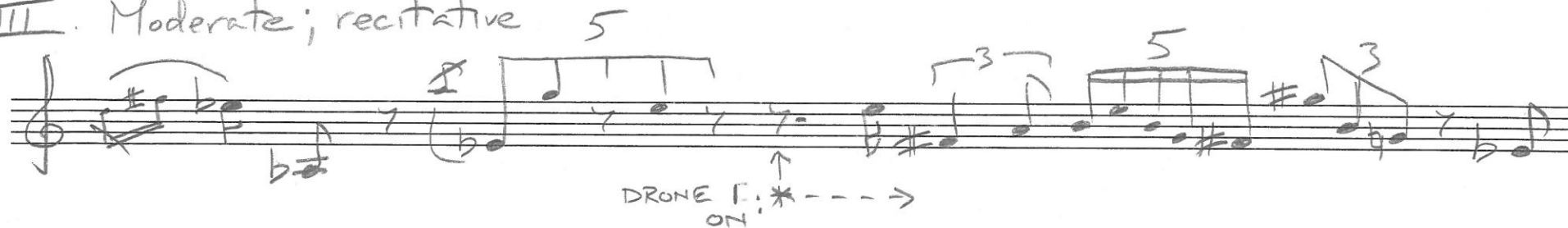
I. Recitative



II. Quite moderate; not adagio



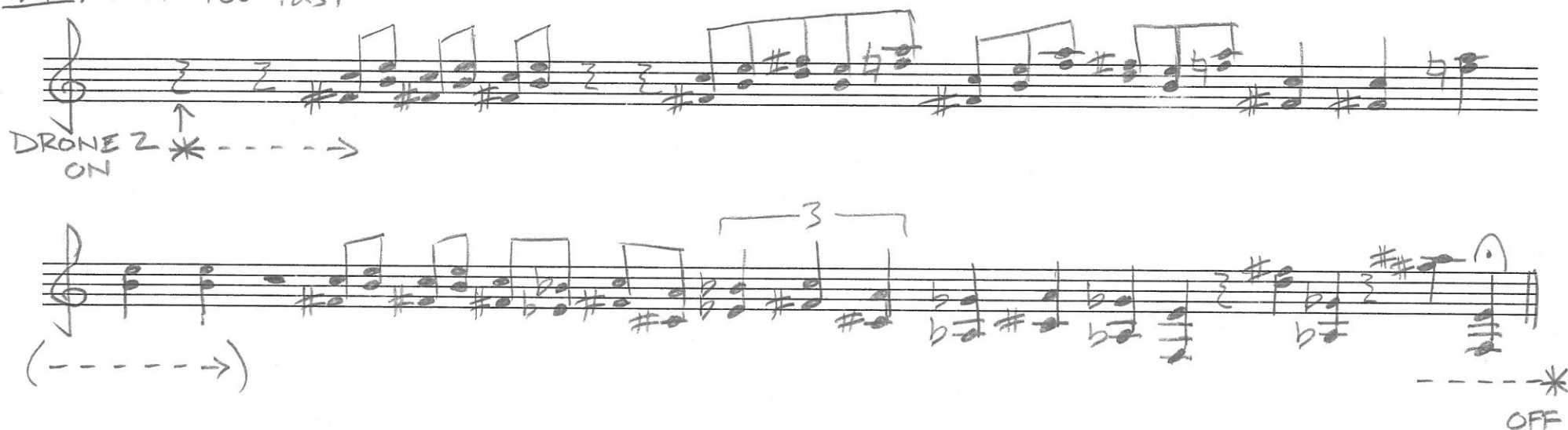
III. Moderate; recitative



V. Flowing; very even and legato moto perpetuo



VI. Not too fast



VII. Quite moderate; not adagio

mp-mf
Throughout

4"

4"



VIII. Slightly agitated

WOOD:

5

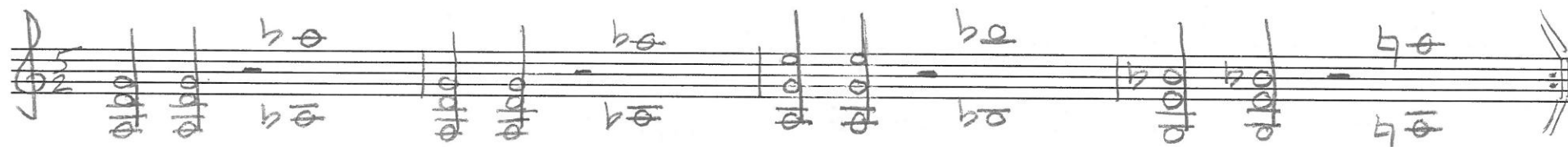
3

5

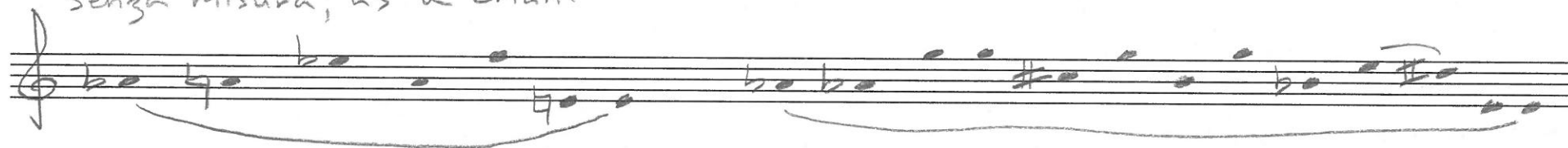
3

morendo

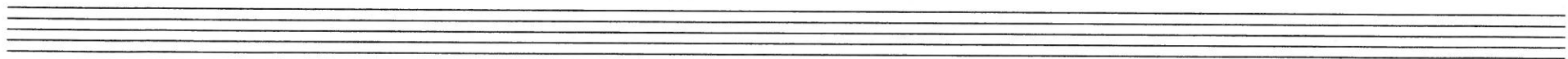
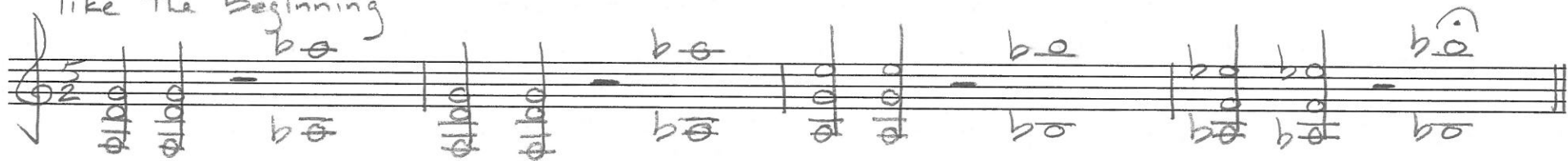
IX. Very calm; in tempo



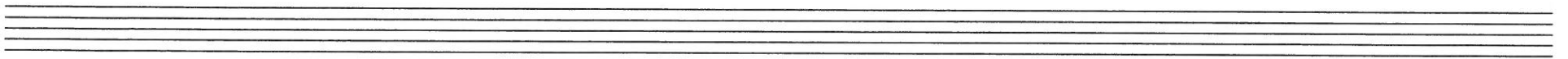
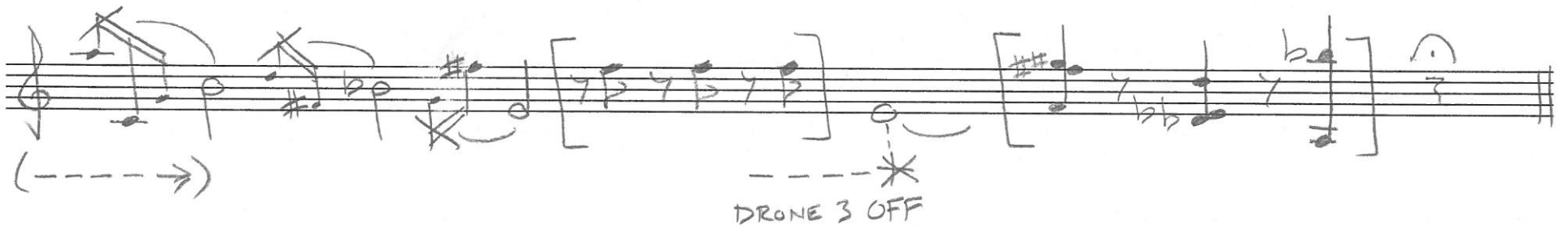
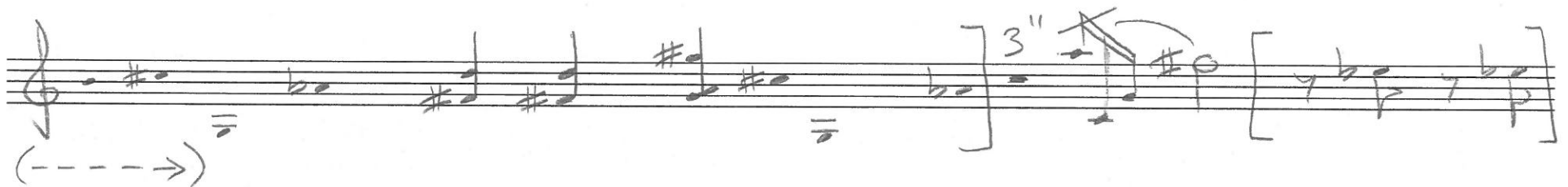
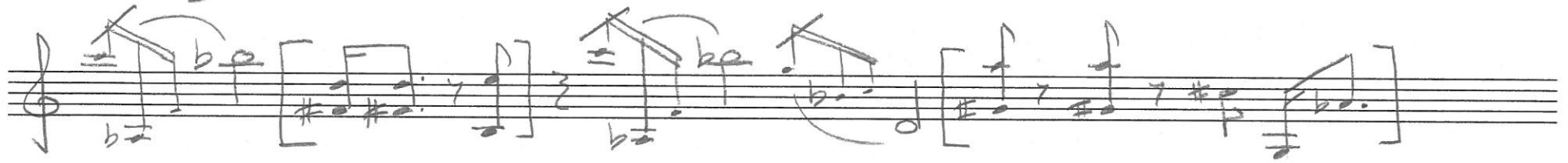
Senza misura; as a chant



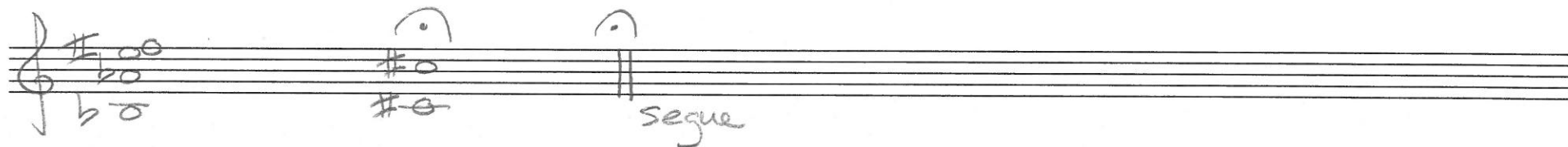
like the beginning



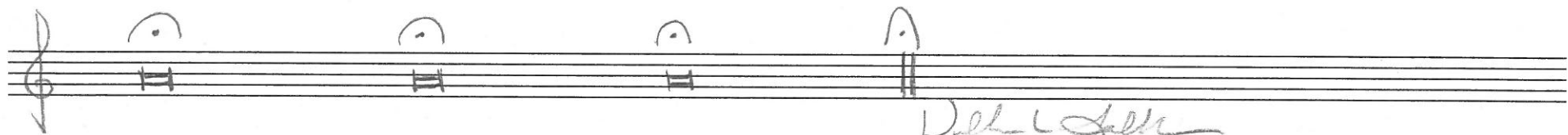
X. Dialogue



XI. Quite moderate; not adagio



XII



Dale L. Geller
Kent, OH
November 2014