

Twilight Language

David Rosenboom

for

Solo Piano

David Rosenboom Publishing (BMI)

Twilight Language

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for

Solo Piano

composed for pianist

Vicki Ray

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Performance Notes

The *Twilight Language* score includes four printed panels labeled I, II, III and IV, each of which is completed by joining a set of two pages, Ia with Ib, IIa with IIb, IIIa with IIIb and IVa with IVb. Musical lines are read straight across these sets. Each whole panel corresponds to a section of the complete composition and presents a musical *configuration space*, a form of notation in which time-space does not exist a priori. Particular time-space extensions of the music emerge when the performer collapses the many potential musical relationships contained in the notation into those of each particular hearing. The configuration spaces contain collections of *musical units* delineated by solid black bar lines. Subunits are marked with dashed bar lines. Note that the boundaries of musical units shown on upper and lower staves (usually left and right hands) are not always coincident. Each of these units is thought of as a self-contained musical phrase, gesture, or sequence. They are constructed in such a way that when combined and/or sequenced in orders chosen by the performer, various coherent combinations and connections contained in the underlying material will emerge. The notation of many of the musical units is intended to invite creative interpretation, and some gently lead to improvisation with their materials. In these ways, the performer is also invited into the creative process of the composition.

Each configuration space contains 84 cells or musical thoughts. Some, not all, of these are occupied by visible notations. These visible notations are thought to exist inside a field of *surrounding sound space images*. The performer may, if she wishes, exercise the option to interpret and realize these images through sounds or actions enclosing the written piano music. Ten of these sound images are derived from common states of *nadam*, a yoga of sound. To these are added the sound images of the performer's heartbeat and a Tibetan bowl gong that can produce sustained ringing.

Each section also gives a seed focus for musical meditation. The seeds are expressed through specific visual images and the section subtitles: I—*Devotion and Restless Heart Indistinguishable*, II—*Simultaneous Absence of Silence and Sound*, III—*Leaping from Eye of Wildest Imagination* and IV—*Imperishable Jewel of Adamantine Mind*. The origins of the visual images are described in the accompanying program notes. Texts imbedded in the notation should be taken as another form of communication with the performer about musical or dramatic orientation, image for musical mediation, attitude about musical time-space, symbolic associations or creative stimulation. The configuration spaces contain overlapping circles of musical materials with individual identities. They can be identified through the markings *a1, a2, a3, ..., b1, b2, b3, ...* and *c1, c2, c3, ...*. In the manner of a *mandorla*, these overlapping circles highlight ways in which the materials may be merged and contain interdependent, double meanings.

Particular pathways through the musical notations are suggested in each section. In section I, the player may enter the notated world through horizontal pathways *a1* or *a2* or *a3*. Upon arriving inside the center area in which the *a* and *b* materials overlap, she may continue to travel horizontally or move up and down the page, completing each musical unit or subunit chosen and connecting it smoothly to another musical unit or subunit above or below. When desired, she may leave the center area via one of the horizontal pathways extending from *b1, b2, b3* or *b4*. The whole process may be repeated at will until the material is exhausted. In Section II, each musical unit is played through fully. The end of any unit may be connected to the beginning of any other. In three of the musical units, the upper and lower staves change musical identities at different times, overlapping and combining their materials. In Section III, each musical unit is played through fully, and the end of any one may be connected to the beginning of any other. Again, different musical identities in the upper and lower staves are sometimes overlapped and combined. Section IV contains three musical identities, with *a* and *c* overlapping in the left half of the configuration space and *b* shown separately on the right. Again, each musical unit is played through and may be connected smoothly to any other. Finally, the *Twilight Language (Theme)* may be treated as a separate composition or integrated into a performance with the materials of the musical configuration spaces.

Other special notations:

- Individual notes or groups of notes that are enclosed in brackets, [], may be repeated in any order at will.
- *Moving Window [Repeated Pattern] Improvisation*—choose a group of contiguous notes of any length (window size) from which to make spontaneous patterns. Proceed through the material by moving the window, i.e. drop a note or notes from the beginning of the group and add a note or notes to the end. Continue this scanning process through the material until its end is reached.
- Accidentals carry through each musical unit or subunit, but only in the same octave in which they are first introduced.

Program Notes

A magical repository of double meanings, *Sandhyabhasa* (Sanskrit) or *Twilight Language* is the symbolic idiom of the *Eighty-four Siddhas* of Tibet, mystics who, after the Mohammedan invasion of India, are said to have imbedded their knowledge of universal *prima materia* and miraculous powers of transmutation inside a corpus of works appearing mundane on the surface, though ultimately transformational for those able to penetrate principles of unity within themselves. Analogously, the *Twilight Language* score, a printed environment where composer and performer meet in emergent realization, is filled with musical materials carrying multiple meanings. Delineated parts often overlap in their graphic presentation allowing multiple pathways through the material to be discovered in the performer's exploring. Being simultaneously highly structured and flexible, gentle invitations to open interpretation are offered along with opportunities for the performer to imbed her own realizations of a lexicon of symbolic sound images bracketing detailed assemblages of notes, harmonies, and forms of time.

Twilight Language is written in four distinct parts plus a timeless harmonic form, the *Twilight Language (Theme)*, to be used separately or integrally as the performer wishes. Each part presents a musical *configuration space*, a form of notation in which time does not exist a priori but is *collapsed* by the performer into a particular manifestation for each individual hearing. Each part gives a seed focus for musical meditation and is associated with a specific visual image. The seeds are in the subtitles: I—*Devotion and Restless Heart Indistinguishable*, II—*Simultaneous Absence of Silence and Sound*, III—*Leaping from Eye of Wildest Imagination* and IV—*Imperishable Jewel of Adamantine Mind*. The visual images for parts I and II are by Tenth Century, Ch'an (Zen), Chinese painter, Shih K'o, (sometimes also referred to as Shi Ke, Shiz Ge, Shi K'o, or in Japanese, Sekkaku). Shih K'o painted in a manner known as the "i" style characterized by wildly free gestures so refined as to inexorably convey fundamental forms of nature.

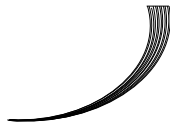






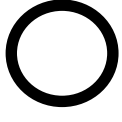




The first image is of a monk sitting, resting on his right arm perhaps missing his left. A folk story may accompany it. "A young monk Hui Heo went to the most famous Shao Lin (young forest) monastery hoping to follow the monk superior Da Mo, but was refused. He then cut off one arm to prove his devotion. Later Da Mo took him in as a disciple and taught him the secret method of smoothing the heart (or soul, mind) that led him to become the second monk superior." (Story provided by composer, Insook Choi.) A dream of an encounter by the composer with a mountain lion representing essential tension in the universe that must be both contained and free also underlies the score's narrative.

The second painting is variously titled *Patriarchs Harmonizing Their Minds*, *Two Minds in Repose*, *Zen Monk and Tiger* or other names. A script in the original ink painting translates word-for-word as, "In the year of Qian De, eighth month, eighth day, drawn by Shiz-Ge of the west Si-Chuan city, the second monk superior smoothing the heart." A folk interpretation may also apply, "A monk captures a tiger to free the villagers." A monk is shown leaning on a tiger; both are asleep. The subjects of both paintings are thought to be superior monks around the time of the Song Dynasty (A.D. 964) in northern China. There are also stampings of famous people on left side of the painting intended to indicate that "this painting is seen (enjoyed) by all these kings and people." A prominent, large one is the stamp of a king from the Ching dynasty.

The image for part III is a pencil drawing by Lindsay Claire Rosenboom showing a tiger leaping from the iris of a large, wide-open eye, the eye of *Wildest Imagination*. Finally, part IV is associated with a diagram showing the canonical geometries and proportions of Tibetan Buddha figures. These proportions appear in the musical constructions of *Twilight Language* along with numerical composites of the special number, 84. Each part contains 84 cells or musical thoughts. Notations for *musical units*, entities that stay intact while being ordered in various ways, occupy some cells. Others contain symbols for *surrounding sound space images* drawn from ten states of *nadam*, a type of yoga sound meditation, plus the sound images of the performer's heartbeat and a Tibetan bowl gong.

Twilight Language

Legend of Surrounding Sound Space Images

	gentle high frequency; hum of bees; rainfall; whistling (cin nadam)
	roaring of waves of waterfall (cincin nadam)
	bell ringing (ghanta nadam)
	conch shell; calling (sankha nadam)
	zinging like wire string (tantri vina)
	small tight drum (tala nadam)
	pitched wind; flutelike (venu nadam)
	big low bass drum (mridamga)
	echoing (bheri nadam)
	rolling rumble; distant thunder (megha nadam)
	heart beat of the performer
	sustaining bell; Tibetan bowl gong

Twilight Language

9

Devotion and Restless Heart Indistinguishable



Twilight Language (Ia)

Devotion and Restless Heart Indistinguishable

Mountain Lion's Plea

the unconscious roars

b1

f

repeat material as desired

restless heart/soul/mind
long

heart time

interfering consciousness

Fast

subito *p*

accel.

embracing threat

fff

ff

a1

holding energy immobile

b2

fff

decresc.

Theme

restless heart/soul/mind
long

interfering consciousness

Fast

subito *p*

cresc.

accel.

fiercely holding tension

capturing

fff

ff

Theme

a2

holding energy immobile

b3

ppp

cresc.

Theme inverted

restless heart/soul/mind
long

heart time

interfering consciousness

Fast

subito *p*

cresc.

accel.

embracing threat

fff

ff

a3

the unconscious roars

b4

f l.v.

Twilight Language (Ib)

Hui Heo's Devotion

ff *l.v.*

slap low strings *l.v.*

fff

smoothing

p tones in any order

'til collapse releases

ppp *mp* *p* *cresc.* *accel.* *fff*

free arpeggio up/down

villagers (unconscious) freed

Fast

long

capturing

decresc.

47

performer's heartbeat rhythm in the moment begins transformation cycles

grub-thob

dub-t'hob

'til collapse releases

fff *mp* *p* *cresc.* *accel.* *fff*

free arpeggio up/down

villagers (unconscious) freed

Fast

long

smoothing

p tones in any order

Mountain Lion's Rest

NoTime

p

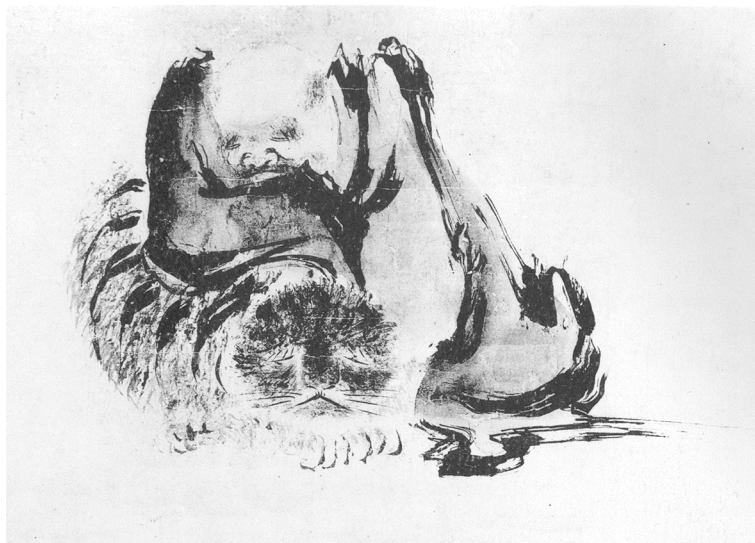
not music stillness

84th Siddah

Twilight Language

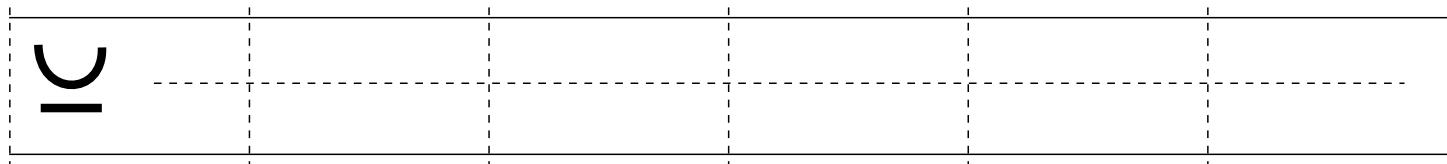
99

Simultaneous Absence of Silence and Sound



Twilight Language (IIa)

Simultaneous Absence of Silence and Sound



Tones Emerge from Clouds

Wakeful Sleeping *mp* *simile*

Uncoordinated, Out of Time *p* *leggero* adjust to heart beats

a1

Heart Soothing Trick Too Slow to Think About Time

molto *mp*

b3

Tones Emerge from Clouds

Big Mind Free *f* *simile*

Uncoordinated, Out of Time *mf* *leggero* adjust to heart beats

a2

37

b4

Heart Soothing Trick Too Slow to Think About Time

molto *mp*

b5

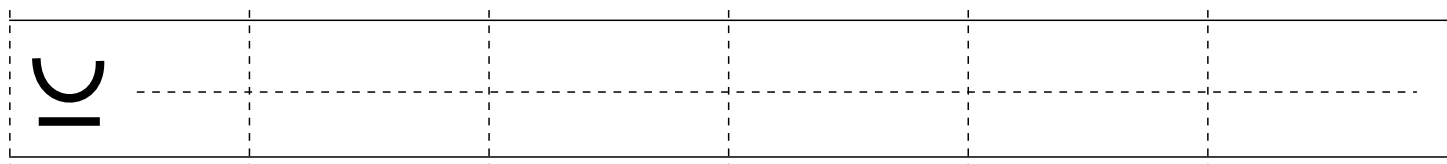
Tones Emerge from Clouds

Stillness Action *p* *simile*

Uncoordinated, Out of Time *pp* *leggero* adjust to heart beats

a3

b6



Twilight Language (IIb)

Resting Tiger

b1

pp *mp* *p*

ppp

double meaning

molto *mf* *decresc.*

ppp

double meaning

ppp

double meaning

pp *mp* *p*

84th Siddah

Twilight Language

999

Leaping from Eye of Wildest Imagination



Twilight Language (IIIa)

Leaping from Eye of Wildest Imagination

action painting

irrational spontaneity

sketchily grasping the natural (tzu-jan)

exaggeration

action painting

electrifying experience

flashes of blinding illumination

Disparate, Uncoordinated

Regular Time, Moving Window [Repeated Pattern] Improvisation

Blinding Speed

Leap of Courage

Very Fast

Fast

Disparate, Uncoordinated

Rapid Leaping Falling

mf-ff improvisation in the "i" style

tones inside brackets in any order

Disparate, Uncoordinated

Sitting on Tiger's Head

Regular Time, Moving Window [Repeated Pattern] Improvisation

Disparate, Uncoordinated

mf-ff

ff

pp-ff

ff

mf

pp-ff

ff

pp-ff

Twilight Language (IIIb)

explosive energy of the brush

Shock insult satire

Slow Blinding Speed

f *ff* *fff*

jolt into awareness of the incommunicable

Very Fast *ff*

Thousand-Foot-High Cliff

jolt into awareness of the incommunicable

Very Fast *ff*

demon queller

Slow Siezing Tail Fast Slowing

f *ff* *mf*

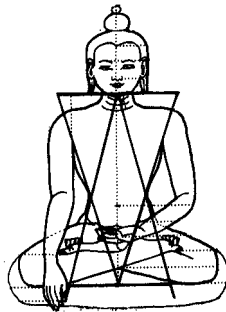
laughing jester

84th Siddah

Twilight Language

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Imperishable Jewel of Adamantine Mind



Twilight Language (IVa)

Imperishable Jewel of Adamantine Mind

Regular Fast Walking Thinking

Musical score for part a1, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The bass staff begins with a bass clef. The music consists of a series of eighth and sixteenth notes, with a long slur over the entire phrase.

Musical score for part c1, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a dynamic marking of *ff*. The bass staff begins with a bass clef. The music consists of chords and single notes, with various fingerings (2, 3, 7) and a dynamic marking of *ff*. The text "Time Emergent" is written above the treble staff.

Musical score for part a2, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *f*. The bass staff begins with a bass clef. The music consists of eighth and sixteenth notes, with a long slur over the entire phrase. The text "Regular Fast Walking Thinking" is written above the treble staff. The dynamic marking *cresc.* is present, and the phrase ends with *sffz*. The text "yugnaddhal/yab-yum" is written below the bass staff.

Musical score for part c2, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a dynamic marking of *ff*. The bass staff begins with a bass clef. The music consists of chords and single notes, with various fingerings (2, 3, 7) and a dynamic marking of *ff*. The text "Time Emergent" is written above the treble staff.

Musical score for part a3, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *f*. The bass staff begins with a bass clef. The music consists of eighth and sixteenth notes, with a long slur over the entire phrase. The text "Regular Fast Walking Thinking" is written above the treble staff. The dynamic marking *cresc.* is present, and the phrase ends with *sffz*.

Musical score for part c3, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps, and a dynamic marking of *ff*. The bass staff begins with a bass clef. The music consists of chords and single notes, with various fingerings (2, 3, 7) and a dynamic marking of *ff*. The text "Time Emergent" is written above the treble staff.

Musical score for part a4, featuring a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The bass staff begins with a bass clef. The music consists of eighth and sixteenth notes, with a long slur over the entire phrase.

Twilight Language (IVb)

NoTime *Kalacakra*

b1 *make drone, tremolo as needed* *p*

Fast *legato gestures*

b2 *ff*

Fast *sweeping legato wind*

b3 *f*

8^{va} *8^{vb}*

Fast *wind into light*

b4 *ff*

8^{va} *let ring*

Fast *sweeping legato wind*

b5 *mf* *f* *mf*

Fast *legato gestures*

b6 *f*

NoTime *Paradoxes Alchemical* *84th Siddah*

b7 *make drone, tremolo as needed* *p*

Twilight Language (Theme)

David Rosenboom

Too slow to think about time and with free rubato

Piano

pp mp p mp

7

mf *decresc.* pp

13

mp p mp

19

mf *decresc.* p