

HORSE LORDS
INTEGRAL ACCIDENT

When the drummer begins to play the cowbell, begin this section. Repeat the first measure until all non-percussive players have settled in unison with you and then proceed to the end, repeating freely and at your own pace. Allow your tempo to drift away from the other players.

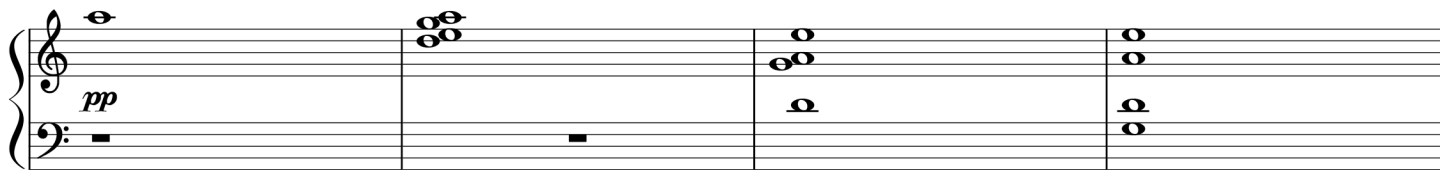
If possible, please play the pattern with both hands, the left following the right a measure behind. If you are not moved to do this, feel free not to. If you find the highest pitches unreasonable, you may stop sooner as long as you observe the overall dynamic motion toward silence. Thank you.

f

ppp

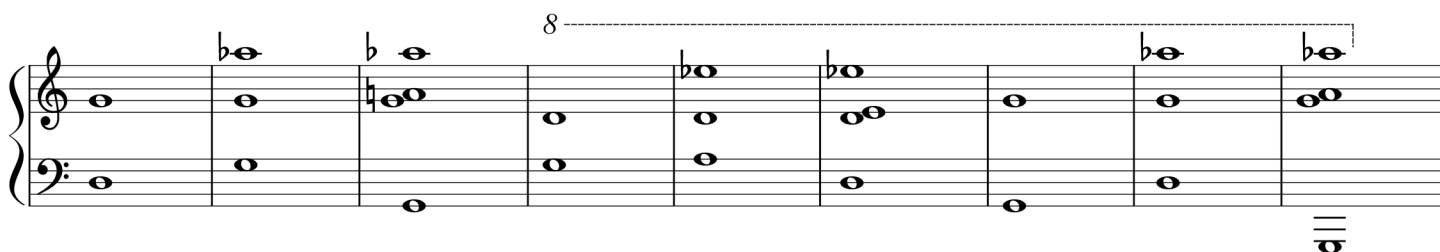
0:00 - 2:00

Play a very slow, relaxed bellows stroke and then rest for roughly the same amount of time. Each measure represents the length of a stroke and rest. Try to relate the length of your strokes to your breathing (2 breaths per stroke, for example) and do your best to ignore the other players' tempi while matching their dynamics.



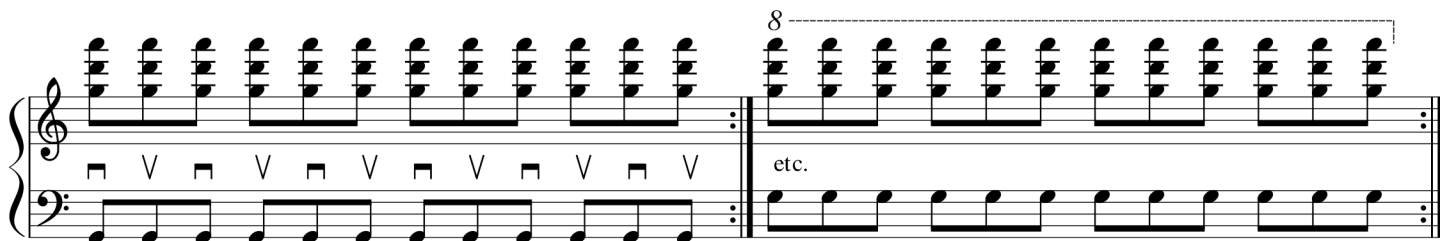
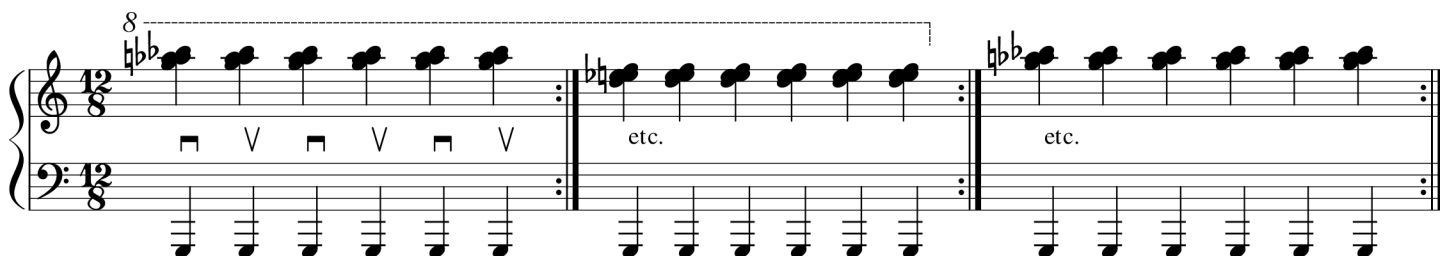
2:00 - 6:00

Continue in the same manner as the previous section.



6:00 - 14:00

As the drummer enters and you become comfortable with the pulse, gradually (almost imperceptibly) add the rhythmic bellows shake in strict tempo (mm=180 to practice), moving toward the fully articulated staccato of the next section.



GENERAL CONSIDERATIONS

INTONATION

The accidentals \flat and \sharp indicate that the notes should be played about 30 cents (roughly 1/3 of a semitone) flat. For practice, it might be helpful to play the notes above a drone and listen for difference tones; $F\flat$ played in tune above G will yield a very low G, $C\sharp$ above D a very low D, and $B\flat$ above G a very low C. The closer you can get to this ideal the better.

PACING

The time indications are approximate and meant more to orient you than dictate what to do when. Take as many repeats as you like and do not move forward until you've completed the previous phrase and you feel ready. That said, try not to get too far behind or at least make sure you've caught up by 14:00 when the drummer begins playing the cowbell—you'll want to be ready to play the unison figure that follows.

Try to balance your listening so that you're not following any other player but still paying attention and fitting into the composite texture.

ARTICULATION, DYNAMICS, EXPRESSION, TONE

In the first half of the piece attacks should be as close to inaudible as you can manage comfortably, the dynamics very quiet, expression limited—with no vibrato at all—and the tone rather dark. As the piece progresses toward 14:00 the attacks should become clear, the dynamics loud and the tone brighter. After the drums stop, gradually return to the initial state.