N° 1163

Eve Beglarian

Tower of Ivory

{from **Where Your Treasure Is**}

2015

for piccolo and pre-recorded track

EVBVD MUSIC
468 Sixth Avenue #4
New York, NY 10011
www.evbvd.com

PROGRAM NOTE:

Tower of Ivory is one of a series of pieces in an ongoing project called ***Where Your Treasure Is***, about the gradual decay of a large painting I inherited, a painting of an Irish burial mound. Each piece in the four-part series is a meditation on a text from James Joyce's *Portrait of the Artist as a Young Man*, and the text for ***Tower of Ivory*** is this one:

> Eileen had long thin cool white hands too because she was a girl. They were like ivory; only soft. That was the meaning of Tower of Ivory but protestants could not understand it and made fun of it. One day he had stood beside her looking into the hotel grounds. A waiter was running up a trail of bunting on the flagstaff and a fox terrier was scampering to and fro on the sunny lawn. She had put her hand into his pocket where his hand was and he had felt how cool and thin and soft her hand was. She had said that pockets were funny things to have: and then all of a sudden she had broken away and had run laughing down the sloping curve of the path. Her fair hair had streamed out behind her like gold in the sun. Tower of Ivory. House of Gold. By thinking of things you could understand them.

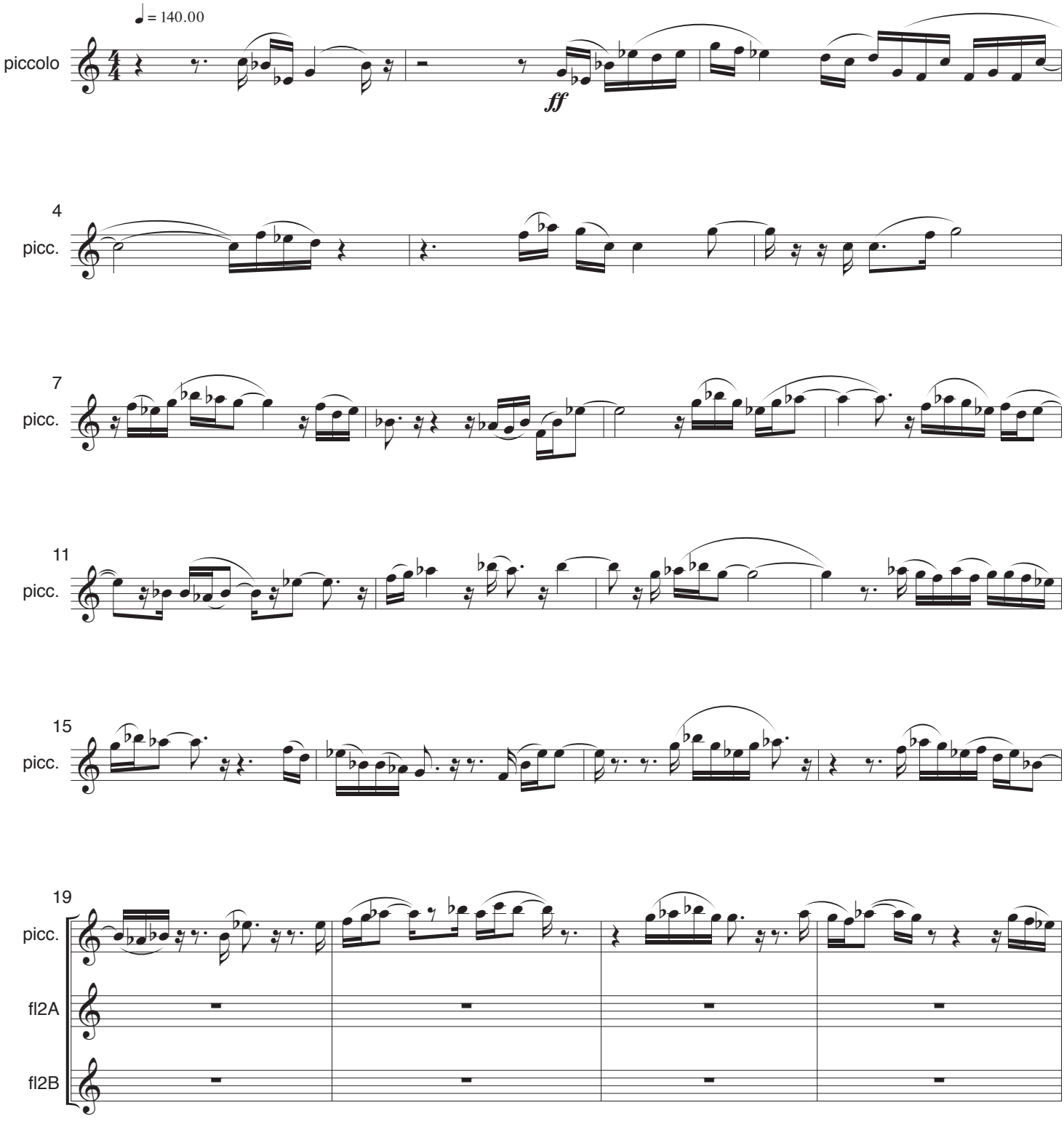
The music for ***Tower of Ivory*** takes off from an Irish traditional tin whistle tune known as Salamanca. I was introduced to the tune from a recording on Ocora that was given to me by the poet Linda Norton. The whistle player may be Neansai Finnerty, but I'm not really sure.

Margaret Lancaster recorded fourteen tracks(!) of flutes on bass, alto, C flute and piccolo to make the pre-recorded tracks that accompany the live piccolo player. There is a bit of synth bassoon family as well, that may be replaced by real bassoons, contras, English horns, and so on in a future version of the piece.

The piece is December 21st in my ongoing project, *A Book of Days*. You can visit there to hear Margaret Lancaster's recording of the piece.

Tower of Ivory

Eve Beglarian



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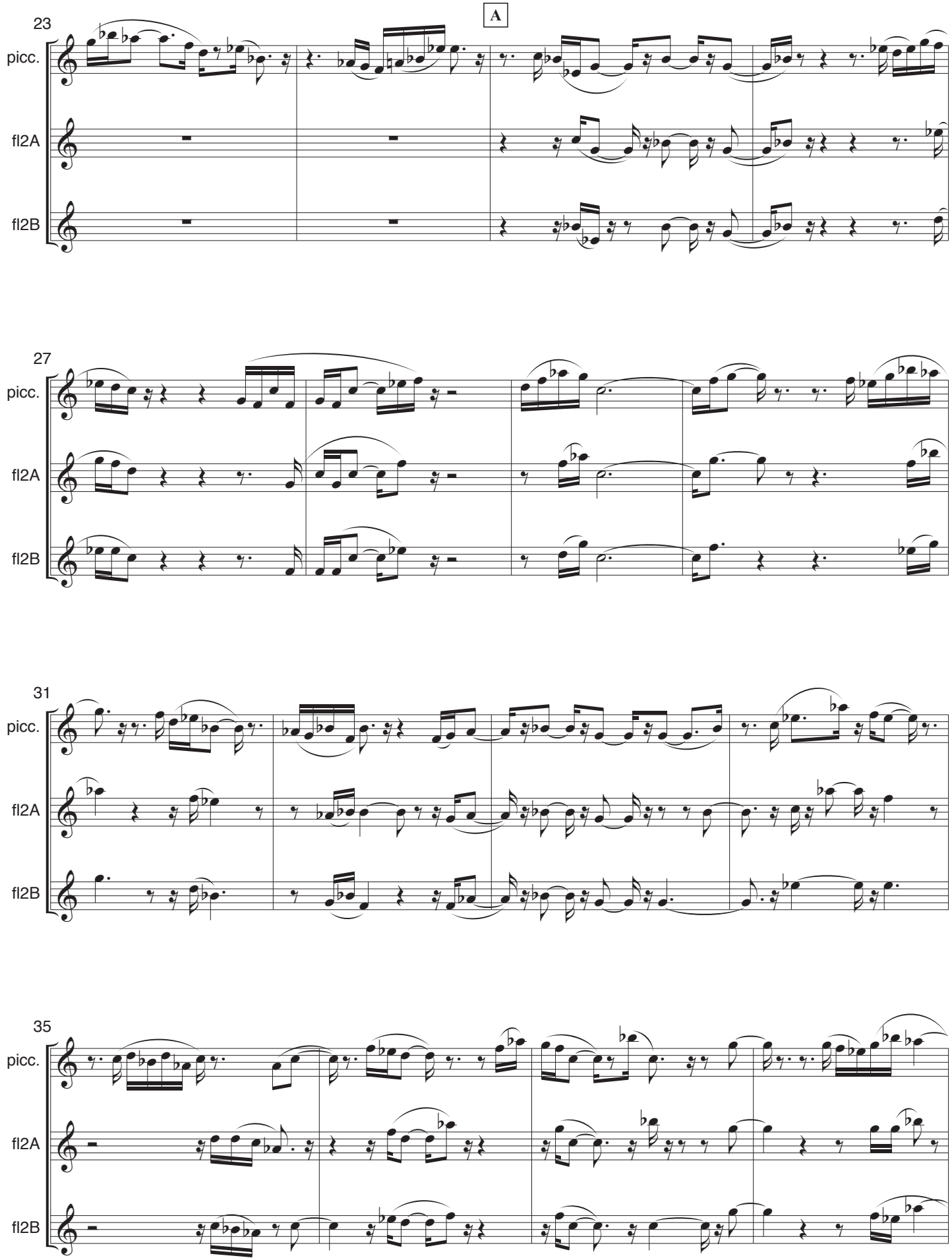
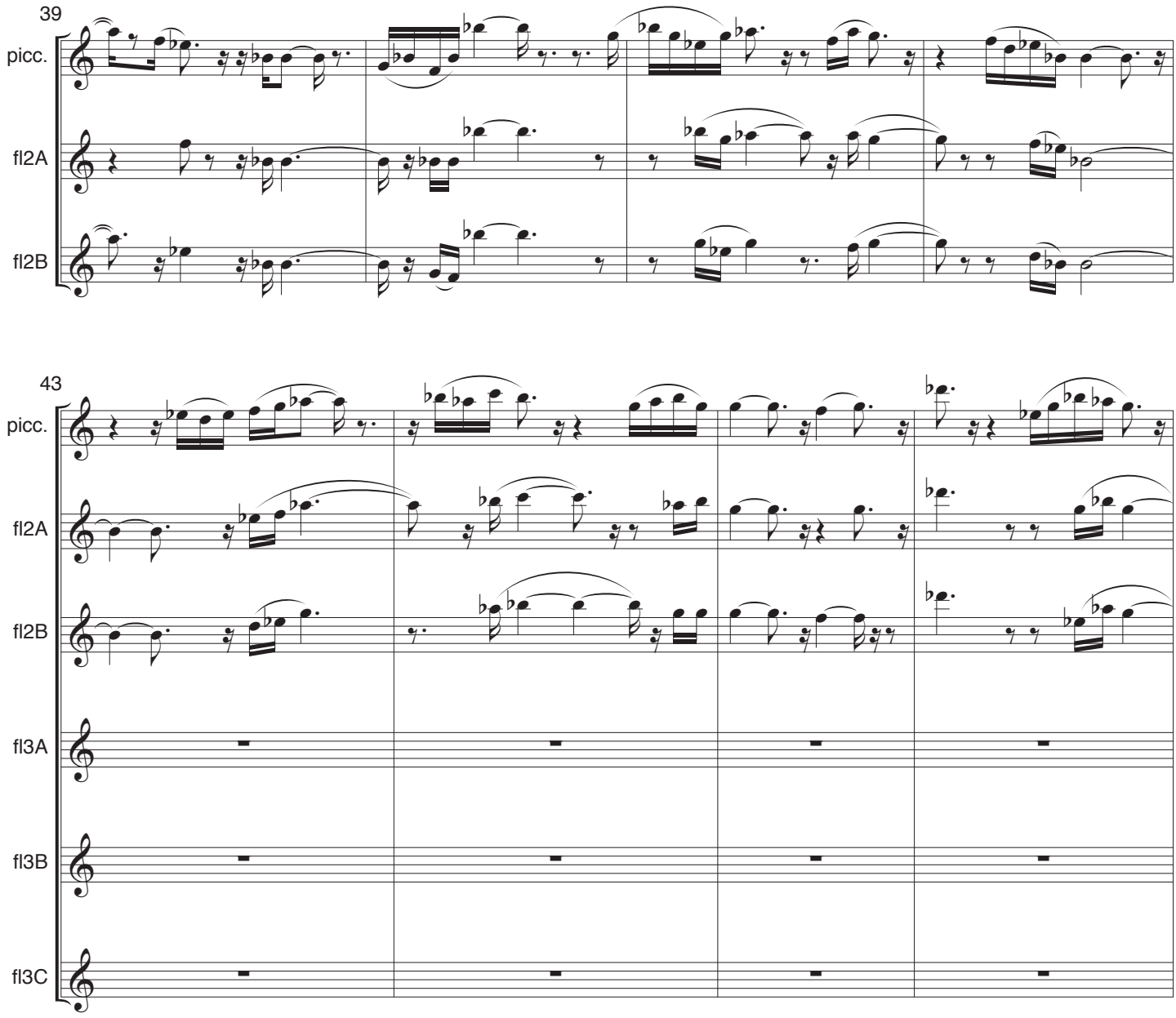

23
A
picc.
fl2A
fl2B
27
picc.
fl2A
fl2B
31
picc.
fl2A
fl2B
35
picc.
fl2A
fl2B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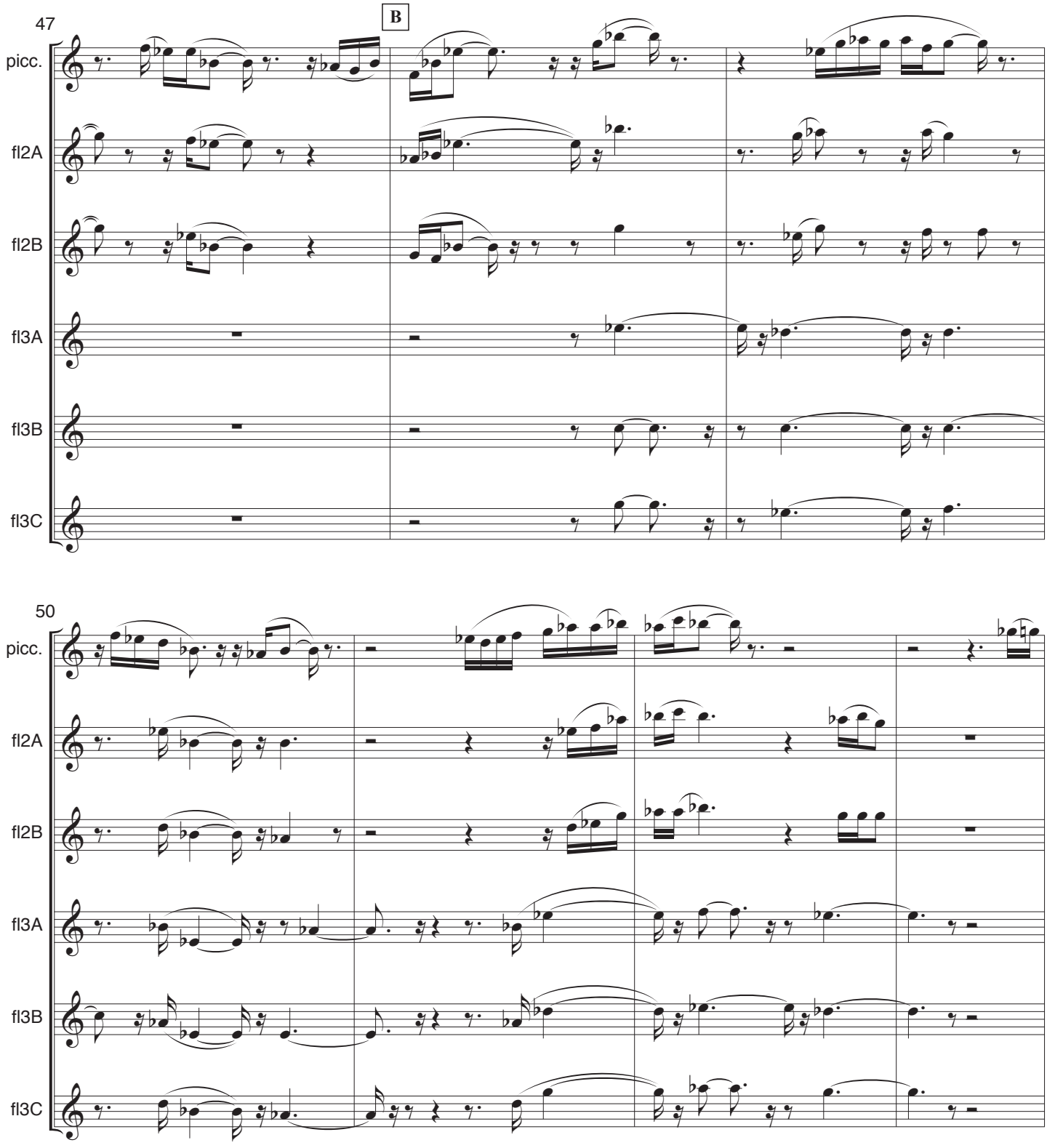
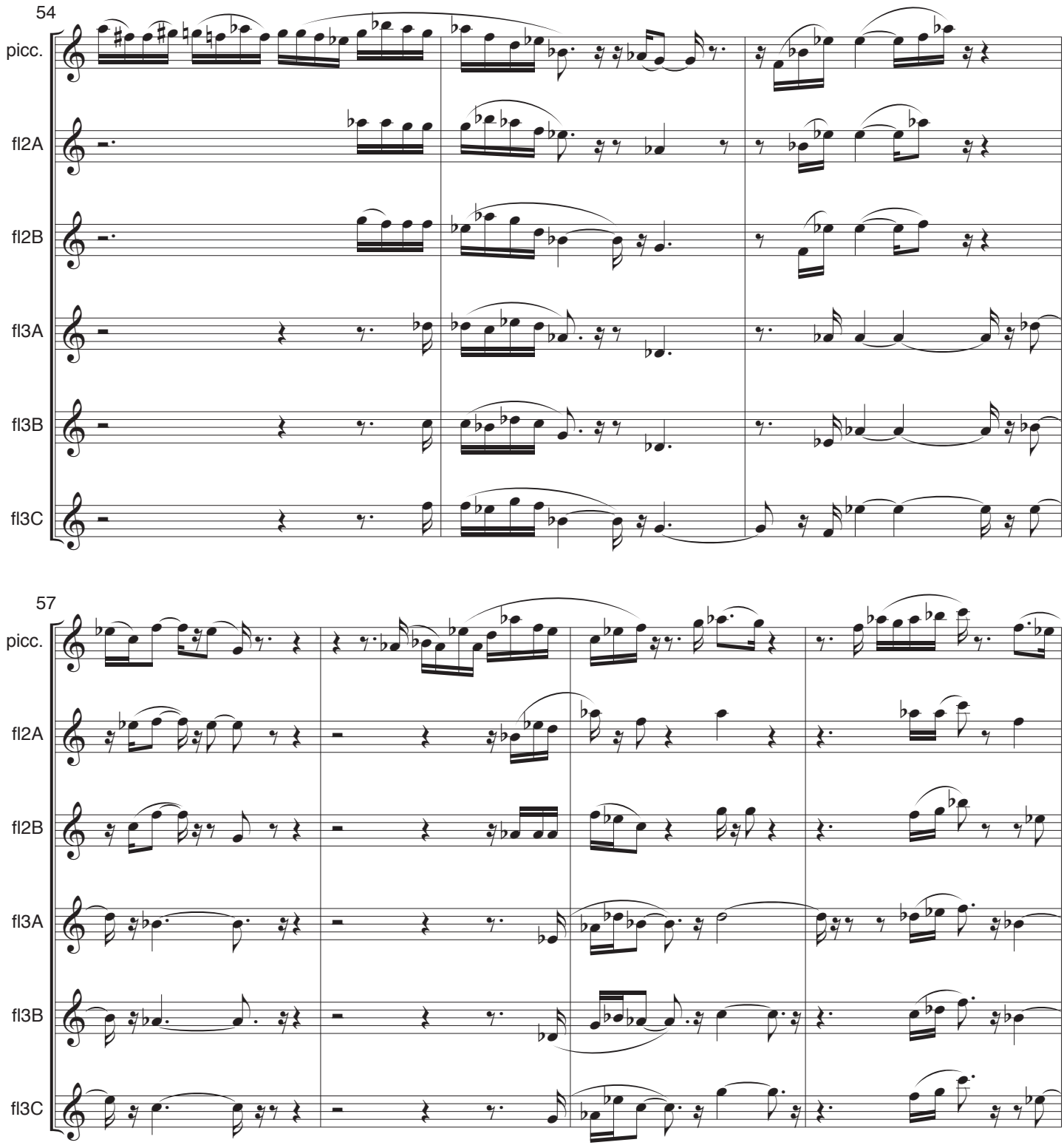
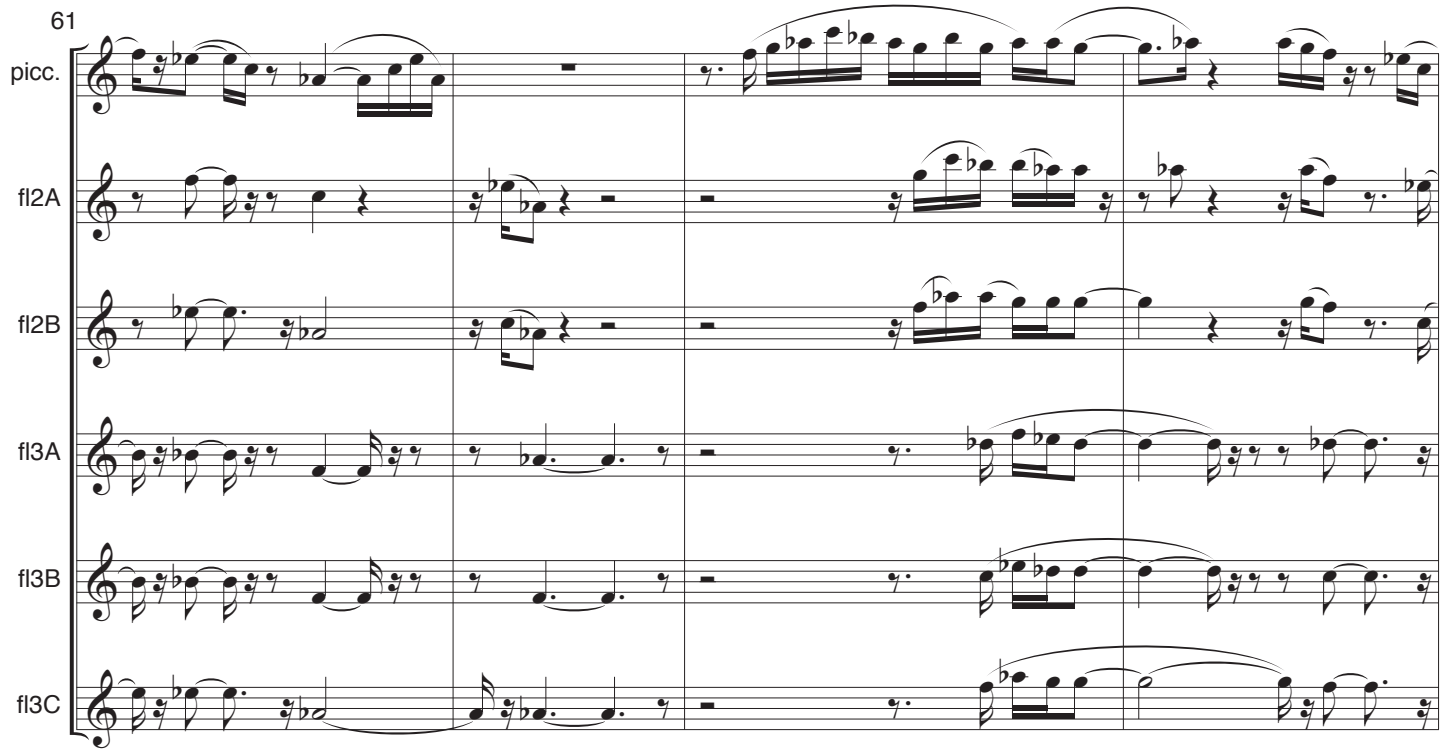
picc.
fl2A
fl2B
43
picc.
fl2A
fl2B
fl3A
fl3B
fl3C


47
B
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
50
picc.
fl2A
fl2B
fl3A
fl3B
fl3C


54
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
57
picc.
fl2A
fl2B
fl3A
fl3B
fl3C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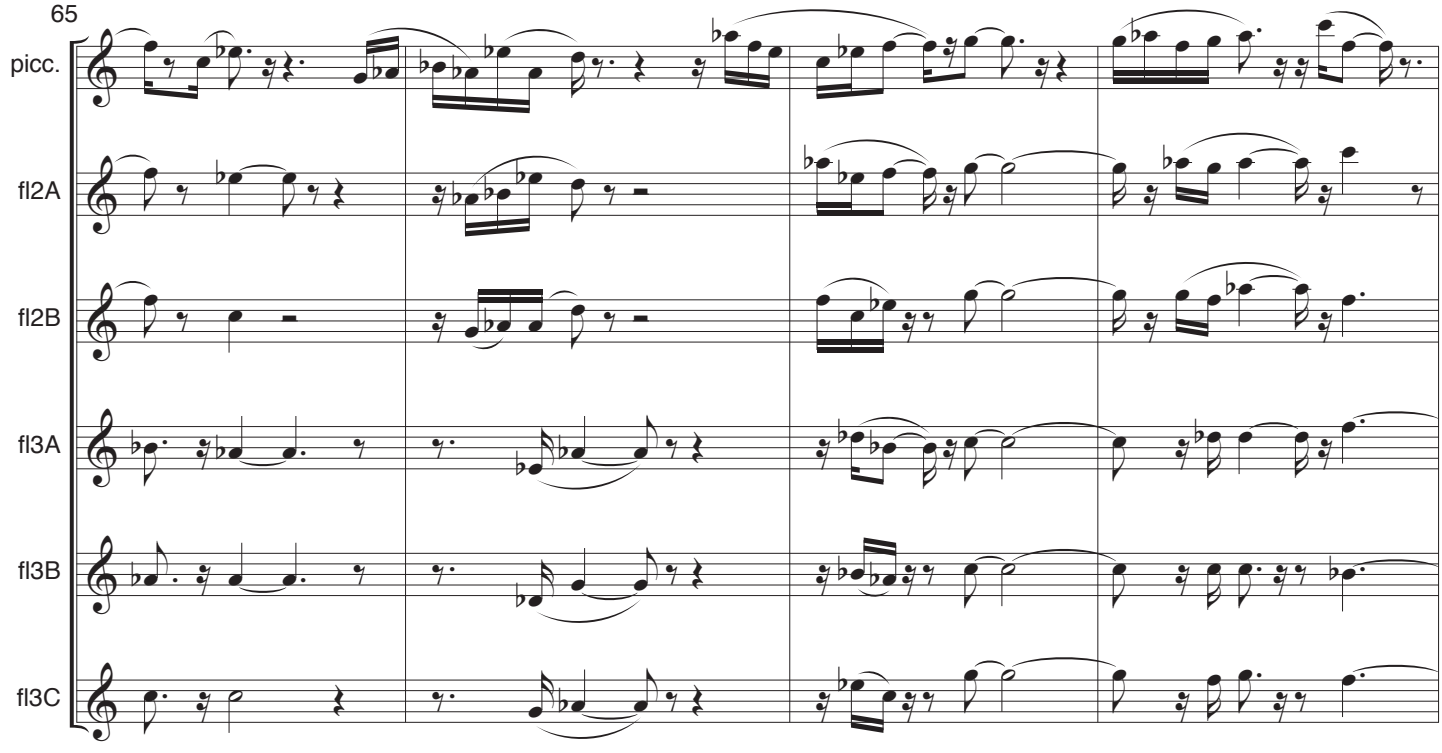
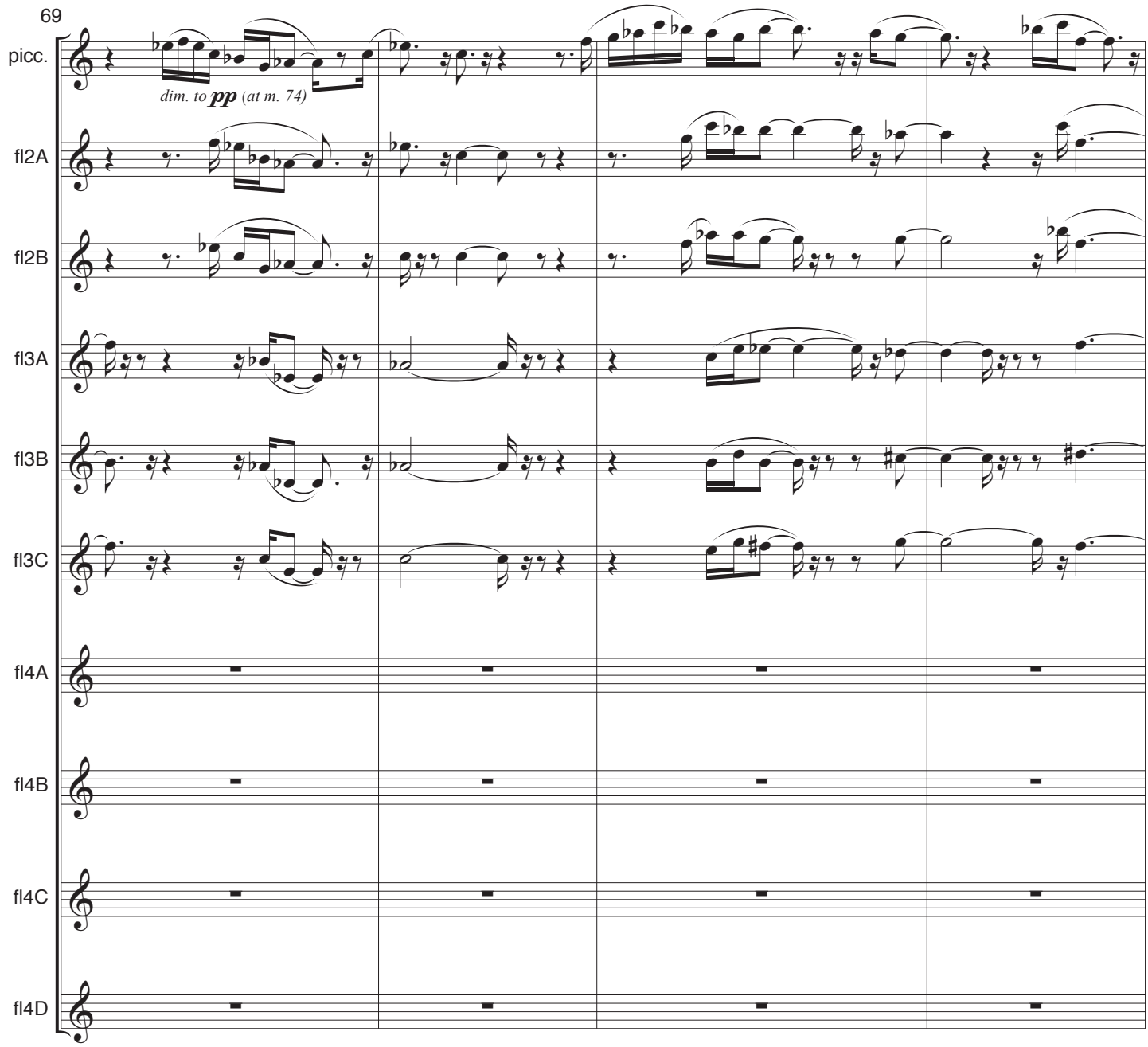
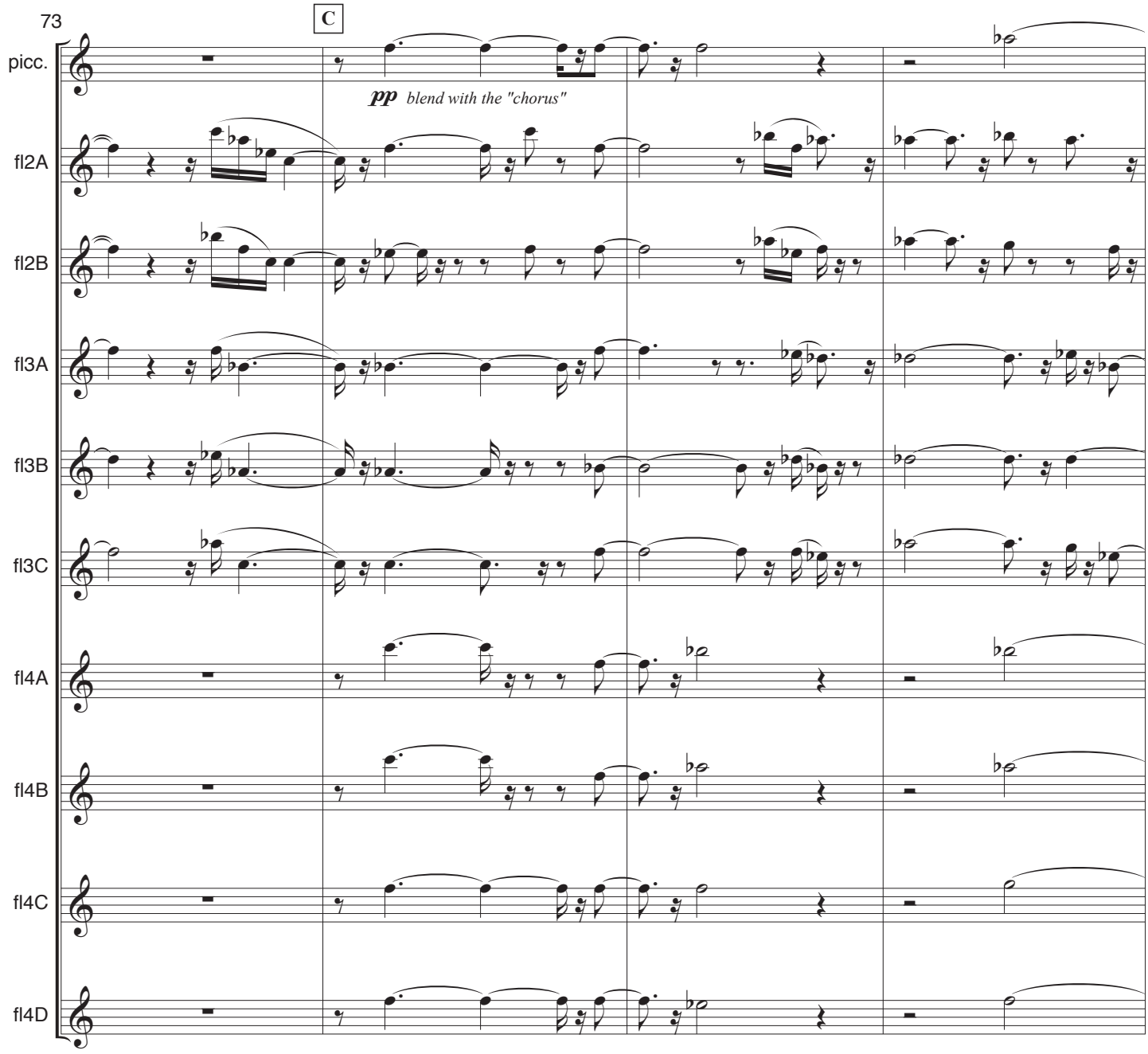
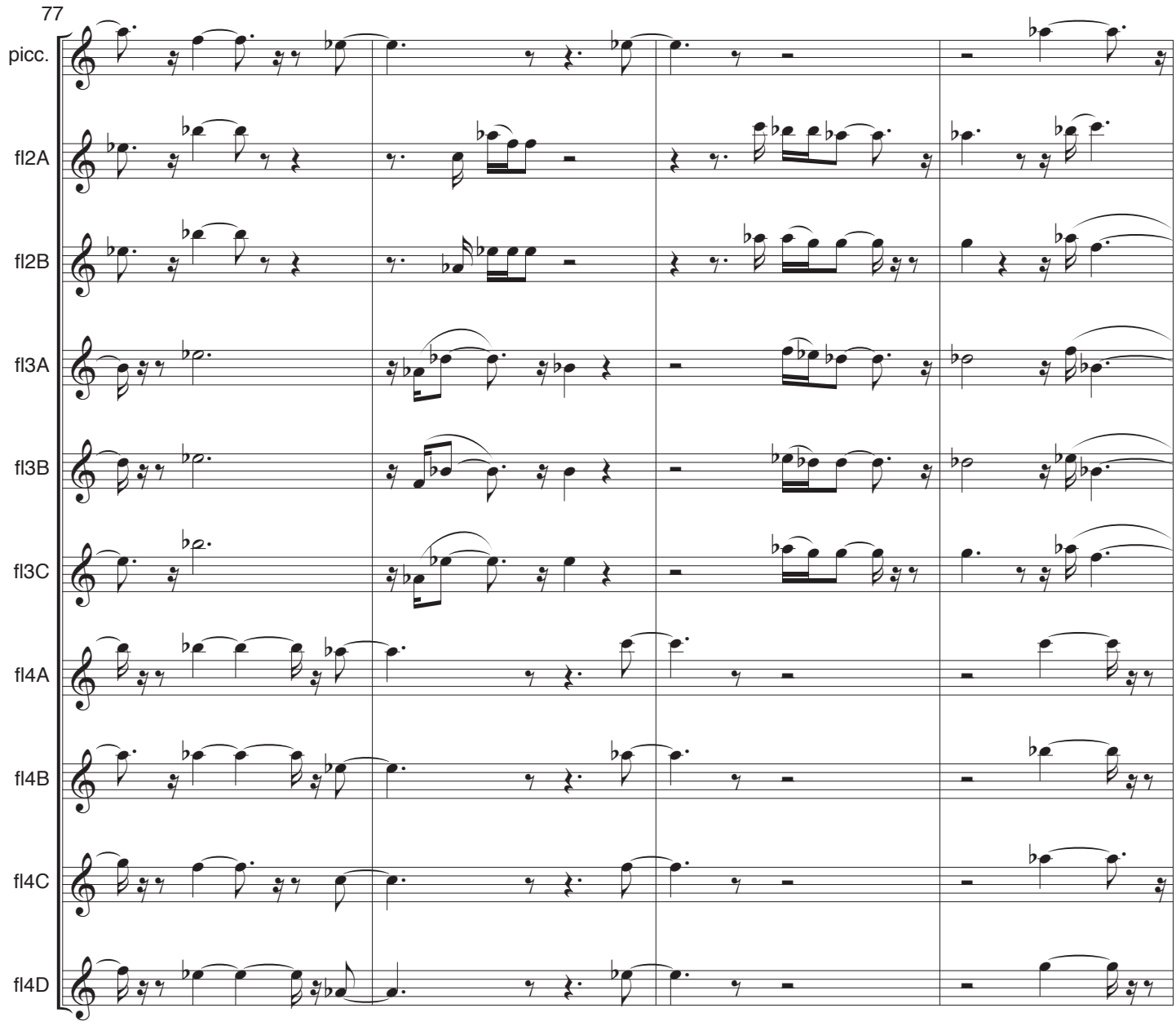
picc.
fl2A
fl2B
fl3A
fl3B
fl3C


65
picc.
fl2A
fl2B
fl3A
fl3B
fl3C


69
picc.
dim. to pp (at m. 74)
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D


73
C
picc.
pp blend with the "chorus"
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D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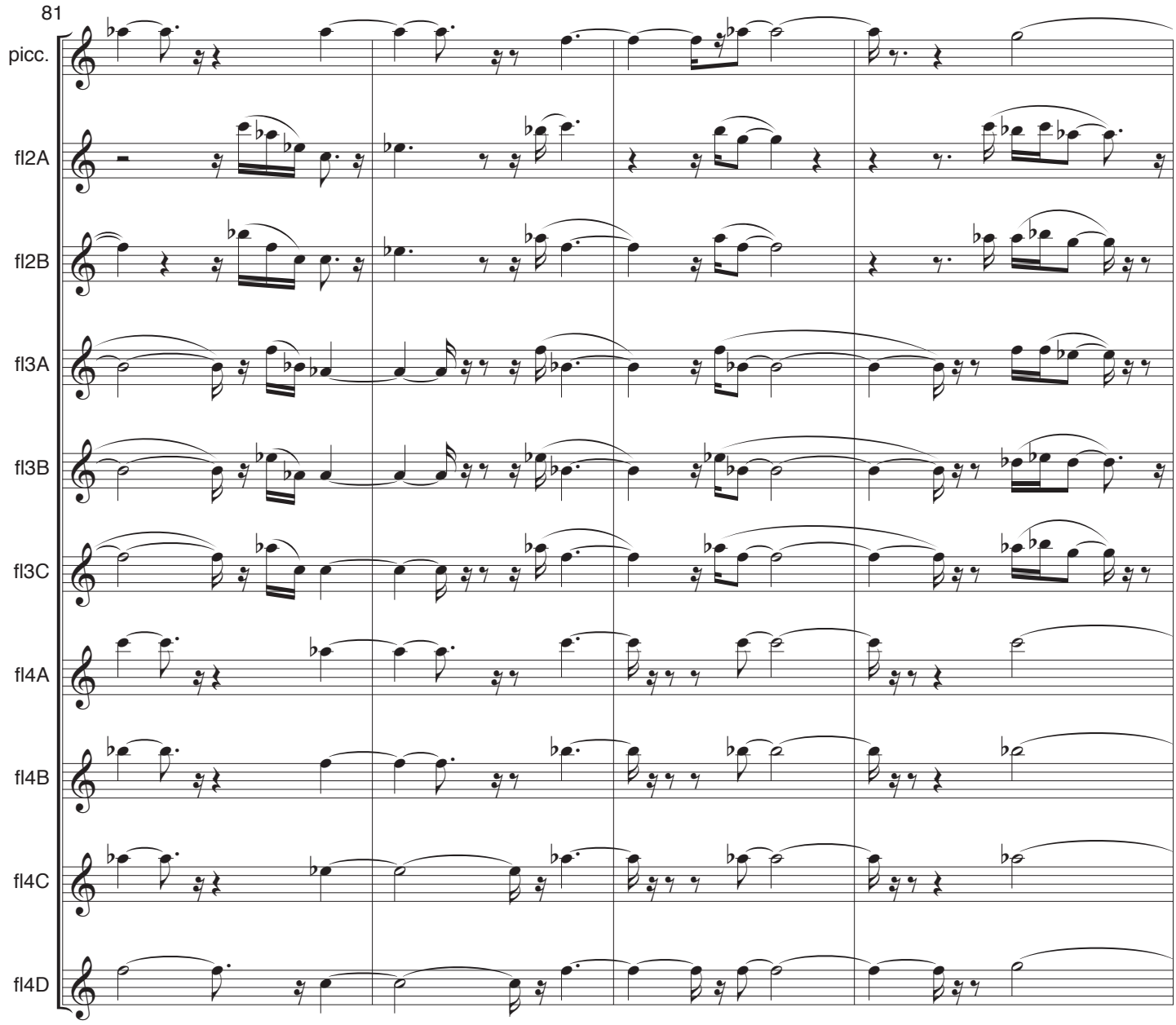
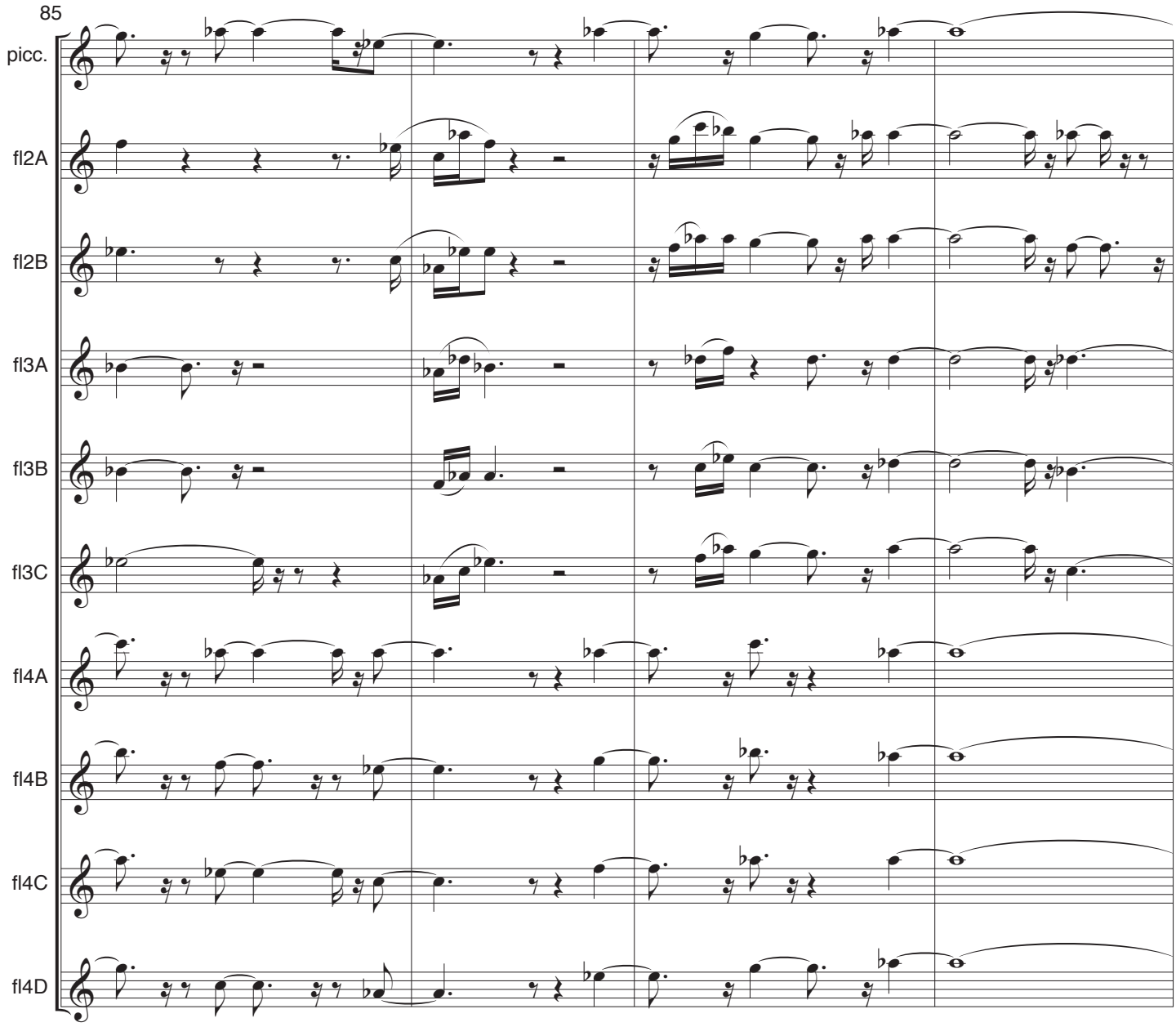
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D


81
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D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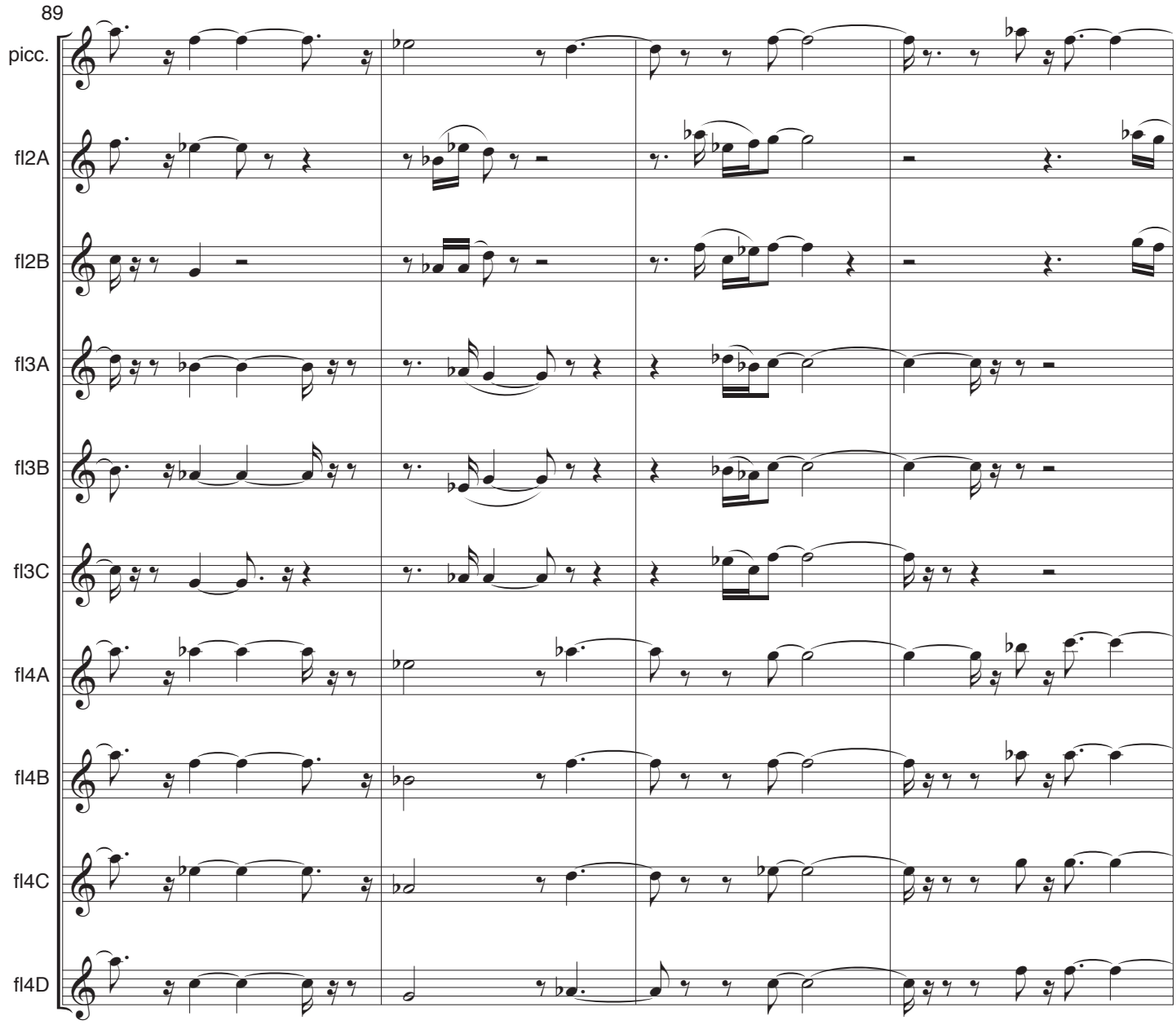
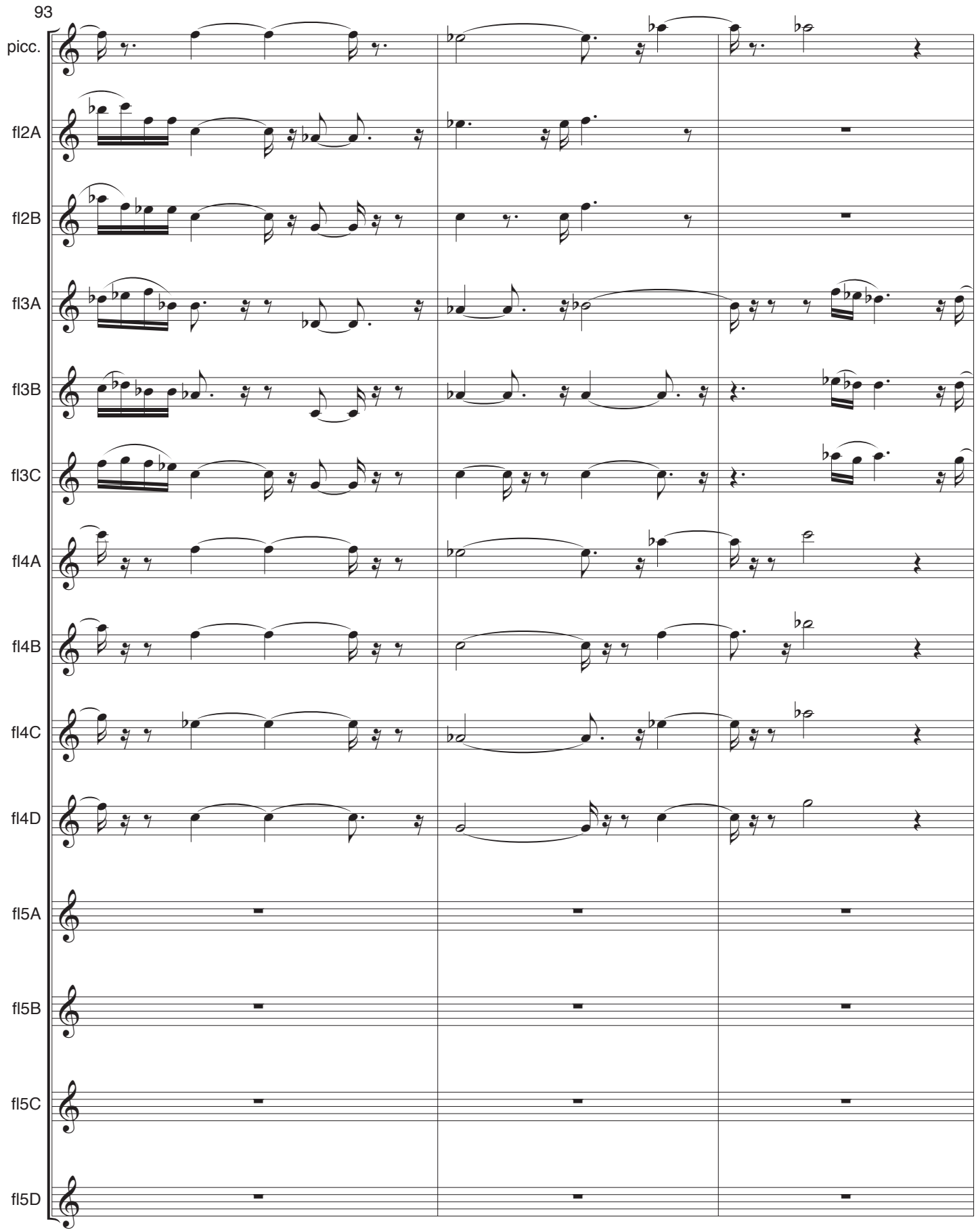
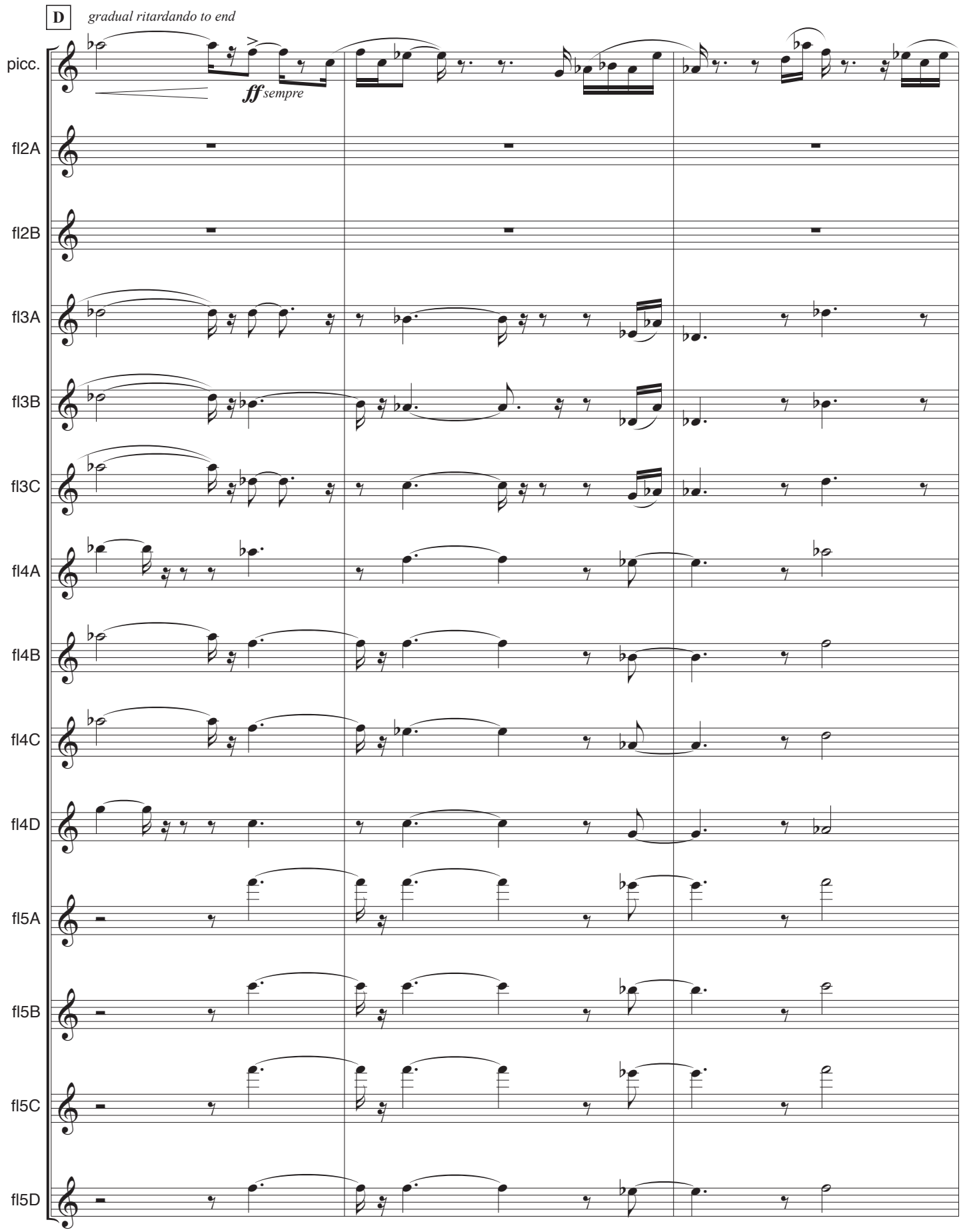
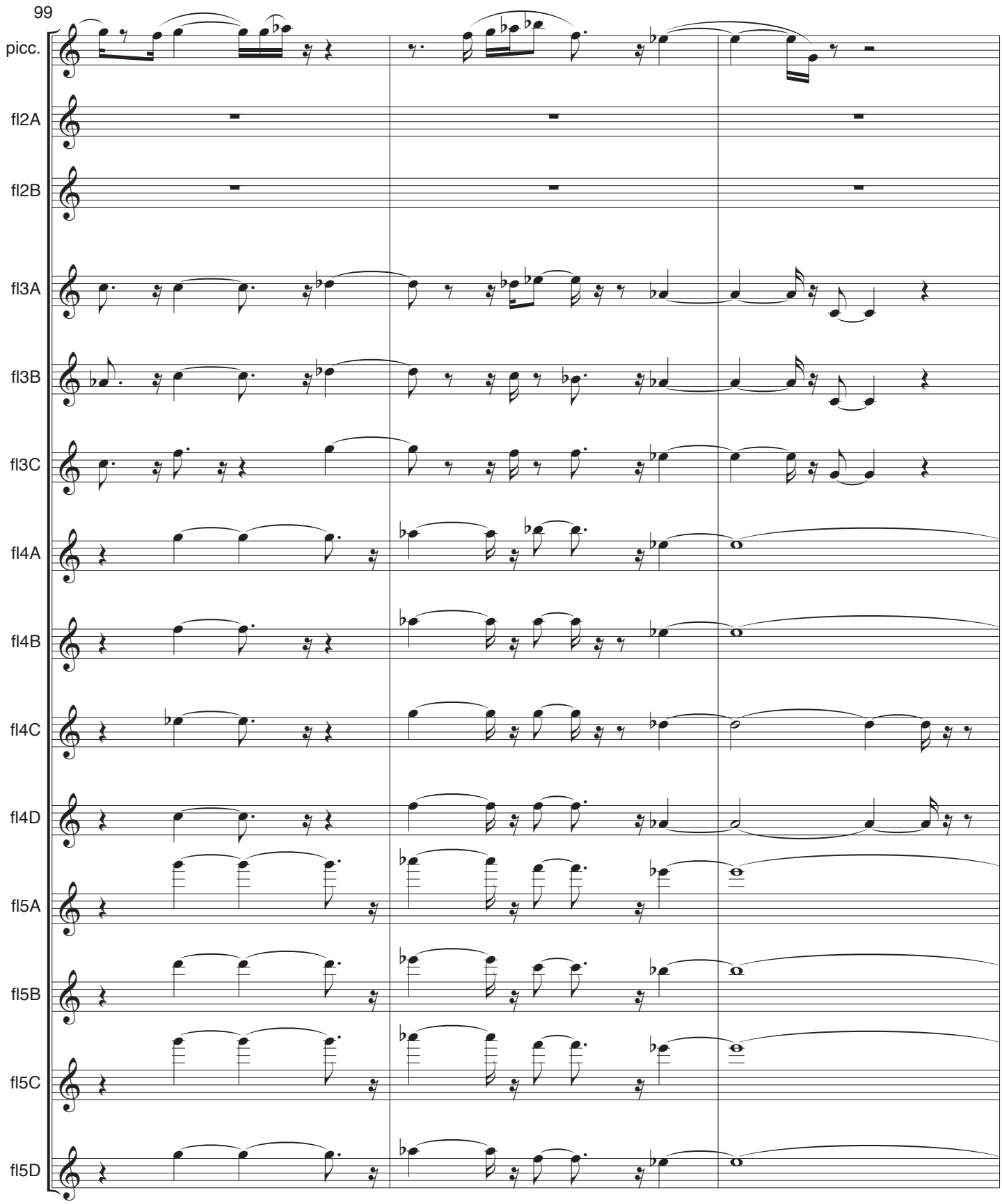
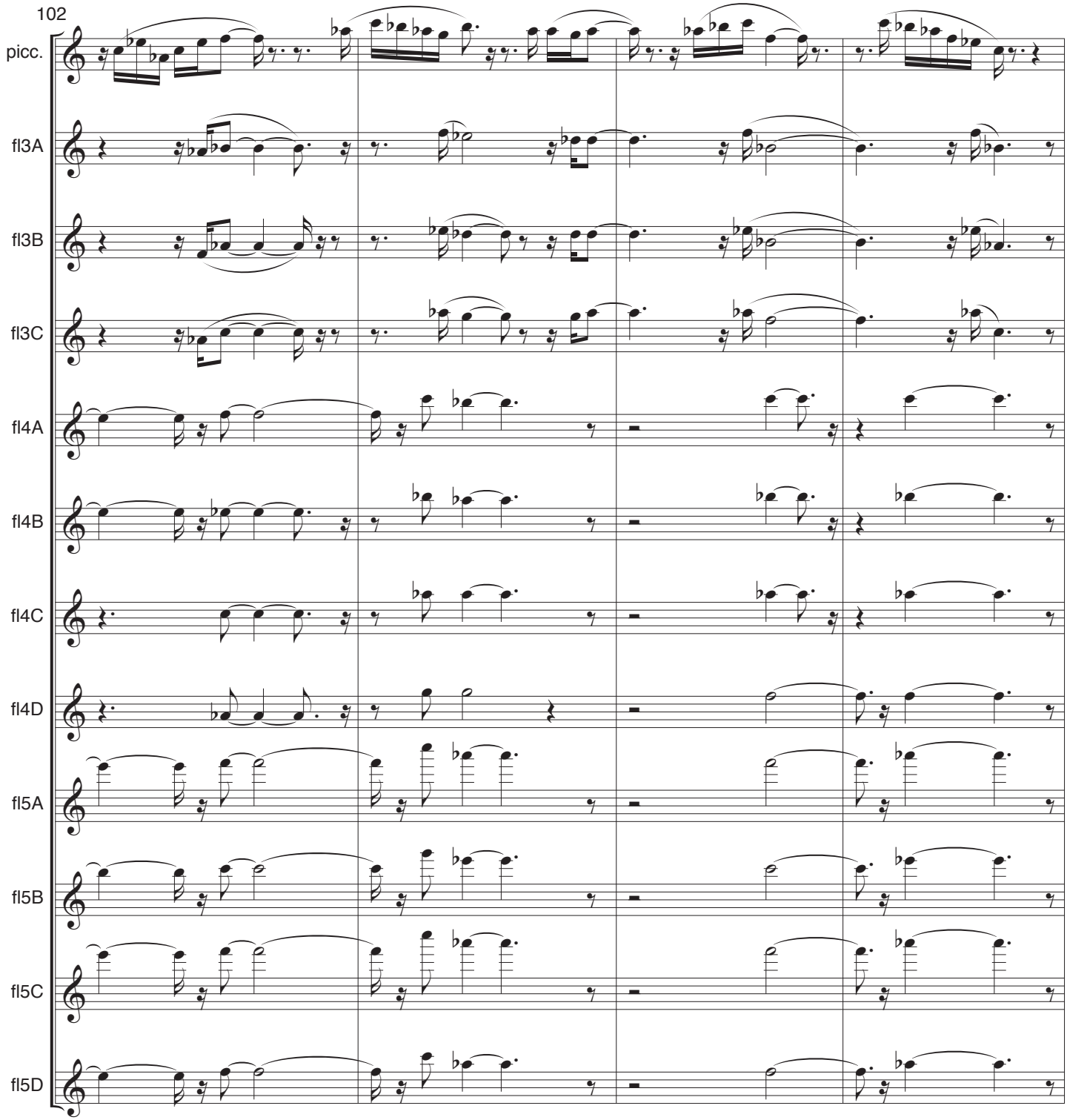
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D

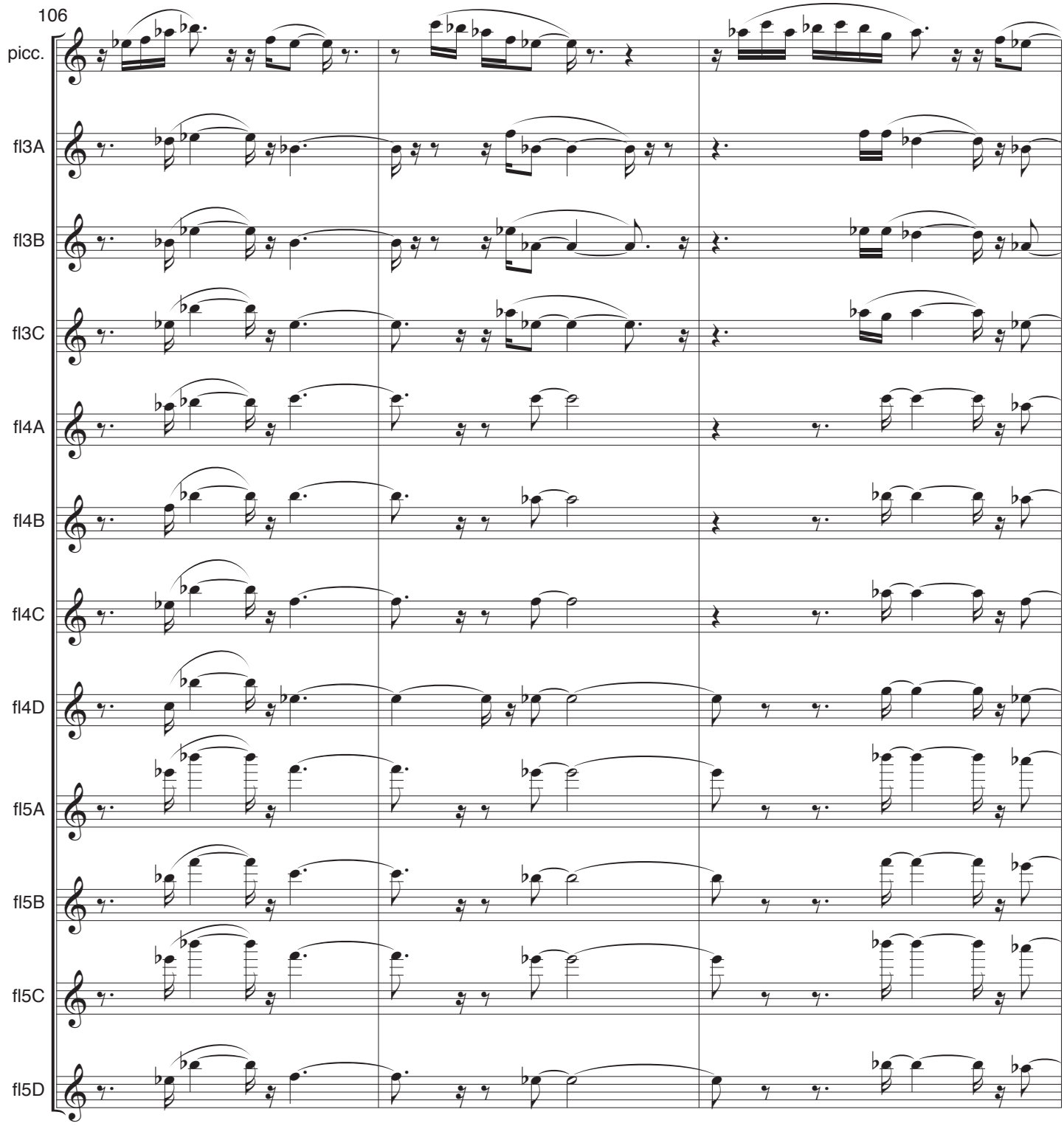

89
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D

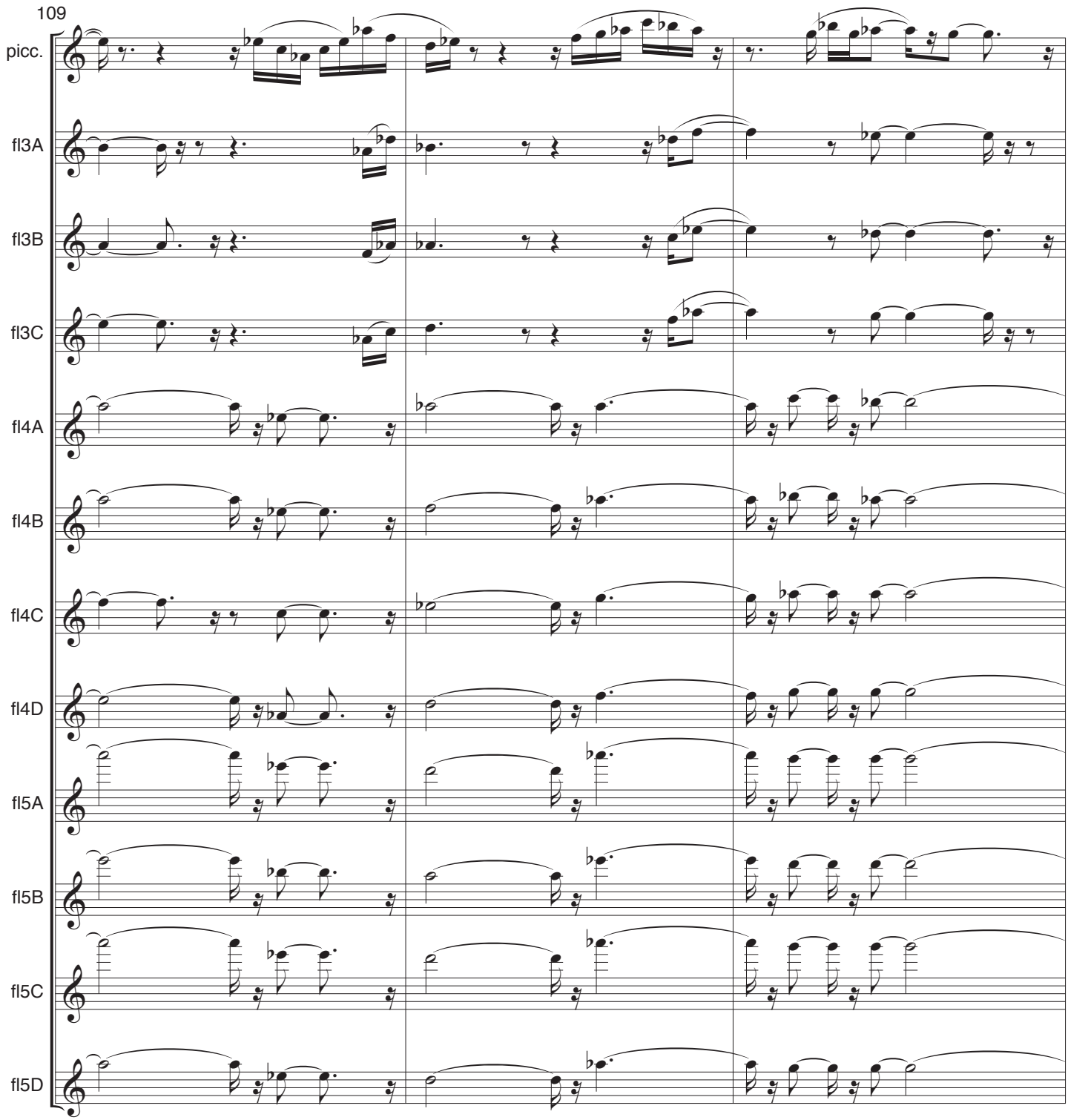

93
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


D
gradual ritardando to end
picc.
ff sempre
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


99
picc.
fl2A
fl2B
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


102
picc.
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


106
picc.
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


109
picc.
fl3A
fl3B
fl3C
fl4A
fl4B
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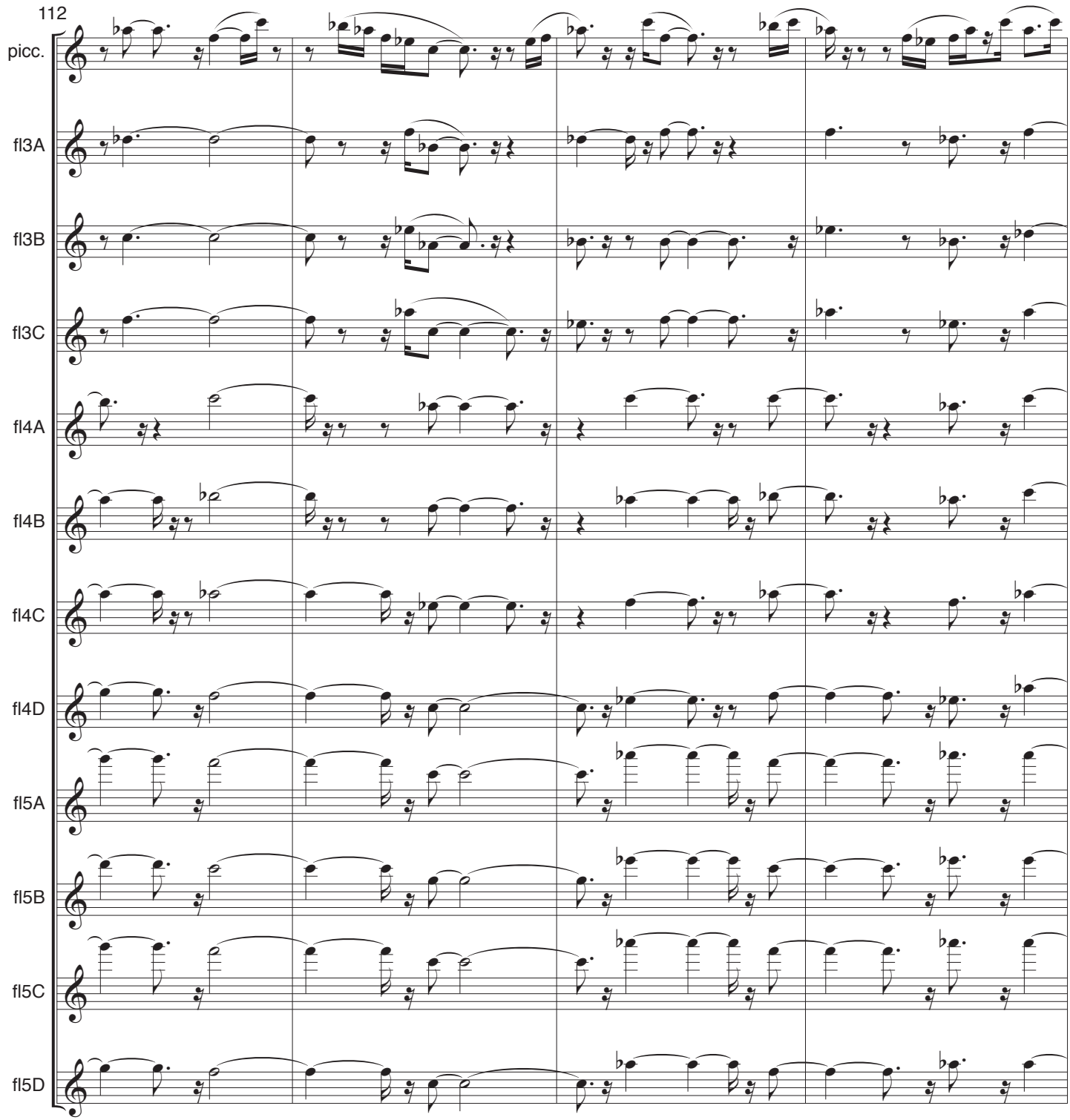
fl4D
fl5A
fl5B
fl5C
fl5D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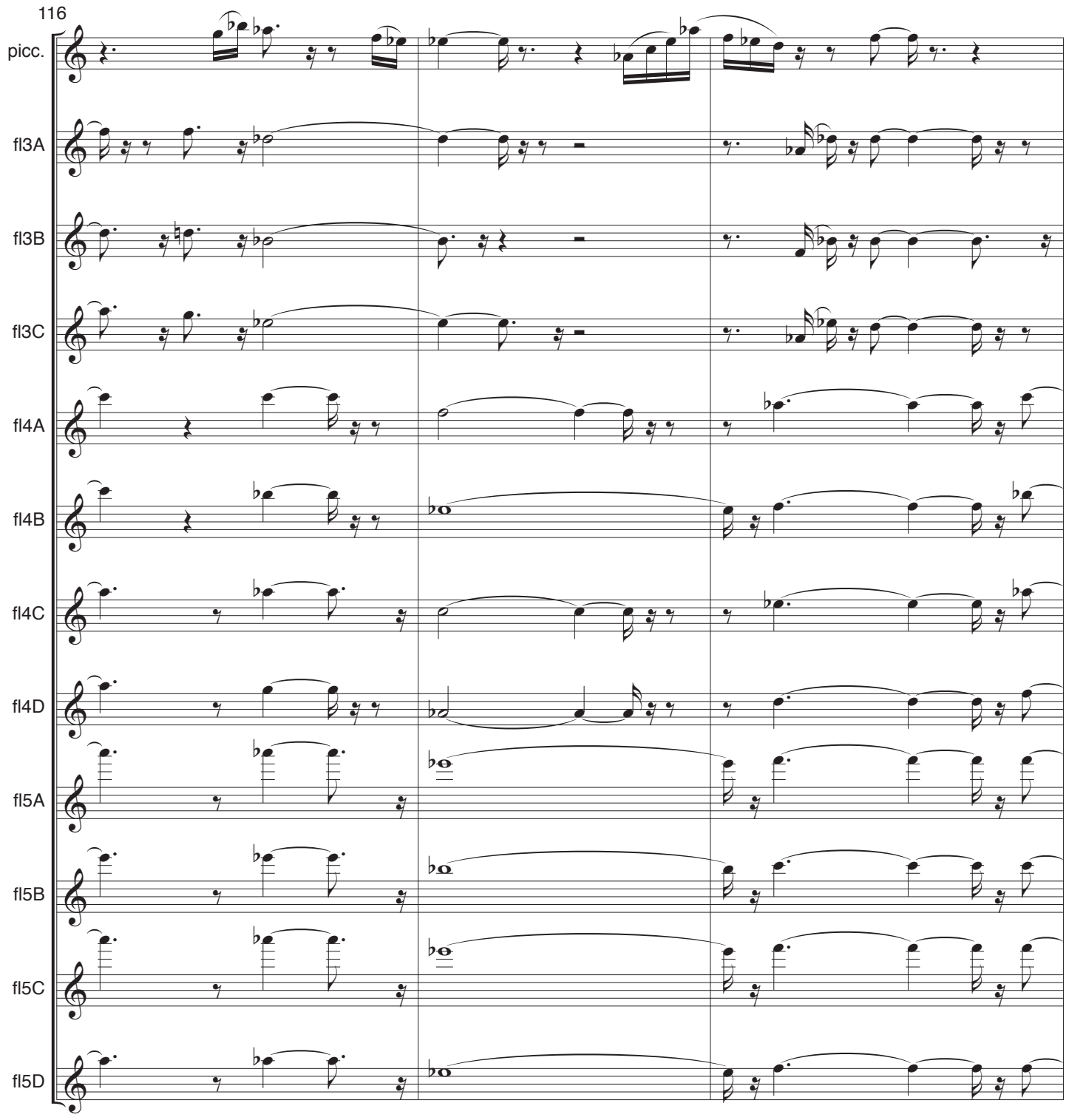
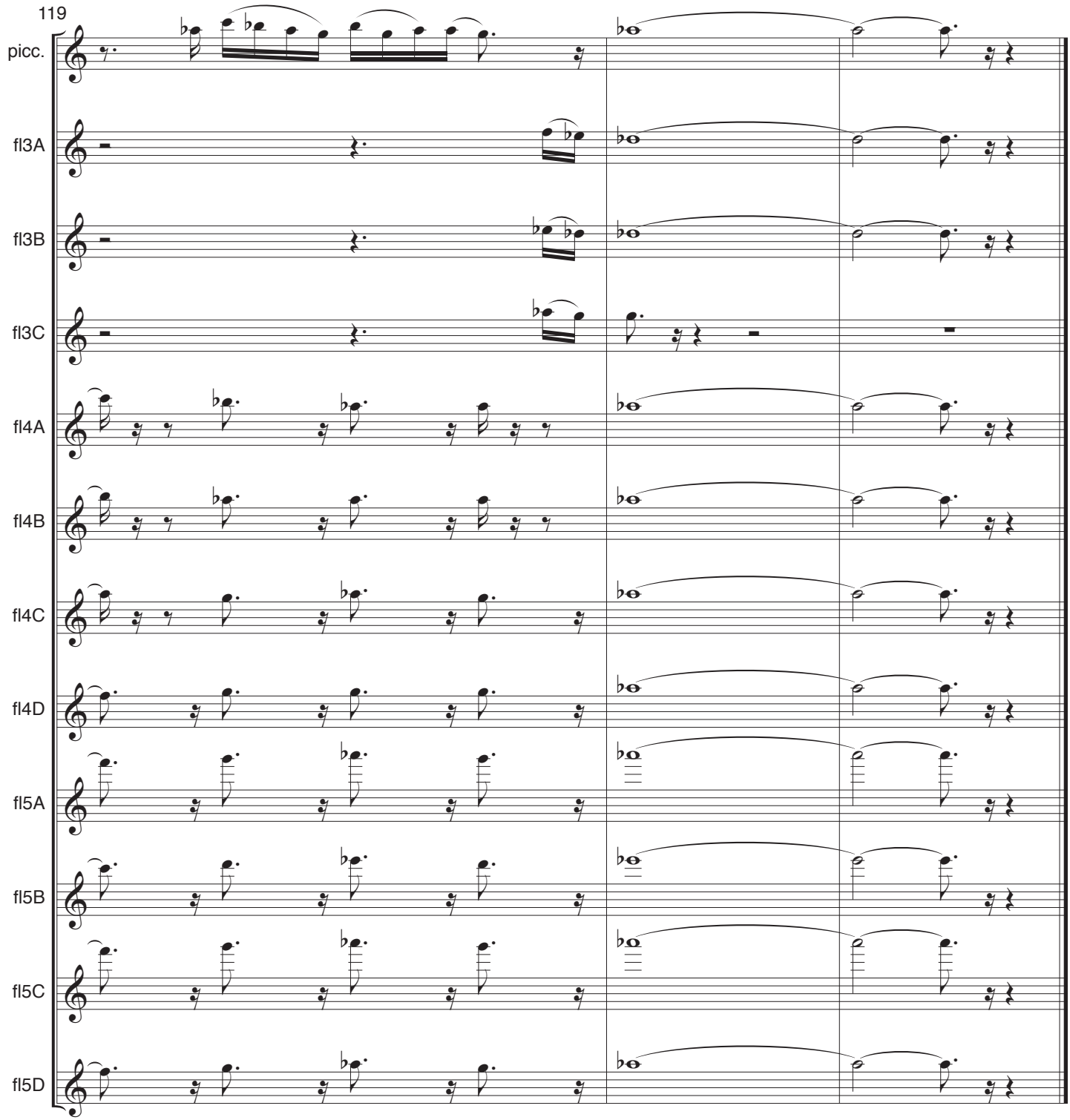
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D


116
picc.
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D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picc.
fl3A
fl3B
fl3C
fl4A
fl4B
fl4C
fl4D
fl5A
fl5B
fl5C
fl5D