

Peter Ivan Edwards

piarinutonello
for flute, clarinet, violin, cello, percussion, and piano

*Dramaturgical music with lights in 18 scenes,
concluding with a work for solo piano*

About the work

piarinutonello is a dramaturgical work in 19 scenes. It concludes with a short work for solo piano. I use the word dramaturgical rather than theatrical because it is the music that expresses the dramatic narrative and not the musicians. The musicians are tools for the music's characters. I'm also more interested in the sociological notion of dramaturgy - the social interactions of humans in everyday living - than the theatrical one. The work continues my investigation into the linguistic concept of force dynamics. This concept models the interaction of words within sentences in terms of their influence on each other. "The wind blew the ball across the grass", for example, puts the wind as an agonist applying force to the ball, an antagonist in this situation. The ball's natural tendency is the rest but it can move if force is placed upon it. In language agon/anagonist relationships can be very complex and subtle, a translation into music is to a degree limited to those relationships that truly involve force - a loud sound that causes another instrument to cease playing. However, in my previous *ionobia* for oboe, percussion, and piano, I explored how some of the psychological aspects of force dynamics could be expressed through the evolution of music material and instrumental relationships. In that work, for instance, the oboe "goes rogue" and violates a very clear subordinate relationship it has with the percussion. *piarinutonello* brings this a step farther. It is built from a narrative founded on defined interactions and hierarchies as well as moments of agency in which instruments transgress against their prescribed function in relationships. However, I didn't want to tell a story so simply - I'm not confident that such a story can be told in sound - so instead I give window views into these relationships. These make up many of the scenes. There is a second narrative in the work as well, founded on practicing. Practicing music is a secret activity. (We like it when only the final product is seen rather than the steps to mastery.) A number of scenes are either dedicated to practicing or incorporate it as a layer of musical activity. Practicing is focused, necessarily selfish work and is good material for musical activity that should co-exist but not recognize other music happening. But we rehearse many things in our lives. A scene is dedicated to the strings practicing their "going rogue" moment against the percussion and piano. We understand, then, that they have been planning the moment of agency. This lends us a different understanding of that event when it comes. It is not temporary insanity but a decisive move to win back some control. Through this piece, I worked on developing a computer program that simulates practicing. The practice events here are the beta testing of this program.

Performance Instructions

On practicing:

Several scenes in this work involve simulated practicing. Usually a single phrase is focused on for a while and then a new one is taken up. A phrase is often repeated with a new mistake, which is isolated, played slower or faster, then added back into the whole phrase. It's important to play these parts as though you are practicing. For piano, I've made notes in the score of places where fingering should be done in a way that simulates a mistake. Always use the same fingering (or "malleting" for percussion) for the phrase, even if it could be done differently on different repetitions. While there are some places that fingering is given for piano, much is left to the discretion of the performers (all is left to the percussionist).

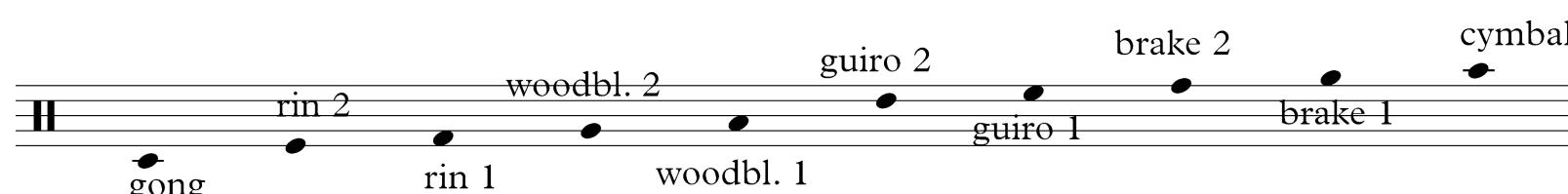
In most scenes with practicing, practice events are listed individually on the page. The performer should move from one to the next with pause in between each. The duration of the pause up to the performer. It should be used to reinforce the sense that the performer is practicing.

Percussion instruments:

cymbal	police whistle (with pea)
2 woodblocks	kick drum
2 brake drums	vibraphone
2 rin	styrofoam cup (with bow)
1 small, mid-register gong*	metal guiro (guiro 1)
ratchet	wooden guiro (guiro 2)

* Work with pianist to choose an instrument which he/she can match with harmonics from the lowest 3 strings of the piano.

In addition to a vibraphone staff, there are 2 percussion staves. The single line staff always indicates the instrument to use. It is for less complicated passages. The five line staff lays out instruments as follows:



Piano Instructions

There is a moment in Scene 19 where the pianist plays an air horn. It can be any loud, aggressive tool though. For instance, starting pistol would be good.

In scenes 18 and 19, piano dampens the 3 lowest notes on the piano after they have been played. The strings should be dampened to produce harmonics that match some of the pitches found in the gong used by the piano. Work with the percussionist to determine these.

The Final Scene should be performed on a second piano located to the right of the ensemble. (The ensemble can be placed slightly stage left rather than center to accommodate this.) If a second piano is not available, then perform on the main piano, but follow the instructions given at the end of Scene 19.

On lighting:

The work should be performed in very dim light. Each musician should have a stand light. When musicians perform in a scene, then they turn on their stand lights. When the scene is over, the stand lights should go out, even if a performer is playing in the following scene. In the tutti scenes, both stand lights and a room lamp should be used. When writing the work, I imagined the pianist controlling a floor lamp with a dimmer switch, something like the halogen lamps one buys at IKEA. If a second piano is used for the last scene, then another floor lamp should be placed near to its keyboard on the far side (the side away from the audience) of the instrument.

piarinutonello

for flute, clarinet, violin, cello, percussion, and piano
 Dramaturgical music with lights in 19 scenes, concluding with a work for solo piano
written for hand werk

Peter Ivan Edwards

SCENE 1

Flute $\text{♩} = 88$
Percussion **Extremely aggressive**
fffff semper

F1. **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** **264** **265** **266** **267** **268** **269** **270** **271** **272** **273** **274** **275** **276** **277** **278** **279** **280** **281** **282** **283** **284** **285** **286** **287** **288** **289** **290** **291** **292** **293** **294** **295** **296** **297** **298** **299** **300** **301** **302** **303** **304** **305** **306** **307** **308** **309** **310** **311** **312** **313** **314** **315** **316** **317** **318** **319** **320** **321** **322** **323** **324** **325** **326** **327** **328** **329** **330** **331** **332** **333** **334** **335** **336** **337** **338** **339** **340** **341** **342** **343** **344** **345** **346** **347** **348** **349** **350** **351** **352** **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **364** **365** **366** **367** **368** **369** **370** **371** **372** **373** **374** **375** **376** **377** **378** **379** **380** **381** **382** **383** **384** **385** **386** **387** **388** **389** **390** **391** **392** **393** **394** **395** **396** **397** **398** **399** **400** **401** **402** **403** **404** **405** **406** **407** **408** **409** **410** **411** **412** **413** **414** **415** **416** **417** **418** **419** **420** **421** **422** **423** **424** **425** **426** **427** **428** **429** **430** **431** **432** **433** **434** **435** **436** **437** **438** **439** **440** **441** **442** **443** **444** **445** **446** **447** **448** **449** **450** **451** **452** **453** **454** **455** **456** **457** **458** **459** **460**

Vib.

SCENE 2
(see next page)

Vln. **1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100** **101** **102** **103** **104** **105** **106** **107** **108** **109** **110** **111** **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133** **134** **135** **136** **137** **138** **139** **140** **141** **142** **143** **144** **145** **146** **147** **148** **149** **150** **151** **152** **153** **154** **155** **156** **157** **158** **159** **160** **161** **162** **163** **164** **165** **166** **167** **168** **169** **170** **171** **172** **173** **174** **175** **176** **177** **178** **179** **180** **181** **182** **183** **184** **185** **186** **187** **188** **189** **190** **191** **192** **193** **194** **195** **196** **197** **198** **199** **200** **201** **202** **203** **204** **205** **206** **207** **208** **209** **210** **211** **212** **213** **214** **215** **216** **217** **218** **219** **220** **221** **222** **223** **224** **225** **226** **227** **228** **229** **230** **231** **232** **233** **234** **235** **236** **237** **238** **239** **240** **241** **242** **243** **244** **245** **246** **247** **248** **249** **250** **251** **252** **253** **254** **255** **256** **257** **258** **259** **260** **261** **262** **263** **264** **265** **266** **267** **268** **269** **270** **271** **272** **273** **274** **275** **276** **277** **278** **279** **280** **281** **282** **283** **284** **285** **286** **287** **288** **289** **290** **291** **292** **293** **294** **295** **296** **297** **298** **299** **300** **301** **302** **303** **304** **305** **306** **307** **308** **309** **310** **311** **312** **313** **314** **315** **316** **317** **318** **319** **320** **321** **322** **323** **324** **325** **326** **327** **328** **329** **330** **331** **332** **333** **334** **335** **336** **337** **338** **339** **340** **341** **342** **343** **344** **345** **346** **347** **348** **349** **350** **351** **352** **353** **354** **355** **356** **357** **358** **359** **360** **361** **362** **363** **364** **365** **366** **367** **368** **369** **370** **371** **372** **373** **374** **375** **376** **377** **378** **379** **380** **381** **382** **383** **384** **385** **386** <

SCENE 2

$\text{♩} = 84$

Practicing (*Each event should be played separately from the others as though practicing a passage of music.*)

Vibes

1
2
3
4
5
6
7
8
9
10
11
12

13
14
15
16
17
18

p *f* *Ped.*
p *f* *Ped.*
p *f* *Ped.*
p *f* *Ped.*
mp
p *f* *Ped.*
p *f* *Ped.*
p *f* *Ped.*
p *f* *Ped.*
mp
p *f* *Ped.*
p *f* *Ped.*
p *f* *Ped.*

13
14
15
16
17
18

mp
mp
p *f*
mp
mp *f*
p *mf p* *Ped.*

SCENE 4 (percussion)

Vibes

J = 84
Independently practicing

1 **f** **p**
2 **mf**
3 **f**
4 **mp** **3**
5 **p**
6 **p** **f**
7 **p** **f**
8 **p** **f**
9 **p** **mp**
10 **pp** **5**
11 **p** **f**
12 **p**
13 **p** **f**
14 **p** **mp**
15 **mf**
16 **5**
17 **3**
18 **3**
19 **p** **mp**
20 **3**
21 **p** **f**
22 **mp** **5**
23 **p** **mf** **p**

12 **p**
13 **p**
14 **p**
15 **mf**
16 **5**
17 **3**
18 **3**
19 **p** **mp**
20 **3**
21 **p** **f**
22 **mp** **5**
23 **p** **mf** **p**

Percussion and piano begin roughly at the same time and should end roughly at the same time. Use the pauses between each event to aid this.

SCENE 4 (piano)

$\text{♩} = 84$ Independently practicing

Pno.

1
2
3
4
5
6
7
8
9
10
11
12
13

** Note clef change*

Percussion and piano begin roughly at the same time and should end roughly at the same time. Use the pauses between each event to aid this.

Pno.

8
9
10
11
12
13

although slower and notated on a single staff, keep previous fingering and hand choice.

Rehearsal marks: 8, 9, 10, 11, 12, 13

SCENE 5

J = 96

Singing above the fray
Piccolo

Fl.

Angered by rejection

Cl.

Protesting

Vln.

Protesting

Vc.

Controlling

Perc.

ff sempre

Focused, but indifferent

Pno.

mp sempre

2ed.

Fl.

ff sempre

Cl.

Vln.

5

Vc.

5

Perc.

whistle

Perc.

Pno.

*1/1 **

* Indicates to play both notes with thumb

6

5

To Fl.

F1.

Cl.

Vln.

Vc.

whistle 3

Perc.

8

Pno.

=

SCENE 6

$\text{♩} = 84$ Rehearsing

1 Flute

Flute

Clarinet in B \flat

2 Fl.

Cl.

3 Fl.

Cl.

4 Fl.

Cl.

5 Fl.

Cl.

6 Fl.

Cl.

7 Fl.

Cl.

8 Fl.

Cl.

ff ff pp p pp

f $p < \text{ff}$ pp $p < \text{ff}$

ff p pp

$p < \text{ff}$ pp $p < \text{ff}$

ff p pp

$p < \text{mf}$ pp

ff

$p < \text{ff}$

SCENE 7

7

1 ♩ = 92
non vib.

F. Fl. *ppp*
non vib.

C. Cl. *ppp*
sul pont., non vib.

Vln. Vln. *ppp*
sul pont., non vib.

Vc. Vc. *ppp*

Perc. Perc. *Fiddling, more than practicing. Trying to stay inconspicuous.*
pp

7 *Reprimanding percussionists*

F. Fl. *ppp* *< fff* *ppp*

C. Cl. *ppp* *< fff* *ppp*

Vln. Vln. *ppp* *< fff* *ppp*

Vc. Vc. *ppp* *< fff* *ppp*

Perc. Perc. *mf*

Vib. Vib. *3 mp*

12 F. Fl. *ppp* *< fff* *ppp*

C. Cl. *ppp* *< fff* *ppp*

Vln. Vln. *ppp* *< fff* *ppp*

Vc. Vc. *ppp* *< fff* *ppp*

Perc. Perc. *pp*

Vib. Vib. *p* *ped.*

* Cross notehead indicate "mis-hit" - with mallet handle, for instance, or, if a drum, on the rim.

8

15

Fl.

Cl.

Vln.

Vc.

Perc.

SCENE 8

$\text{♩} = 88$

Furious

1

Fl.

ffff

Schläge von
dem Schlagzeuger

cymbal 1

**

Perc.

fff

ff

f

3

3

Fl.

fff

*** Mumbling in defeat

mp

p

f

p f p

<f

p

<f

p < f

cut off by
whistle

short like a
referee whistle

whistle

Perc.

Perc.

3

4

3

4

f

* + indicates choking of cymbal.

** air-tone ratio. In this instance, $\frac{3}{4}$ tone and $\frac{1}{4}$ air/noise.

*** cross notehead = keyclick, wedge = tongue ram, square = noise/air, downward triangle = tongue pizz.

SCENE 9

A passing game...and a cheeky attempt
to distract the percussionist.

1 ♩ = 84

F1. - - - - -
Cl. - - - - -
Vln. - - - - -
Vc. - - - - -

Vib. { Practicing
pp → ff → p → p → f
=

5

F1. - - - - -
Cl. - - - - -
Vln. - - - - -
Vc. - - - - -

Perc. - - - - -
Vib. { p → p → mf → p → f → p → ff
=

9

F1. - - - - -
Cl. - - - - -
Vln. - - - - -
Vc. - - - - -

Perc. - - - - -
Vib. { p → p → ff → mf → p → f → ff
=

10

[13]

F1.

C1.

Vln.

Vc.

Perc.

Vib.

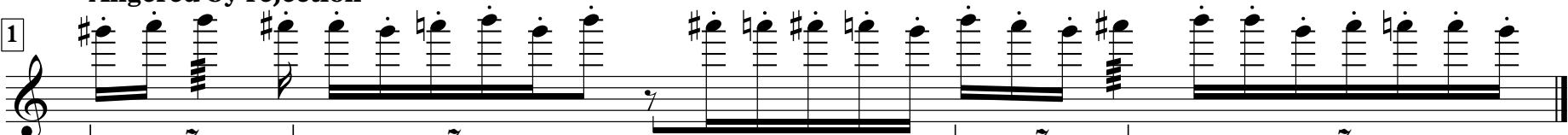
Vib.

Flute part (F1) starts with a rest, followed by eighth-note patterns. Clarinet (C1) has eighth-note patterns. Violin (Vln.) and Cello (Vc.) play eighth-note patterns. Percussion (Perc.) has eighth-note patterns. Vibraphone (Vib.) has sixteenth-note patterns with dynamics $p \xrightarrow{\text{Ped.}} ff$, $f \xrightarrow{\text{Ped.}} p$, $mf \xrightarrow{\text{Ped.}} p$, mf , and $f \xrightarrow{\text{Ped.}} p$. A second Vibraphone part (Vib.) follows with sixteenth-note patterns, starting at $f \xrightarrow{3} p$, pp *sempre*, and $f \xrightarrow{5} pp$. The score concludes with a "whistle" sound indicated by a box and a sixteenth-note pattern.

SCENE 10

$\text{♩} = 84$
Angered by rejection

1

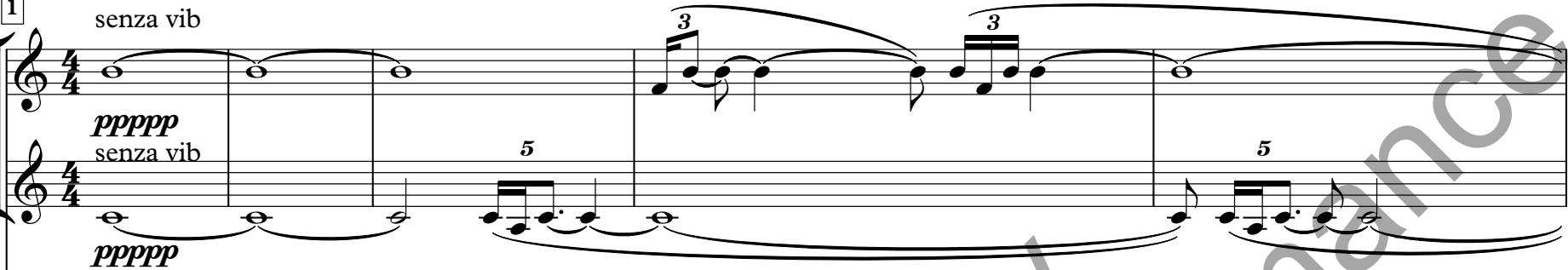
C1. 



SCENE 11

$\text{♩} = 92$
Latent rupture
senza vib

1

Fl. 

Cl. 

Vln. 

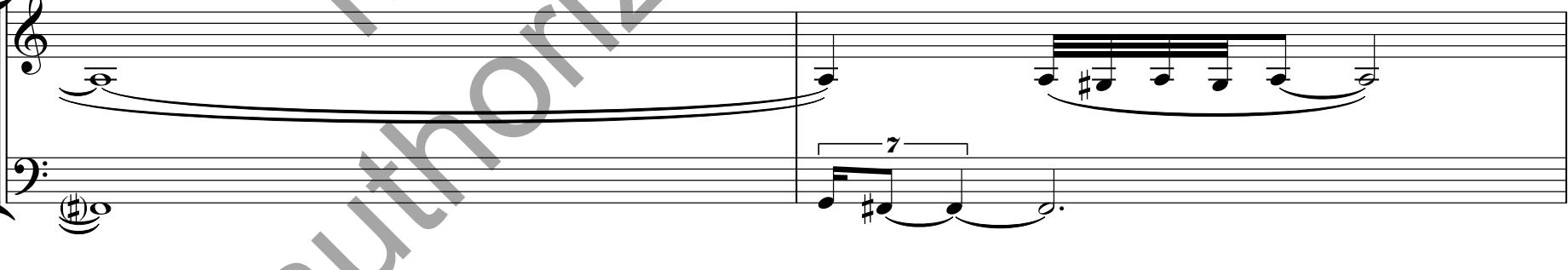
Vc. 

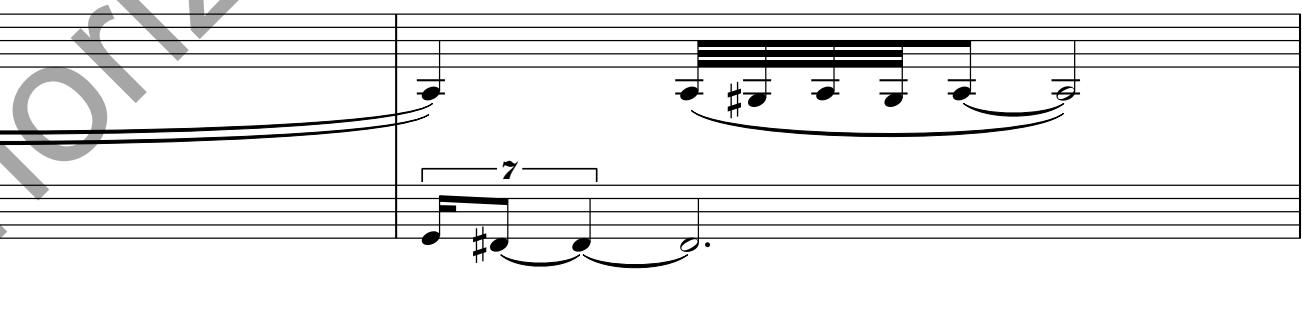


6

Fl. 

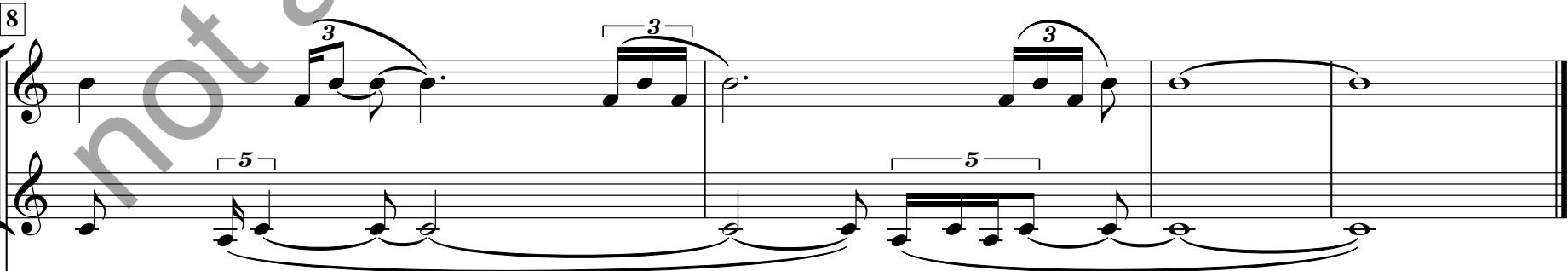
Cl. 

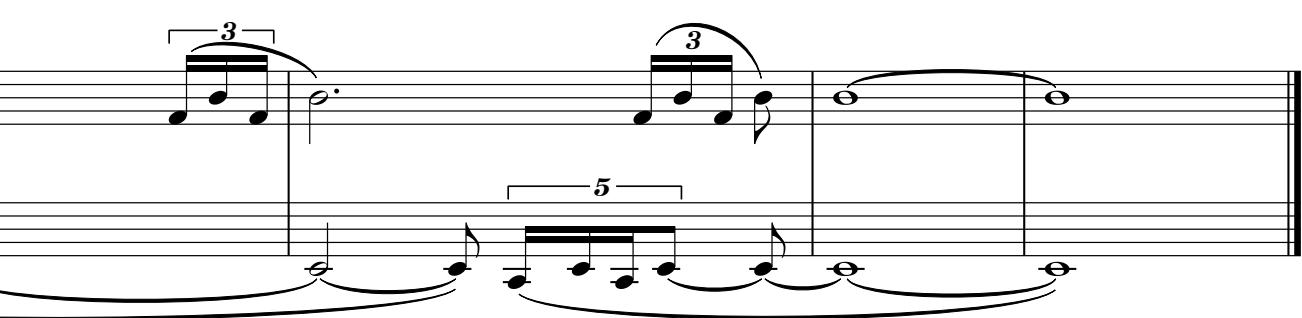
Vln. 

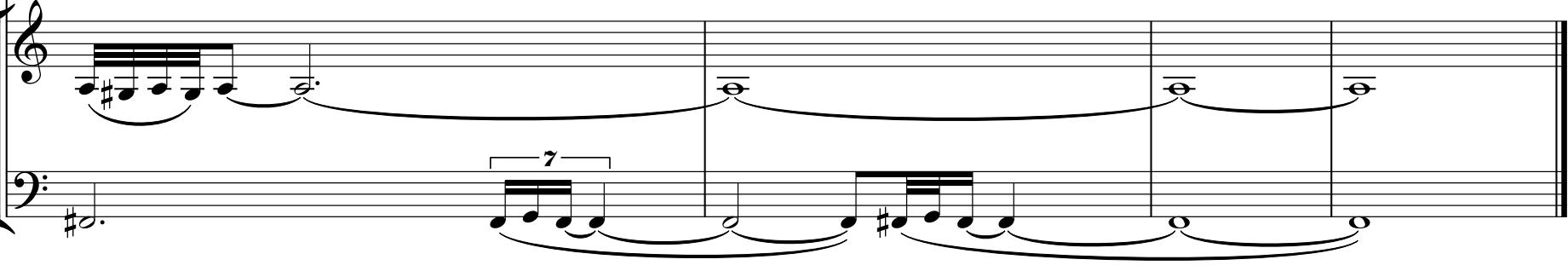
Vc. 

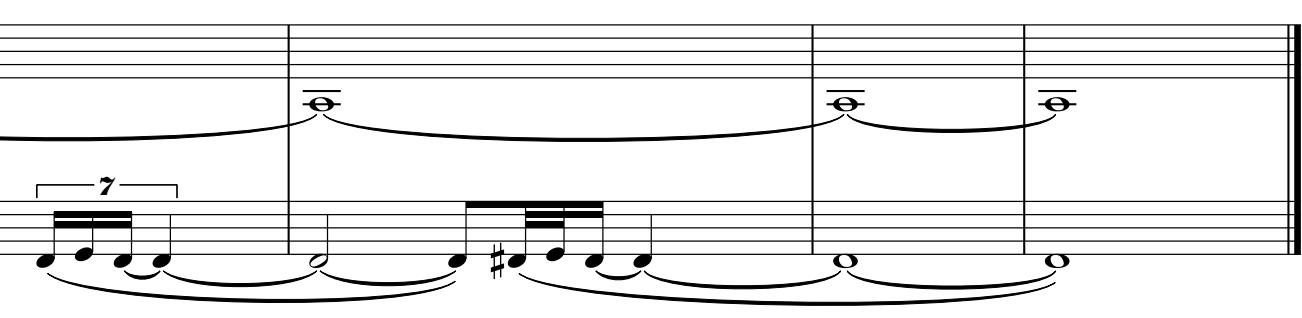


8

Fl. 

Cl. 

Vln. 

Vc. 

not authorized for performance

SCENE 12

Pno.

p sempre

Ped.

= 84 Practicing

Fingerings: 5 1 3, 5, 5, 1, 1, 5, 5, 5/5, 3, 6, 3, 3.

Ped.

Fingerings: 5 1, 5, 4, 5, 6, 3, 2, 5.

Ped.

3:2

Ped.

Ped.

Fingerings: 5, 1, 5, 3:2, 1/1, 5.

Ped.

Fingerings: 5, 2, 4, 5, 5, 5, 5, 5, 5.

Ped.

Fingerings: 3, 4, 5, 5, 5, 5, 5, 5.

SCENE 13

1 =

J = 96

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

5

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

14

Extremely aggressive

Fl. *fffff sempre*

Cl.

Vln.

Vc.

Perc. *ratchet* *cymbal 1* *fff*

Vib. *mp*

Pno. *pp*

Fl. *fff* *ff* *f* *mp* *p*

Perc. *+ + + + +*

Fl. *p f p f p <f p <f p < f* *cut off by whistle*
whistle *f*

Perc. *+ + + + +*

SCENE 14

$\text{♩} = 84$
Forceful, aggressive

1 *bowed styrofoam cup*

Perc. $\frac{4}{4}$ *fffff*

Scene 14b

$\text{♩} = 72$

Measures 1-1: Treble clef, key signature of one sharp (F#). Bassoon part: dynamic ff, bassoon note, bassoon note, bassoon note. Double bass part: bass note, bass note, bass note.

(2)

Measures 2-3: Treble clef, key signature of one sharp (F#). Bassoon part: dynamic mp, bassoon note, bassoon note, bassoon note. Double bass part: bass note, bass note, bass note.

(3)

Measures 4-5: Treble clef, key signature of one sharp (F#). Bassoon part: dynamic mf, bassoon note, bassoon note, bassoon note. Double bass part: bass note, bass note, bass note.

(6)

Measures 6-7: Bassoon part: dynamic pp, eighth-note bassoon line, eighth-note bassoon line. Double bass part: dynamic f, eighth-note double bass line, eighth-note double bass line.

(4)

Measures 8-9: Bassoon part: dynamic ff, bassoon note, bassoon note, bassoon note. Double bass part: dynamic pp, eighth-note double bass line, eighth-note double bass line.

(8)

Measures 10-11: Bassoon part: dynamic pp, eighth-note bassoon line, eighth-note bassoon line. Double bass part: dynamic ff, eighth-note double bass line, eighth-note double bass line.

(5)

Measures 12-13: Bassoon part: dynamic pp, bassoon note, bassoon note, bassoon note. Double bass part: bass note, bass note, bass note.

(9)

Measures 14-15: Bassoon part: dynamic mp, eighth-note bassoon line, eighth-note bassoon line. Double bass part: dynamic ff, eighth-note double bass line, eighth-note double bass line.

Ped. _____

(10)

Measures 16-17: Bassoon part: dynamic p, eighth-note bassoon line, eighth-note bassoon line. Double bass part: dynamic 8va, eighth-note double bass line, eighth-note double bass line.

Ped. _____

SCENE 15

15

1 $\text{♩} = 96$

Fl. non vib. *ppp* ff *ppp* *mp* > *ppp*
Cl. non vib. *ppp* ff *ppp*
Vln. non vib. ff > *ppp* *mp* *ppp* ff *ppp* ff > *ppp*
Vc. *ppp* ff *ppp*
Perc.

=

6

Fl. ff *ppp* ff *ppp* ff *ppp*
Cl. ff *ppp* ff *ppp* ff *ppp*
Vln. ff > *ppp* ff > *ppp* ff > *ppp*
Vc. ff *ppp* ff > *ppp* ff > *ppp*

=

11

Fl. *mp* *ppp* ff *ppp* ff *ppp*
Cl. ff *ppp* ff *ppp* ff *ppp*
Vln. ff > *ppp* ff > *ppp* ff > *ppp*
Vc. ff *ppp* ff > *ppp* ff > *ppp*

Perc. Kick Drum fffff

Exploding and then dissipating

16

Fl. *fff* ff

Cl. *fff* ff

Vln. pizz. *fff* ff

Vc. *fff*

=

17

Fl. f ff ff ff

Cl. f ff ff ff

Vln. f ff ff ff

Vc. f ff ff ff

=

20

Fl. *p* pp pp pp

Cl. *p* pp pp pp

Vln. 5 pp pp pp pp

Vc. 5 pp pp pp pp

Re-forming

ffff>ppp

ffff>ppp

ffff>ppp

ffff>ppp

=

23

Fl. *ppp* < *fff* > *ppp*

Cl. *ppp* < *fff* > *ppp*

Vln. *ppp* < *fff* > *ppp*

Vc. *ppp* < *fff* > *ppp*

SCENE 16

[Not authorized for perusal or performance]

1 = 84 Rehearsing

Fl. Cl.

2

Fl. Cl.

3

Fl. Cl.

4

Fl. Cl.

5

Fl. Cl.

6

Fl. Cl.

7

Fl. Cl.

8

Fl. Cl.

9

Fl. Cl.

10

Fl. Cl.

11

Fl. Cl.

12

Fl. Cl.

13

Fl. Cl.

14

Fl. Cl.

SCENE 17

[Not authorized for perusal or performance]

1 = 84

Perc.

Vib.

Pno.

* right hand sounds at pitch (not 8vb)

8vb

1/2 Ped.

* X notehead indicates touching strings to produce harmonics. Find harmonics that match pitches of selected gong. They do not need to be identical to those indicated here (diamond notehead).

SCENE 18

Musical score for orchestra and piano, page 1, measures 1-8. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The tempo is $\text{♩} = 96$. The score shows various dynamics and performance instructions such as "non vib.", "ff", and "p". The piano part includes a dynamic marking "Ped." with an arrow pointing right.

Ped. _____

Musical score for orchestra and piano, page 4, measures 15-16.

Flute: ff, ff, ff

Clarinet: ff, ff

Violin: p, f p f, f, p, f, p

Cello: (D), f, p, f

Percussion: whistle, ff

Piano: mp, ff, mp, ff, mp, ff

* Square notehead indicates pressure bowing

Musical score page 7, page number 19. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The score consists of six staves. The Flute and Clarinet staves begin with eighth-note patterns. The Violin and Cello staves feature dynamic markings *p*, *f*, and *ff*. The Percussion and Piano staves show rhythmic patterns with dynamic markings *ff* and *mp*. The piano part includes a dynamic marking *ff* under a melodic line and *mp* under a harmonic line.

1

Musical score for orchestra and piano, page 10. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The piano part features dynamic markings such as *ff*, *p*, *f*, *mp*, and *ff*. The score shows various musical phrases with corresponding dynamics and performance instructions.

20

13

This musical score page contains six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Bassoon (Vc.), Percussion (Perc.), and Piano (Pno.). The score is in common time. Measure 13 consists of four measures of music. The Flute and Clarinet play eighth-note patterns. The Violin plays eighth-note patterns with grace notes. The Bassoon has sustained notes with dynamic changes: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *ff*. The Percussion and Piano also provide harmonic support with various rhythmic patterns and dynamics.

=

16

This musical score page continues from the previous one. It contains six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Bassoon (Vc.), Percussion (Perc.), and Piano (Pno.). Measure 16 consists of five measures. The Flute and Clarinet play eighth-note patterns. The Violin has sustained notes with dynamics: *p*, *f*, *f*, *p*, *ff*, *pp*. The Bassoon has sustained notes with dynamics: *ff*, *pp*, *ff*, *pp*, *ff*, *pp*. The Percussion and Piano provide harmonic support with various rhythmic patterns and dynamics.

21

19

This musical score page contains five staves of music for orchestra and piano. The instruments listed are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). Measure 19 starts with Flute and Clarinet playing eighth-note patterns. Violin and Cello provide harmonic support with sustained notes. Percussion and Piano provide rhythmic patterns. Measure 20 begins with a dynamic change, indicated by a bracket above the strings. Measures 21 and 22 continue the musical development with complex patterns from all instruments.

22

Piccolo

This musical score page continues the musical development. The Piccolo is introduced in measure 22, playing a melodic line. The other instruments (Flute, Clarinet, Violin, Cello, Percussion) provide harmonic and rhythmic support. Measure 23 continues with the Piccolo's melodic line and sustained notes from the strings. The piano part features a sustained note with a dynamic marking of *mp*.

22

25

Picc.

Cl.

Vln.

Vc.

Perc.

Perc.

Pno.

=

27

Picc.

Cl.

Vln.

Vc.

Perc.

Perc.

Pno.

Not authorized for performance

28

Picc.

Cl.

Vln.

Vc.

Perc.

Perc.

Pno.

This musical score page contains two staves of music. The top staff starts with a Picc. part at measure 28, followed by a Cl. part. The bottom staff starts with a Vln. part, followed by a Vc. part. There are two Perc. parts on the left side of the page. The right side features a Pno. part. Measure 28 consists of six measures of music. Measure 29 begins with the Picc. part at the start of a new system. The Cl. part continues from measure 28. The Vln. and Vc. parts begin their respective measures. The Perc. parts continue from the previous system. The Pno. part begins its measure. Measure 29 ends with a fermata over the Pno. part.

29

Picc.

Cl.

Vln.

Vc.

Perc.

Pno.

bowed styrofoam cup

fff sempre

This musical score page contains two staves of music. The top staff starts with a Picc. part at measure 29, followed by a Cl. part. The bottom staff starts with a Vln. part, followed by a Vc. part. There are two Perc. parts on the left side of the page. The right side features a Pno. part. Measure 29 consists of six measures of music. Measure 30 begins with the Picc. part at the start of a new system. The Cl. part continues from measure 29. The Vln. and Vc. parts begin their respective measures. The Perc. parts continue from the previous system. The Pno. part begins its measure. Measure 30 ends with a fermata over the Pno. part. A note in the Vc. part is marked with a box and the text "bowed styrofoam cup". Another note in the Vc. part is marked with the instruction "*fff sempre*".

24

31

Picc. *p*

Cl. *p* *pppp* *senza vib*

Vln. *mf* *mp* *p* *pp* *5* *non vib sul pont.*

Vc. *mf* *mp* *p* *pp* *pppp* *non vib sul pont.*

Perc. *pppp*

Pno. *Air horn*

三

35

Fl.

Cl.

Vln.

Vc.

Pno.

ppppp

5

ppppp

ppppp

7

pp

Ped.

25

38

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

25

38

=

41

Fl.

Cl.

Vln.

Vc.

Perc.

Vib.

Pno.

41

ppp

ffff > ppp

mp pp

controlling the percussion
right hand sounds at pitch (not 8vb)

$\frac{1}{2}$ Ped.

26

45

Fl. *ff ppp* *mp 3> ppp*

Cl.

Vln. *mp 3 ppp* *ff ppp* *ff = ppp*

Vc.

Perc.

Pno. *ff ppp*

Back to practicing

* *ped. semper*

48

Fl. *ff ppp*

Cl.

Vln. *ff = ppp*

Vc. *ff ppp*

Perc. *ff 3 ppp* *mp* *pp 3 ppp*

Pno.

51

Musical score for orchestra and piano, page 27, measure 51. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The piano part is on the right. Dynamics include ***ff ppp***, ***mp ppp***, ***ff ppp***, ***ff ppp***, ***ff ppp***, and ***ff ppp***. Measures show various melodic and harmonic patterns across the instruments.

54

Musical score for orchestra and piano, page 27, measure 54. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The piano part is on the right. Dynamics include ***ff ppp***, ***ff 5 ppp***, ***ff ppp***, ***ff ppp***, ***ff ppp***, and ***ff ppp***. Measures show sustained notes and rhythmic patterns.

56

Fl.

Cl.

Vln.

Vc.

Perc.

Perc.

Pno.

kick drum

fffff

mf 3 pp

The final scene is a performance of one of the works practiced by the pianist off and on during the previous scenes. Hence, the pianist should act as though it is a solo performance.

After Scene 19, musicians other than pianist leave the stage and join the audience. One musician (or an assistant) stays on stage to raise the room lamp that is next to the piano on which the final scene will be performed. If there is a second piano on stage, then pianist walks to the second instrument, once the light is up, stands in front of the instrument and takes a bow. Musicians in the audience applaud. (If there is no second piano, then simply stand in front of the current piano and take a bow.)

for perusal only
not authorized for performance

FINAL SCENE

Ceci n'est pas un scène...

accel.

29

1 **Moderato**

Pno. *pp*

cresc.

29

=

8 **Animato**

Pno. *f decresc.* *pp*

Lento

accel. **Tempo primo** *accel.*

p molto expressivo

29

=

14 **Bewegt** **rall.** **Breit**

Pno. *f* *p* *p*

29

=

20 **Subito agitato, presto**

Pno. *pp* *ff*

Mässig Schwer mit Ausdruck

ff subito pp

29

=

25 **Prestissimo**

Pno. *pp* *Ped.* *8va*

(8)

Pno. *gradually release pedal*

29

(8)

Pno. *gradually release pedal*

29