J bunch

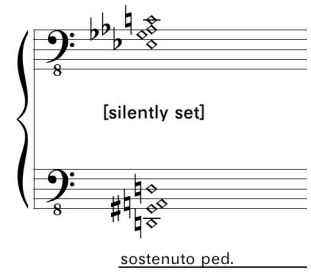
book of myths (2013)

for solo piano + electronics

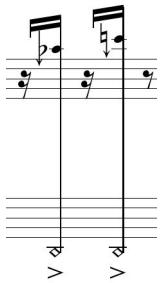
i. ekho
ii. orpheus goes down

PERFORMERS NOTE:

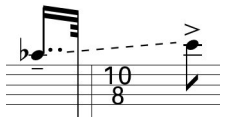
ekho



Pianist should silent depress the indicated keys selectively removing the dampers with the sostenuto pedal. Use your left foot (you will need your right for the sustain pedal). The sos pedal should be depressed for the entire first movement.



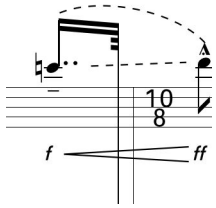
This notation indicates that the pianist will use his/her fingers to stop the string (of the pitch indicated by the diamond-shaped noteheads) in order to hear the pitches notated on the top staff. The sound will be 'grainy,' complex, and resonant, but the pitches should be identifiable (as they form the basis of the echoes that follow them). It may not be possible, alas, to find the pitches on the indicated string on some pianos, in such a case, it is acceptable for the performer to approximate them as nearly as possible.



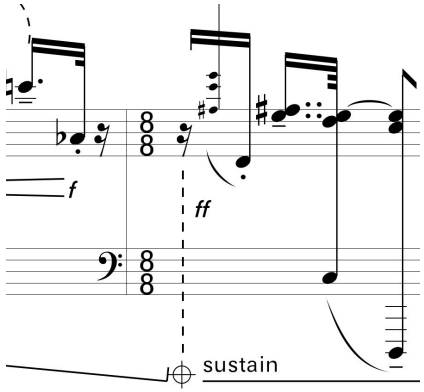
Dashed line is an indication to connect the notes by releasing the first note on the attack of the second (technically, the duration of the first note lasts for the entire beat...).

9"

Pause (and let the sound ring) for ~9 seconds. The pause need not literally be equal to clock–time seconds, but should not be internally counted as 9 beats.

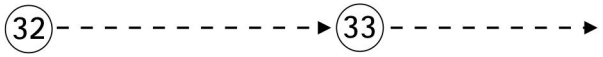


Dotted slur is a phrase mark (clarifying the echo pattern).



The target symbol is an indication to suddenly (synchronized with the beat) release the sustain pedal. The sostenuto pedal should not be effected/released, as it is to be held down for the entire movement.

Orpheus goes down



This movement utilizes a simple patch in Max/MSP to generate sonorities out of sine waves that should be directed inside of the piano (allowed to generate sympathetic vibrations and to blend very closely with the piano tones). The patch is controlled by a sound engineer (or even the page turner). Directions for use are included as comments in the patch itself. It can be operated using Max/MSP Runtime (a free implementation of the program). Essentially the electronic part shadows the piano part, and fills in the microtonal spaces between the chromatic keys.

Above, notated in the score, are the target sonorities listed by number. Whoever is controlling the sine generator can follow the pianist in the score (so the performer does not need to think about the electronics other than to blend well with them). Alternately, the piano can be amplified and mixed in with the sine tones and directly fired at the audience.

Orpheus Euridice O E

These are just labels of the characters. Think Schumann's Florestan and Eusabius. You probably don't need me to tell you what any of it means if you are familiar with the myth, and with Schumann's work.

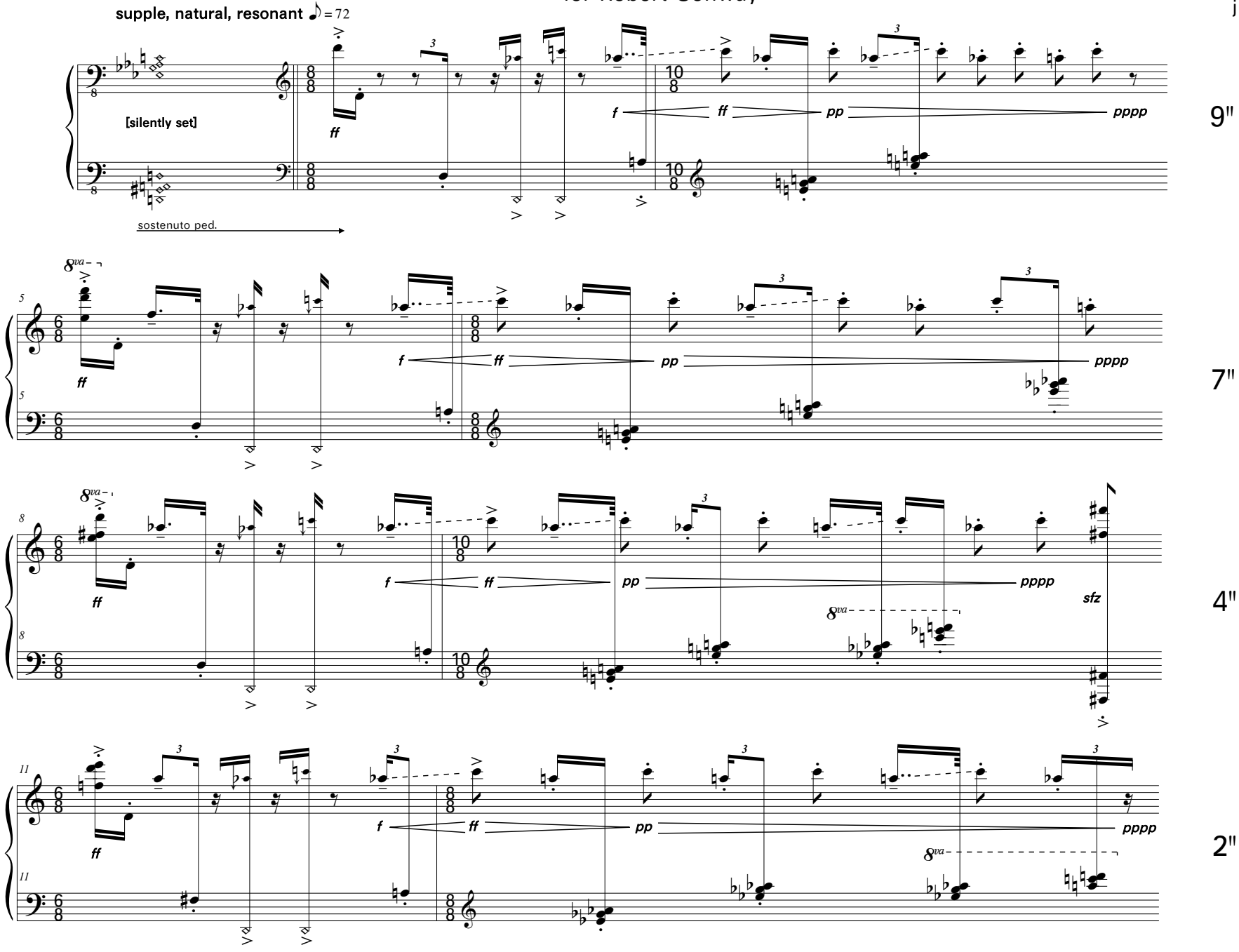
This movement is highly chromatic. Accidentals carry for the entire bar, I have included some courtesy reminders, but probably not enough.

In general, notes should be held for their entire value, with a very connected feel. Everything should sound extremely tender and light. Make sure the O/E melodies float above the rolled sonorities.

ekho

for Robert Conway

j bunch



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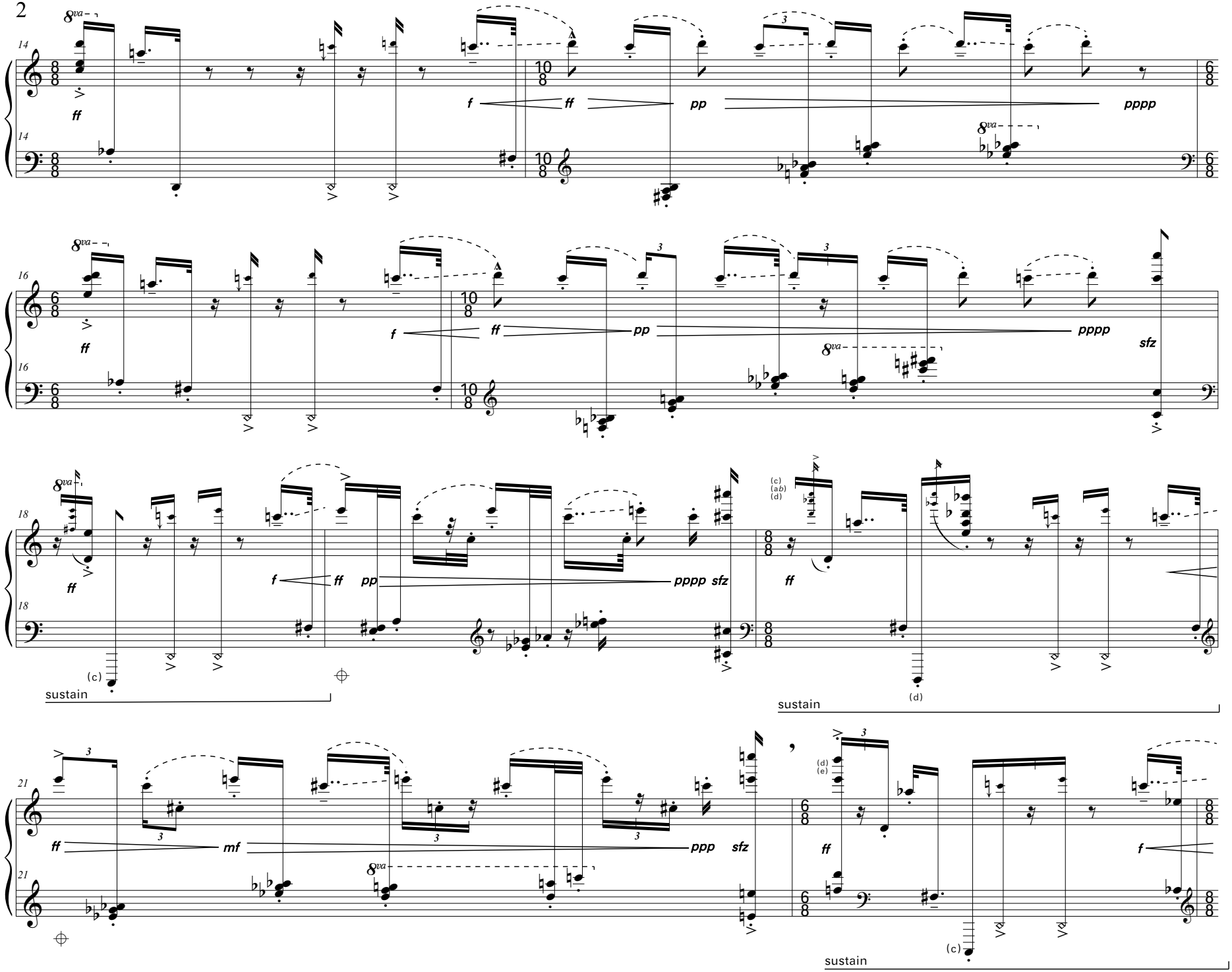
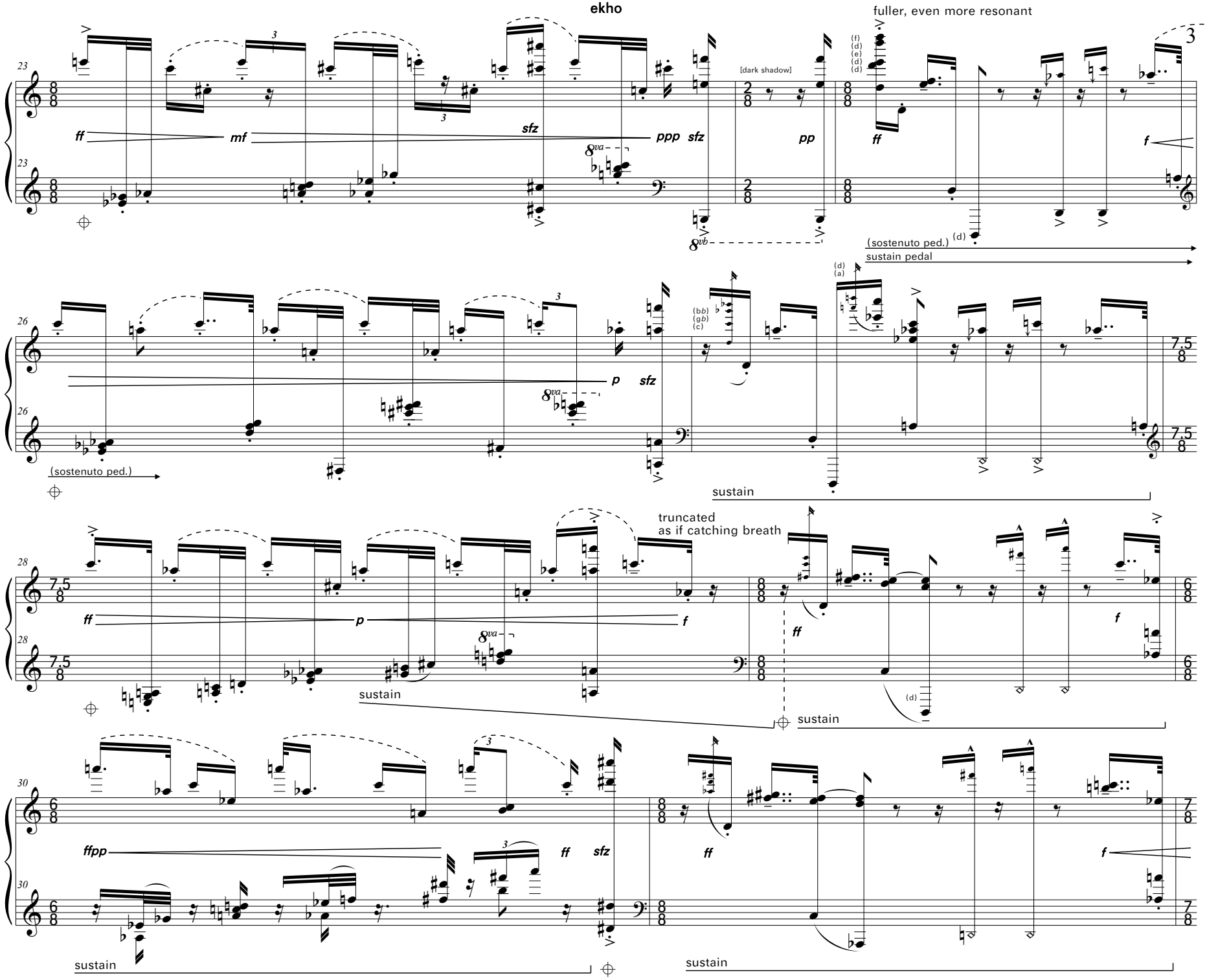
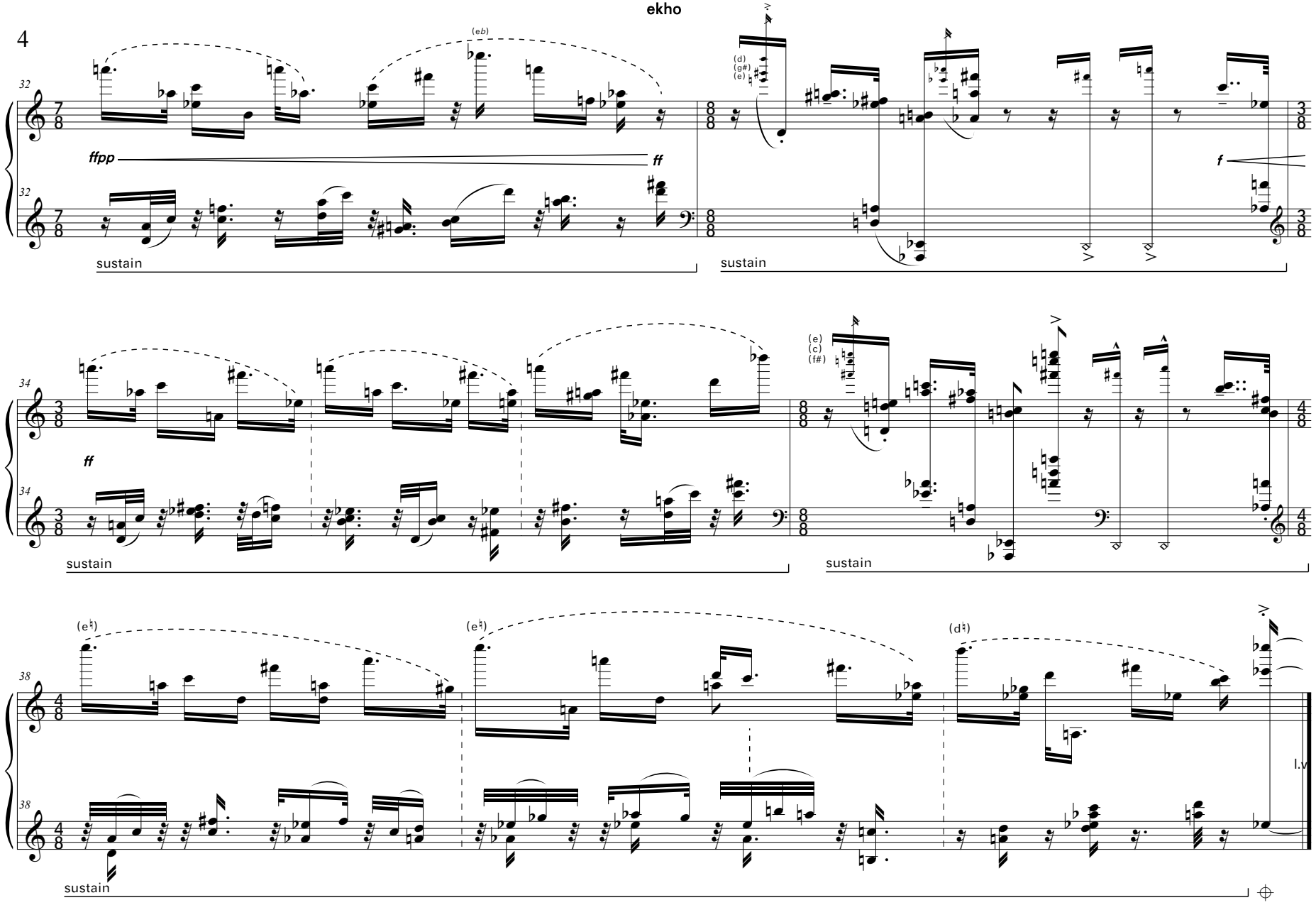

14
8va
ff
f
ff
pp
pppp
16
sfz
18
(c)
(ab)
(d)
sustain
(d)
sustain
21
mf
ppp
sfz
(d)
(e)
(c)
sustain


fuller, even more resonant
[dark shadow]
(sostenuto ped.)
sustain pedal
(sostenuto ped.)
sustain
truncated
as if catching breath
sustain
sustain
sustain



after ~15 seconds of decay, begin the next movement
don't break the atmosphere (keep sostenuto pedal down)

orpheus goes down

for Robert Conway

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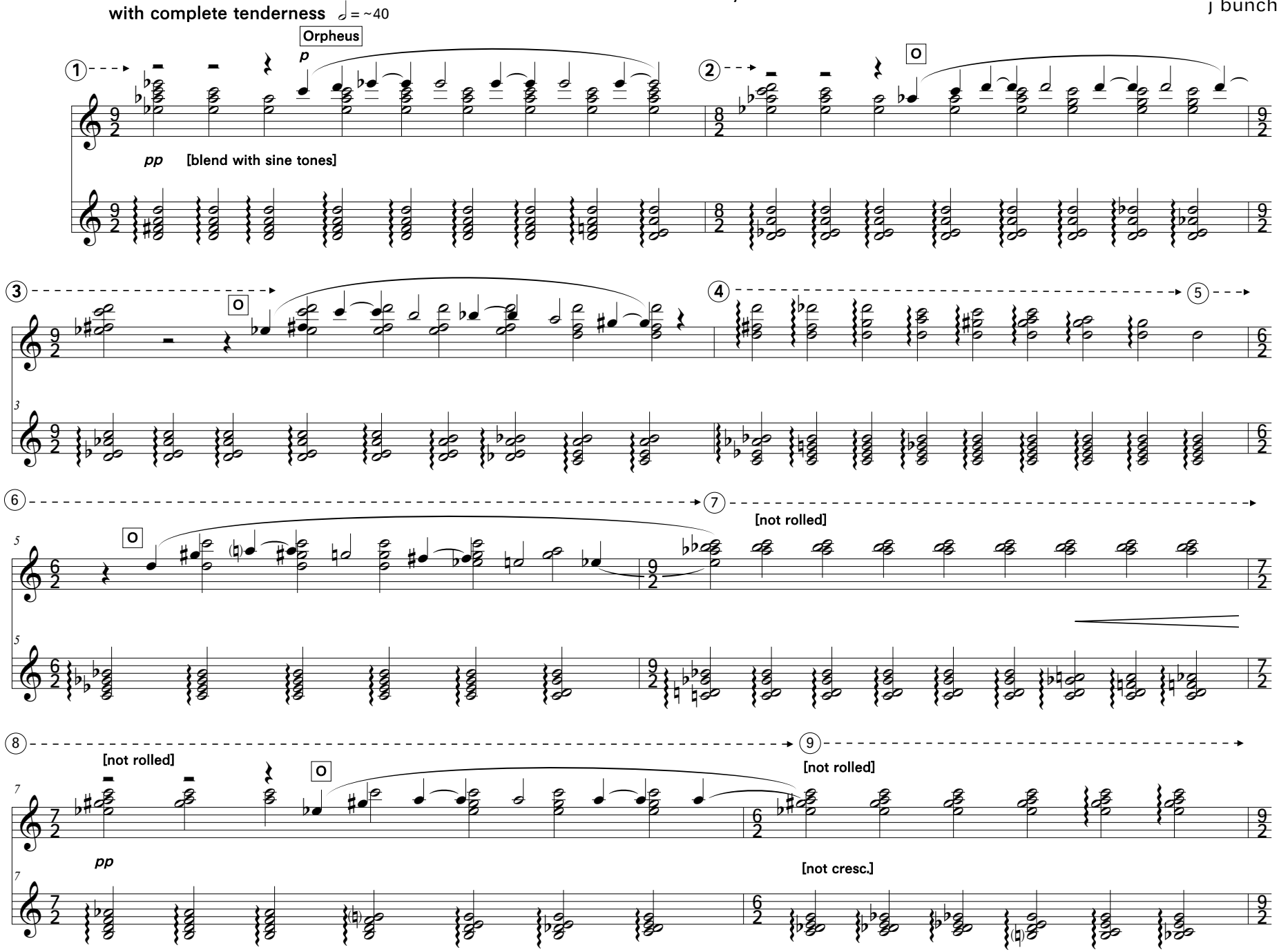

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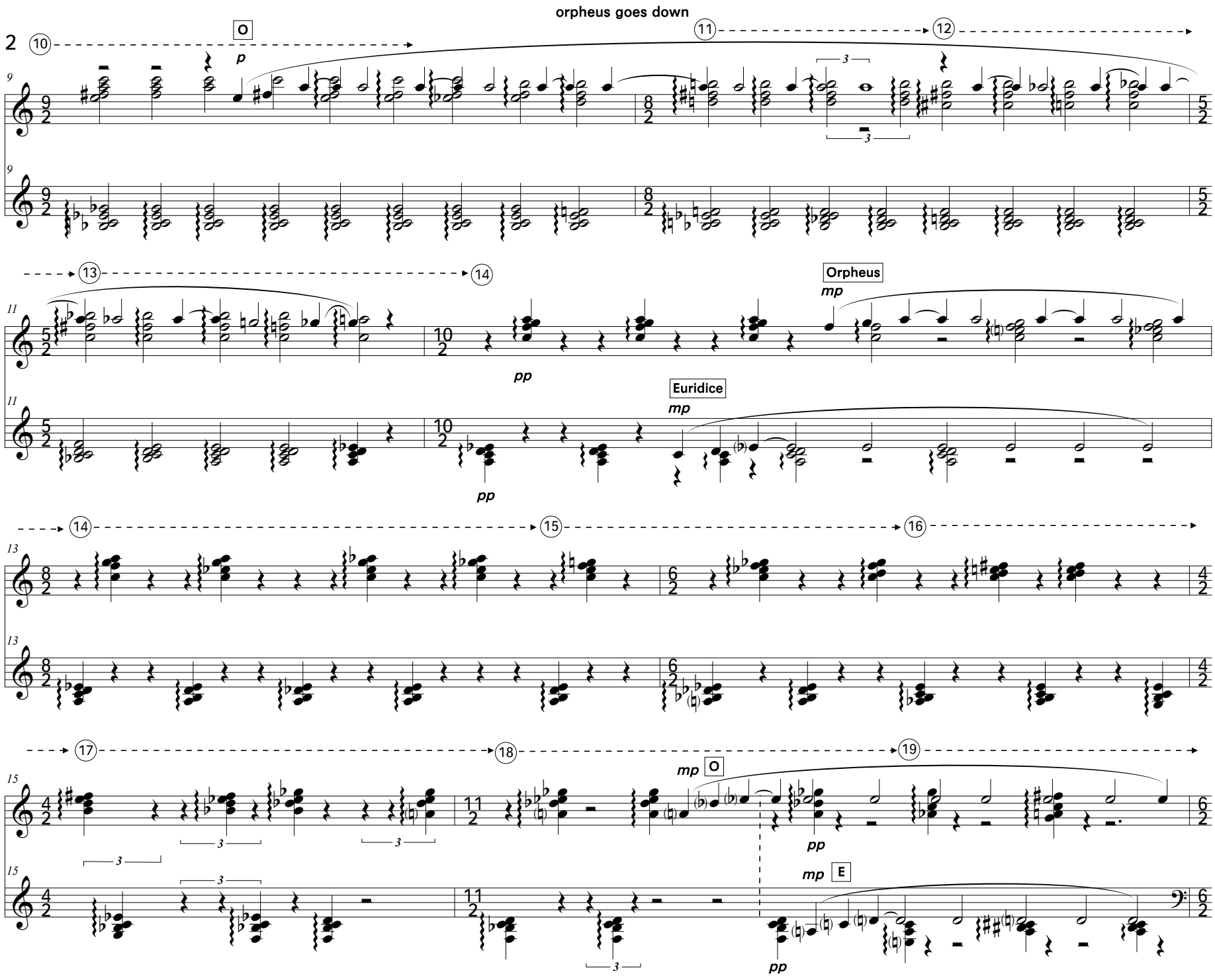
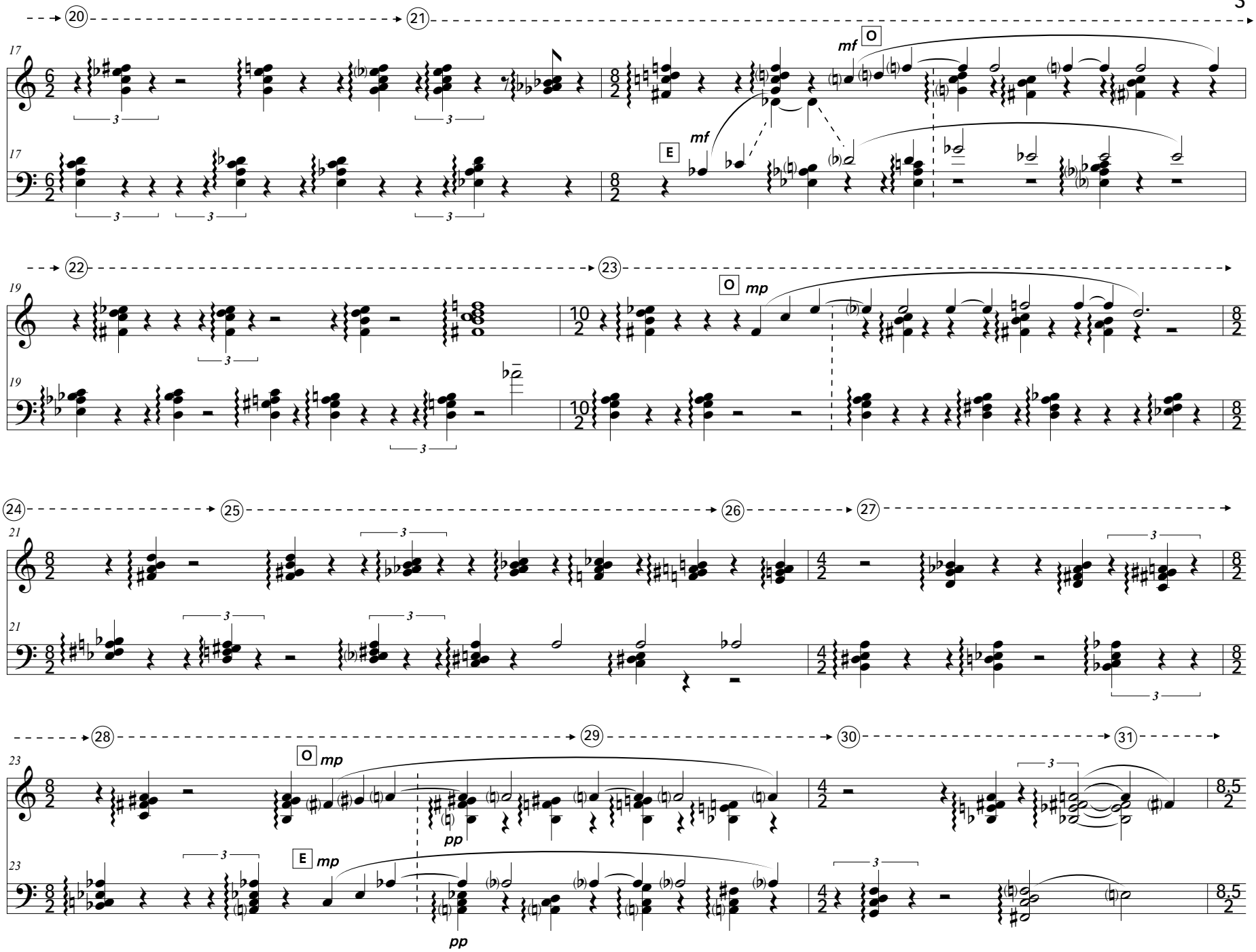
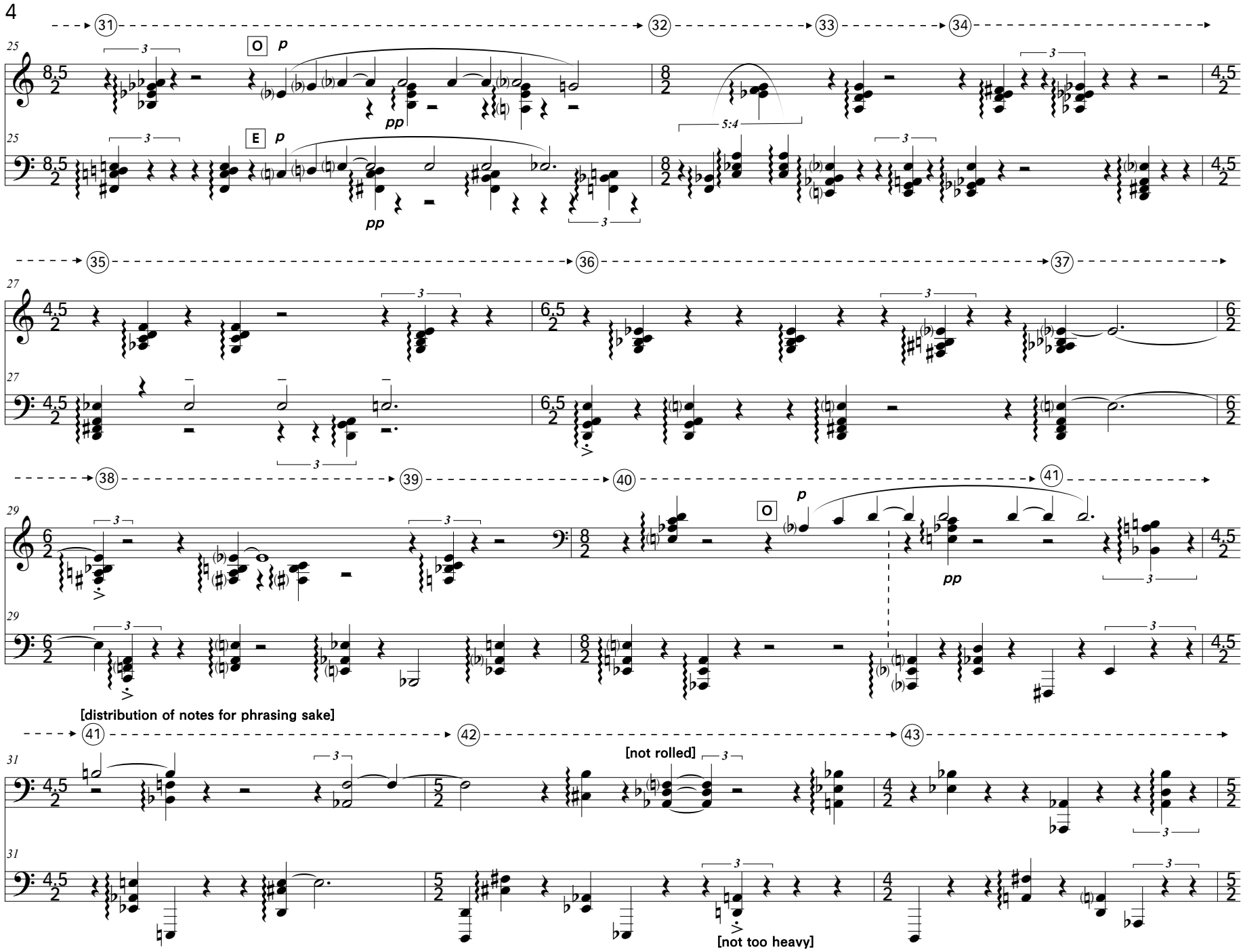
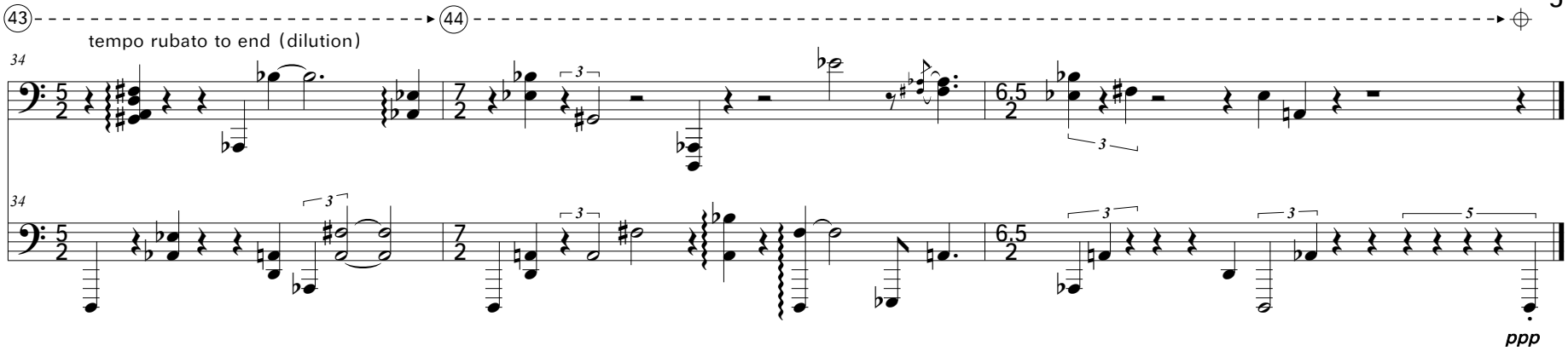

orpheus goes down
2
10
O
p
11
12
13
14
Orpheus
mp
pp
Euridice
mp
pp
14
15
16
17
18
19
mp
O
pp
mp
E
pp


20
21
17
mf
O
E
mf
22
23
19
O
mp
24
25
26
27
21
28
29
30
31
23
O
mp
pp
E
mp
pp


31
32
33
34
O
p
pp
E
p
pp
5:4
35
36
37
38
39
40
41
O
p
pp
[distribution of notes for phrasing sake]
41
42
43
[not rolled]
[not too heavy]



[try to strike the final d exactly at the end of sine tones]