

Abstraction II

for piano and electronics

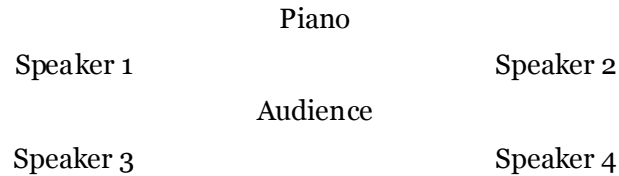
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Directions for Electronics

The electronics are written in SuperCollider 3, an open source program which can be found via <<http://www.audiosynth.com>>. I suggest the download from Sourceforge. The code for *Abstraction II* comes in the form of a .rtf file which should be opened in SuperCollider. The file itself has directions on how to run the code. The piano should have one microphone on it, and it should go directly into the first input on your interface connected to the computer running SuperCollider. The piano will be amplified through SuperCollider along with the electronic sounds. The first four outputs of your interface should be output to speakers 1 through 4, respectively. The stage and speakers should be arranged in the following way:



The events are to be cued by a sound engineer following along with the score, using the mouse. Click the large event button to cycle through the events. All of the cues in the piece must be rhythmical, save the beginning of movements II and IV which should be synchronized with the pianist's cue when he or she begins the stopwatch. Each event will only play once. The “Reset Performance” button can be used for rehearsal.

Notation of Electronics

Because of the nature of the electronics in this piece and the pianist's interaction with them, very little is notated on the score. All cue numbers are shown by a boxed, bold number below the grand staff to indicate where the cues are to be placed rhythmically. In two cases (once in the first and once in the last movement), the electronics are notated on a staff to show their harmonic and rhythmic interaction with the piano.

Abstraction II

for Zuza Szewczyk

Scott Worthington

Piano

I

♩ = 40

Musical score for measures 1-6. The piece is in 4/4 time. Measure 1 features a fortissimo (ff) chord in the left hand and a triplet in the right hand. Measures 2-6 contain complex melodic lines with triplets and slurs. Dynamics include ff, f, and a fermata in measure 5.

Red.

sempre legato (entire movement)

7

Musical score for measures 7-10. Measure 7 starts with a fortissimo (ff) triplet. Measures 8-10 continue with melodic lines and triplets. Dynamics include f and mezzo-forte (mf). A fermata is present in measure 9.

*
una corda

11

Musical score for measures 11-14. Measure 11 begins with a mezzo-piano (mp) triplet. Measures 12-14 show a dynamic progression from p to ppp. The score features complex melodic lines with triplets and slurs.

16

mp *f*

This system contains measures 16, 17, and 18. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note runs and sustained chords. Dynamics range from mezzo-piano (mp) to fortissimo (f). The music concludes with a fermata over a whole note chord in measure 18.

ped.
tre corde

1

electronics:

mp *f*

This system shows the electronic accompaniment for measures 16-18. It consists of a single melodic line in the treble clef, mirroring the harmonic structure of the piano part. Dynamics range from mezzo-piano (mp) to fortissimo (f).

2

20

pp *mp*

This system contains measures 20, 21, and 22. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note runs and sustained chords. Dynamics range from pianissimo (pp) to mezzo-piano (mp). The music concludes with a fermata over a whole note chord in measure 22.

ped. *l.v.* slowly release the pedal

3

II

4*)

0:30

Musical notation for the first system, measures 1-3. The piece is in 4/4 time. Measure 1 (0:30) features a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 2 (0:35) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 3 (0:40) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

pp, una corda, 1/2 Ped. throughout

0:45

Musical notation for the second system, measures 4-6. Measure 4 (0:45) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 5 (0:50) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 6 (0:55) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

1:00

Musical notation for the third system, measures 7-9. Measure 7 (1:00) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 8 (1:05) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 9 (1:10) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

1:15

Musical notation for the fourth system, measures 10-12. Measure 10 (1:15) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 11 (1:20) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. Measure 12 (1:40) has a treble clef with a quarter note G4 and a bass clef with a quarter note G2.

(1:20) - 1:39

(1:40) - 1:54

2

1:55

2:00

2:10

(2:00) - 2:09

gru

(loco)

2:15

2:20

2:25

(loco)

(cadence)

(2:25) - 3:00

**)

*

*) A stopwatch is required to play this movement. Cue the sound engineer when you start the stopwatch. The tape will play from 0:00-0:29. Each measure is 5 seconds long; times are given to facilitate orientation. In some cases, a "multirest" is given in between staves. All times after "multirest" will be given in a box and in bold. The rhythm is to be spatially interpreted within the 5 second measures.

***) The tape plays until 3:00, finishing the movement.

III

$\text{♩} = 184$

*mf - ff - mf *)
sempre staccato*

*f *)
sempre legato*

5 6

7 8

9 10

L.H.

13 14

*) **Upper staff:** All accented notes are to be played *ff*, all other notes should be played *mf*. Always staccato. **Lower staff:** All notes are to be played *f*. Always legato.

2 (still stacc.) (sim.)

Musical score for measures 18-16. The piece is in 3/4 time. Measure 18 starts with a treble clef and a key signature of one sharp (F#). The melody is marked '(still stacc.)' and '(sim.)'. A double bar line with repeat dots is placed after measure 12. The bass line features a long note with a fermata in measure 11. Measure numbers 11, 12, and 16 are indicated in boxes.

Musical score for measures 21-16. The piece is in 7/16 time. Measure 21 starts with a treble clef and a key signature of one sharp (F#). The melody is marked 'L.H.'. The bass line features a long note with a fermata in measure 13. Measure numbers 13, 16, and 16 are indicated in boxes.

Musical score for measures 26-16. The piece is in 5/16 time. Measure 26 starts with a treble clef and a key signature of one sharp (F#). The melody is marked 'L.H.'. The bass line features a long note with a fermata in measure 14. Measure numbers 14, 15, and 16 are indicated in boxes.

Musical score for measures 30-16. The piece is in 6/16 time. Measure 30 starts with a treble clef and a key signature of one sharp (F#). The melody is marked 'L.H.'. The bass line features a long note with a fermata in measure 16. Measure numbers 16 and 16 are indicated in boxes.

34

17

18

IV

19 *)

0:00 **3x** 0:30 **2x** 1:00 **3x**

mp, Ped. , and legato throughout

1:30 **1x** 2:00 **3x cantabile** 2:30 **2x** 3:00 *

*) This movement requires a stopwatch to be performed. Cue the sound engineer when you start the stopwatch. Each measure is 30 seconds; times are given to help facilitate performance. Each boxed figure is to be performed the specified number of times (i.e. 3x = 3 times, 1x = 1 time) within each 30 second measure. The indicated rhythms within the boxes are not strict, but are meant to give an idea of how the figures should be phrased. These are written at approximately $\text{♩} = 52$. The repetitions of the figures do not need to be evenly spread throughout the measures, but this does not mean that an evenly spaced performance would be incorrect.

V

$\text{♩} = 40$
poco rit. . tempo

pp, legato
una corda
8vb
(loco)
p

10
 $\text{♩} = 60$

p
Red
mp
(loco)
f
ff
leggiero
8vb
tre corde

18 (brief)

pp
ppp
pp
Red
una corda
20
electronics
8va
(loco)

27 (8)

(*Red.*)

mf — *ff*

mp — *f*

* *tre corde*

21

Red.

22

Red.

23

← ♩ = ♩ →

36 (♩ = 120)

ff sempre

ff sempre

fff

Pesante
♩ = 100

(*very long*)

(*senza Red.*)

Red.