Abstraction II

for piano and electronics

Scott Worthington

Undectuple Publishing

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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:

Piano

Speaker 1 Speaker 2

Audience

Speaker 3 Speaker 4

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.

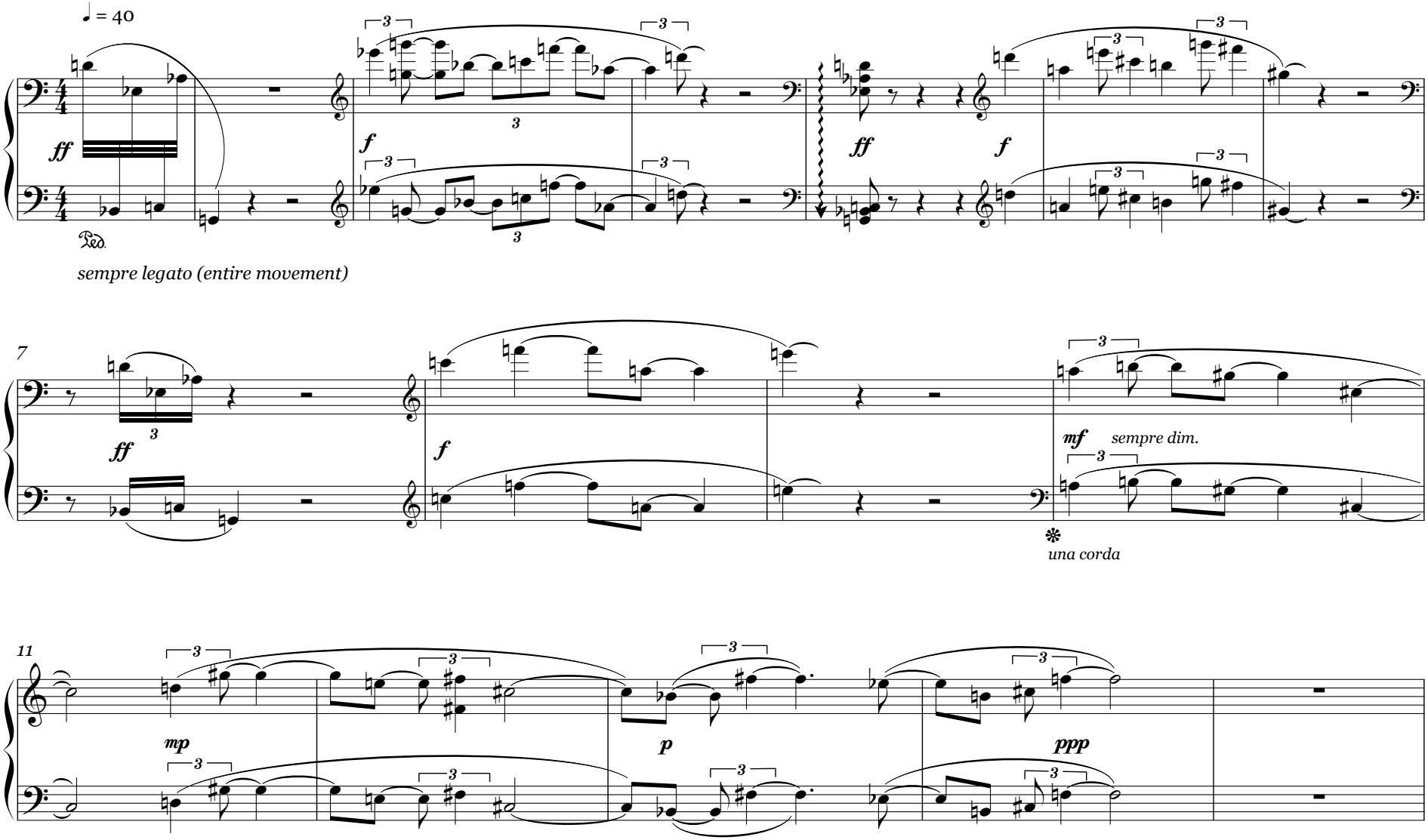
Abstraction II

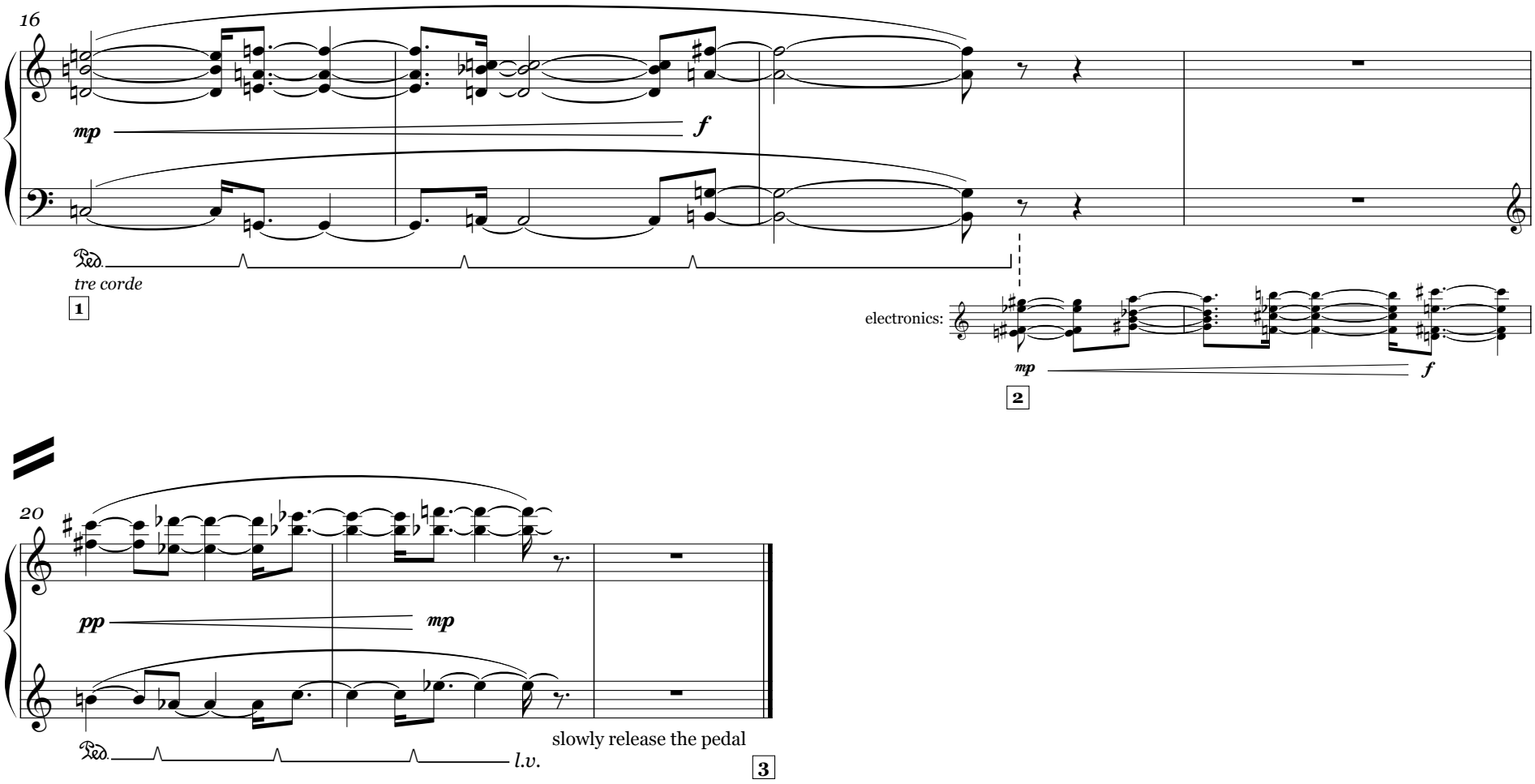
for Zuza Szewczyk

Piano

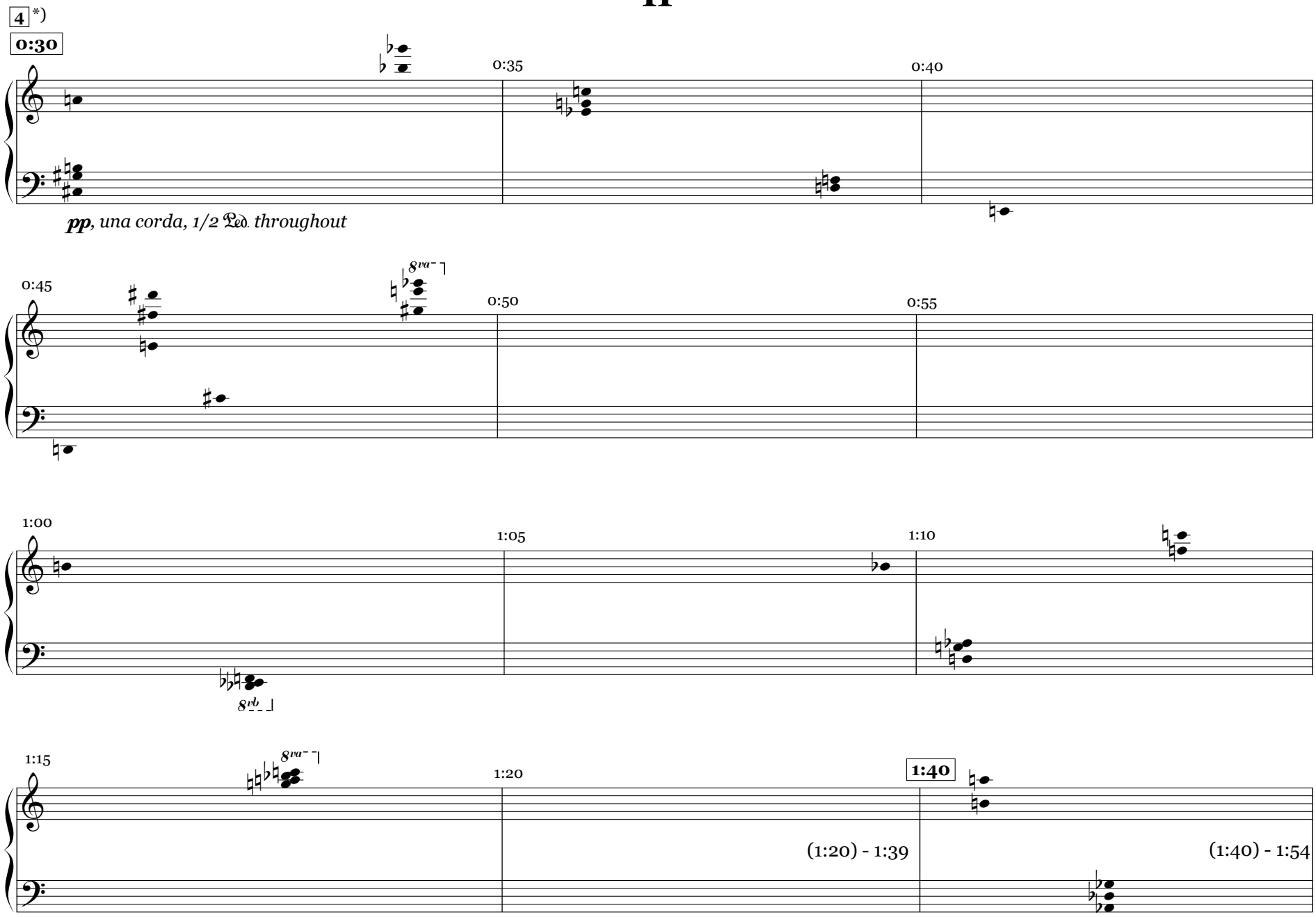
Scott Worthington

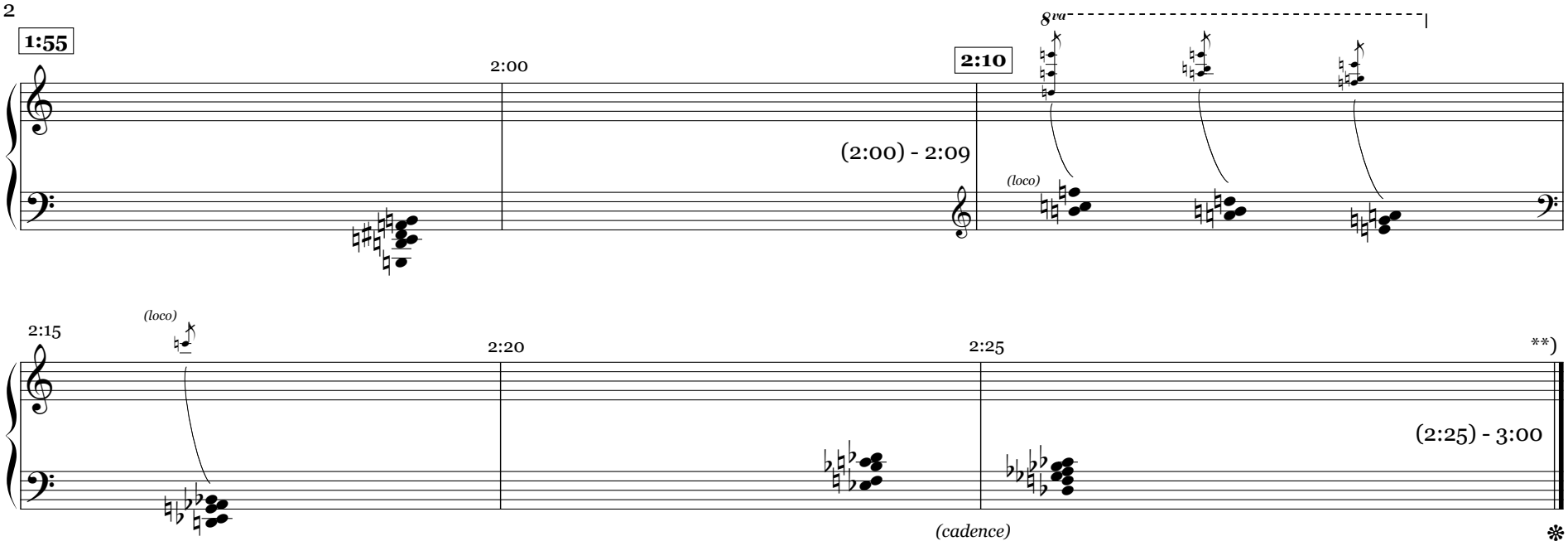
I




16
mp
f
Ped.
tre corde
1
electronics:
mp
f
2
20
pp
mp
Ped.
l.v.
slowly release the pedal
3

II

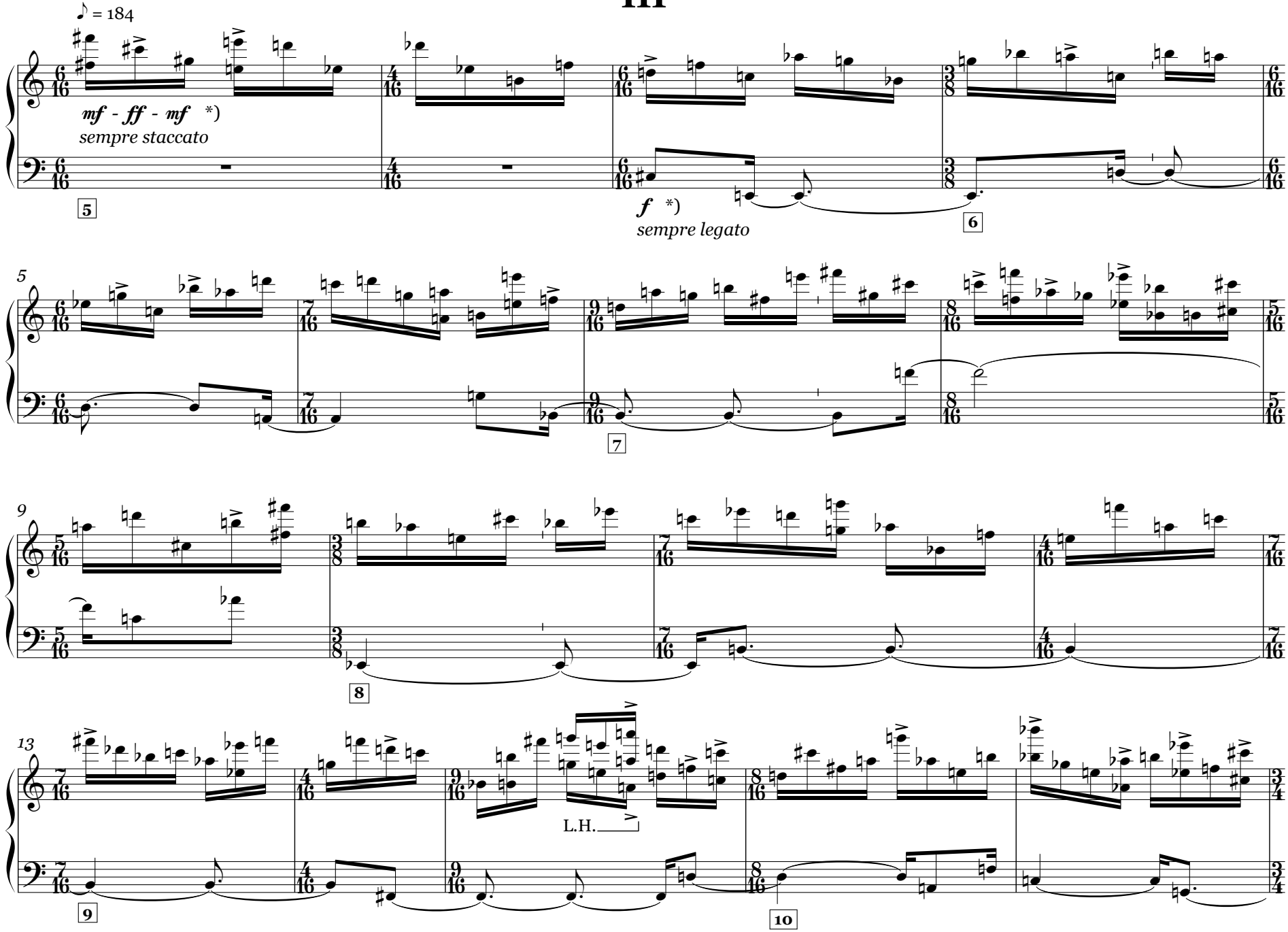

4 *)
0:30
0:35
0:40
pp, una corda, 1/2 Ped. throughout
0:45
8va
0:50
0:55
1:00
1:05
1:10
8vb
1:15
8va
1:20
1:40
(1:20) - 1:39
(1:40) - 1:54



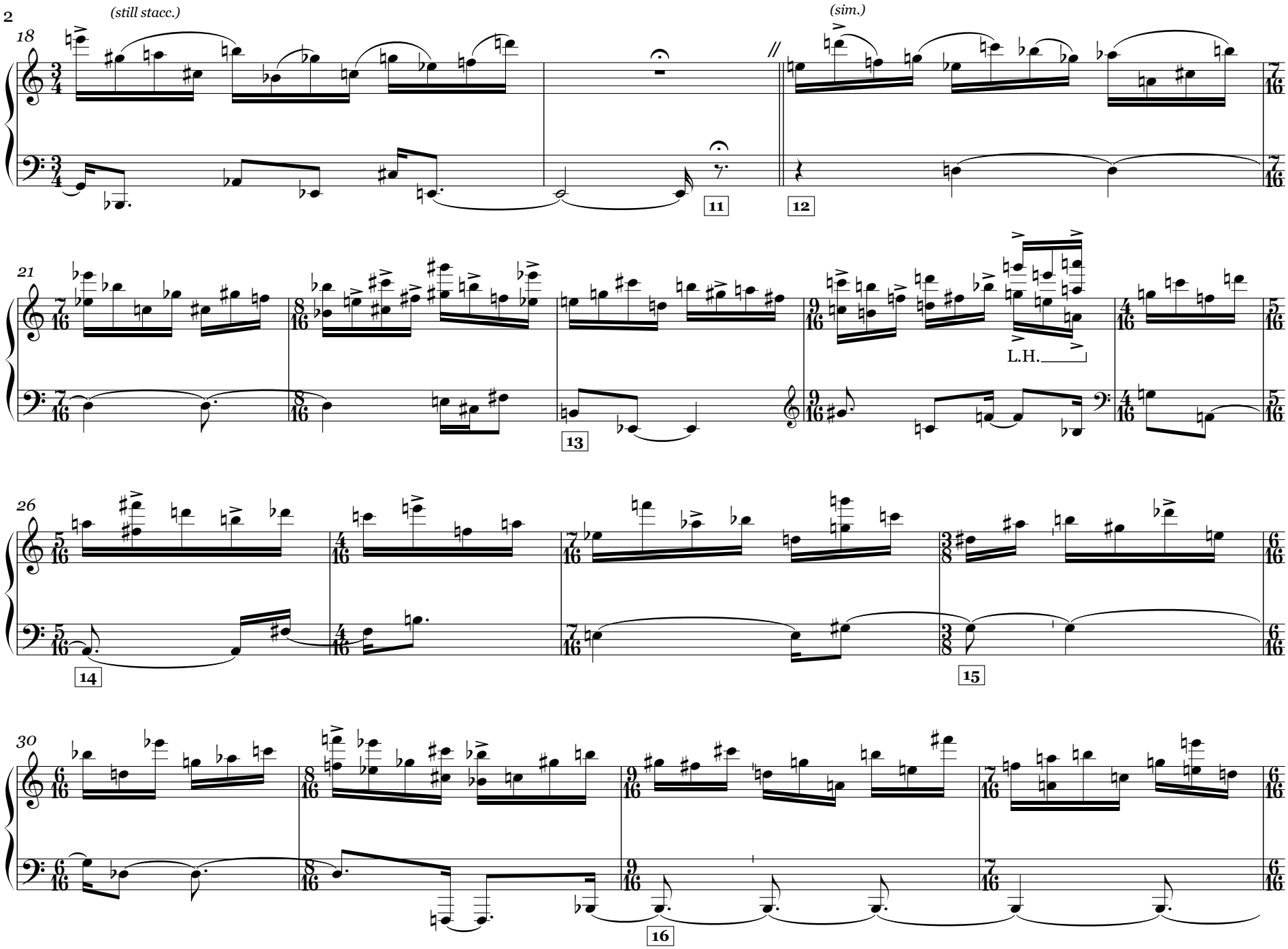
*) A stopwatch is required to play this movement. Cue the sound engineer when you start the stopwatch. The tape will play from 0:00-0:29. Each measure is 5 seconds long; times are given to facilitate orientation. In some cases, a "multirest" is given in between staves. All times after "multirest" will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

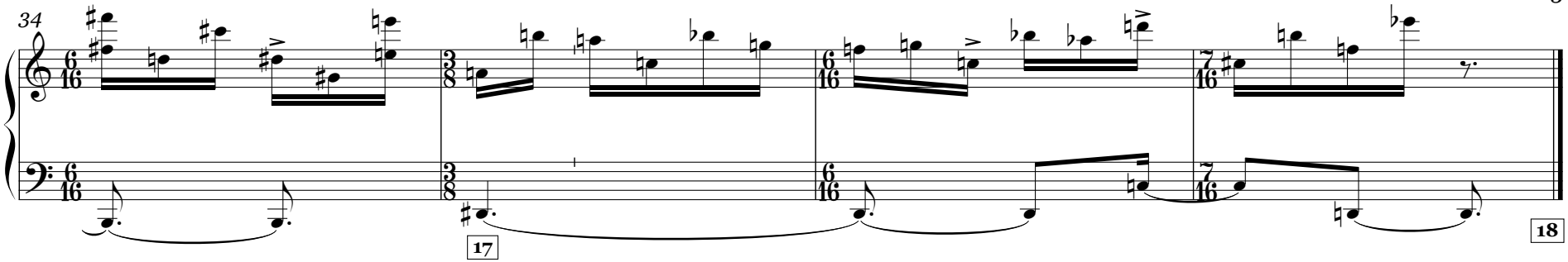
**) The tape plays until 3:00, finishing the movement.

III

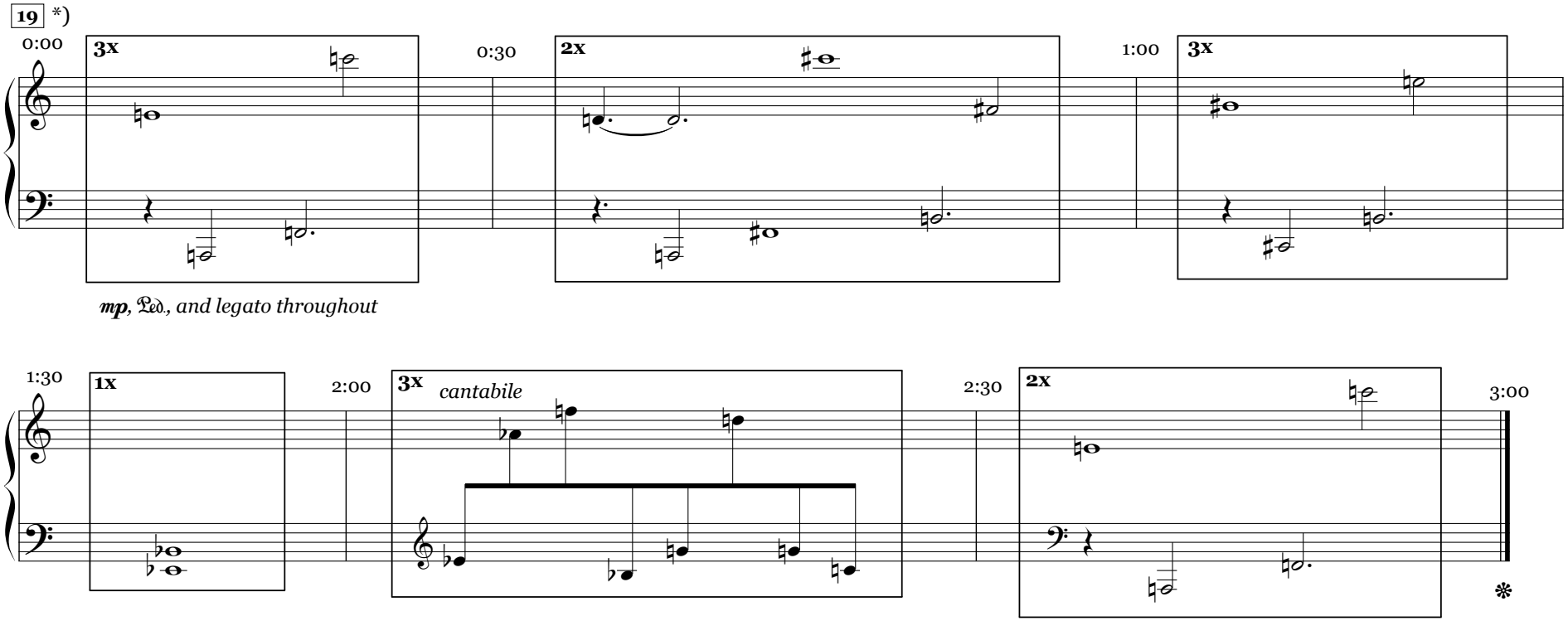


*) **Upper staff:** All accented notes are to be played ***ff***, all other notes should be played ***mf***. Always staccato. **Lower staff:** All notes are to be played ***f***. Always legato.


(still stacc.)
18
11
(sim.)
12
21
13
L.H.
26
14
15
30
16

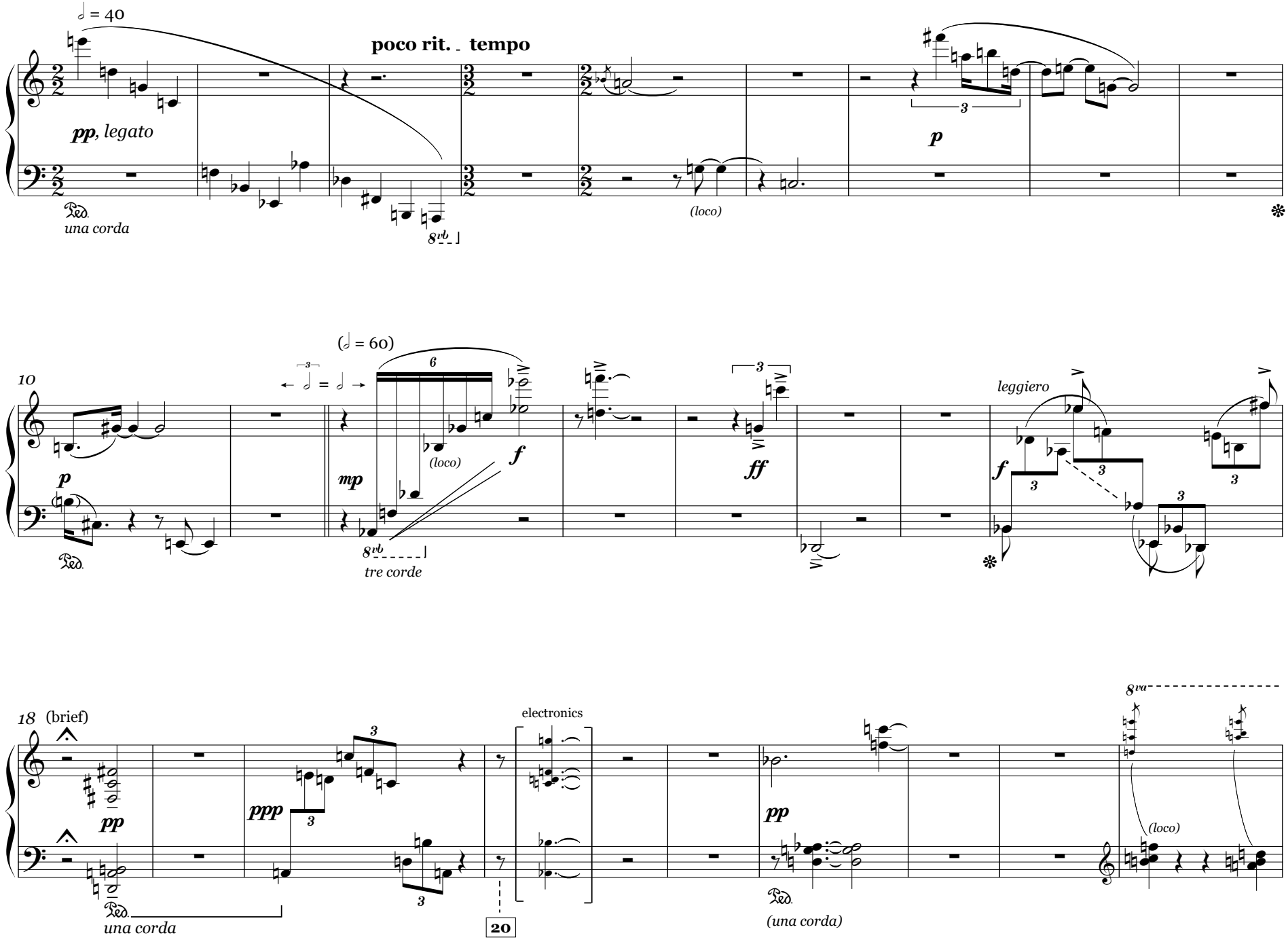

34
17
18

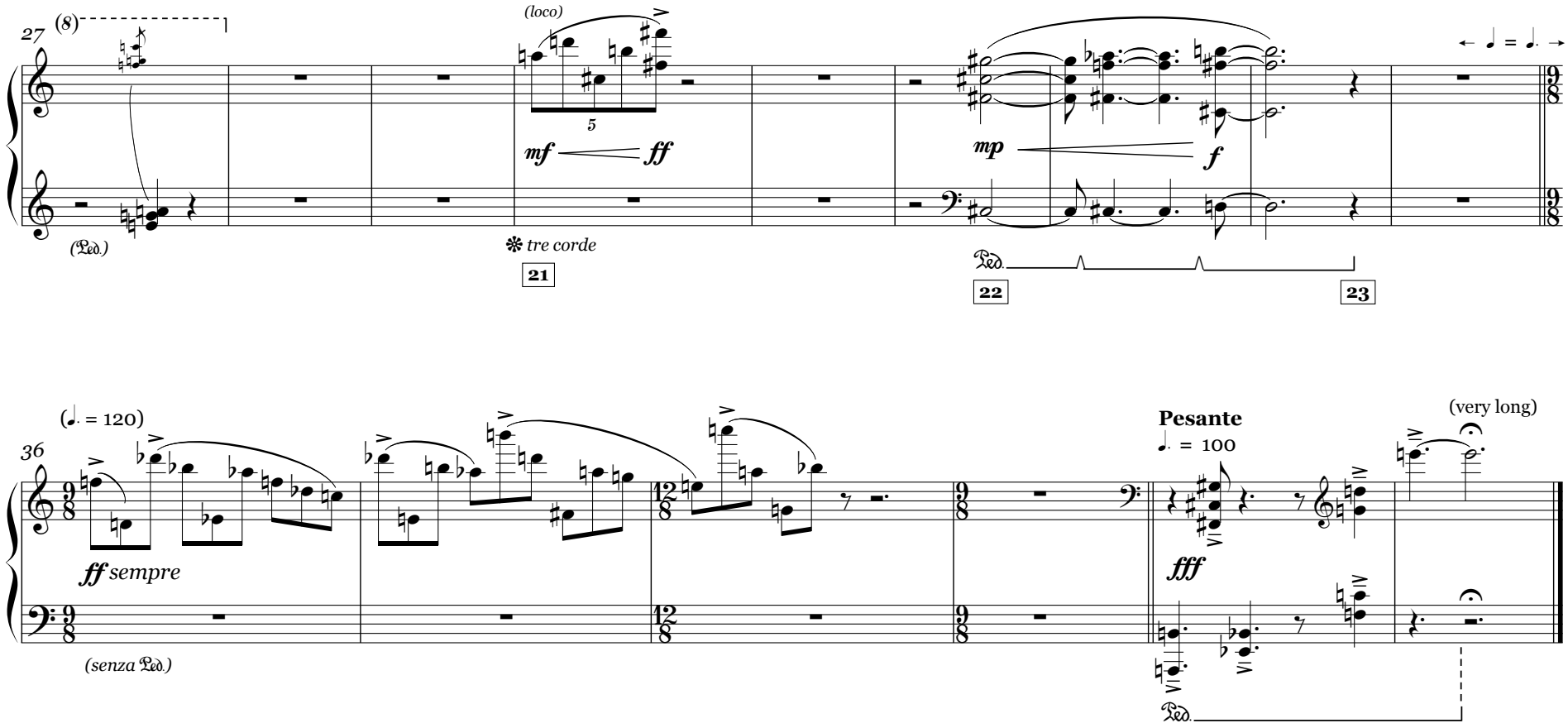
IV



*) 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 ♩ = 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


♩ = 40
poco rit. - tempo
pp, legato
Ped.
una corda
8vb
(loco)
p
10
(♩ = 60)
mp
f
tre corde
ff
leggiero
18 (brief)
ppp
pp
electronics
20
8va
(una corda)


27
(8)
(loco)
5
mf
ff
mp
f
(Ped.)
tre corde
21
22
23
(very long)
36
(♩. = 120)
ff sempre
(senza Ped.)
Pesante
♩. = 100
fff