

Mirela Ivičević

The Choice is Yours

for piano

The Choice is Yours

(studies in 93)

I: SWEETNESS

Mirela Ivičević, 2013.

Piano

$\text{♩} = 120$

The first system of the piano score is in 4/4 time with a tempo of 120 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, marked with *mf*. The bass staff contains a rhythmic accompaniment of eighth notes, marked with *sf*. The system is divided into four measures, each with a fermata over the final note.

Pno.

The second system of the piano score is in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. Both staves contain a single half note with a fermata, marked with a '5' above the treble staff.

A:

Chocolate chips swimming in vanilla milk
stracciatella, you could say.

B:

Cellery sticks (raw).

Pno.

$\text{♩} = 100$

Section A is in 4/4 time with a tempo of 100 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous sixteenth-note pattern, marked with *p legato, sempre simile*. The bass staff contains a continuous tremolo pattern, marked with *tr*. The system is divided into five measures, each with a fermata over the final note.

$\text{♩} = 48$

Section B is in 4/4 time with a tempo of 48 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a fermata, marked with *mp calmo*. The bass staff contains a continuous tremolo pattern, marked with *tr*. The system is divided into two measures, each with a fermata over the final note.

A:

Pno.

p legato, sempre simile

sf

8^{vb}

sf

♩=80 rit. - - - - -

Melted chocolate drops running down.
If you feel like it, you can use both hands
to play the right hand's part.

Pno.

f

8^{vb}

Pno.

(poco decresc.)

8^{vb}

B:

8

10

mp calmo

12

p

8^{vb}

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A:

10

Pno.

5 5 5 5

8^{va}

B:

14

8^{va}

11 ♩=40

Pno.

5

mp

8^{va}

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Additional notes:

The Choice is Yours is a cycle of five short piano pieces for children and young adults introducing the concept of aleatorics and/or program music.

In each of 5 pieces opportunity is given to the performer to decide herself / himself about the final form and content of the composition according to her / his own abilities, mood and preferences. Non-musical narrative serves to help with the decision.

The most important thing: the choice should be made by the performer, not the teacher.

I: SWEETNESS / II: SPARKLES

In bar 5 (SWEETNESS) respectively bar 3 (SPARKLES) performer can choose between path A (left side of the paper) and path B (right side of the paper).

Formal options are the following:

- 1) Playing the composition using path A two times (AA)
- 2) Playing the composition using path B two times (BB)
- 3) Playing the composition using path A subsequently playing the composition using path B (AB)
- 4) Playing the composition using path B subsequently playing the composition using path A (BA)

In all cases, the second run should be played *attacca* starting with bar 1.

SWEETNESS is meant for the smallest ones, who can choose between two contrasting characters.

The main creative challenge of **SPARKLES** is hearing the music within oneself. The main technical challenge is the control of the hand pressure.

III: MIRROR...

After bar 4 performer can choose between path A (left side of the paper) and path B (right side of the paper).

This study also introduces the composing tool of retrograde movement. The main creative and technical challenge is being able to precisely execute constant rapid changes in tempo, dynamics and overall character of the played material.

IV: BEASTY GIRL, BEASTY BOY

This movement introduces a range of extended playing techniques and the concept of prepared piano. The main goal of the composition is to get to know the whole instrument and the diversity of its sonic possibilities.

The additional equipment is:

- 1) a simple light-weight water glass.
- 2) a plastic card (ID-card format. Use some old one, because it might break during the play.)

The movement consists of two parts: IVA: Beasty Boy and IVB: Beasty girl.

Formal options are the following:

- 1) Playing the IVA part subsequently IVB part.
- 2) Playing the IVB part subsequently IVA part.

Important notice for reading the technique-instructions:

Middle C / c1 = C4, all other notes are named accordingly.

Lower register refers to the area up to the A2# (that usually corresponds to the lowest row of strings up to the first wooden division, but it can vary depending on the piano-type.)

V: PATCHWORK

Patchwork is a pot of possibilities. It consists of parts of first four compositions put together in 5 different ways. Out of five options, the player should chose the one that suits her / him the most.

1) The icy one: IA - IB - IIIA - IVA

2) The bouncy one: IA - IIA – IIB - IVB

3) The shiny one: IB - IIB – IIIA - IVB

4) The angry one: IA - IIIA - IVA - IVB

5) The dreamy one: IIB – IIIB – IVB – IB

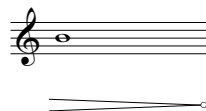
If the text helps:

- 1) Chocolate chips swimming in vanilla milk / Celery sticks (raw) / Mirror of the cold-hearted princess / Beastie girl.
- 2) Chocolate chips swimming in vanilla milk / Six little crystals sparkling in all colors in a tiny box hidden from the world / Twelve little crystals wandering the world, searching for the tiny box they could home / Beastie Boy
- 3) Celery sticks (raw) / Twelve little crystals wandering the world, searching for the tiny box they could home / Mirror of the cold-hearted princess / Beastie Boy
- 4) Chocolate chips swimming in vanilla milk / Mirror of the cold-hearted princess / Beastie boy / Beastie Girl
- 5) Twelve little crystals wandering the world searching for the tiny box they could home / Mirror of the cuddly monster / Beastie Girl / Celery Sticks Raw.

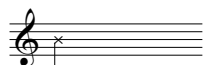
All parts should be played attacca. Exception: after IIIA and IIIB make a 4 seconds long break.

Notation Legend

All accidentals apply until the end of the bar.

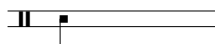


let the sound decay al niente / to nothing. If pedal is indicated underneath the system, it should follow the same principle and be gradually reduced.



a) SPARKLES: ghost notes: no pressing of the keys, no tone production, only the clicks of the fingertips on the surface of the keys should be heard. The hand and body motions should nevertheless remain the same as if the performer was actually playing the piano the "ordinary" way.

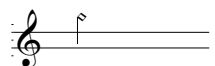
b) BEASTIE BOY: hitting the body of the piano with thumb of the left hand



BEASTIE BOY: sounds produced by hitting the body of the piano with the palm and four fingers of the left hand have this form.



All the tones produced with the glass or the plastic card have this form.



All the tones produced by plucking the strings have this form. If their pitch is not defined, you will find them on the two-line staff, otherwise on the five-line staff.



BEASTIE GIRL: prepared tones produced by pressing the keys have this form (C5# in bars 1-8)



BEASTIE GIRL: clusters produced by hitting the keys with the spread palm of a hand have this form.

