

Mirela Ivičević

The Choice is Yours

for piano

The Choice is Yours

(studies in 93)

II: SPARKLES

Mirela Ivičević, 2013.

♩=120

Piano

The piano introduction is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The right hand plays a melodic line with eighth notes and rests, marked *mf*. The left hand plays a rhythmic accompaniment of eighth notes, marked *sf*. The piece consists of four measures.

Pno.

A diagram of a piano keyboard showing the positions of the 3rd and 15th octaves. The 3rd octave is marked with a '3' and a dot above the treble clef. The 15th octave is marked with a '15' and a dot above the treble clef. Lines connect these markings to the text boxes below.

A:

Six little crystals, sparkling in all colors
in a tiny box hidden from the world.

B:

Twelve little crystals, wandering the world,
searching for a tiny box they could call home.

♩=110

Pno.

Section A is in 4/4 time with a tempo of 110 beats per minute. The key signature has one sharp (F#). The right hand plays a melodic line with eighth notes and rests, marked *mp* and *sf*. The left hand plays a rhythmic accompaniment of eighth notes, marked *sf*. The piece consists of four measures. The first measure is marked with a '4' and a '6' below it. The second measure is marked with a '15^{ma}' and an '8^{va}' above it. The third measure is marked with a '6' below it. The fourth measure is marked with a '6' below it.

♩=110

Section B is in 4/4 time with a tempo of 110 beats per minute. The key signature has one sharp (F#). The right hand plays a melodic line with eighth notes and rests, marked *mp* and *sf*. The left hand plays a rhythmic accompaniment of eighth notes, marked *sf*. The piece consists of four measures. The first measure is marked with a '4' and a '6' below it. The second measure is marked with a '15^{ma}' and an '8^{va}' above it. The third measure is marked with a '6' below it. The fourth measure is marked with a '6' below it.

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A:

Piano notation for section A, measures 6-7. The right hand has a melody with sixteenth-note runs, marked with *mp* and *sf*. The left hand has a steady eighth-note accompaniment, also marked with *mp* and *sf*. Fingerings of 6 and 3 are indicated.

B:

Piano notation for section B, measures 6-7. Similar to section A, but the right-hand melody is marked with 'x' for muted notes. Dynamics range from *mp* to *sf*.

A:

Piano notation for section A, measures 8-9. The right hand melody continues with sixteenth-note runs, marked with *mp* and *p*. The left hand accompaniment remains steady, marked with *mp* and *p*.

B:

Piano notation for section B, measures 8-9. Similar to section A, but with muted notes in the right hand. Dynamics range from *mp* to *p*.

A:

Piano notation for section A, measures 10-11. The right hand has a melody with a long note, marked with *mp*. The left hand has a steady accompaniment.

B:

Piano notation for section B, measures 10-11. Similar to section A, but with muted notes in the right hand.

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A:

12 *8va* *mp* *ff* *mf* *mp* *mf* *molto espress.* $\text{♩} = 70$

B:

12 *8va* *mp* *ff* *mf* *mp* *molto espress.* $\text{♩} = 70$

14

p

14

p

16 $\text{♩} = 110$ $\text{♩} = 78$

16 *8va* *mp* *molto espress.* $\text{♩} = 110$ $\text{♩} = 78$

16 $\text{♩} = 110$ $\text{♩} = 78$

16 *8va* *mp* *molto espress.* $\text{♩} = 110$ $\text{♩} = 78$

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A:
18 $\text{♩} = 110$ $\text{♩} = 70$
Pno. *8va* *6* *ff* *mf* *sf* *8^{vb}*

B:
18 $\text{♩} = 110$ $\text{♩} = 70$
Pno. *8va* *6* *sf* *sf* *8^{vb}*

20
Pno. *mp* *f* *sf* *3* *15^{ma}* *3* *8^{vb}*

20
Pno. *mp* *f* *sf* *3* *15^{ma}* *3* *8^{vb}*

22 *15^{ma}*
Pno. *mf* *8^{vb}*

22 *15^{ma}*
Pno. *mf* *8^{vb}*

A:
24 *15^{ma}*

Pno.

8^{vb}

B:
24 *15^{ma}*

8^{vb}

26 *15^{ma}*

Pno.

8^{vb}

26 *15^{ma}*

8^{vb}

A:
28 *15^{ma}* *8^{va}*

sff *mf*

♩=110

Pno.

8^{vb}

B:
28 *15^{ma}* *8^{va}*

sff *mf*

8^{vb}

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A:

30 *8va*-----|

Pno.

6

B:

30 *8va*-----|

mp

6

The Choice is Yours

(Studies in 93)

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

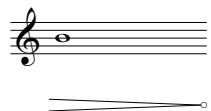
If the text helps:

- 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.

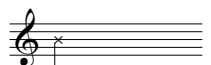
All parts should be played attacca. Exception: after IIIA and IIIB make a 4 seconds long break.

Notation Legend

All accidentals apply until the end of the bar.

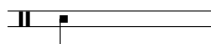


let the sound decay al niente / to nothing. If pedal is indicated underneath the system, it should follow the same principle and be gradually reduced.



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.

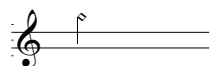
b) BEASTIE BOY: hitting the body of the piano with thumb of the left hand



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.