

Mirela Ivičević

# **The Choice is Yours**

*for piano*

# The Choice is Yours

(studies in 93)

## III: MIRROR...

Mirela Ivičević, 2013.

**Piano**

$\text{♩} = 120$

*f* *mf*

*sf sf sf sf sf*

**Pno.**

4

4

**Pno.**

5

*poco meno f* *p subito f*

*sf sf sf sf sf*

6 6 6 6 6 6

10 **poco accel.** **tempo primo (♩=120)**

Pno.

A:

...of the cold-hearted princess.

15 **♩=80** **♩=120**

Pno.

B:

...of the cuddly monster.

15 **♩=70** **♩=120**

Pno.

18 **♩=80** **♩=120**

Pno.

18 **♩=70** **♩=120**

Pno.



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**A:**  
♩=80  
30  
8<sup>va</sup>  
ppp  
f  
6  
6

**B:**  
♩=70  
30  
8<sup>vb</sup>  
ppp  
f  
6  
6

♩=80  
33  
8<sup>va</sup>  
ppp  
mp

♩=70  
33  
8<sup>vb</sup>  
ppp  
mp

36  
8<sup>va</sup>  
p  
mf  
f più

36  
8<sup>vb</sup>  
p  
mf  
f più

A:

39

Pno.

*f più* *mf*

8va

B:

39

8vb

*f più* *mf*

8vb

41

Pno.

*p* *mp*

8va

41

8vb

*p* *mp*

8vb

43

$\text{♩} = 120$

Pno.

*ppp* *f*

8va

6 6

43

$\text{♩} = 70$   $\text{♩} = 120$

8vb

*ppp* *f*

8vb

6 6

## Mirela Ivičević: The Choice is Yours - III: MIRROR..

**A:**

$\text{♩} = 80$   $\text{♩} = 120$

8<sup>va</sup>

46

*ppp*

8<sup>va</sup>

*f*

6

6

Pno.

**B:**

$\text{♩} = 70$   $\text{♩} = 120$

8<sup>vb</sup>

46

*ppp*

*f*

6

6

8<sup>vb</sup>

$\text{♩} = 80$   $\text{♩} = 120$

8<sup>va</sup>

49

*ppp*

8<sup>va</sup>

*f*

6

6

Pno.

$\text{♩} = 70$   $\text{♩} = 120$

8<sup>vb</sup>

49

*ppp*

*f*

6

6

8<sup>vb</sup>

$\text{♩} = 80$   $\text{♩} = 120$

8<sup>va</sup>

52

*legato sempre*

*ppp*

8<sup>va</sup>

*f*

6

6

Pno.

$\text{♩} = 70$   $\text{♩} = 120$

8<sup>vb</sup>

52

*legato sempre*

*ppp*

*f*

6

6

8<sup>vb</sup>



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Pno.

$\text{♩} = 120$

65

$\text{♩} = 120$

67

67

# 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

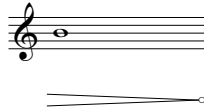
If the text helps:

- 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.

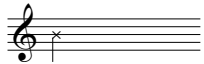
All parts should be played attacca. Exception: after IIIA and IIIB make a 4 seconds long break.

## Notation Legend

All accidentals apply until the end of the bar.

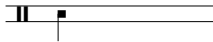


let the sound decay al niente / to nothing. If pedal is indicated underneath the system, it should follow the same principle and be gradually reduced.



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.

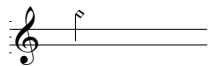
b) BEASTIE BOY: hitting the body of the piano with thumb of the left hand



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.