

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 and a '4' below the bass 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* and *legato, sempre simile*. The bass staff contains a sustained chord with a tremolo effect, 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* and *calmo*. The bass staff contains a sustained chord with a tremolo effect, 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.

8^{vb}

B:

14

8^{vb}

11 ♩=40

Pno.

5

mp

8^{vb}

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II: SPARKLES

Mirela Ivičević, 2013.

Piano

$\text{♩} = 120$

mf *sf* *mf* *sf*

Pno.

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.

$\text{♩} = 110$

Pno.

mp *sf* *mp* *sf*

$\text{♩} = 110$

mp *sf* *mp* *sf*

Mirela Ivičević: The Choice is Yours - II: SPARKLES

A:

Pno.

B:

Pno.

A:

Pno.

B:

Pno.

A:

Pno.

B:

Pno.

Mirela Ivičević: The Choice is Yours - II: SPARKLES

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 $\text{♩} = 110$ $\text{♩} = 78$

mp *molto espress.* *8^{va}* *8^{vb}*

16 $\text{♩} = 110$ $\text{♩} = 78$

mp *molto espress.* *8^{va}* *8^{vb}*

Mirela Ivičević: The Choice is Yours - II: SPARKLES

A:
18

ff *mf*

sf

8^{va}

6

6

8^{va}

6

8^{va}

8^{vb}

8^{vb}

B:
18

sf

sf

8^{va}

6

6

8^{va}

6

8^{va}

8^{vb}

8^{vb}

20

mp

f

sf

3

3

15^{ma}

3

8^{vb}

20

mp

f

sf

3

3

15^{ma}

3

8^{vb}

22

mf

15^{ma}

8^{vb}

22

mf

15^{ma}

8^{vb}

A:
24 *15^{ma}*

Pno.

8^{vb}

B:
24 *15^{ma}*

8^{vb}

26 *15^{ma}*

Pno.

3 p

8^{vb}

26 *15^{ma}*

3 p

8^{vb}

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

Pno.

sff *mf*

6

8^{vb} *8^{va}*

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

sff *mf*

6

8^{vb} *8^{va}*

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A:

30 *8va*-----|

Pno.

B:

30 *8va*-----|

mp

The Choice is Yours

(studies in 93)

III: MIRROR...

Mirela Ivičević, 2013.

Piano

$\text{♩} = 120$

f *mf*

sf sf sf sf sf

Pno.

4

Pno.

5

poco meno f *sf sf sf sf sf*

p subito f

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

A:

...of the cold-hearted princess.

15 **♩=80** **♩=120**

B:

...of the cuddly monster.

15 **♩=70** **♩=120**

18 **♩=80** **♩=120**

18 **♩=70** **♩=120**

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

A:
♩=80
30
8^{va}
Pno.
ppp
f
6
6

B:
♩=70
30
8^{vb}
Pno.
ppp
f
6
6

♩=80
33
8^{va}
Pno.
ppp
mp

♩=70
33
8^{vb}
Pno.
ppp
mp

36
8^{va}
Pno.
p
mf
f più

36
8^{vb}
Pno.
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

43

$\text{♩} = 70$ $\text{♩} = 120$

8vb

ppp *f*

8vb

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

A:

$\text{♩} = 80$ $\text{♩} = 120$

8^{va}

46

ppp

8^{va}

f

6

6

Pno.

B:

$\text{♩} = 70$ $\text{♩} = 120$

8^{vb}

46

ppp

8^{vb}

f

6

6

Pno.

$\text{♩} = 80$ $\text{♩} = 120$

8^{va}

49

ppp

8^{va}

f

6

6

Pno.

$\text{♩} = 70$ $\text{♩} = 120$

8^{vb}

49

ppp

8^{vb}

f

6

6

Pno.

$\text{♩} = 80$ $\text{♩} = 120$

8^{va}

52

legato sempre

ppp

8^{va}

f

6

6

Pno.

$\text{♩} = 70$ $\text{♩} = 120$

8^{vb}

52

legato sempre

ppp

8^{vb}

f

6

6

Pno.

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Pno.

$\text{♩} = 120$

65

$\text{♩} = 120$

67

69

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IV A: BEASTIE BOY

Mirela Ivičević, 2013.

Piano

$\text{♩} = 120$

f *mf* *mf* *mf*

sf *sf* *sf* *sf*

Getting up peacefully and taking position
12" to play inside the piano..

7" → 12"

5

Pno.

Pull the shorter edge of the plastic card (portrait position) as quick as possible over the strings of the lowest register.
(but going no higher than A2 i.e. A)

7

$\text{♩} = 60$ rit. $\text{♩} = 46$

Pno.

sf *ppp*

8^{vb}

with the palm and four fingers of the left hand on the wood (vertical).
with the tumb alone on the wood (horizontal) see the picture no.2

f *ppp*

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10 $\text{♩} = 60$ *rit.* $\text{♩} = 46$

a simple glissando with the card over the highest strings. *15^{ma}* plucking the string, like a harp

Pno. *sf* *8^{vb}* *f* *p* *mp* *p* *dolce*

14 $\text{♩} = 60$

let it ring: Put the card in the left hand, or leave it on the note-stand etc. because you're going to need the right hand.

Pno. *sf* *8^{vb}* *f* *sf* *sf* *sf* *sf* *fff*

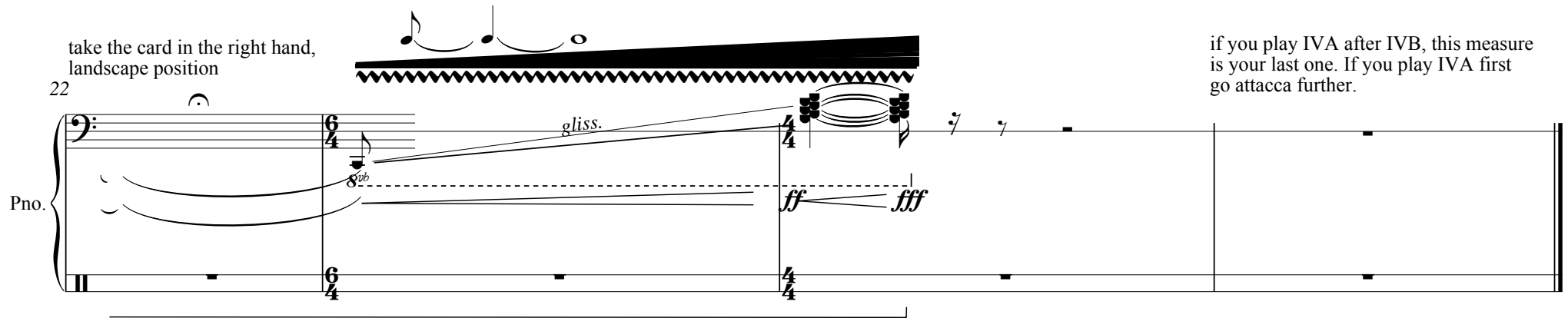
Plucking the strings, and gradually going downwards in pitch. Start from the highest octave and go down to the lowest. The pitches are mostly arbitrary: the two sixteenth-notes in a pair should both be of the same pitch though. Also, the highest / starting pitch respectively the lowest / ending pitch should NOT be the lowest/highest pitch possible.

18 *dolce*

Pno.

Scratching tremolo: scratch vigorously the strings of the lowest register with the edge of plastic card's longer side.
 Gradually increase the dynamics / pressure as well as the amplitude of the vertical movement as you move horizontally towards higher pitches.
 Start with scratching only the lowest C1 string, but from the second eight-note use the whole length of the card to include multiple pitches and create a cluster-effect.
 The range of the movement can vary depending on the piano model. However, do not go higher than A2# (Ais).

take the card in the right hand, landscape position



22

6/4

8va

gliss.

4/4

ff

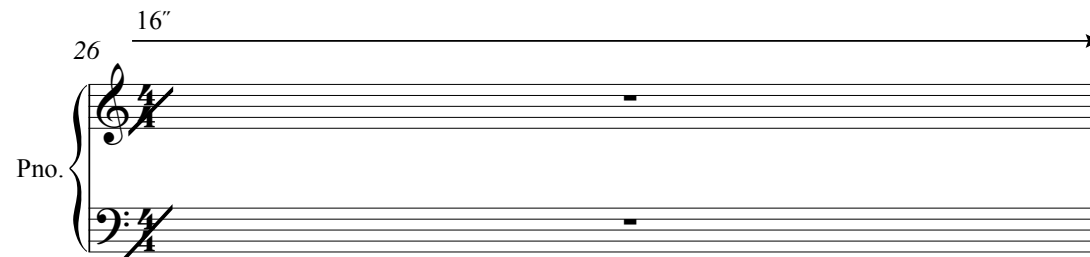
fff

if you play IVA after IVB, this measure is your last one. If you play IVA first go attacca further.

Use this time to prepare the piano with glass: put the glass upside down on the strings so that you get the tone C5# (cis 2) sounding prepared. (Well, broken, if you prefer;)).
 Make this action as gentle and as toneless as possible, then sit back and play.

16"

26



Pno.

4/4

4/4

IV B: BEASTIE GIRL

1 $\text{♩} = 120$

Pno.

f *mf* *mf* *mf*

sf *sf* *sf* *sf*

5

Pno.

sf *sf*

Get up peacefully and position yourself for playing the next passage.
Put your hand on the glass.

9 8"

Pno.

Drag the glass with very little pressure over the surface of the strings of the middle register.
 Starting position of the horizontal movement should be somewhere around G4 (g1), and the vertical one somewhere around C3 (c) (depending on the piano-type).

♩=60

10

horizontally → vertically as high as it goes (the movement produces upward pitch change) (see video nr.2)

gliss. *gliss.*

pp *mf* *ppp*

Pno.

14

gliss. *gliss.*

pp *mf* *ppp*

Pno.

Put the glass upside down on the strings so that the G2 (G) becomes the most prepared ("broken") string. Sit back in the usual playing position.

♩=74

18

legato sempre

pp *poco a poco cresc.*

8va

sf *pp subito*

15^{mb}

Pno.

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Hit the keys with your spread palm to get raw-sounding clusters.
 Starting point: highest octave. The pitches are arbitrary, but respect the depicted general direction of the clusters as well as relations between them.

This last cluster should contain the prepared G2 (G).
 Let ring.

Pno.

21 (8)

6 6 6 6 6 6

3 3 3 3

3

fff

15^{mb}

Let it ring as long as it takes for sound to completely vanish (surely a minute, or even longer)

(While still letting it ring, do the glissando with nails of the right hand over the surface of the white keys. This should not produce tones, just quiet noise.)

at least 32"

at least 32"

Pno.

24

4/4 4/4 4/4 4/4

gliss.

15