

PIECE FOR TWO
PIANOS AND
PERCUSSION

WITH
TIMER AND OPTIONAL
PHOTOGRAPHER IN
THREE MOVEMENTS

BY
SCOTT ANTHONY SHELL

Piece for Two Pianos and
Percussion with Timer and
Optional Photographer In
Three Movements ©1992

by ScottAnthonyShell

This
piece
was
completed
in
January
1992.

It
is
dedicated
to

Alifantis.
Rich
and
Biolo
Carrie

Determining the Order of Movements

Each musician has three unrelated movements which are unrelated to the movements of the other musicians. The order in which each musician performs his or her movements is determined by a roll of a die. Each musician should roll once to determine their own order of performance. The following chart describes the various possible orders:

If you roll a:	Play this order:		
1	A	B	C
2	A	C	B
3	B	A	C
4	B	C	A
5	C	A	B
6	C	B	A

The rolling of the die should be performed on stage as part of the piece. The timer should be in possession of the die and hand it to each musician for them to roll. The timer should retake possession of the die after the final role.

The Timer

The timer is responsible for cueing the entrances of the musicians and cutting them off at the end of each movement. Piano 1 begins each movement. After approximately 15 seconds, Percussion 1 begins. Approximately 15 seconds later, Piano 2 begins. And approximately 15 seconds later, Percussion 2 begins. Therefore the order of entrance for each movement is:

- 1.) Piano 1
- 2.) Percussion 1
- 3.) Piano 2
- 4.) Percussion 2

Approximately 5 minutes and 14 seconds after the initial entrance of Piano 1 of each movement, the timer should cut off the musicians with a pre-determined gesture. (In movement 2 of Percussion 2, the timer should not cut off the musicians while the percussionist's view is obstructed by the spaghetti pot.)

Between the entrances and cut-off of each movement, the timer should be seated at an unobtrusive location on the stage.

The Optional Photographer

The piece may be performed with or without a photographer. The use of the optional photographer is open to interpretation. During the first performance of this piece, the photographer wandered from the back of the performance hall (after all musicians had received their cue) dressed as a tourist, carrying a backpack and eating an apple. He took a camera from his backpack and began shooting the musicians as if they were living sculptures in a museum. He tried not to interact or interfere with the musicians. At one point he asked an audience member to take a shot of him with one of the performers. The photos were displayed after the concert.

Performance Notes

- Should anyone ever decide to program this piece on a concert, I would like to encourage the performers to inject as much of their own personalities into the presentation as they desire.
- The percussion parts may have variety within the repetition or they may be strict repetitions.
- The stage should be set up so that there is plenty of room for the optional photographer to move around. The original performance had 6 percussion "stations", (one for each movement) dispersed throughout the stage.
- Piano 2 may be performed on an upright or spinnet which may be out of tune. It is desirable for Piano 1 to be performed on a concert grand which is in tune.

Piano I

A $\text{♩} = 40 \text{ mm}$

Handwritten musical score for section A. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. The dynamic marking *mp.* is written below the first measure. The bottom staff is in bass clef with a 2/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. The dynamic marking *mp.* is written below the first measure. The word *legato* is written between the staves. A double bar line with repeat dots is at the end of the first measure of each staff. A slash with a diagonal line is at the end of the second measure of each staff.

B $\text{♩} = 108 \text{ mm}$

Handwritten musical score for section B. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. The dynamic marking *mf.* is written below the first measure. The bottom staff is in bass clef with a 2/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. A double bar line with repeat dots is at the end of the first measure of each staff. A slash with a diagonal line is at the end of the second measure of each staff.

C $\text{♩} = 84 \text{ mm}$

Handwritten musical score for section C. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. The dynamic marking *f.* is written below the first measure. The bottom staff is in bass clef with a 2/4 time signature. It contains two measures of music, each starting with a fermata. The first measure has a half note chord, and the second has a half note chord. The dynamic marking *f.* is written below the first measure. A double bar line with repeat dots is at the end of the first measure of each staff. A slash with a diagonal line is at the end of the second measure of each staff.

A

- 2 timpani
- 2 large cymbals

Set 1 large cymbal upside down on each of the two timpani. With soft mallets perform a roll on a single cymbal. Begin softly and become loud. Do the same with the other cymbal and continue to alternate rolls on the two cymbals. All the while continuously and randomly pedal both timpani (even when not performing a roll on one of the cymbals).

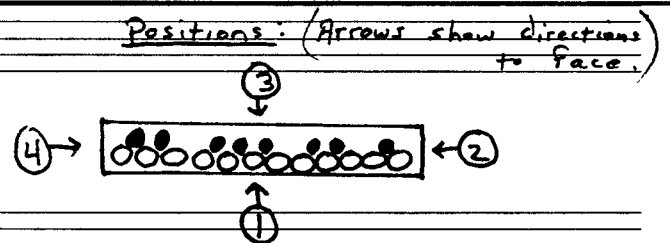
B

- 3 suspended triangles of varying size
- variety of finger cymbals (the more the better)

Take one finger cymbal and strike a triangle with it. Let both ring. Pick another finger cymbal and strike a triangle with it. Let both ring. Continue improvising with different combinations of finger cymbals and triangles.

C

- Set of Chimes
- 2 Chime Mallets

Directions

- 1.) In position ① with damper pedal down, place one mallet on end of white keys and one mallet on opposite end of white keys. Glissando once simultaneously in opposite directions.
- 2.) Move to position ②. Place left mallet on low end of white keys, right mallet on low end of black keys. Glissando simultaneously low to high.
- 3.) Move to position ③. Place one mallet on low end of black keys, one mallet on high end of black keys. Glissando simultaneously in opposite directions.
- 4.) Move to position ④. Place left mallet on high end of black keys, right mallet on high end of white keys. Glissando simultaneously high to low.
- 5.) Continue repeating steps 1 through 4.

Piano 2

A

Violently

fff.

Play 3 octaves higher than written.

fff

Play 3 octaves lower than written.

B

Play a chromatic scale beginning with the lowest key and continue to the highest key. Then go back down to the lowest key and repeat. $\text{♩} = 132$. Keep pedal down and play staccato.

C

Freely

f.

f.

Try to sound like a beginning piano student having trouble finding the fingerings - therefore the rhythm should sound broken.

* Play one or two "wrong" note in D⁷ chord and then correct it.

Percussion 2

A. (percussion 2)

(♩ = less than 72 mm.)

Gong *ff.*

Maraca shake *f.* *p.*

Bass Drum *ff.*

(♩ = 72 mm.)

B. (percussion 2)

To be performed on a music stand:

- 1.) Three bow strokes on the edge of the stand. Strokes should be slow and there should be a healthy pause between strokes.
- 2.) With two hard mallets, perform a loud roll for approximately nine seconds.
- 3.) With a tam tam mallet, strike the music stand with enough force to knock it down. If for some reason the stand doesn't fall down, continue striking it until it does fall down.
4. After the sound of the stand crashing to the floor dies out, pick up the music stand and continue repeating these four steps.

C - (percussion 2)

Ingredients : - 2 metal spaghetti pots with 2 lids.
- 2 wooden spoons
- 2 bags uncooked pasta

Directions :

1. Open bags of pasta and empty into one pot.
2. Covered, lift pot in the air and shake quickly for a few seconds.
3. Put pot down and with a pot cover in each hand, crash them as if they are cymbals.
4. Next, with a wooden spoon, stir dry pasta around and around quickly, for several seconds.
5. Then with the other wooden spoon, perform a drum roll on the sides of the empty pot.
6. Perform a drum roll on the sides of the pot containing the dry pasta.
7. With wooden spoons in hand(s), lift the empty spaghetti pot, turn it upside down and put it on your head. With a loud voice proclaim "I'm a spaghetti head!" and then perform a drumroll (using the wooden spoons) on the sides or top (which is really the bottom) of the spaghetti pot on your head.
8. Remove spaghetti pot from head and set it down. Dump dry pasta from the other spaghetti pot into the one that was just on your head.
9. Continuously repeat steps 2 - 8.