

Re:pose (2010 rev. 2011)

For two pianos, percussion, and electronics

By Anthony Tan



Re:Pose (2010, rev. 2011)

For two pianos, percussion and electronics

Movement 1 - *Tense and Agitated*

Movement 2 - *Equipoised*

Duration: ca. 14 minutes

Written for the Toca Loca Ensemble

Composed in Montréal 2009/2010

First Performance: March 4, 2010

Toca Loca Ensemble

MusiMars Contemporary Music Festival

Pollack Hall, McGill University

Montréal, Quebec

Instrumentation

Two Pianos – without lids

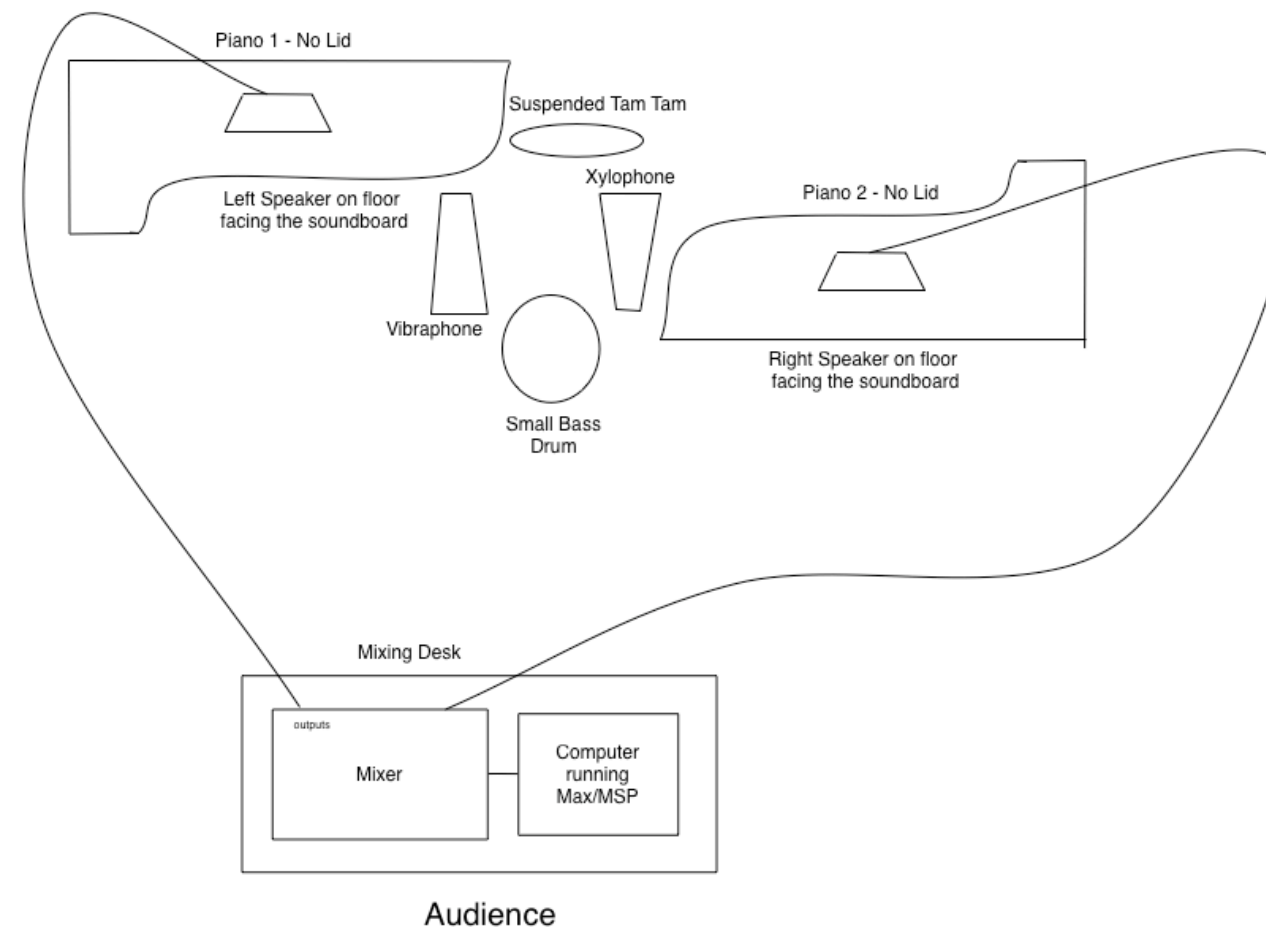
Percussion

- Small Bass Drum
- Xylophone
- Vibraphone
- Suspended Tam-Tam


Electronics

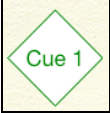
- 2 Speakers - placed underneath the pianos facing the middle of the soundboard.
- Computer running Max/MSP
- 2 Midi Pedals or CV pedals connected to a *MIDI to CV converter* (optional)

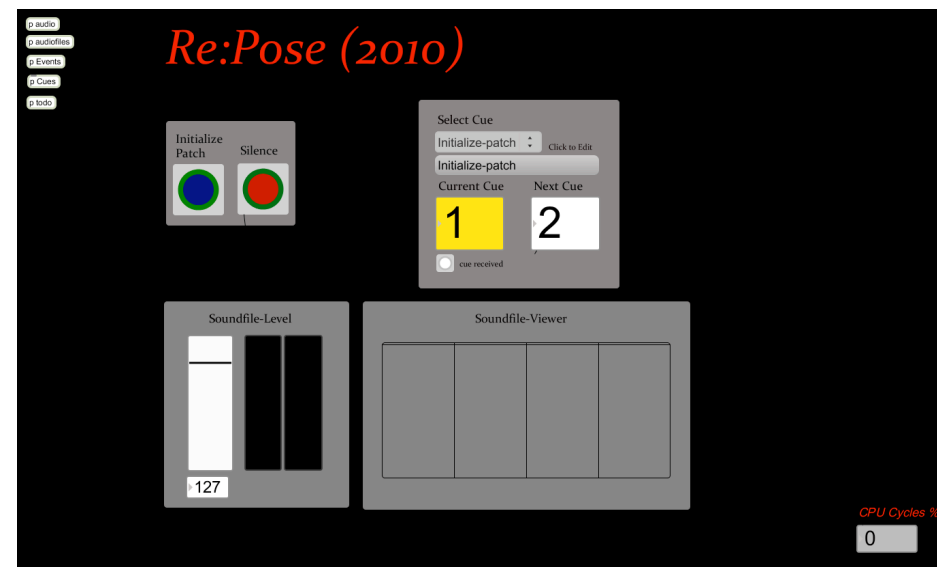
Instrument Diagram

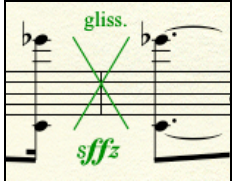


Performance Notes

-  - The musicians are asked to hold and remain motionless at various points in the score. The held postures are determined by the physical result of playing the preceding musical gesture.
- The speakers are placed on the ground facing upwards towards the soundboard of the piano so as to resonate the strings as well as to “color” the electronic sounds. Certain pedal indications are for releasing the dampers in order for the strings to resonate from the electronic sound.

-  - Indicates cues for the electronics. This may be accomplished either through a technician that triggers the electronics by depressing the space bar on the computer keyboard or by the pianists using a pedal trigger. Here is the user interface for the Patch:



-  - Percussion: Cross Glissando.
- All trills are semitone trills above the written note.
- All grace notes are on the beat.
- All accidentals apply to the entire measure. Often, courtesy accidentals are given.

Program Notes

Written for the Toca Loca Ensemble

Many musicians speak of gesture. Yet gesture, a physical term, implies movement with trajectory, force, through space and time. *Re:Pose* is a work based on musical “postures”. A posture is a configuration of the human body that is motionless. One may describe a posture as having energy, line, and force even though it is static. Furthermore, postures can convey meaning such as lethargy or aggressiveness or may be symbolic such as kneeling during prayer or the postures in yoga. Thus, this work is an exploration in how a physical posture can be applied to musical parameters and, at the same time, convey meaning. As a specific musical posture is presented I take various “points of view” revealing the posture through different angles and lighting. As the piece progresses, I wanted to convey a sequence of postures, flowing, independent, but having an overall form. Furthermore, another concept that emerged in my work was postural *equipoise*. This is a posture that reaches a state of balance through the opposition of forces. Thus, musically I explored the opposition between the forces of movement and stillness, sound and silence, progression and stasis, agitation and repose.

Anthony Tan

Re:pose

for two pianos, percussion and electronics

I

$\text{♩} = 92$ *Tense and Agitated*

Anthony TAN

The score is divided into four staves: Piano I, Piano II, Percussion, and Electronics. Each staff begins with a *ca. 4"* marking and a *Motionless* box. Piano I and II include a *sostenuto pedal until M50* instruction. The Percussion staff features a *Bass Drum with soft mallets* section with dynamics *pppp* (almost imperceptible), *p*, and *pppp*. The Electronics staff is mostly silent with a *ca. 4"* marking at the end.

10

Pn. I

Pn. II

Perc.

Elec.

fff *ff* *fff* *ff*

Motionless

Motionless

ppp *mf* *ppp* *pp* *ppp*

Cue 1

f

16

Pn. I

Pn. II

Perc.

Elec.

ff *fff* *fff* *fff* *fff* *fff*

Motionless

Motionless

ppp *p* *ppp* *ppp* *mf*

Cue 2

ff

ca. 10"

ca. 10"

ca. 10"

Hold down damper pedal so that the electronic sounds resonate the strings of the piano

Hold down damper pedal so that the electronic sounds resonate the strings of the piano

23 **A**

Pn. I

Pn. II

Perc.

Elec.

ffff *fp* *pp* *ffff* *ffff* *ffff*

ffff *ffff* *ffff* *ffff* *ffff* *fp*

ppp *f* *ppp* *f*

p Cue 3

29

Pn. I

Pn. II

Perc.

Elec.

pp *ppp* *ffff* *ff*

pp *ppp* *ffff* *ffff* *ffff* *ffff*

ppp *f*

36

Pn. I

Pn. II

Perc.

Elec.

f *fff* *f* *fff*

Motionless

Motionless

Motionless

f *ppp*

Cue 4

f

Hold down damper pedal so that the electronic sounds resonate the strings of the piano

Hold down damper pedal so that the electronic sounds resonate the strings of the piano

B

43

Pn. I

Pn. II

Perc.

Elec.

ppp *ff* *fff* *f* *ff*

ppp *fff* *f* *ff*

pp *pp* *fp* *mf*

47

Pn. I

Pn. II

Perc.

Elec.

fff *ff* *ff* *fff*

ff *ff* *ff* *fff*

pp *f*

release all pedals abruptly

release all pedals abruptly

C

51 $\text{♩} = 110$ *piu mosso*

Pn. I

Pn. II

Perc.

Elec.

Xylophone with hard mallets

ff *f* *p* *f* *p* *f*

ff *f* *p* *f* *p* *f*

ff *f* *p* *f* *p* *f*

Score for measures 55-58. Instruments: Pn. I, Pn. II, Perc., Elec.

Pn. I: Treble and Bass staves. Treble has triplets and sixths. Dynamics: *p*, *f*, *p*, *f*, *ff*.
Pn. II: Treble and Bass staves. Treble has triplets and sixths. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *f*.
Perc.: Treble staff with triplets. Dynamics: *p*, *f*, *p*, *f*.
Elec.: Staff with a diamond-shaped cue box labeled "Cue 5" and a note marked *mp*.

Score for measures 59-62. Instruments: Pn. I, Pn. II, Perc., Elec.

Pn. I: Treble and Bass staves. Treble has triplets and sixths. Dynamics: *f*, *ff*, *pppp*, *fff*, *ff*.
Pn. II: Treble and Bass staves. Treble has triplets and sixths. Dynamics: *ff*, *f*, *ff*, *pppp*, *fff*, *ff*.
Perc.: Treble staff with triplets and sixths. Dynamics: *f*, *ff*, *ppp*, *f*, *ff*.
Elec.: Staff with a long note marked *f*.

64

Pn. I

Pn. II

Perc.

Elec.

ff *f* *ff* *fff* *f* *ff*

ppp *ff* *fp* *f* *ff* *sfz* *f*

pp *f*

Cue 6

69

Pn. I

Pn. II

Perc.

Elec.

ff *fff* *fff* *ff* *ff* *ff*

fp *ff* *fp*

f

Motionless

Motionless

Cue 7

74

Pn. I

Pn. II

Perc.

Elec.

80

Pn. I

Pn. II

Perc.

Elec.

F

Bass Drum with medium hard mallets

Cue 8

♩ = 80

G

88

Pn. I *ff* Motionless *p* *pp* *ppp* Motionless ca. 4"

Pn. II *ff* Motionless *p* Motionless ca. 4"

Perc. *f* *fp* *ppp* *ppp* Tam Tam with wire brushes L.V. Motionless ca. 4"

Elec.

98

Pn. I *p* *ff* Motionless *ff* *p* *ppp* Motionless ca. 8"

Pn. II *p* Motionless *ff* *p* *ppp* Motionless ca. 8"

Perc. *ppp* L.V. Swipe edge of Tam Tam with end of mallet *ppp* Motionless *ppp* with wire brushes L.V. L.V. ca. 8"

Elec. *f* *ff* ca. 8"

104 H

Pn. I

Pn. II

Perc.

Elec.

f *fp* *ff*

f *fp* *ff*

ppp *ff* *pp* *ff*

p

L.V. Xylophone with hard mallets

Cue 10

111

I

Pn. I

Pn. II

Perc.

Elec.

fff *ff* *f* *sf* *gliss.* *8va-*

ff *f* *sf* *f*

f *fff* *f*

f *fff* *f*

ff *gliss.*

Cue 11

126

Pn. I

Pn. II

Perc.

Elec.

133

Pn. I

Pn. II

Perc.

Elec.

139

Pn. I

Pn. II

Perc.

Elec.

145

Pn. I

Pn. II

Perc.

Elec.

K

153 ^(15^{ma})

Pn. I *ff* *ff* *ff* *ff* *ff* *ff* *pp* *f*

Pn. II ^{8^{va}} *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *f* *fp* *ff*

Elec.

161 ^{15^{ma}}

Pn. I *ff* *ff* *fff* *p* *fff* Motionless

Pn. II ^{8^{va}} *ff* *ff* *fff* *pp* Motionless

Perc. *fff* *p* *fff* Motionless

Elec.

sostenuto pedal *attaca*

II

♩ = 60 *Equipoised*

Piano I

Motionless

ppp

pp

Hold down damper ped. and una corda until indicated

Piano II

pp

pp

secco

Percussion

Bass Drum with soft mallets

ppp

pp

Cue 14

Electronics

pppp

10 **A**

Pn. I

pp

pp

Pn. II

pp

pp

Hold down damper ped. and una corda until indicated

Perc.

ppp

pp

ppp

pp

p

pp

pp

p

pp

Elec.

ppp

18

Pn. I

Pn. II

Perc.

Elec.

ff

ffz

pp

Motionless

pp *p* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Catch the resonance from the chord and hold until indicated.

B

26

Pn. I

Pn. II

Perc.

Elec.

p

ff

p

ppp *pp* *pp* *p* *pp* *p* *ppp* *pp* *ppp* *pp*

Catch the resonance from the chord and hold until indicated.

34

Pn. I

Pn. II

Perc.

Elec.

42

Pn. I

Pn. II

Perc.

Elec.

stringendo...

50

Pn. I

Pn. II

Perc.

Elec.

ff *mp* *ff* *mp* *ff*

mp *mp* *ff*

ppp *f*

pppp

Release all Pedals

Release all Pedals

C ♩ = 45 **Restrained**

56

Pn. I

Pn. II

Perc.

Elec.

pp

Hold down damper pedal until indicated

p *pp*

ppp

Continue to hold down damper pedal until indicated

Vibraphone motor off

with pedal *f* *mf* *f*

pppp

Cue 15

62 ♩ = 50

Pn. I *p* *pp*

Pn. II *p* *ppp* *ppp*

Perc. *mf* *f* *mf* *ff*

Elec.

67 ♩ = 55

Pn. I *pp*

Pn. II *pp*

Perc. *f* *mf* *f* *ff*

Elec. *ppp*

73 ♩ = 60

Pn. I

pp *p* *ppp* Continue to hold down damper pedal until indicated

Pn. II

pp *p* *ppp*

Perc.

mf *f* *ff* *f*

Elec.

78 ♩ = 65

Pn. I

pp *p* *ppp*

Pn. II

pp *p* *mp* *p* *mf*

Perc.

mf *f* *mf* *f* *ff*

Elec.

84 ♩ = 70

Pn. I
mf *p* *mf* *mf* *f*

Pn. II
mp *mf* *p* *mp* *mp* *f*

Perc.
mf *f* *ff* *mf* *fp* *ff*

Elec.
pp *p*

89 **E** ♩ = 75 **Visceral**

Pn. I
mf *p* *mf* *mp* *f* *p* *mp* *mp*

Pn. II
p *p* *f* *p* *mp* *mp* *f*

Perc.
mf *mp* *fp* *ff* *mf* *fp*

Elec.
pp *mp* *pppp*

Release all Pedals

secco

secco

secco

Hold down damper pedal until indicated

gliss

secco

95

Pn. I

mp mp f mf mf f mf

pp secco secco f f secco f secco

Pn. II

mp f mf mf f

mf secco f secco secco f secco

Perc.

f mf f fp ff f fp

Elec.

pppp

Cue 16

F *piu mosso*

101

Pn. I

f mp f f mf f

secco secco secco

Pn. II

mf mp f mp mf f p f

secco secco secco

Perc.

ff f fp ff f fp

Elec.

107

Pn. I

Pn. II

Perc.

Elec.

ppp *p*

G *piu mosso*

112

Pn. I

Pn. II

Perc.

Elec.

