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ROBERT G.  
PATTERSON

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**New World Landscapes**

*for two pianos & toy piano*  
(1989/1998)

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Memphis, TN



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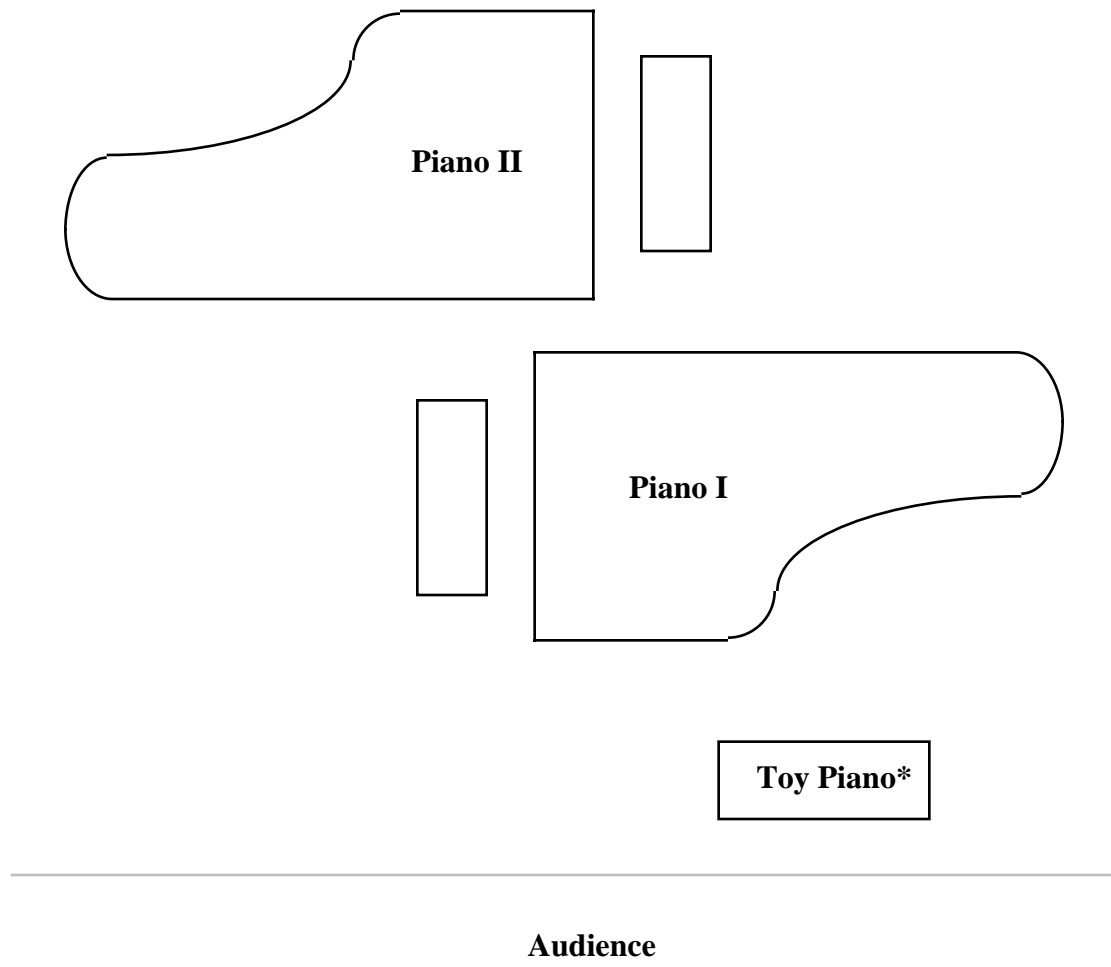
**New World Landscapes**

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## Stage Layout



\*) if a child performer is used

## Performance Notes

1. The **Toy Piano** is used only in the concluding section of the last movement. The part may be performed either by the player of **Piano II** or by a child performer of no more than six or seven years. (Five is an ideal age.) The child should have had no formal musical training but nevertheless have demonstrated musical creativity.
2. When a child performs, the toy piano should be placed as illustrated in the stage diagram. The child should enter quietly during the tremolo section immediately preceding the toy piano entrance. If the toy piano is small, the child should carry it in. Larger ones may be set up ahead of time.
3. If the player of Piano II plays the toy piano, it should be placed so that the audience cannot easily see it and where the player can reach it without moving.
4. Toy pianos vary greatly in the number and size of keys, the quality of action, and whether they are chromatic. The toy piano part in this work is designed to be played on any of these, especially the least expensive diatonic-only models.
5. The written part is provided for performances where the player of **Piano II** plays the toy piano. If a child plays it, then encourage the child to improvise freely, ideally as if no one else were in the room. (Also encourage the child to leave gaps rather than playing continuously.) The child needs only to recognize cues when to stop and when to start, and these are both distinctive and always the same. (The cues are marked in the score.) The composer has found that children can perform the piece quite effectively with as little as a single half-hour rehearsal a couple of hours before the concert, having never previously met the pianists nor played with the toy piano. It is important not to over-rehearse with the child.
6. Under no circumstances should a toy electronic keyboard be used. Use only a true toy piano, which consists of metal rods clamped to a frame and struck by plastic hammers using a simplified piano action. Look for used models by **Jaymar** or new or used models by **Schoenhut**. As of this writing, toy pianos are readily available from websites such as Ebay.com and ToyPiano.com.
7. **Piano I** requires amplification for the last movement. The equipment should be deployed so that the player (or an off-stage helper) can switch on the amplification between the third and fourth movements. The level of amplification should be subtle: just enough to enhance the presence of the inside-piano effects without drowning out the muted and non-amplified **Piano II**.
8. Both pianos should have their lids at full stick. The placement of **Piano II** is such that raising its lid should distance its sound from the audience.
9. Both piano parts require some extended techniques and implements for use inside the piano. The implements are listed below.

<b>Piano I</b>	<b>Piano II</b>
Guitar Pick	Guitar Pick
	Brass Bell Mallet
	Bass Drum Beater
10. A small cross (+) above a note means that the note should be stopped with the free hand on the string as close to the bridge as possible. In sections where rapid alternation between unstopped and stopped is required, the strings should be muted farther out. In these cases, the unstopped notes will be marked with small circles over them. The damper pedal should always be engaged when playing stopped piano notes.
11. Notes with diamond-shaped noteheads are to be silently depressed.
12. Notes with x-shaped noteheads are to be plucked or stroked either with a guitar pick or with the fingernail. The guitar picks used in this piece should be of fairly heavy weight. If a glissando over the strings is indicated with the x-shaped noteheads, the indicated pitches are approximate.
13. Where possible, special effects should be performed seated. This applies especially to stopped notes in the lowest register of the instrument.
14. Both pianos must be equipped with fully functional sostenuto pedals. Use of all three pedals is explicitly marked in some passages and left to the discretion of the performer in others. The standard  $\text{sd}$  and  $\text{*}$  symbols are used for the damper pedal. The term *una corda* indicates use of the left pedal and the term *sost. ped.* the use of the middle pedal.

15. *ped. sempre* means essentially to lock the pedal down until the next pedal marking.
16. *ped. ad lib.* means to apply the pedal according to traditional classical training.
17. Accidentals apply only to the notes they precede except in case(s) of immediate repetition of a pitch or pattern of pitches within the same measure. The toy piano part lacks any accidentals, underscoring its diatonic and quasi-improvisational nature.
18. Take only short pauses between movements. This does not mean to play true attacca either. A pause of five to ten seconds is appropriate between the final sound of one movement and the first sound of the next.
19. The composer would suggest that the movement titles be included in the program listing. The following form is recommended:

New World Landscapes (1989/1998)  
I. Nightlit Sierra  
II. Land Rush  
III. City Before Sunrise  
IV. The Avenues of the Dead / Rebirth

## Program Note

*New World Landscapes* is a composition for two pianos in the form of impressionistic portraits of the New World. Each portrait is both generic and specific, and each defines a point in an historic progression—both from the New World's geologic past to its uncertain future as well as from the composer/listener's past (*i.e.*, childhood) to that person's uncertain future (*i.e.*, death). The last note of the piece dovetails with the first to provide a continuous circular composition that illustrates the cyclic nature of time. Much of the philosophical thought behind the piece was suggested by readings from James Joyce's monumental and daunting literary masterpiece, *Finnegans Wake*.

### I. Nightlit Sierra

The magnificence of New World geology thrusts towards a starry sky in a time before humans ever tread its soil: the composer recollects his first views of the snow-covered Colorado Rocky Mountains during a childhood trip.

### II. Land Rush

In the recent past, European settlers race across a continent: the race to repopulate the New World. The composer recalls a silent film clip that depicted the wild rush of humanity and horseflesh on the first day that Oklahoma was opened to homesteaders.

### III. City Before Sunrise

The time is the present. A huge metropolis of living souls keeps vigil as our planet turns towards the dawning of a new day. There is outward calm and inner turbulence. Some do not survive the night, but a new day inevitably brings new hope.

### IV. The Avenues of the Dead/Rebirth

Along the final courses of the ponderous Mississippi drainage system lie the eerie cemetery-cities of New Orleans, where the dead are buried above ground. Sinking gradually into boggy soil, the cold, neatly aligned stone mansions slowly spill their dead's dust into the streaming waterways. Mingling with dust from millions of other square miles, the dust of the dead spews into the warm waters of the Gulf of Mexico, where it will be born again in another guise. In the unknowable abyss of future time, the entire continent will eventually wash away into the sea and undergo the same transformation.

*New World Landscapes* was commissioned by the Tennessee Music Teachers Association in 1989 for performance at its 1990 convention. Subsequently it received the Distinguished Composer of the Year award from the Music Teachers National Association.

ROBERT G. PATTERSON

# New World Landscapes

for two pianos & toy piano

ROBERT G. PATTERSON

(1989/1998/2002)

## I. Nightlit Sierra

Slow; with extreme longing (c. ♩=72)

PIANO I

*sfz* *a piacere* *pp*

8va

8va  
Red.

\*

Slow; with extreme longing (c. ♩=72)

PIANO II

*ff* *sfz*

8va  
Red. sempre

I

*f* *sfz* *pp*

8va

Red. sempre

I

*fff* sharp release *ff*

(8va)

II

*ff* *pp* *ff*

(8va)

Musical score for piano I and II, measures 5-8. The score is in a key with one sharp (F#) and a 3/4 time signature. Piano I has two staves. The upper staff contains a melodic line starting at measure 5 with a dynamic of *sffz*, moving to *pp* at measure 7, then to *f* at measure 8, and ending with *sffz* and *pp*. The lower staff contains a bass line with chords and a melodic line, marked with *8va-* and *Red.* at measure 5, *f* at measure 8, and *sffz* and *pp* at measure 9. The instruction *a piacere* is written above the upper staff. Piano II has two staves, both of which are empty. There are asterisks and *Red.* markings below the piano I staves.

Musical score for piano I and II, measures 7-9. Piano I has two staves. The upper staff contains a melodic line starting at measure 7 with a dynamic of *fff*, marked with *sharp release*, and ending at measure 9. The lower staff contains a bass line with chords and a melodic line, marked with *fff* and *sharp release* at measure 7, and *pp* and *ff* at measure 9. Piano II has two staves. The upper staff is empty. The lower staff contains a bass line with chords and a melodic line, marked with *ff* at measure 8 and *pp* and *ff* at measure 9. The instruction *(8va-) 8va-* is written above the piano II lower staff. There are asterisks and *Red.* markings below the piano I and II staves.

Musical score for piano I and II, measures 9-10. The instruction *Forceful; like a machine* (♩=60) is written above the piano I upper staff. Piano I has two staves. The upper staff contains a melodic line starting at measure 9 with a dynamic of *f*, moving to *ff* at measure 10, and ending at measure 10. The lower staff contains a bass line with chords and a melodic line, marked with *f* and *ff* at measure 9, and *ff* at measure 10. Piano II has two staves. The upper staff contains a melodic line starting at measure 9 with a dynamic of *mf*, moving to *ff* at measure 10, and ending at measure 10. The lower staff contains a bass line with chords and a melodic line, marked with *fff* and *sost. ped.* at measure 9, and *ff* at measure 10. The instruction *(8va-) 8va-* is written above the piano I upper staff. There are asterisks and *Red.* markings below the piano I and II staves.



10

I

8va-----

*f* *ff*

Red.

II

*mf* *fff* *f*

sost. ped.

10 10 10 10 10

Red. \* (simile)

11

I

(8va)-----

*f* *ff*

Red.

II

*mf* *fff* *f* *fff*

sost. ped.

10 10 10

sost. ped.

12

I

8va-----

*f* *f* *ff*

Red. \* Red. \* Red.

II

*mf* *f*

10 10 10 10 10 10

13

I

8va

*f* *ff*

*Red.* \* *Red.*

II

*fff* *mf* *ff*

*sost. ped.* 10 10 10 10

14

I

8va

*f* *f* *ff*

*Red.* \* *Red.* \* *Red.*

II

*fff* *mf* *f*

*sost. ped.* 10 10 10 10 10

15

I

8va

*f* *f* *ff*

*Red.* \* *Red.* \*

II

*fff* *mf* *fff* *mf* *f*

*Red.* \* *Red.* *sost. ped.* 10 10

16 (8va)

System I: Treble and Bass staves. Treble staff has an 8va line. Dynamics: *f*, *ff*. Pedal markings: *Ped.*, *\* Ped.*

System II: Treble and Bass staves. Treble staff has a 10-measure slur. Dynamics: *fff*, *mf*. Pedal markings: *\* Ped.*

17 (8va)

System I: Treble and Bass staves. Treble staff has an 8va line. Dynamics: *f*, *ff*. Pedal markings: *\* Ped.*

System II: Treble and Bass staves. Treble staff has a 5-measure slur. Dynamics: *fff*, *mf*. Pedal markings: *\* Ped.*

(continue holding pedal)

18 (8va)

System I: Treble and Bass staves. Treble staff has an 8va line. Dynamics: *f*, *ff*. Pedal markings: *(Ped.)*, *\* Ped.*

System II: Treble and Bass staves. Treble staff has a 5-measure slur. Dynamics: *fff*, *sffz*, *fff*, *sost. ped.*, *ff*. Pedal markings: *\* Ped.*

19 (8va)

I

*ff* *ff* *sfz*

Red. Red. Red. Red.

10 5

II

*ff* *ff*

Red. Red. Red. Red.

20

8va

I

*ff*

Red. Red.

II

*ff* R.H. *sfz*

Red. Red. sempre

10 10 10

21

8va

I

*ff* *fff*

Red. Red.

II

R.H. *sfz* *ff* R.H. *sfz*

Red. Red. sempre

10 10

22

(8va)

I

(Led.)

II

R.H. *sfz*

*ff*

10

*fff*

8va

(Led.)

Tempo I<sup>o</sup> (♩=72)

23

8va

8va

5

7

II

*sfz*

*a piacere*

*pp*

*f*

*ff*

8va

(Led.)

\* Led. sempre

Languid, unhurried (♩=69)

Inside the piano

(stroke with a soft guitar pick)

*p*

(press keys silently)

(8va)

II

*sfz*

*pp*

*ff*

Languid, unhurried (♩=69)

(use touches of Led. for legato)

(continue holding pedal until sound dies away)

28

I

31

I

II

34

II

Inside the piano  
(strike strings delicately with a brass mallet)  
*p*  
*Red. sempre*

37

40

43

I

II

(let ring)

47 Manic, tempestuous (♩=72)

I

II

Manic, tempestuous (♩=72)

*ff* *sffz*

*f* *sost. ped.*

10 10 5

*Red.* *Red.* *Red.*

48

I

II

*mf* *cresc.*

11 11 11

(*Red.*)

8va

49

I

II

*ff* *f*

11 11 11

5 10

(*Red.*) *Red.*

*Red. sempre* 8va

50

I

II

*fff* *sffz* *mp*

*Red.* *Red. sempre*

51

I

II

(with flats of hands) *sffz* (depress silently with forearms and secure with sostenuto pedal)

8va (Red.) 8va

*mf* *11* *11* *11*

*Red.* *Red.* *Red. (simile)*

52

I

II

*ff* (sharp, crisp attacks)

*senza Red. sempre* (continue holding sostenuto pedal)

*cresc.* *poco*



53

I

II

*a*

*poco*

54

I

II

*ff*

55

I

II

*ff*

56

I

II

*ff* *sfz*

*8va*

(release sost. pedal)

*Red. sempre*

*Red. sempre*

57

*a piacere*  
(with sides of hands)

*ff* *fff*

*8va* *15<sup>ma</sup>*

*Red.* *Red. sempre*

*Majestic, timeless* (♩=76)

II

*a piacere*  
(with sides of hands)

*ff* *fffz*

*15<sup>ma</sup>* *fff*

*Red.* *fff*

*Inside the piano*  
(with large tam-tam beater)

*8va*

*Majestic, timeless* (♩=76)

59

I

II

(like rhythmic wind-chimes)

*pp* (♩=80)

*8va*

*Red.* *Red.*

*sempre una corda*

*pp*

*8va* *sempre*

right hand gradually accelerando;  
both hands gradually softer and more indistinct until the music fades out

61

(*8va*)

**pp**

(♩=80)

63

*right hand gradually accelerando;  
both hands gradually softer and more  
indistinct until the music fades out*

*(freely and irregularly)*

**pp**  
play notes in any order

(*8va*)

(*8va*)

65

*gradually becoming  
sparser and softer until  
music fades away*

(*8va*)

67

**pppp**

*(let ring)*

*(let ring)*

(*8va*)

**ppp**

*(wait if necessary)*

(*let ring*)

## II. Land Rush

**Frenetic** (♩=138)

**PIANO I**

*ff* *sffz f* (clearly articulated, despite phrase mark)

*ad lib.*

**PIANO II**

*ff* *sffz* *f*

*ad lib.*

5

**I**

*ff* *sffz* *sffz f*

**II**

*ff* *sffz* *sffz* *f*

9

**I**

**II**

*ff* *sffz f* (clearly articulated, despite phrase mark)

14

I

II

*ff* *sfz* *sfz* *f*

*sfz* *ff* *sfz f*

19

(continue long phrasing, as before)

I

II

*sfz* *ff* *sfz f*

*sfz* *ff* *sfz* *f*

24

I

II

*ff* *sfz* *sfz f*

*ff* *sfz* *sfz f*

28

I

II

*p sub.*

*ff sempre*

34

I

II

38

I

II

*8va sempre*

*pp*

*red. sempre*

*pp*

*p*

44 (8va)

50 (8va)

56 (8va)

*pp* *mp*

\* *Led.* \* *Led. sempre*

(8va)

62

I

pp

loco

\* Red.

II

(pp)

p

pp

69

I

mf

pp secco

8va sempre

\* Red.

II

p

pp

(8va)

75

I

mp

mp

\* Red.

\* Red. sempre

II

mp



81 (8va)

First system of music, measures 81-85. It consists of two staves, I and II. Staff I has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a sustained octave line marked (8va). Staff II has a grand staff with treble and bass clefs. It contains a complex accompaniment with chords and moving lines. Dynamic markings include *mf* and *mp*.

86 (8va)

Second system of music, measures 86-90. It consists of two staves, I and II. Staff I has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a sustained octave line marked (8va). Staff II has a grand staff with treble and bass clefs. It contains a complex accompaniment with chords and moving lines. Dynamic markings include *f* and *mf*.

91 (8va)

Third system of music, measures 91-95. It consists of two staves, I and II. Staff I has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and a sustained octave line marked (8va). Staff II has a grand staff with treble and bass clefs. It contains a complex accompaniment with chords and moving lines. Dynamic markings include *ff*. A small asterisk symbol is present at the end of the system.

96

I

loco

ff

Red.

II

savage

8va

Red.

101

I

Red. ad lib.

II

8va

Red.

106

I

8va

Red.

Red. ad lib.

II

8va

Red.

111 (8va)

I

II

(8va)

*f*

*ad lib.*

116

I

II

*ff*

*ff*

*f*

121

I

II

126

I

II

131

I

II

136

I

II

141

I

*ff*  
*sempre*

*ral*

II

*mf* *echo Pno. I*

*ral*

146

I

*len* - - - *tan* - - - *do* - - - *mol* - - - *to*

II

*len* - - - *tan* - - - *do* - - - *mol* - - - *to*

151

I

*8va sempre*

*mf*  
*a tempo*

II

*a tempo*

*mf ma marc.*

*sfz* *mf*

(8va)

156

I

II

*sfz*

(8va)

160

I

II

*sfz*

*mf*

(8va)

164

I

II

169 (8va)

I

II

*sfz*

*sfz*

*sfz*

173 loco

I

II

*sfz*

*ff*

*sfz*

*sfz*

*mf*

*mp*

*8va*

*8va*

178

I

II

*ff*

*sfz*

*sfz*

*sfz*

*mf*

*ff*

*ff p*

*8va*

*8va*

(Maintain tempo!)

182

*sffz* *p* *ff sempre*

8va

8vb

(8va)

188

8va

(8va)

193

8va



197

201

205

### III. City Before Sunrise

Slow Ragtime; tender and passionate (♩=50)

PIANO I

*p dolce*

L.H.

Poco più mosso (♩=72)

*accel. e cresc.*  
*mf*

*f*

Tempo I°

*poco rit. e dim.*  
*sost. ped.*

Tempo I°

*15<sup>ma</sup> sempre*  
*pp sempre*

*ped. sempre*

17

I

L.H.

II

(15<sup>ma</sup>)

20

I

II

(15<sup>ma</sup>)

23

I

II

(15<sup>ma</sup>)

26

I

L.H.

sost. ped.

mf

♯

II

(15<sup>ma</sup>)

8<sup>va</sup>-----

15<sup>ma</sup> sempre

mf

pp

(♯ed.)

30

I

p

mf

II

(15<sup>ma</sup>)

8<sup>va</sup>-----

mf

(♯ed. sempre)

33

I

8<sup>va</sup>-----

(loco)

♯

II

(8<sup>va</sup>)---

8<sup>va</sup>-----

f

36 *8va*

*8va sempre*

*p delicately*

*Red. ad lib.*

*pp*

*8va* *Red.* *\* Red. (etc.)*

39 *(8va)*

*8va* *8va* *8va* *8va* *8va*

42 *(8va)*

*8va* *8va* *8va* *8va*

45 (8va) Poco più mosso (♩=72) Tempo I°

8va

8va b

50 (8va) loco accel. Poco più mosso (♩=72) Tempo I°

8va

8va b

54 8va f ecstatic

8va

8va b

58

I

8va

pp

8va

red.

With urgency, but not rushed (♩=132)

p

mp

II

8va

8va

red.

rubato

pp

L.H.

With urgency, but not rushed (♩=132)

62

I

mp

II

mp

cresc.

red.

65

I

p

mp

II

8va

f



68

I

II

*mp* *cresc.*

Red.

71

I

II

*mp* *f* 8va

Red. \*

73

I

II

*mp* *mf* *cresc.*

Red. \*



76

I

II

*cresc.*

*mf*

*Ped.*

79

I

II

*ff*

*p*

*sfz*

*Ped.*

81 Lazy, wistful (♩=80)

As before (♩=132)

I

II

*pp*

*ppp*

*mp*

*Ped.*

85

I

II

*mp*

*cresc.*

*Ped.*

87

I

mp

p

mp

II

f

8va

90

I

92

I

II

mp

cresc.

Red.

95

I

II

mp

cresc.

Red.

97

I

II

*cresc. poco a poco*

99

I

II

*cresc.*

*mf*

Red.

\*

102

I

II

*f*

L.H.

7:3

Red.

*cresc.*

104

I

II

L.H.

7:3

Red.

8va

\*

106 *ff* *sfz* *p* *ppp* *Red.* *Sva.* *Lazy, wistful* (♩=80) *(continue holding pedal)*

109 *mp* *As before* (♩=132) *Red.* *As before* (♩=132)

112 *p*

115 *cresc.* *Sva.*

117

First system of music, measures 117-118. Part I (Violin I) features a melodic line with a slur over measures 117-118, marked with *f* and *9:6* ratios. Part II (Violin II) has a rest in measure 117 and enters in measure 118 with a *ff* dynamic and *Red.* marking.

119

Second system of music, measures 119-120. Part I (Violin I) has a melodic line with a slur and a *5* fingering in measure 119, followed by a rest in measure 120. Part II (Violin II) continues with a *ff* dynamic and *Red. sempre* marking.

121

Third system of music, measures 121-122. Part I (Violin I) has rests in both measures. Part II (Violin II) continues with a *ff* dynamic and *Red. sempre* marking, with a *Sra-* marking above the staff in measure 122.

123 **Freely and with emotion** (♩=88)

*p* emerge out of pno. 2 sound

*Red. ad lib.*

**Freely and with emotion** (♩=88)

(*8va*)

(*let ring*)

continue holding pedal until pno. 1 has fully emerged

125

*cresc.*

127

*dim. e rit.*

128 *a tempo*

*p*

6

5

130

*mf*

3

3

3

3

3

3

3

3

132

I

5/4

4/4

*f*

8va sempre

II

*ff*

*mf* *leggiero*

*f*

134

I

5/4

5/4

5/4

5/4

II

(8va)

136

I

5/4

4/4

4/4

4/4

4/4

II

*loco*

6

6

8va-----

8va-----

8va-----

8va-----

8va-----

137

8va

*ff*

*ff*

This system contains measures 137 and 138. It features two staves, I and II. Staff I has a treble clef and a 4/4 time signature. Staff II has a bass clef and a 4/4 time signature. Both staves are marked with a forte (*ff*) dynamic. The music consists of dense chordal textures with some melodic lines. A first ending bracket labeled '8va' spans the final measure of the system.

139

*mf*

*mf*

This system contains measures 139 and 140. It features two staves, I and II. Staff I has a treble clef and a 3/4 time signature. Staff II has a bass clef and a 3/4 time signature. Both staves are marked with a mezzo-forte (*mf*) dynamic. The music features triplet patterns in both staves. The system concludes with a double bar line and a 3/4 time signature.

141

*mf*

*mf*

This system contains measures 141 and 142. It features two staves, I and II. Staff I has a treble clef and a 4/4 time signature. Staff II has a bass clef and a 4/4 time signature. Both staves are marked with a mezzo-forte (*mf*) dynamic. The music features triplet patterns in both staves. The system concludes with a double bar line and a 3/4 time signature.



143

I

*cresc.*

*ff*

II

*cresc.*

*ff*

145

I

*p ff*

*p ff*

*ff*

*ff*

II

147

I

II

*8va*

*8va*

L.H.

*And.*

148

I *ff*

II *ff* *p ff* *ff*

150

I *freely* *f*

II *p ff* *freely* *(in tempo)* *f* *L.H.*

*Red.* *Red.* *Red.*

152

I *Red.* *Red.*

II *L.H.* *Red.* *Red.* *Red.*

154

I

II

*red.*

*red. (etc.)*

*red.*

*red. (etc.)*

156

I

II

*mf*

*mf*

157

I

II

158

I *mp*

II *mp*

159

I

II

160

II *poco accel.*

*Red.*

161

II *p* *sfz*

*sempre poco accel.*

(*Red.*)

Cadenza

L.H.

162

I

*p but with intensity*

II

leave ~~red.~~ depressed until Pno. 1 has fully emerged from Pno. 2 sound.

163

I

164

I

*accel. e cresc.*

165

I

*8va*

166

I

*molto cresc. e accel.*

~~red.~~

Use palms for white keys and extend fingers for black keys.

167 *fff* *15<sup>ma</sup>* *loco:* *11* *8va* *11* *8va* *11* *8va* *11*  
*Red. sempre* *8va*

While Pno. 1 is playing the cadenza, the player of Pno. 2 should close the lid of Pno. 2. The lid remains down until the end of the composition.

170 *freely* *ff* *f* *sub. pp* *ff* *mp* *f* *pp*  
*Red. sempre* *8va*

173 *f* *p* *mf* *ppp* *mp* *ppp*  
*with forearms (look at keyboard, not music)* *long pause* *allow sound to decay* *8va*

176 *pp* *mp* *pp*  
*As in the beginning, but slower and more intimate* *mp bring out notes with stems down molto dolce* *Red. ad lib.* *pp extremely distant*

180

I

II

183

Poco più mosso ( $\text{♩}=72$ )

*accel. e cresc.*

*mp*

Poco più mosso ( $\text{♩}=72$ )

I

II

187

*mf*

I

II

190

I

*poco rit. e dim.*

*sost. ped.*

Tempo I°

*pp*

*mp molto dolce*

*pp*

II

Inside the piano w/ guitar pick

*pp*

8va

*And. sempre*

193

I

(8va)

II

(8va)

196

I

*pp*

(8va)

II

(8va)



199

I

(silent)

*pp*

*ppp una corda*

II

(8va)

(8va)

203

I

*pp tre corde*

*ppp una corda*

II

(8va)

(8va)

207

I

II

(8va)

(8va)

*ppp*

(let ring)

### IV. The Avenues of the Dead / Rebirth

**Jubilant; ecstatic** (♩.=63)

*8va*

**PIANO I**  
(amplified)

*mf* 5:6 *sfz*

*And. sempre*

**Jubilant; ecstatic** (♩.=63)  
*Pno. II muted throughout with the lid down (and not amplified).*

**PIANO II**

*ppp sempre una corda e legato*

2

*f* *8va<sub>b</sub>*

*dampen strings with palm (in precise rhythm!)*

*Inside the piano* *8va<sub>b</sub>*

*p* 3

*8va*

4

*f* *8va*

6

I

*ff* *pp*

dampen strings with palm as before

II

8

I

*mf* *mp* *8va*

II

10

I

*pp* *mf* *pp* *8va*

II

12

I

8va

mf

5:6

f dry

mf

3

8va

8va

And. sempre

II

14

I

(8va)

3

3

3

3

3

3

3

3

3

(loco)

p

3

II

16

I

8va

mp

8va

II

18

8va-----

I

mf 5:6

f dry

ff harsh, biting (short)

♩. \* ♩. \* ♩. (sempre)

II

20

8va-----

I

sfz 5:6

19:24

ppp

5:6 19:24

II

21

I

(continue holding pedal until next entrance)

II

pppp

23

I

8va

mf

5:6

sfz

Red. sempre

II

mf tre corde

5

sfz

ppp una corda (come prima)

Red.

25

I

8va

f biting

(short)

mf

Red.

Red. (sempre)

II

27

I

f

8va

mp

8va

II

29

I

(8va)-

*ff* *pp*

II

31

I

8va

*fp* *fp*

II

33

I

*f* (short) *mf*

II

\* *Led. (sempre)*

35

I

*sfz* 5:6 19:24 *ppp*

8va

II

*pppp*

36 *pno. I: continue holding pedal until next entrance*

II

38

I

*(still holding pedal)* *f* *sfz* *sfz* *sfz*

*Red. \** *Red. \** *Red. \**

II

*mf tre corde* *sfz* *mf (tre corde)* *pp*

*Red.* *\** *Red.* *(secco)*

40

I

*sfz* *sfz* *sfz* *sfz* *sfz*

*Red. \** *Red. \** *Red. \** *(etc.)*

II

*mf* *pp* *mf* *pp* *mf*

*Red.* *(secco)* *Red.* *(secco)* *Red.* *(secco)*



42

I *sfz* *sfz* *sfz* *sfz*

II *pp* *mf* *pp* *mf* *pp* *mf*

*Red.*..... (*secco*) *Red.*... (*secco*) *Red.*...

44

I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

II *pp* *mf* *pp* *mf* *pp* *fp*

(*Red.*)..... (*secco*) *Red.*..... (*secco*) *Red.*... (*secco*) *Red. sempre*

46

I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

II *sfz* *sfz* *ff*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*8va*..... *8va*.....

48 (8va)

I

II

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

*sfz*

*Red.* ..... (*secco*) *Red.* ..... (*secco*) *Red.* ..... (*secco*)

50

I

II

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*p* *f* *f* *p* *f* *p* *f*

*Red.* ..... (*secco*) *Red.* ..... (*secco*) *Red.* ..... (*secco*) *Red.* ..... (*secco*)

52

I

II

*sfz* *sfz* *sfz* *sfz*

*f* *p* *f* *ffp*

(*secco*) *Red.* ..... (*secco*) *Red.* ..... (*secco*) *Red. sempre*

54

I *sfz sfz sfz ff sfz sfz*

II *sfz sfz sfz*

*8va*

*Red. Red. Red. Red. Red.*

*8va*

*8va*

*8va*

*8va*

*Red. Red. Red. Red. Red.*

56

I *5:6 5:6 sfz sfz*

II *ff ff ff*

*Red. (secco) Red. (secco)*

*8va*

*8va*

*Red. Red. Red. Red. Red.*

59

I *sfz sfz sfz sfz sfz sfz sfz sfz*

II *ff sfz*

*Red. sempre Red. Red.*

*8va*

*8va*

*Red. Red.*

61 (8va)-----

I

5:6

5:6

*ffz*

5:6

5:6

II

(8va)-----

*ff* *p* *ff*

*Red. (secco)*

\*

64 (8va)-----

I

5:6

5:6

*ffz*

5:6

5:6

*ffz*

5:6

5:6

*ffz*

II

*ff*

67 (8va)-----

I

*f* 3

*f* 3

*f* 3

II

*ff*

*po - - - - co -*

*Red. (sempre)*

69 (8va) *pp* *f*

*a - - - po - - - co - - - di - - -*

71 *mp* *3* *3* *3* *3* *3* *3*

*mi - - - nu - - - en - - - do*

73 *p* *f* *pp* *8va*

*ppp una corda (come prima)*

75

I

8va

*mf*

8va

8va

mf

II

77

I

8va

8va

8va

II

79

I

(8va)

8va

8va

*mp*

8va

II

81

System I: Bass clef. Measure 81:  $8^{va}b$  with notes G#1, A1, B1, C2, D2. Measure 82:  $8^{va}b$  with notes G#1, A1, B1, C2, D2. Measure 83:  $8^{va}b$  with notes G#1, A1, B1, C2, D2. System II: Treble and Bass clefs. Measures 81-82: Continuous sixteenth-note patterns in both hands. Measure 83:  $8^{va}b$  with notes G#1, A1, B1, C2, D2.

83

System I: Bass clef. Measure 83:  $8^{va}$  with notes G1, A1, B1, C2, D2. Measure 84:  $8^{va}$  with notes G1, A1, B1, C2, D2. System II: Treble and Bass clefs. Measure 83: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2. Measure 84: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2.

**Serene** ( $\text{♩} = 50$ )  $8^{va}$

*mp* 5:6 19:24 *ppp*

*p* unhurried (take time)  $8^{va}b$  *pp*

(still holding pedal)  $8^{va}b$

**Serene** ( $\text{♩} = 50$ )

*pp* tre corde *pp* always dovetail tremolos with pno. 1

*Ad. sempre*

85

System I: Treble and Bass clefs. Measure 85: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2. Measure 86: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2. Measure 87: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2. Measure 88: Treble clef has notes G1, A1, B1, C2, D2. Bass clef has notes G1, A1, B1, C2, D2.

$8^{va}$  *pp* *mf* *pp* *pp*

always dovetail tremolos with pno. 2

if available, the child performer enters here, carrying the toy piano

$8^{va}$   $8^{va}b$   $8^{va}$   $8^{va}$





106

T.P.

I

Red.

110

T.P.

I

Red.

113

T.P.

I

Red.

117

T.P.

I

(child stops)

Red.

120

T.P.

I

(child starts) (child stops) (child starts)

Red.

123

I

(child stops)

Red.