auseinandergerissene Hälften

for pianist with slides

Ian Pace

Performance Instructions

1. This piece consists of six musical vignettes, each of which is accompanied by a Powerpoint slide (available from the composer) to be projected on a screen in the hall during the performance.

2. At the outset of the performance, the title slide should be visible on the screen, and the pianist should bring with them a remote control clicker to enable them to shift between slides. With a quite pronounced gesture, before taking their seat at the piano, the pianist should click to reveal the first slide, then wait for about 20 seconds before sitting at the piano and starting the first piece (‘1886)’.

3. At the end of each piece, the pianist should click to shift to the next slide, again in an obvious, demonstrative fashion, and wait around 20 seconds before starting the next piece.

4. After the fourth piece (‘1936’), the pianist should get up and speak to the audience in the manner indicated in the score, asking them questions. If no replies are forthcoming, they should look for someone there and ask them directly one of the questions (it is fine for this to be a ‘planted’ audience member if felt necessary). The answers will determine whether to proceed with the fifth or sixth piece (‘1949’ and ‘1953’, respectively), as indicated in the score.

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1. *1886.*

At the half-way point between lightness and solemnity, ♩ = c. 116

simile

mf

p

legato possible

Quasi senza ped.

upper line ***mf,***
lower line ***mp***

mp

f *(quite full sound)*

poco legato

p *(sempre)*

mp

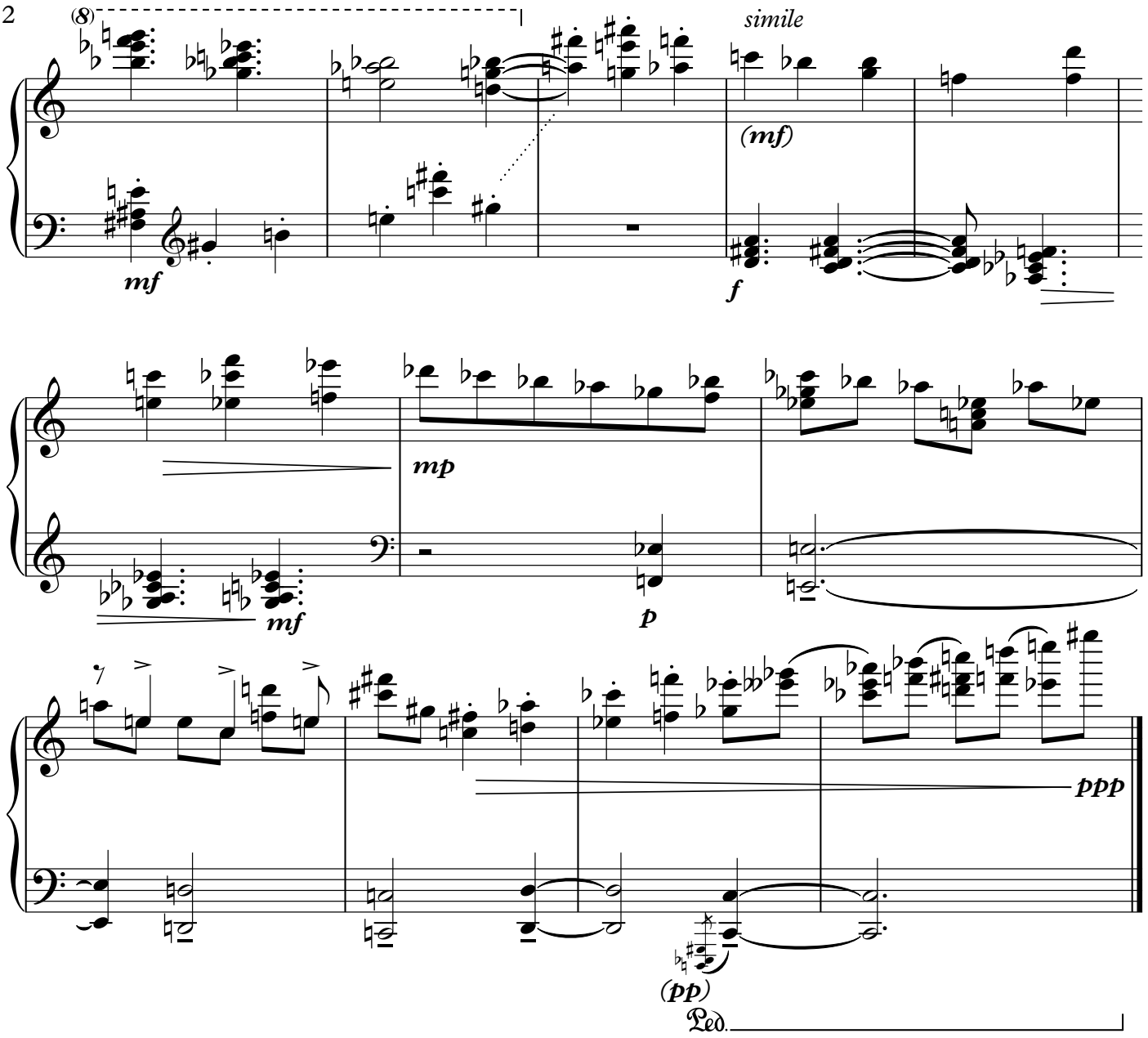
f

mp

pp

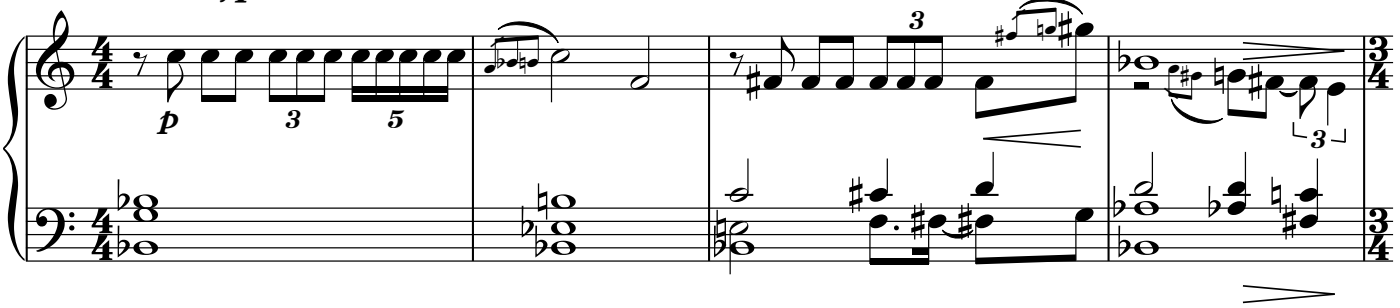
ff 8^{va}

(L.H.)

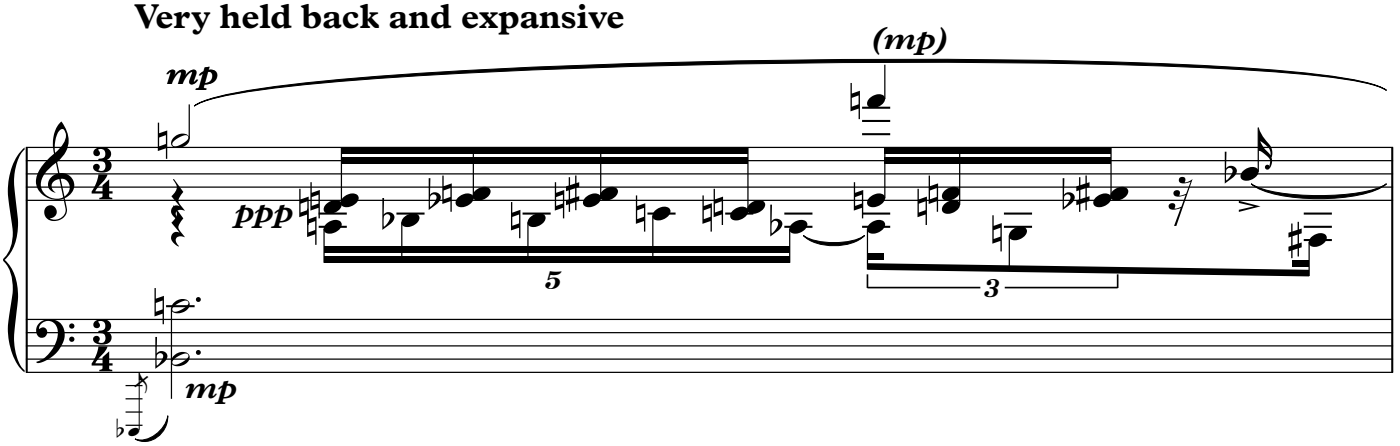

(8)
simile
(mf)
mf
f
mp
mf
p
ppp
(pp)
Ped.

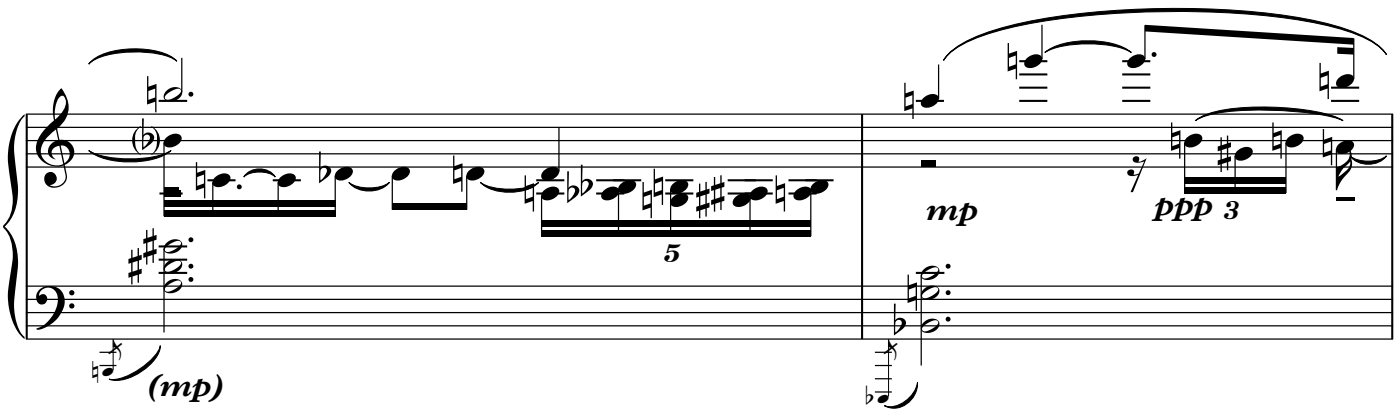
2. *1902.*

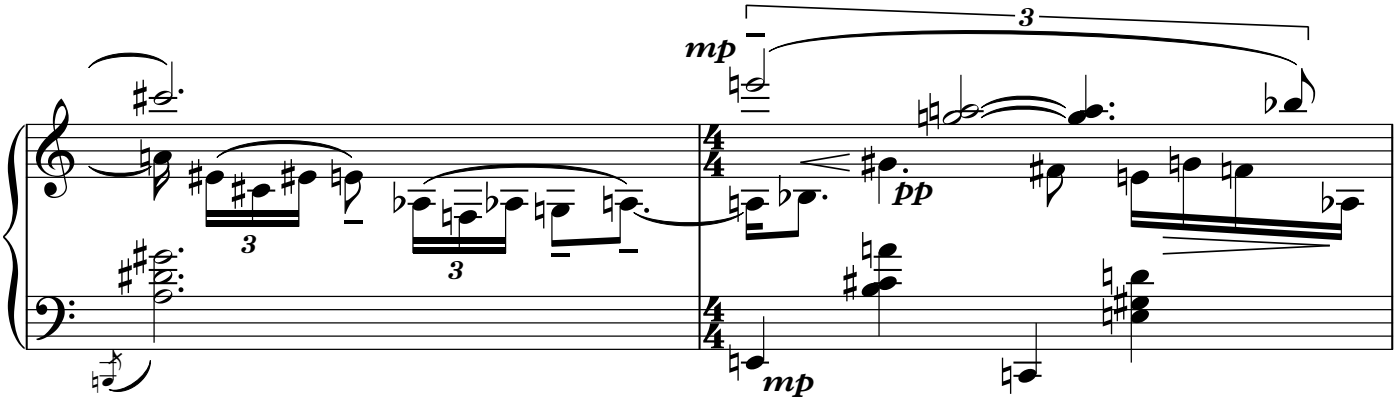
Free, *parlando*

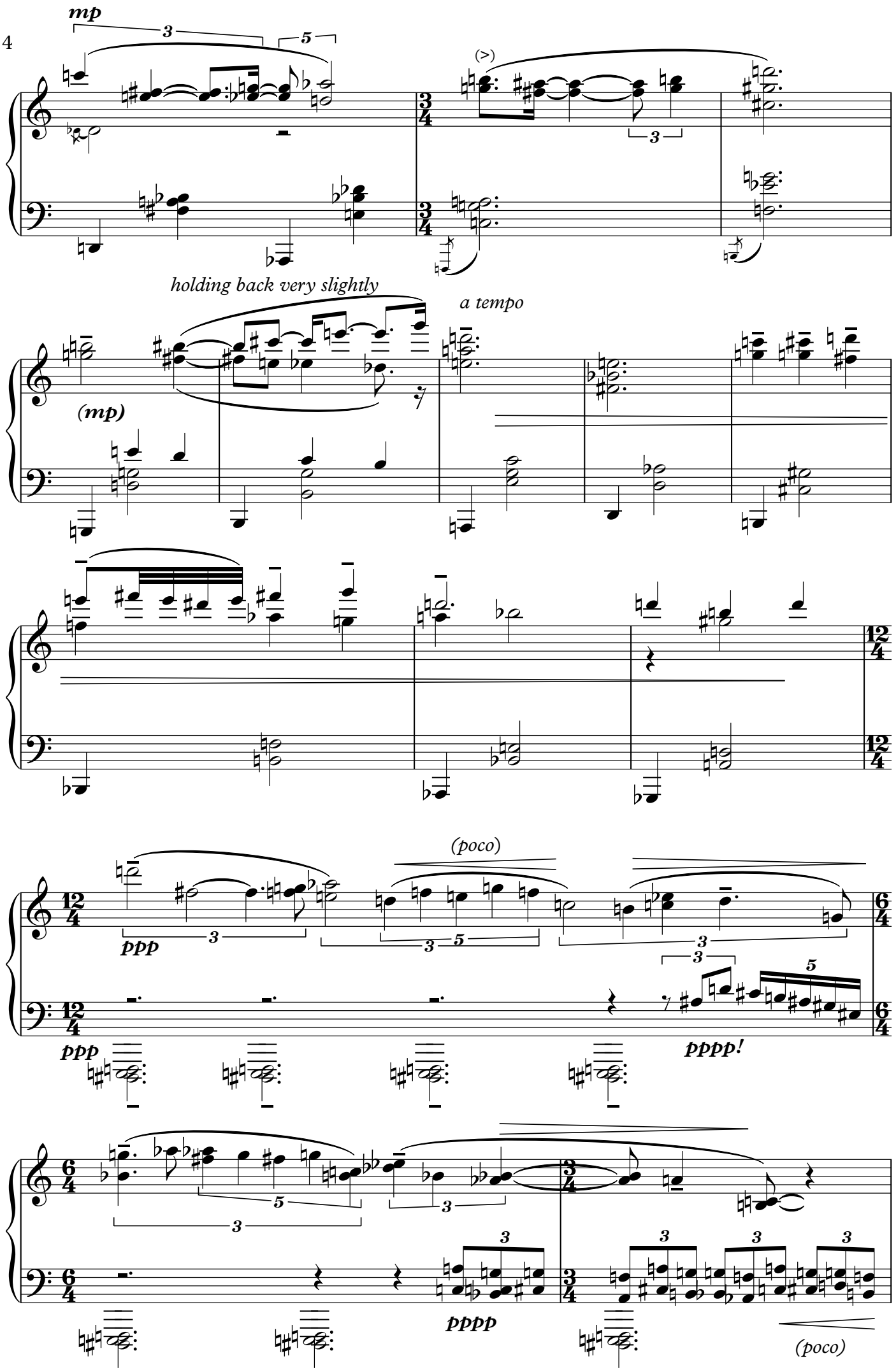


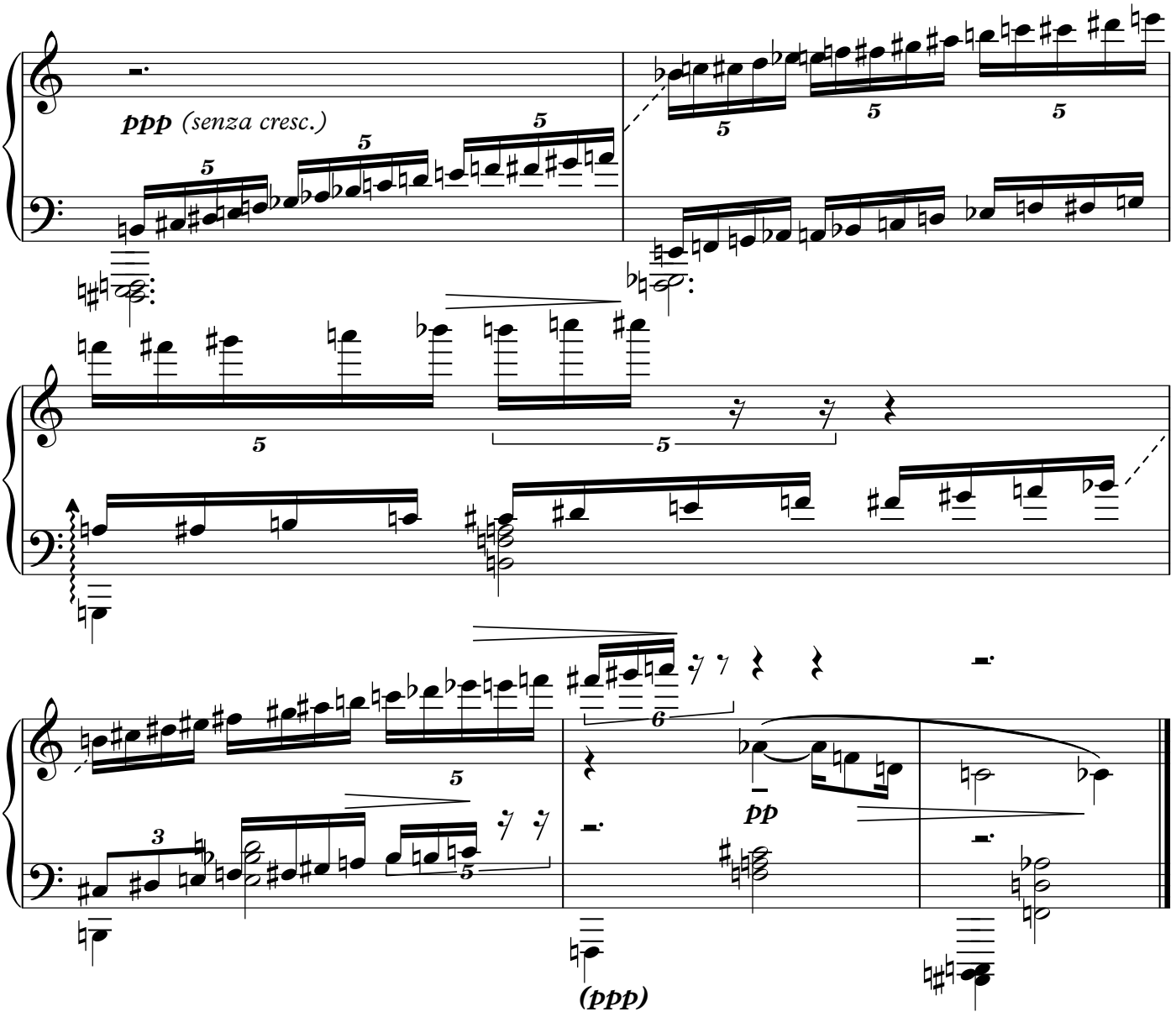
Very held back and expansive

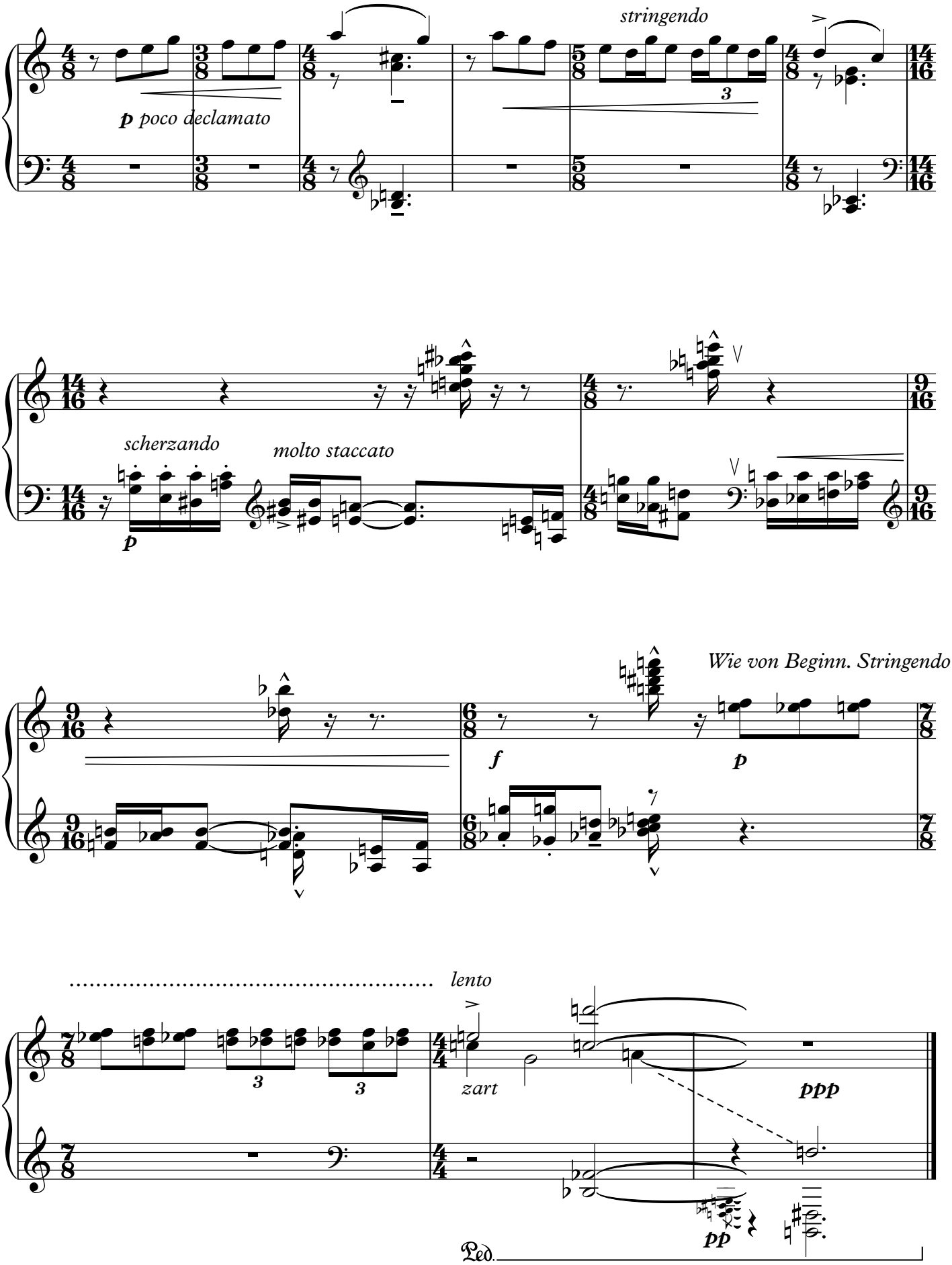







mp
(>)
holding back very slightly
a tempo
(mp)
(poco)
ppp
ppp
pppp!
pppp
(poco)


ppp (senza cresc.)
pp
(ppp)

3. *1927.*

Rätselhaft