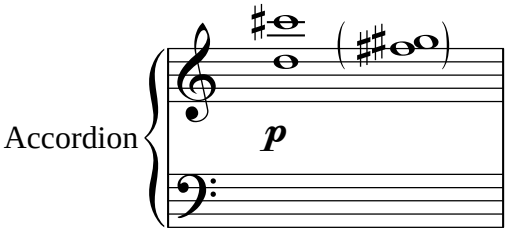
For Evin Kelly

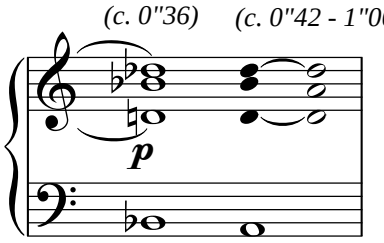
Evinescence

S. Adams

Pedal *(0"00 - 0"40)*



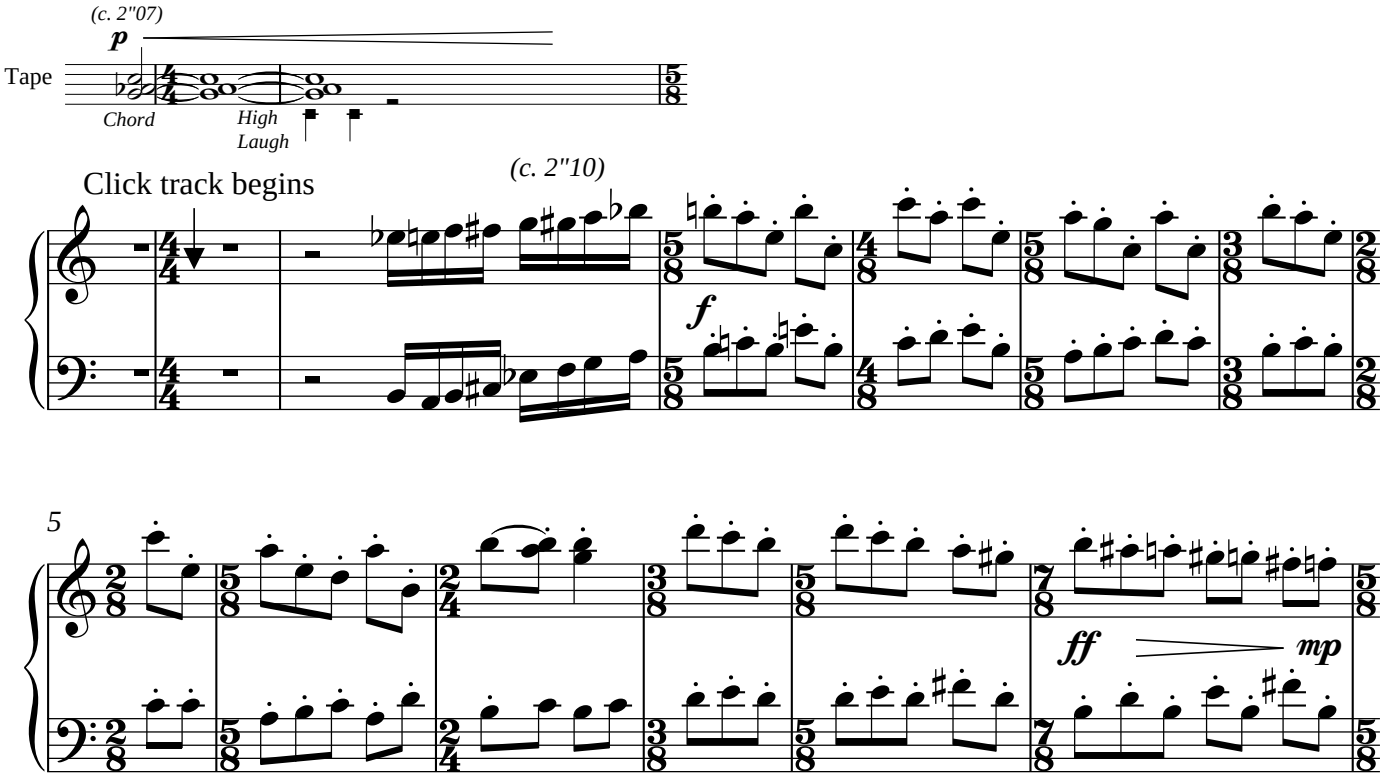
These notes to be held in various combinations in right hand.
Bellows shakes and other effects are allowed.
Left hand to improvise freely, but discreetly.

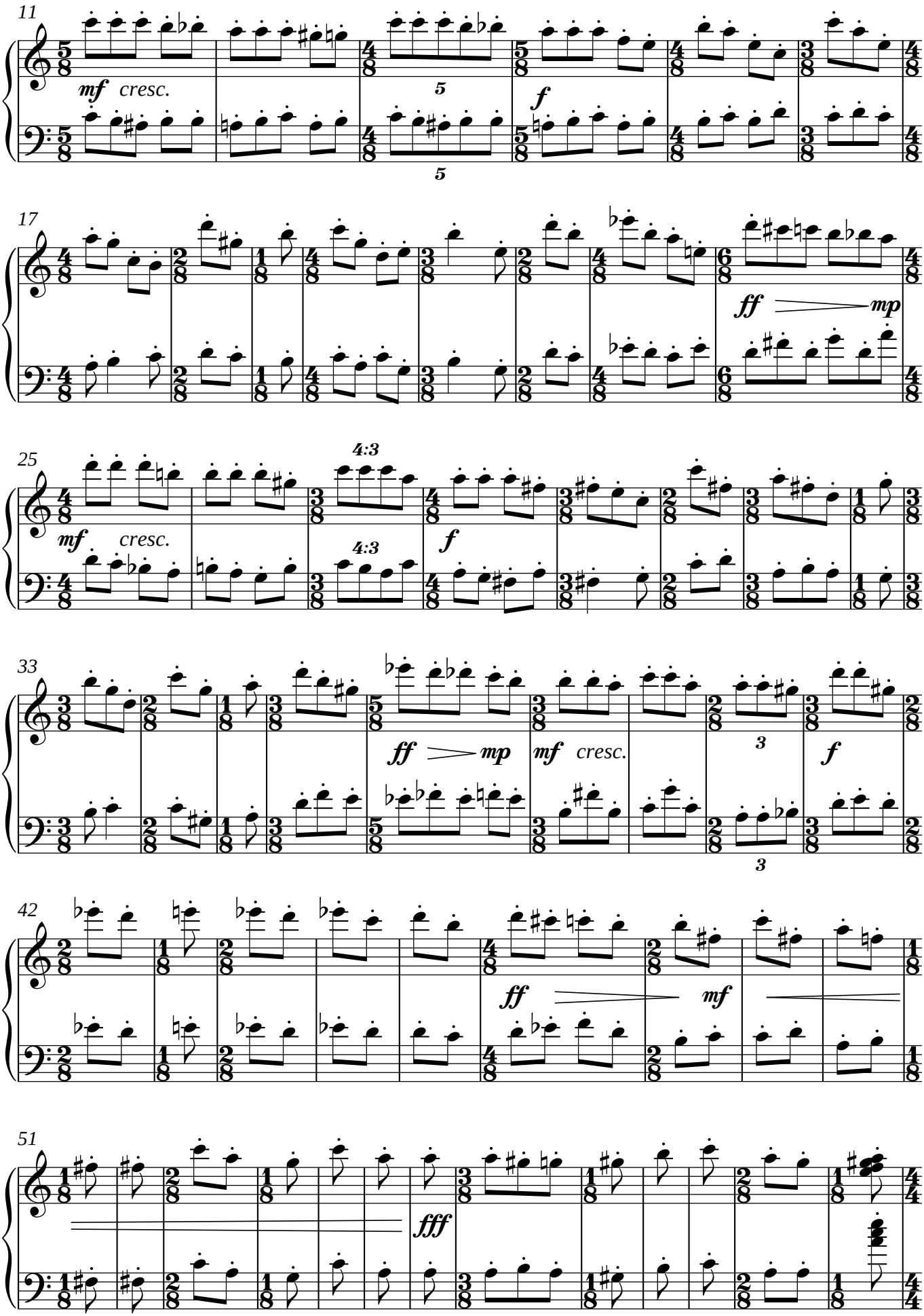


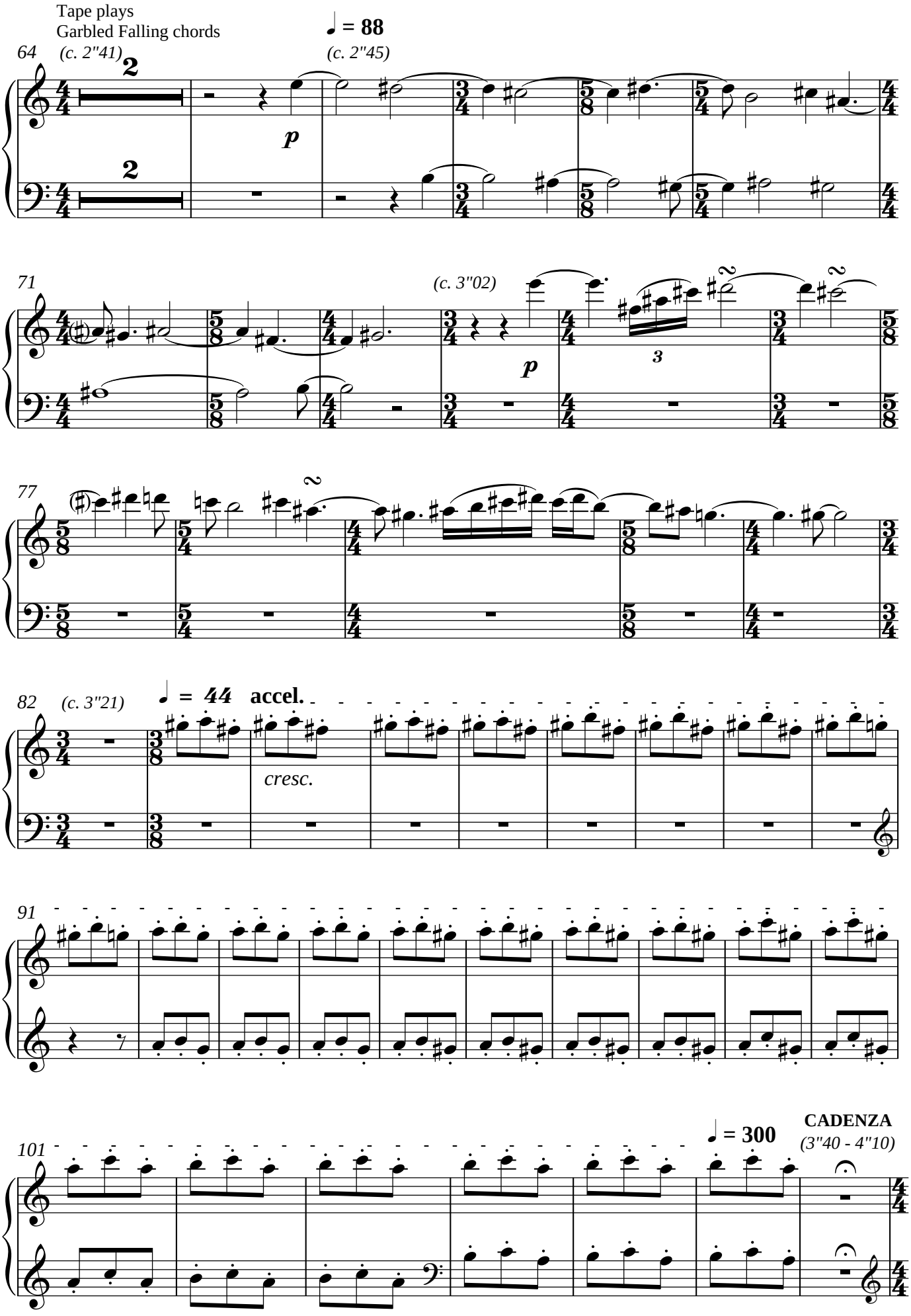
Left hand to stop improvising and play as written.
Right hand may introduce very short staccato notes at will from 0"42, in addition to playing chords as written.

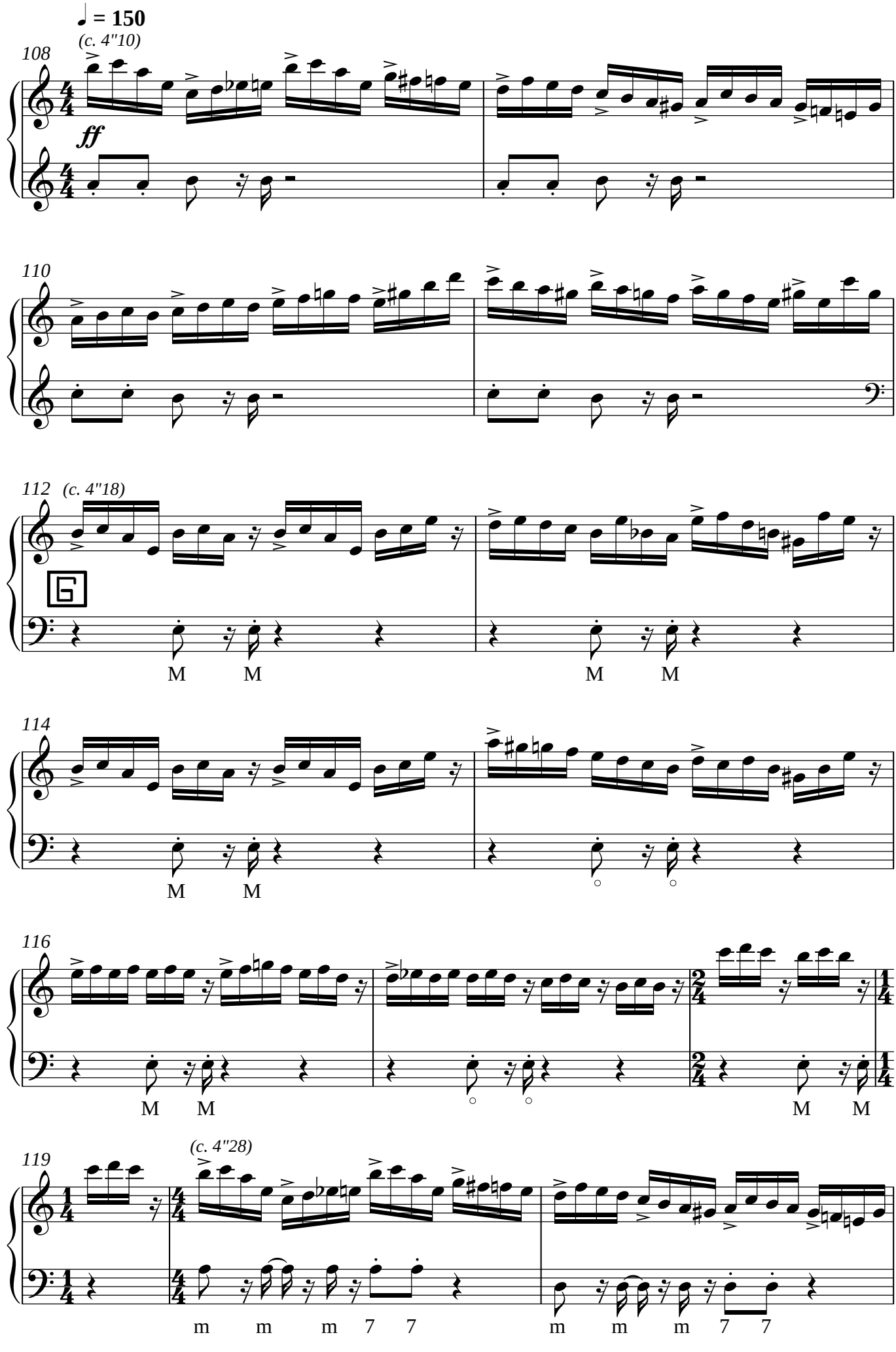
From this point onward there is more freedom. Feel free to play whatever you want until the written part begins at 2"10. A good starting point would be to imitate (loosely or accurately) any figures from the tape part which appeal to you.

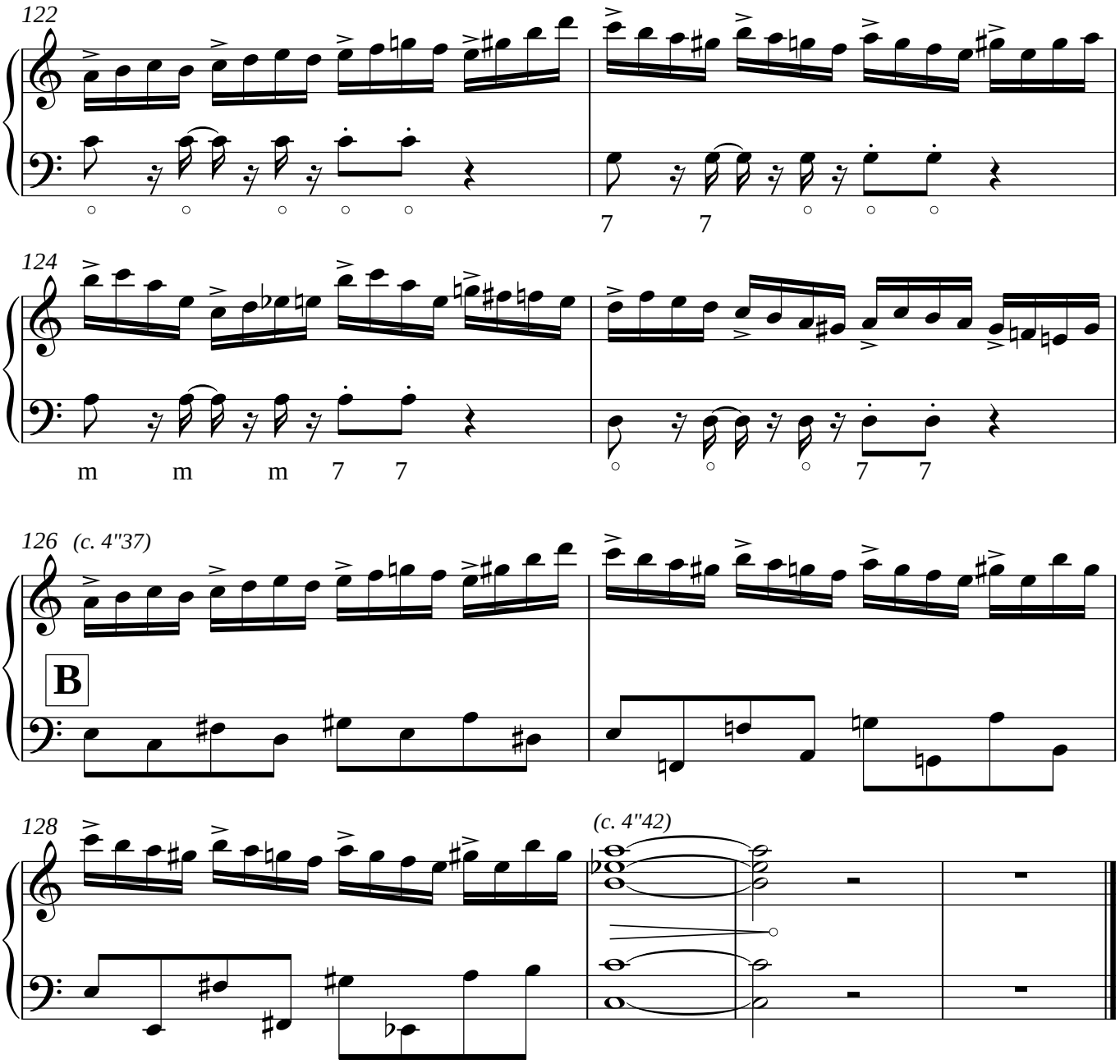
N.B.
All instructions until this point, no matter how authoritatively phrased, may be entirely ignored. If you come up with an alternative, or you simply want to wing it on the day, feel free to do so!




11
mf cresc.
5
f
17
ff mp
25
4:3
mf cresc.
f
33
ff mp
mf cresc.
3
f
42
ff
mf
51
fff


Tape plays
Garbled Falling chords
64
(c. 2"41)
♩ = 88
(c. 2"45)
p
71
(c. 3"02)
p
77
82
(c. 3"21)
♩ = 44
accel.
cresc.
91
101
♩ = 300
CADENZA
(3"40 - 4"10)


♩ = 150
(c. 4"10)
108
ff
110
112
(c. 4"18)
M M M M
114
M M
116
M M M M
119
(c. 4"28)
m m m 7 7 m m m 7 7



Performance Notes:

The click track begins by providing a guide as to how much time has passed in the piece. There will be a beep after ten seconds, two after twenty and so on. 1"10 will get one beep, 1"20 two, etc. The last beep is at 2"00.
Shortly after 2"07, the click begins at the place indicated in the score. It plays quavers.
The *accel.* at 3"21 will be difficult to get precisely in time towards the faster end. Most likely any difference between the performer's idea of the *accel.* and the computer's execution will not be noticed by the audience as the cadenza which follows is intended to be brash and chaotic. What is important is to be in sync with the tape part at the other end of the cadenza. The click track will provide two bars in quavers, with emphasised beats and bars. Directly before the beginning of the closing section which follows I think something approximating a trill on the three note cell [BCA] which dominated the *accel.* would be a good way of ending the cadenza. For the rest of it (the cadenza), other than the previously mentioned words chaotic and brash, I have no suggestions!