

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.

(c. 0"36) (c. 0"42 - 1"00)



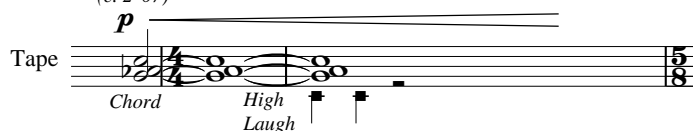
Left hand to stop improvising and play as written.
Right hand may introduce very short staccato notes at will
from 0"42, in addition to playing chords as written.

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!

(c. 2"07)



Click track begins

(c. 2"10)



11

mf cresc.

5

f

17

ff *mp*

25

mf cresc.

4:3

f

33

ff *mp*

mf cresc.

3

f

42

ff

mf

51

fff

Tape plays
Garbled Falling chords

♩ = 88

64 (c. 2"41)

(c. 2"45)

Musical score for measures 64-70. The piece is in 4/4 time. Measures 64 and 65 are marked with a '2' above the staff, indicating a second ending. The music features a piano (*p*) dynamic. The melody consists of a series of descending eighth notes, while the bass line provides a harmonic accompaniment with sustained notes and some movement.

71

(c. 3"02)

Musical score for measures 71-76. The time signature changes to 3/4. The melody continues with descending eighth notes, and the bass line features a triplet of eighth notes in measure 74. The dynamic remains piano (*p*).

77

Musical score for measures 77-81. The time signature changes to 5/8. The melody is characterized by a series of eighth notes, some beamed together, creating a rhythmic pattern. The bass line is mostly sustained, providing a harmonic foundation.

82 (c. 3"21)

♩ = 44 accel.

Musical score for measures 82-90. The time signature changes to 3/4. The melody is marked with an acceleration (*accel.*) and a crescendo (*cresc.*). It features a series of eighth notes, some beamed together, creating a rhythmic pattern. The bass line is mostly sustained, providing a harmonic foundation.

91

Musical score for measures 91-100. The time signature changes to 3/4. The melody continues with eighth notes, some beamed together, creating a rhythmic pattern. The bass line is mostly sustained, providing a harmonic foundation.

101

♩ = 300

CADENZA
(3"40 - 4"10)

Musical score for measures 101-106. The time signature changes to 4/4. The piece concludes with a cadenza, marked with a tempo of 300 beats per minute. The melody features a series of eighth notes, some beamed together, creating a rhythmic pattern. The bass line is mostly sustained, providing a harmonic foundation.

♩ = 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

122

124

126 (c. 4"37)

128 (c. 4"42)

m m m 7 7

B

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!