

Joseph Bourdeau  
**Imaginary Concerto**  
piano + electronics  
c. 12'00"

for Mari Kawamura  
(August 1st 2018)

## Imaginary Concerto

### performance notes

In addition to the piano, the performer will require the following instruments and implements:

**Recorder in C** (may be a cheap children's instrument)

**Kazoo** (ideally brightly colored and visible from a distance)

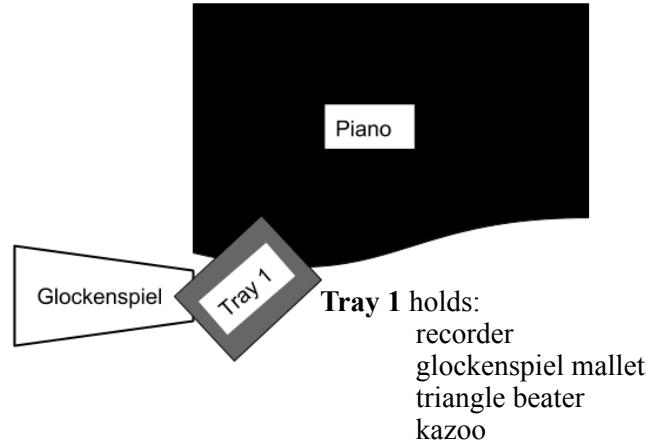
**Small Triangle** (need not be a “professional” instrument, but should not sound like a toy)

1 metal beater

**Glockenspiel** (may be a cheap children's instrument)

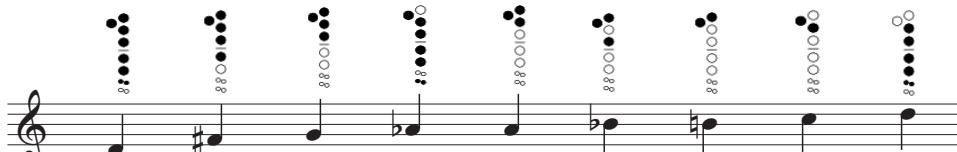
2 plastic mallets

### Suggested Setup -



### Recorder Fingerings -

Note that in some cases the given fingerings are nonstandard, and come from the composer's experience. Other fingerings may be used if found more comfortable/practical.



### General Considerations -

Generally, the glockenspiel will be played by the right hand when in use alongside any other instrument.

All trills are to the next highest pitch in the given key

If no key is indicated all trills are a semitone

Pedaling is generally left to the performer's discretion. “Pedal down throughout” as an indication means to imitate the resonance of the glockenspiel. Notes may be pedaled discretely, but the sound should generally be very sustained.

## **Notation -**

Parenthesized tempi are approximate landing points for tempo fluctuations, and need not be exact  
An *accel.*, or *rit.* terminating in an *a tempo* represents a sudden return to the last non-parenthesized tempo  
An *accel.*, or *rit.* terminating in a breath mark, or fermata, represents a change terminating in a slight halt, before returning to the last non-parenthesized tempo.

*Italicized text* indicates expressive or stylistic information. These indications apply to all aspects of the performance from the nature of the music to the affect of the performer. These changes should not be overdone, or constitute theatrical actions in their own right, but should be noticeable, as the rapid change in styles is a key aspect of the work.

## **Electronics + Amplification -**

It is strongly recommended that the piano and performer's voice be amplified.

Suggested microphone placement may be found in setup diagram.

Numbers within a diamond enclosure (◊<sup>3</sup>) indicate electronic cues. The numbers correspond to audio files in the attached MAX/MSP patch. These cues may be triggered by the performer, via MIDI pedal, or by an offstage sound technician. Generally, samples must be triggered on specific beats, and should be played simultaneously with any pitches or sound events under which they are notated. Generally cues at the beginnings of measures are triggered on downbeats if not tied to a specific note. In other cases where no specific rhythm is given general spatial notation shows the order and relative duration of events. Samples are of various lengths, with all events within a certain audio file generally notated under a dashed bracket, excepting cases where the sample is very long.

## **Performance Notes -**

Written for Mari Kawamura in 2018, *Imaginary Concerto* is a work for piano and electronics which takes the performer on a journey through a series of surreal imagined landscapes, and musical situations. Quoting extensively from various areas of the piano repertoire, as well as from Francis Couperin's *L'Art de Toucher le Clavecin*, the work takes a playful and personality-driven look at the nature of virtuosity and the of performance in general. In this space the personalities of the composer, performer, and quoted materials often interact in surprising ways, addressing in particular the virtuosity of flexibility and range, while creating a humorous and often chaotic environment.

For Mari Kawamura -  
Thanks for the chance to have some fun  
Sorry about the mess...

Piano + Electronics

# Imaginary Concerto for Mari Kawamura

J. Bourdeau

Andante  $\text{♩} = 115$

Pno. Voice

Piano

Electronics

This page shows the first system of the musical score. It includes three staves: 'Pno. Voice' (treble clef), 'Piano' (two staves: treble and bass), and 'Electronics' (two staves: treble and bass). The 'Pno. Voice' staff has a tempo of Andante (♩ = 115) and dynamic markings 'triumphantly, w/ overdone showmanship' and 'freely, very romantic'. The 'Piano' staff includes dynamics 'ad lib. pedaling' and 'JJ'. The 'Electronics' staff has a dynamic 'p' with an arrow pointing right. Measure numbers 3, 4, and 5 are indicated above the staves.

Pno.

Pno.

This page shows two systems of the musical score. The top system features a piano part with dynamics 'rit.', '8va', 'accel.', 'f', and 'p'. The bottom system also features a piano part with dynamics '(accel.)', '2-4 sec.', 'f', 'tr.', and 'p'. Measure numbers 3, 4, 5, and 6 are indicated above the staves.

Imaginary Concerto

2

*accel.* ----->

*hesitant, sweetly  
sneaking in under trill*

*increasingly "modern"  
cold, sterile*

Pno.

7

8va

tr

pp

pp

(P)

15<sup>ma</sup> - - , 8va - -

resume *ad lib.* pedaling

≡

Pno.

10

*romantic,  
showy, but subdued*

$\text{J} = 180$

tr

f

mf

5

5

5

morendo

tr

sfp

sf

8va - - , ♠ 1

take rubber mallets  
c.7 sec.

an arrogant  
punctuation

3/4

3/4

Etc.  $\frac{2}{4}$  bass resonance

n. —————

Elc.

**Lento** ♩ = 50     *hollow, spacious  
in a new dimension*

begin playing just as bass resonance becomes audible

# Imaginary Concerto

3

**11** **Glockenspiel**

*poco rit.*

Glk.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{5} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{4} \end{array}$   $\begin{array}{c} \text{2} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{4} \end{array}$

*mp*

*p*

*8va*

*sharp*

Pno.  $\begin{array}{c} \text{3} \\ \text{4} \end{array}$   $\begin{array}{c} \text{5} \\ \text{4} \end{array}$   $\begin{array}{c} \text{4} \\ \text{4} \end{array}$   $\begin{array}{c} \text{2} \\ \text{4} \end{math>$

*p*  $\begin{array}{c} \text{mp} \\ \text{p} \end{array}$  *f*

*8va*

*p*

*2*

*3*

*2*

*3*

*P* → pedal down throughout

*false reverb*

Elc. (bass resonance)

*piano*  $\begin{array}{c} \text{15}^{\text{ma}} \\ \text{2} \end{array}$   $\begin{array}{c} \text{5} \\ \text{mf} \end{array}$

Imaginary Concerto

4

*a tempo poco rit.* - - - - - Poco piu mosso  $\text{♩} = 55$

15

Glk. *p* *mf* *8va* *8va* *8va* *15ma* *pp* *p* *pp*

Pno. *pp* *mf* *4* *5* *pp* *p* *pp*

*8va* *8va*

*4* *5*

*piano* *5* falling chromatic melodies *mf*

*4* *piano* *f* *3* pulse timing is independant of soloist timing is independant of soloist *mf* *n.*

*3* higher pitched bass resonance

Etc.

## Imaginary Concerto

5

18 *poco rit.* - - - - - **Poco meno mosso**  $\text{♩} = 50$  *poco rit.* - - - - - →

Glk.  $\text{♩} = 50$

Pno.  $\text{♩} = 50$

Elc.  $\text{♩} = 50$

**6**

**7**

**7**

**6**

**piano**

**rolling chromatic piano chords**

**mf**

wet, distant

**bass resonance**

## Imaginary Concerto

**6** (poco rit.) - - - - - *a tempo*

*very delicate,  
timidly playful*

*poco accel.* - - - - - *a tempo*

*timidly playful*

Glk.

Pno.

(P) resume *ad lib.* pedaling

triangles

Elc.

(bass res.)

8va

bass resonance

(♩ = 60)  
accel.

-Tempo rubato ♩ = 80

1

$g^{va}$  - - - - -

*tr* ~~~~~

*tender, introspective*

Pno.

2-4 sec.      delicate, hesitant  
a lounge ballad

*p*

*p* — *mf*

*pp*

*8va*, 11 → filtered voices → (voices grow clear) → clinking glasses and dinner noise

12 → clinking glasses and dinner noise

13 → trigger dim. → 13

Etc.

(10) → (bass resonance)

This block contains a musical score for piano and electric instruments. The piano part starts with a dynamic *p* over two measures. The first measure has a tempo marking of "2-4 sec." and the second measure has "delicate, hesitant a lounge ballad". The electric instrument part consists of a patch diagram. It starts with a square labeled "filtered voices" connected to a diamond labeled "11". An arrow points from "11" to a box labeled "(voices grow clear)". From this box, an arrow points to a box labeled "clinking glasses and dinner noise". Another arrow from "11" goes to a diamond labeled "12", which also points to the same noise box. A third arrow from "11" goes to a diamond labeled "13", which then points to a box labeled "trigger dim.", which finally points to another diamond labeled "13". At the bottom, there is a section labeled "Etc." with a square labeled "(bass resonance)" connected to a diamond labeled "(10)".