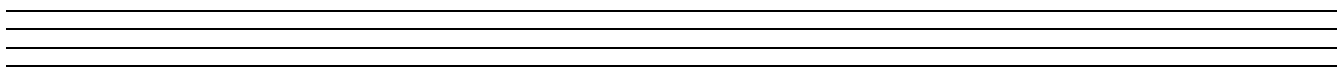


Museum Pieces

concurrent solo pieces for spatial chamber ensemble

Jordan Nobles



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PROGRAMME NOTES

When one walks through an art gallery one is confronted by unique artworks, on different walls, all together in the same room. *Museum Pieces* tries to capture of spirit of multiple works together in the same space. The idea for this piece comes from the textures of Morton Feldman and the musical circuses of John Cage. Each player has a separate solo composition named after a piece of artwork from the twentieth century that inspired me. *Museum Pieces* was commissioned by the North Shore Branch of the British Columbia Registered Teachers Music Association and premiered on November 18, 2012.

PERFORMANCE NOTES

- *Museum Pieces* is made of numerous 2 minute solo works that are written to be performed in any number, in any combination, simultaneously, in different areas of the performance space.
- these pieces can be performed alone, or as a duo or trio, etc, in any combination, even repeated.
- each solo piece is sparse and pulseless. Musicians are to perform them freely and as expressively as possible, but within the time frame indicated (each measure is approx. 10 seconds long and each solo piece is approx. 2 minutes long)
- there is no synchronization required other then the pieces should all start together and end approximately at the same time.
- At the end of each of the pieces the musician has the option of repeating it. This could be used when there are multiple pieces being performed simultaneously as a repeat would result in a different version each time.
- players should decide how many repeats to perform before the performance.
- soloists playing only by themselves can vary the rhythm and duration at will.

PIECE TITLES

Black, Red and Black - for low piano (inspired by the 1968 **Mark Rothko** painting)

Walking Quickly Under the Rain - for high piano (inspired by the 1949 **Alberto Giacometti** sculpture)

C and O - for solo flute (inspired by the 1958 **Franz Kline** painting)

Number 4 (Gray and Red) - for voice with piano (inspired by the 1948 **Jackson Pollock** painting)

Portrait d'Ambroise Vollard - for solo violin (inspired by the 1910 **Pablo Picasso** painting)

Nude Descending a Staircase, No.2 - for solo cello, or viola (inspired by the 1912 **Marcel Duchamp** painting)

Broken Obelisk - for vibraphone (inspired by the 1963-69 **Barnett Newman** sculpture)

Palisade - for clarinet in B \flat (inspired by the 1957 **Willem de Kooning** painting)

SAMPLE ORDER

Museum Pieces is written to be performed concurrently, or repeated in any combination.

A 10 minute performance with many players could be coordinated like this for example...

TIME 0:00	2:00	4:00	6:00	8:00	10:00
HIGH PIANO	HIGH PIANO			HIGH PIANO	
FLUTE	FLUTE	FLUTE			
		VIBRAPHONE	VIBRAPHONE	VIBRAPHONE	
LOW PIANO	LOW PIANO	VOICE WITH PIANO	VOICE WITH PIANO		
		CLARINET	CLARINET	CLARINET	
	VIOLIN	VIOLIN	VIOLIN		
			CELLO	CELLO	

SPATIALIZATION

Museum Pieces should be spatially spread about the performance space, preferably surrounding the audience. While it is not vital for the piece to be performed this way, a spatial distribution of musicians will greatly enhance the effect of the piece. The exact layout will vary depending on the venue and is not important as long as they are evenly distributed throughout the space. Balconies, lofts, etc. can also be utilized as well.

Note: It may be beneficial to rehearse the piece with a stopwatch or timing device at first in order to learn how fast or slow to take certain sections. Then, once the piece is learned this way, the stopwatch can be ignored in favour of a more free interpretation or kept on the music stand to aid the performance if desired.

low piano

Inspired by the 1968 *Mark Rothko* painting

Black, Red and Black

for solo low piano from *Museum Pieces*

Jordan Nobles

Adagio, performer can play each chord solid or arpeggiate up or down at will

10"

20"

8^{vb} Ped. hold sustain pedal down throughout

30"

40"

50"

1'00"

1'10"

1'20"

1'30"

1'40"

1'50"

2'00"
(Repeat Optional)

high piano

Inspired by the 1949 **Alberto Giacometti** sculpture

Walking Quickly Under the Rain

for solo high piano from *Museum Pieces*

Jordan Nobles

Floating, very quickly and freely, very rubato without a pulse

The musical score is written for a solo high piano and consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major/D minor). It features a melodic line with a slur over the first two measures, starting with a piano (*pp*) dynamic. A sustain pedal instruction is written below the first staff: "Ped. hold sustain pedal down throughout" with an arrow pointing to the right. The second staff continues the melodic line with a slur over the first two measures, ending with a pianissimo (*ppp*) dynamic. The third staff shows a melodic line with a slur over the first two measures, with dynamics ranging from piano (*p*) to pianissimo (*ppp*) and back to piano (*pp*). The fourth staff continues the melodic line with a slur over the first two measures. The fifth staff shows a melodic line with a slur over the first two measures, ending with a sharp sign (#) above the staff. The sixth staff continues the melodic line with a slur over the first two measures, ending with a time signature of 1'00".

2
high piano

1'10"

1'20"

1'30"

1'40"

ppp

1'50"

p

2'00"

(Repeat Optional)

pp *ppp*

2
flute

vary the speed of the trill with dynamics 1'10"

pp *mp* *pp* *mp* *p* *pp*

1'20"

pp *mf* *p* *pp*

accel 1'30"

p *mf* *p* *pp*

1'40"

pp *mp* *mf* *p* *pp*

decel 1'50"

pp *p*

vary the speed of the trill with dynamics 2'00"
(Repeat Optional)

pp *mp* *pp* *mp* *p* *pp*

voice and piano

Number 4 (Gray and Red)

for voice and piano from *Museum Pieces*

Jordan Nobles

Adagio, espressivo

-----> means to slowly change vowels

10"

20"

pp \longleftarrow p' \longleftarrow pp' \longleftarrow

n -----> u u -----> m u ----->

p \longleftarrow *ppp* *p* \longleftarrow *ppp*

Ped. hold sustain pedal down throughout →

30"

40"

mp \longleftarrow *pp* , \longleftarrow *mp* \longleftarrow *mf* \longleftarrow

o u-->m-->n-->i-->u-->m o i----->e a----->

p \longleftarrow *ppp* *p* \longleftarrow *ppp*

50"

1'00"

p \longleftarrow , *pp* \longleftarrow *p*

e-->i-->o>i>o o u----->i----->u-->i----->e

p \longleftarrow *ppp* *p* \longleftarrow *pp*

2
voice and piano

1'10" 1'20"

pp *mf* *p* , *pp*

o a e i o u

pp *ppp*

1'30" 1'40"

pp *p* ,

n → m m → n → i → u → m u a e

p *ppp*

8va

1'50" 2'00" (Repeat Optional)

pp , *mp* *pp*

→ i → u → i → u → i → u o u o u m

p *ppp* *p* *ppp*

violin

Inspired by the 1910 **Pablo Picasso** painting

Portrait d'Ambroise Vollard

for solo violin from *Museum Pieces*

Jordan Nobles

Adagio, solemn and expressive

10"

pp

20"

p

30"

pp

40"

mp

p

50"

pp

1'00"

p

2
violin

1'10"

mf *mp* *f* *mp*

1'20"

p *pp*

1'30"

p *mp*

1'40"

mf *f* *mf*

1'50"

mp *p*

2'00"
(Repeat Optional)

p *pp* *ppp*

cello

Inspired by the 1912 **Marcel Duchamp** painting

Nude Descending a Staircase, No. 2

for solo cello from *Museum Pieces*

Jordan Nobles

Adagio

10" 20"

pp < *p* > < *mp* > *pp* > > *p* < *mp*

30" 40"

pp *p* < < *mp* > > *p*

50" 1'00"

pp *mp* < *mf* < > *mf* > *mp* < *p*

1'10" 1'20"

p > > *pp*

1'30" 1'40"

p > > *p* < *mp* > *p*

1'50" 2'00"
(Repeat Optional)

pp > > *ppp*

viola

Inspired by the 1912 **Marcel Duchamp** painting

Nude Descending a Staircase, No. 2

for solo viola from *Museum Pieces*

Jordan Nobles

Adagio

10" 20"

30" 40"

50" 1'00"

1'10" 1'20"

1'30" 1'40"

1'50" 2'00"
(Repeat Optional)

pp *p* *mp* *pp* *p* *mp*

pp *p* *mp* *p*

pp *mp* *mf* *mf* *mp* *p*

p *pp*

p *p* *mp* *p*

pp *ppp*

vibraphone

Inspired by the 1963-69 **Barnett Newman** sculpture

Broken Obelisk

for solo vibraphone from *Museum Pieces*

Jordan Nobles

Freely, expressively, without a pulse; use soft mallets

10" 20"

pp
Ped. *etc.*

30" 40"

50" 1'00"

1'10" 1'20"

1'30" 1'40"

1'50" 2'00"
(Repeat Optional)

Clarinet in B \flat

Palisade

for solo B \flat Clarinet from *Museum Pieces*

Jordan Nobles

slowly, freely and expressively

10"

Musical staff 1: Treble clef, starting with a whole note G4 (two ledger lines below) and a whole note G5 (two ledger lines above). A slur connects them. Dynamics: *p*.

20"

Musical staff 2: Treble clef, starting with a whole note G4 (two ledger lines below) and a whole note G5 (two ledger lines above). A slur connects them. Dynamics: *p*.

30"

Musical staff 3: Treble clef, starting with a whole note B3 (three ledger lines below). A slur connects it to a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *p*.

40"

Musical staff 4: Treble clef, starting with a whole note B3 (three ledger lines below). A slur connects it to a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *p*, *mp*, *pp*.

50"

Musical staff 5: Treble clef, starting with a whole note B3 (three ledger lines below). A slur connects it to a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *p*, *mp*, *p*.

1'00"

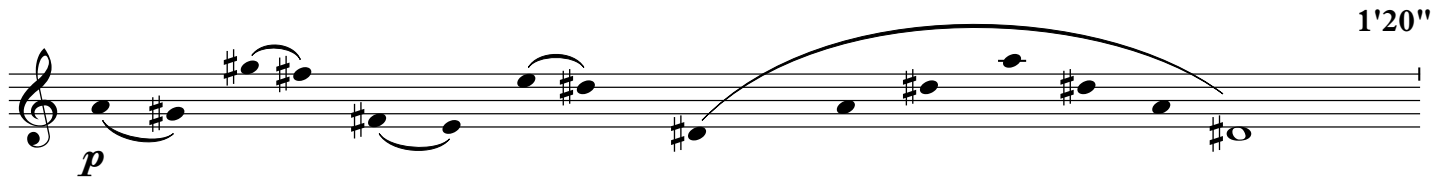
Musical staff 6: Treble clef, starting with a whole note B3 (three ledger lines below). A slur connects it to a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *pp*.

1'10"

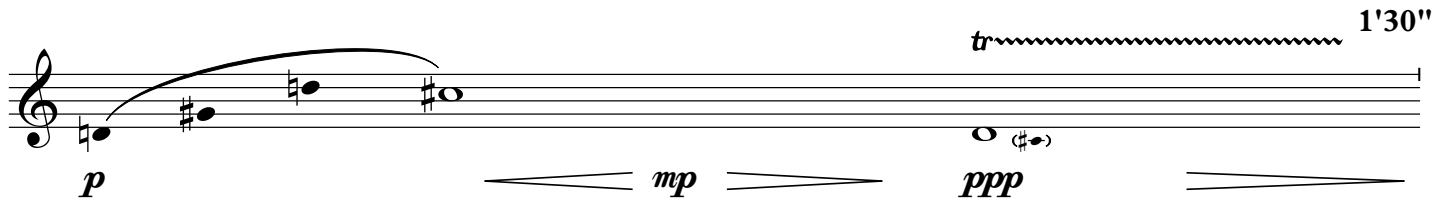
Musical staff 7: Treble clef, starting with a whole note B3 (three ledger lines below). A slur connects it to a sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. Dynamics: *pp*, *ppp*, *tr*.

2
Clarinet in B \flat

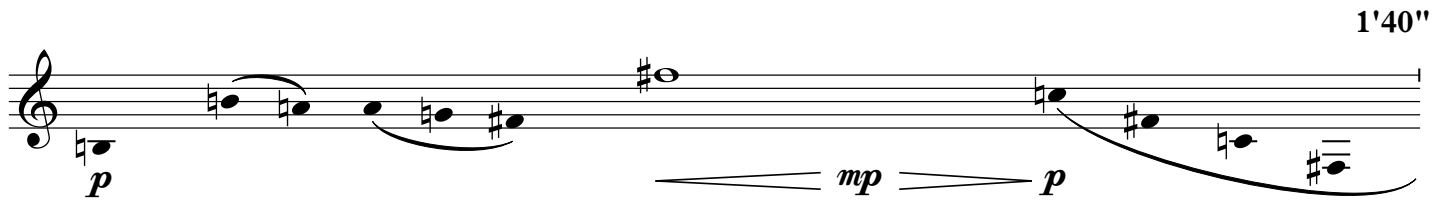
1'20"



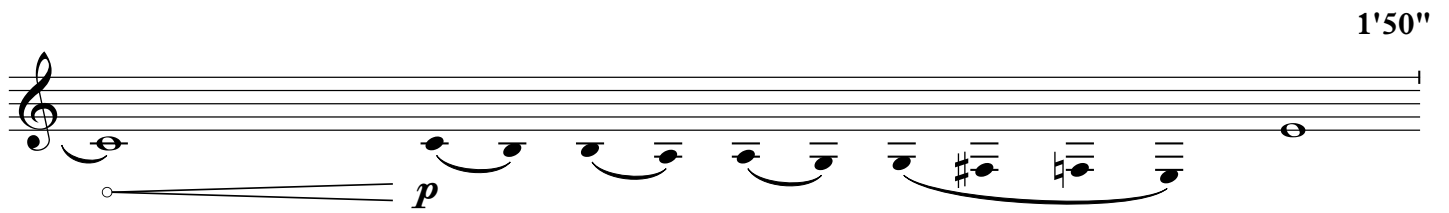
1'30"



1'40"



1'50"



2'00"
(Repeat Optional)

