

# **LOST IN PARADISE ROCKLAND**

**(A piece for piano and electronics)**

# Lost in Paradise Rockland.

## Preface

### I. (explanation of symbols)

1. The performer should prepare the piano by pushing two keys, the one of the low A and the octave higher one. In the same time he/she should place a small wooden or plastic between the keys so the keys will remain constantly pressed. The piano should be prepared because in bars 5, 7, 9, 10. The performer should play the indicated rhythm on the A strings, inside the piano. With a pair of strong bass drum mallets or he should pull the strings with his fingers.
2. The notes of the bars 6, 8, 9, 22, 23. are only an indication of pitch, dynamic, and articulation. It should be slow and the rhythm is relied upon the interpretation of the performer.
3. The cluster chords of the bars 17, 21, and 23. Should be played very soft as it's written and is supposed to be only coloration to the right hand melody.
4. The chords of the bars 37, 41. Should be played with a strong accent, the performer at that moment should change rapidly the pedaling (almost like a pedal trill) so the whole piano will finally get resonated.
5. The scheme of the bar 45 indicates a glissando with a big crescendo in the low register, inside the body of the piano, played with the fingers and the palm of the performer.
6. The bars between 46 and 63 is a serie of chords that should be played ff with strong accents, after the attack of each chord the performer should give a small re-vibration of the strings with a very soft tremolo. The pedal should be generally pushed or it should have legato changing between the present and the following chord. The tempo of the placing of the chords and the rhythmical patterns of the chords are relied upon the performer and upon the interpretation of the poem. The meaning of those chords is a kind of articulation to his one speech (see the second part of the preface). The performer in this part is supposed to repeat two or even three nabor chords in order to articulate his voice but he is always supposed to go further into the passage.
7. In bar 64 there is an indication for a cluster with both arms in the low register of the piano.

## II. (How to practice with the tape)

1. The first part of the piece is for solo tape the performer should be seated among the audience. He/she should enter the stage when the tape is around the 1'30"-1'35" minute of the first track. And the first chord (bar 3) should be played around 1'43" as an answer to the sharp sound that would sound from the tape. Both sounds the one of the tape and the other of the piano should fade out together.
2. The second part between bars 5-24 is for solo piano.
3. Around the third bit of the bar 25, the second track should start. Both the tape and the piano should move independently from each other.
4. Around bar 35-36 a metallic sound will fade in and after its climax the tape will stop sounding. The chord of bar 37 should appear around the ~~1'18"~~ <sup>1'16"</sup> of the second track of the tape.
5. The same metallic sound will appear for second time and according to the same principal the chord of bar 41 should sound around the ~~1'43"~~ <sup>1'32"</sup> of the second track of the tape.
6. The third time that this metallic sound will appear the player should reply to it with the glissando sound of bar 45 and that should take place approximately on the ~~2'17"~~ <sup>1'47"</sup> of the second track.
7. During the following part of the tape the performer should very loudly almost shouting narrate a text (that he may choose on his own) that inspires him madness, tragedy and very dark emotional events. But in the same time that creates him the need to express it, by extroverting it aggressively. In order to be more clear I include in this composition the "Howl" of Alen Ginsberg which is a poem that inspired me to write this piece. The performer is free to write and narrate his own text preferably in his own language or even to improvise (as far as this inspires him and it does maintain into the idea of the piece). On the same time he should intonate and articulate his voice according to the series of chords that are written between bars 46-63. The voice of the performer shouldn't be amplified but it should sound naturally into the hall while both the piano and the tape will sound from the quatrofonic system. So the text in it self it will not be comprehensible from the audience. What is going to be comprehensible it should be the stragle between him and the tape. After the one minute of this massive sonic event the same metallic sound that appeared at the end of the track no.1 will reappear. At that point the pianist should respond with the cluster sound of bar 64. Both the pianist and the tape should fade out together.
8. On bar 65 the tape starts again (the third track) the performer should begin on bar 67 after the first four piano sounds that appear on the tape. That means around the ~~46"~~ <sup>42"</sup> of the third track, after one minute and thirty seconds the pianist should be on the beginning of bar 91 there the last five piano sounds should sound from the loudspeakers. After a small fermata (breathing rest) the pianist should play the last three bars of the score and he should wait until the tape fades out completely.



# Lost in paradise Rockland

*prepared pitches*

Piano

*tape solo*

*ff*

Tape

TRACK 1.

5

*bells sound very slow quasi improvando*

Pno.

*mp* *p* *poco rit.*

Tape

*mf* *p*

7

*like an echo*

Pno.

*p* *pp* *piu rit.*

Tape

*mf* *p* *pp*

9 *sempre improvando*

Pno.

*p*

Tape

11  $\text{♩} = 50$  *slow like a litany*

Pno. *pp*  
*sempre Ped.*

Tape

16

Pno. *mp*  
*ppp* *pp*

Tape

19

Pno.

Tape

21

Pno. *mp*  
*p* *ppp*

Tape

23

Pno. *mf*  
*ppp*

Tape

25

Pno.

Tape

TRACK 2.

28

Pno.

Tape

31

Pno.

Tape

*pp*

33

Pno.

Tape



35 *accel. poco à poco*

Pno.

Tape

*sf*  
Ped\*Ped.

38 *14'4" a tempo accel. poco à poco*

Pno.

Tape

41 *16'8" a tempo accel. poco à poco*

Pno.

Tape

*sf*  
Ped\*Ped.

*p mf mp ff*

44 *mf ff*

Pno.

Tape

*mp*

*gliss. with the fingers inside the piano*

*noisy-metallic sounds*

46

Pno. *mf*

*sempre sf*

Tape

51

Pno. *fff* *mf*

Tape

56

Pno.

Tape

60

Pno. *fff*

Tape



bar 67 comes after the  
4th piano sound of the tape.

64  $\text{Q}$   $\text{♩}=64$

Pno. (cluster with both arms in the low register) *mp* poco a poco diminuendo L.H. sempre rubato

*ff* *pp*

Tape

69

Pno.

Tape

*Ped.*

73

Pno. *p*

Tape

*Ped.* simile

77

Pno. *p*

Tape

81

Pno.

Tape

81

82

83

84

85

86

Pno.

Tape

86

87

88

89

90

89

Pno.

Tape

89

90

91

92

Pno.

Tape

92

93

94

slow like the beginning

pp

sf