

Mark Andrew Cook

Sonata for Piano

"The Changeling"

## Performance Indications

1. Generally, accidentals modify only those notes they precede. Precautionary accidentals may appear throughout.
2. This is not "polite" music: don't hold back at either end of the intensity/emotional spectrum.
3. Time signatures may be omitted or implied.
4. The work may be perceived in a very loose "sonata rondo," but only in the broadest sense of the term:  
it is actually multiple movements compressed into (within?) a single movement.  
The improvised segments are developmental in nature.
5. At Rehearsal B/d, the interlocking pentachordal sets should emphasize ic1 and ic4; ic5 is not emphasized  
and ic6 is forbidden.
6. Rehearsal B/e is an ostinato played rapidly *ad libitum*: it is merely a finger pattern.  
The next ostinato is played at the Performer's discretion for an indeterminate number of iterations,  
followed by the initial ostinato. The sustained dotted minims are added at the Performer's discretion.  
Triple meter is implied but adhere to the quasi-fermatas. The passage closes with the ostinato, *morendo*,  
then segue to the next passage.
7. In the passage marked C/g, the intention is to explore whole-tone sets (and/or interlocking augmented sonorities).  
The segment marked D/g is the same concept employing octatonic sonorites.
8. Improvised segments are just that: improvised. The Performer is expected to create within specified pc parameters.  
Materials may be similar to the overall character of the work or (just as appropriately and acceptably),  
contrasting in style.  
If the spirit moves you, you may exceed ("add to," or supplement) the given parameters within the improvised segments.  
Improvise-create-get off the page. This is the ultimate focus of the work.

# Sonata for Piano "The Changeling"

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Pre-set sostenuto pedal

**A** Prestissimo

a. 13 x's      b. 7 x's

Violent!      &<sup>pb</sup> sfz      sost.-let harmonic ring      sfz      at will      sfz      at will      sfz

c. 11 x's      d. stringendo

sfz      at will      sfz      ff      &<sup>pb</sup> sfz      mp      cresc. .... poco ..... a ..... poco.....

8va

e. 6      6      6      6

subito **p** string. e cresc.

Musical score for piano, page 4, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a sixteenth-note pattern. Measures 2-4 show eighth-note patterns. Measure 5 begins with a sixteenth-note pattern followed by a sustained note. Measure 1 includes the instruction "molto accel. e cresc.". Measures 2-4 include the instruction "6". Measure 5 includes the instruction "6".

Musical score for piano, page 4, measures 6-10. The score continues with two staves. Measure 6 shows a sixteenth-note pattern. Measures 7-9 show eighth-note patterns. Measure 10 ends with a sustained note. Measures 6-9 include the instruction "6". Measure 10 includes the instruction "morendo" and "sf".

**B** quasi chorale-don't hurry

a.

Musical score for piano, section a. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features sustained notes and chords. Measure 1 starts with a half note. Measures 2-3 show sustained notes. Measures 4-5 show sustained notes. Measure 6 ends with a half note. The instruction "mf sempre sostenuto" is present at the beginning of the section.

b.

Musical score for piano, section b. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features sustained notes and chords. Measure 1 starts with a half note. Measures 2-3 show sustained notes. Measures 4-5 show sustained notes. Measure 6 ends with a half note.

c.

mp

This musical score consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in 3/4 time. The key signature changes frequently, indicated by various sharps and flats. The dynamics are marked 'mp' (mezzo-forte) at the beginning. The music features complex melodic lines with many grace notes and slurs. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 begins with a quarter note. Measures 3-4 show a transition with different harmonic patterns. Measures 5-6 continue the melodic line with eighth-note pairs. Measures 7-8 conclude the section with a return to a more stable harmonic area.

*più mosso*

*cresc.*

*poco*

*á*

This section continues from the previous one. It starts with a dynamic marking 'più mosso' (more animated). The tempo changes to 3/4 time. The dynamics 'cresc.' (crescendo), 'poco' (slightly), and 'á' (a dynamic instruction) are used to build intensity. The musical style remains complex with continuous eighth-note pairs and slurs across both staves.

*poco*

*ff*

This section concludes the piece. It starts with a dynamic marking 'poco' (slightly). The music becomes louder with a dynamic marking 'ff' (fortissimo). The musical style remains consistent with the previous sections, featuring eighth-note pairs and slurs across both staves.

d. Transformational improvisation

This section is a transformational improvisation. It consists of two staves. The top staff shows a continuous sequence of eighth-note pairs in common time. The bottom staff is mostly blank, with a few short dashes indicating sustained notes or rests. The overall pattern is a rhythmic loop.

(segue)

e. Presto      ostinato repeated at discretion

Several times as contrast

*p*

at will

After several iterations, the performer adds this at will.

sost.

& *mp*

(segue)

Prestissimo possible

*subito pp*

cresc . . . . .      poco . . . . .      a . . . . .      poco

3/16      3/16      3/16      3/16      3/16      3/16

3/16      3/16      3/16      3/16      3/16      3/16

*fff*

**A1**

a. 4 x's      b. 5 x's      c. 4 x's

*simile a da capo*

*at will*      *at will*      *at will*

*sfz*      *sfz*      *sfz*

*sfz*      *sfz*      *sfz*

*sfz*      *ff*      *sfz*      *sfz*

**C** Repeat each segment as desired.

"motor music"

a.      b.      2      2

*at will*

*at will*

*mf*

*2*

*2*

*6*

*16*

Measures 1-5 of section c. The score consists of two staves. The top staff is treble clef, 6/16 time, dynamic mp, and includes markings for 8va, stringendo e prestissimo possibile, molto cresc., and a measure group of three. The bottom staff is bass clef, 6/16 time, dynamic sf, and shows sustained notes. Measure 1 starts with a sixteenth-note chord followed by eighth-note pairs. Measures 2-4 show eighth-note chords with dynamic crescendo. Measure 5 ends with a sixteenth-note chord.

Musical score for piano showing measures 12-13. The score consists of two staves. The left staff is in bass clef, and the right staff is in treble clef. Measure 12 starts with a dynamic ***ff***. The right hand plays a sixteenth-note pattern in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 13 begins with a dynamic ***d.*** The right hand continues the sixteenth-note pattern, and the left hand provides harmonic support. Measure 14 concludes with a dynamic *****ff*****.

*a tempo*  
repeat at discretion

*sfz*



D

a. Mysterious

*mp* sempre sostenuto

stringendo

b. Deliberately, almost march-like, but with an organ-like quality

stringendo

*Ped.*

*mp* detaché, più string.

*f*

distorted, harsh, "noise"

Allarg.

| let rin

*molto accel. (presto) e cresc.*

*ff* ————— *sfs*    *fff*

*sfgz*

(8)-

Musical score for piano and cello. The piano part (top) consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one flat. The cello part (bottom) has a bass clef and a key signature of one flat. Measure 8 starts with a forte dynamic. Measure 9 begins with a piano dynamic. Measure 10 starts with a forte dynamic. Measures 8-10 are labeled with the number 5 above them.

e. Prestissimo

11

*8va*

*f.*

*&vb*  
*molto cresc.*

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

5 5 5 5 5 5

sfz

g. Transformational improvisation: select order at will, include TnI forms also.

A musical score for piano in 2/4 time. The top staff is treble clef and the bottom staff is bass clef. The score consists of three measures separated by vertical bar lines. Each measure contains four notes. Below the first measure is the label "A + C". Below the second measure is the label "B + C". Below the third measure is the label "C + A". The notes are primarily black with some white and grey ones, indicating different dynamics or voices.

## h. Meno mosso, ephemeral

h. Meno mosso, ephemeral

Ped.

ff      mf      mp

The musical score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Both staves are in common time (indicated by '4'). The score includes dynamic markings 'ff' (fortissimo), 'mf' (mezzo-forte), and 'mp' (mezzo-pianissimo). The bass staff features a 'Ped.' (pedal) marking with a curved line extending from the note B. The music concludes with a final measure ending with a double bar line and repeat dots.

**A3 Coda**

a. 3 x's      b. 2 x's      c. 3 x's

*sfp* ————— at will ————— *sfp*      *sfp* ————— at will ————— *sfp*      *sfp* ————— at will ————— *sfp* ***ff***

**B2** as rapidly as possible

e.

*subito mp*

Insert these only after several iterations of the ostinato: repeat as desired.

*mf sempre sostenuto*

**C2**

a.

*f*

b.

*a tempo*  
repeat at discretion

f. **D3**

subito ***pp*** molto cresc.      accel.