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 forcus of the work.

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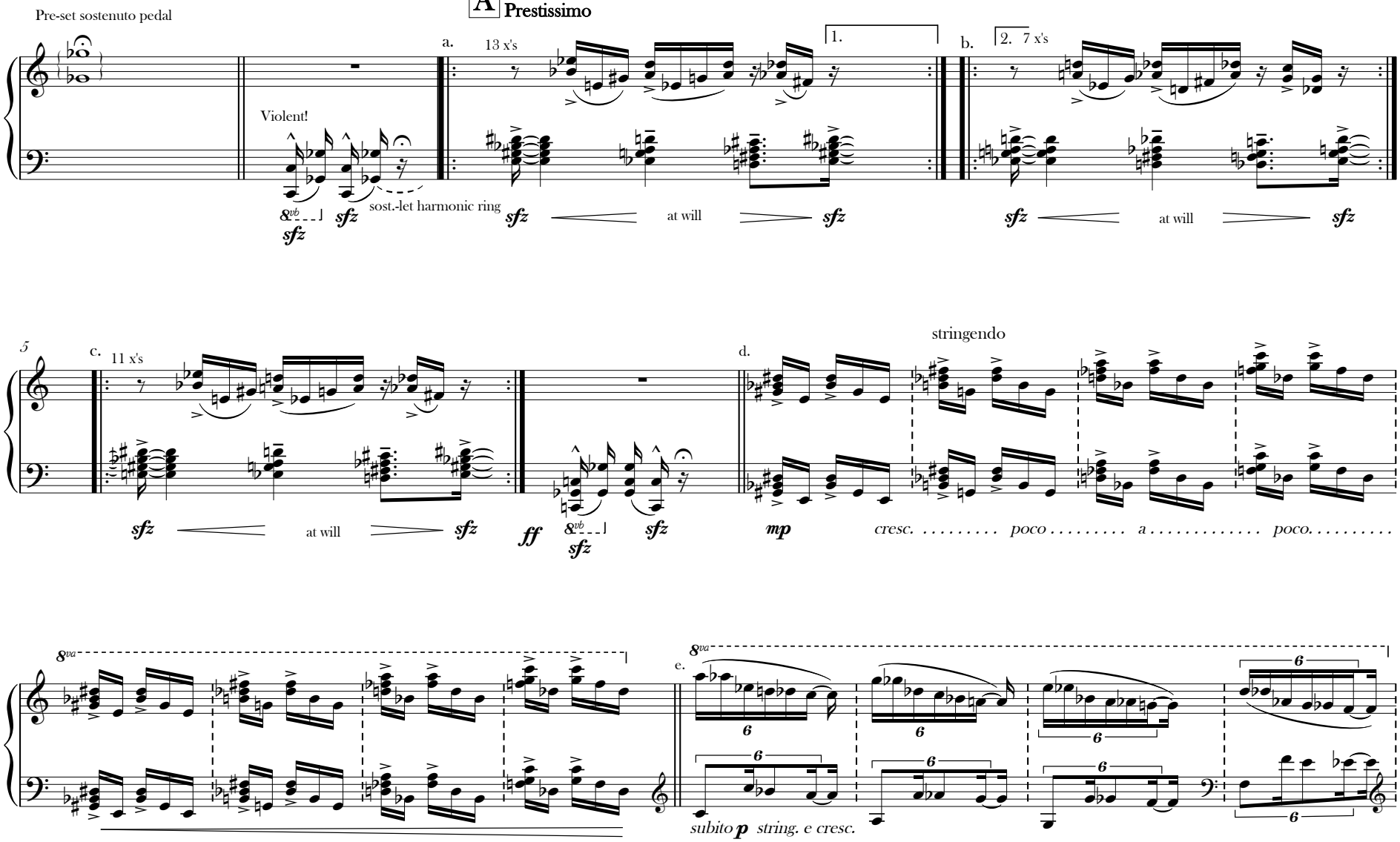
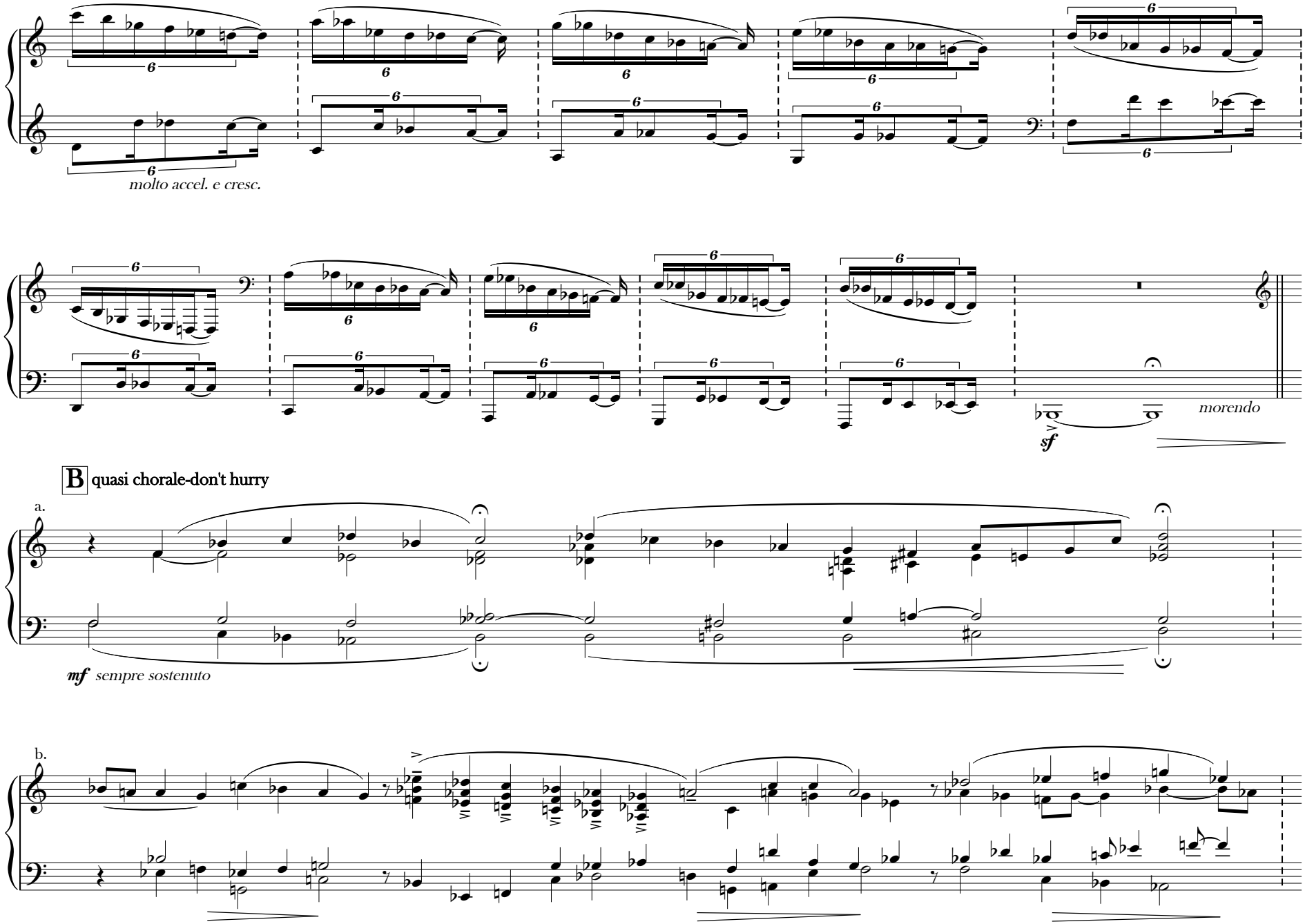
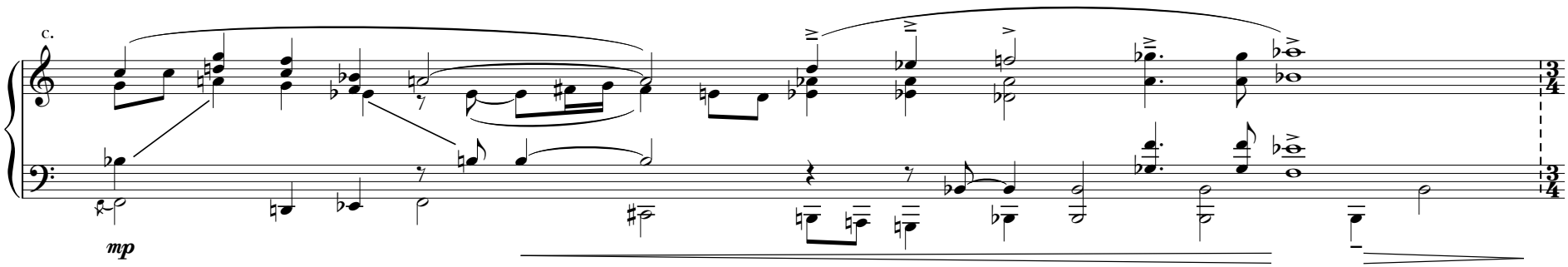
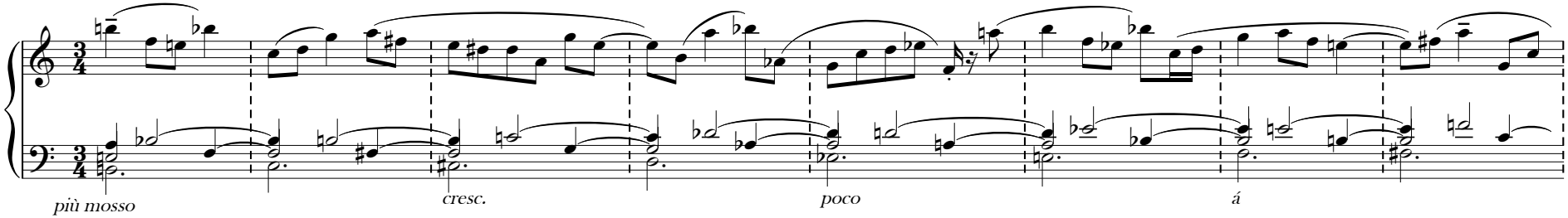
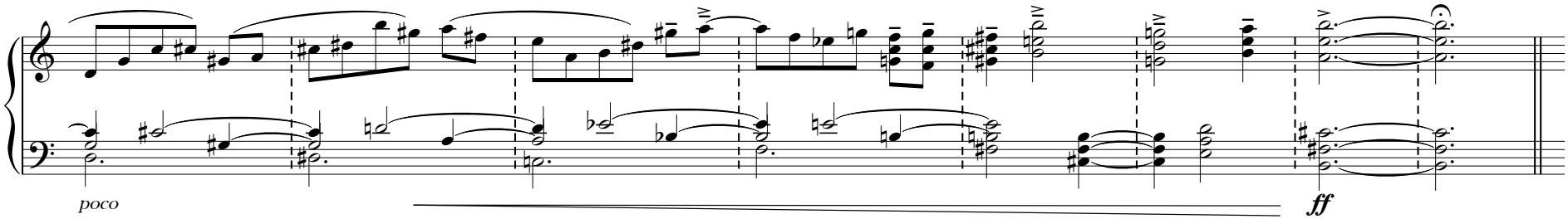



molto accel. e cresc.
morendo
sf
B quasi chorale-don't hurry
a.
mf sempre sostenuto
b.

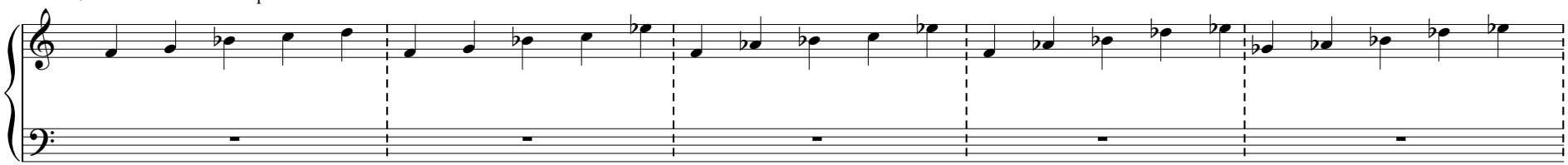
c.

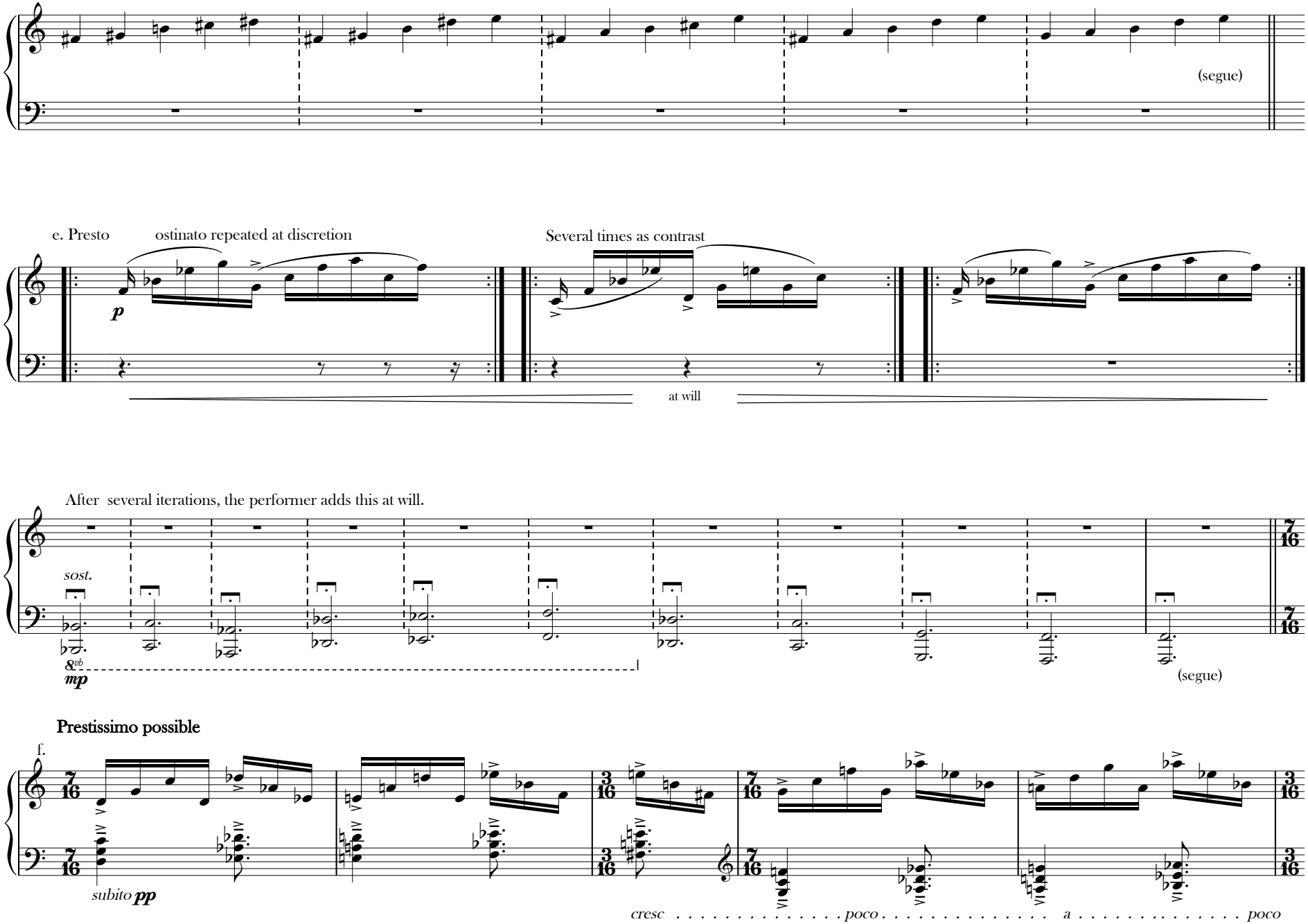


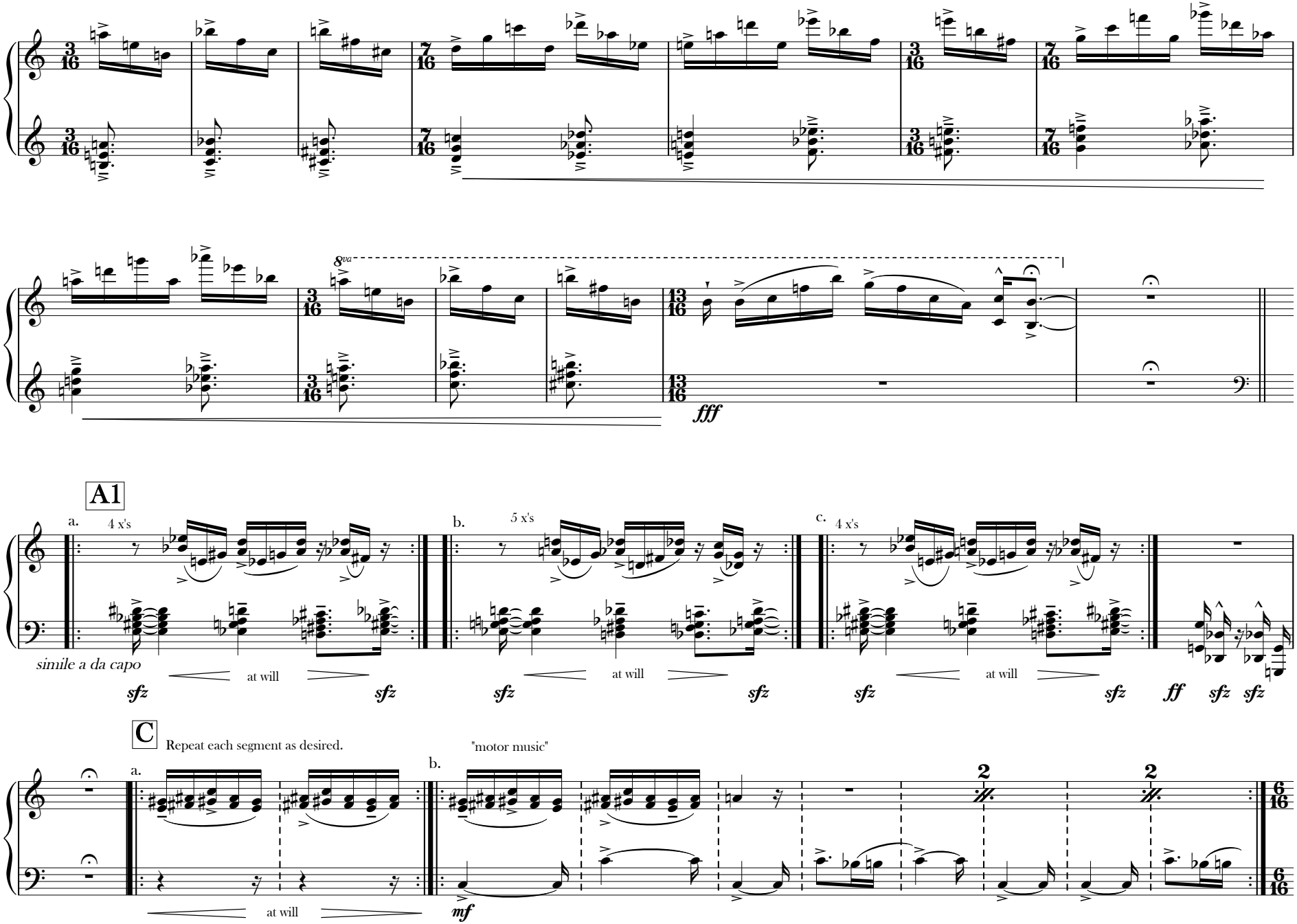


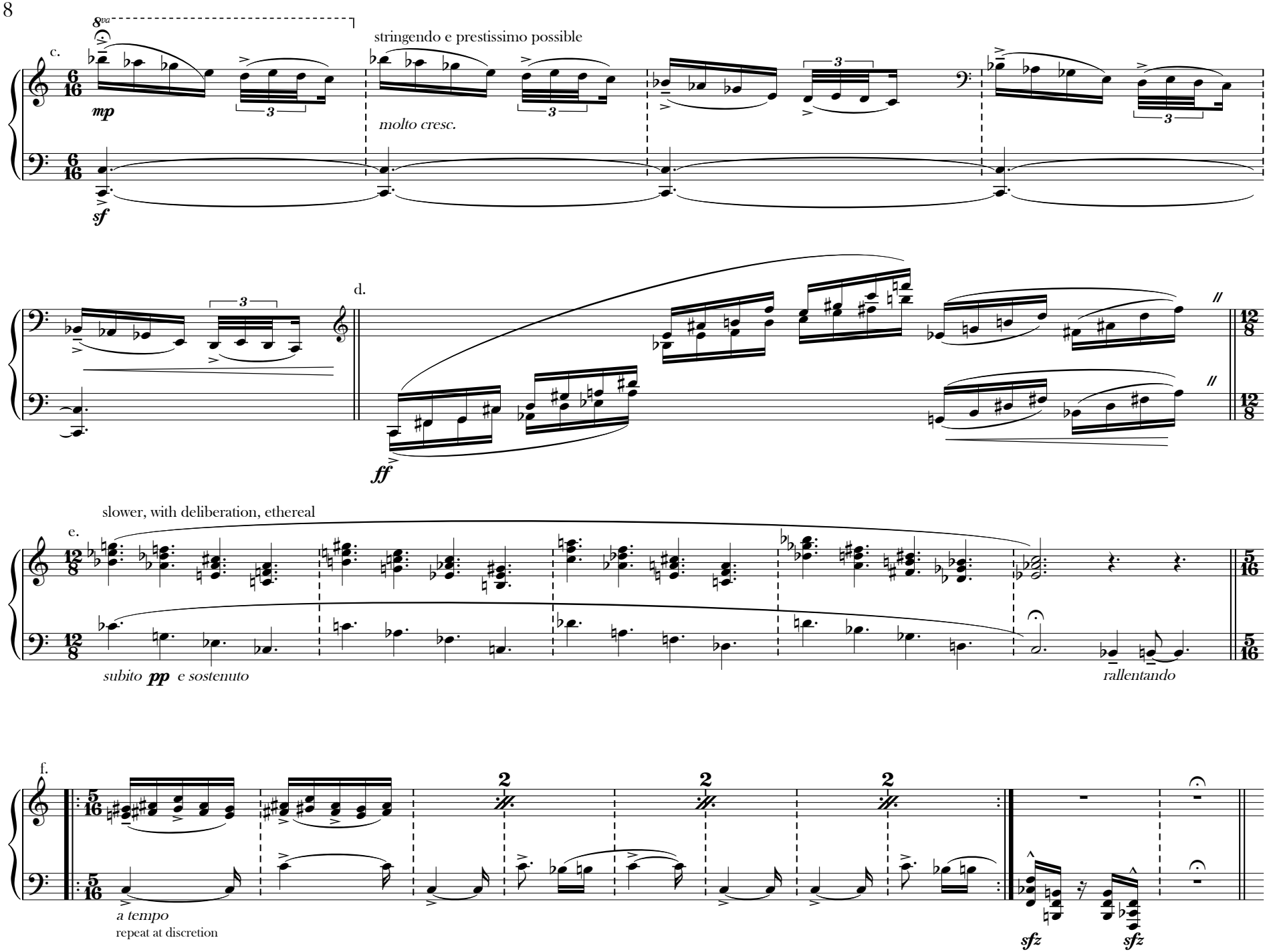


d. Transformational improvisation

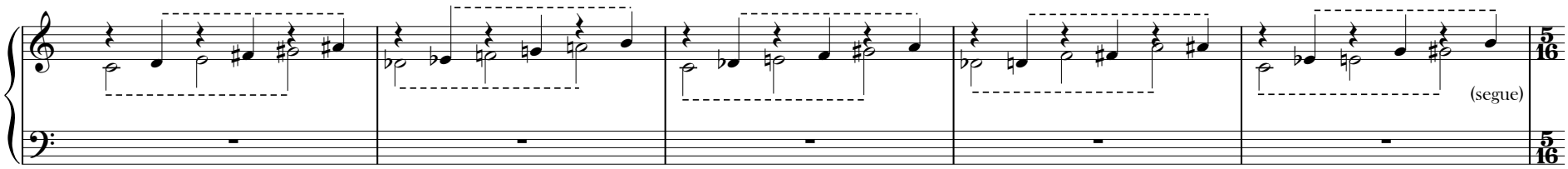



(segue)
e. Presto
ostinato repeated at discretion
Several times as contrast
p
at will
After several iterations, the performer adds this at will.
sost.
mp
(segue)
Prestissimo possible
f.
subito pp
cresc . . . . . poco . . . . . a . . . . . poco


8va
fff
A1
a.
4 x's
b.
5 x's
c.
4 x's
simile a da capo
sfz
at will
sfz
ff
C
Repeat each segment as desired.
"motor music"
mf

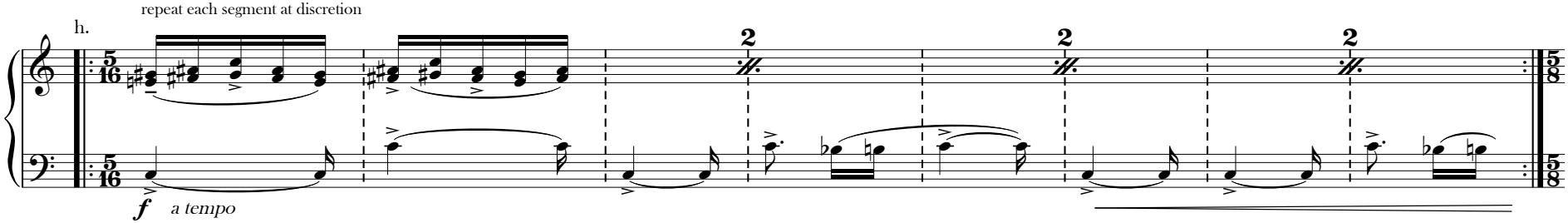

8va
c.
stringendo e prestissimo possible
mp
molto cresc.
sf
d.
ff
e.
slower, with deliberation, ethereal
subito pp e sostenuto
rallentando
f.
a tempo
repeat at discretion
sfz
sfz

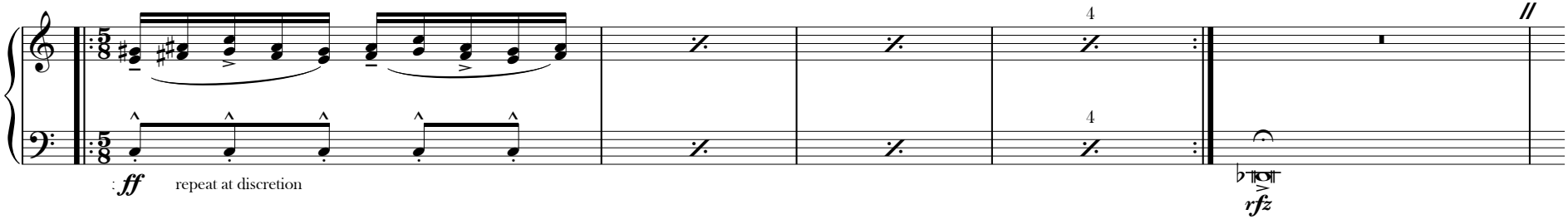
g. Transformational improvisation



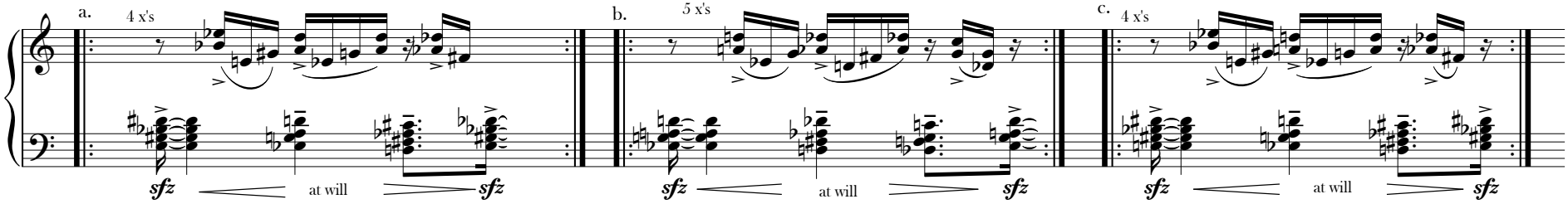
h.

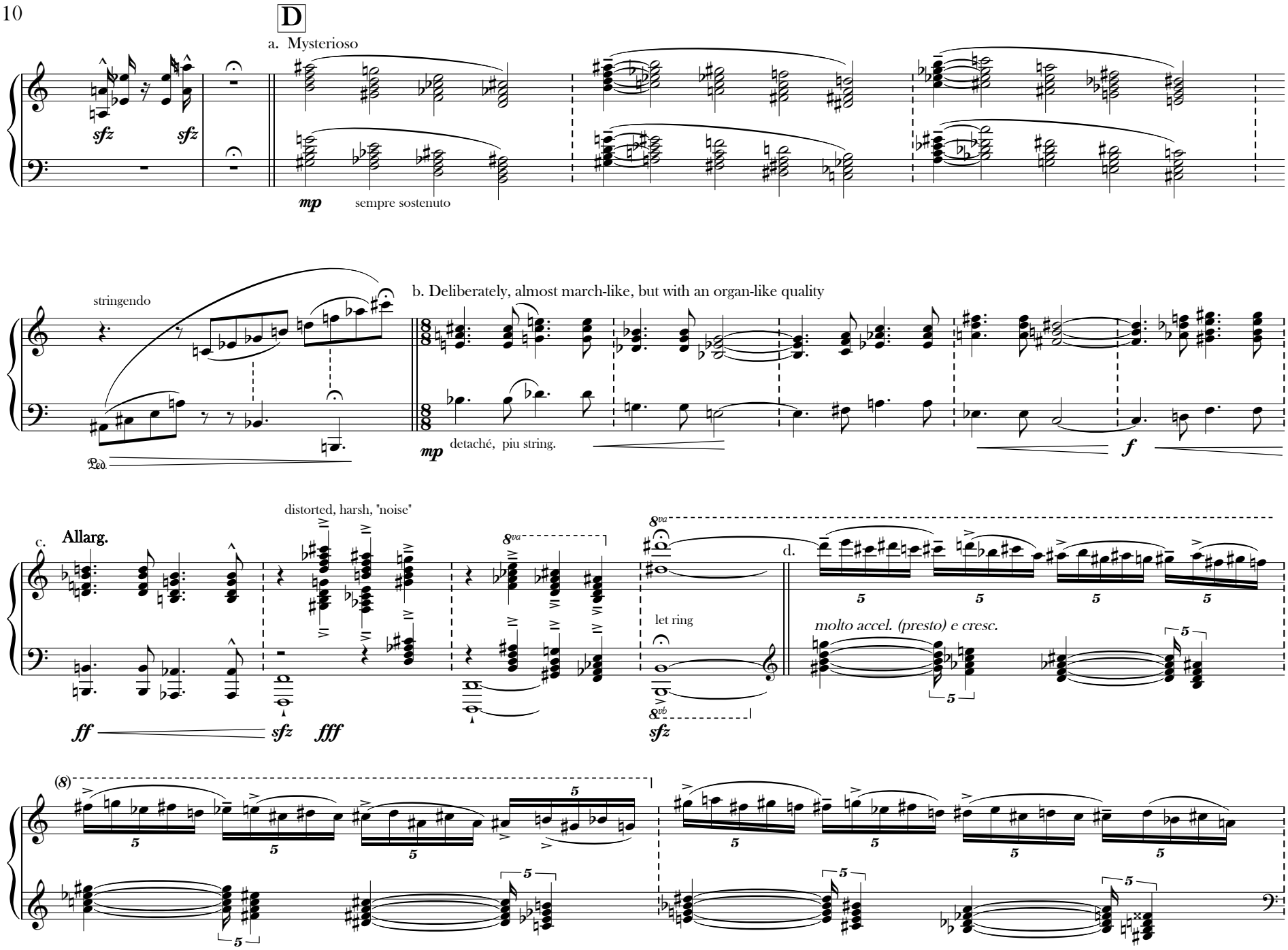
repeat each segment at discretion



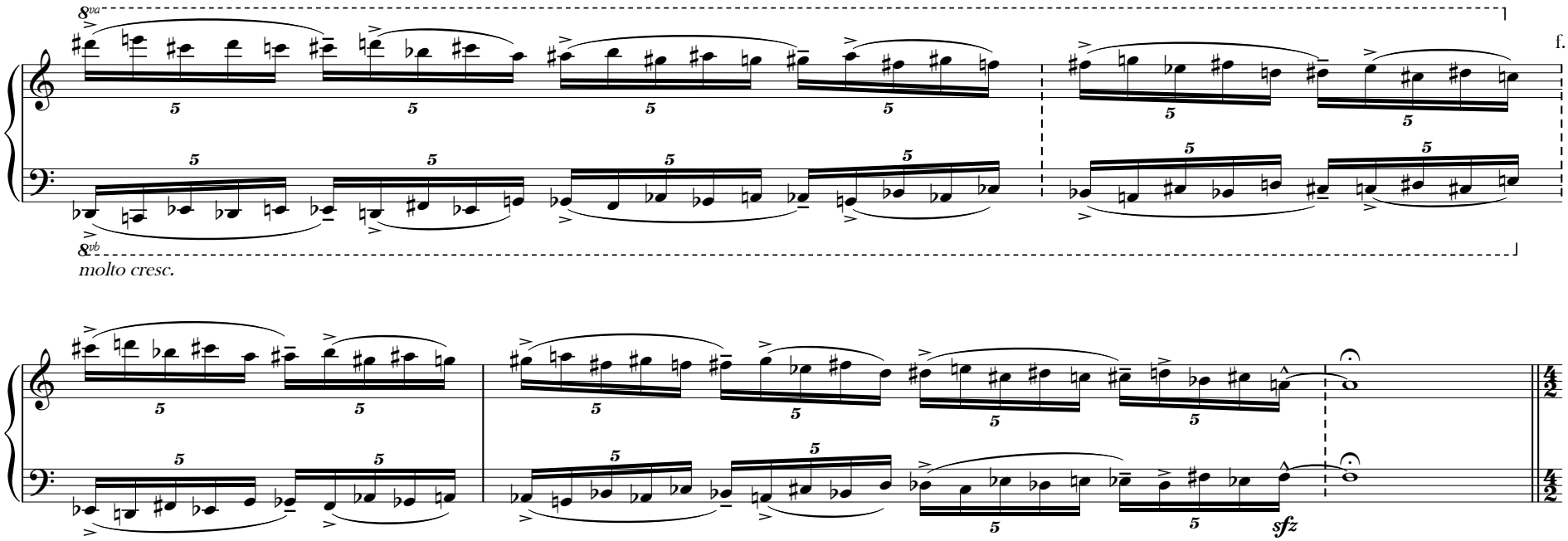


A2

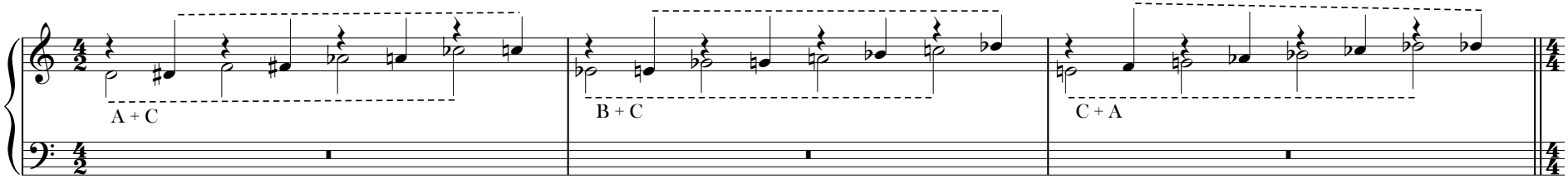



D
a. Mysterioso
sfz
sfz
mp
sempre sostenuto
stringendo
Ped.
b. Deliberately, almost march-like, but with an organ-like quality
mp
detaché, piu string.
f
c.
Allarg.
distorted, harsh, "noise"
ff
sfz
fff
8va
8va
let ring
8vb
sfz
d.
molto accel. (presto) e cresc.
(8)

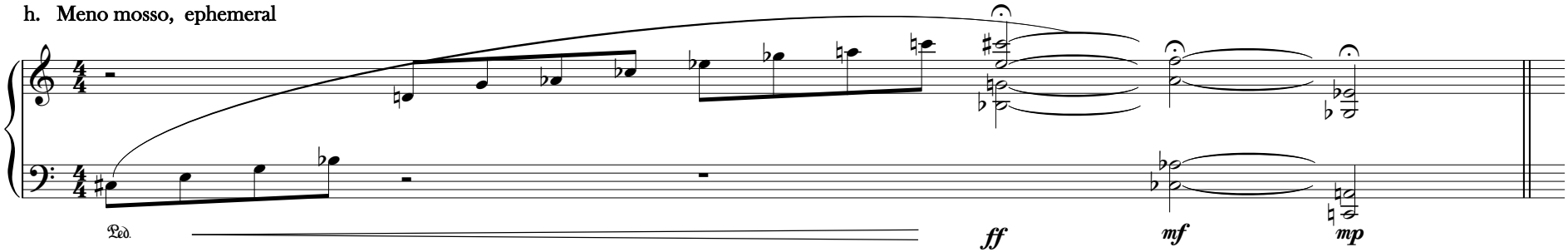
e. Prestissimo

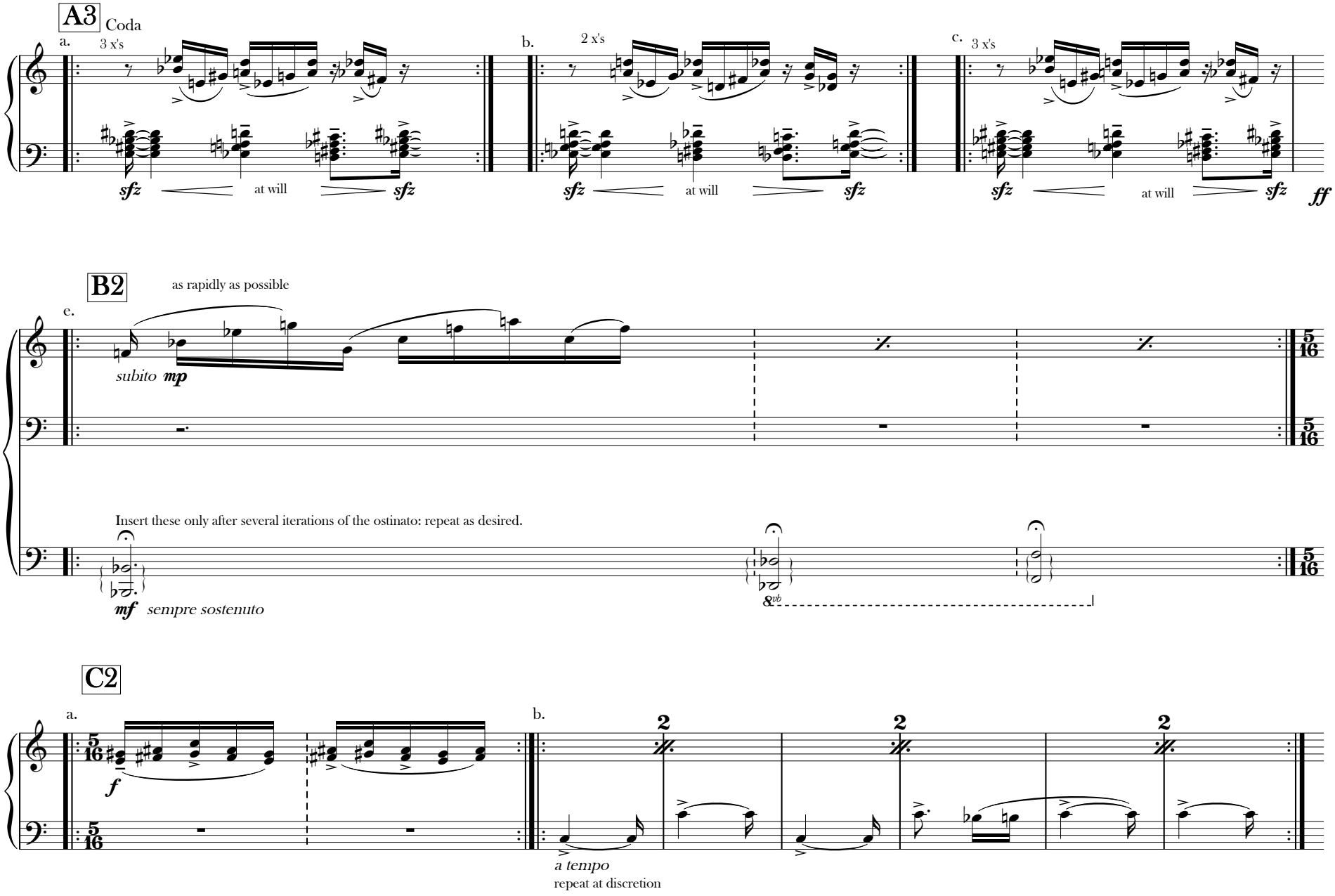


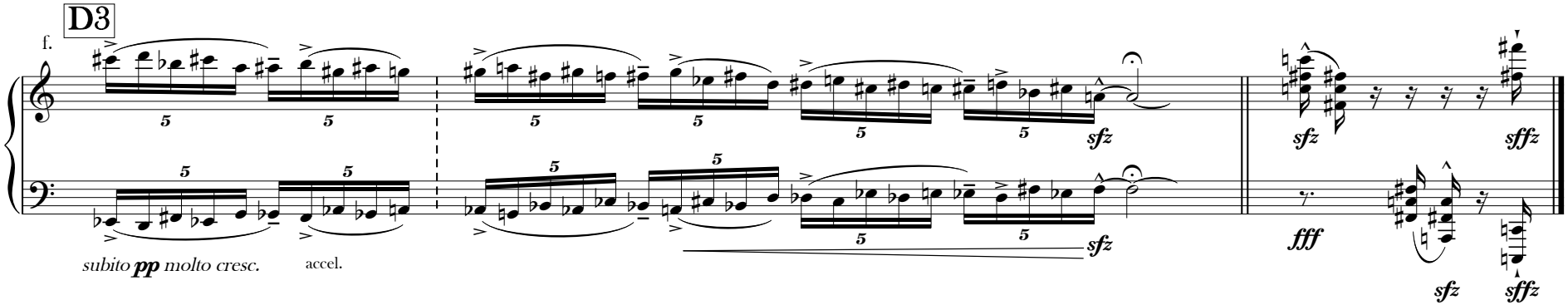
g. Transformational improvisation: select order at will, include TnI forms also.



h. Meno mosso, ephemeral




A3
Coda
a.
3 x's
sfz
at will
sfz
b.
2 x's
sfz
at will
sfz
c.
3 x's
sfz
at will
sfz
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


D3
f.
subito pp molto cresc.
accel.
sfz
sfz
fff
sfz
sffz
sfz
sffz