

**Alwynne Pritchard**

***INVISIBLE CITIES***

**For solo piano**

Preview file only

For Ian Pace.

Preview File Only

## Performance Notes

- 1: The page numbers, because they are random, are only used as a means of specifically identifying an individual page, and not for ordering the pages. Instead, the pages should be ordered to form the last words of the last sentence in Italo Calvino's novel *Invisible Cities*:

*seek and learn to recognise who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.*

This means that the words 'and', 'the', 'inferno' and 'them', along with all the commas, are interchangeable, opening up several possible ways of putting the piece together, one of which should be decided upon and rehearsed in advance of the piece's performance. However, each performance may explore a different set of page combinations.

- 2: Certain other aspects of the piece will also have to be decided in advance of its performance (which extract - previous or yet to come - might be used during the comma pages, for example), whilst others can be left until the performance itself. The piece may be put together and prepared, prior to performance, as much or as little as you want.
- 3: Your goal is to draw the disparate elements of the piece together: to bring a cohesion to the various, often superficially contradictory elements with which you are presented: basically, to 'make sense' of the piece in your own terms. You should bear this in mind, especially during the improvised sections, using the harmonic and rhythmic characteristics of the given material to inform your inventions, or at least act as a point of departure for them as much as possible.
- 4: The two pages (1 and 13) notated as flow charts should last anywhere between 2 and 3 minutes. You may only start in a double box, and may finish only when you reach the end of a path, or when you are told that you may do so. The instructions in the boxes are intentionally vague, leaving most of the decisions as to 'what', 'where' and 'how' to you. If, as you reach a new box, you find you are already performing the instruction given, you can alter another, unspecified element of your performance, or simply move on immediately to the next box. You should always feel free to focus more closely on parameters other than those in the boxes: if, for example, a box contains the word 'staccato', you may find yourself playing staccato chords that gradually get louder and louder, in which case the pitch and dynamic characteristics will be as paramount as the specified articulation.
- 5: Anything notated as boxes, with only note-names given (p451, for example) can be played at any register. Repeated letters imply exactly repeated pitches: no octave doublings are allowed. Empty boxes should be completely silent.
- 6: The two pages, each with two boxes, one containing note-names and the other Xs (pp6 and 90) can be played at any register, and the two boxes may be played one after another or together. You can select any, or all of the pitches from the first box, and play them in any order you like. The Xs in the second box indicate that any pitches, at any register, may be used.
- 7: Boxes around single notes, chords or note names (the 4<sup>th</sup> pair of notes in the right hand of the first page, for example) should stand out in some way from the surrounding texture. To achieve this, a combination of accents, staccatos, pauses or dynamic contrasts may be used.
- 8: Short pauses between or during pages can be taken, when and where you feel it is musically necessary.

This page should be played

Either (a) very slowly (ca quaver = 72) and quietly, with anything within the free-register boxes (see performance note 5) being louder and faster.

Or (b) very loud (either fast or slow), with anything within the free-register boxes being quiet and of a contrasting tempo.

Everything outside the free-register boxes should always be *con molto ped.* and everything inside, *senza ped.*

All other boxed pitches should contrast in some way with those around them (louder, quieter, slower, faster, staccato, legato etc).

The musical score is divided into two systems. The first system consists of two staves (treble and bass clef) with a time signature of 16:20. A boxed section in the treble staff contains a sequence of notes, with a performance instruction '8:11' below it. A boxed section in the bass staff contains a sequence of notes, with a performance instruction 'rall.' below it. The second system also consists of two staves. The treble staff has a boxed section with notes, and the bass staff has a boxed section with notes and a performance instruction '9:9' below it. A large blue watermark 'Preview File Only' is overlaid on the score.

16:20

8:11

rall.

9:9

Seek

This page should be played very slowly, in your own time, and without any sense of pulse.  
The pedalling is also up to you.



either  
*ppp* ————— *f* ————— *ppp*  
or  
*fff* ————— *ppp* ————— *fff*

and

This page should generally be played very quietly and slowly ( 1 cm = ca quaver 72). There should be no sustain pedal, but you should attempt to hold down with your fingers as many notes within each box as possible.

F
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D# A <span style="border: 1px solid black; padding: 0 2px;">B</span> A E A Db D Gb G A C <span style="border: 1px solid black; padding: 0 2px;">Ab</span> Ab	G C# F C Eb F# F# Bb	
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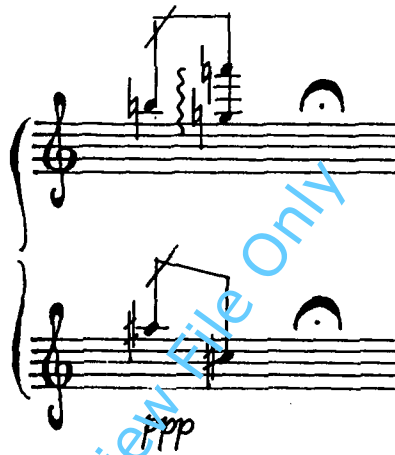
	C C# F E D# A# F# <span style="border: 1px solid black; padding: 0 2px;">G</span> B A E F	
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See page 10 for performance instructions.

The musical score consists of four systems of music. The first system features a guitar staff with a chord diagram for a 10:7 barre and a piano staff with notes and a 13:18 measure. The second system includes a piano staff with notes and a 12:14 measure, and a guitar staff with notes and a 10:7 barre. The third system shows a piano staff with notes and a 10:16 measure, and a guitar staff with notes and a 8:11 barre. Performance markings include 'molto accel' and 'molto rall' with dashed lines, and '(rall)' above the guitar staff. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

to



recognise