

Joseph Bourdeau  
**Imaginary Concerto**  
piano + electronics  
c. 12'00"

for Mari Kawamura  
(August 1st 2018)

## Imaginary Concerto

### performance notes

In addition to the piano, the performer will require the following instruments and implements:

**Recorder in C** (may be a cheap children's instrument)

**Kazoo** (ideally brightly colored and visible from a distance)

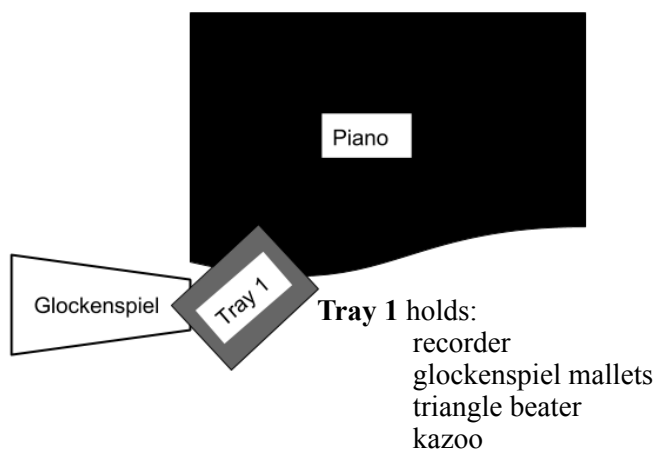
**Small Triangle** (need not be a "professional" instrument, but should not sound like a toy)

1 metal beater

**Glockenspiel** (may be a cheap children's instrument)

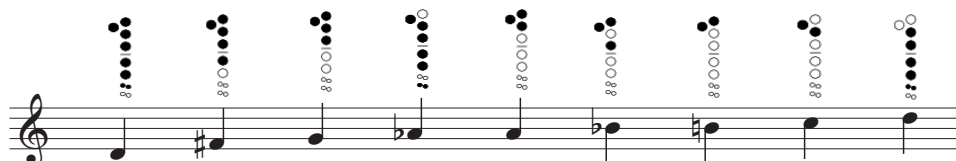
2 plastic mallets

### Suggested Setup -



### Recorder Fingerings -

Note that in some cases the given fingerings are nonstandard, and come from the composer's experience. Other fingerings may be used if found more comfortable/practical.



### General Considerations -

Generally, the glockenspiel will be played by the right hand when in use alongside any other instrument.

All trills are to the next highest pitch in the given key

If no key is indicated all trills are a semitone

Pedaling is generally left to the performer's discretion. "Pedal down throughout" as an indication means to imitate the resonance of the glockenspiel. Notes may be pedaled discretely, but the sound should generally be very sustained.

### **Notation -**

Parenthesized tempi are approximate landing points for tempo fluctuations, and need not be exact. An *accel.*, or *rit.* terminating in an *a tempo* represents a sudden return to the last non-parenthesized tempo. An *accel.*, or *rit.* terminating in a breath mark, or fermata, represents a change terminating in a slight halt, before returning to the last non-parenthesized tempo.

*Italicized text* indicates expressive or stylistic information. These indications apply to all aspects of the performance from the nature of the music to the affect of the performer. These changes should not be overdone, or constitute theatrical actions in their own right, but should be noticeable, as the rapid change in styles in a key aspect of the work.

### **Electronics + Amplification -**

It is strongly recommended that the piano and performer's voice be amplified. Suggested microphone placement may be found in setup diagram.

Numbers within a diamond enclosure (◊<sub>3</sub>) indicate electronic cues. The numbers correspond to audio files in the attached MAX/MSP patch. These cues may be triggered by the performer, via MIDI pedal, or by an offstage sound technician. Generally, samples must be triggered on specific beats, and should be played simultaneously with any pitches or sound events under which they are notated. Generally cues at the beginnings of measures are triggered on downbeats if not tied to a specific note. In other cases where no specific rhythm is given general spatial notation shows the order and relative duration of events. Samples are of various lengths, with all events within a certain audio file generally notated under a dashed bracket, excepting cases where the sample is very long.

### **Performance Notes -**

Written for Mari Kawamura in 2018, *Imaginary Concerto* is a work for piano and electronics which takes the performer on a journey through a series of surreal imagined landscapes, and musical situations. Quoting extensively from various areas of the piano repertoire, as well as from Francis Couperin's *L'Art de Toucher le Clavecin*, the work takes a playful and personality-driven look at the nature of virtuosity and the of performance in general. In this space the personalities of the composer, performer, and quoted materials often interact in surprising ways, addressing in particular the virtuosity of flexibility and range, while creating a humorous and often chaotic environment.

For Mari Kawamura -  
Thanks for the chance to have some fun  
Sorry about the mess...

# Imaginary Concerto

for Mari Kawamura

J. Bourdeau

Andante ♩ = 115

Pno. Voice

triumphantly,  
w/ overdone  
showmanship

freely, very romantic

ad lib. pedaling

*JJ*

*fp*

5

5

Electronics

rit. ----- accel. -----

*Sva*

3

*f*

*p*

(accel.) -----

5

2-4 sec.

*f*

*tr*

P

Imaginary Concerto

2

*accel.* ----->

*hesitant, sweetly  
sneaking in under trill*

*increasingly "modern"  
cold, sterile*

Pno.

*pp*  
*tr*  
*pp*  
*(P)* → resume *ad lib.* pedaling



*romantic,  
showy, but subdued*

take rubber mallets  
c.7 sec.

Pno.

*f* → *mf*  
*tr*  
*5*  
*5*  
*sfp* → *sf*  
*tr*  
*morendo*  
*an arrogant  
punctuation*  
1  
Elec.  $\frac{5}{4}$  bass resonance  
*n.*

Lento ♩ = 50 hollow, spacious  
in a new dimension

# Imaginary Concerto

begin playing just as bass  
resonance becomes audible

11 **Glockenspiel** *poco rit.*

Glk. *mp* *p*

Pno. *p* *mp* *p* *f* *p*

Elc. (bass resonance) false reverb

pedal down throughout

8va sharp

2 3

piano 15<sup>ma</sup> *mf*

Imaginary Concerto

*a tempo poco rit.* ----- **Poco piu mosso** ♩ = 55

15

Glk.

Pno.

Elc.

*p* *mf* *mp* *p* *mp*<sup>3</sup> *p*

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

8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup>

4 5

piano falling chromatic melodies

mf

3

piano

*f*

pulse timing is independant of soloist

ice cream truck

timing is independant of soloist

*mf* *n.*

(3)

higher pitched bass resonance



*poco rit.* ----- **Poco meno mosso** ♩ = 50 ----- *poco rit.* ----->

18

Glk.

Pno.

Elc.

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

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

*piano* *mf* *mf*

rolling chromatic piano chords

wet, distant

bass resonance

6 7

8va

3

Imaginary Concerto

6 (poco rit.) -----> a tempo

very delicate,  
timidly playful

poco accel. ----- a tempo

Glk.

Pno.

Elc.

pp mp

mf

mf mp

(P) resume ad lib. pedaling

triangles

bass resonance

(7)

(bass res.)

8

9

10



(♩ = 60)

accel. ----- Tempo rubato ♩ = 80

rit. -----  
Sva -----

2-4 sec.

delicate, hesitant  
a lounge ballad

tr

tender, introspective

Pno.

Elc.

p

pp

mf

filtered voices

(voices grow clear)

clinking glasses and dinner noise

trigger dim.

(10)

(bass resonance)

11

12

13