

# Puzzle Pieces

for solo piano and electronics

Paul Schuette



## PERFORMANCE NOTES

### Electronics

- The performer should be miked with (at least) a stereo pair of microphones. The sound designer may use more microphones at their discretion.
- A computer equipped with Max/MSP is required to run the audio program. Contact the publisher at [www.paulschuette.com](http://www.paulschuette.com) for the required patches.
- An audio interface which can facilitate 2 XLR inputs and 2 separate output channels is required
- A MIDI device which enables the use of a foot pedal is also required

### MIDI Pedal Notation and Use

- Each section of the piece corresponds to a specific setting in the patch indicated by the number above the cue.
- Moving between these settings is cued via the MIDI foot pedal
- While notated at the start of each section, the foot pedal should be struck in advance of each section as an ‘eight-note-pickup’ or quasi grace note prior to the downbeat of each section.

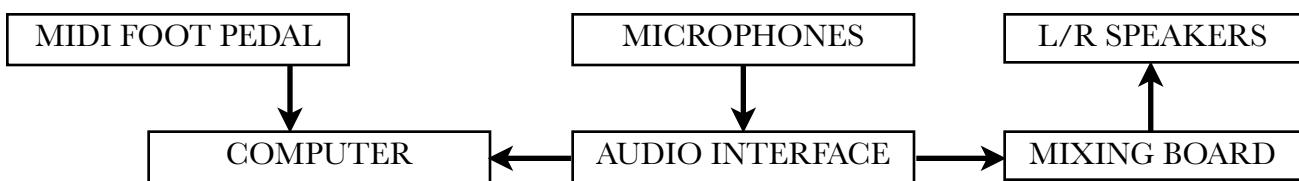
### Notation

- Cesuras should be thought of as longer pauses than breath marks - cesuras lasting between 1-3” and breath marks for a beat or half beat in the given tempo.
- Clusters, indicated by block style note-heads, should consist of all black and white keys in the approximate range.

## SETUP



## SIGNAL ROUTING



## PROGRAM NOTES

*Puzzle Pieces* was commissioned by The Stockhausen Response Project for pianist Brianna Madske

As a composer of electroacoustic music, the figure of Stockhausen - the indelible German (or Sirius-ian?) explorer, technician, and mystic philosopher of 20th century music - looms large. In Mikrophonie I (the specific work that we were asked to respond to), Stockhausen breaks ground that the medium of electroacoustic music has in some ways been responding to ever since. From a technical standpoint, as one might surmise from the title, this work elevated the status of the microphone from a passive piece of hardware to an instrument capable of an extremely subtle range of expressive gestures. In fact to perform the work, one must become something of a virtuoso microphone performer in order to execute Stockhausen's incredibly detailed notation for the instrument. This perceptive restructuring liberated the status of electronics in music by putting the 'microphonist' on the same plane as the violinist. From this perspective, all of my music, which seeks to integrate electronics in nuanced and novel ways in order to enhance the range of expressive possibilities, is made possible by Stockhausen's contributions.

Mikrophonie I is also a primary example of another of Stockhausen's influential ideas: moment form. Simply put, Stockhausen's conception of a moment form is one in which, "no developmental direction can be predicted with certainty from the present one." Far from a license for piecemeal composition, Stockhausen was searching for a means to restructure the dimensions of music. By calling our attention to the 'Now', he seeks to, "make vertical slices, as it were, that cut through a horizontal temporal conception to a timelessness I call eternity: an eternity that does not begin at the end of time but is attainable in every moment. I am speaking of musical forms in which apparently nothing less is being attempted than to explode (even to overthrow) the temporal concept." By seeking to expand upon the dimensional planes in which the structural logic of the piece is projected, *Puzzle Pieces* is my humble attempt to expand upon the implications of Stockhausen's 'Now'.

# Puzzle Pieces

Score

for Brianna Madske

Paul Schuette

**Piano**

**MIDI Pedal**

**1**

**7**

**II**

**17**

**2**

**21**

**f**

**= 108, punchy**

**\*** B/W cluster - range approx.

The musical score consists of five staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The third staff is for the MIDI Pedal, indicated by a vertical brace and a single horizontal line. Measure 1 starts with a dynamic **f**. Measure 2 shows eighth-note patterns with accents. Measures 3-6 continue the eighth-note patterns. Measure 7 introduces a new section with a treble clef and a different note pattern. Measures 8-11 show a continuation of this pattern. Measure 12 begins a new section with a dynamic **f**, featuring sixteenth-note patterns. Measures 13-16 continue these sixteenth-note patterns. Measure 17 starts a fast section with sixteenth-note patterns. Measures 18-21 continue this fast section. Measure 22 ends with a cluster of notes marked with an asterisk (\*).

## Puzzle Pieces

2

26

**raucous**

\* B/W cluster - range approx.

30

A  $\text{♩} = 66$ , **woozy**

$p$

$\frac{3}{4}$

38

**rubato**

$fff$

$ppp$

$\frac{4}{4}$

45

*fff*      *ppp*

*fff*      *ppp*

**56**

**B**       $\text{♩} = 108$ , precise - delicate

**57**

*p*

**58**      **5 una corde (to C)**

**59**      **60**      **61**      **62**      **63**      **64**

**65**

*f*

**66**      **67**      **68**      **69**      **70**      **71**      **72**

**64**      **rit. (on repeat)**       $\text{♩} = 66$

*p*

**73**      **74**      **75**      **76**      **77**      **78**      **79**      **80**

*accel.*

**81**      **82**      **83**      **84**      **85**      **86**      **87**      **88**

## Puzzle Pieces

4

83

6  
6  
6

*a tempo*

89

*f*

16  
16  
16

95

4  
4

*rit.*

98

3  
3

107 (♩=66)

*p*

2  
4

## Puzzle Pieces

5

*accel.*

113

16

5

4

*a tempo*

120

C

$\text{d} = 66, \text{ majestic}$

f

ff

Ped.

tre corde

6

127

$\text{d} = 108, \text{ digitally}$

*mf*

*ff*

*mf*

*ff*

7

(8<sup>va</sup>)

133

*mf*

*p*

*f*

*p*

*mf*

8<sup>vb</sup>

8<sup>vb</sup>

(8<sup>va</sup>)

137

*ff*

*p*

*p*

8<sup>va</sup>

8<sup>vb</sup>

## Puzzle Pieces

6

143

147

151

155

159

D

$\text{D} = 66$

Ped.

8

164

**E**

173

177

180

184

## Puzzle Pieces

187

189  $\text{♩} = 108$

192

196

200

$\text{♩} = 66$

F freely

$\text{D}^\sharp$   $\text{E}$

$\text{molto rit.}$

p

E

$\text{ppp}$

12

## Puzzle Pieces

9

**= 108, digitally**

207 *mf* *ff* *p* *ff*

**13**

213 *mf* *ff*

219 *p* *ff* *p*

223

227 *ff* *p* *ff*

The sheet music consists of five staves of musical notation for piano. The top staff uses a treble clef, the second and fourth staves use a bass clef, and the third and fifth staves use a treble clef. Measure 207 starts with a dynamic of *mf*, followed by *ff*, *p*, and another *ff*. The key signature changes to **13** in this section. Measure 213 begins with a dynamic of *mf*, followed by *ff*. Measure 219 starts with a dynamic of *p*, followed by *ff*, *p*, and then a series of eighth-note patterns. Measure 223 shows a continuation of eighth-note patterns. Measure 227 starts with *ff*, followed by *p*, and then *ff* again.

## Puzzle Pieces

10

Musical score for "Puzzle Pieces" page 10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 233 starts with eighth-note pairs in the treble staff, followed by a dynamic *p*, then eighth-note pairs in the bass staff, followed by *ff*, and finally eighth-note pairs in the treble staff, followed by *p*. Measures 234-235 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 236 shows eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff.

Musical score for "Puzzle Pieces" page 10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 240 starts with *ff*, then *mf*, followed by three groups of eighth-note pairs in the treble staff, each group separated by a bar line. Measures 241-242 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measures 243-244 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 245 shows eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff.

Musical score for "Puzzle Pieces" page 10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 248 starts with *p*, then *ff*, followed by eighth-note pairs in the treble staff. Measures 249-250 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measures 251-252 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 253 shows eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff.

Musical score for "Puzzle Pieces" page 10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 256 starts with *p*, followed by eighth-note pairs in the treble staff. Measures 257-258 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measures 259-260 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff.

Musical score for "Puzzle Pieces" page 10. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 264 starts with eighth-note pairs in the treble staff, followed by *ff*, then *p*, then three groups of eighth-note pairs in the treble staff, each group separated by a bar line. Measures 265-266 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measures 267-268 show eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 269 shows eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff.

265

270

**G** ♩ = 66

p ff p

Ped.

14

**rubato**

276

ppp

15

5

4

280

accel.

pp

f

16

283

## Puzzle Pieces

286

289

*8va*

17

293

*8va*

297

*8va*

303

*8va*

Puzzle Pieces

13

Musical score for "Puzzle Pieces" featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp. Measure 307 starts with a dynamic of  $8^{va}$ . Measures 308-314 show a repeating pattern of eighth-note chords followed by sixteenth-note patterns. Measure 315 begins with a dynamic of  $8^{va}$ .

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