

# **Behind the Scene**

*Written for Pestova/Meyer Piano Duo*

**Yu Oda (2012)**

## **General Information**

Composer - Yu Oda  
Title - Behind the Scene  
Duration - 6' 00"  
Contact - odayu21@gmail.com

## **Instrumentation**

For 2 performers:  
- Toy Piano (3 octaves: F3 to F6)  
- Grand Piano

## **Program Note**

The piece "Behind the Scene" is constructed foreshadowing a lute song from the late 16th century by John Dowland, "Flow My Tears". Use of the harmony and the flowing romantic melody of the song functions as a backbone during the writing process, which allows the composer to deconstruct the materials and to feature the differences of the piano and the toy piano. While these technical aspects might appeal the most to the audience, what is most important for the composer is to reflect his loyalty and passion for the instruments and the original song in the result... This is a love song!

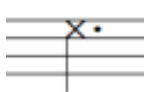
## **Notes**

- \* Accidentals behave traditionally; they carry over within the measure.
- \* Both performers have singing parts. Preferably, a female performer plays the toy piano, and a male performer plays the grand piano part. However, performers may transpose the whole singing part an octave above or below, depending on the range of their voice.
- \* The left foot for the grand piano part needs to be physically coordinated, as it contains lots of pedalling. It may take sometime to feel comfortable.
- \* 2 highest notes on the grand piano (B and C) are muted in a way they don't create any pitches for the entire piece. Hence, the piano needs to be prepared, and those notes are always indicated with a "X" note head in the score.
- \* Bar 119 is a free bar: start the section with the original tempo, then by the end, stretch the tempo till the last 8th note becomes around a dotted 1/4 or a half note value of the original tempo. Further more, the toy piano passage in this bar should be regarded the main line, that the other lines should follow and come in approximately as it looks on the score.

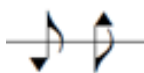
### **Toy Piano Part**



No note head: Shake the keys of the toy piano to create only percussive sound.

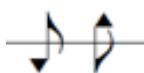


X note head: it indicates 2 different types of non-pitched oral sound effects. One is exaggerated breathing, inhale and exhale. Another one is "sh" sound, or an imitation of white noise in high frequency. Try to differentiate those 2 effects.



Triangle note head: foot stamping, heel (down) and toe (up). Use soft or su

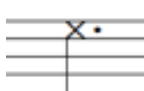
### **Toy Piano Part**



Triangle note head: foot stamping, heel (down) and toe (up). Use the soft or sustenuto pedal.



No note head: rub behind or underneath the keys (or wherever makes a loud sound) of the piano, using a sponge (one uses for dishes). Follow the indicated rhythm.



X note head: it indicates 2 different types of non-pitched oral sound effects. One is exaggerated breathing, inhale and exhale. Another one is "sh" sound, or an imitation of white noise in high frequency. Try to differentiate those 2 effects.

# Behind the Scene

Yu Oda  
(2012)

♩ = 112-116

Toy Piano

*mp*

*mp*

shake keys of the instrument / no pitch at all

Piano

*f*

*ppp*

*mp*

*p* exggerated pedaling up and down,  
on Soft or Sustenuto pedal with left food

sustain pedal (right food)

5

Trp.

*mf*

*mf*

Pno.

9

Trp.

*mp*

Pno.

*pp*

with voice!  
fo - -

12

Trp.

*pp* *f* *mf* *mp* *mf*

Pno.

*f* *n* *mf* *mp* *mp*

8<sup>va</sup> - - - - -  
8<sup>vb</sup> - - - - -

prepared - top 2 notes are damped/ no pitch

Red.

17

Trp.

*mp* *sf*

Pno.

*mf* *p*

8<sup>va</sup> - - - - -

3/4

20

Trp.

exaggerated breathing (no pitch)  
exhale inhale

*mp* *f* *mf*

Pno.

exaggerated breathing (no pitch)  
exhale inhale

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

*mp* rub behind the keys with sponge

3/4

Red.

24

o - - - a - i ti

Trp.

*pp*

*mf*

*mf*

*f*

*mp*

*p*

*mf*

*p*

*f*

*p*

Pno.

R.H.

*mf*

*f*

*n*

*f*

*n*

*mp*

*mf*

Red.

Red.



28

exhale inhale

we na we na we

Trp.

*mp*

*ff*

*pp*

*p*

*mp*

*f*

*p*

*f*

*mf*

Pno.

exhale inhale

*mp*

*f*

*n*

*ff*

*mf*

with voice!

bla

*p*

*pp*

*mp*

Red.

32

na we na

*mf* *mp* *pp* *f* *mp*

Trp.

*mp*

Pno.

*mf* *mp* *pp* *f* *mp*

bla bla

8va

*cresc.*

Ed.



36

*cresc.*

Trp.

Pno.

*cresc.*

8va



40

Trp.

Pno.

8va

rit.

Atempo

44

slight stretch

slight stretch keep the frequency of rubbing despite the tempo change

ff mp mp

Pno.

f

3/4

48

mf mp

8va

f p cresc.

8vb

mp

3/4

Red.

53

mp cresc.

8va

mf mp cresc.

8va

mf

3/4

59

Tp.

Pno.

8va<sup>-</sup>

8va<sup>-</sup>

lower voice remains in the same octave

64

Tp.

Pno.

(8)

8va<sup>-</sup>

8va<sup>-</sup>

8va<sup>-</sup>

8va<sup>-</sup>

food stumping/ heel and toe  
heel toe heel toe

*fp* *f* *mp* *mf*

68

Tp.

Pno.

8va<sup>-</sup>

8va<sup>-</sup>

8va<sup>-</sup>

a - - - - ia dark e -

sh (no pitch)

*ppp* *mf* *pp* *f*

72

nough

mo - - - -

Trp.

*mf*

*pp*

*mf*

*pp*

*f*

Pno.

*f*

inside the piano  
scrape the string with nail (don't touch the other strings!)

*mf*

*n*

8va

tr



78

(no pitch)

sh - - - -

Trp.

*p*

*f*

*mf*

*mp*

Pno.

*f*

*p*

*f*

*p*

*f*

*pp*

*f*

*f*

8vb

*mf*

8va

tr

83

lost - - - - - for -

*pp* *mp*

*p*

*8va* *8va*

*mp* *mp*

Trp.

Pno.



88

sh - - -

*p* *f*

*mf* *p* *mp*

tunes de - plore sh -

*pp* *mp* *p* *f*

*mf* *8vb* *f*

Trp.

Pno.



93

*mp*

Trp.

Pno.

96

i - - - - - s

Tr.

pp

mf

pp

f

f

di - - - - - s

ppp

p

mf

8va

n

f

n

8vb

f

mf

101

Tr.

p

f

p

f

mp

(8)

(tr)

f

n

f

f

(8)

f

mp

106

Trp.

Pno.

*mp*

*p*

*f*

*mp*

(8)

8<sup>va</sup>

112

Trp.

Pno.

*mf*

8<sup>va</sup>

*dolce*

*mf*

molto rit. . . . . Atempo

my wea - ry days

119

Trp.

Pno.

*pp*

*f*

*p*

*cresc.*

*pp*

*f*

*mp*

8<sup>va</sup>

*mp*

*p*

*mf*

*cresc.*

Red.

123

Trp.

Pno.

127

Trp.

Pno.

130

Trp.

Hark! you sha - - dows that

*pp* *mp*

*f* *pp* *mf*

8va

8va

8va

Pno.

*f* *p*

*f* *8vb*

being expressive is more significant than rhythmic accuracy (unlike the piano part).  
Voice is to support the melodic line and should not be clearly heard.

133 in dark - - ness dwell, Learn to con-

**Tr.**

**Pno.**

*mp* *f*

(8) *8va*

136 - temn light

**Tr.**

**Pno.**

*mp* *ff* *mp* *f*

(8) *8va* *8vb*

139

**Tr.**

**Pno.**

*mp*

*8va*

*Red.*



150

Trp.

Pno.

*mp*

154

**poco rit.**

Trp.

Pno.

158

**A tempo**

Trp.

Pno.

*mp*

keep on rubbing