

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

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.

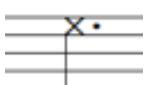
Program Note

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!

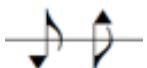
Toy Piano Part



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

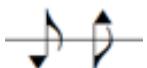


X note head: it indicates 2 different types of non-pitched oral sound effects. One is exaggerated breathing, inhale and exhale. Another one is "sh" sound, or an imitation of white noise in high frequency. Try to differentiate those 2 effects.



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

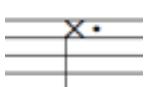
Toy Piano Part



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 whever 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

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$\text{♩} = 112-116$

Toy Piano

mp shake keys of the instrument / no pitch at all

f

8va

8vb

mp

p exaggerated pedaling up and down,
on Soft or Sustenuto pedal with left foot

ppp

sustain pedal *Ped.*

Tp.

mf

mf

mf

Tp.

mp

pp

with voice!
fo -

12

Tp.

pp *mf*

f *mp*

v

8va *tr* *v.v.*

f *n* *mf*

Pno.

8vb *mp*

mp

Reo.

prepared - top 2 notes are damped/ no pitch

17

Tp.

mp *sf*

8va

Pno.

mf

p

Reo.

20

Tp.

mp

f

mf

Reo.

exaggerated breathing (no pitch)
exhale inhale

Pno.

mp

mf

p

ppp

mp rub behind the keys with sponge

Reo.

4

24

Tp.

Pno.

R.H.

0 - - - a - i ti

pp

mf

f

mp

p

mf

p

f

p

8va

tr.

n

f

8vb

mp

mf

Ped.

Ped.

二

28

exhale inhale we na we na we

Tp.

mp *ff* *pp* *p* *p* *mp*

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

exhale inhale with voice!
bla bla

(8) (tr) *mp* *tr* *n* *ff* *p* *pp* *mp*

Pno.

f *ff* *mf*

(8) *f*

32

Tp. na we na

mp pp f mp

Pno. bla bla

mf mp pp 8va f mp

Rondo.



cresc.

36

Tp. 8va 8va 8va 8va

Pno. cresc.



40

Tp. 8va 8va 8va 8va

Pno. 8va 8va 8va 8va

rit.

Tp. *slight stretch*

ff *mp*

Atempo

slight stretch keep the frequency of rubbing despite the tempo change

ff *mp*

Pno. *f*

Tp. *mf* *mp*

p *cresc.*

8va *8va* *8va* *8va*

Pno. *8vb* *mp*

Rd.

Tp. *mp* *cresc.*

8va *8va* *8va* *8va*

Pno. *mf* *mp* *cresc.*

59

Tp.

Pno.

8va - | *8va* - | lower voice remains in the same octave

64

Tp.

fp — *f* food stumping/ heel and toe
heel toe
mp

Pno.

(8) — *8va* - | *8va* - | *8va* - | *8va* - |

68

Tp.

a - - - - ia dark e -
ppp

Pno.

sh (no pitch) — *pp* — *f* —
8va - | *8va* - | *8va* - | *8va* - |
p — *f* —

72 nough mo

Tp. *mf* *pp* *mf*

Pno. *f* inside the piano
scrape the string with nail (don't touch the other strings!) *pp* *f*

8va *tr*

88

Tp.

Pno.

tunes de - plore sh

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

sh

8vb

Musical score for Tp. and Pno. page 10, measures 93-94.

Tp. (Top Staff):

- Measure 93: Rest (Clef: Treble, Key Signature: F major)
- Measure 94: Rest (Clef: Treble, Key Signature: F major)

Pno. (Bottom Staff):

- Measure 93: Rest (Clef: Treble, Key Signature: F major)
- Measure 94:
 - Measure Start (Clef: Treble, Key Signature: F major)
 - Rest (Clef: Treble, Key Signature: F major)
 - Upward arrow (Clef: Treble, Key Signature: F major)
 - Downward arrow (Clef: Treble, Key Signature: F major)
 - Rest (Clef: Treble, Key Signature: F major)
 - Upward arrow (Clef: Treble, Key Signature: F major)
 - Downward arrow (Clef: Treble, Key Signature: F major)
 - Upward arrow (Clef: Treble, Key Signature: F major)
 - Downward arrow (Clef: Treble, Key Signature: F major)
 - Upward arrow (Clef: Treble, Key Signature: F major)

Dynamic: *mp*

101

Tp.

Pno.

106

Tp.

(8)

Pno.

112

Tp.

Pno.

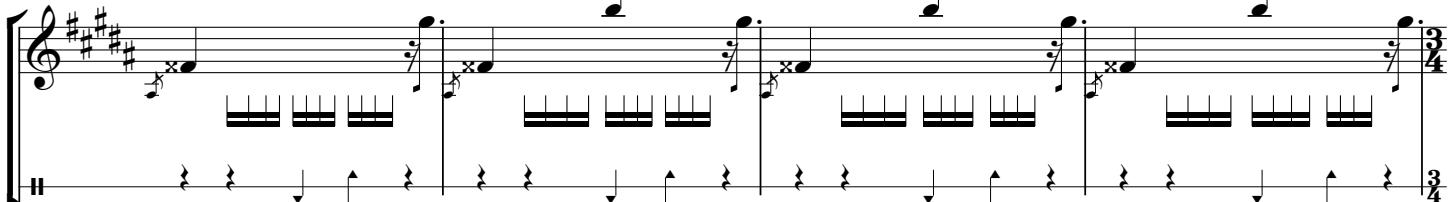
molto rit. my wea - ry days Atempo

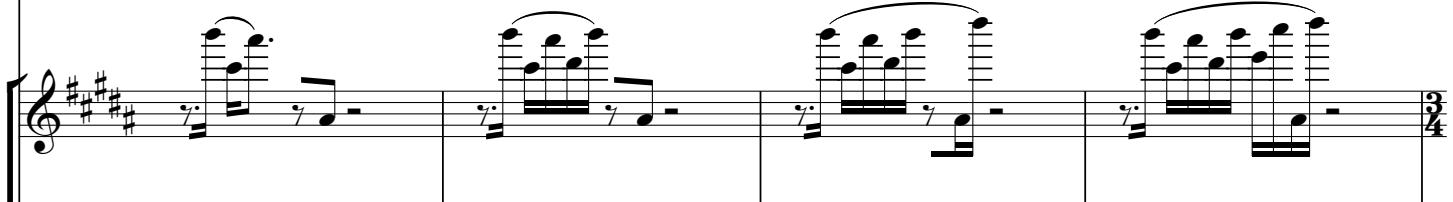
119

Tp.

Pno.

123

Tp. 

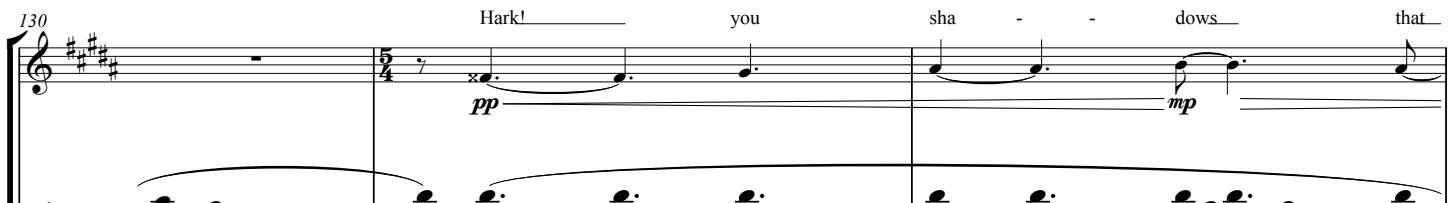
Pno. 

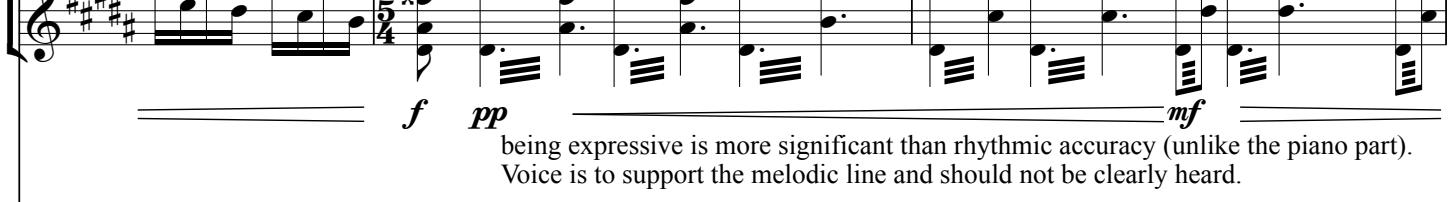
127

Tp. 

Pno. 

130

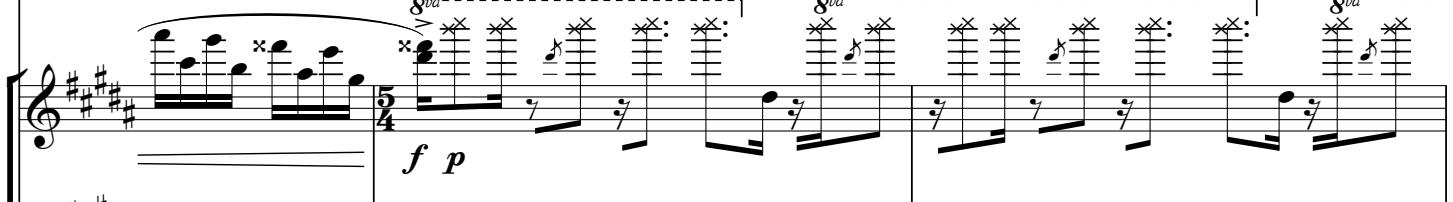
Tp. 

Pno. 

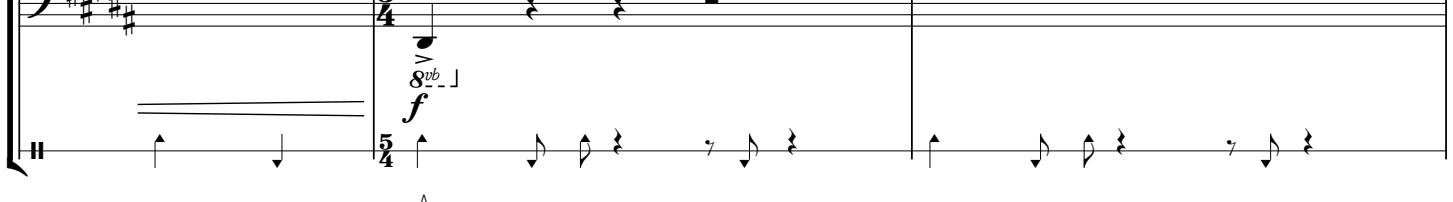
Hark! _____ you sha - - dows _____ that _____
pp *mp*

f *pp* *mf*

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.

Pno. 

f p

8va 

8vb f

133

in dark - - ness dwell, Learn to con-

Tp.

mp

f

Pno.

(8) *8va* | *8va* | *8va* | *8va* |

8vb

136

- temn light

Tp.

ff *mp* *mp*

Pno.

f

8vb

139

Tp.

8va

mp

8vb

141 inhale exhale inhale exhale inhale

Tp.

Pno.

146 sh - - -

Tp.

Pno.

pp

pp

150

Tp.

Pno.

mp



154 *poco rit.*

Tp.

Pno.

mp



158 *A tempo*

Tp.

Pno.

keep on rubbing

mp