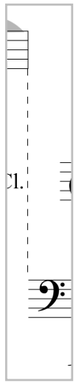
MASTER PLAN

For Pierrot Ensemble

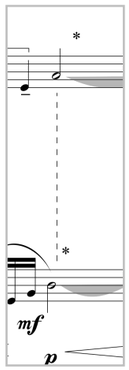
Brice L. Johnson

2014

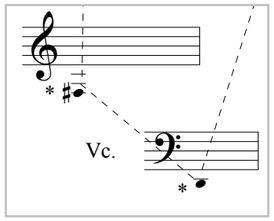
Performance Notes



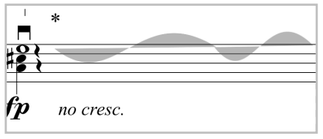
I.Dashed lines will connect musical segments together. If bars of music are connected then the previous bar will finish before the new bar begins.



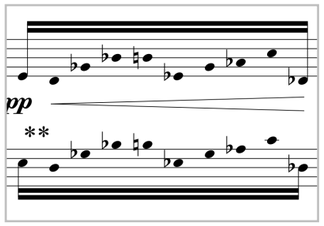
II.If individual notes are connected vertically then the notes should be played simultaneously.



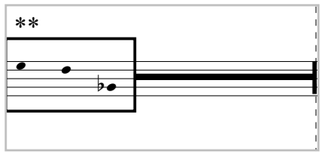
III.If (as in the second page) there are individual notes connected at diagonals, then they are to be performed in time.



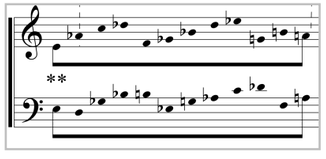
IV. A wide vibrato following contour of this graphic.



V.Rhythm not specified, but should be in a 16th note scheme



VI. No Rhythmic scheme, repeat notes in any order for time indicated.



VII.Rhythm not specified, but should be in an 8th note scheme.

PERUSAL SCORE

NOT FOR PERFORMANCE USE

AVAILABLE AT:
www.briceljohnson.com

VIII. Use your Imagination

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Instrumentation

Flute

Violin

Bass Clarinet

Cello

Piano

About the Piece

In the truest form of Flattery to the great Arnold Schoenberg, I decided to write a “semi-serialized” work as my first ever Pierrot Ensemble piece. I chose the twelve-tone row: E, D, Gb, Bb, B, Eb, G, Ab, C, Db, F, A.

The engineering involved in creating a serialized piece of music, reminds me of programming an electronic schematic. I tried to visualize my score with this in mind, and create a visually stimulating work.

There are three Movements of this work (so far):

I. Operation Piggyback—Performers focus on “piggybacking” off one another as they complete musical phrases by dividing elements between players.

II. Remaining Fragments—Ideas return in fractured forms, as they move closer and closer to chaos.

III. Blind Mice—Outlining a familiar children’s tune, serialized lines create a polyphony of disjointed sonorities.

The goal of this work is to create ensemble unity and focus on the interplay of instruments.

—Brice L. Johnson

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MASTERPLAN

BRICE L JOHNSON

I. OPERATION PIGGYBACK

Slowly Agitating ♩ ≈ 60

Flute

fp *no cresc.*

Vln.

fp *no cresc.*

B. Cl.

n *mf* *p*

B. Cl.

mp

Vc.

p *f*

Tutti forte

Fl.

Vln.

B. Cl.

Vc.

Vln.

As Fast as Possible
(not slurred)

p

Vc.

mp

Pno.

Forearms!

pp

sffz

sffz

p *mp*

*** Wide Vibrato according to contour of graphic**
**** Any Dynamic scheme allowed. All Rhythms are permissable in the context of the musical line.**

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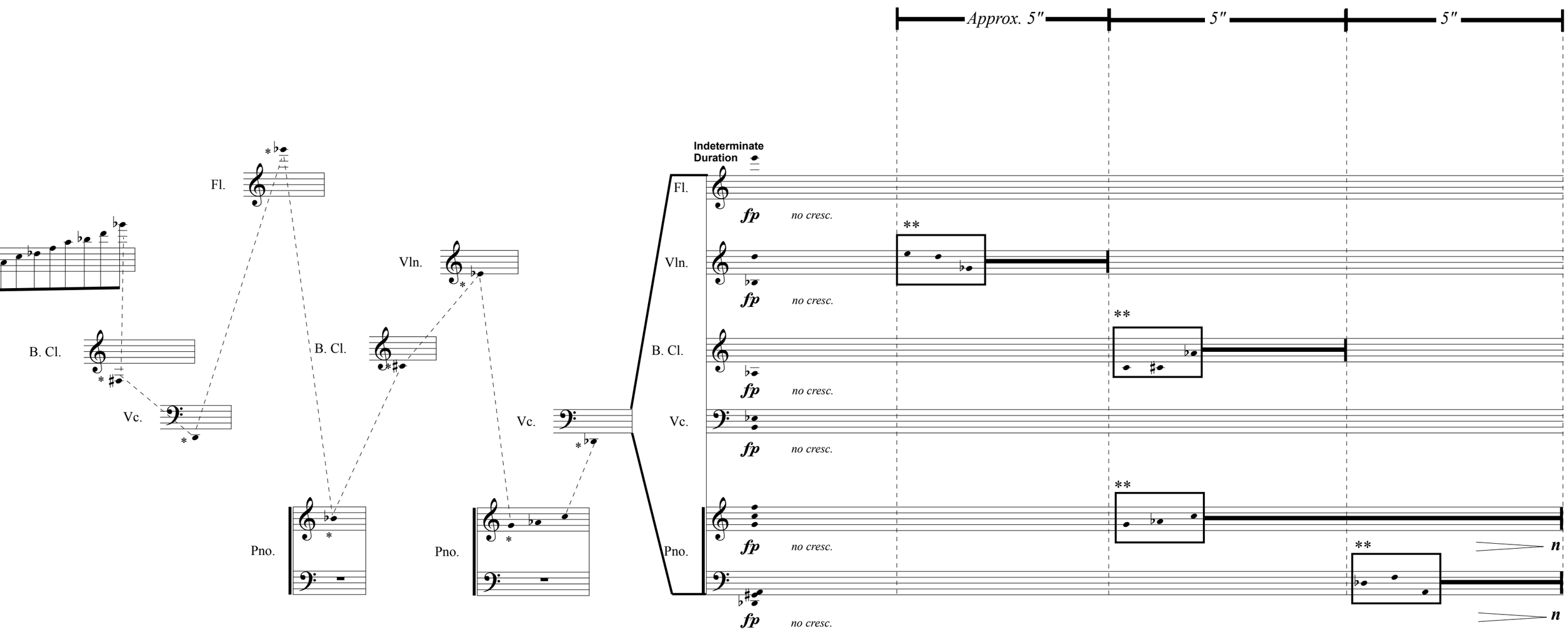
MASTERPLAN



*** Each entrance should crescendo from *niente* to *forte* as quickly as necessary before the next instrument comes in.**

**** Repeat these notes in any rhythmic fashion/tempo for the time indicated, feel free to repeat notes and/or perform them out of order**

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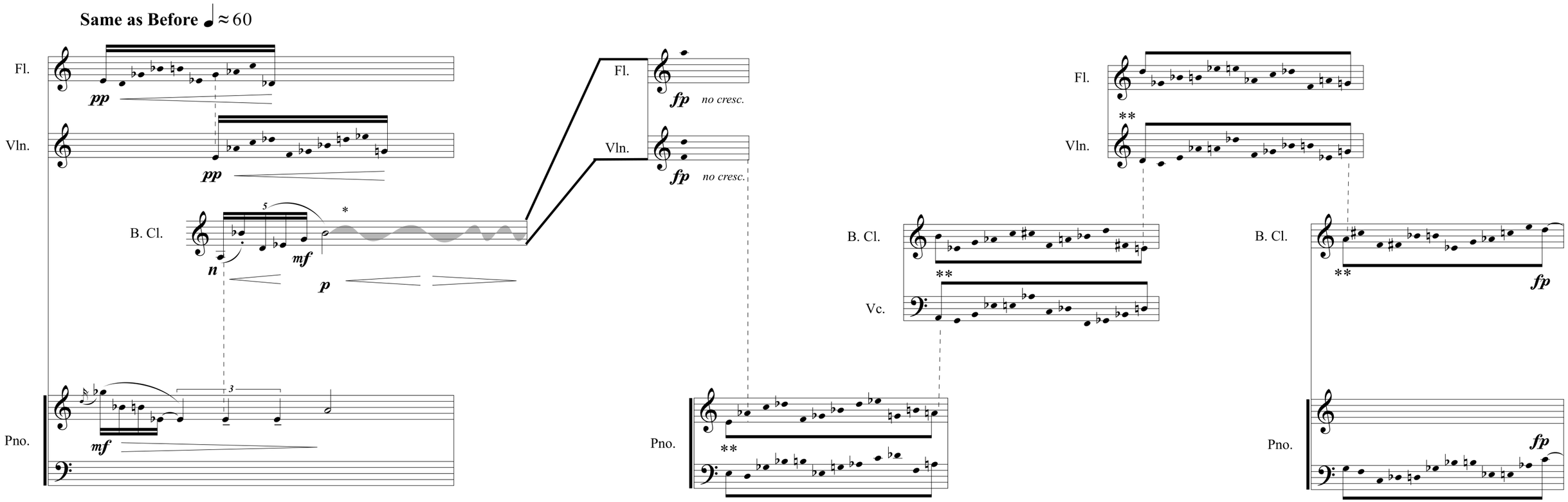
II. REMAINING FRAGMENTS



* Wide Vibrato according to contour
** Any Dynamic scheme allowed. All Rhythms are permissable in the context of the musical line.

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MASTERPLAN

Approx. 5" 5" 5"

Growing more and more Chaotic!

Fl.

Vln.

B. Cl.

Vc.

Pno.

**

cresc.

no cresc.

**** Repeat these notes in any rhythmic fashion/tempo for the time indicated, fill free to repeat notes and/or perform them out of order**

III. BLIND MICE

Whimsically

As Fast as Playable ♩ ≈ 100

Fl.

Vln.

B. Cl.

Vc.

Pno.

fp non legato

fp non legato (detaché)

fp non legato

fp non legato

fp no pedal

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Fl.
Vln.
B. Cl.
Vc.
Pno.

PERUSAL SCORE - NOT FOR PERFORMANCE USE