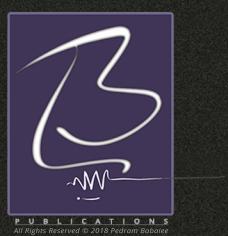




from
LOVE and **INFORMATION**

Pedrom
Babale

ORIGINAL PARTITUR



from Original Music of the Play

Love and Information

by Caryl Churchill

Directed by Nikoo Mamdoohi

Premiered in February 2016 at Curtain Theater - UMass Amherst Fine Arts Center

nd Information
n Babaiee

from Love a
Pedram

- 1 Act I
- 2 Act IV
- 3 Act VI
- 4 Act VIII : Manic

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- All Tracks Composed by Pedram Babaiee

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Act I

L=40

Pedram Babaiee

Attack
Bow-like
Glassy
Polyphonic Synth

Noise
Playback

Measures 1-8

9

Measure 9

15

Grand Piano

Measures 15-24

25

Grand Piano

Measures 25-34

33

Grand Piano

41

49

57

mp

=mf

65

Grand Piano

73

Moderato
Ad lib.

Grand Piano

81

89

Upright
Piano
(Felt)

Measure 89: Treble staff: whole note, eighth-note pair. Bass staff: eighth-note pair. Measure 90: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 91: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 92: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair.

97

Upright
Piano
(Felt)

Measure 97: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair. Measure 98: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 99: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 100: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair.

105

Upright
Piano
(Felt)

Measure 105: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair. Measure 106: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 107: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 108: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair.

113

Upright
Piano
(Felt)

Measure 113: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair. Measure 114: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 115: Treble staff: eighth-note pair. Bass staff: eighth-note pair. Measure 116: Treble staff: half note, eighth-note pair. Bass staff: eighth-note pair.

Instructions of Act IV

Violin and Cello

Getting to the **CUE** sign, pianist should cue violin and cello players.

First cue is for violin to play the phrase, second cue is for violoncello and third cue is for both players to play their phrase and also, it's the only time both violin and cello players must start their phrases together and on the beat. After playing the phrase following the first and second cue, each player -violin and cello- has authority on when to play their phrase again.

But for each player there's a three-times-only limitation before the third cue. Also, each player has authority to improvise four bars of their phrase.

So, each player has one phrase to be played five times in total -two of them on cues- and it's highly recommended that each time in the progress, violin and cello phrases sound closer to each other, from aspect of timing -like they're trying to reach the other one and finally to be merged together on their fifth try, considering they're apart at first- and the general dynamics to be in range of *pianissimo (pp)* to *mezzo piano (mp)*.

Violin

Musical score for Violin in G clef, B-flat key signature. The score consists of two staves. The top staff begins with a rest, followed by a series of eighth notes connected by slurs. The bottom staff begins with a quarter note, followed by a series of eighth notes connected by slurs. Both staves end with a double bar line.

Cello

Musical score for Cello in F clef, B-flat key signature. The score consists of two staves. The top staff begins with a rest, followed by a series of eighth notes connected by slurs. The bottom staff begins with a quarter note, followed by a series of eighth notes connected by slurs. Both staves end with a double bar line.

Act IV

Pedram Babaiee

Attention: Clefs!

15 = 90

Upright Piano (Felt)

10 15

19 15

Pedalling pattern repeats all the way along Act IV. Just feeling lazy to write them one by one!

28 15

37 15

46

CUE (Violin)

55

CUE (Cello)

64

Treble staff: Rest, C, Rest, D, Rest, E, Rest, G, Rest, B-flat, Rest.

Bass staff: Rest, F, G, Rest, B-flat, C, Rest, D, G, B-flat, Rest.

73

Treble staff: B-flat, G, Rest, G, B-flat, G, Rest, G, B-flat, G, Rest.

Bass staff: D, C, Rest, D, C, Rest, D, C, D, C, Rest.

82

Treble staff: Rest, C, D, Rest, E, Rest, G, Rest, B-flat, Rest.

Bass staff: Rest, F, G, Rest, B-flat, C, Rest, D, G, B-flat, Rest.

91

Treble staff: G, Rest, G, B-flat, Rest, G, B-flat, Rest, G, B-flat, Rest.

Bass staff: D, C, Rest, D, C, Rest, D, C, D, C, Rest.

100

Treble staff: Rest, G, B-flat, Rest, G, B-flat, Rest, G, B-flat, Rest.

Bass staff: Rest, F, G, Rest, B-flat, C, Rest, D, G, B-flat, Rest.

109

Treble staff: G, Rest, G, B-flat, Rest, G, B-flat, Rest, G, B-flat, Rest.

Bass staff: D, C, Rest, D, C, Rest, D, C, D, C, Rest.

118

Treble staff: Rest, C, D, Rest, E, Rest, G, Rest, B-flat, Rest.

Bass staff: Rest, F, G, Rest, B-flat, C, Rest, D, G, B-flat, Rest.

127

Treble staff: G, Rest, G, B-flat, Rest, G, B-flat, Rest, G, B-flat, Rest.

Bass staff: D, C, Rest, D, C, Rest, D, C, D, C, Rest.

136

Treble staff: Rest, C, D, Rest, E, Rest, G, Rest, B-flat, Rest.

Bass staff: Rest, F, G, Rest, B-flat, C, Rest, D, G, B-flat, Rest.

145

154

163

172

181

190

CUE (Both)

199

208

215

Act VI

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Adagio

Musical score for Act VI, Adagio section. The score includes three staves: Viola (top), Violoncello (middle), and Noise Playback (bottom). The violins play sustained notes. The noise playback staff contains a continuous series of short, sharp vertical dashes. Two horizontal brackets below the noise playback staff are labeled "1' 30\"", indicating a duration of one minute and thirty seconds.

Continuation of the musical score. The violins (Vla. and Vc.) play sustained notes. The violins begin playing eighth-note patterns at measure 9.

Continuation of the musical score. The piano (Pno.) starts with sustained notes. At measure 17, it begins playing arpeggiated chords. The strings (Vln., Vln., Vla., Vc.) play sustained notes. The violins play eighth-note patterns starting at measure 17. The piano's arpeggios continue throughout the section.

Continuation of the musical score. The piano (Pno.) plays sustained notes. The strings (Vln., Vla., Vc.) play sustained notes. The violins play eighth-note patterns starting at measure 25. The piano's notes are circled with ellipses at the end of each measure.

2

33

Pno.

Vln.

Vln.

Vla.

Vc.

This section starts with a sustained note from the piano. The strings play eighth-note patterns, with the second violin providing sixteenth-note fills. The bassoon and cello provide harmonic support with sustained notes and eighth-note patterns.

40

Pno.

Vln.

Vln.

Vla.

Vc.

The piano plays eighth-note chords. The first violin has eighth-note patterns with grace notes. The second violin and bassoon provide eighth-note harmonic support. The bassoon and cello play sustained notes.

48

Pno.

Vln.

Vln.

Vla.

Vc.

The piano plays eighth-note chords. The first violin has eighth-note patterns with grace notes. The second violin and bassoon provide eighth-note harmonic support. The bassoon and cello play sustained notes.

55

Pno.

Vln.

Vln.

Vla.

Vc.

This section consists of eight measures. The piano (Pno.) maintains a harmonic base with sustained notes. The violins (Vln., Vln.) play eighth-note patterns, often with grace notes, creating a sense of motion. The viola (Vla.) and cello (Vc.) provide harmonic support with sustained notes. Measure 59 features a melodic line in the violin that is partially obscured by a sixteenth-note grace note pattern.

63

Pno.

Vln.

Vln.

Vla.

Vc.

This section consists of eight measures. The piano (Pno.) maintains a harmonic base with sustained notes. The violins (Vln., Vln.) play eighth-note patterns, often with grace notes, creating a sense of motion. The viola (Vla.) and cello (Vc.) provide harmonic support with sustained notes. Measure 67 features a melodic line in the violin that is partially obscured by a sixteenth-note grace note pattern.

70

Pno.

Vln.

Vln.

Vla.

Vc.

This section consists of eight measures. The piano (Pno.) maintains a harmonic base with sustained notes. The violins (Vln., Vln.) play eighth-note patterns, often with grace notes, creating a sense of motion. The viola (Vla.) and cello (Vc.) provide harmonic support with sustained notes. Measure 74 features a melodic line in the violin that is partially obscured by a sixteenth-note grace note pattern.

78

Pno. Vln. Vln.

This musical score consists of three staves. The top staff is for the Piano (Pno.), showing a treble clef, a bass clef, and a key signature of four flats. It features a series of chords and sustained notes. The middle and bottom staves are for two Violins (Vln.). The middle violin plays eighth-note patterns, while the bottom violin provides harmonic support with sustained notes and eighth-note patterns. Measure 78 concludes with a long sustained note in the bass clef staff.

86

Pno. Vln. Vln.

This musical score continues from the previous section. The piano part (top staff) now includes a treble clef and a key signature of one flat. It features sustained notes and some eighth-note chords. The two violins (bottom staves) play eighth-note patterns, with the bottom violin providing harmonic support. The section ends with a sustained note in the bass clef staff.

Pno. Vln. Vln.

This section continues the musical score. The piano part (top staff) maintains its treble clef and one-flat key signature. The two violins (bottom staves) continue their eighth-note patterns. The section concludes with a sustained note in the bass clef staff.

Instructions of Act VII: Manic

Piano

First, it's a Valse-like piece. So keep it light and smooth. Second is *ritardandos* and *accelerandos*; I tried to mark it in the first page of the sheet. Basicaly, there is an accelerando in the begining of every phrase and a ritardando two bars before its end – like running on a hill full of ups and downs. Third, the dynamic of piece is mezzo-piano as a whole. It's highly recommended to play this piece on upright piano and to use felt between your piano's hammers and strings. Last but not least, the piece is a combination of emotion and dicipline. Feeling is its essence and logic is its body.

An optional clarinet could be added to the piece -bar 121- which is skipped in this version.

Act VII: Manic

Pedram Babaiee

Allegro

Dolce **Meno mosso** rit. accel.

10 rit. accel. rit.

18 accel. rit.

24 accel.

31

38

46

53

54

60

67

73

80

88

95

101

108

115

122

130

137