

Pablo E. Furman

Trip to Twelve Tone Town

(Based on a tone row by Anton Webern)

“Trip to Twelve Tone Town” is a series of short piece for children (from 9 to 94 and beyond) using the tone row from Anton Webern’s *Kinderstück* (1924). The row is as follows: Eb E C B Bb C# D A G# G F #F.

I wrote the compositions at the kind request of pianist Janice Mercer. They are composed with the goal to highlight, in a welcoming and sometimes good-humored way (never disrespectfully), some of the common tenets and characteristics of music written with the 12-tone technique. Each piece focuses on a concept or stylistic trait of the tradition such as angularity, rhythmic irregularity, extreme register and dynamic contrasts as well as on the basic tenets (use of the series’ original form, retrograde, etc.). It is my hope that players are brought a bit closer to a great musical heritage and that they will have as much enjoyment playing these pieces as I had composing them.

1. ***Can you count to twelve?*** requires the player to figure out how to sound all 12 pitches simultaneously without using the damper pedal, feet dangling from the bench.
2. ***Retro Rock*** presents the tone row in reverse order and in a retro-music style.
3. ***How far can you reach*** explores dynamic contrast, tone color, and extreme registers with two statements of the row that start around the middle of the keyboard and are presented in forward-retrograde fashion. I can imagine the very young pianist stretching in an effort to get to the far reaches of the keyboard.



Pablo E. Furman was born in Argentina and educated at UCLA. He lives in the San Francisco Bay Area and teaches at San José State University where he coordinates the composition and electro-acoustic music program. His compositional interests are varied and include music for chamber ensembles, orchestra and for the electro-acoustic medium. For his music he has received awards including Guggenheim, Koussevitzky, California Arts Council and CSU and SJSU Special Presidential Award.

Can you count to twelve?

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$\text{♩} = 54$ *free tempo and rhythm, but inquisitive and deliberate*

[Sustain notes with fingers only. Do not use the damper pedal unless indicated.]

Piano

Measures 1-4. Treble clef, common time. Dynamics: *p*, *mp*. Includes triplets and slurs.

Measures 5-7. Treble clef, common time. Dynamics: *p*. Includes a slur of 10 notes.

Measures 8-11. Treble clef, common time. Dynamics: *mf*, *f*. Includes triplets and slurs.

Measures 12-15. Treble clef, common time. Dynamics: *pp*. Includes a damper pedal instruction: (damper pedal).

Play as fast as possible, in any order without synchronization between hands to create a cloud of pitches. Keep repeating through measure 15.

let ring - - -

Measures 16-19. Treble clef, common time. Dynamics: *mf*, *mp*. Includes triplets and slurs.

While sustaining the first ten pitches play the last two with your nose, carefully...

Retro Rock

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♩ = 60 *rubato, but with determination*

Musical notation for measures 1-7. The piece is in 3/4 time. The right hand (RH) has a whole rest. The left hand (LH) starts with a piano (*p*) dynamic and a dotted quarter note. The tempo is *rubato, but with determination*. A *cresc.* marking is present. An 8^{vb} dynamic marking is shown below the staff.

Musical notation for measures 8-13. The right hand (RH) has a whole rest. The left hand (LH) starts with a forte (*f*) dynamic. The tempo is *accel.*. There are triplet markings (3) in measures 11 and 12. An 8^{vb} dynamic marking is shown below the staff.

Musical notation for measures 14-18. The right hand (RH) has a whole rest. The left hand (LH) starts with a fortissimo (*ff*) dynamic. The tempo is *a tempo* with a quarter note equal to 160 (♩ = 160). The dynamic changes to *simile* in measure 16. The time signature changes to 4/4 in measure 18. An 8^{vb} dynamic marking is shown below the staff.

Once the L-hand figuration is figure out, concentrate on the R-hand (most important). Absolute synchronization between LH pattern and the RH is not necessary except at the start of large sections.

Musical notation for measures 19-23. The right hand (RH) has a whole rest. The left hand (LH) starts with a *simile* dynamic. The time signature is 4/4. An 8^{vb} dynamic marking is shown below the staff.

Retro Rock

22

(8vb)

25

(8vb)

28

(8vb)

31

(8vb)

34

8vb

Retro Rock

38

f

mf

(8vb)

43

(8vb)

47

simile

(8vb)

51

ff

(8vb)

57

(8vb)

Retro Rock

60

Musical score for measures 60-62. The piece is in 4/4 time and features a key signature of one sharp (F#). The right hand plays a series of chords and melodic fragments, while the left hand provides a steady bass line. A dynamic marking of (8^{vb}) is indicated below the bass staff.

63

Musical score for measures 63-65. The key signature changes to one flat (Bb). The right hand features a more active melodic line with some grace notes. The left hand continues with a rhythmic bass line. A dynamic marking of (8^{vb}) is indicated below the bass staff.

66

Musical score for measures 66-68. The right hand plays a series of chords, some with grace notes. The left hand maintains a consistent bass line. A dynamic marking of (8^{vb}) is indicated below the bass staff.

69

Musical score for measures 69-72. The right hand features a melodic line with accents (^) over the notes. The left hand continues with a bass line. A dynamic marking of fff *marcatissimo* is indicated in the right hand part.

How far away can you reach?

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♩ = 54

Press key lightly w/o making a sound. Then strike the LH note to make the RH note resonate.

fff *pp*

pp *f* *pp*

f *pp*

f

8va (always down)

8va

8va

8va

8vb

8vb

8vb

8vb

5

9 (15^{ma})

13

*