

Susanna Payne-Passmore

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*Places We Can No  
Longer Go*

for prepared piano four hands  
in 5 movements

(2017)

15 minutes

## Prepared Piano Items:

- MOVEMENT I:  
marker or other sturdy hollow tube  
guitar pick (optional)
- MOVEMENT II:  
none
- MOVEMENT III:  
chalk (optional)  
guitar pick (optional)
- MOVEMENT IV:  
none
- MOVEMENT V:  
drinking glass  
rubber or silicon stops  
magnetic tape from VHS or cassette tape  
hollow wooden tube

## Extended Techniques

Consult individual movement for instructions by player.

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## I. Incantation

## EXTENDED TECHNIQUES

Player I:

- ⊗ Pluck strings from side of piano with fingernails or guitar pick.

Player II:

- / Sweep strings with back of fingers in specified range. A quick, single motion.

- Scrape a marker or other hollow tube across tuning pegs in rightmost quadrant. A delicate, almost fairy-like tinkle.

*Score and parts available on request.*

I. 13

II. 13

*Score and parts available on request.*

I. 18

growing      poco accel.

II. 18

*f*

*Score and parts available on request.*

I. 23

String sweeps

II. 23

Score and parts available on request.<sup>3</sup>

28

I.

mysterious

*mp*

II.

*legato*

*pp*   *mp*   *mp*   *mp*

Score and parts available on request.

33

I.

*f*

II.

*legato*

*p*   *mp*   *p*   *mp*   *sub. pp*

Score and parts available on request.

38

I.

*mp*

II.

*mp*

*p*

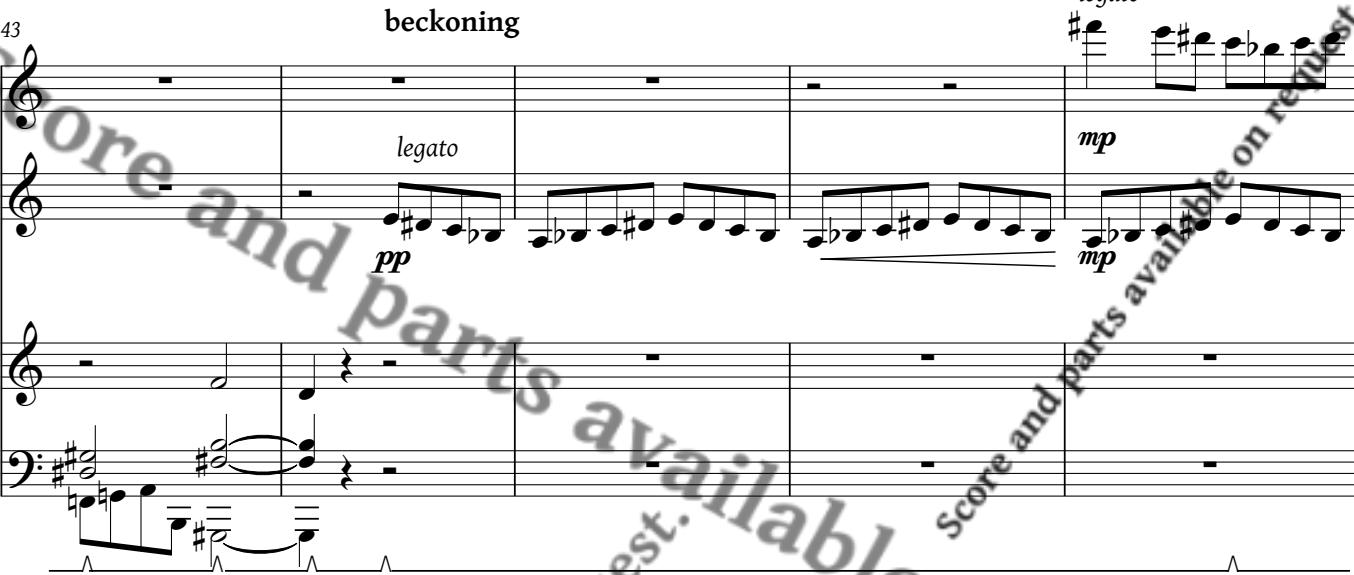
4

43

beckoning

I. { *legato*  
pp      *mp*  
*mp*

II. { *legato*  
pp      *mp*



48

I. { *legato*  
pp      *mp*

II. { *legato*  
pp      *mp*



53

I. { *legato*  
pp      *mp*

II. { *legato*  
pp      *mf*      *f*



58

I.

II.

striving

*ff*

*ff*

Score and parts available on request. 5

63

I.

II.

*mf*

*3*

*2*

Score and parts available on request.

70

I.

II.

Fiery!

Score and parts available on request.

Score and parts available on request.

Musical score for two parts, I and II, showing measures 76 to 81.

**Measure 76:** Part I starts with a sixteenth-note pattern (3 groups of 3). Part II starts with a eighth-note pattern. Dynamic: **f**. Measure ends at 38.

**Measure 77:** Part I continues with eighth-note patterns. Part II continues with eighth-note patterns. Dynamic: **ff**.

**Measure 78:** Part I continues with eighth-note patterns. Part II starts with a eighth-note pattern. Dynamic: **ff**.

**Measure 79:** Part I continues with eighth-note patterns. Part II continues with eighth-note patterns. Dynamic: **ff**.

**Measure 80:** Part I continues with eighth-note patterns. Part II continues with eighth-note patterns. Dynamic: **ff**.

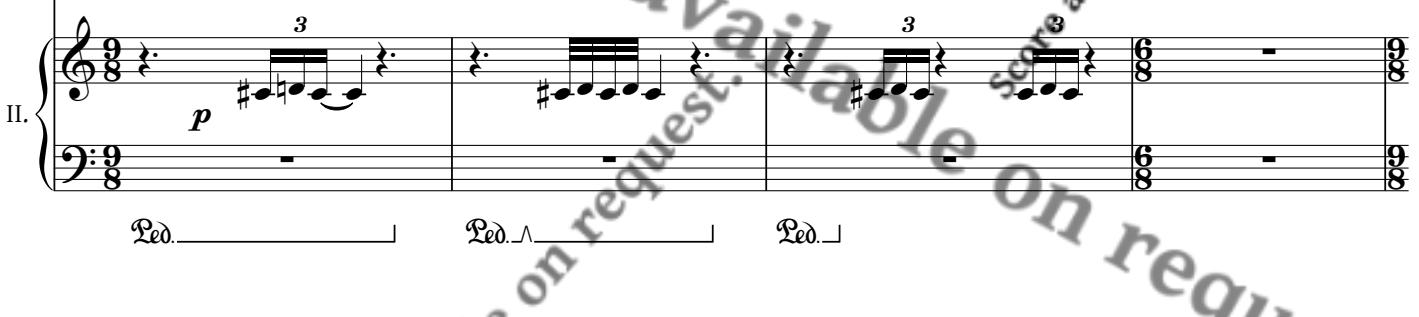
**Measure 81:** Part I starts with a eighth-note pattern. Dynamic: **mp**. Part II starts with a eighth-note pattern. Dynamic: **mp**. Measures end at 58.

**Accel.** (Accelerando) **ff** (fortissimo) **freely**

## II. A Herald of Wings

*.. = 80, mischievous  
marcato*

I. 

II. 

I. 

II. 

*Score and parts available on request.*

Score and parts available on request.

Measure 13: Treble clef, 9/8 time. Key signature changes from B-flat major to A major (no sharps or flats). Dynamics: *f*. Measure 14: 6/8 time. Dynamics: *p*. Measure 15: 6/8 time. Dynamics: *pp*. Measure 16: 9/8 time. Dynamics: *very legato*. Measure 17: 9/8 time. Dynamics: *suddenly slower*, *hesitating....*

*J = 120, playful*

I.

II.

18

$\frac{9}{8}$

$\frac{4}{4}$  *p*

$\frac{9}{8}$

$\frac{4}{4}$  *p* *tr*

Musical score for orchestra, page 23, measures 1-2. The score is divided into two systems. The top system, labeled 'I.', consists of two staves. The first staff uses a treble clef and has a dynamic marking of *mf*. The second staff uses a bass clef and has a dynamic marking of *ff*. The bottom system, labeled 'II.', also consists of two staves. The first staff uses a treble clef and has a dynamic marking of *f*. The second staff uses a bass clef and has a dynamic marking of *mf*. The music includes various note heads, stems, and rests, with some notes having slurs and grace notes.

Score and parts available on request.<sup>9</sup>

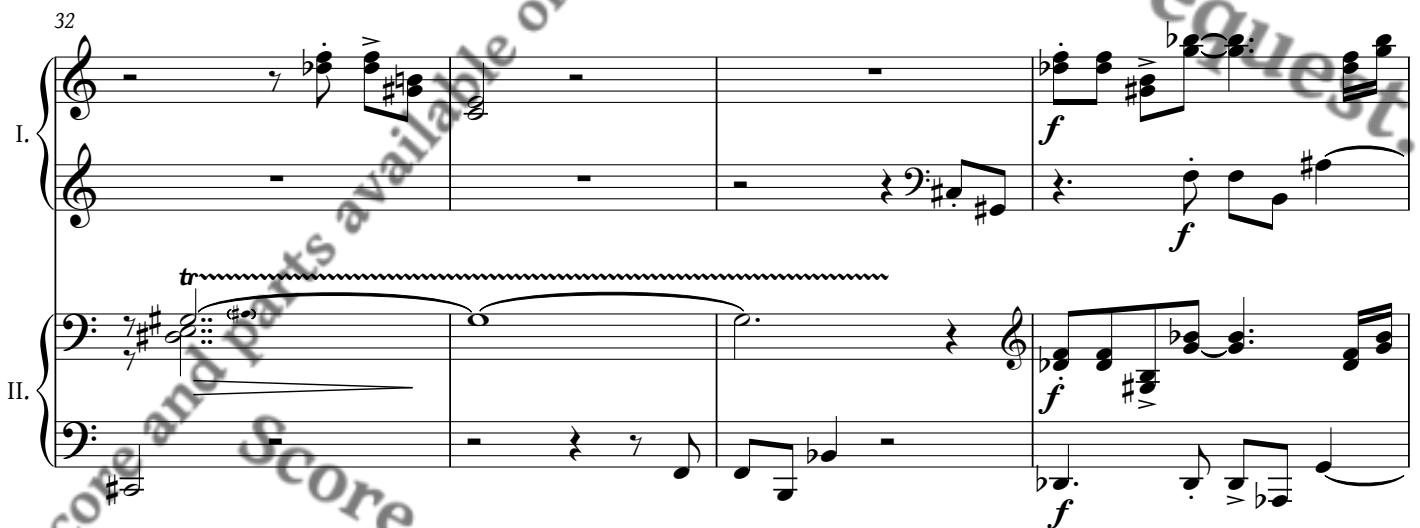
28

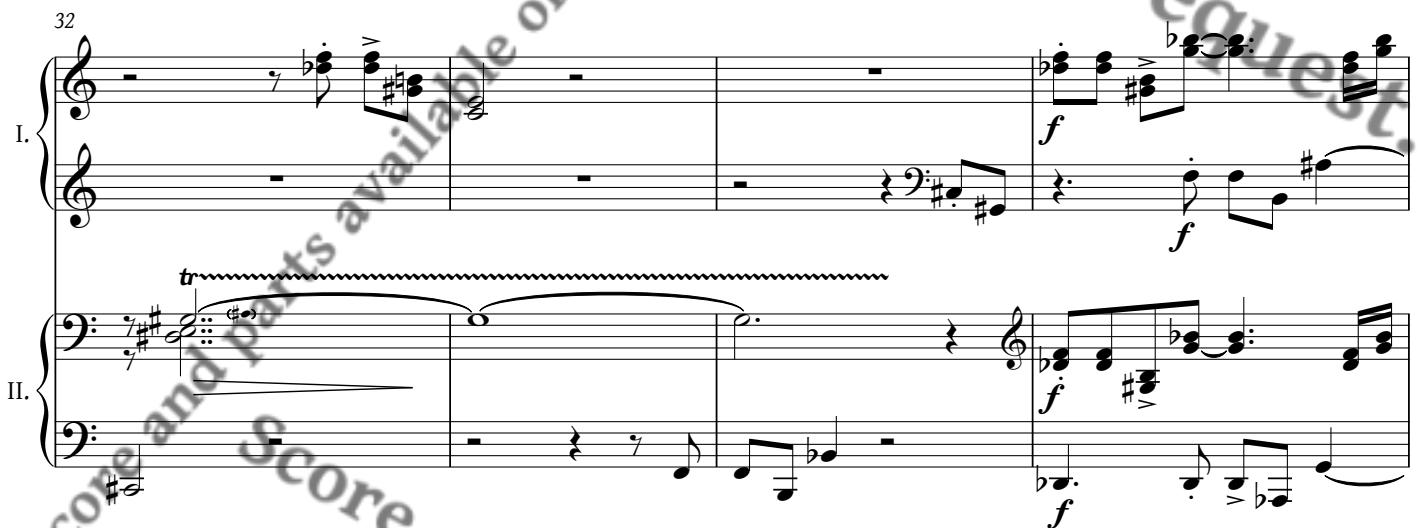
I. { 

II. { 

Score and parts available on request.

32

I. { 

II. { 

Score and parts available on request.

36

I. { 

II. { 

### III. The Forgetting Tree

## SETUP

**Player I:** Silently depress these notes and hold down sostenuto pedal to mark them for Player II. May also pre-mark in chalk.

Player II: When notes are set, begin piece at the side of the piano.

## EXTENDED TECHNIQUES

Player II:

- ⊗ Pluck strings from side of piano with fingernails or guitar pick.

1 ♩ = 48, wistfully

I. *pp* *mp p*  
 Ped.  
 Depress sustain pedal audibly.

II. molto rubato  
 clear, resounding tone  
*pizz.* *mf*

I. *pizz.* *on keys* *pizz.*  
*mf p*  
 Stand up for *pizz.*  
*mp* *p* *mp*  
 Release *sostenuto*.

II. at keys *mp* *mf*  
 Slowly move to keys.  
 Ped.

Score and parts available on request.

16

I.

tenderly  
very legato

II.

*f*

*mp*

*p*

*Ped. ad lib*

21

I.

II.

parts available on request.

12 25

I.

Score and parts available on request.

30

I. *p*      *mp*

II. *p*

accel.

Score and parts available on request.

40

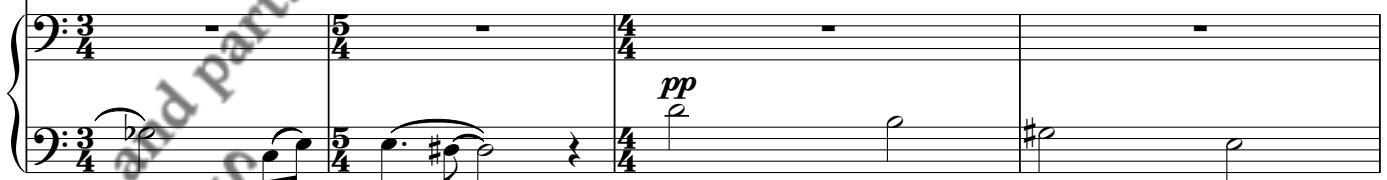
I. { 

II. { 

Score and parts available on request.

46

I. { 

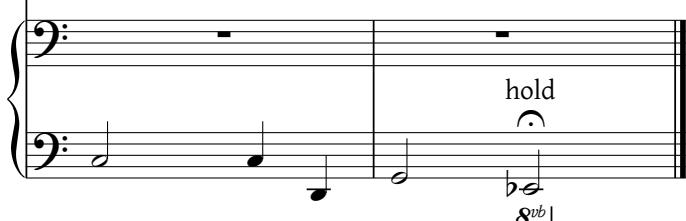
II. { 

Score and parts available on request.

rit.

50

I. { 

II. { 

## IV. Mycelial Networks

Score and parts available on request.

12

I. { Treble clef, key signature of two sharps. Measures 12-13. The first measure has eighth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has eighth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 13 ends with a half note (E).

II. { Bass clef, key signature of one sharp. Measures 12-13. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

Score and parts available on request.

15

I. { Treble clef, key signature of two sharps. Measures 15-16. The first measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 16 ends with a half note (E).

II. { Bass clef, key signature of one sharp. Measures 15-16. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

Score and parts available on request.

15

I. { Treble clef, key signature of two sharps. Measures 15-16. The first measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 16 ends with a half note (E).

II. { Bass clef, key signature of one sharp. Measures 15-16. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

Score and parts available on request.

15

I. { Treble clef, key signature of two sharps. Measures 15-16. The first measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 16 ends with a half note (E).

II. { Bass clef, key signature of one sharp. Measures 15-16. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

Score and parts available on request.

18

I. { Treble clef, key signature of two sharps. Measures 18-19. The first measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 19 ends with a half note (E).

II. { Bass clef, key signature of one sharp. Measures 18-19. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

Score and parts available on request.

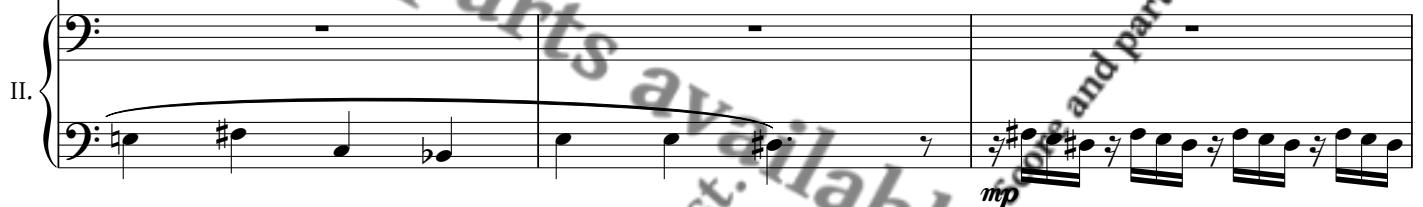
18

I. { Treble clef, key signature of two sharps. Measures 18-19. The first measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A). The second measure has sixteenth-note pairs (A#-B, C#-D, E-G, F-A) with a grace note (G#) before the first note of each pair. Measure 19 ends with a half note (E).

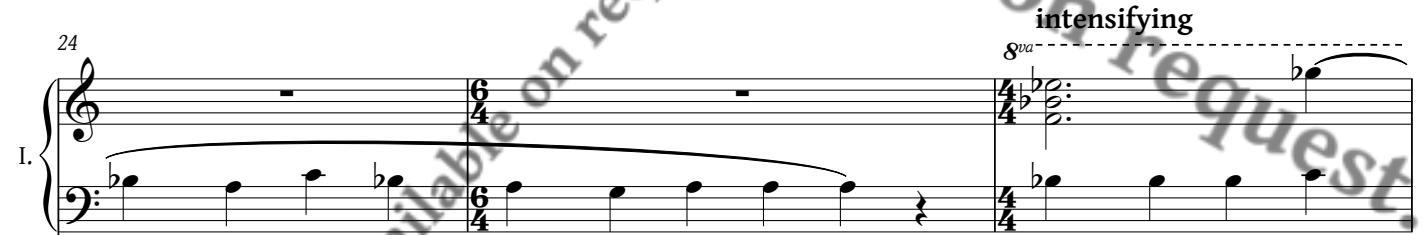
II. { Bass clef, key signature of one sharp. Measures 18-19. The bass line consists of eighth notes (F#-G, A#-B, D-E, C-B, A-G, F-E).

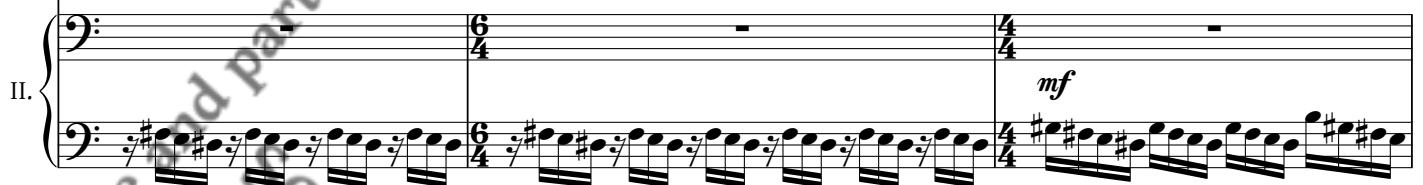
21

I. {  *mf*

II. {  *mp*

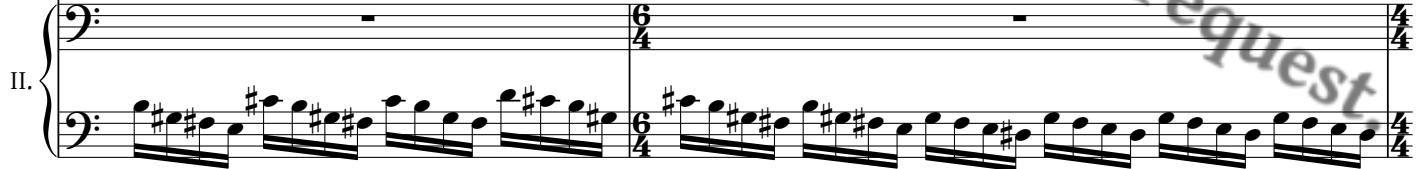
24

I. {  *intensifying*

II. {  *mf*

27 (8)

I. {  *mf*

II. {  *mf*

29

I.

II.

Score and parts available on request.

17

32

I.

II.

Score and parts available on request.

rit.

f

35  $\text{♩} = 72$ , grand, expansive

I.

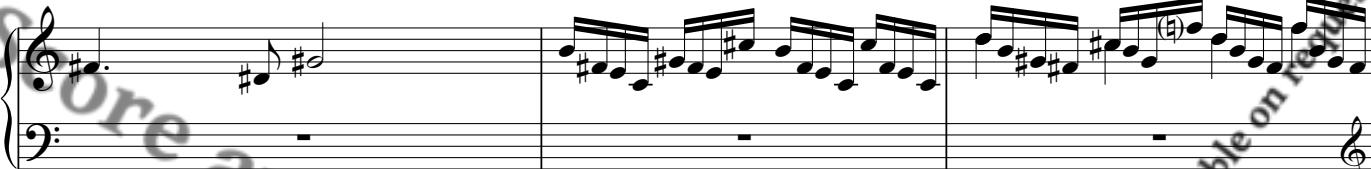
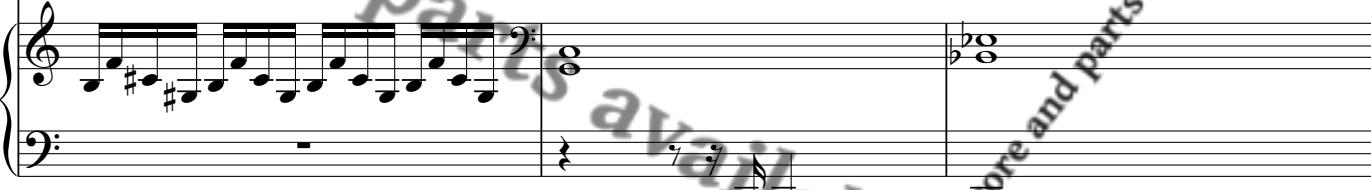
II.

Score and parts available on request.

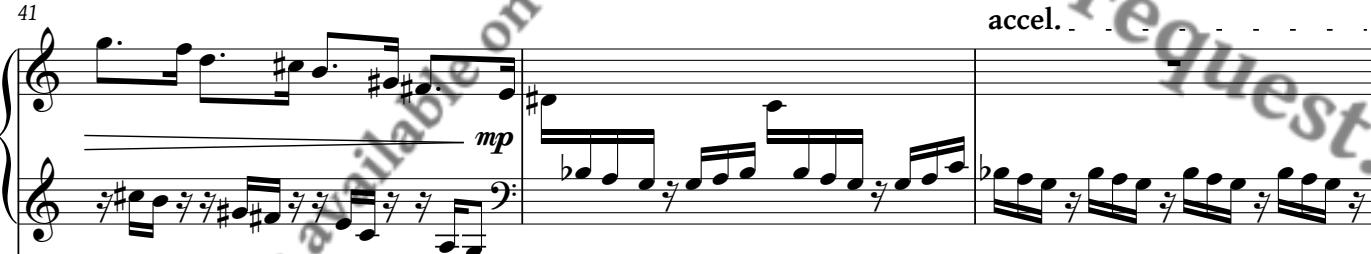
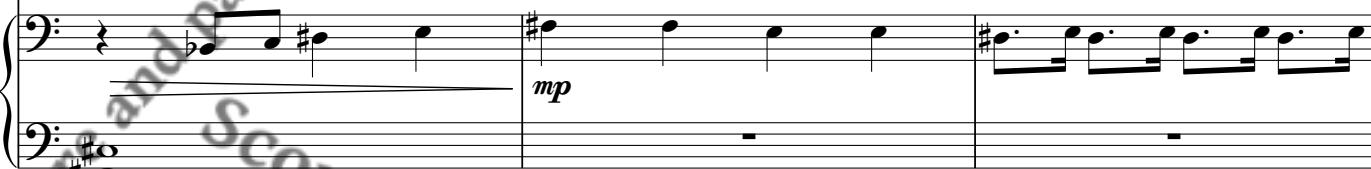
ff  $\frac{8}{8}$  *booming*

$\frac{8}{8}$

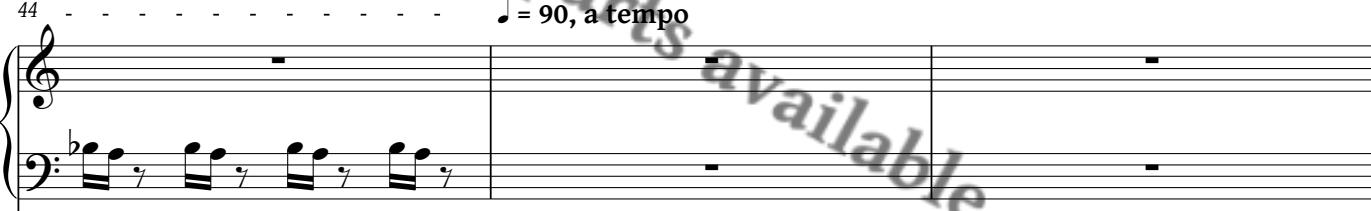
38

I. {  II. { 

41

I. {  II. { 

44

I. { 

$\text{J} = 90, \text{a tempo}$

II. { 

19.

47

I. *mp*

II.

*clanging*

*Score and parts available on request.*

50

I.

II.

53

I.

II.

*Score and parts available on request.*

## V. Revocation

## SETUP

**SET UP**  
At beginning of movement, player two sets up:

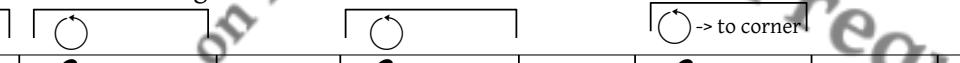
- A beginning of movement, player two setup:  
1. a glass on the second quad of strings overlapping CDE.  
2. rubber stops on lowest A and G# (premarked location).  
3. a resonant wooden tube of approximatly the right size.

Player 1:

- Player 1:** "Bow" strings with glass by placing glass rim-down on strings and rotate. Each glass is unique in its resonance. Try different pressures to generate sound. When sound starts, slow down rotations and increase pressure to intensify. The bowing sound responds well to other sounds, but it is difficult to start from silence. If glass bowing will not sound, tremolo the glass.

- "Tremolo" glass by lightly dropping from 1/4" above onto strings so that it lands slightly unevenly and wobbles.

-  Slap palm on strings. You can use palm to dampen sound at end of duration by patting the strings, but do not dampen all at once.

I. 

9       $\text{♩} = 140$

I. {  $\begin{matrix} \text{5} \\ \text{4} \end{matrix}$  }  $\begin{matrix} - & - & - & - & - \\ \text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} \end{matrix}$   $\begin{matrix} f \\ \text{♩} \end{matrix}$   $\begin{matrix} \text{5} \\ \text{4} \end{matrix}$   $\begin{matrix} - & - & - & - & - \\ \text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} \end{matrix}$

II. {  $\begin{matrix} \text{5} \\ \text{4} \end{matrix}$  }  $f$   $\begin{matrix} \text{vib} \\ \text{♩} \end{matrix}$   $\begin{matrix} \text{5} \\ \text{4} \end{matrix}$   $\begin{matrix} \text{5} \\ \text{4} \end{matrix}$

13

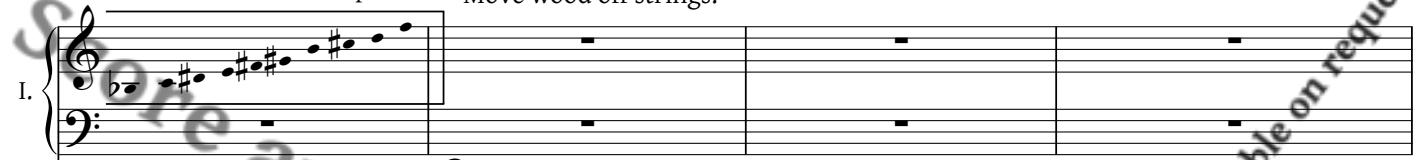
I.

II.

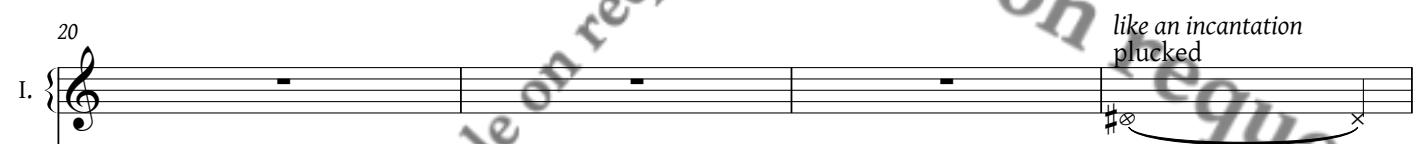
(8)

Silently depress these keys and  
mark with sostenuto pedal. Move wood off strings.

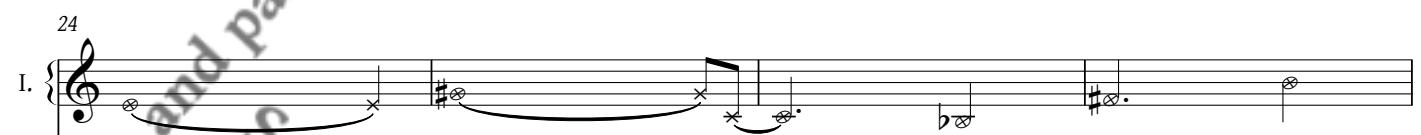
16

I. {    
 II. {    
 (8)   
 Ped. sost.

20

I. {    
 II. {    
 (8)   
 like an incantation  
 plucked

24

I. {    
 II. {    
 (8)

28

I. {    
 II. {    
 (8)

