from LOVE and INFORMATION

Pedram Babaie

ORIGINAL PARTITUR

PUBLICATIONS

All Rights Reserved © 2018 Pedram Babaie

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 from Love a
m Babaiee Pedram

1 Act I

2 Act IV

3 Act VI

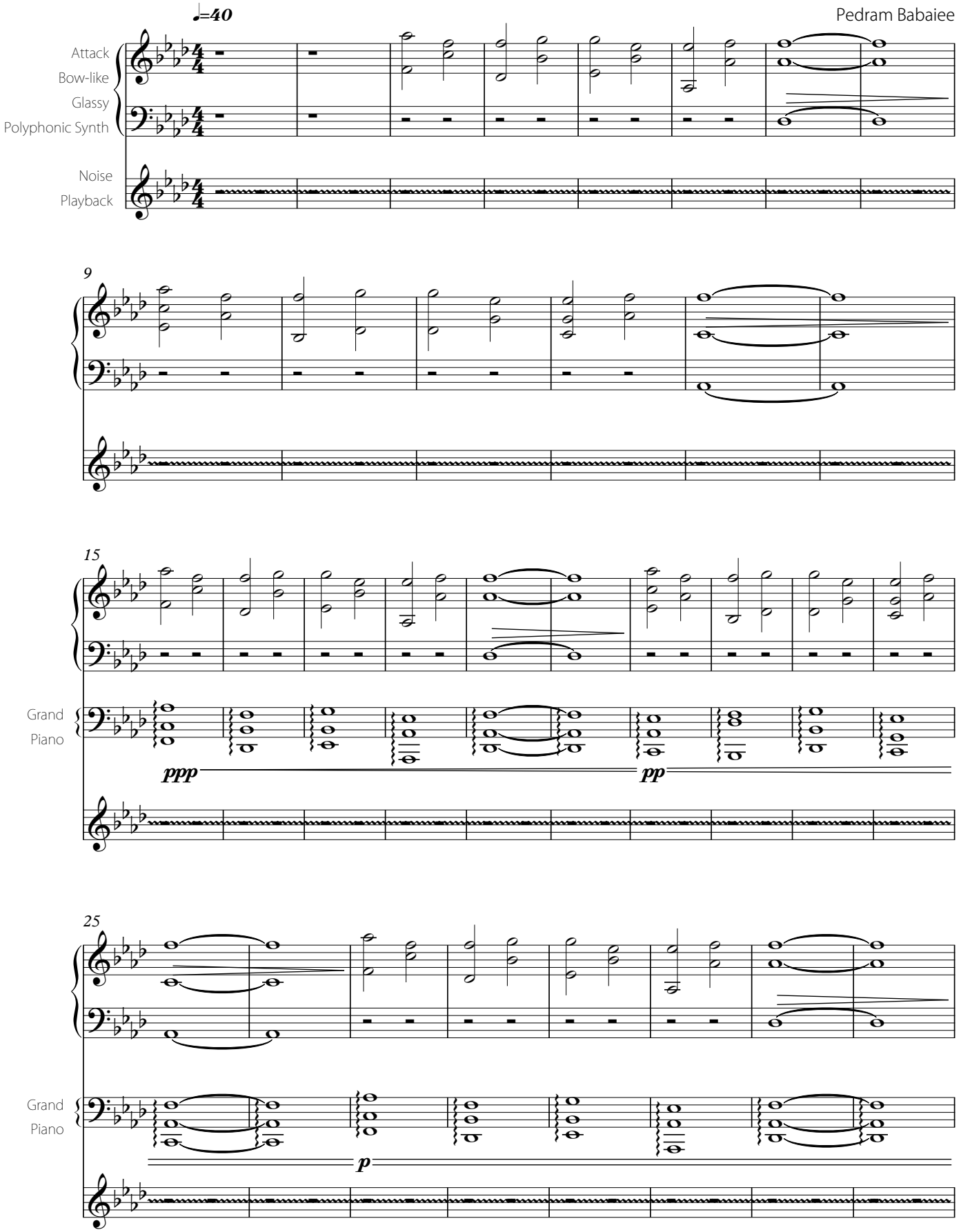
4 Act VII: Manic

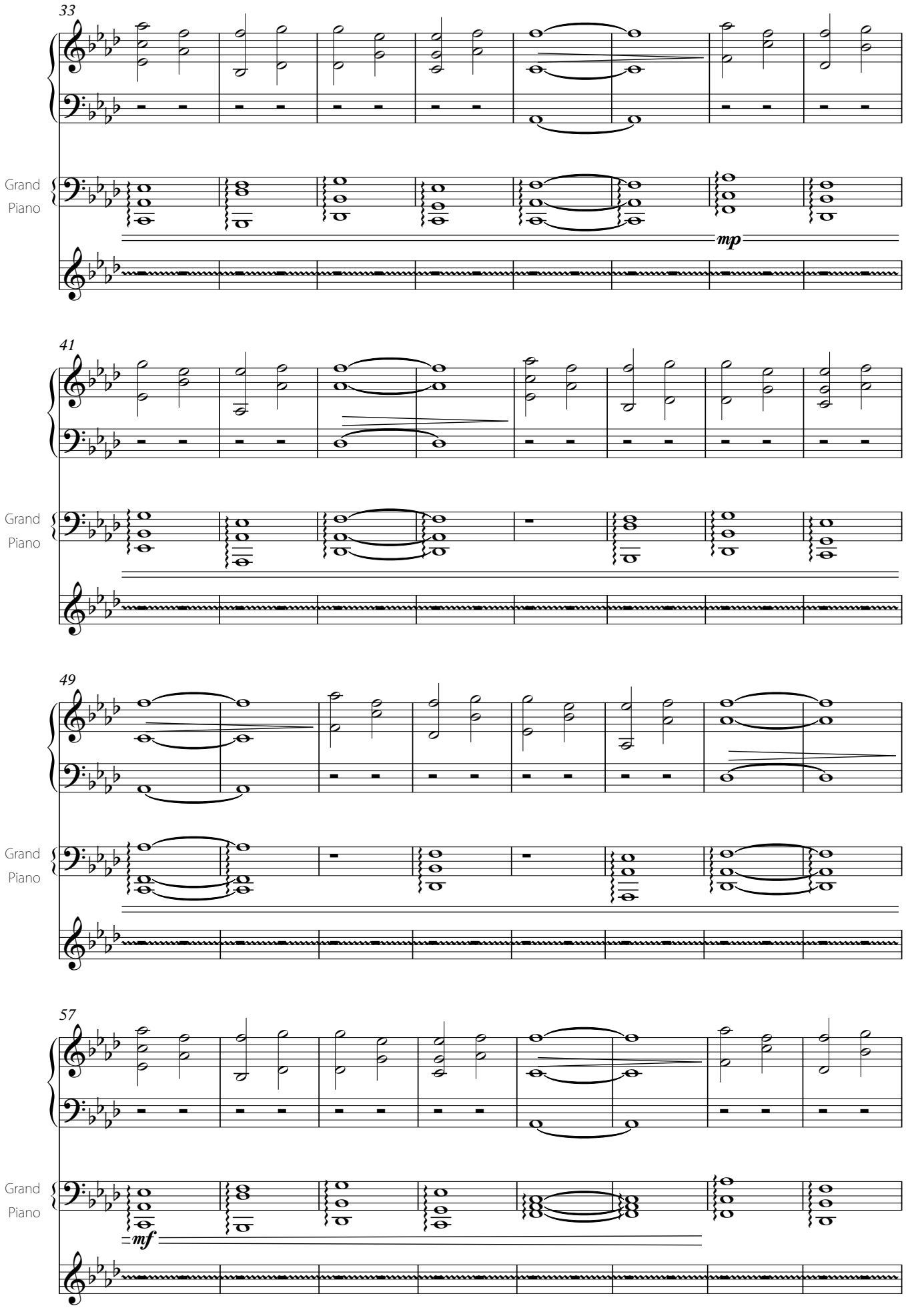
- All Tracks Composed by Pedram Babaiee

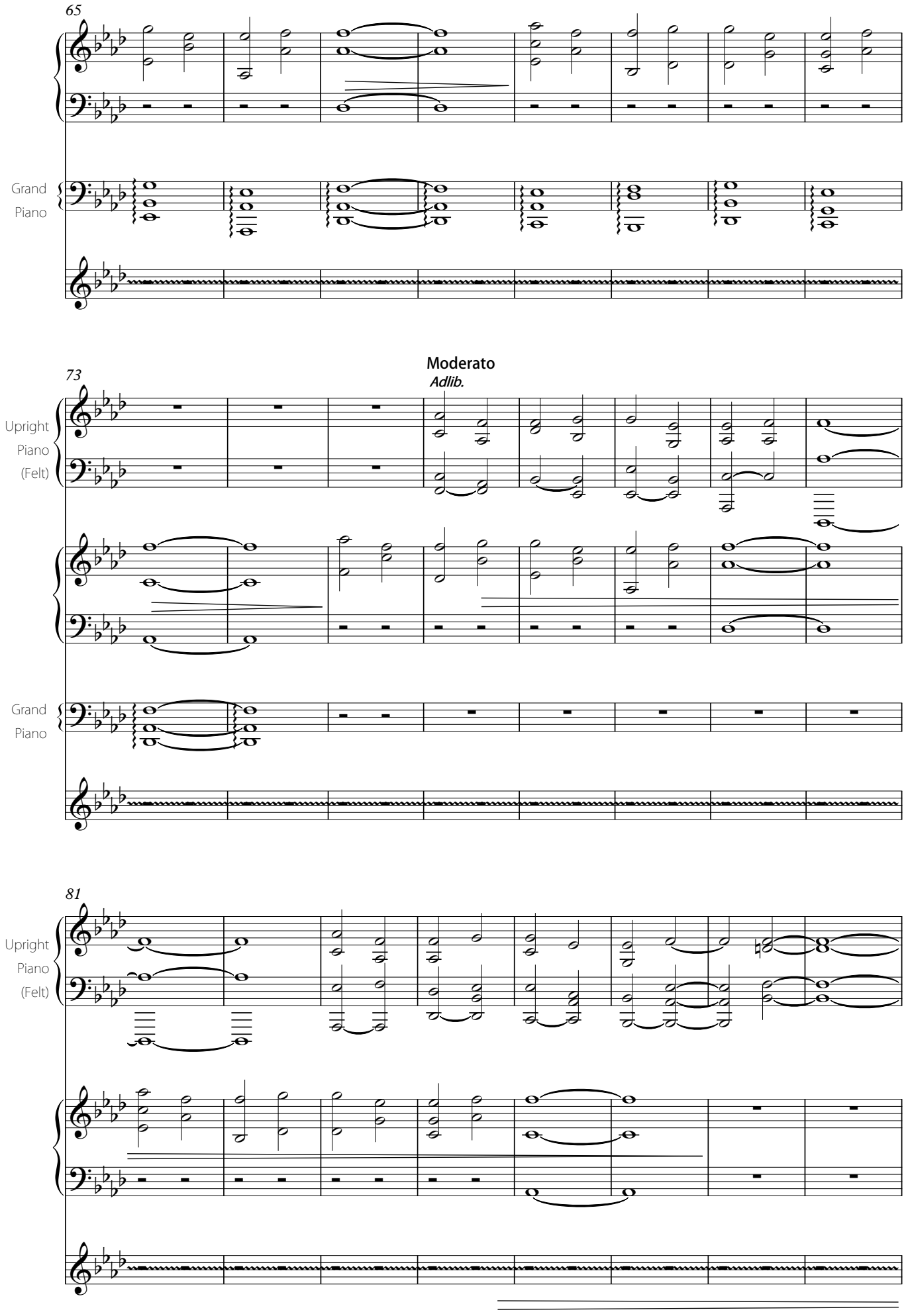
Music composition Copyright © 2016 by Pedram Babaiee

All rights reserved. This book or any portion there of may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review or.certain other noncommercial uses permitted by copyright law. For permission requests, write to composer, addressed "Request: Permissions Coordinator," at the Email address below: info@pedrambabaiee.com.

Act I


♩=40
Pedram Babaiee
Attack
Bow-like
Glassy
Polyphonic Synth
Noise
Playback
9
15
Grand
Piano
ppp
pp
25
Grand
Piano
p


33
Grand
Piano
mp
41
Grand
Piano
49
Grand
Piano
57
Grand
Piano
mf


65
Grand Piano
Moderato
Adlib.
73
Upright Piano (Felt)
Grand Piano
81
Upright Piano (Felt)

89

Upright Piano (Felt)

97

Upright Piano (Felt)

105

Upright Piano (Felt)

113

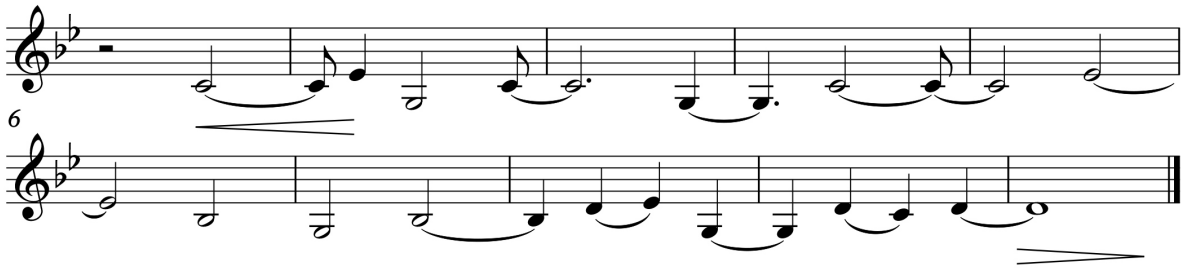
Upright Piano (Felt)

Instructions of Act IV

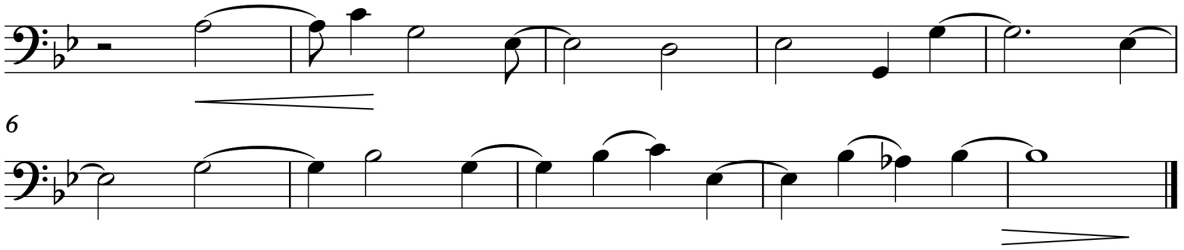
Violin and Cello

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



Cello



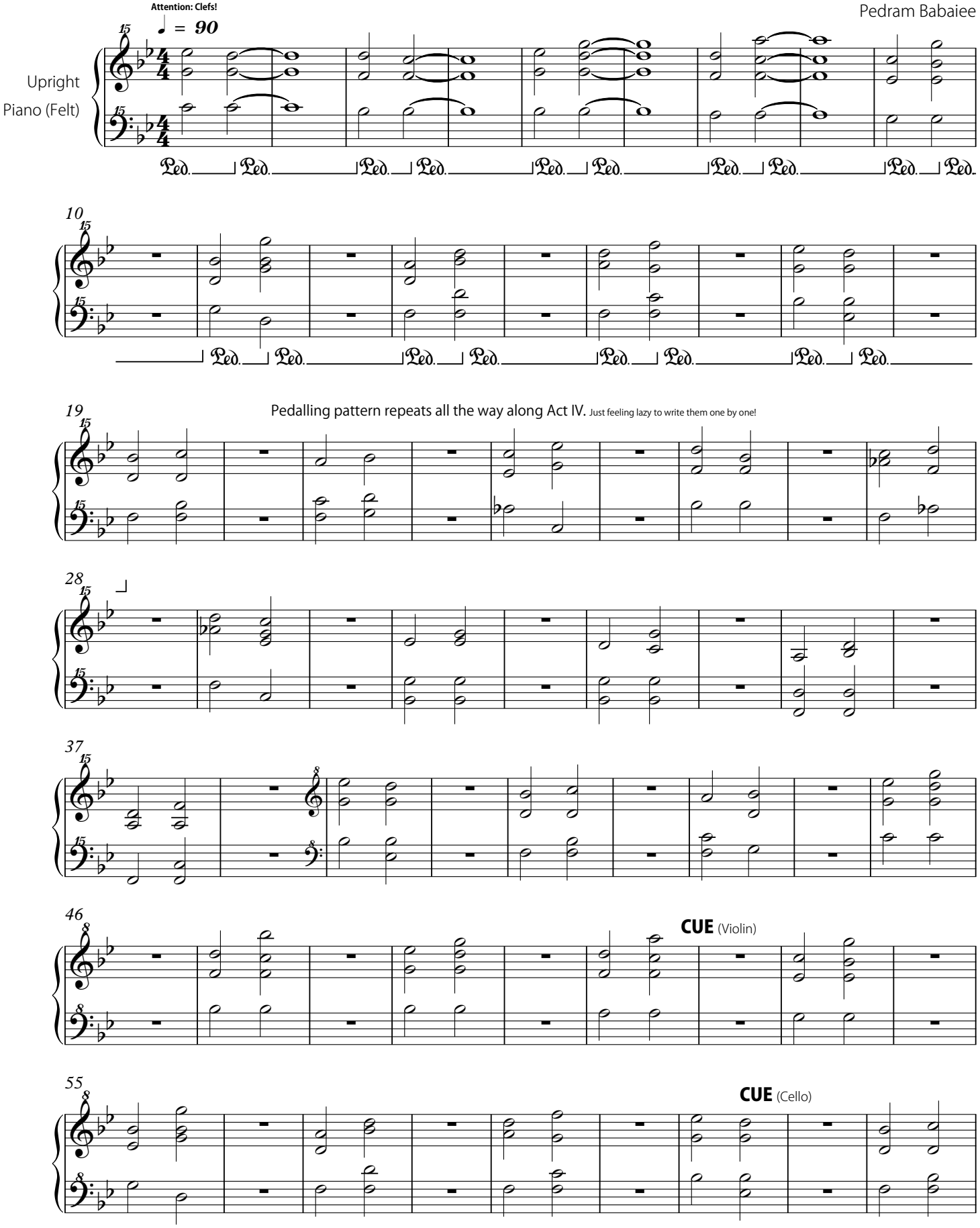
Act IV

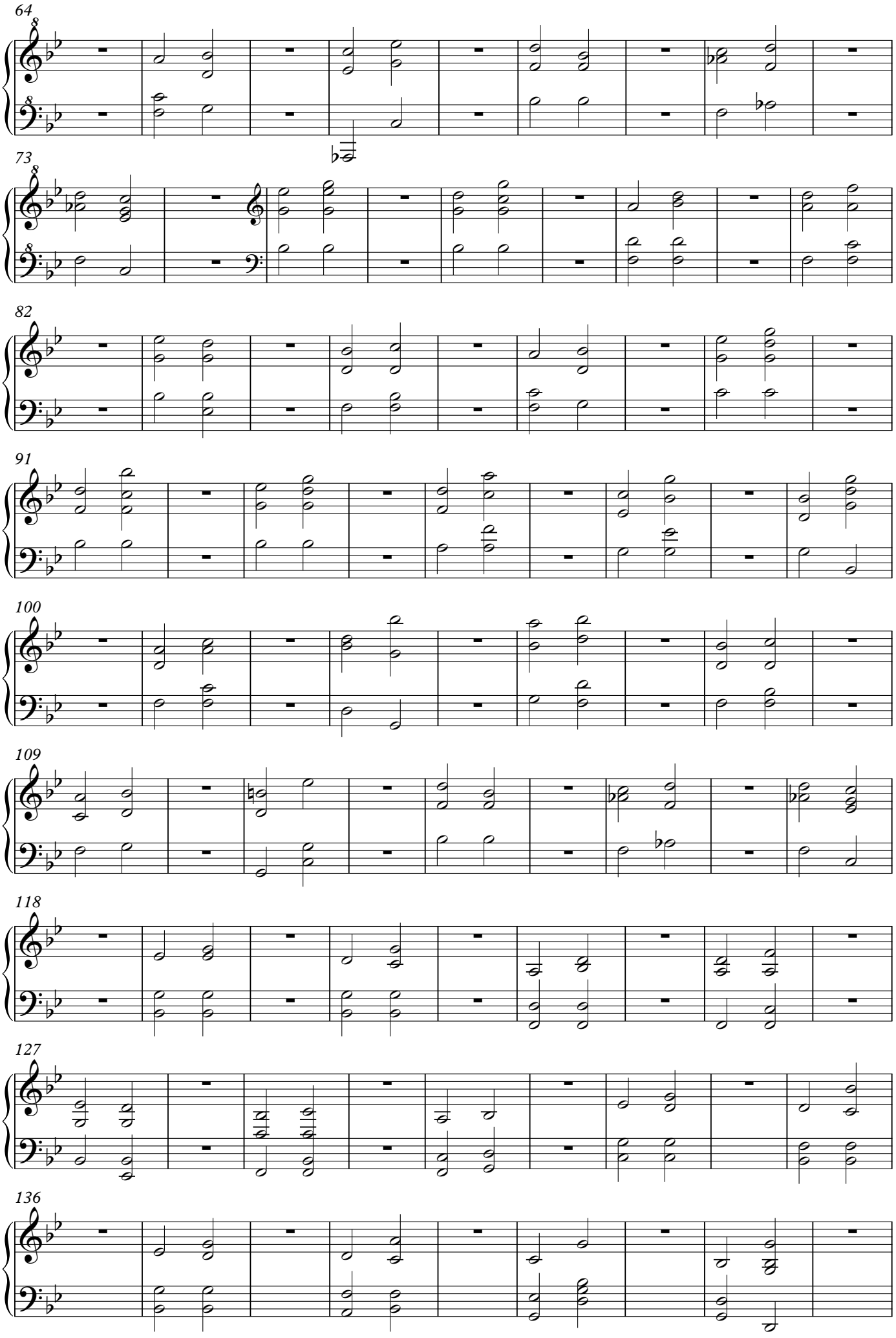
Pedram Babaiee

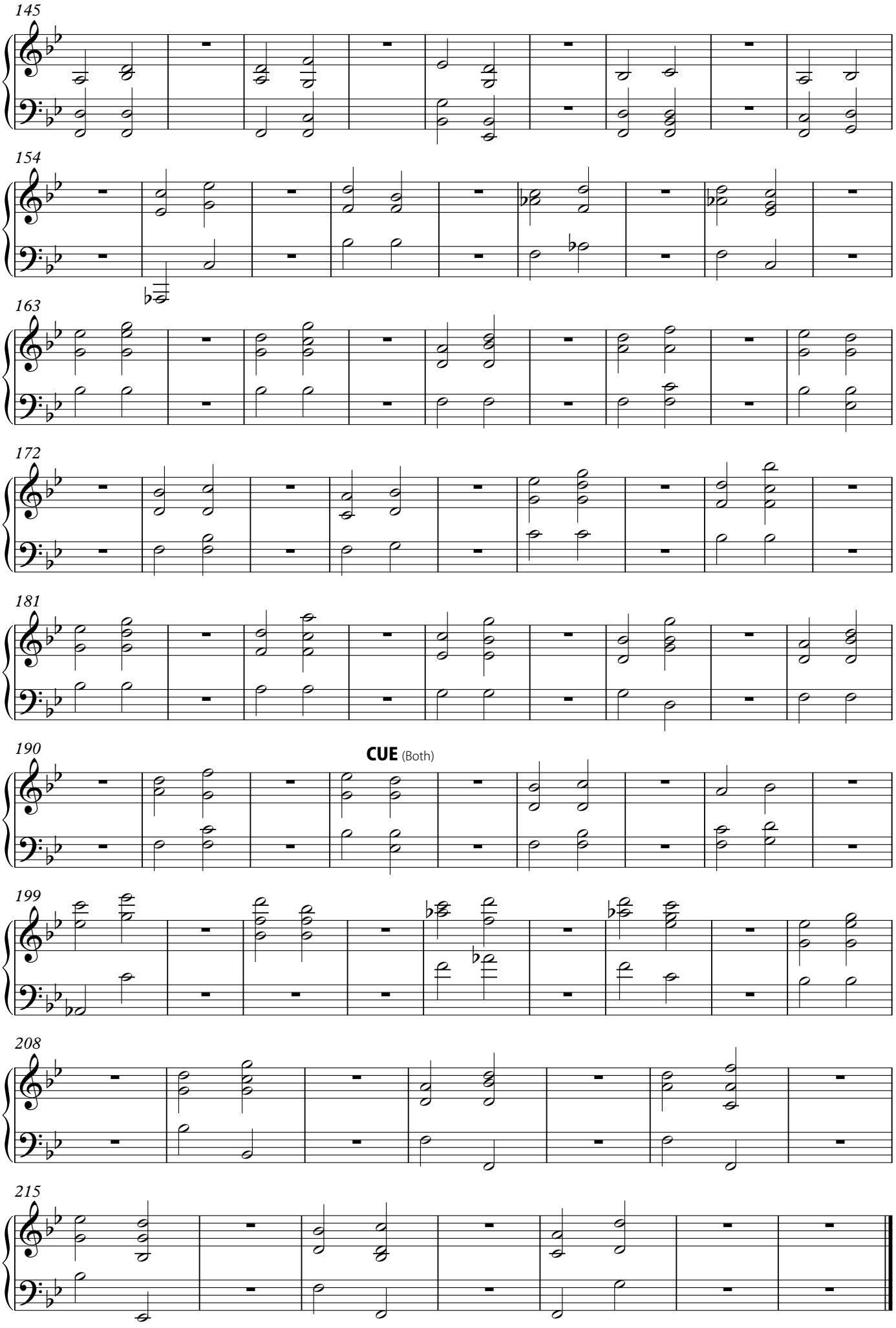
Attention: Clefs!

♩ = 90

Upright Piano (Felt)



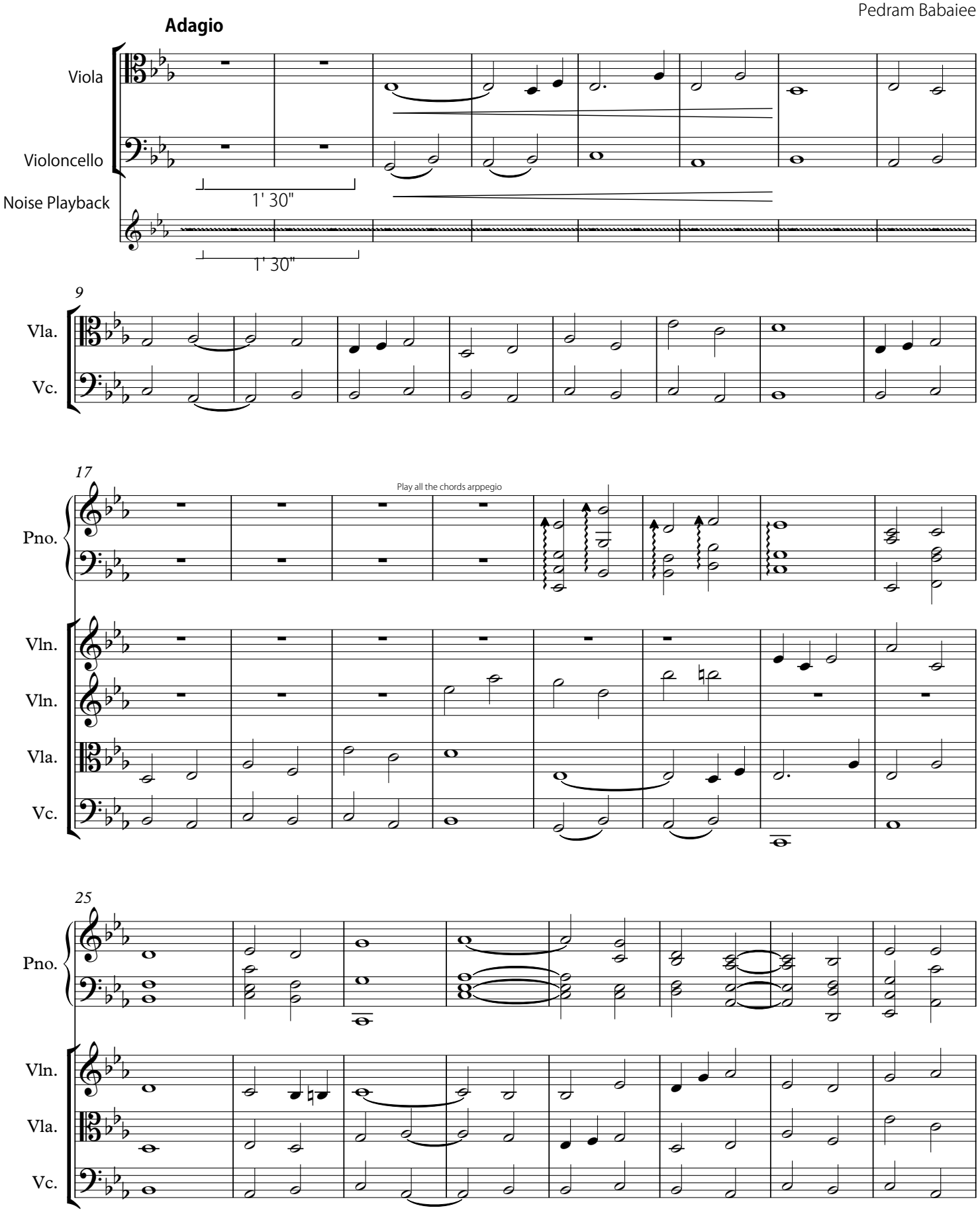

64
73
82
91
100
109
118
127
136

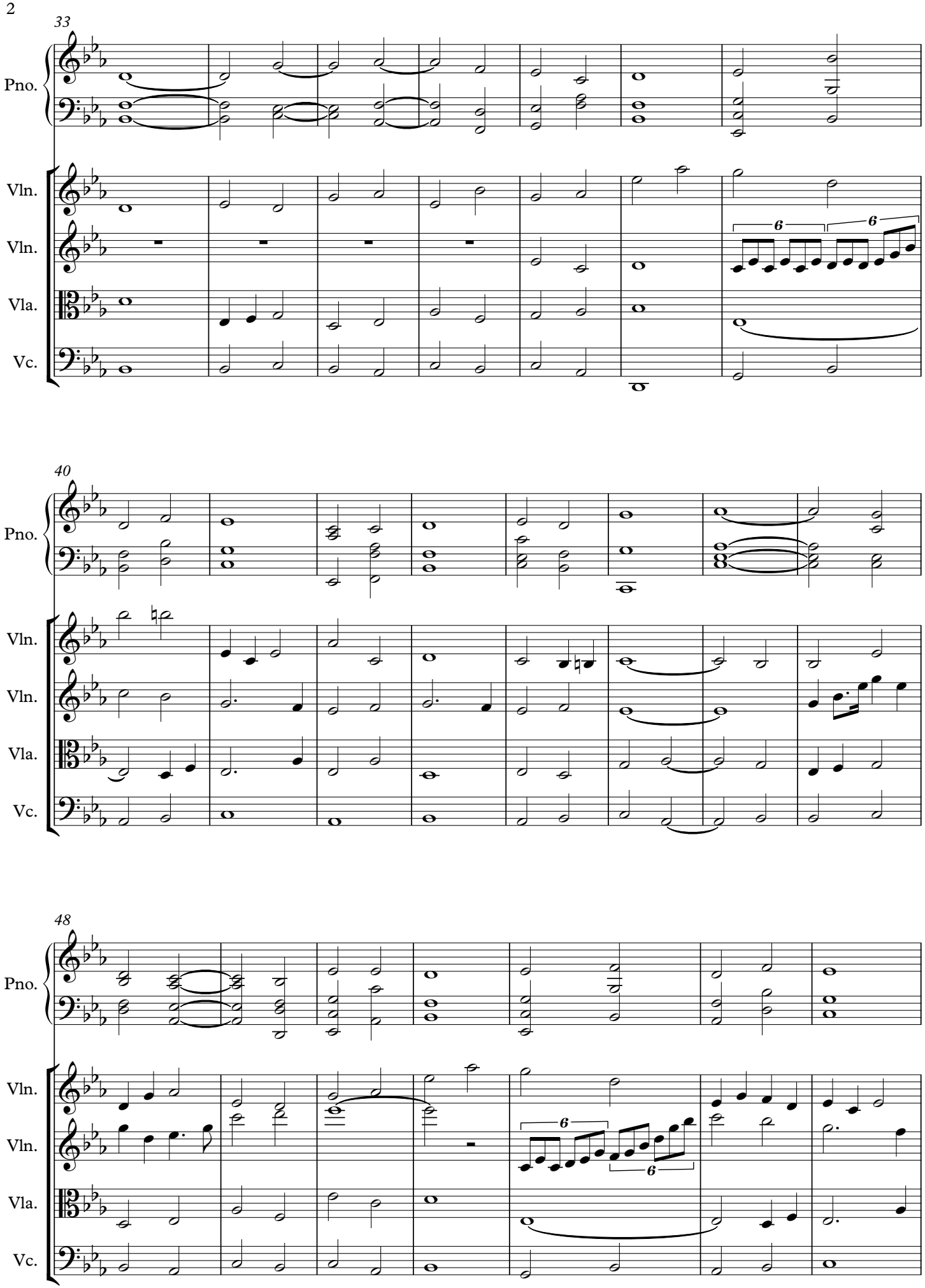

145
154
163
172
181
190
CUE (Both)
199
208
215

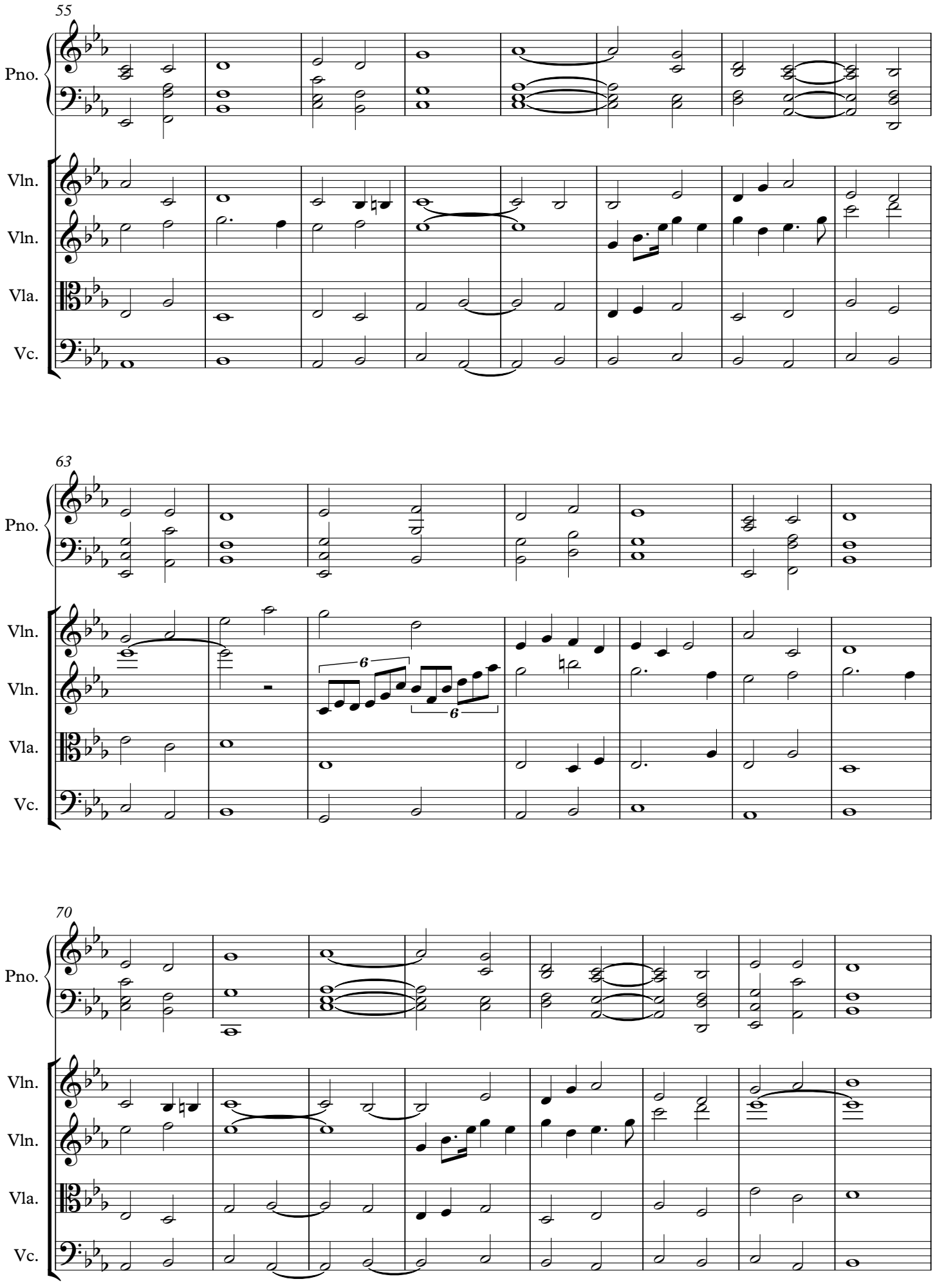
Act VI

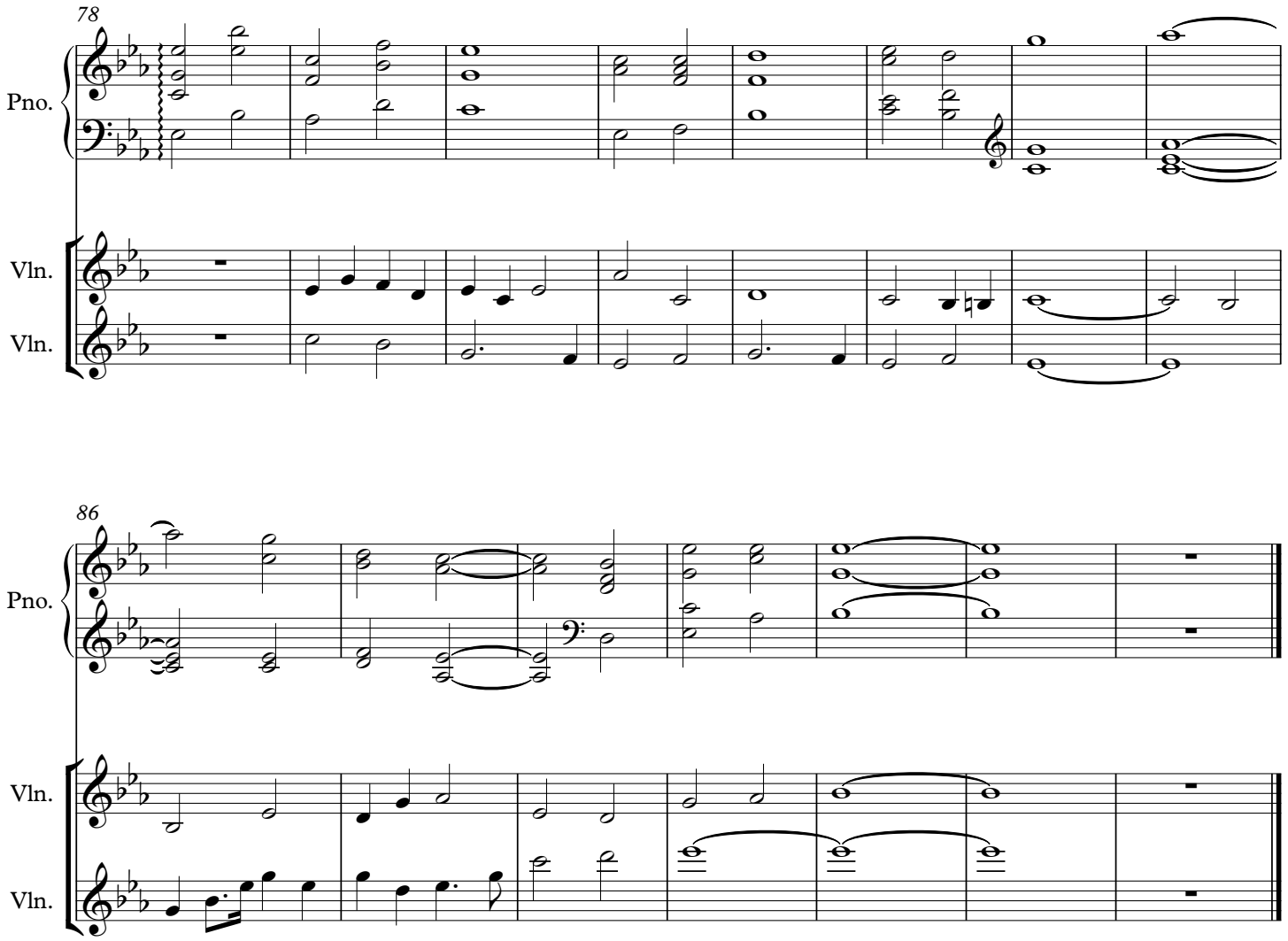
Pedram Babaiee

Adagio




33
Pno.
Vln.
Vln.
Vla.
Vc.
6
6
40
Pno.
Vln.
Vln.
Vla.
Vc.
48
Pno.
Vln.
Vln.
Vla.
Vc.
6
6


55
Pno.
Vln.
Vln.
Vla.
Vc.
63
Pno.
Vln.
Vln.
Vla.
Vc.
6
6
70
Pno.
Vln.
Vln.
Vla.
Vc.


78
Pno.
Vln.
Vln.

86
Pno.
Vln.
Vln.

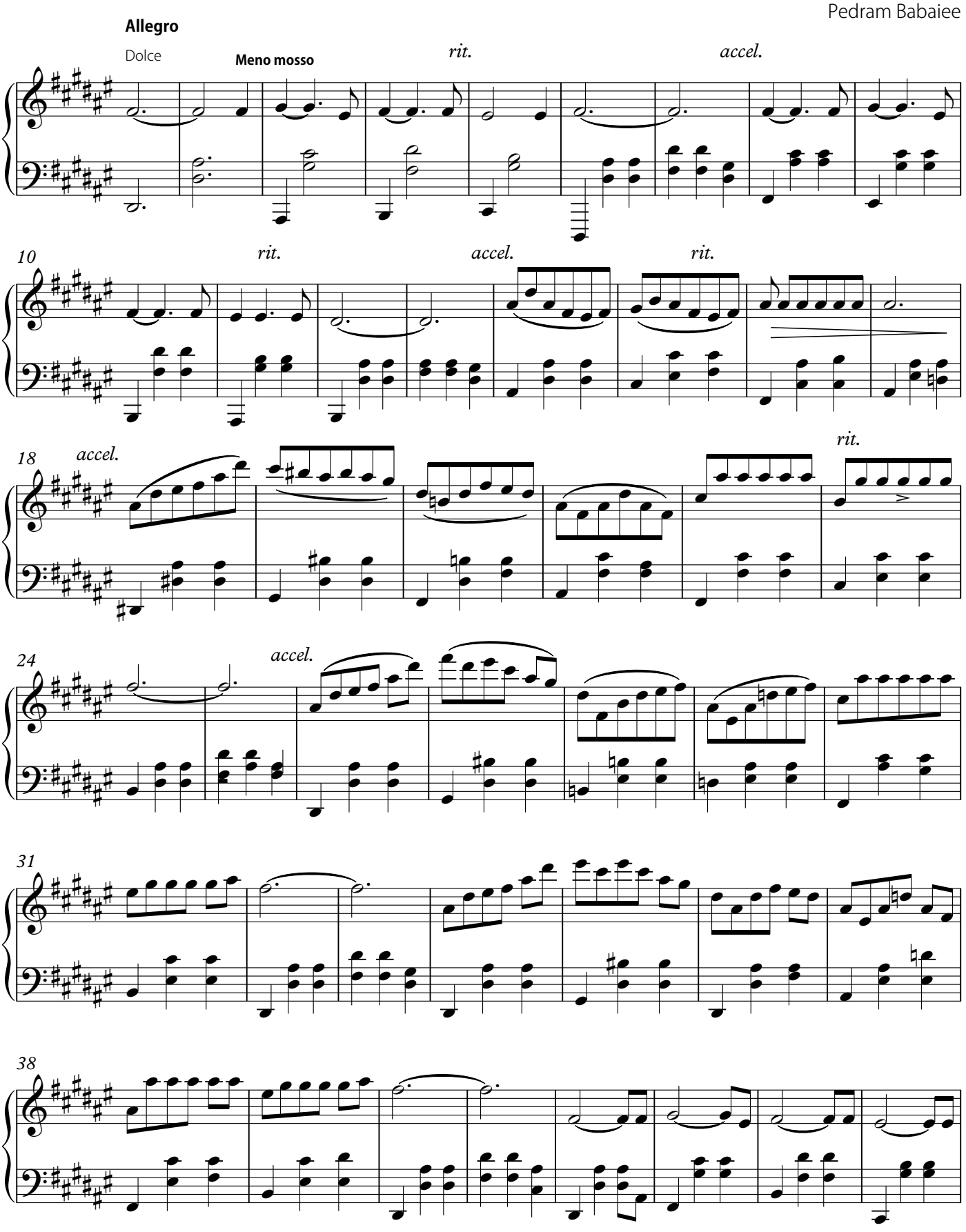
Instructions of Act VII: Manic
Piano

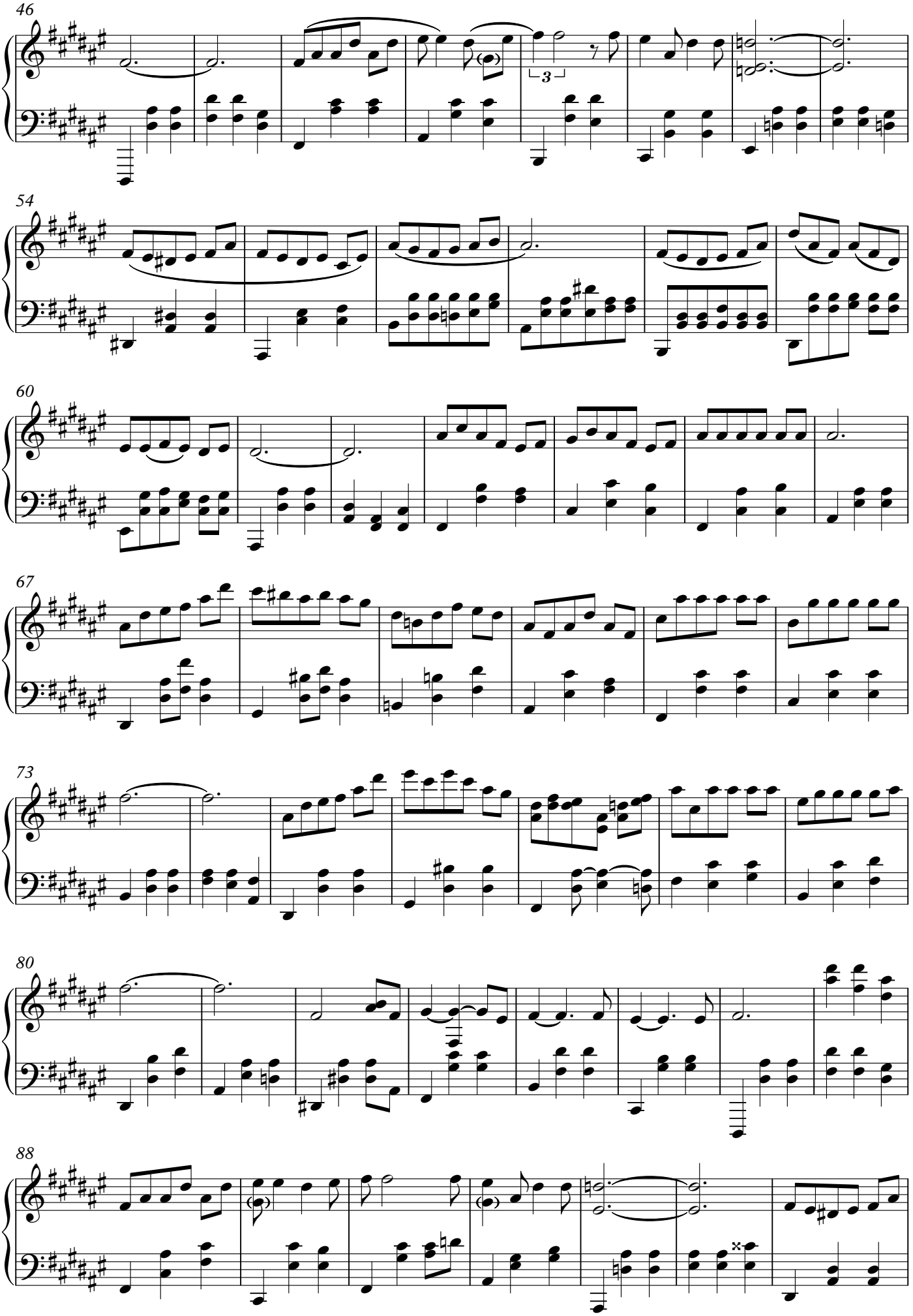
First, it's a Valse-like piece. So keep it light and smooth. Second is *ritardandos* and *accelerandos*;
I tried to mark it in the first page of the sheet. Basicaly, there is an accelerando in the begining
of every phrase and a ritardando two bars before its end – like running on a hill full of ups and 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.

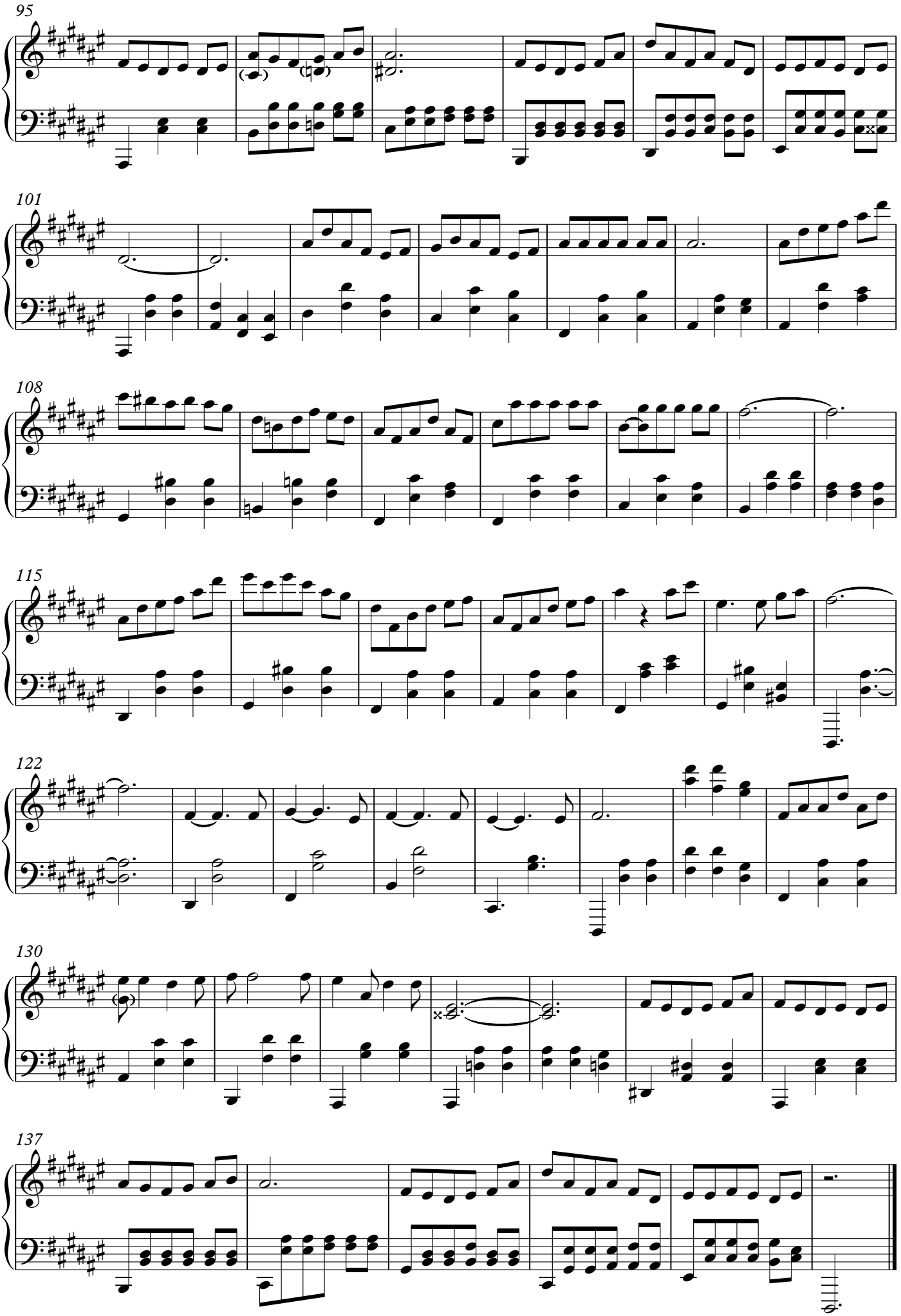
An optional clarinet could be added to the piece -bar 121- which is skipped in this version.

Act VII: Manic

Pedram Babaiee




46
3
54
60
67
73
80
88


95
101
108
115
122
130
137