

CRISTALLI

FOR PIANO SOLO

SUSAN BOTTI

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The natural aspects of crystals offer many areas of musical inspiration. If grown in an “undisturbed” pristine environment, a crystal’s structure is one of perfect symmetry. However, typically a crystal’s growth is affected by temperature, pressure, chemical conditions, and/or the amount of space it occupies. Musical structures and techniques of symmetry (and its impediments) are incorporated throughout *Cristalli*. Musical parallels exploring qualities of light and color are also integral to the piece. Supplementing the piano are a few percussion instruments (played by the pianist). These will serve as transitional sonorities between the sections. For a concert presentation of the work, the percussion is optional.

Cristalli is in 4 movements:

I. Water and Light (formations)

II. Core (rocks which form the Earth, Moon, and meteorites are made up of crystals in minerals – crystals are also in bones, microscopic algae, mountains, sand...)

III. Magic (crystals are used in all cultures – ancient and modern – as a source of magic and myth. Also a key component in modern technology)

IV. Sublime (“I believe the natural world, of which these crystals are a tiny, yet infinitely varied, beautiful, and heretofore unseen manifestation, is all there is. But this ‘all’ is sublime” – A. Weston)

DURATION: 17'

Commissioned by environmental artist/photographer Alice F. Weston
for her multimedia project, *Crystal Clues to the Sublime*
which premiered at the Cincinnati Contemporary Arts Center on October 12, 2012
Ms. Weston’s collection of microscopic photographs of crystals were animated by
a team of visual artists from Lightborne, led by Chris Gliebe
The pianist for the premiere was Phillip Bush

SPECIAL INSTRUCTIONS:

Accidentals do not “carry thru” the bar except upon immediate repetition

0 indicates a free tempo - non-metered

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CRISTALLI

commissioned by Alice F. Weston

I. WATER AND LIGHT

rapido
ff
5
8^{va}
molto rit...
molto accel...
molto rit...

♩ = 100
8^{va}
loco
p
6
6
5
5

mf
mp
3
3
mp
8^{vb}

8^{va}
accel.
pp
loco
3
5
5
6

tremolo speed independent of LH
vary speed...accelerate and ritard ad lib...
15^{ma}
tremolo speed independent of LH
tremolo speed independent of RH
tremolo speed independent of RH

start slow with new pitch entrances...accelerate to tremolos, then vary speed

11

Cristalli

play as written or naturally slow down tremolos (non-synchronized)

tremolo speed independent of LH

(15^{ma})

molto rit...

15

$\bullet = 44$

p

loco

19

mp

tr

23

mp

3

p

8va

26

$\bullet = 88$

29

mp

tr

2

32

II. CORE

• = 82

fff

poco rit...

mp

f

5 *(8^{vb}) loco*

a tempo

fff

mp

9

sub p

poco rit...

12 *(8^{vb}) loco*

a tempo

mp

17

Detailed description: This is a piano score for a piece titled "II. CORE" by Cristalli. The score is written for piano and bass clef. It begins with a tempo marking of quarter note = 82. The first system (measures 1-4) is marked *fff* and features complex chordal textures in the right hand and moving lines in the left hand. The second system (measures 5-8) starts with a *poco rit...* marking and includes dynamic markings of *mp* and *f*. Measure 5 is specifically marked *(8^{vb}) loco*. The third system (measures 9-11) returns to *a tempo* and features a *fff* dynamic. The fourth system (measures 12-15) includes a *sub p* dynamic and another *poco rit...* marking. Measure 12 is marked *(8^{vb}) loco*. The fifth system (measures 17-20) returns to *a tempo* with a *mp* dynamic. The score uses various time signatures, including 4/4, 3/4, 9/8, and 12/8.

III. MAGIC

hypnotically
♩ = 120

add Db - increase speed/frequency - keep speed of Eb constant

reduce speed/frequency of D natural...

mp

5

♩ = 112 *accel...*

mp

10

scramble note order ad lib.

subpp

13

16

sffz *sffz* *sffz* *sffz* *sffz*

8va

19

IV. SUBLIME

slow.....molto accel...
ppp *slightly emphasize RH...* **fff** *molto rit...* *slightly emphasize LH...*

openly rpt to max. dynamic

ppp *slightly emphasize RH...* **fff** *slightly emphasize LH...*

openly rpt to max. dynamic

emphasize lower notes in RH thru ms 9
● = 63 *loca* *loco* ● = 50-58

fff **mp** **p** **pp**

4

7

10

13