philip schuessler

Roadside Picnic

For two pianos

(2002)

wheelitzo@yahoo.com
www.philipschuessler.com

Roadside Picnic is a work that evokes a sense of vacillation between an illusory stasis and a temporal nature of inevitable change. The piece does this by interweaving different cellular blocks with certain limiting features of dynamic, texture, tempo, and development. It embeds isolated "imaginary quotations" constructed of underdeveloped, stunted tonal structures within a more abstract, stark framework. The title of the work is in reference to a short story by Arkady and Boris Strugatsky upon which the film *Stalker* by Andrei Tarkovsky is based. Both the story and the film explore the uncertainties of the nature of found, alien artifacts and the dangers inherent in exploring the beautiful yet treacherous territories within which the artifacts may be found. Furthermore, these works investigate human interplay, history, and memory that taints the purity of natural dispositions due, in part, to the excess of goal-oriented agendas.

An English translation from a portion of the Russian short story:

> ***A picnic. Picture a forest, a country road, a meadow. A car drives off the country road into the meadow, a group of young people get out of the car carrying bottles, baskets of food, transistor radios, and cameras. They light fires, pitch tents, turn on the music. In the morning they leave. The animals, birds, and insects that watched in horror through the long night creep out from their hiding places. And what do they see? Gas and oil spilled on the grass. Old spark plugs and old filters strewn around. Rags, burnt-out bulbs, and a monkey wrench left behind. Oil slicks on the pond. And of course, the usual mess — apple cores, candy wrappers, charred remains of the campfire, cans, bottles, somebody's handkerchief, somebody's penknife, torn newspapers, coins, faded bowers picked in another meadow.***

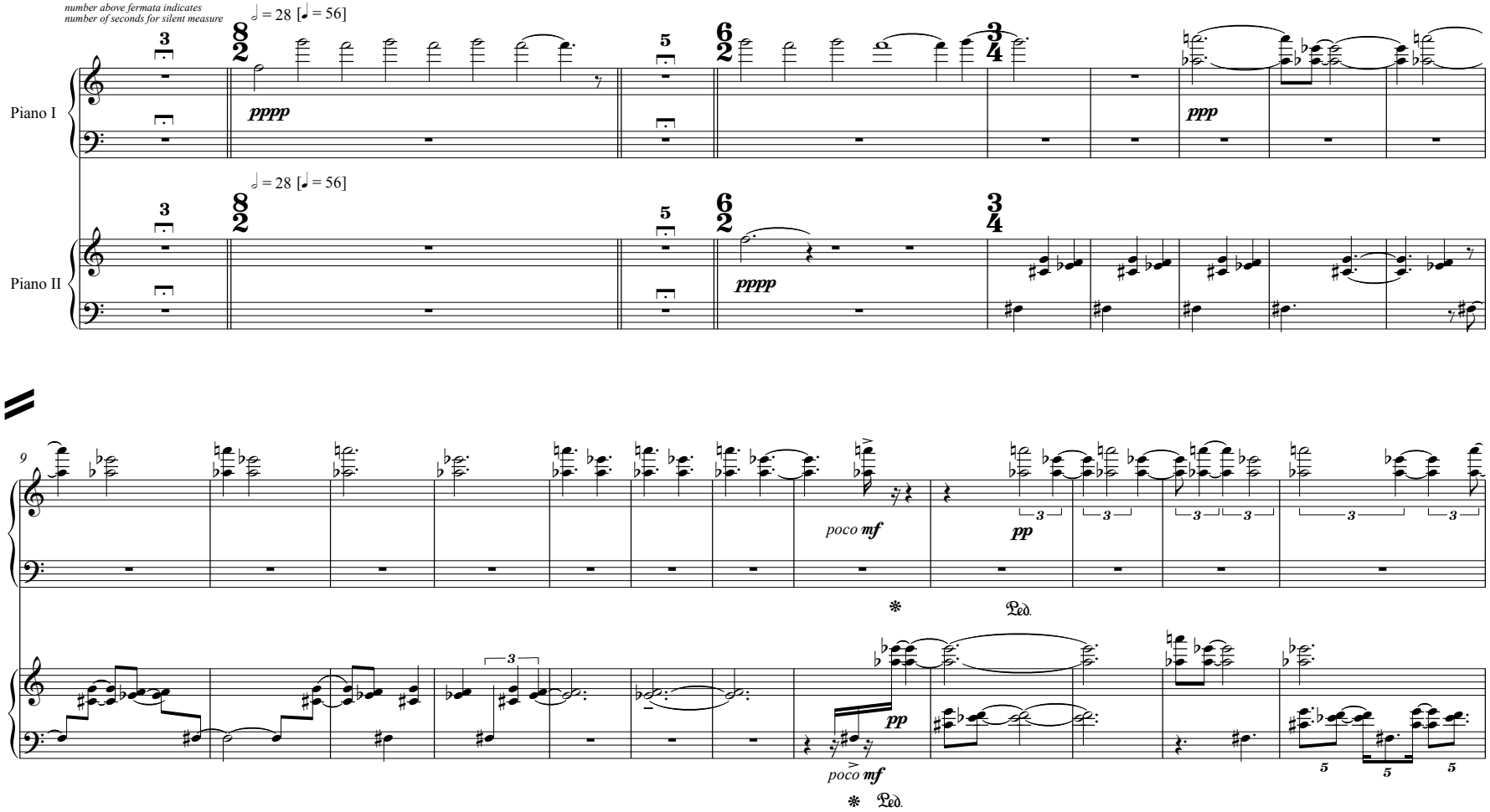
Roadside Picnic

for two pianos

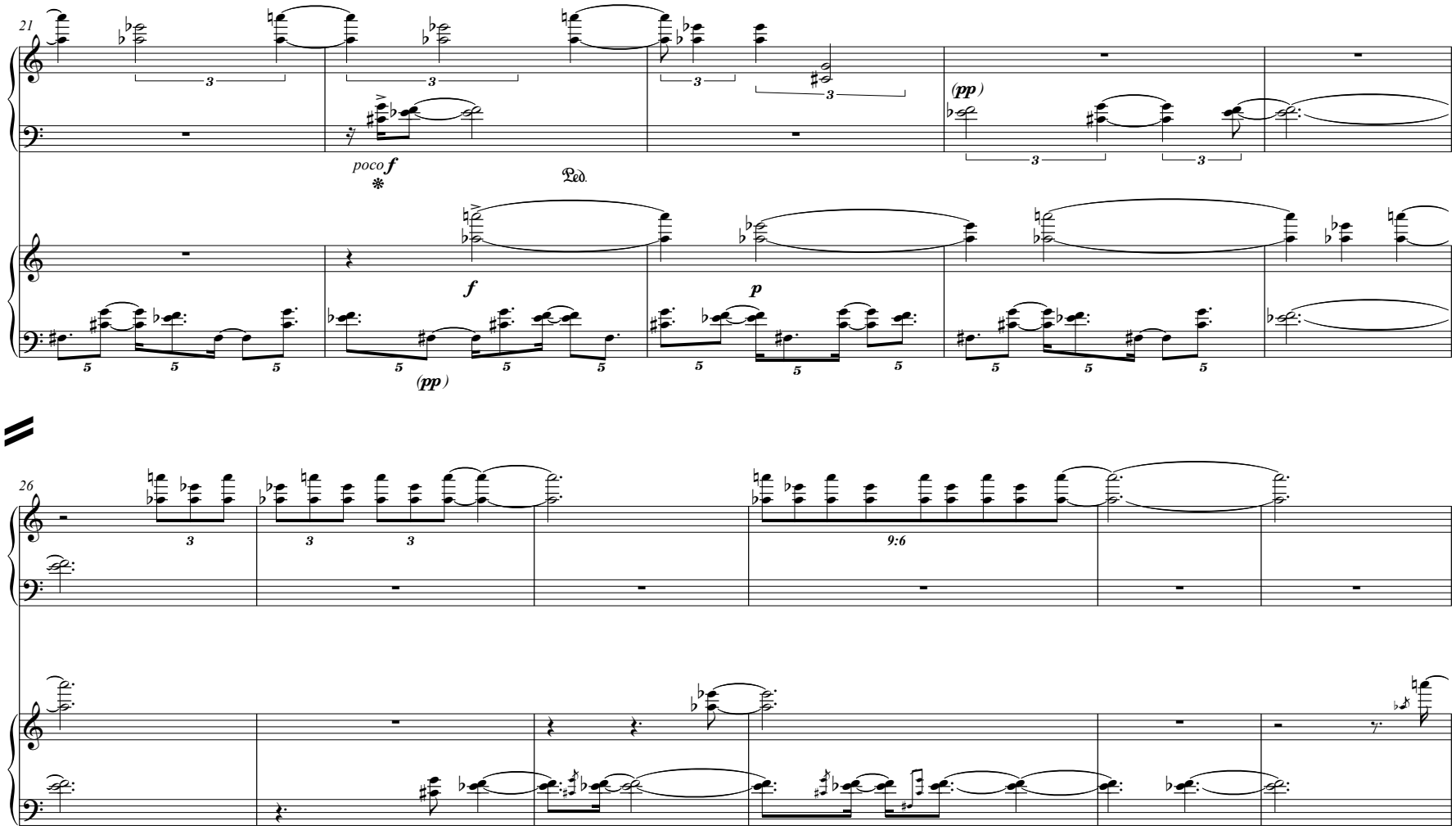
Philip Schuessler

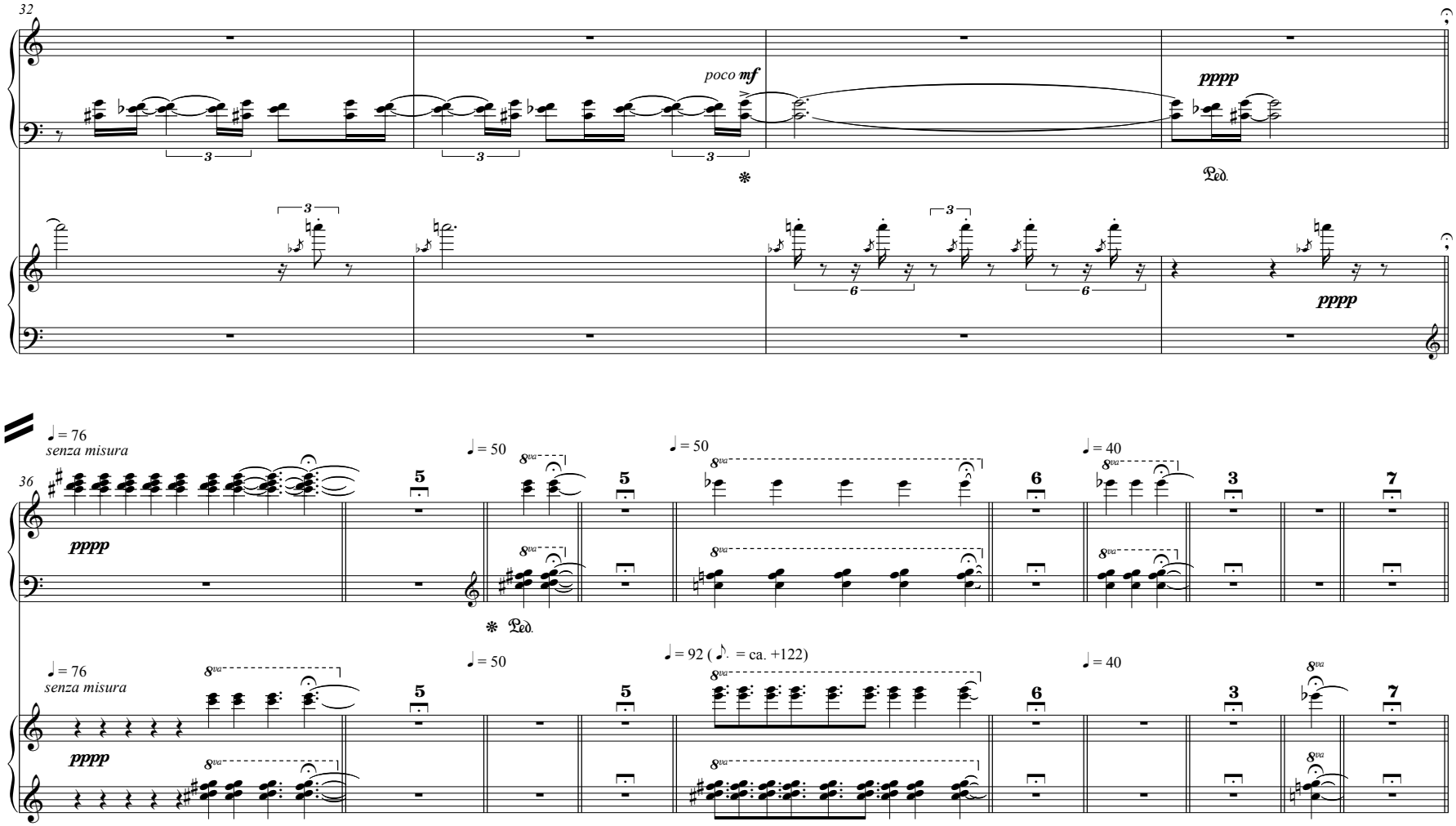
Pedal freely throughout. Sustain pedaled sonorities through rests and silent measures except where noted otherwise.

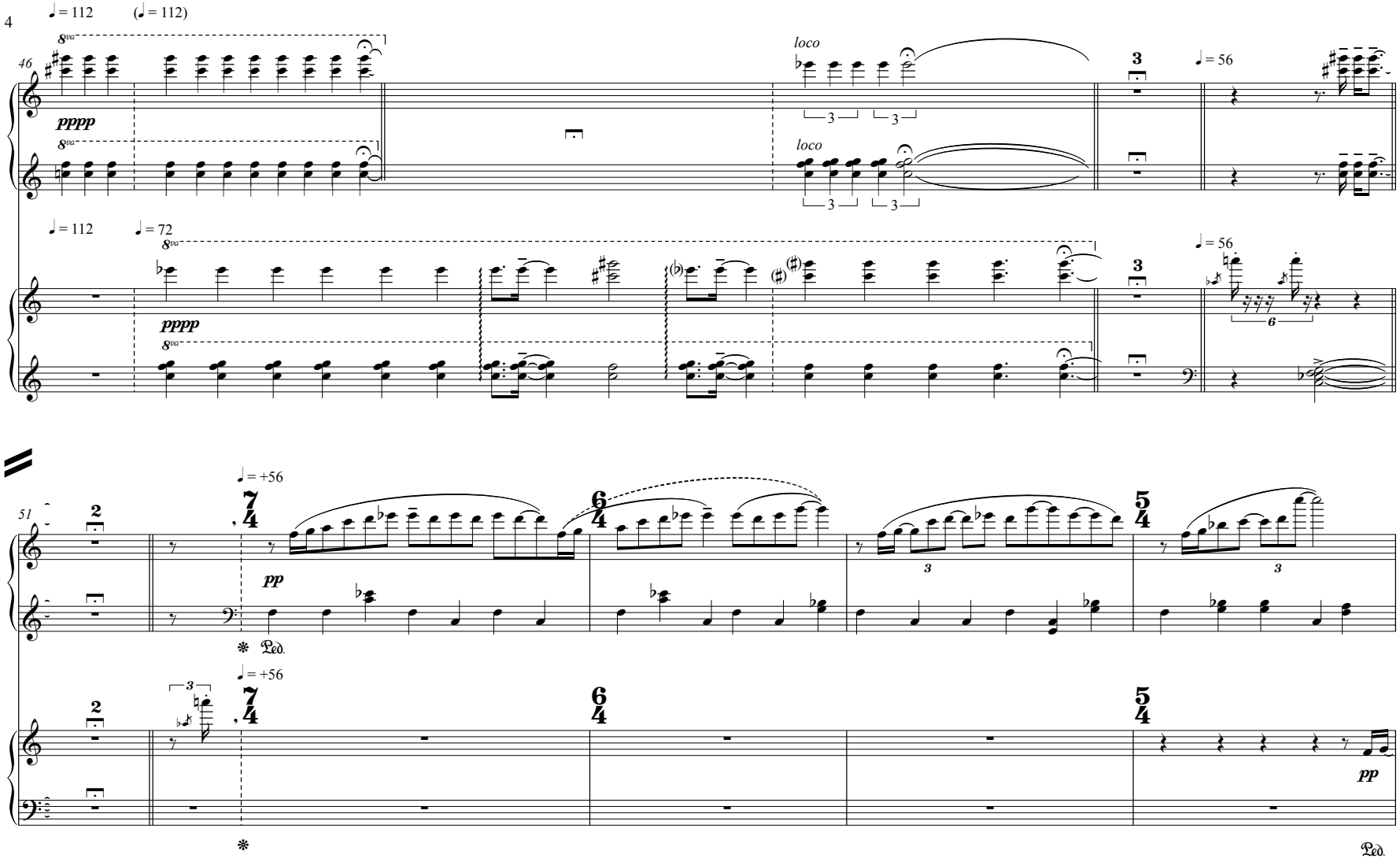
number above fermata indicates number of seconds for silent measure

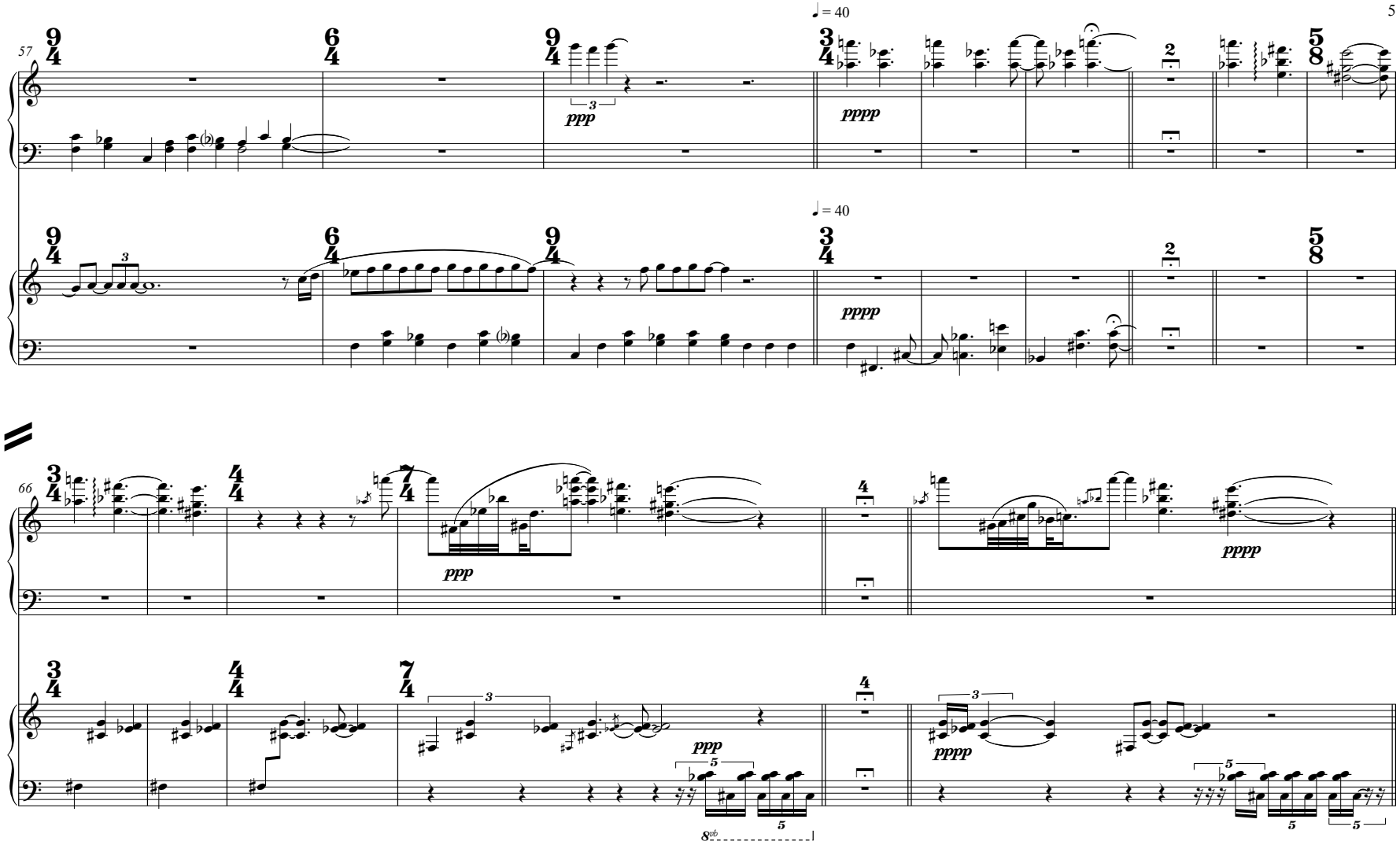


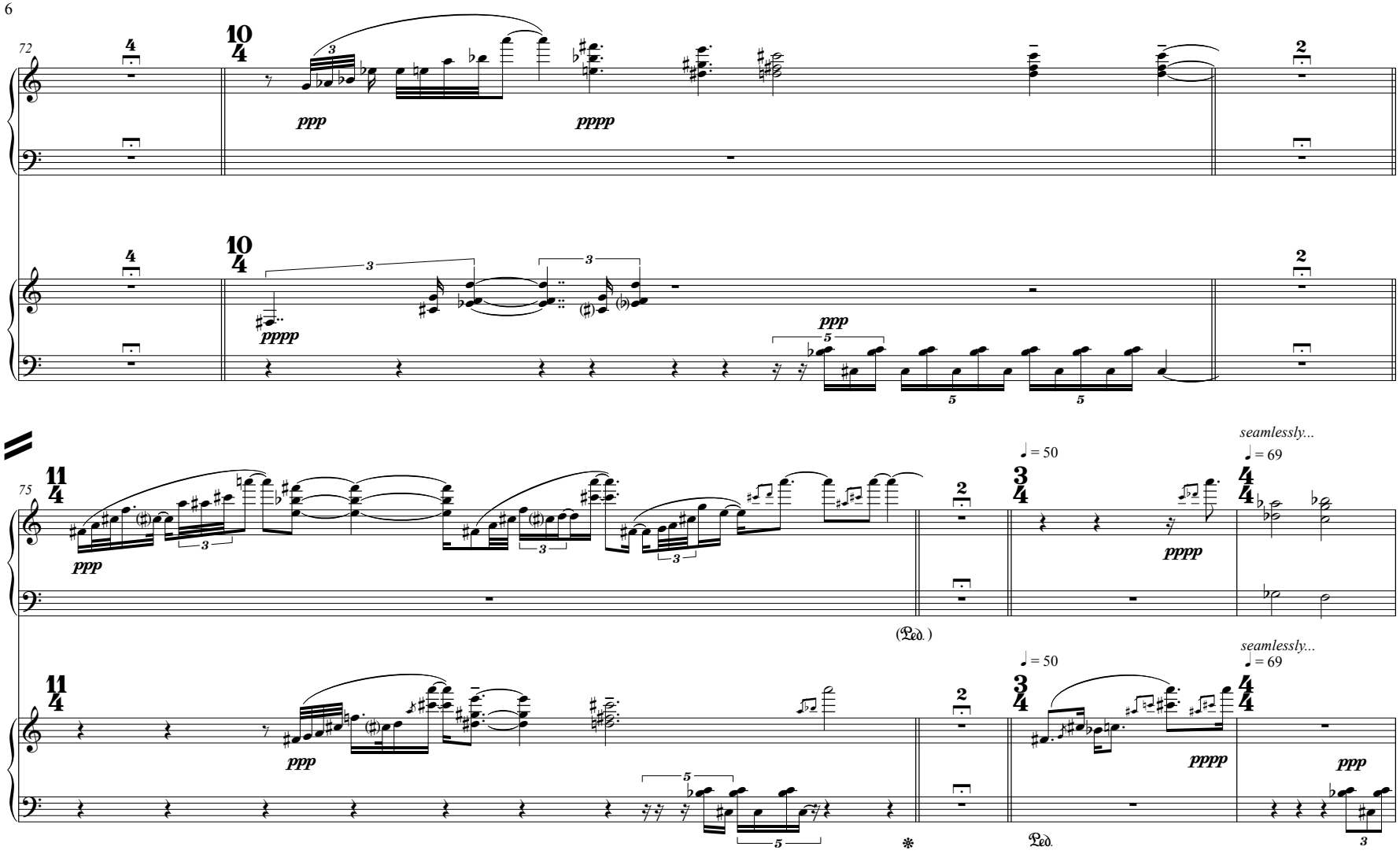
Copyright © 2002 Pendula Music. All rights reserved.

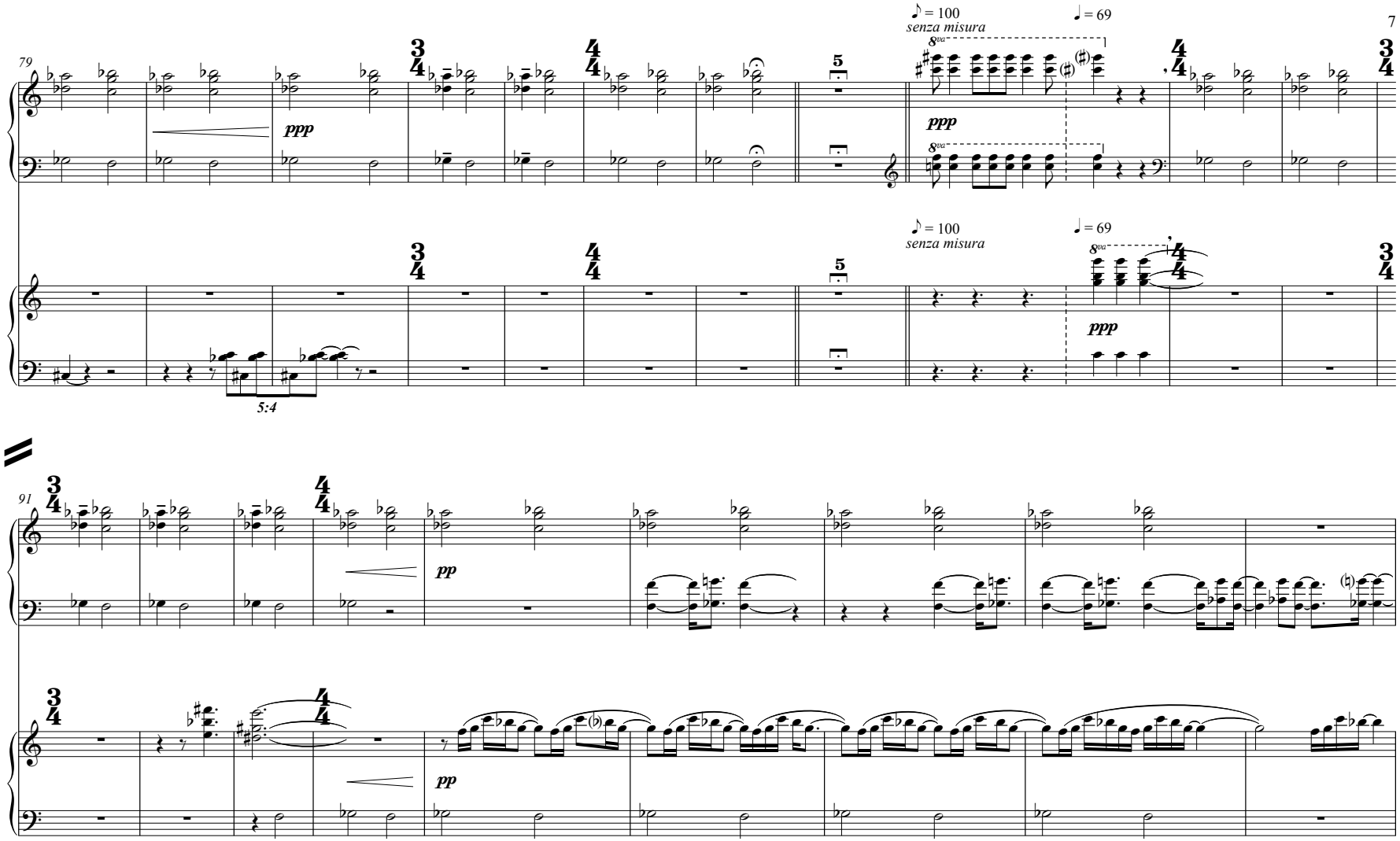

21
poco f
Ped.
f
(pp)
p
(pp)
26
9:6

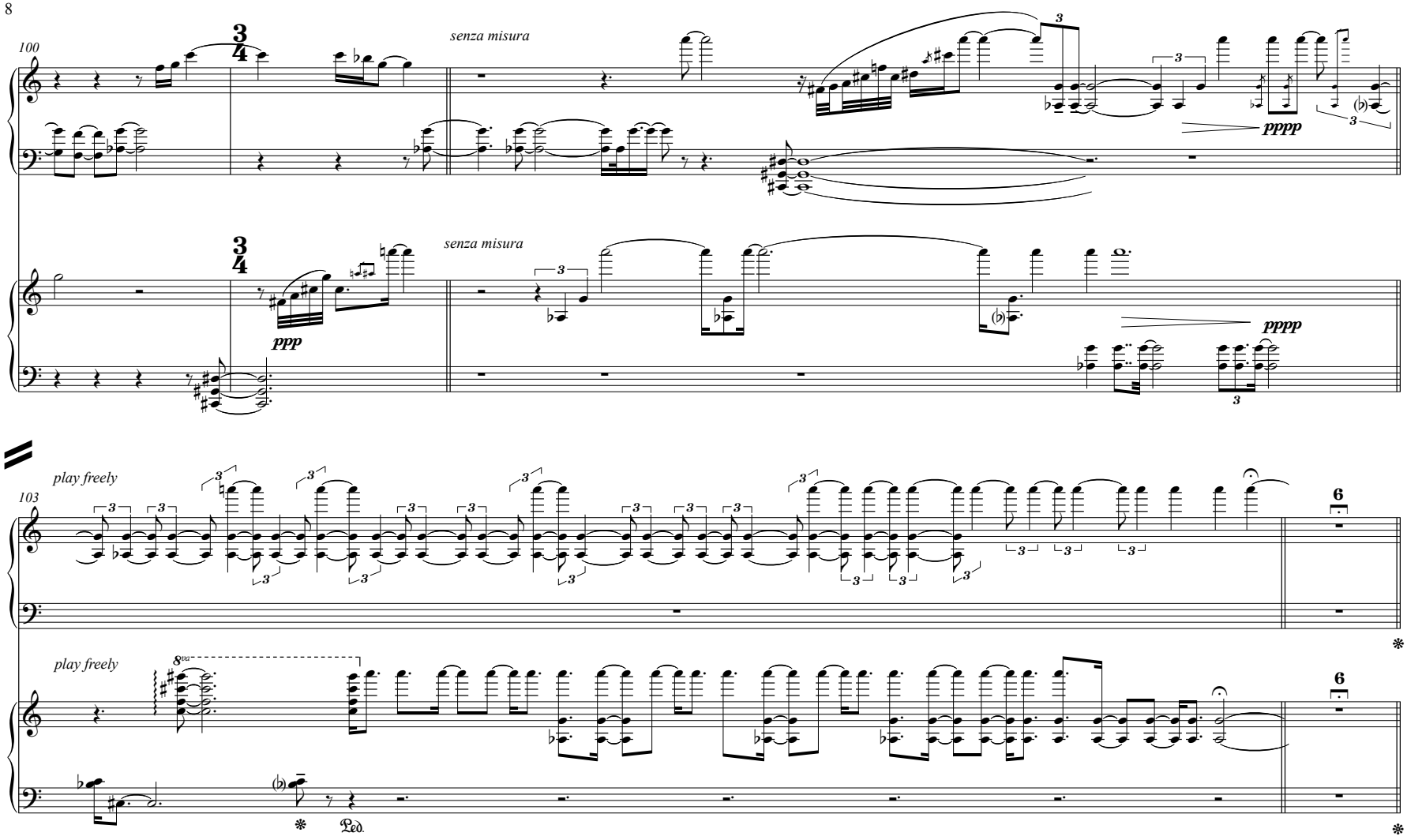

32
poco mf
pppp
Ped.
pppp
36
♩ = 76
senza misura
pppp
♩ = 50
♩ = 50
♩ = 40
Ped.
♩ = 76
senza misura
pppp
♩ = 50
♩ = 92 (♪. = ca. +122)
♩ = 40

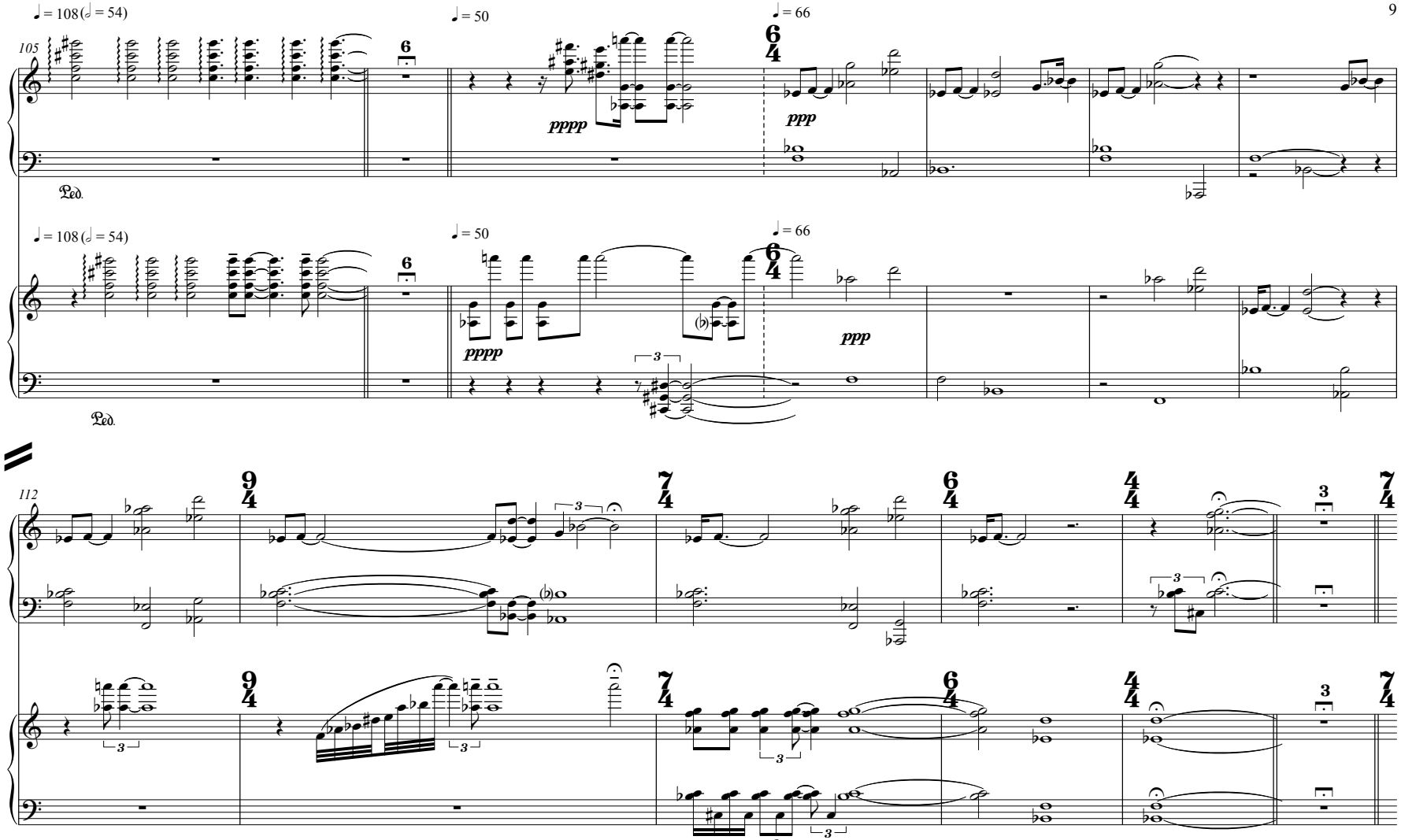

♩ = 112
(♩ = 112)
8va
46
pppp
loco
3
♩ = 56
♩ = 112
♩ = 72
pppp
♩ = 56
6
51
2
♩ = +56
7/4
6/4
5/4
pp
Ped.
3
pp
Ped.

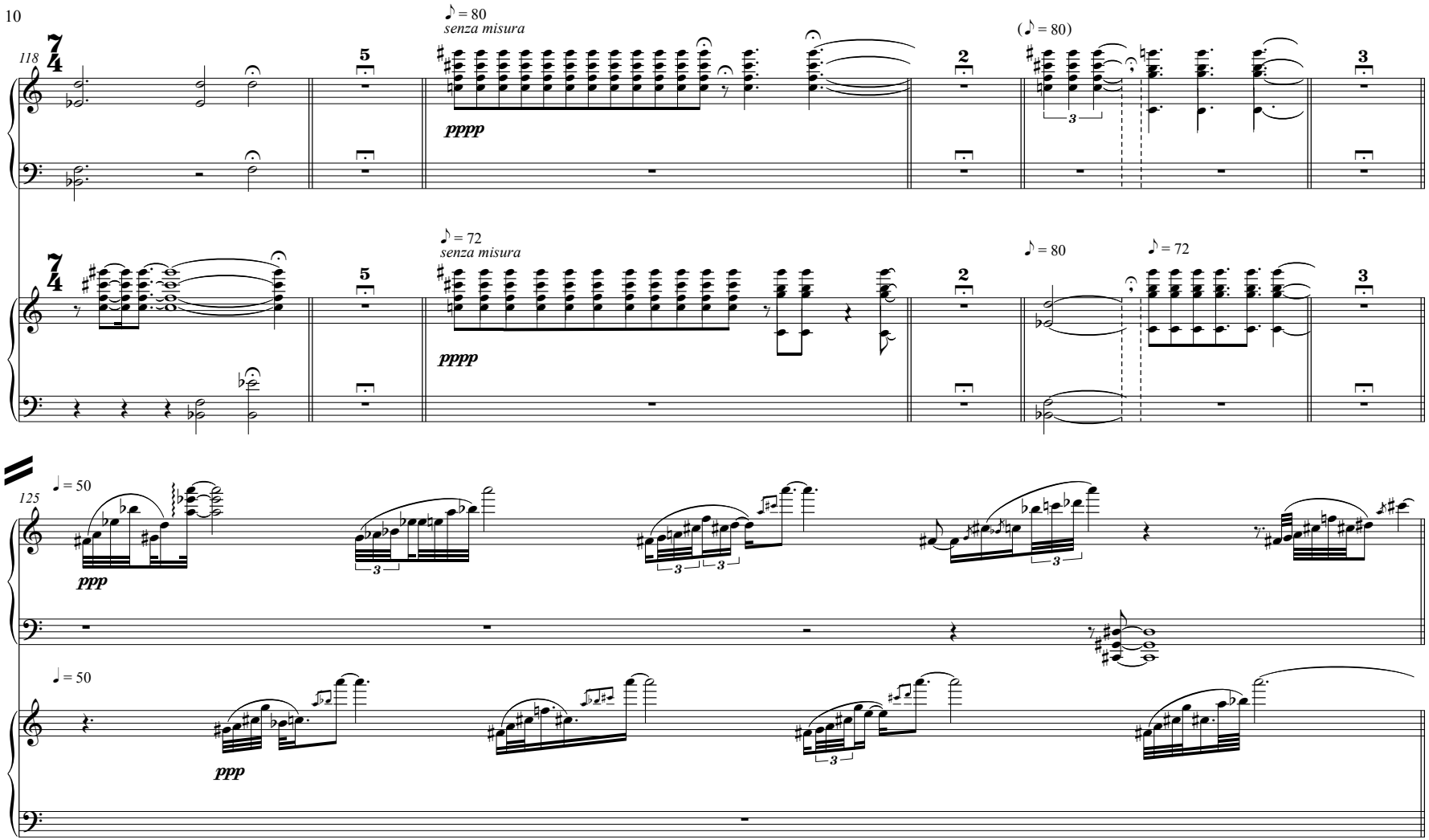

57
♩ = 40
pppp
ppp
♩ = 40
pppp
66
ppp
pppp
ppp
pppp

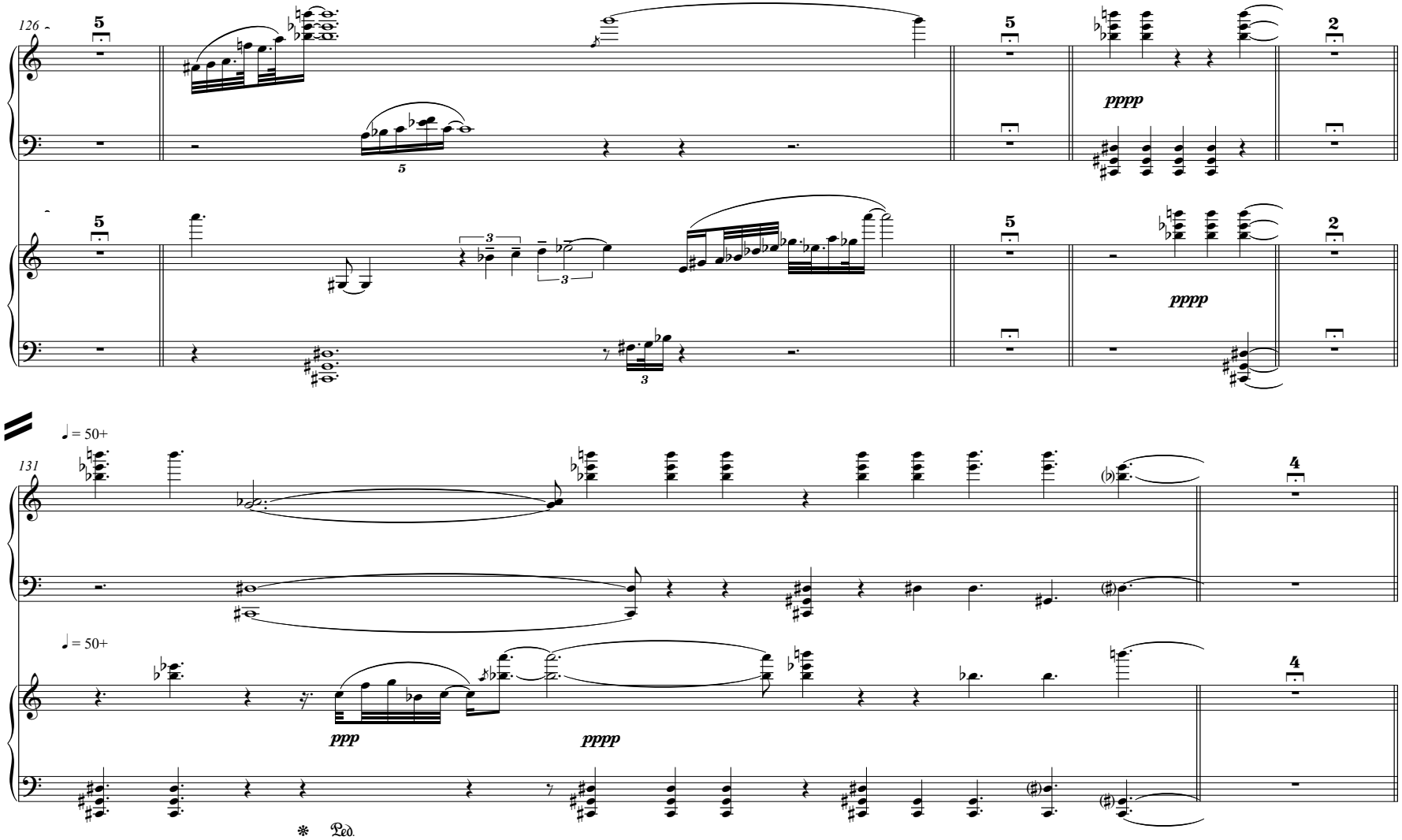

72
75
ppp
pppp
seamlessly...
♩ = 50
♩ = 69
(Ped.)
Ped.

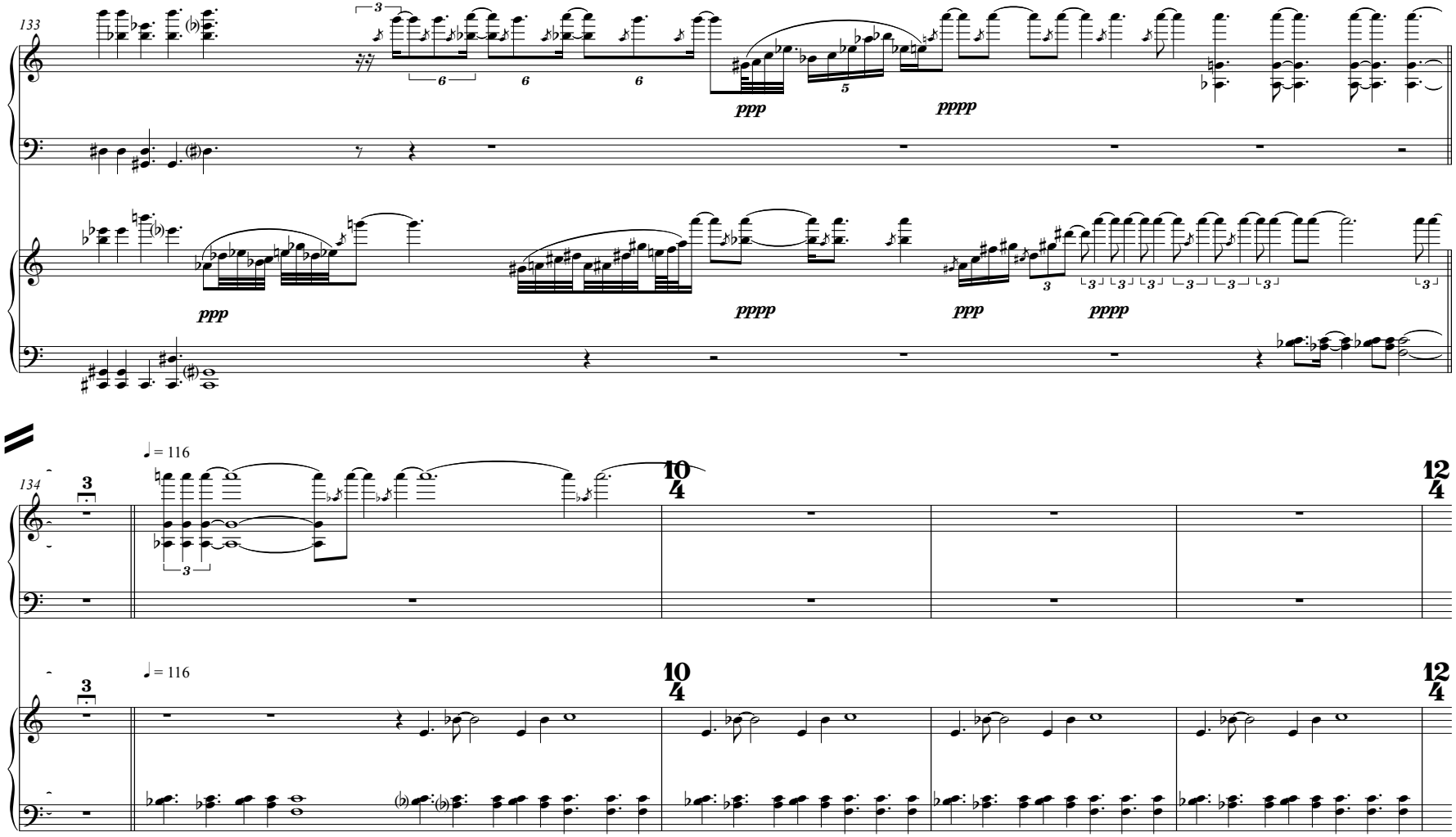

79
ppp
5:4
♪ = 100
senza misura
♩ = 69
8va
91
pp

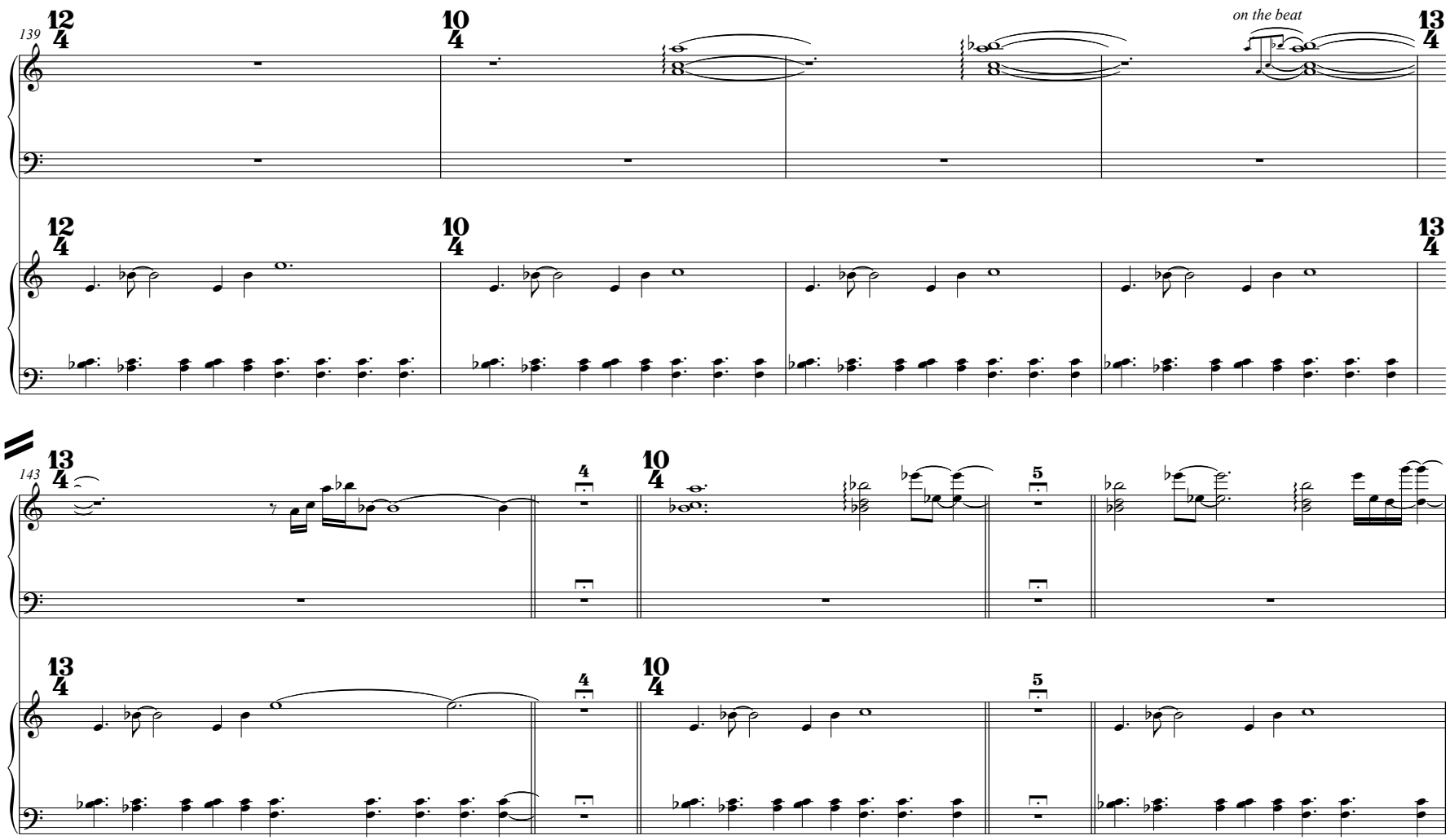

100
3/4
senza misura
pppp
3/4
senza misura
ppp
pppp
play freely
103
6
play freely
8va
Ped.
6

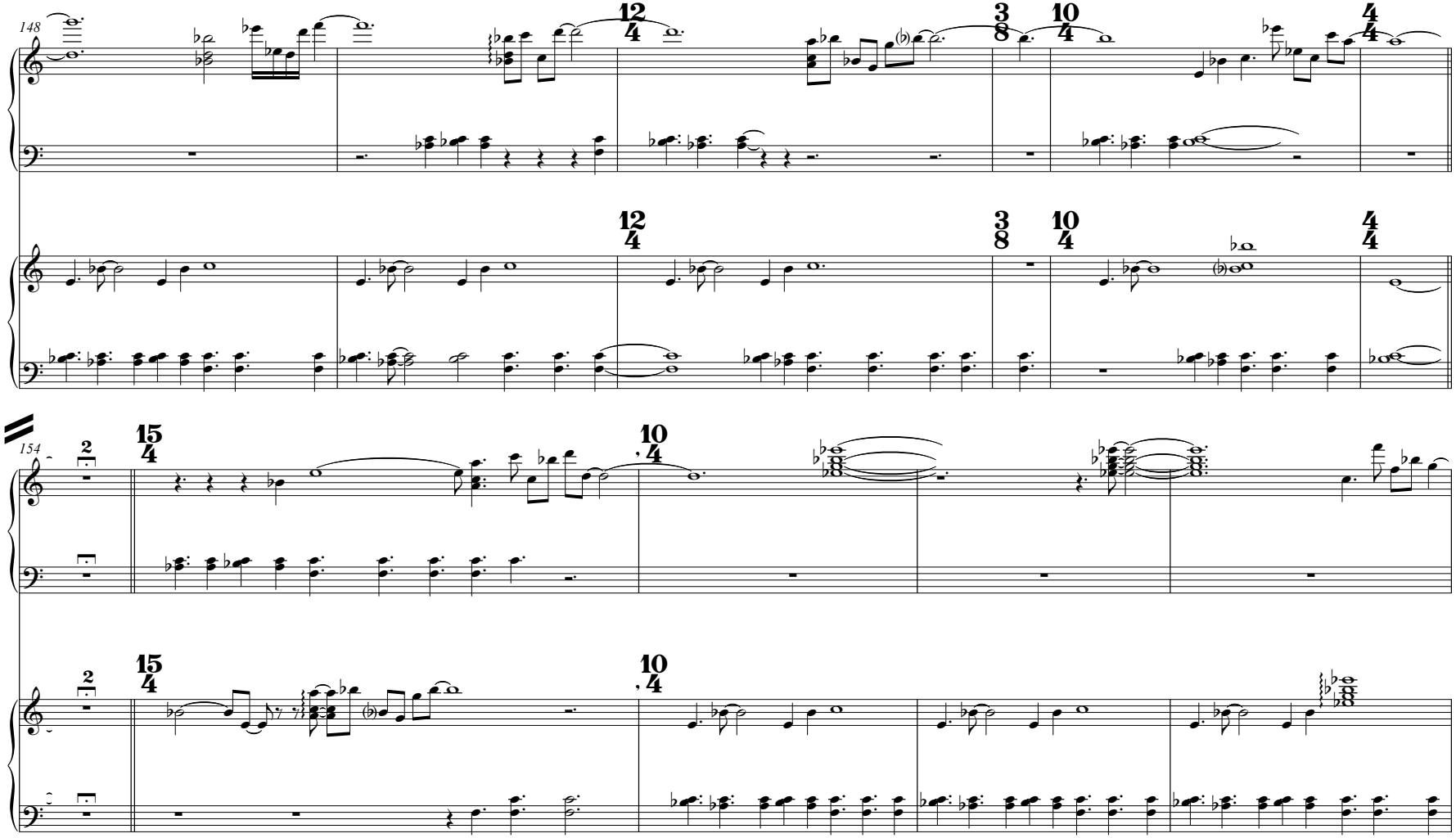

♩ = 108 (𝅗𝅥 = 54)
105
♩ = 50
♩ = 66
pppp
ppp
Ped.
♩ = 108 (𝅗𝅥 = 54)
♩ = 50
♩ = 66
pppp
ppp
Ped.
112

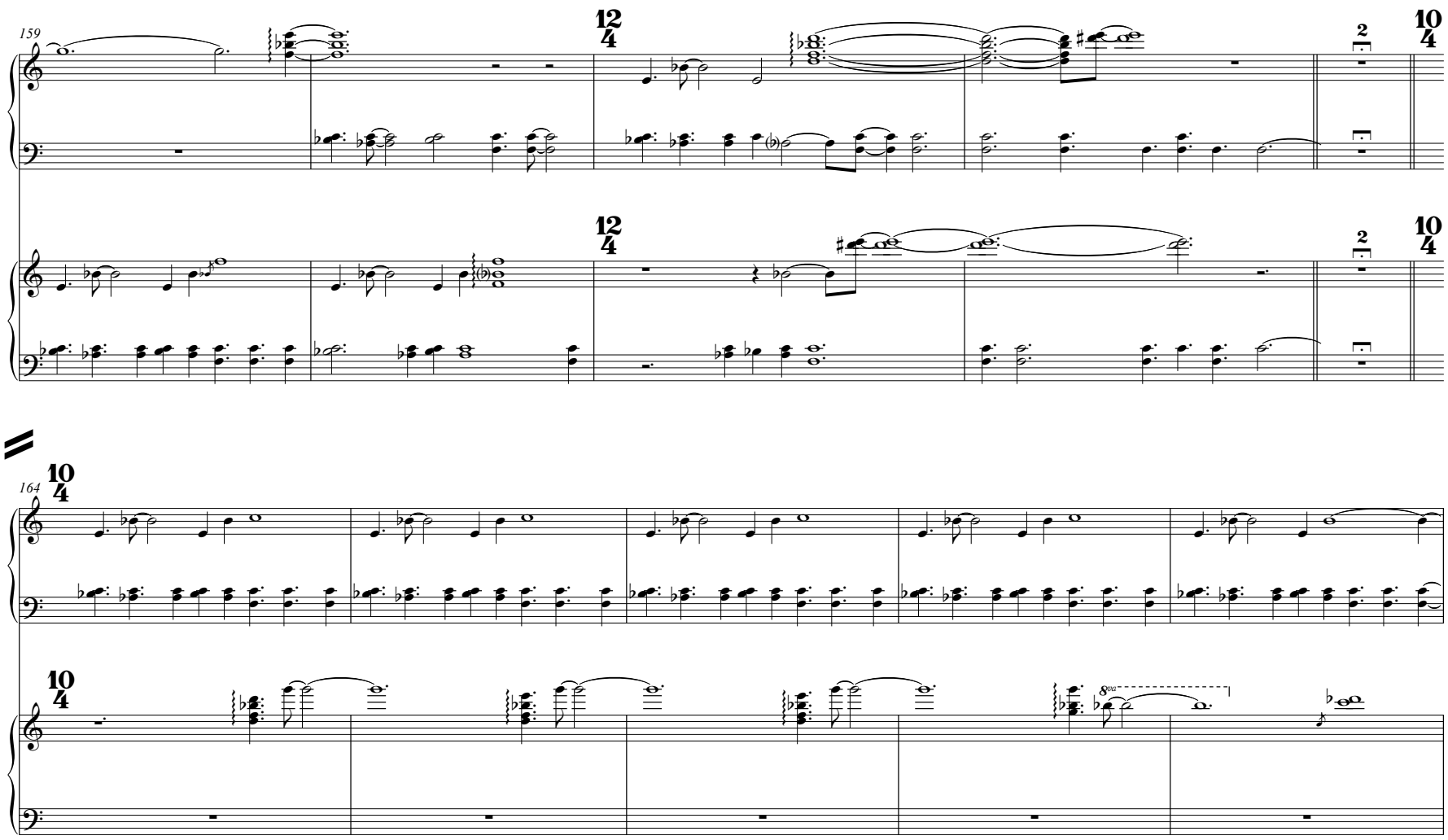

118
7/4
♪ = 80
senza misura
pppp
(♪ = 80)
♪ = 72
senza misura
pppp
♪ = 80
♪ = 72
125
♩ = 50
ppp
♩ = 50
ppp

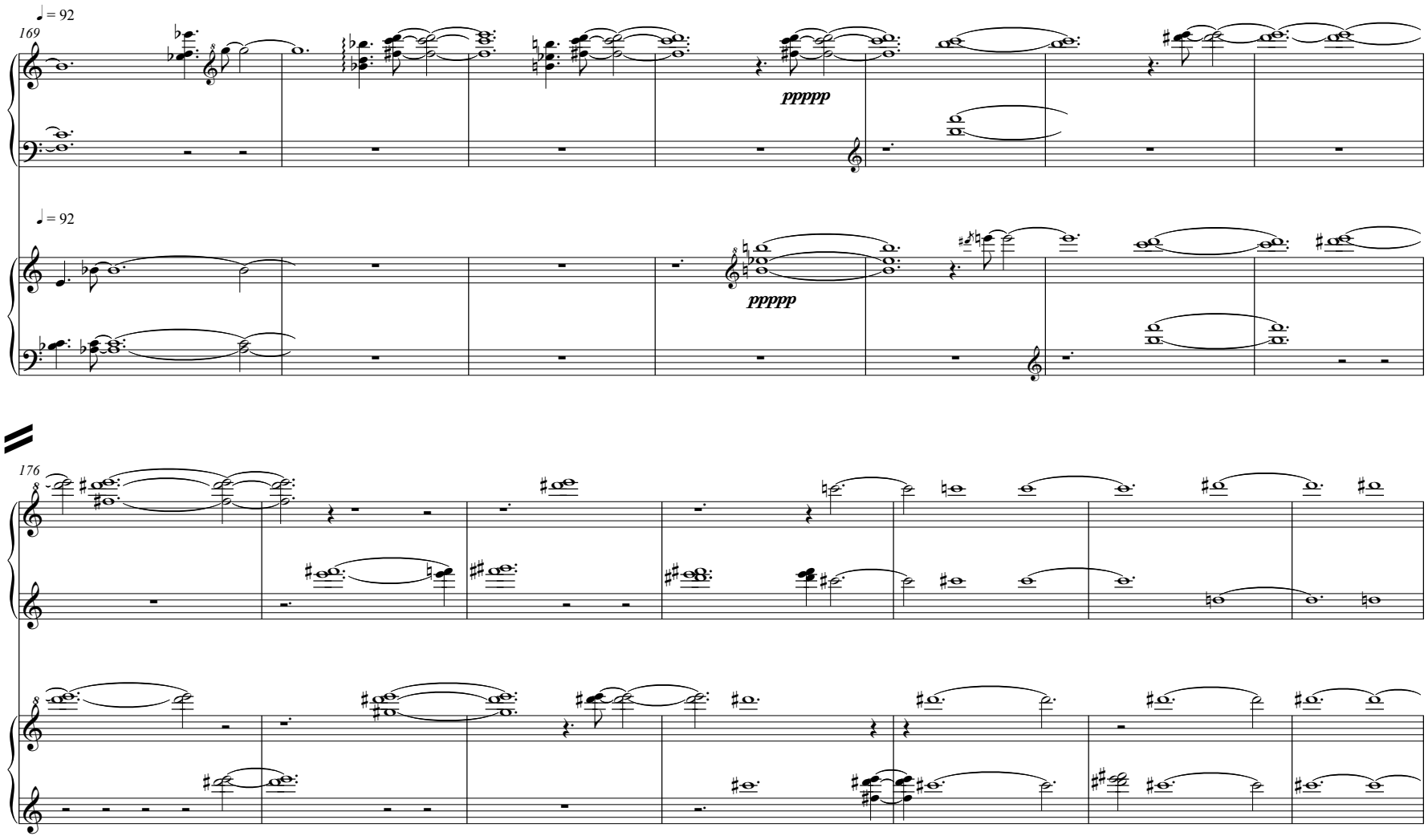

126
5
5
2
pppp
5
5
2
pppp
♩ = 50+
131
4
♩ = 50+
4
ppp
pppp
Ped.

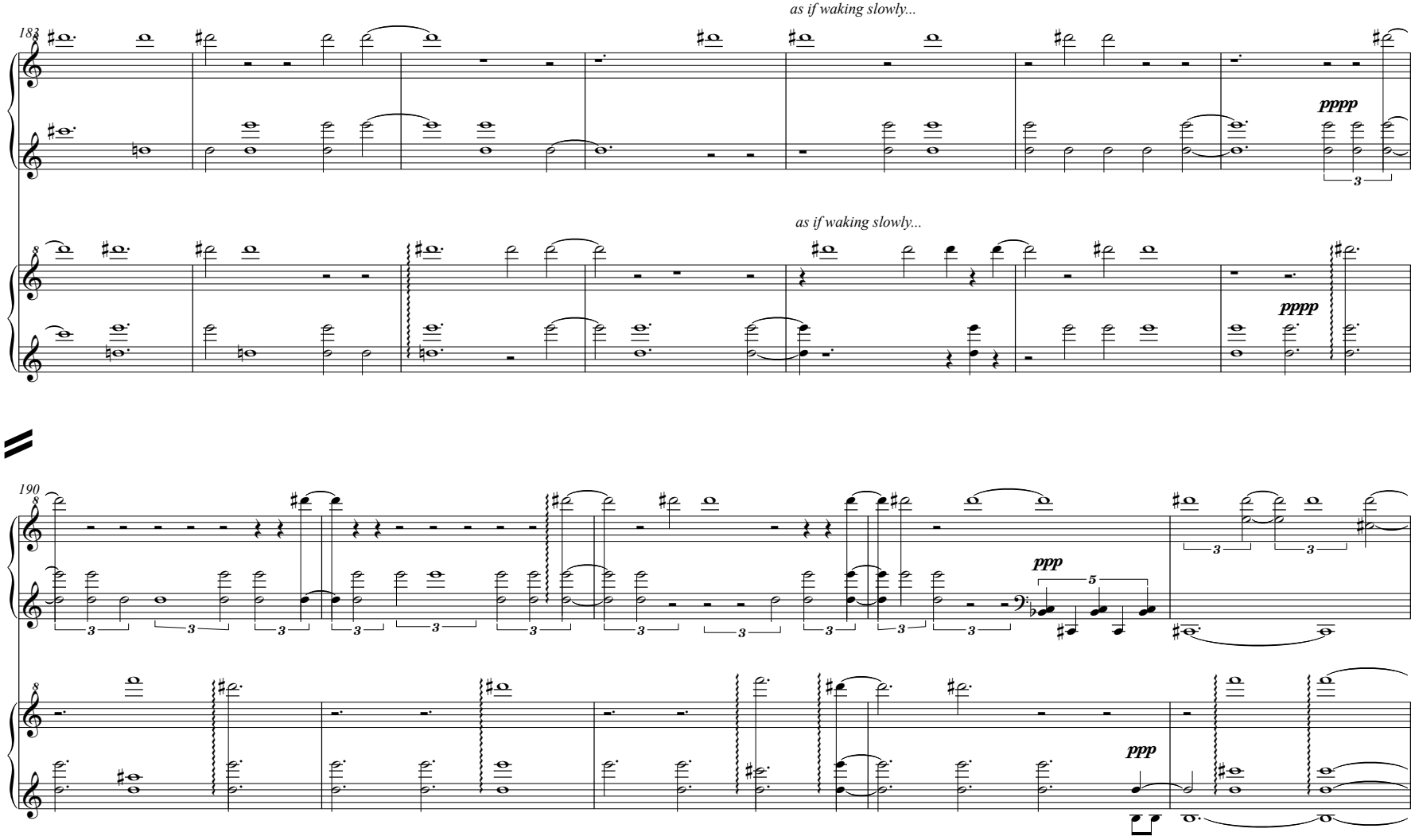

133
ppp
pppp
ppp
pppp
ppp
pppp
134
♩= 116
10
4
12
4
♩= 116
10
4
12
4

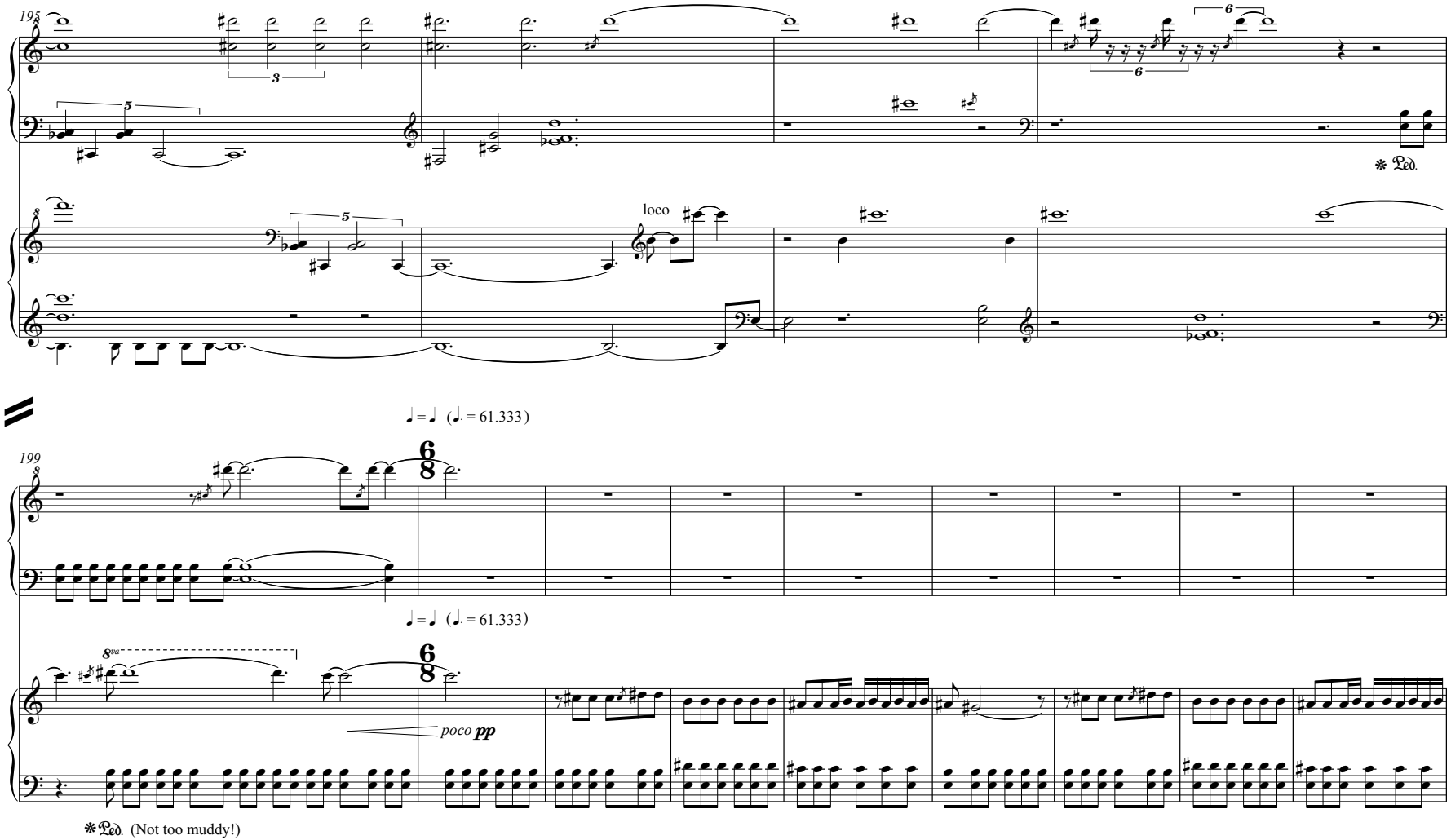

139
12/4
10/4
13/4
on the beat
143
13/4
4
10/4
5

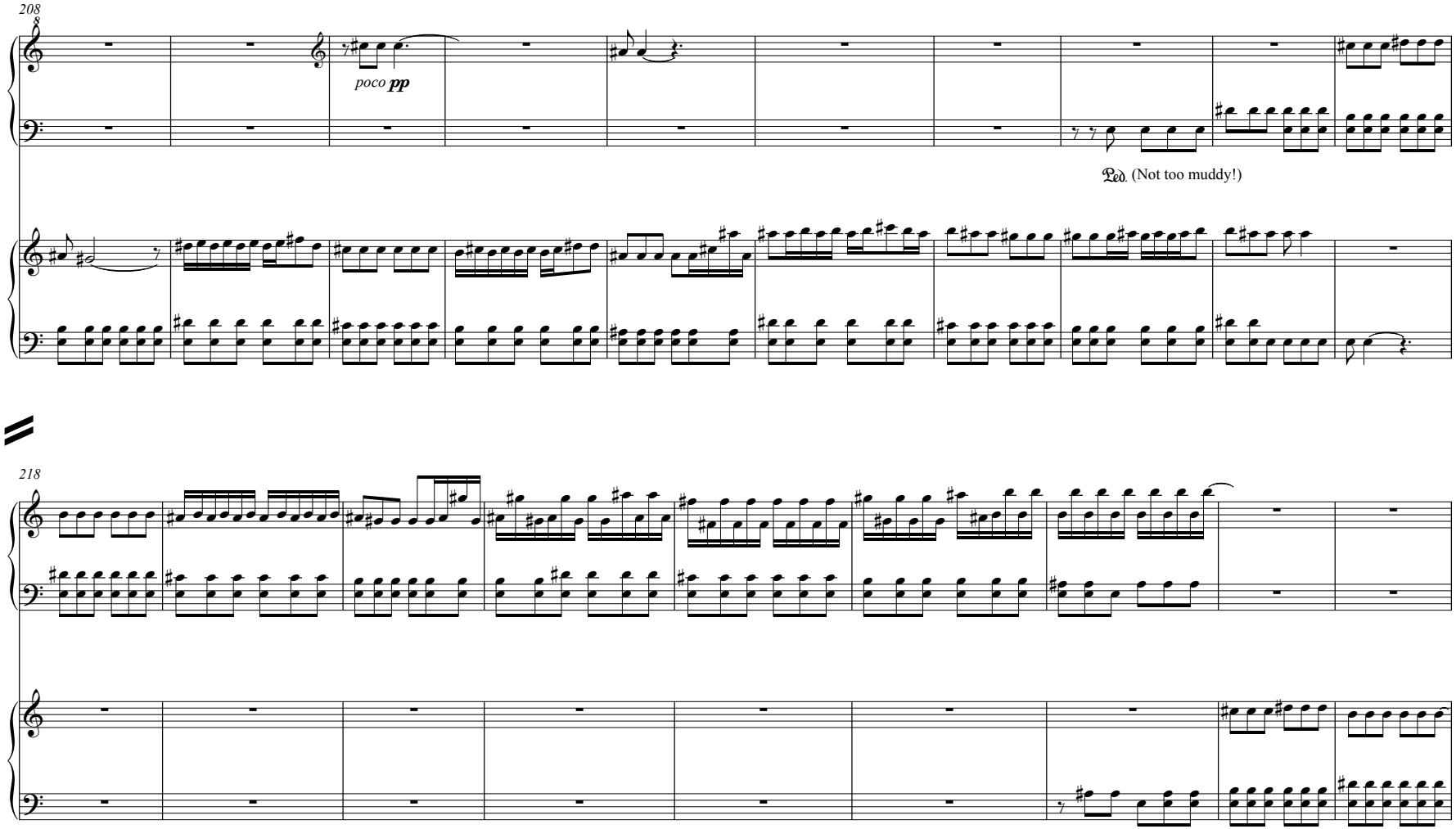

148
12/4
3/8
10/4
4/4
154
2
15/4
10/4

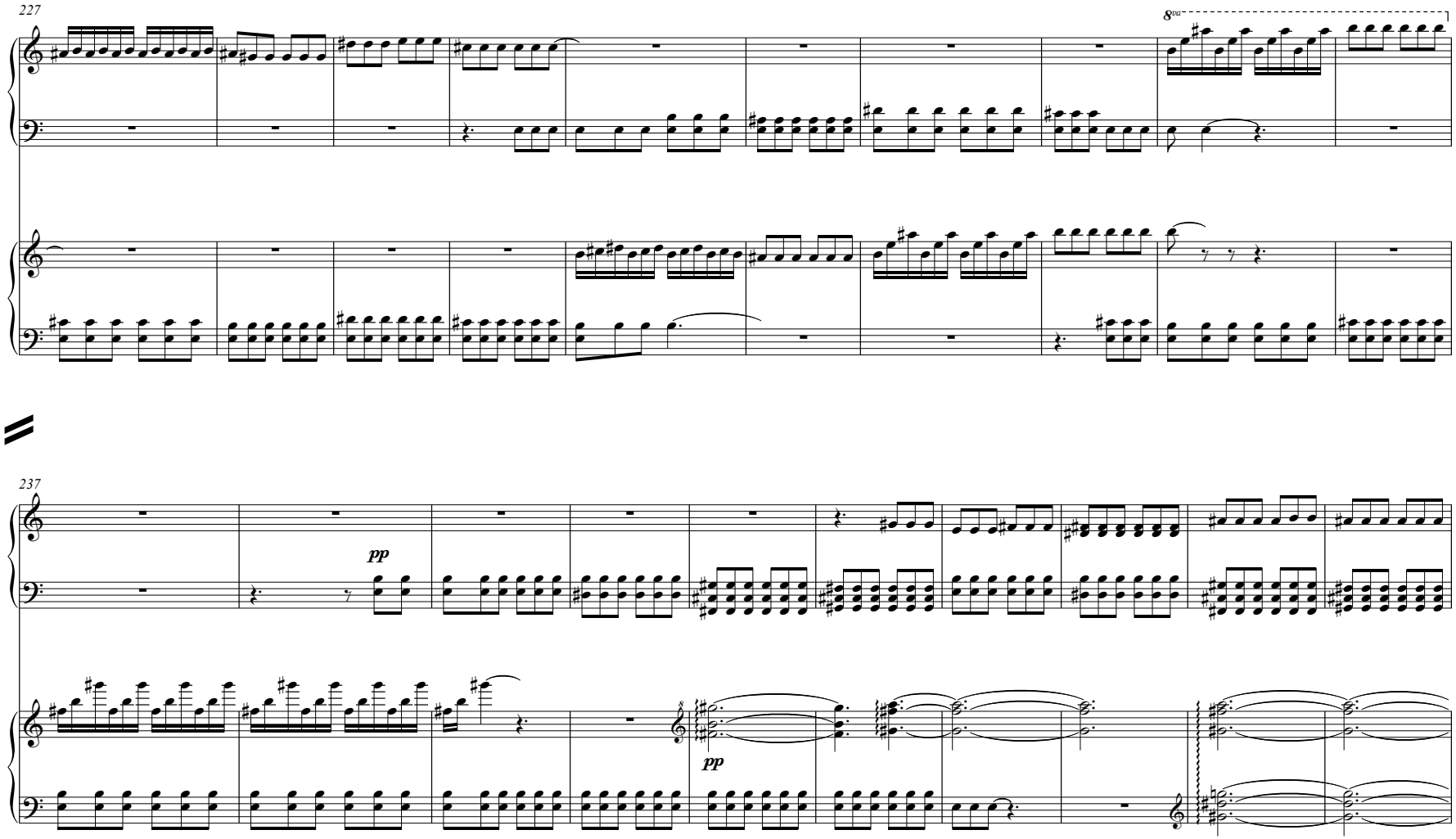

159
12/4
10/4
2
164
10/4
8va

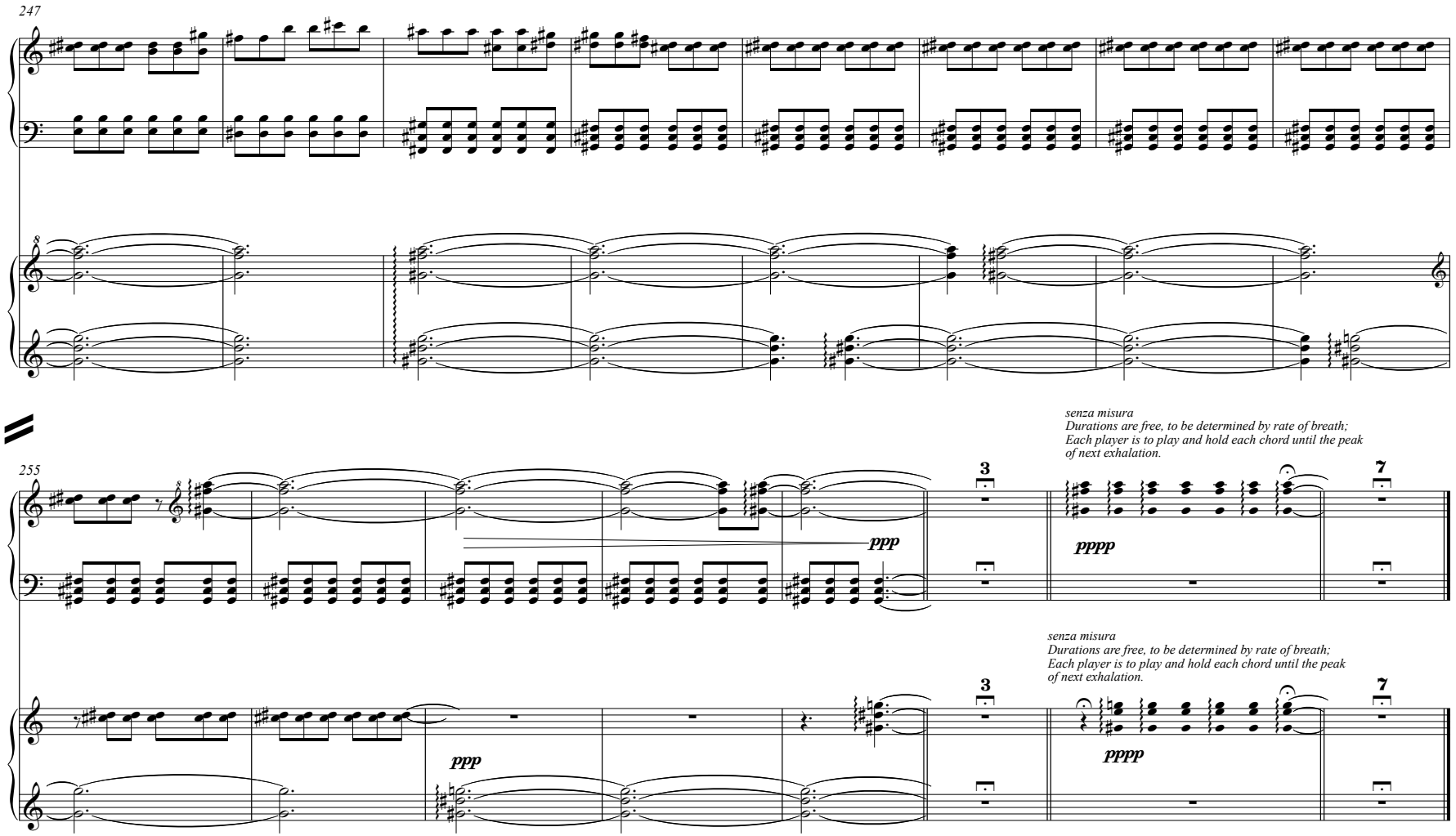

♩ = 92
169
ppppp
♩ = 92
ppppp
176


as if waking slowly...
183
pppp
as if waking slowly...
pppp
190
ppp
ppp


195
loco
♩ = ♩ (♩. = 61.333)
199
6/8
8va
poco pp
Ped.
Ped. (Not too muddy!)


208
poco pp
Ped. (Not too muddy!)
218


227
8va
237
pp
pp


247
8
255
senza misura
Durations are free, to be determined by rate of breath;
Each player is to play and hold each chord until the peak
of next exhalation.
ppp
pppp
3
7
senza misura
Durations are free, to be determined by rate of breath;
Each player is to play and hold each chord until the peak
of next exhalation.
ppp
pppp
3
7