

Mummification (2020)

for piano and fixed media

Brad Robin

Mommification

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♩ = 120

0:09

Piano

Electronics

f > *mf*

p < *mf* > *p*

mf

loco

Red

6

0:14

Pno.

EI.

p

mf

loco

Red

12

0:26

Pno.

EI.

ff

Red

15

0:29

0:33

Pno.

mf < *f*

sub mp < *f* < *mp* < *f*

loco

Red

Becoming

19 0:36 0:41

Pno. *mp* *f* *mf* *loco*

El. *Red* *Sub* *Red* *Sub*

23 0:46 0:50

Pno. *loco* *f* *mf* *loco* *f* *mp*

El. *Sub* *Red*

28 0:56 1:00

Pno. *f* *loco*

El. *Sub* *Red*

33 1:08

Pno. *p* *sub* *f*

El. *Red*

Becoming

1:44

Pno. *mp* *p*

El.

46

1:32

1:40

Pno. *mf* *mp*

El. What is real?

53

1:44 (S^{va})

1:48

Pno. *mf* *f > mp*

El. When I was a kid,

57

2:01

Pno. *mf* *f* *mp*

El. I learned that everything I did was wrong. "...wrong, wrong, wrong..." "...wrong, wrong, wrong..." I remember vividly,

PERUSAL
SCORE

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Becoming

2:13

62

Piano (Pno.) and Electric Guitar (El.) score for measures 62-65. The piano part features a forte (*f*) dynamic in the bass line and a mezzo-forte (*mf*) dynamic in the treble line. The electric guitar part provides accompaniment. The lyrics are: "in defeat and despair, I cried to mom, 'I can't do anything right!'".

69

Piano (Pno.) and Electric Guitar (El.) score for measures 69-73. The piano part includes a *loco* section and dynamic markings of *mf*, *f*, and *ff*. The electric guitar part features a *Red* section. The lyrics are: "...wrong, wrong, wrong..." (with a clicking sound effect) and "can't do".

74

Piano (Pno.) and Electric Guitar (El.) score for measures 74-76. The piano part has a dynamic of *f*. The electric guitar part includes a *Red* section. The lyrics are: "anything right (distorted) She replied, 'No, you're wrong...' 'You're wrong...' 'No, you're wrong...'".

81

Piano (Pno.) and Electric Guitar (El.) score for measures 81-83. The piano part features a forte (*f*) dynamic and a *S^{na}* section. The electric guitar part includes a *Red* section. The lyrics are: "No, you're wrong..." (repeated).

Becoming

2:41

83

(S^{ma})

loco

Pno.

Ei.

2:45

85

(S^{ma})

Pno.

Ei.

ff sub

2:49

89

(S^{ma})

Pno.

Ei.

f sub *f sub* *ff sub* *f sub* *ff sub* *f* *cresc. poco a poco*

$\text{♩} = 144$

93

(S^{ma})

Pno.

Ei.

3 3 3 5 3 3

2:54

95

(S^{ma})

loco

Pno.

Ei.

ff *f*

Becoming

2:58

3:00

98

Pno.

Ei.

101

3:04

Pno.

Ei.

3:08

104

Pno.

Ei.

3:12

106

Pno.

Ei.

Becoming

118 3:30

Pno. *8va* *loco* *8va*

Ei.

120 3:34

Pno. *8va* *loco* *8va*

Ei.

123 3:38 3:41

Pno. *loco* *8va*

Ei.

127 3:46 3:50

Pno. *mf* *8va*

Ei.

10
Becoming

131 3:56

Pno. *ff*

El.

Red Red

134 4:02 4:04

Pno. *f*

El.

Red Red

137 4:10 4:16

Pno. *mp* *f* *mp*

El.

143 4:27 4:28

Pno. *f* *mp* *f*

El.

Sub loco loco

Becoming

4:32

149

S^{va} loco loco loco

Pno. *f mf*

Ei. *S^{ub}*

154 4:40

4:44

4:49

cantabile loco loco

Pno. *f*

Ei. *sost.*

160

4:58

mp languidly

Pno. *mf*

Ei. *Red*

5:08

5:10

165

S^{va} loco loco

Pno. *f*

Ei. *sost. sempre*

Becoming

170

broadly

5:17

Pno.

sub mf

p

f

Red

El.

174

5:21

5:27

5:29

Pno.

mf

loco

8va

Red

El.

179

5:33

Pno.

loco

8va

El.

183

5:38

Pno.

El.

Becoming

5:46 *S^{va}* ----- *loco* 5:50

187

Pno. *broadly* *f* *mf* *f* *sub mp*

El. *Red* *Red*

191

Pno. *f* *mf sub* *mp*

El. *Red* *Red*

5:58

194

Pno. *f* *loco* *loco* *loco* (c#)

El. *Red* *S^{va}* *Red*

6:02

196

Pno. *loco* *loco*

El. *Red*

6:07

Becoming

6:41

212 6:36

Pno. *8va* *loco* *8va* *loco* *8va*

El. *Red* *Sub* *Red* *Sub* *Red*

215 6:44

Pno. *loco* *loco* *8va* *loco*

El. *Sub* *Red*

218 6:52

Pno. *8va* *loco* *cantabile* *mf*

El. *3*

222 6:59 7:02

Pno. *8va* *loco* *mf* *f*

El. *3*

Becoming

226 7:05 7:08 7:11

Pno. *ff* *loco*

El. *Red* *Sub*

230 7:13 7:16

Pno. *loco* *loco*

El. *Red*

233 7:18 7:22

Pno. *loco* *loco*

El. *swirling* *Red* *Red*

236 7:25 7:27 7:30

Pno. *f* *loco* *loco*

El. *swirling continues* *"oh"* *"my"* *"fa"*

Becoming

241 *loco* [7:38] *loco* *loco*

Pno. *loco*

El. (swirling continues) "oh" "my" "oh" "oh" "oh"

247 *loco* *loco* *loco* *loco* *loco* [7:53] *loco*

Pno. *loco*

El. (panning tremolo) "oh" "my"

251

Pno. *loco*

El. (swirling continues) "oh" electronics solo

257 (panning tremolo)

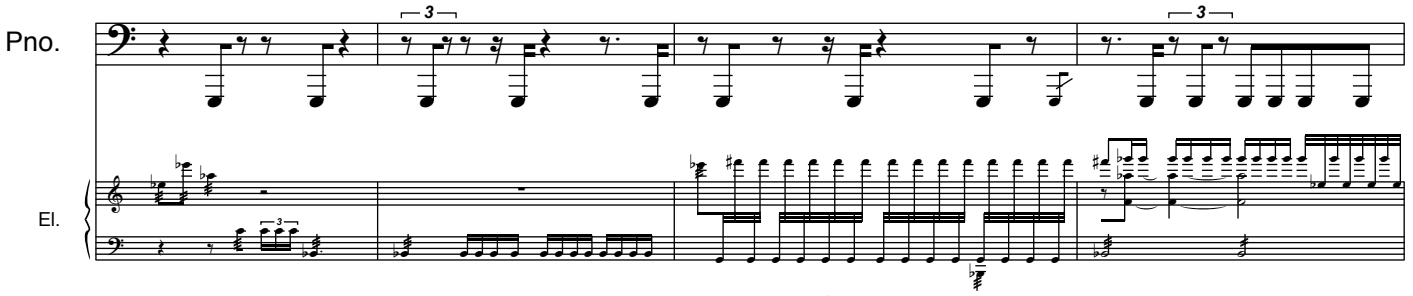
El. (panning tremolo)

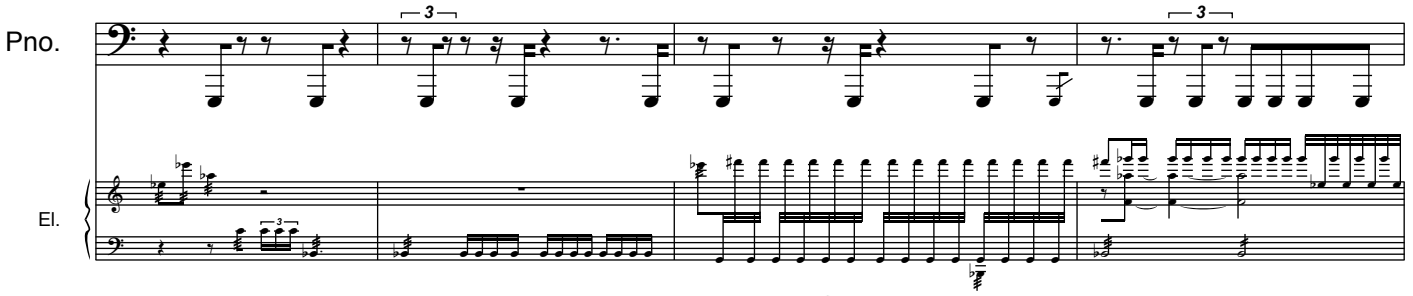
260

Pno.

El.

264

Pno. 

Ei. 

268

Pno. 

Ei. 

271

Pno. 

Ei. 

275

Pno. 

Ei. 

How to

Becoming

279

8:50 *loco*

Pno. *mf* *f* *mp*

El. know? How to

283

9:02

Pno. *mf*

El. know where to go? Is there truth?

288

9:09

Pno. *f* *f* *mp*

El. How to What is real? How to know

293

9:24

Pno. *f* *mp*

El. where to go? Is there truth? How can I

297

Piano score for measures 297-300. The score is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a 5-measure phrase in the right hand and a 4-measure phrase in the left hand, both marked with a forte (*f*) dynamic. The vocal line (El.) has lyrics: "trust what you say? How can I trust what you say? Life".

301

Piano score for measures 301-304. The piano part begins at measure 301 with a mezzo-piano (*mp*) dynamic. The vocal line (El.) has lyrics: "Life does - n't feel that way".

307

Piano score for measures 307-311. The piano part includes a 3-measure phrase in the right hand and a 4-measure phrase in the left hand, both marked with a mezzo-piano (*mp*) dynamic and the instruction *loco*. The vocal line (El.) has lyrics: "true?".

312

Piano score for measures 312-315. The piano part includes a 3-measure phrase in the right hand and a 4-measure phrase in the left hand, both marked with a *loco* instruction. The vocal line (El.) has lyrics: "How to".

Becoming

316 10:03

Pno. *p* *f* *p* *mf* *p* *mf* *p*

El. *Red* *Red* *Red* *Sub*

— be? How to be —

320 10:11

Pno. *loco*

El. *Red* *Red* *Red* *Red*

— when I see what I want?

323 10:23

Pno. *mp* *f*

El. *Red* *sost.* *Red* *Red* *Red*

What I want!

327 10:30

Pno. *loco*

El. *Red* *Red* *Red* *Red*

— When all I hear is no —

Becoming

10:37

330

Pno.

El.

p

Red

It's time to show what

10:43

10:45

334

Pno.

El.

mf *p* *mf* *f*

Red

Learn to know.

338

Pno.

El.

Red

trust from with in

Fin - ish

342

Pno.

El.

mf *sub p*

Red

what I be gin.

Becoming

346

11:03

11:06

Pno. *f* *mf* *f*

El. *Red*

Learn to walk, from

350

Pno. *f*

El. *Red*

a run. trip ping, slip ping,

354

Pno. *mp* *p*

El. *Red*

feel ing un done

358

11:30

Pno. *f* *mp* *f*

El. *Red*

Becoming

363

11:36

Pno.

El.

The musical score consists of three staves. The top two staves are for the Piano (Pno.) and are in 4/4 time. The right hand (treble clef) features a melodic line with eighth notes and triplets, marked with a mezzo-piano (*mp*) dynamic. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and triplets. The bottom staff is for the Electric Guitar (El.) and is also in 4/4 time, featuring a melodic line with eighth notes and triplets. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.