

Lansing D. McLoskey

□ T □ H □ E □ F □ T □

(or; One Minute Less)

for solo piano

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PERFORMANCE NOTES:

Spoken part: The text is to be spoken by the pianist. Although a certain amount of inflection and expression is appropriate, it should *not* be delivered in an overly dramatic, affected or comical manner, nor quasi-sung as *sprechstimme*. Neither should it be recited in a dry, robotic monotone. Rather, it should be spoken in the performer's natural register and in a relatively "matter-of-fact" fashion.

Use of microphone & amplification for the spoken part is optional.

The dynamic level of the spoken part may vary and coincide somewhat with the dynamics of the piano part; for example increasing in intensity in mm. 25-29. However, it is important that the spoken part does not mimic measure-for-measure the dynamics of the piano, and the text should never be whispered or yelled, even when the piano part is *pp* or *ff*. Whatever the dynamic, it is important that the text be enunciated clearly (again, without sounding overly affected).

The tempo of the spoken part is quite fast, though it should *not* become rhythmicized or metrically even. It should be spoken following the normal rhythmic inflections of the words and syntactical grammar, albeit at a very fast tempo. The text is divided into several sections that correspond with piano phrases. The placement of the text in the score is only approximate and is not meant to imply specific timings and coinciding events between text and music. It does, however, provide a fairly accurate guideline and several benchmarks to facilitate the pacing: these are marked with vertical dotted lines. It is crucial that the spoken part end during the final bar so the total duration does not exceed 60 seconds.

Though not necessary, it may prove helpful to memorize the text.

Piano part: Accidentals hold throughout the measure. Pedaling is marked in certain places; the remaining pedaling is left to the discretion of the performer - it should neither be too dry or pointillistic, nor "washed out" with too much pedal.

Duration: exactly 60 seconds

Theft was the First Prize winner of the Paris New Music Review International Composition Competition "60-Seconds." It is released on the *Don't Panic: 60 Seconds for Piano* CD (Wergo Schallplatten, WER6649), performed by Guy Livingston.

Text:

Theft. The funny thing about life is that it's temporary; that is to say, temporary in the "temporal" sense of the word, meaning that all living things and all that we do are subject to the precepts and effects of time.

If you live an average lifespan and escape such non-time-related hazards as fire, wolves, cancer, steep precipices, Mack trucks, and bolts of lightening you can count on somewhere in the vicinity of thirty-nine million minutes for you to use as you see fit according to your free will and constraints that may be imposed upon you by environmental, health, economic, and political boundaries.

Though this may sound more than sufficient, consider that the first nine million are spent learning to simply function and trying to figure out what your priorities are. Thirteen million of them are spent sleeping and another five million or so eating to obtain the energy needed to deal with the little remaining time. Of course in order to buy all this food and protect yourself from the wolves and lightening you'll spend some nine million working by the sweat of your brow. Untold millions are spent enduring uninteresting conversations, watching bad TV shows and doing things that you don't like.

You ever feel like someone just stole a minute of your life?

Theft

(or; One Minute Less)

Lansing D. McLoskey

♩ = 132 exactly
1

Spoken

Theft. The funny thing about life is that it's temporary; that is to say,

(*quasi-mf*)
con precisione

Piano

pp 3 p pp

3

temporary in the "temporal" sense of the word, meaning that all living things and all

5 3 3 5 *mf* p

5

that we do are subject to the precepts and affects of time. If you live an

5 *mp* p 3 5 *f*

7

average lifespan and escape such non - time - related hazards as fire, wolves,

mf 7 3 *mp* *f* *mf*

cancer, steep precipices, Mack trucks and bolts of lightning, you can count on

Musical score for measures 9-10. Treble clef with a 5-measure arpeggiated figure and a 3-measure triplet. Bass clef with a 5-measure arpeggiated figure. Dynamics include *mf*.

somewhere in the vicinity of thirty-nine million minutes for you to use as you see

Musical score for measures 11-12. Treble clef with a 3-measure triplet. Bass clef with a 3-measure triplet and a 6-measure arpeggiated figure.

fit according to your free will and constraints that may be imposed upon you by environmental,

Musical score for measures 13-14. Treble clef with a 3-measure triplet. Bass clef with a 3-measure triplet and a 6-measure arpeggiated figure. Dynamics include *f*, *mf*, and *pp sub.*

health, economic, and political boundaries. Though this may sound more than sufficient,

Musical score for measures 15-16. Treble clef with a 3-measure triplet. Bass clef with a 3-measure triplet and an 8-measure arpeggiated figure. Dynamics include *f*, *mf sub.*, and *p*.

consider that the first nine million are spent learning to simply function and trying

to figure out what your priorities are. Thirteen million of them are spent sleeping

and another five million or so eating in order to obtain the energy needed to

deal with the little remaining time. Of course in order to buy all this

food and protect yourself from the wolves and lightning you'll spend some nine

f *mf*

million working by the sweat of your brow. Untold millions are spent

f *ff*

enduring uninteresting conversations, watching bad TV shows and doing things that

(*Sva*)-----

mf

you don't like. You ever feel like someone just stole a minute of your life?

Sva-----

mp *p*