

*Unverifiable Intuitions*

for piano

David Rosenboom

2016

composed for

Satoko Inoue

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## Guide for Performing

*Unverifiable Intuitions* is a solo for a creative pianist. There is no meter. Only relatively longer and shorter notes are shown. Time is emergent. It depends upon the pianist maintaining a still and inquisitive mind. The score is constructed in four continuous sections, which are to be played with just a relaxed breath separating them. Each section begins with a musical *Question* followed by a musical *Investigation*. The *Questions* are all related to each other. The pianist will determine her own progress through the piece. This will be guided by listening actively and imaginatively to the interacting symmetries and asymmetries emerging from the resonant sound fields within which each *Investigation* is constructed.

Music that appears between bold bar lines makes up what the composer calls *musical units*. Each one is characterized by a particular musical cohesiveness. *Musical units* should be interpreted as distinct entities within the structure.

An *Anchor Tone* is associated with each section. In certain parts, the *Anchor Tone* may be intoned—like a persistent bell or gong—at any time. This is particularly true within the circular pitch arrays that occur in the *First and Fourth Investigations*, in which 3- and 2-note combinations (chords) may be improvised freely. The pianist determines the durations. In the *First Investigation*, some *musical units* have simultaneities (chords) that may be freely permuted with respect to order.

The *Second Investigation* contains a four-note *moving window improvisation*. To interpret this, begin by improvising patterns—in this case, fast and furious ones—using the first four notes played in any orders. Then drop the first notes from the *window* and add the next notes in the *musical unit*. Do this again and again. In this way, the four-note *window*, from which patterns are improvised, moves through all the notes in the *musical unit* from beginning to end. The pianist will determine her own pacing through the material. Keep the *windows* for the right and left hands together.

The *Second Investigation* also includes arpeggios and chord patterns shown within repeat bar lines. These are referred to as *cells*. Each *cell* may be repeated several times. The pianist will determine how many times to repeat each one.

The remaining *Questions* and *musical units* contained in the *Investigations* are played in sequence as written. Some additional instructions are contained within the score.

DR January 13, 2016

# Unverifiable Intuitions

David Rosenboom  
January, 2016

## First Investigation (Pentagonal World)

Slow, contemplative      Very Fast

**First Question**  
Slowly, wondering  
*mp*  
pedal freely

**Anchor Tone**  
always intone  
at any time

**3-Note Chords:**  
from all combinations  
of notes above anchor tone

Use sostenuto  
pedal on Anchor  
Tone and pedal  
each chord.

**Light Speed**  
accel. or decel.  
*fff* ← play →  
Repeat tones  
in any order.

Simile...  
for pedaling

Relaxing

Mindful simple simultnaities  
to end of section . . .

**2-Note Chords:**  
from all combinations  
of notes above  
anchor tone

Simile...  
for pedalin

← permute ⇒

End of section

Second Question

Slowly, wondering *mp*

*mp* pedal freely

Second Investigation (Spiral World)  
4-note moving window improvisation ... =>

*ff* Fast and furious note bursts

*sffz*

Gentle wind arpeggios, like brush strokes  
15<sup>ma</sup>

*pp* pedal freely repeat each cell at will, then procede ...

*p*

*mp*

*mf*

*f*

*f*

A sense of ominous stillness

*p*

*p*

*pp*

*p*

repeat each cell at will, then procede ...

*p*

*p*

*f* improvise fast note flurry with pitches freely ordered

*pp* Red. \*

Unverifiable Intuitions

Musical score for "Unverifiable Intuitions" in 3/4 time. The piece features a complex interplay between the right and left hands. The right hand begins with a series of sixteenth-note runs, marked with *f* and the instruction "...fast note flurry...". The left hand provides a steady accompaniment of eighth notes, marked *pp* with a *ped.* instruction. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *ppp*. There are also performance directions like "slowing" and "pedal freely". The piece concludes with a triplet of notes in the right hand, marked "End of section".

Third Question

Musical score for "Third Question" in 3/4 time. The tempo is marked "Slowly, wondering". The piece is characterized by wide intervals and a contemplative mood. Both the right and left hands play a series of notes with long, sweeping lines, marked *mf*. The score includes a *ped.* instruction and ends with a *p* dynamic marking and a *ped.* instruction, marked "End of section".

Third Investigation (Hexagonal World)

Musical score for "Third Investigation (Hexagonal World)" in 3/4 time. The piece features a rhythmic pattern of eighth notes with a *p* dynamic marking. The right hand has a melodic line with a *mp* dynamic, while the left hand has a more active accompaniment. The score includes a *poco* marking and a *mf* dynamic. A performance instruction reads "light pedaling to explore resonances subtly". The piece concludes with a *p* dynamic marking and a *ped.* instruction, marked "End of section".

Continuation of the musical score for "Third Investigation (Hexagonal World)". This section features a *mp* dynamic in the right hand and a *p* dynamic in the left hand. The right hand has a melodic line with a *halting* performance instruction. The left hand has a rhythmic accompaniment. The score includes a *p* dynamic marking and a *ped.* instruction, marked "End of section".

Fourth Investigation (Bidirectional Symmetries)

Fourth Question

Slowly, wondering

**3-Note Chords:**  
from all combinations of notes above anchor tone

**2-Note Chords:**  
from all combinations of notes above anchor tone

Meaningful Simultaneities—No Verification Needed

play vertical sonorities together

Slowing . . .

No Time

End of piece

*pp*