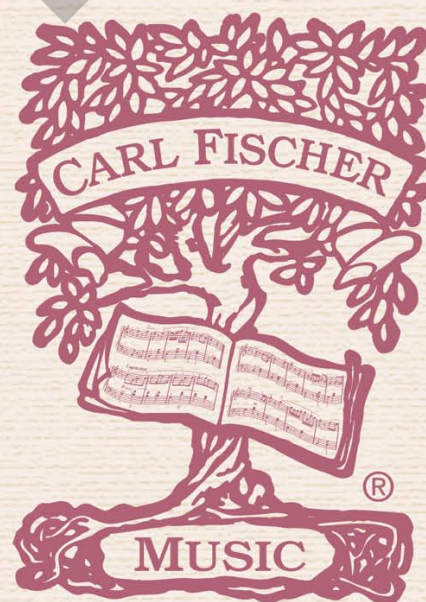


Lee Hyla
Mother Popcorn
Revisited
for Piano Trio

Lee Hyla



Carl Fischer

Chamber Music

EDITION

CARL FISCHER®

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Performance Notes

James Brown was one of Lee Hyla's strongest non-classical influences. On the piano in his studio, behind the works-in-progress, Hyla kept a poster from the James Brown compilation *Roots of a Revolution*. Brown is known for shaping funk music in the 1960s, a genre Hyla turned to when the Gramercy Trio commissioned him for a piece of music based on a dance form.

The title of *Mother Popcorn Revisited* comes from Brown's 1969 tune "Mother Popcorn," and the piece is infused with the energetic rhythms and pointed articulations found in funk music. Hyla's precise rhythmic layout combines various subdivisions of the beat, although the piece centers on triplet rhythms with fewer polyrhythmic sections than most of his music. The rhythms in Hyla's music are essential to his aesthetic, as in funk music; Brown once wrote that the strength of his style "...was not in the horns, it was in the rhythm." However, *Mother Popcorn Revisited* is more than a simple recreation of funk, because the temporal structure does not rely on an even, steady beat. Rather, Hyla captures the driving rhythmic energy within frequent tempo changes and time signatures, present in much of his music.

—Bryan Hayslett

Mother Popcorn Revisited

for Piano Trio

LEE HYL A

(2009)

Violin Crisp and incisive ♩ = c. 112 **Whispered** sul G Severe ♩ = c. 120

Cello Crisp and incisive ♩ = c. 112 **Whispered** Severe ♩ = c. 120

Piano Crisp and incisive ♩ = c. 112 **Whispered** Severe ♩ = c. 120

4

thudding

7

Lilting ♩ = c. 112 **A** Driving ♩ = c. 120–126

Lilting ♩ = c. 112 **A** Driving ♩ = c. 120–126

pizz. (snap) arco

* In unmetred passages (marked by the letter "X"), accidentals apply only to the note which they precede. Courtesy accidentals are frequently provided. In metred passages, accidentals apply throughout the measure, but only in the octave in which they occur.

10 Urgently

Musical score for measures 10-12. The piece is marked "Urgently". The music is in 3/4 time, with a key signature of one sharp (F#). The score consists of a treble and bass staff. Measure 10 features a triplet of eighth notes in both hands. Measure 11 has a dynamic marking of *mf sub.* and *f sub.* with a triplet of eighth notes. Measure 12 has a dynamic marking of *ff espressivo* and a quintuplet of eighth notes in the treble staff.

Urgently

Piano accompaniment for measures 10-12. The piece is marked "Urgently". The piano part is in 3/4 time. Measure 10 is marked *p*. Measure 11 is marked *mf*. The accompaniment consists of chords and single notes in both hands.

13

Musical score for measures 13-15. The piece is in 3/4 time. Measure 13 features a quintuplet of eighth notes in the treble staff. Measure 14 has a triplet of eighth notes in the bass staff. Measure 15 has a triplet of eighth notes in the bass staff.

Piano accompaniment for measures 13-15. The piano part is in 3/4 time. Measures 13-15 consist of rests in both the treble and bass staves.

16 $\text{♩} = \text{c. } 112$

Musical score for measures 16-18. The piece is in 3/4 time. Measure 16 features a triplet of eighth notes in both hands. Measure 17 has a dynamic marking of *f*. Measure 18 has a dynamic marking of *mf*. The score includes a *Voc.* marking in the treble staff.

$\text{♩} = \text{c. } 112$

Musical score for measures 19-21. The piece is in 3/4 time. Measure 19 has a dynamic marking of *f*. Measure 20 has a dynamic marking of *mf*. Measure 21 has a dynamic marking of *mf cresc.* The score includes a *Voc.* marking in the treble staff.

Ped.

19

cresc. *ff* *ff*

23 **B** ♩ = c. 80

f incisivo *f incisivo*

B ♩ = c. 80

26 **Exuberant** **Frantic** ♩ = c. 132 ♩ = c. 112-120 ♩ = c. 132

ff *ff* *f* *piano*

30 $\text{♩} = 112-120$ $\text{♩} = 132$

$\text{♩} = 112-120$ $\text{♩} = 132$

ff pieno

34 $\text{♩} = 104-112$ *pizz. (snap)* *arco* $\text{♩} = \text{c. } 80$

$\text{♩} = 104-112$ $\text{♩} = \text{c. } 80$

ff feroce *p dolce*

39 $\text{♩} = \text{c. } 100$ **C** *Molto rubato, flowing* $\text{♩} = 60-66$

f deciso *mp*

$\text{♩} = \text{c. } 100$ **C** *Molto rubato, flowing* $\text{♩} = 60-66$

p intimo

Ped. _____ Ped. _____

42 Tenderly ♩ = 56-60

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

45 **D** Bold ♩ = c. 84

D Bold ♩ = c. 84

p cantabile

f *f molto*

pizz. *arco, sul pont.* *ord.*

Ped. Ped.

49 **molto rit.** (♩ = 56) **a tempo** ♩ = c. 84 (Vln. and Cello)

molto rit. (♩ = 56) **a tempo** ♩ = c. 84 (Vln. and Cello)

p delicato

pizz. *arco* *gliss.*

serene and independent (out of time)

p

Ped. Ped.