

**Music for LSU  
Theatre's  
Production of  
*The Importance of  
Being Earnest***

**Nick Hwang  
Fall 2009**

LSU's Production of Oscar Wilde's *The Importance of Being Earnest*

October 13-18, 2009

Nichole Ingalsbe, Director  
Peter Nictakis, Stage Manager

## INSTRUMENTATION

Flute

Violoncello

Piano

## PARTS

i.	Entr'acte - Cello, Piano	1
ii.	Incidental 1 - Flute, Cello Piano	2
iii.	Incidental 2 – Piano	8
iv.	A Study in E(arnest) - Piano (On-Stage)	11
v.	Intermission i - Flute, Piano	14
vi.	Intermission ii - Flute, Piano	20
vii.	Intermission iii - Flute, Piano	24

# Entr'acte

after Goerns

Score

Pensive, ♩ = 80

Nick Hwang

Sustain Pedal depress throughout

The score is for Cello and Piano. It begins with a 5/4 time signature, which changes to 4/4 at measure 4. The Cello part starts with a whole rest in 5/4, followed by a pizzicato entry in 4/4 at measure 5. The Piano part features a complex texture with arpeggiated chords and sustained notes. Dynamics range from *pp* to *ff*. Performance instructions include 'arco molto vibrato' for the Cello and 'Sustain Pedal depress throughout' for the Piano. Measure numbers 7, 14, and 19 are indicated at the start of their respective systems.

# Seriousness and Deliriousness

## (Incidental 1)

Nick Hwang

after Schubert, after Satie

$\text{♩} = 50$

The musical score is arranged in three systems. Each system contains staves for Flute (Fl.), Cello (Vlc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked as quarter note = 50. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The Flute part is mostly silent, with rests. The Cello part has a few notes at the end of the first system and the beginning of the second. The Piano part features a complex rhythmic pattern with chords and moving lines in both hands. Measure numbers 1, 4, and 7 are indicated at the start of each system.

10 *rit.* **Allegro** (M.M. ♩ = c. 140)

Fl.

Vlc.

Pno.

*mp* *f*

14

Fl.

Vlc.

Pno.

*f* *mp* *f* *ff*

20

Fl.

Vlc.

Pno.

*f* *mp* *f*

26

Fl.

Vlc.

Pno.

*mp*

*f*

*f*

*tr*

31

Fl.

Vlc.

Pno.

*f*

*p*

*mf*

*p*

*mf*

*pp*

*6*

*8va*

38

Fl.

Vlc.

Pno.

*ff*

44

Fl.

Vlc. *pizz.* *mf* *f* *arco*

Pno. *f*

49

Fl.

Vlc. *pizz.* *arco*

Pno.

54

Fl.

Vlc. *tr* *mp*

Pno. *mp*

58  $\text{♩} = 50$

Fl.

Vlc.

Pno.

*mf*

61

Fl.

Vlc.

Pno.

*mf*

64

Fl.

Vlc.

Pno.

*mf*



67

Fl.

Vlc.

Pno.

*pp*

*mp*

*Leg.*

70

Fl.

Vlc.

Pno.

# Incidental 2

after Turina

Nick Hwang

**Allegro** (M.M. ♩ = c. 120)

**Piano**

*p* *3* *p* *3* *mp* *tr* *mp* *3* *tr*

*ped.* *p* *mp*

**Pno.**

11 *tr* *tr* *tr* *3* *tr*

*ped.* *tr* *ped.*

23 *3* *tr* *3* *tr* *3* *tr* *3* *tr*

*ped.* *ped.* *ped.*

**Pno.**

33 **Allegro** *f* *p* *f*

**Pno.**

40 *f* *pp* *sfz*

*8va* *8vb*

50 **Moderato** (♩ = c. 108)

Pno. *f* *ff* *8va*

57 **Allegro**

Pno. *mf* *f*

67

Pno. *p* *pp*

78

Pno. *mp* *mf* *f*

88 **Allegro**

Pno. *mf*

Pno.

98

8<sup>va</sup>

*f*

8<sup>vb</sup>

8<sup>va</sup>

*sfz*

*leg.*

Pno.

108

*ff*

Andante (♩.=♩)

*leg.*

Pno.

112

8<sup>va</sup>

*ff*

Allegro

8<sup>va</sup>

# A Study in E(arnest)

## Algernon's Opening

Nick Hwang

*Sempre Rubato* (♩ = 120)

Piano

*f* *p*

*Ped.* *Ped.* *simile*

Pno.

*ff* *p*

Pno.

*mp* *sfz* *mp*

Pno.

*mf*

*more and more indulgent  
and increasing in tempo*

Pno.

*f* *p*

26

Pno.

*mf*

*f*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*ff*

*p*

*mp*

*cresc.*

31

Pno.

*mf*

36

Pno.

*f*

*cresc.*

40

Pno.

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

45

Pno.

48

Pno.

*ff*

3

3

3

3

3

3

### Performance Notes:

This is performed by Algernon with an on-stage piano.

No accidentals carry beyond the barline and do not cross registers. A few courtesy accidentals have been added, but some naturals may be missing.

This piece is to be played as dramatically as possible with the performer stretching and 'warming up' his hands, arms and legs prior to playing. The tempo is not strict, allowing the performer to slow and speed up, taking breaks, repeating sections, and switching registers to taste.

# intermission i

for flute and piano

Nick Hwang

♩ = 112

Flute

Piano

Fl.

Pno.

Fl.

Pno.

*mp* *mf* *mp* *mf* *mp*

*mp* *mf* *mp* *pp* *mp* *pp* *mp*

*mp* *pp* *mf* *mp*

*pp* *mp* *mf* *mp*



16

Fl. *p* *mp* *p*

Pno. *mp* *mf*

20

Fl. *p* *mp* *p*

Pno. *mp* *mf*

24

Fl. *mf* *f* *mp*

Pno. *f*

28

Fl. *mf*

Pno. *mf*

32

Fl. *f* *mf* *f*

Pno. *f* *mf* *f*

36

Fl. *p* *p*

Pno. *mf* *mp* *p*

41

Fl. *mp*

Pno. *mp*

45

Fl. *mp*

Pno. *mp*

49

Fl. *p*

Pno. *mp*

53

Fl. *mf* *f*

Pno. *mf*

57

Fl. *ff* *mp*

Pno. *f* *ff* *mp* *p*

61

Fl. *ppp* *mp* *mf*

Pno.

66

Fl. *mp* *mf*

Pno. *p* *mp* *p*

71

Fl. *mp*

Pno. *mp* *mf*

77

Fl. *mf*

Pno.

82

Fl. *mp* *mf* *f*

Pno. *mf* *f*

87

Fl.

*ff* *mp*

Pno.

*ff* *ff*

93

Fl.

*ff*

Pno.

*fff*

97

Fl.

*mf* *mp*

Pno.

*mf*

103

Fl.

*p* *pp*

Pno.

*mp* *p*

# intermission ii

Flute  $\text{♩} = 82$

Piano

*simile*

*mp*

Fl.

Pno.

*mf*

*mp*

Fl.

Pno.

*mp*

*poco rit.*

*mp*

*mp*

Fl.

Pno.

*a tempo*

*poco rit.*

*a tempo*

*mp*

*mf*

*mp*

*mp*

29

Fl. *mf* *mf*

Pno. *mf* *mp* *mf*

35

Fl. *poco rit.* *a tempo* *f*

Pno. *poco rit.* *a tempo* *f*

40

Fl. *poco rit.* *a tempo* *mp* *mp* *a tempo*

Pno. *poco rit.* *mp* *mf* *p*

45

Fl. *mf*

Pno. *p* *p* *p*

51

Fl. *f* *p*

Pno. *mf* *mp* *mf*

57

Fl. *mp* *f*

Pno. *mf* *mp* *mf*

63

Fl. *mf* *f*

Pno. *mp* *mp* *mf* *mf*

70

Fl.

Pno. *mf*



75 *a tempo* *rit.*

Fl.

Pno. *mp* *mp* *mp*

82 *a tempo* *mf*

Fl. *mf* 3

Pno. *a tempo* *mf* *mp*

88 *rit.* *mp* *p*

Fl. *rit.*

Pno. *rit.*

95 *pp* *p*

Fl.

Pno.

# intermission iii

♩ = 144

Flute

Piano

5

Fl.

Pno.

10

Fl.

Pno.

14

Fl.

Pno.

*f*

*mf*

*f*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

Detailed description: This is a musical score for a piece titled "intermission iii". The tempo is marked as quarter note = 144. The score is divided into four systems, each containing a Flute (Fl.) and Piano (Pno.) part. The time signature changes from 4/4 to 2/4 and back to 4/4. The piano part features a complex rhythmic pattern with many beamed eighth notes and rests. The flute part has several melodic lines, some starting with accents and dynamic markings like *mf* and *f*. Measure numbers 5, 10, and 14 are indicated at the beginning of their respective systems.

18

Fl. *f* *mf*

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

22

Fl. *f* *ff*

Pno. *mf* *mp* *ff*

26

Fl. *mf* *mp* *mf*

Pno. *f* *f* *mp* *f*

30

Fl. *ff* *mp*

Pno. *f* *mf* *mp*

35

Fl. *mf* *mp*

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

40

Fl. *f* *rit.* *a tempo* *mf*

Pno. *f* *mf*

45

Fl. *mf*

Pno. *f* *mf*

49

Fl. *ff*

Pno. *ff* *f*

54

Fl.

Pno.

*f*

*ff*

58

Fl.

Pno.

*mf*

*mp*

$\text{♩} = 120$

66

Fl.

Pno.

*mp*

*rit.*

*a tempo*

*mp*

*mf*

74

Fl.

Pno.

*mp*

*mp*

*accel.*

81

Fl.

Pno.

*accel.*

87

Fl.

Pno.

*mf*

91

Fl.

Pno.

$\text{♩} = 144$

98

Fl.

Pno.

*mf*

$\text{♩} = 144$

104

Fl. *f*

Pno. *f* *ff*

109

Fl. *ff*

Pno. *ff*

113

Fl. *fff* *f*

Pno. *ff* *f*

118

Fl. *mf*

Pno. *ff* *f*

123

Fl.

Pno.

*ff*

127

Fl.

Pno.

*mf*

*rit.*

*mf*

*mp*

132

Fl.

Pno.

*p*

*p*

136

Fl.

Pno.

*n*