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Pianiste  
en  
Fourrures

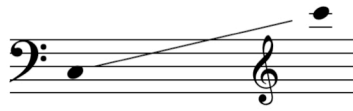
for 3-octave toy piano &  
"Gant de l'amour"

by  
David Jason Snow

In music performance, especially in a virtuoso performance, the blood [of ritual sacrifice] is symbolized by the conflict between the performer and his physical limitations, or between the performer and the exigencies of the music he's supposed to play; or, in a very scholarly way, by the conflict between performer and instrument.

From *Virtuosity: Some (quasi phenomenological) thoughts*  
by Francisco Monteiro

This work requires a toy piano with a 3-octave range, notated thus:



The performer plays the instrument by directly manipulating the tines, as well as in the conventional manner using the keyboard. Therefore, the piano must be constructed or modified in such a way as to make the tines accessible.

*Pianiste en Fourrures* can be described as a work for prepared pianist, as the composition requires the performer to be enhanced with hardware, viz. the *Gant de l'amour* (i.e. “love glove”), a latex glove with battery-operated vibrators affixed to the fingertips. In performance, the performer excites the body and tines of the toy piano with the vibrators. The materials required to assemble a *Gant de l'amour* are easy to obtain and inexpensive, and the assembly procedure is not complicated.

1. Remove the cock-rings from 2 Durex Play™ vibrating rings by carefully slitting the silicone casing of the ring with an X-acto knife or utility razor blade.



2. Pop the vibrators out of the casings, and discard the casings (or keep them to amuse yourself).



3. Note that the power button on each vibrator is not situated in the exact middle of the unit. The end of the vibrator farthest from the button transmits the most intense vibration, and thus it is that end that must point towards the fingertip when the vibrator is glued to the glove fingers. Glue one vibrator to the index finger of a right-hand latex glove as shown in the illustration below, with the power button facing up. Glue the second vibrator to the middle finger in the same fashion. When the glue is dry, assembly is complete.





## Libretto

Putain.	<i>Fuck.</i>
Ca me fait chier.	<i>That pisses me off.</i>
Fils de salope.	<i>Son of a bitch.</i>
Nique ta mere.	<i>Fuck your mother.</i>
Casse-toi.	<i>Piss off.</i>
Vous stupide, idiot inutile! Comment osez-vous fantaisie mon génie?	<i>You stupid, useless fool! How dare you mock my genius?</i>
Bastard! Dois-je les déchets de la vie des moments précieux de compensation pour votre... votre ... négligence égoïste, votre brute idiotie?	<i>Bastard! Must I waste life's precious moments compensating for your... your... selfish negligence, your gross idiocy?</i>
Tenez compte de mon avertissement, esclave, ou de sentir la piqûre de mon fouet!	<i>Heed my warning, slave, or feel the sting of my whip!</i>
Oh, mon amour, mon amour. Nous faisons cette belle musique ensemble, n'est-ce pas? Oh, que de vous voir pleurer, c'est comme un poignard dans le coeur. Nous ne devons jamais prétendre à nouveau. Sans vous, je ne suis rien, moins que rien.	<i>Oh, my love, my love. We make such beautiful music together, do we not? Oh, to see you weep is like a dagger through the heart. Let us never argue again. Without you, I am nothing, less than nothing.</i>
C'est vraiment des conneries.	<i>That is really bullshit.</i>
Merde.	<i>Shit.</i>
Très bien alors, puisque vous n'avez pas soumis à la raison, je suis obligé de vous la discipline. Toutefois, étant une créature au coeur tendre, une âme de compassion, je vais tempérer la peine avec plaisir.	<i>Very well then, since you have not submitted to reason, I am compelled to discipline you. However, being a tender-hearted creature, a compassionate soul, I shall temper punishment with pleasure.</i>
En fait, votre peine sera lui-même le plaisir ... ou plutôt, la promesse de plaisir, le plaisir proférés alors cruellement arrachée, séduisantes, comme la pomme fait miroiter à la face d'un âne, l'extase de l'accomplissement toujours à peine hors de la portée, encore et encore, jusqu'à ce que votre testament est cassé et vous succomez, épuisé, l'excrétion des larmes de frustration. Alors vous serez mes esclaves. Alors et seulement alors vous comprenez les fous, doux amour et de la remise de prix de l'insupportable, il extraits de nous tous.	<i>In fact, your punishment will be pleasure itself... or rather, the promise of pleasure, pleasure proffered then cruelly snatched away, tantalizing, like the apple dangled in the face of an ass, the ecstasy of fulfillment always just barely out of reach, time and time again, until your will is broken and you succumb, exhausted, shedding tears of frustration. Then you will be my slave. Then and only then will you understand the mad, sweet surrender of love and the unbearable price it extracts from us all.</i>
Vous êtes un mauvais garçon, un méchant, méchant, petit garçon. Je vais avoir une fessée à vous. Do you like that? Aimez-vous quand je vous la fessée, vous sale petit garçon?	<i>You are a bad boy, a naughty, naughty, little boy. I shall have to spank you. Do you like that? Do you like it when I spank you, you dirty little boy?</i>

Aimez-vous quand je vous coup de dents? Ooh, comment elles vibrent dans ma main. Mmm, bon garçon. Oh, oui, oui, à vibrer. Vibrer dans ma main, vous sale petit garçon.

Quand j'étais une petite fille à Paris, j'ai l'habitude de chanter cette chanson:

Quelqu'un at-il vu ma bite,  
mon grand Rhode Island Red?  
Il est principalement rose avec un peu de bleu,  
et le violet de sa tête ronde.  
Il se tient droit dans la matinée  
et il me donne un tel choc.  
Quelqu'un at-il vu,  
quelqu'un a vu,  
quelqu'un at-il vu ma bite?

Là, j'espère que vous avez appris votre leçon.  
Maintenant, se comporter correctement.

Putain.

*Do you like it when I stroke you tines? Ooh, how they vibrate in my hand. Mmm, good boy. Ooh, yes, Yes, vibrate. Vibrate in my hand, you dirty little boy.*

*When I was a little girl in Paris, I used to sing this song:*

*Has anyone seen my cock,  
my big Rhode Island Red?  
He's mostly pink with a little bit of blue,  
and purple round his head.  
He stands right up in the morning  
and he gives me such a shock.  
Has anybody seen,  
has anybody seen,  
has anybody seen my cock?*

*There, I hope you have learned your lesson. Now behave properly.*

*Fuck.*

# Pianiste en Fourrures

by David Jason Snow

*Note: the pianist does not don the Gant de l'amour until instructed. The glove should be kept out of view until then.*

$\text{♩} = 75$

*mf*

First system of musical notation. The piano part begins with a forte (*f*) dynamic marking. The melody in the right hand consists of quarter notes and eighth notes, with a key signature change to one sharp (F#) in the fifth measure.

Second system of musical notation. The piano part features a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the third measure. The melody continues with quarter and eighth notes.

Third system of musical notation. The piano part features a piano (*p*) dynamic marking in the second measure. The melody continues with quarter and eighth notes.

Fourth system of musical notation. The piano part features a mezzo-forte (*mf*) dynamic marking in the third measure. The melody continues with quarter and eighth notes.

(Spoken with disdain:)

Putain.

Ca me fait chier.

Fifth system of musical notation, corresponding to the spoken lyrics. The piano part features a steady eighth-note accompaniment. The melody in the right hand consists of eighth notes.

Fils de salope.

Musical notation for the first system, consisting of five measures. The treble clef contains a melody of eighth notes, and the bass clef contains a simple accompaniment of quarter notes. The key signature has one sharp (F#).

Nique ta mere.

Musical notation for the second system, consisting of five measures. The treble clef contains a melody of eighth notes, and the bass clef contains a simple accompaniment of quarter notes. The key signature has one sharp (F#).

Musical notation for the third system, consisting of five measures. The treble clef contains a melody of eighth notes, and the bass clef contains a simple accompaniment of quarter notes. A dynamic marking of *f* (forte) is present in the third measure. The key signature has one sharp (F#).

Musical notation for the fourth system, consisting of five measures. The treble clef contains a melody of eighth notes, and the bass clef contains a simple accompaniment of quarter notes. Dynamic markings of *p* (piano) and *f* (forte) are present in the third and fifth measures respectively. The key signature has one sharp (F#).

Casse-toi.

Musical notation for the fifth system, consisting of five measures. The treble clef contains a melody of eighth notes, and the bass clef contains a simple accompaniment of quarter notes. A dynamic marking of *p* (piano) is present in the fourth measure. The key signature has two flats (Bb, Eb).



*mf*

(Spoken in anger to toy piano:) ☹️

Vous stupide, idiot inutile! Comment osez-vous fantaisie mon génie?

☺️

Bastard! Dois-je les déchets de la vie des moments précieux de compensation pour votre.. votre ... négligence égoïste, votre brute idiotie?

☺️

(Slapping the piano:) ☹️

Tenez compte de mon avertissement, esclave, ou de sentir la piqûre de mon fouet!

☺️

*f*

(With tenderness, caressing the piano:)

Oh, mon amour, mon amour. Nous faisons cette belle musique ensemble, n'est-ce pas?  
Oh, que de vous voir pleurer, c'est comme un poignard dans le coeur. Nous ne devons  
jamais prétendre à nouveau. Sans vous, je ne suis rien, moins que rien.

(With disgust:)

C'est vraiment des conneries.

*p*

*f*

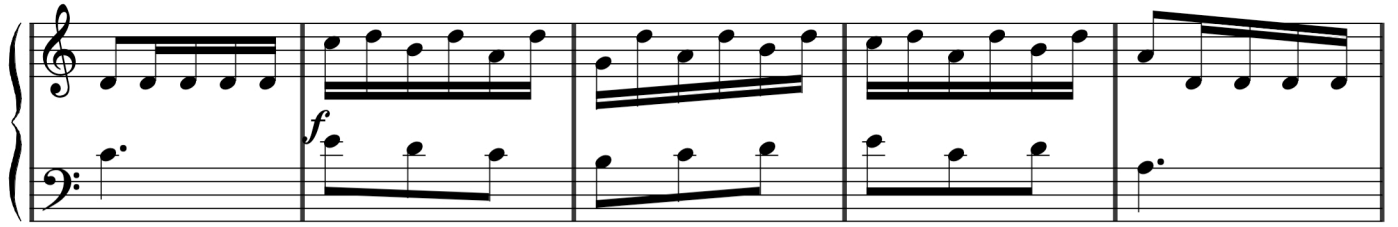
First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with quarter notes. A forte (*ff*) dynamic marking is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the bass line with quarter notes.

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff features a change in the bass line, including a half note and a quarter note.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff includes a sharp sign ( $\sharp$ ) in the second measure.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff includes a piano (*p*) dynamic marking and the word "Merde." in the fourth measure.



*(Forearm cluster; exact pitches not important)*



*(Lecturing the toy piano:)*

Très bien alors, puisque vous n'avez pas soumis à la raison, je suis obligé de vous la discipline. Toutefois, étant une créature au coeur tendre, une âme de compassion, je vais tempérer la peine avec plaisir.

*(Put on the glove now.)*

En fait, votre peine sera lui-même le plaisir ... ou plutôt, la promesse de plaisir, le plaisir proférés alors cruellement arrachée, séduisantes, comme la pomme fait miroiter à la face d'un âne, l'extase de l'accomplissement toujours à peine hors de la portée, encore et encore, jusqu'à ce que votre testament est cassé et vous succombez, épuisé, l'excrétion des larmes de frustration. Alors vous serez mes esclaves. Alors et seulement alors vous comprenez les fous, doux amour et de la remise de prix de l'insupportable, il extraits de nous tous.

*(Turn on the vibrators.)*

*(Caress the exterior of the toy piano with the vibrators to create a percussive tremolo effect, while simultaneously speaking the following lines. Pace yourself; you're a professional, and love can't be rushed.)*

Vous êtes un mauvais garçon, un méchant, méchant, petit garçon.

Je vais avoir une fessée à vous.

Do you like that?

Aimez-vous quand je vous la fessée, vous sale petit garçon?

*(Continue stimulating the body of the instrument until you have exhausted that avenue of exploration.)*

Aimez-vous quand je vous coup de dents?

*(Reach into the instrument and begin massaging the tines with the vibrators.)*

Ooh, comment elles vibrent dans ma main.

Mmm, bon garçon.

Oh, oui, oui, à vibrer. Vibrer dans ma main, vous sale petit garçon.

Quand j'étais une petite fille à Paris, j'ai l'habitude de chanter cette chanson:

Quelqu'un at-il vu ma bite  
Mon grand Rhode Island Red?  
Il est principalement rose avec un peu de bleu,  
Et le violet de sa tête ronde.  
Il se tient droit dans la matinée  
Et il me donne un tel choc.  
Quelqu'un at-il vu,  
quelqu'un a vu,  
quelqu'un at-il vu ma bite?

*(Remove the Gant de l'amour.)*

Là, j'espère que vous avez appris votre leçon. Maintenant, se comporter correctement.



Tempo I

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. The system concludes with a key signature change to one sharp (F#) and a half-note chord.

Second system of musical notation. The right hand continues with eighth-note chords, and the left hand provides a steady bass line. The system ends with a half-note chord in the bass clef.

Third system of musical notation. The right hand features eighth-note chords, and the left hand has a bass line. The system concludes with a half-note chord in the bass clef.

Fourth system of musical notation. The right hand plays eighth-note chords, and the left hand has a bass line. The system ends with a half-note chord in the bass clef.

Fifth system of musical notation. The right hand plays eighth-note chords, and the left hand has a bass line. The system concludes with a half-note chord in the bass clef.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a series of eighth-note patterns, while the bass staff provides a simple harmonic accompaniment.

Second system of musical notation, continuing the piece with various note values and rests. The treble staff shows more complex rhythmic patterns, and the bass staff continues with a steady accompaniment.

Third system of musical notation, marked with a piano (*p*) dynamic. The treble staff features a melodic line with some slurs, and the bass staff provides a simple accompaniment.

Fourth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble staff contains a series of eighth-note patterns, and the bass staff provides a simple accompaniment.

Fifth system of musical notation, marked with an *allargando* tempo. The treble staff features a melodic line with some slurs, and the bass staff provides a simple accompaniment. The system concludes with the word "Putain!" written above the treble staff.

### Biographical note

The music of David Jason Snow has been performed in concert by the Ensemble Intercontemporain, the American Brass Quintet, the Harvard Wind Ensemble, the Yale University Band, the Eastman Percussion Ensemble, and numerous other ensembles throughout the United States, Europe, and Asia. Snow has been the recipient of awards from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, BMI, Musician magazine and Keyboard magazine, and has been an artist resident at Yaddo and the Millay Colony for the Arts. He holds degrees in music composition from the Eastman School of Music and Yale University, where his principle teachers were Joseph Schwantner, Warren Benson, Samuel Adler and Jacob Druckman.