

Two thumbs up (July 15th, 1978)

Katharine Norman

a one-minute true story...(remembering to inhale)...so me and linda cadge a lift to bob dylan's gig in '78 from our stoned english teacher and very pregnant wife who realise they forgot their tickets when we reach guildford so me and linda get out and stick up our thumbs to hitch - festooned in beads and indian print - hoping for hunky hippies in a vw camper van but getting a nice clean st john's ambulance man in a mini who took us all the way to where we sat down with 250,000 people and were just preparing to inhale deeply when we saw my little sister sitting 10 feet away – it sometimes seems like life is mostly thumbs

Composed for Clive Williamson to play at the 2005 Guildford Festival—(sorry, Clive!)

Performance instructions

The programme notes are essential, and should be included, in full, in any programme. If this just isn't possible, the performer should read them out as written before performing the piece.

PERFORMER: You may not use any fingers, only your fist and your thumbs as follows:

1. **All clusters** (two or three note) should be played with this clenched fist position:
Curl fingers round to close your fist with extended thumb uppermost (as if you are about to thumb a lift —that's a ride for you North American folks). Play the cluster with the base of the closed fist, with your thumb sticking upwards.
2. **All single notes** should be played with the thumb. Ideally, keep your hands in the closed fist position, though this probably isn't possible all the time.
3. **Stems indicate which thumb, or fist, plays;** please observe this rigorously, even when it means crossing your thumbs.
For example: bar 1 is two fists (L then R) followed by two thumbs (L then R).

Make it theatrical, especially the opening bars, where you can descend on the keyboard from a height. At the end, keep your closed fists on the clusters after you have played them, so that the piece ends visually with two fists with thumbs up resting on the keyboard (arms crossed).

Accidentals apply for the whole bar (only at the octave indicated).

oh, and Pedal with your feet, that's ok by me.

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PRELUDIO

Allegro

$\text{♩} = 132-144$

TOCCATA

Presto

$\text{♩} = 160$ or so

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Musical score for the first system. The Preludio section (measures 1-5) is in 4/4 time, marked Allegro with a tempo of 132-144. Dynamics range from *f* to *mp*. The Toccata section (measures 6-10) is marked Presto with a tempo of 160 or so, starting with *mp* and including the instruction "all thumbs (R over)".

Musical score for the second system (measures 6-10). The Toccata continues with a *crescendo* leading to *poco* dynamics. The time signature changes from 4/4 to 3/4 and back to 4/4.

Musical score for the third system (measures 10-14). The Toccata continues with a *ff* dynamic and an *8va* instruction. The time signature changes from 3/4 to 2/4.

Musical score for the fourth system (measures 15-18). The Toccata concludes with a *poco rubato, ma sempre molto allegro* instruction. Dynamics include *mf*, *sff*, and *mp*. The time signature is 4/4.

Ped. ad lib, not too much

FANTASIA (Sig. Uomo del Tamborino)
subito meno mosso, poch. rubato

♩ = c. 112 or less
**Cantabile, ma
con moto**

18

accel. si possibile! non rit!

sfff

mf

mf

mp

mf

mp
(melody with thumbs L/R)

senza Ped.

Ped.

22

mf

mp

p

pp

f

sub sff

gliss.

FINALE
Allegro molto

p

8vb

27

sempre ff

gliss.

gliss.

gliss.

gliss.

f

sfff

gliss.

mf

mf

p

furioso!

poco rit..... meno mosso

a niente
(Left over)