



THE
PIANO

Original music from the
film by Jane Campion
composed by

MICHAEL
NYMAN

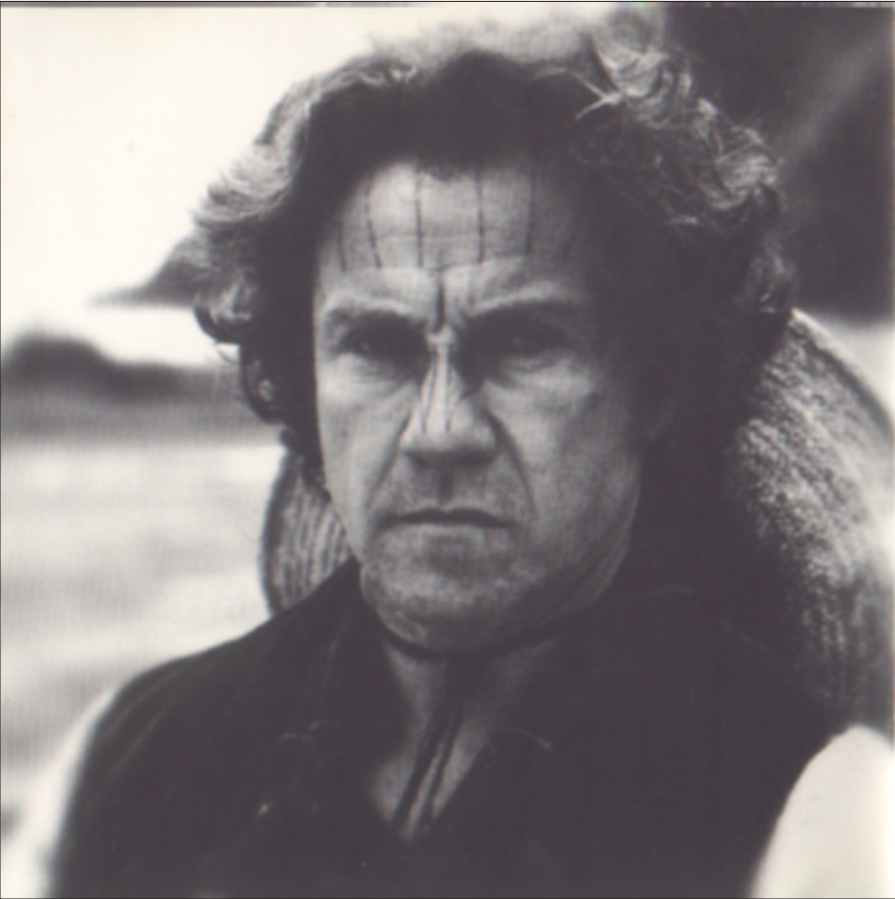




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1. TO THE EDGE OF THE EARTH (4.06)
2. BIG MY SECRET (2.51)
3. A WILD AND DISTANT SHORE (5.50)
4. THE HEART ASKS PLEASURE FIRST (1.33)
5. HERE TO THERE (1.02)
6. THE PROMISE (4.14)
7. A BED OF FERNS (0.46)
8. THE FLING (1.28)
9. THE SCENT OF LOVE (4.16)
10. DEEP INTO THE FOREST (2.58)
11. THE MOOD THAT PASSES THROUGH YOU (1.13)
12. LOST AND FOUND (2.24)



13. THE EMBRACE (2.36)
14. LITTLE IMPULSE (2.11)
15. THE SACRIFICE (2.46)
16. I CLIPPED YOUR WING (4.34)
17. THE WOUNDED (2.26)
18. ALL IMPERFECT THINGS (4.03)
19. DREAMS OF A JOURNEY (5.30)
20. THE HEART ASKS PLEASURE FIRST /
THE PROMISE (Edit) (3.11)

Music composed, arranged, conducted and produced by Michael Nyman

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Ada, her nine year old daughter and her piano arrive to an arranged marriage in the remote bush of nineteenth century New Zealand. Of all her belongings, her husband refuses to transport the piano and it is left behind on the beach. Unable to bear its certain destruction, Ada strikes a bargain with an illiterate tattooed neighbour. She may earn her piano back if she allows him to do certain things while she plays; one black key for every lesson. The arrangement draws all three deeper and deeper into a complex emotional, sexual bond remarkable for its naive passion and frightening disregard for limits.

In composing the score for *The Piano* the priority was to write Ada's music - a repertoire that she carried with her wherever she went - music she had created, not learned. Consequently, with the help of the script, and especially Holly Hunter's intensity as both actress and pianist - I began to build a folio of pieces that I had imagined she had in her head, in her fingers, in her body. Initially I was unsure how to pitch the style. But once I had the perception that since Ada was from Scotland, it was logical to use Scottish folk and popular songs as the basis of the music. the tone and language of the score then fell into place.



It's as though I had to write the music of a woman composer who happened to live in Scotland, then New Zealand in the mid-eighteen fifties. Someone who was obviously not a professional composer or pianist, so there had to be a modesty to it.

Since Ada doesn't speak her piano music substitutes for her voice, is her voice. The sound of the piano becomes her character, her mood, her expressions, her unspoken dialogue, her body language. It has to convey the messages she is putting across about her feelings toward Baines during the piano lessons, and these differ from lesson to lesson as the relationship, the state of sexual bargaining and passion, develop. Ada's music is described by one of the characters in the film as "like a mood that passes through you... a sound that creeps into you".

The piano music came first, and helped to define the orchestral score.

Michael Nyman



MICHAEL NYMAN - THE PIANO

Members of the Munich Philharmonic Orchestra

with **John Harle** *soprano, alto saxophone*

David Roach *soprano, alto saxophone*

Andrew Findon *tenor, baritone saxophone,
flute, alto flute*

Michael Nyman *piano*

Conducted by **Michael Nyman**

Produced by **Michael Nyman**

Engineer **Michael J. Dutton**

Executive Engineer **Malcolm Luker**

Assistant Engineer **Jamie Luker**

Recorded at Arco Studios, Munich

Mixed and edited at Kitsch Studios, Brussels

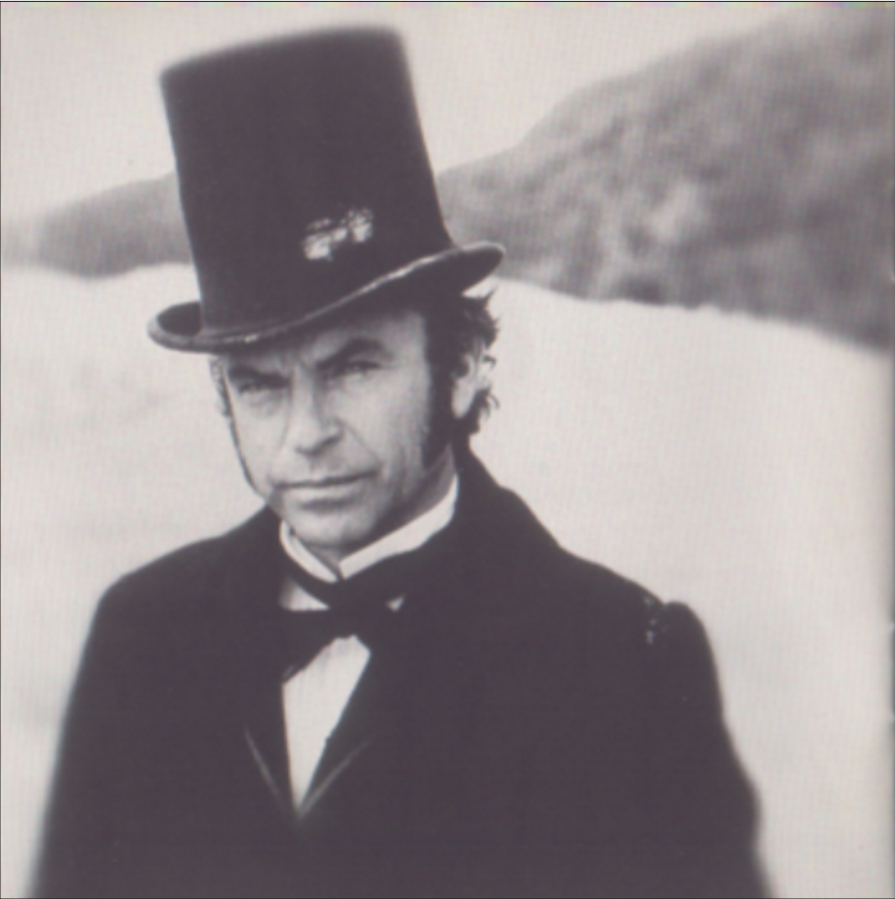
Post-production at Abbey Road

Design and illustration by **Dave McKean**

Photography by **Grant Matthews and Polly Walker**

Artist representative for Michael Nyman;

Nigel Barr *fax* (UK) 0494 437619



CIBY 2000 presents A JAN CHAPMAN PRODUCTION

HOLLY HUNTER

HARVEY KEITEL

SAM NEILL

THE
PIANO

A Jane Campion film

with ANNA PAQUIN KERRY WALKER GENEVIEVE LEMON

Costume Designer JANET PATTERSON Sound Designer LEE SMITH

Music by MICHAEL NYMAN Editor VERONIKA JENET

Production Designer ANDREW McALPINE Director of Photography STUART DRYBURGH

Associate Producer MARK TURNBULL Executive Producer for CIBY 2000 ALAIN DEPARDIEU

Producer JAN CHAPMAN Written and Directed by JANE CAMPION

Developed with the assistance of the Australian Film Commission and New South Wales Film and Television Office

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