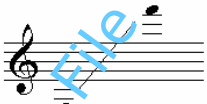
Geoffrey Hannan (1972)

Cover Versions

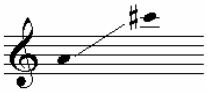
for one performer playing four toy pianos

Instrumentation

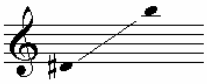
i) Schoenhut Grand (chromatic, 37 keys), written at concert pitch:



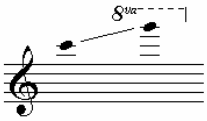
ii) Red Chinese toy piano (A major, 10 keys), written a major 6th lower than concert pitch and sounding:



iii) Red Japanese toy piano (E major, 13 keys), written an octave and major 3rd lower than concert pitch and sounding:



iv) Blue Bontempi toy piano (C major, 12 keys), written two octaves lower than concert pitch and sounding:



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Directions for Performance

- the toy pianos should be arranged in such a way as to maximise ease of movement from one to the other
- since the piece consists entirely of material 'sampled' from works by Schubert and Schoenberg, it is important to preserve the integrity of the samples as they recur
- marks of expression are a guide to speed of attack rather than dynamic range, and as such obey the following hierarchy, which has been devised principally to help the player achieve the desired level of rhythmic intricacy:

note with sforzando – rapid, forceful attack
accented note – quite rapid though light attack
note with tenuto mark – light attack
unaccented note – very light attack
cue-size note – extremely light attack

- it is important to bear in mind that, the above hierarchy notwithstanding, the finger action should in general be very light
- the overall feeling of the piece should be meditative, introspective – perhaps even secretive – but never cold

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Queries about performance practicalities can be addressed either to Geoff Hannan or Isabel Ettenauer through the British Music Information Centre tel 020 7499 8567

Duration

9 minutes

First performed by Isabel Ettenauer on Thursday 5th December 2002 at the Warehouse, London, as part of the BMIC's 'Cutting Edge' series

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Cover Versions

for Isabel Ettenauer and her toy pianos

Geoffrey Hannan

♩ = **104** **Sempre molto delicato**

Schoenhut Grand

(sounding a major 6th higher than written)

Red Chinese

(sounding an octave and major 3rd higher than written)

Red Japanese

(sounding two octaves higher than written)

Blue Bontempi

6

Sch.

13

Sch.

20

Sch.

27

Sch.

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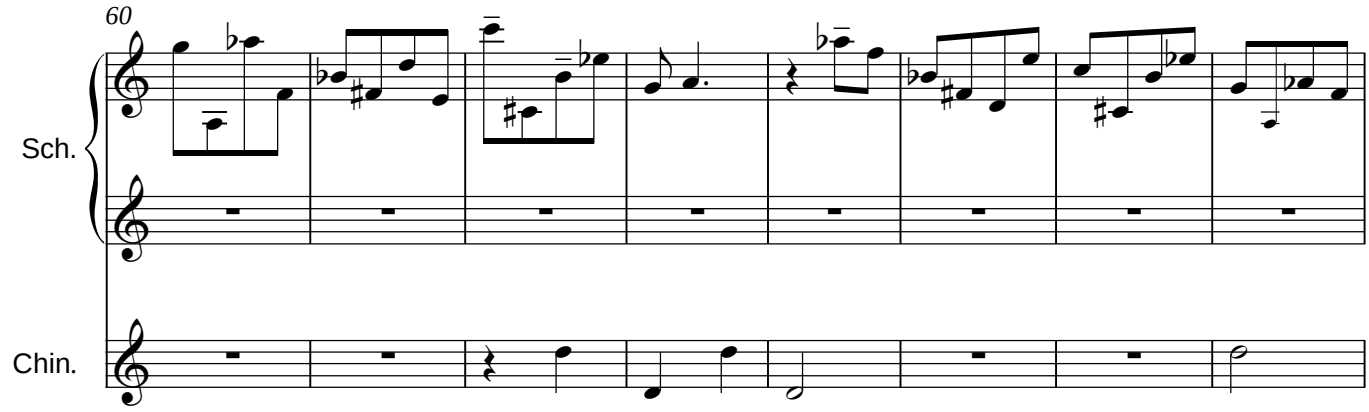

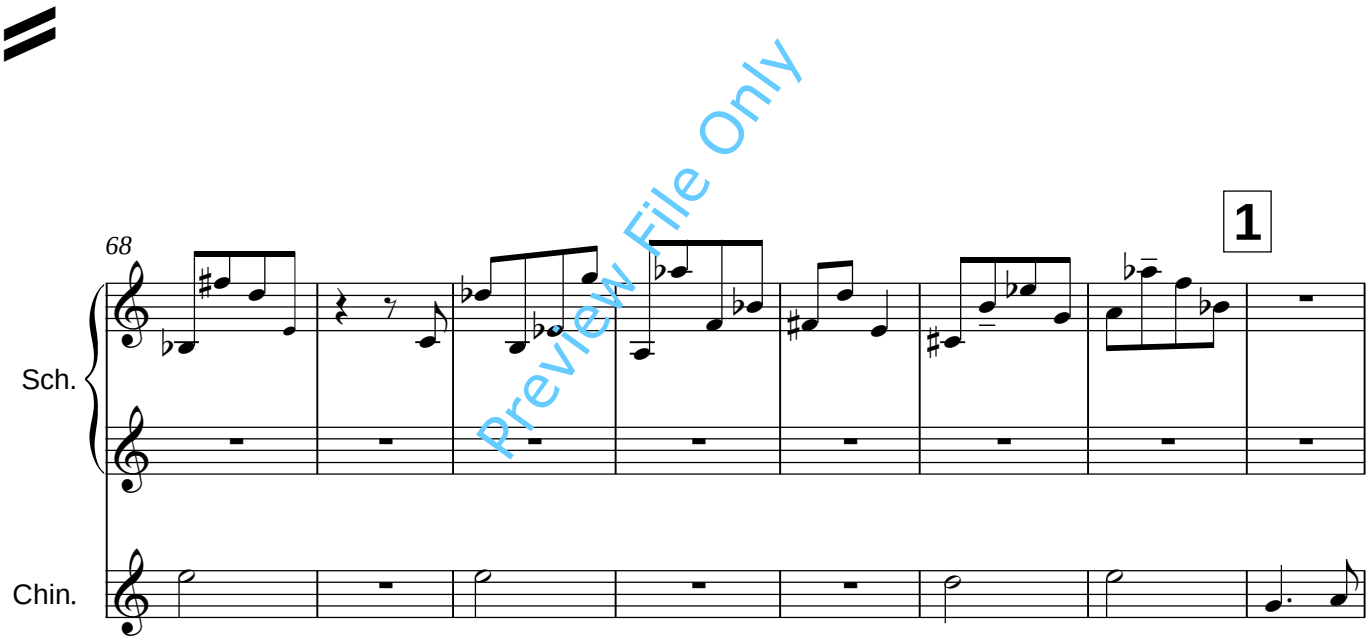

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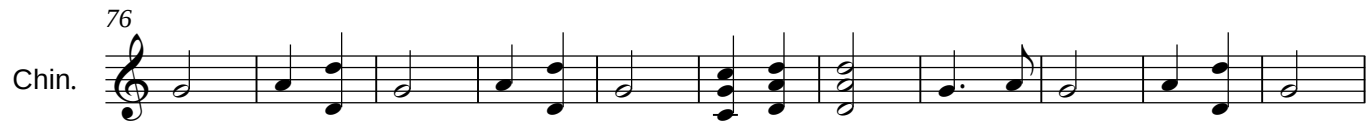

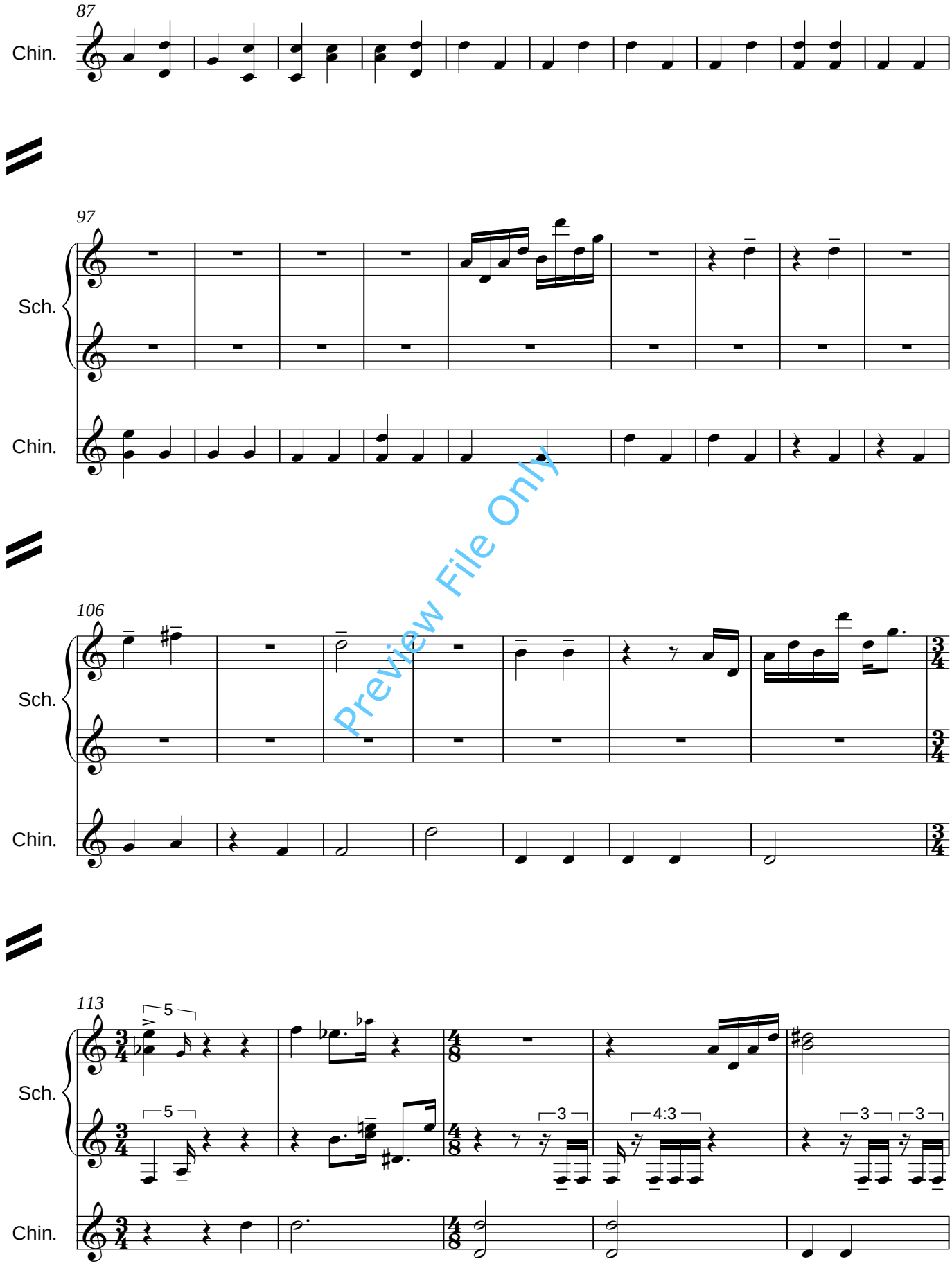

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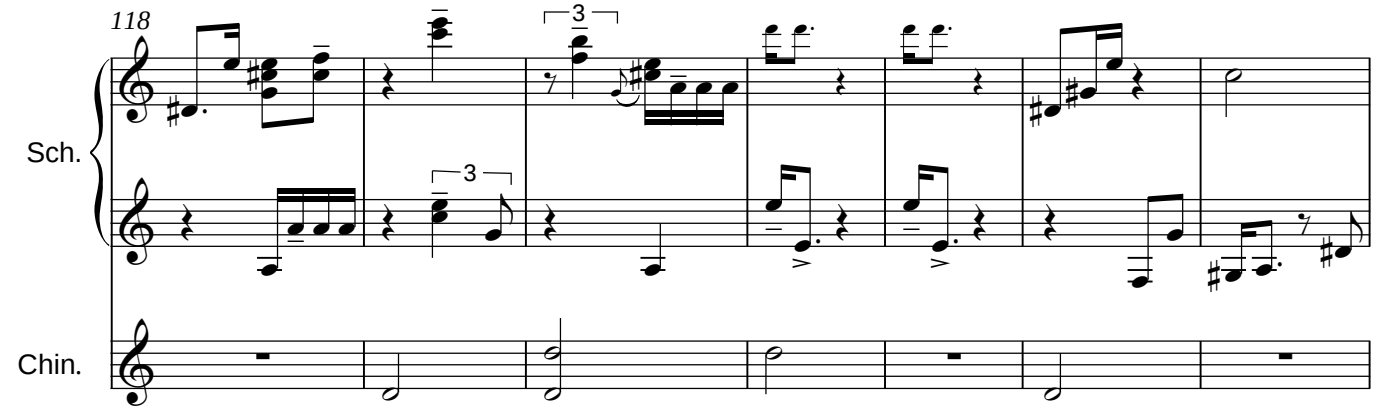

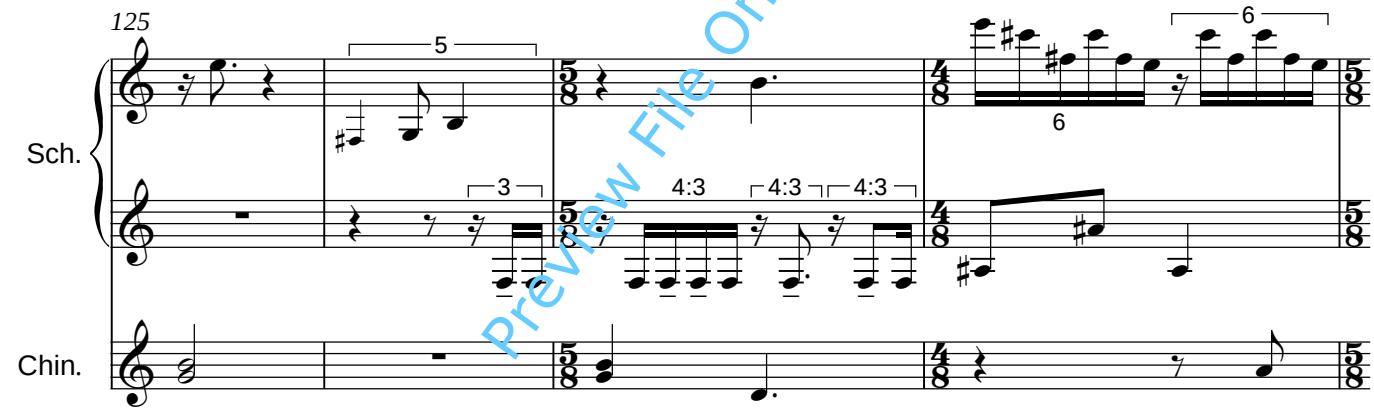

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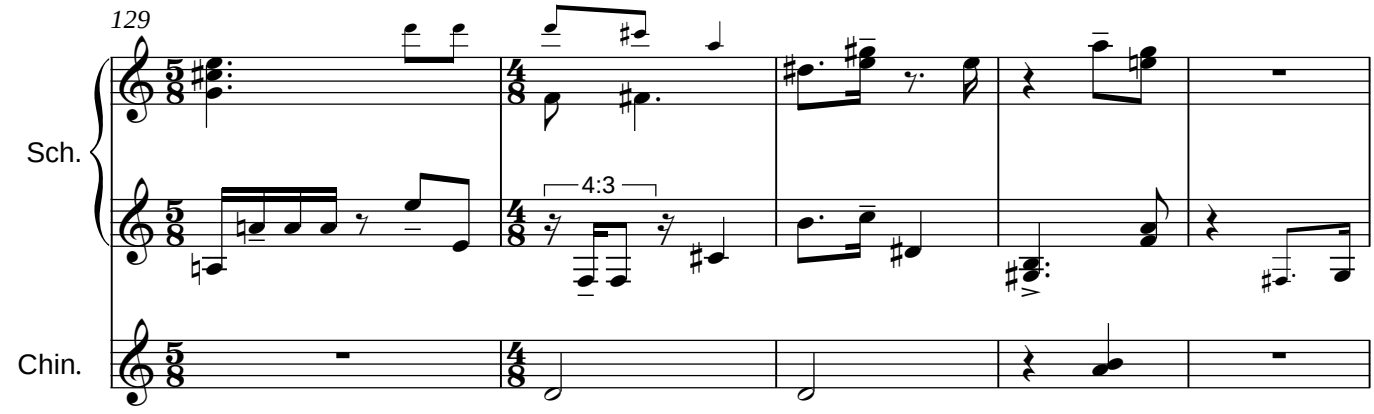

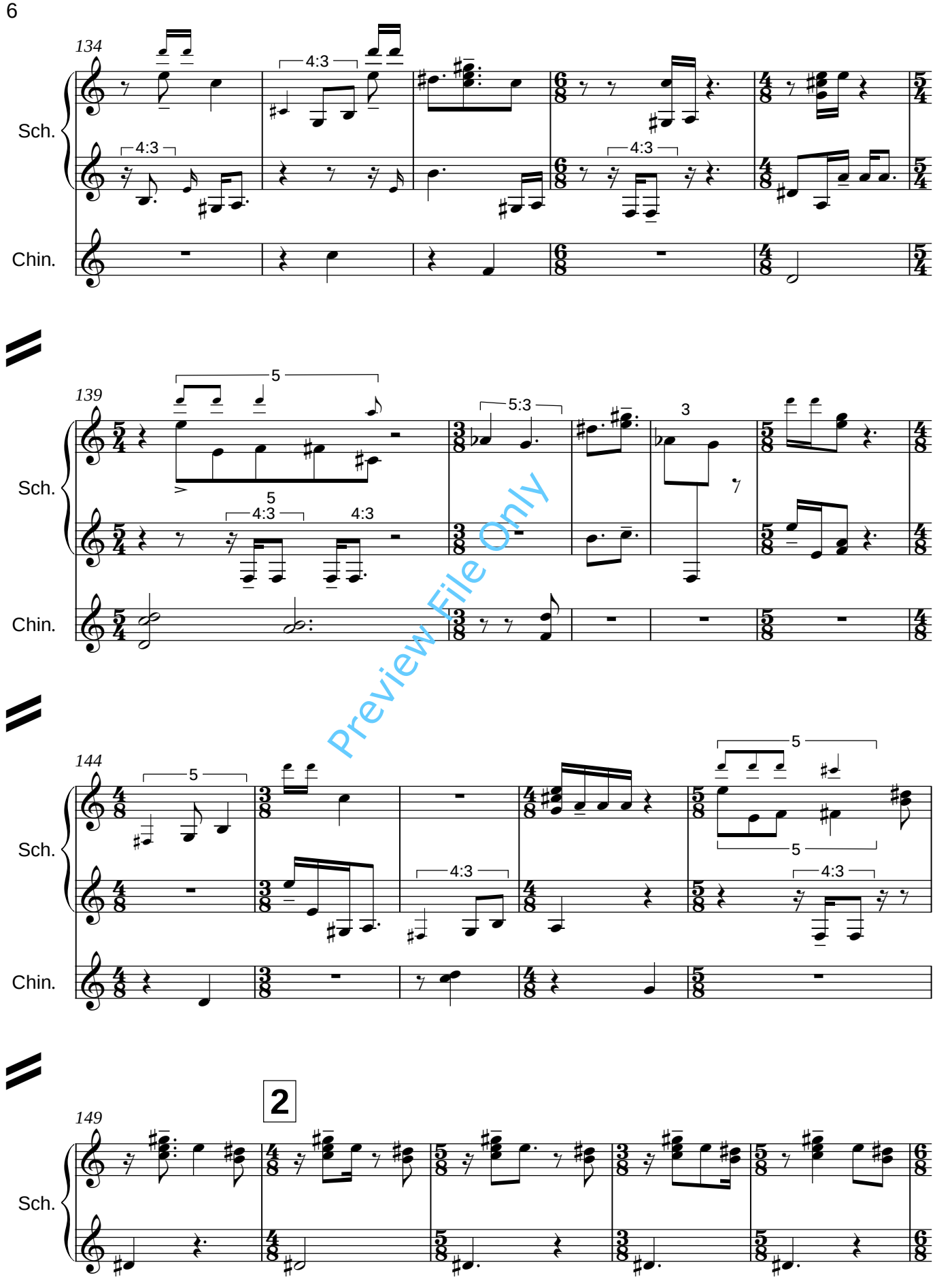

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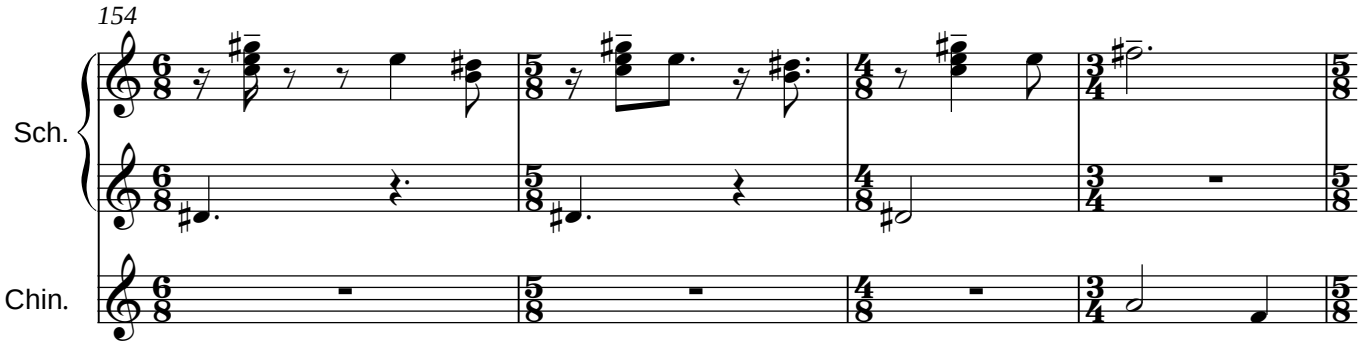

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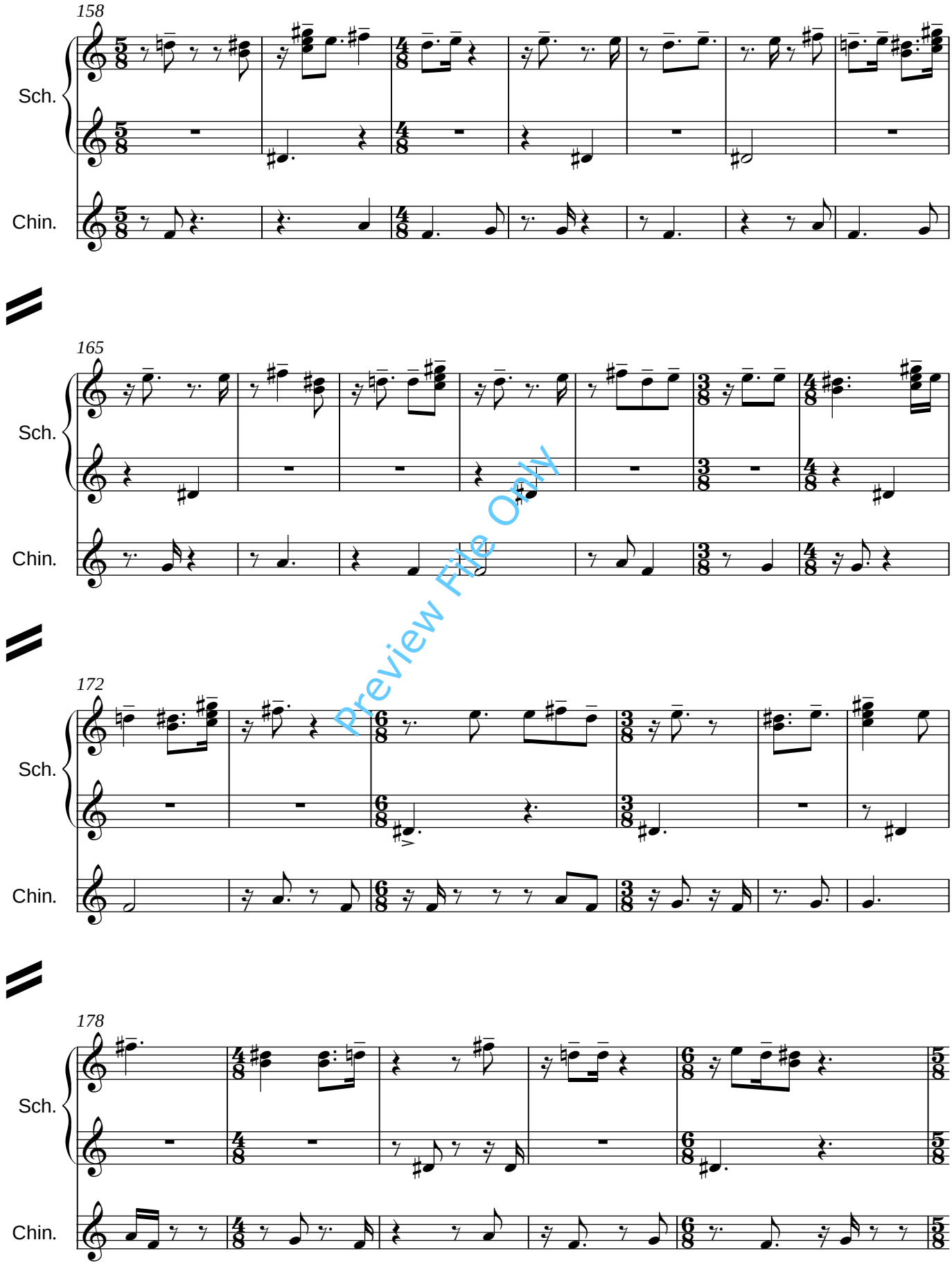

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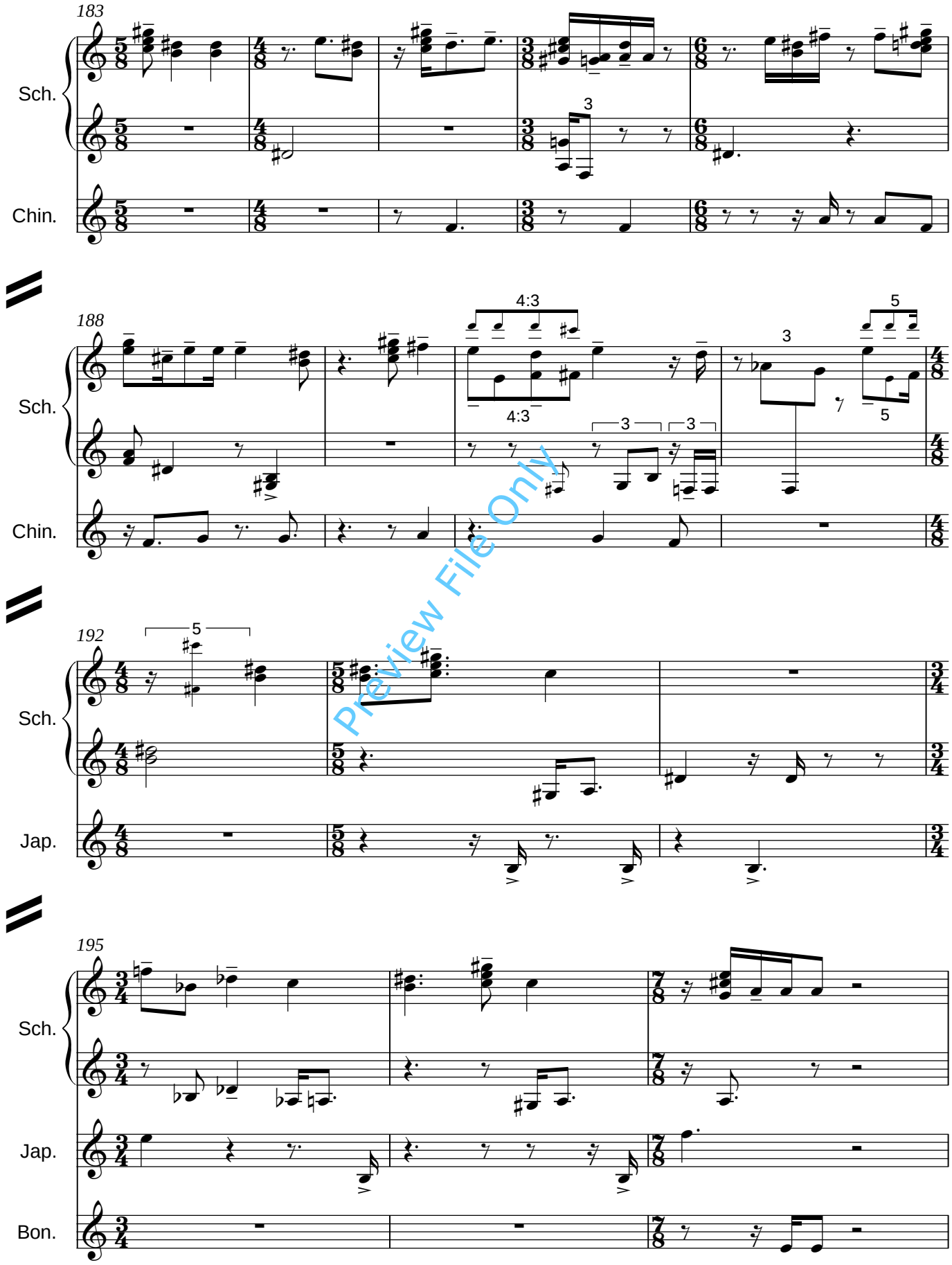

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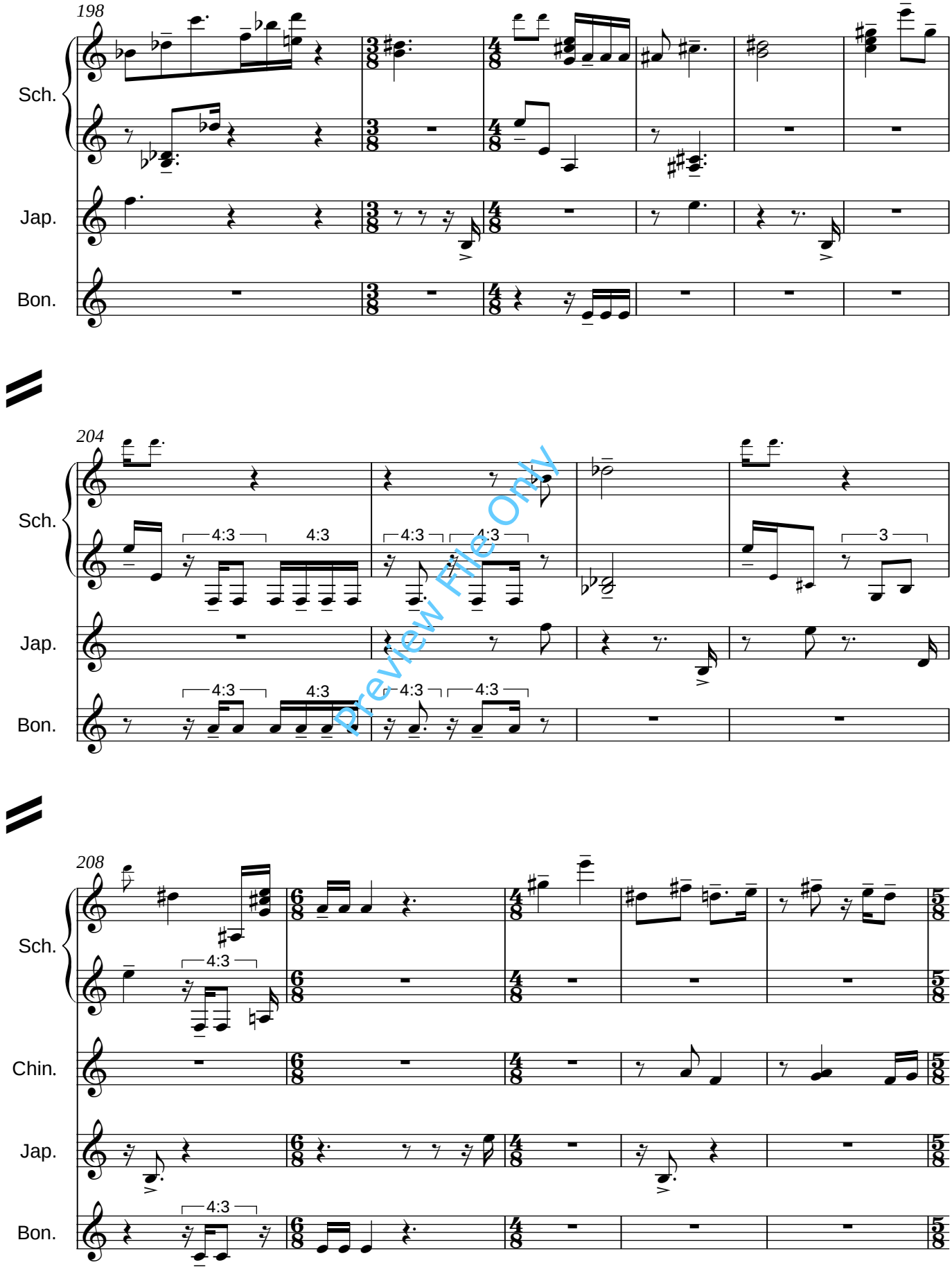

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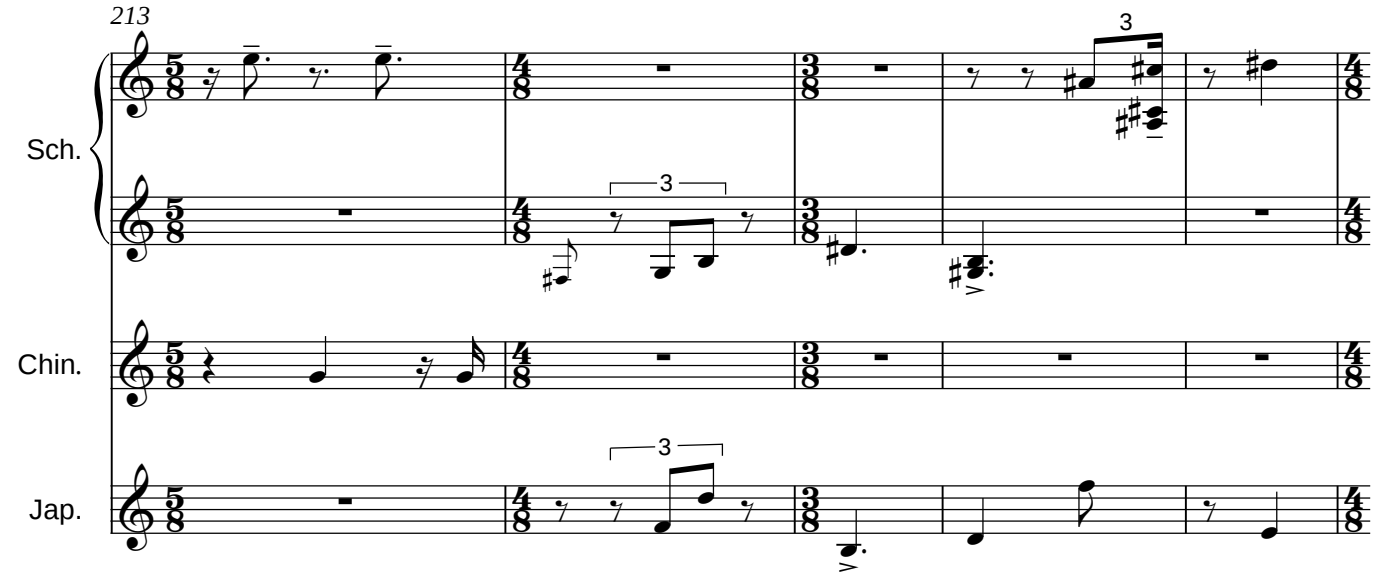

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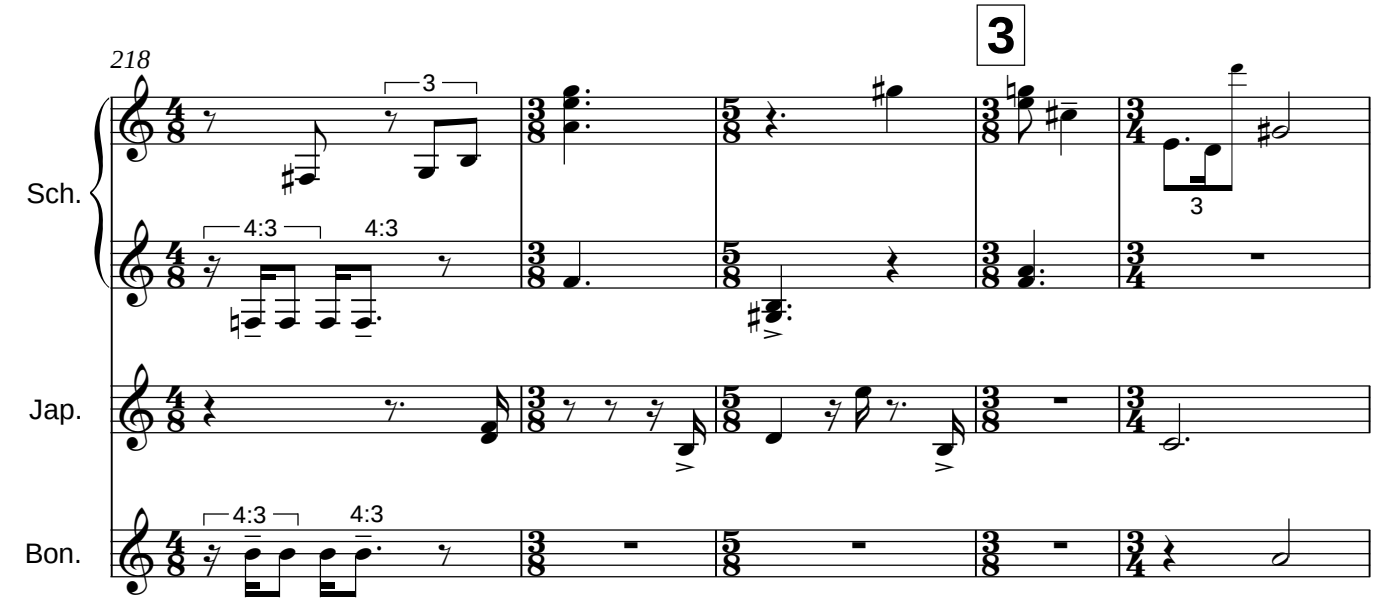

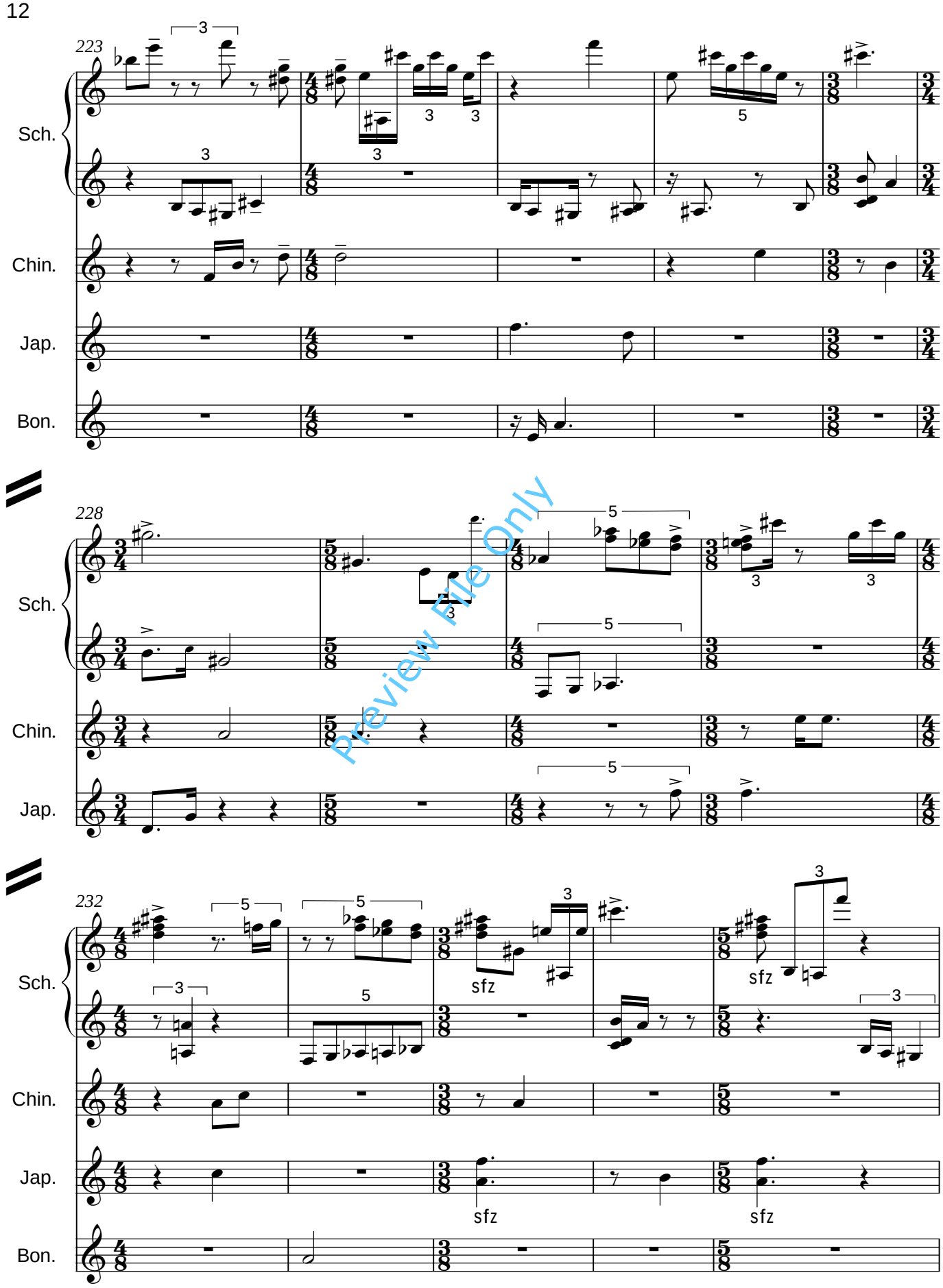

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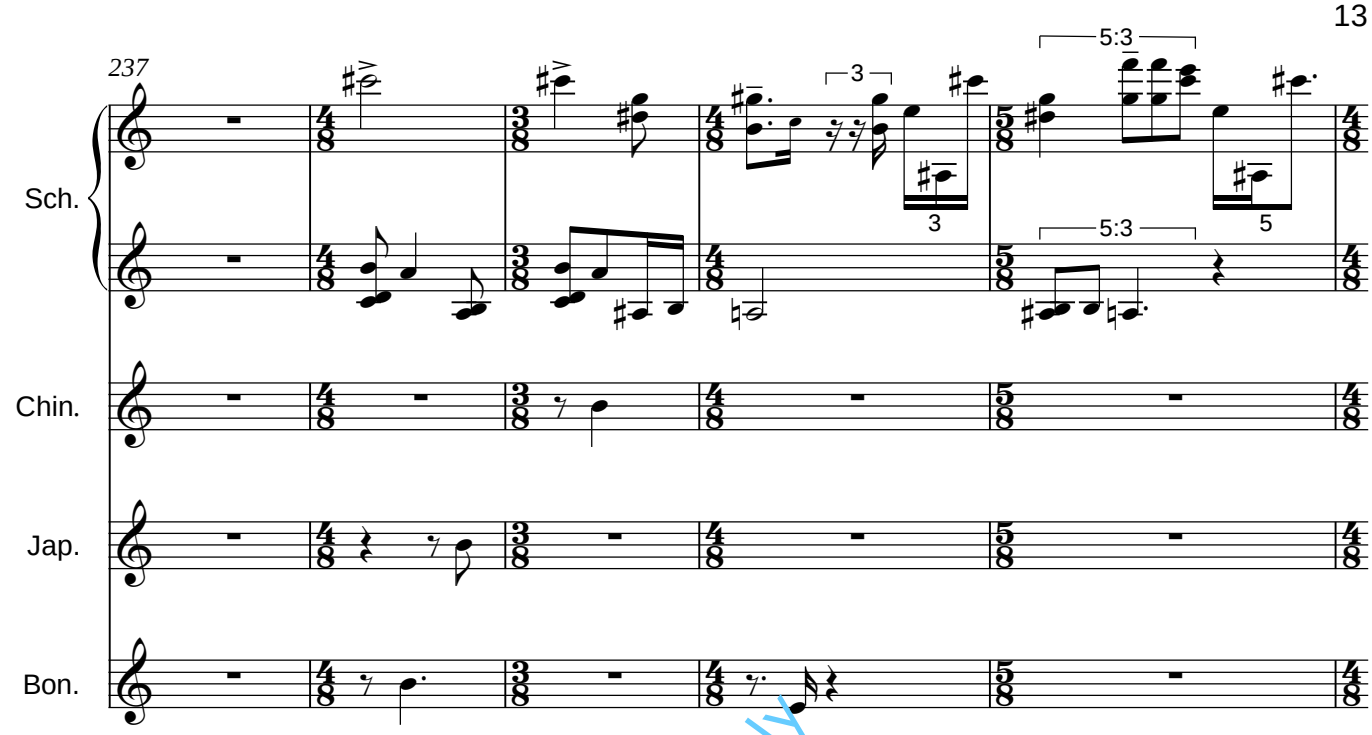

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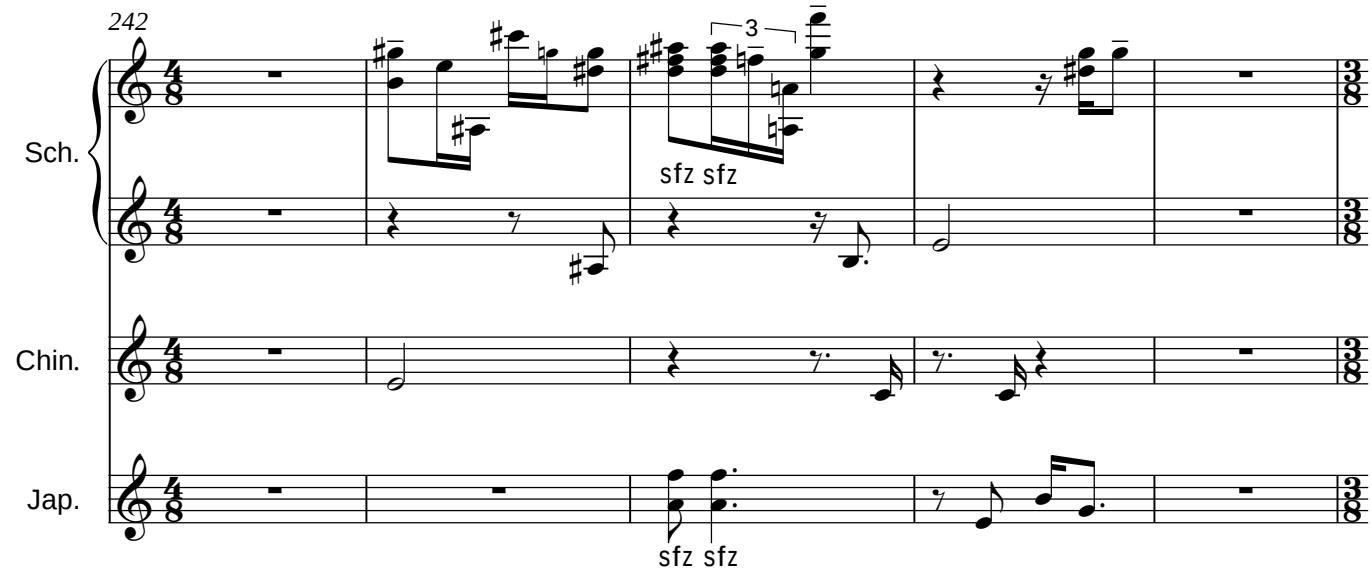

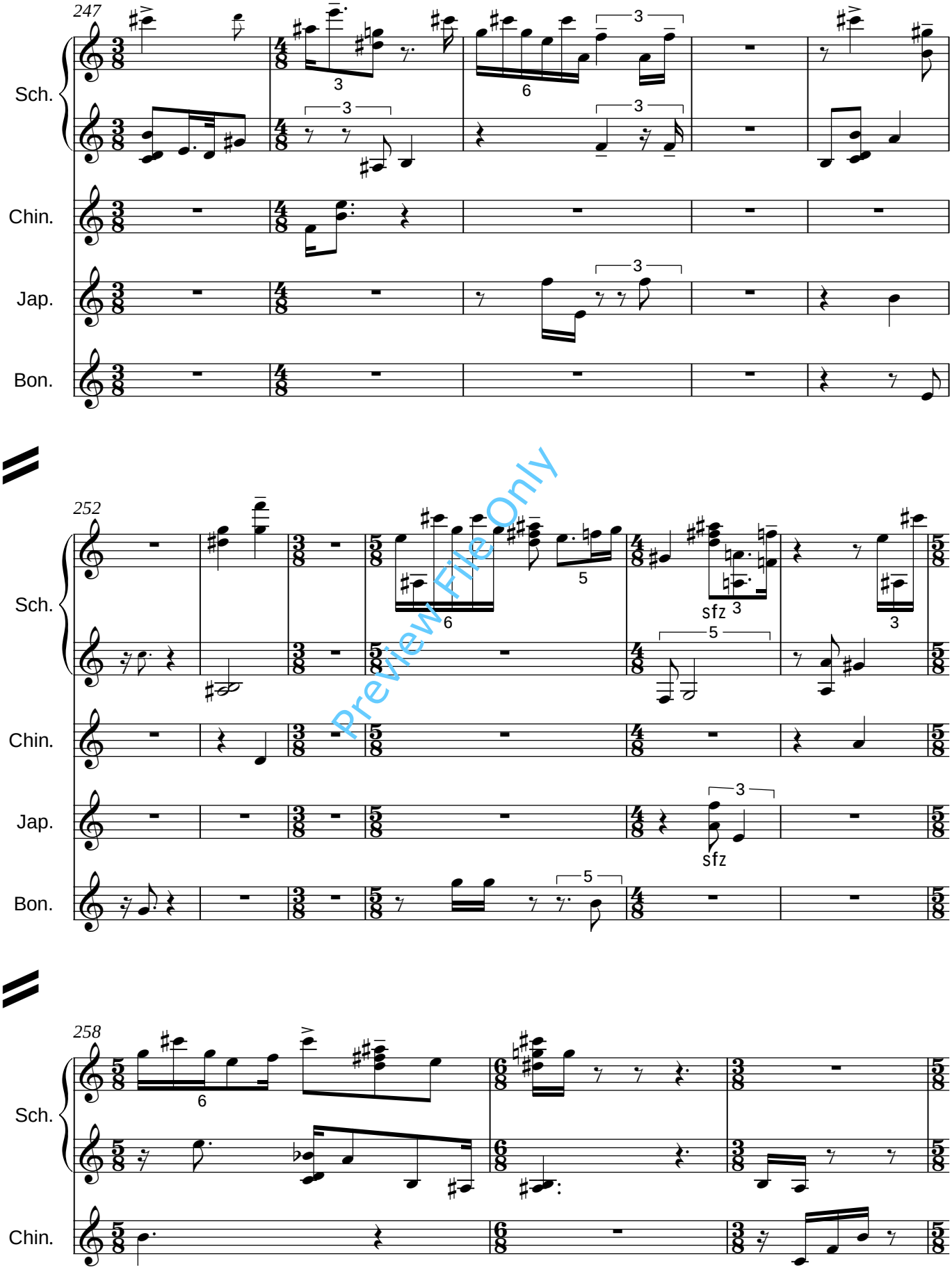

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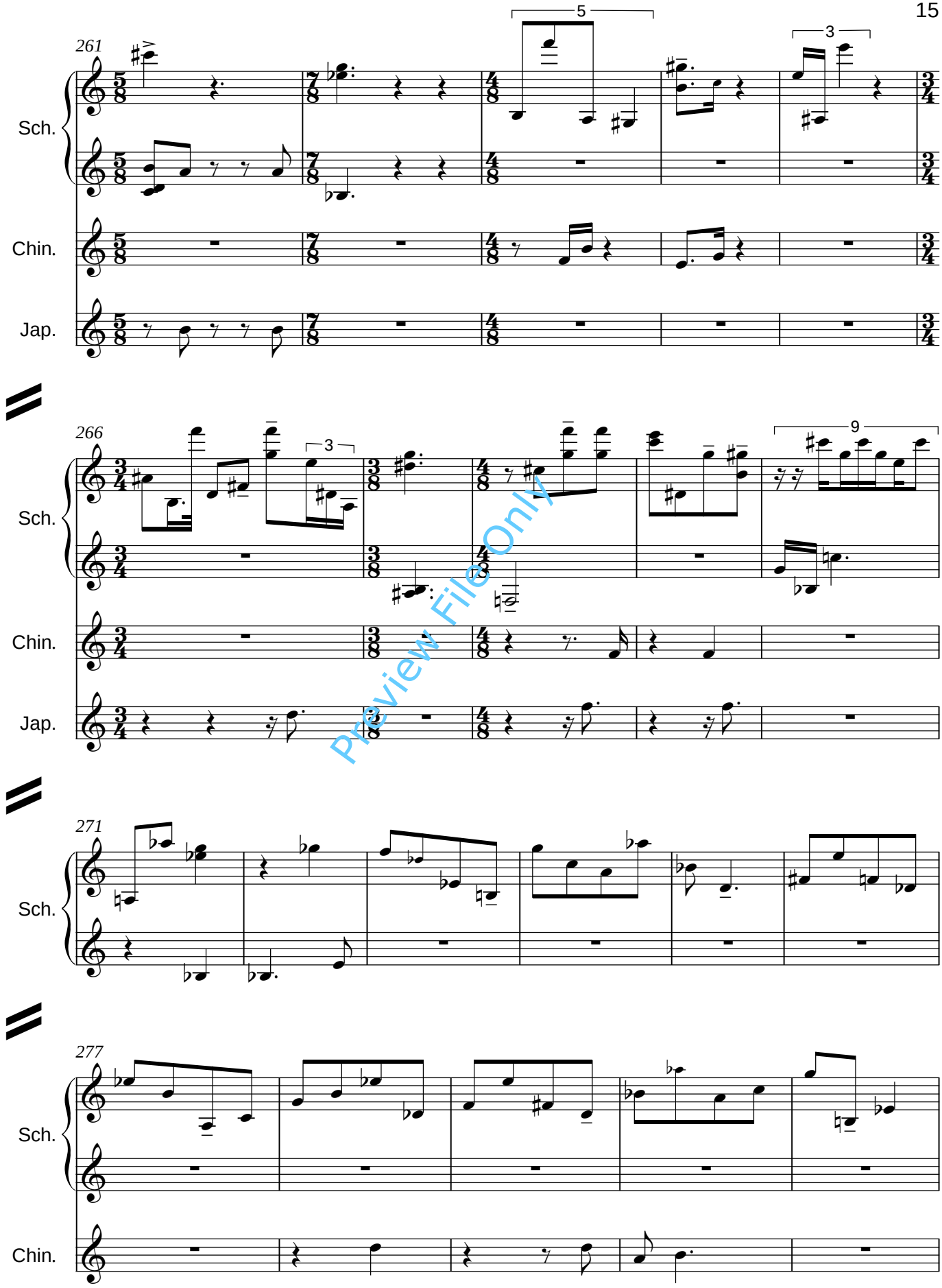

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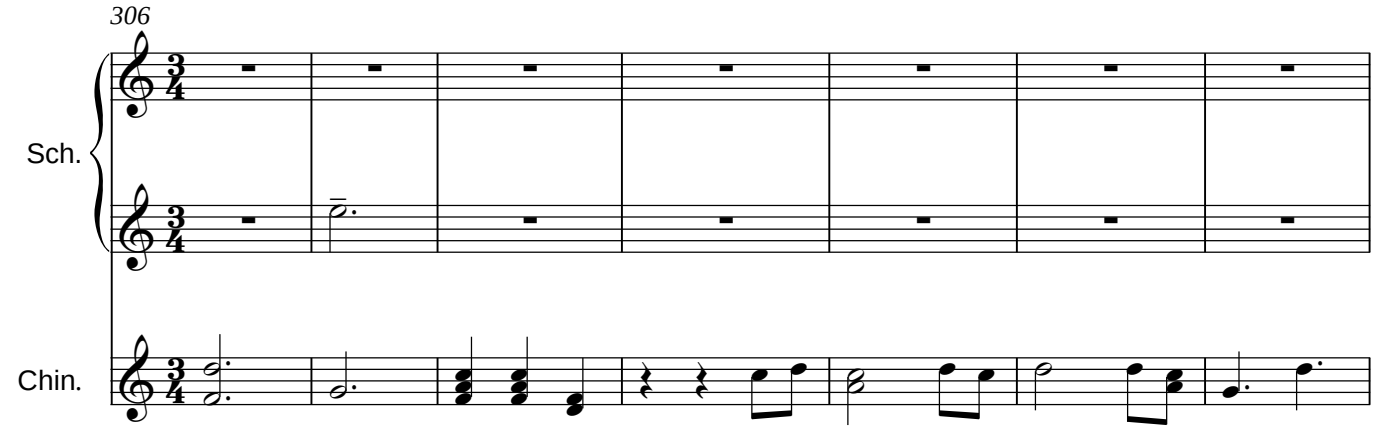

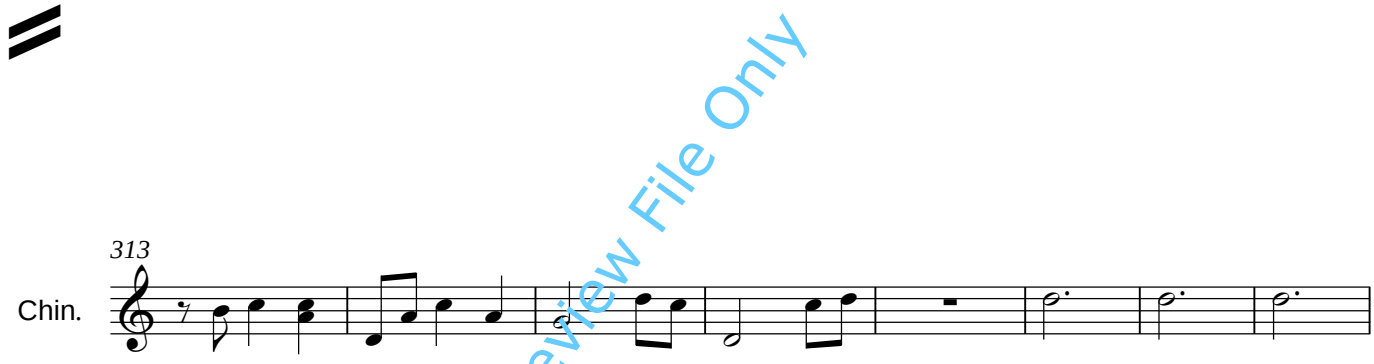

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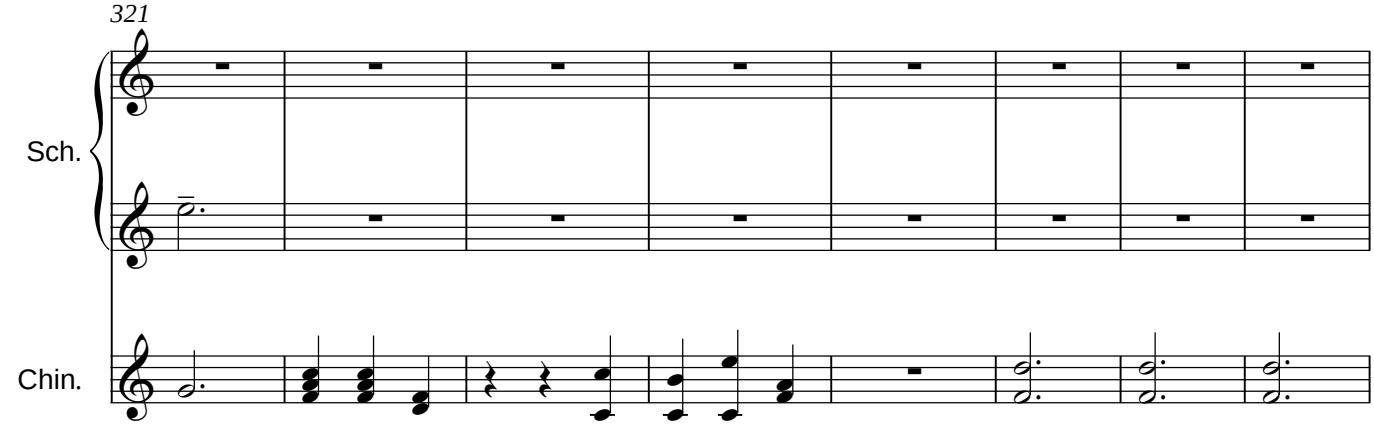

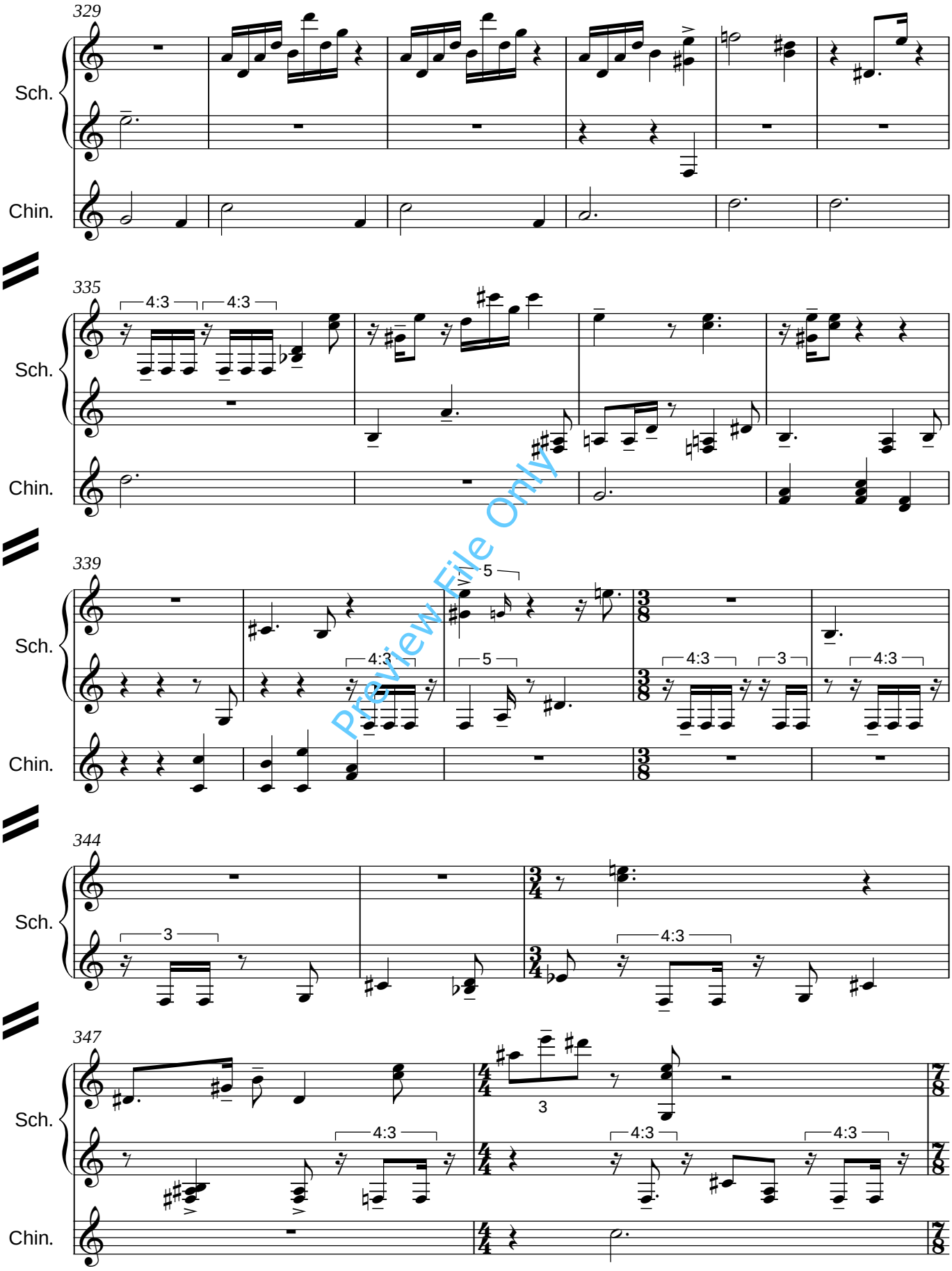

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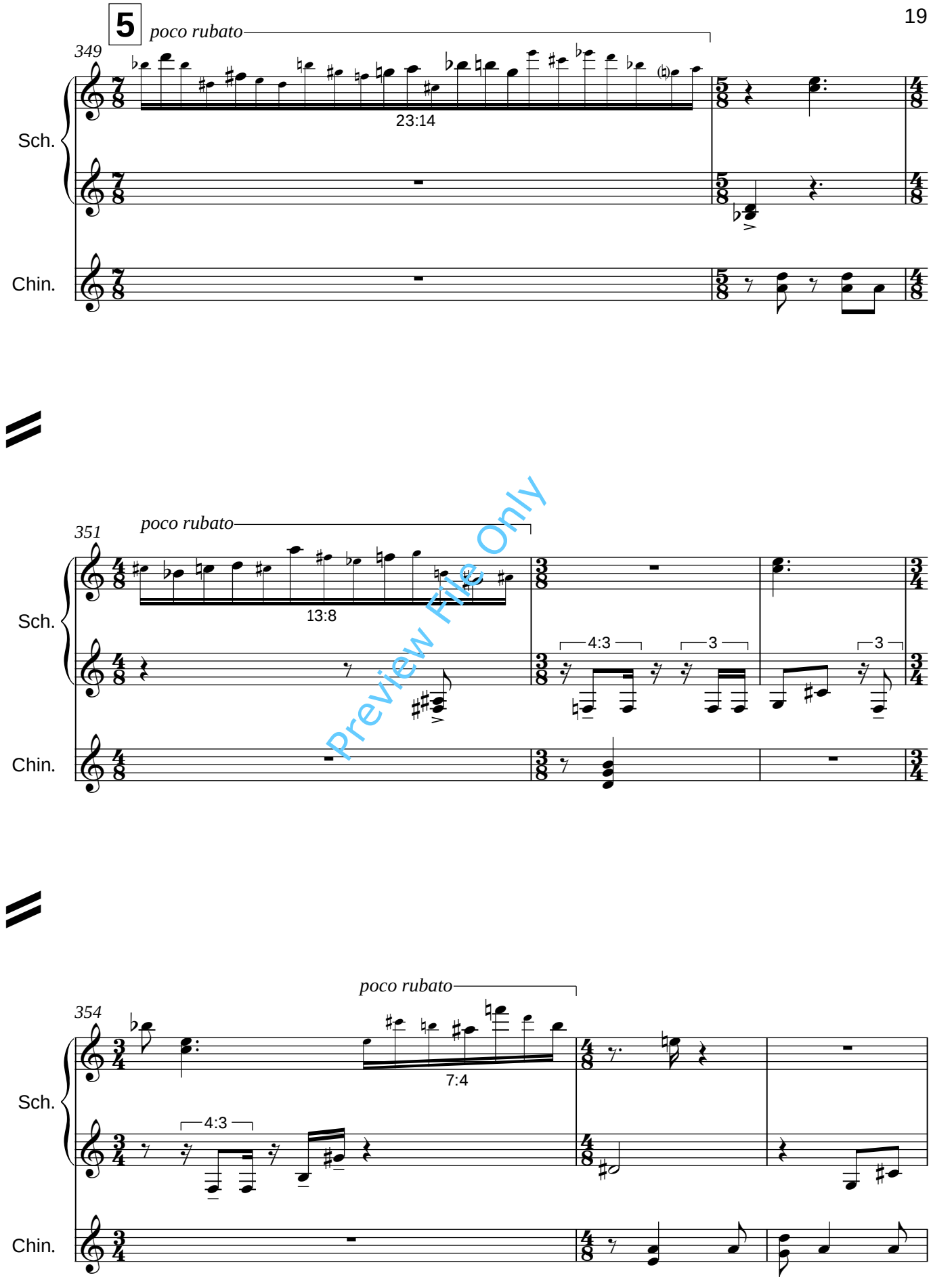

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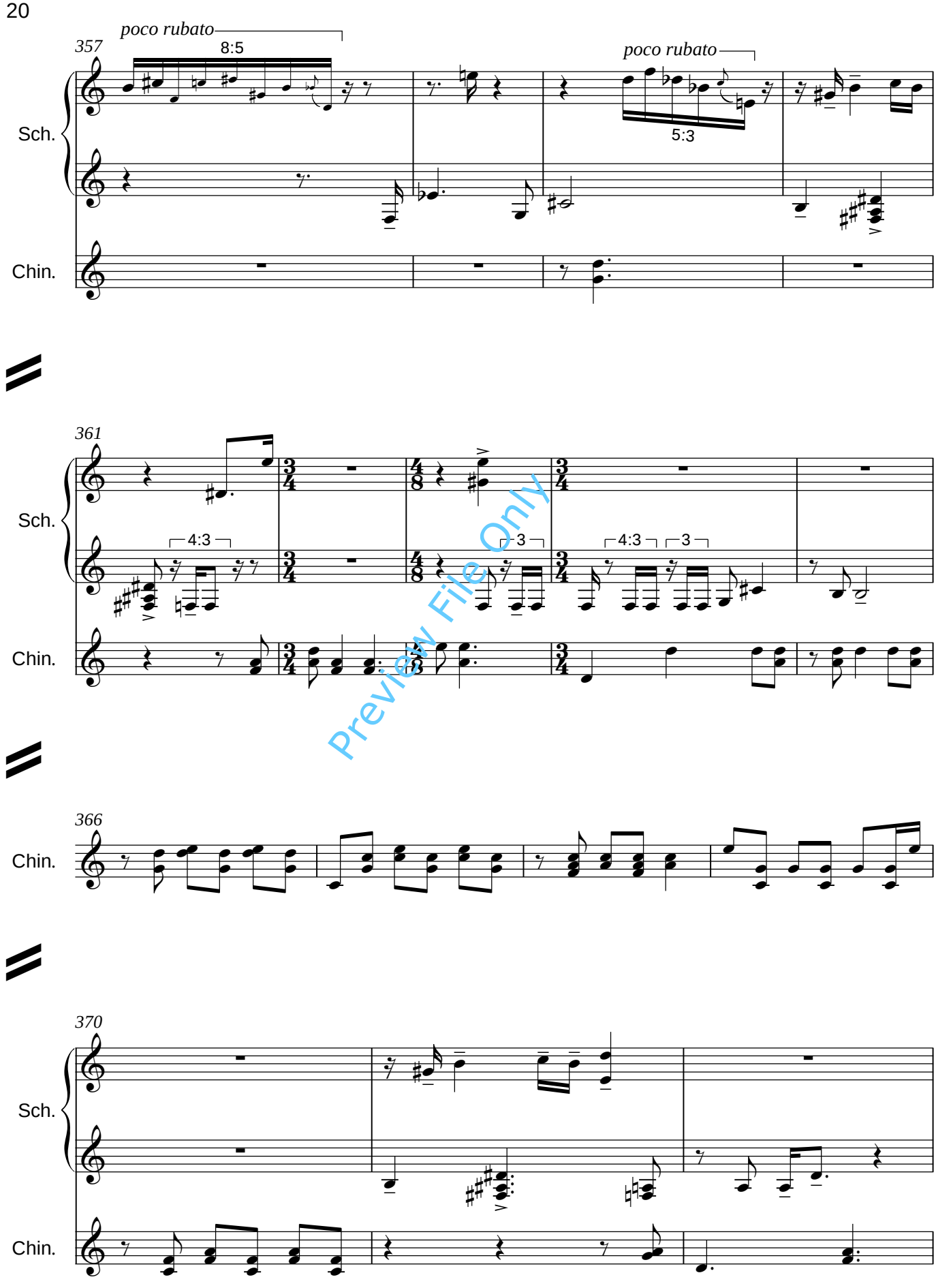

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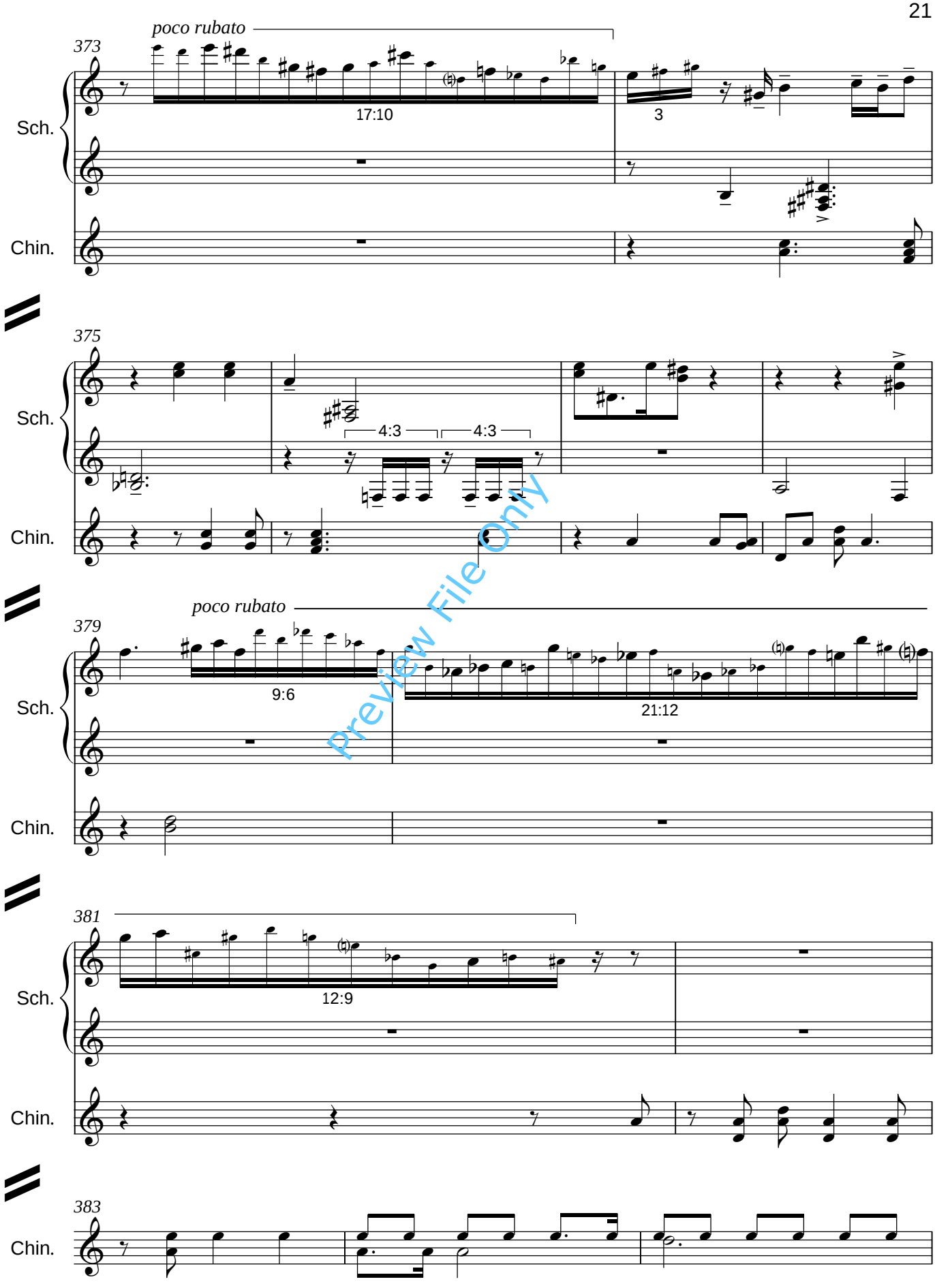

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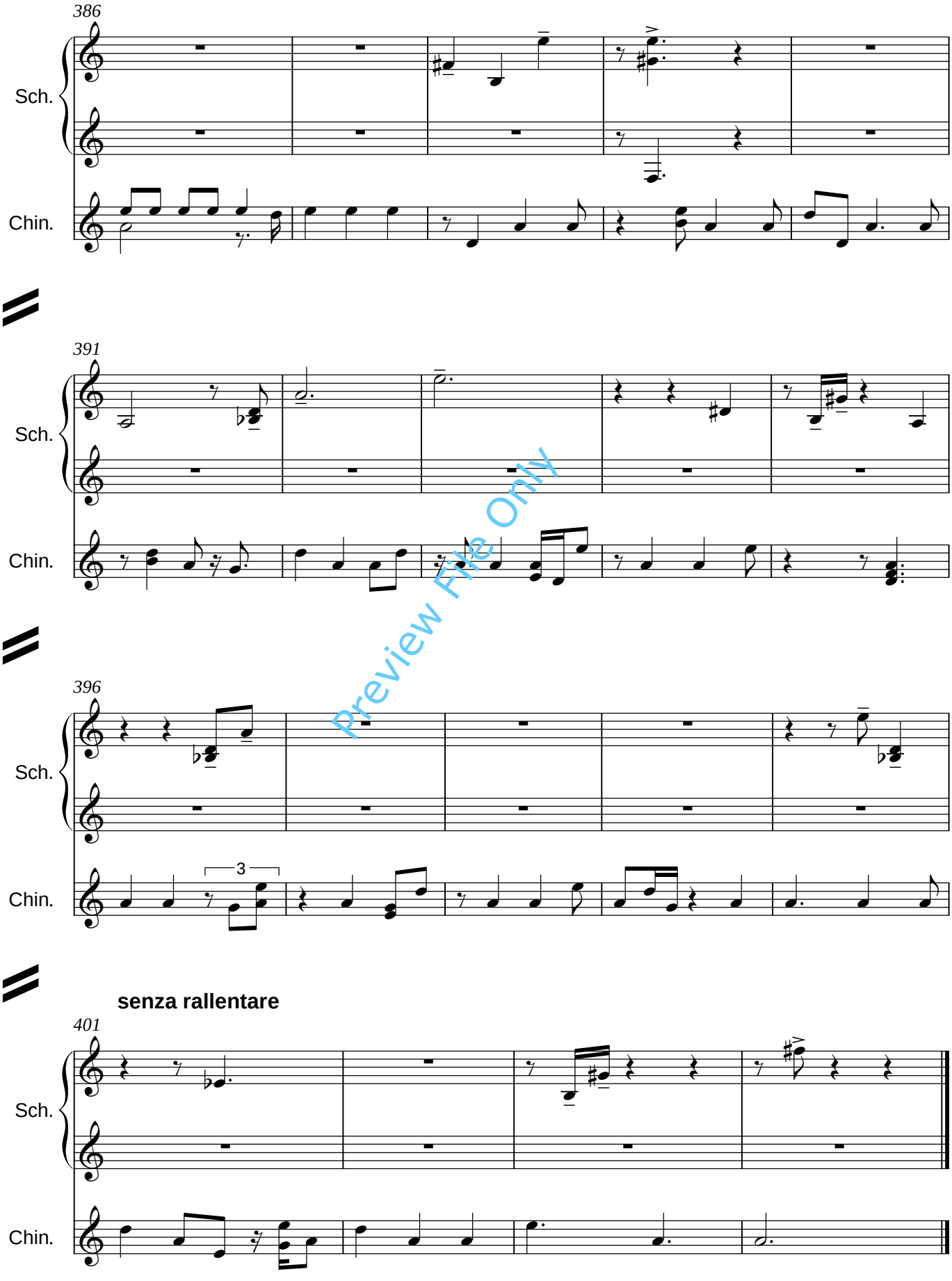

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