

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

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*

Preview File Only

Cover Versions

for Isabel Ettenauer and her toy pianos

Geoffrey Hannan

q = 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



Sch.



Sch.



Sch.



Sch.

Sch.

33

3

6

6

Sch.

37

3

Sch.

44

3

7:6

Sch.

48

Sch.

Chin.

53

60

Sch.

Chin.



68

Sch.

Chin.

1





76

Chin.

87
Chin. 



97
Sch. 
Chin. 



106
Sch. 
Chin. 



113
Sch. 
Chin. 

118

Sch.

Chin.



125

Sch.

Chin.



129

Sch.

Chin.

134

Sch.

Chin.

139

Sch.

Chin.

144

Sch.

Chin.

149

Sch.

154

Sch.

Chin.

Detailed description: This musical score consists of three staves. The top staff is for the Sch. instrument, the middle for the Sch. instrument (likely a second voice or part), and the bottom for the Chin. instrument. The score is divided into four measures. Measure 154 (labeled at the start) has a 6/8 time signature. The Sch. part features a melodic line with a sharp sign, while the middle Sch. part has a dotted quarter note. Measure 155 has a 6/8 time signature. The Sch. part continues with a melodic line, and the middle Sch. part has a dotted quarter note. Measure 156 has a 4/4 time signature. The Sch. part has a melodic line, and the middle Sch. part has a dotted quarter note. Measure 157 has a 3/4 time signature. The Sch. part has a melodic line, and the middle Sch. part has a dotted quarter note. The Chin. part has a dotted quarter note in measure 154, a dotted quarter note in measure 155, a dotted quarter note in measure 156, and a dotted quarter note in measure 157.

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158

Sch.

Chin.



165

Sch.

Chin.



172

Sch.

Chin.



178

Sch.

Chin.

183

Sch.

Chin.



188

Sch.

Chin.



192

Sch.

Jap.



195

Sch.

Jap.

Bon.

198

Sch.

Jap.

Bon.



204

Sch.

Jap.

Bon.

Preview File Only



208

Sch.

Chin.

Jap.

Bon.

213

Sch.

Chin.

Jap.



Preview File Only

218

Sch.

Jap.

Bon.

223

Sch.

Chin.

Jap.

Bon.

228

Sch.

Chin.

Jap.

232

Sch.

Chin.

Jap.

Bon.

237

Sch.

Chin.

Jap.

Bon.

3

5:3

5



Preview File Only

242

Sch.

Chin.

Jap.

3

sfz sfz

sfz sfz

247

Sch.

Chin.

Jap.

Bon.

Musical score for measures 247-251. The Sch. part features complex chords and triplets. The Chin. part has a few notes. The Jap. part has a triplet. The Bon. part has a few notes.



252

Sch.

Chin.

Jap.

Bon.

Preview File Only

Musical score for measures 252-257. The Sch. part features complex chords and triplets. The Chin. part has a few notes. The Jap. part has a triplet. The Bon. part has a few notes.



258

Sch.

Chin.

Musical score for measures 258-262. The Sch. part features complex chords and triplets. The Chin. part has a few notes.

261

Sch.

Chin.

Jap.

5

3

266

Sch.

Chin.

Jap.

3

9

271

Sch.

277

Sch.

Chin.

282

Sch.

Chin.



289

Sch.

Chin.



295

Sch.

Chin.

4



300

Chin.

306

Sch.

Chin.

Musical score for measures 306-312. The score is in 3/4 time. The Sch. part consists of two staves with mostly rests. The Chin. part has a melodic line with some chords and rests.



313

Chin.

Musical score for measure 313. The Chin. part has a melodic line with eighth and quarter notes.

Preview File Only



321

Sch.

Chin.

Musical score for measures 321-327. The Sch. part consists of two staves with mostly rests. The Chin. part has a melodic line with some chords and rests.

329

Sch.

Chin.

335

Sch.

Chin.

339

Sch.

Chin.

344

Sch.

347

Sch.

Chin.

5 *poco rubato*

Sch. 349 23:14

Chin.

Sch. 351 *poco rubato* 13:8

Chin.

4:3 3 3

Sch. 354 *poco rubato* 7:4

Chin.

4:3

20

poco rubato 8:5 *poco rubato* 5:3

Sch.

Chin.



361

Sch.

Chin.

4:3 3 4:3 3



366

Chin.



370

Sch.

Chin.

poco rubato

Sch. 373 17:10 3

Chin.

Sch. 375 4:3 4:3

Chin.

poco rubato

Sch. 379 9:6 21:12

Chin.

Sch. 381 12:9

Chin.

Chin. 383

386

Sch.

Chin.



391

Sch.

Chin.



396

Sch.

Chin.



senza rallentare

401

Sch.

Chin.