Daniel Fox

Study of a Piano

(2015)

Study of a Piano

Performance Notes:

Accidentals only apply to notes that they immediately precede. (Notes that are tied to a previous note inherit the accidental of the previous note.)

uc. = *una corda*
tc. = *tutte le corde*

In terms of rhythm, this music has three types of notes. 1) The grace note arpeggios (with a slash through the beam) should be played at a speed at which the distinct attacks of each note are given just barely enough time to make a distinct impression. They stand outside of the measured time, borrowing time neither from the beat before nor the beat after. 2) Ordinary notes with metric values should be played with the durations indicated. 3) The grace notes tied to the preceding chord indicate *the order in which keys are to be released*, rather than the striking order. These key releases should be carried out gradually to bring out smoothly blended changes in sonority. A slur to a rest indicates that the last held key should be released gradually also. The exact rhythm of release should be chosen as to bring out the smoothly blended changes in sonority as much as possible.

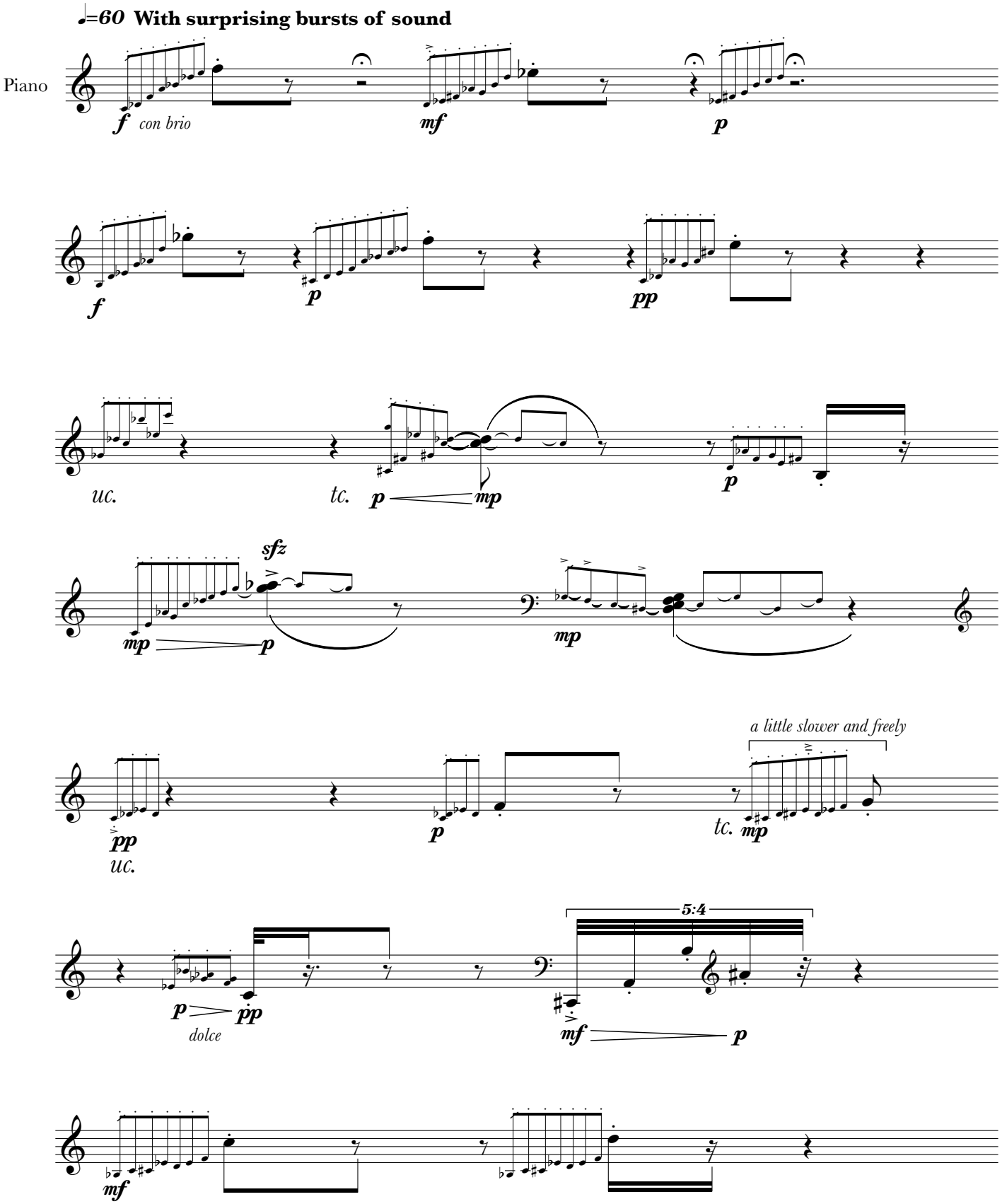
When two notes are played simultaneously, one with a staccato mark and the other with a tenuto, the former should be played slightly louder than the latter so that upon the earlier release of the former a smoothly blended transition between perceived pitches, almost like a glissando, is achieved. The desired effect is reinforced often by giving the staccato note a shorter metric value, e.g. the E5 and D4 at the end of the last system of page 5. The desired effect is similar to that described in the third case in the preceding paragraph

The pedal should generally be avoided, except where indicated, and definitely not be used on the grace-note arpeggios.

The relative strengths of the dynamic markings should be observed. However, the overall dynamic level must be adjusted—depending on the performance space—so that as notes are released the changing sonorities are made audible to the audience. A microphone and loudspeaker system could be used to amplify the piano in order for the sonorities obtained via staggered release to be heard in the audience, though this should be considered a last resort.

Study for Piano

Daniel Fox



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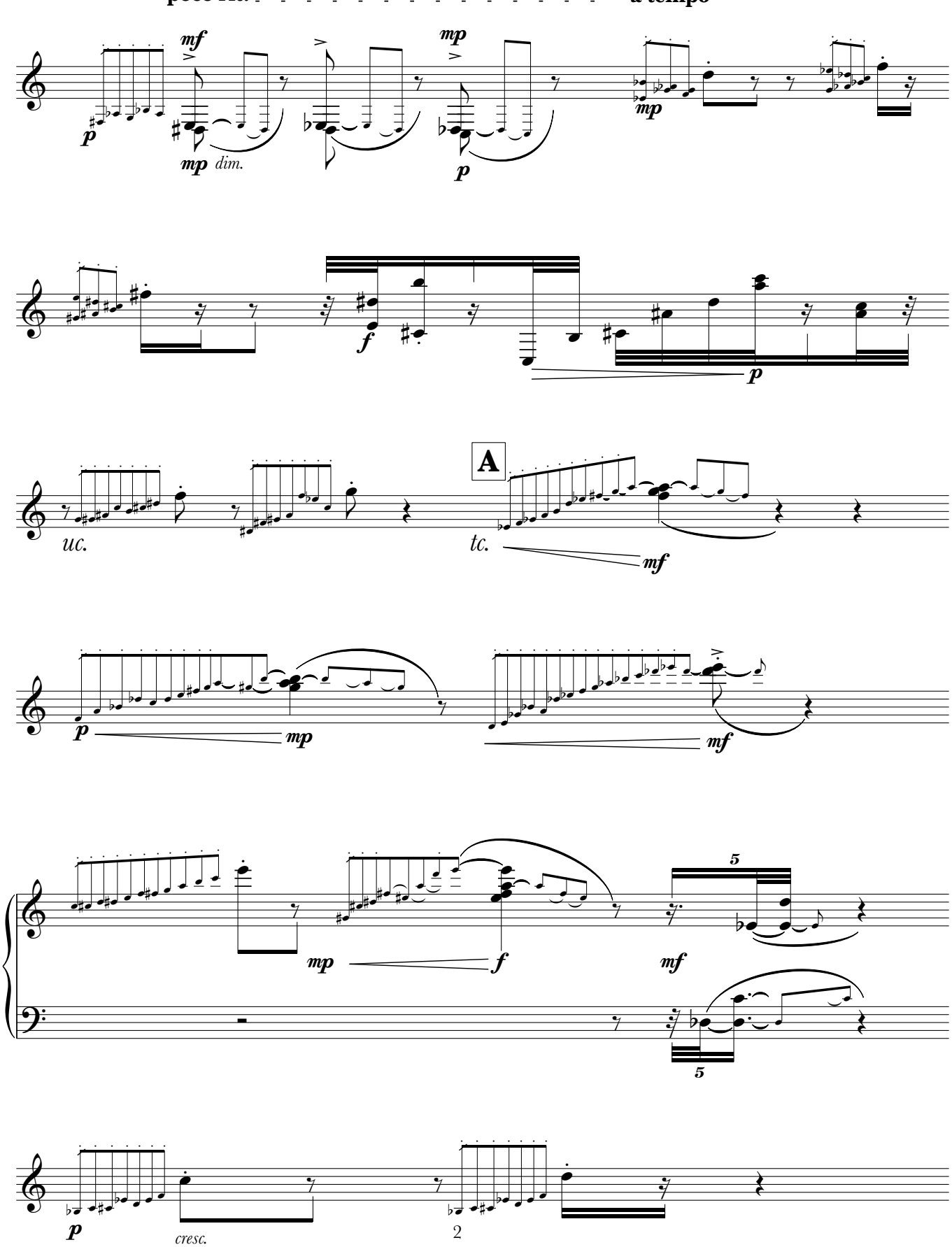
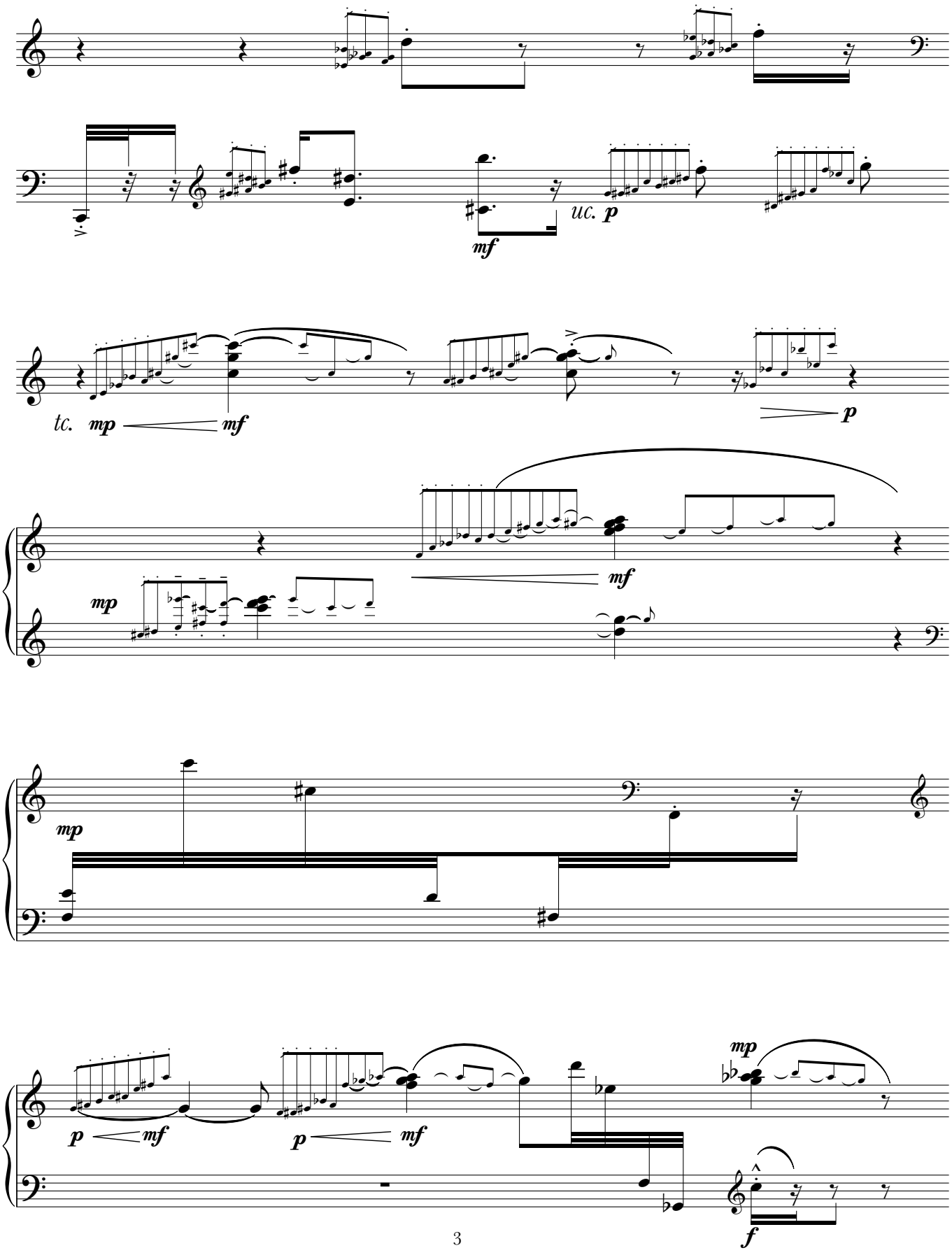

poco rit.
a tempo
mf
p
mp
dim.
mp
p
mp
f
p
A
uc.
tc.
mf
p
mp
mf
mp
f
mf
5
5
p
cresc.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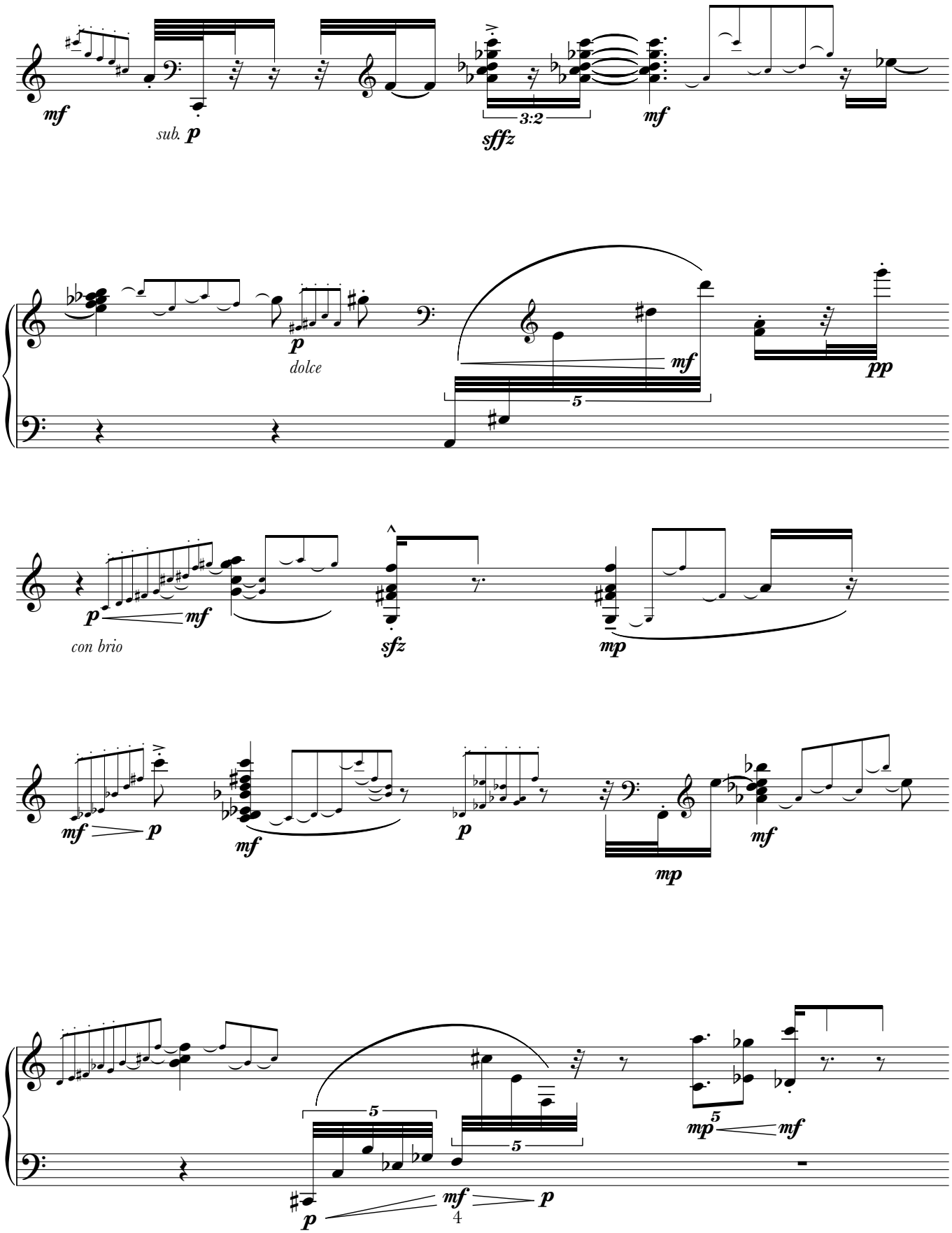
tc. mp
mf
p
mf
mp
mp
p
mf
p
mf
mp
f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sub. p
3:2
sffz
mf
p
dolce
mf
5
pp
p
mf
con brio
sfz
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5
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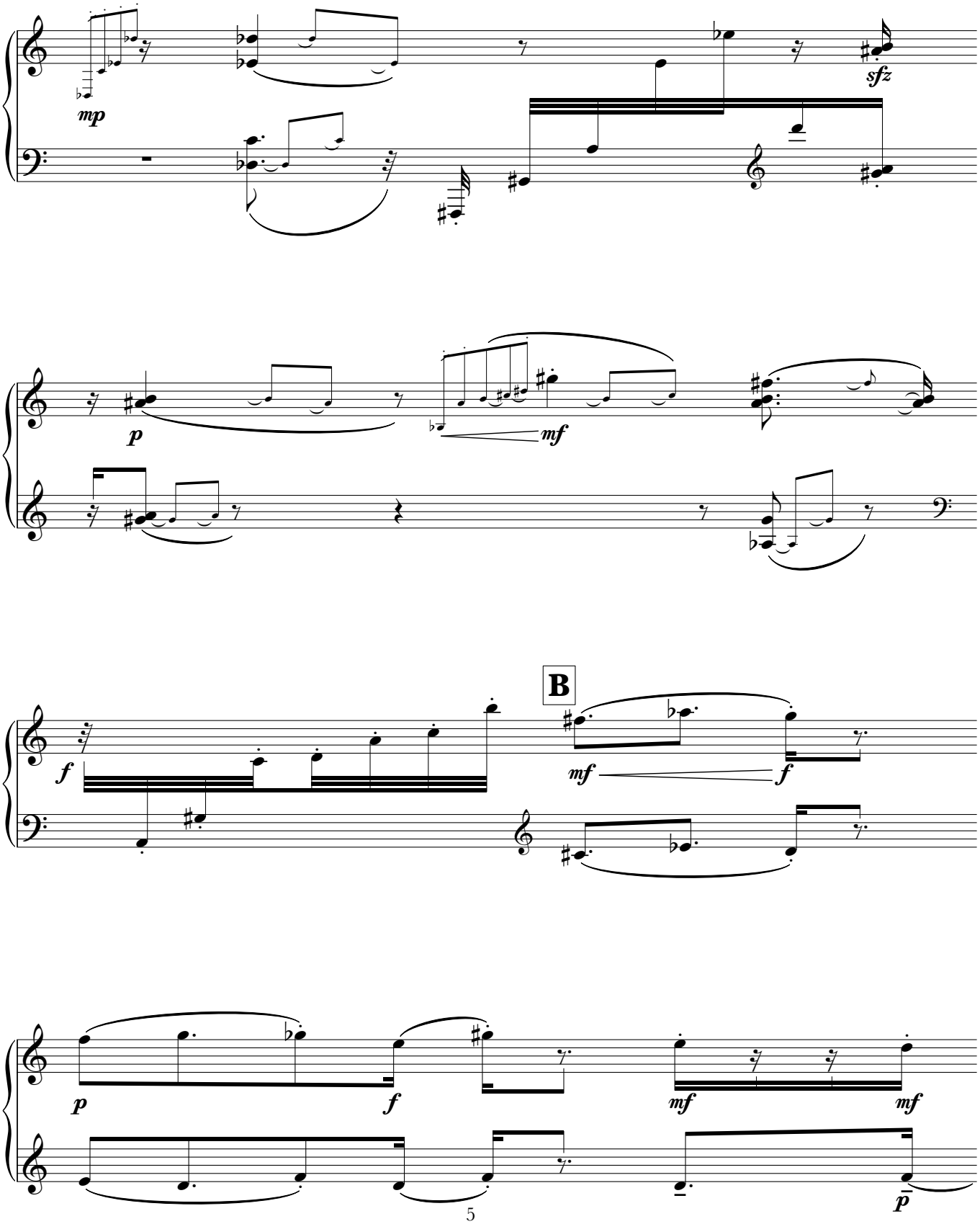
mf
p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sfz
p
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B
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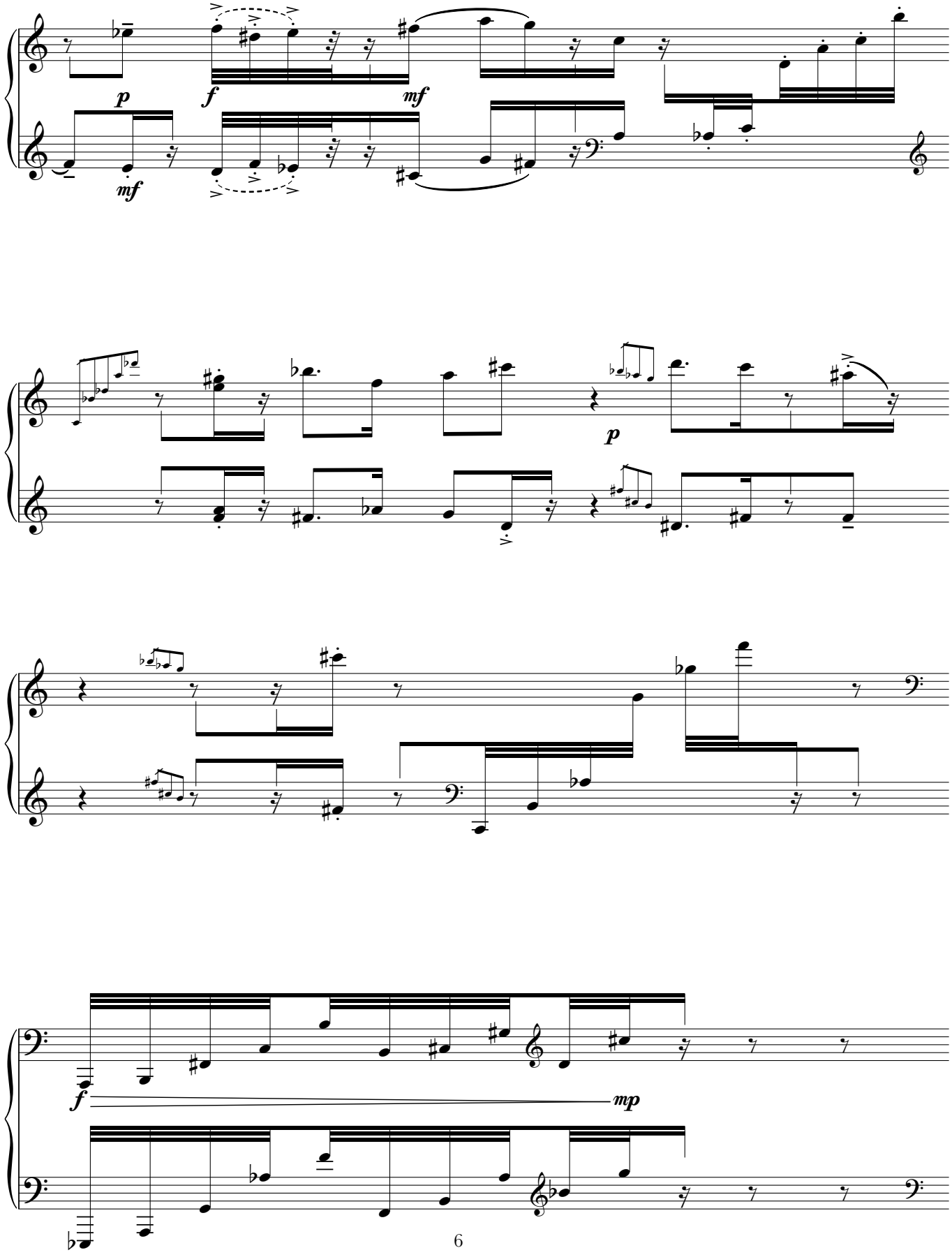
p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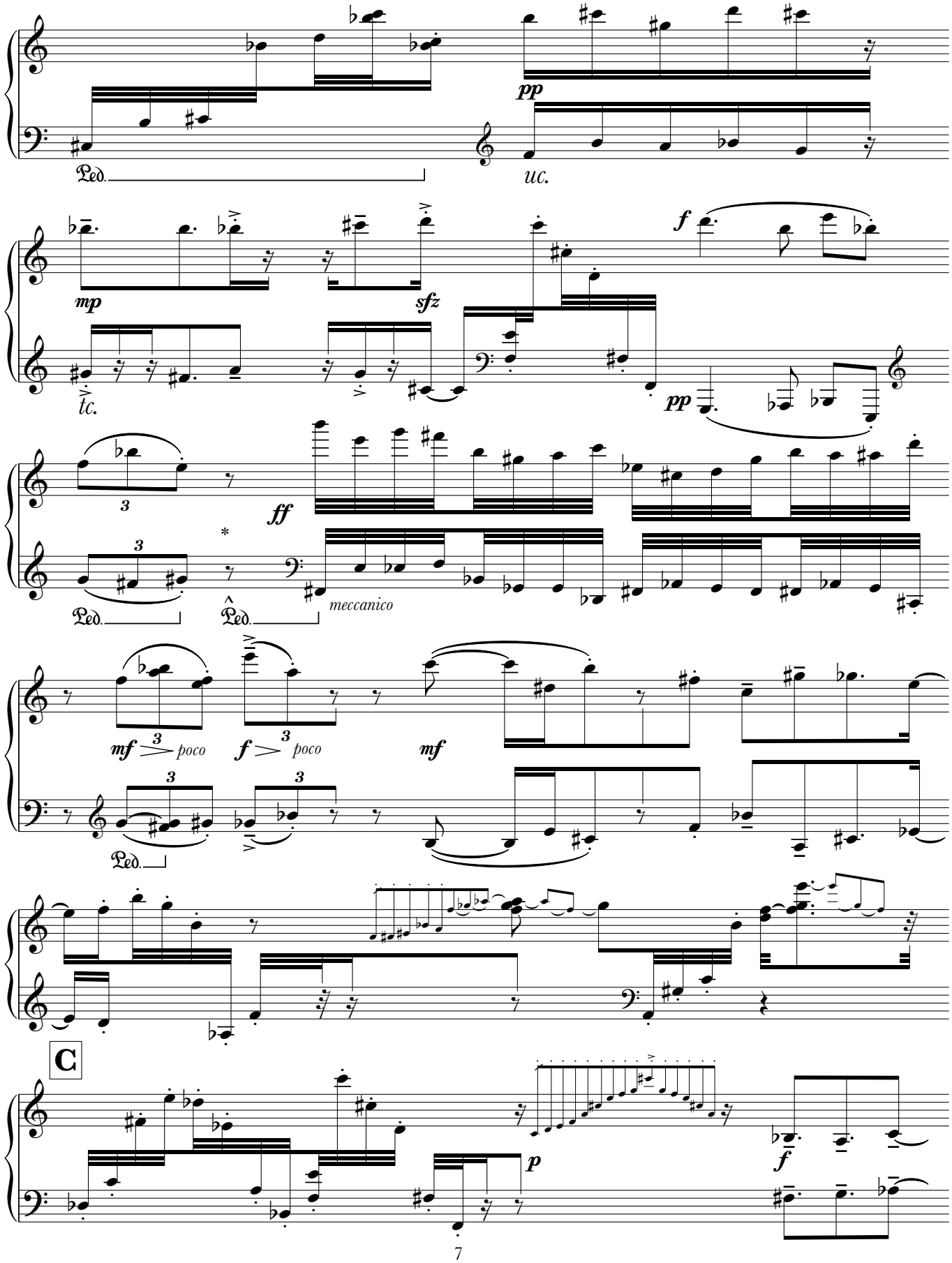
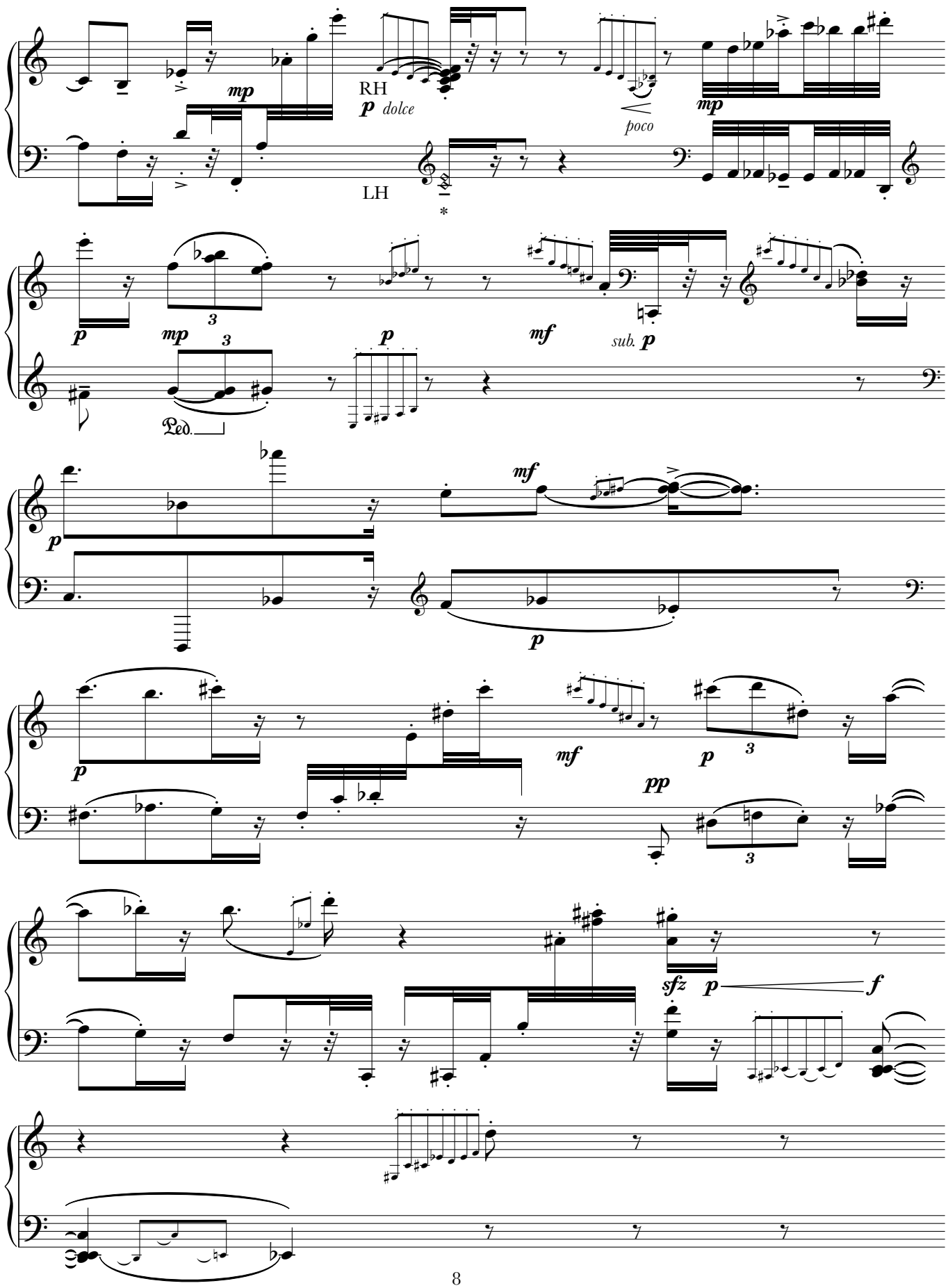
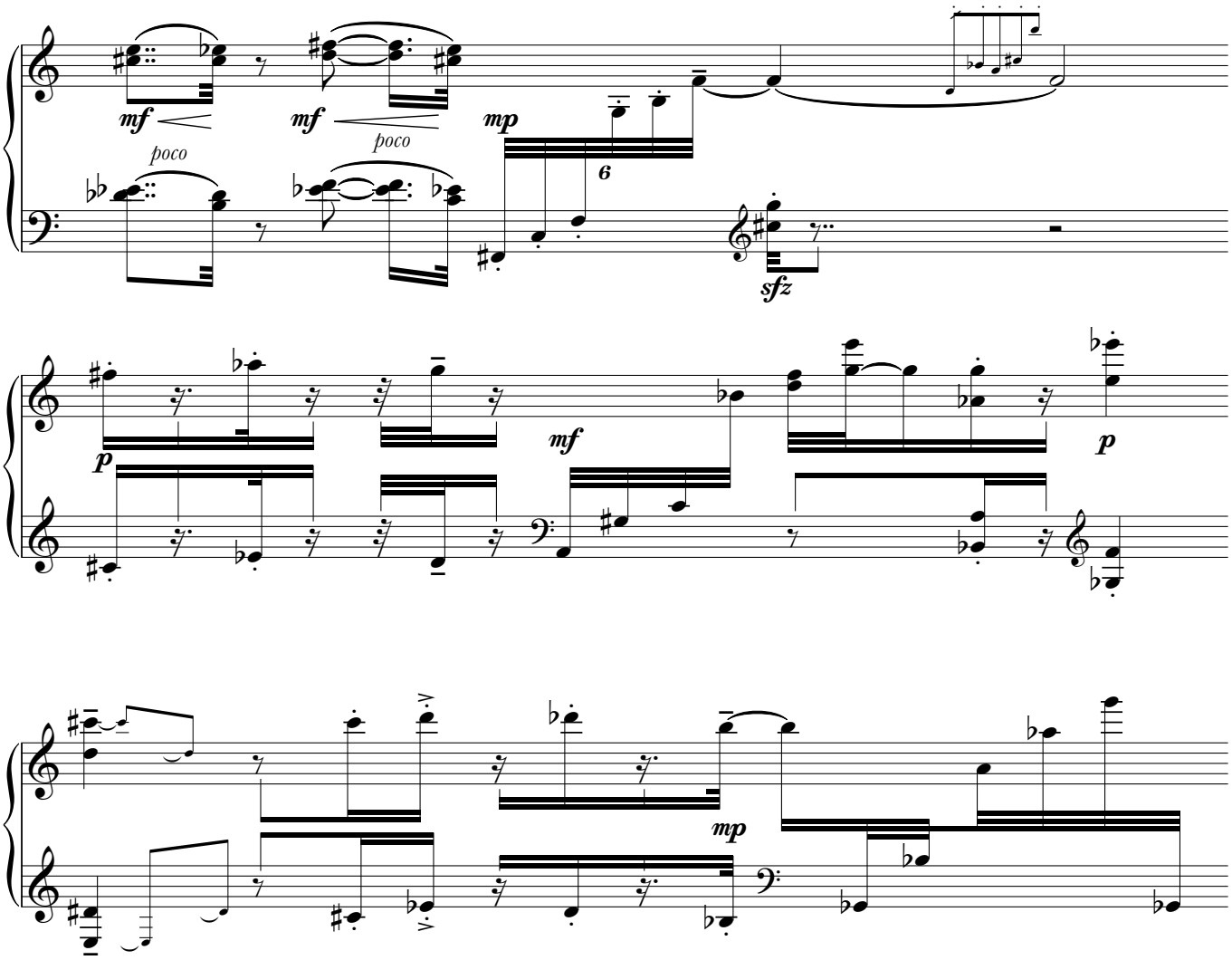
f
mf
mf
p
f
mp



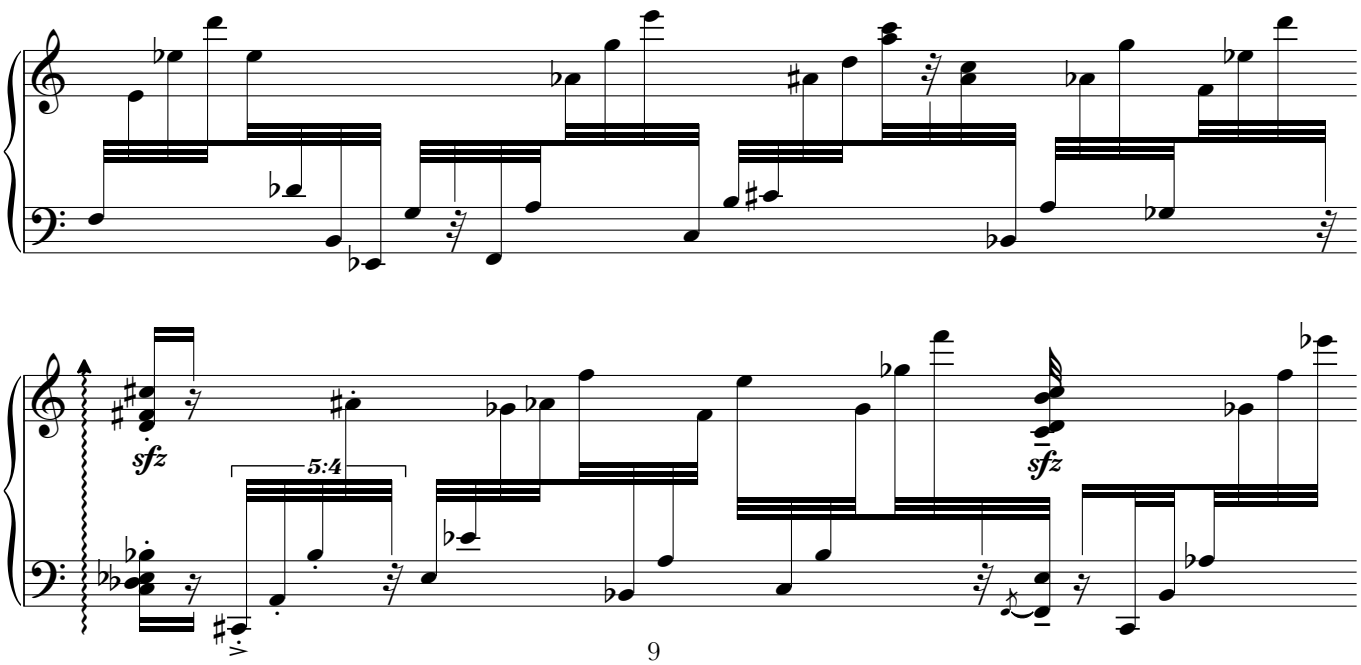
*Stomp on the pedal for a percussive sound; allow the strings to ring for an eighth note.

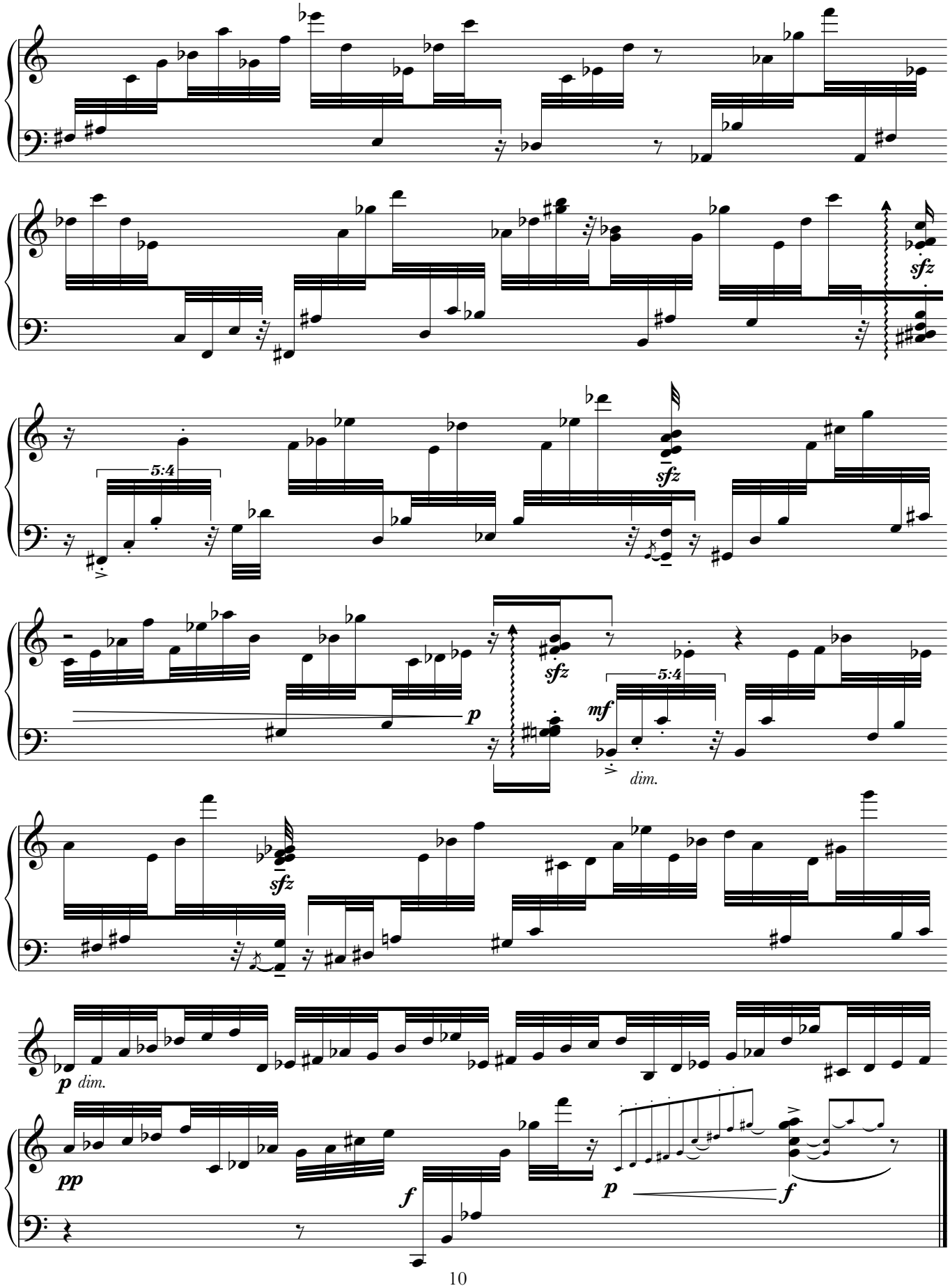


*The left hand holds the C4 and E4 that have been depressed by the right hand for slightly longer than the F, D, and A.



D **meccanico**

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sfz
p
sfz
5:4
mf
dim.
sfz
p
dim.
pp
f
p
f