

Daniel Fox

Two Studies of a Piano

(2016)

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.)

Trills should sound as a fast blur. In mm. 1-24 slight pedaling may be used to blend the trills. In mm. 25-28 trills and pedaling are complementary: except as indicated, do not pedal during trills. Rather, a slight pedal may be used between trills.

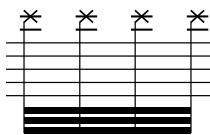
The arrow in the following pedal marking,



indicates a gradual release, resulting in a gradual decrease in resonance. Whereas an arrow pointing to an open circle

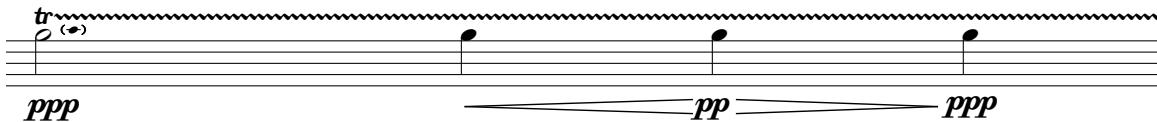


indicates a transition to harmonic pedaling in which the dampers are lowered so that they lightly interfere with the vibration of the strings, altering the timbre. A “½” indicates half-pedal, which is more resonant than the harmonic pedaling.



The **x-noteheads** indicate that the fingertip should strike the key so as to make a percussive sound, but the hammer should not strike the string. These repeated notes should be played by alternately striking with the index (or middle) fingers from the left and right hands. This technique only occurs—in this study—in the last measures. A loose wrist aids this technique. It is acceptable for the hammer to strike once or twice in this passage.

Repeated notes under trills should *not* be emphasized. Rhythmic divisions are used under trills to indicate the rhythms of dynamic changes. For example:



Accidental signs above a trill apply to the trill note, which is also indicated in parentheses:



Some **tremolos** are notated as trills (e.g. m. 11).

A **slur from a note to the following rest** indicates that the key should be released gradually so that the damper at first lightly touches the vibrating string, effecting a brief change in timbre, before the key is fully released and the sound is silenced.

Study of a piano

*Legato technique implies here that notes should be released smoothly as well as attacked smoothly.

**Repeated notes under a trill are implicitly tied, not rearticulated.

J=69 Perpetual Motion

Piano

1 soft attack *molto legato,* liquid*

2 *ppp* *pp* *ppp*

3 *ppp* *p, ppp*

4 *pp* *p* *pp* *p*

5 *pp* (soft attack) *pp* (soft attack)

6 (soft attack) (soft attack) (soft attack) *p* *pp* *p*

7 *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *pp* *mp*

8

 9

 10

 11

 12

fugitive key strikes in the middle staff

13 *tr* *tr* *tr*

 14 *tr* *tr*

 15 *tr*

 16 *tr* *tr*

17

tr *tr* 5 *p*

mp

p *mf*

Ped. →

18

tr *tr* *p*

mp

mf *tr*

p *mf* *p*

Ped. →

19

p *mf* *mf* *mp*

(mf) *f* *tr*

p *mf*

Ped. →

20

p *pp* *tr* *mp*

f *tr*

p *sfp* *p* *mf* *p*

Ped. →

21

Ped.

mf *p* *mf* *p cresc.*

22

f *5* *5*

→ ○ → full

23

cresc. *5* *5*

cresc. *5* *5*

f *f*

24

ff *pp* *mf p* *mf p* *mf p* *mf p*

ff *mp* *ff* *mp*

p *tr*

a brief rumble that
emerges and disappears

pedal and trills become complementary;
do not use full pedal while trilling

25

pedal and trills become complementary;
do not use full pedal while trilling

mf p

mf

p

1/2

mf

tr

26

mf

p

f

tr

tr

p

mf

mp

pp

p

3

27

p

tr

p

mp

mf

Ped.

sfp

Ped.

tr

28

f

mp

cresc.

pp

mp

Ped.

p

29

mf dim.

p

f pp

Ped. 1/2

full

from liquid to ice, molto non legato (do not use pedal more than indicated)

30 Dynamic markings hold
for both staves.

Musical score for piano, two staves. Measure 30 starts with a dynamic marking of *sfz*. The right hand has sixteenth-note patterns with various accidentals. The left hand has eighth-note patterns. The dynamics change through *mf*, *pp*, *mf*, *pp*, and *mf*. A bracket under the right-hand staff indicates a sustained note. A large bracket covers both staves from the beginning of the measure to the end of the page.

Musical score for piano, two staves. Measure 31 continues the pattern. Dynamics include *pp*, *sfz*, *mf*, *pp*, *mf, pp*, *mf*, and *pp*. The right-hand staff shows a sustained note with a bracket labeled "Ped.".

Musical score for piano, two staves. Measure 32 shows eighth-note patterns. Dynamics include *=mf*, *p*, *mf*, *p*, *mf*, *p*, *mp*, and *sfz*. The right-hand staff shows a sustained note with a bracket labeled "Ped.".

Musical score for piano, two staves. Measure 33 starts with *f mp*, *sfz*, *sfz*, *f*, *mp*, *sfz*, and *sfz*. The right-hand staff shows a sustained note with a bracket labeled "Ped. 8vb". The measure ends with a 13/16 time signature. The left-hand staff shows a sustained note with a bracket labeled "Ped.". The right-hand staff shows a sustained note with a bracket labeled "Ped. 8vb".

Musical score for piano, two staves. Measure 34 starts with *ff*. The right-hand staff shows a sustained note with a bracket labeled "Ped. 8vb". The left-hand staff shows a sustained note with a bracket labeled "Ped.". The right-hand staff shows a sustained note with a bracket labeled "Ped. 8vb". The measure ends with a 4/4 time signature. The right-hand staff shows a sustained note with a bracket labeled "Ped. 8vb".

35

(8) → ○

36

Ped.

37

Ped.

Ped.

38

Ped.

Ped.

39

sublimation (from ice directly to vapor)

8va

mf

mp dim.

p

p

p

Musical score for piano, page 10, measures 40-41. The score consists of two staves. The top staff uses a treble clef and has a dynamic of *8va*. The bottom staff uses a bass clef. Measure 40 begins with a piano dynamic (*p*). Measure 41 begins with a forte dynamic (*f*). The score includes various note heads, stems, and rests. Measure 41 ends with a dynamic marking of *ppp dim.*

41 15^{ma}

ff subito full pedal (not percussive)

42 (15)

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 with *x-noteheads* tied to the preceding chord indicate the release of a key rather than the striking of a key. Mechanically, the release is carried out in two stages: 1) the key is rapidly released to the point at which the damper just grazes the vibrating string causing a harmonic and 2) after this has been given a brief moment to sound the key is fully released. This is carried out very rapidly, resulting in a smoothly blended change in sonority. The exact rhythm of release should be chosen as to bring out the smoothly blended changes in sonority as much as possible. A slur to a rest indicates that this timbral shading applies to the last note before the rest.

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 C# and F# at rehearsal **B**. 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 should definitely not be used on the grace-note arpeggios.

The relative strengths of the **dynamic** markings should be observed. The overall dynamic level must be adjusted—depending on the performance space—so that the changing sonorities affected by systematic note release are made audible to the audience.

For each indication of “**audience cue**” at a fermata the performer should hold the fermata until a sound from the audience triggers them to proceed. The sound might be an exhalation or the sound of someone shifting in their seat. The aim is to hold the fermata until the audience breaks the tension in the air. The performer should be poised, ready to pounce on the subsequent gesture with urgency. This aspect of the piece should not be announced in advance of the performance in preconcert remarks, though it may be openly discussed if the performer is questioned later.

Study of a Piano

Daniel Fox

=60 With startling bursts of sound

Piano

audience cue audience cue

f *con brio* *mf* *p*

f *p* *pp*

uc. *tc. p* — *mp*

sfz *mp* *p*

a little slower and freely

uc. pp but maintain velocity *p* *tc. mp*

p — *pp* *dolce*

mf *5.4* *p*

poco rit.

mf

mp

a tempo

p

mp dim.

p

f#

p

uc.

tc.

mf

p

mp

mf

5

5

p cresc.

v.

A

mf

uc. p

tc. mp

mf

p

mp

p *mf* *p* *mf* 5 *mp*

mf *sub. p* *sffz* 3:2 *mf*

p *dolce* 5 *pp* *mf*

p *mf* *sfz* *mp*

mp *mp*

The musical score consists of four staves of piano music. The first staff begins with a dynamic of *mf*, followed by *p* and *mf*. The second staff starts with *p*, followed by *mp*, *mf*, and *p*. The third staff begins with *mp*, followed by *p* and *sffz*. The fourth staff begins with *p*, followed by *mf* and *f*. The score includes various performance techniques such as grace notes, slurs, and dynamic markings like *mf*, *p*, *mp*, *sfz*, and *f*.

Musical score for piano, four hands. The top staff uses treble clef and the bottom staff uses bass clef. Measure 1: Dynamics *p*, *f*, *mf*. Measure 2: Dynamics *mf*. Measure 3: Dynamics *mf*. Measure 4: Dynamics *f*.

Musical score for piano, four hands. The top staff uses treble clef and the bottom staff uses bass clef. Measure 5: Dynamics *p*, *sfz*. Measure 6: Dynamics *sfz*.

Musical score for piano, four hands. The top staff uses treble clef and the bottom staff uses bass clef. Measure 9: Dynamics *p*. Measure 10: Dynamics *p*.

Musical score for piano, four hands. The top staff uses treble clef and the bottom staff uses bass clef. Measure 13: Dynamics *f*. Measure 14: Dynamics *mp*.

The sheet music consists of six staves of musical notation for a string instrument. The notation includes:

- Staff 1:** Treble clef, B-flat key signature. Dynamics: *pp*, *uc.*
- Staff 2:** Bass clef, F# key signature. Dynamics: *mp*, *sffz*, *tc.*
- Staff 3:** Treble clef, G# key signature. Dynamics: *ff*. Articulation: *meccanico*. Pedal markings: *Ped.* under the bass staff, *3* under the treble staff.
- Staff 4:** Treble clef, B-flat key signature. Dynamics: *mf*, *f*, *poco*. Articulation: *3* under the treble staff.
- Staff 5:** Bass clef, B-flat key signature. Articulation: *Ped.*
- Staff 6:** Treble clef, B-flat key signature. Dynamics: *p*, *f*.

 A box labeled "C" is placed above Staff 3. The bass staff contains a note with a vertical line through it, indicating it should be played percussively by stomping on the pedal.

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

The musical score consists of six pages of piano music. The top page shows a treble clef staff with a basso continuo staff below it. The first measure includes dynamic markings *mp*, *RH p dolce*, and *LH*. The second measure has a tempo marking *poco*. The third measure features a dynamic *mp*. The fourth measure includes a dynamic *sub. p*. The fifth measure has a dynamic *p*. The sixth measure includes a dynamic *mf*. The seventh measure includes a dynamic *pp*. The eighth measure includes a dynamic *sfz*. The ninth measure includes a dynamic *p* followed by *mf* and a performance instruction "hold 2-5 secs.". The tenth measure includes a dynamic *soft attack*. The eleventh measure includes a dynamic *mp*. The twelfth measure includes a dynamic *p*.

*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

mf *poco* *mp*

p *mf* *p*

mp

E meccanico

sfz

audience cue

5:4

sfz

A musical score for piano, page 9, featuring six staves of music. The score includes dynamic markings such as *sffz*, *p*, *mp dim.*, *faster*, *subito f*, *subito a tempo*, and *f*. Performance instructions like *v.* and *5:4* are also present. Measure numbers 11 and 12 are indicated above the staves.

Measure 1: Treble staff: B, G, E, C, A. Bass staff: D, B, G, E, C.

Measure 2: Treble staff: A, F, D, B, G. Bass staff: C, A, F, D, B.

Measure 3: Treble staff: G, E, C, A, F. Bass staff: B, G, E, C, A.

Measure 4: Treble staff: F, D, B, G, E. Bass staff: A, F, D, B, G.

Measure 5: Treble staff: E, C, A, F, D. Bass staff: G, E, C, A, F.

Measure 6: Treble staff: D, B, G, E, C. Bass staff: F, D, B, G, E.

Measure 7: Treble staff: C, A, F, D, B. Bass staff: E, C, A, F, D.

Measure 8: Treble staff: B, G, E, C, A. Bass staff: D, B, G, E, C.

Measure 9: Treble staff: A, F, D, B, G. Bass staff: C, A, F, D, B.

Measure 10: Treble staff: G, E, C, A, F. Bass staff: B, G, E, C, A.

Measure 11: Treble staff: F, D, B, G, E. Bass staff: A, F, D, B, G.

Measure 12: Treble staff: E, C, A, F, D. Bass staff: G, E, C, A, F.