Cindy Cox

**Pianos (2013)**
concerto for piano/keyboard sampler and chamber ensemble

World a Tuning Fork Press
**Instrumentation:**

solo piano/sampler
flute (doubling piccolo and bass flute)
oboe (doubling English horn)
clarinet (doubling bass clarinet)
bassoon (doubling contrabassoon)
horn in F
percussion
harp
violin 1
violin 2
viola
cello
double bass

percussion instruments: bass drum, bouzouki, 2 tam-tam, medium and small, 2 suspended cymbals, medium and small, 4 cowbells, graduated in size, 4 woodblocks graduated in size
marimba, vibraphone, glockenspiel

**Performance notes:**

The total duration is about 19'
Accidentals hold through the measure; courtesy accidentals are frequently provided.

**Setup:**

A sampler keyboard with at least 61 keys (five octaves) is necessary for the sampler part. The piano should have the music rack removed, with the sampler keyboard placed on top of the piano where the music rack would normally be located. A computer running Max/MSP Runtime, a mixer, and amplification are necessary in the performance. Notes on the sampler keyboard are triggered by the pianist; the sampler keyboard should be connected to the computer via MIDI or USB interface, and the sound should be routed from the computer to the mixer. The piano should be amplified and mixed with the sound of the sampler and the ensemble. It is desirable to place the speakers for the sampler part inside the piano for maximum blending of the piano and sampler. It is also desirable to amplify the ensemble in order to balance with the sampler’s sound. The sampler changes in the score are made by an assistant at the computer.

**Sampler:**

In the part, changes between the sampler keyboard and piano are marked above the staff for each hand. Although all of the sampler sounds were created from piano samples (especially sounds from inside the piano), the sampler pitches and timbres frequently vary from the indicated pitch in the part, especially with regard to the given octave. Dynamics in the sampler part are generally indicated for the assistant at the computer or mixing board, and are not controllable by the pianist. Dynamics in the piano part are quite specifically indicated for the pianist.

There are six different sampler instrument patches, with each change marked in the score and piano/sampler part:
1. repeated
2. drone
3. harmonics
4. magnet
5. reseaux
6. seagulls

In the last movement, the pianist triggers longer sequences (usually one or two measures, but sometimes longer) with single pitches. The resultant sequences may be seen in the complete score, in a separate sampler staff.
Instrumental notes:

Piano:

Pedaling for the piano is generally left to the pianist's discretion, with overall indications in the part. A few places, notably in the fourth movement and the ending coda, are specifically indicated. Pedaling always refers to the piano part, not the sampler.

Flute:

x notehead: distorted, breathy, lots of air

tongue pizz: make a hard "T" with the tongue while playing

bisbigliando: alternate between several different fingerings of the same pitch, for a change in tone color

Oboe:

x above note: use an alternate fingering, for a timbral variation

Clarinet:

x notehead is used for slap tongue

A bass clarinet extending to a written D (sounding C) is necessary.

Horn:

1/2 valve: where indicated, play with valve depressed half-way, for a distinct timbral change.

Percussion:

* damp

1.v. let vibrate
Harp:

Harmonics sound an octave higher than notated.

* stop the sound

l.v. let vibrate

\( x \) notehead: knock with knuckles; find two different places on harp, low and high

\( \frac{\text{\tiny pull}}{\text{\tiny strings hard so that they rattle}} \)

\( \circ \) fingernail

\( \square \) strike lowest strings with palm

Strings:

Dotted slurs indicated phrasing, not bowing.

\( x \) notehead: molto sul pont; bow directly on the top of the bridge, with little or no pitch.

square notehead: bow the side of the bridge

triangle notehead: bow the tailpiece

A double bass with a low C extension is necessary.

Percussion notation:
Pianos

for Gloria Cheng and the Eco Ensemble

Cindy Cox
a little faster
III. Quirky, like a turning wheel, ≈120
IV. Slowly revolving, wistful $\dot{r}=112$

[Musical notation]
V. Quick and quirky, as before \( \frac{1}{4} \)oro

*Very slow and quirky-like a soprano solo*