PIANO

JEFFREY RYAN

ELEMENTAL

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Instrumentation:

Violin
Violoncello
Piano (+ Ocarina)

Performance notes:

Total performance time ca. 11 minutes.

A grand piano is required, due to the inside-the-piano playing in the third movement.

The pianist also plays an ocarina at the opening of the piece. Any ocarina sounding in the approximate range indicated will be satisfactory.

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Stems are added for clarity when needed.

strings: note ends with no bow change.

Other performance notes are given as required in the score and/or part.

Programme note:

The four movements of this sonata for piano trio depict the four elements of Earth, Water, Air, and Fire. Musically, the movements are connected in a way similar to the elements they represent: Earth emphasises the lifesource using primordial drones; Water springs forth from Earth, then evaporates and ascends into Air, which in turn provides the sustenance for Fire, whose blaze replenishes the Earth. This cycle of energy is reflected in the progression from low to high register, and with the delicate central movements framed by the vigorous and percussive outer movements.

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Earth

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1 *Slow and spacious* ♩ = 48

change bow as necessary

A III *non-vib.* *vib.* → *molto vib.* *non-vib.*

IV

n. *mf* *n.*

1 *Slow and spacious* ♩ = 48

OCARINA *(approx. pitch)*

A

mf > *pp* *mf* > *pp*

8 B III *vib.*

IV *gl.*

n. *mf* *non-vib.* → *vib.* *ppp*

(♭) *slow* → *fast* *gl.* (𝅝)

tr *f*

8 B

15 C *non-vib.* *ord.* → *sul pont.* D

repeat pattern

p *moderate* → *fast* → *slow* *ppp* *pp*

pizz. 6

mf *pp*

15 C OCARINA PIANO D

mf > *pp* *pp* 6 5

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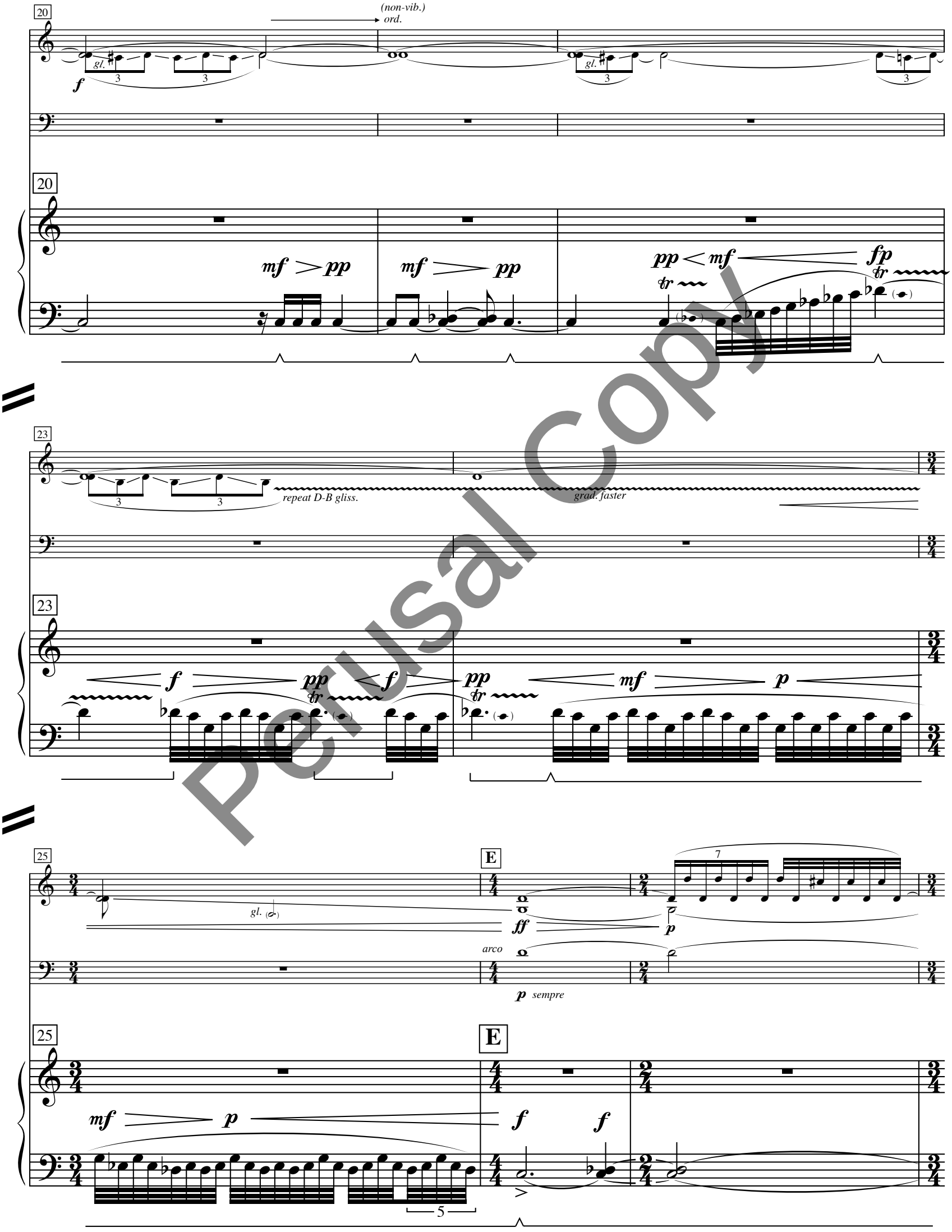

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28

F

mf *p* *mf*

28

F

mf *pp* *mf* *pp*

(hold to m. 40)

32

p *change bow as necessary* *mf* *p*

32

p *mf* *pp* *mf*

l.v.

36 G

mf *pp* *f*

gl. gl.

36 G

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *f*

tr

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Water

= 96 Fluidly

sul tasto
non-vib.

ppp

sul tasto

ppp

= 96 Fluidly

p

ppp

p

ppp

mp

ppp

mp

ppp

A

A

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13

mf

pp

13

pp

17

B

ord.

(*pp*)

ord.

(*pp*)

17

B

mp

p sub.

hold pedal down

21

pp

21

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25

C

25

C

29

D

f

f

29

D

f

33

E

ppp

ff

ppp

pp

33

E

mp

pp

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36

pp *f*

pp *f*

sfp

36

39

pp

39

42

F

f

ff

f

42

F

f sub.

pp sub.

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48

G

pp *f*

sfp *ff*

f

48

G

f *sub.*

54

H

pp

pp *f*

pp

pp *f*

54

H

dolce

pp *sub.*

f

pp

59

J

8va

pp *f* *pp* *f* *p* *f*

pp *f* *pp* *f* *p*

59

J

f

pp *f*

pp *f*

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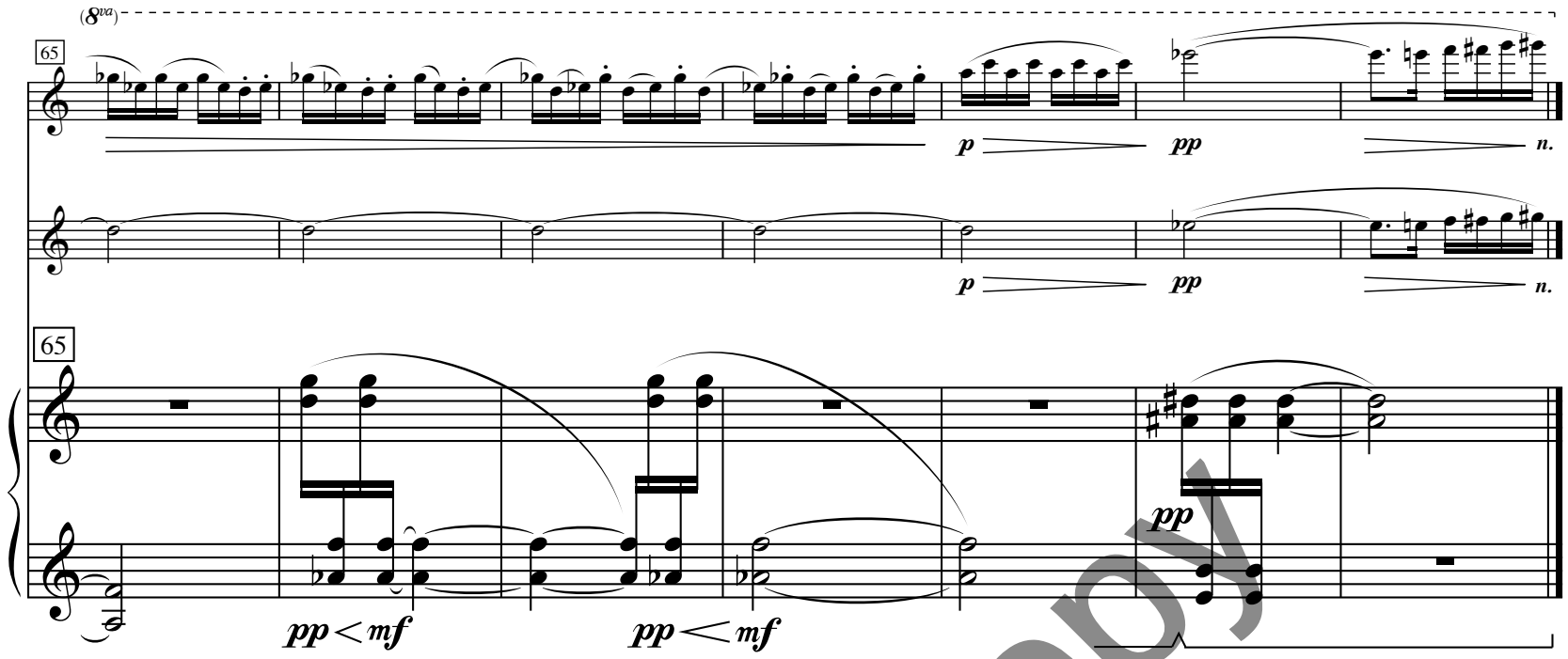

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Air

*Inside piano**

♩ = 72 MIDDLE

1

tap on strings with 3 fingertips

ppp *p* *ff*

(hold pedal down until m. 46)

5 A

change bow as necessary, unobtrusively

pp *sempre*

5 A

sim.

ppp *p*

change bow as necessary, unobtrusively

9

pp *sempre*

9

pluck one string high in segment, with fingertip

damp string with fingers (resonance rings)

sim.

tap with 3 fingertips

ff ***ff*** ***ff*** ***ppp*** ***f***

14 B

14 B

strike with back of nails

single strum with back of nails

sim.

p ***f*** ***p*** ***mf*** ***f*** ***f*** ***p***

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**Typically, the iron frame of the piano divides the front edge (nearest the player) into four segments. The highest segment does not include dampers, and is not used in this movement. The lower three segments cover the lowest register with the woundstrings ("LOW"), the MIDDLE register (usually the widest), and a smaller HIGH register, all with dampers.*

In the three-line staff used here, the lowest notes represent the lowest strings in each segment, and the highest notes the highest strings, again within each segment. No specific pitches inside the piano are required. As indicated, the pedal remains down throughout most of the movement; all sounds should be allowed to ring.

In some models of piano, the MIDDLE register is divided by a smaller stress bar. In this case, the performer may adapt the MIDDLE passages as necessary, and may need to jump over that extra bar, or use two hands inside the piano.

20 C

20 LOW C

tap with back of nails 5 single strum with back of nails

pp mf

sim. 5

pp p pp mf pp f

tap with 3 fingertips p

25 D

25 D

fast as poss.

mf p f pp

palm slap on strings

p

30

30 MIDDLE

tap with 3 fingertips

pp f pp f pp f

E

34

E HIGH

34 (still fingertip taps) 5 5

tips grad. curl fingers nails tips

f pp f

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38

38

tips

tips

F

42

42

F

*silently depress these keys**

MIDDLE

sweep back and forth with pads of fingers

fff

fff

6

mp

senza ped.

**if middle segment is divided by an extra frame bar, choose a different inversion of this chord*

47

47

n.

switch to these keys

HIGH

single strum with fingertips

mp

6

6

p

senza ped.

release held pitches with violoncello

(to catch resonance of previous chord)

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Fire

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13 B sul pont. ord. sul pont. gl. mf ff mf

13 B ff p sub.

17 C sul pont. ord. gl. mf ff

17 C f p ff mf

21 gl. ff ff mf ff

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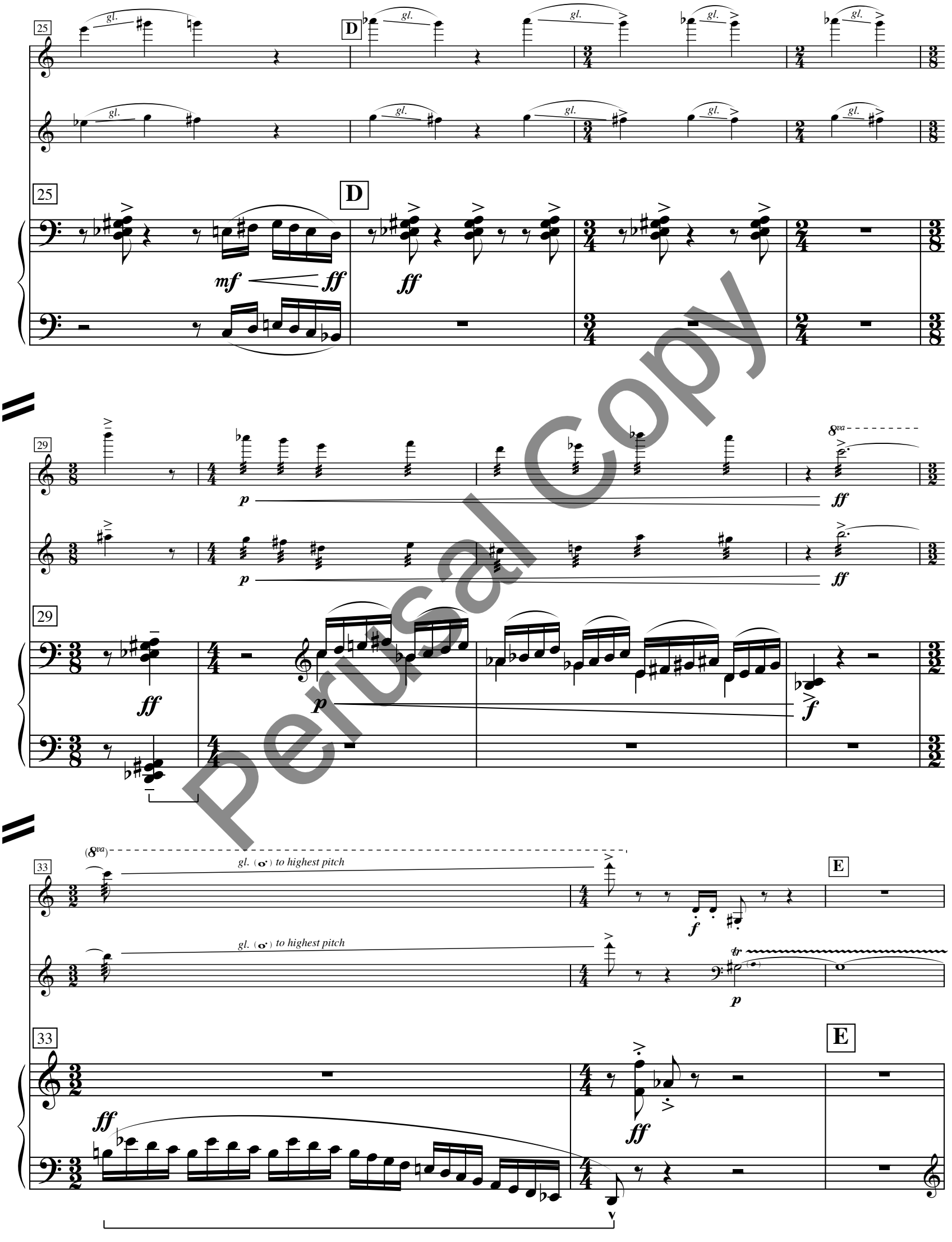

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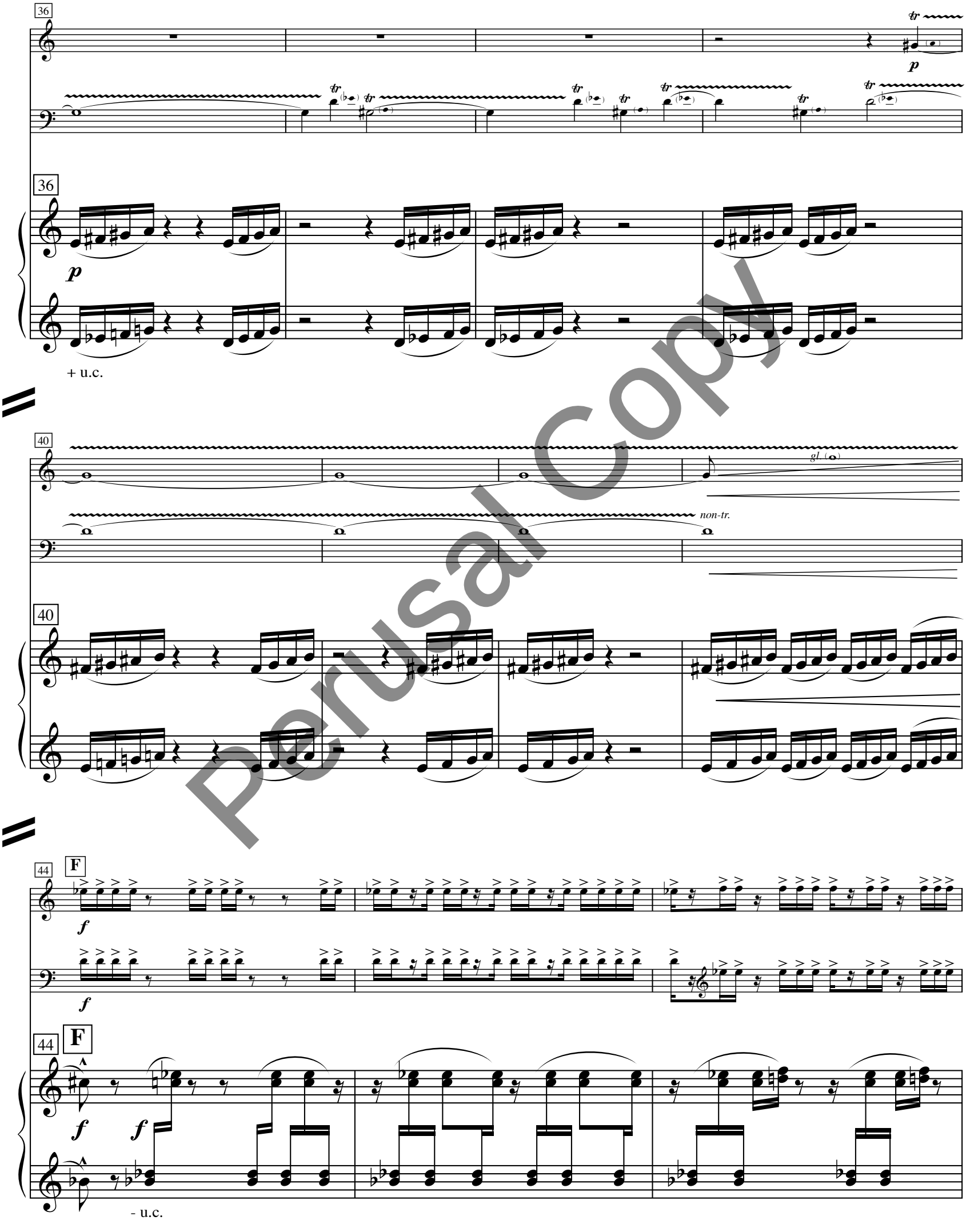

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47

G

ff

47

G

ff

50

p sub.

p sub.

50

6

fff

tr

p

tr

6

54

H

ff

ff

54

H

ff

ff

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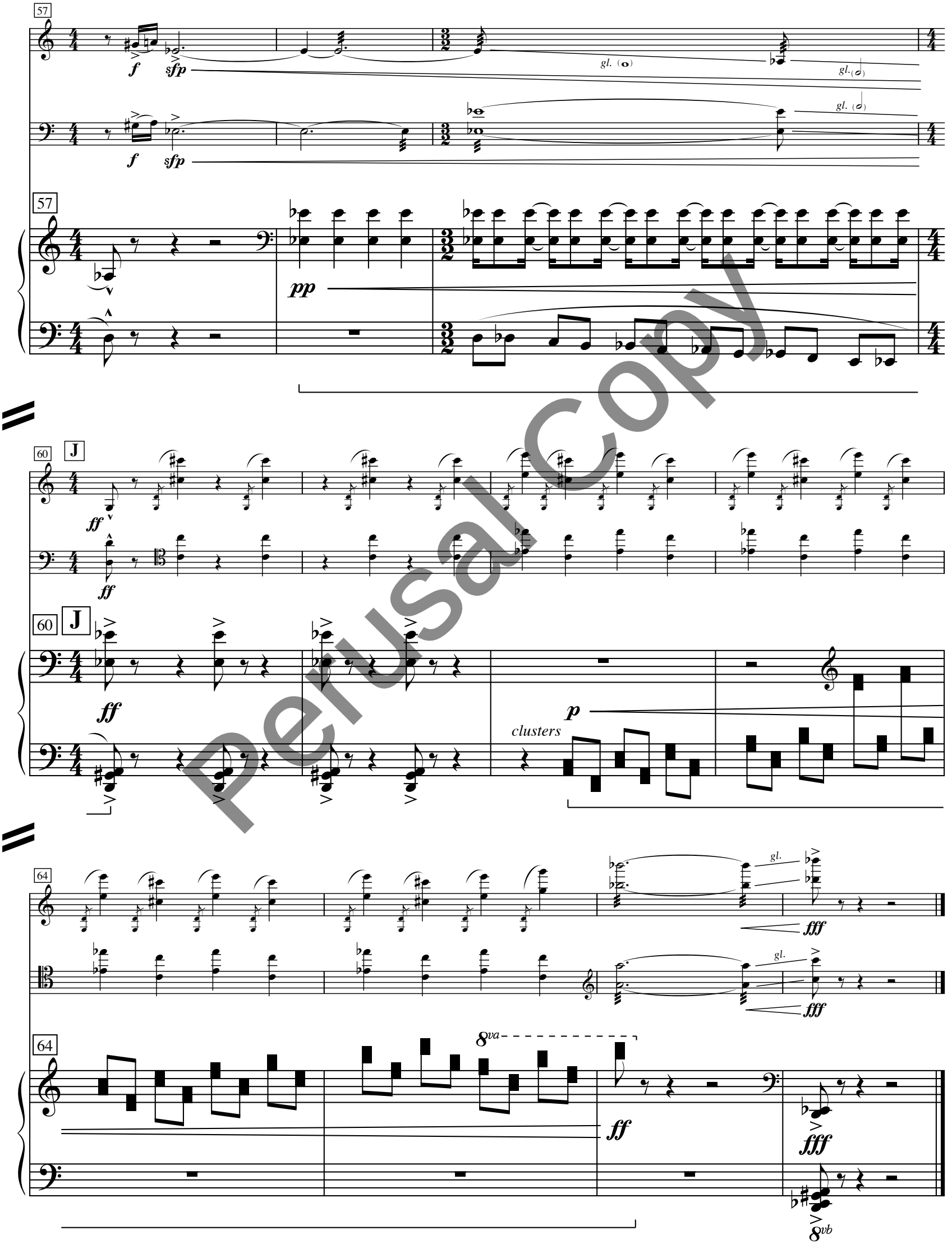

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