

Christopher D. Walker

Solo Piano for Percussion

inspired by *El Mar* by Caitlin Ireland



Solo Piano for Percussion by Christopher D. Walker
© 2012 TapSpace Publications, LLC (ASCAP). Portland, OR.
All rights reserved. International copyright secured. Printed in USA.
"El Mar" © Caitlin Ireland. Used by permission.

www.tapspace.com

Notice of Liability: Any duplication, adaptation, or arrangement of this composition requires the written consent of the copyright owner. No part of this composition may be photocopied or reproduced in any way without permission. Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.




El Mar (The Sea)

El mar es sin fin
Con agua azul y clara a la vez
Ambos una realidad y un espejismo
Cuando uno trata de capturarlo
En una memoria distante
Está presente y consumido también
Con un toque frágil,
El mar cambia su comportamiento,
Sus sensaciones
El mar es un amante enjado
Y un amigo consolador
¿Cómo entiende uno algo tan libre?
¿Como puede uno capturar la intensidad de algo que no puede ser controlado?
Los ojos de mi amor son el mar
Y yo estoy vadeando simplemente ortografía en esa agua
Sabiendo que no puede capturarlo
Preo gozando las ondas, no obstante

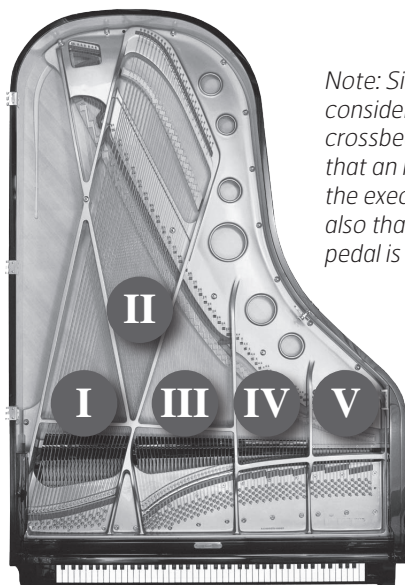
The sea is endless
With water that is both blue and clear at the same time
It is both a reality and a mirage
When one tries to capture it
It is a distant memory
It is present and consumed
With a fragile touch
The sea changes its form,
It's sensations
The sea is an angry lover
And a consoling friend
How does one understand something so free?
How can one capture the intensity of something that cannot be controlled?
The eyes of my love are the sea
And I am simply wading in this water
Knowing that I cannot capture it
But enjoying the waves nonetheless

—Caitlin Ireland

Performance Notes

1. All triangle-shaped noteheads indicate the highest and lowest notes possible within the specified internal piano section. Hollow noteheads are longer than darkened noteheads.
2. Two types of mallets are called for:
 -  Two soft felt mallets
 -  One rubber mallet
 -  Wood side

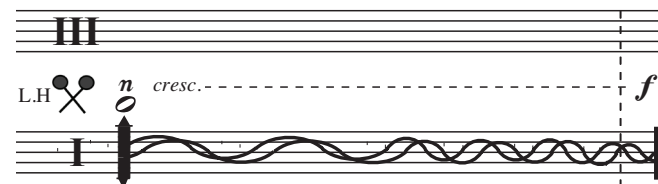
Note: The important thing about the rubber mallet is that it must be able to "grip" the strings as it slides the length (see item 3). This should produce an eerie, haunting sound.
3. Hollow square-shaped notes are used to indicate the motion of the mallet head (both rubber and felt) being silently placed on the string(s), then run the full length from above the dampers to the end of the string. In section I of the piano, the distance is determined by the crossbeam.
4. Darkened square note shades are single, defined strokes.
5. All diamond-shaped notes are to be silently depressed.
6. The top two staves are used for all internal sounds.
7. The internal sections of the piano are divided as illustrated below:





Note: Since the internal construction varies considerably (the placement of dampers, crossbeams, strings, etc.), it is important that an instrument is chosen that facilitates the execution of all the various effects. Note also that a correctly functioning sostenuto pedal is needed.

8. Accidentals apply to the bottom two staves as traditionally notated, indicated by the key signature. The top two staves are much more indeterminate. However, when following a change to treble clef, the given note is the note to be played at the written pitch.
9. All time indications are approximate and may vary slightly, depending on the instrument, hall, and performer's interpretation of the poem/music.
10. The second partial harmonic is produced when the string is pressed at the octave node with the second finger of left hand and plucked with right finger(s). This is most effective if the hand comes off the node immediately after the string is plucked.
11. All boxed notes are to be repeated as many times as the performer feels necessary within a given time indication.
12. The graphic notation of wavy lines represents the relative motion of the mallets. As the waves become closer together, the amount of struck notes should increase.

Ca. 25"



This example would be read as: With two soft felt mallets in the left hand, roll any/all possible notes in the lowest section of the piano (I). Crescendo from niente to forte and gradually increase the roll speed over the length of about 25 seconds.

13. Any motion across the staff, as represented by a line with an arrow, should be played from the lowest/highest note in a given section(s) up/down for the full width of the section. Follow the shape. 
14. For the glissandi, the performer should follow the basic direction. However, the length of the stroke and intensity of the motion are free to interpretation. 
15. Any aspects of the performance that are not explained are left up to the performer.

Level: Medium
Approx. playing time: 5'00"

Solo Piano for Percussion

Inspired by *El Mar* by Caitlin Ireland

Christopher D. Walker

Piano

Ca. 25" 5" L.H. .25" 5" 4" 3" 4" 5" R.H. 2" L.v. 3"

L.H. X O *cresc.* f mf

R.H. pp

5" with r.h. fingers mp *cresc.* 20" 5" L.H. .25" 8" Lento r. abato

pp f mf ppp 8^{va} 8^{va}

(cont. Lea.) $!$ Lea. + U.C.

R.H. O 2" L.v. 4" 4" 15"

L.H. X O p mp *cresc.* mf *cresc.*

(cont. Lea.) U.C. $*$

Sample Image

25'' faster + faster

5'' (No mallets)

4''

4''

3''

5''

5'' pizz. w/ right finger

5''

mp *cresc.* *f*

L.H. with fingers *pp*

R.H. *pp*

L.H. *ppp*

(No L.v.) 1/2 L.v. Full L.v. * L.v.

* Divide string by pressing it at the octave node with second finger of L. h. while plucking the note with right finger

5''

60''

becoming more distant

mp *l.v.* *p* *dim.* *n*

Sost. *

Sample
Image



www.tapspace.com