Seven Miniatures for Solo Pianist

- for solo piano -

2010
Notes for performance

General

- All seven miniatures are to be played at once.
- Their order is central to the work’s overall structure and as such cannot be rearranged in any fashion.
- There should be minimal amount of silence in-between each miniature. However, the miniatures are not to bleed into one another without pause.
- The use of differing barlines is used to indicate structural markers, and make no direct impact on performance practice.

Dynamics

In miniature three, assigning different dynamics to each note in a chord specifies the specific voicing of each chord.

A dynamic followed by a bracket is an indication that the dynamic is to be maintained for the duration of the bracket.

Gracenotes

All gracenotes occur directly before the note they precede. They are to be played as close to the note as possible.

These gracenotes are to be played within the duration specified. These may be played with slightly more freedom, but must not stray from the specified duration.
Gracenotes which have a roll indication are to be played just as a regular gracenotes, except the order is specified through the use of a roll.

**Slurs/Ties**

There are two types of slurs implemented, as well as two types of ties.

**Slurs**

1.) Ordinary slurs
2.) Dashed slurs are used to indicate phrase markings.

**Ties**

1.) Ordinary ties (two types)
   a.) ordinary ties used in traditional fashion
   b.) ordinary ties used to indicate a full sustain, and sharp release (miniatures four and six exclusively)
2.) Dashed ties are used to show connection of a pitch when another note interrupts. This is usually used when a note is being trilled and a grace note interrupts the flow of the trill, yet the general gesture should not be interrupted.

![Dashed ties example]

**Depressed keys**

Keys to be depressed silently are indicated with a diamond shaped notehead. This technique is used extensively in miniature four. (N.B. the example illustrated here is from miniature one, mm1. In order to be played the performer will need to take a moment and set their fingers into position given its finger positioning.)

![Depressed keys example]

**Inside the piano**

The inside of the piano is called for in two locations. Once in miniature two, and throughout miniature five. The material inside the bracket is to be played inside the piano by plucking the strings with ones fingertips.

![Inside the piano example]

In miniature five the top stave is assigned to the inside of the piano. Specific details, such as when to dampen the string and how to attack the strings are specified as well.

**Pedal**

Exact releases of the pedal will always be given, unless marked *poco ped*. In all other cases the pedal is not to be used.
In some cases a more specific location of pedal release is used. These are marked by a dashed line coming off the pedal bracket. (N.B. in the example illustrated here the pedal changes happen independently of the attack points.)

**Trills**

All regular trills will have the note to be trilled specified in parenthesis.

Double trills - emphasize the main note indicated and let the other two notes provided interrupt sporadically. When possible execute with one hand only. However there are instances where this is not feasible.

**Miniature-specific details**

**Miniature 4**

This miniature is notated on four separate staves. The diamond shaped notes are to be silently depressed. When they go back to sounding PLAY is indicated
**Miniature Five**

Dampening is indicated by a damening signal, and the string to be dampened. This usually happens at the end of a note initiated inside the piano, but may be used to dampen a note already sounding from a key struck outside the piano.

A vertical strike on the piano string is an exaggerated attack with the knuckles.

Rub back and forth on the string with a nail.

Using the flesh of the fingertip, press down, bending the string, and push back into the body of the piano. Dynamics relate to the speed in which the finger moves across the piano. f = fast, and p = slow.

**Miniature Six**

The slur going over the silence is an indication of how the silence should sound (and look). This is the only silence where there should be a noticeable amount of body movement into the next gesture in order to show a connection of musical material over a duration of silence.
Miniature Seven

The initial chord is given and sustained over the full duration indicated. The attack points for additional notes to the initial chord are shown in this fashion as a means of clarity.
Seven Miniatures for Solo Pianist

One - 21"

Michael Baldwin (1989)

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Two - 84"

Very softly re-articulate the Bb.
Should sound like resonance from the E.

Inside piano.
Three - 42"
Piano

\begin{music}
\begin{align*}
\text{Silently depress key.} \\
\text{Silently depress key.} \\
\text{Silently depress key.}
\end{align*}
\end{music}

\text{Una Corda Ped.}

\text{Sost. Ped.}

\text{PPP}

\text{Play}

\text{Sost. Ped.}

\text{PPP}

\text{Sost. Ped.}
Silently depress keys.
Double Trill - emphasize the main note and let the other two notes interrupt sporadically.

Poco Ped. Ped. Una Corda Ped.

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IN ORDER TO FACILITATE PAGE TURNS
Make all releases as sharp and clear as possible.

Press down with ball of finger moving away from the hammers.
Six - 42"
Pedal follows the right hand movement.

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