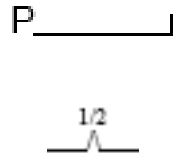


# *Thin*

for solo piano

Éric Marty

## Performance Notes

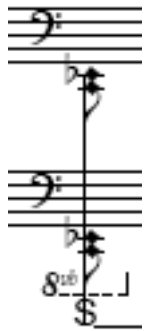


Pedal

“Half damp.” Release the pedal quickly, and only partially, before depressing again. The goal is to reduce the resonance without damping the notes completely.



Depress the pedal just after releasing the keys. Like the “half damp,” the goal is to reduce the resonance significantly without damping the notes completely.



Sos. pedal; Diamond noteheads indicate notes depressed silently; A line extends from the S symbol to the notes to be captured by the Sos. Pedal



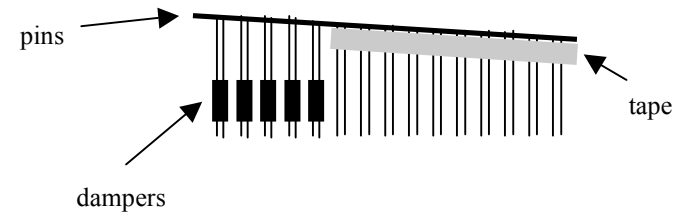
strong accent



staccatissimo

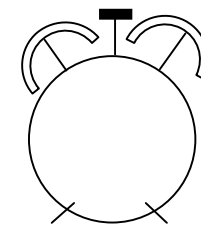
## Piano Preparation

A 2.5 cm strip of paper tape (masking tape) should be placed across the uppermost strings of the piano (those without dampers). The resulting sound should be similar to a woodblock for the highest notes. Near the lowest strings to be taped over, an adjustment in the width of the tape may be made to attempt to lessen the contrast in tone between the taped and un-taped notes. However, the goal is still to eliminate sustain from all strings without dampers.



## Alarm Clock

An alarm clock should be placed inside the piano within reach of the pianist. The clock must be of the wind-up variety with 2 bells, a winding mechanism for the clock, and a separate winding mechanism for the alarm. The clock should not be wound. The alarm should be wound enough to ring for 60 – 64 seconds, and the pin set to hold the alarm in its wound state. At m. 230, the pianist or an assistant releases the pin, and the alarm should sound. It should stop by itself by m. 262, however, should the alarm continue past this point, the piece does not end until the alarm has stopped.



# Thin

Eric Marty

$\text{♩} = 120$

Piano

*legato*

*mf*

*mf*

*pp*

*mf*

*pp*  $\rightarrow$  *mf*

Pno

*pp*

*mf*

*(mf)*

*pp*

*mf*

*pp*

Pno

*mf*

*pp*

*f*

*p*

*mf*

*p*

*mf*

*pp*

*pp*

13

Pno

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

5 5 5 5 5

P

(S)

16

Pno

*pp* *pp* *pp* *mp*

7 7 7 6 3

3+2+3 16 3

gradual release

(P)

(S)

21

Pno

*mf* *pp* *pp* *mp*

3 3 6 3 6

P

P<sup>catch\*</sup>

(S)

\* Depress pedal immediately after releasing keys in order to 'catch' residual vibrations in the strings.

25

Pno *mp* *pp* *pp*

P S P<sub>catch\*</sub>

29

Pno *pp* *pp* *mp*

(P) (S) P<sub>catch\*</sub>

33

Pno *pp* *mf* *pp* *pp*

(S) P P<sub>catch\*</sub> S

38

Pno

*pp* *f* *f* *pp*

7 7 7

5

(S)

42

Pno

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

5 5 5 5 5 5

3 3 3 3

8va

P catch\*

(S)

52

Pno

7 3 3 3 3 3

(P)

(S)

63

Pno

(P)  
(S)

74

Pno

(P)  
(S)

83

Pno

(S)

P

91

Pno

(P)

(S)

96

Pno

(P)

(S)

loco

8vb catch\*\*

\*\* Catch only the low A.  
 Allow the damper to silence the E and D#.



100

Pno

*mp < mf* *mp < mf* *f* *mp < mf* *mp < mf* *f mf*

*mp*

*#8vb* *#8vb*

(P) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(S)

106

Pno

*mp < mf* *mp < mf* *p* *mf* *f*

*5* *5*

*3*

(P) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(S) P

110

Pno

*p* *mp < mf* *mp < mf* *mp < mf* *mp < mf* *mp < mf*

*#8vb*

(P) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(S)

115

Pno

*mp* *mf* *mp* *mf* *mp* *mf* *f* *f*

(P)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

(S)

120

Pno

*mp* *f* *mp* *mf* *mp*

P  $\frac{1}{2}$   $\frac{1}{2}$

(S)

123

Pno

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

(P)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

(S)

127

Pno

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

(P) (S)

134

Pno

*mp* *mf* *mp* *mf* *ff*

(P) (S)

137

Pno

*mp* *mf* *ff*

(P) (S)

140

Pno

*ff*

8va

8va

8va

8va

8va

8va

8va

6

6

6

6

6

143

Pno

8va

8va

8va

8va

8va

8va

8va

6

3

148

Pno

8va

8va

8va

8va

8va

8va

8va

8va

8va

8vb

6

6

6

6

150

Pno

*ff*

5 5 6 5 5

(S)

153

Pno

*p* *ff* *f* *mp*

8va

8vb

P P

5 5 5 5

(S)

156

Pno

*f*

(P)

8va

161

Pno

*f*

*p*

(P)

(8)

167

Pno

*f*

(P)

(8)

173

Pno

(P)

180

Pno

*f*

8va

5:3

6

3

6

3

(P)

184

Pno

8va

5

5 $\flat$

5

*f*

*p*

7

*f*

*p*

*f*

*p*

(P)

189

Pno

8va

6

3

3

3

8va

8va

*mf*

*p*

*ff*

*p*

8va

8va

(P)

192

Pno

*ff*

6

3

8va-

(P) \_\_\_\_\_

198

Pno

6

3

*ff*

8va-

203

Pno

3

6

8va-



Piano score for measures 205-210. The piece is in a key with two flats (B-flat major or D minor). Measure 205 starts with a dynamic of *f* and features a descending eighth-note scale in the right hand, with a circled '8' above it. The left hand plays a bass line with octaves and chords. Trills are marked with *8va* and a bracket with '5' below. The right hand continues with a descending eighth-note scale, also marked with *8va* and a bracket with '5' below. The left hand continues with octaves and chords, marked with a '5' below. The piece concludes with a final chord in the right hand, marked with *8va* and a bracket with '5' below.

(S)

Piano score for measures 210-215. The piece continues in the same key. Measure 210 features a descending eighth-note scale in the right hand, marked with *8va* and a bracket with '5' below. The left hand plays a bass line with octaves and chords, marked with a '5' below. Trills are marked with *8va* and a bracket with '3' below. The right hand continues with a descending eighth-note scale, marked with *8va* and a bracket with '5' below. The left hand continues with octaves and chords, marked with a '5' below. The piece concludes with a final chord in the right hand, marked with *8va* and a bracket with '6' below. The dynamic *ff* is indicated in measure 214.

(S)

Piano score for measures 215-220. The piece continues in the same key. Measure 215 features a descending eighth-note scale in the right hand, marked with *8va* and a bracket with '3' below. The left hand plays a bass line with octaves and chords, marked with a '5' below. Trills are marked with *8va* and a bracket with '3' below. The right hand continues with a descending eighth-note scale, marked with *8va* and a bracket with '3' below. The left hand continues with octaves and chords, marked with a '5' below. The piece concludes with a final chord in the right hand, marked with *8va* and a bracket with '3' below. The dynamic *pp* is indicated in measure 216, followed by *mp* and *ff*. The piece concludes with a final chord in the right hand, marked with *8va* and a bracket with '3' below. The left hand has a final chord marked with *8vb* and a bracket with '5' below. The piece concludes with a final chord in the right hand, marked with *8va* and a bracket with '3' below.

218 *ff* *8va*

Pno

(S)

221 *8va*

Pno

(S)

225 *8va* *f* *ff* *8va*

Pno

(S)

228

Pno

*ff* *8va*

*8va* *3*

*8va* *3*

*8va* *3*

*8va* *tr*

*f* *f* *n* *p* *n*

*pp*

*8vb*

*3*

*5*

*3*

*5*

(S)

Alarm Clock

start alarm\*

\* Activate the pin to start the alarm inside the piano.  
The alarm should come to a stop by itself several measures before the end of the piece. However, if the alarm sounds too long, the piece does not end until the alarm is silent.

233

Pno

*p* *n* *f* *f* *f* *n* *p* *n* *pp-f* *n* *p* *n* *mp*

pluck string\*\*

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

*8va* *tr*

*8va* *tr*

*8va* *tr*

*8va* *tr*

*5* *3* *5* *3* *5* *3*

*5* *3* *5* *3* *5* *3*

*8vb* *8vb*

(P)  
(S)

\*\* with fingernail or plectrum

239

Pno

*n* *p* *n* *pf* \* *n* *p* *n* *p* *f*

(P)  
(S)

\* From this point forward to the end, accented notes should be played *f* or louder unless otherwise indicated.  
Grace notes and other unaccented notes should be played *p*, unless otherwise indicated.

244

Pno

*pp* *fp* *n* *p* *pp* *f* *pp* *f* *pf* *n* *p*

(P)  
(S)

251

Pno

*pp* <sup>3</sup> *f* *pp* *n* *p* *n* *f* *mp* *p-f* *mp* *pp* *f* *pp* *mp*

(P)  
(S)

8va

255

Pno

*p-f* *p* *f* *mf* *pp* *f* *mf* *pp* <sup>3</sup> *pp-f*

(P)  
(S)

8va

8vb

259

Pno

*pp* *f-p* *f* <sup>3</sup> *p-f* *p* *p*

(P)  
(S)

8va