

Stainless Staining

Solo Piano $\bullet = 142$

Make a lot of use of the sustain pedal in order to create overtone resonance

(r h)

legato

x 4

x 12

(l h) $\# \bar{r} \bar{r} \bar{r} \bar{r}$

(fade in gradually from nothing)*

Mechanical Piano Noise (clickety-clack)

Ascending and accreting overtone chords (up to no. 8 to begin)

Overtone pro go in and out of canon with each other in the soundtrack

Soundtrack Cues

a .75

00:45.5

5 Keep left-right hand pattern as before

poco a poco cresc.

High Piano pluck (with a mechanical edge)

Cues

b 01:01

x 3

10 $\# \bar{r} \bar{r} \bar{r} \bar{r}$

mf

Cues

May dispense with low G#s on any repetition to turn the page

17 x 3

$\# \bar{r} \bar{r} \bar{r} \bar{r}$

Cues

Overtone pro (upper no. 50 & 49)

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* It is not essential that you start exactly as written, but that you lock with the pulse within the first bar or so. You should start from a very quiet level, and then cresc. to p as notated.

+ A lot of what is written in 3/4 vacillates between feeling in 3/4 or 6/8. Sometimes it just changes because of context and surrounding (or because repetition plays tricks on how you perceive it). At other times, it is directly influenced by what the soloist plays. Rather than changing the time signature (forcing a very direct interpretation) I've tried to highlight important soloist-influenced shifts simply by the way the notes are beamed.

24

Cues

29

x 3

Cues

Overtone pno
(upper pps 50 & 49)

You should be using the pedal in a more rhythmic fashion by this stage
(i.e. with greater changes, allowing space, and less a build up of overtones)

33

x 3

Cues

Overtone pno
(upper pps 50 & 49)

37

Cues

41

Cues