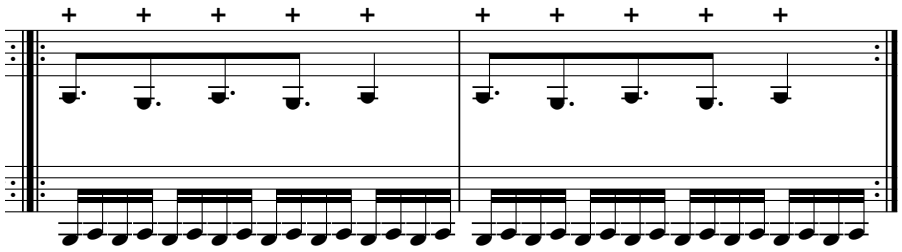
Cut and Paste

solo piano (with optional amplification and distortion pedal)

by Max Stoffregen

Performance Notes

This passage is played as follows:



The right hand is muting the given string in the given rhythm, almost as if playing the guitar, or another stringed instrument. In other words, the fingers shall be literally 'playing' (muting) on the strings, at the notated pitch and rhythm. The result is that the interaction between the ostinato in the left hand and the shifting mutings in the right hand create a composite rhythm (that isn't notated). So the player should give special care to familiarizing his/herself with this passage. Also, the right hand should play 'legato' – that is, without lifting the fingers off the strings while moving among the strings.

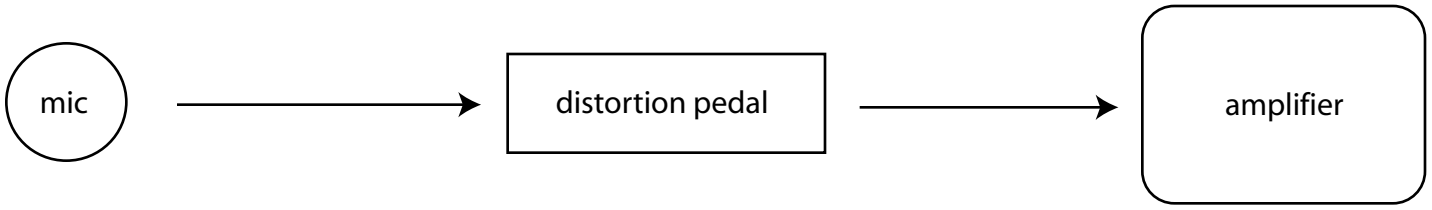
Regarding other finger mutings

Depending on the internal dimensions of the piano, the player will be able to slide a shorter or longer distance 'down' the strings (toward the keyboard). The distance doesn't matter so much; what is important is that there is an audible slide. Furthermore, at no point should the player have to stand up to do any of the mutings; they should be able to reach in the piano from a sitting position on the piano bench.

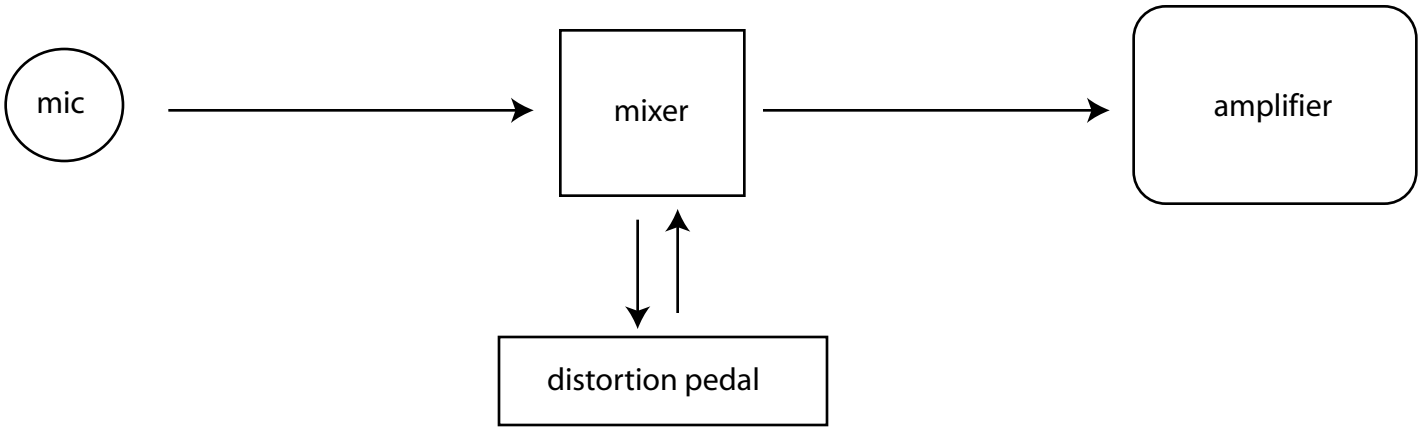
Note about the amplification/distortion pedal setup:

You should place a dynamic or contact mic directly on the lowest B and C strings – the mic should be making contact with the strings, but it shouldn't be dampening them too much. You'll have to play with the positioning of the mic to ensure that both strings are contacted (it's easy to place the mic directly between the strings, since the bass strings are large). In the case of a dynamic mic, use a boom stand to position the mic. Regarding the distortion pedal; any pedal is o.k. - but the distorted sound should be obviously distorted (for dramatic effect).

Easiest Setup



More Complex Setup



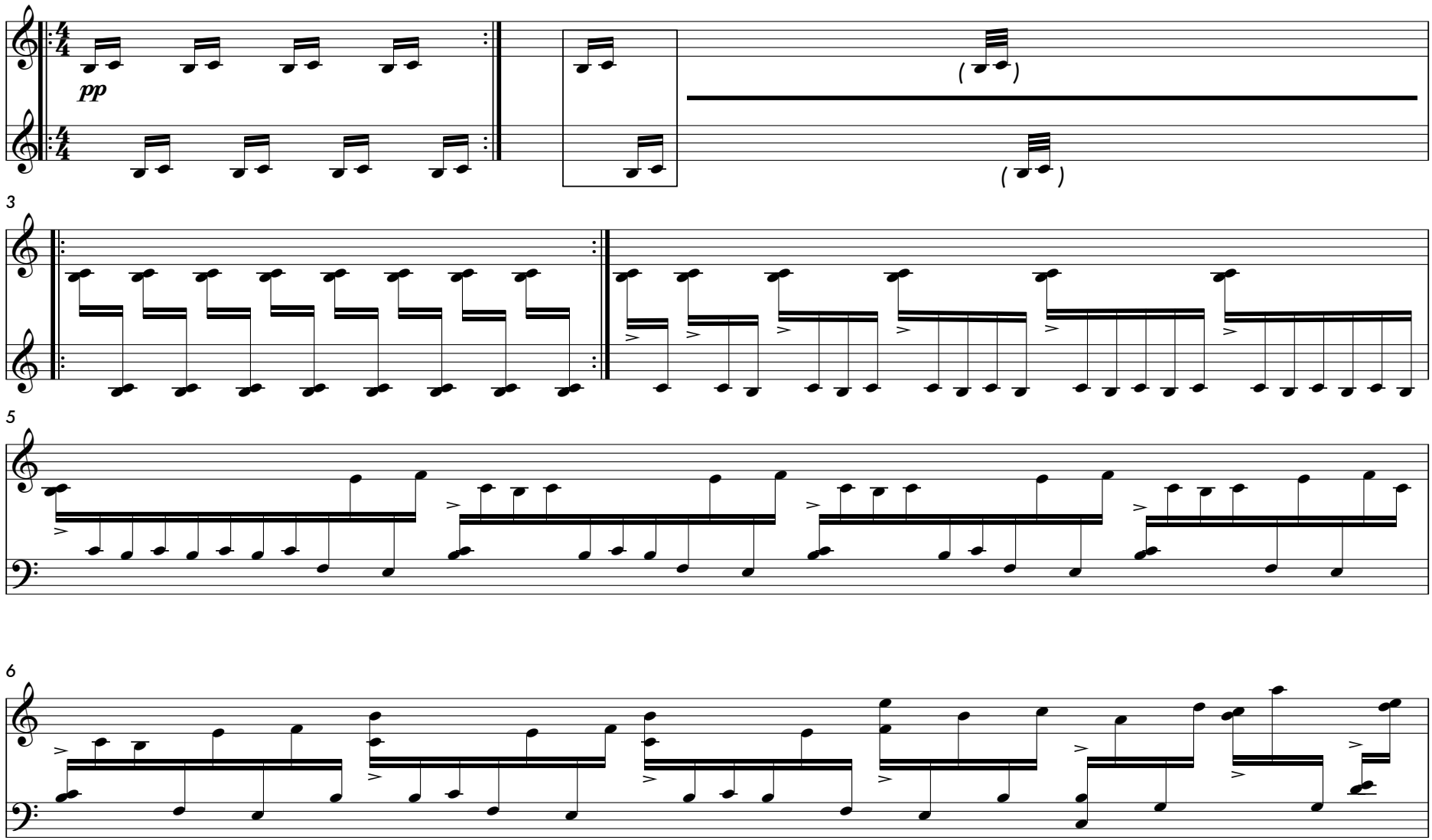
Cut and Paste

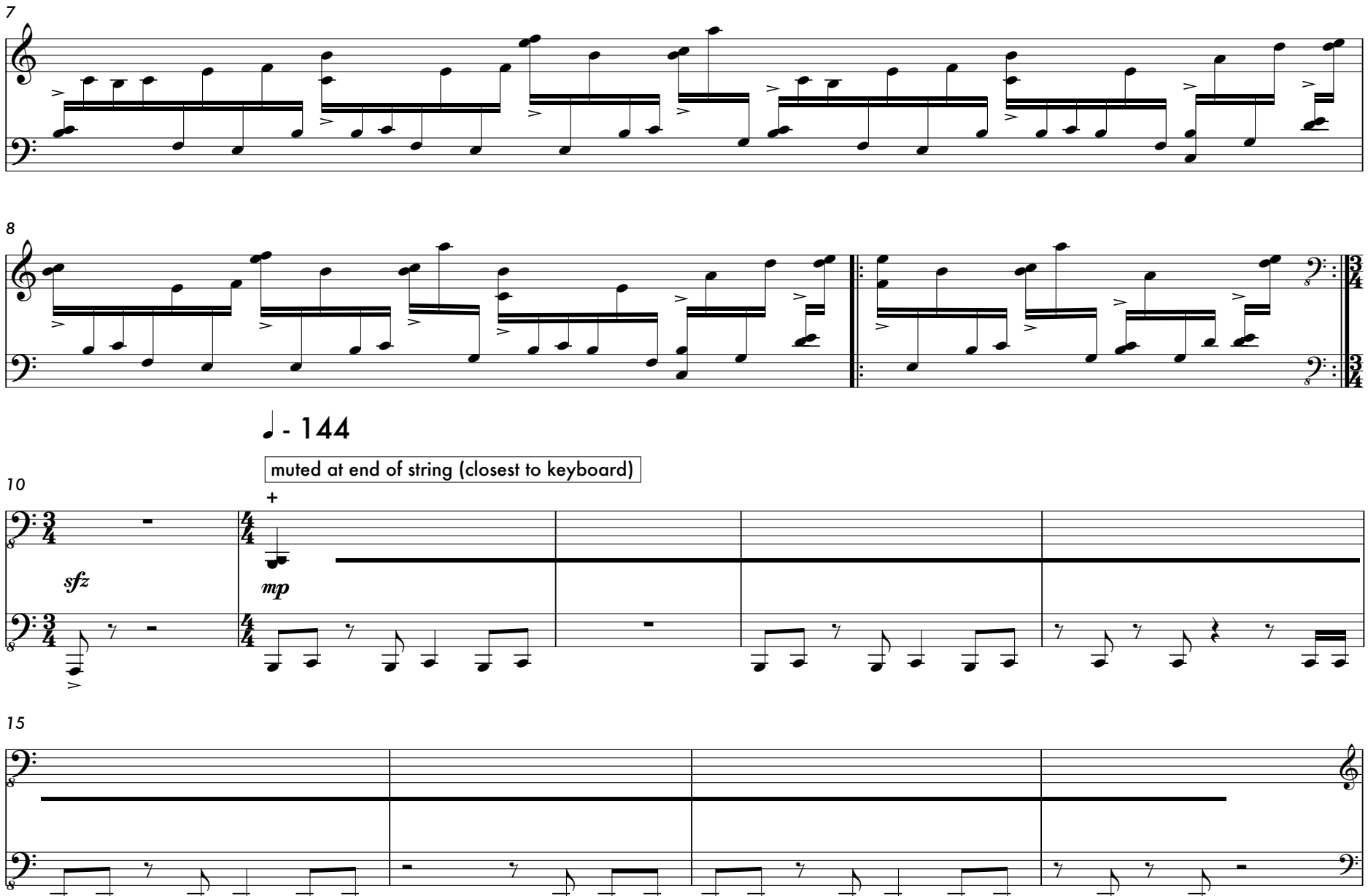
dedicated to Scott Foglesong

Max Stoffregen

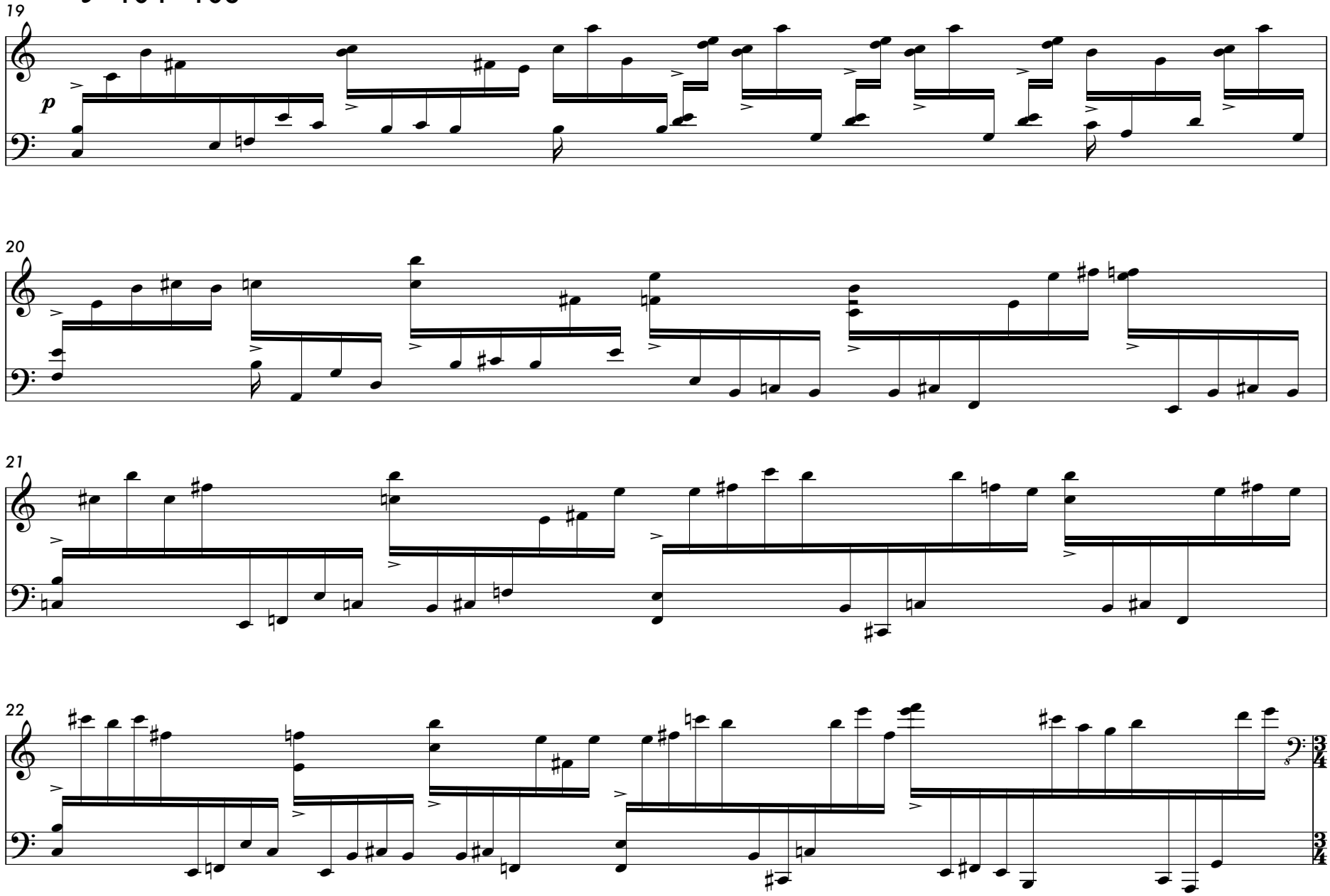
very consciously rhythmic ♩ - 100

repeat this gradually speeding up, until the two notes become so fast that they merge




7
8
♩ - 144
muted at end of string (closest to keyboard)
10
sfz
mp
15

♩ - 104 - 108



♩ - 144

muted at end of string

23

sfz

f

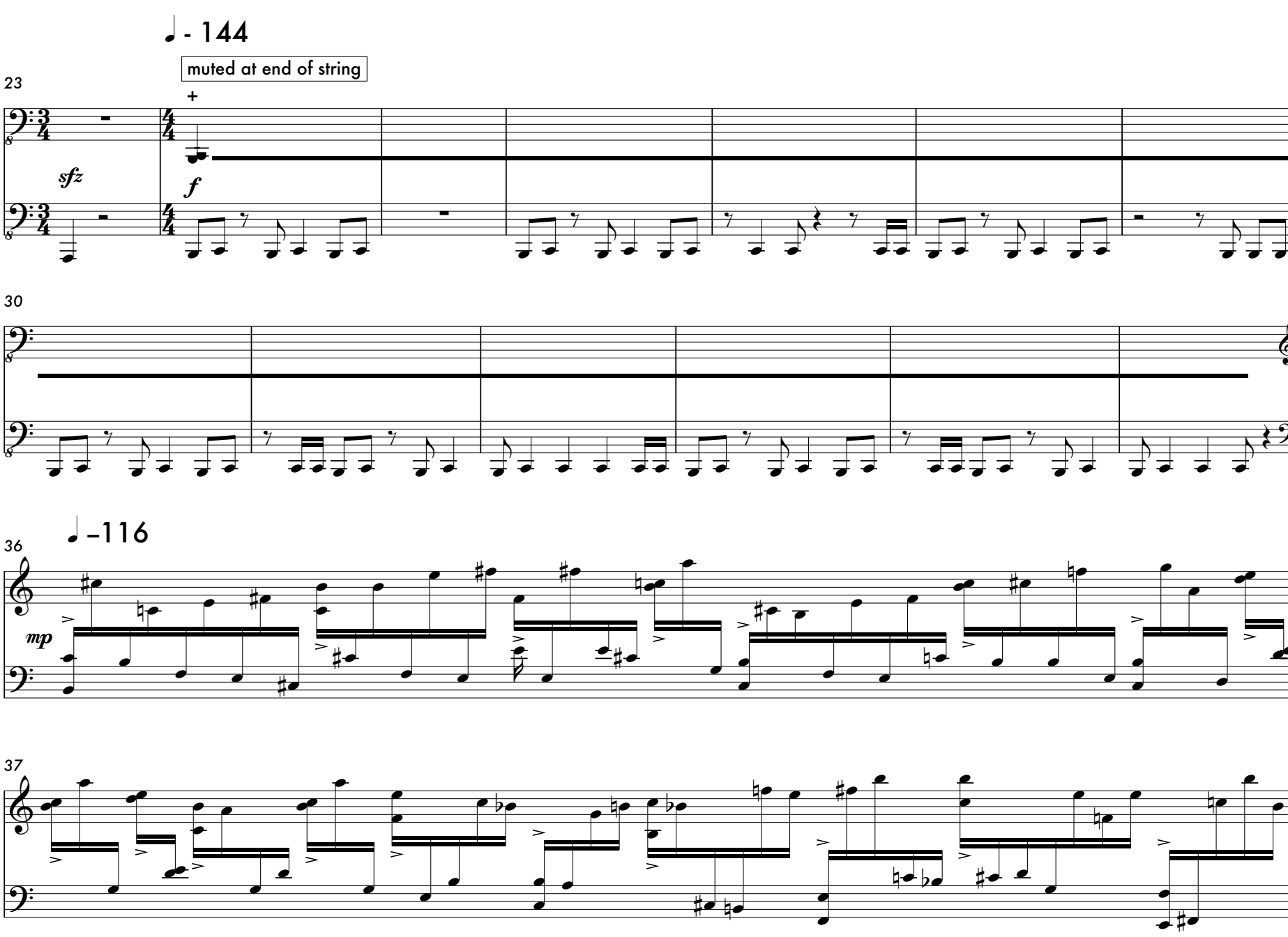
30

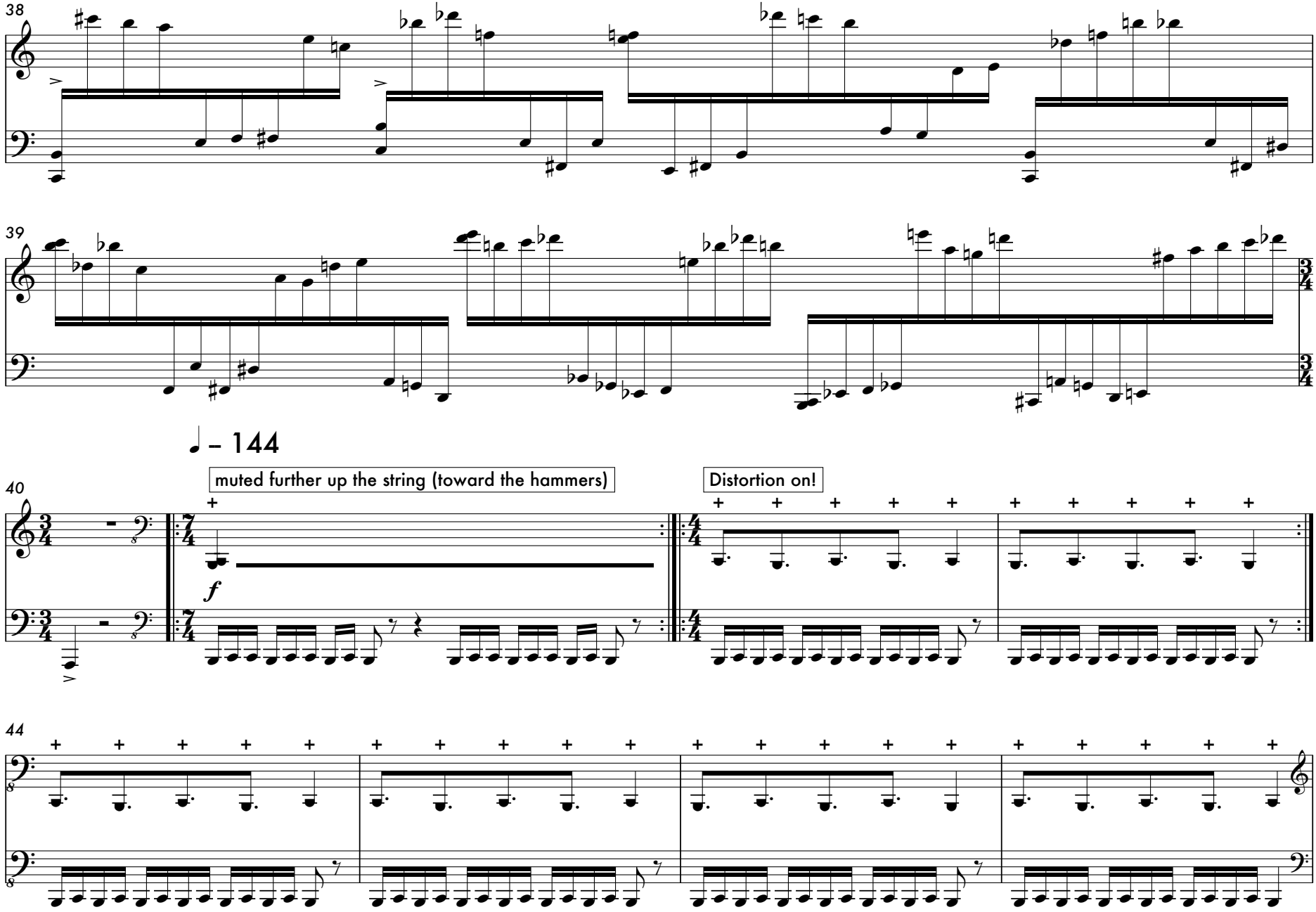
♩ -116

36

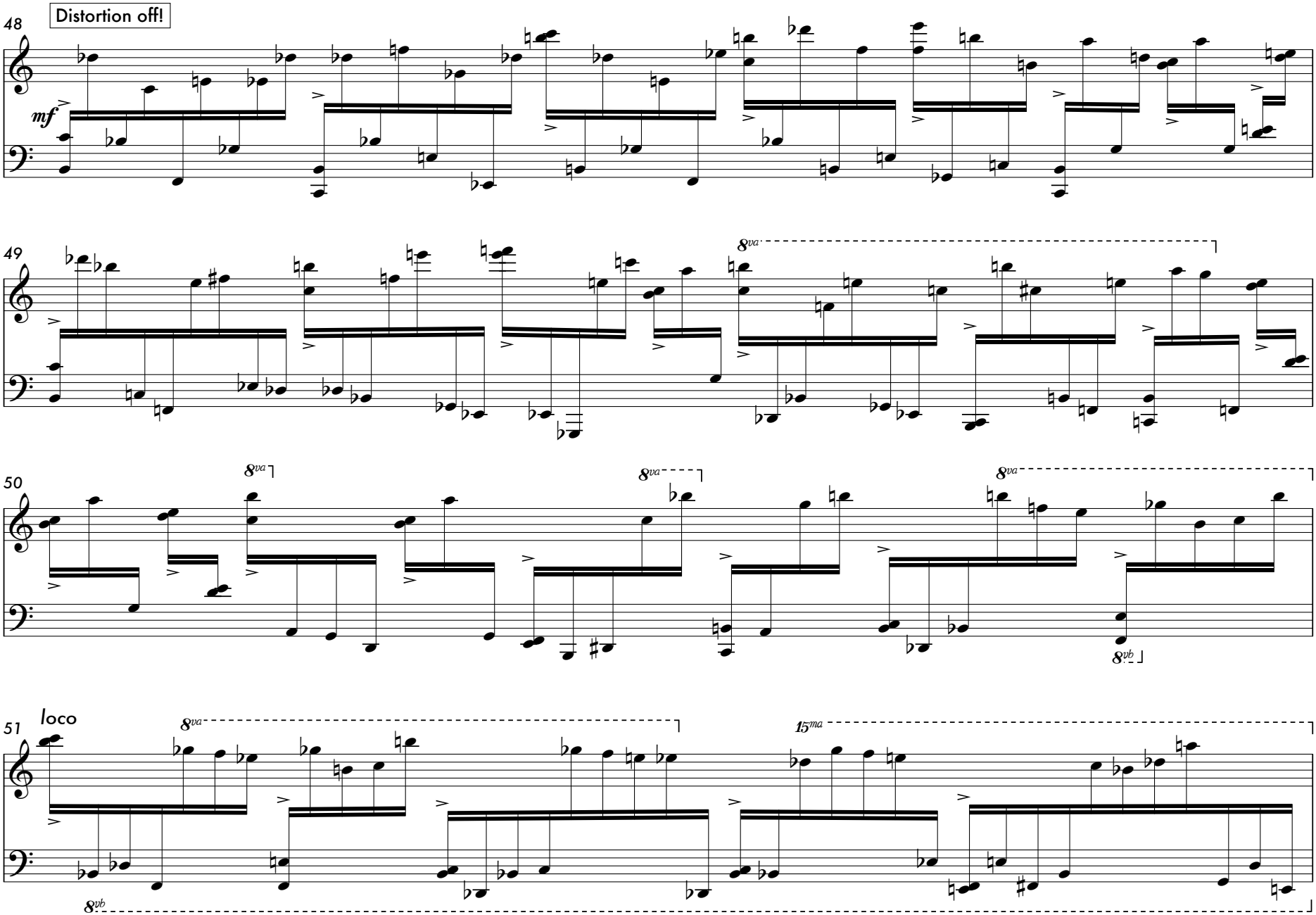
mp

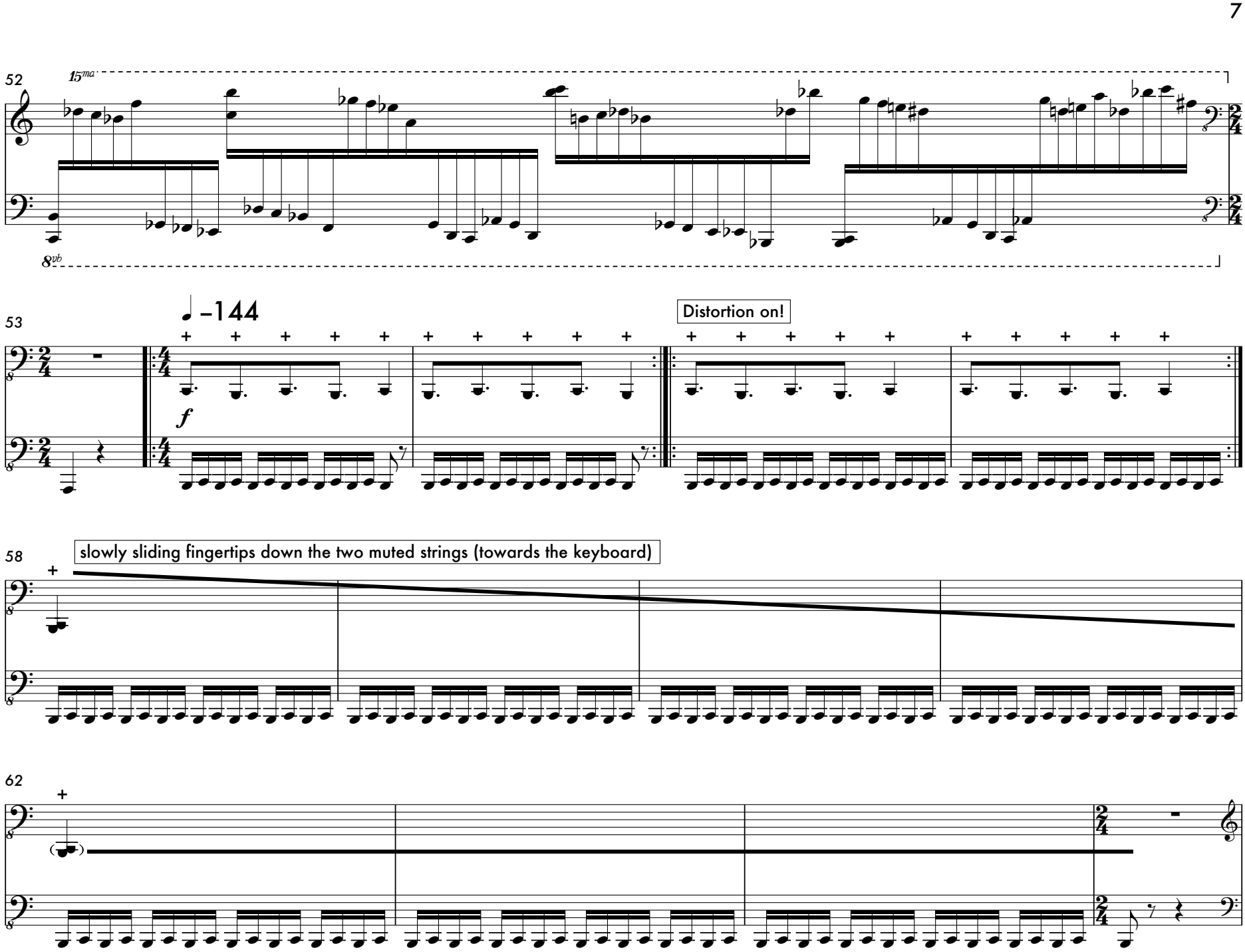
37




38
39
♩ – 144
muted further up the string (toward the hammers)
Distortion on!
40
f
44

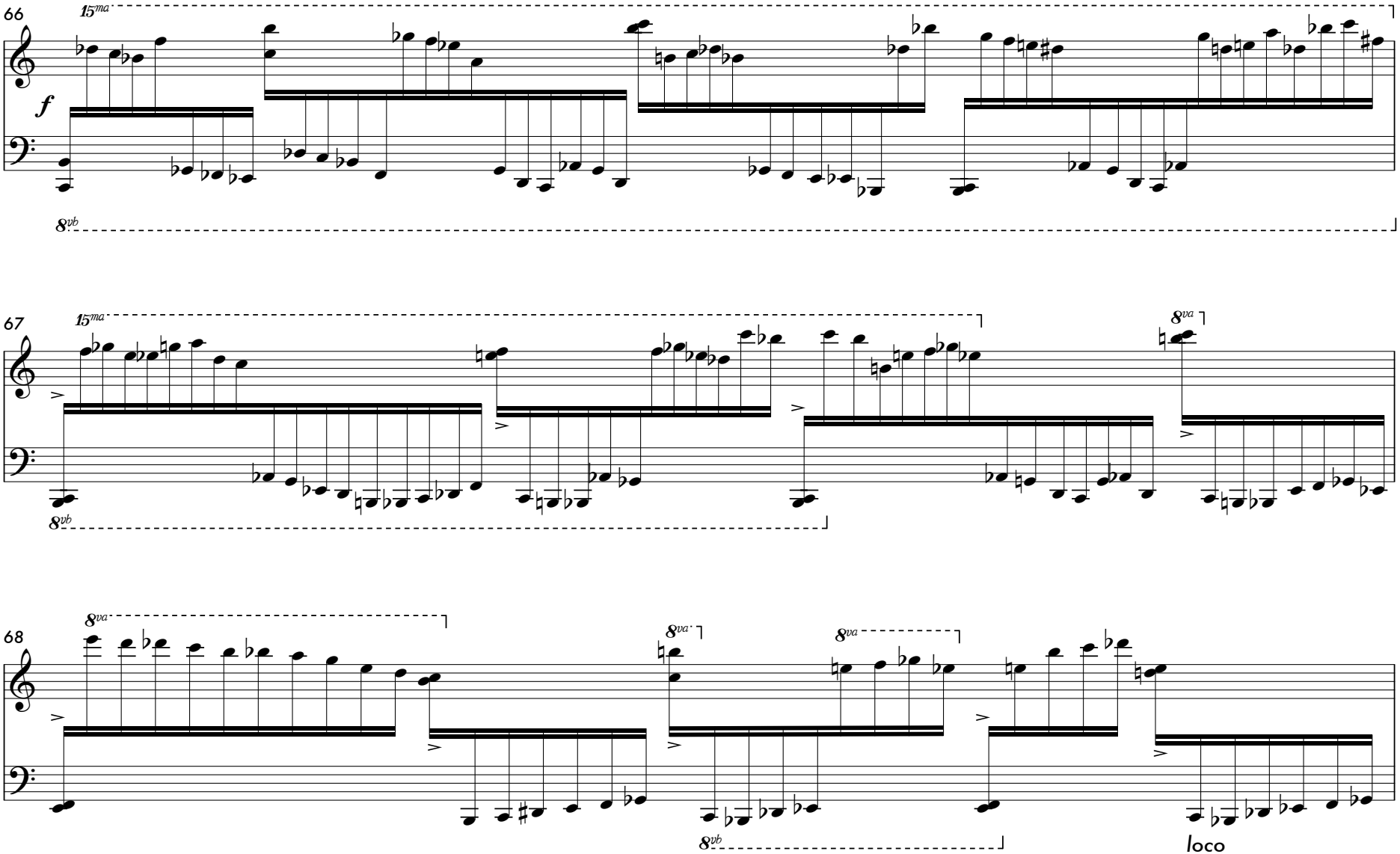
♩ - 112 - 116

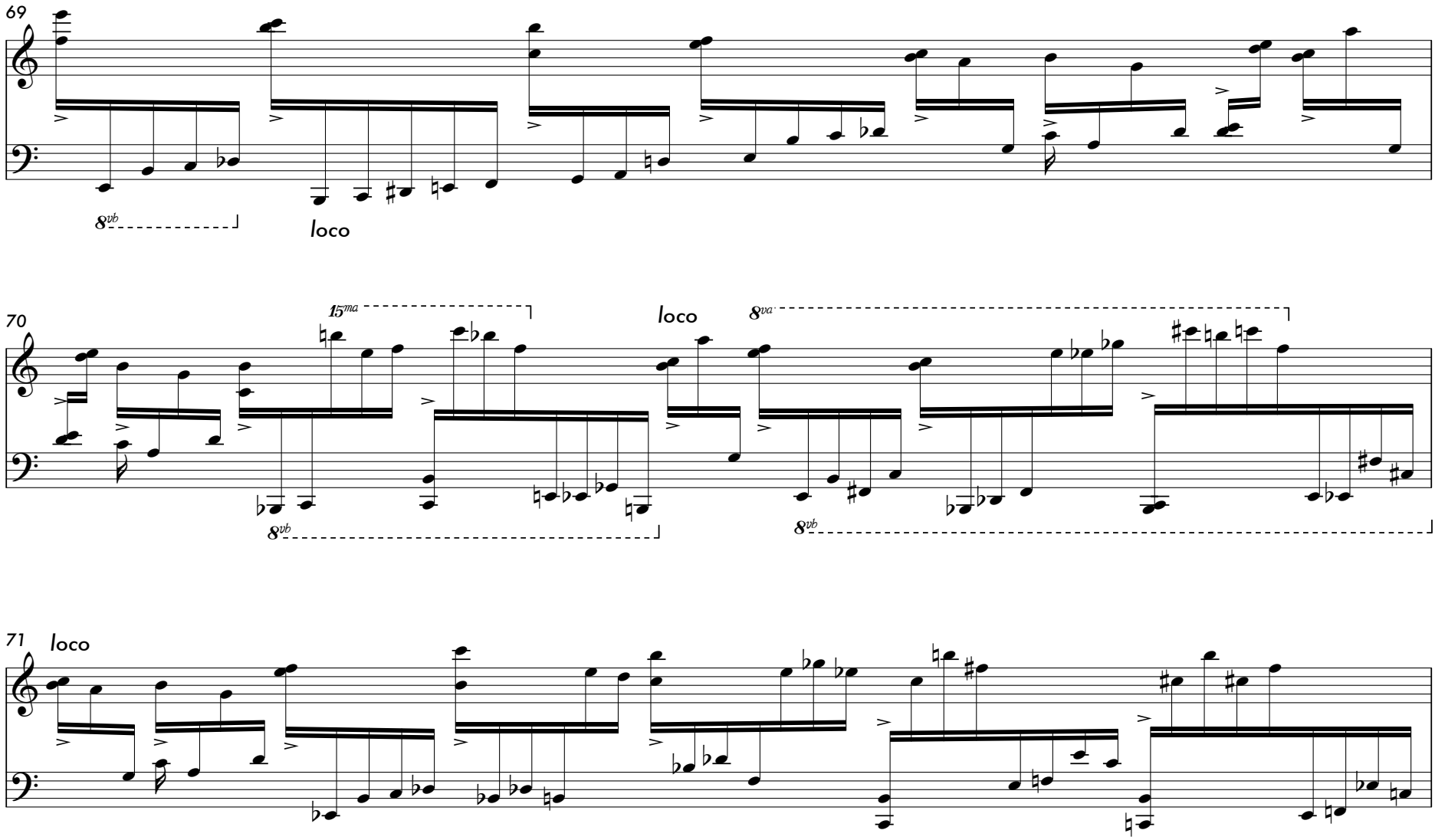

Distortion off!
48
mf
49
8va
50
8va
8va
8va
8vb
51
loco
8va
15ma
8vb

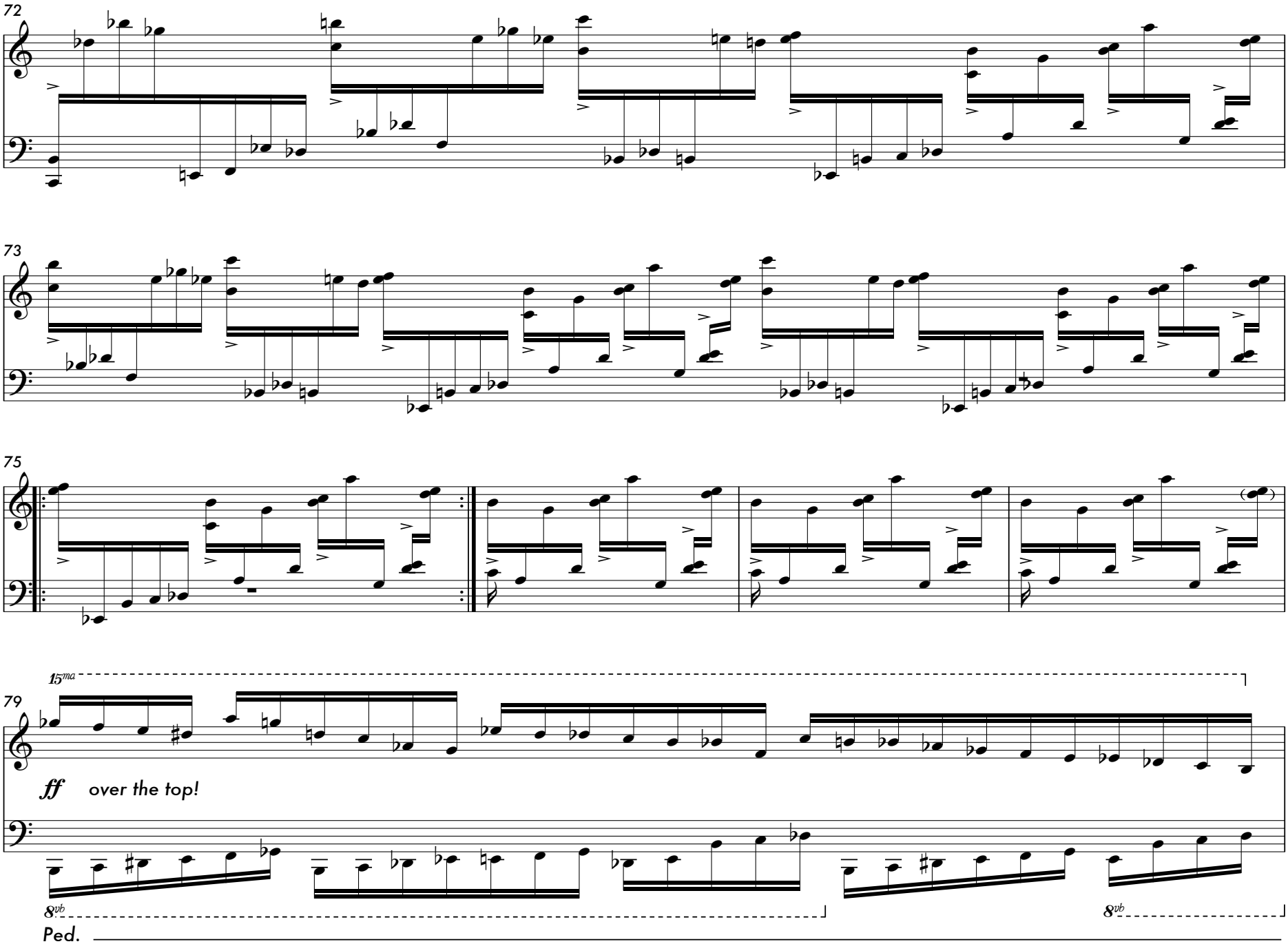

52
15ma
8vb
53
♩ –144
Distortion on!
f
58
slowly sliding fingertips down the two muted strings (towards the keyboard)
62

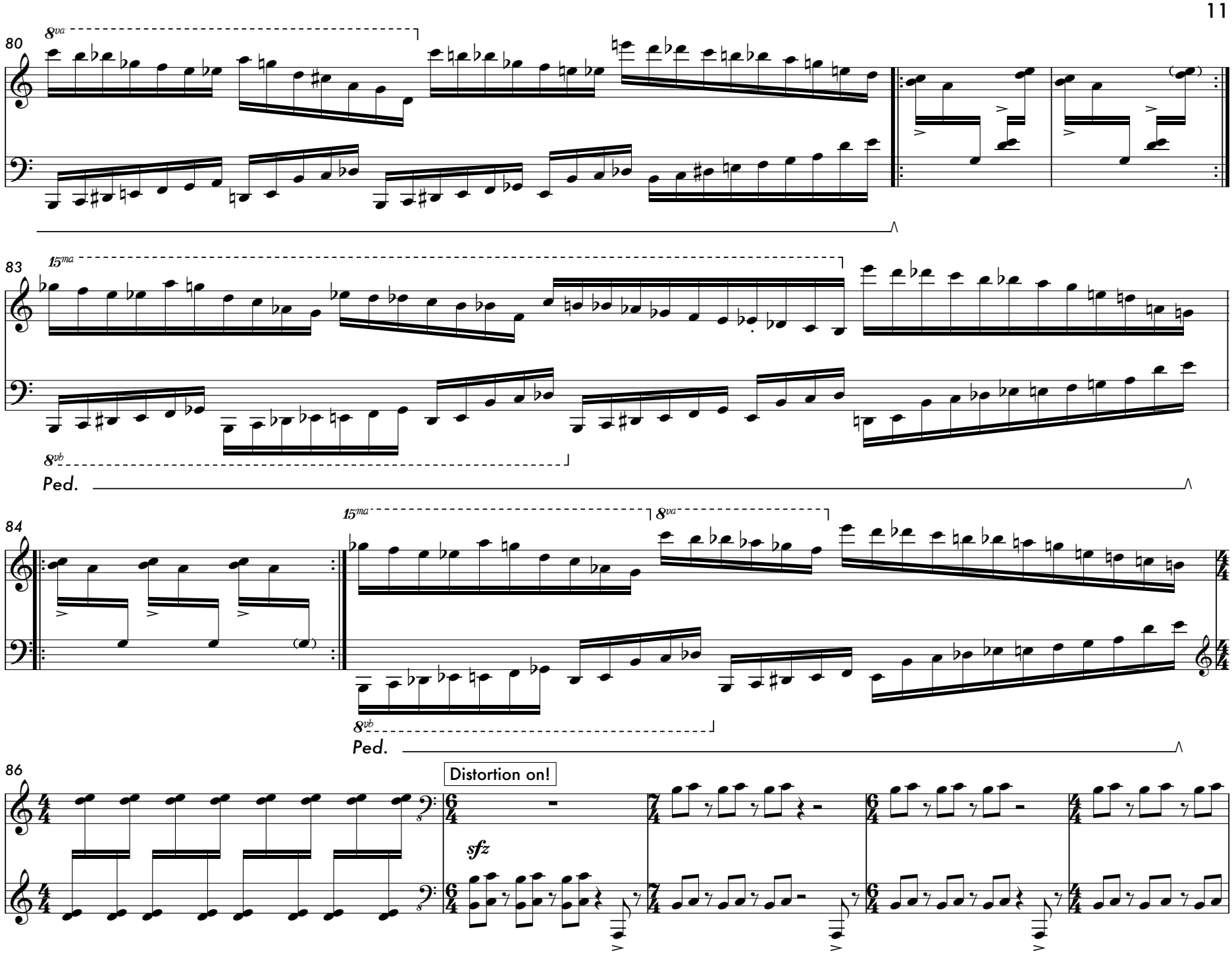
♩ - 120 - 132

Distortion off!




69
8vb
loco
70
15ma
8vb
loco
8va
8vb
71
loco


72
73
75
15ma
79
ff over the top!
8vb
8vb
Ped.


80
8va
83
15ma
8vb
Ped.
84
15ma
8va
8vb
Ped.
86
Distortion on!
sfz

♩ - 144

Distortion off!

slowly sliding fingertips down the two muted strings

91

f

Ped.

96

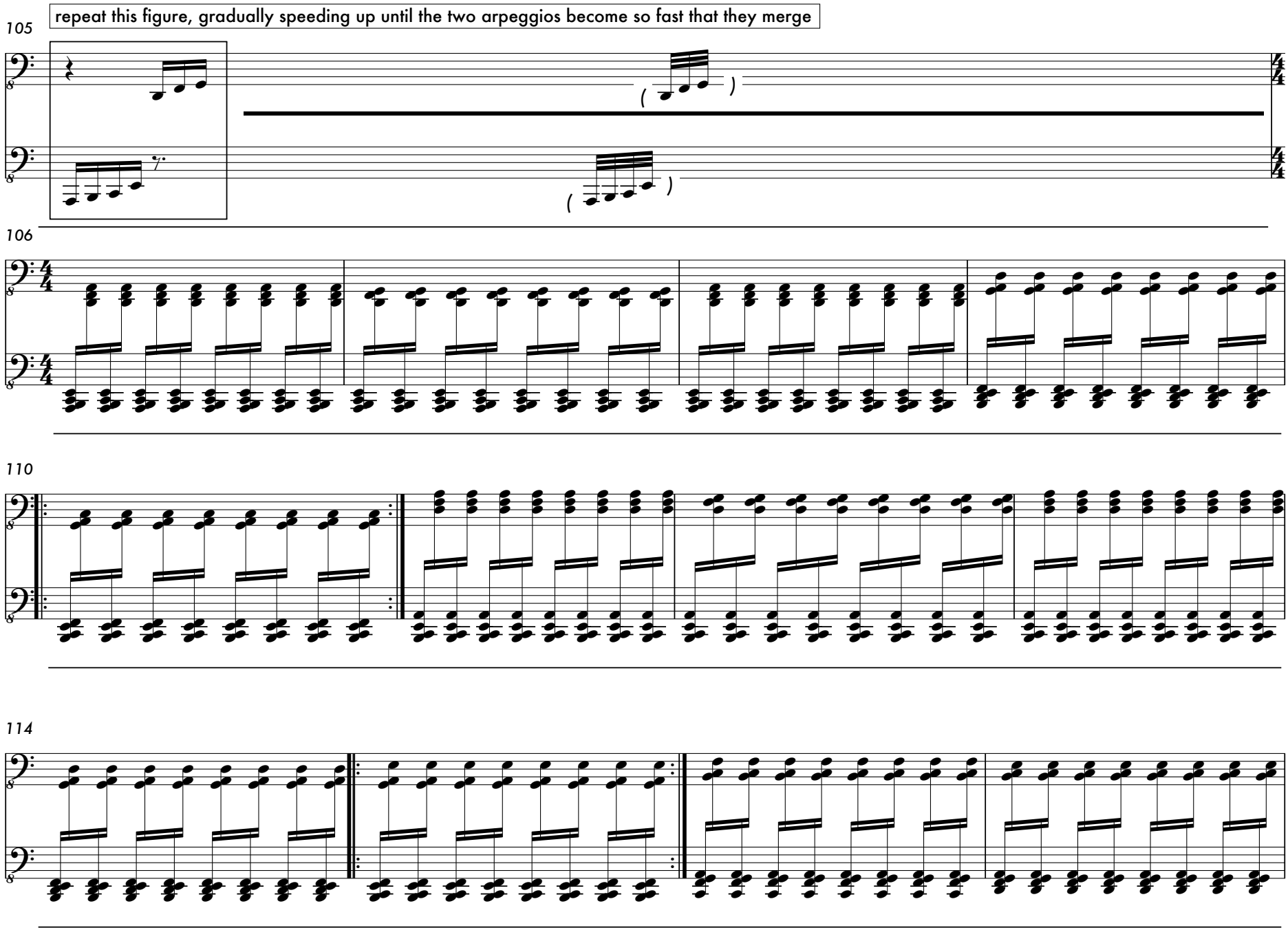
Muting Off

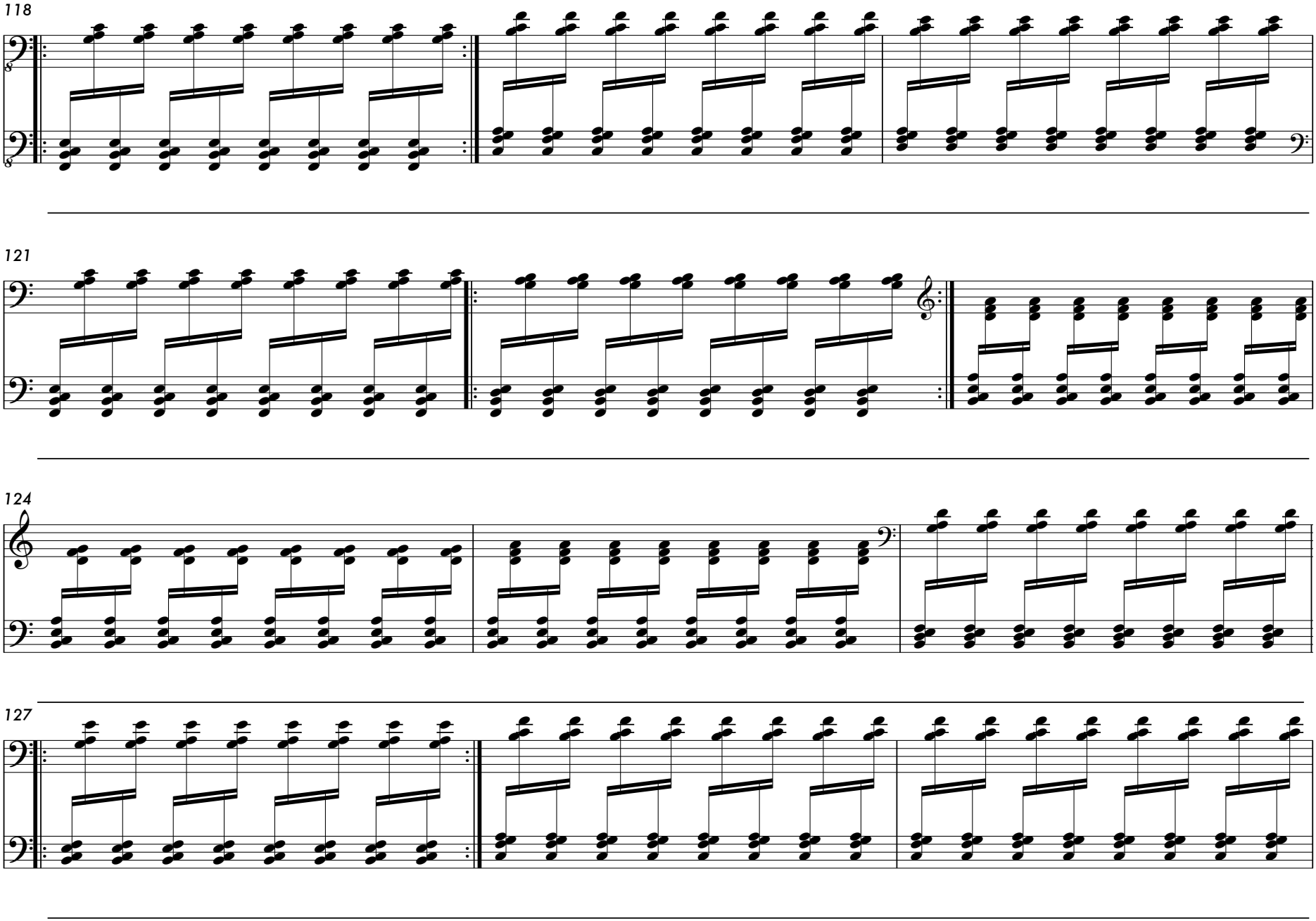
*(of course with the pedal down the sound will be much louder than **mf**)*

mf

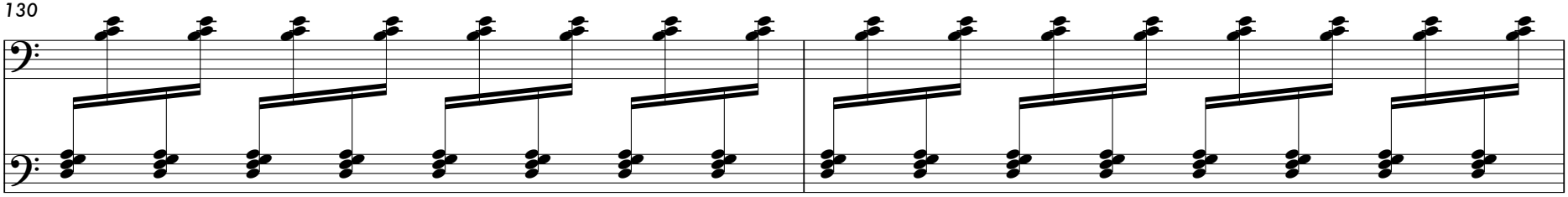
100

103

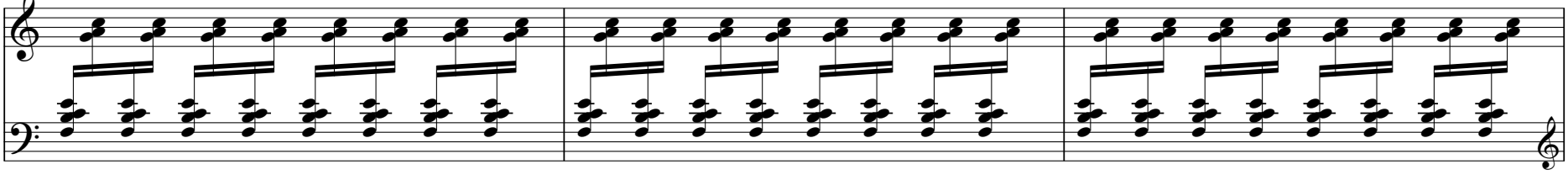

repeat this figure, gradually speeding up until the two arpeggios become so fast that they merge
105
106
110
114


118
121
124
127

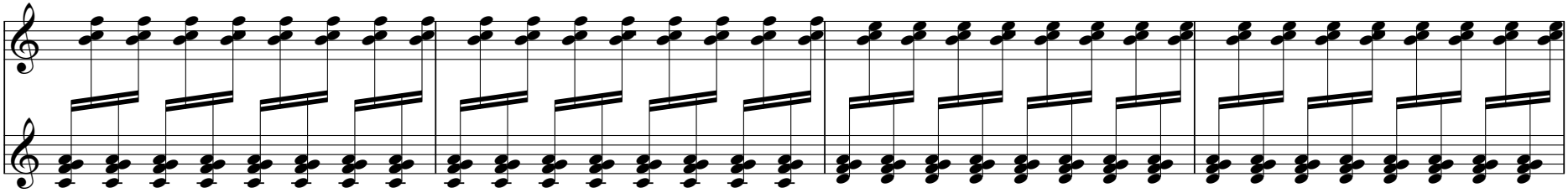
130



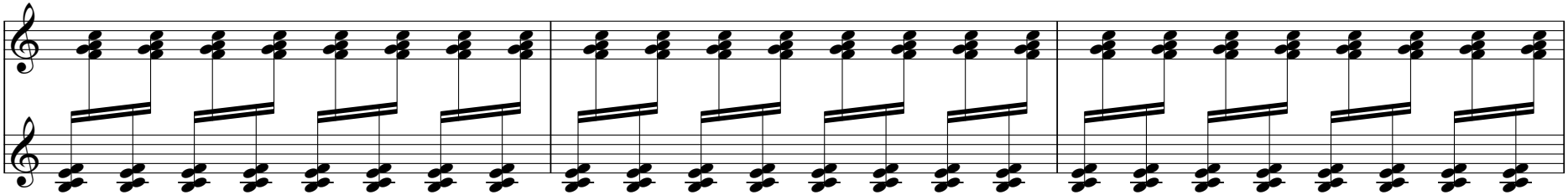
132

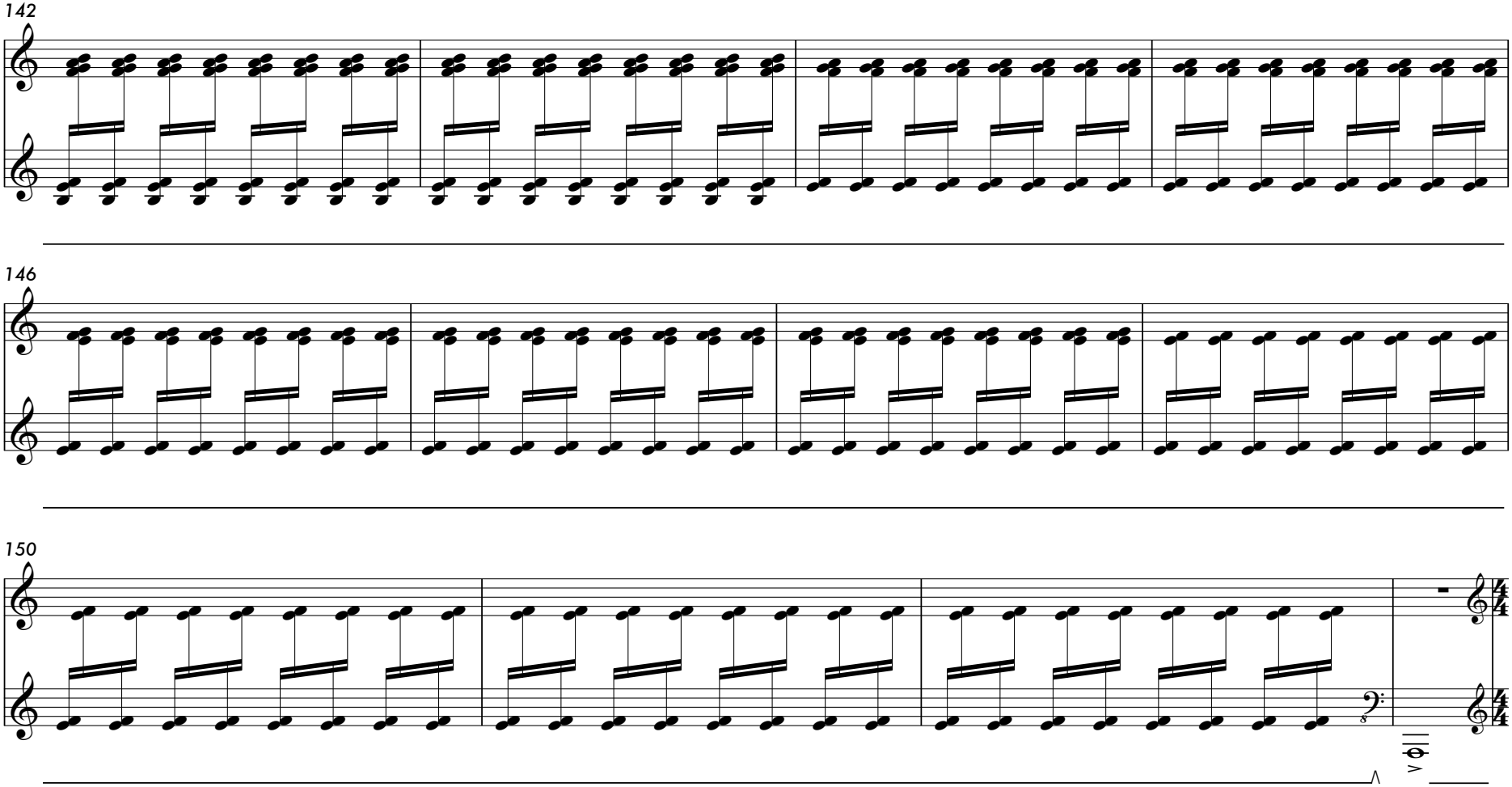
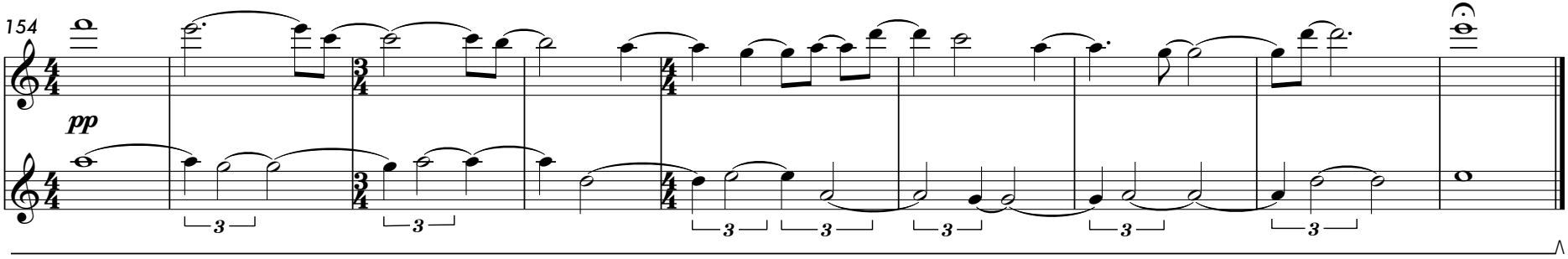


135



139





Floating, (& prayer - like) ♩ - 40