

for Sarah Nicolls

# Piano Concerto

Philip Cashian

**I**

q = c.56

Solo Piano

p f p mf pp mp

Tbn. *ii* straight mute solo ppp

Perc. **Vibraphone** p sempre

Hp. DC#Bb p EF#GAb

Pno. p mf p pp *con Ped.* *molto espress. e rubato* 'like distant bells'...

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This musical score page features five staves: Clarinet (Cl.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), and Piano (Pno.). The score begins at measure 15. The Clarinet part starts with a *ppp* dynamic and includes a triplet. The Trombone part has dynamics of *p*, *pp*, and *mp*, also featuring a triplet. The Percussion part consists of rhythmic patterns. The Harp part includes chordal textures with specific voicings: C♯D♭, G♯, E♯, G♭, E♭F♯, and D♯. The Piano part is highly technical, featuring numerous triplets and quintuplets, with dynamics ranging from *p* to *mp* and *p sub.*. A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

17

Cl. niente

Tbn. pp mp

Perc.

Hp. G# A# B#

Pno. p mf pp p pp sub.

Vln. 1 con sord. V sim. pp mp pp

Vln. 2 con sord. V sim. pp mp pp

Vla. con sord. V sim. pp mp pp

Vc. con sord. V sim. pp mp pp

19 *sim.*  
*ppp*

*p* *mp* *ppp*

Gongs  
*mp sempre* *l.v.*

*p.d.l.t.* F#G♯ Db E♯ ord.  
*f*

*mf* *f*  
*ub.* 3 3 5 5 3

Vln. 1 *pp* *mp* *pp* *mf* *p*

Vln. 2 *pp* *mp* *pp* *mf* *p*

Vla. *pp* *mp* *pp* *mf* *p*

Vc. *pp* *mp* *pp* *mf* *p*

The score consists of seven staves: Clarinet (Cl.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). Measure 19 begins with a clarinet part marked *sim.* and *ppp*. The trombone part starts with *p*, then *mp*, and ends with *ppp*. Percussion includes gongs and a *mp sempre* section. The harp part features chords labeled *p.d.l.t.*, F#G♯, Db, and E♯, ending with *f*. The piano part contains triplets, a *mf* dynamic, and a *f* dynamic, with a *ub.* marking. The string quartet (Violins 1 and 2, Viola, and Violoncello) all play a triplet pattern, with dynamics ranging from *pp* to *mf* and *p*.

**B**

Cl. *niente*

Tbn. *pp* *p* *pp*

Perc. *lv.*

Hp. *etouffé*

Bb A# D# Fb C# A#

**B**

Pno. *p sub* *pp* *molto delicato* *p* *pp*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

23

Cl. *ppp niente*

Tbn. *p mp p*

Perc. *l.v.*

Hp. *B♭ F#Gb ord. f G♭ Ab*

Pno. *mf p mf molto f sempre agitato*

Vln. 1 *mp pp pp mp pp mf f*

Vln. 2 *mp pp pp mp pp mf f*

Vla. *mp pp pp mp pp mf f*

Vc. *mp pp pp mp pp mf f*

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25

Fl. p

Ob. p

Cl. p

Bsn. p

Tbn. pp mf

Small Woodblock pp f

Perc. (mp) l.v.

Hp. C♯ Eb F#A♯ p.d.l.t.

Pno. sfz sfz con Ped.

Vln. 1 pizz. mp sfz

Vln. 2 pizz. mp sfz

Vla. pizz. arco p f sfz

Vc. pizz. mp sfz

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C

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Hp.

Preview File Only

C

Within each bar, pianist should freely improvise, out of tempo, around the indicated notes, shaping a line. The indicated groupings are only a suggestion.

Phno.

Vln. 1  
Vln. 2  
Vla.  
Vc.



30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. senza sord. p

Hp. C# Eb

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

arco

pp

pp

pp

pp

pp

pp

pp