

# B o n s h o



For Piano

James Albany Hoyle



# Bonsho

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(2018)

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# Performance Directions

All movements are played *attacca*.

Accidentals apply throughout the bar.

Some cautionary accidentals have been added to aid reading.

## Notation Key

"*ff*" = Dynamics in inverted commas (e.g. bar 1) denote a performed dynamic, though the resultant dynamic may be significantly quieter according to the given technique.



= Notes marked with a '+' sign above (e.g. bar 1) indicate to silently half-depress the key until the point at which some resistance is felt, and play the note from this position, producing a quiet, harp-like effect.



= Pedal BANG (e.g. bar 9): Stamp forcefully on the sustain pedal at the same time as the note to which this instruction is vertically aligned (keeping the pedal depressed thereafter), producing a large resonant sound. It may be necessary to wear hard-soled shoes for this to be fully effective.



= 'u.c. pedal wind' (e.g. bar 45): Pump the una corda pedal up and down, producing a resonant wind-like noise from the piano. The thickness of the squiggle indicates the dynamic, with thin squiggles indicating a quieter dynamic, and thick squiggles a louder one.



= Approximate pitches, quasi rolled cluster (e.g. bar 130): Play any combination of notes (using a mixture of black and white keys) in approximately the range specified, in the direction indicated, i.e. the example here shows that the notes should be played in ascending order. It is not necessary to play precisely five notes, nor is it necessary to play these figures with precise rhythm. Rather, the effect desired is one of noise and chaos.

## A note on movement 6, 'Pachinko'

The rhythm of 'Pachinko' should be felt freely, with the tempo marking given only as a rough indication. Demisemiquavers (32nd notes) are always played extremely quickly, with their speed unaffected by whether they are part of a four-note or five-note group. The overall desired effect of this movement is one of extreme noise and chaos akin to a video game arcade, or Conlon Nancarrow's studies for player piano.

## Bonscho

James Albany Hoyle

## 1. Haiku

With calm focus, ♩ = 50

Long pause:  
(c. 10")

*f*

*Red.*

*p*

*mp*

*p*

U.C.

*mf*

*p*

*f*

*p*

*f*

t.c.

U.C.

t.c.

*mf*

*p*

*sffz*

*sffz*

(Release gradually)

*Red.*

**BANG**

Calm,  $\text{♩} = 25$

11

*pp* *p* *pp* *ppp*

*mf* *pp*

8<sup>vb</sup>

Ped.

u.c.

## 2. Crossing

### Theme

Tranquillo,  $\text{♩} = 25$

13 *ppp* sotto voce

(u.c.)

### Variation 1

Molto espressivo,

$\text{♩} = 80$

15 *pp* *8va* rit.

1/2 Red.

(8)  $\text{♩} = 40$

*ffff*



### Variation 2

Leggiero,  $\text{♩} = 192$

accel. . . . .

19

*p*

u.c. (gradually release u.c. pedal) t.c.

### Variation 3

Più vivo,  $\text{♩} = 84$

accel. . . . .

23

*f*

5 (8va)

8<sup>va</sup> Ped.

### Variation 4

Presto,  $\text{♩} = 120$

accel. . . . . Presto Possibile

27

*fff*

5 (8va)

### Variation 5

Dolce con aria,  $\text{♩} = 60$

31

*pp*

7 una corda sempre

32

3

10

6

33

(15ma)

6

6

6

### Variation 6

L'istesso tempo, ♩ = 60

rit. - - - - -

36

5

ppp

pp

ppp

15

p

ppp

p

ppp

(u.c.)

38

15

(non dim.)

ppp

Lift the pedal abruptly  
on the last note

Calm, ♩ = 25

40

*pp* *p* *pp* *ppp*

*pp*

*8<sup>vb</sup>*  
*mp*

*Red.*

(U.C.)

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### 3. Wind Chimes

Smooth, meditative breathing,  
uninflected: ♩ = 25

42 (15ma)

43 (15ma)

Ped. (Pedal depressed always)

*f* *p* *ppp* *ff*

*f* *p* *pp* *ppp*

*p* *pp* *ppp*

'u.c. pedal wind' t.c. u.c.

44 (15ma)

45 (15ma)

*pp* *ppp* *p* *ppp* *pp*

*p* *ppp* *pppp* *p* *(ppp)* *(ppp)* *pp*

*f* *mp* *pp* *ppp* *mf* *pp*

u.c. t.c. u.c. t.c. u.c.

46 (15ma)

47 (15ma)

*p* *ppp* *pp* *pppp* *ppp* *pppp* *p*

*pppp*

t.c. u.c.

47

*pp pp mp pp ppp pp ppp*

*p pp 6 ppp 3 3*

*mf pp ppp pppp*

t.c. u.c. t.c.

48

*p pp p pp f*

*mf*

*ff mf p mf ff 3 mf 6*

t.c.

49

*p ppp p pp ppp*

*ppp mp p*

u.c. t.c. u.c.

52

*f* *p* *pp* *p sub.* *ppp* *mf* *pp* *mp* *p*

*f* *mf* *pp* *p* *ppp*

*pp* *p* *ppp*

t.c. u.c.

U.C.

54

*ff*  
*pp* *p* *mf* *p* *mp* *pp* *p* *pp* *p* *mf*  
*ff* *ff* *p* *mp* *pp* *f* *p*  
3 6

55

*pp* *ppp* *pp* *pppp*  
*ppp* *pppp*  
3 3  
u.c. t.c.

56

*(pp)* *p* *pppp* *mp*  
*pp* *mf* *mf* *pp* *ppp* *pp* *pppp*  
*mf* *pp* *mf* *mp* *pp* *ppp* *pp* *pppp*  
3 3  
t.c. u.c. t.c.



57

*pp* *ppp* *pp* *ppp*

*pp* *mp*

*pppp* *mf* *ppp* *pp* *ppp* *p* *pppp*

u.c. t.c. u.c. t.c.

58

*pp* *p* *ppp* *pp* *pppp*

(Loco) (Loco) (Presto poss.)

*sfz* (Tutta Forza)

*sfz* (Release Ped. gradually)

u.c. t.c. BANG

59

*pp* *p* *pp* *ppp*

*mf* *pp*

*8vb* *Ped.*

## 4. Escalier

60 Focussed, ♩ = 25

accel. . . . .

60 *ppp* u.c. *sfz* t.c. *pp, cresc. poco a poco*

65 (♩ = 50) ← ♩ = ♩ → (♩ = 50)

65 (p) (mp) (mf) (Release Ped. gradually)

71 (♩ = 72) (♩ = 100)

71 *f* *mf* *f* *mp* *f* *mf* *f* *sfz* *p* *f*

77 ♩ = 132 (Not slower!\*)

77 *p* *f* *p* *f* *mp* *p* *mf* *p* *f* *ff* *p*

82

82 *mf* *pp* *p* *f* *mf* *p* *ff* *sfz* *p* *f* *p* *f* *p*

87 (Short)

(Long)

87 *p* *mf* *sfz* *p* *f* *f* *p* *sfz* *p* *ff* *p* *sfz* *f* *p* *mf* *p* *f*

\* The tempo of this passage should always be on the very edge of playability

90

*mf*

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

93

accel.  $(\text{♩} = 144)$   $(\text{♩} = 160)$

*mf* *f* *ff*

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

*Ped.* (Depress Ped. gradually)

$(\text{♩} = 172)$   $(\text{♩} = 192)$   $(\text{♩} = 100)$   $(\text{♩} = 112)$

96

*sfz* *mf* *f* *sfz* *f* *ff* *sfz* *cresc. sempre* *sfz*

(Ped. fully depressed)

100  $(\text{♩} = 132)$

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ffff*

105

*sfz* *p* *sfz* *sfz* (Tutta Forza)

(Presto poss.)

(Release Ped. gradually)

*sfz* *Ped.* **BANG**

Calm,  $\text{♩} = 25$

107

*ppp* *pp* *ppp* *ppp*

*p* *pp*

8<sup>vb</sup>

Ped.

u.c.

## 5. Bonsho

Molto espressivo, con rubato,  
 $\leftarrow \text{♩} = \text{♩} \rightarrow$  ( $\text{♩} = 75$ ), rit. sempre

109

*sfz ppp*

15<sup>ma</sup>

Ped.

**BANG**

t.c. u.c. sempre

( $\text{♩} = 50$ ) ( $\text{♩} = 40$ )

111

15<sup>ma</sup>

15<sup>ma</sup>

Ped.

(♩ = 32) (♩ = 25 / ♩ = 50)

(15)

116

5

6

(LH)

(♩ = 40) (♩ = 32) (♩ = 25)

120

3

3

8<sup>vb</sup>

Focussed, ♩ = 20

124

*pp* *p* *pp* *ppp*

*mp* *pp*

8<sup>vb</sup>

(u.c.)

## 6. Pachinko

With fantastic energy, ♩ = 112 - 120

126 *pp* *15ma* *fff*

(u.c.) gradually release u.c. pedal t.c. *8vb*

*Ped.* (hold until end)

128 (8va) (8va)

129 (15ma) (Loco) *mf* *fff*

130 *15* *15*

131 (black note palm cluster) (15ma) (15ma) *fff* *8vb*

132  
15

133  
15

134  
15

135  
15

(Loco)

*sffz*

(Loco)

8<sup>vb</sup>

136  
15

*sffz*

*sfz*

*sffz*

8<sup>vb</sup>

138  
15

15<sup>ma</sup>

*sffz*

8<sup>vb</sup>

Distant, ♩ = 25

140

*ppp* *pp* *ppp* *ppp* "mf"

*p lontano* *pp*

8<sup>vb</sup>

(Ped.)

u.c.

142

*ppp* *pp* *ppp* *ppp* "mf"

*p lontano* *pp*

8<sup>vb</sup>

(Ped.)

u.c.