

Laurence Osborn

Counterfeits (Siminică)

for Solo Piano db. TouchKeys Keyboard



Rayfield Allied
Publishing

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INSTRUMENTATION

Solo Piano db. TouchKeys Keyboard

DURATION 7 minutes

Commissioned by Zubin Kanga as part of Cyborg Soloists with the support of a UKRI Future Leaders Fellowship and Royal Holloway, University of London.

PERFORMANCE DIRECTIONS

Negatives (Siminică) is written for Piano and TouchKeys Keyboard, to be played simultaneously. The TouchKeys Keyboard should be placed on the piano above the keyboard of the piano. The keys of each should roughly correspond in terms of positioning.

PROGRAMME NOTE

Counterfeits (Siminică) is a series of five small pieces, arranged in a chain, which together form an imperfect, partial rendering of 'Afara e Ituneric' as recorded by the great Romanian singer Dona Dumitru Siminica. Much of the material for the piano is freely composed around basic material from the recording. None of the voices recorded on the vocal patch for this piece belong to Siminica.

Counterfeits (Siminică)

Laurence Osborn

I

$\text{♩} = 72$

TouchKeys Keyboard (R.H.)

Vol. Pedal

Piano (L.H.)

Measures 1-5. Dynamics: *f*, *p*, *f*. Accents: D_2 , C_2 . Pedals: Ped.

Kbd. (R.H.)

Pno. (L.H.)

Measures 6-9. Dynamics: *p*, *mf*, *p*. Accents: D_2 , C_2 . Pedals: Ped.

Kbd. (R.H.)

Pno. (L.H.)

Measures 10-12. Dynamics: *f*, *mf*, *(mf)*. Accents: E_b , D_2 , G_2 . Pedals: Ped.

13

Kbd. (R.H.)

Pno. (L.H.)

(G₄) (F₄) (Eb) (Eb)

mf *p*

5 3

17

Kbd. (R.H.)

Pno. (L.H.)

mf *pp*

5 3 3

mf *p* *p* *mf*

8^{vb} 8^{vb} 8^{vb}

ad lib. →

21

Kbd. (R.H.)

Pno. (L.H.)

(F₄) (G₄) (A_b) (G₄)

mf *p* *mf* *p*

5 3

(8)---| 8^{vb}

24

Kbd. (R.H.)

Pno. (L.H.)

mf *p* *f* *p*

mf *p* *f* *p*

3 5 3

8^{vb}

ad lib. →

28

Kbd. (R.H.)

Pno. (L.H.)

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

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

3 3 7 3

8^{vb} loco

ad lib. →

33

Kbd. (R.H.)

Pno. (L.H.)

p

mf *p* *mf*

3 3 3

8^{vb}

36

Kbd. (R.H.)

Pno. (L.H.)

mf *p* *mf* *p*

p *mf* *p* *mf* *p*

3 3 3 3

8^{vb}

39

Kbd. (R.H.)

Pno. (L.H.)

(D₂) (C₂) (D₂)

(C₂)

f

ped.

rit.

p

42

Kbd. (R.H.)

Pno. (L.H.)

5

R.H.

5

pp

f

8^{vb}

Page left blank to facilitate page turns.

II

1 $\text{♩} = 76$

(C₂) (C₂) (E_b)

Kbd. (R.H.) *mf*

Pno. (L.H.) *p* *mf* *p* *ad lib.* →

4

Kbd. (R.H.) *mf* *pp* *mf*

Pno. (L.H.) *mf* *p* *mf* *p* *mf*

8

(F₂) (A_b) (C₂)

Kbd. (R.H.) *p* *mf*

Pno. (L.H.) *p* *mf* *p* *mf*

11

(A_b) (A_b) (A_b)

Kbd. (R.H.) *mf*

Pno. (L.H.) *pp*

14

Kbd. (R.H.)

Pno. (L.H.)

8^{vb} p *mf* *f* *p*

ad lib. →

17

Kbd. (R.H.)

Pno. (L.H.)

mf *p* *pp* *loco* *mfp* *mf*

ad lib. →

19

Kbd. (R.H.)

Pno. (L.H.)

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

8^{vb} *ad lib. →*

22

Kbd. (R.H.)

Pno. (L.H.)

p *pp*

8^{vb}

III

1 ♩ = 80

Kbd. (R.H.)

Pno. (L.H.)

p *mf* *p*

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

x *ped.*

4

Kbd. (R.H.)

Pno. (L.H.)

mf

mf *f* *p*

x *ped.*

7

Kbd. (R.H.)

Pno. (L.H.)

(mf) *p* *mf*

ff *p* *mf*

x *ped. ad lib. ->*

9

Kbd. (R.H.)

Pno. (L.H.)

f

f

x *ped.*

12

Kbd. (R.H.)

Pno. (L.H.)

p

p *mf*

x *ped. poco ->*

14

Kbd. (R.H.)

Pno. (L.H.)

(p) *(p)* *f* *3*

f *3* *3* *8vb* *p* *p* *3*

ad lib. →

18

Kbd. (R.H.)

Pno. (L.H.)

p *f* *mf*

fp *mf* *f* *mf* *p*

21

Kbd. (R.H.)

Pno. (L.H.)

mf *(A4)*

f *(L.H.)* *mf* *p*

poco →

23

Kbd. (R.H.)

Pno. (L.H.)

(A4) *(G4)* *(G4)* *(F#)* *(F#)* *(pp)*

(G#) *(F#)*

mf *p* *mf* *p*

poco rall.

R.H. to Piano

L.H. to Keyboard

IV

1 $\text{♩} = 84$

Piano (R.H.)

pp $\text{poco} \rightarrow$ p mf

Keyboard (L.H.)

pp p mf

3

Piano (R.H.)

f pp mf f p mf

Keyboard (L.H.)

(p)

5

Piano (R.H.)

p mf p

Keyboard (L.H.)

pp mf

(L.H.) (E₂) (D₂)

8

Piano (R.H.)

mf > pp mf p

Keyboard (L.H.)

(p) (G#) (C#) mf

11

Piano (R.H.)

(mf) *p* *mf*

Keyboard (L.H.)

(F₂) (B₁) (D₂) (E₂) *f*

14

Piano (R.H.)

f *mf* *p*

Keyboard (L.H.)

(p)

16

Piano (R.H.)

mf *p*

Keyboard (L.H.)

(A₂) (B₂) *pp* *mf*

18

Piano (R.H.)

mfp (p) *mf*

Keyboard (L.H.)

(B₂) (E₂) *pp*

19

Piano (R.H.)

f *pp* *mfp*

Keyboard (L.H.)

mf *pp*

L.H. to Piano

21

Piano (R.H.)

Pno. (L.H.)

p

mf

f

p

6

6

6

6

8^{va}

8^{vb}

poco →

23

Piano (R.H.)

Pno. (L.H.)

mf

mf

p

(8)

7

3

3

3

3

7

3

poco →

24

Piano (R.H.)

Pno. (L.H.)

mf

p

3

5

6

mf

3

6

6

6

6

3

6

6

8^{vb}

→ 1/2

poco →

26

Piano (R.H.)

Pno. (L.H.)

p

mf

3

6

6

6

6

6

6

6

(8)-1

poco →

28

Piano (R.H.)

Pno. (L.H.)

f

f

p

6

3

5

6

6

6

6

6

6

6

6

6

6

L.H. to Keyboard

Keyboard (L.H.)

p

30

Piano (R.H.)

Kbd. (L.H.)

mf

$\sim \rightarrow 1/2$

(F#)

(B \natural)

32

Piano (R.H.)

Kbd. (L.H.)

p

pp

p

pp

V

1 $\text{♩} = 84$

R.H.
Pno.
L.H.
R.H.
Kbd.
L.H.

5

R.H.
Pno.
L.H.
R.H.
Kbd.
L.H.

9

R.H.
Pno.
L.H.
Kbd. (R.H.)
Kbd. (L.H.)

13

R.H.

Pno.

L.H.

R.H.

Kbd.

L.H.

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

8va

8vb

(C₂)

(F₂)

17

R.H.

Pno.

L.H.

R.H.

Pno.

L.H.

ff *p* *mf* *p*

8va

15ma

8va

(l.v.)

(D₂)

(D₂)

20

R.H.

Pno.

L.H.

Kbd. (L.H.)

mp *mf* *f* *pp*

3 5 3 6 3 6

poco

22

R.H. *8va*

Pno. *ff* (clusters) *pp* *p*

L.H. *pp* *p*

Kbd. (L.H.) *pp* *p*

25

Pno. (R.H.) *mf* *p*

Kbd. (L.H.) *mf* *p*

L.H. to Piano

29

R.H. *8va* (or as fast as poss. w/ one hand)

Pno. *ff* *p* *mfp* (*p*)

L.H. *poco*

31

R.H. (8) *mf*

Pno. *mf*

L.H. *mf*

33

R.H.

Pno. *f*

L.H.

Kbd. (L.H.)

sub. p

mp

p \triangleleft *f*

36

R.H.

Pno.

L.H.

p

pp

8va

15ma