

# Fantasy

for Magnetic Resonator Piano

Jeff Snyder

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### Performance notes for Fantasy:

This piece is written for the Magnetic Resonator Piano, invented by Andrew MacPherson. It requires 49 of the piano strings to be electromagnetically resonated, from the “C” one octave above middle C to the “C” three octaves below middle C.

The marking “**e.k.**” indicates that a passage is to be played on an electronic 61-key MIDI keyboard, rather than on the acoustic piano keys themselves. The lowest 12 keys of this keyboard select the overtone number for any MIDI notes that follow (starting with the fundamental and counting up to the 12<sup>th</sup> partial). Therefore, any pitch played in the lowest octave of the MIDI keyboard will not make a sound, but will only change a setting for the software. **Gray noteheads** are used for these pitches so that it is clear that they will be silent. The rest of the keys on the electronic keyboard will produce sine waves at full amplitude (no velocity sensitivity), at a frequency determined by the following formula:

$$\text{Freq} = ((\text{mtof}(\text{MIDInote} - 24)) * \text{harmonicNumber})$$

Where harmonicNumber is set from 1-12 by pressing a note on the lowest octave of the keyboard, and mtof is a function that translates MIDInotes into their standard equal-tempered frequencies.

The marking “**pno.**” is used to indicate that a passage should be played on the acoustic piano keys themselves.

It is necessary to press the piano sustain pedal in order to allow the electromagnetically resonated pitches to speak. However, the pedal must be briefly raised every time a note transition happens that requires a note to stop sounding (either a release, or a change to a new note). Pedaling is mostly left up to the player to achieve this effect, however explicit pedal markings have been made in the final section of the piece, where confusion may otherwise occur.

# Fantasy

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$\text{♩} = 92$

e.k.

5

8

12

16

(2)

19

24

29

34  $\text{♩} = 108$

37

(3)

39

41

43

45

49

52

(4)

 $\text{♩} = 120$ 

55

A

59

pno.

(e.k.) *f*

(8)

63

66

(8)

69 (8)

(5)

(8) 72

(8) 75

(8) 78

(8) 81

(8) 84

(6) (8)

87

B (8)

90

(8)

93

96 (8)

99 (8)

(8)

103

7

(8)

106

(8)

109

(8)

112

(8)

115

(8) (8)

118

**C**

123

(8)

126

(8)

129

(8)

132

The musical score consists of five systems of piano music. System 1 (measures 118-123) starts with a dotted half note followed by eighth-note pairs. System 2 (measures 126-132) starts with a dotted half note followed by eighth-note pairs. Measures 119-123 and 126-132 feature continuous eighth-note patterns with various dynamics and articulations like accents and slurs. The score is written in common time with a key signature of one sharp. Measures 118-123 are in 3/4 time, while measures 126-132 are in 4/4 time.

(8)

135

(9)

138

(8)

141

(8)

144

146

*8va*

*8va*

(10)

149

D

156

e.k.

pno.

*p*

*f*

162

167

(8)

171

(8)

177 **E** (e.k.)

e.k.

pno.

e.k.

Ped.

\*

pno.

Ped.

183

e.k.

e.k.

pno.

\*

Ped.

\*

187

e.k.

pno.

Ped.

\*

pno.

Ped.

191

e.k.

e.k.

\* Ped.

\* Ped.

pno.

\*

Ped.

\*

Ped.

\*

Ped.

(12)

195

e.k.

e.k.

pno. v \* Ped. pno. v \* Ped.

200

(e.k.)

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

202

\* Ped. \* Ped. \* Ped. \* Ped. pno. v

205

*8va*

pno. v

e.k.

\* Ped. \* Ped.

209

pno.

\* Ped.      \* Ped.      \*      Ped.      \* Ped.      \* 8<sup>vb</sup>

214

e.k.

Ped.      \* Ped.      \* Ped. \* Ped. \* Ped.

217

8<sup>va</sup>

pno.

\* Ped.      \* Ped.

221

(8)

8<sup>vb</sup>

pno.

(14)

226

pno.  
(l.h.)

*8<sup>va</sup>*

(8)

\* Ped.

This musical score consists of two staves. The top staff is for the piano left hand, showing a series of eighth-note chords. The bottom staff is for the organ, featuring sustained notes with vertical stems and horizontal dashes. Measure 226 concludes with a dynamic marking *8<sup>va</sup>* above the organ staff, followed by a sustain pedal instruction (\* Ped.).

231

(e.k.)

(l.h.)

(8)

\*

pno.

*8<sup>vb</sup>*

\* Ped.

This musical score continues from measure 226. The piano part remains silent. The organ part begins with a sustained note (e.k.) over a bass note (l.h.). The organ then plays a sustained note with a vertical stem and horizontal dashes. Measure 231 ends with a dynamic marking *8<sup>vb</sup>* above the organ staff, followed by a sustain pedal instruction (\* Ped.).