

Amy Bryce

My Beautiful Cockatoos

for Piano Four Hands

# My Beautiful Cockatoos

## About this piece

This piece is more than just 'about birds', it encompasses 'birds' on every scale. The performers, equipped with kazoos, take on the piano in a new light, and become cockatoos. Exploring the bizarre, comical and intriguing characteristics of the Cockatoo bird, this piece aims to be a theatrical journey and insight into these creatures, their personality, and their humour.

## Extended Techniques:

- 2 Kazoos are required, one for each performer.
- Plastic bags, stuffed into corners of piano, unspecific but in good reach for hitting in order to reproduce the sound of flapping wings
- Chopsticks
- Yarn Mallets
- Plastic Mallets
- Plastic 30cm ruler

## Notation:

This notation is devised to create an environment where the performer can build their own performance, taking liberties where they see fit whilst still adhering to the composer's intentions.

**Tempo:** The bars are divided into specified units of time, and the tempo changes depending on how many seconds are indicated. The pacing can also be felt by how much or little material is present, compared to the number of seconds the performer has to play each bar.

**Rhythm:** This piece uses a mixture of free-time, strict rhythms and space on the page to indicate how performers should play. Stemless rhythms should be felt in relation to the tempo with dotted slurs demonstrating how notes should be felt as one gesture or not. It is important to note that when strict rhythms are used, they should remain relative to the tempo via the number of seconds allocated to each unit, and physical space on the page as a representation of silence remains relevant.

**Pitch:** No pitches are notated throughout and stave-lines are removed, as any specified pitch is irrelevant to the performance and can be chosen ad libitum.

**Synchronisation:** Performer's parts are synchronised but not religiously, with strict unisons indicated by a line demonstrating that they are together.

**Extended Techniques:** Are indicated clearly on the score.

# Prelude

Amy Bryce

5"

3"-4" between ticks

+ vox.

*p* low and guttural

*mf*

chopsticks on metal mechanism

*mp* *p subito*

+ vox.

flapping

*p < mf*

chopsticks on metal mechanism

*p* low and guttural

*p < f* *mf* *p*

9

*p < f* *p < f* *p < f* *mf* *< f >*

soundboard

*pp* *mp*

Detailed description: This is a musical score for a piece titled 'Prelude' by Amy Bryce. The score is arranged in three systems. The first system is for two players: (player 1) B and (player 2) L. Player 1's part consists of two staves. The top staff has a series of notes with slurs and a dynamic of *p* 'low and guttural'. The bottom staff has notes with slurs and a dynamic of *mf*, followed by a section with 'chopsticks on metal mechanism' and dynamics *mp* and *p subito*. Player 2's part also consists of two staves. The top staff has notes with slurs and a dynamic of *p < mf*, followed by a section with 'chopsticks on metal mechanism' and a dynamic of *p* 'low and guttural'. The bottom staff has notes with slurs and dynamics *p < f*, *mf*, and *p*. The second system is for a single player, B, with two staves. The top staff has notes with slurs and a dynamic of *p < f*, followed by a section with 'chopsticks on metal mechanism' and dynamics *mf* and *< f >*. The bottom staff has notes with slurs and a dynamic of *pp*. The third system is for a single player, L, with two staves. The top staff has notes with slurs and a dynamic of *pp*. The bottom staff has notes with slurs and a dynamic of *mp*. There are various performance instructions throughout, including '5"', '3"-4" between ticks', '+ vox.', 'flapping', and 'chopsticks on metal mechanism'. Dynamics range from *pp* to *f*.

2 16

B

L

*mp*

*p*

*mf* *f*

*mp* *p*

*p* *mp* *mf*

3"

24

B

L

*mp*

wet pizz on string

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

*mp* *mf*

wet pizz on string

*f* *mp* *f*

31

B

L

*f* *mp* *f* *f*

dry pizz on string

2" 2"

*f*

*mf* *p*

*Ped. sempre*

strings fingernail scrape

39

B

fingernail scrape

chopstick battuto

3

mf

p

f

mp

mf

f

L

chopstick battuto

3

3

3

3

5

p

mp

p

f

mp

smf

mp

mf

mf

f

mp

mf

mp

47

B

5

3

5

3

7

7

3

3

(♩ = 132)

p

f

mp

f

p

f

p

mp

mf

L

7

7

7

3

5

5

f

mf

p

f

mf

ff

pp

f

f

p

f

p

ff

To Keyboard

54

B

3

3

3

3

3

mf

ff

screach

2.5"-3" between ticks

+ vox.

L

+ vox.

p

mf

cluster

ff

B  
L

ff ff ff ff

ff screech

69

B  
L

ff f pf mp mf

Red.

77

B  
L

f ff ff

+ vox.

ff

Red.

ff

(clusters mid-range prepared with ruler)