

BOILING WEB

(JULY 2020)

FOR SOLO MICROTONAL PIANO

ØYVIND MÆLAND

PERFORMANCE NOTES

MICROTTONAL SCORDATURA AND PREPARATIONS:

3 of the keys have all their strings lowered by the following intervals:

-67 cent

-33 cent

-50 cent

A musical staff with a bass clef. It features three notes: a note with a flat sign, a note with a bracket below it, and a note with a sharp sign.

Concerning balance; be aware of these 2 non-prepared pitches

(No prep.)

(No prep.)

A musical staff with a bass clef. It features five notes, each with a bracket below it, indicating specific muting techniques.

Some muting (f.ex. rubber) between
the 2 strings, near the agraffes.

Prepared with clothes pegs;
preferably 1 stainless metal
peg (f.ex. from Pincinox),
placed on the 7th harmonic.

Some muting (f.ex. rubber/tack-it)
on string(s), near the agraffe(s).

A musical staff with a bass clef. It features four notes, each with a bracket below it, indicating specific muting techniques.

Cover these strings with something
rattling: F.ex. a rather flat and small
rectangular little zip lock bag
with small rattling items inside. The short
side should have approx. the same length
as the distance between the pitches D1 and F1.

Left string: Rubber wedge (or sim.)
on the 7th harmonic.

Right string (including the G# leftmost string):
Muffle the pitch completely with
several (3-5) woolen tuning wedges.

(No prep.)

A musical staff with a bass clef. It features five notes, each with a bracket below it, indicating specific muting techniques.

Careful muting (f.ex. rubber/tack-it)
on string(s), near the agraffe(s).

The strings of these pitches should
(with the exception of the rightmost F string)
be prepared with a diagonally placed
huge rubber (or sim.) across the strings in
a way that avoids lower harmonics.

A musical staff with a bass clef. It features three notes, each with a bracket below it, indicating specific muting techniques.

All these pitches are slightly
muted with f.ex. gaffer tape.

These pitches are prepared with 1 rather hard
piece of styrofoam, standing/resting across all
the strings. It should preferably be slightly
rounded on one side, so that when tilting it with

Tiny bit of tack-it, very
near the agraffes on
these two pitches.

one hand while playing a chord (same range) with the other hand,
there will be a more gradual change in the sound. The tilting is used only from bar

230, and the notation is as follows: Note *on* the line = The object is in normal (standing/resting) position.
Note *above* the line = The object is tilted down towards the pianist, with only 1 side/edge resting on the strings.

OTHER NOTES:

A superball (SB) mallet consisting of 2 superball mallets (small + medium) is required.

A well-functioning una corda (left) pedal and sostenuto (middle) pedal is also necessary. If a hammer strikes all of its strings while the una corda pedal is pressed all the way down, the pianist (or piano tuner) must adjust the keyboard placement (in advance) in order to make the left pedal work effectively (the hammer should hit one string less when the una corda is properly depressed). On a Steinway, this is adjusted by a screw on the right keyblock (just to the right of the C8 key), but in order to access this screw, one must first remove the keyslip.

... = ricochet, like the bounce of a superball (first loud and slowly, then accelerate (with diminuendo) until it stops).

+ = dead stroke with superball, indicating that the superball should stay on the string after a stroke.

Use of voice:

When the voice is notated on a 1-line-stave, it should sound more like speech (avoid specific pitches!). However, please note if the notehead is placed *on*, *over* or *under* the line, as this indicates some variation in pitch/range. In addition, the diagonal-shaped noteheads suggest a short upward glissando.

Pronunciation:

bwe : A sound from closed ("b") to open mouth. The "we" is pronounced as in "where"

mb : A bit like the sound of avoiding a burp. As the mouth is closed, a louder dynamic is often needed.

we : is pronounced as in "wet" (without the "t"), and should sound a bit like a question.

m-w-ue : Same as "bwe", just that it starts with a low (and marked) "m", and has a very slow gradual transition from the "m" to the "e".

Voice manipulation:

The pianist should have a good microphone that ideally only picks up the voice (not the piano), and the voice should go through 3 guitar pedals:

A harmonizer (one octave (or 2 octaves) higher, but use this effect rather discretely),

Distortion/overdrive (a careful "rusty" distortion of the voice) and

Digital reverb (again, not too much)

A sound technician may be needed to control this live.

For the bars 144-148 there are several options.

- One may choose to ignore the text, and just play,
but one of the following options are preferable:

- One may contact the composer/publisher to receive a recording of Sanae Yoshida (who world-premiered the work) where she reads a certain text. Let a technician start/stop the recording. It is acceptable to add a little reverb, if that fits the room/context, but other effects should not be needed.

- One may find an excerpt from another (updated) popular digital advertisement website (or sim.) that somehow explains how their ads are tailor-made for each of their "customers". It is then possible to recite the text while playing (with a rather soothing and relaxed voice!), or to make a recording of it to be played as a voice-over.

Repeat the bars 145-148 as many times needed (until the recitation/recording has finished) before continuing.

BOILING WEB

for Sanae

ØYVIND MÆLAND

(8va) $\text{♩} = \text{c. } 108$

pp

(8vb) Ped.

Una corda (u.c.)

(poco)

sim.

(Ped.)

Ped.

Ped.

(Ped.)

Ped.

Ped.

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BOILING WEB

A musical score page for a two-piano piece. The top staff is in treble clef, 2/4 time, and B-flat major. It features a melodic line with eighth-note pairs and sixteenth-note chords. The bottom staff is in bass clef, 2/4 time, and A major. It contains sustained notes and eighth-note chords. The score includes dynamic markings like 'mp' and 'Ped. (u.c.)'. The title 'BOILING WEB' is centered at the top.

II (loco) *pp*

(Ped.) u.c.

(8va) pp

Ped.

Musical score for piano, page 15, measures 8-10. The score consists of two staves. The upper staff is in treble clef, 2/4 time, and B-flat key signature. It features a melodic line with various note heads and stems, some with dots indicating pitch modification. The lower staff is in bass clef, 2/4 time, and A major key signature. It contains a continuous series of eighth-note chords. Pedal instructions are present under both staves.

Musical score for piano, page 17, measures 8-10. The score consists of two staves. The upper staff is in treble clef, 8/8 time, and the lower staff is in bass clef, 4/4 time. Measure 8 starts with a forte dynamic. Measure 9 begins with a forte dynamic and includes a dynamic marking 'Ped.' above the bass staff. Measure 10 begins with a forte dynamic and includes a dynamic marking 'Ped.' above the bass staff.

BOILING WEB

19 8

3
(loco)

mp

(Ped.)

Ped.
(u.c.)

21

pp

(*pp*)

(Ped.)
(Sost. ped.)
u.c.

Ped.
(Sost.)

23

(*pp*)

Ped.
(Sost.)

25

Sost.

poco e poco cresc.

Sost.
Gradually release u.c.

29

Sost.

30

(sost.) Sost. Tre corde

32

Sust. Sust.

34

f

35 $\text{♩} = \text{c. 96}$ (Poco più lento) (Pick up SB)

p

Slightly slower
(sauntering)

u.c.

37 (Voice of the pianist)

SB: S+M (Use two superball mallets (small and medium) to rub along a string (preferably without the damper pedal). Always approx. pitches, unless otherwise specified.

Vo. { 37 Lunga *mp mf* bwe mb *mf* (rub) u.c. 3 3

Musical score for voice (Vo.) and basso continuo (B.C.). The score consists of two staves. The top staff is for the voice, starting with a rest followed by a measure of 3+5/12. The bottom staff is for the basso continuo, featuring a continuous bass line with various note heads and rests. Measure numbers 39 and 40 are indicated above the staves. Dynamic markings include *mp*, *bwe mb*, and *u.c.*. The basso continuo staff includes a tempo instruction "Slightly slower sim." and a time signature change to 5/4 at the end of the measure.

41

Vo.

we bwe mb

sim. u.c.

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45
Vo. { 6 | 4 | we — | 3
 45 6 | 4 | m— w—ue | 3
 8 6 | 4 | bwe | 3
 8 4 | 3 | 4

46

Vo.

Lunga Slightly slower

bwe bwe bwe bwe mb

46

8

ll c

Musical score for piano, page 47, measures 1-2. The score consists of two staves. The top staff is in treble clef, 5/4 time, and the bottom staff is in bass clef, 5/4 time. Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic marking '(rub)' above the treble staff, followed by '(retake)' with a diagonal line through it. The bass staff ends with a dynamic marking '(Ped.)' with a diagonal line through it.

BOILING WEB

48 Slightly slower

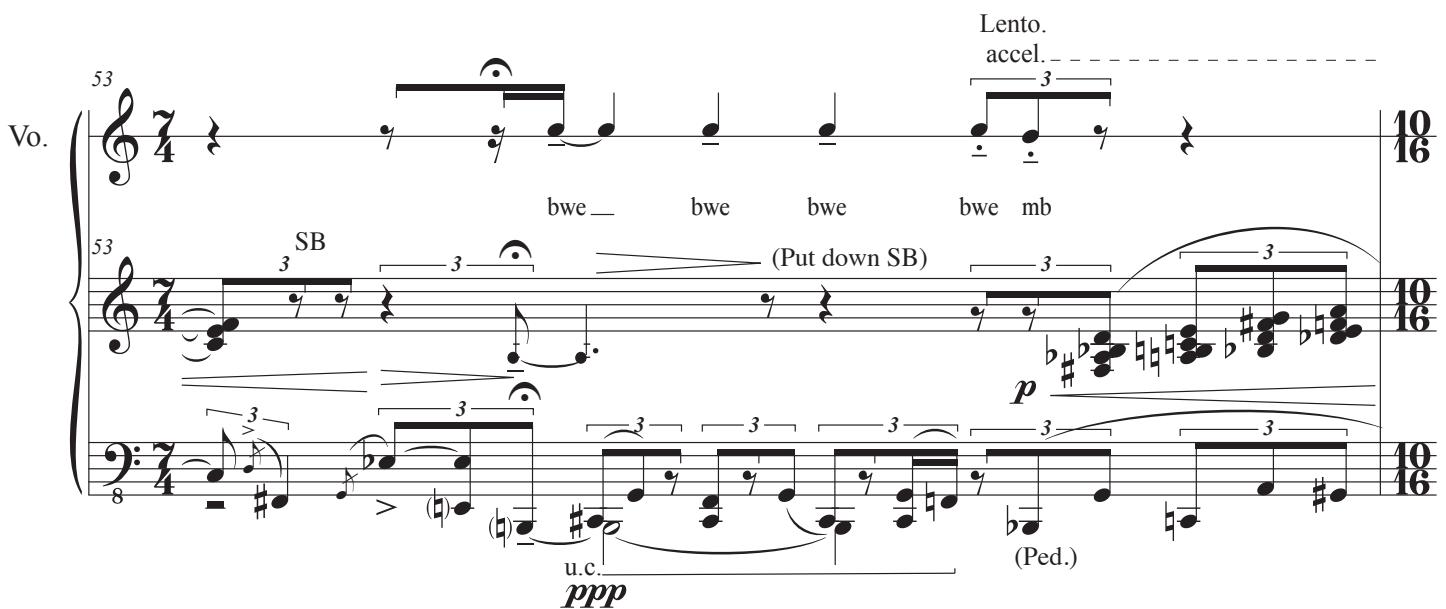
Vo. 

51

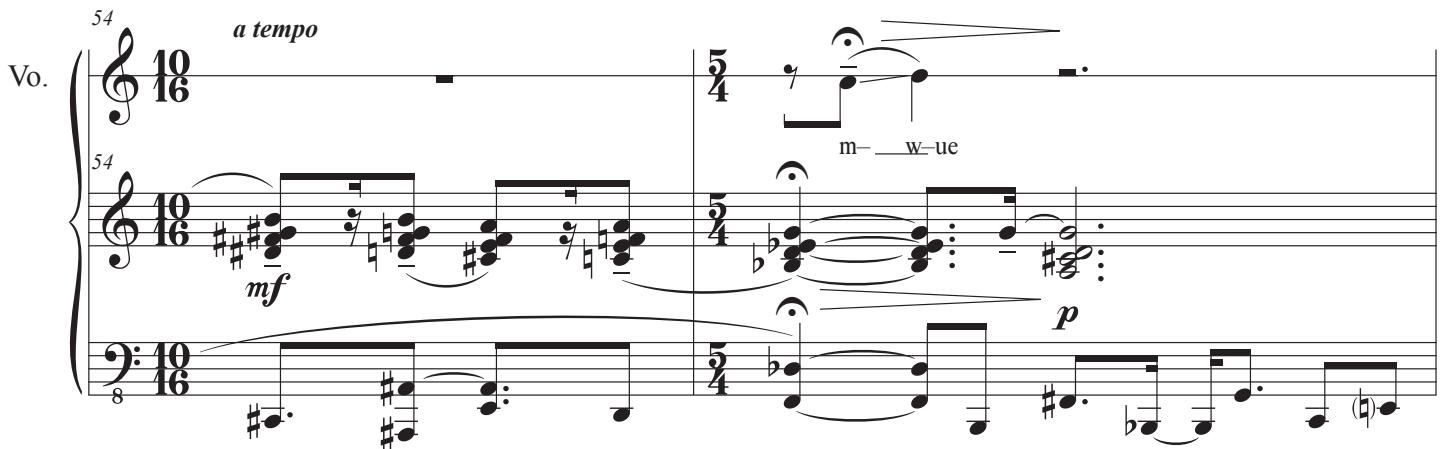
Vo. 

Lento.
accel.

53

Vo. 

54 a tempo

Vo. 

BOILING WEB

56

Vo.

56

57

$\frac{3}{4}$

$\frac{2}{4} + \frac{3}{8}$

p

$\frac{3}{4}$

$\frac{2}{4} + \frac{3}{8}$

58

$\frac{2}{4} + \frac{3}{8}$

$\frac{3}{4}$

$\frac{10}{16}$

f

$\frac{4}{4}$

60

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4} + \frac{7}{16}$

$\frac{3}{4} + \frac{7}{16}$

62

(Pick up SB)

$\frac{3}{4} + \frac{7}{16}$

$\frac{4}{4}$

$\frac{3}{4} + \frac{7}{16}$

f

p

(Sost.)

$\frac{2}{4}$

The glissandi can be performed in a diagonal (or slightly circular) direction (towards the performer)

64

f SB accel. diagonal (or slightly circular) direction
(towards the performer)
a tempo

mp

67

Lento.
accel.

3 3 3

4 4

Musical score for orchestra and piano, page 10, measures 69-70. The score consists of two systems. The top system, in common time, features a treble clef for the piano and a bass clef for the orchestra. Measure 69 starts with a forte dynamic (f) and a sixteenth-note pattern. A performance instruction "(Put down SB)" is placed above the piano part. Measure 70 begins with a piano dynamic (p) and a sixteenth-note pattern. The bottom system, also in common time, features a treble clef for the piano and a bass clef for the orchestra. It shows sustained notes and sixteenth-note patterns across both measures.

Musical score for piano, page 10, measures 71-81. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 71 starts with a forte dynamic. Measure 72 begins with a eighth-note rest followed by a sixteenth-note rest. Measure 73 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 74 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 75 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 76 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 77 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 78 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 79 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 80 starts with a eighth-note rest followed by a sixteenth-note rest. Measure 81 starts with a eighth-note rest followed by a sixteenth-note rest.

73

p

mp

p

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10
75

poco e poco rit.

77

p

(loco)

non legato

79

(tenuto
non legato)

80

(♩ = c. 40)

81

accel. — — — ♩ = c. 63

♩ = c. 108
(sempre
loco) ♩

pp
stacc.
(8vb)

83

83

86

86

89

poco e poco cresc.

depress u.c. pedal very gradually

92

92

95

95

12
98

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(Pick up SB)

u.c.

101

Gradually dampen strings also with r.h. Release!

SB (rub) (loco) Sost. Ped.

104

m-we- mb (rub)

In front of the hammers, press one SB gradually more onto the D string in order to get it buzzing, and to bend the pitch.

pp f Ped.

(sost.) (Ped.)

106

ff > (Put down SB) mf >

mf secco p Ped. Sost.

108

f pp

(sost.)

= c. 96

111

16 7 16 5 16 8 16 3

16 5 16 8 16 3

115 *accel.*

$\text{J} = \text{c. } 108$

$3+8$ 3 3 3

$3+8$ 3 3 3

p *cresc.*

Sost. (8vb) u.c.

117

16 10 16 4

16 10 4

(sost.) Gradually release u.c.

119 *f*

8 5 8 4

8 5 8 4

Sost. Sost. Tre corde

121

4 5 4

4 5 4

f

122 ♩ = c. 96 (Poco più lento)

(Pick up SB)

p

Slightly slower $\overline{3}$ Lunga

124

Vo.

SB

bwe mb (Put down SB)

Lunga

Lunga
Slightly slower $\overline{3}$

bwe mb (Put down SB)

$\overline{3}$ Lunga

126

Vo.

$\frac{3}{8}$ $\frac{4}{4}$

$\frac{3}{8}$ $\frac{4}{4}$

$\frac{3}{8}$ $\frac{4}{4}$

$\frac{3}{8}$ $\frac{4}{4}$

BOILING WEB
poco e poco rit.

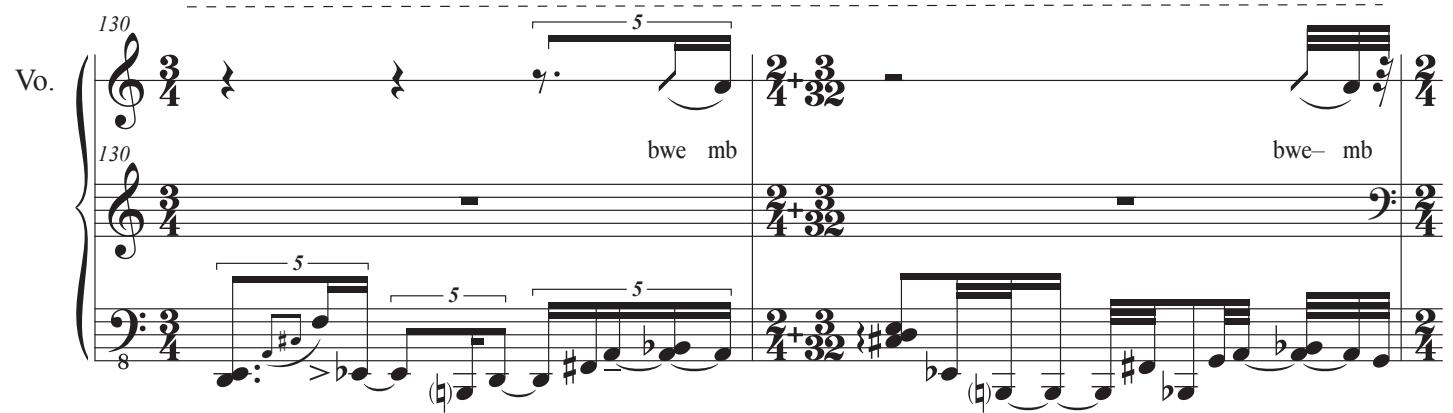
15

128

Vo. 

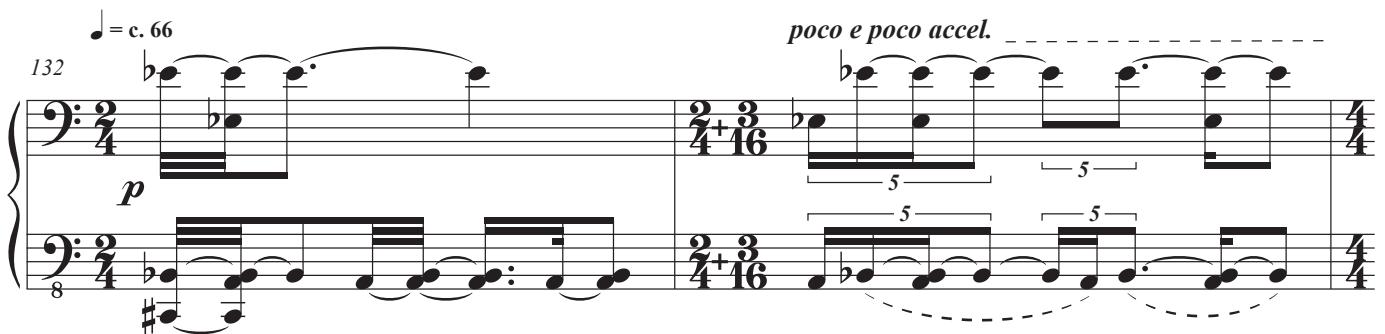
bwe mb bwe mb

130

Vo. 

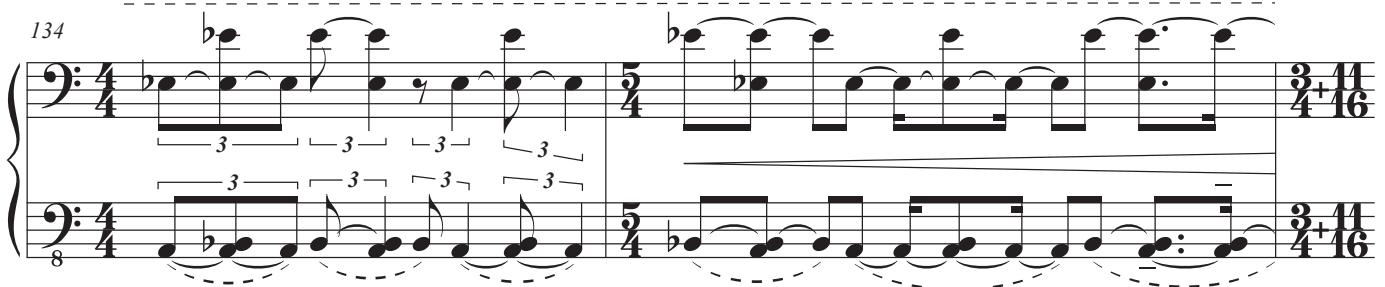
bwe mb bwe mb

$\text{♩} = \text{c. } 66$

132 

p *poco e poco accel.*

134



136



f

$\text{♩} = \text{c. } 96$ *poco e poco rit.*

137 ***pp***

(Optional: Bar 137-139 with u.c.)

138

($\text{♩} = \text{c. } 40$)

139 *accel.*

140 $\text{♩} = 80$

(loco) > Sost. sim. Depress sost. ped. until end of bar 154.

Optional: Perform a text (spoken softly and unemotionally in English/mother tongue) from a popular digital ads website that explains a bit about their convenient and efficient digital ads.

Vo. 143 $4+3$ p we— we— we— m— w— ue pp $\mathbf{5}$ $2+3$ $4+3$

143 $4+3$ $\mathbf{5}$ $2+3$ $4+3$

$\mathbf{5}$ $2+3$ $4+3$

(8vb) pp

145 $2+3$ pp 4 2

145 $2+3$ 4 2

$2+3$ 4 2

147 5 $3+11$ Repeat if necessary. $4+3$

147 5 $3+11$ $4+3$

5 $3+11$ $4+3$

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Pitched. May be transposed to another octave.

18
149

Vo.

149

(loco)

151 (Unpitched) (Pitched)

Vo.

151

153 (Unpitched) (Pitched)

Vo.

153

(Pick up SB)

Release sost. ped.

155 *pp*

poco e poco rit.

156

The superball gradually becomes →
more unsynchronized with the r.h.

sim.

A musical score for two staves, labeled 157. The top staff begins with a dynamic bracket over five notes labeled '5'. It then has a six-note group, followed by a dynamic bracket over three notes labeled '3', and another bracket over three notes labeled '3'. The bottom staff follows a similar pattern: a dynamic bracket over five notes labeled '5', a six-note group, a dynamic bracket over three notes labeled '3', and a dynamic bracket over three notes labeled '3'. Both staves use eighth-note patterns and various dynamic markings.

158

(= c. 40)

accel.

("Unsyncronization peak")

(Put down SB) Depress sost. ped. until end of bar 162.

Musical score for piano showing measures 159-160. The tempo is c. 96. Measure 159 starts with a forte dynamic (f) followed by a measure of piano dynamic (pp). The first measure consists of eighth-note pairs connected by slurs. Measure 159 ends with a repeat sign and a bass clef. Measure 160 begins with a bass note and a dynamic of *sfz*. The measure consists of eighth-note pairs connected by slurs, with a dynamic of *mp*.

$\text{♩} = \text{c. } 96$ *poco e poco rit.*

159

poco e poco rit. -----

160

161

162

$(\text{♩} = \text{c. } 40)$ *accel.*

Release sost. ped.

163

$\text{♩} = \text{c. } 108$

f Sost.

164

Vo.

(sost.)

In front of the hammers, press one SB gradually more onto the D string in order to get it buzzing, and to bend the pitch.

166

(Put down SB)

mf

p

mf

pp

secco

Ped.

Sost. *p*

168

f

ff

Ped.

(sost.)

170

p

pp

(Ped.)

mp

172

f

mp

Ped.

mf

175

Lento.
accel.

(Put down SB)

a tempo

Lunga

fff

(8va)

mp

Ped.

177

"Place" motifs freely

secco

ppp

Slightly uneven, but relatively fast tremolo.

(ped.)

(8vb) u.c.

Tremolo between r. and l. hand:
Always extremely fast. Balance
on the border between key noise
and tone repetition.

180 (loco)

184 (as in bar 184)

188 "Place" motifs freely

192 (8va) mp (ppp)

196

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200 (loco)

203

207

211

215

218

221

224

(♩ = min. 108!)

227

Tre corde

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26

230

STYROFOAM (see Perf. notes)

232

black →
white keys
(forearm)

234

black →
white keys

236

238

240

The arpeggi are
always fast
(Ped.)

sim.

242

20
16

244

5

245

25
16

247

sim.

28
249

BOILING WEB

Musical score for Boiling Web, page 249, measures 28-29. The score consists of two staves. The top staff uses a treble clef and has a tempo of 249 BPM. The bottom staff uses a bass clef. Measure 28 starts with a single note followed by a series of eighth notes with grace marks. Measure 29 begins with a dynamic 'sim.', followed by a series of eighth notes with grace marks. The score includes various dynamics like 'v' and 'b', and time signature changes.

250

Musical score for Boiling Web, page 249, measure 250. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows a bass line with eighth notes. A time signature change to 6/4 is indicated at the beginning of measure 250, followed by a 20/16 section.

252

Musical score for Boiling Web, page 250, measures 252-253. The score continues with two staves. The top staff is in 20/16 time, showing eighth-note patterns. The bottom staff is in 20/16 time, showing bass line patterns. A time signature change to 5/4 is indicated at the beginning of measure 253, followed by a dynamic 'f poss.'

254

Musical score for Boiling Web, page 250, measures 254-255. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows bass line patterns. A time signature change to 6/4 is indicated at the beginning of measure 255.

255

Musical score for Boiling Web, page 250, measure 255. The score continues with two staves. The top staff shows eighth-note patterns. The bottom staff shows bass line patterns. A time signature change to 5/4 is indicated at the end of the measure.

$\text{♩} = \text{c. } 96$

256

pp

3 3 5 3

u.c.

poco e poco rit.

257

5 3 3 5

258

5 3 3 5

p 5 *pp*

3

 $\text{♩} = \text{c. } 40$

259

mp 7 5 5

7 5 5

(Make no "comma" here!)

260

ff

High trem. speed → slow and irregular trem (rit.)

(sempre u.c.)

BOILING WEB

 $\text{♩} = \text{c. } 96$ *poco e poco accel.*

262

ppp
Gradually increase
trem. speed. and regularity

poco e poco cresc.

(Sost.)

264

>

Sost.

Sost.

266

>

(Sost.)

Gradually release u.c. →

268

>

3

3

(Sost.)

Tre corde

269

mf

Gradually depress u.c. →

u.c.

271

slightly accelerate tremolo ----- and make it uneven.

ppp

272

z. **z.** **z.** **z.**

273

z. **z.** **z.** **z.**

Go on for much longer, if possible,
without loosing the high trem. speed.

274

fff **ppp**

275

z. **z.** **z.** **z.**

276

276

fff **f**

Dampen C# string
with r. h.

Tre corde