

full score

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tostados en córdoba en medio de la noche

night music for piano quartet

2019/22

Duration: ca. 14 min.

Commissioned by Sanae Yoshida with support from Norsk kulturråd (NO).

INSTRUMENTATION

- piano
- violin
- viola
- cello

PERFORMANCE NOTES

(Techniques are mostly explained in the score.)

General remarks:

- All pauses with fermatas should be without movement

Piano glissandi:

- For the given pitches to be tuned during the piece, dampen two of the three strings.
- Place a tuning tool with handle on each of the 4 pegs that are to be adjusted during the piece for quick execution.

Piano harmonics:

- The harmonics are notated in the bottom staff.
- The diamond-shaped noteheads indicate which string/key to play.
- The boxes above each note contain two numbers — x/y — where x indicates the desired partial of the string, and y indicates which node to press down as viewed from the keyboard (alternatively, the reciprocal y/x expresses the position of the desired node as a fraction of the string's length, as viewed from the performer).
- The resulting sounds are notated in the upper staff (with approximate pitch).
- The use of pedal is in general not advised (but may be used in order to join successive harmonics together in a line)

This version of the score has been adapted to a Steinway grand piano model D. If performed on a different grand piano, some adjustments with regard to nodes may be required.

Below is a photo of how the nodes could be marked, with small thread/yarn tied around the strings. (Observe: These are not the nodes specific for this piece.)



For further advice on how to perform piano harmonics, please consult www.pianoharmonics.com.

Strings:

- Always senza vibrato.
- Diminuendi/crescendi to/from small circles indicate to/from niente, i.e. to/from nothing or as weak as possible.
- 1/2clt: "mezzo legno" - play with both the hair and the wood of the bow.
- The pitches in the arpeggiated parts should be elusive and shadow-like, hard to distinguish, leaving the listener only with a vague sense of lines and contours.
- For advice on how to perform cello multiphonics, please consult www.cellomap.com.

night music for piano quartet

$\frac{4}{8}$ ♩ = 72

♪ = 72

- 1.h. fingers pressed halfway down
no bow pressure — airy, faint pitch, not rich in overtones
→ dampen string with more than one finger to avoid harmonics

7

1

14 **A**

pno

7/8 3/8

leggero [10/1] [11/1] [11/1] [10/1]

(8va bassa!) *mp* *ppp* *sempre pp* *sim.*

vln

pizz II *mf* *ppp* (dampen) 7"

vla

pizz *f* *pp* (dampen) 7"

vcl

pizz w/ nail *ff* *p* (7th partial) (dampen) 7"

18

pno

3/8 2/8 3/8 5/8 7/8

22

pno

7/8 3/8 1/8 5/8 4/8

26

pno

4/8 3/8 4/8 11/8

29

pno

11/8

2/8 B

3/8

2/8

5/8

vln

11/8

1.h. fingers pressed halfway down
no bow pressure — airy, faint pitch, not rich in overtones
to blend well with the other instruments

(keep this left-hand fingering on str. II-IV,
while dampening all strings with index finger behind) *pp*

3/8

2/8

3/8

2/8

5/8

vla

11/8

1.h. fingers pressed halfway down
no bow pressure — airy, faint pitch, not rich in overtones
to blend well with the other instruments

(keep this left-hand fingering on str. II-IV,
while dampening all strings with index finger behind) *pp*

3/8

2/8

3/8

2/8

5/8

vcl

11/8

1.h. fingers pressed halfway down
no bow pressure — airy, faint pitch, not rich in overtones
to blend well with the other instruments

(keep this left-hand fingering on str. II-IV,
while dampening all strings with index finger behind) *pp*

3/8

2/8

3/8

2/8

5/8



33

pno

5/8

1/8

3/8

7/8

3/8

11/1

10/1

10/1

11/1

10/1

11/1

11/1

vln

5/8

1/8

3/8

7/8

3/8

vla

5/8

1/8

3/8

7/8

3/8

vcl

5/8

1/8

3/8

7/8

3/8

37 3 2 5 3 4

pno

sim. 3

11/1 10/1 10/1 11/1 10/1 11/1

3 3 3 3 3 3

vln

3 2 5 3 4

vla

3 3 3 3 3

vcl

3 3 3 3 3

Measures 37-41 of a musical score. The piano part (pno) features a complex rhythmic pattern with triplets and sixteenth notes, marked with 'sim.' and '3'. The violin (vln), viola (vla), and cello (vcl) parts play a similar rhythmic pattern, marked with '3' and 'V'. The measures are numbered 37, 38, 39, 40, and 41. The time signatures are 3/8, 2/8, 5/8, 3/8, and 4/8 respectively.

42 4 1 3 5

pno

10/1 sim. 3 3 3 3 3

3 3 3 3 3

vln

4 1 3 5

vla

3 3 3 3 3

vcl

3 3 3 3 3

Measures 42-46 of a musical score. The piano part (pno) features a complex rhythmic pattern with triplets and sixteenth notes, marked with '10/1', 'sim.', and '3'. The violin (vln), viola (vla), and cello (vcl) parts play a similar rhythmic pattern, marked with '3' and 'V'. The measures are numbered 42, 43, 44, 45, and 46. The time signatures are 4/8, 1/8, 3/8, and 5/8 respectively.

5 2 4
8 8 C

pno

let ring (until silent)

vln

vla

vcl

ppp

ppp

ppp

5 2 4
8 8 8



52

pno

vln

vla

vcl

p

p

p

5 2 4
8 8 8

56 D

pno

vln

vla

vcl

pp

ppp

pp

ppp

pp

ppp



63

5 8

4 8 gliss.

pno

p

vln

extr. slow gliss.

5 8

4 8

p

vla

extr. slow gliss.

sul tasto

p

vcl

molto sul pont.

p

69

pno

vln

vla

vcl

E

5-6"

3

4

gliss.

11-12"

ppp

sul tasto

poco sul pont.

ord. (like earlier)

5-6"

11-12"

ppp

poco sul pont.

11-12"

ppp

ord.

col legno tratto slow bow pos. ord. III

5-6"

11-12"

ppp

ppp

ppppp

ppppppp

ppppp



76

pno

vln

vla

vcl

F

5"

play on dmp. str. bow in 45° angle (low pressure)

vertical bow mvt. (like windshield wipers)

5"

play on dmp. str. bow in 45° angle (low pressure)

ppppp

mp

ppppp

1/2clt molto sul pont.

vertical bow mvt. (like windshield wipers)

5"

1/2clt molto sul pont.

arco bow right next to the bridge no bow pressure

ppppp

mp

ppppp

sim.

vertical bow mvt. (like windshield wipers)

5"

col legno tratto slow bow pos. ord. III

ppppp

mp

ppppp

84

5/8 4/8

harmonics [sounding]

pno

13/3 11/3 13/3 13/3

mp (8va bassa!) *p*

vln

normal bow angle right next to the bridge

5/8 4/8

3

(slowly bringing out the harmonic)

vla

13

ppppp arco extr. sul pont. no pressure faint harmonic

II

sim.

pppp

vcl

3

ppp

(6th part.) (II)

ppppp

89

6/8 6/8

pno

ord. 3 2/1 ord. gliss. 7"

5 *pp* *mp* *p* *mp* *ppp*

11/1 10/1 11/1 11/1

vln

ord. vert. bow 7"

"mp"

pizz II 5 5

mf *ppp*

vla

13

ord. vert. bow 7"

"mp"

pizz 3

f *pp*

vcl

ord. vert. bow 7"

"mp"

pizz w/ nail 3 5

ff *p*

93

6/8 4/8 G 5/8 4/8

pno

10/1

martellato!!

11/3 sim. 13/3

fff possibile

vln

6/8 4/8 5/8 4/8

play on dmp. str. bow in 45° angle (low pressure)

ppppp

vla

1/2clt molto sul pont.

ppppp

vcl

arco extr. sul pont. no pressure faint pitch

III

ppppp

sim.



98

pno

11/3 13/3 13/3 11/3 10/3 13/3 13/4 10/3 13/3

vln

like earlier IV

normal bow angle

ppp

(IV)

vla

arco like earlier (at letter B)

ppp

IV

ppppp

ppp

(sempre IV)

ppppp

pp

vcl

subito ord. (7th partial)

mp: IV [7+10+13+3]

-13 ¢

(7th part.)

(6th part.)

pp

> ppp < p

mp

pp

102

pno

11/2 10/3 13/3 13/4 10/3 11/5 11/4 11/3 7/2 11/5 11/4 11/3 13/4

3 3 5 5 5 5 3

vln

pp (IV) *ppp* *p* slowly towards natural harmonic (IV)

vla

ppp *p*

vcl

subito mph: IV [7+13+6] $\square$ -10 φ ord. (7th part.) bow completely next to the bridge, until pitch is "gone" and only noise remains

mf *pp* *mf*



106

H

5 8 4 8

pno

7/2 7" secco 11/1 sim. 5 3

pp

vln

7" crini battuto III secco *pp* arco similar to earlier *ppp* *ppppp* sub.

vla

7" pizz secco *pp* *ppp* *ppppp* sub.

vcl

7" pizz (7th part.) secco *pp* 3 5 3

11/8 4 2 3 1 3 5

pno

11/3 3/1 13/4 11/3

martellato!! 10/3 sim. 10/3 sim. 10/3

fff possibile f fff possibile

vln

pizz II 3/1 3/1 3/1

ppp (pizz)

ca. 16 ¢ lower — intonate w/ piano

bartók pizz ca. 16 ¢ lower — intonate w/ piano

sim. sim. sim. sim.

vla

1 3/1 3/1 3/1

ppp (pizz)

bartók pizz ca. 16 ¢ lower — intonate w/ piano

sim. sim. sim. sim.

vcl

1 3/1 3/1 3/1

ppp (pizz)

bartók pizz ca. 16 ¢ lower — intonate w/ piano

ff mf ff

11/8 5 4 2 4

pno

martellato!! 10/3 11/2 11/1 10/1

fff possibile mf p

vln

1.h. tap - use index finger to dampen string and tap with middle or ring finger (make sure to dampen the other strings as well) II

ppp

like 2 bars earlier

pizz behind the bridge

ff f p

vla

normal pizz

ppp

like 2 bars earlier

pizz behind the bridge

ff f p

vcl

normal pizz

ppp

like 2 bars earlier

pizz behind the bridge

ff f p

121

pno

l.h. tap (secco) *pp*

l.h. tap - use index finger to dampen string and tap with middle or ring finger (make sure to dampen the other strings as well) (secco) *pp*

sim.

ca. 35 ¢ lower — intonate w/ piano *ppp* **sul tasto**

play on dmp. str. bow in 45° angle (low pressure) *ppp* **sul tasto**

ca. 35 ¢ lower — intonate w/ piano *ppp* **sul tasto**

vln

vla

vcl

6 8 5

6 8 5

6 8 5

6 8 5

125

pno

sim.

ca. 18 ¢ lower — intonate w/ piano

vln

vla

vcl

5 6 4 3 4

5 6 4 3 4

5 6 4 3 4

5 6 4 3 4

130

pno

4/8 3/8 5/8 6/8 4/8 3/16 3/8

vln

4/8 3/8 5/8 6/8 4/8 3/16 3/8

vla

vcl



136

pno

3/8 4/8 3/8 6/8 3/8 4/8 3/16

vln

3/8 4/8 3/8 6/8 3/8 4/8 3/16

vla

vcl

142 $\frac{3}{16}$ $\frac{5}{8}$ $\frac{4}{8}$ **K**

pno

sim.

cantabile!

$pp \leftarrow p$

vln

$\frac{3}{16}$ $\frac{5}{8}$ $\frac{4}{8}$

sempre sul tasto

ppp

vla

$\frac{13}{8}$

ca. 35 ¢ lower —
intonate w/ piano

ppp

vcl

ppp

sempre sul tasto

ppp

sempre sul tasto



148

pno

$\frac{5}{1}$ $\frac{3}{1}$ $\frac{7}{2}$ $\frac{5}{1}$ $\frac{5}{1}$ $\frac{11}{2}$

f

vln

p

gradually towards
dmp. str. and bow in 45° angle

vla

p

gradually towards dmp.
str. and bow in 45° angle

vcl

p

155

pno

5/8 4/8

mp

p

5/8 4/8

vln

vla

vcl



161

pno

5/8 2/8

mp

5/8 2/8

vln

vla

vcl

168

pno

2/8 4/8 L 3/8 4/8

5/1 7/2 sim. 5/1 11/2 3 7/2 11/3 5/1 7/2 sim.

vln

vla

vcl



175

pno

3/8 3/8

3 sim. 5/1 11/2 3 7/2 11/3 3 sim.

vln

vla

vcl

179

3/8 4/8

pno

5/1 11/2

5/1 7/2

3^{sim.} 5^{sim.}

vln

vla

vcl



184

pno

5/1 7/2 11/3

sim.

3

vln

pizz behind the bridge

pp

sim.

ppp

vla

pizz behind the bridge

ppp

pp

sim.

ppp

vcl

pizz

ppp

pp

sim.

ppp