r e r e n d e r e d

for pianist & assistants

by Simon Steen-Andersen 2003, rev. ´04

Amplification:

The generel (acustical) dynamic is extremely soft (~ppppp). The piano should be amplified as much as possible (without being unpleasantly loud) – at least turning the sound of a ”normal note” in pppp into a loud forte.

Performance:

The piece may be performed with a (discrete, and possibly participating) conductor. Because of the rather extreme amplification the performers should pay special atention to sounds produced by moving around, turning pages and changing ”tool” or placing a tool on a string in a silence.

Pianist:

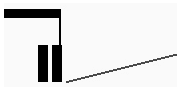
It is extremely important for the piece, that the “normal” notes of the piano are played so soft, that they are almost outside the normal repetoire of pianissimo dynamics. In a way it is better, that the pitch of a note does not sound at all, than if it sounds too loud. The pianist should regard the piece as a constant fight for softer and softer dynamics, setting the generel dynamic to mach for the rest of the sounds in the piece…

<u>The piano pedal is fixed down through the whole piece by placing a rubber in the gap behind the pedal.</u>

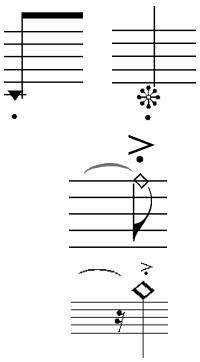
Staccato: always as short as possible (not affected by note value).

Tremolo: as fast as possible, unmeasured.

Dynamics: PPPP: normal sounding notes: as soft as possible! Any other sound: matching the dynamic of the softest normal note as good as possible. Accent: a bit louder. (The notes being prepared as a harmonic or with the slide tool, may be marked with fx a colour, to facilitate matching them with the other dynamics by playing them quite a bit louder. They are in most cases already marked with an accent, but might need to be executed more accentuated than a regular note with an accent.)



Guiro: use fingers to make a guiro effect on the black keys (gliss. without the notes sounding…). This should not be executed rather slowly and lasting the whole value out without fading out or in. (The notated position and direction is not important).

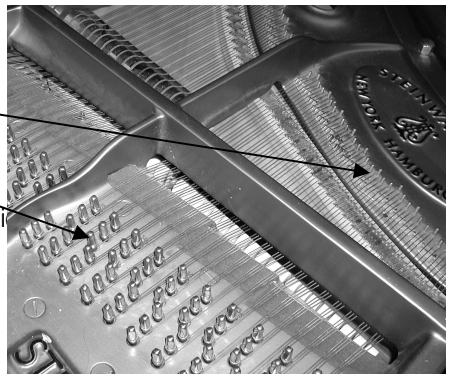


Pedal down / up. If nothing else is written: forte pedal. Forte pedal without accent: press down the pedal without making the pedal in it self sound, only creating a very very soft background noise on the border to silence… Any pedal with accent: not an accentuated sound, just a sound equal to any of the other sounds.

Silently pressed keys lifted very suddenly (prepared freely in advance).

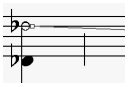
Silently pressed cluster lifted very suddenly (prepared freely in advance).

Assistant I (high register):



Guiro with finger(s)/fingernails, not very fast. 1. 2.

\+ Plucked with finger



Slide: use a sliding tool (metal) pressed hard against string and sli
between ~2 cm. from hammers and the middle of the
string. Only approximately pitches intended.

Hand pressed hard against surface lifted suddenly.

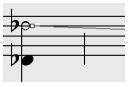
Press finger on string 1-2 cm. from attachment to make a darker tone when
played or plucked.

× Note damped completely.

Assistant II (low register):

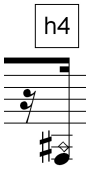
Guiro with finger(s)/fingernails, not very fast
If an guiro action seems imposible (depending on
the piano and the length of the players arms) make the guiro
between the pegs and the stops in other end of the strings, where
No actual pitch is sounding.

\+ Plucked with finger



Slide: use a sliding tool (metal) pressed hard against string and slided
between ~2 cm. from hammers and the middle of the
string. Only approximately pitches intended.

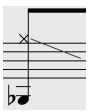
Hand pressed hard against surface lifted suddenly.



Harmonics taken with finger... Prepare ahead and lift finger immediately after the key
is pressed down (positions should be marked exactly).
-(major 3rd: sounds 2 oct. + major 3rd above)
-(low minor 3rd: sounds 2 oct. + low minor 7th above, on most
pianos only possible in the end of the string, where the hammer is
not covering the poss.)
-(major 2nd: symbol for harmonic sounding 3 oct. +
quartertone lowered tritone above)

Press finger on string 1-2 cm. from attachment to make a darker tone when
played or plucked.

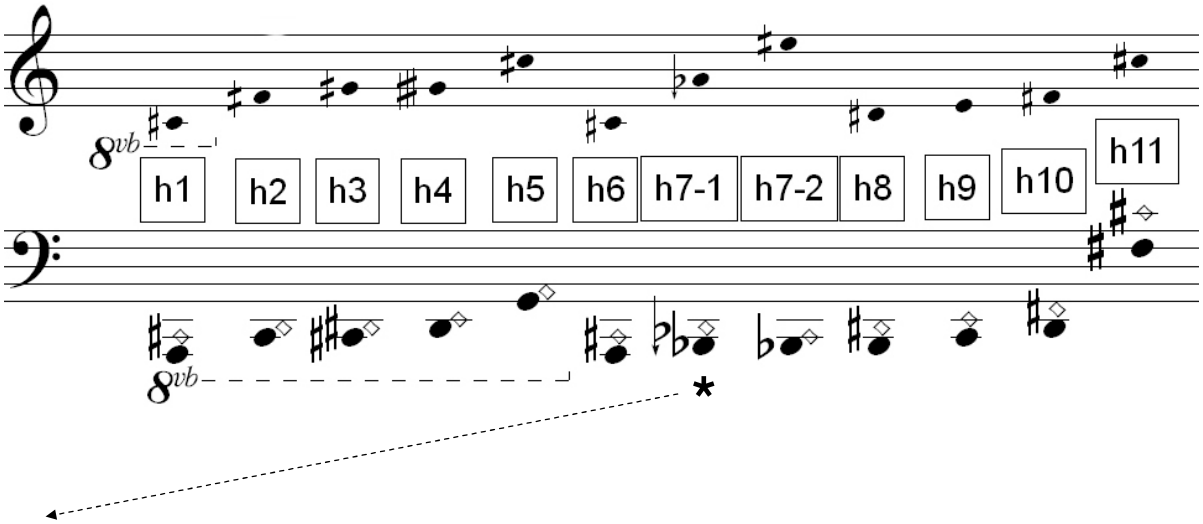
× Note damped completely.



Guiro along string with fingernail, not very fast.

If played with a conductor, specific actions may be performed by the conductor to facilitate the parts of the assistants.

List of harmonics used (positions should be exactly marked, fx with a speed marker):

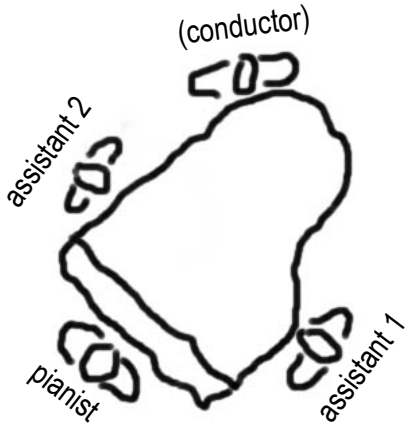


* (On most pianos only posible in the opposite end, away from the pianist).

Staging:

The staging on a normal stage could be like this, preventing that anybody is standing 100% with their back to the audience and still letting the audience see the keyboard action.

The performance may be projected live on a screen (for example placing the camera exatly above the piano). In this case ofcourse the actual staging is less important.



audience

Comment to practical sides of the rehearsal situation:

The assistants can only rehearse meaningfully inside a piano, while the very difficult part is the actual coreography and the orientation inside the piano. Because of the fact, that the inside of every piano differs and therefore calls for different solutions for the same problems, and because of the timedemanding marking of harmonics and tone names inside the piano, it is adviceable that the piece is rehearsed on the same piano as used for the concert, or that it is at least put into consideration the time needed to adjust to and mark up the new piano used for the concert.
The piano must have 3 pedals.

Some pictures sugesting how to place the scores and tools:

r e r e n d e r e d
- for pianist & to assistenter.

Kammermusik, abstrakt sammenspil, gjort konkret i indsnævringen af fællesnævneren fra rum til instrument.

Enheden opsplittes, modsætninger bringes sammen, der opbygges gensidig afhængighed i samarbejdet om den enkelte lyd.

(Varighed: 9-10 minutter.)

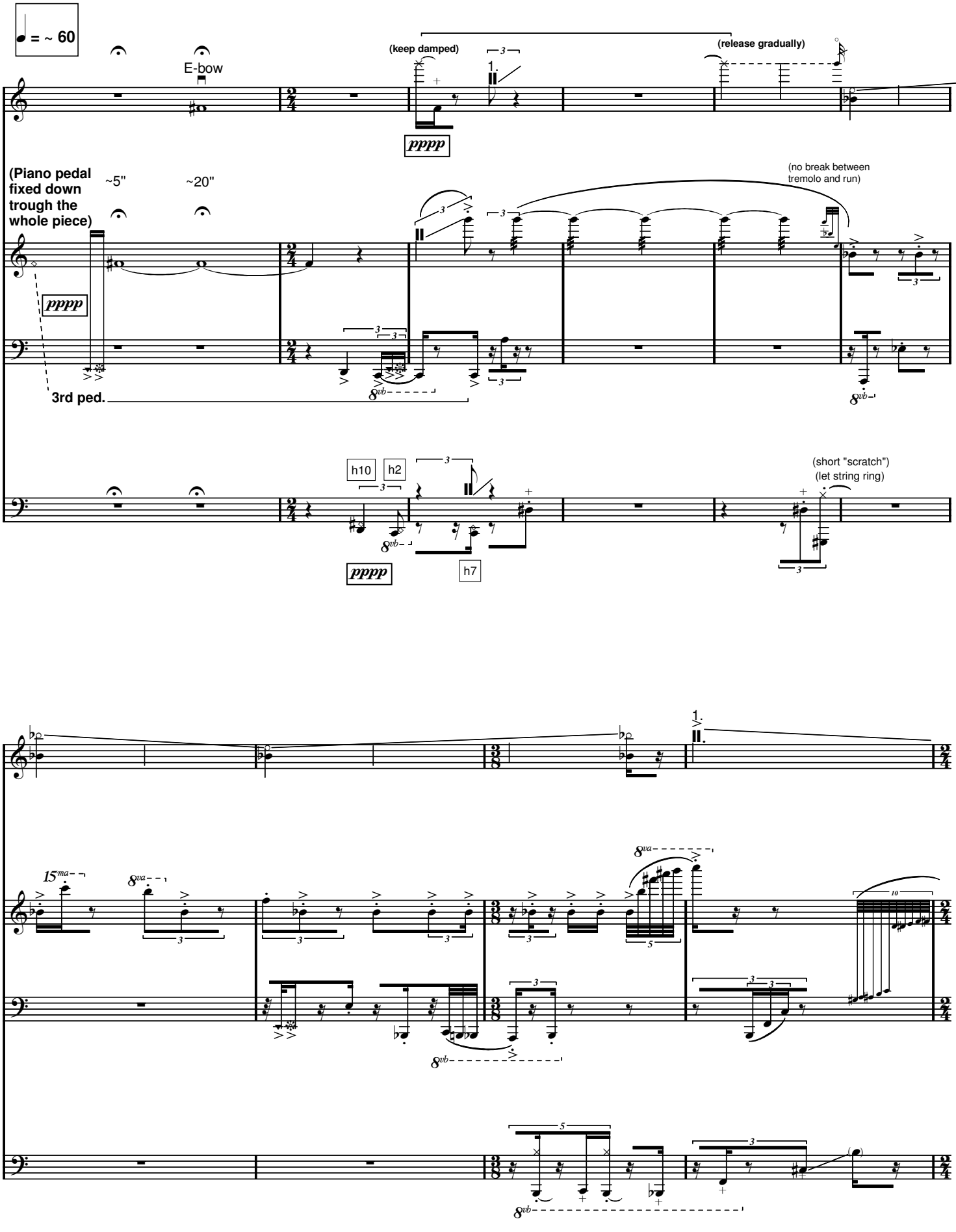
r e r e n d e r e d
- for pianist & two assistants.

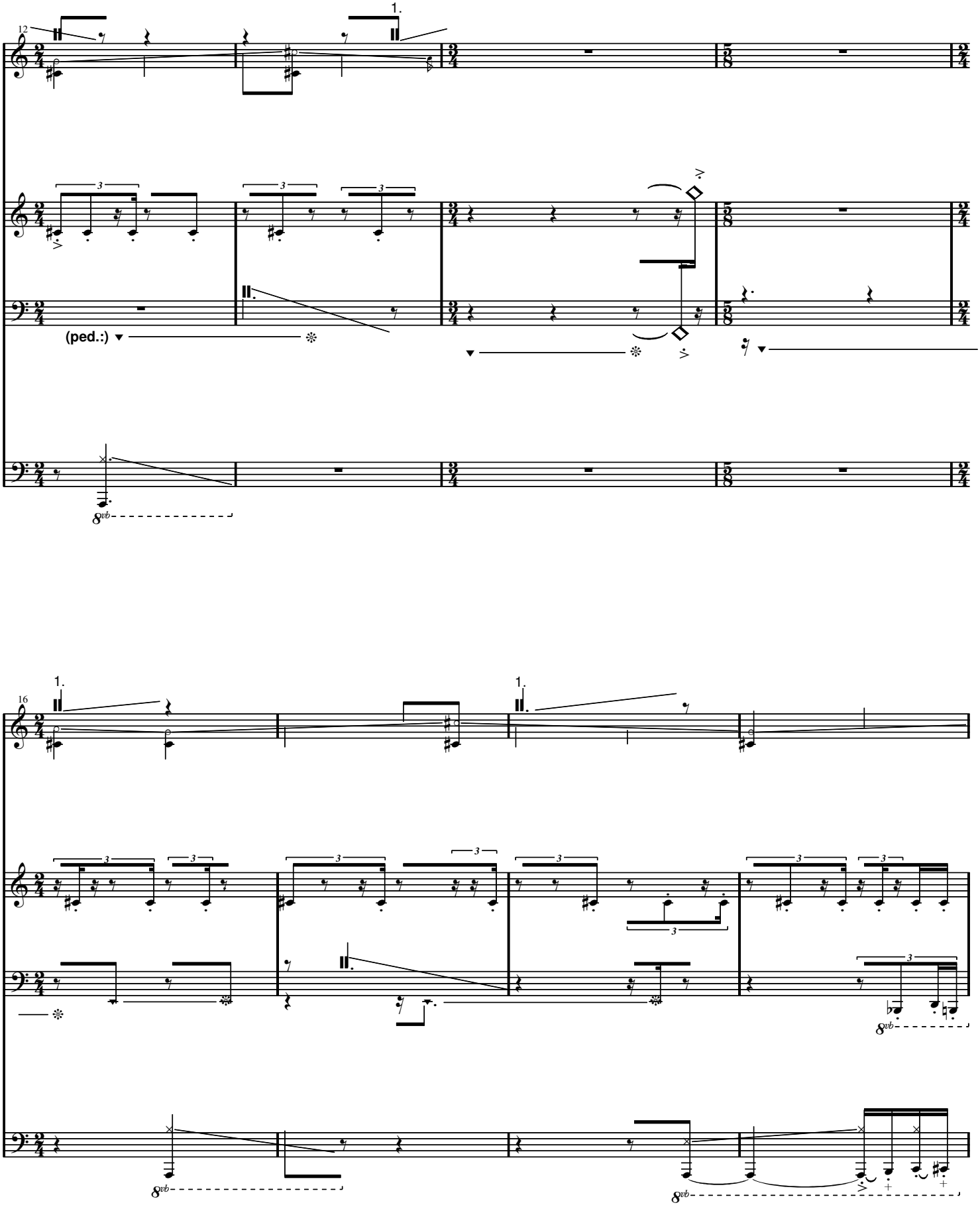
Chambermusic, abstract toghetherness made concrete by narrowing down the comon denominater from room to instrument.

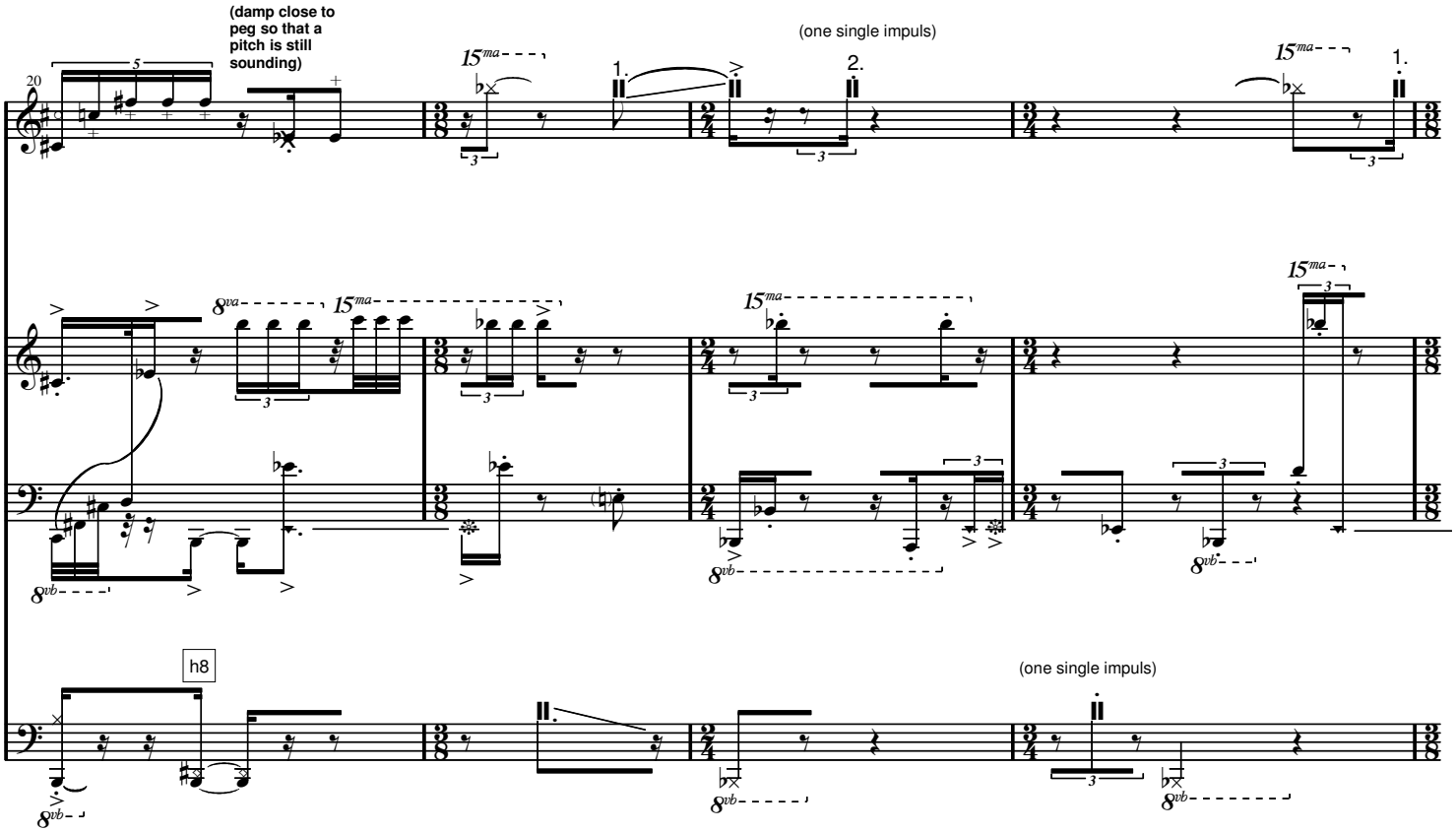
The unity is split up; opposites brought together; mutual dependence is build up in the cooperation about single sounds.

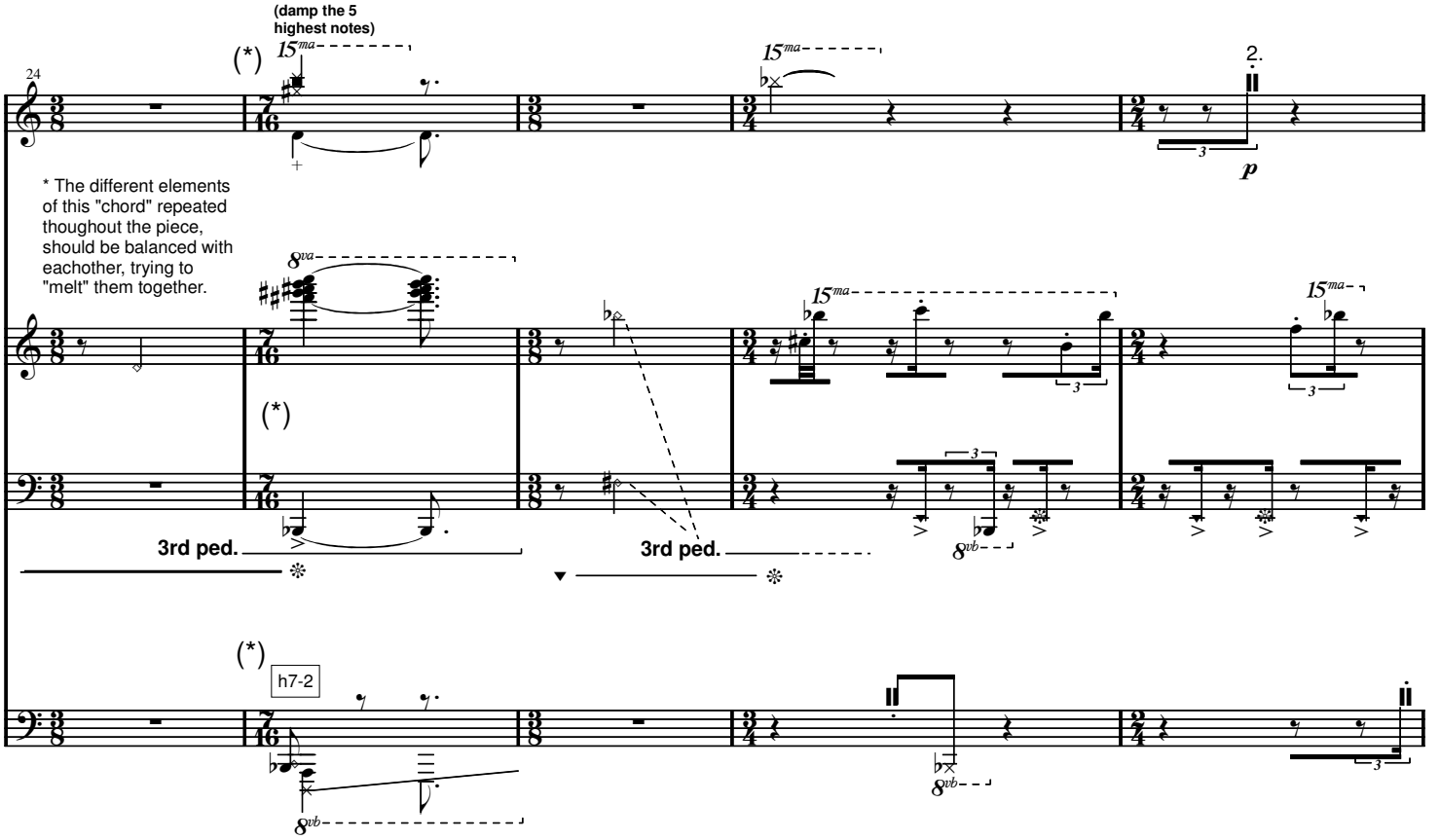
(Duration: 9-10 minutes.)

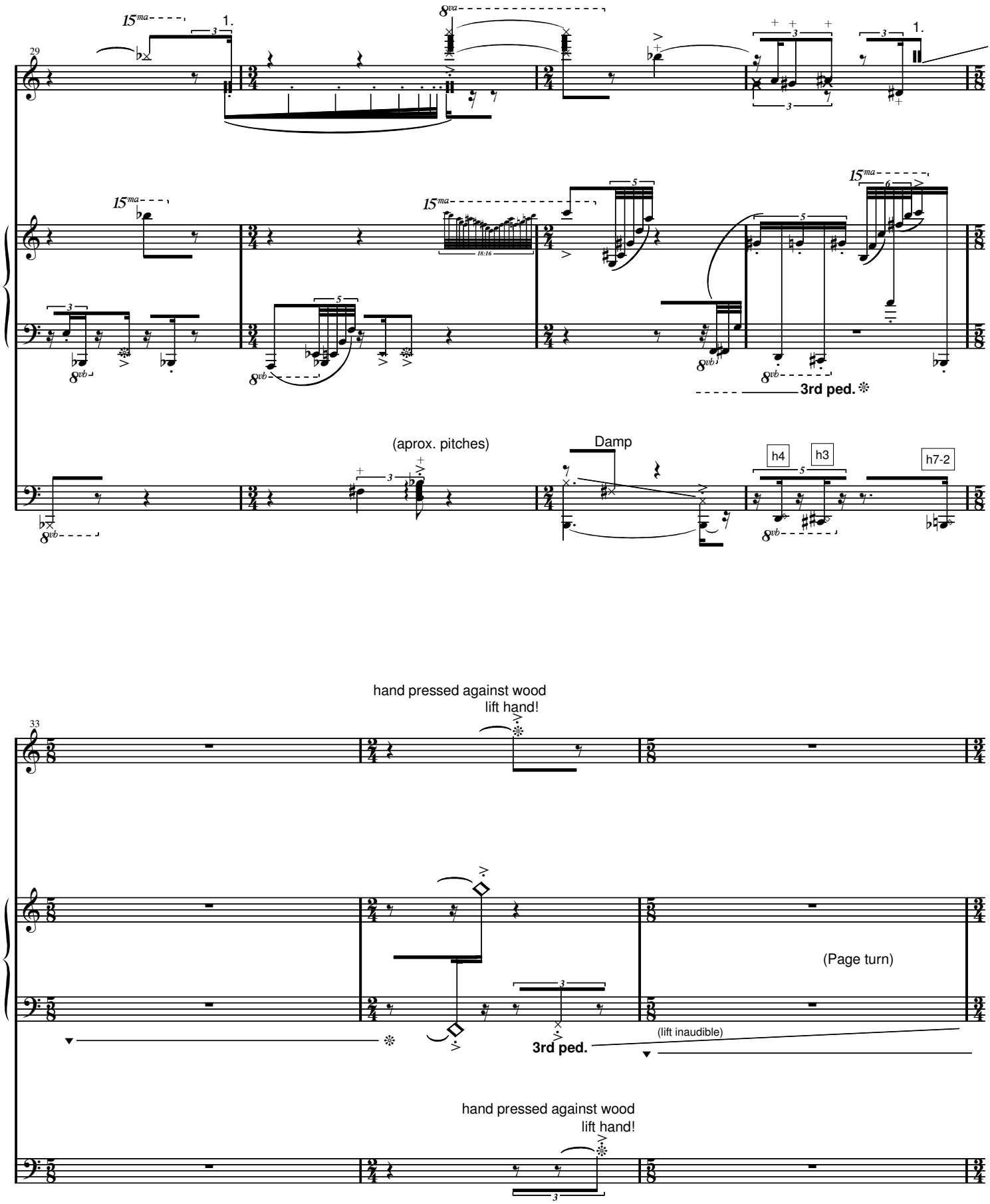
Simon Steen-Andersen 2003

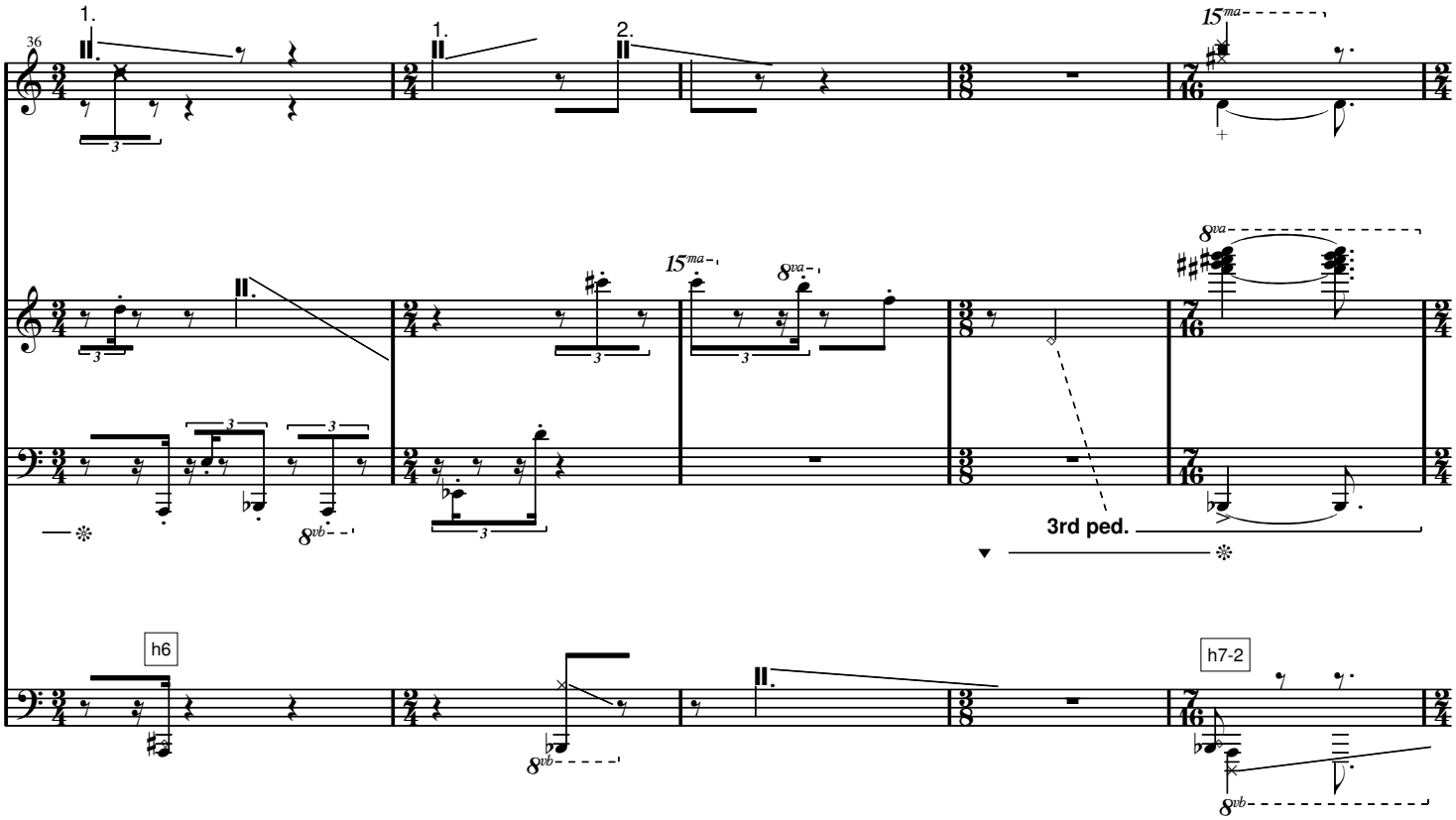

♩ = ~ 60
E-bow
(keep damped)
(release gradually)
1.
pppp
(Piano pedal fixed down trough the whole piece)
~5"
~20"
(no break between tremolo and run)
3rd ped.
h10
h2
h7
(short "scratch")
(let string ring)
15ma
8va
8vb
10

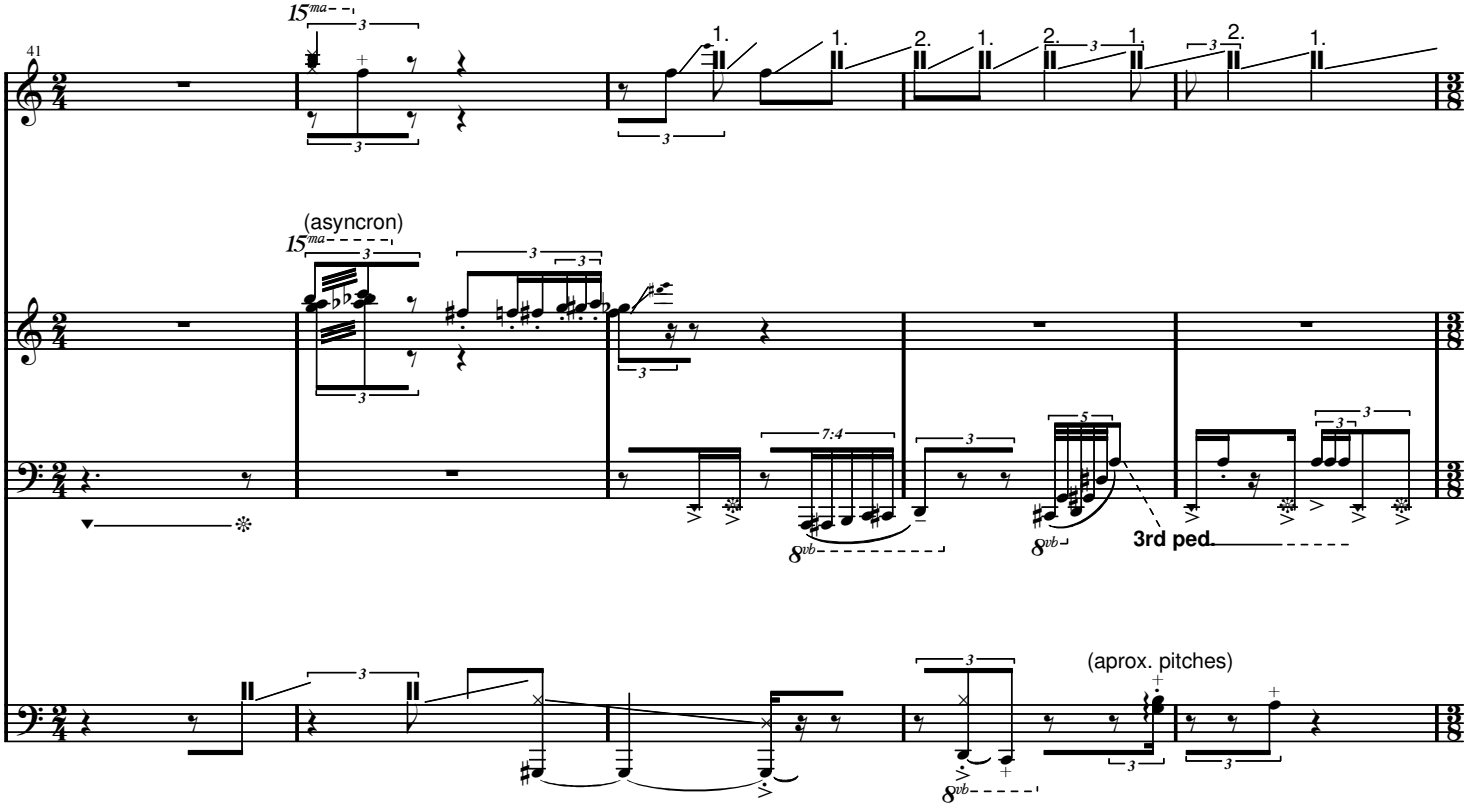

12
1.
(ped.:)
8vb
16
1.
1.
8vb
8vb
8vb

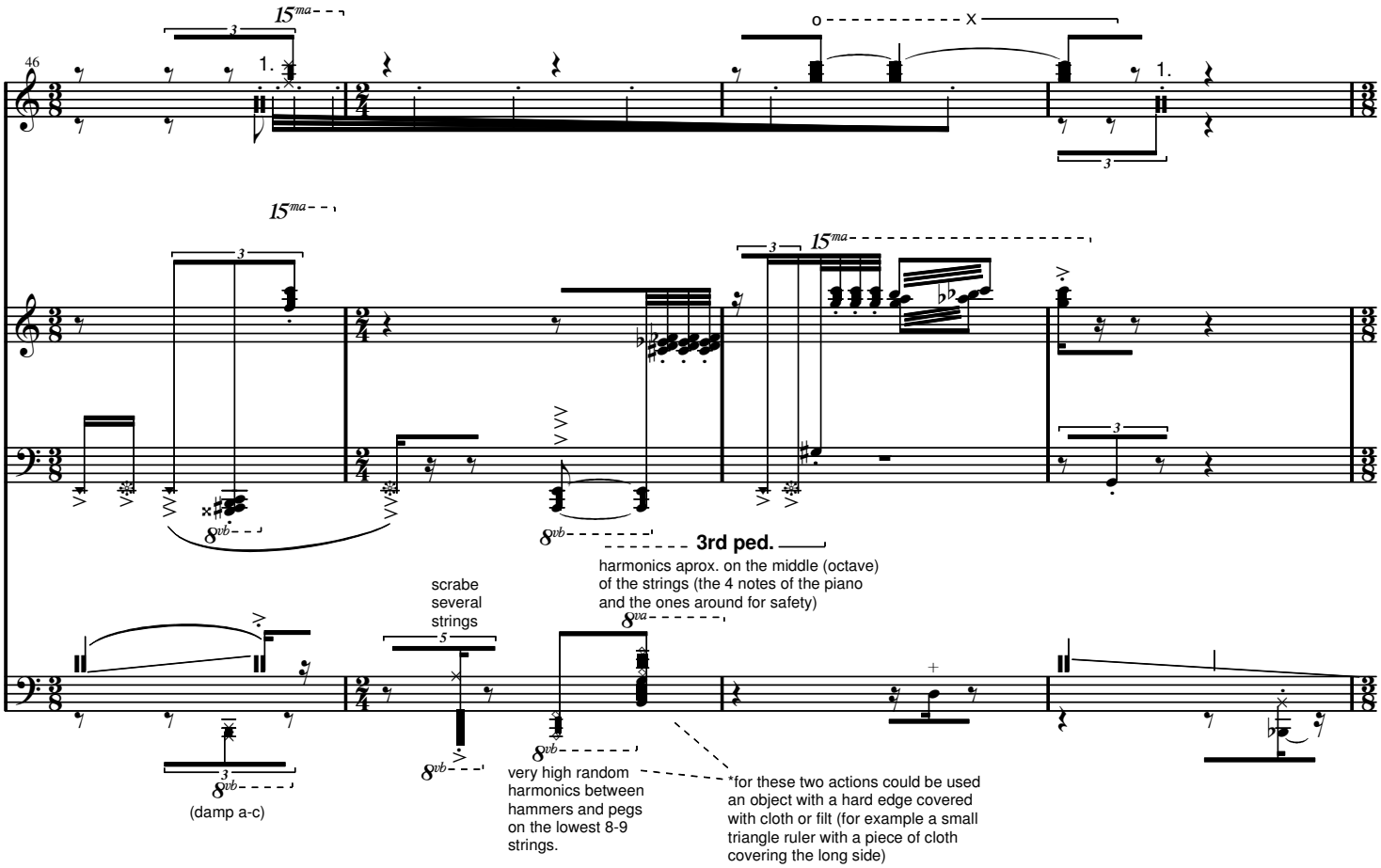

(damp close to peg so that a pitch is still sounding)
(one single impuls)
h8
(one single impuls)

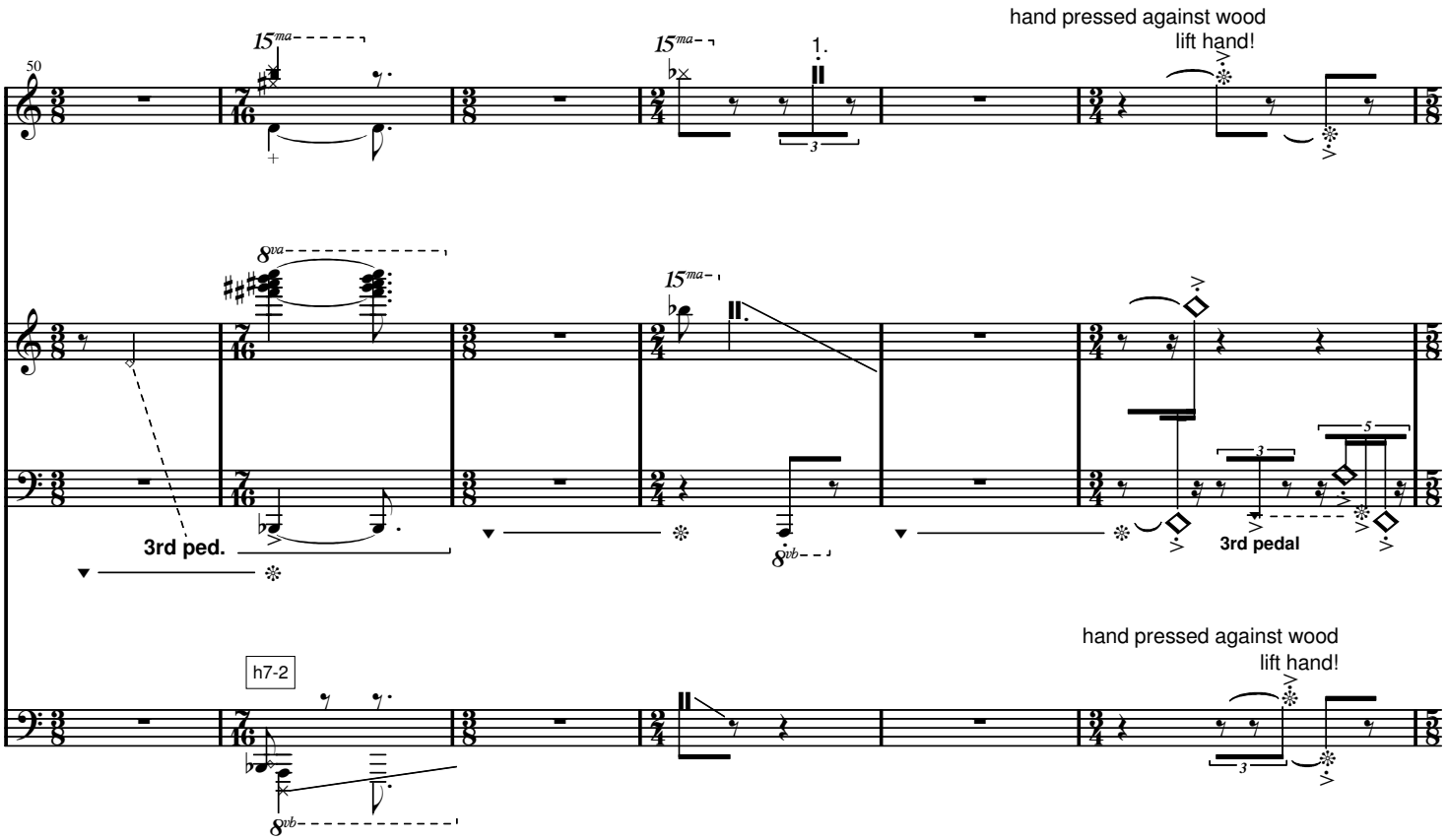

(damp the 5 highest notes)
* The different elements of this "chord" repeated thoughout the piece, should be balanced with eachother, trying to "melt" them together.
3rd ped.
3rd ped.
h7-2

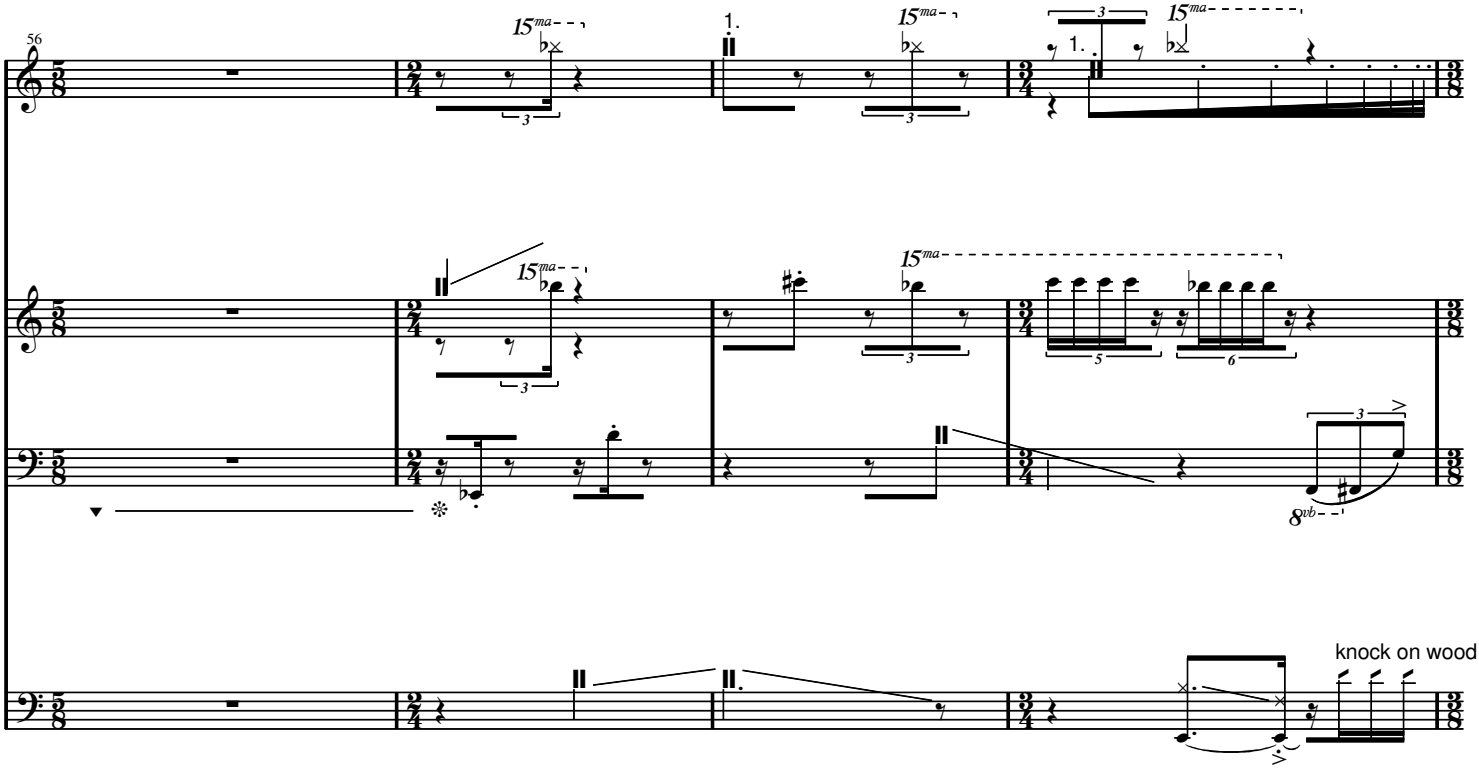

29
15ma
1.
8va
1.
15ma
15ma
18:16
15ma
8vb
8vb
8vb
8vb
3rd ped.
(aprox. pitches)
Damp
h4
h3
h7-2
8vb
8vb
33
hand pressed against wood
lift hand!
(Page turn)
3rd ped.
(lift inaudible)
hand pressed against wood
lift hand!

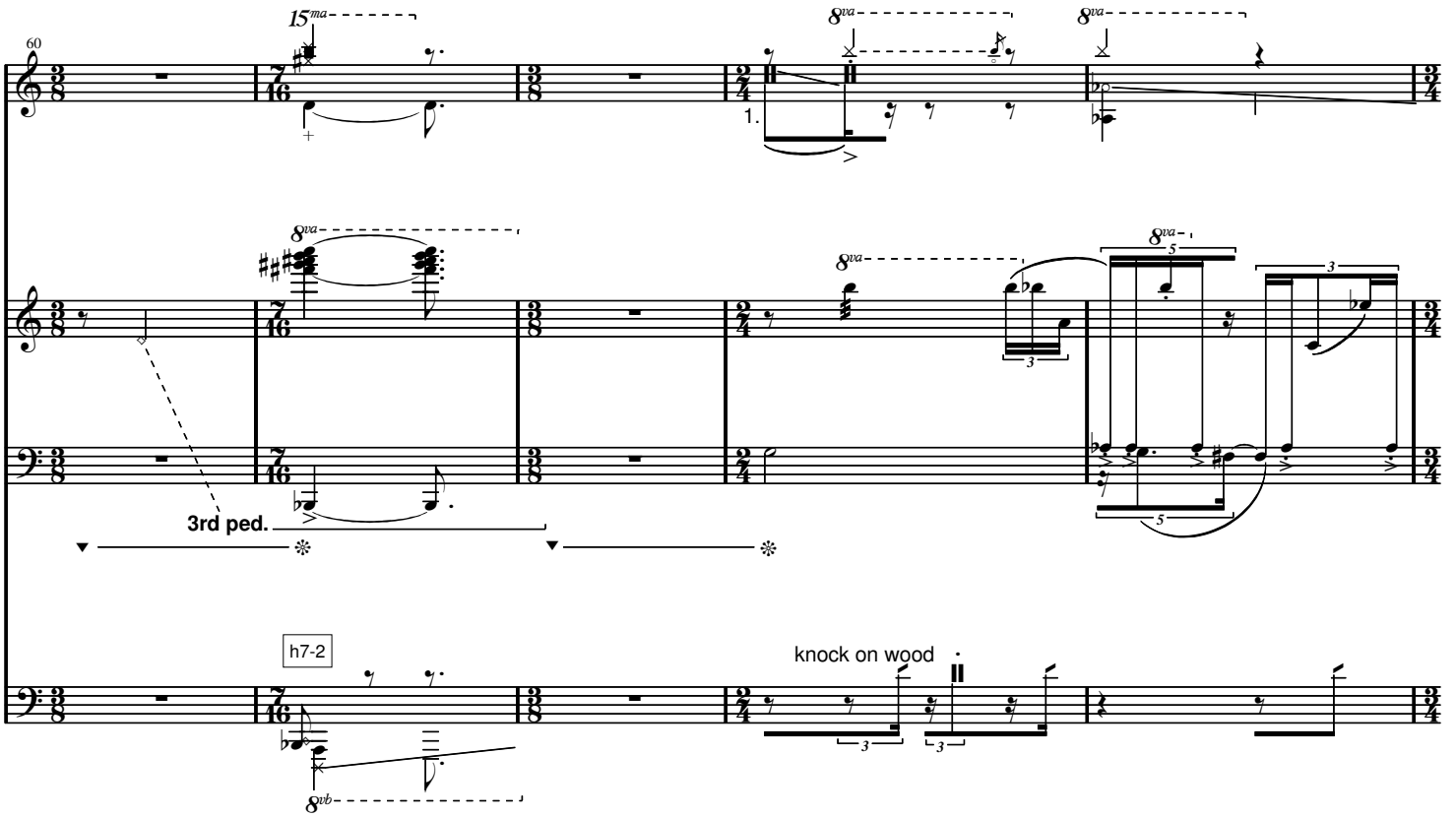

36
1.
1.
2.
15ma
8va
15ma
8va
8vb
3rd ped.
h6
8vb
h7-2
8vb

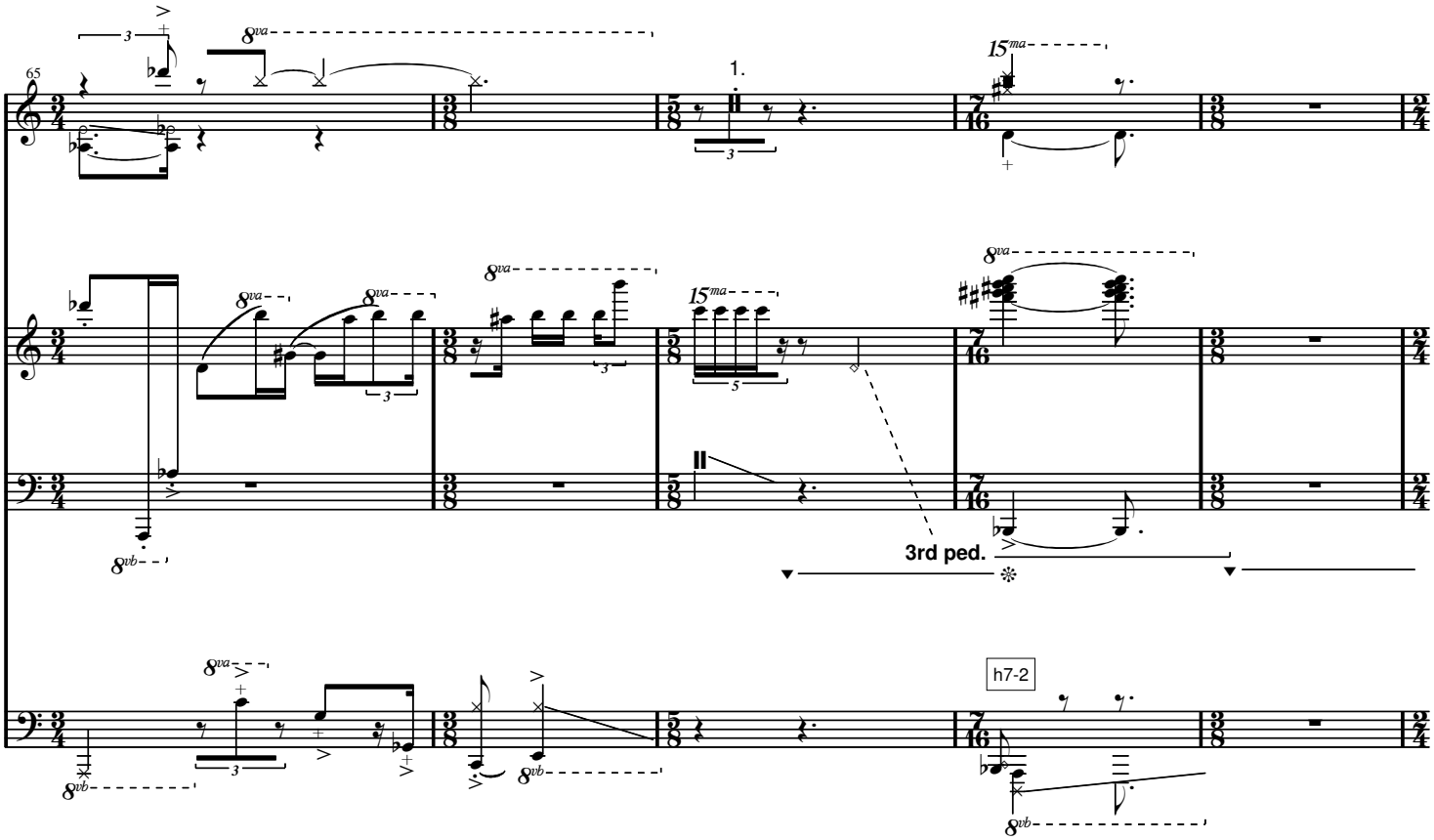

41
15ma
1.
1.
2.
1.
2.
1.
2.
1.
(asyncron)
15ma
7:4
8vb
8vb
3rd ped.
(aprox. pitches)
8vb

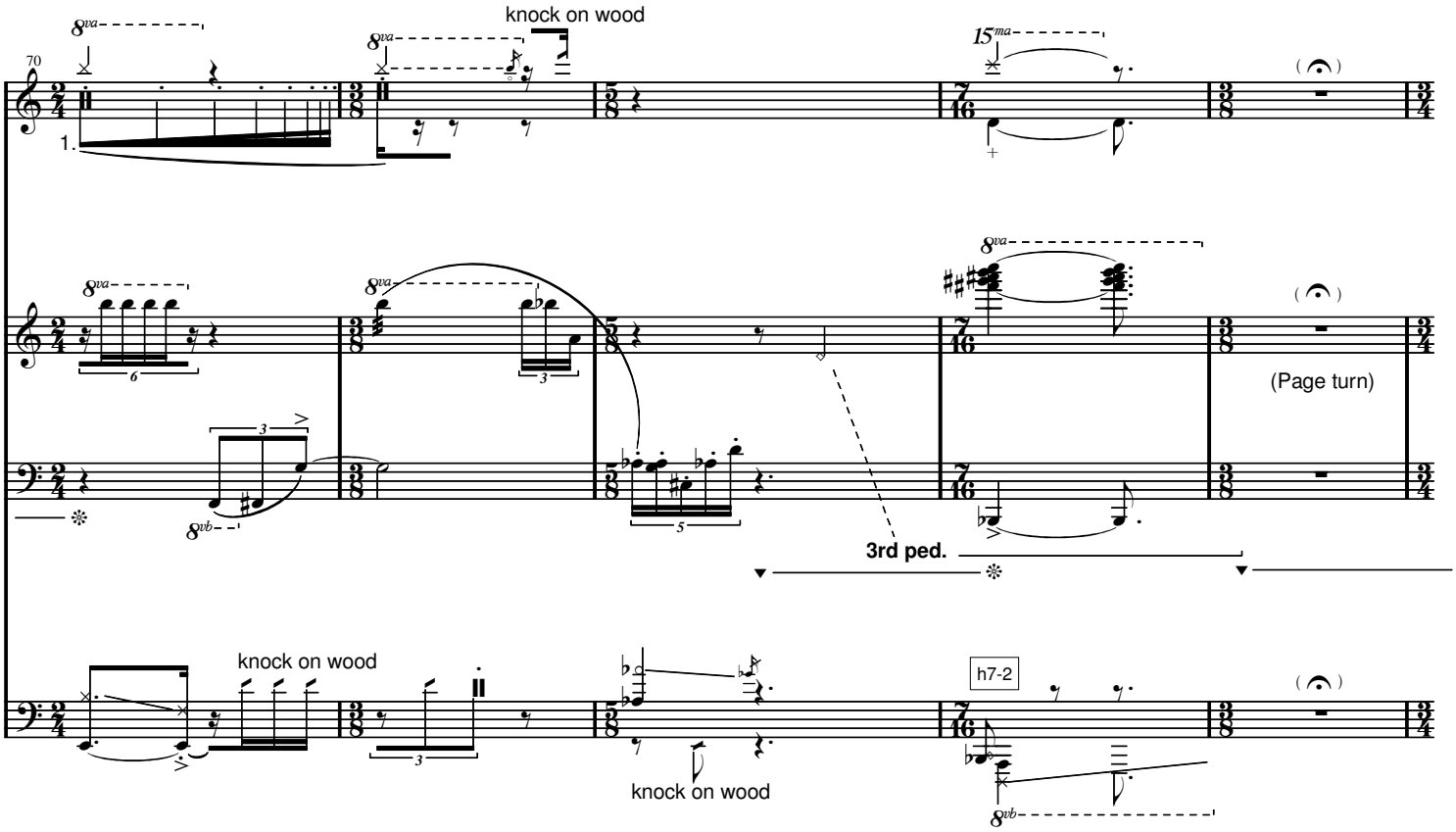

46
1.
1.
3rd ped.
harmonics aprox. on the middle (octave) of the strings (the 4 notes of the piano and the ones around for safety)
scrabe several strings
(damp a-c)
very high random harmonics between hammers and pegs on the lowest 8-9 strings.
*for these two actions could be used an object with a hard edge covered with cloth or filt (for example a small triangle ruler with a piece of cloth covering the long side)

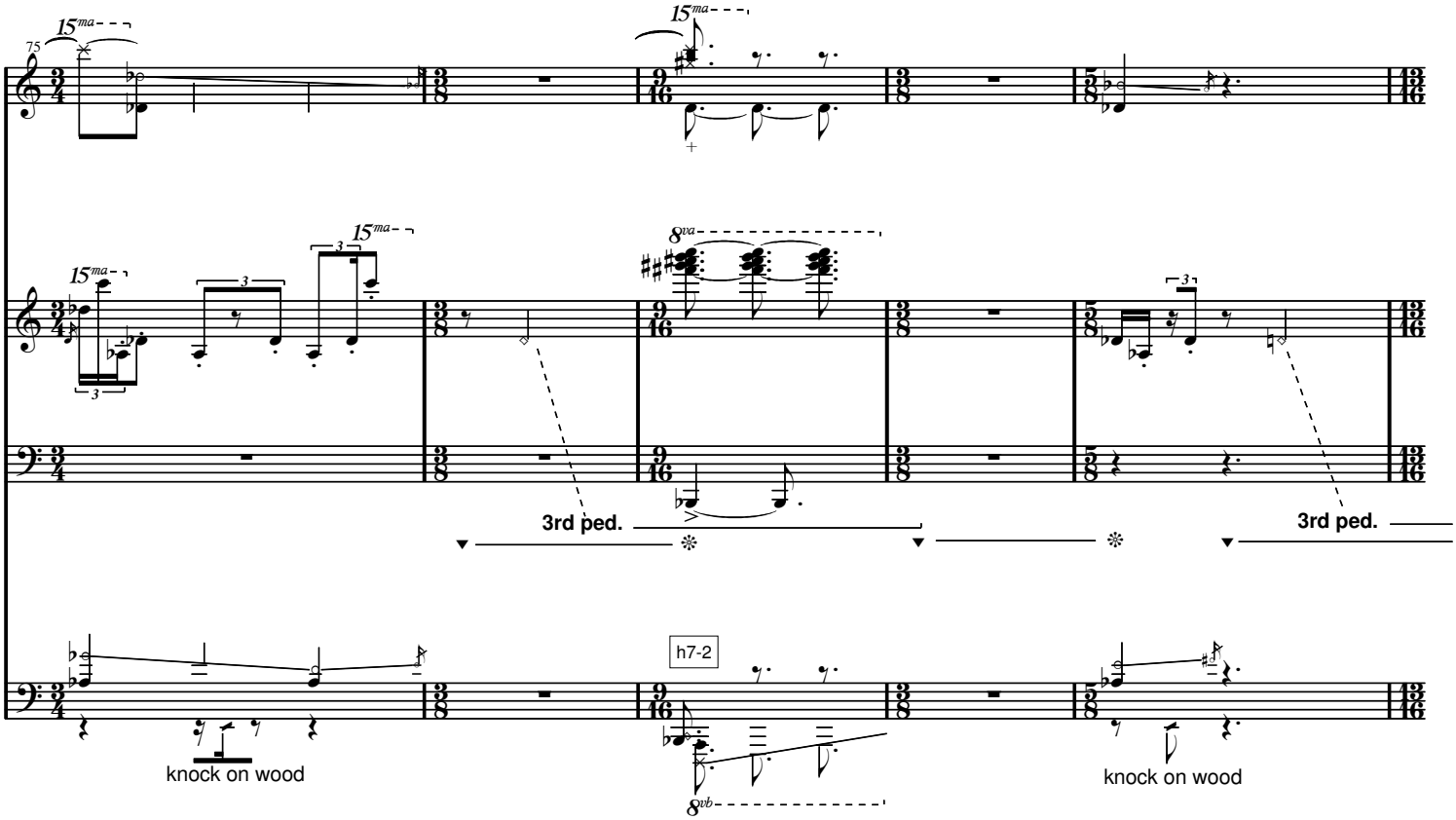

50
1.
hand pressed against wood
lift hand!
3rd ped.
3rd pedal
h7-2
hand pressed against wood
lift hand!

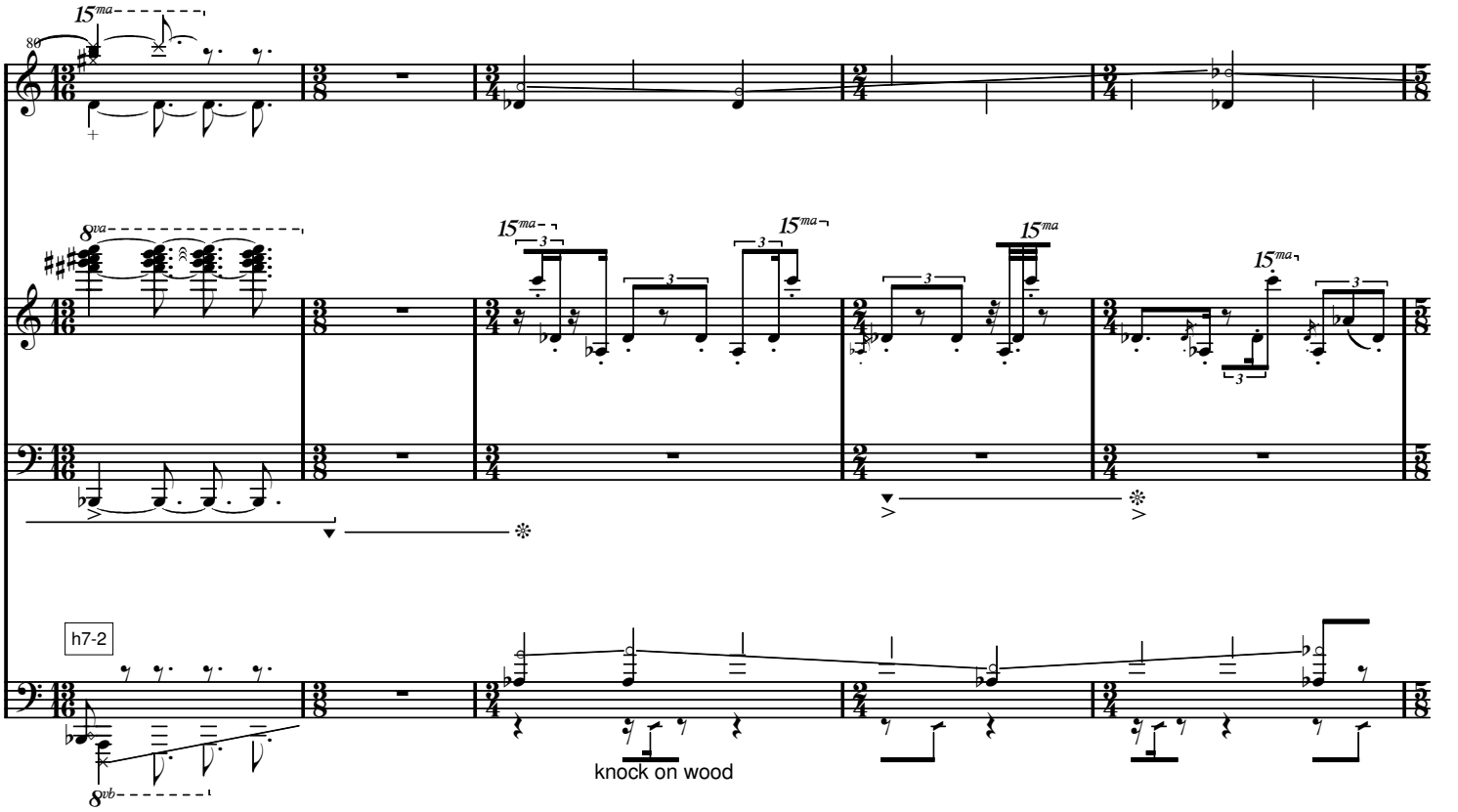

56
15ma
1.
3
5
6
8vb
knock on wood

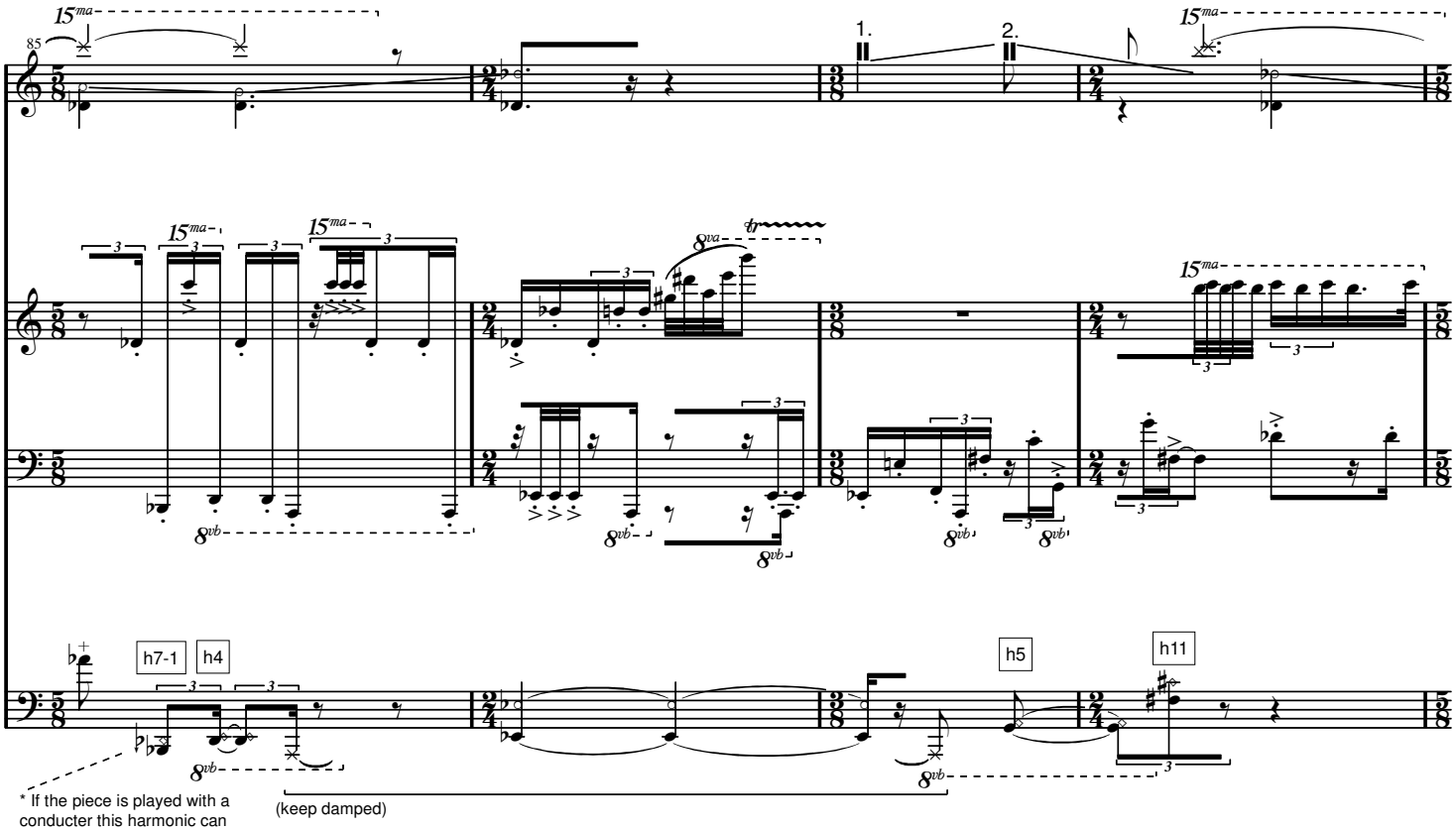

60
15ma
8va
1.
3rd ped.
h7-2
8vb
knock on wood


65
1.
3rd ped.
h7-2

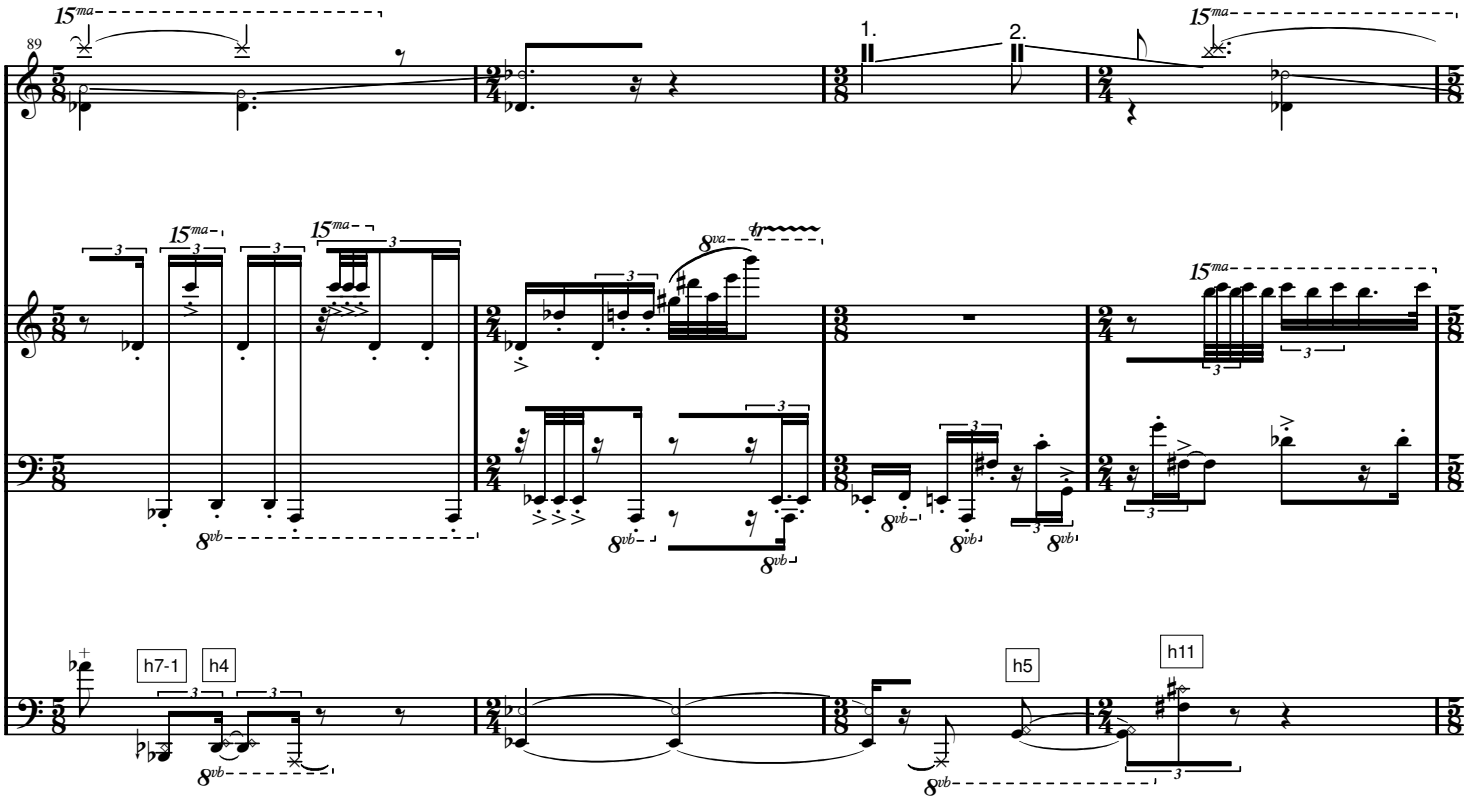

70
knock on wood
1.
3rd ped.
(Page turn)
knock on wood
knock on wood
h7-2

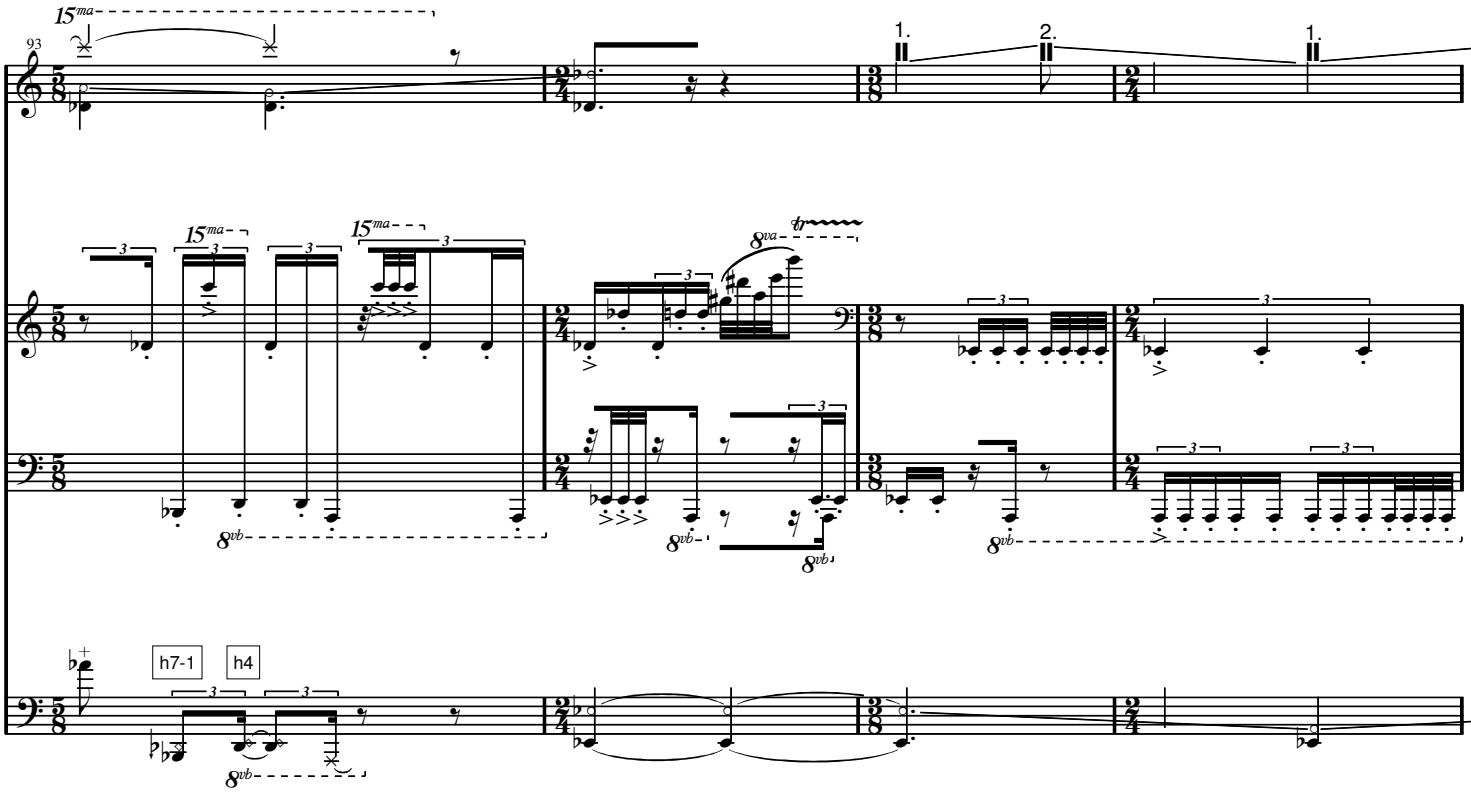

15ma
8va
8vb
3rd ped.
3rd ped.
h7-2
knock on wood
knock on wood

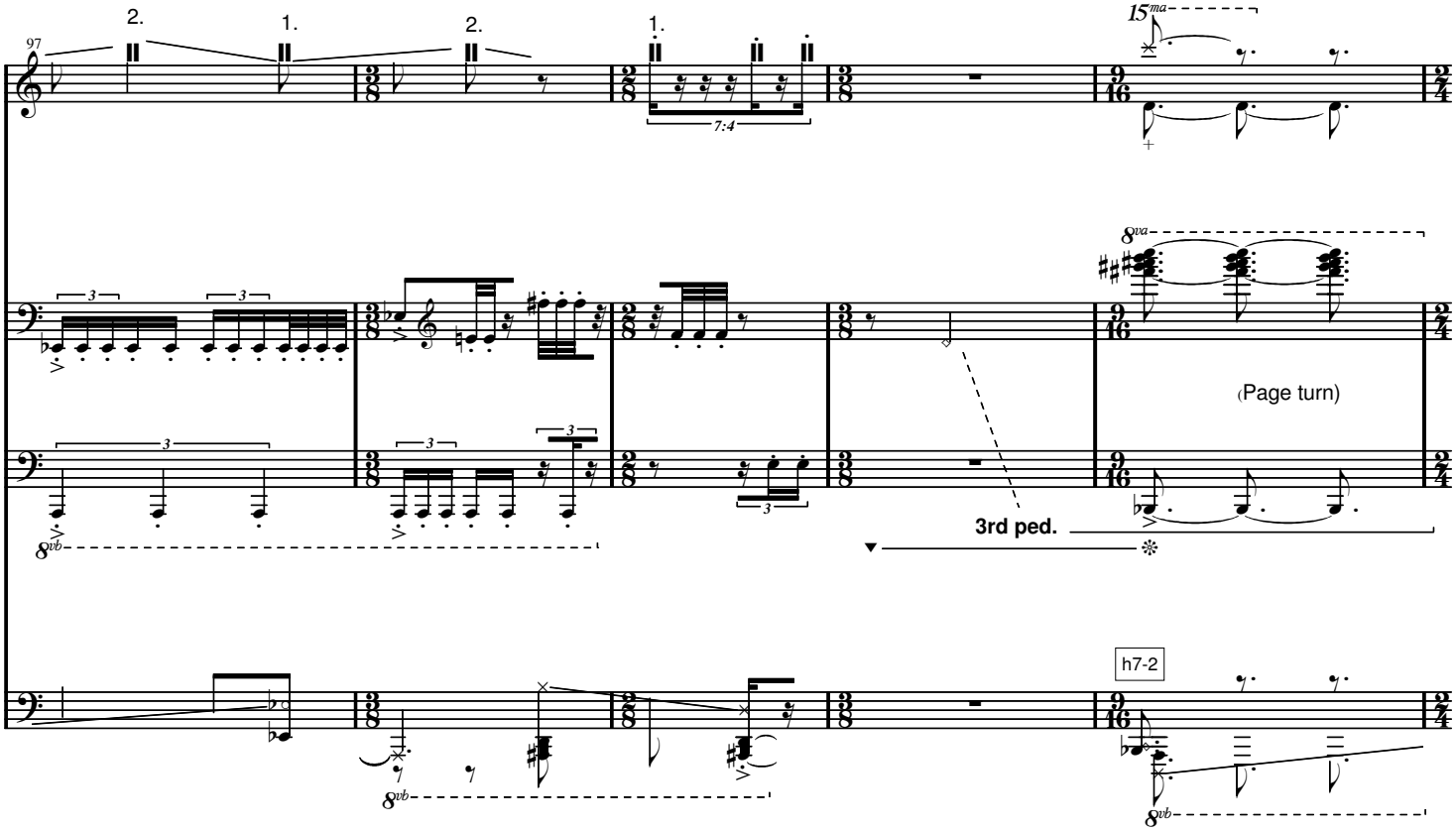

15ma
8va
8vb
h7-2
knock on wood

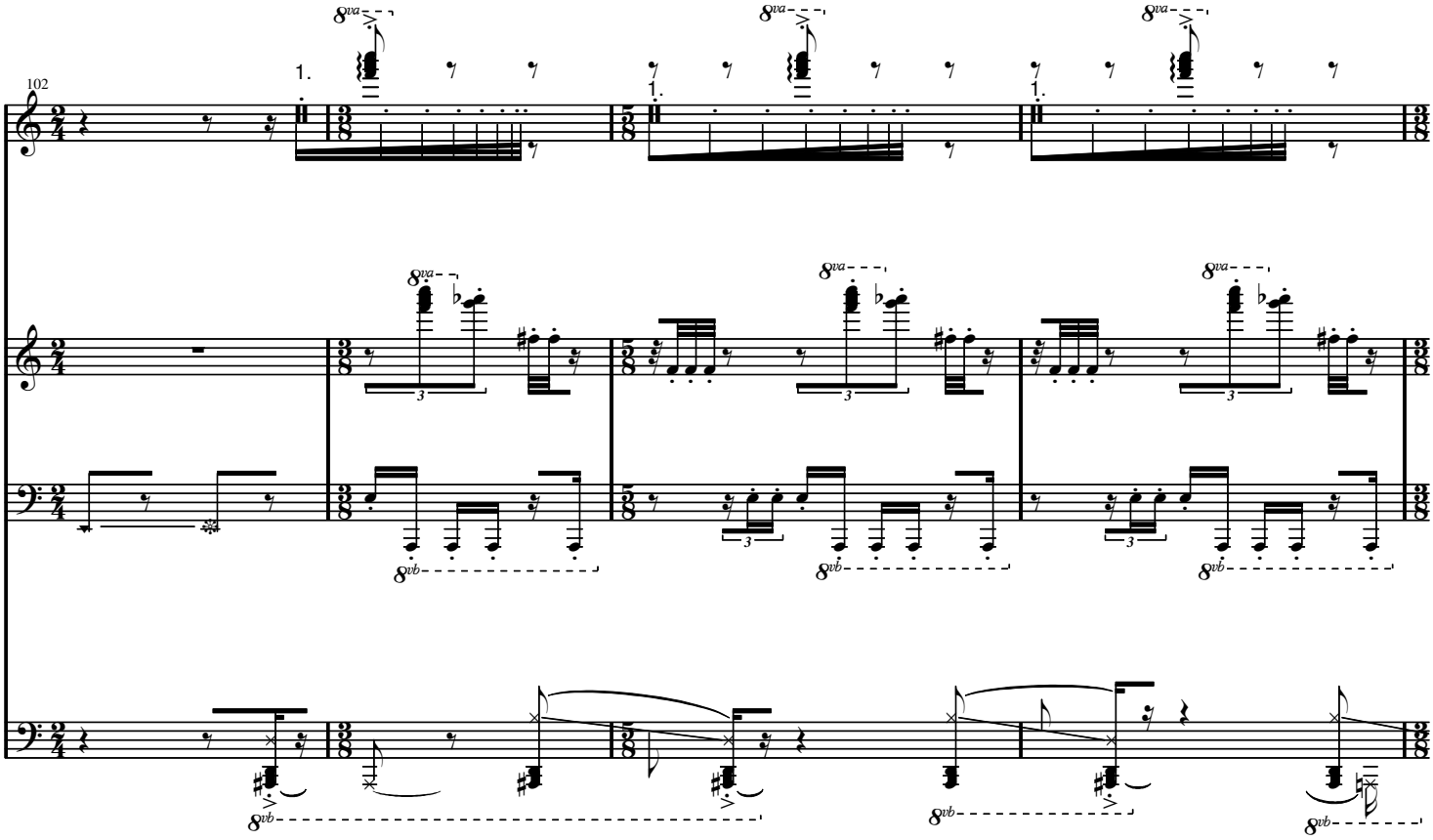


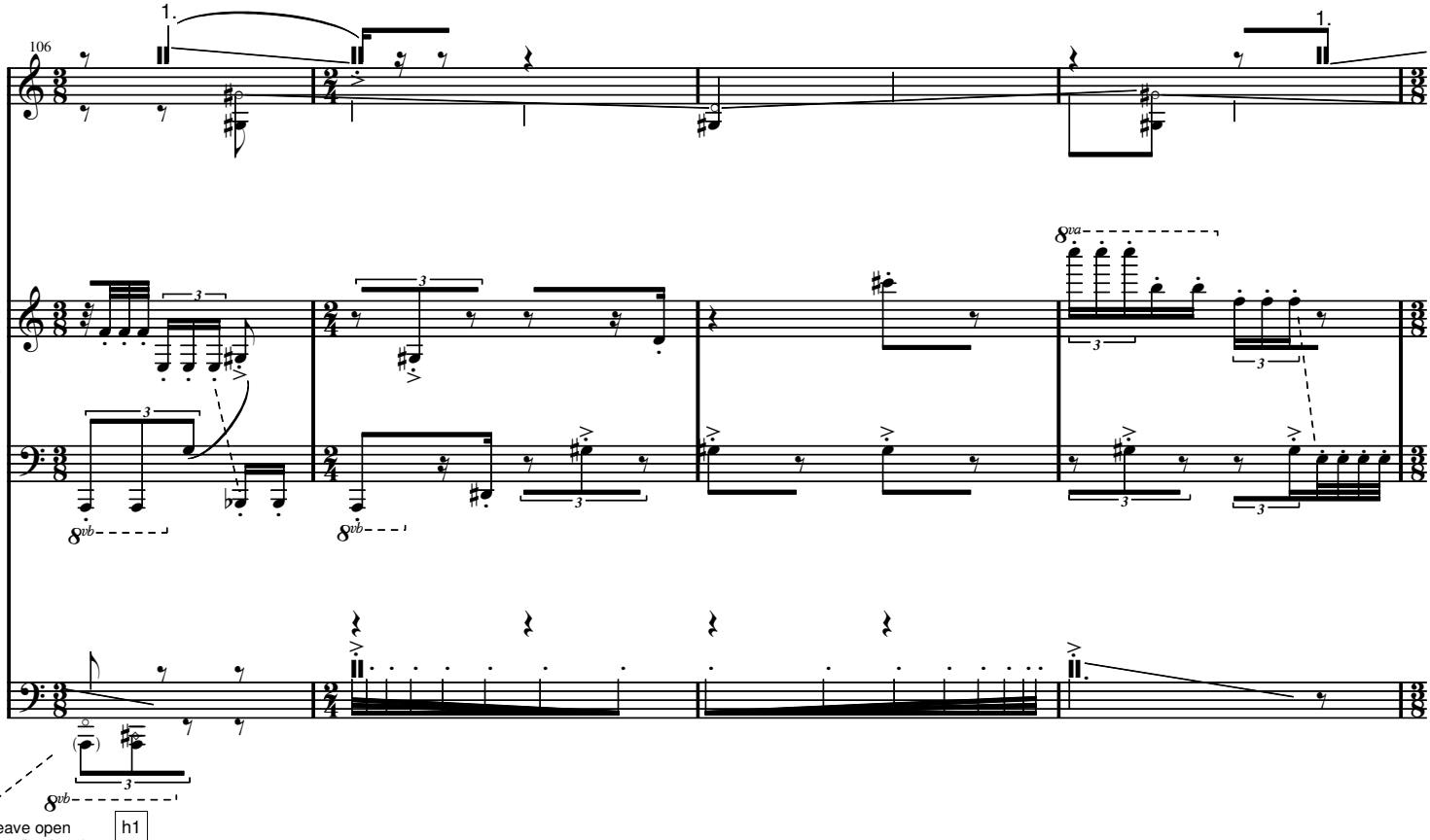
* If the piece is played with a conducter this harmonic can be taken by the conductor. The string is not used for anything else, so the harmonic can be held without lifting the finger until measure 94.

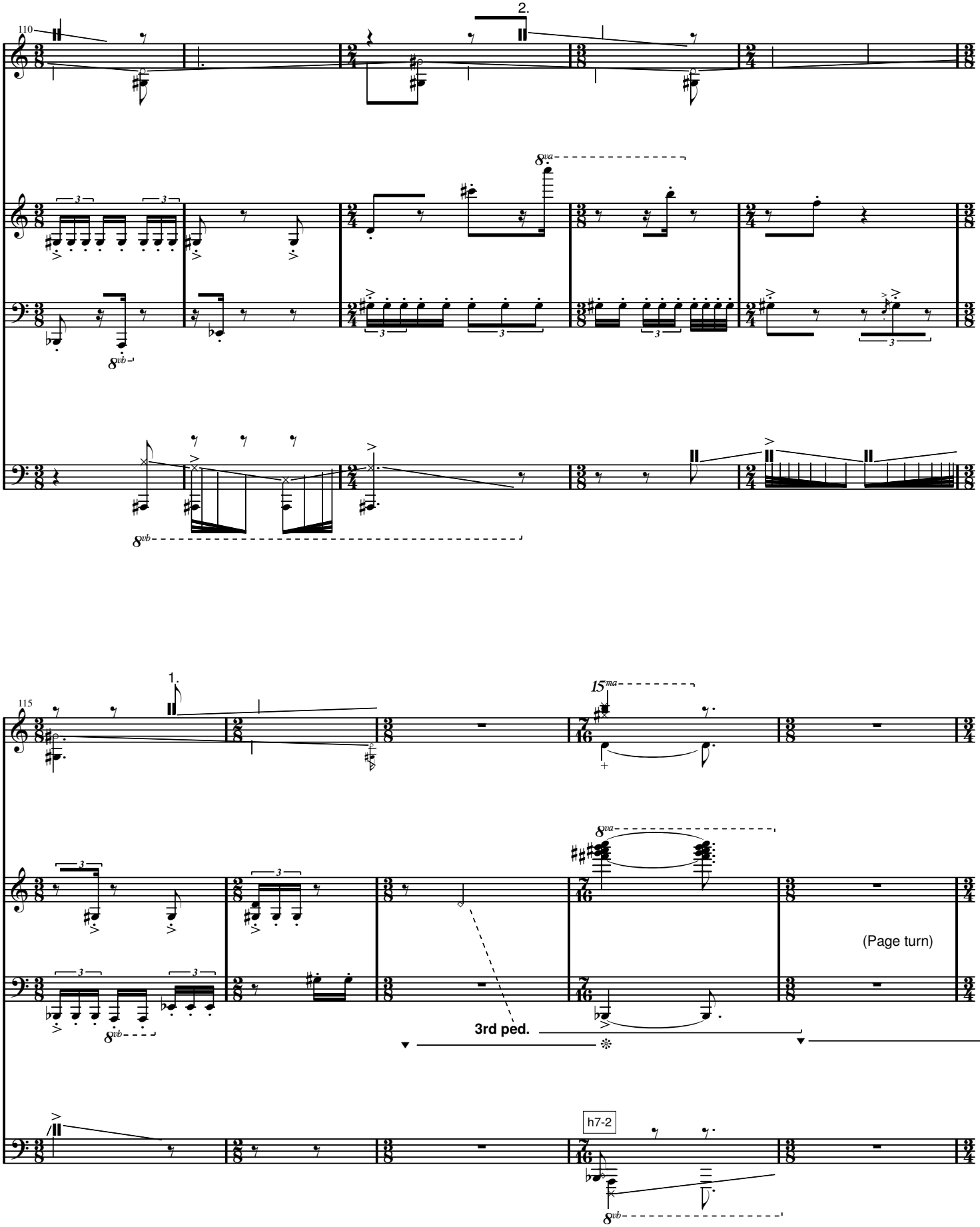


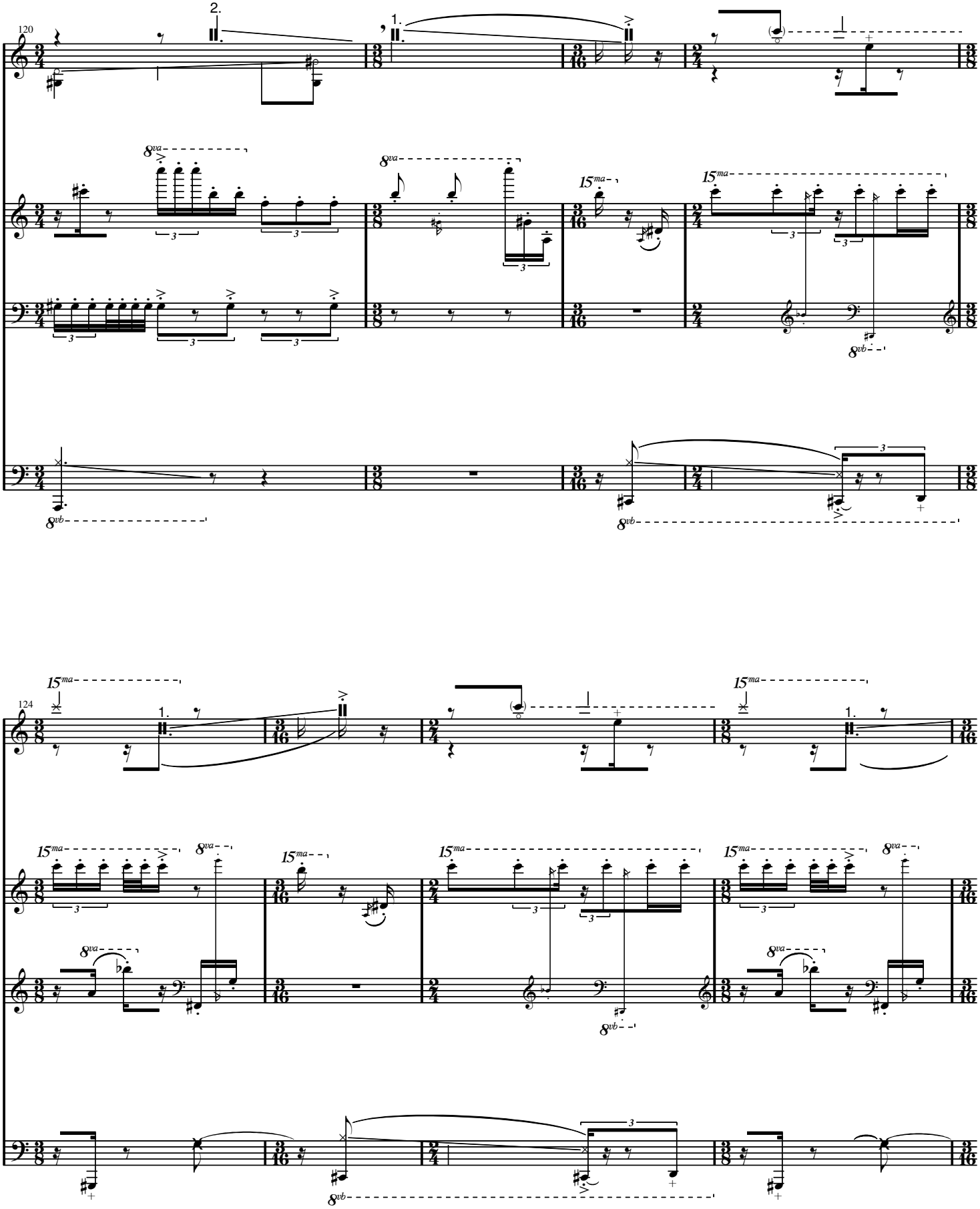

93
15ma
1.
2.
8va
8vb
h7-1
h4

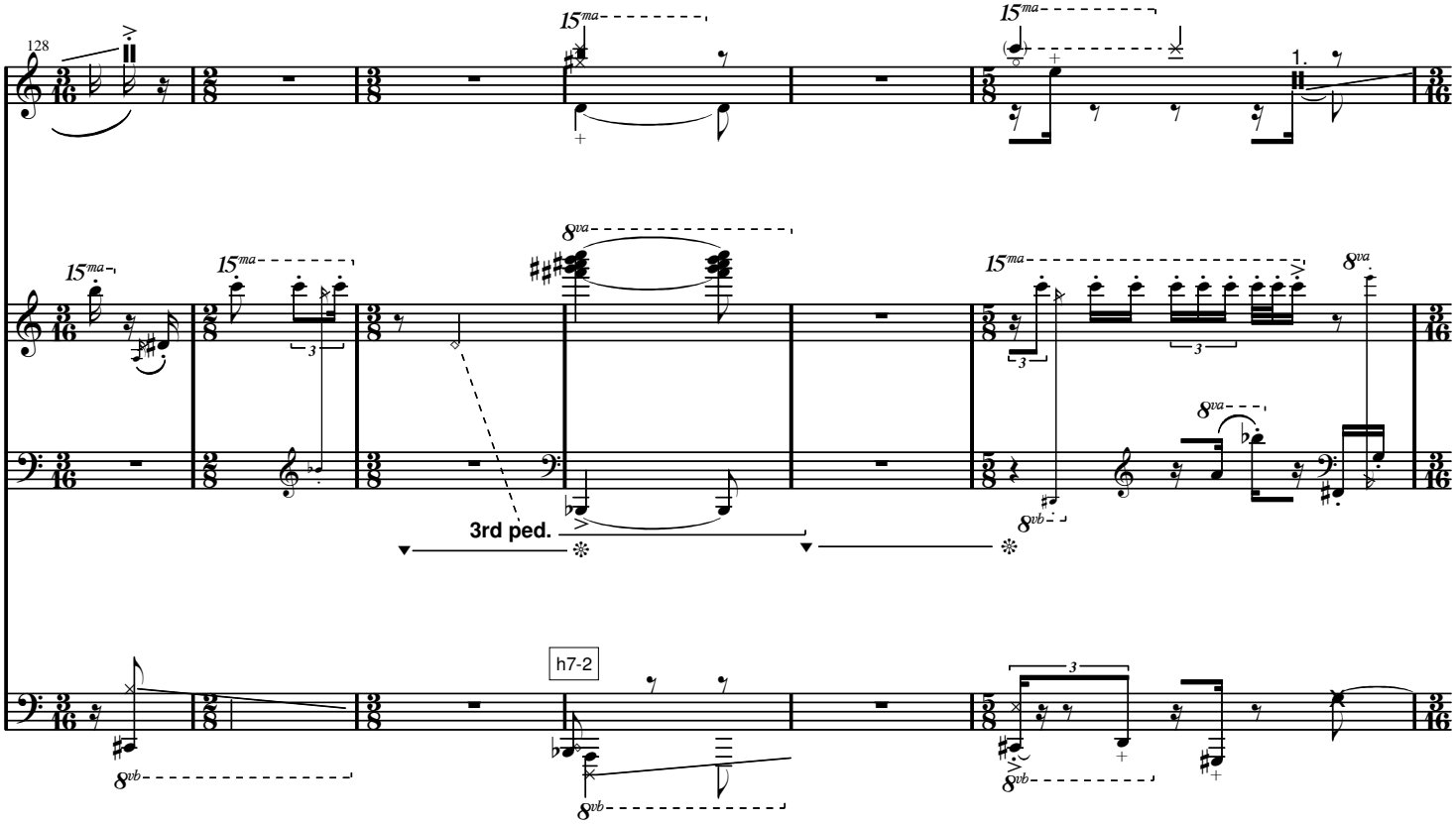

97
2.
1.
7:4
15ma
8va
(Page turn)
3rd ped.
h7-2
8vb

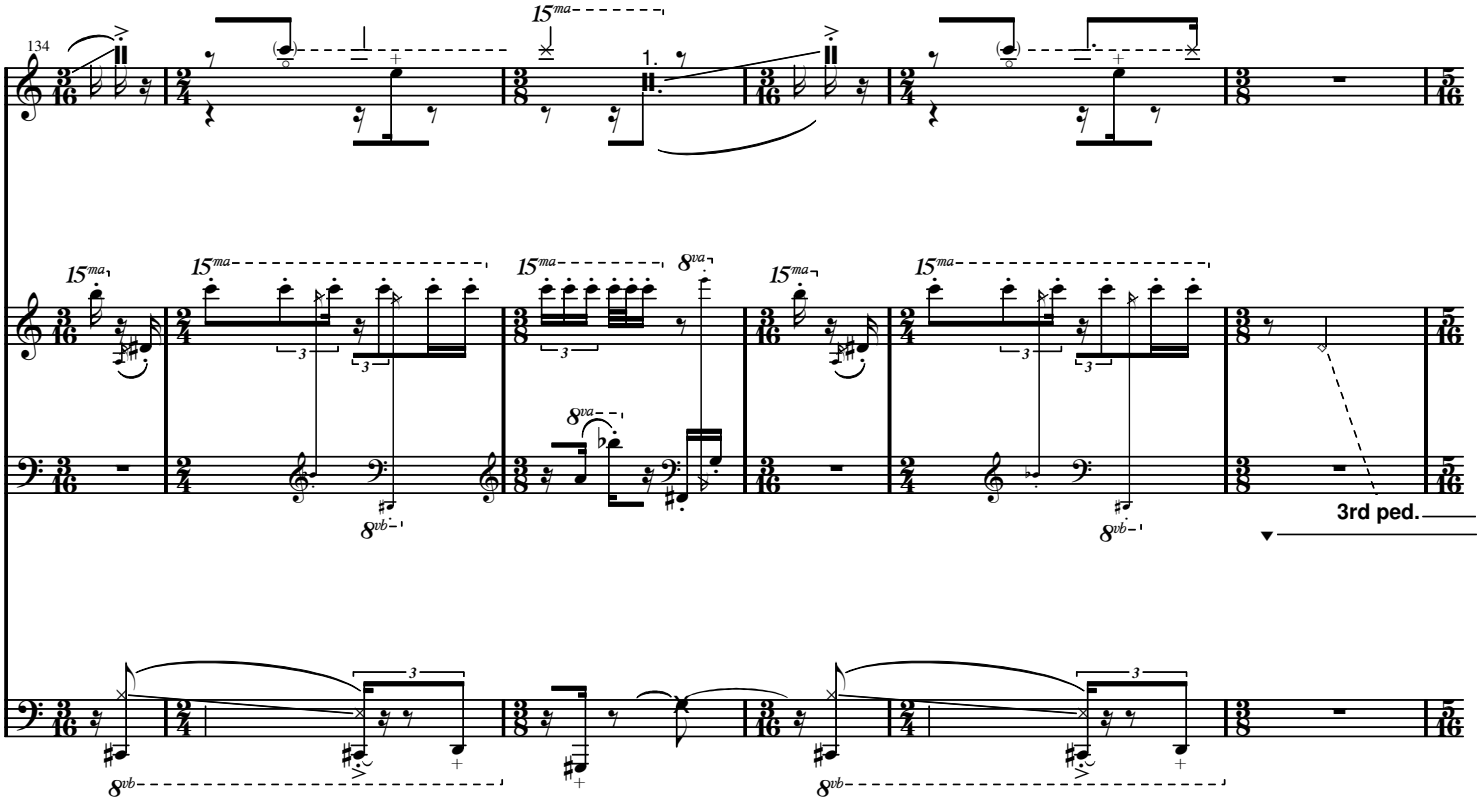

102
1.
8va
8vb

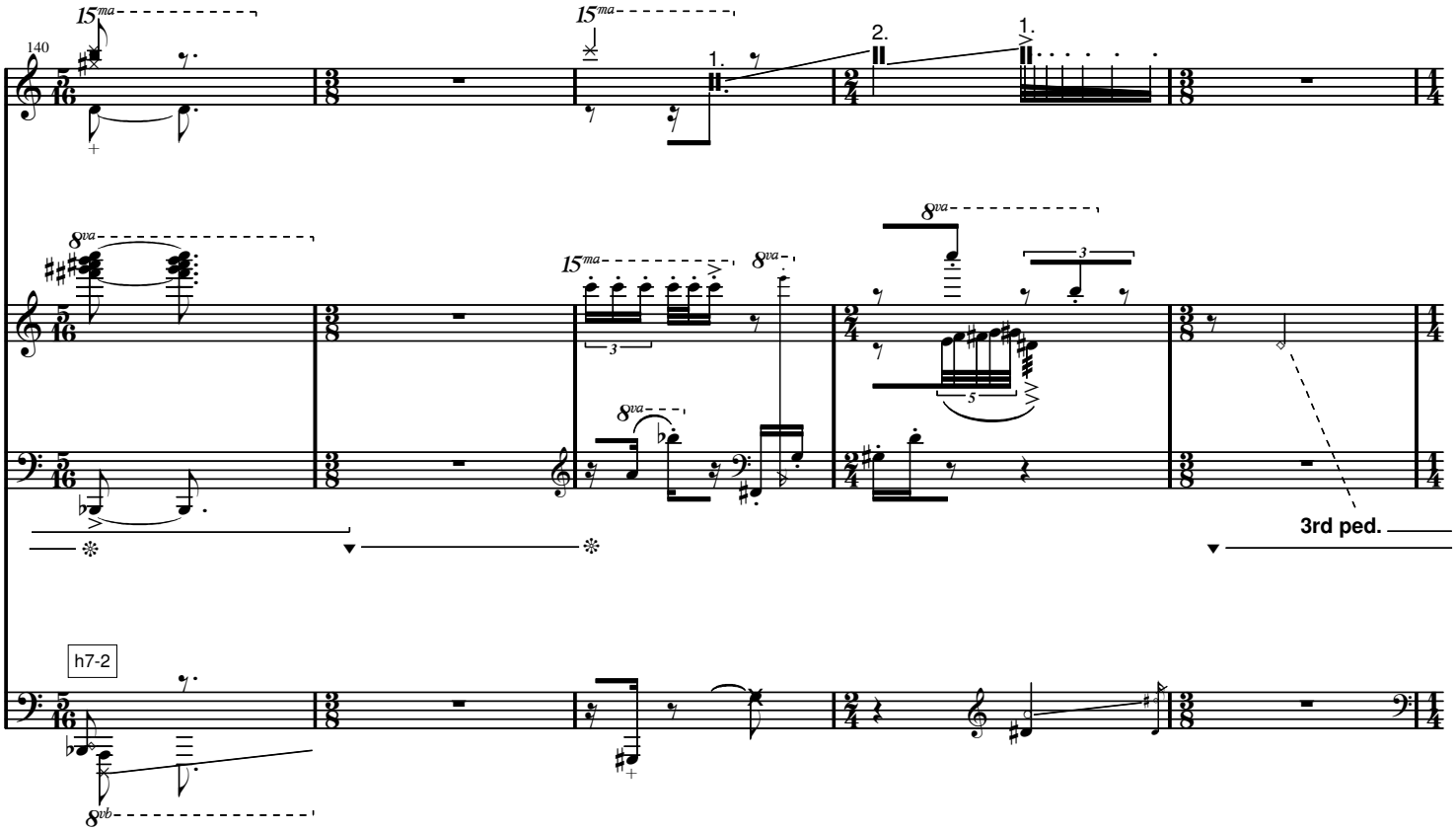

106
1.
8va
8vb
* (Leave open on the first beat)
h1

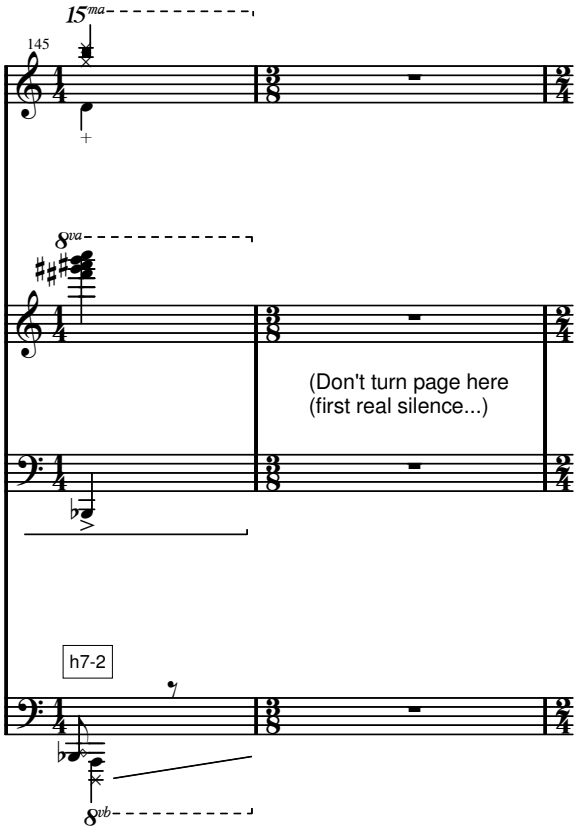

110
2.
8va
8vb
8vb
115
1.
15ma
8va
8vb
3rd ped.
(Page turn)
h7-2
8vb

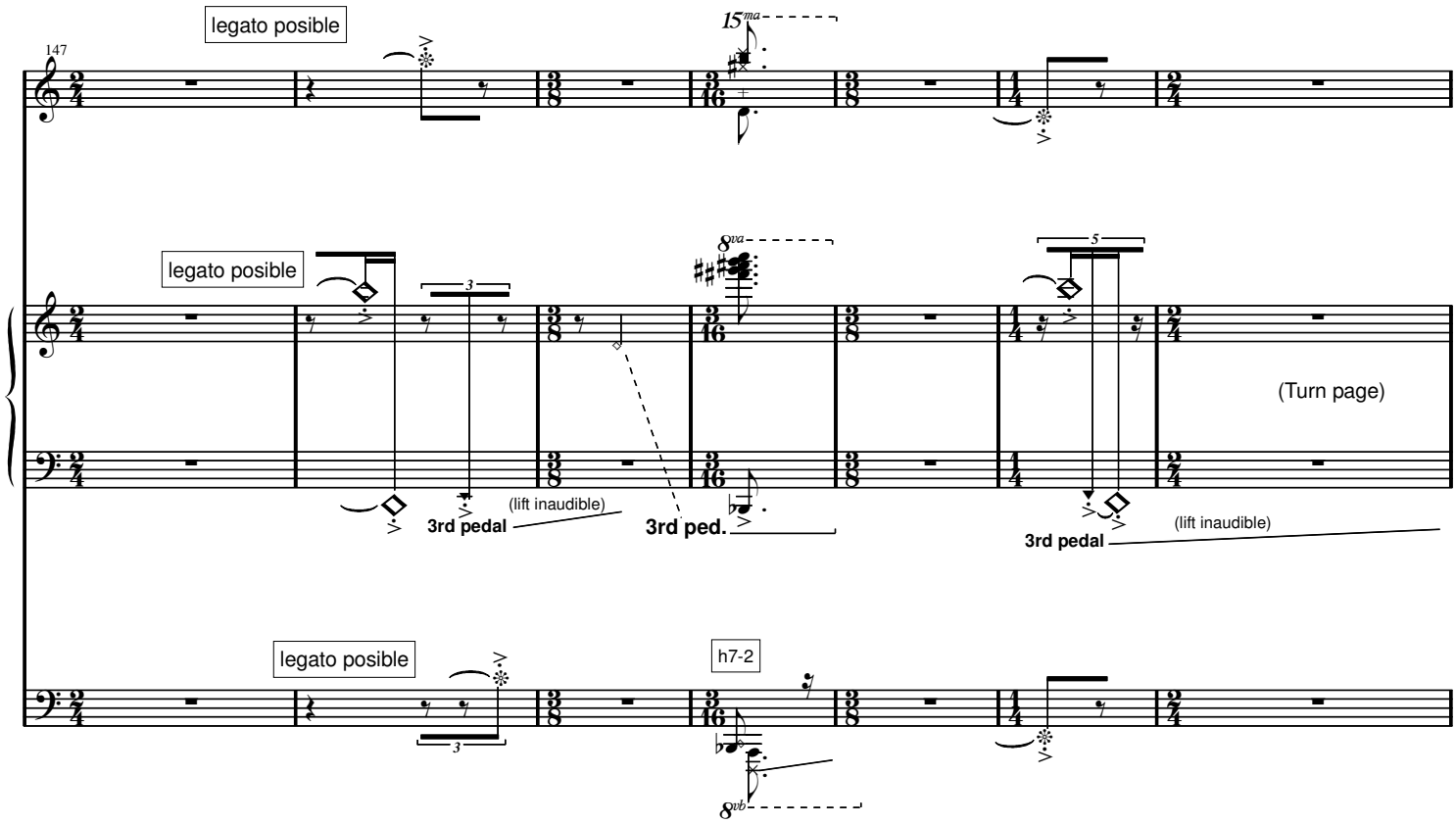

120
2.
1.
8va
15ma
8vb
124
1.

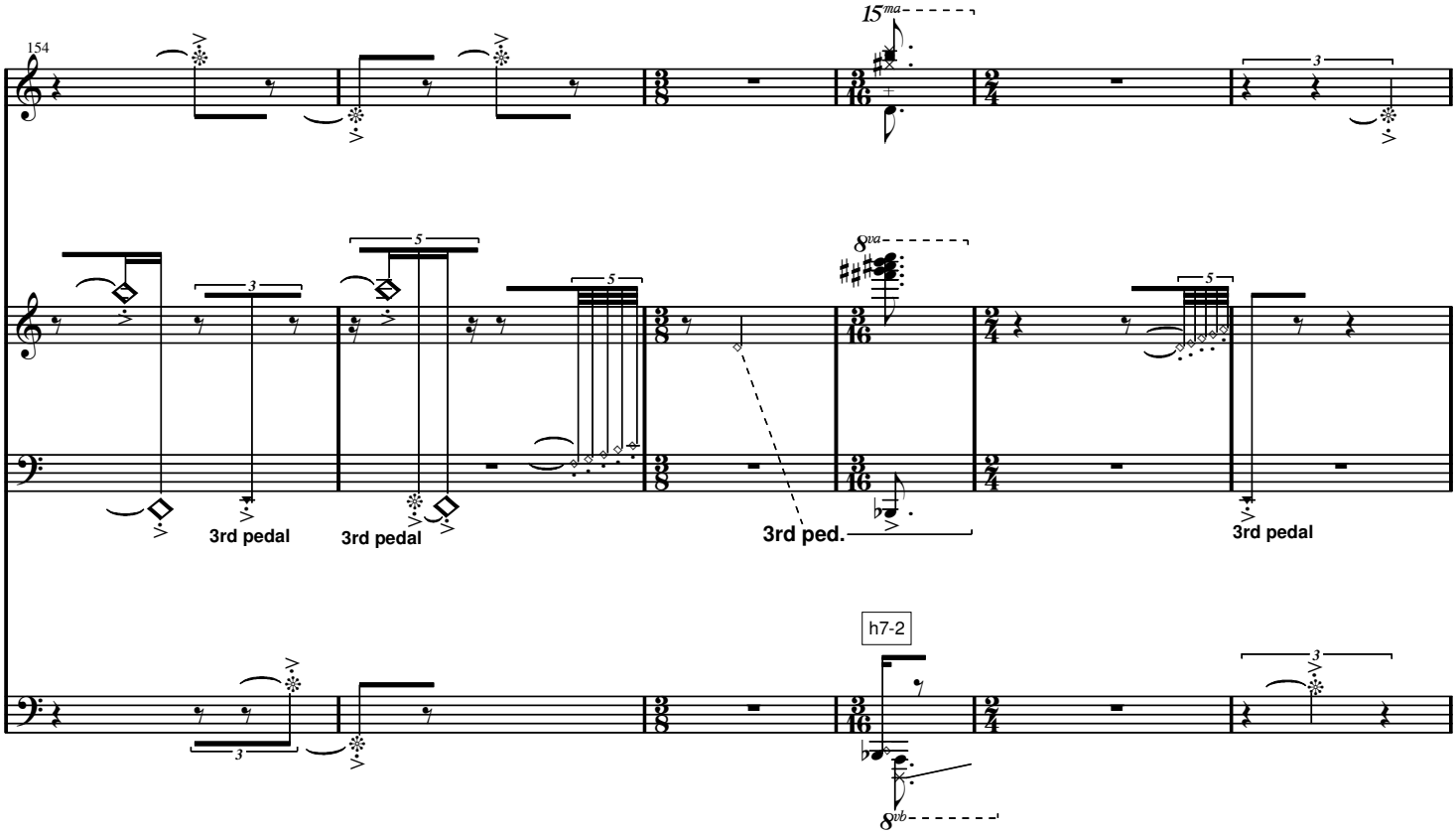

128
15ma
8va
8vb
3rd ped.
h7-2
1.

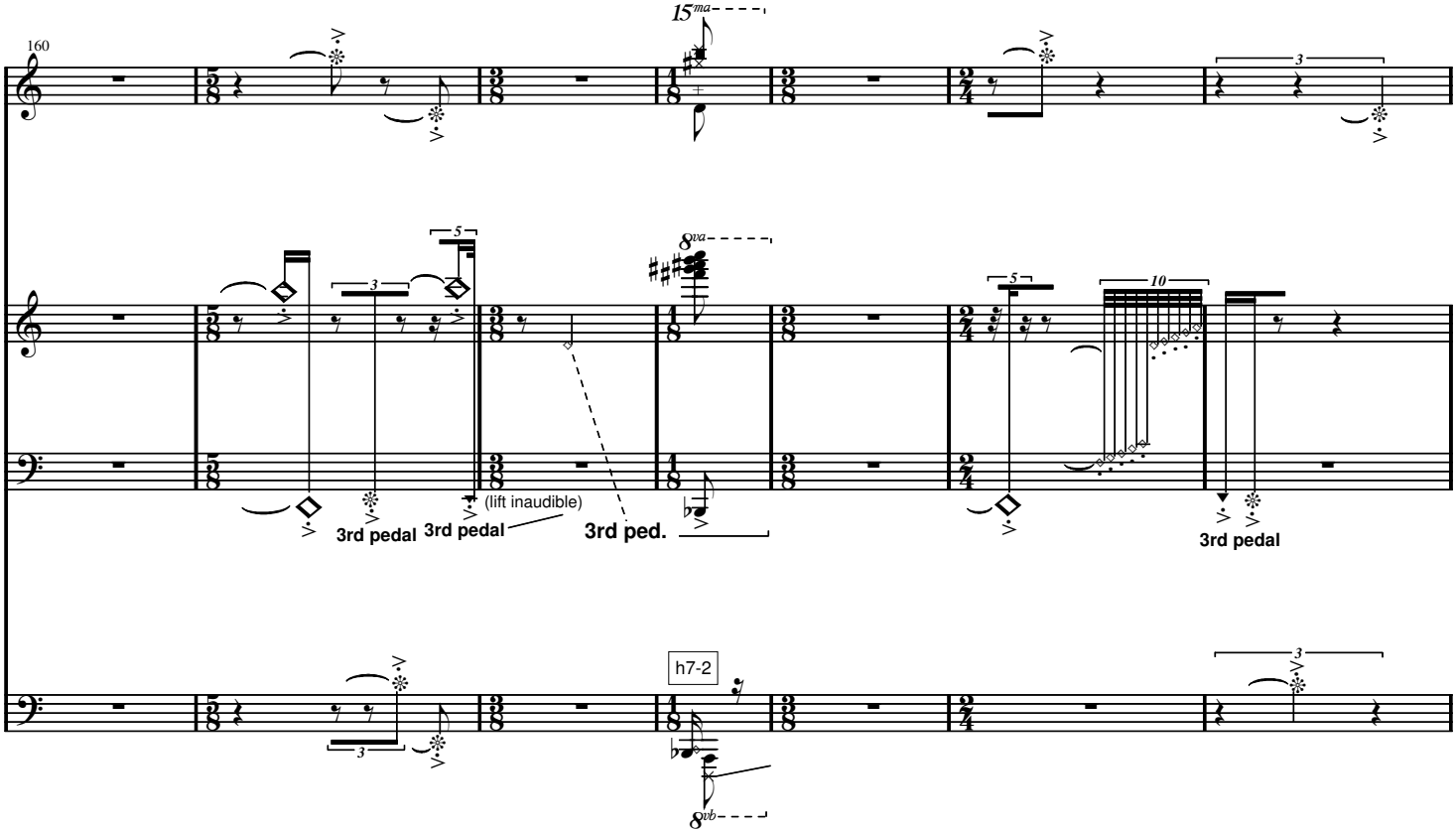

134
15ma
8va
8vb
3rd ped.
1.

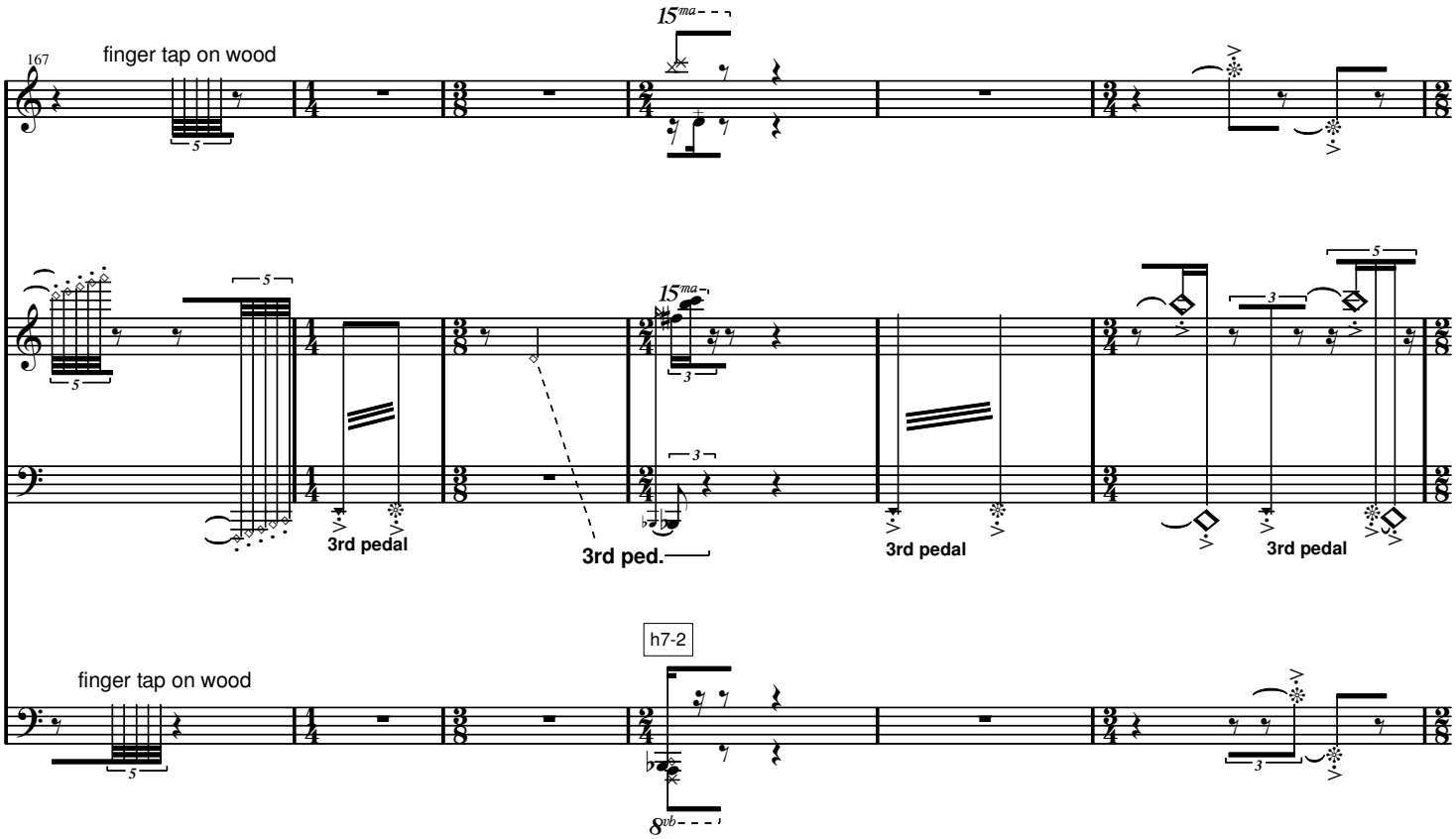

140
15ma
8va
8vb
1.
2.
3
5
h7-2
3rd ped.

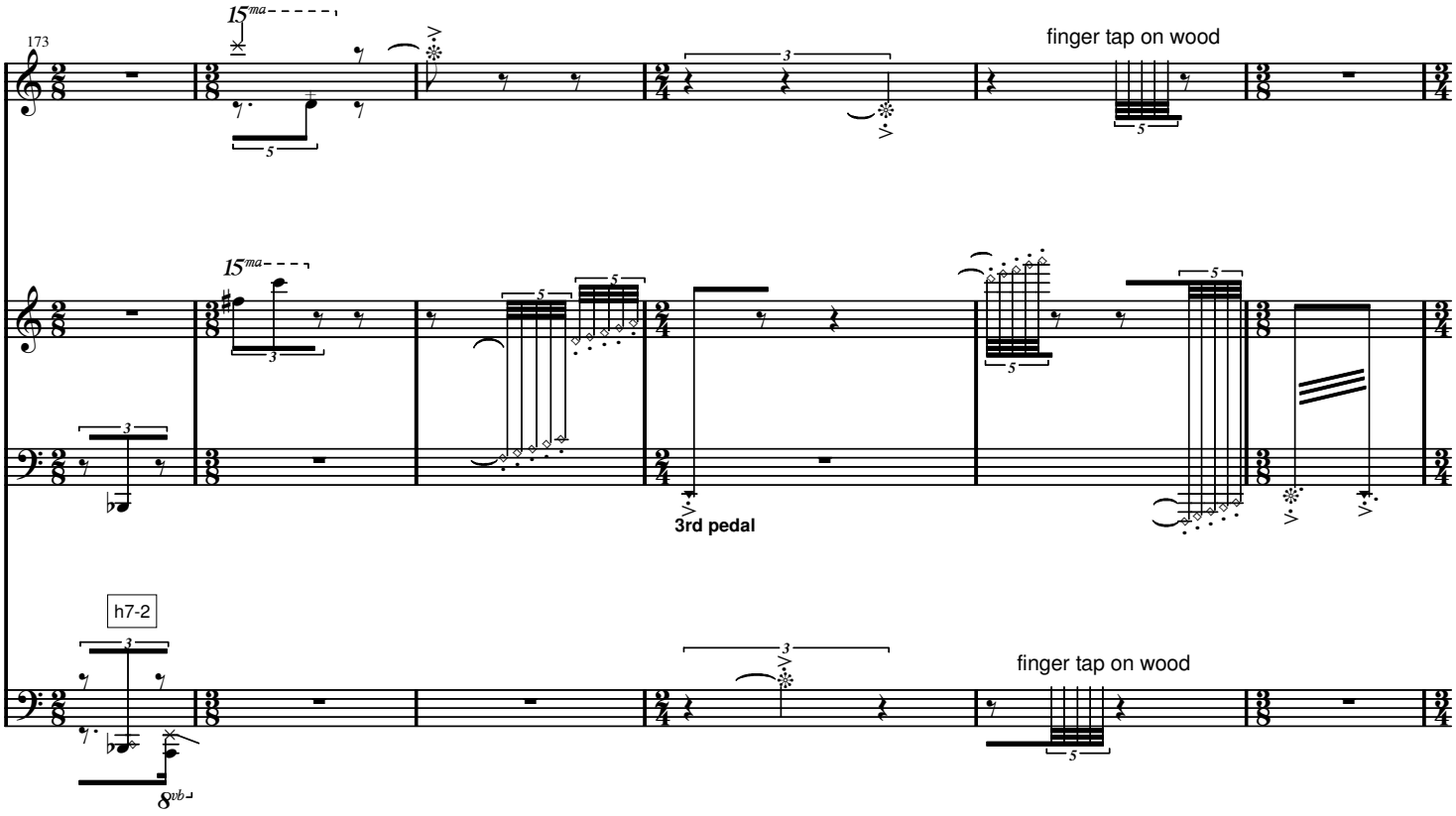

145
15ma
8va
8vb
(Don't turn page here
(first real silence...)
h7-2

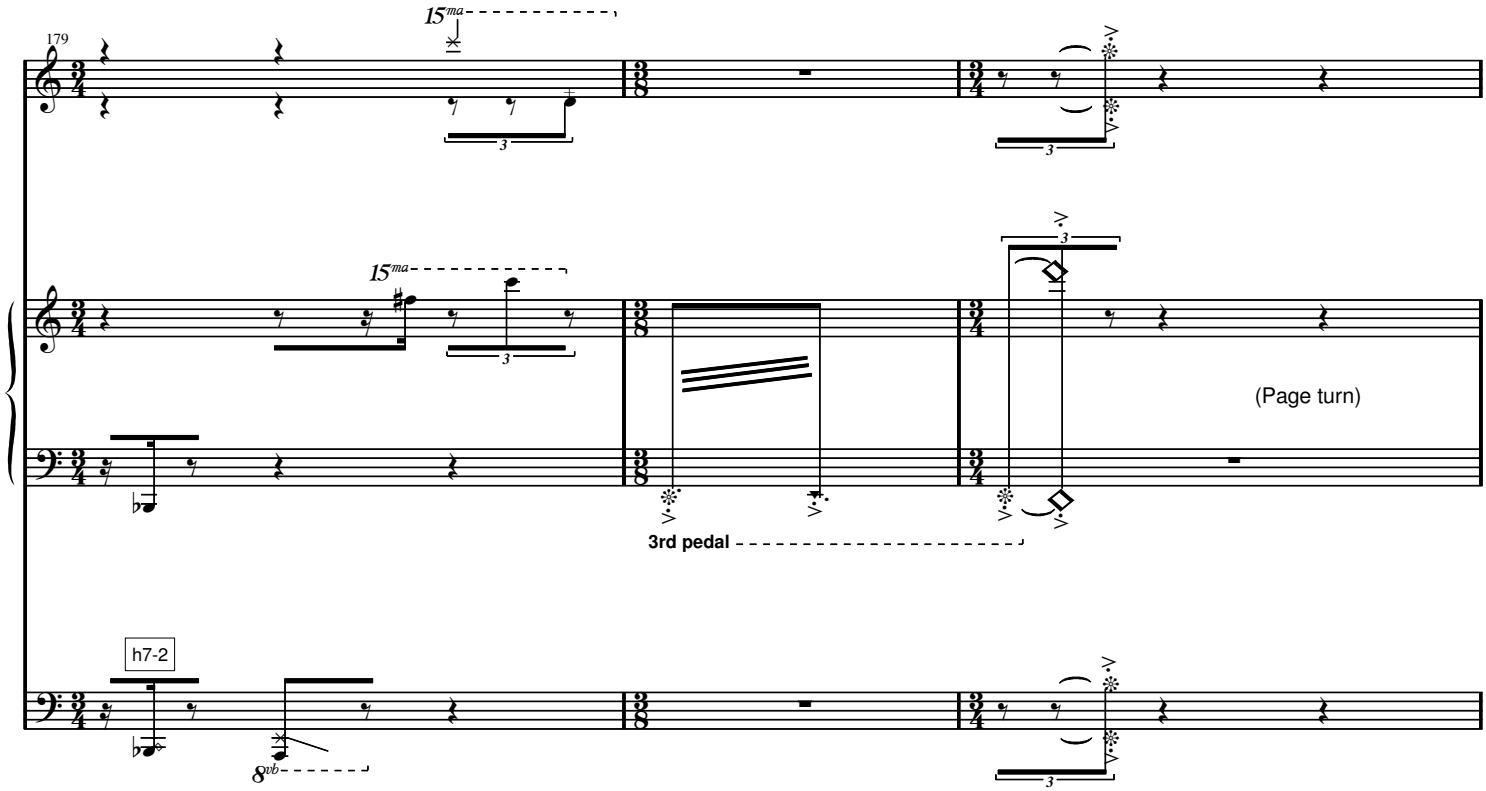

147
legato posible
15ma
legato posible
8va
5
3
(Turn page)
3rd pedal
(lift inaudible)
3rd ped.
3rd pedal
(lift inaudible)
legato posible
h7-2
3
8vb

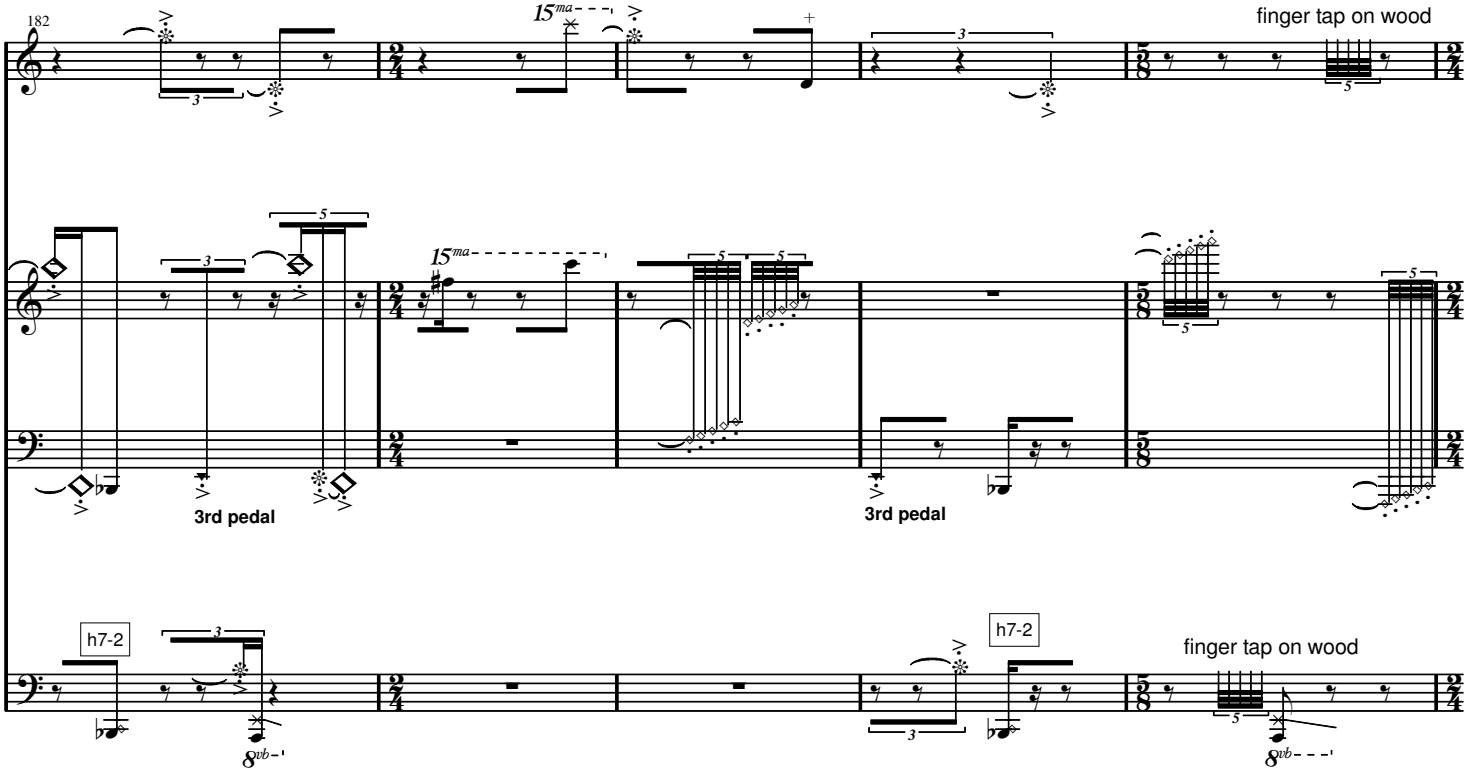

154
15ma
8va
3rd pedal
3rd pedal
3rd ped.
3rd pedal
h7-2
8vb

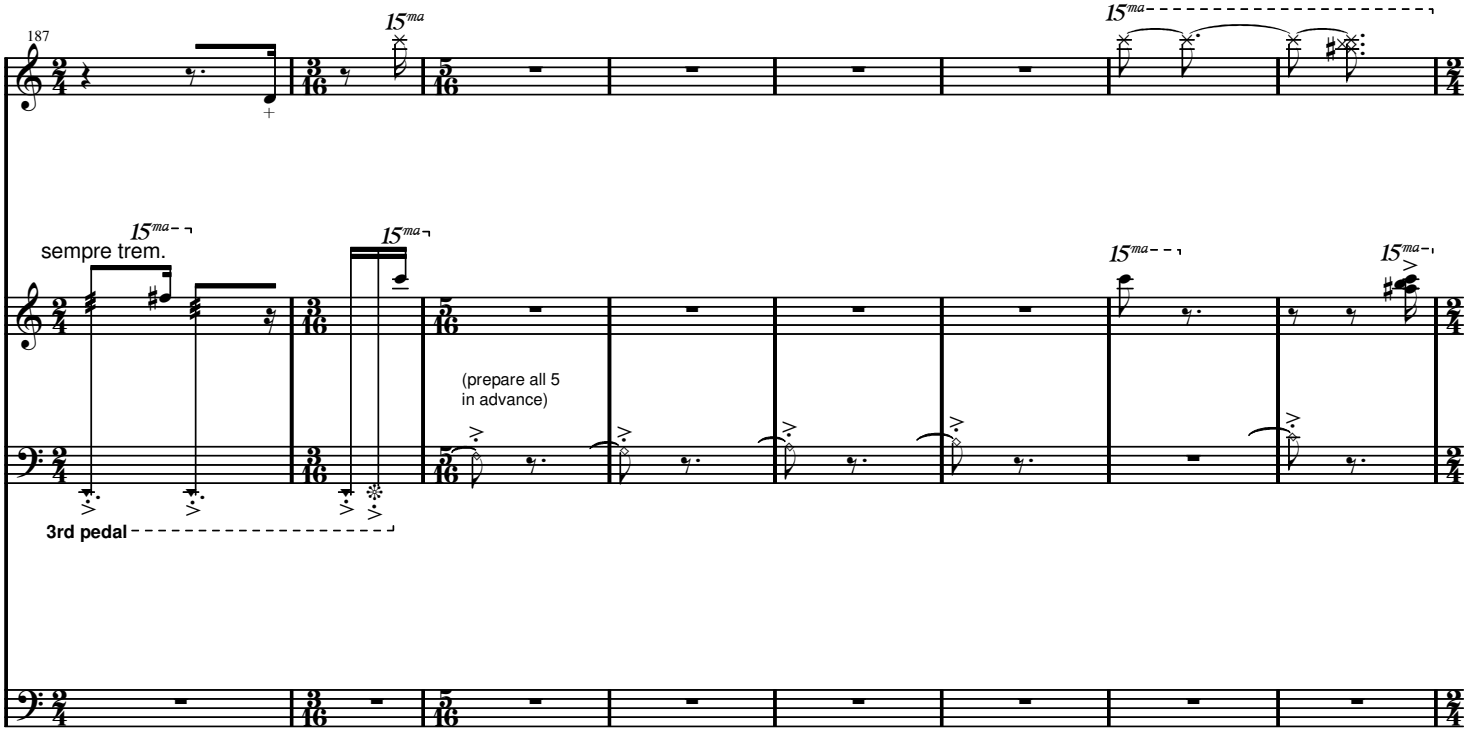

160
15ma
8va
3rd pedal
3rd pedal
(lift inaudible)
3rd ped.
3rd pedal
h7-2
8vb

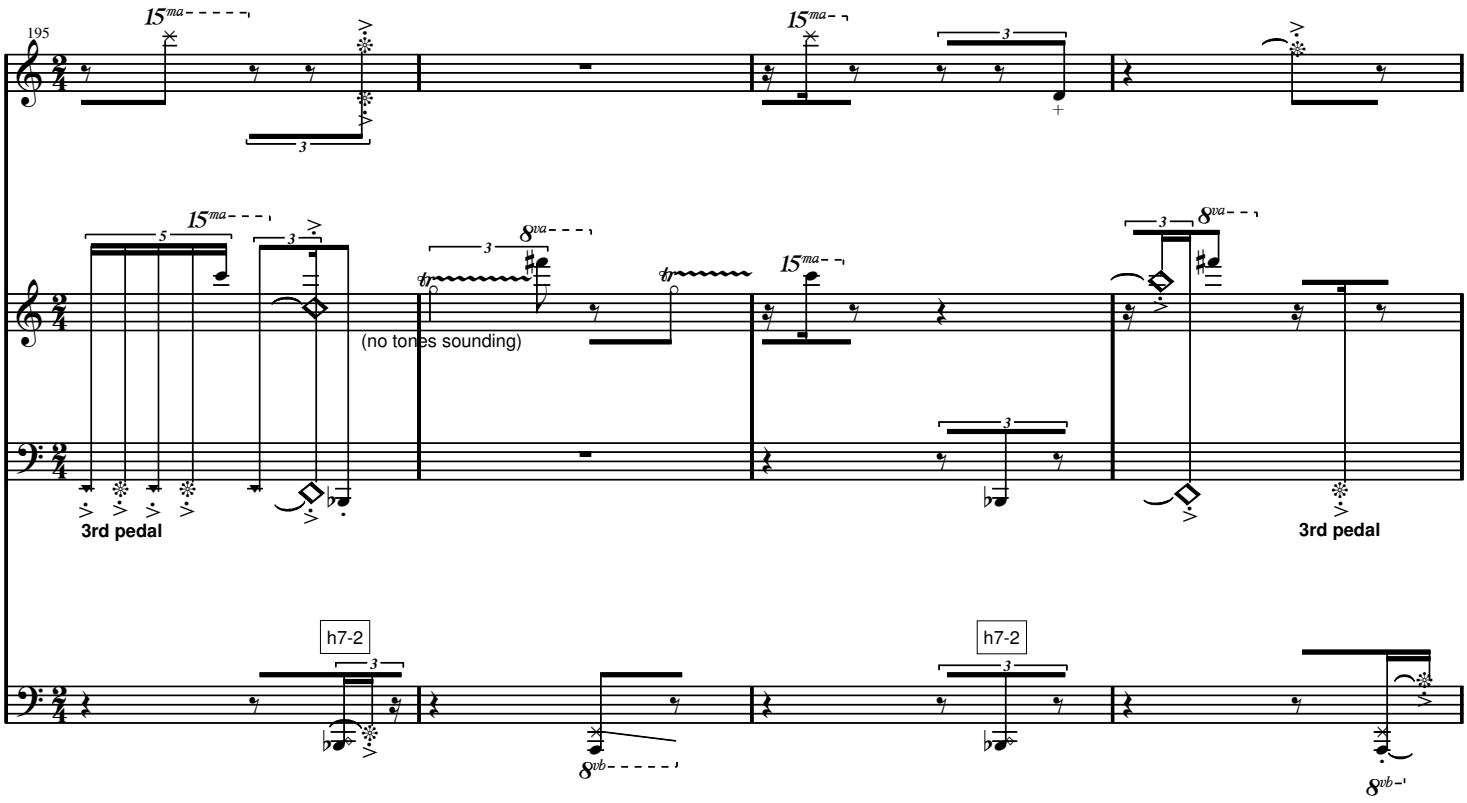

167
finger tap on wood
15ma
3rd pedal
3rd ped.
3rd pedal
3rd pedal
h7-2
finger tap on wood
8vb

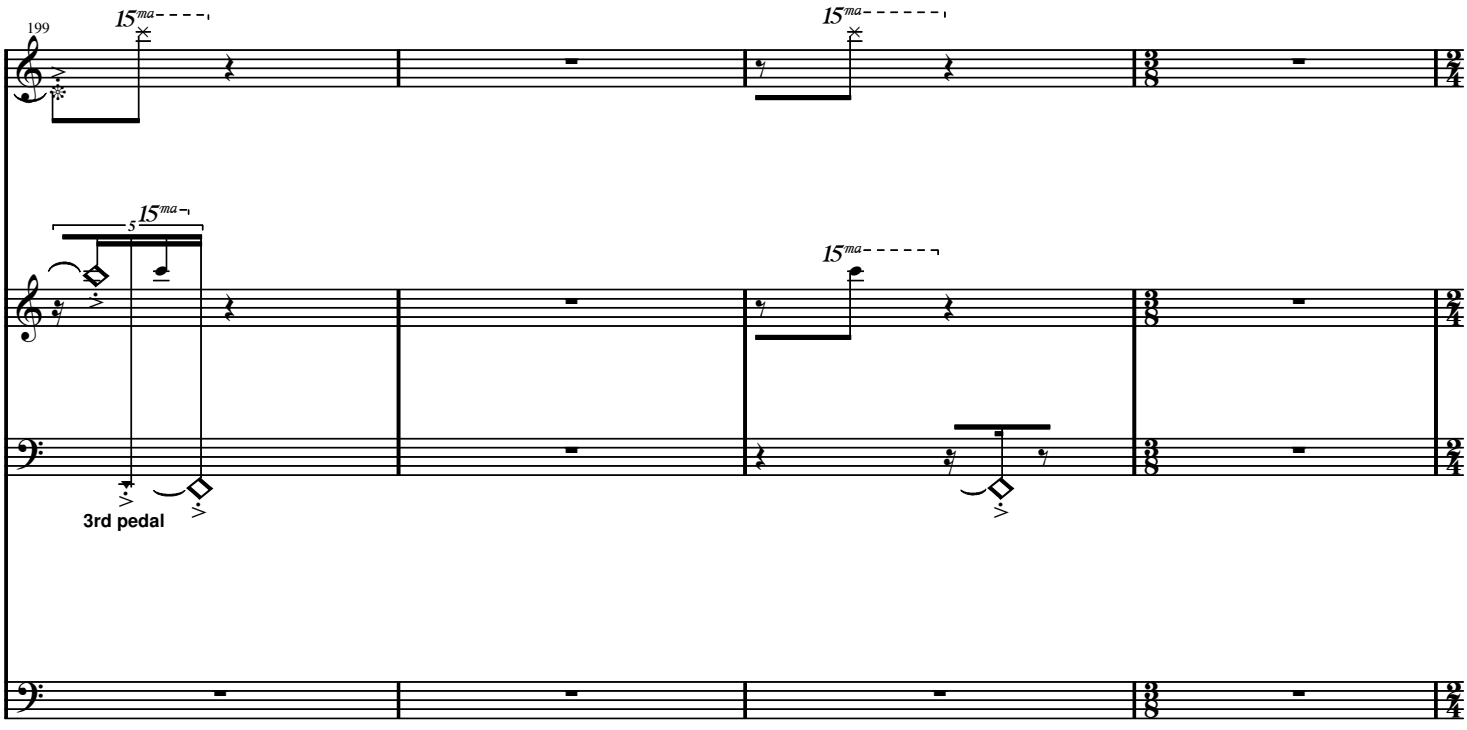

173
15ma
finger tap on wood
15ma
3rd pedal
h7-2
finger tap on wood
8vb

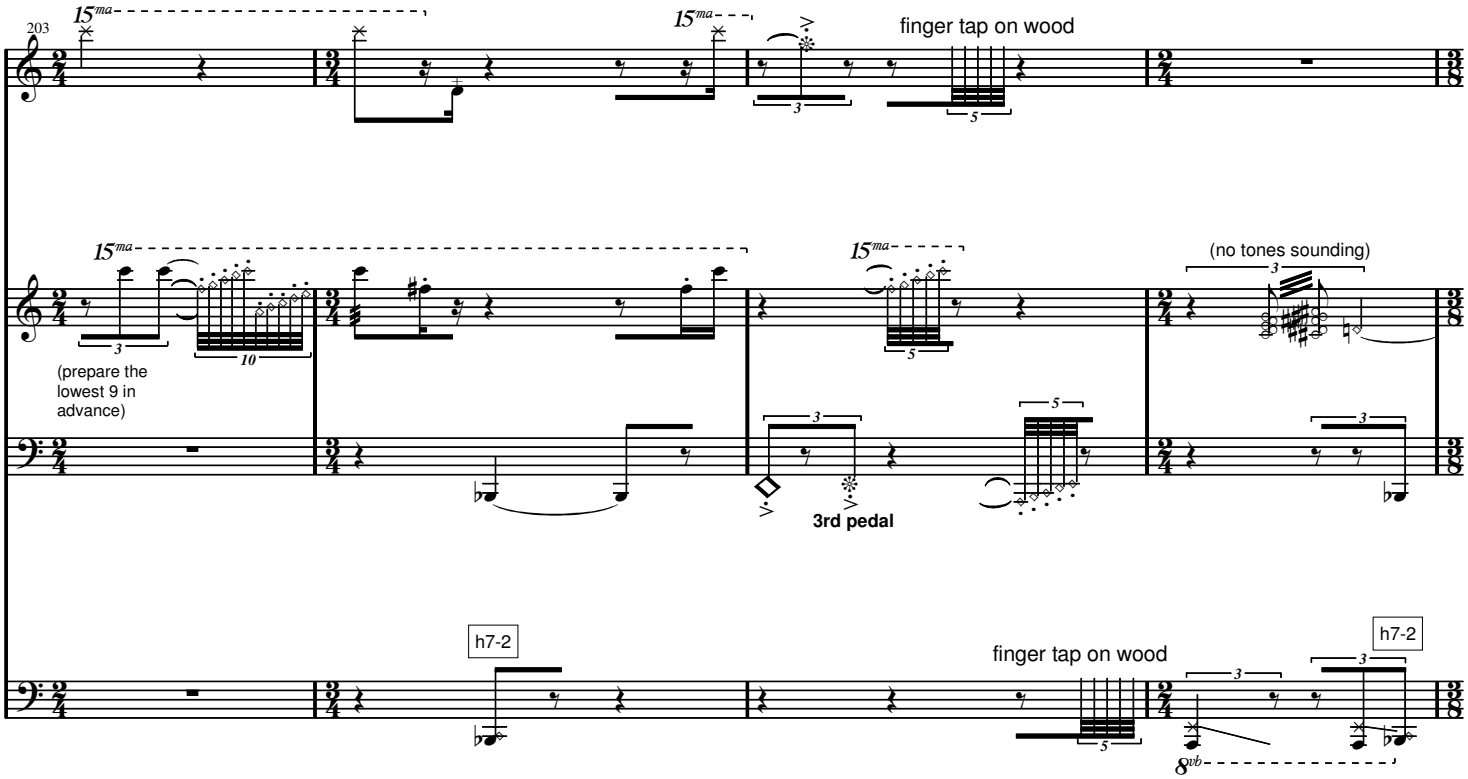

179
15ma
15ma
(Page turn)
3rd pedal
h7-2
8vb

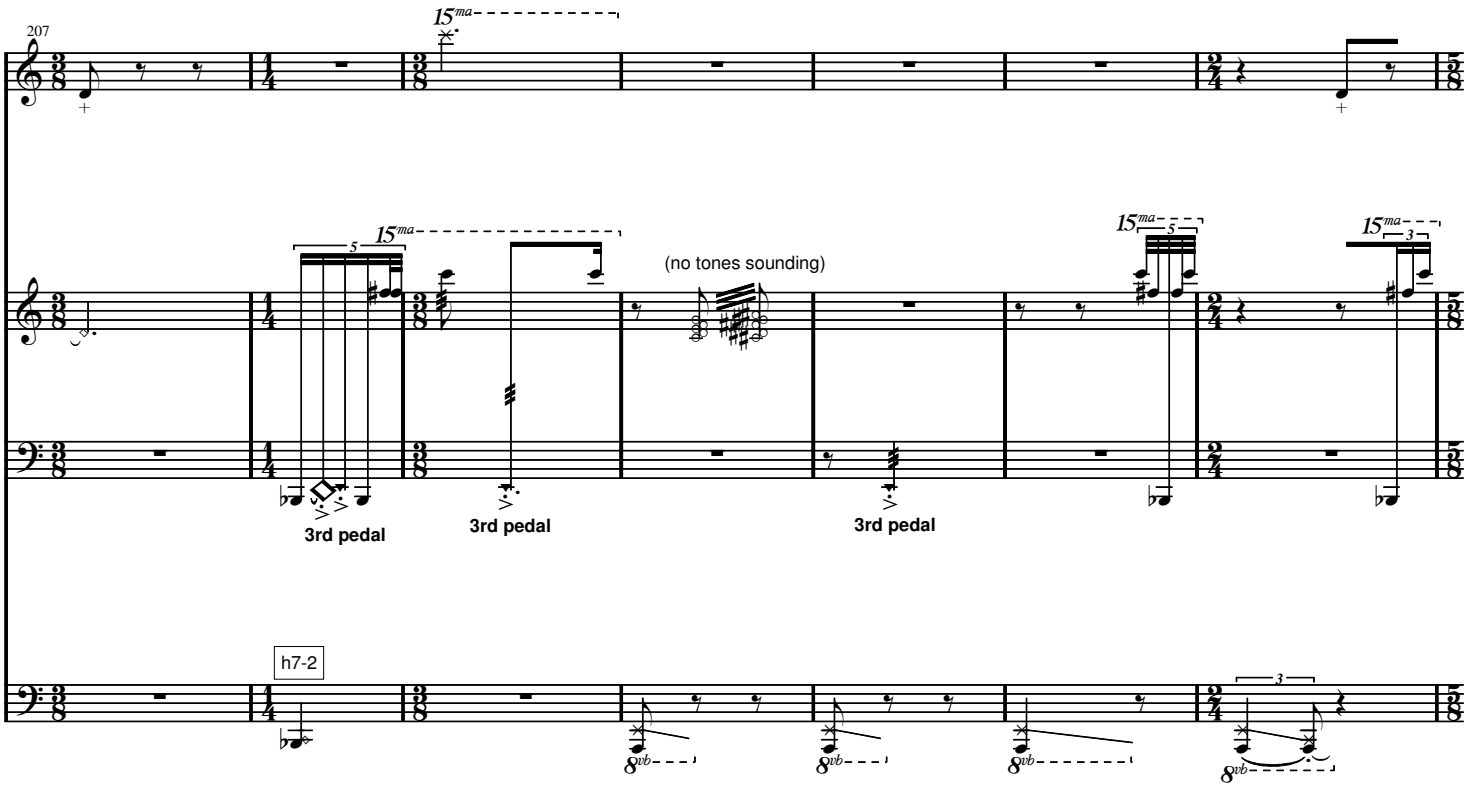

182
15ma
finger tap on wood
3rd pedal
3rd pedal
h7-2
h7-2
finger tap on wood
8vb
8vb

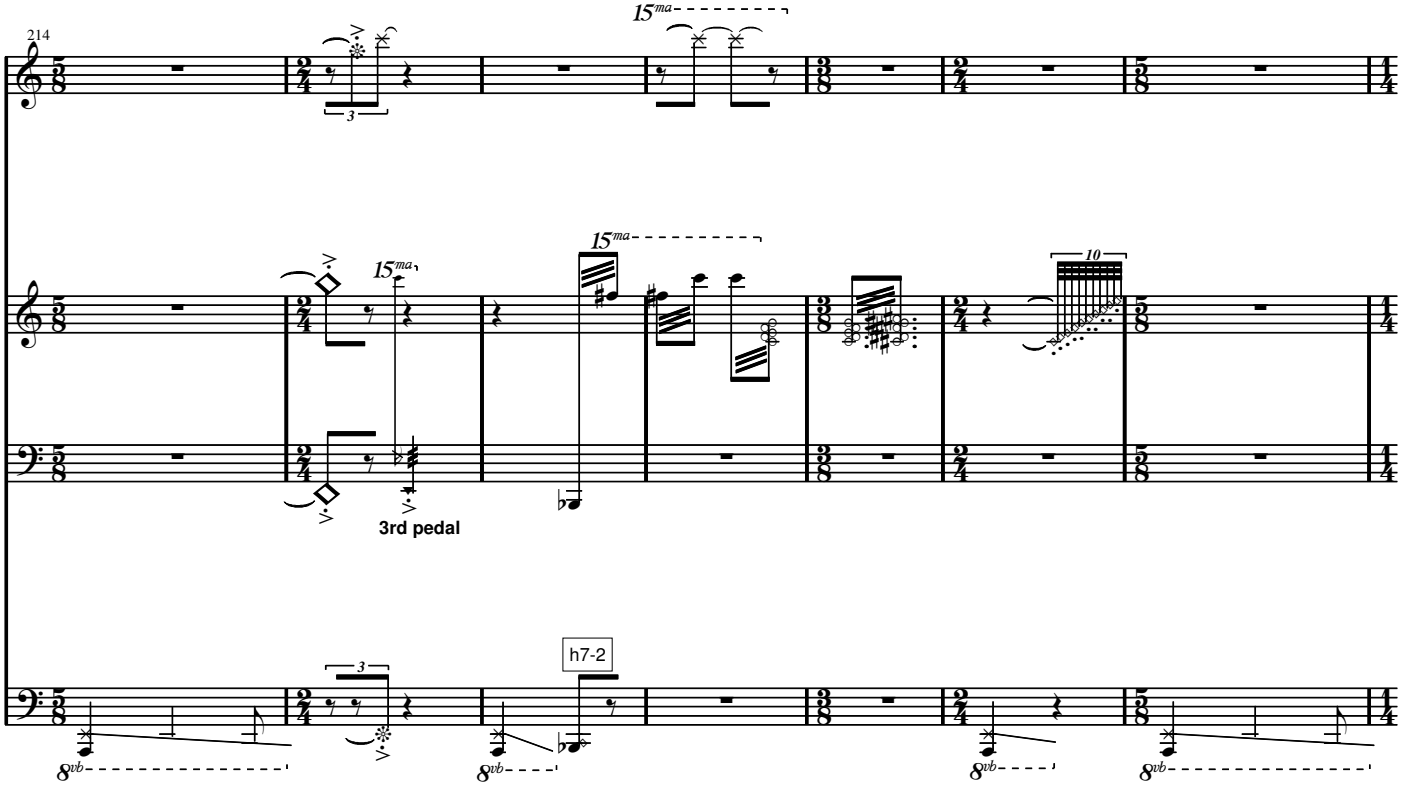

187
15ma
15ma
15ma
sempre trem.
15ma
(prepare all 5
in advance)
15ma
15ma
3rd pedal

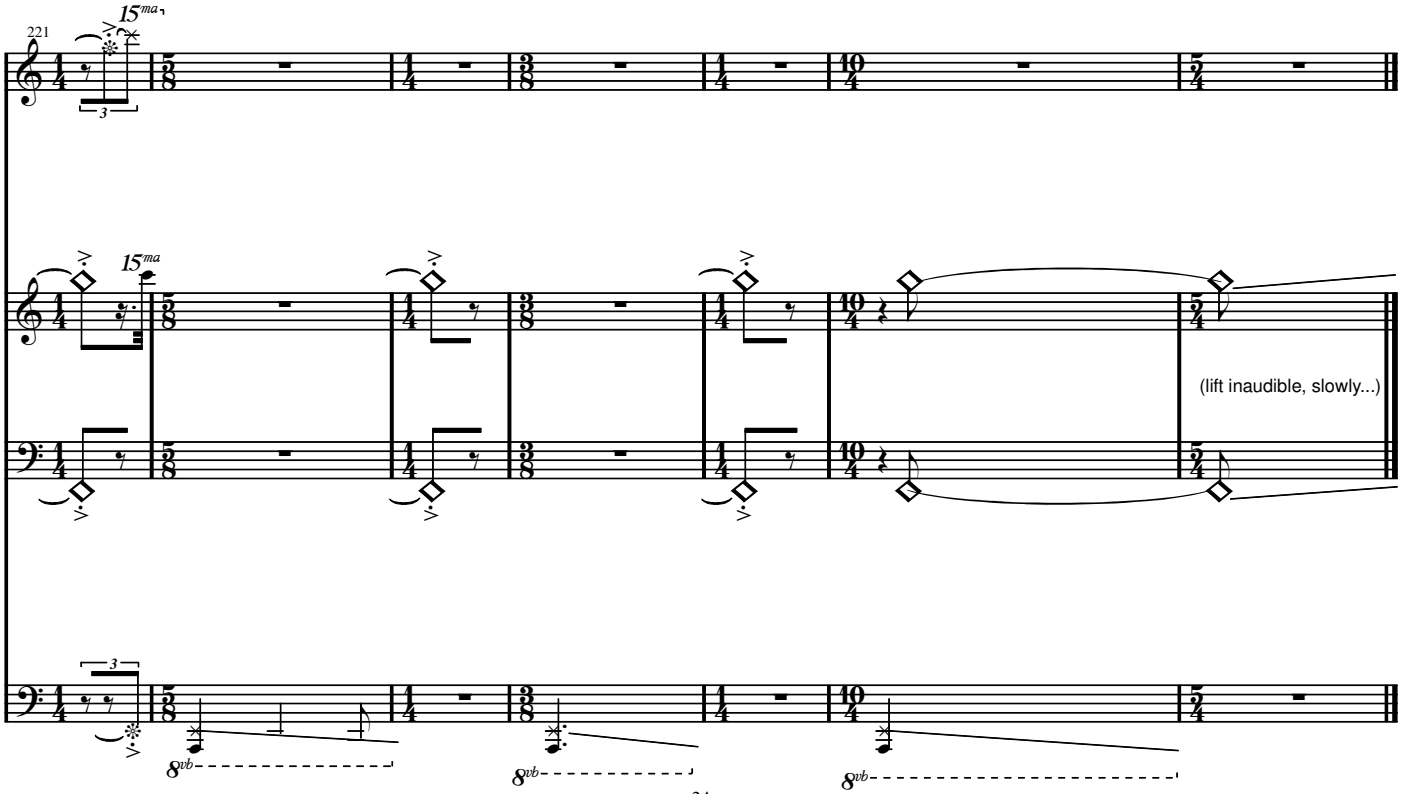

195
15ma
8va
8vb
(no tones sounding)
3rd pedal
3rd pedal
h7-2
h7-2


199
15ma
3rd pedal


203
15ma
finger tap on wood
(no tones sounding)
(prepare the lowest 9 in advance)
3rd pedal
h7-2
finger tap on wood
8vb


207
15ma
(no tones sounding)
3rd pedal
3rd pedal
3rd pedal
h7-2
8vb


214
15ma
15ma
15ma
10
3rd pedal
h7-2
8vb


221
15ma
15ma
(lift inaudible, slowly...)
8vb