

r e r e n d e r e d

for pianist & assistants

by Simon Steen-Andersen 2003, rev. '04

## **Amplification:**

The general (acoustical) 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 attention 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 repertoire 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 general dynamic to match for the rest of the sounds in the piece...

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

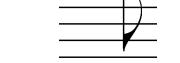
Staccato: always as short as possible (not affected by note value).

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 itself 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.



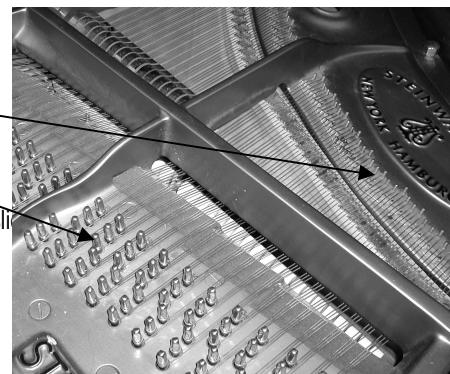
+

Plucked with finger



Slide:

use a sliding tool (metal) pressed hard against string and slide 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):

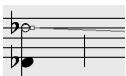


Guiro with finger(s)/fingernails, not very fast

If an guiro action seems impossible (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 slide 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.

×

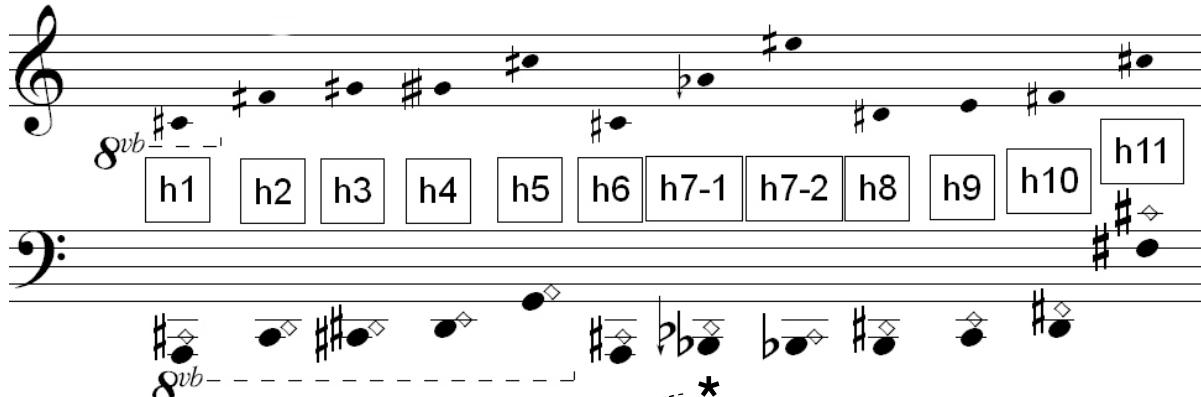
Note damped completely.



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):

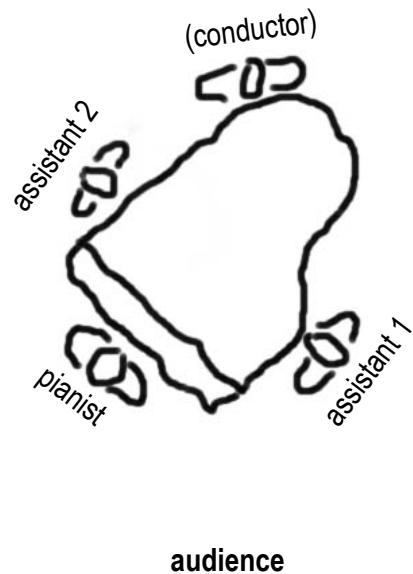


\* (On most pianos only possible in the opposite end, away from the pianist).

## 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.



## **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 adviseable 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 common denominator 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

**Top System:** Violin part. Key signature: A major. Time signature: 2/4. Dynamics:  $p$ ,  $pp$ ,  $ppp$ . Articulations: E-bow, (keep damped), (release gradually). Performance instruction: (Piano pedal fixed down through the whole piece) ~5" ~20".

**Middle System:** Violin part. Dynamics:  $ppp$ . Articulations: 3rd ped., 8<sup>vib</sup>, (no break between tremolo and run).

**Bottom System:** Violin part. Dynamics:  $p$ ,  $h10$ ,  $h2$ ,  $h7$ . Articulations: (short "scratch") (let string ring), 8<sup>vib</sup>.

**Fourth System:** Violin part. Key signature: B-flat major. Time signature: 3/4. Dynamics:  $15$ ,  $8$ ,  $10$ . Articulations: 8<sup>vib</sup>, 5.

**Fifth System:** Violin part. Dynamics:  $5$ ,  $3$ . Articulations: 8<sup>vib</sup>.

Musical score for piano, page 16, measures 12-17.

Measure 12: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.

Measure 13: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.

Measure 14: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.

Measure 15: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.

Measure 16: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.

Measure 17: Treble clef, 2/4 time, key signature of one sharp. The first measure consists of a single eighth note followed by a rest. The second measure has a dynamic instruction **(ped.)** with a downward arrow, followed by a rest. The third measure contains a single eighth note. The fourth measure has a dynamic instruction **8vb** with a dashed line, followed by a rest.



29

*15<sup>ma</sup>* 1.

*8<sup>va</sup>*

*15<sup>ma</sup>* 18:16

*15<sup>ma</sup>* 3rd ped. \*

(aprox. pitches)

Damp

*h4* *h3* *h7-2*

hand pressed against wood  
lift hand!

(Page turn)

(lift inaudible)

3rd ped.

33

36

1. 2. 15<sup>ma-</sup> 16

1. 2. 15<sup>ma-</sup> 8<sup>va-</sup> 16 17

1. 2. 15<sup>ma-</sup> 8<sup>va-</sup> 16 17

h6

15<sup>ma-</sup> 8<sup>vb</sup> 16 17

h7-2

15<sup>ma-</sup> 8<sup>vb</sup> 16 17

41

- 5 -

46

*15<sup>ma</sup>*

*8<sup>vb</sup>*

scrabse several strings

very high random harmonics between hammers and pegs on the lowest 8-9 strings.

harmonics aprox. on the middle (octave) of the strings (the 4 notes of the piano and the ones around for safety)

*8<sup>va</sup>*

*3rd ped.*

*3rd ped. 8<sup>va</sup>*

(damp a-c)

\*for these two actions could be used an object with a hard edge covered with cloth or felt (for example a small triangle ruler with a piece of cloth covering the long side)

50

*15<sup>ma</sup>*

*8<sup>vb</sup>*

*3rd ped.*

hand pressed against wood  
lift hand!

*3rd pedal*

**h7-2**

hand pressed against wood  
lift hand!

60

*15*<sup>ma</sup> - | *16* | *8* | *8* | *8* | *8* | *8*

*8va* | *8va* | *8va*

*8va* | *8va* | *8va*

*3rd ped.*

*h7.2*

*8vb*

knock on wood

65 *8va* 1. *15ma*  
 70 *8va* knock on wood *15ma* (C)  
 (Page turn) 3rd ped.  
 knock on wood h7-2 (C)



15<sup>ma</sup>

85

15<sup>ma</sup>

1. 2.

15<sup>ma</sup>

8va

8vb

h7-1 h4

h5

h11

\* If the piece is played with a conductor 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.

(keep damped)

15<sup>ma</sup>

89

15<sup>ma</sup>

1. 2.

15<sup>ma</sup>

8va

8vb

h7-1 h4

h5

h11

Musical score for orchestra and piano, page 15, measures 93-100. The score consists of two systems. The top system features a treble clef, common time, and a key signature of one sharp. It includes dynamic markings such as  $15^{ma}$ ,  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$ . The bottom system features a bass clef, common time, and a key signature of one sharp. It includes dynamic markings like  $8vb$  and  $\text{f}$ . The score is annotated with various rehearsal marks and performance instructions.

Musical score for orchestra, page 15, measures 97-15ma. The score consists of five staves. Measure 97 starts with two eighth-note chords (B4, D5) and (A4, C5). Measures 98-100 show a melodic line in 3/8 time, with measure 100 ending on a half note. Measures 101-103 are in 2/8 time, featuring eighth-note patterns. Measures 104-106 are in 3/8 time. Measure 107 begins a section in 7:4 time, indicated by a bracket below the staff. Measures 108-110 are in 15:4 time, with measure 110 ending on a half note. Measures 111-113 are in 15:4 time, with measure 113 ending on a half note. Measures 114-116 are in 15:4 time, with measure 116 ending on a half note. Measures 117-119 are in 15:4 time, with measure 119 ending on a half note. Measures 120-122 are in 15:4 time, with measure 122 ending on a half note. Measures 123-125 are in 15:4 time, with measure 125 ending on a half note. Measures 126-128 are in 15:4 time, with measure 128 ending on a half note. Measures 129-131 are in 15:4 time, with measure 131 ending on a half note. Measures 132-134 are in 15:4 time, with measure 134 ending on a half note. Measures 135-137 are in 15:4 time, with measure 137 ending on a half note. Measures 138-140 are in 15:4 time, with measure 140 ending on a half note. Measures 141-143 are in 15:4 time, with measure 143 ending on a half note. Measures 144-146 are in 15:4 time, with measure 146 ending on a half note. Measures 147-149 are in 15:4 time, with measure 149 ending on a half note. Measures 150-152 are in 15:4 time, with measure 152 ending on a half note. Measures 153-155 are in 15:4 time, with measure 155 ending on a half note. Measures 156-158 are in 15:4 time, with measure 158 ending on a half note. Measures 159-161 are in 15:4 time, with measure 161 ending on a half note. Measures 162-164 are in 15:4 time, with measure 164 ending on a half note. Measures 165-167 are in 15:4 time, with measure 167 ending on a half note. Measures 168-170 are in 15:4 time, with measure 170 ending on a half note. Measures 171-173 are in 15:4 time, with measure 173 ending on a half note. Measures 174-176 are in 15:4 time, with measure 176 ending on a half note. Measures 177-179 are in 15:4 time, with measure 179 ending on a half note. Measures 180-182 are in 15:4 time, with measure 182 ending on a half note. Measures 183-185 are in 15:4 time, with measure 185 ending on a half note. Measures 186-188 are in 15:4 time, with measure 188 ending on a half note. Measures 189-191 are in 15:4 time, with measure 191 ending on a half note. Measures 192-194 are in 15:4 time, with measure 194 ending on a half note. Measures 195-197 are in 15:4 time, with measure 197 ending on a half note. Measures 198-200 are in 15:4 time, with measure 200 ending on a half note.

Musical score for page 16, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 11 starts with a bassoon (Bassoon) part consisting of six eighth-note pairs. The first three pairs are grouped by a brace and each pair has a '3' above it. The next three pairs are grouped by a brace and each pair has a '3' above it. The bassoon part ends with a fermata over the last note. The piano part begins with a sixteenth-note pattern: a pair of eighth notes followed by a sixteenth-note cluster. This is followed by a measure of eighth notes, another sixteenth-note cluster, and then a measure of eighth notes. Measure 12 continues with the same patterns. A dynamic instruction '3rd ped.' is placed below the piano staff. A 'Page turn' instruction is located at the end of the piano staff. The page number '16' is written in the upper right corner of the piano staff.

h7-2

\* (Leave open  
on the first beat)

h1

110 
  
 2.

8va

115 
  
 1.

15ma

8va

(Page turn)

3rd ped.

h7-2

Musical score for orchestra, page 124, measures 15 and 16. The score consists of two staves. The top staff is for strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for double bass. Measure 15 starts with a dynamic of  $15^{ma}$ . The strings play eighth-note patterns, while the double bass provides harmonic support. Measure 16 begins with a dynamic of  $16$ , continuing the rhythmic pattern established in measure 15. The score includes various markings such as accents, slurs, and rests.

Musical score for piano showing measures 15 through 18. The score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). Measure 15 starts with a sixteenth-note pattern followed by a eighth-note dynamic instruction. Measures 16-17 show a transition with changing time signatures (16th, 3, 2, 3, 8) and dynamics (eighth-note, eighth-note, eighth-note). Measure 18 concludes with a sixteenth-note pattern and a eighth-note dynamic. The bottom staff uses a bass clef and common time (indicated by a '3'). Measures 15-17 show eighth-note patterns with various dynamics (eighth-note, eighth-note, eighth-note, eighth-note). Measure 18 concludes with a sixteenth-note pattern and a eighth-note dynamic.

A musical score excerpt in bass clef. The first measure has a 3/8 time signature and a dynamic of +. The second measure starts with a 2/4 time signature, followed by a 16th note rest, then a 3/4 time signature, and finally a 2/4 time signature. The third measure begins with a 3/4 time signature, followed by a 2/4 time signature, and ends with a 3/4 time signature. The fourth measure starts with a 3/8 time signature and a dynamic of +. The fifth measure starts with a 2/4 time signature, followed by a 16th note rest, then a 3/4 time signature, and finally a 2/4 time signature. The sixth measure begins with a 3/4 time signature, followed by a 2/4 time signature, and ends with a 3/4 time signature. The score includes dynamic markings such as +, -, and 8vb, and a tempo marking of 3.

128

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

8<sup>va</sup>

15<sup>ma</sup>

8<sup>va</sup>

3rd ped.

8<sup>vib</sup>

h7-2

134

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

15<sup>ma</sup>

8<sup>va</sup>

3rd ped.

8<sup>vib</sup>

8<sup>vib</sup>

140

*15<sup>ma</sup>* - - - - -

*15<sup>ma</sup>* - - - - -

1.

2.

1.

*8va* - - - - -

3

*8va* - - - - -

3

*8va* - - - - -

3rd ped.

*h7-2*

*8vb* - - - - -

145

*15<sup>ma</sup>* - - - - -

*8va* - - - - -

(Don't turn page here  
(first real silence...))

*h7-2*

*8vb* - - - - -

147

legato possible

legato possible

15<sup>ma</sup>

8<sup>va</sup>

5

(Turn page)

3rd pedal (lift inaudible)

3rd ped. (lift inaudible)

legato possible

h7-2

8<sup>vb</sup>

154

3rd pedal      3rd pedal      3rd ped.      3rd pedal

h7-2

8<sup>va</sup>      3rd pedal

160

3rd pedal      3rd pedal      (lift inaudible)      3rd ped.      3rd pedal

h7-2

8<sup>vb</sup>      3rd pedal

167 finger tap on wood

15<sup>ma</sup>

3rd pedal

3rd ped.

h7-2

finger tap on wood

173

15<sup>ma</sup>

finger tap on wood

3rd pedal

h7-2

finger tap on wood

8<sup>vb</sup>

179

*15<sup>ma</sup>* - - - - ,

*15<sup>ma</sup>* - - - - ,

(Page turn)

3rd pedal - - - - -

h7-2

*8<sup>vb</sup>* - - - - ,

182

*15<sup>ma</sup>* finger tap on wood

3rd pedal

*h7-2* finger tap on wood

*8<sup>vb</sup>*

187

*15<sup>ma</sup>*

sempre trem.

3rd pedal -

(prepare all 5 in advance)

195

*15ma-* 3

*15ma-* 3 8va- 15ma- 3

3rd pedal 3rd pedal

*h7-2* 3 8vb- 8vb-<sup>1</sup>

199

*15ma-* 3

*15ma-* 3

3rd pedal

203

*15<sup>ma</sup>* \* *15<sup>ma</sup>* - - - finger tap on wood

*15<sup>ma</sup>* - - - (no tones sounding)

(prepare the lowest 9 in advance) 3rd pedal

*h7-2* finger tap on wood *h7-2*

207

*15<sup>ma</sup>* - - -

*15<sup>ma</sup>* - - - (no tones sounding) *15<sup>ma</sup>* - - - *15<sup>ma</sup>* - - -

3rd pedal 3rd pedal 3rd pedal

*h7-2*

