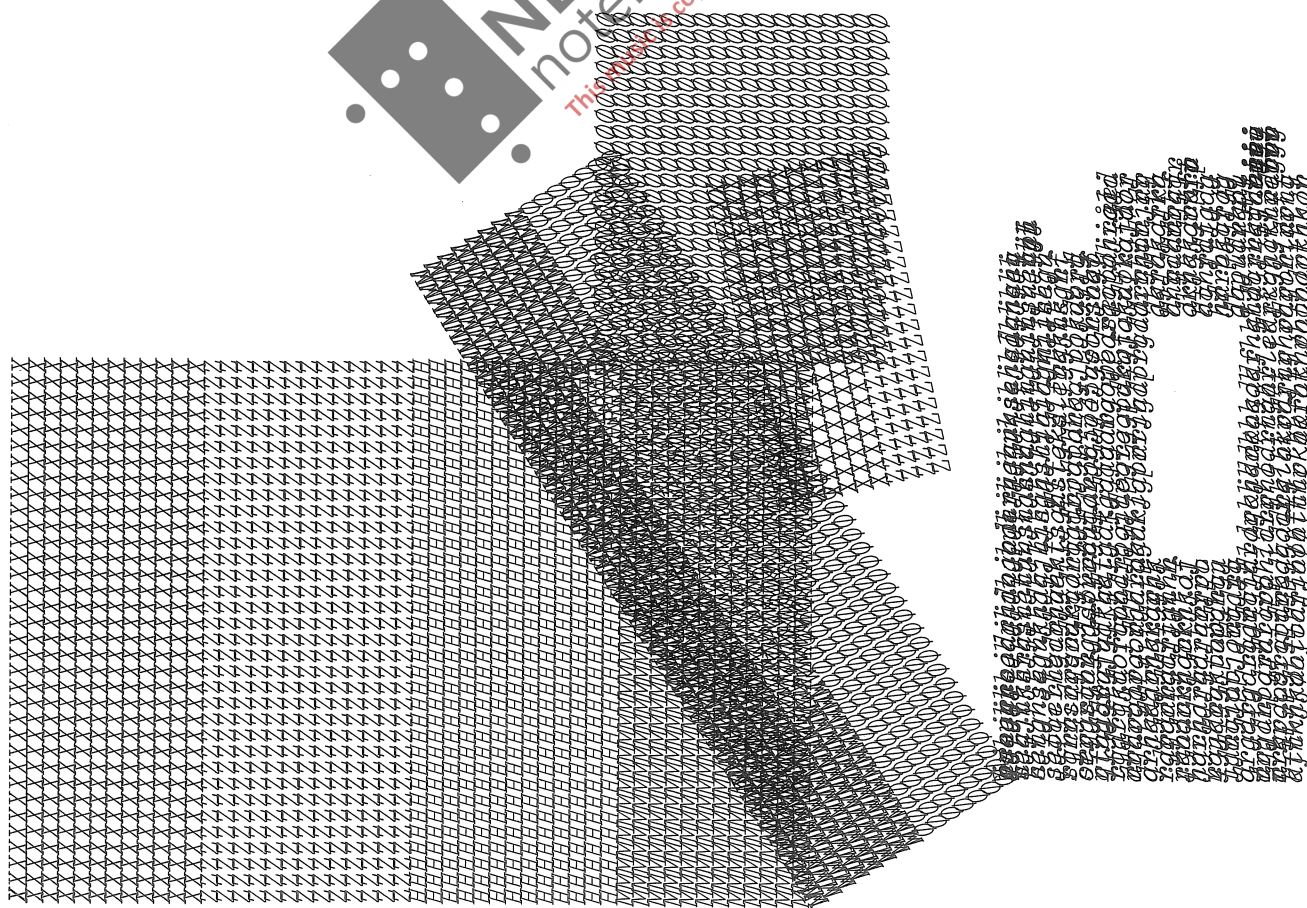
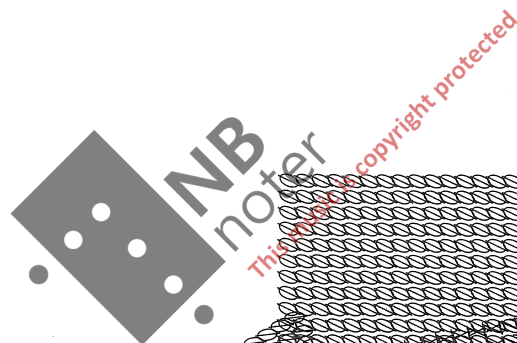


feeling sad about the past and being unable to articulate the future.

for piano trio

dahl 2012.



Performance notes

The notation of the piece is ment as an intuitive visual representation of sound and silence, and so the visual length of space between two sections correlates with the audative space between them. Sounds placed close to each other are to be played as one musical gesture.

Tempi are free, but the piece should start faster than it ends.

The piece is largely built up of subtle sounds inside the piano, and should therefore be performed in a small space with fairly good acoustics, preferably a chamber music hall. Amplification of the piano might be considered.

Duration: 10' - 20'

STRINGS:

Preparations

-Both instruments should be prepared with a heavy practice mute or hotel mute.

Playing techniques

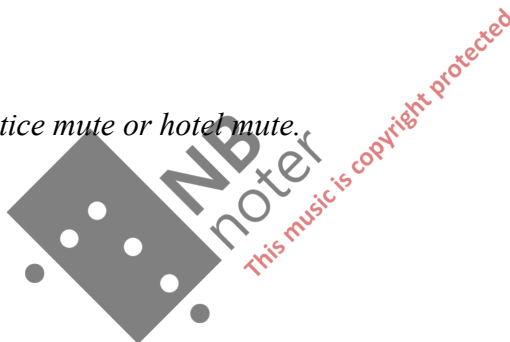
cl. b. col legno battuto

p. trem. ponticello tremolo (play a fast tremolo close to the bridge).

s. p. sul ponticello (play on the bridge).

Harmonics are written as they sound.

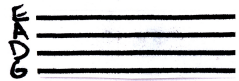
If nothing else is specified, all pitches are to be played senza vibrato.



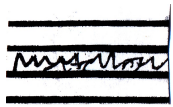
Symbols



vibrato



indicates which string of the instrument is to be played rather than the pitch.



crush tone: bow the strings with maximum pressure. High/low placement on staff indicates pitch range


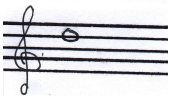



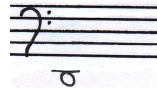


bow the body of the instrument. High/low placement on staff indicates pitch range

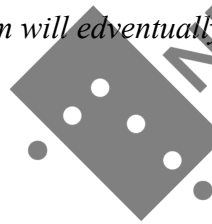
PIANO:

Preparations

The piano is prepared with fabric and paper in addition to bolts and screws. The chart on the next page describes the characteristics of the sounds, as well as well as material and placement. The latter is only for reference, as the result differs from instrument to instrument. I have mostly worked with a small Yamaha piano, sometimes the same preparations will work with a larger piano, but the distance from the dampers needs to be adjusted.

<i>MATERIAL</i>	<i>STRINGS (L-M-R)</i>	<i>DISTANCE FROM DAMPER (CM)</i>	<i>PITCH</i>	<i>SOUND</i>	<i>MATERIAL</i>	<i>STRINGS (L-M-R)</i>	<i>DISTANCE (CM)</i>	<i>NOTE</i>
<i>VERY SMALL BOLT w/ round head</i>	<i>1-2</i>	<i>1,3</i>	<i>D3</i> 	<i>short reverb</i>				
<i>MED. BOLT w/ flat head</i>		<i>7</i>	<i>D2</i> 	<i>bright flutter effect</i>				
<i>SMALL PIECE OF FELT</i>	<i>1-2-3 (U-O-O)*</i>	<i>15,5</i>	<i>E2</i> 	<i>muted</i>				<i>*Under-Over-Over</i>
<i>SMALL BOLT w/ round head</i>	<i>1-2</i>	<i>16</i>	<i>E</i> 	<i>chordlike</i>				
<i>MED. BRASS SCREW w/ flat head</i>	<i>1-2</i>	<i>6,5</i>	<i>Eb</i> 	<i>almost no attack, very open timbre.</i>	<i>VERY SMALL BOLT w/ round head</i>	<i>2-3</i>	<i>13,3</i>	
<i>SMALL BOLT w/round head</i>	<i>1-2</i>	<i>8-12</i>	<i>D</i> 	<i>deep timbre, long reverb, almost no attack. Paper produces rattling sound.</i>	<i>piece of paper (approx. 10 x 8 cm)</i>	<i>1-2-3</i>	<i>0-1</i>	<i>it can be difficult to make the paper «sing», easier when the paper is folded so it creates a small cavity between paper and strings.</i>

In astronomy, the Goldilock principle suggest that the gravitational pull on earth is «just right», neither too weak nor too strong. This is, however, highly unlikely. It's a lot more probable that the gravitational pull is too weak, and that all mass is slowly drifting apart. In this case, all the atoms in our solar system will edventually be so far apart that life cannot exist.



NB
noter

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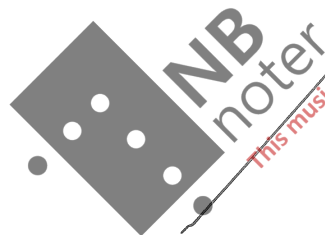
VC. $(\phi)^*$

vln.

Pno. cl.b. P

vln. cl.b.

VC.



pizz

vln. mf

pizz

VC. mp

Pno.

** ①

vln. mf

②

Mechanical sim.

vln. pizz mf

Pno. mp

#0 mf senza ped.

* Bow the screw of the string specifically, producing high pitched overtone.

** ① 1st time
② second time

vln.

p. trem.

vln.

V.C.

pizz

p

pno.

pp

pp

mp

mp

ped.



16va

pno.

Sim.

Percussive

16vb

pno.

mp

vln.

mf

pno.

L.v.

P

L.v.

P

V.C.

*

Handwritten musical notation for Violin (vln.) and Viola (v.c.) parts. The Violin part is marked *pp* and includes the instruction "crush tone". The Viola part is marked *mp* and also includes the instruction "crush tone". Below these, a piano (pho.) part is shown with two staves, marked *p* and *pp* respectively.

Handwritten musical notation for Violin (vln.) and Viola (v.c.) parts. The Violin part is marked *pp*. The Viola part is marked *pp* and includes a sharp sign (#) on the staff.

Handwritten musical notation for a piano (pho.) part, marked *mf* with a sharp sign (#) on the staff.



Handwritten musical notation for a piano (pho.) part, marked *sim.* (sustained).

Handwritten musical notation for Violin (vln.) and Viola (v.c.) parts. Both parts are marked "very soft".

Handwritten musical notation for a piano (pho.) part, marked *mp*.

Handwritten musical score for Violin (Vln.), Piano (Pno.), and Viola (VC.) sections. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'NB noter' watermark is present in the center.

Violin (Vln.) Section:

- First system: *Espressivo*, *p*, *sim.*, *pizz.*, *f*.
- Second system: *P*, *P.V.*, *IP **.
- Third system: *16va*, *f*, *pizz.*, *mp*.
- Fourth system: *L.V.*, *L.V.*, *mp ped.*, *(fade out w/ pedal)*, *VC.*, *PPP*.

Piano (Pno.) Section:

- First system: *PPP*.
- Second system: *0-3x **.
- Third system: *16va*, *f*.
- Fourth system: *16vb*, *mf*.

Viola (VC.) Section:

- First system: *PPP*.
- Second system: *IP **.
- Third system: *16vb*, *mf*.
- Fourth system: *VC.*, *PPP*.

Watermark: NB noter. This music is copyright protected.

* Play 0-3 times during the bracketed sections

Handwritten musical notation for piano (pno.) and violin (vln.).

The piano part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **PPPP**. The lower staff has a bass clef and a key signature of one sharp (F#). It contains a half note chord (F#2 and A2) marked **PPP**. Below the piano part, the text "senza ped. sempre" is written.

The violin part consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **PP**.

Handwritten musical notation for two staves.

The upper staff has a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **PP**.

The lower staff has a bass clef and a key signature of one sharp (F#). It contains a half note chord (F#2 and A2) marked **PPP**.

Handwritten musical notation for piano (pno.) and violin (vln.).

The piano part consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **PPP**. The lower staff has a bass clef and a key signature of one sharp (F#). It contains a half note chord (F#2 and A2) marked **PPPP**.

The violin part consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **P**.

A large, semi-transparent watermark "NB noter" is overlaid on the notation. A red diagonal line with the text "This music is copyright protected" is also visible.

Handwritten musical notation for piano (pno.).

The piano part consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **mp**. Above the staff, the text "L.V. al niente" is written.

Handwritten musical notation for piano (pno.) and violin (vln.).

The piano part consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **mp**.

The violin part consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a half note chord (F#4 and A4) marked **Sim.**

V.C. *pp* *pp* *pp*

vln. *pizz* *mf*

$\text{♩} = 40-120$

pno. *l.v.* *ped. sempre*

b₀ b₁ b₂ *b₀ b₁ b₂* *8va*

pno.

b₀ b₁ b₂ *b₀ b₁ b₂* *b₀ b₁ b₂* *b₀ b₁ b₂*

pno. { *Improvise using the materials on this page.*
Dynamics should be very soft.

pno.

L.V. al niente

* *senza ped.*