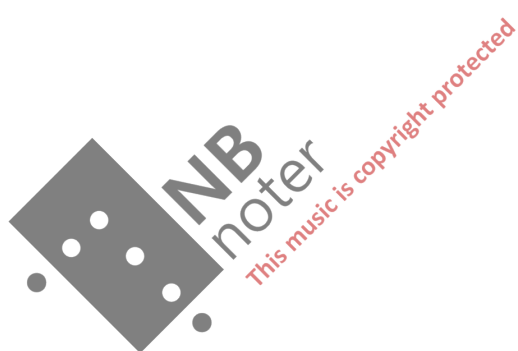


Martin Rane Bauck

tostados en Córdoba en medio de la noche

night music for piano quartet



full score

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2019/22



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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.

to Sanae Yoshida

tostados en córdoba en medio de la noche

night music for piano quartet

Martin Rane Bauck

4/8 ♩ = 72

pno

4/8 ♩ = 72

l.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

vln

poco sul tasto
poco sul pont.
poco sul tasto

ppp

vla

1/2clt ord.
sul tasto
poco sul pont.

ppp

vcl

III poco sul pont.
poco sul pont.
ppp

7

pno

ppp

ppppp

gliss. sim.

3-4"

(adjust tuning if necessary) 6-7"

vln

sul pont. 7"

sim.

3-4"

6-7"

vla

ord. 7"

ppppp

sim.

3-4"

6-7"

vcl

poco sul tasto 7"

sim.

3-4"

6-7"

ppppp

14 **A**

pno

vln

vla

vcl

mp *ppp* *leggero* *sempre pp* *sim.*

(Sva bassa!) *mf* *pp* *ff* *p*

pizz II *mf* *ppp* *f* *pp*

pizz w/ nail (7th partial)

7th 7th 7th 7th

(dampen)

7th 7th 7th 7th

7 8 7 8 7 8 7 8

18

pno

3 2 3 5 7

8 8 8 8 8

22

pno

7 3 1 5 4

8 8 8 8 8

26

pno

4 3 4 11

8 8 8 8

29

11/8

2/8 B

3/8

2/8

5/8

pno

vln

vla

vcl

l.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*

l.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*

l.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*

33

5/8

1/8

3/8

7/8

3/8

pno

vln

vla

vcl

11/7

10/7

10/7

11/7

10/7

11/7

Musical score for measures 37-41. The score is for piano (pno), violin (vln), viola (vla), and cello (vcl). The piano part features a complex rhythmic pattern with triplets and chords, marked with 'sim.' and '3'. The violin, viola, and cello parts also feature complex rhythmic patterns with triplets and chords, marked with 'V' and '3'. The time signatures for the piano part are 3/8, 2/8, 5/8, 3/8, and 4/8. The violin, viola, and cello parts have time signatures of 3/8, 2/8, 5/8, 3/8, and 4/8. The piano part has a key signature of one sharp (F#).

Musical score for measures 42-46. The score is for piano (pno), violin (vln), viola (vla), and cello (vcl). The piano part features a complex rhythmic pattern with triplets and chords, marked with 'sim.' and '3'. The violin, viola, and cello parts also feature complex rhythmic patterns with triplets and chords, marked with 'V' and '3'. The time signatures for the piano part are 4/8, 1/8, 3/8, 3/8, and 5/8. The violin, viola, and cello parts have time signatures of 4/8, 1/8, 3/8, 3/8, and 5/8. The piano part has a key signature of one sharp (F#).

47 $\frac{5}{8}$ $\frac{2}{8}$ $\frac{4}{8}$ \square C

pno

let ring (until silent)

vln

vla

vcl

ppp

ppp

ppp



52

pno

vln

vla

vcl

p

p

p

56 D

pno

vln

vla

vcl

pp

pp

pp

pp

63

pno

vln

vla

vcl

p

p

p

p

extr. slow gliss.

extr. slow gliss.

molto sul pont.

5

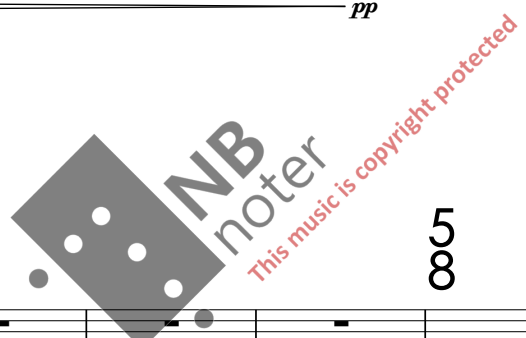
5

4

4

gliss.

sul tasto



69 E

pno

vln *ppp* sul tasto *ppp* poco sul pont. 5-6" *ppp* ord. (like earlier) 11-12" *ppp* ord. (like earlier) 11-12"

vla *ppp* poco sul pont. 5-6" *ppp* ord. (like earlier) 5-6" *ppp* poco sul pont. 11-12"

vcl *ppp* ord. 5-6" *ppp* sul tasto 5-6" *ppppp* col legno tratto slow bow pos. ord. III *ppppppp* *ppppp* 11-12"

ppp *ppp* *ppppp* *ppppppp* *ppppp*

76 F

pno

vln *ppppp* play on dmp. str. bow in 45° angle (low pressure) vertical bow mvt. (like windshield wipers) 5" *mp* vertical bow mvt. (like windshield wipers) 5" *ppppp* play on dmp. str. bow in 45° angle (low pressure)

vla *ppppp* 1/2clt molto sul pont. vertical bow mvt. (like windshield wipers) 5" *mp* 1/2clt molto sul pont. arco bow right next to the bridge no bow pressure

vcl *ppppp* sim. vertical bow mvt. (like windshield wipers) 5" *mp* col legno tratto slow bow pos. ord. III *ppppp*

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

ppp

3

(slowly bringing out the harmonic)

vla

sim.

pppp

vcl

arco extr. sul pont. no pressure faint harmonic

ppp

ppppp

(6th part.) (II)

89

6 8

6 8

pno

ord. 3 2/1 7" ord. gliss. 7" 11/1 10/1 11/1 11/1

pp mp p mp ppp

vln

ord. vert. bow 7" pizz II 5 5 5

mf ppp

vla

vert. bow 7" pizz 3

f pp

vcl

vert. bow 7" pizz w/ nail 3 5

ppp mp ff p

93

6/8 4/8 G 5 4/8

pno

10/1

11/3

13/3

sim.

fff possibile

martellato!!

vln

6/8 4/8 5 4/8

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

ppppp

vla

1/2clt molto sul pont.

ppppp

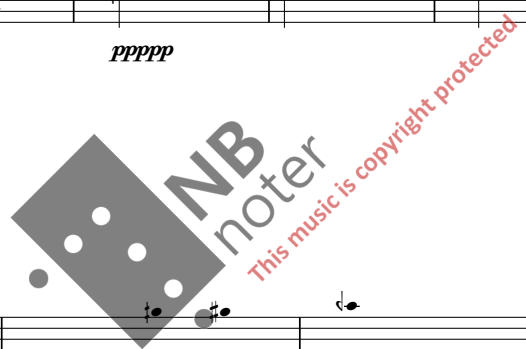
vcl

arco extr. sul pont. no pressure faint pitch

III

sim.

ppppp



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)

ppppp

vla

arco like earlier (at letter B)

IV

ppp

(sempre IV)

ppppp

pp

vcl

subito ord. (7th partial)

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

-13¢

(7th part.)

(6th part.)

pp

> ppp < p

mp

pp

102

pno

vln

vla

vcl

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

pp

ppp

p

ppp

p

subito mph: IV [7+13+6] (♯) (♯) -10 ♯ =

ord. (7th part.)

slowly towards natural harmonic

bow completely next to the bridge, until pitch is "gone" and only noise remains

mf

pp

mf

106

pno

vln

vla

vcl

7/2, 7", secco, sim., 11/1, 5, 3, 7", arco similar to earlier, 3, 5, 8, 4, 8, 8, 4, 8

pp

pp

ppp

ppppp sub.

pp

pp

pp

crini battuto III secco

pizz secco

pizz (7th part.) secco



111

4/8 2/8 3/8 1/8 3/8 5/8

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 3 5

ppp

(pizz)

ca. 16 c lower - intonate w/ piano

bartók pizz

ca. 16 c lower - intonate w/ piano

ff mf ff

vla

1

ppp

(pizz)

1

5

bartók pizz

ca. 16 c lower - intonate w/ piano

ff mf ff

vcl

ppp

3 5

ff mf ff

117

5/8 4/8 2/8 4/8

pno

10/3 11/2 11/1 11/1 10/1

martellato!!

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

ff f

pizz behind the bridge

p

vla

normal pizz

ppp

like 2 bars earlier

ff f

pizz behind the bridge

p

1.h.pizz

vcl

normal pizz

ppp

like 2 bars earlier

ff f

pizz behind the bridge

p

121

J 6 5

pno

vln

vla

vcl

ppp

l.h. tap (secco)

pp

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)

ppp

ca. 35 ¢ lower - intonate w/ piano

sim.

sul tasto

ppp

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

ppp

ca. 35 ¢ lower - intonate w/ piano

sim.

sul tasto

ppp

125

5 6 4 3 4

8 8 8 16 8

pno

vln

vla

vcl

ppp

sim.

ppp

ca. 18 ¢ lower - intonate w/ piano

130

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

pno

vln

vla

vcl

136

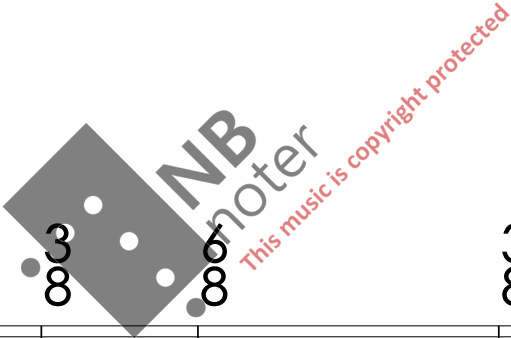
3/8 4/8 3/8 6/8 3/8 4/8 3/16

pno

vln

vla

vcl



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

pno

vln

vla

vcl

7/2 sim. cantabile! *pp* <-> *p*

sempre sul tasto

ppp

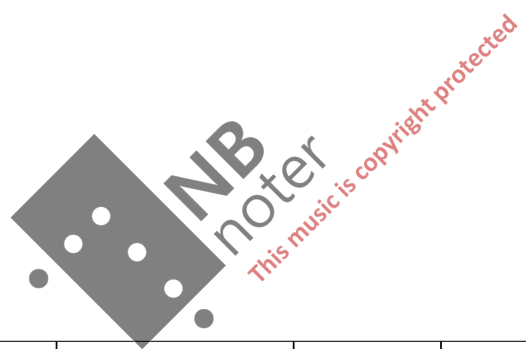
sempre sul tasto

ppp

ca. 35 ¢ lower — intonate w/ piano

sempre sul tasto

ppp



148

pno

vln

vla

vcl

5/1 3/1 7/2 5/1 11/2

f

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

p

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

p

155

pno

5 4

mp

p

vln

vla

vcl

161

pno

5/1 11/2 7/2 7/2 11/3

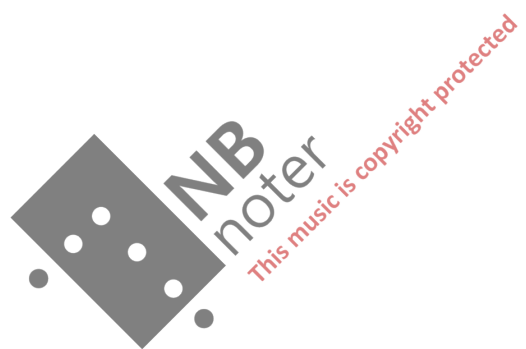
mp

vln

vla

vcl

2 8



168

2/8 4/8 L 3 4

pno

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

3/8 4/8

vn

vla

vcl

184

pno

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

3

pp

sim.

ppp

pizz behind the bridge

ppp

pp

sim.

ppp

pizz

ppp

pp

sim.

ppp

