

Grumpy angels

1 piano

1 cello

1 violin

Ping pong balls

12 movments:

1st reflexion

1st argument

2nd argument

3d argument

2nd reflexion

3d reflexion

4th argument

5th argument

Family picture

Last argument

Very last argument

Dawn.

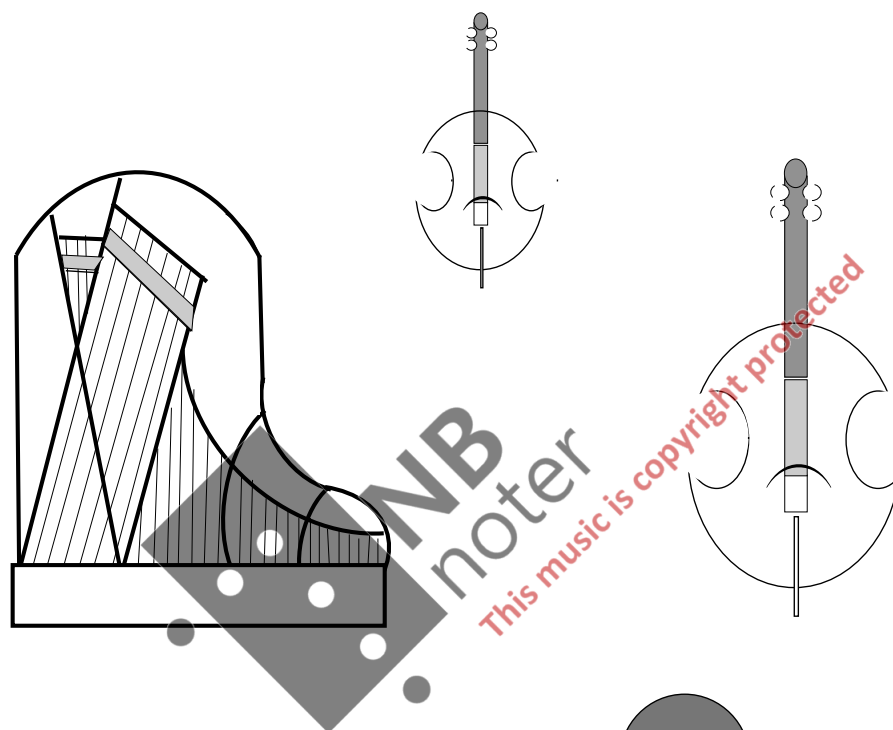
Ida Helene Heidel

30.04.2010

NB
noter

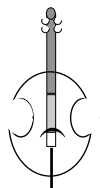
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Placement of instruments



The audience

Performancenotes



Strings

Pizzicato (pizz)

Other finger techniques sim to piano strings

damp strings:

Pizz: pluck with fingernail
Harmonique pizz: make it ring like a guitar or pianostring: release the l.h. finger immediately after having plucked the string

NB: Other scarping and rubbing the strings, see pictograms for pianostrings.

Bowing techniques:

Some locations:

sul pont.
 sul ponticello playing near the bridge
 sub ponticello.: playing behind the bridge
 sul ponticello.: bowing on top of the bridge
 bowing on the tailpiece

Some examples of sub pictograms



1 ● Play with pingpong ball Pianostrings / pedal techniques

General rules

*** Strings:** * l.v.: let the sound cling until it dies out - unless other indication.
 * Unless indication: play on all the 3 strings of the note - at once or alternating.
 * dry: choose one of the outer strings of the group (string 1 or 3)
*** Arrowheads:** direction & speed of gesture: * thick: slow/long * thin: fast/short
*** Arrows:** back & forth across area: fast: ↔ slow: ⇄ circular: (C)
 * Other arrows: * Glissando (more about glissandi further down)
 * Until next indication without change: → with gradual, transitiv change: ⇨

Pizzicato (pizz = pluck) & other finger techniques

Scraping (nails) & rubbing (fingertips)

*** Resultant sound can be of only the scarping/rubbing:**
 * - or of the scarping/rubbing merged with the reverbation of the strings while the pianokey of the note is clinging or being muted.
 * Duration of action equals duration of notehead.
 * Speed and direction is indicated by arrowhead (fat equals slow, thin equals fast)

Slow: Scarping / Rubbing up - from the hammers down - towards the hammers
 2 strings of neighbouring notes - **simultaneously**
Fast: Scrape / rub nonstop, fast up & down
 Scrape up once / repeatedly up & down quick & short separately - irregular

Across strings:

*** Starting point:** indicated by number, **length:** by note, **speed:** by arrowhead, **area:** by numbers or dots, **direction:** by big arrow, **character:** by straight or round lines. (nevtotic or soft)
 Strumming - guitarlike - back and forth across strings or on indicated surface
 Scrape / rub Circular movement

Glissando stroke / glide (hand, fingertips or / - nails sign added)

Performancenotes

Strings and Piano; other techniques and general pictograms

NON-DETERMINANT PITCHES & PERCUSSIVE PLAYING

Noteheads

a) b)

Strike/tap/scrape on:
 * Piano wood a) outside b) inside
 * Violin / Cello a) body, on or behind bridge, (sub /sul pont.) on tailpiece
 * b) on other specified areas
 * unclear pitch

Slap
 approximately / precisely on fingerboard
 open or muted strings

Rub
 on specified areas, circular movement
 approx pitch & repetition of same note or notehead as previous

highest/lowest possible note

Pedals
 4 combinations:
 silently press *or* play

then hold with:
 foot *or* fingers

HARMONICS

Open: node to press on open string

Open: resultant pitch equals node to press

Open: resultant pitch & node to press

Sub-harmonic: node on which to press bow & resultant pitch

Bowing:
 Apply pressure with bow on the harmonique node:

Rythmical figures

gradually faster or slower within same sound (pitch, timbre, technique, effect, etc.)

same, but irregularly

gradually faster or slower Variations within sound (timbre, technique, effect, etc.)

same, but irregularly

tap or strike as fast as poss. within same sound (pitch, timbre, technique, effect, etc.)

same, but irregularly

tap or strike as fast as poss Variations within sound (timbre, technique, effect, etc.)

same, but irregularly

JOINT PICTOGRAMS
 Examples:

jeté con legno battuto

tap w. fingertips on various piano keys gradually slower

Ricoché w bow fast but irregularly behind bridge

gradually transforme into: pizzatos behind bridge gradually slower

NON-DETERMINANT PITCHES & PERCUSSIV PLAYING SOME MAIN LOCATIONS

low - middle - high indication of registers of each number/area

pianokeys
 1. wood on top of the piano
 2. side woods
 3. wood under the piano keys
 4. outside piano wood

violin & cello
 1. wood
 2. string areas (S) / frame (F) inside piano

string areas (S) / frame (F) inside piano
 1. (the dot: helps to indicate the location)

* Numbers: starting point of actions. Try to obtain differentiation in timbre - possible by tapping on different spots around the startingpoint and / or with variation in pressure
 * Black numbers for the body of the instruments. * White number for inside the piano
 * Use any side of the body - or area within the number - when no specification

notehead reminder:
 randomly on strings
 specified on strings or percussive sounds

on frame inside piano area specified by number

TABLATURE NOTATION

All instruments 1:
Hit or strike with hand/bow:
 * On wood of body
 * Dashed line: on other indicated places, like; (frame inside piano, stamp on floor, tailpiece a.m.)

on board inside pno.

Violin & Cello:
 * s.p. (behind bridge)
 * on strings (open or damped)

sul I
 II
 III
 IV

All instruments 2:
 * When choice of timbre or location is free or approximate
 * When this notation is more practical according to the specific passage

(location example) slap

Inside piano:
 When percussive:
 * Slap on strings - each area divided in 3 registers (right middle left)
 * Dashed line: on other indicated places, f.ex.; floor (stamp on floor)

(knock on frame)

PITCH WITHIN AREA:
 high middle low

Using 1 or both hands, depending on practical needs:

Other pictograms:

with fingernails

with fingertips

with palm of the hand

with fingers

with knuckles

with thumb & knuckles

with fist

with foot

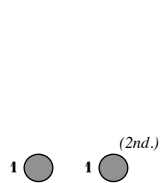
with ring on finger

listen for resultant tone or harmonics (in parantese)

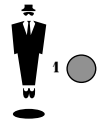
look at indicated person(s) or in indicated direction

Performancenotes

About the ping pong playing:



ping pong ball(s)
* number in front indicating amount
* right corner; which one



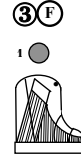
silently bring ball(s) out of pocket(s) or other convenient places



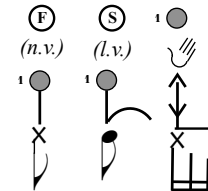
Handsign added or not:
play with ball in a controlled manner rhythmically, by letting it bounce freely the length written (sim. to ricoché) between hand and location after each throw or strikenote (indicated by notehead x)



let the ball slide from the top of the open piano outside - front part and then bounce freely on the floor (NB: No carpet)



play with ball as indicated on wood/metal frame of area 3



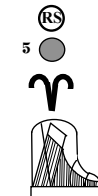
strike with ball as written:
* on each note - on frame, without bouncing
* on each note - on string without bouncing (l.v.)
* strike then bounce - on frame: ex: one strike + 2 bounces



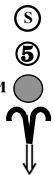
drop or let drop the ball on wood/metal inside piano (frame) and let it bounce freely



drop indicated number of balls one by one - irregularly and let them bounce freely



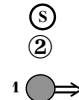
drop ball(s) randomly on strings of piano, let it freely slide / bounce



throw 1 ball down strings from back of piano area 5 - towards the hammers let it freely bounce / gliss



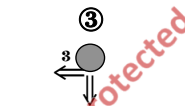
push ball on piano strings, to make it roll / gliss
* from back of the piano towards the hammers / * from the hammers



push ball on strings to make it roll / gliss from low to high register - between the 2 borders of area 2



push ball on strings to make it roll / gliss back & forth between the borders at least once



push 3 balls from back of the piano towards the hammers from high to low register, area 3

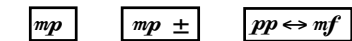


sub ponticello at the bridge inside piano - in the back the end of the strings (between nails and fit)

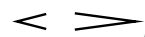
sul ponti.

sul ponticello close to the bridge inside piano - in the back

Dynamic fluctuations:



on one note only / subito narrow range
narrow range
neurotic wider range



dynamic fluctuation followed by wedges: cresc. & decresc. must remain within the pre indicated range

Microtones:



Up 1/6 Up 1/4 Down 1/6 Down 1/4

Arrows:



Freely switching or jumping back and forth inbetween sounds (areas, timbre, techniques, effects rythmical durations etc.) and their intermediate stages Non schematic & non sequential. Neurotic & irregular changing / variations within range



Gradually transforming inbetween sounds and their intermediate stages Non schematic & non sequential. Transitive variations within range: Not necessary to repeatedly go directly back and forth within range Possible to dwell on one or few central sounds / rythms etc., as long as the transformation inbetween them always is gradual and that the total range limits are presented at least once.



Stay with sound until next chagement.

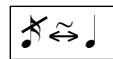


Gradually & directly transforming from one sound to another Transitive variation of timbre

Rhythmic fluctuations:

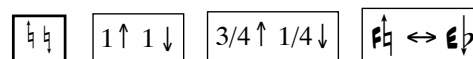


Neurotic changing inbetween the range of as short as possible and a 1/8 tone



Transitive & gradual changing inbetween the range as short as possible and a 1/4 tone

Pitch fluctuations:

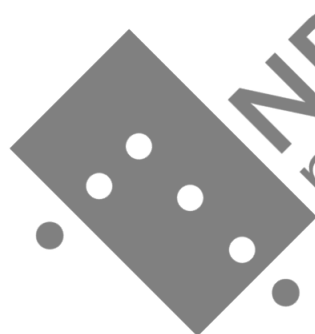


Ranges: 1/6 higher & lower of central note
1 wholestep each direction
3/4 higher & 1/4 lower
move inbetween indicated pitches

Abbreviations:

(l.v.) *laissez vibrare* : let icling ot vibrate
(l.m.) *laissez morire*; let die out naturally
(n.v.) *non vibrare*; should not cling/vibrate
(w.t.b.) with tip of bow
f.b. on fingerboard

(S) (Inside piano:) strings
(F) frame
(RS) random strings
(RF) random frame (inside piano)
(RW) random wood



NB
noter

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SCORE

Grumpy angels

1st reflexion

Sempre senza vibrato unless other indication

Violin

$\text{♩} = 44$ *sul ponticello flautando*

as p as poss.

3 I

(poco vibrato)

Cello

Sempre senza vibrato unless other indication

sul ponticello

n *pp*

3 I

(poco vibrato)

slap 8va

Grand piano: open - at the widest point

Inside piano

(silently press)

Piano

(l.v.)

as p as poss. (but clearly audible)

(silently press, then hold:) //

(Piano strings)

mp

3. Leo

1st argument

*sul pont.
flautando; grad. changing to normal arco*

Violin

6

slap

pp

pizz (l.v.)

p

arco

pp

8va

IV

Cello

6

pp

p

mpz

pp

arco sul pont.

spiccato grad. faster

f.b

(l.v.)

(l.v.)

ord.

Inside piano

6

pp

pp

grad. faster

8va

(l.v.)

add

Piano

6


pp

p

mfz

(n.v.)

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Glancing quickly at the others
It might seem you are
slightly annoyed 

2nd argument

Arco:
Apply pressure while
bowing on the harmonic node
in order to create
the subharmonic

sul pont. & flautando: gradually closer to bridge
glissando: gradually going from steep to imperceptible
trill: gradually changing from fast and 1 wholetone wide to slow & narrow
- then vibrato to poco vibrato

Poco vibrato when natural

vibrato:

as as poss. mp

pp

sul / sub ponticello: pizz arco (gliss) pizz

Pitch: towards s.t.: slow appearance from s.t.: slow disappearance

s.t.

sul pont. jeté towards tasto

sul pont. jeté

sul / sub ponticello: pizz arco (gliss)

mp

(half damp with finger (o) - behind the strumming)

strm.

mp

n

mp

mp

(n.v.)

mp

3. Ped

(gliss battuto)

mp

p

mp

mp

Grumpy angels

3d argument

Violin

18 (muffle strings)

sul tasto ord.

L.h.: gliss between micro tones only when necessary. battuto

R.h.: effleuré, with tip of the bow

Whenever this musical material occurs: You may also use the different micro pitches of each notes as an indication of variations in timbre

Cello

18 III & IV (fingertrem.: strike as fast as possible alternating the 2 strings w. top of 2 fingers)

(sim., grad. slower)

sul tasto → sul pont.

t. ↔ b. (freely switching inbetween 1/2 c.l. tratto and c.l. battuto)

III senza cresc.

tratto

jeté

jeté micro gliss

Inside piano

18 *imitate cello (l.v.)*


gliss

Piano

18 *ad notes to cluster silently*

(3. 20)

Grumpy angels

Improvise on and develop further the dramaturgical indications of competition.
 Going from subtle to gradually open fight - to resignation - until end of 4th argument.
 Within this main structure, use individual mimicks (f.ex. eyecontact) & physical gestures
 The rest speaks for it self - and may be underlined by acting and impulsive gimmicks.
 According to the main musical characters of the instruments:
 * **The piano** wants to dominate, pushing away the others (musically) 
 * **The violin** goes from lightly disturbed to gradually more & more annoyed.,
 * **The cello** goes from pretending not to care or be influenced, to sudden burst into anger.

Violin
 (finger trem) 1 & II 3
 arco ord. pizz frustrated
 trying to imitate the sound from pianostring cord:
 mf < f
 really annoyed with pianoplayer
 Behind bridge: arco fiercly
 sul pont. → sul tasto

Cello
 (from sul pont to entirely on the bridge fundamental may gradually disappear)
 sul pont. →
 annoyed with pianoplayer
 sul pont. (very close to the bridge) 1 & II
 trying to imitate the sound from pianostring cord:
 p < f sub.
 fiercly sul tasto

Inside piano
 annoyed with violinplayer
 grumpy
 eloquently, craciously, "finally alone"

Piano
 stamp
 jump
 ff

Grumpy angels

Violin

24 *f*

sul pont. towards the bridge

ord.

gliss

p

mp

p

slightly grumpy

Cello

24

sul pont.

looking at the pianoplayer

movement as if going to play

looking at the pianoplayer with an attitude of "surrendering" waiting, listening, alert - to the piano Ignoring the violinist & the sound of the sliding and bouncing ball

with tip of bow

pp

pp

pp

Inside piano

24

RS

free location & techniques for slaps with glissando on pianostrings

gliss

gliss

looking ardently at the celloplayer cutting his attempts to play

(étouffez)

ord.

Ignoring the violinist & the sound of the sliding and bouncing ball

mf

mf

ff

mf

turning your look "inwards"

pp

Piano

24

f

mf

ff

mf

pp

3. *pp*

Will not "surrender" - wants attention - as the first violin.
 Last "revanche" against the pianoplayer - trying to get sympathy from the public.
 In vain hoping for attention from the other musicians, believing the cellist is still annoyed by the pianoplayer. The 2 others are too buissy in their mutual fight / suspense/ eycontact, to understand that the sound comes from a ball or to give it any importance.

Malignantly looking at the public, while silently and secretly bringing a ping pong ball out of your pocket and approaching the piano

Let the ball slide from the top of the open piano before it drops on the floor. Start of gliss :

Grumpy angels

2nd reflexion

Violin

Cello

Inside piano

Piano

30

p

mp

pp

p

n

mf

f

mp

mf

p

pp

3. *leg.*

flaut. sul tasto

II
III

*gradually stop the sound
feel vibration on fingertips*

bz.

bz.

(l.m.)

Grumpy angels

3d reflexion
sul pont. \rightarrow sul tasto
jeté
b

fl. s. t.
 $\leftarrow \rightarrow$

gliss $\frac{3}{4} \uparrow \frac{3}{4} \downarrow$ etc

Violin

33

ppp

II (senza gliss)

I

Cello

33

p

ppp

II

fl. s. t.
 $\leftarrow \rightarrow$

gliss $\frac{3}{4} \uparrow \frac{3}{4} \downarrow$ ord.

Inside piano

p

pp ±

> pp

bz.

strm.

Piano

33

pp

3. Red

Grumpy angels

4th argument

Violin
 38 *sfz*
arco sul tasto
ord. 3
as p as poss.
fl. s. t. → sul pont.
Dbl- glissado effleuré: let the fingers slide lightly over the strings - while gradually increasing the interval and the speed vibrato: occasionally appearances; different lengths and amplitudes, but always on a small scale etc.

Cello
 38 *sfz*
arco sul tasto (bow trem.)
ord.
as p as poss.
L.h.: gliss between micro tones only when necessary.
r.h.: effleuré, sul tasto
Whenever this musical material occurs: You may also use the different micro pitches of each notes as an indication of variations in timbre

Piano
 38 *sfz pp sub.*
as p as poss.
Inside piano
strm.
as p as poss.
gliss
while sliding up & down on indicated strings: etc.

Violin

41

p

pp

mp

ppp

mpz

p

Z battuto

ord.

w.t.b.

(the glissando)

etc. →

Cello

41

p

pp

ppp

mpz

mpz

mpz

p

s.t. → sul pont.

Inside piano

41

pp

p

gliss

Piano

41

p

pp

$1\frac{1}{2}(G) \uparrow 1\frac{1}{2}(D\#) \downarrow$

(↔) ∨ → ⊣
Gliss.: let the bow slide lightly across the strings - while grad. increasing the bowpressure.
vibrato: occasionally appearances; different lengths and amplitudes, grad. increasing in scale
Fingernails: tap irregularly, anywhere, with nay nails - as far as possible - while sliding,

(↔) ∨ → ⊣
Gliss.: let the bow slide lightly across the strings - while grad. increasing the bowpressure.
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Violin
46 *f* *p sub.* *pp* *mpz* *p* *mpz* *mpz* *fpp* *sfz*
f.b. (muffled) *étouffez* *sub p. pizz* *arco ord.* *pizz* *pizz* *pizz* *arco* *pizz*

Cello
46 *f* *p sub.* *f > p* *mp* *p* *mpz* *fpp*
étouffez *strm.* *arco* *f.b.* *strm.* *arco* *pizz*

Inside piano
46 *f* *p sub.* *p* *f*
gliss *strm.* *étouffez*

Piano
46 *p* *mfz* *mfz* *sfz* *(pp)* *[p ?]*
3. Leo

strm.
f.b.
strm.
arco
strm.
arco
strm.

NB: Wait for resultant pitch:
amplitude curve and harmonic notes E & F

Then, **on top of the clinging amplitude curve** - of the round sound of the harmonic resultant F - **carefully play the same F**
Exact placement and dynamic is important and will bring out a lively vibration emerging later. Keep pedal.

Then silently press the 3 pedal tones for the next argument

Grumpy angels

Measures 31 - 66:

L.h.: *gliss between micro tones only when necessary.*
battuto
 r.h.: *effleuré, with tip of the bow / some few, isolated pizzicati*
 Whenever this musical material occurs: You may also use the different micro pitches of each notes as an indication of variations in timbre

5th argument

Violin

Cello

Inside piano

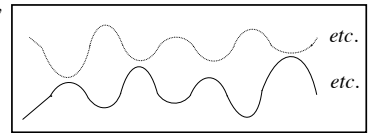
Piano

8va

ppp ↔ p

The bow: moving contrary to the movement of the harmonic fingering

The harmonics: let them freely float - try to mingle the sound with the violin



Violin

54

pizz

mpz

mp

p < mp

Cello

54

p < mp

8va

8va

pizz

mp

3

3

3

Inside piano

54

strm.

bz.

strm.

mp

Piano

54

strm.

p

mp

54

strm.

p

7

7

7

7

7

7

7

7

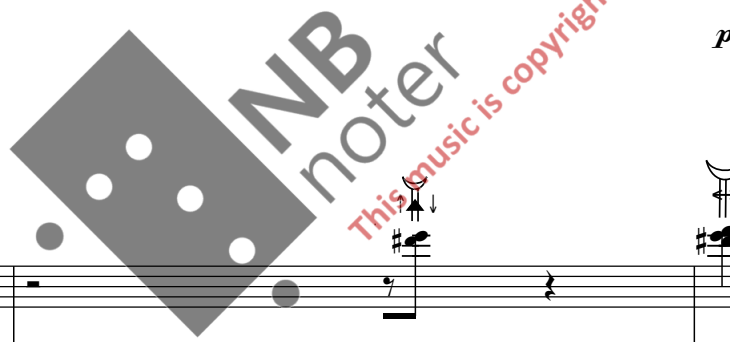
7

7

7

7

l.h.: gliss between micro tones only when necessary.
battuto
r.h.: effleuré, w. tip of bow / isolated pizz's
 (same other techniques as previous sim. material)



Violin

57

pizz

mf *p* *mp*

Cello

57

8va

pizz

mf *p*

Inside piano

57

8va

mf *p*

Piano

57

8va

mf

RF

Percussive playing on body of instrument
Free location, free techniques, precise rhythms.
Aspire for variations in sound

Percussive playing on frame inside piano
Free location, free techniques, precise rhythms.
Aspire for variations in sound

Grumpy angels

l.h.f.: micro trill, as fast as poss, bow; c.l. tratto, as fast as poss. :

Violin

59

pizz

mf

pp sub.

pp

pizz

p

pizz

8^{va}

Cello

59

mf

pp sub.

ppp

(as fast as poss light sound)

8^{va}

Inside piano

59

mf

pp sub.

(as fast as poss light sound)

Piano

pp

NB noter

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Violin 61

Cello 61

Piano 61

mp *pp*

p *ppp*

f ↔ pp

p *pp*

p *pp*

pizz *pizz* *pizz* *pizz* *pizz* *pizz* *pizz*

8^{va}

bowplacement

$\frac{1}{2} \uparrow \frac{1}{2} \downarrow$

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Grumpy angels

Violin

64

pizz

mfz

grumpy

as f as poss.

f

pizz

as f as poss.

f

pizz

sul tasto → *sul pont.*

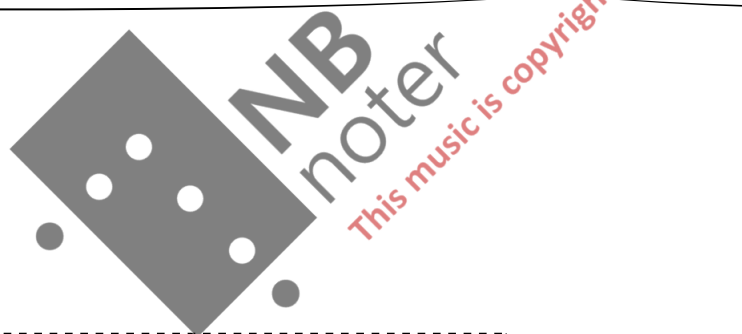
senza vib. ↔

NB: Bowplacement at the indicated node
(an octave an a quarter note above the stopped D)

Cello

64

as p as poss.



Piano

64

p

mp

p

mf

Violin

66

fp *mfz* *p* *pp*

sul tasto *sul pont.*
(1/2 col legno)

Cello

66

p *pp* *mp* *p*

ord.

Piano

66

f *p* *mf* *p*

8va

sul tasto → *sul pont.*

tratto → *ord.*

1/4 ↑ 1/4 ↓ → 3/4 ↑ 3/4 ↓

gliss etc.

Violin

68 *mf* *pizz* *pizz* *n* *p* *mfz* *mfz* *mfz*

Cello

68 *mf* *f* *p* *f* *mp* *p*

Inside piano

68 *p* *mp* *p*

Piano

68 *mf* *f* *mf* *mp*

sim. as previous:
battuto
effleuré, w.t.b.

pizz *○* III
 (C# on open string)

strm. *⊕* (n.v.) *bz.*

3. Ped. *3. Ped.*

mf *f* *mf* *mp*

mfz *mfz* *mfz*

5:4 *5:4* *7* *5:4*

3 *5:4* *5:4* *7* *5:4*

3. Ped. *3. Ped.*

*** ***

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Tutti measures 70 - 82:

ACTING.

Based on the musical dramaturgy:
Add to indications/improvise around
the theme "family photo" - and how it ends...

Family picture

Violin: 70. *Violin: avoid eyecontact with the other players.* *mp p* *pizz* *8va* *pizz*

Cello: 70. *jeté battuto* *ppp* *pizz* *p* *mpz* *p* *arco* *sul tasto* *sul pont.*

Piano: 70. *ppp* *3.* *pp* *mpz* *p* *mpz* *3.* *strm.* *Make the E cling more than the rest of the cord: p mp*

Acting Instructions:

- Finally briefly looking at the others getting their hints through eyecontact. Hints about looking to the photographer (the public) and "keep smiling!"
- Reluctantly pretending everything is OK playing along with the others
- Finally brief eyecontact with violinist, who finally gets your hints. Keep looking instantly for a while.
- Hinting increasingly to the violinist to join.
- Cello & piano looking at eachother, then towards the "photographer" (the public): "keep smiling!"
- Hinting increasingly to the violinist to join..
- Cello & piano looking at eachother, then towards the "photographer" (the public): "keep smiling!"
- Finally brief eyecontact with violinist, who finally gets your hints. Keep looking instantly for a while.

Performance Markings: *3.*, *mp*, *p*, *mpz*, *p*, *ppp*, *pp*, *mpz*, *p*, *mpz*, *3.*, *strm.*, *8va*, *pizz*, *sul tasto*, *sul pont.*, *arco*, *bz.*, *(l.v.)*

Grumpy angels

Violin & cello:

Pitch, dynamics and bowpressure as close as possible
The most important is to aspire for the wanted
differentiated resultant effect, in different waves inbetween violin / cello

Violin

74

arco

$F_4 \rightarrow F_4 \leftrightarrow E_4$ etc

$F_4 \rightarrow F_4 \leftrightarrow E_4$ etc

mf *p* *mp* *p* *mf* *mp* *f* *mf*

poco trem

trem grad. faster

(dbl. contrary micro gliss.)

Cello

74

arco

$E_4 \rightarrow F_4 \leftrightarrow E_4$ etc

(dbl. contrary micro gliss.)

n *p* *mp* *p* *mf* *mp* *f* *mf*

trem grad. faster

(dbl. contrary micro gliss.)

Inside piano

74

mp *mp* *p* *mp*

$mp \leftrightarrow mf$ $mf \leftrightarrow f$

1/2 ↑ 1/2 ↓

using all of the different nail techniques

bz. *bz.*

mp

(3. *And.*)

Violin: Keep sliding until - and after - fundamental disappears

gliss: steep → imperceptible
 trill: fast & wide → slow & narrow
 → vibrato → poco vibrato
 arco: ord. → sul pont
 → entirely on the bridge
 bowpressure: ▭ → ▽

Decide and give sign to the others when to move on - after sign from the pianoplayer that ready

Silently and secretly put down your violin & bringing out 1 p.p. ball

Violin

78

ff *ppp* *ff sub.* *p* *mfz* *mfz* *sfz*

battuto pizz

3 F 1 (n.v.)

Cello

78

ff *ff* *p* *sfz*

battuto pizz (gliss[♯])

Wait for sign from violinplayer in order to continue:

Inside piano

78

as f as poss. *mp* *p* *sfz*

strm. (l.v.) b.z. b.z. (l.v.)

Give sign to the violinplayer when ready to move on

Wait for sign from the violinplayer in order to continue

Bring notes out in such a way that they last at least until next note using nailbuzz when poss.

Piano

78

ff *ff* *p* *n* *sfz*

3

(3. 20.)

Grumpy angels

The last argument

Violin

83 *mf* *p* (l.m.)

"ricoché" (the ball must stay sub. pont. - try to create resonance)

reflection within yourself

Malignantly looking at the public, while silently and secretly bringing 4 more balls out of your pocket (or other place) Doing percussive sounds in any chosen way to camouflage your preparations

As soon as all the 5 p.p. balls have been set into motion:

left h.: right h:
 ⑥ sub p. ⑤ sul pont.

pp ↔ *mp*

Cello

83 *pp* ↔ *mp*

Create a continuous "background" field, with long but "neurotic" bow movements arco ord.
 - with variations between trem / effleuré / battuto / tratto
 - with sparse grainy texture
 - with isolated rapid nail techniques & pizzicati:

reflection with piano

Apparently totally ignoring the violinplayer and the sound of the bouncing balls - except musically: Pick up some of the resultant rhythms and intergrate them in your reflective playing with the pianoplayer.

As soon as the violinplayer starts playing inside the piano:

(Play dynamically in such a way that the sound of the bouncing p.p. balls doesn't completely drown your sound)

Piano

83 *p* *mf* *p*

reflection with cello

Apparently totally ignoring the violinplayer and the sound of the bouncing balls

As soon as the violinplayer starts playing inside the piano:

(Play dynamically in such a way that the sound of the bouncing p.p. balls doesn't completely drown your sound)

(3. Leo) *p* * 3. Leo



Start this sequence standing here

Push the 2nd. ball from right to left between frame borders area 2 - from behind the piano. Let the ball subsequently freely roll on the strings - back & forth between the borders. Prevent it from bouncing off to the frame

Help the ball resonate on the pianostrings of the written notes area 2

While the pianoplayer is playing along these same notes.

Violin

87

right h.: 1st ball: *mf* 3

left h.: 2nd ball: *f* gliss (l.v.) (l.m.)

"ricoché"

fp *f*

Cello

87

pizz *mf* *f* *fp* *f*

(slap with one hand, muffle strings with the other)

Free choice of pizz- & fingertechniques (variations welcome)

battuto (gliss)

Inside piano

87

(3 times: up, down, up.)

mp *pp* *f* *pp* (l.v.)

Piano

87

mp *f* *pp* *fp* *f* (l.v.)

mf *f* *pp* *fp* *f* (l.v.)

(3. Rev.)

Grumpy angels

Intensively look at the celloplayer, who is returning your attention

1 S

finally obtaining reactions

(from lowest to highest within frame borders)

gliss

as *f* as poss. - without damaging the pianostrings

Looking at the celloplayer (still) moovement as if going to play more inside the piano

Discretly move back to your normal place, secretly make preparations for the very last argument; make at least 12 p.p. balls ready to be thrown into the piano. They may be hidden inside the piano in a little box.

Returning the intensive attention from the violinplayer

reaction on violinplayer

pizz

ff

sfz

sfz

sfz

short réaction on violinplayer

reflection within yourself

(no more F #)

(l.v.)

p

f

Solo:

(take the time you need)

right foot: *p*

left foot: *f*

(3. Ped)

ff

ff

f

f

(*f* sempre)

The score consists of three staves: Violin (top), Cello (middle), and Piano (bottom). The Violin part features a glissando from the lowest to the highest strings, marked with a triangle and 'gliss', and includes dynamic markings like 'as f as poss. - without damaging the pianostrings'. The Cello part has a pizzicato section marked 'pizz' and 'ff', followed by sforzando ('sfz') accents. The Piano part includes a 'Solo' section with a 'take the time you need' instruction, and features complex rhythmic patterns with triplets and a 7-measure rest. Performance instructions include 'Intensively look at the celloplayer...', 'Looking at the celloplayer (still)...', and 'Discretly move back to your normal place...'. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Secretly get ready to make the lot of *p.p.* balls be thrown into the piano. Just after the bass G has been played.

Wait for the resultant vibrations of the piano to decline - and for the pianist playing the bass G

Violin

93

(several)

(piano)

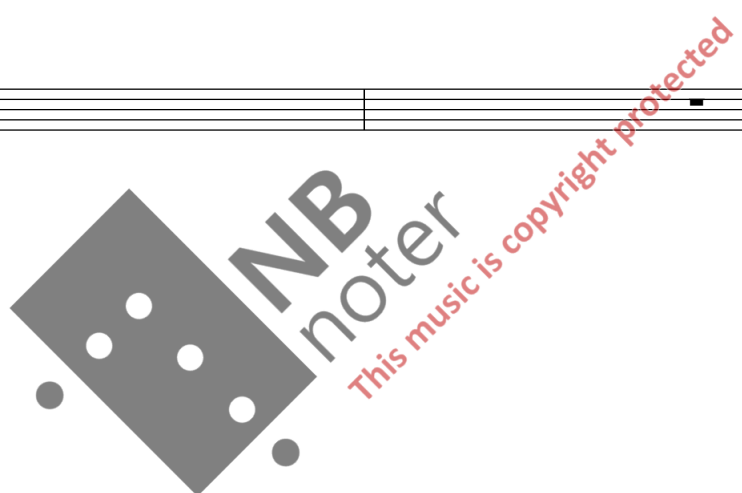
Wait for the resultant vibrations of the piano to decline - and for the pianist playing the bass G

Cello

93

(piano)

8^{vb}



Clearly bring out different kinds of superposed harmonic vibrations - basically between F# and G - They should be emerging back in different waves (with different lengths) Wait for the right moment when the resultant vibrations are declining before you play the bass G

Piano

93

pp *f* *p sub.* *ppp* *fff sub.* (l.v.)

f *ff* *p*

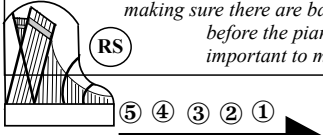
right foot: add.

Grumpy angels

The very last argument

SENZA MESURA

Drop the lot of balls into the piano, starting with area 5 to 4, making sure there are balls coming subsequently into area 3 - 1 before the pianocords. important to move fast.



BALLGAME: (just a touch of sound flavour - should not last too long) Be careful, do not throw in part 7 ! Pick up balls and begin to tastefully throw them around inside the piano - in order to create interesting sounds/effect. It is important that it doesn't become caotic, and that the sounds do not drown in too much vibration.

GAME OVER: Silently return to your seat and pick up your instrument. Keep one ball with you, for later use.

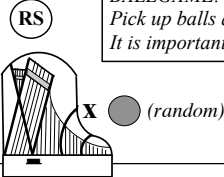
Violin

96

X ● (random)

SENZA MESURA

Get up at the sound of the ping pong balls - simultaneously to the first piano cord. Surprised - bewildered - amazed Put down your cello - go to the piano



BALLGAME: (just a touch of sound flavour - should not last too long) Be careful, do not throw in part 7 ! Pick up balls and begin to tastefully throw them around inside the piano - in order to create interesting sounds/effect. It is important that it doesn't become caotic, and that the sounds do not drown in too much vibration.

GAME OVER: Silently return to your seat and pick up your instrument. Keep one ball with you, for later use.

Cello

96

SENZA MESURA

"Wake up" to the sound of the ping pong balls - simultaneously to the reaction of the celloplayer surprised - bewildered - amazed

Play the cords after the p.p.balls have arrived in their respective areas - as to "chase" them. Play as fast as poss. related to the following: Gradually slower as you discover their interesting soundeffect keep pedal, but make sure it doesn't become "grumy".

BALLGAME: (remain in front of piano) (just a touch of sound flavour - should not last too long) Pick up balls - one or few and play in the highest register in order to create interesting sounds/effect. It is important that it doesn't become caotic, and that the sounds do not drown in too much vibration.

GAME OVER: Becoming gradually more introvert

Wait for the others to be ready before moving on

Piano

96

X ● (random)

1

8^{va}

7

7

3

(l.v.)

mp

ff

f

3. Ped

fff

NB: Keep 3d. pedal.

Dawn

*vibrato: occasionally appears;
different lengths and amplitudes,
but always on a small scale*

The score consists of four staves:

- Violin:** Starts at measure 100. Annotations include *tratto* (with a smile icon), *pp*, *battuto* (with a hand icon), *RW* (Right Wheel), *w.t.b.*, *pp*, and *p*. A vibrato symbol is shown with the text "etc.".
- Cello:** Starts at measure 100. Annotations include *pizz*, *p*, *battuto* (with a hand icon), *pp*, *ricoché* (with a diagram of a ball hitting a string), *RW*, *pp*, and *p*.
- Inside piano:** Starts at measure 100. Annotations include *p*, *right hand* (with a hand icon), *Pick any balls from inside piano* (with a diagram of a piano), *RF* (Right Foot), *pp*, *S* (S), *pp*, *(l.m.)*, *RF*, *F 1 (new)*, *"ricoché"*, and *p*.
- Piano:** Annotations include *left hand*, *3*, *pp*, and *(3. Rev.)*.

Grumpy angels

Violin

103

pizz

n

p

RW

battuto

p

3

battuto effleuré, w.t.b.

Cello measures 103 - 110:

Strike in whatever way you might find best. With diff. bow, hand and fingertechniques (when no other indications)
 Basically at the **body** of your instrument. As long as the total result has **pitch variations** and is **dynamically balanced**.
 Strike the rythmical figures as precisely as possible. The most important is the placement of each figure, the 1st. "attac" note.
 1 Gradually intergrate your ping pong ball - starting with very few strikes (wherever you might find an interesting sound) inbetween your other techniques - until full use from measure 110 to the end. (NB: if finding interesting sounds.)

Cello

p

3

3

3

3

(gliss battuto)

mp

pizz

p

Inside piano

103

(r.h.)

(new)

(S) 1

gliss

(l.v.)

3

3

strike

3

(gliss)

p

Piano

103

p

3

8va - l.h.)

Violin & cello measures 106 - 110:

Strike in whatever way you might find best. With diff. bow, hand and fingertechniques (when no other indications)
 Basically at the **body** of your instrument. As long as the total result has **pitch variations** and is **dynamically balanced**.
Strike the rythmical figures as precisely as possible. The most important is the placement of each figure, the 1st. "attac" note.
 1 ● **Gradually intergrate your ping pong ball** - starting with very few strikes (wherever you might find an interesting sound) inbetween your other techniques - until full use from measure 110 to the end. (NB: If finding interesting sounds).

Dynamics: Relative, according to indications. Aspire for balance - within the different techniques, and within the instruments of the trio. You may use cresc. / decresc. In an interrelated communicativ way.

battuto effleuré, w.t.b.

jeté

Violin

mp ↔ pp →

3

Dynamics: Relative, according to indications. Aspire for balance - within the different techniques, and within the instruments of the trio. You may use cresc. / decresc. In an interrelated communicativ way.

Cello

mp

3

mp ↔ pp →

Dynamics: Relative, according to indications. Aspire for balance - within the different techniques, and within the instruments of the trio. You may use cresc. / decresc. In an interrelated communicativ way.

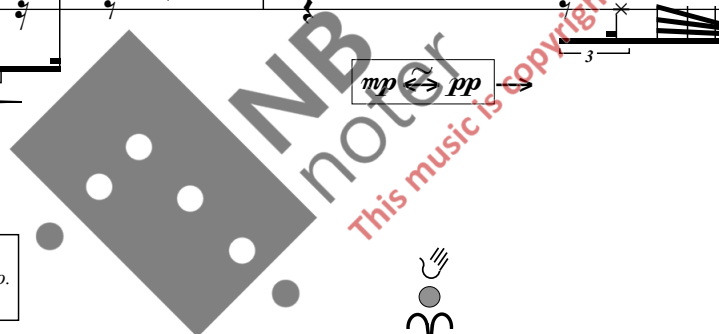
Inside piano

mp ↔ pp →

Piano

(3. Lea) mp ↔ pp →

3



battuto effleuré, w.t.b.

Violin

108

battuto effleuré, w.t.b.

108

pizz

pizz

Strike the strings with ping pong balls and nails or fingertips - in whatever variation you may
 ALL sound: laissez vibrare

While striking the written notes precise rythmically - combining the different striking techniques(ball, nail, fingertips):
 You may add string "coloring" by delicately using the other stringtechniques.
 Such as buzz, scarping, rubbing, strumming or glissandi
 As long as you stay within the general soundscape and dynamics.

Inside piano

108

Piano

108

silently add to the first 3 notes:

(3. *For.*)

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Grumpy angels

Strike with **p.p. ball** on (open) strings. Find a spot on the string whith the most ressonance.
For the violin: it might create the best sound to strike with the ball like a bow. Has to be tried out.
Pitch variations: Indicated by the notation. Aspire for microtonal variations, and small intervalls.
Rythmical precision: Aspire for precise placement of each rytmical figure.

Pitch variations are made by

- a) mooving the ball (battuto) on open string
- b) mooving the finger, using the ball (battuto) on the same spot
- c) mooving both ball and finger in same direction (gliss "battuto")
- d) mooving the ball and the finger in opposite directions. (dbl. gliss "battuto")



All: Measures 110 towards the end: play freely with the ping-pong ball(s)

- into your playing on the instrument
- in whatever way you want, if and whenever possible
- using your fantasy, the stage, the audience, eachother..

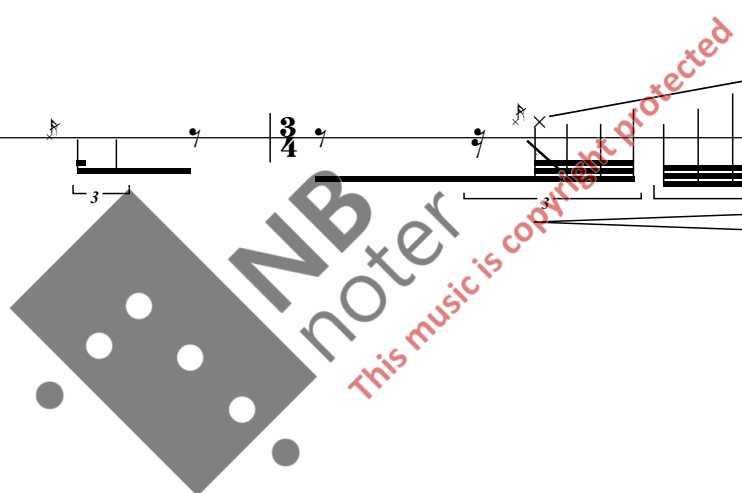
Violin 110 *p* *pp*

Cello 110 *p*

Inside piano 110 *p* *pp*

Piano 110 *p*

(3. *leg.*)



Strike with ball - as *ressonnant* as poss,
as precise pitch as poss. - or pretend you do...

Violin ¹¹²

Cello

Inside piano ¹¹²

Piano

pp

pp

p

p

(3. *And.*)

sul pont. & flautando: gradually closer to bridge
glissando: gradually going from steep to imperceptible
trill: gradually changing from fast and 1 wholetone wide to slow & narrow
- then vibrato to poco vibrato

look like you are waiting
for your next moment to play

look like you are waiting
for your next moment to play

Violin

114

pp

Strike with ball - as *ressonnant* as poss,
as precise pitch as poss. - or pretend you do...

look like you are waiting
for your next moment to play

Cello

114

pp



(Pianostring)

look like you are waiting
for your next moment to play

Piano

114

ppp