

Leik

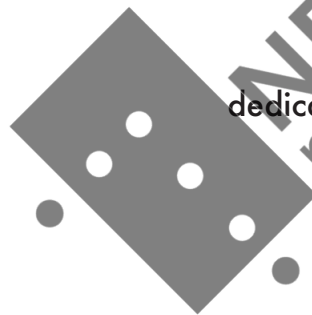
for toy piano trio (violin, cello, toy piano)

Knut Vaage

2017

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dedicated to Tiny Trio



NB
noter

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Commissioned by Tiny Trio (Inger-Kristine Riber, Anne Goro og Ragnhild Tronsmo Haugland)

Supported by **Det norske komponistfond**

Leiken er utforskande av natur. Gjennom leik lærer me samhandling. Leiken inneheld dialog, og av og til konfrontasjon. Gjennom leik utfordrar me kvarandre. Leiken bearbeidar rollene våre. Leik inneheld rørsle, tempo og flyt. Me veks gjennom leiken, men me må ikkje slutta å leika fordi om me blir vaksne. Leiken (som kunsten) avspeglar livet.

The act of playing is explorative by nature. Through play, we learn interaction. Playing includes dialogue, and sometimes confrontation. Through play, we challenge each other. The play processes our roles. Playing includes movement, tempo and flow. We grow through the game, but we must not stop playing because we become adults. The play (as art) reflects life.

ABOUT THE SCORE:

Accidentals apply through the whole bar within the same octave
Trills are chromatic if not marked. Tremoloes are unmeasured if not marked
The score gives the performers freedom to improvise, and decide the length of each Senza misura bar
(When seconds are indicated, they are suggestions rather than instructions)
The piece can be performed from the score, but parts are available

Extra:

3 music boxes, small type that can get resonance from instrument and table.

The Toy Piano is to be placed on a small table.

The table must have a contact mic on, connected to amplification through a ring modulator (preferable a Moog, MF ring). A guitar amp. or another suitable amp.system can be used.

DURATION: c. 12 min.

Royalties protected by TONO, P.b. 9171, Grønland, N-0134 OSLO, tono@tono.no
Score and parts available from NB noter, Nasjonalbiblioteket/National Library of Norway
P.Box 2674 Solli, N-0203 OSLO, noter@nb.no

More info: www.knutvaage.com

Leik

for violin, cello and toy-piano

With playfulness
Senza misura

(♩ = c. 80)

Violin

free articulation and timing

8va

2) Mute open string with bow
(No reverberation)

3

3 (rep. ad lib.)

A

2) 2

ord.

3

secco (poco crush)

poco crush

Cello

free articulation and timing

3

(rep. ad lib.)

5

Knut Vaage

Toy Piano

1) Very freely, no sync.

(pp) trem./gliss.

contact mic ON

1) Improvise randomly by allowing some pitches to sound, while most keys gives no pitches, only mechanical noise

(gliss./trem. sempre)

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3 (rep. ad lib.)

B

(mute open string)

ca. 20-30 sec.

IMPRO

imitate Toy Piano effect at bar 1
(L.H. only, play firmly on "tasto")

3

col legno (c.l.)

jeté

pp

f

3

Vln.

(rep. ad lib.)

Vlc.

(rep. ad lib.)

col legno (c.l.)

jeté

pp

f

3

(♩ = c. 80)

p

(rep. pattern)

T.P.

C ord. ② ③ ④ ⑤ **D** ② ③

Vln. *pp*

Vlc. *pp*

T.P. **CHANGE**

MUSIC BOX
turn slowly, variate ad lib.

Press the music box against the table to get max resonance

3 **E Misurata** (♩ = c. 80)

Vln. *ppp* *f* *pp* *f* *pp* *f* *ppp* sul tasto (s.t.) molto

Vlc. *ppp* *p* *f* *p* *f* *p* *f*

Toy Piano

CHANGE

3) trills are chromatic if not marked

F Senza misura

Vln. ② poco crush longwise on string → ③ behind bridge (b.b.) s.t. molto ④ (change grad. to) ord.

Vlc. sul tasto (s.t.) molto *ppp* poco crush longwise on string → behind bridge (b.b.) s.t. molto *ppp* (change grad. to) ord.

T.P. ($\text{♩} = \text{c. } 80$) *p*

Misurata ($\text{♩} = \text{c. } 80$) *8va*

Vln. 30 *mf* *pp sub.* lay down bow *ppp sempre* pizz. (l.v.) 4) Fermata only if needed for Vln

Vlc. *mf* *sfz* rep. pattern *ff* (l.v.) 4)

T.P. *ff* 5 6 6 *mf* *ff*

H **I** *a la guitarra* *mf* *(pizz.)* *ff* *(l.v.)* *strikes on cover* *5) 3* *5) no normal pitch wood sound only* *f*

J *(grab bow)* *(grab bow)* *Solo* *ord.* *f* *6* *6* *(trill to C)*

Vln. Vlc. T.P.

43

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The musical score is divided into two systems. The first system (measures 48-53) features a key signature of one sharp (F#) and a 4/4 time signature. The Violin and Viola parts are in 4/4, while the Trombone/Piano part is in 2/4. The Violin and Viola parts have a dynamic of *f* and a marking of *arco*. The Trombone/Piano part has a dynamic of *f* and a marking of *p*. The second system (measures 54-59) features a key signature of one sharp (F#) and a 4/4 time signature. The Violin and Viola parts are in 4/4, while the Trombone/Piano part is in 2/4. The Violin and Viola parts have a dynamic of *f* and a marking of *p*. The Trombone/Piano part has a dynamic of *f* and a marking of *p*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

L

Vln. c.l., jeté 3

Vlc. c.l., jeté 3

T.P.

M Senza misura

8^{va} ord.

(f)

ord.

p

(♩ = c. 80)

2

3 rapidly ad lib.

secco, no sync.

impro ("pling plong")

4

crush (8^{vb})

5

rapidly ad lib.

secco, no sync.

N crush (8^{vb})

f

impro ("pling plong")

T.P.

8

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6) Very rhythmically, strictly together Vln/Vlc
(Toy Piano absolutely free)

2 (short bar)

3 6) (♩ = c. 80)

Vln.

Vlc.

T.P.

black & white keys cluster

p secco, martellato

lunga

ff

3 x

ppp

st.

st.

ppp

lunga

impro (quasi dodecaphony)

fff

ff

6/16

5/16

6/16

4/4

p

72

Vln.

Vlc.

T.P.

s.p. molto

s.t.

s.p.m.

s.t.

s.p.m.

s.t.

s.p.m.

s.t.

s.p.m.

s.t.m.

lay down bow

P

pizz.

3

pp

mf

pp

mf

pp

mf

pp

mf

n

s.p. molto

s.t.

s.p.m.

s.t.

s.p.m.

s.t.

s.p.m.

s.t.m.

lay down bow

pizz.

pp

trill/trem. ad lib.

adapt dynamic

Vln.

Vlc.

8) Play Vln like a drum, strikes w. flat fingers on body of instrument, left and right side of lower bout

R 8) wood sounds R.H.

turn Vln

91

Vln.

Vlc.

f

9) b.b. ord. 9) Rapid twist w. bow (ord.) behind bridge - all strings IV→I

c.l.

10) b.b. crush 10) Crush behind bridge III/IV, secco on thread windings

c.l.

9) 3

T.P.

Ringmodulator (R.M.)
Tone: 12 o'clock
Freq./Mix: 7 o'clock (lowest)

ON Ring modulator (R.M.)

S

(grab bow)

97

Vln.

Vlc.

c.l.

10)

c.l.

10)

c.l.

pizz.

f adapt dynamic

11) strokes on cover

T.P.

11) Delicate strokes on cover produces Bass Drum-like effect w. Amp./R.M. ON

103

Vln.

Vlc.

T.P.

9) b.b. ord. **T**

c.l.

mute w. L.H.
s.p. → s.t.
+ + + ○ (open)

s.p. → s.t.
+ + + + + + ○

s.p. → s.t.
+ + +

(rhythm pattern continues w. small variations ad lib.)

impro ad lib. "walking bass"

108

Vln.

Vlc.

T.P.

s.t. → s.p. 9) b.b. ord.

c.l.

s.p. → s.t.

s.p. → s.t.

s.p. → s.t.

s.t. → s.p. 9) b.b. ord.

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3

U

13) crush s.t. molto

14) rapid longwise bow towards bridge

15) by frog, crush, secco on string mute w/bow, very rhythmically

Vln.

Vlc.

T.P.

12) R.H. *pp*

12) L.H. Play Vc like a drum, strokes w. flat fingers on body of instrument, left and right side of upper bout.

TURN MIX (evenly) 5 o'clock

TURN FREQ. (evenly) 5 o'clock

(MAX) (electronic : gliss up)

(HIGHEST)

119

Vln.

Vlc.

T.P.

mute

rall. poco

V Poco meno mosso

13)

14)

(grab bow)

pp

TURN FREQ. (evenly) 7 o'clock

(electronic: gliss. down)

(LOWEST)

Opt. Tacet

125 13) 14) s.t. s.p.

Vln. *pp* Solo arco *mp* *f*

Vlc. *f* crudo sim. 3 3

T.P.

129 ord. (solo) *f* crudo sim. measured trem. *fp* *fp* *fp* *f* 3 3 3 3

Vln.

Vlc.

T.P.

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W

Vln. measured trem.

Vlc. *f* measured trem. (solo) *f* sim.

T.P.

136

Vln. *non dim.* s.t. *pp*

Vlc. *non dim.* s.t. *pp*

T.P. ord. *pp*

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142

Vln. *s.p.* *ff*

Vlc. *s.p.* *ff*

T.P. *ff*

145

Vln. *s.t.* *pp* *(pp)* *mf secco* *pp* *mf secco*

Vlc. *s.t.* *pp* *pp* *mf secco* *pp* *mf secco*

T.P.

Y A tempo (♩ = c. 104)

13) (crush) 14) 15) 13) (crush) 14) 15) 9) 3

Z

Vln. *mf* *secco* 15) 9) 3) 13) 14) 15) 9) 3) 13) 14)

Vlc. 15) 9) 3) 13) 14) 15) 9) 3) 13) 14)

T.P. 8

mf *secco* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

A1

154 Vln. 15) *mf* *f* ord. sim. (even gliss.) *mp*

Vlc. 15) *f* ord. sim. (even gliss.) *mp* (sim.)

T.P. 8

trill rhythm w. two fingers

TURN FREQ. (electronic : gliss up) HIGHEST (electronic : gliss. down) TURN FREQ. (electronic : gliss up)

158

Vln. top-tones changeable
sim.
adapt dynamic
measured

Vlc. (measured sim.)
adapt dynamic

T.P. HIGHEST (electronic: gliss. down) TURN FREQ. HIGHEST LOWEST HIGH LOW HIGH

165

Vln. B1 Senza misura 2 3 4 5 C1 lunga

Vlc. lunga pp pp lunga

T.P. pp (slowly up) (slowly down) LOWEST HIGH LOWEST

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D1 Molto lento **E1 Senza misura** ② put Music Box on instrument ③ play Music Box slowly w. max. resonance

Vln. *pp senza vib.*

Vlc. *pp senza vib.*

T.P. *ppp* (slowly down)

HIGH LOWEST

④ walk slowly to Toy Piano ⑤ put down Vln put Music Box on Toy Piano ② play Music Box more and more slowly until stop

Vln. walk to Toy Piano TACET (bring Music Box) play Music Box on Toy Piano play more and more slowly until stop

Vlc. play more and more slowly until stop

T.P. put Music Box on instrument play Music Box slowly play more and more slowly until stop twiggle R.M. (R.M.)