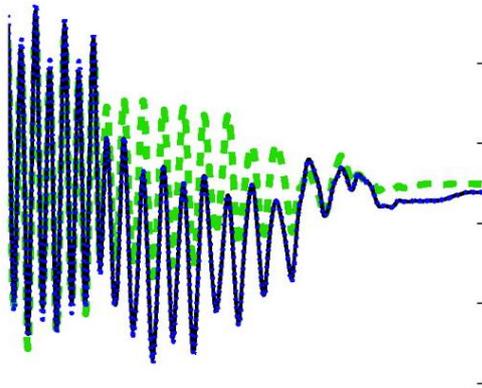


Lucie Vítková

Running, Walking, Standing

(for Yarn/Wire ensemble)

12/2017-2/2018



Instrumentation:

2 grand pianos, 2 percussion players

- each percussion player: 4 cans (from beans or chick peas), 2 pairs of marimba middle soft sticks, one pair of gong soft sticks

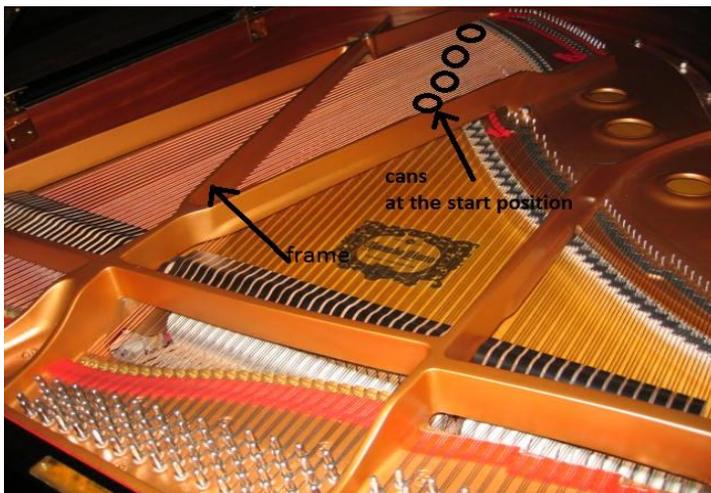
Duration: cca 9-12 minutes

Score:

There are 3 different parts in the piece, transitioning from one part to the other.

The first and the second part of the piece are played without pedal.

Each piano player chooses four pitches from the lowest and lower range of the piano (the tones should be different with each player). The percussion players place four cans on their starting positions (see the picture) and touch the strings of chosen pitches with their fingers to achieve either muted sound or harmonics. The cans are in a vertical position and have to touch the played strings.



part 1

On a cue, the piece starts with the pitches played as fast as possible in loud dynamics. The tempo should be quite constant while pitches can vary in order and single tones can be repeated to bring a specific can into the goal line (the frame). Playing the keys causes the cans to move through strings and travel to the frame, while percussion player tries to delay that by touching/pushing down the strings and moving the fingers right behind the cans, so the sound changes with the cans' traveling. The rhythms should be functional to move the cans forward.

When the cans arrived to the frame, the percussion player starts to put the cans away while still holding the strings with the second hand. When all the cans are away from the strings, the tempo of the keys slows down into a walking pace. Each piano duo can arrive into the frame at different times and they should behave independently and proceed to the next part.

The walking pace signifies the second part. In this part, two more pitches are added into the structure and the percussion players place their fingers on the specific strings. They move their hands slowly up and down, massaging the strings and stopping at points which need attention, meaning stopping at highly resonant points and listen for a bit.

When the second part feels as finished, the tempo slows down and the dynamics progresses into pianissimo (this time the piano players should wait for each other to start the third part together). When both pianos are playing soft dynamics, the percussion players bring the cans on the strings in a horizontal position.



part 3

The piano players remove two pitches from the collection to end up with 4 pitches again (which should be different from the 4 pitches played in the first part). In the moment of putting the cans on strings, the piano player starts to play fast tremolo between those 4 pitches with pedal, in very low dynamics, so the resulting sound is similar to the continuous rain/white noise sound, caused by the cans distorting the strings' vibration.

During the time piano plays the rain/white noise sound, percussion players take four middle soft marimba sticks and starts tremoling on any four strings to achieve the same white noise continuous sound. The transition should be cross-faded between them. The piano and percussion players are cross-fading back and forth, with subtle changes: piano player is switching between 2 sets of 4 pitches and the percussion player is switching between 2 pairs of middle soft marimba sticks and a pair of soft gong sticks. It is desirable to stay on each players tremolo and listen to it for a bit. The timing of transitions doesn't have to be regular.

In this part, all four players should listen to each other and create the cross-fading on the base of hearing the other duo as well. While playing this part, please be soft and stable in expression.

The piece suddenly stops trembling and fades out while holding the last sounds with a pedal.

The proportion of the piece could be, for example, in 9 minutes piece – 4, 3 and 2 minutes or for 12 minutes piece 5, 4 and 3 minutes.