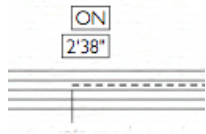


A game of logic (2011)

Performance notes

General remarks



The ON and OFF signs refer to lights being turned on and off on stage, lighting the people indicated. The times refer to the monitors on the front of the stage, where the players can follow a computer-stopwatch displaying the indicated time.



notes between brackets are meant to be gestured, not played

(drop object)

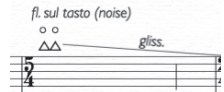


towards the middle of the piece the players are expected to “drop objects” at certain parts. They must pick up the objects while in the dark and drop them, as rhythmically as possible, in a completely non-noticeable manner. Where possible they will remain motionless right after dropping it. The objects must be small but loud enough to be clearly heard when they hit the floor.

Strings



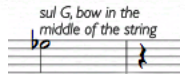
half-harmonic pressure, normally coupled with low bow pressure -flautando (unstable, uncertain sound)



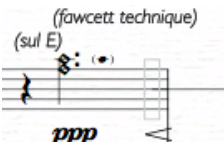
place both fingers as high as possible on the same string -E unless a different one is given-, to damp the string and obtain a coloured noise from it.



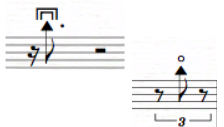
Bowing on the tailpiece with no pressure (produces no sound, only a visual gesture). The amount of bow used on every stroke should be sufficient so as to produce a recognisable gesture



Bow in the middle of the resulting string (you can find the exact point by playing the note in the score a higher octave, which will be exactly the middle point of the string). The resulting sound is hoarse and unstable.



For fawcett harmonics two tones must be played with harmonic pressure on one string, the higher one being the determinant (the lower only stops the string). By placing the bow in the middle of the resulting string, the higher note will be produced, albeit with a very faint, ghostly sound. By moving the bow towards the ponti cello, the whole harmonic row of the higher tone (a in the example) can be obtained. Only the first position is used in the piece (the one yielding the highest fingered tone).



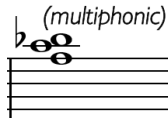
As high as possible, creakish sound (like a kind of insect), overpressured, preferably played sul tasto



As high as possible, harmonic quality of sound

Winds

Alto recorder sounds a semitone lower (415 tuning); bass clarinet score sounds a 9th lower; alto sax a major 6th lower



multiphonic sounds are left to the discretion of the player. The chosen multiphonic should simply have the dynamic range stated in the score.

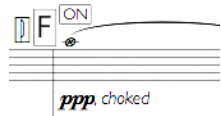


Air sound

the recorder player uses a sopranino mouthpiece at certain moments of the piece. A relative pitch content is indicated in section V (higher/lower), Ideally the "open" tone would sound somewhere close to the four-ledger lined G.

Piano

The piano player needs: an E-bow, five bowhair locks, two pieces of rubber bike tyre, blu-tak, a big brush (not too hard), and a LED ring.



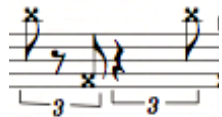
Five bowhair locks are used during the piece, and must be prepared beforehand. The first one, on the high A must be additionally prepared with a piece of blu-tak stopping the string, at a point that doesn't produce a clear harmonic. The result is a hoarse, unstable tone (intonation is of course approx.)



The second bow is positioned on the e flat string (first line on the g-clef), and a piece of blu-tak is placed on the first note, changing the resulting tone to an octave higher.



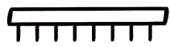
The third bow, placed on the frame of the piano (and preferably unrosined) produces no sound and is intended as a visual gesture only.



The fourth and fifth bows should be prepared beforehand. They must be short and arranged in a way that allows both of them playing short tones at the same time. They could be inserted in the piano and then tied from the loose ends, so they each can be manageable using only one hand. The strings must be stopped with blu-tak as well (though the pitch should be clearly recognisable this time).



All last high notes from the G on must be prepared by stopping them with gaffer tape (adhesive tape frequently used in theater / by sound technicians): the resulting sound should be dry and percussive somewhat akin to a woodblock.



Brush on the wood underneath the keyboard (or, should that not be audible, on the lower strings: in that case the player must brush lightly, trying to avoid the sound of the strings).



Rub the given string with short pieces of rubber tube (from a bike tyre) It will produce a sound approx. three octaves above the notated sound

B synchronously again, same Tempo

1'44" ON OFF 2'07"

(lightly surprised)

ON OFF

(thinking)

ON OFF ON OFF

(looking left, surprised?)

ON OFF

1'53" (assembling instrument)

noisily

ON OFF

ON OFF

(looking to the left)

ON OFF ON

ON OFF

B

15 (muttered text) *p* (repeat the two patterns in the preferred order)

S. (muttered text) *p* (repeat the two patterns in the preferred order)

p (repeat the two patterns in the preferred order) *gliss.*

(repeat the three patterns in the preferred order)

(repeat the three patterns in the preferred order)

(repeat the three patterns in the preferred order)

44

D 2'56" OFF

E 3'12" OFF

F 3'28" OFF

S.

S.

S.

gliss.

ON

slap w/o pitch

ff

p *p* *f* *p* *f*

OFF

ON

pp *mf* *ppp* *p* *mf* *mf*

OFF

ON

ff

f *mp*

ON

arco fl.

pp

D **E** **F** **D**

ON

pp

ppp choked

4'06" **ON** *pp* (senza vib) *Rit (freely)* **J** 4'34" *A tempo* **K** 4'42" **ON** *exhale OFF* 4'50" **L** *OFF*

S. *u* *pp* (senza vib) *Rit (freely)* **ON** *exhale OFF* *(confused)* *(angry)*

S. *u* *pp* (senza vib) *Rit (freely)* **OFF** *exhale OFF* *(angry)*

S. *u* *pp* (senza vib) *Rit (freely)* *gliss.* *(breathe where necessary)* **OFF** *ON* *exhale OFF* *(very focused)*

B. Cl. *pp* (unstable fingering) *Rit (freely)* **OFF** *in* *out* *AIR* *mf*

Alto Sax. *pp* (unstable fingering) *Rit (freely)* **OFF** *in* *out* *breathe in ON* *ff'*

Vla. *pp* *Rit (freely)* **OFF** *OFF* **ON**

Pno. *pp* *Rit (freely)* **J** *A tempo OFF* **K** **ON** **L**

73

(covering and uncovering mouth) **M** 5'10"

mf (very nasal) *p* *sim.* *gliss.*

mf (very nasal) *p* *sim.* *gliss.*

(begin from highest possible note) *pp* *gliss.* *m*

B. Cl. *p* *mp* (trill with both hands) *p* *ff* *pp* *mf* *ppp* *p* **ON** **OFF**

Alto Sax. *pp* *pizz.* *gliss.* *sim.* **ON**

Vla. (bow on tailpiece, *f*) *gliss.* (stop bowing proceed with finger) *pizz.* (behind bridge) *pp* *gliss.* (finger on one string rub from the end towards you -no sound-) *gliss.* **M** *pp* (on bridge) *p* **ON** *sul G, bow in the middle of the string*

Pno. *gliss.* *f* *15^{ma}* *p* *<*

N

Singers don't speak the words in parenthesis, but they use them to extract the intention for the words they speak

5'30"

ON

pp

mf

p

79

S. *(It's) very (provoking) Must (a name mean?) If (ever I) die (fall, I would...)*

S. *First (the fish must be bought) (You) must (be joking) (I don't know) what (would happen) not (I'm) (offended)*

ON

S.

B. Cl.

(+voice) emb gliss. *p* (underblowing) *p* (teeth on reed) *< p >* inhale *(p)*

Alto Sax.

Vla. *pizz. sul pont. mf* *on bridge pp* *(a) gliss.* *sul G, molto sul tasto (close to finger) arco (p voice-like)* *on bridge* *arco fl. ppp*

Vla. *sul tasto p* *fl. # p* *pp* *arco fl. # mf* *pizz. mf*

Pno. *< p >* *ord. 15^{ma}* *N* *(p)* *pp*

Pno.

P

Q

6'26" (studying "objects" and placing them on the table as if constructing a puzzle) ON

6'38" OFF

ON (studying "objects" and placing them on the table as if constructing a puzzle) OFF

ON (studying "objects" and placing them on the table as if constructing a puzzle) OFF

During Q all players should remain as motionless as possible when not playing

(prepare object)

93

S.

S.

S.

B. Cl.

Alto Sax.

Vla.

Pno.

R

8'29"
ON

turn page in book

8'42"
place book
on table

(reading in book)

ON

turn page in book

turn page back

place book
on table

(reading in book)

ON

turn page in book

place book
on table

(reading in book)

(drop object)

(w. soprano mouthpiece)

pp (parlato)

(drop object)

(drop object) (slap)

pp

mf

f

mf

f

(sul g)

pp

gliss.

fi. sul tasto

fi. sul tasto

pp very unstable

pp very unstable

p

p

OFF

(drop object)

OFF

R

OFF

(place e-bow on G string)

pp

p

D

Pno.

B. Cl.

Alto Sax.

Vla.

104

Rhythm is approximate, speech should be as natural as possible

9'06"
OFF

1 | 4
S. *(words are muttered, except the ones with a notehead, clearly spoken)*
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *(thinking about riddle; moving objects around in ♩ rhythm)*

S. *(words are muttered, except the ones with a notehead, clearly spoken)*
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *(thinking about riddle; moving objects around in ♩ rhythm)*

S. *(words are muttered, except the ones with a notehead, clearly spoken)*
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *(thinking about riddle; moving objects around in ♩ rhythm)*

In instrument
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *Muttered, pp*

In instrument
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *Muttered, pp*

Alto Sax. *In instrument*
if it was so, it might be and if it were so it would be but as it is - n't, it ain't. *Muttered, pp*

Vla.
(freeze)

Pno. *(freeze)*

T

9'18"

120

S.

(drop object) OFF

B. Cl.

Alto Sax.

Both players look in opposite directions during this duo

(drop object) OFF ON

always bow on finger (except A string)

sul G sul E

G D E G A E E D A E pizz.

arco G D G E

(drop object) OFF ON

always bow on finger (except D string)

sul A sul C

A D C A G C C D G C pizz.

arco A D A C

p (x) *p* (x)

(drop object) OFF T

(e-bow harmonic position)

Pno.

U

V

(mimicking sounds from the ensemble)

non legato

126
9'38"

9'58"

S. (choreography of gestures in complete unison preferably producing noises)

gliss. i - u a a u

S. (choreography of gestures in complete unison preferably producing noises)

(mimicking sounds from the ensemble) (sigh) non legato a - u *gliss.*

S. (choreography of gestures in complete unison preferably producing noises)

(mimicking sounds from the ensemble) (sigh)

ON (this section is played with the upper half of an alto recorder and the soprano mouthpiece)

ALTO

SOPR

B. Cl. *f* *pp* *mp* *pp* *mp* *pp* *f* *mp* *p* *f* *gliss.* *f* *f*

Alto Sax. *f* *p* *mf* *p* *f* *mp* *mp* *f* *pp* *f*

OFF

ON

sul G, bow in the middle point of the resulting string

sul G

sul A

fi ord.

sul D

sul A

pizz arco sul pont.

Vla. *p* *mf* *p* *f* *pp* *f* *pp* *pp* *mf* *mp* *pp* *mp* *mp* *f*

U

V

(keys)

(keys)

Pno. *p* *f* *p* *f* *f* *f*

(brush) (brush) (brush)

Words between brackets are not meant to be spoken, only gestured: they will be 'substituted' by sounds of the ensemble.

145

S. *Next, the (fish) must be (bought) Now*

S. *First, the (fish) must be (caught)*

S. *That is easy, a (kid), I think, could have (caught) it. That is (easy), a (dime), I think, could have (bought)*

B. Cl. *(w. soprano mouthpiece) gliss. f*

B. Cl. *ff*

Alto Sax. *pp*

Alto Sax. *ff*

Vla. *pizz. arco*

Vla. *ff*

Pno. *15ma f*

Pno. *15ma f*

Pno. *8va ff*

(improvise around A; different vibratos, dynamics, and voice colors, stretching as far as the immobility enables)

Y

11'30"

FREEZE

(senza vibrato)

ppp

(improvise around A; different vibratos, dynamics, and voice colors, stretching as far as the immobility enables)

FREEZE

(senza vibrato)

ppp

(improvise around A; different vibratos, dynamics, and voice colors, stretching as far as the immobility enables)

FREEZE

(senza vibrato)

ppp

S. (cook) me the (fish) ! Bring it (here) ! See, it (holds) it like (glue) ! (reflecting on what was just said, freezes in this position -mouth slightly opened)

S. Let it (lie) on a (dish) ! Take the (dish) cover (up)! See, it (holds) it like (glue) ! (reflecting on what was just said, freezes in this position -mouth slightly opened)

S. won't take more than a (minute) it already is in it Let me (sup) ! Which is ea siest to do? (reflecting on what was just said, freezes in this position -mouth slightly opened)

B. Cl. *f* *f* (teeth on reed) *f* *mf* (multiphonic) (overblow harmonics) OFF

Alto Sax. *ff* *pp* *ff* *mf* (multiphonic) *p* OFF

Vla. (vib) *ff* *p* *f* *ff* *pizz. sul tasto* *mf* OFF *pizz. sul tasto* *mf* OFF

Pno. (with palms on the low strings) *f* (e-bow sounding) *ff* (damp lower strings) OFF (singers begin)

159

12'06"

12'26"

12'46"

18

(from this point add a few percussive sounds)

(from here on alternate two notes in a stable pulse, independt from the others)

(from this point add a few percussive sounds) (progressively turn to noise)

K/T

(sim)

K/T

(from this point add a few percussive sounds)

(from here on alternate two notes in a stable pulse, independt from the others)

(from this point add a few percussive sounds) (progressively turn to noise)

K/T

(sim)

K/T

(from this point add a few percussive sounds)

(from here on alternate two notes in a stable pulse, independt from the others)

(from this point add a few percussive sounds) (progressively turn to noise)

K/T

(sim)

K/T

(put LED ring on, prepare to turn it on)

(put LED ring on, prepare to turn it on)

(put LED ring on, prepare to turn it on)

(put LED ring on, prepare to turn it on)

(put LED ring on, prepare to turn it on)

(put LED ring on, prepare to turn it on)

(lift up Pedal, e-bow stops)

B. Cl.

Alto Sax.

Vla.

Pno.

The musical score consists of six staves. The top three staves are for strings (K/T), each playing a rhythmic pattern of alternating notes. The bottom three staves are for piano (Pno.), which is mostly silent with some pedal and e-bow instructions. The score is divided into three time segments: 12'06", 12'26", and 12'46".

177

Light fades... [Z] 13'26"

(put LED ring on, prepare to turn it on)

Light fades... (put LED ring on, prepare to turn it on)

Light fades... (put LED ring on, prepare to turn it on)

B. Cl. (on soprano mouthpiece alone) *p* poss., parlato + voice (changing between instrument and voice)

(sung in recorder) *ppp* very unstable gliss. (on reed alone) *p* poss., parlato

Alto Sax. (sing in instrument -real pitch-) gliss. *p* ord. (on mouthpiece alone) (repeat the three patterns in the preferred order) *ppp - p* parlato

Vla. (sul E) *ppp* (fawcett technique) fl. sul tasto *pp* very unstable (sul C, bow in the middle point of the resulting string) *p*

Pno. [Z] (superball) *p* parlato

(repeat the three patterns in the preferred order)

(repeat the three patterns in the preferred order)

188 *pp*

S. *u*

p (muttered text) (repeat the two patterns in the preferred order)

pp *m* (muttered text) (repeat the two patterns in the preferred order)

p (muttered text) (repeat the two patterns in the preferred order)

gliss. (repeat the two patterns in the preferred order)

(tr)

pp (fawcett technique) *ppp* (repeat the three patterns in the preferred order)

sul G, bow in the middle point of the resulting string (repeat the three patterns in the preferred order)

Pno. *pp* (repeat the three patterns in the preferred order)