PIANOBOE

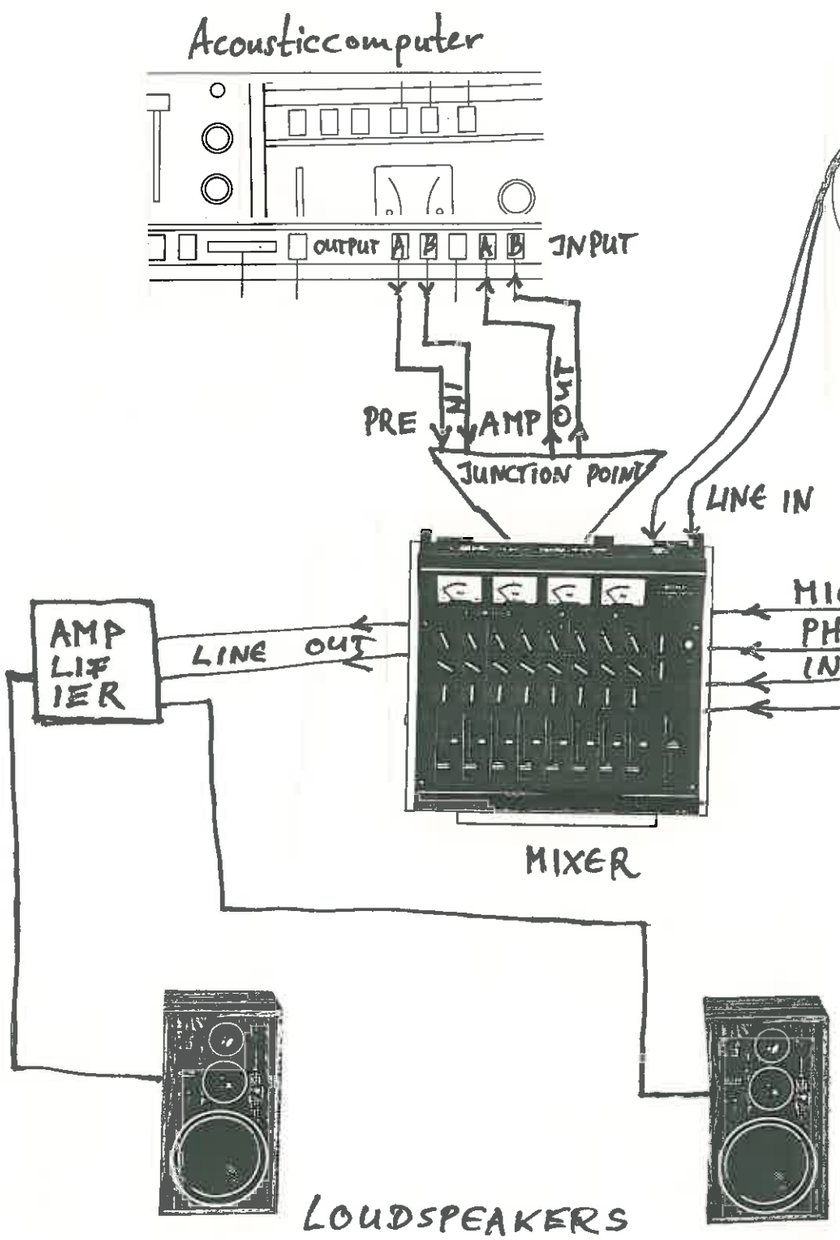
for

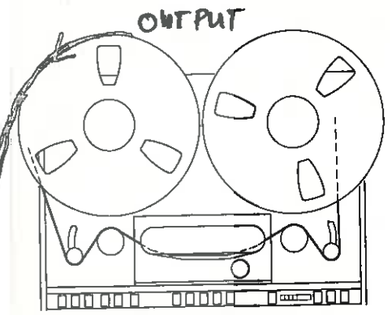
piano, oboe (has also oboe d'amore and
cor anglais), tape and live-electronics

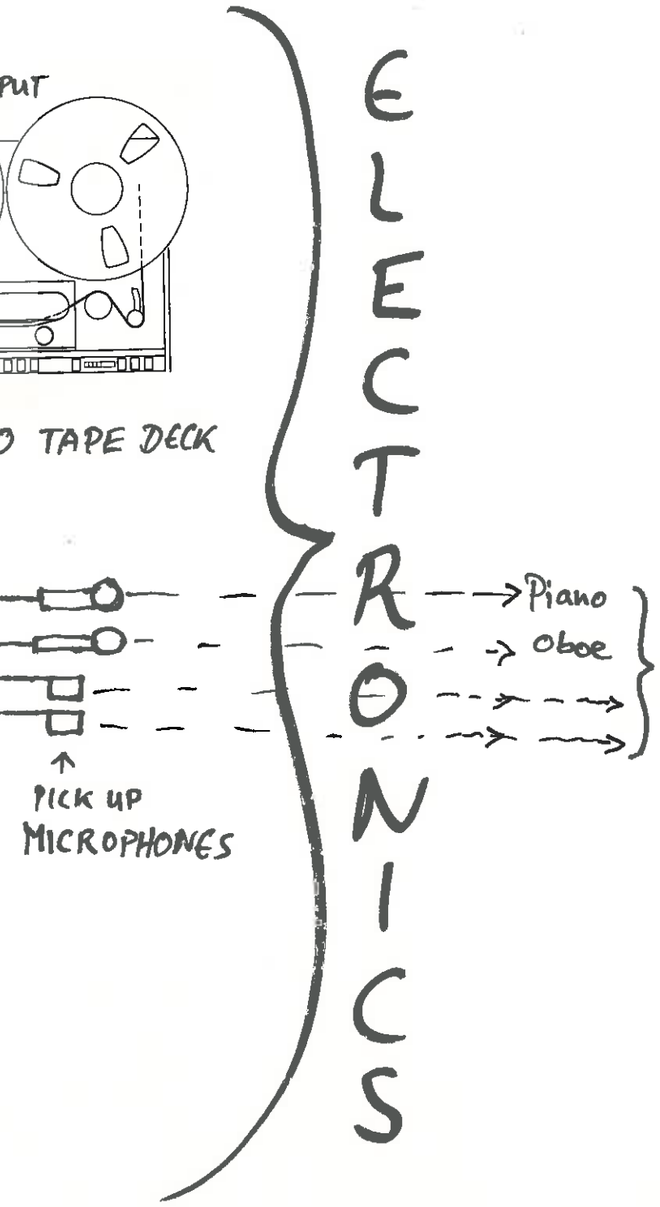
Ulrich Suesse

(1983)

SET-UP







(all electronically produced sound sources (tape, microphones) pass the acousticcomputer)

STAGE:

① bassoon + possibly reed-instruments' parts are fixed on a string to be manipulated from the ceiling

② 8 ping pong balls (⊙) are also fixed on strings (thread) 10 loose on ceiling (path)

③ the oboe d'amore is inside the piano (sticking out of a hole near the sound board)

④ Cor anglais is somewhere backstage

⑤ pianist has 2 ⊙

Oboe

Piano

Electronics

glissando

8va

ON (+ −)

JMPROVISE

using the following material:

OBOE

BOTH

PIANO

(1) (2)

chord, arpeggio etc

3) glissando upwards

4) REACTION TO TAPE:

start an action and increase the density, end in one pitch (♯♯) you think you haven't played before

TRY TO SYNCHRONIZE (3) (see tape section)

SIGNAL the start of page 2

Electronics : live-electr. ON ±

TAPE SECTION : recorded is timbre music

with the 3 following characteristica: (1) action

(2) increase of action (human voice)

(3) the end on a (repeated) pitch which doesn't seem to have appeared before

DURATION: 3'-5'

Oboe

Piano

Elect.

NO

etc

possible (staccato) support

Stage

Oboe

Piano

Elect.

etc

etc till

insisting

more or less off

gets Oboe d'amore and plays

ping pong ball (⊙) falls from ceiling

into the Piano

Notation

Sound

fixes ping pong ball on relevant string and plays hard

Stage

1 2 3 4 5 6 7 8 REACT

Oboe d'amore

tries intervalls :

(sounds a minor third lower)

REACT TO THE DIRECTION of the pitches

starts slowly to play (= page 3)

etc

Piano

Elect.

TACET

STAGE THE MORE DISSONANT IT SEEMS TO BECOME, THE MORE CONFUSED WILL THE REACTION BE, TO

Ob d'am (gliss) (tr) 3 5 (gliss) (tr) 3 5 (gliss) (tr) 3 5

starts to notice the confusion

Elektr./piano THE TAPE WILL START NORMALLY WITH NOTICABLE WORDS → it will be more and more
PIANOPLAYER gets his/her microphone and pretends to speak → he/she will have a ping pong ball in
(Chosen according to situation: concert, other pieces, issues etc)

Stage THE POINT THAT THE Pong Pong Balls WILL BOTHER THE PLAYER There will an offer be made by descending a

Ob d'am (gliss) (tr) 3 5 (gliss) 3 5 (gliss) 3 5

tries to fight off (the balls)

WHEN THE OBOE PLAYER d'amore

TAPE MODIFIED (in itself ~~& through variable speed and through the live equipment~~)
PIANO his/her mouth and will slowly turn away from the microphone towards the audience and will slowly

Stage BASSOON from the CEILING

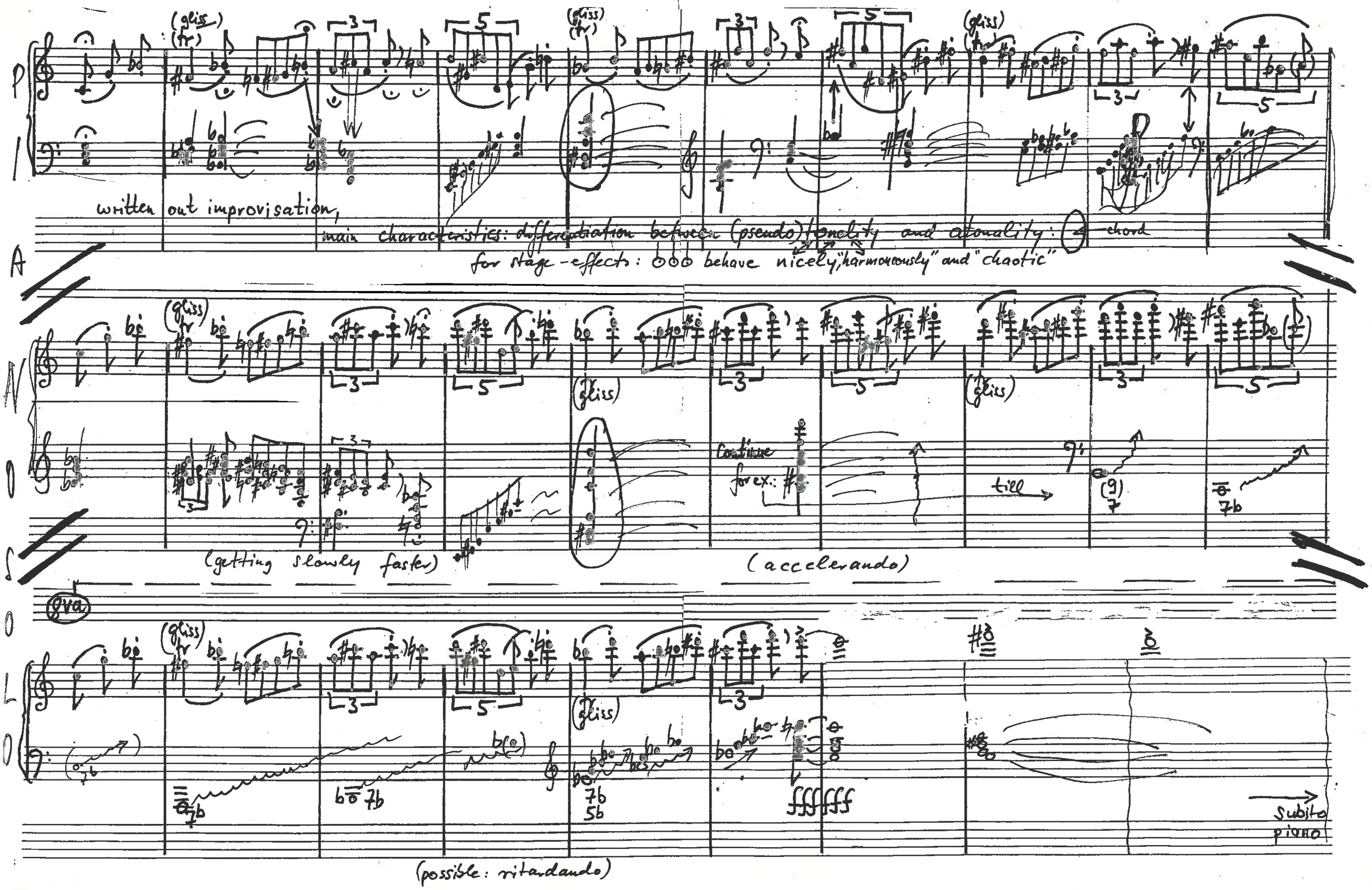
Fagot

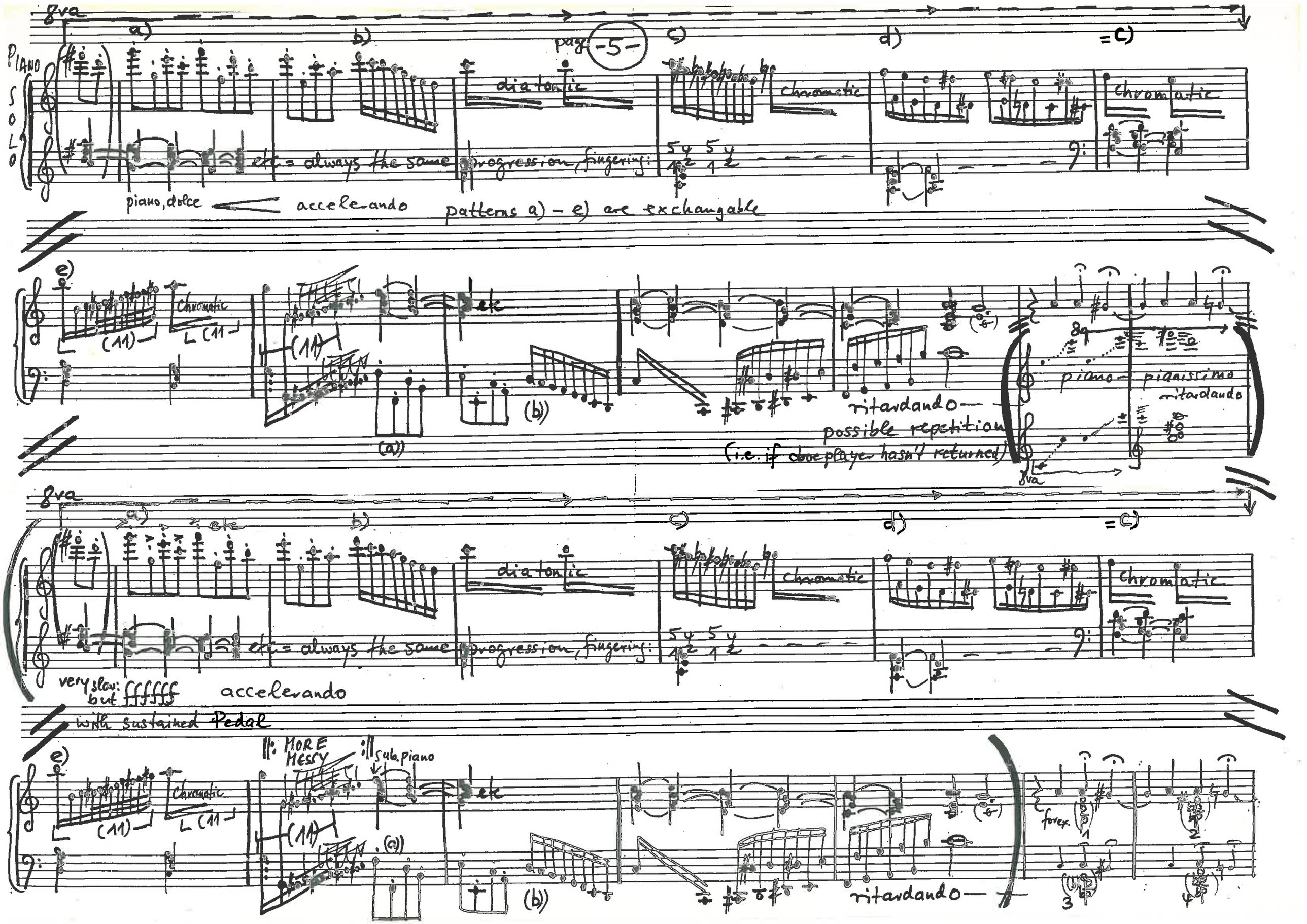
Ob d'am (gliss) (tr) 3 5 (gliss) 3 5 (gliss) 3 5

has reached his Limits (ignores bassoon) (in every aspect) he will leave to fetch the COR ANGLAIS

Elektr. → CONTINUE
Piano expose the ball till it drops out of the mouth

WHEN THE OBOE (d'amore) PLAYER DISAPPEARS, THE PIANO TAKES OVER, CALMING DOWN THE BALLS VIA A C-MAJOR CHORDS; he/she will consecutively elaborate on the line - reaction of the ping pong balls accordingly - (see below)

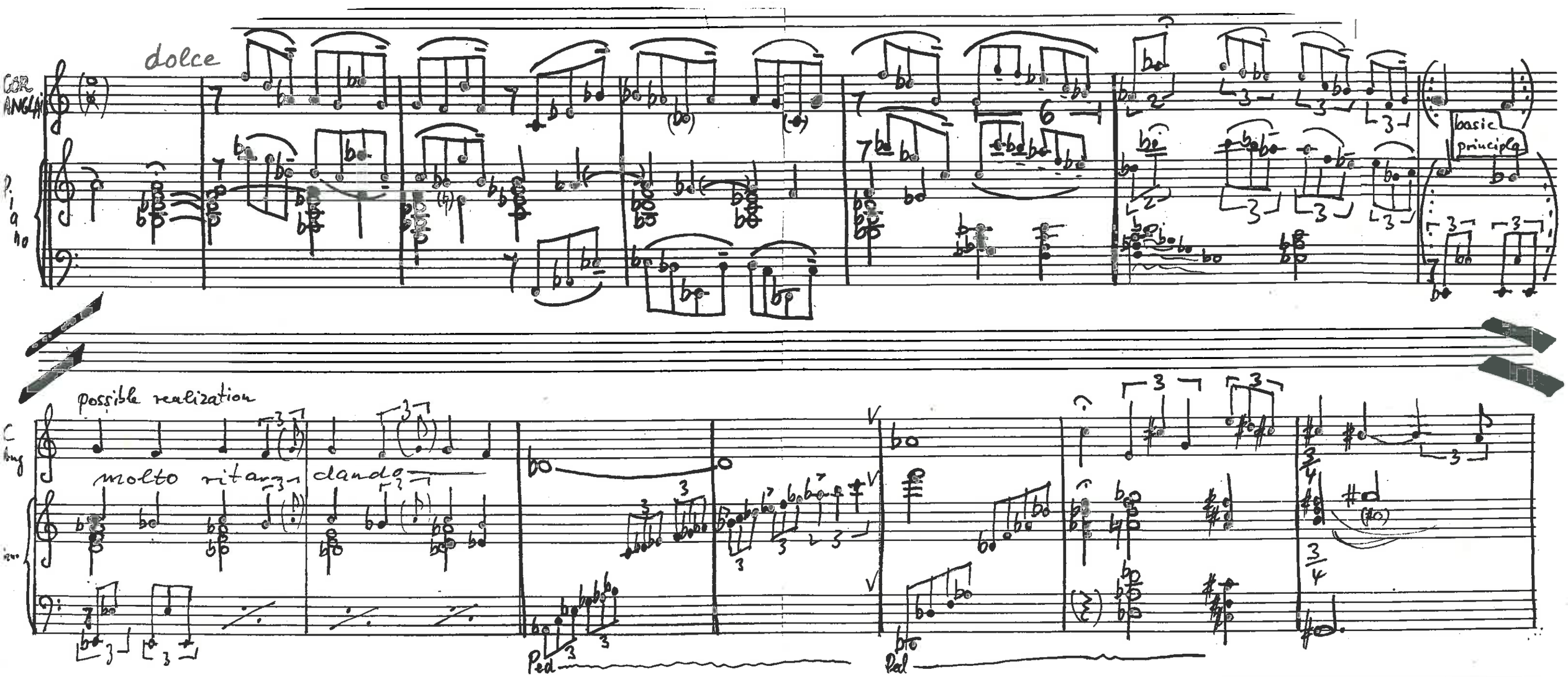


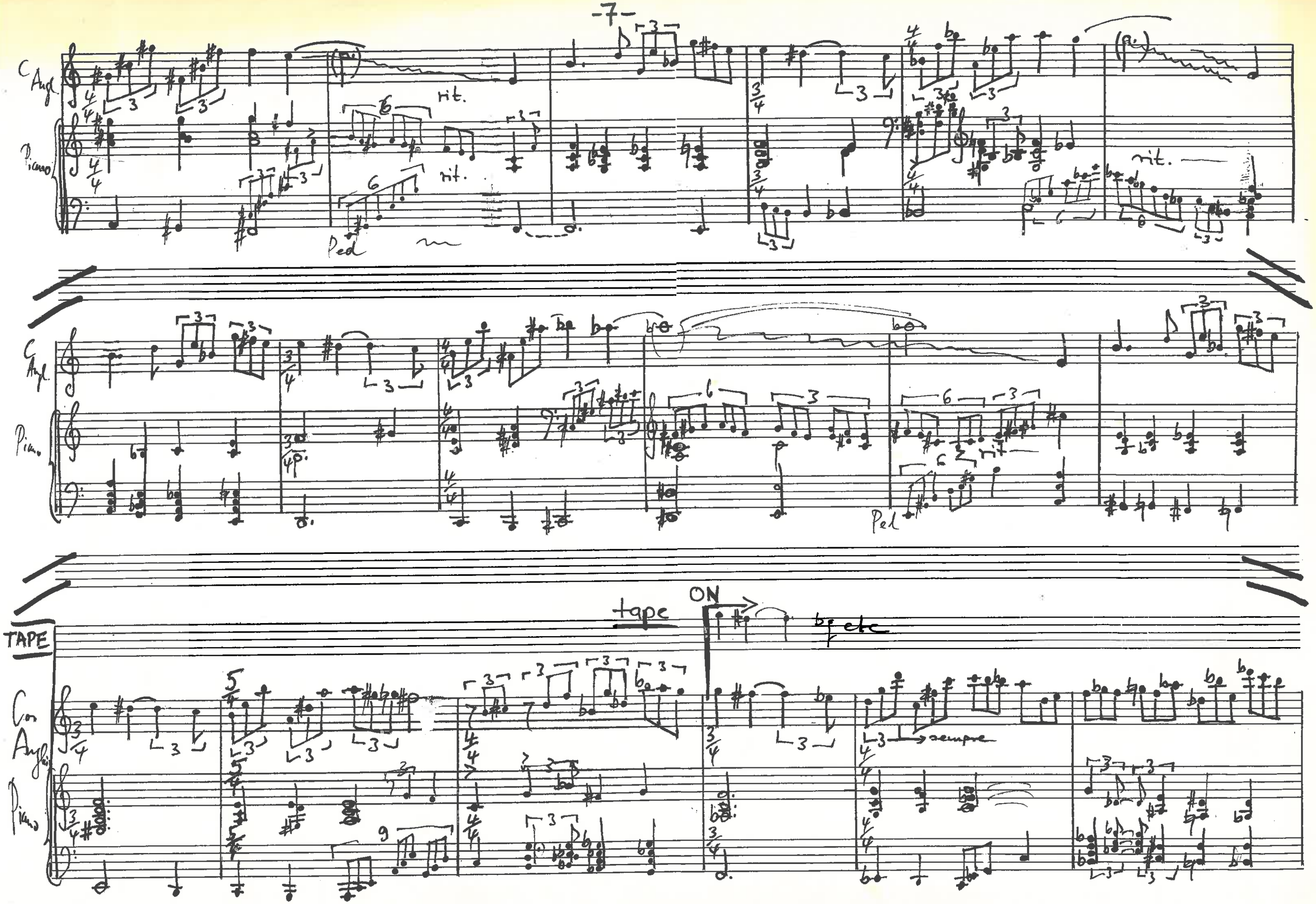

8va
a)
b)
page -5-
c)
d)
=c)
PIANO SOLO
diatonic
chromatic
chromatic
etc = always the same progression, fingering:
piano, dolce
accelerando
patterns a) – e) are exchangable
e)
chromatic
(11)
(11)
(11)
etc
(a))
(b))
ritardando
possible repetition
(i.e. if oboe player hasn't returned)
piano – pianissimo
ritardando
8va
8va
a)
etc
b)
c)
d)
=c)
diatonic
chromatic
chromatic
etc = always the same progression, fingering:
very slow: but ffffff
accelerando
with sustained Pedal
e)
chromatic
(11)
(11)
MORE MESSY
sub. piano
etc
(a))
(b))
ritardando
forex.
1
2
3
4

When player returns with COR ANGLAIS he/she will tune in on a', joining the last pattern on page 5

Stage: the ⊙⊙ are in a nice stage of relaxation and will do whatever is "beautiful"

Electronics: might join very sensitively




C Angl.
Piano
rit.
Ped
TAPE
tape
ON
etc
Con Angl.
sempre

Cor Ang
TTAPE

Pno

ATTEMPTS TO PLAY THE BASSOON

8va possibly tape only

Cor Ang
Tape

Piano

Piano can continue accompagning the tape by playing top of pg 8 an octave higher

stage: the bassoon slowly gets pulled up, other pieces of reed instruments ~~appear~~ and dis appear

the live electronics might accompany the end (which is tape)

8 IV 83
16²⁵

~~before~~
library closing time