

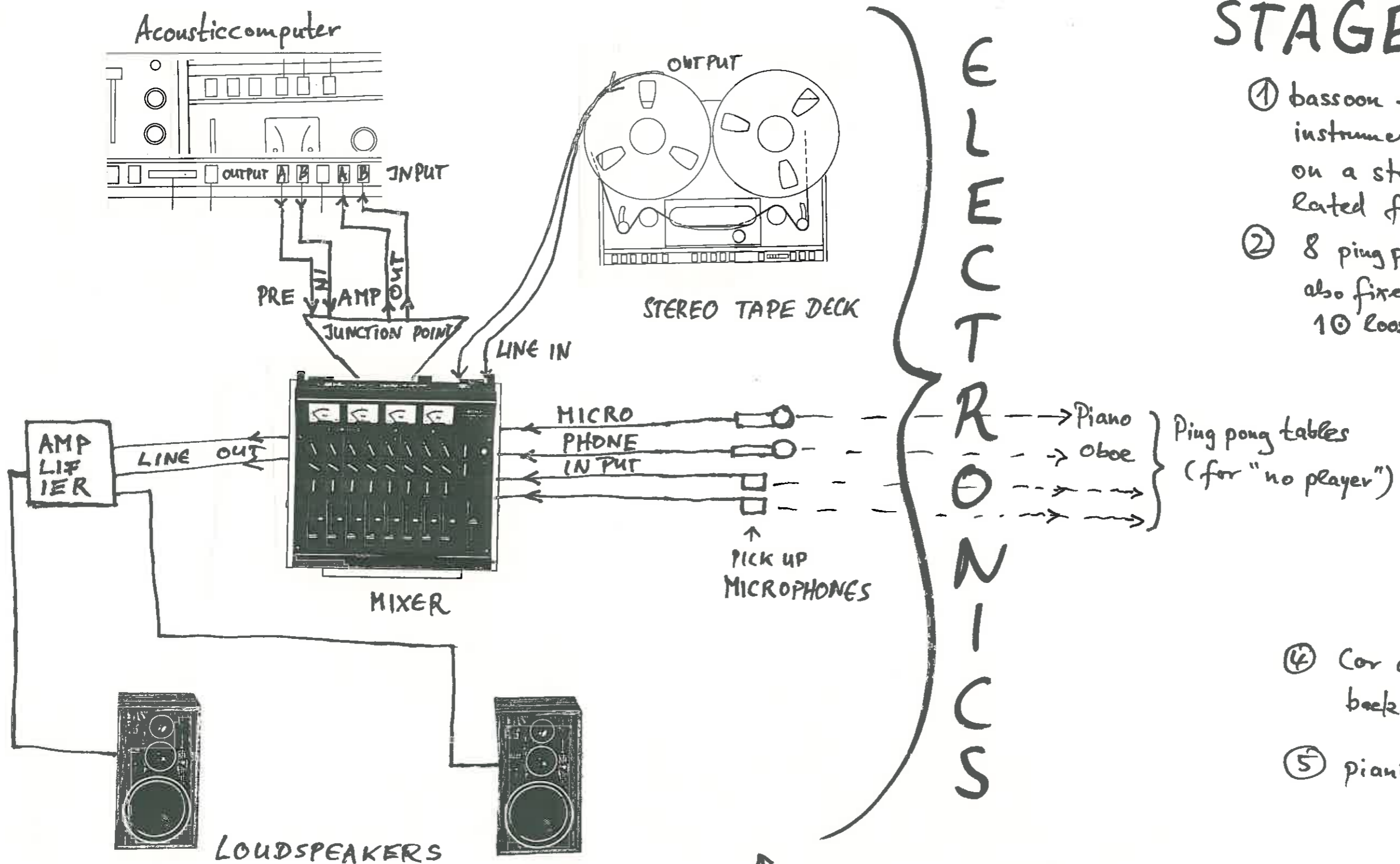
# PIANOBOE

for

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

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(1983)

# SET-UP



## 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)
  - 1 ⊙ 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 ⊙

↑ (all electronically produced sound sources (tape, microphones) pass the acoustic computer)

Oboe  
Piano  
Electronics

glissando

ON (+ -)

**IMPROVISE**

using the following material:

OBOE  
BOTH  
PIANO

1) Chord, arpeggio etc

2)

3) glissando upwards

4) REACTION TO TAPE:

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

Electronics: live-electr. ON ±

TAPE SECTION: recorded is timbala music →

with the 3 following characteristics: ① action

② increase of action (human voice)

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

← compare with "electronic section"

TRY TO SYNCHRONIZE ③ (see tape section)

SIGNAL the start of page 2

DURATION: 3' - 5'

Oboe

Piano

Electr

NO

possible (staccato) support

# Stage

Oboe

Piano

Electr

more or less off

etc etc fill

insisting

gets Oboe d'amore and plays

ping pong ball (o) falls from ceiling

into the Piano

Notation Sound

fixes ping pong ball on relevant string and plays hard

Stage

Oboe d'amore

Piano

Electr

1 2 3 4 5 6 7 8

REACT TO THE DIRECTION of the pitches

tries intervalls (sounds a minor third lower)

starts slowly to play (= page 3)

etc

TACET

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

Oboe d'amore

(gliss) (tr)

(gliss) (tr)

(gliss) (tr)

starts to notice the confusion

Electr. Piano THE **TAPE** WILL START NORMALLY WITH NOTICABLE WORDS → it will be more and more  
 PIANOPLAYER gets his/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 PING PONG BALLS WILL BOTHER HER PLAY There will an offer be made by descending a

Oboe d'amore

(gliss) (tr)

(gliss) (tr)

(gliss) (tr)

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

Oboe d'amore

(gliss) (tr)

(gliss) (tr)

(gliss) (tr)

has reached his limits (ignores bassoon) (in every aspect) he will leave to fetch the COR ANGLAIS  
 Electr. → CONTINUE  
 Piano expose the ball till it drops out of the mouth

WHEN THE OBOE PLAYER DIS APPEARS, 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)

Handwritten musical score for the first system. The top staff is for the oboe, and the bottom staff is for the piano. The oboe part includes notes with 'gliss' and 'tr' markings, and some notes are circled. The piano part features chords and some notes with arrows pointing to them. There are also some handwritten annotations like 'written out improvisation' and 'main characteristics: differentiation between (pseudo)tonality and atonality: chord'.

written out improvisation,

main characteristics: differentiation between (pseudo)tonality and atonality: chord

for stage-effects: oob behave nicely, "harmoniously" and "chaotic"

Handwritten musical score for the second system. The oboe part continues with similar notation to the first system. The piano part has more complex chordal structures and some notes with arrows. There are dynamic markings like 'continua' and 'till' with arrows pointing to specific notes. There are also some handwritten annotations like '(getting slowly faster)' and '(accelerando)'.

(getting slowly faster)

(accelerando)

Handwritten musical score for the third system. The oboe part continues with similar notation. The piano part has some notes with arrows and some dynamic markings like 'subito piano'. There are also some handwritten annotations like '(possible: ritardando)'.

(possible: ritardando)

subito piano

8va

PIANO SOLO

a) b) c) d) = c)

page -5-

diatonic chromatic chromatic

etc = always the same progression, fingering: 5 4 5 4 / 1 2 1 2

piano, dolce  $\leftarrow$  accelerando patterns a) - e) are exchangeable

e)

Chromatic (11) L (11)

etc

ritardando - possible repetition (i.e. if other player hasn't returned)

piano - pianissimo ritardando

8va

8va

a) b) c) d) = c)

diatonic chromatic chromatic

etc = always the same progression, fingering: 5 4 5 4 / 1 2 1 2

very slow: ffffff accelerando

with sustained Pedal

e)

Chromatic (11) L (11)

etc

ritardando

sub. piano

more messy

for. 1 2 3 4

8va

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

*dolce*

Cor Anglais

Piano

basic principle

*possible realization*

*molto ritardando*

Cello

Ped

3/4

3/4



C Aug  
Piano

Handwritten musical score for the first system. The top staff is for Clarinet Augmented (C Aug) and the bottom staff is for Piano. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are dynamic markings such as *rit.* and performance instructions like *Ped* and *Hit.*. A *-7-* marking is present above the first measure of the C Aug staff. The key signature has one sharp (F#) and the time signature is 4/4.

C Aug  
Piano

Handwritten musical score for the second system. The top staff is for Clarinet Augmented (C Aug) and the bottom staff is for Piano. The music continues with complex rhythmic patterns and dynamic markings. A *Ped* marking is visible in the lower right of the system. The key signature remains one sharp (F#) and the time signature is 4/4.

TAPE  
C Aug  
Piano

Handwritten musical score for the third system, labeled **TAPE**. The top staff is for Clarinet Augmented (C Aug) and the bottom staff is for Piano. A *tape ON* instruction with an arrow is written above the C Aug staff. The music includes complex rhythmic patterns and dynamic markings. A *sempre* marking is present in the C Aug staff. The key signature has one sharp (F#) and the time signature is 3/4.

Cor Aug TAPE

8va possibly tape only

ATTEMPTS TO PLAY THE BASSOON

Piano can continue accompanying 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 disappear

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

8 IV 83  
1625  
before  
library closing time