

Ungebetenes Spiel
for solo piano

Manuel Rodríguez Valenzuela 2011

Ungebetenes Spiel

for solo piano

To be played preferably in between Beethoven's Bagatelles number 10 and 11 (op. 119). Any other way of programming this piece is, of course, also possible.

Accessories

An E-Bow and a plastic card (e.g. a credit card)


Preparation


Place the E-Bow carefully on the middle D# strings inside the piano. The E-bow should be switched on to the left in the standard effect position (not harmonic). The D natural below and the E natural above (even the same D# sometimes) have a little distorted sound due to this contact between the E-Bow and the strings, both notes are always notated with a cross inside (✕).


The D# strings start to vibrate when the right pedal is depressed; in this case this note is always notated inside brackets. The dynamic of this sound depends on how long the pedal is hold and how strong it's depressed. The strongest dynamic the E-bow can reach it's more or less a *mezzoforte*. A crescendo with dashed lines beside the D# ($\text{D}\# \text{ (} \text{---} \text{)}$) means the natural crescendo of this sound.

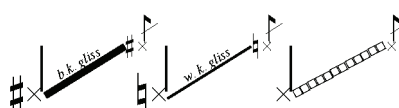
If the pedal is depressed just for a short moment (~1"), the E-Bow sound may not be perceptively enough, but in these cases it's much more important the sound produced by the pedals than this related sound produced by the e-bow. In these moments the dashed lines of the crescendo are shorter.


Symbols

 Transition from the palm of the hand to just one finger.

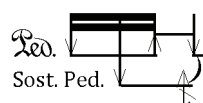
 Depress silently the key and hold.

 Clusters (white keys, black keys, black and white keys).

 "Guiro gliss." (On the black keys, white keys or the short vertical side in front of the white keys).

 Way of producing the "guiro gliss." (With nails, the flesh of the fingers or the plastic card).

 Filters. Release each key when the line ends.

 Depress/Release the indicated pedals. This particular combination should produce a strong sound due to the sustaining of the strings' resonance just after all the dampers hit them when the *sostenuto* pedal is released.

Others

Each motivic group is related always with the same expressive indication.

Dynamics inside quotation marks (" ") means the intensity of the action, not a "real" dynamic.

The pedals should only be used when indicated.

Approximated duration: 3 minutes.

Doubts, questions: manuroval@gmail.com

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$\text{♩} = 60$ *abrupt, rough*

5 ♩ 2 ♩ 4 ♩ 4 ♩

fff (*fff*) *pppp subito* (E-Bow) (\emptyset) *mp* *release slowly*

(*) Fast transition from the palm of the hand to just one finger

light, delicate

4 ♩ 5 ♩ 3 ♩ 6 ♩

furious *fff subito* *p* *p* *ff subito*

8va *8va* *8va*

(*) With the nail of a finger through the indicated keys (just percussive sound, "like a guiro")
 (**) With the flesh of a finger through the indicated keys (just percussive sound, "like a guiro")
 (***) White keys glissando
 (****) Black keys glissando

(*****) These two notes (D \sharp and E \flat) have a distorted sound produced by the placement of the E-Bow on the strings in between.

a little faster
"stuttering", imprecise

6 ♩ (1+2+2+1) 5 ♩ 2 ♩ + 1 ♩ 3 ♩ 7 ♩

pppp (1 corda) *a tempo* *mf* *release slowly*

8va *8va*

a little faster

2 ♩ + 1 ♩ 3 ♩ 2 ♩ 5 ♩ (2+1+2) 7 ♩

fff subito *p* *ff subito* *pppp (1 corda)*

8va *8va*

(sost. ped.) *8va*

a tempo

7 (2+3+1+1)

3 3

1.2³

pp
rude
Ped.
Sost. Ped.
"mf" < "ff"

1.2³
"ff" subito
p
mp
ff
8va

6⁷
p
mf
"ff"
8va

a little faster

2

3

5 (2+2+1)

6

pp
pppp (1 corda)
Ped.
Sost. Ped.
"mf" < "fff"

6th (3+2+1) 7th (2+2+1+2) 2nd *a tempo* *solemn* 3rd

pp *mf*

6 5

3rd 3rd 2nd 2nd + 2nd 3rd

mp *p* *pp*

5 3 3 3 3 6 5

2nd + 2nd 3rd 4th 3rd 8^{va} 8th

mf *fff* *p*

Red. Sost. Ped.

8th (3+2+3) 5th 3rd

mf *p* *fff* *mf* *p* *fff* *p*

8^{va} 8^{vb}

Red. Sost. Ped. *fff*

(*) With four fingers, in this particular case with the nails throughout the black keys.

a little slower
heavy, "weak"

a tempo

3. 7. 4. 10.

pp

ff subito

S. Ped.

> "mf"

10. (3+3+4) 5. 8.

f *p* *f* *p* *p* subito

Sost. Ped.

"mf" < "fff"

"mf" < "fff"

8va

8va

8vb

8vb

8vb

8vb

b.k. gliss. (poco rall.)

b.k. gliss. (poco rall.)

b.k. gliss. (poco rall.)

b.k. gliss. (poco rall.)

8. (3+2+3) 5. 2.

mf *p* *ff* *mf* *p* *ff* *p*

Sost. Ped.

"f"

8va

8vb

8vb

8vb

8vb

8vb

b.k. gliss. (poco rall.)

b.k. gliss. (poco rall.)

(*) With the flesh of the four fingers throughout the black keys.

2. 10. (3+3+4) 2. 2.

mp subito

S. Ped.

< "fff"

"fff" (ø)

"mf"

8va

2. 3. 3. 3.

mf *mp* "*mf*" subito

6 5 5 3 3

3. 2. 2. 1. 4.

p subito *pp* *f* subito *pppp* subito

3 3 6 5

8va - - - - -
8vb - - - - -

a little slower *a tempo*

4. 5. 10. (3+4+3) 3.

"*ff*" subito *pp* subito "*ff*" subito *p*

3

b.k. gliss. (*poco rall.*)

Sost. Ped. "*ff*" (∅) "*mf*"

8va - - - - -
8vb - - - - -

3. 10. (3+4+3) 3. 10.

f subito "*ff*" *p* *f* subito

3

b.k. gliss. (*poco rall.*)

Sost. Ped. "*ff*" (∅) "*mf*"

8va - - - - -
8vb - - - - -

(*) Take the plastic card with the fingers 4 and 5, leaving free the other three to play the next chords and gliss. before the "card guiro gliss." comes.

"virtuoso", almost like a "cadenza"

10 (3+4+3) 2 2 8 (3+2+3) 5

TAKE PLASTIC CARD (RH) (*)

ff *mf* *fff subito* *mf* *p* *ff* *mf* *p*

8va - - - - 8va - - - -

8sub - - - -

Sost. Ped. *ff* (∅) *mf*

5 9 5 4

(*) With the plastic card

ff *mf* *p* *ff* *p*

x 5

molto cresc. e accel.

(acc.) - - - - - a tempo

4 5 3

8va - - - - 8va - 1

fff (*) "Guiro gliss." with the plastic card through the vertical side of the white keys

(*)

(PUT THE CARD BACK ON THE STAND)

8sub - - - - (subito)

∅

Ped.

8va -

3 *fff subito*

a little faster **7** (2+1+2+2) **6**

fff (*pppp subito (1 corda)*)

8vb -

6 (1+2+3) **5** (1+2+2) (1+1+3) **7**

poco a poco crescendo e stringendo

7 (2+2+1+2) **6** (1+2+2+1) (1+2+2+1) **7**

(cresc. e string.) (3 corde)

8va -

7 (2+1+2+2) **5** (3+1+1) **15ma** **4**

(cresc. e string.)

8va - **15ma**

a tempo *Very precisely* 8va -

4 (15ma) **3**

(*fff*) *subito* *pppp (1 corda)*

pppp subito (LH) *ff subito* *pppp subito*

a little faster

3. *8va-* *7.* (3+2+2) *6.*

ff subito *pppp* subito

"stuttering" (*pppp*)

8va- (*pppp*)

molto stringendo

a tempo subito

6. (1+2+1+2) *7.* (2+2+1+2) *3.* *2.*

8va- *fff* *pppp* subito

8va- *Ped.*

2. *4.* *8va-* *3.*

(*pppp*) *p*

mf *fff*

8va- *ped.* *Sost. Ped.*

3. *4.* *2.*

f (*pppp*)

5 *3* *ped.* *release slowly*