

NO studies #3

73 attempts to play NO. Its resonance. Its NO. A glass.

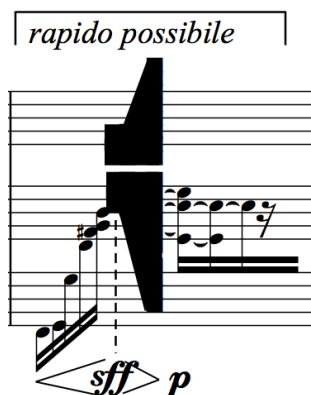
for piano with or without video

Alberto Bernal

PERFORMANCE INDICATIONS

The piece takes as departure point the sound analysis of a person screaming the word “NO”, whose video recording is also used (frame by frame) in the video version of the piece. The analysis is recomposed into two layers:

1: as an insistent repetition in normal speed:



2: and as a slow motion resonance that develops over the whole piece, indicated in the two lower staves of the score.

The first layer should be played as fast as possible and trying to get it close to their origin in the sound of a loud “NO”.

The second layer should be played (depressed) very carefully, taking into account the highly precise pedal indications, which serve to produce the correct amount of resonance.

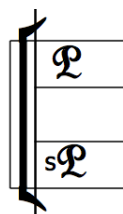
SYMBOLS



silently depressed keys; their direct sound



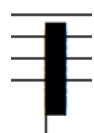
silently depressed cluster



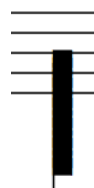
resonance pedal and sostenuto pedal



(b. 43, 49 and 73)
small cluster (palm or fist)



(b. 43, 49 and 73)
medium cluster (palm with fingers pointing to the side)



(b. 43, 49 and 73)
big cluster (forearm)



(b. 43, 49 and 73)
broken cluster (asynchronous, acciaccatura-like, notes not necessarily in the order shown in the symbol)

SPECIAL PLACES

The combination of pedals are intended to get a clean resonance of the silently depressed keys (diamond noteheads). After the playing of the upper cluster figure, most of the lower diamond notes are going to have a direct sound (not a resonant one); by means of the release of the resonance pedal, only the diamond notes should remain hearable (1); a slight depress of the resonance pedal (2) followed by the release of the sostenuto pedal (3) should produce a resonance-like sound. The result should be the same as if the sound of the diamond notes had been induced by a sympathetic vibration (i. e. a fortissimo cluster on another register).

This combination (1,2 and 3) should be performed very quickly and be rehearsed in the corresponding piano, in order to get the desired amount of resonance. An extra adjustment of the resonance pedal's mechanic could be take into consideration in order to gain a more precise control in the upper part of the pedal.

Transitions from and to this sound quality to and from a greater amount of pedal/resonance are indicated in the score and should be realized carefully: **bars 28-37** and **65-72**.

rapido possibile (♩ = ca. 66)

bars 43, 49 and 73. space notation indicates a flexibility in the rhythm and in the exact pitches of the corresponding clusters (symbols described above).

bar 52. in this place, a half full glass of water should be dropped and broken into the floor. It is not necessary to make a very apparent gesture, just letting it drop and break. The glass could be in the right side of the piano stand, in order to be clearly seen by the public. In situations in which the public is too close to the piano the glass could be placed a bit apart.

This is anyway a scenic element and should be treated as such, trying to keep it visible (lighting could help) and make evident its placement at the beginning of the piece.

NO STUDIES #3

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15 *rapido possibile* 6" *rapido possibile* 6" *rapido possibile* 6"

piano

4 *simile* 6" 6" 6"

4

7 6" 6" 6"

7

10 6" 6" 6"

10

2 13

6" 6" 6"

sf *p* *sf* *p* *sf* *p*

16

6" 6" 6"

sf *mf* *sf* *mf* *sf* *poco f*

19

6" 6" 5,8"

sf *poco f* *sf* *f* *sf* *f*

22

5,6" 5,4" 5,2"

sf *f* *sf* *f* *sf* *f*

25 3

5" 4,8" 4,6"

sfff f *sfff f* *sfff f*

28

4,2" 4" 3,8"

sfff f *sfff f* *sfff f* sim.

31

3,6" 3,4" 3,2"

sfff f *sfff f* *sfff f*

34

3" 3" 3"

sfff f *sfff f* *sfff f*

37
4

3" 3,3" 3,6"

fff f *fff f* *fff f*

40

4" 4,4" 4,8"

fff f *fff f* *fff f*

43 rapido possibile ($\text{♩} = \text{ca. } 66$)

5,5" 6"

ff *fff f* *fff f*

pedale ad libitum

46

6,7" 7,5" 8,5"

fff f *fff f* *fff f*

49 rapido possibile (♩ = ca. 66)

ff sf sf sf

P
sP

pedale ad libitum

sf sf sf sf

P
sP

glass

sf sf

sfff f sfff f

8,5" 8,5"

P
sP

sfff f sfff f sfff f

8,5" 8" 7,5"

P
sP

6 59

6,5" 6" 5,5"

sfff f *sfff f* *sfff f*

62

5" 4,5" 4"

sfff f *sfff f* *sfff f*

65

4" 4" 4,3"

sfff f *sfff f* *sff poco f*

68

4,6" 4,9" 5,2"

sfff f *sfff f* *sff poco f*

71 ¹⁵ 5,5" 5,8" rapido possibile (♩ = ca. 66) 7

sf *mf* *sf* *mp* *ff* *sf*

pedale ad libitum

74 ¹⁵ 6,5" 6,5" 6,5"

sf *mp* *sf* *mp* *sf* *mp*

77 ¹⁵ 6,5" 6,5" 6,5"

sf *mp* *sf* *mp* *sf* *mp*

80 ¹⁵ 6,5"

sf *mp*