

Miroslav Srnka

Emojis, Likes and Ringtones

for Piano Trio

2018

Full Score



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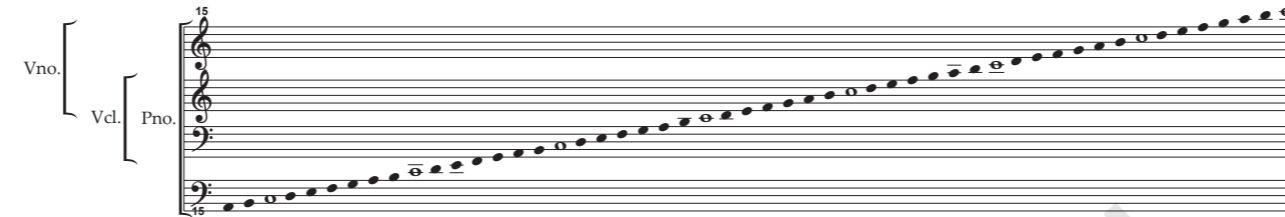
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Duration: ca. 7 Min.

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Explanatory Notes

Clefs, Pitches and Instruments



Sound Units

- Each bar is a sound unit.
- Start and stop the bars very suddenly, as if switched on and off.
- Play with the same intensity from the beginning to the end of each bar (if not marked otherwise).
- Dampen all sound resonance at the end of each bar.
- Each bar line separates two different sound energies.
- Avoid any interpretative transitions between adjacent bars.
- Freeze and stay absolutely quiet in the bars where you don't play.
- All the parts are connected attacca, double barlines mean no break.
- Keep the notated breaks and fermatas short.
- In case it is impossible to play two consecutive bars in tempo, insert the shortest possible break between two bars (the same length for all players: no one plays during this break).
- If a bar is repeated, all the repetitions should sound exactly the same (if not marked otherwise).

Accidentals

- Each accidental applies only to one note (with the only exception of a repeated note or a repeated identical chord).

Microtonal Accidentals

- ♭♯ lower or higher 50 cents (quartertone)
- ♭♯♯ ca 30 cents lower (natural seventh 7/4)
- ♭♯♯♯ ca 40 cents higher (tridecimal neutral sixth 13/8)

Indications

- All performance indications/markings (dynamics, playing techniques, "pizz." etc...) are valid for one bar only.
- Neutralizing expressions ("ord.", "naturale") are not used.
- Sordino applies from "con sordino" till "senza sordino".

Playing Techniques

Strings

- Use very long bow (moltissimo arco) wherever possible (if not marked otherwise).
- The fingerings of natural harmonics are suggestions. Other places of natural harmonics (on the same string with the same sound result) are possible.

Piano

- The pedal indications are meant as suggestions and can be altered to achieve the greatest homogeneity of sound with the trio.
- Use the left pedal at your own discretion.
- Release pedal always at the end of each bar.

Aesthetics of Sound

- Try to achieve a perfectly 'designed' and clear instrumental sound, unifying all instruments into one.

EMOJIS, LIKES AND RINGTONES
for piano trio
(2018)

Miroslav Srnka

1

LIST OF EMOJIS
as fast as possible (suggestion: $\downarrow = \text{approx. } 90$)

Handwritten musical score for Vno, Vcl, and Pno. The score is in 3/4 time and consists of 12 measures. The Vno and Vcl parts feature melodic lines with various dynamics (mp, mf, f, mt, P) and articulations (accents, slurs). The Pno part features a dense texture of repeated notes, often in triplets, with dynamics ranging from mp to f. Pedal markings (halfPed, Ped) are present throughout. The score includes performance instructions like 'molto arco' and 'molto arco senza vibrato'.

* all $\frac{3}{4}$ bars in this section are G.P.

11

Spazzolare (vibrato perpendicular to the strings)

alla punta

battuto (crini) alla punta

dampen the strings with LH. immediately after each pizzicato

col legno battuto

Spazzolare (vibrato perpendicular to the strings)

alla punta

battuto (crini) alla punta

dampen the strings with LH. immediately after each pizzicato

col legno battuto

repeat chords as fast as possible

dampen the strings with hand to produce a muffled sound

dampen the strings with hand

dampen the strings

dampen the strings with hand at the beginning of the bar and release progressively during the entire rest

Ped * halfPed * Ped * Ped * Ped *

25

leggerissimo

Using the screw of the bow, tremolo rapidly between two strings without touching fingerboard (producing fine fast clicking tremolo sound)

leggerissimo

leggerissimo

* approximate position of the finger to produce the harmonic pitch
 ossia: play the same resulting pitches with usual fingering (without harmonics)

behind the bridge

behind the bridge

mf

mf

mf

mf

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

37

† gliss between three harmonic positions of the same resulting pitch always fix the pitch for a short while before start the glissando during the glissando press the finger firmer than during the harmonics

major second trill during the glissando gliss starts first a bit later and gets faster towards the end

* glissandi start/end with a random pitch during the da/al niente dynamics

fast arpeggio on strings with fingertip (not fingernail!) to produce a sound as deep as possible (if the piano construction does not allow this pitch range choose another one)

fast glissando and then press silently the chord and release the pedal

release the pedal immediately after the arpeggio (if the piano construction does not allow this pitch range choose another one)

57

Handwritten musical score for guitar, measures 57-64. The score is written on three systems of staves. The first system contains the treble and bass clef staves with notes, dynamics (mt, mf, ff, mp), and fingering numbers (2, 3, 4). The second system contains the treble and bass clef staves with notes, dynamics (pp, mf, ff), and fingering numbers. The third system contains the treble and bass clef staves with notes, dynamics (f, ff, PPP), and fingering numbers. Pedal markings "Ped (halfPed ad lib.)" are placed below the first and third systems. Performance instructions include "fingering", "alla punta, rhythmically", "pizz. (non arpeggiato)", "molto arco", and "alla punta (harmonics possible)". A large watermark "Guitar" is visible across the page.

76



POST

senza misura
free in rhythm and tempo (suggestion $\text{♩} = 50-60$)

simple and tender

short
break

longer
break

R.H. and L.H. play in the same range, R.H. on white keys, L.H. on black keys
main melodic notes are played by one hand only

(*the upper staff is not 2 octaves higher as usual in the score!)

the key signature (L.H.) is valid for the entire section (L.H. only),
the additional single accidentals for one note only

the grace notes are rhythmically free,
however, always in the same way for both hands

77 MIXED FEELINGS
tempo I.

[see the first section]

[Vln]

15

2
4

major second trill during the glissando gliss. starts first a bit later and gets faster towards the end

mf

glissando with ridiculously large (but still very fast!) vibrato

G.P.

[Vcl]

2
4

mf

pp

mp

[Pno]

Play with one hand on the keys with the other hand touch the strings with fingertips to produce random harmonics as the beginning of the bar touch the string as far as possible during the bar move the fingers closer and closer to the end of the string to change the random harmonics

fast arpeggio on strings with fingertips (not fingerball) to produce a sound as deep as possible (if the piano construction does not allow this procedure choose another one)

damp with hand

swipe with fingertip towards the end of the string to produce a high whooshy sound

Ped *

mp Ped *

* Ped *

Ped *

* Ped *

* Ped *

G.P.

Violin I Part:
15 measures starting with *Spazzolare* (tremolo perpendicular to the strings) and *alla punta*. Includes *behind the bridge* and *col legno battuto* sections. Dynamics range from *p* to *f*.
Violin II Part:
15 measures with *Spazzolare* and *behind the bridge* sections. Dynamics include *pp*, *p*, and *mp*.
Piano Part:
15 measures featuring arpeggiated chords and *col legno battuto*. Dynamics include *ppp*, *p*, and *mp*. Includes *Swipe with fingertips* instruction.
Pedal Markings:
Ped, * Ped, * Ped, * Ped, * Ped, * Ped (half ped ad lib.), * Ped, * Ped, # Ped, Ped, *

102

repeat 5 times

Handwritten musical score for three systems. The first system consists of two staves (treble and bass clef) with a 2/4 time signature. The second system also consists of two staves with a 2/4 time signature. The third system consists of three staves (treble, bass, and a lower staff) with a 2/4 time signature. The score includes various musical notations such as dynamics (pp, mf, ff, mp, f), articulation (pizz., arco), and performance instructions (ped., halfPed, halfPed ad lib.).

System 1 (Top):

- Staff 1 (Treble): *leggierissimo*, *ala punta, rhythmically*, *pizz. (non arpeggiato)*, *molto arco*, *molto arco*, *ala punta*. Dynamics: *pp*, *mf*, *ff*, *mf*, *f*, *mf*.
- Staff 2 (Bass): *leggierissimo*, *ala punta, rhythmically*, *pizz. (non arpeggiato)*, *molto arco*, *molto arco*. Dynamics: *pp*, *mf*, *ff*, *mf*, *mp*, *f*.

System 2 (Middle):

- Staff 1 (Treble): *leggierissimo*, *ala punta, rhythmically*, *pizz. (non arpeggiato)*, *molto arco*, *molto arco*. Dynamics: *pp*, *mf*, *ff*, *mf*, *mp*, *f*.
- Staff 2 (Bass): *leggierissimo*, *ala punta, rhythmically*, *pizz. (non arpeggiato)*, *molto arco*, *molto arco*. Dynamics: *pp*, *mf*, *ff*, *mf*, *mp*, *f*.

System 3 (Bottom):

- Staff 1 (Treble): *leggierissimo*. Dynamics: *pp*, *f*, *ff*, *mp*, *f*, *mp*, *f*.
- Staff 2 (Bass): *leggierissimo*. Dynamics: *pp*, *f*, *ff*, *mp*, *f*, *mp*, *f*.
- Staff 3 (Lower): Pedal markings: *Ped*, ** Ped (halfPed ad lib.)*, ** Ped*, ** Ped*, ** halfPed*, ** halfPed*, ** halfPed*, ** Ped*, ** Ped*.

111

15

overpressure sound at talone

1 "pp"

8

glissando as fast as possible

pp2

pp

V n r n

pp

G.P.

as fast as possible (suggestion $\text{♩} \approx 100$)
mechanically in rhythm

all instruments: never let sound over the barline

con sordano

POSTS AND TAPBACKS

senza misura
free in rhythm and tempo (suggestion $\text{♩} \approx 100$)
simple and tender (with fine glissandi bending first at the end of each note)

(arco)
con sordano
ma no arco

Sul C

p

Short break

pp

random pinch on the tail-piece

Senza vibrato

pp

major second trill gliss.

pp

G.P.

Swipe with fingertip on string

pp

Ped *

gliss with finger on the white keys without pressing them (as fast as possible)

pp

Ped *

arpeggio on strings

pp

Ped *

arpeggio on strings

pp

Ped *

Ped *

G.P.

124

senza misura
free in rhythm and tempo (suggestion ♩ ≈ approx 160)

as fast as possible (suggestion ♩ ≈ approx 160)
mechanically in rhythm
all instruments: never let sound over the barline

simple and tender (with fine glissandi bending first at the end of each note)

15
 1 8
 1 8
 1 8

(arco)
 sul G
 P
 mp
 mf
 f
 pzza
 f
 mp
 mf
 f
 mp
 pp
 ff
 ff

molto arco
 V n r n
 (→ → → →)
 major second
 trill gliss.
 random pitch
 on the tail-
 piece
 senza
 vibrato
 arpeggio
 on strings
 arpeggio
 on strings
 Swipe with
 fingertip
 on string
 gliss with
 fingernail
 on the
 white
 keys
 without
 pressing
 them
 (as fast
 as
 possible)

Ped * Ped *
 Ped *
 Ped *
 Ped *
 Ped *
 Ped *

136

RINGTONES

Tempo I.

repeat (play) 3 times

repeat 3-4 times

15

Senza sordino
pizz.
ppp — mf — ppp

dampen the strings with L.H. immediately after each pizzicato

pizz. 5
f + + mf

2 1
4 8

Senza sordino
pizz.
ppp — mf — ppp

dampen the strings with L.H. immediately after each pizzicato

pizz. (5)
f + + mf

2 1
4 8

2 Tempo I.

(play 2 times)

6 8 3
4 4 4

gliss (on white keys)

gliss (on white keys)

gliss (on white keys)

gliss on white

gliss on black

gliss on white keys

fast arpeggio on strings with fingers tip on the first beat when the chord is silently pressed already

(G.P.)

dampen with hand on strings to produce a muffled sound (pizz-like)

dampen the strings with hand

dampen the strings with hand

ppp — mf — ppp

f + + mf

P

Ped *

Ped *

Ped

(slowly release)

* glissandi start/end with a random pitch during the da/al niente dynamics

fast glissando and then press silently the chord and release the pedal

release the pedal immediately after the arpeggio

150

repeat 4-5 times

repeat 3-4 times

repeat 6-7 times

repeat 4-5 times

repeat 2-4 times

Handwritten musical score for three systems of staves. The first system has two staves (treble and bass clef), the second system has two staves, and the third system has three staves (treble, bass, and a lower bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations provide performance instructions for techniques like tremolo, pizzicato, and arpeggiato.

overpressure clicks
at tallone
as rhythmic as possible
(press very firmly
the bow on strings
and more so slowly
that only separate
clicking sounds
are released)

Using the screw of the
bow, tremolo rapidly
between two strings
without touching finger-
board (producing fine
fast clicking tremolo sound)

usual gliss as fast as
possible
harmonic
gliss.
let sound
during the
entire bar

fast arpeggio on
strings with
fingerball on the
first beat
when the chord is
silently pressed
already

do not release
during the repetitions
the first arpeggiato as far as possible on the string
(to produce a deep sound colour)
then move the finger closer and closer
to the end of the strings
(to produce more and
more high and lighter sound)

165

repeat 3-5 times

repeat 3-4 times

* approximate position of the finger to produce the harmonic pitch
ossia: play the same resulting pitches with usual fingering (without harmonics)

repeat 8-12 times

Handwritten musical score for three systems. Each system consists of a treble and bass staff. The first system includes dynamics like *pp*, *mp*, *ff*, and markings for *leggerissimo* and *molto arco*. The second system includes dynamics like *pp*, *mp*, *ff*, *mf* and *molto arco*. The third system includes dynamics like *pp*, *p*, *ff*, *p* and *leggerissimo*. There are also performance instructions like *Ped*, *G.P.*, and *slowly press down*.

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