

Annegret Mayer-Lindenberg

gelbe Möglichkeit

for piano and electronics

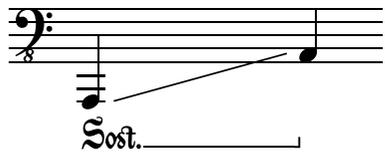
Explanations to the score:

The piece does not have metric notation, but space notation. Each line is about 20 seconds long.

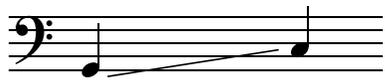
The individual musical actions are distributed over the respective line according to their starting point (e.g. semiquaver figures sometimes look longer than they actually last, which is due to the limits of the notation programme and legibility; the starting point of the respective action is important here).

The internal tempo of the rhythmically notated individual actions is approximately crotchet = 60.

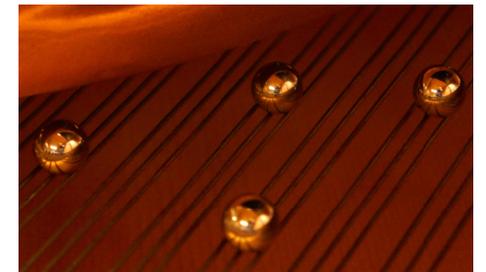
Preparations in the grand piano:



The keys of the lowest octave of the grand piano are silently pushed down before the piece begins and the raised dampers are kept open with the centre pedal throughout the piece. It is best to fix the centre pedal with a small wooden wedge so that the musician can play freely. Alternatively the keys of the lowest octave could be kept pushed down by placing some heavy object(s) on top of them.



The strings of these notes are prepared with magnetic spheres (diameter 10 mm) so that multiphonics as unclear as possible sound:



The strings of these two notes are prepared with wooden sticks (Asian bamboo chopsticks): These are generously prepared with rosin.



A cylindrical magnet (diameter 5 mm, length 25 mm) is located at an easily accessible point on the frame:



You will also need a plectrum, a long and not too small eraser and a piece of an inner bicycle tube.

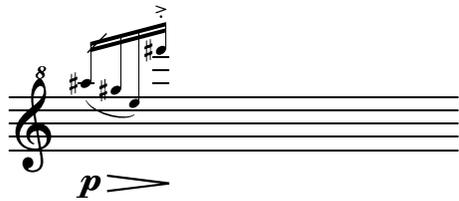
Electronics:

The electronic part of the piece consists of eleven 4-channel sound files that are played individually, each at the corresponding number above the staff. They can either be started directly by the pianist using a switch or midi keyboard or by the person at the mixing desk.

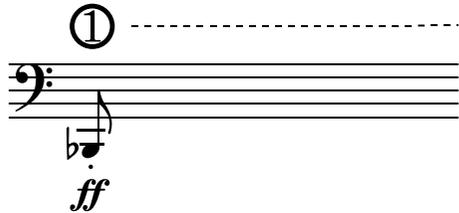
The volume of the electronics should be very discreet, it should be perceived as a shadow of the piano and never be in the foreground.

Playing techniques:

Accidentals only apply to the note they precede.

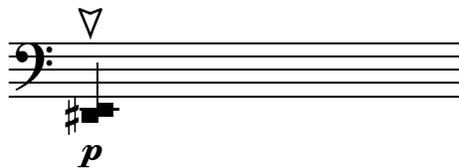


Always play the groups of notes notated as grace notes very lightly and fleetingly.

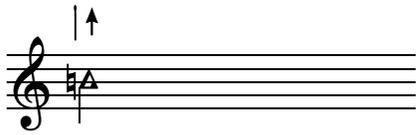


Starting point of a playback sound file, the dotted line above the note line indicates the approximate length of the sound file.

Playing techniques inside the grand piano:

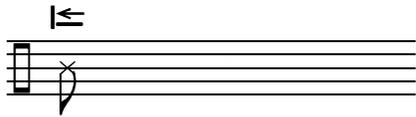


Lightly stroke the plectrum over the first few centimetres of the winding of the two strings without applying pressure. Let the plectrum lift off at the end of the movement so that the strings can decay freely.

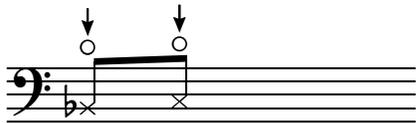


Grasp the wooden stick with your thumb, index finger and middle finger and run your fingers along the stick from the bottom to the top, beyond the upper end, so that the stick can swing out freely. Depending on the pressure and speed, the sound can vary greatly.

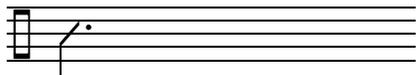
The wooden chopstick must be well rubbed with rosin so that there is enough friction to make the chopstick vibrate.



Take the cylindrical magnet, which is positioned on the frame, and use the magnetic attraction to cause it to move quickly against the frame.



Gently strike the magnets lying on the strings with a rectangular and not too small eraser. The result is a bell-like sound.



Rub a piece of inner bicycle tube over the strings. This produces a high, squeaky sound.

All actions in the grand piano are always pedalled.

About the piece:

When my niece was three or four years old, we once played 'I spy with my little eye'. She made me look for something yellow, but I couldn't find it even after guessing for a while. When I asked her for the answer, she said: 'A possibility.' This little story has stayed with me to this day, in its lightness and at the same time its profundity.

With this piano piece, I would like to try to pick up on both and leave room for the listener's own reflections and wandering thoughts.

gelbe Möglichkeit

for piano and electronics

for Laura

A. Mayer-Lindenberg

airy, light

mp *p* *pp* *una corda* *p* *f*

mp *p* *Led.* *f*

p *pp* *pp* *una corda*

p *Led.* *mf* *p* *f* *pp* *una corda*

p *f* *p*
Led. *Led.*

Led. *mp* *pp* *mp*

pp *mf* *p* *pp* *pp* *p* *Led.* *mp*

f *pp* *p* *mf* *p* *mf* *Led.* *Led.*

mp *pp* *una corda* *p* *pp* *p* *Led.*

①

(Red.) *p* *ff* *mf* *mp* *mf* *p*
Red. Red. Red.

②

pp *pp* *mp* *ff*
Red. Red.

p *mf* *mp* *mf*
Red.

③

p *mp* *mf* *p* *f* *p*
Red. Red. Red.

⑧

mf

p
una corda

⑨

Red.

(*Red.*)

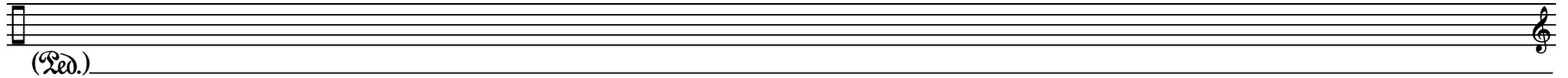
⑩

(*Red.*)

p

pp

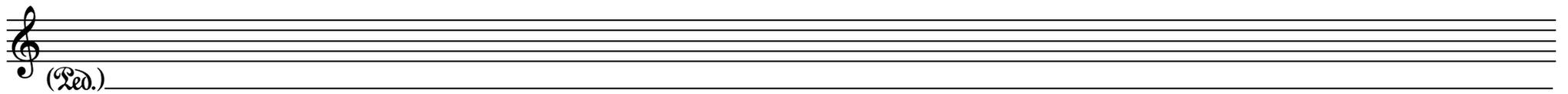
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(Led.)

A musical staff with a piano icon at the beginning and a treble clef at the end. A horizontal dashed line is positioned above the staff.

.....

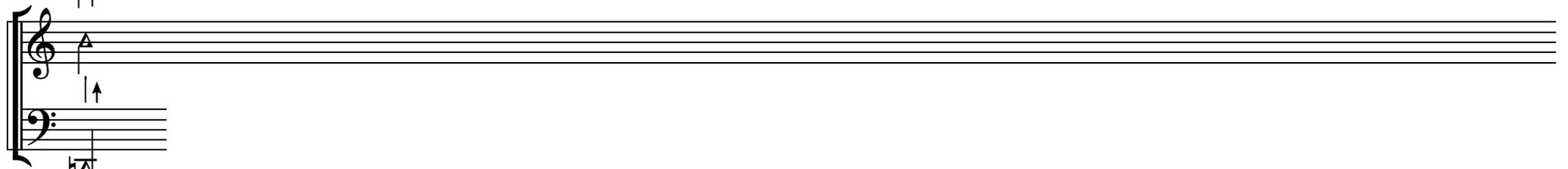


(Led.)

A musical staff with a treble clef. A horizontal dashed line is positioned above the staff.

.....

11

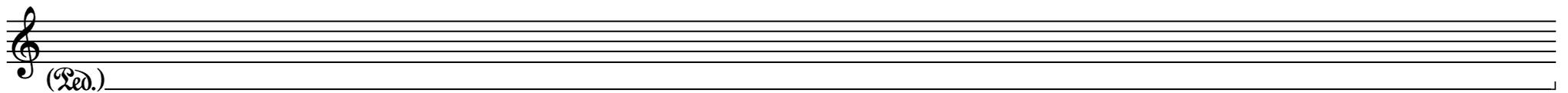


pp

(Led.)

A musical staff with a piano icon at the beginning and treble and bass clefs. Above the staff, the number '11' is circled, with a vertical line and an upward-pointing arrow below it. Below the staff, the dynamic marking 'pp' is written. A horizontal dashed line is positioned above the staff.

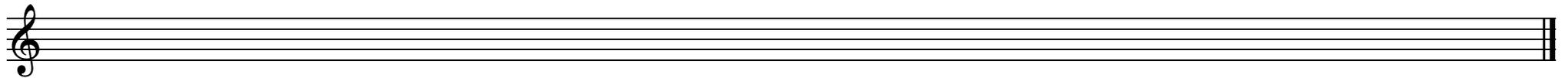
.....



(Led.)

A musical staff with a treble clef. A horizontal dashed line is positioned above the staff.

.....



A musical staff with a treble clef and a double bar line at the end. A horizontal dashed line is positioned above the staff.