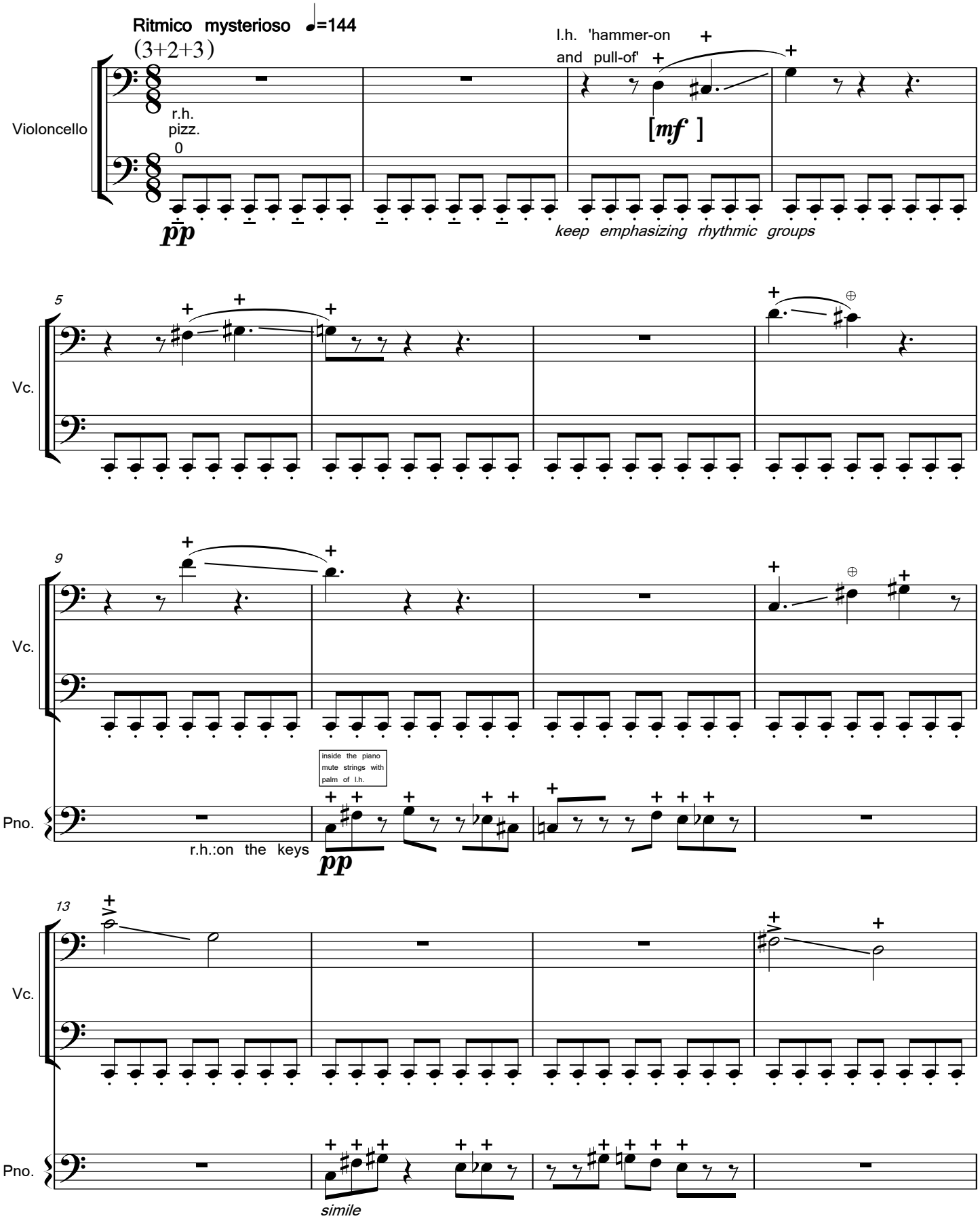
The Dreams of the Sound Convincer

I. *Rondo Somnambuloso*

Dimitar Pentchev



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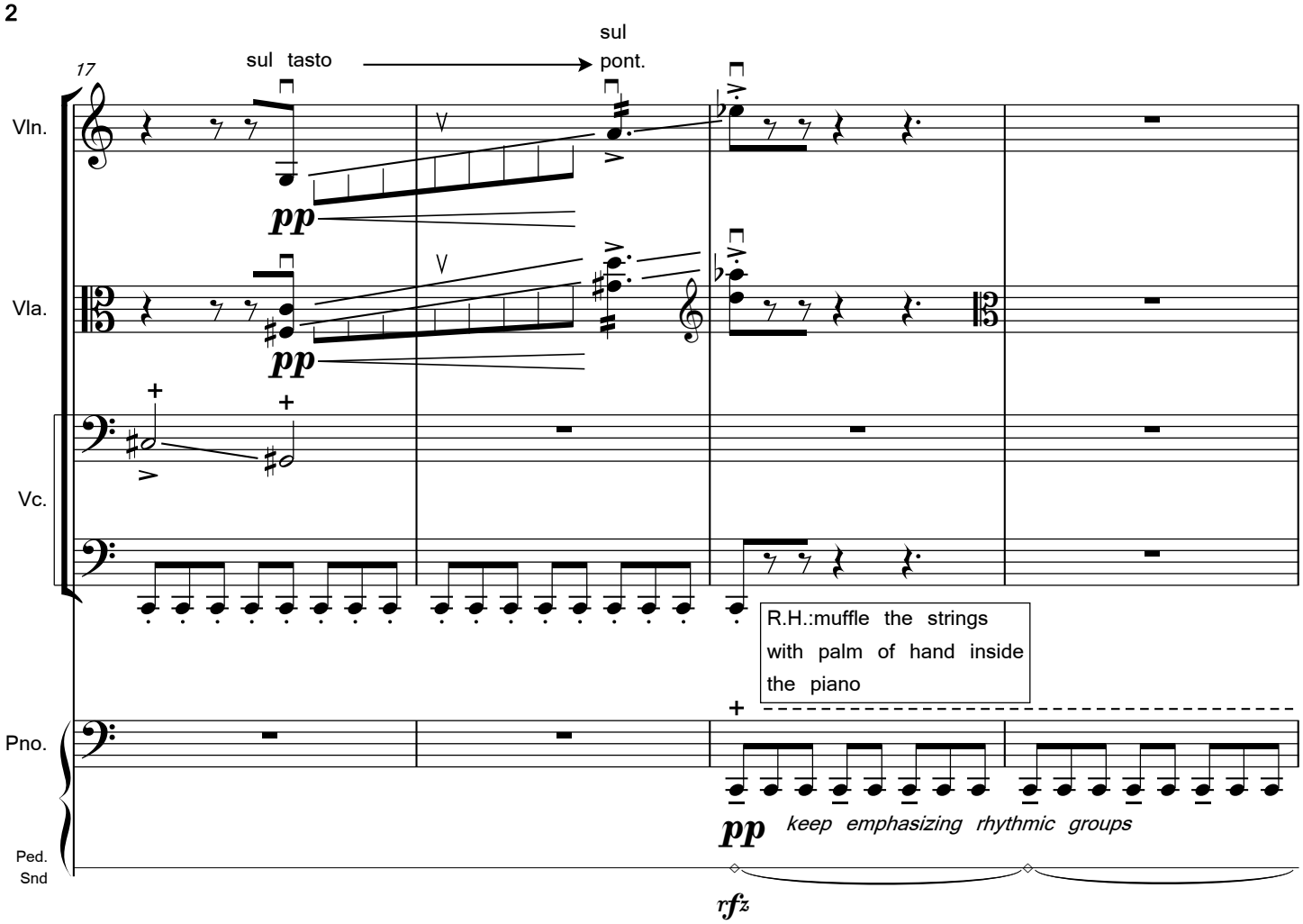
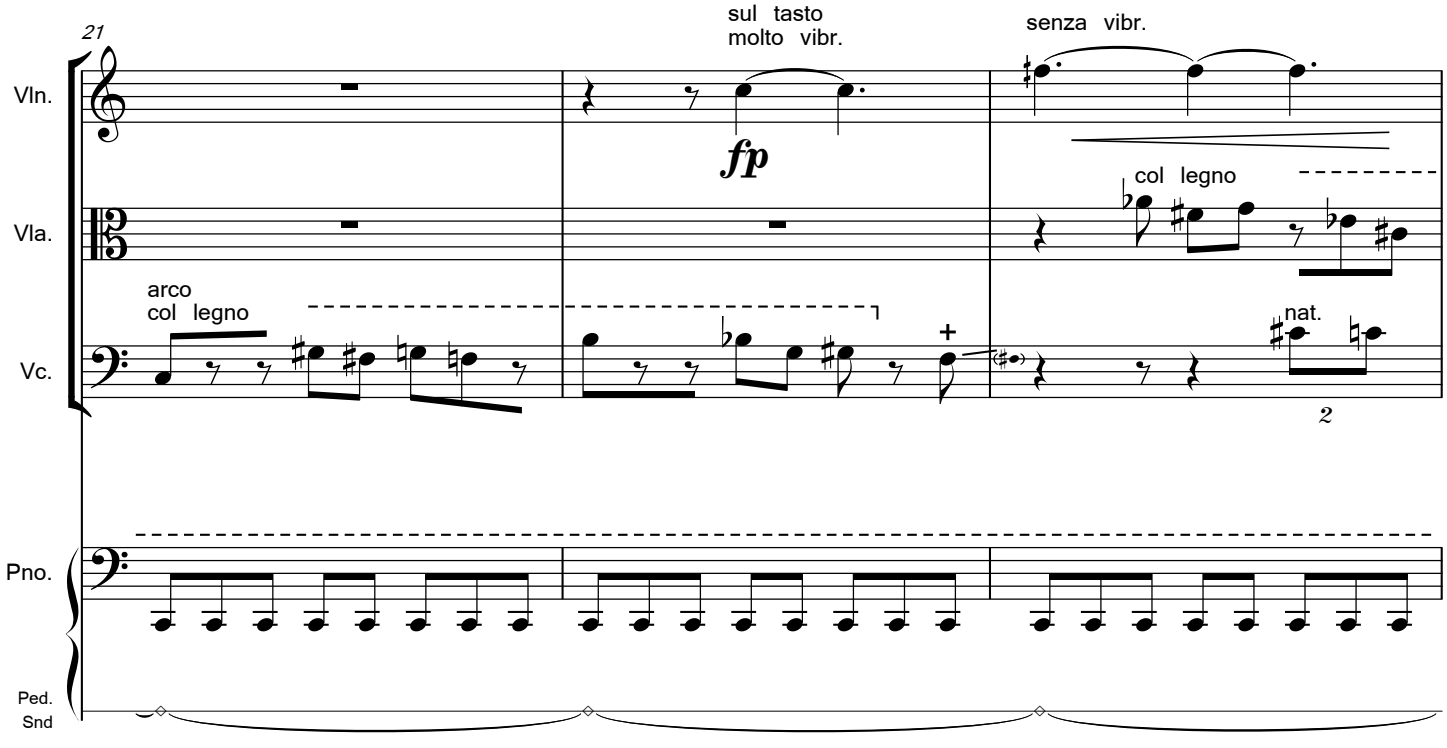
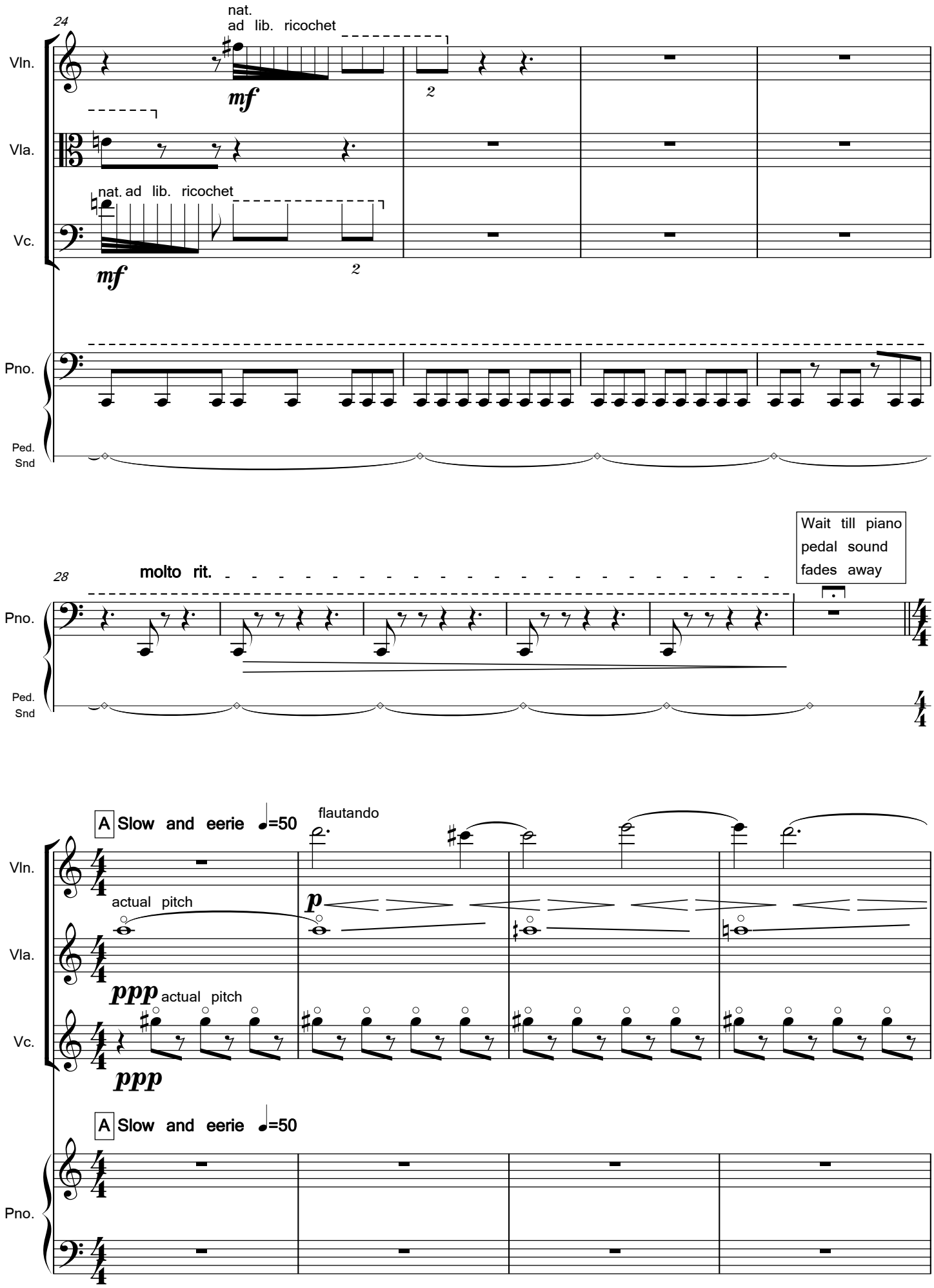
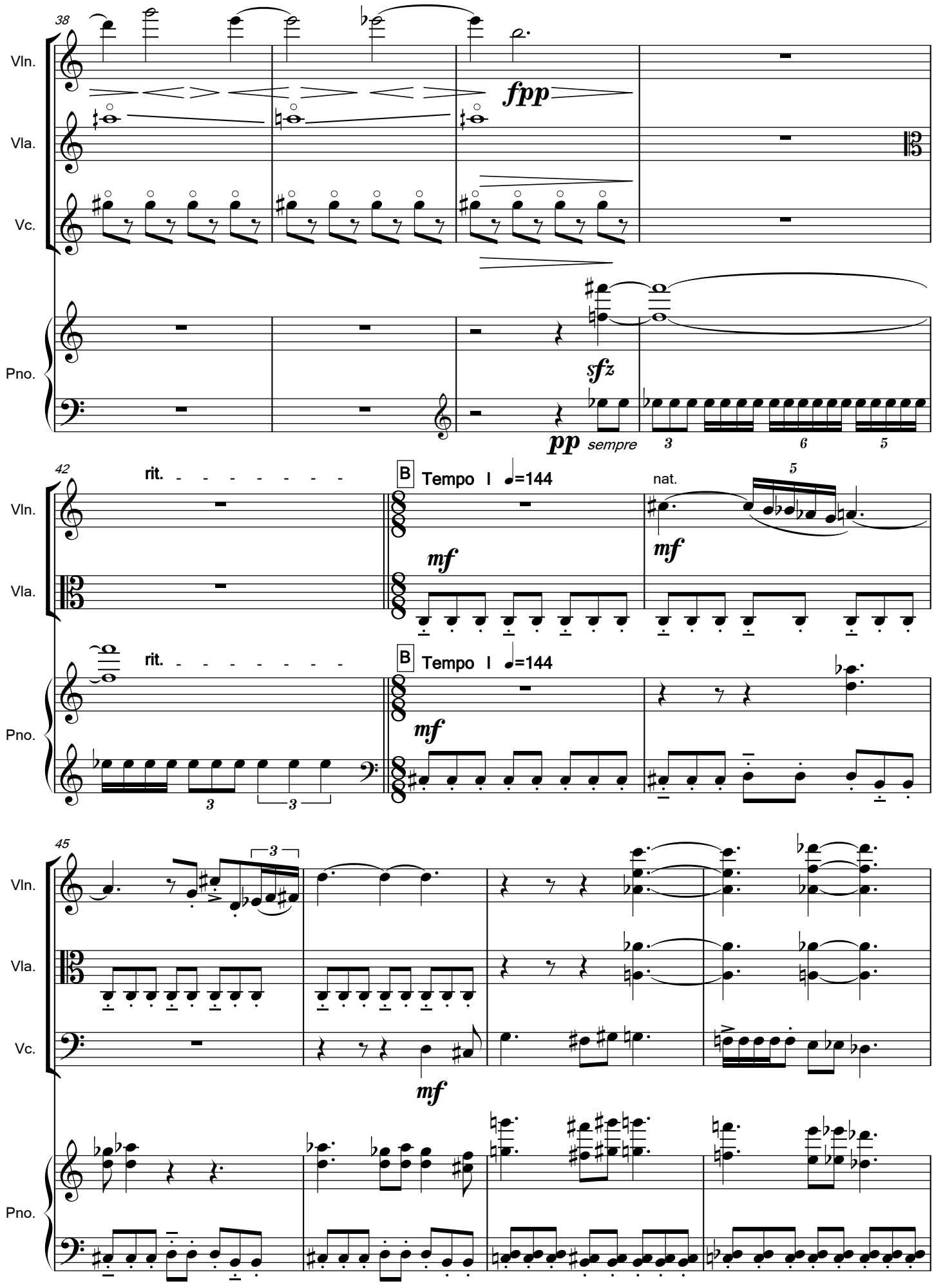
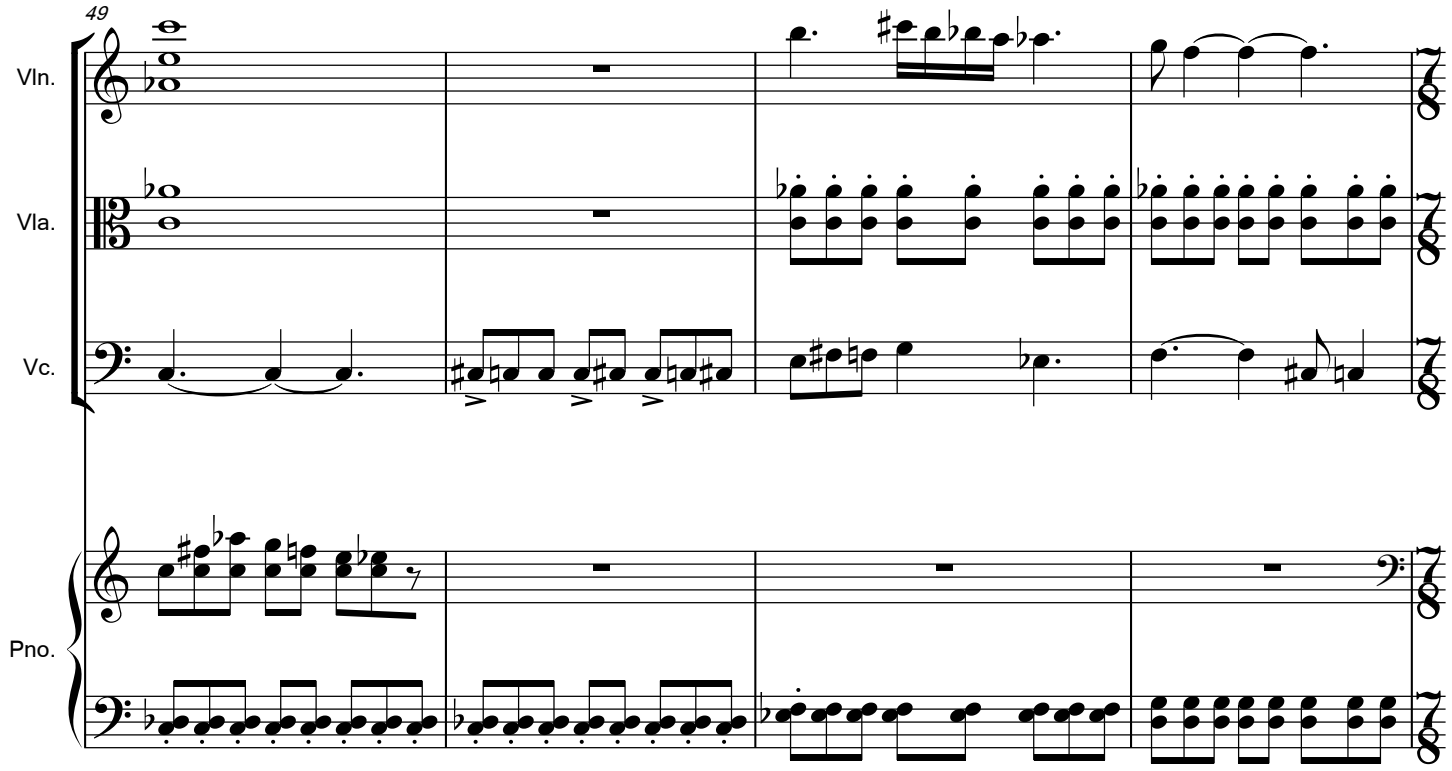
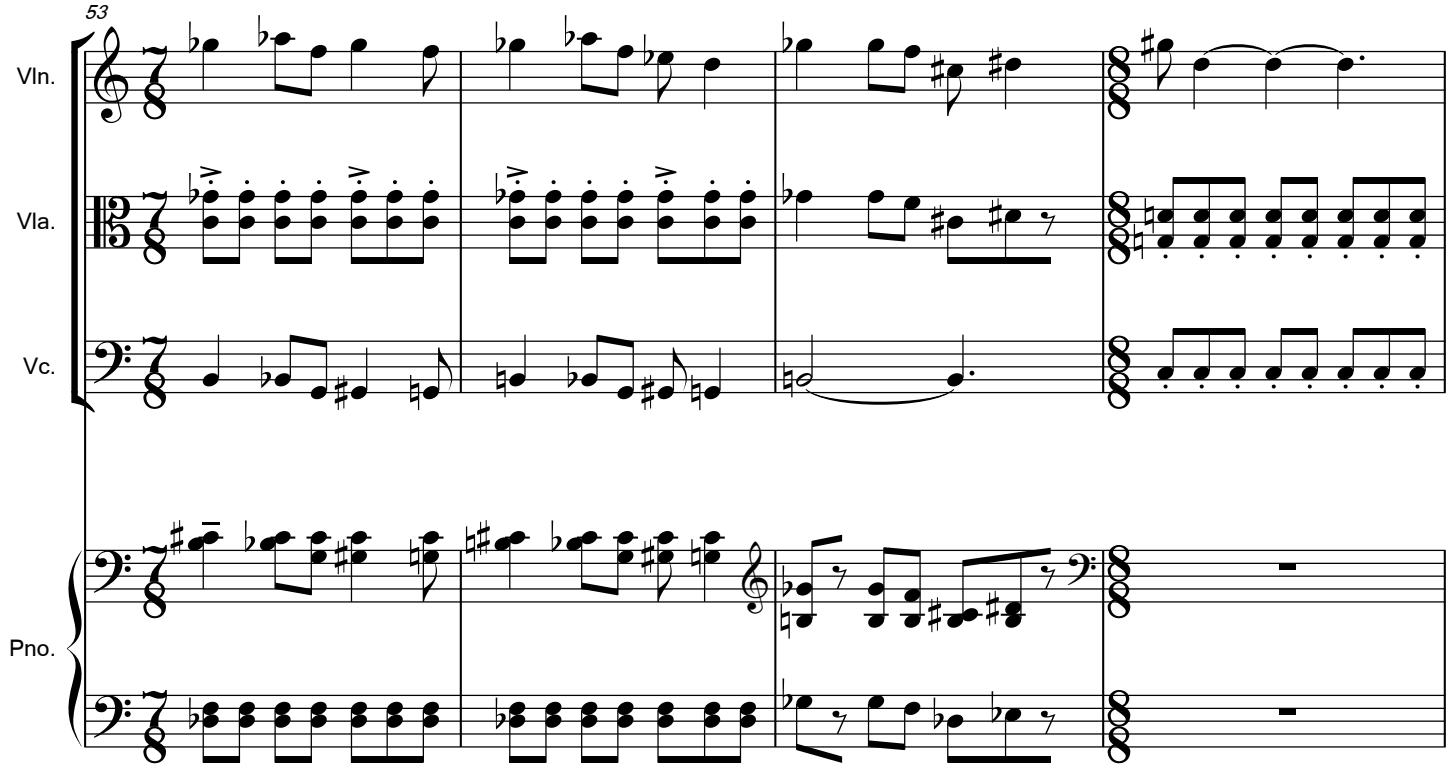

17
sul tasto
sul pont.
Vln.
pp
Vla.
pp
Vc.
R.H.:muffle the strings with palm of hand inside the piano
Pno.
pp keep emphasizing rhythmic groups
Ped.
Snd
rfz

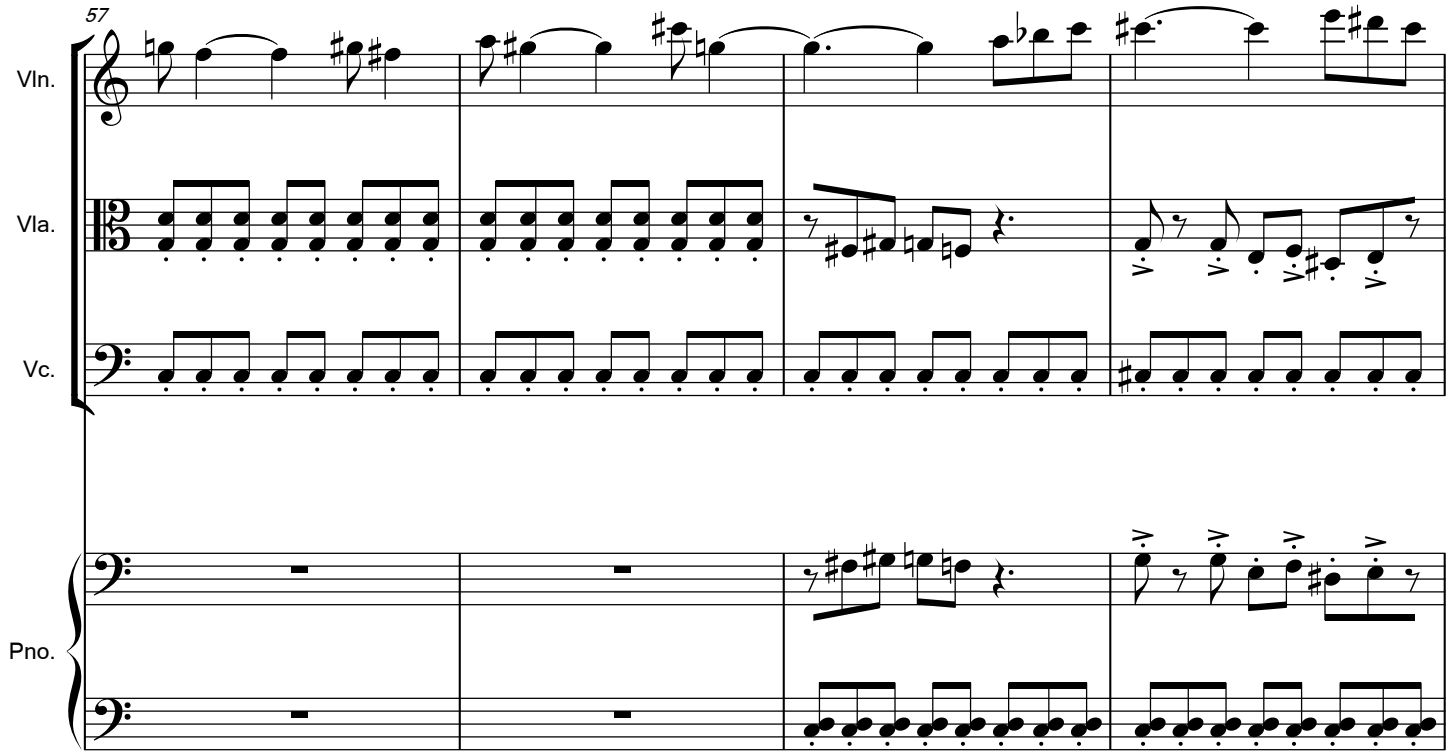

21
sul tasto
molto vibr.
senza vibr.
Vln.
fp
col legno
Vla.
arco
col legno
nat.
Vc.
2
Pno.
Ped.
Snd

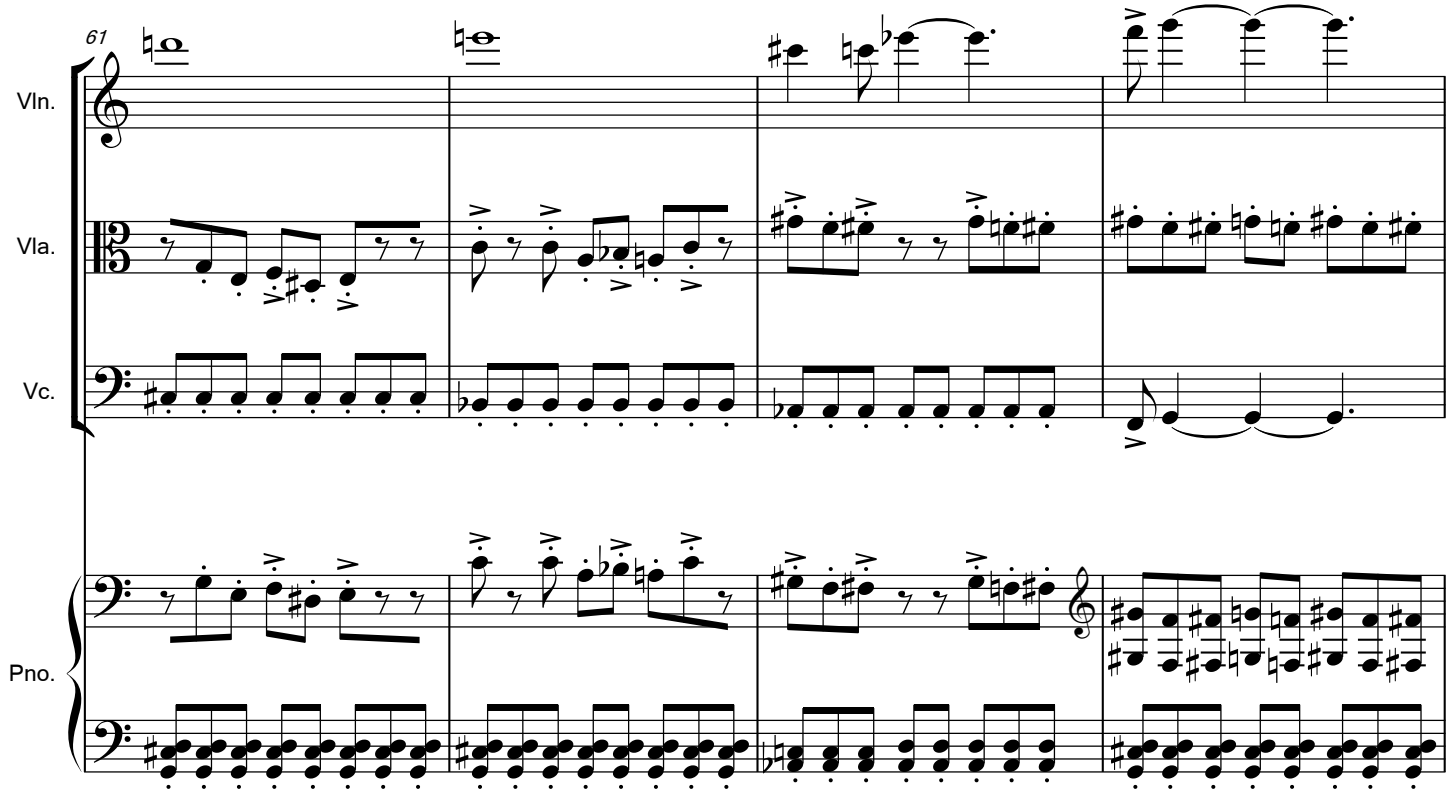

24
nat.
ad lib. ricochet
Vln.
mf
2
Vla.
nat. ad lib. ricochet
Vc.
mf
2
Pno.
Ped.
Snd
28
molto rit.
Wait till piano
pedal sound
fades away
Pno.
Ped.
Snd
A Slow and eerie ♩=50
flautando
Vln.
actual pitch
p
Vla.
ppp
actual pitch
Vc.
ppp
A Slow and eerie ♩=50
Pno.

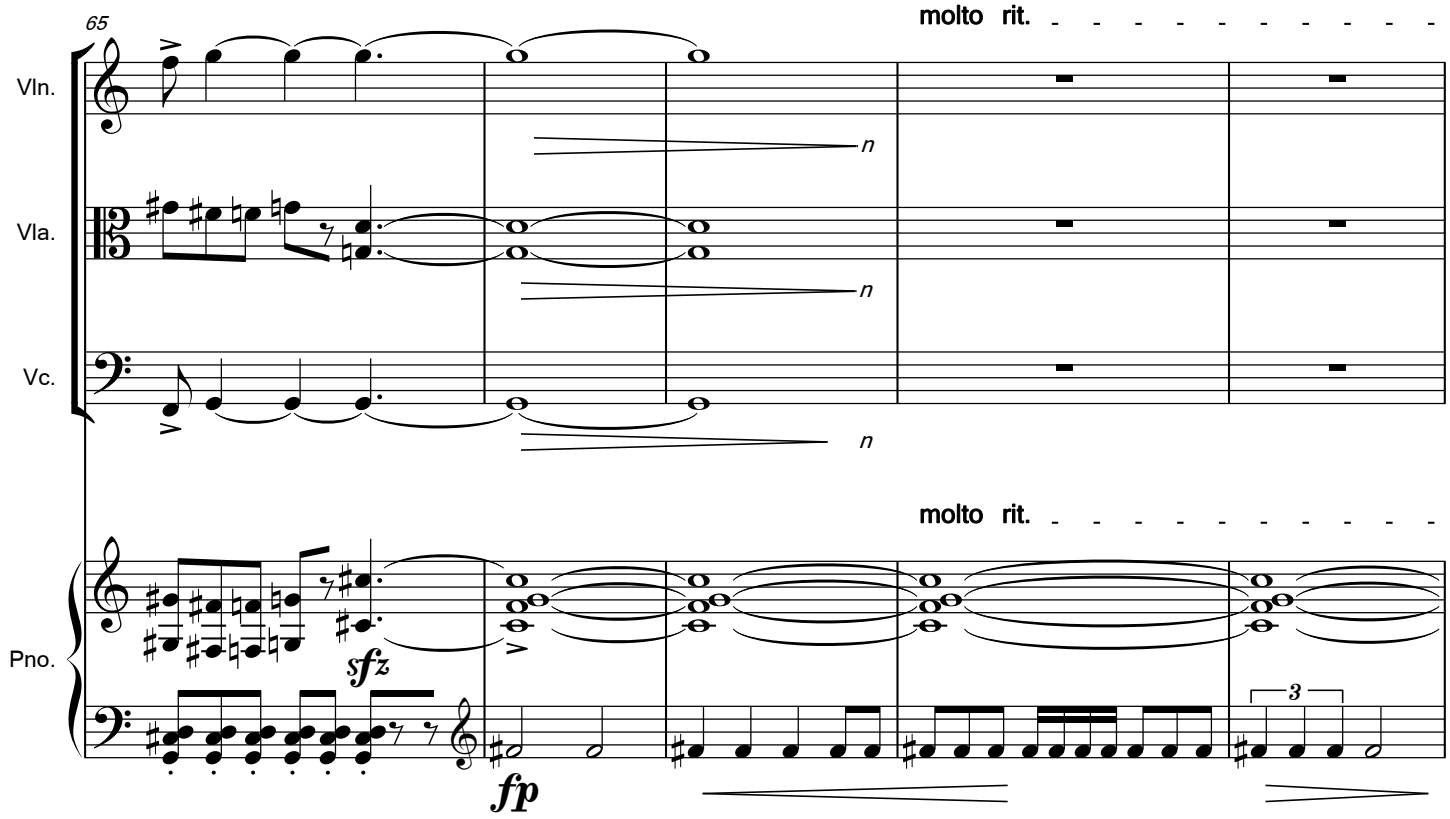

38
Vln.
Vla.
Vc.
Pno.
fpp
sfz
pp sempre
3
6
5
42
rit.
B Tempo I ♩=144
nat.
5
mf
45
3

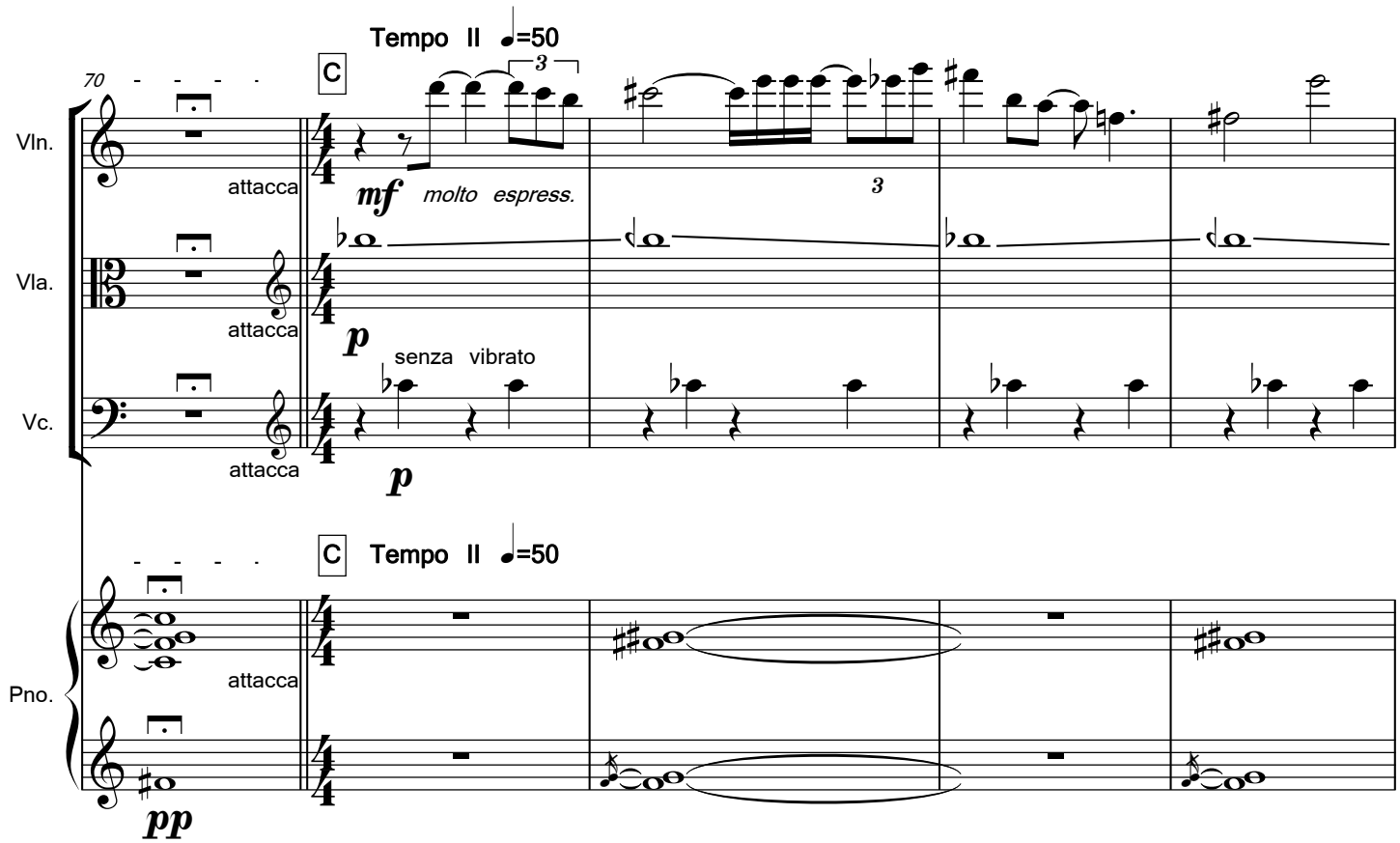

49
Vln.
Vla.
Vc.
Pno.

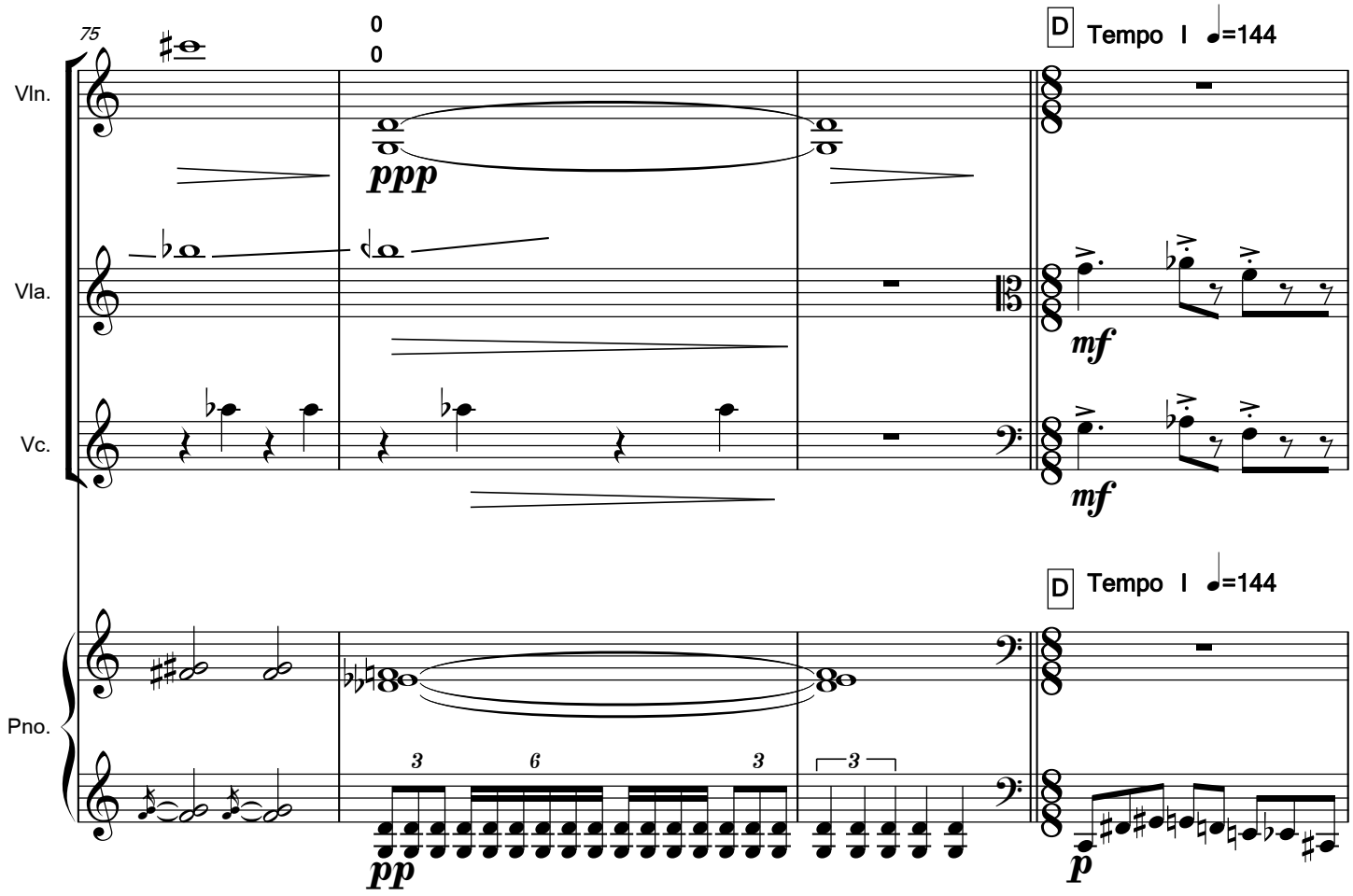

53
Vln.
Vla.
Vc.
Pno.

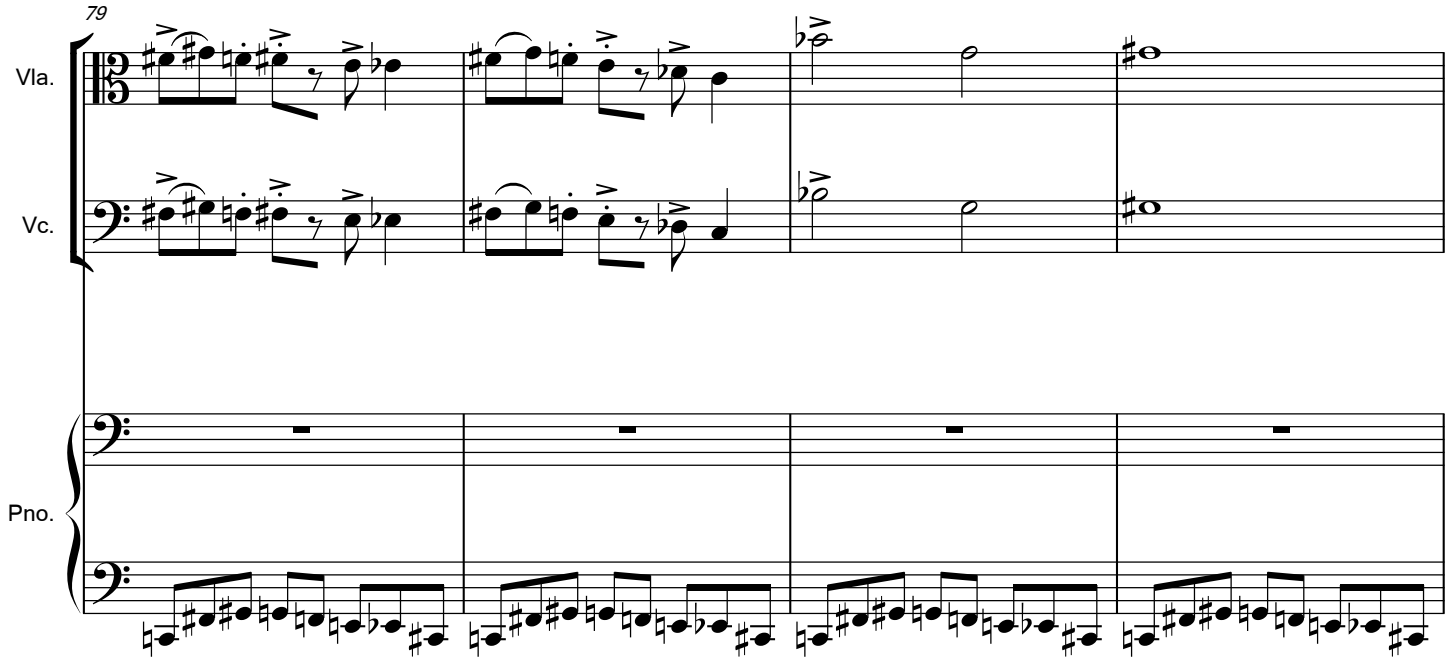

57
Vln.
Vla.
Vc.
Pno.

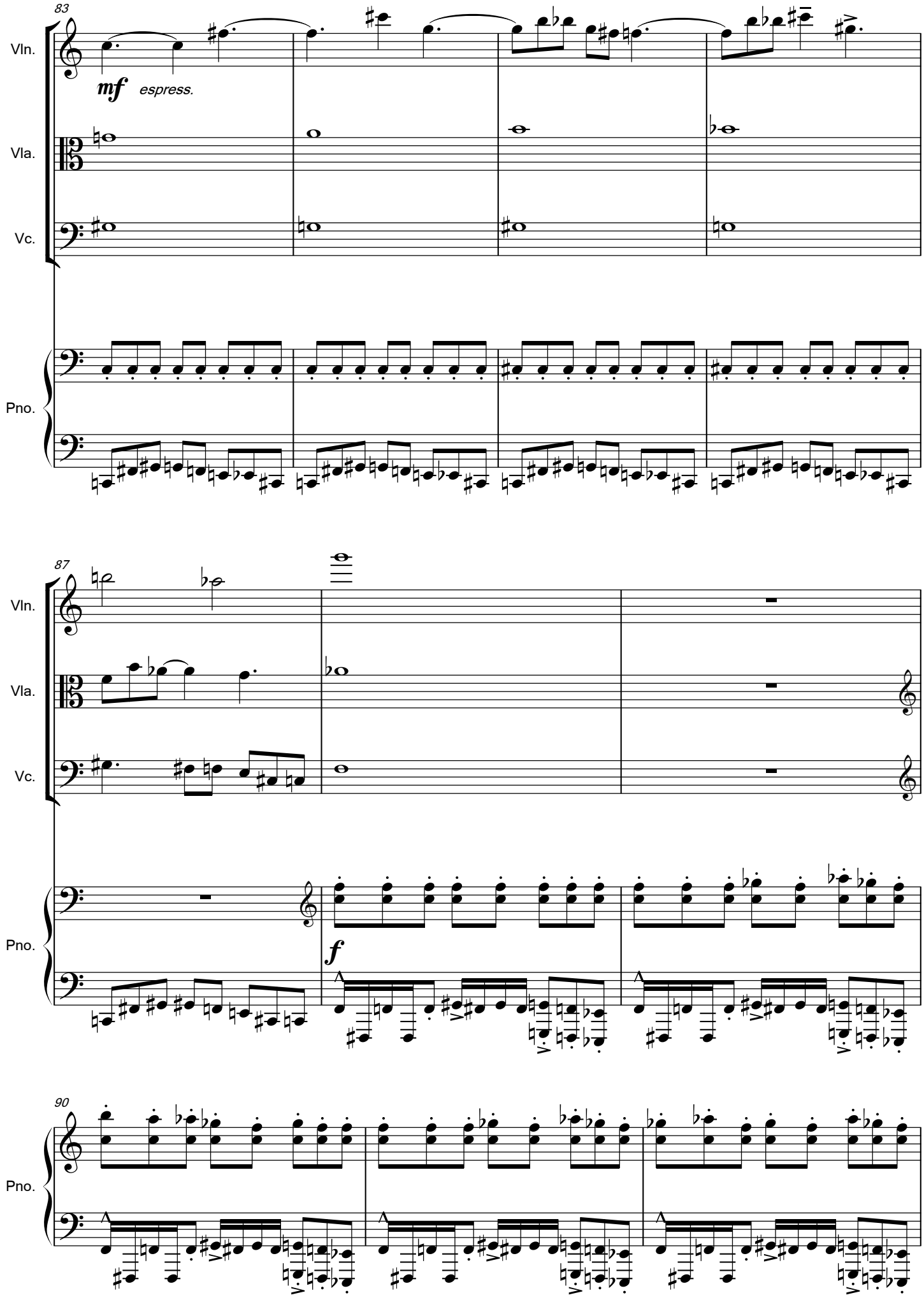

61
Vln.
Vla.
Vc.
Pno.

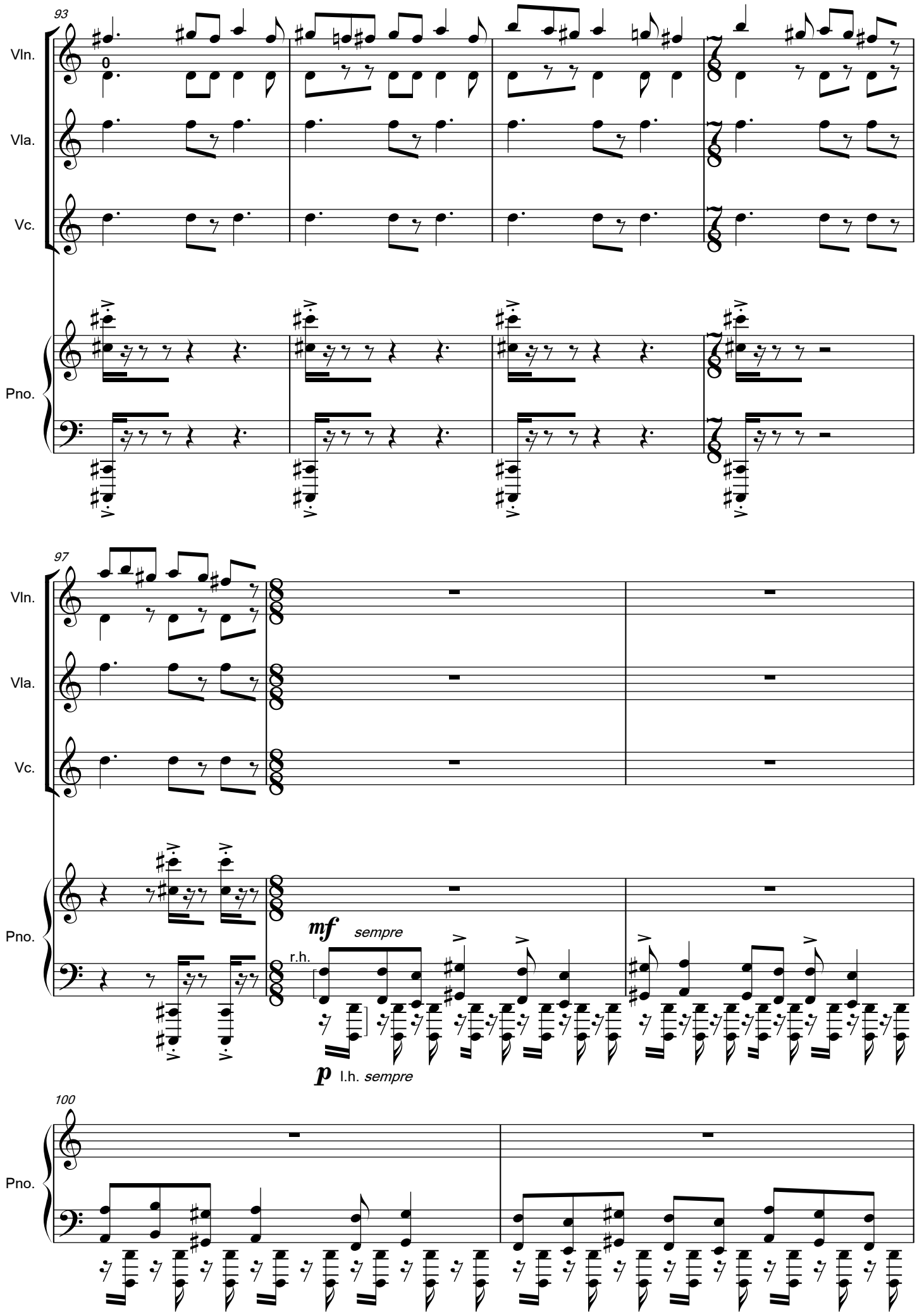

65
molto rit.
Vln.
Vla.
Vc.
n
n
n
molto rit.
Pno.
sfz
fp
3

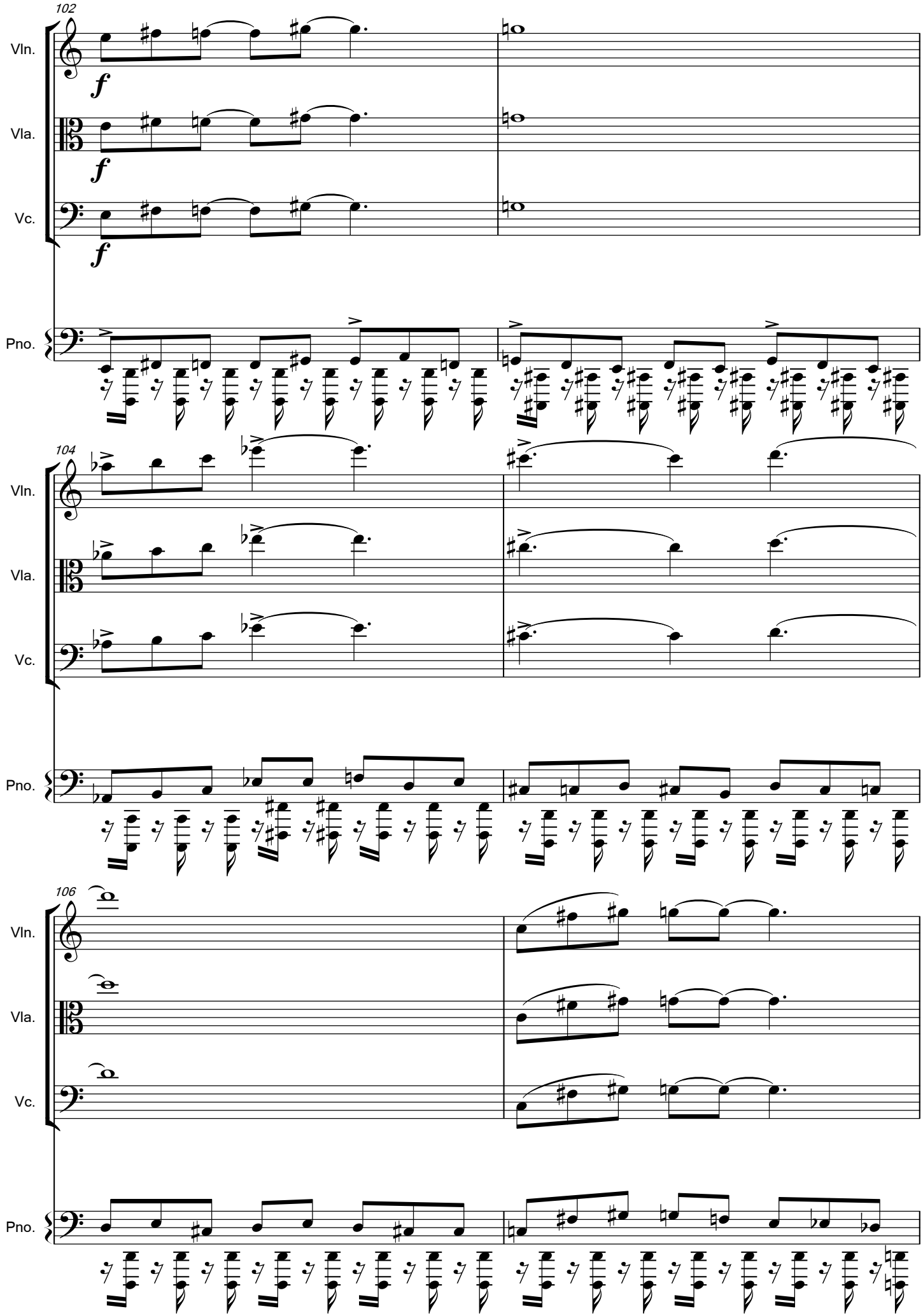

Tempo II ♩=50
70
C
Vln.
attacca
mf
molto espress.
3
Vla.
attacca
p
senza vibrato
Vc.
attacca
p
C
Tempo II ♩=50
Pno.
attacca
pp

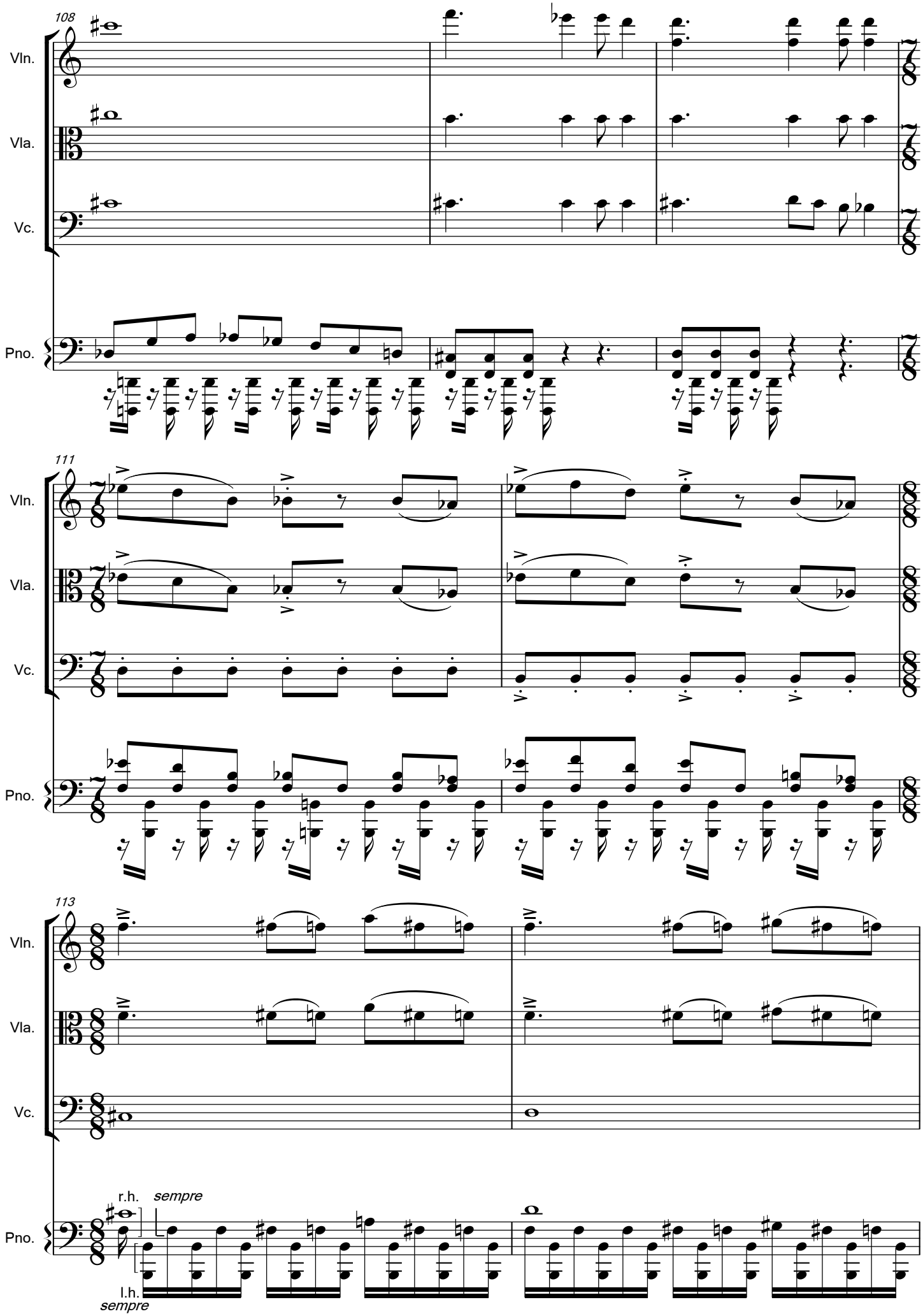

75
Vln.
Vla.
Vc.
Pno.
ppp
mf
mf
D Tempo I ♩=144
D Tempo I ♩=144
pp
p

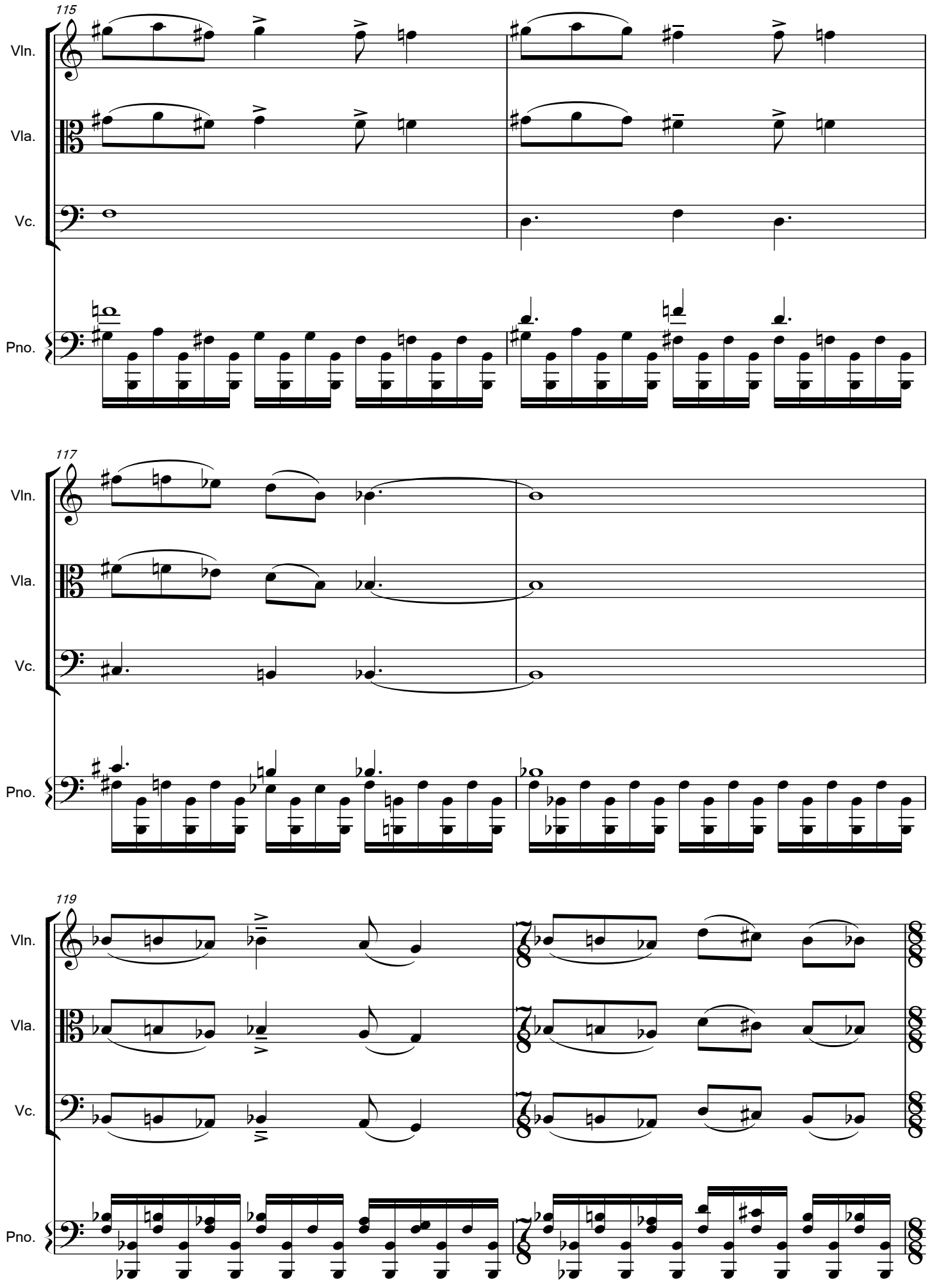

79
Vla.
Vc.
Pno.

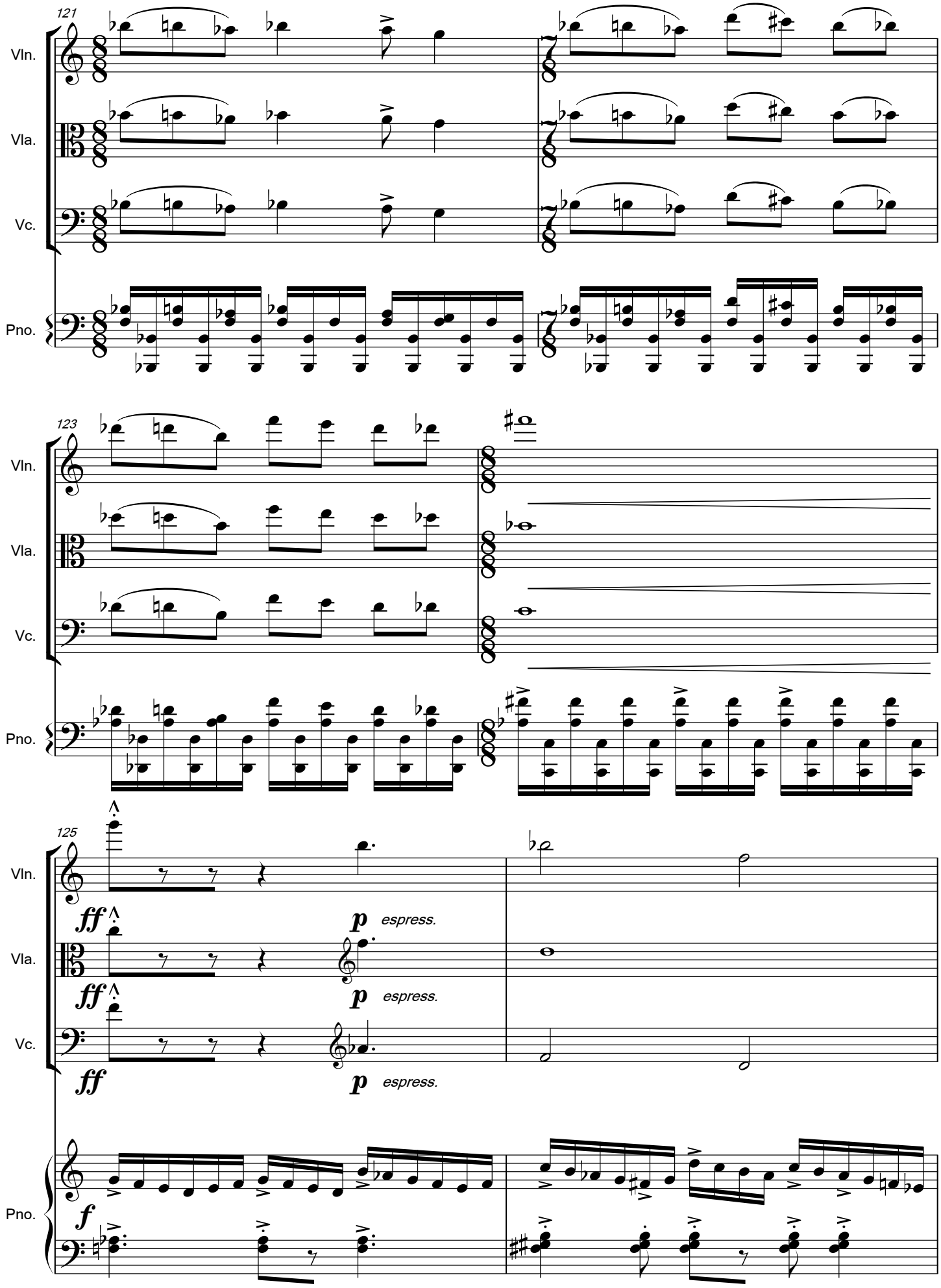

83
Vln.
mf espress.
Vla.
Vc.
Pno.
87
Vln.
Vla.
Vc.
Pno.
f
90
Pno.

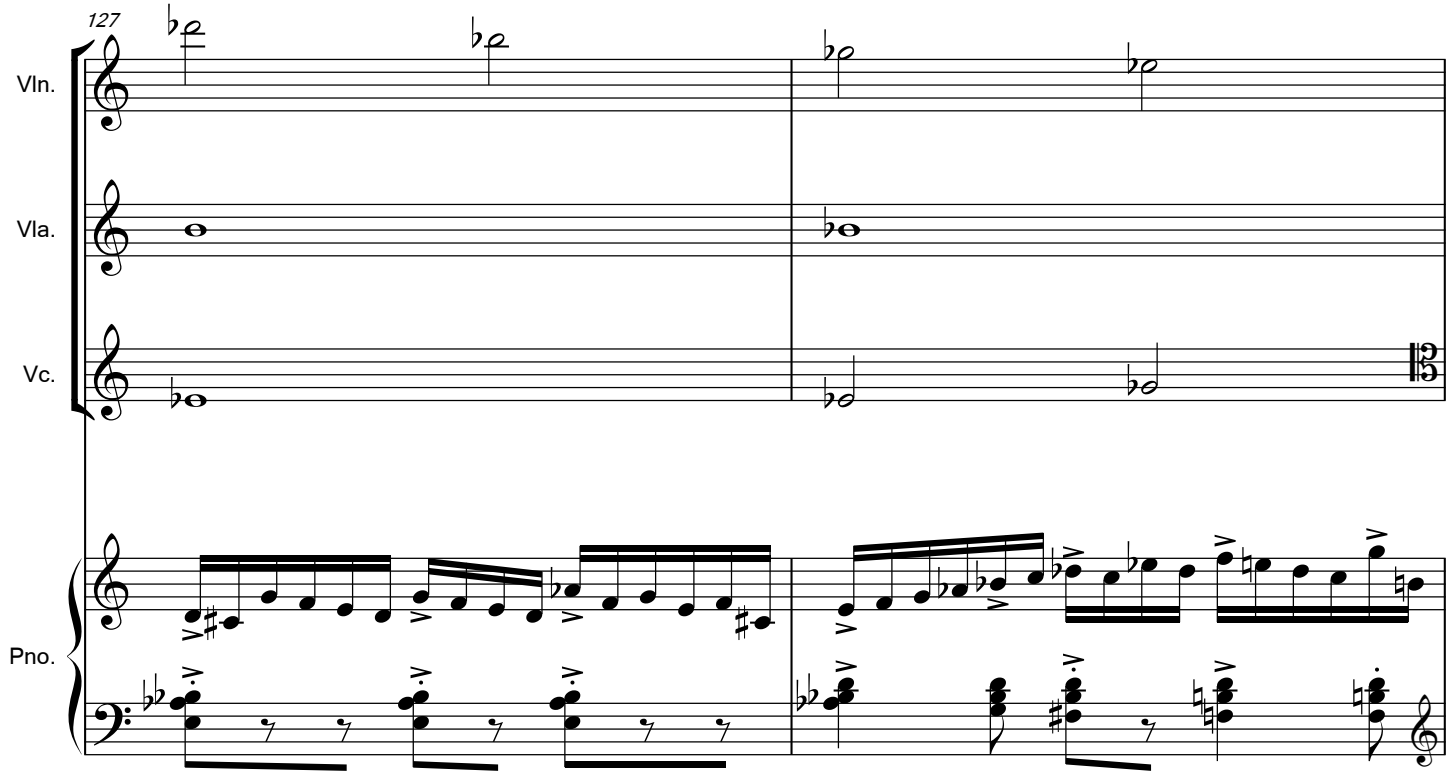

93
Vln.
Vla.
Vc.
Pno.
97
Vln.
Vla.
Vc.
Pno.
mf
sempre
r.h.
p
l.h. sempre
100
Pno.

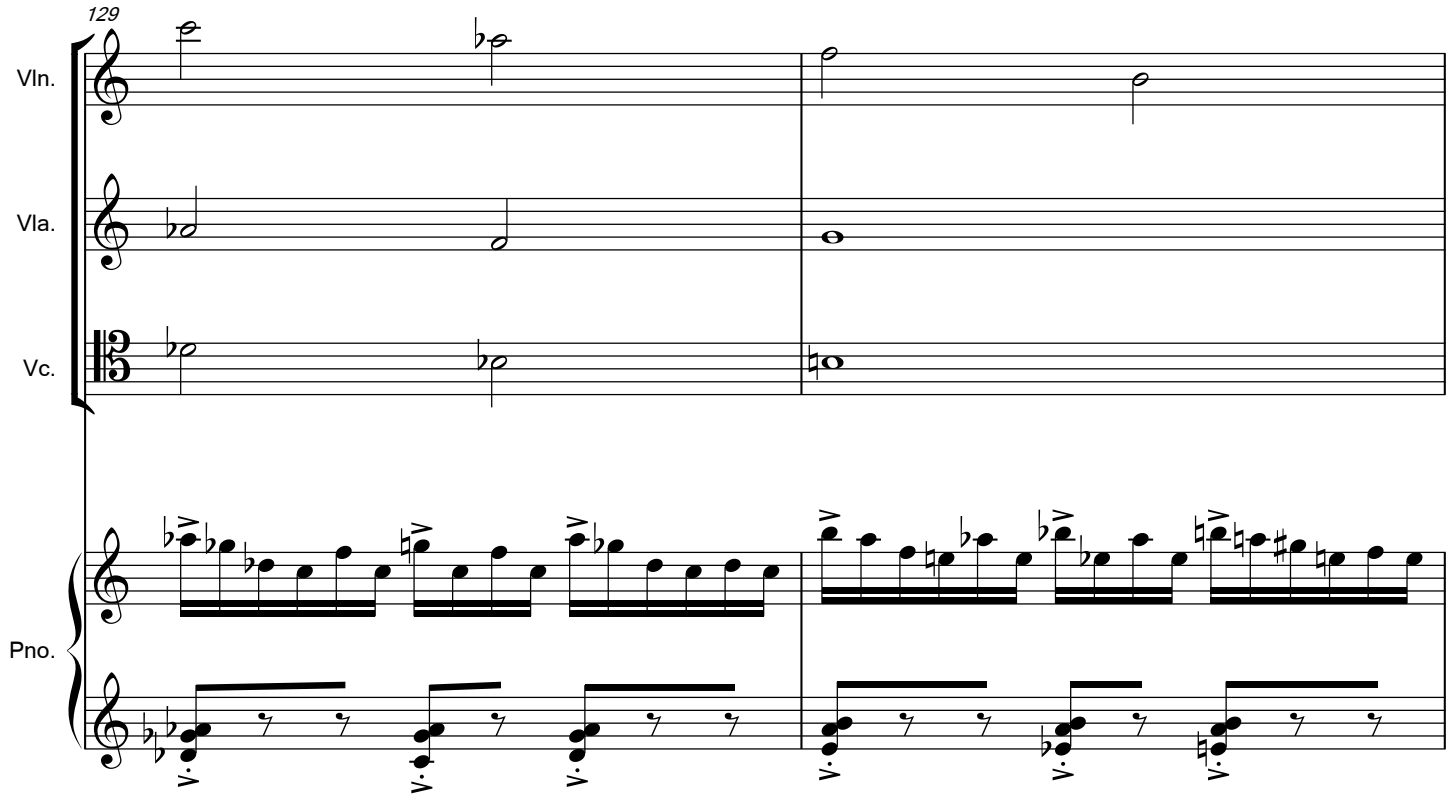

102
Vln.
Vla.
Vc.
Pno.
104
Vln.
Vla.
Vc.
Pno.
106
Vln.
Vla.
Vc.
Pno.

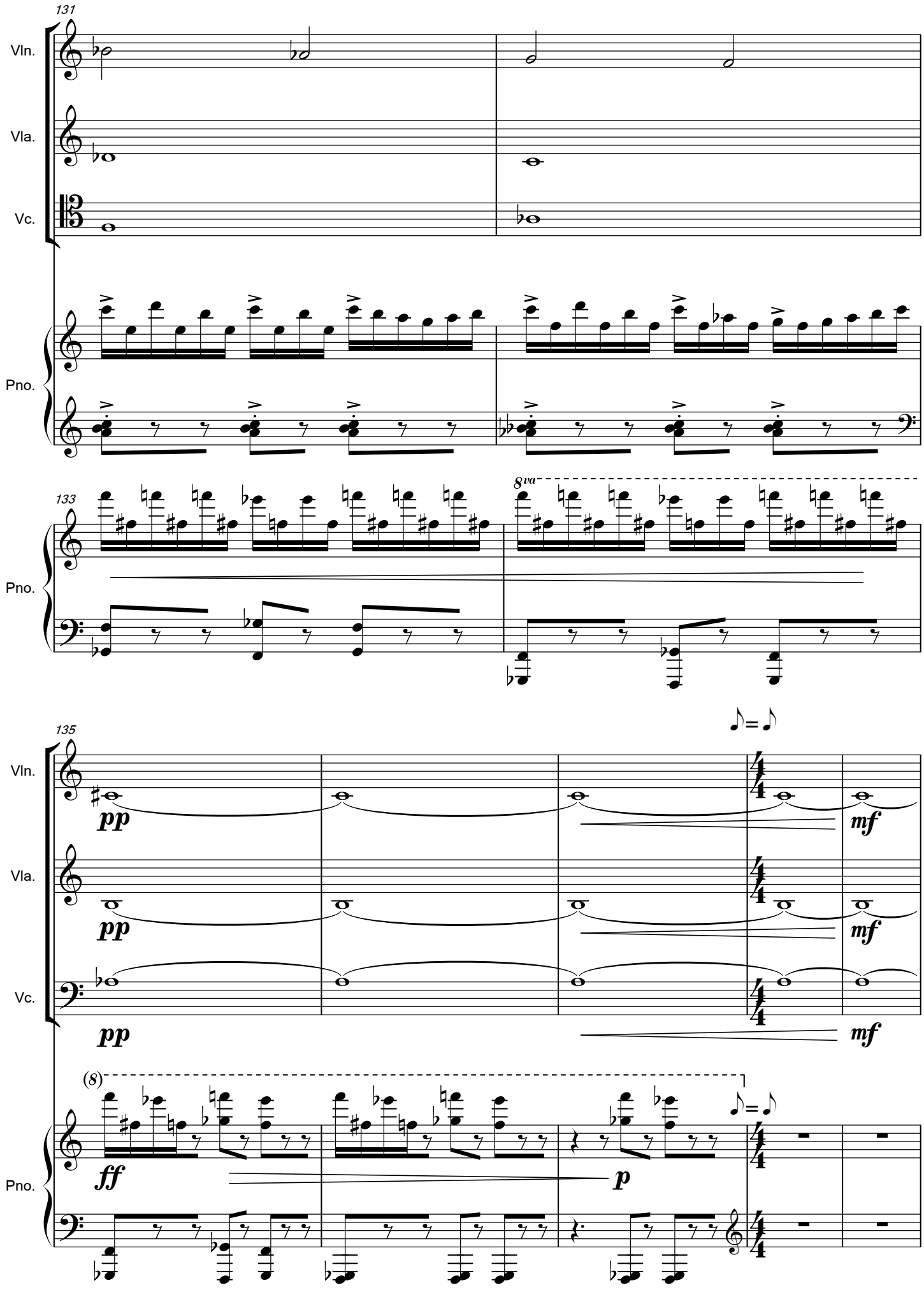

108
Vln.
Vla.
Vc.
Pno.
111
Vln.
Vla.
Vc.
Pno.
113
Vln.
Vla.
Vc.
Pno.
r.h.
sempre
l.h.
sempre

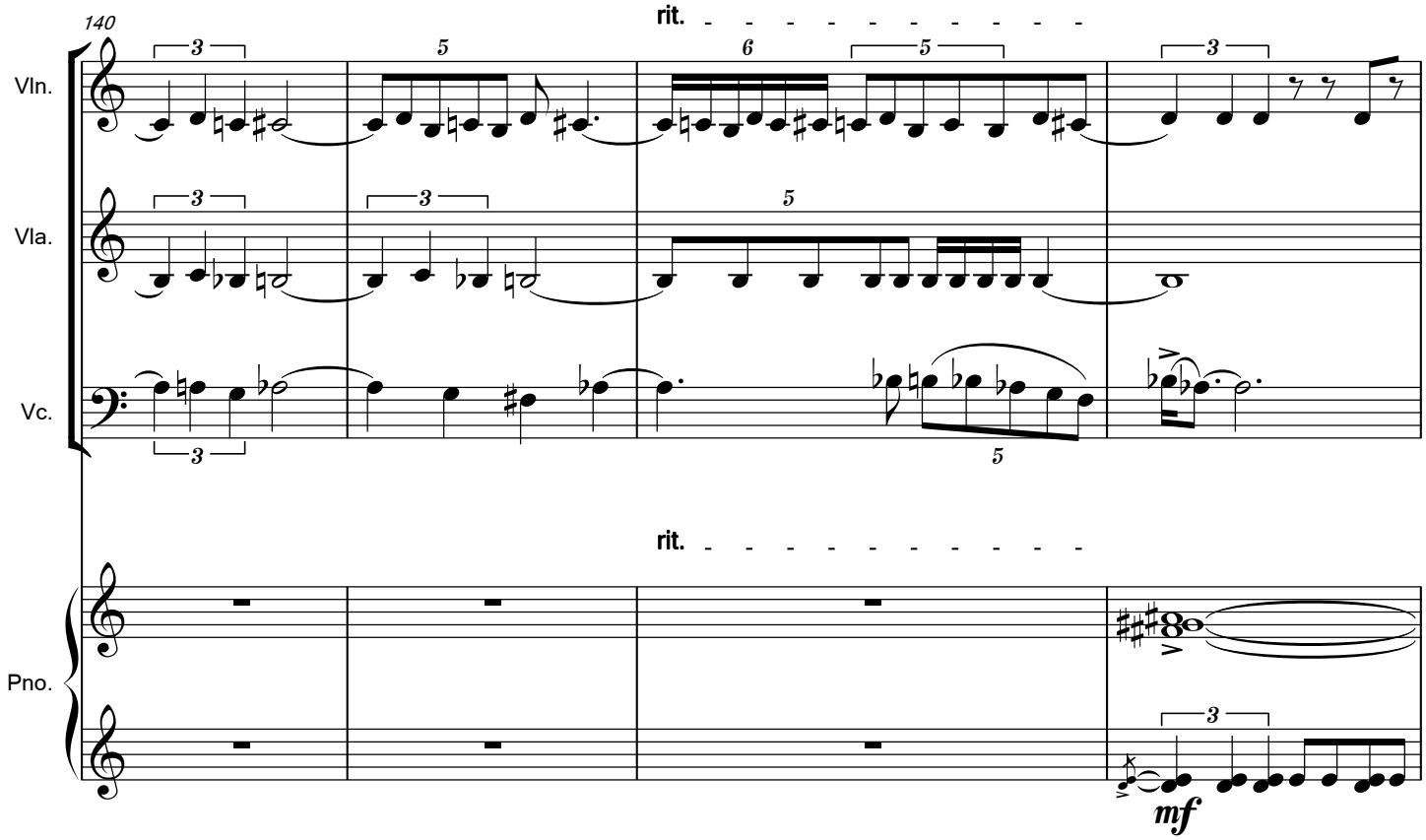

115
Vln.
Vla.
Vc.
Pno.
117
Vln.
Vla.
Vc.
Pno.
119
Vln.
Vla.
Vc.
Pno.

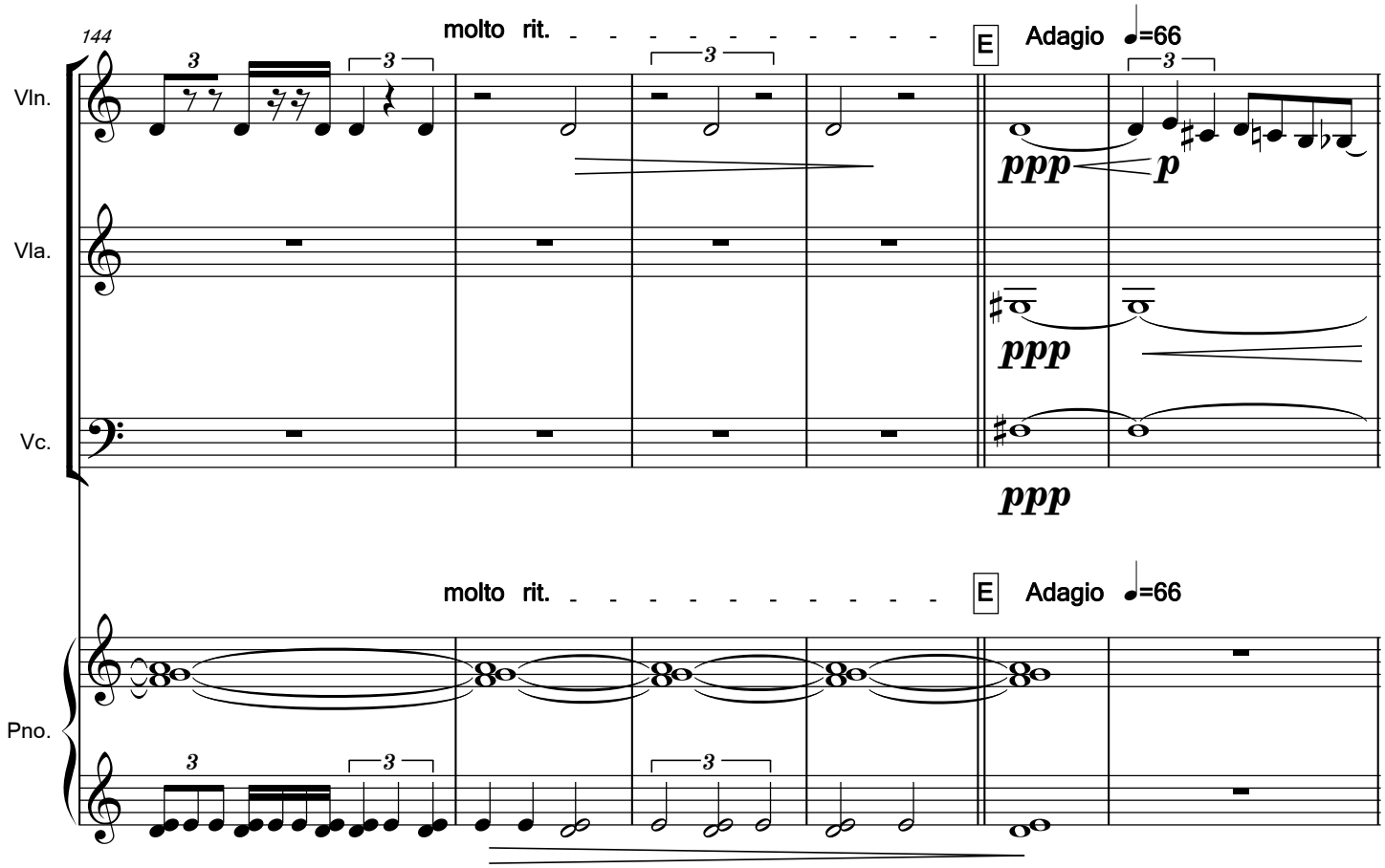

121
Vln.
Vla.
Vc.
Pno.
123
Vln.
Vla.
Vc.
Pno.
125
Vln.
Vla.
Vc.
Pno.
ff
p espress.
ff
p espress.
ff
p espress.
f

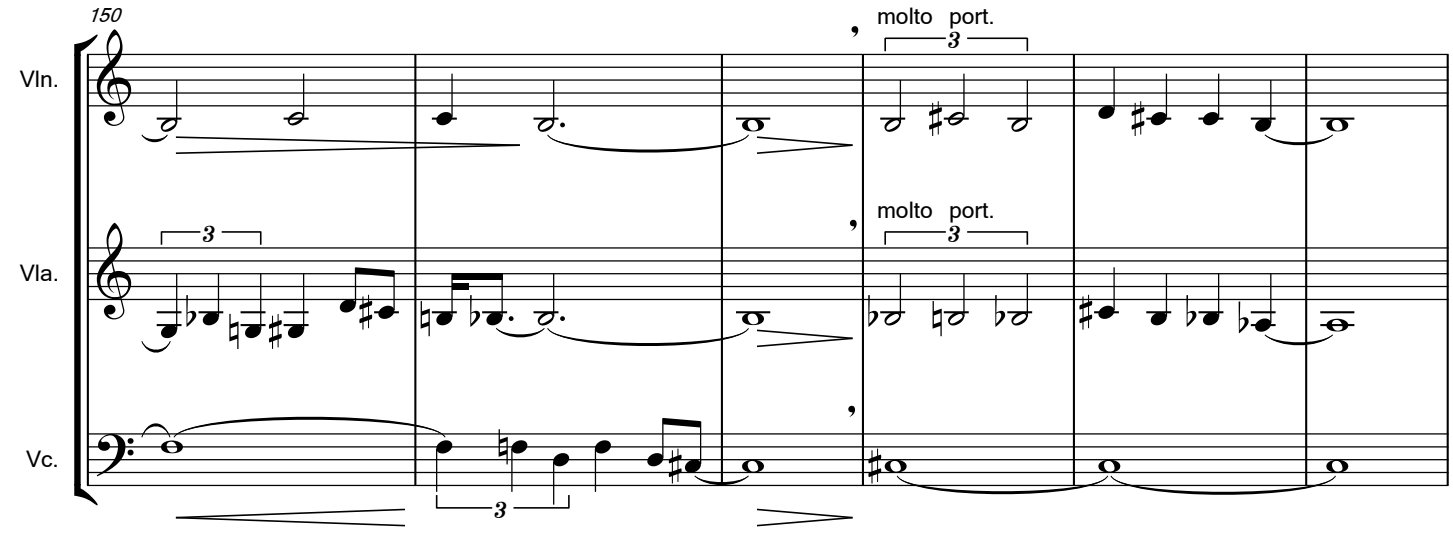

127
Vln.
Vla.
Vc.
Pno.

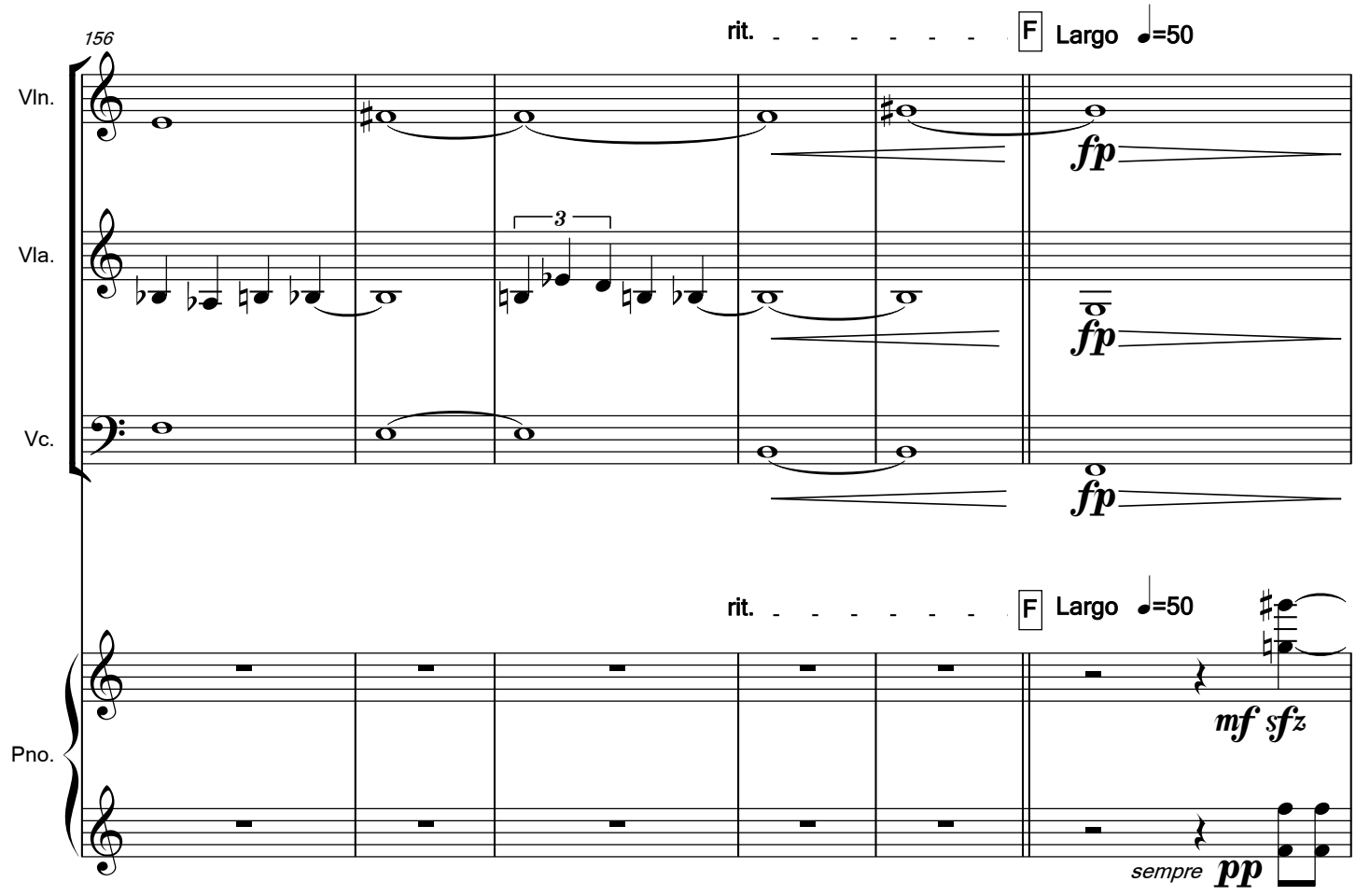

129
Vln.
Vla.
Vc.
Pno.

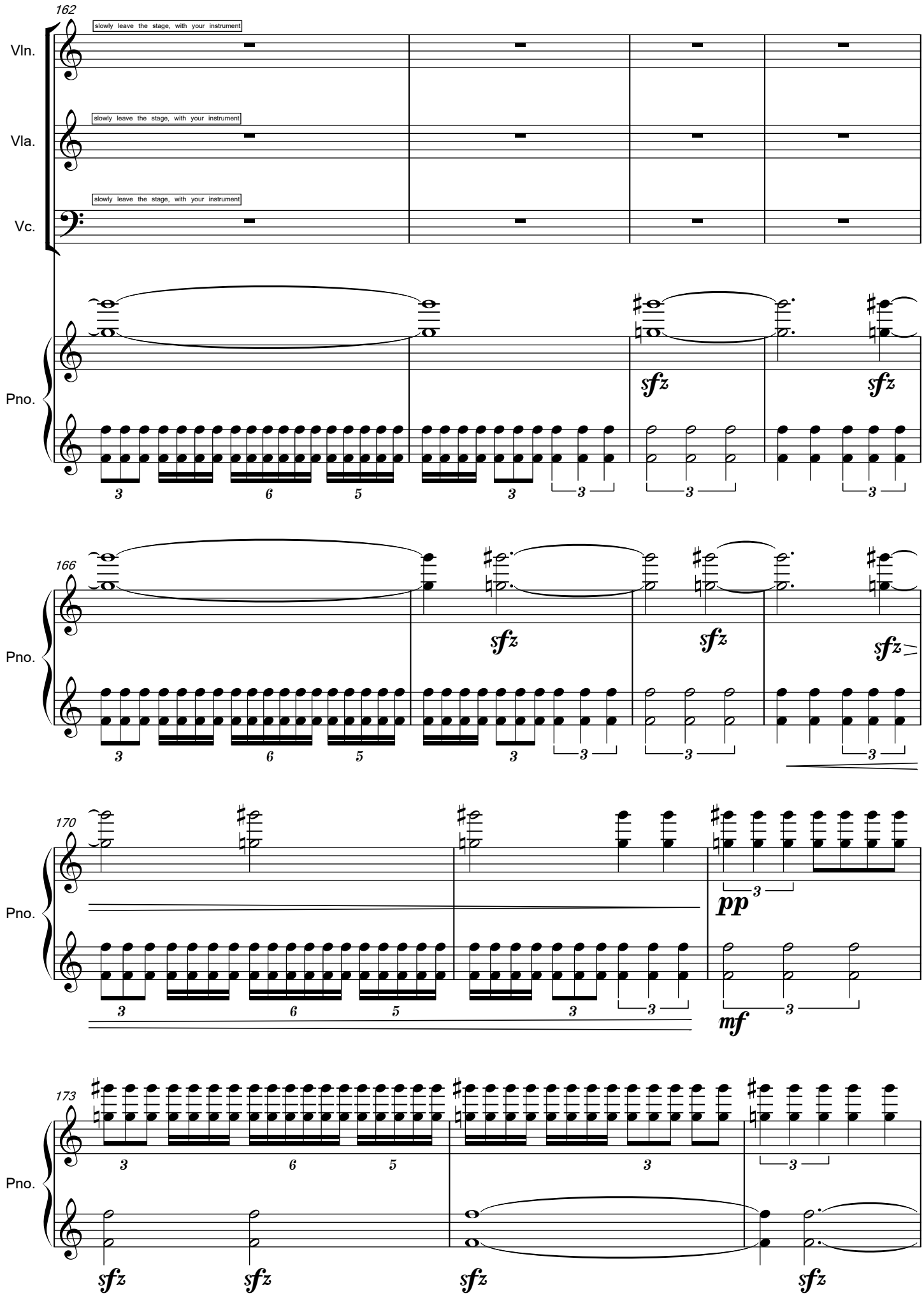

131
Vln.
Vla.
Vc.
Pno.
133
Pno.
8va
135
Vln.
Vla.
Vc.
pp
pp
pp
mf
mf
mf
(8)
Pno.
ff
p

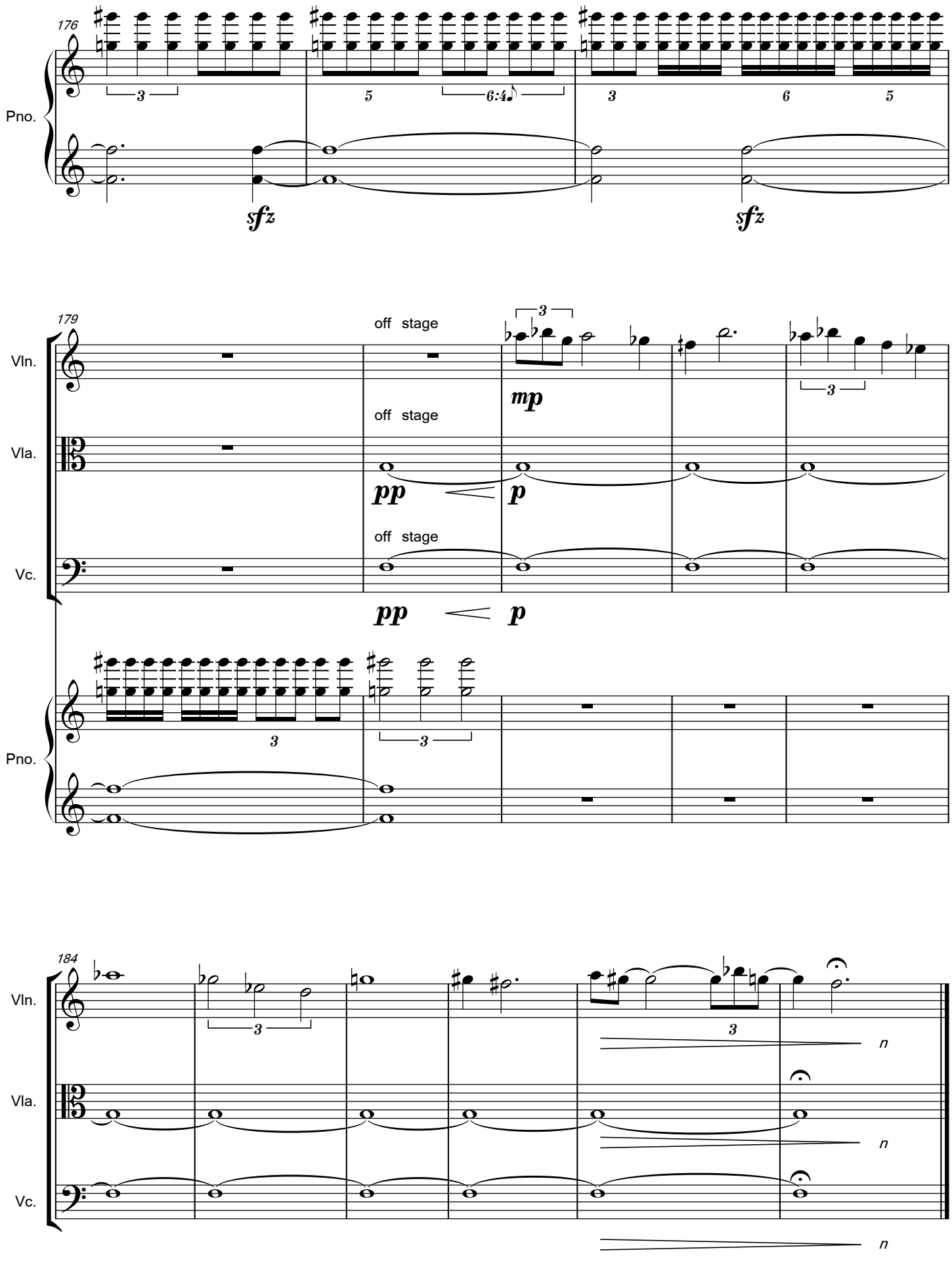

140
rit.
Vln.
Vla.
Vc.
rit.
Pno.
mf


144
molto rit.
E
Adagio ♩=66
Vln.
ppp
p
Vla.
ppp
Vc.
ppp
molto rit.
E
Adagio ♩=66
Pno.


150
Vln.
Vla.
Vc.
molto port.
molto port.
3
3
3


156
Vln.
Vla.
Vc.
Pno.
rit.
F Largo ♩=50
fp
fp
fp
rit.
F Largo ♩=50
mf sfz
sempre pp
3


162
slowly leave the stage, with your instrument
Vln.
slowly leave the stage, with your instrument
Vla.
slowly leave the stage, with your instrument
Vc.
Pno.
sfz
sfz
166
Pno.
sfz
sfz
sfz
170
Pno.
pp
mf
173
Pno.
sfz
sfz
sfz
sfz


176
Pno.
3
5
6:4
3
6
5
sfz
sfz
179
Vln.
Vla.
Vc.
off stage
off stage
off stage
mp
pp
p
pp
p
3
3
3
3
Pno.
184
Vln.
Vla.
Vc.
3
3
n
n
n

II. *Adagio Allettante*

Ad Libitum

The movement starts with the pianist carrying the bag of ping-pong balls and standing center stage. He/she will have to ensure that there is absolute silence before proceeding. When relatively slow succession of bounces is required, the ball could be thrown upwards initially.

Dur.: 25-30"

1.Bounce one ball off the floor, catch it, pause for approx. 3"

3"

2. Let it bounce 3-4 times with the bouncing speed accelerating slightly, pause for approx. 3"

3"

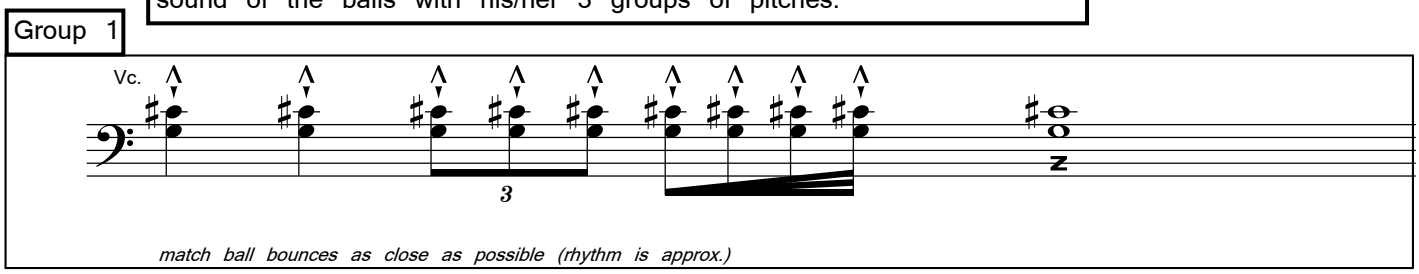
3.Gradually increase the frequency of bouncing, still using only one ball, with shorter pauses in between.

The cello player walks in, as if "lured" by the sounds of ping-pong balls bouncing. Takes his/her place.

Dur.: 20-25"

4. Throw upward a ball so that it will bounce at least once or twice slowly before accelerating. Repeat.The cello player will "match" the sound of the balls with his/her 3 groups of pitches.

Group 1

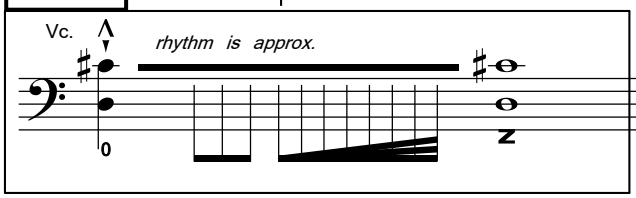


match ball bounces as close as possible (rhythm is approx.)

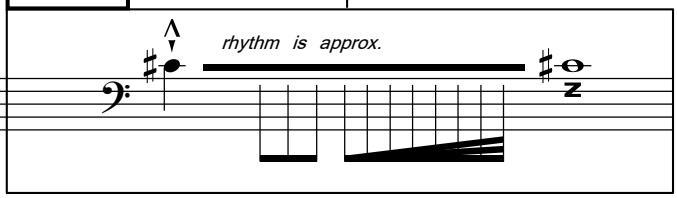
4. ...continued

At the same time as the cello is playing together with the bouncing ball sounds, the other two players enter and take their places.

Group 2



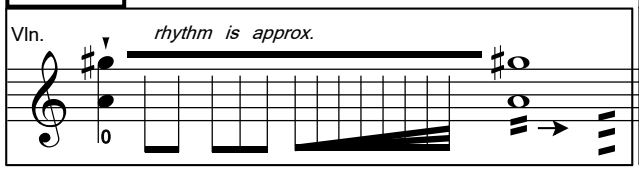
Group 3



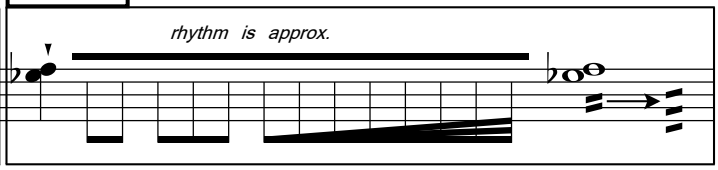
Dur.: 1:30 min

5. The pianist, standing with their face to the players, starts to bounce more than one ball, at different heights, frequency and loudness. Start with 2 balls and clearly acknowledge which of the players should follow them: cello+violin, cello+ viola, violin+viola. Try to leave as little gap between bouncing balls as possible: the audience has to have the feeling that the created texture of sounds + bounces thickens gradually. Each instrument has 4 groups of pitches:choose randomly between them for each bouncing succession. *N.B. It is not necessary to catch all the balls after bouncing - leave them on the floor and use new ones.*

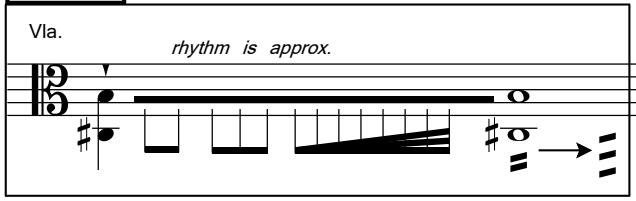
Group 1



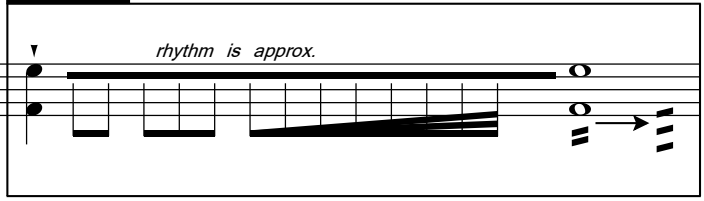
Group 2



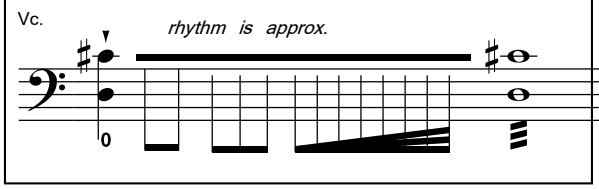
Group 1



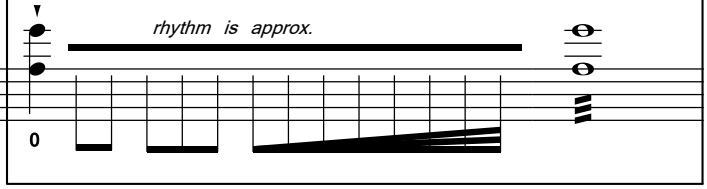
Group 2



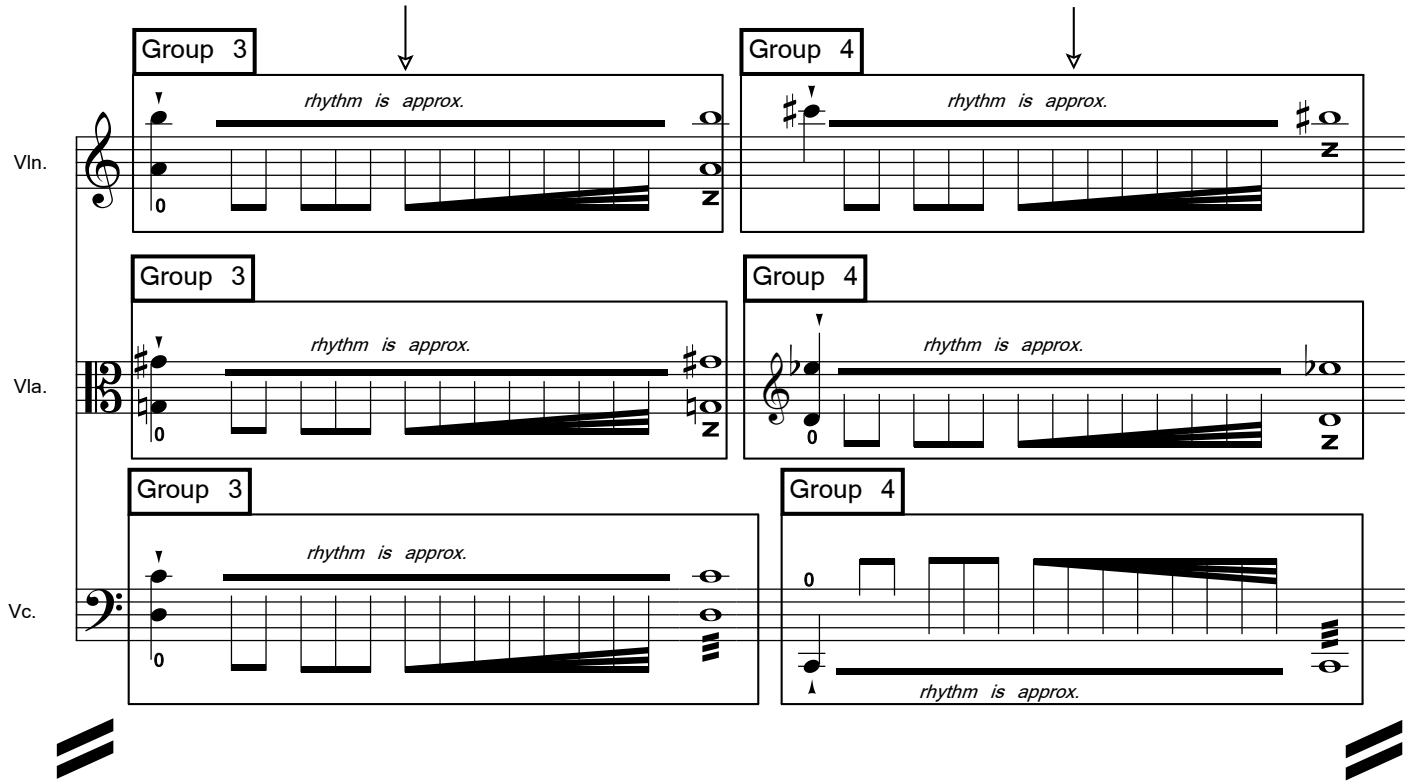
Group 1 (reset count)



Group 2

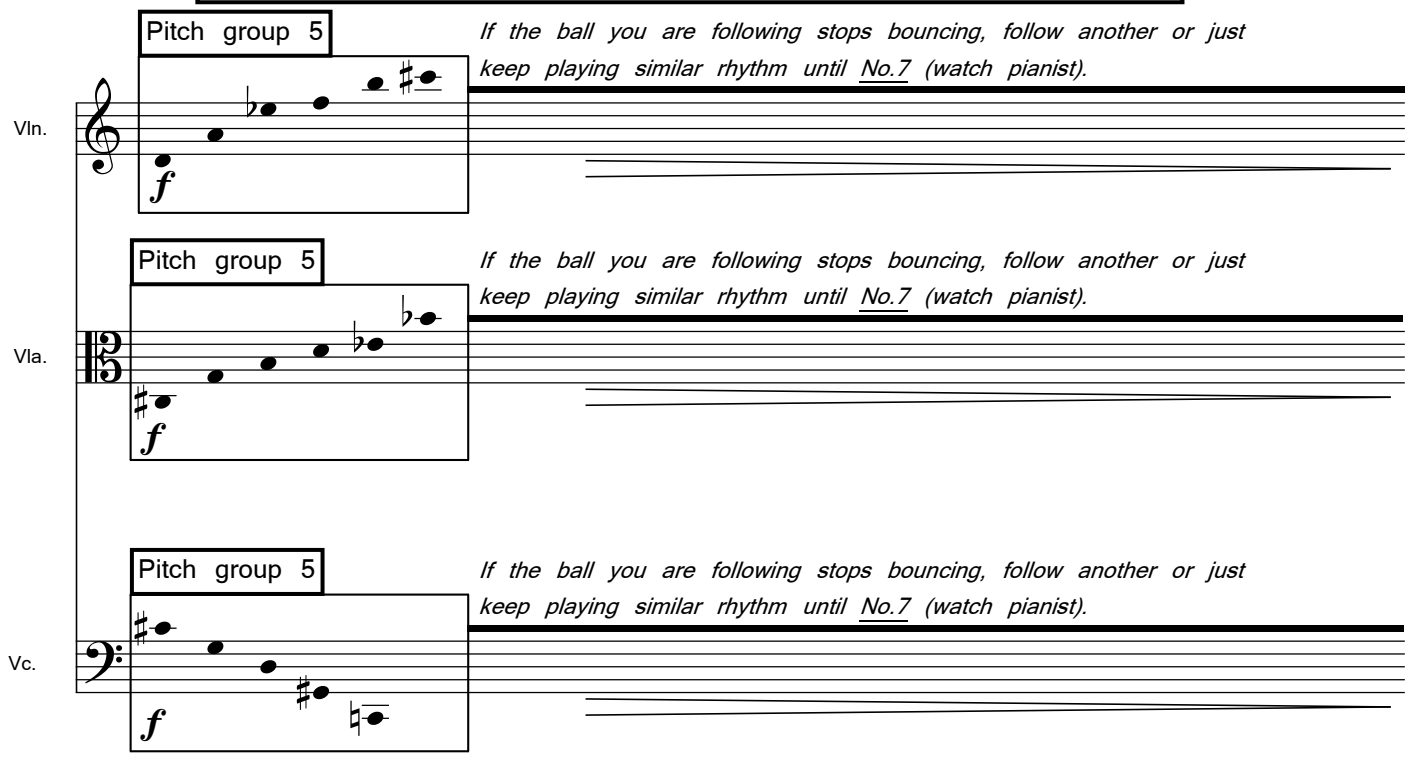


5. ...continued



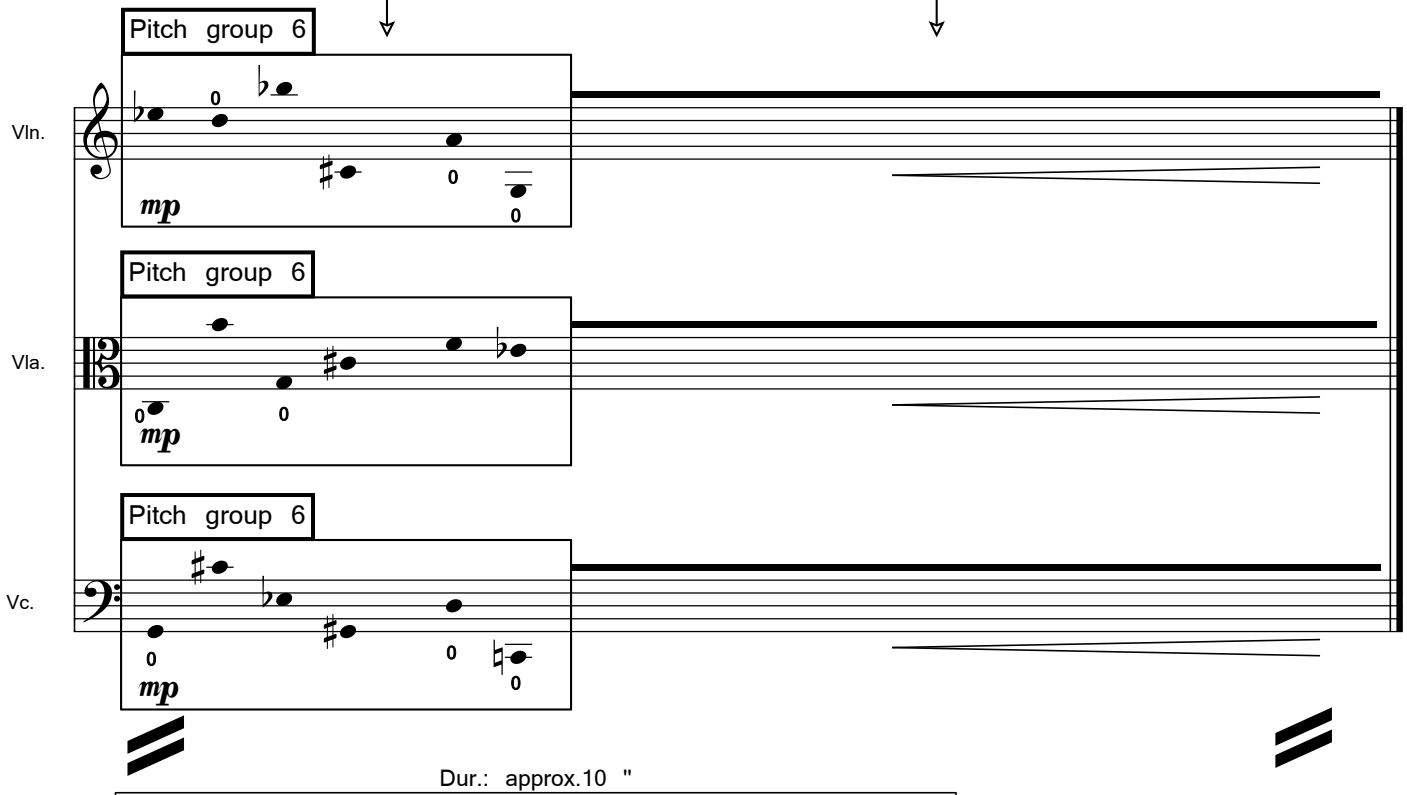
Dur.: approx. 20"

6. Start throwing three balls simultaneously: violin, viola and cello each "follows" a different one with his/her pitch group (p.g.5 pitches are played in random order alternating articulations between legato-staccato, going gradually "out of sync" with the bouncing rhythm.



Dur.: approx.15"

7. Piano: throw all the remaining balls up in the air to start bouncing and take your place at the piano.
Violin, Viola and Cello: respond by playing next group of pitches, starting with the rhythm of bouncing but quickly alternating between staccato and legato and short and long note values and changing the rhythmic patterns.
N.B. *Long note values should be used only on open string pitches.*

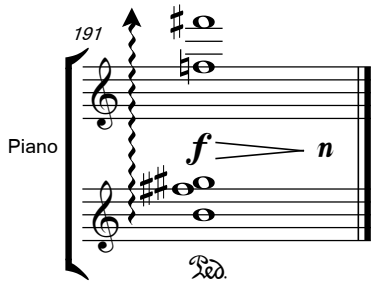


Dur.: approx.10 "

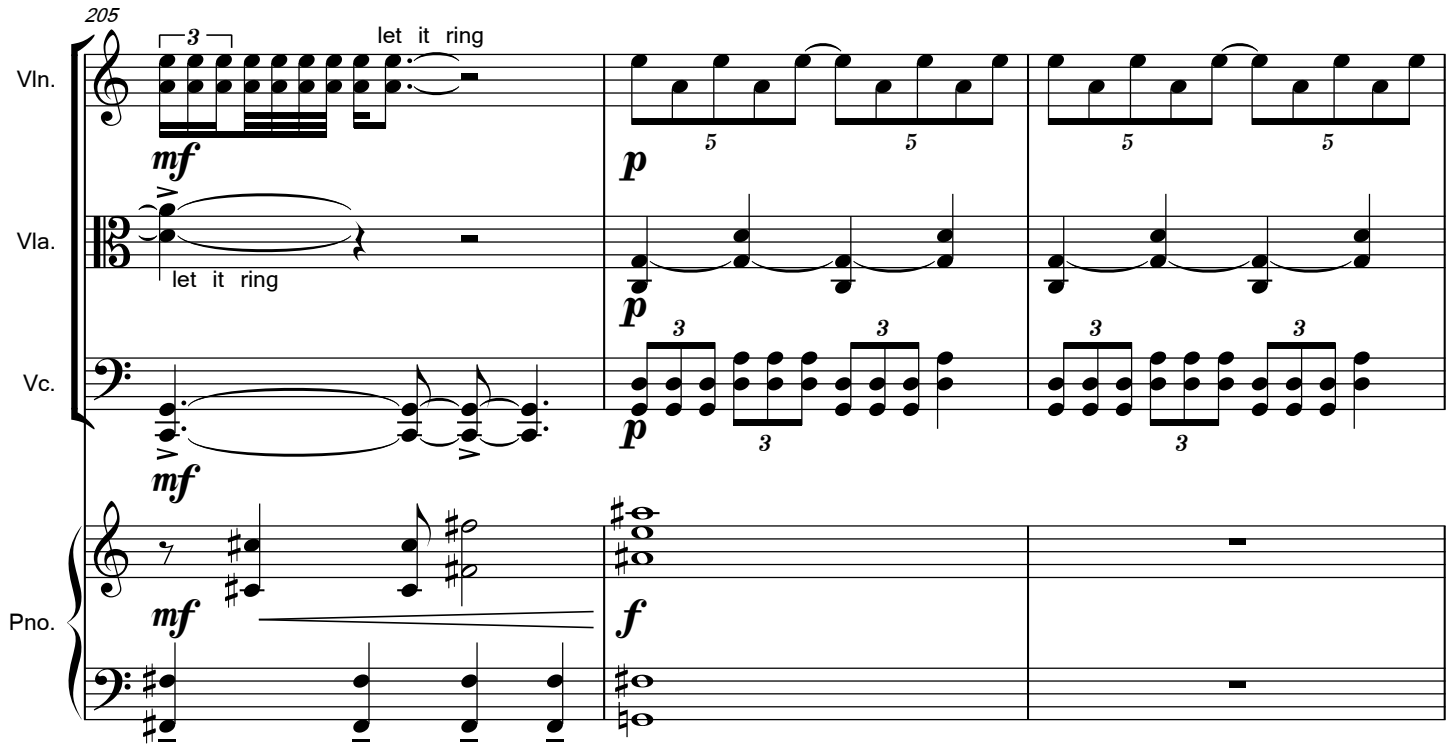
Violin: Continue playing and stop abruptly on the first piano note.

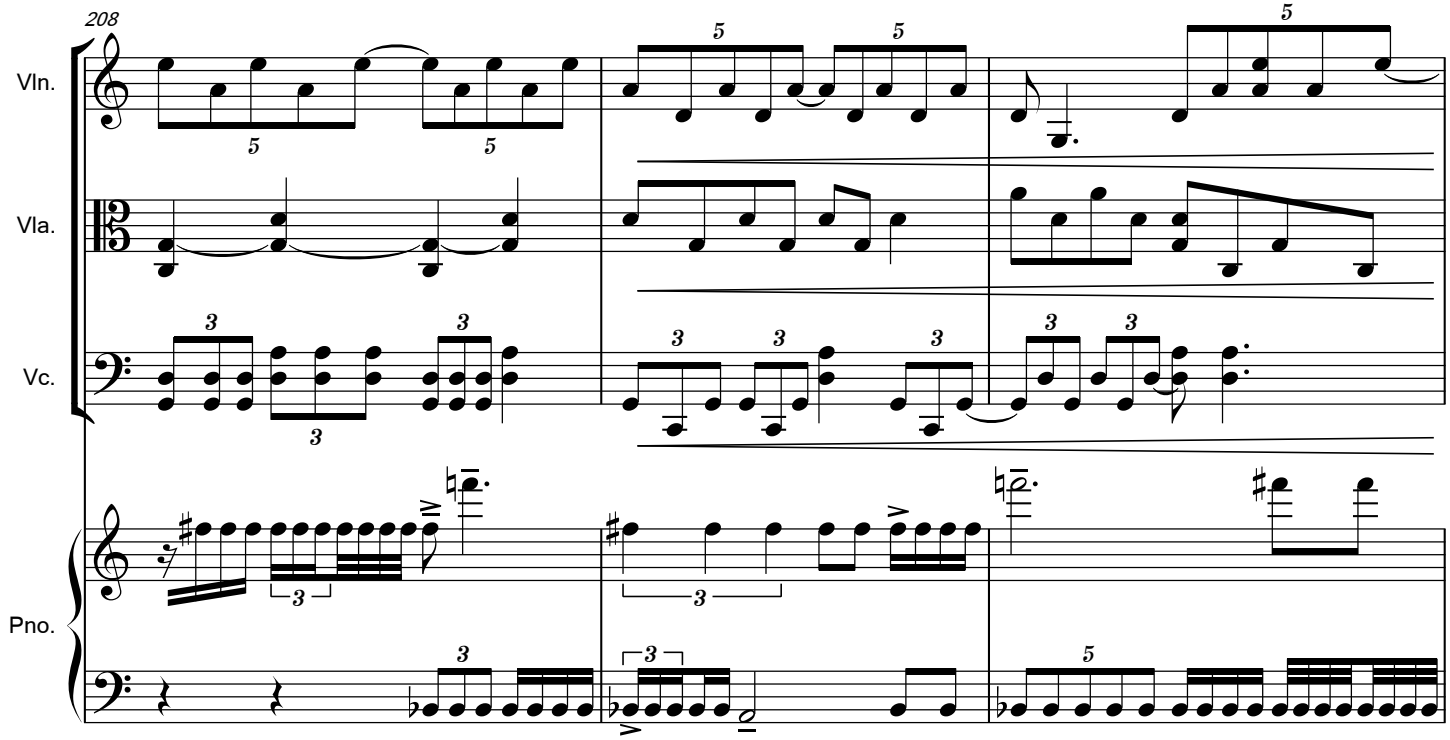
Viola: Continue playing and stop abruptly on the first piano note.

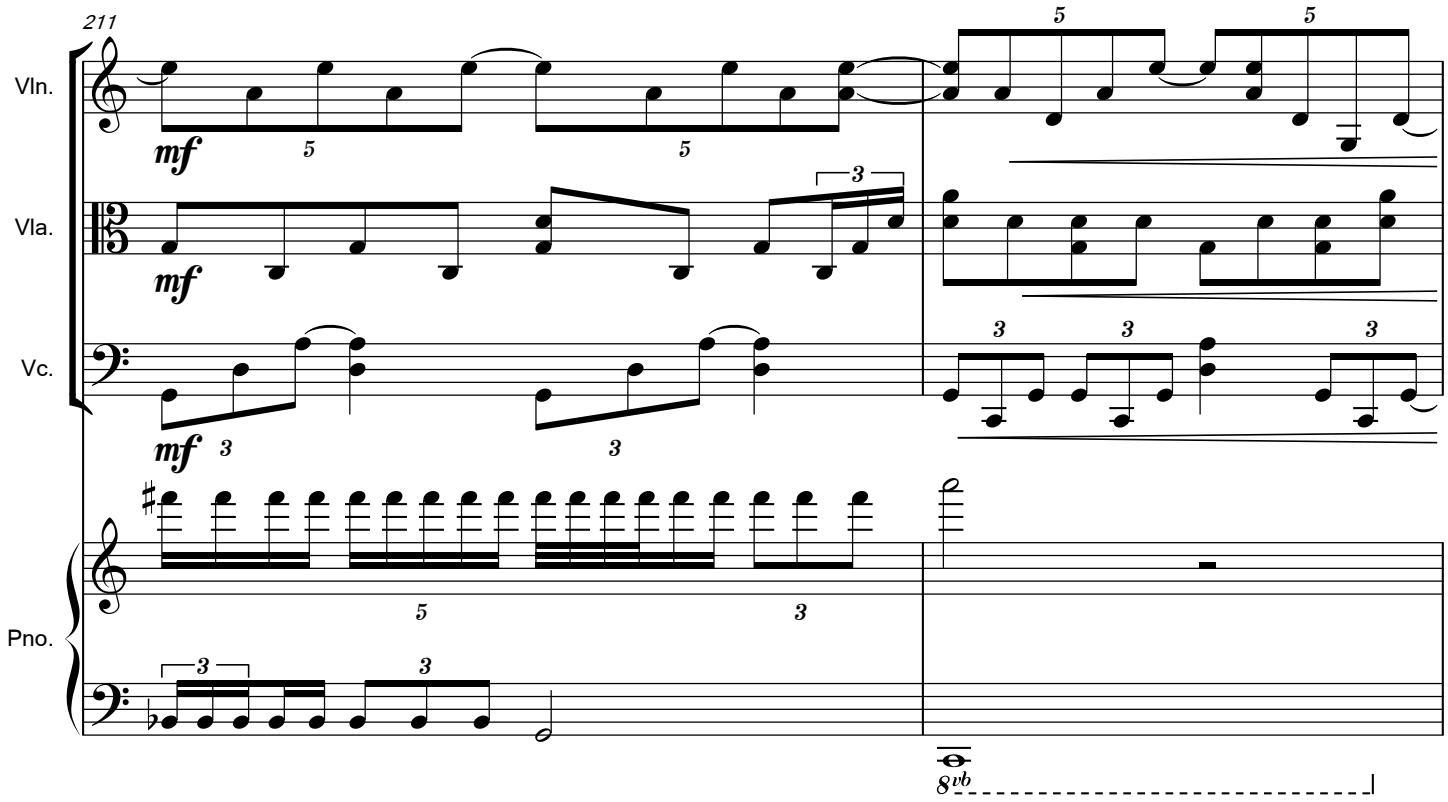
Violoncello: Continue playing and stop abruptly on the first piano note.

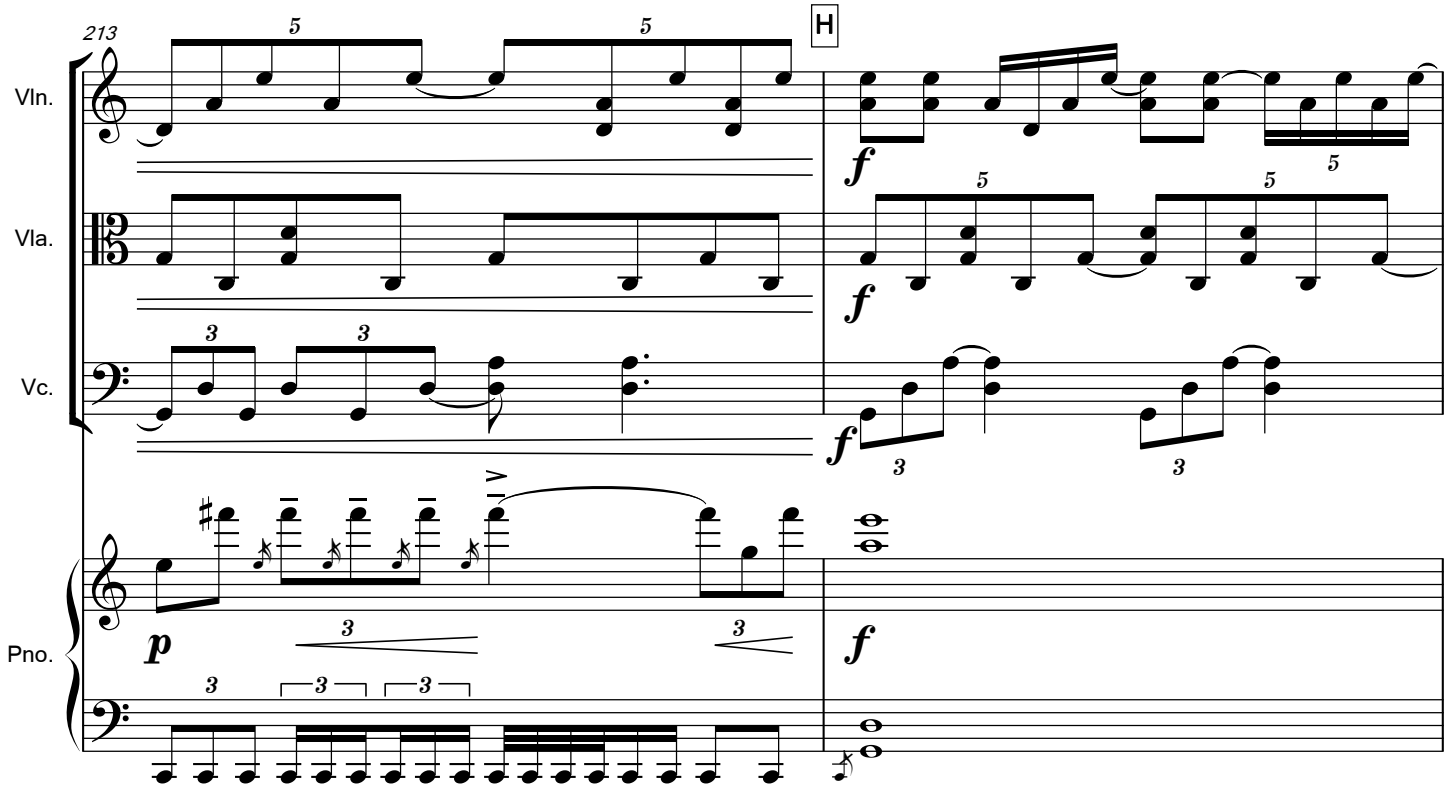


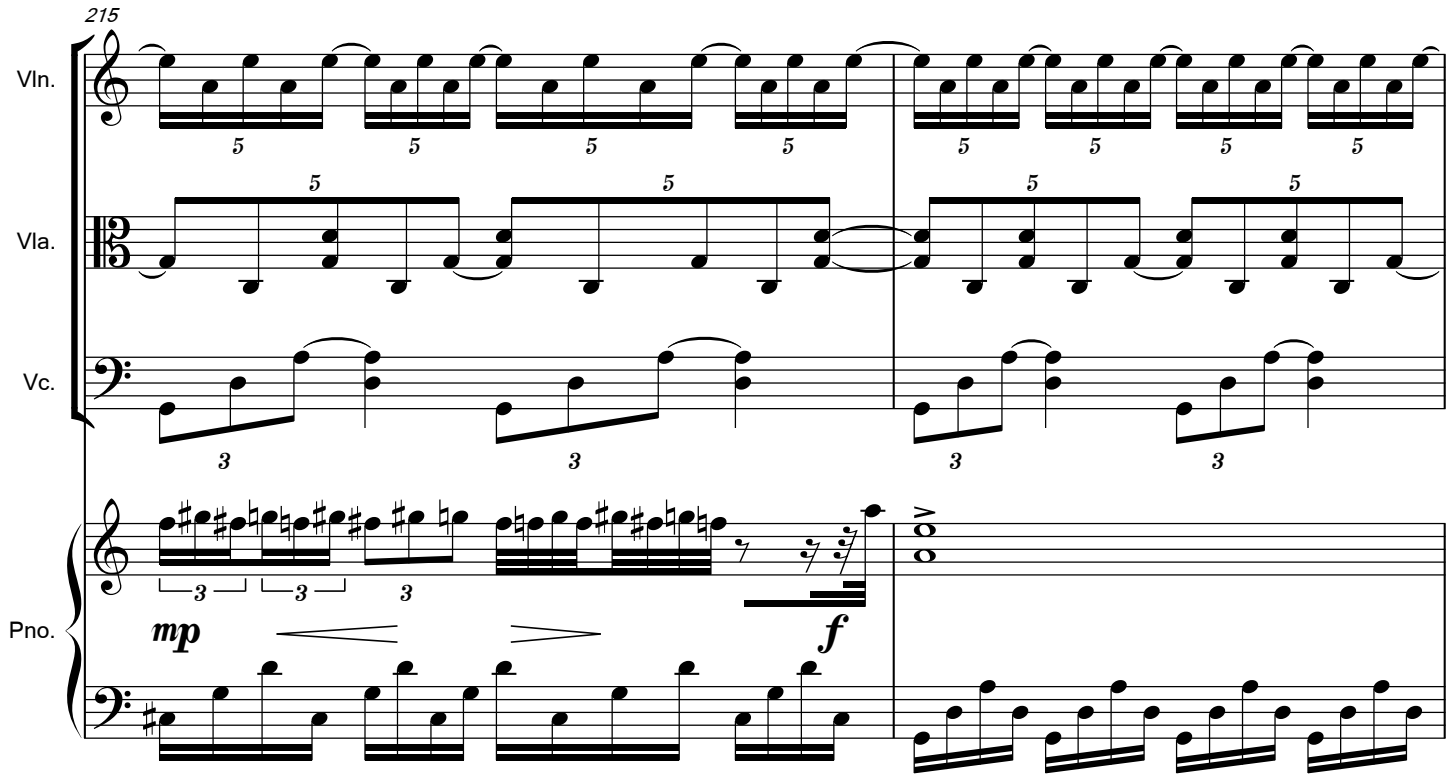
192
Adagio ♩=50
Piano
p
pp
p
pp
G
Vla.
Vc.
ppp
always open strings
Pno.
mp
pp
202
Vln.
always open strings
mp
mf
p

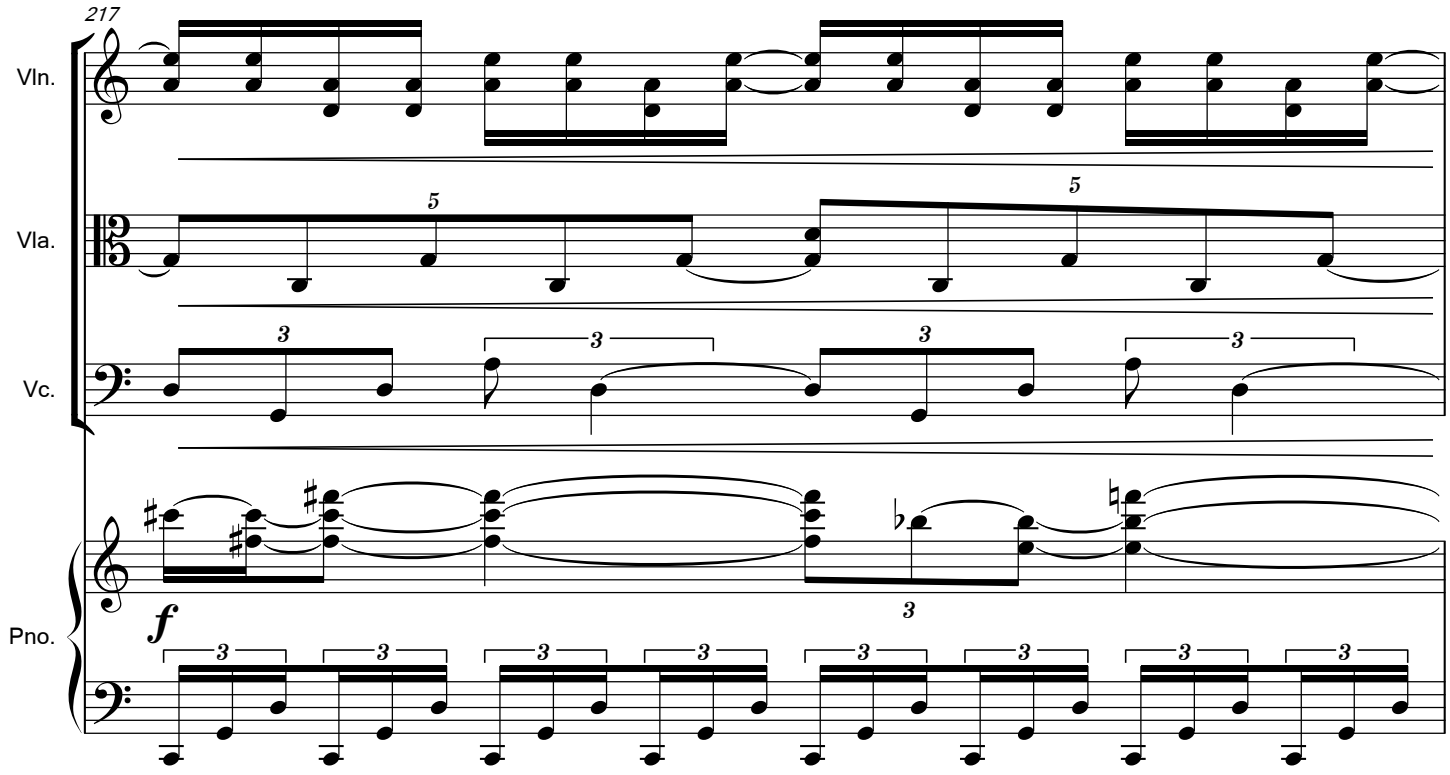

205
Vln.
Vla.
Vc.
Pno.
let it ring
let it ring
mf
p
p
p
mf
mf
f

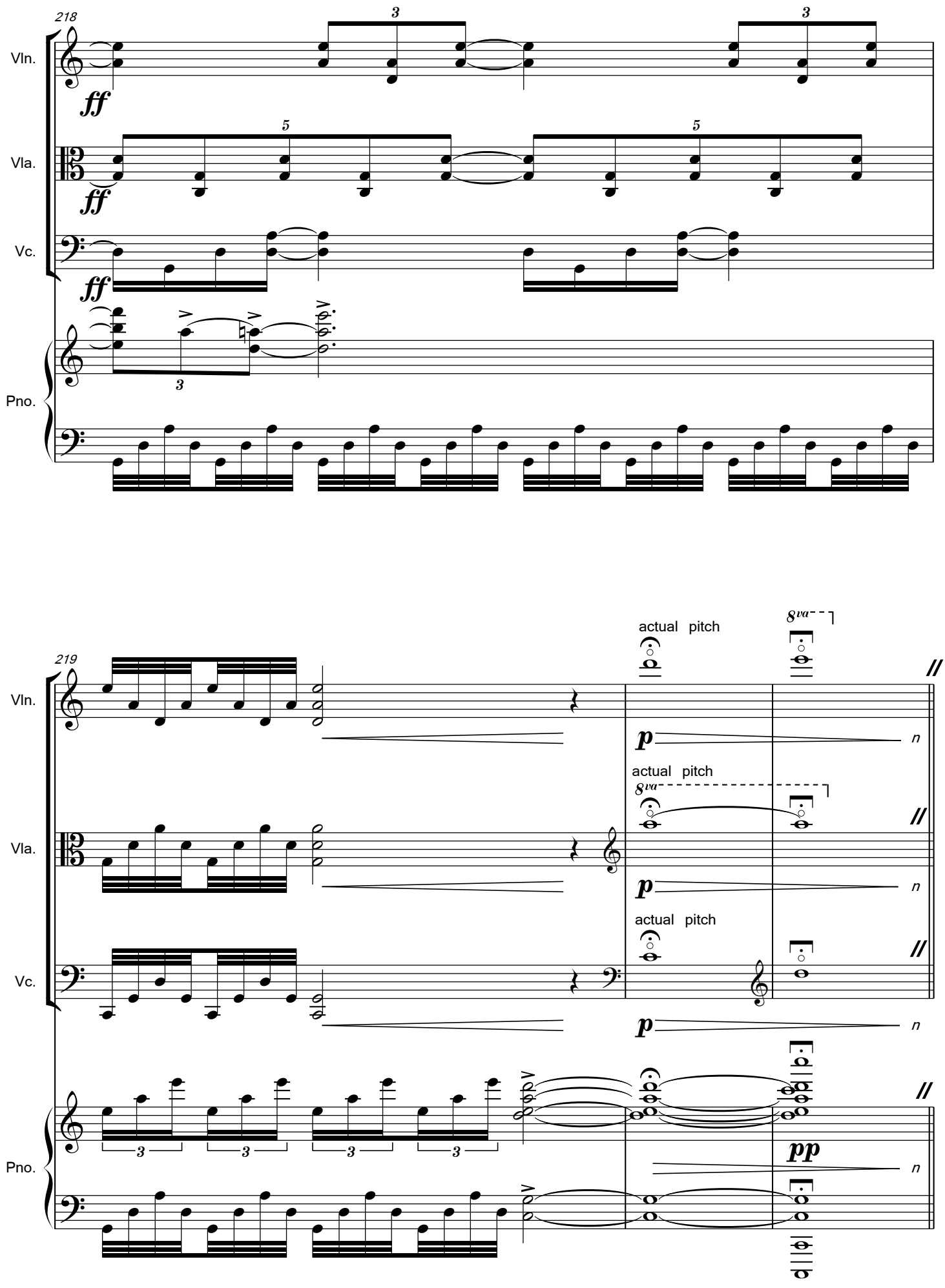

208
Vln.
Vla.
Vc.
Pno.


211
Vln.
Vla.
Vc.
Pno.
mf
8vb

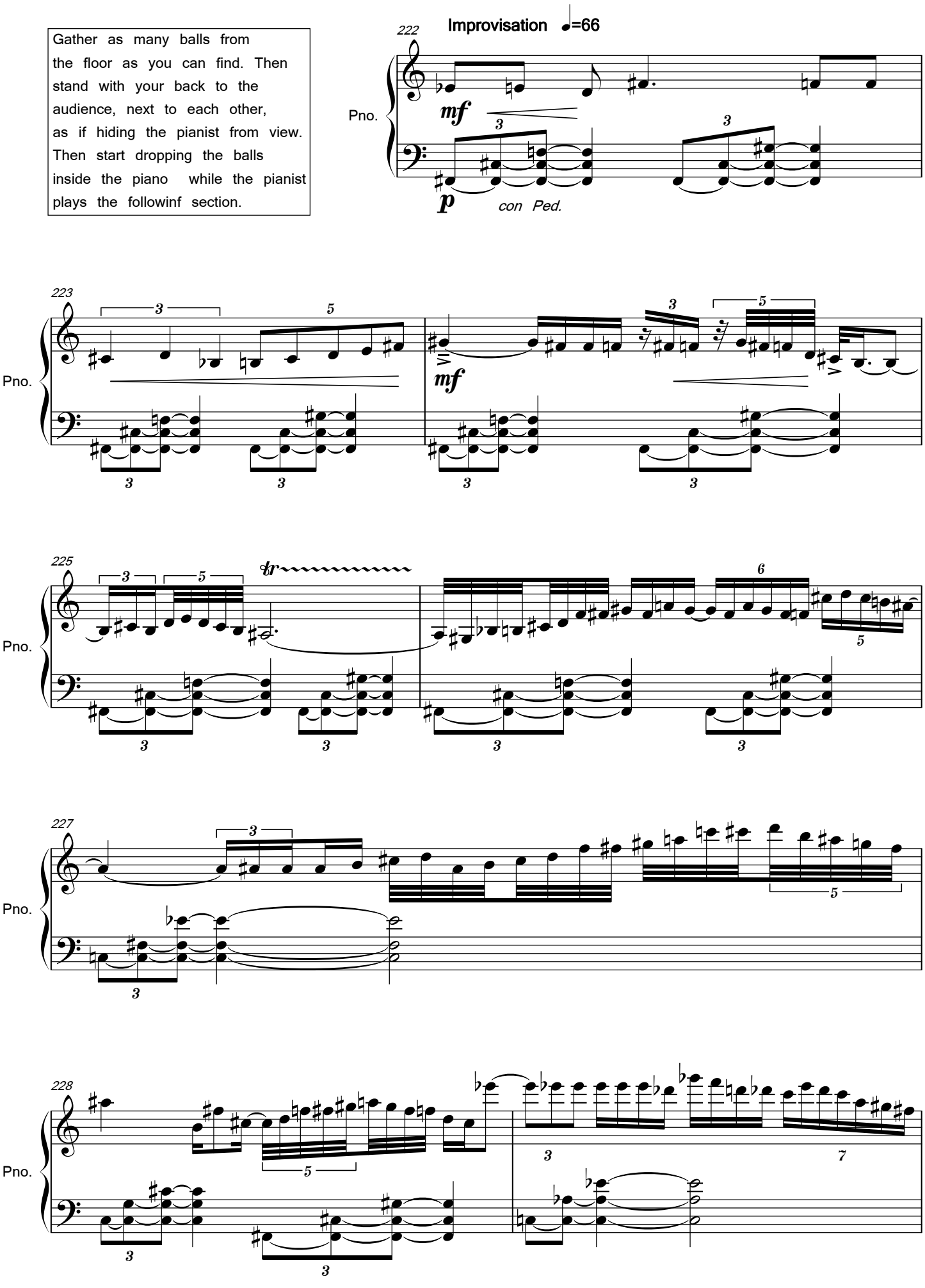

213
H
Vln.
Vla.
Vc.
Pno.
f
p

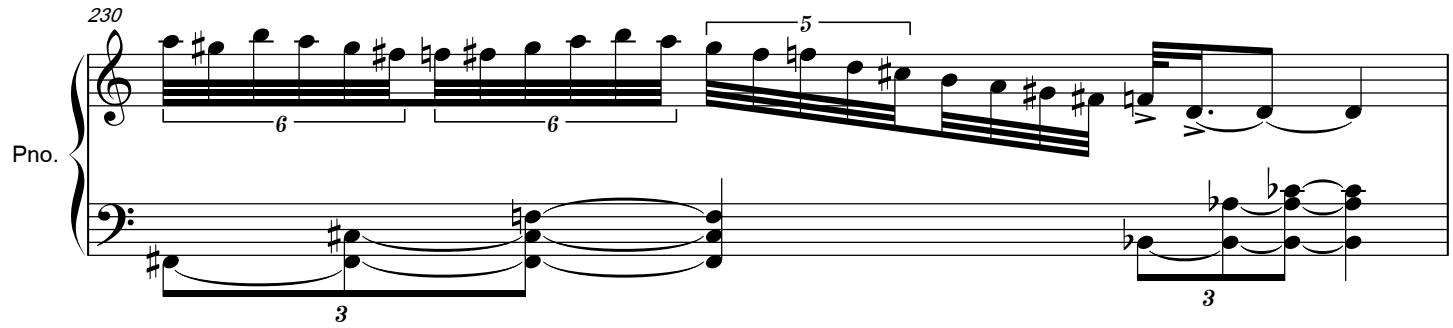

215
Vln.
Vla.
Vc.
Pno.
mp
f

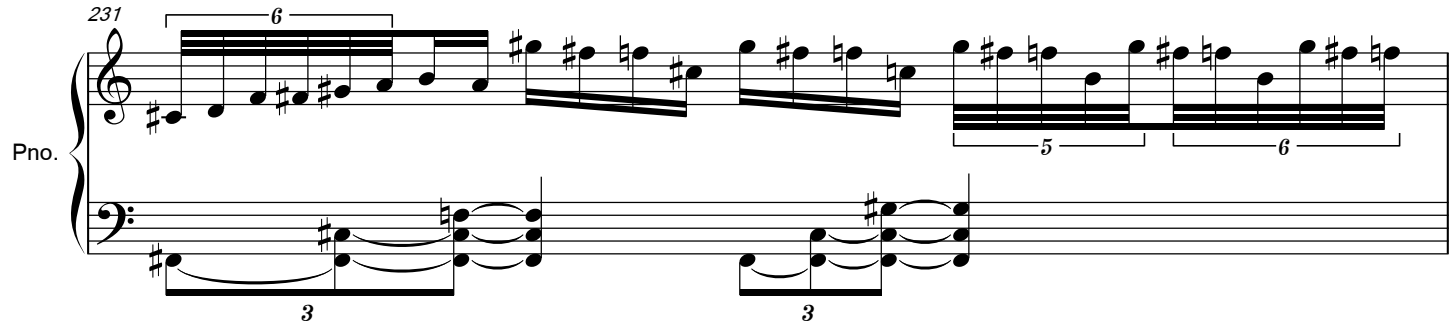

217
Vln.
Vla.
Vc.
Pno.
f

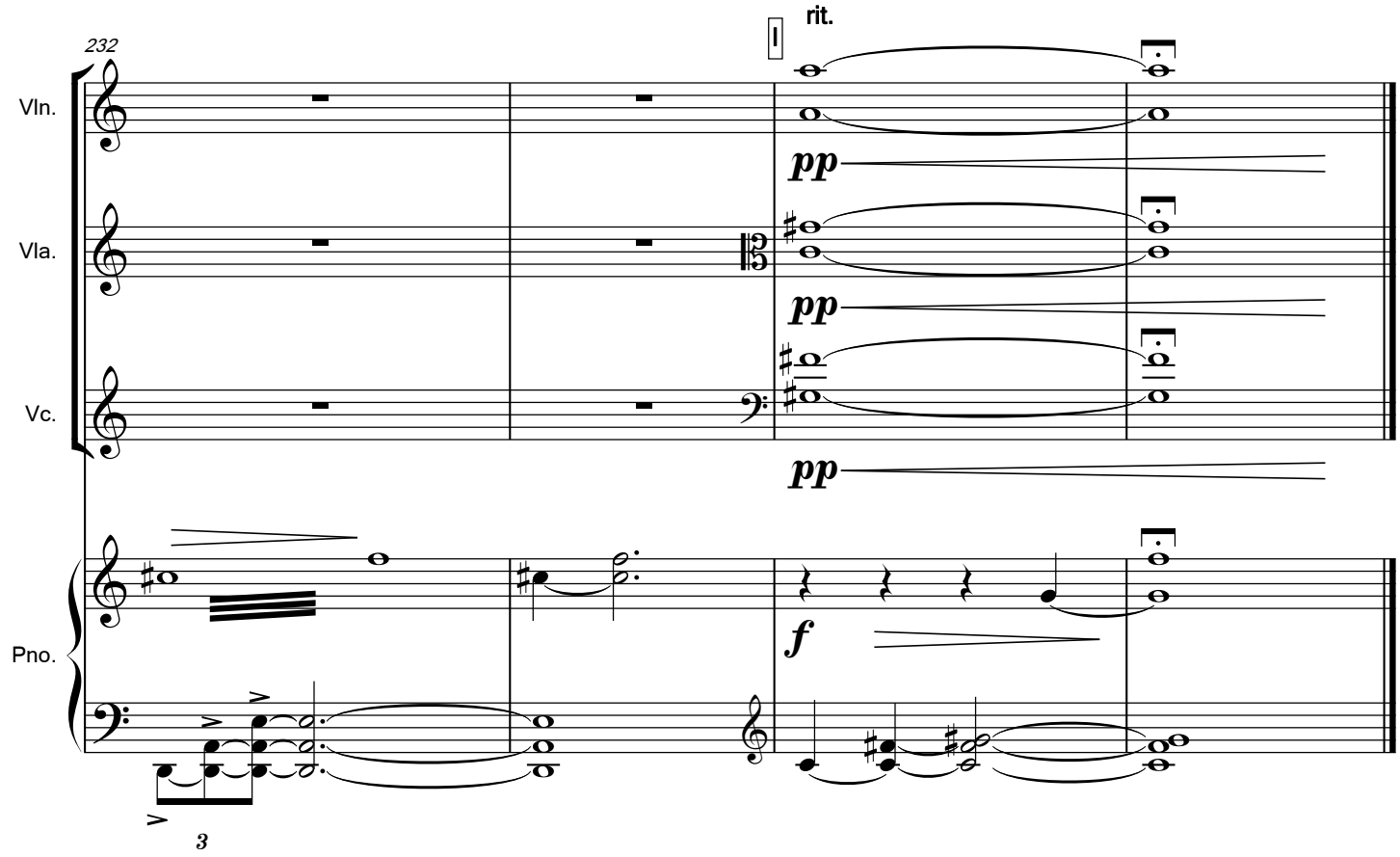

218
Vln.
Vla.
Vc.
Pno.
ff
3
5
219
actual pitch
8va
p
n
pp

Gather as many balls from the floor as you can find. Then stand with your back to the audience, next to each other, as if hiding the pianist from view. Then start dropping the balls inside the piano while the pianist plays the followinf section.



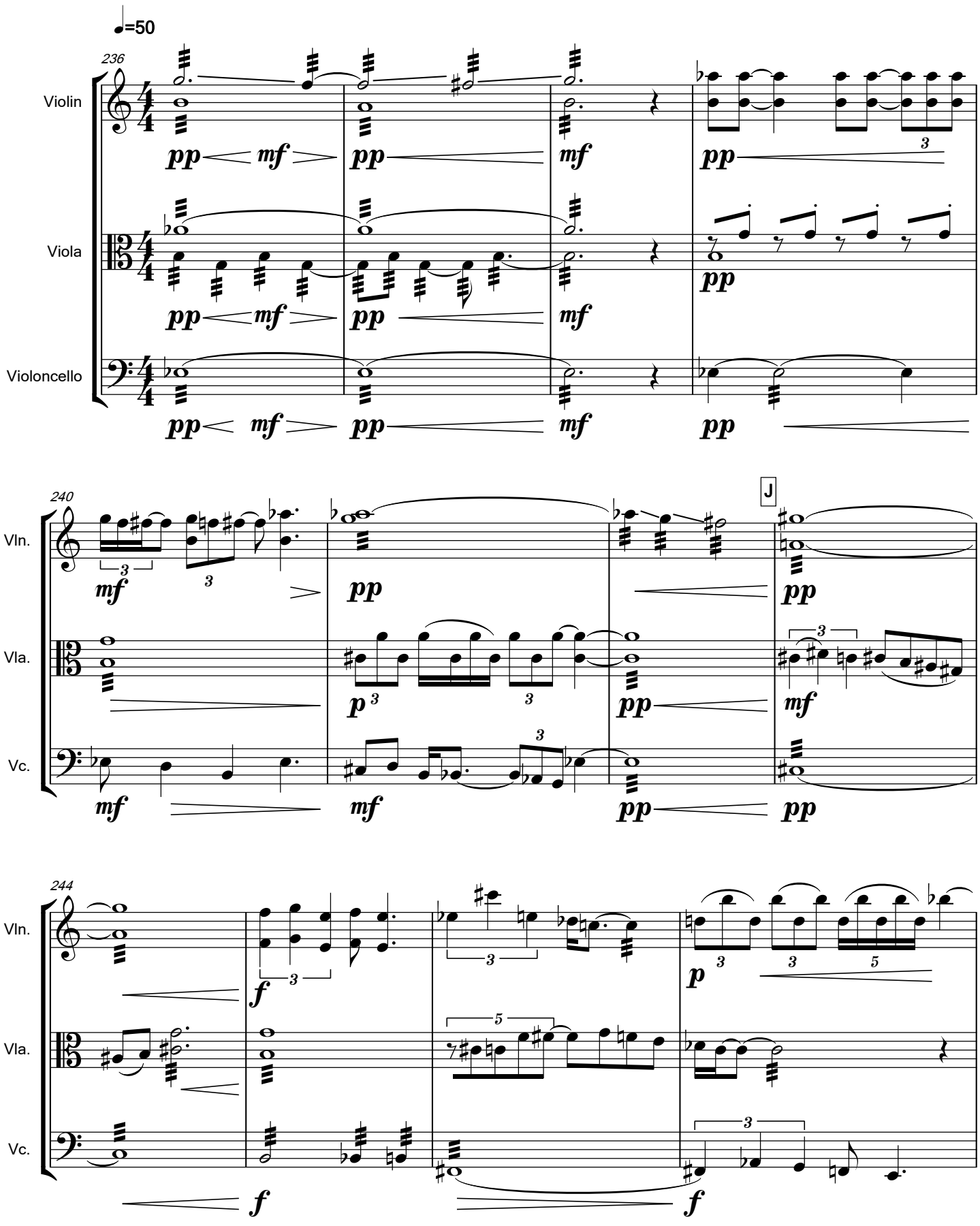

230
Pno.
6
6
5
3
3

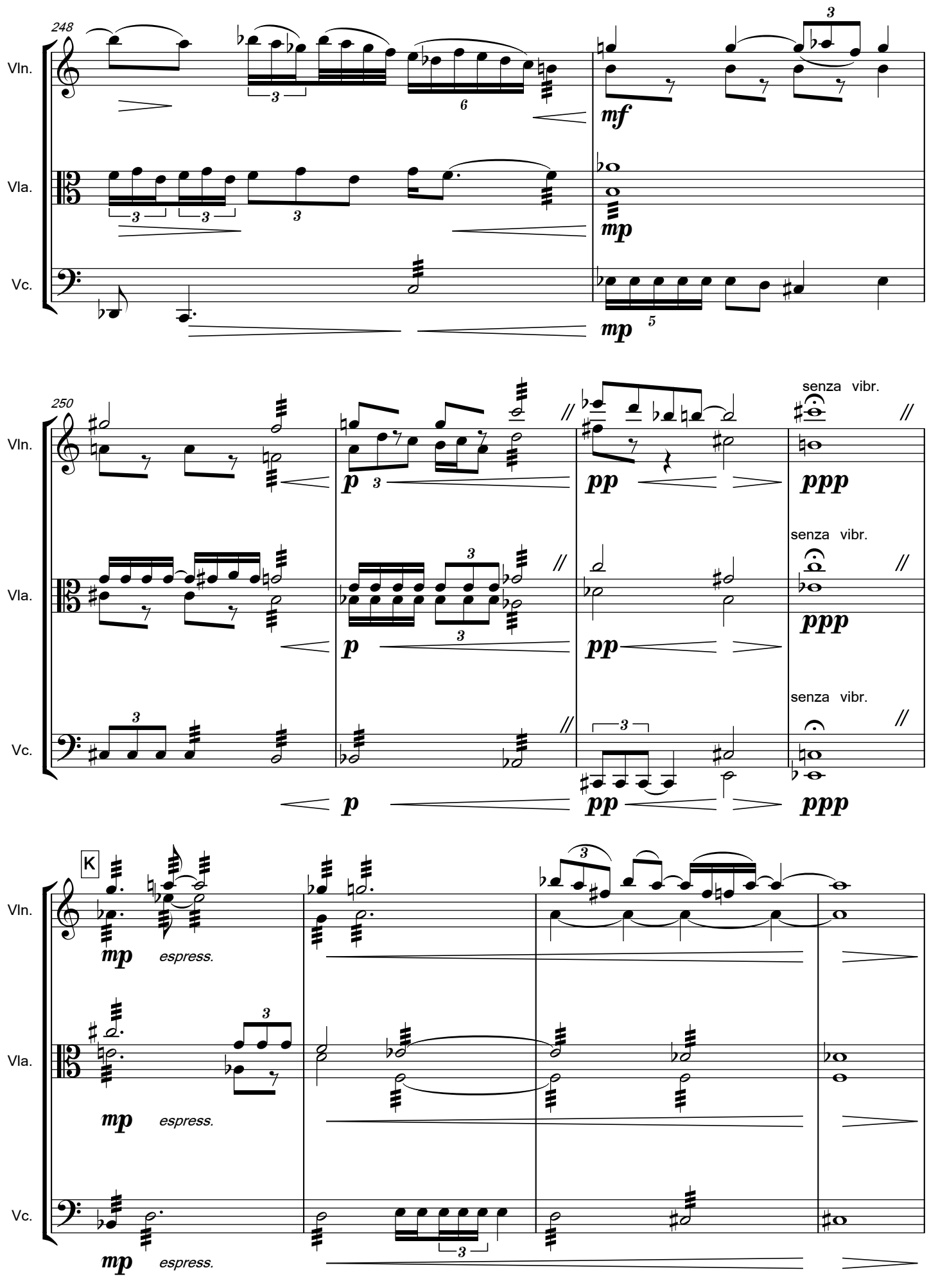

231
Pno.
6
5
6
3
3

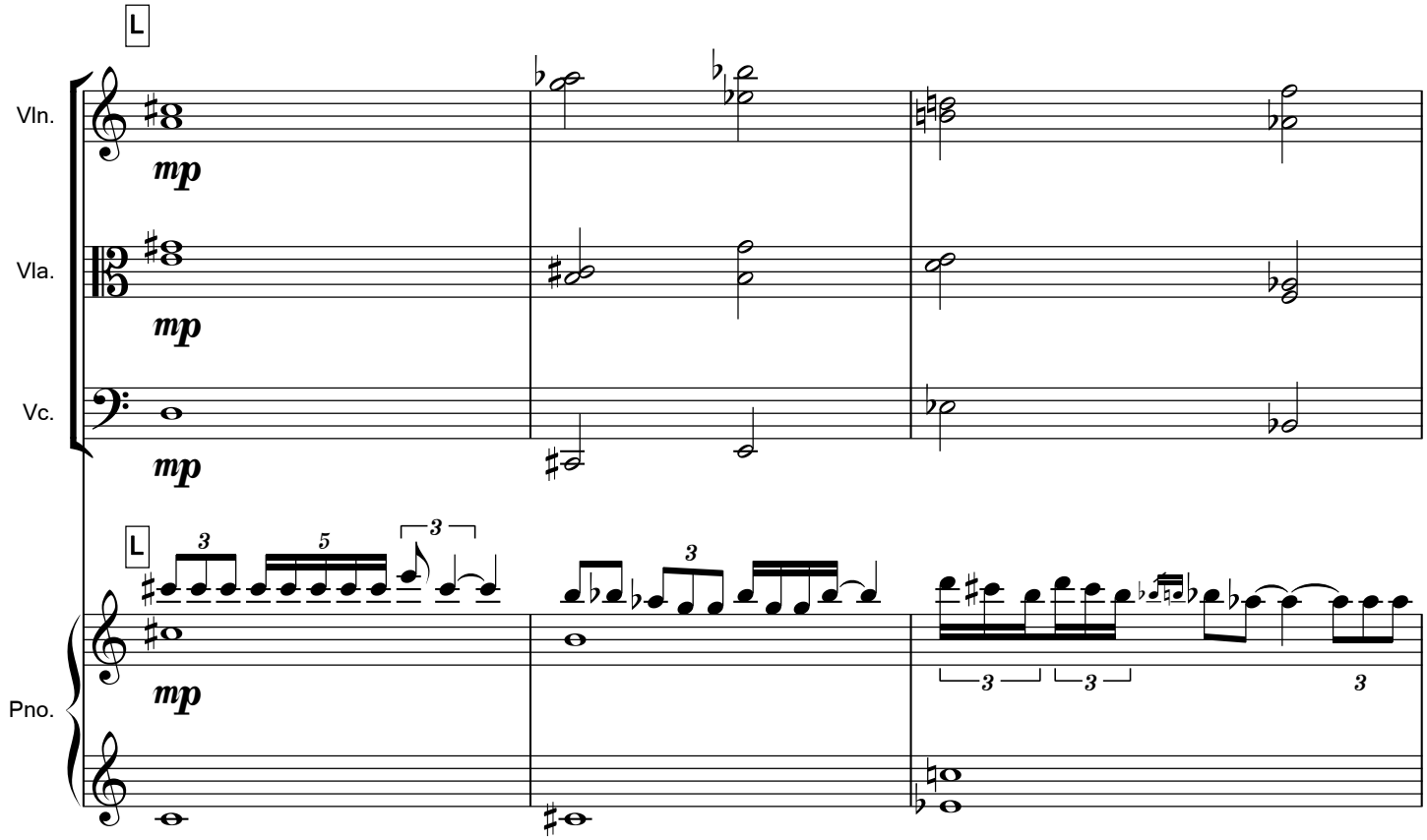

232
rit.
Vln.
Vla.
Vc.
Pno.
pp
pp
pp
f
3

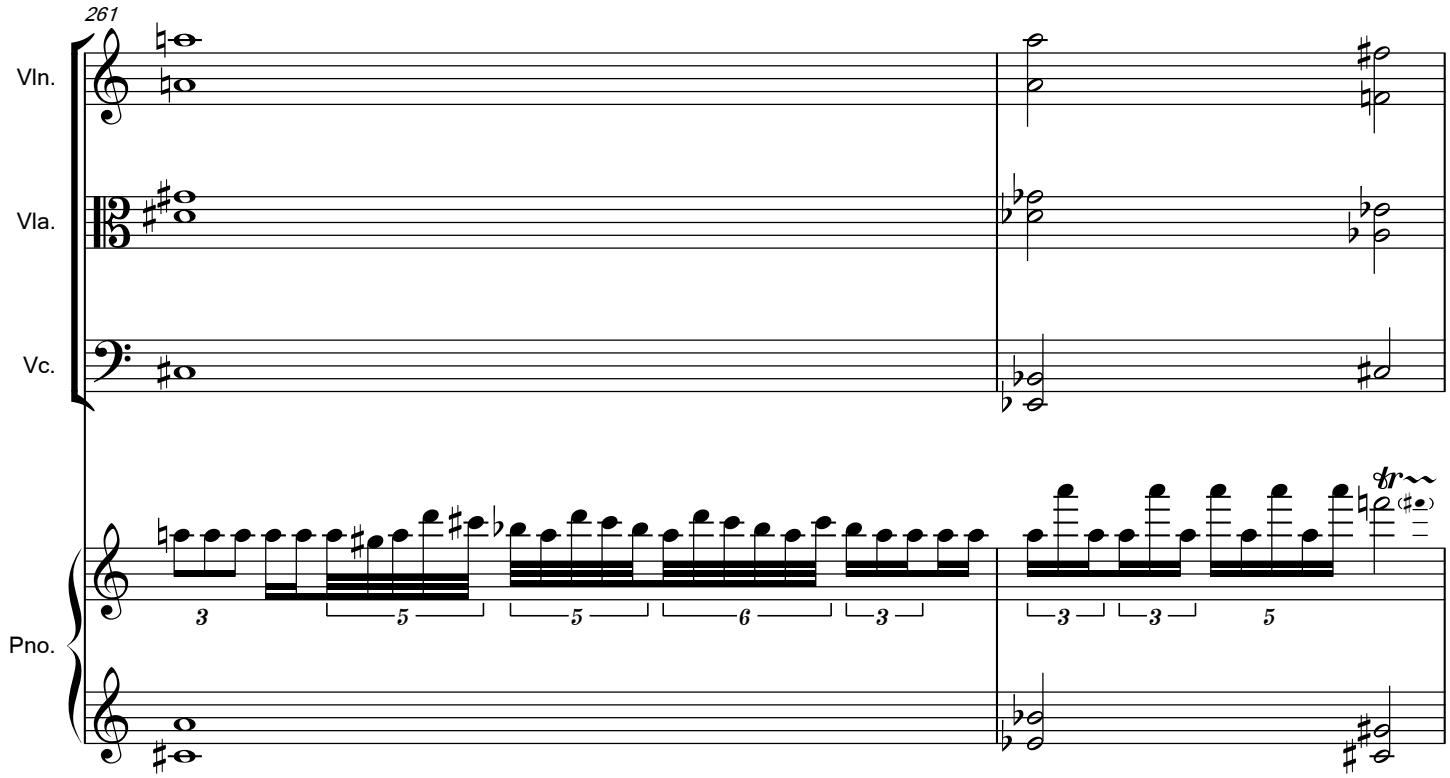
III.

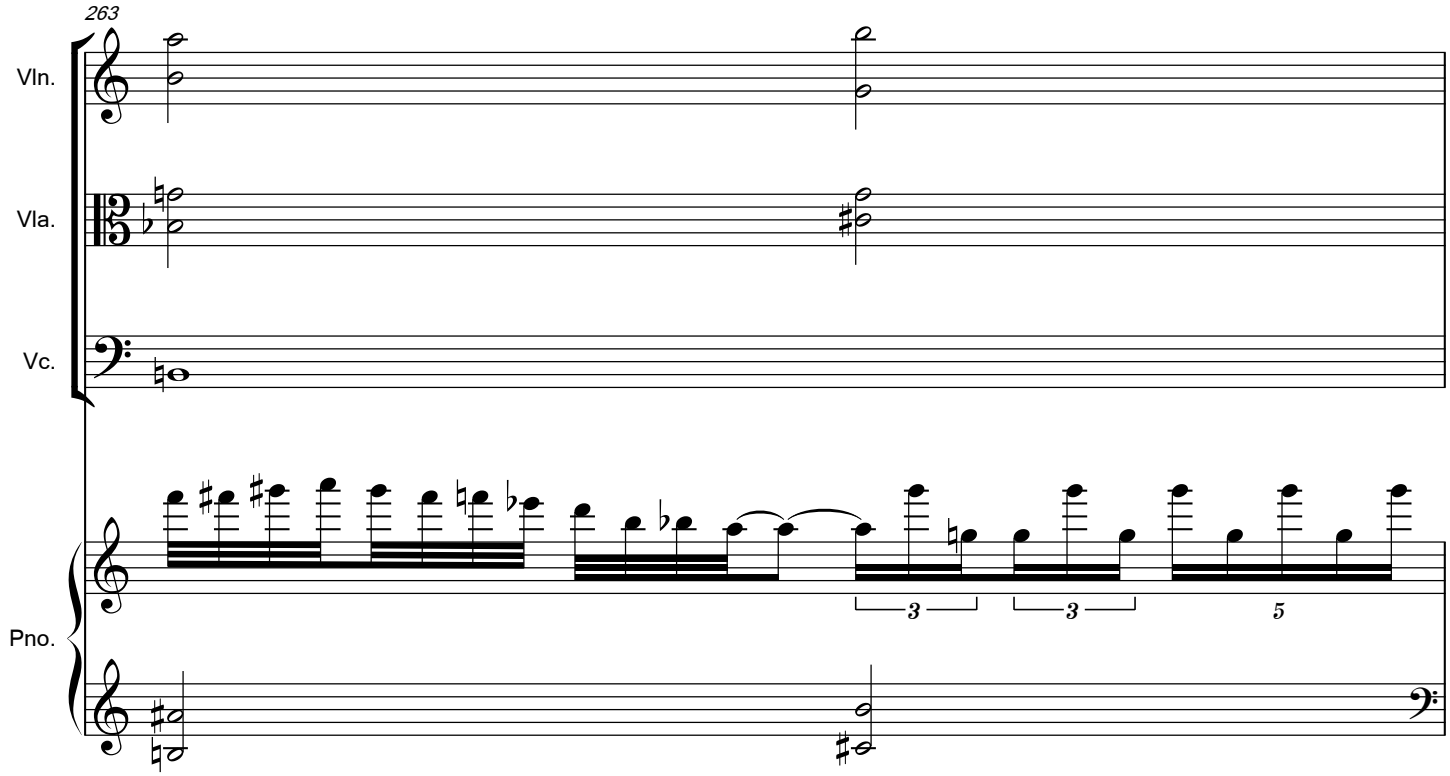
Trio di sogno

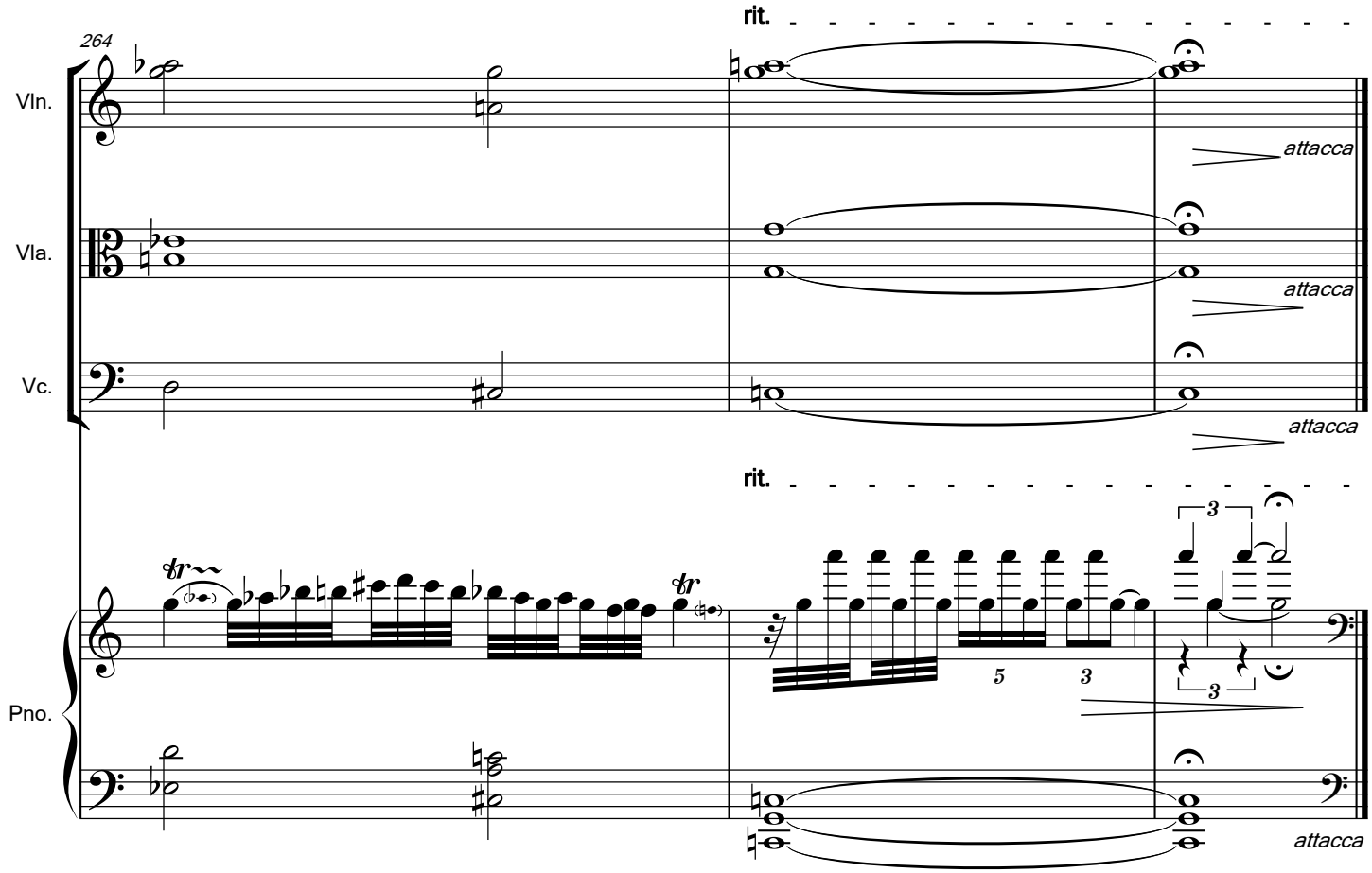



248
Vln.
Vla.
Vc.
mf
mp
250
senza vibr.
p
pp
ppp
K
espress.


L
Vln.
Vla.
Vc.
mp
mp
mp
L
Pno.
3
5
3
3
3
3
3

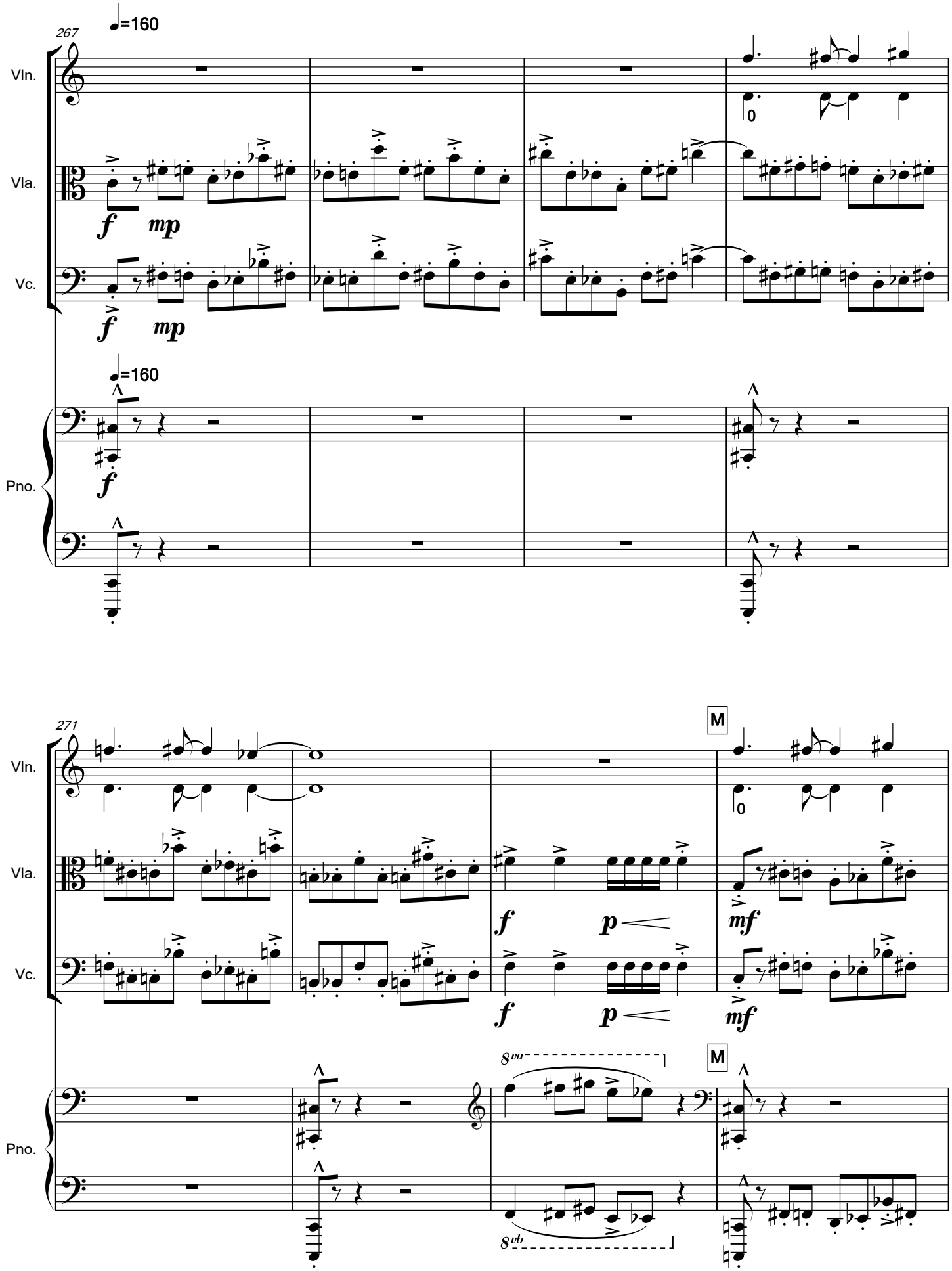

261
Vln.
Vla.
Vc.
Pno.
3
5
5
6
3
3
3
5
tr

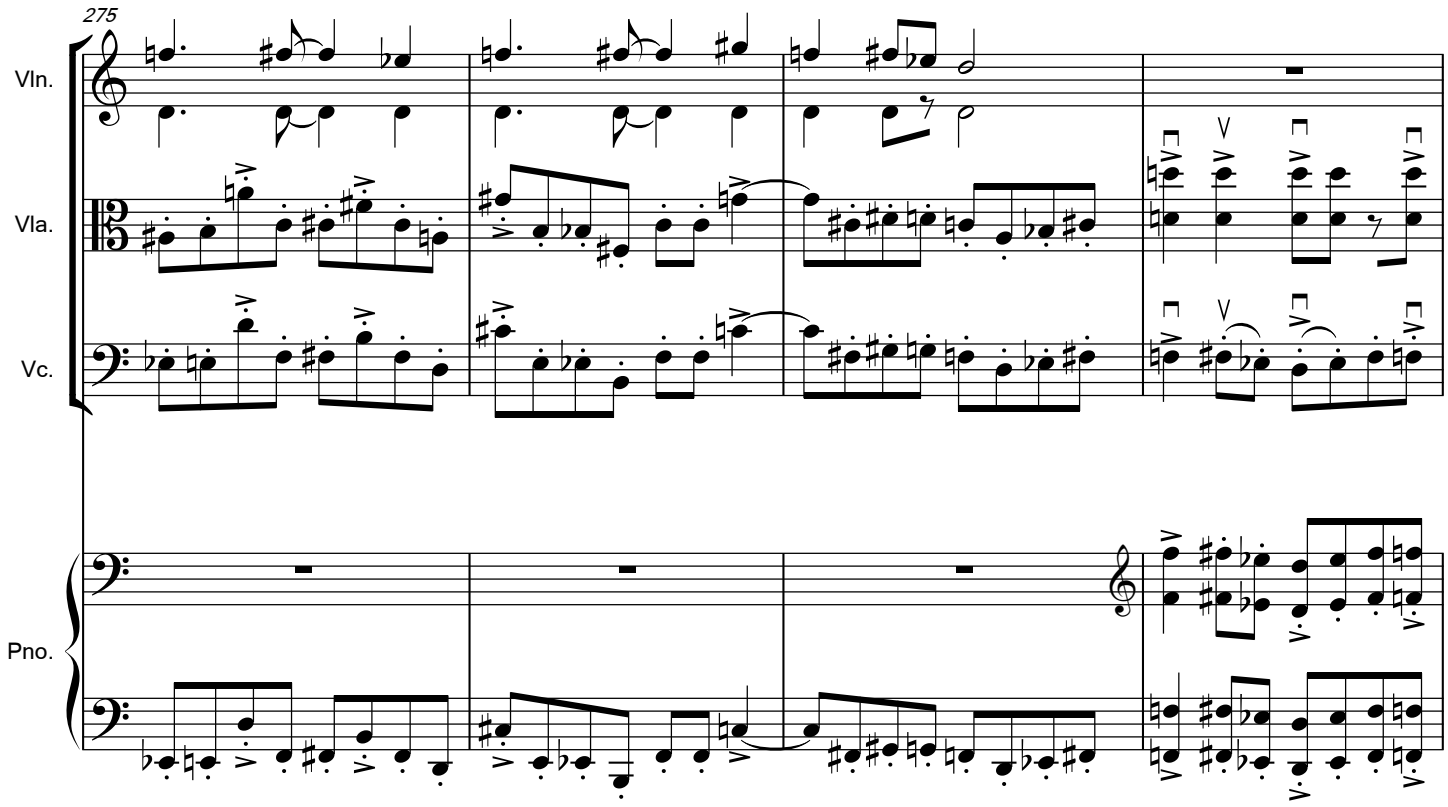

263
Vln.
Vla.
Vc.
Pno.
3
3
5

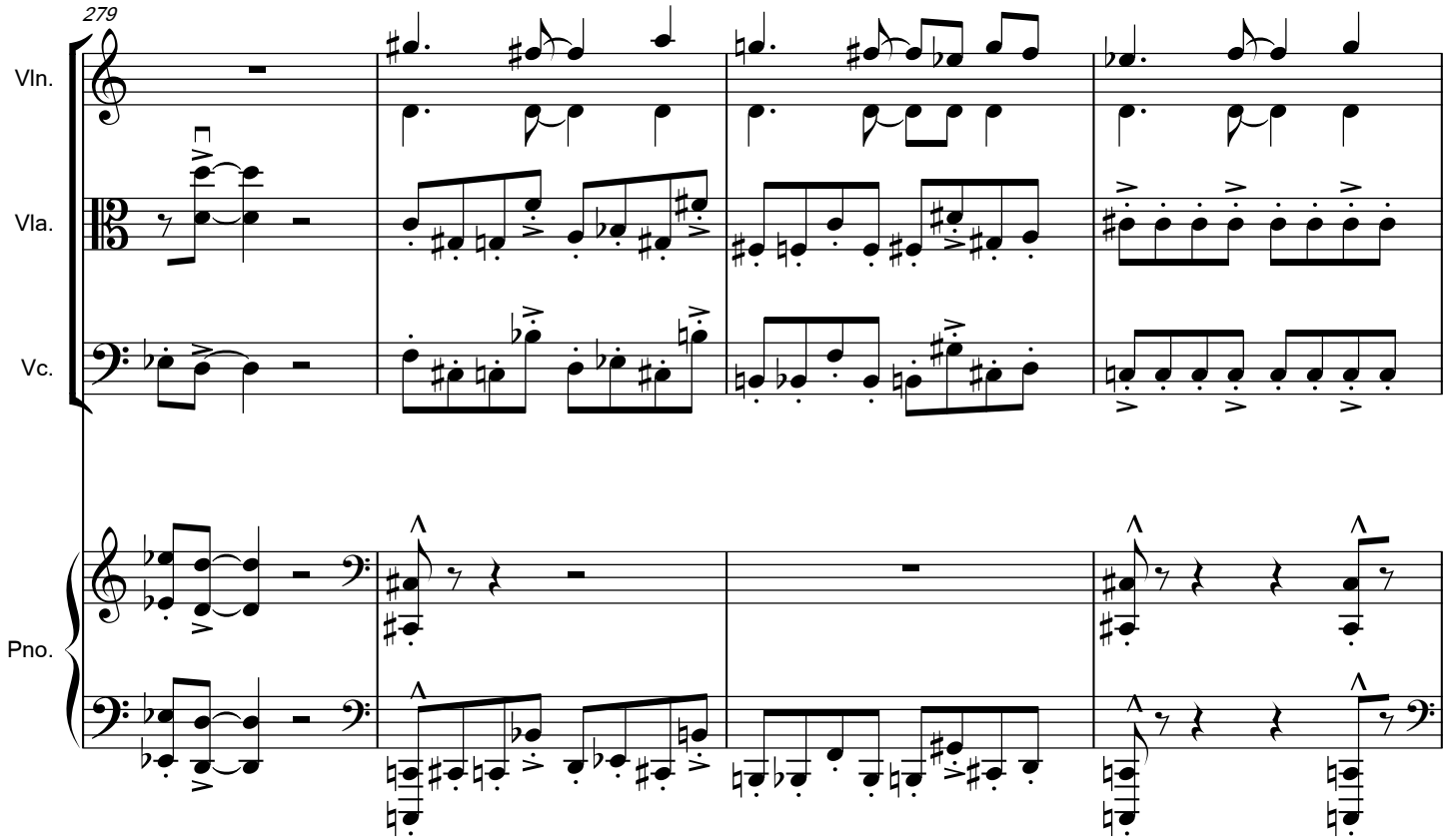

264
rit.
Vln.
attacca
Vla.
attacca
Vc.
attacca
rit.
Pno.
tr
tr
3
5
3
3
attacca

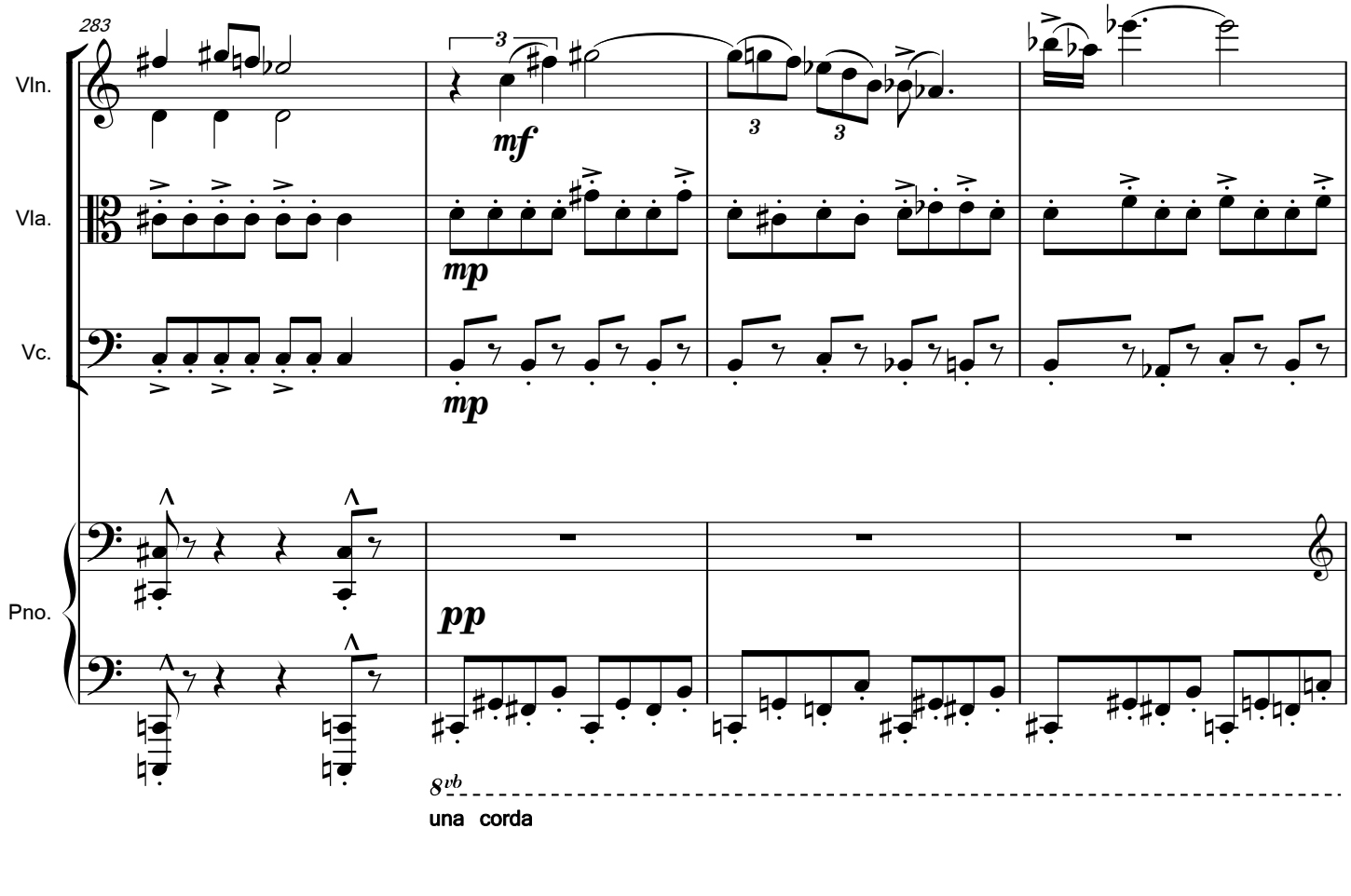
IV.

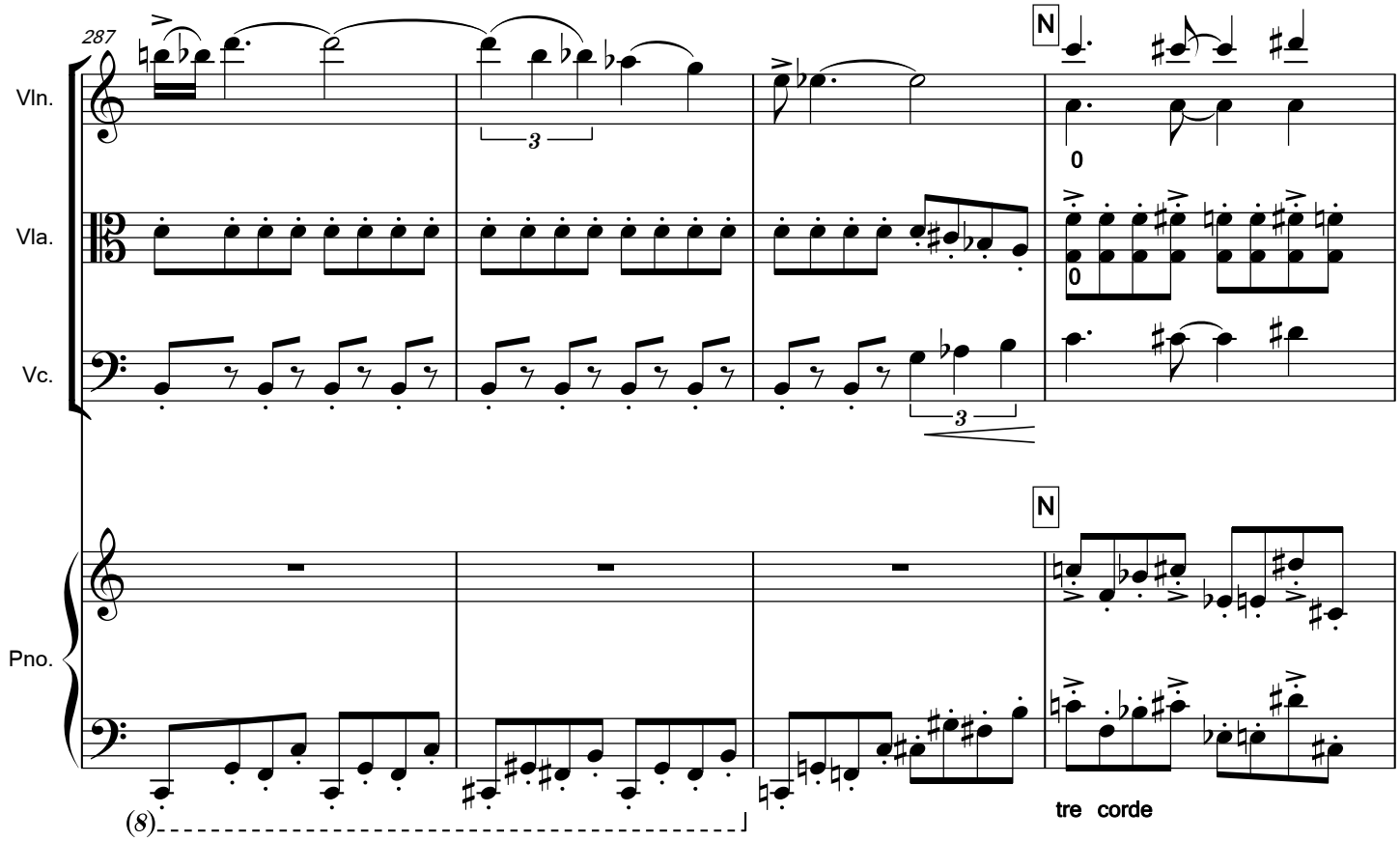
Allegro Risvegliare

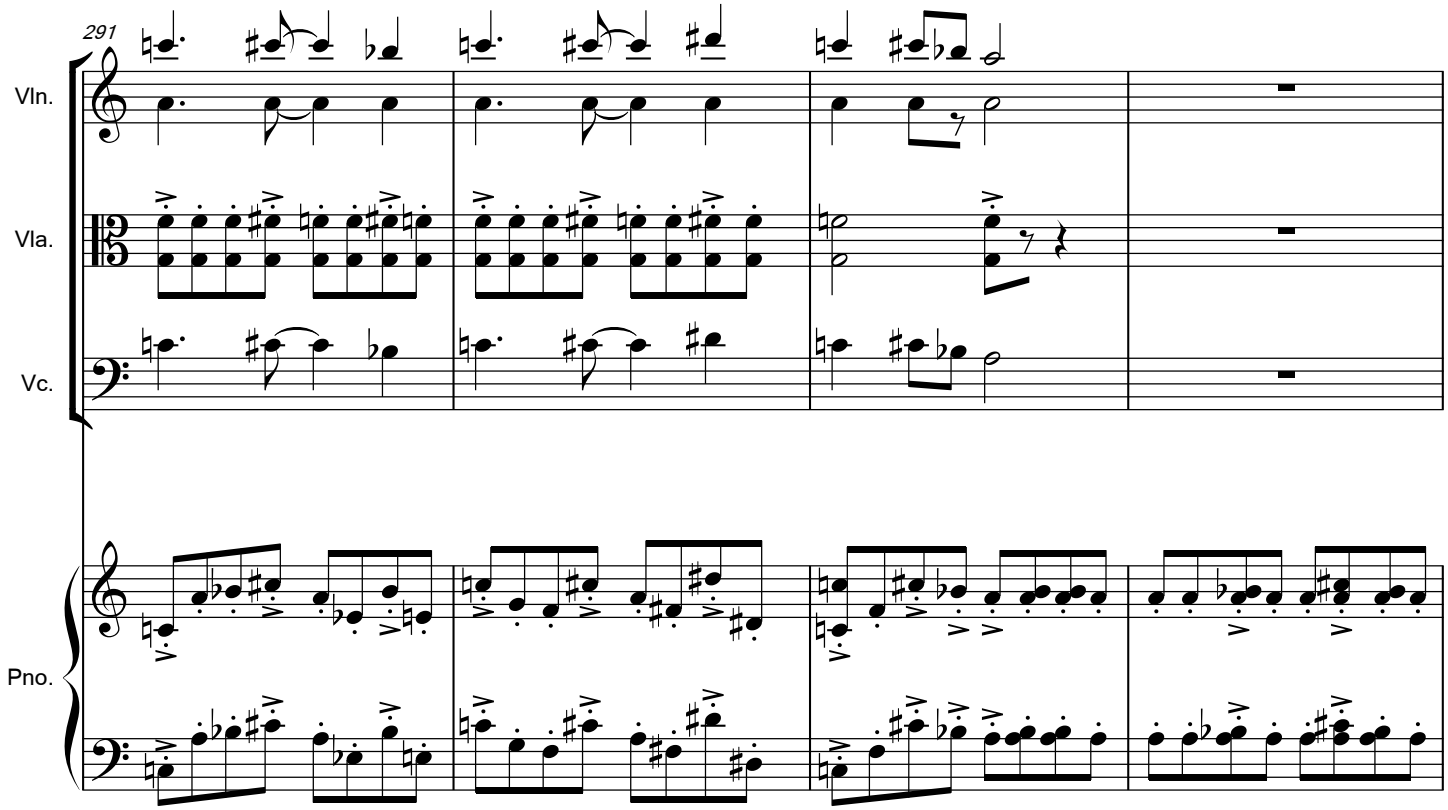



275
Vln.
Vla.
Vc.
Pno.


279
Vln.
Vla.
Vc.
Pno.


283
Vln.
Vla.
Vc.
Pno.
mf
mp
mp
pp
8vb
una corda


287
Vln.
Vla.
Vc.
Pno.
N
N
0
0
(8)
tre corde


291
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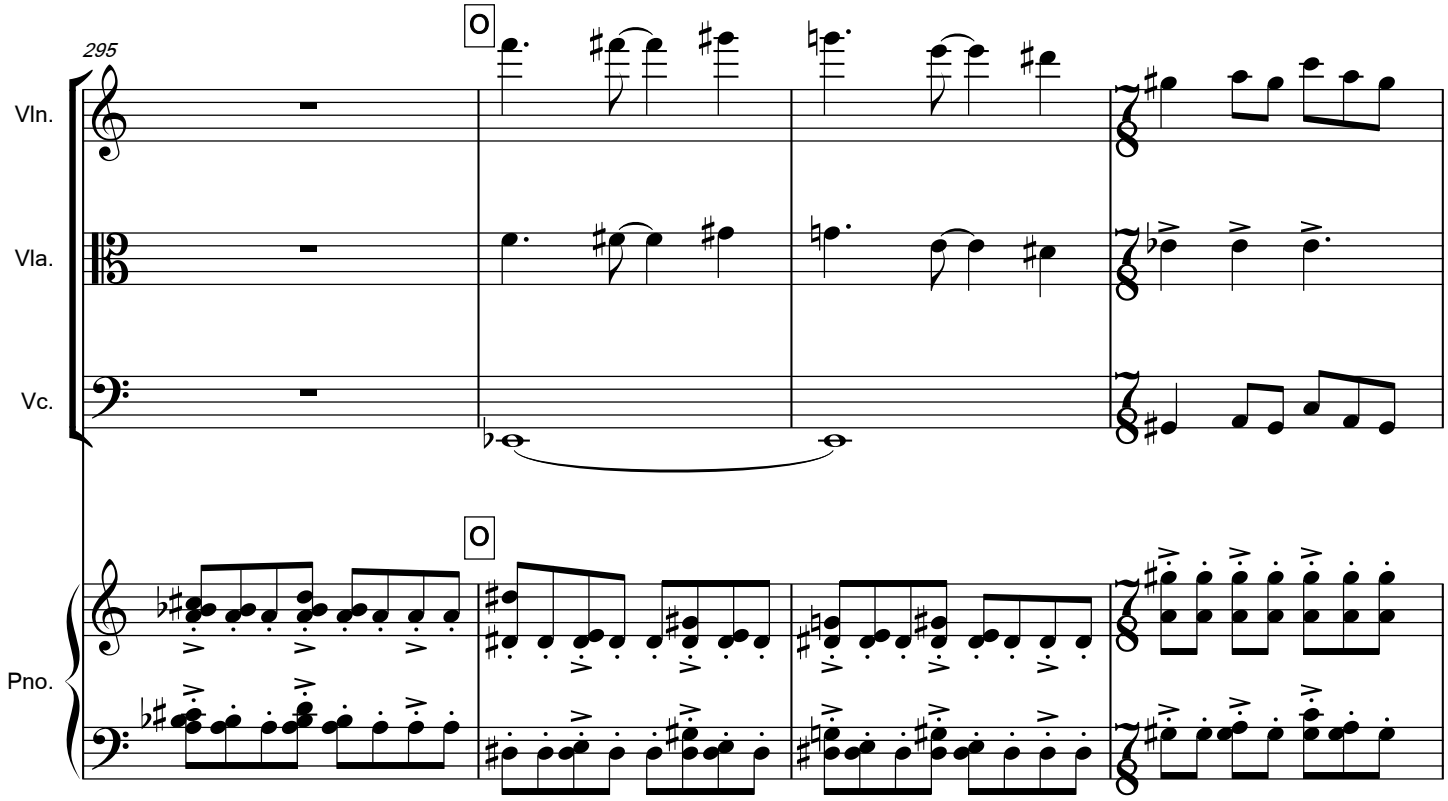
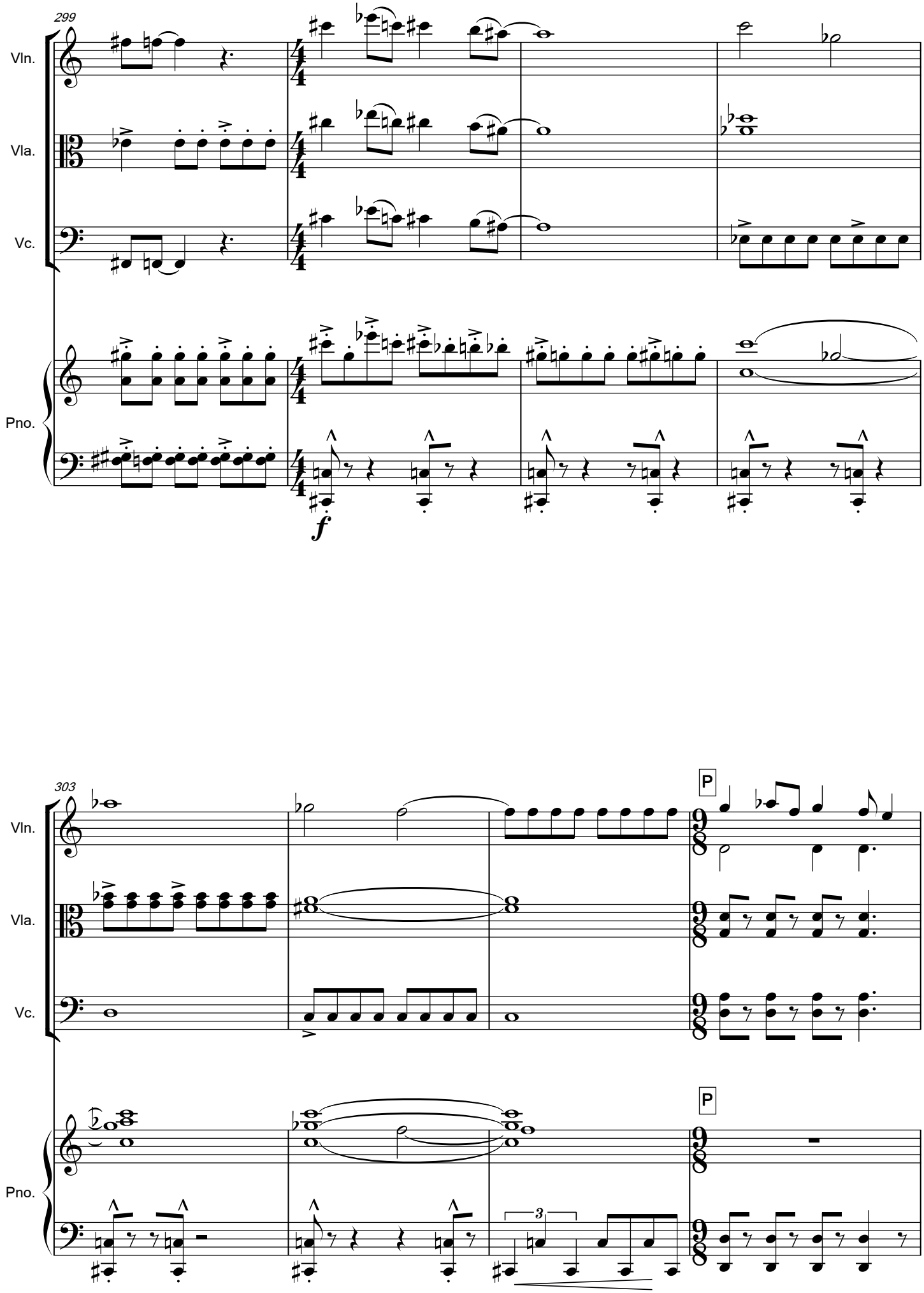
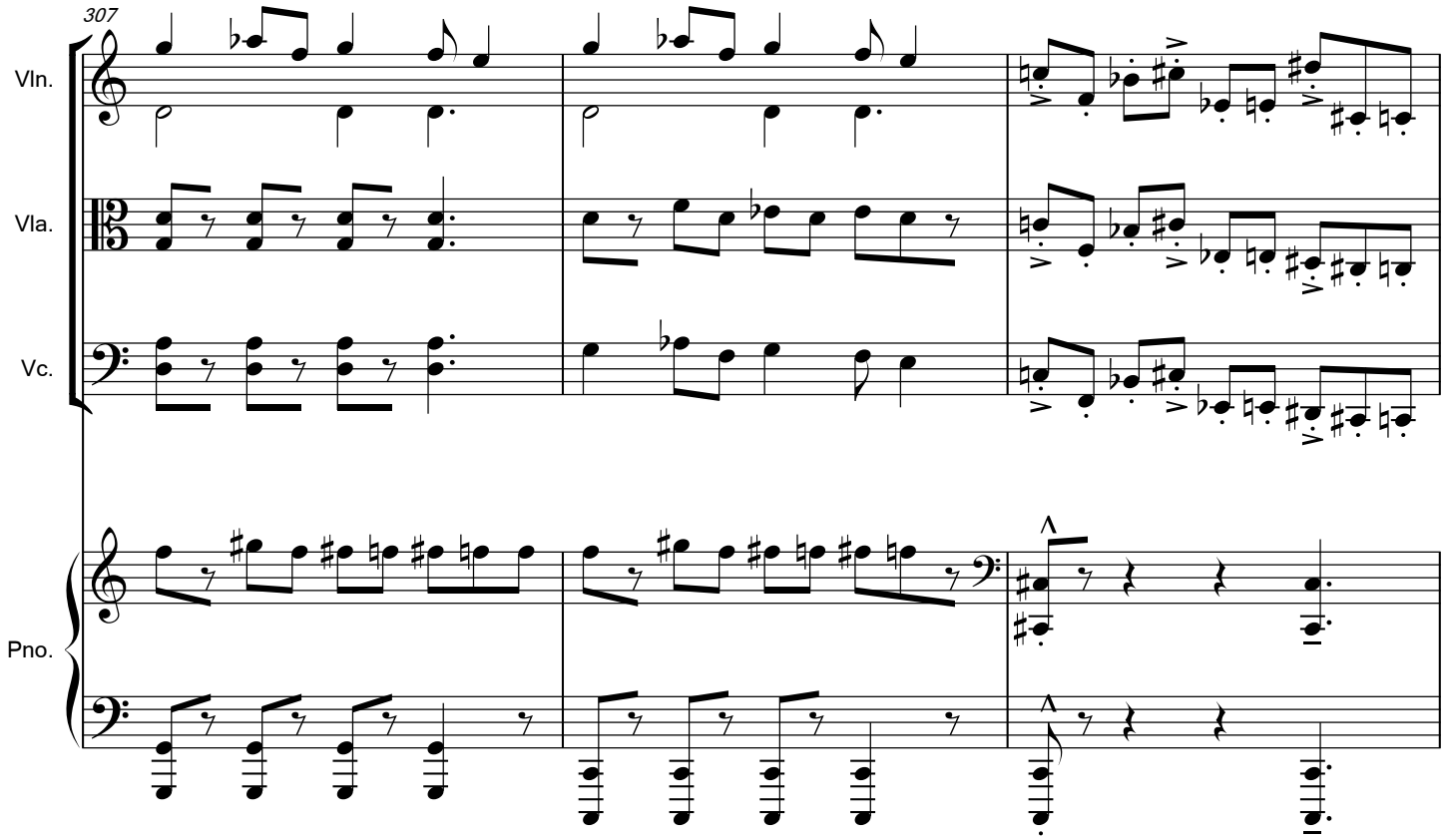
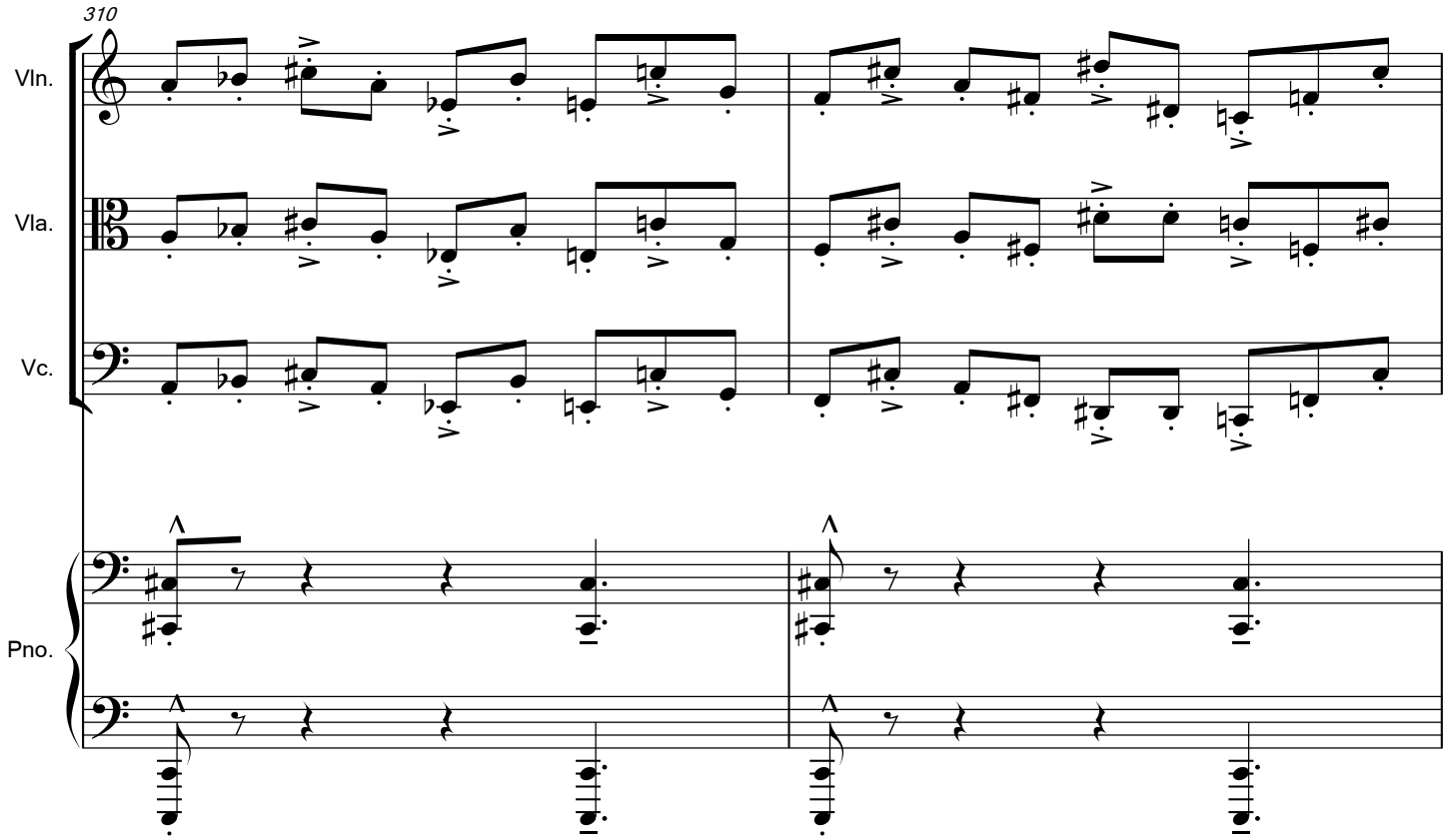
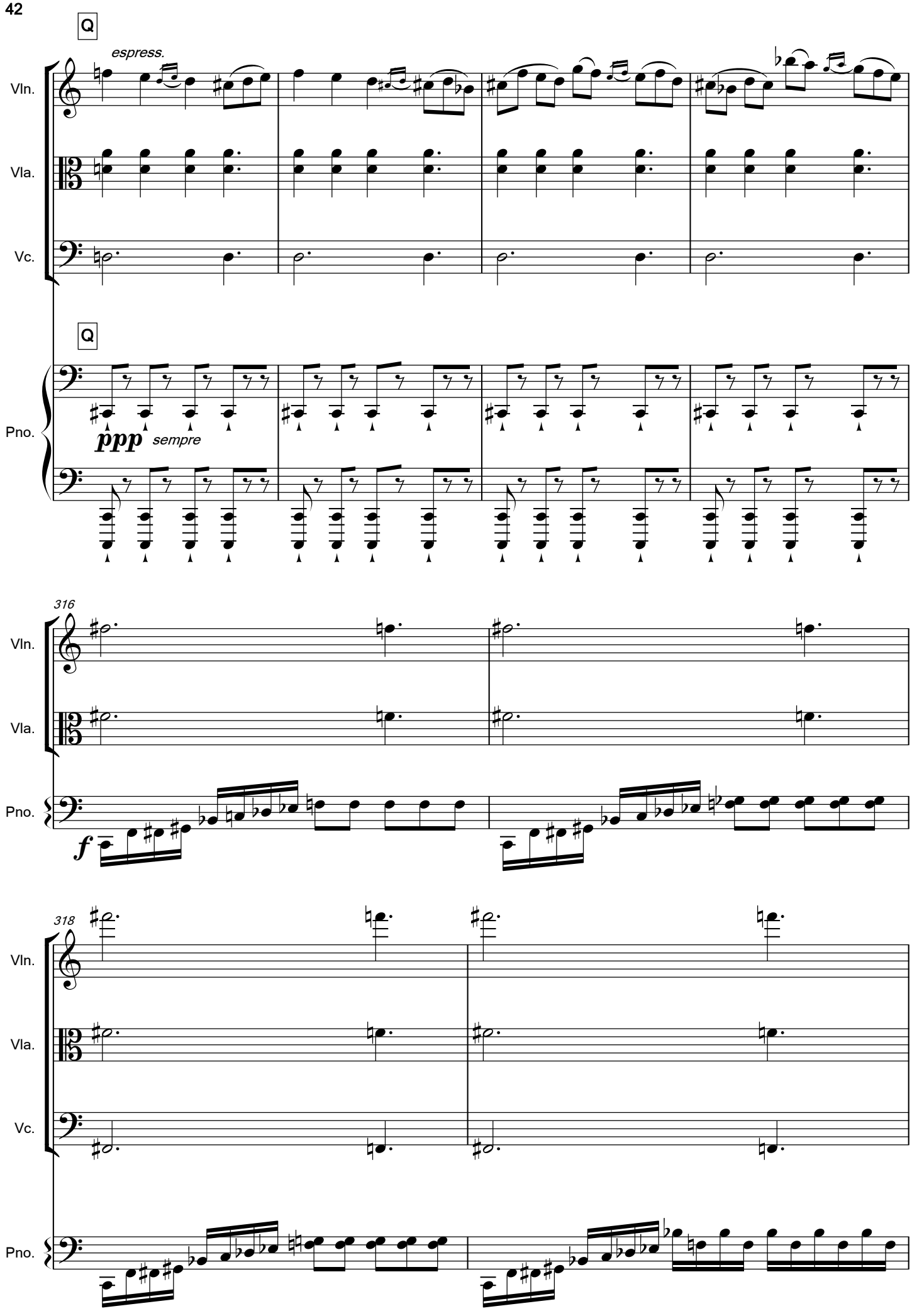
Vla.
Vc.
Pno.

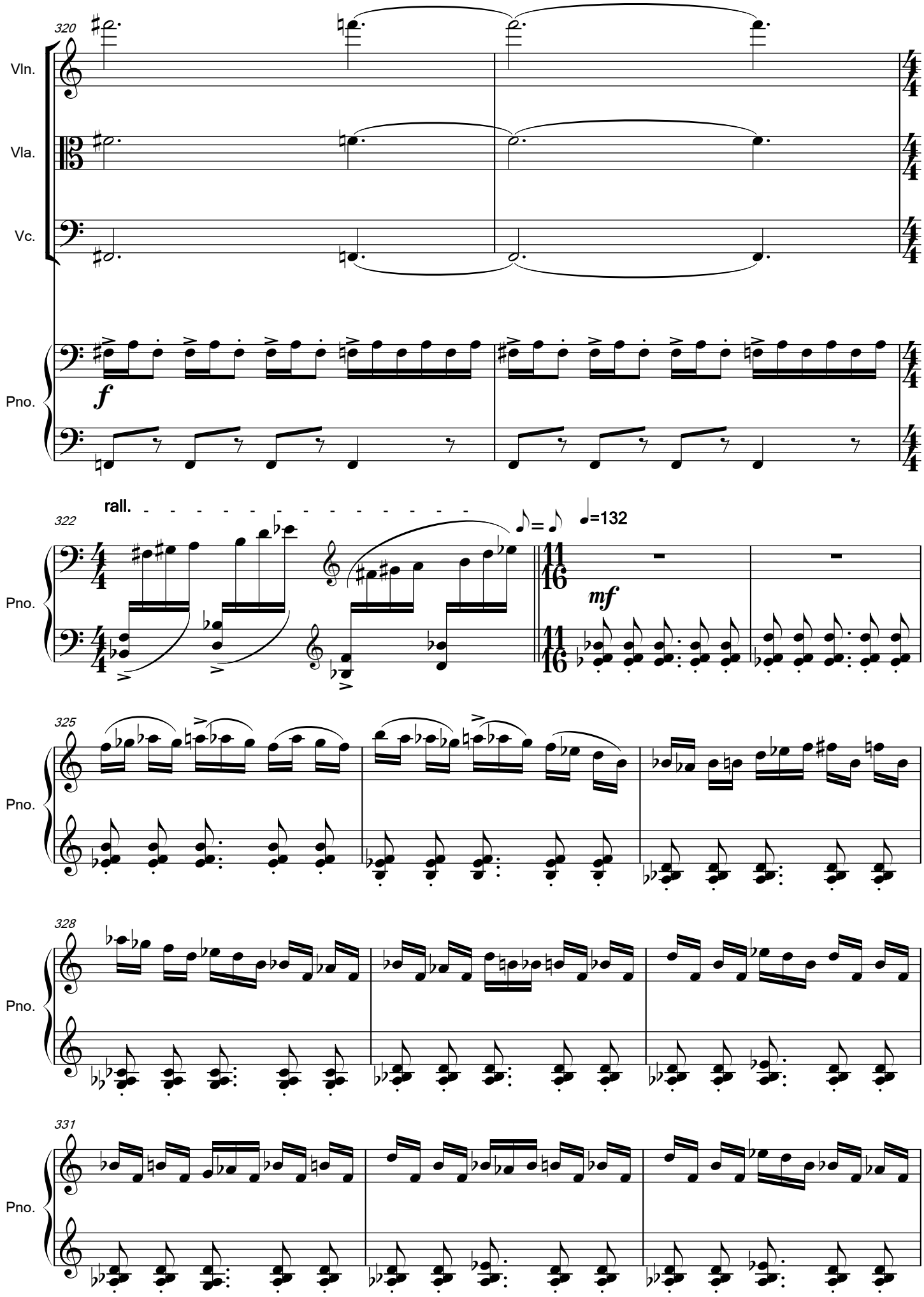

295
O
O
Vln.
Vla.
Vc.
Pno.

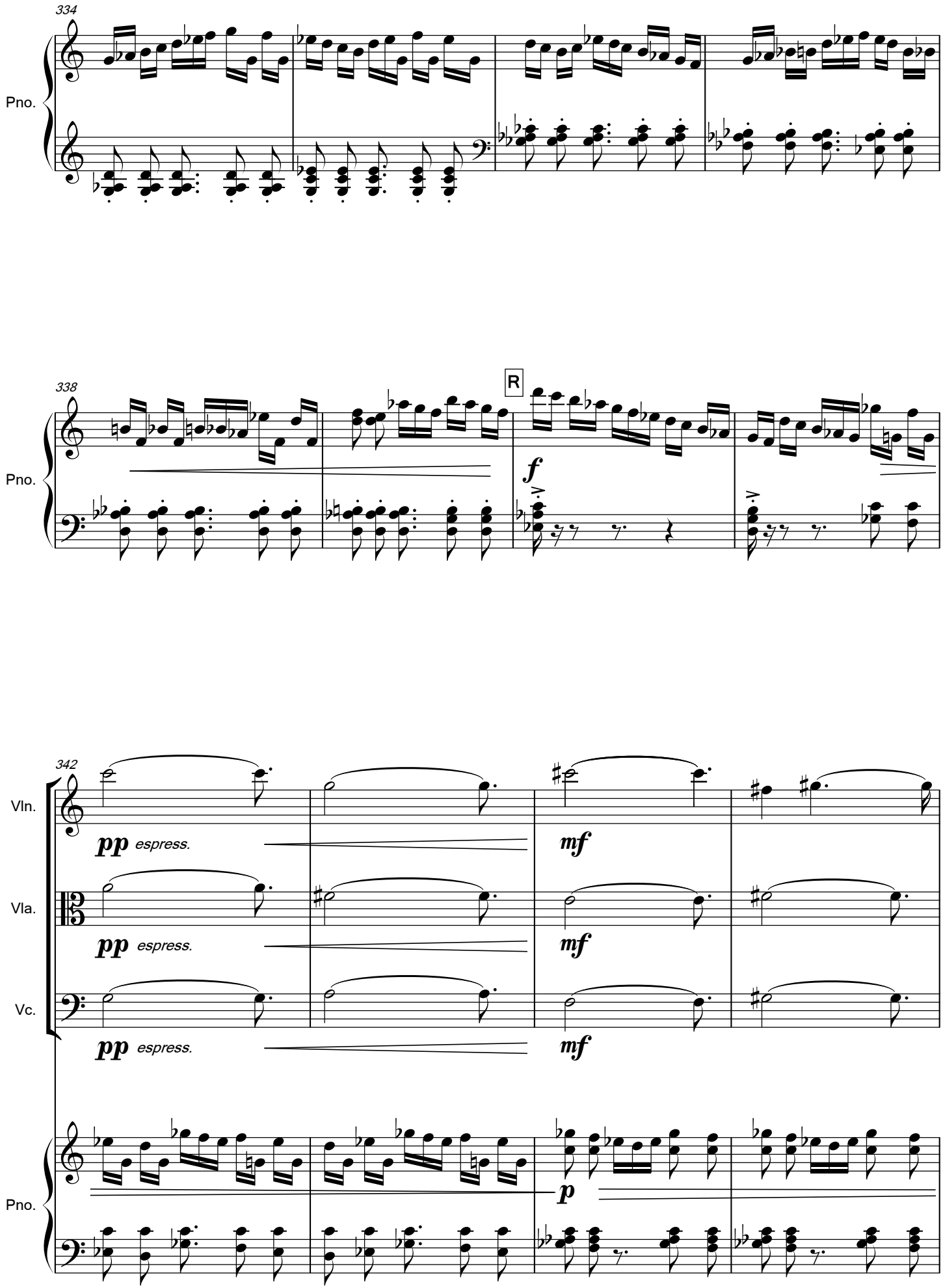

299
Vln.
Vla.
Vc.
Pno.
f
303
P
P
3

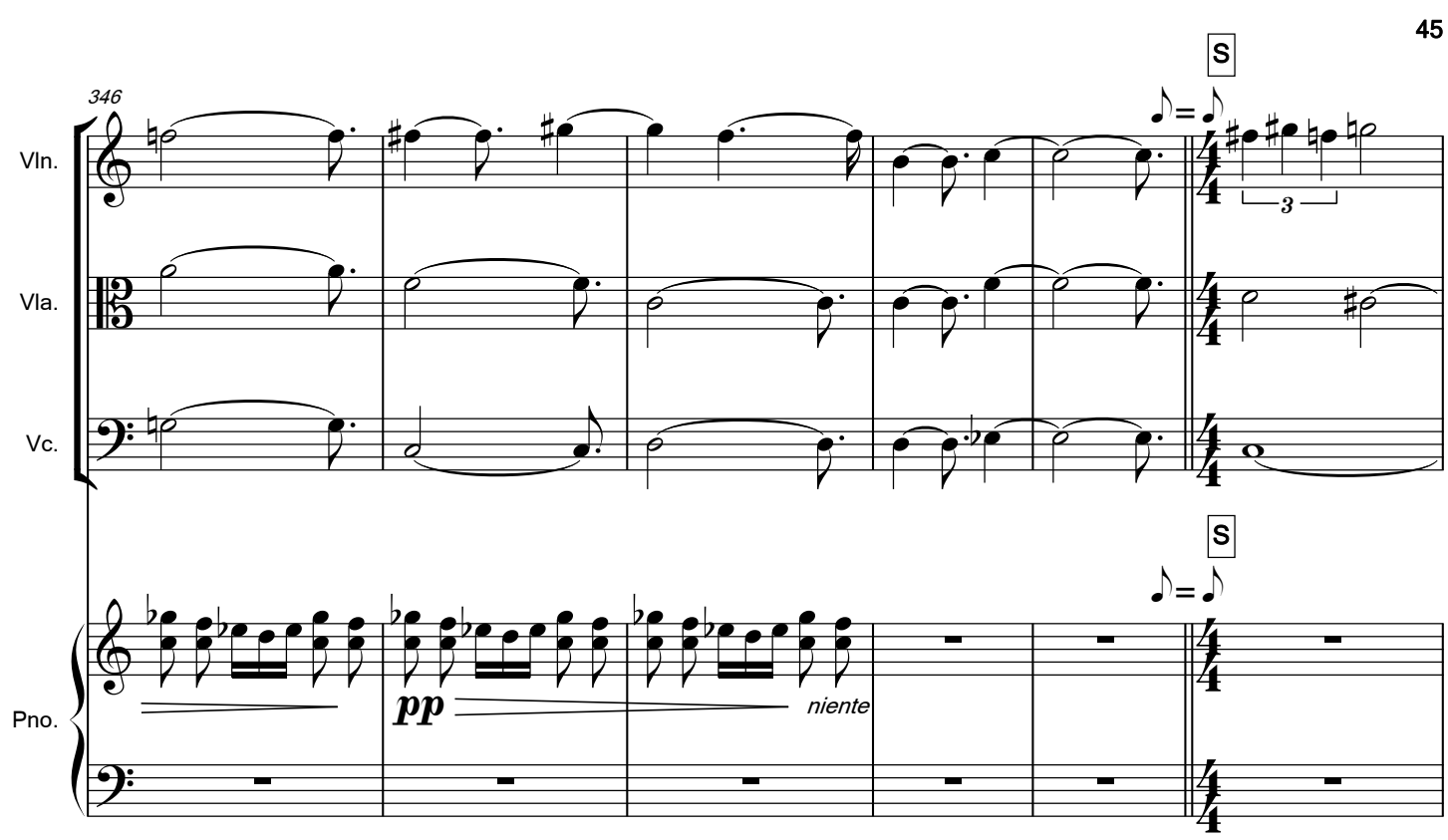

307
Vln.
Vla.
Vc.
Pno.

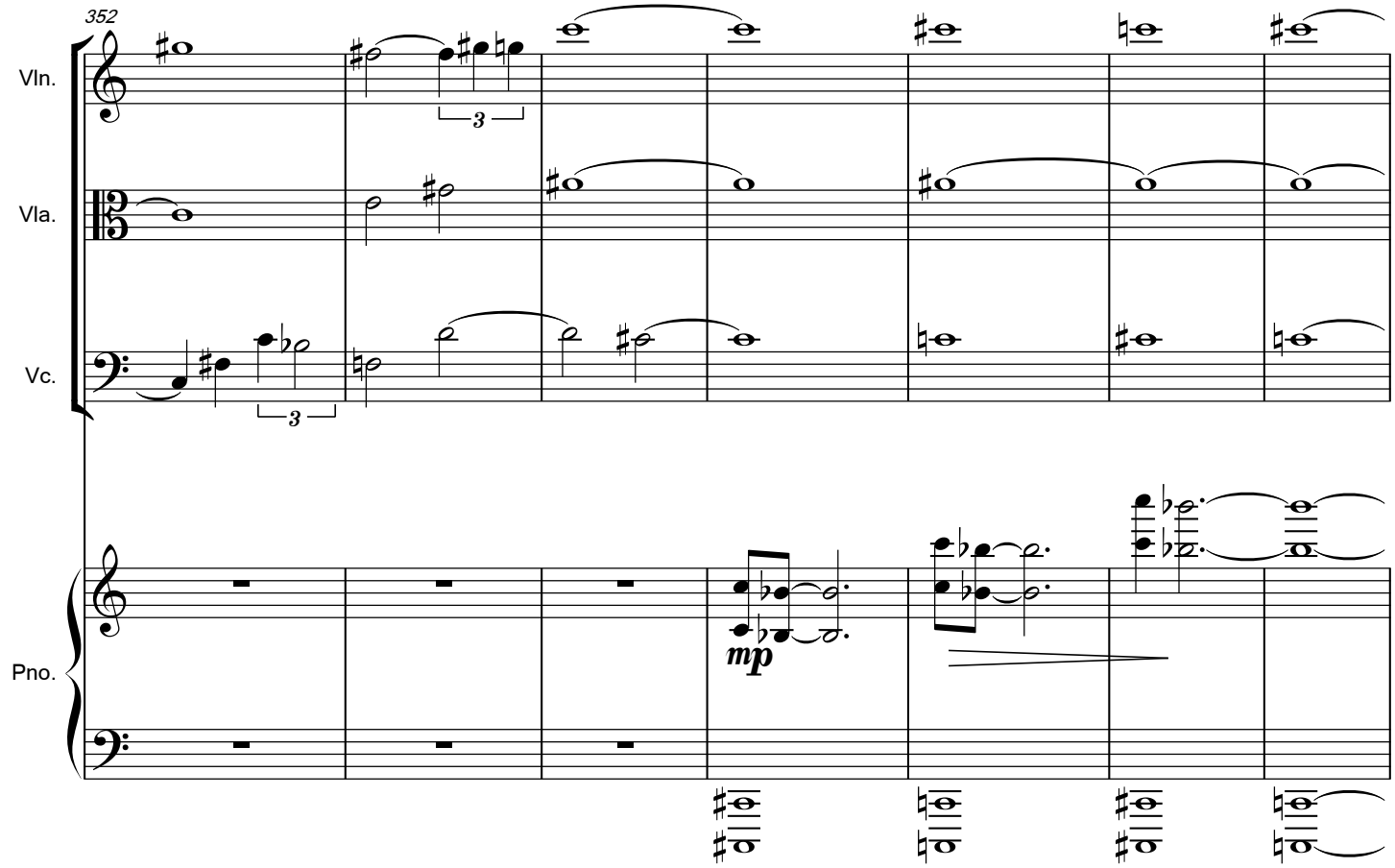

310
Vln.
Vla.
Vc.
Pno.

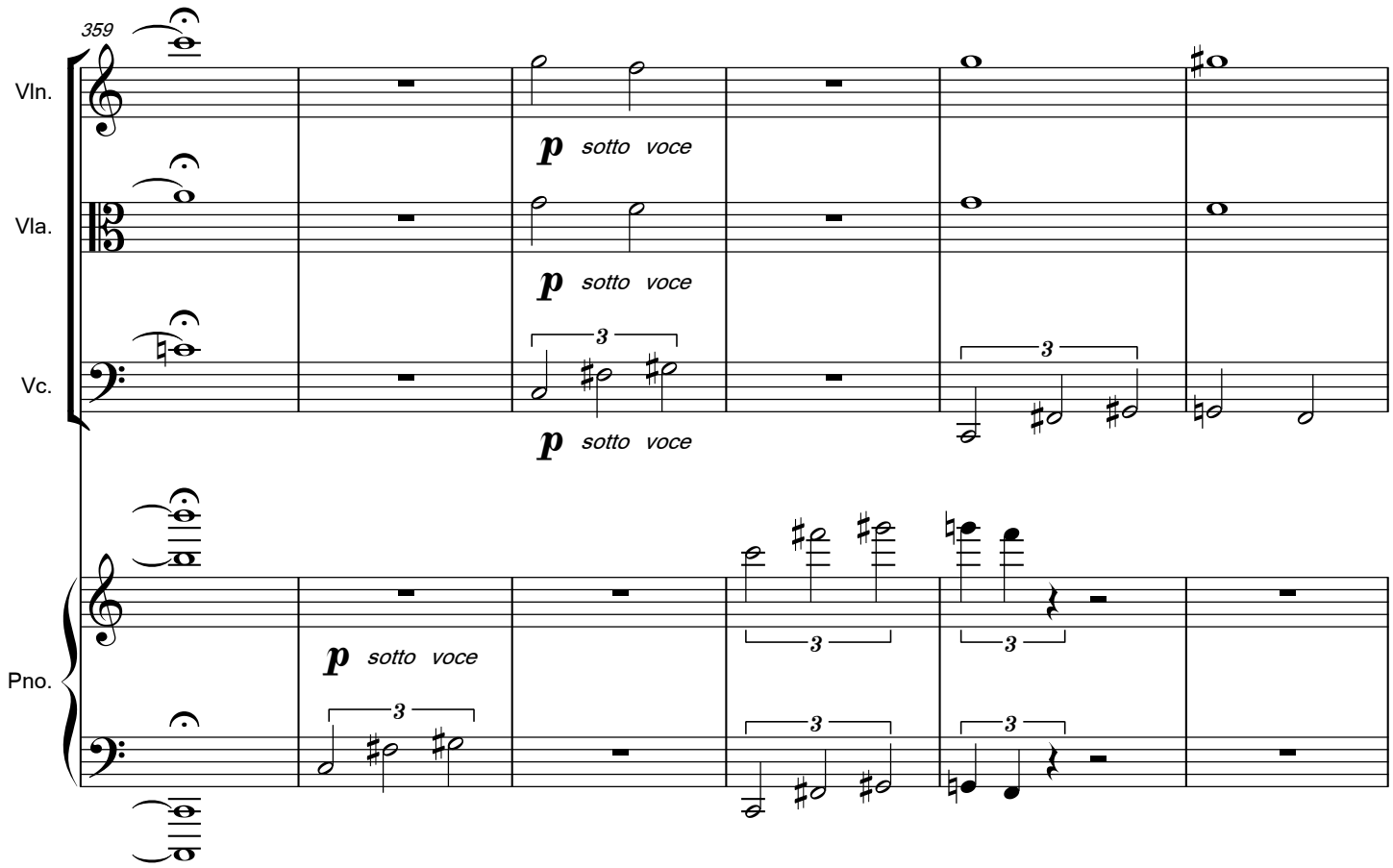

Q
espress.
Vln.
Vla.
Vc.
Q
Pno.
ppp sempre
316
Vln.
Vla.
Pno.
f
318
Vln.
Vla.
Vc.
Pno.


320
Vln.
Vla.
Vc.
Pno.
f
322
rall.
Pno.
♪= ♪
♩=132
mf
325
Pno.
328
Pno.
331
Pno.


334
Pno.
338
R
Pno.
f
342
Vln.
Vla.
Vc.
pp espress.
mf
Pno.
p


346
S
Vln.
Vla.
Vc.
Pno.
3
pp
niente


352
Vln.
Vla.
Vc.
Pno.
3
mp


359
Vln.
Vla.
Vc.
Pno.
p sotto voce
p sotto voce
p sotto voce
p sotto voce
3
3
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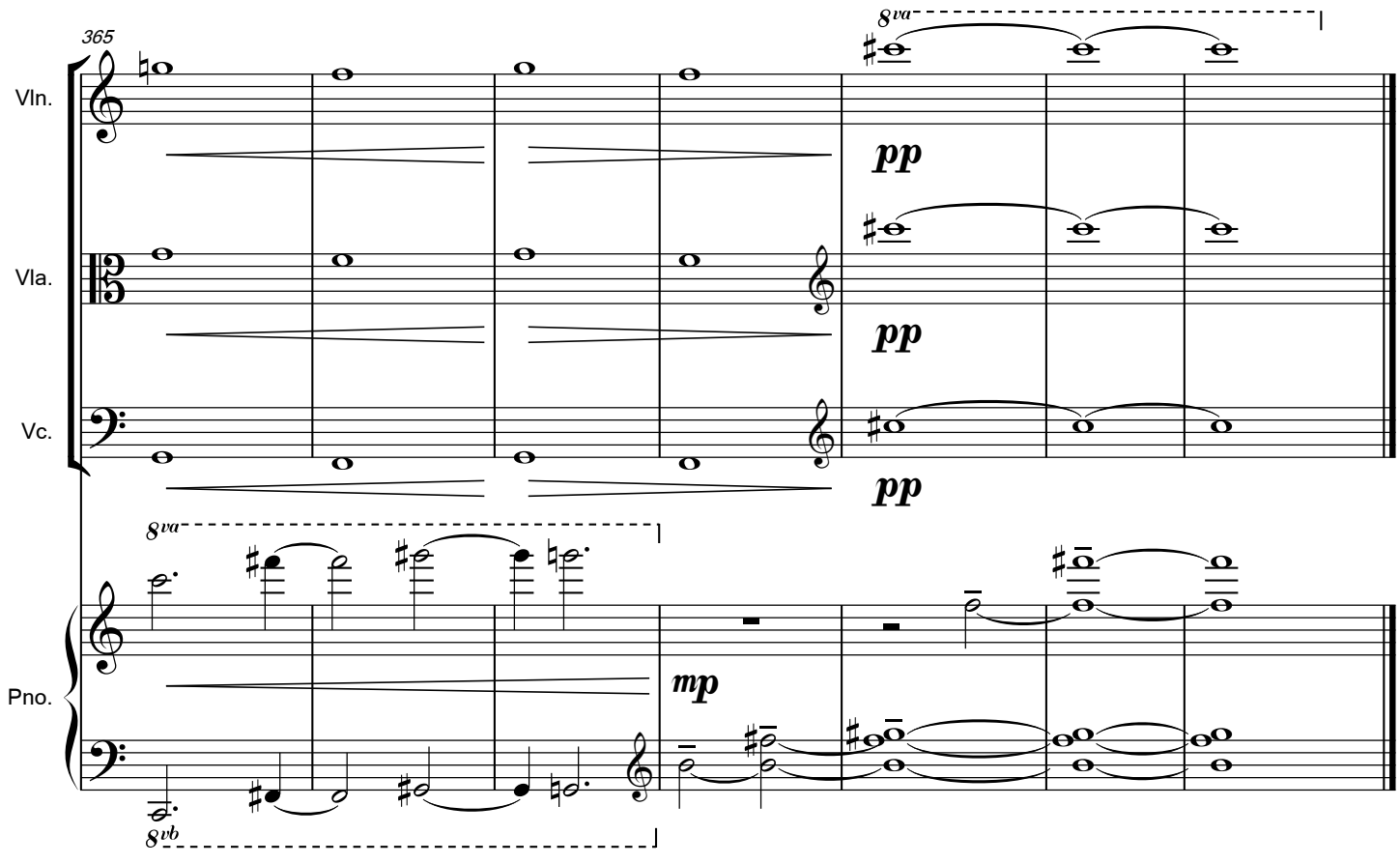
3
3
3
3


365
Vln.
Vla.
Vc.
Pno.
8va
pp
pp
pp
8va
mp
8vb