

Contemporary

SAUNDERS

Withinnan
Study for Piano
(2019)



EP 14462

REBECCA SAUNDERS

Withinnan

Study for Piano

(2019)

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for AJS

Withinnan {OE} *with + innan*, inwardly; **withinne** {ME}. **Inwith** *Scot. n., adv. adj.*

Inwardly, into the interior.

Within, amidst, among, betwixt, bounded and enclosed.

Inside, innermost, viscera, core, gut, marrow, pith and pulp.

Intimate, remote, secret and of the soul, inlying, internal and at heart.

Here, in this, in this place.

RS.

*Commissioned by the Vienna University of Music and Performing Arts for the project ‘Saiten-Tasten’
with kind support from the Ernst von Siemens Music Foundation
for first performance at Wien Modern, November 2019
by Mathilde Hoursiangou*

Withinnan (2019)

Study for piano

Legende

Grand piano, preferably with sostenuto (third) pedal. Open piano-lid fully, but do not remove. Remove music-stand and place further back on the frame. Use stickers to mark the strings inside the piano.

On the keys

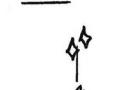
The tenutos above and below the clusters partly mark a melodic line.

ord.

Return to keys-only "ordinary" tones.

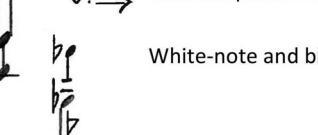


Prepare and hold down cluster silently.



Prepare silently and hold down with third (sostenuto) pedal.

Ossia: In bars 1+2 the silent tones are kept down with the 3rd (sostenuto) pedal. Should there be no 3rd pedal a page turner can silently depress the lowest 2 tones before piece starts, then the pianist depresses the upper 3 tones with left hand (omitting top Eb) during 2nd half of bar.



White-note and black-note clusters.



Chromatic clusters.

On the keys and inside

All damped strings are damped in front of the dampers - one hand damps the strings inside the piano, the other plays the keys. For b) and c) - fast release of fingertips helps harmonic to sound longer and clearer.



a) Damp right next to bridge, still on string. Heavy pressure for big round resonance.



b) Damp with fingertips near dampers for exact overtones.

c) Damp nearer to bridge for mixed high overtones - choose overtones fitting with surrounding high pitches.



Slide finger along string away from you during repetitions for a gradual glissando - much finger pressure.

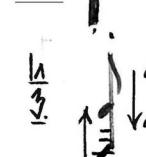
Inside the piano

In

In shows sounds only made inside the piano. Should frame of piano be in the way, choose a different cluster very near by.

Palm

Flat palm hits wide cluster of strings behind the dampers.



Light glissando with finger pad of 3rd finger.



Heavy glissando with nail - the thumb nail is very effective.



General

Very free flexible tempo.

Explore extreme contrast between the F/FF attacks and the quiet inside sounds and melodic fragments.

Mix the inside and damped sounds, and also the damped tones and melodic fragments on the keys, carefully to create a single sonic image - please note the damped notes are played slightly louder than corresponding tones on the keys to fuse the sounds together.

 October 2019, Berlin.

Withiman (2019) f.s.

1 Spacious & expansive 2

This page contains two staves of handwritten musical notation for piano. The first staff begins with a dynamic ff and a tempo marking ord. It features various performance techniques such as slurs, grace notes, and pedaling. The second staff continues with dynamics like f and ff, and includes markings for 'Silent' and 'Lp'. A large bracket spans both staves, and a circled section in the middle of the second staff is labeled 'ord.' and 'Silent'.

*[f pp - take your time]

This page contains two staves of handwritten musical notation for piano. The first staff starts with a dynamic ff and includes markings for 'ord.', 'ped.', and 'Silent'. The second staff begins with a dynamic p and includes markings for 'apply palms', 'ord.', 'ped.', and 'Silent'. A bracket covers both staves, and a circled section in the middle of the second staff is labeled 'ord.' and 'Silent'. The page concludes with a dynamic pp and a tempo marking Mfp.

*[catch some resonance, with pedal, of ♫]

7

ord. *
ff
mp $\frac{1}{3}$. loco
ped →

8

ord. ♫
locos
ped →

9

ord. ♫
locos
ped →

10

long
ord. ♫
wait
ped.

R, oct. 2019, Berlin

Rebecca Saunders



Photo © Astrid Ackermann

Rebecca Saunders (b. 1967) studied with Wolfgang Rihm at the Musikhochschule in Karlsruhe, Germany, and for a doctorate in composition with Nigel Osborne at Edinburgh University. She lives in Berlin. Saunders' numerous composition prizes include three Royal Philharmonic Society Music Awards, two BASCA British Composer Awards and the 2019 Ernst von Siemens Music Prize. Her works have been performed at festivals including the Huddersfield Festival, the Berlin Biennale and the Darmstadt International Summer Course. In 2009 she became a member of the Berlin Academy of Arts. Saunders' works include *chroma*, for chamber groups distributed throughout the performance space, *albescere*, written for Ensemble Modern and the Neue Vocalsolisten Stuttgart, and a double concerto for trumpet, percussion and orchestra.

Rebecca Saunders (*1967) studierte Komposition bei Wolfgang Rihm an der Musikhochschule Karlsruhe und promovierte an der Edinburgh University bei Nigel Osborne. Sie lebt in Berlin. Saunders wurde für ihr Schaffen vielfach ausgezeichnet, u. a. mit drei Royal Philharmonic Society Music Awards, zwei BASCA British Composer Awards sowie mit dem Ernst von Siemens Musikpreis 2019. Ihre Werke erklangen bei zahlreichen Festivals, wie dem Huddersfield Festival, der Berliner Biennale und den Darmstädter Ferienkursen für Neue Musik. 2009 wurde sie zum Mitglied der Berliner Akademie der Künste ernannt. Zu ihren Werken zählen *chroma* für im Raum verteilte Kammergruppen, *albescere* (entstanden für das Ensemble Modern und die Neuen Vocalsolisten Stuttgart) sowie ein Doppelkonzert für Trompete, Schlagzeug und Orchester.

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