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for Wet Ink and CCCP 2021

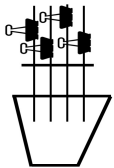
double shuttered sprinters

for violin and violoncello

2021

double shuttered splinters (2021) is focusing on the exploration of strings timbres produced by shuttered technique and prepared strings (binder clips). The binder clips contain the metallic/plastic material which transforms the sound identity of string to become more mechanic and machine-like. The shuttered technique is produced by the physicality of the performer (arm-shaking) to create continuity/discontinuity of sounds as well as intentional/unintentional noises. The combination between shuttered technique and prepared strings creates double exposures and energy of sonorities between violin and cello throughout the whole piece.

Performance Notes



m.s.p.

= Preparation: put very small binder clips on all strings (in front of the bridge)

= molto sul ponticello



= very hard pressure/ normal press. to hard/ from hard to normal press



= approximated pitch



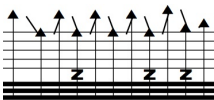
= bending: short glissando before the main beat



= very fast tremolo



= high pitch as possible



= approximated pitch (very high range) with glissandi-movement

shaking/shuttering sign



= shake irregularly the bow up-down as quick and short as possible,



= bow slowly with unprecise tiny break, like shuttering



= shake irregularly the bow up-down as quick and short as possible (faster and wilder)

* any blank space means stop, but still hold the bow on string

** this is NOT tremolo, aim to produce sound qualities such shaking-shuttering, continuing-discontinuing

Examples



I. - II. - III. - IV.

randomly, widely play on strings as fast as possible, not precise accents, notes and pitches, involve the shuttering/shaking sounds



IV.

conclusion: elaborate the shuttering/shaking sounds, dal niente-like, try to find the most shuttered sounds with your arm-shaking movement

4 18 $\frac{4}{4}$ $\frac{2}{4}$

Vln. sf sf sf sf p f p f p f p f

Vc. p f p f p f p f p f p f

23

22 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. p f p f p f p f p f p f

Vc. f p f p f p f p f p f

26 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. pp p pp p pp p f p f p f p f p f p f

Vc. pp p pp p pp p f p f p f p f p f p f

33

31 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. p f p f p f p f p f p f p f

Vc. p f p f p f p f p f p f p f

35 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. f p f p f p f p f ff

Vc. f p f p f p f p f ff

59 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. *p* *f p* *f p* *f p* *f p*

Vc. *p* *f p* *f p* *f p* *f p*

accel.

64 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. *f* *p* *f* *ff* *p* *ff* *p* *ff* *p*

Vc. *f* *p* *f* *ff* *p* *ff* *p* *ff* *p*

approximated pitches

69 $\frac{4}{4}$ ($\text{♩} = 132$)

Vln. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

A tempo
 $\text{♩} = 112$

75 $\frac{4}{4}$

Vln. *ff* *p* *f* *p* *f* *p* *f*

Vc. *sf* *sf* *sf* *sf* *sf* *mf* *p* *f* *p*

bending: short glissando before the main beat

78 $\frac{3}{4}$ $\frac{4}{4}$

Vln. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

bending:
short glissando before the main beat

81

Vln. *f p f p f pp p* *sf p f sf p f sf* *sf sf sf*

Vc. *f p f sf p f p f* *p f p f p f pp p pp p*

2/4 4/4

84

Vln. *p f p f sf sf* *p f p f sf p f p f* *p f p f p f pp*

Vc. *p f p f p f p f p f* *pp p sf p f sf p f sf*

4/4 3/4

87

Vln. *p* *ff* *p sfz* *p sfz*

Vc. *sf sf sf sf* *p sfz* *p sfz*

3/4 4/4 3/4

92

Vln. *p sfz p sfz* *f p f p f* *ff p ff p*

Vc. *p sfz p sfz* *f p f p f* *ff p ff p*

3/4 2/4 3/8 2/4 3/8

99 accel. (♩ = 132)

Vln. *ff p ff p ff p ff p*

Vc. *ff p ff p ff p ff p*

3/8 3/4 3/8 4/4

♩ = 120

X 3
(or repeat until you feel comfortable)

8

multiple strings are possible!

4/4 hard pressure: from normal to hard

Vln. *fff*
approximated pitch (very high range) with glissandi-movement

multiple strings are possible!

Vc. hard pressure: from normal to hard
fff
approximated pitch (very high range) with glissandi-movement

108

♩ = 132

rit.

Vln. *fp* *ff*

Vc. *fp* *sf sf sf sf sf sf sf sf sf sf*

♩ = 92

Vln. *p* *mf dim.*

Vc. *sf sf sf f* *mf dim.*

120

Vln. *p*

Vc. *p*

Vln. *p < ff > p*

Vc. *p < ff > p*

161 $\frac{4}{4}$

Vln. *ppp ff ppp ff ppp* *ff ppp*

Vc. *ppp ff ppp* *ff ppp ff*

163

Vln. *ff ppp* *ff ppp*

Vc. *ppp* *ff ppp* *ff ppp*

$\text{♩} = 60$ accel.

165

Vln.

Vc.

A tempo
 $\text{♩} = 120$

169

Vln. *fffz* *sf* *sf* *sf* *sf* *ff* *sf* *sf*

Vc. *fff* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

173

Vln. *sf* *sf* *p < ff > p* *p < f >* *p < f >* *p < f >* *p < f >*

Vc. *p < f >* *p < f >* *p < ff > p* *p < f >* *p < f >* *p < f >* *p < f >* *p < f >*

177

Vln. *ff* *sf* *sf* *p < ff > p* *p < f >* *p < f >*

Vc. *ff* *p < f >* *p < f >* *p < ff > p* *p < f >* *p < f >*

183

Vln. *p < f >* *ff* *p < f >* *p < f >* *p < f >* *p < f >* *p < f >*

Vc. *f* *ff* *p* *p < f >* *p < f >* *p < f >* *p < f >* *p*

185

Vln. *p < f >* *p < f >* *p < f >* *p < f >* *p < ff > p* *p < f >* *p < f >* *p < f >* *p < f >* *p < f >*

Vc. *p < f >* *p < f >* *p < f >* *p* *p < ff > p* *f* *p < f >* *p < f >* *p < f >* *p*

189

Vln. *p < f >* *p < f >* *p < f >* *p < f >* *p < f >* *p < f >* *p < f >*

Vc. *f* *p < f >* *p < f >* *p < f >* *p < f >* *p* *p < f >* *p < f >* *p < f >*

I. - II. - III. - IV.
 randomly, widely play on strings as fast as possible,
 not precise accents, notes and pitches,
 involve the shuttering/shaking sounds

around 20 - 45 secs.¹⁵
 (or repeat until you feel comfortable)

241

Vln. *fff*

Vc. *fff*

I. - II. - III. - IV.
 randomly, widely play on strings as fast as possible,
 not precise accents, notes and pitches,
 involve the shuttering/shaking sounds

242

Vln. *fp* *ff*

Vc. *fp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

246

Vln. *p* *sfz* simile

Vc. *f* *f* *f* *sfz* simile

250

Vln. *fffz* *fffz* *fffz*

Vc. *fffz* *fffz* *fffz*

IV.
 conclusion: elaborate the shuttering/shaking sounds, dal niente-like,
 try to find the most shuttered sounds with your arm-shaking movement

around 30 - 55 secs.
 (or repeat until you feel comfortable)

255

Vln. *ff*

Vc. *ff*

IV.
 conclusion: elaborate the shuttering/shaking sounds, dal niente-like,
 try to find the most shuttered sounds with your arm-shaking movement