gymnopuppies ii.

joey bargsten
to Patrick Reynolds
Instrumentation: trumpet in C, viola, bass clarinet in Bb, prepared piano

Duration: ca. 9 minutes

Piano preparations:

1. Insert house key between strings 1.5 cm. beyond damper (as you face keyboard). The resulting sound should be slightly "buzzy".

2, 3, 4. Weave one U.S. dime between the three strings (one dime per pitch) 1.5, 14, and 17 cm. from damper respectively.

5, 6, 7. Screw one metal screw between each string (two screws per pitch) one 3 cm and one 5 cm from damper.

8, 9. Same as 5, 6, 7 except the screws are 1 and 2 cm. from damper.

10, 11, 12. Insert one metal screw per pitch close to hammers.
PROGRAM NOTE

gymnopuppies ii, one of a series of chamber works with a Satie-inspired title, was written for my friend Patrick Reynolds, who expressed the wish that I write him a parlor piece for trumpet and an odd assortment of instruments. I began writing this fantasy quartet in the winter of 1982 and finished it the following April.

While writing this piece, I allowed musical ideas to freely mingle among one another, forming associations and creating background textures or announcing themselves as foreground motifs or gestures. These structural elements include rising-falling figures, trills and tremolos, a persistant three-note figure, hocket or hiccup counterpoint borrowed from 13th century French motets, waltz-like intrusions, and color modifications such as prepared pitches in the piano and mute effects in the trumpet.

The main musical concern of gymnopuppies ii, however, was to explore the timbral possibilities of the ensemble by placing the players in constantly changing dramatic situations. At times the group forms a trio that both supports and antagonizes the remaining soloist. Elsewhere dense and frenzied activity is brushed aside so more delicate whispers can emerge, much as unsuspecting guests at a party are overheard in a momentary lull of the crowd's patter.

As the winner of the 1985 MUSICIANS' ACCORD Composition Competition, gymnopuppies ii received its premiere under the auspices of this group on 18 March 1986 at Symphony Space in New York City.

--jb
The piano preparation for gymnopuppies is not difficult but it does require careful attention. The purpose of this tape is to provide a sound model for the pianist's use. Each instrument may require slight adjustments in order to approximate the sounds recorded here.

You will find in the accompanying envelope a set of screws and other objects suitable for piano preparation. Included are the following items:

one all-steel house key
two ¼" X 2½" metal screws (fine thread)
three U.S. dimes
one ½" round head metal screw
seven 1" flat head steel wood screws
one 1¼" round head steel wood screw
three 1¼" flat head steel wood screws
one 2¼" oval head steel wood screws

(Note: Wood screws are conical with a pointed tip whereas metal screws are cylindrical with a flat tip. Screws should always be inserted between strings gently with clockwise motion.)

A long slender rod such as a crochet hook may be helpful in retrieving screws that fall beneath the strings. Likewise, masking tape wrapped around a loose screw shaft may produce a tighter fit.
Concerning individual prepared notes:

1. The house key is inserted between the two cables and turned 90° so it is perpendicular to the cables. The fit should be rather tight. Since the key is placed at a nodal point, the Ab above middle C will be a very prominent harmonic. The E above the prepared note will also be evident, especially when striking the prepared note simultaneously with the F# an octave below it. The key is inserted 1.5 cm beyond dampers as you face the keyboard. A ½x2½" screw can be a substitute for the key.

2, 3, 4. Weave one U.S. dime between the three strings of each pitch at distances of 1.5, 14 and 17 cm from dampers respectively. This will tend to lower the pitch nearly a full semitone. A ringing quality is more important than the pitch deviation, and the buzziness at the attack should be minimized by moving the dimes along the strings to find the optimal location. On some pianos you must substitute a ½x2½" screw on C#.

5. Insert one 1" steel flat head wood screw 3 cm from the damper. If you dampen the open Eb key and test the key, the resulting pitch should approximate the Bb below middle C. Next, insert the ½" round head metal screw 5 to 7 cm from the damper. The fundamental will appear to be slightly sharper than the Ab below middle C. The C an octave above middle C will be a strong harmonic.

To produce a ringing sound in prepared pitches 5 - 9, screws must fit tightly. This may require a wrap of masking tape to increase string tension.

6, 7, 8, 9. Of all the prepared pitches, these may require the most deviation from these instructions to achieve a resonant sound. Insert one 1" metal screw between each string, two screws per pitch, 1 and 2 cm from the dampers.

These pitches should sound approximately a fourth lower than written. If the screws stretch the cables excessively, the sound will be dry and thuddy. Experiment with screw placement until each pitch is strong and resonant.

10, 11, 12. The remaining prepared pitches should be bright and bell-like as a result of inserting one ½" flat head steel wood screw per pitch close to the point the hammer strikes. The E and G will have strong pitch components; a perfect fourth above each and the D will suggest the F# and B at the top of the treble staff.
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Joey Bargsten

\[ \text{\textbf{Note:}} \quad \text{Harmon, stem in\textit{\quad stem extended}} \]

\begin{align*}
\text{Trumpet} & \quad \text{\textit{zz}} & \angle & \text{\textit{areo}} & \text{\textit{z}} & \text{\textit{z}} \\
\text{Viola} & \quad f & \text{mf} = 2 \\
\text{Bass Clarinet} & \quad \text{\textit{pizzicato}} & \text{\textit{z}} & \text{\textit{z}} & \text{\textit{z}} \\
\text{Piano} & \quad \text{\textit{z}} & \text{\textit{z}} & \text{\textit{z}} \\
\end{align*}

* sounding as written

©1983 Joey Bargsten
mute out (straight mute ready)

fast leg, pizz., ark.

let ring

sfz sfz
\( \text{\textcopyright{18}} \)

\begin{align*}
\text{\textcopyright{49}}
\end{align*}

\( \text{\textcopyright{! = 64}} \)

\( \text{\textcopyright{mute out}} \)

\( \text{\textcopyright{lyrically}} \)

\( \text{\textcopyright{Rubato accelerando}} \)

\( \text{\textcopyright{mf}} \)

\( \text{\textcopyright{f}} \)

\( \text{\textcopyright{mf}} \)

\( \text{\textcopyright{15}} \)
Within box, as quickly as possible
—poco accelerando— \( \text{b = 144 (a tempo)} \)
Lento accel. \( \rightarrow \) \( \text{Tempo} \) 144 (a tempo)

harmon out,
whisper mute ready
* The fermata is to be held as long as is necessary for trumpet player to insert a whisper mute very slowly and silently.
Whisper mute

cluster:

(optional: page turner strikes inside lower strings with wool beater.)

(pedal simile)