

# EIGEN GANG

(2011-12)

Hans Roels

One piano & three pianists

# EIGENGANG

*for three pianists and one piano*

Hans Roels

[october 2012 version]

There are two kinds of preparations in the strings:

1. rubber between strings 1-2 and 2-3 in the highest octave of the piano from c4 to c5 (MIDI pitch 96 to 108). Place the rubber at different distances to obtain different timbres (within the same, overall percussive sound)
2. two pieces of felt, fleece or tissue between the hammers and the strings, one from the pitch A2 (MIDI pitch 21) to Eb (MIDI 39) and another from c1 (MIDI 60) to b3 (MIDI 95).

There is no 'usual' score of *Eigengang*. The separate parts contain all the necessary performance information. The score of *Eigengang* is only provided to give an overview of the timing and synchronization between the players. The line XXXXX above a music staff in the score and the parts stands for a check point. Musical events, described by a short text above this line, should take place during this check point, i.e. the notated music, indicated by the line XXXXX. If the events occur before the line XXXXX, the performer needs to speed up slightly until the next cue or check point, or skip a few rests. If the event occurs after the line, do the opposite. If the event takes place during the line, the timing of the performed part is correct.

Overall the players use five techniques to play. These are the techniques:

- GLISCLUS: short clusters by wiping fast on a group of strings
- PREPARED: percussion-like sounds produced by playing normally on the keys with the rubber preparations (preparation no. 1)
- HARMONICS: very high harmonics produced by wiping fast along the strings with a piece of rubber
- MUTED: very muted and muffled sound produced by playing normally on the keys with the tissue between the hammers and strings (preparation no. 2)
- SUSTAINED: long sustained sounds produced by rubbing fast with a small stick across the strings

The details of these techniques are given on the following pages.

## SUSTAINED (player 2 and 3)

→ Play all notated notes by moving a stick fast and repeatedly across the strings (tremolo). Wrap the top part of the stick with a soft tissue like felt or fleece. You can also use a short and (hard) rubber stick. The sound should be as *sostenuto* as possible.

→ While one hand plays tremolo with this stick, the other plays the keys silently to make the strings vibrate.

→ Try to let as many notes as possible resonate by playing legato with the 'silent' hand on the keys. Thus, a possible realization of the fragment (A) from the score by this 'silent' hand is (B):

(A)



(B)



→ In solo fragments of the sustained technique one can also use the middle (*sostenuto*) pedal to obtain this legato or 'laissez vibrer' effect. Attention: don't use this pedal if one of the players is playing the muted technique.

→ The notes and rhythms that are notated in the score, only indicate the strings/notes that the hand with the stick plays (tremolo). Fragment (A) -and thus the score- indicates what the tremolo hand is playing. Fragment (B) -notated here as an example- indicates what the silent hand is playing. Rests in the score don't always indicate silences because the notes can still be resonating.

→ Pitches/keys that should be released are notated on the upper, smaller staff.

→ Alterations only change the next note except if this note is repeated. The repeated note can be part of a chord. Thus in example (A) the first two chords of the second measure are: A#-B en A#-B-C#

→ One cannot make a big dynamic range on one note/string with this sustained tremolo technique. A crescendo or diminuendo is usually obtained because more or less chord notes are added or subtracted in the score.

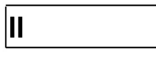
## HARMONICS (player 2 and 3)

Rub a piece of rubber fast *along* the strings, just once. This produces a very high overtone (at least 2 octaves + a seventh higher). Only the pitch of the ground is notated in the score. This technique is used in the range between *f* (MIDI 53) and *a1* (MIDI 69). Outside this range, the technique doesn't work. Instead of a piece of rubber, a finger or a piece of cloth can also be used. Some experimentation is required to find the right technique to produce these harmonics.

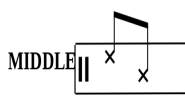
## MUTED (player 1 and 2)

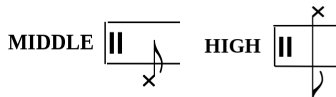
The cross-headed notes stands for sounds produced by pressing the keys very slightly and superficially. (Almost) no pitch should be heard.

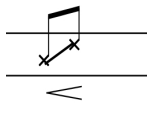
## GLISCLUS (player 1, 2 and 3)

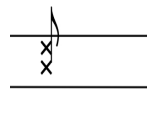
 = the main zones with strings inside the piano. There are 4 zones, the pitches in the following description are only indicative:

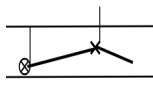
- LOW = the lowest zone or register, left from the metal bar at G (MIDI 43)
- MIDDLE = the middle register of the piano, between the metal bar at G (MIDI 43) and b1 (MIDI 71)
- HIGH = the highest register of the piano, right from the metal bar around b1 (MIDI 71)
- BEHIND = play behind the bridge of the high strings (strings above the middle metal bar around b1 (MIDI 71) and higher). There is a small overlap between the zones HIGH and BEHIND. Don't use the highest octave in HIGH (between MIDI 96 and 108) because this is where the rubber preparations are)(preparation no. 1)

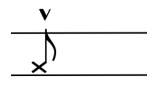
 = wipe very fast across (not along) a group of strings in the MIDDLE zone. The sounding result is a mix of a cluster and a fast glissando. The first short note is in the middle of this zone, the second one in the lower part of this zone. The player can choose which hand he uses and whether this hand moves up or down. Use your finger pad (not the finger nails).

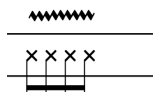
 = wipe, in the first example under the MIDDLE zone (i.e. the LOW zone), in the second example above the zone HIGH (= BEHIND)

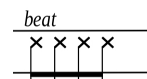
 = the first note: wipe slowly and accelerate to produce a glissando with a crescendo. The second note: wipe very fast to finish the crescendo effect with a loud sound. Play each of the two notes with a different hand.


 = wipe simultaneously fast with the RH downwards (descending pitches) and the LH upwards (raising the pitches) – or vice versa – in the same pitch range. When a forte is mentioned, this produces a cluster that is louder than one produced with only one hand.

 = glissando, wipe up or down with 2 to 4 fingers on the strings, in fact this is a cluster that chromatically rises and falls.

 = wipe in a fixed direction around the approximate pitch, moving from the high to the low strings.

 = wipe in the same pitch range with some small variations (approx. 2 semitones) in pitch.

 = beat with 2 or 3 fingers on the strings (with the finger pad).

 = produce a glissando by beating with 2 or 3 fingers on the strings (glissando of small cluster repetitions).

# Eigengang (score)

1

**A**

Player 1  
page 1, bar 1

Player 2  
page 1, bar 1  
p1, b6  
p2, b2

Player 3  
page 1, bar 1  
p1, b8

**B**

p2, b31

p2, b23  
XXXXXXXX

p1, b15  
pp

**C**

Player 1

Player 2  
p2, b22

Player 3  
p1, b22

**D**

p4, b55  
mf

p3, b42  
ff

p2, b26

p2, b31

**E**

Player 1 p6,b58 *pp* wipe beat *p*

Player 2 p5,b58

Player 3 p3,b58 *p*

**F**

Player 1 p7,b77

Player 2 p6,b1 *mf* p6,b8

Player 3 p2,b37 *pp*

**G**

Player 1 p7,b87 *pp* wipe beat *p* wipe

Player 2 p6,b13

Player 3

**H**

Player 1 p8,b104 XXXXXX

Player 2 p6,b35

Player 3 p4,b1 *mf*

**I**

Player 1

Player 2 p7,b46 *pp*

Player 3 p4,b9

# Eigengang - *Muted* - Hans Roels

♩ = ca. 90

A

8va

START 1" AFTER Db IN SUSTAINED PART (bar 6) page pl.3-1

Piano 1

(40")

*p*

Pn1

*p*

*p*

Pn1

*p*

*p*

Pn1

*p*

*p*

Pn1

*p*

*ppp*

Pn1

*p*

*p*

Pn1

20

*p*

Pn1

23

*p*

*pp*

8va

Pn1

26

*p*

*pp*

8va

Pn1

29

*p*

8va

Pn1

31

*mp*

B (cue for pl. 3)

8va

Pn1

34

*p*

8va



8va

Pn1

*ppp* *pp* *ff pp*

slap (on wood) under the keyboard

8va

Pn1

*ff pp* *p* *f pp* *p*

idem

15ma

Pn1

*ff pp* *ff* *p*

15ma

Pn1

*p pp* *mp pp* *mp*

15ma

Pn1

*ff pp* *ff pp*

8va

Pn1

*p* *p*

8va

ca. 40"

C

Pn1

**Faster Tempo** ♩ = 100 - 104

D

15ma

3 SECONDS AFTER HIGH G in SUSTAINED PART (bar 26) page pl.3-2

Pn1

15ma

8va

Tempo I ♩ = 90

Pn1

8va

Pn1

8va

Pn1

8va

Pn1

Pn1

8va

70

*p* *pp* *p* *pp*

Pn1

8va

72

*p*

Pn1

8va

75

GO TO GLISCUS PART  
(bar 58) page pl.1-6

♩ = 88

E

58 *beat*

G11 **HIGH** *wipe* *pp* *wipe* *p* *beat* *pp*

G12 **MIDDLE** *wipe* *pp* *wipe glissando* *p* *mf pp* *wipe glissando*

G13 **MIDDLE** *wipe glissando* *p* *mf* *pp*

61 *wipe* *f* *pp* *p*

G11 **HIGH** *wipe* *f* *pp* *p*

G12 **MIDDLE** *beat* *wipe* *f* *f pp* *p*

G13 **MIDDLE** *beat* *wipe* *f* *pp* *beat*

65 *wipe* *mf* *pp* *f* *pp*

G11 **HIGH** *wipe* *mf* *pp* *f* *pp*

G12 **MIDDLE** *beat* *wipe* *pp* *f* *p* *pp*

G13 **MIDDLE** *wipe* *beat* *pp*

68 *beat* *wipe* *p* *pp*

G11 **HIGH** *beat* *wipe* *p* *pp*

G12 **MIDDLE** *wipe* *p* *ca. 20"*

G13 **MIDDLE** *ca. 40"*

TO HARMONICS AND MUTED PART  
page pl.2-6

BACK TO SUSTAINED PART  
bar 37 page pl.3-2

71 *beat* *wipe* *simile...*

GI1 *p pp*

74

GI1 *p pp*

(cue for pl. 2)

77 **F**

GI1 *p*

80

GI1 *pp p*

83 *ca. 8"*

GI1 *pp ppp*

**G**  
START AFTER F# (bar 13) - HARMONICS (player 2) page pl.2-6

87 *wipe beat wipe beat wipe*

GI1 *p pp pp*

Slower Tempo ♩ = 74 *molto ritenuto* Tempo 1 (♩ = 88)

91 *ff sempre*  
(rubber preparations, percussion sound)

GI1 *beat simile...*  
*pp*

Slower Tempo ♩ = 74 *molto ritenuto* -----

94 *ff sempre*

GI1

Tempo 1 (♩ = 88)

K1 <sup>96</sup> <sup>15</sup> *ff* *ff* *ff*

G1 *p* *p* *pp* *p*

Slower Tempo ♩ = 74

molto ritenuto

Tempo 1 (♩ = 88)

K1 <sup>100</sup> <sup>15</sup> *ff* *ff* *ff*

G1 *pp*

check point - entry bass (player 3)  
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

K1 <sup>102</sup> <sup>15</sup> *ff* *ff*

G1 *p* *p* *p*

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

K1 <sup>106</sup> <sup>15</sup> *ff*

G1 *pp* *p* *pp*

K1 <sup>109</sup> <sup>15</sup> *ff* *f*

G1 *p* *pp* *pp* *pp*

**G1 BEHIND**

113 15

K1

G11

*ff*

*p* *mp* *pp*

118 15

K1

G11

*f*

*mp* *pp* *p* *pp*

122 15

G11

*p* *pp*

126 15

K1

G11

*ff* *p* *f* *p*

*pp* *pp*

130 15

G11

*pp*

wipe fast with RH on a few strings

133 15

G11

wipe a bit slower (LH)

135 15

K1

G11

*ff*

*pp*

138<sup>15</sup>

K1

*f p*

*ff*

*f*

10<sup>m</sup>

GI1

The image shows a musical score for two staves. The top staff, labeled 'K1', is in treble clef and contains several measures of music. It starts with a measure containing a whole note chord with dynamics *f p*. The following two measures are whole rests. The fourth measure contains a whole note chord with dynamics *ff*. The fifth measure is a whole rest. The sixth measure contains a whole note chord with dynamics *f*. The bottom staff, labeled 'GI1', is in guitar notation. It starts with a measure containing a chord with dynamics *f p*. The second measure contains a chord with dynamics *f p*. The third and fourth measures contain tremolos over chords with dynamics *f p*. The fifth measure is a whole rest. The sixth, seventh, and eighth measures are whole rests. Above the K1 staff, there is a bracket labeled '10<sup>m</sup>' with an arrow pointing to the right, indicating a 10th fret marker.



# Eigengang - Sustained - Hans Roels

**A**

release

Piano 2

GO TO THE GLISCLUS PART bar 2 page pl.2-2

*pp* *mp* *pp*

(Ped. II)

release

Piano 3

(cue for pl. 1)

*pp* *mp* *pp*

(Ped. II)

Pn3

(cue for pl. 2)

*mp* *pp* l.v.

**B**

START AT bar 31 IN  
MUTED PART (player 1) page pl.1-2

ca. 25"

Pn3

l.v.

*pp*

**C**

Pn2

*mf* *pp*

(Ped. II)

Pn3

*mp* *mf* *pp*

(Ped. II)

# Eigengang - *Glisclus* - Hans Roels

A

*Parlando sempre*  
♩ = 88  
START AT HIGH F# (end of bar 8) - SUSTAINED PART (player 3)

Glisclus 2  
MIDDLE

*p* *pp* *p* *pp* *pp*

Gl12

*p* *pp* *mp* *pp*

Gl12

*pp* *ppp* *pp*

Gl12

*p* *pp* *p* *pp* *pp*

Gl12

*p* *pp*

B

Gl12

*p* *pp* *p*

check point - entry of bass (sustained) player 3  
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Gl12

*ppp* *p* *pp* *ppp*

28  
 G12 || *p* *pp* *ppp* *p*

33  
 G12 || *p* *pp* *ppp*

38  
 G12 || *p* *pp*

41  
 G12 || C D

PLAY THE SUSTAINED PART TOGETHER WITH PLAYER 3 (bar 22)

START AT FIRST LOW E (bar 31) - SUSTAINED PART (player 3)  
 42  
 G12 || *p* *pp*

47  
 G12 || *p* *f* *pp*

52  
 G12 || *p* *f* *p*

55  
 G12 || *f* *f* *p* *f* *p* *f*

(cue/sign:  
 upbeat for player  
 1 & 3)

D

Pn2 (cue for pl. 1) *pp* (Ped. II) *R*(Ped. II) **GO TO THE GLISCLUS PART bar 42 page pl.2-3**

Pn3 *pp* (Ped. II) *p* (Ped. II) *mp* *pp* (cue for pl. 2)

Pn3 *8vb* *8vb* *l.v.*

E

F

Pn3 **PLAY THE GLISCLUS PART (bar 58) TOGETHER WITH PLAYER 1 AND 2 page 3-3** (entry of harmonics)

G

START 3" AFTER HARMONIC C# (bar 8) in HARMONICS PART (player 2) page pl.2-6

Pn3 *8vb* *pp* *pp*

Pn3 *l.v.*

Pn3 **GO TO 'HARMONICS & MUTED' PART (bar 1) page pl.3-4**

♩ = 88

E

58 *beat*

G11 **HIGH** *wipe* *pp* *wipe* *p* *beat* *pp*

G12 **MIDDLE** *wipe* *pp* *wipe glissando* *p* *mf pp* *wipe glissando*

G13 **MIDDLE** *wipe glissando* *p* *mf* *pp*

61 *wipe* *f* *pp* *p*

G11 *wipe* *f* *pp* *p*

G12 *beat* *wipe* *f* *f pp* *p*

G13 *beat* *beat* *wipe* *beat* *pp*

65 *wipe* *mf* *pp* *f* *pp*

G11 *wipe* *mf* *pp* *f* *pp*

G12 *beat* *wipe* *pp* *f* *p* *pp*

G13 *wipe* *beat* *pp*

68 *beat* *wipe* *p* *pp*

G11 *beat* *wipe* *p* *pp*

G12 *wipe* *p* *ca. 20"*

G13 *ca. 40"*

TO HARMONICS AND MUTED PART  
page pl.2-6

BACK TO SUSTAINED PART  
bar 37 page pl.3-2

# Eigengang - *Harmonics & muted* - Hans Roels

♩ = ca. 70 bpm

F

START 2" AFTER REST IN bar 77,  
GLISCLUS PART (player 1), page pl.1-7 5

(cue for  
pl. 3)

Harmonics player 2

-> GO TO SUSTAINED PART  
(bar 46) page pl.2-7

I

START 3" AFTER THE C IN HARMONICS & MUTED PART (player 3) in bar 9 page pl.3-4

Pn2

46

pp

50

pp

56

Pn2

Pn2

Pn2

# Eigengang - Sustained - Hans Roels

**A**

release

Piano 2

release

Piano 3

GO TO THE GLISCLUS PART bar 2 page pl.2-2

(cue for pl. 1)

*pp* *mp* *pp*

(Ped. II)

*pp* *mp* *pp*

(Ped. II)

Pn3

(cue for pl. 2)

*mp* *pp* l.v.

**B**

START AT bar 31 IN  
MUTED PART (player 1) page pl.1-2

Pn3

ca. 25"

l.v.

*pp*

**C**

Pn2

Pn3

*mp* *mf* *pp*

(Ped. II)

*mp* *mf* *pp*

(Ped. II)



D

Pn2 (cue for pl. 1) *pp* (Ped. II) *R*(Ped. II) **GO TO THE GLISCLUS PART bar 42 page pl.2-3**

Pn3 *pp* (Ped. II) *p* (Ped. II) *mp* *pp* (cue for pl. 2)

Pn3 *8vb* *8vb* *l.v.*

E

F

Pn3 **PLAY THE GLISCLUS PART (bar 58) TOGETHER WITH PLAYER 1 AND 2 page 3-3** (entry of harmonics)

G

START 3" AFTER HARMONIC C# (bar 8) in HARMONICS PART (player 2) page pl.2-6

Pn3 *8vb* *pp* *pp*

Pn3 *l.v.*

Pn3 **GO TO 'HARMONICS & MUTED' PART (bar 1) page pl.3-4**

♩ = 88

E

58 *beat*

G11 **HIGH** *wipe* *pp* *wipe* *p* *beat* *pp*

G12 **MIDDLE** *wipe* *pp* *wipe glissando* *p* *mf pp* *wipe glissando*

G13 **MIDDLE** *wipe glissando* *p* *mf* *pp*

61 *wipe* *f* *pp* *p*

G11 *wipe* *f* *pp* *p*

G12 *beat* *wipe* *f* *f pp* *p*

G13 *beat* *beat* *wipe* *beat* *pp*

65 *wipe* *mf* *pp* *f* *pp*

G11 *wipe* *mf* *pp* *f* *pp*

G12 *beat* *wipe* *pp* *f* *p* *pp*

G13 *wipe* *beat* *pp*

68 *beat* *wipe* *p* *pp*

G11 *beat* *wipe* *p* *pp*

G12 *wipe* *p* *ca. 20"*

G13 *ca. 40"*

TO HARMONICS AND MUTED PART  
page pl.2-6

BACK TO SUSTAINED PART  
bar 37 page pl.3-2

# Eigengang - Harmonics & muted - Hans Roels

♩ = ca. 70

**H** START AT THE B (bar 35) IN  
HARMONICS & MUTED PART (player 2) page 2-6

Harmonics pl. 3

Muted pl. 3

8

Ha3

Mu3

5

8

10

Ha3

Mu3

8

15

Ha3

Mu3

8

20