

Points to make

(2013-2014)

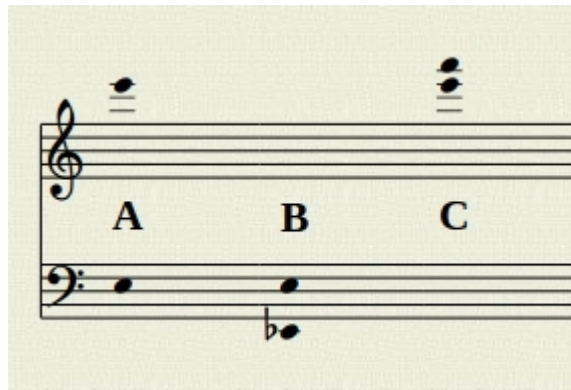
for minimum four players

Hans Roels

Points to make

General Remarks

- a) All performers play music from staff 1, 2 and 3. Only short notes/sounds are played.
- b) One system = ca. 30 seconds.
- c) The five parts (A-B-C-D-E) may be performed in any order. Any part may be omitted or repeated. Parts may be grouped into one movement. Part B has a loud and a soft version (see score).
- d) This composition requires minimum 4 performers. The main sounding pitch range (notated in staff 1 and 2) is represented by A in the following picture. This is the main range for all performers (but not all pitches have to be played by each performer, see remark (e)). At least two techniques/timbres (see remark e)) should also be able to play in range B, and two others in range C.



Staff 1 and 2

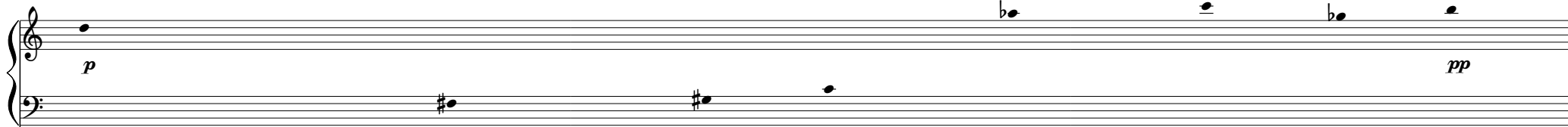


- e) Each performer chooses several techniques/timbres to perform short notes. The pitch of these notes should be audible. Not every note should be played by all the available techniques/timbres. One may choose to play one separate note, one or more notes from a chord, the whole chord or skip notes. One may also choose to use a specific technique/timbre in a selection of the five parts. If one chooses to play a note or a chord, it should be played once or twice (but also see remark i).
- f) Thus every note or chord in staff 1 and 2 should be heard as an (irregular) note repetition.


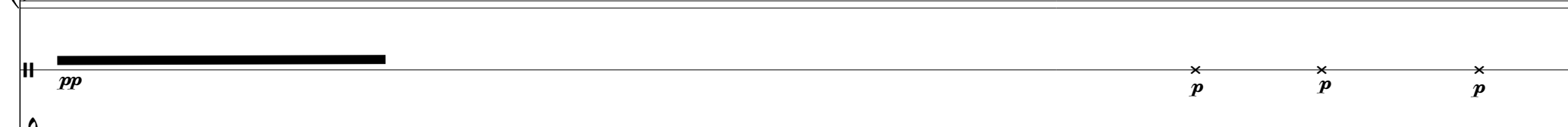
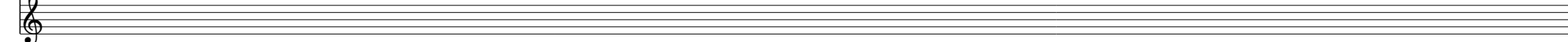
- g) One performer can also choose to play two or more instruments to have a big variety in techniques/timbres. One performer can play one note or chord 'simultaneously' with different techniques/timbres, i.e. fast after each other.
- h) Fast notes (notated near to each other) can be grouped ad libitum, i.e. each technique/timbre doesn't have to perform the notes of a group in the same sequential order.
- i) Very soft (pianissimo) repetitions of the previous note/chord may be added ad libitum.
- j) In general, when choosing a technique/timbre to perform a note/chord, one should make sure that they match with the dynamics of the note/chord on the one hand, and that in the overall version/performance of *Points to make*, there is a lot of diversity in techniques/timbres.

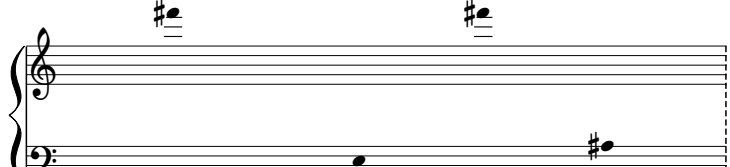
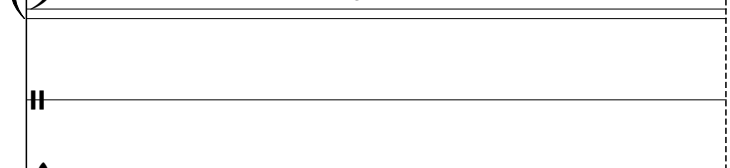
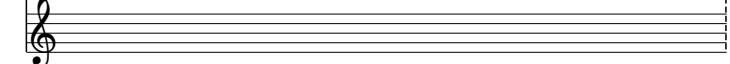
Percussion Staff

- k) There are minimum five percussion sounds, these sound low and dry (without a long decay), and most of them don't have a clear pitch. These percussion instruments are distributed among and performed by the performers ad libitum. The five sounds are represented by just one note on the percussion staff.
- l) Notes on the percussion staff are performed once (compared to the note repetitions of staff 1 and 2). Notes of the percussion staff that seem to be notated together with notes of the upper two staves should not necessarily be strictly synchronized.
- m) The thick line, notated right above the percussion staff line, indicates an extremely fast but regular tremolo or trill-like motive, played by a performer ad libitum and repeated during the indicated duration. The tremolo/trill sound should have no (clear) pitch.

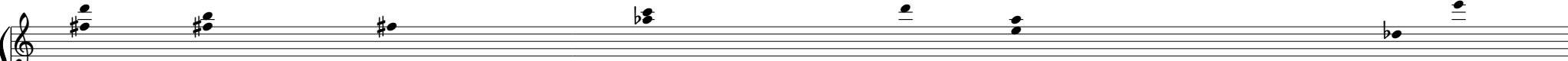
(A)

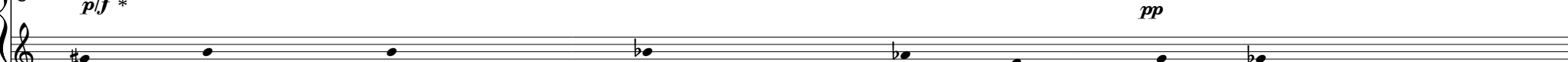
1. 
2. 
3. 


1. 
2. 
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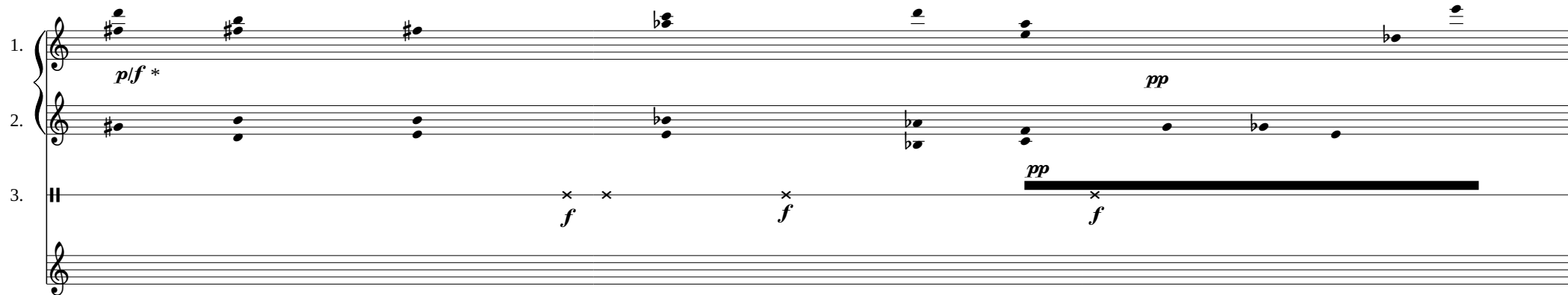
1. 
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(B)

1.  *p/f* *

2.  *pp*

3.  *f* *f* *pp*



1.  *p/f* *


2.  *pp*


3.  *f* *f*

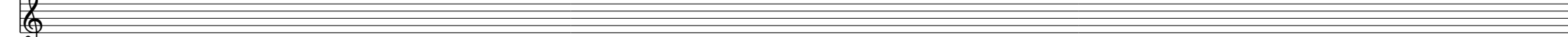


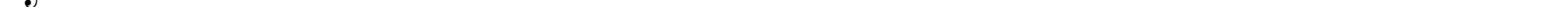
* piano or forte ad libitum for all performers until the next pianissimo

(C)

1. 

2. 

3. 

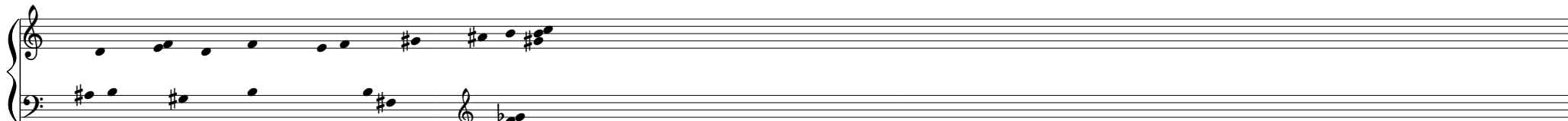


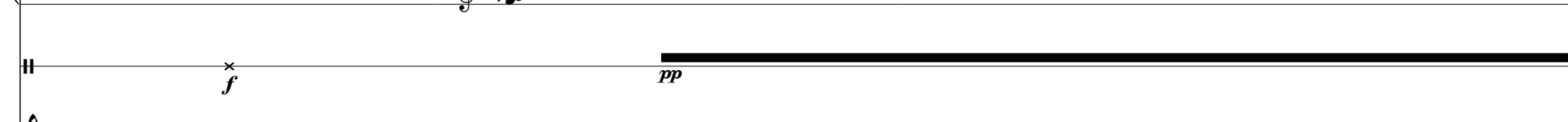
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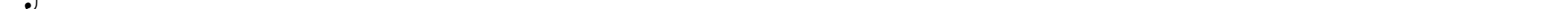
3. 



1. 

2. 

3. 



(D)

1. *ff* *p*

2.

3. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

1. *f* *p* *f* *pp*

2.

3. *f* *f* *p* *p* *p* *p* *f* *f* *f* *p*

1. *pp* *p*

2.

3. *p* *p*

1. *p* *p*

2. *p*

3. *pp* *pp* *p*

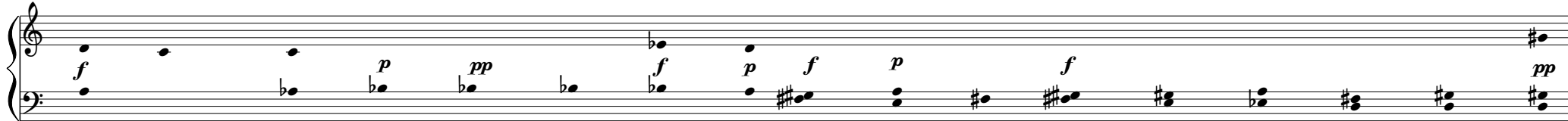
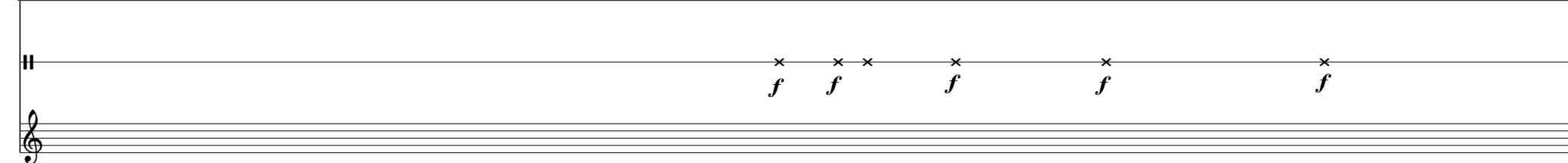
1. *f* *p* *pp* *p* *pp*

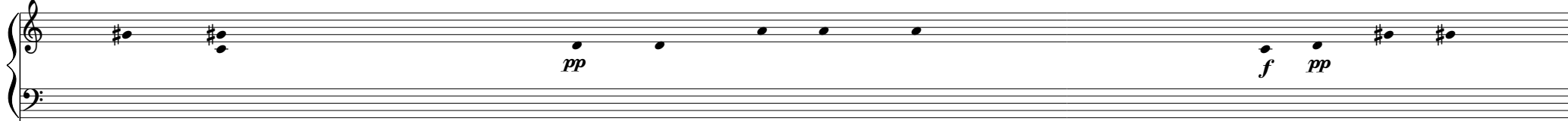
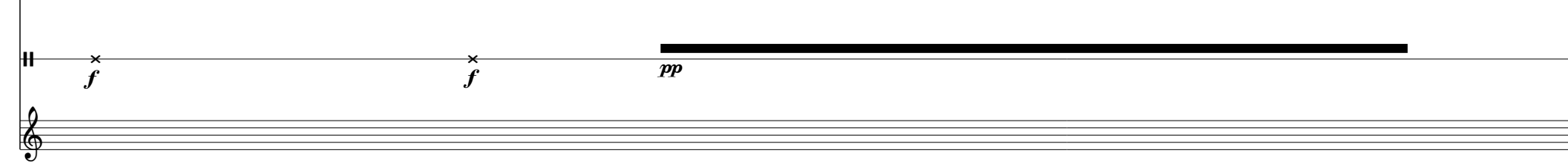
2. *f* *p* *pp* *p* *pp*

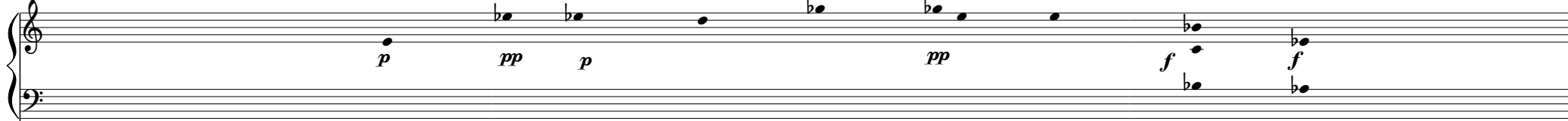
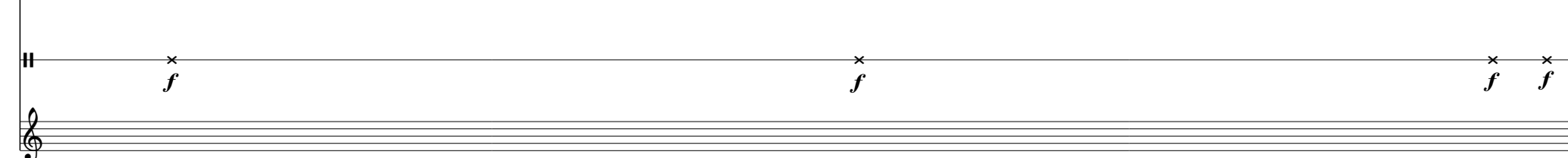
3. *p* *p* *p* *p*

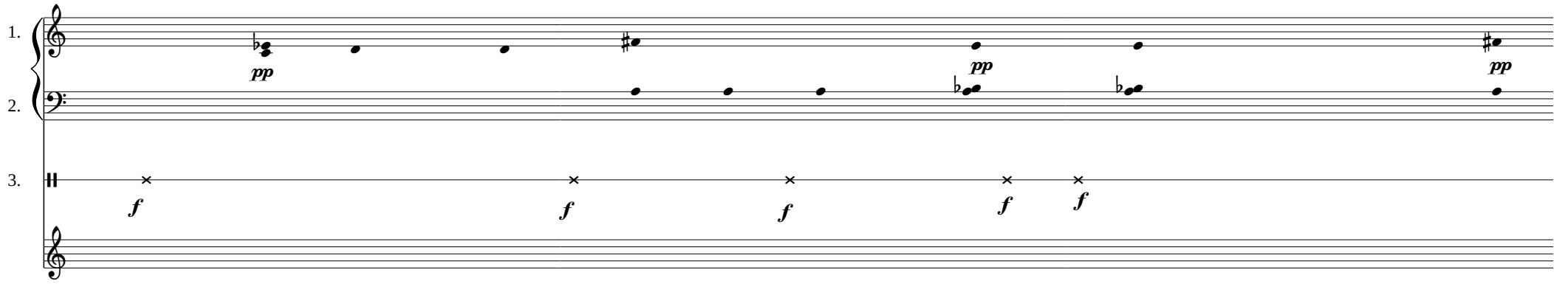
8va

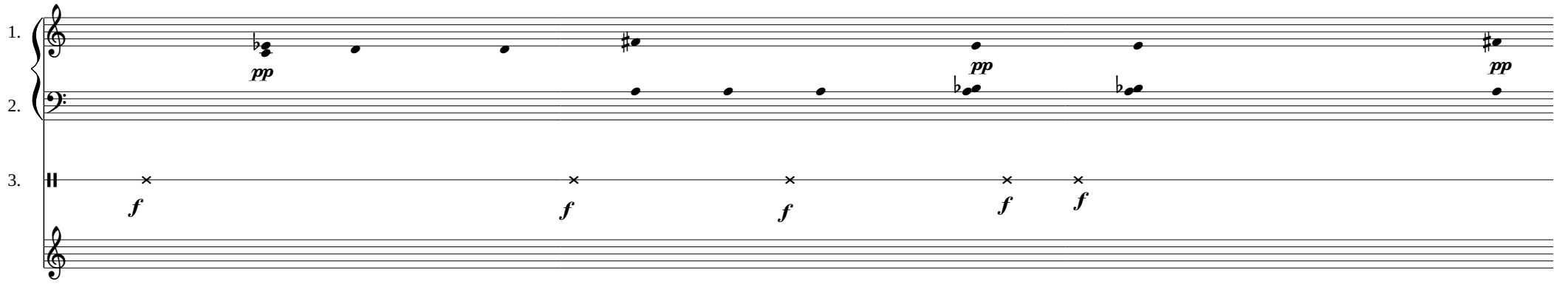
(E)

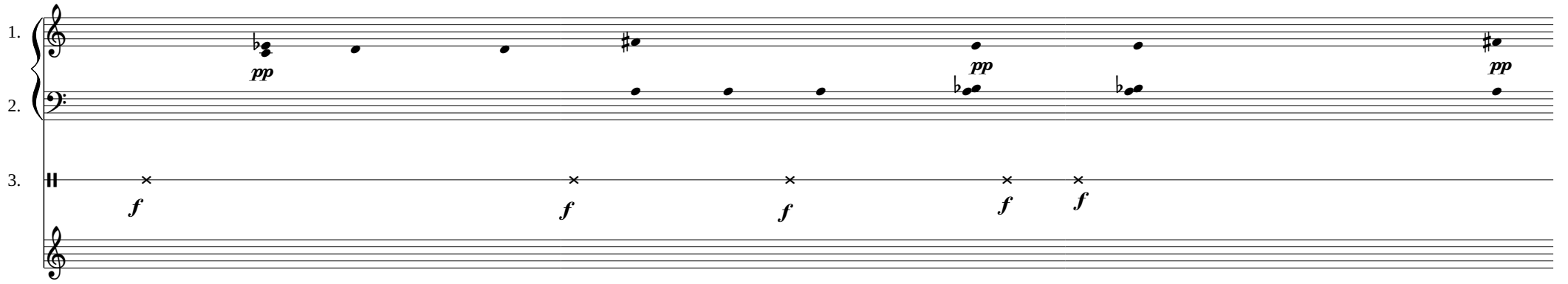
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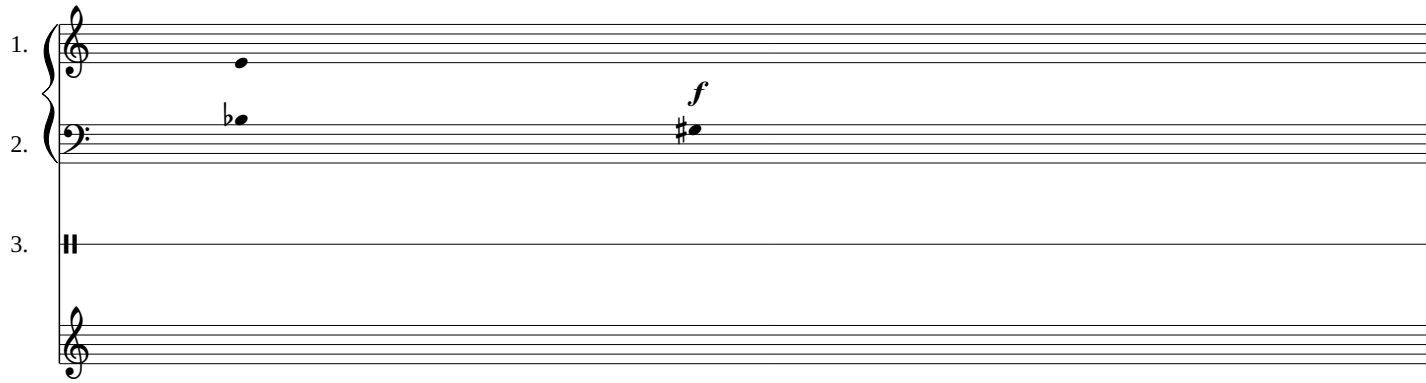
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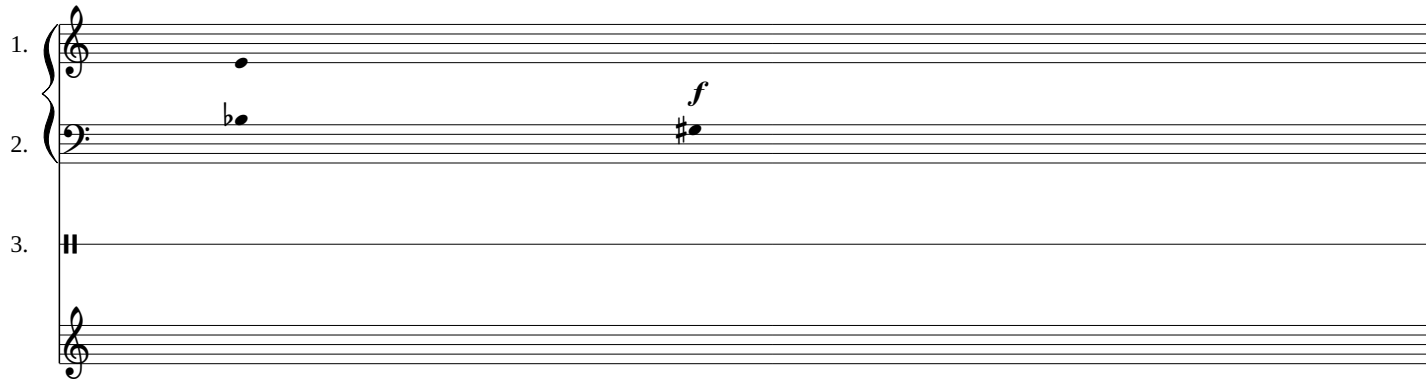
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