

**E oculta mão colora alguém em mim.**

for 2 pianos and 8 transducers

Jonas Lie Skaarud

2019

SCORE

**E oculta mão colora alguém em mim.**

for 2 pianos and 8 transducers

Written for Sanae Yoshida and Ellen Ugelvik.

Written autumn 2019.

First performance: The Norwegian Academy of Music, Oslo, Norway. 24th November, 2019.

DURATA: approx. 12'30"

Written with support from The Norwegian Arts Council (Norsk Kulturråd)



KULTURRÅDET  
Arts Council  
Norway

## E oculta mão colora alguém em mim.

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### PERFORMANCE NOTES

#### INSTRUMENTATION:

2 pianos (two pianists)  
8 transducers (E-bow)\*

\* The two players has 4 transducers each

#### TUNING:

Piano I: no tuning

Piano II: tune the following strings. All strings are tuned -50 cents (a quarter tone down):

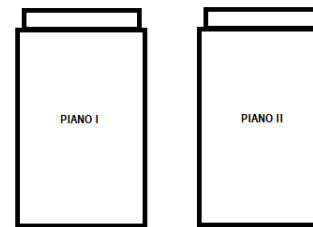


#### NOTES ON THE USE OF TRANSDUCERS:

- In this piece the keys are not used at all, only transducers which are placed one the string. Each transducer has it's own system in the score.
- Generally, strive for a neutral organlike sound, where all tones sound approximately at the same dynamic level.
- Generally, strive for a the most quiet sound achievable.
- The dynamics might vary from tone to tone when using transducers. In order to control the dynamics, use a finger and touch softly the string in which the transducer is placed, until the dynamic gets lower. To get a stronger dynamic level, press the transducers against the string.
- The E-bow has a function where one can create overtones. Generally this should not be used, but it might be used to create the highest notes in the piece (it is also made suggestions for this in the score)
- - E-bows might create buzzing sounds. Avoid these. If they happen, it is advised to remove the e-bow from the string and place it once more.

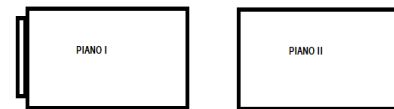
#### CONFIGURATION:

##### Alternative 1:



Performers facing the audience, with the two pianos placed as close to each other as possible. Use this alternative if you want to make the music to sound as if it were played by one instrument.

##### Alternative 2:



Performers facing each other. The two pianos are placed as far away from each other as possible (on each side of the stage). Use this alternative if you want to emphasize the differences in tuning.



For Sanae Yoshida and Ellen Ugelvik

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♩ = 42 or less  
tempo might be varied throughout

**PIANO I**

E-BOW 1  
E-BOW 2  
E-BOW 3  
E-BOW 4

**PIANO II**

E-BOW 1  
E-BOW 2  
E-BOW 3  
E-BOW 4

**PNO I**

1  
2  
3  
4

**PNO II**

1  
2  
3  
4

**Time Signatures:** 4/4, 6/4, 4/4, 6/4, 4/4, 2/4, 4/4, 2/4, 4/4, 6/4, 4/4, 3/4, 2/4.

**Performance Instructions:**

- p poss. (sempre)*
- Sempre ped.** (since the whole work is played standing, it is advised to place a heavy object on the pedal instead of pressing it down with the foot)

**Section Markers:** A

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

PNO I

PNO II

4/4 3/4 4/4 5/4 4/4 3/4 6/4 4/4 (Lunga) 3/4

PNO I

PNO II

**B**

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

PNO I

PNO II

**C**

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

(use the octave harmonic function on the e-bow if the high notes are difficult to produce. Highest note is sounding pitch.)

(o) (L.v.)

PNO I

PNO II

69

**4/4** **3/4** **2/4** **4/4** **2/4** **4/4** **3/4** **4/4** **3/4** **4/4** (Lunga)

PNO I

PNO II

**D** **3/4** **4/4** **2/4** **5/4** **3/4** **5/4** **4/4** **5/4** **4/4**

PNO I

PNO II

84



4/4 3/4 2/4 4/4 (Lunga) 3/4 E 4/4 3/4 4/4

PNO I

PNO II

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4

PNO I

PNO II

118

**3/4** **4/4** **3/4** **4/4** **3/4** **2/4** **4/4** **2/4** **4/4**

**F**

PNO I

PNO II

(L.v.)

(L.v.)

**4/4** **2/4** **4/4**

129

PNO I

PNO II

(L.v.)

(Lunga)

(L.v.)

(Lunga)

(L.v.)

(L.v.)

keep pedal until sound has faded

keep pedal until sound has faded