# Dark and Stormy Night

for piano with ping pong balls
and obligato page turner

Roger Zare

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# Performance directions:

Materials required:
Ping pong balls (hundreds, if possible) - the 40 mm size are significantly better than the old 38 mm size
Medium sized cup that can hold at least 5 ping pong balls (not required, but helpful)
Bucket or box for remaining ping pong balls.

The page turner has an active role in the performance of this piece. He or she must assist the performer in dealing with the removal, storage, and placement of ping pong balls at various times, as marked in the score, and even will play a few notes. Instructions for the page turner are always placed in boxes.

In order to execute measure 15, one must determine which keys correspond to the edge of the metal frame before the performance. It will be different on various piano models. Proper execution of this bar should cause the ping pong ball to pop up in the air and roll away across the strings.

Regarding the section from measure 78 through 87:
The page turner is required to play the ostinato patterns in the bass cleff strictly in time, while the treble staff is written in proportional notation. An approximate timing is given for each measure.
Ping pong balls should be dropped from about an inch above the strings and allowed to roll or bounce freely. Roughly within the guidlines of the approximate timing, the performer may decide how long to let the ping pong balls roll around inside the piano before picking them up and dropping them again. After the two ping pong balls are dropped in measure 86, they are to remain along with the subsequent cupfuls of ping pong balls. The notation is as follows:

drop ping pong ball straight down

toss ball slightly towards the left (downward in pitch)

toss ball slightly towards the right (upward in pitch)

placed over multiple events that require two ping pong balls to be in hand at the same time

I. Highest section of strings inside piano, divided by metal frame
II. Second highest section of strings
III. Third highest section of strings, etc.

In measure 135, the notation is proportional. Right and left hands should not be synchronized.

In measures 138 to the end, an approximate timing for each bar is given and rhythms are to be freely improvised. Dynamics should be greatly exagurated. The figures in the left hand are to be repeated as quickly as possible, blurring the sound into a low roar. Two cupfuls of ping pong balls may be prepared before reaching this section. The page turner shall dump the bucket or box filled with all the excess ping pong balls anytime during measure 142.

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place six ping pong balls clustered on lowest strings inside piano, preferably before entering stage

**Ominous (♩ ≤ 54)**

*rubato*

*lunga (15"-20")*

***ff***

***pp*** on keys

strum strings rapidly inside piano

Ped. 8vb

***ppp***

8vb

5

***p***

***sffz***

***pp***

(8)

11

8va

3

***sffz***

***pp***

place one ping pong ball on strings as close to the right edge of the middle range of strings. Strike the key or keys under which the ball is sitting to set the ball in motion

16

(8)

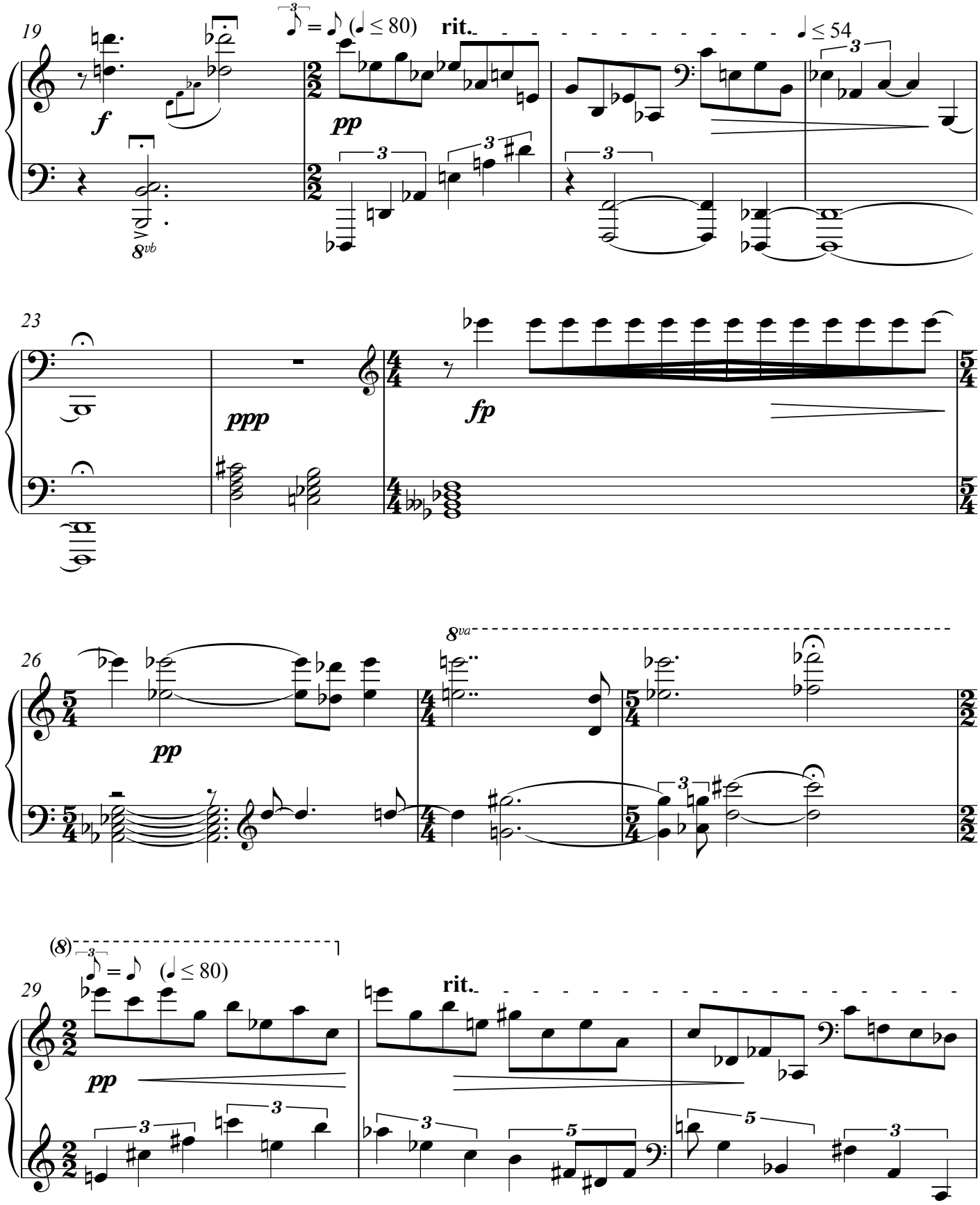
***sfp***

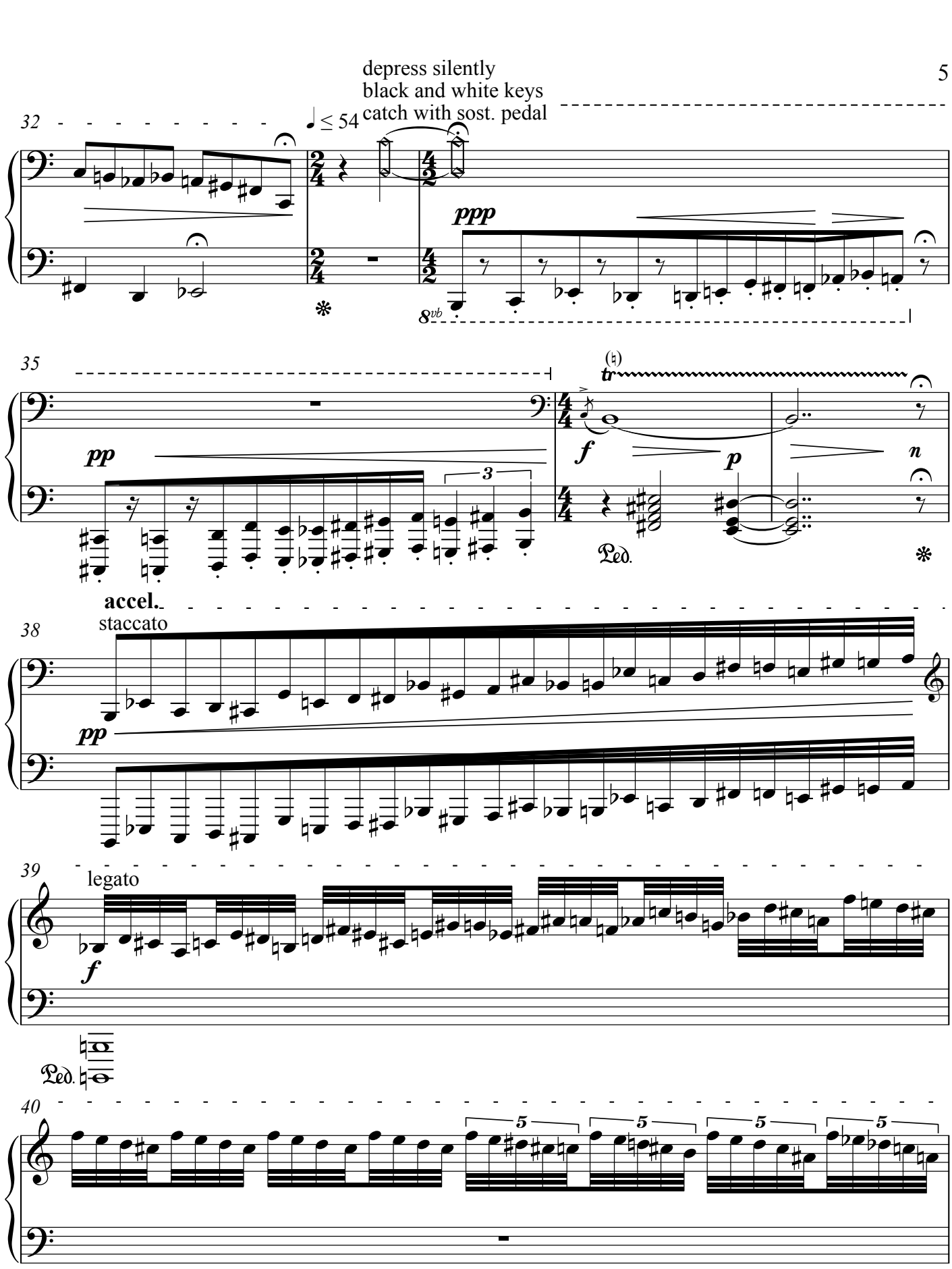
8va

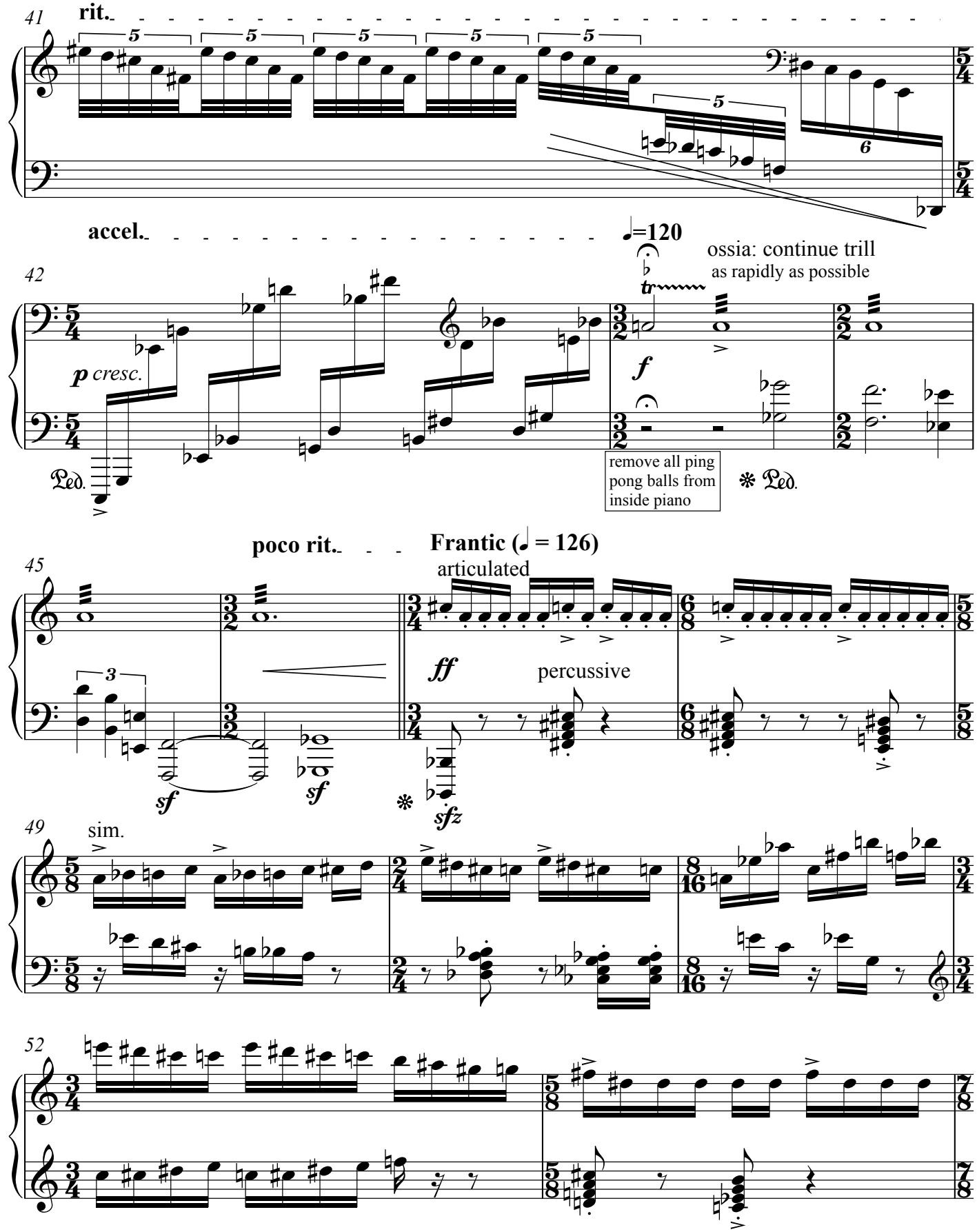
3

***ff***

8vb


19
f
8vb
pp
rit.
23
ppp
fp
26
pp
8va
(8)
29
pp
rit.


depress silently
black and white keys
catch with sost. pedal
32
♩ ≤ 54
ppp
8vb
35
pp
3
tr
f
p
Ped.
accel.
38
staccato
pp
39
legato
f
Ped.
40
5
5
5
5


41
rit.
accel.
♩=120
42
ossia: continue trill
as rapidly as possible
p cresc.
f
Ped.
remove all ping
pong balls from
inside piano
✻ Ped.
poco rit.
Frantic (♩ = 126)
45
articulated
ff
percussive
sf
sf
✻
sfz
49
sim.
52