

The Way of Silk or The Rules of the Game

A Checkmate in 3 Moves by S. Fōmina, 2008 and F. Hofmann, 1887

Silvia Fōmina

Overture

♩ = 60 **Brilliant** Black-King's improvisation until the end of Nu- 1

♩ = 92 and faster - ♩ = 120 - 152

♩ = 92 ♩ = 50 ♩ = 40

①

② *rit molto.* *gliss vibr.* *short downward gliss.* *short upward gliss.*

ff Uy! Io?

From here perform drum as notated.

♩ = 92 ♩ = 50 ♩ = 40

lettores accents unis. and octave 1 *secco*

• Drum player ad libitum.

• The Singer is also responsible for the performance of the *Shakubyoshi* or pair of flat long woods.

• Singer - Black-King - from ♩ = 92 to Nu-2: Please, take this theme as a base for an improvisation at a similar or faster tempo. The choice of the 8ve and the duration are free, as well as the number of variations. Please, return to Nu- 2 together with accordion/ bandoneon – at the end of your improvisation.

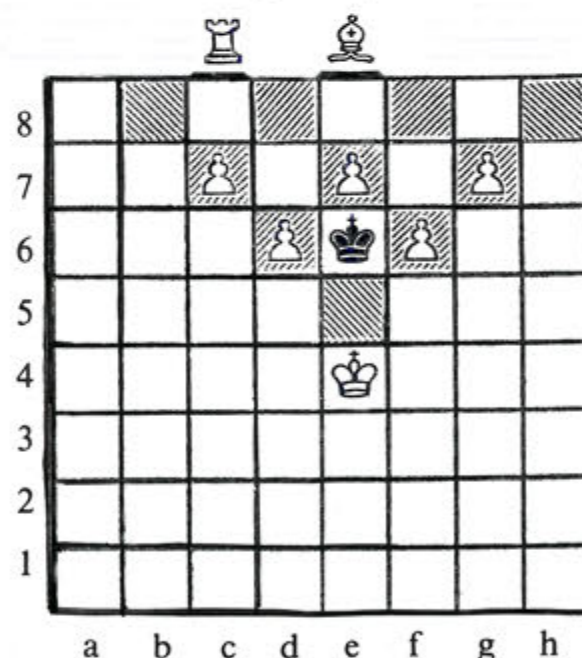
Dedicated to Kara Leva

Kara Leva gewidmet

F. Hofmann Sonntagsblatt, 1887

Overture

- * [SCORE: Nu- 1] Soloist Voice/Black-King moves on the chessboard-stage placing the chess pieces on their initial squares: 5 White-Pawns, 1 White Rook, 1 White Bishop. *(White-King: see notes)
- * [SCORE: Nu -2] Black-King heads for his initial position e-6. He /she will remain at e-6 from ♩= 40 to the end of Nu-2. While singing 'Io?' he/ she suddenly turns 180° facing the White-King and stares at him in silence exactly at the *secco* accord.
- * **White-King:** During the Black-King's improvisation until the end of Nu- 1 the White-King walks slowly around, outside the chessboard. At the beginning of Nu- 2 he stops at his initial position e-4 and performs his part until the last *secco* accord, where he will turn round and stare back at the Black-King.



- Soloist Voice/Black-King
- * White-King
- 5 White-Pawns
- 1 White Bishop
- 1 White Rook

NOTES

Instead of having big chess pieces, the scene could be presented with white chairs and their corresponding chess symbols, or for instance, white mobile objects.

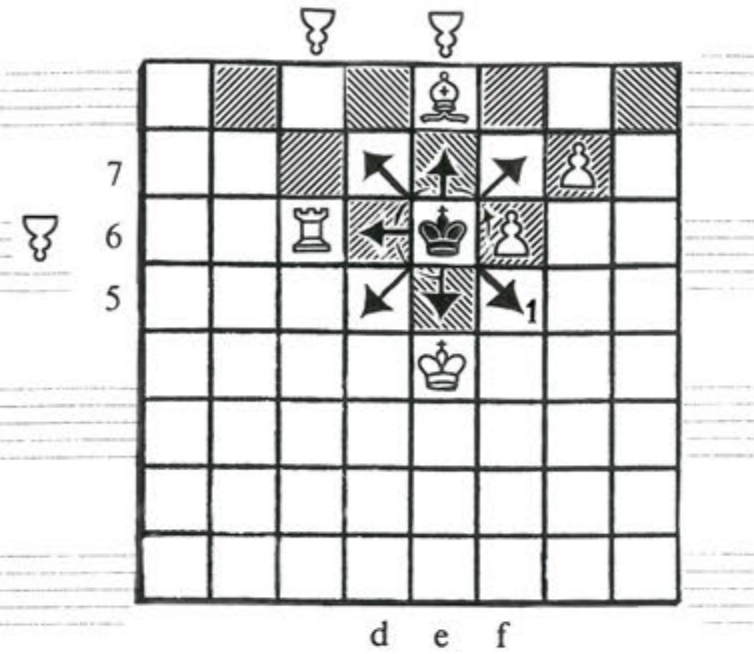
- * In case of choosing the version with only the Solo-voice, Spatialisation and Film – without the 2nd musician (White-King) – he/ she can also be replaced by an extra, a white chair or a mobile object.

F 12 $\text{♩} = 54$ $\text{♩} = 40$ *rall.* *quasi senza tempo*

V. *mezzo voce* mü yu d ò oe m n

Dr. \odot = circular rustling with the fingernails in ppp

Acc. Tremulant, Vibrare, non vib., tremolo



F - Black Move-3

- * [SCORE: From Nu- 12, $\text{♩} = 54$, 'mü', to the end of the tone *f#* at 'n'] Black-King has reached now the horrendous check-mate position. Only with one foot he/she pretends to step forward touching each square with the tip of his/her foot, but immediately moves his foot back to his position e-6. Black-King repeats this movement - counter clockwise – throughout the 7 empty squares around him/her, in the following order: f-5; f-6; e-7; d-7; d-6; d-5 and e-5.
- * [SCORE: Continuation of *f#*-tone, now exactly at 'm'] Black-King will reach d-5 (the 6th position) — stopping briefly there. Then he/she finishes at e-5 in front of the White-King.

G 13 *more and more slowly and ethereal (rall.)*

V. m(y) n *as long as the voice wishes...* quasi nada

Dr. \odot

Acc. *non vib.*

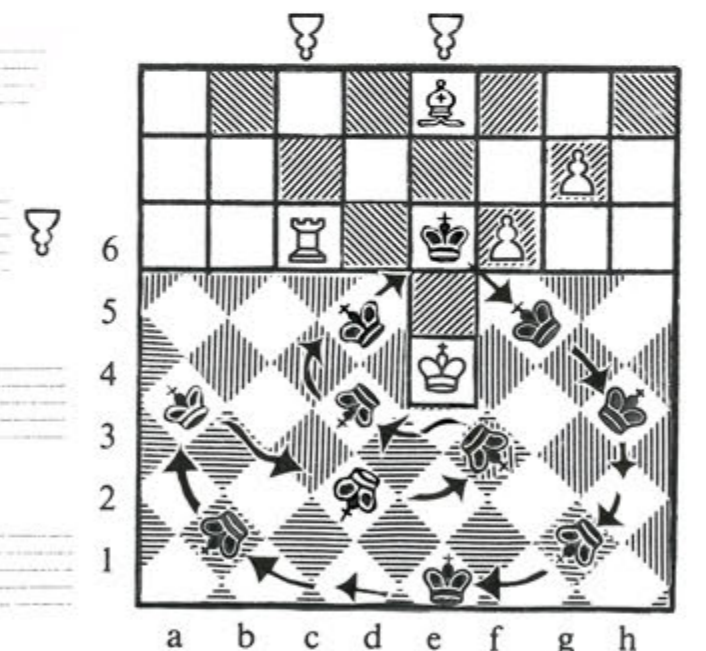
silenzio assoluto 7 sec.

[p]* *drum up to ceiling with both hands.*

Nothing! Just air noise, brief and fast. Look at the ceiling.

long silence 10 - 15 sec. Please don't move. Listen to the nothing.

long silence 10 - 15 sec.



G – Coda: Black-King's Journey to the afterlife

- * [SCORE: From Nu- 13, from 'm- (y)', to the end of e-tone, with 'n'] Black-King begins a spiralled journey around White-King – sometimes forwards, other times backwards, always with his/her face staring at him. - first walking, then dancing and rolling, towards the end, kneeling.
- * At the Fermata (∞) the Black-King reaches again his/her final position e-6 and falls there in a slow - motionlike manner.
- * [SCORE: From P* to the end of the scene] Black-King will look up at the ceiling/ projection in silence, still, from his/her position lying on the ground.