

Andrew Lewis
Schattenklavier
for piano and computer

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In memoriam Karlheinz Stockhausen

Schattenklavier ('Shadow-piano') takes as its starting point a fragment of the piano part from Karlheinz Stockhausen's landmark orchestral work *Gruppen* (1955-57). This material (heard in quotation towards the end of the piece) takes on something of the role of a theme, upon which are built seven variations. Each of these creates a 'shadow' of the original material (or perhaps, a series of different shadows, cast by different lights and displaying varying degrees of stretching or transformation). The computer part too casts its shadows, with different shades of resonant hues, reflections and ripples being cast by the piano's light.

Although *Schattenklavier* takes quite a systematic approach to its material (Stockhausen was a pioneer of advanced serial and 'formula' techniques), these systems are often left incomplete and unfinished, just as Stockhausen's life itself seemed to end with a strangely inappropriate and (to Stockhausen disciples) surprising sense of disorder and incompleteness: he died in December 2007 just before the start of a year of worldwide concerts intended to celebrate his 80th birthday.

Schattenklavier was composed for Xenia Pestova and premiered by her at the Bangor New Music Festival in 2009. It was revised in 2011.

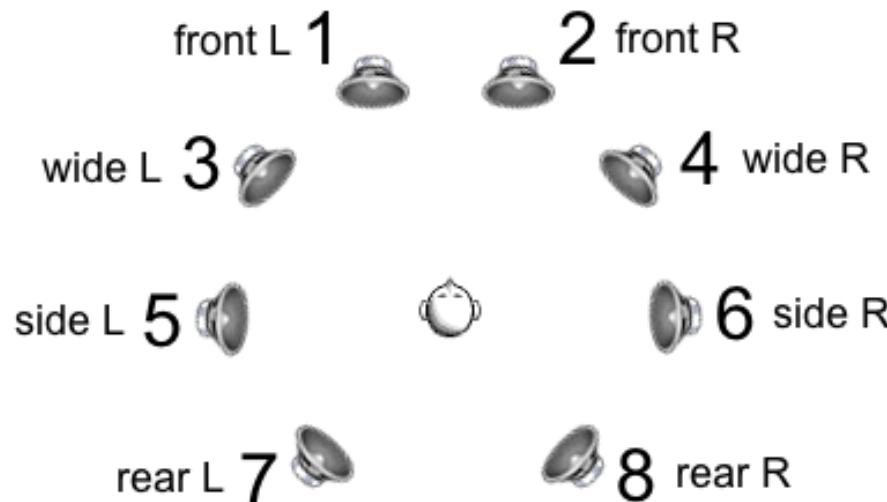
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Notes on performance

Ideally, *Schattenklavier* should be performed in a concert hall with the piano on stage and a minimum of 8 loudspeakers surrounding the audience, as shown below. In the case of more channels and loudspeakers being available, the sound may be diffused live in performance to take advantage of different spatial possibilities in the hall.

The loudspeakers are driven by an audio interface connected to the computer. The computer runs the *Schattenklavier* Max patch (see the patch Help file for more information.) Two microphones capture the piano sound and send it to the computer via the audio interface. The pianist has a foot pedal capable of triggering the patch by sending MIDI sustain pedal data, or by sending 'Q' ASCII characters. The trigger is sent on pedal DOWN. The pianist triggers the pedal at the numbered cues in the score. Sound is balanced and controlled during the performance by a second musician at the mixing desk.



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1

RESONANZ I
Lento, sostenuto, con rubato
 $\text{♩} = \text{c. } 60$ $\text{c. } 4''$

2

3

4

5

6

7

8

TOTENGLOCKE I
Lento $\text{♩} = \text{c. } 60$
poco rit.

SCHERZO
Presto, alla danza
 $\text{♩} = \text{c. } 160$

(G.P.)

The image shows a complex musical score with multiple staves and sections. The top section, 'RESONANZ I', consists of four staves in 4/4 time with a key signature of one sharp. It includes dynamic markings like ff, f sempre, and pp, and performance instructions like 'chromatic' and 'Ped.'. The bottom section, 'TOTENGLOCKE I', has two staves in 2/4 time with a key signature of one sharp. It features dynamics p, ff, mp, and pp. The 'SCHERZO' section follows, with three staves in 3/8 time and a key signature of one sharp. It includes dynamics f, ff, p, and mp. Various circled numbers (1-8) are placed above specific measures to label different melodic or harmonic events. Measure numbers 14 and 23 are also indicated.

Musical score for piano and orchestra, page 41, measures 9-11. The score consists of two staves. The top staff is for the piano, showing hands playing eighth-note patterns. The bottom staff is for the orchestra, showing various instruments. Measure 9 starts with a dynamic of *mf*, followed by *p*, then *ff*, *mf*, *f*, *p*, and *ff*. Measure 10 begins with *p*, followed by *(computer sounds)* and *3*, then *(sim.)* and *3*. Measure 11 starts with *f*, followed by *p*, *f*, *mf*, *p*, *f*, *ff*, and *p*. Measure 11 is circled with the number 11.

75

4

16

3

p *mf* *p* *mf* *p* *f* *mf*

17

p *mf* *p* *mf* *p* *f* *mf*

18

3

p *mf*

19

3

f

20

95

21 4 22 5 23 5 24 3 25 3

mf *p* *ff* *mf* *p* *ff* *mf* *ff* *mf* *mf*

cresc. poco a poco

A detailed musical score for piano, page 26, system 8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Various dynamics are indicated throughout the score, including crescendos (cresc.) and decrescendos (dec.). Specific dynamic markings include ff, mf, fff, f, and dynamic markings 3 and 8. The score concludes with a dynamic marking of fff followed by a 'dec.' instruction. The right side of the page features a large circled number '26'.

Musical score for piano, page 136, measures 4-10. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of *poco meno mosso*. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo marking of *molto accel.*. Measure 4 starts with a dynamic of *mf*. Measures 5-10 show a series of eighth-note chords in various inversions, primarily in G major (one sharp). Measure 10 ends with a dynamic of *p*.

LINIE

A tempo

Legato, cantabile e leggiero

(♩ = c. 60)

158

10

100

1

{ } p

1

1

(all dyna

5

Legato, cantabile e leggero (♩ = c. 60) **28**

poco accel. → poco rit. → a tempo → poco più mosso

(all dynamics refer to both hands)

162

a tempo

3 5 6 8

mf *mp* *mf* *mp* *mf* *p* *mf* *(h)*

3 5

mf *(h)*

Ped.

a tempo

3

mf *(h)*

166

poco accel. → poco rit. → a tempo

5 6 8

f *mp* *f* *mf*

3 5 8

f *mf* *pp* *Ped.*

poco accel. → poco meno mosso

meno mosso

172

a tempo
poco accel. → poco rit.

Jazzy, in one breath

poco accel. → a tempo

3 5 6 8

f *mf* *f* *mf* *p* *grob*

3 5 8

f *mf* *p*

a tempo
poco accel. → poco rit.

Jazzy, in one breath

poco accel. → a tempo

176

meno mosso

3 5 6 8

p *pp* *p* *pp*

3 5 8

p *pp*

meno mosso

(meno mosso)

pp

a tempo accel. poco a poco

185

Subito meno mosso e accel. poco a poco
(non-stacc.)

molto accel. ——————> as fast as poss.

(8)

188

29

molto rall. ——————>

Lento, sostenuto
♩ = 60

192

poco accel. a tempo

(R.º) ——————> (sempre)

(r.h.) p sempre (l.h.) mp

30 computer:

pp ff

“ “

mf p (R.º) ——————>

sffz R.º

31
 THEMA $\text{♩} = 180$
 212

32
 langamer
 220

6

poco meno mosso

$\text{♩} = \text{c. } 100$

(*fff sempre*)

33

34

35

ELECTRONICS
brass chord snare drum roll

$\text{♩} = 120$

(approx. duration - sync
next chord with audible
cue shown above)

36

269

(37) c. 43"

38
RESONANZ II
Lento
 $\text{♩} = \text{c. } 45$

(39)

(40)

285

(41)

(42)

(43)

303

(44)

Poco meno mosso
 $\text{♩} = \text{c. } 40$

(45)

(just before ending of strings)

46

(short)

47
TOTENGLOCKE III
molto rall.

(with climax/cowbell)

(very long)

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1 Victoria Park, Bangor, Gwynedd LL57 2EW
Wales, UK

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