

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.

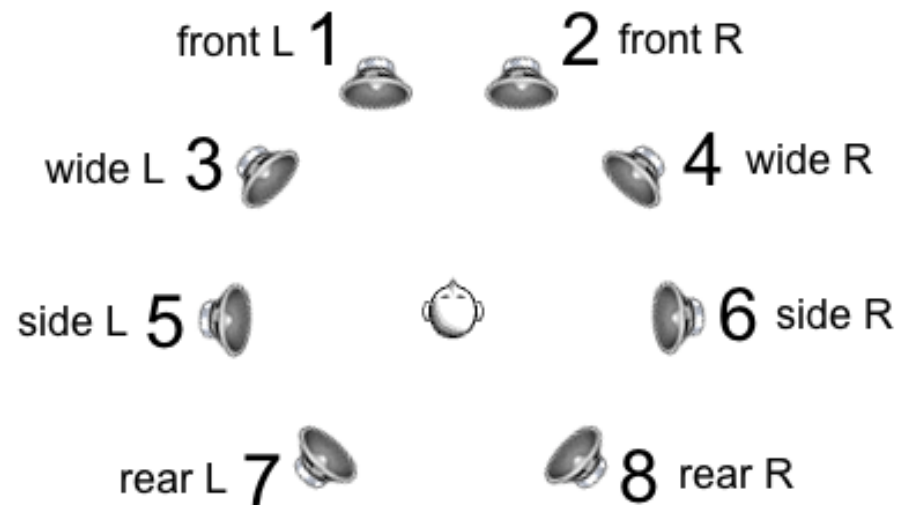
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Notes on performance

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
RESONANZI I
Lento, sostenuto, con rubato
♩ = c. 60 c. 4"

ff (chromatic) f sempre

1 2 3 4

14

5 6 7

8
TOTENGLÖCKE I
Lento ♩ = c. 60
poco rit.

SCHERZO
Presto, alla danza
♩ = c. 160
(G.P.)

p ff mp pp sfz f p ff mp

2 2

41

9 10 11

mf p ff mf f p ff

(computer sounds) *(sim.)*

f p f mf p f ff p

Red.

57

12 13 14 15

f mf ff mf ff

(loco)

f p f p f mf ff f mf ff f p ff

Red.

75

16 17 18 19 20

p mf p mf p f mf f p mf p mf f

Red.

95

21 22 23 24 25

mf p f mf ff

ff mf mf ff mf

Red.

cresc. poco a poco -----

118

(cresc.) *ff* *mf* *fff* *f* *fff* *Leg.*

26

136

mf

p

p

poco meno mosso

molto accel.

146

27

TOTENGLÖCKE II

Lento

$\text{♩} = \text{c. } 60$

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

Leg.

Leg.

poco rit.

LINIE

A tempo

Legato, cantabile e leggero

$\text{♩} = \text{c. } 60$

158

28

p *mf* *p* *mf* *p* *mp*

f *f*

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

(all dynamics refer to both hands)

162 *a tempo* *mf* *mp* *mf* *mp* *mf* *p* *meno mosso* *mf* *a tempo*

166 *poco accel.* *poco rit.* *a tempo* *poco accel.* *poco meno mosso* *meno mosso*

172 *a tempo* *poco accel.* *poco rit.* *Jazzy, in one breath* *poco accel.* *a tempo*

176 *meno mosso* *p* *pp* *pp* *(meno mosso)* *p* *pp*

a tempo accel. poco a poco

Musical score for measures 185-191. The piece is in 4/4 time. Measure 185 starts with a piano (*p*) dynamic. The music features a series of eighth notes with a crescendo leading to a fortissimo (*f*) dynamic. There are triplets in measures 187 and 189, and a 7-measure rest in measure 190. The score ends with an 8-measure rest in measure 191.

Subito meno mosso e accel. poco a poco

(non-stacc.)

molto accel.

as fast
as poss.

Musical score for measures 188-191. Measure 188 starts with fortissimo (*ff*) dynamics. The music is marked (non-stacc.) and includes triplets. Measure 189 is marked molto accel. and leads to measure 190, which is circled with the number 29. Measure 191 is marked molto rall. and includes a *Red.* (ritardando) marking. The score ends with a *Red.* marking.

Lento, sostenuto

$\text{♩} = 60$

poco accel.

a tempo

(r.h.) *p* sempre

Musical score for measures 192-195. Measure 192 starts with piano (*p*) dynamics. The music is marked Lento, sostenuto with a tempo of 60. Measure 193 is marked poco accel. and leads to measure 194, which is marked a tempo. Measure 195 is marked (r.h.) *p* sempre. The score includes dynamics *mf*, *p*, and *mp* (l.h.). It also includes markings *Red.* and *sempre*.

Musical score for measures 196-200. Measure 196 starts with mezzo-forte (*mf*) dynamics. The music includes a triplet and a piano (*p*) dynamic. Measure 197 is marked *Red.* (ritardando). Measure 198 is marked *Red.* and *sempre*. Measure 199 is marked *Red.* and *sempre*. Measure 200 is marked computer: *pp* and *ff*. The score includes dynamics *mf*, *p*, *pp*, and *ff*. It also includes markings *Red.* and *sempre*.

31

THEMA

♩ = 180

212

8va

(loco)

sfz p mf p mf mf p f p f mf mf ff f ff sfz mf

32

langsamer

220

f ff f fff f fff ff f ff fff ff f sfz fff

230

f ff f fff ff fff ff sfz ff sempre

238

f ff fff

poco meno mosso

245 ♩ = c. 100

(*fff* sempre)

249 **33**

ff *ff* *f* *mf* *ff*

257 **34**

f *ff* *f* *ff*

35

ELECTRONICS

snare drum roll

brass chord

262 ♩ = 120 **36**

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

sfz *ffz*

269

37

c. 43"

38

RESONANZ II

Lento

$\text{♩} = \text{c. } 45$

39

40

285

41

42

43

303

44

45

Poco meno mosso

$\text{♩} = \text{c. } 40$

(just before ending of strings)

46

47

TOTENGLÖCKE III

molto rall...

(short)

(with climax/cowbell)

(very long)