

Cette petite flamme

für Klavier und Live-Elektronik

gewidmet Toshio Hosokawa zum 60. Geburtstag

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Klavier

Elektronik

1 Test H0 =50

Start Glissando

9

18

p (H17) > +0.25

(H18) > +0.5

(H19) > +0.75

(H20) > +1

(H21) > +3

(H22) > +6

f Led. (H23)

ppp bleibt bei +6

15ma

26

ff (H24)

f *Ped.

* Ped.

+6 > +4

15ma

33

loco (H25)

f f

* Ped.

pp (H26)

+4 > -4

-4 > 0 > -4

molto accelerando al

$=150$ $=75$

mp pp

f

* Ped. * Ped. * Ped.

(H27) (H28) (H29)

$-4 > 0 > -4$ $-4 > 0 > -4$ $-4 > 0$ > -4

f pp

pp

2 4 12 16

2 4 12 16

f pp

2 4 12 16

2 4 12 16

$15ma$

H30

pp f pp

$-4 > +4$

15ma

56

H31

+4 -> +6

15ma

59

loco

62

H32

66

G0

15ma bassa

p * piano, aber laut genug, um die Elektronik auszulösen

G1 **G2** **G3** **G4** **G5** **G6** **G7**

74

PD1 =100

15ma bassa

G8 **G9** **G10** **G11**

15ma bassa

Led. **mf ppp**

80

allmähliches crescendo al piano

p

p

83

(PD2) Pedal auf den Schlag drücken

p

89

ca. 3-4 x

(PD3) Pedal auf den Schlag drücken

ca. 3-4 x

95

(PD4)

(PD5)

mp

pp

mp

pp

101

(PD6)

(PD7)

mf

pp

mf

pp

106

f

p

PD8

PD9

f

PD10

114

ff

PD11

PD12

mp

PD13

122

p

mp

mf

PD13a

PD13b

PD13c

130

f

f

mp

PD13d

PD13e

PD13f

138

p

(PD14)

ritardando al 60 Bpm

148 $\text{♩} = 60$

play unisono with the electronic

ppp *Led.*

f

(PD15)

151

f

ppp

(PD16)

154

f

ppp

(PD17)

PD18

157 >

f

ff

fff

ppp

#

PD19

159 >

f

ff

fff

ppp

#

PD20

161 >

f

ff

fff

ppp

#

3/4

15ma

PD20a

163 > 3 > >

PD20b

> 3 > >

PD21

f

ff

fff

168

(PD22)

(PD23) =100

ff

mp

f

Tempo der Elektronik aufnehmen (2:1)

dal niente

accelerando al 100 Bpm

play synchronously to the electronic tempo.
the electronics plays the same notes as the piano (kanon)
however it's not necessary to synchronize perfectly to the electronic voices.
piano and electronics should play around each other.
It's fine to be slightly in advance or behind the electronics sometimes.
but make sure to move through the registers together with the electronics.

175

ppp

ad lib. wh

pp

p poco a poco crescendo
match the dynamics of the electronics, play intense and moving forward

178

(T2)

181

15ma

8va

184

15ma

15ma

187

15ma

15ma

190

193

196

199

202

If you are ahead of the electronic voices, wait until they have reached the fermata (repetition).
If you are behind the electronics, just continue playing until the fermata.

Continue ca. 5" after both piano and electronics
have reached the fermata

205

208 T3 match dynamic and tempo of the electronics, play synchronously

208 T3 match dynamic and tempo of the electronics, play synchronously

f *sempre*

T4

a b c

211

> *>* *>*

> *>* *>*

c d e

214

> *>* *>*

> *>* *>*

f g h

8va

217 15ma

> *>* *>*

> *>* *>*

i j

8va

8va

If you hear the electronic starting the downward glissando jump to this bar if you are not already here.

15ma

219

f Ped. poco a poco ritardando e decrescendo (to 30 Bpm & piano in bar 239)

k

15ma

try to match the rhythm & dynamics of the electronics

3/4

4/4

15ma

222

4

15ma

4

2/4

3/8

15ma

225

3/8

15ma

3/8

2/6

2/4

15ma

230

loc

15ma

loc

2/4

235

=30

4

240 wait for the electronics, let it play a little while, then continue

T5 =30 ca. 18"
f Ped.
30 Bpm - ritardando al >

T6 ca. 18"

243 15ma ca. 18"

f ca. 18"
p
11 Bpm - accelerando al >
62.5 Bpm - accelerando al >
p 125 Bpm

T7 15ma ca. 18"
T8 ca. 12"

PE0 =125
p Ped.
125 Bpm

246

continue in a similar style,
continuously varying the pattern
emphasizing the "whole-note"-pitches

move to next bar when you hear
the next pitches in the electronic

249 mp

vary dynamics between piano < forte > piano
forte when playing the same pitches as the electronic
piano. when electronic is between pitches: let glissando through

1 10"
2 9.3"
3 8.6"
4 7.9"

257

(5) 7.1"
(6) 6.5"
(7) 5.8"
(8) 5.1"

265

(9) 4.4"
(10) 3.7"
(11) 3"
(12) 8"

play both pitches alternately
with irregular pattern and dynamics
blend with electronics

PE14

PE15 Pedal auf den Schlag drücken

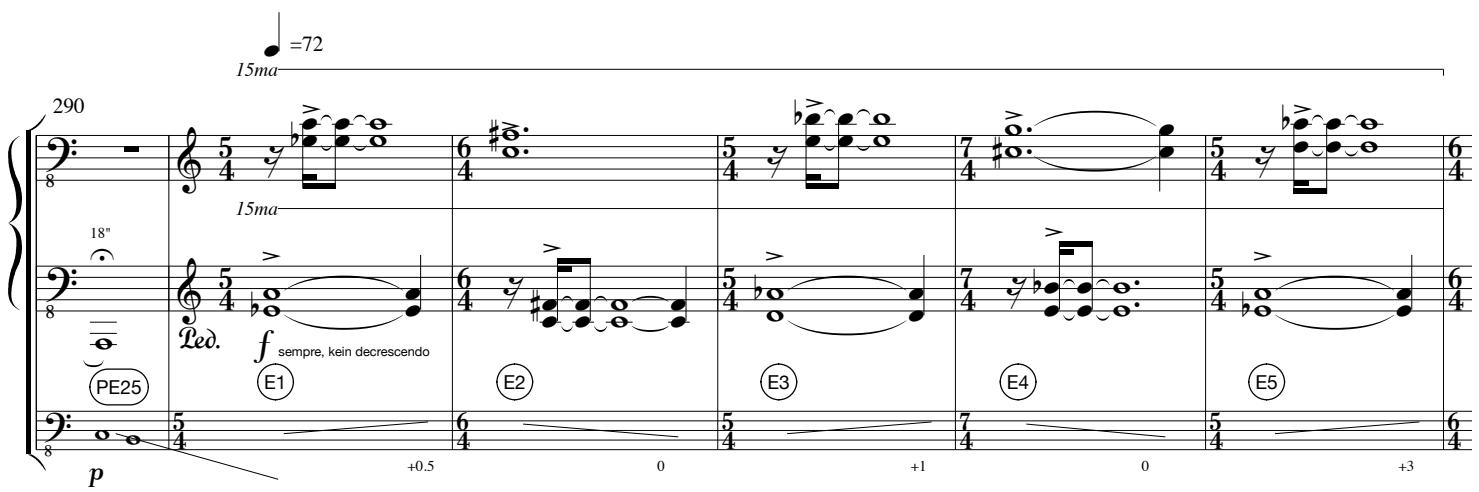
273

5"
15"
8-10"
15"
3-4"
7"
ff
f
pp
ff
ffff
7"
* una corda
tre corde
Ped.
*
PE16

(13) 5"
15"

282

7"
8"
9"
10"
11"
12"
13"
14"
ff
f
mf
mp
p
PE17
PE18
PE19
PE20
PE21
PE22
PE23
PE24

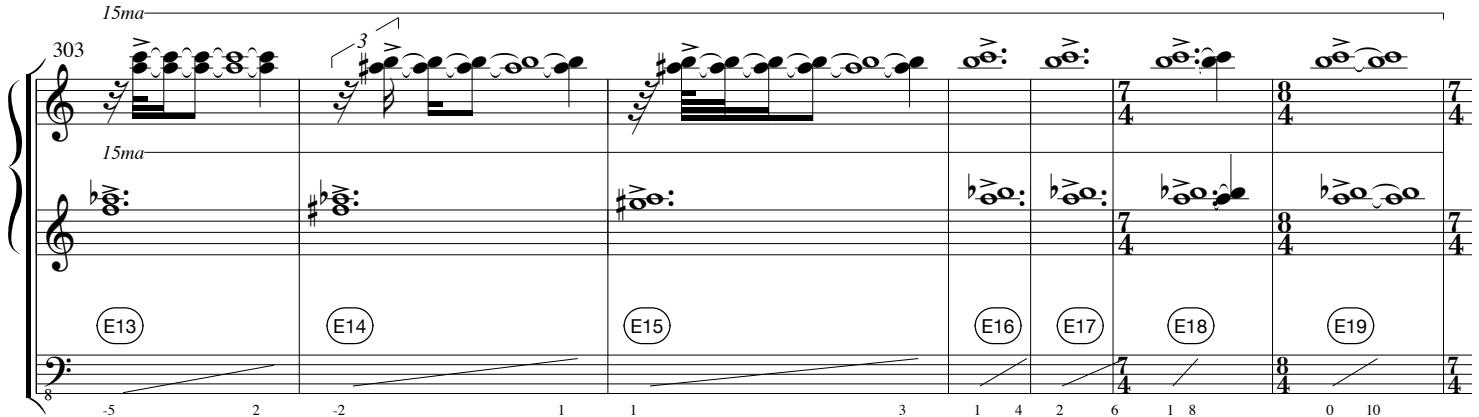


15ma

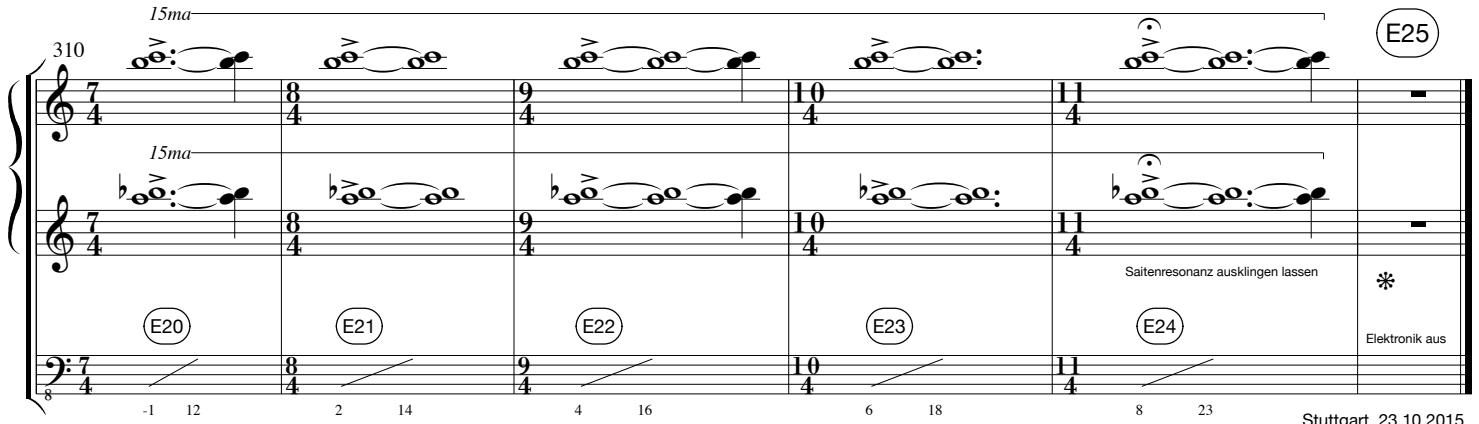
Ab hier den Abstand der beiden Anschläge schrittweise verkürzen



15ma



15ma



E25

Saitenresonanz ausklingen lassen

Elektronik aus

Stuttgart, 23.10.2015