

Johannes Kreidler (1980)

Study for piano, audio and video playback (2011)

Piano (Grand Piano); should be amplified a bit, in order to blend together with the playback.

Audio (one loudspeaker under the piano, perhaps slightly supported by two stereo speakers)

Video (Projection, not too big, ca. 3 meter wide; also possible on a screen)

Synchronisation via Clicktrack



like a glissando on the keys, but without pressing keys (silent action); always in sync with the playback



pizz. finger nail; valid only for the indicated note



hitting action on metal inside piano
(or pressing pedal noisily and realising immediately afterwards)



dampen string with other hand, so that the pitch is still recognizable.
valid only for the indicated note

Use right pedal only when indicated, or for (unhearable) binding.

Required tools: Triangle beater, Hammer (ordinary hammer)

Duration: 5'40"

Score, Playback Files and a reference recording are available from the composer.

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jkreidler@gmx.de

www.kreidler-net.de

written for Rei Nakamura

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Samples form an essential component of this composition,
though their sounding result cannot be exactly notated.

Please refer to the recording of the piece.

15 $\text{♩} = 149$

14 *sfz* *f*

mf *mf*

hit with hand

Ped. left

mf *f* *f*

ff

8va-

17 *mf* *f*

18 *f*

19 *f*

20 *p*

21 $\text{♩} = 81$ *pp*

22 *f* *mf*

23 $\text{♩} = 100$ *p* (like before) *f* *p* *f*

pp *p* (like before)

Ped. *

24 *ff*

p *f* *p* *f* *p*

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

26 27 28 $\text{♩} = 142$

p *mf* *p* *pp* *p*

3

Pedal left+right

29 30 31 32 $\text{♩} = 86,5$ $\text{♩} = 150$

fff *ff* *f*

3

two 4ths upbeat

two 4ths upbeat

Ped.

pp

34 35 36 37 $\text{♩} = 127$ $\text{♩} = 100$

ff *f* *ff* *f*

3

hit with triangel beater

one 4th upbeat

39 40 41 $\text{♩} = 70$ $\text{♩} = 100$

fff *f* *p*

3

Ped.

Ped.

like before

like before

like before

42 15 43 44

ff

45 46 47 48

$\text{♩} = 149$

fff

f

mf

49 50 51

1'50"

$\text{♩} = 82$

two 8ths upbeat

f

mf

52 53 54 55

$\text{♩} = 75$

$\text{♩} = 81$

$\text{♩} = 100$

chrom. Cluster

two 4ths upbeat

two 4ths upbeat

rit.

fff

f

mf

f

2'15"

♩ = 90

56 15 57 58 75

p sempre

ff

mf sempre

mp

59 60 61

mp *mp* *mp*

ff

mp

62 63 64 65

2'37"

♩ = 66

mp *p* *p*

mp *ff* *mf* *pp*

two 8ths upbeat

two 8ths upbeat

66 67

♩ = 82

♩ = 64

f *sffz* sempre *ff* *pp*

hit with index finger in cync each accent (start of the scale upwards in the playback) downwards. Turn therefore to the audience, then turn more and more back to the piano, so that the following tone is the continuation.

everything with the right hand

68 $\text{♩} = 44$ 69 $\text{♩} = 60$ 70 $\text{♩} = 80$ 71 72 *poco*

15 thunder videos

p *mf*

two 4ths upbeat

sempre left pedal!

73 74 75 76 77

f *mf*

I.Ped. *

I.Ped.sempre

78 79 80

hit knuckle

f *mf*

81 82 83

sfz *mf* *p*

84 15 85 86 4'33"

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

87 15 88 =60 89

f *mf* =60 *f* *mf*

90 91 92

f *mf* *fff* *f*

93 94 5'14" =60

two 4ths upbeat 1st overtone (could be omitted) two 4ths upbeat

f

95 =68 96 =76 97 =89 =107 Gliss.

f *mf* *f* *mf* Gliss.

with triangle beater at strings -> chrom. Gliss.

Sound engineer: raise Amplification, the end has to fill the hall strongly!

98 99 Hammer

f Hand Knuckle *mf* not aggressive