

Elogio de lo ausente
(sobre un tema de Schumann)

for one octave toy piano
and recorded piano through vibration speaker

Alberto Bernal

NOTAS AL PROGRAMA

La obra consiste en 10 relecturas de un fragmento de *Einsame Blumen* (Robert Schumann, *Escenas del bosque*). La idea que cruza la obra es el diálogo con lo ausente e insonoro: el tema original de Schumann es evocado a través de su compresión en una o unas pocas notas del reducido registro del piano de juguete, que poco a poco se va abriendo hacia el registro original, completado con una grabación de piano convencional sonorizada dentro del piano de juguete mediante un pequeño altavoz de vibración, para finalmente desaparecer tras permanecer un tiempo en el umbral de audición y volver a ser filtrada en el piano de juguete.

El reducido volumen y la limitación del registro de una única octava del piano de juguete se erigen así en virtud, en elogio de lo mínimo, de lo reducido, de lo pequeño, de lo menor, de la no-acumulación, de la poquedad...

The piece consists of 10 re-readings of a fragment of Robert Schumann's *Einsame Blumen* (*Waldszenen*). The idea along the whole work is the dialogue with the absent and non-sounding: the original Schumann's theme is evoked through its compression in a few notes of the reduced range of the toy piano, gradually opening towards the original range (completed with a conventional piano recording sounding inside the toy piano through a small vibration speaker), and finally disappearing through filtering and fading out into the audible threshold.

The reduced volume and one-octave range limitation of the toy piano turn into virtue, into a praise of the minimum, the reduced, the smallness, the non-accumulation or the fewness...

PERFORMANCE NOTES

In the score are indicated three elements:

1) Toy piano

To be played live. The piece is composed for a one octave Michelsonne toy piano and should always be played on that instrument or in another one with exactly the same range (C5-C6):



2) Recorded piano (through vibration speaker)

It can be recorded prior to the performance or just use the available sound file.

This recorded piano SHOULD be played through a vibration speaker attached to the toy piano's resonance board.

The volume of this recorded piano should be comparable to the one of the live toy piano; both sounds should melt with each other, with the exception of the final part, where the recorded piano fades out. Any kind of amplification should preferably be avoided.



3) Schumann's theme

For exclusively reference purposes, the original theme from Robert Schumann's *Einsame Blumen (Waldszenen)* is written shadowed in the score, by no means to be played.

The whole material of both the toy piano and the recorded piano is directly derived from this theme and should keep the same phrasing as the original, like being a kind of "pitch compressed" version of Schumann.

CLICK TRACK

In order to ensure the synchronization between live performance and recorded piano, there is an available click track which includes the original Schumann's theme in one channel, already synchronized with the recorded piano in the other channel. It can also be used to enhance the relationship between the live performance material and its origin in Schumann.

Elogio de lo ausente

(sobre un tema de Schumann)

1

Alberto Bernal

Einsame Blumen (Waldszenen)
Einfach. ♩ = 96

Schumann's theme
(not to be played)

Toy Piano

Recorded Piano

Sch.

T.P.

Sch.

T.P.

19

Sch.

T.P.

25

Sch.

T.P.

31

Sch.

T.P.

Sch.

T.P.

p

dimin

p

dimin

Detailed description: This system contains measures 37 through 42. The Sch. part (piano) is written in a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and diminuendo (*dimin*). The T.P. part (trumpet) is written in a grand staff with two treble clefs. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include piano (*p*) and diminuendo (*dimin*).

Sch.

T.P.

43

Detailed description: This system contains measures 43 through 48. The Sch. part (piano) is written in a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. Measure 43 is marked with the number 43. The T.P. part (trumpet) is written in a grand staff with two treble clefs. It features a melodic line in the upper staff and a bass line in the lower staff.

Sch.

T.P.

49

dimin.

dimin.

Detailed description: This system contains measures 49 through 54. The Sch. part (piano) is written in a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. Measure 49 is marked with the number 49. Dynamics include diminuendo (*dimin.*). The T.P. part (trumpet) is written in a grand staff with two treble clefs. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include diminuendo (*dimin.*).

55

Sch.

T.P.

fp

fp

61

Sch.

T.P.

fp

67

Sch.

T.P.

fp

Sch.

p

dimin

T.P.

p

dimin

79

Sch.

T.P.

85

Sch.

dimin.

T.P.

dimin.

91

Sch.

T.P.

fp *fp*

This system contains measures 91 through 96. The Sch. part features a melodic line with slurs and dynamic markings of *fp* at measures 92 and 95. The T.P. part consists of two staves with complex rhythmic patterns, including slurs and dynamic markings of *fp* at measures 92 and 95.

97

Sch.

T.P.

This system contains measures 97 through 102. The Sch. part continues the melodic line with slurs. The T.P. part features intricate rhythmic patterns with slurs and accents, including a fermata in the upper staff at measure 98.

103

Sch.

T.P.

This system contains measures 103 through 108. The Sch. part concludes with a melodic phrase. The T.P. part features rhythmic patterns with slurs and accents, ending with a fermata in the upper staff at measure 108.

Sch. *p* *dimin*

T.P. *p* *dimin*

Sch. 115

T.P.

Sch. 121 *dimin.*

T.P. *dimin.*

127

Sch.

fp

T.P.

fp

133

Sch.

T.P.

139

Sch.

T.P.

Sch.

p

dimin

T.P.

p

dimin

Sch.

151

T.P.

Sch.

157

dimin.

T.P.

dimin.

163

Sch.

T.P.

fp *fp*

This system contains measures 163 through 168. It features three staves: Sch. (Piano), T.P. (Trumpet), and R.P. (Trumpet). The Sch. staff has a treble clef and a bass clef. The T.P. staff has a treble clef and a bass clef. The R.P. staff has a treble clef. The key signature is one flat (B-flat). The Sch. staff contains a melodic line with slurs and accents, with dynamic markings *fp* at measures 164 and 168. The T.P. staff contains a complex melodic line with many accidentals and slurs, also with *fp* markings at measures 164 and 168. The R.P. staff contains a bass line with slurs and accents.

169

Sch.

T.P.

R.P.

This system contains measures 169 through 174. It features four staves: Sch. (Piano), T.P. (Trumpet), R.P. (Trumpet), and R.P. (Trumpet). The Sch. staff has a treble clef and a bass clef. The T.P. staff has a treble clef and a bass clef. The R.P. staff has a treble clef. The key signature is one flat (B-flat). The Sch. staff contains a melodic line with slurs and accents. The T.P. staff contains a complex melodic line with many accidentals and slurs. The R.P. staff contains a bass line with slurs and accents.

175

Sch.

T.P.

R.P.

This system contains measures 175 through 180. It features four staves: Sch. (Piano), T.P. (Trumpet), R.P. (Trumpet), and R.P. (Trumpet). The Sch. staff has a treble clef and a bass clef. The T.P. staff has a treble clef and a bass clef. The R.P. staff has a treble clef. The key signature is one flat (B-flat). The Sch. staff contains a melodic line with slurs and accents. The T.P. staff contains a complex melodic line with many accidentals and slurs, ending with an accent (^) in measure 180. The R.P. staff contains a bass line with slurs and accents.

Sch. *p* *dimin*

T.P. *p* *dimin*

R.P.

Sch. 187

T.P.

R.P.

Sch. 193 *dimin.*

T.P. *dimin.*

R.P.

199

Sch.

T.P.

R.P.

fp

fp

205

Sch.

T.P.

R.P.

fp

211

Sch.

T.P.

R.P.

fp

Sch. *p* *dimin*

T.P. *p* *dimin*

R.P.

223

Sch.

T.P.

R.P.

229

Sch. *dimin.*

T.P. *dimin.*

R.P. *dimin.*

235

Sch.

T.P.

R.P.

fp

fp

fp

241

Sch.

T.P.

R.P.

fp

247

Sch.

T.P.

R.P.

fp

This musical score page contains three systems of music for three instruments: Sch. (Saxophone), T.P. (Trumpet), and R.P. (Rhythm Piano). The music is in a key with two flats and a 4/4 time signature. The first system (measures 259-264) features a piano (*p*) dynamic for the Sch. and T.P. parts, with a *dimin.* (diminuendo) instruction for the T.P. part in measure 263. The R.P. part provides a steady accompaniment. The second system (measures 265-270) continues the Sch. and T.P. parts, with a *dimin.* instruction for the Sch. part in measure 265. The R.P. part continues its accompaniment. The score concludes with a double bar line at the end of measure 270.

271

Sch.

T.P.

R.P.

fp

p perdendosi

fp

fp

277

Sch.

T.P.

R.P.

283

Sch.

T.P.

R.P.

Sch. *p* *dimin*

T.P. *p* *dimin*

R.P. *pp segue perdendosi*

295

Sch.

T.P.

R.P.

301

Sch. *dimin.*

T.P.

R.P. *dimin.*

307

Sch.

T.P.

R.P.

313

Sch.

T.P.

R.P.

319

Sch.

T.P.

R.P.

10 - finale

Sch. *p* *dimin*

T.P.

R.P. *ppp segue perdendosi*

Sch.

T.P.

R.P.

Sch. *dimin.*

T.P.

R.P. *dimin.*

343

Sch.

fp

T.P.

R.P.

pppp segue perdendosi *fp* *fp*

349

Sch.

T.P.

R.P.

355

Sch.

T.P.

R.P.

361

Sch.

T.P.

R.P.

ppppp segue perdendosi

dimin.

367

Sch.

T.P.

R.P.

373

Sch.

T.P.

R.P.

p

*Red. * Red.*

379

Sch.

T.P.

R.P.

quasi inaudibile, segue perdendosi **fp**

fp **p**

385

Sch.

T.P.

R.P.

pp

393

Sch.

T.P.

R.P.

Leg. *