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

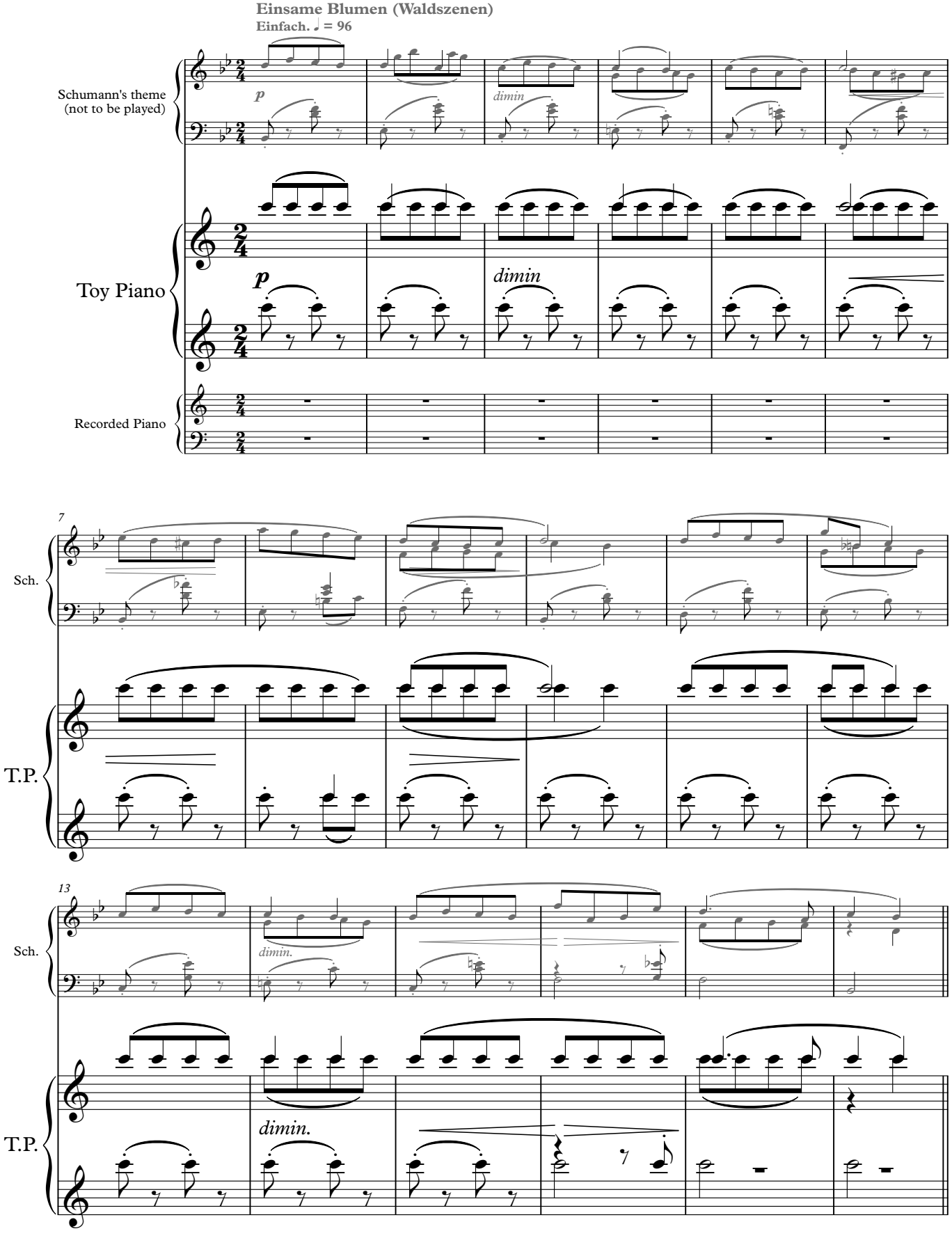
In order to ensure the synchronization between live performance and recorded piano, there is an available click track which includes the original Schumann's theme in one channel, already synchronized with the recorded piano in the other channel. It can also be used to enhance the relationship between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

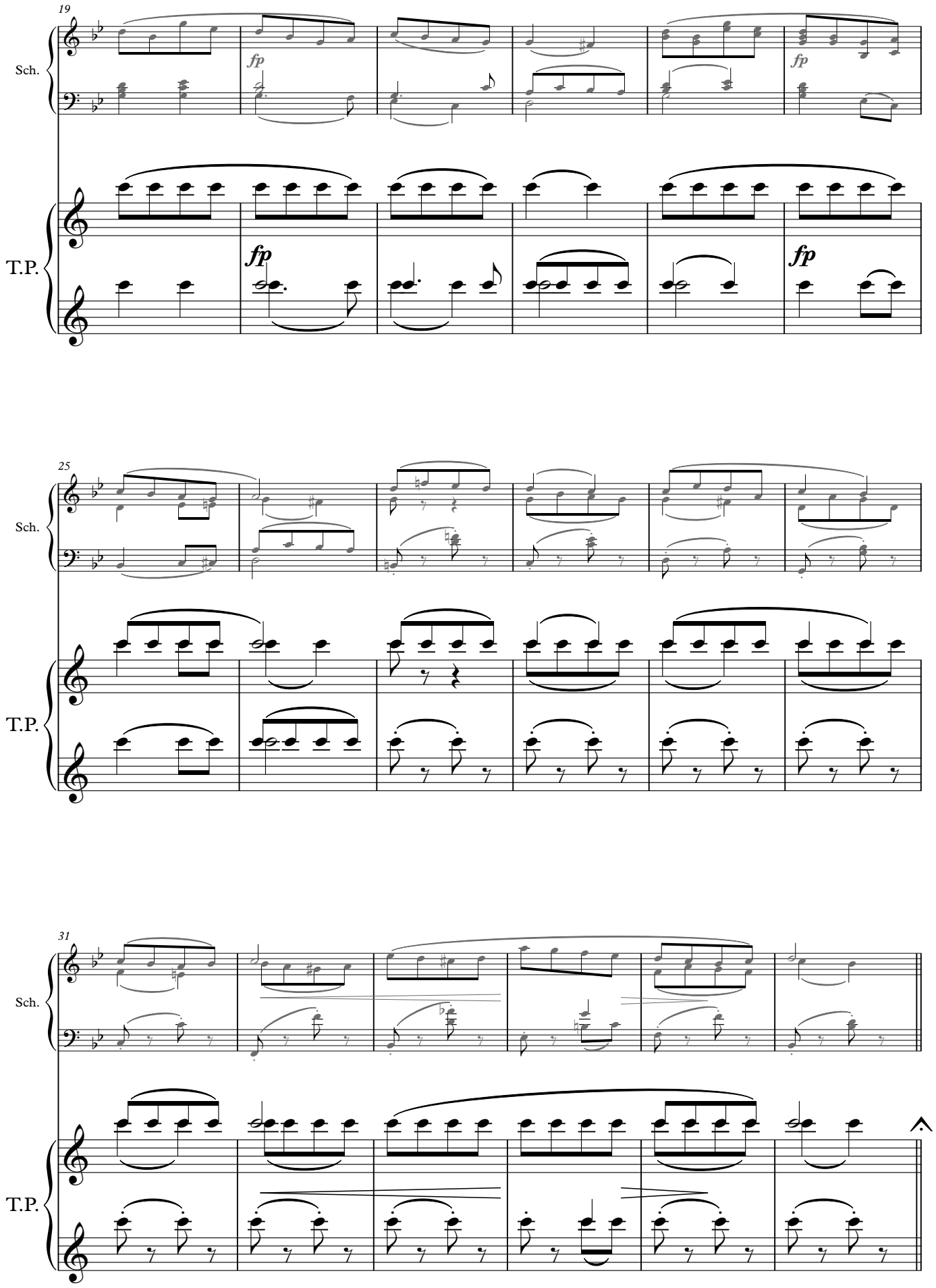
Elogio de lo ausente

(sobre un tema de Schumann)

1

Alberto Bernal

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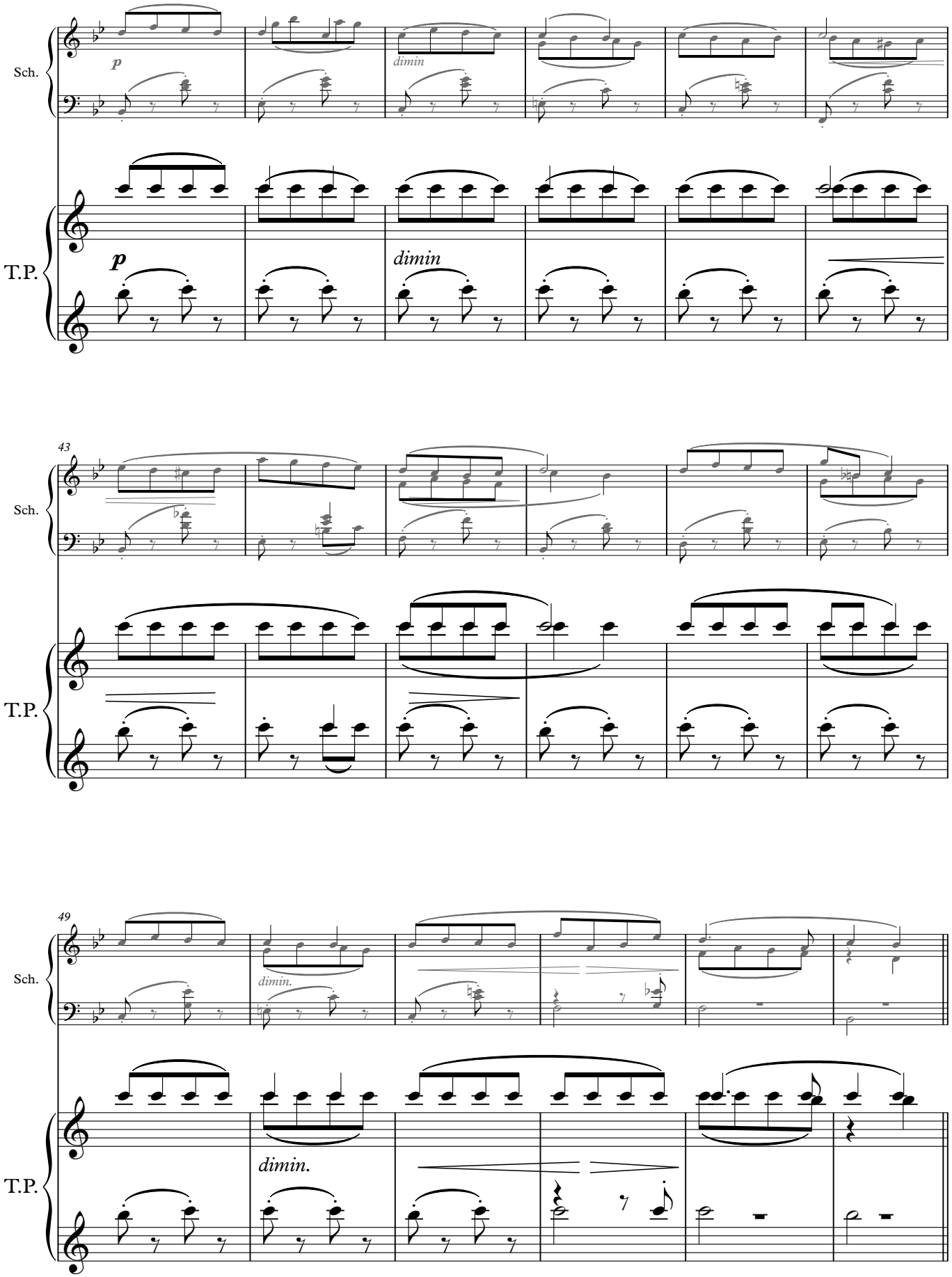
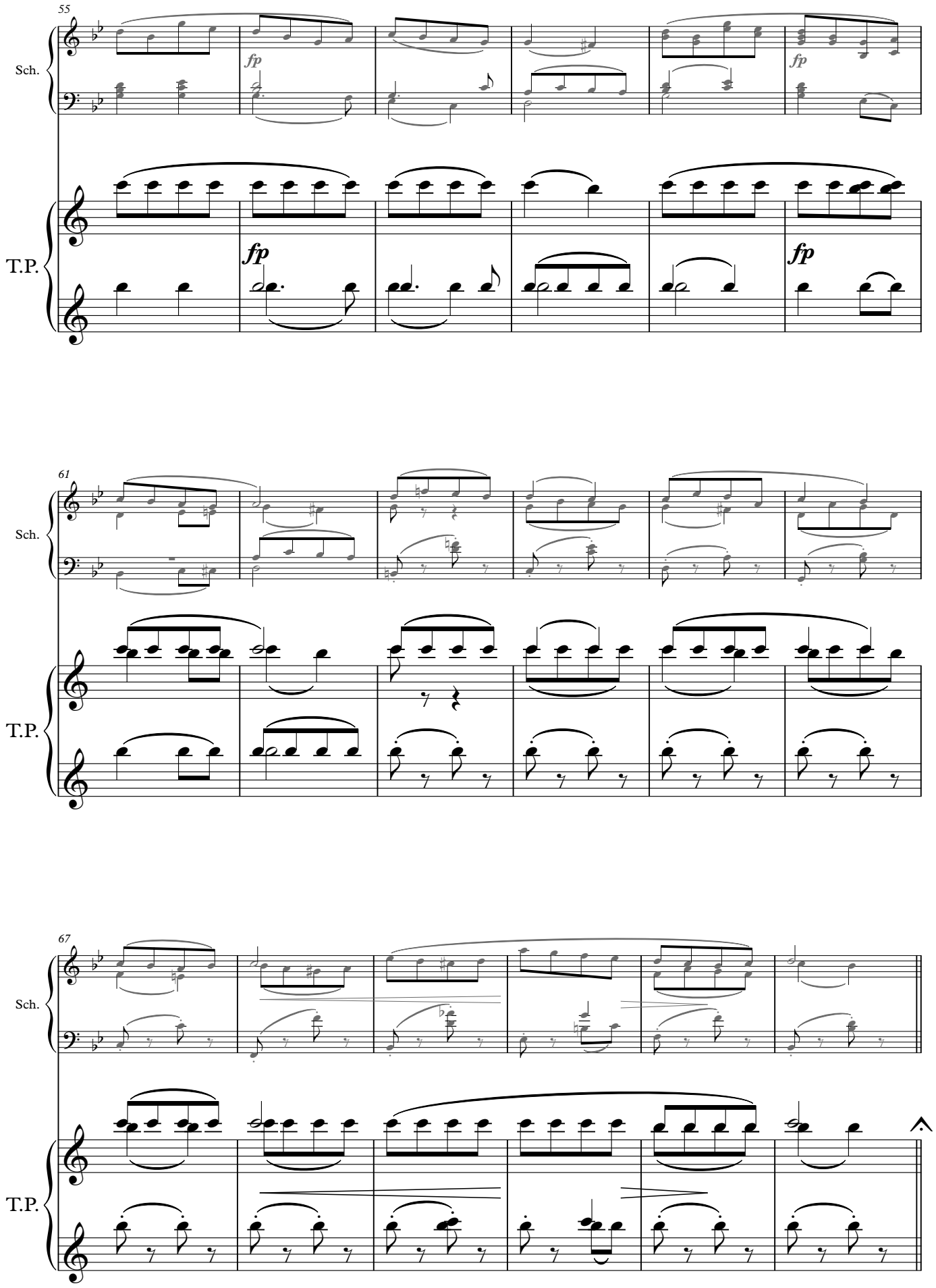
Sch.
fp
fp
T.P.
fp
fp
25
Sch.
T.P.
31
Sch.
T.P.

2

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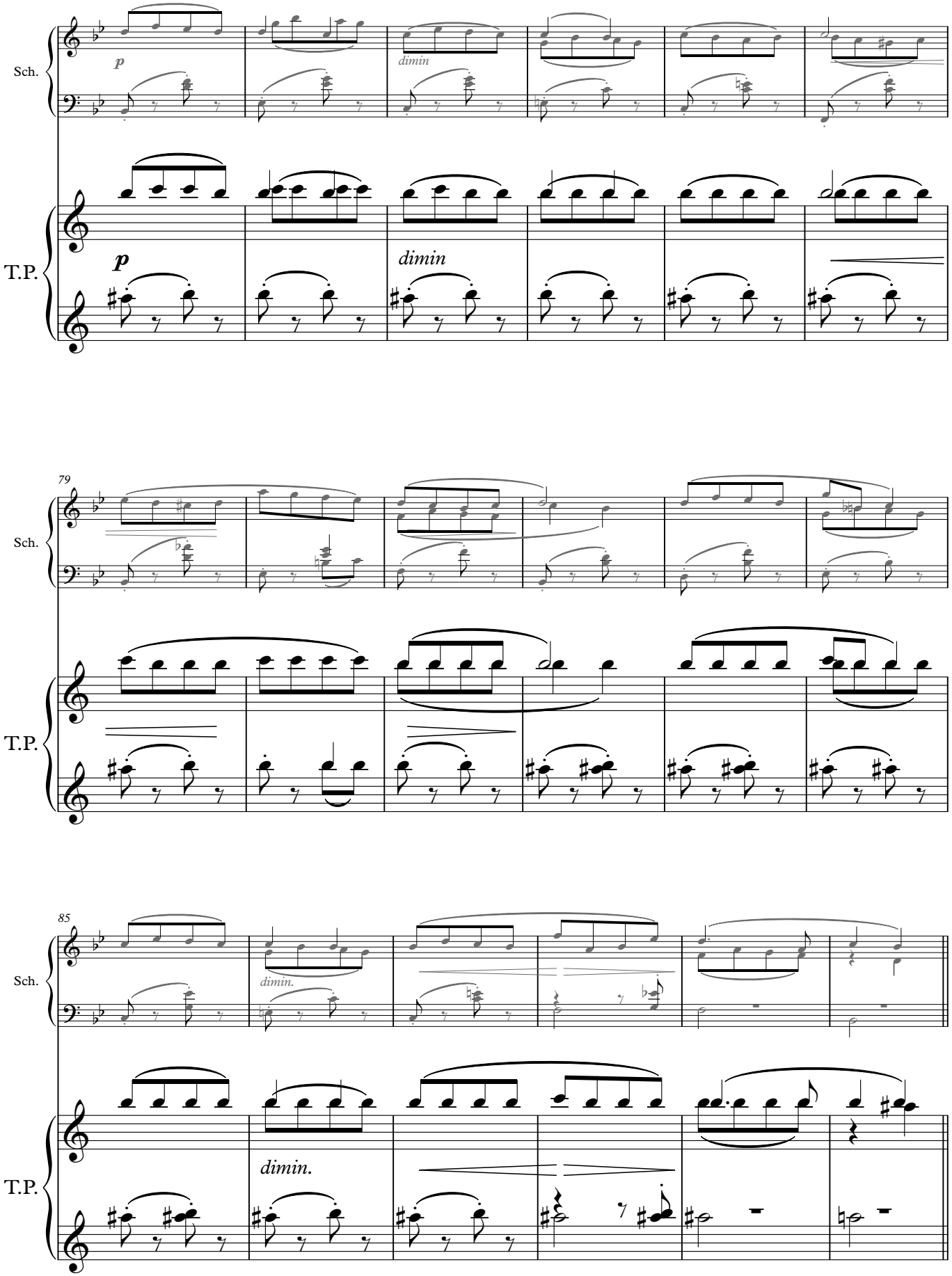
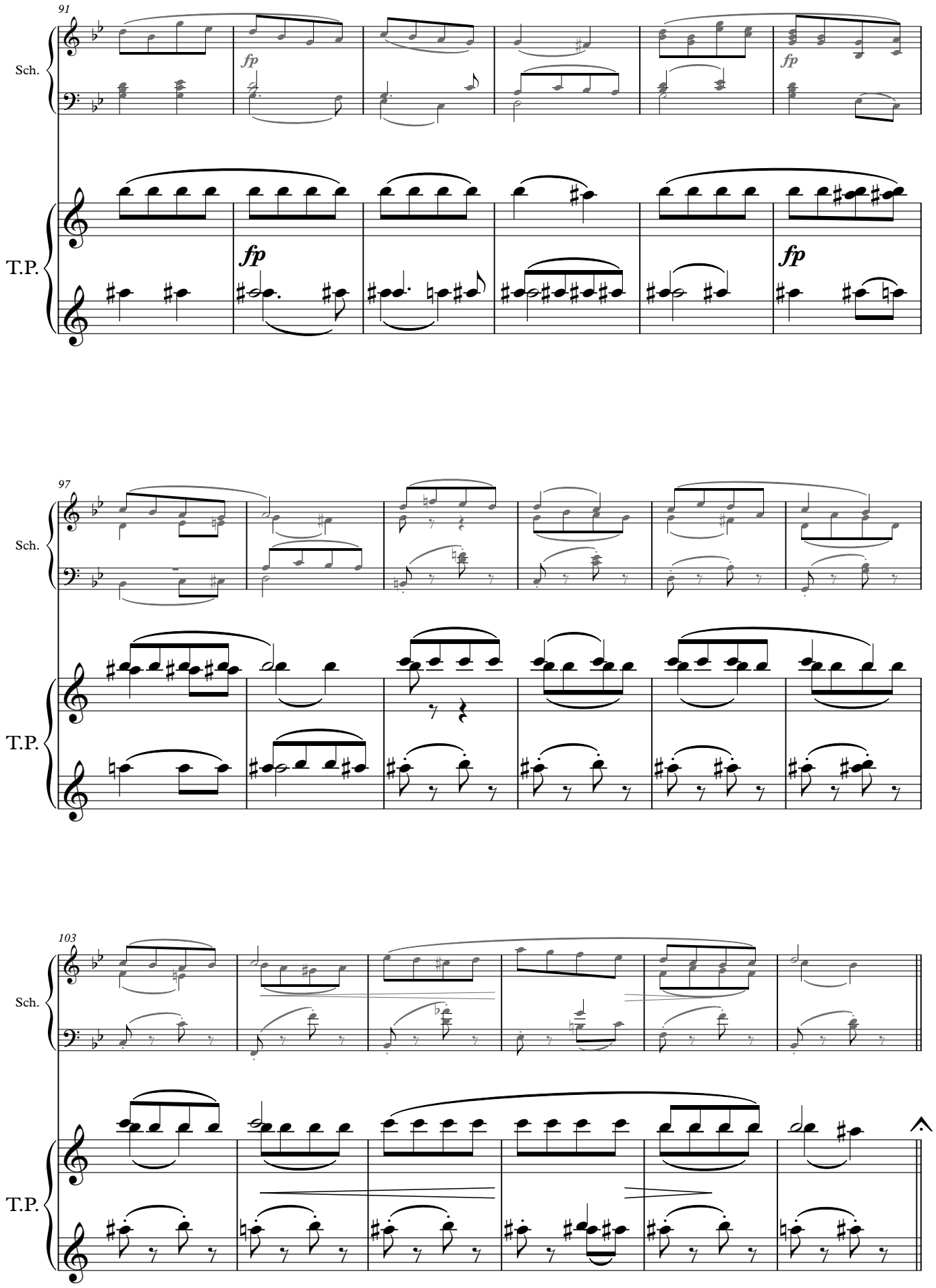
T.P.
fp
fp
61
Sch.
T.P.
67
Sch.
T.P.

3

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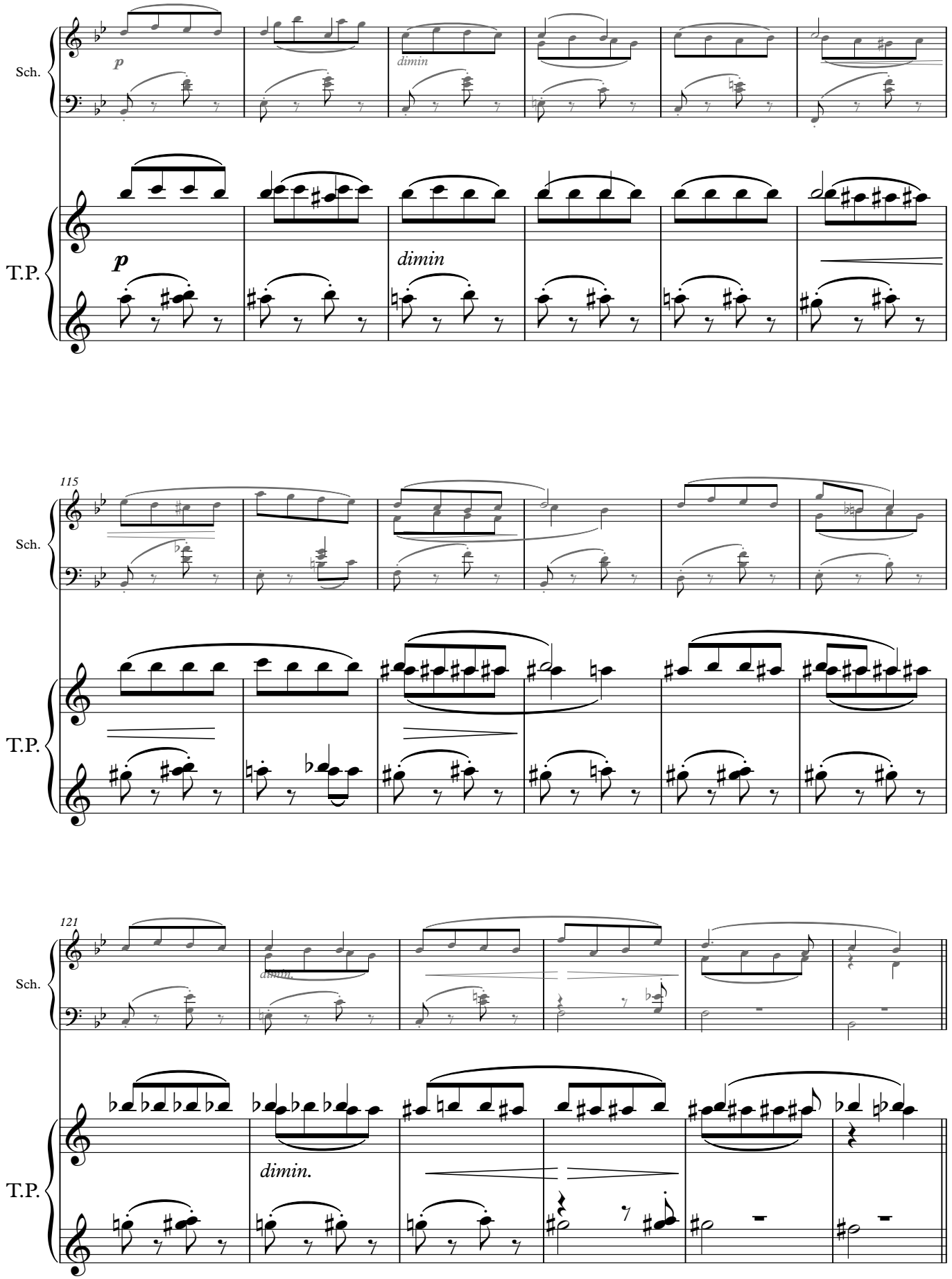
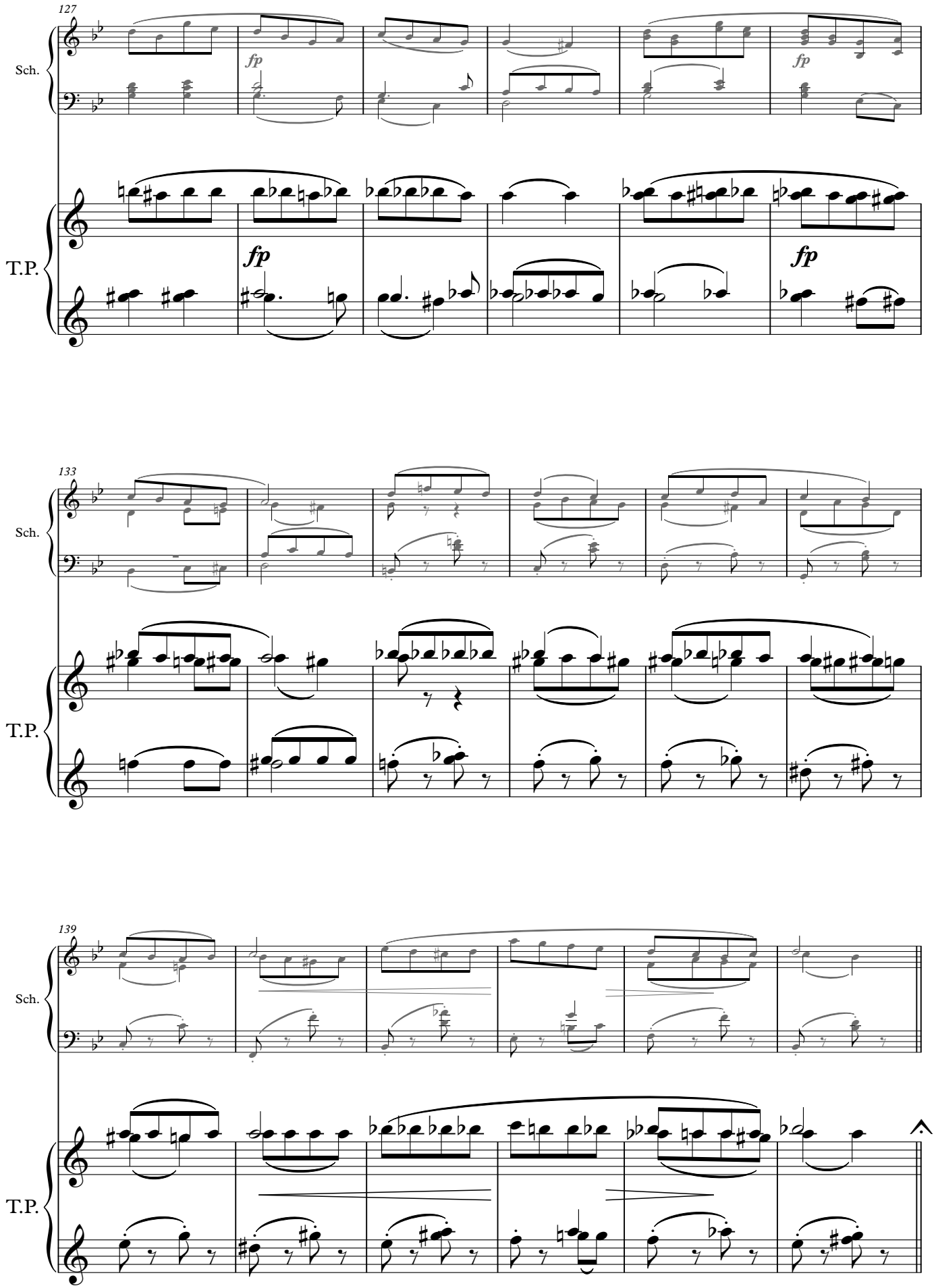
Sch.
T.P.
fp
fp
fp
fp
97
Sch.
T.P.
103
Sch.
T.P.

4

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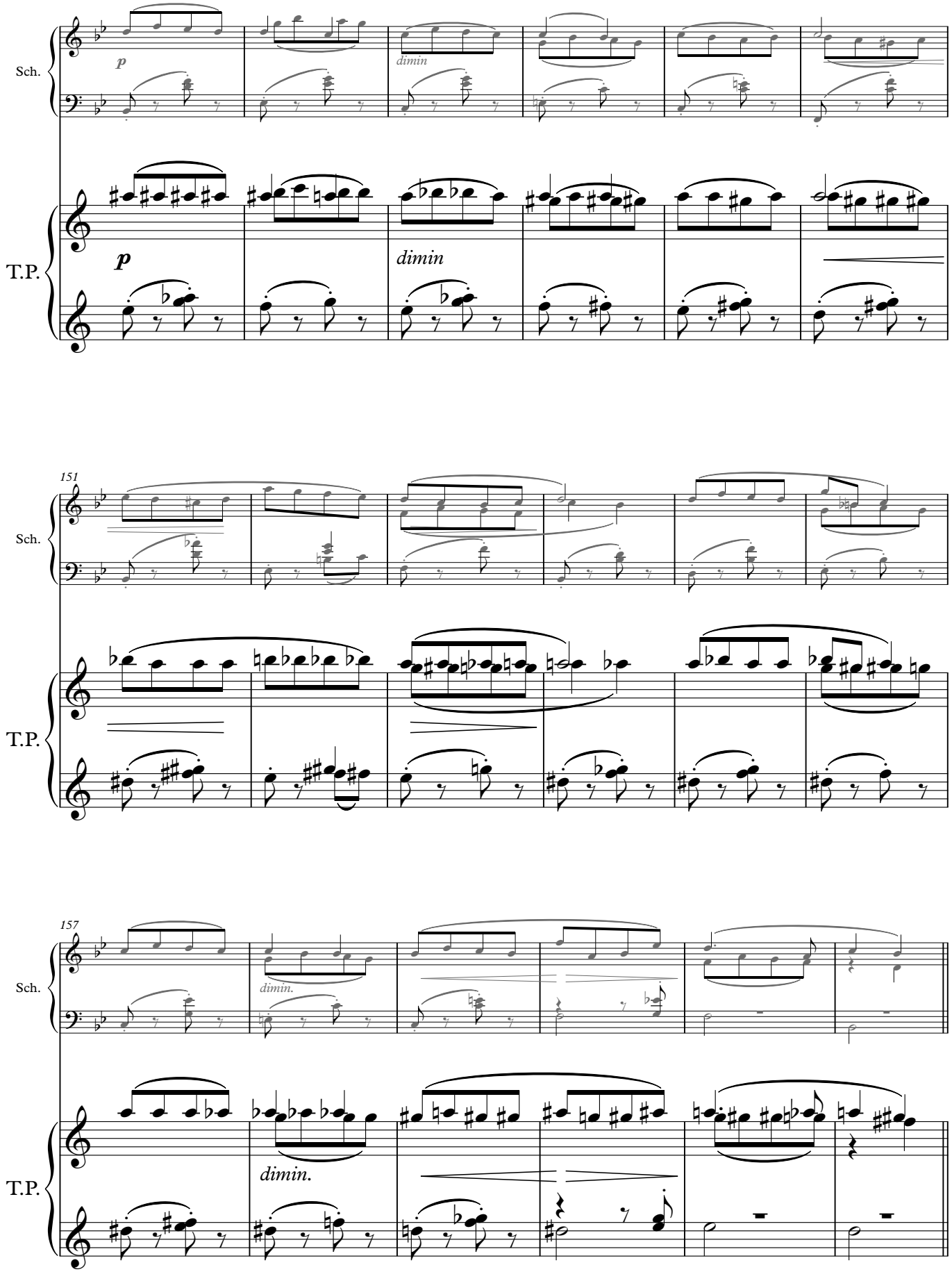
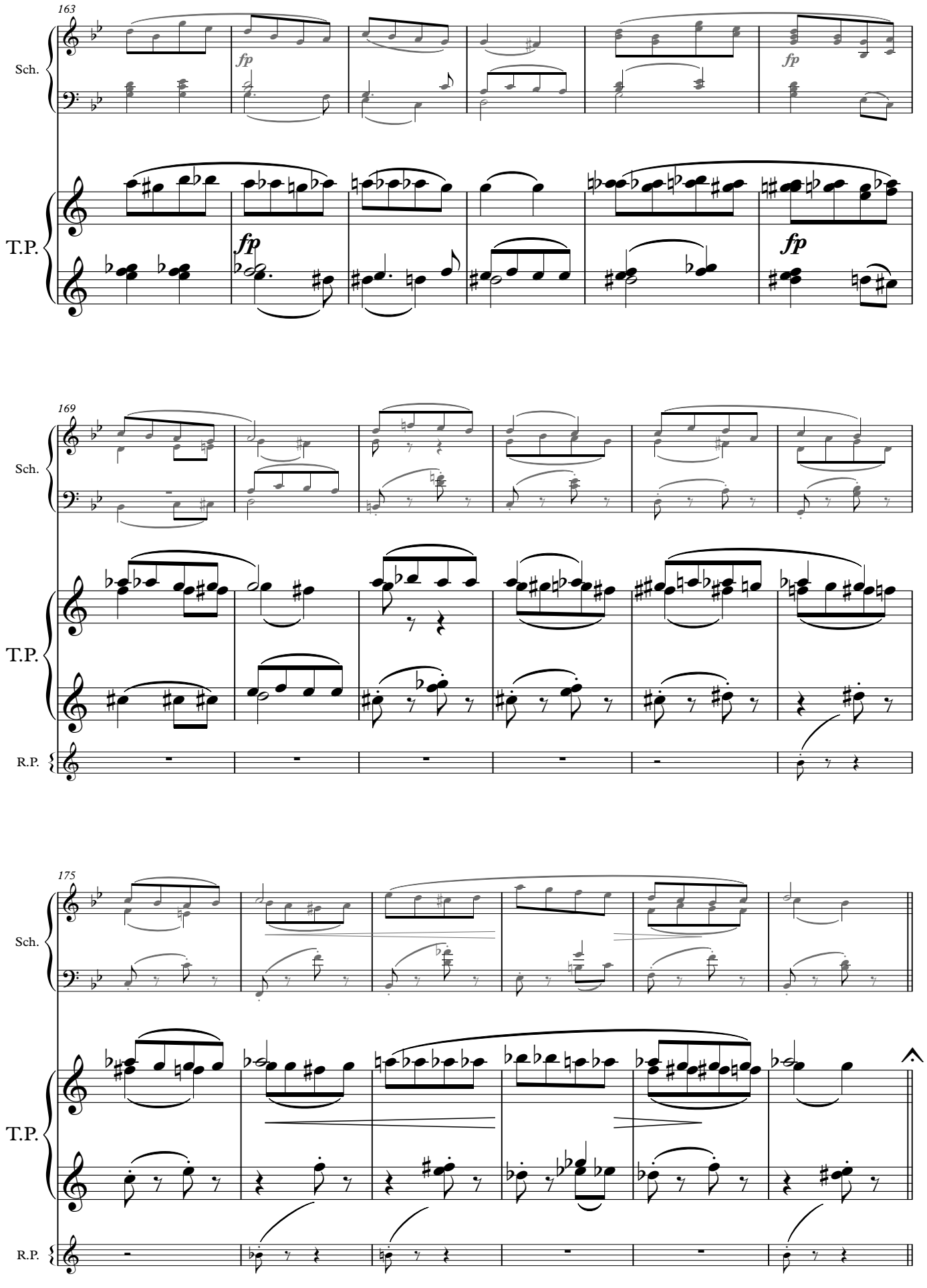
Sch.
T.P.
fp
fp
fp
fp
133
Sch.
T.P.
139
Sch.
T.P.

5

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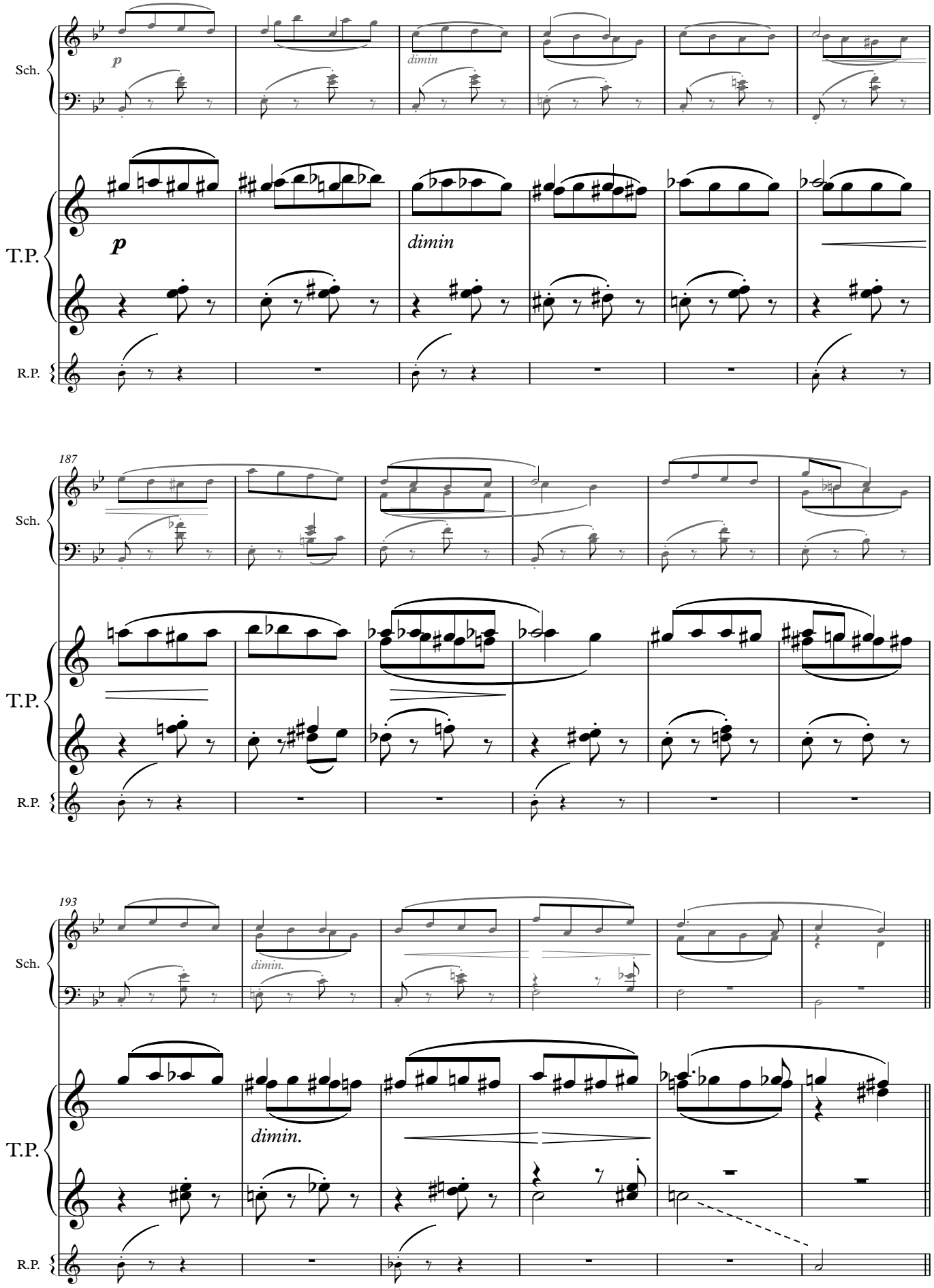
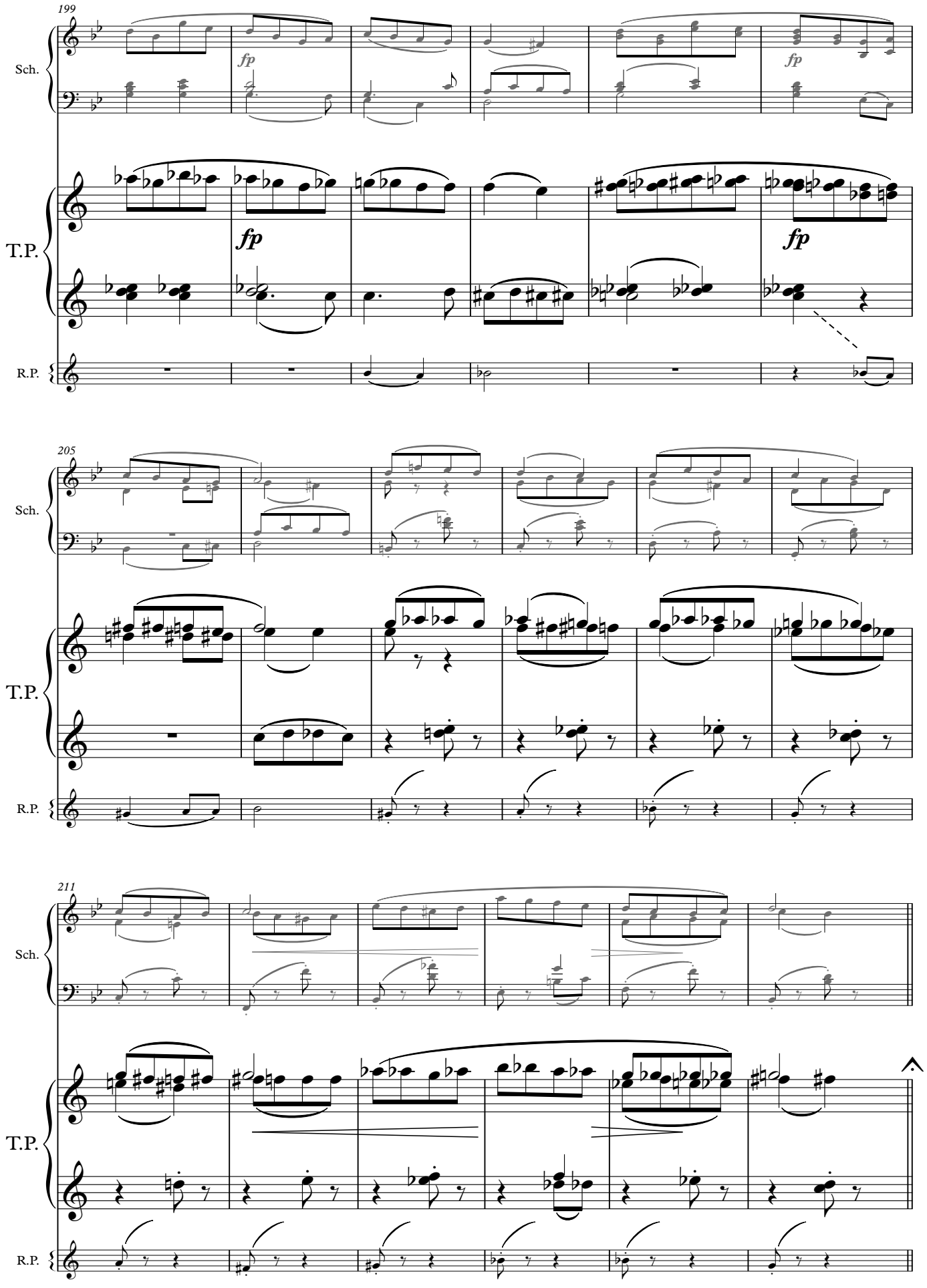
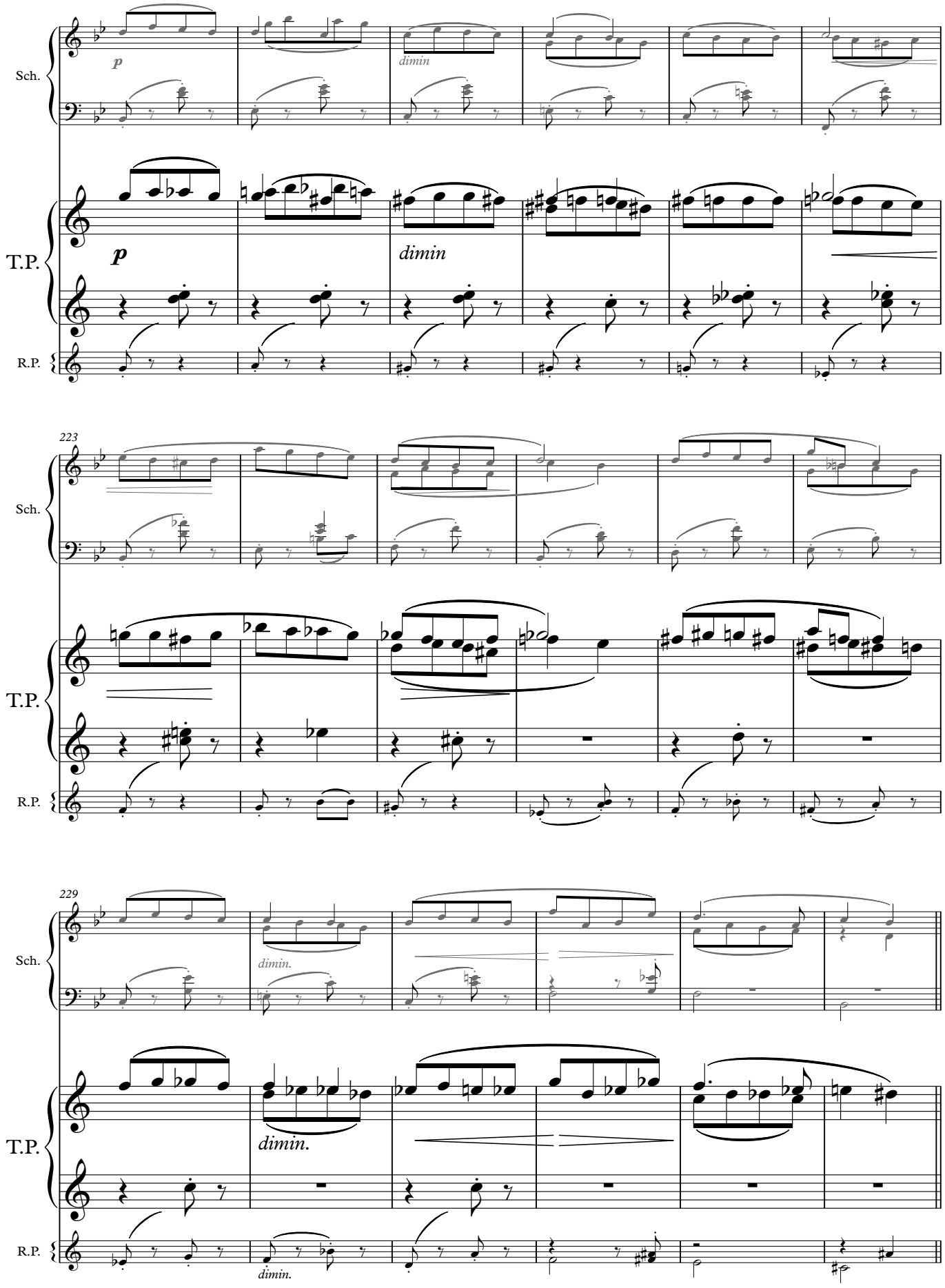
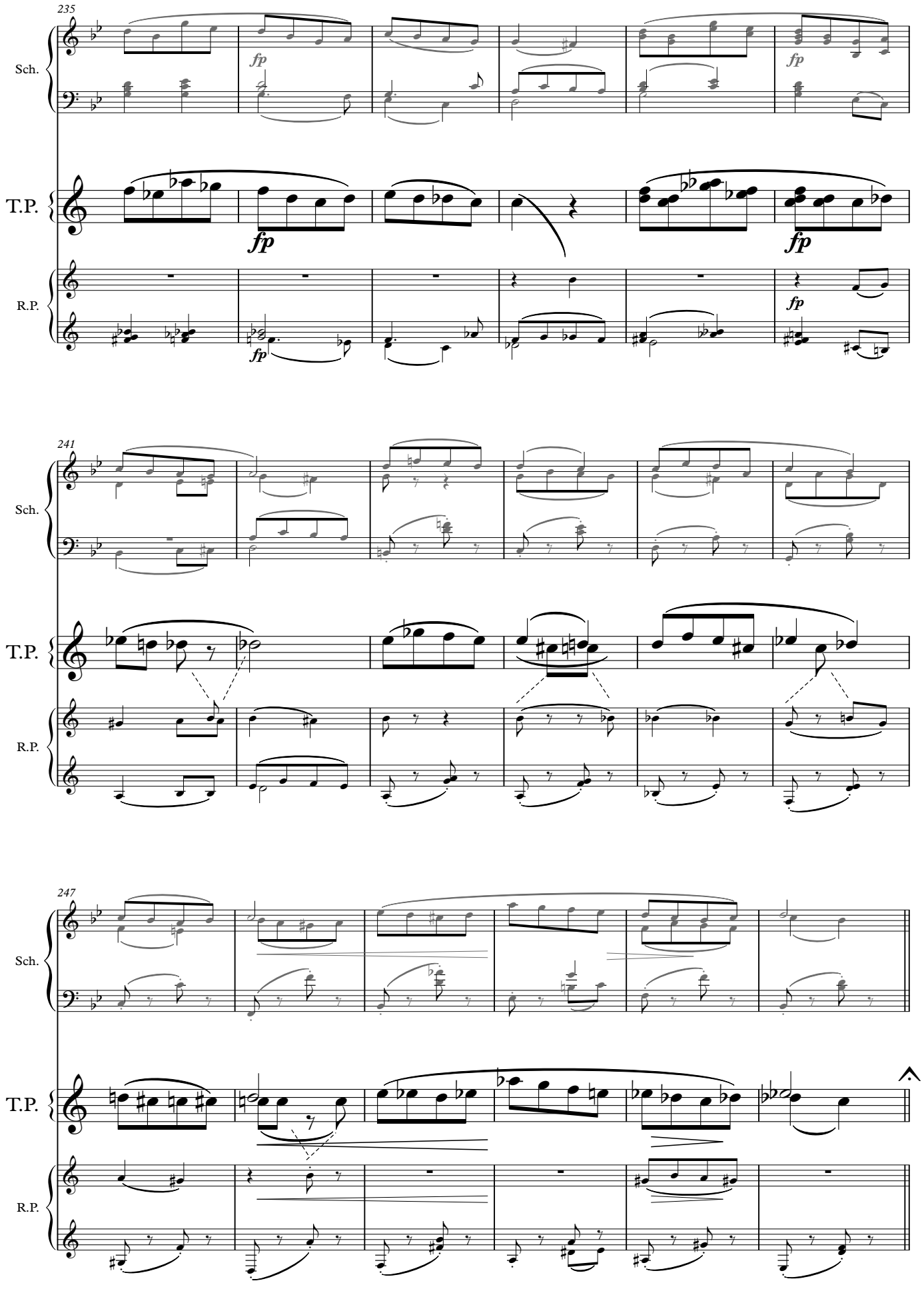
Sch.
fp
fp
T.P.
fp
fp
169
Sch.
T.P.
R.P.
175
Sch.
T.P.
R.P.

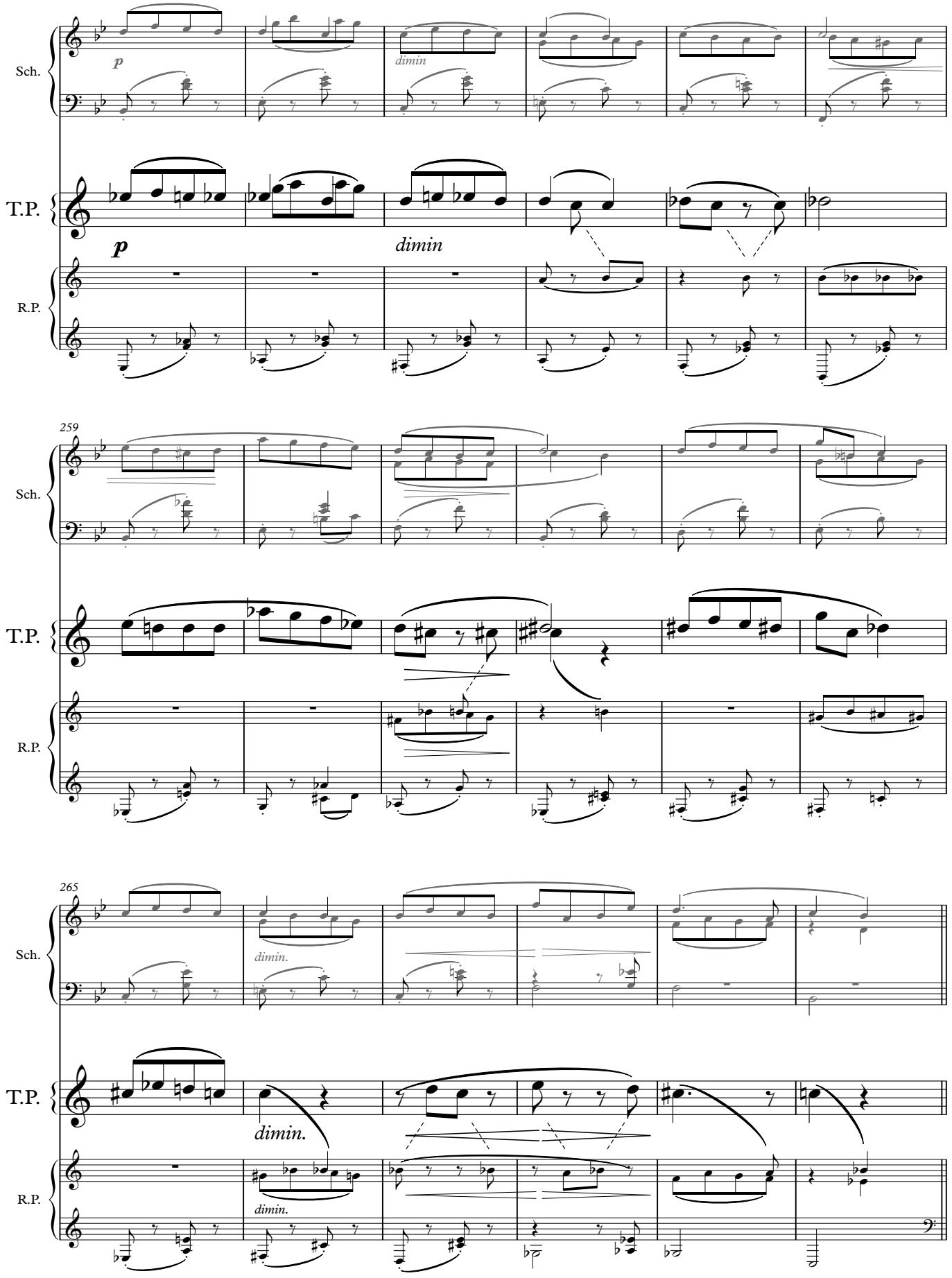

Sch.
T.P.
R.P.
p
dimin
187
dimin.

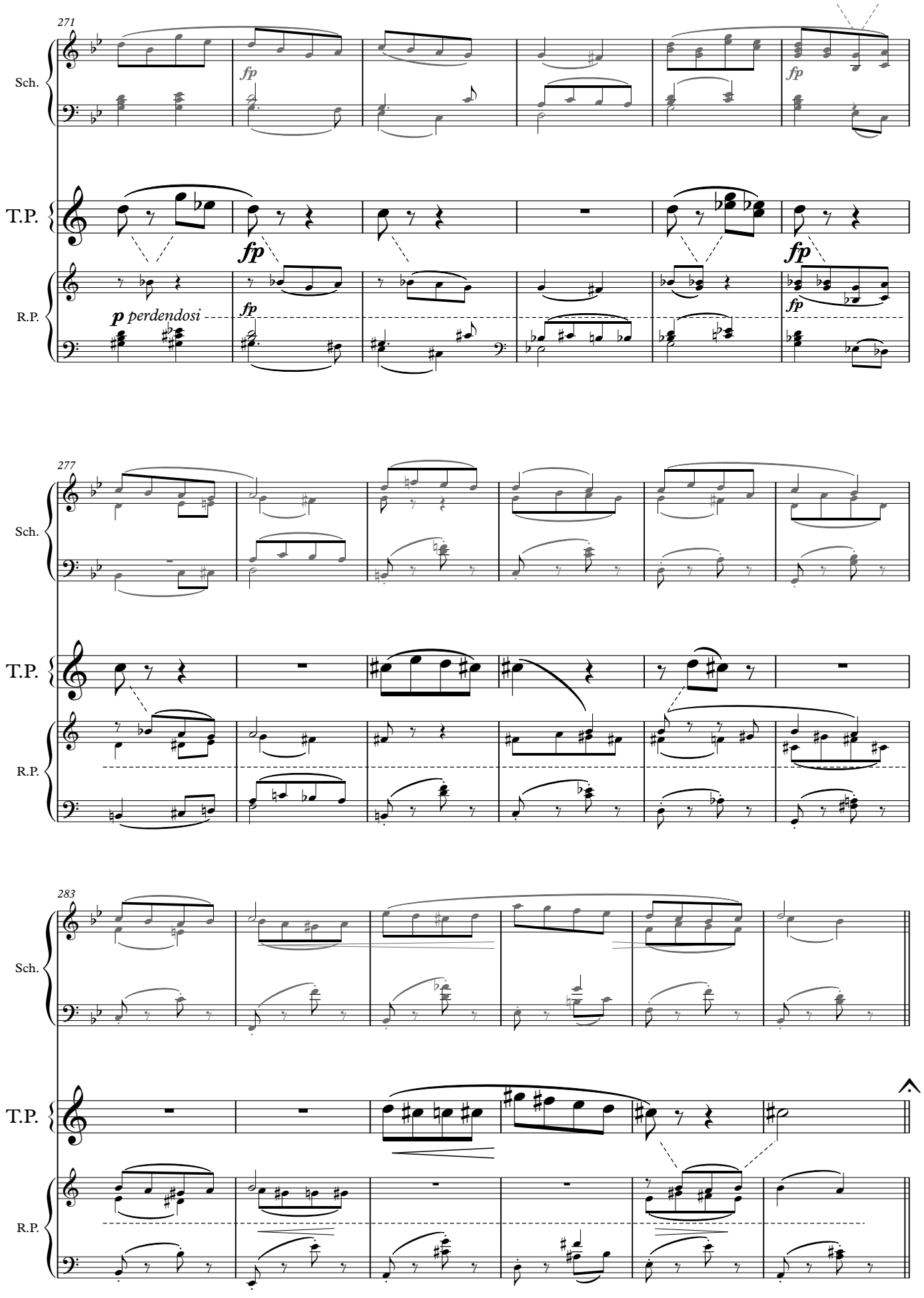

199
Sch.
fp
fp
T.P.
fp
fp
R.P.
205
Sch.
T.P.
R.P.
211
Sch.
T.P.
R.P.

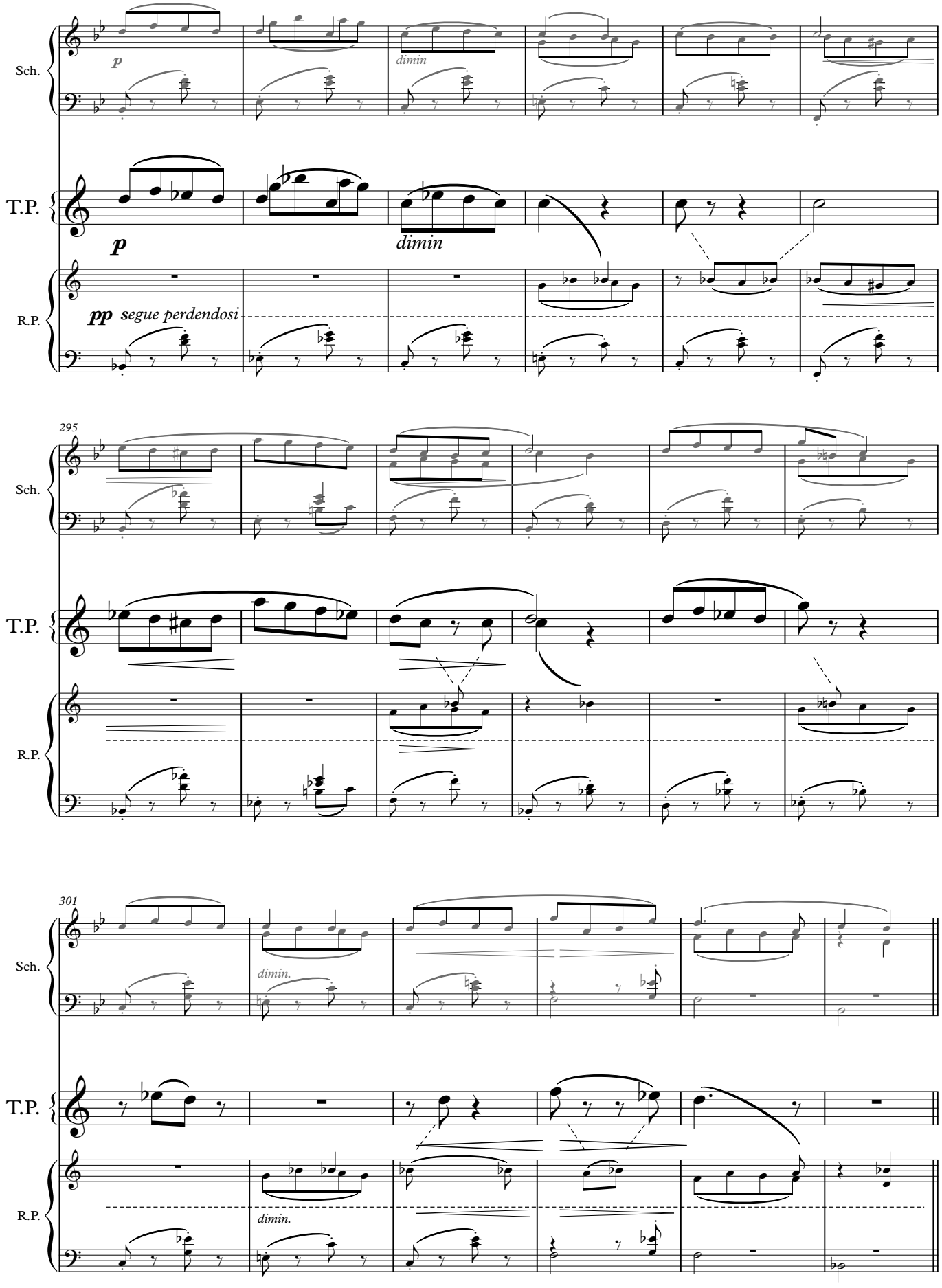

Sch.
T.P.
R.P.
p
dimin
223
dimin.

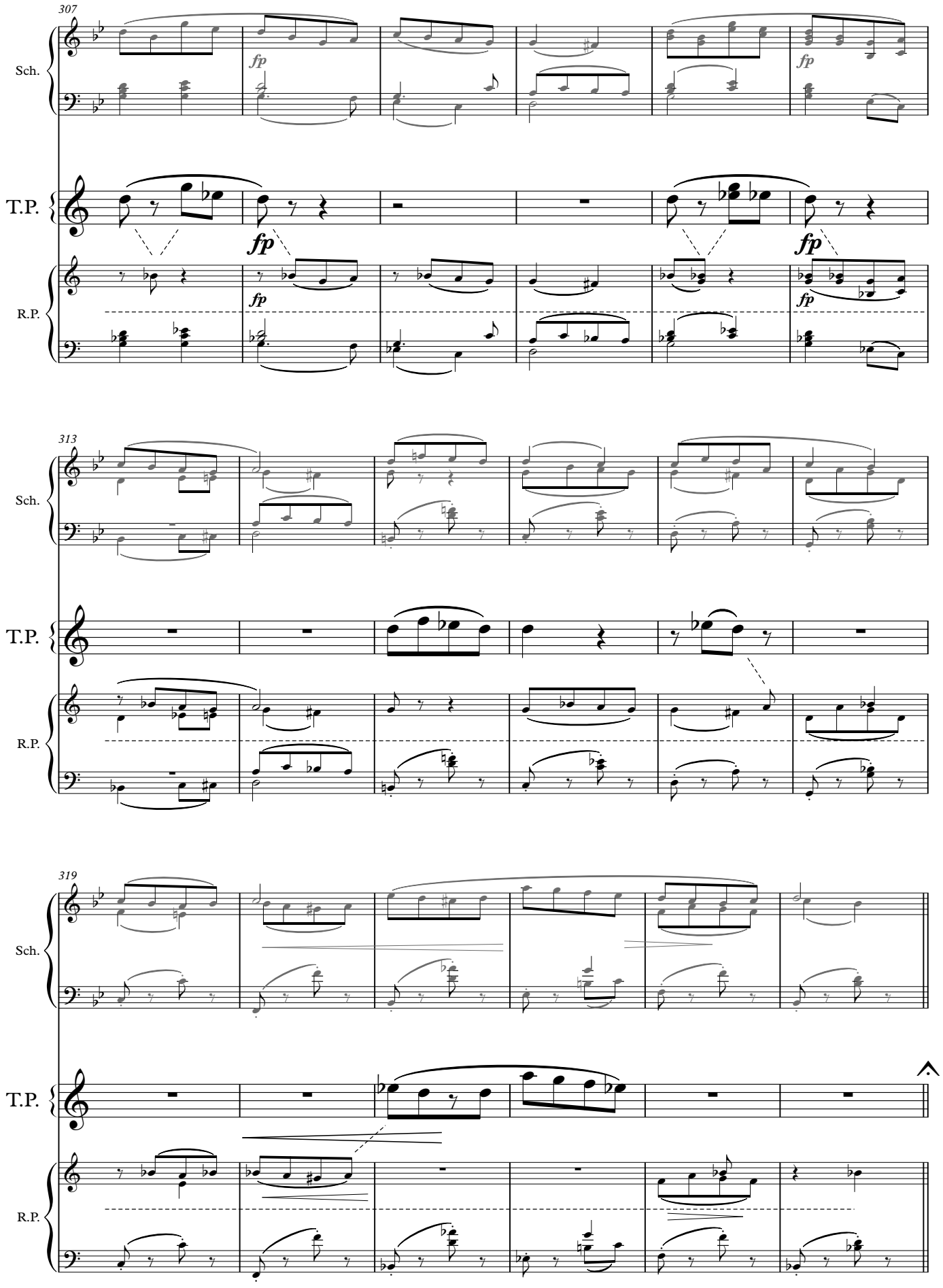

235
Sch.
T.P.
R.P.
fp
241
247

8

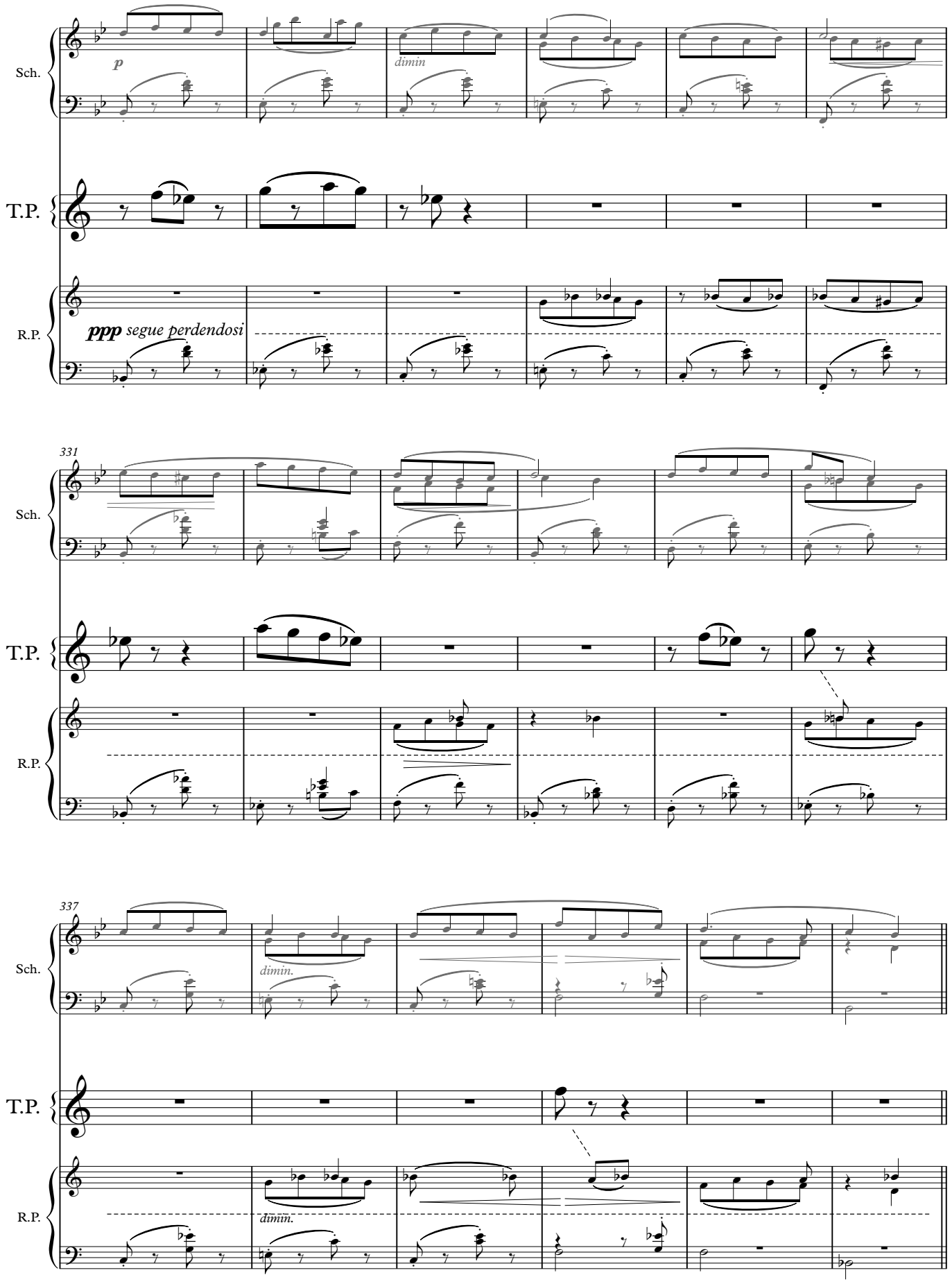


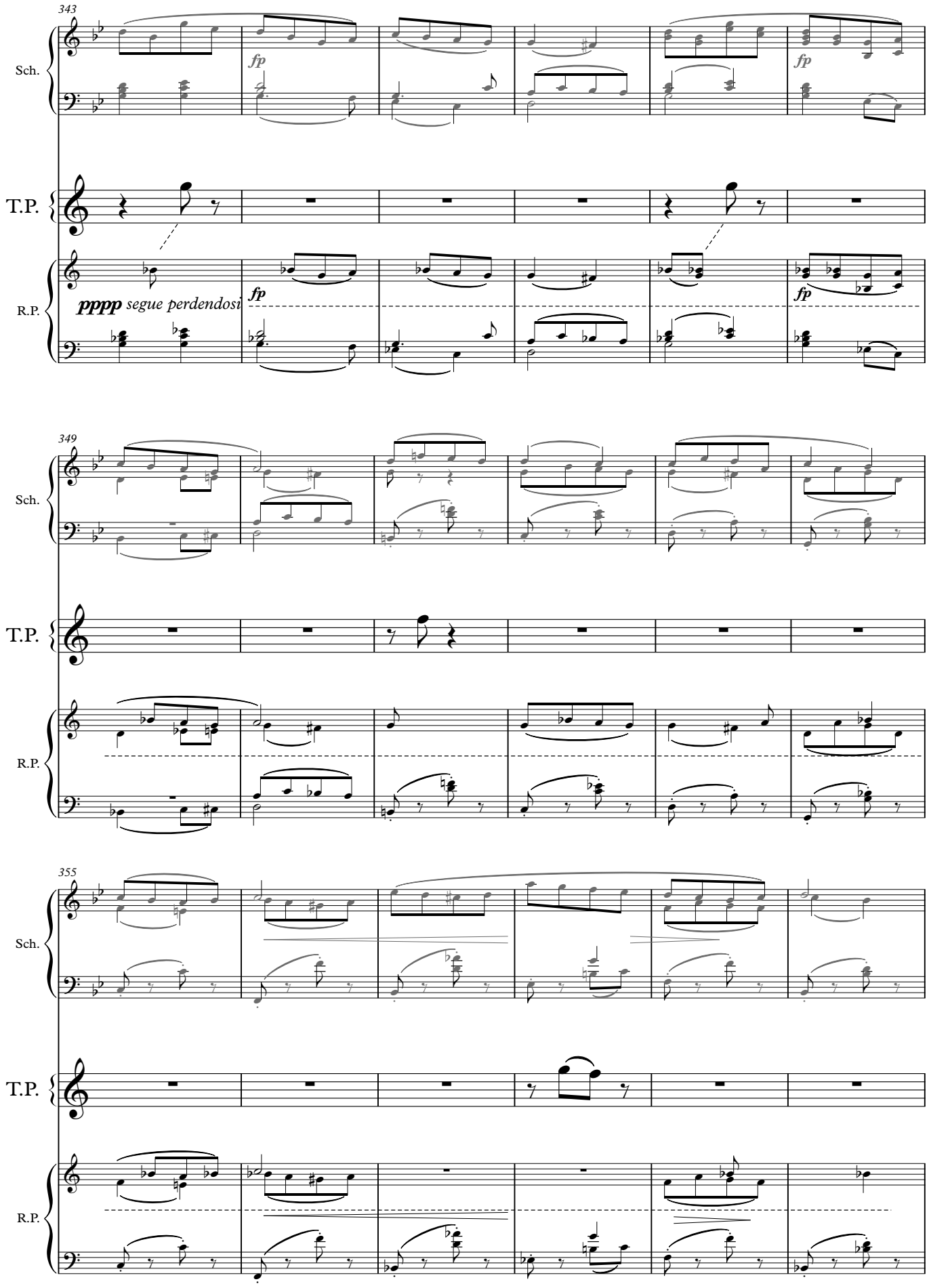

271
Sch.
T.P.
R.P.
fp
fp
fp
fp
p perdendosi
277
Sch.
T.P.
R.P.
283
Sch.
T.P.
R.P.

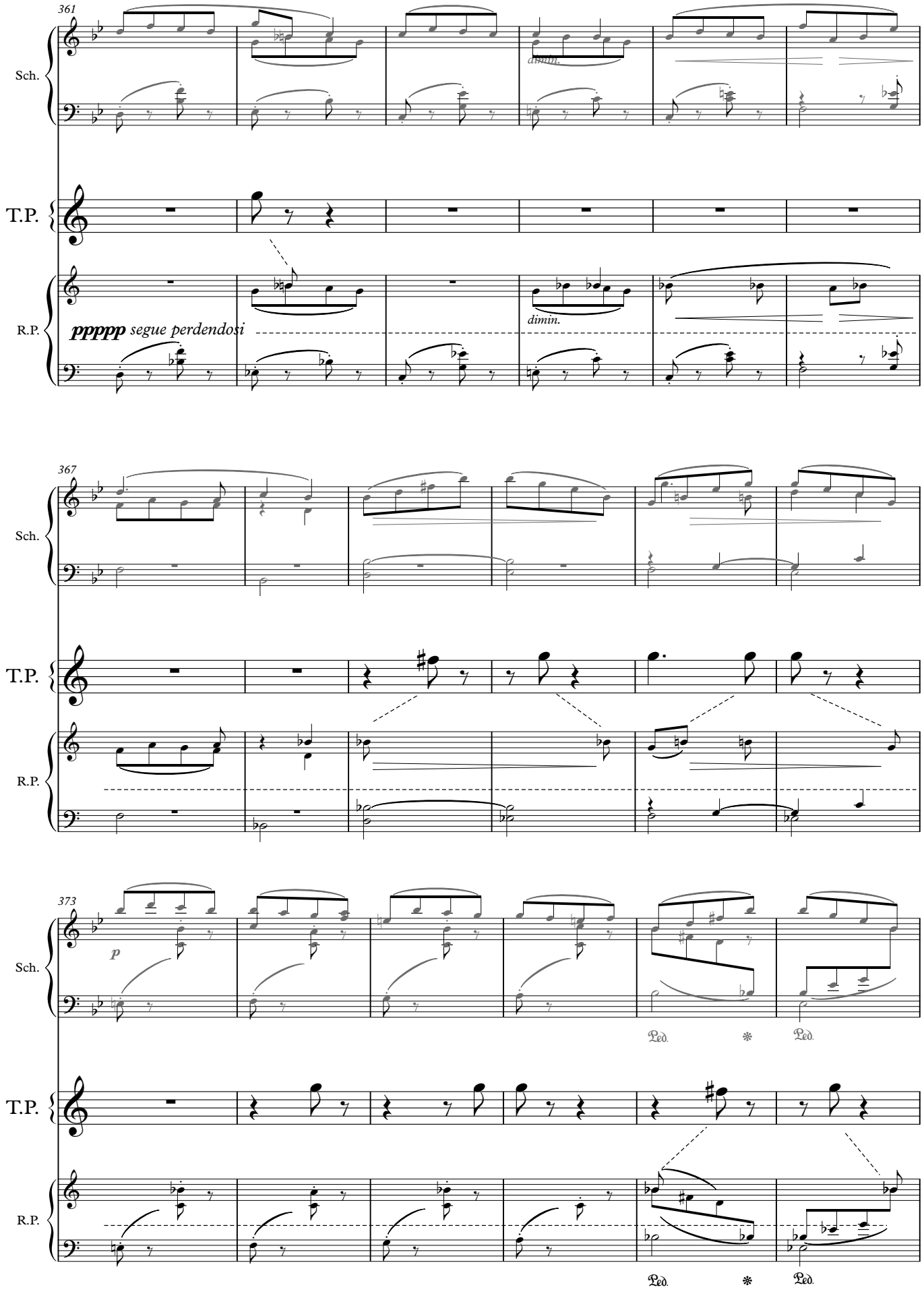

Sch.
T.P.
R.P.
p
dimin
pp segue perdendosi
295
301
dimin.

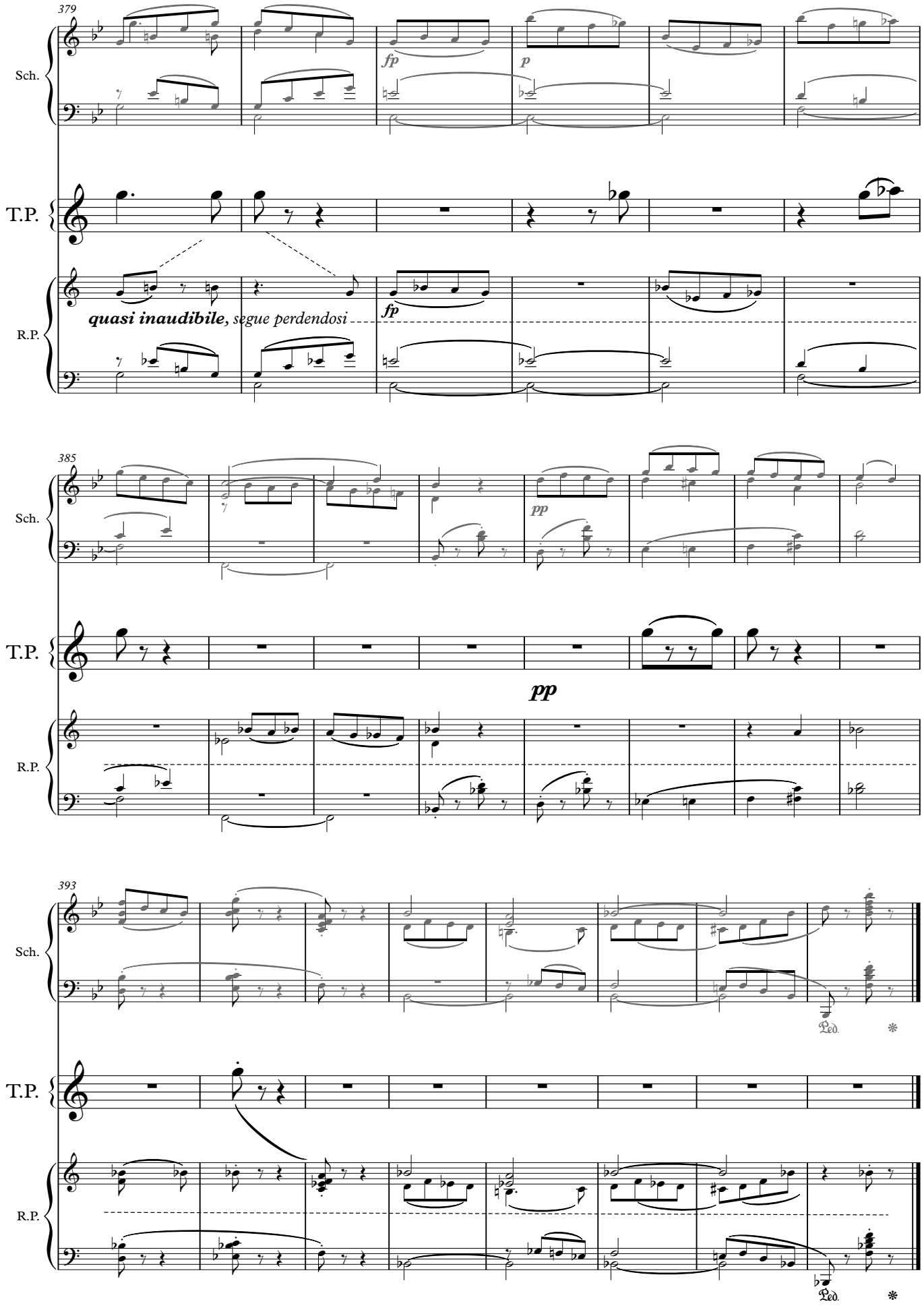

307
Sch.
T.P.
R.P.
fp
313
319

10 - *finale*




343
Sch.
fp
fp
T.P.
R.P.
pppp segue perdendosi
fp
fp
349
Sch.
T.P.
R.P.
355
Sch.
T.P.
R.P.


361
Sch.
dimin.
T.P.
R.P.
pppppp segue perdendosi
dimin.
367
Sch.
T.P.
R.P.
373
Sch.
p
Ped.
Ped.
T.P.
R.P.
Ped.
Ped.


379
Sch.
fp
p
T.P.
R.P.
quasi inaudibile, segue perdendosi
fp
385
Sch.
pp
T.P.
pp
R.P.
393
Sch.
Ped.
T.P.
R.P.
Ped.