

JAVIER TORRES MALDONADO

INOLTRE

for piano and electronics

EDIZIONI SUVINI ZERBONI - MILANO

DEMO SCORE

À Vincent Leterme

Remarks:

- **PREPARATION OF THE PIANO:** the C# 1 must be prepared applying a chunk of glue pad (patafix) to the string to produce always a stopped sound.
- Accidentals only concern the note before which they are placed, except repeated notes that compare after in the same passage.
- Duration: 8'38"

ELECTRONIC PART:

The electronic part can be distributed together with the score in three different formats:

- **Max patch (sample rate: 48000 kHz):** the Max patch control the original electronic part (quadraphonic) and gives also the possibility to diffuse the electronics in stereo format. The preferred version by the composer is the original 4 channels version.
- **Max patch (sample rate: 44100 kHz):** the same previous patch but all audio files are converted to the referred ample rate.
- **Audio file stereo (sample rate 44100 kHz, 16 bit):** in this case the only guide for the pianist are some signals noted in the score before and in coincidence with the electronics; preferably the pianist must perform the piece knowing the electronic part by heart.

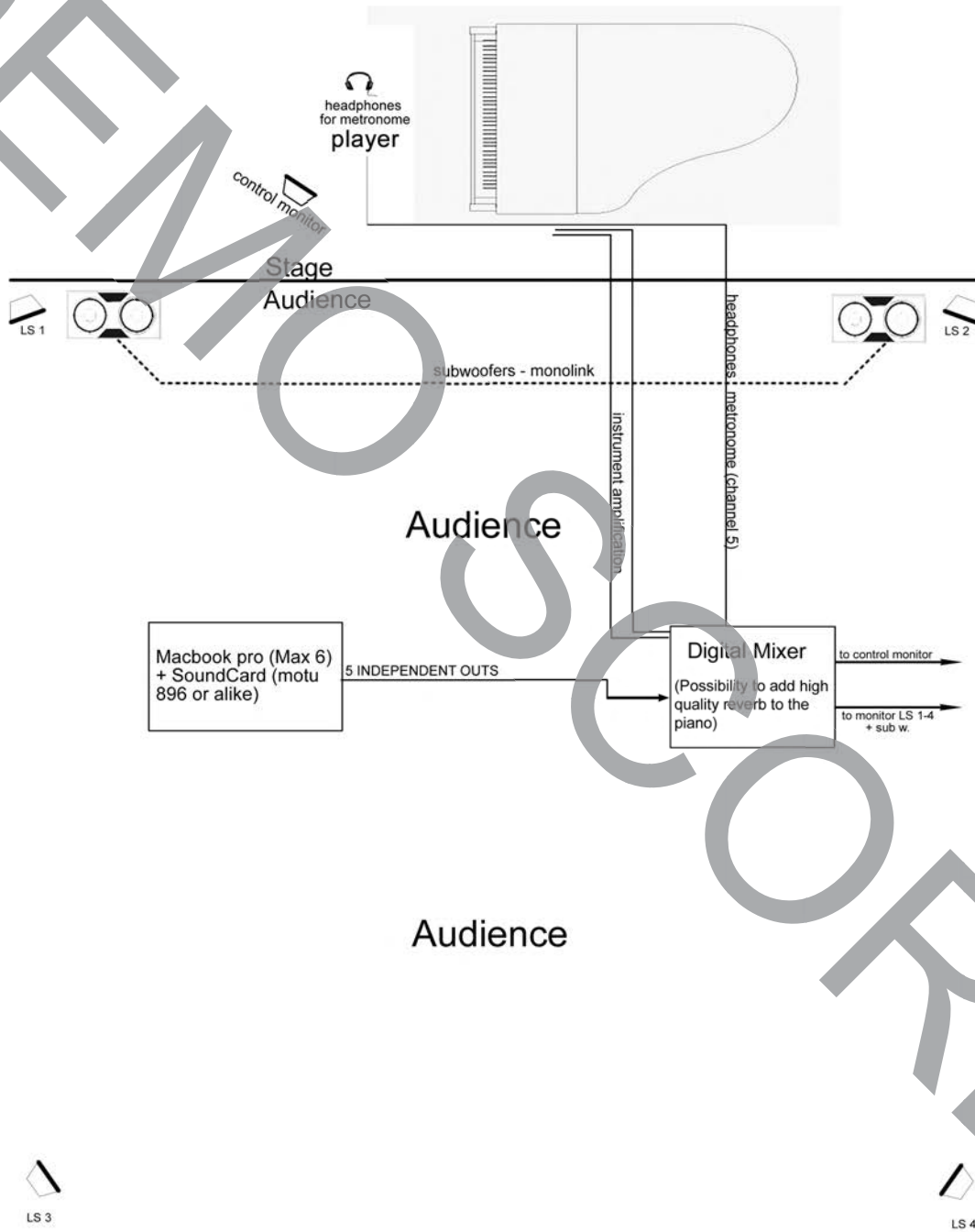
Technical requirements:

1. Macintosh or PC computer equipped with an audio interface compatible with Max/MSP (e.g. Motu 828mkII; Motu 896; Digidesign DIGI002; RME sound-card) to run a patch including quadraphonic hard-disk playback of sound-files.
2. Stereo amplification of the piano (channels 1 & 2.)
4. Depending on the concert hall acoustics it is possible to apply a slightly reverberation to the piano.
5. Mixer (2 mic in, monitor out, aux send, stereo aux return, quad. diffusion including subwoofer –see the stage setting included for more details-).

Javier Torres Maldonado: *INOLTRE*

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Stage setting



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(2017)

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The first system of the score is divided into two parts: Piano and Electronics. The Piano part is in 4/4 time with a tempo of 60 (quarter note = 60). It begins with a bass clef and a key signature of one sharp (F#). The initial dynamics are *pp* (pianissimo), with a *ff* (fortissimo) dynamic appearing later. A circled number '1' is placed below the first measure. The Electronics part is marked '(transformed soundscape) dal nulla' and features a 48-second duration. A circled number '3' with a double asterisk is placed above the first measure of the Electronics part. The system concludes with a 48-second duration and a circled number '3' with a double asterisk. The score includes various musical notations such as slurs, ties, and dynamic markings.

*) The C# must be prepared applying a chunk of glue pad (patafix) to the string to produce always a stopped sound.

**) Squared numbers indicate the measure number and the possibility to start electronics for rehearsals if the Max patch is used to control electronics. The CD version does not include this possibility.

The second system of the score continues the Piano and Electronics parts. The Piano part starts at measure 4 and features a variety of dynamics including *pp*, *mf*, *ppsub.*, *psub.*, *ff*, *mp*, *f*, *mpsub.*, *ppp*, and *pppp*. It includes complex rhythmic patterns with triplets and slurs. The Electronics part is marked '(transformed bamboo-chimes)' and '(transformed tam-tam -gliss.-)'. The system concludes with a circled number '4' and a double asterisk.

**) All dynamic changes not preceded by a "crescendo" or "diminuendo" must be performed suddenly,
(transformed bamboo-chimes)

The third system of the score continues the Piano and Electronics parts. The Piano part starts at measure 7 and features dynamics such as *mf*, *mpsub.*, *fffsub.*, *mpsub.*, *(p)*, *fsub.*, *mfsub.*, *sub.p*, *ppsub.*, *ffsub.*, *mpsub.*, and *mfsub.*. It includes complex rhythmic patterns with slurs and ties. The Electronics part is marked '(transformed tam-tam -gliss.-)'. The system concludes with a circled number '7' and a double asterisk.

Inoltre

As before, play always all dynamic changes suddenly, without crescendos or diminuendos

Pno.

9

10

11

El.

Pno.

12

15^{ma}

L. V.

El.

Pno.

13

14

15

Senza Ped. di risonanza

Ped. Tonale (sostenuto Ped.)

El.

("spatialized bells")

ppp niente