Hans Tutschku

Shadow of Bells

for piano and electronics

2015

In the summer 2014, I spent three months in Japan to study aspects of traditional and contemporary culture, life and ritual. I visited countless temples, listened to their bells and wandered the gardens - all of them breathing with a particular rhythm.
The influence on my sense of time was incredibly fascinating.
Shadow of Bells for piano and electronics brings those memories back into my musical world but I'm not trying to replicate any existing structure or particular musical source. The electronics act as a shadow to the piano and provide an acoustic space around the instrument.
The 20-minutes composition is a meandering walk through imaginary landscapes of quietness and resonance. The quick shifts between fluid, crystalline, singing passages, sparse lines and large chords depict the sonic interplay of a society with many contrasts.
The sense of slowness has occupied many of my recent works. This new composition is again an invitation to step out of our fast-paced activities and to discover small elements and their variations through time.

Interpretation

The piece alternates between phrases which contain rests with exact counts and other moments where the timing is more flexible. In those cases approximate durations for the fermatas have been indicated.

Section E should be played as fast as possible, while keeping a steady tempo.

The sostenuto pedal is always played with the right foot, as the left foot is pressing the MIDI pedal to trigger the electronic events.

The different tempi are depicting changing characters and sonic qualities.

Contrasts in dynamics are very important.

The player should search for many different colors throughout the work.

Notation

Grace notes are always before the beat. They are played one dynamic level below the ordinary notes, unless they have specific dynamic markings.

Accents are always very pronounced.
In section E, accents are always forte.

Accidentals carry through the bar. In most sections they have been repeated to facilitate the reading.

Hold notes in sostenuto pedal till next release sign.

Electronics

The electronics are realized with a Macintosh computer, running the Max/MSP application 'Shadow of Bells', downloadable from www.tutschku.com.

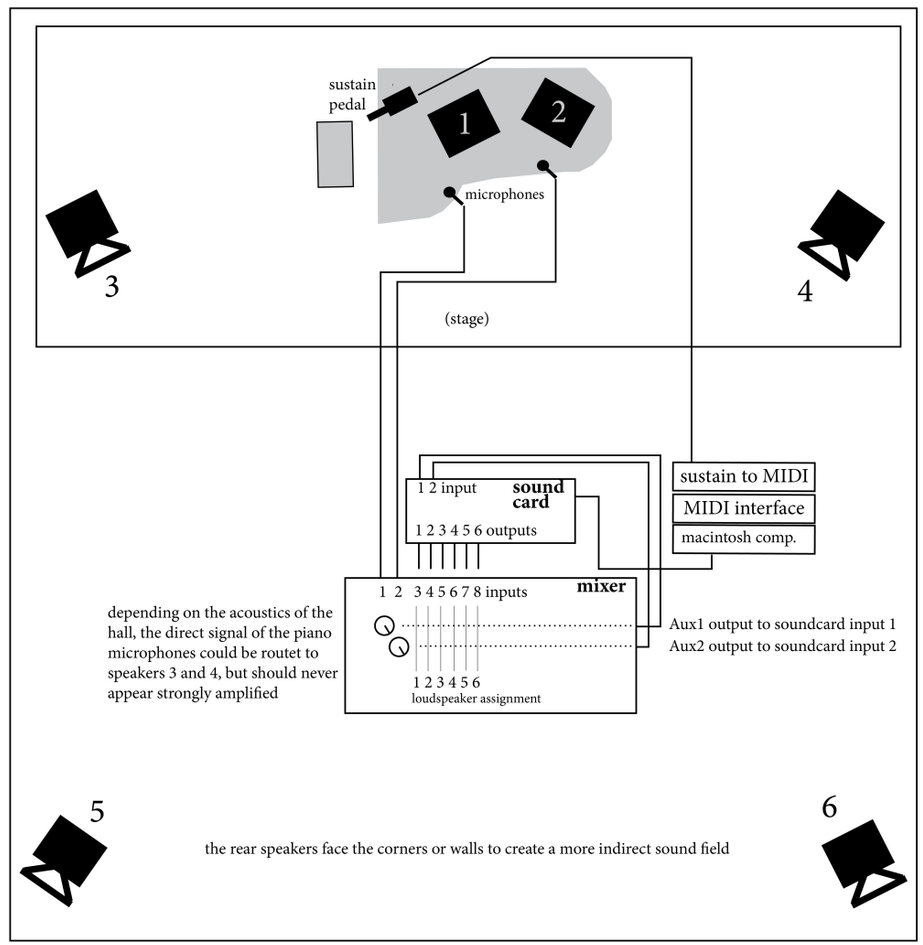
The ideal sound setup is with six loudspeakers. Two are placed below the piano, facing the sound board. Two are on the left and right side of the stage and two in the back of the hall, facing the back corners or walls to create a more indirect sound field.
The soundfiles are always played back through the speakers below the piano. The surrounding speakers are reproducing changing acoustic spaces around the piano.

If a six-channel setup is not available, one could perform the work in a reduced, four-channel version (see next page).
The two-channel version is for intended for rehearsals and should not be used for concerts, as it does not allow for a spatial separation of the reverb and the soundfiles.

Technical requirements for the 6-channel version

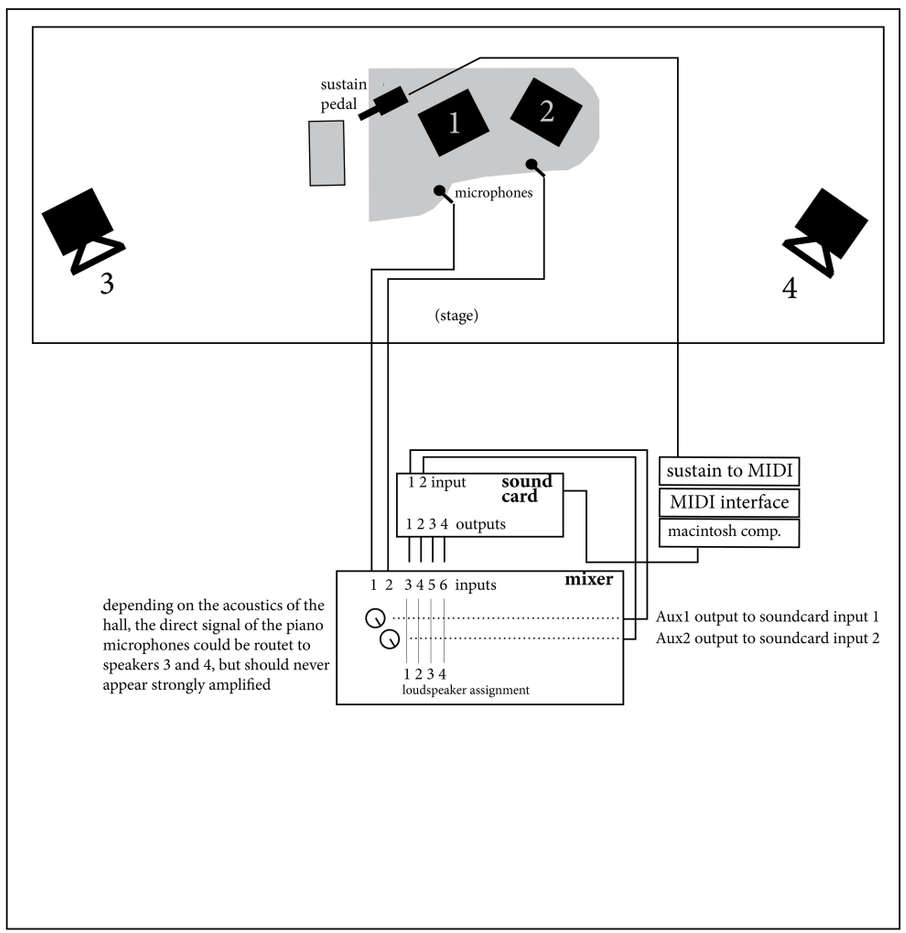
- 6 loudspeakers
- 2 microphones (e.g. Neumann 184)
- macintosh computer with Application 'Shadow of Bells'
- 6-channel sound card
- sustain pedal (placed to the left of the piano pedals)
- converter sustain-to-MIDI

- the rear speakers are not directed towards the audience, rather face the back corners or walls



Technical requirements for the 4-channel version

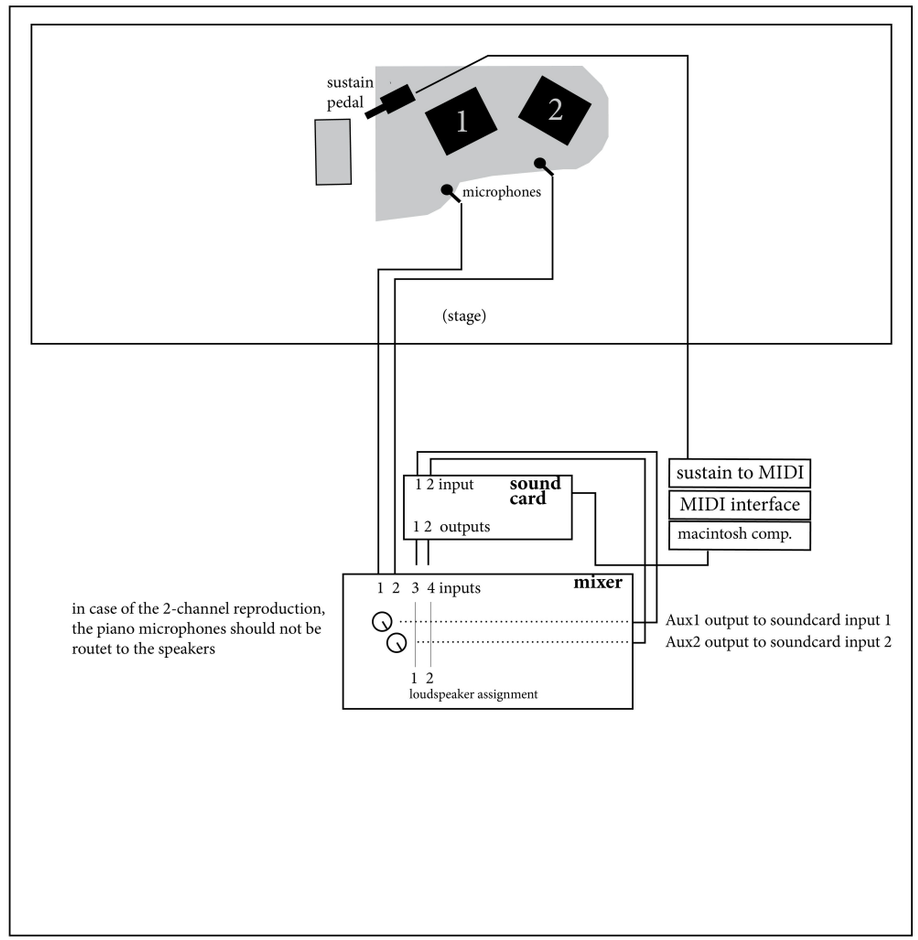
- 4 loudspeakers
- 2 microphones (e.g. Neumann 184)
- macintosh computer with Application 'Shadow of Bells'
- 4-channel sound card
- sustain pedal (placed to the left of the piano pedals)
- converter sustain-to-MIDI



Technical requirements for the 2-channel version

- 2 loudspeakers
- 2 microphones (e.g. Neumann 184)
- macintosh computer with Application 'Shadow of Bells'
- 2-channel sound card
- sustain pedal (placed to the left of the piano pedals)
- converter sustain-to-MIDI

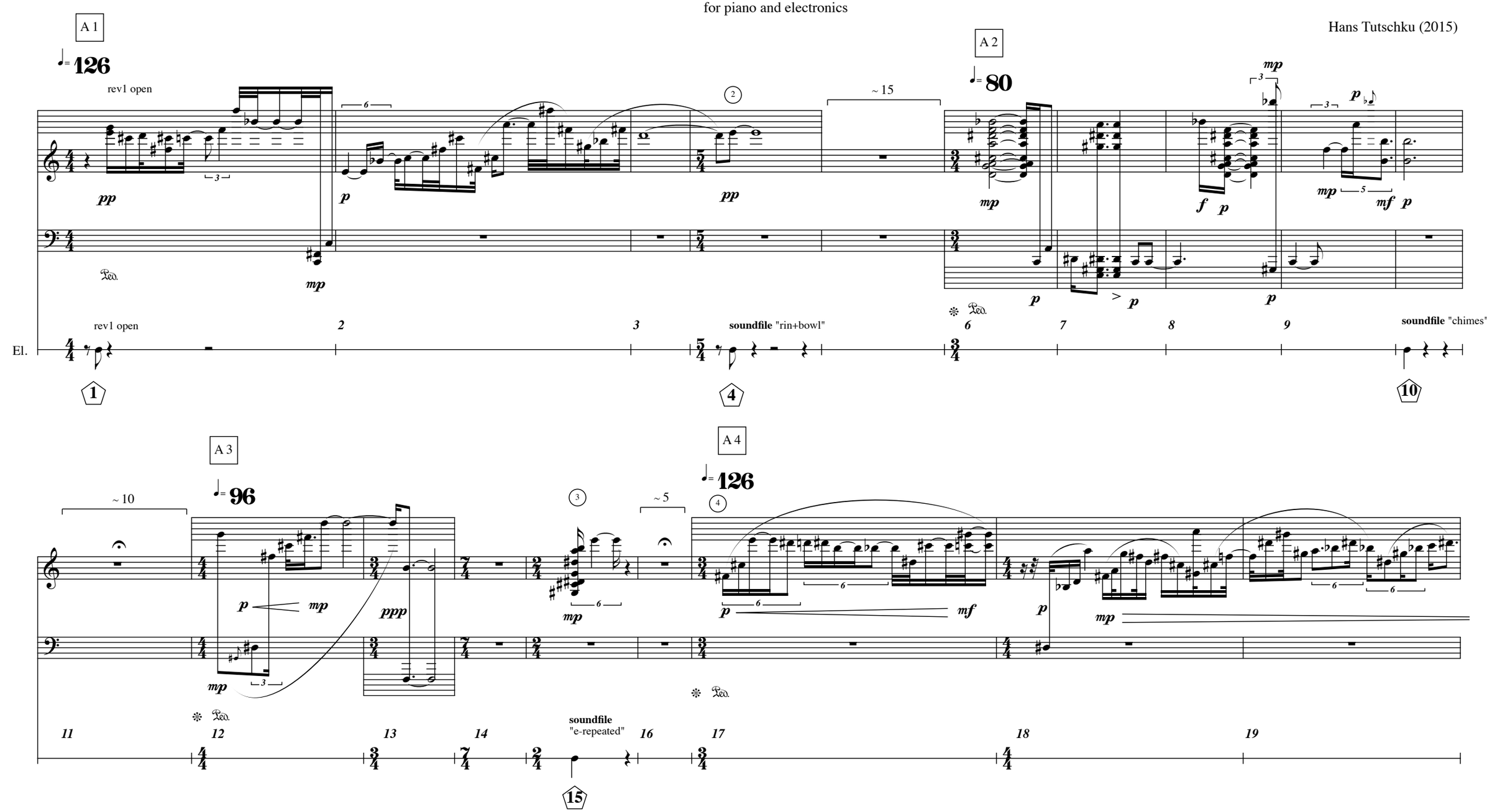
Important: Under no circumstances should the 2-channel version make use of frontal speakers, facing the audience. The soundfiles must always originate from speakers under the piano and make the sound board resonate.

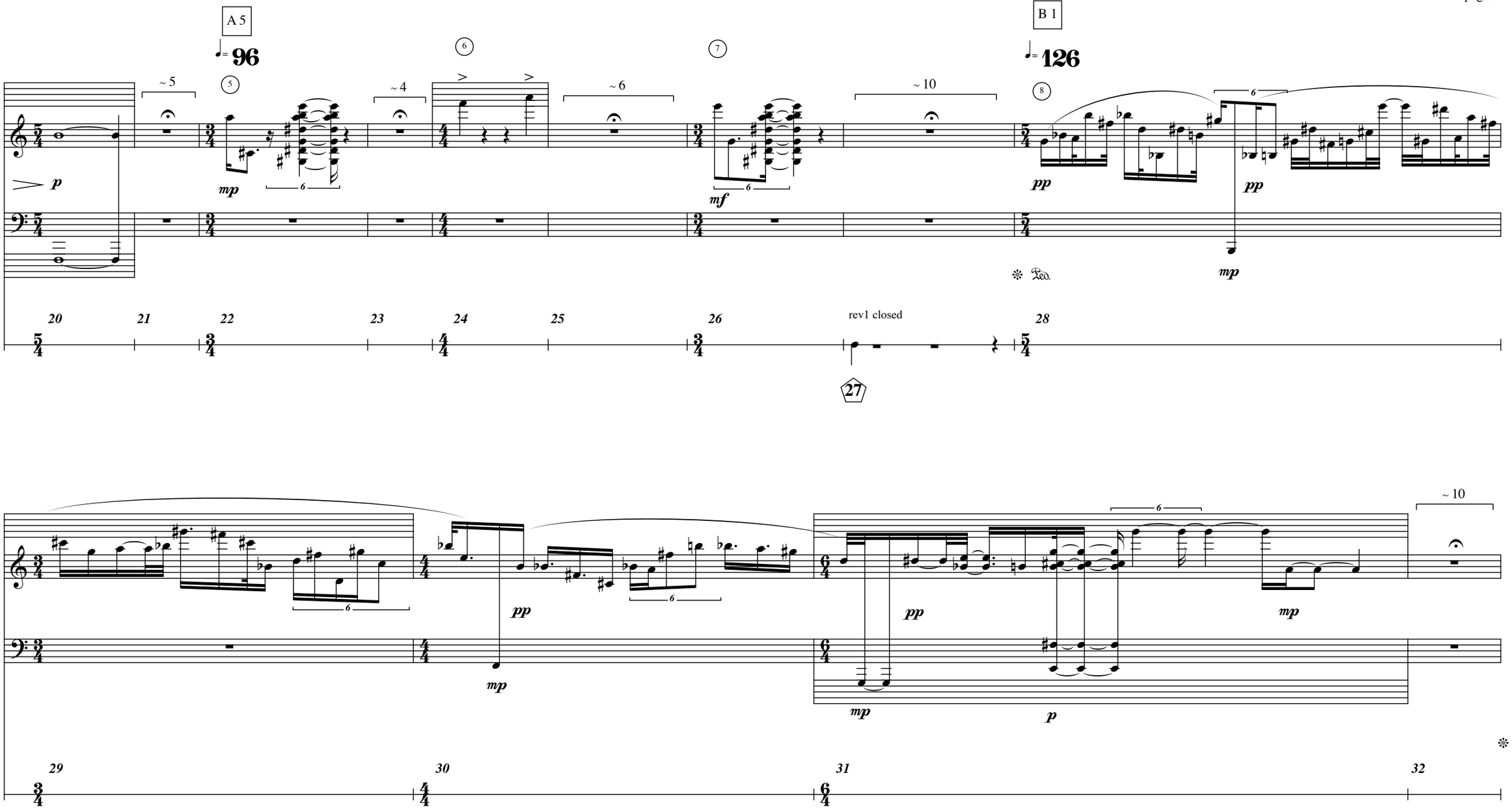


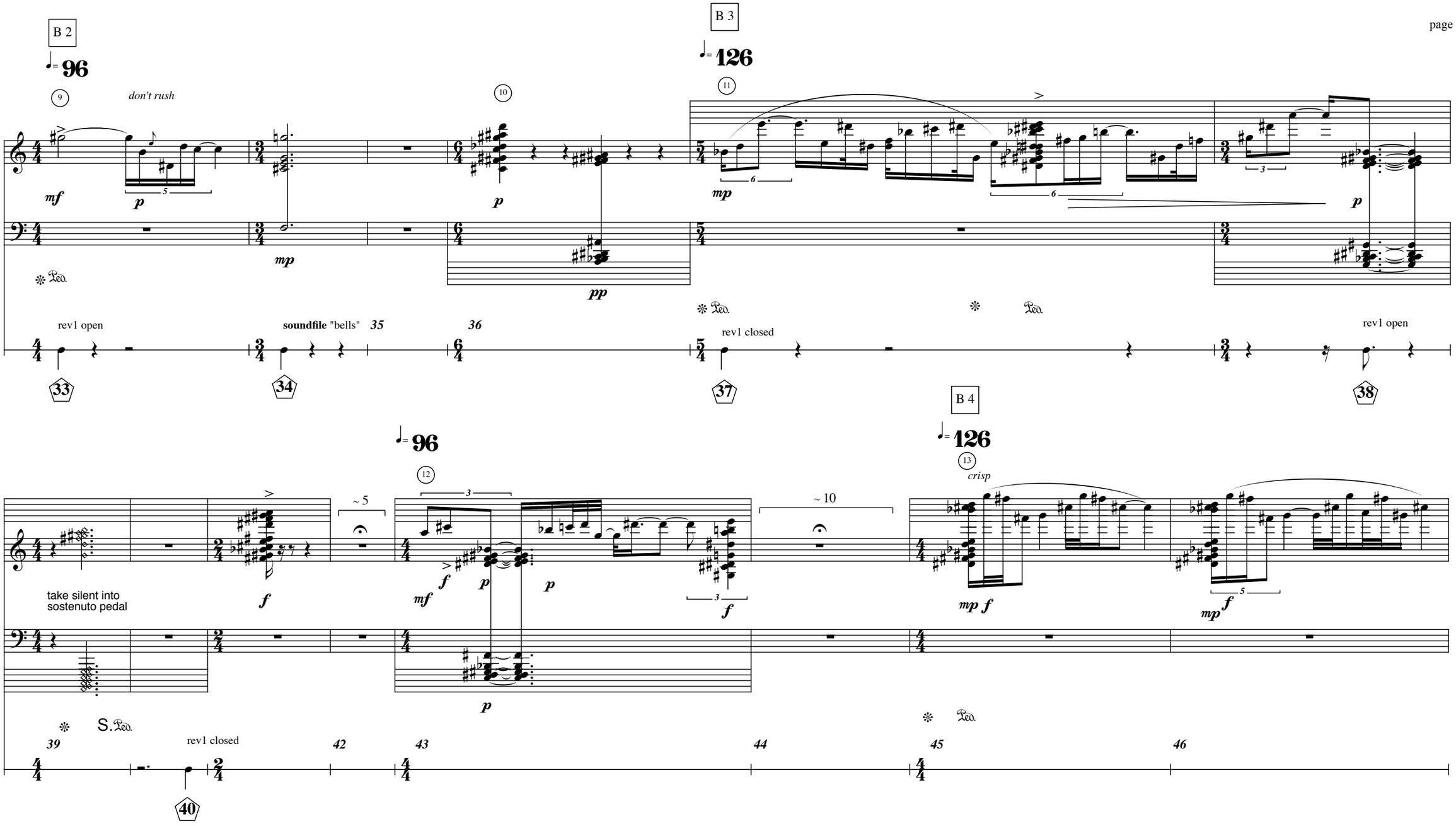
Shadow of Bells

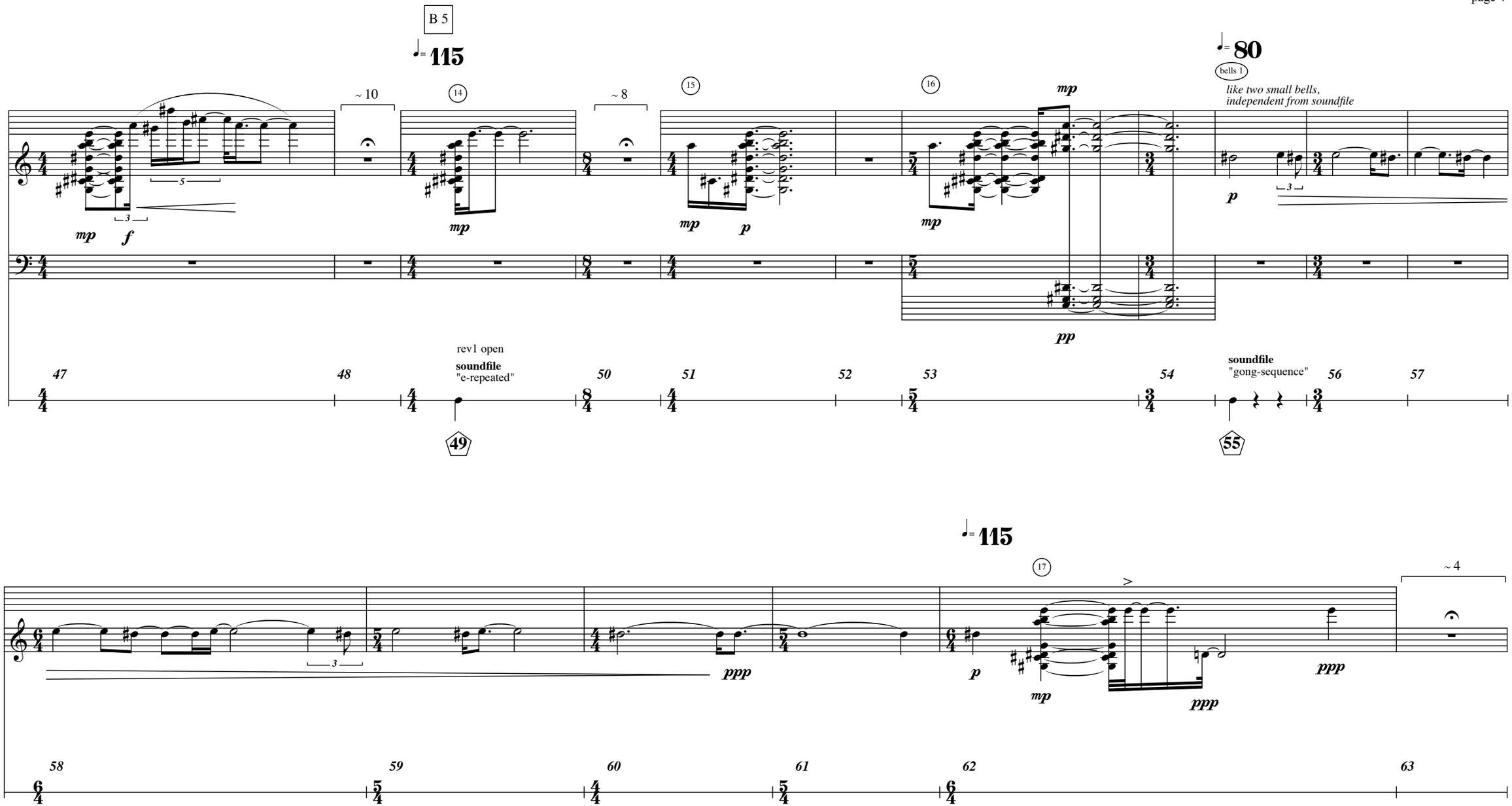
for piano and electronics

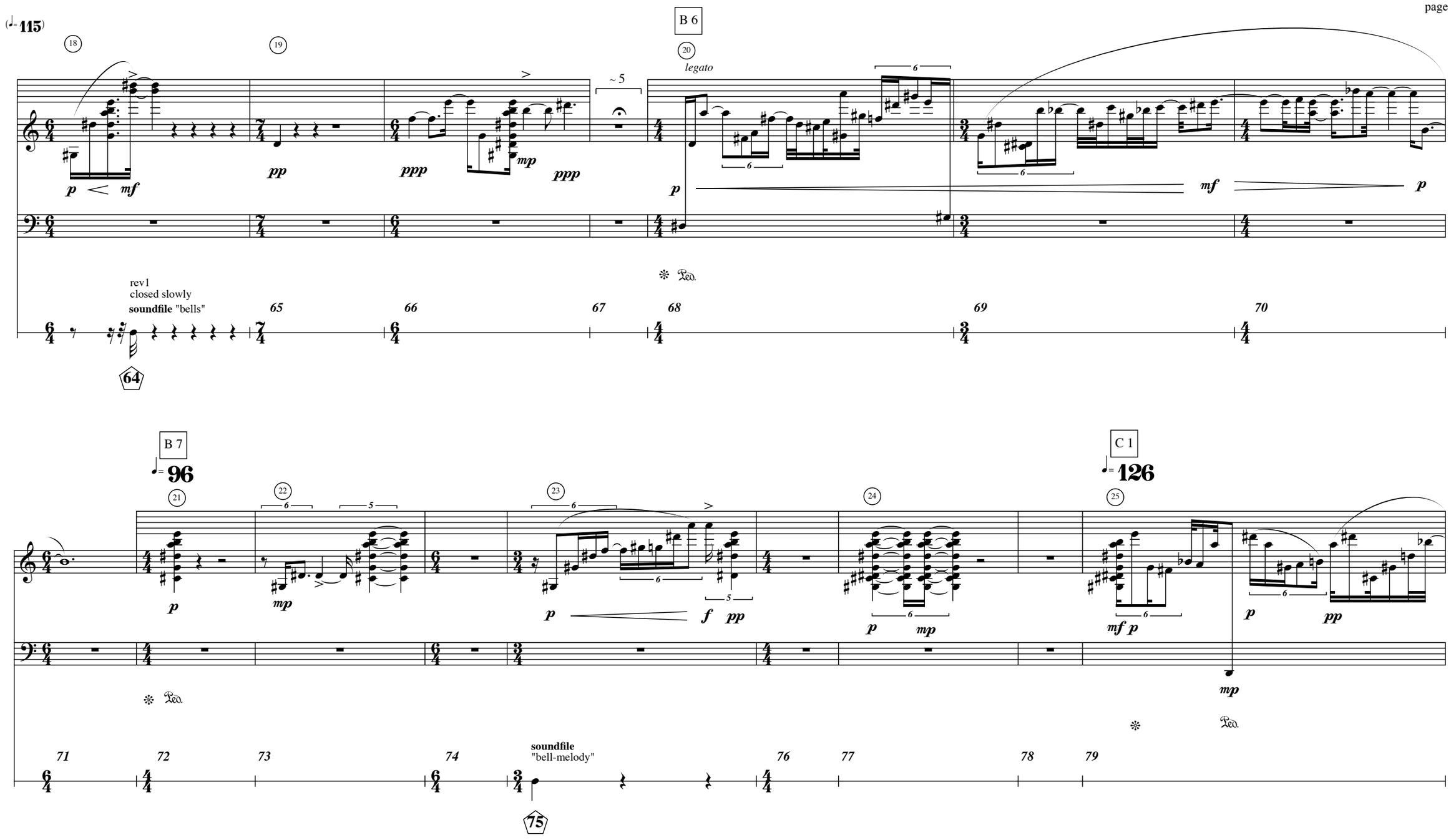
Hans Tutschku (2015)

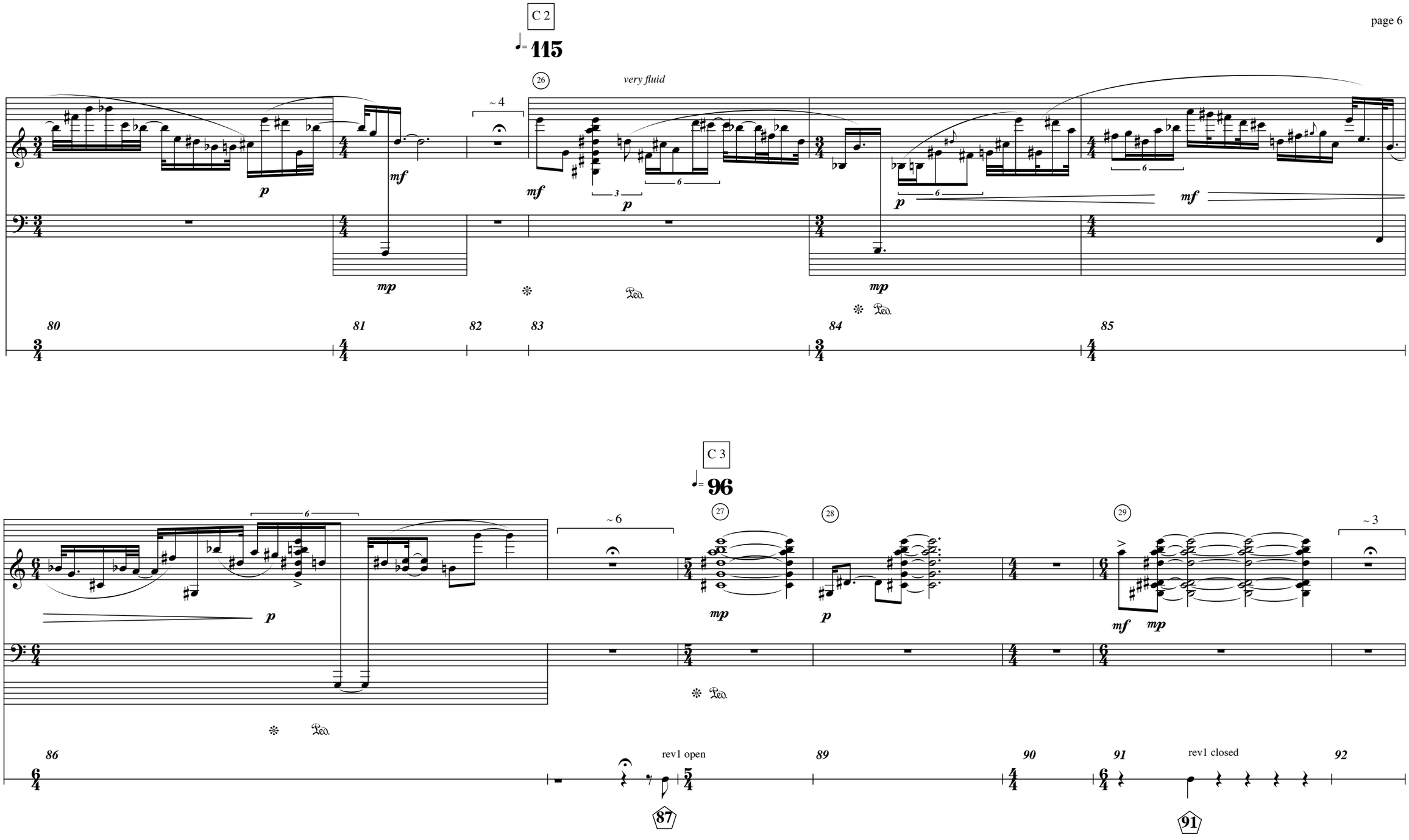



A 5
♩= 96
B 1
♩= 126
~ 5
~ 4
~ 6
~ 10
~ 10
rev1 closed
20
21
22
23
24
25
26
27
28
29
30
31
32


B 2
♩= 96
9
don't rush
mf
p
5
mp
10
p
pp
B 3
♩= 126
11
mp
6
6
p
rev1 open
soundfile "bells"
35
36
rev1 closed
rev1 open
33
34
37
38
B 4
♩= 96
12
~ 5
3
f
mf
p
p
~ 10
3
f
take silent into
sostenuto pedal
S.
39
rev1 closed
42
43
44
45
46
40
♩= 126
13
crisp
mp f
mp
f
5


B 5
♩= 115
~ 10
14
~ 8
15
16
mp
f
mp
mp
p
mp
pp
♩= 80
bells 1
like two small bells,
independent from soundfile
p
rev1 open
soundfile
"e-repeated"
soundfile
"gong-sequence"
47
48
49
50
51
52
53
54
55
56
57
♩= 115
17
~ 4
p
mp
ppp
ppp
ppp
58
59
60
61
62
63


♩= 115
B 6
legato
~ 5
rev1
closed slowly
soundfile "bells"
B 7
♩= 96
C 1
♩= 126
soundfile
"bell-melody"


C 2
♩= 115
very fluid
C 3
♩= 96
rev1 open
rev1 closed

C 4

♩= 115

30

6

p

mp

p

mp pp

♩= 96

31

mp

32

pp

Ped.

Ped.

93 94 rev1 open slowly 96 97 98

95

C 5

♩= 115

33

like a surprise

ff

clear diminuendo from the beginning

p

~ 15

♩= 115

34

pp

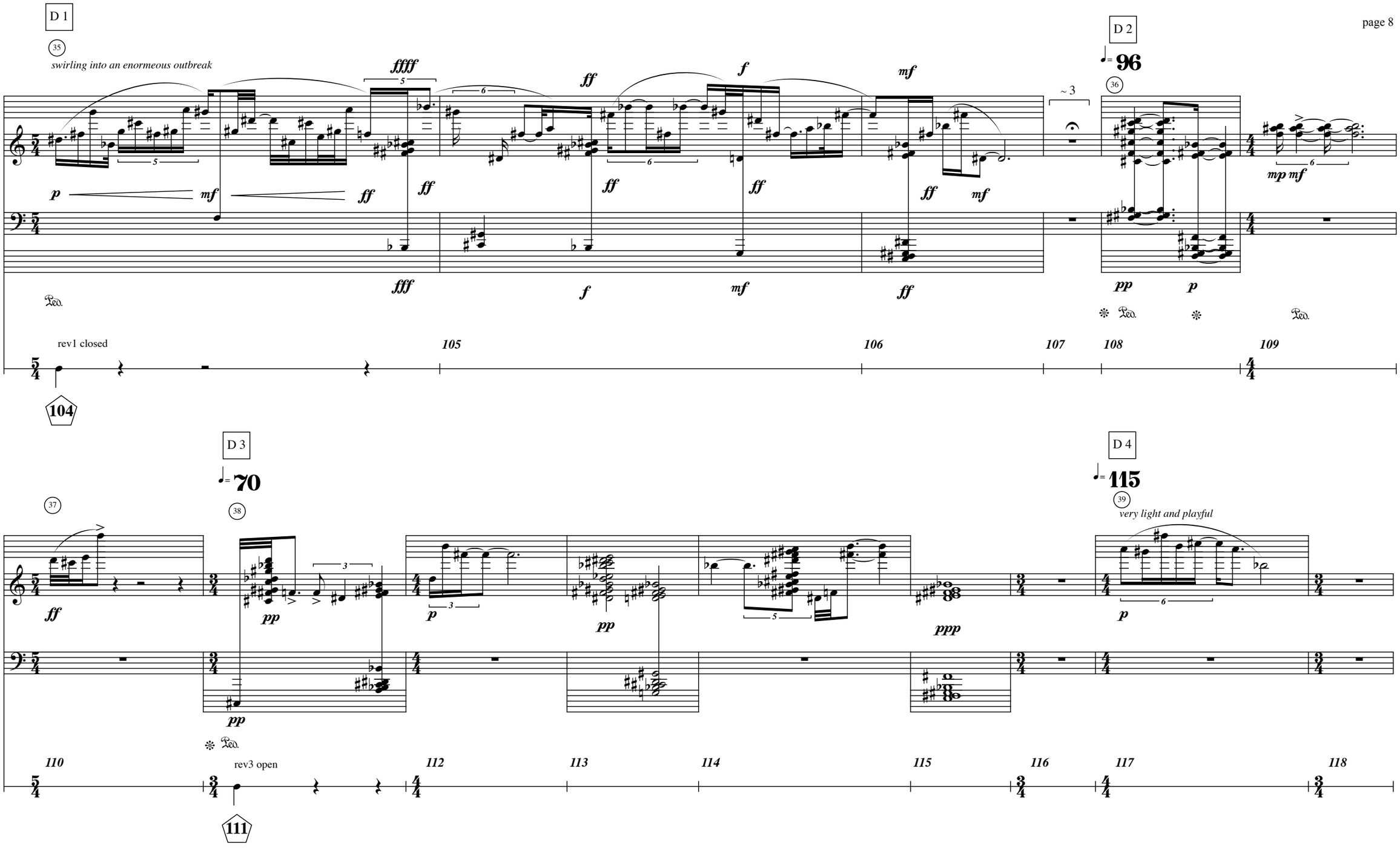
Ped.

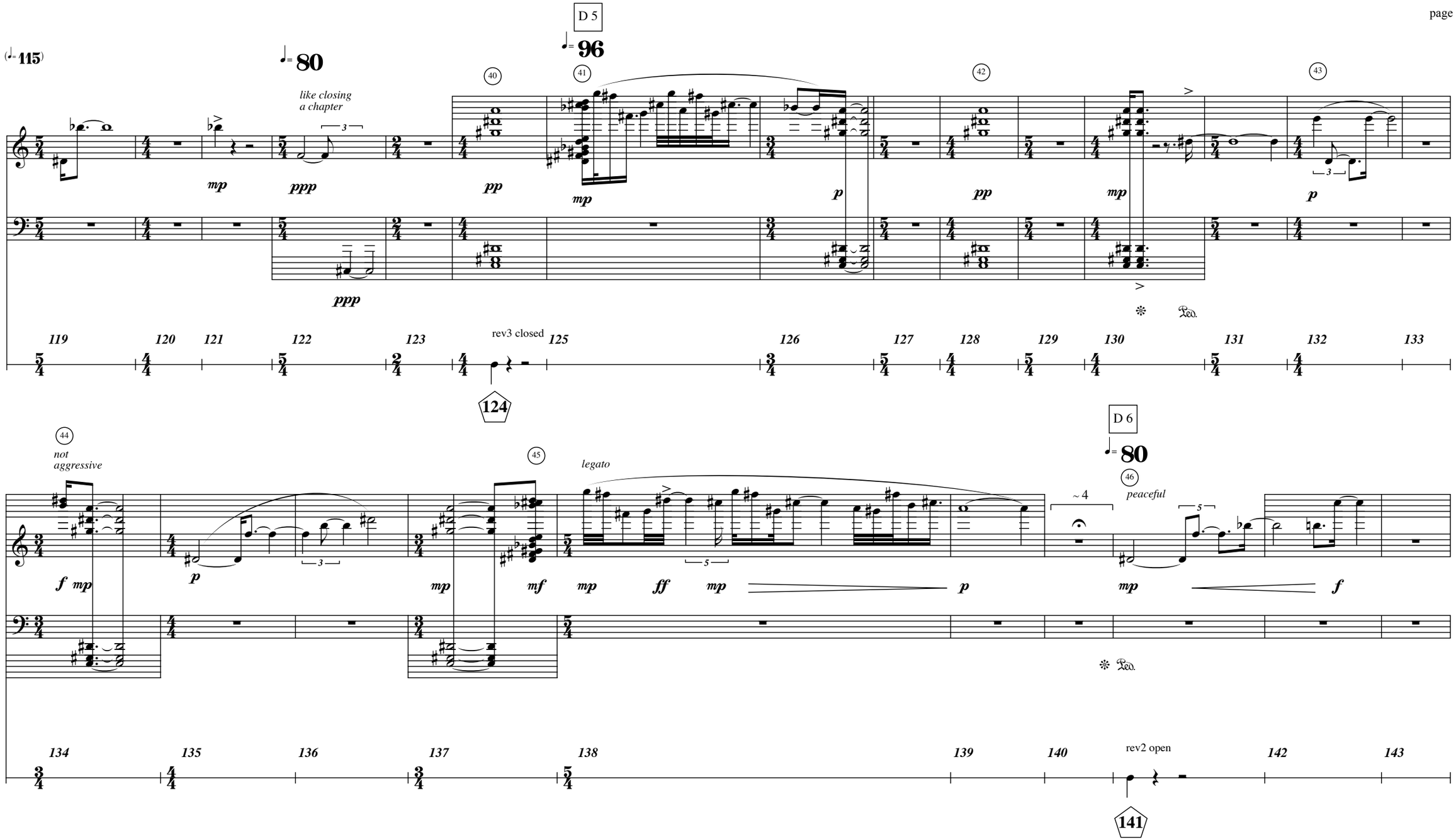
rev1 closed

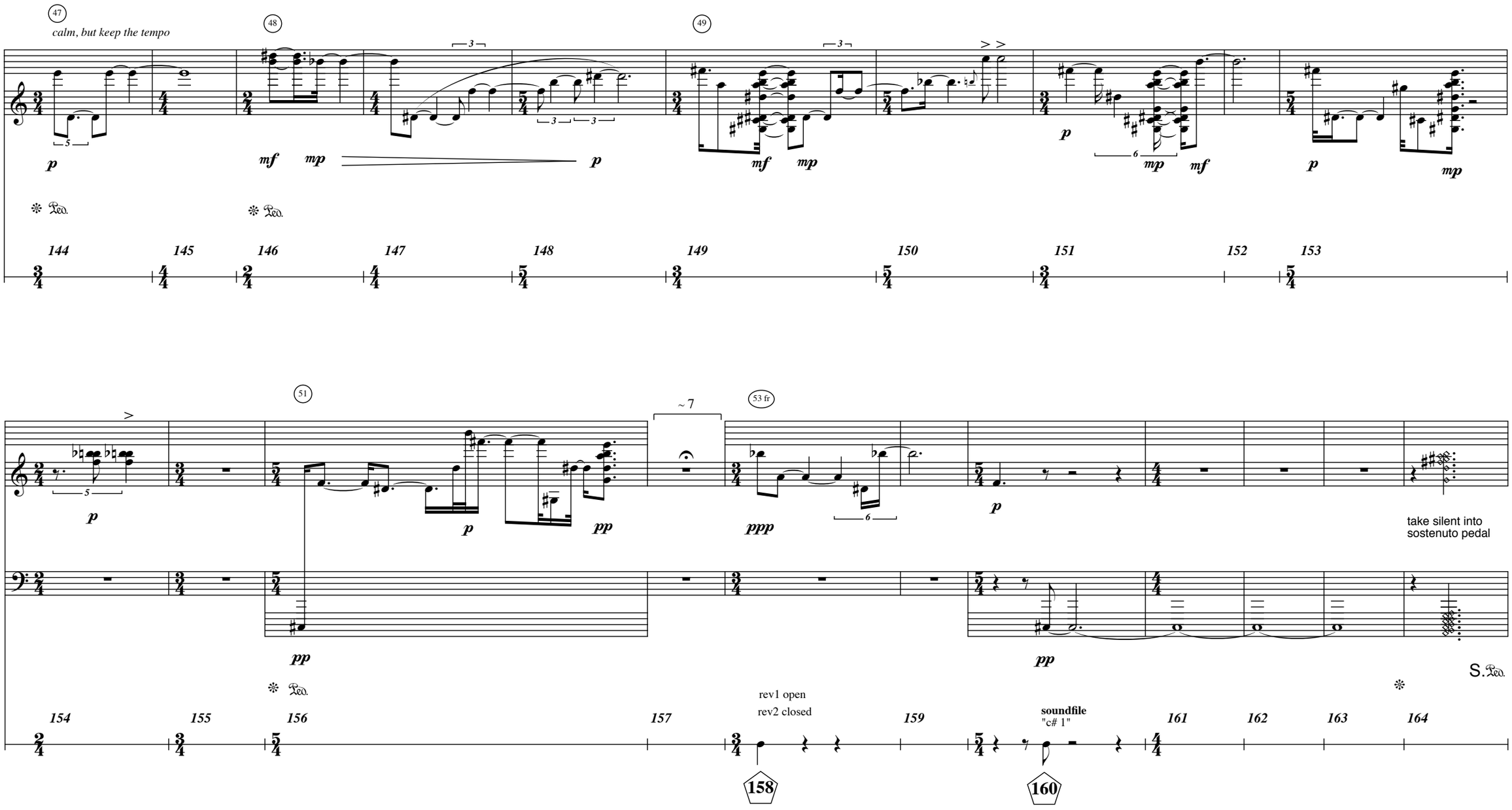
soundfile "rin+bowl"

100 101 rev1 open 103

99 102


D 1
35
swirling into an enormeous outbreak
ffff
ff
f
mf
p
mf
ff
fff
f
mf
ff
D 2
96
36
~ 3
mp mf
pp
p
rev1 closed
105
106
107
108
109
104
D 3
70
37
38
ff
pp
p
pp
ppp
pp
rev3 open
110
112
113
114
115
116
117
118
111
D 4
115
39
very light and playful
p


(♩= 115)
♩= 80
like closing
a chapter
D 5
♩= 96
40
41
42
43
mp
ppp
pp
mp
p
pp
mp
p
ppp
Ped.
119
120
121
122
123
rev3 closed
125
126
127
128
129
130
131
132
133
124
44
not
aggressive
45
legato
D 6
♩= 80
46
peaceful
~ 4
5
f
mp
p
mp
mf
mp
ff
mp
p
mp
f
Ped.
134
135
136
137
138
139
140
rev2 open
142
143
141


47
calm, but keep the tempo
48
49
51
53 fr
~ 7
take silent into
sostenuto pedal
S.Ped.
rev1 open
rev2 closed
soundfile
"c# 1"
158
160
144
145
146
147
148
149
150
151
152
153
154
155
156
157
159
161
162
163
164

E

as fast as possible,
but with one steady tempo

56

crisp, with humor, don't use sustain pedal at all

in section E
accents always forte

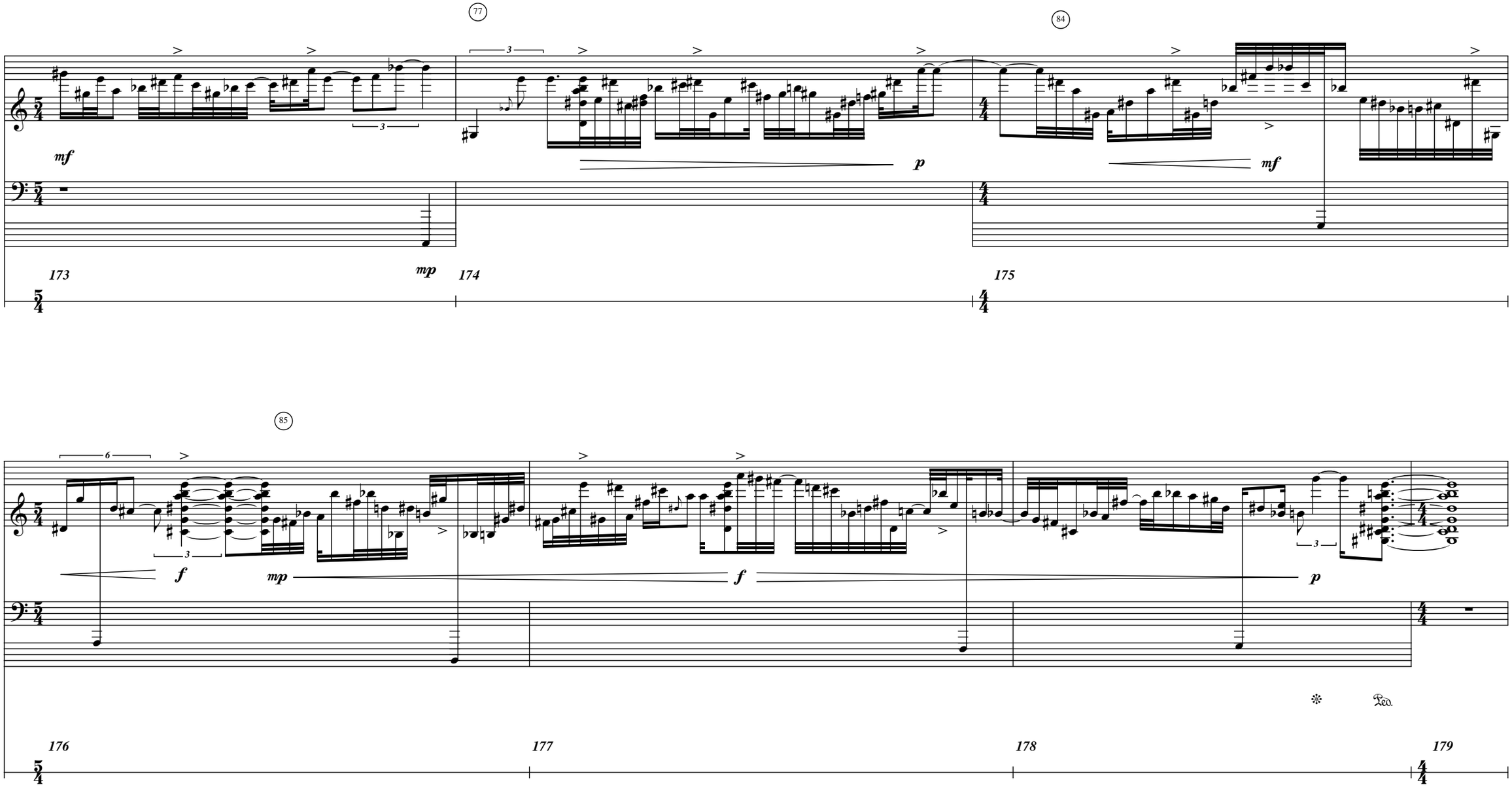
64

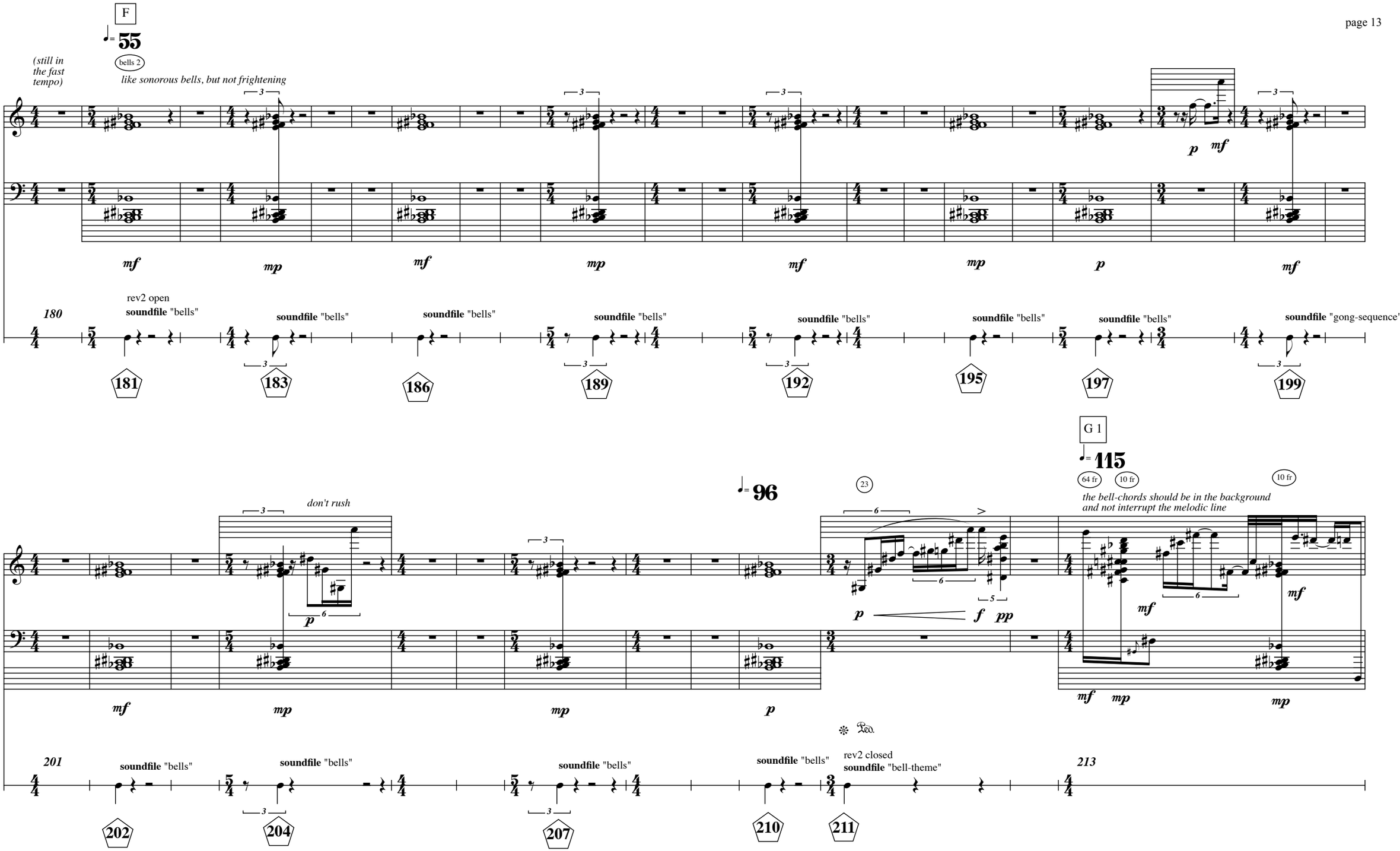
72

73

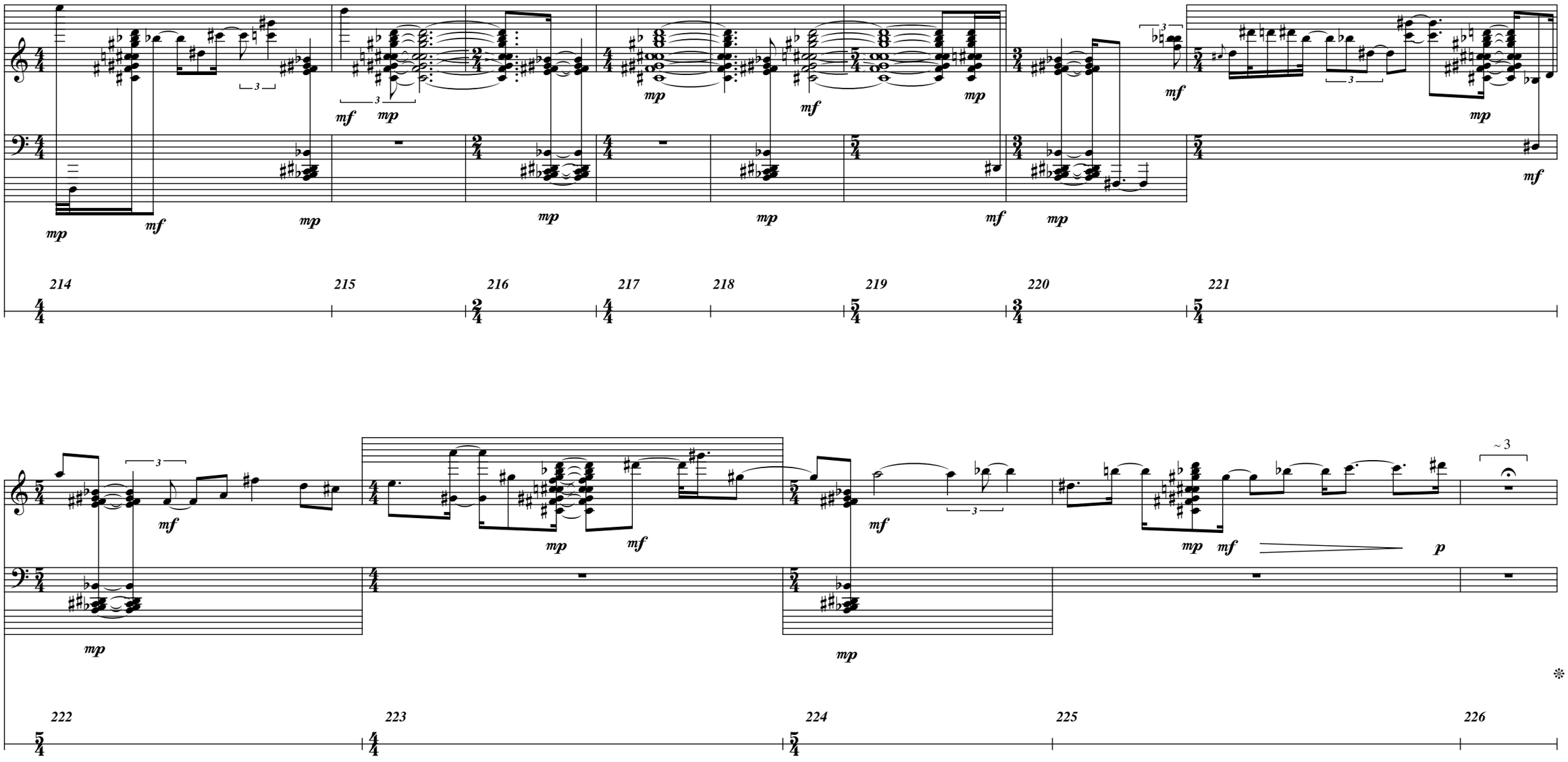
rev1 closed
soundfile "e-repeated"

165 166 167 168 169 170 171 172


77
84
85
mf
mp
p
f
mf
mp
f
p
173
174
175
176
177
178
179
Ped.


F
♩= 55
(still in the fast tempo)
bells 2
like sonorous bells, but not frightening
mf
mp
mf
mp
mf
mp
p
mf
180
rev2 open
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "gong-sequence"
181
183
186
189
192
195
197
199
G 1
♩= 115
64 fr
10 fr
10 fr
the bell-chords should be in the background
and not interrupt the melodic line
♩= 96
23
don't rush
p
f
pp
mf
mf
mp
mp
p
mf
mp
mp
Ped.
201
soundfile "bells"
soundfile "bells"
soundfile "bells"
soundfile "bells"
rev2 closed
soundfile "bell-theme"
213
202
204
207
210
211

72



G 2

♩= 96

73

now, the bell-chords are in the foreground

~ 4

mf *mp* *mp* *mf* *mp* *mf* *mp* *mf*

Ped.

227 228 229 230 231 232 233

G 3

♩= 55

84

85 fr

mp *p* *p* *mp* *p* *mp*

Ped.

soundfile "d#+e" (mp)

234 235 236 237 238 239

H 1

♩= 96

102

p f f

mp p

ffff ffff

240 241 242 243

H 2

♩= 65

powerful, not aggressive

35 var.

~ 4

f f f

mf mf mf mf mf mf ff mf

ffff ffff

ff ff mf ff ff

244 245 246

soundfile "bells"

247

(♩= 65)

H 3

soft, but with focus

37

35 var.

fff *p* *mf* *mf* *mf* *mf* *mf* *ff* *mf* *mp* *ppp* *pp*

~ 4

mp *ff* *ff* *mf* *ff* *ff* *mf* *ppp*

Ped.

248 249 250 251 252 253 254

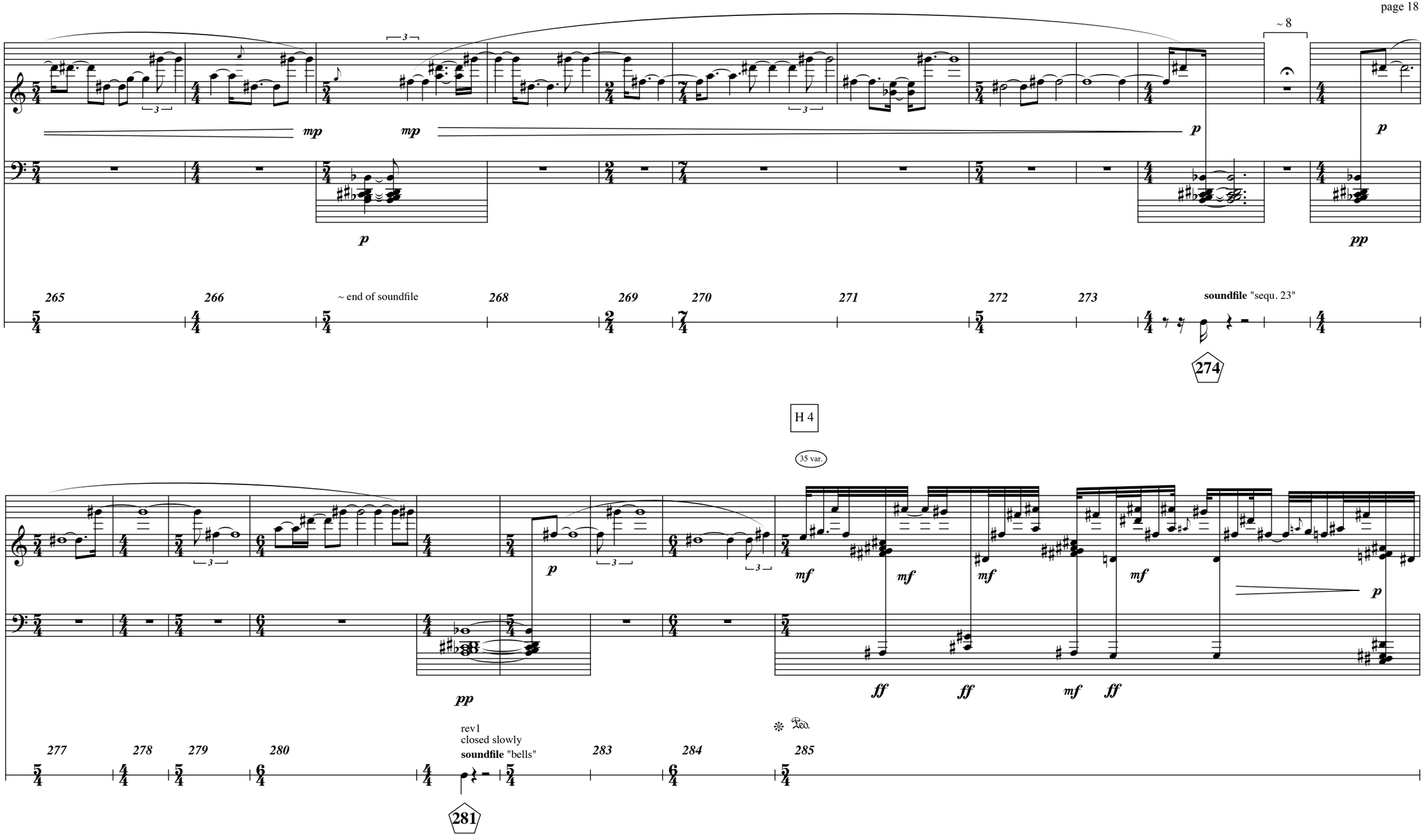
soundfile "sequ. 33"

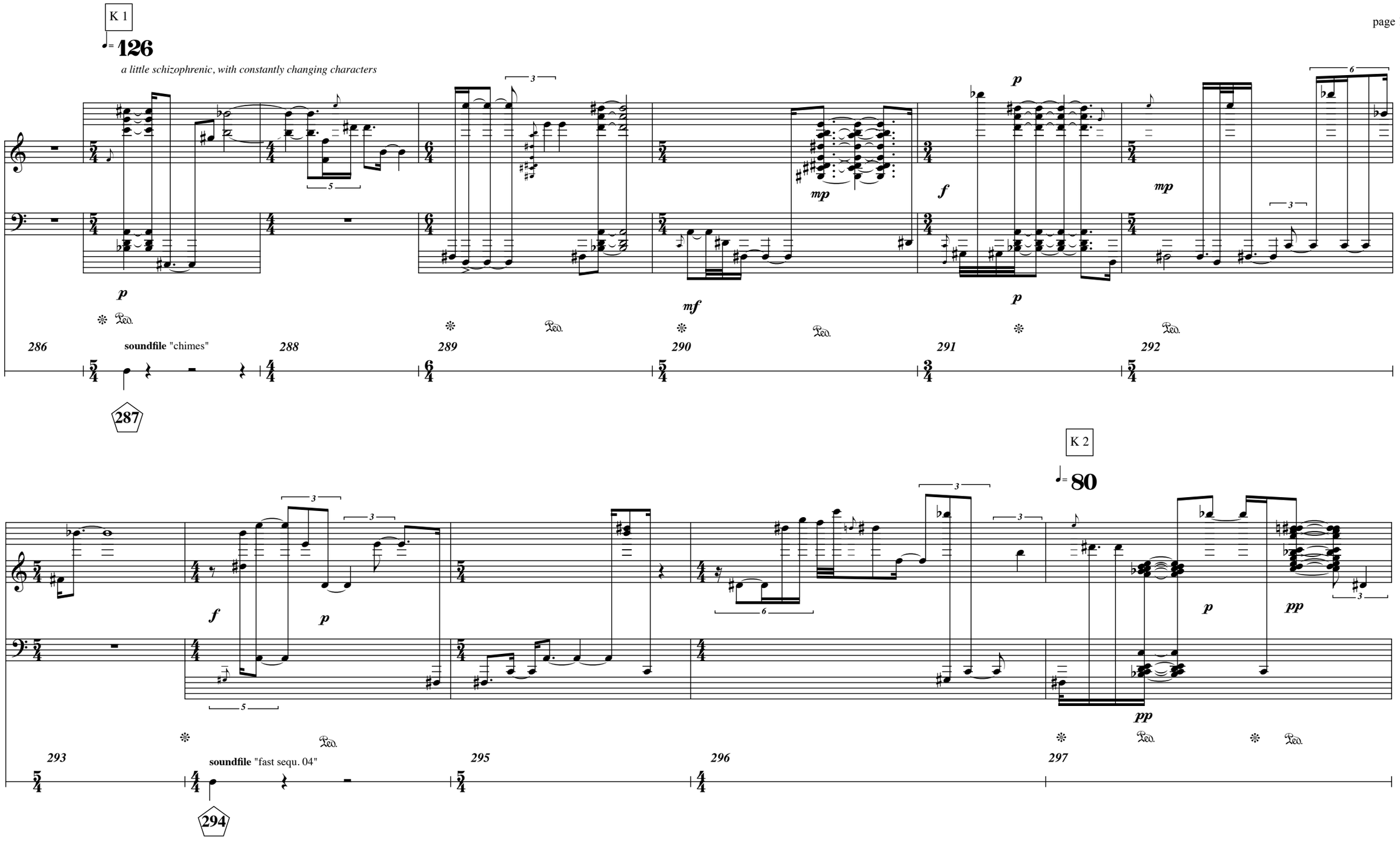
rev1
open slowly
soundfile "d#+e" (pp)

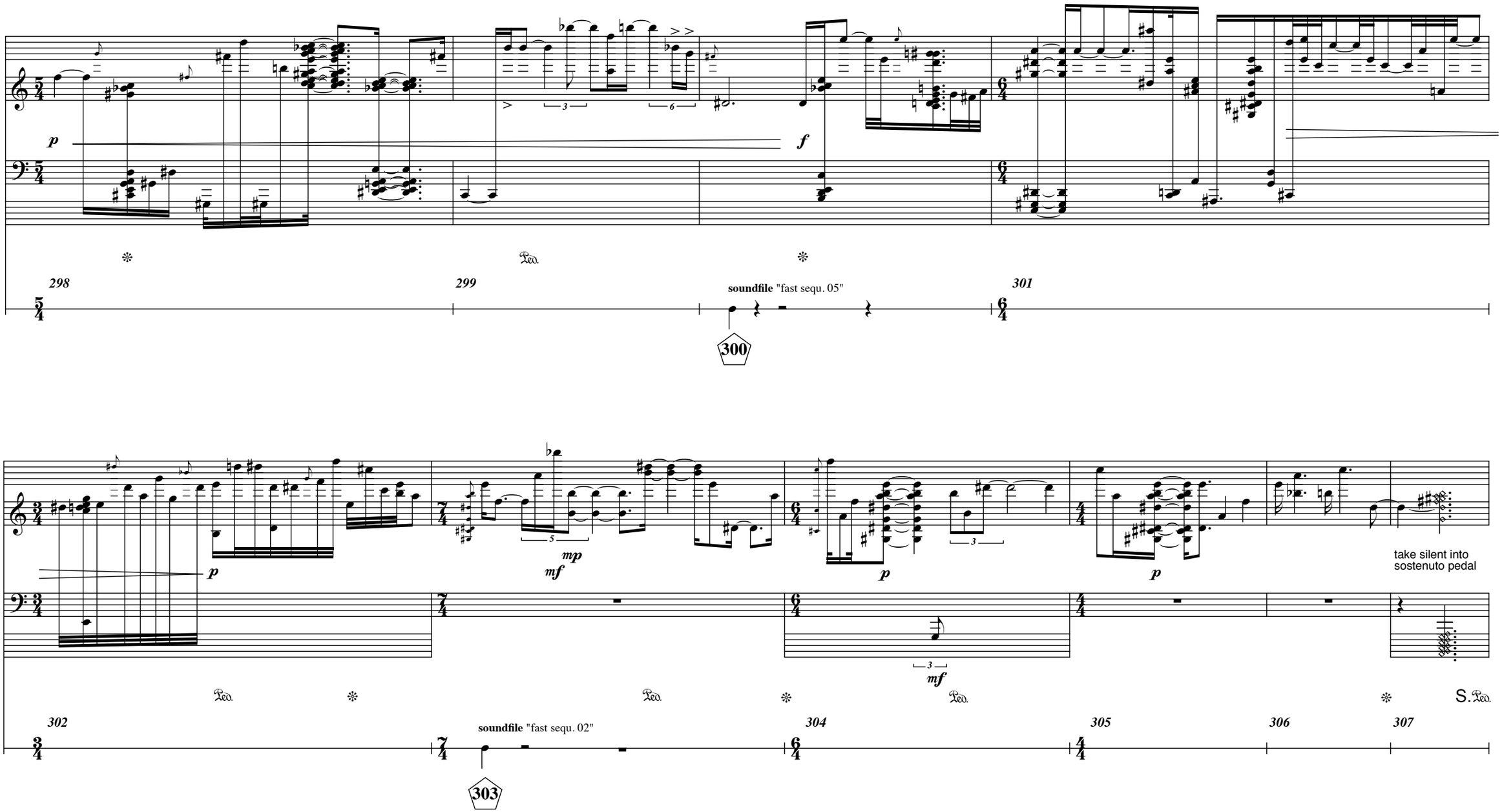
ppp

pp

255 256 257 258 259 260 261 262 263 264

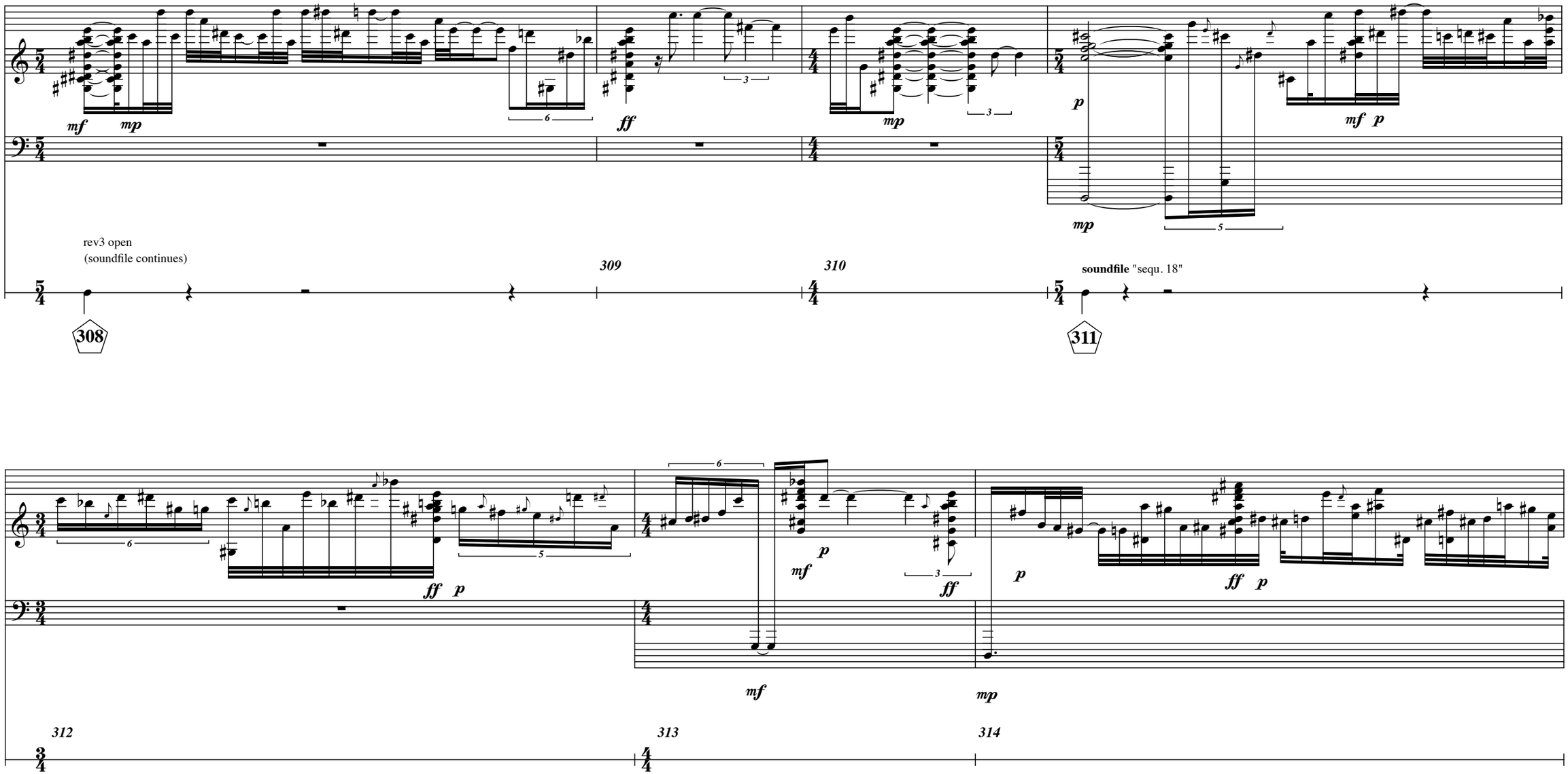

~ 8
mp
mp
p
p
p
pp
265
266
~ end of soundfile
268
269
270
271
272
273
soundfile "sequ. 23"
274
H 4
35 var.
mf
mf
mf
mf
p
pp
ff
ff
mf
ff
rev1
closed slowly
soundfile "bells"
277
278
279
280
283
284
285
281

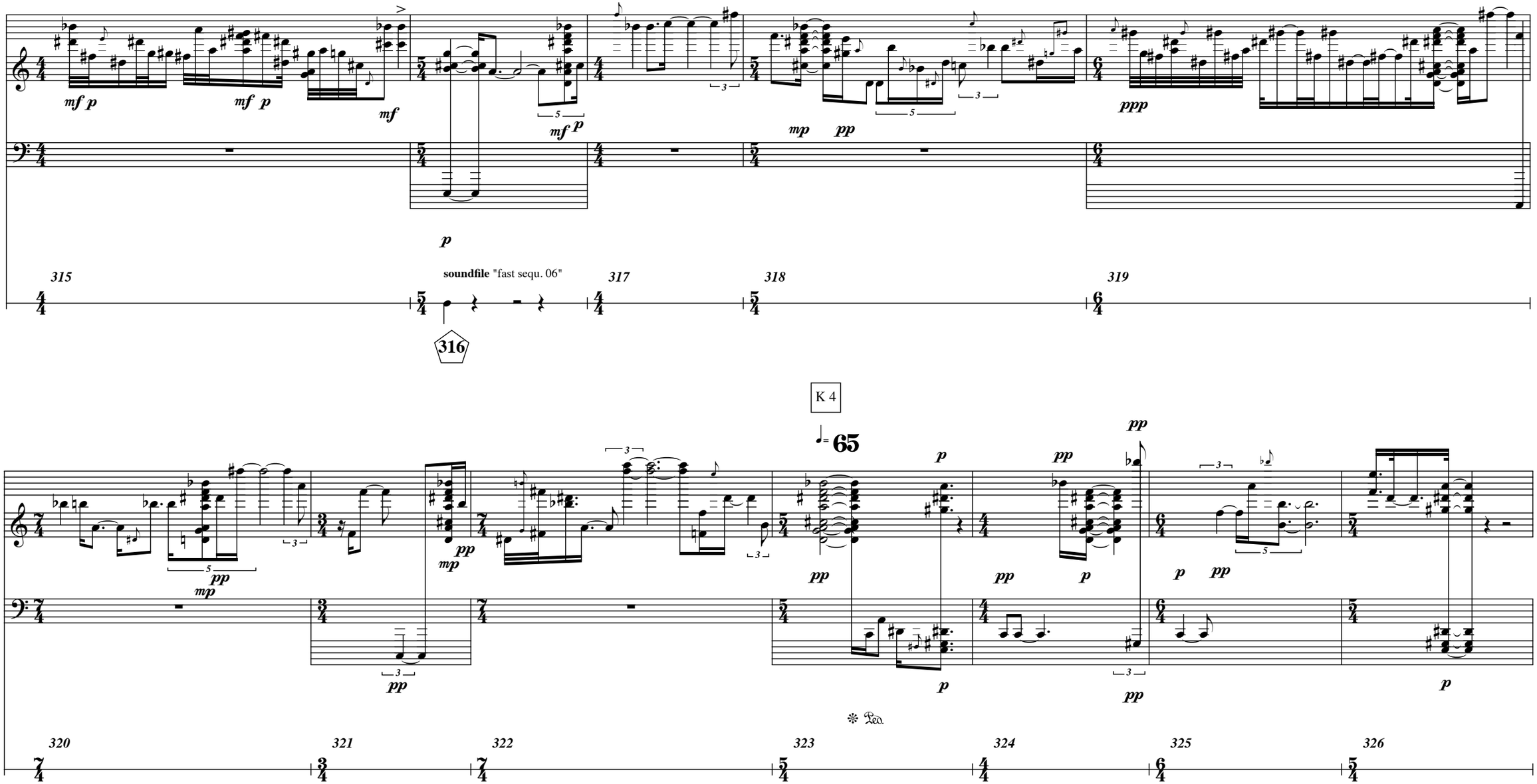

K 1
♩= 126
a little schizophrenic, with constantly changing characters
soundfile "chimes"
K 2
♩= 80
soundfile "fast sequ. 04"
286
287
288
289
290
291
292
293
294
295
296
297

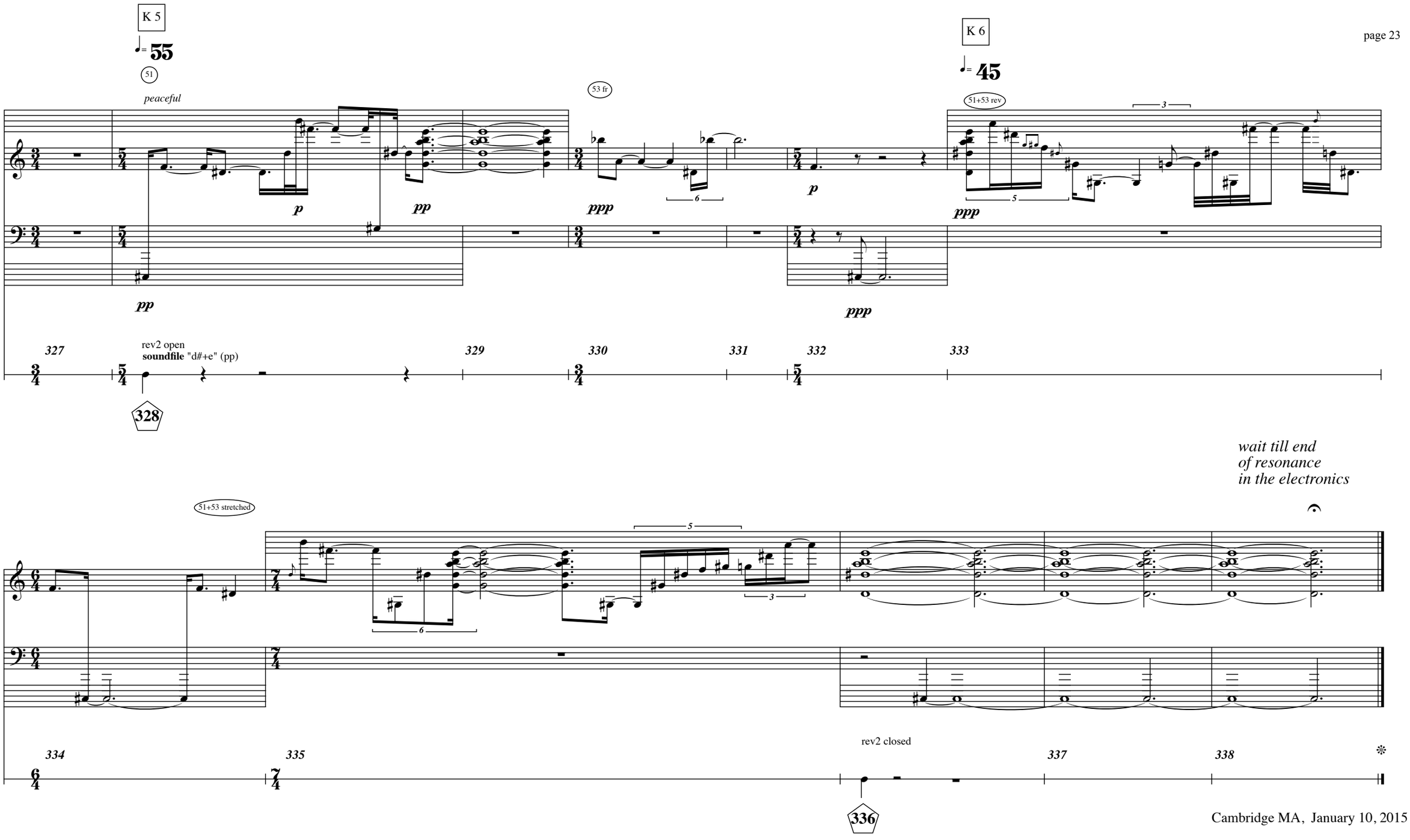

p
f
Ped.
298
299
soundfile "fast sequ. 05"
300
301
mp
mf
take silent into
sostenuto pedal
S.Ped.
302
soundfile "fast sequ. 02"
303
304
305
306
307

(♩= 80)

K 3


mf
mp
ff
mp
p
mf p
mp
rev3 open
(soundfile continues)
309
310
soundfile "sequ. 18"
308
311
ff p
mf
p
ff
p
ff p
mf
mp
312
313
314


mf p
mf p
mf
mf p
mp pp
ppp
p
315
soundfile "fast sequ. 06"
316
317
318
319
K 4
65
pp
mp
p
320
321
322
323
324
325
326


K 5
♩= 55
51
peaceful
53 fr
K 6
♩= 45
51+53 rev
p
pp
ppp
p
ppp
pp
ppp
327
rev2 open
soundfile "d#+e" (pp)
328
329
330
331
332
333
wait till end
of resonance
in the electronics
51+53 stretched
334
335
rev2 closed
336
337
338