

127



Zur Ausführung wird ein Maxpatch benötigt.

Vor Spielbeginn entsprechende Kanäle wählen und einmal die "Reset"-Message anklicken.

Eine Komposition für Midflügel

Lukas Huber

*locker, getragen, aber ernst*

The musical score is divided into two main sections. The first section, measures 1-21, is for Piano and consists of two staves. The tempo is marked  $\text{♩} = 220$ . The key signature has two sharps (F# and C#). The first staff (bass clef) features a complex rhythmic pattern with accents and dynamic markings of *f*, *mf*, *f*, *mf*, and *f*. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes. The second section, measures 22-27, is for Pno. (Piano solo) and consists of two staves. The tempo is marked  $\text{♩} = 150$ . The key signature changes to one sharp (F#). The first staff (treble clef) has a melodic line with dynamics *mf cresc.*, *rit.*, and *fff*. The second staff (bass clef) features a steady accompaniment of eighth notes. The score is marked with double bar lines and repeat signs at measures 6, 10, 14, 18, and 22.

34

Pno.

41

accel...

*mf cresc.*

Pno.

47

$\text{♩} = 150$

*ff*

Pno.

53

Pno.

58

Grave

*ppp* *pp* *fff*

*ppp* *pp* *fff*

*ppp* *pp* *fff*

Grave

*p* *ppp* *pp* *fff*

Pno.

jeweils die Reaktion des Midiflügels abwarten

keine Reaktion

65

Midi

Pno.

*p* *p* *p*

*p* *pp* *mf*

Ped.

72

Midi

Pno.

*mf* *p*

Ped.

Die Lautstärke wird in diesem Teil meistens durch den Spieler gesteuert (durch die Anschlagsintensität des fs). zögernd

78

Midi

Pno.

*p*

Ped.

84

Midi

Pno.

*mf*

Ped.

89<sub>8</sub>

Midi

Pno.

*f*



93<sub>8</sub>

Midi

Pno.

*f*



97

Midi

Pno.

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

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

Alle Töne werden vom Flügel  
in zufälliger Reihenfolge  
angeschlagen.

Bestimmter als zuvor spielen -  
Reaktionen des Flügels abwarten

*chromatische  
Glissandi*

102

Midi

Pno.

*ppp*

*mf*



*Die Noten werden alle im gleichen Tempo gespielt, so dass es jeweils immer länger dauert bis der Flügel des tiefere c erreicht hat.*

106

Midi

Pno.

*gliss.*

*gliss.*

*mf*



110

Midi

Pno.

*mf*

114

Midi

Pno.

*ppp*

*p*



118

Midi

Pno.

*ppp*

*p*

*tr*

Ab diesem Zeitpunkt hat der Flügel eine Auswahl von Phrasen zur Verfügung, die er zu zufälligen Zeitpunkten spielen kann (mit steigender und am Ende wieder sinkender Wahrscheinlichkeit eines Ereignisses). Alle Möglichkeiten sind separat aufgeführt (S.15-17).

**Andante**

Midi

124

*mf*

**Andante**

Pno.

*p*

*p*

130

Midi

*v*

*v*

*v*

*v*

134

Midi

*cresc.*

Pno.

*mf cresc.*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 124-130) shows the MIDI part with a treble clef and a bass clef. The treble clef has a melodic line with trills (tr) and a bass line with chords. The piano part (Pno.) has a treble clef and a bass clef, with a rhythmic accompaniment. Dynamics include *mf* and *p*. The tempo is marked **Andante**. The second system (measures 130-134) continues the MIDI part with a treble clef and a bass clef. The treble clef has a melodic line with trills (tr) and a bass line with chords. The piano part (Pno.) has a treble clef and a bass clef, with a rhythmic accompaniment. Dynamics include *v* and *cresc.*. The tempo is marked **Andante**. The third system (measures 134-138) continues the MIDI part with a treble clef and a bass clef. The treble clef has a melodic line with trills (tr) and a bass line with chords. The piano part (Pno.) has a treble clef and a bass clef, with a rhythmic accompaniment. Dynamics include *mf cresc.*. The tempo is marked **Andante**.

138 (tr)

Midi

Pno.

*p* *decresc.* *mf cresc.*

*decresc.* *cresc.*

142 (tr)

Midi

Pno.

*ff* *fff*

*ff*

147 (tr)

Midi

Pno.

*ff* *ff*

154

Midi

Pno.



161

Midi

Pno.

*rit. und decresc. beziehen sich auf alle Triller ausser es/e*

*rit.*

*decresc.*

*p*

*mf*

Zum Fingersatz: In diesen 32tel-Läufen am einfachsten immer r r l r r l, etc.



167

Midi

Pno.

170 (tr)

Midi

Pno.



173 (tr)

Midi

Pno.

An dieser Stelle wird dem Spieler ein Signal gegeben, damit er vom Pedal geht das der Flügel ab nun selber bedienen wird. Signal: Zuerst ein kurzer Triller bei allen fs, dann spielt der Flügel ganz schnell und kurz alle Tasten in zufälliger Reihenfolge.



178 (tr)

Midi

Pno.

Largo

pp



182

Midi

Pno.

pp

pp

186

Midi

Pno.

*pp*

190

Midi

Pno.

*ppp*

*ppp*

194

Wie oft und lange der Flügel nun diese Ostinati spielt ist zeitlich bedingt und kann somit nicht notiert werden (ca. 2min).

Midi

Pno.

*ppp*

*ppp*

198

Midi

202

*rit. decresc.*

Midi

206

Midi

209

Midi

8

8

8

\*



I: Der Flügel spielt alle Tasten in zufälliger Reihenfolge - kurz und schnell

The musical score is divided into two main sections. The first section, labeled II and III, features a piano part with chords and a MIDI part with a tremolo effect. The second section, labeled IV through VII, features a piano part with various dynamics and a MIDI part with complex rhythmic patterns. The MIDI part is divided into seven phrases with different tempos and dynamics.

**Section II:** Tempo  $\text{♩} = 200$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *pp*. The MIDI part features a tremolo effect over a sustained note, marked *f*.

**Section III:** Tempo  $\text{♩} = 100$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *p*. The MIDI part features a complex rhythmic pattern, marked *f*.


**Section IV:** Tempo  $\text{♩} = 50$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *f*. The MIDI part features a complex rhythmic pattern, marked *ppp*.

**Section V:** Tempo  $\text{♩} = 300$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *ppp*. The MIDI part features a complex rhythmic pattern, marked *mf*.

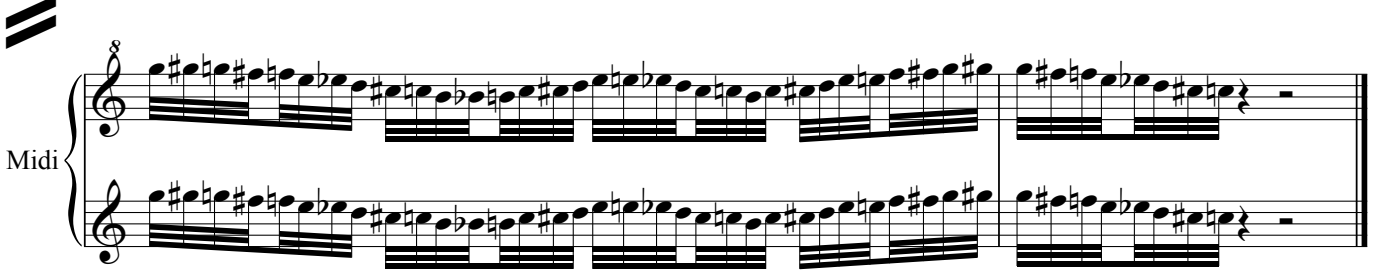
**Section VI:** Tempo  $\text{♩} = 100$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *mf*. The MIDI part features a complex rhythmic pattern, marked *mf*.

**Section VII:** Tempo  $\text{♩} = 100$ . The piano part consists of chords in the right hand and a bass line in the left hand, both marked *mf*. The MIDI part features a complex rhythmic pattern, marked *mf*.

Midi



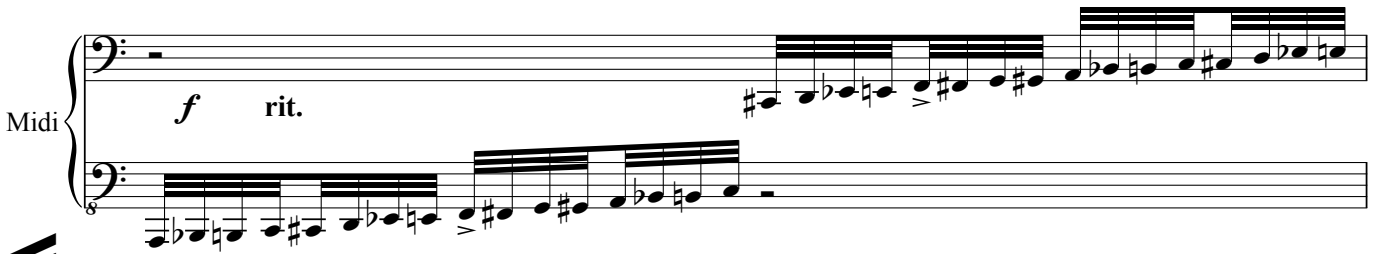
Midi



VIII

Midi

*f rit.*



Midi



Midi



IX

Midi

*mf*



Midi



Midi



X

Midi *ppp*

Midi

Midi

Midi

Midi

Midi

Midi

Midi

Midi

Detailed description: This section consists of eight staves of MIDI notation. Each staff begins with a double bar line icon. The notation is written in treble clef and features a complex, rhythmic melody with frequent accidentals (sharps and flats) and slurs. The first staff is marked with the dynamic *ppp*. The eighth staff concludes with a fermata over the final note.

XI

Midi *p*

Midi

Midi

Midi

Midi

Detailed description: This section consists of four staves of MIDI notation, grouped together by a large left-facing brace. The notation is written in treble, alto, and bass clefs. It features a more complex, multi-layered texture with various rhythmic patterns and accidentals. The first staff is marked with the dynamic *p*. The section concludes with a double bar line.