

Gaël Tissot

Cahier d'explorations

(2012)

Explanations / Erklärungen

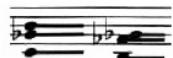


The width of the fermata signs corresponds proportionally to the duration of the rests.

Die Länge der Fermatenzeichen entspricht proportional der Dauer der Pausen.



group of notes to be played quickly, without metre
schnell zu spielende Notengruppe, ohne Metrum



duration of a note or group of notes
Dauer einer Note oder Notengruppe

Cahier d'explorations

Four short pieces for piano

Gaël Tissot
(* 1982)

I. Lumière liquide

Arpeggios – Rests

Fast

Very steady. No pedal in the fast tempo, half a pedal in the slow tempo.¹⁾

The musical score consists of four staves of piano music. The first staff begins with a dynamic marking **p**. Below the staff, the instruction **una corda** is written. The second staff continues the pattern of arpeggios and rests. The third staff follows the same pattern. The fourth staff concludes the piece, featuring a dynamic marking **<f**, a pedaling instruction **p sub.**, and a crescendo marking **f** followed by a fermata symbol.

1) *Sehr gleichmäßig. Ohne Pedal bei schnellerem, halbes Pedal bei langsamerem Tempo.*

*rall.**a tempo**p**rall.**very slow**pp**a tempo**f*

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*f**p**p**p**b*

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II. Miroir

Hand-crossing – Resonances

Mysterious

ca. 2 sec.

The musical score consists of four staves of bass clef piano music. The first staff begins with a dynamic *p*, followed by a cluster of notes indicated by '*<*' and '*>*'. A bracket above the staff indicates a duration of 'ca. 2 sec.'. The second staff begins with *pp*, followed by *mf*, then a dynamic marking '*>*' with a bracket, and finally *p*. The third staff begins with *mf*, followed by *f*, then *>pp*, and finally a dynamic marking '*<*' with a bracket. The fourth staff begins with a dynamic marking '*8.*' followed by *f*, then *mf*, and finally *pp*. Measure numbers 1) and 8.) are indicated with repeat signs.

1) Silently depress all white keys of the interval with the palm (cluster), and keep depressed until the next sign.

Lautlos alle weißen Tasten innerhalb des Intervalls mit der Handfläche niederdrücken (Cluster) und bis zum nächsten Zeichen halten.

8. 1) 2) 3) 4) 5) 6)

f <*f* *pp* *f* *ff* > *ff* >

slowing down

8. 1) 2) 3) 4) 5)

sim. *dim.* *p*

8. 1)

8. *Ped.*

8. 2)

8. *Ped.*

- 1) Depress not silently all white keys of the interval with the palm, and keep depressed until end.

Nicht lautlos alle weißen Tasten des Intervalls mit der Handfläche niederdücken und bis zum Ende halten.

- 2) Progressively half pedal. Let vibrate and slowly muffle.

Allmählich halbes Pedal. Klingen lassen und langsam dämpfen.

III. Glissements

Finger percussions – Pedal – Resonances

The musical score consists of four staves of piano notation. Staff 1: Treble clef, bass clef, dynamic pp, instruction 'ca. 2 sec.', dynamic p, tempo (slow), fingering (b--), 1), dynamic (b--), tempo (loco), dynamic m.d., 2), dynamic (•), dynamic 8..1, dynamic mf, dynamic (rall.), dynamic ppp. Staff 2: Treble clef, bass clef, dynamic pp, dynamic p, dynamic mf, dynamic (b--), dynamic (b--), dynamic (•), dynamic f, dynamic p, dynamic (•), dynamic 8..1, dynamic mf, dynamic ppp. Staff 3: Treble clef, bass clef, dynamic mf, dynamic (b--), dynamic (b--), dynamic 8..1, dynamic mf, dynamic (b--), dynamic 8..1, dynamic pp. Staff 4: Treble clef, bass clef, dynamic mf>, dynamic <p, dynamic m.d., dynamic (b--), dynamic 8..1, dynamic 8..1, dynamic (b--), dynamic mf>, dynamic (b--), dynamic 8..1, dynamic mf, dynamic (b--), dynamic 8..1, dynamic pp.

1) + 2) Sound made by moving the nail of the 3rd finger laterally across the front of the black keys (1) or the nail of the 2nd finger across the front of the white keys (2). Placement and speed are indicated by the graphical figure, and by the beginning and ending notes if required. / *Geräusch erzeugt durch seitliches Gleiten mit dem Nagel des 3. Fingers über die Vorderseiten der schwarzen Tasten (1) oder des 2. Fingers über die Vorderseiten der weißen Tasten (2). Position und Geschwindigkeit werden durch die grafische Figur dargestellt: Anfangs- und Endnoten sind – wenn nötig – angegeben.*

3) Flick the edge of a black key with the finger. Alternatively, the finger flick or any kind of knocking can be made on the body of the piano. / *Schwarze Taste am Rand mit dem Finger anschnippen. Alternativ kann man auch auf eine beliebige Stelle des Klavierkorpus schnippen oder klopfen.*

Musical score page 23, system 1. Treble and bass staves. Dynamics: *mf*, *p*, *cresc.*, *f*, *pp sub.*, *cresc.*. Pedal markings: *8*-dash, *Ped.*

Musical score page 23, system 2. Treble and bass staves. Dynamics: \overline{b} , \overline{b} , \overline{b} , \overline{b} , (\overline{b}) , *f*, $>$, *ppp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

Musical score page 23, system 3. Treble and bass staves. Dynamics: *pp*, *cresc.*, *m.d.*, *mf*, Silence!, *f*, *Ped.*, *Ped.*

Musical score page 23, system 4. Treble and bass staves. Dynamics: *pp*. Pedal markings: $>$ *Ped.*, $>$ *Ped.*

- 1) Depress the pedal immediately after the staccato note or group of notes. Only certain resonances are kept.
Das Pedal genau nach einem Staccato einer Note oder Notengruppe drücken. Nur bestimmte Nachklänge werden aufgefangen.

IV. Disparition (symétries)

Prepared pitches – Arpeggios – Accelerandos/ritardandos



Prepared pitches:¹⁾

In this piece, two pitches (all strings) are prepared by inserting metallic objects (e.g. screws).

Fast

ca. 4 sec.

tremolo progressively faster²⁾

ff

p

ped.

release the pedal gradually³⁾

1) Für dieses Stück werden zwei Tonhöhen (alle Saiten) durch Einfügen von metallischen Objekten (z.B. Schrauben) präpariert.

2) Tremolo zunehmend schneller

3) das Pedal nur ganz allmählich loslassen

dim.

(not measured) 10 (not measured) 6

pp

(not measured) 6 (not measured) 10

mf

f dim. +

p +

arpeggios all equally fast¹⁾

(rall.)

pp

Slow, disappearing

(not measured) 8 (not measured) 5 (not measured) 7 (not measured) 5

(not measured) 6 (not measured) 8 15---

Red. 15---

1) alle Arpeggien immer gleich schnell