

Counterfeits, Cover-Ups & Karaoke

piano & playback

for Adele Thoma

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2024

Piano

The piano part consists exclusively of material that is quoted or derived from existing piano sheet music. Numbers above the first note of a quoted passage reference the material listed below. They are provided as analytical information, that is supposed to inform the interpretation of the piece and should be taken into consideration during rehearsals, meaning: Ideally speaking, all quoted passages should be articulated according to the conventions of the respective genre or epoch.

1 : any part of the referenced measures in its original form (including original tempo & dynamics)

1* : any form of transformation of the material, e. g. altered tempo, altered dynamic, transposition, erased notes, reversed order of events

- 1 Brian Ferneyhough: “Coloratura for Oboe and Piano”, mm. 19–21.
- 2 Luciano Berio: “wasserklavier”, m. 12.
- 3 Pyotr Ilyich Tchaikovsky: “October: Autumn Song”, in: The Seasons, mm. 1–2.
- 4 Brigitta Muntendorf: “Shivers on Speed”, m. 98.
- 5 Billy Joel: “Vienna”, own transcription, m. 1.
- 6 Karlheinz Stockhausen: “Klavierstück 1”, m. 2.
- 7 François Couperin: “Les Baricades Misterieuses”, m. 35.
- 8 Olga Neuwirth: “Trurl-Tichy-Tinkle”, mm. 66–67.
- 9 Franz Schubert: “Klaviersonate in A-Moll (3. Satz)”, m. 159.
- 10 Kaija Saariaho: “Ballade”, mm. 111–112.
- 11 Rebecca Saunders: “Mirror, Mirror On The Wall”, m. 89.
- 12 Lilly Boulanger: “D'un Jardin Clair”, mm. 17–19.
- 13 Kaija Saariaho: “Ballade”, m. 38.
- 14 Robert Schumann: “Einsame Blumen”, in: Waldszenen, m. 9.
- 15 Olga Neuwirth: “Trurl-Tichy-Tinkle”, m. 215.
- 16 Rebecca Saunders: “Mirror, Mirror On The Wall”, m. 185.
- 17 Rebecca Saunders: “Mirror, Mirror On The Wall”, m. 30.
- 18 Karlheinz Stockhausen: “Kreuzspiel”, mm. 2-6.
- 19 Rebecca Saunders: “Mirror, Mirror On The Wall”, m. 28.
- 20 Elton John: “Goodbye Yellow Brick Road”, own transcription, mm. 1-2.
- 21 Jenő Takács: “Rhapsodie” (Op. 43, Nr. 1), m. 98.
- 22 Luciano Berio: “wasserklavier”, mm. 22–23.
- 23 Frank Zappa: “The Little House I Used to Live In”, own transcription, mm. 6–8.

It is recommended to play the piano part along with the accompanying playback without a click track. However, a click may be used if necessary for single parts or the entire piece.

Playback

The playback consists of samples from existing recordings as well as synthesized sounds. It could be reproduced using the following documentation.

1. Source Material

- A Adele: “Love Is A Game”, 30, Columbia Records 2021.
- B Maria Callas: “Casta diva” (Norma, Act 1), Pure Maria Callas, Warner 1961/2014.
- C Jacob Collier: “Can't Help Falling In Love (Live in Lisbon)“, Piano Ballads (Live From The Djesse World Tour 2022), Hajanga Records 2022.
- D Robert Glasper: “Open Mind”, Double Booked, Blue Note Records 2009.
- E Herbie Hancock: “Sleeping Giant”, Crossings, Warner 1972.
- F Alicia Keys: “Billions (Originals)”, KEYS, RCA 2021.
- G Diana Krall: “California Dreamin'”, Wallflower, Verve Music 2015.
- H Lady Gaga: “Stupid Love“, Chromatica, Interscope Records 2020.
- I Nina Simone: “New World Coming“, Here Comes The Sun, Sony Music 1971.
- J Toots Thielemans, Bill Evans: “Body And Soul”, Affinity, Warner 1979.
- K Mary Lou Williams: “Rosa Mae”, Zoning, Mary Records / Smithsonian Folkways 1974.
- L Yellow Magic Orchestra: “Ongaku”, Naughty Boys, Alfa Music 1983.

2. Samples & Processing

All sounds are cut & processed as described below. Changes of speed have an effect on pitch. Timecodes are in minutes:seconds.milliseconds format.

2.1 High Sounds

- | | | | |
|-----|---|-----|--|
| D4 | J 0:44.414–0:44.494 → 95% speed → high-pass 200Hz, 24dB/oct. | G5 | K 0:45.670 –0:45.970 → high-pass 400Hz, 24 dB/oct. |
| D#4 | H 0:55.000–0:55.450 → low-pass 1kHz, 12dB/oct. | G#5 | D 0:04.536–0:04.622 → 112% speed → high-pass 500Hz, 12dB/oct. |
| E4 | K 0:29.550–0:29.820 → high-pass 1kHz, 12dB/oct. → distortion | A5 | I 4:12.220–4:12.450 → 118% speed → high-pass 800Hz, 12dB/oct. |
| F4 | A 0:20.150–0:21.650 → 150% speed → high-pass 500Hz, 24dB/oct. | Bb5 | A 0:09.000–0:09.800 → 200% speed → high-pass 1kHz, 12dB/oct. |
| F#4 | I 0:13.575– 0:13.735 → reverse → 106% speed | B5 | K 0:33.220–0:33.700 → 200% speed → high-pass 500Hz, 12dB/oct. |
| G4 | H 0:04.340–0:04.490 → high-pass 1kHz, 12dB/oct. → distortion | C6 | D 8:28.917–8:34.357 → 400% speed → high-pass 500Hz, 12dB/oct. |
| G#4 | I 0:00.965-0:02.565 → 112% speed → high-pass 500Hz, 12dB/oct. | C#6 | E 2:59.120–2:59.405 → 212% speed → high-pass 500Hz, 24dB/oct. |
| A4 | J 0:40.490– 0:41.040 → 102% speed → high-pass 400Hz, 24dB/oct. | D6 | G 0:04.520–0:06.020 → 150% speed → high-pass 500Hz, 24dB/oct. |
| Bb4 | A 4:22.800–4:23.600 → high-pass 500Hz, 12 dB/oct. | D#6 | E 1:01.820–1:02.420 → 300% speed → high-pass 500Hz, 24dB/oct. |
| B4 | D 0:34.775–0:35.375 → high-pass 500Hz, 12 dB/oct. | E6 | E 2:59.120–2:59.405 → 248% speed → high-pass 500Hz, 24dB/oct. |
| C5 | A 0:48.800–0:49.100 → reverse → high-pass 800Hz, 12dB/oct. → distortion | F6 | H 1:00.260–1:00.470 → 150% speed → high-pass 500Hz, 24dB/oct. |
| C#5 | F 1:27.220–1:27.720 → high-pass 400Hz, 24dB/oct. | F#6 | I 4:39.920–4:42.120 → 550% speed → high-pass 1000Hz, 24dB/oct. |
| D5 | G 1:16.960–1:18.160 → reverse → 200% speed → high-pass 800Hz, 12dB/oct. | G6 | F 0:12.960–0:13.260 → 200% speed |
| D#5 | H 0:55.000–0:55.450 → high-pass 500Hz, 12dB/oct. | G#6 | E 5:30.880–5:31.040 → 200% speed → high-pass 2kHz, 6dB/oct. → distortion |
| E5 | J 0:06.805–0:07.010 → 212% speed → high-pass 500Hz, 12dB/oct. | A6 | E 5:30.880–5:31.040 → 188% speed → high-pass 2kHz, 6dB/oct. → distortion |
| F5 | H 1:08.430–1:08.630 → 150% pitch/speed → high-pass 500Hz, 12dB/oct. | Bb6 | E 5:30.880–5:31.040 → 200% speed → high-pass 2kHz, 6dB/oct. → distortion |
| F#5 | A 0:10.000–0:11.000 → 200% speed → high-pass 1kHz, 12dB/oct. | B6 | J 6:01.520–6:02.080 → 224% speed → high-pass 2kHz, 6dB/oct. → distortion |

2.2 Voice Sounds

E4 C 1:34.480–1:34.960 → reverse → high-pass 300Hz, 12dB/oct.
F4 D 6:59.840–6:60.220 → reverse → 89% speed → high-pass 350Hz, 12dB/oct.
F#4 C 1:34.480–1:34.960 → reverse → 112% speed → high-pass 360Hz, 12dB/oct.
G4 H 1:33.440–1:33.540 → reverb → high-pass 390Hz, 12dB/oct.
G#4 C 2:13.060–2:14.660 → high-pass 410Hz, 12dB/oct.
A4 H 2:01.800–2:01.910 → 106% speed → reverb → high-pass 440Hz, 12dB/oct.
A#4 F 1:21.770–1:22.670 → high-pass 460Hz, 12dB/oct.
B4 F 2:52.320–2:52.880 → 106% speed → high-pass 490Hz, 12dB/oct.
C5 H 0:01.950–0:02.280 → high-pass 520Hz, 12dB/oct.
C#5 I 2:03.130–2:04.130 → high-pass 550Hz, 12dB/oct.
D5 G 0:14.750–0:15.130 → high-pass 580Hz, 12dB/oct.
D#5 F 2:15.640–2:16.140 → high-pass 620Hz, 12dB/oct.
E5 G 2:28.500–2:29.400 → 112% speed → high-pass 660Hz, 12dB/oct.
F5 D 6:59.840–6:60.220 → reverse → 178% speed → high-pass 700Hz, 12dB/oct.

2.3 Low Sounds

C1 F 3:13.760–3:17.760 → 95% speed → low-pass 200Hz, 24dB/oct.
C#1 F 3:13.760–3:17.760 → low-pass 240Hz, 24dB/oct.
D1 F 3:13.760–3:17.760 → 106% speed → low-pass 290Hz, 24dB/oct.
D#1 F 3:13.760–3:17.760 → 112% speed → low-pass 350Hz, 24dB/oct.
E1 F 3:13.760–3:17.760 → 119% speed → low-pass 420Hz, 24dB/oct.
F1 F 3:13.760–3:17.760 → 126% speed → low-pass 500Hz, 24dB/oct.
F#1 A 6:41.500–6:43.000 → low-pass 200Hz, 24dB/oct.
G1 F 3:13.760–3:17.760 → 141% speed → low-pass 720Hz, 24dB/oct.
G#1 A 6:41.500–6:43.000 → 112% speed → low-pass 290Hz, 24dB/oct.
A1 A 6:41.500–6:43.000 → 119% speed → low-pass 350Hz, 24dB/oct.
Bb1 A 6:41.500–6:43.000 → 126% speed → low-pass 420Hz, 24dB/oct.
B1 A 6:41.500–6:43.000 → 134% speed → low-pass 500Hz, 24dB/oct.
C2 D 0:01.300–0:01.930 → low-pass 2kHz, 12dB/oct.
C#2 D 0:10.720–0:11.010 → 103% speed → low-pass 4kHz, 12dB/oct.
D2 K 0:00.560–0:01.000 → low-pass 1kHz, 12dB/oct.
D#2 A 2:45.870–2:46.230 → low-pass 500Hz, 12dB/oct.
E2 J 5:53.570–5:53.940 → low-pass 300Hz, 12dB/oct.

F#5 G 2:28.500–2:29.400 → 125% speed → high-pass 740Hz, 12dB/oct.
G5 G 2:28.500–2:29.400 → 133% speed → high-pass 780Hz, 12dB/oct.
G#5 C 2:13.060–2:14.660 → 200% speed → high-pass 820Hz, 12dB/oct.
A5 F 1:21.770–1:22.670 → 189% speed → high-pass 880Hz, 12dB/oct.
A#5 H 0:02.800–0:03.000 → reverb → high-pass 930Hz, 12dB/oct.
B5 G 2:28.500–2:29.300 → 168% speed → high-pass 980Hz, 12dB/oct.
C6 H 1:32.700–1:32.950 → 200% speed → reverb → high-pass 1040Hz, 12dB/oct.
C#6 H 1:32.700–1:32.950 → 212% speed → reverb → high-pass 1100Hz, 12dB/oct.
D6 D 6:43.280–6:43.740 → 200% speed → reverb → high-pass 1170Hz, 12dB/oct.
D#6 G 0:19.780–0:20.150 → 200% speed → reverb → high-pass 1240Hz, 12dB/oct.
E6 B 4:57.000–4:59.500 → 141% speed → high-pass 1310Hz, 12dB/oct.
F6 B 4:57.000–4:59.500 → 150% speed → high-pass 1400Hz, 12dB/oct.
F#6 B 4:57.000–4:59.500 → 160% speed → high-pass 1480Hz, 12dB/oct.
G6 B 4:57.000–4:59.500 → 170% speed → high-pass 1560Hz, 12dB/oct.

F2 J 5:57.360–5:57.920 → 112% speed → low-pass 300Hz, 12dB/oct.
F#2 C 1:23.750–1:25.500 → low-pass 250Hz, 12dB/oct.
G2 C 1:23.750–1:25.500 → 106% speed → low-pass 250Hz, 12dB/oct.
G#2 J 6:11.900–6:13.700 → 200% speed → low-pass 600Hz, 12dB/oct.
A2 I 0:15.850–0:16.300 → 106% speed → low-pass 800Hz, 6dB/oct.
Bb2 I 1:05.080–1:05.580 → low-pass 800Hz, 6dB/oct.
B2 I 0:15.850–0:16.300 → reverse → 118% speed → low-pass 800Hz, 6dB/oct.
C3 I 1:05.080–1:05.580 → reverse → 126% speed → low-pass 800Hz, 6dB/oct.
C#3 C 1:23.750–1:25.500 → 150% speed → low-pass 250Hz, 6dB/oct.
D3 C 1:23.750–1:25.500 → reverse → 159% speed → low-pass 250Hz, 6dB/oct.
D#3 J 6:11.900–6:13.700 → 300% speed → low-pass 600Hz, 6dB/oct.
E3 D 8:01.780–8:02.680 → low-pass 600Hz, 6dB/oct.
F3 A 0:11.000–0:11.700 → low-pass 800Hz, 6dB/oct.
F#3 A 4:21.400–4:22.120 → low-pass 800Hz, 6dB/oct.
G3 G 0:04.500–0:06.000 → low-pass 300Hz, 6dB/oct.
G#3 D 0:49.350–0:49.670 → 95% speed → low-pass 300Hz, 6dB/oct.
A3 D 0:49.350–0:49.670 → low-pass 900Hz, 6dB/oct.

2.4 Percussive Sounds

The Percussive Sounds are notated on three staff lines, indicating their primarily low (bassdrum-like), mid (snaredrum-like) or high (cymbal-like) quality. This is for readability only: Each sound is referenced with a unique identifying number, regardless of the staff line it is notated on. Sounds are numbered in order of appearance.

- | | | | |
|----|---|----|---|
| 1 | A 0:52.322–0:52.352 → 125% speed → high-pass 1kHz, 12dB/oct. | 15 | L 1:21.025–1:21.235 → high-pass 250Hz, 12dB/oct. |
| 2 | H 1:13.220–1:13.360 → low-pass 200Hz, 6dB/oct. | 16 | E 2:21.000–2:21.200 → high-pass 250Hz, 12dB/oct. |
| 3 | F 1:36.800–1:36.900 → high-pass 250Hz, 24dB/oct. | 17 | D 4:29.080–4:29.600 → high-pass 250Hz, 12dB/oct. |
| 4 | D 4:37.875–4:38.375 → 200% speed | 18 | L 1:21.025–1:21.235 → high-pass 250Hz, 12dB/oct. → 200% speed/pitch |
| 5 | H 0:14.400–0:14.610 → low-pass 800Hz, 6db/oct. | 19 | A 2:32.530–2:32.850 → high-pass 250Hz, 12dB/oct. |
| 6 | A 0:21.760–0:21.810 → 200% speed | 20 | K 0:38.080–0:38.230 → low-pass 1kHz, 6dB/oct. |
| 7 | L 0:01.300–0:01.460 → high-pass 300Hz, 12dB/oct. | 21 | K 0:00.035–0:00.485 → 120% speed |
| 8 | A 0:27.690–0:27.760 → 200% speed | 22 | K 0:01.500–0:01.500 → 150% speed |
| 9 | G 3:14.505–3:15.000 → low-pass 300Hz, 6dB/oct. | 23 | I 0:22.435–0:22.535 → high-pass 250Hz, 12dB/oct. |
| 10 | A 4:22.125–4:22.225 → 200% speed | 24 | D 4:50.080–4:50.180 → 200% speed → high-pass 500Hz, 12dB/oct. |
| 11 | H 0:01.780–0:01.980 → 75% speed → high-pass 1kHz, 24dB/oct. | 25 | E 0:01.360–0:01.560 → 200% speed → high-pass 750Hz, 12dB/oct. |
| 12 | H 0:03.055–0:03.285 → 50% speed → low-pass 500Hz, 6dB/oct. | 26 | E 0:25.470–0:25.620 → 150% speed → high-pass 750Hz, 12dB/oct. |
| 13 | E 0:09.770–0:09.900 → left channel (mono) → high-pass 1kHz, 24dB/oct. | 27 | D 5:37.790–5:37.990 → 200% speed → high-pass 750Hz, 12dB/oct. |
| 14 | H 0:02.540–0:02.700 → high-pass 150Hz, 24dB/oct. | 28 | D 5:38.000–5:38.150 → 150% speed → high-pass 750Hz, 12dB/oct. |

3. Modifiers & Effects:

Modifiers are used to apply effects to or change the spacial position of a sound. The duration of each modifier is either indicated by a line or by a pair of corresponding “on” & “off” statements.

Spatial Position

The sounds of each notated system are projected via two channels at any given moment (left/right channel for stereo samples, both channels for mono synth sounds). Modifiers “F”, “L”, “R” and “B” position sounds on channels 1 & 2 (“F” / front), 3 & 4 (“B” / back), 5 & 7 (“L” / left) or 6 & 8 (“R” / right).

Reverb

Two types of reverb are used: Long & short. The input volume of a track is modified, letting the sound fade away smoothly.

Distortion

Two types of distortion are used: Clearly audible, harsh distortion (“hard distortion”) or subtle saturation (“soft distortion”).

Filters

Filter indications always include a filter type (high-pass or low-pass) as well as a start and end frequency which are interpolated linearly over the duration indicated by a line.

1'14" **A2** $\text{♩} = 80 (\text{♩}^5 = \text{♩})$ $\text{♩} = 60 (\text{♩} = \text{♩})$

Pno. *sfz sfz p f mf f sfz mf ff f mf p ff p ff mf ff*

Synth.

High *fff mp pp mp p pp p mp* **soft distortion off**

Low *fff pp* **short reverb on** *ff* **short reverb off** *f*

Perc. *fff mf p mf* *p f* *p ff* *f* *f* *f*

1'31" $\text{♩} = 80 (\text{♩} = \text{♩}^3)$ $\text{♩} = 60 (\text{♩} = \text{♩})$

Pno. *mf sfz sfz f sfz mf ff f mf ff p pp p*

Synth.

High *pp mp p pp mp pp mp*

Low *f* **short reverb on** *mp ff* **short reverb off** *f*

Perc. *f* *f mf p f* *p ff* *f* *f* *f*

5'03"

B3

70

Pno. *mf* *sffz* *mf* *fp* *mf* *f* *pp*

Synth. **L** Soft Bright Lead *f*

Voice **R** soft distortion on *f*

Low *f*

Perc. *f*

5'18"

74

Pno. *f* *ff*

Synth. *f* *mf* *p* *mf* *f* *ff*

High **R** *f* *mf* *p* *mf* *f* *ff*

Voice **F**

Low

Perc. *p* *f* *ff* *p* *ff* *p* *ff* *p* *ff*

5'34" accel.

78 **B4**

Pno. *f* *sfz* *mf* *fp* *f*

Synth. *f*

Voice *f*

Low

Perc. *f*

5'48"

82

Pno. *f*

Synth. *f*

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

Voice *f*

Low *f*

Perc. *f*

B Square

soft distortion off

short reverb off

108

Pno. *mf* *mp* *p* *pp* *ppp*

High *f* high pass filter 100Hz > 22kHz

Voice *ff* (R) (L) (B)

Low *ff*