John Oliver

# Hot Tempered Clavier

## (Preludes & Fantasies for 1/16th of tone piano)

for 1/16-of-tone Piano

johnolivermusic.com

# HOT-TEMPERED CLAVIER
# for sixteenth of tone piano (one-octave)
# by John Oliver

DURATIONS of pieces composed to September 1, 2005

| | | |
|---|---|---|
| Prelude No. 1 | (2005) | 4:00 |
| Fantasie No. 1 | (2005) | 2:45 |
| Prelude No. 2 | (2005) | 1:45 |
| Fantasie No. 2 | (2005) | 2:30 |
| Prelude No. 3 | (2011) | 2:30 |
| Fantasie No. 3 | (2011) | 2:45 |

Total duration (approximate):16:00

NOTE TO MUSICIAN
The works are conceived of for the 16th-of-tone piano that divides the central octave from middle C to one octave higher into 96 equal parts. This piano looks like a normal upright piano, except that it has 96 keys. I am deeply endebted to composer/pianist Bruce Mather for his championing of these works.

The pieces are to be played as numerical pairs, beginning with the Prelude. Always play the Fantasie of the same number after the Prelude of the same number.

PROGRAM NOTE
The idea for these Preludes and Fantasies came to me as I considered how the 16th-of-tone piano afforded the composer the possibility to "compose the temperament." By this I mean that, because the 16th-of-tone is a musical interval "au bord du perceptible" (at the edge of the perceivable) it allows for the finest possible gradations of "sound drawing", which in turn allows for the integration of sound-work from more traditional approaches, such as the use of melodic and harmonic structure, to a level of cluster work that one could refer to as "composed chorus effect." This new piano merits a catalogue of compositions that explores this new temperament in all of its implications (musical, cultural, and technical). Rather than create a series of pieces straight from my imagination, I decided to "recompose" the Well-Tempered Clavier by J.S. Bach, to provide the listener with familiar motivic and harmonic reference points while revealing the characteristics of the new temperament. Listeners will hear structural, motivic, and harmonic material from the Bach, transformed into smaller divisions of the octave, such as 1/4, 1/6, 1/8 and 1/16 tone divisions, as well as sound-organization based on the harmonic series.

JOHN OLIVER
Vancouver, Canada
2016

johnoliverpiano.com

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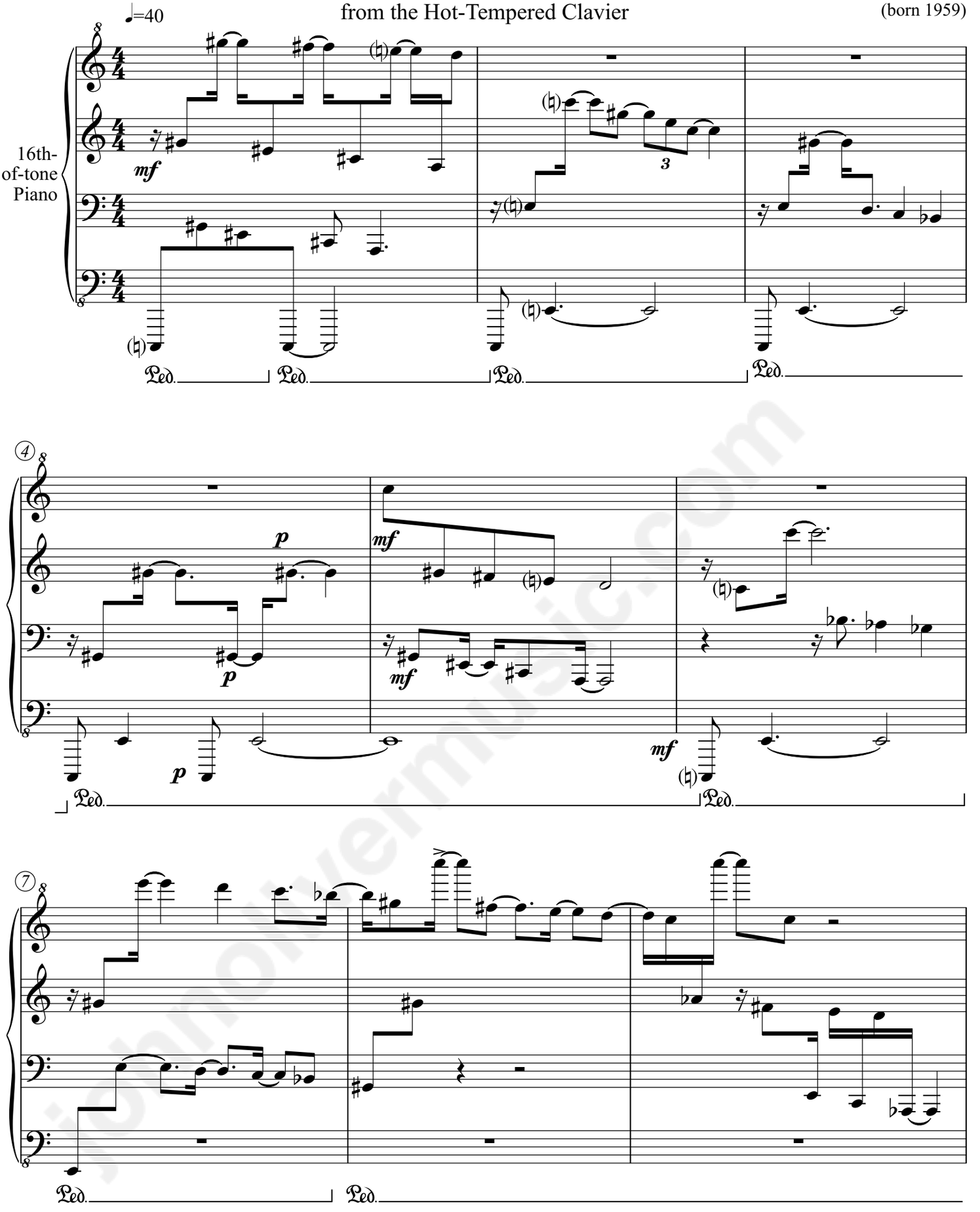
*For Bruce Mather in friendship*

# Prelude No. 1

## from the Hot-Tempered Clavier

John Oliver
(born 1959)

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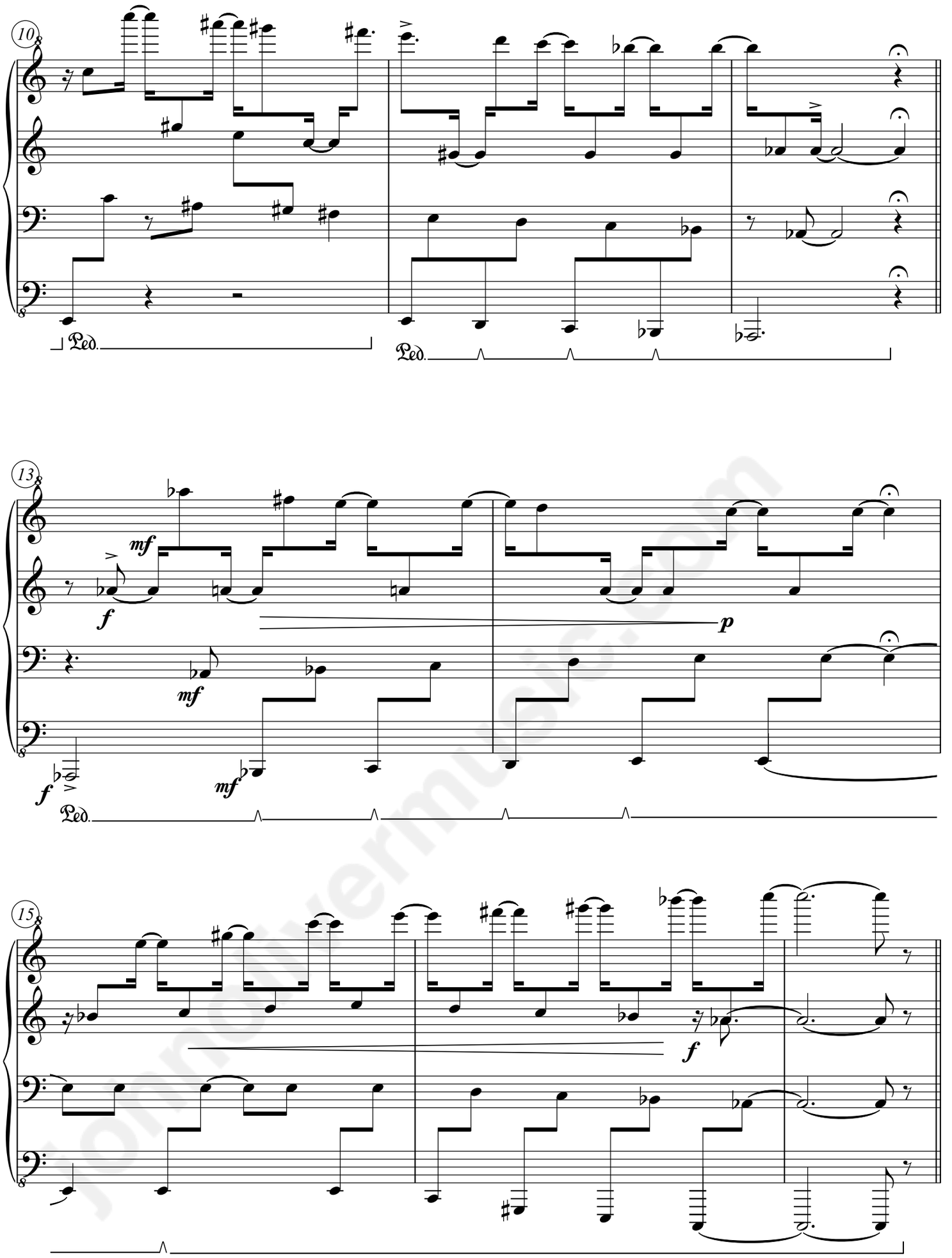


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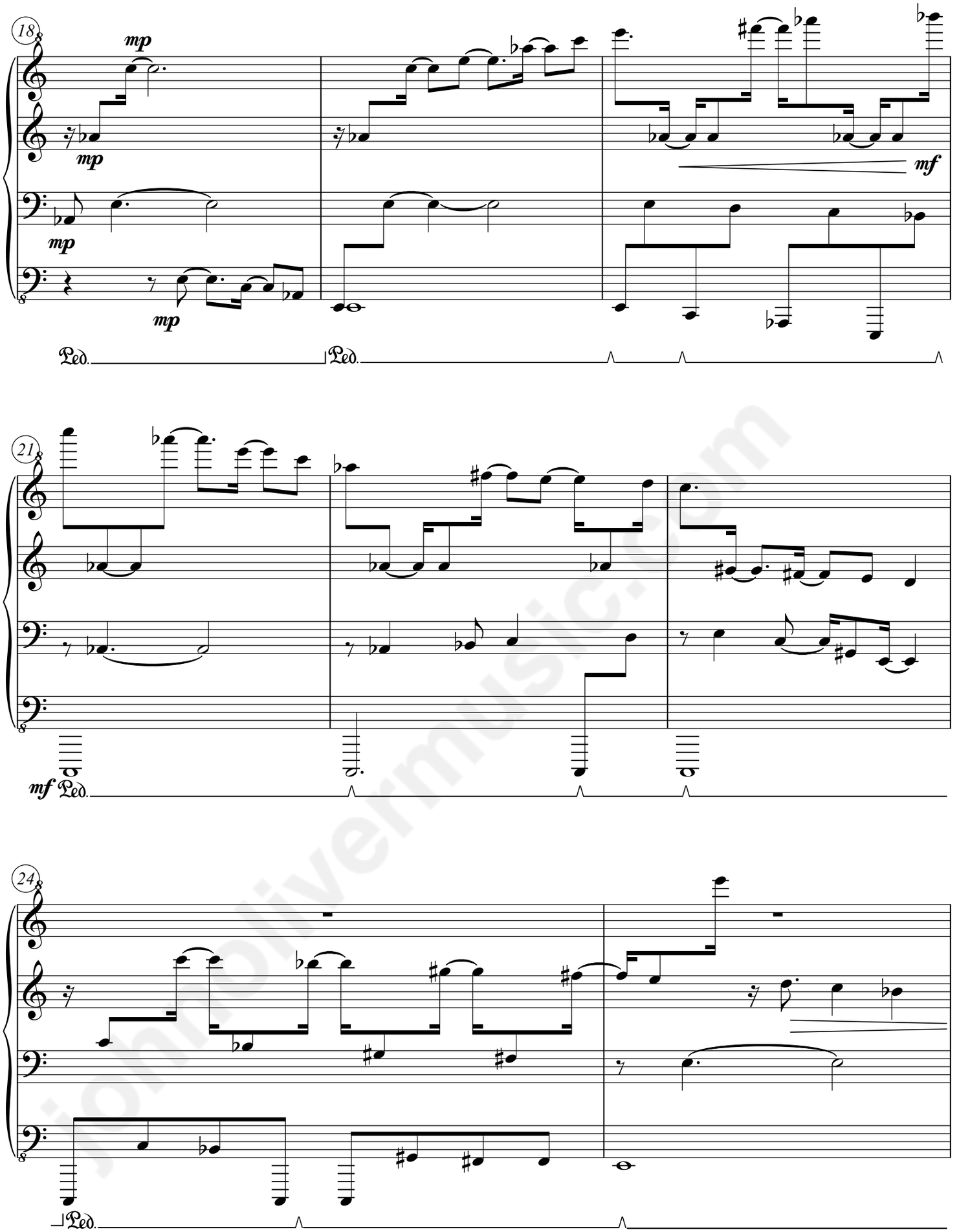


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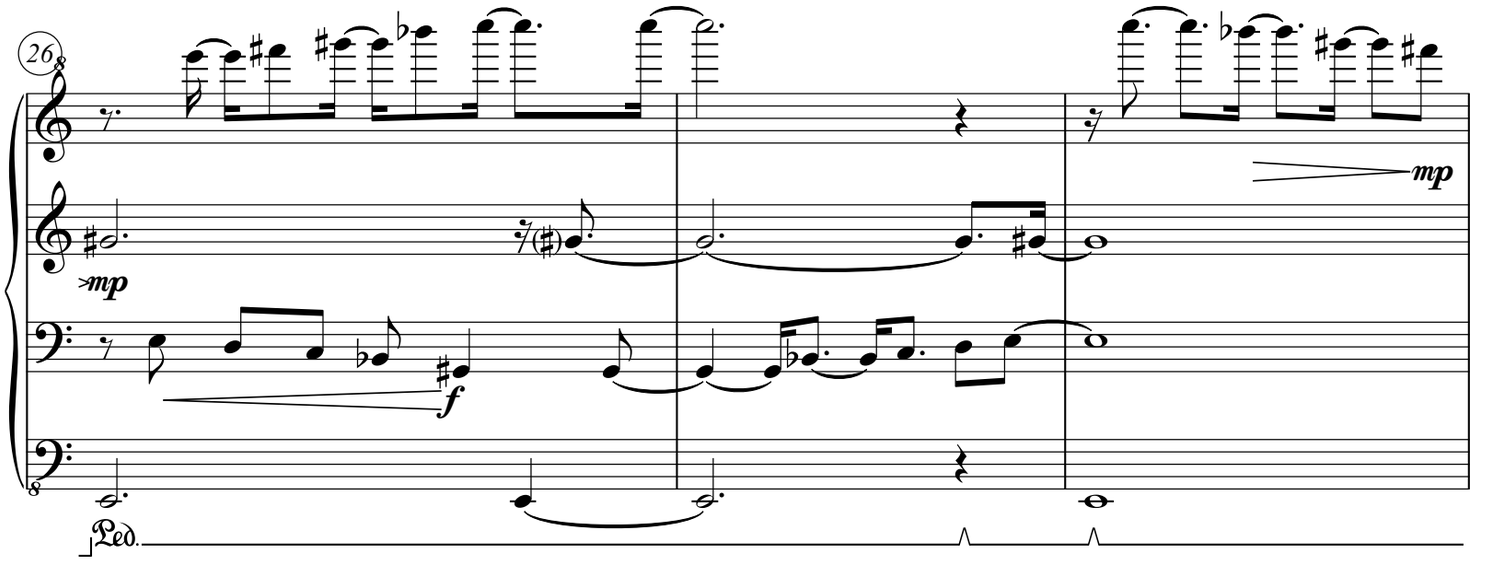


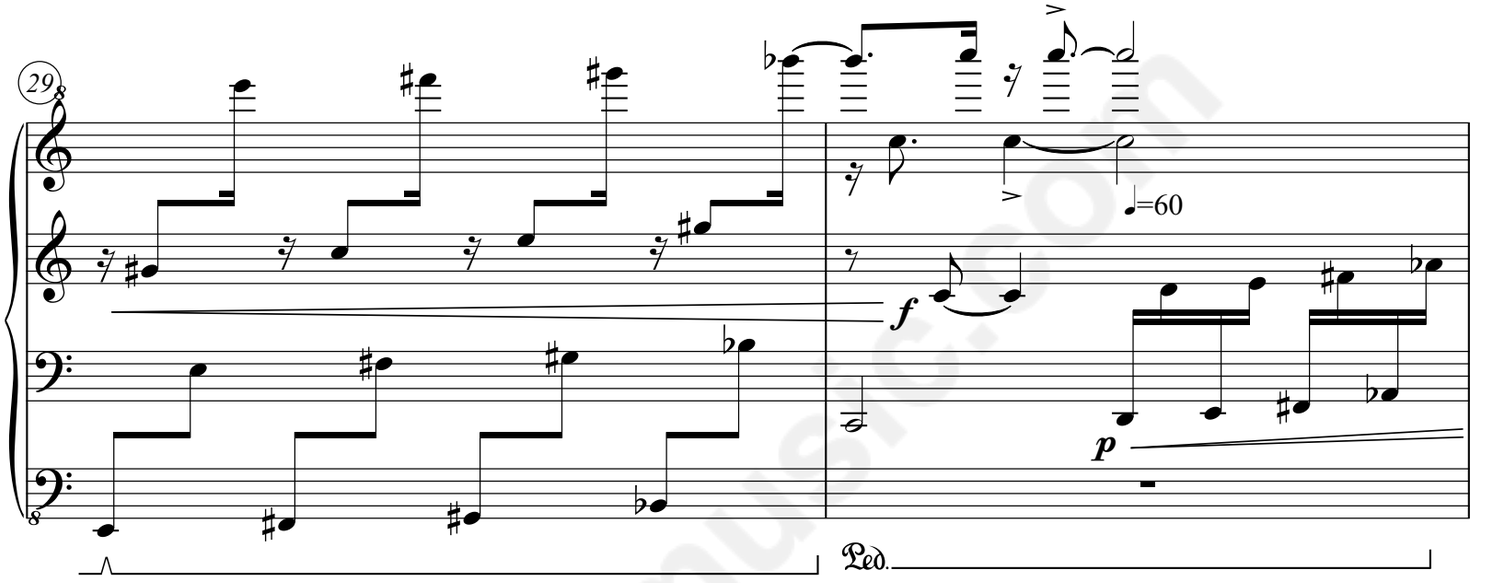


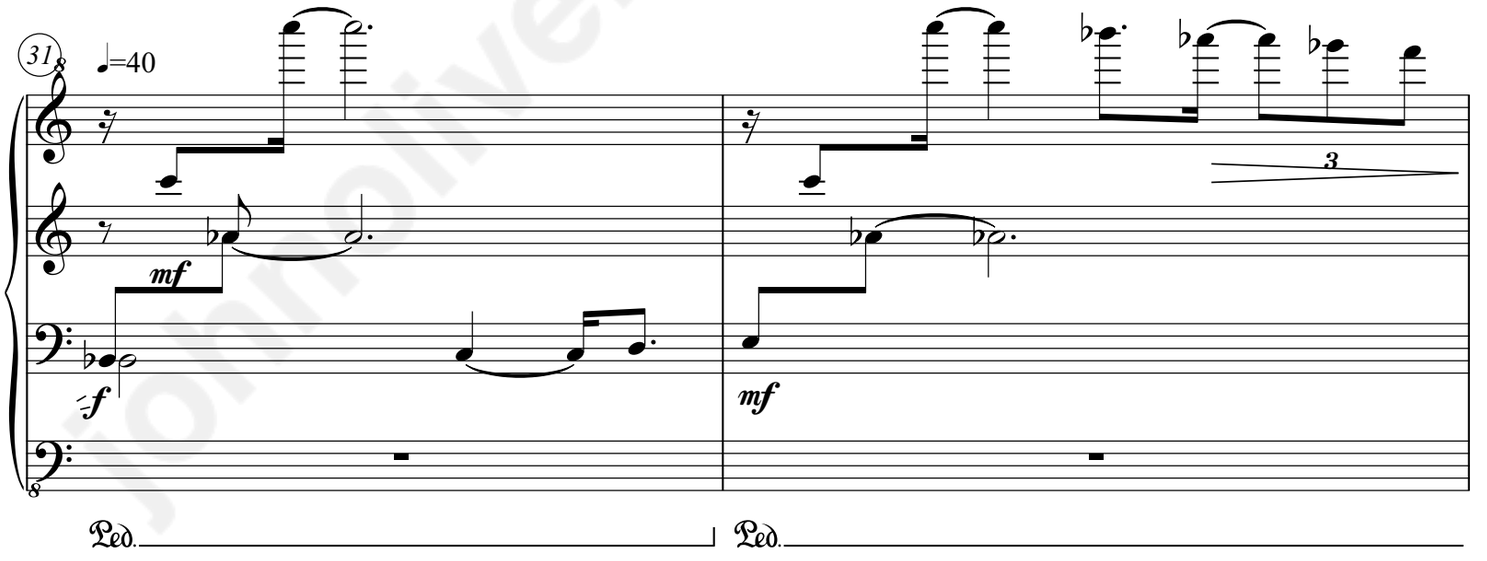


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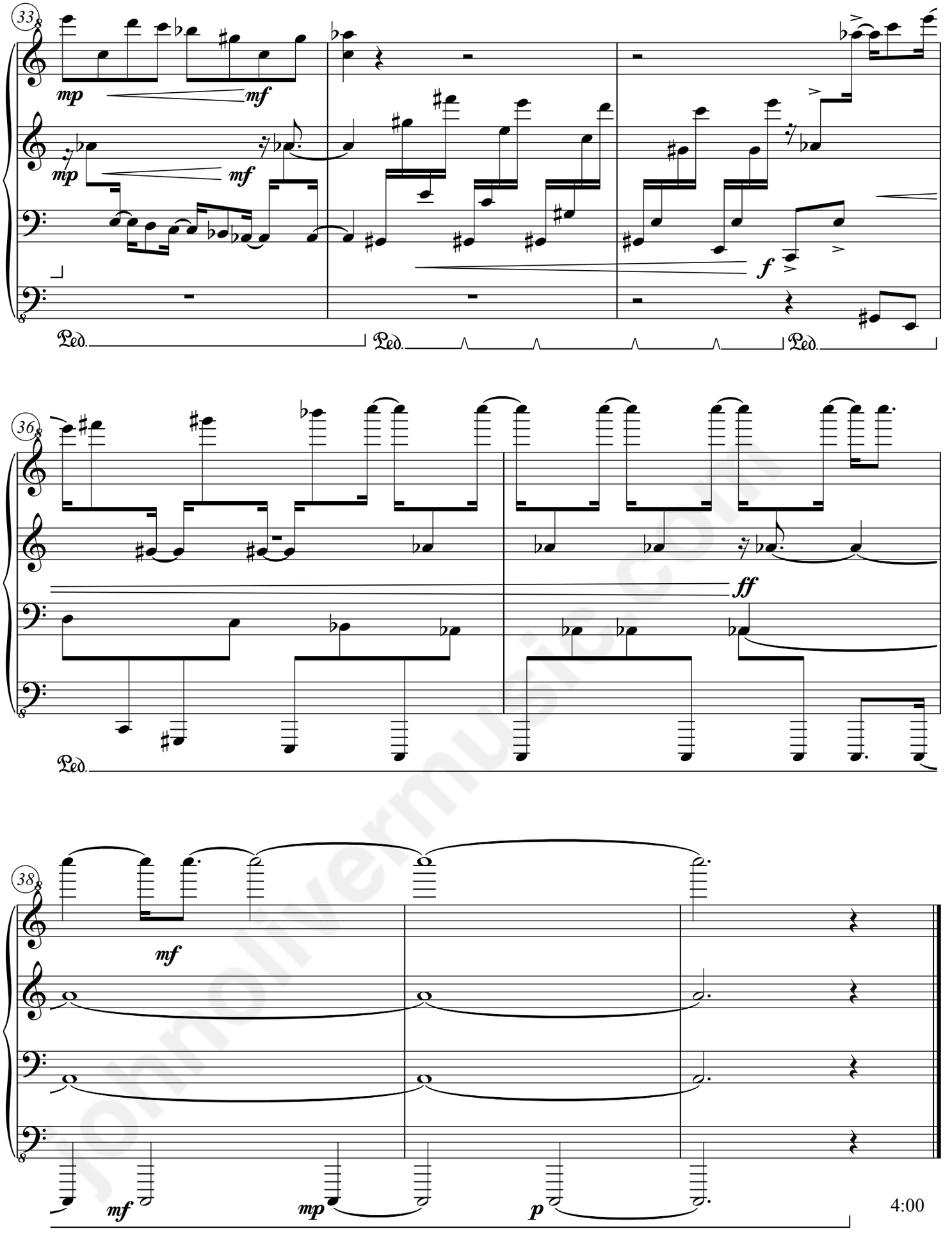


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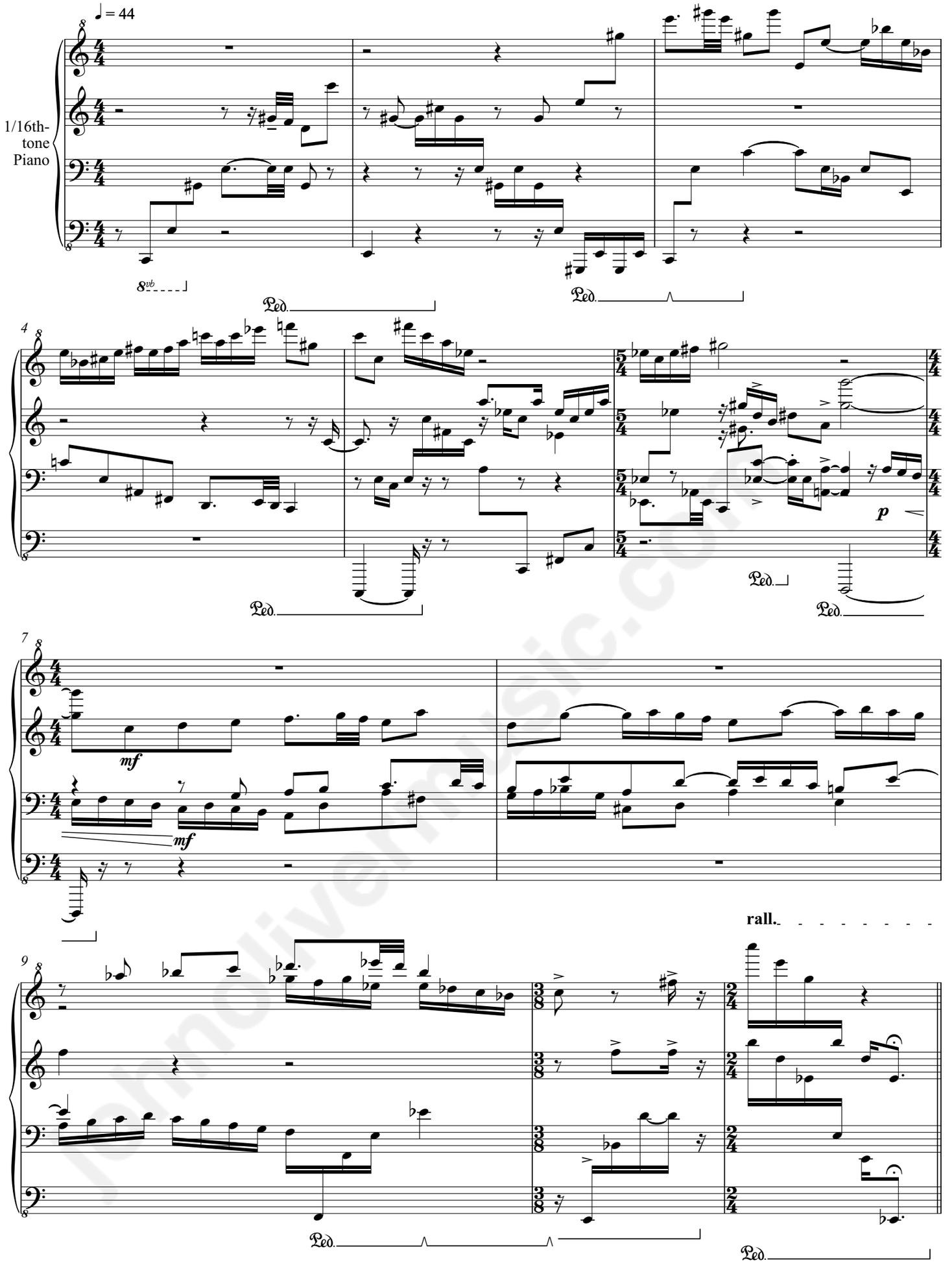
*For Bruce Mather in friendship*

# Fantasie No. 1

from the Hot Tempered Clavier

John Oliver
(born 1959)

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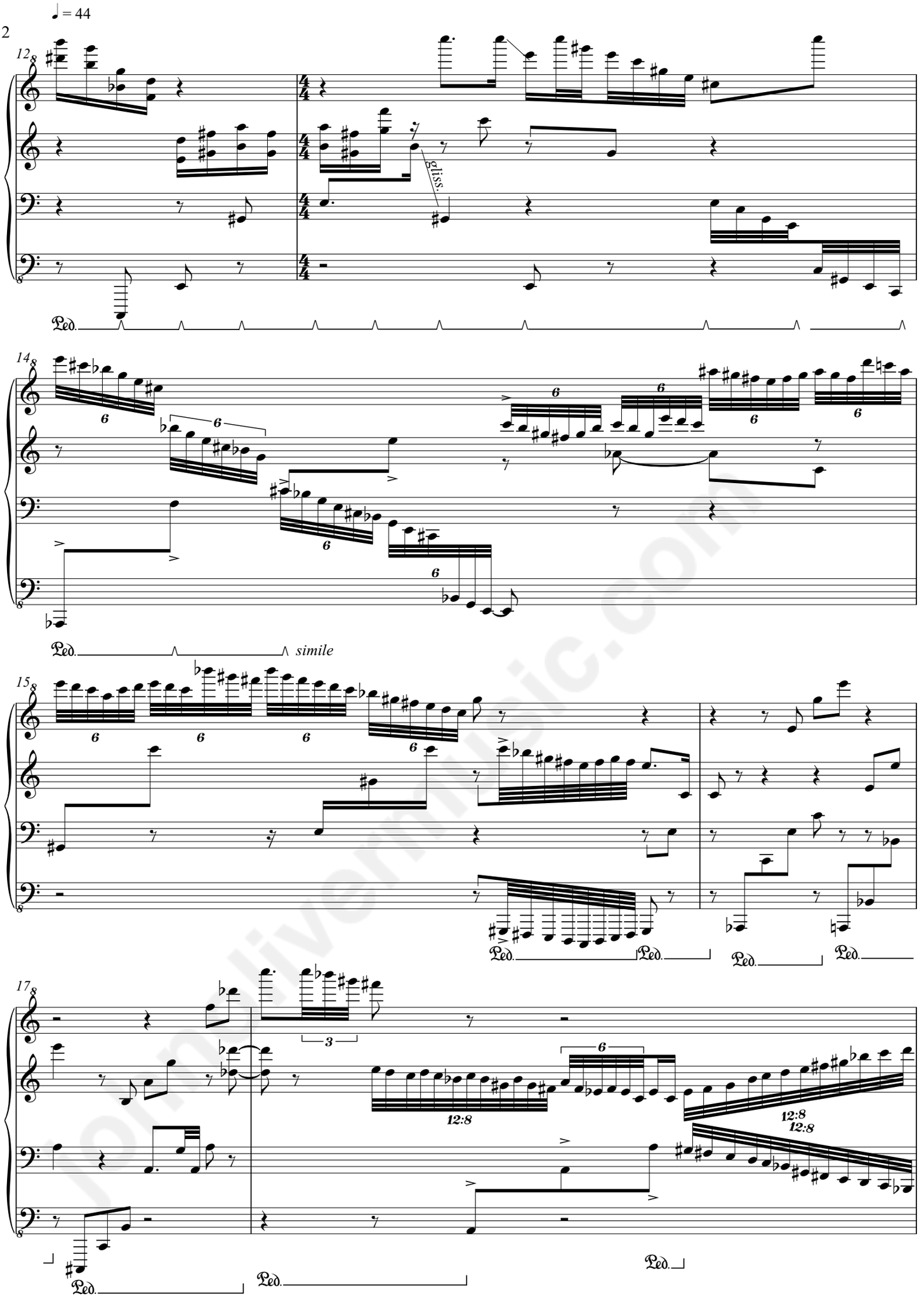


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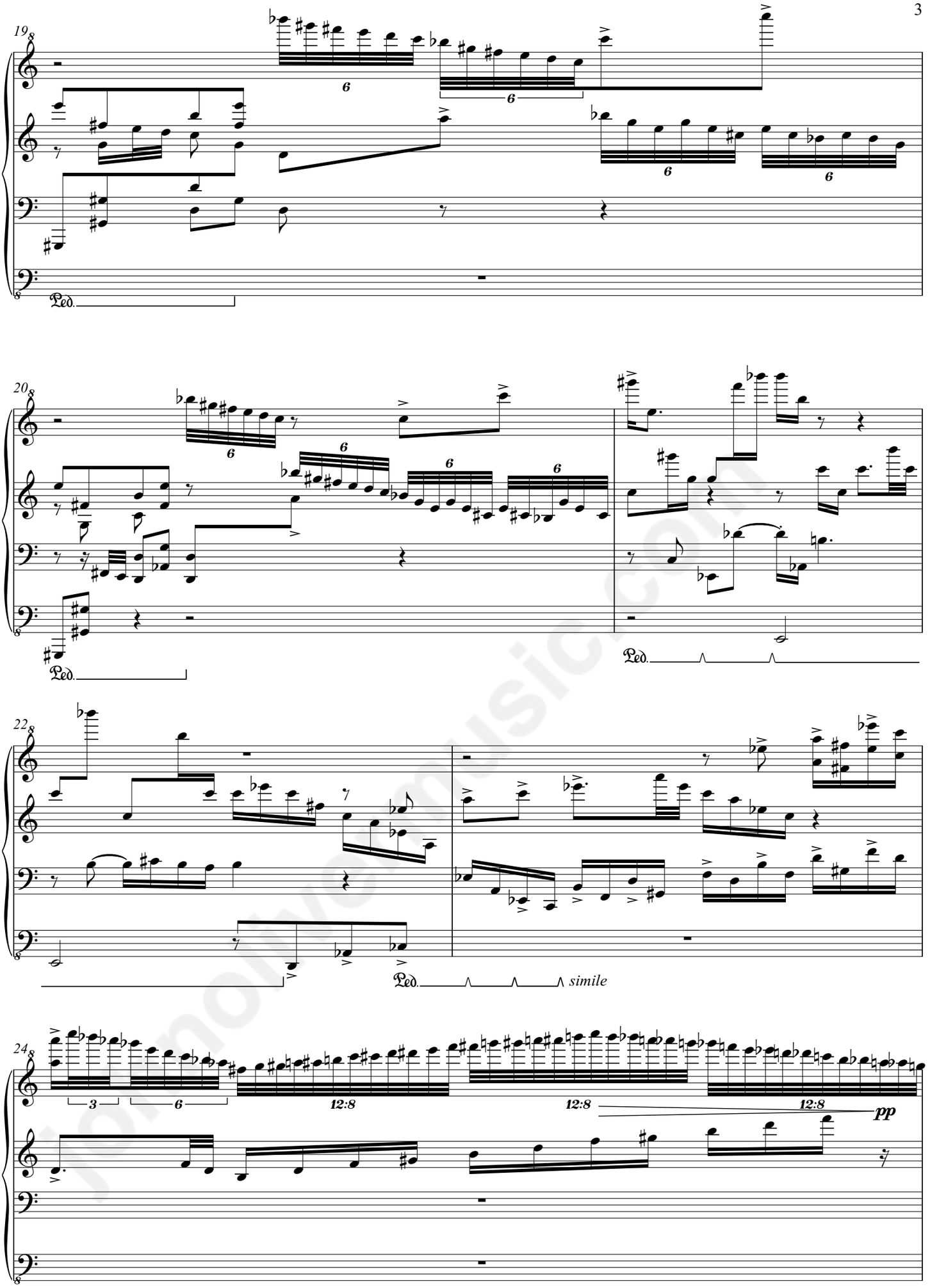


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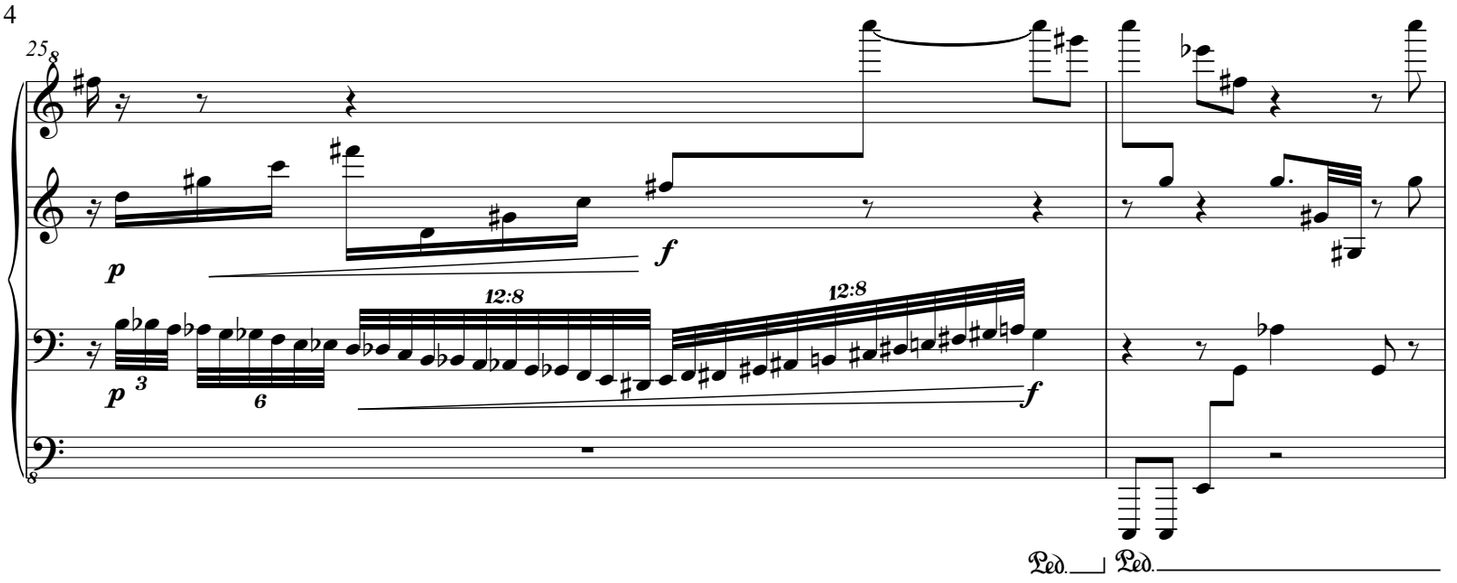


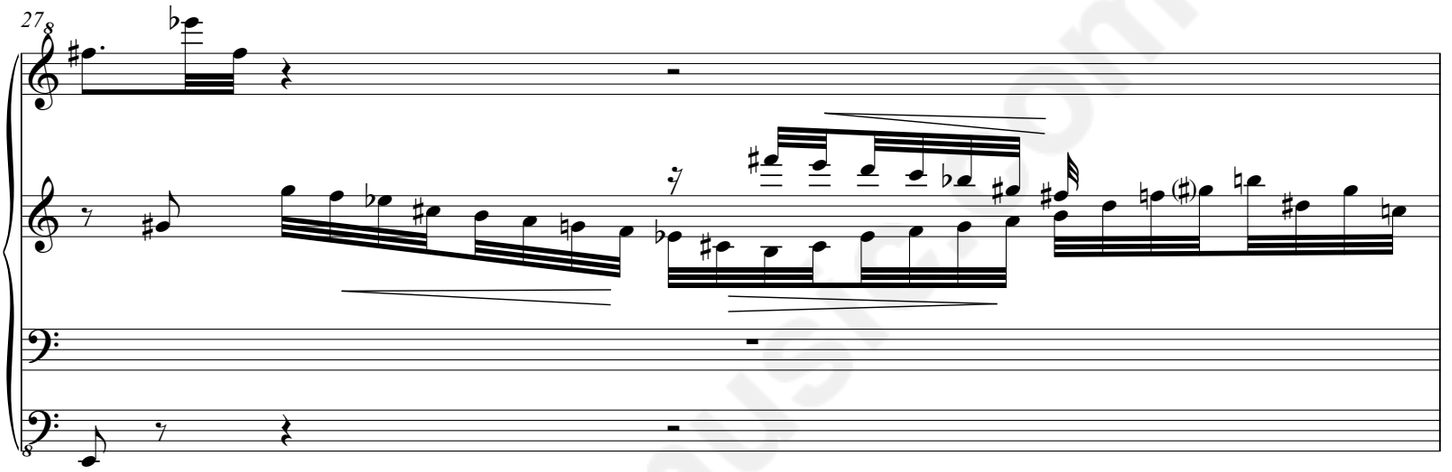


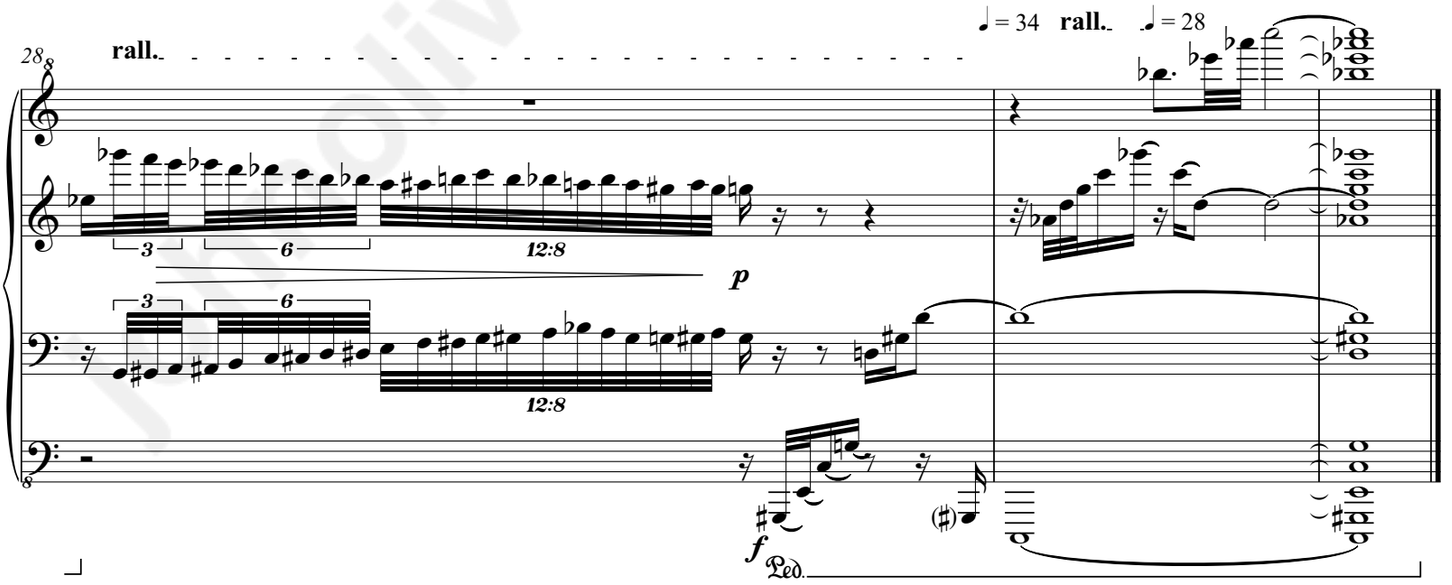


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*For Bruce Mather in friendship*

# Prelude No. 2

## from the Hot-Tempered Clavier

John Oliver
(b. 1959)

♩ = 96

16th-of-tone Piano

*f*

*ppp*

*f*

C partials 10-14

*p*

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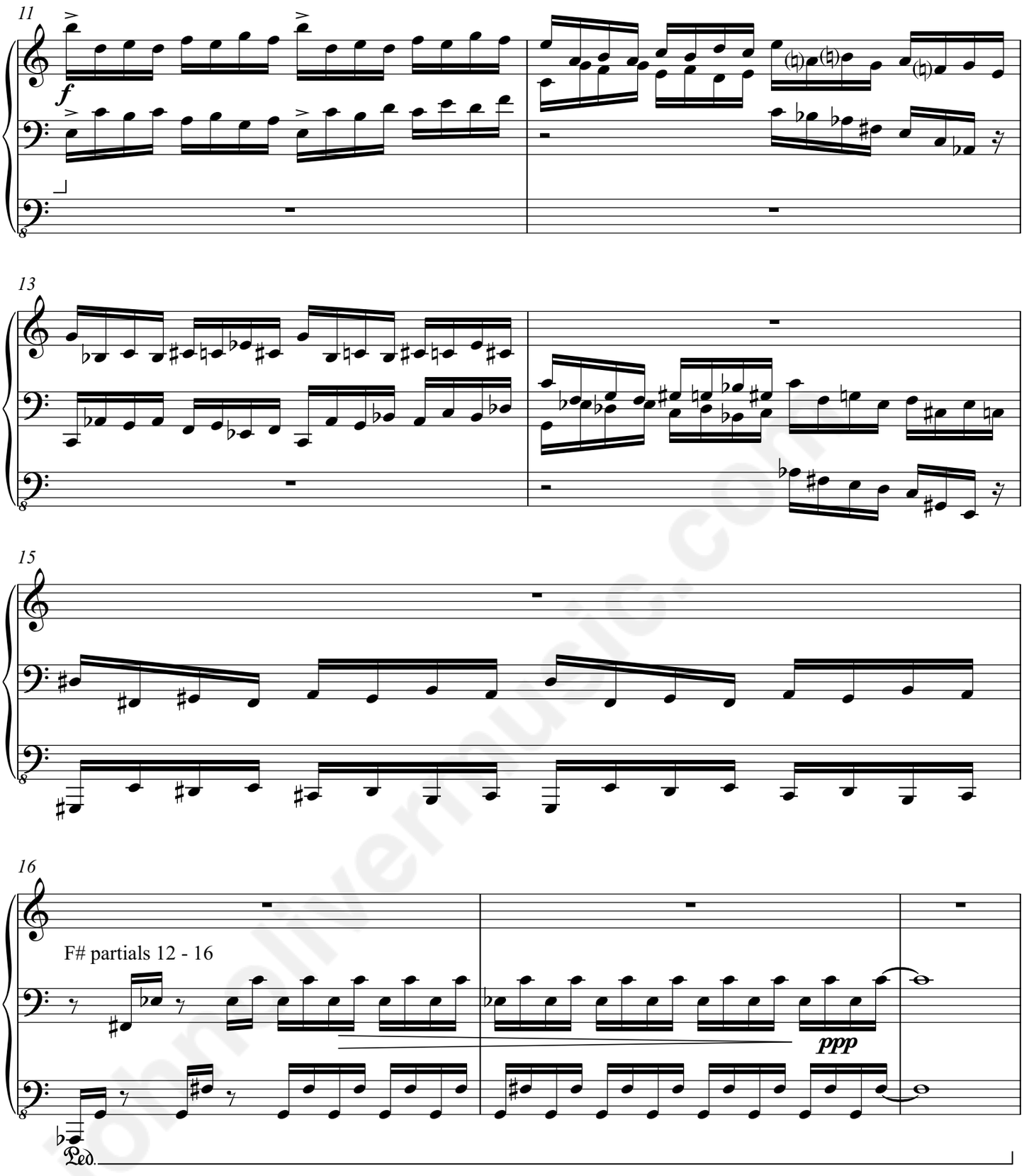


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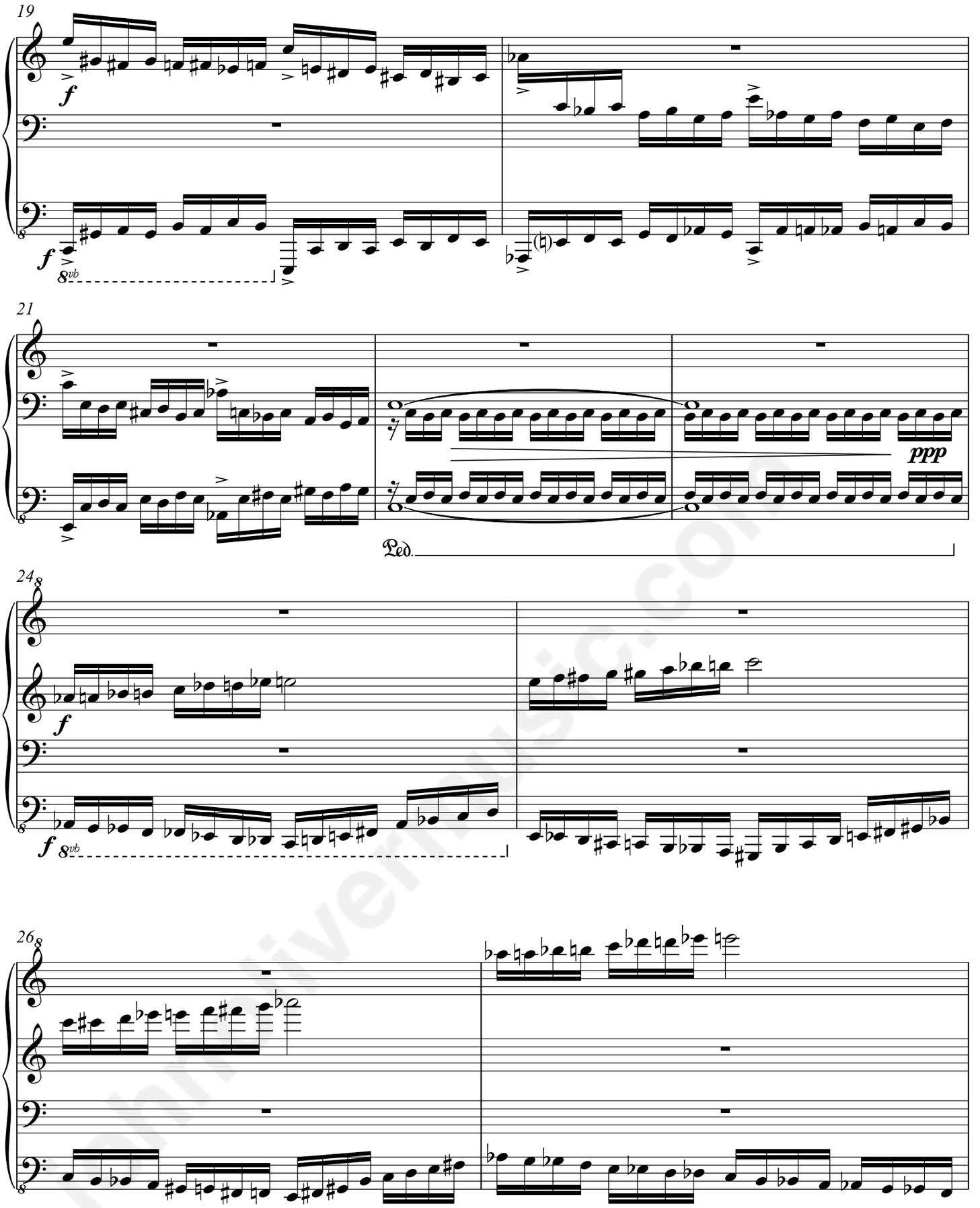


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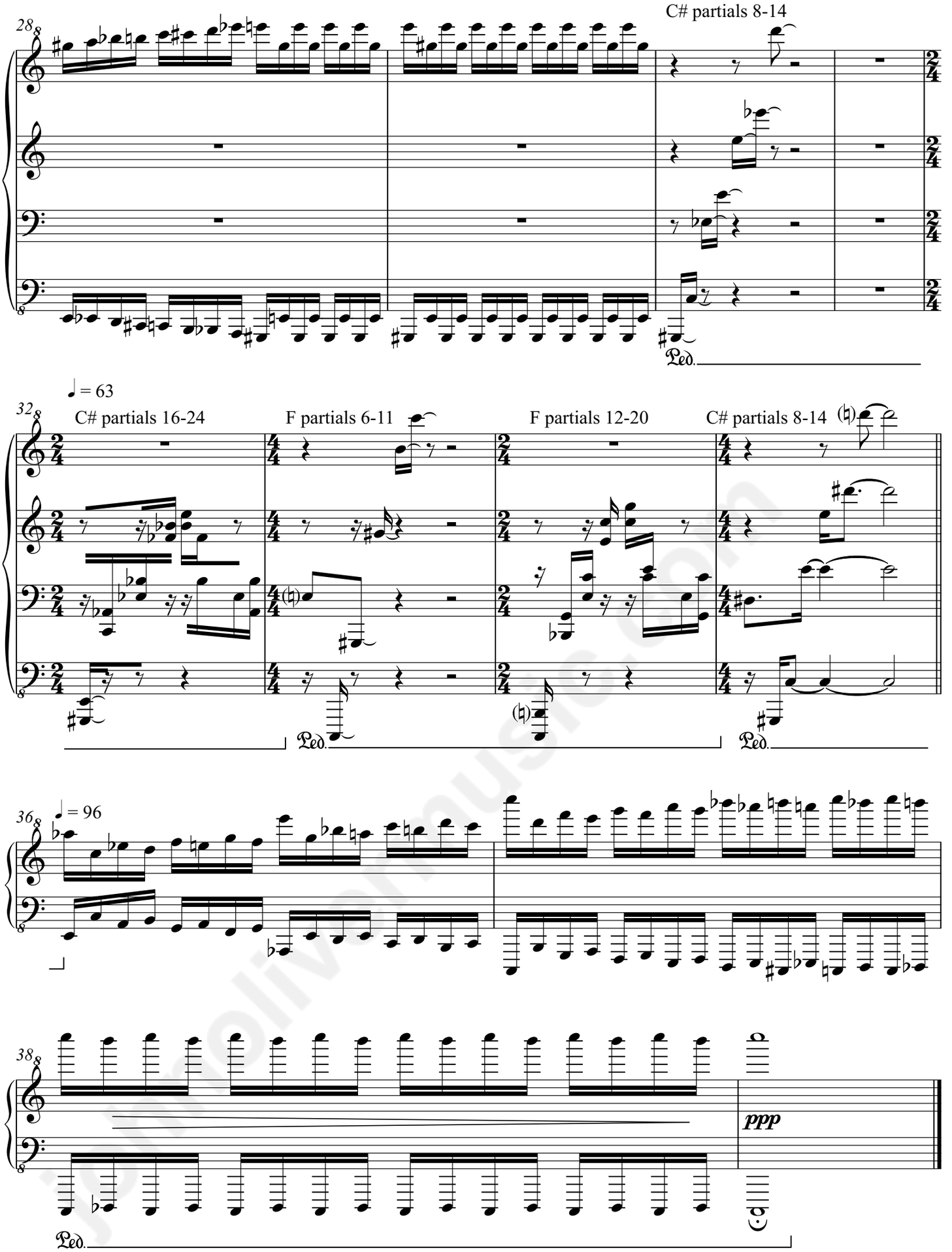


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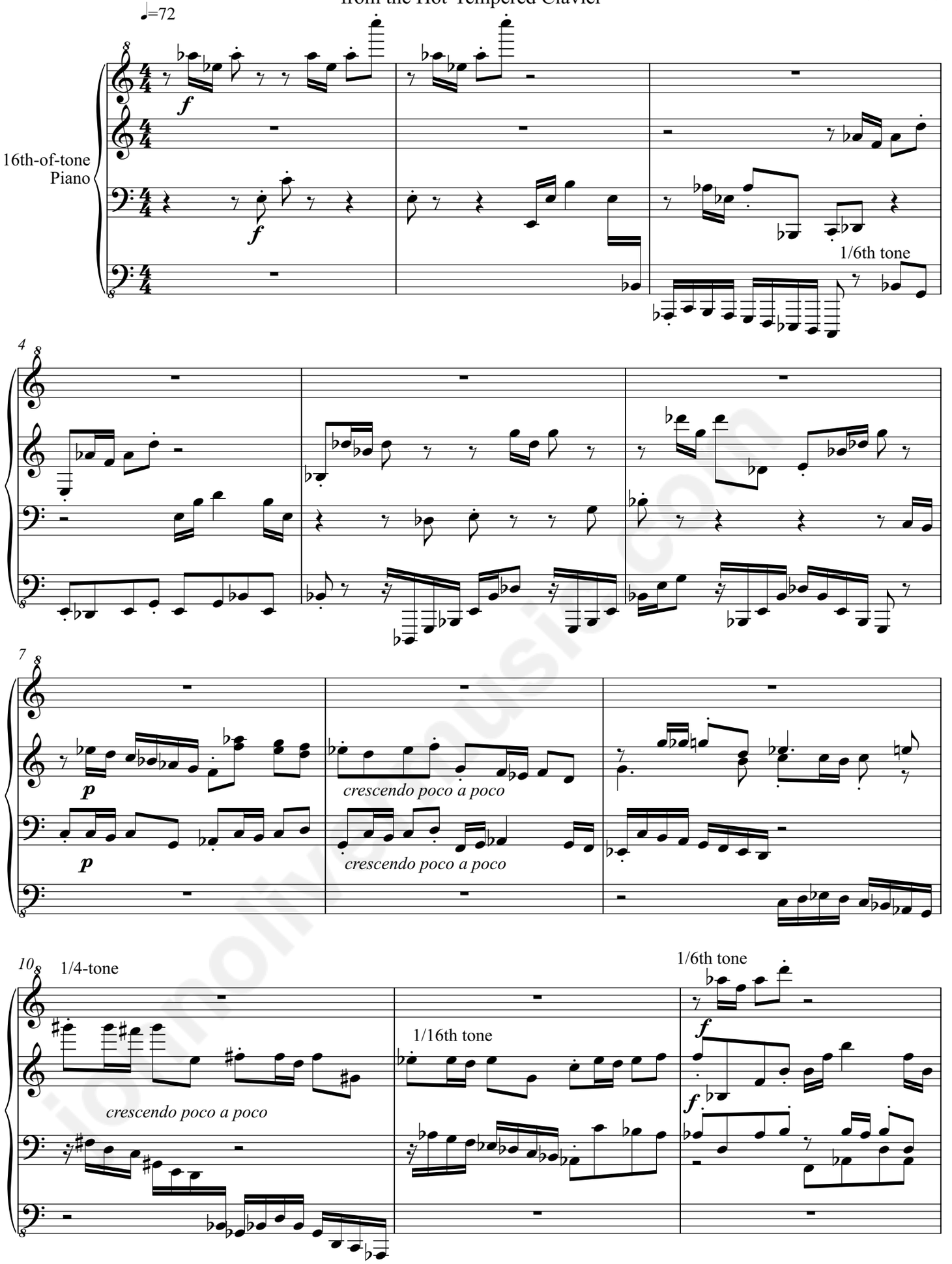
# Fantasie No. 2

from the Hot-Tempered Clavier

John Oliver
(born 1959)

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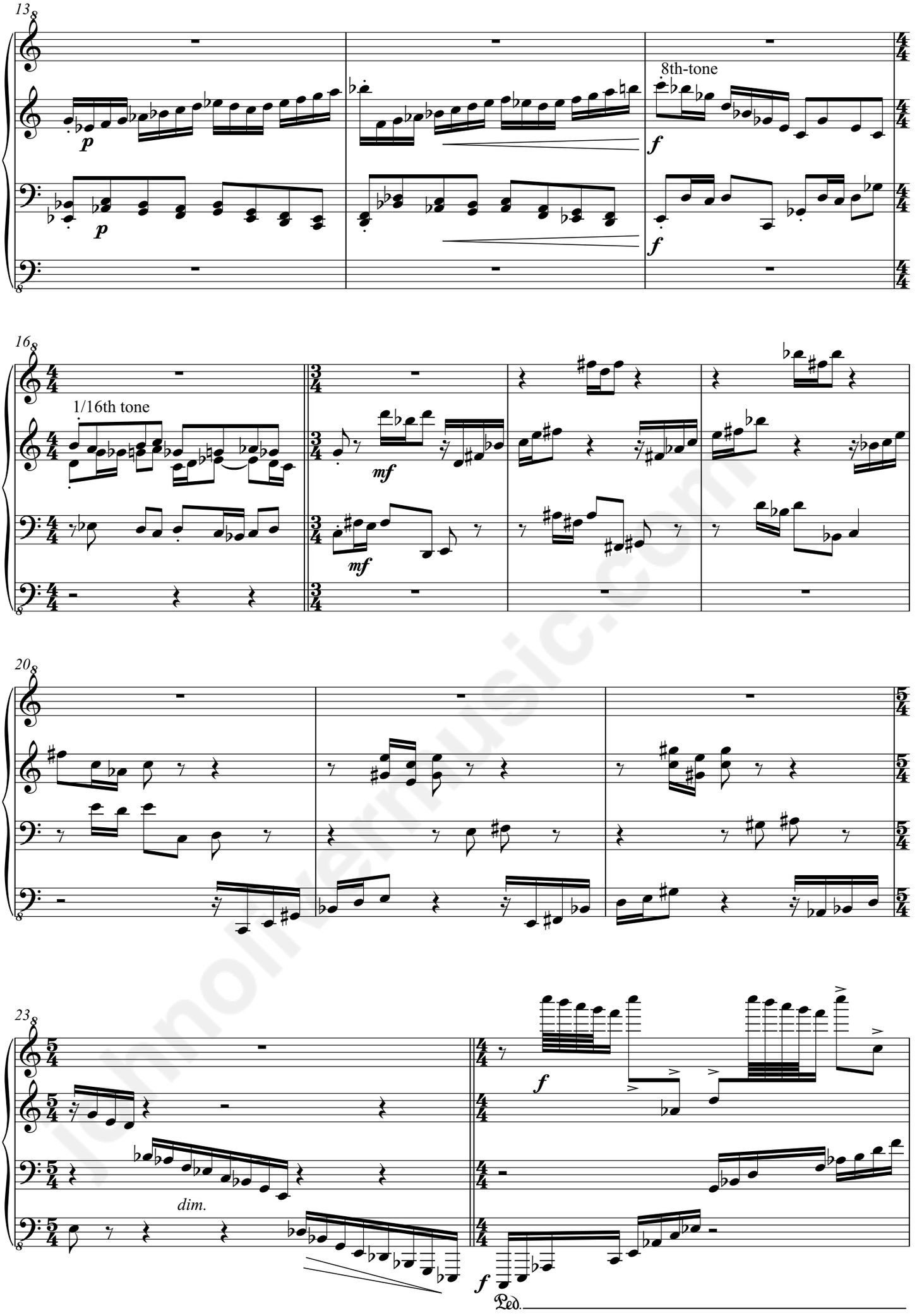


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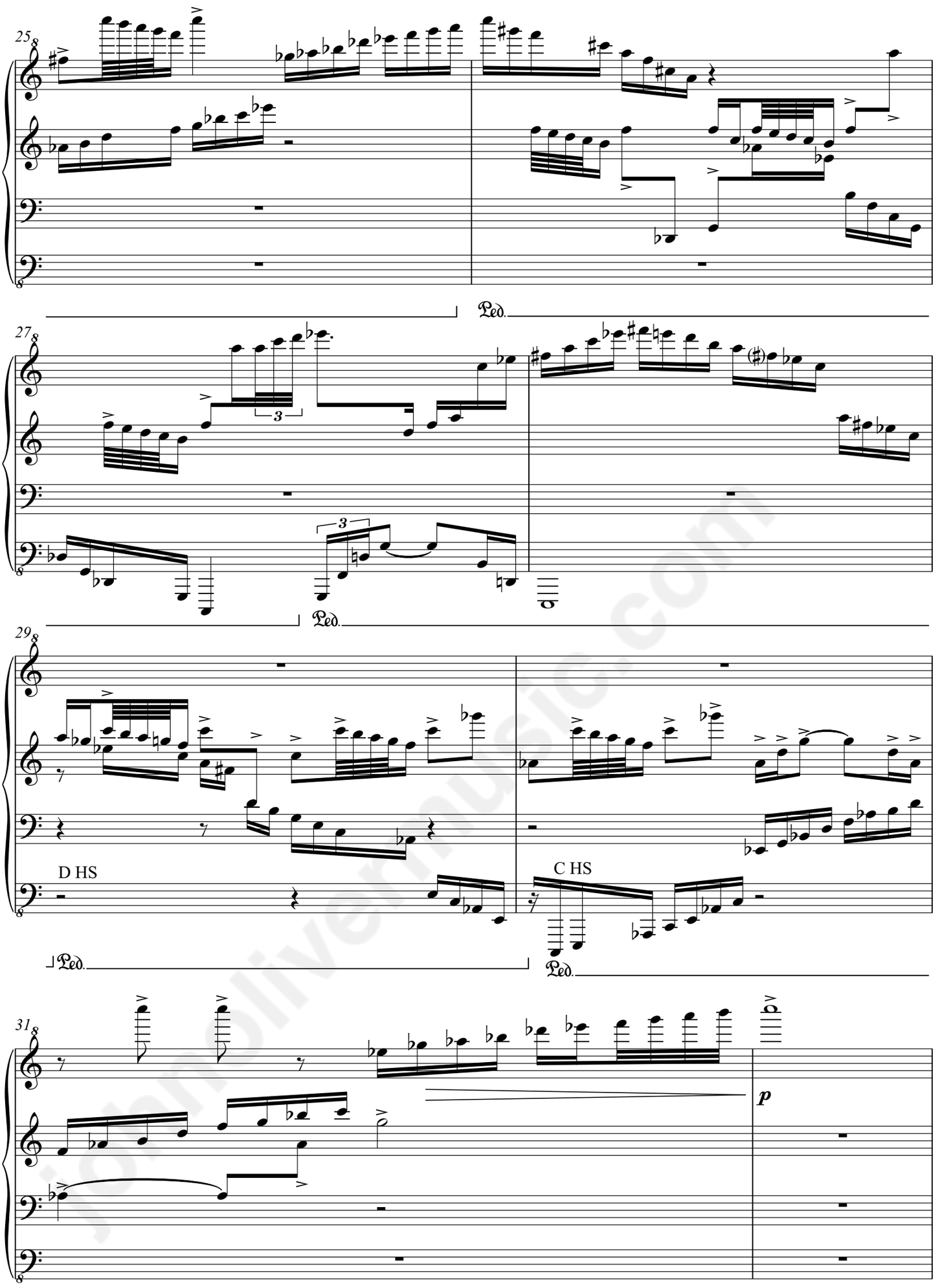


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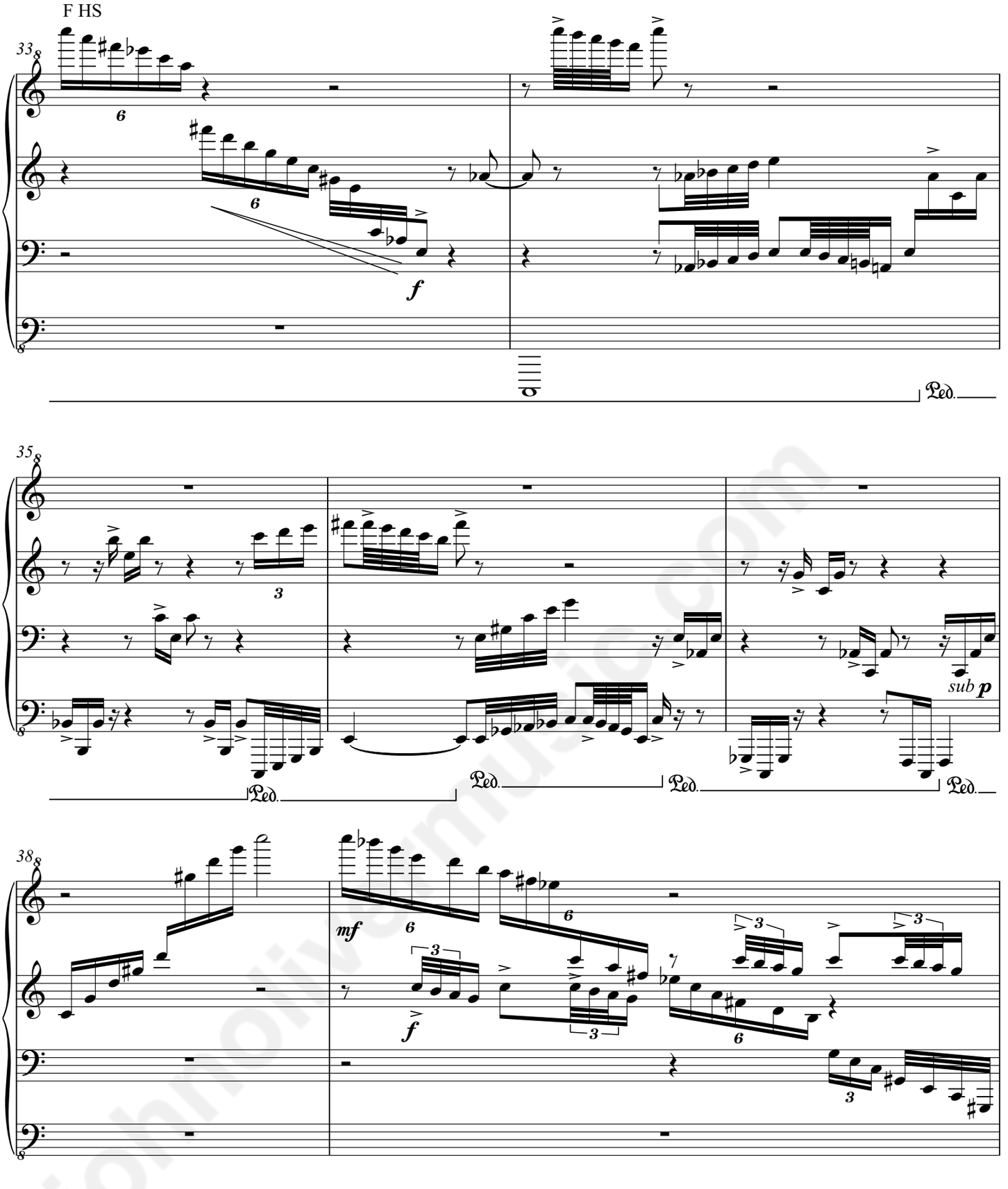


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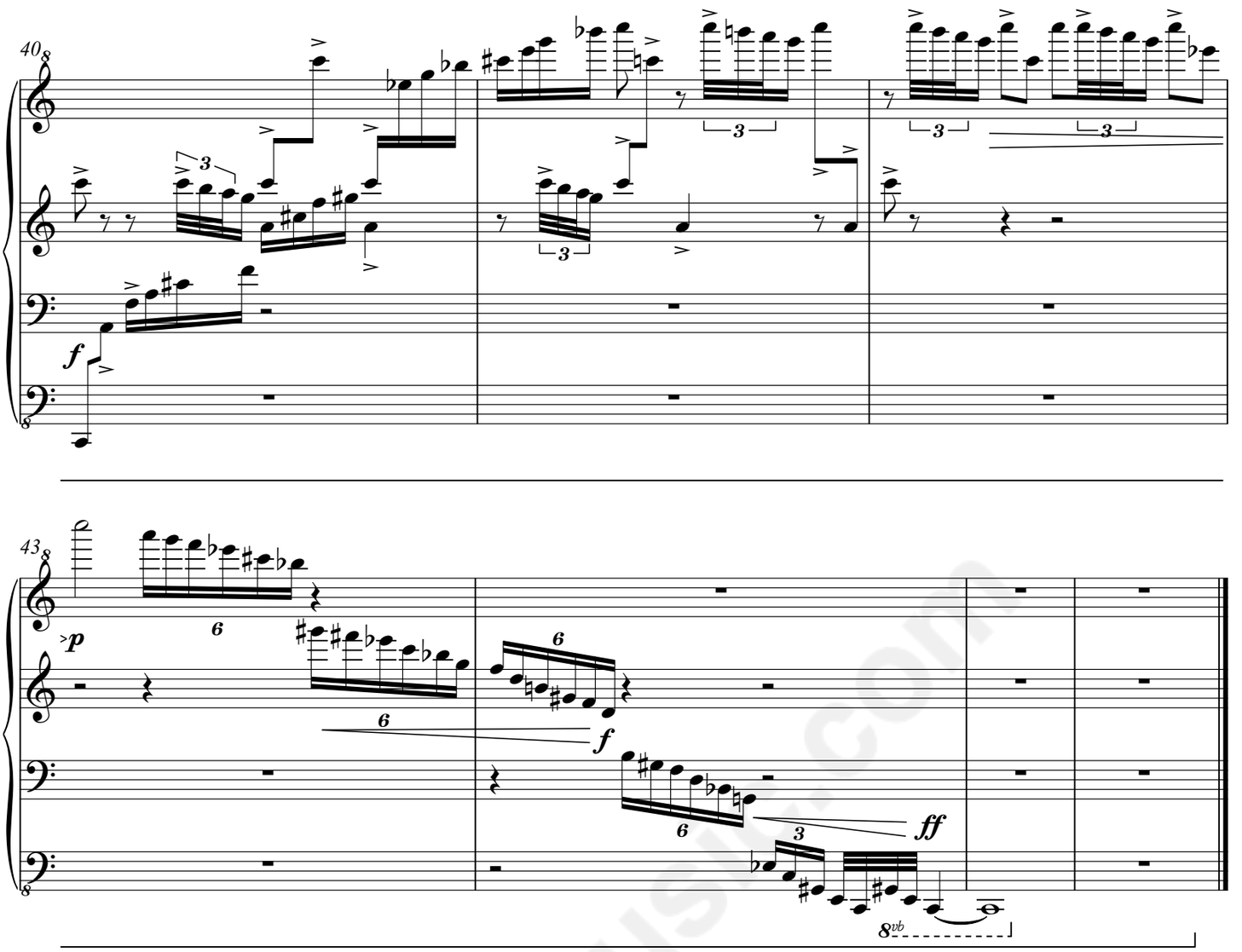


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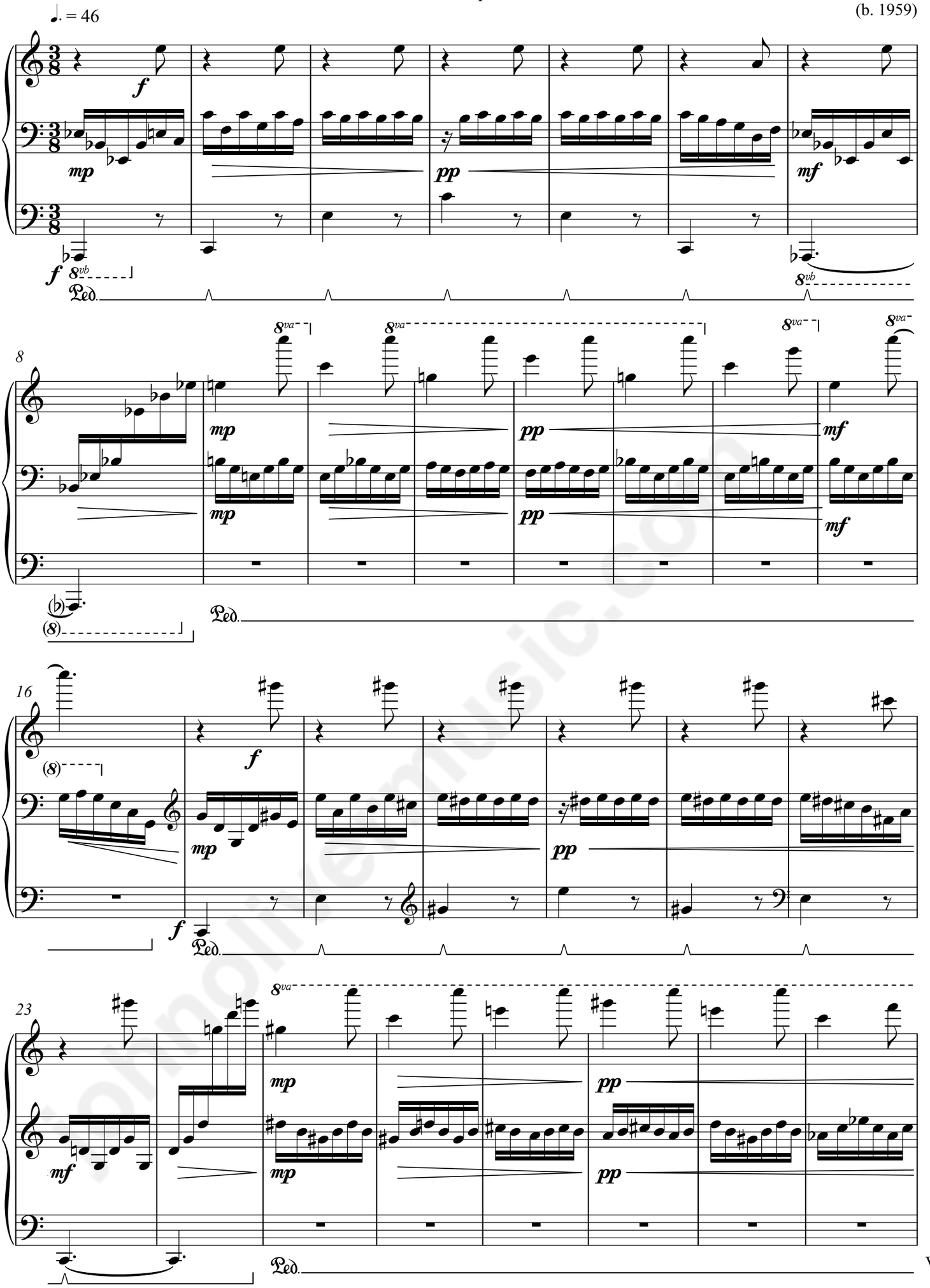
# Prelude No. 3

## from the Hot-Tempered Clavier

John Oliver
(b. 1959)

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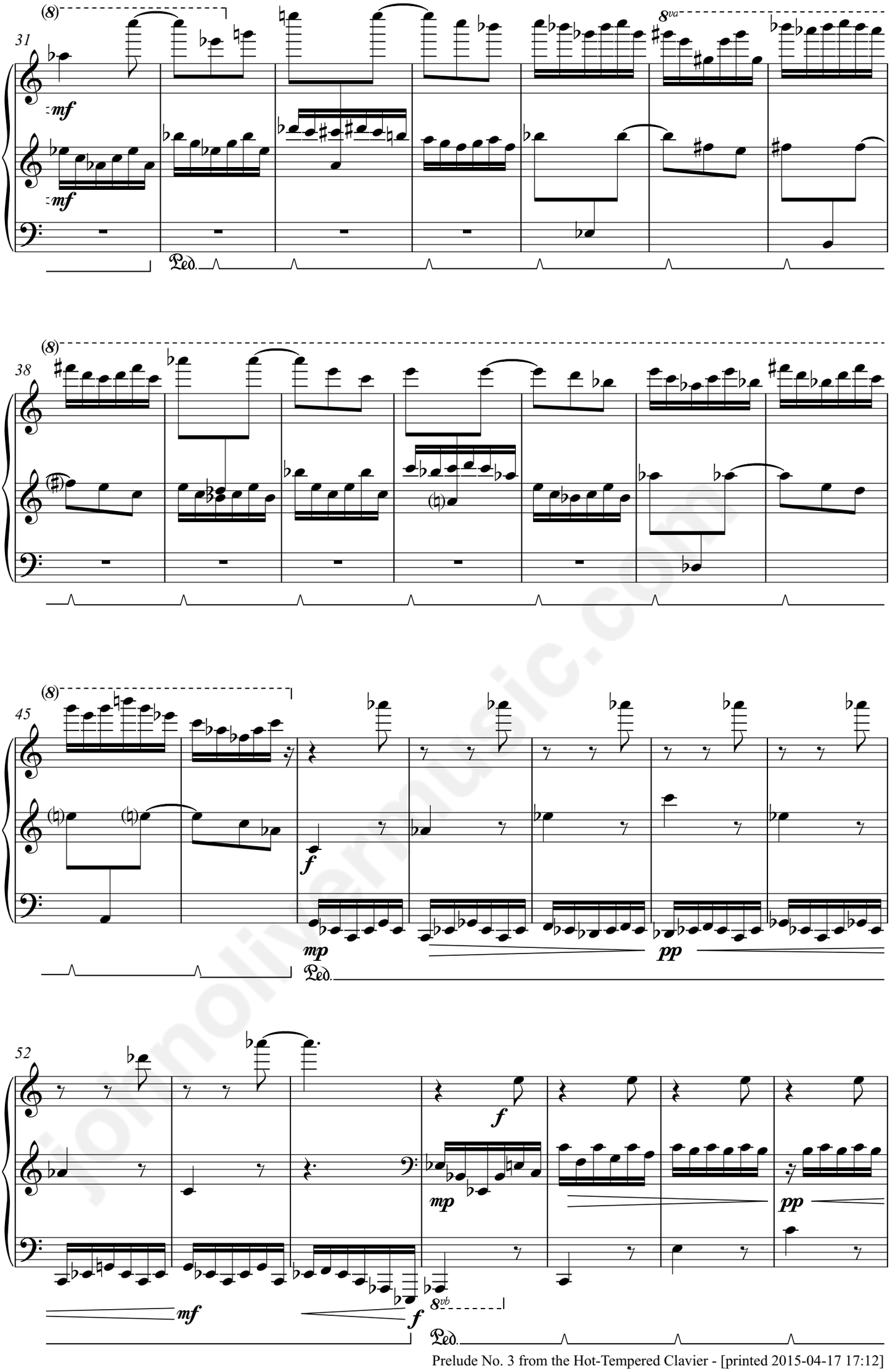


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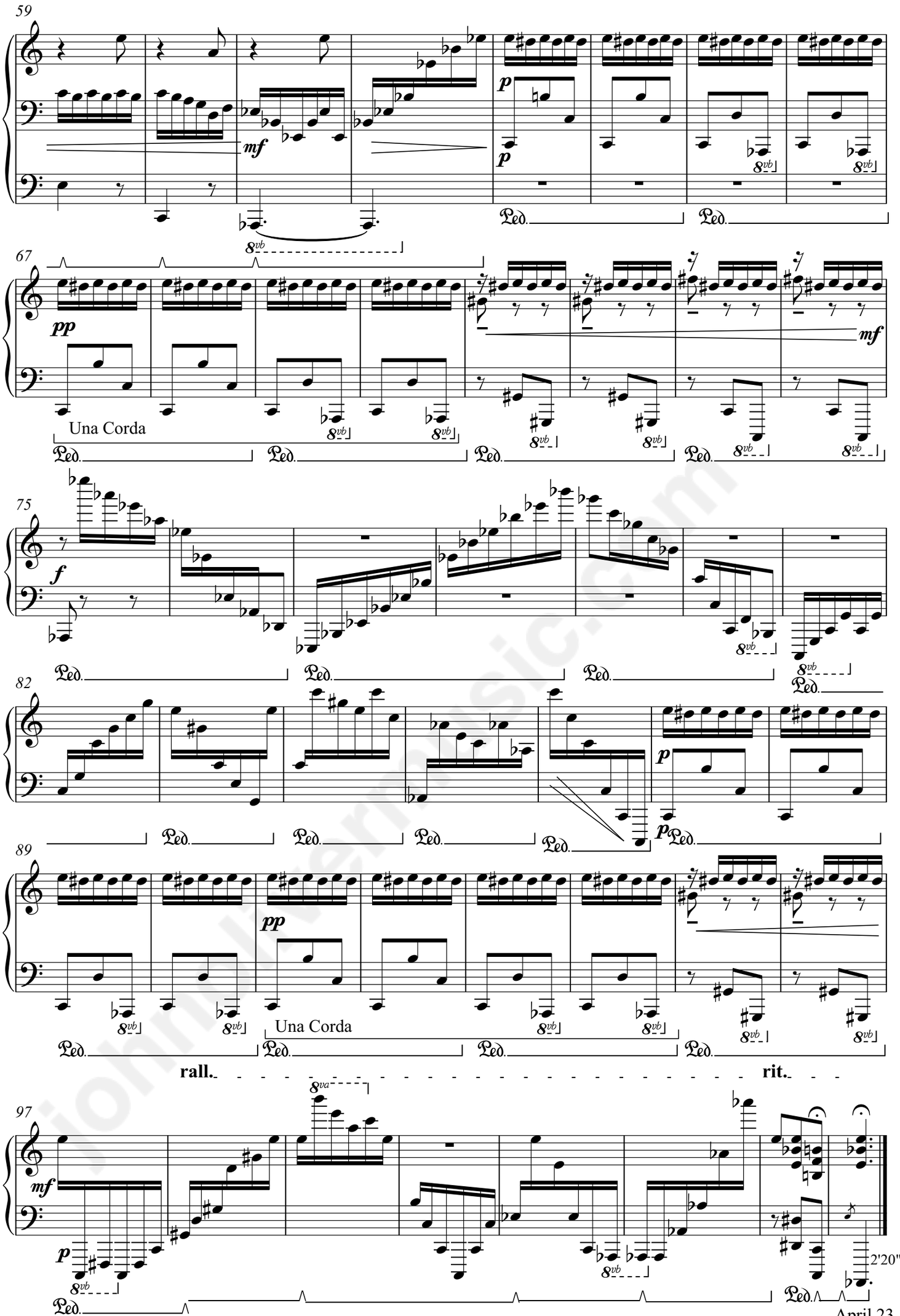


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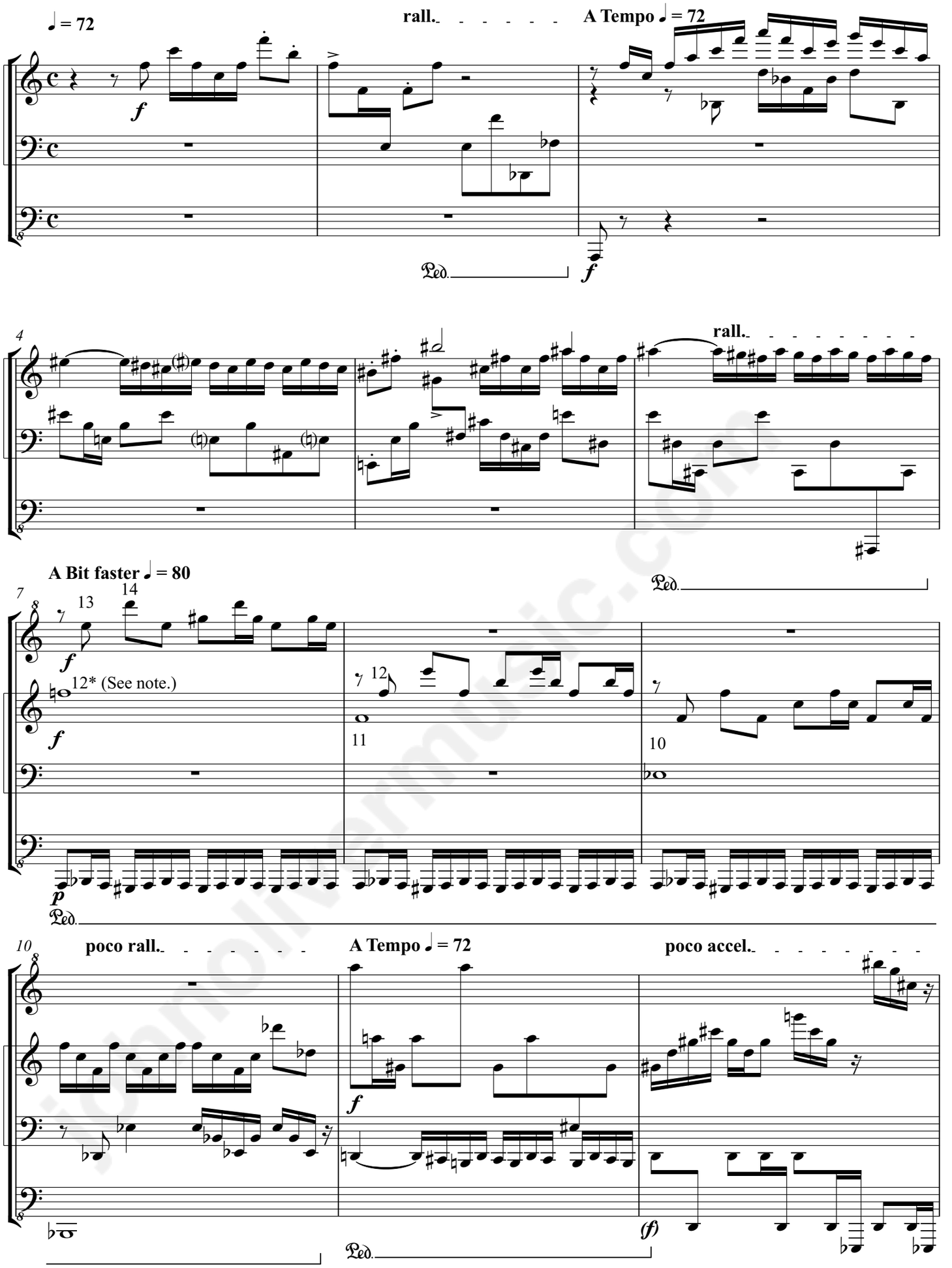
# Fantasie No. 3

from the Hot-Tempered Clavier

Piano in 16th-of-tones

John Oliver
(born 1959)




*Numbers refer to overtones of the harmonic series of C♯; sometimes these are reduced, but often left as a series from 8 to 14th harmonic.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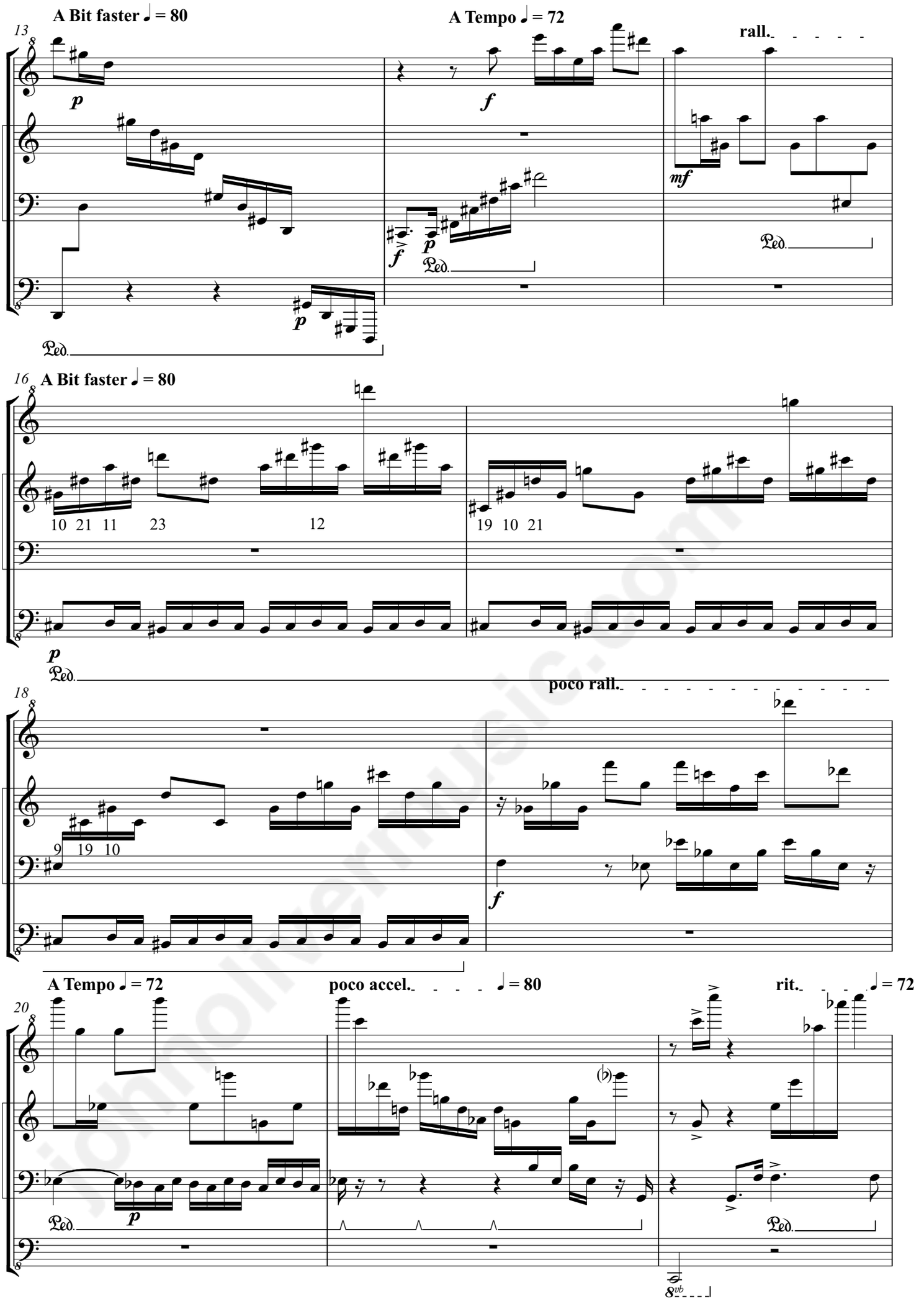


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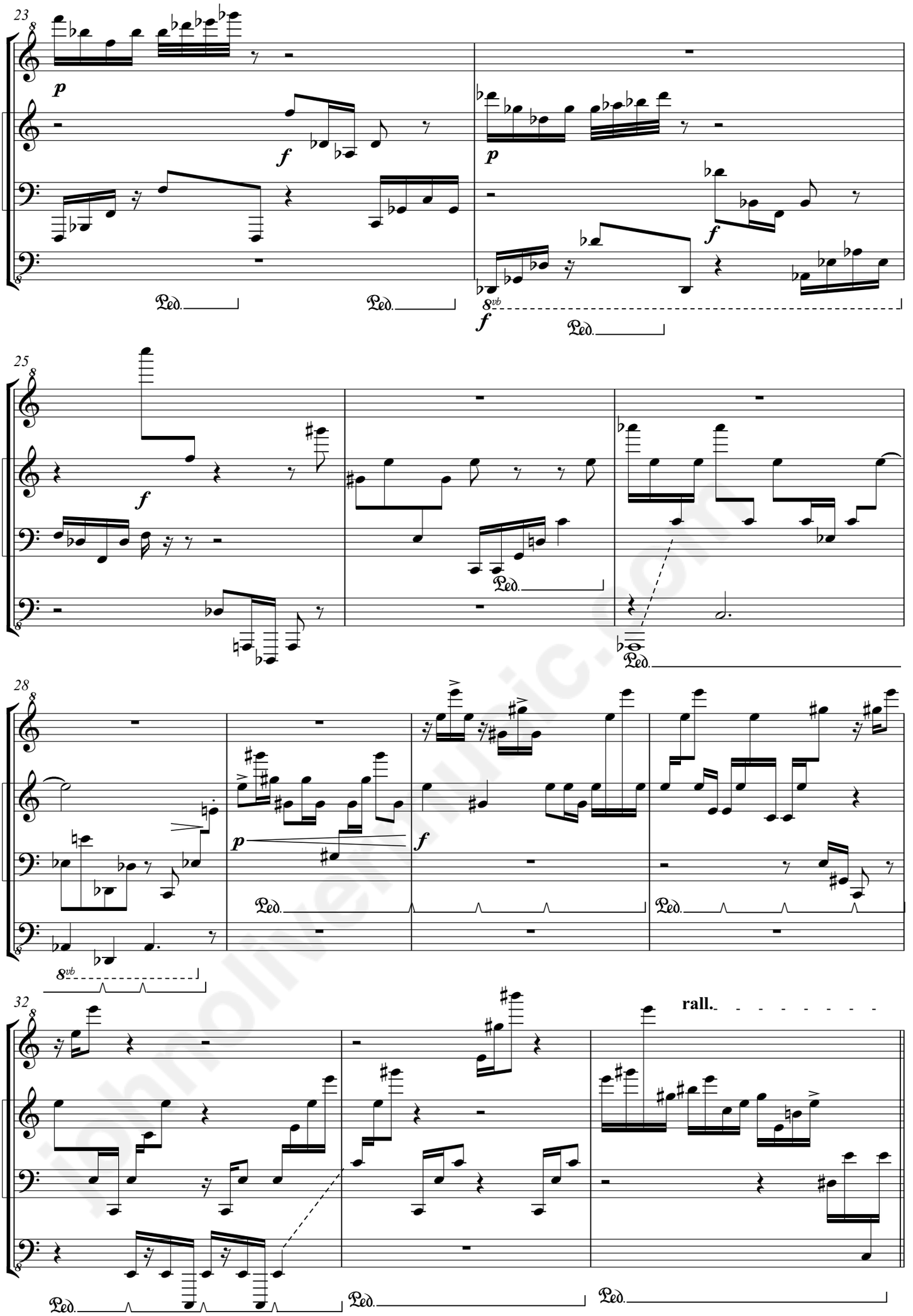


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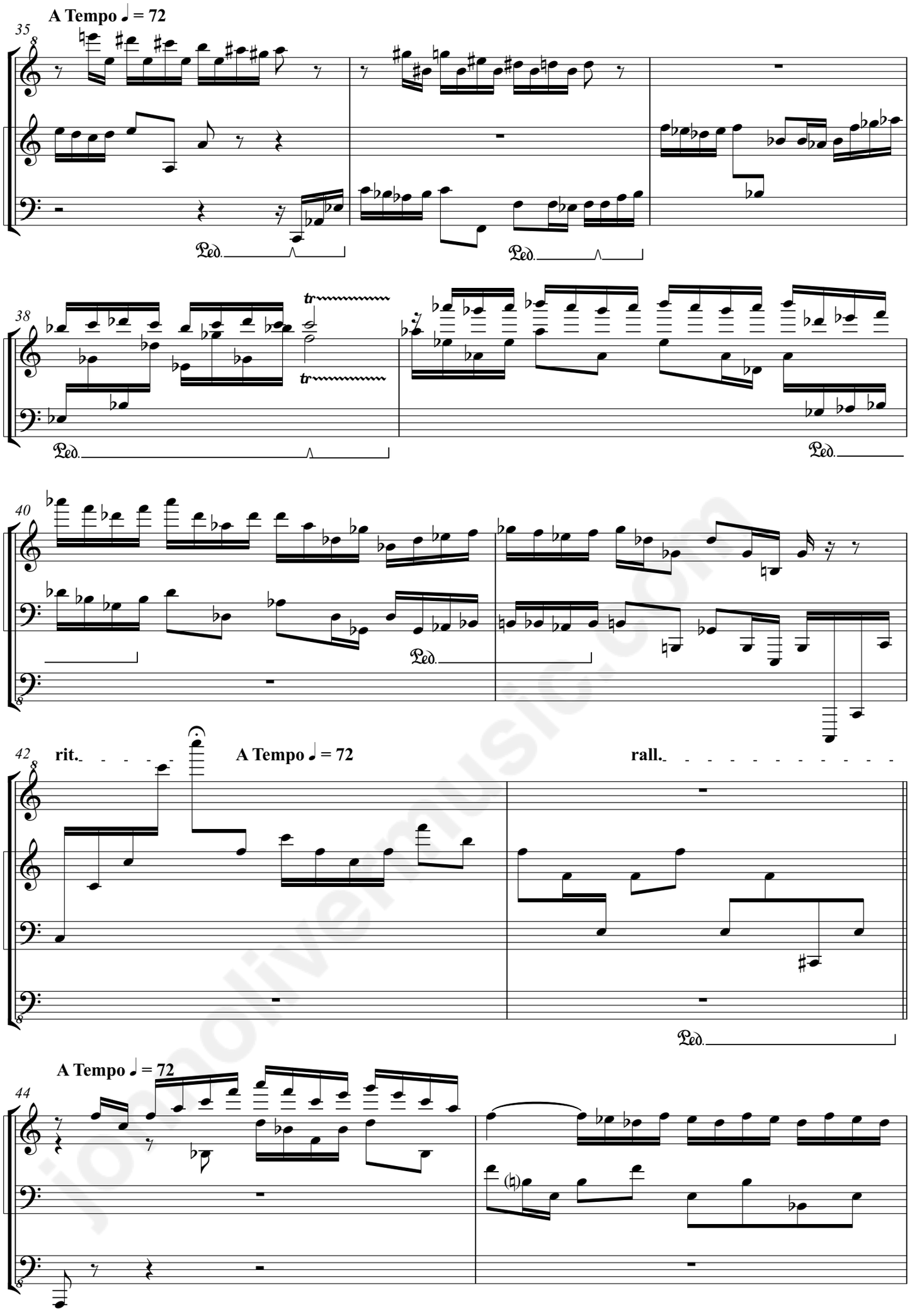


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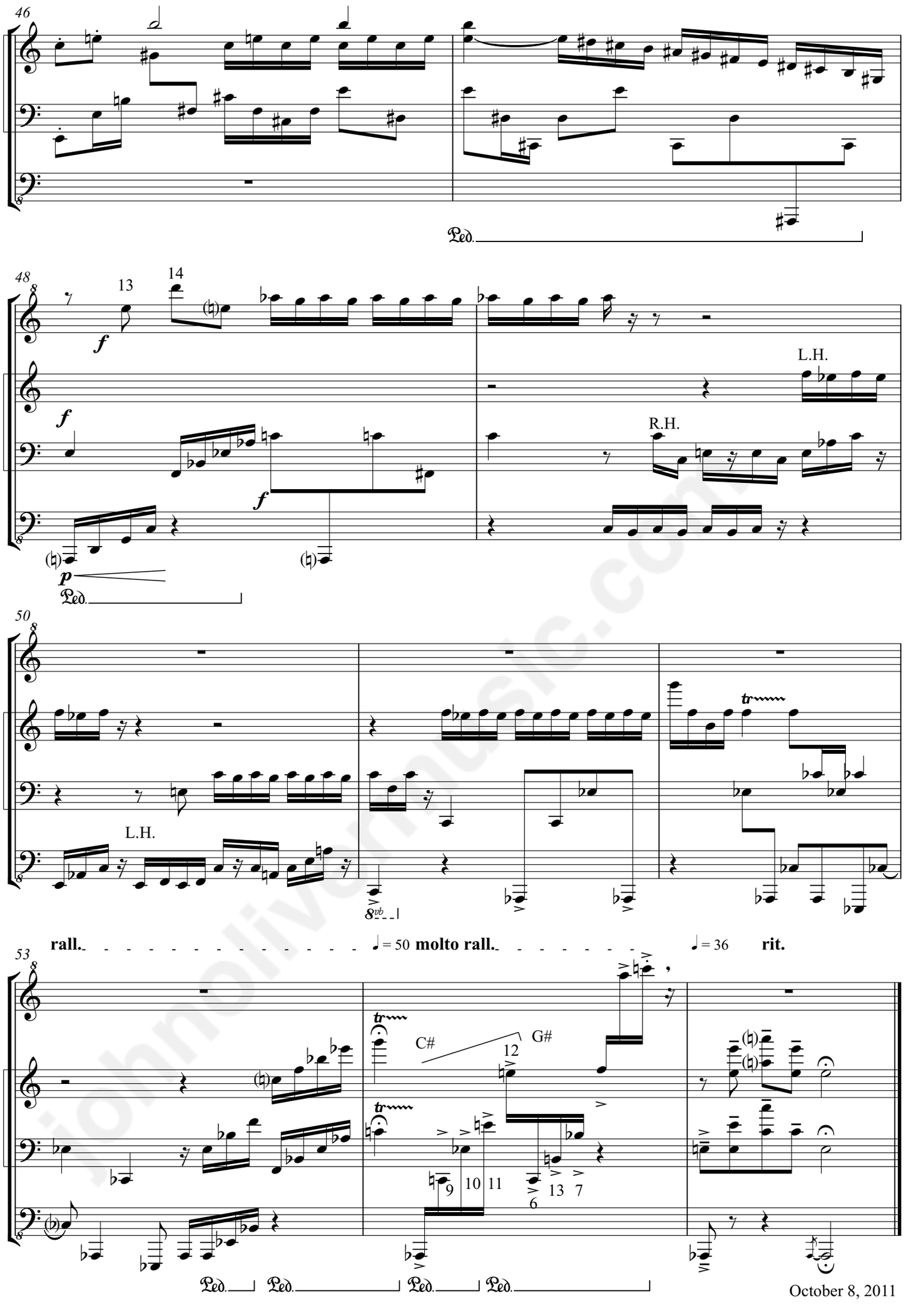


October 8, 2011

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