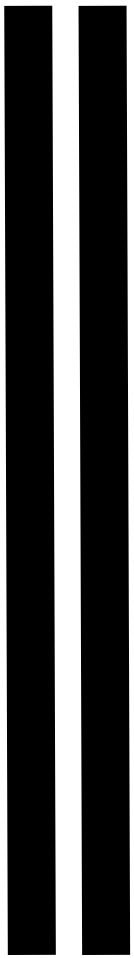
Konstantinos Vlachos

LIFE



For Live Piano & Four Virtual Pianos
(4-Channel Audio Playback)

Alternative version for Five Live Pianists available

Programme Note

Life is a continuous work structured in five phases: *Creation, Youth, Adulthood, Maturity,* and *Final Moments*. There are no distinct movements, but each section unfolds through a combination of musical and spatial development. The spatial setup consists of one piano performed live on stage, and four pre-recorded piano parts diffused through loudspeakers positioned around the audience: to the left, right, front (just behind the performer), and back (behind the audience).

From the outset, spatial separation functions both physically and musically. The live piano introduces a central melodic line, while the four offstage pianos present slowly unfolding chordal clusters. Echo effects, motivic imitation, and directionally specific transformations occur throughout. Certain passages feature rotational or circular movement across the offstage pianos, sometimes in contrast with the stage piano.

An alternative version of Life *may be performed by five live pianists, each positioned according to the original spatial design (Stage, Front, Left, Right, and Back). In this version, all parts are played live without electronic playback, preserving the same spatial interactions and musical transformations through coordinated performance.*

Spatial Layout

This piece is designed for five distinct piano sources positioned as follows:

- **Stage** – live pianist at center front.
- **Front** – speaker centered at 0° azimuth, placed just behind the performer far enough back to create a distinct direction, e.g. 2–3 meters behind the pianist.
- **Left** / **Right** – speakers at approx. –60° (Left) and +60° (Right), relative to the audience.
- **Back** – speaker positioned behind the audience, facing toward the stage (azimuth 180°).

Each part is provided as a stereo WAV file (24-bit / 48kHz), with internal panning corresponding to its location. Each playback position should ideally use a stereo speaker pair or a system that preserves stereo image. The speakers should be positioned so that their distance from the audience is approximately equal, in order to maintain consistent perceived loudness and spatial balance across all directions. All playback parts were realised using virtual piano instruments and rendered as stereo WAV files for multi-channel diffusion.

Synchronisation

- All playback stems (Left, Right, Front, Back) begin with **two 4/4 bars of silence** for synchronisation purposes. The score begins immediately after this silent lead-in, with only the Front piano entering at the start. The other pianos join later as indicated in the score.
- The **Stage stem** follows the same 2-bar silence format but is not used in concert playback. It is provided for rehearsal reference only, to aid synchronisation and preparation.
- A separate click track (Click.wav) provides a **2-bar marimba cue** for synchronisation. This cue is for **in-ear use only** and must not be audible to the audience.
- The full score, including the pianist's part, begins **directly after the 2-bar click cue.** The pianist's actual musical entry occurs a few bars later, as indicated in the score.

Performance Notes

- Each piano is labelled according to its spatial location.
- Speakers should be positioned as close as possible to the listed azimuths.
- Each playback position should preserve the stereo character of the piano source.
- The click track must remain isolated and inaudible to the audience at all times.
- The piece is designed without conductor. Synchronisation relies on click-based alignment.
- No extended techniques are employed.
- Each file is stereo and must be played through a stereo speaker or speaker pair. Collapsing to mono is not recommended and may compromise spatial clarity.

Included Materials

Filename	Purpose
Stage.wav	Live performer's part (not used in playback; for rehearsal only; virtual piano rendering)
Front.wav	Pre-recorded playback stem (rear-center speaker behind pianist; virtual piano rendering)
Right.wav	Pre-recorded playback stem (right speaker at approx. +60°; virtual piano rendering)
Left.wav	Pre-recorded playback stem (left speaker at approx. –60°; virtual piano rendering)
Back.wav	Pre-recorded playback stem (rear speaker behind audience; virtual piano rendering)
Click.wav	2-bar marimba cue (for in-ear click sync only)
Life Flat Stereo.wav	A full-length stereo reference mix. Not for public performance.
Click Full.wav	Full-length rehearsal click track (includes 2-bar cue + full piece sync)
Life No Stage Full Click.wav	Rehearsal mix without Stage Piano, with full-length click + 2- bar click intro
Life No Stage 2 Bar Click.wav	Rehearsal mix without Stage Piano, with only 2-bar click intro

Alternative Performance Version: Five Live Pianists

Life may optionally be performed by **five live pianists**, instead of one live pianist and four audio playback channels. In this version, each pianist performs **one of the original spatial parts**: stage, front, right, left, and back.

Each part corresponds to a physical location in the performance space, and together they form a surrounding spatial field around the audience.

Piano & Hall Requirements

This version requires:

- **Five acoustic pianos (or high-quality digital stage pianos)**, one for each performer.
- A **sufficiently large hall or performance space**, with the audience seated centrally and surrounded by the pianists.

Piano placement must follow the original spatial model:

- **Stage** – in front of the audience, centre (traditional soloist position)
- **Front** – adjacent to Stage, slightly offset, or next to it if space is limited
- **Left** – to the audience's left side
- **Right** – to the audience's right side
- **Back** – directly behind the audience

The five pianists should be clearly separated, with enough distance to maintain spatial clarity but still allow for line-of-sight if manual synchronisation is used. Avoid clustering multiple pianos too close together unless acoustics or venue constraints require adjustments.

Synchronisation (for 5 pianists)

Synchronisation must be ensured by one of the following methods:

In-Ear Click Synchronisation (Recommended)

All five performers follow a shared printed score with full notation and follow a full-length click track (*Click Full.wav*) using in-ear monitors. The click begins with a 2-bar cue and continues throughout. Pianists are free to play expressively, but maintain rhythmic alignment through the click. This method ensures rhythmic precision across all spatial directions, especially in passages with echo effects and rotational textures.

Manual Synchronisation (Advanced)

This method is for **experienced ensembles only** and involves **no click in performance**.

- Pianists synchronise by **listening** to one another and using **visual cues**.
- This method requires **extensive rehearsal** and strong ensemble cohesion.
- The existing click tracks: *Click.wav, Click Full.wav, Life No Stage Full Click.wav,* may still be used in rehearsal to internalise timing.

Final Note

In this alternative live version, it is essential that all performers adhere closely to the **spatial**, **rhythmic**, and **expressive** elements of the original design. The effectiveness of *Life* depends on the precise spatial distribution of the five pianists around the audience, as well as accurate synchronisation during echo passages, imitative textures, and rotational gestures.

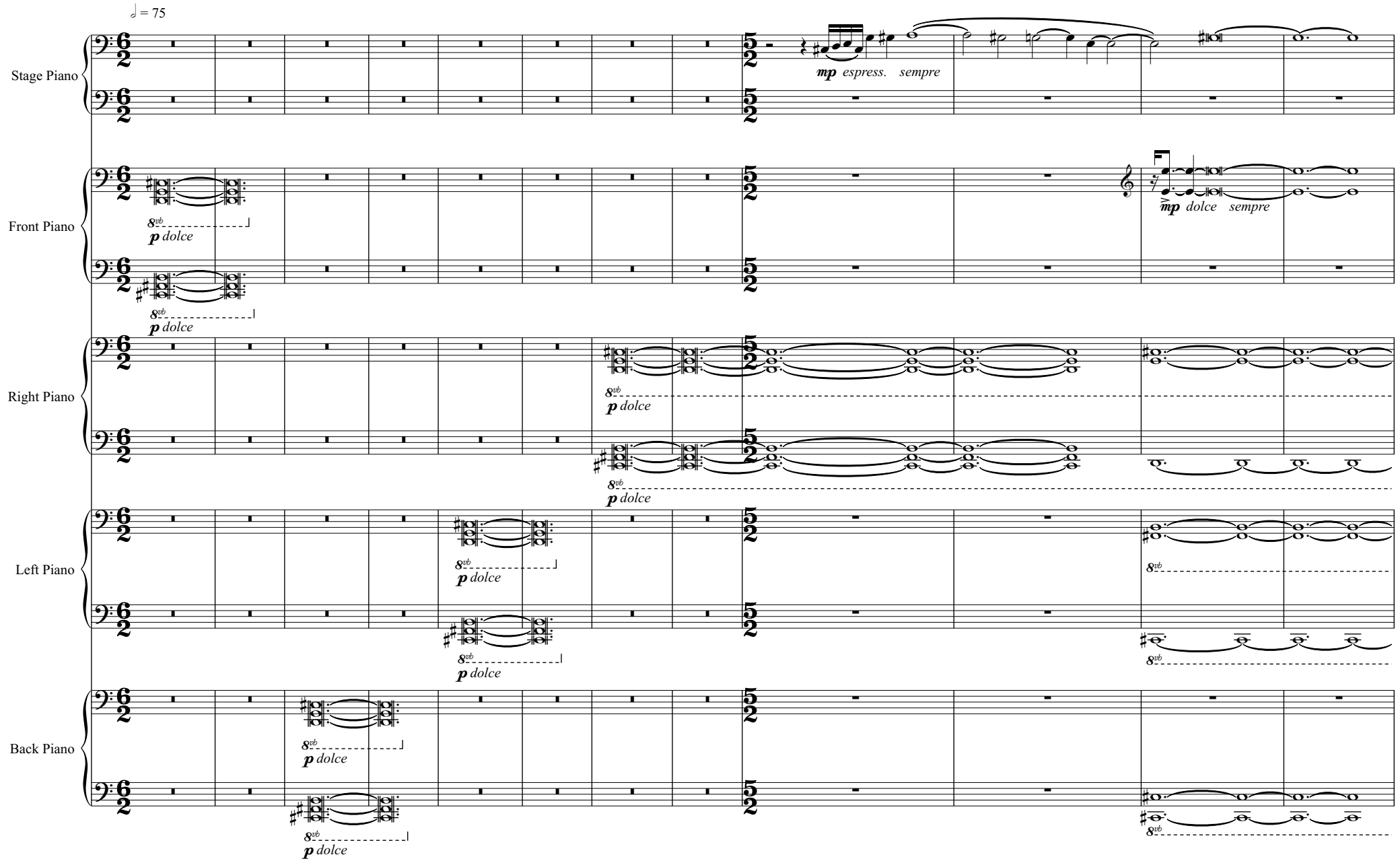
For performances using **manual synchronisation**, there is **no requirement to follow the original fixed timings or tempo exactly**. Rubato, flexibility, and expressive pacing are entirely welcome, and even encouraged, **as long as all five pianists remain tightly unified**. The crucial factor is not absolute tempo, but **cohesion between performers**. Whether playing fast, slow, or freely, the ensemble must move as one.

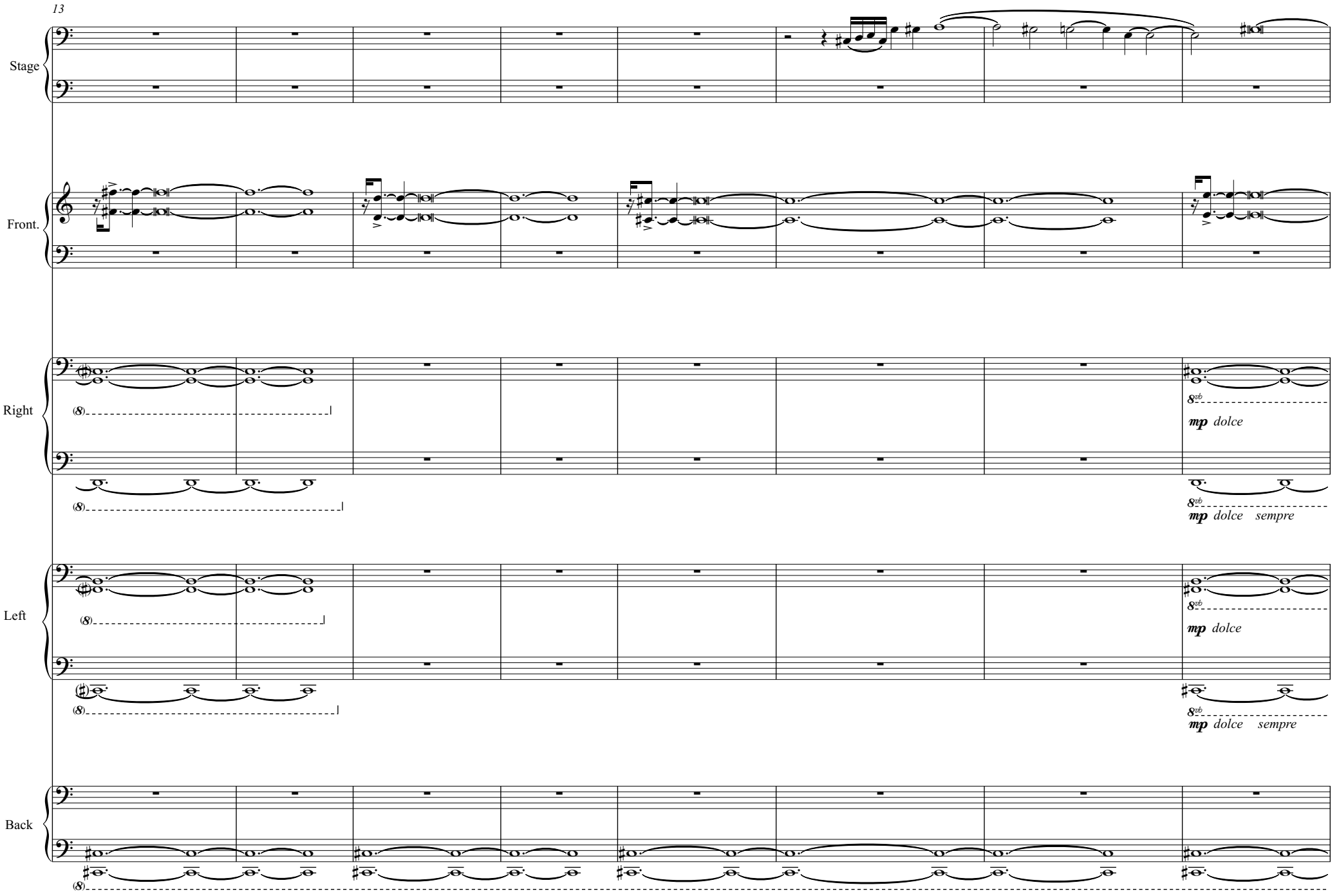
Life

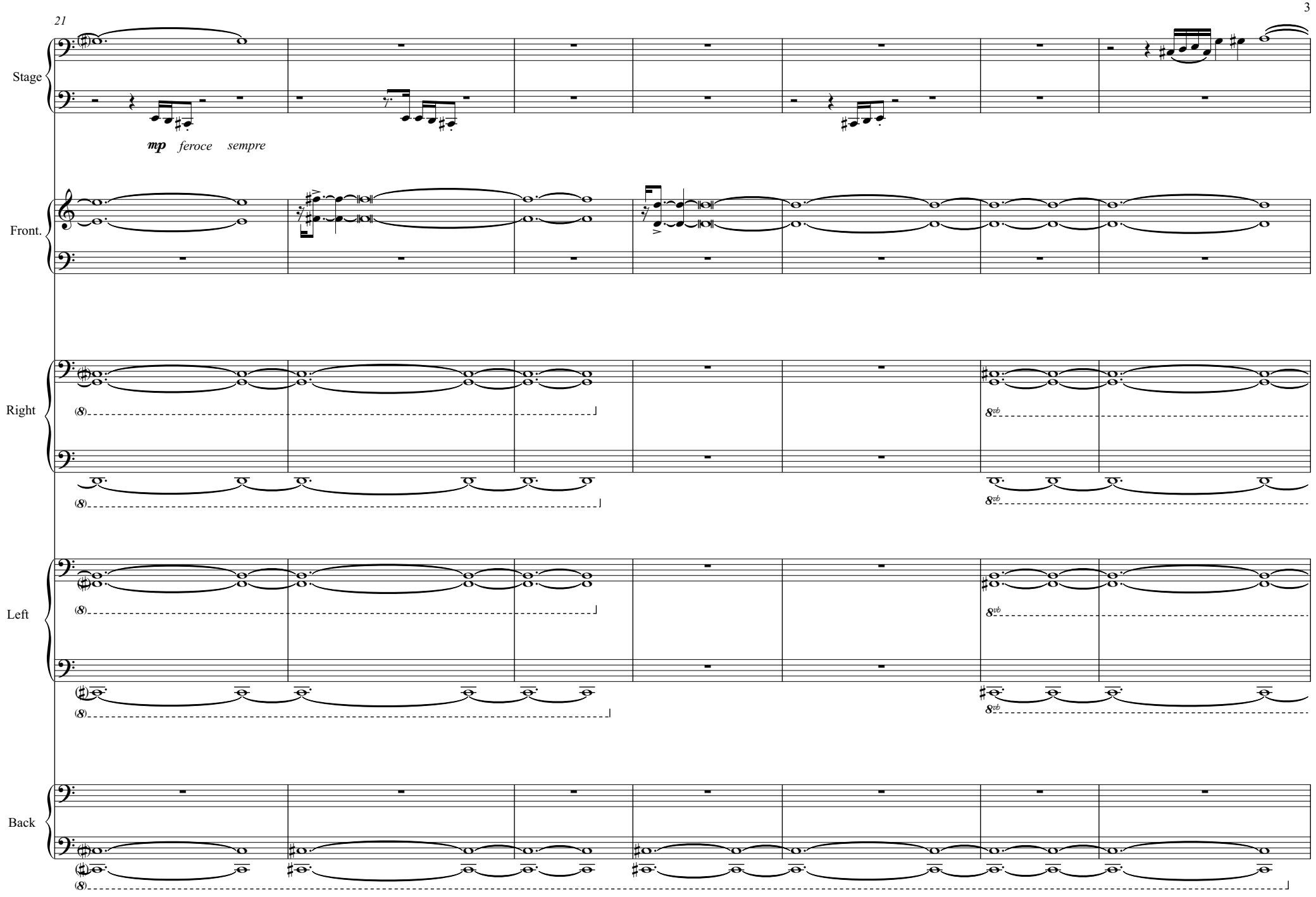
for five pianos

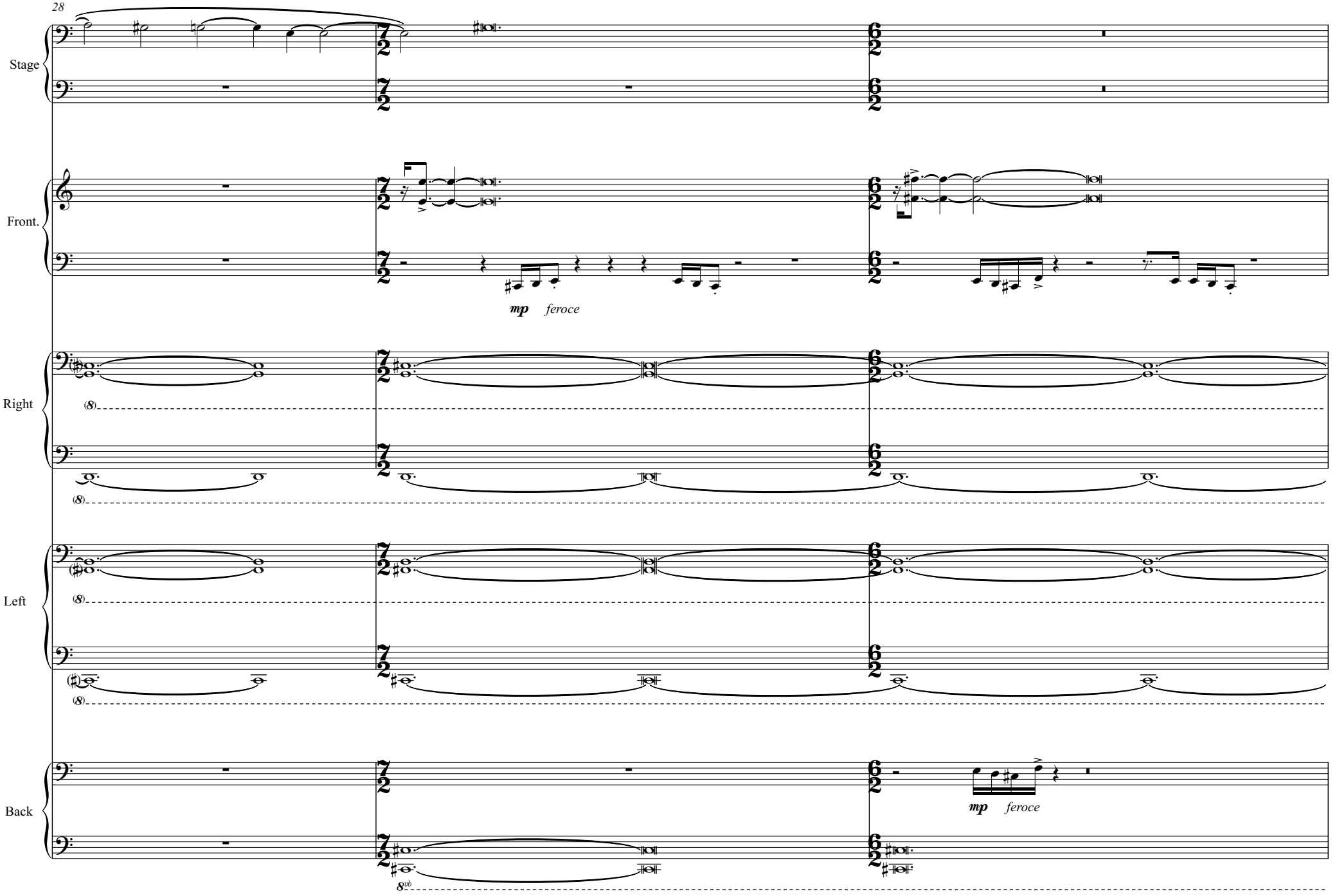
Konstantinos Vlachos
2019

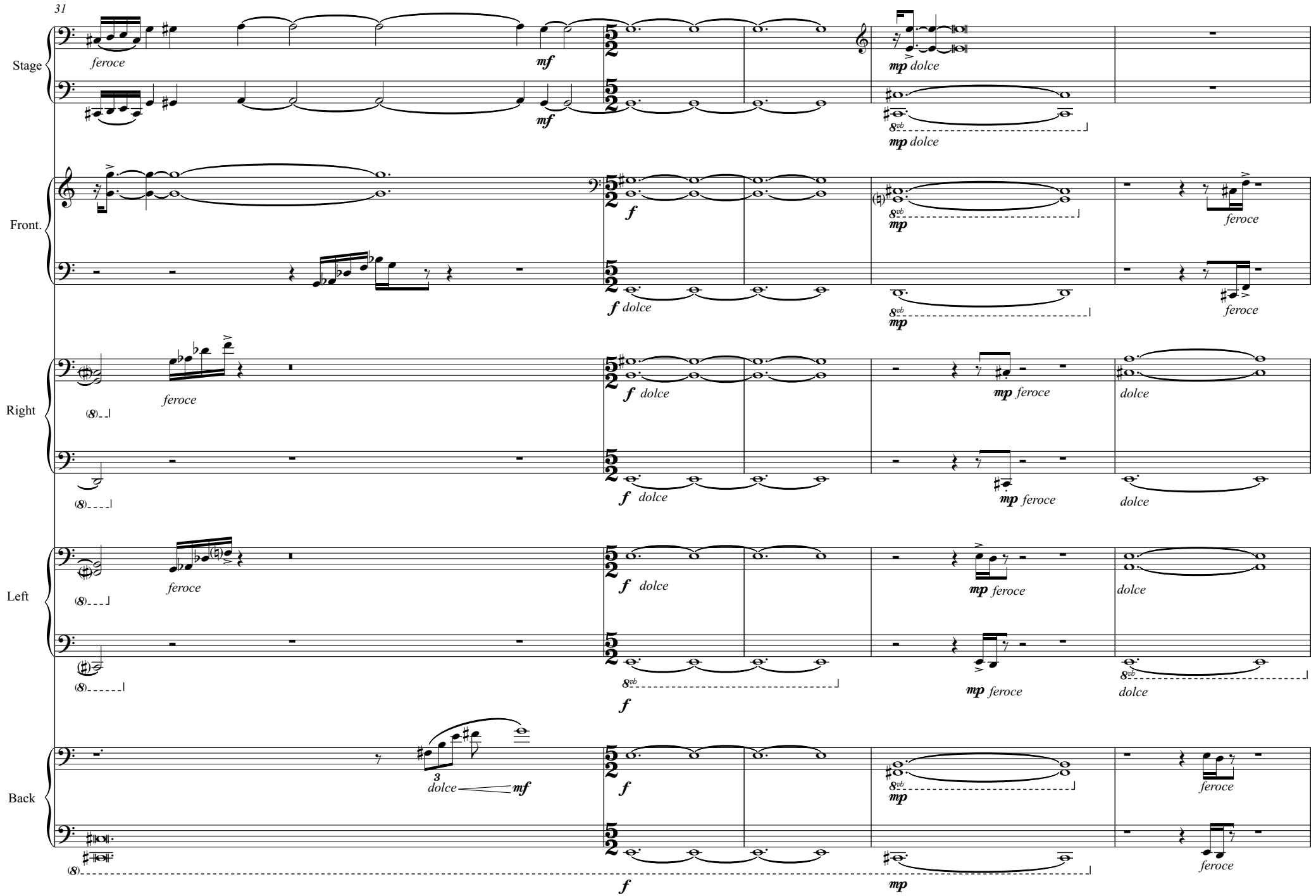
Duration: ca. 20 ' 03 "

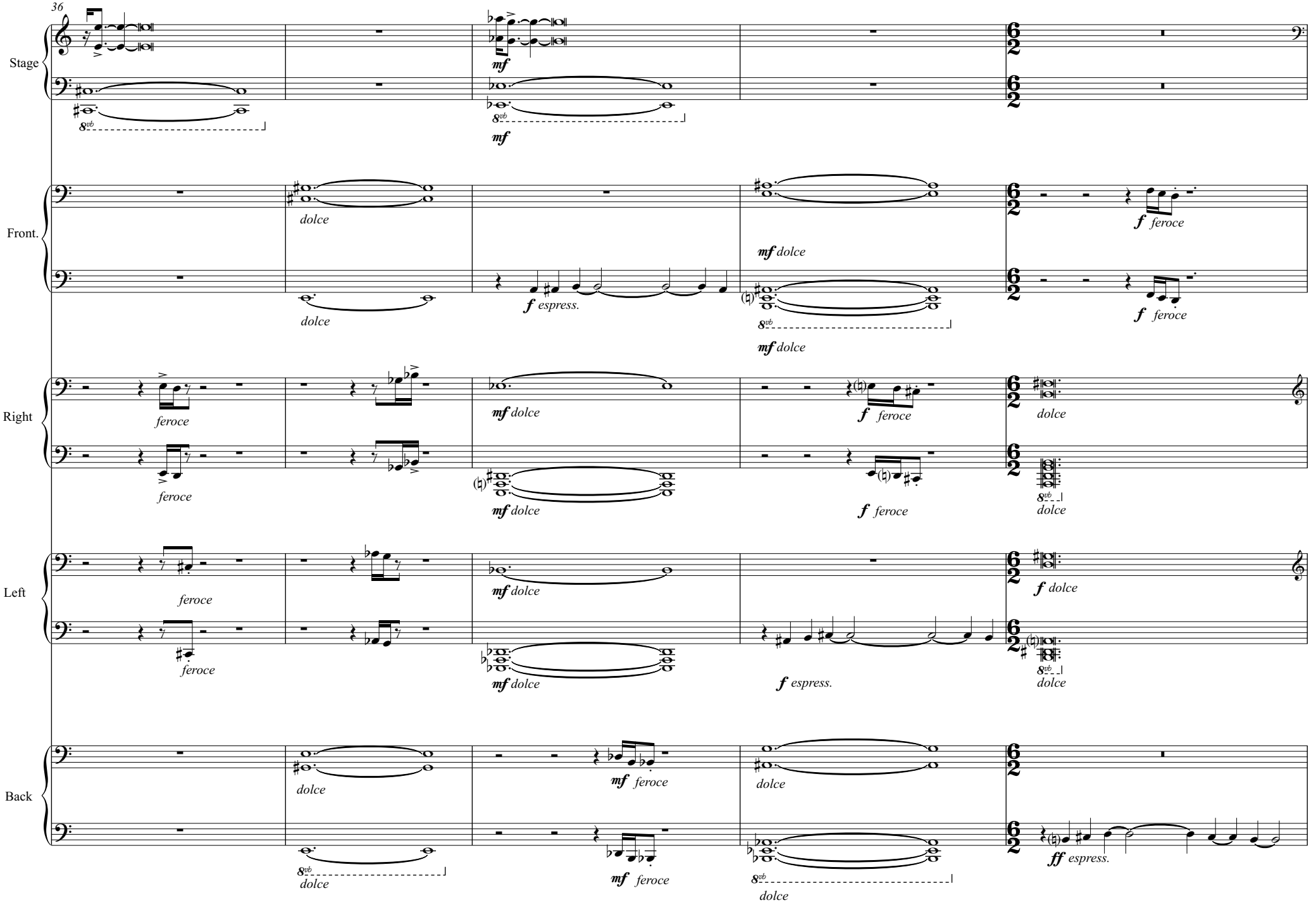



13
Stage
Front.
Right
(8)
8vb
mp dolce
mp dolce sempre
Left
(8)
8vb
mp dolce
mp dolce sempre
Back
(8)


21
Stage
mp feroce sempre
Front.
Right
Left
Back


28
Stage
Front.
mp feroce
Right
(8)
Left
(8)
Back
mp feroce
8vb


31
Stage
Front.
Right
Left
Back
feroce
mf
mp dolce
8vb
f
f dolce
mp
mp feroce
dolce
3
dolce
mf


36
Stage
Front.
Right
Left
Back
mf
dolce
f espress.
mf dolce
f feroce
feroce
f dolce
ff espress.

41

Stage

ff *grandioso*

8vb

ff *grandioso*

Front.

7:4

8vb

ff *fff*

Right

ff *grandioso*

ff *grandioso*

Left

ff *grandioso*

ff *grandioso*

7:4

f *feroce* *ff*

Back

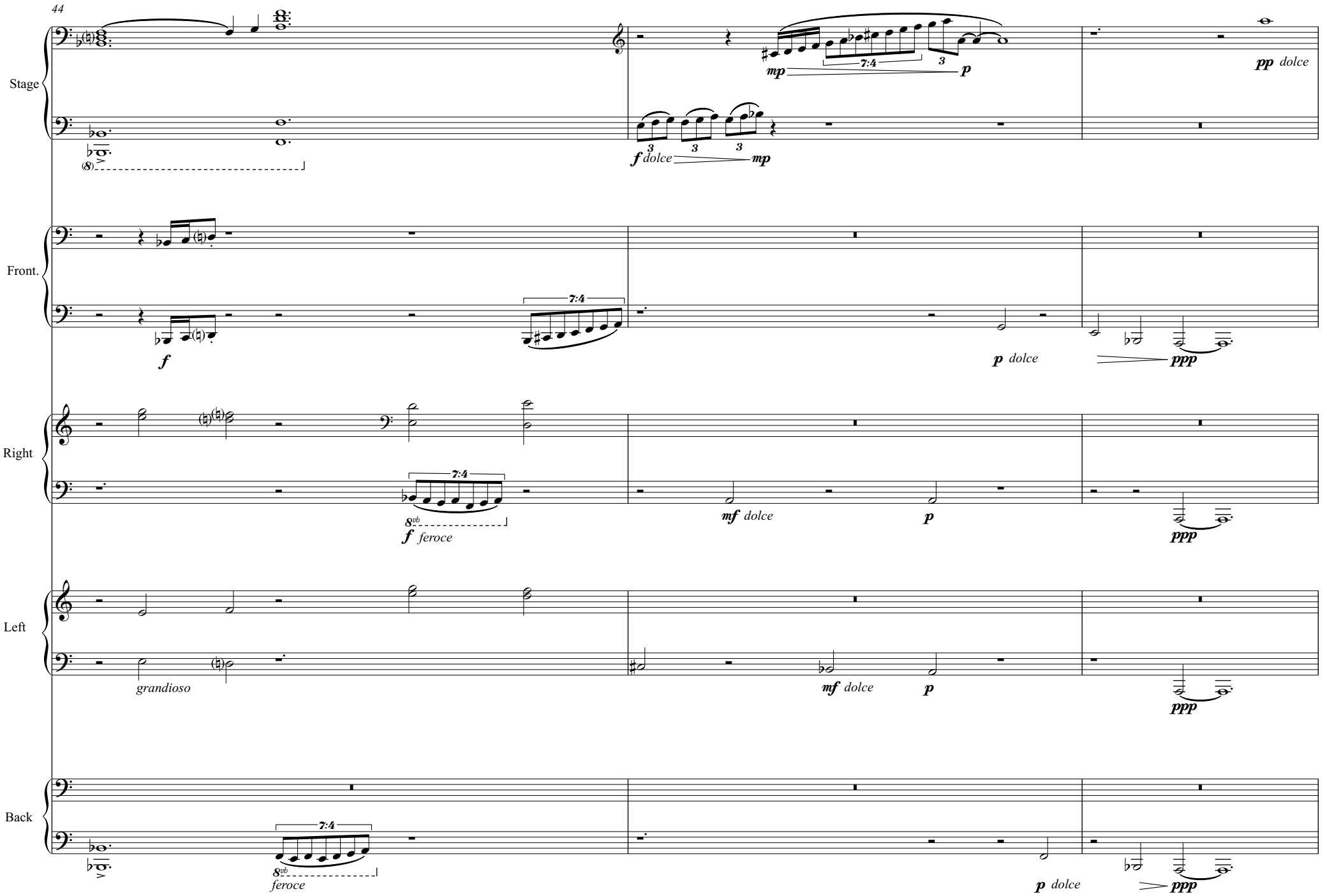
f *feroce*

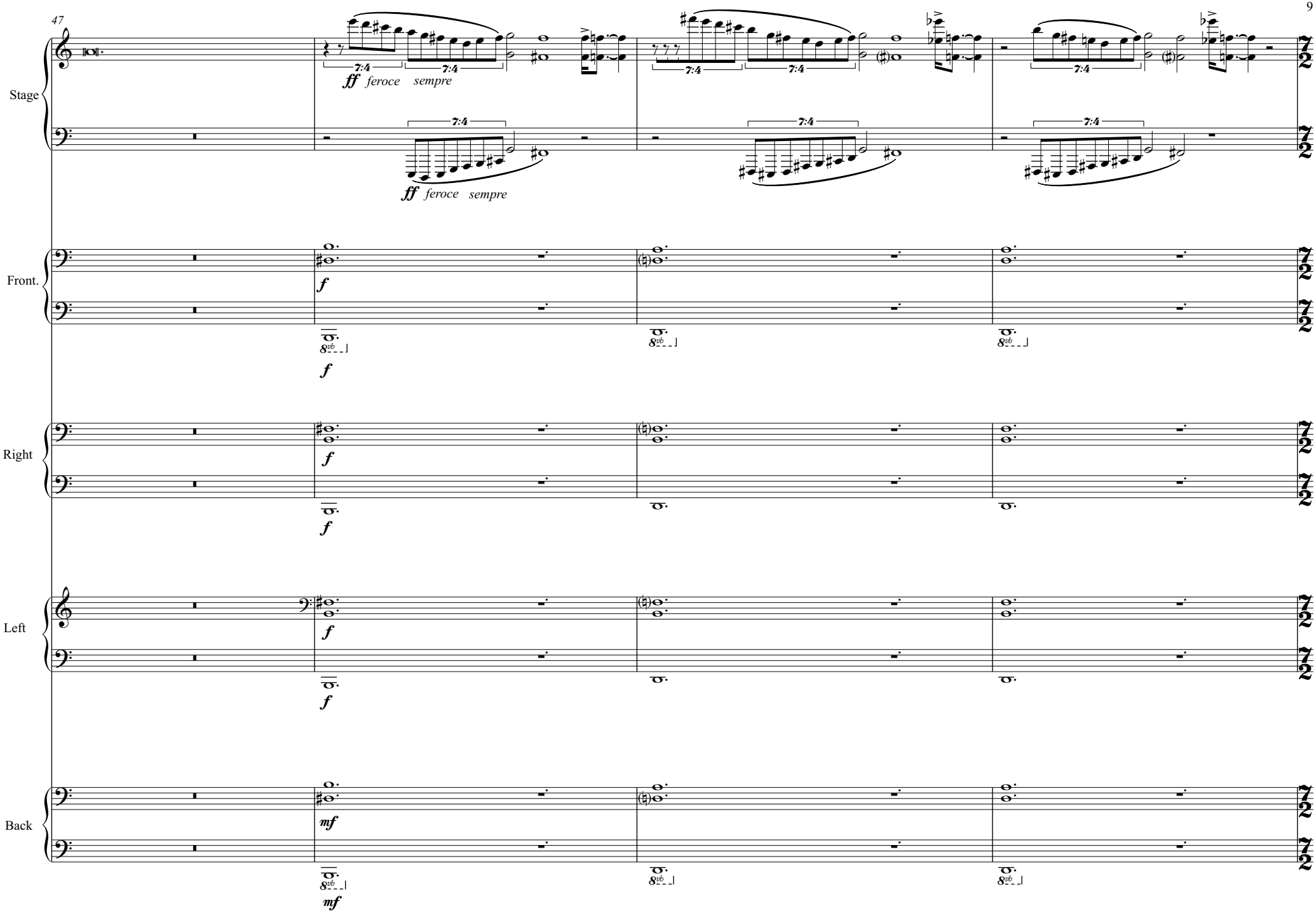
grandioso

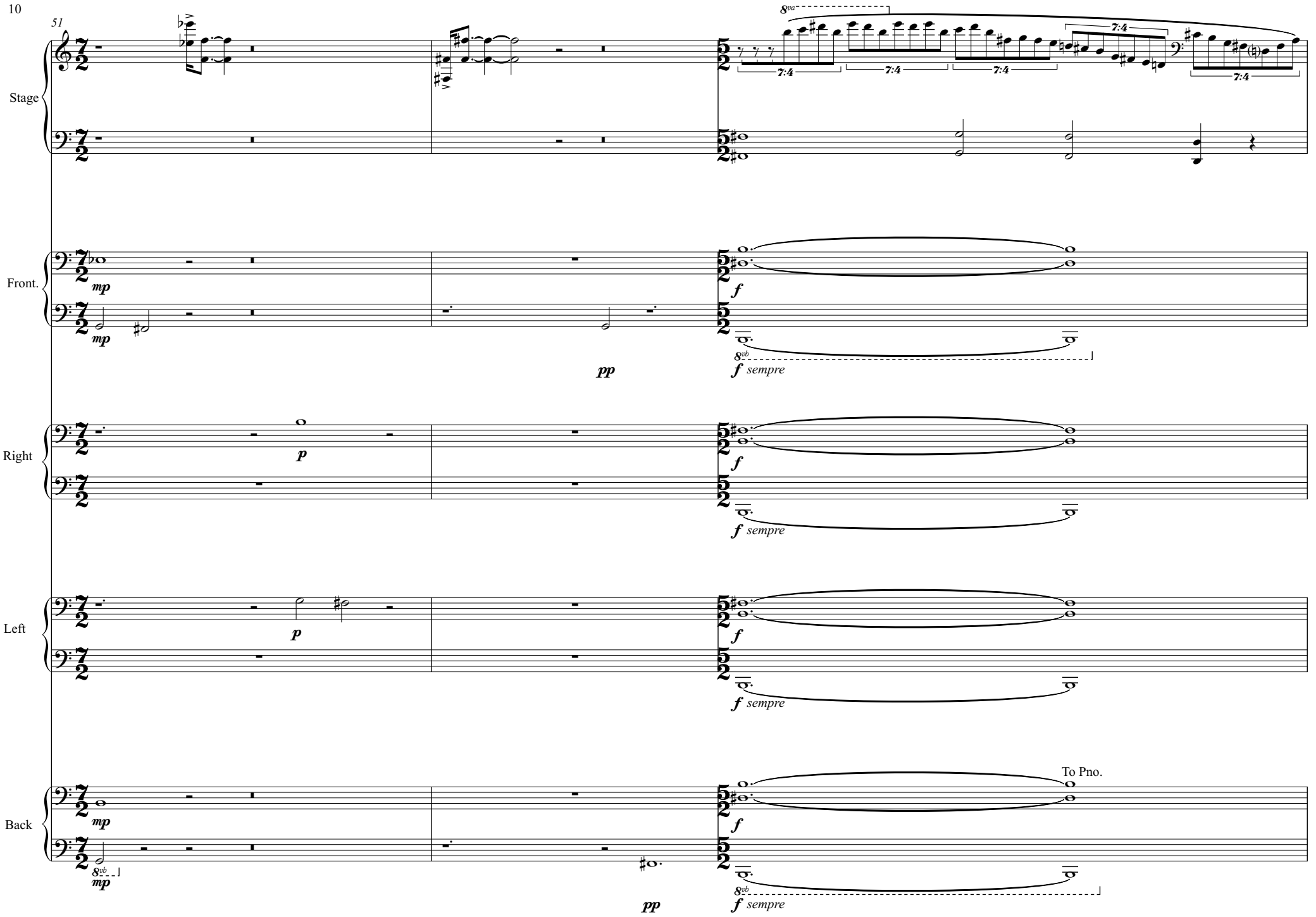
feroce 7:4

f *feroce*

grandioso


44
Stage
Front.
Right
Left
Back
mp
7:4
3
p
pp dolce
f dolce
mp
f
7:4
p dolce
ppp
8vb
f feroce
mf dolce
grandioso
feroce


47
Stage
Front.
Right
Left
Back
7:4
ff feroce sempre
f
mf
8vb


51
Stage
Front.
Right
Left
Back
8va
7:4
mp
p
pp
f
sempre
8vb
To Pno.

54

Stage

Front.

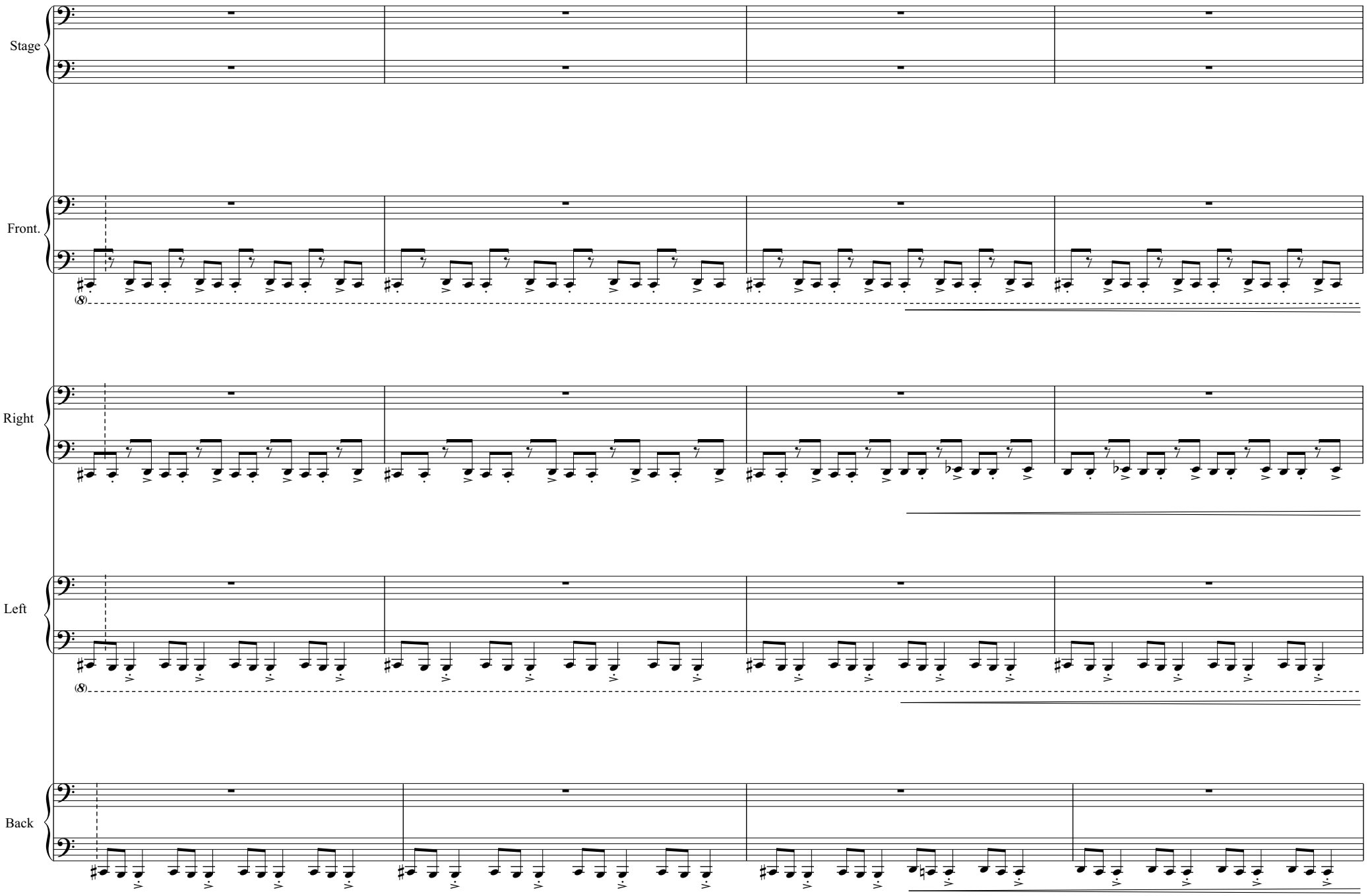
Right

Left

Back

(2/2 + 1/16 + 2/2)

58



62

Stage

ff *grandioso* *sempre*

ff *grandioso* *sempre*

Front.

Right

Left

Back

66

Stage

Front.

Right

Left

Back

mf

70

Stage

8vb

mp

Front.

(8)

f

Right

8vb

f

Left

(8)

f

Back

8vb

f

74

Stage

fff grandioso

fff grandioso sempre

Front.

ff

8vb

ff sempre

Right

ff

8vb

ff sempre

Left

ff

8vb

ff sempre

Back

(3/2 + 4/16 + 3/16)

3/2 + 7/16

3/2 + 7/16

4/2

ff

8vb

ff sempre

79

Stage

espress.

grandioso

Front.

f *ff*

Right

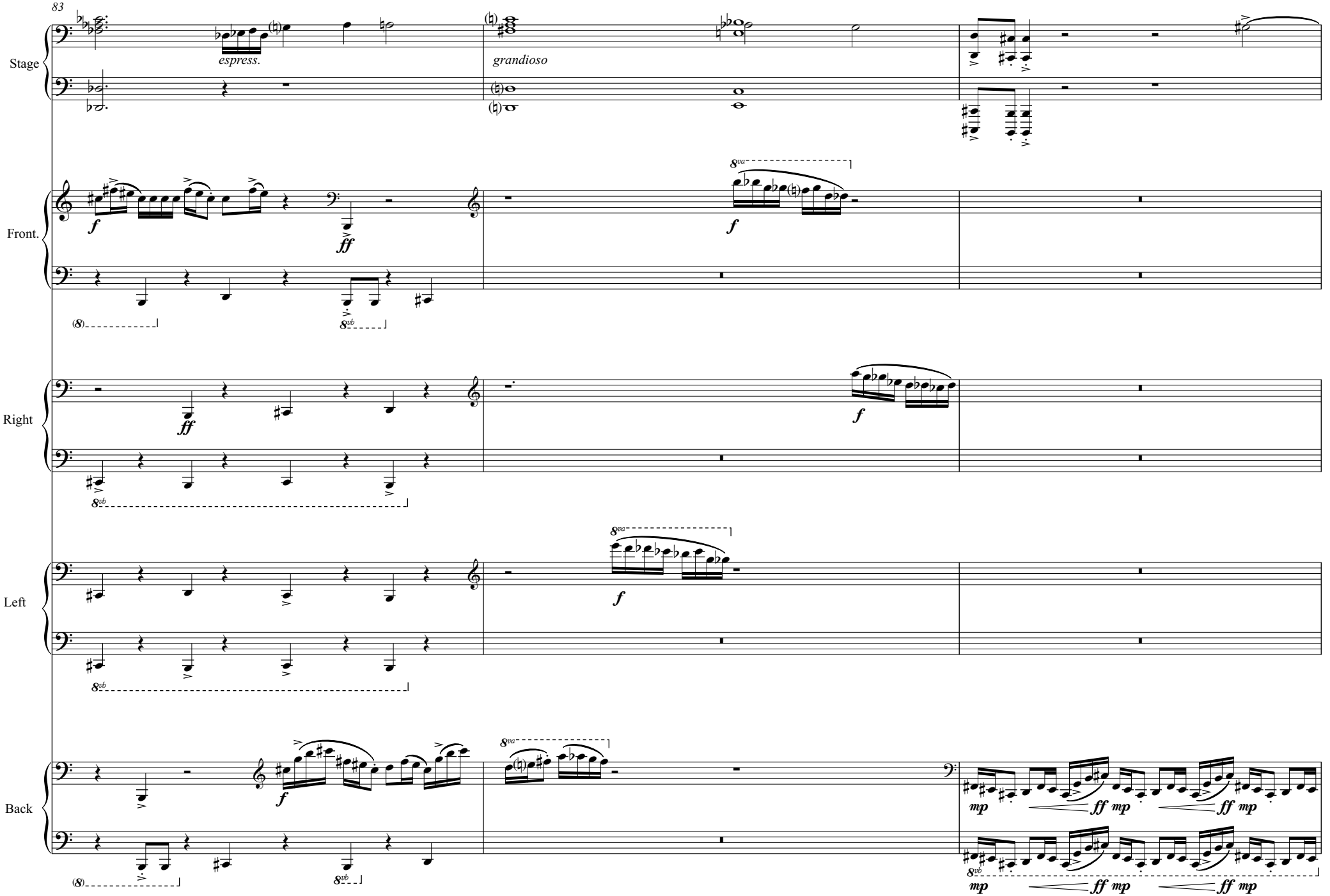
f

Left

f *ff*

Back

f *ff*


83
Stage
espress.
grandioso
Front.
Right
Left
Back
mp
ff mp
ff mp

86

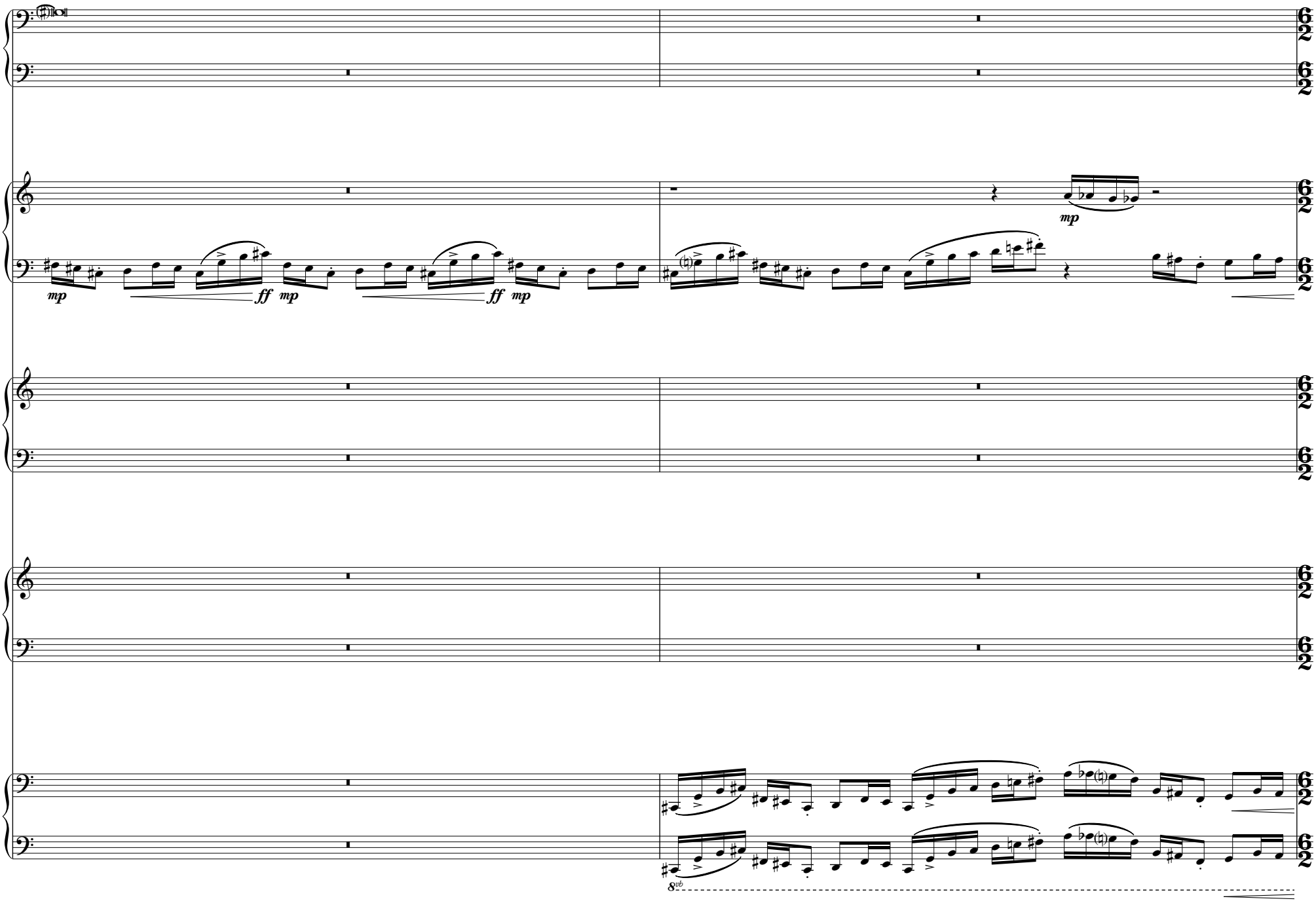
Stage

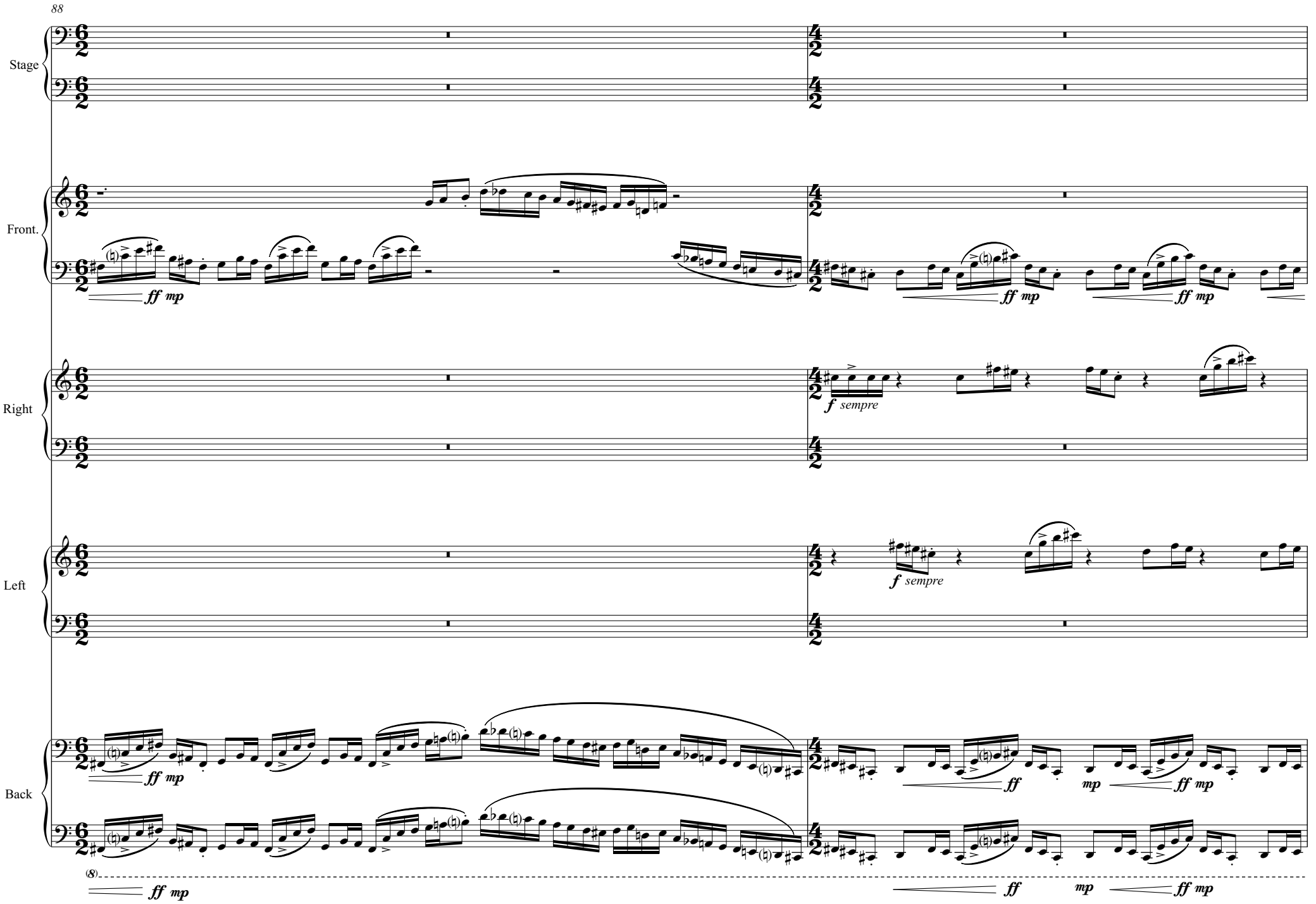
Front.

Right

Left

Back




88
Stage
Front.
Right
Left
Back
ff mp
f sempre
ff
mp
(8)

90

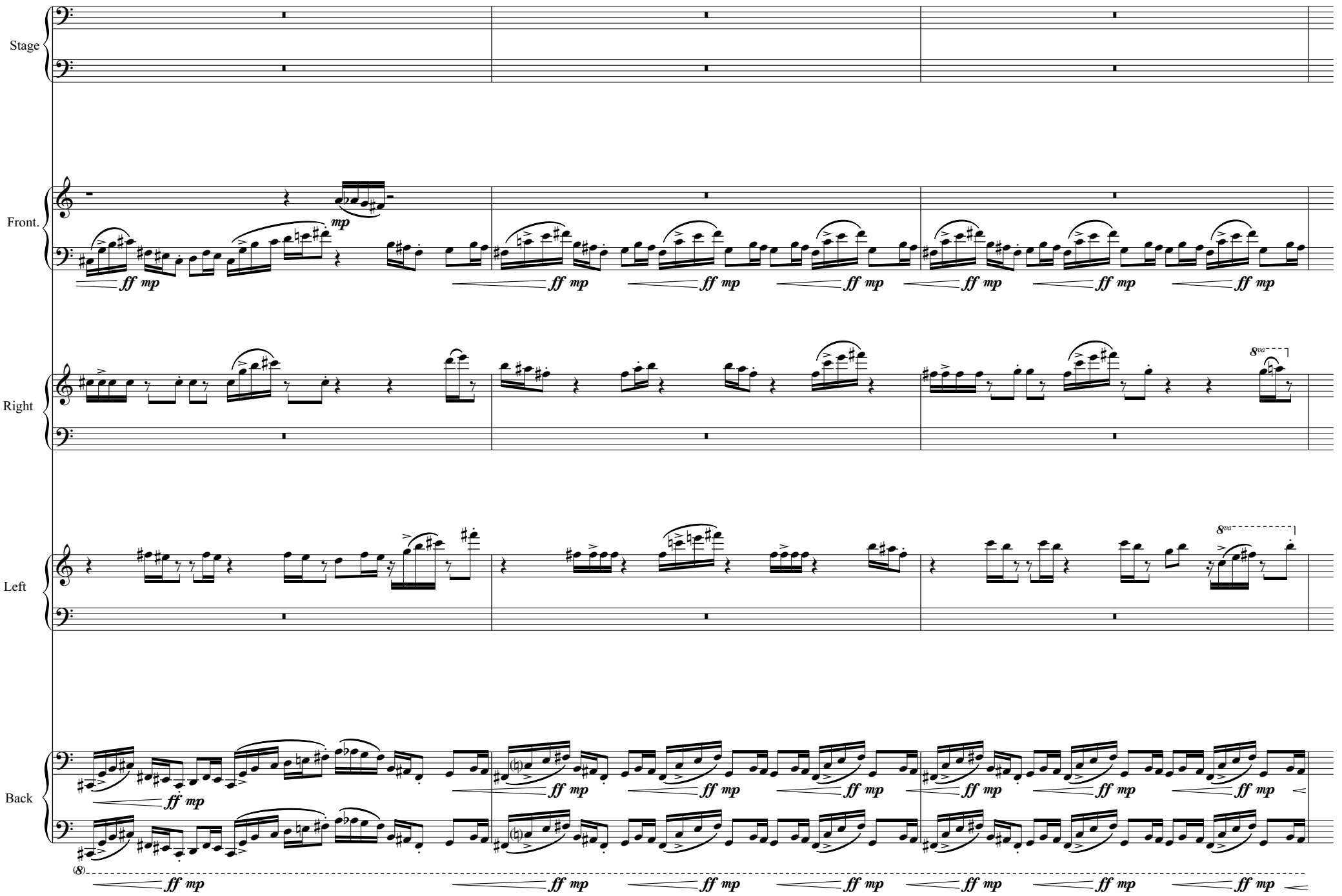
Stage

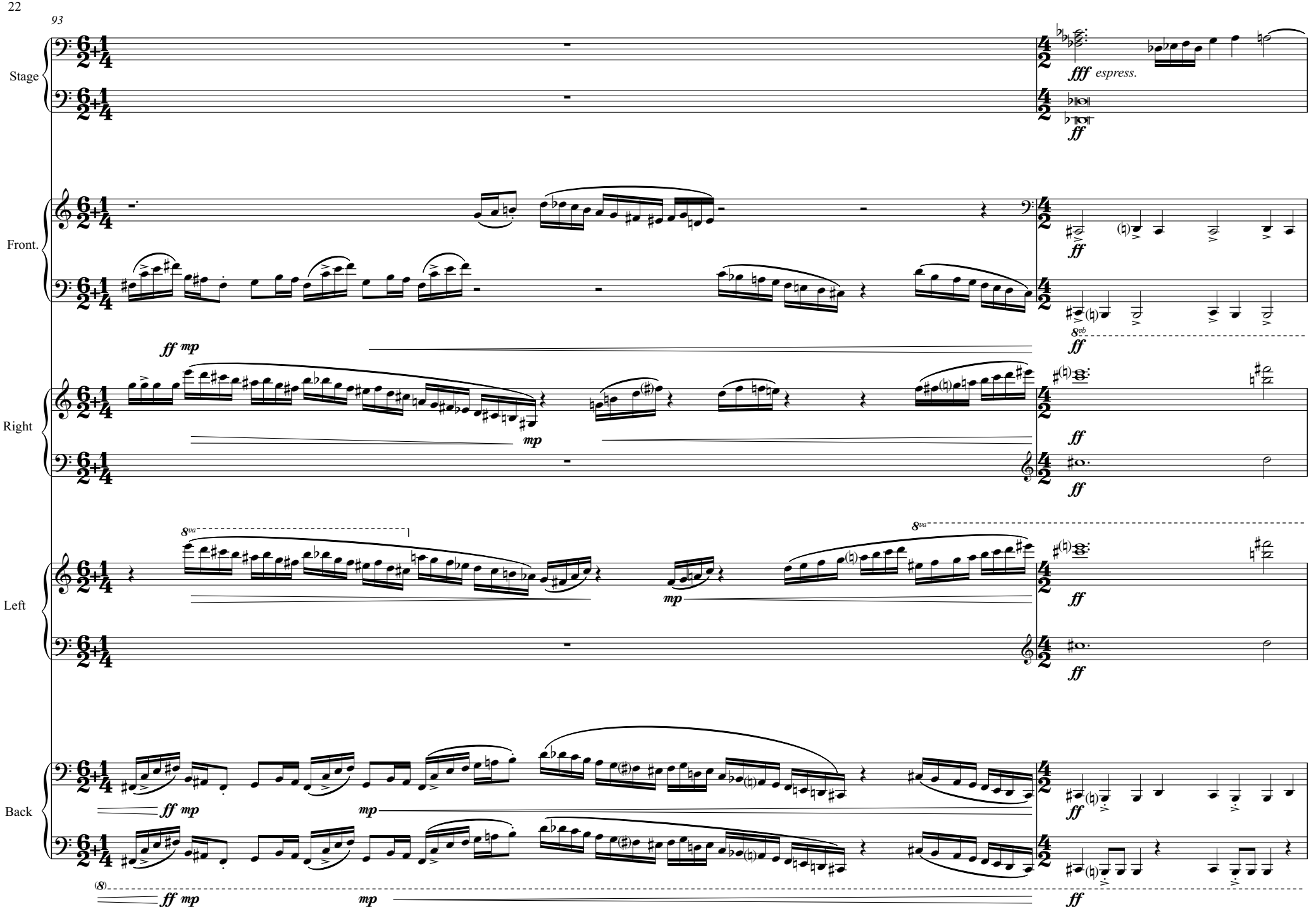
Front.

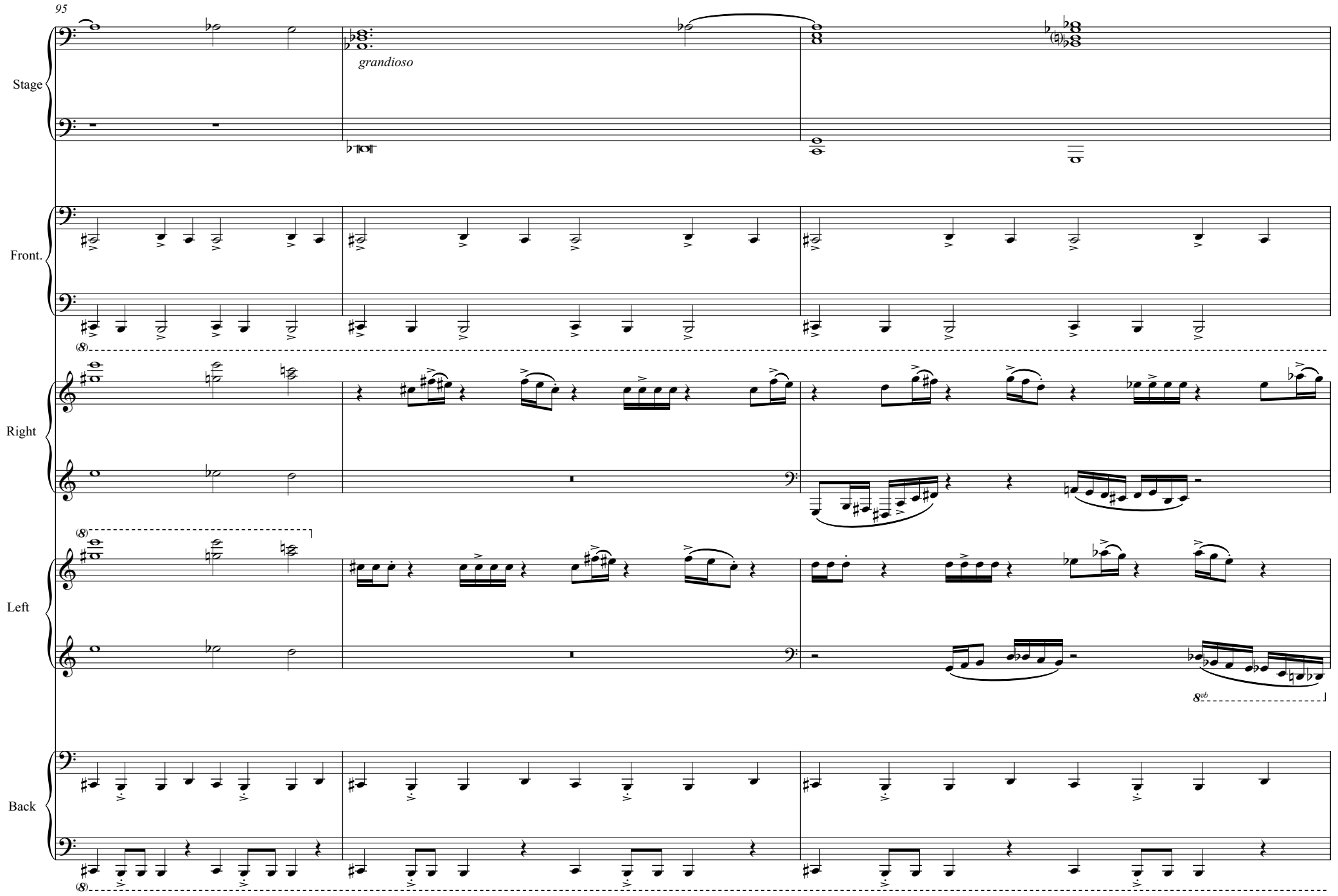
Right

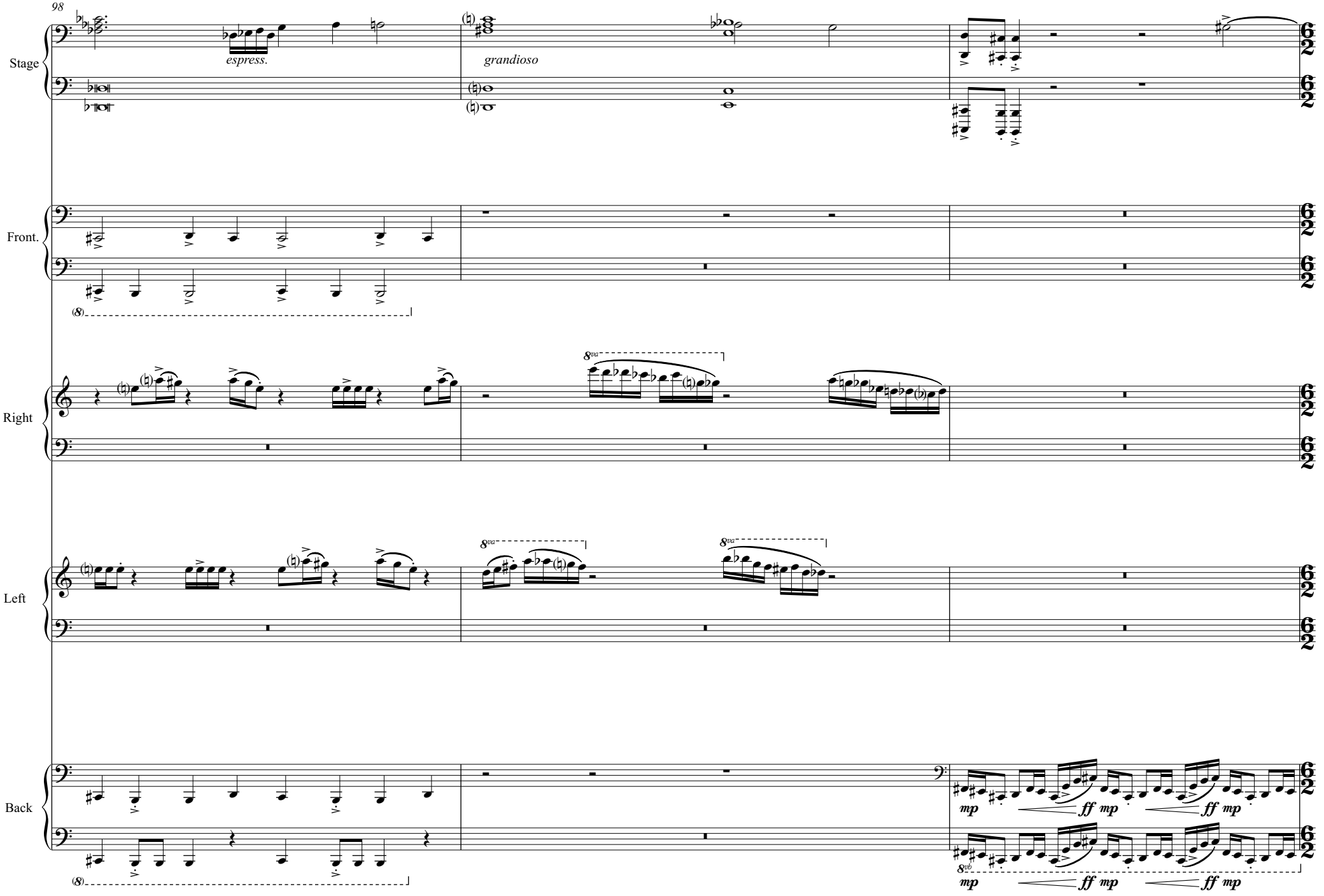
Left

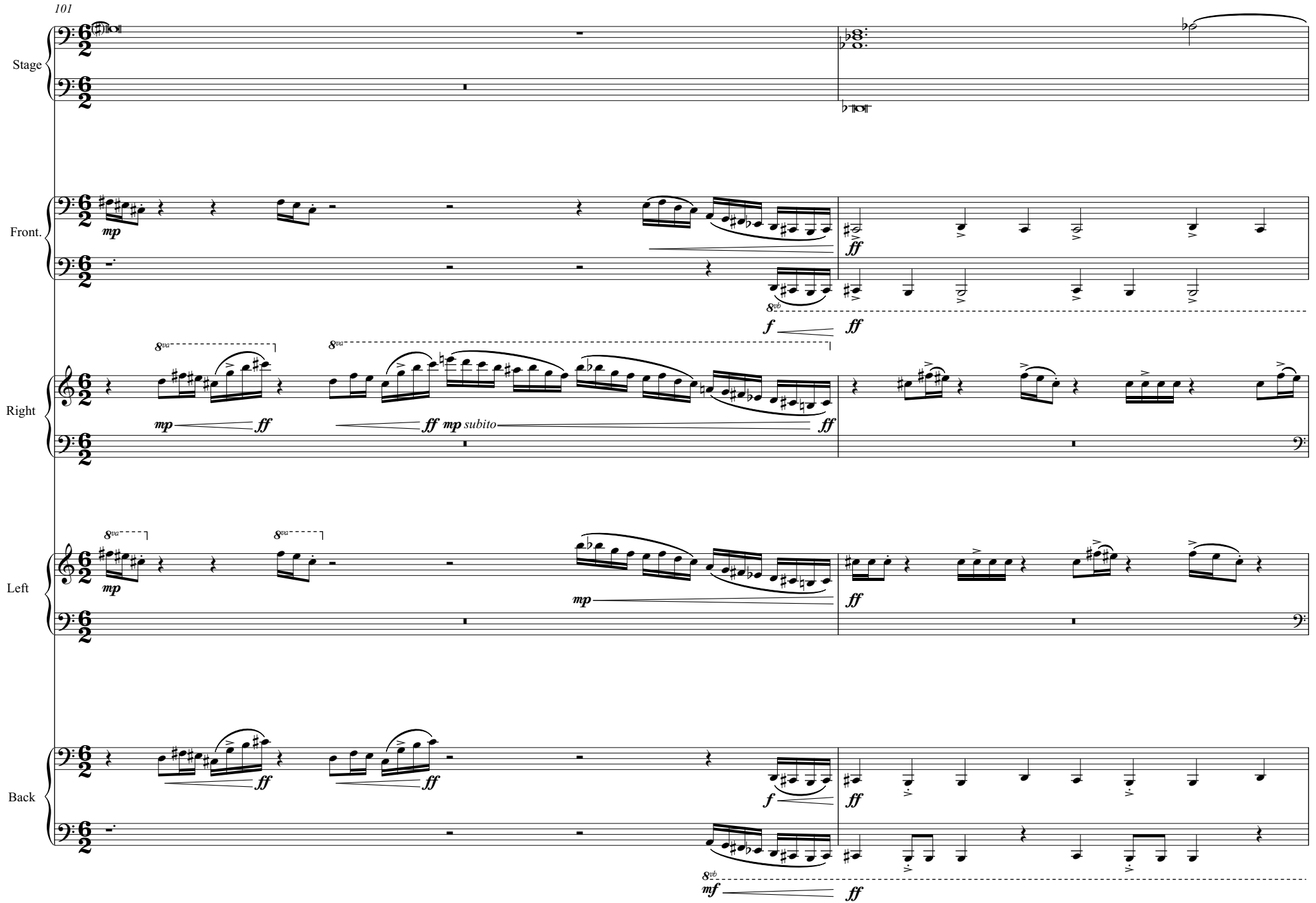
Back

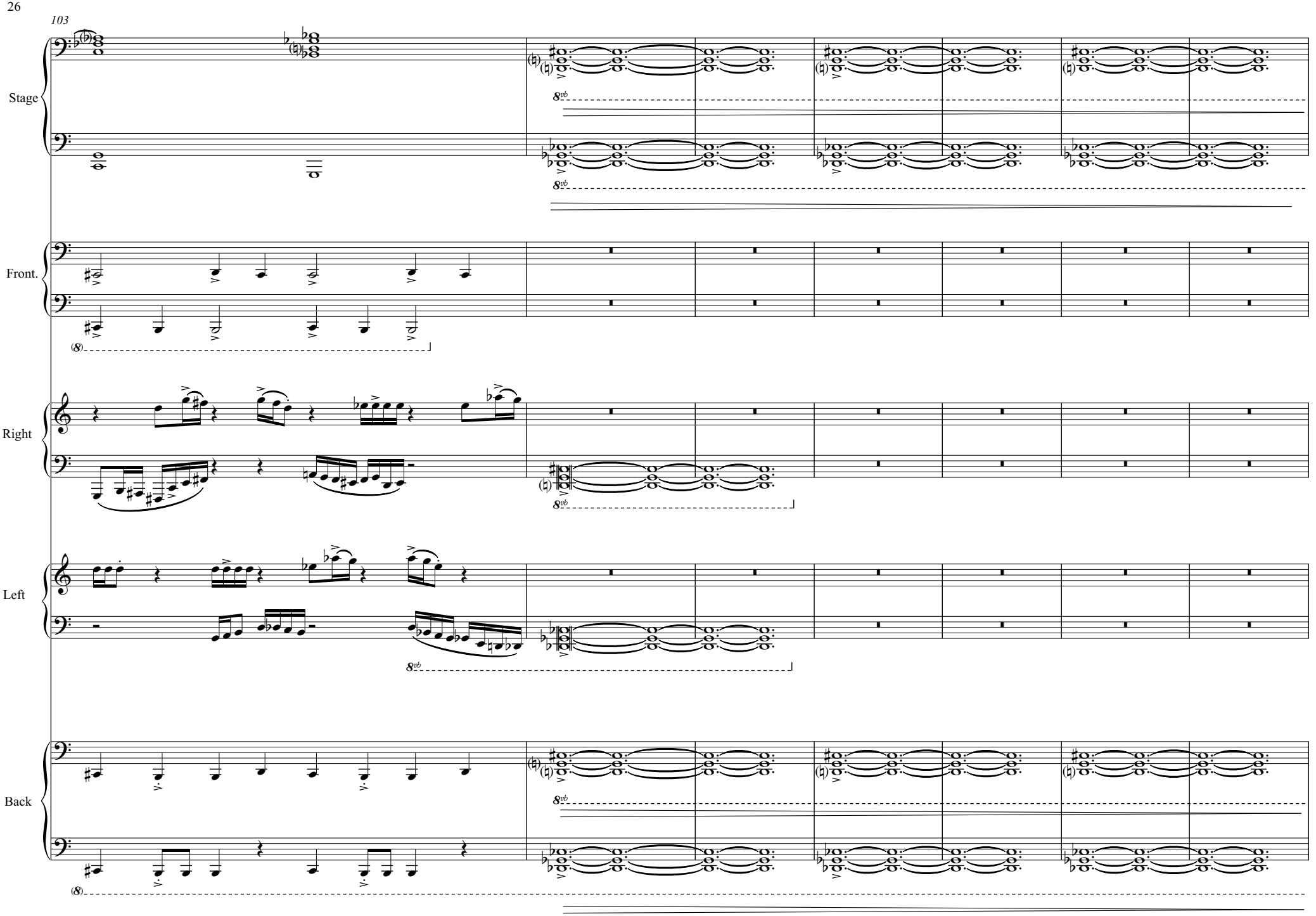



93
Stage
Front.
Right
Left
Back
fff espress.
ff
ff mp
mp
8va
8vb
(8)

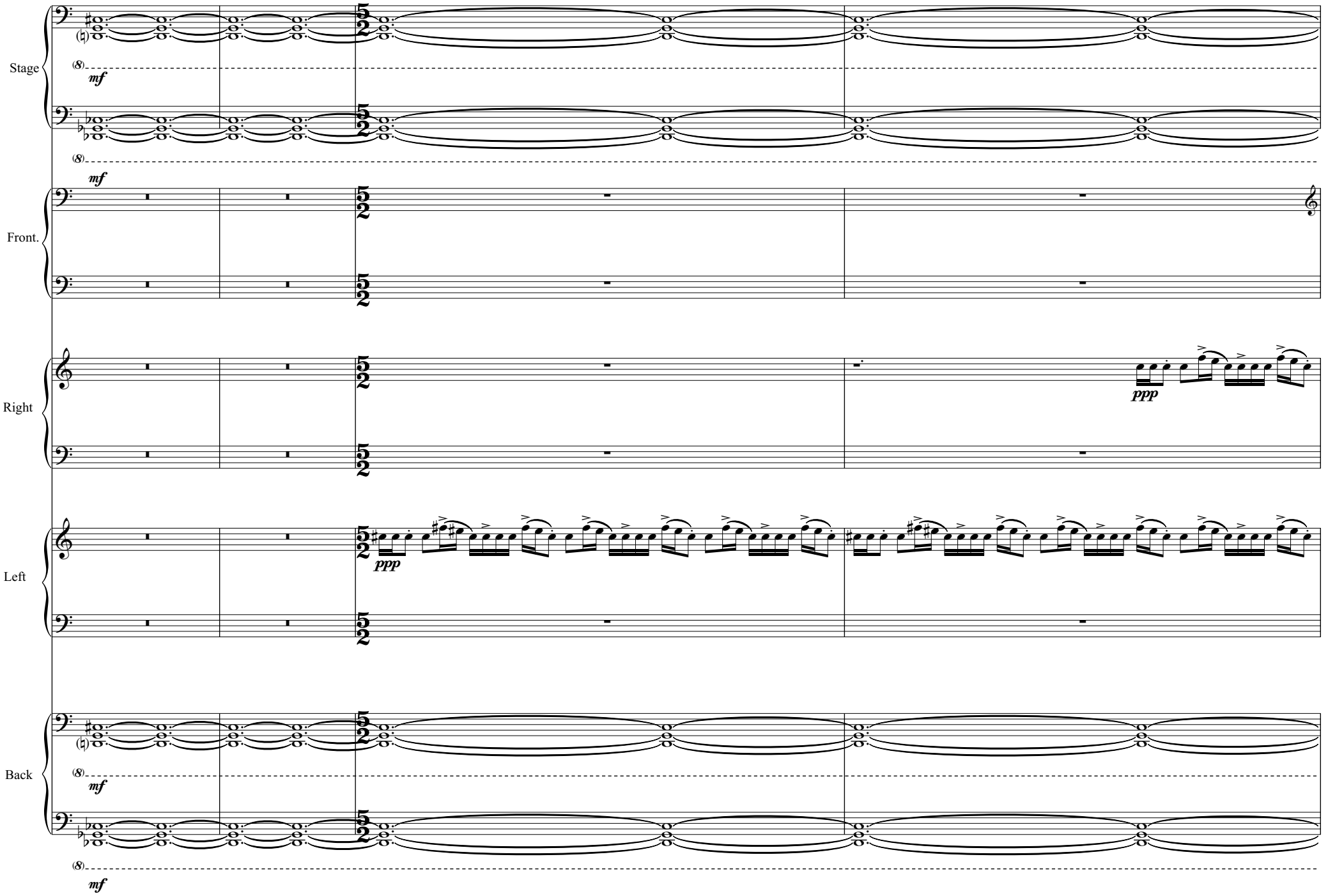

95
Stage
grandioso
Front.
Right
Left
Back
8vb


98
Stage
espress.
grandioso
Front.
Right
Left
Back
mp
ff mp
ff mp
mp
ff mp
ff mp


101
Stage
Front.
Right
Left
Back
mp
ff
f
mf
mp subito
8va
8vb


103
Stage
Front.
Right
Left
Back

110



114

Stage

Front.

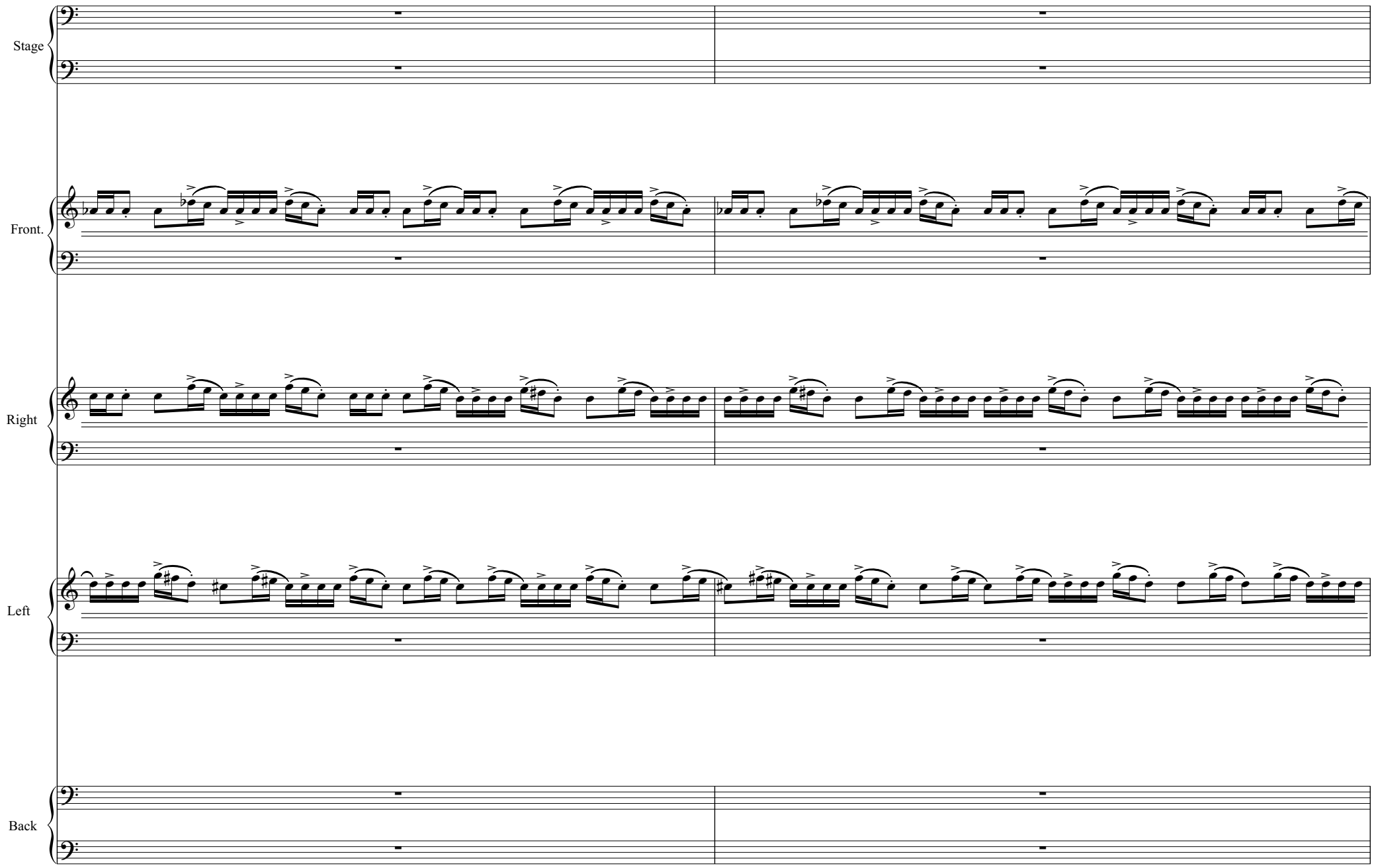
ppp

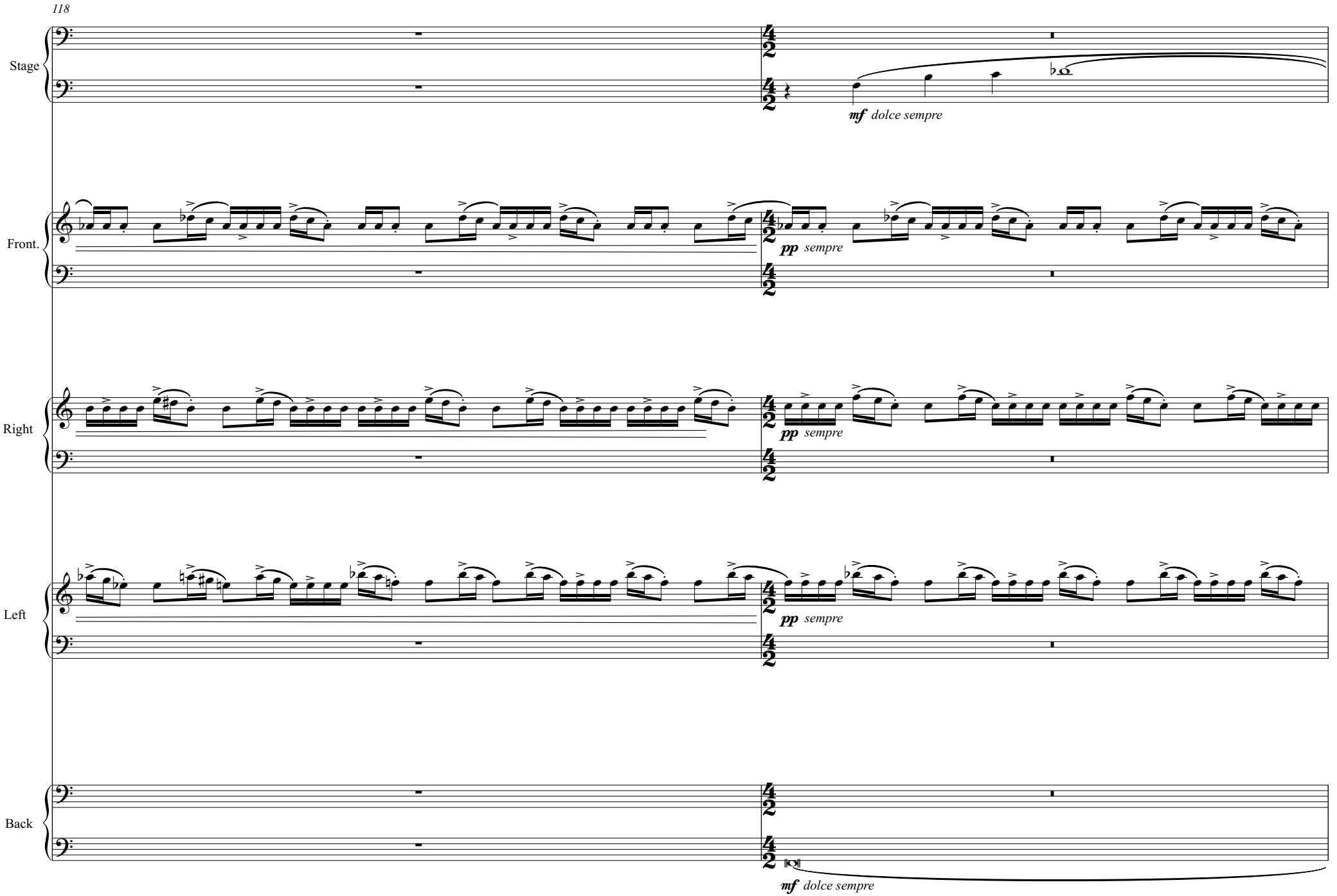
Right

Left

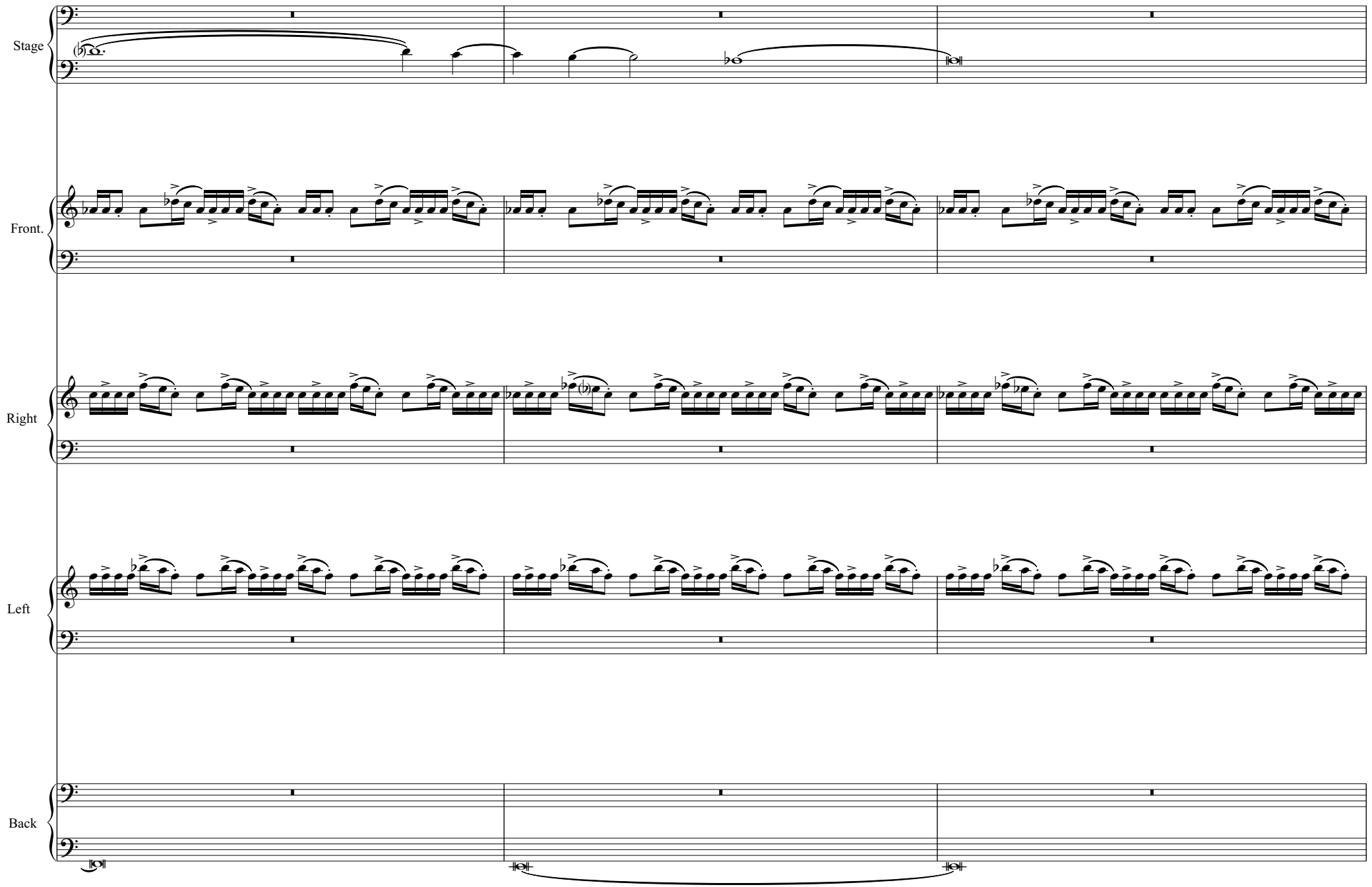
Back

116




118
Stage
mf dolce sempre
Front.
pp sempre
Right
pp sempre
Left
pp sempre
Back
mf dolce sempre

120



123

Stage

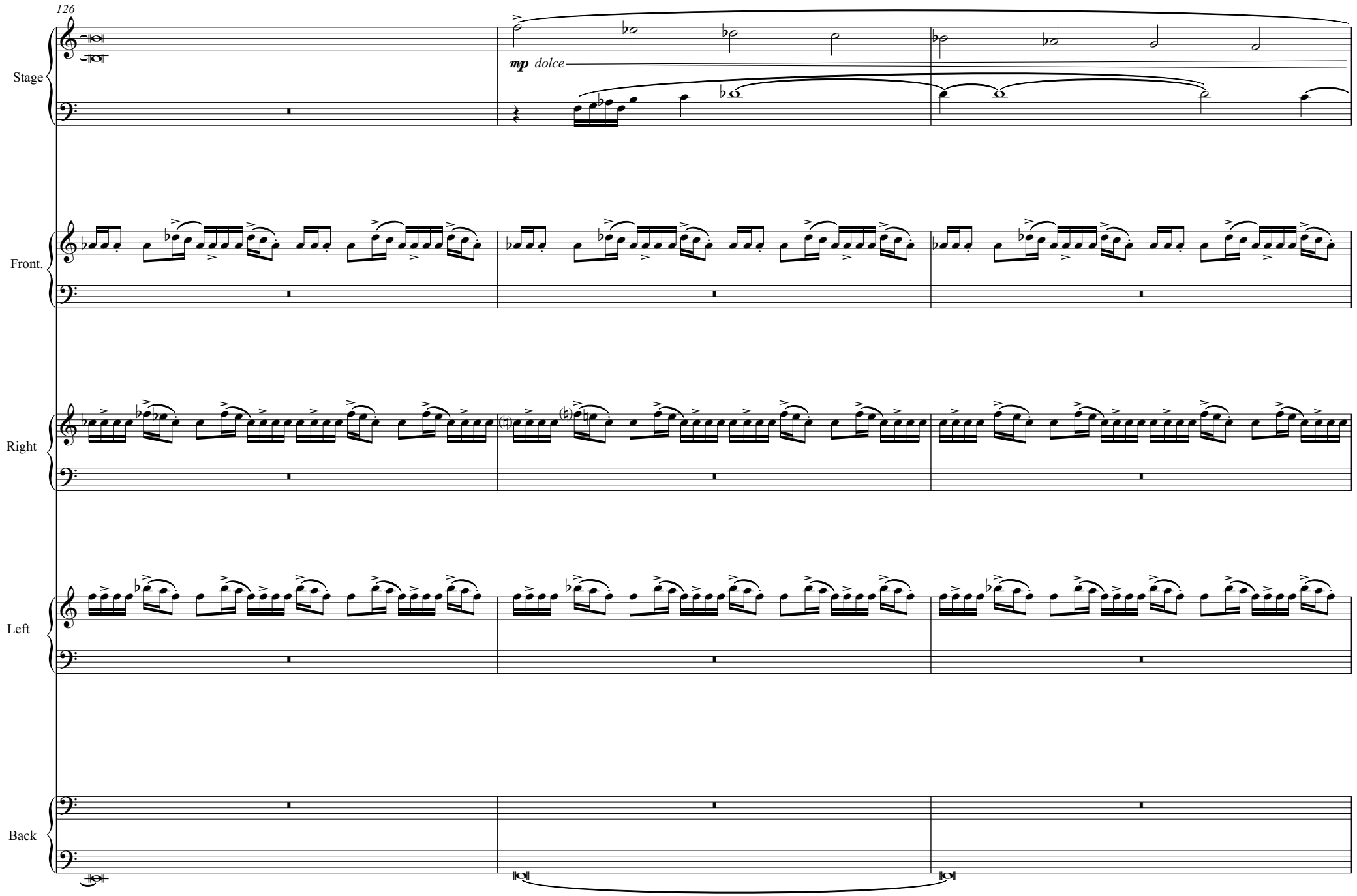
mf dolce

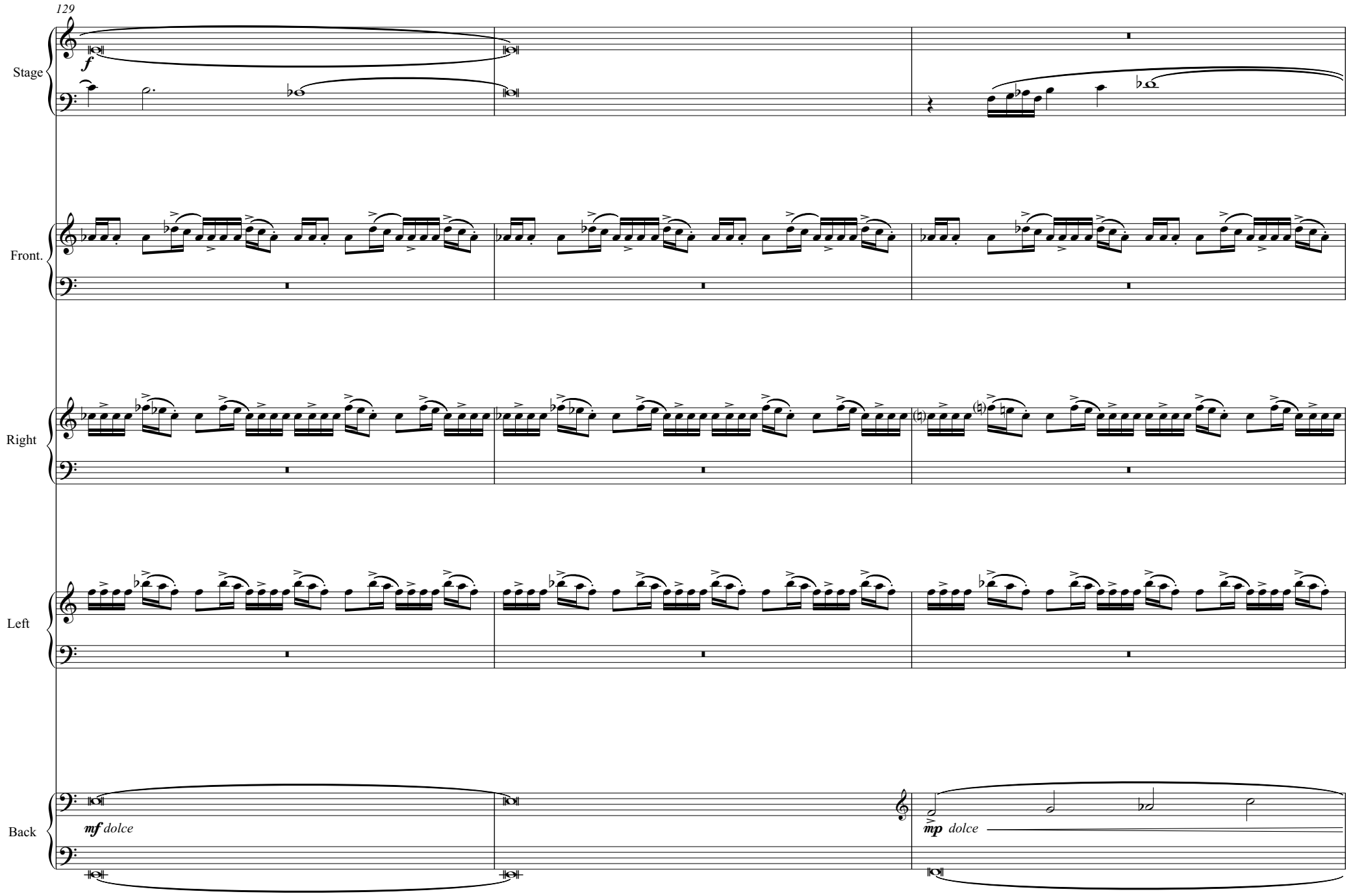
Front.

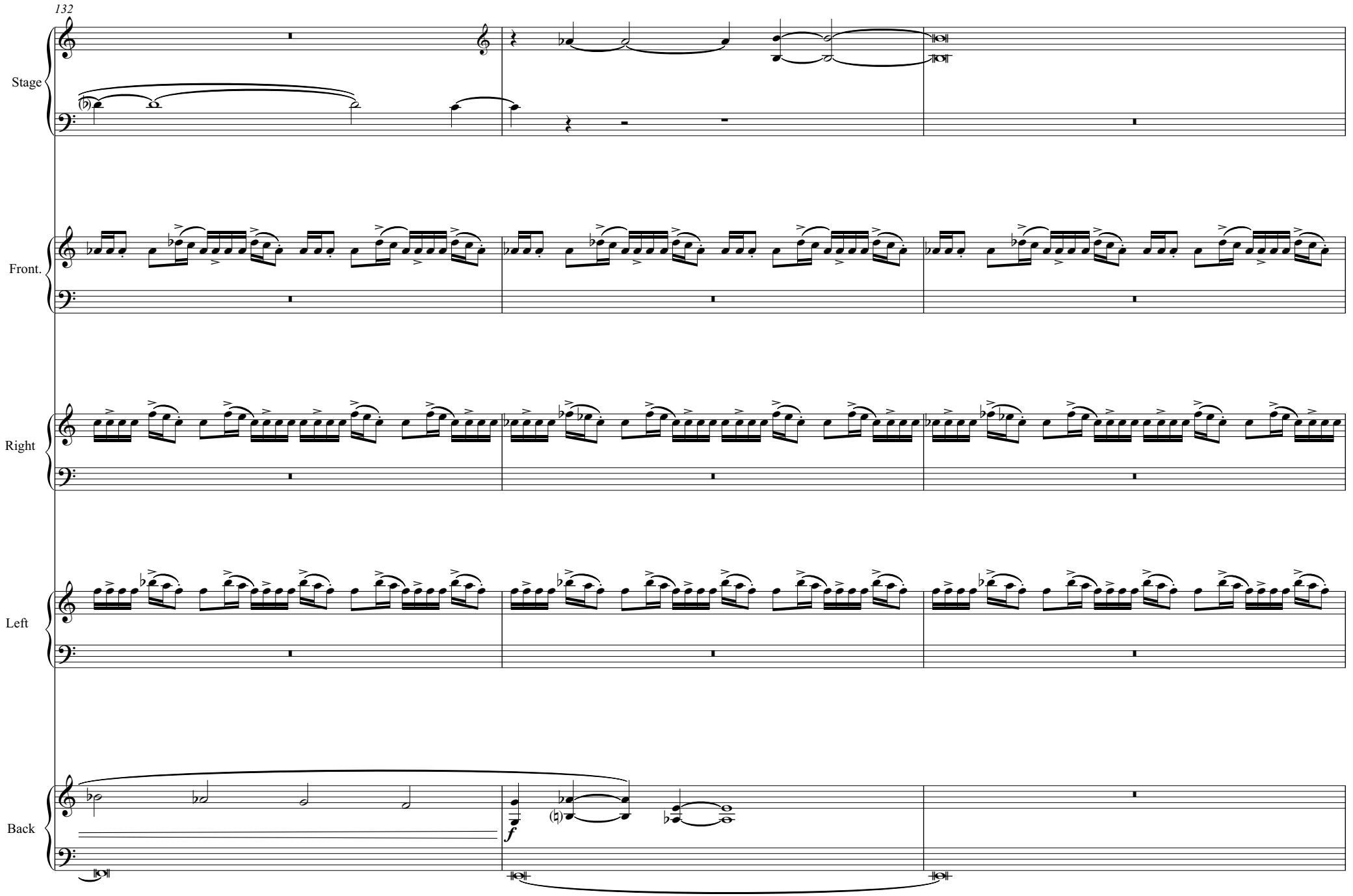
Right

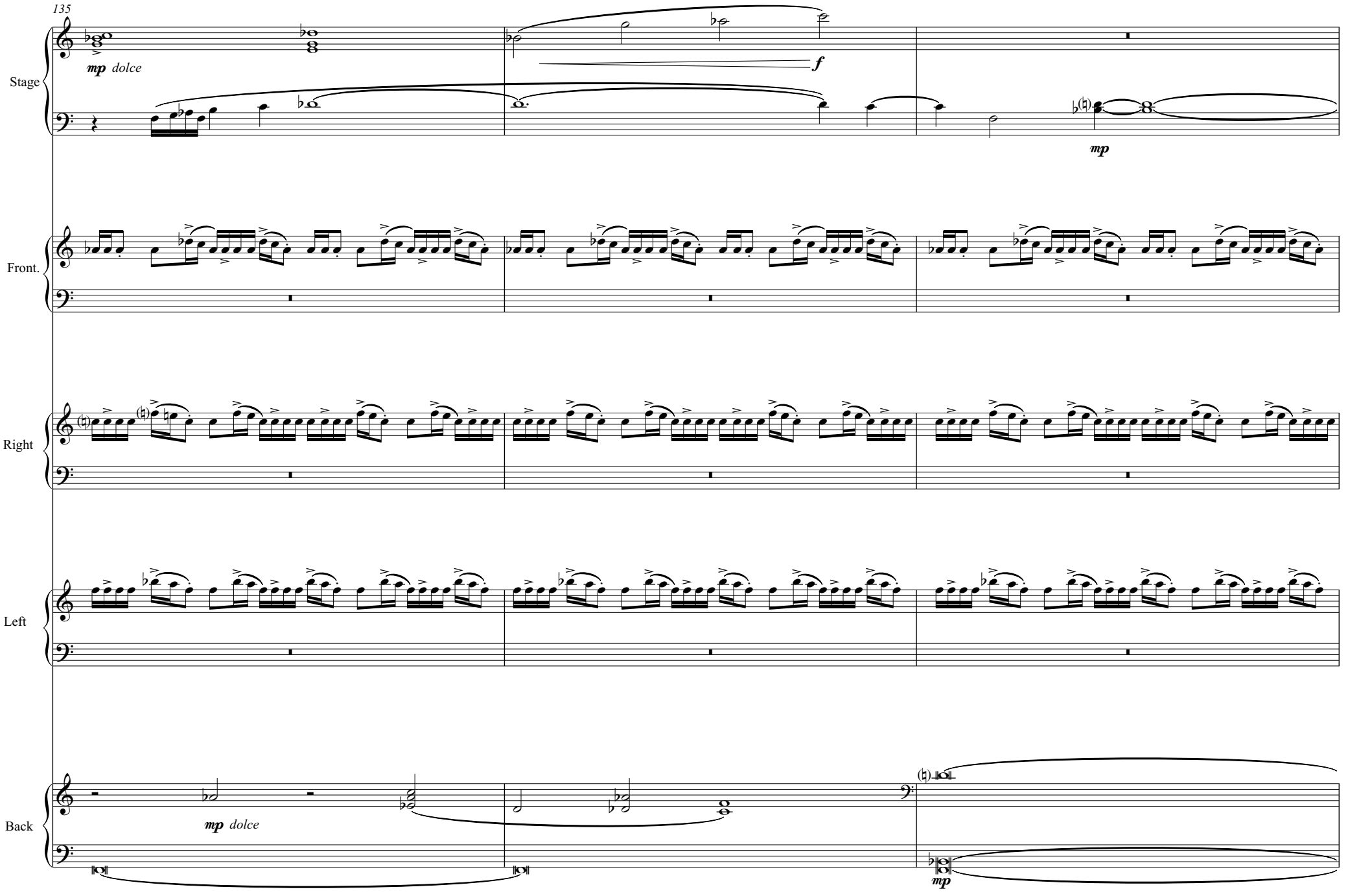
Left

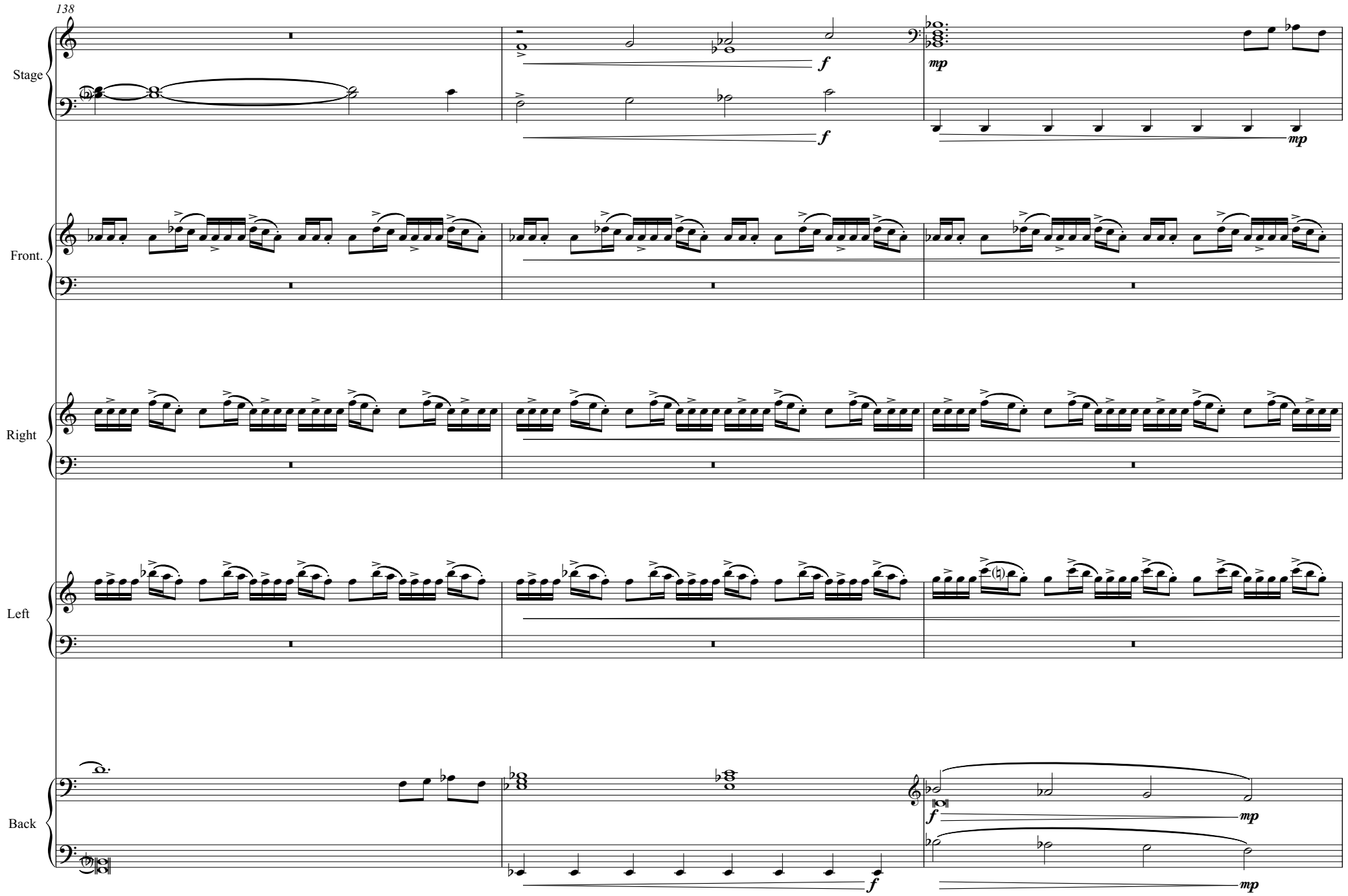
Back

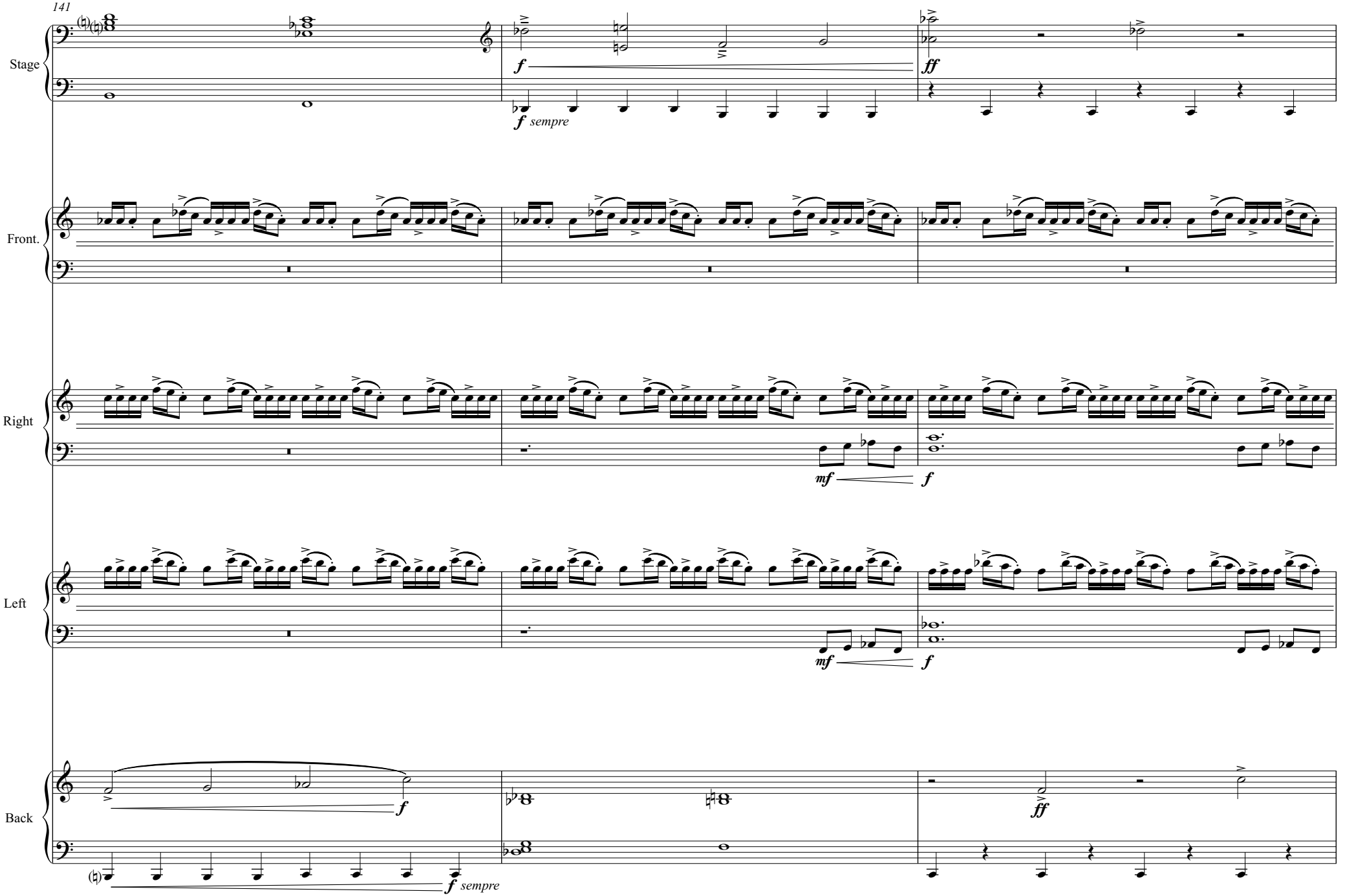

126
Stage
mp dolce
Front.
Right
Left
Back

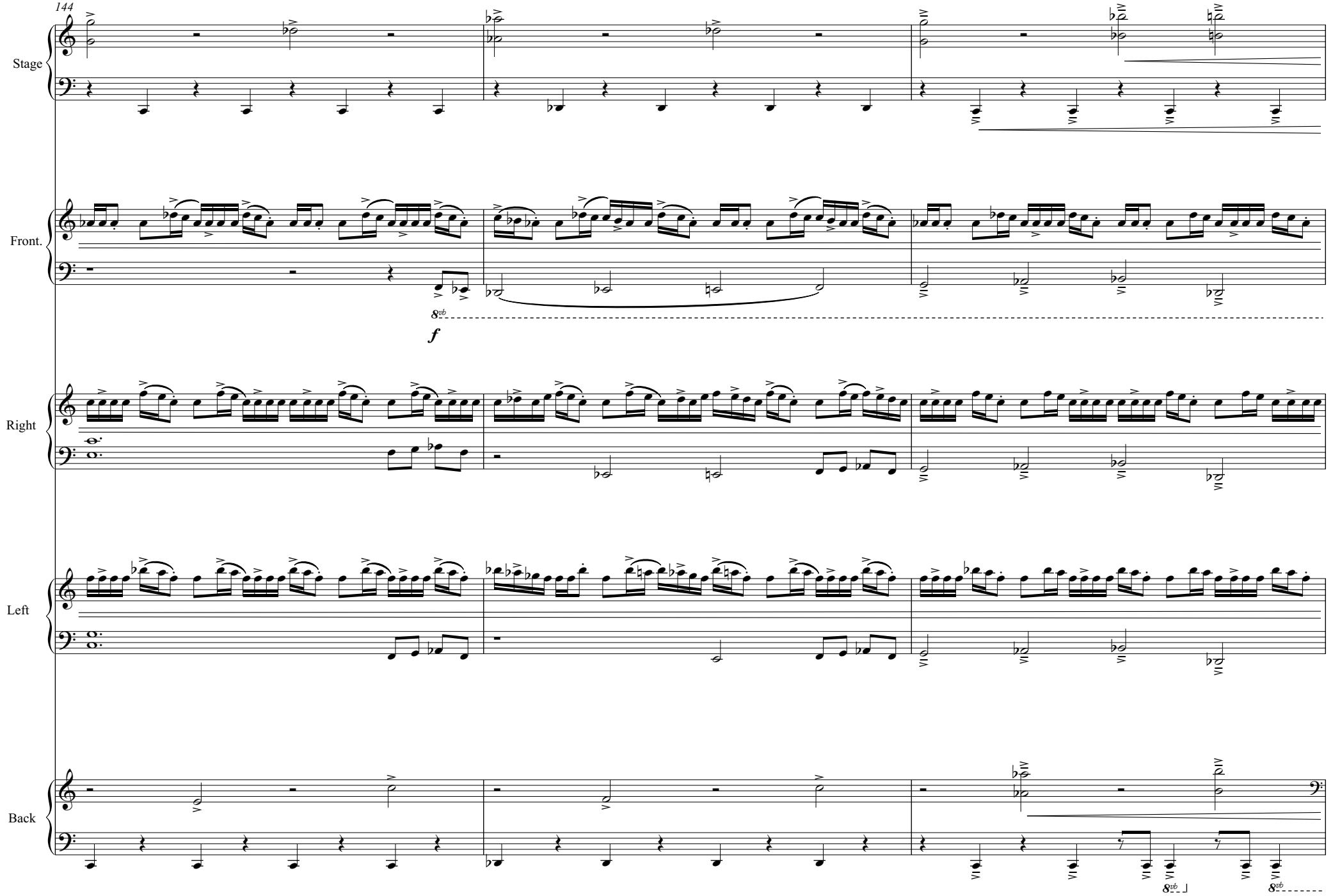

129
Stage
f
Front.
Right
Left
Back
mf dolce
mp dolce

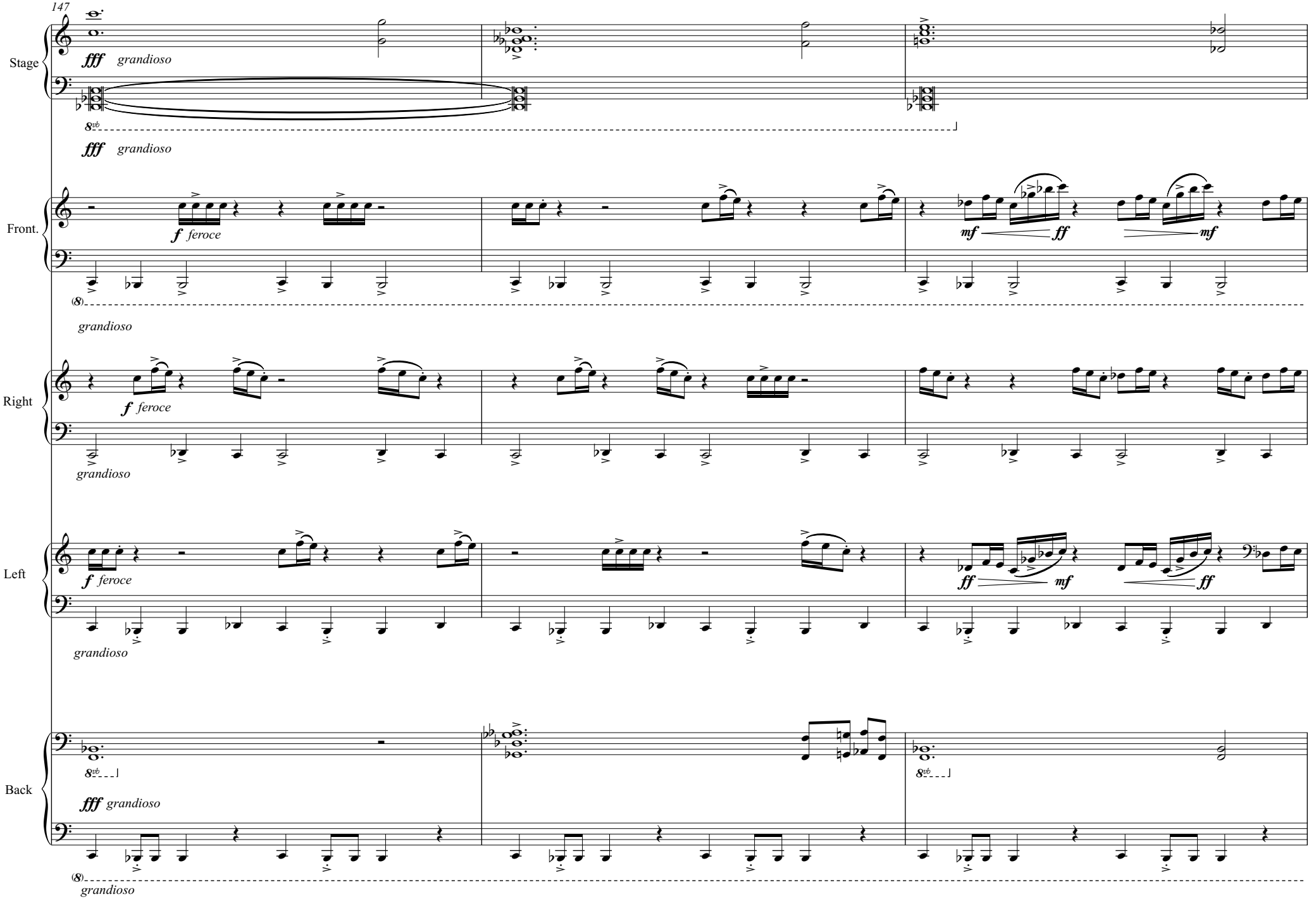

132
Stage
Front.
Right
Left
Back
f

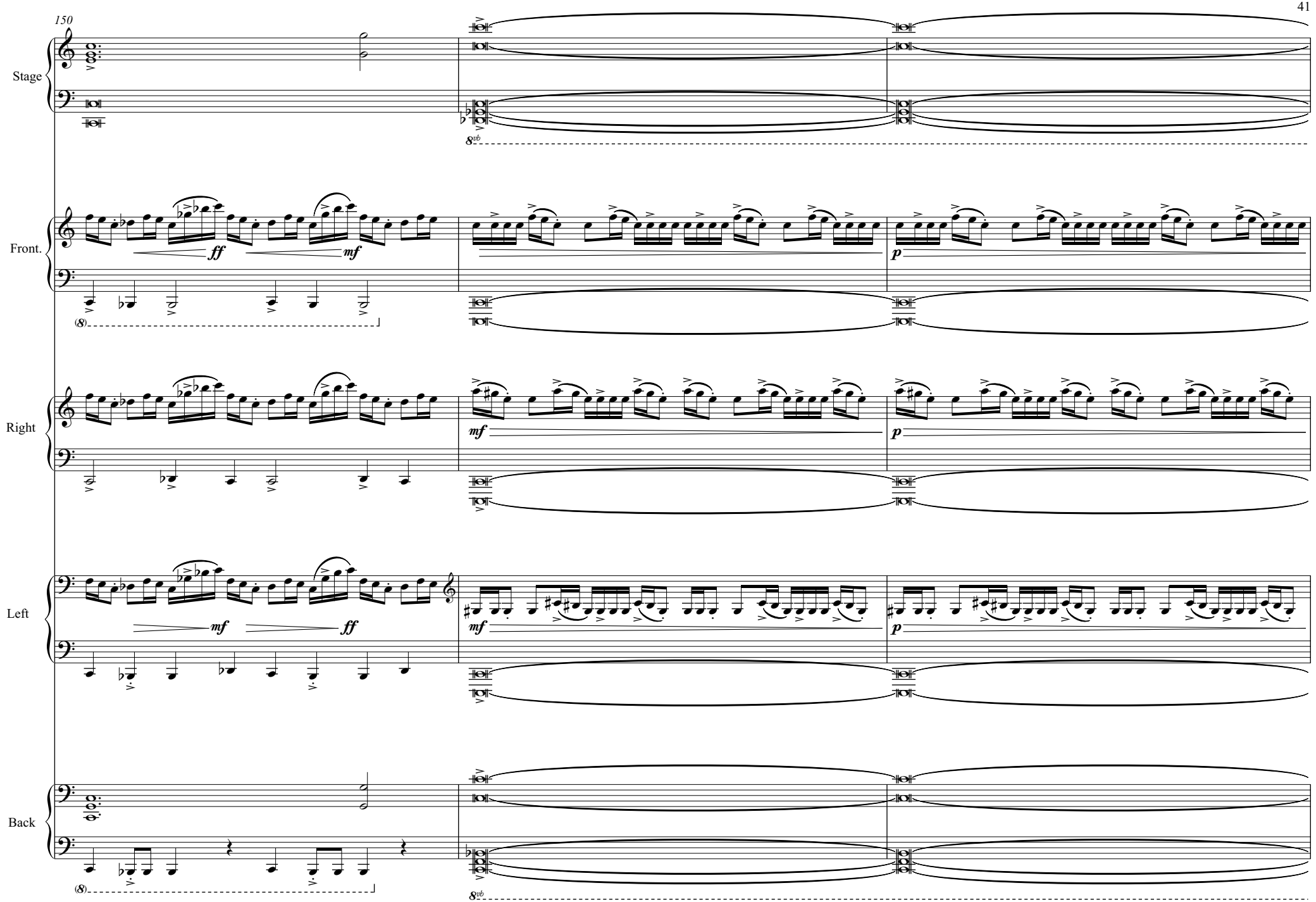

135
Stage
mp dolce
f
mp
Front.
Right
Left
Back
mp dolce
mp

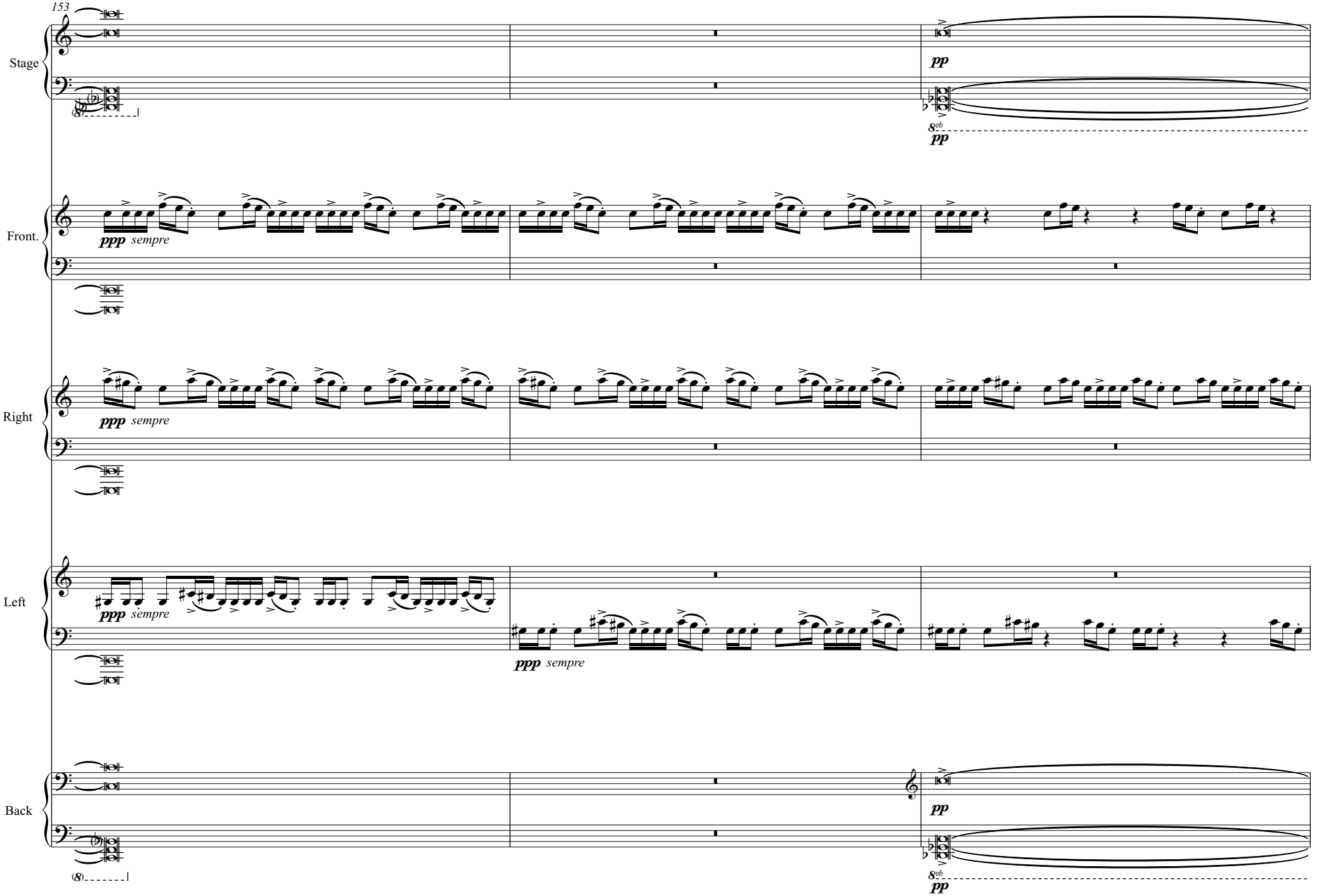

138
Stage
Front.
Right
Left
Back
f
mp

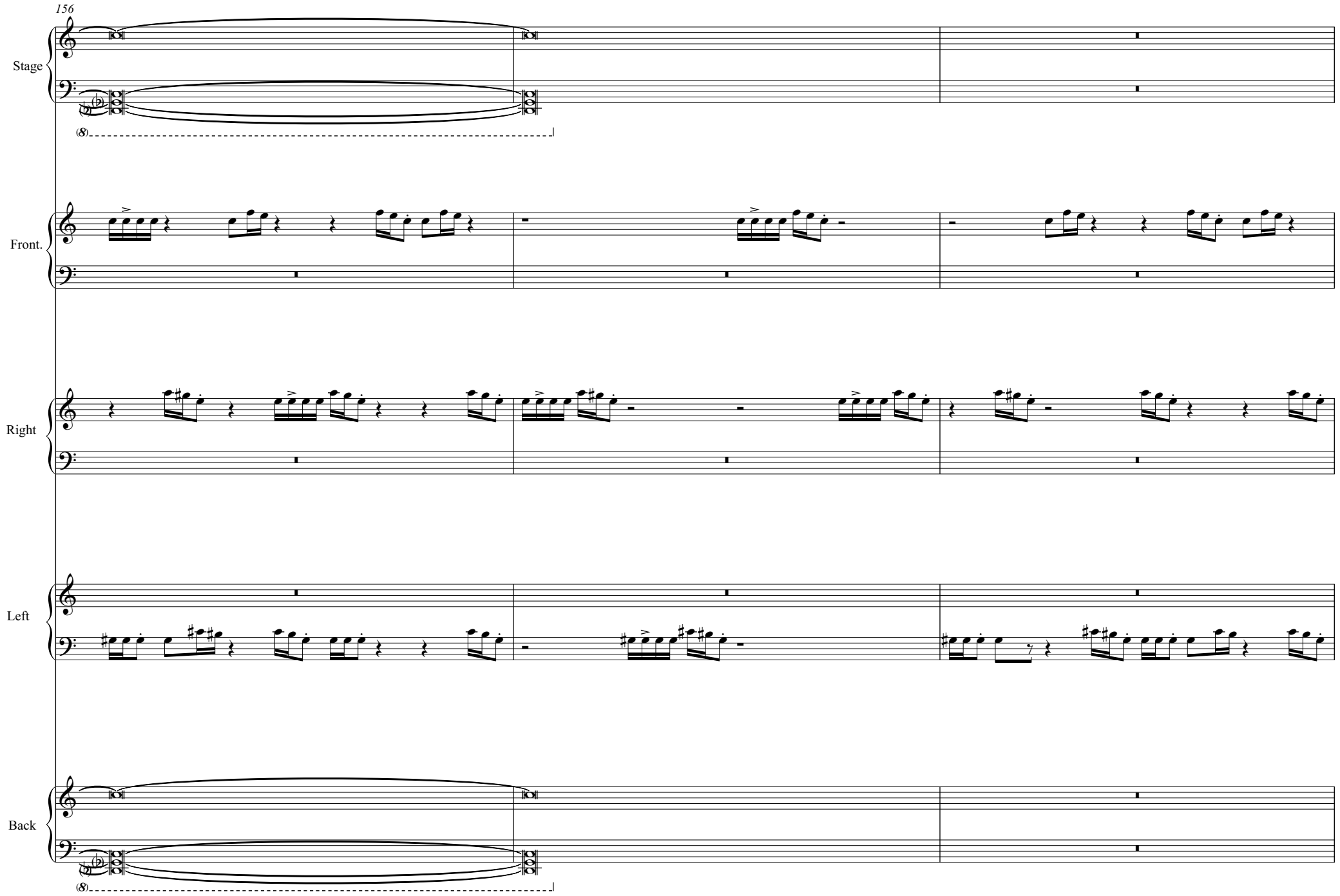

141
Stage
Front.
Right
Left
Back
f
f sempre
ff
mf
f
mf
f
ff
f sempre

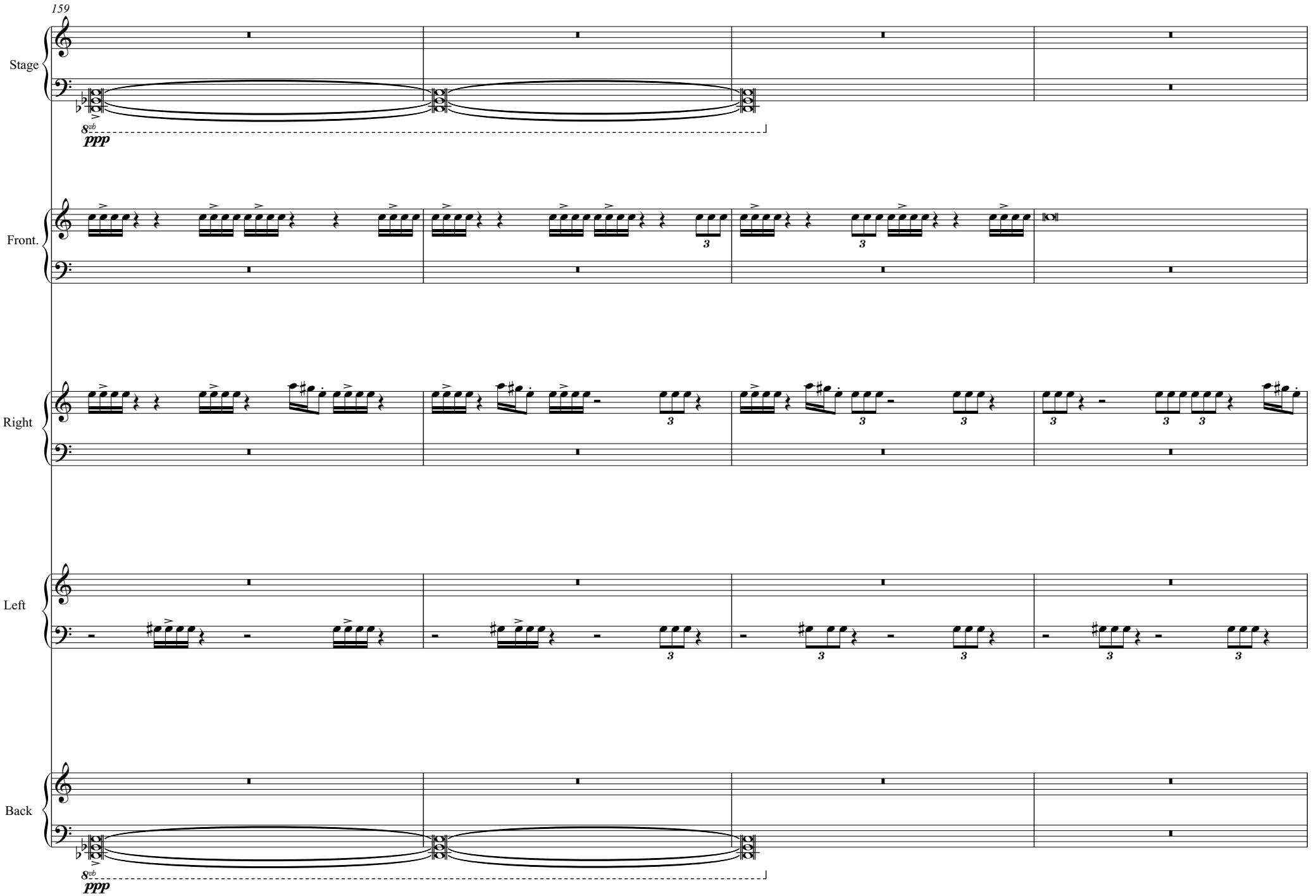

144
Stage
Front.
Right
Left
Back
8vb
f
8vb
8vb

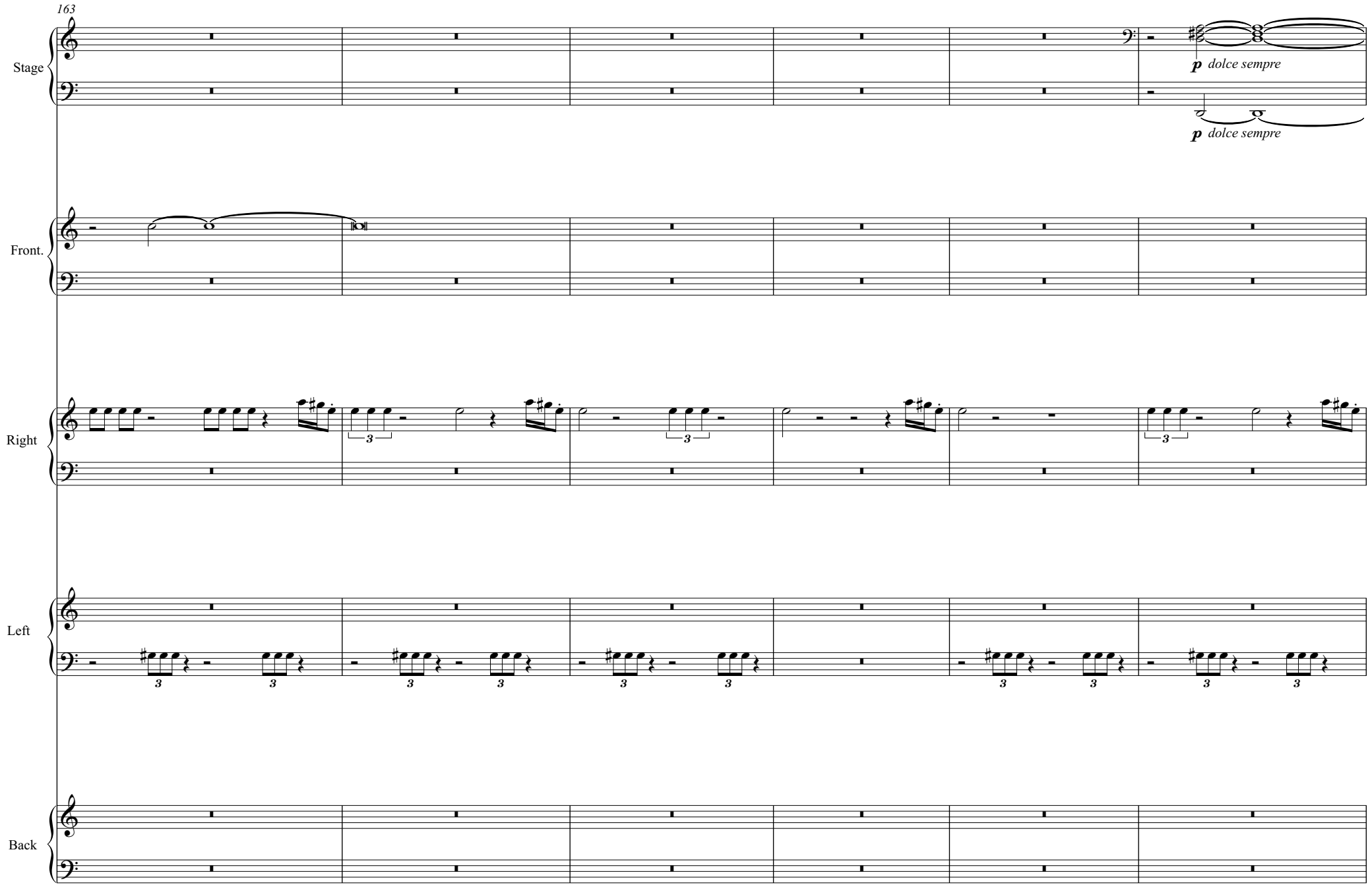

147
Stage
fff grandioso
8vb
fff grandioso
Front.
f feroce
mf
ff
mf
(8)
grandioso
Right
f feroce
grandioso
Left
f feroce
ff
mf
ff
grandioso
Back
8vb
fff grandioso
8vb
(8)
grandioso

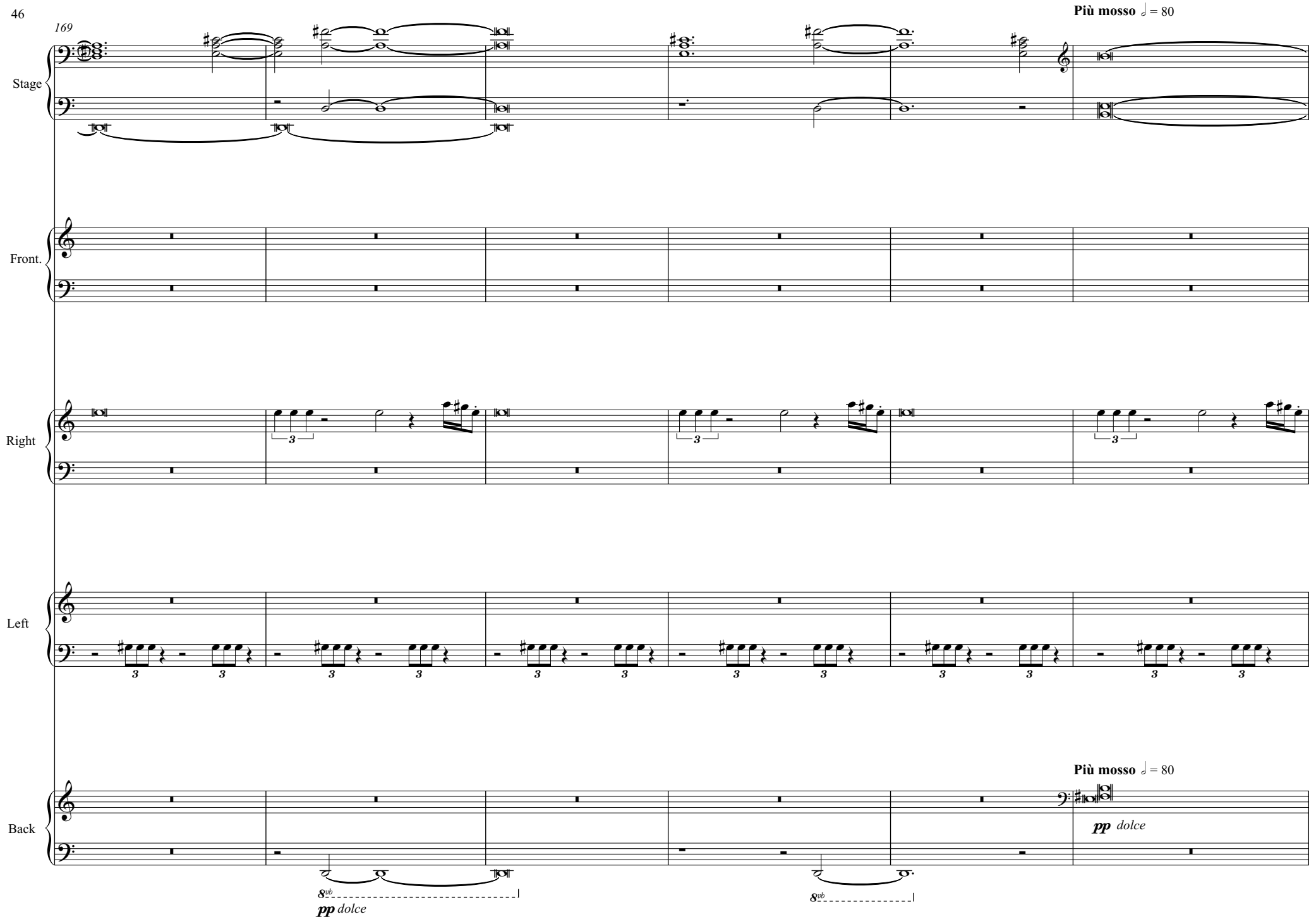

150
Stage
Front.
Right
Left
Back
ff
mf
p
8vb

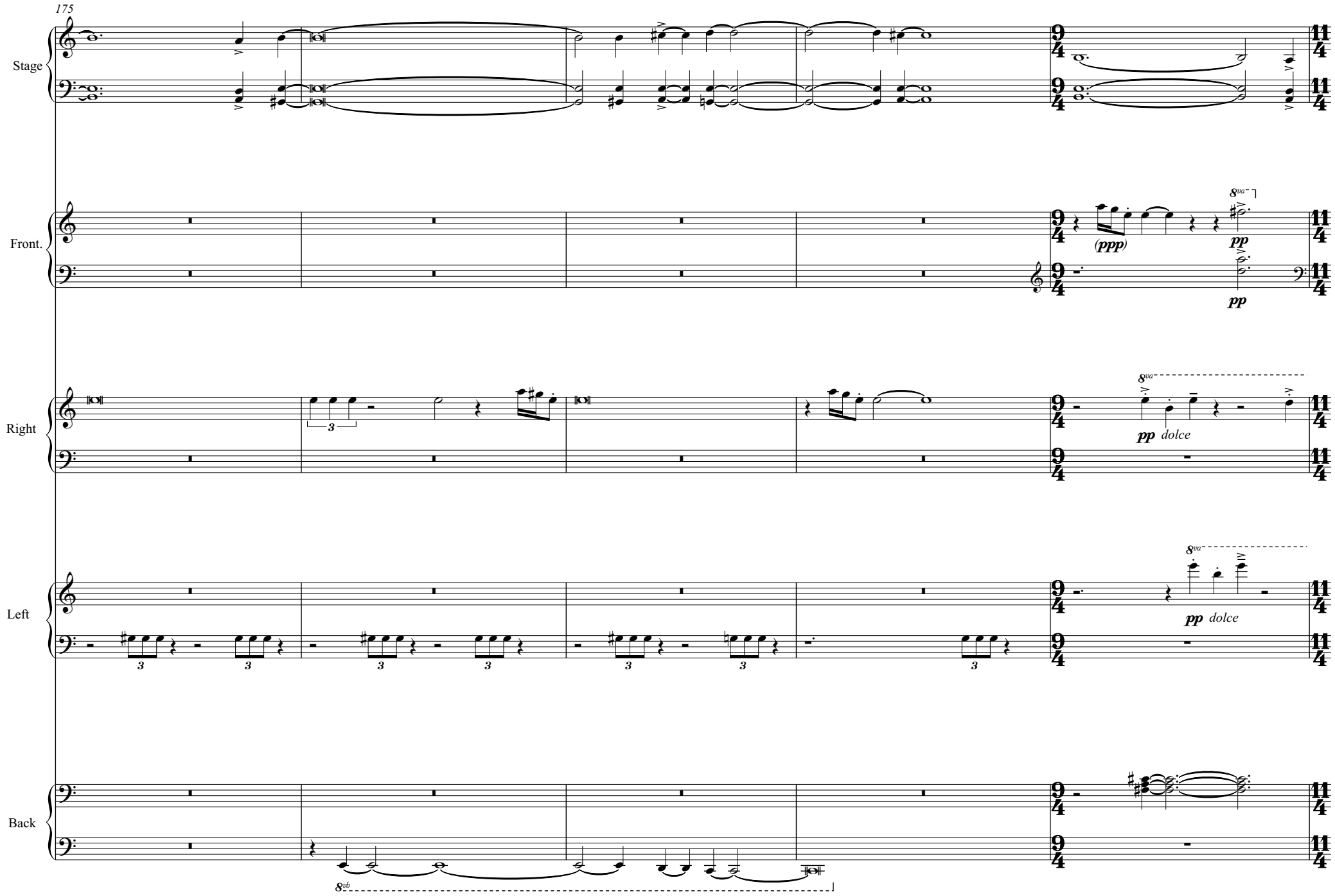

153
Stage
pp
8vb
pp
Front.
ppp sempre
Right
ppp sempre
Left
ppp sempre
ppp sempre
Back
pp
8vb
pp

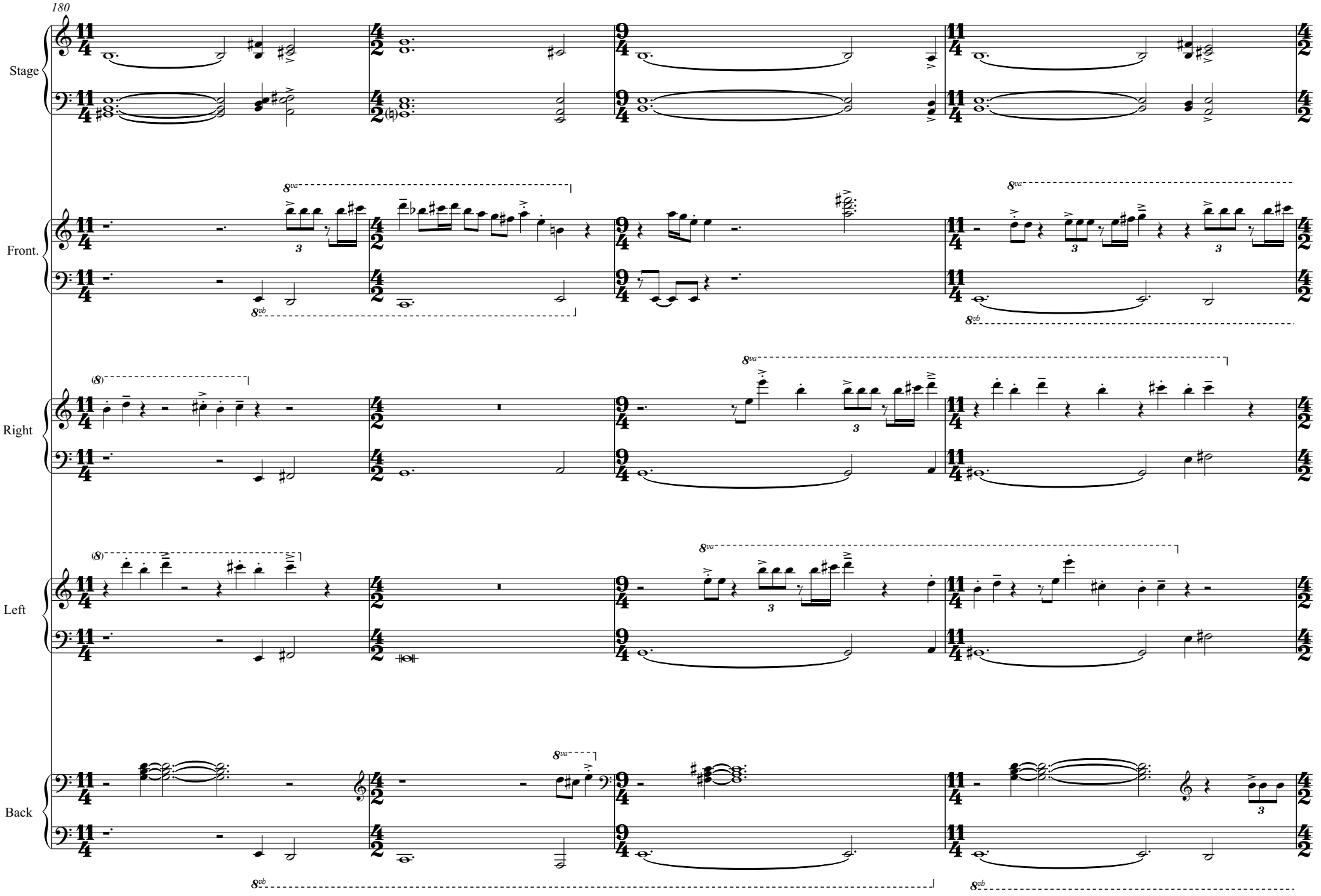

156
Stage
Front.
Right
Left
Back
8
8

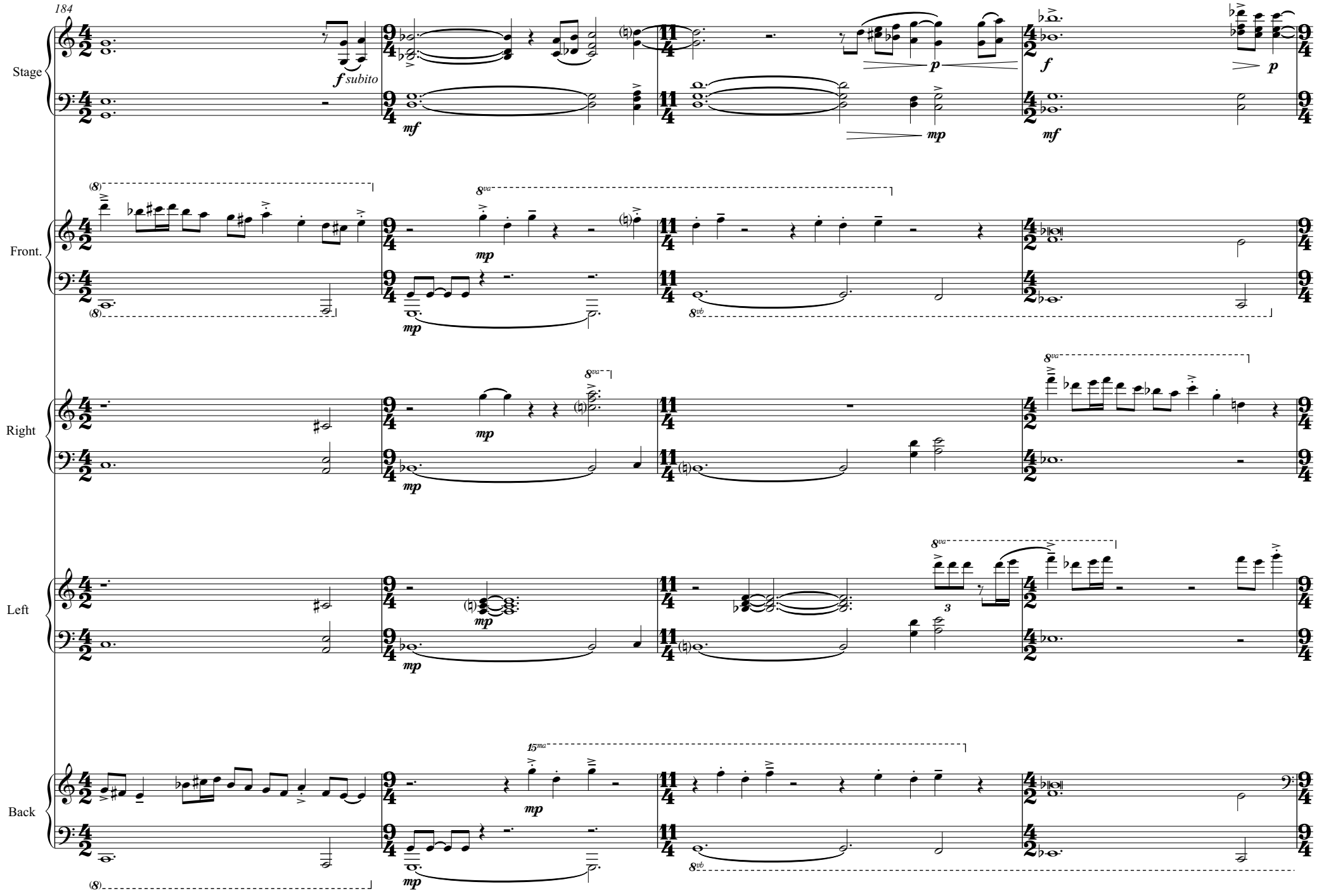

159
Stage
8vb
ppp
Front.
Right
Left
Back
8vb
ppp

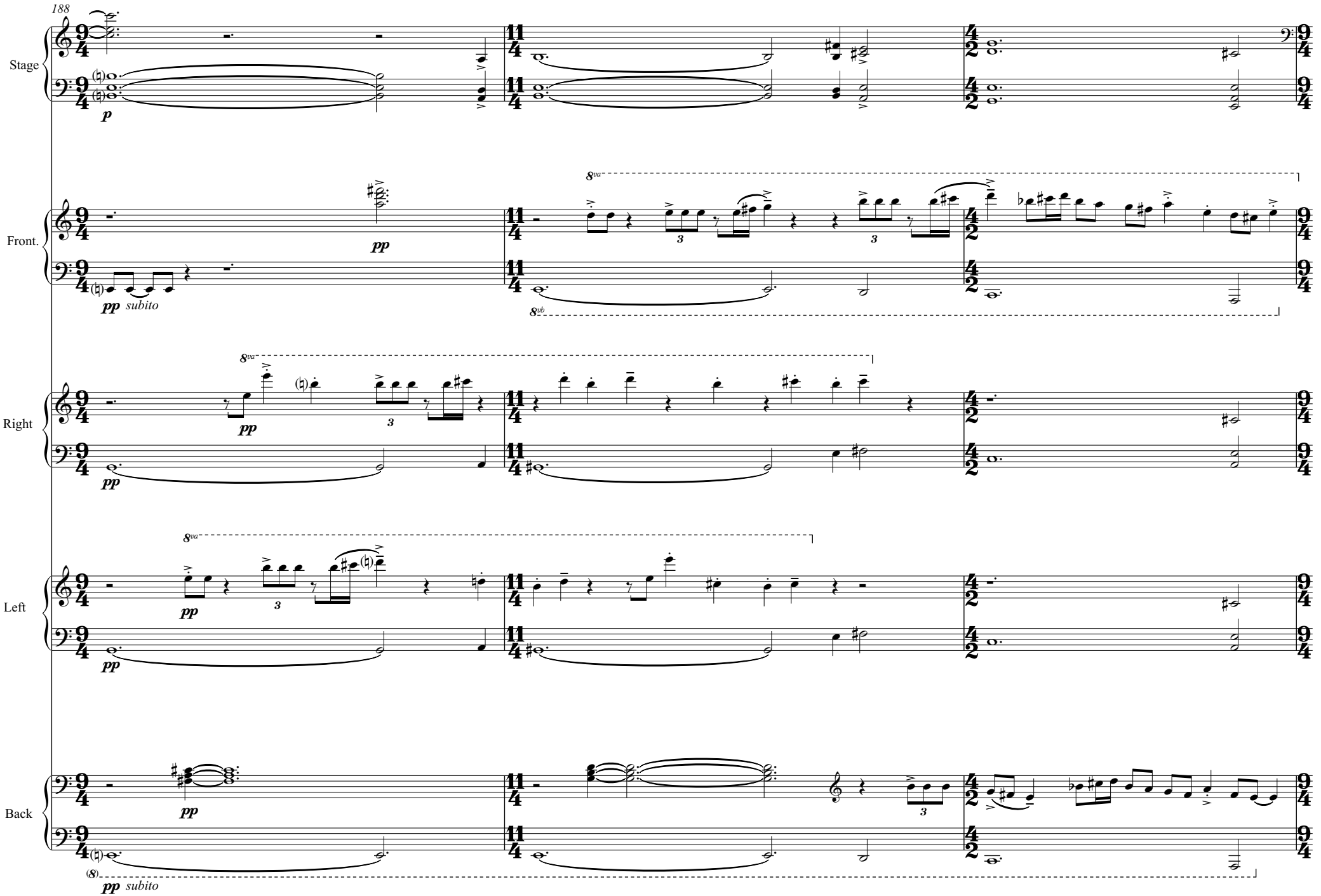

163
Stage
p dolce sempre
p dolce sempre
Front.
Right
Left
Back


169
Più mosso ♩ = 80
Stage
Front.
Right
Left
Back
Più mosso ♩ = 80
8vb
pp dolce
8vb
pp dolce


175
Stage
Front.
Right
Left
Back
(ppp)
pp
pp
pp dolce
pp dolce
8va
8vb


180
Stage
Front.
Right
Left
Back
8va
8vb
(8)
3


184
Stage
Front.
Right
Left
Back
f subito
mf
mp
p
f
8va
8vb
15ma
(8)
3


188
Stage
Front.
Right
Left
Back
p
pp
pp subito
8va
8vb
3
(8)
pp subito

191

Stage

8vb

Ped.

8vb

Ped.

Front.

Right

p

p

ppp

mp

Left

p

p

p

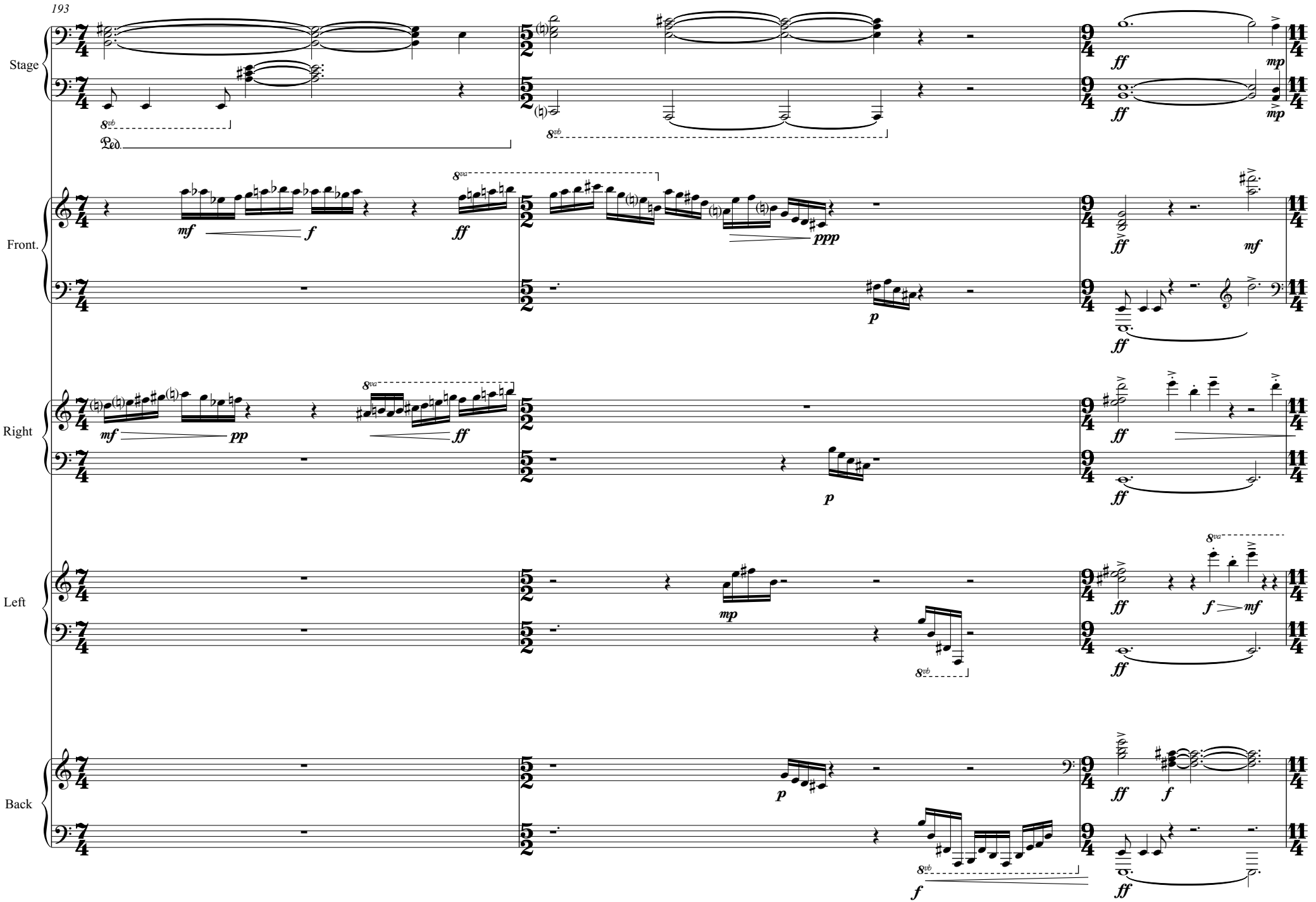
ppp

Back

p

p

ppp


193
Stage
Front.
Right
Left
Back
Ped.

196

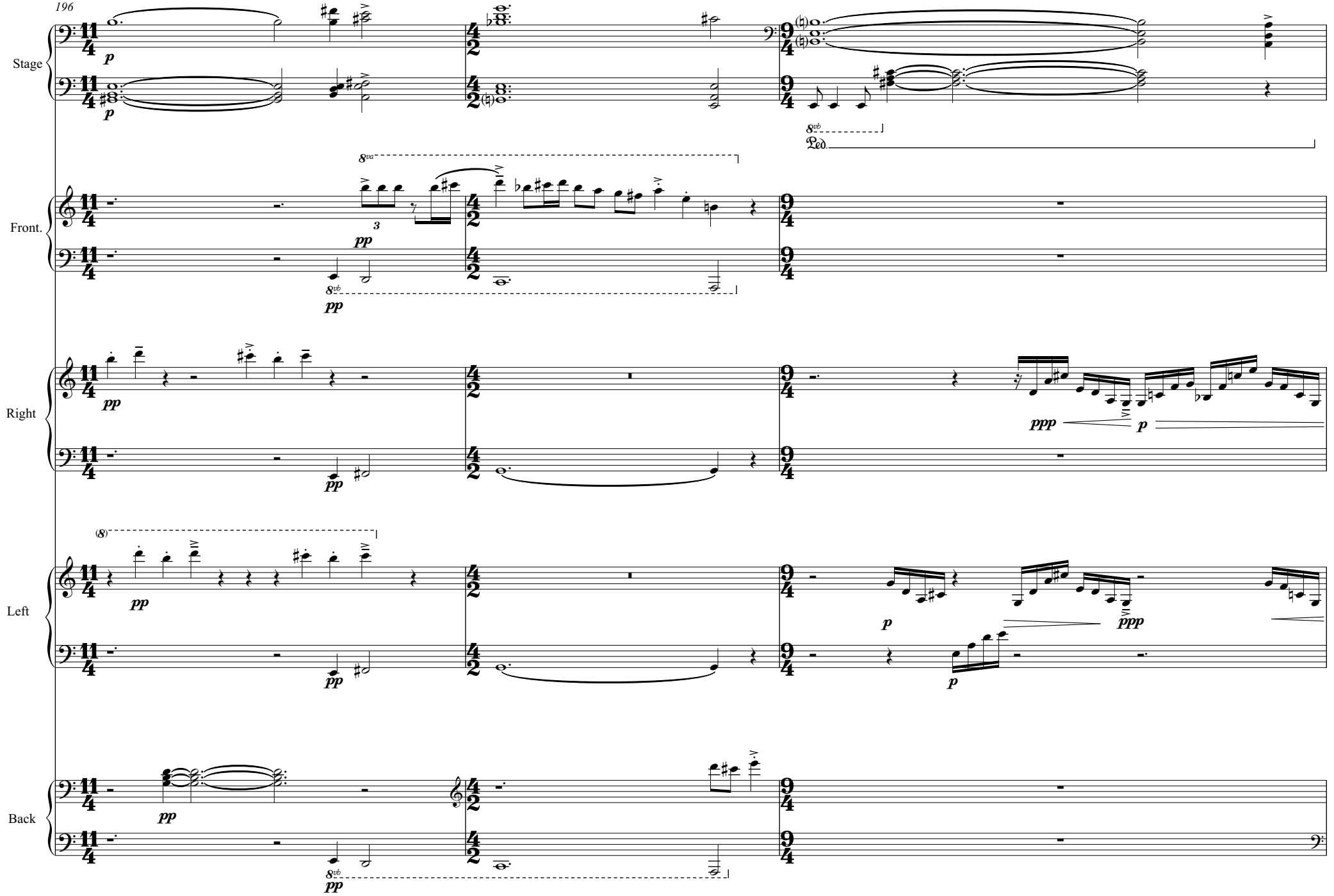
Stage

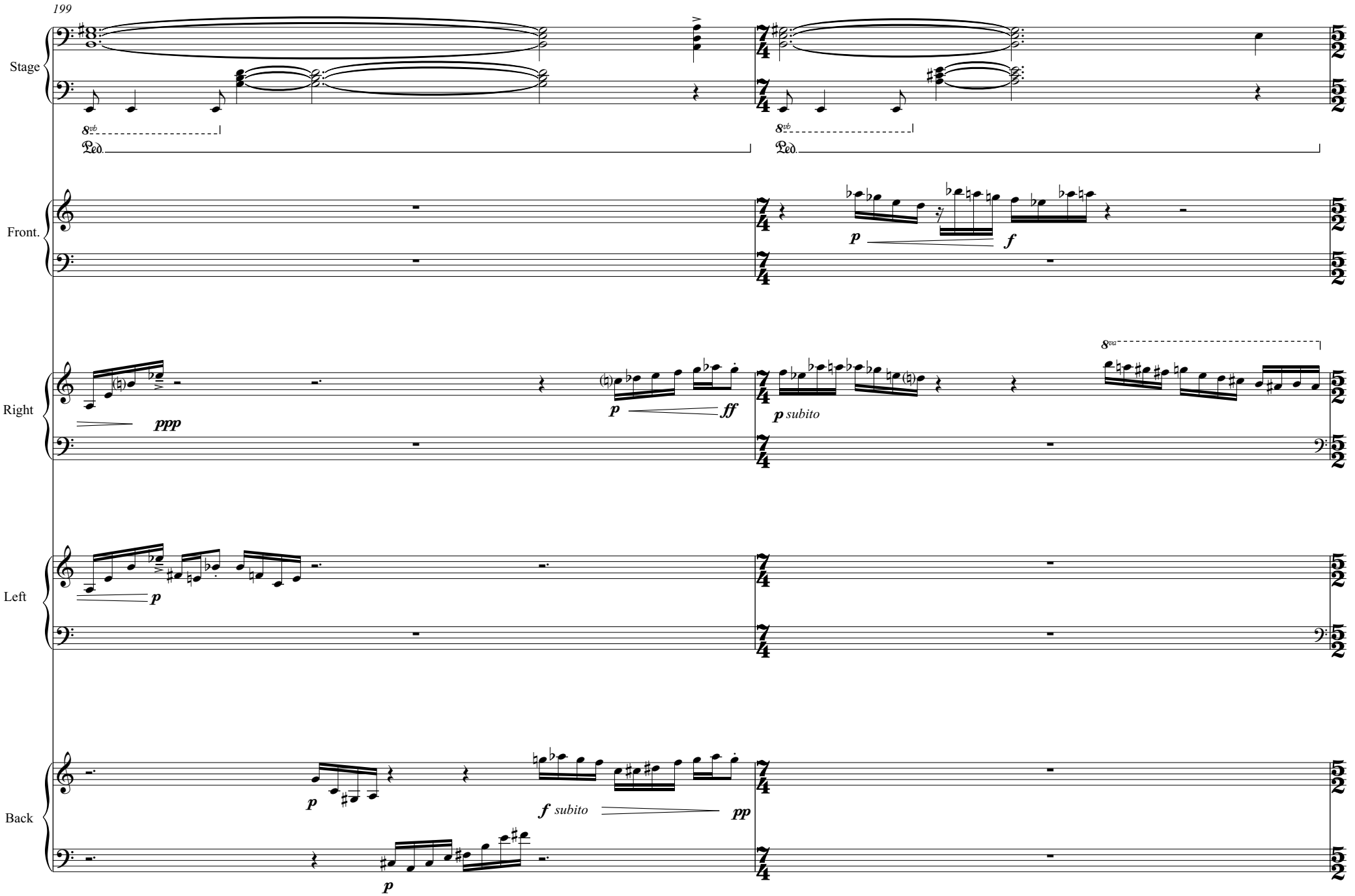
Front.

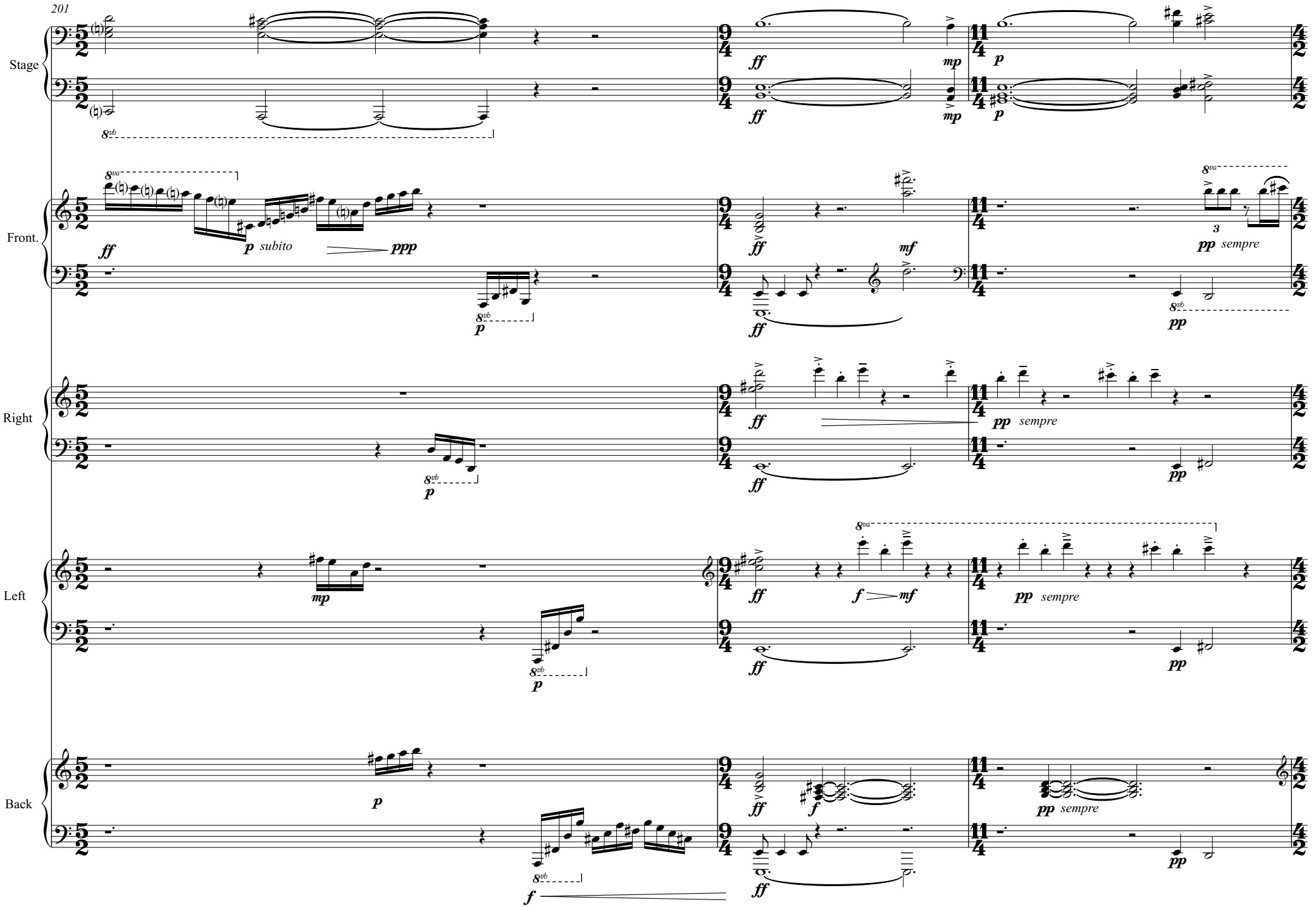
Right

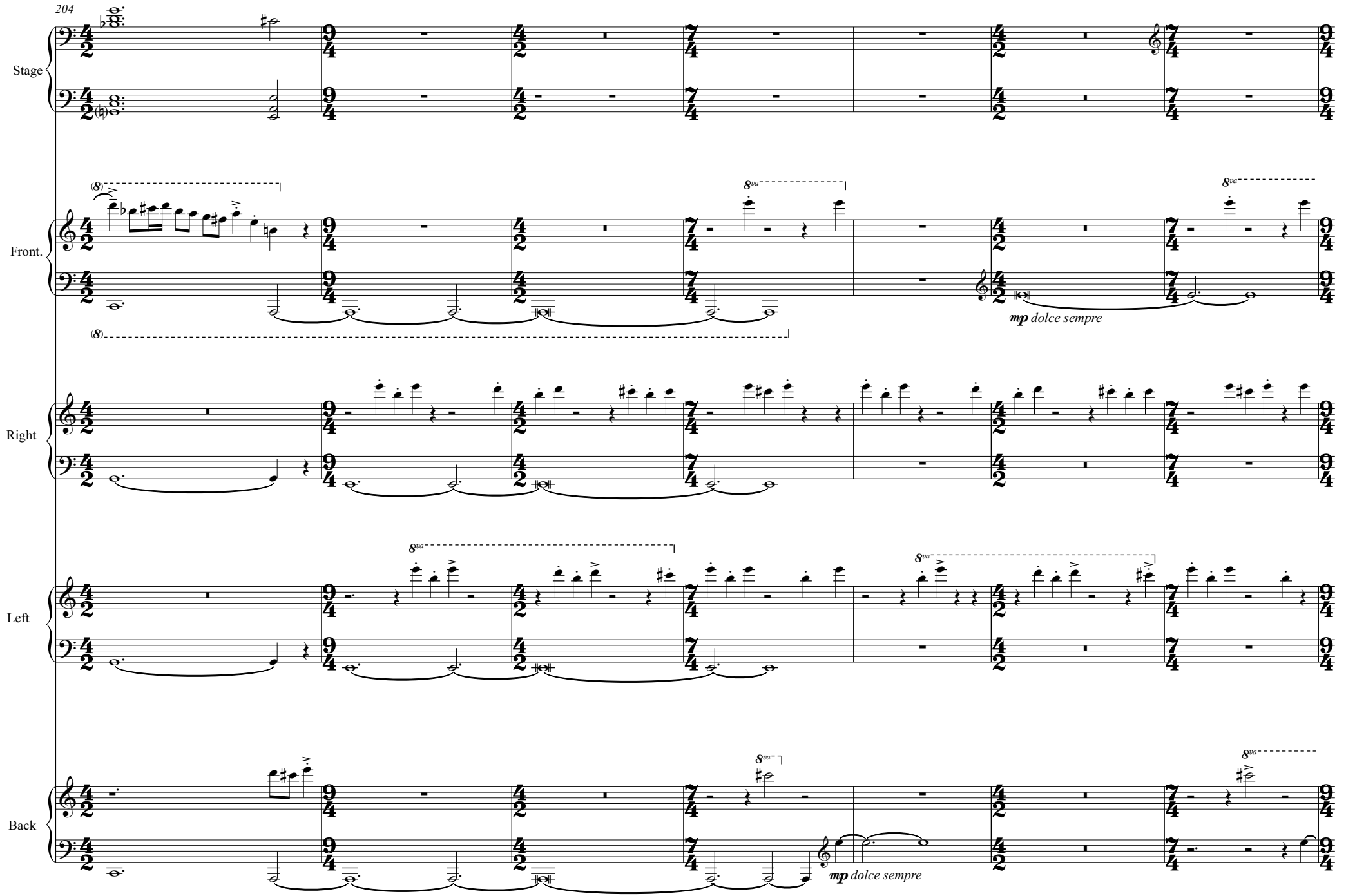
Left

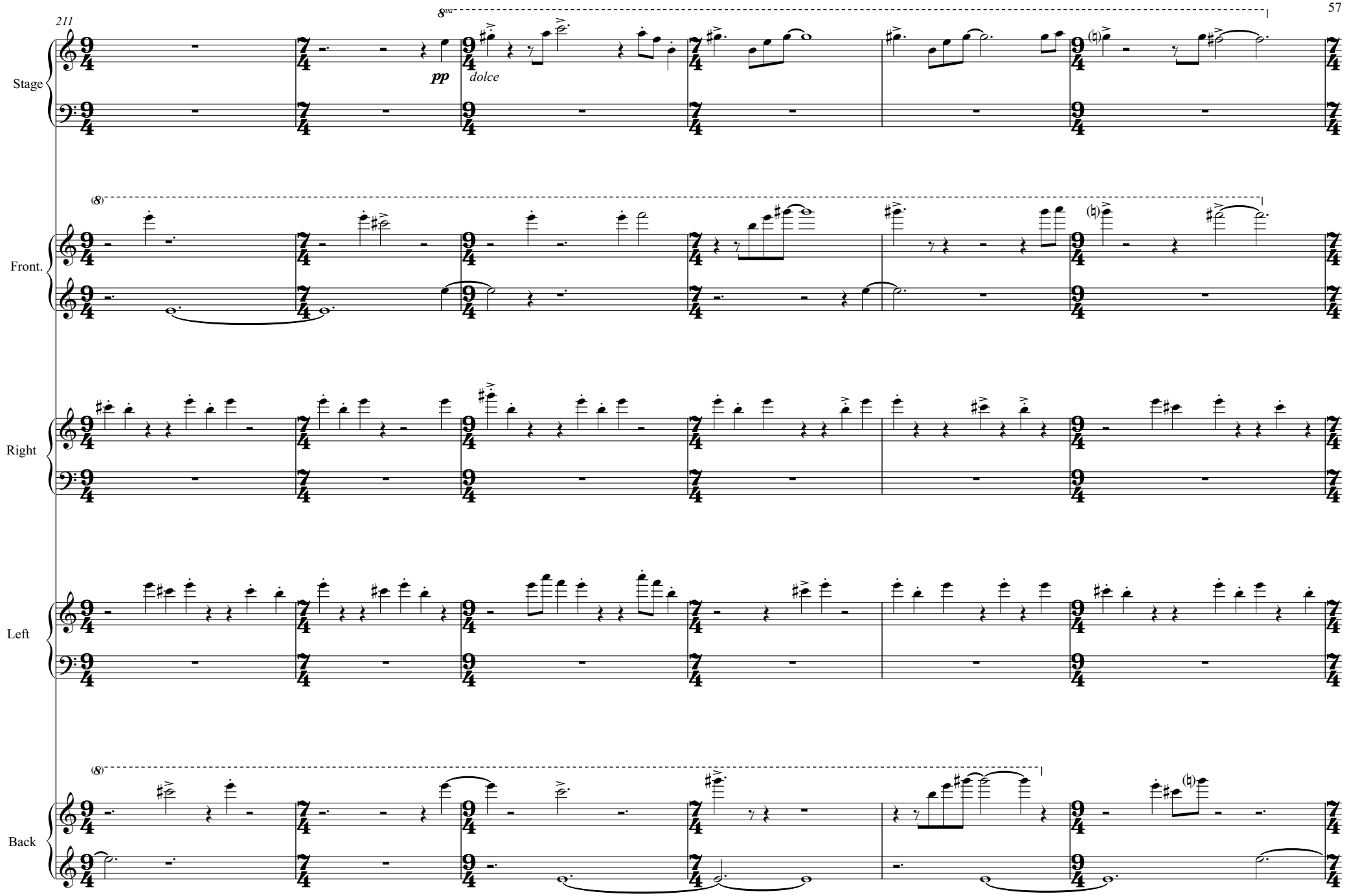
Back

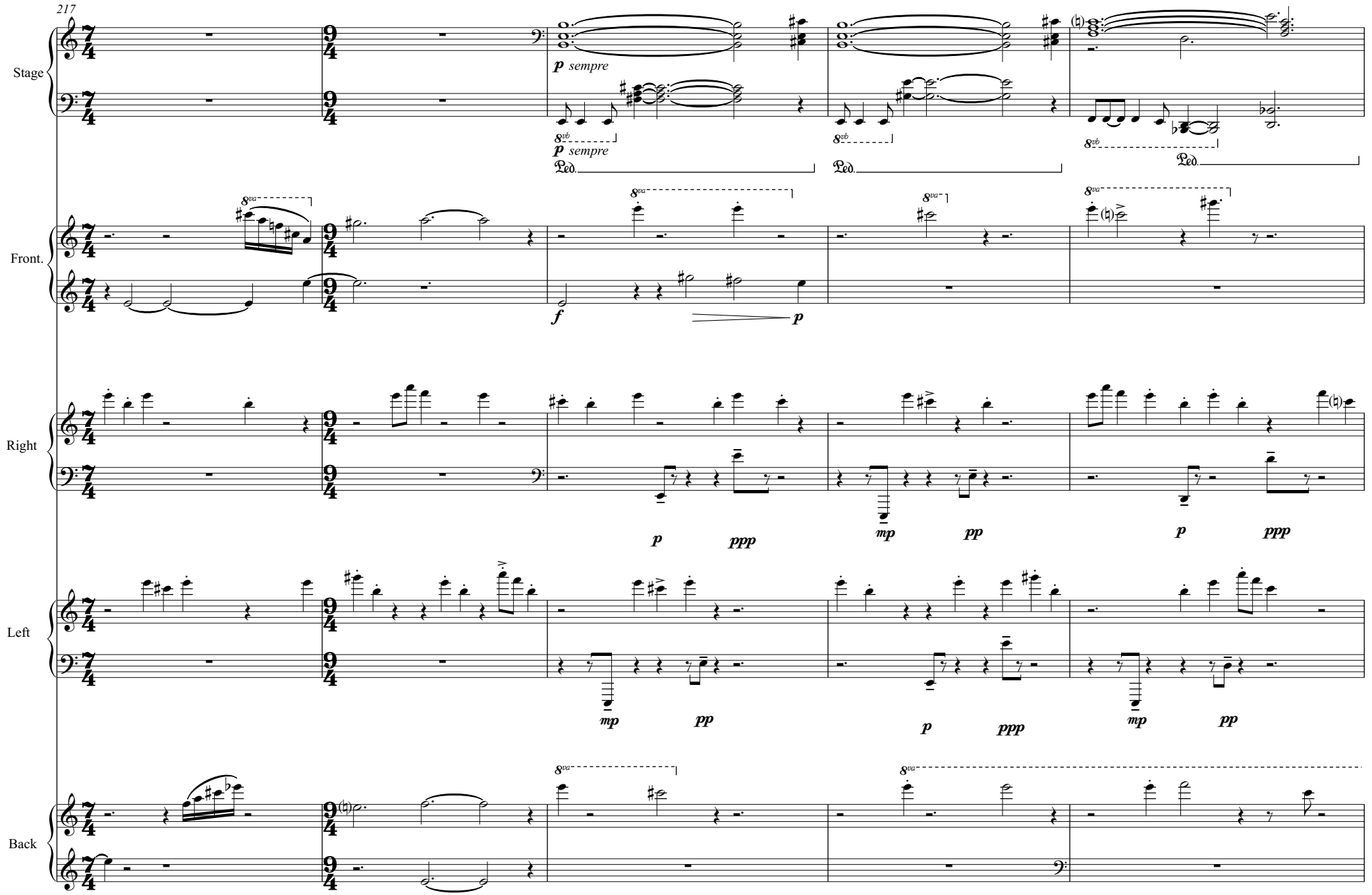



199
Stage
Front.
Right
Left
Back
8vb
Ped.
ppp
p
ff
p subito
8va
f
pp


201
Stage
Front.
Right
Left
Back
ff
mp
p
p subito
ppp
mf
pp sempre
f
mf


204
Stage
Front.
Right
Left
Back
mp dolce sempre
mp dolce sempre


211
8va
pp
dolce
Stage
(8)
Front.
Right
Left
(8)
Back


217
Stage
Front.
Right
Left
Back
p sempre
8vb
Ped.
8va
f
p
mp
pp
ppp

222

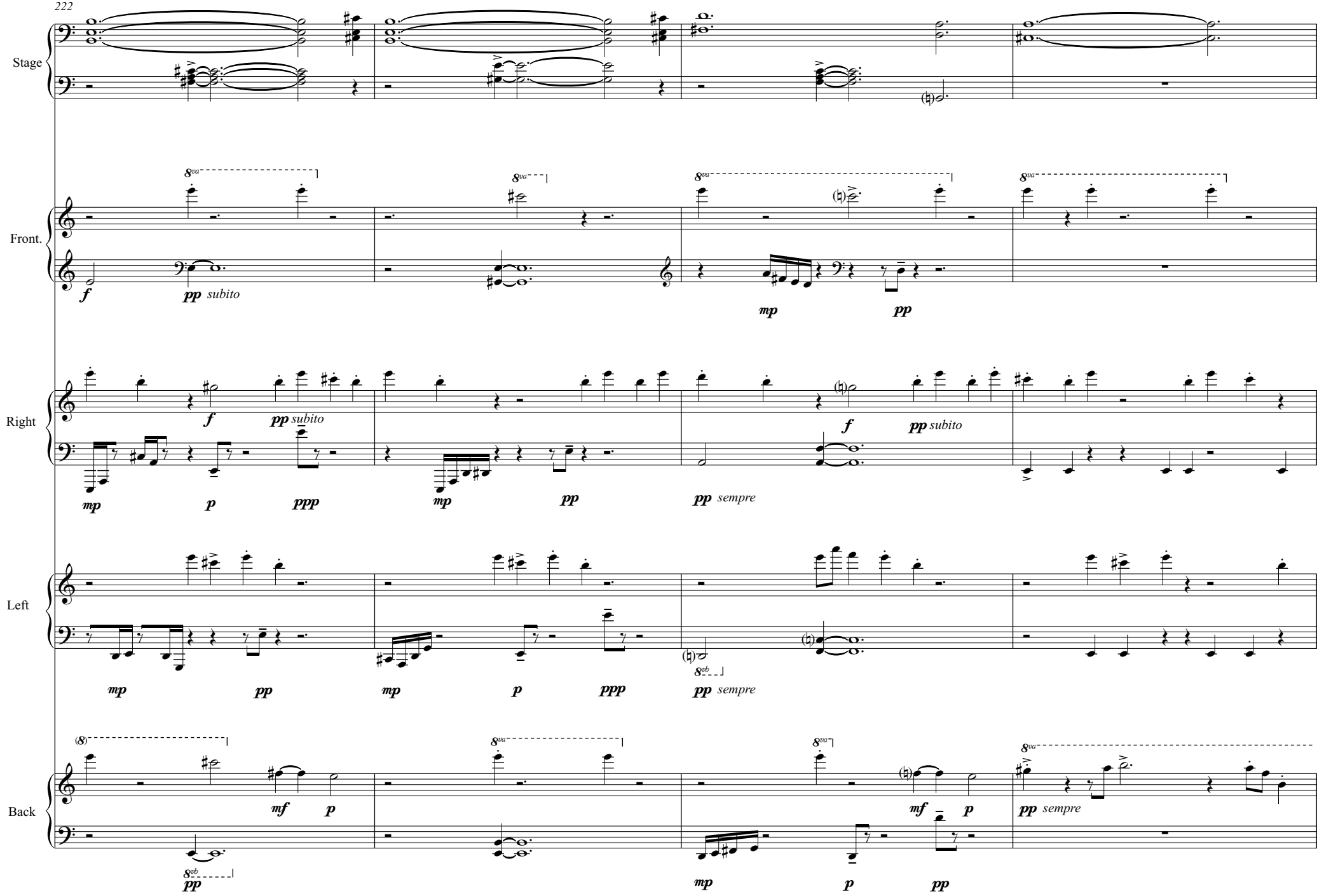
Stage

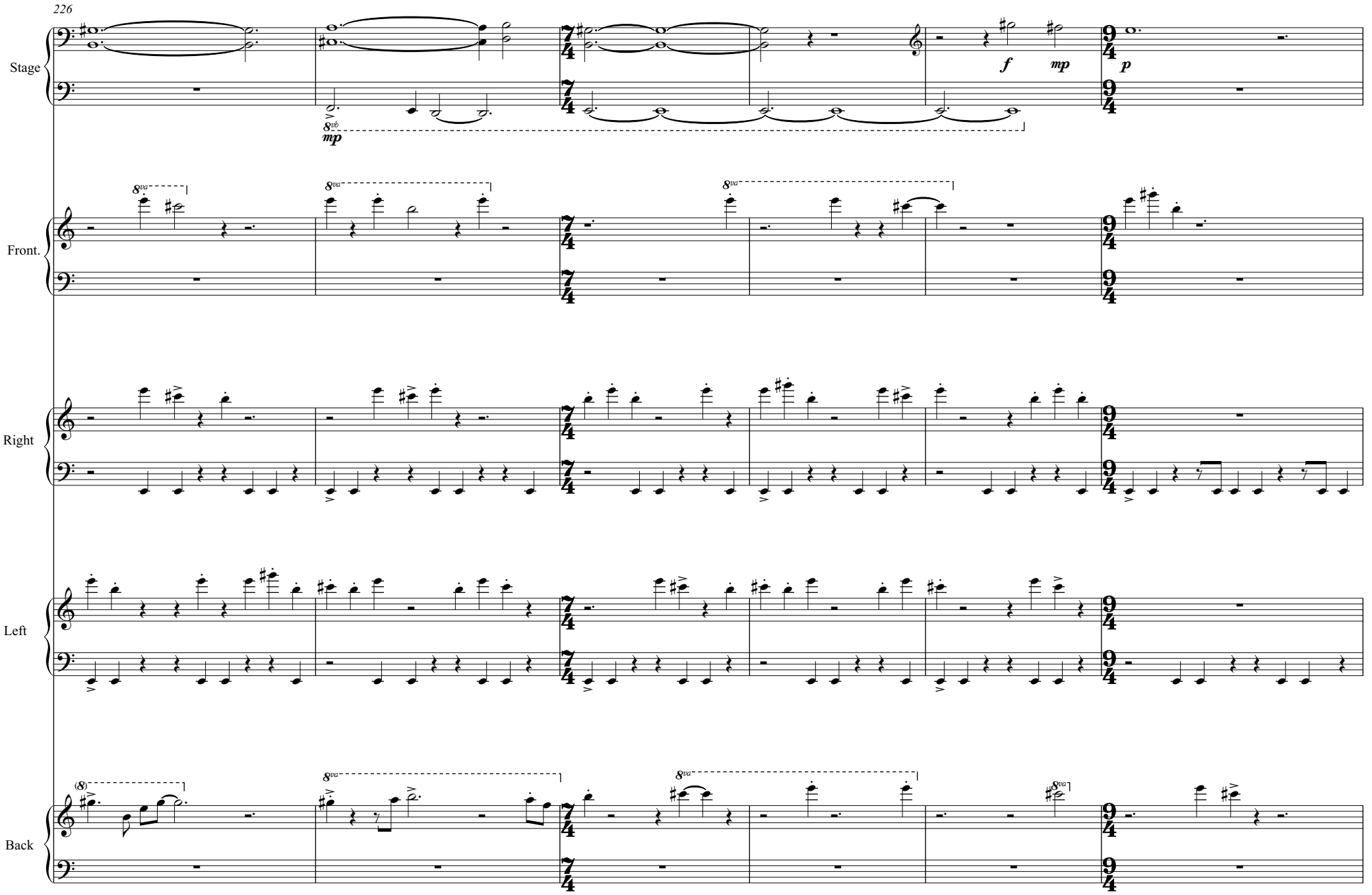
Front.

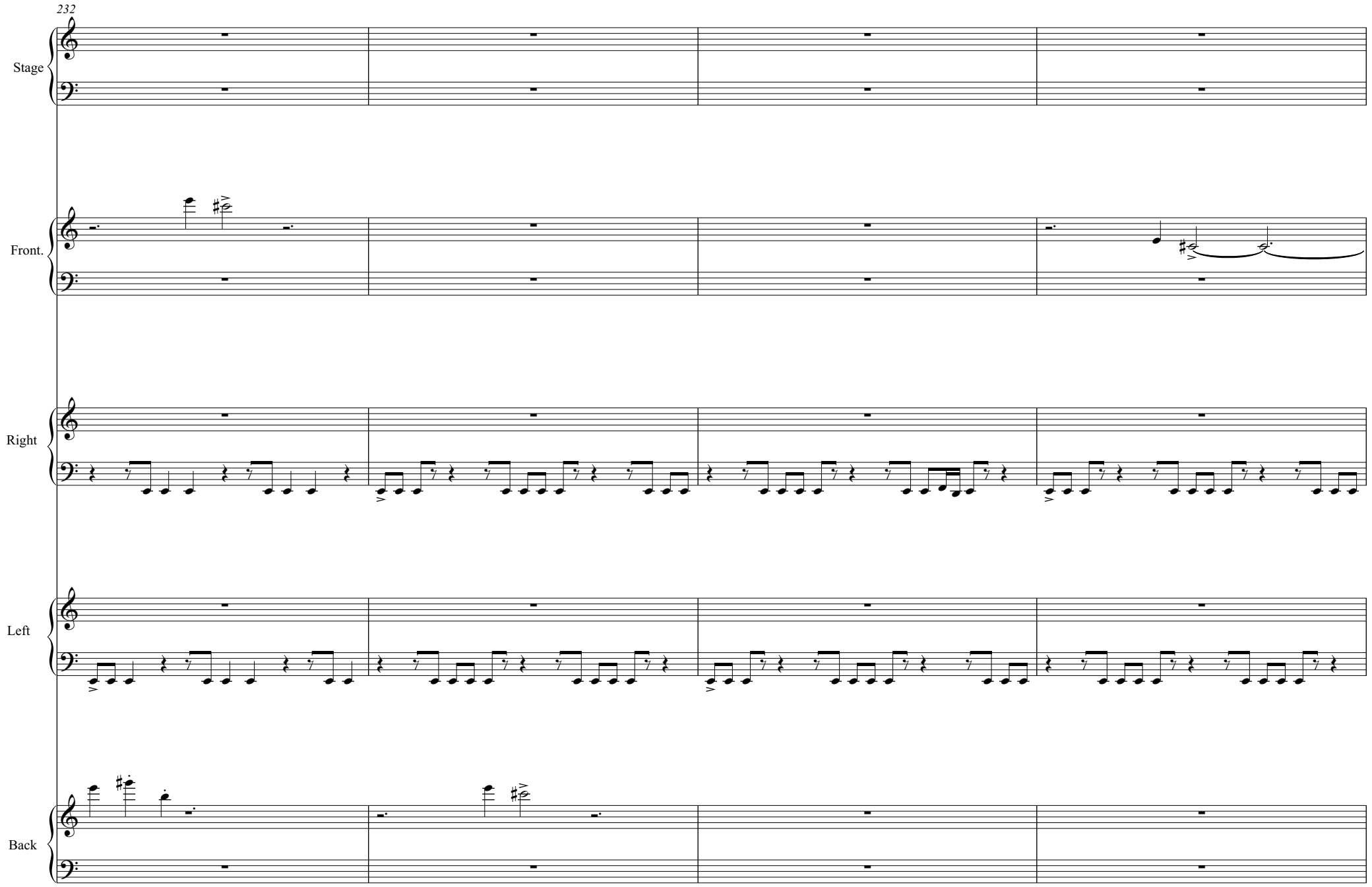
Right

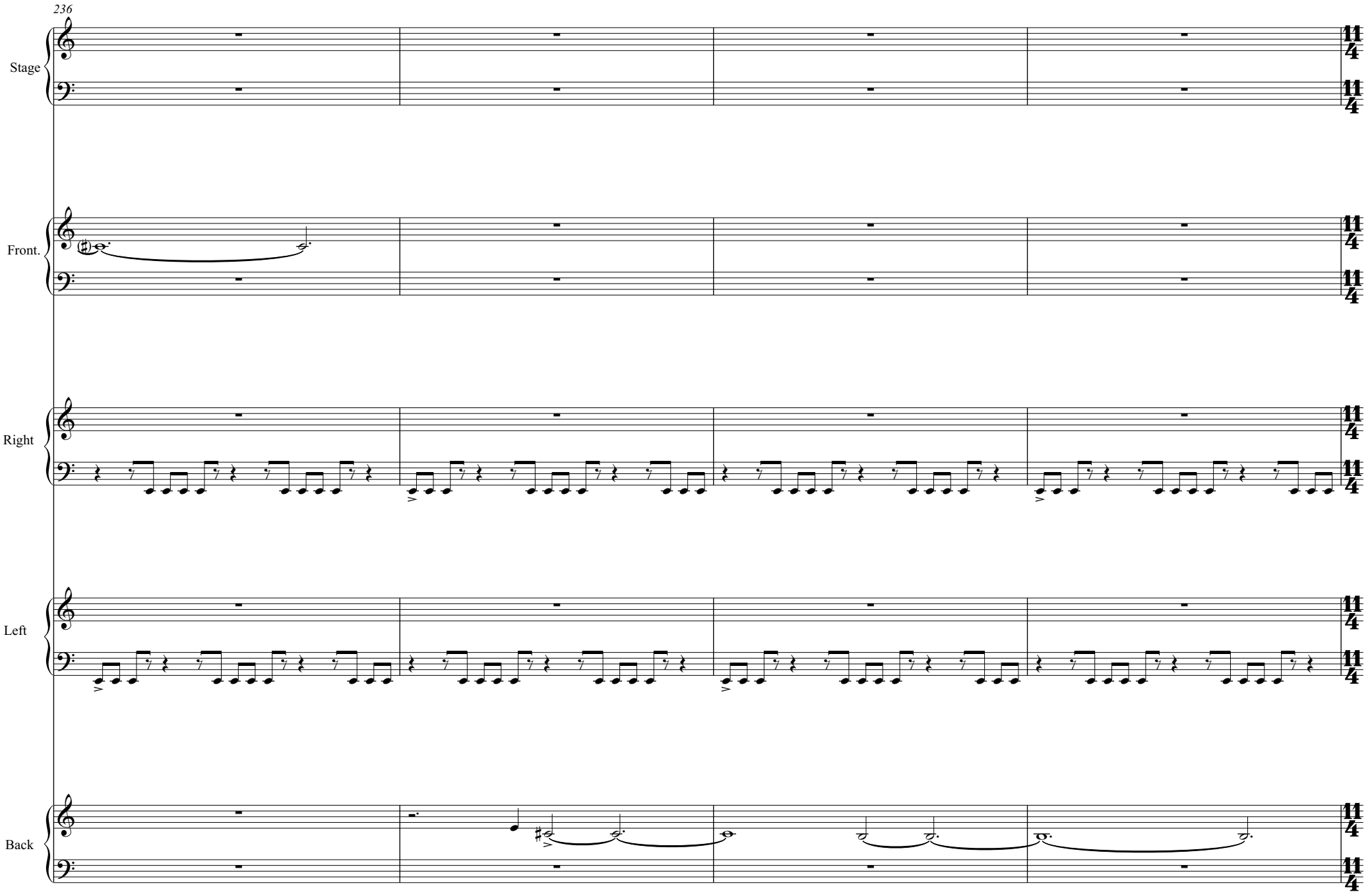
Left

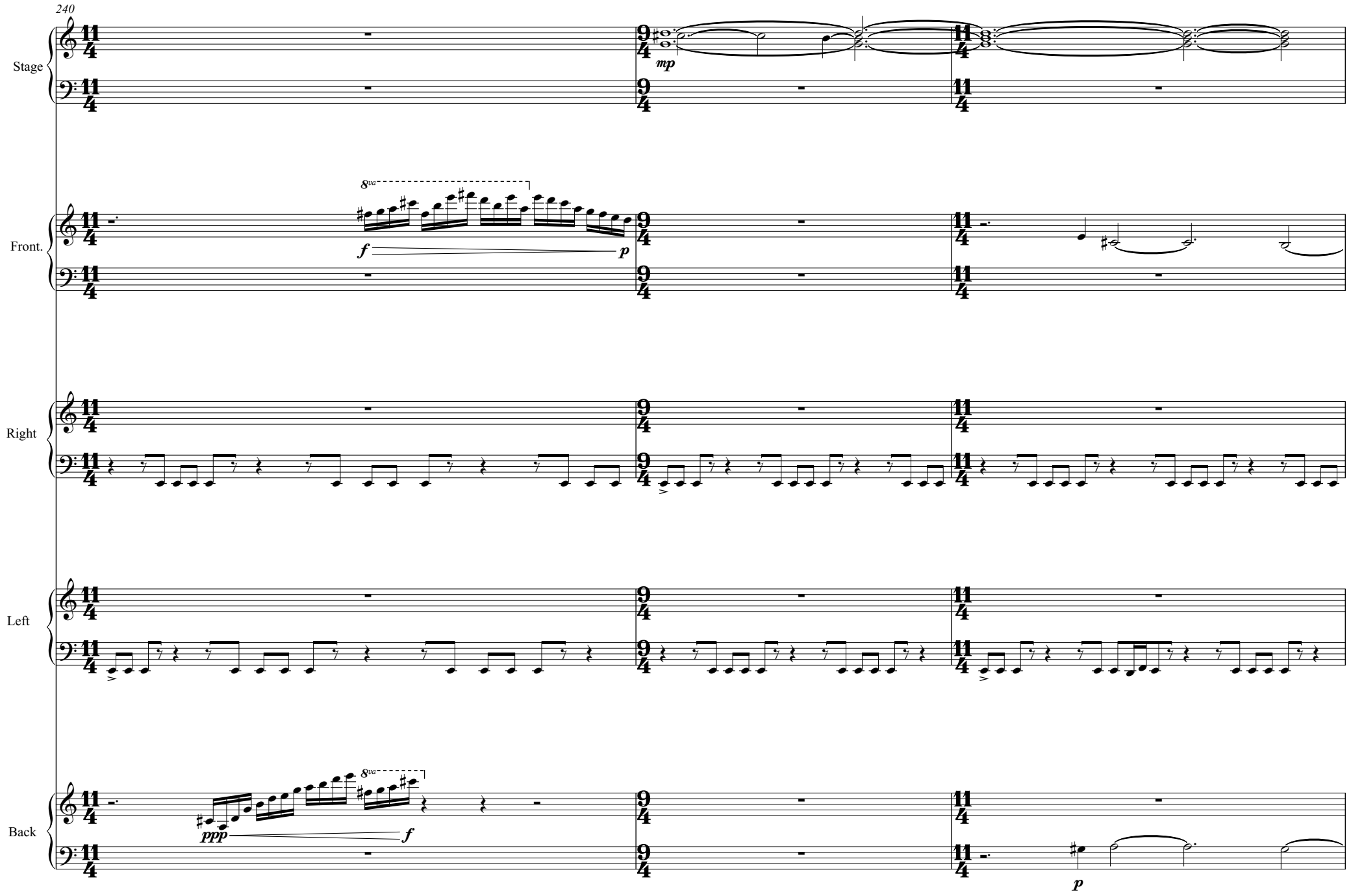
Back

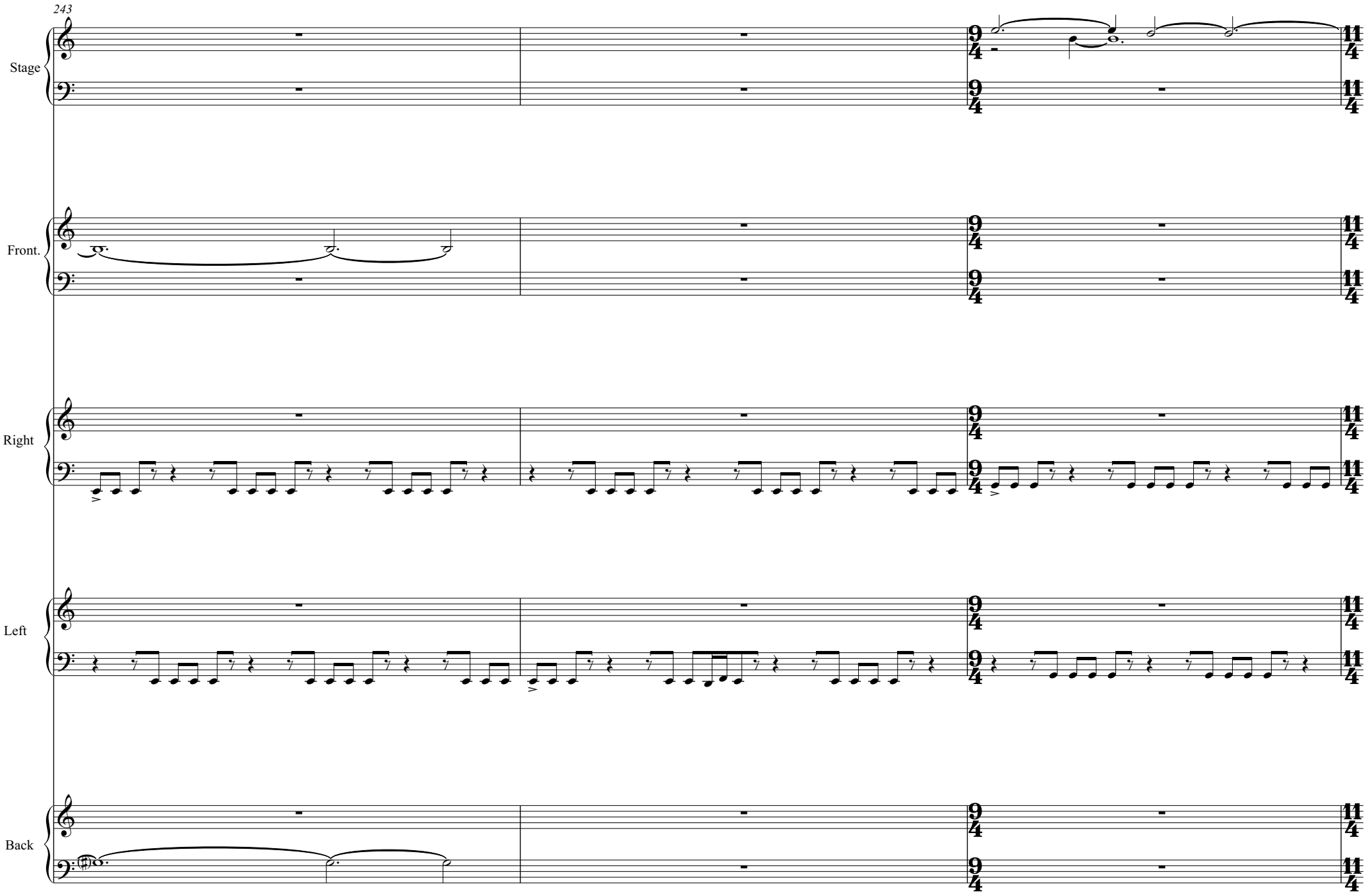



226
Stage
Front.
Right
Left
Back
8va
mp
f
mp
p


232
Stage
Front.
Right
Left
Back


236
Stage
Front.
Right
Left
Back


240
Stage
mp
Front.
8va
f
p
Right
Left
Back
8va
ppp
f
p


243
Stage
Front.
Right
Left
Back

246

Stage

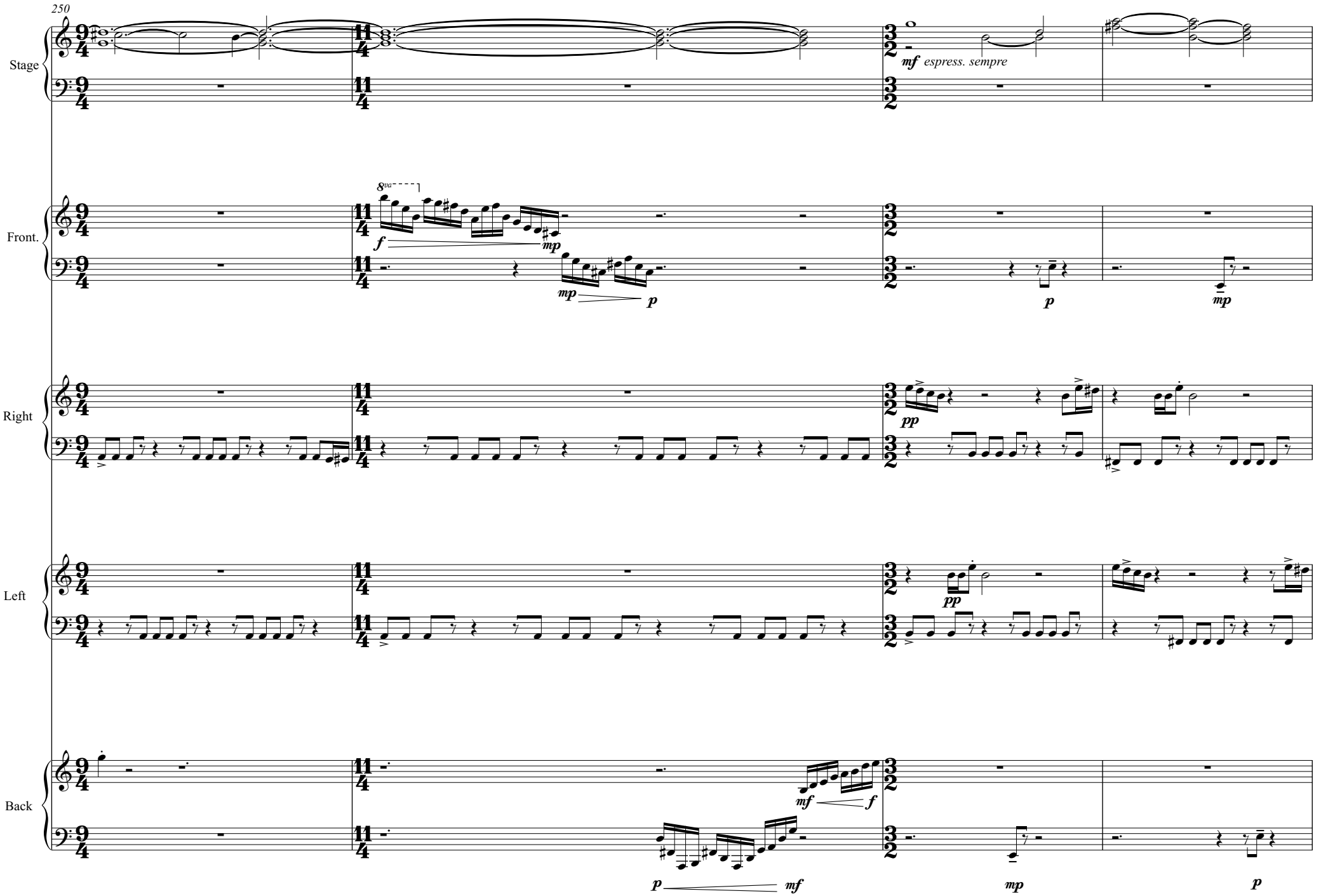
Front.

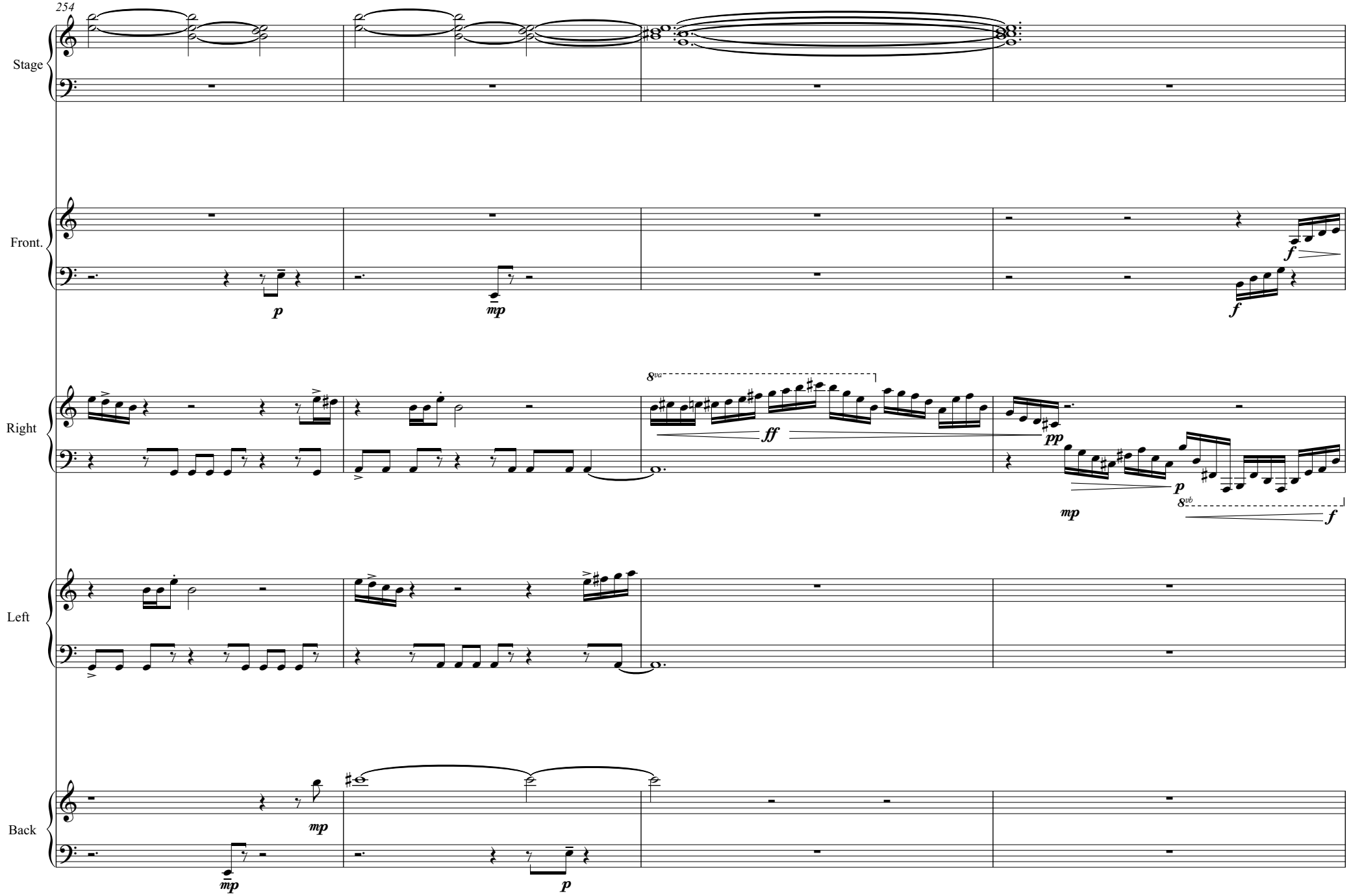
Right

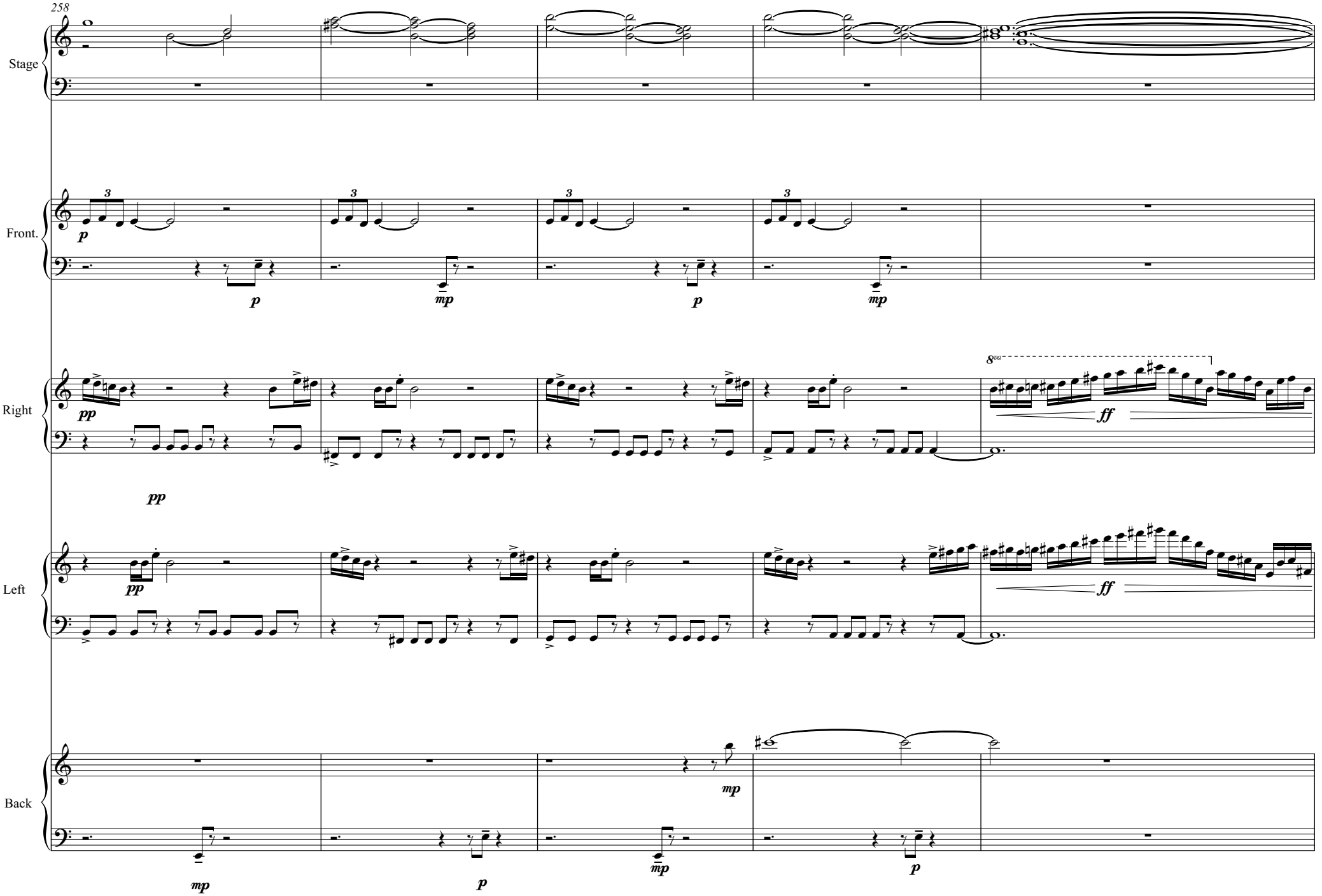
Left

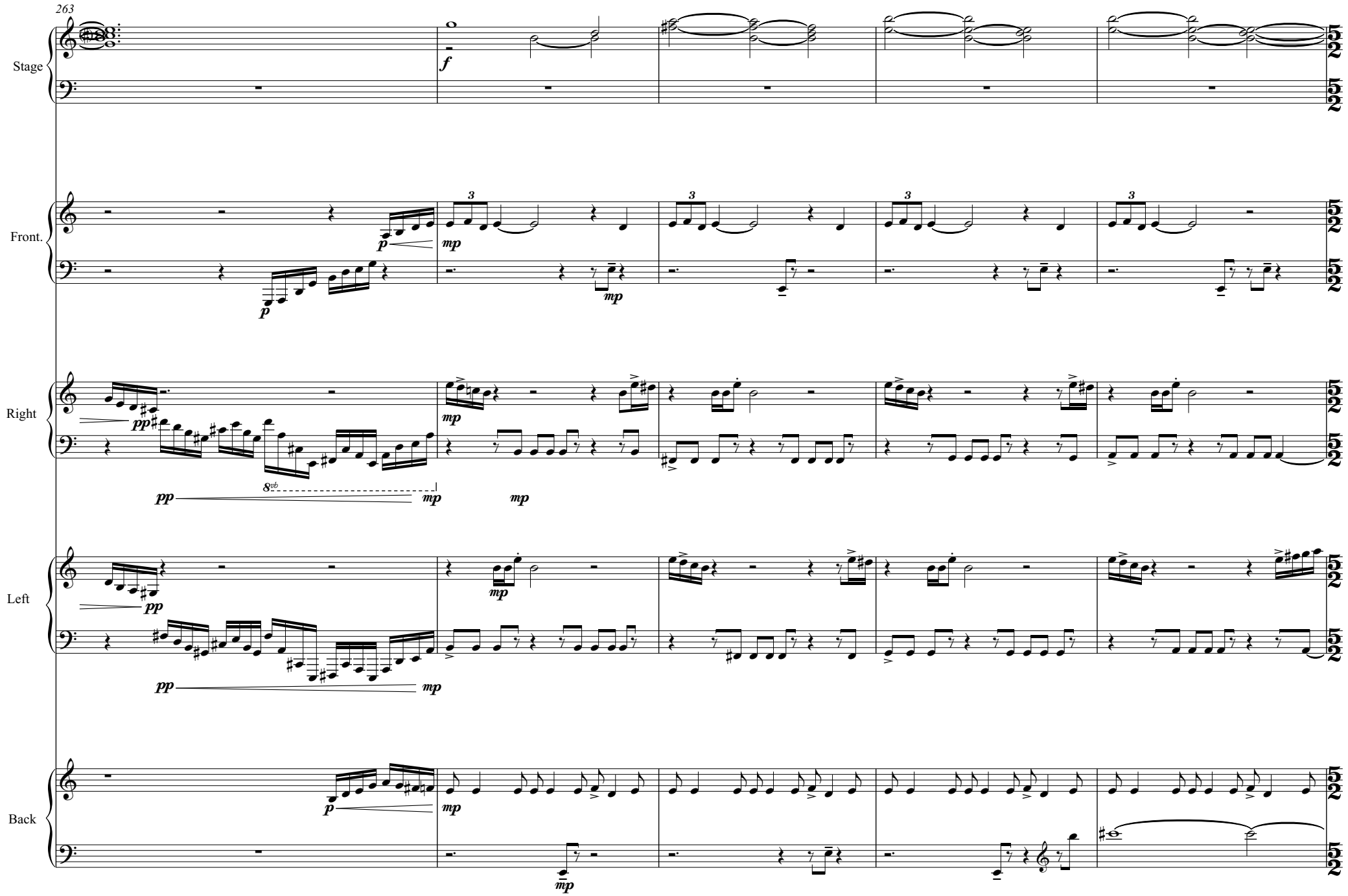
Back

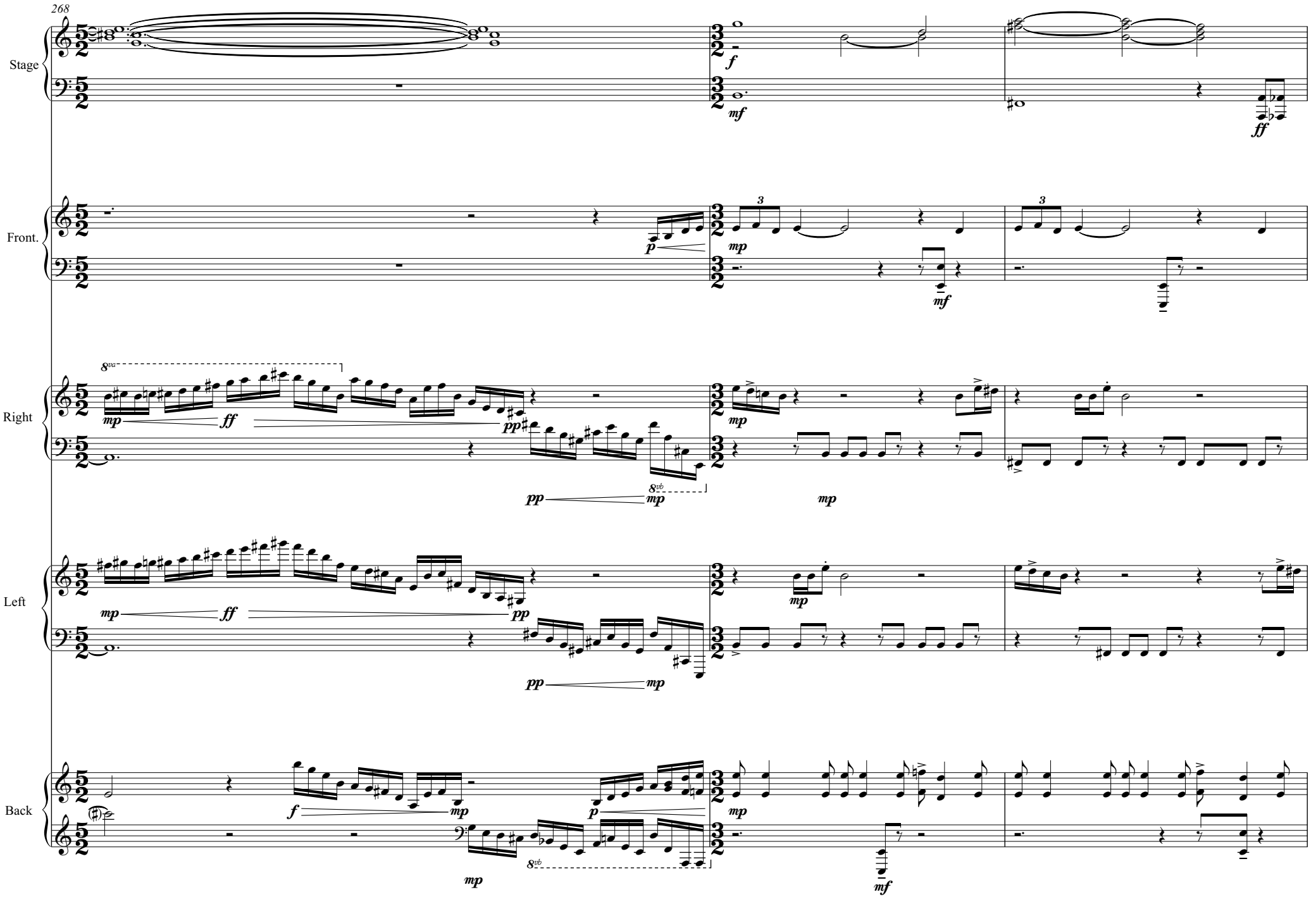
p

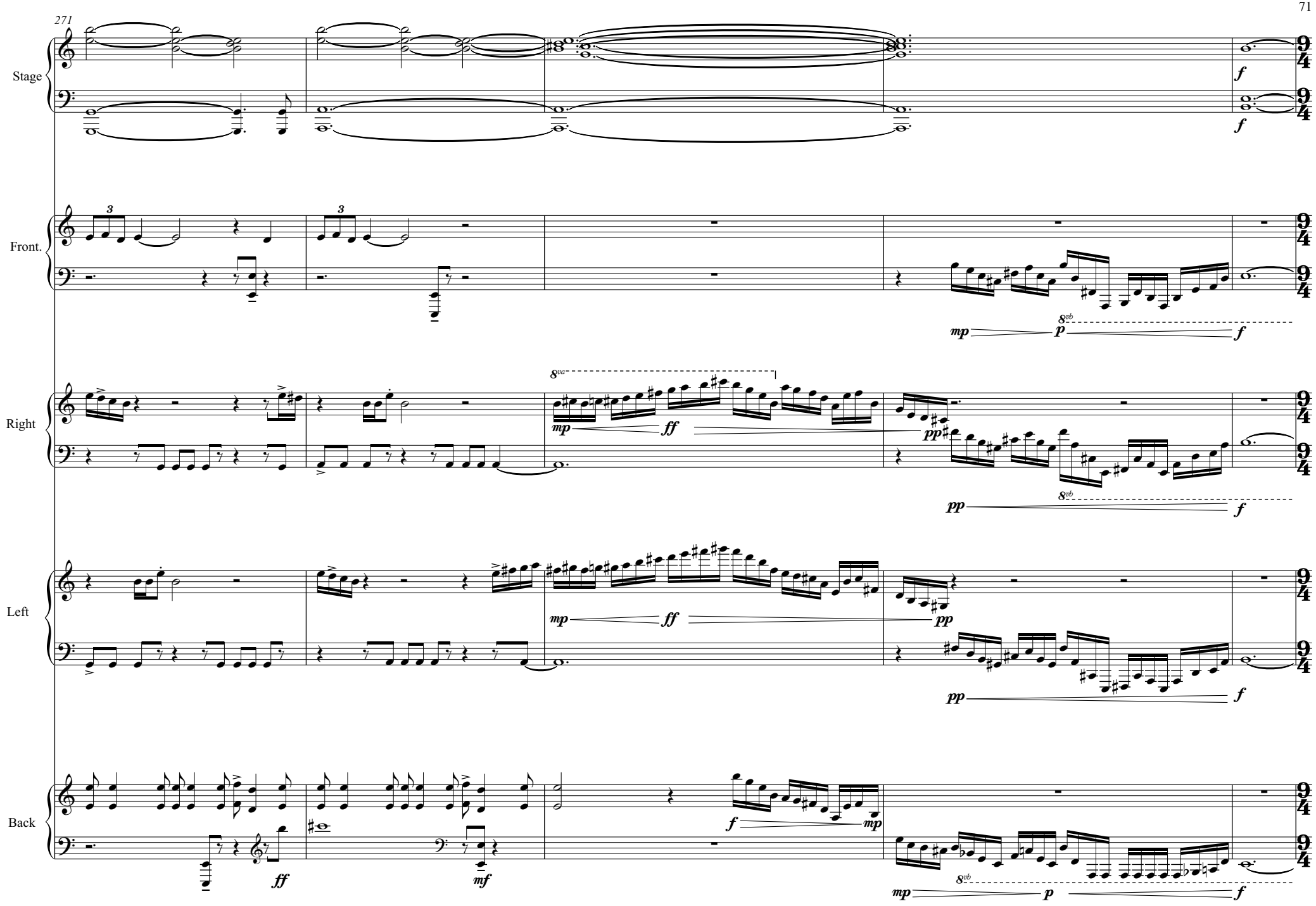

250
Stage
mf espress. sempre
Front.
8va
f
mp
mp
p
p
mp
Right
pp
Left
pp
Back
mf
f
p
mf
mp
p

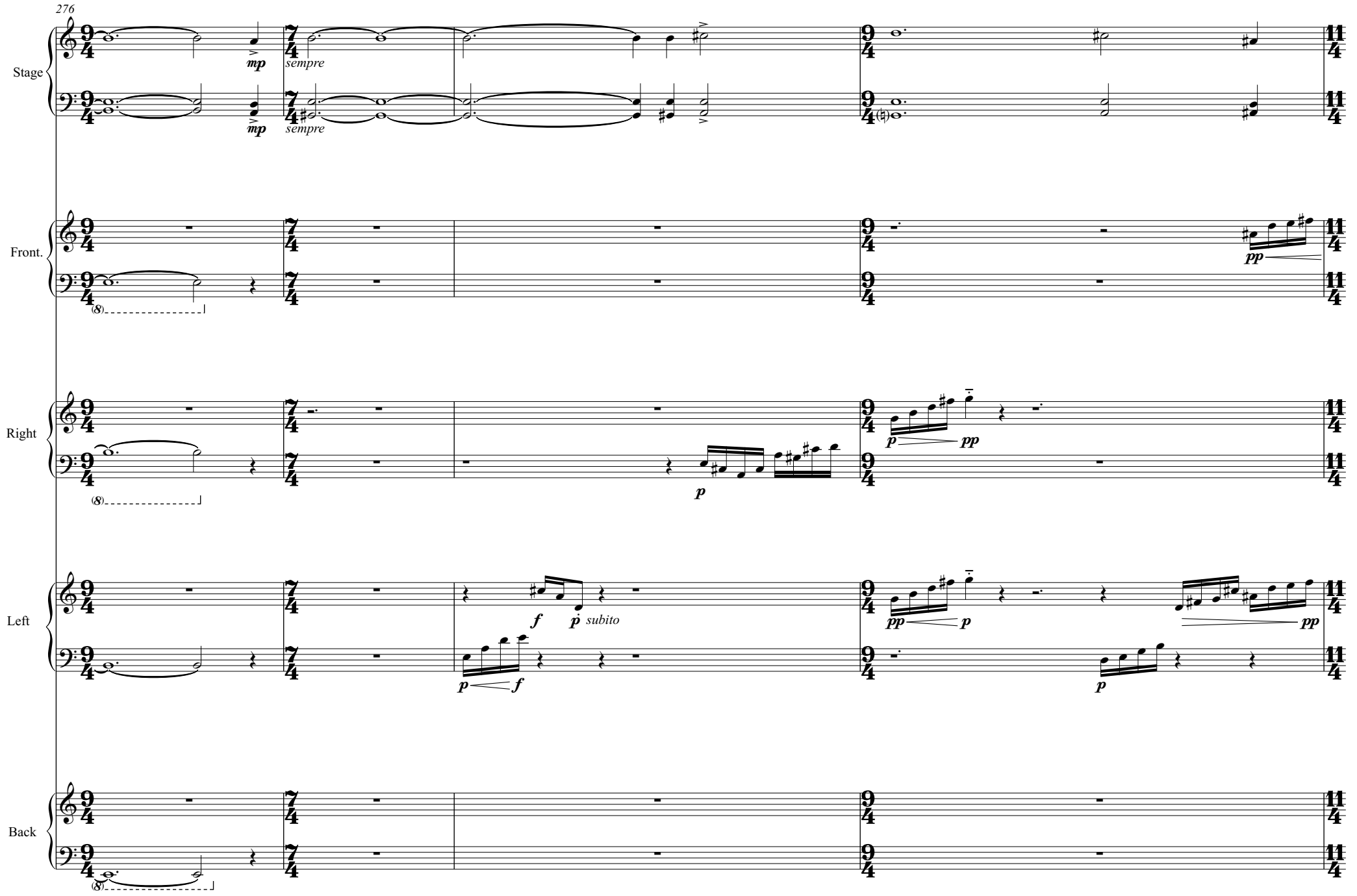

254
Stage
Front.
Right
Left
Back
p
mp
f
ff
pp
8va
8vb

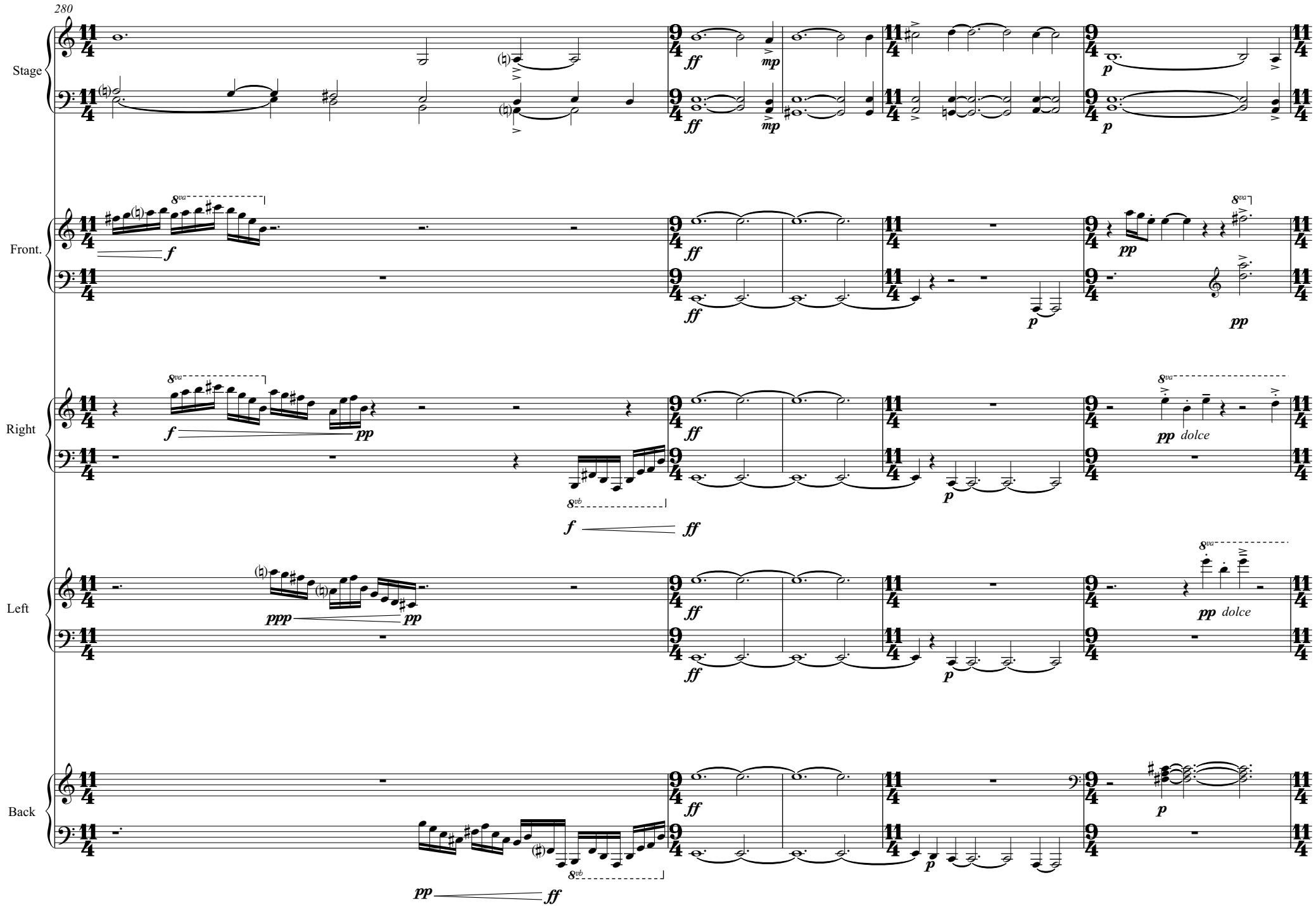

258
Stage
Front.
Right
Left
Back
8va
p
mp
pp
ff

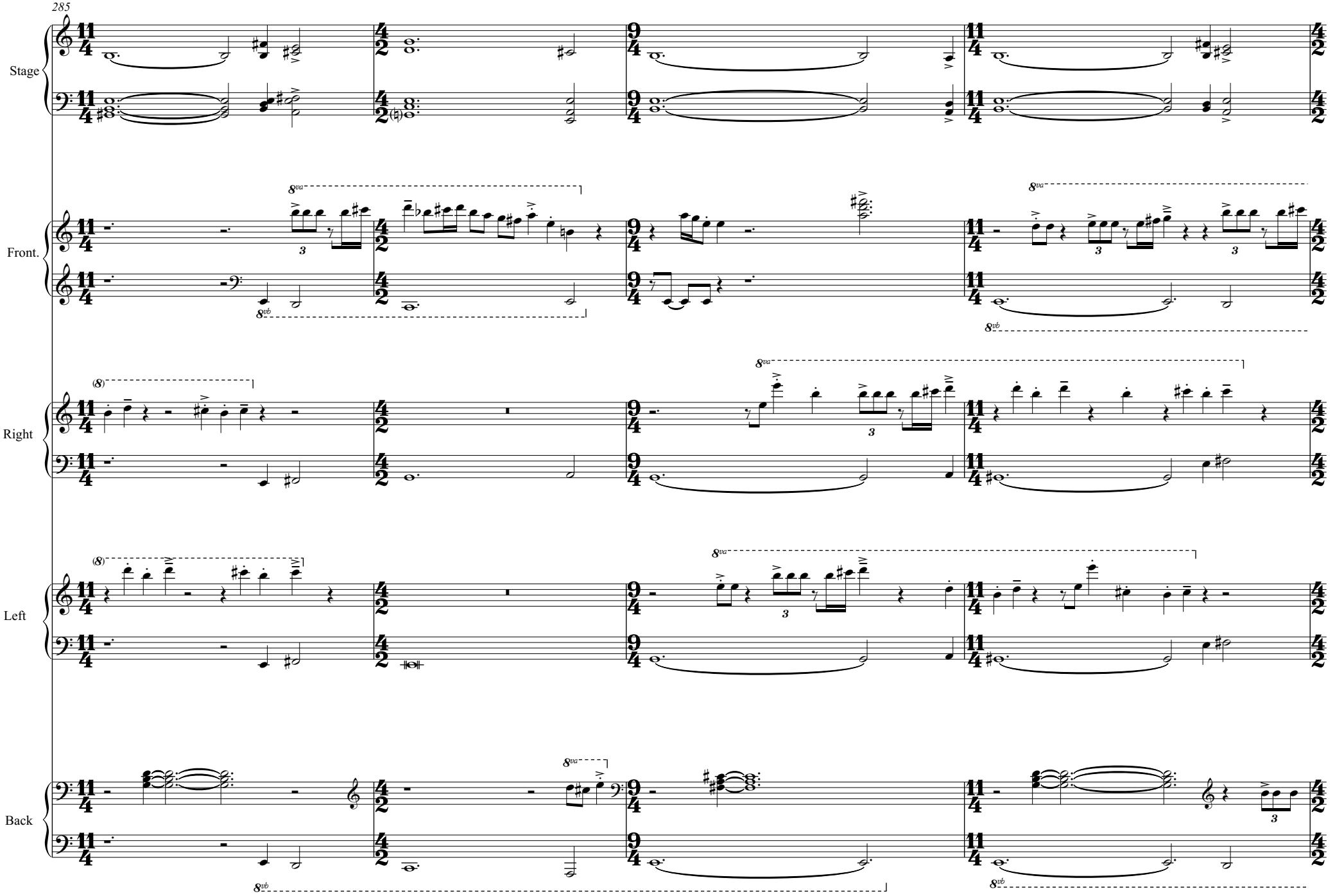

263
Stage
Front.
Right
Left
Back
f
p
mp
pp
8vb

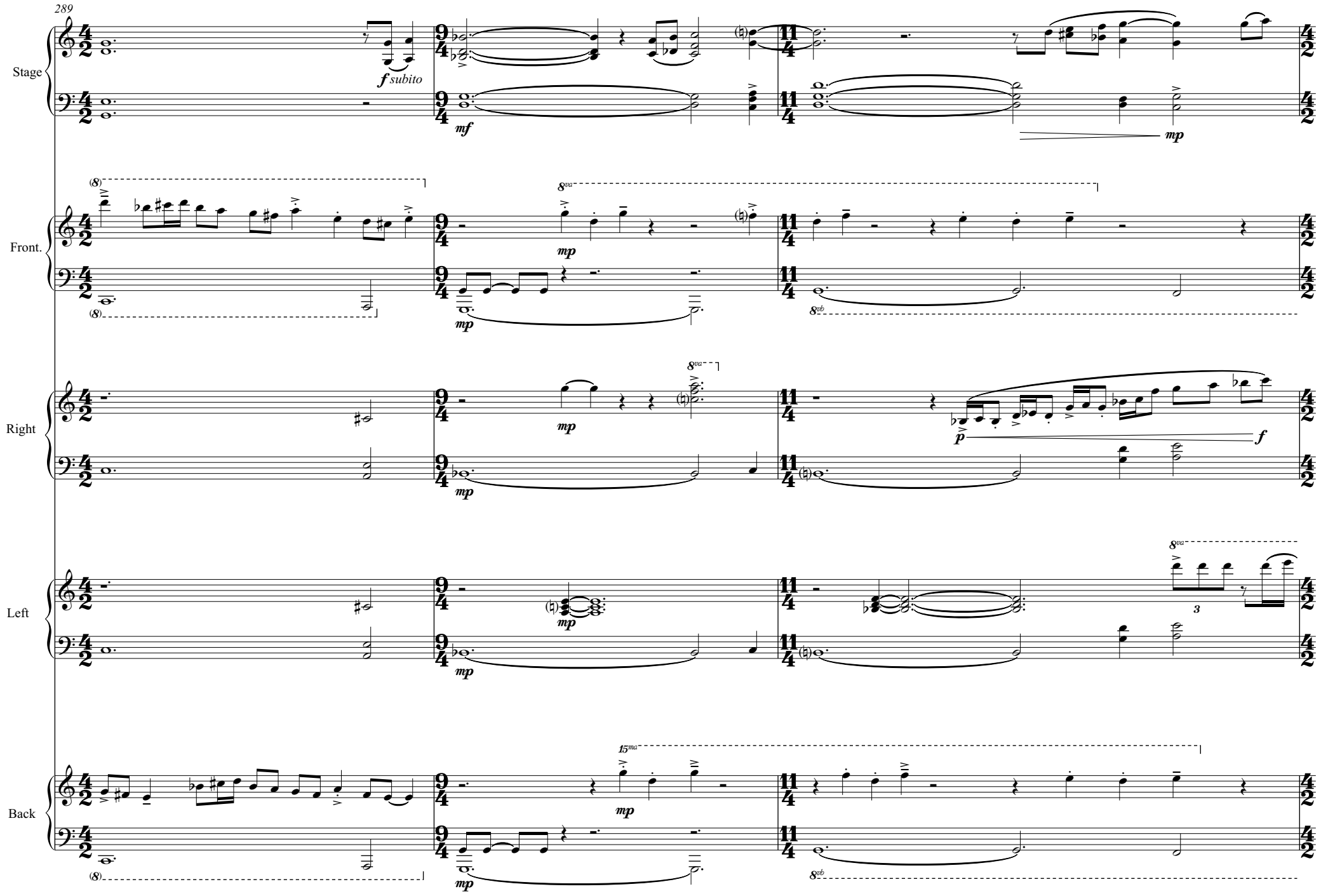

268
Stage
Front.
Right
Left
Back

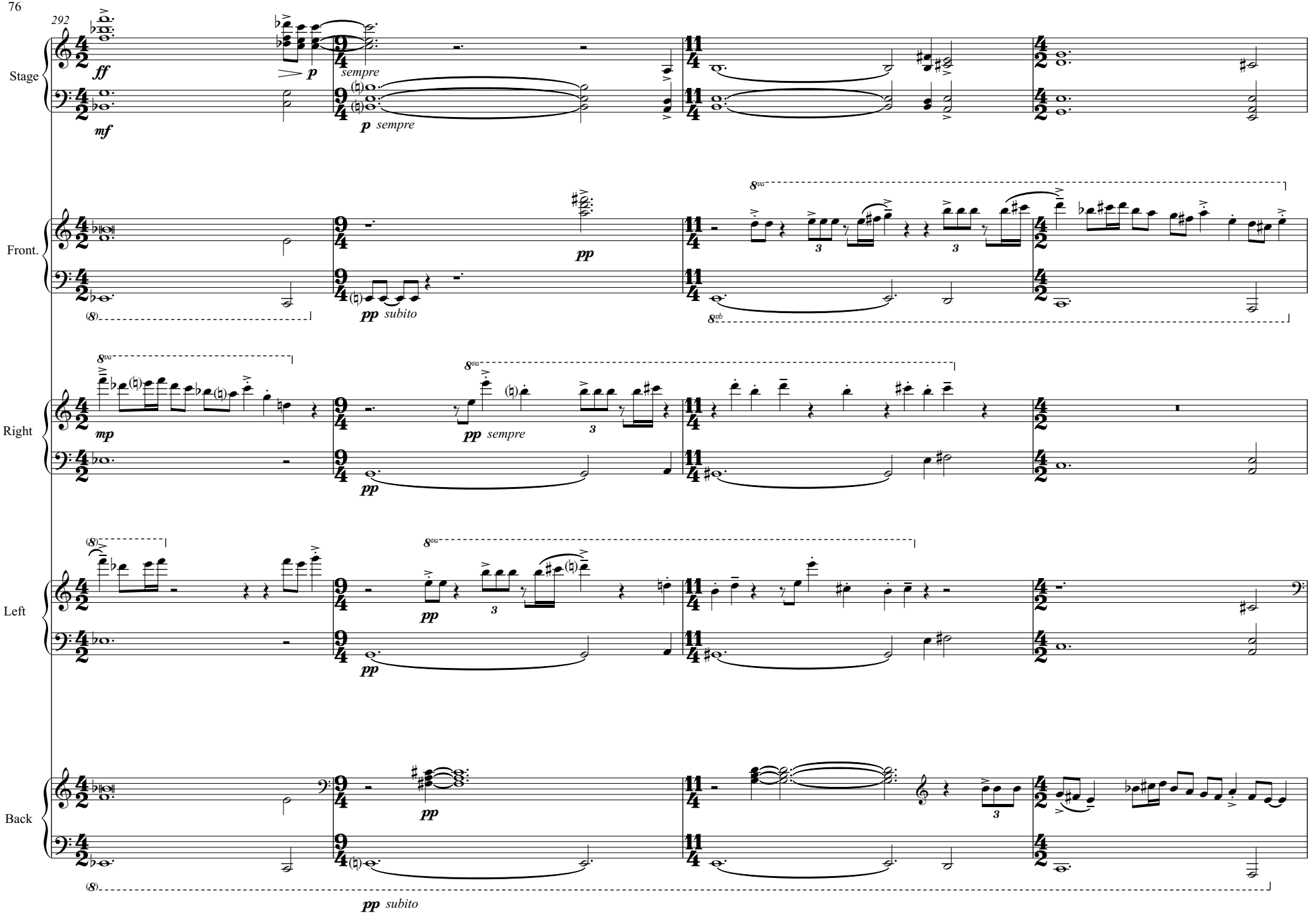

271
Stage
Front.
Right
Left
Back
f
mp
p
ff
pp
mf
8va
8vb


276
Stage
mp
sempre
mp
sempre
Front.
(8)
pp
Right
(8)
p
p
pp
Left
f
p subito
p
f
pp
p
pp
p
Back
(8)


280
Stage
Front.
Right
Left
Back
ff
mp
p
f
pp
ppp
dolce
8va
8vb


285
Stage
Front.
Right
Left
Back


289
Stage
Front.
Right
Left
Back
f subito
mf
mp
8va
8vb
15ma
p
f
3


292
Stage
Front.
Right
Left
Back
ff
mf
p
sempre
p sempre
pp
pp subito
8va
8vb
mp
pp sempre
3
(8)

296

Stage

Front.

Right

Left

Back

mp

pp

p *sempre*

p *sempre*

302

Stage

Front.

Right

Left

8vb
mp

Back

mp espress.

309

Rubato

Stage

Front.

Right

Left

Back

Rubato

317

A tempo

Stage

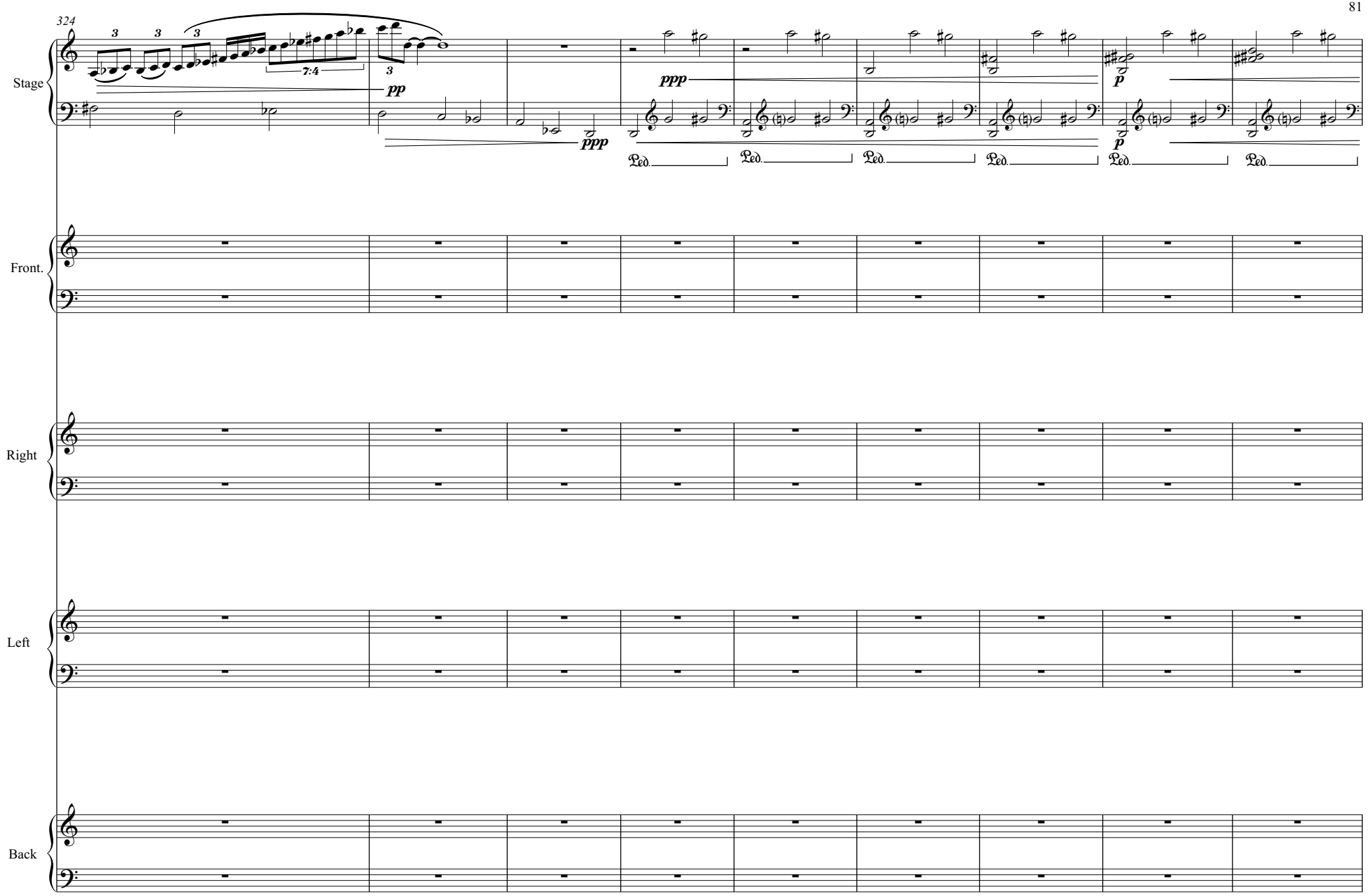
Front.

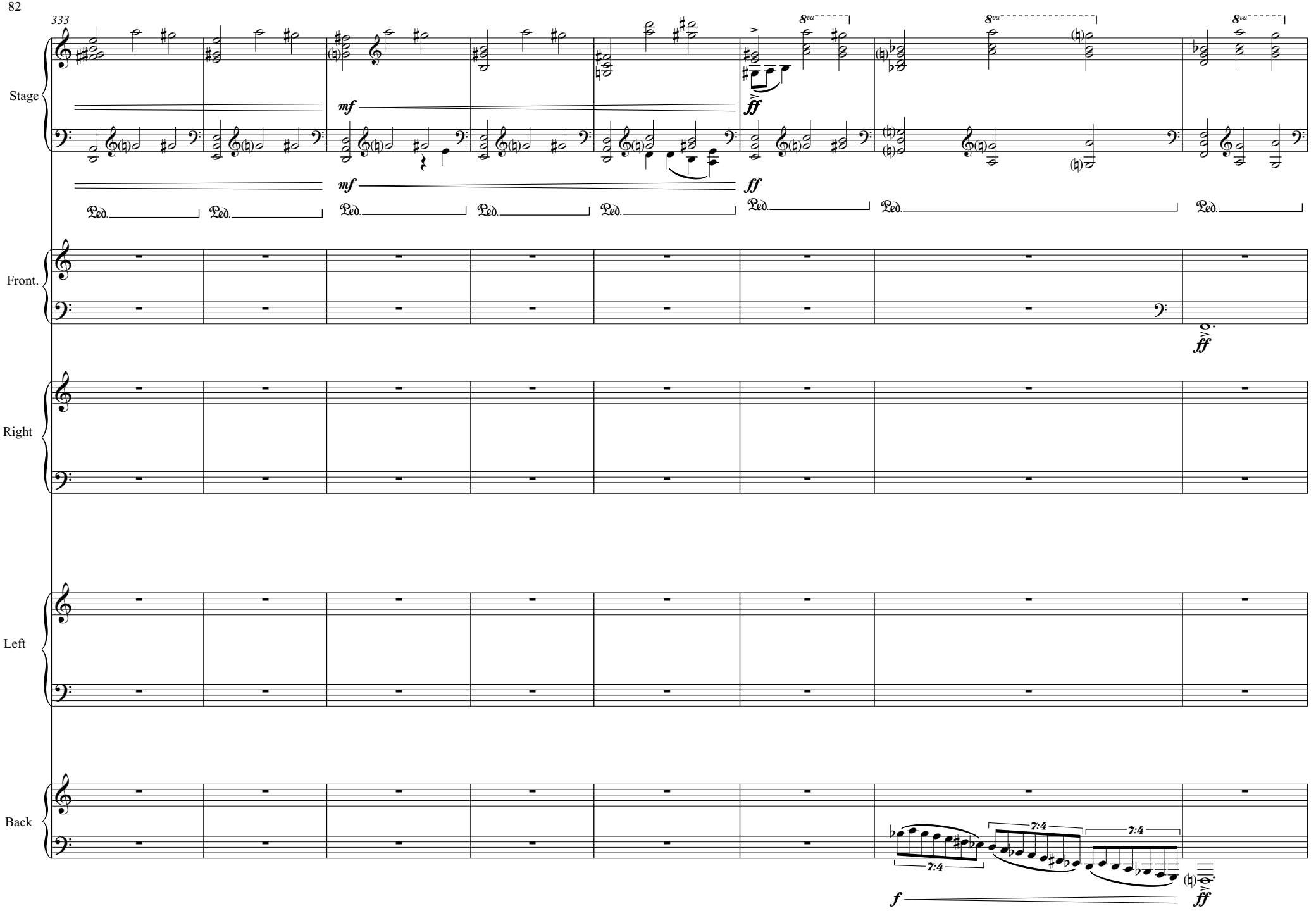
Right

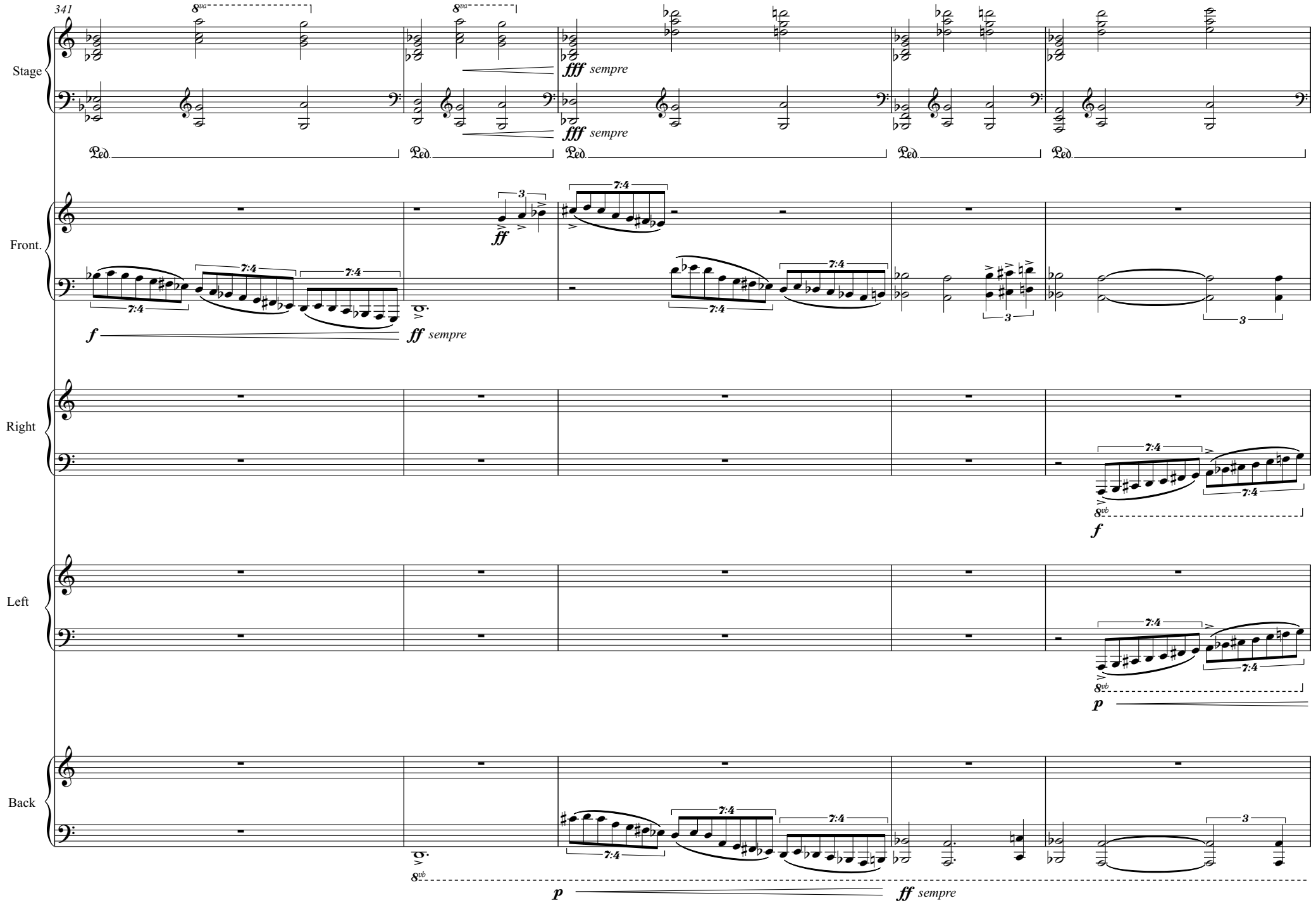
Left

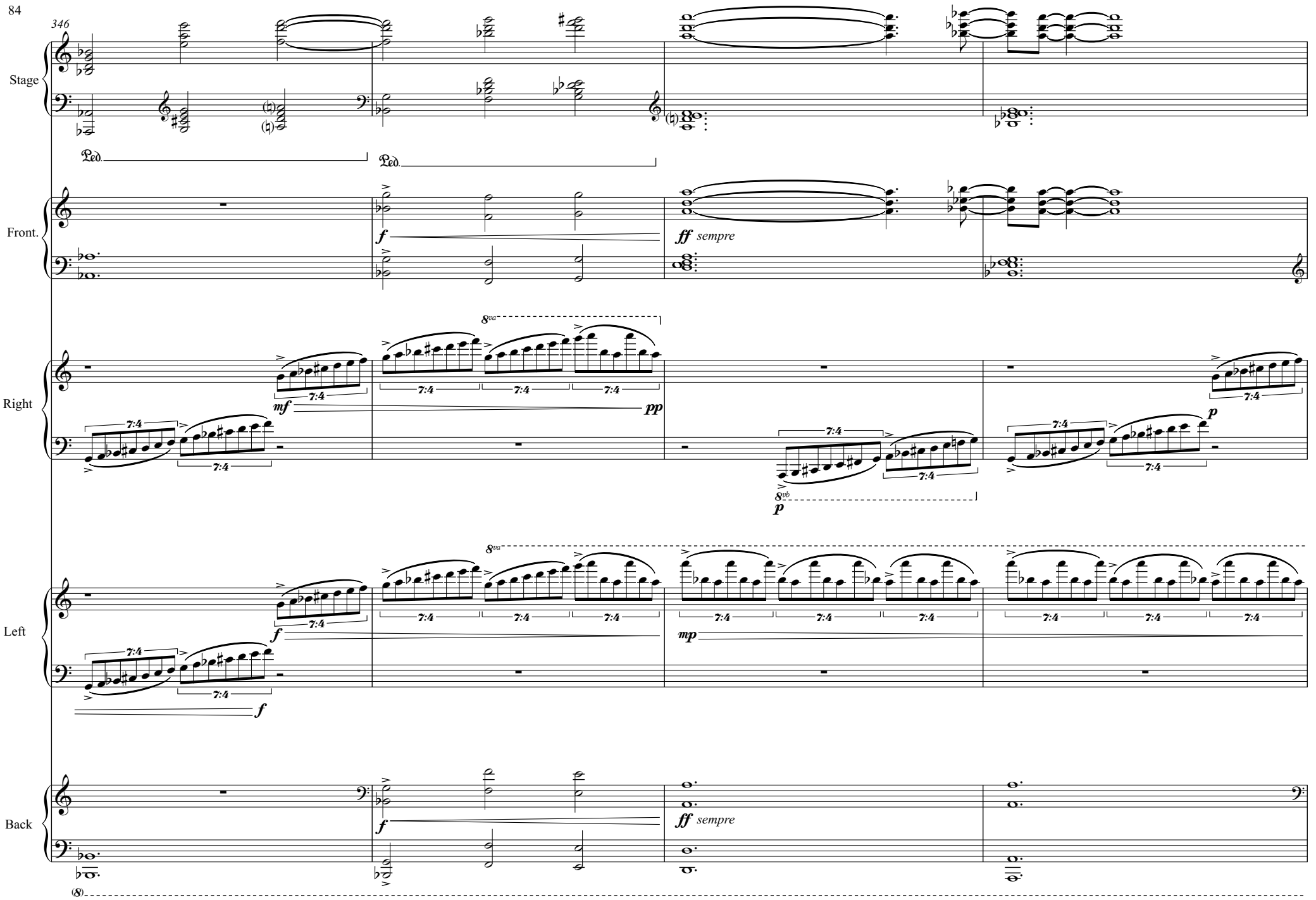
Back

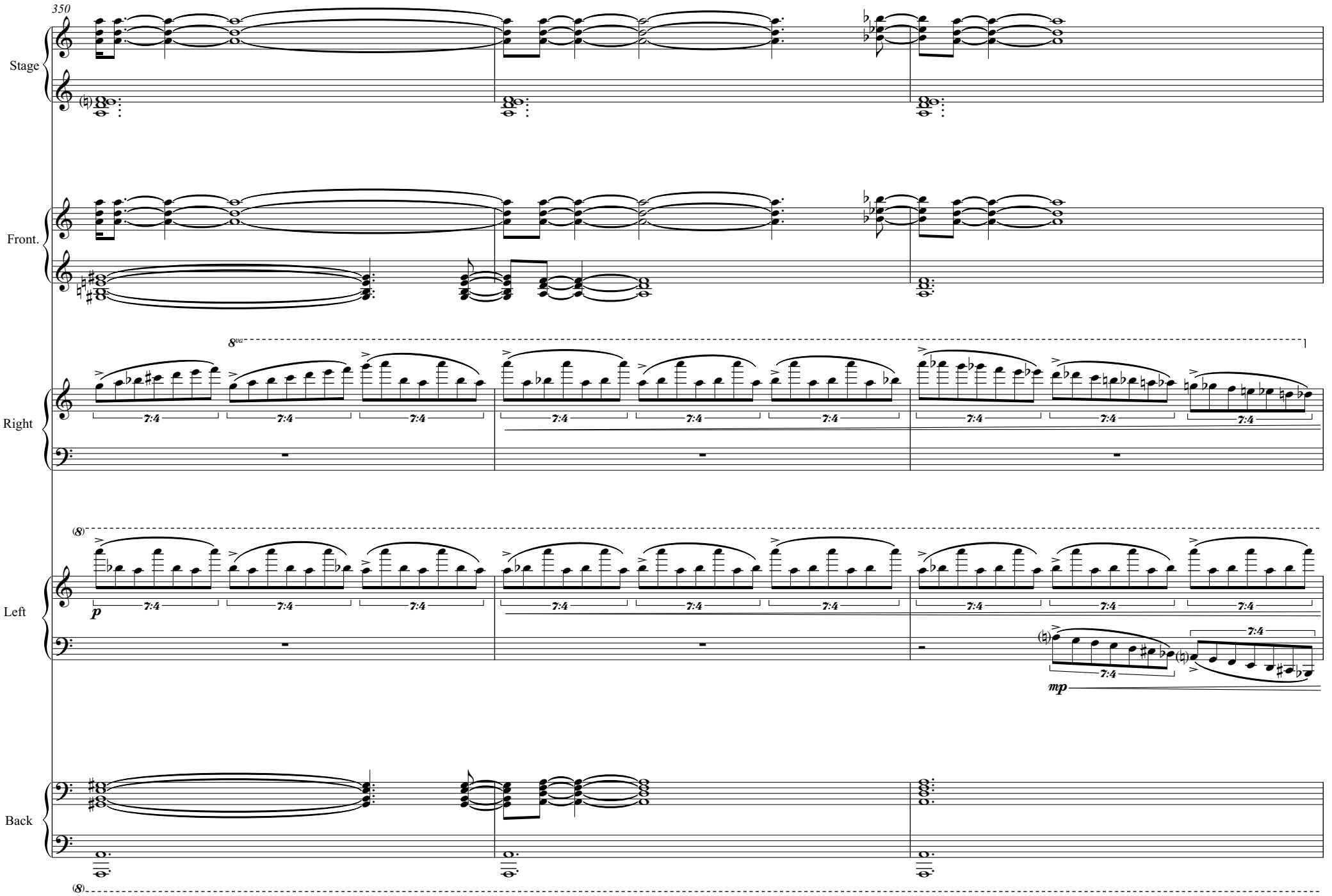
A tempo

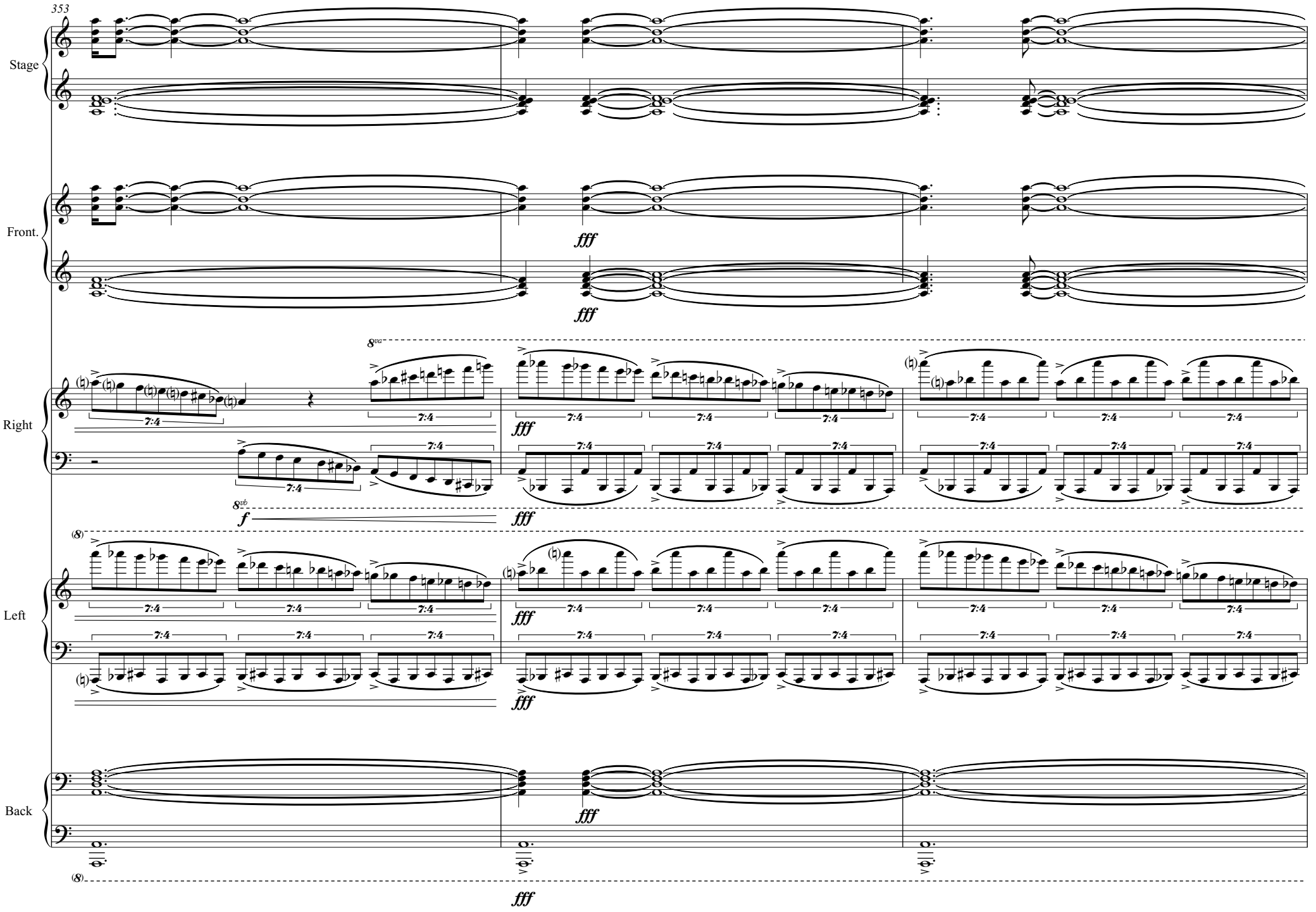

324
Stage
Front.
Right
Left
Back
pp
ppp
ppp
p
Ped.
7:4

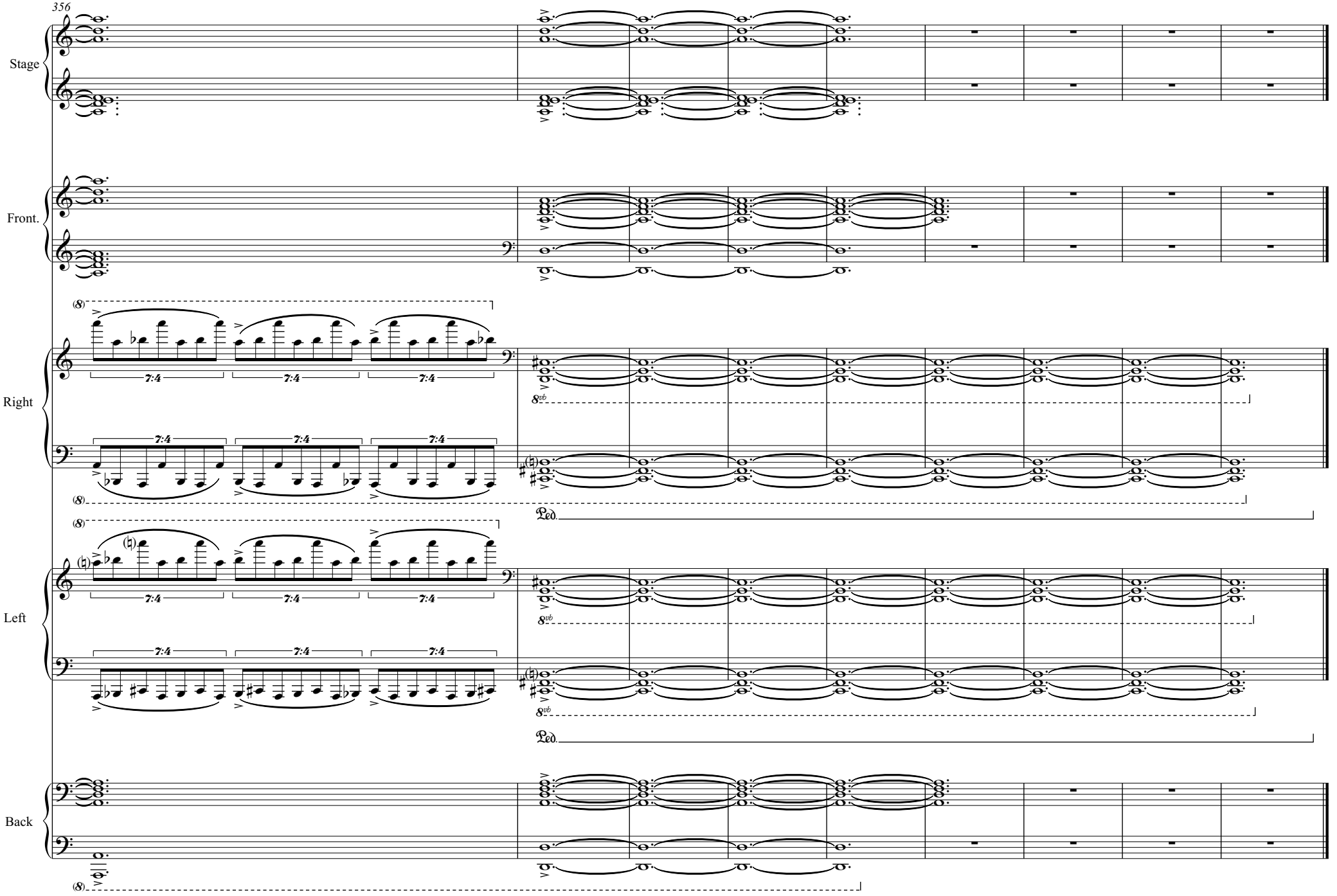

333
Stage
Front.
Right
Left
Back
mf
ff
8va
Ped.
7:4
f


341
Stage
Front.
Right
Left
Back
8va
fff sempre
Ped.
3
7:4
ff
f
ff sempre
8vb
p


346
Stage
Front.
Right
Left
Back
Ped.
Ped.
f
ff sempre
8va
mf
pp
7:4
8vb
p
mp
ff sempre
(8)


350
Stage
Front.
8va
Right
Left
Back
7:4
p
mp


353
Stage
Front.
Right
Left
Back
fff
8va
8vb
f
7:4


356
Stage
Front.
Right
Left
Back
7:4
8vb
Ped.

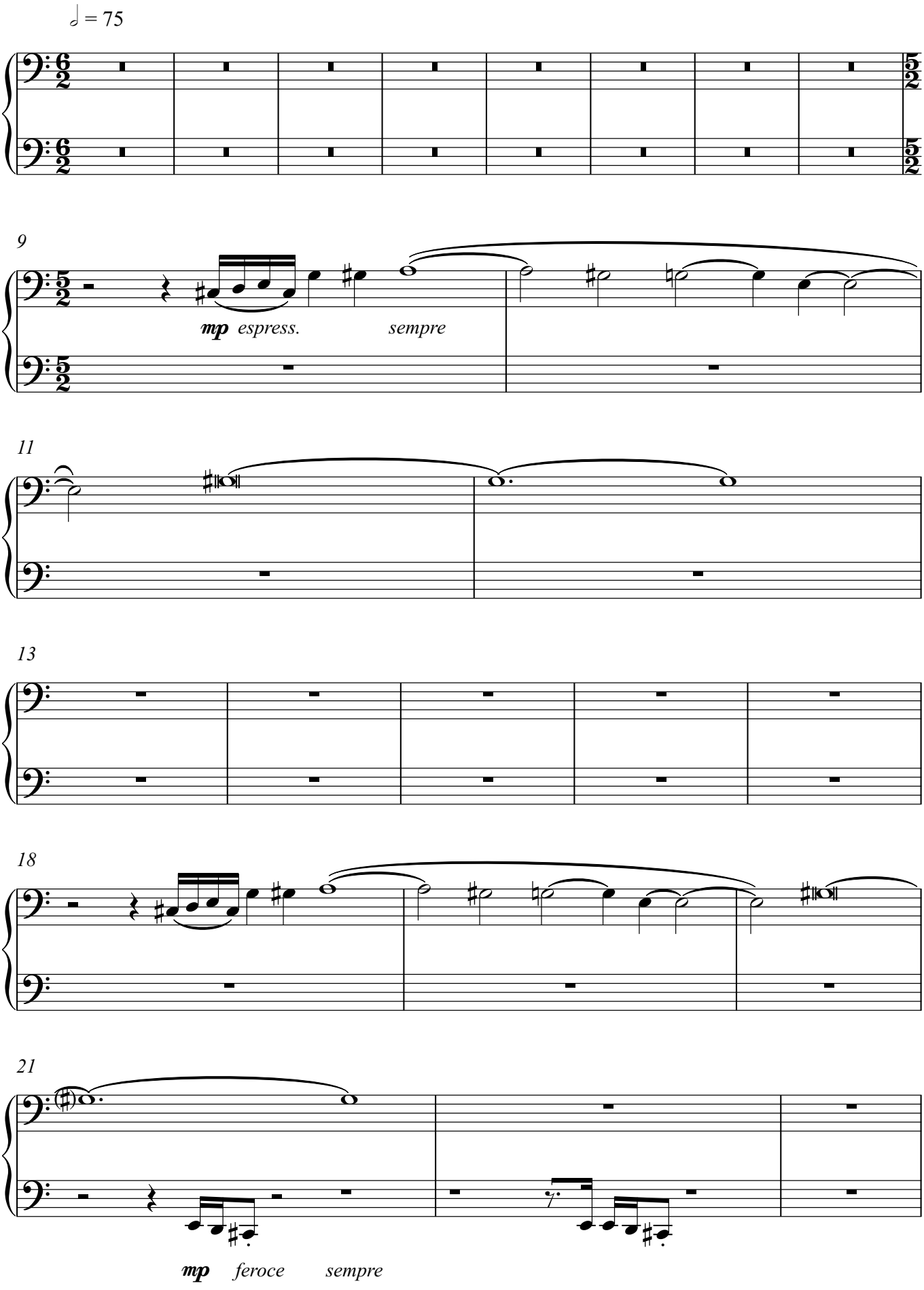
Stage Piano

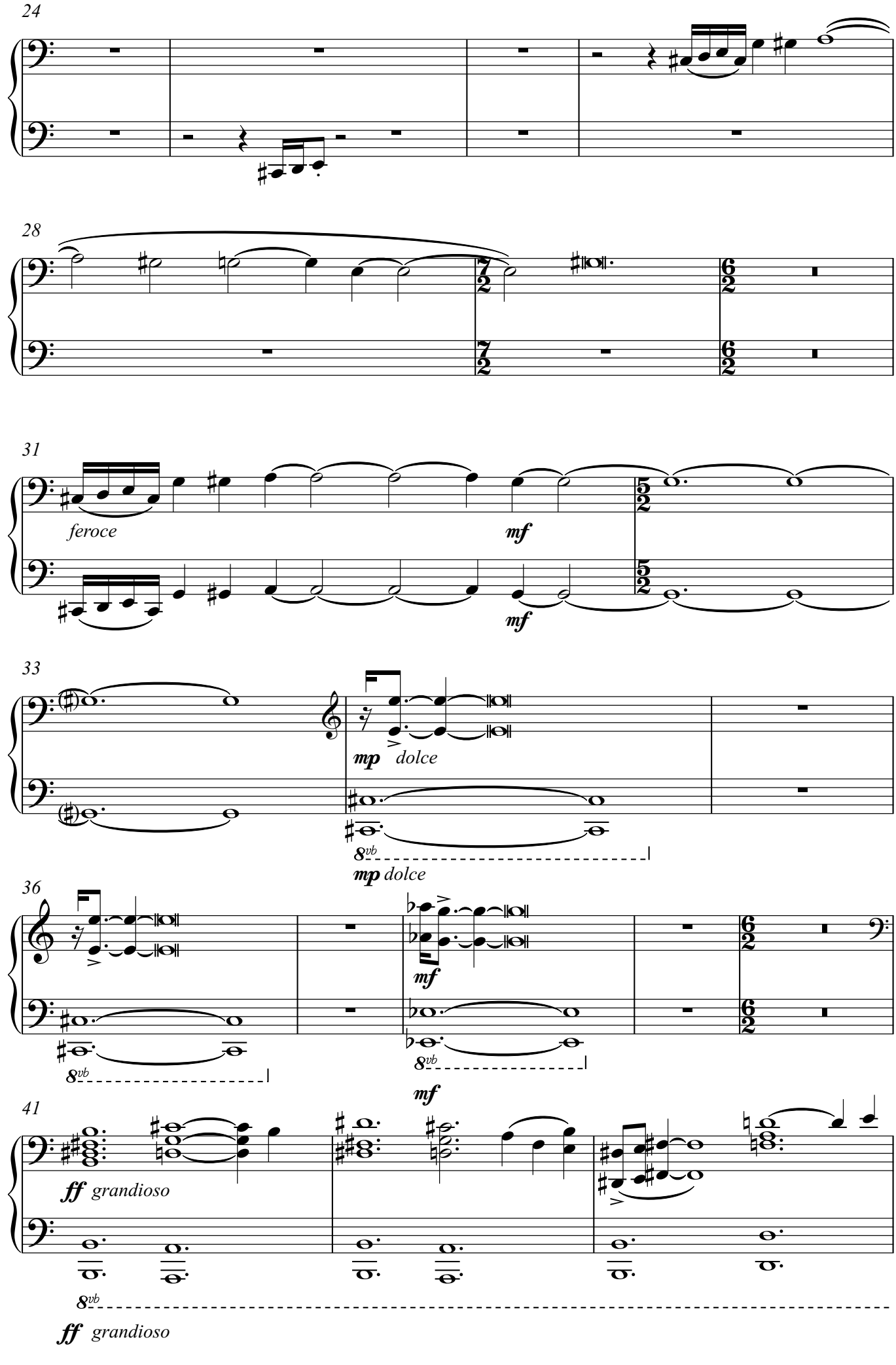
Life

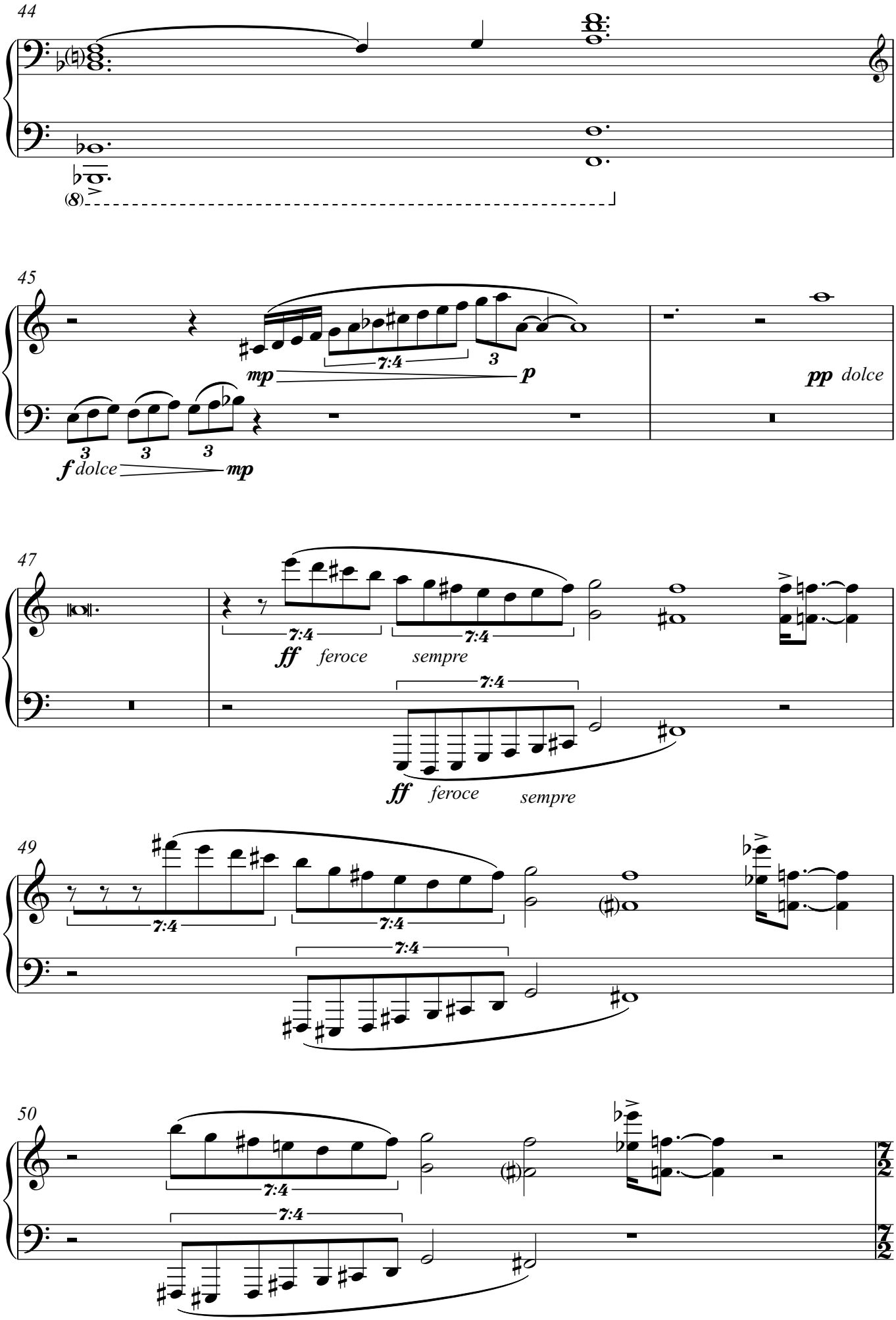
for five pianos

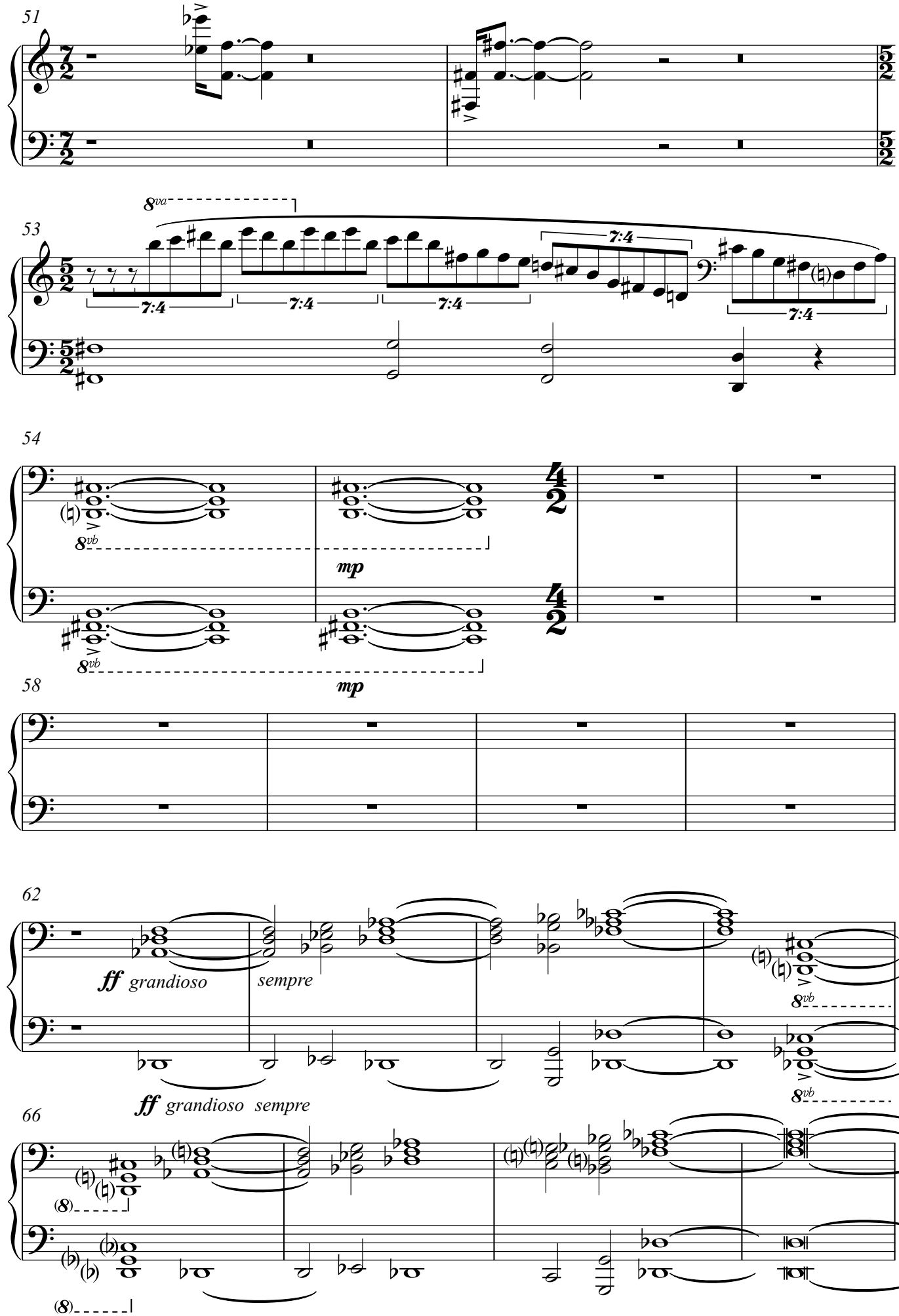
Konstantinos Vlachos
2019

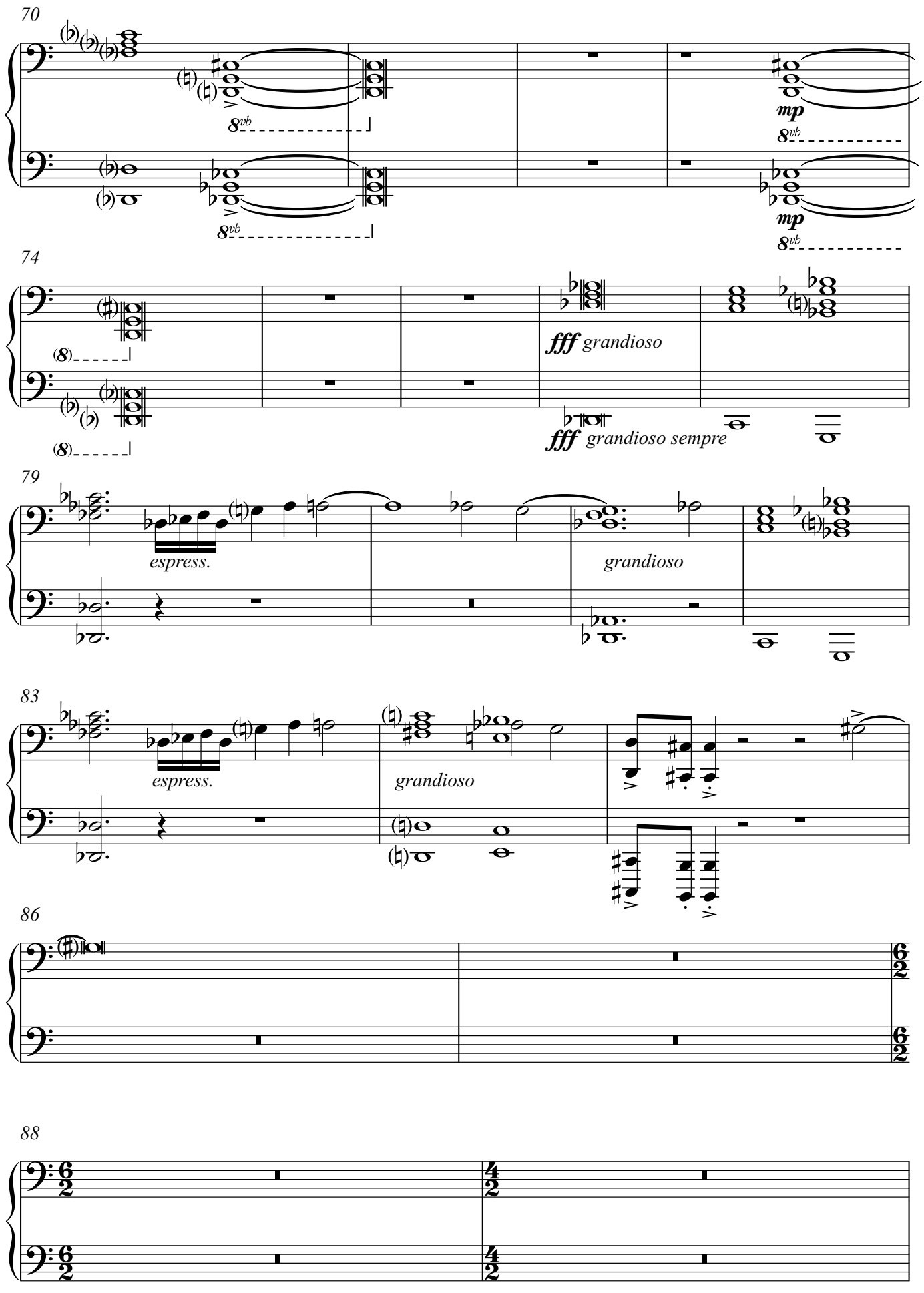
Duration: ca. 20 ' 03 "




24
28
31
feroce
mf
mf
33
mp dolce
8vb
mp dolce
36
mf
8vb
8vb
mf
41
ff grandioso
8vb
ff grandioso


44
(8)
45
7:4
3
mp
p
pp dolce
3
3
3
f dolce
mp
47
7:4
7:4
ff feroce sempre
7:4
ff feroce sempre
49
7:4
7:4
7:4
50
7:4
7:4
7/2
7/2


51
53
8va
7:4
7:4
7:4
7:4
7:4
54
8vb
mp
8vb
mp
58
62
ff grandioso
sempre
8vb
8vb
ff grandioso sempre
66
(8)
(8)


70
8vb
mp
74
fff grandioso
fff grandioso sempre
79
espress.
grandioso
83
espress.
grandioso
86
88

90

93

fff *espress.*

ff

95

grandioso

98

espress.

grandioso

101

8vb

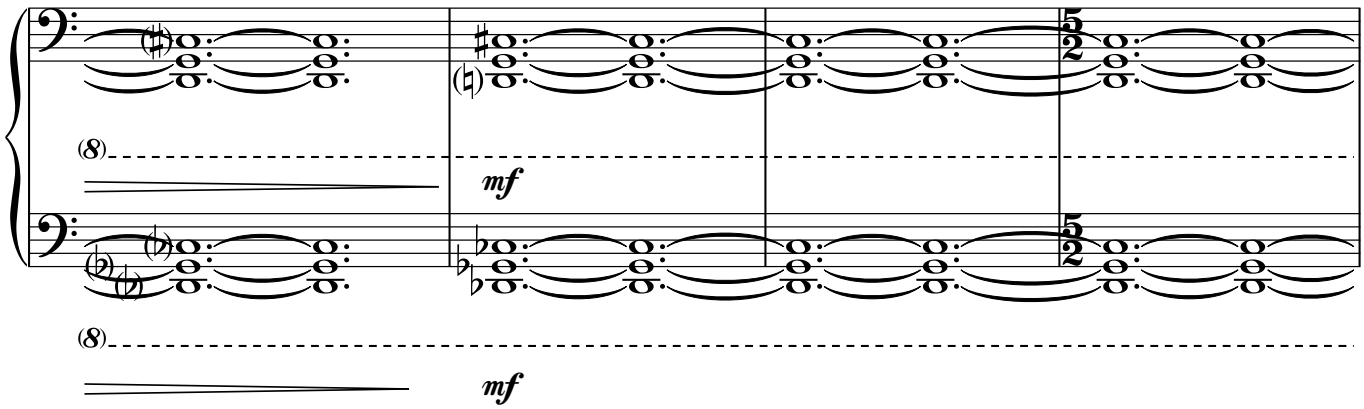
8vb

105

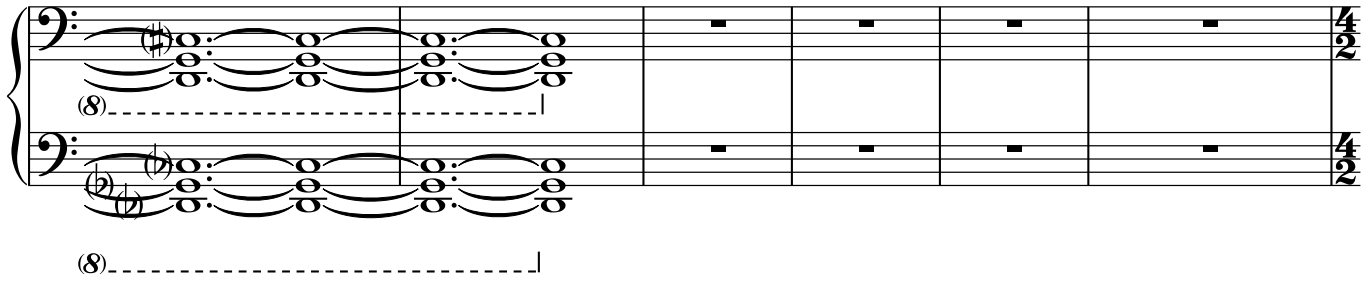
(8)

(8)

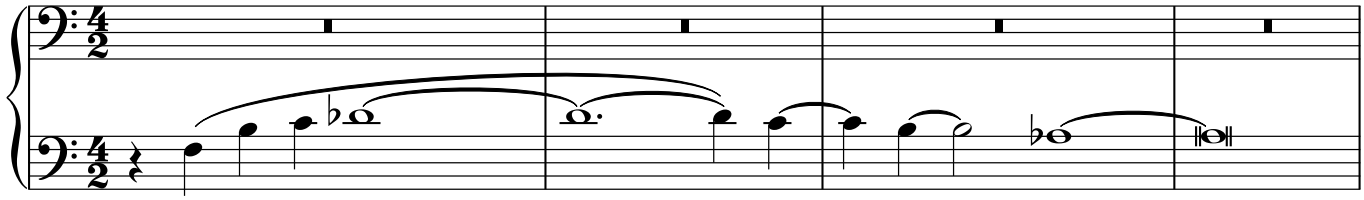
109



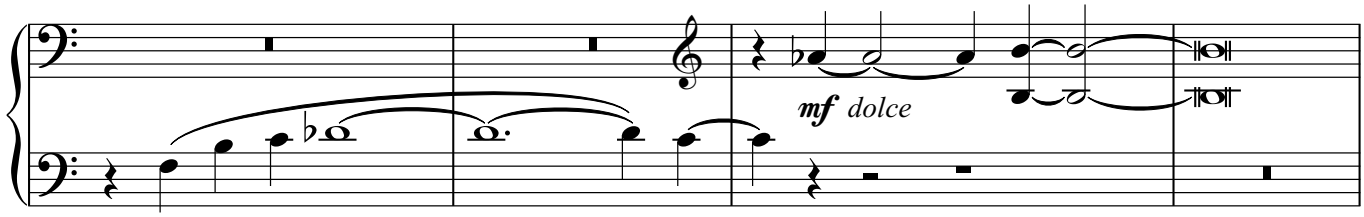
113



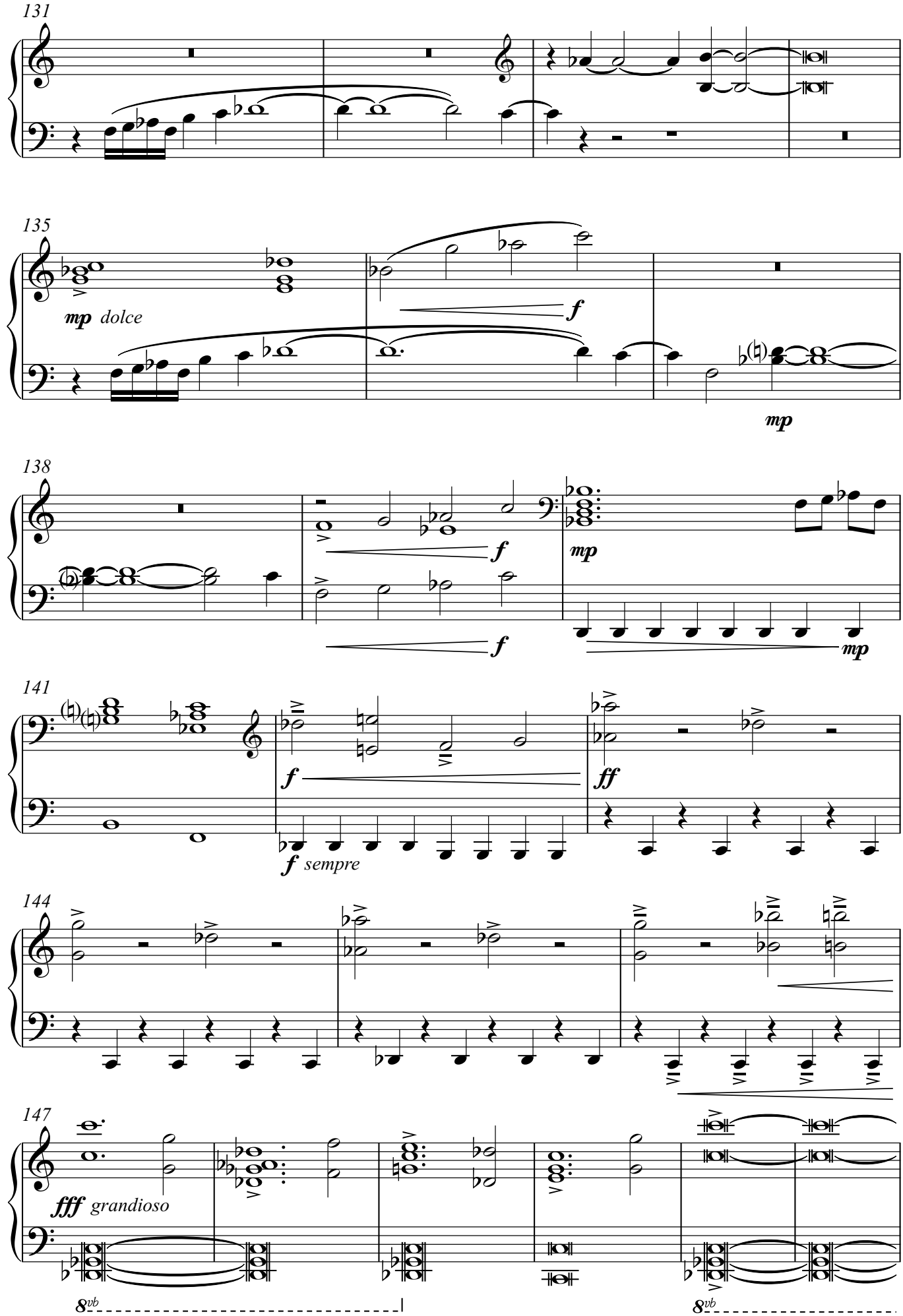
119

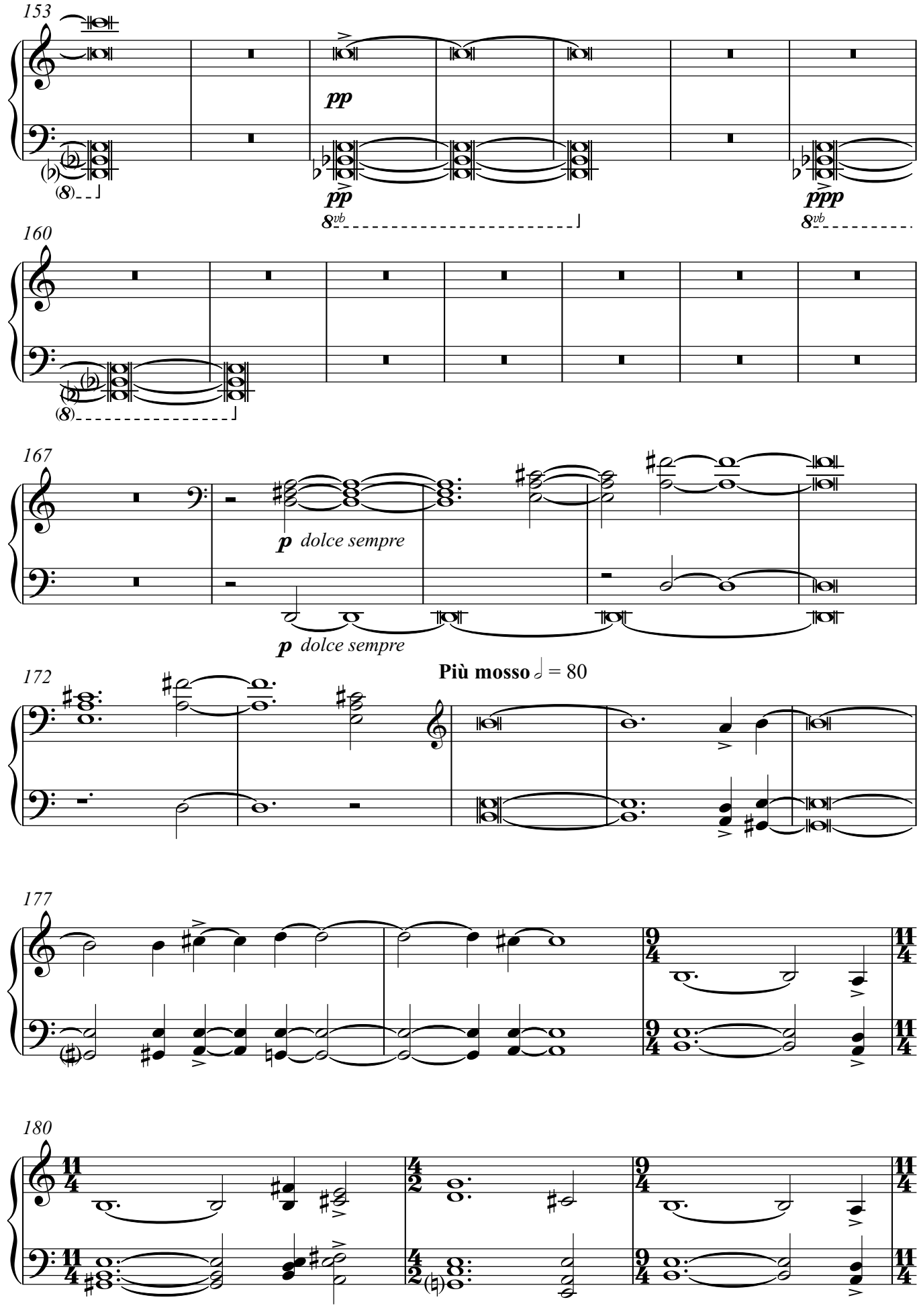


123

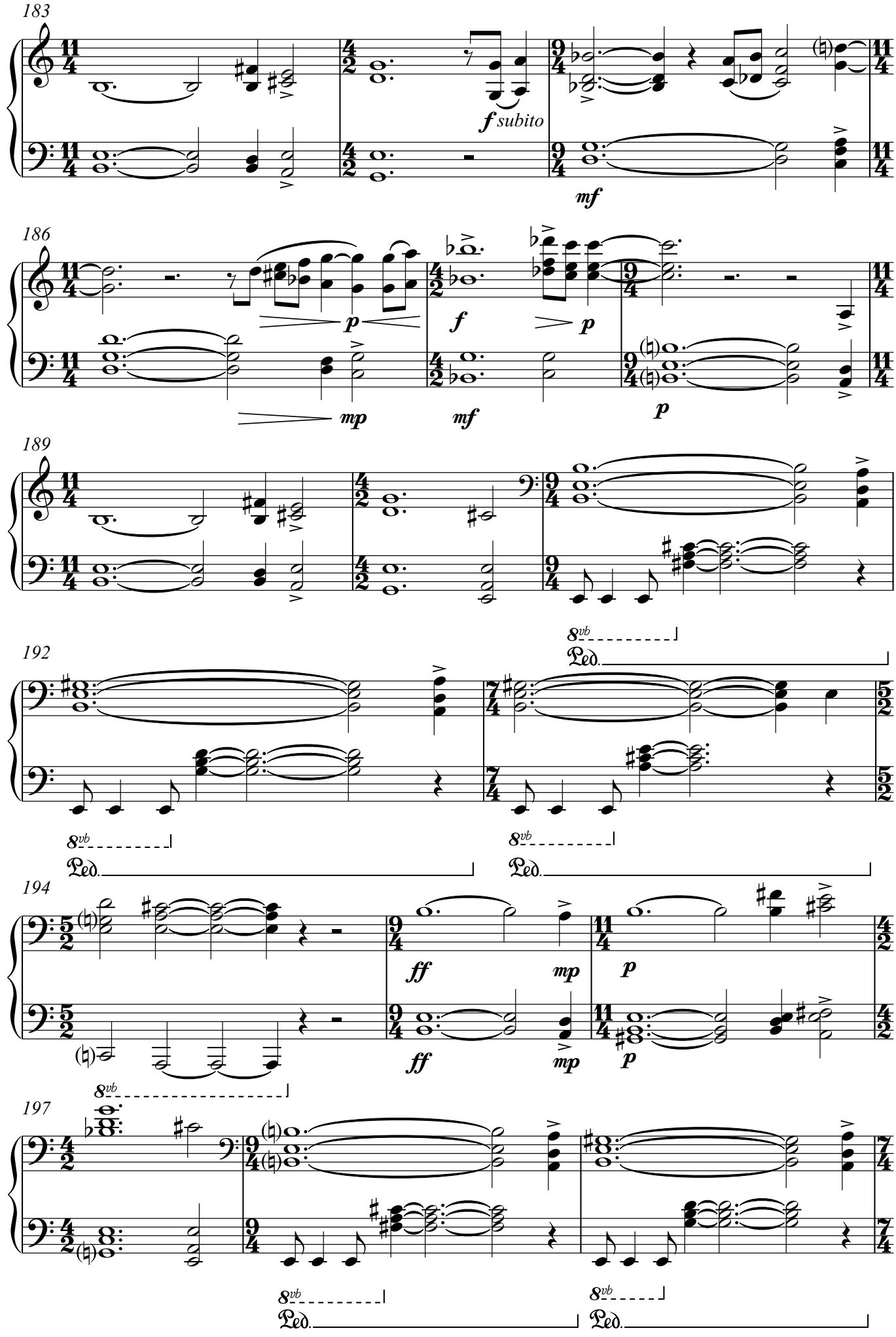


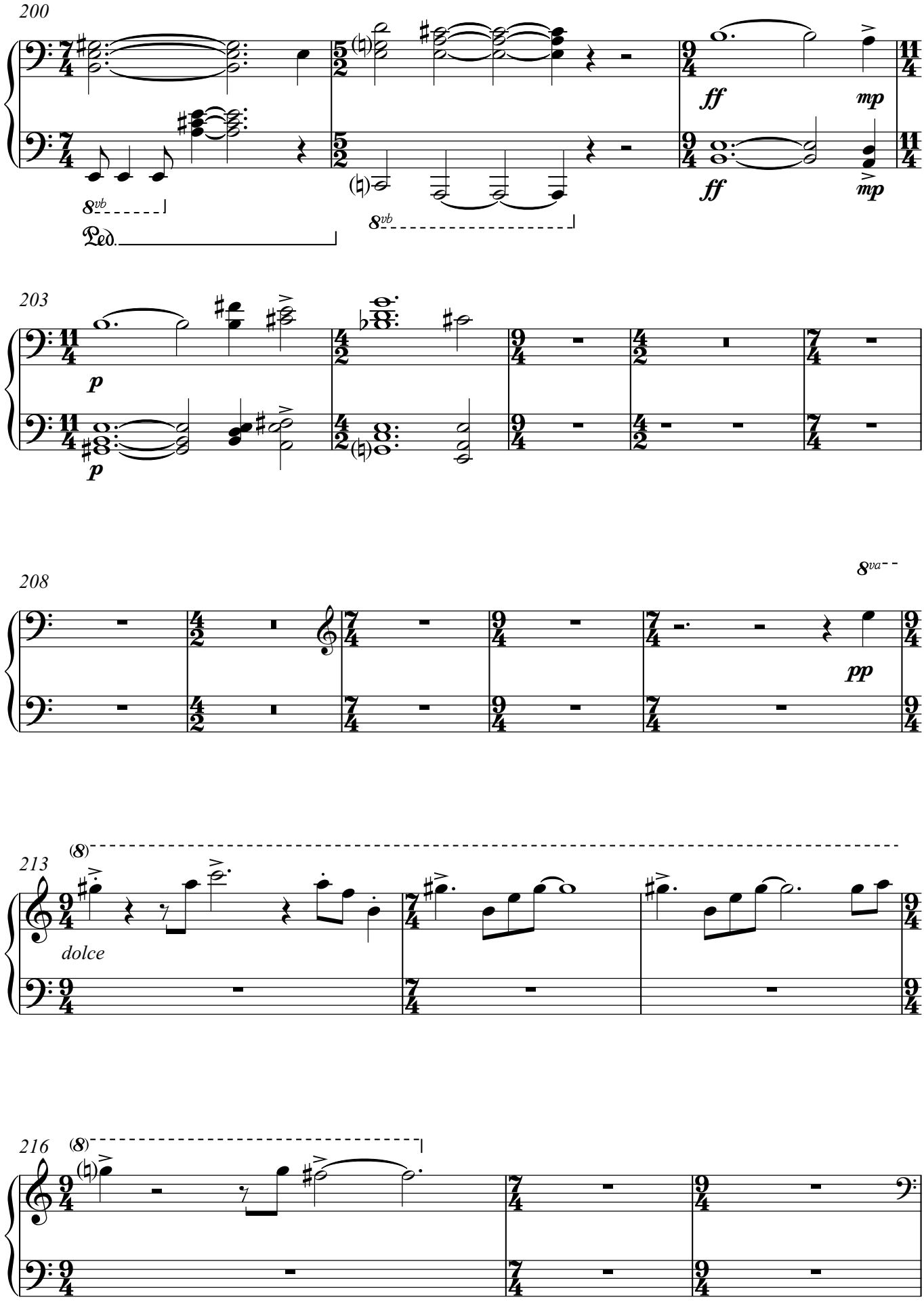
127

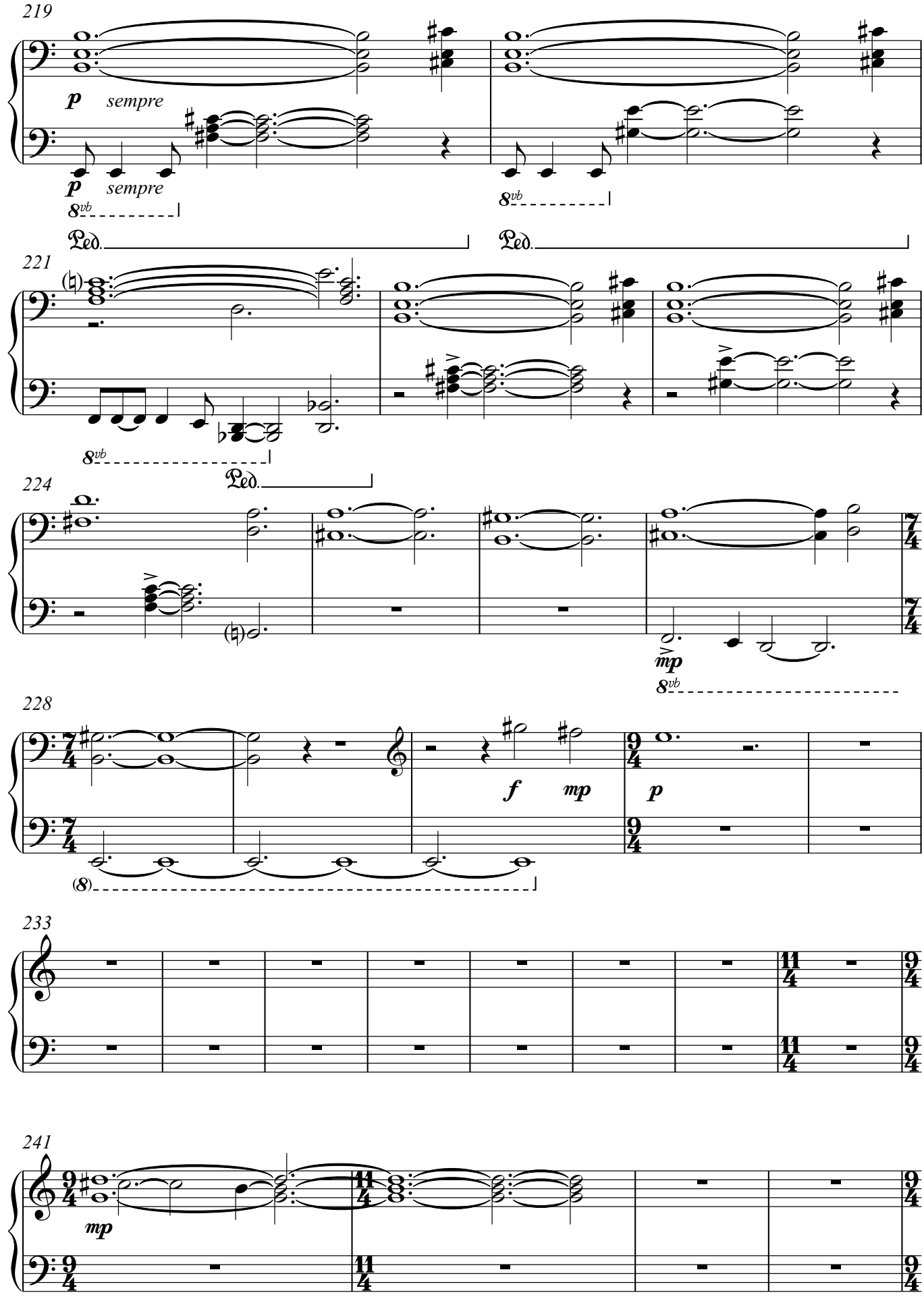

131
135
mp dolce
f
mp
138
f
f
mp
mp
141
f
f sempre
ff
144
147
fff grandioso
8vb
8vb
fff grandioso

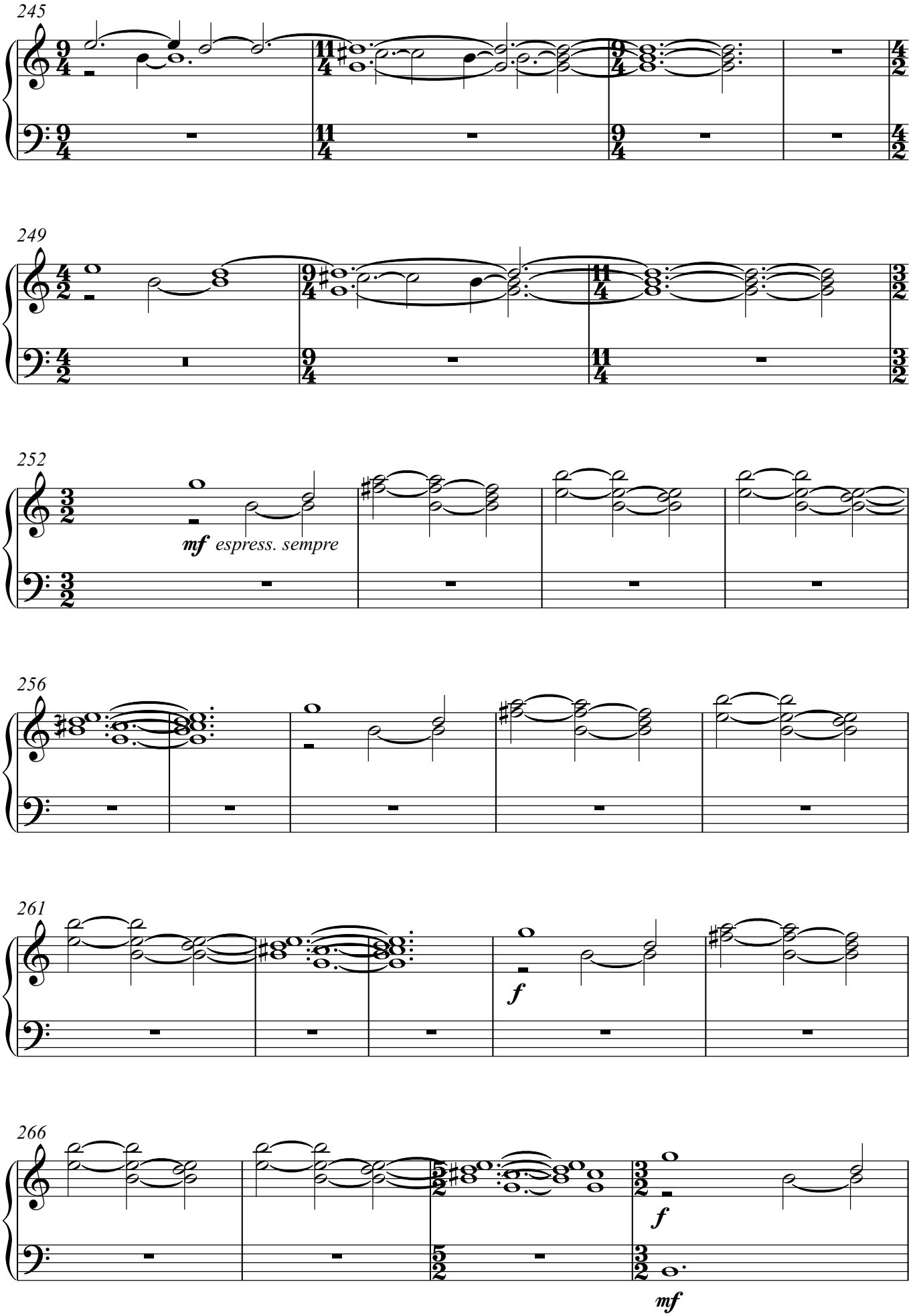

153
pp
pp
8vb
ppp
8vb
160
(8)
167
p dolce sempre
p dolce sempre
172
Più mosso ♩ = 80
177
180

V.S.

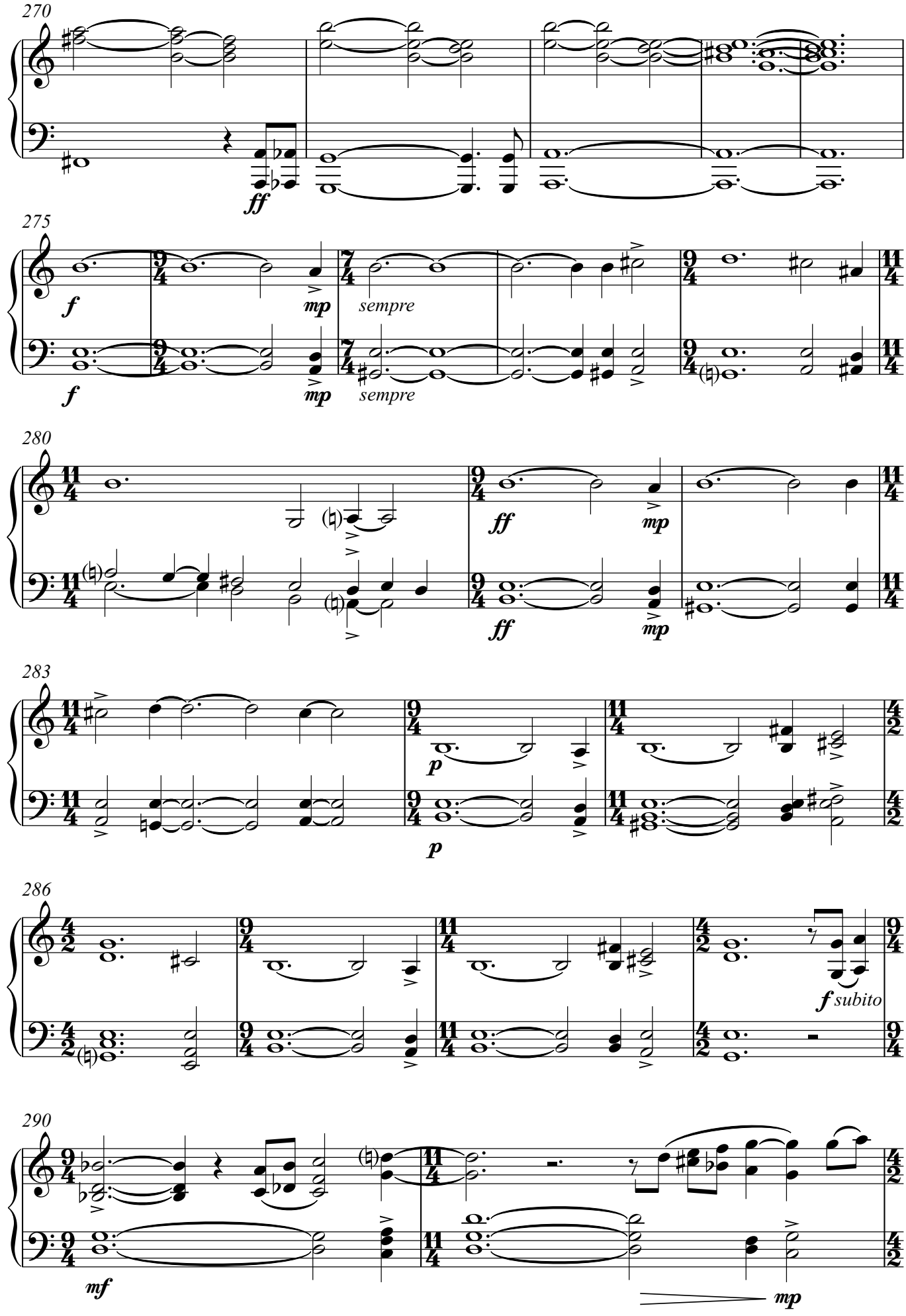

183
f subito
mf
186
p
mp
f
mf
p
189
192
8vb
Ped.
194
ff
mp
p
197

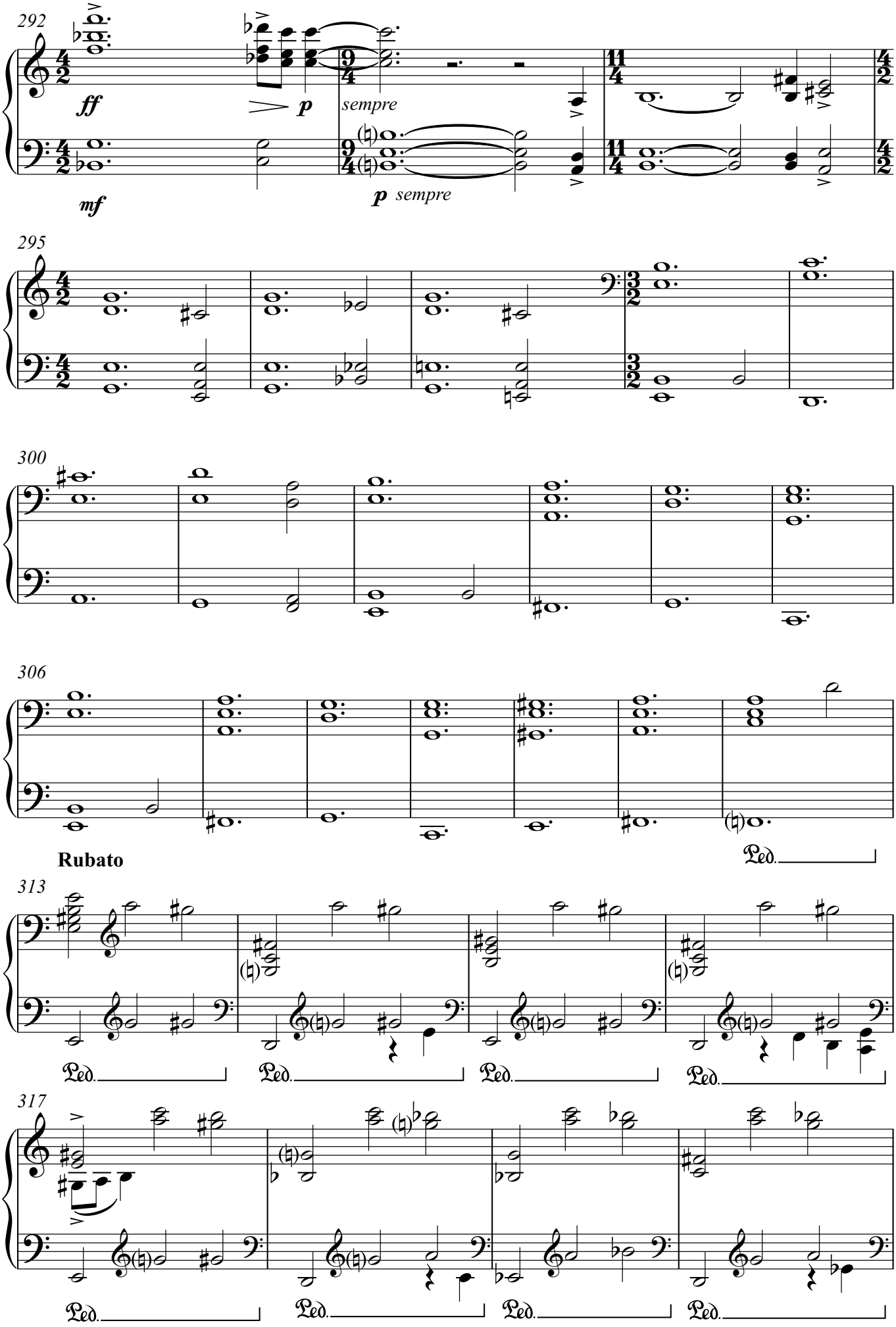

200
8vb
Ped.
8vb
ff
mp
ff
mp
203
p
p
208
8va
pp
213
(8)
dolce
216
(8)

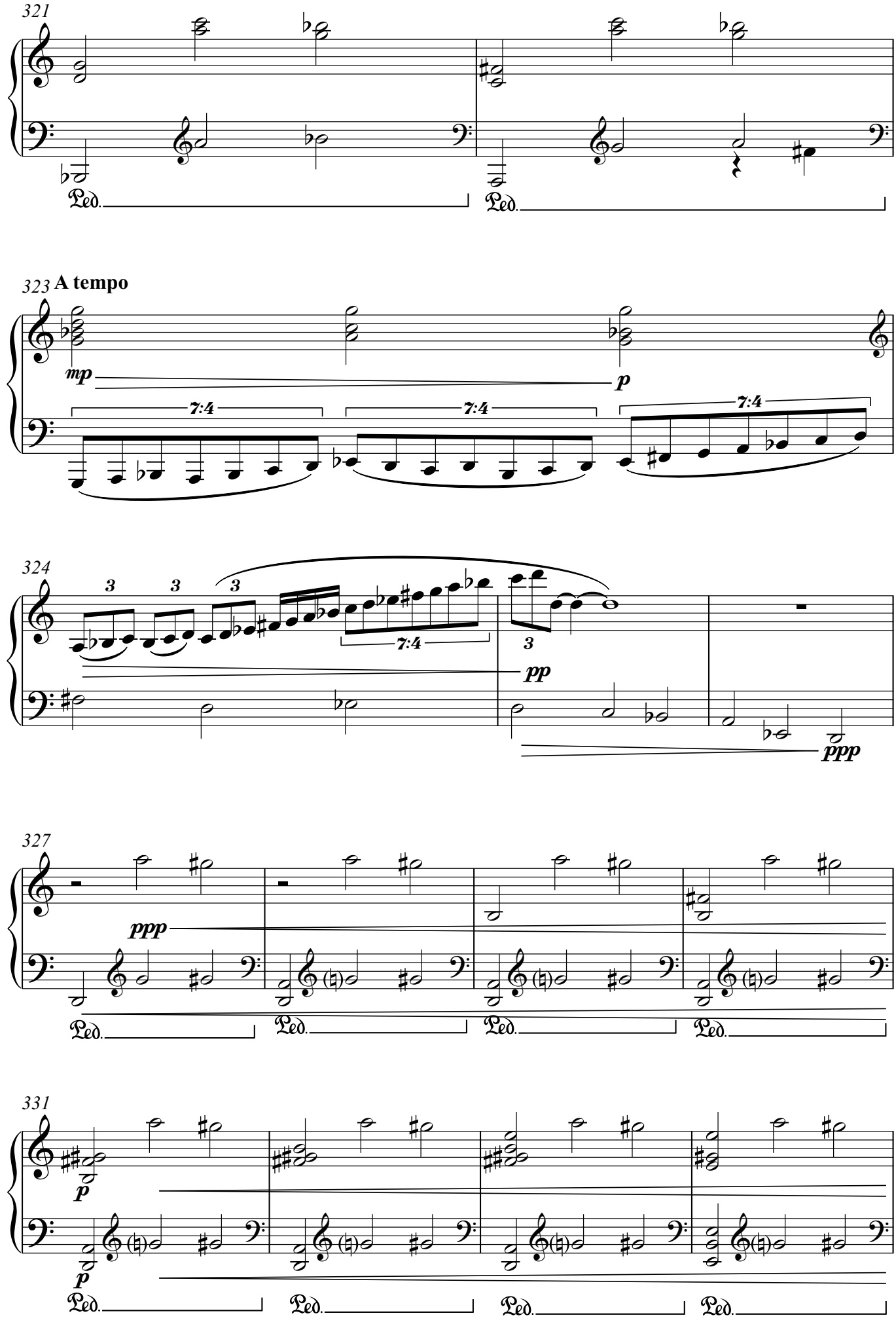

219
p sempre
p sempre
8vb
8vb
Ped.
Ped.
221
8vb
Ped.
224
mp
8vb
228
f
mp
p
(8)
233
11/4
9/4
241
mp

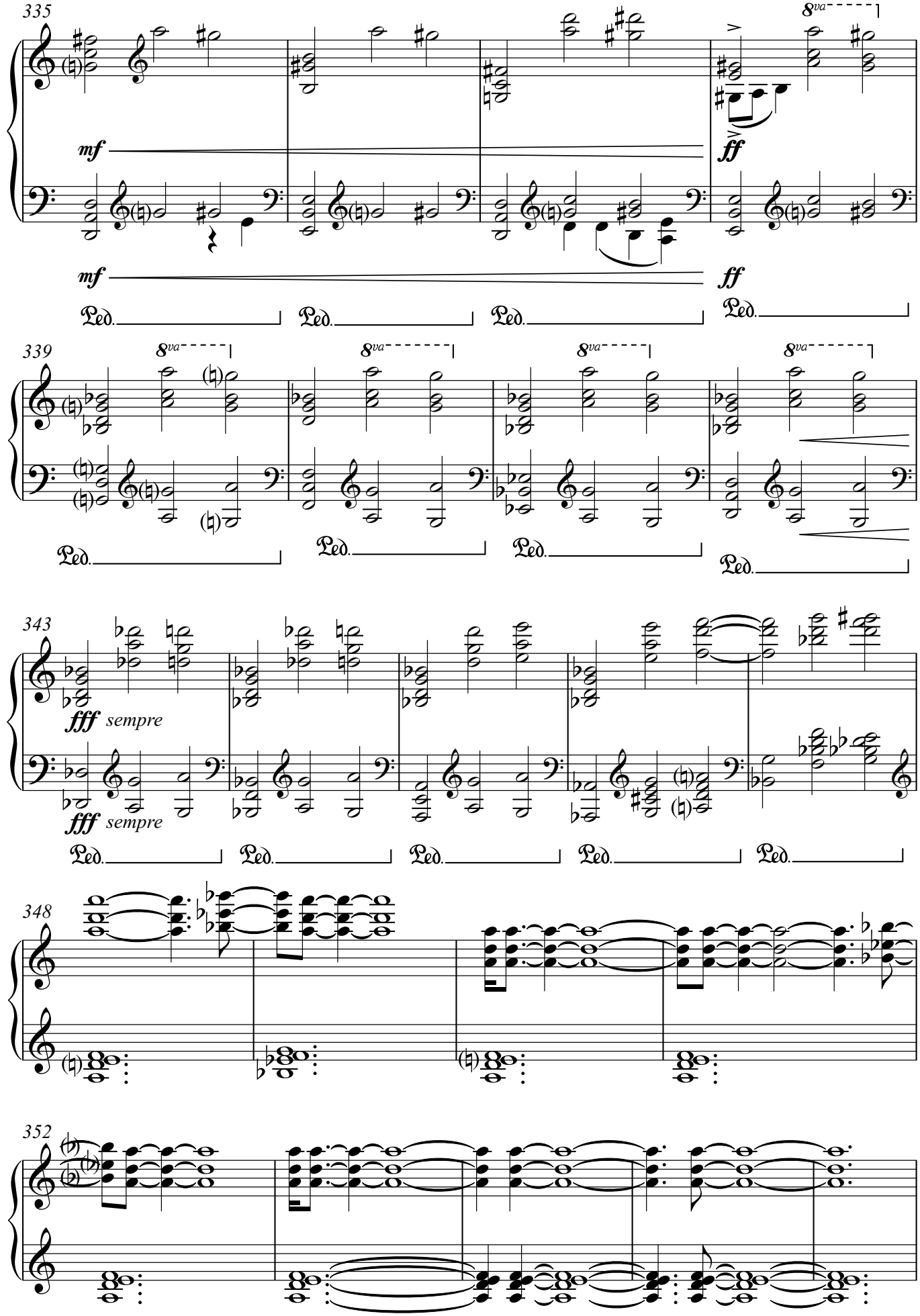


V.S.

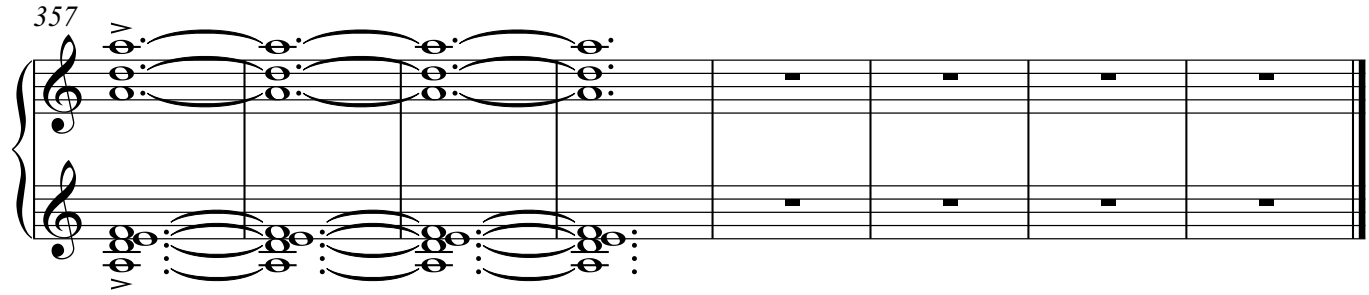

270
ff
275
f
mp
sempre
f
mp
sempre
280
ff
mp
ff
mp
283
p
p
286
f subito
290
mf
mp


292
ff
p
sempre
mf
p sempre
295
300
306
Rubato
Ped.
313
Ped.
317
Ped.
V.S.


321
Ped.
Ped.
323 A tempo
mp
p
7:4
7:4
7:4
324
3
3
3
7:4
3
pp
ppp
327
ppp
Ped.
Ped.
Ped.
Ped.
331
p
p
Ped.
Ped.
Ped.
Ped.



V.S.


357