



Gunter Scholler

Germany, Saint Bonnet

Black Lotus

About the artist

Born into a family of musicians, I was introduced to the world of classical piano at a young age. Despite limited resources, I learned to play on an old piano with several broken keys in my grandmother's house. This experience was truly special and unforgettable for me. It's where I discovered my love for music and honed my skills on the keys.

Learning to play on that old piano with broken keys shaped my musical style and sound, leading me down the path of neo-classical and classical piano and choir compositions. It's my mission to use music as a source of peace and comfort for others, just as it was for me in my grandmother's house.

Through my compositions, I aim to evoke emotions and create a serene atmosphere for those seeking solace. I work tirelessly to produce pieces that bring peace and harmony, and it brings me great joy to know that my music can have such a positive impact on others.

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Associate: SACEM - IPI code of the artist : 00226862164

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-gunnisch.htm>

About the piece



Title: Black Lotus

Composer: Scholler, Gunter

Arranger: Scholler, Gunter

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Publisher: Scholler, Gunter

Instrumentation: Piano solo

Style: Modern classical

Comment: "Black Lotus" is a captivating and challenging piano solo that combines intricate rhythms with contrasting moods. The piece is characterized by its unconventional time signatures, ranging from 7/16 to 3/8 to 7/8, which continually challenge the pianist's rhythmic precision and adaptability. The composition begins with a constant exploration of rhythmic variations, creating a sense of musical chaos. However, amidst the rhythmic com... (more online)

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BLACK LOTUS

G. Scholler
<https://linktr.ee/schollermusic>

Measures 1-5 of the piece. The music is written in treble and bass clefs with a key signature of one sharp (F#). The time signature changes from 7/16 to 3/8, then 7/16, 3/4, 7/16, and finally 3/4. The piece features a steady eighth-note accompaniment in the bass and a melody in the treble.

Measures 6-11. Measure 6 starts with a new time signature of 3/4. The piece continues with eighth-note accompaniment and a melodic line. Measure 11 ends with a double bar line and repeat signs.

Measures 12-16. Measure 12 begins with a 3/8 time signature. The music features a mix of eighth and sixteenth notes. Measure 16 ends with a double bar line and repeat signs.

Measures 17-20. Measure 17 starts with a 7/8 time signature. The piece continues with eighth-note accompaniment and a melodic line. Measure 20 ends with a double bar line and repeat signs.

Measures 21-25. Measure 21 starts with a 7/8 time signature. The piece continues with eighth-note accompaniment and a melodic line. Measure 25 ends with a double bar line and repeat signs.

26

Musical notation for measures 26-31. The system consists of two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The piece features a complex rhythmic pattern with frequent changes in meter, including 3/8, 7/16, 3/4, and 9/16. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment.

32

Musical notation for measures 32-38. The system consists of two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody in the treble clef becomes more melodic and expressive, with some notes tied across measures. The bass clef accompaniment is more sparse, often consisting of chords or simple rhythmic patterns.

39

Musical notation for measures 39-45. The system consists of two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody in the treble clef continues with a mix of eighth and sixteenth notes. The bass clef accompaniment features some complex chords and rhythmic patterns, including a 7/16 measure.

46

Musical notation for measures 46-52. The system consists of two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody in the treble clef shows some rests and a more active bass clef accompaniment with various rhythmic values.

53

Musical notation for measures 53-58. The system consists of two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The melody in the treble clef concludes with a final cadence. The bass clef accompaniment provides a solid harmonic foundation.

60

Musical score for measures 60-67. The system consists of a treble and bass staff. The key signature is one sharp (F#). Measure 60 features a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a whole note chord (F#2, A2, C3). Measures 61-67 show a melodic line in the treble staff with various note values and rests, and a bass staff with chords and single notes.

68

Musical score for measures 68-73. The system consists of a treble and bass staff. The key signature is one sharp (F#). Measures 68-73 feature a treble staff with eighth-note triplets and sixteenth-note runs, and a bass staff with chords and single notes.

74

Musical score for measures 74-81. The system consists of a treble and bass staff. The key signature is one sharp (F#). Measures 74-81 feature a treble staff with a melodic line and a bass staff with chords and single notes.

82

Musical score for measures 82-88. The system consists of a treble and bass staff. The key signature is one sharp (F#). Measures 82-88 feature a treble staff with a melodic line and a bass staff with chords and single notes.

89

Musical score for measures 89-95. The system consists of a treble and bass staff. The key signature is one sharp (F#). Measures 89-95 feature a treble staff with a melodic line and a bass staff with chords and single notes. Measure 92 includes a 7/16 time signature change.

rit.

121

Musical score for piano, measures 121-124. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). The piece is in 7/16 time, which changes to 3/4 time in the second measure of each system. The first system contains measures 121 and 122, and the second system contains measures 123 and 124. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'rit.' (ritardando) marking is placed above the first measure of the second system, with a dotted line extending to the end of the piece.