

Piano Dances

for solo piano

Stephen Chase

Piano Dances

for Philip Thomas

“att kunna arbeta i kyla är
en fråga om koncentration AS IT DRIVES US
ON!, jag tycker inte att det är
svårt AS WE DRIVE IT!, jag studerar
förresten ESKIMÅERNA nu, och de har
det förmodligen ännu kallare DRIVEN,
AS DOWN-SOOT RISING TO THE CEILING,
sager thomas kling, dusseldorfbo som
gästar vasa”

from *polares piktogramm* by Thomas Kling, trans. Andrew Duncan in ***Krakel Kakel-Ugn*** (Barque Press, 1999) [“to be able to work in the cold is a question of concentration (...) I don’t think it’s difficult (...) I am, besides, studying the Eskimos now, and they probably have it even colder, says Thomas Kling, a Dusseldorfer who is visiting Vasa.”]

Piano Dances was commissioned by and first performed by Philip Thomas, at Persistence Works, Sheffield on 25th January 2008.

I – *nach yet brasilien dance*

Dynamics are free.

II – *polares tanz*

Think distances, not dynamics

Durations of bars 2, 4, 6, and 15 are measured by the time it takes the decaying sound to reach the indicated dynamic.

From page 10, lower system onwards: stemless black noteheads are played as short and soft as possible, dispersed freely within the bar. Also from here onward, bars alternate between those that adhere to the main pulse and black notehead bars which are counted in seconds.

III – *Geometry Dances (after Helen Chadwick)*

Bars 1-22: (If no *Sost. Ped.* use *una corda* or normal sustain pedal with more vigour.)



- = Depress keys silently
- = Release keys as audibly as possible
- = Depress *sostenuto* pedal
- = Release *sostenuto* pedal

Bars 26, 36, 86-88, 90-92 and 102-111:

Any audible sound of pedalling is incidental except for the sound of hammers resulting from the release of the *sostenuto* pedal.

Piano Dances I nach yet brasilien dance

Stephan Chase

→ *Gliding*
8va
 $1. J = 60 / J = 87.5$
5 8 sempre staccato 4 8 5 8 6 8

← *8va* →

← *8va* →

← *8va* →

← *8va* →

← *gr* →

30

4 5

← *gr* →

36

4 5 4 5 4

← *gr* →

42

5 4 5

← *gr* →

48

6

← *gr* →

53

4 5 4

← *grazioso* →

58

← *grazioso* →

67

← *grazioso* →

69

← *grazioso* →

76

lento

79

84

4:3

3/8

4/8

87

3:2

2/8

4/8

91

4/8

7/8

5/8

95

5/8

4/8

100

5/8

4/8

3/8

4/8

105

110

115

121

126

130

135

140

143

147

148

II polares tanz

$\downarrow = 48-60$

ff *Ped* *

Ped *

Ped + una corda *

$\frac{1}{2}$ *Ped* *

$\frac{1}{2}$ *Ped* *

Musical notation for measures 8 and 9. The right hand plays a descending eighth-note scale. The left hand plays a similar descending eighth-note scale with a quintuplet of eighth notes in measure 9. A half-pedal marking ($\frac{1}{2}$ Ped) is present in measure 8, and an asterisk (*) is at the end of measure 9.

Musical notation for measures 10 and 11. The right hand features three quintuplets of eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is present. The instruction *una corda* is written below the left hand. An asterisk (*) is at the end of measure 11.

Musical notation for measures 12 and 13. The right hand has a quintuplet in measure 12 and triplet eighth notes in measure 13. The left hand has triplet eighth notes in measure 13. The dynamic marking *p* is present.

Musical notation for measures 14 and 15. The right hand has quintuplets in measure 14 and a long note in measure 15. The left hand has a triplet in measure 14. The dynamic marking *pp* is present. The instruction *Ped* is written below the left hand. An asterisk (*) is at the end of measure 15.

Musical notation for measures 16 and 17. The right hand has quintuplets in measure 16 and triplet eighth notes in measure 17. The left hand has a complex accompaniment with sextuplets and quintuplets. The dynamic marking *mf* is present. The instruction $\frac{1}{2}$ Ped is written below the left hand.

16

pp
Ped
6 5 6 5

17

p
Ped
3 3

18

ppp
Ped
Trembling, erratic
il più piano possibile
*

20

pp
Ped
1/2 Ped * 1/2 Ped *

22 Trembling, erratic

p
Ped

23 *bp*

26

29

32

35

39

(Sost.)

41

(Sost.)

42

(Sost.)

45

(Sost.)

48

(Sost.)

Handwritten musical score for piano, consisting of five systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1 (Measures 51-53): Features a treble clef with a 5-measure phrase and a bass clef with a 3-measure phrase. Includes markings for *Sost.*, *8va*, and *pp*. A circled number 13 is present.

System 2 (Measures 54-55): Continues the piece with similar notation and markings. Includes *Sost.*, *8va*, and *pp*. A circled number 5 is present.

System 3 (Measures 56-57): Further musical development with *Sost.*, *8va*, and *pp* markings. A circled number 8 is present.

System 4 (Measures 58-59): Final system of the page, ending with a double bar line. Includes *Sost.*, *8va*, and *ppp* markings. A circled number 5 is present. The instruction *(Release Sostenuto Ped)* is written at the end of the system.

Composer: I.M. Karlheinz Stockhausen

III Geometry Dances (after Helen Chadwick)

$\text{♩} = \text{ca. } 60$

Begin with this shape and gradually move it down keyboard until you reach shape at bar 13.

Add & subtract fingers from chord ad lib.

20

5:3

7:3

Sost. *

Sost. *

Sost. *

Sost. *

$\text{♩} = \text{ca. } 72$ Fast & light
Mostly soft

22

Sost.

6

8

24

(*Sost.*)

26

(*Sost.*)

Sost.

*Ped. **

*Ped. **

28

(*Sost.*)

4

6

8

31

(Sost.)

33

(Sost.)

35

(Sost.)

* Ped * Sost * Ped * Sost * # Sost.

37

(Sost.)

40

(Sost.)

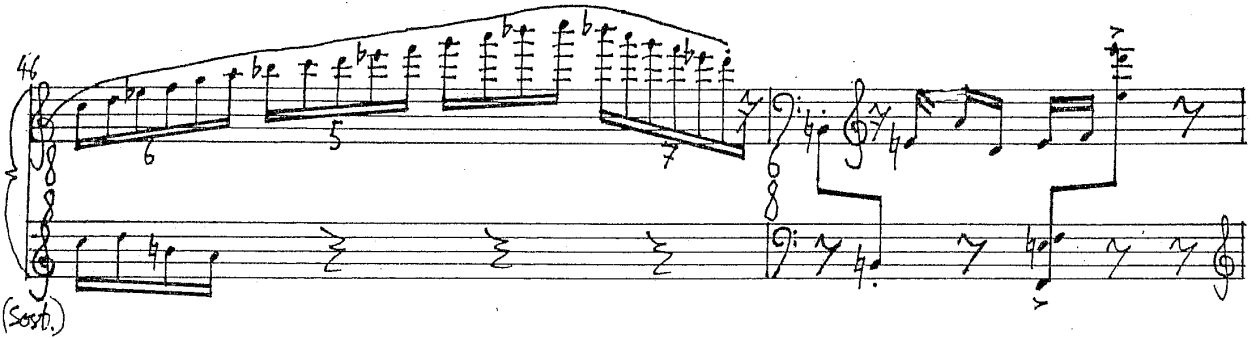
8va # Sost.

43



(Sost.)

46



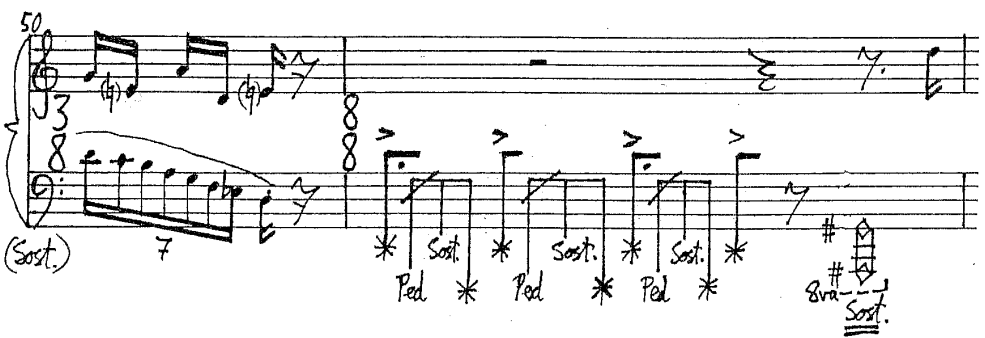
(Sost.)

48



(Sost.)

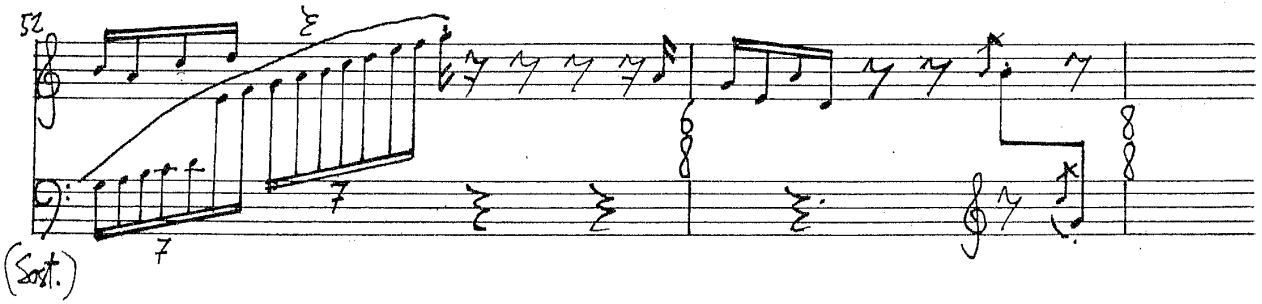
50



(Sost.)

Ped * Sost. * Ped * Sost. * Ped * Sost. * # Sost. # Sost. # Sost.

52



(Sost.)

54 *triss.*

(Sost.)

56

(Sost.)

59

(Sost.)

61

(Sost.)

64

(Sost.)

67

(Sost.)

71

(Sost.)

74

(Sost.)

76

(Sost.)

78

5 3

80

3 6 4f gliss 4 8 3

(Sost.)

$\text{♩} = \text{ca } 160$ Faster & lighter!

83

As soft as possible

(Sost.) Release Sost. * Ped Sost. *

88

Ped Sost. * Ped Sost. * Ped Sost. *

92

8va - 7

4 8 # 4 8 # 4 8 # 4 8 #

Ped Sost. *

96

8va - 7

Ped Sost. *

100

3
Ped Sost. *

105

Very slowly, raise Sostenuto pedal...
2
Ped Sost. *
Ped Sost. *
(Full release of Sostenuto pedal.) *

109

Ped Sost. *
Ped Sost. *

15th January 2008