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

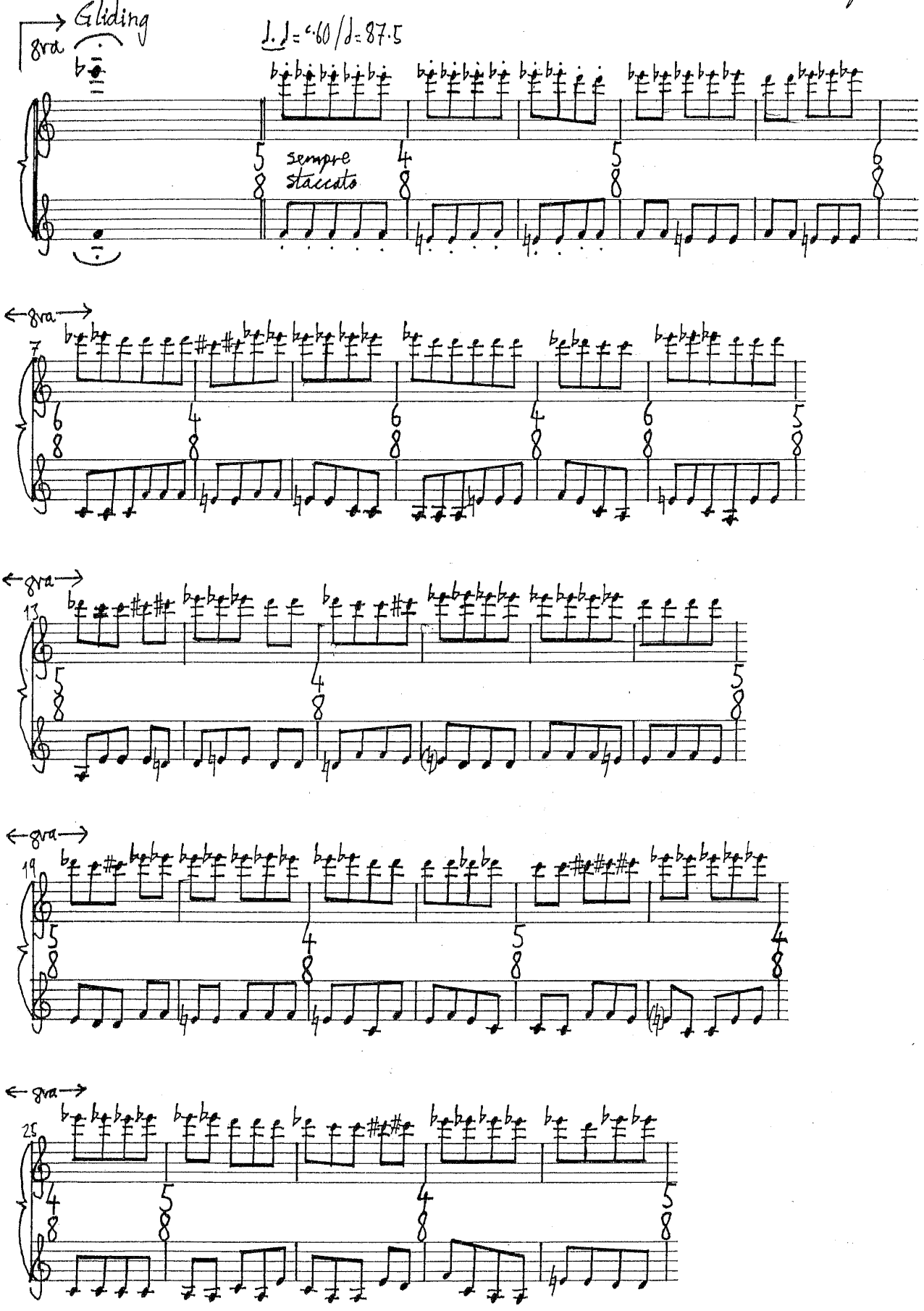
= Release *sostenuto* pedal

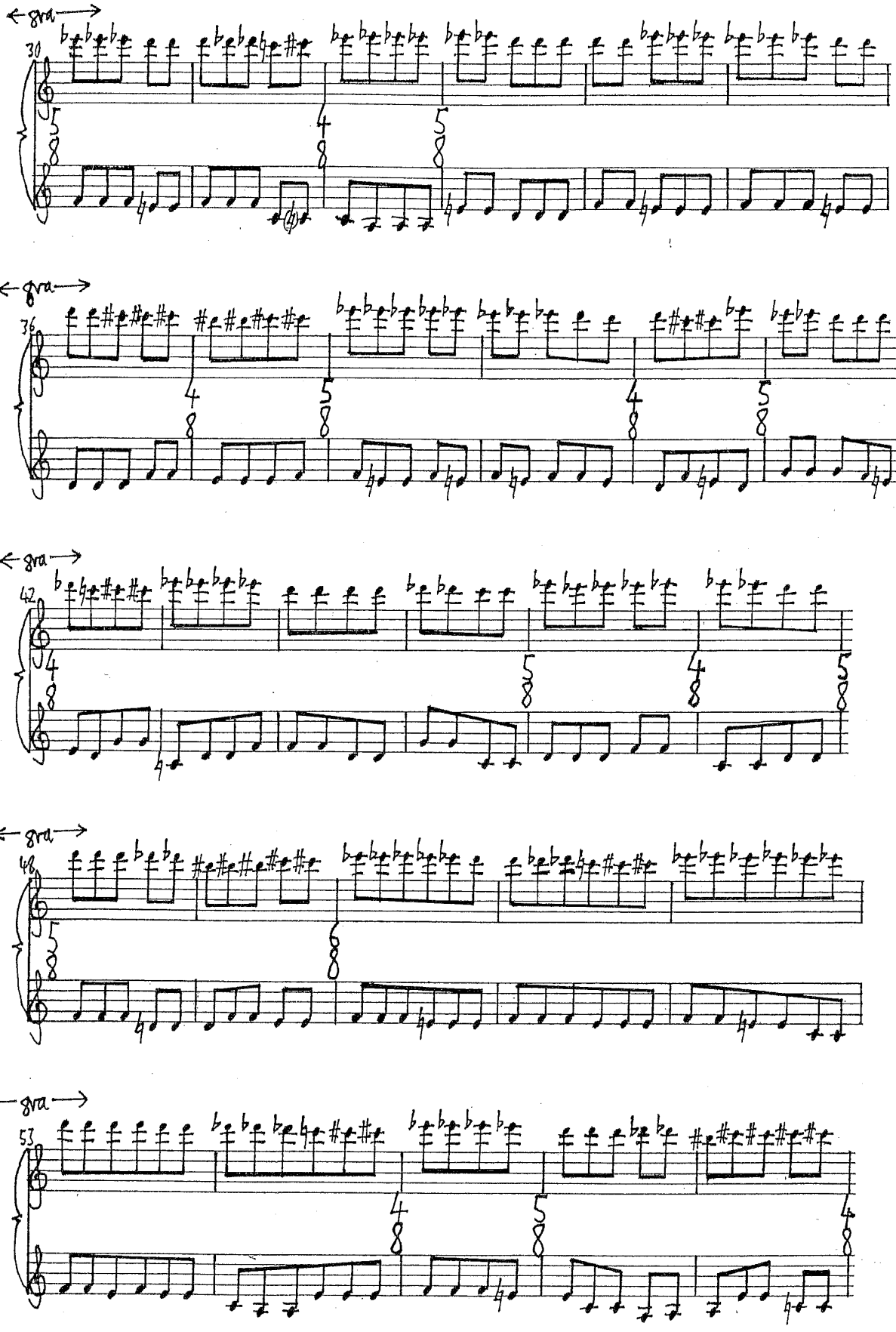
Bars 26, 36, 86-88, 90-92 and 102-111:

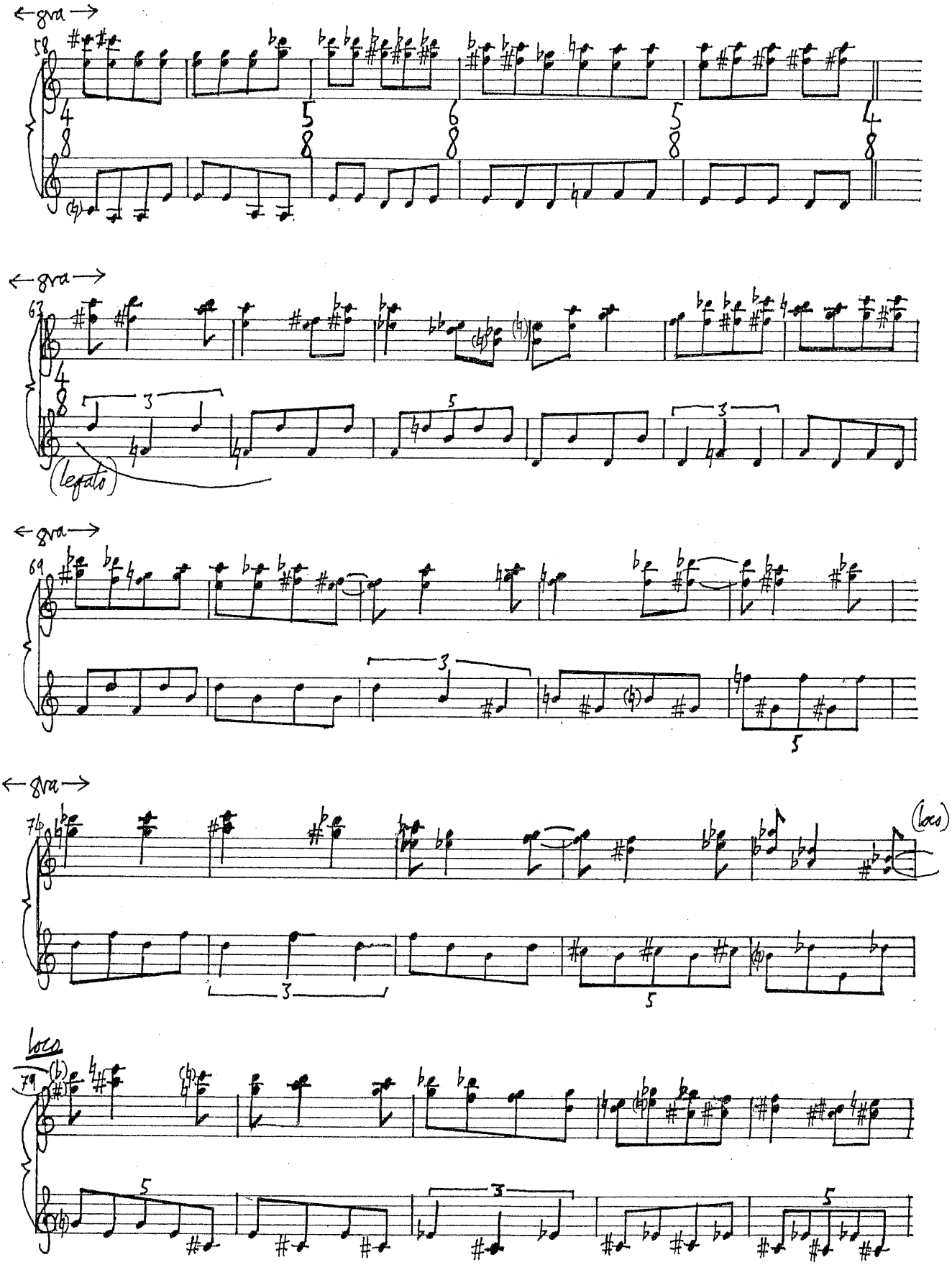
Any audible sound of pedalling is incidental except for the sound of hammers resulting from the release of the *sostenuto* pedal.

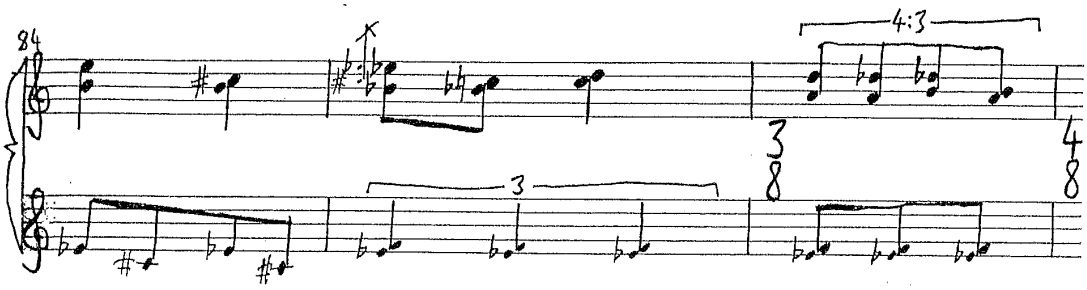
Piano Dances I nach yet brasilien dance

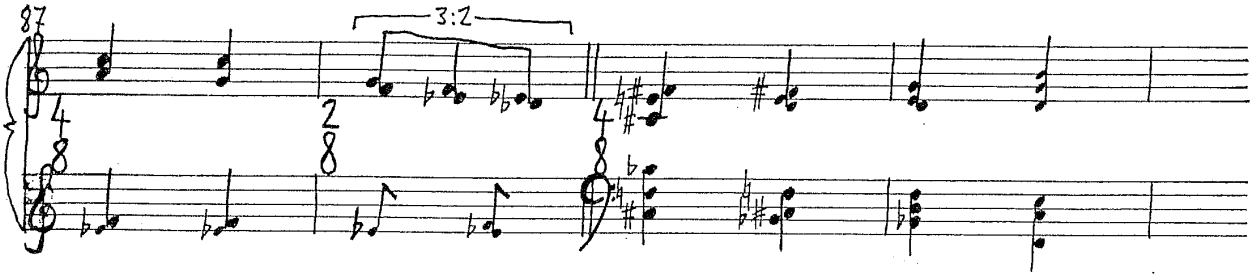
Stephan Chase

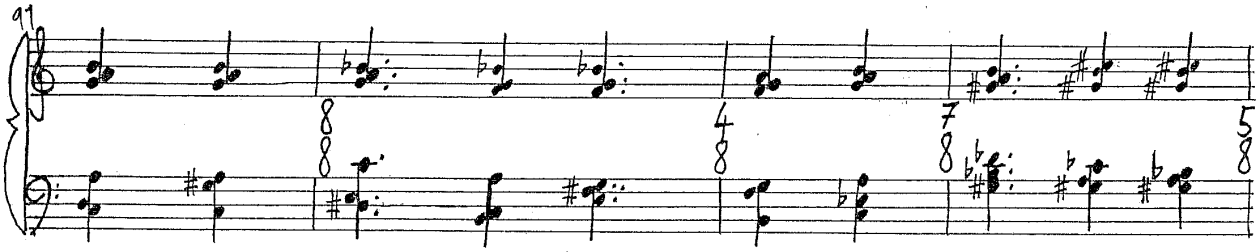


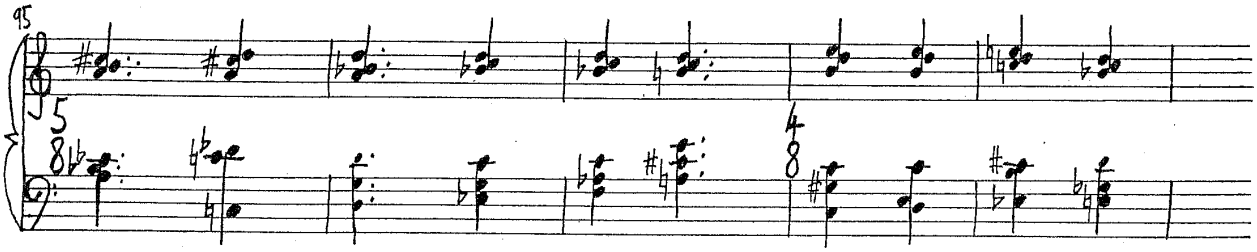

←gra→
30
←gra→
36
←gra→
42
←gra→
48
←gra→
53

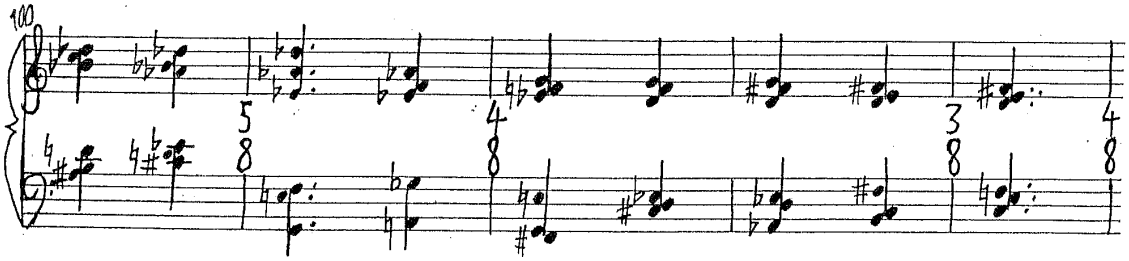

←gra→
58
←gra→
63
(legato)
←gra→
69
←gra→
74
(loco)
loco
79

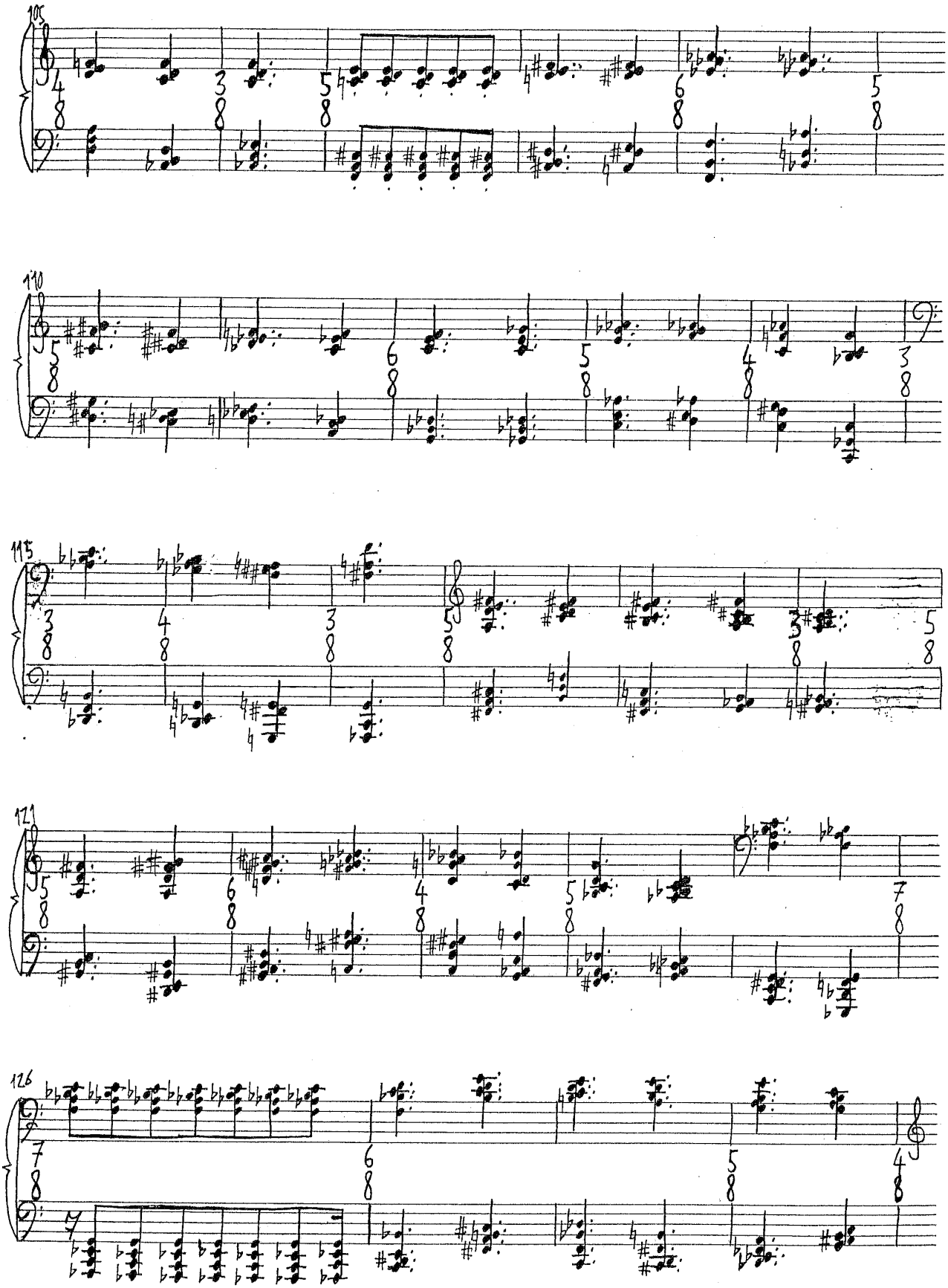

84
4:3
3
3
3
4
8

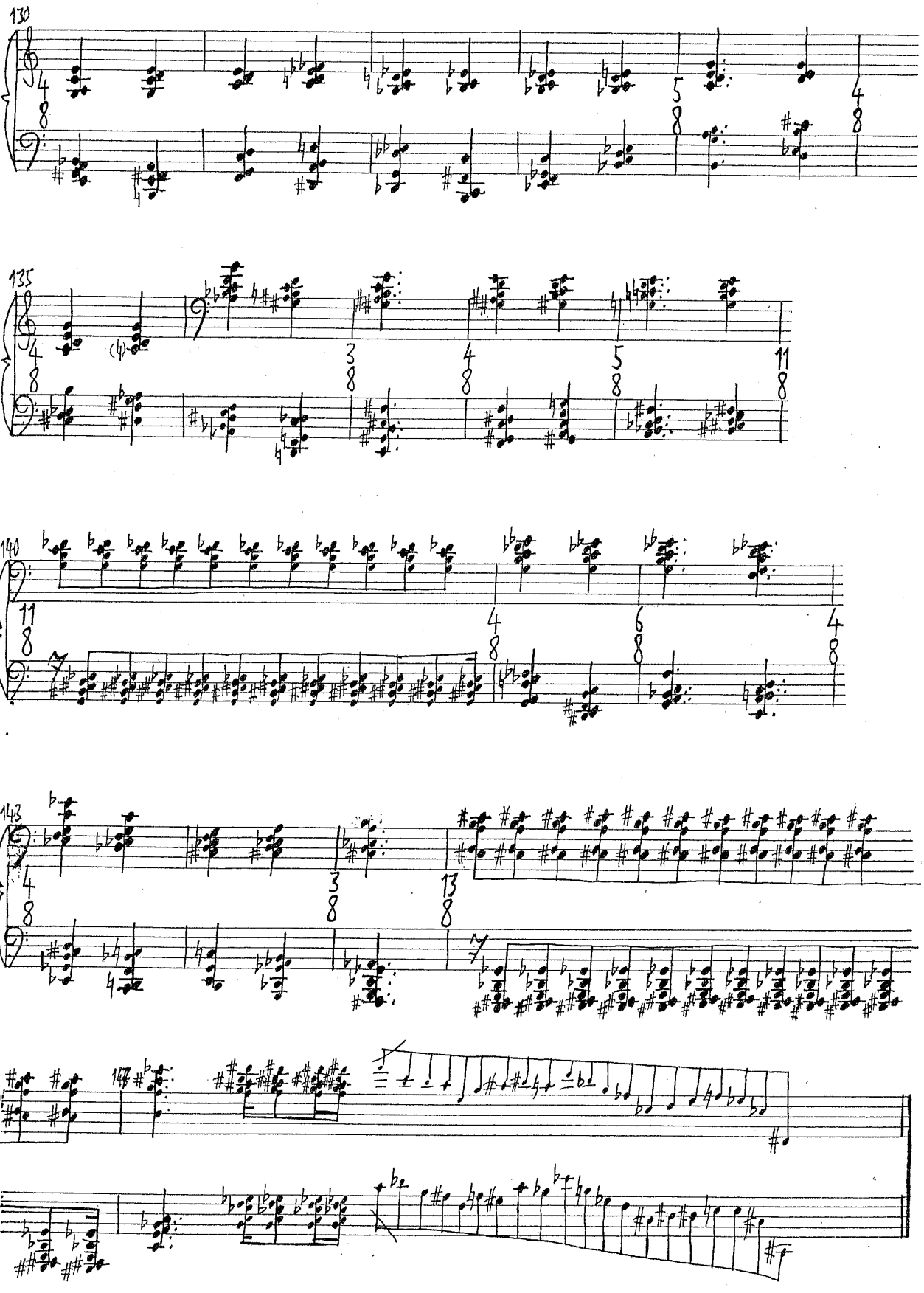

87
3:2
4
8
2
8
4
8


91
8
8
4
8
7
8
5
8

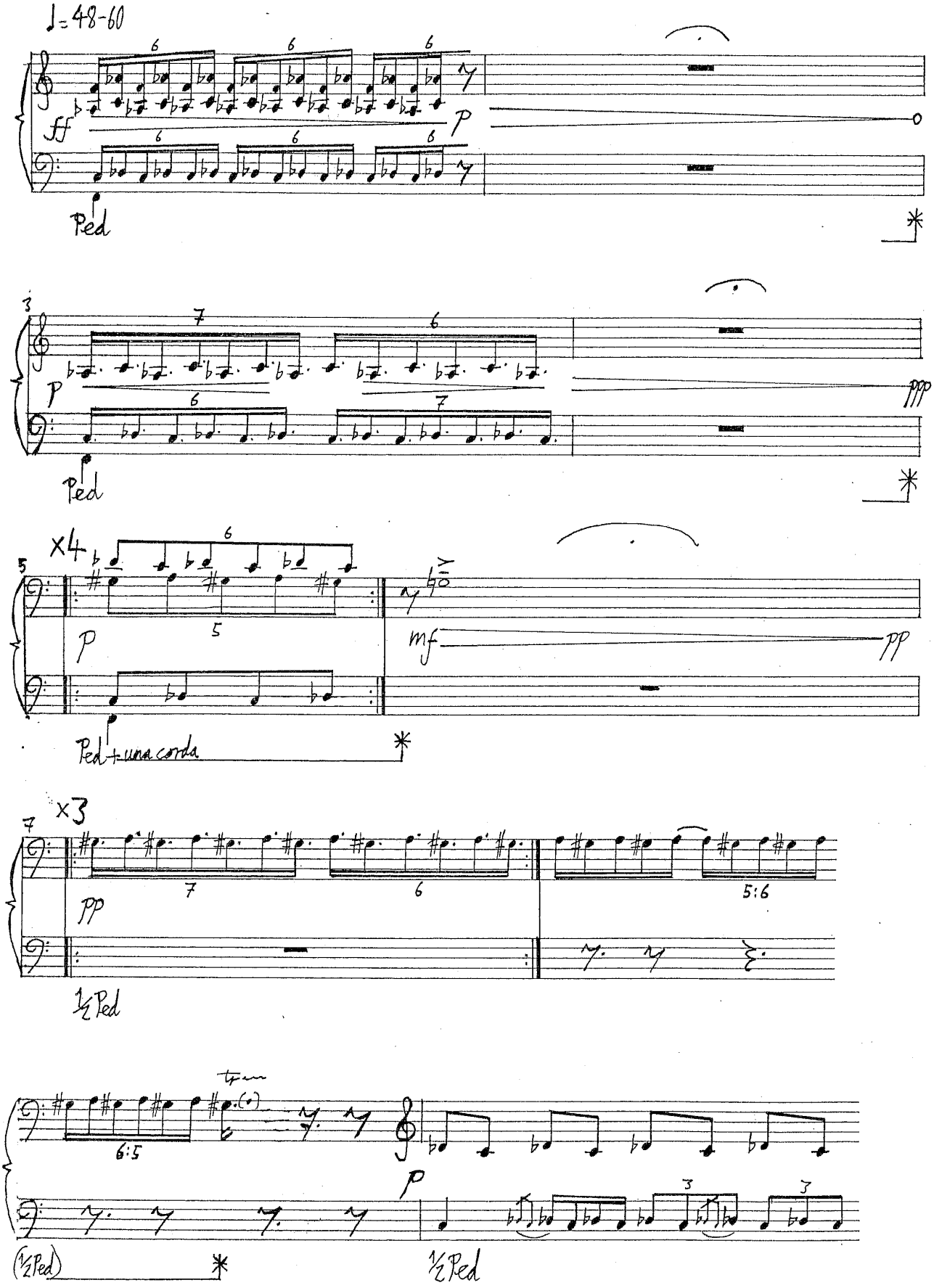

95
5
8
4
8

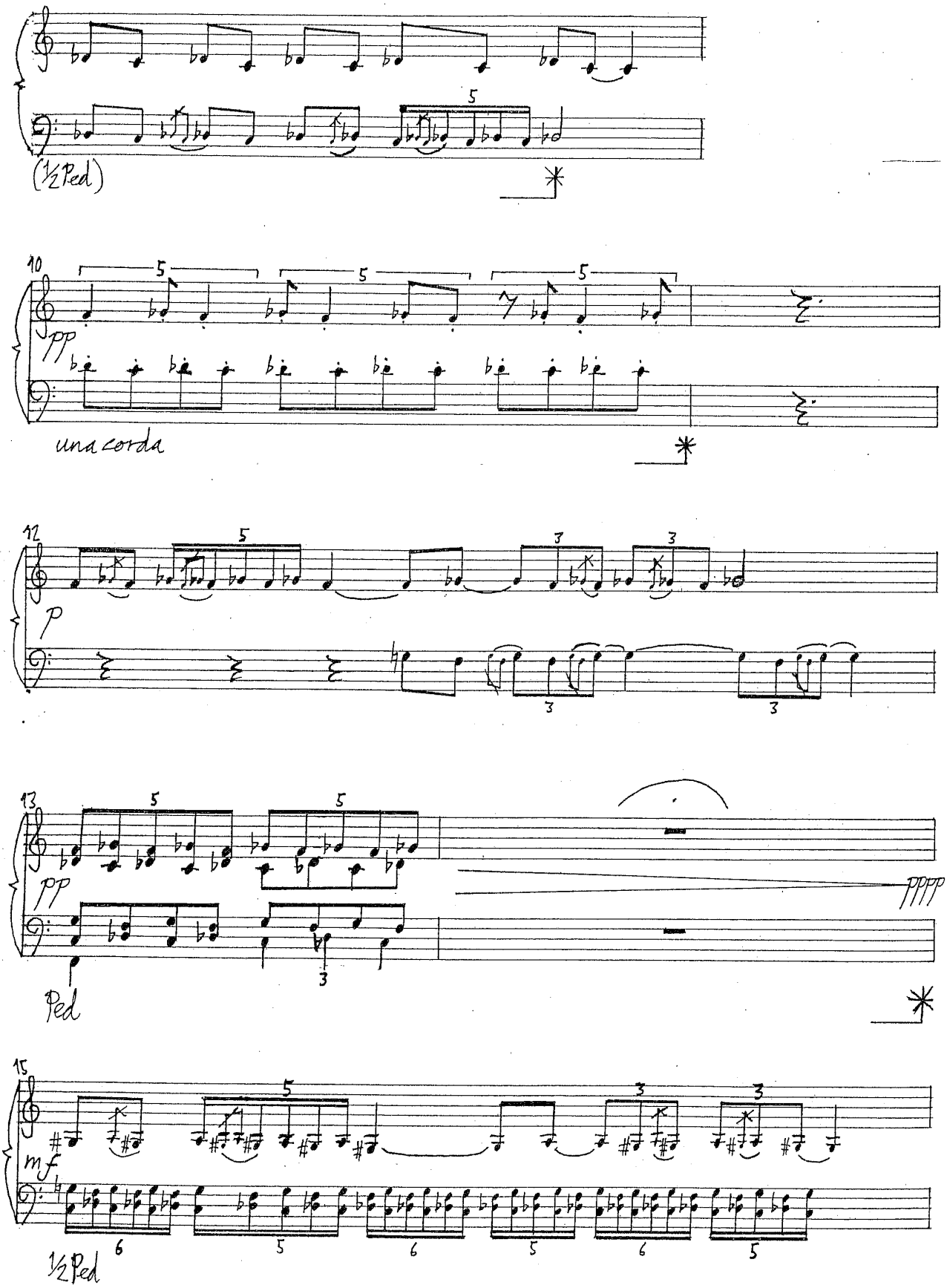

100
5
8
4
8
3
8
4
8

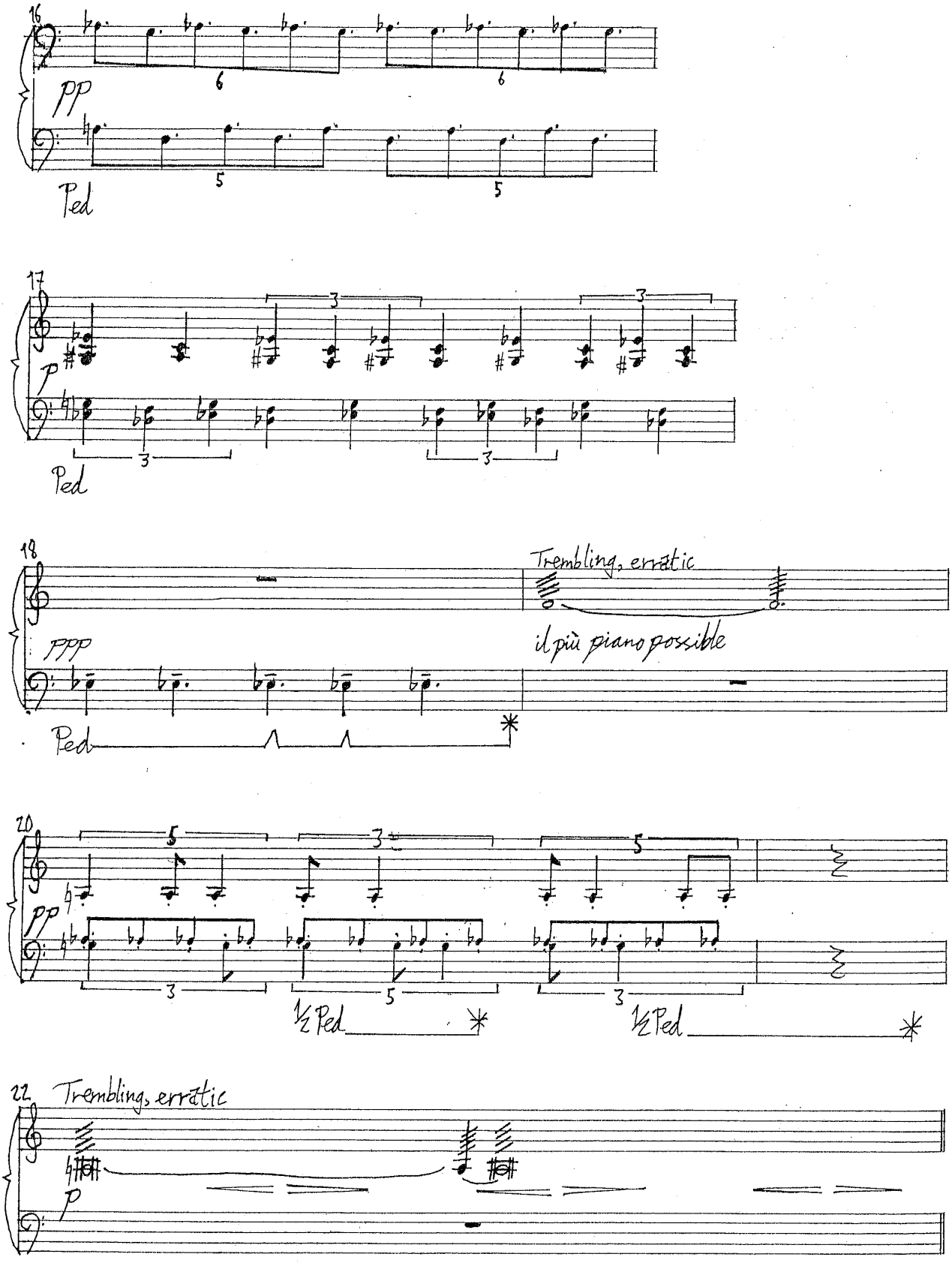

105
110
115
121
126

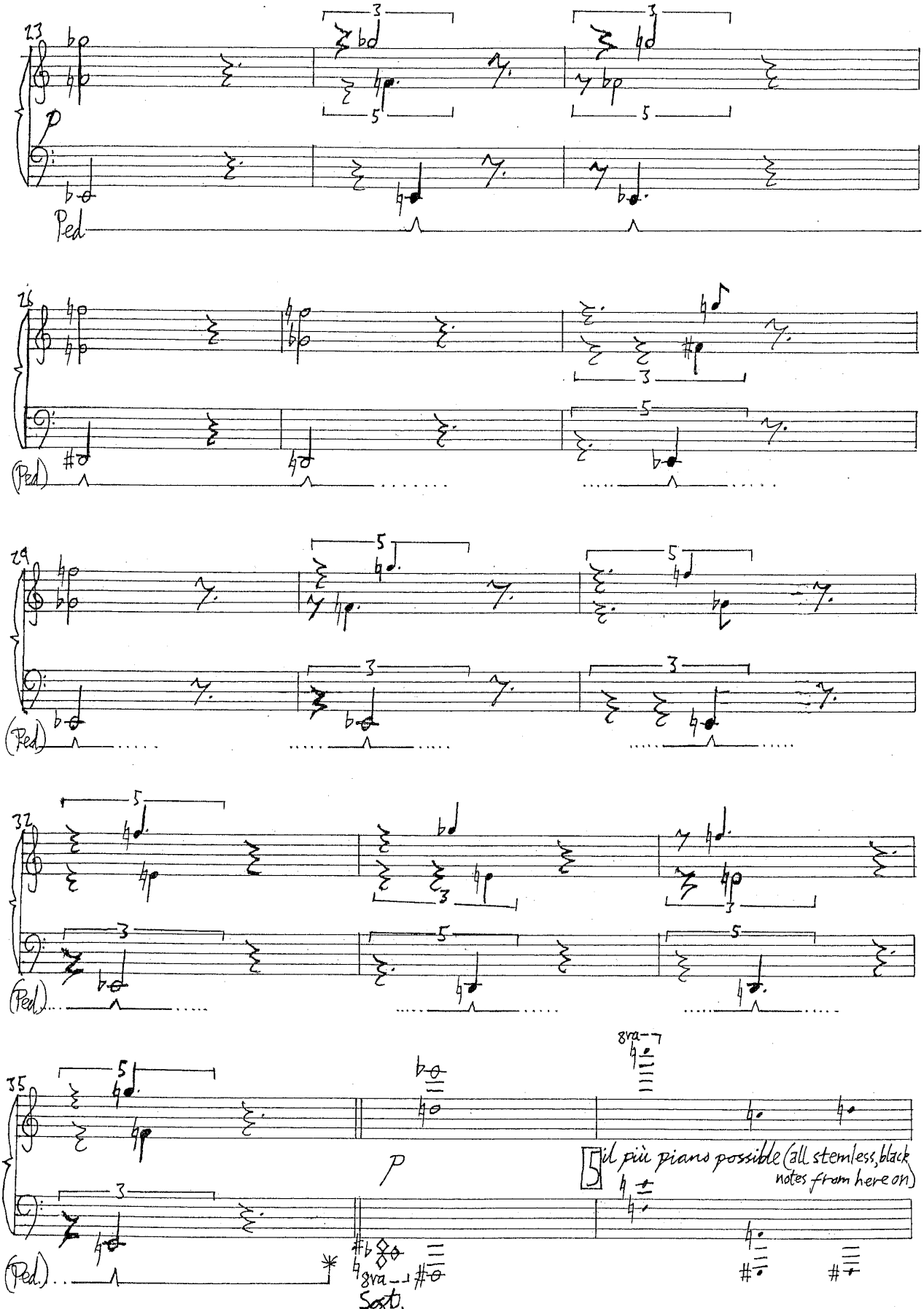


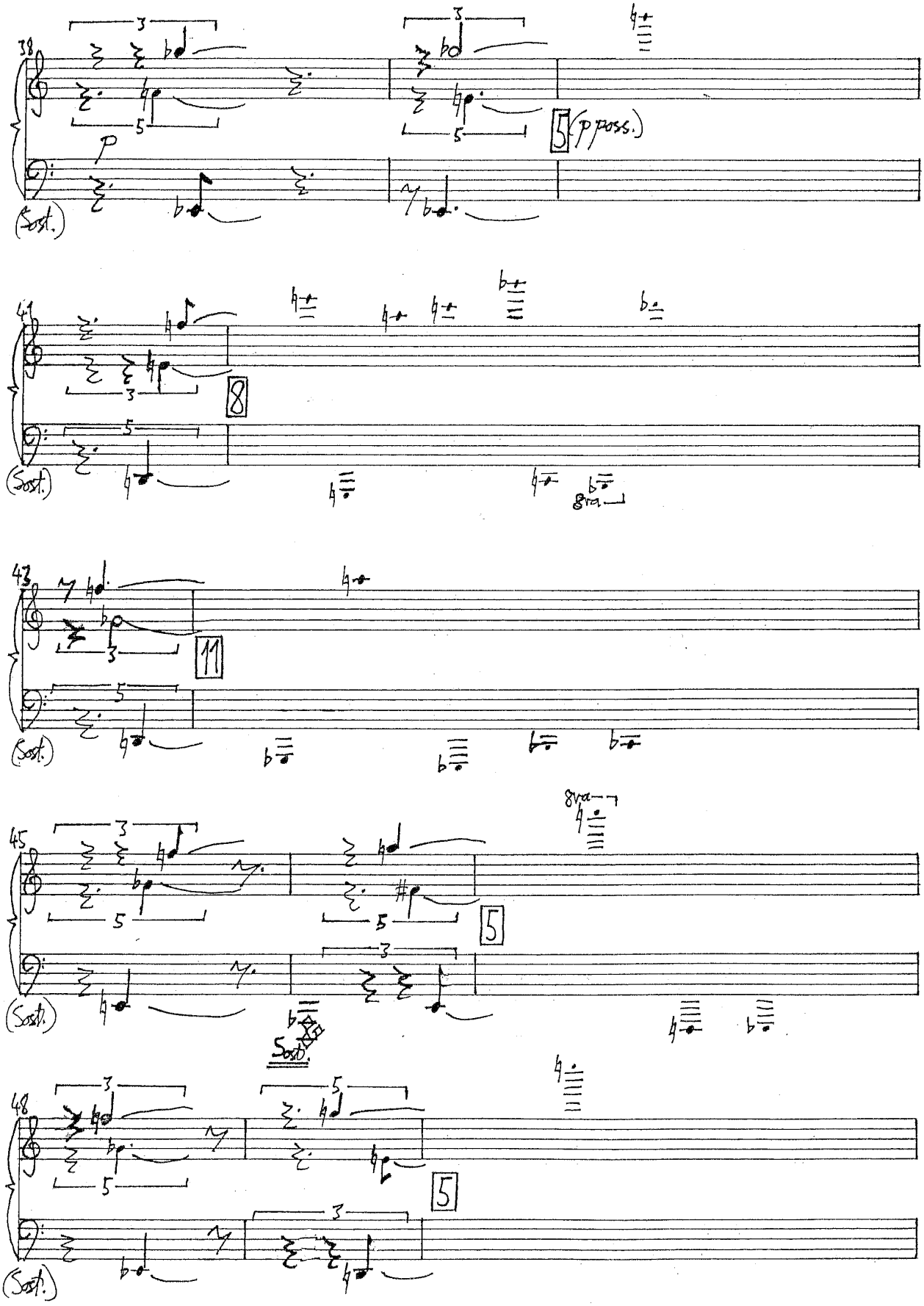
II polares tanz

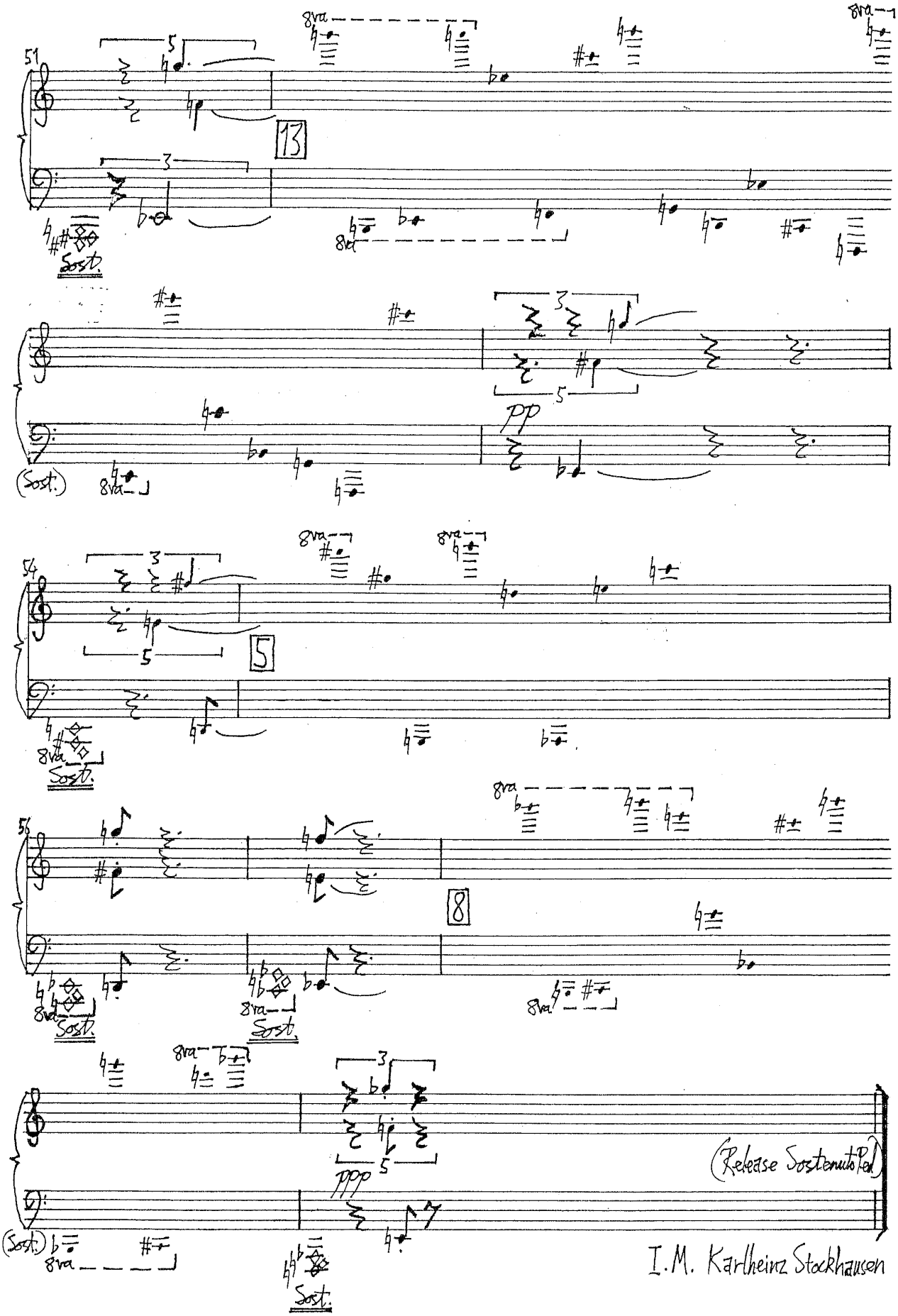



(½Ped)
10
pp
una corda
12
p
13
pp
Ped
pppp
15
mf
½Ped

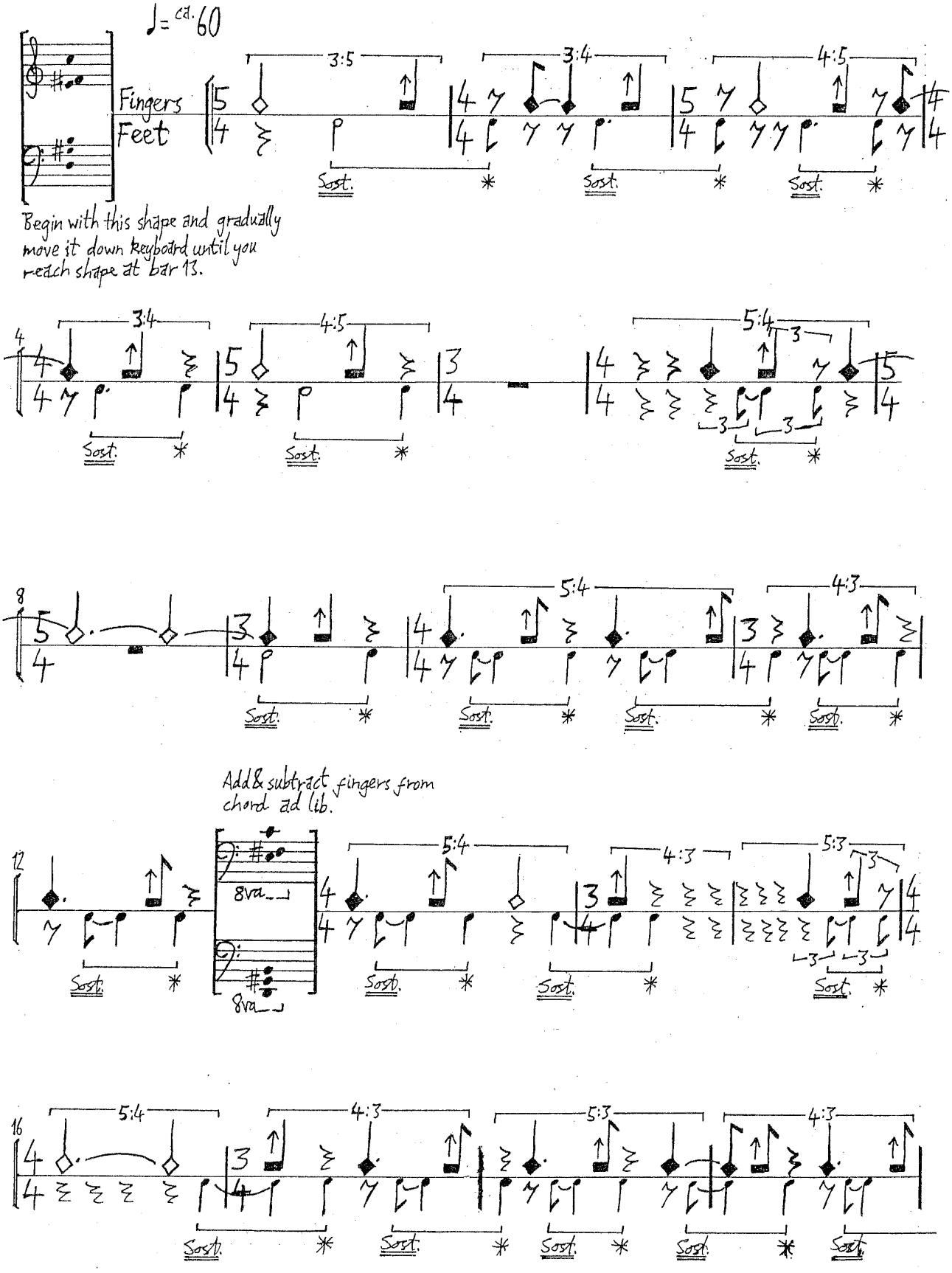

16
pp
Ped
17
p
Ped
18
Trembling, erratic
ppp
il più piano possible
Ped
20
pp
½ Ped
½ Ped
22
Trembling, erratic
p

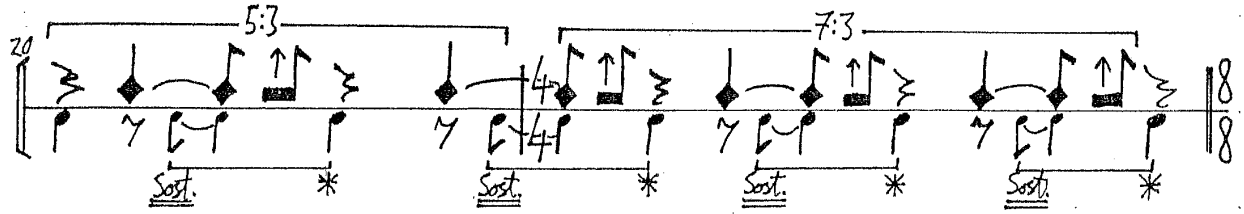

23
Ped
26
(Ped.)
29
(Ped.)
32
(Ped.)
35
8va
il più piano possible (all stemless, black notes from here on)
(Ped.)
8va
Sost.

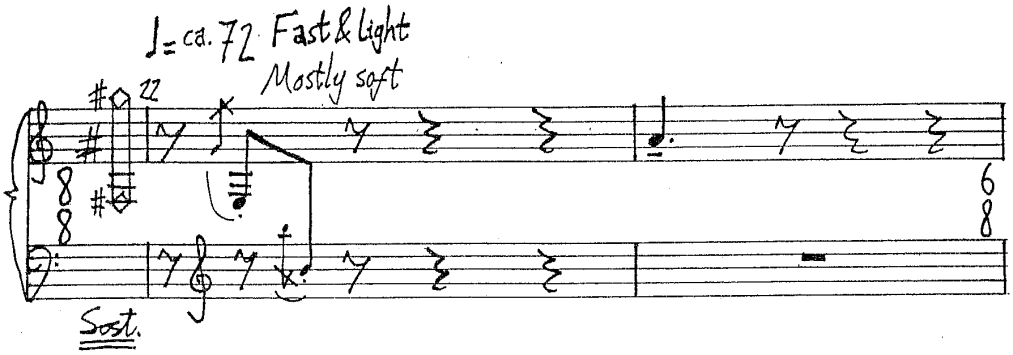

38
p
(Sost.)
5 (p poss.)
41
8
(Sost.)
8va
43
11
(Sost.)
45
8va
5
(Sost.)
Sost.
48
5
(Sost.)

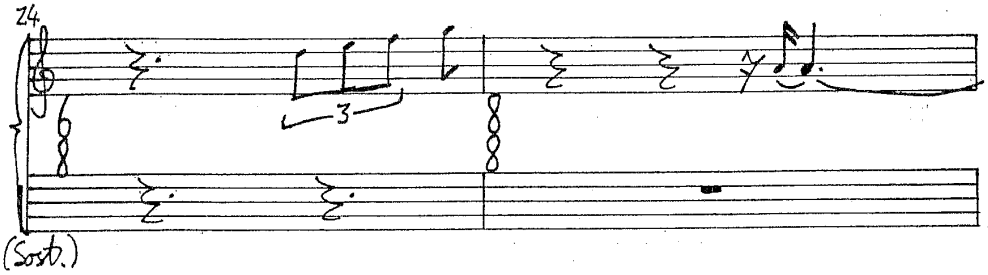

51
13
Sost.
(Sost.)
pp
54
5
Sost.
56
8
Sost.
Sost.
ppp
(Release Sostenuto Ped.)
Sost.
I.M. Karlheinz Stockhausen

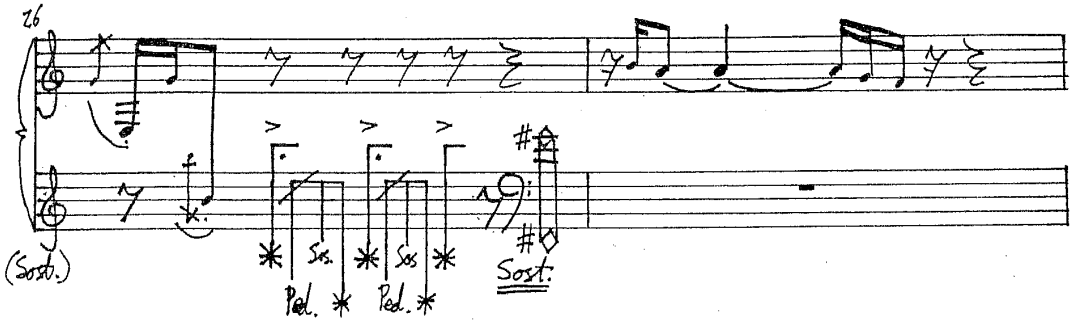
III Geometry Dances (after Helen Chadwick)

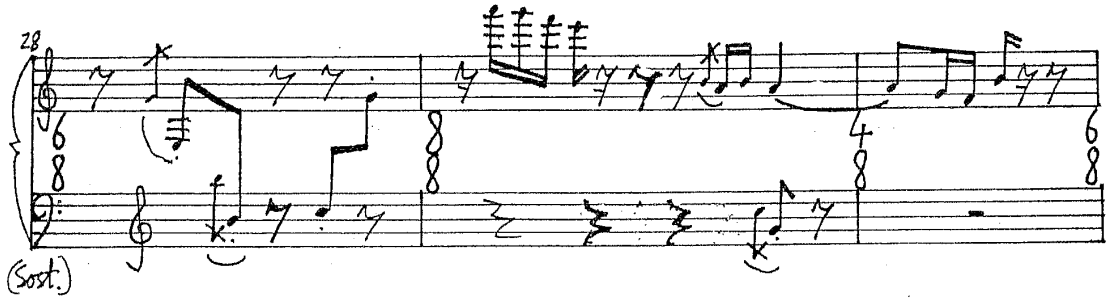


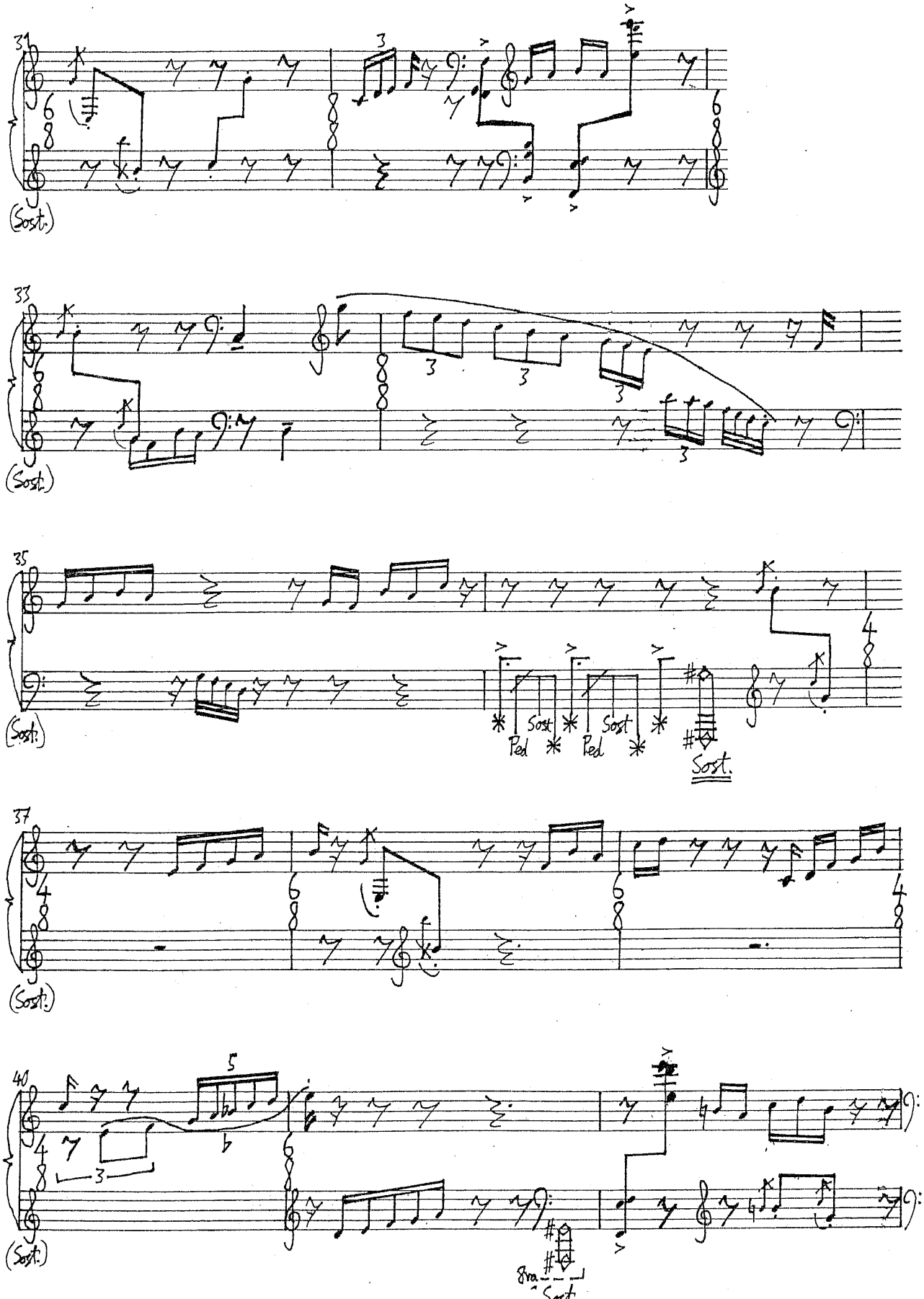

20
5:3
7:3
Sost.
Sost.
Sost.
Sost.

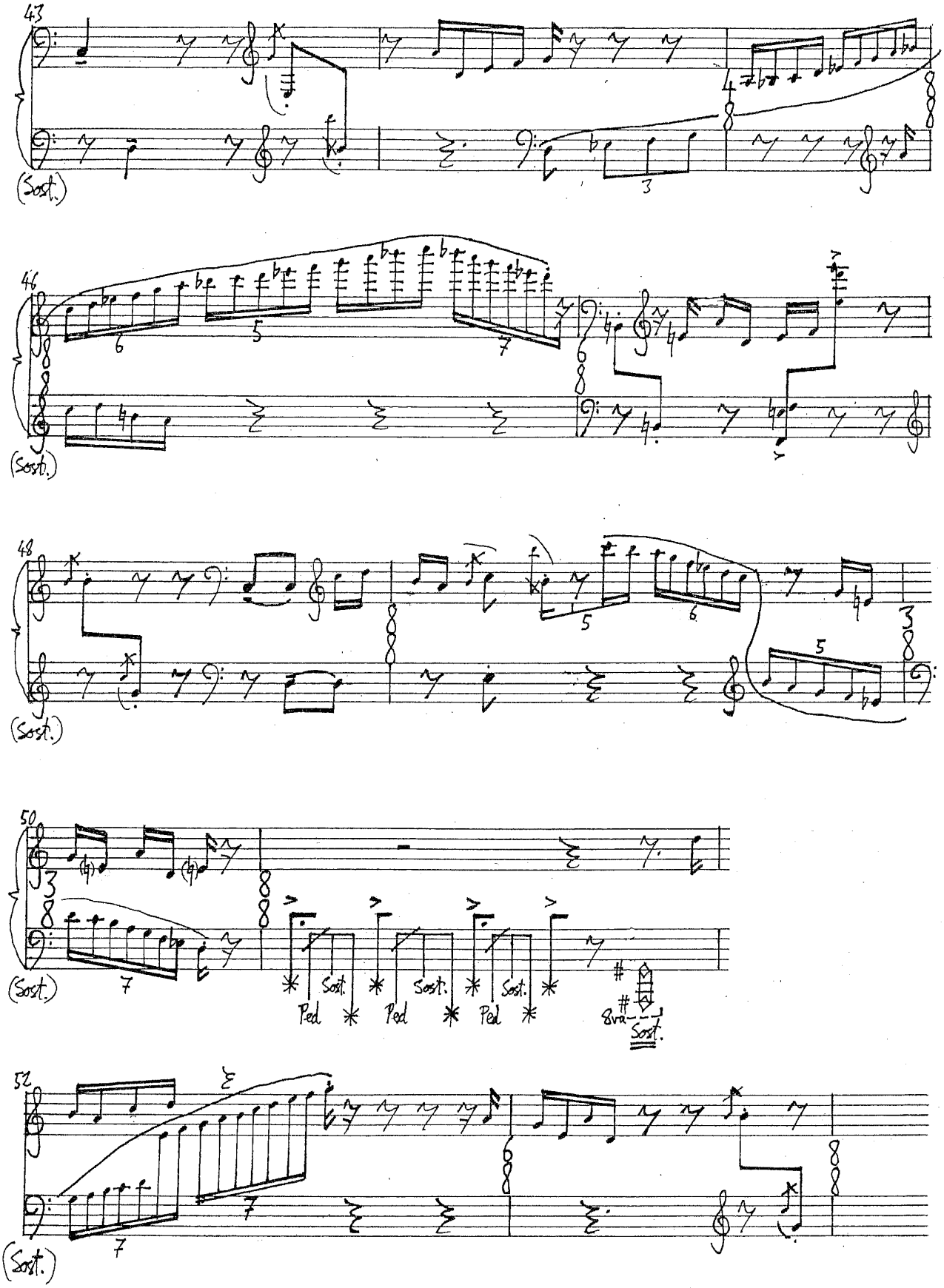

♩= ca. 72 Fast & light
Mostly soft
22
Sost.

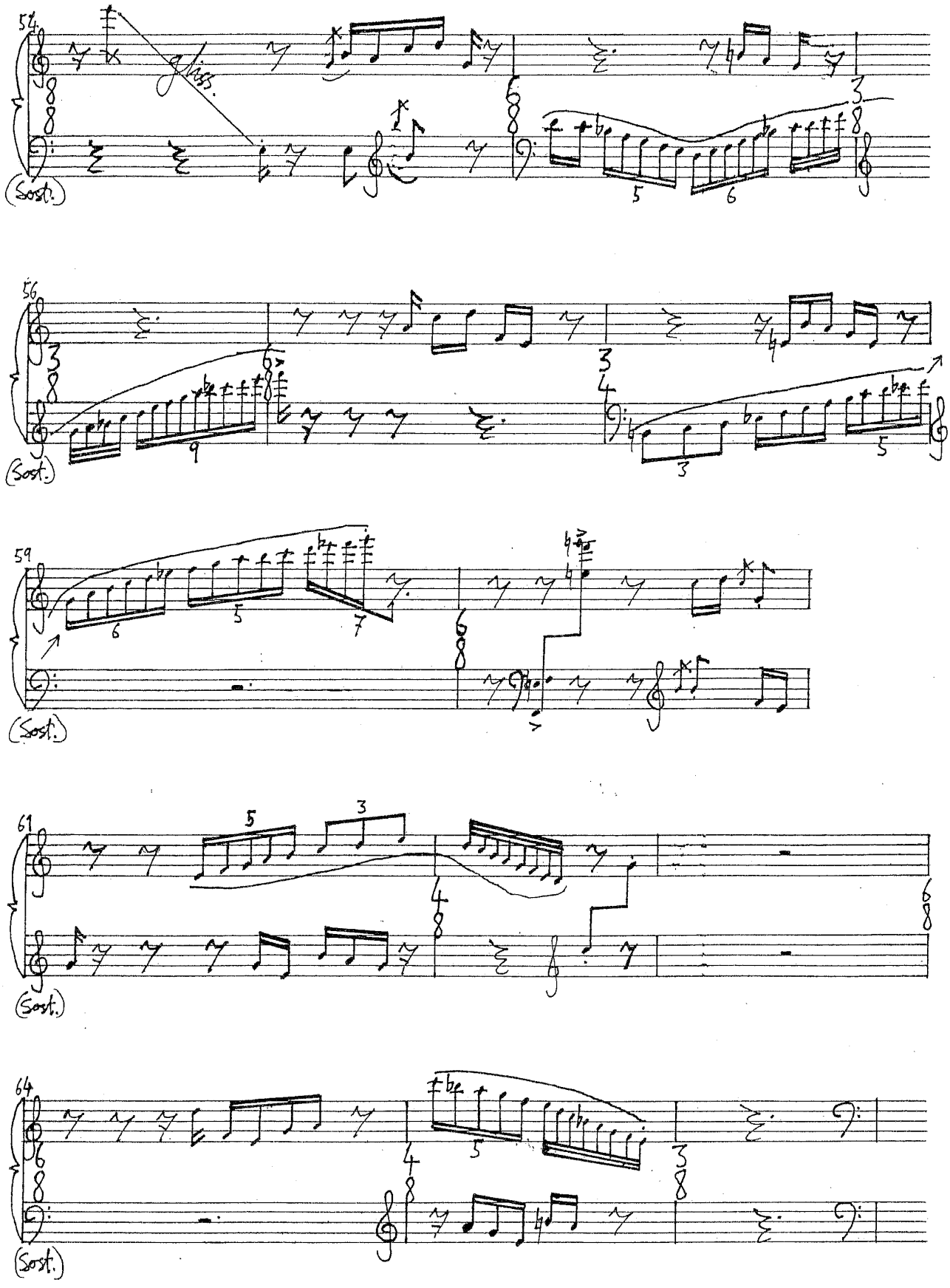

24
3
(Sost.)

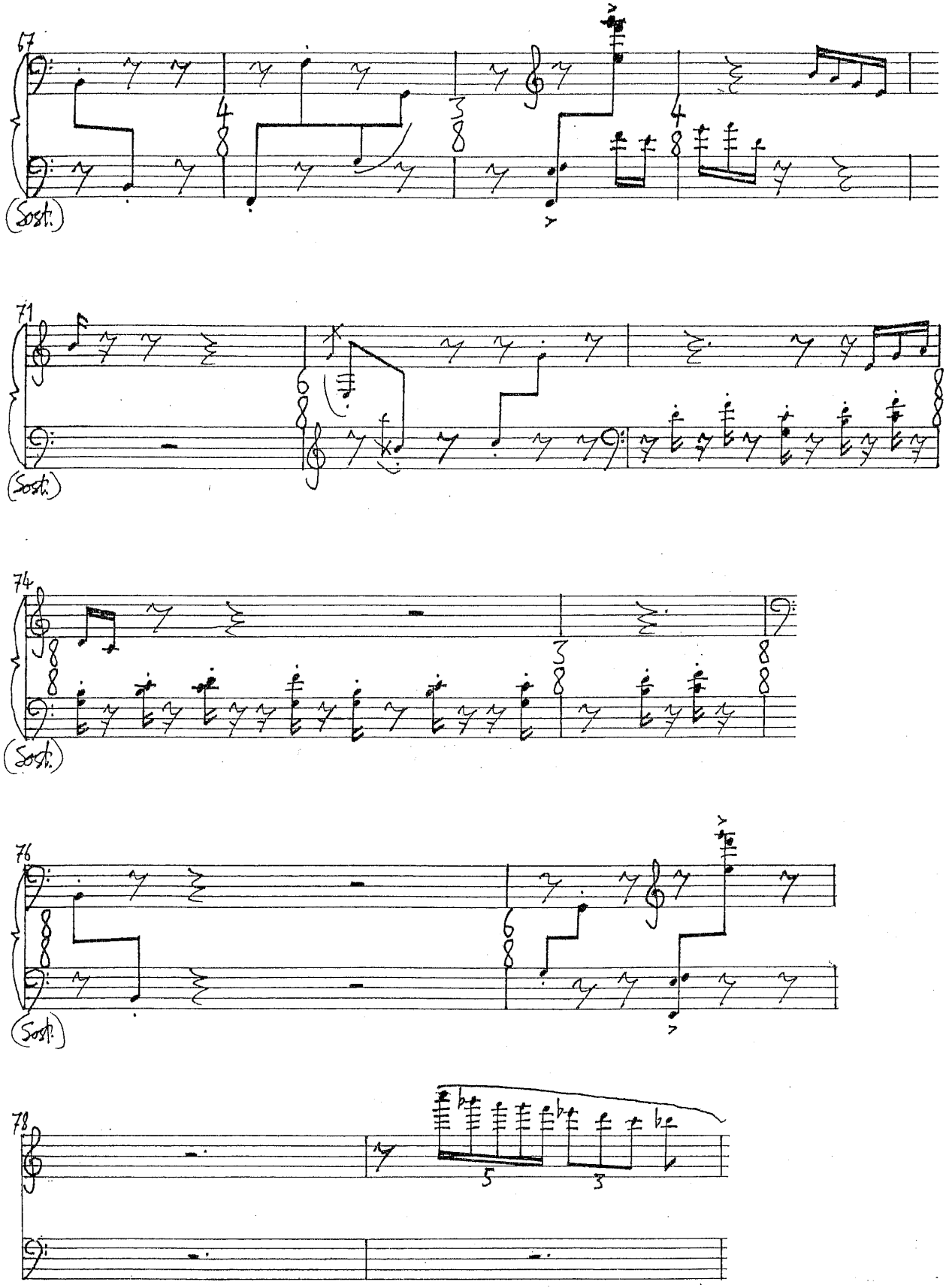

26
(Sost.)
Ped.
Ped.
Sost.

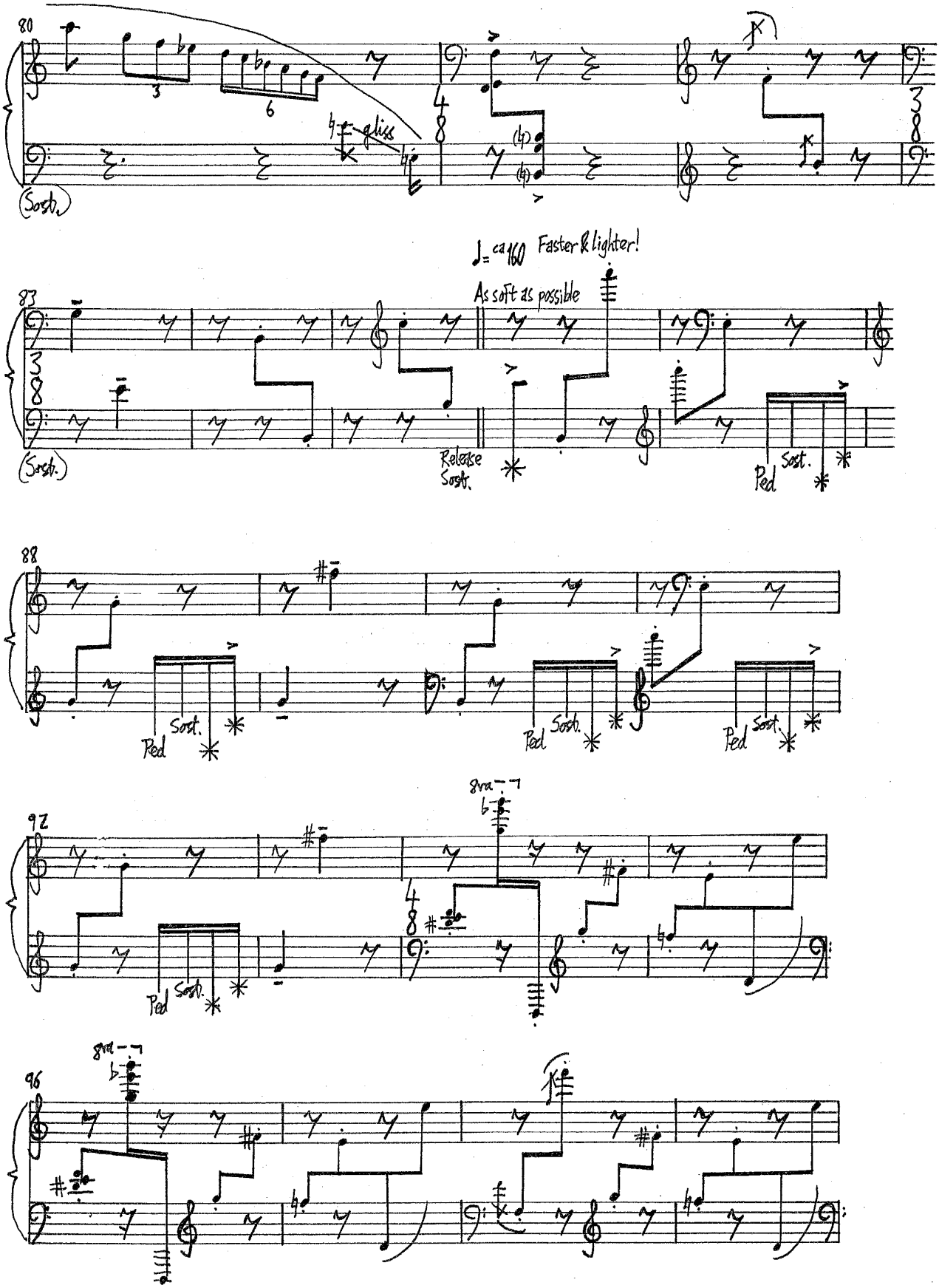

28
(Sost.)

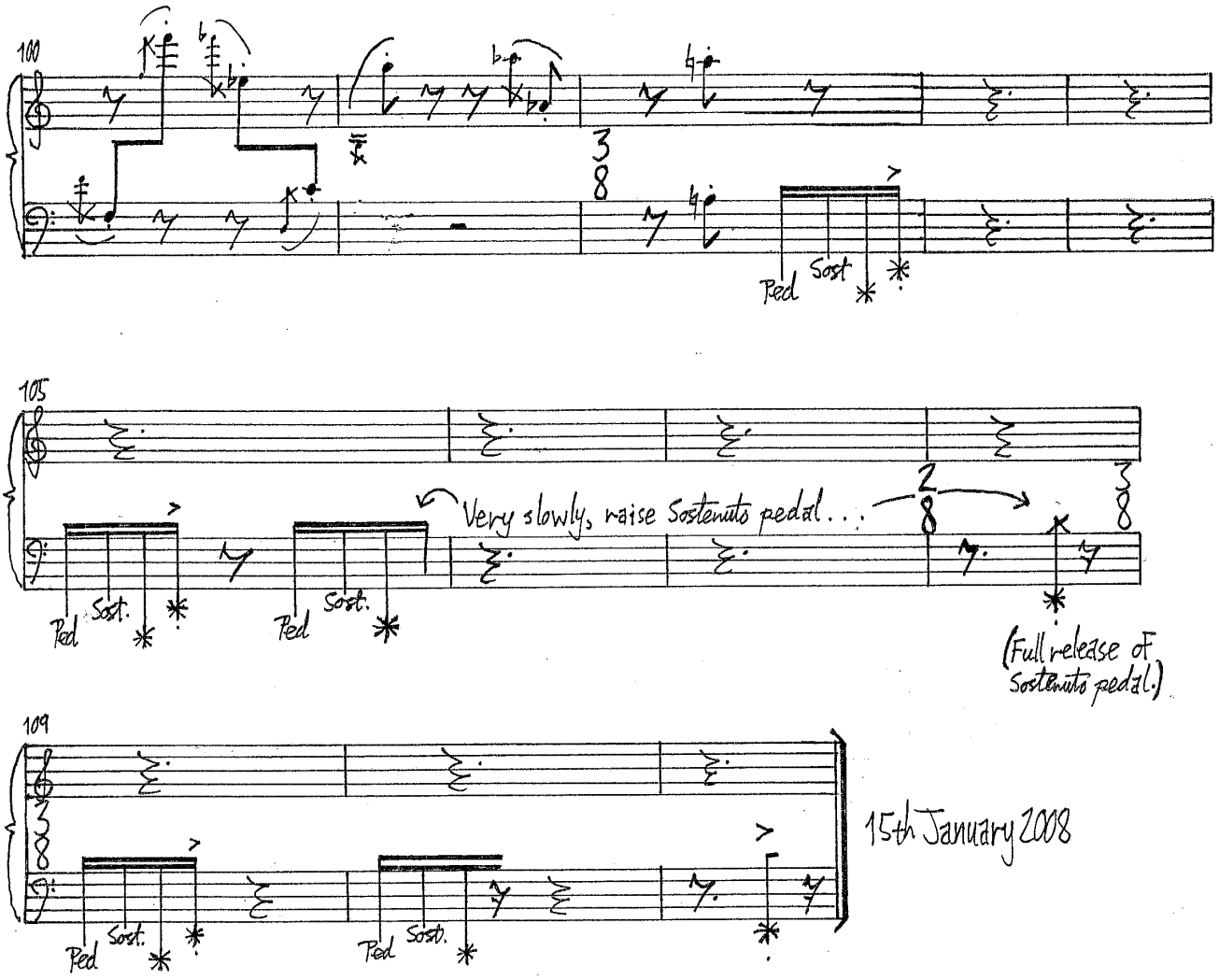

31
(Sost.)
33
(Sost.)
35
(Sost.)
Sost
Ped
Sost
Ped
Sost.
37
(Sost.)
40
(Sost.)
8va
Sost.


43
(Sost.)
46
(Sost.)
48
(Sost.)
50
(Sost.)
Ped
Sost.
8va
52
(Sost.)


54
glass.
(Sost.)
56
(Sost.)
59
(Sost.)
61
(Sost.)
64
(Sost.)


67
(Sost.)
71
(Sost.)
74
(Sost.)
76
(Sost.)
78
5
3


80
3
6
gliss
(Sost.)
♩= ca 160 Faster & lighter!
As soft as possible
83
(Sost.)
Release Sost.
Ped
Sost.
88
Ped
Sost.
Ped
Sost.
Ped
Sost.
92
gra.
Ped
Sost.
96
gra.


100
Ped
Sost
105
Very slowly, raise Sostenuto pedal...
Ped
Sost.
Ped
Sost.
(Full release of Sostenuto pedal.)
109
Ped
Sost.
Ped
Sost.
15th January 2008