

JULIAN ANDERSON

Études Nos. 1-3

for piano

(1905-8)

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FABER *ff* MUSIC

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PERFORMANCE NOTES

Études Nos. 1 & 2: A note on the metre

The metric structure of these studies is such that the implied or 'heard' metre is frequently different from that in which the music, for the sake of clarity and simplicity, is notated. For example, the opening of *Étude No. 1*, if accurately notated, would look like this:



The multiple use of upbeat (˘) and downbeat (˙) signs over each hand means that the music can be reduced to a single $\frac{4}{4}$ metre, making it much easier to count and to play. The performer should pay close attention to all these accentuation marks which give the music its polyrhythmic life, and make them audible to the listener.

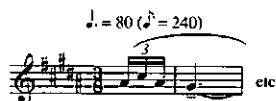
The *Étude No. 2* uses accentuation and metric stress to imply different speeds as well as metres, sometimes within one single line. The metrically vague opening is followed, in bar 9, by a series of short note values strongly implying a $\frac{3}{16}$ metre at a much faster speed, viz.:



Bar 11 introduces a different metre and speed again:



which is immediately disrupted and followed by yet another (bar 12, beat 3):



The upbeat, downbeat and other accentuations should be clearly audible so that these momentary fragments of tempo and metre emerge. This is especially important in the passage for both hands beginning at the top of page 7 (at *p subito*).

Étude No. 3

In the third study the waves of *crescendo-diminuendo* should be clearly differentiated between the hands on the first page. The *poco sf* markings which start at the bottom of that page should not be exaggerated – they are *poco sf* in *pp* and the general dynamic does not rise until the very end of the second system of page 13.

Pedalling: The sustaining pedal is in action throughout the *Étude*. It is only released in the final bar. There are two types of pedal changes:

1. Sudden and total, notated: \wedge
2. Gradual, effected by $\frac{1}{4}$ and $\frac{1}{2}$ raising of the pedal several times irregularly prior to raising it fully: $\text{~~~~~}\text{Ped}$. The pedal is then redepressed immediately.

Sempre poco ped. (see page 15) means the pedal is raised irregularly by $\frac{1}{4}$, $\frac{1}{2}$ and fully, in order to aid clarity and prevent excessive blurring.

The indication ~~~~~ (see page 18) by itself indicates an irregular $\frac{1}{4}$ and $\frac{1}{2}$ raising of the pedal, which may include raising it fully on occasion if this helps prevent blurring. In such instances, as with the *Sempre poco ped.* indication, the exact details of pedalling will vary according to the piano, the hall acoustic, etc., and they are therefore left to the discretion of the player.

PROGRAMME NOTES

Étude No. 1 (1995)

This is a short two-part polymetric invention, written for Sally Cavender's birthday. It is centred around the pitch C, with varying amounts of accidentals colouring the modal field.

Étude No. 2 (1995)

This takes as its basic premise the black notes of the piano – that is, the pentatonic mode. This is coloured by varying numbers of white notes, and later on by transposition into many registers of the piano. The rhythmic writing works with the idea of implied metres and speeds, sometimes several in each hand. This piece was the earliest sketch for material which was later used more elaborately in my orchestral piece *The Stations of the Sun*.

Étude No. 3 (Pour les Arpèges Composées) (1997-8)

The étude is a double homage to Debussy and to Benjamin Britten. Britten's *Diversions* for piano and orchestra is one of a number of his works employing recurring interval cycles based upon fourths and fifths. Connecting this device in the *Diversions* with Debussy's not unrelated *Étude pour les Arpèges Composées* provided the trigger for this étude, which quotes neither work whilst alluding to both. (This also produced an accidental momentary reference to a Ligeti étude, so that one might add 'und Ligeti ist auch dabei'!) I have employed circles of fourths, fifths, and used both intervals to encircle other constellations of changing modes and harmonies. Both hands are in mensural canon for much of the piece, which results in hemiolas and cross-phasing of the harmonic rhythm. This étude is dedicated to the artist Tom Phillips on the occasion of his sixtieth birthday; a line from his book *The Heart of a Humument* reflects the maritime calm of the music: "By and by, out of the white horizon, the long, low sea."

The piece was commissioned by Stephen Gutman with funds provided by Dartington Summer Arts Foundation.

for Sally C. on her birthday (belatedly)

Étude No.1

JULIAN ANDERSON

Presto energico e sempre legato possibile (♩ = 150)

ff sempre

senza Ped. *ff sempre*

dim.

mp leggero, cresc. poco a poco *mf cresc.*

mp cresc.

for Colin Matthews on his fiftieth birthday

Étude No.2

JULIAN ANDERSON

Presto preciso senza alcune licenze ♩ = 180

The first section of the score consists of seven staves of music in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked 'Presto preciso senza alcune licenze' with a quarter note equal to 180 beats. The dynamics are marked as follows: *p*, *p*, *p*, *p*, *p*, *p*, *p*. There are also dynamic markings for *mp* and *mp > p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large blue watermark 'Preview File Only' is overlaid diagonally across the middle of the page.

Pochiss. meno mosso (♩ = 155)

The second section of the score consists of one staff of music in treble clef, key of D major, and 4/4 time. The tempo is marked 'Pochiss. meno mosso' with a quarter note equal to 155 beats. The dynamics are marked as *p*, *p*, *mp*, *p*, and *p*. The music continues with similar rhythmic patterns as the first section.

mp *mf* *p* *mfz* *mp*

mf sub. *f* *espress.*

mf sub., leggiero, cresc. *sf molto cresc.* *sf* *sf*

sfff *sfff, sost. (>)* *p lirico*

Meno mosso (♩ = 140) (like a children's game)

pp (<>) *espr.* *pp espr.* *pp espr.* *sim.*

p *pp* *p* *pp (echo)* *pp*

for Tom Phillips
Étude No.3

JULIAN ANDERSON

Tempo I ♩. = 56

pp *puro e semplice* *p* *pp* *pp* *p* *pp*
pp *ped. sempre* *p* *pp*

sim. *p* *pp* *sim.*

poco sf *5 poco sf*

5 *sim.* *sim.* 5 *sim.* 5

Ped. *Ped.*

This system contains four measures of music. The first measure has a '5' and 'sim.' below the treble staff. The second measure has 'sim.' and '5'. The third measure has 'sim.' and a '5' above the treble staff. The fourth measure has a '5' above the treble staff. Pedal markings are present under the second and third measures.

poco sf *più sf* *poco sf* 5 *cresc.*

poco sf *più sf* *poco sf*

Ped. *Ped.*

This system contains four measures. The first measure has '*poco sf*'. The second measure has '*più sf*'. The third measure has '*poco sf*' and a '5' above the treble staff. The fourth measure has '*cresc.*' and a '5' above the treble staff. Pedal markings are present under the second and third measures.

sim. *f* *dim.*

f *f* *f* *f*

Ped.

This system contains four measures. The first measure has '*sim.*'. The second measure has '*f*'. The third measure has '*dim.*'. The fourth measure has '*f*'. There are accents over the notes in the second, third, and fourth measures. Pedal markings are present under the second and third measures.

sf *sf* *sf* *sf* *all accents sf in p*

p

This system contains four measures. The first three measures have '*sf*' above the treble staff. The fourth measure has '*sf*' and '*all accents sf in p*' above the treble staff. There are accents over the notes in all four measures. A '*p*' dynamic marking is present in the fourth measure. Pedal markings are present under the second and third measures.