

BD & double

from the heretical bagatelles

Chris Dench

# BD & double

*From the heretical bagatelles, Book III of the Phase Portraits series*

for piano

respectfully, to Brett Dean

duration: 4-5 minutes

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- Accidentals only apply to the notes they immediately precede.
- There are eight dynamic levels in this piece:

*pppp—ppp—pp—p—mf—f—ff—fff*

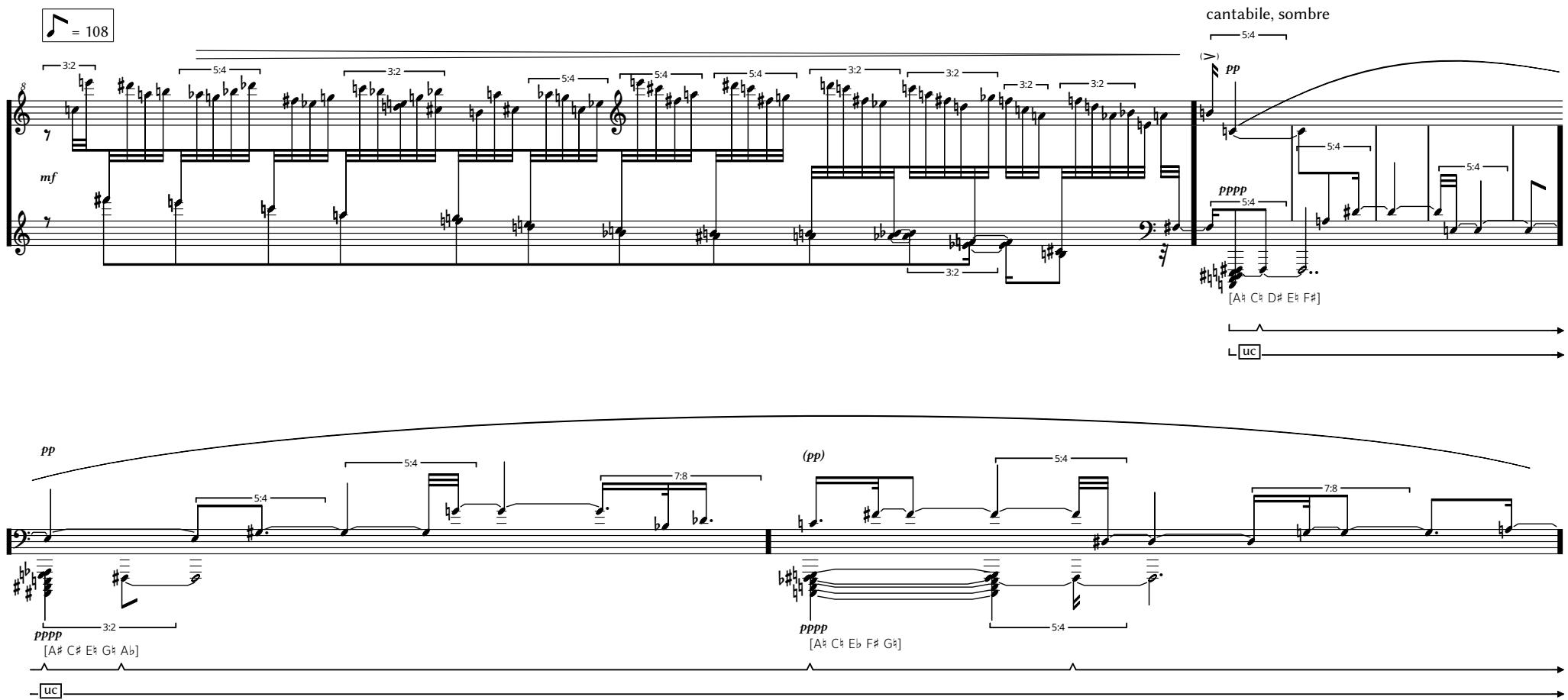
There is no ***mp*** dynamic; ***mf*** is considered as being midway between ***p*** and ***f***.

- The *Una Corda* and *Third Pedal (3p)* markings are provided in exact detail throughout the piece. Both should be operated by the player's left foot, frequently depressing both together and sliding across to release the *Una Corda* and retain solely the *3p*. Except where specifically indicated, the *Sustain Pedal* should be used at the player's discretion, to provide legato and harmonic continuity, while avoiding affecting the function of the *3p*.
- Score engraved by Andrew Bernard ©2018

It was not an immediate idea, that the brief, freestanding, piece I had written as an acknowledgement of my respect for the composer Brett Dean should be part of a larger collection, but it eventually dawned on me that the slightly mischievous tone of this work, and its growing number of companions, made them a perfect fit in my as-yet-unpopulated cycle of heretical bagatelles.

Some decades ago, I also decided that all my smaller solo piano pieces would be collected together as a set of *Phase Portraits*, covering 1973 to the present. The *heretical bagatelles* are Book III of this larger series of works. Unlike the *Phase Portraits*, pianists are at liberty to choose the order in which the *heretical bagatelles* are played.

## BD



$\text{BPM} = 108$

*mf*

*pp*

*pppp* [A $\sharp$  C $\sharp$  E $\sharp$  G $\sharp$  A $\flat$ ]

*uc*

*cantabile, sombre*

*(>)* *pp*

*pppp* 5:4

[A $\sharp$  C $\sharp$  D $\sharp$  E $\sharp$  F $\sharp$ ]

*uc*

*pp*

*(pp)*

*pppp* [A $\sharp$  C $\sharp$  E $\flat$  F $\sharp$  G $\sharp$ ]

*uc*



Musical score page 3, measures 1-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *p*. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 features a measure repeat sign. Measures 5-6 show a continuation of the rhythmic pattern. Measure 7 includes dynamics *mf* and *f*. Measure 8 concludes with a dynamic *p*. Measure 9 begins with a dynamic *3p*.

Musical score page 3, measures 9-16. The score continues with two staves. Measure 9 starts with a dynamic *p*. Measures 10-11 show a rhythmic pattern with a dynamic *mf*. Measure 12 includes a dynamic *cresc \*\*\**. Measures 13-14 show a rhythmic pattern with a dynamic *p*. Measures 15-16 show a rhythmic pattern with a dynamic *mfz*. Measure 17 concludes with a dynamic *3p*. A key signature change is indicated by [A $\sharp$  C $\sharp$  C $\sharp$  E $\sharp$ ].

*f cresc ...*

*mf cresc ...*

*ppp*  
[A $\natural$  E $\flat$  F $\sharp$  G $\flat$ ]  
[uc]  
3p

*cresc ...*

*...ff*

*f*

*pp*  
[B $\sharp$  C $\natural$  E $\flat$  A $\natural$ ]  
[uc]  
3p

[D $\sharp$ ]

(*f*)

7:8 5:4 3:2 7:8 3:2 5:4 3:2 3:2

(*f*) 5:4 3:2 7:8 3:2 5:4 3:2 5:4 3:2 3:2

*p* 7:8 3:2 5:4 3:2 5:4 3:2 3:2 3:2

*pp* 7:8 3:2 5:4 3:2 5:4 3:2 3:2 3:2

*mf* *cresc ...*

*uc*

3p [C♯ D♯ E♭ F♯ A♯] 3p

7:8 3:2 5:4 3:2 8:1 3:2 5:4 11:10 7:2

3:2 7:8 3:2 5:4 3:2 5:4 3:2 11:10 [B♯]

... *f* ... 7:8 7:8 7:8 7:8 3:2

*ff* *fff* *ff*

*d* = 90 *d* = 72

evenly: fast but not rushed  
poco staccato

$\text{= 51}$

$[B\sharp]$   $[B\sharp]$   $[B\sharp]$

$pp$   $(pp)$   $p$   $mf$   $pp$   $ppp$   $[A\sharp]$

**double**

$\text{J} = 54$

upper voice only

[D $\flat$ ] [E $\flat$ ] [F $\sharp$ ]

5:4

$\text{ppp}$

circa 5"

$\text{pp}$

$\text{f}$

delicato

5:4

5:4

3:2

5:4

7:8

3:2

7:8

$\text{E}^\sharp$

$\text{pp}$

[A $\sharp$ ] [B $\flat$ ]

$\text{t. 3p}$

$\text{J} = 54$

$\text{f}$

7:8

5:4

3:2

9:8

5:4

$\text{ff}$

$\text{pp}$

$\text{mf} > \text{p}$

$\text{J} = 98$

$\text{J} = 72$

$\text{J} = 90$

$\text{t. 3p}$

**RALL.**

$\text{J} = 98$

$f$

$5:4$        $3:2$        $3:2$        $5:4$

$3:2$        $5:6$        $9:8$        $5:4$        $5:4$        $5:4$        $5:4$        $5:4$

*cresc \*\*\**

$3:2$        $5:4$        $5:4$        $5:4$        $5:4$        $5:4$

$3:2$

$3p$

**fast!**

$\text{J} = 54$

$p$

$7:8$        $3:2$

$9:8$        $5:4$

$7:8$        $3:2$

$mf$

$p$

$5:4$

$3p$

$\text{J} = 98$

$f$

$7:8$        $5:4$

$3:2$

$3:2$

$[D\#]$

$8 - 1$

$7:8$

$(mf)$

$(loco)$

$(p)$

$3:2$

$mf$

$9:8$        $(mf)$

$9:8$

$(p)$

**(poco martellato)**

$p$

$mf$

**(loco)**

$(p)$

$7:8$

$9:8$

$(p)$

$3p$

This page contains three staves of musical notation, likely for a woodwind quintet. The top staff begins with a dynamic of *[mf]* and a 3:2 time signature, leading into a section with *(p)* dynamics and a 5:4 time signature. The middle staff starts with *f* dynamics and a 7:6 time signature, followed by sections with *p*, *f (poco)*, *mf*, *p*, *pp*, and *(p)*. The bottom staff features dynamics *mf*, *f (poco)*, *mf*, *f*, *mf*, *ff*, *mf*, and *f*. Various time signatures are used throughout, including 5:4, 3:2, 7:8, and 5:6. Performance instructions like *sfz* (soft forte) and *fast, less staccato [D♯]* are included. Measure numbers 51, 54, and 98 are marked above the staves.



(still slower)

*p*

*a tempo*

$\text{J} = 51$

$\text{J} = 98$

*[C $\sharp$ ]*

*[D $\sharp$ ]*

*pp*

*3p*

*pppp*

*[A $\sharp$  B $\flat$  D $\flat$  E $\sharp$  F $\sharp$  A $\flat$ ]*

*3p*

Musical score page 12, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. Various time signatures are indicated above the staff, including 3:2, 5:4, and 3:2. Dynamics such as *mf*, *RALL.*, *3p*, *ppp*, and *pppp* are marked throughout the score. A tempo marking of  $\text{♩} = 51$  is shown in a box. Measure numbers 7 and 8 are marked below the staff. The score concludes with a final dynamic of *pppp*.

... BRETT DEAN

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