BD & double

from the heretical bagatelles

Chris Dench

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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:

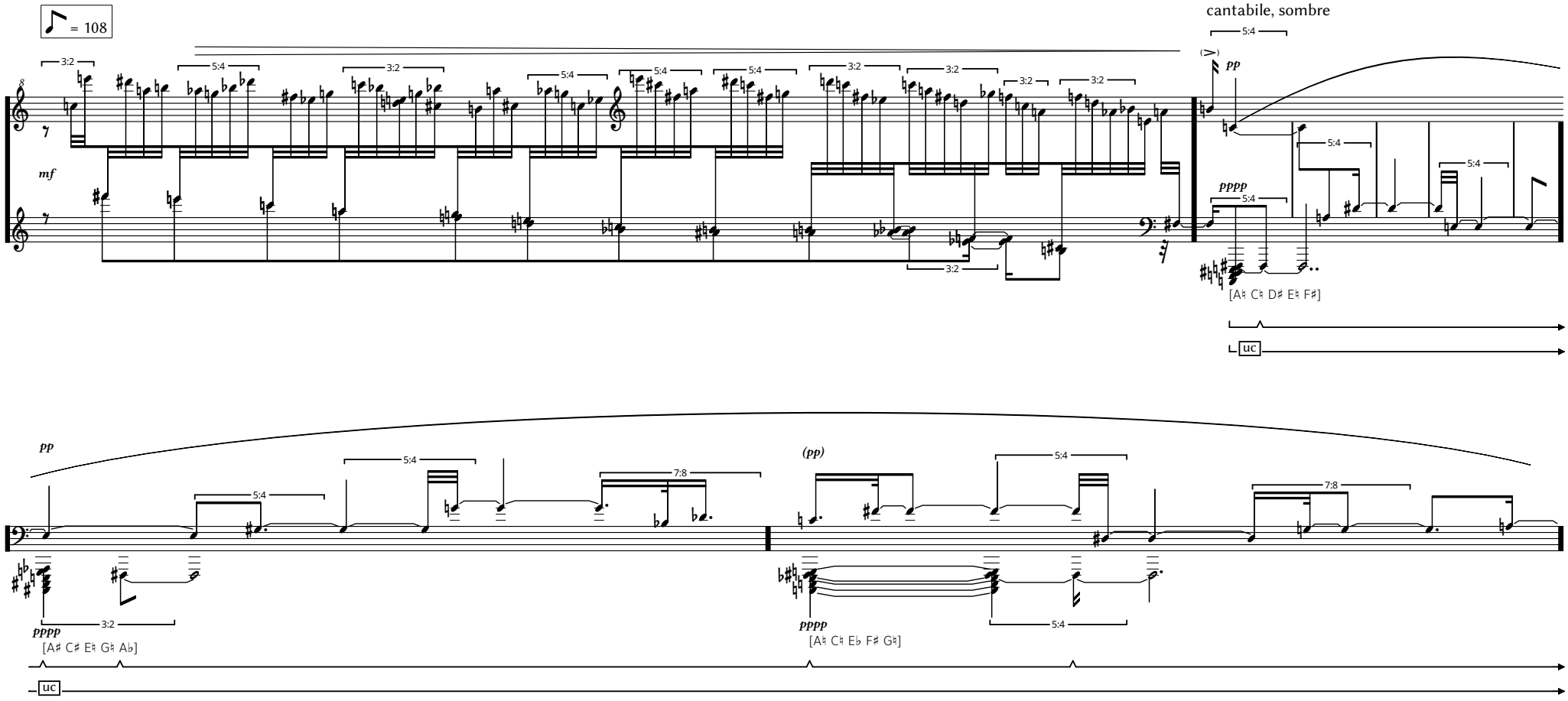
  pppp—ppp—pp—p—mf—f—ff—fff

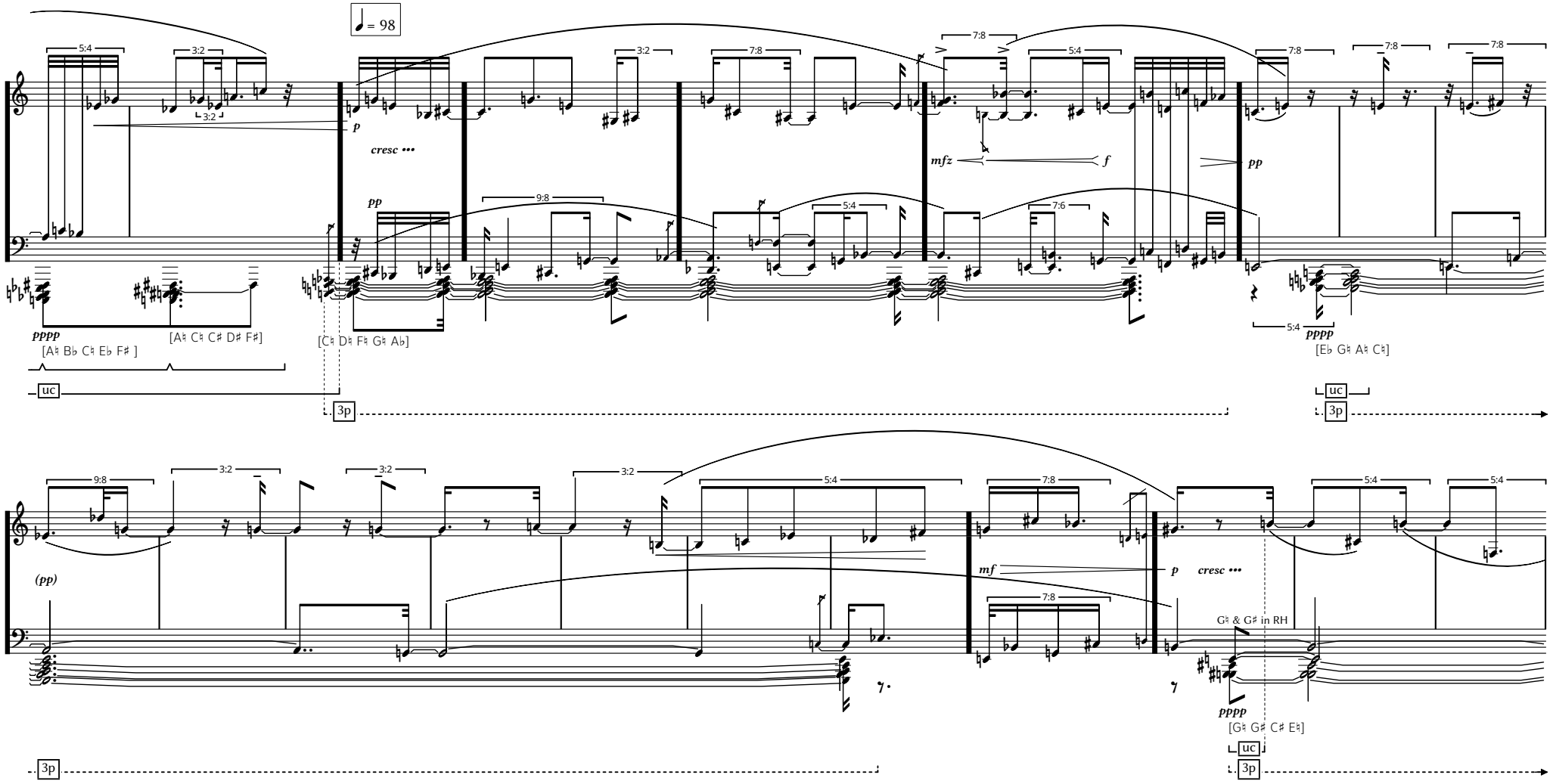
  There is no ***mp*** dynamic; ***mf*** is considered as being midway between ***p*** and ***f***.
- The *Una Corda* and **Third Pedal (3p)** markings are provided in exact detail throughout the piece. Both should be operated by the player's left foot, frequently depressing both together and sliding across 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

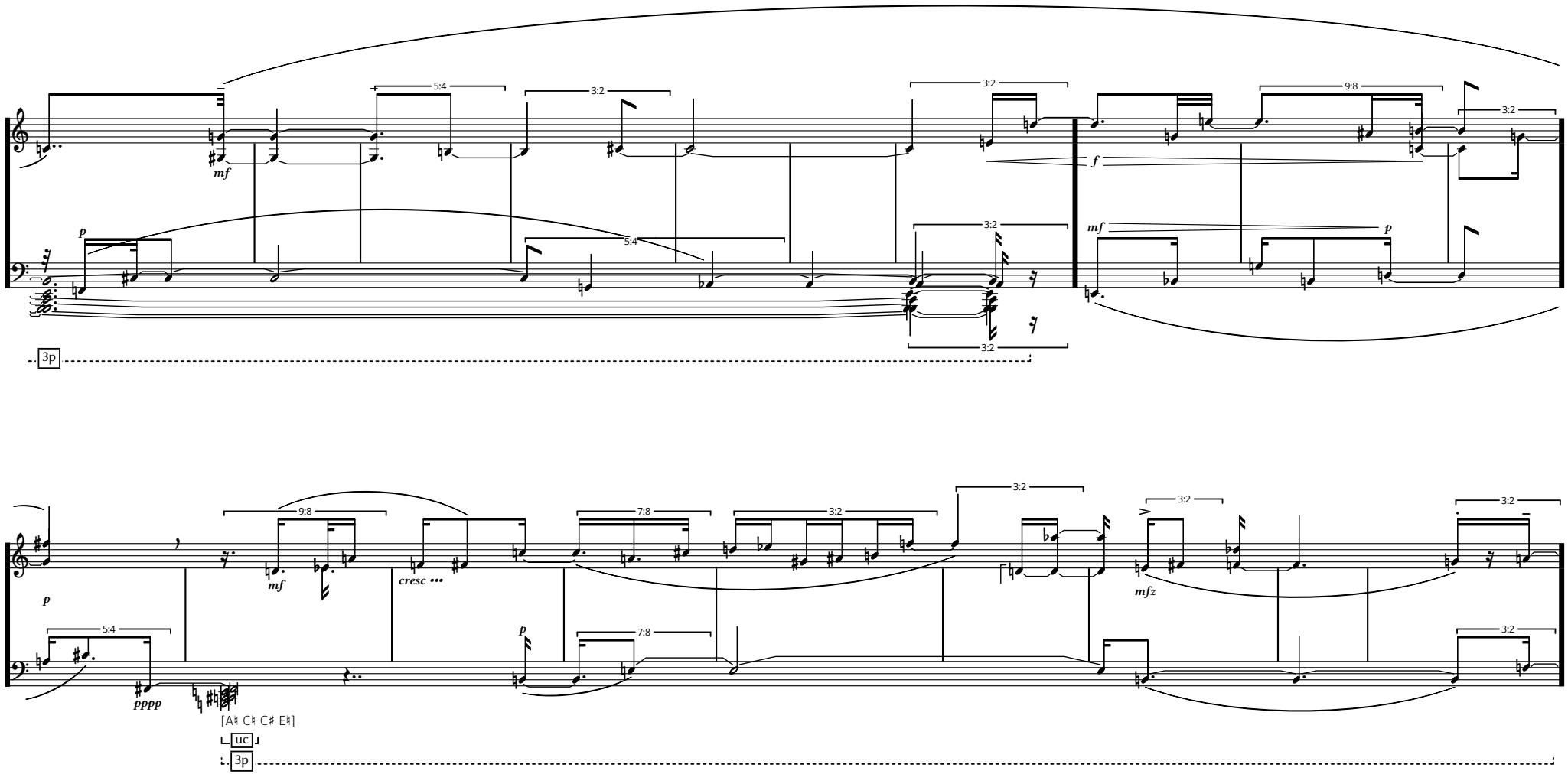
It was not an immediate idea, that the brief, freestanding, piece I had written as an acknowledgement of my respect for the composer Brett Dean should be part of a larger collection, but it eventually dawned on me that the slightly mischievous tone of this work, and its growing number of companions,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

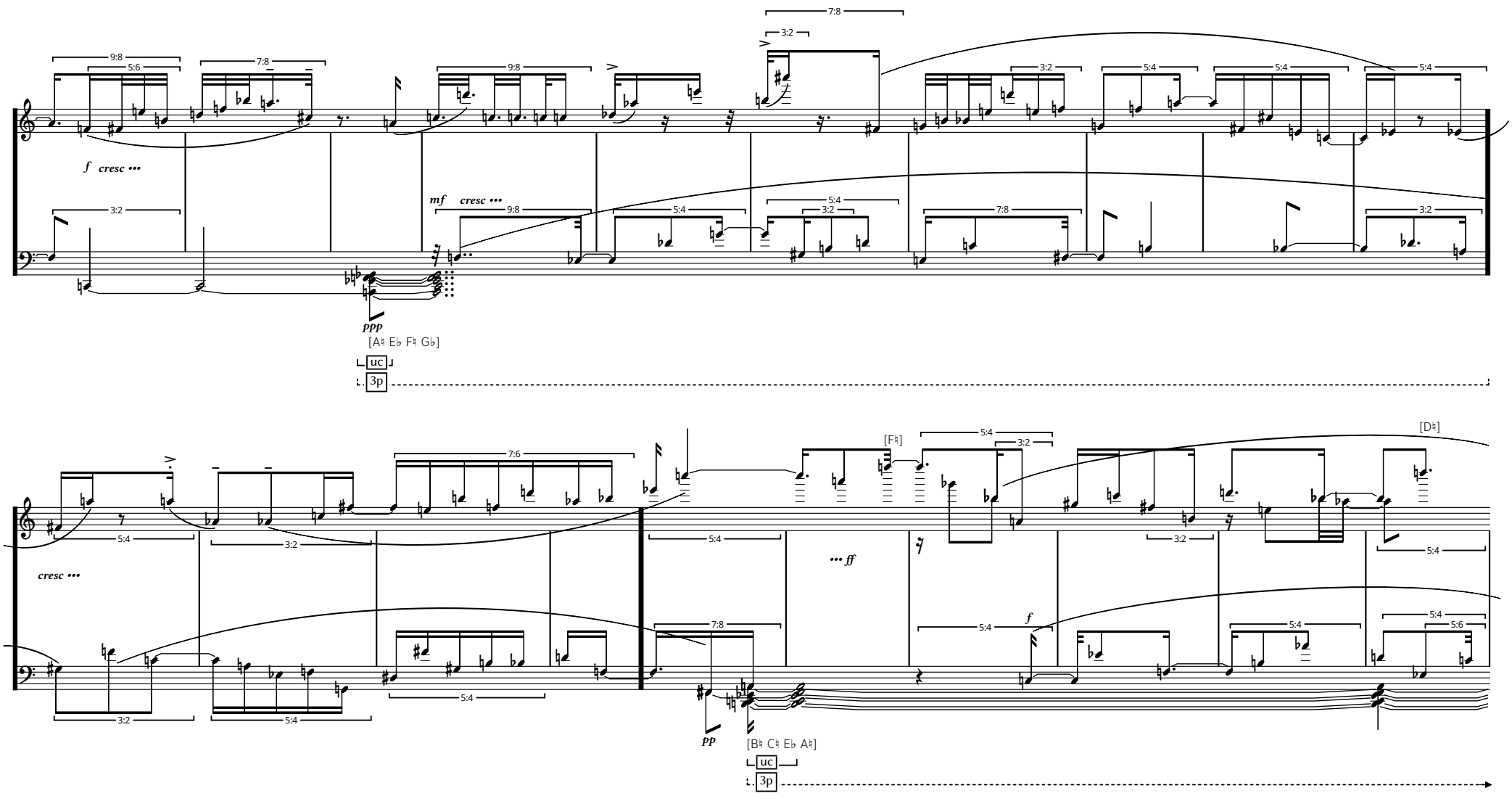
Some decades ago, I also decided that all my smaller solo piano pieces would be collected together as a set of **Phase Portraits**, covering 1973 to the present. The **heretical bagatelles** are **Book III** of this larger series of works. Unlike the **Phase Portraits**, pianists are at liberty to choose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

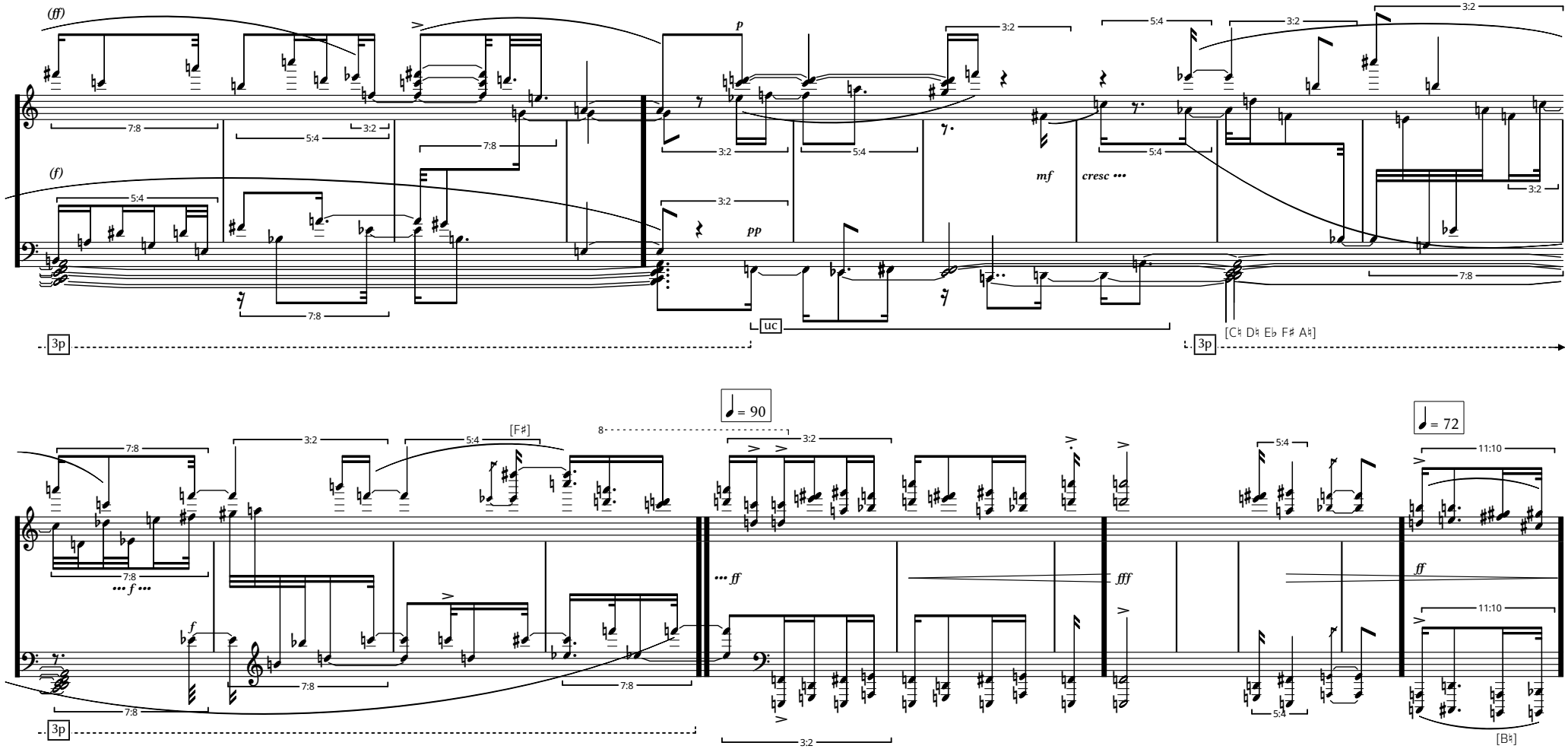
BD

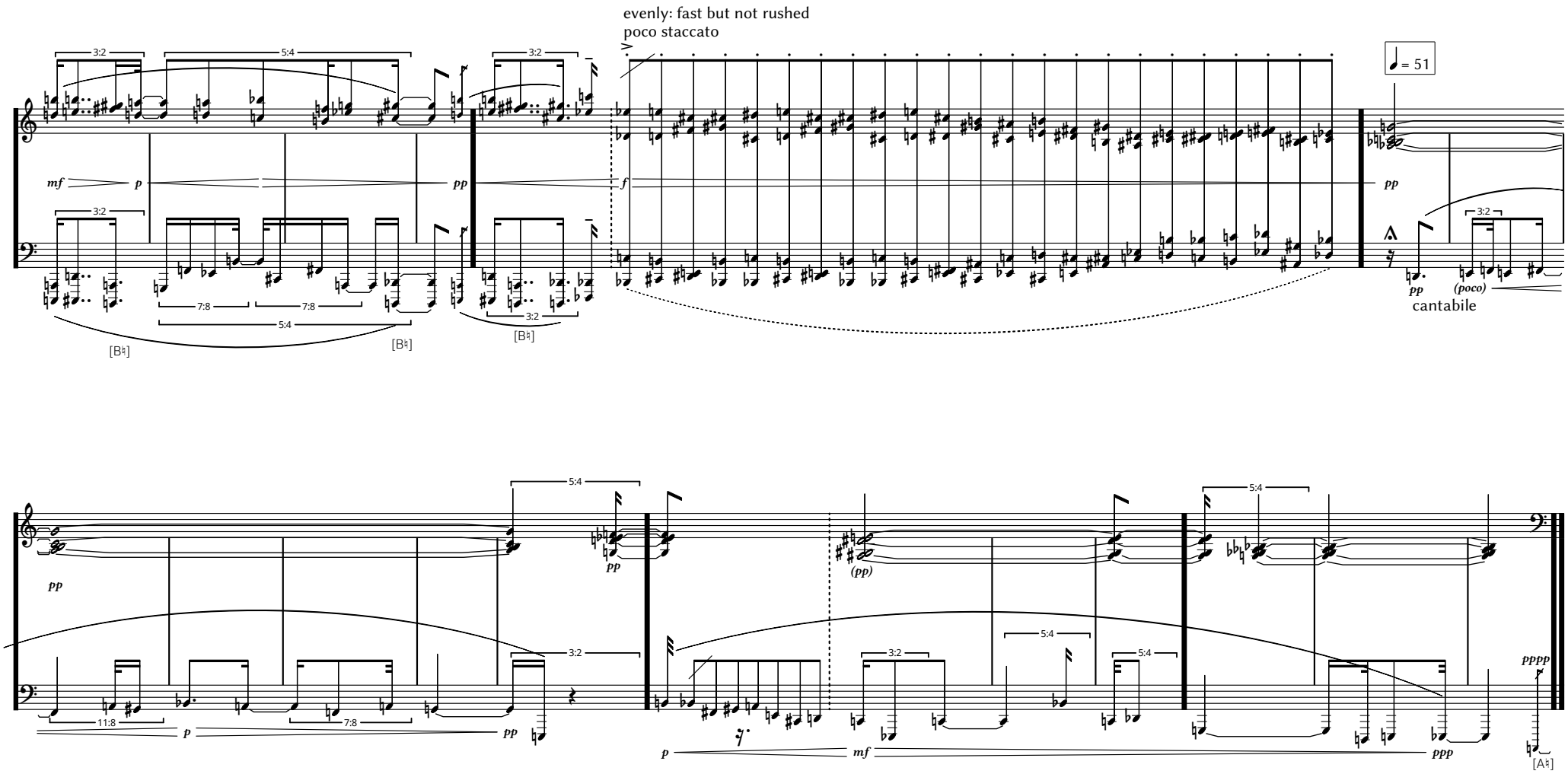


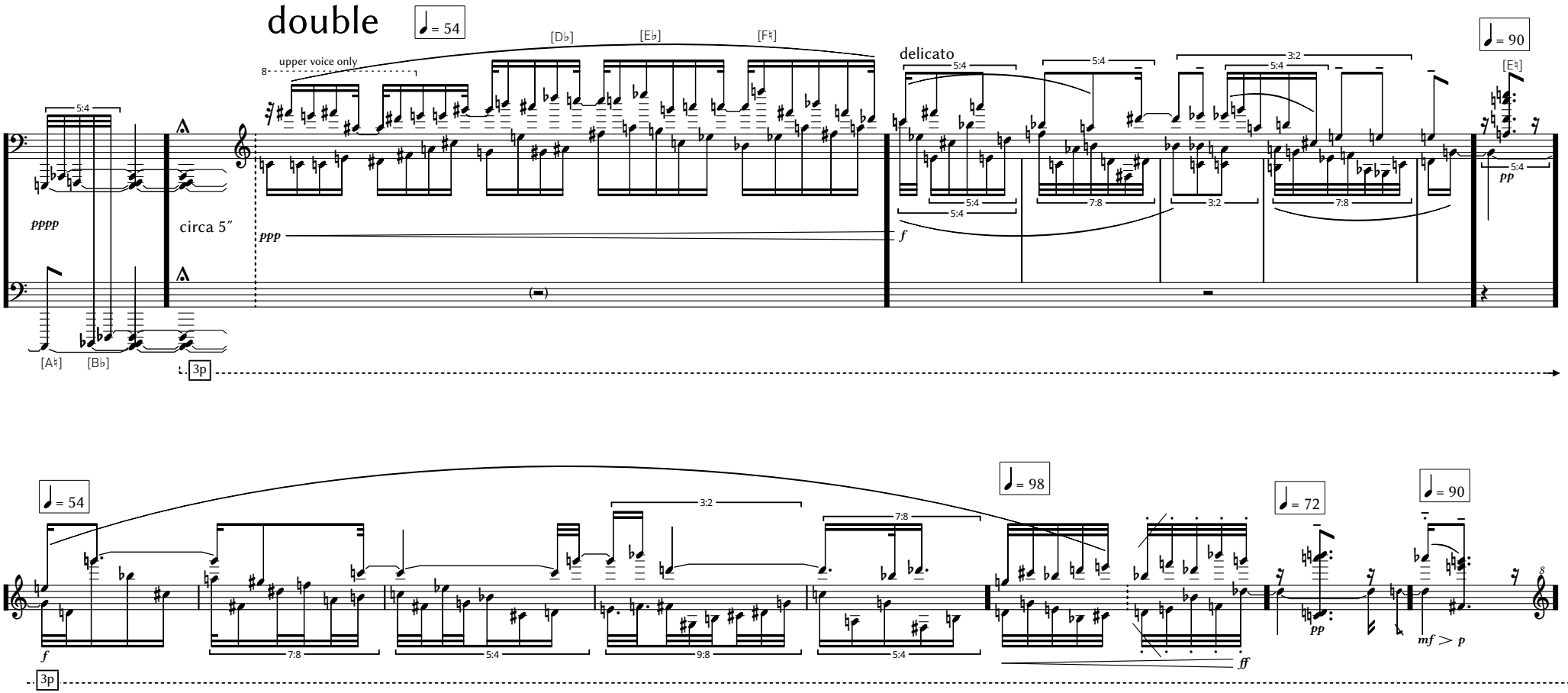

♩ = 98
5:4
3:2
3:2
p
cresc •••
pp
9:8
3:2
7:8
5:4
mfz
f
7:8
5:4
7:6
7:8
7:8
7:8
pp
5:4
pppp
[Eb Gb Ab Cb]
pppp
[Ab Bb Cb Eb F#]
[Ab Cb C# D# F#]
[Cb Db Fb Gb Ab]
uc
3p
uc
3p
9:8
3:2
3:2
3:2
5:4
7:8
5:4
5:4
(pp)
mf
p
cresc •••
7:8
G♭ & G♯ in RH
pppp
[Gb G# C# Eb]
3p
uc
3p

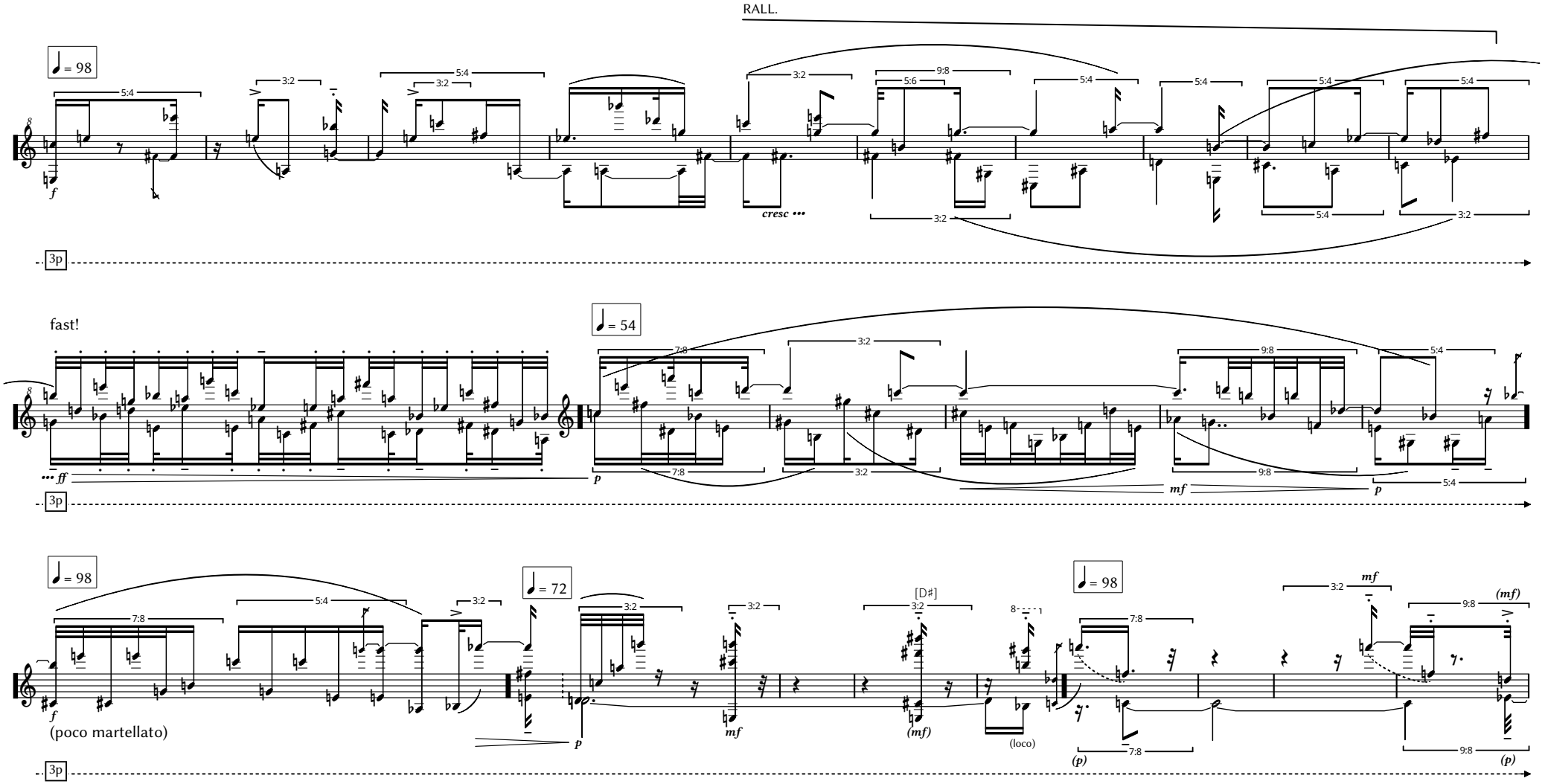

5:4
3:2
3:2
9:8
3:2
mf
f
p
mf
p
5:4
3:2
3:2
3p
9:8
7:8
3:2
3:2
3:2
p
mf
cresc •••
mfz
5:4
7:8
3:2
pppp
p
[A♮ C♮ C♯ E♮]
uc
3p

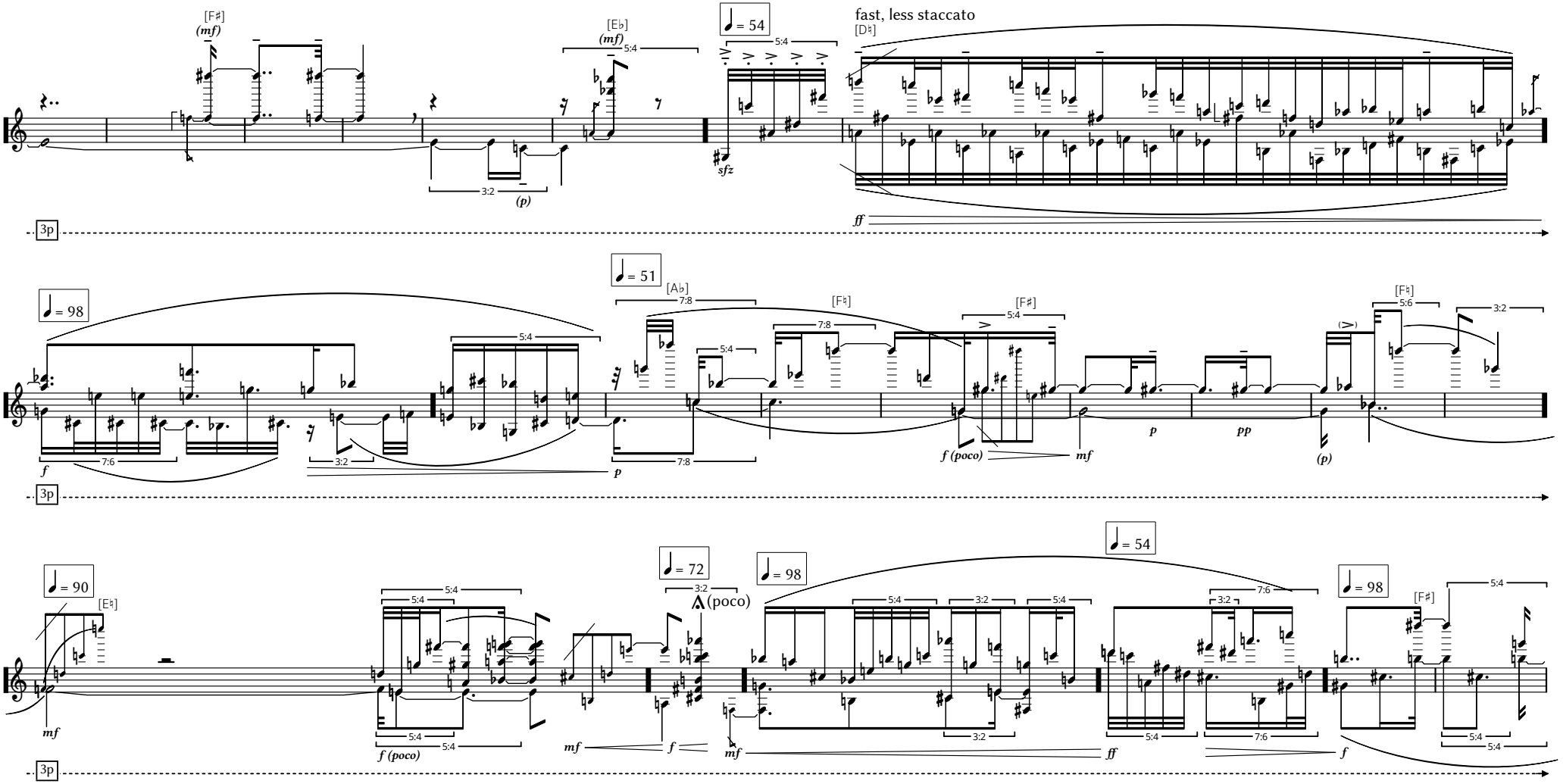

f cresc •••
mf cresc •••
ppp
[A♮ E♭ F♮ G♭]
uc
3p
cresc •••
[F♮]
[D♮]
••• ff
f
pp
[B♮ C♮ E♭ A♮]
uc
3p

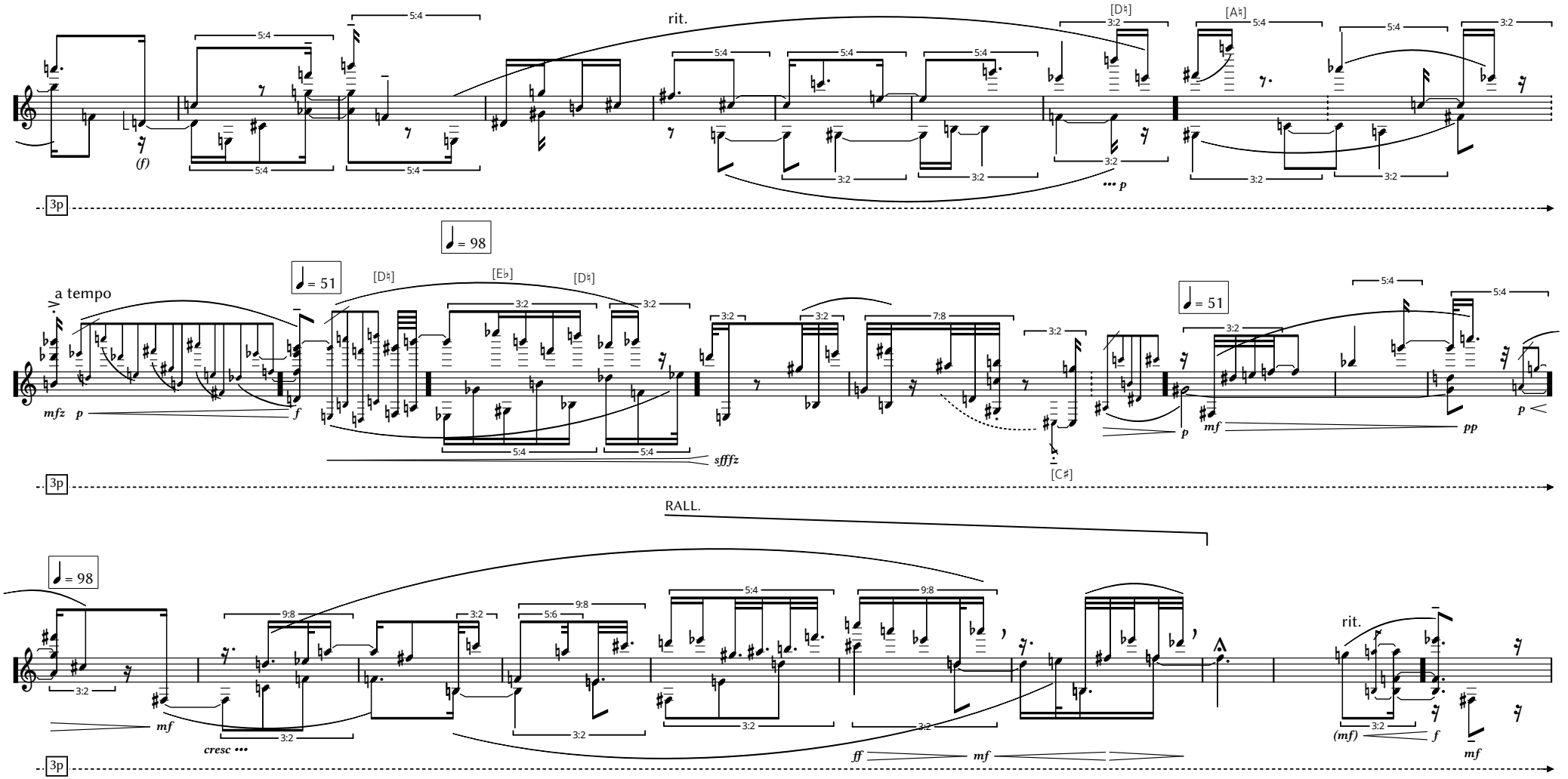

(ff)
(f)
p
mf
cresc •••
pp
uc
3p
[C♮ D♮ E♭ F♯ A♮]
♩ = 90
[F♯]
••• f •••
f
••• ff
fff
♩ = 72
ff
[B♮]

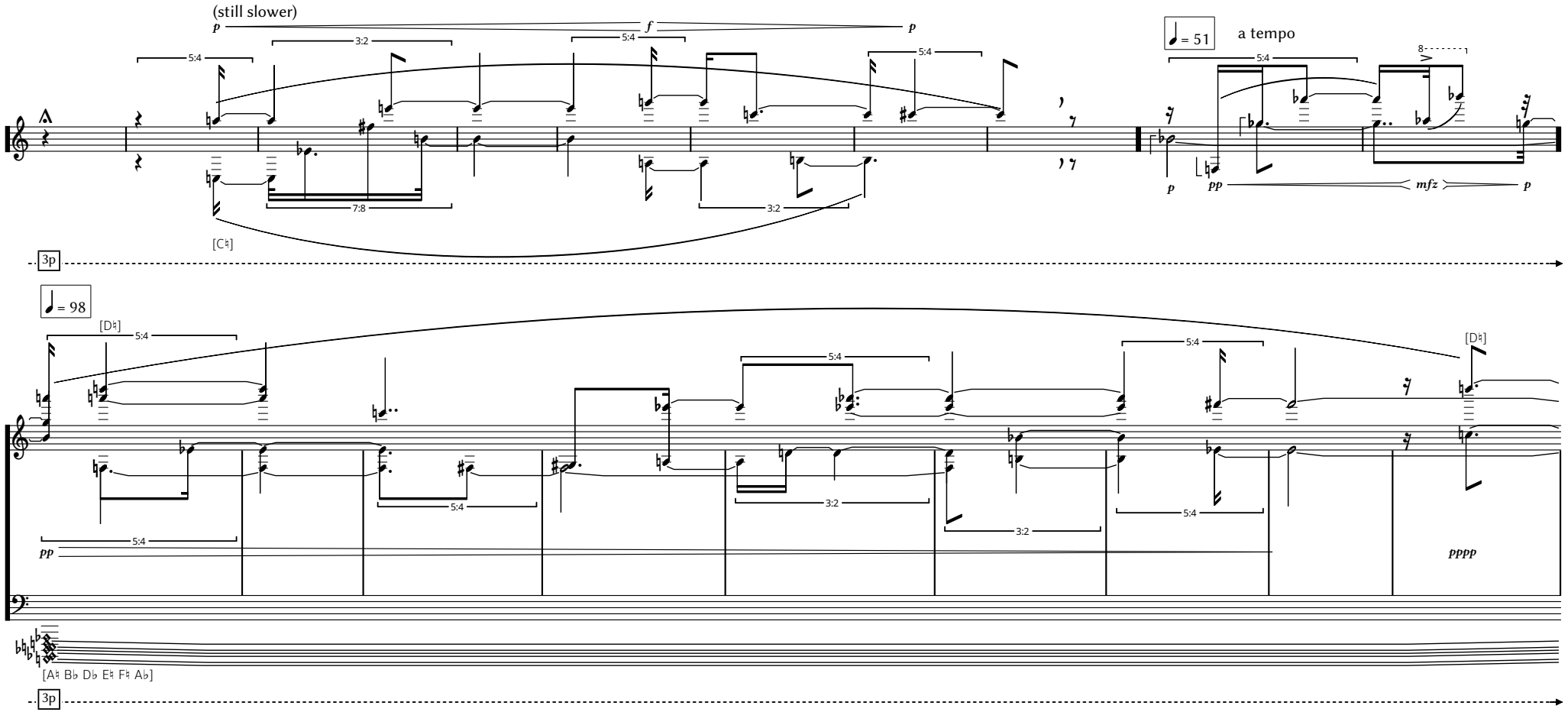

evenly: fast but not rushed
poco staccato
♩ = 51
cantabile
[B♮]
[B♮]
[B♮]
[A♮]

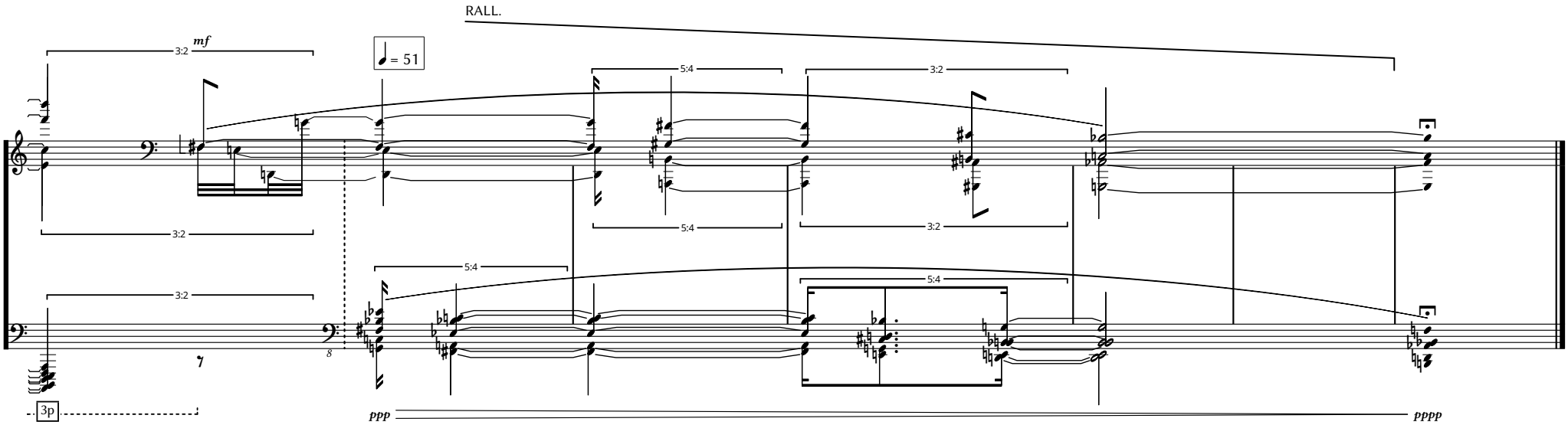

double
♩ = 54
upper voice only
[D♭]
[E♭]
[F♮]
delicato
♩ = 90
[E♮]
pppp
circa 5″
ppp
f
pp
[A♮]
[B♭]
3p
♩ = 54
♩ = 98
♩ = 72
♩ = 90
f
ff
pp
mf > p
3p


RALL.
♩ = 98
cresc •••
3p
fast!
♩ = 54
••• ff
p
mf
3p
♩ = 98
♩ = 72
♩ = 98
f
(poco martellato)
p
mf
[D♯]
(mf)
(loco)
(p)
mf
(mf)
(p)
3p


[F♯]
(mf)
[E♭]
(mf)
5:4
♩ = 54
5:4
fast, less staccato
[D♮]
sfz
3:2
(p)
ff
3p
♩ = 98
♩ = 51
[A♭]
7:8
[F♮]
7:8
[F♯]
5:4
5:4
5:4
f
7:6
3:2
p
7:8
f (poco)
mf
p
pp
(p)
[F♮]
5:6
3:2
3p
♩ = 90
[E♮]
mf
5:4
5:4
5:4
5:4
f (poco)
♩ = 72
3:2
(poco)
mf
f
♩ = 98
♩ = 54
5:4
3:2
5:4
3:2
7:6
mf
ff
♩ = 98
[F♯]
5:4
5:4
5:4
f
3p


rit.
[D♮]
[A♮]
(f)
••• p
3p
♩ = 98
♩ = 51
a tempo
[D♮]
[E♭]
[D♮]
mfz p
f
sfffz
[C♯]
♩ = 51
mf
pp
p
RALL.
♩ = 98
mf
cresc •••
ff
mf
rit.
(mf)
f
mf
3p


(still slower)
p
f
p
5:4
3:2
5:4
5:4
7:8
3:2
[C♮]
3p
♩ = 51
a tempo
5:4
8
p
pp
mfz
p
♩ = 98
[D♮]
5:4
5:4
5:4
5:4
5:4
5:4
3:2
3:2
[D♮]
pp
pppp
[A♮ B♭ D♭ E♮ F♮ A♭]
3p



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