PdeJ 3: laminar flow

for piano

Chris Dench

PdeJ 3 (laminar flow)

(2022)

from the heretical bagatelles, Book III *of the* Phase Portraits

for piano

for Peter de Jager

"In fluid dynamics, laminar flow (or streamline flow) occurs when a fluid flows in parallel layers, with no disruption between the layers. ... In non-scientific terms, laminar flow is smooth...".
—Wikipedia

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- Accidentals only apply to the notes the immediately precede except in the case of immediate repetitions or where score-space is lacking.
- The score is notated at approximately 3.6 cm = 1 second, except during *accelerandi* and *rallentandi*. Tempi are somewhat abstract; players are encouraged to find a velocity that suits them. Gracenote notation is rigorous, all being notated as *in-time* graces.
- **Dynamic profile**: there are **nine** dynamic steps in this work:

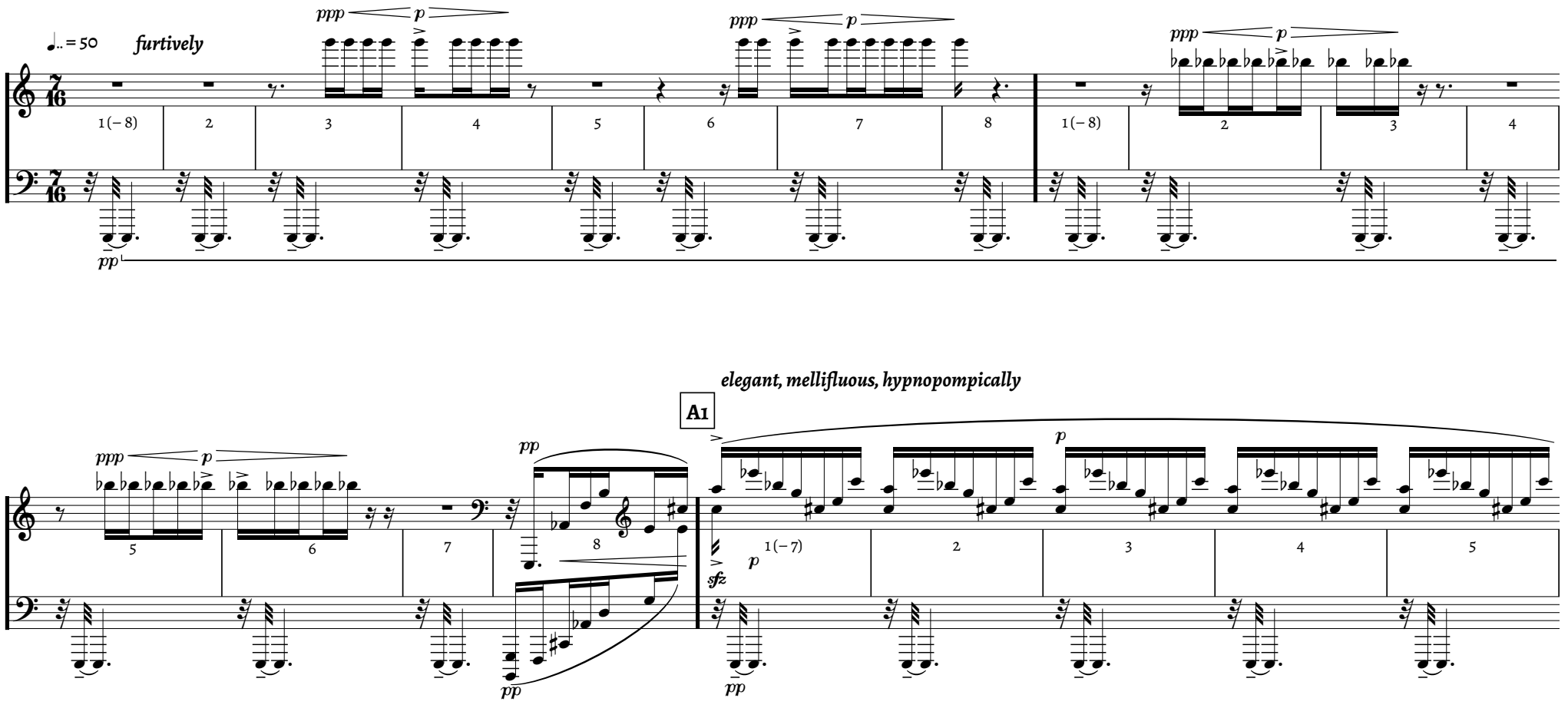
  pppp*—*ppp*—*pp*—*p*—*mf*—*f*—*ff*—*fff*—*ffff

  There is no ***mp*** dynamic; ***mf*** is considered to be midway between ***p*** and ***f***. (*Poco)* written near a dynamic means to slightly understate it. A horizontal stroke (—) following a dynamic emphasises that it continues uniformly until contradicted; a slash (/) immediately between dynamics means an abrupt change.

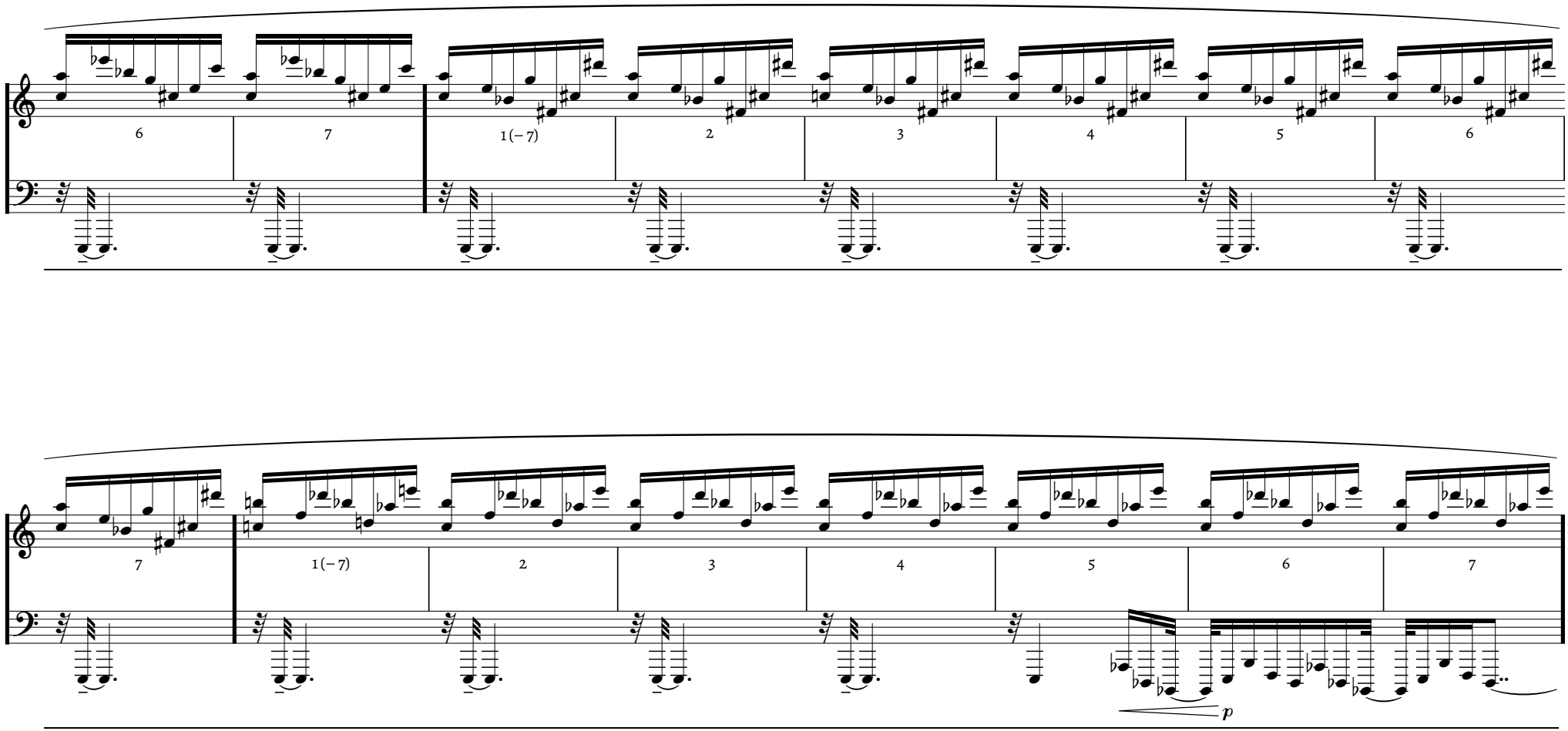
  Dynamics should be not be treated as a simple linear *soft*→*loud*: they function as variations in the *local* context.
- This piece may be performed as the final movement of the block of three **PdeJ** pieces. If performed in this way, the total three-movement form should be referred to as the **Sonata de Jager**.

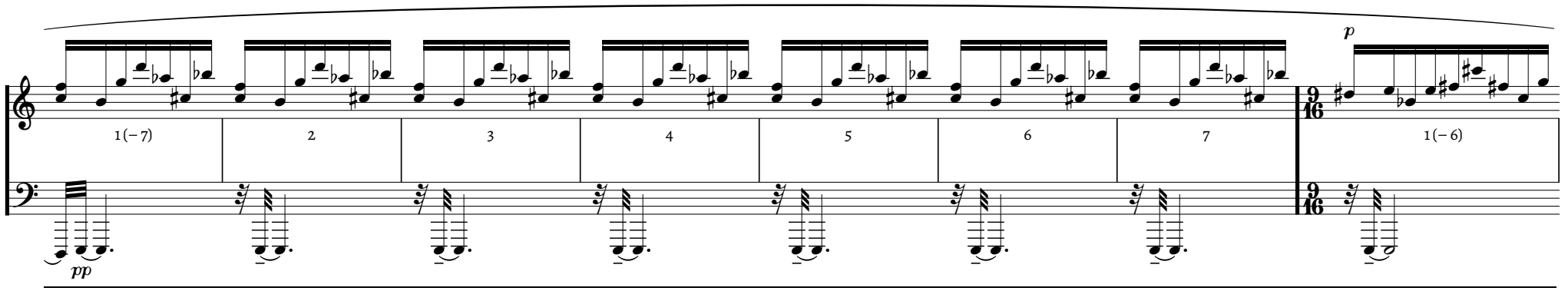
PdeJ 3: laminar flow

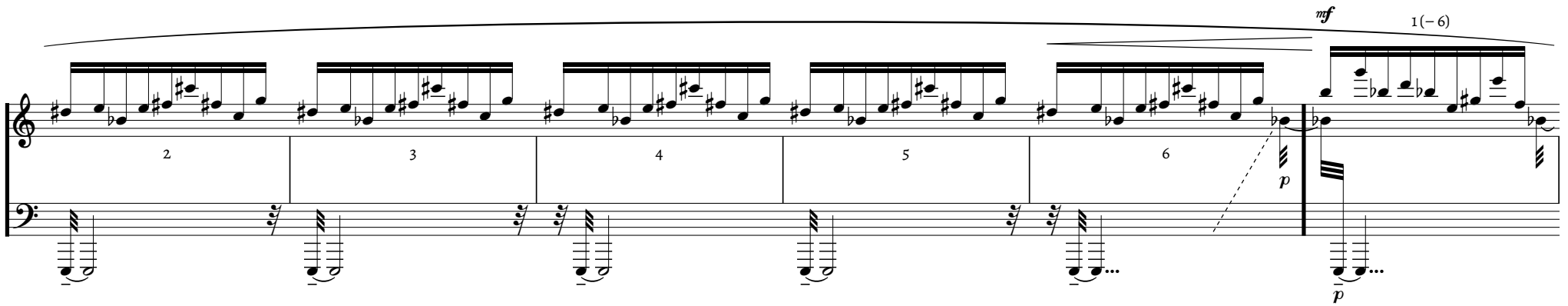
Chris Dench

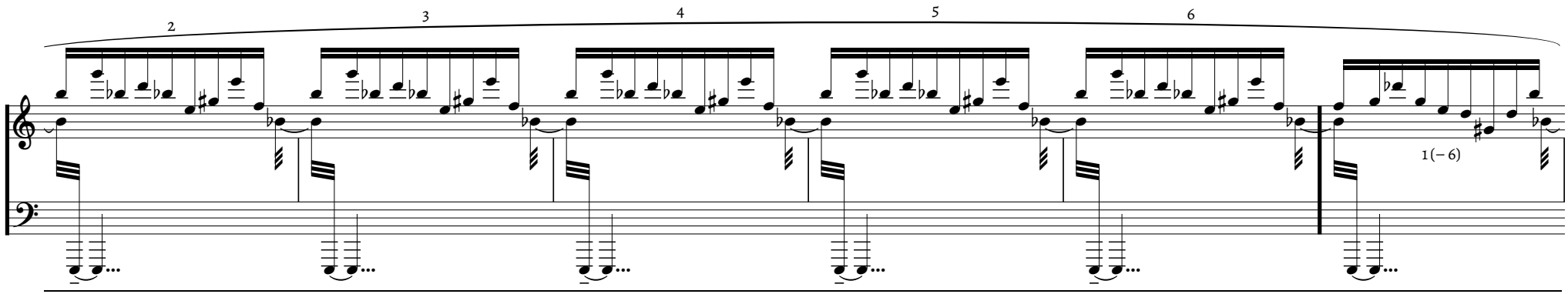


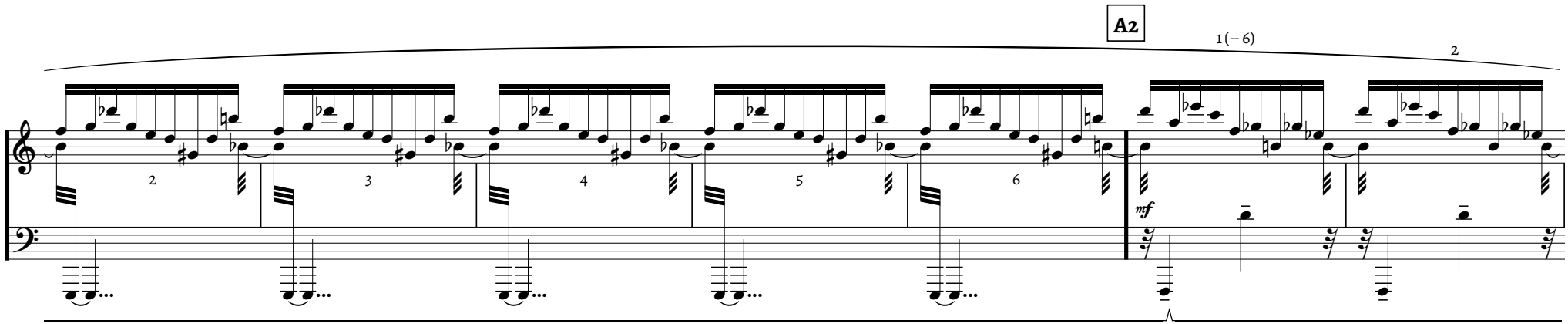
2

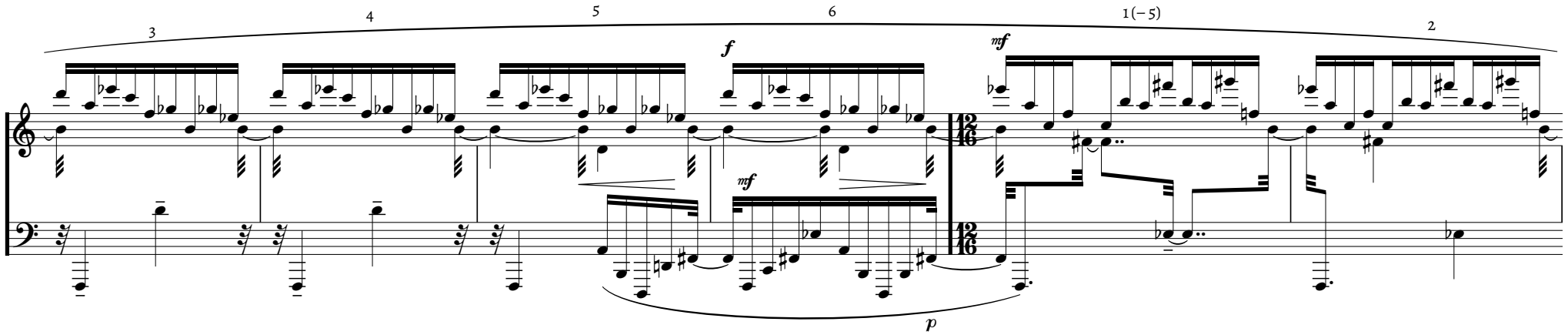


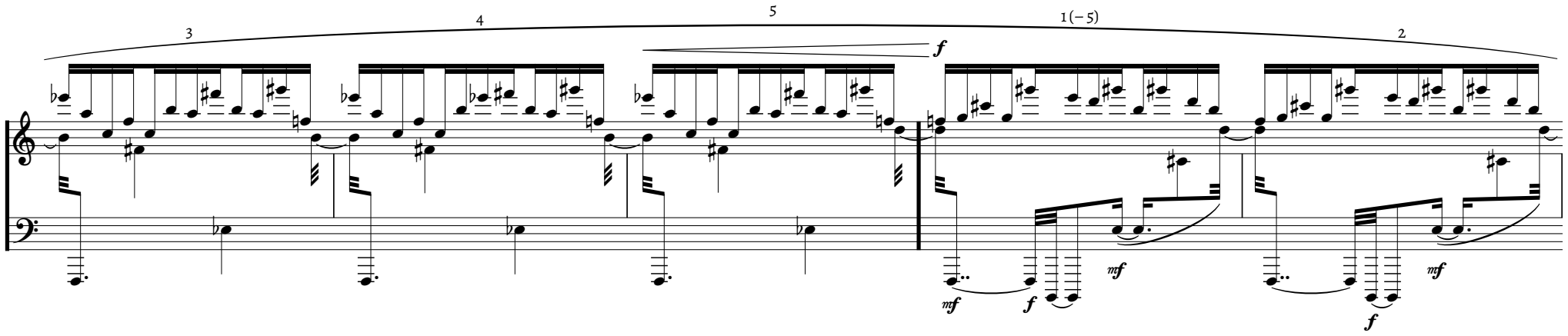

1(– 7)
2
3
4
5
6
7
1(– 6)
pp
p

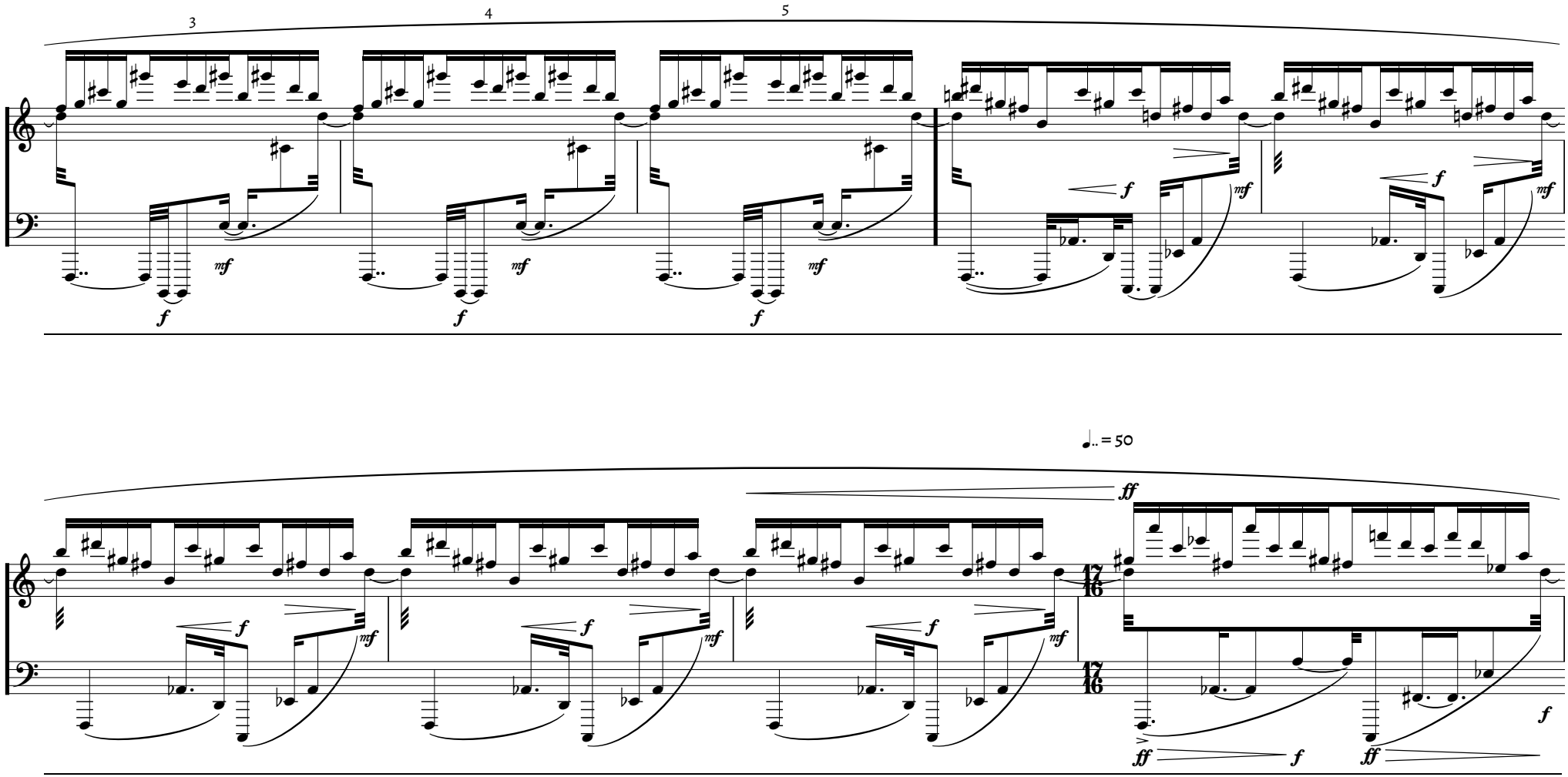

2
3
4
5
6
mf
1(– 6)
p
p

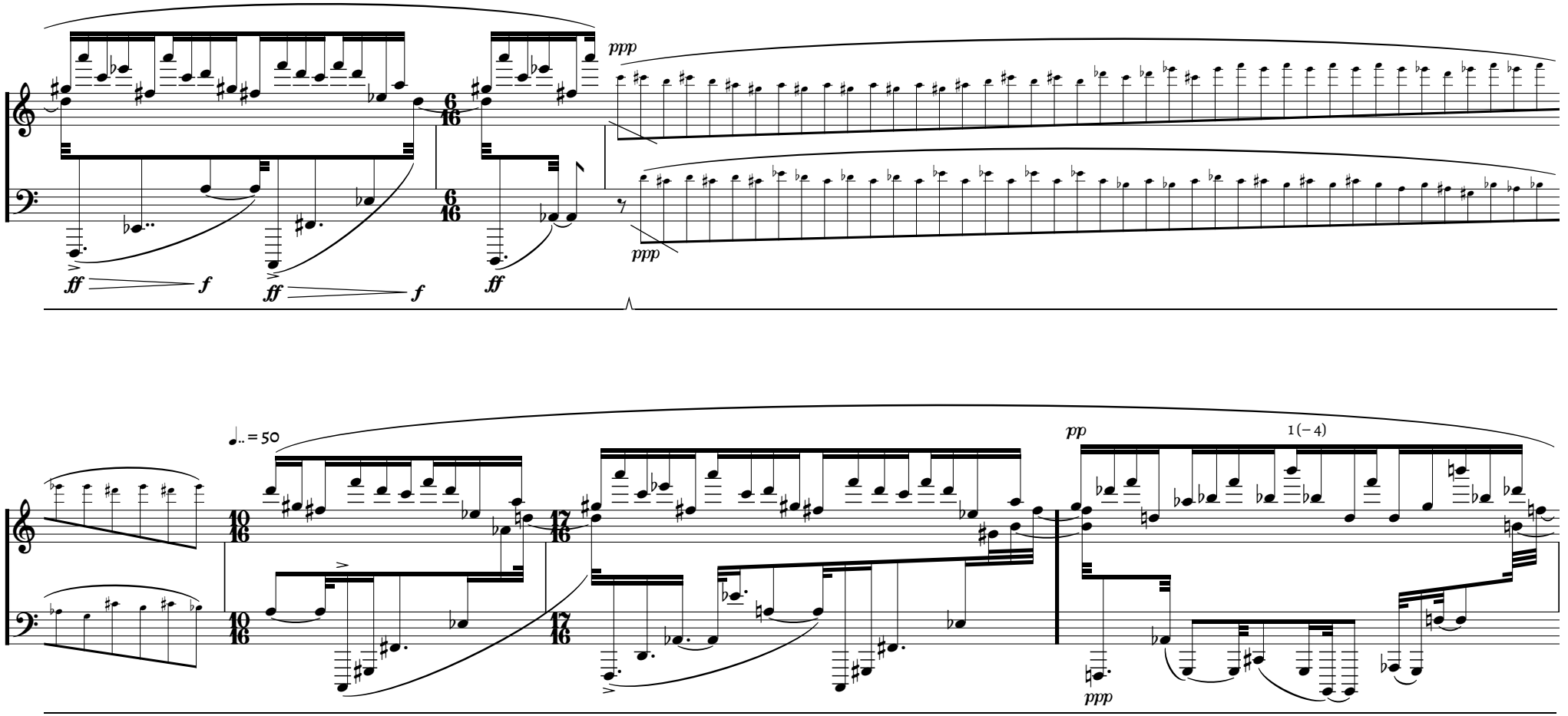

2
3
4
5
6
1(– 6)

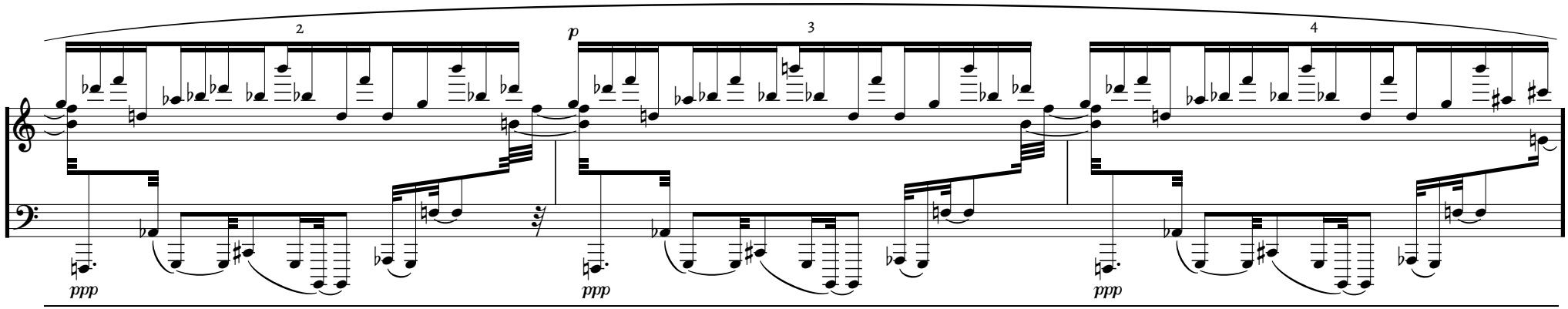

A2
1(– 6)
2
2
3
4
5
6
mf

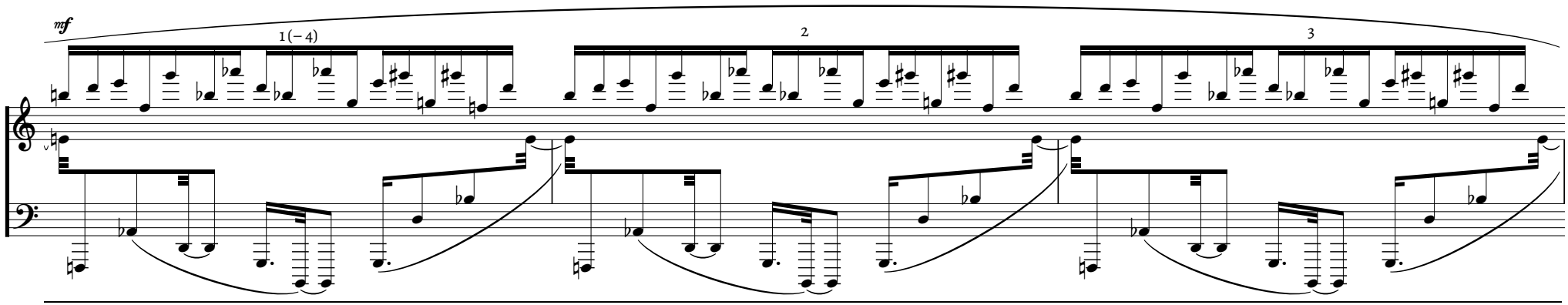

3
4
5
6
1(–5)
2
f
mf
mf
p

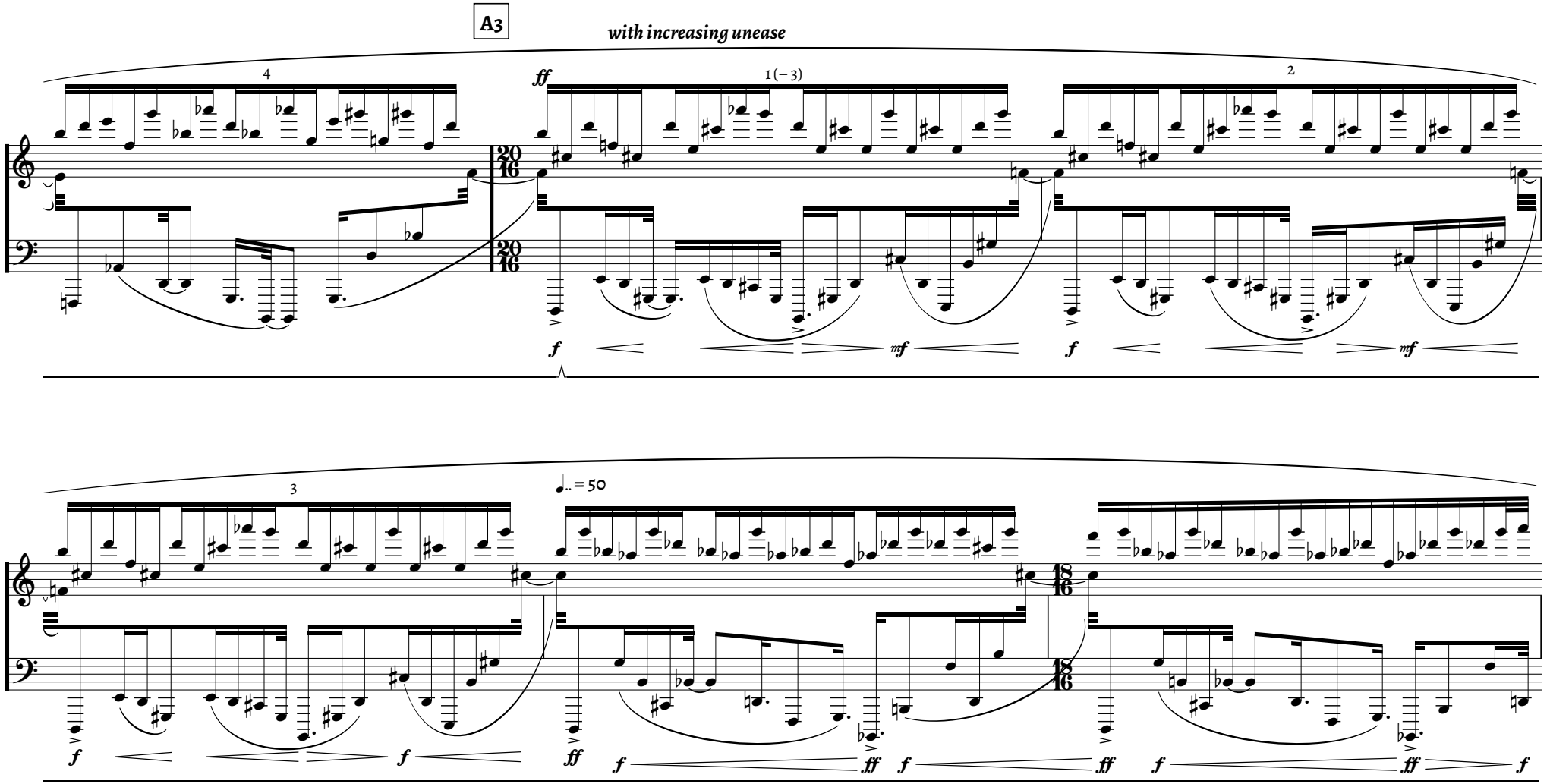

3
4
5
1(–5)
2
f
mf
mf
f
mf
f

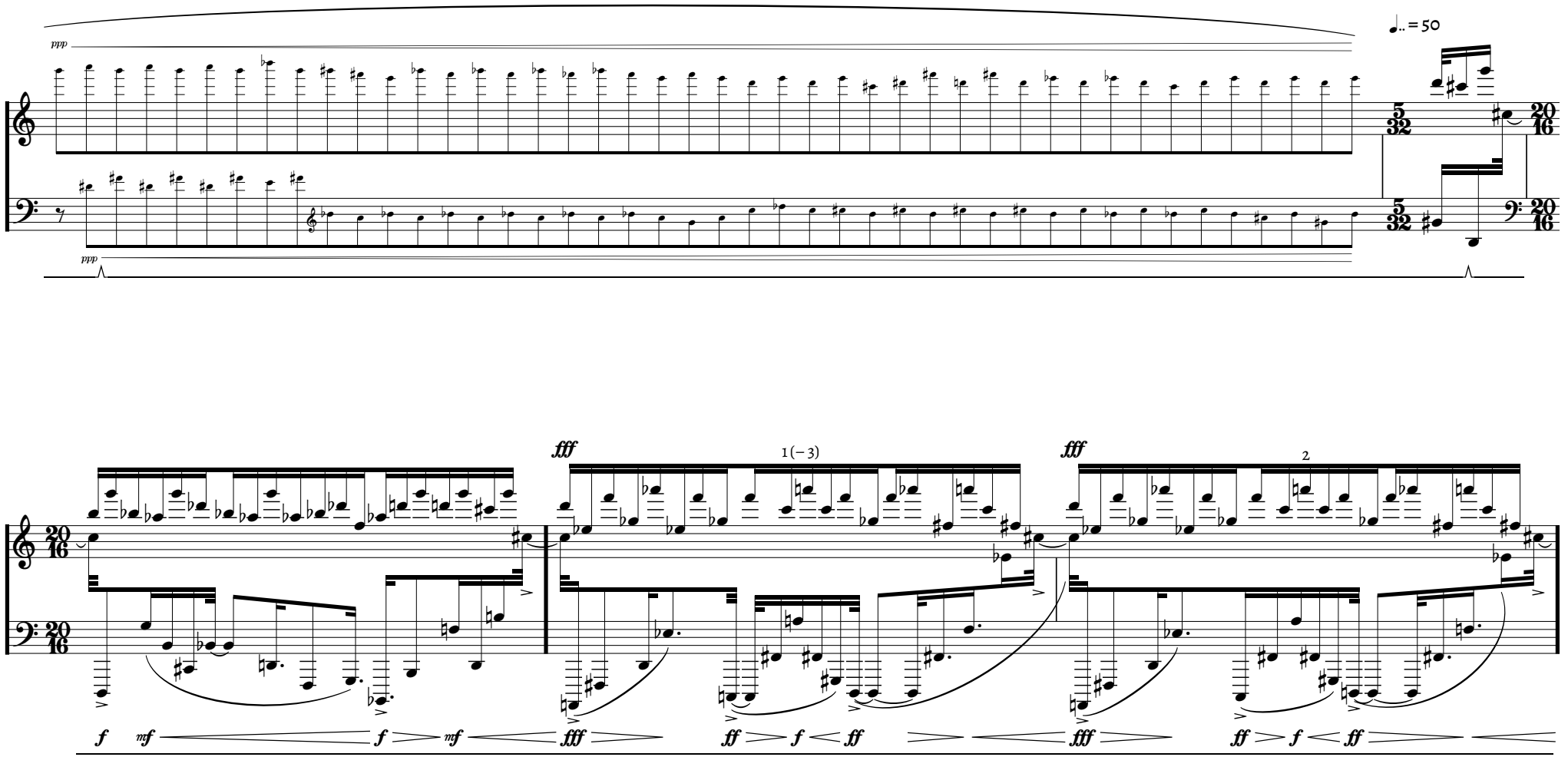

3
4
5
mf
f
mf
f
mf
f
f
mf
f
mf
♩.. = 50
ff
17/16
17/16
f
ff
f
ff

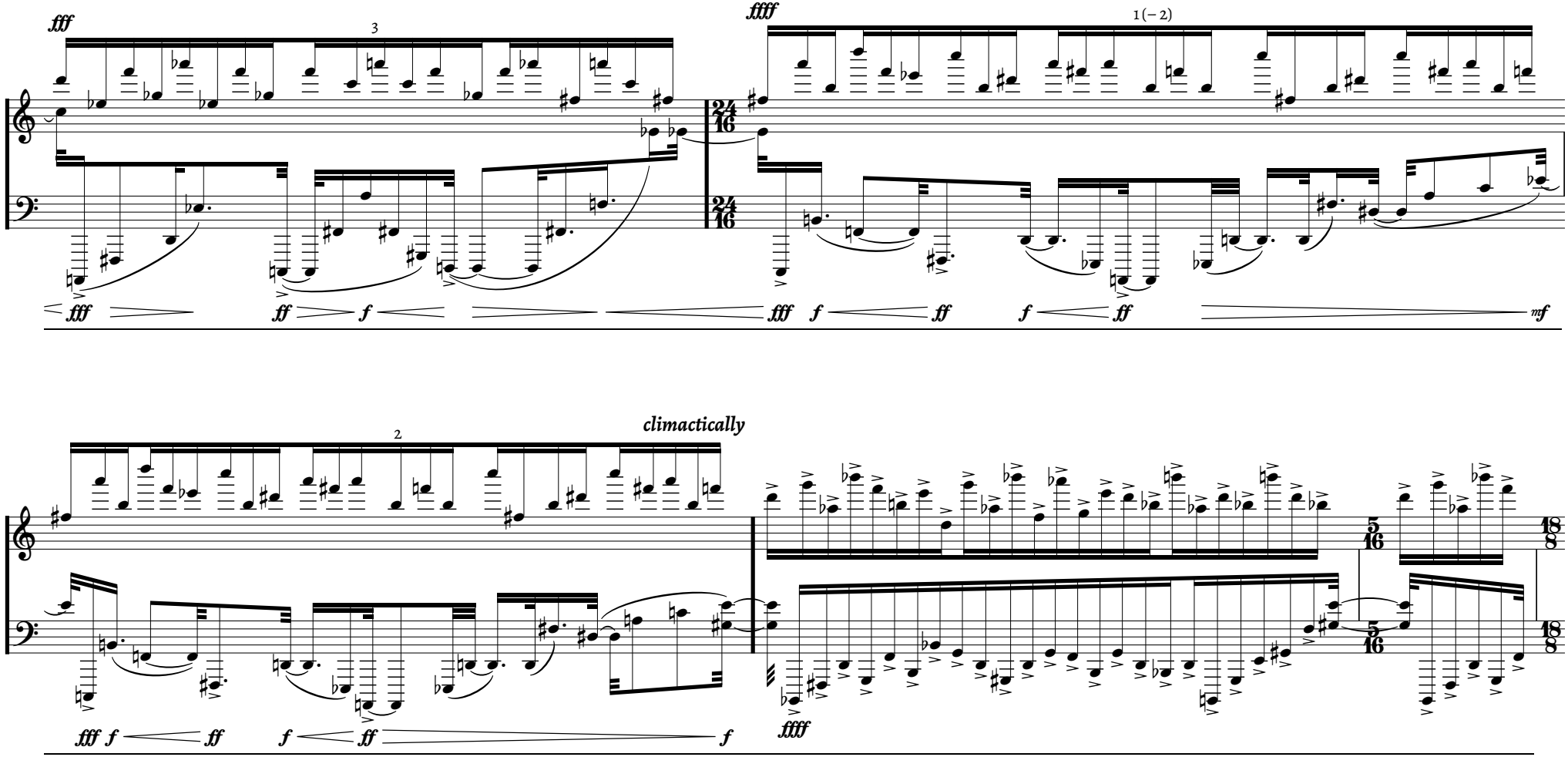

ppp
ff
f
ff
f
ff
ppp
ppp
♩.. = 50
pp
1 (– 4)
ppp

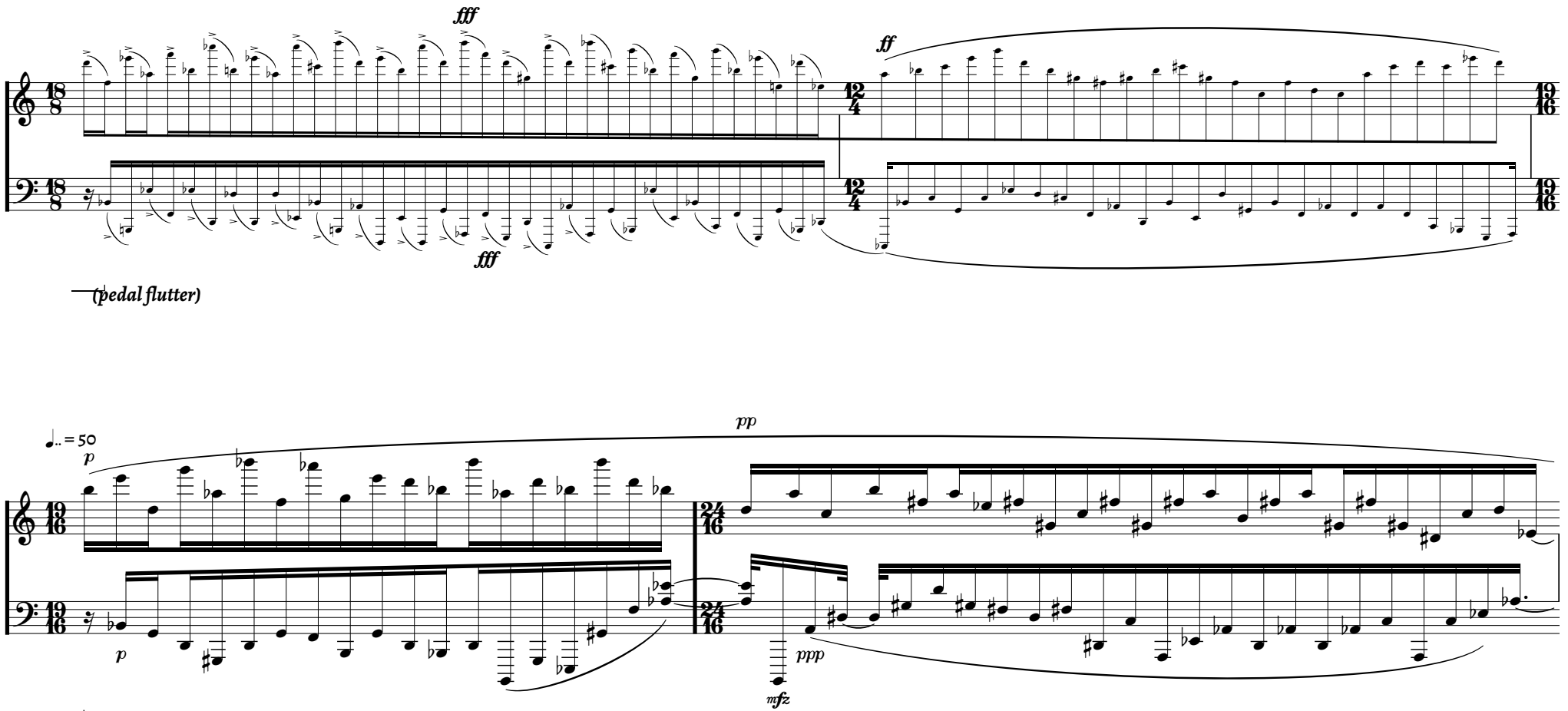

2
p
3
4
ppp
ppp
ppp

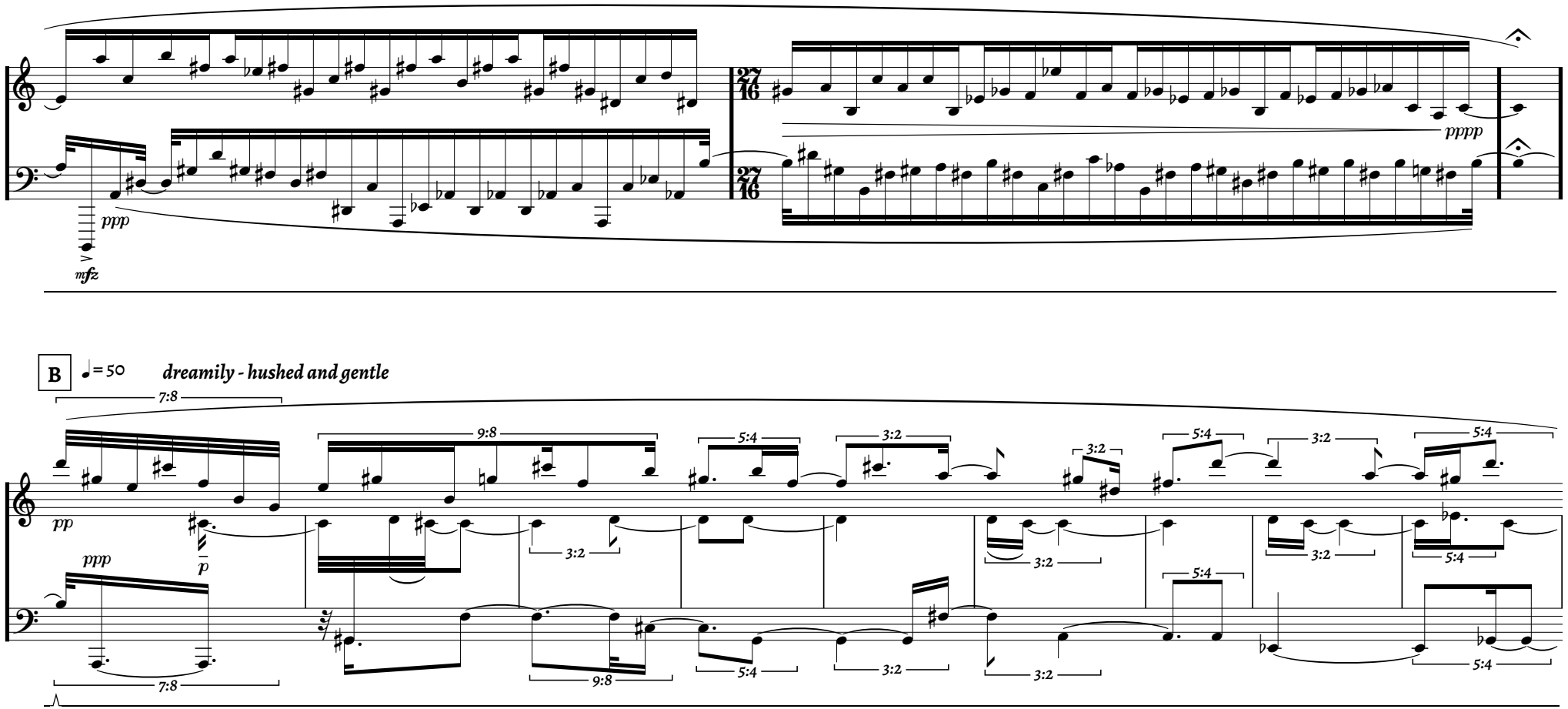

mf
1 (– 4)
2
3

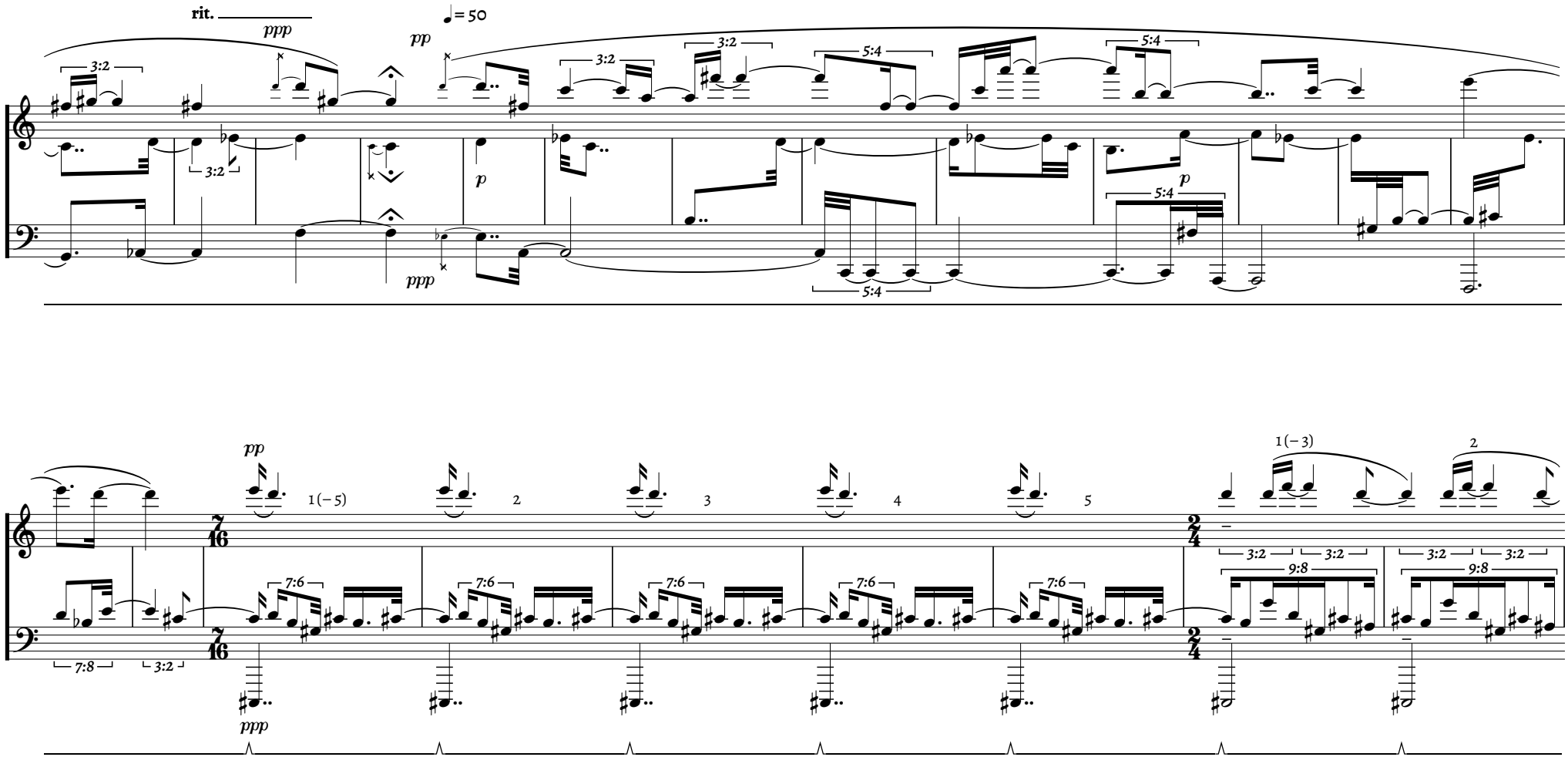

A3
with increasing unease
4
ff
1 (– 3)
2
20/16
f
mf
f
mf
3
♩.. = 50
18/16
f
f
ff
f
ff
f
ff
f
ff
f

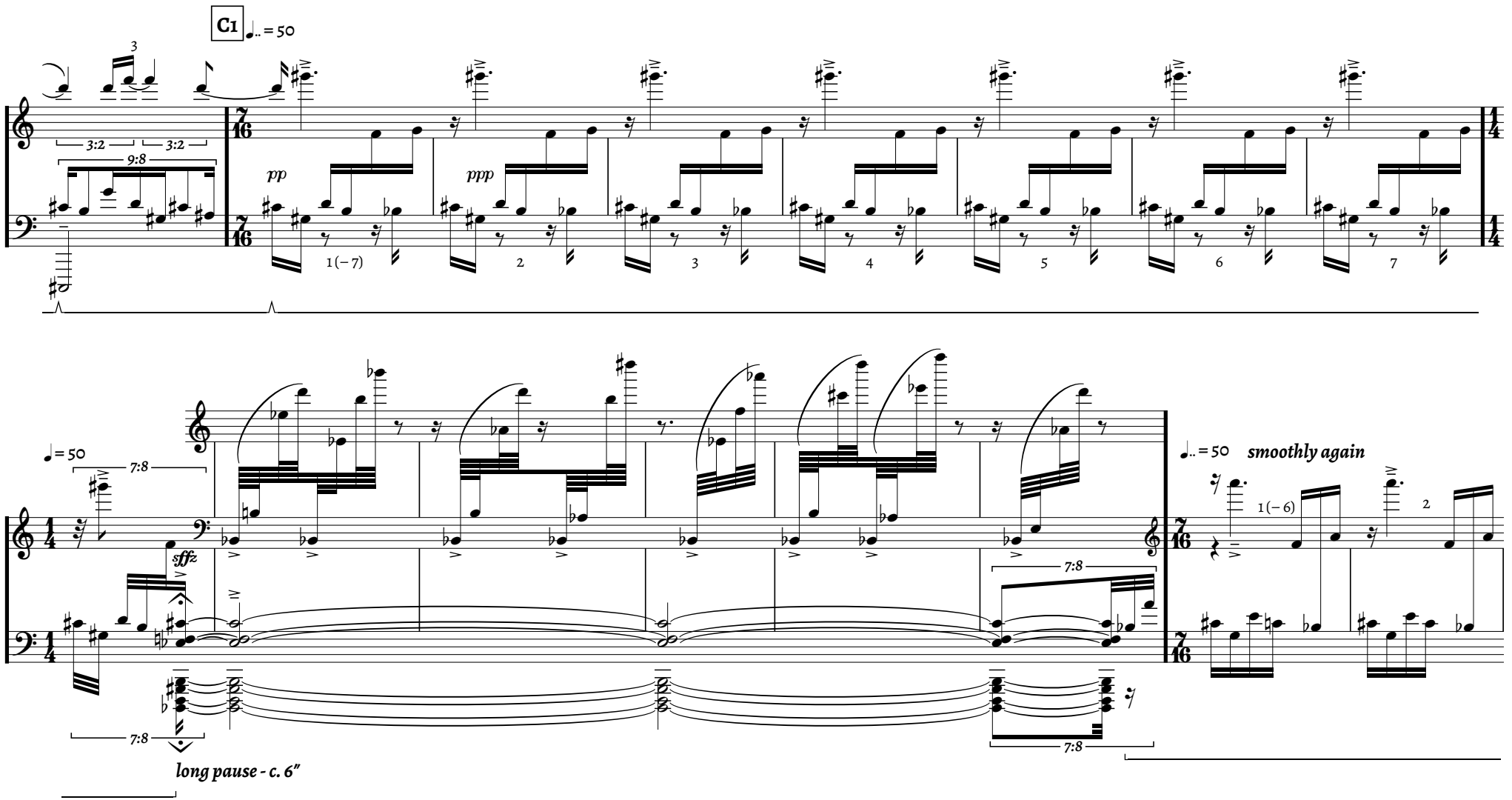

ppp
ppp
♩.. = 50
fff
1 (– 3)
fff
2
f
mf
f
mf
fff
ff
f
ff
fff
ff
f
ff

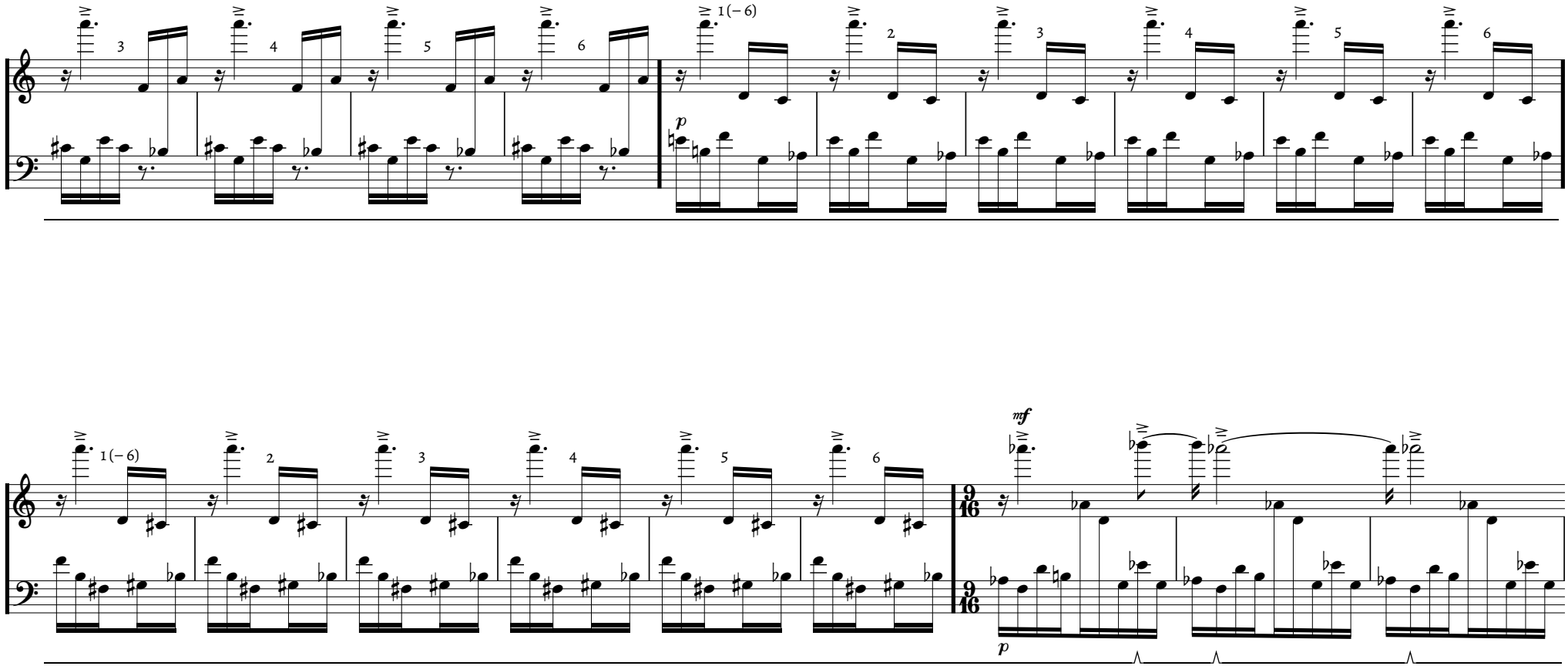

fff
3
ffff
1 (– 2)
fff
ff
f
fff
f
ff
f
ff
mf
2
climactically
fff
f
ff
f
ff
f
ffff

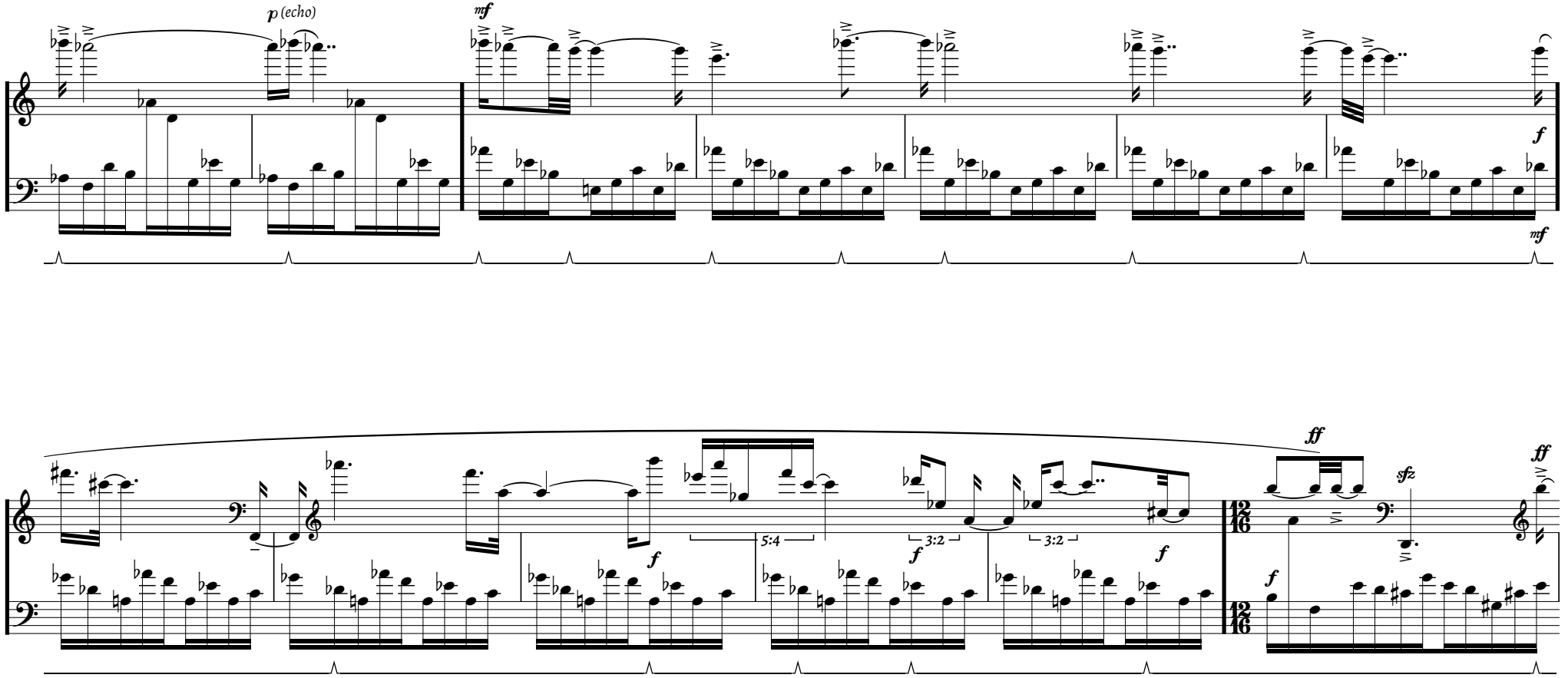

fff
ff
fff
(pedal flutter)
♩.. = 50
p
pp
p
ppp
mfz

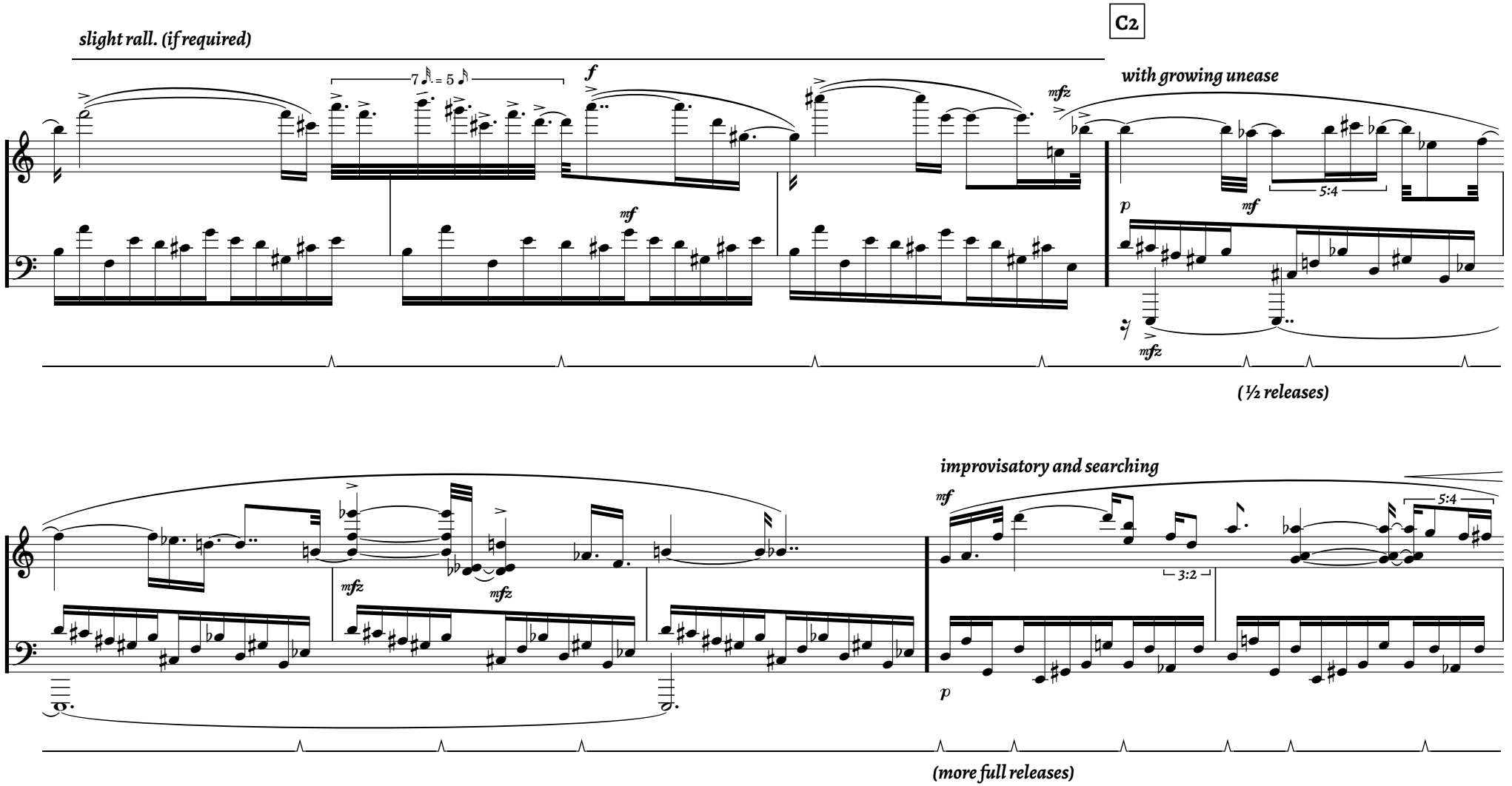

ppp
mfz
pppp
B
♩= 50
dreamily - hushed and gentle
pp
ppp
p
7:8
9:8
5:4
3:2

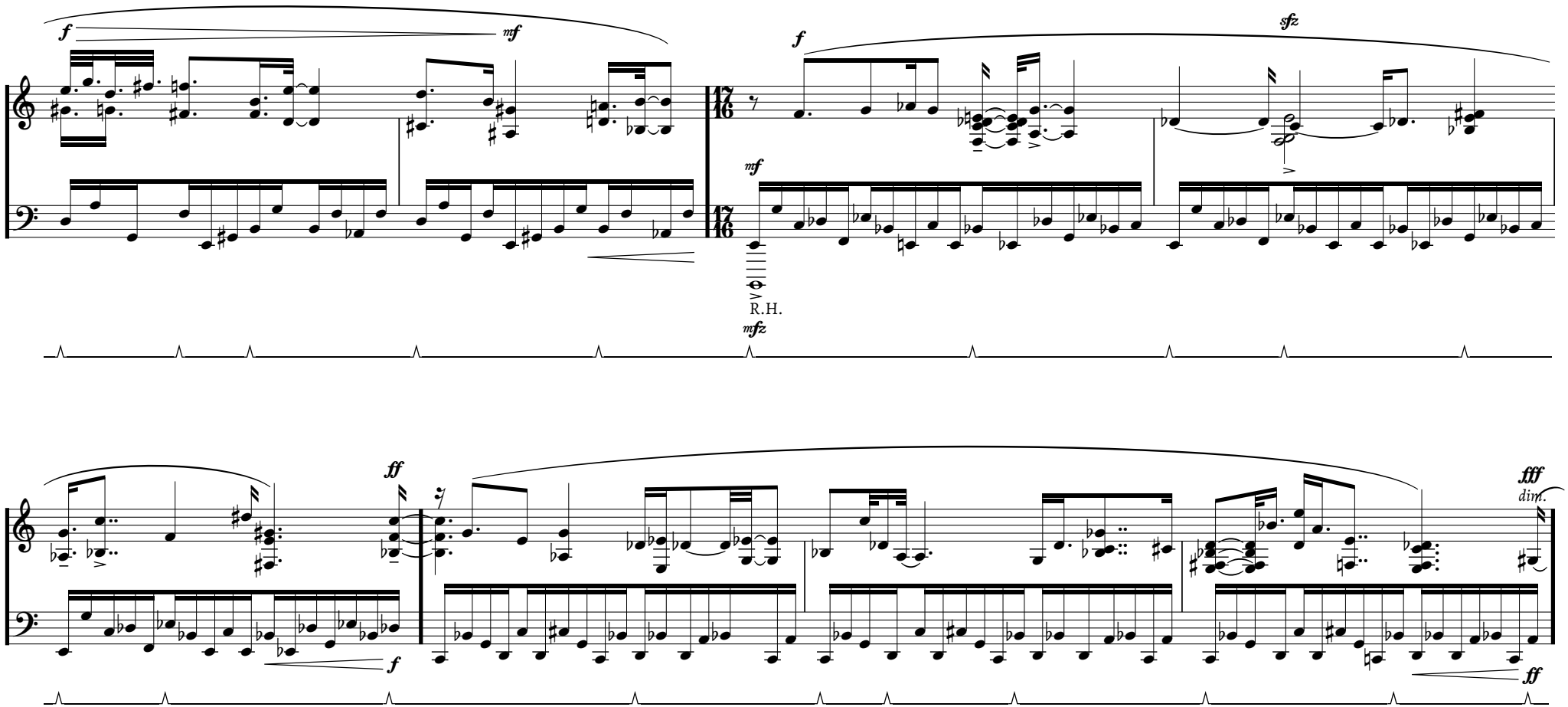

rit.
ppp
pp
♩= 50
3:2
5:4
p
ppp
pp
1(−5)
2
3
4
5
1(−3)
7:6
7:8
9:8
ppp

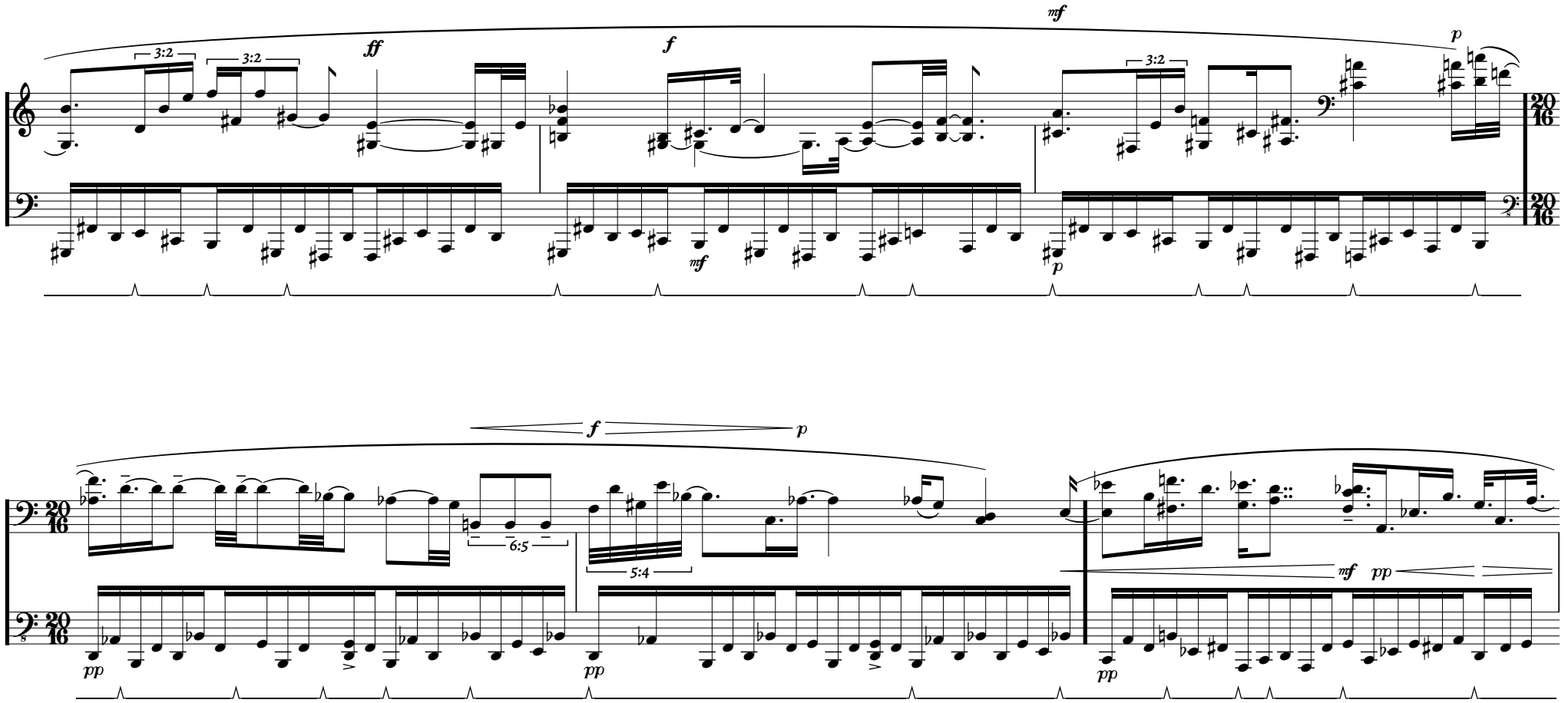

C1
♩.. = 50
3
3:2
3:2
9:8
pp
ppp
1(– 7)
2
3
4
5
6
7
♩ = 50
7:8
sffz
7:8
7:8
long pause - c. 6"
♩.. = 50
smoothly again
1(– 6)
2

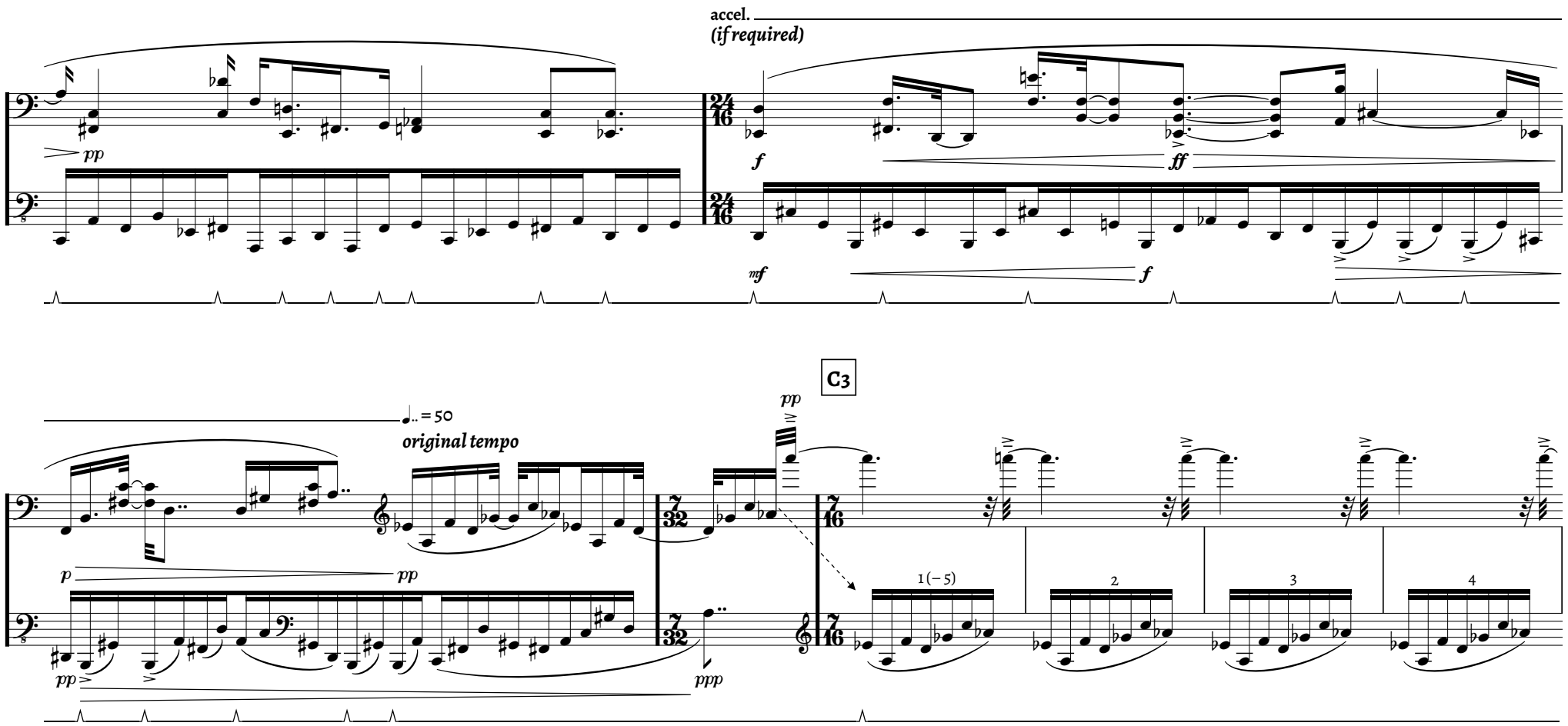

1(– 6)
p
1(– 6)
mf
9/16
9/16
p

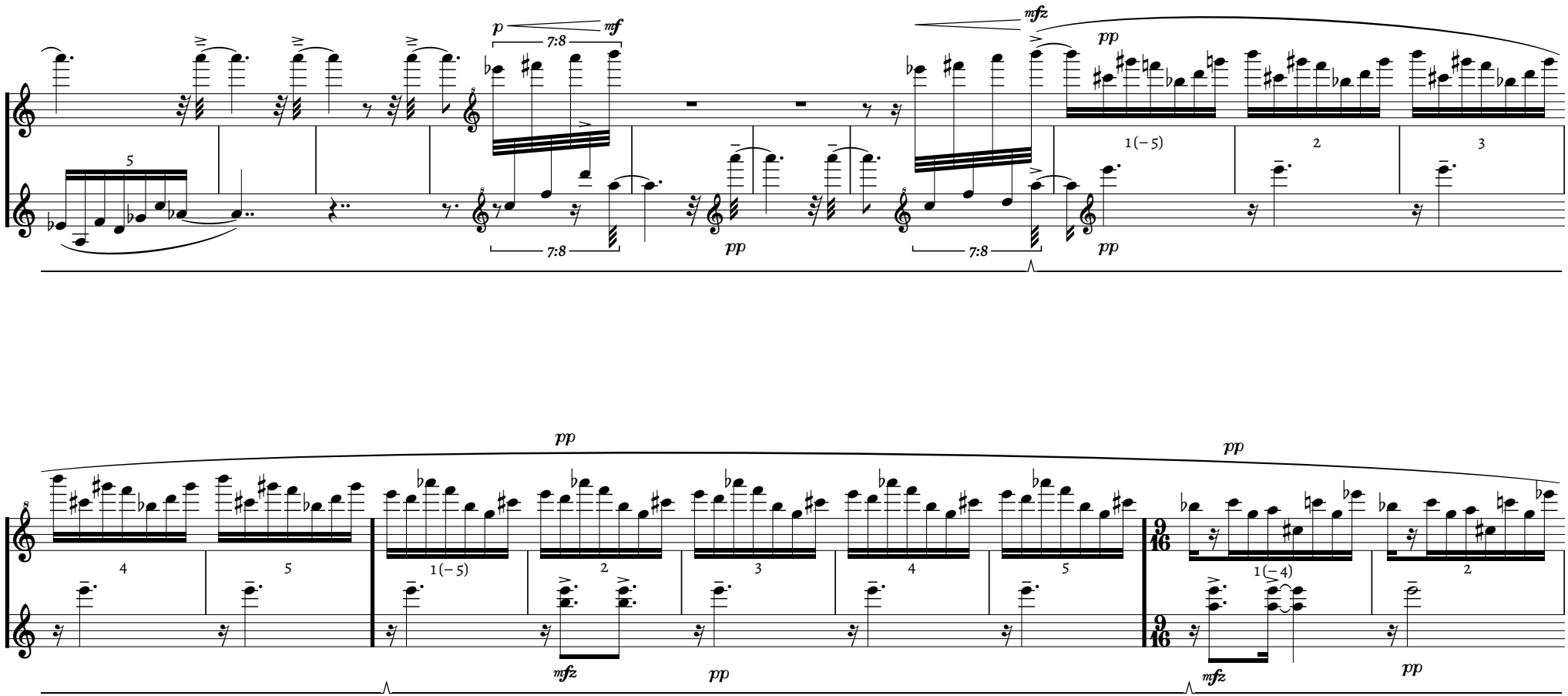

p (echo)
mf
f
mf
ff
sfz
ff
f
5:4
3:2
3:2
f
f
f
f

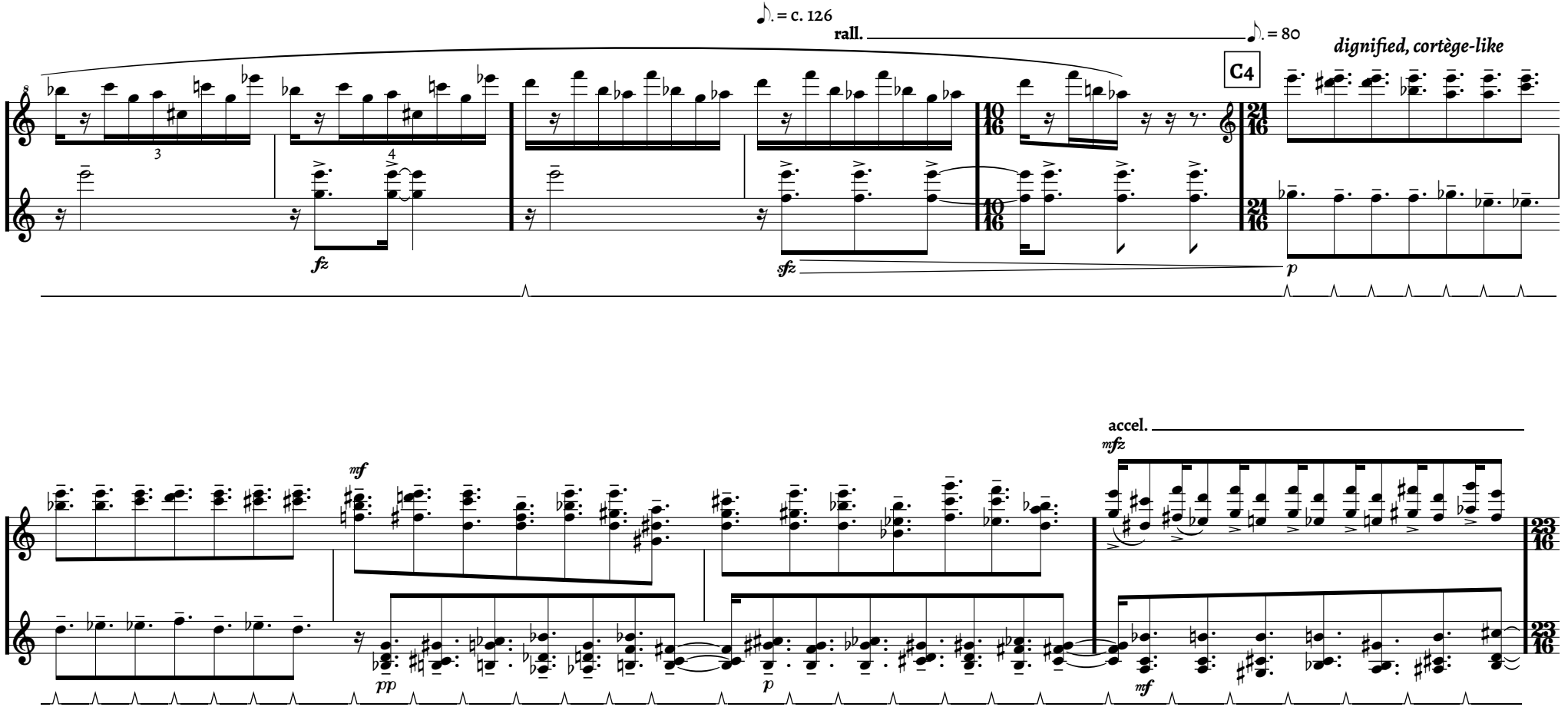

slight rall. (if required)
C2
7 = 5
f
mf
mfz
with growing unease
5:4
p
mf
mfz
(½ releases)
improvisatory and searching
mf
5:4
3:2
p
(more full releases)

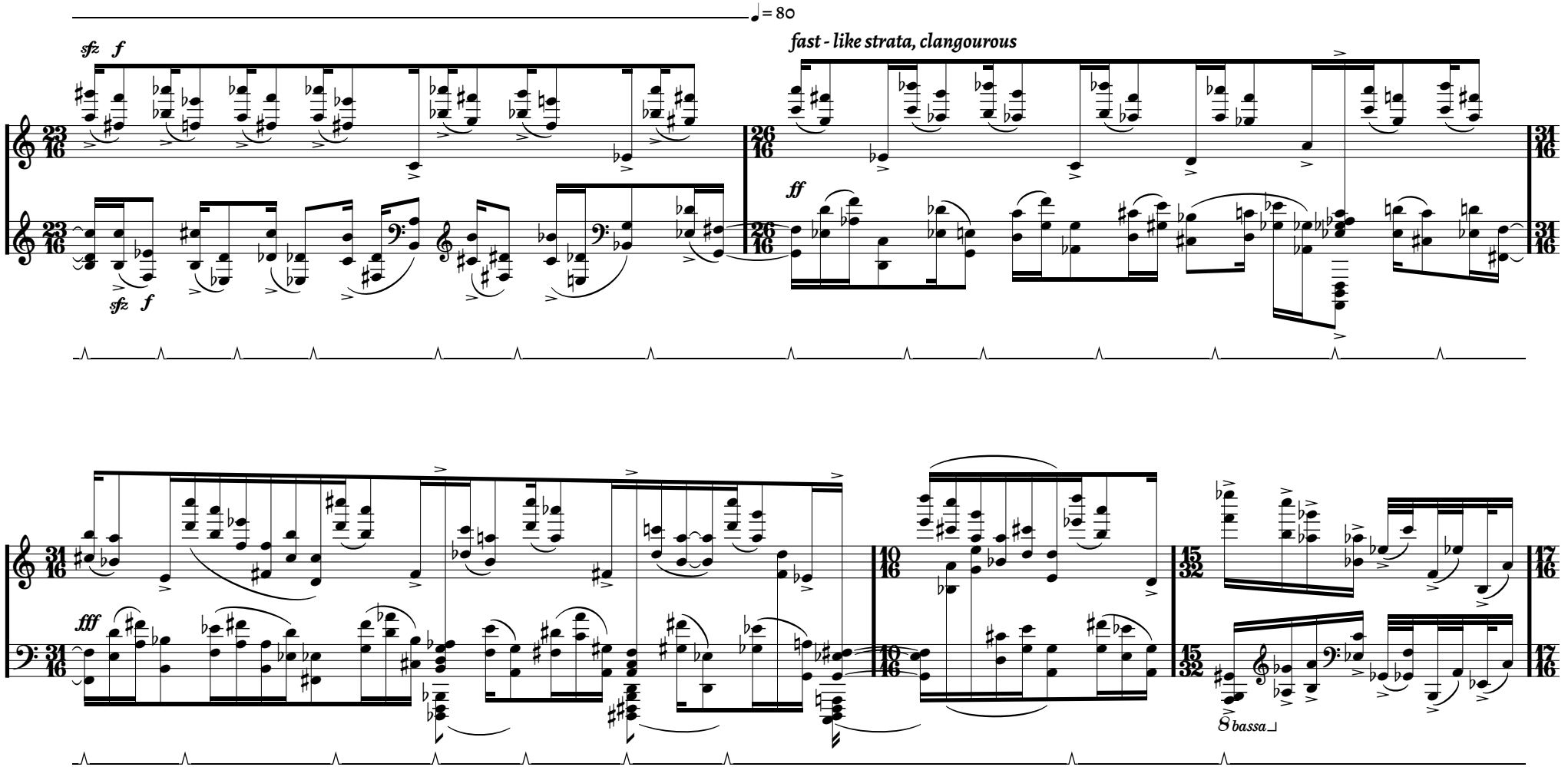

f
mf
f
sfz
mf
R.H.
mfz
ff
f
fff
dim.
ff


mf
ff
f
p
3:2
3:2
3:2
mf
p
f
p
6:5
5:4
pp
pp
mf pp
pp

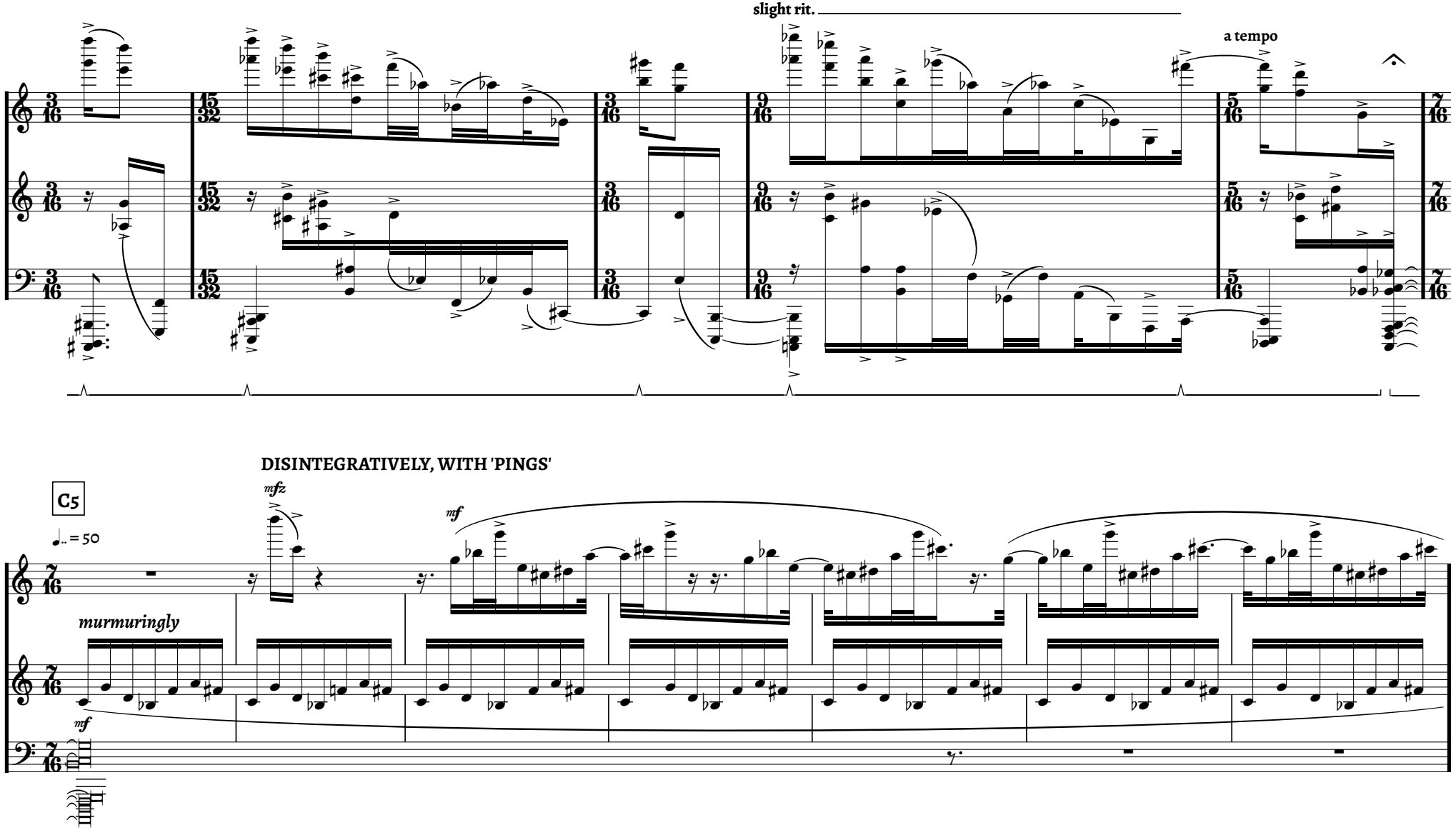

accel.
(if required)
pp
f
ff
mf
f
C3
pp
= 50
original tempo
p
pp
pp
ppp
1(– 5)
2
3
4

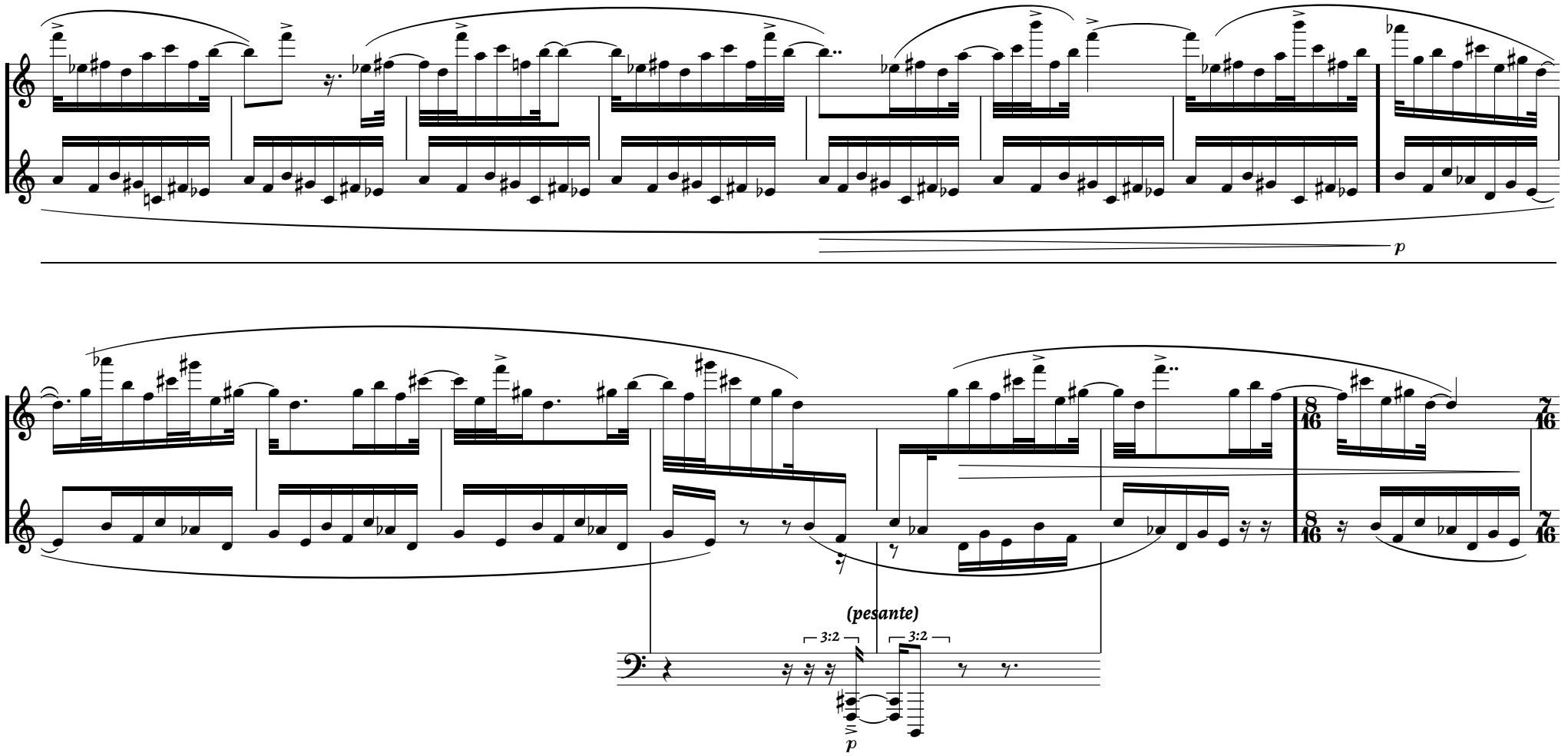

p
mf
7:8
mfz
pp
5
1(−5)
2
3
4
1(−4)
9/16

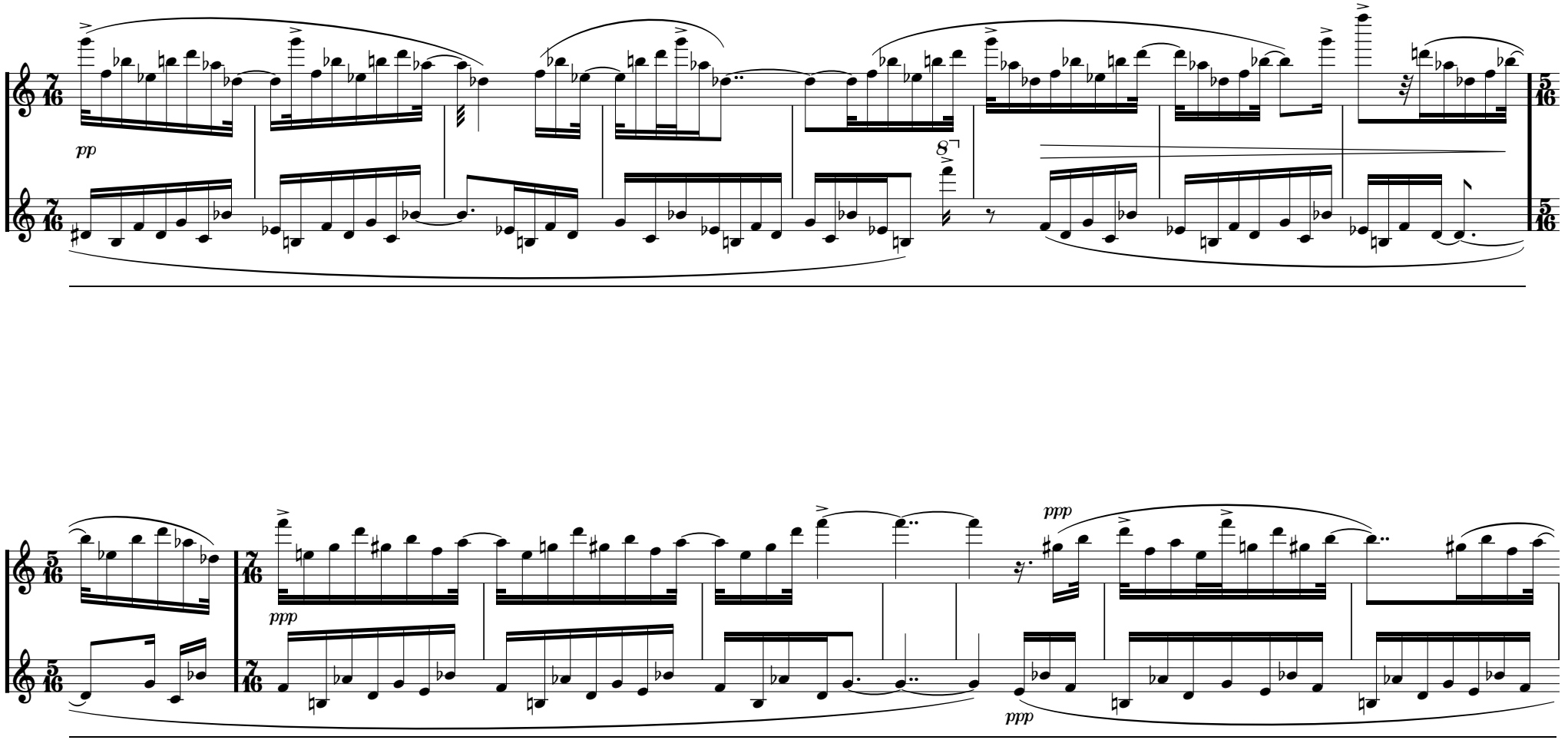

♪. = c. 126
rall.
♪. = 80
dignified, cortège-like
C4
fz
sfz
p
mf
pp
p
accel.
mfz
mf

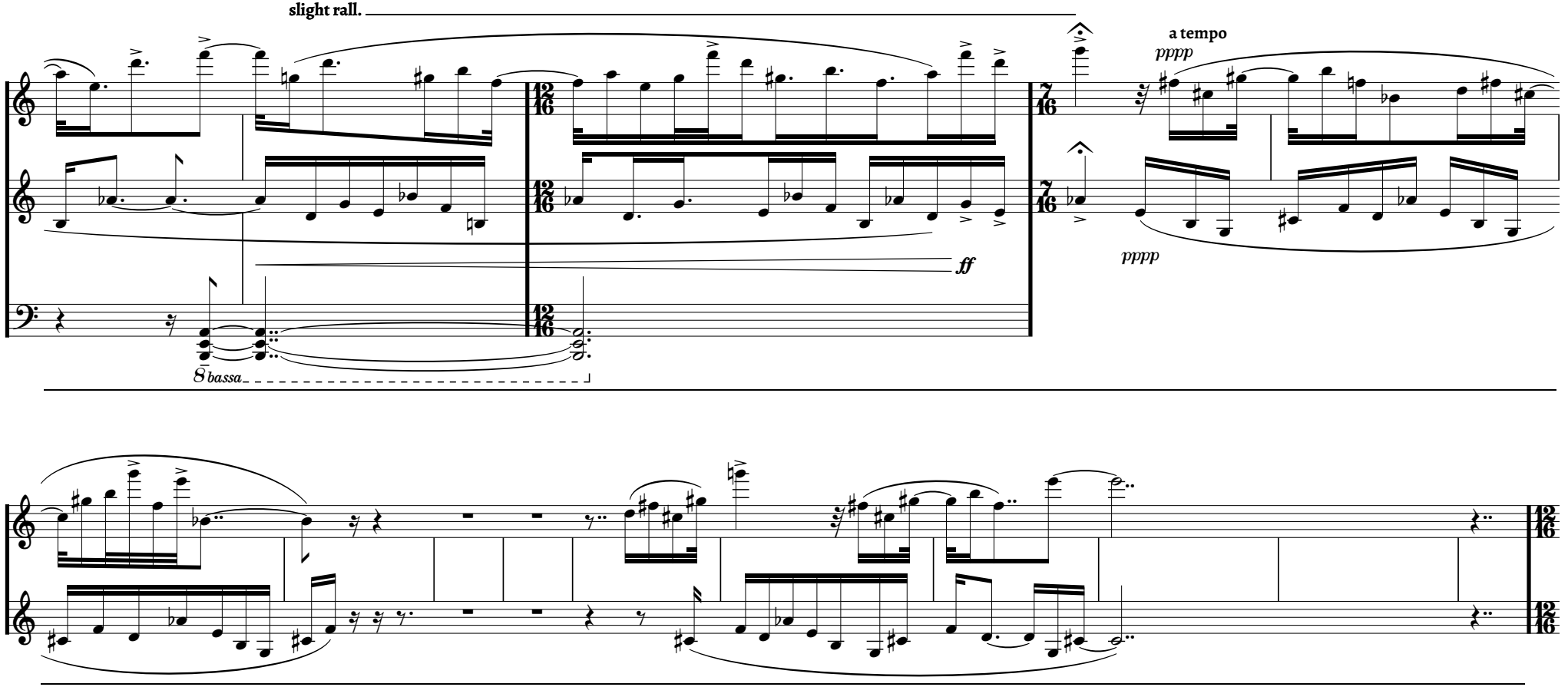

♩= 80
sfz f
fast - like strata, clangourous
ff
fff
8 bassa

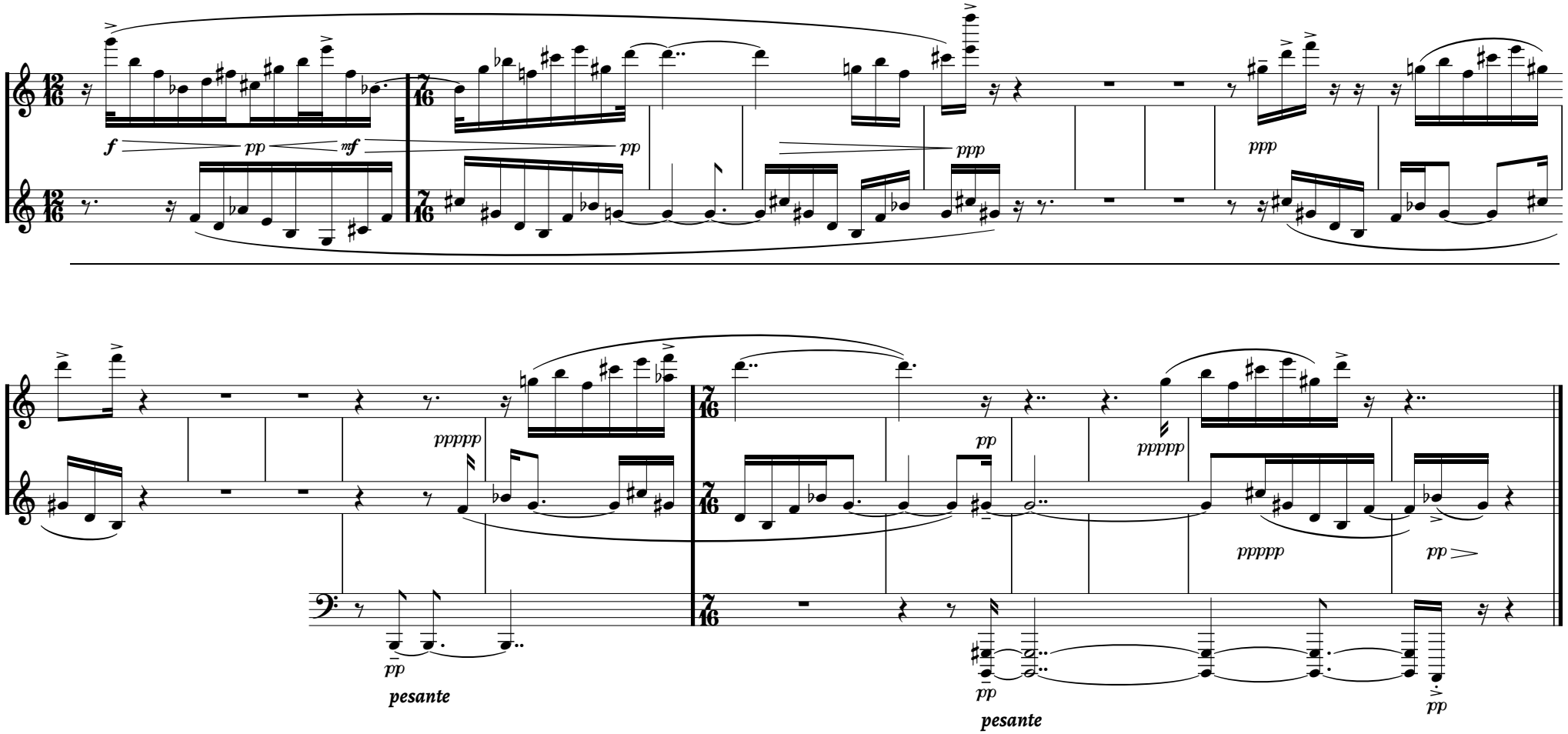
ffff
slightly held back
a tempo
martellato
f
fffff
8bassa


slight rit.
a tempo
DISINTEGRATIVELY, WITH 'PINGS'
C5
mfz
mf
murmuringly
mf
(pedal remains down to end)


p
(pesante)
3:2
3:2
p


pp
8
ppp
ppp
ppp


slight rall.
a tempo
pppp
ff
pppp
8bassa



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