PdeJ 1 (facetiae)

(2017)

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

for piano

Facetiae: witty or humorous writings or sayings

for Peter de Jager

		Title appropriation ex-:
i	rustle of spring	Sinding
ii	Cyclopes	Rameau
iii	Précis	Birtwistle
iv	fructall	Ockeghem
v	summer breeze	Isley Brothers*
vi	biCyclopes	Jarry
vii	Paraphrase	Liszt

Duration: circa 7'

* Strictly speaking, Seals & Crofts, but I very much prefer the Isleys' funky version to S&C's Bahá'í-tinted soft-rock.

- Accidentals only apply to the notes they immediately precede except in the case of immediate repetitions or where score-space is lacking.
- The score is notated at approximately 3cm = 1 second. Tempi are somewhat abstract; players are encouraged to find a velocity that suits them. Gracenote notation is not rigorous, some are notated as *in-time* graces, some as *out-of-time*. Context will make clear which is the case.
- A small numeral 8 above a treble clef indicates that the entire system is to be played an octave higher; similarly, an 8 beneath a bass clef means that entire system is to be an octave lower. A normal clef usually with the indication LOCO returns the notation to normal pitch level. Standard 8va notation is used for briefer transpositions.
- The small commas indicate that the sound should cease. This information is primarily provided by the notated durations; the commas merely reinforce the detail. They do NOT imply a hesitation.
- **Pedal**: there are specific moments where pedal is indicated, for the remainder use it discreetly to achieve legato. Where CATCH is written beneath a pedal spike and sustained-over chord, allow a partial release of pedal to catch the resonance, following the notated rhythm.
- **Dynamic profile**: there are **nine** dynamic steps in this work:

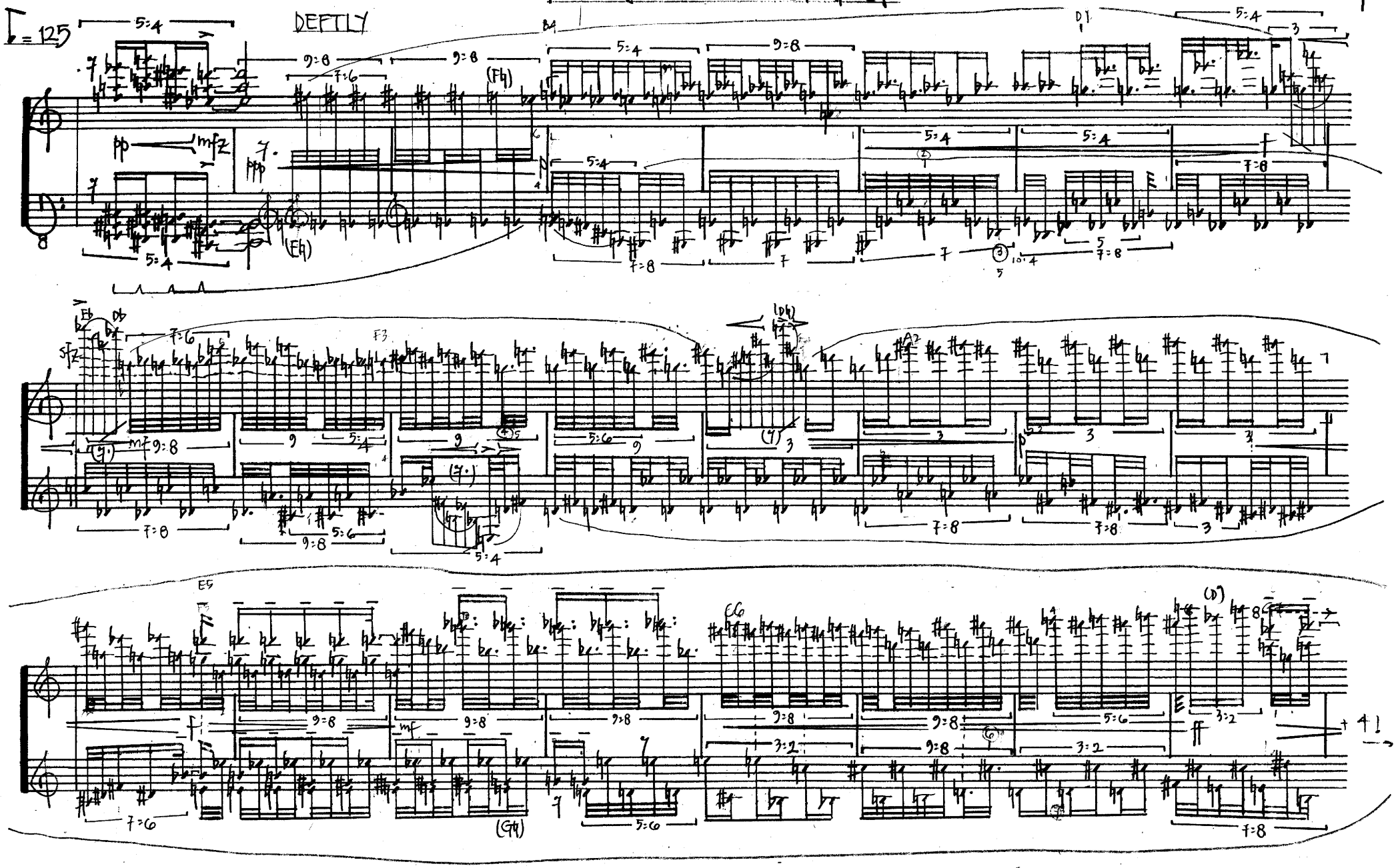
  pppp—ppp— pp—p—mf—f—ff—fff—ffff

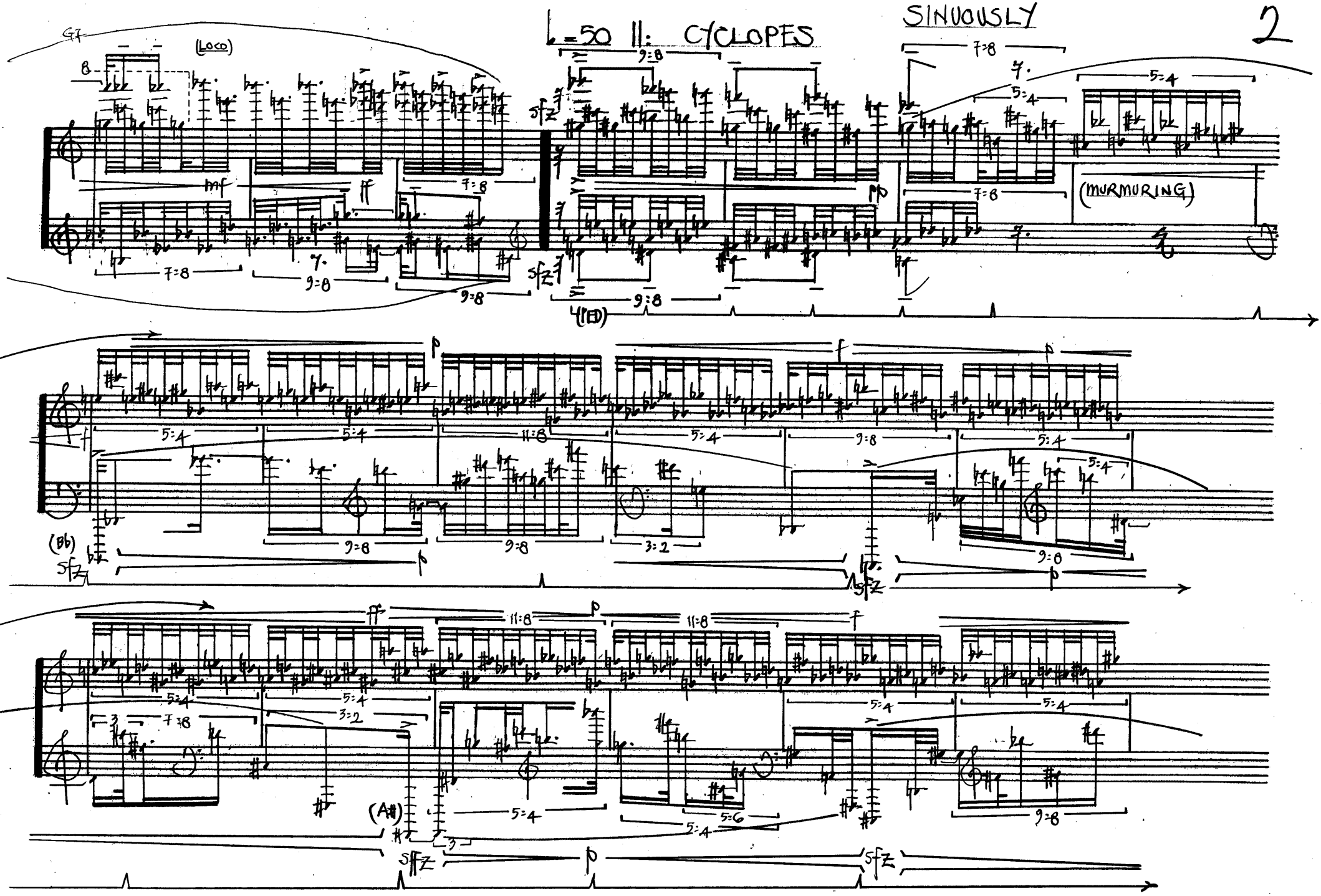
  There is no ***mp*** dynamic; ***mf*** is considered to be midway between ***p*** and ***f***. (*Poco)* written near a dynamic means to slightly understate it. A horizontal stroke (—) following a dynamic emphasises that it continues uniformly until contradicted; a slash (/) immediately between dynamics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

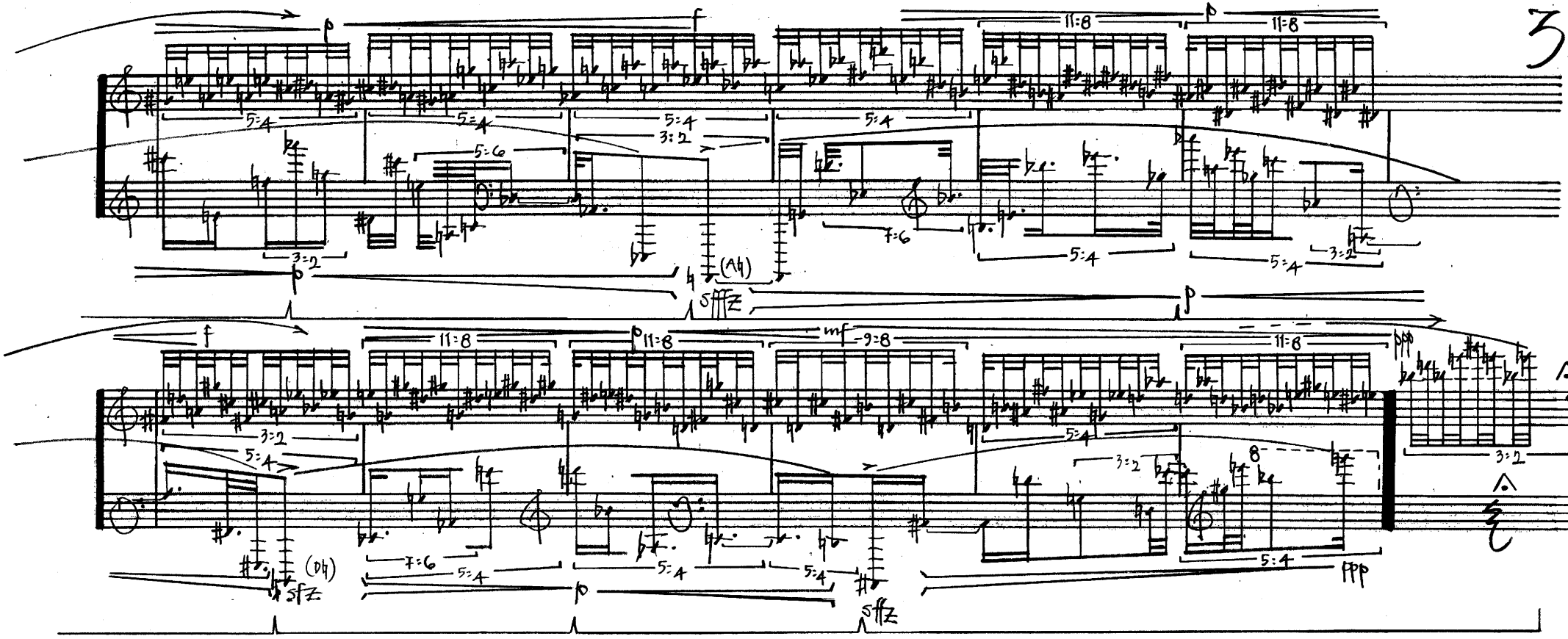
  Dynamics should be not be treated as a simple linear *soft→loud*: they function as variations in the *local* context.
- This piece may be performed as the first movement of the block of three **PdeJ** pieces. If performed in this way, the total three-movement form should be referred to as the **Sonata de Jager**.
- If anyone is interested, the notable frequency of quint- and nontuplets in this piece is a consequence of the structural numerology being based on a polar pair of sequences that sum to 50 and 45, respectively.

©Chris Dench 2017

1: RUSTLE OF SPRING

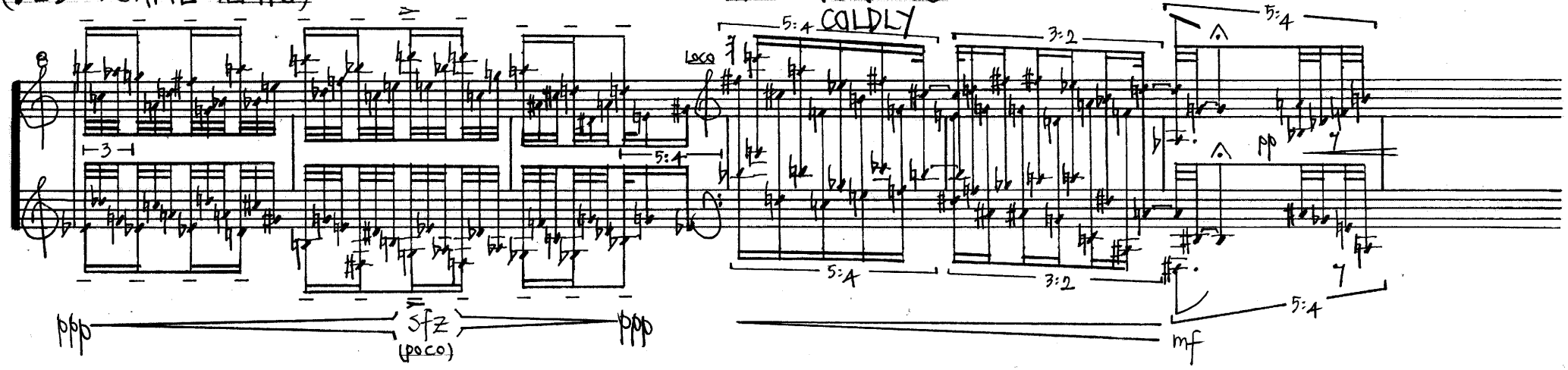


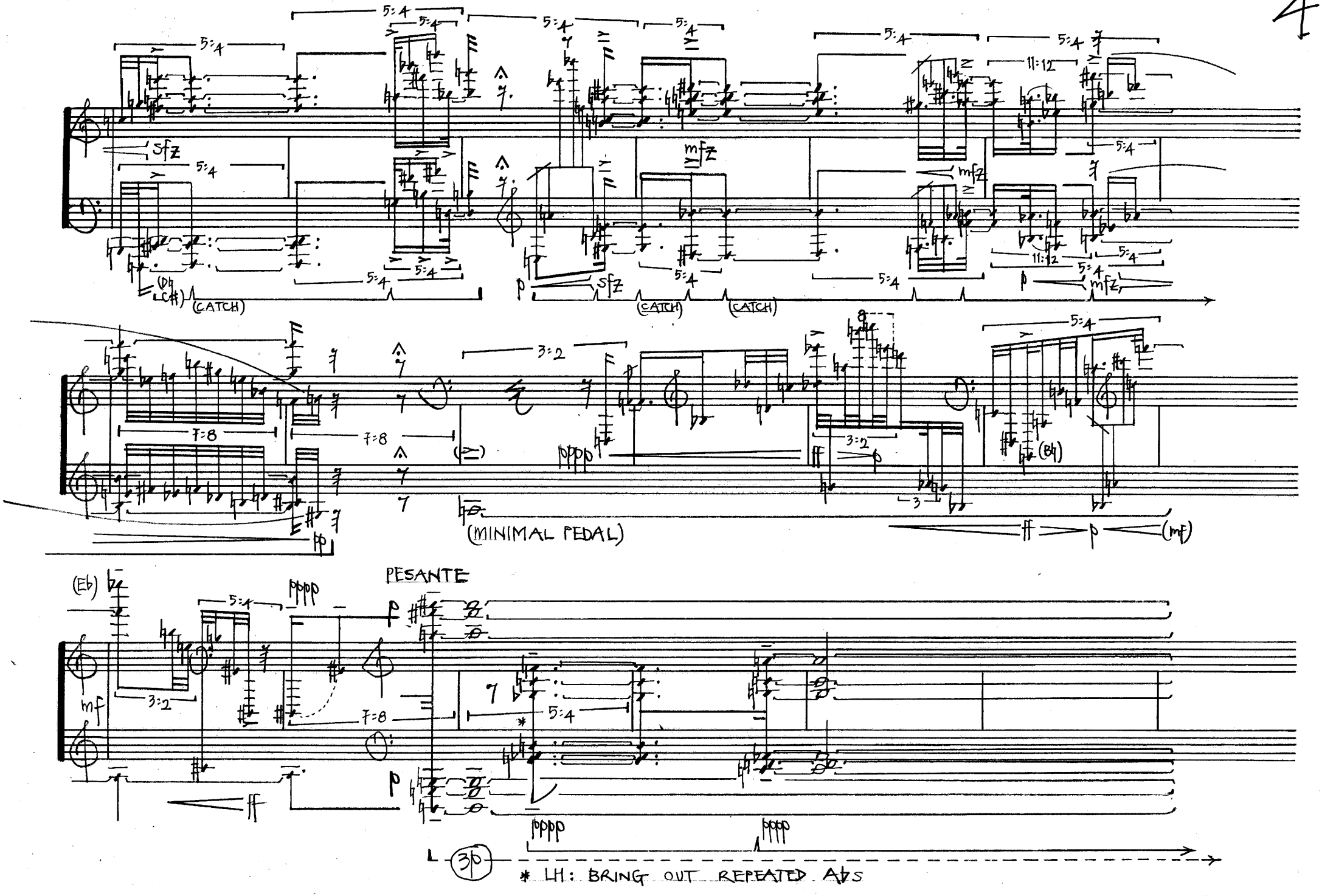

♩=50 II: CYCLOPES
SINUOUSLY
(LOCO)
(MURMURING)
(Bb)
(A♯)

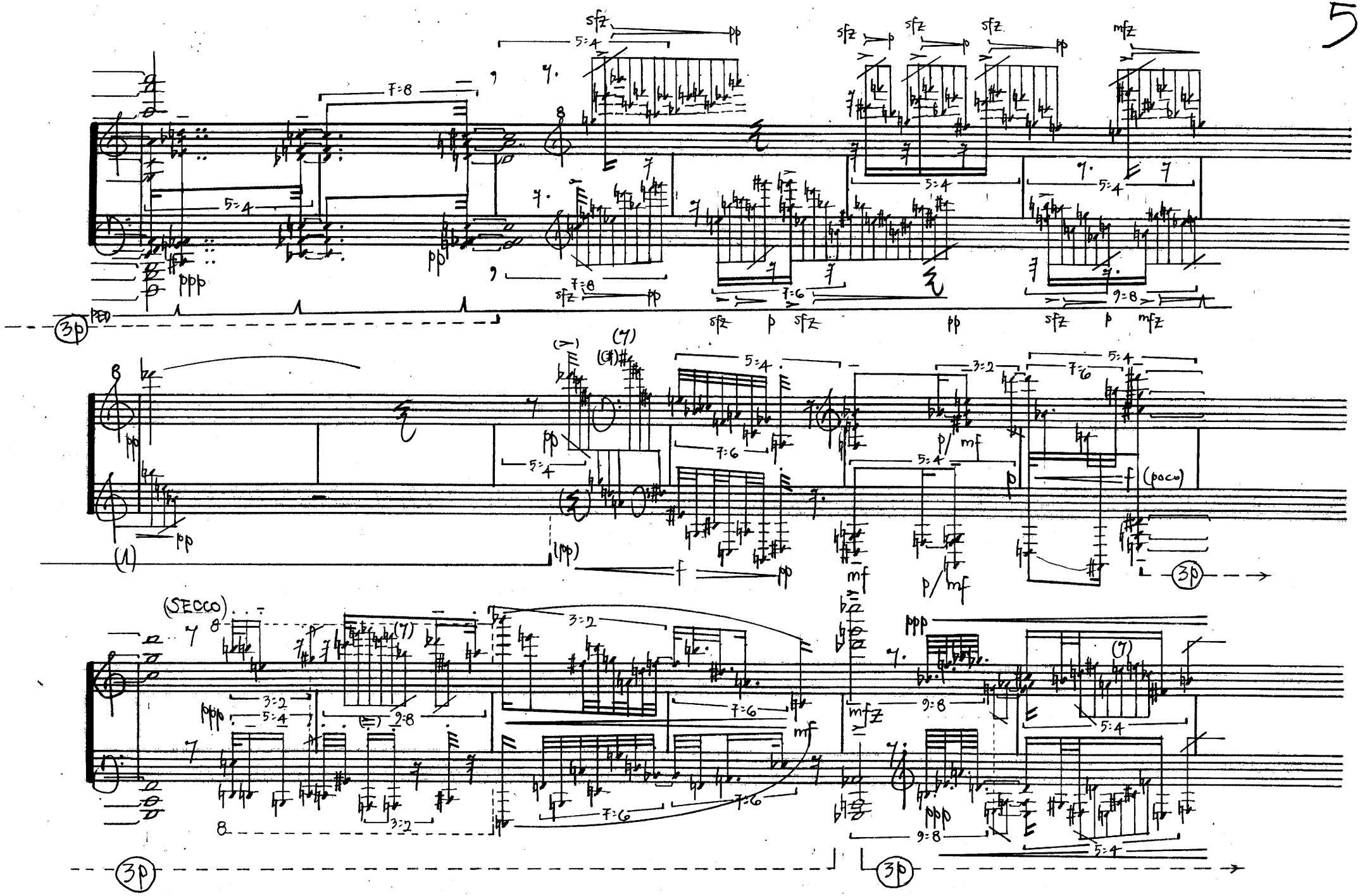


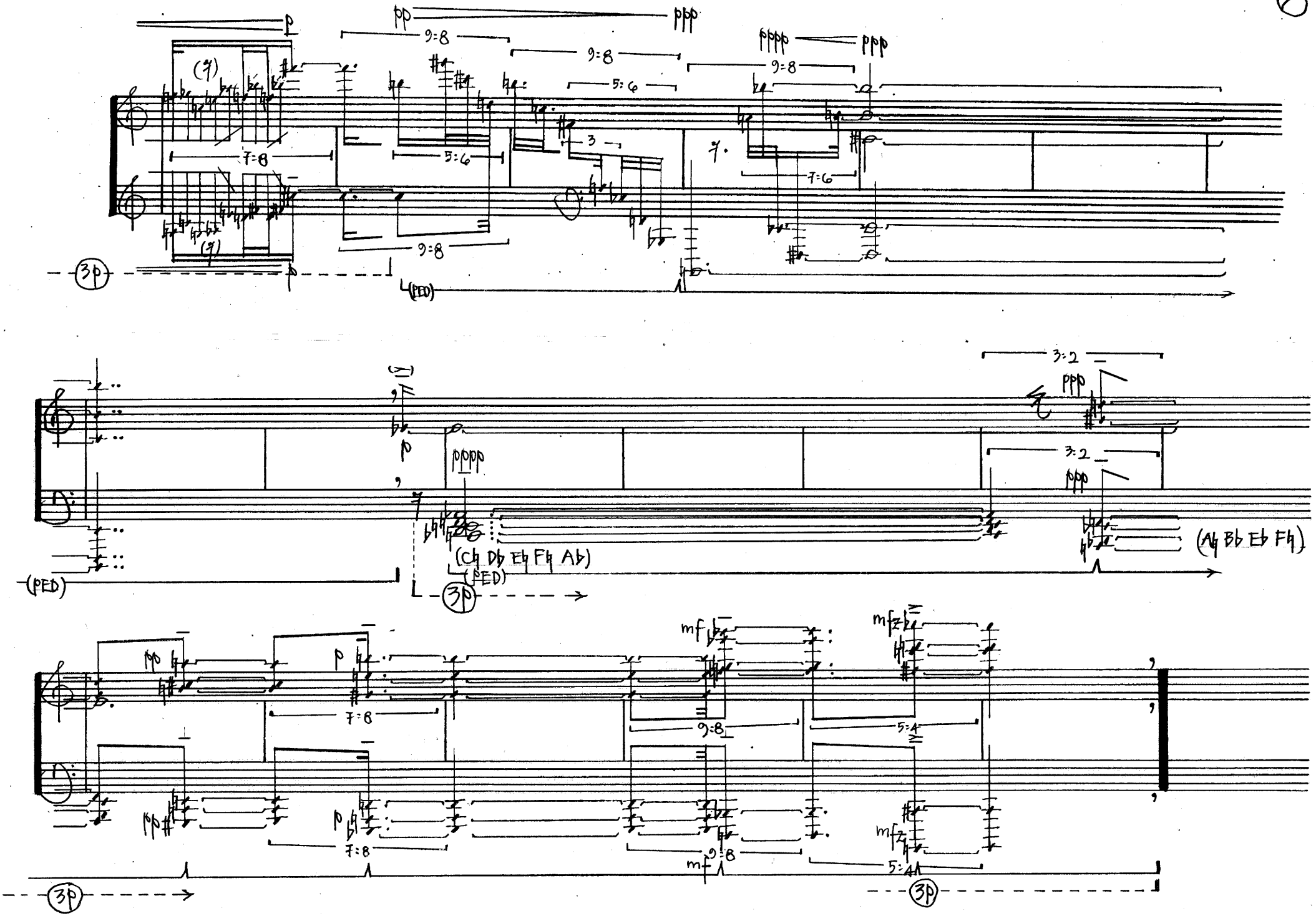
(♩=50: SAME TEMPO)

III: PRÉCIS



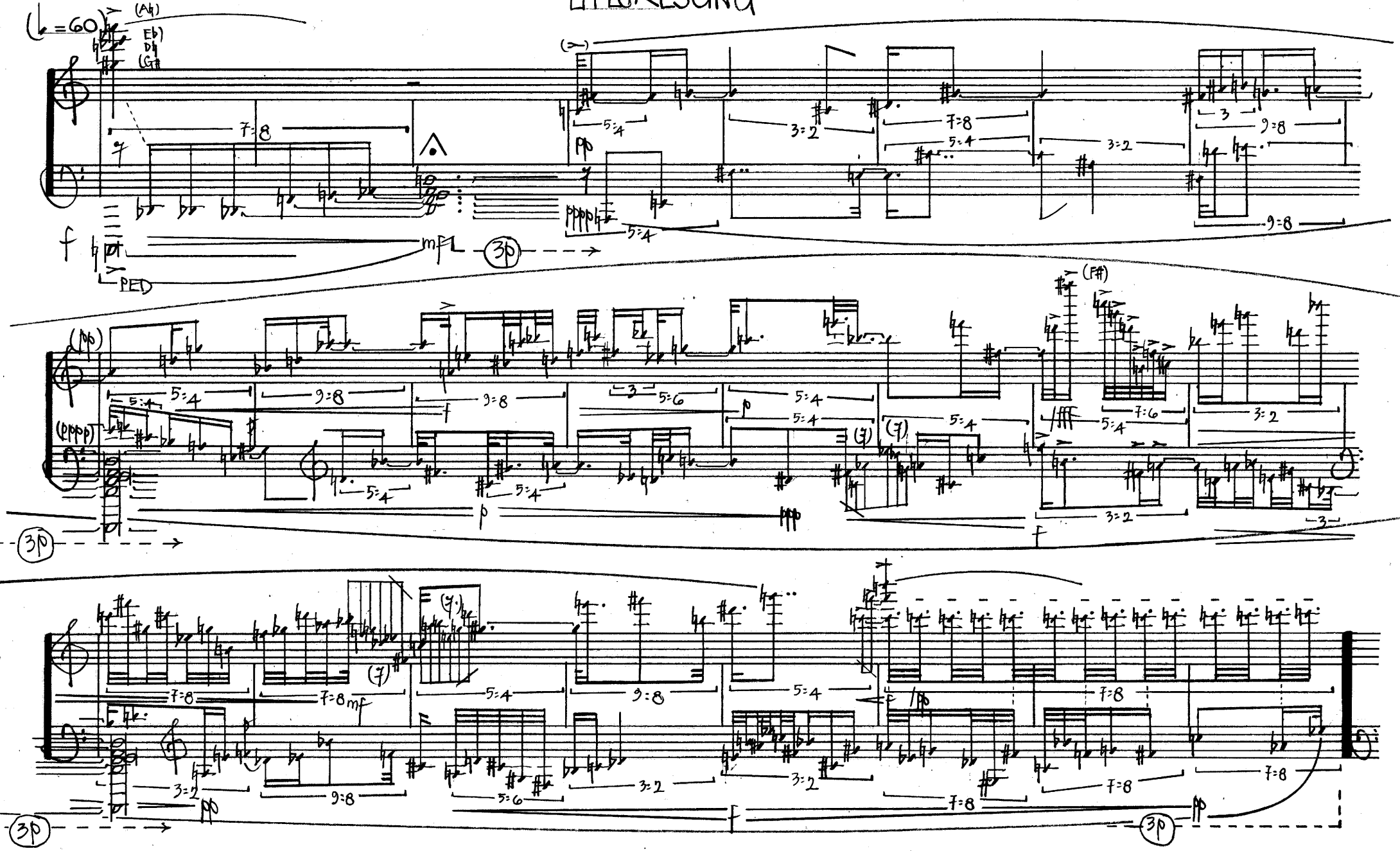

5:4
sfz
mfz
11:12
(D♮ C♯)
(CATCH)
p
3:2
7:8
pppp
ff
(B♮)
(MINIMAL PEDAL)
(mf)
(E♭)
PESANTE
mf
3p
* LH: BRING OUT REPEATED A♭s

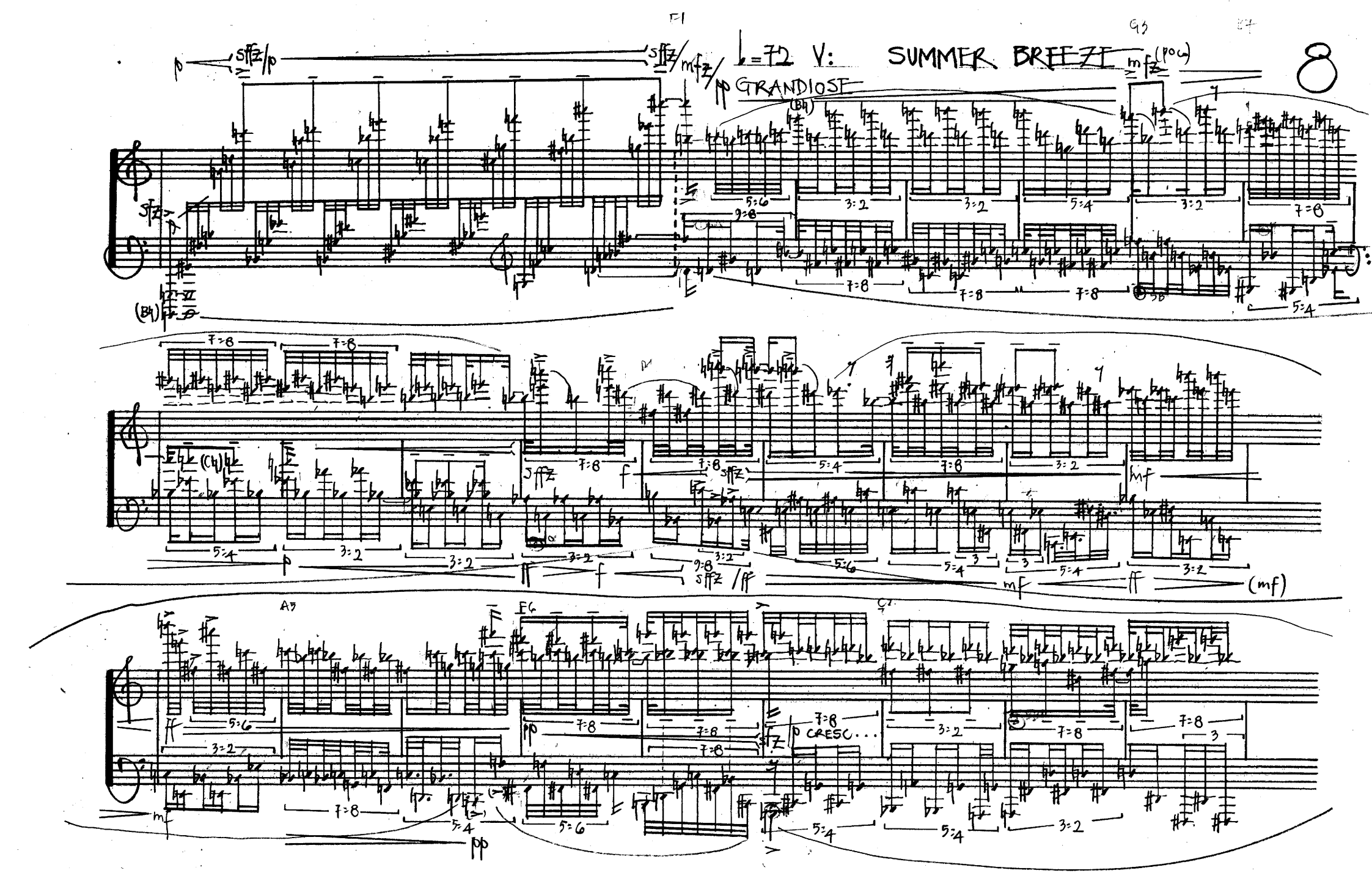

(SECCO)
(poco)
PED
3p

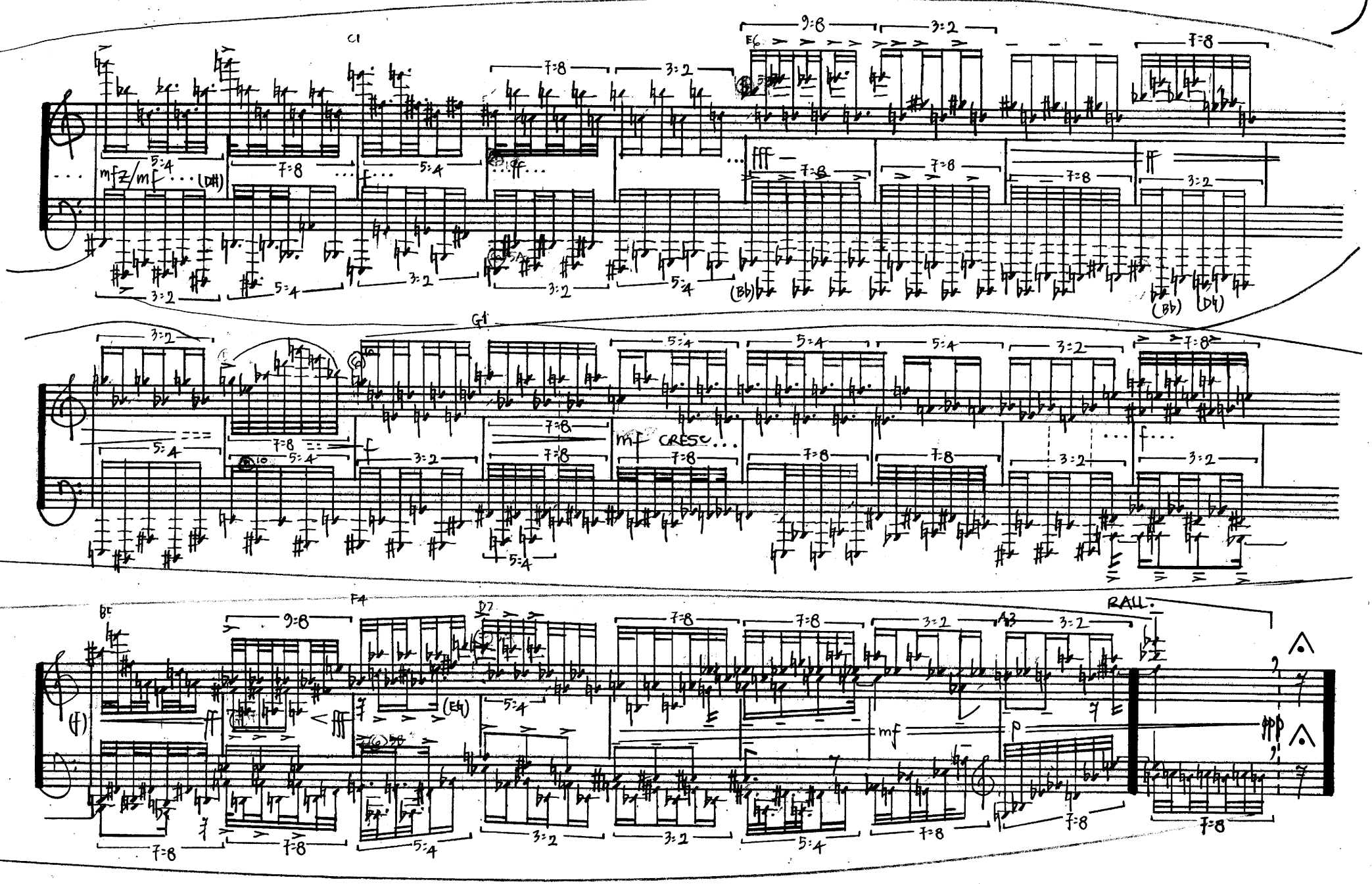

pp
ppp
pppp
9:8
5:6
7:8
7:6
3
3p
(PED)
3:2
(C♮ D♭ E♮ F♮ A♭)
(A♮ B♭ E♭ F♮)
mf
mfz
5:4

IV: FRUCTALL

EFFLORESCING

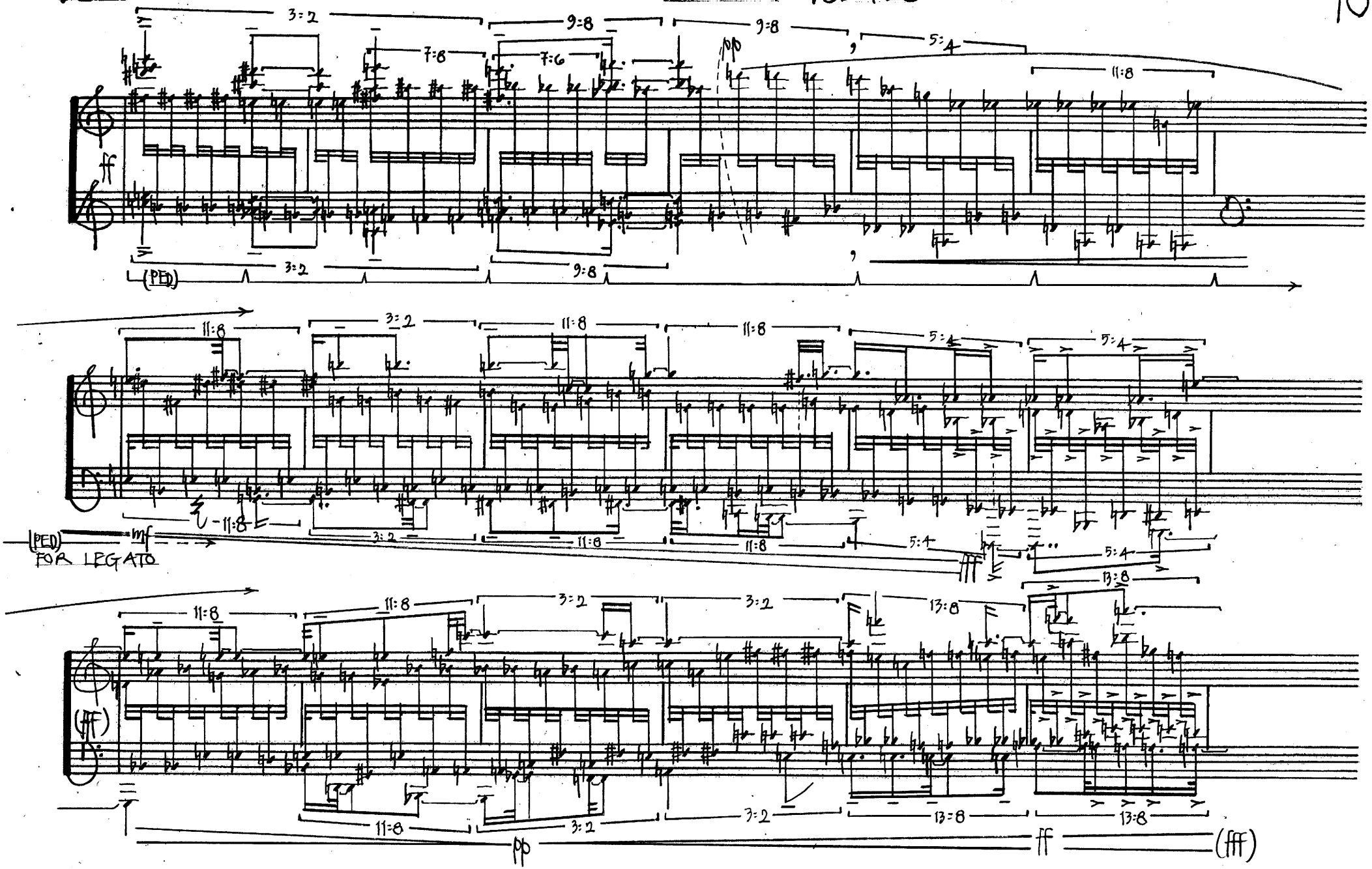


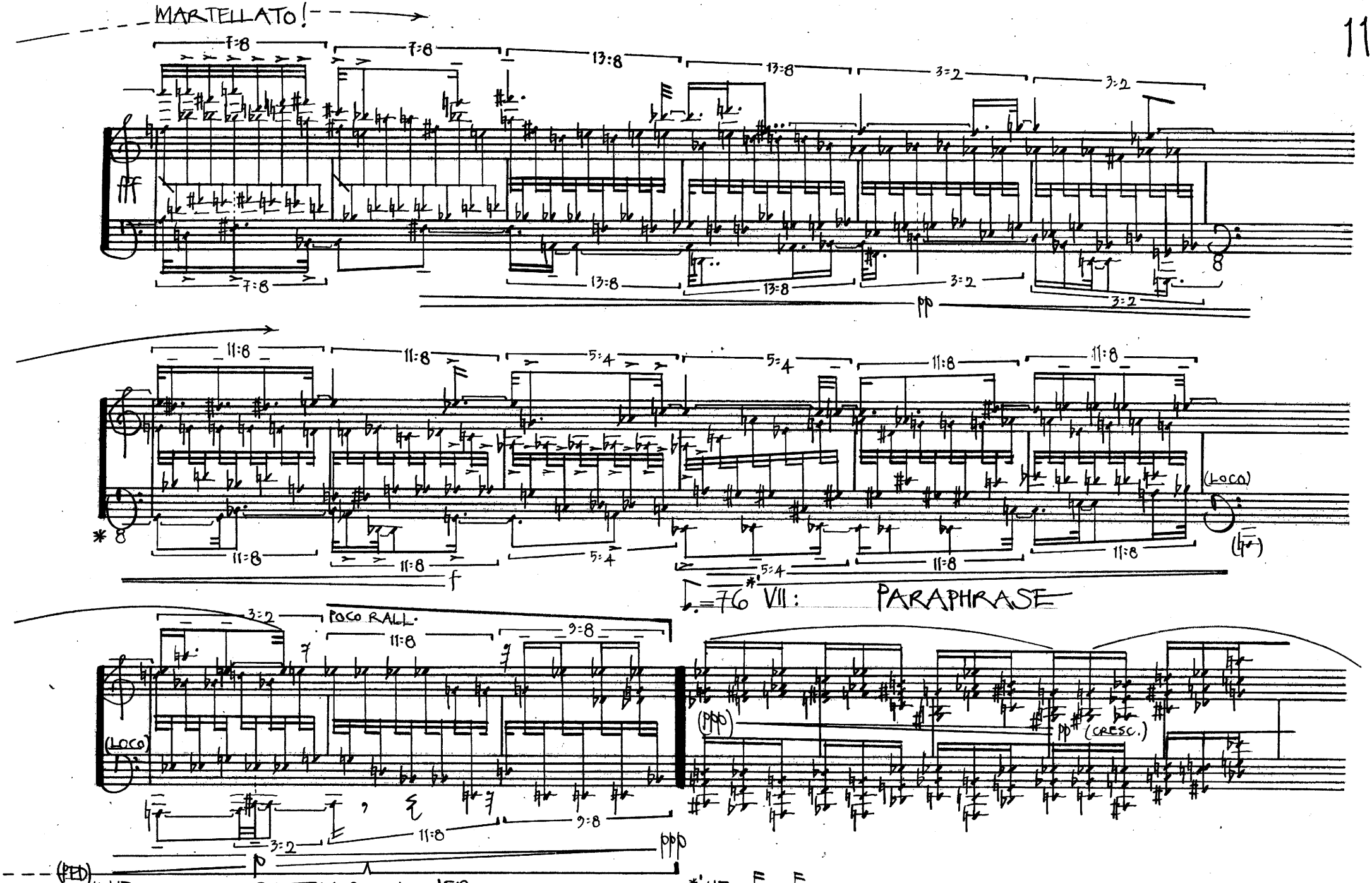

♩=72 V: SUMMER BREEZE
GRANDIOSE
8
CRESC...

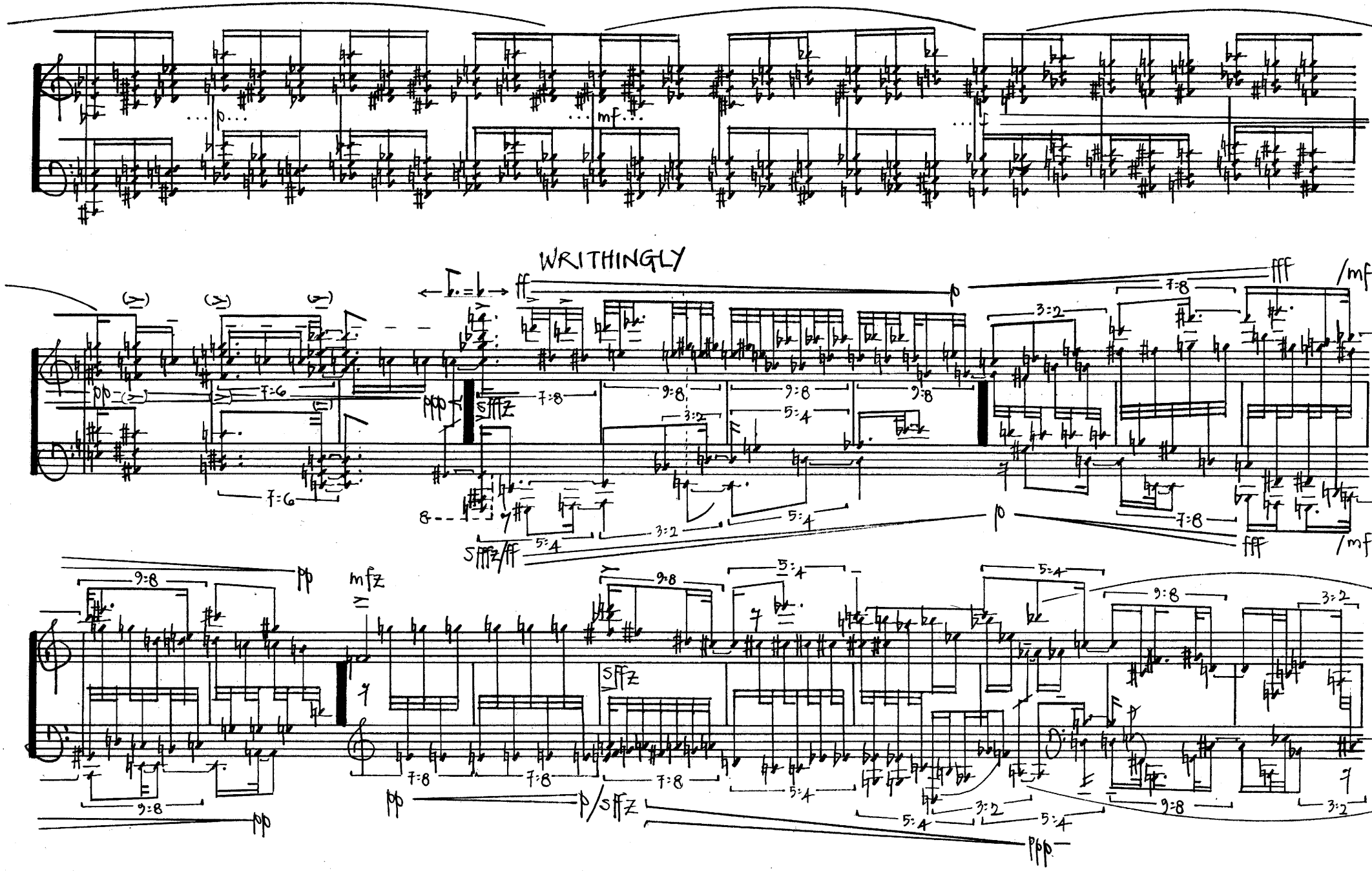

C1
E6
G1
F4
D7
A3
mfz/mf
mf CRESC...
RALL.
(Bb)
(Db)
(Eb)
(f)
mf
p
ppp

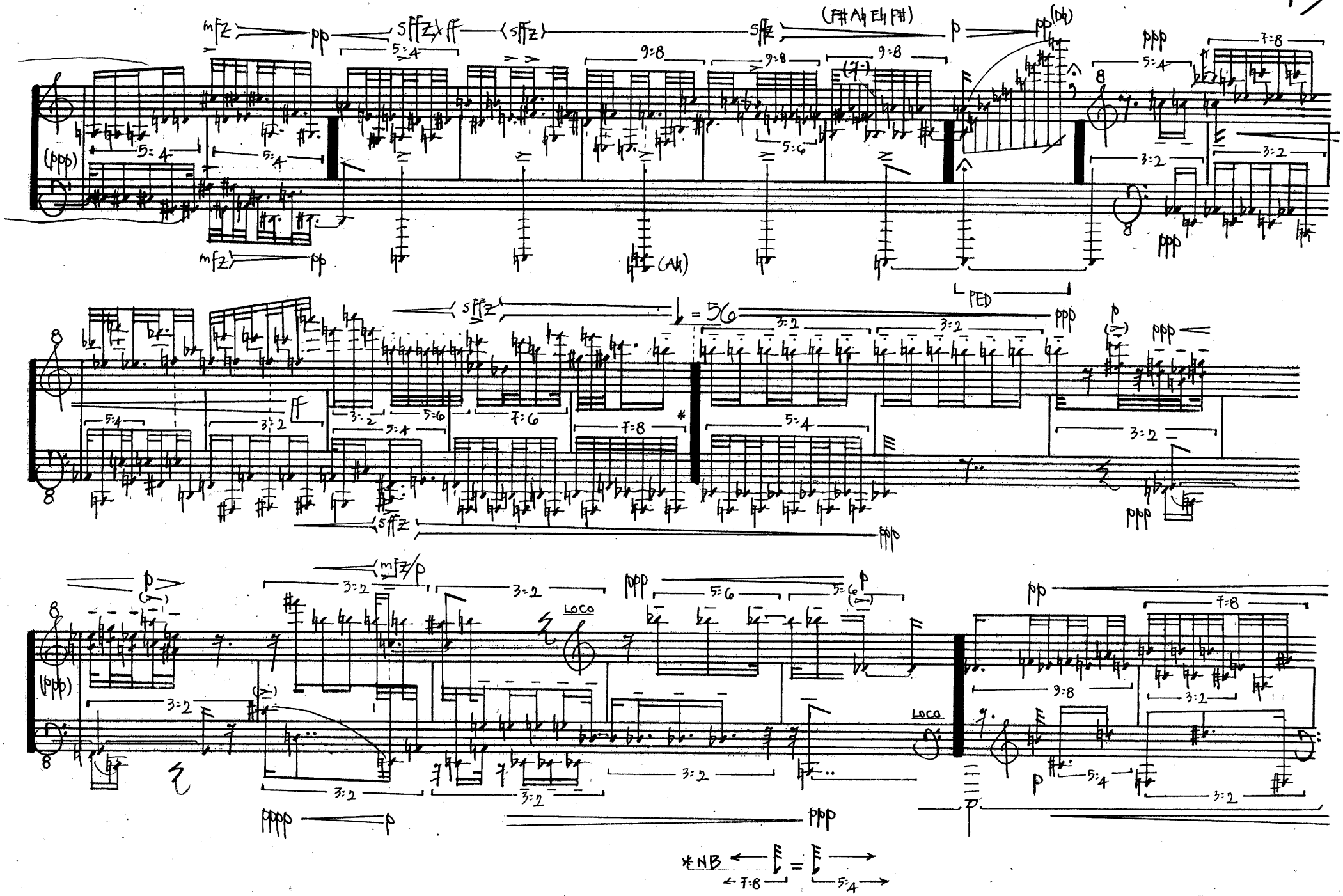
VI: BICYCLOPES

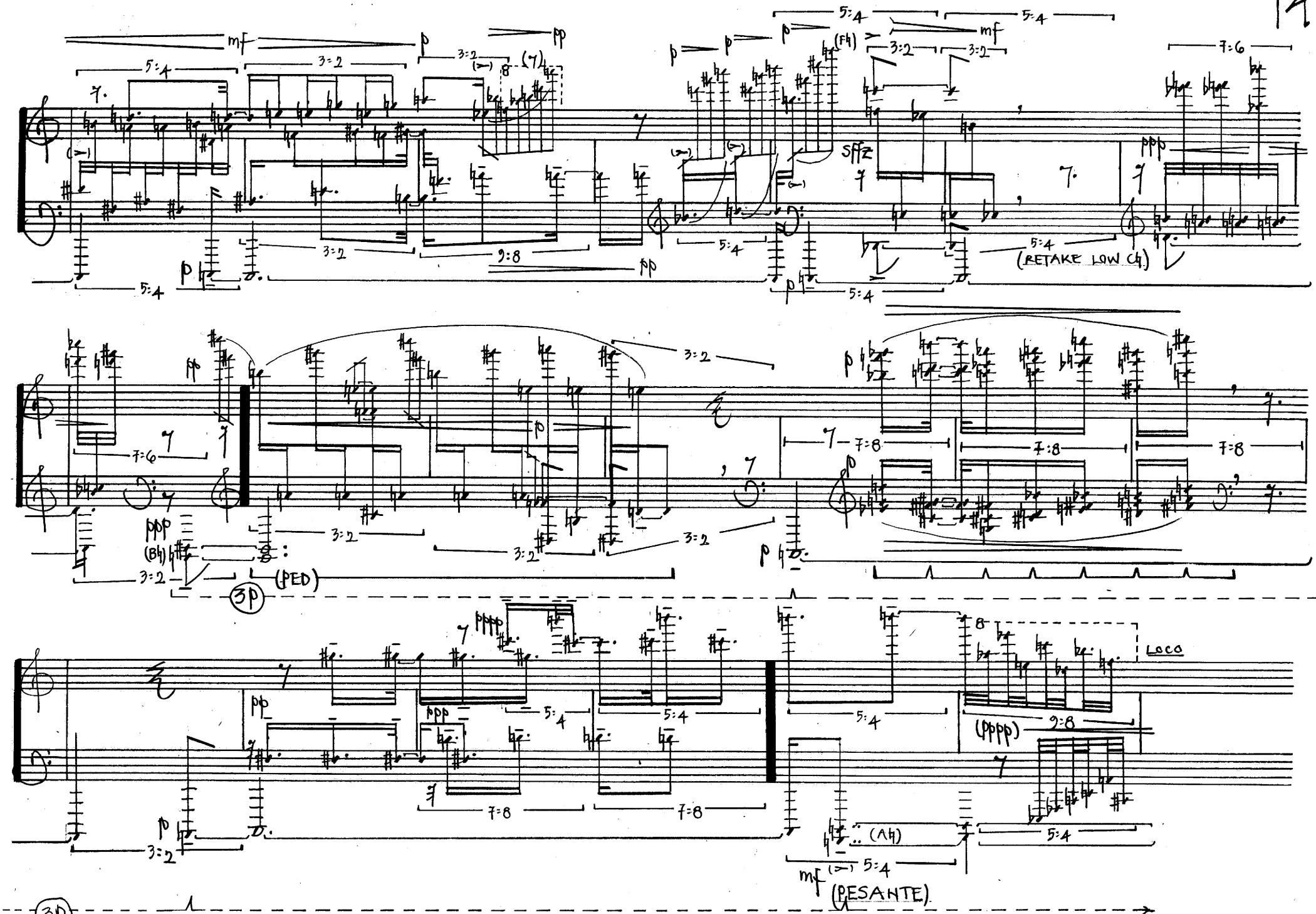
♩=50

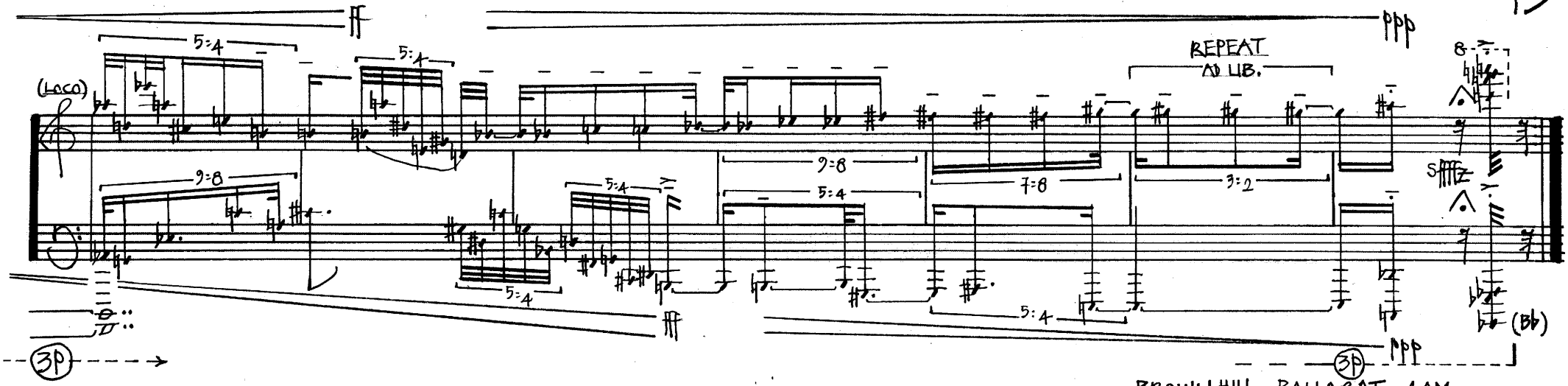



MARTELLATO!
7:8
13:8
3:2
ff
pp
11:8
5:4
(LOCO)
f
♩=76
VII: PARAPHRASE
POCO RALL.
9:8
(ppp)
pp (CRESC.)
ppp
(PED)
* NB: ENTIRE SYSTEM 8VA LOWER, INCLUDING INNER VOICE.
*' NB


WRITHINGLY
p
mf
ff
pp
ppp
sfffz
sfffz/ff
fff
/mf
mfz
sffz
p/sffz
7:6
7:8
9:8
3:2
5:4


mfz
pp
sffz
ff
(sffz)
sffz
(F# A♮ E♮ F#)
p
pp
(D♮)
ppp
(ppp)
5:4
9:8
5:6
7:8
3:2
(A♮)
PED
♩ = 56
7:6
*
mfz/p
LOCO
pppp
*NB
7:8
5:4


mf
p
pp
5:4
3:2
9:8
7:6
7:8
sffz
ppp
(RETAKE LOW C♮)
(B♮)
(PED)
3p
pppp
LOCO
(pppp)
(A♮)
mf
(PESANTE)



BROWN HILL, BALLARAT 4AM
2 DECEMBER 2017