

LEEDY

PiANO

SONATA

1994

ioannis caveae in memoriam

PIANO SONATA (1994)

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First press down silently the keys of the Gs one and two octaves below the G below middle C and hold their two dampers open throughout the piece with the sustain (middle) pedal.

Tempo: Spacious, about MM.50-60 for the unit (lower-case letters and = sign). Performance time: at least 15 minutes.

e=eefe=dedcB |
defg=egeged=B |
agacdbe=D | *
agacdbedg=edG |
ed=g=a=bcdef=edf=cD |
ed=g=egabcd=b=defefedegefe=D | *
ggāagggee♭f=eddeB |
cde♭f=eg=Ā |
c̄=āge=♭f=g=e♯d=e=♯deG |
eeggegaagacd=cd♭f=eD | *
g=♭f=e=♯d=♯de♭f♯de=acacG |
♭g=♭f=e=♭d=♯e=aaca♯d=aaca♯B |
♯g=♭f=♯e=d=♯eg♯ā=♯e♭f♯ā=cdede=♯D |
g=f=e=d=cd♭feabc=d♯B | *
eefefefG |
ggagagaC |
agacgaccaccd♯E |
bbcbcbce♭f=E |

KEY TO THE NOTATION

bbcbcbcbce $\flat f = e = \sharp D$ | *

gggege $\flat f \flat feD$ |

gggegaage $\flat f \flat fed = E$ |

aabcba $\sharp d \sharp db e e f e f \sharp G$ |

eee $\sharp de e e \flat f g g \flat f g \sharp a \sharp a g e G$ | *

ccc $\sharp de e g \flat f e g g \sharp a = G$ | *

$\bar{c} = d = \bar{b} = \bar{a} = e = b = g = a = f = \sharp E$ |

ddede $\flat f \flat feD$ |

$\bar{c} = d = \bar{b} = g = \sharp a = c = \flat f = d = \sharp E$ |

bbcdeebe $\flat fe \sharp D$ |

$\flat \bar{c} = e = \bar{a} = \sharp b = \flat f = d = g = \sharp E$ |

fffeddedc $\sharp B$ |

$\sharp \bar{c} = g = b = e = f = \flat a = \sharp E$ |

$\sharp a \sharp a \sharp b d e f c d \sharp B$ |

$\bar{c} = \sharp \bar{b} = d = \flat f = a = e = \flat g = \sharp E$ | *

ddede $\flat f \flat feD$ |

bbcdeede $\flat fe \sharp D$ |

fffeddedc $\sharp B$ |

$\sharp a \sharp a \sharp b d e f c d \sharp B$ | *

$\bar{d} \sharp \bar{d} = \bar{B}$, $\flat \bar{d} \flat \bar{d} = G$, $\sharp \bar{d} \flat \bar{d} = \bar{b} = \bar{a} = D$ |

$\bar{a} \bar{b} \bar{a} = \sharp c \flat \bar{c} = \flat E$ |

$\bar{a} \bar{b} \bar{a} = \bar{d} \sharp \bar{d} = \sharp e \flat e = \flat A$ | *

$\bar{d} \bar{d} = \flat f \flat f = e \flat c$, $g \sharp g = \flat g \sharp e = g \sharp b = \flat c$ | *

$\sharp \underline{d} \sharp \underline{d} = \underline{b} \underline{d} \underline{d} = \sharp \underline{d} \sharp \underline{d} = \underline{g} \underline{D}$ ||

KEY TO THE NOTATION

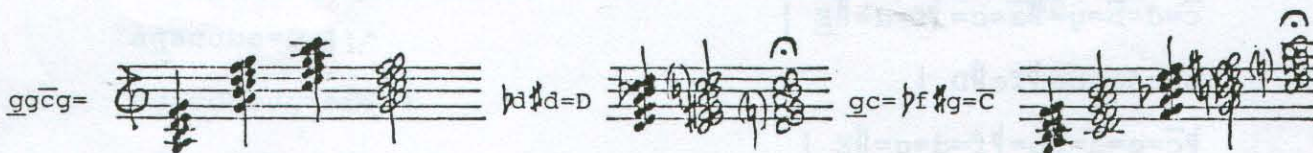
The notation gives the letter-name of the lowest note of an eight-note, conjunct diatonic cluster filling an octave. The two-octave notational gamut surrounds middle C and is as given in the following ascending sequence:

defgab (middle)c defgabcd

Most of the clusters use only white keys, but a B may be replaced in a cluster by a B \flat or an F by an F \sharp ; this is indicated by an accidental before the letter whose associated cluster is affected.

The basic unit of tempo, moderately slow (MM.50-60), is the duration of one lower-case letter, or of the sign =, which prolongs a letter by one unit. The upper-case letter at the end of each phrase (occasionally, sub-phrase) is an extended note of some units' duration--something not unlike the long note with a fermata in musical notation. The end of a phrase is indicated by |, ' for a subphrase.

Here are a few examples realized in standard musical notation:



The sign * indicates where the two low Gs, prepared silently at the outset with their dampers held open throughout the piece, may be sounded; this G octave can be struck at suitable points at the player's discretion, and the * signs in the score are but one set of possibilities. There are other choices that the performer may exercise; these are mentioned in the following paragraphs.

NOTES TO THE PERFORMER

Several aspects of the performance are at the discretion of the player, who may wish to modify or disregard the score in varying degrees.

The low Gs, mentioned in the notational key above, which serve as a sort of punctuation, may be sounded at the end of any phrase but the last, as the performer wishes, though not after every phrase, but, say, every 3-4 or so.

The accidentals (B \flat , F \sharp) may be changed. Phrases may be omitted or relocated; phrases or groups of phrases may be repeated (for instance, the first three as a group; 8-9; 10-11). The score may even be taken as a basis for a completely improvised version--these and other modifications relying on the critical ear and the taste of the performer.

Dynamics are also at the player's discretion.

Length of held notes. The composer suggests that the final note of each phrase, and the added duration of the sounded low Gs, be counted in units of the general tempo--4, 6, 8 counts, and so on.

Damper pedal. The resonance and complex, bell-like sonorities of this music are largely under the control of the general damper pedal; the performer will therefore probably want to experiment with half-pedal, varied speed of damper opening and closing, and other techniques, listening intently, to clear, thin, and accumulate layers of sound. If the piano has no sustain pedal, the two low Gs can be held down with weights.