Fuga Interna (begin)

Programme note

Fuga Interna (begin) is the sixth of a group of compositions for piano inspired by my listening to, and playing of, the Bach Fugue in B Minor, book 1 of the WTC. This piece is the first to have a digital part, and is the last of the first set of *Fuga Interna* works. Each is based on a particular moment or aspect of the Bach and each quotes material from the previous pieces in the set. *Fuga Interna (begin)* is a more explicit collage of the previous pices, and is a work about beginnings and endings in several ways: it obsesses on F-sharp, the first note of the Bach fugue, and the G-sharp/A trill that ends the fugue's subject; it features my spoken text—about a first piano lesson, and about memory and loss of memory. Given that this piece is about learning the piano, it is fitting that it was commissioned by Xenia Pestova, at one time a piano pupil of Philip Mead, whose performance of *Fuga Interna (opposed sonorities)* features prominently in the digital part.

Score

- Timings are given as an aid to co-ordination.
- Accidentals only apply at the same octave for the duration of a bar.
- When relevant to indicate precise durations time signatures are given —when this is not relevant bars may not have a time signature and interpretation can be freer.
- Only prominent and relevant cues in the digital part are indicated in the score.
- Pauses are indications of likely points of 'waiting' for something on the digital part to occur—they can be interpreted freely and may be omitted if necessary. However, the need to omit them would indicate that the co-ordination is not quite right.
- Cues in the digital part are indications of coordination and do not need to be followed slavishly. However, if the cue is a spoken text, it is important to try and position it within the planned 'gaps' in the live piano part, where indicated.

- A note on trills: a G-sharp/A trill re-occurs throughout the piece, marking the end of each 'section'. Each time, this trill should be extremely fast and crisp, with a *ritardando* towards the end, moving seamlessly to the final group of measured notes. The trill will vary in length depending on the context and timing.

Diffusion/Mix

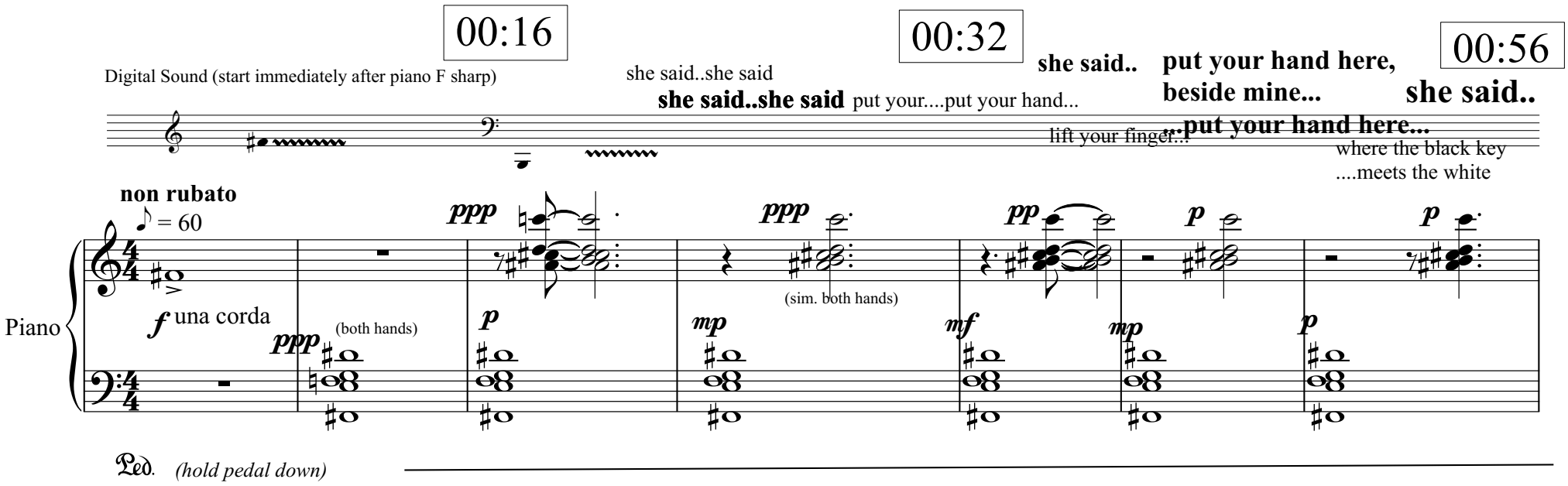
- The digital part should commence immediately the pianist begins.
- The digital part can be diffused according to the space. However, this piece is not intended for active live diffusion and movement is already composed into the digital part.
- It is intended that at points the digital sound will 'overwhelm' the live piano part.
- The live piano should be amplified slightly but only as reinforcement, and the stereo image should be closed, imitating the live piano source.
- When the voice is to the fore, the voice should be diffused from the front centre speakers (mainly) if there are more than two speakers.
- EQ should be adjusted to the space – it is intended that there be a lot of low, reverberant frequency in the digital part, but it may need to be attenuated in a very resonant performance space.

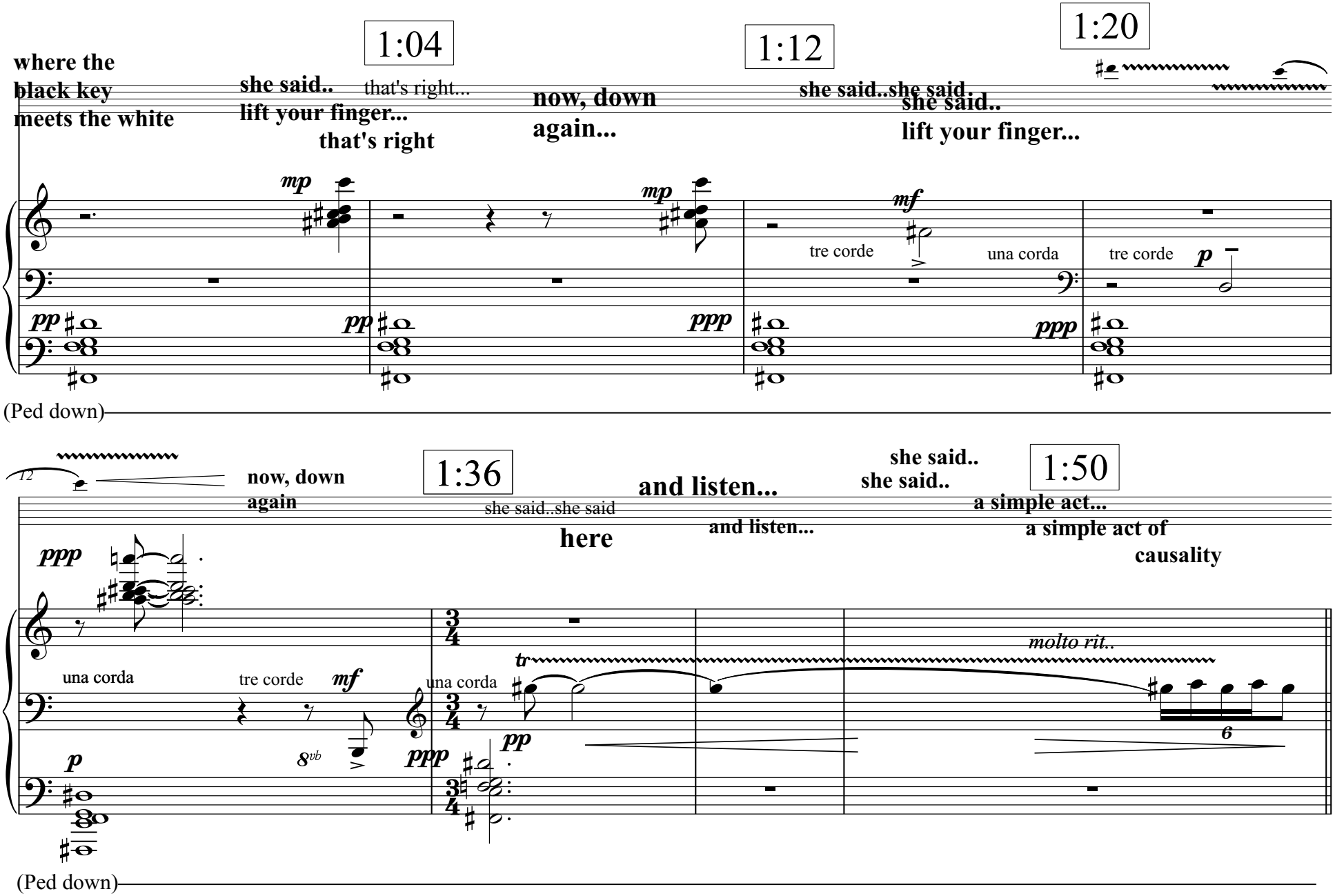
Fuga Interna (begin)

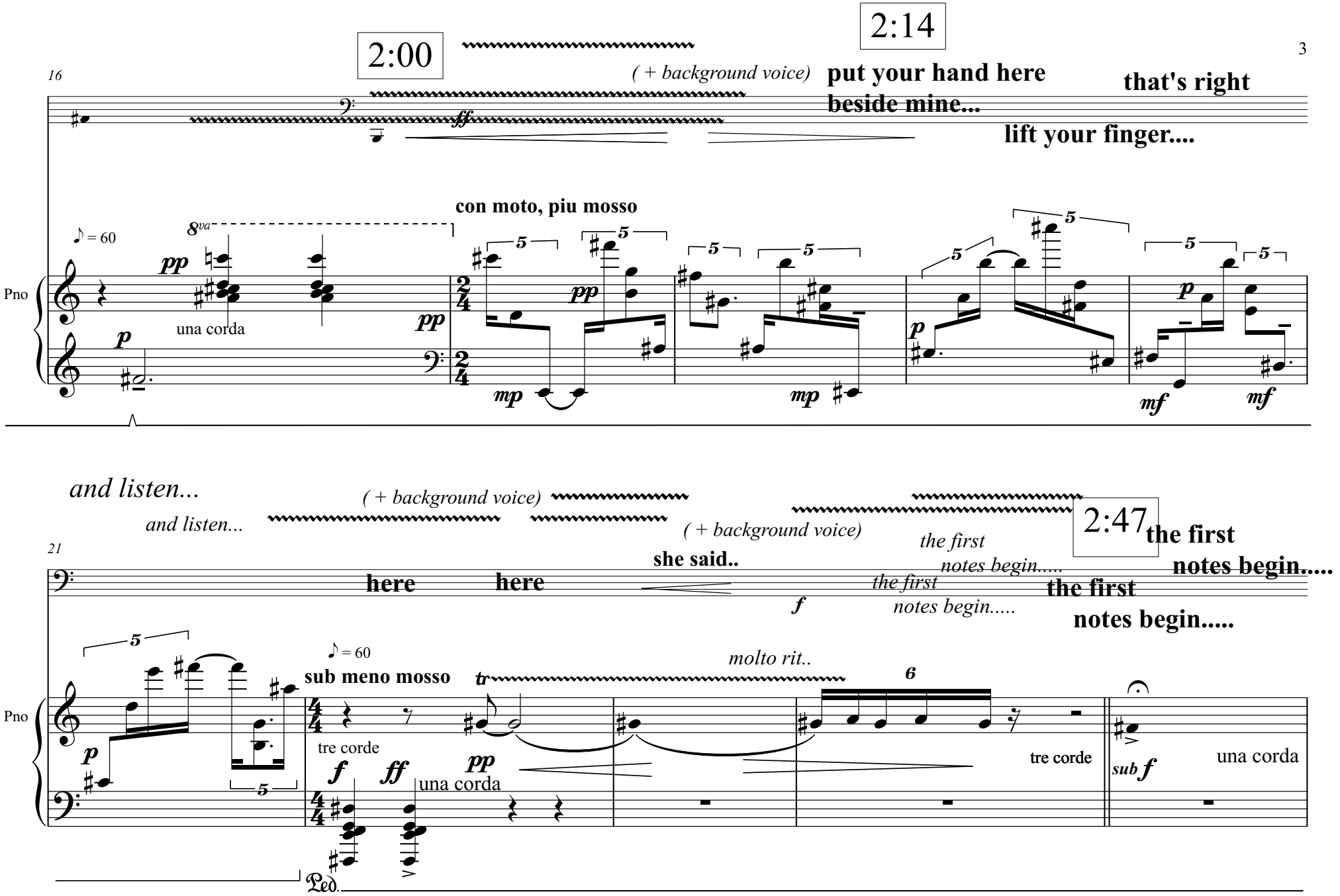
for Xenia Pestova

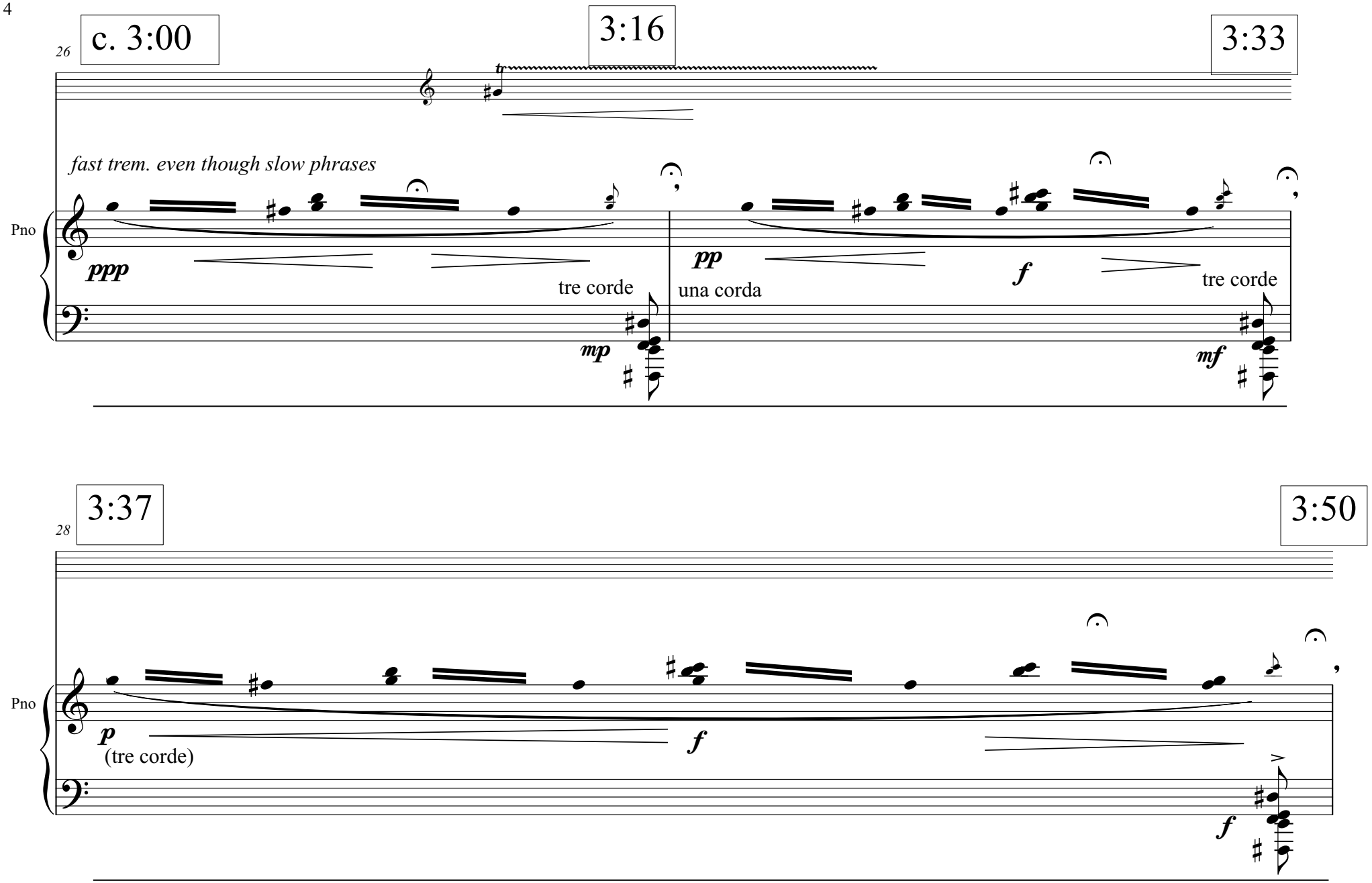
commissioned by Paul Clouvel, ElektraMusic

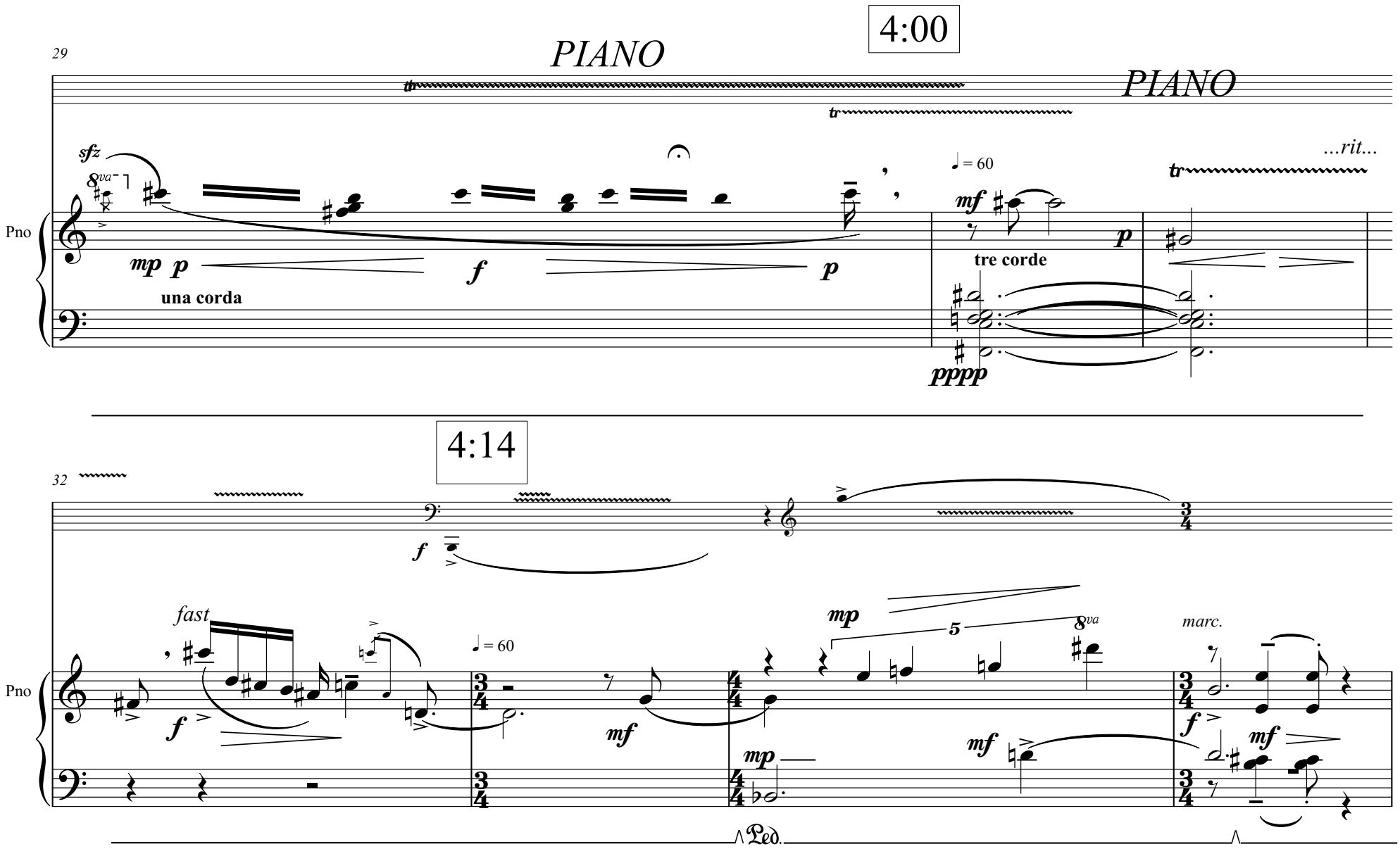
Katharine Norman

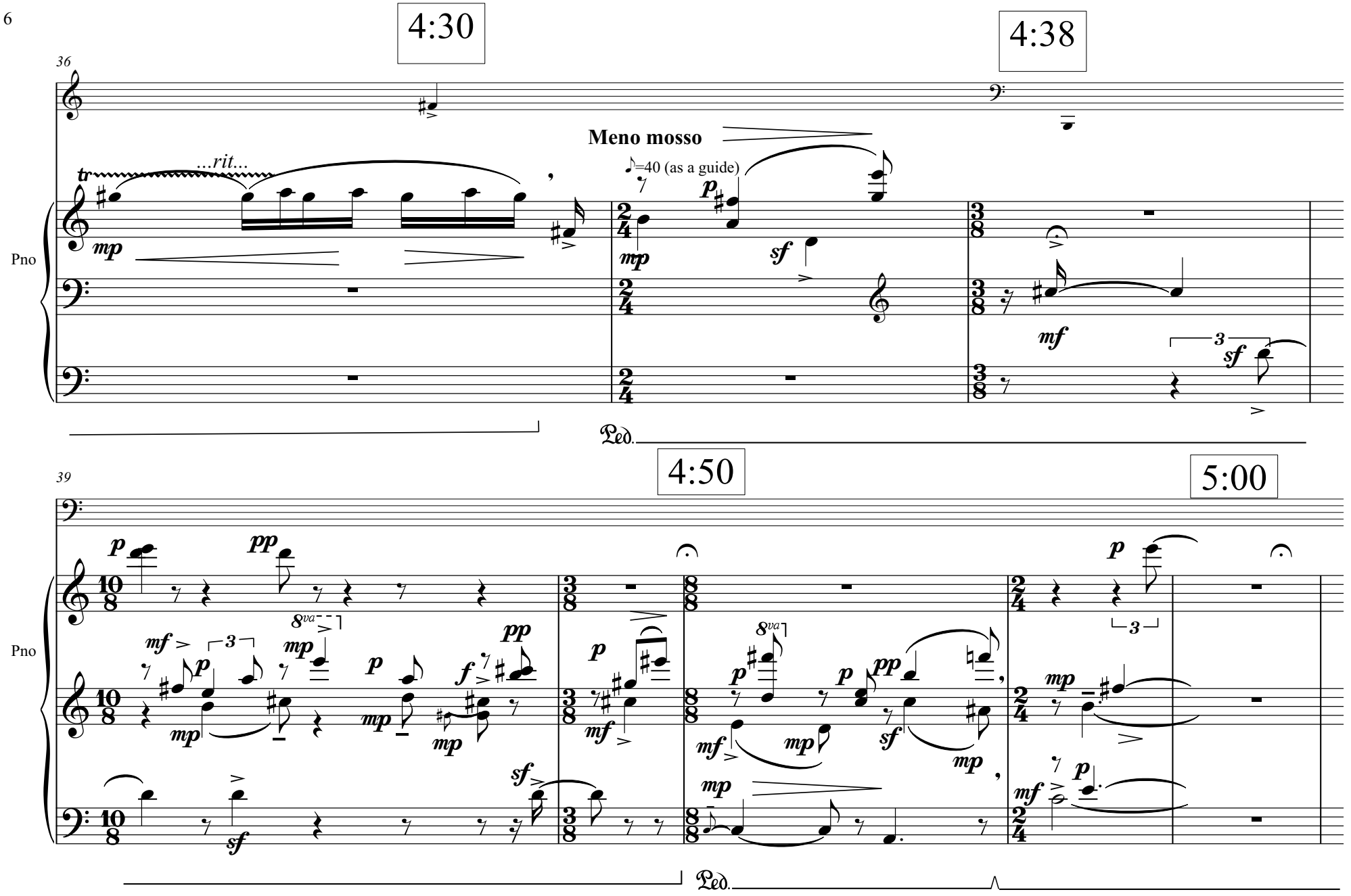


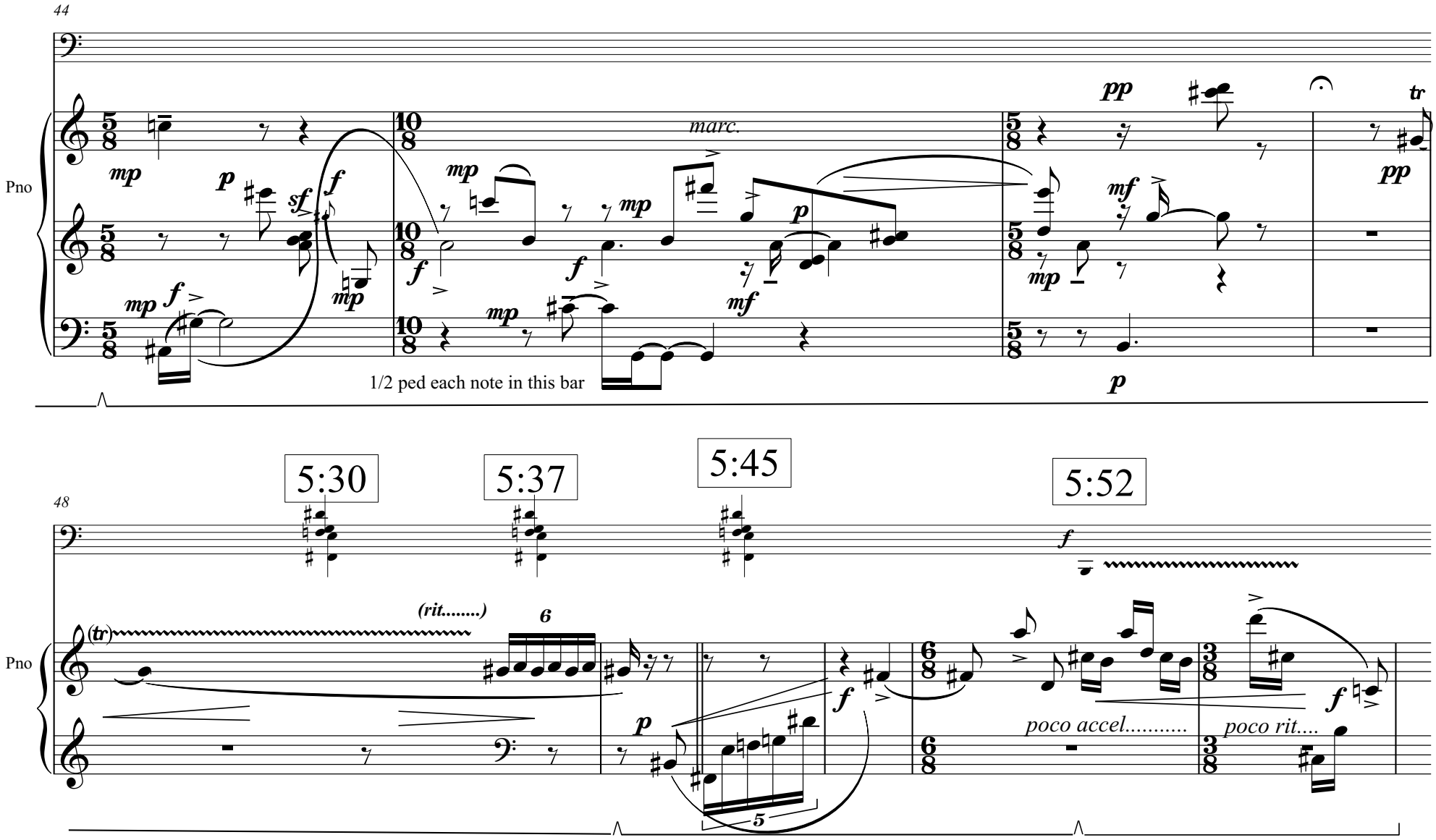

1:04
1:12
1:20
where the
black key
meets the white
she said..
lift your finger...
that's right...
that's right
now, down
again...
she said..she said..
she said..
lift your finger...
Pno
mp
pp
ppp
mf
p
tre corde
una corda
(Ped down)
now, down
again
1:36
she said..she said
here
and listen...
she said..
she said..
1:50
a simple act...
a simple act of
causality
and listen...
molto rit..
una corda
tre corde
8vb
tr
6

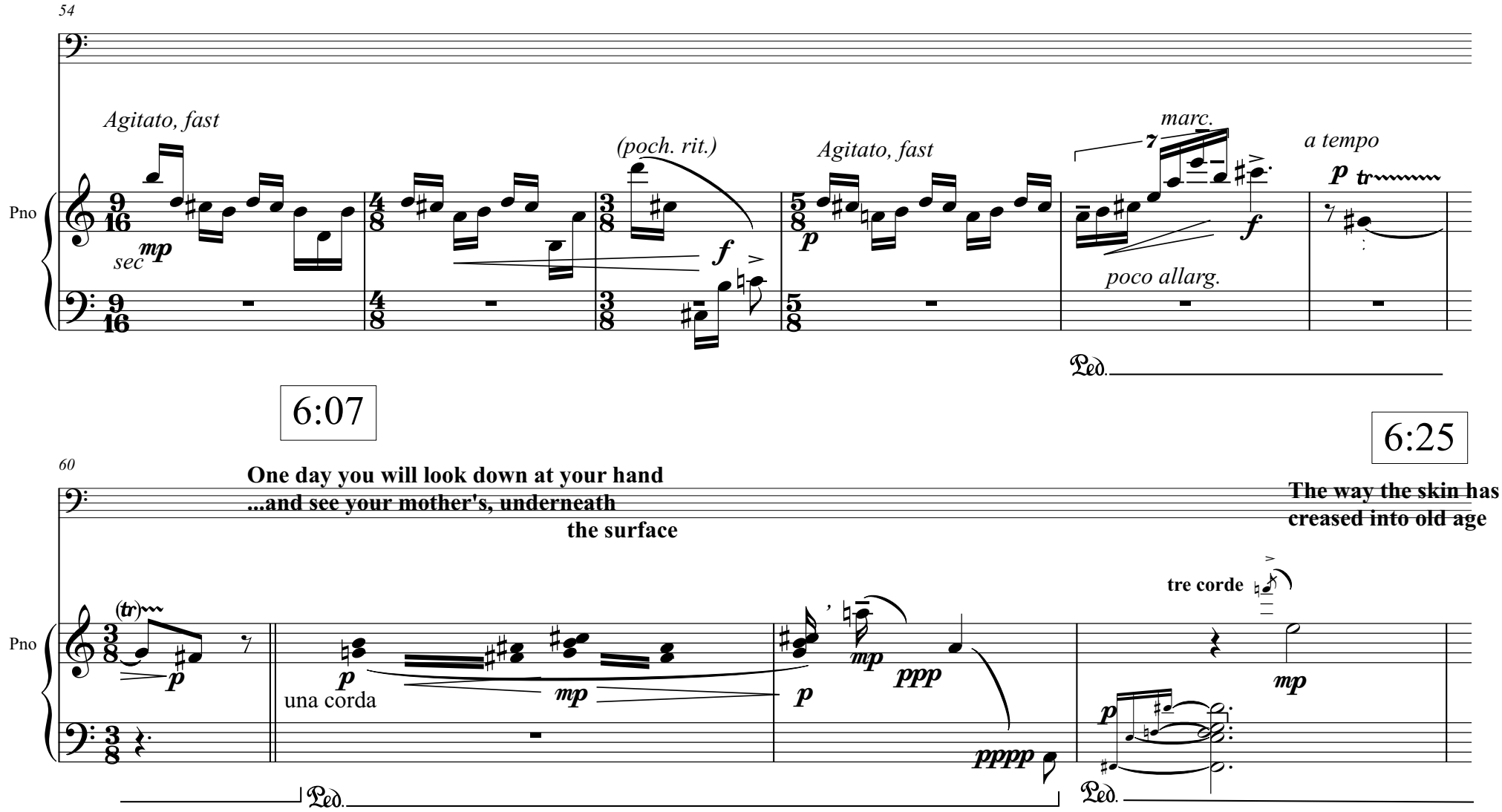

2:00
2:14
16
(+ background voice)
put your hand here
beside mine...
that's right
lift your finger....
ff
con moto, piu mosso
8va
♪ = 60
pp
una corda
Pno
p
mp
mf
and listen...
(+ background voice)
and listen...
2:47
the first
notes begin.....
21
here
here
she said..
(+ background voice)
the first
notes begin.....
f
the first
notes begin.....
molto rit..
sub meno mosso
tre corde
una corda
tre corde
sub f
una corda
Ped.

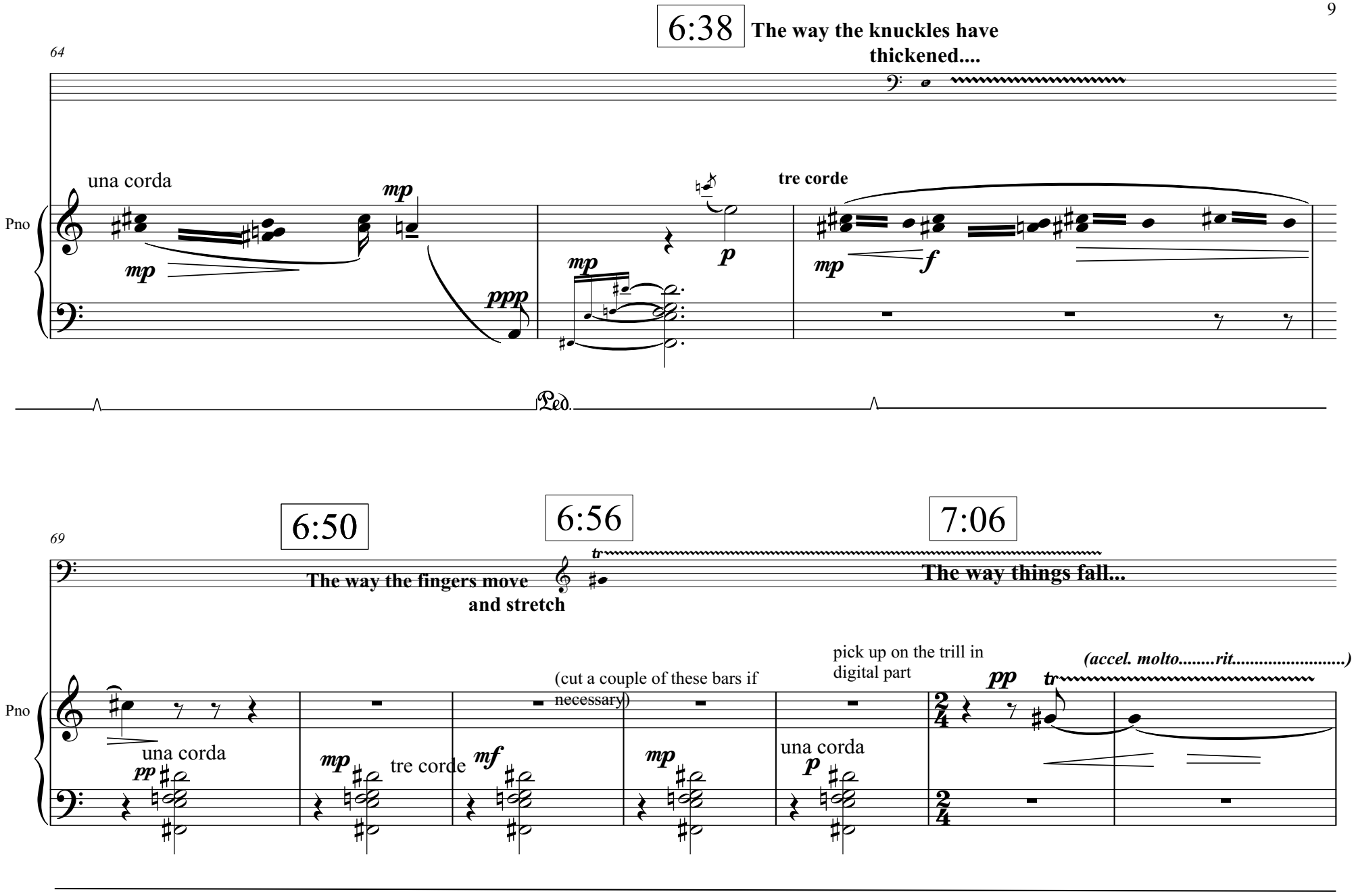

c. 3:00
3:16
3:33
26
fast trem. even though slow phrases
Pno
ppp
tre corde
mp
pp
una corda
f
tre corde
mf
3:37
3:50
28
Pno
p
(tre corde)
f
f

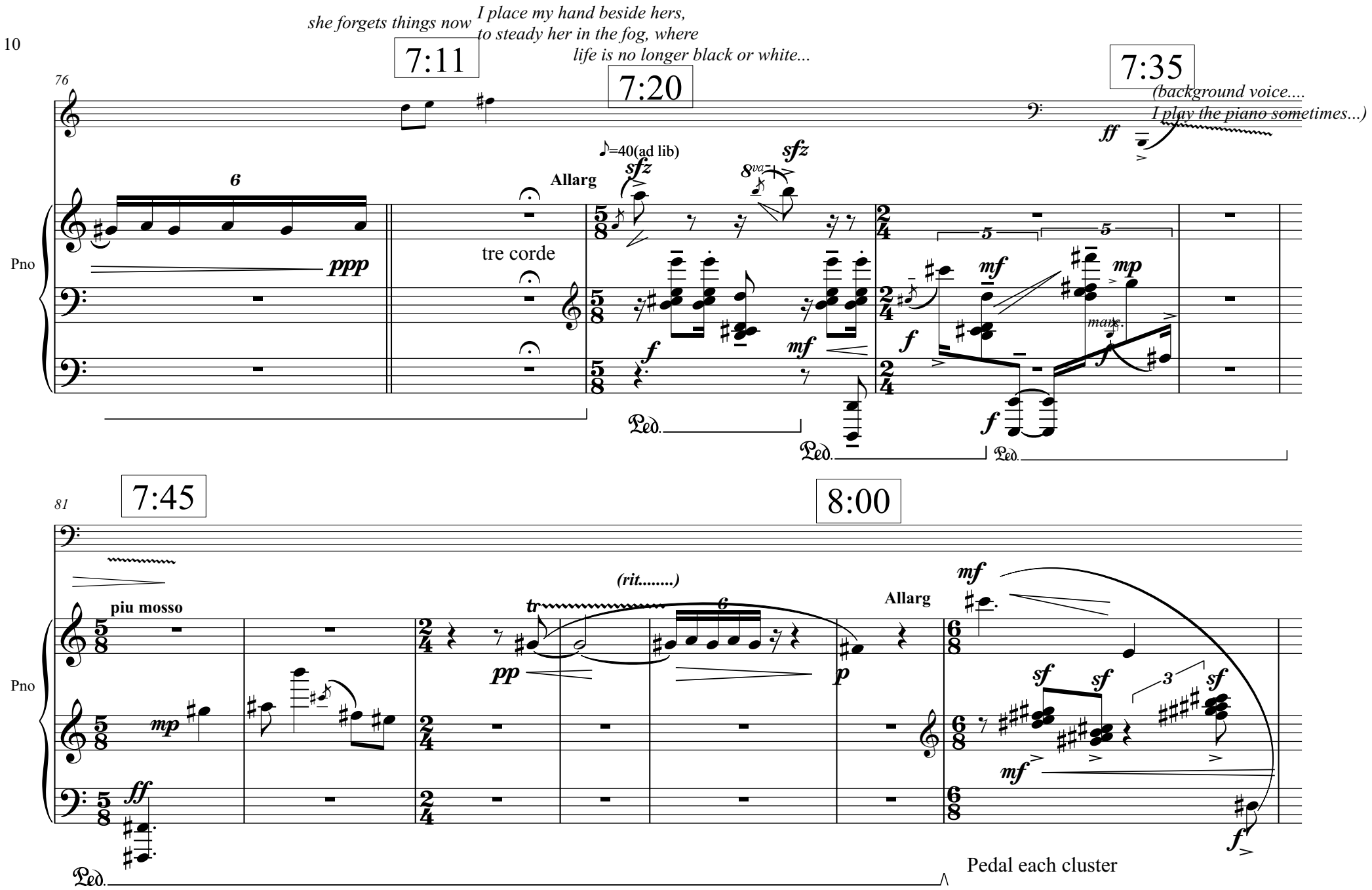

4:00
29
PIANO
PIANO
Pno
sfz
8va
mp p
una corda
f
p
= 60
mf
tre corde
p
...rit...
pppp
4:14
32
f
fast
= 60
f
mf
mp
5
8va
mf
mp
marc.
f
mf
Ped.

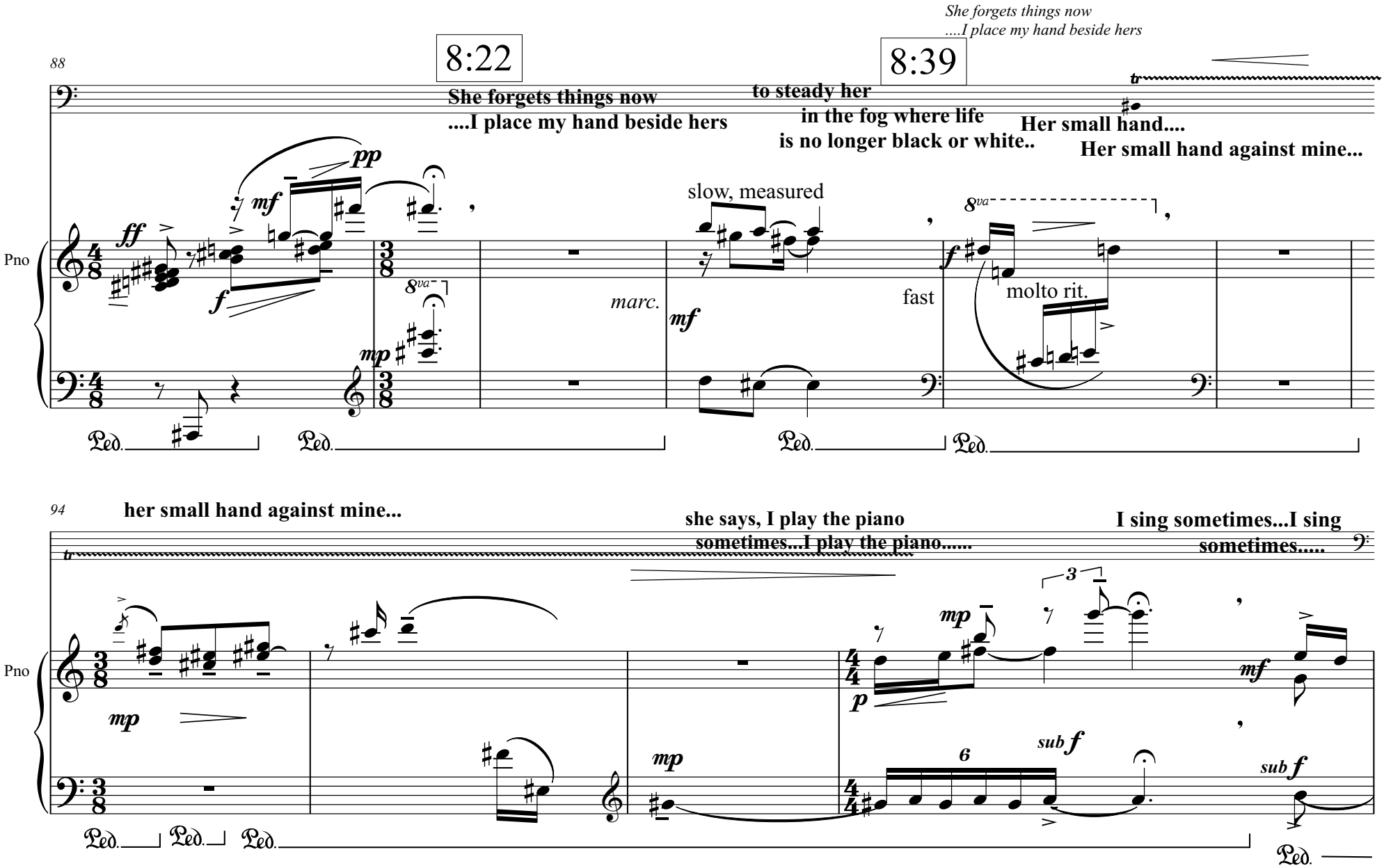

4:30
4:38
36
Meno mosso
...rit...
♪=40 (as a guide)
Pno
Ped.
4:50
5:00
39
Pno
Ped.

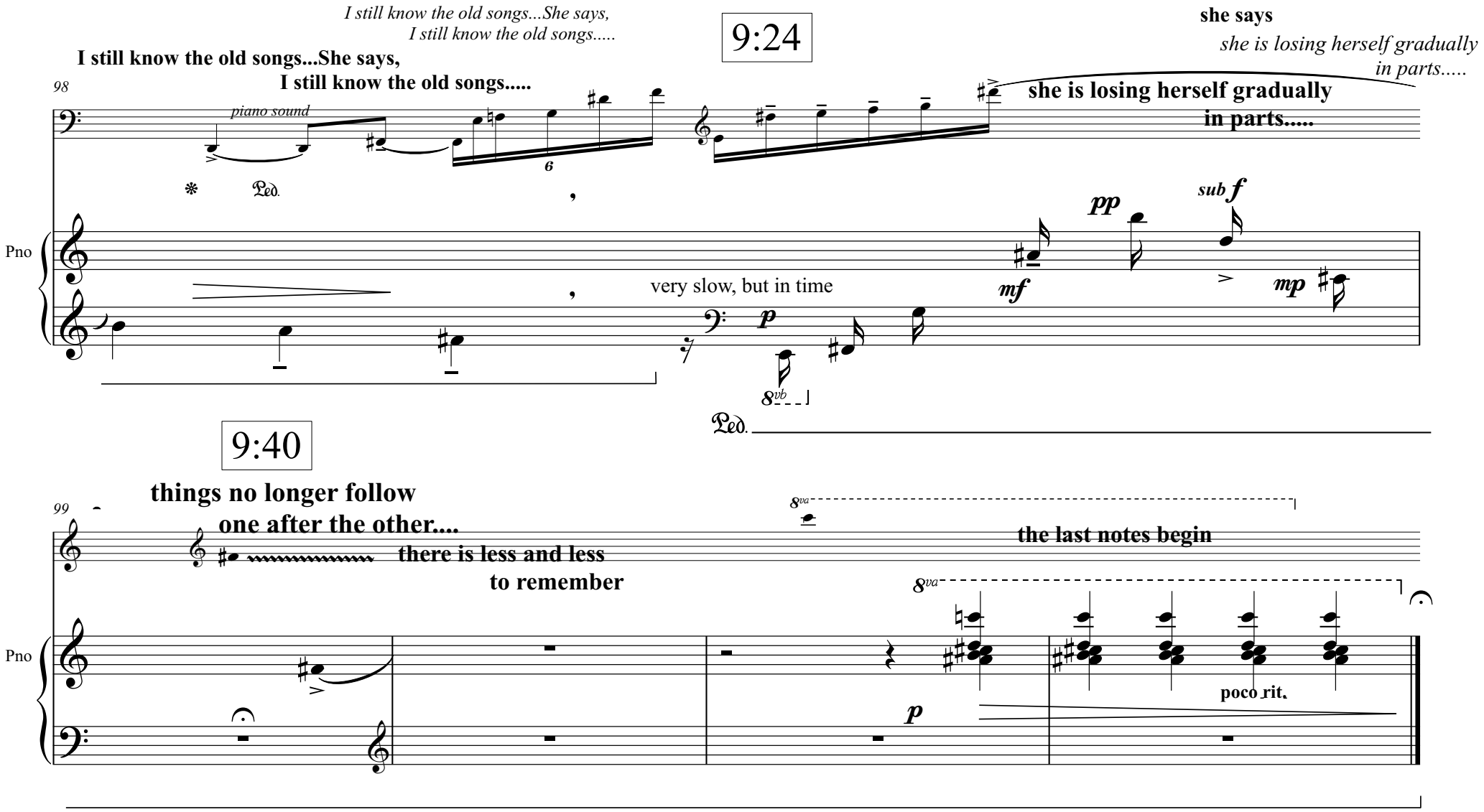

44
Pno
marc.
1/2 ped each note in this bar
48
5:30
5:37
5:45
5:52
(rit.....)
poco accel.....
poco rit....


54
Agitato, fast
sec
mp
(poch. rit.)
f
Agitato, fast
p
marc.
7
f
poco allarg.
a tempo
p
tr
Pno
Ped.
6:07
6:25
60
One day you will look down at your hand
...and see your mother's, underneath
the surface
The way the skin has
creased into old age
(tr)
p
una corda
mp
p
mp
ppp
pppp
tre corde
mp
p
Pno
Ped.
Ped.


6:38
The way the knuckles have thickened....
64
una corda
tre corde
Pno
Ped.
6:50
6:56
7:06
69
The way the fingers move and stretch
The way things fall...
pick up on the trill in digital part
(accel. molto.....rit.....)
(cut a couple of these bars if necessary)
una corda
tre corde
una corda
Pno


she forgets things now
I place my hand beside hers,
to steady her in the fog, where
life is no longer black or white...
7:11
7:20
7:35
(background voice....
I play the piano sometimes...)
76
Pno
ppp
tre corde
Allarg
♪=40(ad lib)
sfz
8va
mf
mp
mark.
f
ff
Ped.
7:45
8:00
81
piu mosso
(rit.....)
tr
pp
p
Allarg
sf
3
Pedal each cluster


She forgets things now
....I place my hand beside hers
88
8:22
8:39
She forgets things now
....I place my hand beside hers
to steady her
in the fog where life
is no longer black or white..
Her small hand....
Her small hand against mine...
Pno
ff
mf
pp
f
mp
8va
marc.
slow, measured
mf
fast
molto rit.
94
her small hand against mine...
she says, I play the piano
sometimes...I play the piano.....
I sing sometimes...I sing
sometimes.....
Pno
mp
p
mf
sub f
6
3



Saffron Walden, December 2011.