

## 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 pieces, 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

00:16

00:32

00:56

Digital Sound (start immediately after piano F sharp)

she said..she said

she said.. put your hand here,

beside mine...

she said..

she said..she said put your....put your hand...

lift your finger..!

put your hand here...

where the black key  
....meets the white

**non rubato**  
♩ = 60

**f** una corda

**ppp** (both hands)

**p**

**mp** (sim. both hands)

**mf**

**mp**

**p**

*Ped.* (hold pedal down)

where the  
black key  
meets the white

1:04

she said.. that's right...  
lift your finger...  
that's right

1:12

now, down  
again...

1:20

she said..she said.  
she said..  
lift your finger...

Piano score for the first system. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves: a right-hand staff with treble clef and a left-hand staff with bass clef. The right-hand staff has a treble clef and contains notes with dynamic markings *mp* and *mf*. The left-hand staff has a bass clef and contains notes with dynamic markings *pp* and *ppp*. There are also markings for *tre corde* and *una corda*. The key signature has one sharp (F#).

(Ped down)

Decorative wavy line with a fermata-like shape above it, and a small '12' above the line.

now, down  
again

1:36

she said..she said  
here

and listen...

1:50

she said..  
she said..

a simple act...

a simple act of  
causality

Piano score for the second system. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves: a right-hand staff with treble clef and a left-hand staff with bass clef. The right-hand staff has a treble clef and contains notes with dynamic markings *ppp*, *mf*, and *tr*. The left-hand staff has a bass clef and contains notes with dynamic markings *p*, *ppp*, and *pp*. There are also markings for *una corda*, *tre corde*, and *8<sup>vb</sup>*. The key signature has one sharp (F#). The time signature changes to 3/4.

(Ped down)

2:14

2:00

16

(+ background voice)

put your hand here

that's right

beside mine...

lift your finger...

con moto, piu mosso

♩ = 60

pp

una corda

pp

mp

mp

mf

mf

and listen...

and listen...

(+ background voice)

(+ background voice)

the first

2:47

the first

she said..

the first

notes begin....

the first

notes begin....

here here

f

notes begin....

notes begin....

21

sub meno mosso

molto rit..

6

5

5

♩ = 60

p

tre corde

f

ff

una corda

tre corde

sub f

una corda

Ped.

Pno

Pno

26 c. 3:00 3:16 3:33

*fast trem. even though slow phrases*

Pno

*ppp* *tre corde* *pp* *una corda* *f* *tre corde*

*mp* *mf*

28 3:37 3:50

Pno

*p* (tre corde) *f* *f*

4:00

PIANO

29

PIANO

Piano score for measures 29-31. The score is in treble and bass clefs. Measure 29 features a forte (*f*) chord with a dynamic range from *mp p* to *f*. The instruction *una corda* is present. Measure 30 includes a dynamic of *mf* and a tempo marking of  $\text{♩} = 60$ . Measure 31 features a piano (*p*) dynamic and the instruction *tre corde*. The bass line in measure 31 is marked *pppp*. The piece concludes with a *tr* (trill) and a *rit...* (ritardando) marking.

4:14

32

Piano score for measures 32-35. Measure 32 begins with a forte (*f*) dynamic and a *fast* tempo marking. Measure 33 features a dynamic of *mf* and a tempo marking of  $\text{♩} = 60$ . Measure 34 includes a dynamic of *mp* and a fingering of 5. Measure 35 features a dynamic of *mf* and a tempo marking of *marc.* (marcato). The score includes various articulations such as accents and slurs, and concludes with a *Ped.* (pedal) marking.

4:30

4:38

36

Meno mosso

*rit...*

*mp*

*mp*

*sf*

*P*

*mf*

*sf*

*mf*

*sf*

Ped.

4:50

5:00

39

*p*

*pp*

*mf*

*mp*

*p*

*f*

*pp*

*p*

*pp*

*mp*

*mf*

*mf*

*mp*

*sf*

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*mf*

*p*

Ped.



44

Pno

1/2 ped each note in this bar

48

5:30 5:37 5:45 5:52

(tr) (rit.....) 6

p f poco accel..... poco rit....

5

54

*Agitato, fast*

*(poch. rit.)*

*Agitato, fast*

*marc.*

*a tempo*

*mp sec*

*f*

*p*

*f*

*poco allarg.*

*P tr*

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*

*p*

*mp*

*p*

*mp*

*ppp*

*pppp*

*tre corde*

*mp*

*p*

*mp*

Ped. \_\_\_\_\_

Ped. \_\_\_\_\_

6:38 The way the knuckles have thickened....

64

una corda *mp* *ppp* *mp* *p* *mp* *f* tre corde

Ped.

6:50

6:56

7:06

69

The way the fingers move and stretch *tr* The way things fall... *pp* *tr* (accel. molto.....rit.....)

(cut a couple of these bars if necessary) pick up on the trill in digital part

una corda *pp* *mp* tre corde *mf* *mp* una corda *P*

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

Piano accompaniment for measures 76-80. Measure 76 contains a sixteenth-note triplet with a *ppp* dynamic. The score includes markings for *Allarg*, *sfz*, *8va*, *mf*, *mp*, *f*, and *Ped.*. The time signature changes from 5/8 to 2/4.

7:45

8:00

Piano accompaniment for measures 81-86. Measure 81 contains a sixteenth-note triplet with a *pp* dynamic. The score includes markings for *piu mosso*, *tr*, *Allarg*, *mf*, *sf*, *3*, and *Pedal each cluster*. The time signature changes from 2/4 to 6/8.

She forgets things now  
....I place my hand beside hers

8:22

8:39

88

She forgets things now to steady her  
....I place my hand beside hers in the fog where life Her small hand...  
is no longer black or white.. Her small hand against mine...

*pp*  
*mf*  
*ff*  
*f*  
*slow, measured*  
*8va*  
*marc.*  
*mf*  
*fast*  
*molto rit.*

Ped. Ped. Ped. Ped.

94 her small hand against mine...

she says, I play the piano  
sometimes...I play the piano.....

I sing sometimes...I sing  
sometimes.....

94

her small hand against mine... she says, I play the piano  
sometimes...I play the piano..... I sing sometimes...I sing  
sometimes.....

*mp*  
*p*  
*mp*  
*sub f*  
*sub f*

Ped. Ped. Ped. Ped.

*I still know the old songs...She says,  
I still know the old songs.....*

9:24

**she says**  
*she is losing herself gradually  
in parts.....*

**I still know the old songs...She says,  
I still know the old songs.....**

**she is losing herself gradually  
in parts.....**

98

*piano sound*

*\* Ped.*

6

*very slow, but in time*

*mf*

*pp*

*sub f*

*mp*

*8<sup>vb</sup>*

*Ped.*

9:40

**things no longer follow  
one after the other...  
there is less and less  
to remember**

*8<sup>va</sup>*

**the last notes begin**

99

*8<sup>va</sup>*

*p*

*poco rit.*