New Scenes
from an Old World

Sonata for Piano
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1. Prow’s Edge
2. Plain Music
3. Face of Shadow

Notes to the Performer:

1. Prow’s Edge
   • Slashed noteheads indicate notes which are played “beneathe the surface” as a kind of rhythmic backdrop, while the full noteheads form the foreground. Occasionally this foreground merges back into or emerges seamlessly out of the slashed-notehead background, but generally the difference between the two should be quite audible. These two layers frequently have separate dynamic contours.
   • The constant use of pedal deliberately smears the texture. This is a piece as much about billowing clouds of sound and sonority as it is about pace and pulse. In that regard, the overall feel of the piece should be very smooth and connected.
   • Solid slurs mark phrases relating to the full-noteheaded foreground notes while dashed slurs indicate phrases relating to the slash-noteheaded background notes.

3. Face of Shadow
   • The chords of this movement are extremely dark and generally the chords should be equally voiced or even biased toward the low end, though often the upper voice of the right hand should project melodically.
   • Accidentals carry through the measure as usual though some extra “curtesy” accidentals have been given throughout to help with reading and to clarify cross-relations between hands.

Dynamics for full noteheads are marked above staff (usually louder) and dynamics for small notes are marked below (usually softer)

Fast & Smooth (at least $\frac{\text{q}}{\text{P}} = 126$)

I. Prow’s Edge

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II. Plain Music

195 Lilting simply, gently (\(\text{l}120, \text{l}48\))

\(\text{espress.}\)

207 poco (pp)

218 pp sempre

230
III. Face of Shadows

355 Dark & Resonant \( \frac{1}{4} \)56–60 (freely, with feeling)

360

363

369