concert music

Piano Sonata

"New Scenes from an Old World"

peter gilbert

Piano Sonata (New Scenes from an Old World)

for Emanuele Arciuli

I. Prow's Edge
II. Plain Music
III. Face of Shadows
IV. Flames on the Horizon

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Total Duration: 18'

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Notes to the Performer:

These movements function individually as short works and may be performed as such. In the case of performing *Face of Shadows* independently, the final three bars which transition to the fourth movement should be omitted.

1. Prow's Edge

- Slashed noteheads indicate notes which are played "beneath 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.

2. Plain Music

- The small-sized noteheads here merely emphasize the subito *ppp* and serve only as a reminder of the dynamic.

3. Face of Shadows

- 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 courtesy accidentals have been given throughout to help with reading and to clarify cross-relations between hands.

4. Flames on the Horizon

- The figuration is written as an alternation of two left-hand notes (always white keys) and two right-hand notes (always black keys). Of course one may choose other fingerings as desired.

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Program Note:
The movements of this work function like separate tableaux. The composer leaves any programmatic story telling in the hands (or rather the imagination) of the listener. Though quite different from one another, each of the movements is preoccupied with the clouds of sound that emerge in waves out from under the piano's attacks as the instrument's incredible power of resonance allows for a symphony of ringing and beating.

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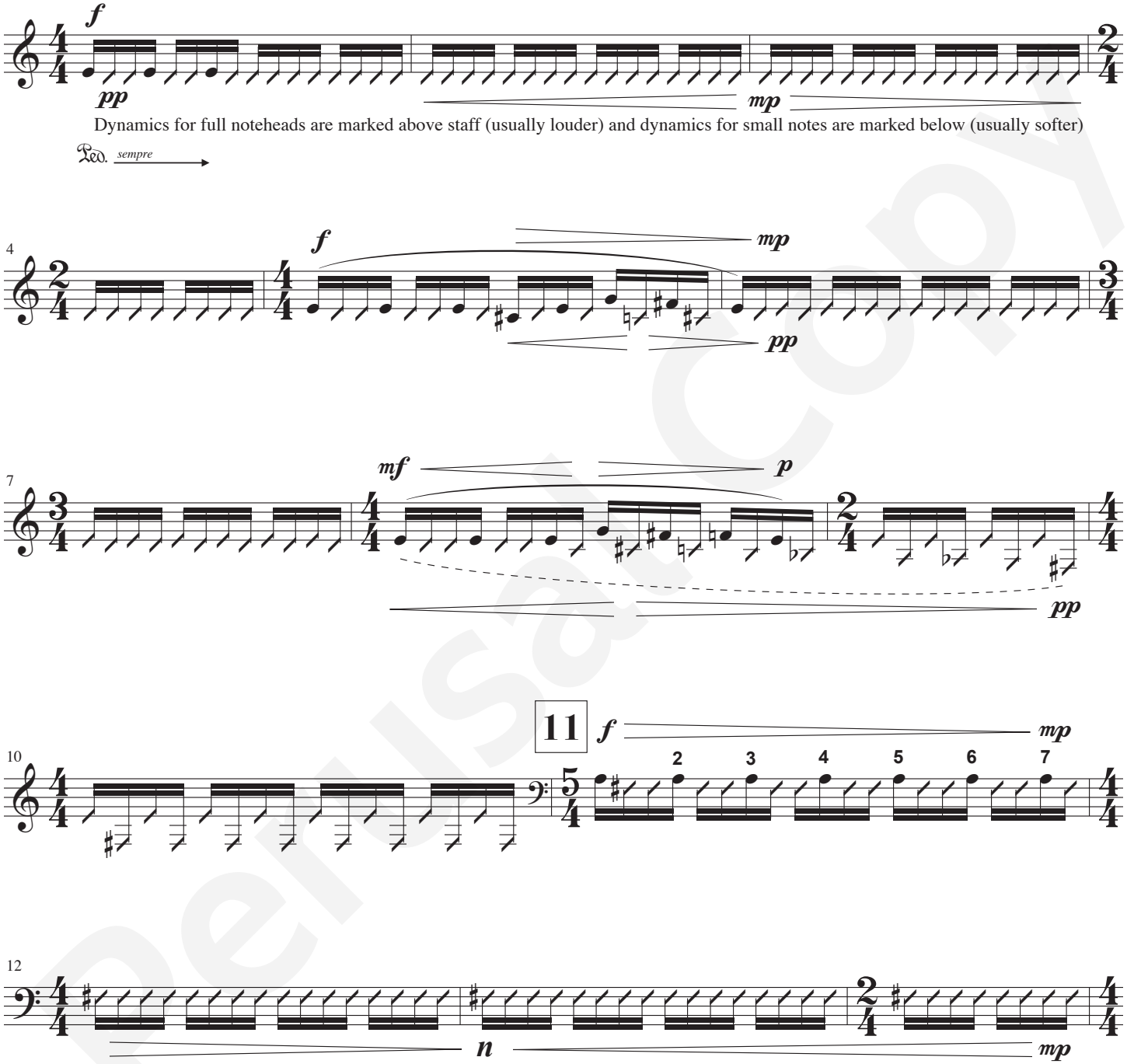
I. Prow′s Edge

Peter Gilbert

Fast & Smooth (at least ♩=126)



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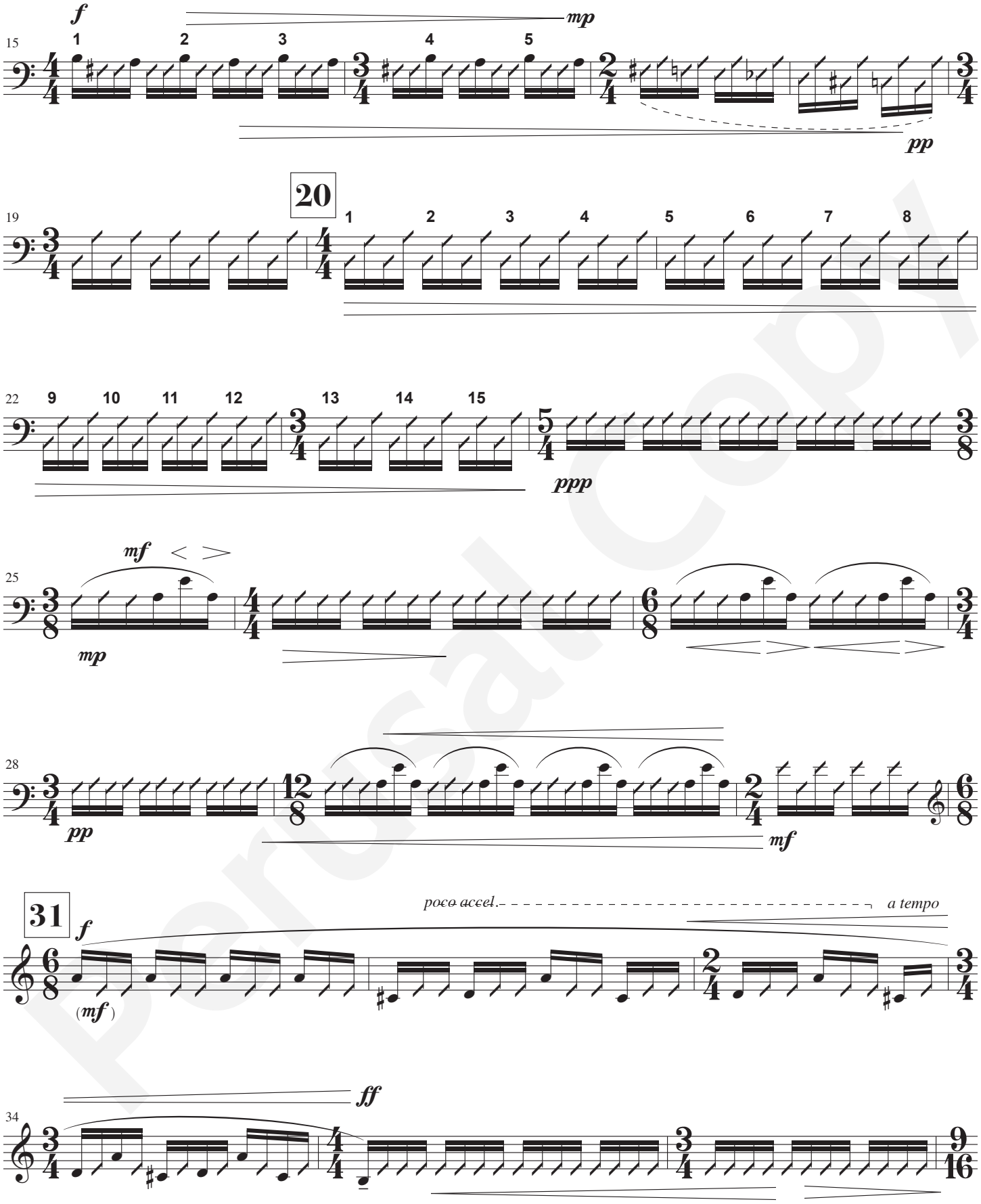

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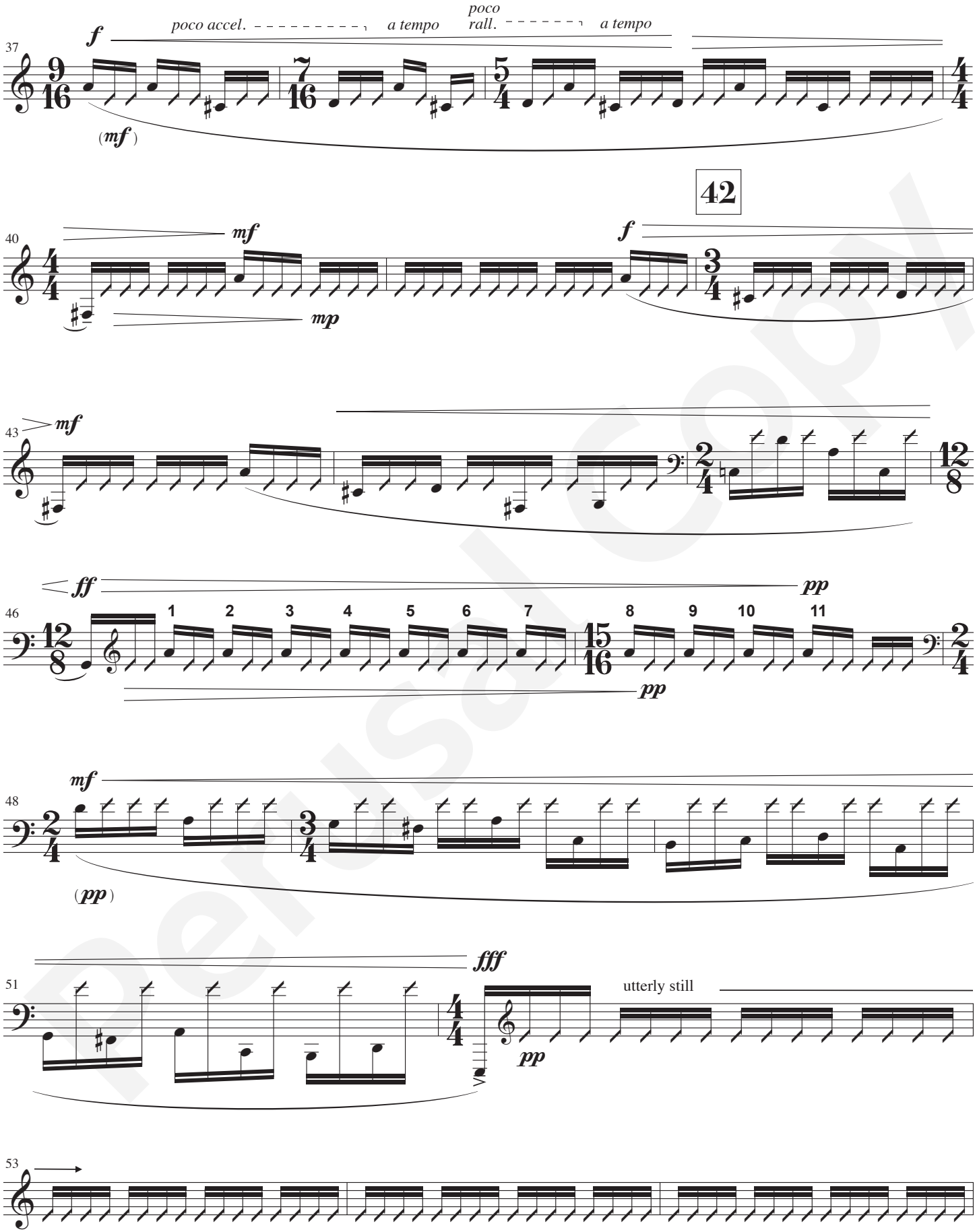

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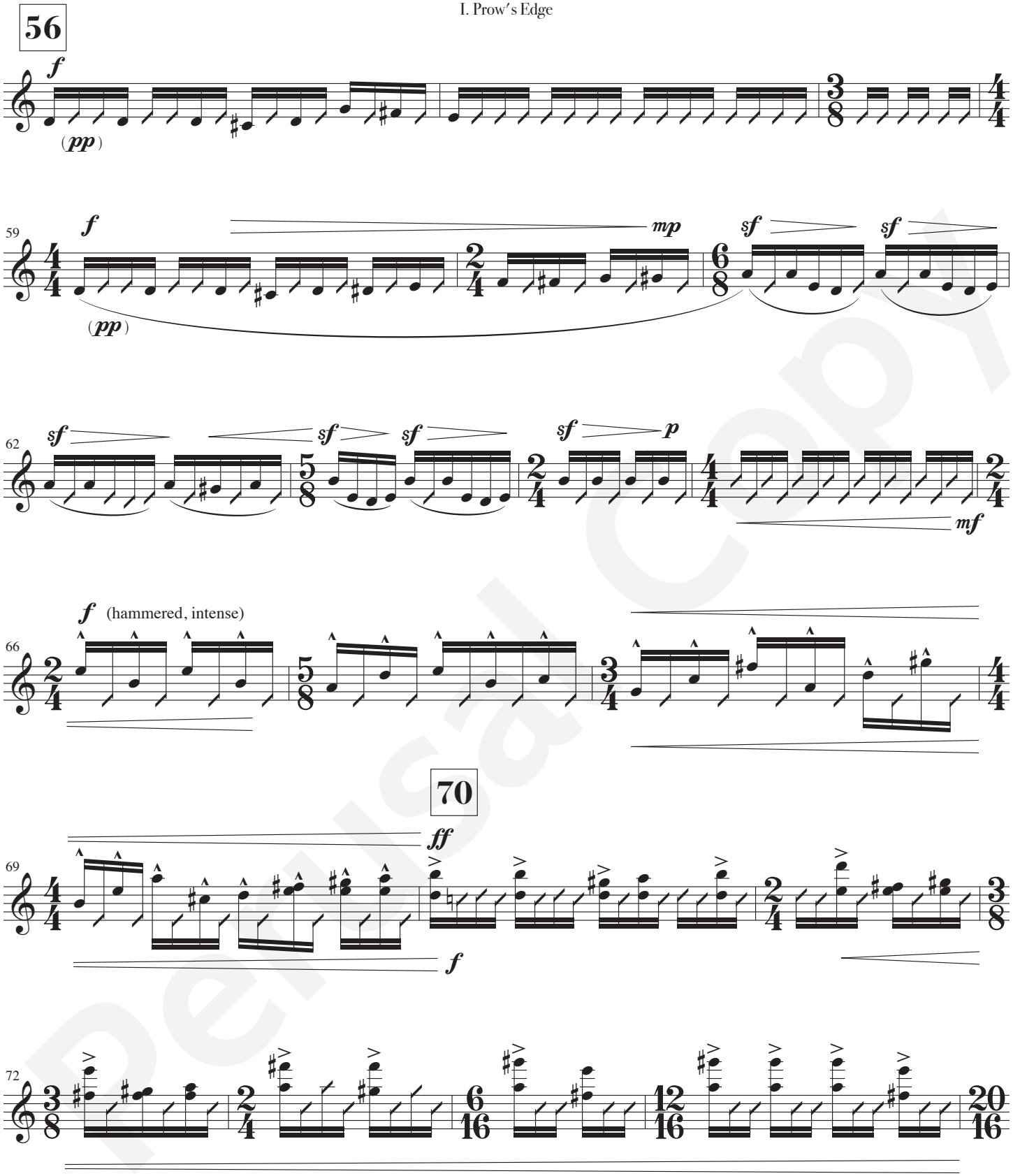

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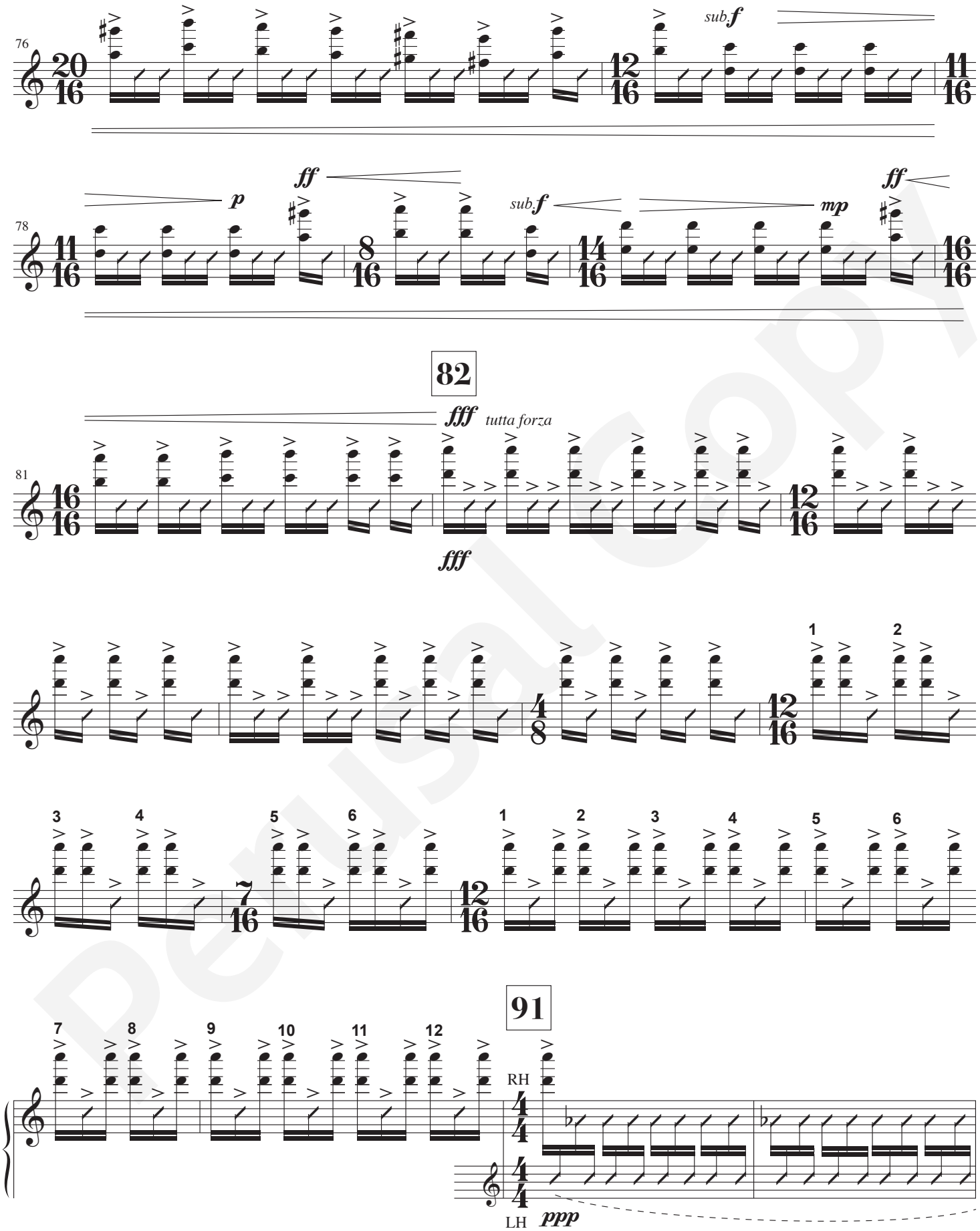

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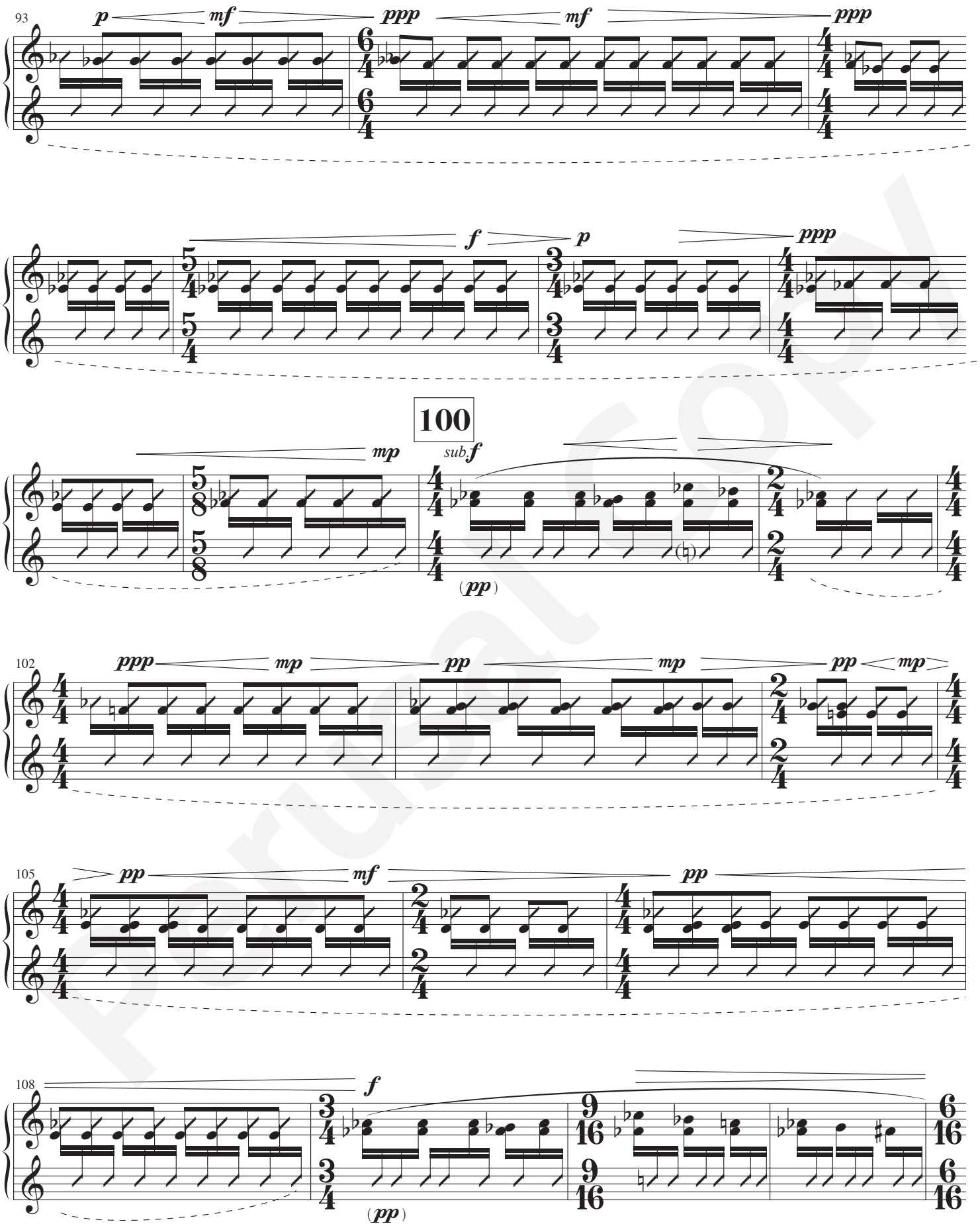

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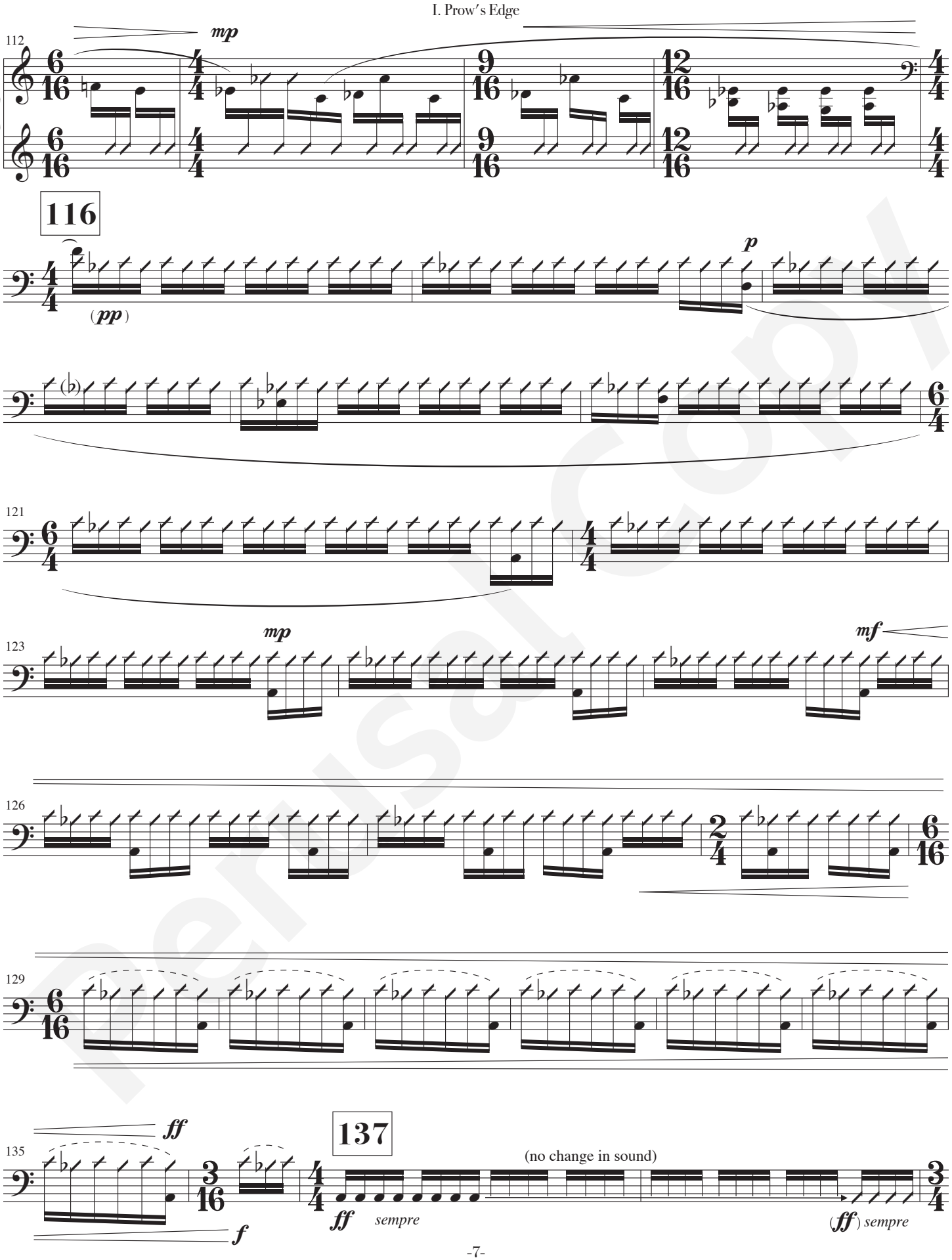

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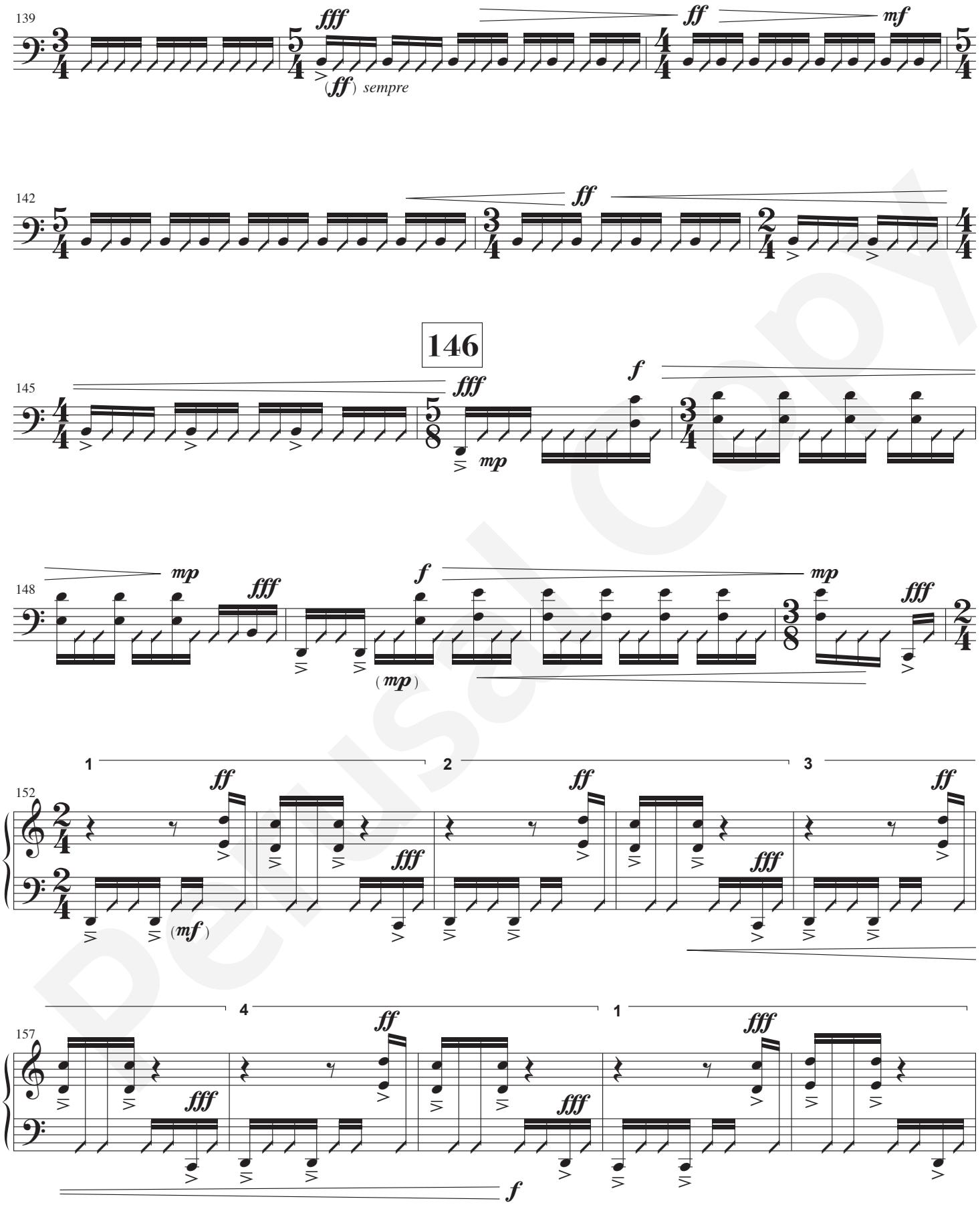

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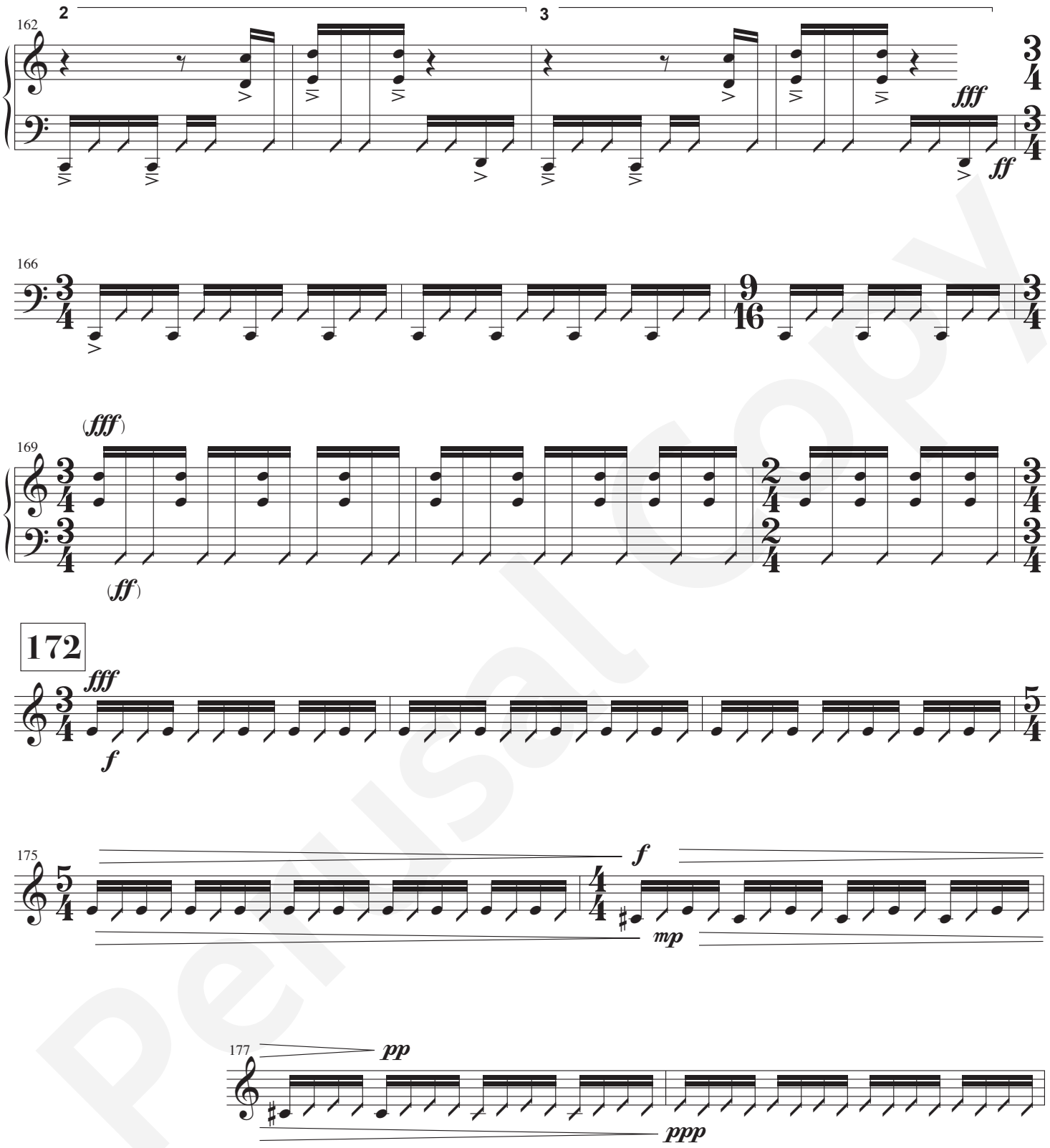

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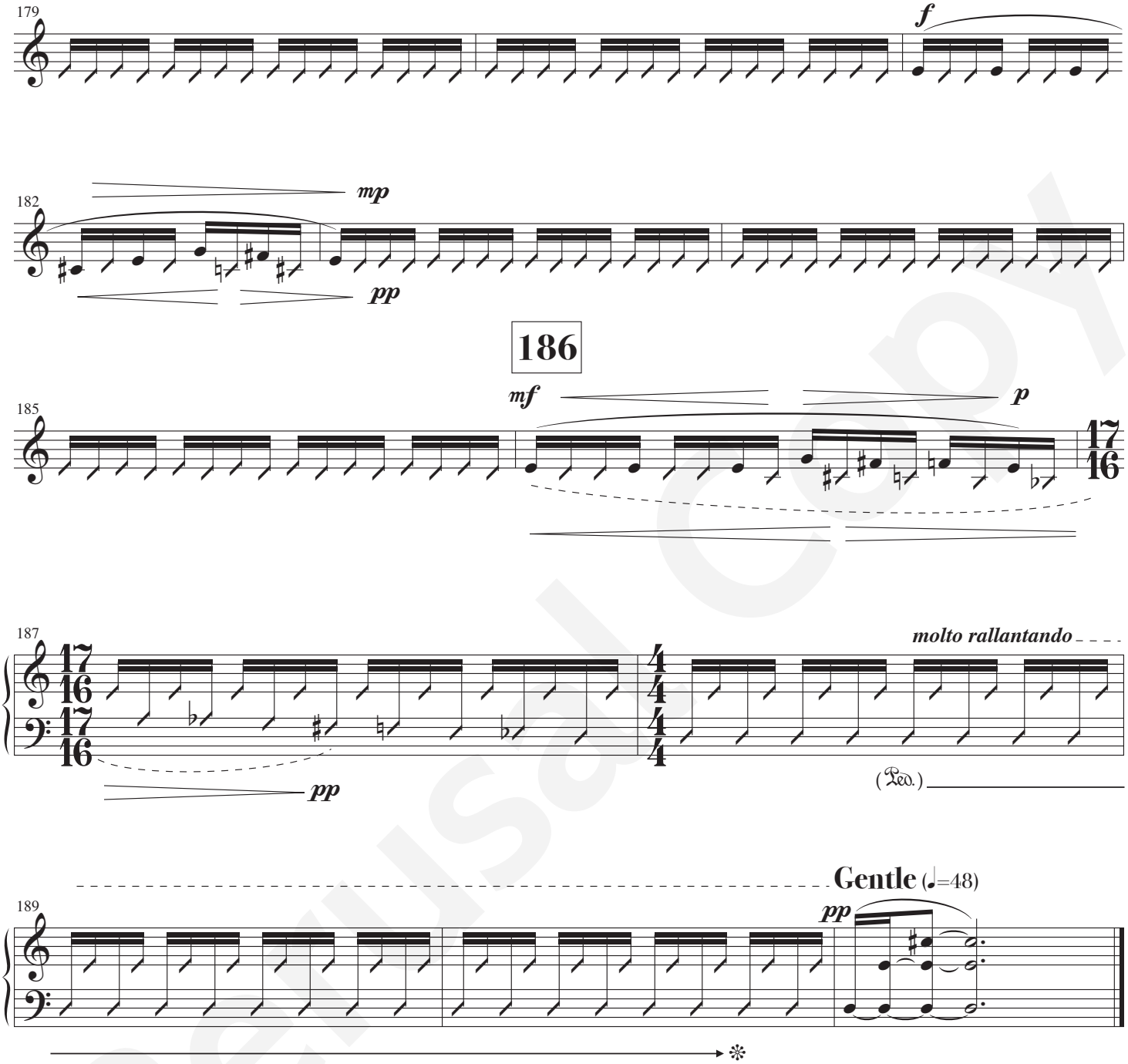

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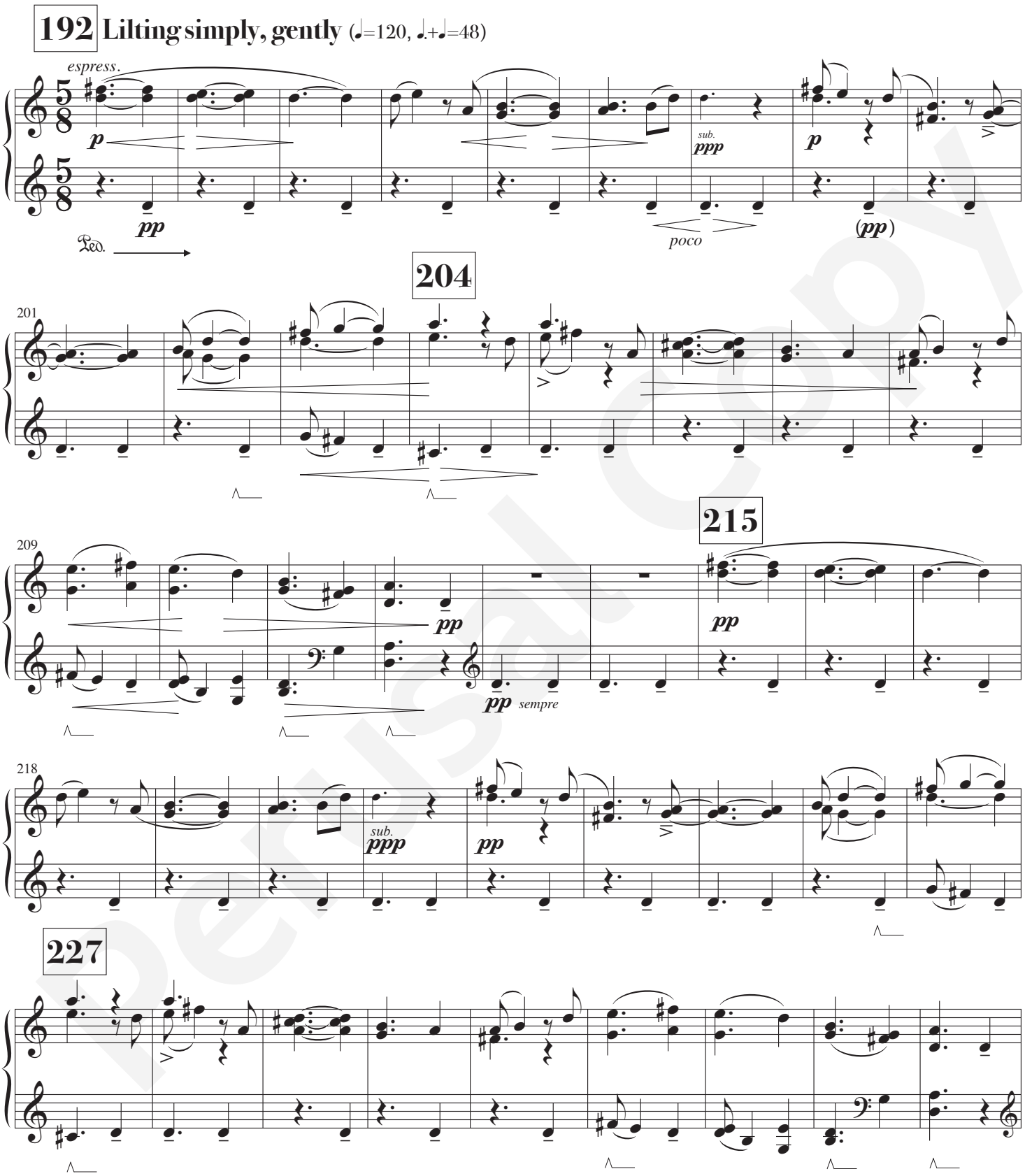
II. Plain Music



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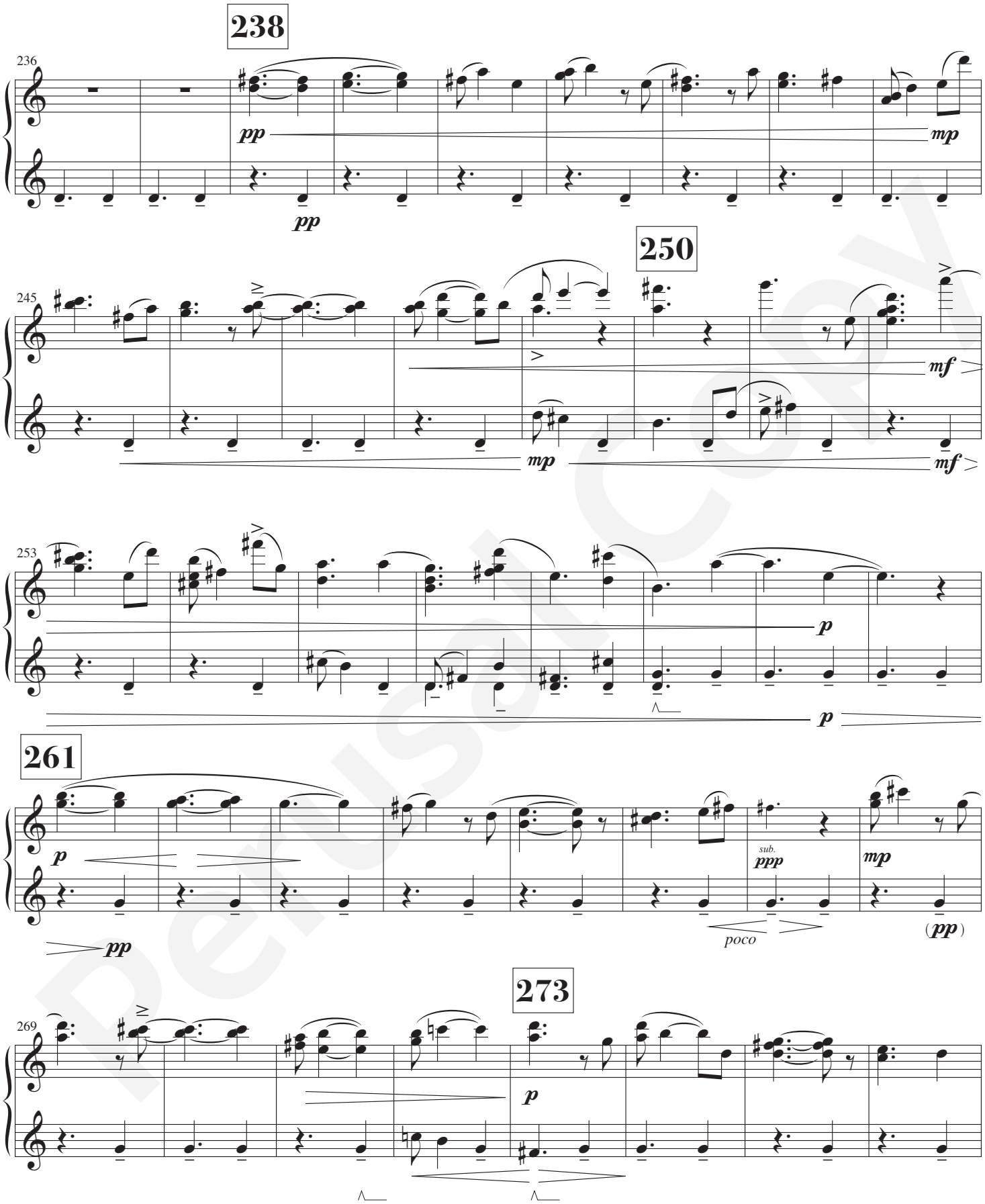

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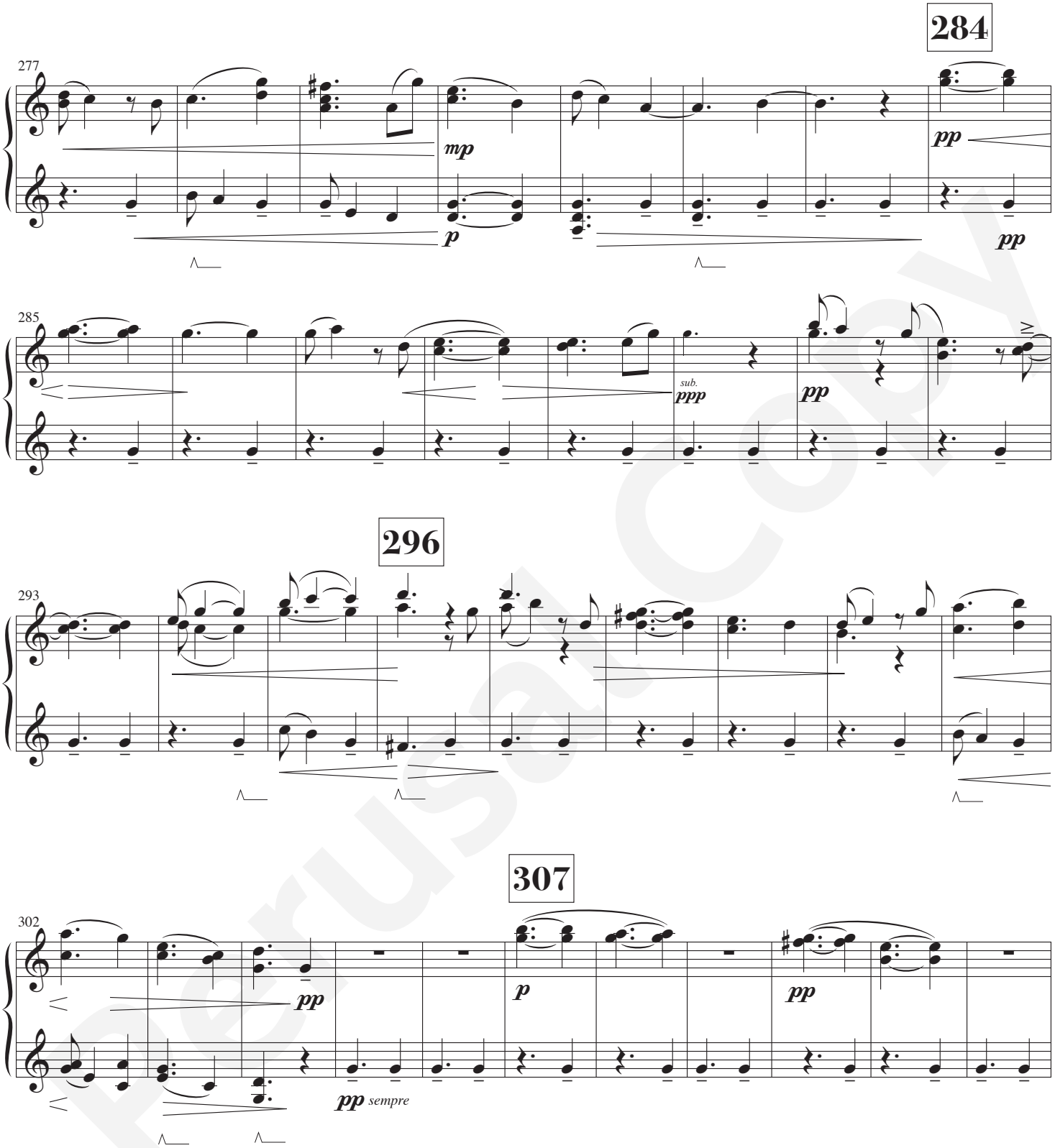

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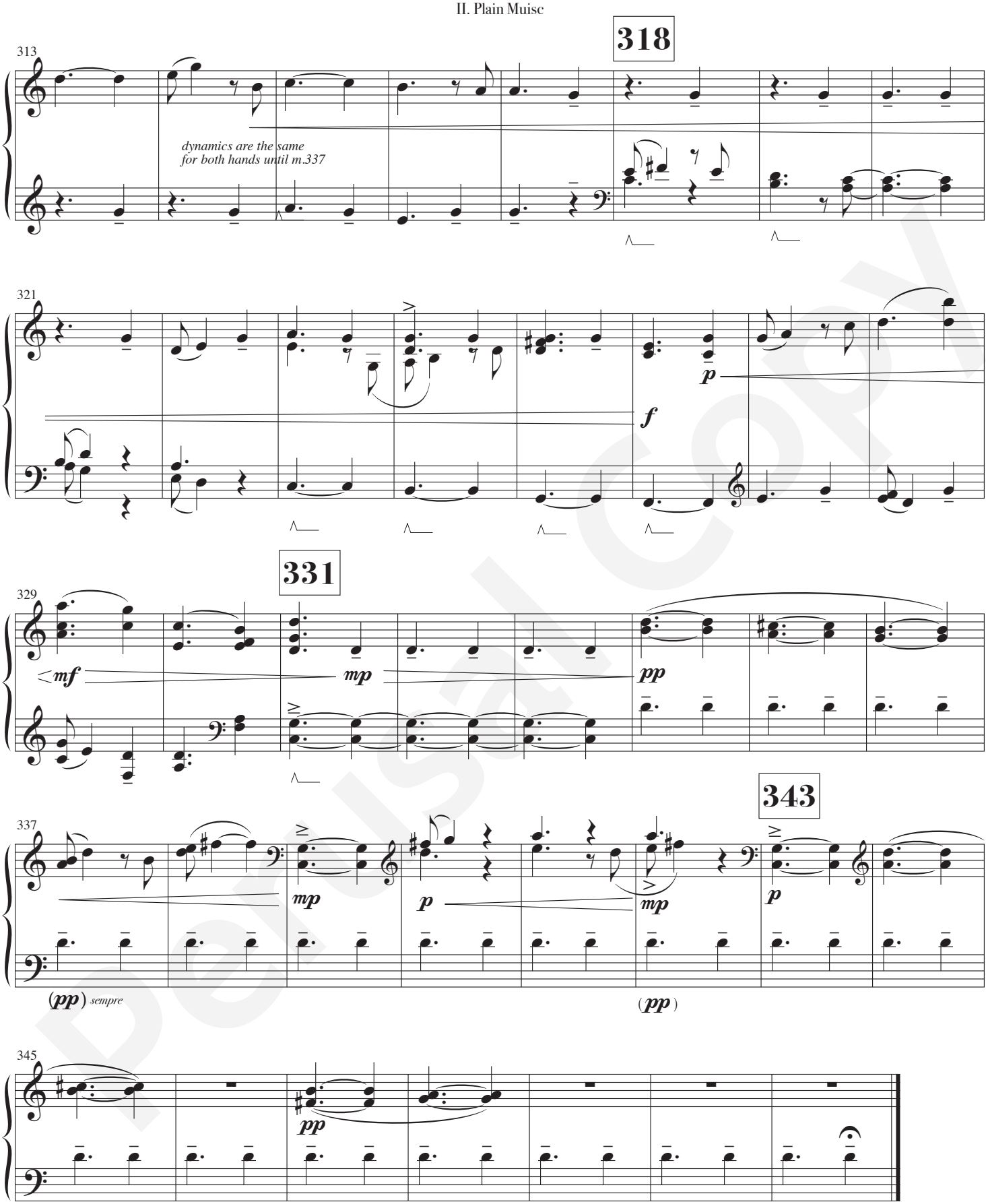

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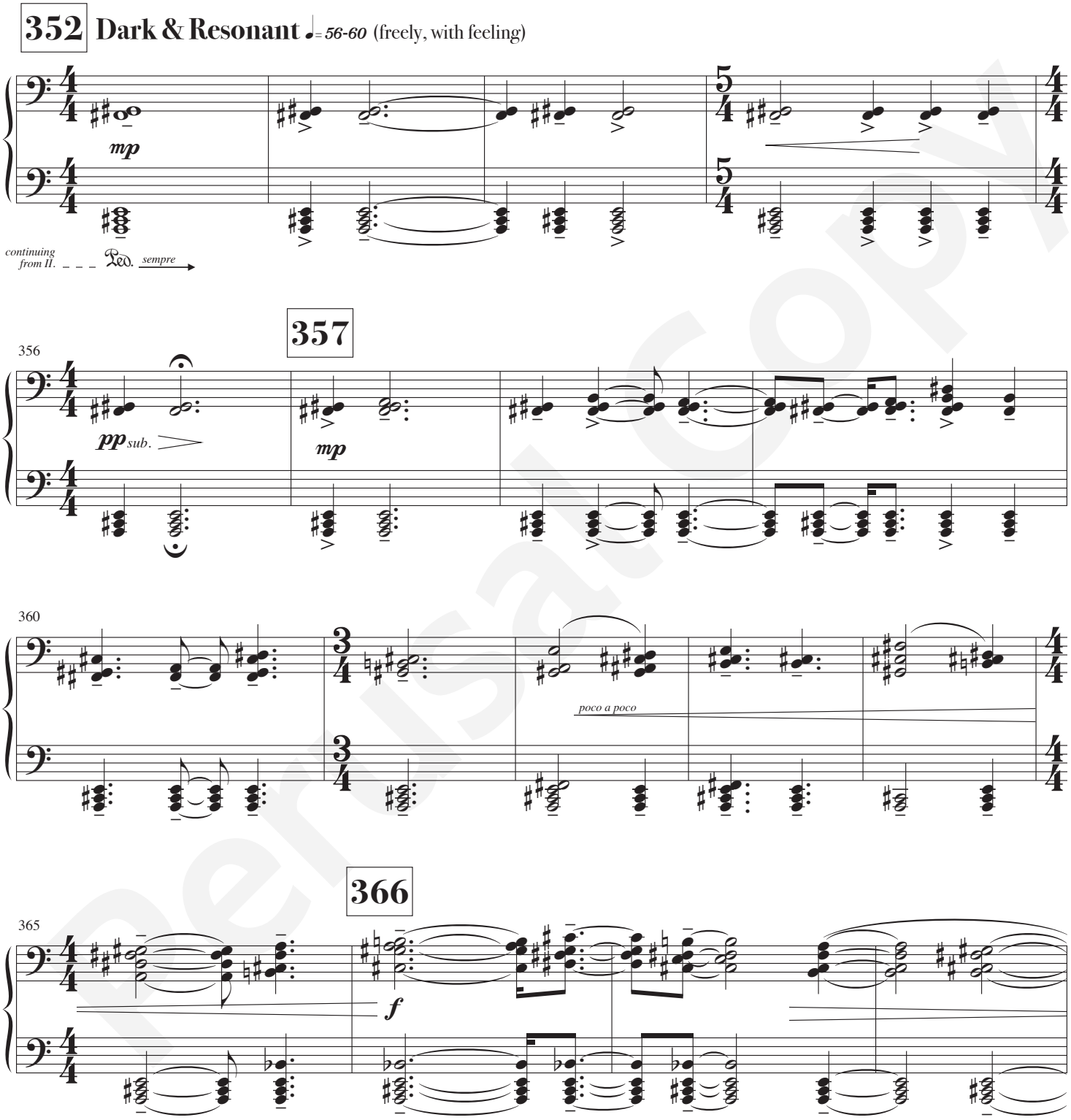
III. Face of Shadows



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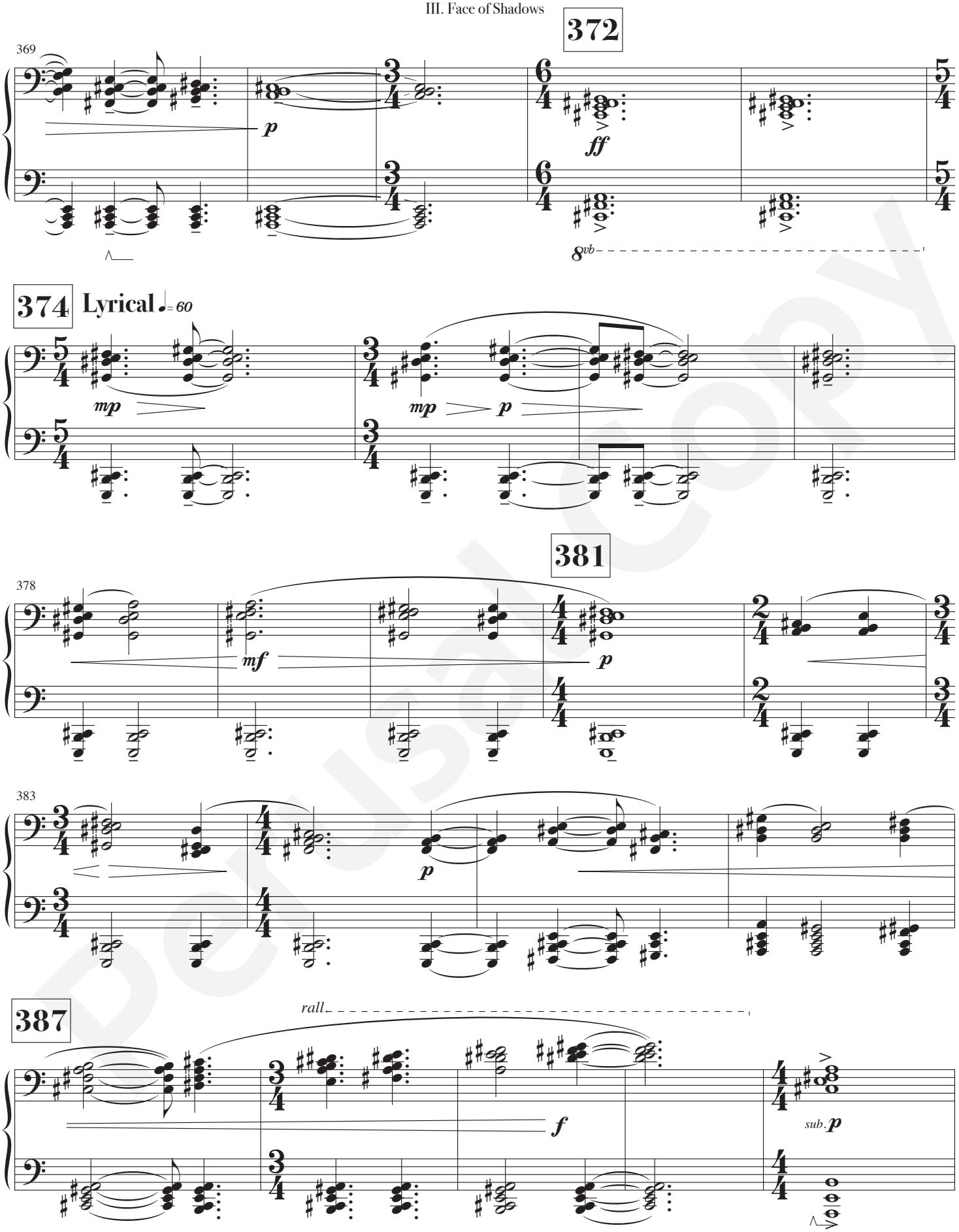

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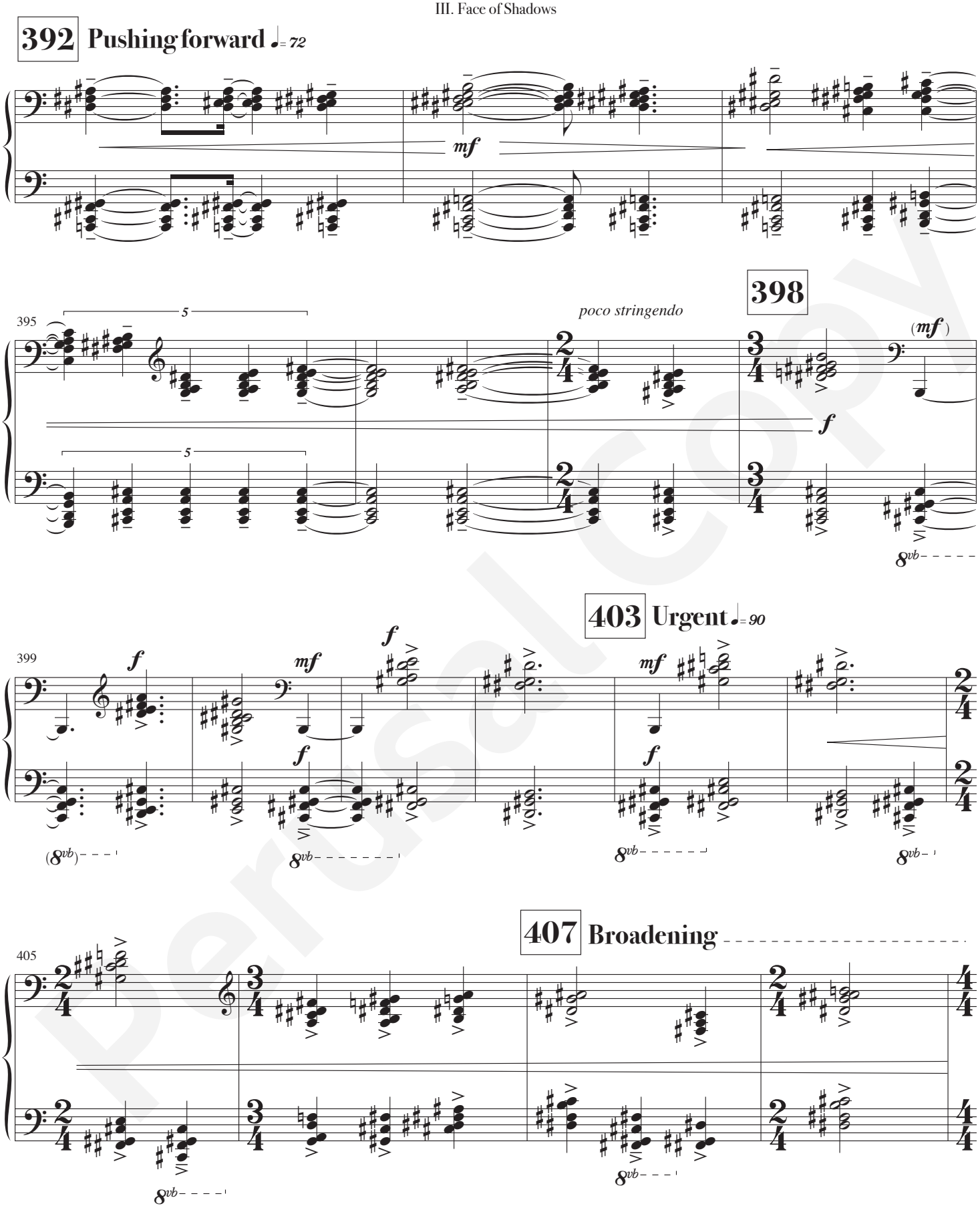

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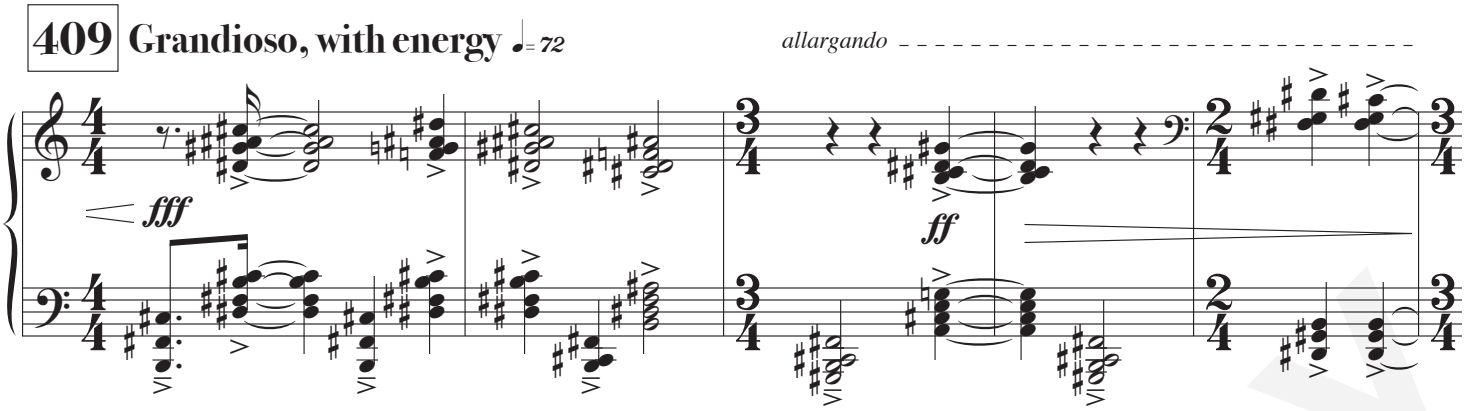

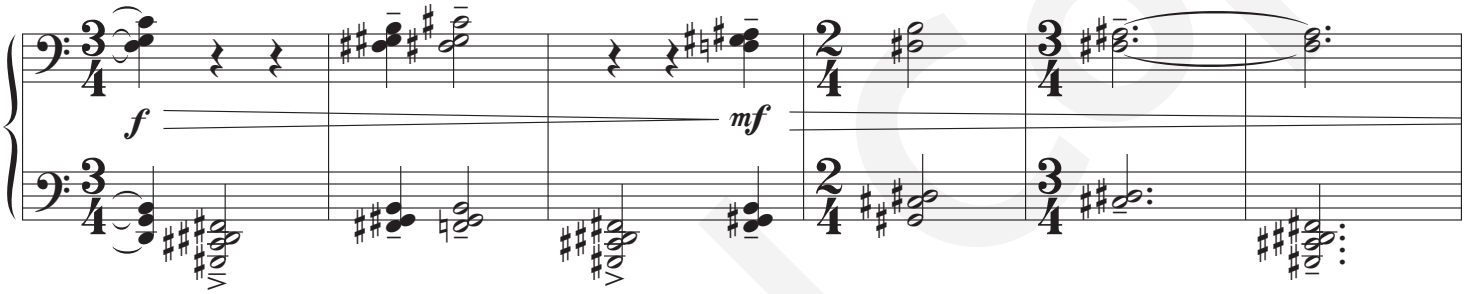

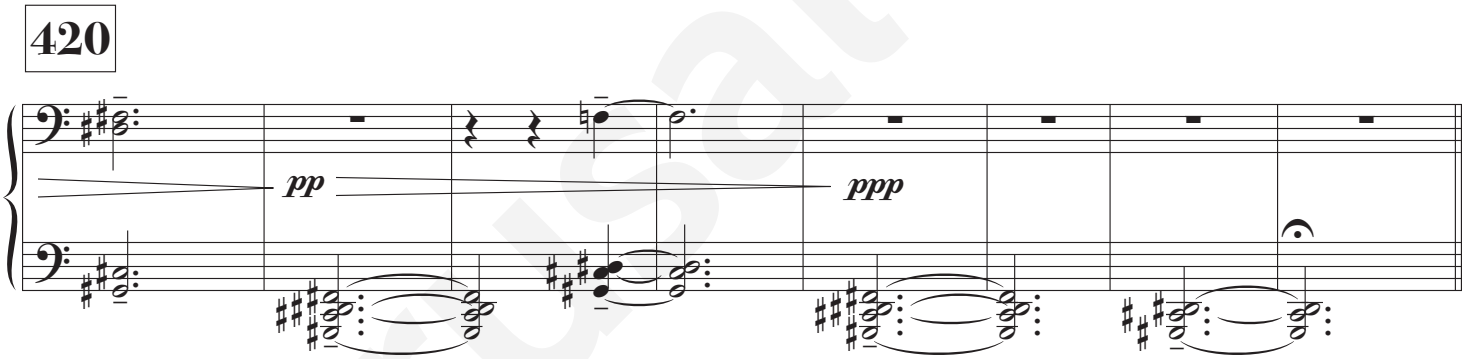

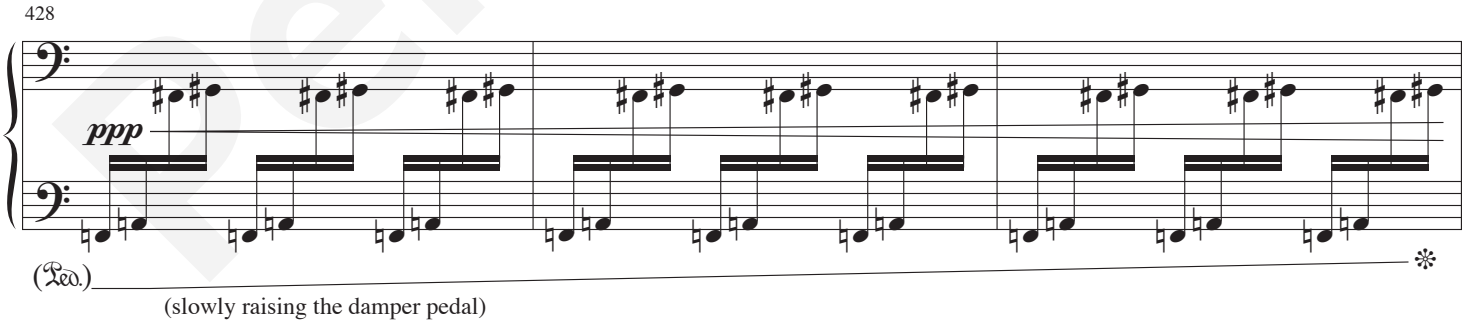

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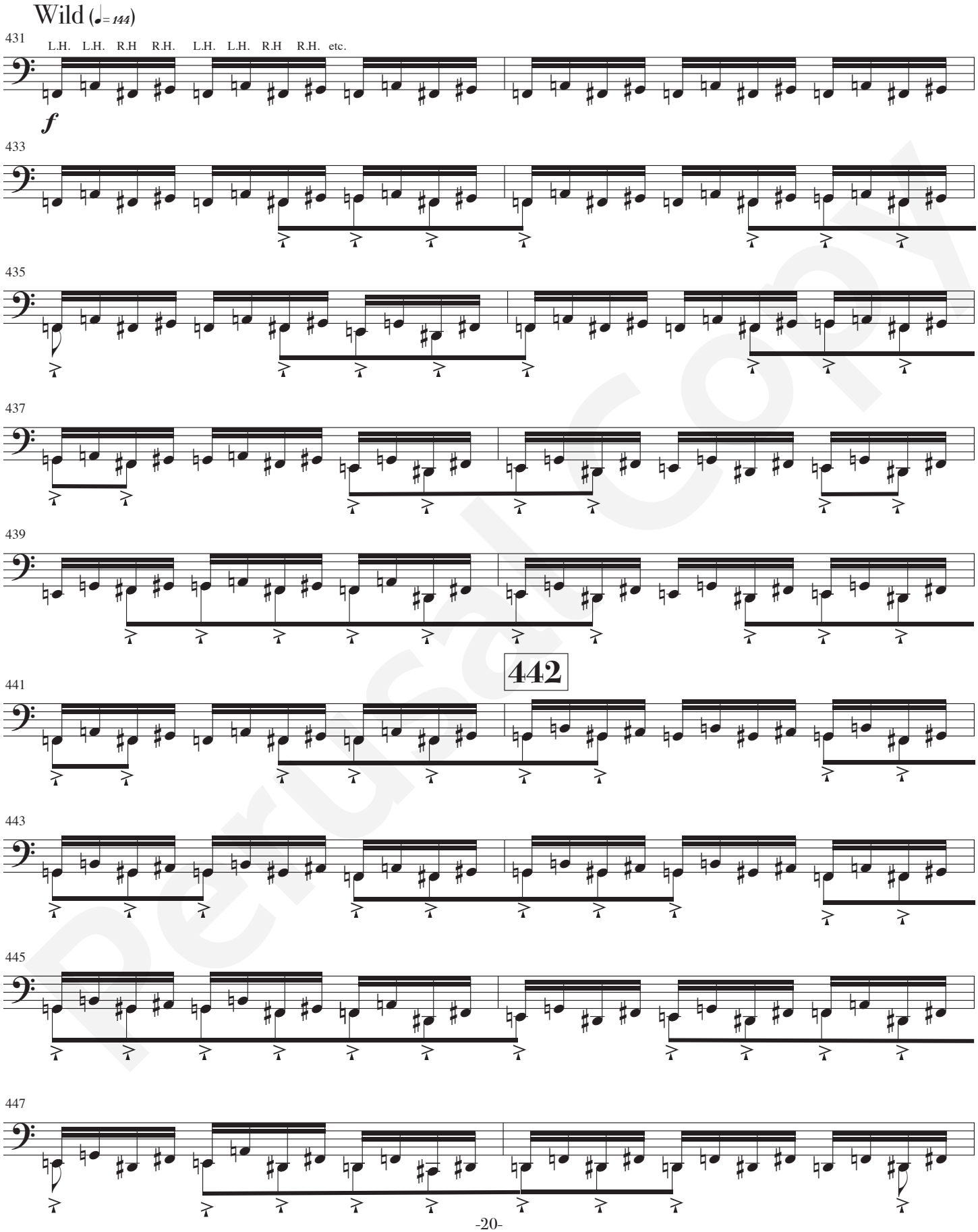
IV. Flames on the horizon



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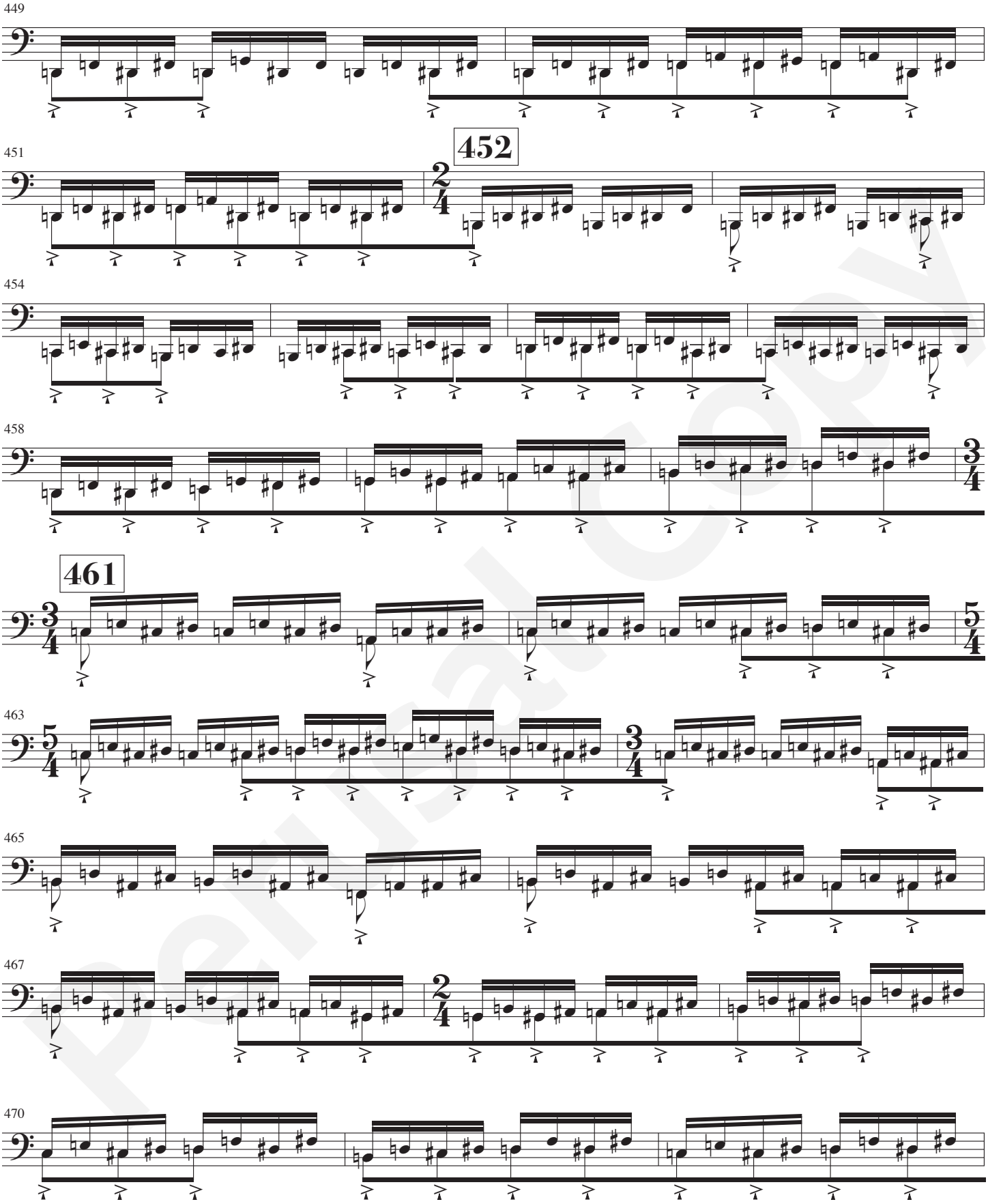

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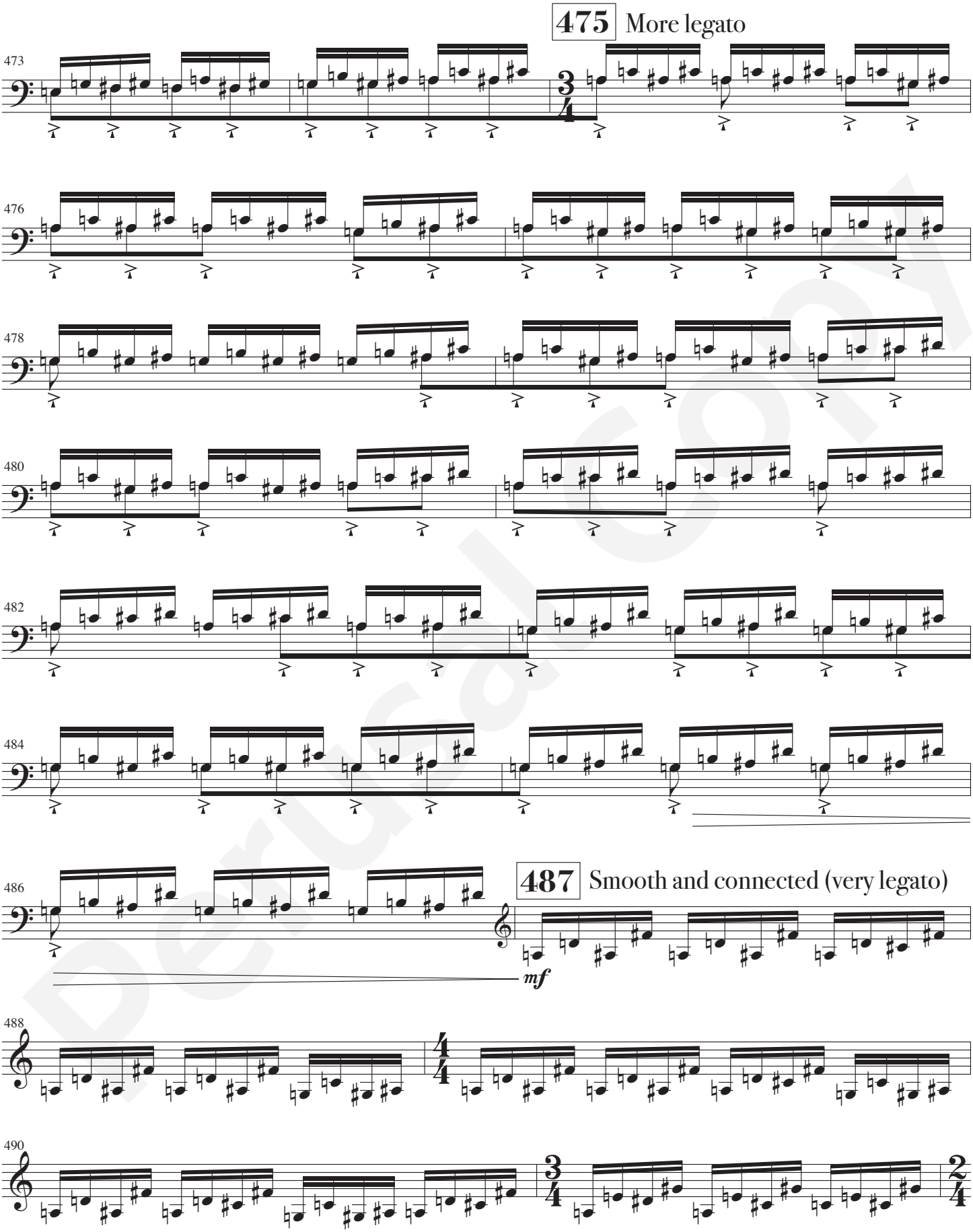

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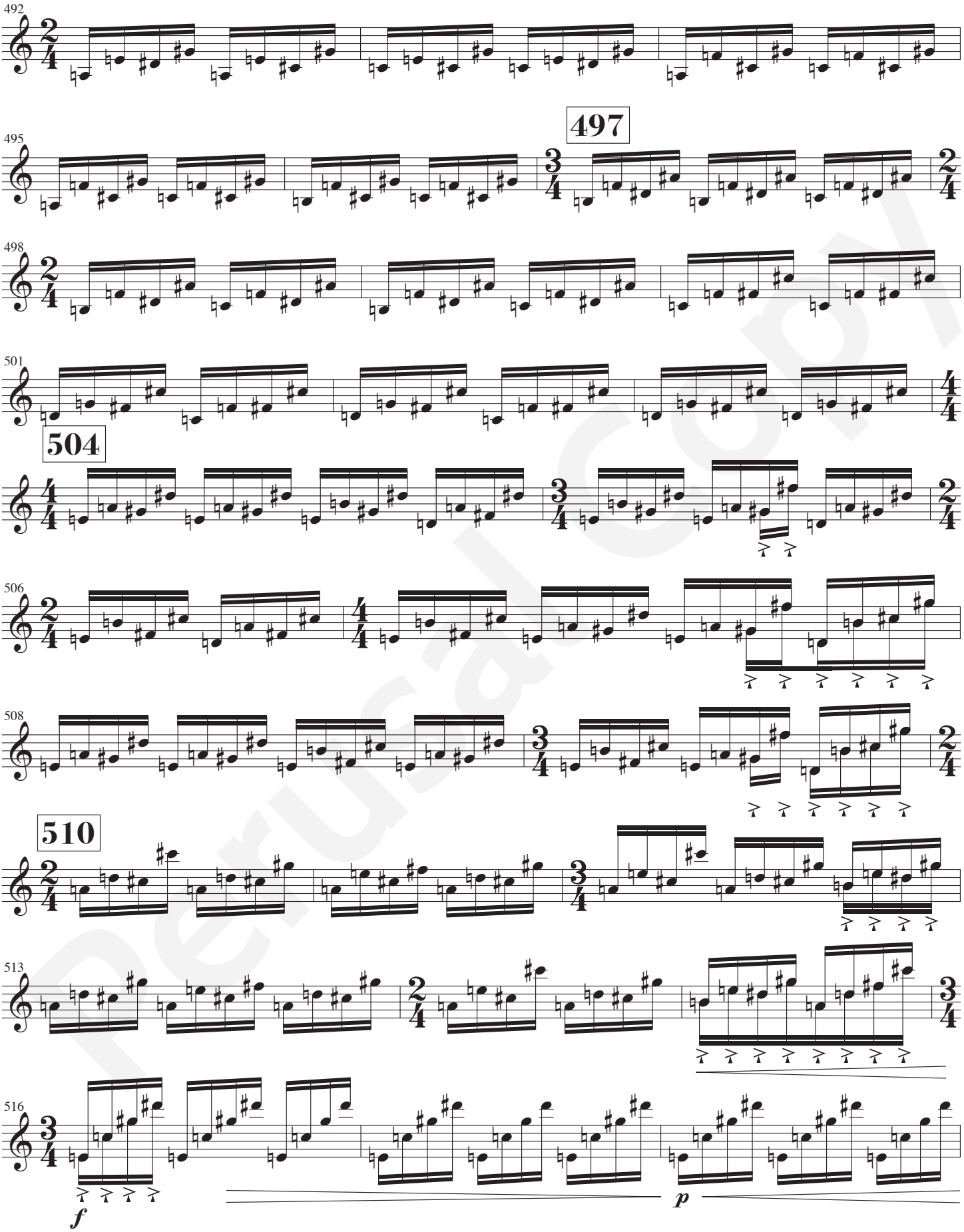

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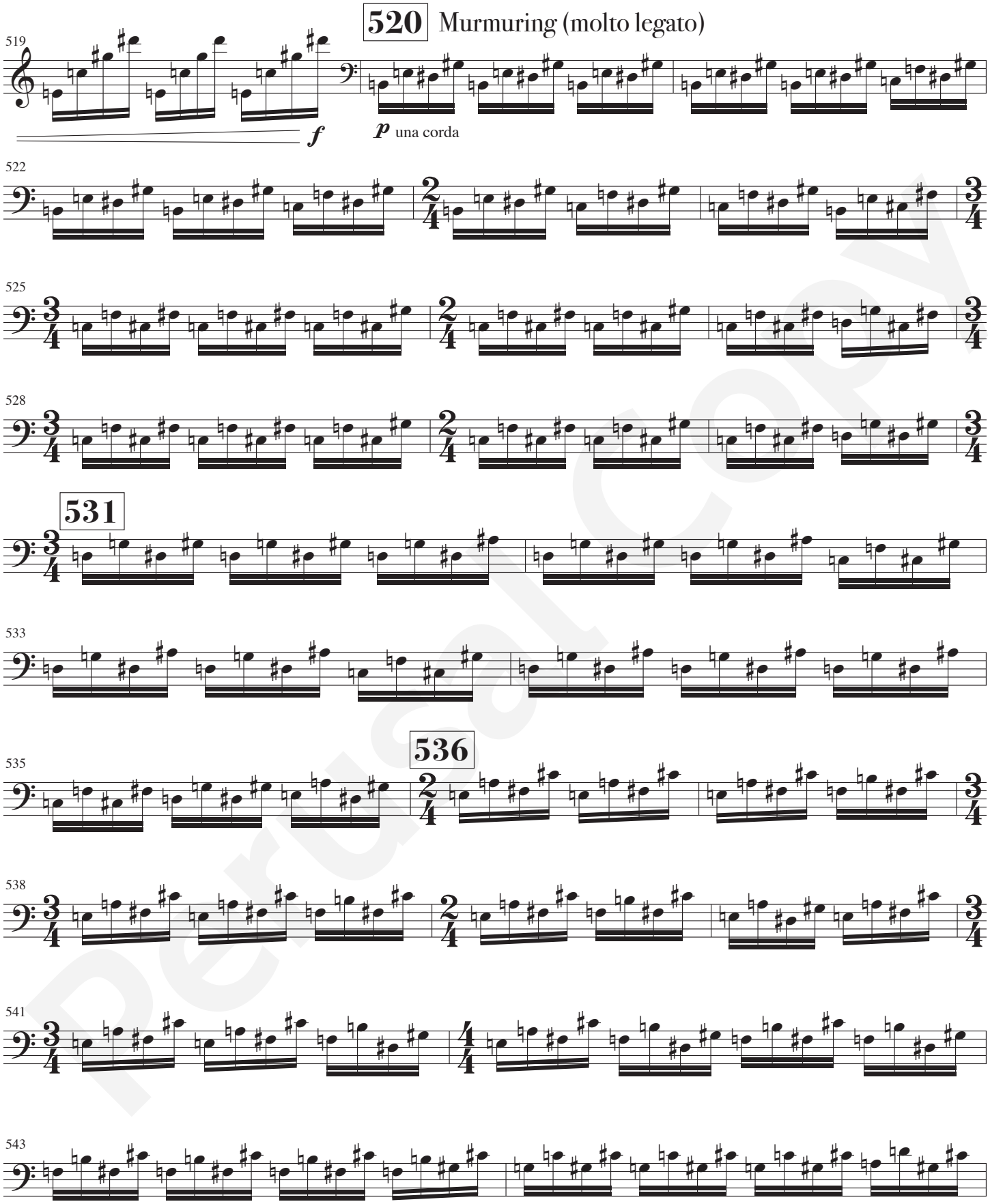

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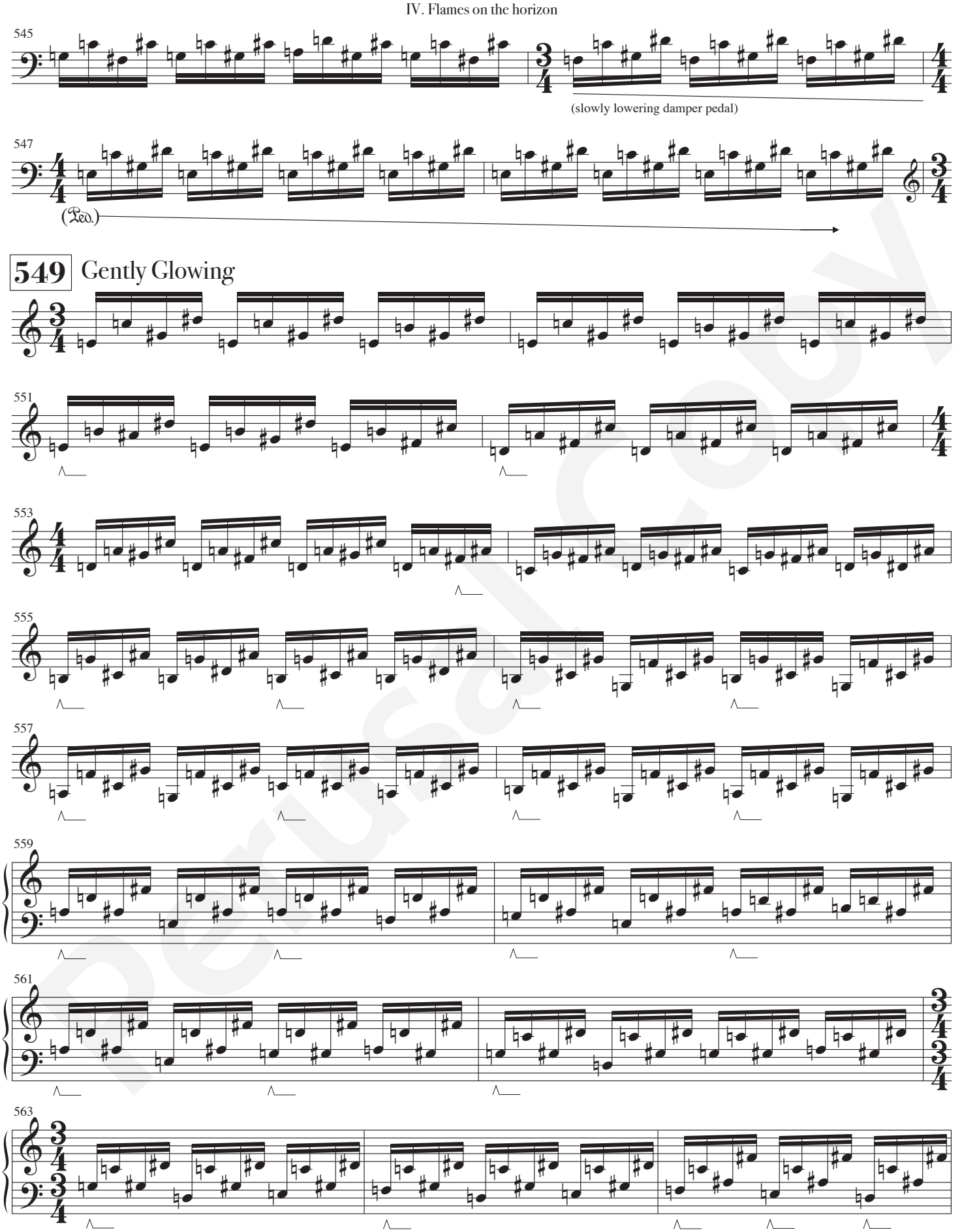

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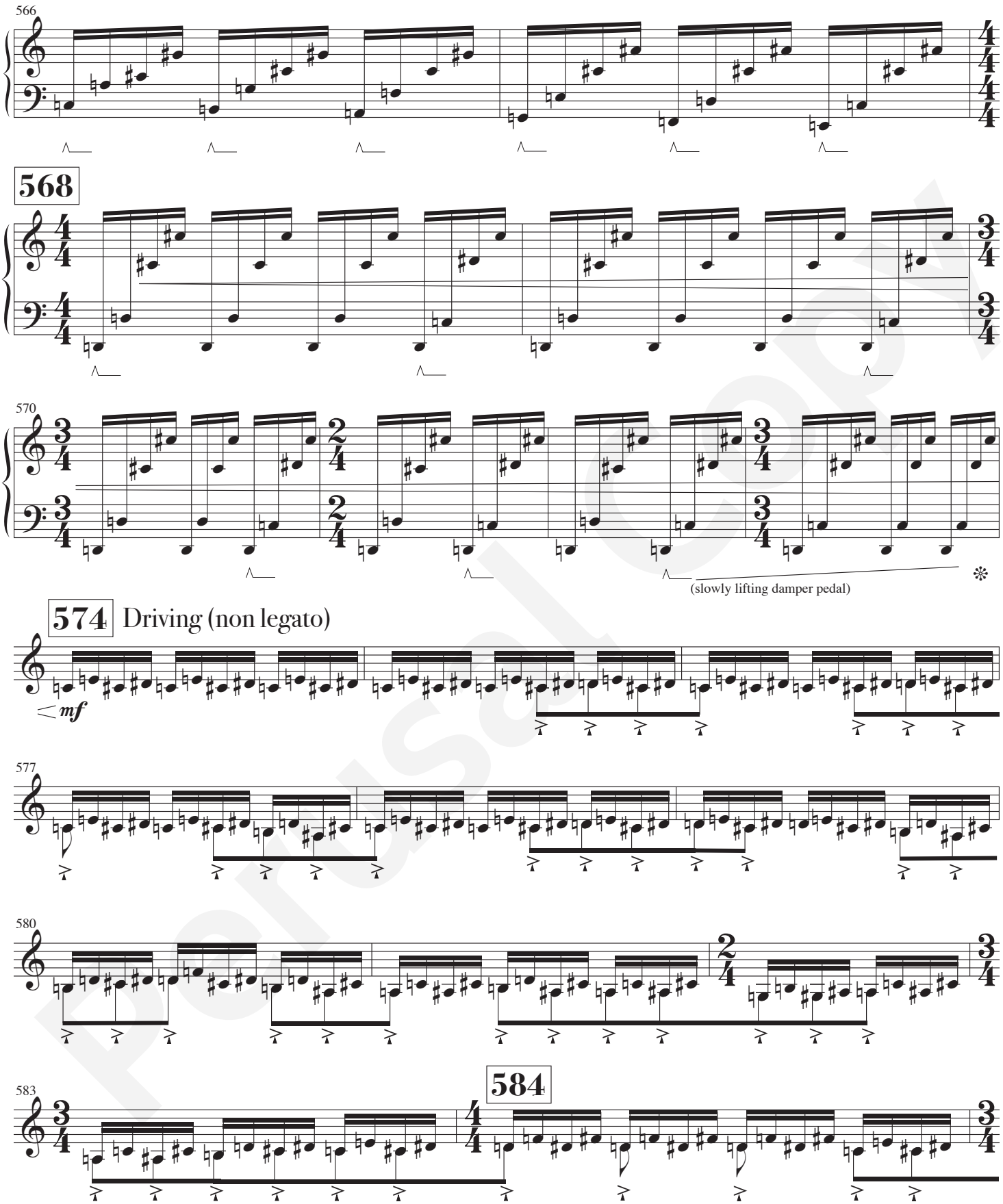

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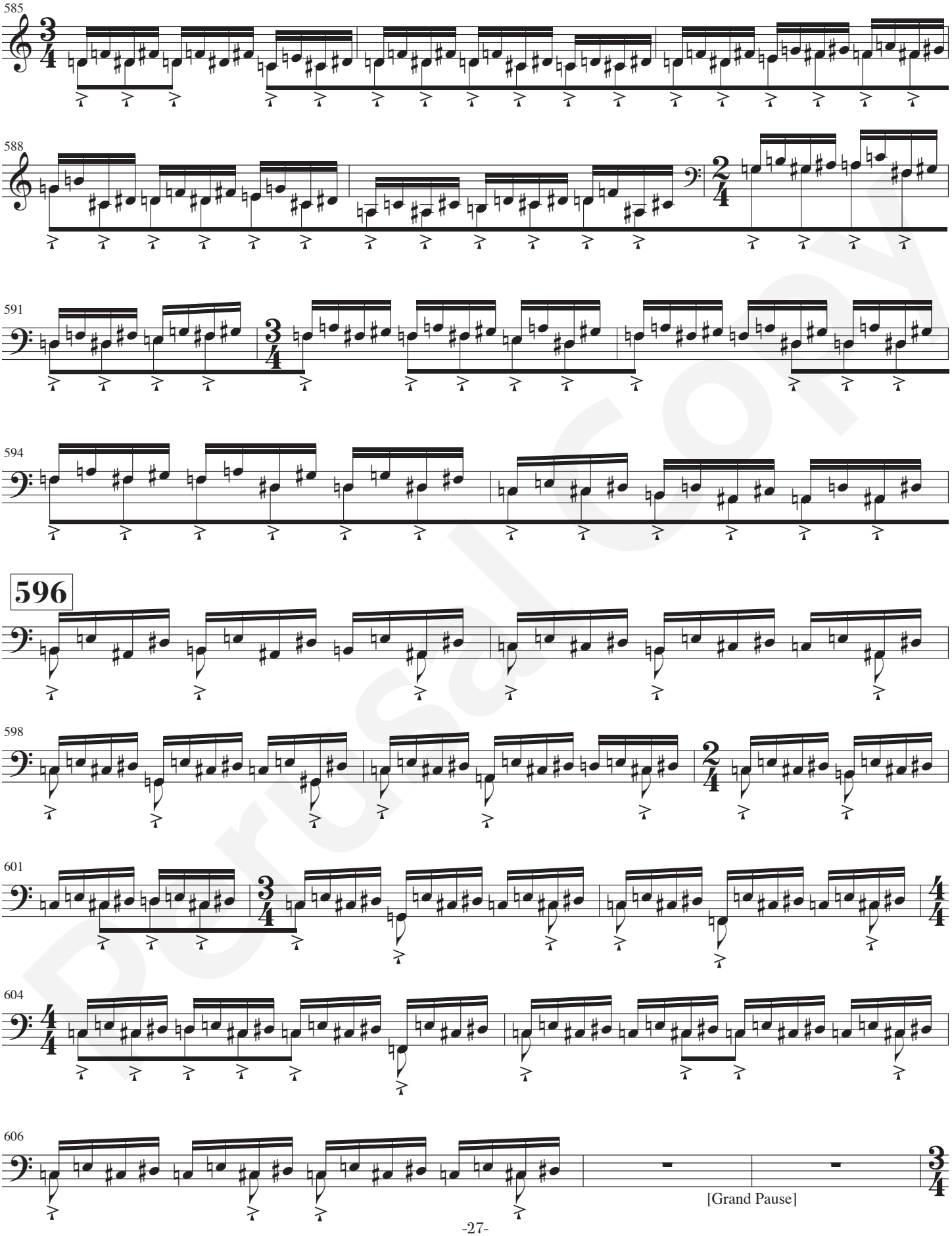

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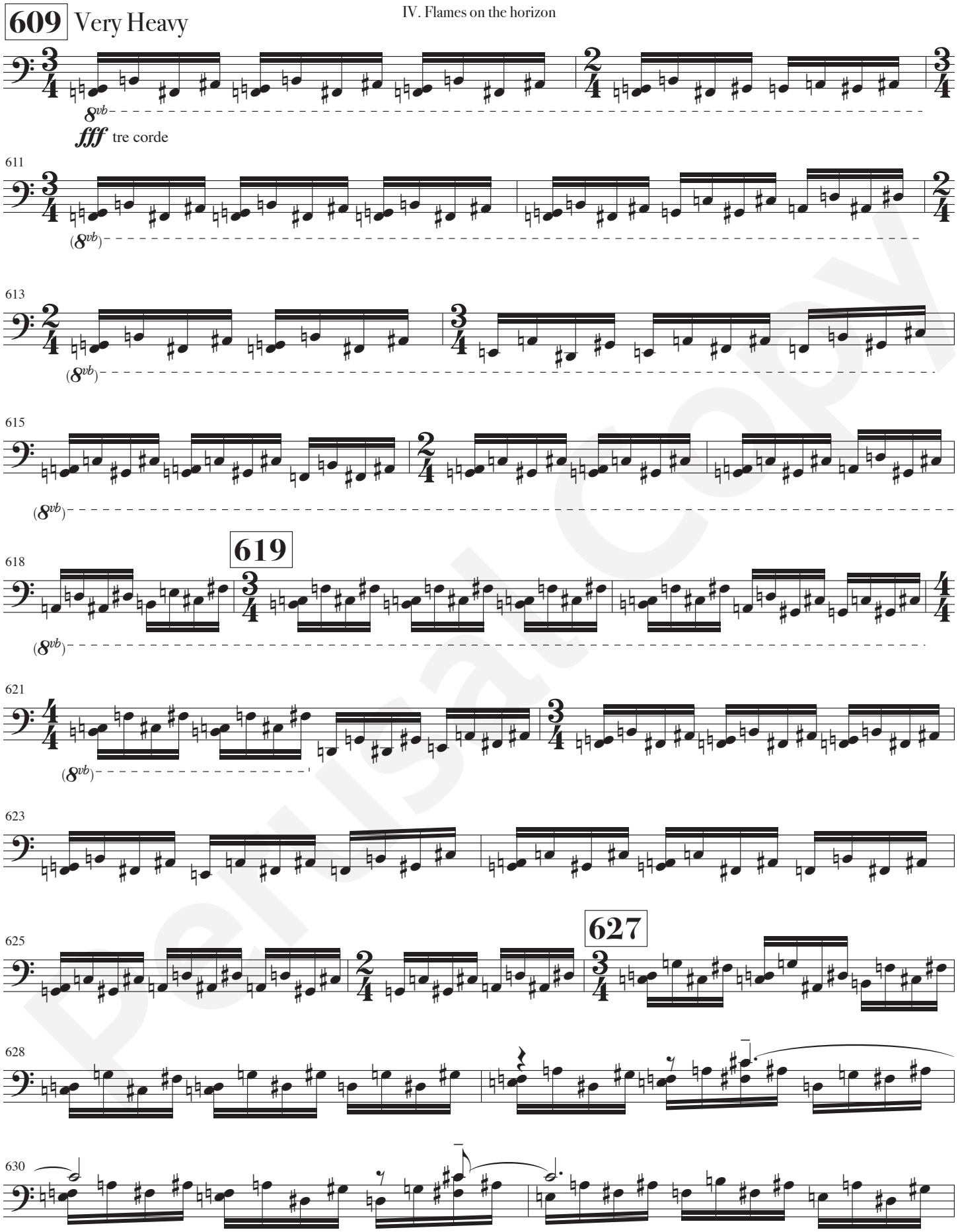

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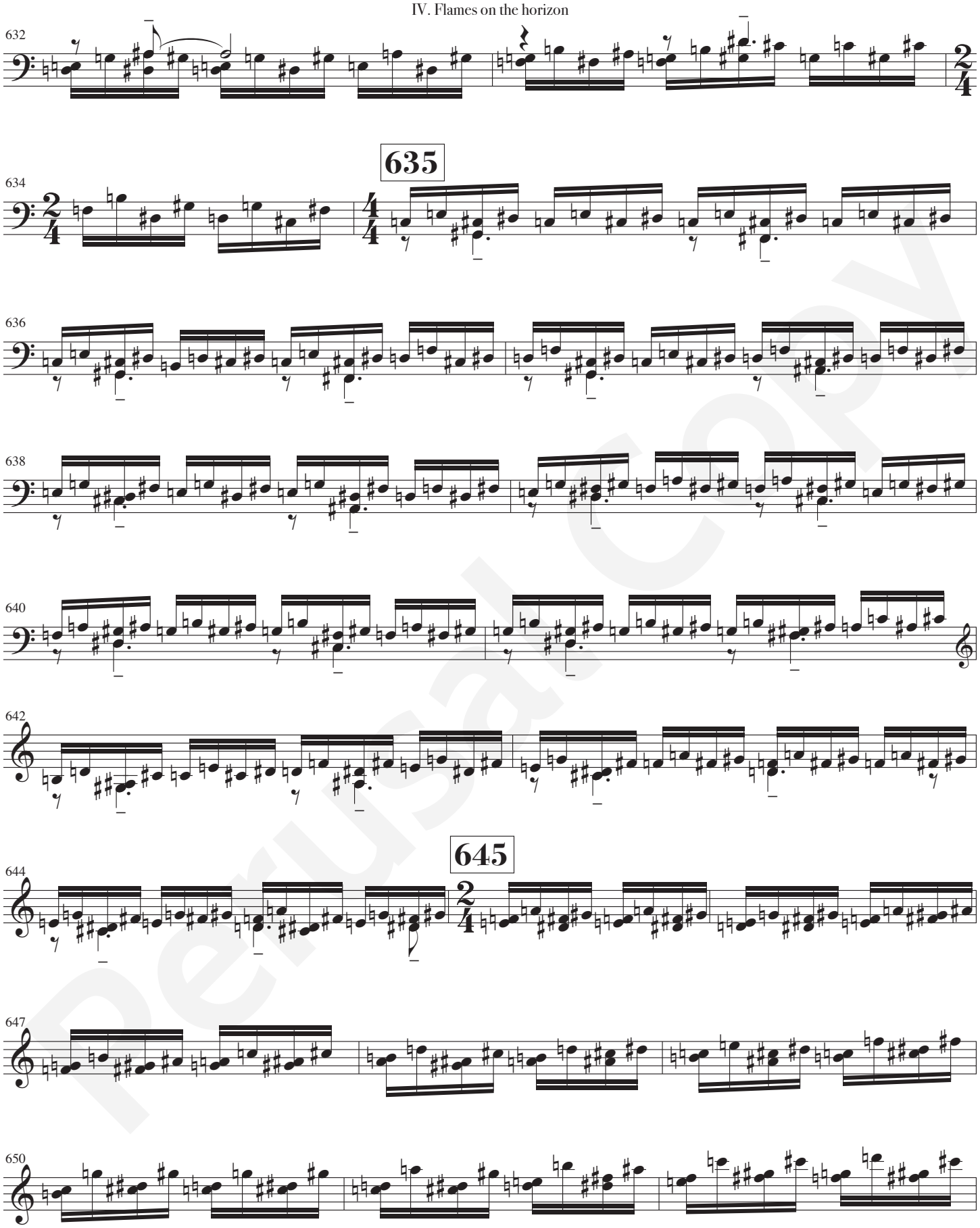

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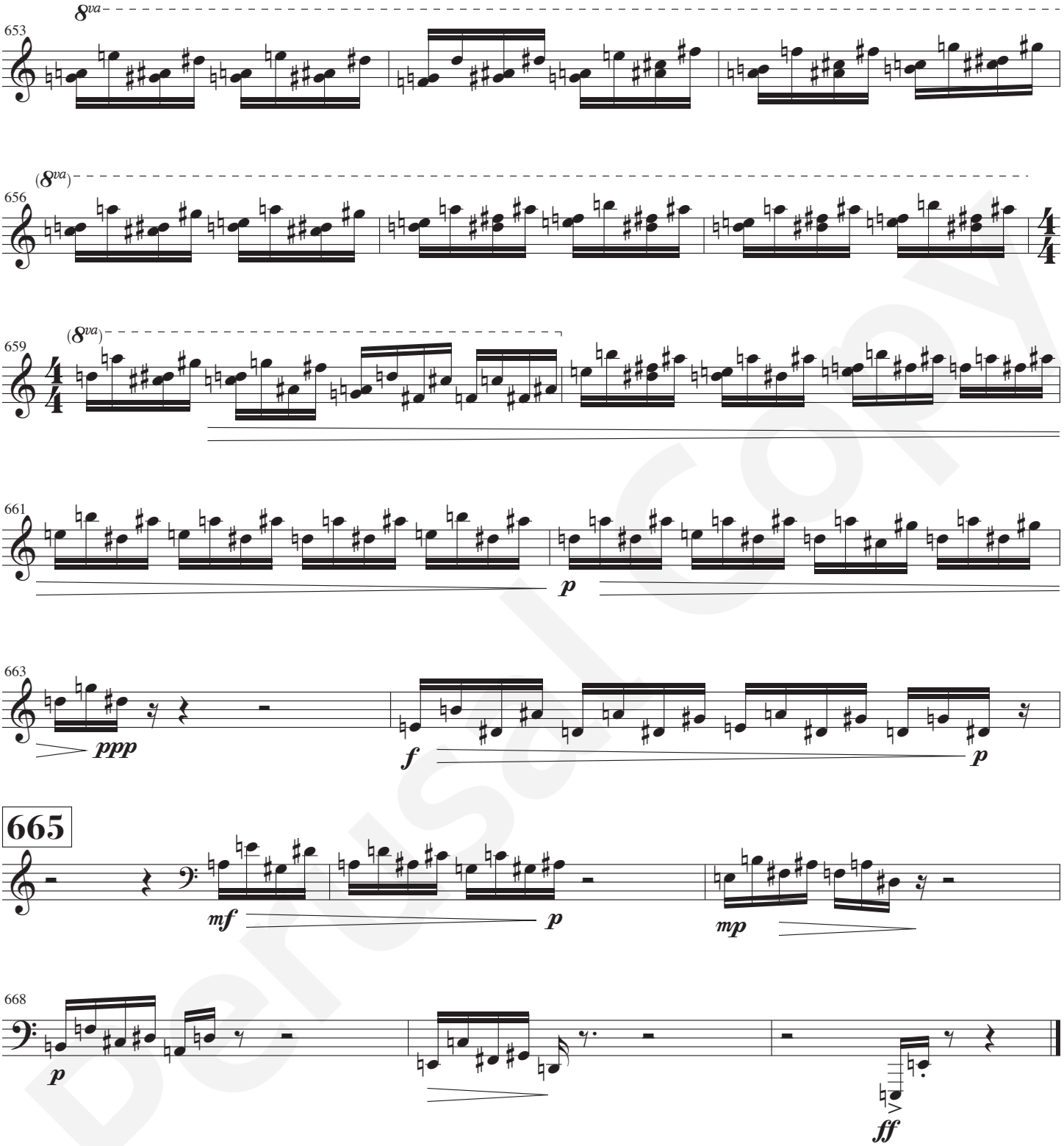

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