

Bloom

FOR PIANO

Kris Peysen

Program Notes

This piece is interesting in that it is the most episodic work I have written. Someone once remarked to me that there is enough musical material in this piece to fill five or six pieces as opposed to just one. While this is probably true, there are definite elements connecting all the disparate sections, but they are subtle, and listeners may not be able to discern some of them during one listen. My piece is hyper-romantic in the sense that the overall sense of unity and progression will likely be felt on a deeper, more subconscious level as opposed to something that is audible on the surface. At least that was my intent while composing it. Taking this approach also allowed me to explore the full sonic and textural possibilities of the piano, which is a truly wonderful and versatile instrument.

Structurally, the piece goes through three “cycles.” In the first cycle, four distinct sections are presented one after another. In the second cycle, the four sections are repeated, but this time each section is altered by musical material from the other sections, making them less distinct from one another. In the third cycle the lines are blurred even further as various motives, melodies, and figurations truly take on a character of their own, which propels the piece towards a very climactic coda. The overall effect is one of blossoming, new petals sprouting forth from a flower, which is why I decided to title it *Bloom*.

Performance Notes

This piece is notated in two different notation styles: traditional metered notation (sections B, D, & F) and spatial (proportional) notation (sections A, C, & E).

Spatial Notation

In spatially notated sections, note durations are to be determined by the horizontal distances between notes, proportional to the overall length of the system, as well as to the spacing of other notes. For example, two notes an inch apart followed by another note a half-inch from the second would be analogous to a half note followed by two quarters. The timings are located above the end of each system. So, for instance, you should reach approximately 15 seconds at the end of the first system and 30 seconds at the end of the second system. (In other words, each system is 15 seconds long.) The length of the beams beneath the notes determines how long a note should ring. If there is no break between notes, then one shall be held continuously until the other. Blank spaces effectively denote silences. I leave it at the player’s discretion whether to sustain notes with the pedal or manually (holding down the key), unless specified otherwise. When two notes are to occur simultaneously on both staves, a dotted line will connect them.

- **Transitions:** Transitions between spatial and metered sections will be marked with a double-bar line. The transition from section A to B should be a gradual

one. Effectively, the last three notes in section A should set the beat for the quarter note in section B, and the tempo should be approximately 80. In the transition from B to C, the same thing happens, except in reverse. All other transitions between metered and spatial sections should sound abrupt.

- **Single Eighth-Notes:** Single eighth-notes (i.e. without beams) denote a sharp, staccato attack.
- **Brackets:** Sometimes either a note, chord, or series of notes will be in brackets, followed by a series of stems without notes. The stems simply tell you to repeat whatever is in the bracket (whether note, chord, or pattern) according to the spacing of the stems.
- **Parentheses:** Whenever a note or tremolo occurs at the end of a system and carries over into the next system, it will reappear at the beginning of that system in parentheses. That note is not to be played again, but is simply there to tell you that it is being carried over from the previous system. The only other use of parentheses occurs at the very beginning of the piece in the bass clef. In that case, the parentheses are notating which note of the tremolo should be accented.
- **Grace notes** behave in exactly the fashion that you would expect them to behave. Look to the placement of the note they are attached to for when to play them.
- **Accidentals** apply only to the note they are attached to, even in the case of repeated notes. There are no natural signs.

Metered Notation

In the other, traditionally notated sections, all traditional rules (governing note placement, accidentals, etc.) apply.

Dynamics

There are three different dynamic placements throughout the piece – above the top stave (applies to that stave), below the bottom stave (applies to that stave), and between both staves (applies to both). Anytime a marking appears between the staves, it immediately overrides any markings or instructions in the other two positions.

Duration: approx. 12 minutes

Bloom

Kris Peysen

A

15"

f *mp* *f*

f *(mp)f* *(mf)f* *ff* *mf*

Pedal ad libitum

30"

mf *mp* *p*

(pp) *mp*

45"

f

B

mf *p* *cresc.* *mf* *accel. poco a poco*

8vb

(accel.) -----

4

cresc. poco a poco

(8vb) -----

(accel.) -----

9

(8vb) -----

(accel.) -----

14

ff

(8vb) -----

19

(8vb) -----

24

mf L.H.

29

expressivo

f *mp* *3*

C

cresc. *fp* *3*

15"

8va

mp *cresc.*

30"

First system of musical notation. The treble staff contains a melodic line with notes and accidentals. The bass staff contains a rhythmic accompaniment with chords and single notes. Dynamic markings include *(mf)* at the beginning and *f dim.* towards the end. There are also some flat accidentals in the treble staff.

Second system of musical notation. The treble staff has notes with accents and dynamic markings *mp* and *ff*. The bass staff has notes with accents and dynamic markings *mp* and *ff*. Performance instructions include *Lento* and *8va* markings above the treble staff.

Third system of musical notation. It begins with a box containing the letter **D**. Below it is the tempo marking **Moderato** with a quarter note equal to approximately 112 (♩ = c. 112). The music is in 4/4 time. The treble staff has notes with accents and dynamic markings *p* and *cresc. poco a poco*. The bass staff has chords and notes. A *15^{ma}* marking is present above the treble staff.

Fourth system of musical notation. The treble staff features a triplet of notes marked with a '3' above them. The bass staff has chords and notes. The system concludes with a large slur over the final notes in both staves.

Slightly Slower (♩ = c. 100)

Keep dynamic at a consistent two levels lower than the bottom staff.

Musical notation for measures 6-9. The top staff (treble clef) features sixteenth-note runs with sixteenth-note rests, marked with '6' for sixteenth notes. The bottom staff (bass clef) has a melodic line with a forte (*f*) dynamic marking.

Musical notation for measures 10-11. The top staff continues with sixteenth-note runs, marked with '8va' and a dashed line. The bottom staff has a melodic line with a forte (*f*) dynamic marking.

Musical notation for measures 12-13. The top staff continues with sixteenth-note runs, marked with '6'. The bottom staff has a melodic line with a *cresc.* (crescendo) marking.

Musical notation for measures 14-15. The top staff continues with sixteenth-note runs, marked with '8va' and a dashed line. The bottom staff has a melodic line with a *cresc.* (crescendo) marking.

16

ff

sva-----

sva-----

18

dim.

sva-----

20

f

rit.

22

dim. *mf*

24 $\text{♩} = \text{c. } 80$

mp *mf* *cresc.*

Detailed description: This system contains measures 24 through 28. The tempo is marked as approximately 80 quarter notes per minute. The music is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic starts at mezzo-piano (mp) and increases to mezzo-forte (mf) with a crescendo hairpin.

29

f *mp*

Detailed description: This system contains measures 29 through 33. The music continues with similar rhythmic patterns. The dynamic starts at forte (f) and then decreases to mezzo-piano (mp). The right hand has some sustained chords and melodic fragments, while the left hand continues with a steady accompaniment.

E 15"

f *ff* *sva-* L. H.

Detailed description: This system contains measures 34 through 38. A box labeled 'E' is placed above the first measure. The dynamic starts at forte (f) and increases to fortissimo (ff). The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment. There are markings for 'sva-' (sustained) and 'L. H.' (left hand) with a dashed line extending to the right.

30"

sva-

Detailed description: This system contains measures 39 through 43. The music features a complex texture with many notes in the right hand, some of which are grouped in boxes. The left hand continues with a rhythmic accompaniment. There are markings for 'sva-' (sustained) with a dashed line extending to the right.

(8va) ----,

45"

dim.

1'00"

p *mf* *mp*

p

(8vb) ----

1'15"

f 15^{ma} *mp* *f* *mp*

f *p* *mp* *p* *ff* *pp*

(8vb) ----

F Adagio (♩ = c. 72)

(8vb) ----

Red.

Molto Allegro (♩ = c. 160)

3

mf

rit.

Larghetto (♩ = c. 63)

8

p

15

mf ————— *f* ————— *mp* *cresc.*

19

accel. -----

mf ————— *f* ————— *mp*

(*accel*) ----- Presto (♩ = c. 184)

24

cresc. *mf*

3/4

Detailed description: This system contains measures 24 through 28. The right hand has a whole rest. The left hand plays a series of eighth notes, starting on G4 and ascending to D5. The dynamics are marked *cresc.* and *mf*. There are accents (>) over the final four notes. The time signature is 3/4.

← ○ = ♩ → (♩ = c. 138)

29

f

8va

Detailed description: This system contains measures 29 through 34. The right hand has a melodic line with a slur over measures 29-32 and a fermata over measure 33. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic is marked *f*. The time signature is 3/4.

35

mp *ff*

Detailed description: This system contains measures 35 through 41. The right hand has a melodic line with a slur over measures 35-38 and a fermata over measure 39. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics are marked *mp* and *ff*. The time signature is 3/4.

42

pp *ff* *pp*

8va *8va*

Detailed description: This system contains measures 42 through 46. The right hand has a rapid sixteenth-note pattern with a slur over measures 42-45 and a fermata over measure 46. The left hand has a simple accompaniment. Dynamics are marked *pp*, *ff*, and *pp*. The time signature is 3/4.

47

ff *mp*

8va
8vb

51

ff *mp cresc.*

8va
8vb

55

ff

8va
8vb

60

p cresc.

8va
8vb

Andante (♩ = c. 92)

65

f *mp*

This system contains measures 65 through 68. The music is in 4/4 time. The right hand features a series of chords, each with a dotted quarter note and an eighth note. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is placed above the right hand at measure 66, and *mp* is placed above the right hand at measure 68. A hairpin indicates a gradual decrease in volume from *f* to *mp*.

69

cresc. *rit.*

This system contains measures 69 through 71. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand continues with eighth notes. A *cresc.* marking is placed below the right hand at measure 69, and a *rit.* marking is placed above the right hand at measure 71.

72

a tempo Adagio (♩ = c. 72) Andante (♩ = c. 92) *8va*

f *mf*

This system contains measures 72 through 75. It begins with a tempo change to *a tempo*. The right hand has a melodic line with dotted quarter and eighth notes. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is placed below the right hand at measure 72, and *mf* is placed below the right hand at measure 74. A *8va* marking is placed above the right hand at measure 75, with a dashed line extending to the right.

76

rit. Adagio (♩ = c. 72) *cresc. poco a poco*

mp

This system contains measures 76 through 80. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. A *rit.* marking is placed above the right hand at measure 76. A dynamic marking of *mp* is placed below the right hand at measure 78. A *cresc. poco a poco* marking is placed below the right hand at measure 79. A dashed line from the previous system is visible at the top left.

R. H.
81

L. H.

8va-----

86

fff

3 6 6 6

8vb

88

dim. *f* *dim.*

6 6 3

92

mp *pp* *f* *pp*

Ped.

6 6 6 6