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

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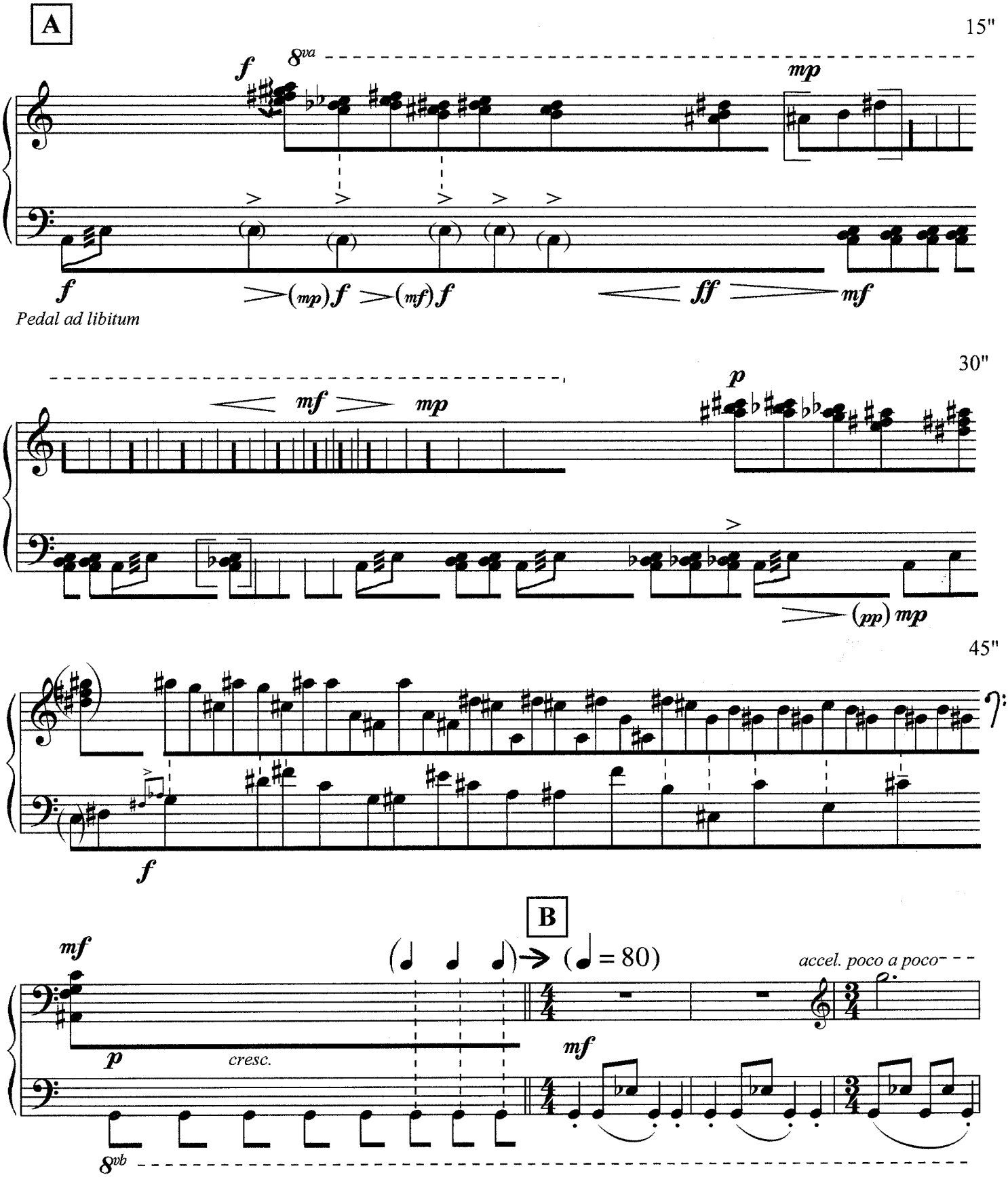
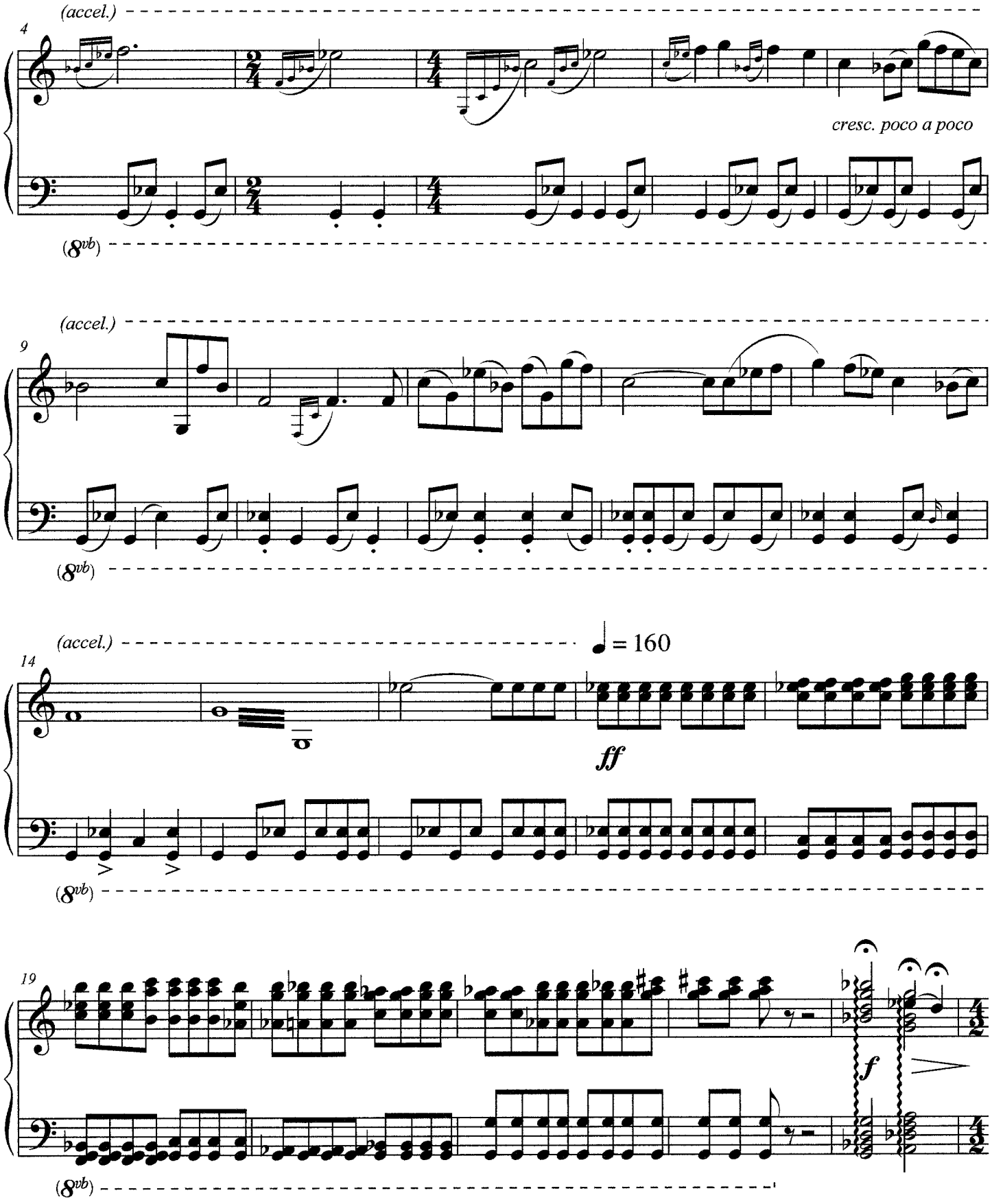
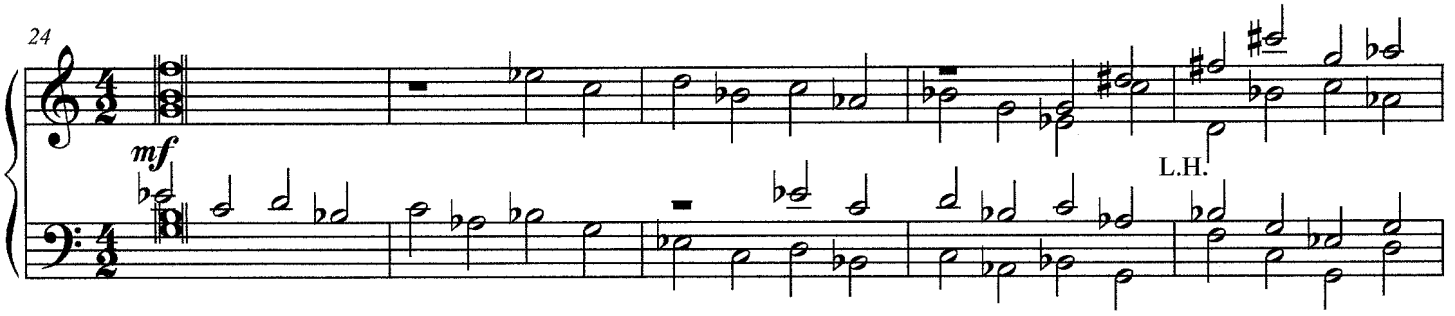
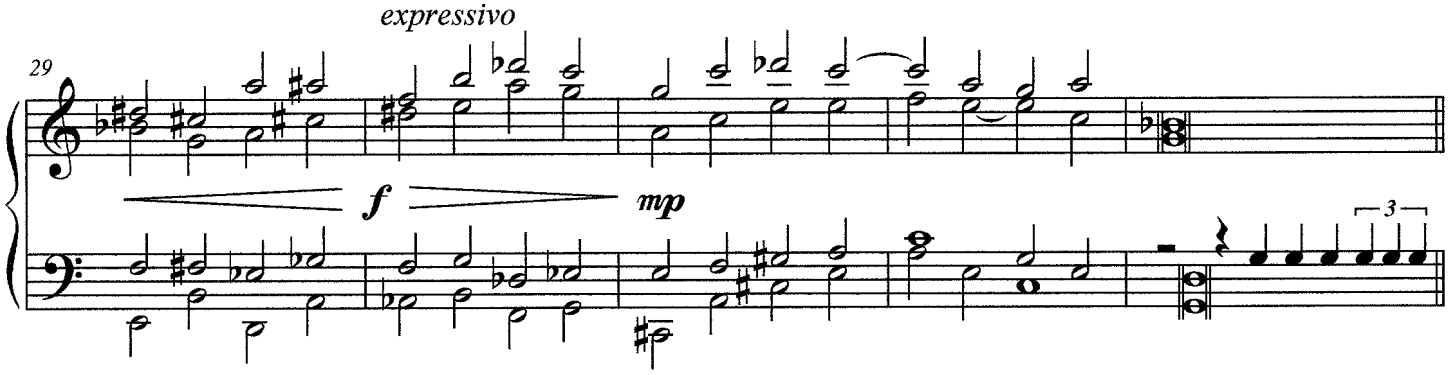
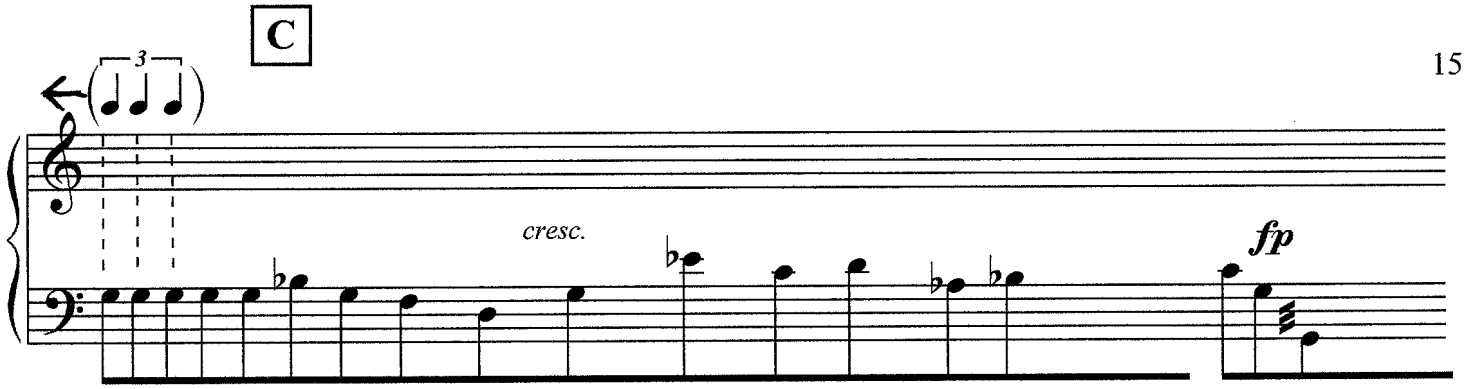
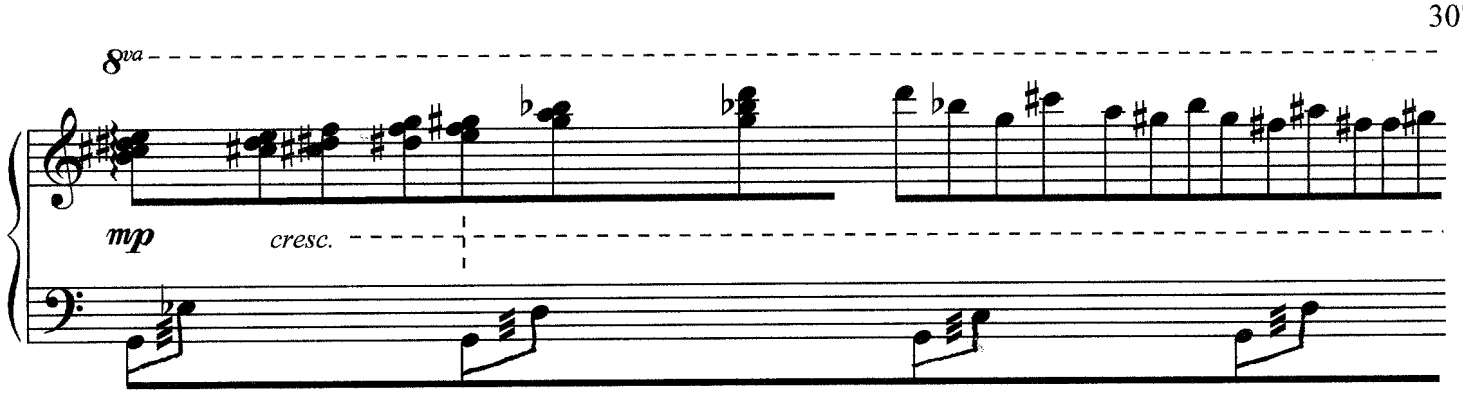


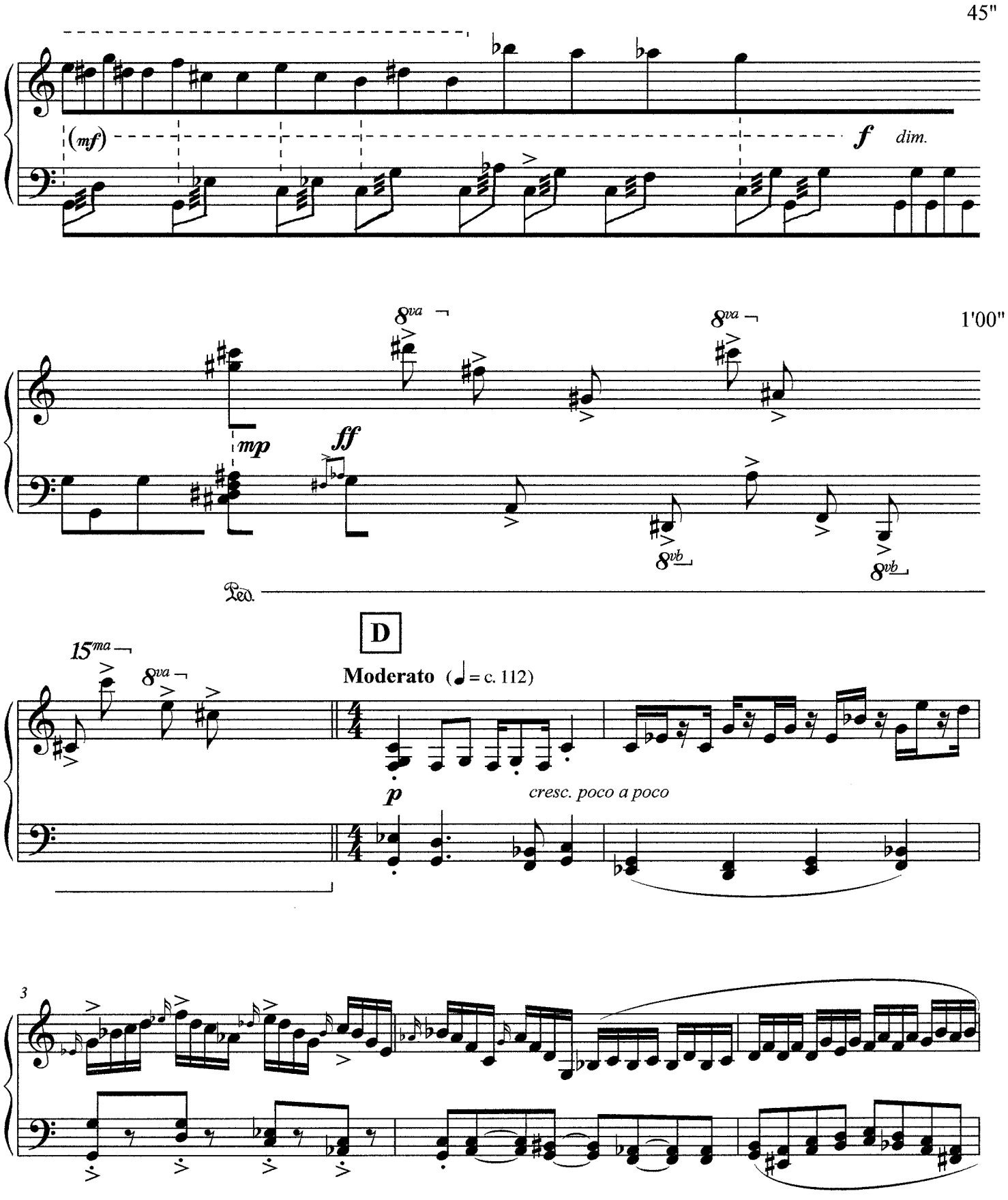

(accel.)
4
cresc. poco a poco
(8vb)
(accel.)
9
(8vb)
(accel.)
♩ = 160
14
ff
(8vb)
19
f
(8vb)


24
mf
L.H.


expressivo
29
f
mp
3

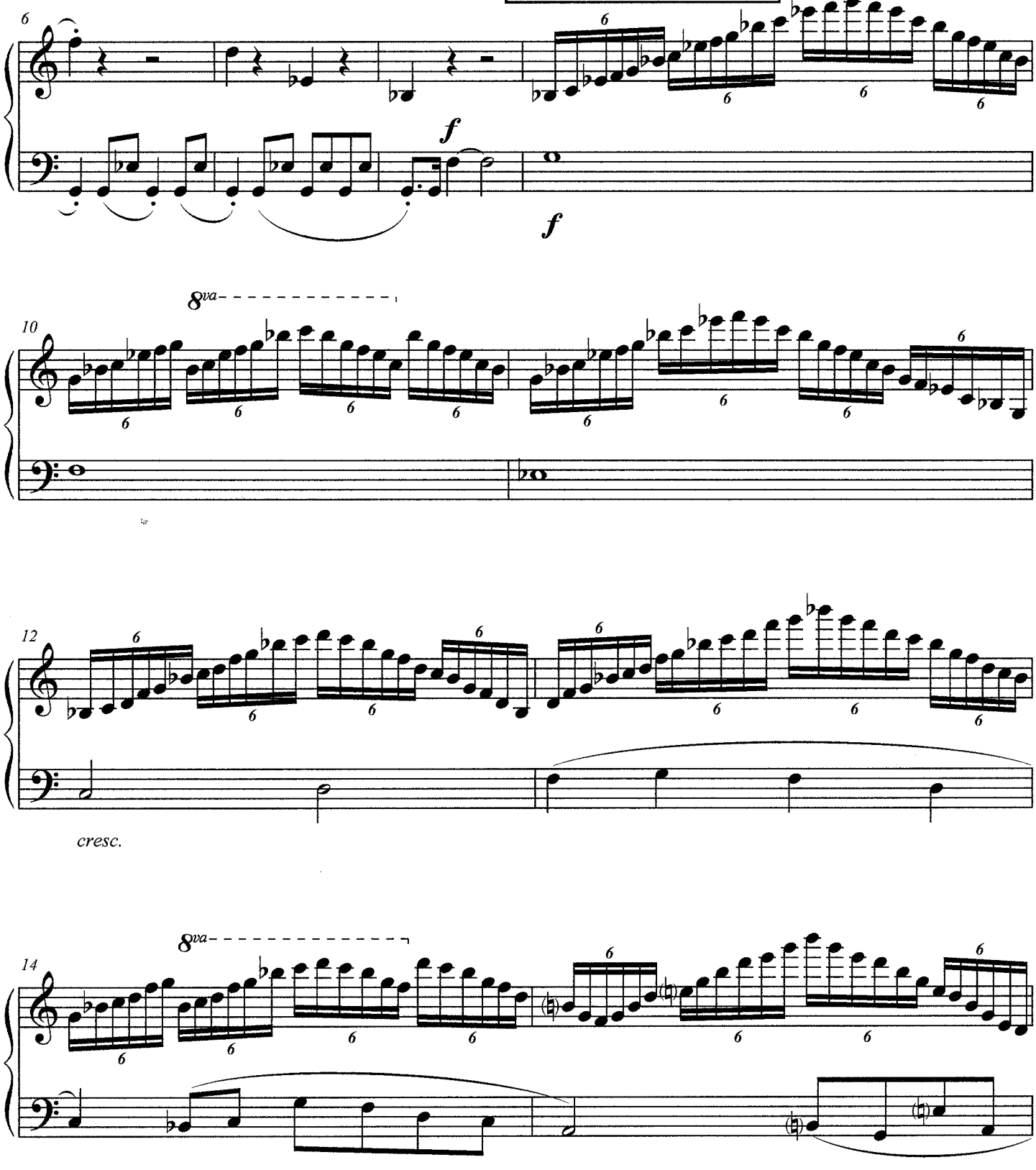

C
15"
3
cresc.
fp

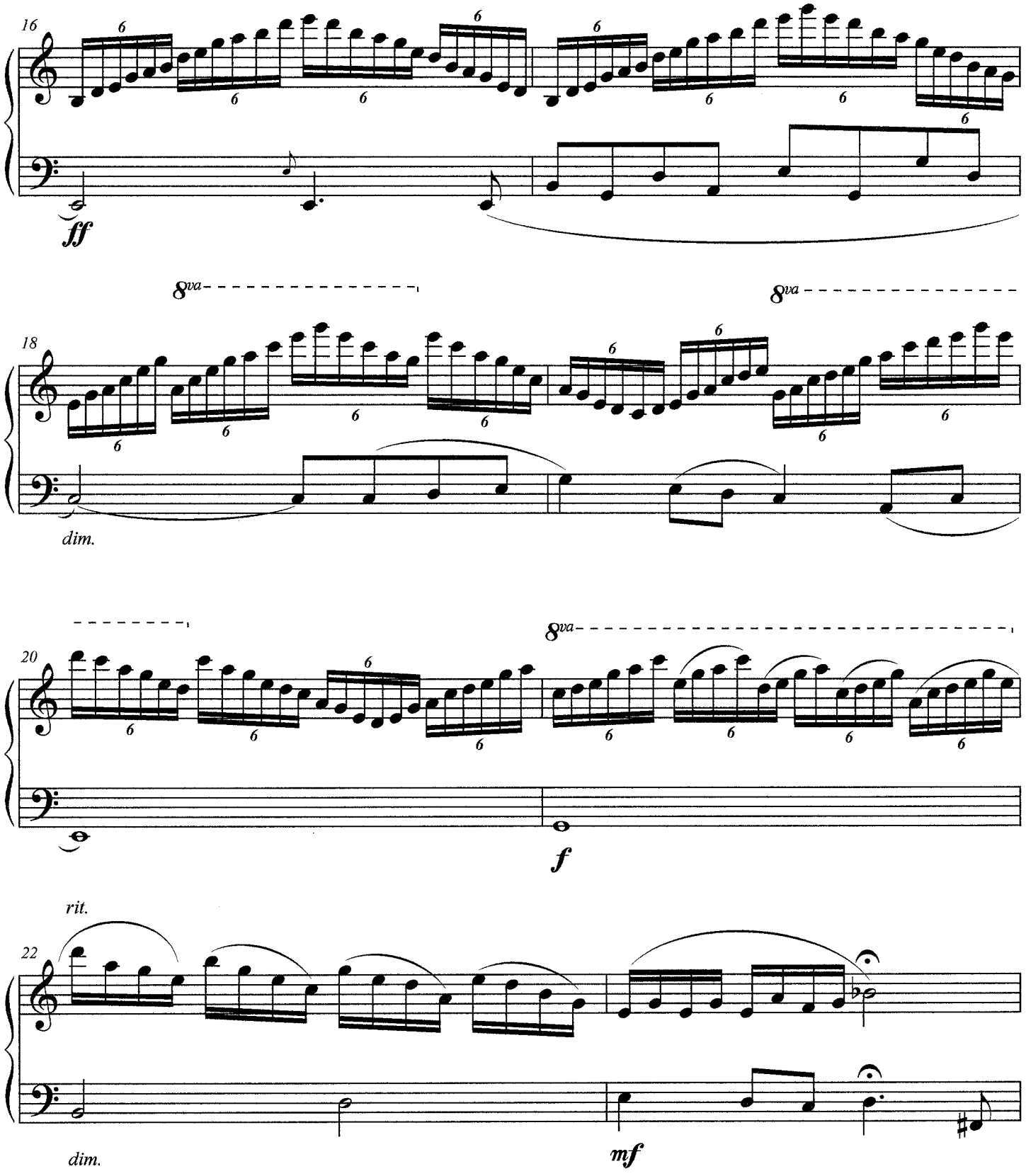

30"
8va
mp
cresc.

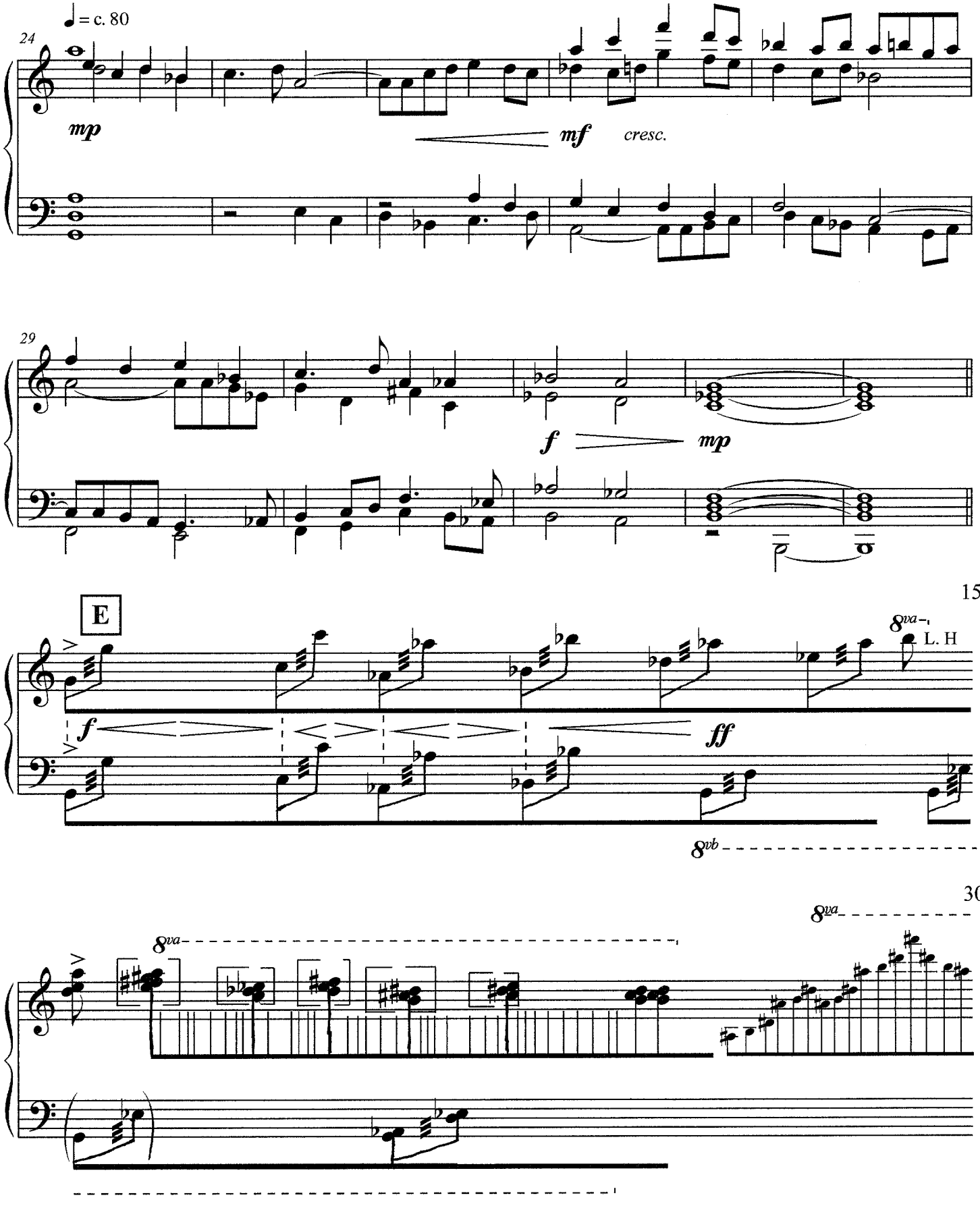

45"
(mf)
f
dim.
8va
8va
1'00"
mp
ff
8vb
8vb
Ped.
D
15ma
8va
Moderato (♩= c. 112)
p
cresc. poco a poco
3

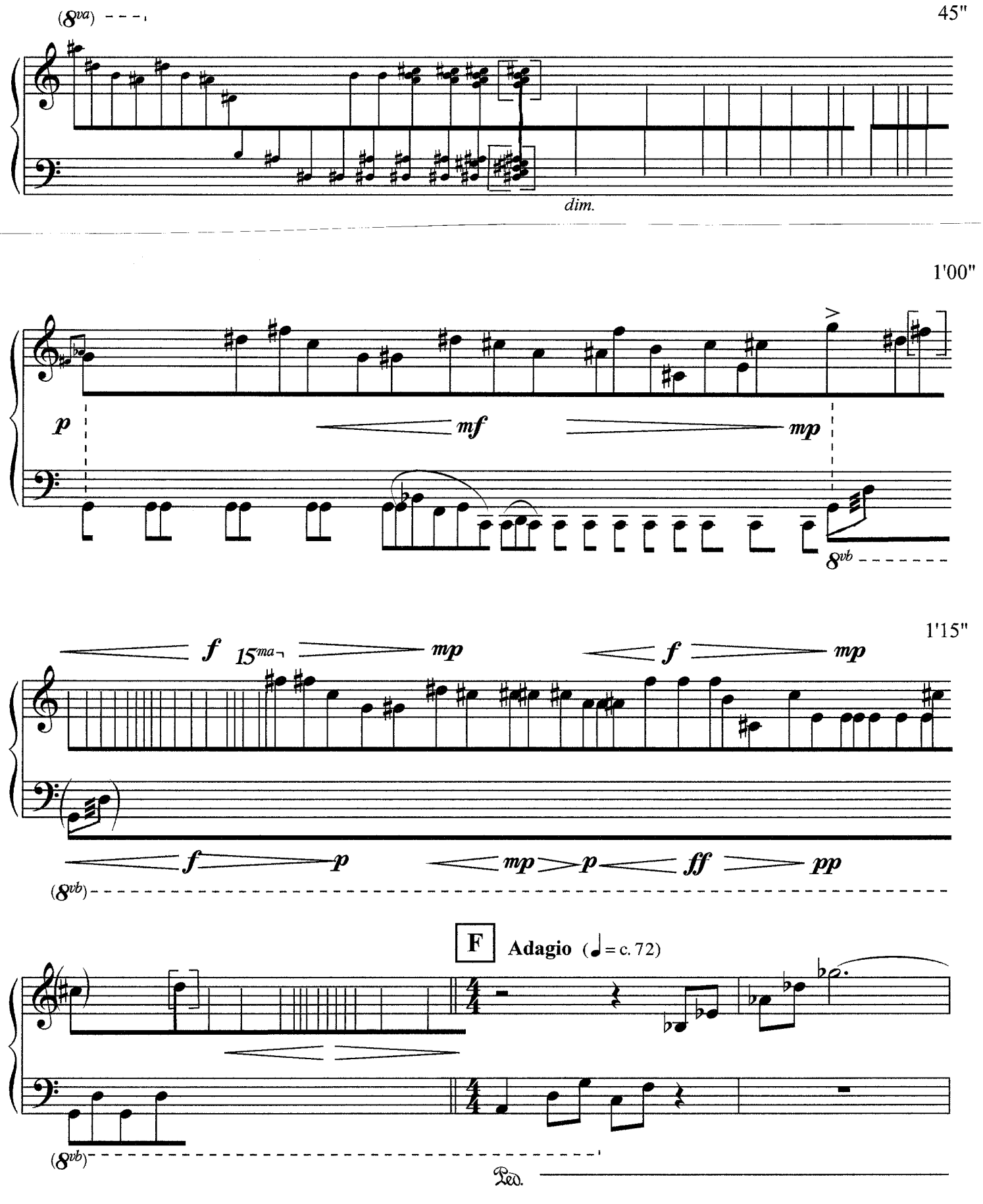
Slightly Slower (♩ = c. 100)

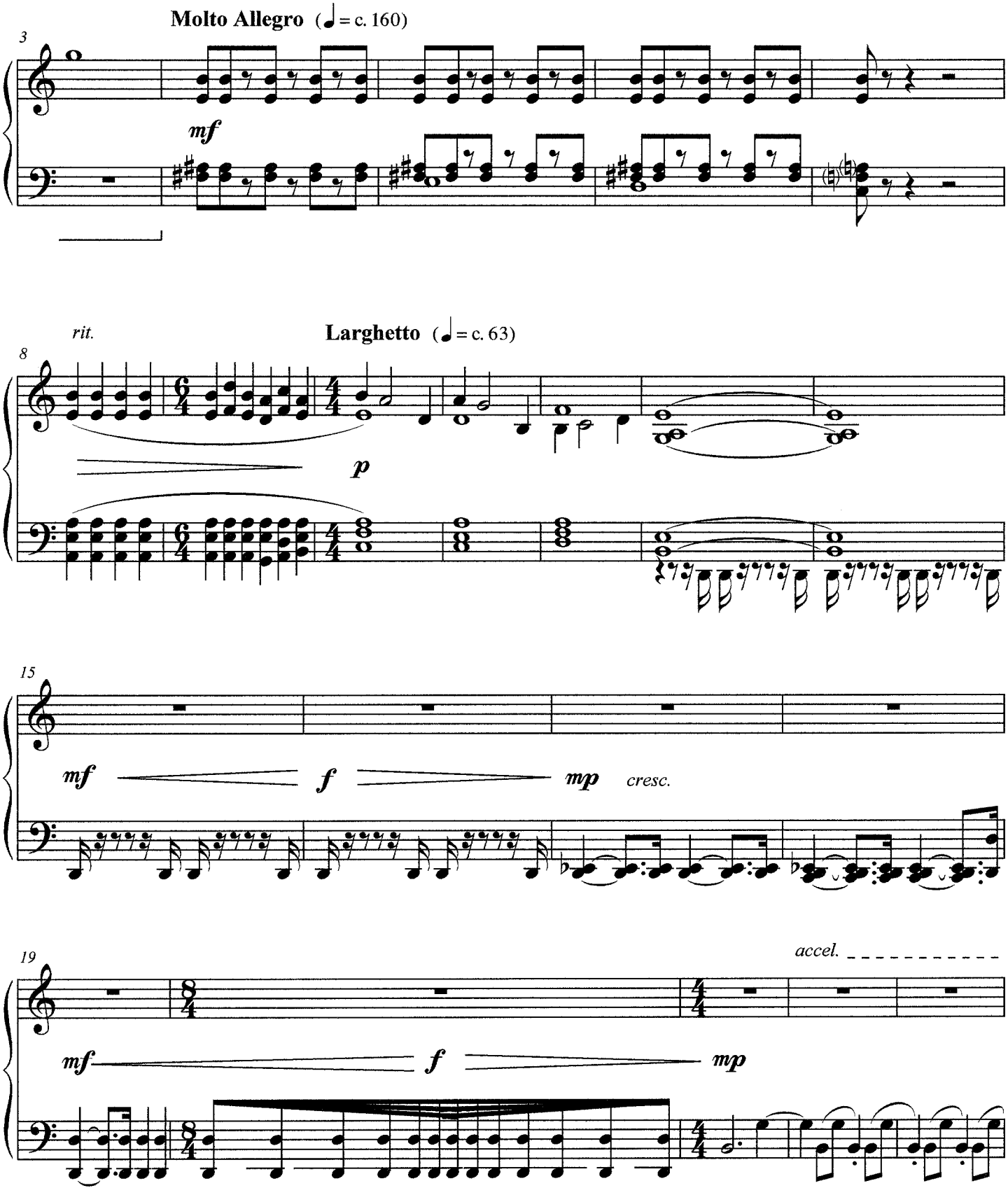
Keep dynamic at a consistent two levels lower than the bottom staff.

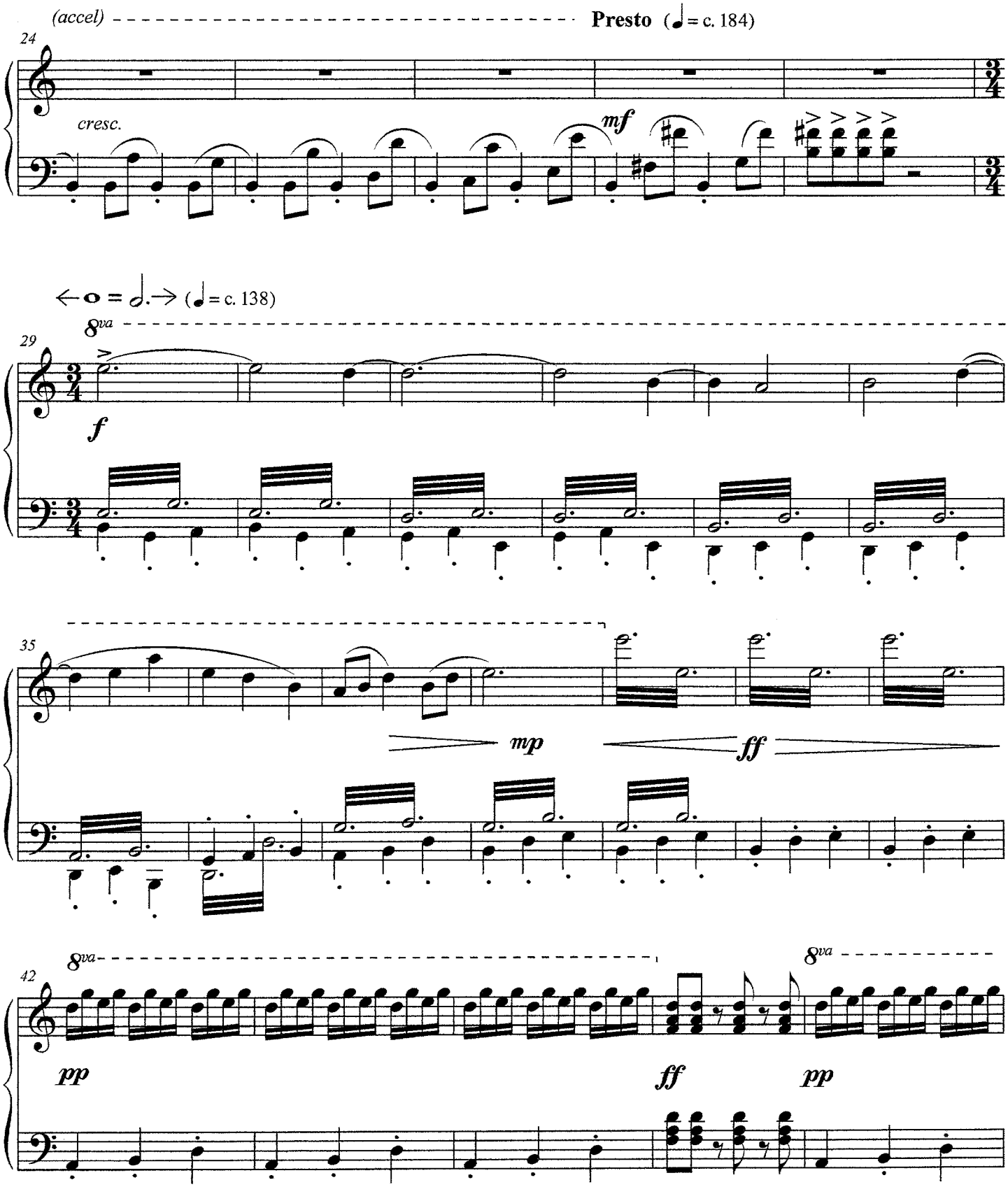


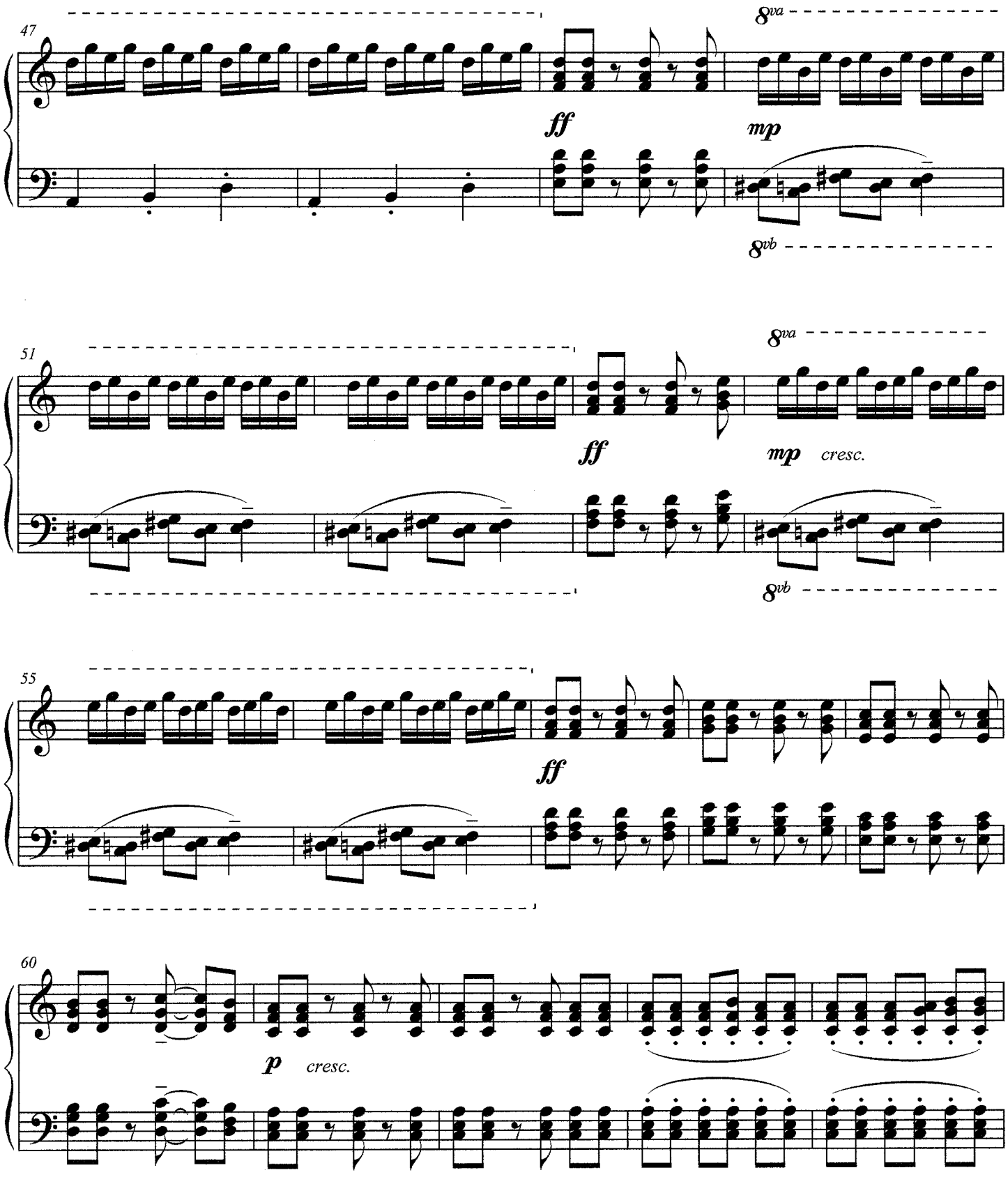

16
ff
8va
8va
18
dim.
8va
20
f
rit.
22
dim.
mf

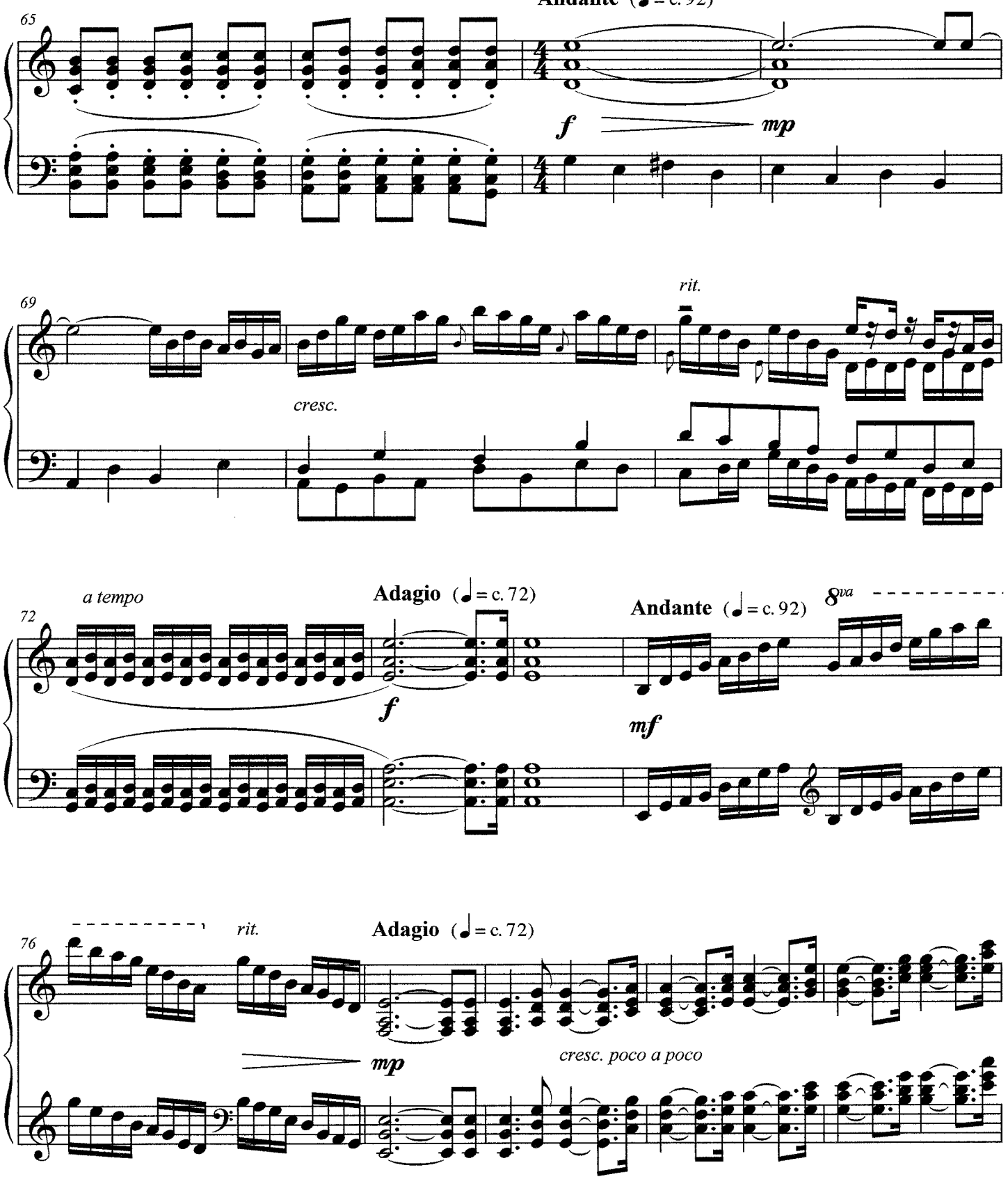

♩ = c. 80
24
mp
mf
cresc.
29
f
mp
15"
E
8va
L. H
f
ff
8vb
30"
8va
8va

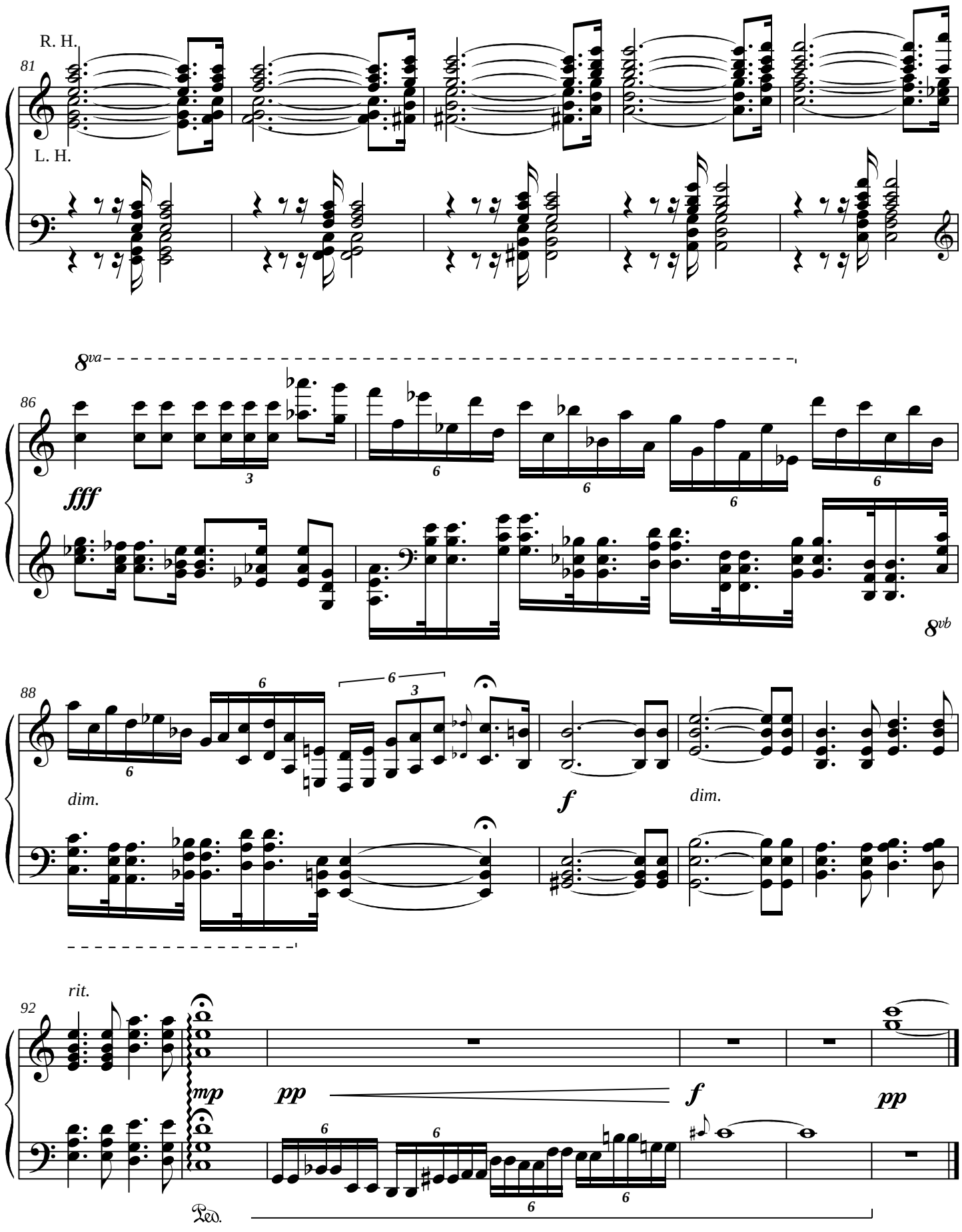

(8va)
45"
dim.
1'00"
p
mf
mp
8vb
1'15"
f
15ma
mp
f
mp
f
p
mp
p
ff
pp
(8vb)
F
Adagio (♩= c. 72)
(8vb)
Ped.


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
←𝅝 = 𝅗𝅥.→ (♩= c. 138)
8va
29
f
35
mp
ff
42
8va
pp
ff
8va
pp


47
8va
ff
mp
8vb
51
8va
ff
mp
cresc.
8vb
55
ff
60
p
cresc.


Andante (♩= c. 92)
65
f
mp
69
rit.
cresc.
a tempo
Adagio (♩= c. 72)
72
f
Andante (♩= c. 92)
8va
mf
76
rit.
Adagio (♩= c. 72)
mp
cresc. poco a poco


R. H.
81
L. H.
8va
86
fff
8vb
88
dim.
f
dim.
rit.
92
mp
pp
f
pp
Ped.