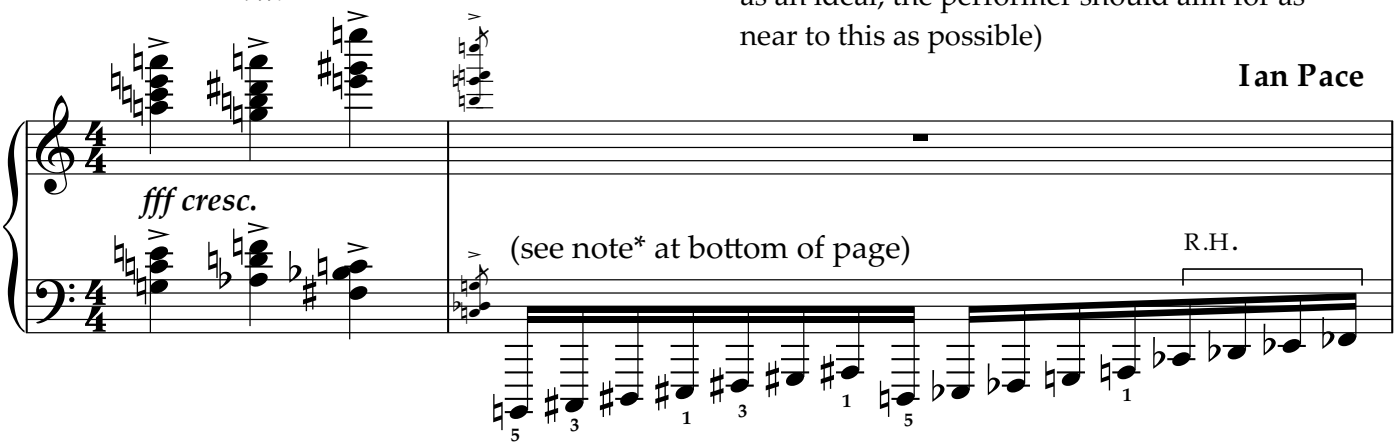
Clothcomposers

To Mic Spencer

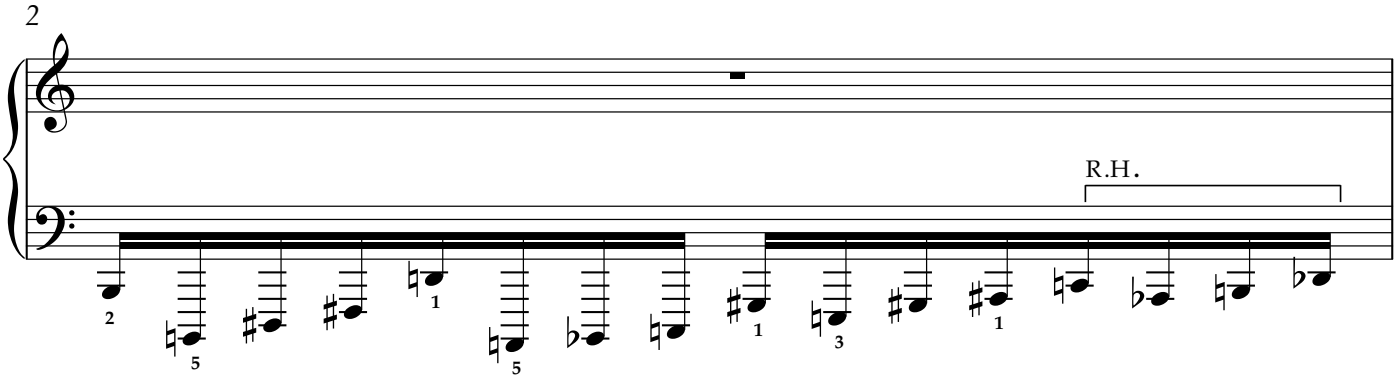
Broad ♩ **= 72**
rit.

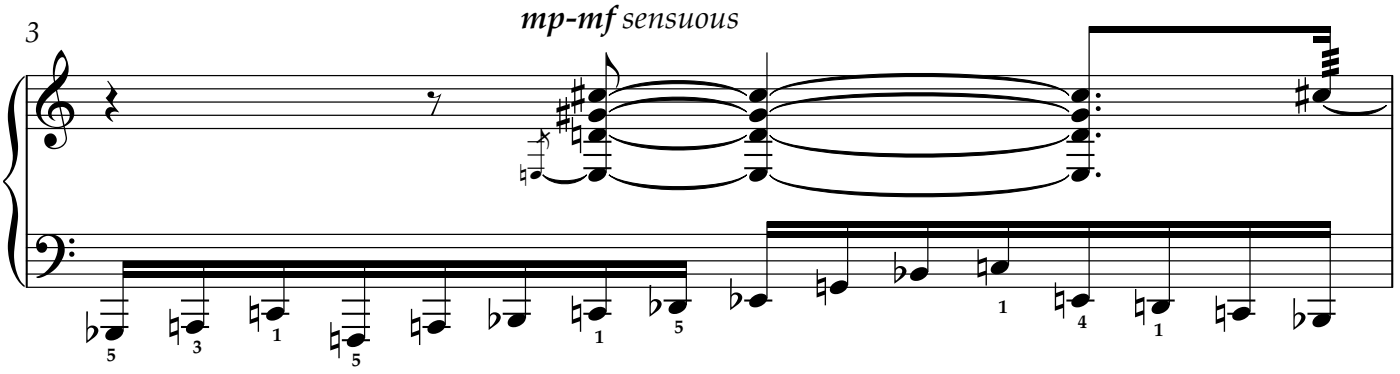
Presto ♩ **= c. 172** (in this and other passages this tempo serves as an ideal; the performer should aim for as near to this as possible)

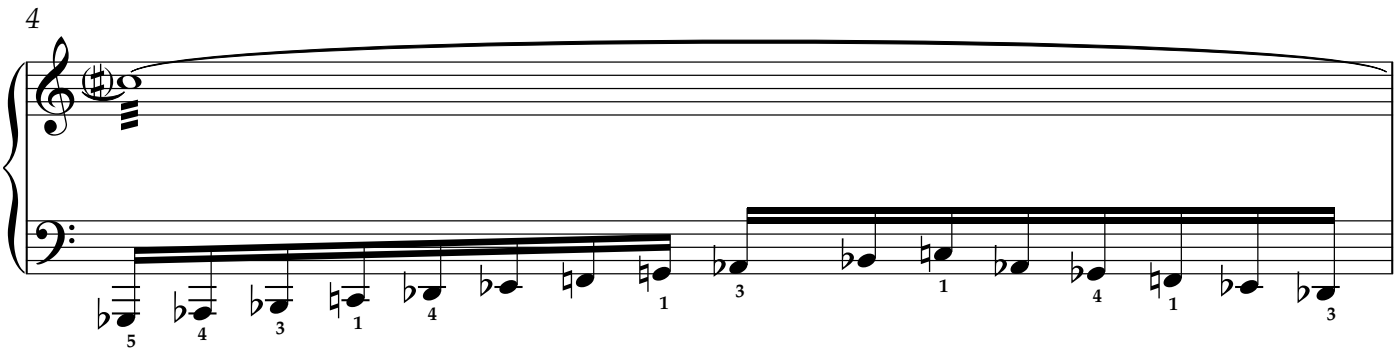
Ian Pace



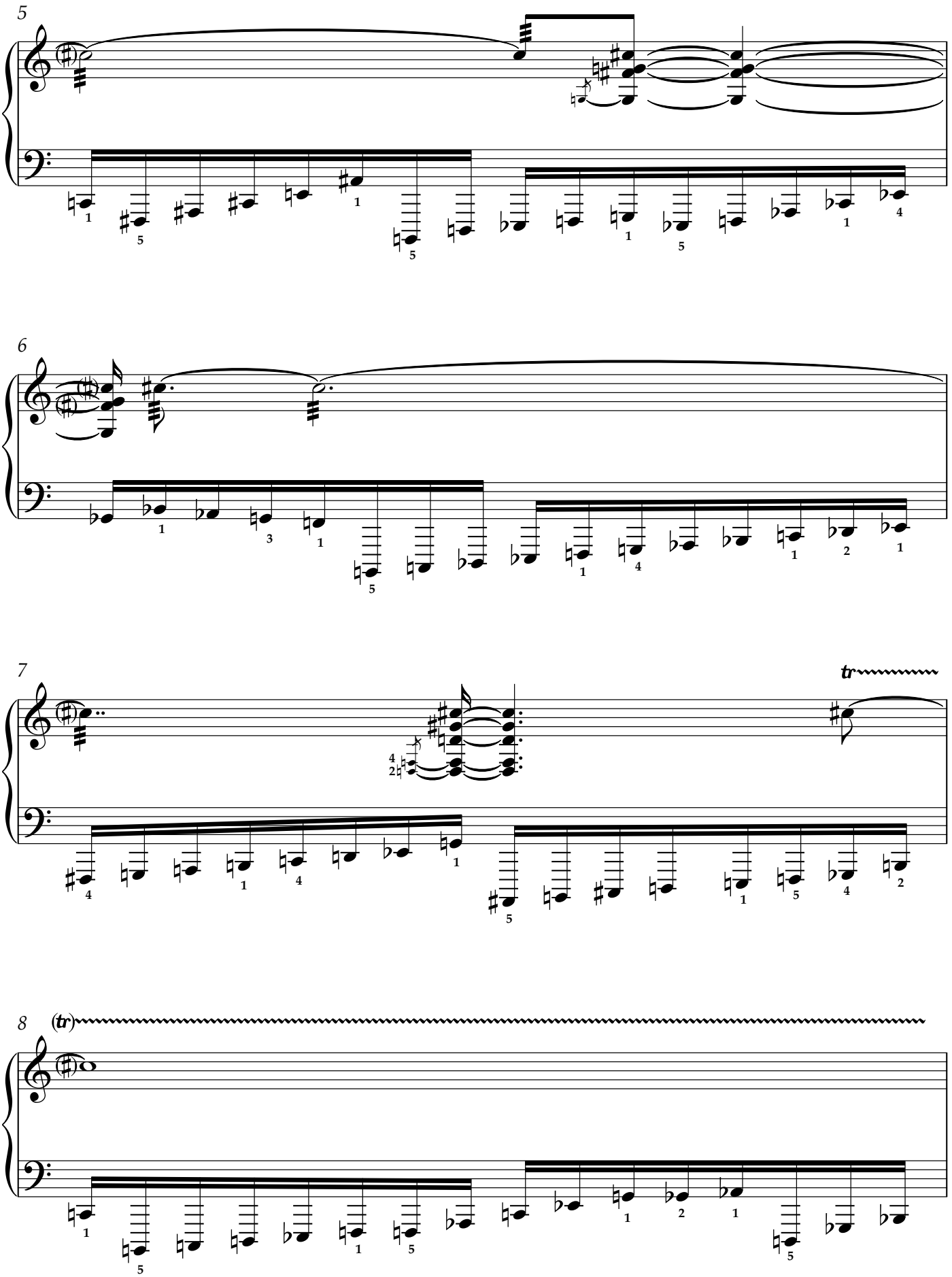
pp *but varying, wild and reckless throughout*
With ample pedal, but often changing

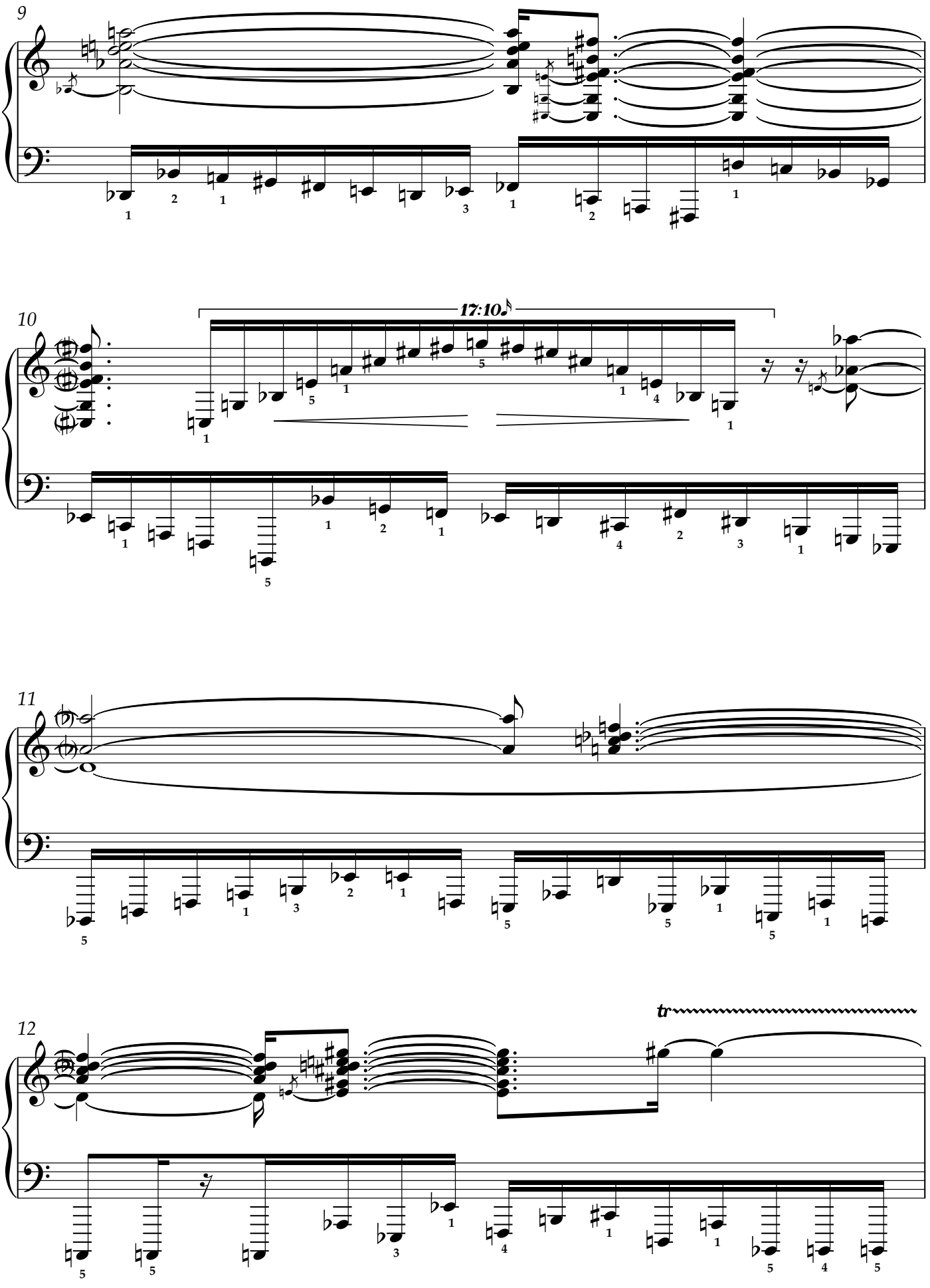




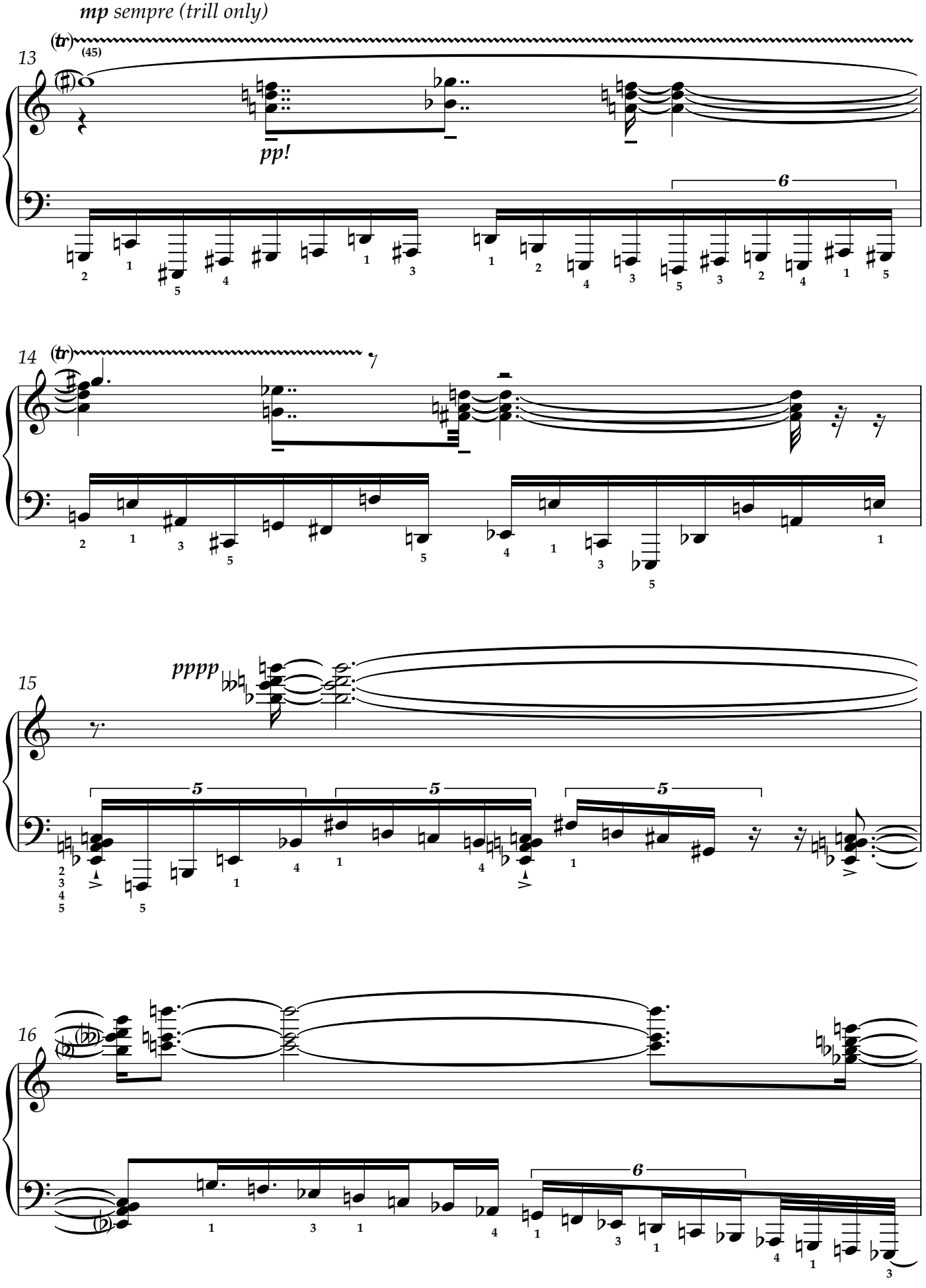


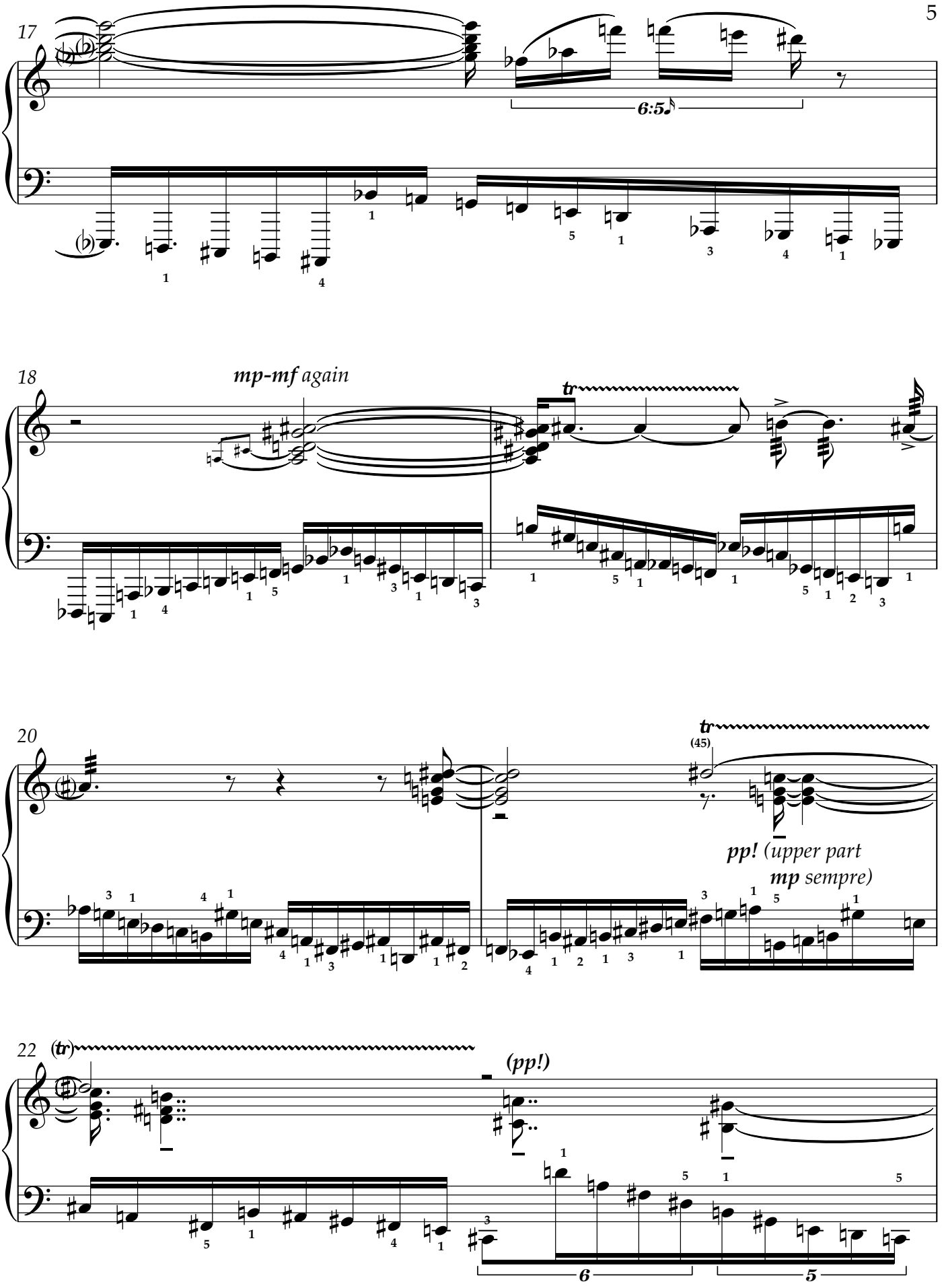
*Throughout the piece, the grouping of the semiquavers is purely for ease of reading - no attempt should be made to accentuate or otherwise articulate the groups, nor to emphasise the 4/4 metre, which is again a purely notational convenience. Instead, the semiquavers should be played in a fluid and dynamic manner, like a continuously morphing texture, absolutely not executed in a metronomic, toccata-like fashion. Surges in the pulse, or some broadening of it, are perfectly legitimate.

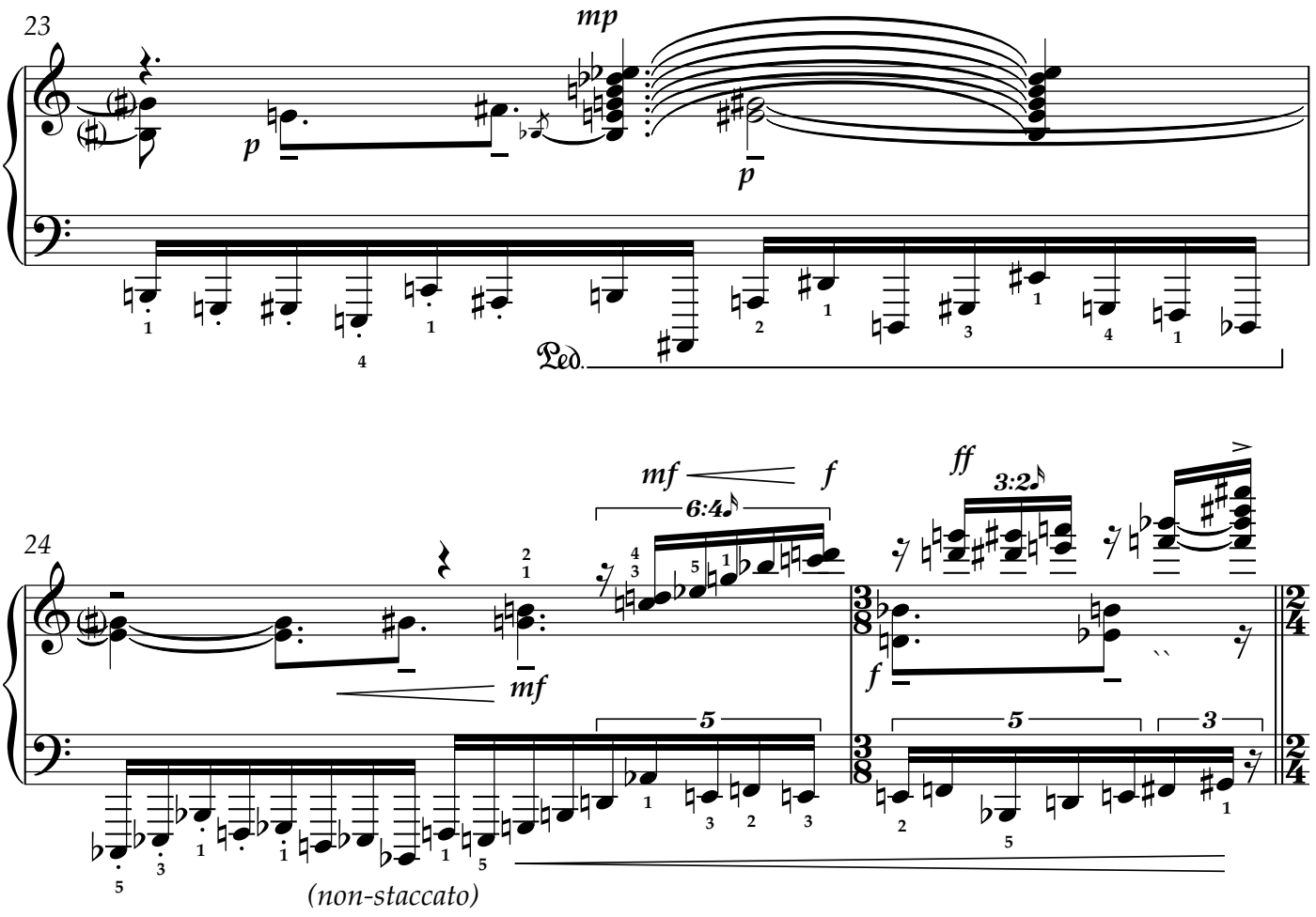

5
6
7
tr
8
(tr)

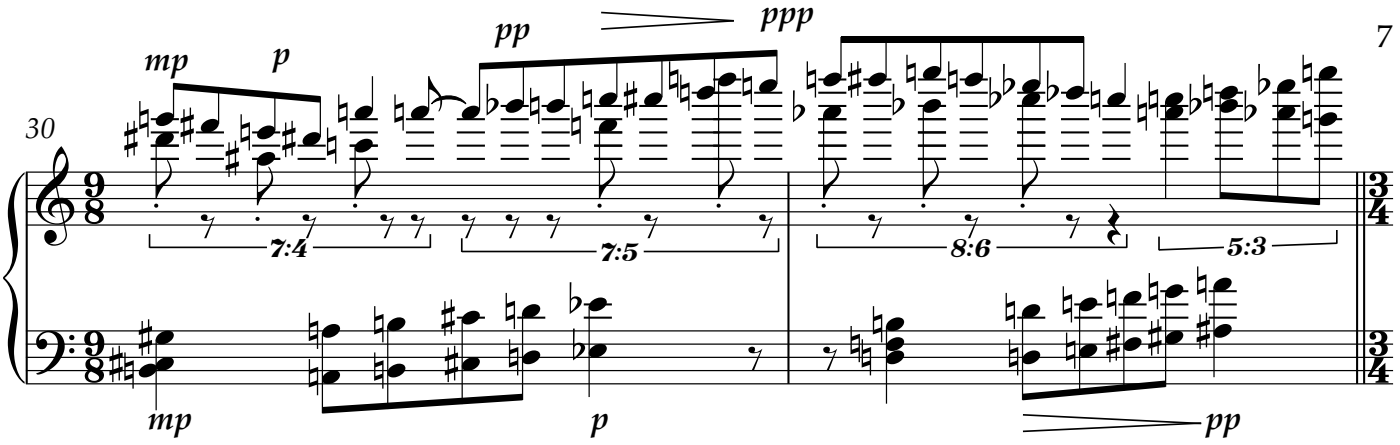


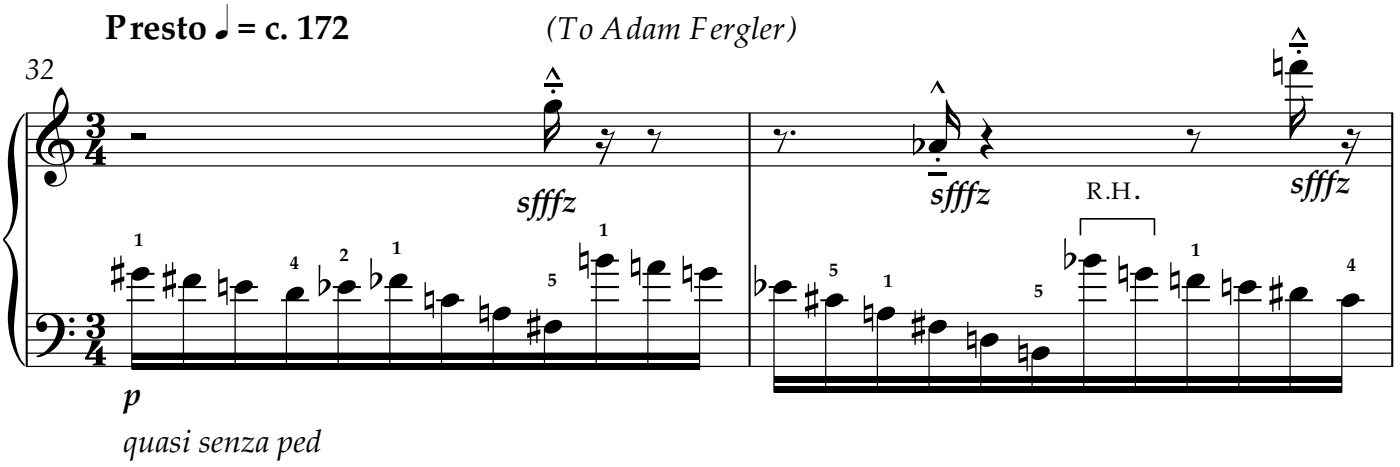
(To Alannah Marie Halay)

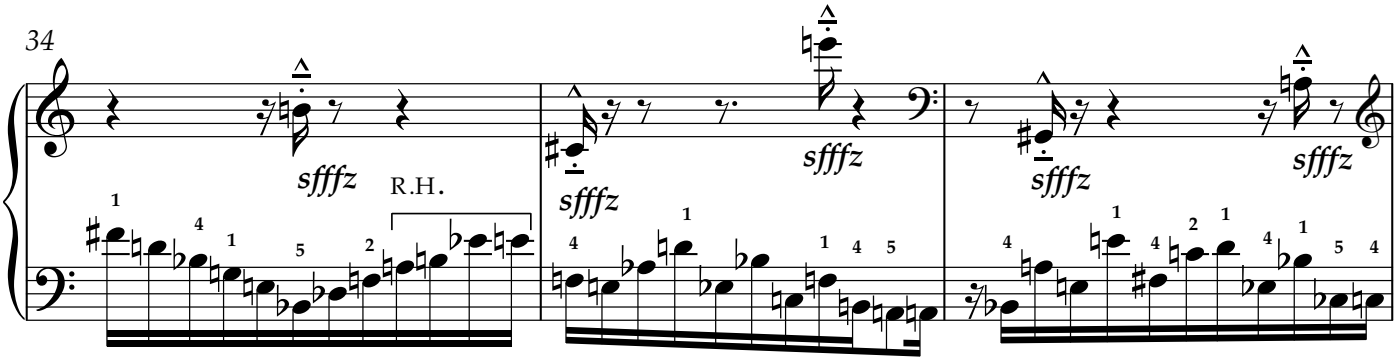

mp sempre (trill only)
13
(tr)
(45)
pp!
6
14
(tr)
15
pppp
5
5
5
16
6

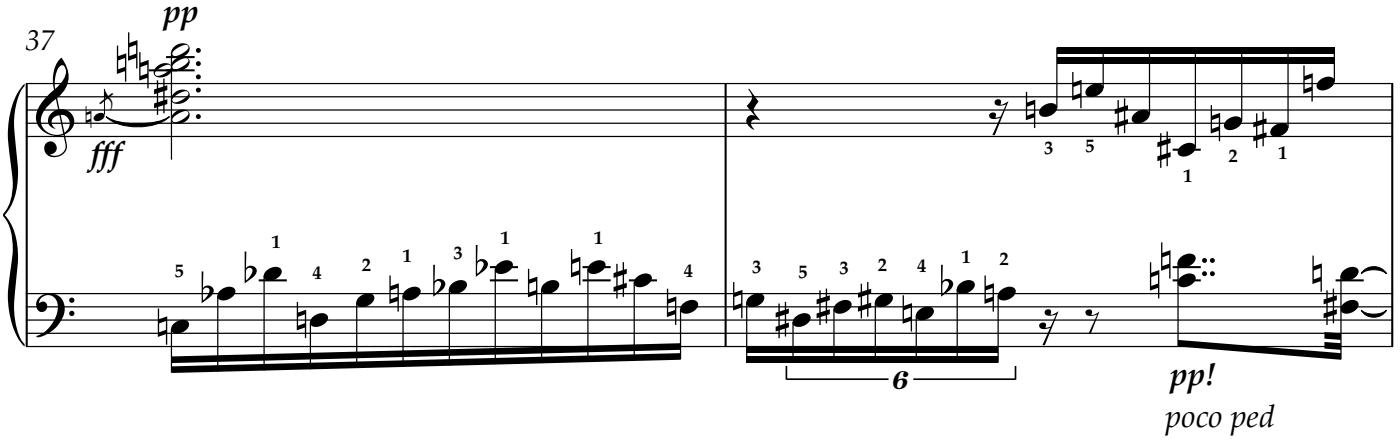

17
6:5
18
mp-mf again
tr
20
tr
(45)
pp! (upper part
mp sempre)
22
(tr)
(pp!)
6
5

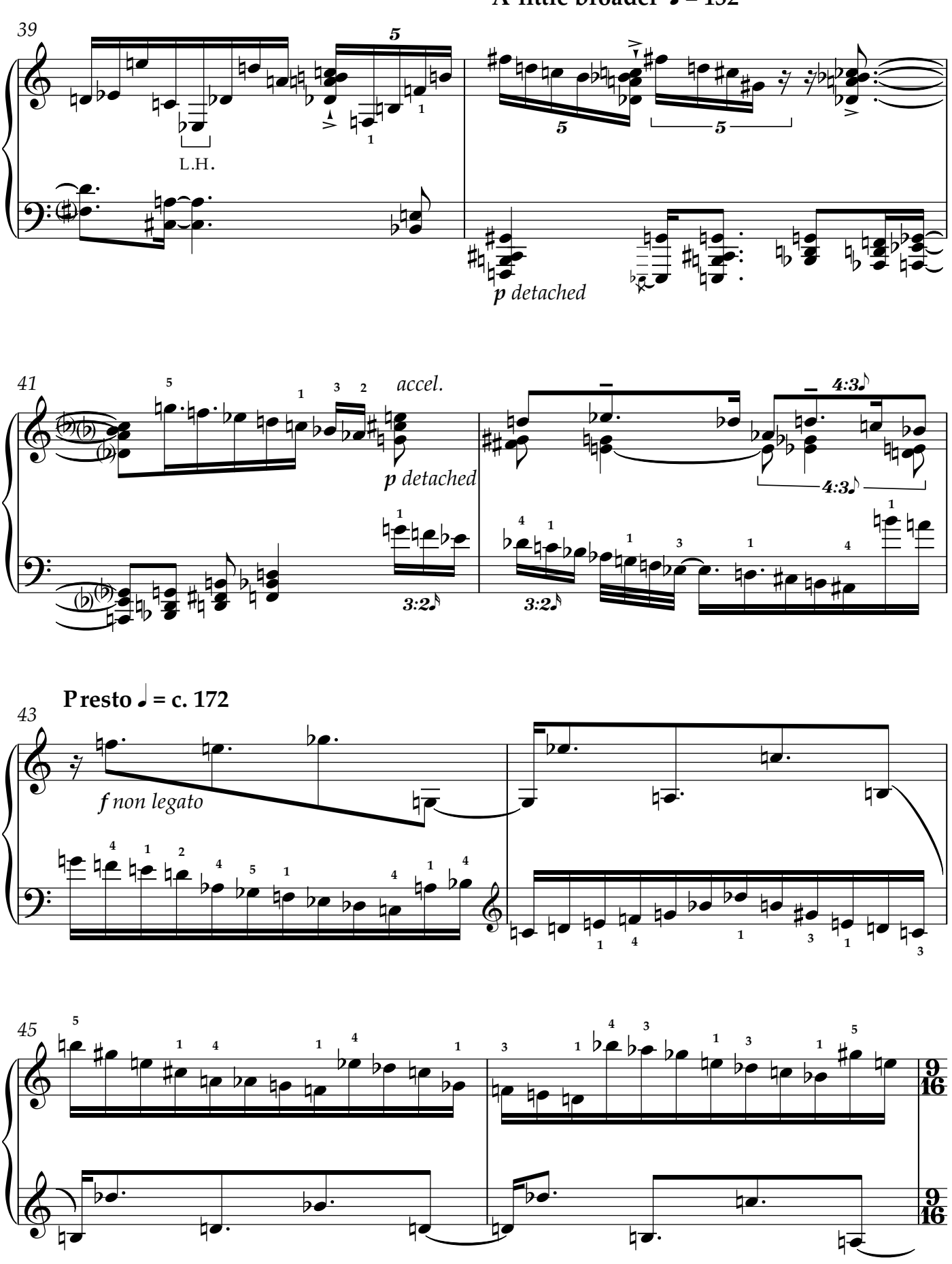

23
mp
p
p
Ped.
24
mf
f
ff
3:2
6:4
mf
f
5
5
3
(non-staccato)
26
Quite lively ♩ = 116-126
ff diminuendo sempre
15:11
staccato but moderately heavy at first
f (dim.)
ff diminuendo sempre
28
mf (dim.)
16:9
8:6
mf (dim.)


30
mp
p
pp
ppp
7:4
7:5
8:6
5:3
mp
p
pp


Presto ♩ = c. 172
(To Adam Fergler)
32
sfffz
sfffz
R.H.
sfffz
p
quasi senza ped


34
sfffz
R.H.
sfffz
sfffz
sfffz
sfffz


37
pp
fff
6
pp!
poco ped


A little broader ♩ = 132
39
L.H.
p detached
41
accel.
p detached
4:3
3:2
Presto ♩ = c. 172
43
f non legato
45
9/16

♩ = 84

47

ppp

(To Roddy Hawkins and Eleri Angharad Pound)

50

pp

ppp - p

Ped.

54

mp

p

57

5:7

ppp

p

5:7

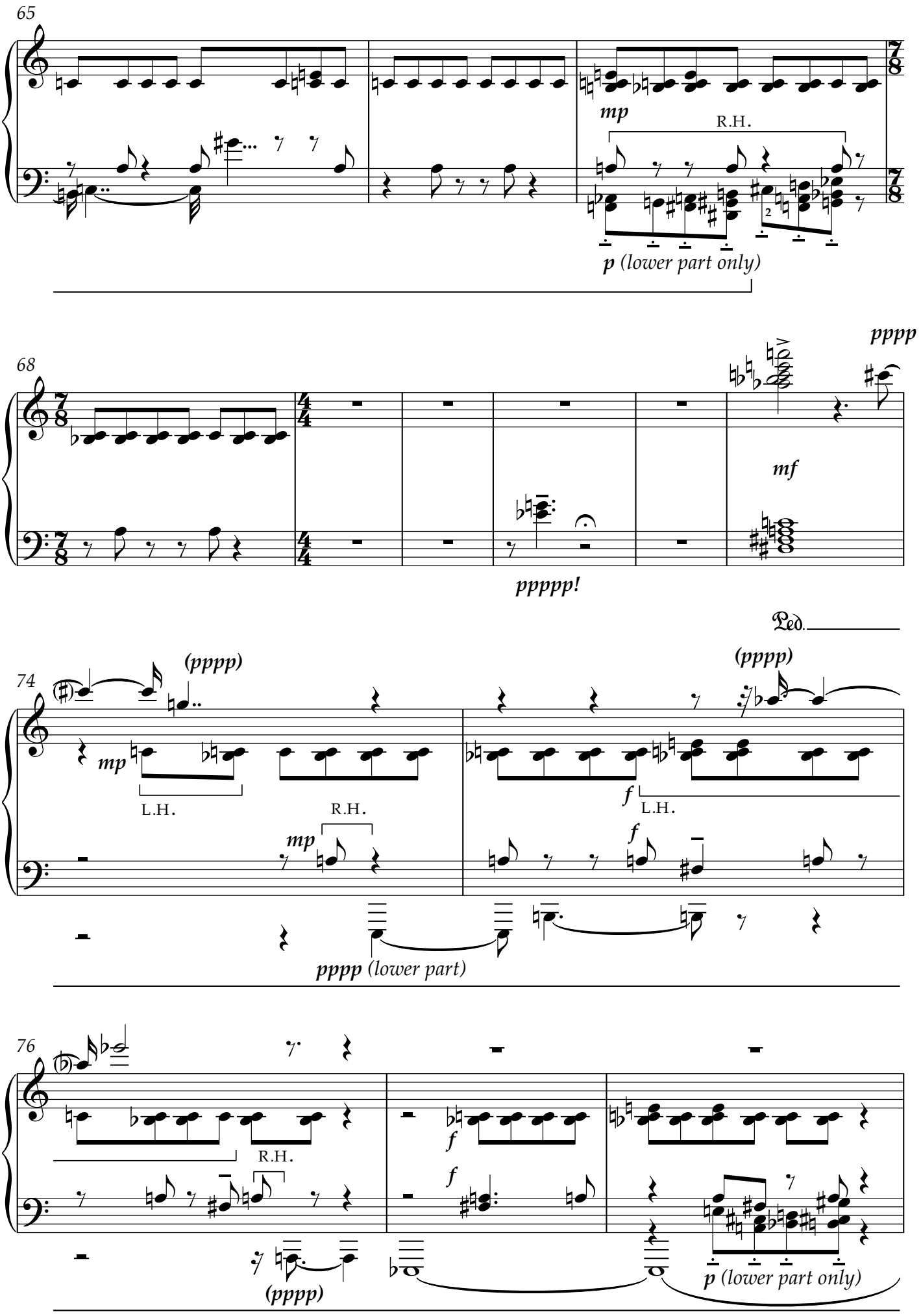
60

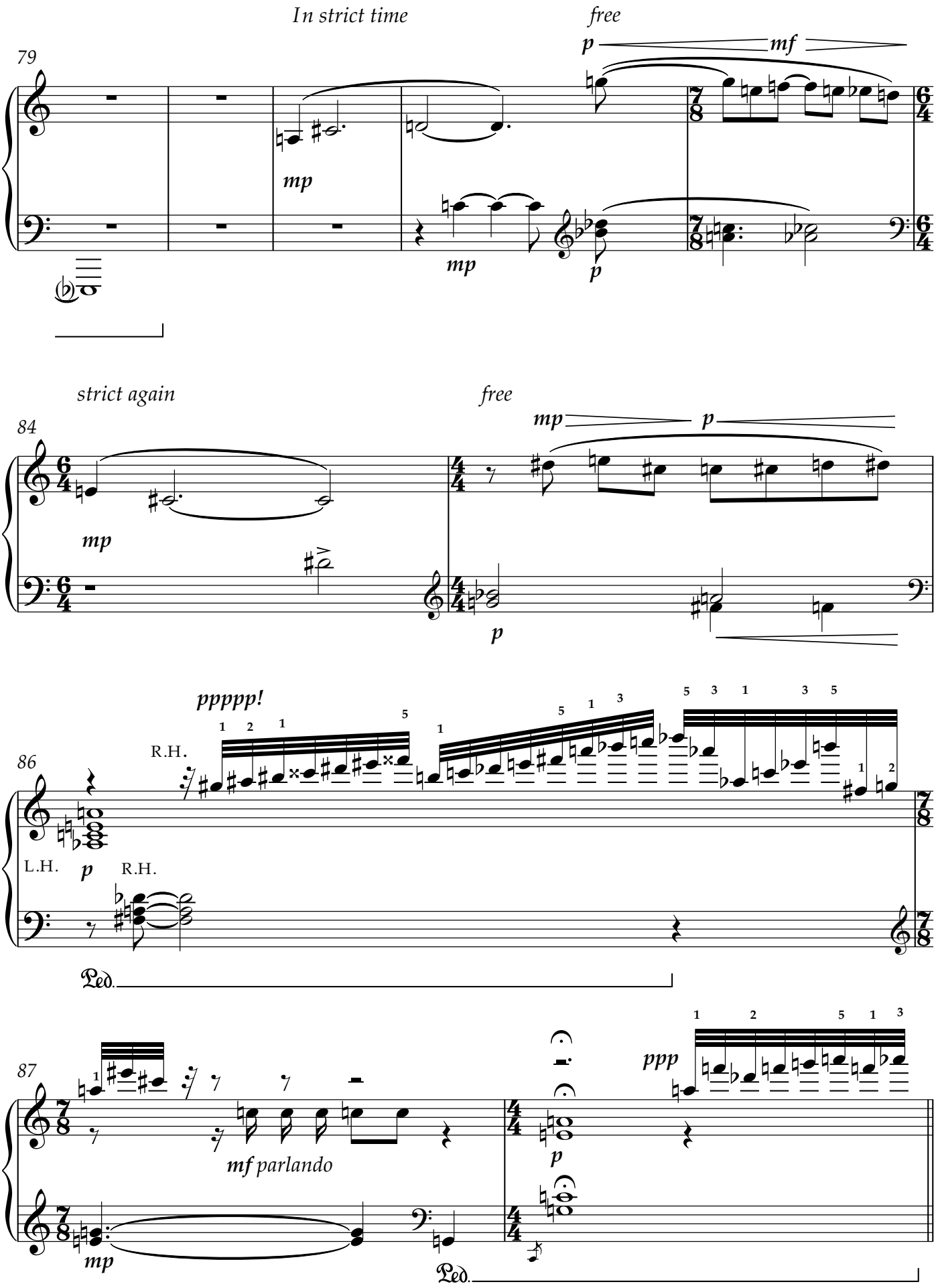
p

p

ppp - p *(lower part)*

Ped.


65
mp
R.H.
p (lower part only)
68
pppp
mf
ppppp!
Ped.
74
(pppp)
mp
L.H.
R.H.
mp
f
L.H.
f
(pppp)
pppp (lower part)
76
R.H.
f
f
(pppp)
p (lower part only)


In strict time
free
79
p
mf
mp
mp
p
strict again
free
84
mp
mp
p
p
pppp!
86
R.H.
L.H.
p
R.H.
Ped.
87
mf parlando
mp
p
ppp
Ped.

Presto ♩ = c. 172

89

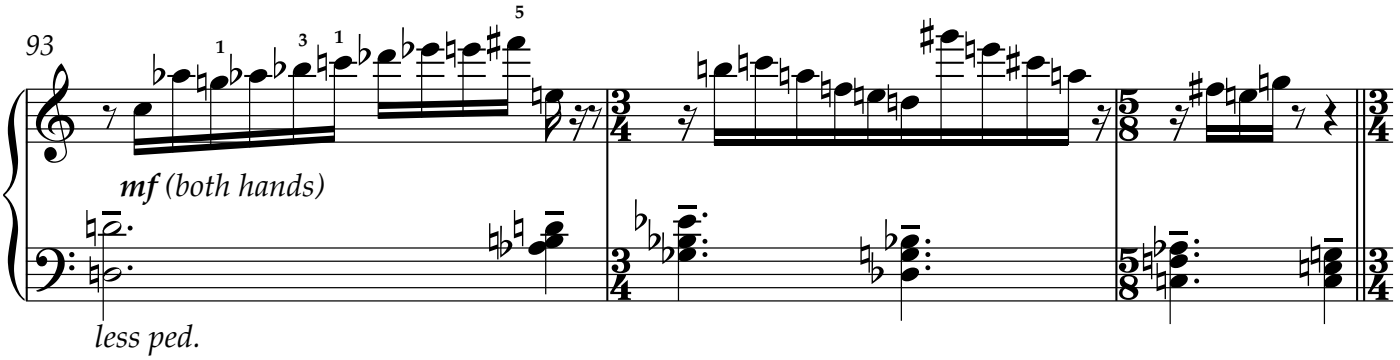
(ppp)

90

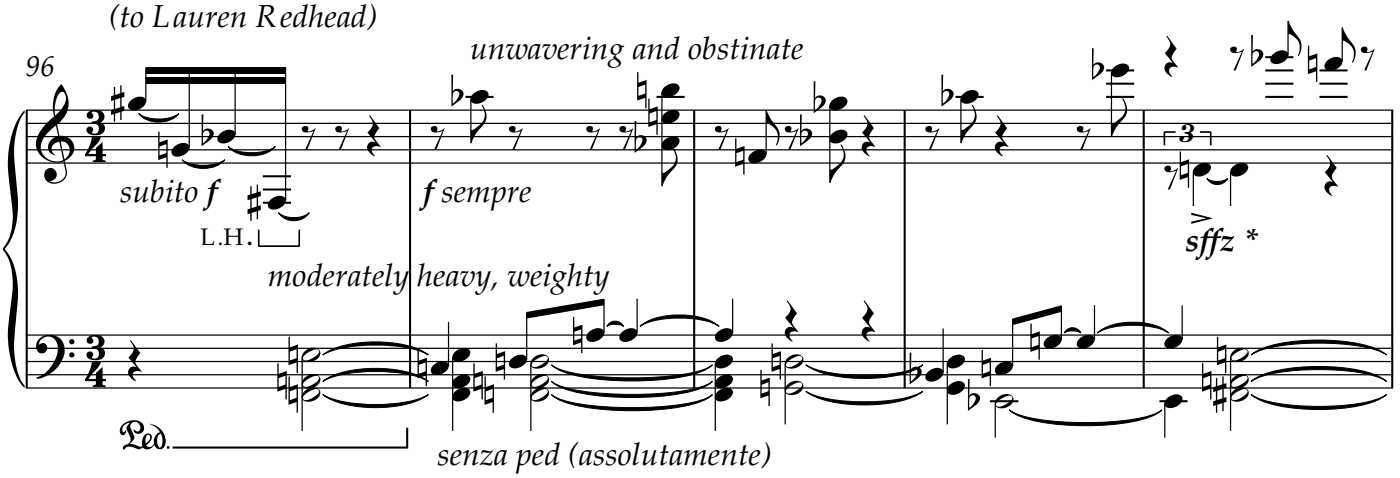
mp-mf sensuous

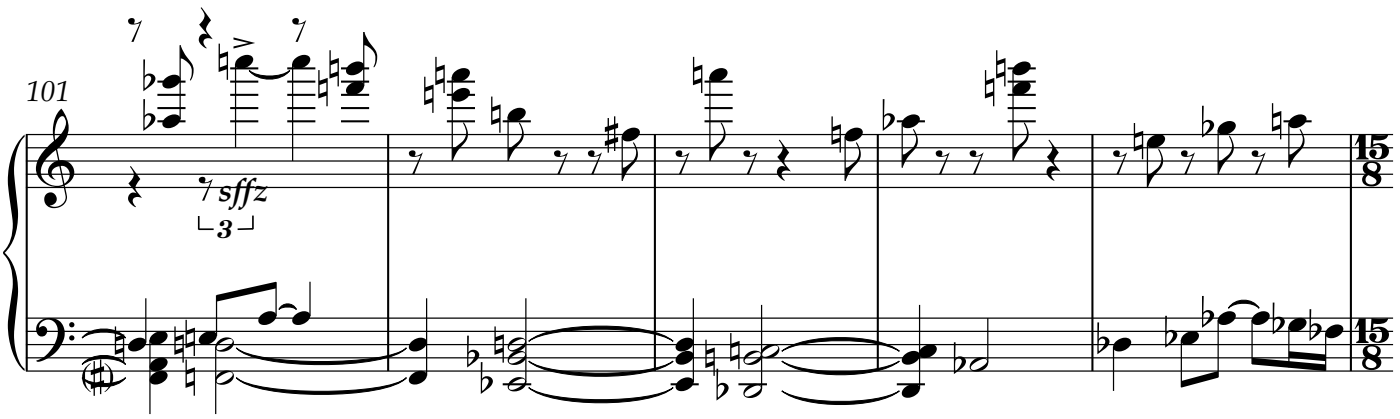
91

92

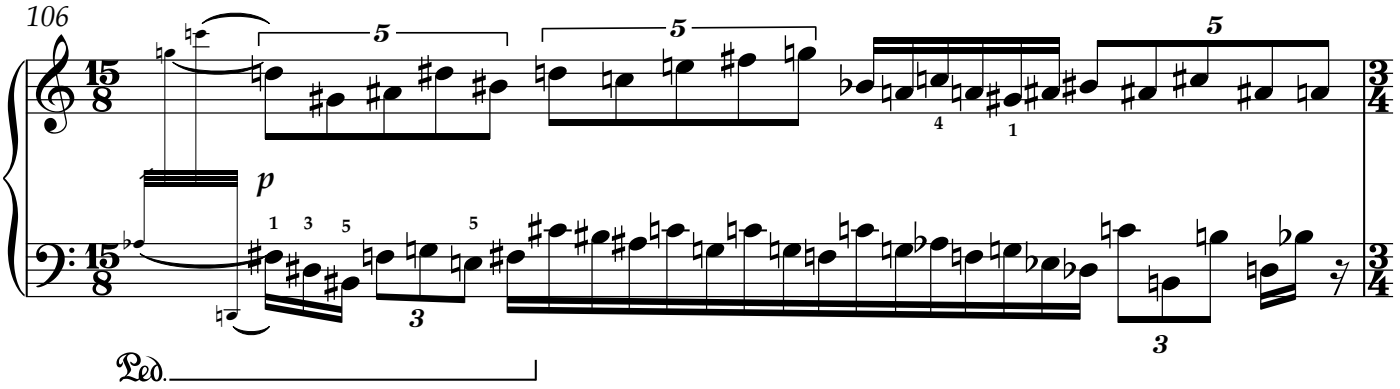


Medium tempo, unceasingly deliberate, with no sense of phrasing ♩ = 112

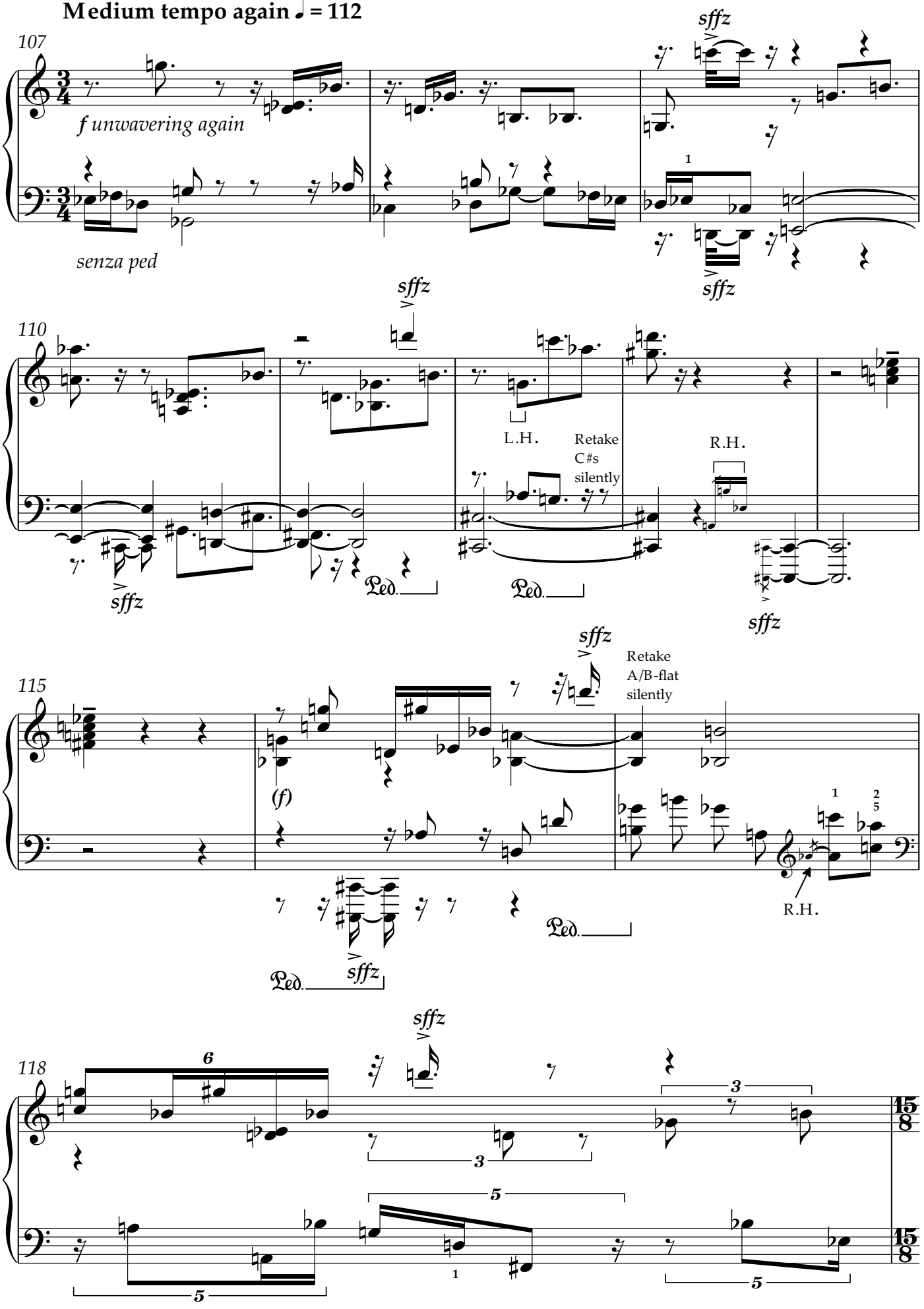




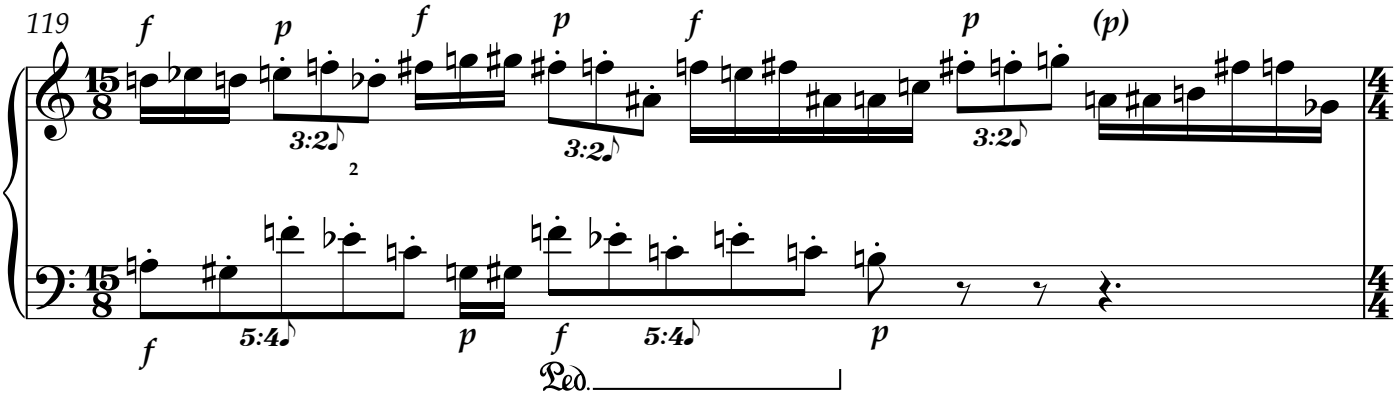
Suddenly very fast ♩ = 184



* Throughout this section, the notes marked *sffz* should be played as if 'outside time', unrelated to the pulse. Their rhythmic placement is purely an approximation - no attempt should be made to play them 'in time'.

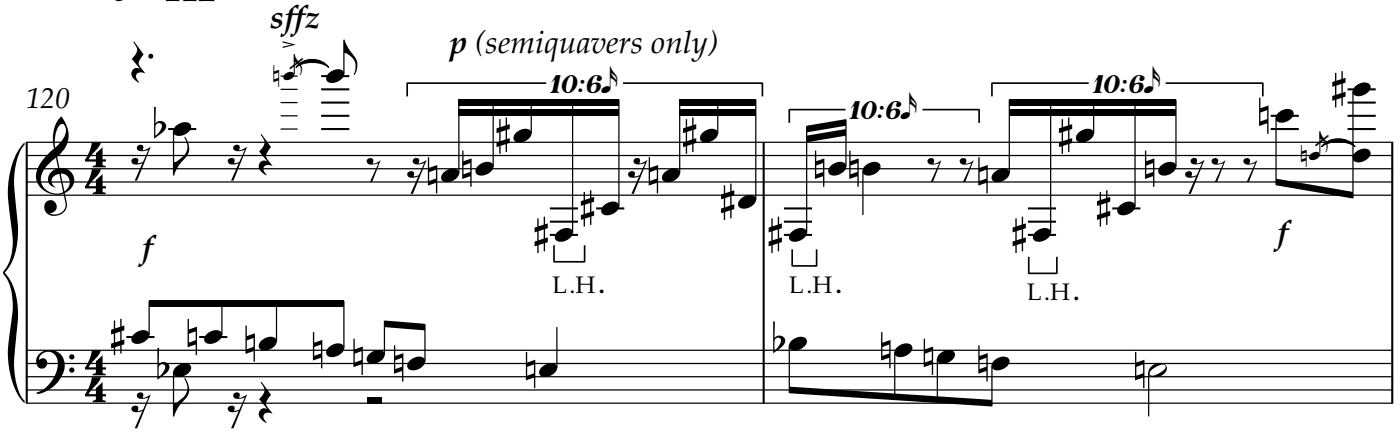

Medium tempo again ♩ = 112
107
f unwavering again
senza ped
sffz
110
L.H.
Retake
C#s
silently
R.H.
Ped.
115
(f)
Retake
A/B-flat
silently
R.H.
118
15/8

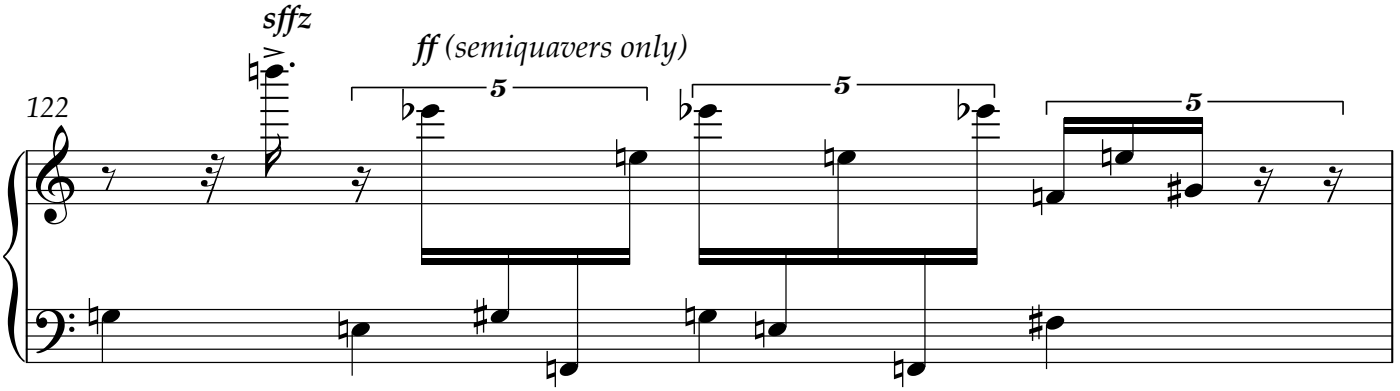
Suddenly very fast ♩ = 184

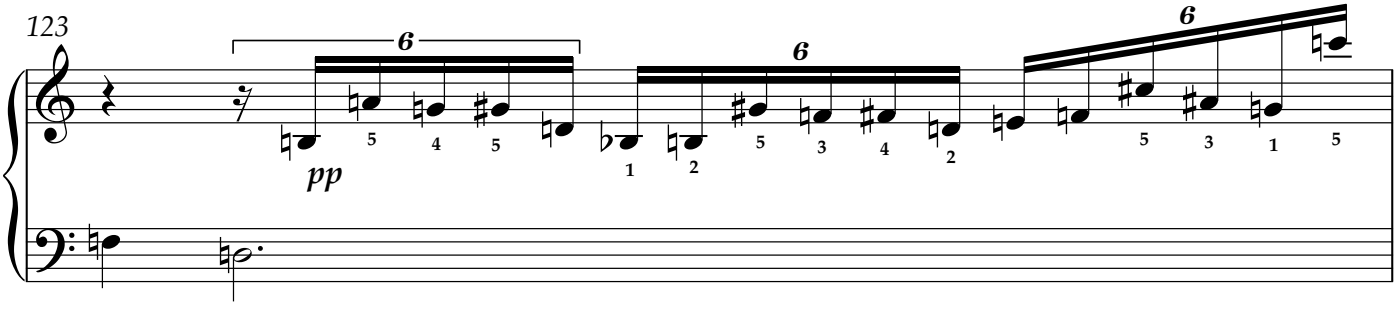


Medium tempo again

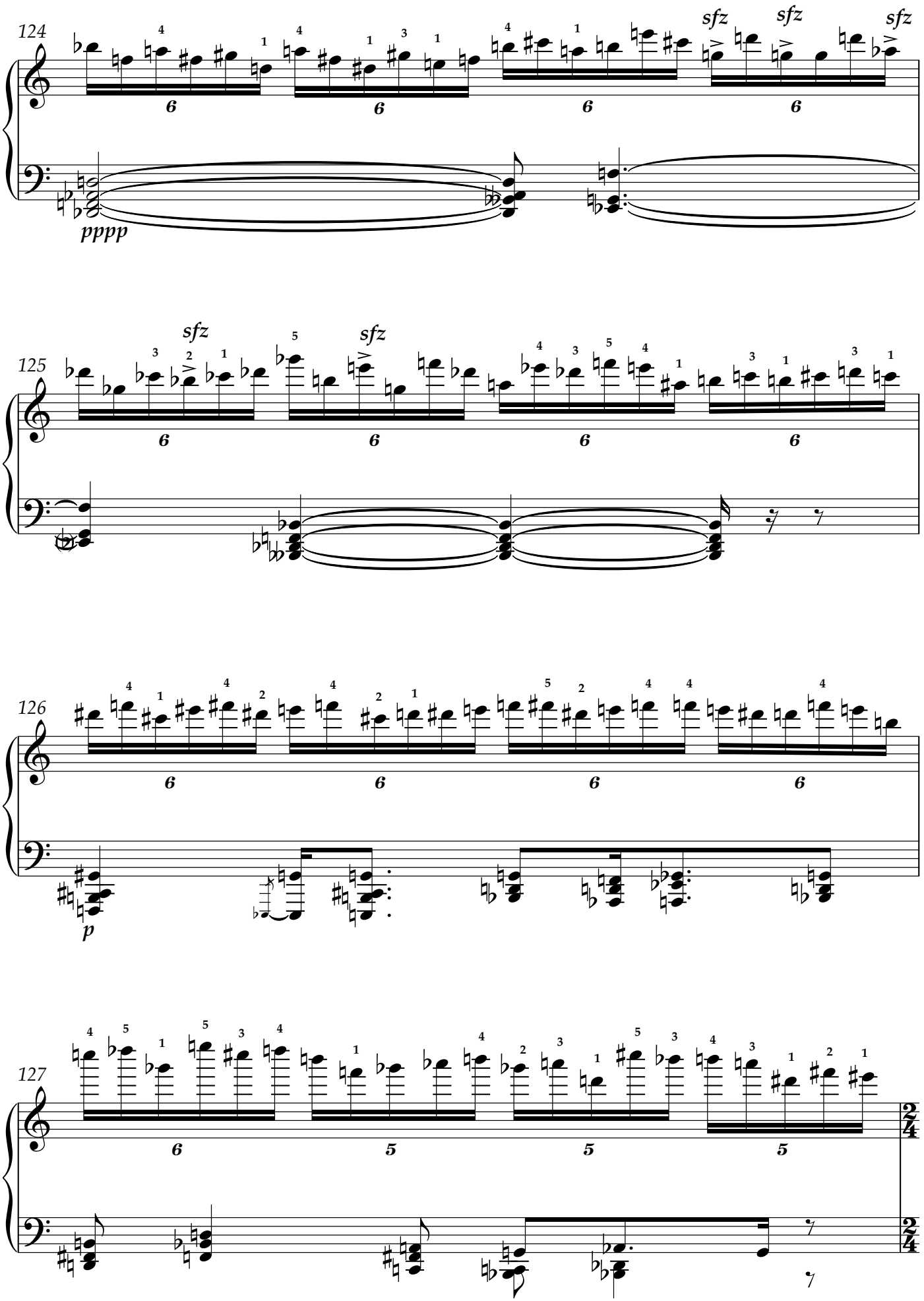
♩ = 112

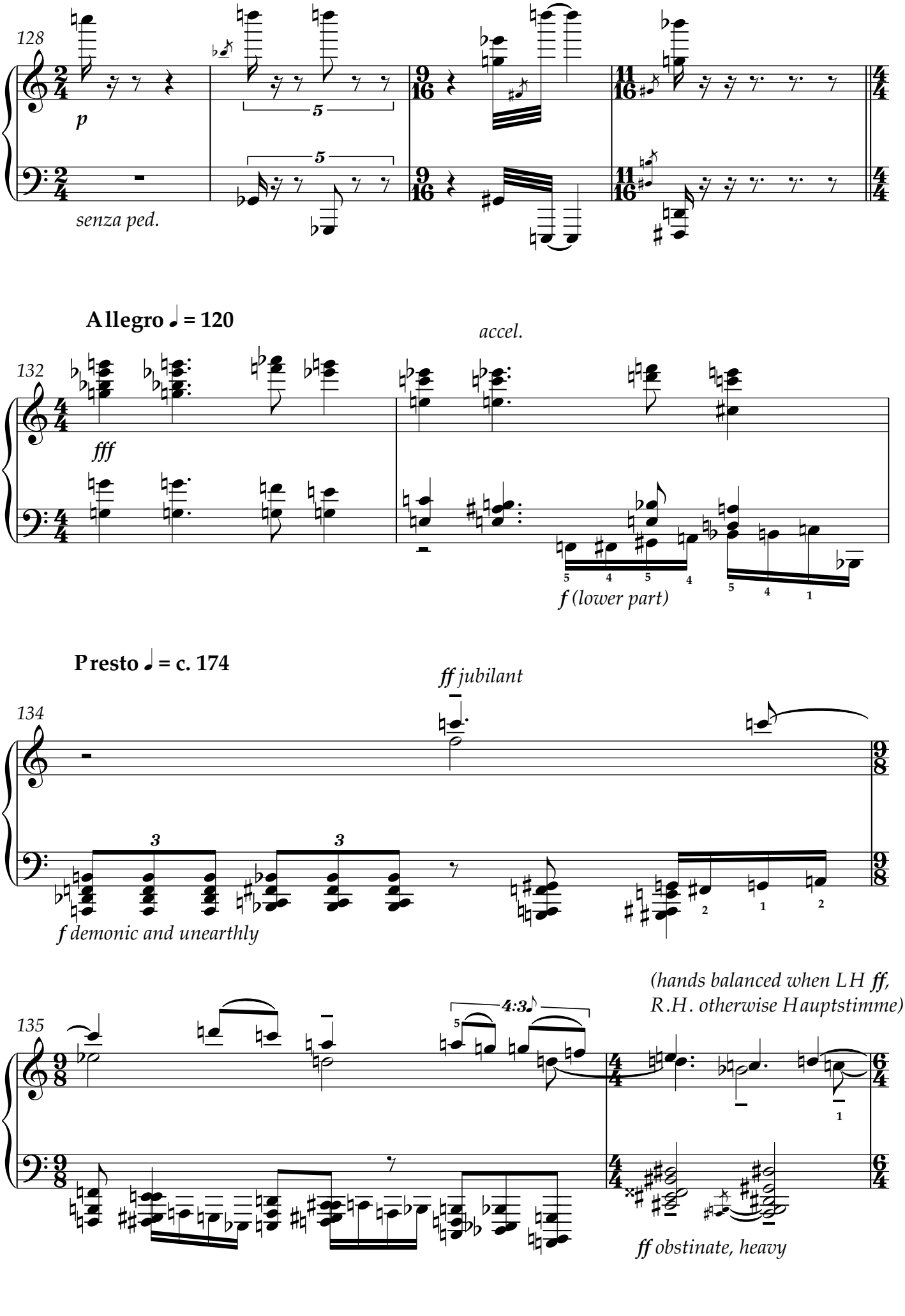


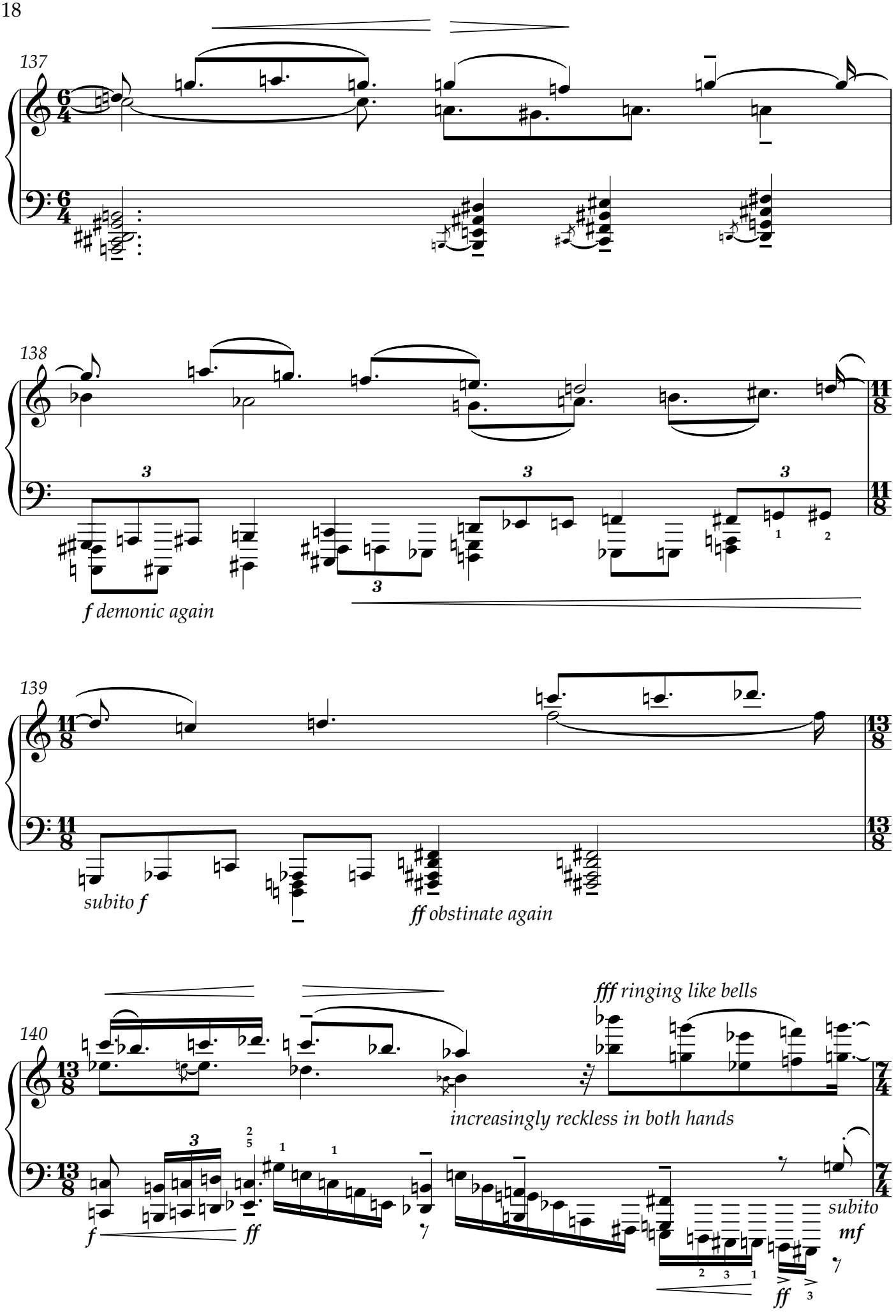


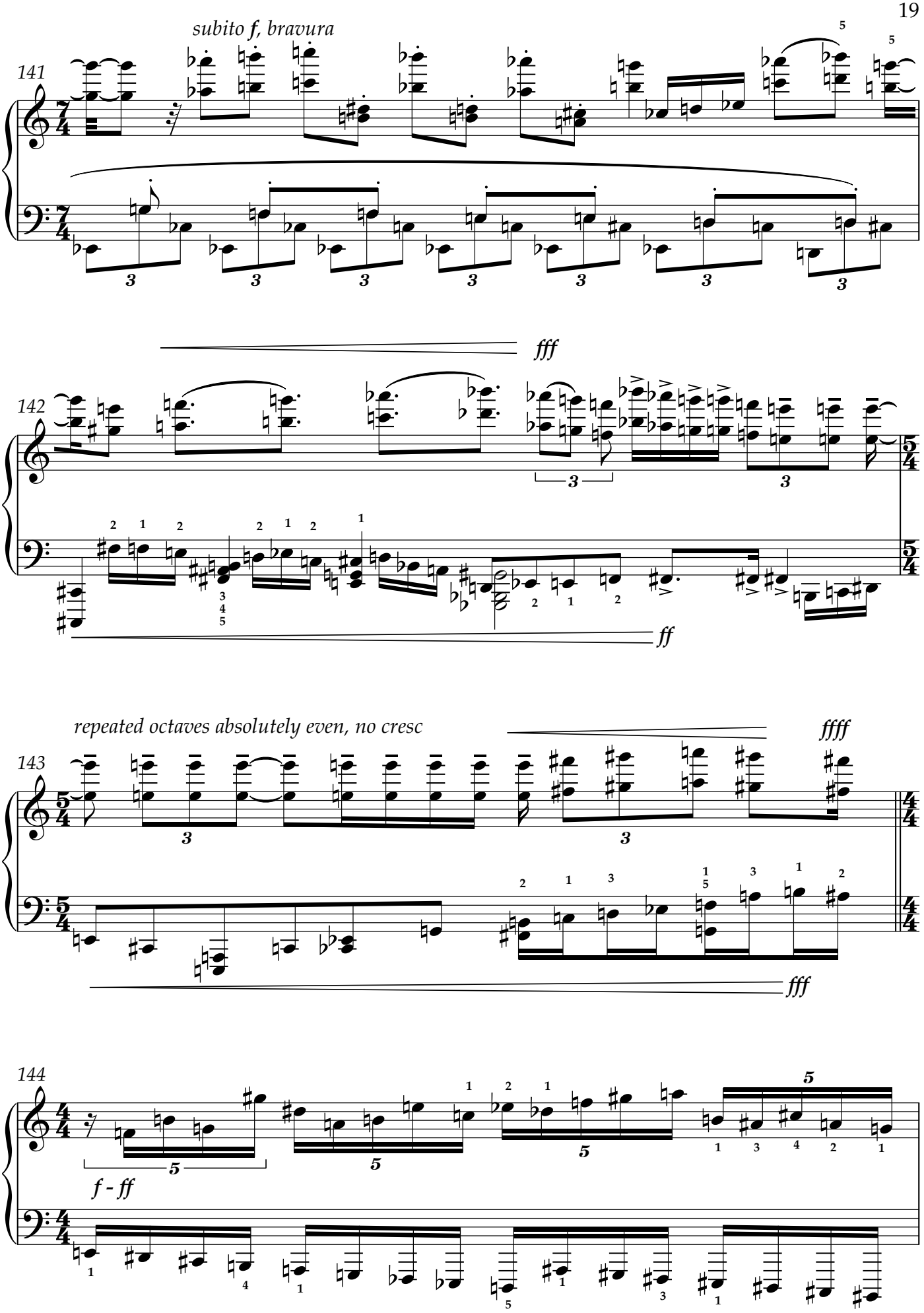


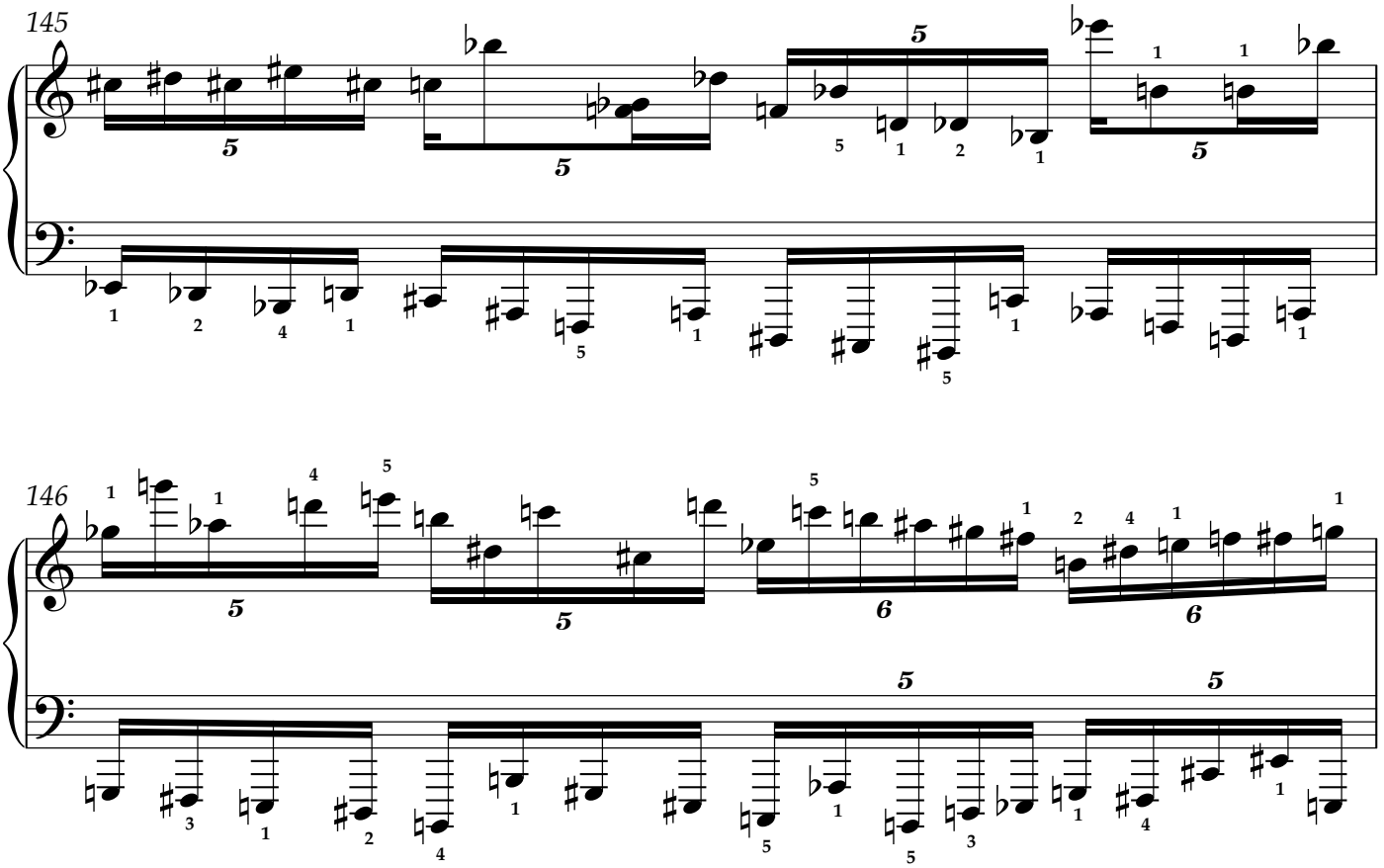
poco ped.


124
sfz
sfz
sfz
pppp
125
sfz
sfz
126
p
127

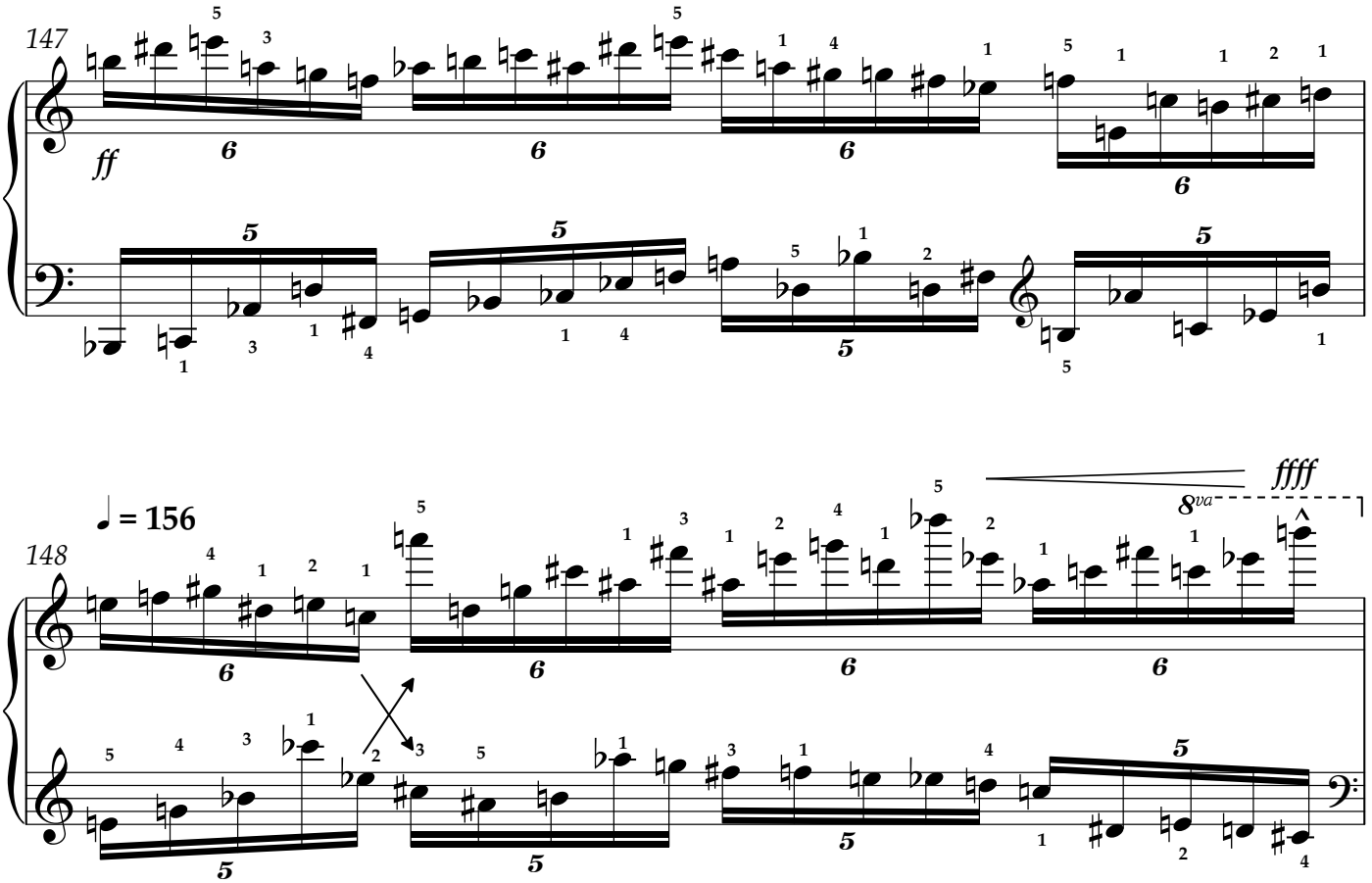

128
p
senza ped.
Allegro ♩ = 120
accel.
132
fff
f (lower part)
Presto ♩ = c. 174
ff jubilant
134
f demonic and unearthly
(hands balanced when LH ff,
R.H. otherwise Hauptstimme)
135
ff obstinate, heavy


137
138
f demonic again
139
subito f
ff obstinate again
140
fff ringing like bells
increasingly reckless in both hands
f
ff
subito
mf
ff


subito f, bravura
141
fff
142
ff
repeated octaves absolutely even, no cresc
143
ffff
fff
144
f - ff



Gradual *rit.* from here through to bar 154



♩ = 144

(to Marc Yeats)

149

fff (both hands)

♩ = 132

150

♩ = 120

151

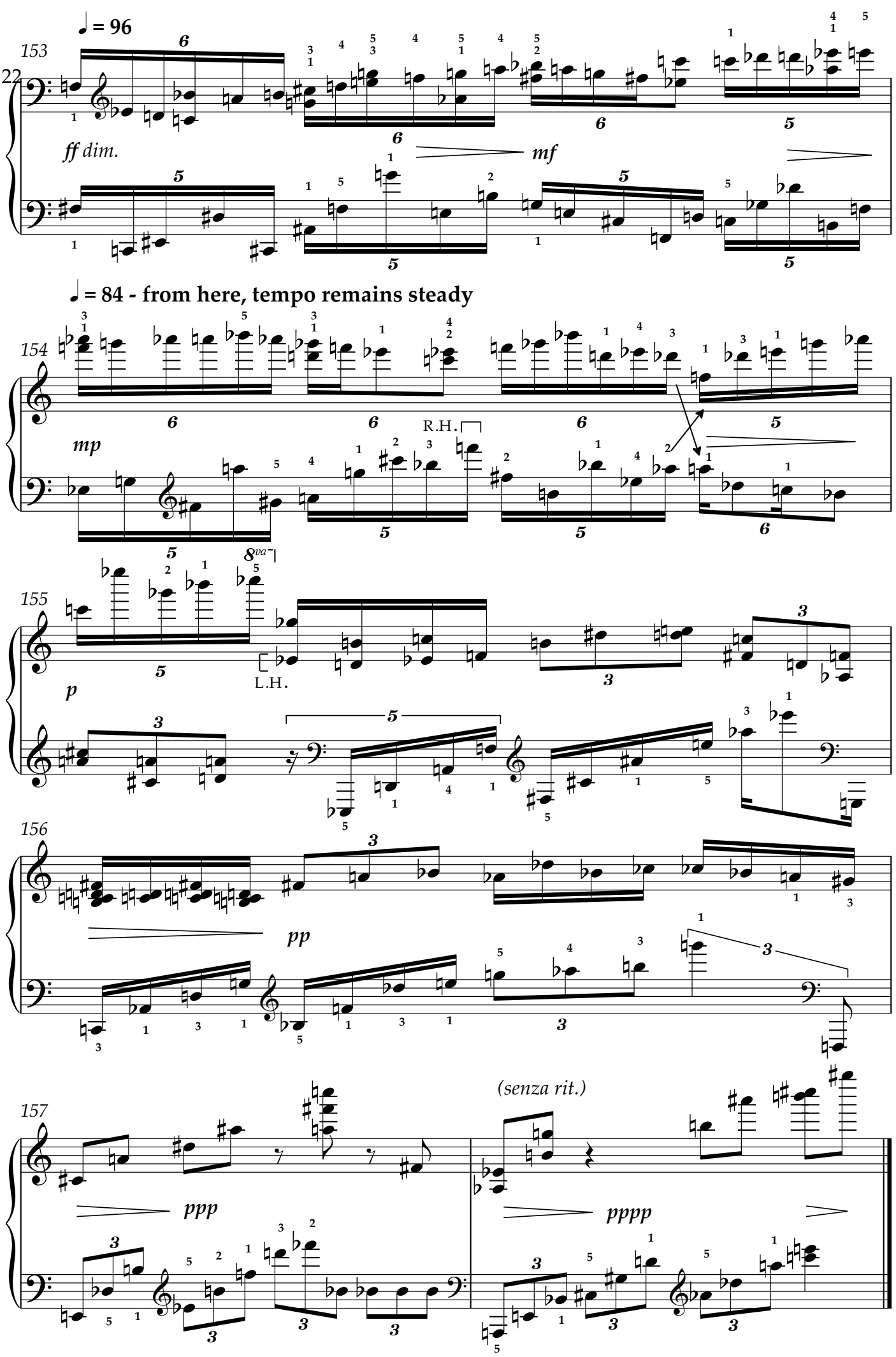
♩ = 108

152

ffff

ffff

(all dynamics from here apply to both hands)


153
♩ = 96
ff dim.
mf
154
♩ = 84 - from here, tempo remains steady
mp
R.H.
155
8va
p
L.H.
156
pp
157
ppp
(senza rit.)
pppp