

SOLITUDE
Gorrie

Solo piano

JG9801

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By
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Solitude

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Solitude

A work in three movements for solo piano

Duration: ca.11'

(1998)

Jon Gorrie

Programme note:

The word “solitude” is often believed to mean a rather sad and lonely state. This is however not the true meaning of the word at all. The dictionary defines solitude as “...the quality or state of being alone or remote from society...” This is a neutral definition. Therefore, it is our perception that makes solitude essentially a positive or negative concept.

In this piece I have endeavoured to explore three perceptions of the concept of solitude – ambivalence, freedom and loneliness. These three ideas are portrayed in three adjoining movements.

The opening chord of the first movement contains the semitone clash of 'E' and 'F' over a 'B-flat' bass. The question is then: Do you hear the freedom of the perfect 5th, the loneliness of the augmented 4th, or perhaps you are ambivalent?

Performance notes:

I - Ambivalence

This movement should be performed very freely. The tempo markings I have indicated are flexible.

II - Freedom

A highly rhythmic movement, therefore a constant feeling of drive is required.

The 10/8 bars should be approached in quavers as follows: 3+3+2+2

The 14/8 bars should be approached in quavers as follows: 3+3+2+2+2+2

The 19/16 bars can be thought of as 5/4 time, minus one sixteenth note.

At the end of the movement the pedal should not be released. Rather, the third movement grows out of the decaying second.

III - Loneliness

The opening section of this movement should be performed very slowly, and with no feeling of pulse. Note values have been given as an approximate guide only.

The middle section of the movement can be performed as written or may be improvised over the given chords.

The final section should be performed in a similar style to that of the first movement.

In the concluding bar, the bottom B-flat roll should be held until inaudible. Depending on the piano used, it may be necessary to damp the string with the fingers to achieve a shorter note.

Stage directions:

Ideally a single spotlight focussed on the performer and piano should be the only light source in the performance space. The remainder of the environment should be in total darkness.

This will assist in portraying a solitary ambience.

Solitude

I - Ambivalence

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Solo piano

Mesto $\text{♩} = 42$

1

più mosso $\text{♩} = 72$
 12

molto accel.
 cresc. molto
 Ped
 *

a tempo
 ff
 mp
 Ped
 *
 Ped
 v
 *

$\text{♩} = 66$ meno mosso e espressivo
 8va

8va

20
 p
 Ped
 *
 Ped
 *

24
 8va
 Ped
 *

28 *loco* *molto accel.*

loco *molto cresc.*

33 *a tempo* *p*

ff

38 *mp* *cresc. molto*

mp

42 *ff* *mf* *p* *mf* *ff*

attacca

II - Freedom

$\text{♩} = 240$ ($\text{♪} = 480$) Prestissimo e energico

46

f marc.

(3+3+2+2) (3+3+2+2+2)

48

(3+3+2+2) (3+3+2+2+2)

50

f

52

8va -----

54

10/8 14/8 10/8

10/8 14/8 10/8

8va -----

56

10/8 14/8 10/8

10/8 14/8 10/8

58 *loco*

ff sub. p

10/8 14/8 10/8

10/8 14/8 10/8

60

mp

10/8 14/8 10/8

10/8 14/8 10/8

62

mf

64

f

66

ff

8va ——————

68

ff

8va ——————

70

loco

ff sub.p *molto cresc.*

8va ——————

$\text{♩} = 120$ $(\text{♪} = \text{♩})$
 72

f

Ped * Ped *

74

Ped * Ped *

76

Ped * Ped *

78

Ped * (senza pedal) V

16 16

8va

80

ff

16

16

loco

81

16

82

16

83

16

84

Rédo

10 *8*

10 *8*

85

$\text{♩} = 240$ ($\text{♪} = 480$) ($\text{♪} = \text{♩}$)

ff sub.p *molto cresc.*

10 *8*

14 *8*

10 *8*

87

p

10 *8*

14 *8*

4

$\text{♩} = 120$ ($\text{♪} = \text{♩}$)

89

f

Rédo

*** *Rédo*

91

Rédo

** Rédo*

93

Rédo

** Rédo*

pesante

95

Rédo

** (senza pedal)*

v

19

97

ff

Rédo

19

loco

98

Treble staff: $\text{F} \cdot \text{E} \text{ } \text{D} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A}$

Bass staff: $\text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G} \text{ } \text{F} \text{ } \text{E} \text{ } \text{D}$

Ped

*

99

Treble staff: $\text{F} \text{ } \text{E} \text{ } \text{D} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A}$

Bass staff: $\text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G} \text{ } \text{F} \text{ } \text{E} \text{ } \text{D}$

Ped

*

100

Treble staff: $\text{F} \text{ } \text{E} \text{ } \text{D} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A}$

Bass staff: $\text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G} \text{ } \text{F} \text{ } \text{E} \text{ } \text{D}$

Ped

*

101

Treble staff: $\text{F} \text{ } \text{E} \text{ } \text{D} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A}$

Bass staff: $\text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G} \text{ } \text{F} \text{ } \text{E} \text{ } \text{D}$

Ped

*

10
8

102

103

104

105

lunga

attacca

III - Loneliness

* senza tempo, espressivo

mp

8va -----

*

pp

Tend.

8va -----

*

8va -----

*

Tend.

*

3
4

3
4

* This section should be performed very slowly, and with no feeling of pulse.

Note values have been given as an approximate guide only

$\text{♩} = 60$ Adagio e molto espressivo - ad libitum

119 *loco*

mp

G \sharp m G \sharp m/F \sharp D \sharp m E maj7+9 E maj7+9

♩ *

124

G \sharp m G \sharp m/F \sharp D \sharp m E maj7+9 E maj7+9

♩ *

129 *deliberamente*

mf

B B/A \sharp G \sharp m E maj7+9

♩ *mf* *

133

B B/A \sharp G \sharp m E maj7+9

♩ *

137

F#6 F#

f
C# m+9

Rondo *

Rondo *

139

C# m+9/A E/A

B

Rondo * *Rondo* *

(3rd + 4th time only)

141

G# m

Emaj7+9

simile

poco rit.

143

F#

G# m+9 G# m+9

(x 4) (x 4)

a tempo

146

C \sharp m+9 F \sharp G \sharp m+9

end ad lib.

149

G \sharp m+9

f *mf* *mp* *p*

154

pp

158 Mesto $\text{♩} = 42$

p

mp

Rédo

*

162

molto espressivo

8va

loco

p

Rédo

163

Rédo

165

167

rit.

*lunga**

l.v.

pp *<f>* *pp*

* Use both hands for roll. Hold pedal until note is inaudible, but if necessary dampen strings inside piano with fingers.

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