

PETER JAMES LEARN

THREE
(G)-LASSITUDES

For Piano Solo

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ARGUMENT

"Thank you, Mr. Glass"

When I began the somewhat jarring transition in my musical world from playing punk-rock and producing electronica to my undergrad conservatory training in the composition of "capital-C" modern classical music, I was often at a loss when my teachers asked me what "system" I had used to devise a piece, why I'd used an octave or fifth rather than a minor ninth or tritone, or to "justify" a note. Melodies, if present, were treated as suspect, regular rhythms eschewed, extended techniques for their own sake were lauded, and god help you if you even suggested a triad or dominant-tonic relationship. Or, if you did, that first violinist better be doing something ridiculous other than playing their instrument to indicate that it was ironic and post-modern.

I was being educated in the historical canon of my profession over the previous hundred years and being taught to emulate it, from Bartok, Schoenberg, Stravinsky, and Cage, through Stockhausen, Partch, Crumb, Babbitt, Xenakis, and Boulez. And this wasn't necessarily a bad thing; I think that all artists and musicians benefit from a knowledge of the tradition of their craft. I was being exposed to a wide palette of musical techniques and sounds that I still find useful at various times - it's just that it was strongly implied that these were "better" techniques and sounds than those of earlier or other music, perhaps because of the artistic misconception that novelty is synonymous with progress towards a more "advanced" form of musical expression. But the bottom line was that I was being encouraged to compose music that I could appreciate on an intellectual level, but left me unmoved and, ultimately, artistically unfulfilled. Given the choice, I would not have willingly listened to many of the early concert works I produced, even if they were technically proficient.

Philip Glass was one of the first modern "classical" composers that I discovered whose music elicited an actual emotional response in me. He was my first introduction to "new tonal" music (no one except the music critics liked to use the term minimalism - not the genre's composers or their detractors). His works led me quickly to Reich, Adams, Riley, Gorecki, Part, Vasks, Oliveros, and many other composers whose names had been assigned to lesser plinths in the pantheon of "modern" music by many of my teachers and peers. I voraciously consumed the genre over a Winter recess and afterwards I remember showing my teacher new sketches for one of the earliest piano works I still admit to (albeit with a few muted notes, string harmonics, and chance elements to appease the gods). He chuckled and said, "Oh, I see you've discovered Philip Glass."

If classical music in the first half of the 20th century belongs to Bartok, Stravinsky, the Second Viennese School and Cage, the last fifty years are begotten of Glass, Reich, and Adams. Whether you call it minimalism, neo-tonality, pattern-pulse music, post-minimalism, or, in Glass's words, "music with repetitive structures," no other style of concert music has had such a profound influence on my own compositional voice and musical taste. Whether it recalls for me the rock music I played or the electronica I produced before my formal training as a composer, reclaims the harmonic-emotional associations of the music of the past, or is merely more transparently comprehensible, making it a better vehicle for delivering poetic meaning, this music speaks to me on a far more visceral and emotional level than that of many other "canonized" 20th-century masters.

I'm a percussionist by training and didn't start studying piano until my twenties, but the first piece I ever learned that wasn't assigned by a teacher was "Metamorphosis." To this day, if I sit down idly at a piano with no particular piece in mind, one of Glass's works often finds its way into my fingers. His music always calms and centers my spirit. And I will forever be grateful to him and his fellow musical travelers for laying the aesthetic groundwork that lends "legitimacy" (and perhaps even "permission") to composers of my and future generations to create works that speak not only the mind, but to the soul. So, you know, thanks Phil. That's all.

IN TEMPORE PESTUM ET SOLITUDINAS

— Peter James Learn

I. CALM/COLLECTED

II. FREE/CLEAR

III. THE MORE THINGS/THE SAME

*"If you don't know what to do, there's actually a chance of doing something new.
As long as you know what you're doing, nothing much of interest is going to happen."*

— Philip Glass

For Philip Glass

THREE (G)-LASSITUDES

PETER JAMES LEARN (b.1982)

I. CALM/COLLECTED

BMI

Languorous, with rubato (♩ = ca. 132)

p
con ped.

5 *mp*

8 *mf*

11 *mp* *mf*

14 *p* *mp* *mf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

THREE (G)-LASSITUDES

17

17 18 19 20

p *p* *p* *p* *f*

21

21 22 23 24

p *p* *mp* *p* *p*

25

25 26 27

f *mp* *p* *p*

28

28 29 30

mf *mp* *mf* *p*

31

31 32 33 34

mp *mp*

THREE (G)-LASSITUDES

35

Ped. Ped. Ped. Ped. Ped. Ped.

39

Ped. Ped. VI Ped. VI

42

Ped. Ped. Ped. Ped. Ped. Ped.

45

Ped. Ped. Ped. Ped.

48

Ped. VI Ped. VI Ped. Ped. Ped.

THREE (G)-LASSITUDES

52 (8^{va})

loco

Ped. Ped. Ped. Ped. Ped.

56

Ped. Ped. Ped. Ped.

60

f *mf*

Ped. Ped. Ped. Ped. Ped.

63

Ped. Ped. Ped. Ped.

67

p *mp* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

71

mp *f* *mf*

Ped. Ped. Ped. Ped. Ped.

THREE (G)-LASSITUDES

74

Loco. Loco. Loco. Loco. Loco. Loco.

77

Loco. Loco. Loco. Loco. Loco.

80

Loco. Loco. Loco.

83

Loco. Loco. Loco. Loco.

Sua loco

87

mp Loco. Loco. Loco. Loco.

91

mf Loco. Loco. Loco. Loco.

rit.----- / a tempo

95 *8va*

p *f*

8va

99 *8va*

mf

8va

poco riten. a tempo

103 *8va*

mp

8va

107

molto rit. e dim. *pp*

8va

*

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II. FREE/CLEAR

Steady, pulsing (♩ = 120)

mf
con ped.

5

mp *mf* *mp*
Rec. *(con ped.)*

mf *mp* *p* *mp*
Rec.

f *mf* *mp*
(Rec.) *(con ped.)* *Rec.*

THREE (G)-LASSITUDES

21

mf *mp*

(*Leg.*) (*con ped.*)

25

f

(*Leg.*) (*con ped.*)

28

mp *f*

(*Leg.*) (*con ped.*)

31

mf *p* *mf* *p* *mf* *p*

34

accel. poco a poco

f *mp*

(*Leg.*)

$\text{♩} = 144$

37

(loco)

f *p* *mf* *p*

(con ped.)

41

8va

(loco)

8va

mf *mp* *f* *mp*

8va

(con ped.)

46

8va

(loco)

f *p* *mf*

(con ped.)

52

mp *mf* *mp* *mf* *p*

(con ped.)

58

mf *p* *mf* *mp*

(con ped.)

64

f *mf*

(con ped.)

68

68-73

f *mp* *f* *mf* *mf*

Measures 68-73: Treble clef, 3/4 time signature. The piece begins with a key signature of one flat (B-flat). The music features a series of chords in the right hand and a rhythmic accompaniment of eighth notes in the left hand. Dynamics range from *f* to *mf*. A repeat sign is present at the end of measure 73.

74

74-79

Measures 74-79: Treble clef, 3/4 time signature. The key signature changes to two flats (B-flat, E-flat). The right hand plays a melodic line with eighth notes, while the left hand continues with chords. Dynamics are *f* and *mp*.

80

80-84

80-84

f *mp*

Measures 80-84: Treble clef, 4/4 time signature. The key signature changes to three flats (B-flat, E-flat, A-flat). The music features a more complex melodic line with accents and slurs. Dynamics are *f* and *mp*.

85

85-90

ff *f* *mf*

Measures 85-90: Treble clef, 4/4 time signature. The key signature changes to four flats (B-flat, E-flat, A-flat, D-flat). The music features triplets in the right hand. Dynamics are *ff*, *f*, and *mf*.

88

88-90

Measures 88-90: Treble clef, 6/4 time signature. The key signature changes to five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music features triplets in the right hand. Dynamics are *f* and *mf*.

91

91-93

Measures 91-93: Treble clef, 6/4 time signature. The key signature changes to six flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat). The music features triplets in the right hand. Dynamics are *f* and *mf*.

94

94-96

ff *mf* *ff* *mp*

Measures 94-96: Treble clef, 6/4 time signature. The key signature changes to seven flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat, F-flat). The music features triplets in the right hand and a melodic line in the left hand. Dynamics are *ff*, *mf*, *ff*, and *mp*. A repeat sign is present at the end of measure 96.

Lev. *VI*

97

f
(con ped.)

99

1.

102

2.

104

ff
rit. al - - - - - /

107

♩ = 120 (Tempo I)
f
mf

111

mp
Ped.

THREE (G)-LASSITUDES

115

(*leg.*)

118

f *mf* *f* *mf*

(*leg.*)

121

f *mf* *f* *mf*

(*leg.*) *(con ped.)*

125

f *mf* *f* *mp* *f*

131

p *mf*

(*leg.*)

135

pp

rit. al fine

(*leg.*)

III. THE MORE THINGS/THE SAME

♩ = 72

mp
mf
con ped.
8^{vb}
loco
loco
loco

6

♩ = 132

mp
p
loco
(con ped.)

11

rit. ----- / ♩ = 72

pp
mp
8^{vb}
loco
loco
loco

15

cantabile, r.h. ben marc.

mf
poco
(con ped.)
loco
(con ped.)

19

mf
loco

23

più f
mp
mf
loco

THREE (G)-LASSITUDES

28

mp molto ten.

(Ped.) (con ped.)

32

mf mp poco

accel.-----/

37

$\text{♩} = 92$

f ff

(Ped.) (con ped.)

41

f mf

(Ped.) (con ped.)

45

rit. espr.-----/ a tempo ($\text{♩} = 92$)

f mp

50

p mp

(Ped.) (con ped.)

16
57

THREE (G)-LASSITUDES

Musical score for measures 57-61. The piece is in 6/4 time. The key signature has two flats (B-flat and E-flat). The score features a piano introduction with a *mf* dynamic, followed by a section marked *f*. The bass line includes a triplet of eighth notes. Pedal markings include *(Ped.)* and *(con ped.)*. A fermata is placed over the final measure.

62 *accel. poco a poco* ----- / ♩ = 132

Musical score for measures 62-65. The tempo is marked *accel. poco a poco* with a metronome marking of ♩ = 132. The key signature changes to one flat (B-flat). The score includes dynamics *mp*, *mf*, and *f*. Pedal markings include *(con ped.)* and *Ped.*

66

Musical score for measures 66-70. The key signature changes to two flats (B-flat and E-flat). The score features dynamics *mf* and *f*. The bass line has a steady eighth-note accompaniment.

71

Musical score for measures 71-74. The key signature changes to one flat (B-flat). The score includes dynamics *f* and *mf*. The bass line continues with eighth-note accompaniment.

75

Musical score for measures 75-79. The key signature changes to two flats (B-flat and E-flat). The score includes dynamics *f* and *mf*. The bass line features a steady eighth-note accompaniment. A marking *sim. (marc. and accented)* is present.

80

Musical score for measures 80-84. The key signature changes to one flat (B-flat). The score includes dynamics *mf*. The bass line features a steady eighth-note accompaniment.

sub. *p* *molto*
articulation ord.

rit. *espr., poco a poco*-----/

100 ♩ = 72
mf poco pesante

103 *accel.*-----/ ♩ = 92

111 *rit. molto*-----/ ♩ = 72
mf sempre ten.

116

Musical score for measures 116-121. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *poco* and *mf*. A tempo marking of $\text{♩} = 92$ is present.

122

Musical score for measures 122-125. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *mp* and *poco delicato*. A tempo marking of $\text{♩} = 92$ is present.

126

Musical score for measures 126-131. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *loco*. A tempo marking of $\text{♩} = 92$ is present.

130

Musical score for measures 130-135. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *p* and *pp*. A tempo marking of *rit. al* and $\text{♩} = 72$ is present.

136

Musical score for measures 136-139. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *poco*, *pp*, and *ppp*.

140

Musical score for measures 140-143. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *p*. A tempo marking of $\text{♩} = 92$ is present.

144

Musical score for measures 144-147. The piece is in G major and 3/4 time. It features a piano accompaniment with chords and triplets. Dynamics include *rit. al fine*. A tempo marking of $\text{♩} = 92$ is present.