Schneeriss

for piano

Ian Pace

Dedicated to Ben Smith

Composed December 2019 – January 2020

With thanks to Barbara Eichner for some thoughts on the title

Performance Instructions

The metronome marks and rhythms are of great importance in this piece, and the performer should be careful not to play it in a slower, sluggish, manner, but nor to make the music over-hectic, despite the range of elaborate overlaid activity. The changes in note values in the middle part should be clear and discontinuous – no attempt should be made to smooth over the transitions. Otherwise, the metre should remain as regular as possible and the pianist should avoid broadening the pulse to accommodate the top part, or pushing it forward in simpler passages.

The three basic layers, corresponding to each of the staves, should be articulated as distinctly as possible. The harmonic interactions between the middle and bottom layer are relatively oblique, and only in a few moments (the end of bar 8, and bars 13, 15, and 19-20) should there be any real sense of their 'blending'. The top part must be played as quietly as possible at all time; it is more important that the dynamic is extremely quiet than that every note is clearly articulated. This material is intended to give the impression of smudges or imperfections in the texture.

Indications of fingerings and arrangements of hands are suggestions for the performer's convenience, though other solutions are possible if the performer finds them more convenient. In general, where not indicated otherwise, it is assumed that the top two layers will be played with the right hand, the lower one with the left.

All clusters are chromatic.

Pedalling is at the discretion of the performer, but should be used in general to emphasise the harmony in the lower part.

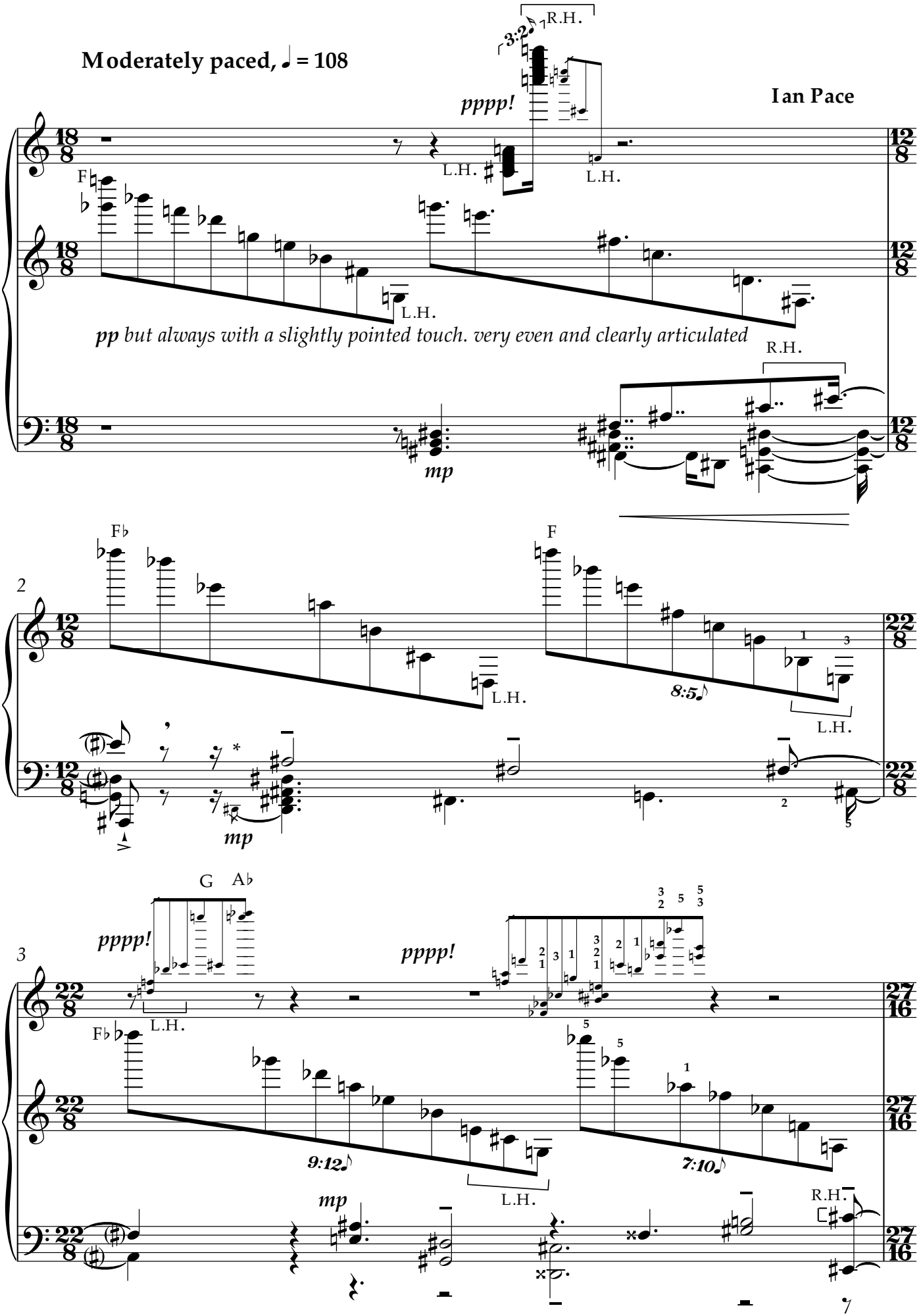
Schneeriss is dedicated to Ben Smith, with the highest admiration for his fearsome pianistic skills.

Schneeriss

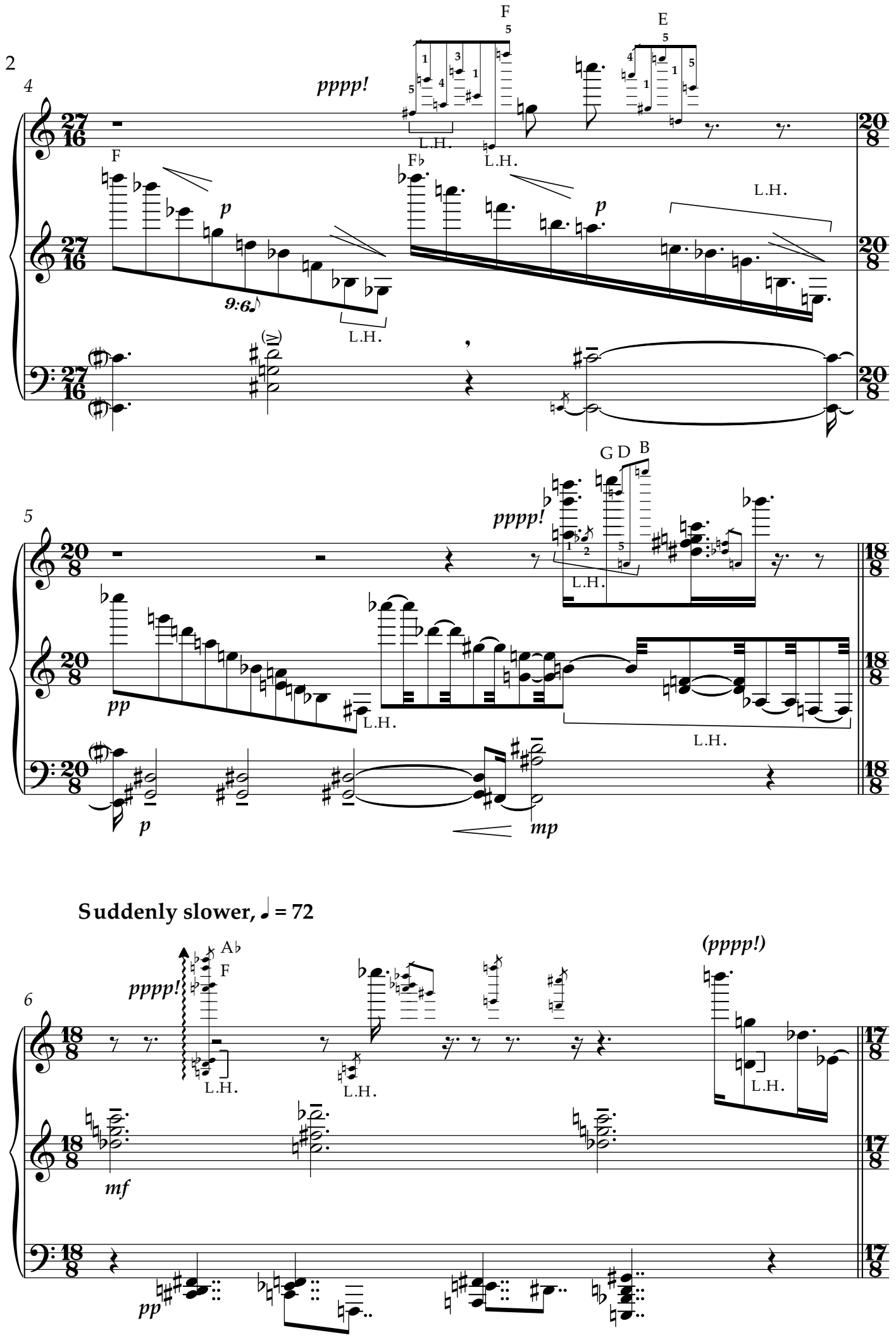
To Ben Smith

Moderately paced, ♩ = 108

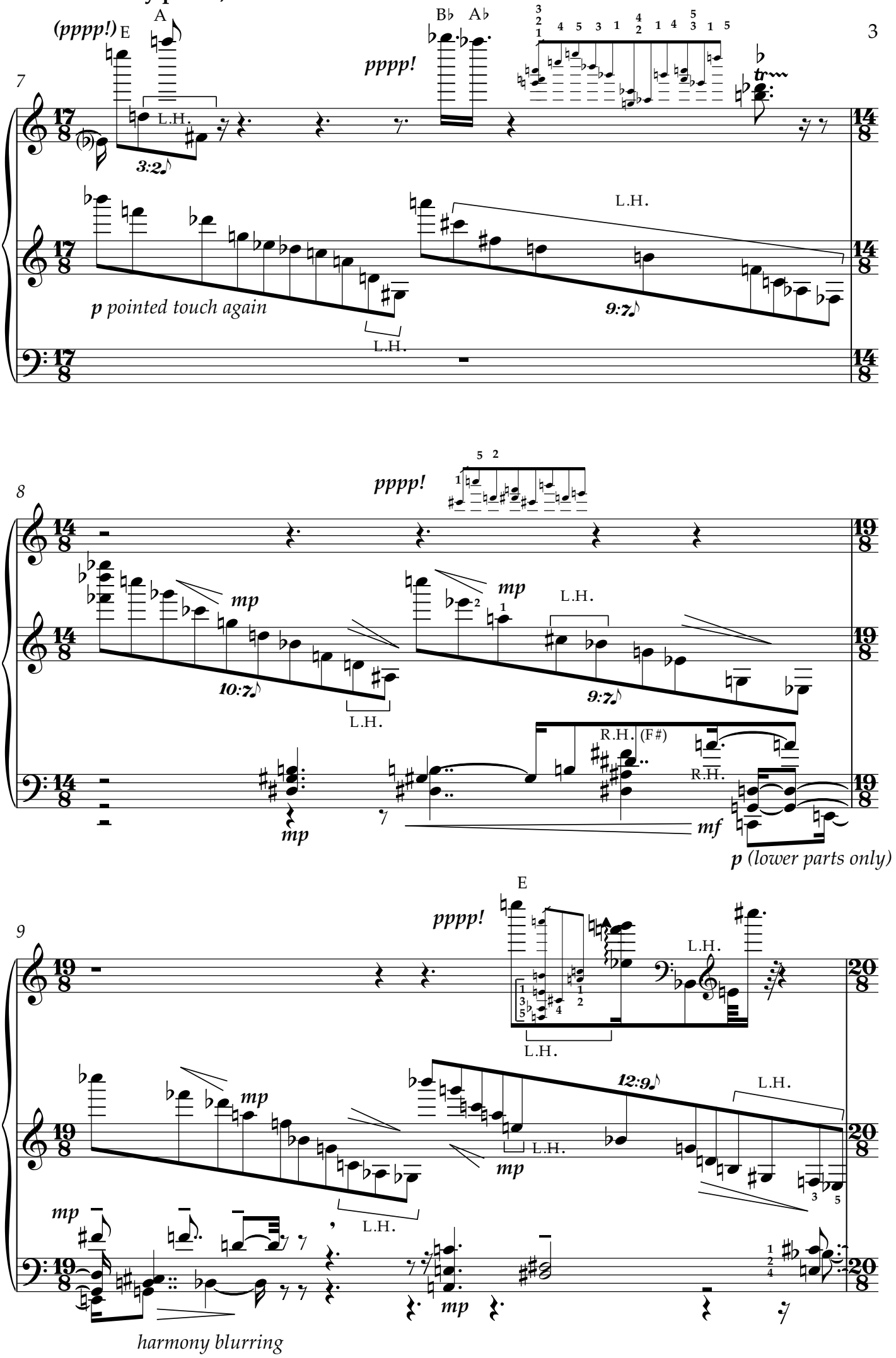
Ian Pace

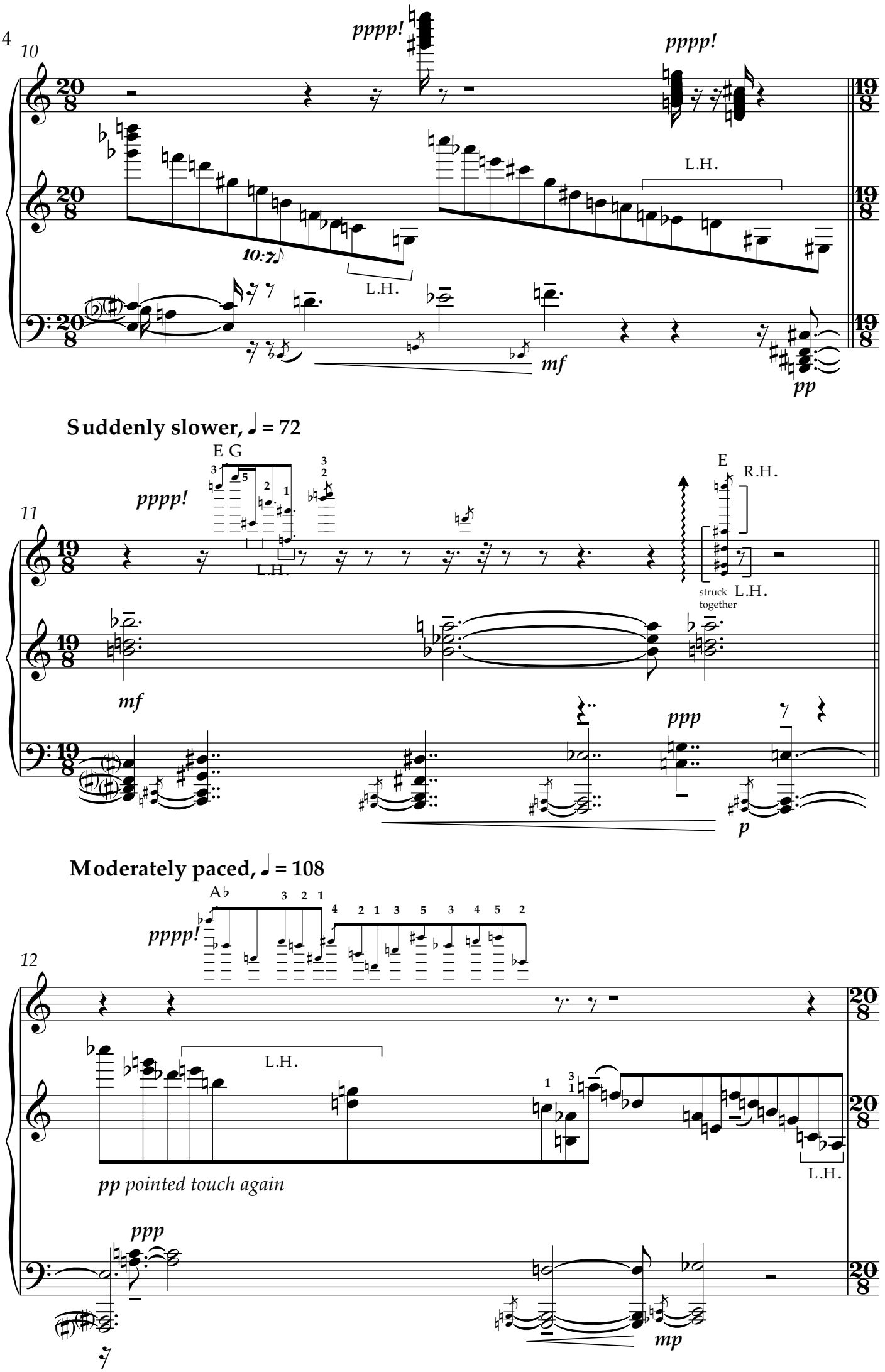


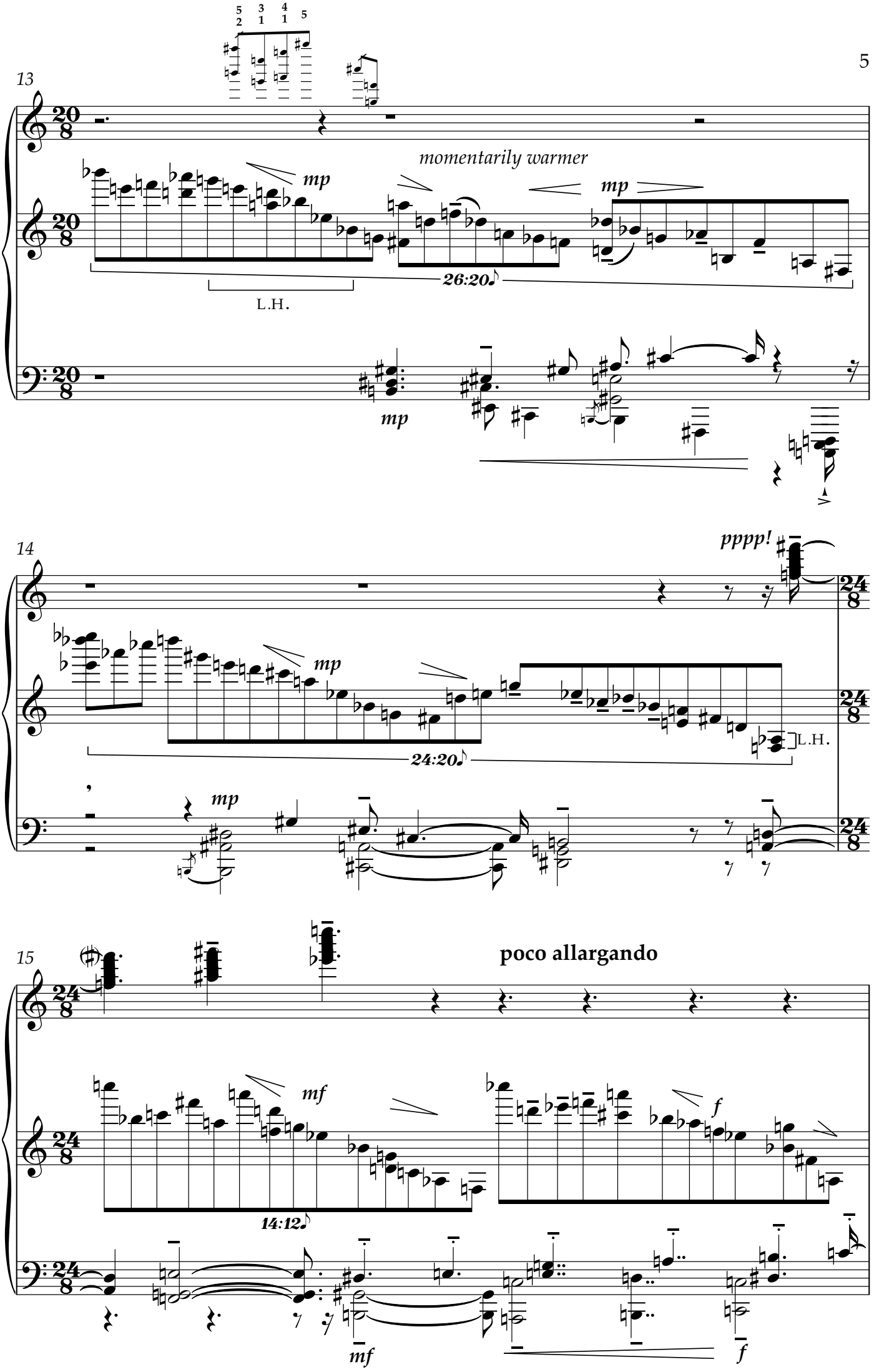
* If the pianist cannot stretch the chord, then play both the D♯ and F♯ as grace notes


4
pppp!
F
E
L.H.
F
F♭
p
9:6♪
5
G D B
pp
mp
Suddenly slower, ♩ = 72
6
A♭
(pppp!)
mf

Moderately paced, ♩ = 108




10
pppp!
pppp!
L.H.
10:7
L.H.
mf
pp
Suddenly slower, ♩ = 72
E G
pppp!
11
L.H.
E
R.H.
struck together
L.H.
mf
ppp
p
Moderately paced, ♩ = 108
A♭
pppp!
12
L.H.
pp pointed touch again
L.H.
ppp
mp


13
momentarily warmer
mp
mp
26:20
L.H.
mp
14
pppp!
mp
24:20
L.H.
mp
15
poco allargando
mf
14:12
f
mf
f

16

poco a poco . . . . . a tempo

mp

mf

p

pppp!

E♭ G F

L.H.

L.H.

7:6

(***mp*** *louder than middle part)*

17

Somewhat slower, ♩ = 88

pppp!

mf

mp *sempre (top part)*

pp *(lower parts)*

Slower, ♩ = 72

18

pppp!

12 second silence
Pianist should remain
completely still

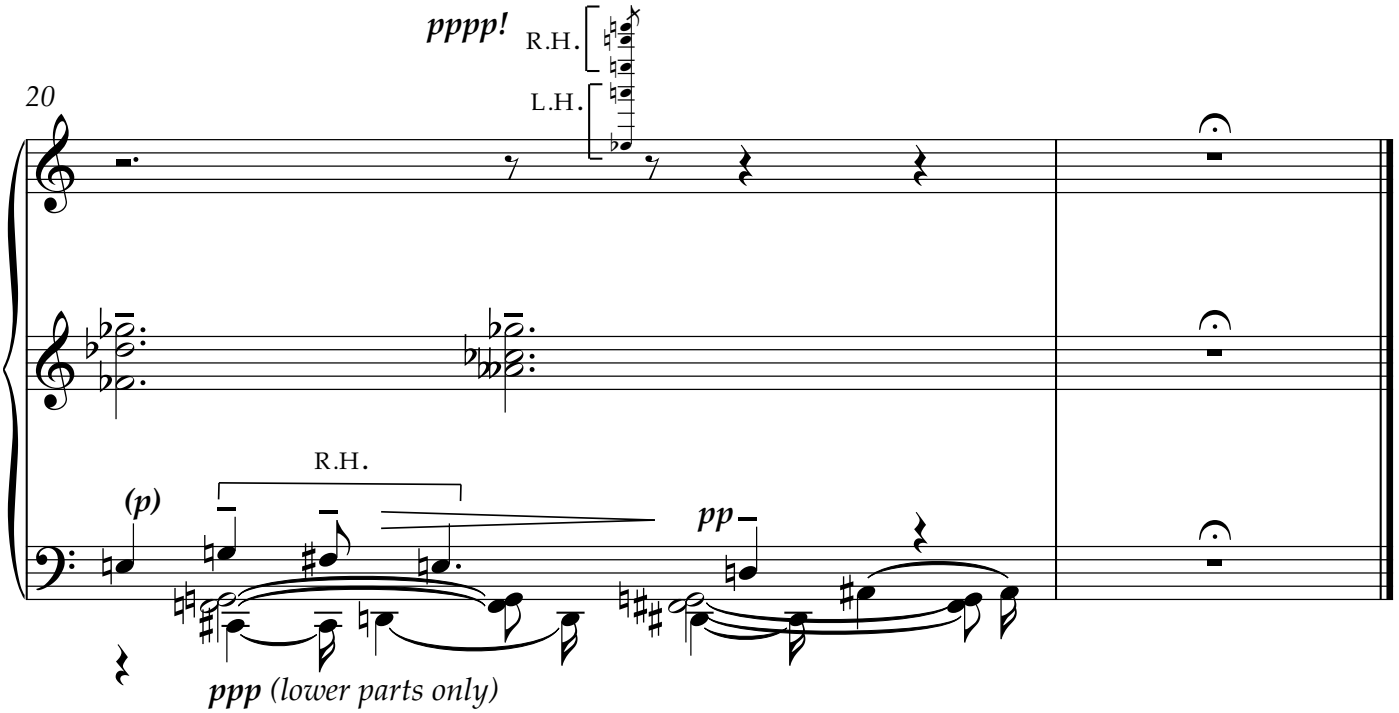
L.H.

p

(senza Ped)

pp

p



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