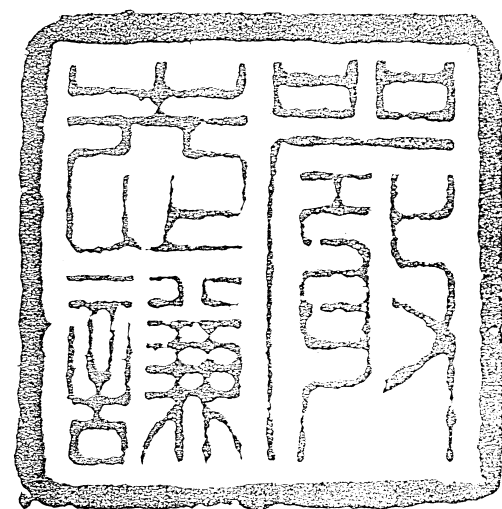


Jay Alan Yim
:[ten]dril
a one-part invention for piano solo



▲ Shinkyoku Edition

:[ten]dril (1999)

a one-part invention for solo piano

For Eun-Ju Kim

FP: 4 April 2001, *Transcendental Piano*, Northwestern University, Evanston, Ian Pace

General notes for performance:

Duration is approximately 24 minutes.

A guide to pedalling is indicated in the first section of the score. Although pedalling should be determined by the individual pianist based on the specific qualities of the instrument they are performing on and taking into account room resonance, there are several basic precepts which should inform the decision making process. Insofar as the projection of a continually re-perspectivized harmonic 'halo' — that occurs as a consequence of the peregrinations of the single melodic line which comprises the entire work — is one of the primary aims of the compositional process, the performer should thus strive to maintain a balance between clarity and maximal resonance; there is no time in **:[ten]dril** when a dry staccato articulation is appropriate.

The work is divided into ten sections, each of which is further subdivided into three subsections. Generally, it will be necessary in subsections marked "a" or "b" for the pianist to partially or even completely clear the damper pedal immediately after one of the explosive measures, which are typically in either 1/8 or 2/8 meter signatures, and marked **fff** or **ff**. (Otherwise, the remaining resonance from such a measure may occlude the quieter events in the subsequent measure.) The pedal must always be cleared completely at the beginning of any section marked as type "a". The exception to these pedalling guidelines is in regard to all subsections marked "c": in each of these ten subsections, the damper pedal should be maintained throughout, as the reinforcement of the spectral fundamental via the upper partials is one of the primary goals of these passages.

Accidentals apply only for the length of the measure they appear within, and only in the octave as specified; otherwise, notes without accidentals are to be read as natural.

The tempo indication at the beginning of the score is only an approximate suggestion; when **:[ten]dril** is performed as a solo work, the performer has more opportunity to incorporate expressive rubato as an element of their interpretation. This is obviously not so much the case when **:[ten]dril** is performed as part of a piano quintet with the string quartet **:memo/ryCircle** (1998), as a woodwind quartet with the wind trio **:circl/eSong** (1997-98) or when it is incorporated into the ensemble work **:dreamin/gField** (1997-99).

Program note:

:[ten]dril was written in Kiechlingsbergen, Germany during the time that I was working in rehearsal for, and immediately after, the first two performances by Ensemble SurPlus of the work **:dreamin/gField** for eleven players. It was originally composed as one of the multiple layers of that work, but at the urging of James Avery and Eun-Ju Kim I realized that with relatively few alterations it could also function independently as a keyboard solo. The resultant piece is dedicated to Eun-Ju Kim in gratitude and appreciation for her sensitive and insightful suggestions to me during this period.

This multiplicity of performance modes is in fact one of the generative ideas embedded in the cycle of works — **Songs in Memory of a Circle** — of which it forms a part. **:[ten]dril** thus joins **:circl/eSong** (for alto flute, oboe/cor anglais, and clarinet) and **:memo/ryCircle** (for string quartet) as component strata incorporated into **:dreamin/gField** that can be performed independently or simultaneously in any combination. The title of the keyboard solo was selected for its viniferous resonances, as well as the suggestion of sinuous and sinewy growth, the implication of a single line that suggests more than one dimension, and even for the pun on the strength and virtuosity required to play it — [number of fingers] etude-like nature. In this last regard I suppose it is appropriate to acknowledge a connection (which I have suggested by the work's subtitle) to the oeuvre of J.S. Bach, both in regard to his solo keyboard compositions (the B-flat and C Major Preludes from Book One of the Well-Tempered Clavier come particularly to mind) and also the harmonic implications of the solo cello and violin works. Another ancestral line might be drawn to the great tradition of 19th century Romantic piano literature as an underlying wellspring nourishing the 'roots' as it were, of **:[ten]dril**.

: [ten]drill

Rhapsodic, sinuous, flexible
[♩] = ca. MM 38-42

1a

1

Ped. (half Pedal)

4

(half Pedal)

7

(half Pedal) (half Pedal)

11

(half Pedal) (half Pedal)

15

(half Pedal)

18

(half Pedal) (half Pedal) (half Pedal)

22

(half Pedal)

24

(half Pedal)

27

(half Pedal)

1b

30 $\frac{6}{8}$ $\frac{16}{12}$ $\frac{4}{8}$ $\frac{15}{16}$ $\frac{1}{8}$
p *mf*
(half Pedal)

32 $\frac{1}{8}$ $\frac{10}{8}$ **1c** $\frac{18}{16}$ $\frac{5}{8}$ $\frac{16}{20}$ $\frac{2}{8}$
fff *mp*
Ped. sostenuto molto

35 $\frac{2}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{13}{12}$ $\frac{2}{8}$
ff *p*

37 $\frac{2}{8}$ $\frac{10}{8}$ $\frac{6}{8}$ $\frac{17}{12}$ $\frac{1}{8}$
ff *p*

39 $\frac{1}{8}$ $\frac{25}{16}$ $\frac{3}{8}$ $\frac{18}{12}$ $\frac{5}{8}$
fff *f*

41 $\frac{5}{8}$ $\frac{16}{20}$ $\frac{2}{8}$ $\frac{13}{16}$ $\frac{4}{8}$
mp *ff*

43 **2a** $\frac{4}{8}$ $\frac{11}{8}$ $\frac{2}{8}$ $\frac{15}{16}$ $\frac{3}{8}$
mf *ff*
Ped. (sempre simile)[see note in preface]

46 $\frac{3}{8}$ $\frac{21}{24}$ $\frac{1}{8}$ $\frac{21}{16}$ $\frac{5}{8}$ $\frac{18}{20}$ $\frac{1}{8}$
f *fff* *mp*

49 $\frac{1}{8}$ $\frac{26}{32}$ $\frac{9}{8}$ $\frac{7}{5}$ $\frac{5}{8}$ $\frac{1}{8}$
fff *mp*

52 $\frac{1}{8}$ $\frac{6}{8}$ $\frac{2}{8}$ $\frac{1}{8}$
fff *p* *ff*
15:16 18:12 14:16

55 $\frac{1}{8}$ $\frac{8}{8}$ $\frac{2}{8}$
fff *ppp*

57 $\frac{2}{8}$ $\frac{5}{8}$ $\frac{1}{8}$
ff *mp*
24:16 24:20

59 $\frac{1}{8}$ $\frac{5}{8}$ $\frac{2}{8}$
fff *mp*
24:16 13:10

61 **2b** $\frac{2}{8}$ $\frac{6}{8}$ $\frac{4}{8}$
pp *ppp*
10:8 30:24

63 $\frac{4}{8}$ **2c**
ppp
33:32 26:16

65 $\frac{15}{8}$ $\frac{8}{8}$ $\frac{16}{8}$
pppp
15:16 27:32

67 $\frac{16}{8}$ $\frac{2}{8}$
ppppp
27:32

68 **3a** $\frac{2}{8}$ $\frac{4}{8}$ $\frac{8}{8}$ $\frac{2}{8}$
pp *ppp* *pppp*
11:8 33:32

71 $\frac{2}{8}$ $\frac{15:16$ $\frac{11:8$ $\frac{6}{8}$ $\frac{5}{8}$
ff *p*

74 $\frac{5}{8}$ $\frac{12:10$ $\frac{1}{8}$ $\frac{14:16$ $\frac{5}{8}$
mp *fff*

76 $\frac{5}{8}$ $\frac{16:20$ $\frac{2}{8}$ $\frac{13:8$ $\frac{6}{8}$
mp *ff*

78 $\frac{6}{8}$ $\frac{16:12$ $\frac{5}{8}$ $\frac{15:10$ $\frac{3}{8}$
p *mp*

80 $\frac{3}{8}$ $\frac{10:8$ $\frac{1}{8}$ $\frac{18:16$ $\frac{3}{8}$ $\frac{16:12$ $\frac{5}{8}$
f *fff* *f*

83 $\frac{5}{8}$ $\frac{9:10$ $\frac{2}{8}$ $\frac{13:8$ $\frac{3}{8}$ $\frac{10:8$
mp *ff* *f*

86 $\frac{17:12$ $\frac{25:24$ $\frac{2}{8}$ $\frac{18:16$ $\frac{1}{8}$
ff

89 $\frac{1}{8}$ $\frac{13:8$ $\frac{3b}{4}$ $\frac{11:8$ $\frac{2}{8}$
fff *mf*

92 $\frac{2}{8}$ $\frac{15:16$ $\frac{5}{8}$ $\frac{16:20$ $\frac{1}{8}$
ff *mp*

94 **1** ^{20:16} **3** ^{21:24} **5** ^{18:20} **1**
fff *f* *mp*

97 **1** ^{26:16} **4** ^{9:8} ^{7:8} **2**
fff *mf*

100 **2** ^{15:16} **6** ^{18:16} **1**
ff *p*

102 **1** ^{14:16} **4** **1** ^{4a} **5**
fff *mf* *fff*

105 **5** ^{24:20} **1** ^{24:16}
mp *fff*

107 ^{24:16} **6** ^{13:12} **8**
p

109 **8** ^{10:8} **1** ^{30:32}
ppp *fff*

111 ^{33:32} **6** ^{26:24} **1**
p

113 **1** ^{15:16} **2** ^{27:32} **1** ^{27:32} **5**
fff *ff* *fff*

116 *mp* 5/8 16:20 11:10 1/8

118 *fff* 1/8 33:32 4c 4/8 15:16 1/8 10:8 2/8 *mf* *fff*

121 *ff* 2/8 14:16 6/8 10:12 1/8 9:8 6/8 *p* *fff*

124 *p* 6/8 11:12 1/8 15:16 5a 10:8 5/8 *fff*

127 *mp* 5/8 9:10 3/8 10:8 2/8 10:8 6/8 *f* *ff*

130 *p* 6/8 9:8 5b 10/8 2/8 *pppp*

132 *pp* 2/8 9:8 12:8 5c 8/8 11:8 4/8 *pppp*

135 *ppp* 4/8 11:8 8/8 10:8 4/8 *pppp*

137 $\frac{4}{8}$ $\frac{12}{8}$ $\frac{8}{8}$ $\frac{10}{8}$
ppp *pppp*

139 $\frac{11}{8}$ $\frac{1}{8}$ $\frac{10}{8}$ $\frac{16}{8}$
fff

141 6a $\frac{16}{8}$ $\frac{15}{16}$ $\frac{2}{8}$
ppppp

142 $\frac{2}{8}$ $\frac{25}{16}$ $\frac{4}{8}$ $\frac{18}{16}$ $\frac{2}{8}$
ff *mf* *ff*

145 $\frac{13}{16}$ $\frac{3}{8}$ $\frac{11}{12}$ $\frac{1}{8}$ $\frac{15}{16}$ $\frac{2}{8}$ $\frac{3}{8}$
f *fff* *ff*

149 $\frac{3}{8}$ $\frac{21}{24}$ $\frac{2}{8}$ $\frac{21}{16}$ $\frac{1}{8}$ $\frac{18}{16}$ $\frac{5}{8}$
f *ff* *fff*

152 $\frac{5}{8}$ $\frac{26}{20}$ $\frac{2}{8}$ $\frac{9}{8}$ $\frac{6}{8}$
mp *ff*

154 $\frac{6}{8}$ $\frac{7}{6}$ $\frac{1}{8}$ $\frac{15}{16}$ $\frac{4}{8}$
p *fff*

156 $\frac{4}{8}$ $\frac{18}{16}$ $\frac{14}{16}$ $\frac{2}{8}$
mf

158 *ff* $\frac{2}{8}$ *fff* $\frac{1}{8}$ *mp* $\frac{5}{8}$ 24:20

161 24:20 *fff* $\frac{1}{8}$ 24:16 $\frac{5}{8}$

163 *mp* $\frac{5}{8}$ 13:10 *ff* $\frac{2}{8}$ 10:8

165 30:32 *mf* $\frac{4}{8}$ 33:32 $\frac{7}{8}$

167 *pp* $\frac{7}{8}$ 26:28 *fff* $\frac{1}{8}$ 15:16

169 6b 27:32 *ff* $\frac{2}{8}$ 27:32 $\frac{6}{8}$

171 *p* $\frac{6}{8}$ 16:12 *ffff* $\frac{2}{8}$ 20:16

173 6c 11:8 *ff* $\frac{4}{8}$ 33:32 *mf* $\frac{2}{8}$

175 *ff* *f* *fff*

15:16 10:8 14:16

178 *f* *ff*

10:8 9:8 11:8

181 *f* *fff*

15:12 10:8 9:8

7a

184 *pp* *fff*

10:7 10:8

186 *ppp* *fff*

9:8 10:8

188 *mp* *fff*

9:8 12:10 11:8

7b

191 *f* *ff* *fff*

11:12 10:8 12:8

7c

194 *mp* *ff*

11:8

196 *fff* 15:16 2 8 *ff* 8a 11:8 1 8 *fff* 9:8 3 8

200 *f* 3 8 5 8 *mp* 14:10 1 8

202 *fff* 1 8 12 8 *pppp* 13:12 4 8

204 *ppp* 4 8 15:16 6 8

206 *ppp* 8b 6 8 10:8 18:16 10 8

208 *pppp* 10 8 16:20 2 8 9:8 4 8 *pp*

210 *ppp* 4 8 13:16 6 8 10:12 4 8 *ppp*

212 *ppp* 4 8 17:16 2 8 15:16 1 8 10:8 3 8 *ff* *fff*

215 *f* 8c 3 8 14:12 6 8 10:8 2 8 *p*

217 *ff* *fff* *f*

220 *mf* *fff* *ff*

223 *p* *ff*

225 *f* *fff* *mp*

228 *ff* *f*

231 *mp* *fff*

234 *pp*

236 *ff* *mf*

9a

239 $\frac{3}{8}$ $\frac{14}{12}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{5}{8}$
f *ff* *fff*

242 $\frac{5}{8}$ $\frac{16}{20}$ $\frac{2}{8}$ $\frac{15}{16}$ $\frac{6}{8}$
mp *ff*

244 $\frac{6}{8}$ $\frac{10}{8}$ $\frac{4}{8}$ $\frac{18}{16}$
p *mf*

246 $\frac{9b}{8}$ $\frac{9}{8}$ $\frac{6}{8}$ $\frac{13}{12}$ $\frac{2}{8}$
fff *p*

249 $\frac{2}{8}$ $\frac{10}{8}$ $\frac{17}{16}$ $\frac{4}{8}$ $\frac{25}{32}$ $\frac{2}{8}$
ff *mf*

252 $\frac{9c}{8}$ $\frac{18}{16}$ $\frac{4}{8}$ $\frac{13}{16}$
ff *mf* *fff*

255 $\frac{11}{8}$ $\frac{4}{8}$ $\frac{15}{16}$ $\frac{1}{8}$ $\frac{2}{8}$
mf *fff*

258 $\frac{2}{8}$ $\frac{21}{16}$ $\frac{3}{8}$ $\frac{21}{24}$ $\frac{10a}{8}$ $\frac{18}{16}$ $\frac{2}{8}$
ff *f* *fff*

261 *ff* *ppp*

263 *fff* *pp* *fff*

266 *ff* *p* *fff*

10b 269 *mf* *fff*

271 *mf*

10c 273 *ppp* *pppp*

275 *ppp* *pppp*

277 *ff*

279 *ppppp* $\frac{16}{8}$ $\frac{4}{8}$

280 *ppp* $\frac{4}{8}$ $\frac{8}{8}$ *pppp* $\frac{11}{8}$ $\frac{4}{8}$

282 *pp* $\frac{4}{8}$ $\frac{33}{32}$ $\frac{5}{8}$ $\frac{14}{16}$ *ffff* *lasciare vibrare al niente...*

April 1999, Kiechlingsbergen; corrected December 2001, Amsterdam