

...apprehension of the eternal will
for solo piano

SAMPLE
(2017)

Mike McFerron
To Purchase Score

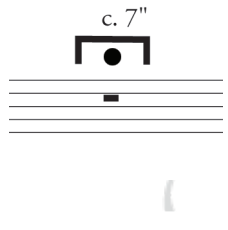
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Program Notes

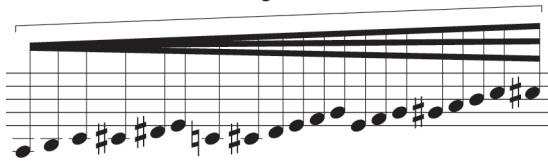
...*apprehension of the eternal will* was written in 2017. The title is taken from Rabindranath Tagore's essay "The Relation of the Individual to the Universe" from *Sadhana* (1915), and was inspired by his work as well as Pope Francis' encyclical, "Laudato Si," written one hundred years later. Like Pope Francis' disquisition, the topic of Tagore's work is ostensibly a warning about the disconnect between humanity and nature; however, also like Pope Francis' work, Tagore's essay more covertly confronts the larger topic of humanity's syzygy to the spirit, to the divine, to the infinite, and to each other.

In this piano work, there maintains a struggle to find congruence between a prescribed infinite series and an intuitive musical construction. The purpose is not to accentuate differences or examine a relationship built upon isolation, but instead to observe and respect the kinship established by growing with, growing into, and nourishing each other.

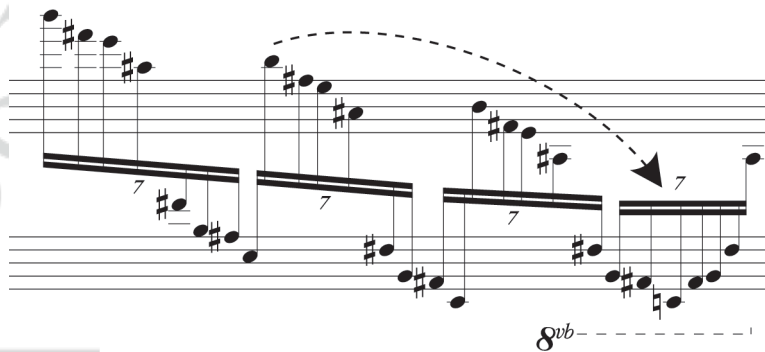
Performance Notes



- *fermata lunga*. Hold for the approximate duration given.



- *feathered beaming*. Gradually accelerate for notated duration. In this example, the entire gesture should occur over the course of a 1/2 note. For longer gestures, in measures where a time signature is not given, approximate alignment of the end of the gesture with other pitches given.



- *accelerando*. Similar to feathered beaming above, the dotted arrow indicates the beginning and end of a continuous accelerando. The first note and last note should be given full metronomic length, and the pianist should immediately return to the given tempo once the gesture is complete.

- *accidentals carry through the measure and only apply to the octave.*

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Duration: ca. 15 minutes

...apprehension of the eternal will

Distant and Stark (♩=48)

Mike McFerron

15^{ma}

pp *sempre*

(15^{ma})

c. 7"

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15^{ma}

ff *p* *ff* *p* *f*

Ped. *8vb*

(15^{ma})

ffp *ff* *mf*

Ped.

(15^{ma})

ff *p* *ff* *f* *p* *mf*

Ped.

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(15^{ma})

System 1: Treble clef with triplets and a quintuplet. Bass clef with a triplet. Dynamics include *f*, *ff*, and *p*. Performance markings include *Loco*, *sub*, and *Loco*.

(15^{ma})

System 2: Treble clef with triplets and a quintuplet. Bass clef with a long melodic line. Dynamics include *ff*, *sub. mf*, and *p*. Performance markings include *Loco* and *mp*.

(15^{ma})

System 3: Treble clef with triplets and a quintuplet. Bass clef with triplets. Dynamics include *mp* and *mf*. Performance markings include *Loco*.

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(15^{ma})

System 1: Treble clef with a melodic line featuring triplets and a quintuplet. The piano accompaniment includes chords and triplets. Performance markings include *ff* and *8vb*. The system concludes with a *Red.* (RedeARTH) marking.

(15^{ma})

System 2: Treble clef with a melodic line. The piano accompaniment features a triplet pattern. Performance markings include *crescendo poco a poco (all staves)*, *crescendo poco a poco*, and *poco stringendo*. The system concludes with a *Red.* marking.

(15^{ma})

System 3: Treble clef with a melodic line. The piano accompaniment includes chords and triplets. Performance markings include *loco* and *(LH)*. The system concludes with a *Red.* marking.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 5/4 time signature, containing a melodic line with various ornaments and a fermata. The middle and bottom staves are grand piano staves (treble and bass clefs) with a 2/4 time signature. The music is marked *ff* (fortissimo). The piano part features complex rhythmic patterns, including triplets and quintuplets, with many notes beamed together. There are several dynamic markings and articulation symbols throughout the system.

The second system continues the piano and bass parts. The piano part shows a dynamic change from *ff* to *mp* (mezzo-piano) and then to *p* (piano). The bass part has a *ff* marking. The system includes a *Ped.* (pedal) marking under the piano part. The time signature changes to 4/4. The piano part features a series of ascending and descending runs with dynamic hairpins.

The third system continues the piano and bass parts. The piano part starts with a *mp* marking and transitions to *p*. The bass part has a *p* marking. The system includes a *Ped.* marking under the piano part. The time signature changes to 5/4 and then back to 4/4. The piano part features a series of ascending and descending runs with dynamic hairpins.

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Surrendering

freely

First system of the musical score. The piano part (treble clef) begins with a dynamic marking of *p*. The left hand part (bass clef) includes a *l.v.* (left hand) marking. The system concludes with a *mf* dynamic marking and a *Lead* instruction.

Second system of the musical score. The piano part features dynamic markings of *ff*, *mp*, *ff*, *p*, *mp*, and *p*. The left hand part includes a *mp (l.v.)* marking. The system concludes with a *Lead* instruction.

Hold until sound completely disappears

a tempo

Third system of the musical score. The piano part includes dynamic markings of *p*, *pp*, *mf*, and *p*. The left hand part includes a *f* marking. The system concludes with a *Lead* instruction.

Fourth system of the musical score. The piano part includes dynamic markings of *f*, *p*, and *f*. The left hand part includes a *mp* marking. The system concludes with a *Lead* instruction.

crescendo poco a poco

This system contains the first two staves of music. The piano staff (top) begins with a *crescendo poco a poco* instruction. It features a series of chords and triplets, with dynamic markings *mf* and *f*. The bass staff (bottom) provides harmonic support with chords and a few melodic lines. The key signature has one flat, and the time signature is 4/4.

The second system continues the musical piece. It features more complex chordal textures and triplets in both staves. A *ff* (fortissimo) dynamic marking is present. The piano staff has several triplets of eighth notes. The bass staff also includes triplets and some sixteenth-note patterns. The key signature remains one flat, and the time signature is 4/4.

The third system introduces more rhythmic complexity. The piano staff features numerous triplets and sixteenth-note runs. The bass staff includes markings for *loco* (loco 3) and *Sub Red.* (Subito Redentivo). The piano staff has a *loco* marking. The key signature has one flat, and the time signature is 4/4.

The fourth system continues with intricate rhythmic patterns. The piano staff has many triplets and sixteenth-note passages. The bass staff includes *loco* markings and *Sub Red.* markings. The key signature has one flat, and the time signature is 4/4.

The fifth system concludes the page with dense rhythmic textures. The piano staff is filled with triplets and sixteenth-note runs. The bass staff includes *loco* markings and *Sub Red.* markings. The key signature has one flat, and the time signature is 4/4.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and triplets. The tempo marking *poco rit.* is present at the end of the system. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, featuring a grand staff. The tempo marking *a tempo* is present at the beginning. The music includes a *l.v.* (left hand) section with a 7-fingered chord and a *8vb* (8va below) section. The key signature has two flats (Bb, Eb).

Third system of musical notation, featuring a grand staff. The music includes a *7*-fingered chord and a *8vb* section. The key signature has two flats (Bb, Eb). The system concludes with a *Red.* (Red Earth Publishing) logo.

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The musical score is divided into three systems. The first system features a *stringendo* marking and includes a *8va* (8va-) bracket over the right-hand part. The second system includes *a tempo* markings and features *loco* markings with accents and *8va* (8va-) brackets. The third system begins with *molto ritard* and *fff* dynamics, followed by a section titled *Radiant* with a tempo marking of $\text{♩} = 60$. The score includes various musical notations such as slurs, ties, and dynamic markings like *Loco.* and *8vb*.

Musical score system 1. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line with various ornaments including triplets and quintuplets. The grand staff contains a complex accompaniment with many chords and arpeggios. The time signature changes from 2/4 to 4/4. Performance markings include *l.v.* (left hand) and *diminuendo poco a poco*. A *rallentando* marking is placed above the final measure of the system.

Musical score system 2. It consists of three staves. The top staff is marked "More Calm" with a tempo of quarter note = 48. It features a melodic line with triplets and quintuplets. The grand staff below has a sparse accompaniment with long, sustained chords. Performance markings include *p* (piano), *pp* (pianissimo), and *always l.v. to the end*. The system ends with a fermata over the final chord.

3va

pp

p

mp

p

Red.

continue 8va top staff until the end

mp

p

pp

mp

p

Red.

8va

mp

p

(l.v.)

p

lyrically

mp

p

Red.

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(8va) →

mp *p*

mp *p*

ped.

c. 7"

(keep sustain pedal depressed)

(8va) →

pp *p* *pp* *p* *mp* *p*

pp *p* *pp* *p* *mp* *p*

ped.

(8va) →

mp *p*

mp *p*

(8vb)

mp *p*

ppp *ppp*

diminuendo poco a poco *diminuendo poco a poco*

Hold until sound completely disappears

Ped. (hold sustain pedal until the end)

December 2017
Lockport, IL



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Score (RE1065): \$30

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