

Symposium

Dedicated to Giannis Antetokounmpo & Iannis Xenakis

Composed 2020 by Tom Weeks

Notes:

Notation

- Box noteheads (e.g. measure 3) indicate 3-6 note chromatic clusters in the approximately indicated range.
- Headless stems (e.g. measure 9) indicate indeterminate pitch in the approximately indicated range.
- When rhythm is not specifically indicated (e.g. right hand of measure 13) the indicated shapes are cues for improvisation and should be interpreted symbolically. Number of attacks and rhythm are at the discretion of the performer in these passages. Otherwise, rhythms should be performed literally, even when pitch is not specifically notated (e.g. measure 35).
- Any boxed material indicates material to be used in improvisation as indicated.

Improvisation

- Improvised material should tend toward a free atonality and chromaticism.
- The length of the improvised section (page 6) is at the discretion of the performer, and can be longer or shorter depending on time constraints, but should not be shorter than 1 minute, and not much longer than 3 minutes.
- The cells in the improvised section (page 6) correspond to material in the notated sections of the piece.

Top row from left to right:

- Cell 1: corresponds to cluster material, often marked “Brutal” (e.g. measure 13).
- Cell 2: corresponds to ascending cross-staff figures, always marked “Mechanical” (e.g. measure 6).
- Cell 3: corresponds to material marked “Steady” (e.g. measure 83).
- Cell 4: corresponds to cluster material marked “!!!” or “Surprising” (e.g. measure 20).

Bottom row from left to right:

- Cell 5: corresponds to descending cross-staff figures, marked “Mechanical” (e.g. measure 86).
- Cell 6: corresponds to chordal passages (e.g. measure 131).
- Cell 7: corresponds to single-note material marked “!!!” or “Surprising” (e.g. measure 85).
- Cell 8: free improvisation, not necessarily drawn from previous material.

General

- Pedaling is at the discretion of the performer, but should for the most part be used very sparingly to maintain clarity of rhythm, with the exception of passages marked “Musical”.
- Anything not specifically indicated (especially in indeterminate/improvised passages) is at the discretion of the performer.
- Wrong notes are okay.

Piano

SYMPOSIUM

Dedicated to Gianni Antetokounmpo & Iannis Xenakis

Tom Weeks

2020

Fast

$\text{♩} = 125+$

Intense, Propulsive

Piano

"Swinging"

Mechanical

Pno.

Pno.

Pno.

Symposium

2

8

Pno.

mf

sfz

mf

Brutal

p

sffz

loco

Surprising

Mechanical 6:4

10

Pno.

f

sfz

loco

Disjointed

9:8

5:4

15

6:4

5:4

Surprising

12

Pno.

mf

Brutal

f

p

sffz

loco

Mechanical 7:8

3:2

3:2

15

Pno.

sfz

p

sffz

Surprising

Mechanical

mf

Brutal

3:2

Symposium

18 *Disjointed* *Surprising* 3

Pno.

f 7:8 3:2 5:4 *sfz*

3:2 8^{vb} loco

21 *Mechanical*

Pno.

9:8 *Brutal* *mf* 5:4 3:2

p 8^{vb} *sffz*

24 *"Swinging"* *Surprising*

Pno.

f *sfz*

(8^{vb}) loco

27 *Mechanical*

Pno.

5:4 5:4 *mf* *Brutal* 3:2

p 8^{vb} *sffz*

Symposium

4

Pno.

(8vb)

Disjointed *Surprising* *Mechanical* 11:12

33

Pno.

f 7:6 *sfz* 7:16 *p* *Percussive, Hypnotic*

loco *sfz* 8vb

loco *sfz* 8vb

37

Pno.

Brutal 3:2 5:3

(8vb)

(8vb)

40

Pno.

(8vb)

(8vb)

Symposium

Intense, Propulsive

!!!

Mechanical

44

Pno.

sfz *sfz* *p*

(8vb) ----- loco

48

Pno.

Percussive, Hypnotic

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

8va *5:4* *3:2* *5:4* *3:2*

52

Pno.

p *mp* *f* *mf* *sfz*

8va *5:4* *3:2* *7:8*

56

Pno.

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

8va *5:4* *3:2* *3:2*

Symposium

6
59

Pno.

sfz

sfz

8va

3:2

Brutal

8vb

p *f* *mf* *f* *sfz*

62

Pno.

mf

sfz

p

loco

13:12

Mechanical

~1-3'

Freely alternate between cells continuously, without pause. All rhythms and # of attacks variable.

Chordal (Triadic) Groupings

Free Improvisation

Symposium

83

Steady

Pno.

Brutal

8^{vb}
sfz

85

!!!

Mechanical

Pno.

sfz

p

f

loco

88

Steady

Pno.

Brutal

3:2

3:2

3:2

8^{vb}
sfz

90

Surprising

Mechanical

11:12

Pno.

sfz

p

f

loco

Symposium

8 *Steady*

93

Pno.

Brutal

3:2

8vb
sfz

Surprising *Mechanical*

95

Pno.

sfz *p* *f*

5:4 *5:4*

loco

Steady

98

Pno.

Brutal *Surprising*

5/16 *sfz*

8vb
sfz loco

Mechanical *"Musical" rubato*

101

Pno.

p *f*

9:8 *3:2*

103

Steady *Surprising* *Mechanical*

Pno.

Brutal *p*

sffz *loco sfz*

106

"Musical" rubato

Pno.

f

108

Steady *Surprising*

Pno.

Brutal *sffz*

3:4 *3/16*

sffz *loco*

111

Mechanical *"Musical" rubato*

Pno.

p *f*

7:8

Symposium

10

Pno.

115

Steady

Brutal

8vb

sfz

Pno.

118

!!!

Mechanical

6:4

Intense, Propulsive

5:4

sfz

p

f

Pno.

121

9:8

7:8

mp

f

ff

Pno.

123

3:2

5:4

mf

f

pp

Pno.

125

f

7:8

Pno.

127

mp

f

3:2

2/4

Pno.

129

Steady

Brutal

sfz p

!!! Mechanical

"Musical" rubato

p

8^{vb} *sfz*

loco

5/16

4/4

Pno.

133

f

3:2

Symposium

12

Pno.

137

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

Pno.

140

f *p* *f* *p*

Pno.

143

pp *f* *p* *p*

Steady *Mechanical*

Brutal

p

sub
ffz