Sonneries Parfumées

Andrew Hugill

This piece explores the limits of J. S. Bach's influence. To my mind, two composers stand at those limits: Erik Satie and Kaikhosru Shapurji Sorabji. Both revered Bach, and both knew they had to go beyond him in their different ways. In Satie's case, this took the form of a rejection of 'correct' harmonic procedure (in mid-life he even went back to school in order to be sure he understood what he had rejected). Sorabji's music expanded 'Bachian' counterpoint to such an extent that the multiple lines would merge into a single shifting sonic structure.

Sonneries Parfumées is therefore a synthesis of Satie's harmonic and melodic ideas with Sorabji's keyboard style. The title of the piece reflects this fusion. 'Sonnerie' was a word often used by Satie in the titles of pieces from his Rose+Croix period, and 'Le Jardin Parfumé' was the title of one of Sorabji's best-known 'tropical nocturnes'.

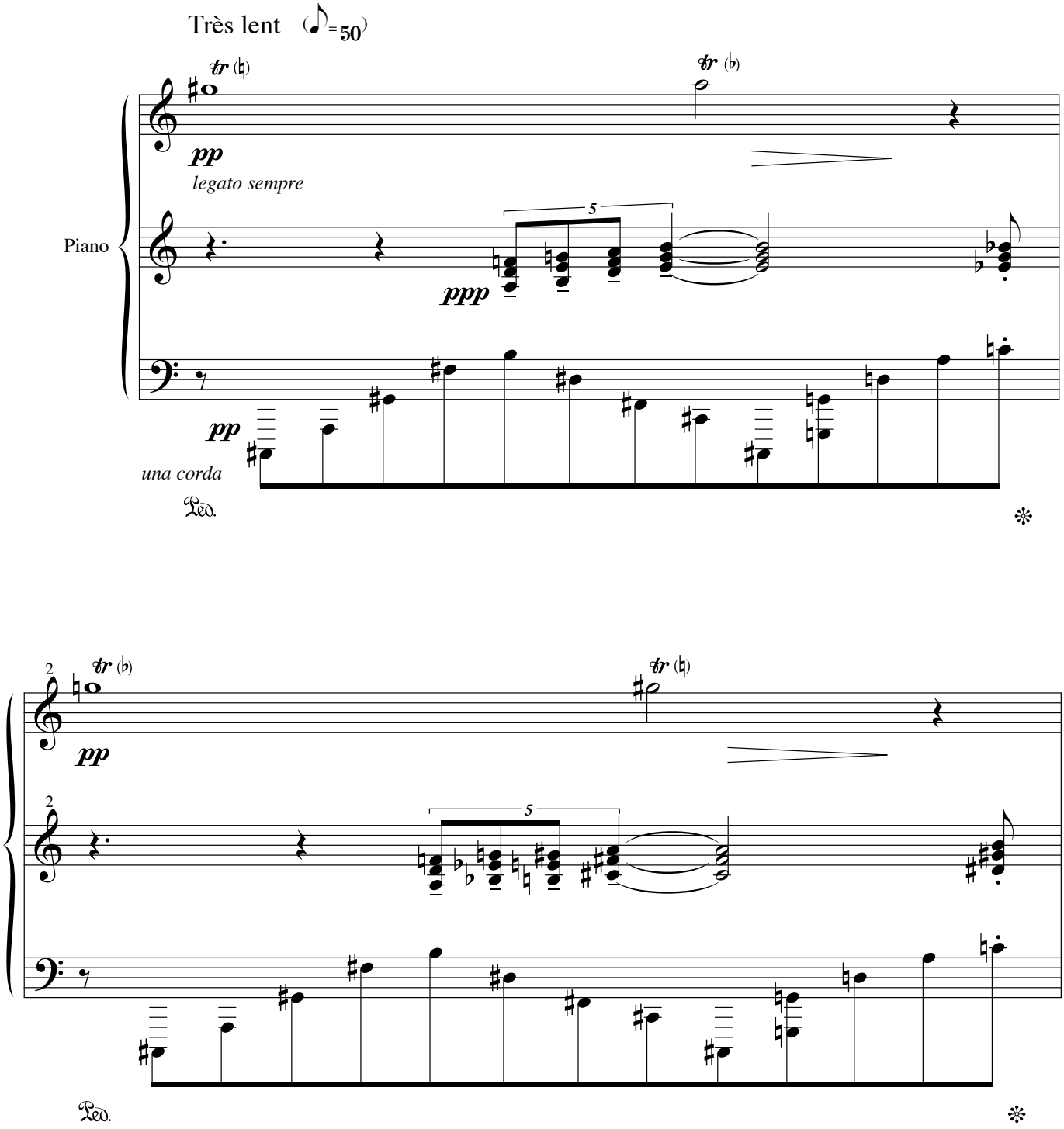
For myself, Bach's importance is expressed through the strength of equal temperament, my own training according to 'Bachian' principles, and the idea that it is possible to encompass everything in musical composition. The fact that I almost never use these ideas in my own composition these days in no way diminishes their significance.

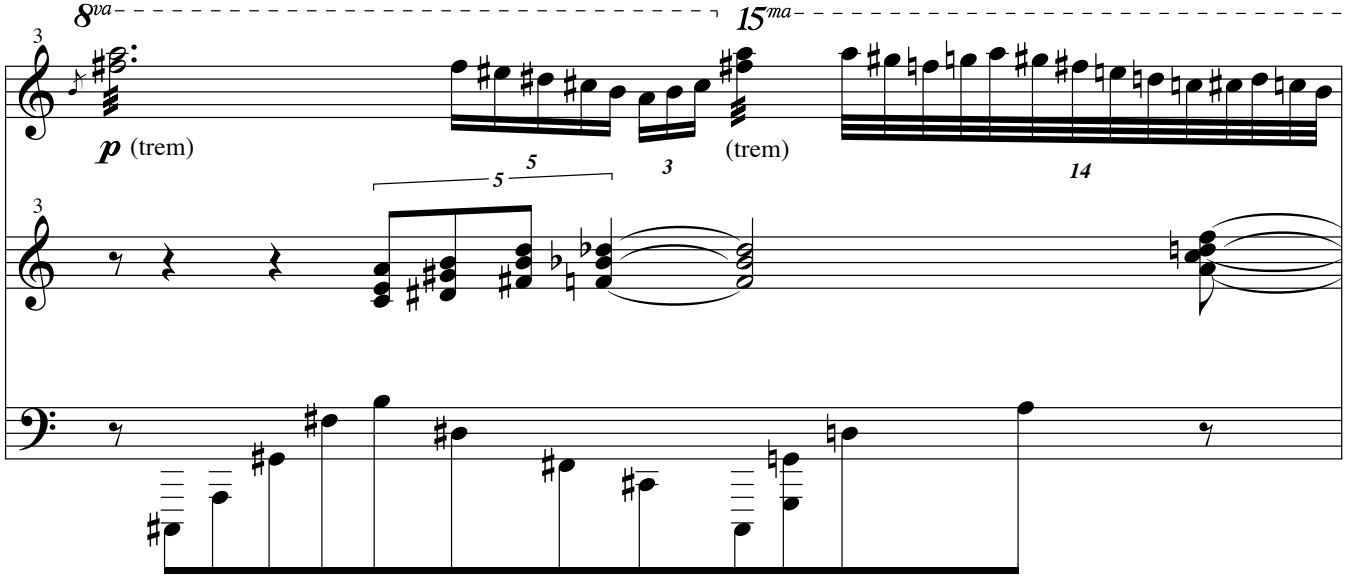
Andrew Hugill, Leicester, UK, 2000

Sonneries Parfumées

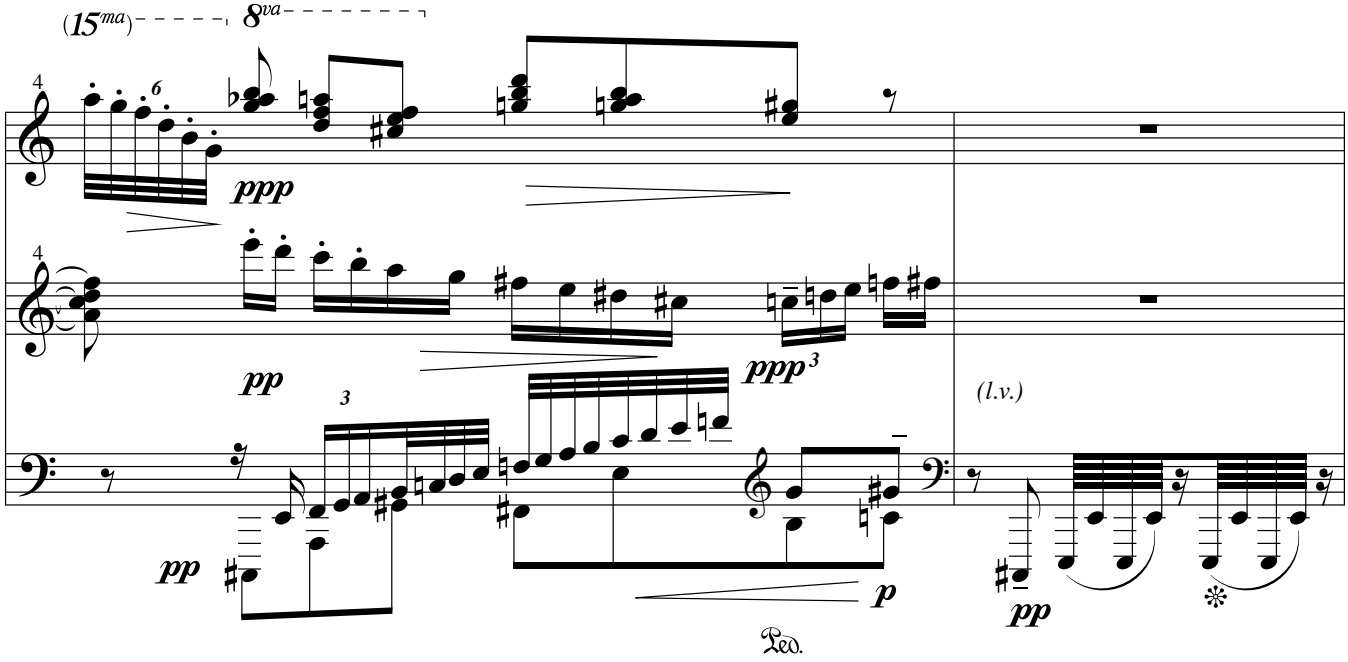
duration: 4' 30"

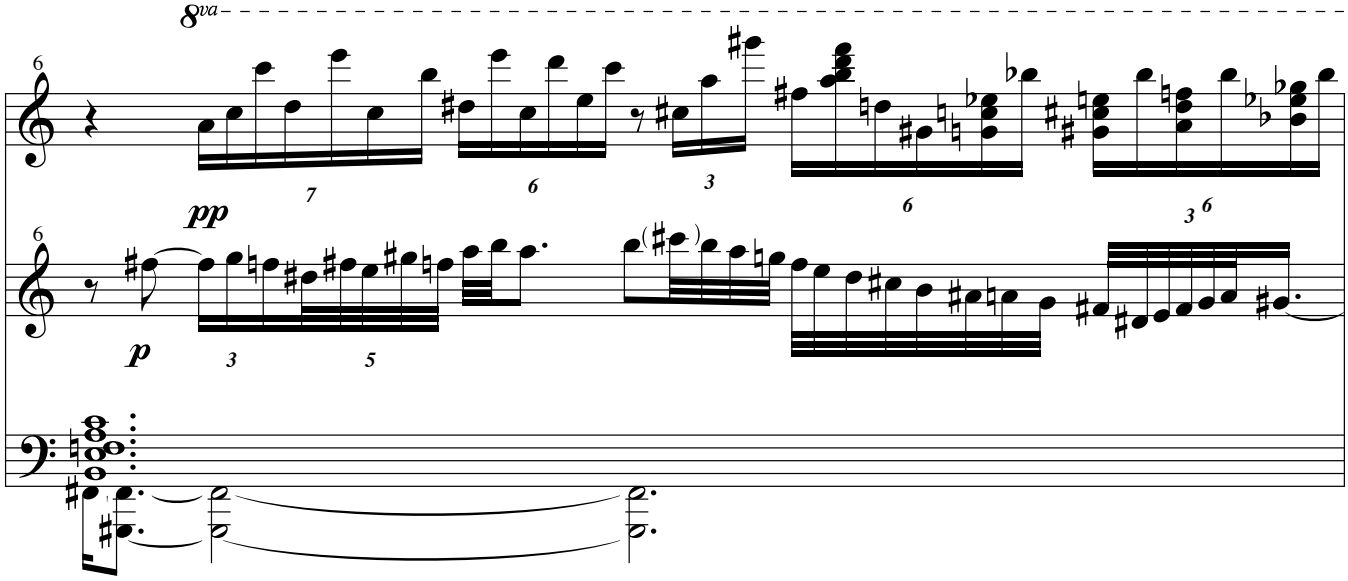
Andrew Hugill



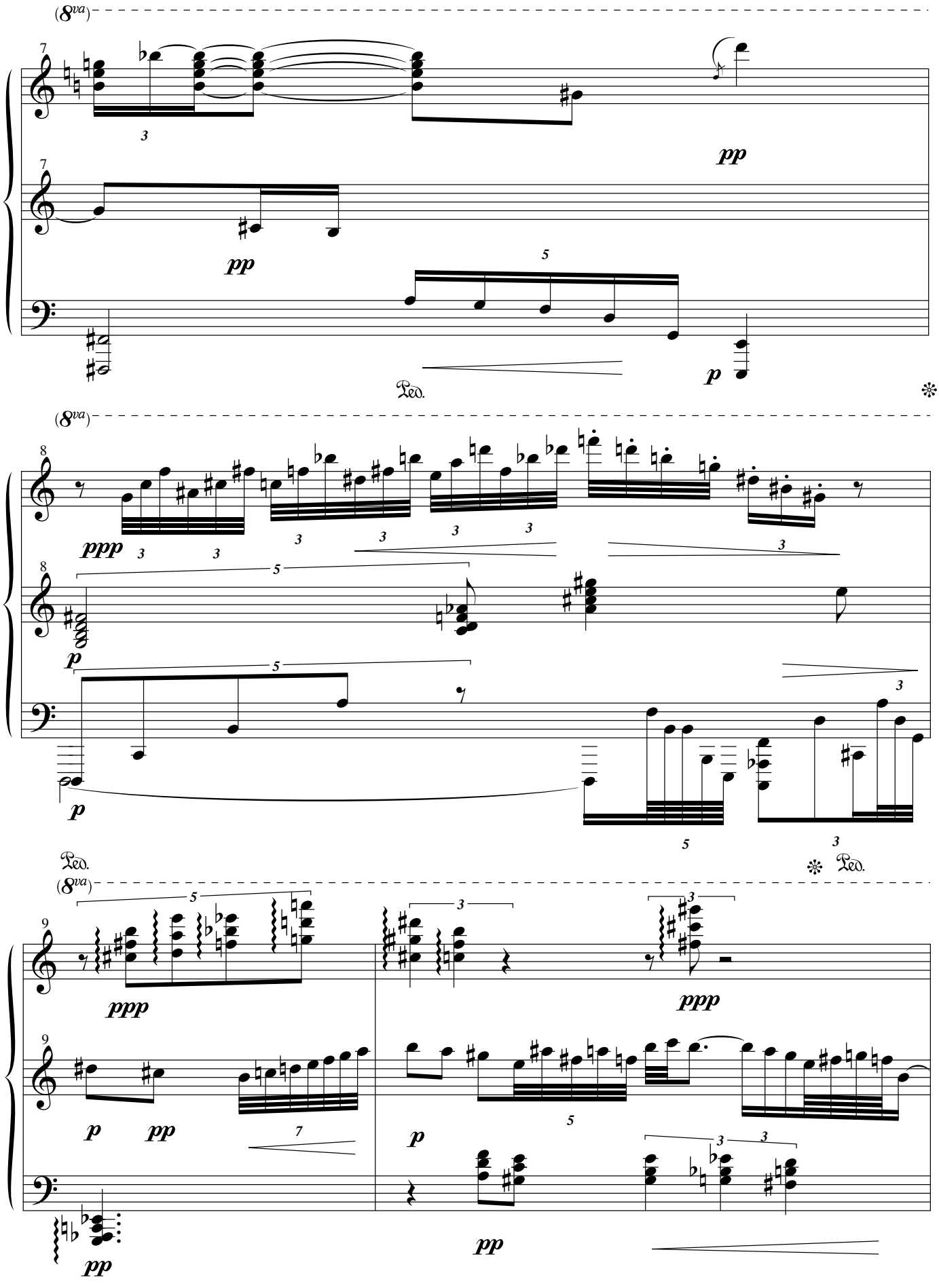


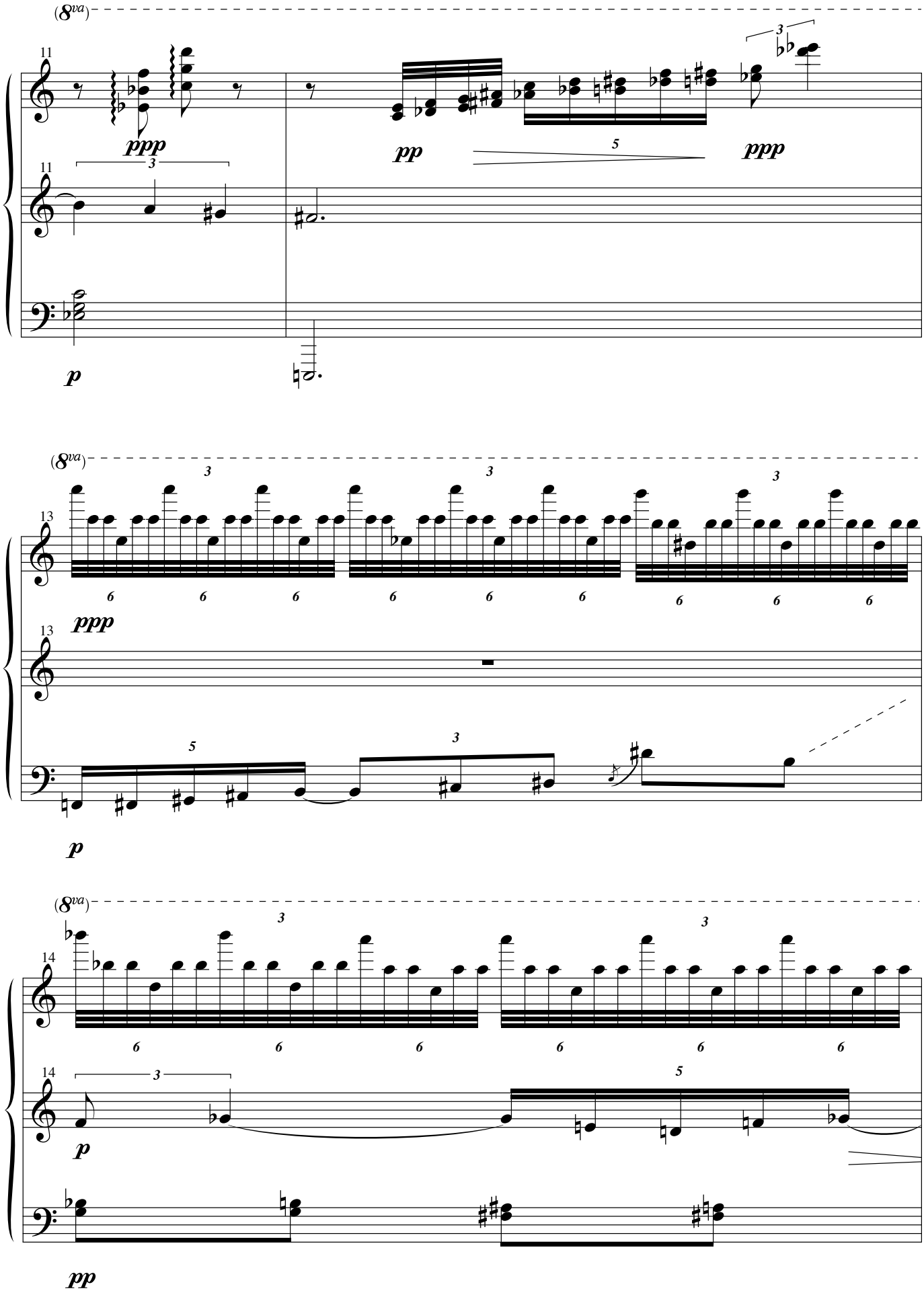
*con Ped (ad lib) **

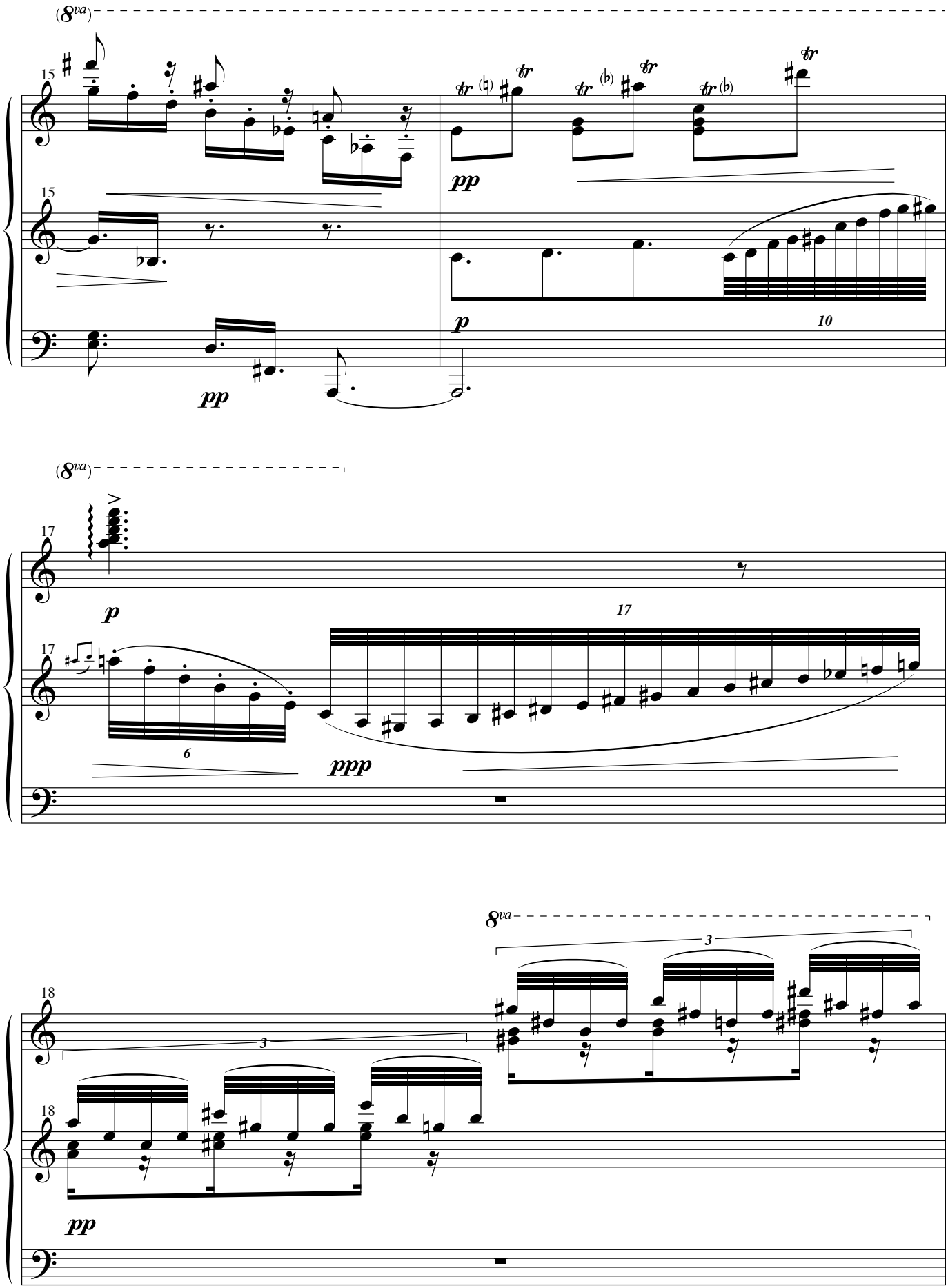


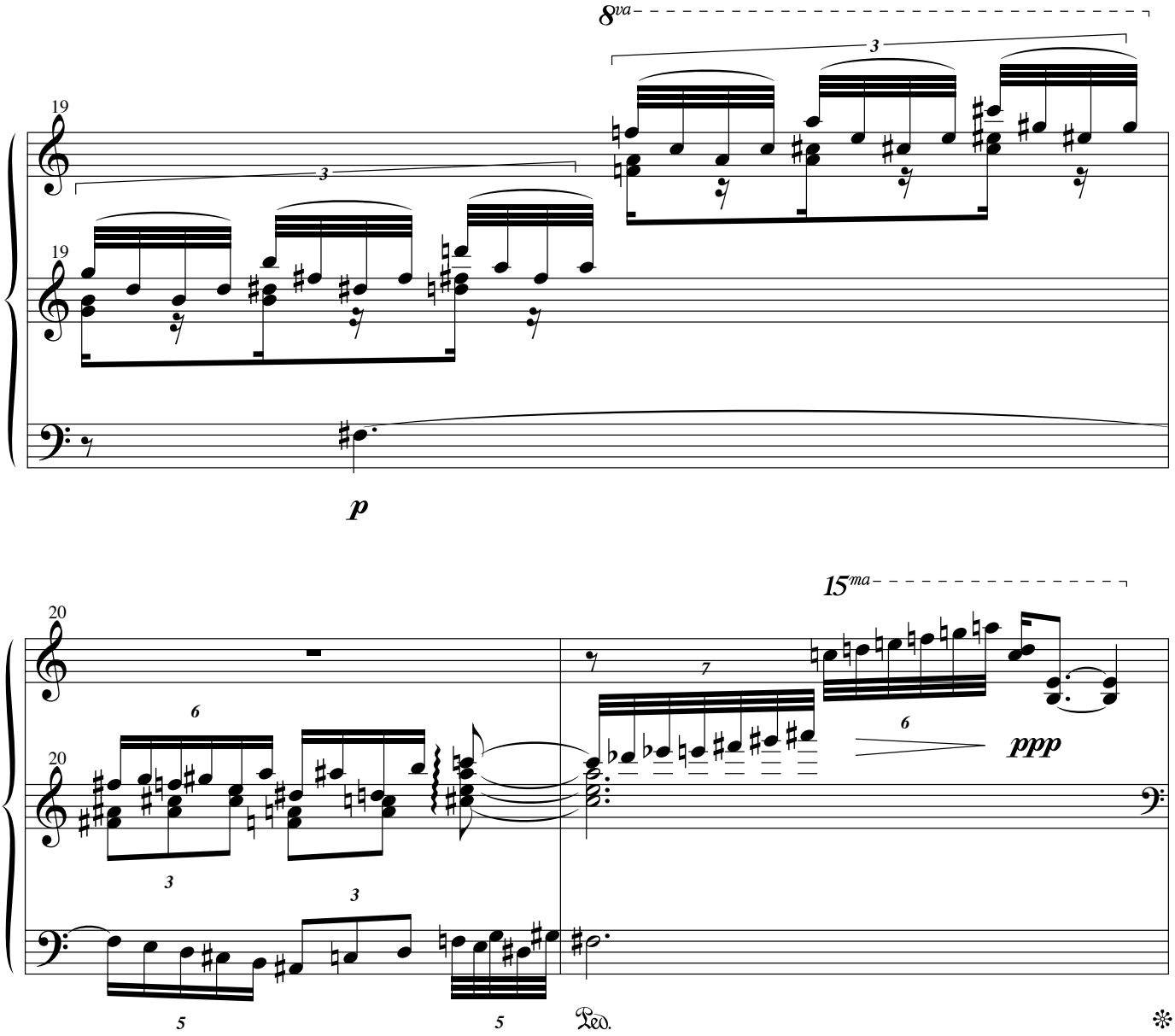


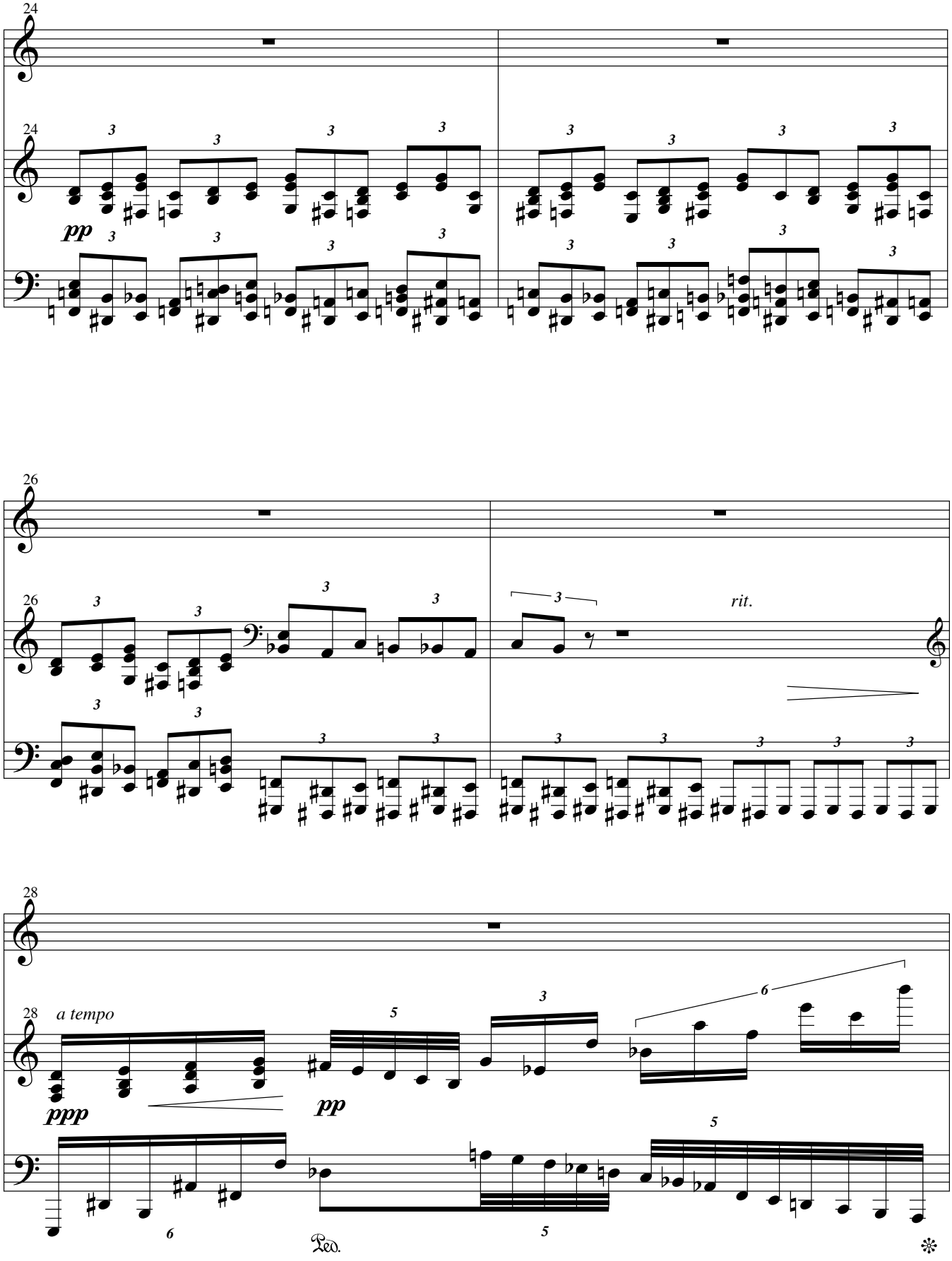
(* N.B. there is a degree of interpretative freedom with regard to pedalling in this piece. Where a pedal effect is intended, it is indicated. An absence of pedal markings means that pedalling is left to the discretion of the pianist.)

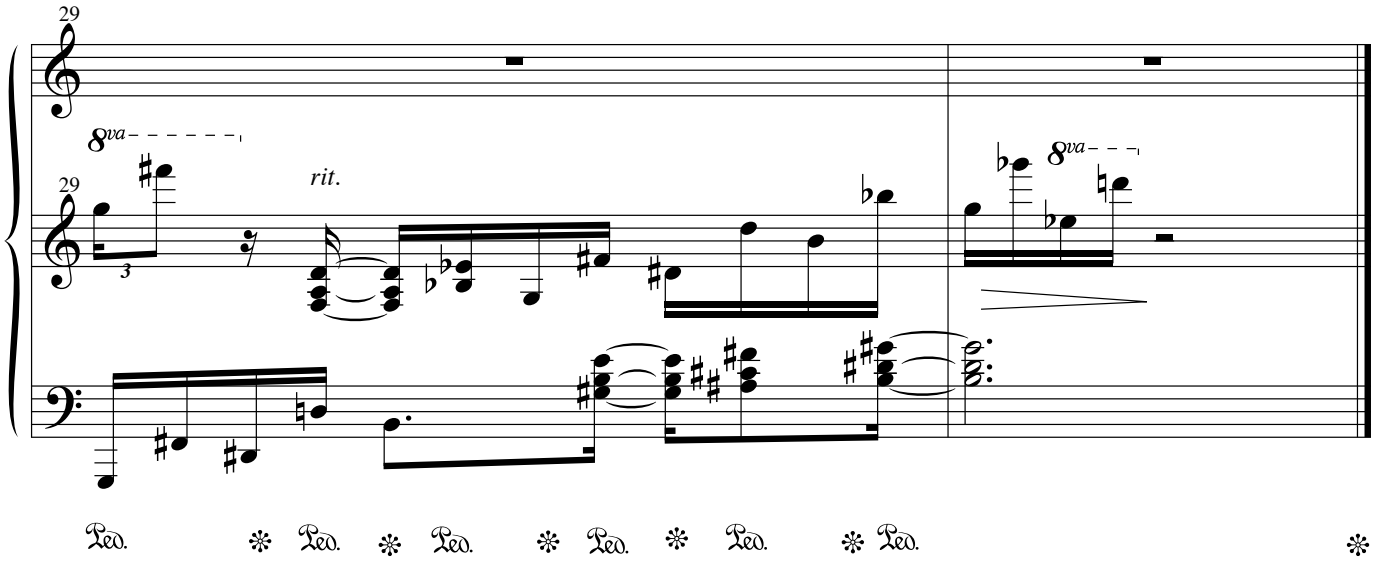

(8va)
7
pp
pp
p
Ped.
(8va)
8
ppp
p
p
Ped.
Ped.
(8va)
9
ppp
ppp
p
pp
p
pp
pp


(8va)
11
ppp
pp
ppp
p
(8va)
13
ppp
p
(8va)
14
p
pp


(8va)
15
pp
15
pp
p
10
(8va)
17
p
17
6
ppp
17
8va
3
18
3
18
pp


8va
19
19
p
15ma
20
20
ppp
Ped.
22
22
ppp
half-pedal every beat


24
pp
26
rit.
28
a tempo
ppp
pp
Ped.


29
8va
29
rit.
8va
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.