

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"

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Très lent (♩=50)

tr (b) *tr* (b)

pp
legato sempre

Piano

ppp

pp
una corda
Ped.

*

tr (b) *tr* (b)

pp

ppp

pp
una corda
Ped.

*

3 *p* (trem) 5 5 3 (trem) 14

8^{va}-----15^{ma}-----

*con Ped (ad lib) **

4 *ppp* 4 *pp* 3 *ppp*³ (l.v.) *pp* *p* *pp* *

(15^{ma})-----8^{va}-----

Ped.

6 *pp* 7 6 3 6 3 6

8^{va}-----

p 3 5

(* 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)

Musical score for measures 7-8. The system consists of three staves: Treble, Middle, and Bass. Measure 7 features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). Measure 8 features a treble staff with a half note (marked 'pp') and a bass staff with a half note (marked 'p'). A dynamic marking 'pp' is placed between the staves. A hairpin indicates a crescendo from measure 7 to 8. A 'Red.' marking is located below the bass staff. A dashed line labeled '(8va)' is at the top. A '*' symbol is at the bottom right.

(8va)

Musical score for measures 8-9. The system consists of three staves: Treble, Middle, and Bass. Measure 8 features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). Measure 9 features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). A dynamic marking 'ppp' is placed between the staves. A hairpin indicates a crescendo from measure 8 to 9. A 'Red.' marking is located below the bass staff. A '*' symbol is at the bottom right.

(8va)

Musical score for measures 9-10. The system consists of three staves: Treble, Middle, and Bass. Measure 9 features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). Measure 10 features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). A dynamic marking 'ppp' is placed between the staves. A hairpin indicates a crescendo from measure 9 to 10. A 'Red.' marking is located below the bass staff. A '*' symbol is at the bottom right.

(8^{va})

11

ppp

pp

5

ppp

p

(8^{va})

13

ppp

p

(8^{va})

14

p

pp

(8va)-----

15

15

pp

pp

10

(8va)-----

17

p

17

6

ppp

8va-----

18

3

3

pp

8^{va}-----

19

19

p

15^{ma}-----

20

20

ppp

Red. *

22

22

ppp

half-pedal every beat

29

8va-----

29

3

rit.

b

8va-----

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *