Thomas Metcalf

Arrays

for piano solo

2020

Composer's Note

Arrays is a work that explores how a varyingly pixelated text can be used to create musical structure and material. The piece exists in five movements, one for each line of the text, that explore different ways in which one may interpret the 'pixel arrays' that are generated through pixelation, thus creating a playful interpretation of what 'word-setting' really entails. Characteristics such as pulse, rhythm, and density are linked to the visual representation, with elements of randomness used to create macro–structures and pitch sets.

Performance Directions

Certain aspects of notation, including the positioning of articulation in movement IV as well as metrical groupings across movements III & V, were decided in collaboration with the pianist as the optimal solution.

Liberties may be taken with the sustaining pedal in movement III to account for varying performance conditions, such as instrument, acoustic, etc.

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This piece is dedicated to David Palmer, for whom it was written.

This piece was premiered by David Palmer at the Jaqueline du Pré Music Building at St. Hilda's College, Oxford, on 6th May 2021.

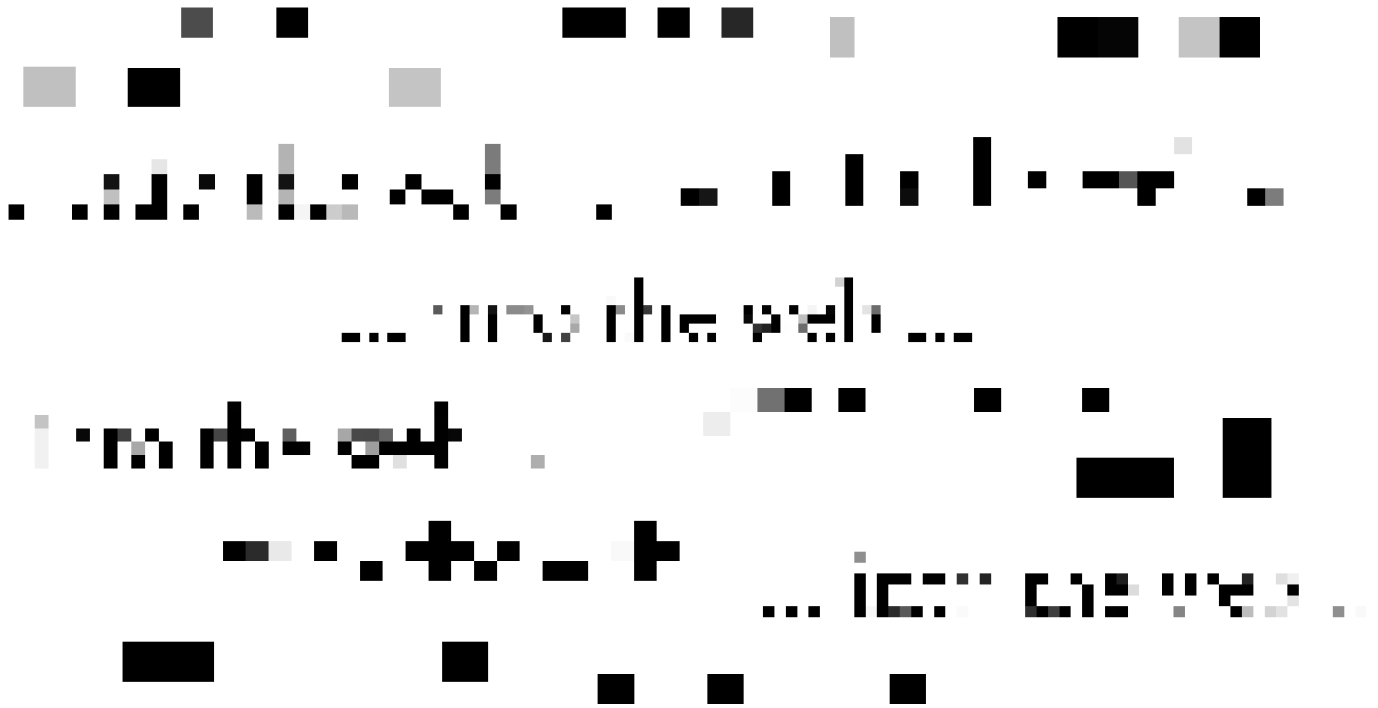
Duration: 12'

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Arrays

...into the web...
I hear arrays:
Paths followed and forgotten, but
Still sounding. Sounding (un)clear
Until nothings remain.

T.M.

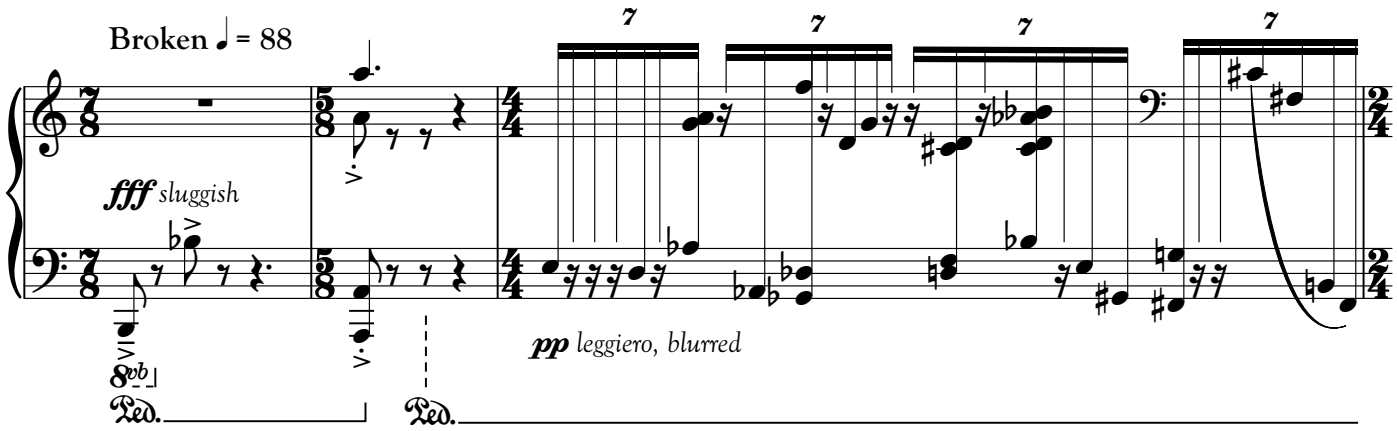


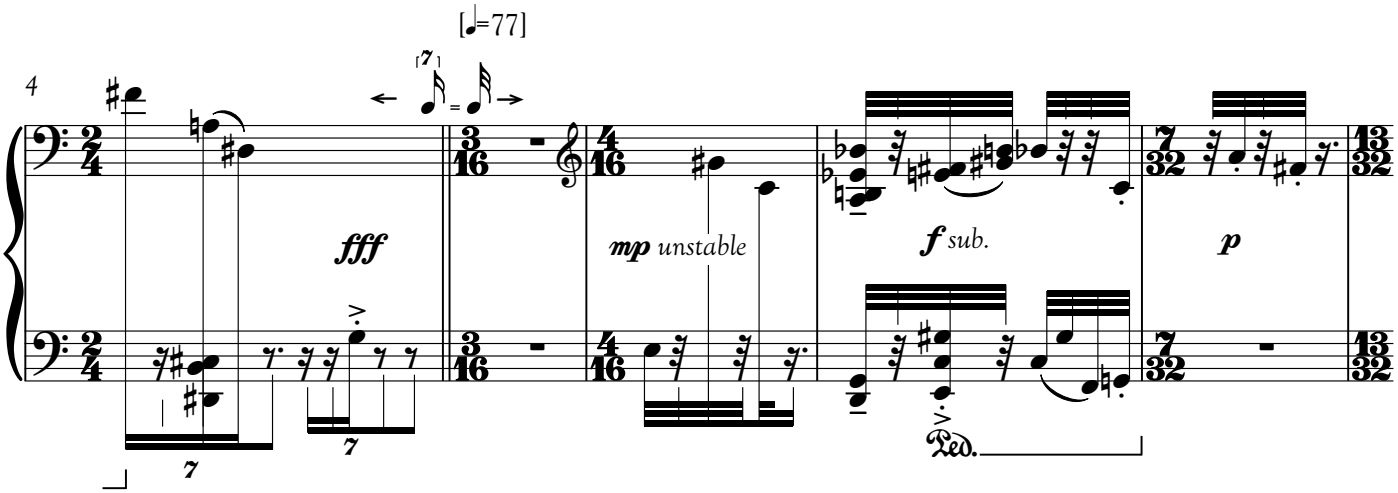
for David Palmer

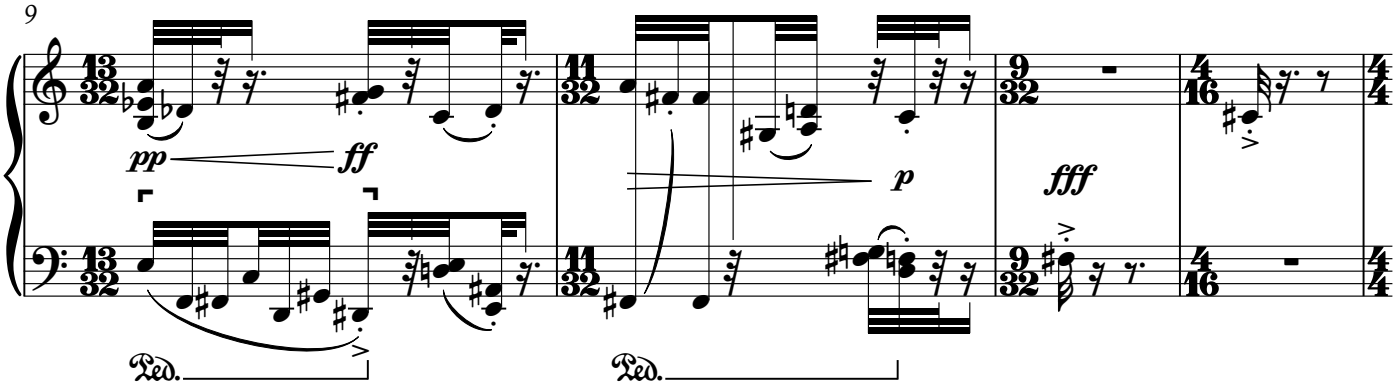
Arrays

I | ... in to the web ...

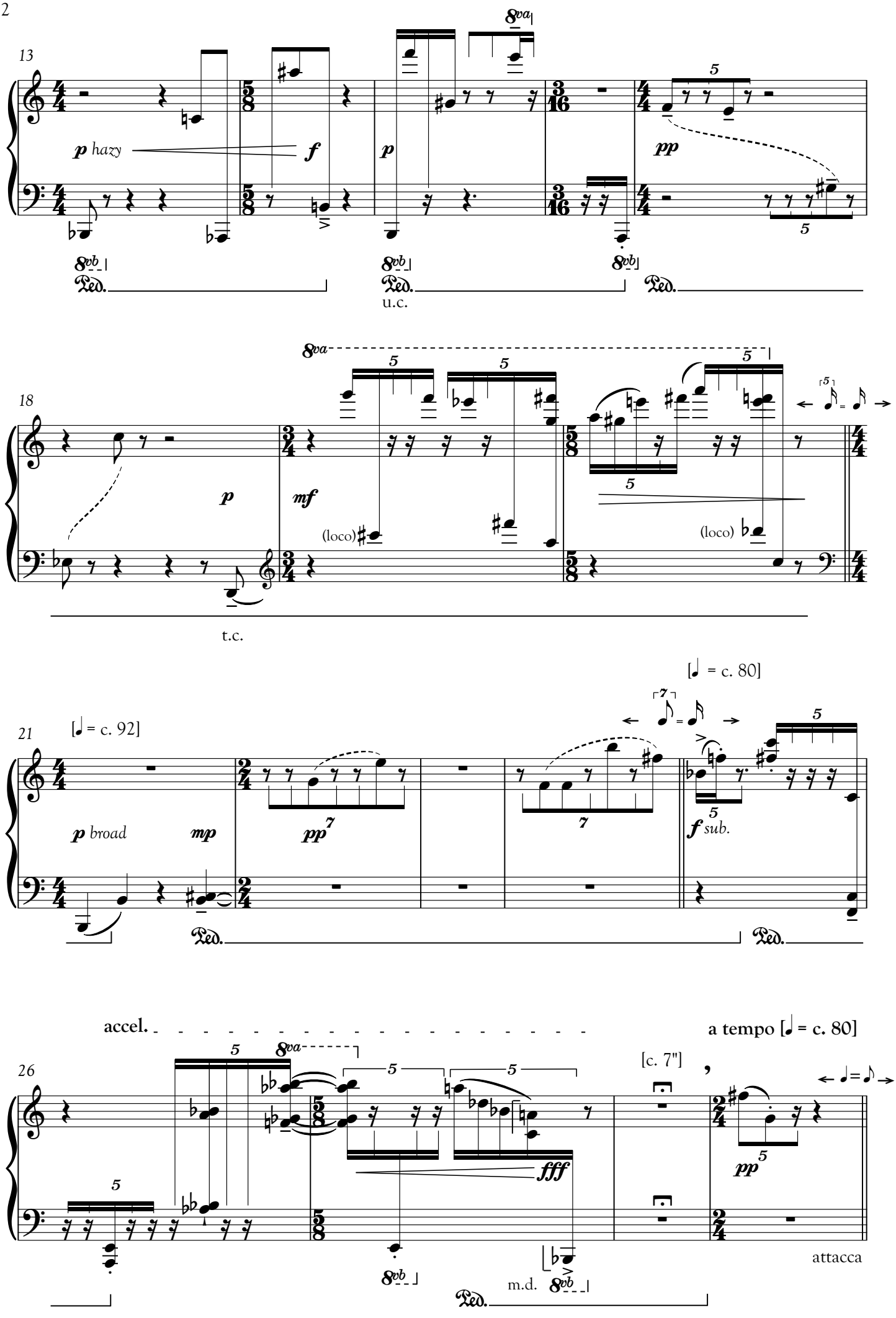
Thomas Metcalf (b. 1996)







© 2020, Thomas Metcalf

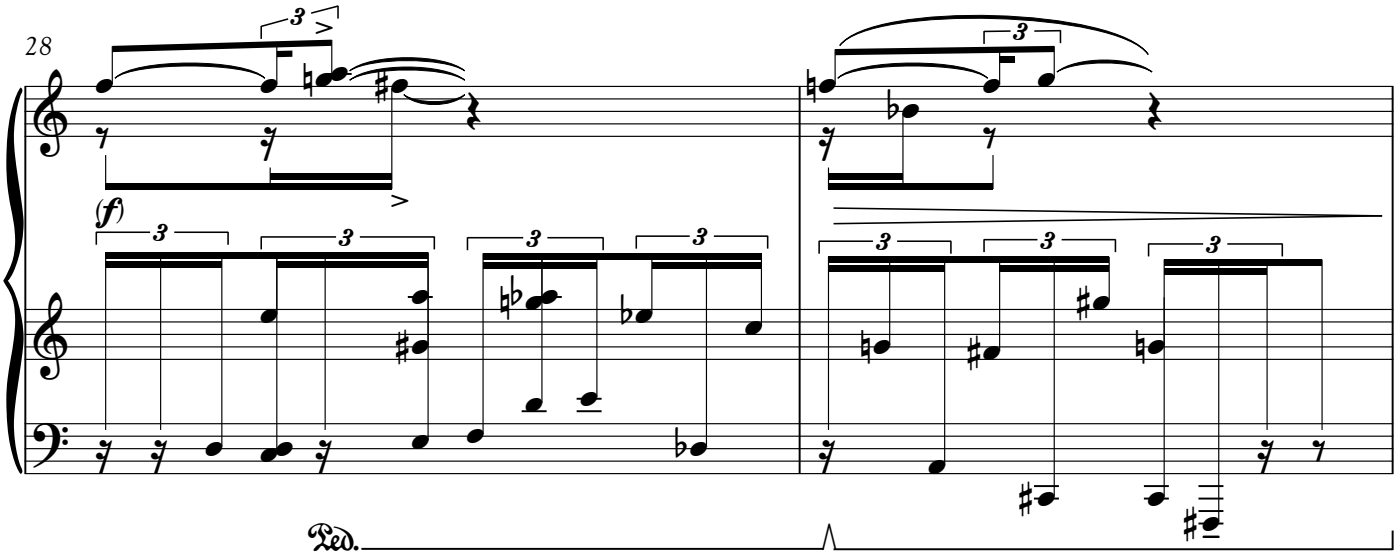

13
p hazy
f
p
pp
8va
8vb
Ped.
u.c.
18
p
mf
(loco)
(loco)
t.c.
21
[♩ = c. 92]
[♩ = c. 80]
p broad
mp
pp
f sub.
accel.
a tempo [♩ = c. 80]
26
[c. 7"]
fff
pp
m.d.
attacca

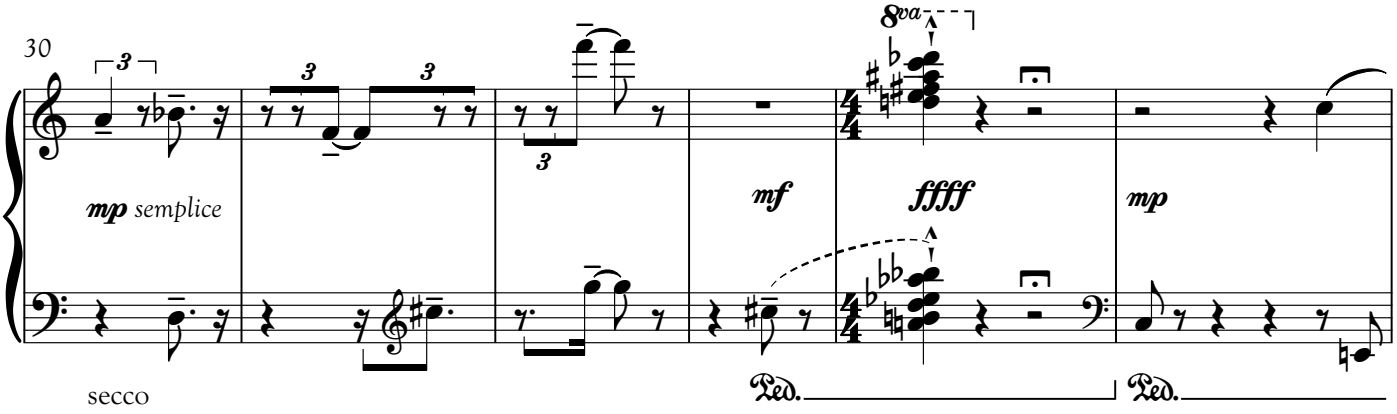
Heat arrays

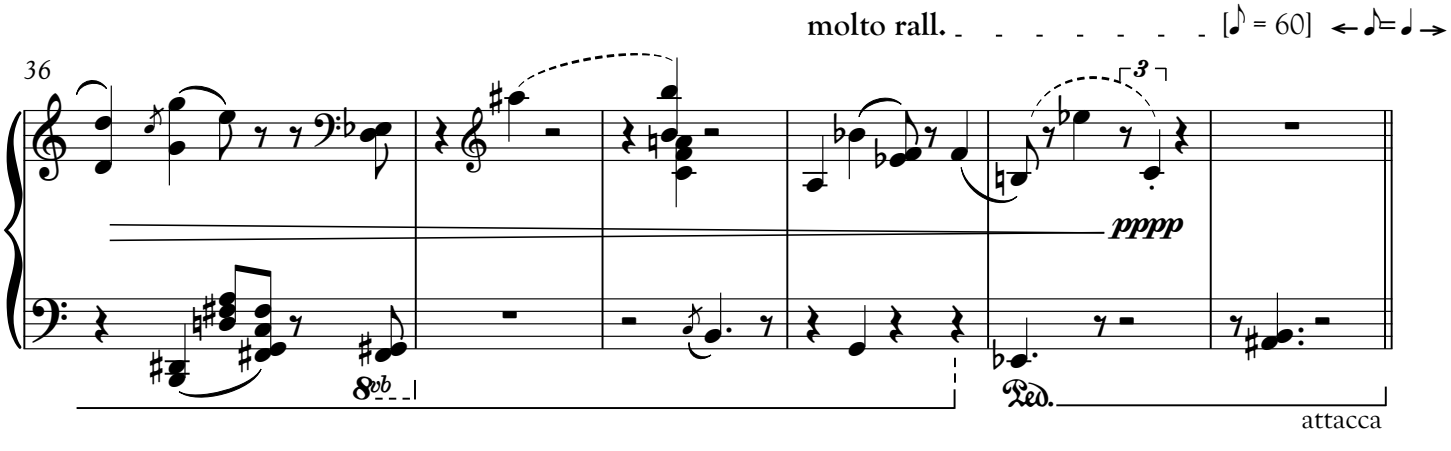
II | I hear arrays:

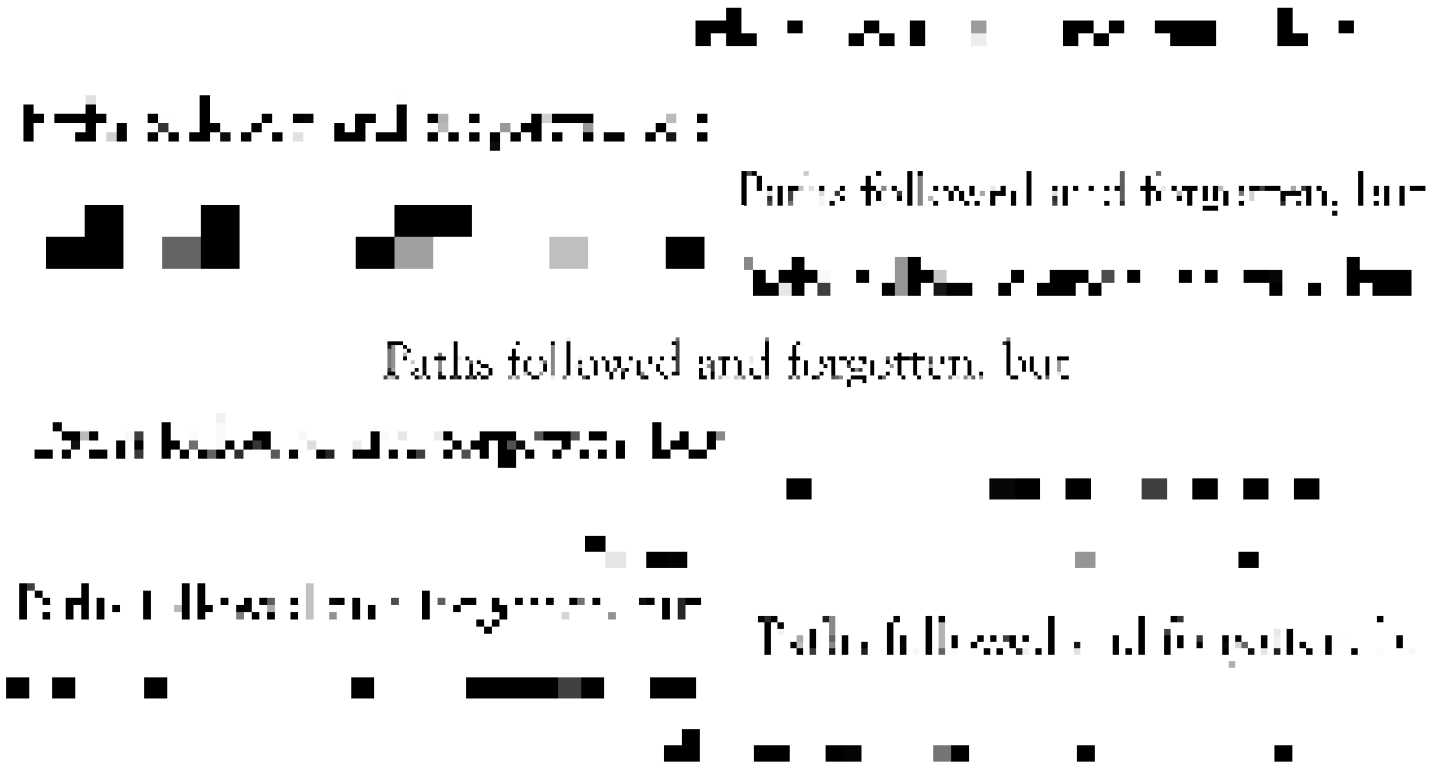



17
poco
mf
mp
19
p
semplice
Ped.
23
fff
mp
Ped.
26
mf
joyous
p
f


28
(f)
Ped.


30
mp semplice
secco
8va
mf
ffff
mp
Ped.
Ped.


molto rall.
[♪ = 60]
36
pppp
8vb
Ped.
attacca


Paths followed and forgotten, but
Paths followed and forgotten, but

III | Paths followed and forgotten, but

Steady, mechanical ♩ = 60

ff *incessant*

8va

1

ffz

8vb

legato

pppp *meandering, distant; cresc. poco a poco to b. 31*

Ped.

u.c.

*accidentals only apply to the notes they immediately precede.

5

mp

8va

(***ppp***)

8

f

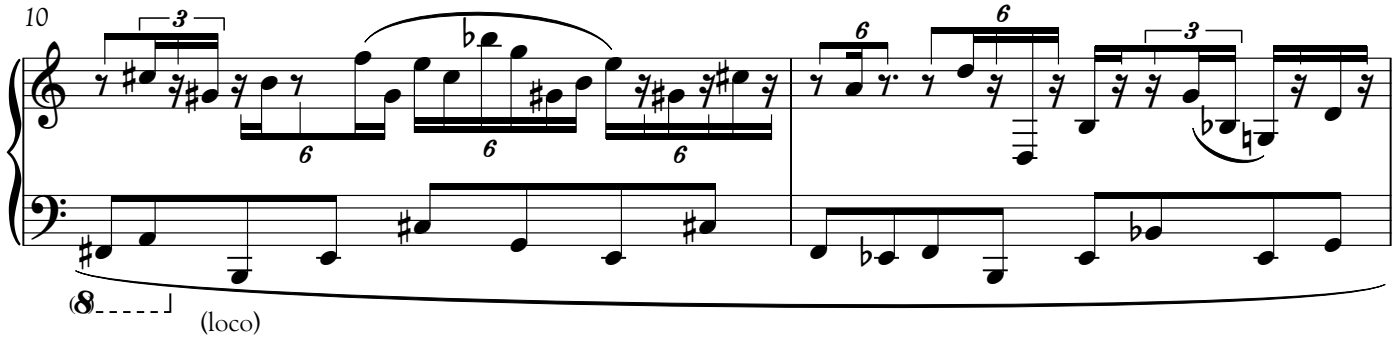
(loco)

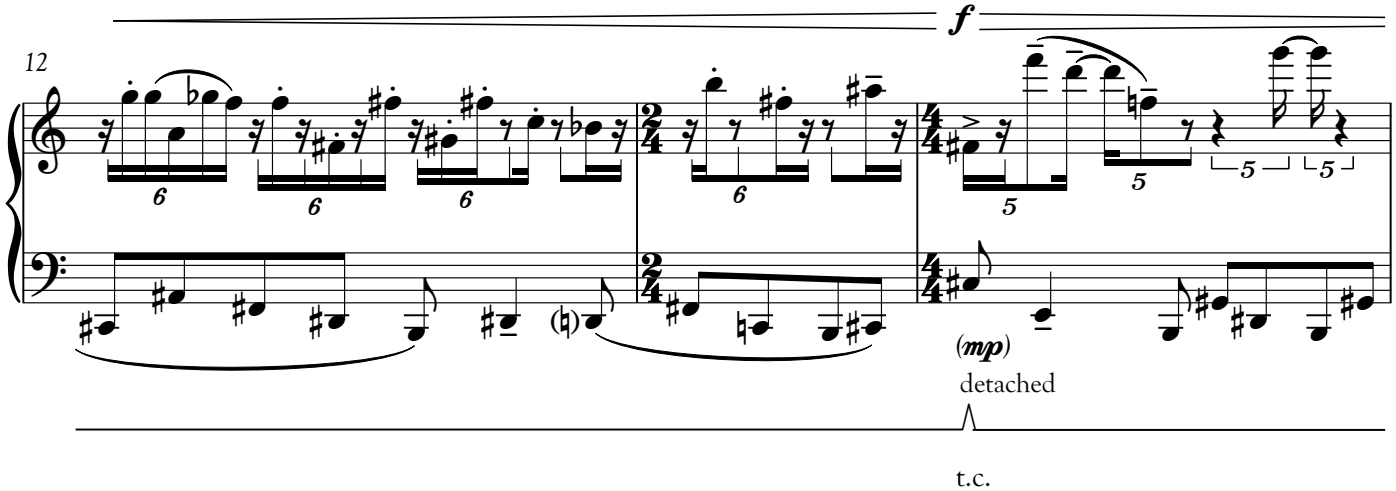
p *sub. poco espress.*

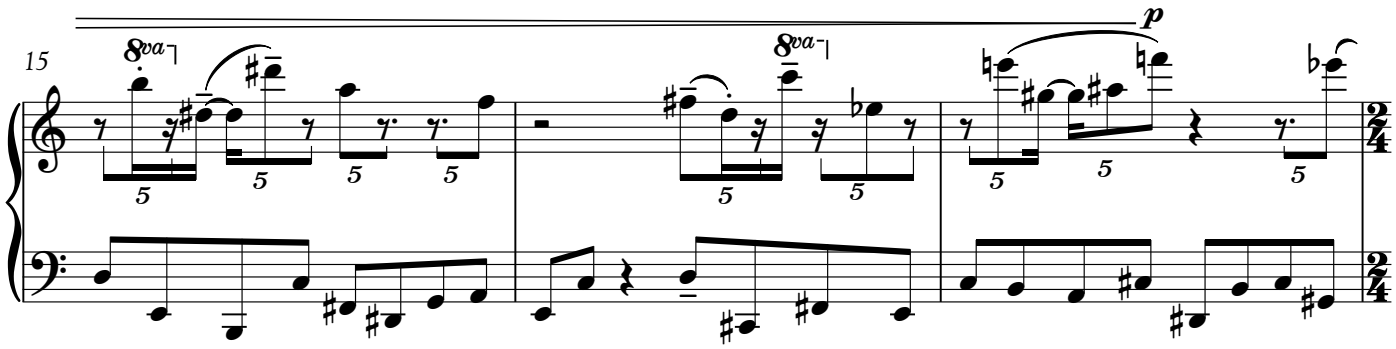
8

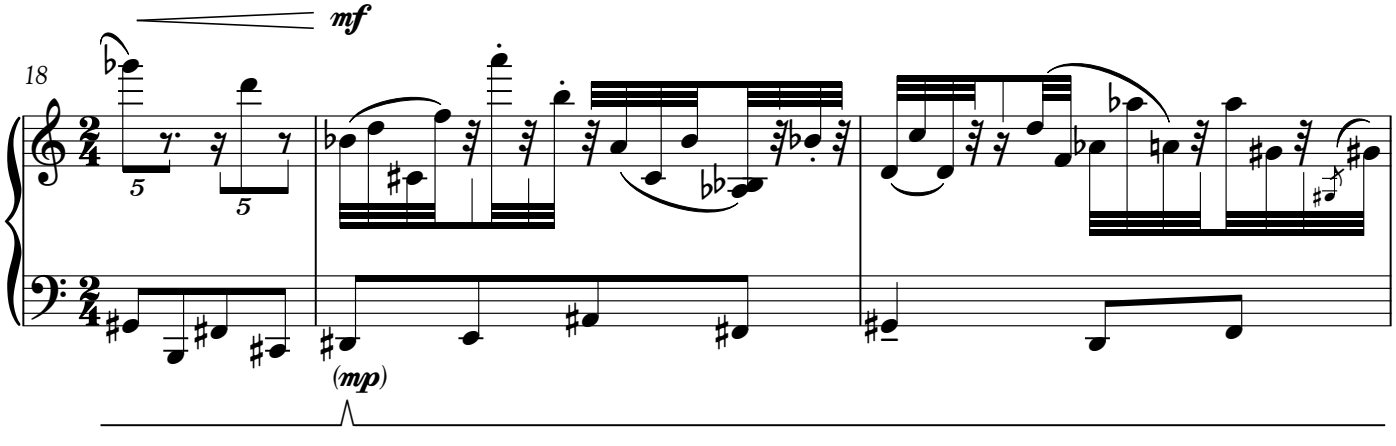
(***pp***)

8

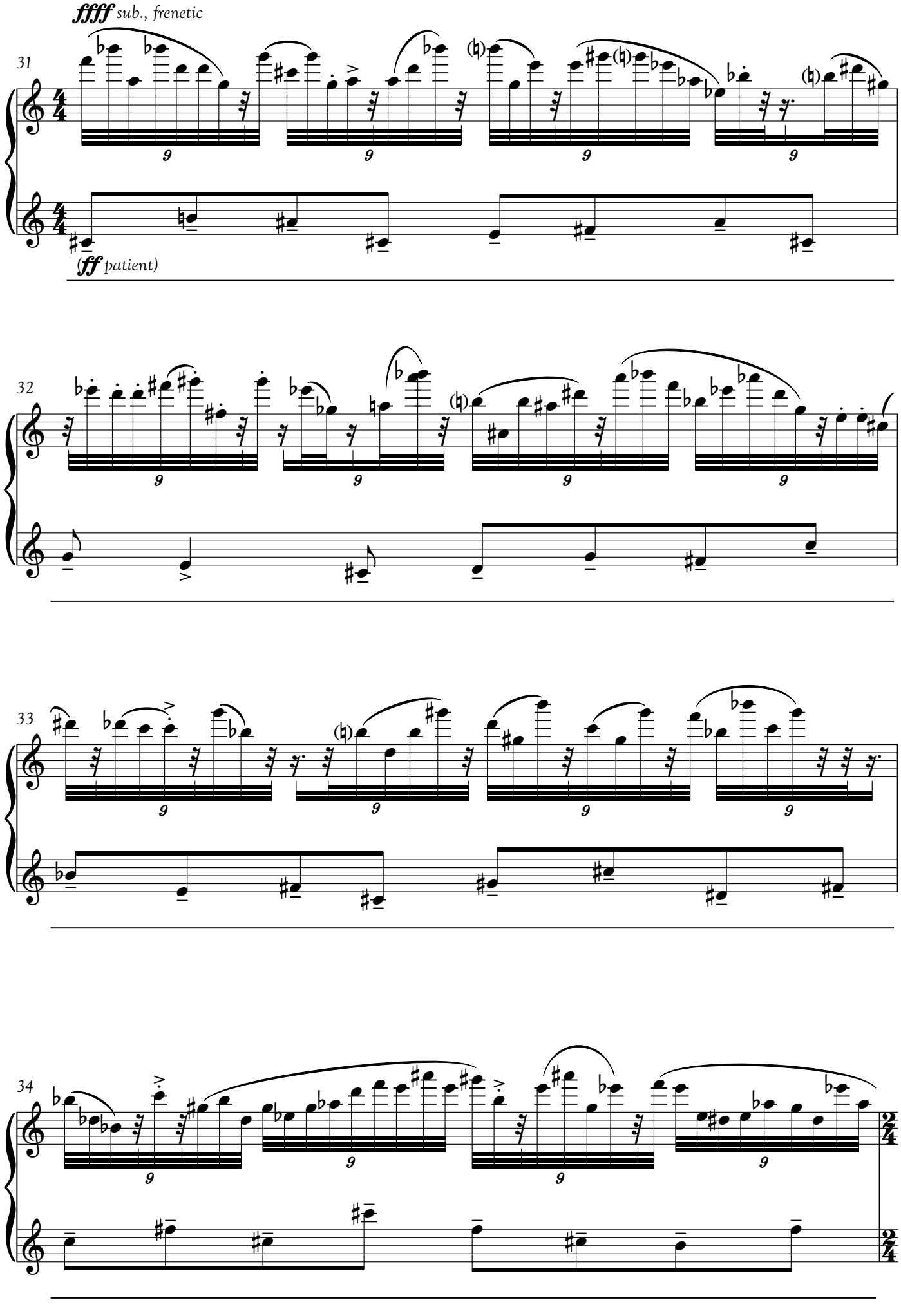

10
(loco)

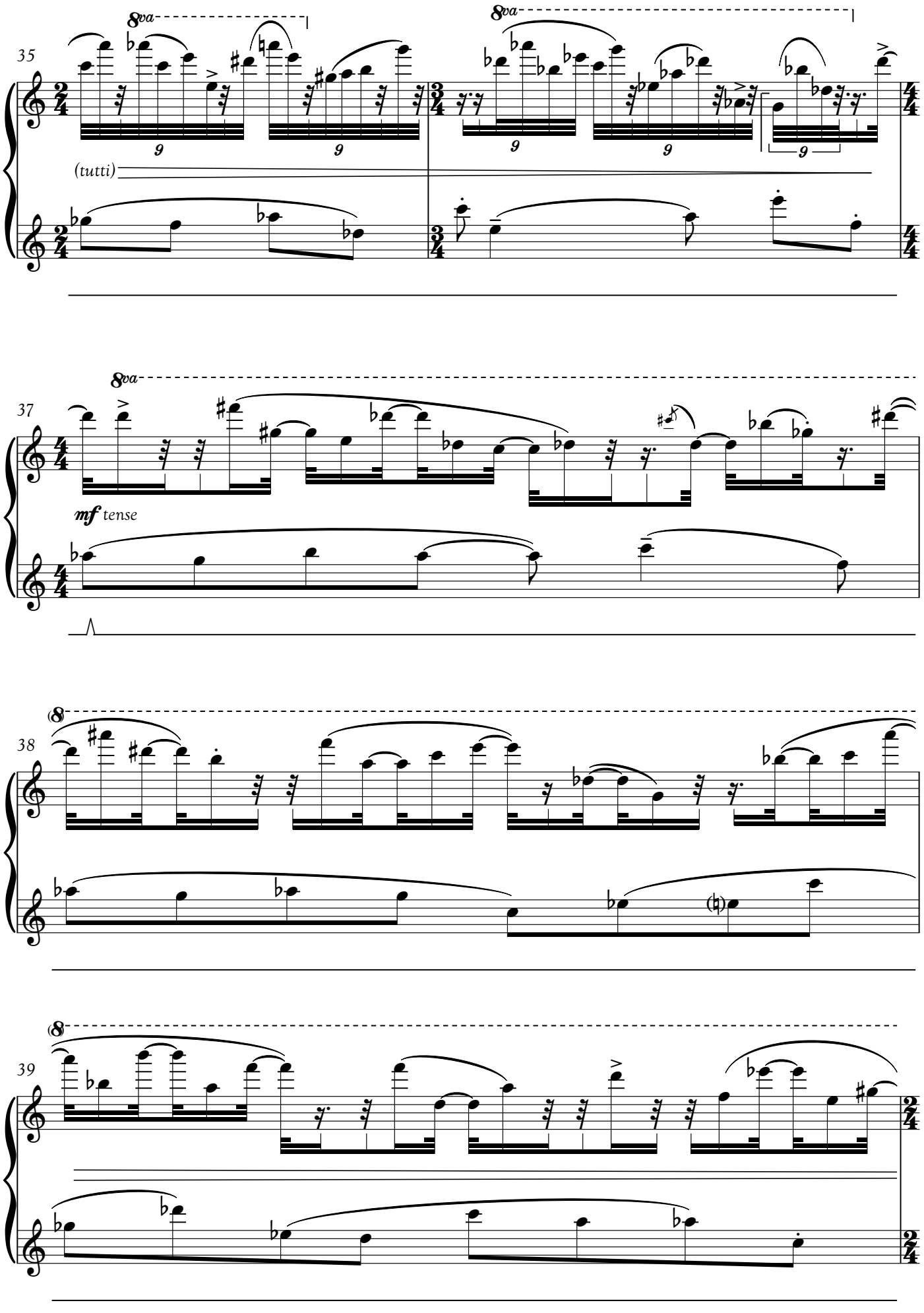

f
12
(mp)
detached
t.c.

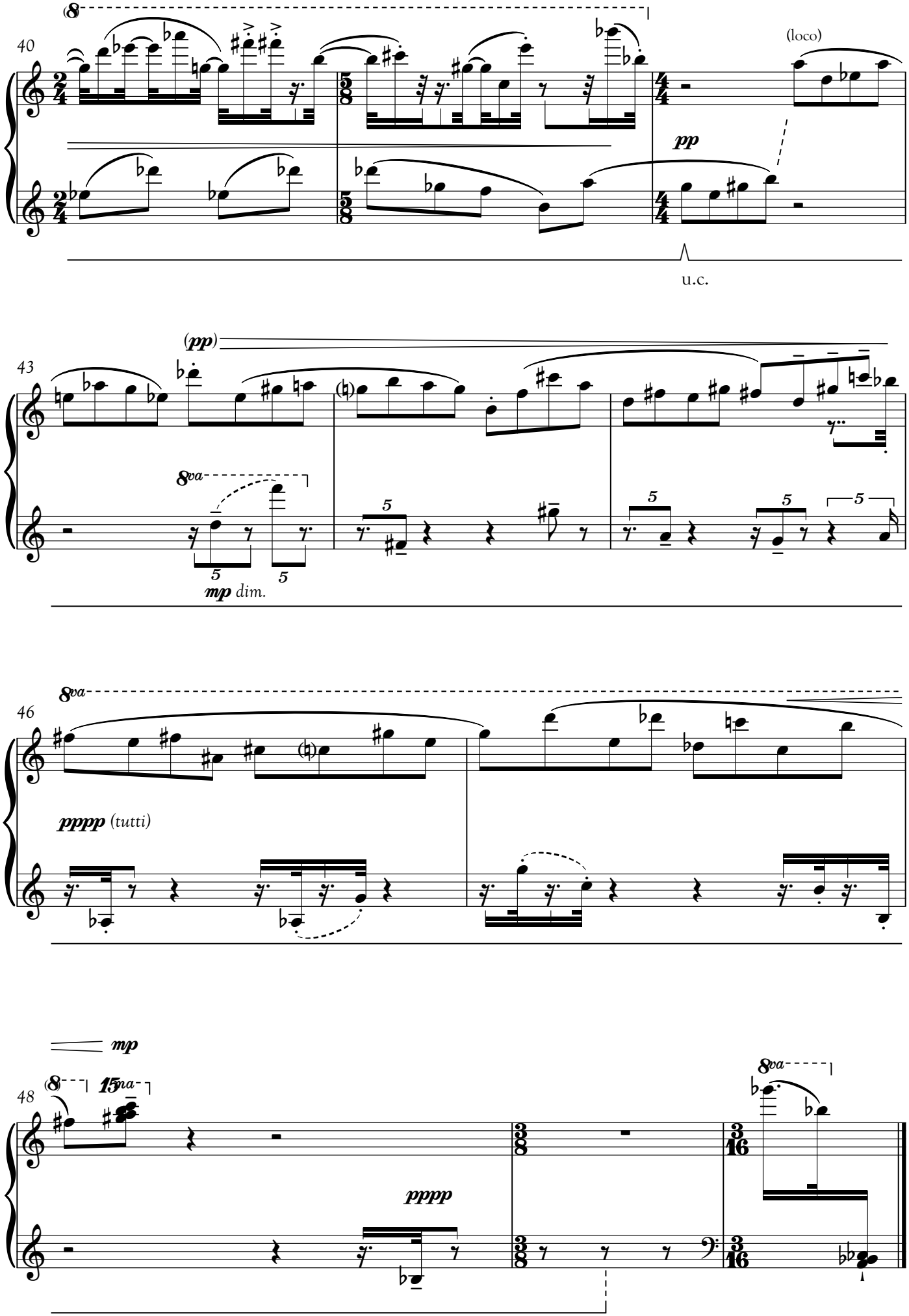

p
15

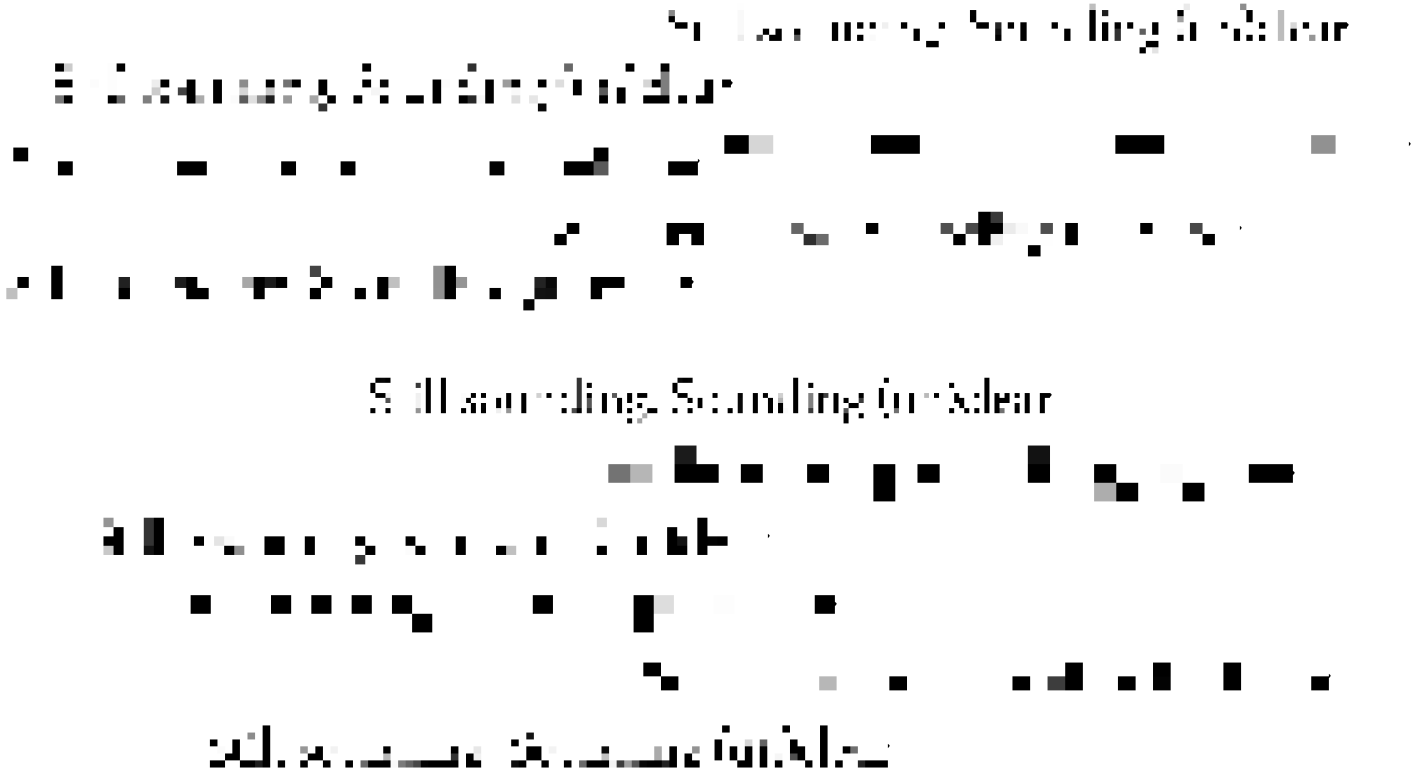

mf
18
(mp)


21
24
26
ff wailing
(mf)
29


fffff sub., frenetic
31
(ff patient)
32
33
34


35
8va
8va
(tutti)
37
8va
mf tense
38
8
39
8


40
8
(loco)
pp
u.c.
43
(pp)
8va
5
mp dim.
46
8va
pppp (tutti)
mp
48
8
15ma
pppp
8va



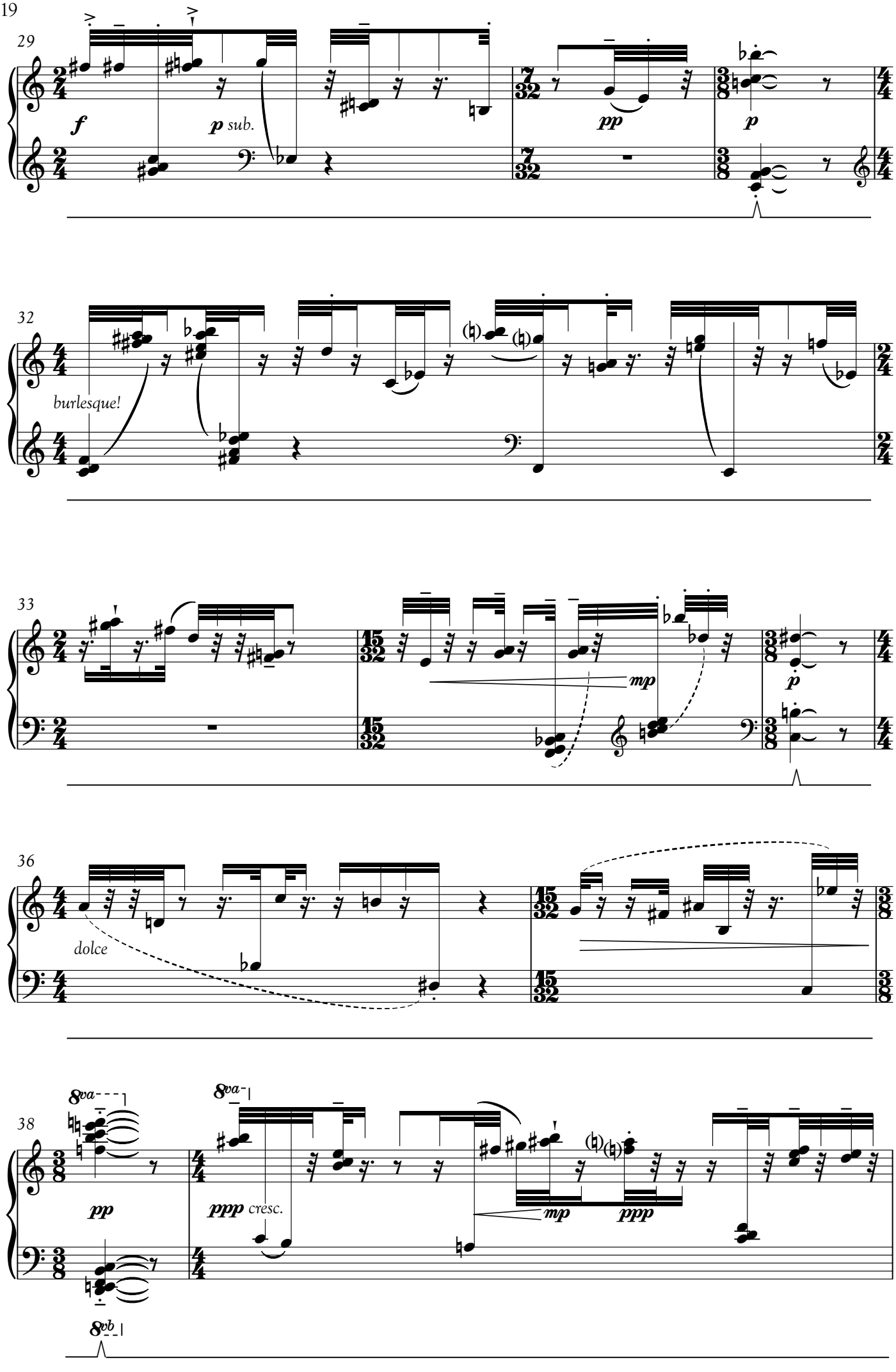
IV | Still sounding. Sounding (un)clear




8
mp
ff
(ff)
10
(ff)
11
mp echo
p
mf
chromatic cluster; flat hand
12
pp
ffff
8va
8vb


14
8va
8va
mp unstable
fffff sub.
ff
15
8va
mf jazzy, obnoxious
(loco)
16
p sub.
ff
8vb
8vb
(D♯)
17
dim.
11/32
11/32


18
p tranquil, solemn
20
pp
mp bright
pp
23
mf
pp
27
f
p cresc.


29
f
p sub.
pp
p
32
burlesque!
33
mp
p
36
dolce
38
8va
pp
8va
ppp cresc.
mp
ppp
8vb

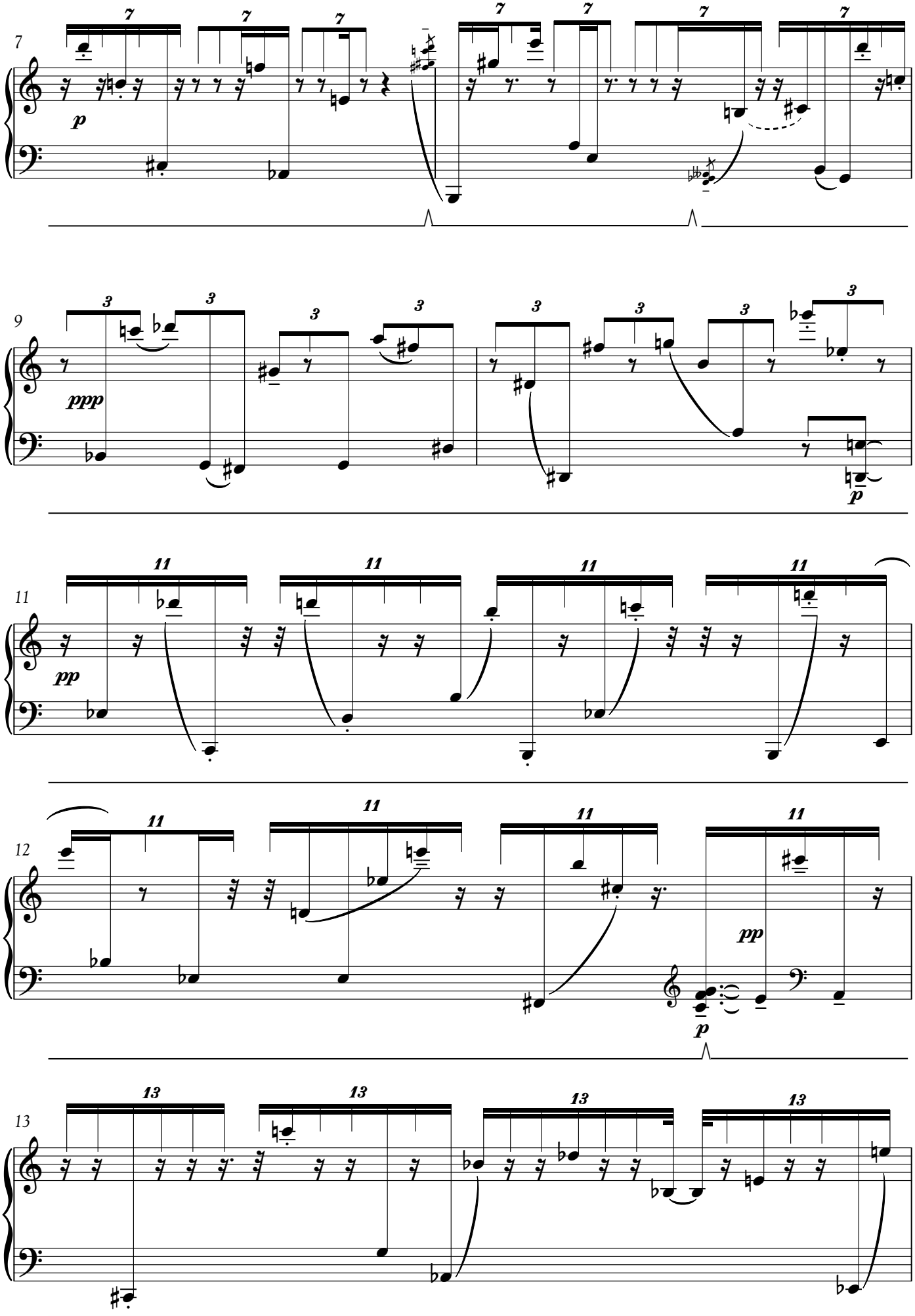

40
mp
mp
f
41
mf
8va
8vb
ppp
pp
42
8va
ppp
p
44
ppp confused
fffff
Ped.
*catch resonance immediately after attack
attacca

Until nothings remain.

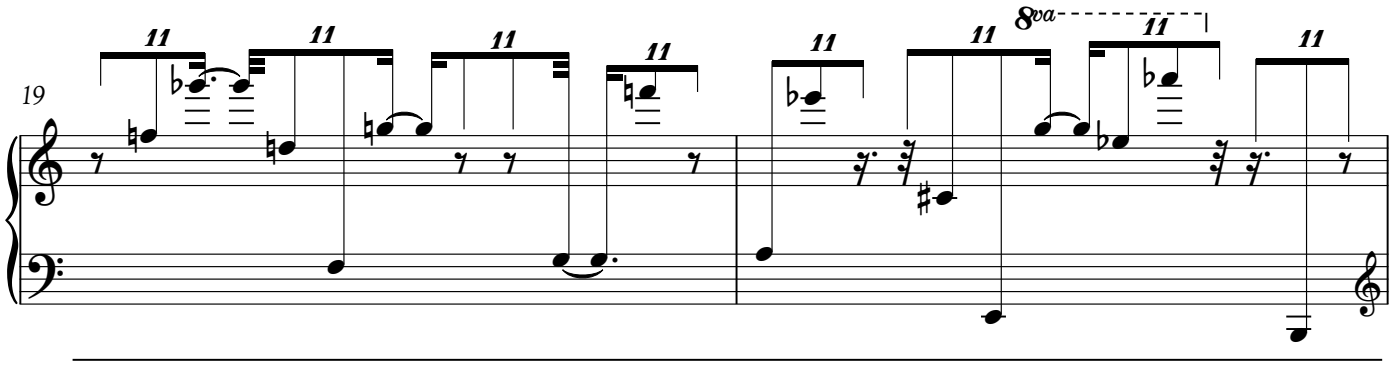
Until nothings remain.

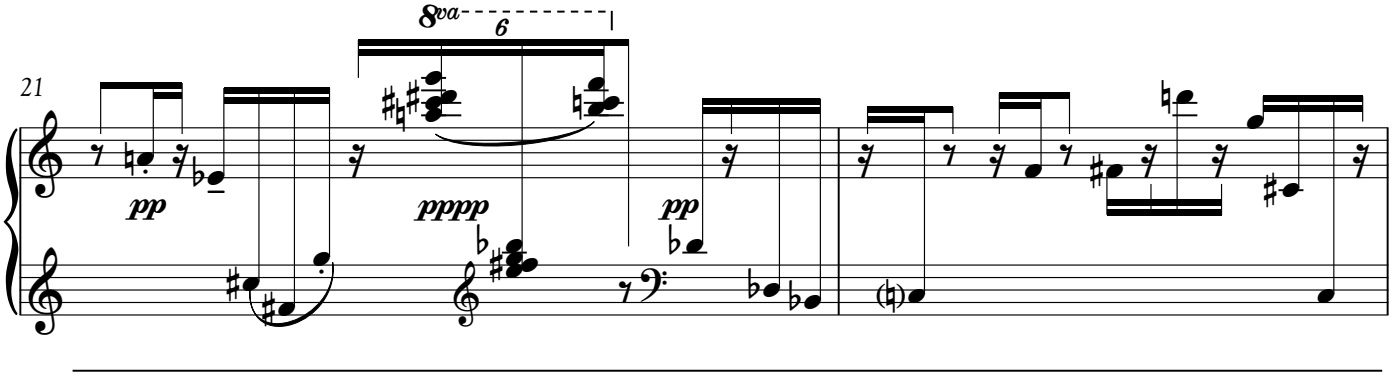
V | Until nothings remain.

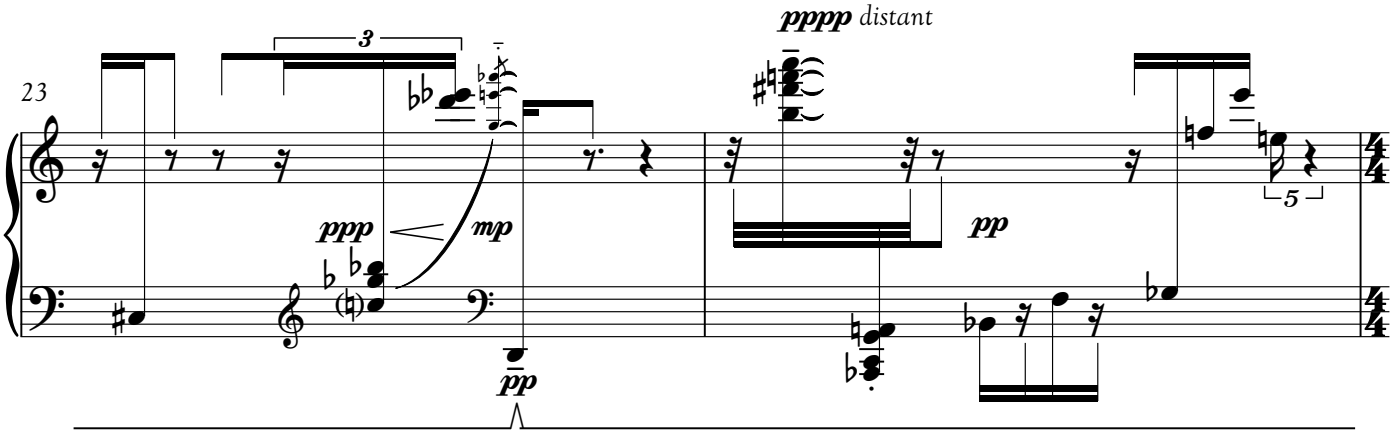


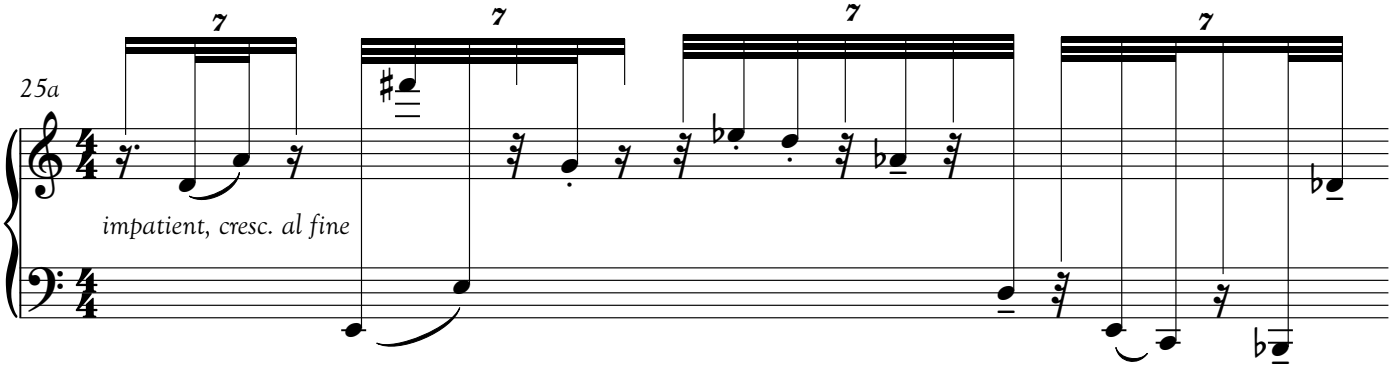

7
p
9
ppp
p
11
pp
12
p
pp
13

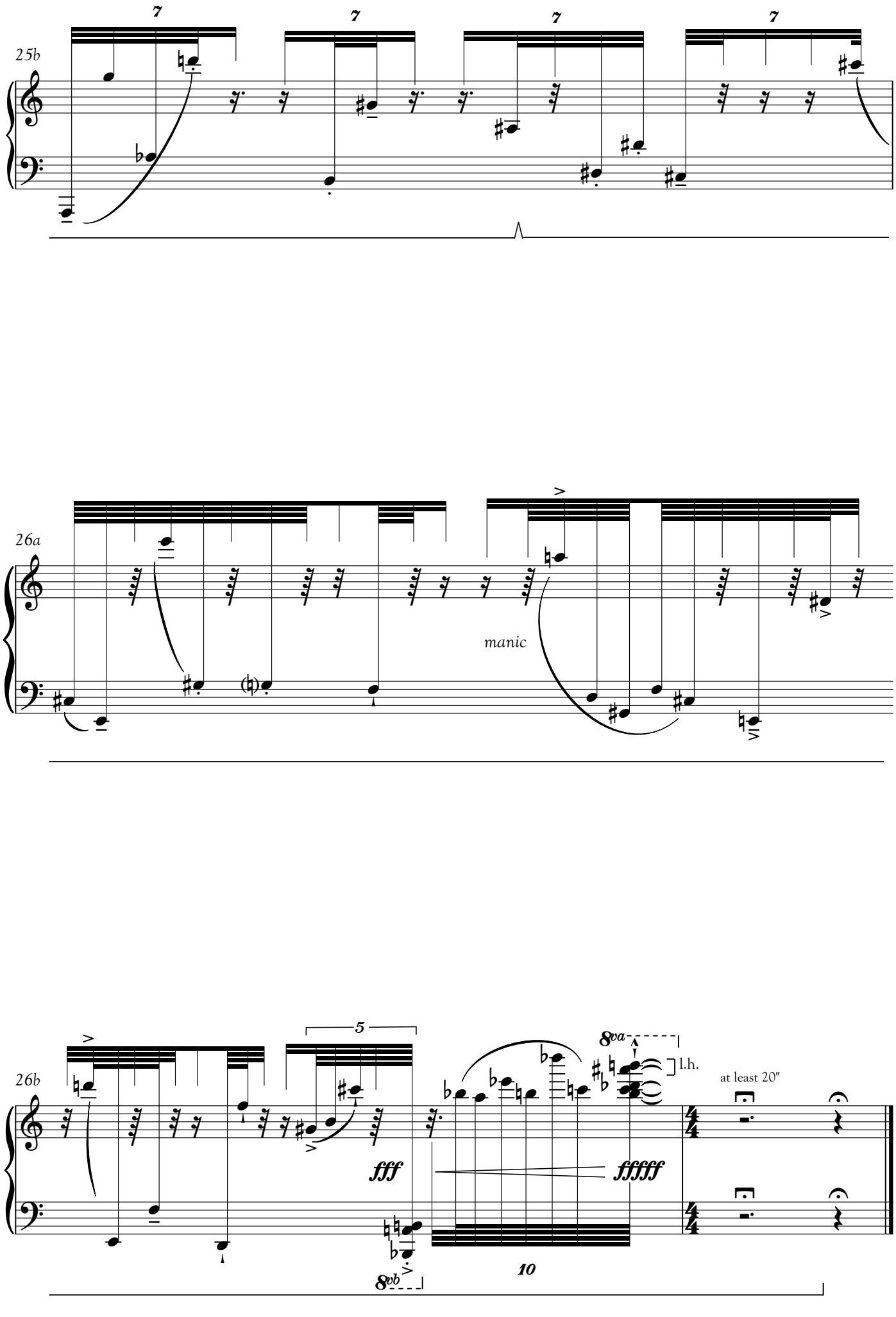

14
13
13
13
13
mf
pp
Ped.
15
mp
16
5
5
5
5
5
5
17
9 8va
9 (loco)
9
9
5
5
5
ppp
OFF
Ped.


19
11
11
11
11
11
11
8va
11
11


21
8va
6
pp
pppp
pp


23
3
pppp distant
ppp
mp
pp
pp
5


25a
7
7
7
7
impatient, cresc. al fine


25b
7
7
7
7
26a
manic
26b
5
8va
l.h.
fff
fffff
10
8vb
at least 20"