

From the revelation of Breavman, (an hallucination for piano)

The Story:

At the piano, the consciousness has an idea: he thinks upon it, meditates it forwards, upside down, backwards, upside down and backwards, then all four variants of the same idea collide onto each other all at once. He is obsessed with it and he soon becomes tangled in his meditating and breaks down onto one single repeated note. Lost, he follows this note into a dream, or perhaps more a nightmare. His first hallucination is of the Totalitarianism (*der Totalitätismus*) — soldiers marching off to destroy all humanity and to enslave individuals' wills. He watches, aloof until the soldiers spot him and chase him. He narrowly gets away by sneaking and scampering into the cracks and ruins of the devastated, conquered city. He finds himself in a garret, which he recognizes as his own, and realizes that he is a dissident. In his second hallucination (*der Dissident*), he solemnly broods over his work and his present plight, having fallen into the hands of the Totalitarianism. He is not yet discovered and contemplates between destroying his work to save himself, or attempting to flee. He never resolves his dilemma. While he is debating the soldiers march in. They scramble and fight and he hides further in the shadows of his garret. The soldiers, either to force the dissident out or simply to destroy him and his work, light the garret on fire. This is the third hallucination, the Burning (*Das Brennen*). Here he watches everything he has done and has known turn to ash. He manages by some bitter miracle to survive the fire and drag himself out of the building. He scans over the city, all burnt. He is utterly desolate and broken. From this void he hears a lone bird in the distance singing to itself (*das Vogelslied*), his fourth hallucination. The bird's song melts into his final hallucination, the March of Time (*der Marsch der Zeit*), in which he envisions the ticking of time as the marching feet of soldiers fading off over the horizon. He sees glimpses of his earlier hallucinations, they all pass. On this train appears his original idea, which persists over and over again, each time being cut short by its next repetition until it dissolves into the one thought the consciousness worships and fears: the bitter miracle. Then the march dies into the far distant light — has time ended? The piece ends with his question and he awakes from his dreaming.

Duration: 7 minutes.

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(an hallucination for piano)

Scott Morris

if i were to dream . . .

Slowly, deliberately ($\text{♩} = 54$)

A musical score page featuring two staves. The top staff is treble clef and the bottom is bass clef. The music consists of eighth and sixteenth note patterns. A dashed oval encloses the right side of the top staff. Below the staves, the instruction *sotto voce sempre, meditating* is written.

A musical score page featuring two staves. The top staff is treble clef and the bottom is bass clef. The music consists of eighth and sixteenth note patterns. Dashed vertical lines divide the measures.

A musical score page featuring two staves. The top staff is treble clef and the bottom is bass clef. The music consists of eighth and sixteenth note patterns. Measure 7 starts with a rest. The right hand (R.H.) is labeled above the top staff, and the left hand (L.H.) is labeled below the bottom staff.

A musical score page featuring two staves. The top staff is treble clef and the bottom is bass clef. The music consists of eighth and sixteenth note patterns. Measure 11 starts with a rest. The right hand (R.H.) is labeled above the top staff, and the left hand (L.H.) is labeled below the bottom staff. The bass staff includes a bass clef and a key signature of one sharp.

2

14

L.H. R.H.

17

- - - -

20

- - - -

22

- - - -

I. Der Totalitärismus

24 March-like ($\text{♩} = 116$)

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f Festerling, suddenly vivid

27

reed

30

fff

Slower ($\text{♩} = 108$)

33

p

37

4

42

accel.

Tempo Primo

47

p festering

51

54

p

ppp

II. Der Dissident

Andante

57

p

61

65

69

mf

73

sub f

p

6

77

III. Das Brennen

Presto ($\text{♩} = 136$)

81

senza Ped.

85

89

p con Ped.

93

ff *p*

senza Ped.

*this should be an unmeasured continuation of the tremolo

97

f

p

Ped. Ped. Ped. Ped.

100

p

*

103

fpp

v

Ped. *

Musical score for piano, four staves, measures 106-112.

Measure 106: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 107: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 108: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 109: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 110: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 111: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

Measure 112: Treble staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp. Bass staff: Rest, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp.

114

fff

Ped.

Ped.

*

p

117

f

con Ped.

119

v

accel

121

8va

124

127

L. H. R. H.

L. H. R. H.

129

L. H. R. H.

L. H. R. H.

132

ff

mp

135

138

141

144

* cluster chord with both arms, as many keys as possible (don't worry about written pitches)
Lunga

Lunga

ffff

Ped.

IV. Das Vogelslied

Freely, as a distant bird($\text{♩} = 74$)

148

pp (echo)

p

con Ped.

148

151

154

V. Der Marsch der Zeit

Moderato($\text{♩} = 96$)

149

pp

* *p*

con Ped.

154

159

not Fast

164

169

174

179

L.H.

R.H.

L.H.

14

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 183 begins with a forte dynamic. The right hand plays a sixteenth-note pattern starting on B-flat, followed by eighth notes on A and G-sharp. The left hand provides harmonic support with sustained notes and chords. The right hand continues with eighth-note patterns, including a sequence of B-flat, A, and G-sharp. The left hand maintains harmonic stability with sustained notes and chords.

187

A musical score for piano, page 187. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of two measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The music is written in common time.

192

A musical score for piano, page 192. The top staff uses a treble clef and shows a complex sequence of chords and grace notes, starting with a G major chord followed by various inversions and临时调号 (key changes). The bottom staff uses a bass clef and shows sustained notes and a steady eighth-note pattern. The score is written on five-line staves with black and white keys.

196

Tempo Primo

ff

con Leo.

204 *vivace*

vivace

p

207 *8va*

8va

p

210

3

3

213

3

3

3

16

216

219

222

(rit) - - - - -

226

if i were . . .