

45: What Comes After Is More Important

Piano

Mark Winges

45: What Comes After Is More Important

for Nicholas Phillips

Program note

45: What Comes After Is More Important is a short piece about a slice in time when a seriously broken biped happened to hold a certain sway over a certain percentage of the earth's population. The piece is in two parts: the first section represents the small, pathetic world of 45, the second section is a reminder that however overwhelming and damaging the world of 45 seemed to be, the world still has beauty and will continue without 45.

The first section is a literal depiction of 45. It consists of one loud, repeated note: a D-natural, played at the high (right) end of the piano keyboard. There is nothing else. It is all about D. It doesn't know how to talk about anything except D. Toward the end of this section, there are some spoken sounds, but they are not even words. They are just meaningless utterances.

The first section stops abruptly, simply cut off. The second section's gentle importance seems to have been there all the time, even if it was masked. It focuses around a G-sharp, the furthest possible "distance" (a tritone) away from D-natural. The second section contains no D-naturals at all. Its rich sounds can say everything it needs to say without even acknowledging the existence of 45. What comes after 45 truly is more important.

duration: ca. 6½ minutes

For Nicholas Phillips
45: What Comes After Is More Important

Mark Winges (2018)

incessantly annoying, ♩ = 96-100

15^{ma}

Piano

ff sempre

3 *(15)* *sempre 15^{ma}*

Pno

sempre 15^{ma}

5

Pno

sempre 15^{ma}

8

Pno

11

Piano score for measures 11-12. Measure 11 is in 4/4 time. Measure 12 is in 5/4 time. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes.

13

Piano score for measures 13-14. Both measures are in 4/4 time. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes with grace notes.

15

Piano score for measures 15-16. Both measures are in 4/4 time. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes with grace notes.

17

Piano score for measures 17-19. Measures 17 and 18 are in 4/4 time. Measure 19 is in 3/4 time. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes with grace notes.

20

Piano score for measures 20-21. Both measures are in 4/4 time. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes with grace notes.

22

Pno

Musical notation for piano part, measures 22-24. The piece is in 4/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 22 starts with a quarter rest in the right hand. Measure 24 ends with a fermata over the final note in both hands.

25

Pno

Musical notation for piano part, measures 25-26. The piece is in 4/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 26 ends with a fermata over the final note in both hands.

27

Pno

Musical notation for piano part, measures 27-28. The piece is in 4/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 28 ends with a fermata over the final note in both hands.

29

Pno

Musical notation for piano part, measures 29-31. The piece is in 4/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 31 ends with a fermata over the final note in both hands, and the time signature changes to 3/4.

32

Pno

Musical notation for piano part, measures 32-34. The piece is in 3/4 time. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes. Measure 34 ends with a fermata over the final note in both hands.

35

Pno

38

Pno

41

Pno

43

Pno

tap with knuckle on keyboard lid
or other resonant spot of case

45

Pno

47

Pno

49

Pno

51

Pno

53

Pno

56

Pno

spoken, explosive: k k

58

Pno

k k unvoiced: t

60

Pno

t [voiced] k k

62

Pno

(end finely etched, $d = 52-54$
15ma) loco \square

(end 15ma) p sub.
loco \square

k Red.

65

Pno

pp mp Red.

70

Pno

p mp sempre molto legato p Red.

74

Pno

mp *p* *pp*

(Ped.) Ped. con ped. sempre

79

Pno

mf *p*

Ped.

84

Pno

pp *mp*

Ped. Ped.

88

Pno

p

(Ped.) Ped.

92

Pno

mf
p
pp
f

3

Ped.

96

Pno

mf
p

Ped.

100

Pno

sempre p

Ped.

105

Pno

mf

Ped.

110

Pno

pp *p*

Red. *(Red.)*

114

Pno

mp *p*

Red. *(Red.)*

118

Pno

pp *mp*

Red. *(Red.)*

122

Pno

dim. al fine *8va*

Red. *(Red.)*