

AMERICAN COMPOSERS EDITION

LANSING McLOSKEY

Suite hypnagogique

for piano

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Lansing McLoskey

Commissioned by Scott Holden.

*This work was composed while in residence at Copland House, Cortlandt Manor,
New York, as a recipient of the Copland House Residency Award.*

Suite hypnagogique

- I. Prélude
- II. Choral sans fin
- III. Petite toccata fragmentée
- IV. Chanson
- V. Une petite grande fugue

Approximate duration: 7-10 minutes

PERFORMANCE INSTRUCTIONS:

All five movements are performed simultaneously. No two performances will be alike.

Start with ① (first measure of the toccata). Immediately start playing the chorale loop ②, continuing until the end. The chorale loop can be played with both hands, or just the right or left hand, depending on what else is being played. The tempo/durations and dynamics of the loop should fluctuate throughout, in a 'musical' way.

After playing the chorale loop 2 ½ times, the fugue ③ enters. Note that the rhythm of the fugue subject as notated in the original form is to be ignored; it's like the rhythm of how a Hindemith-esque fugue would be played in real life. The fugue subject – as each of the movements – will be broken up played freely, while continuing the chorale loop at all times. The last note of the subject should be repeated as many times as desired, obsessively, yet in an irregular rhythm.

The prelude ④ starts in the middle of the first statement of the fugue subject, but only the first measure. The rest of the prelude should be spread out throughout the piece. Note: The prelude can be played once or twice through; the repeat can be ignored for a shorter performance.

The chanson melody ⑤ can start any time, and should always feel linear, connected, and *cantabile*, despite being interrupted.

The four inner measures of the toccata can be placed anywhere, anytime, and should contrast sharply with whatever is happening.

The third appearance of the fugue is in *stretto*. The statement that starts in treble clef on A enters first, followed by the statement on B \flat (which alternates between the two registers), then go back and forth between the two.

Motives from the fugue (such as the descending half-steps or a note repeated many times) can be inserted at any time, register, or tempo, as desired.

When the prelude, fugue, and chanson have each been played to their conclusions, the piece ends with ⑥ the final flourish of the toccata.

NOTES

It came to me in the course of two nights between the hours of midnight and 4am, lying for hours in a half-awake/half-dream state known as hypnagogia - aka “État hypnagogique.” In this period of “natural fragmentation of consciousness,” the brain starts to dismantle the models and concepts we use to interpret the world, leading to lucid dreams, trancelike conditions, and moments of experience unconstrained by our usual mental filters and cognition.

One common phenomenon experienced during hypnagogia is that time and chronology start to become untethered; two minutes may feel like three hours, and vice versa, and events – whether imagined or memories of actual occurrences – can happen simultaneously, out of order, or repeated in quasi-loops.

It was during this state that I heard this piece almost in its entirety: a suite of five distinct movements for piano, yet they unfolded simultaneously – but not in the definition of “simultaneous” in the real world. Imagine playing, say, five pop/rock songs at the same time; in the real world, the resultant sound would be a jumbled mish-mash of simultaneous and conflicting soundwaves. But in hypnagogia, five songs can play at the same time while remaining entirely discrete.

An alternate title might have been “Homage to Jonathan Kramer,” referring to his groundbreaking writings about multiple temporalities in music: real time (clock time), musical time, and non-linear time. The prelude, chorale, toccata, chanson, and fugue are not intended to be heard as five movements shattered like broken stained glass and reassembled as a postmodern mosaic, but rather as five continuous, uninterrupted movements played intact and sequentially yet simultaneously.

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Suite hypnagogique

Lansing McLoskey

Petite toccata fragmentée

① $\text{♩} = 110$ $\text{♩} = 88$ $\text{♩} = 110$

⑥

Choral sans fin

Toujours et jamais la même $\text{♩} = 34-92$

② pp (pousser et tirer) → à la fin

The E \flat can be omitted when/if playing the chord with the left hand.

③ Une petite grande fugue

ignorer la durée ($\text{♩} =$)

(start Prélude here)

④

p

Stretto

4

Prélude

très lentement et rêvant ♩ = c.48

Musical score for 'Prélude' in 4/4 time, marked 'très lentement et rêvant' with a tempo of approximately 48 beats per minute. The score is written for piano (pp) and features a complex harmonic structure with many accidentals. It includes a first ending (1.) and a second ending (2.) with repeat signs. The bass line consists of sustained chords, while the treble line has a more active melodic line.

5

Chanson

adagio et à moitié endormi ♩ = c.72

Musical score for 'Chanson' in 4/4 time, marked 'adagio et à moitié endormi' with a tempo of approximately 72 beats per minute. The score is written for piano (p) and is described as 'très cantabile et flexible'. It features a prominent melodic line in the bass clef with many slurs and ornaments. The treble clef part provides harmonic support with chords and some triplet figures. A '8va' marking indicates an octave shift in the treble part.

toccata

m.1

chorale

fugue

prelude

chanson

[fugue stretto...]

toccata end

1

2

3

4

5

6