
J. GILL

ELIOT FRAGMENTS
(FOR CARTER)

for solo piano

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J. Gill
(2007)

In my end is my beginning

♩ = 84
* “

f *mf* *mp* *p*

senza pedale

* last five measures of 90+ by Elliott Carter (1994), published by Hendon Music (Boosey & Hawkes)

4

pp

6

pp *mp* *l.h.* *cresc. poco a poco*

(7)

(8)

f

8^{va} 3

(8)

(9)

f

(8)

10

p *molto* *sffz*

6 trem.

poco a poco rit. al fine

(8)

11

pp *corto*

n.

Because I do not hope to turn again

$\text{♩} = 48$

poco rit. - - - - - *tempo*

Because I do not hope

poco rit. - - - - -

Although I do not hope to turn

- - - - - *tempo*

rit. al fine

I have heard the mermaids singing, each to each

$\text{♩} = 42$

legatissimo

p ma molto cantando

staccatissimo

5

Musical score for the first system, measures 5-8. The right hand has a melodic line with a slur over measures 5-8. The left hand has a complex accompaniment with triplets and quintuplets.

Life is very long

♩ = 48

Musical score for the second system, measures 9-11. The right hand has sustained chords with a slur. The left hand has a bass line with a triplet and a "secco" marking. Dynamics include *p* and *8vb*.

4

Musical score for the third system, measures 12-14. The right hand has sustained chords with a slur. The left hand has a bass line with a triplet and a "mp" marking. Dynamics include *p* and *mp*.

Time and the bell have buried the day
 (But our beginnings never know our ends!)

♩ = 84

depress
silently

8^{vb}

2. Ped.
sempre
al fine

mf *mf* *p* *cresc.*

5

7

p *sf* *p* *sf* *sf*

8^{vb} 8^{vb}

10

p *un poco più* *pp* *pp* *un poco più* *pp* *sf* *f* *sf*

14

Musical score for measures 14 and 15. The piece is in 3/4 time. Measure 14 starts with a treble clef and a bass clef. The treble staff has a whole rest, followed by a quarter rest, then a triplet of eighth notes (Bb, Bb, Bb) with a fermata. The bass staff has a quarter note (Bb), a quarter rest, and a quarter note (Bb). Measure 15 has a treble staff with a quarter rest, followed by a quarter note (Bb), a quarter note (Bb), and a quarter note (Bb) with a fermata. The bass staff has a quarter note (Bb), a quarter rest, and a quarter note (Bb). Dynamics include *f*, *sf*, *p*, *cresc. un poco*, *sf*, and *ff*. There are three triplet markings over the eighth notes in both staves.

f *sf* *p* *cresc. un poco* *sf* *ff*

16

Musical score for measures 16, 17, and 18. The piece is in 3/4 time. Measure 16 starts with a treble clef and a bass clef. The treble staff has a quarter rest, followed by a quarter note (Bb), a quarter note (Bb), and a quarter note (Bb) with a fermata. The bass staff has a quarter note (Bb), a quarter rest, and a quarter note (Bb). Measure 17 has a treble staff with a quarter rest, followed by a quarter note (Bb), a quarter note (Bb), and a quarter note (Bb) with a fermata. The bass staff has a quarter note (Bb), a quarter rest, and a quarter note (Bb). Measure 18 has a treble staff with a quarter rest, followed by a quarter note (Bb), a quarter note (Bb), and a quarter note (Bb) with a fermata. The bass staff has a quarter note (Bb), a quarter rest, and a quarter note (Bb). Dynamics include *mf cresc.*, *sf*, *f cresc.*, *mp*, *pp*, *ff*, and *ff*. There are three triplet markings over the eighth notes in both staves. The word *lunga* is written above the final measure.

mf cresc. *sf* *f cresc.* *mp* *pp* *ff* *ff* *lunga*

Eliot Fragments (for Carter)
composed November 2007

Eliot Fragments is a collection of meditations on excerpted lines from T.S. Eliot's poetry as well as a set of tiny fantasies on *90+*, a work by Elliott Carter celebrating the 90th birthday of his long-time friend Goffredo Petrassi. The last five measures of *90+*, which are quoted at the beginning of *Eliot Fragments*, are a particularly poetic bit of music, and I have taken Carter's invitation to rhapsodize (*ripetere a piacere*) quite literally, spinning out my own music from his.

Eliot Fragments is in five extremely short movements, each headed by a line or two of Eliot's poetry and each developed from a musical idea present in *90+*:

"In my end is my beginning" ("East Coker", V) is the end of *90+* as theme-become-rhapsody.

"Because I do not hope to turn again" ("Ash-Wednesday", I) is a fantasy on a tonality.

"I have heard the mermaids singing, each to each" ("The Love Song of J. Alfred Prufrock") is a fantasy on a texture.

"Life is very long" ("The Hollow Men", V) is a fantasy on a sonority.

"Time and the bell have buried the day" ("Burnt Norton", IV)/"(But our beginnings never know our ends!)" ("Portrait of a Lady", III) is a fantasy on an accented beat.

-JG