JOHN ADAMS

PHRYGIAN GATES

for piano

Copyright © 1983 Associated Music Publishers, Inc., New York
All Rights Reserved International Copyright Secured Printed in U.S.A.
No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying or by any information storage and retrieval system, without permission in writing from the publisher.

ASSOCIATED MUSIC PUBLISHERS
New York/London

6/4?

Phrygian Gates was composed in 1977-78 for the pianist Mack McCray and funded by a group of the Board of Trustees of the San Francisco Conservatory of Music, and was first performed on March 17, 1978 in Hellman Hall, San Francisco.

PERFORMANCE NOTES

■ Special attention should be given to equalizing the volume of both hands so that no single pattern ever dominates another. Never at any point should one hand become "primary" and the other "secondary." Likewise, in a repeated pattern, care should be given so that no single note predominates over the others. (Given the resonant idiosyncracies of the piano, some pitches will appear louder than others. Hence the pianist must listen carefully and constantly adjust the weight of attacks.)

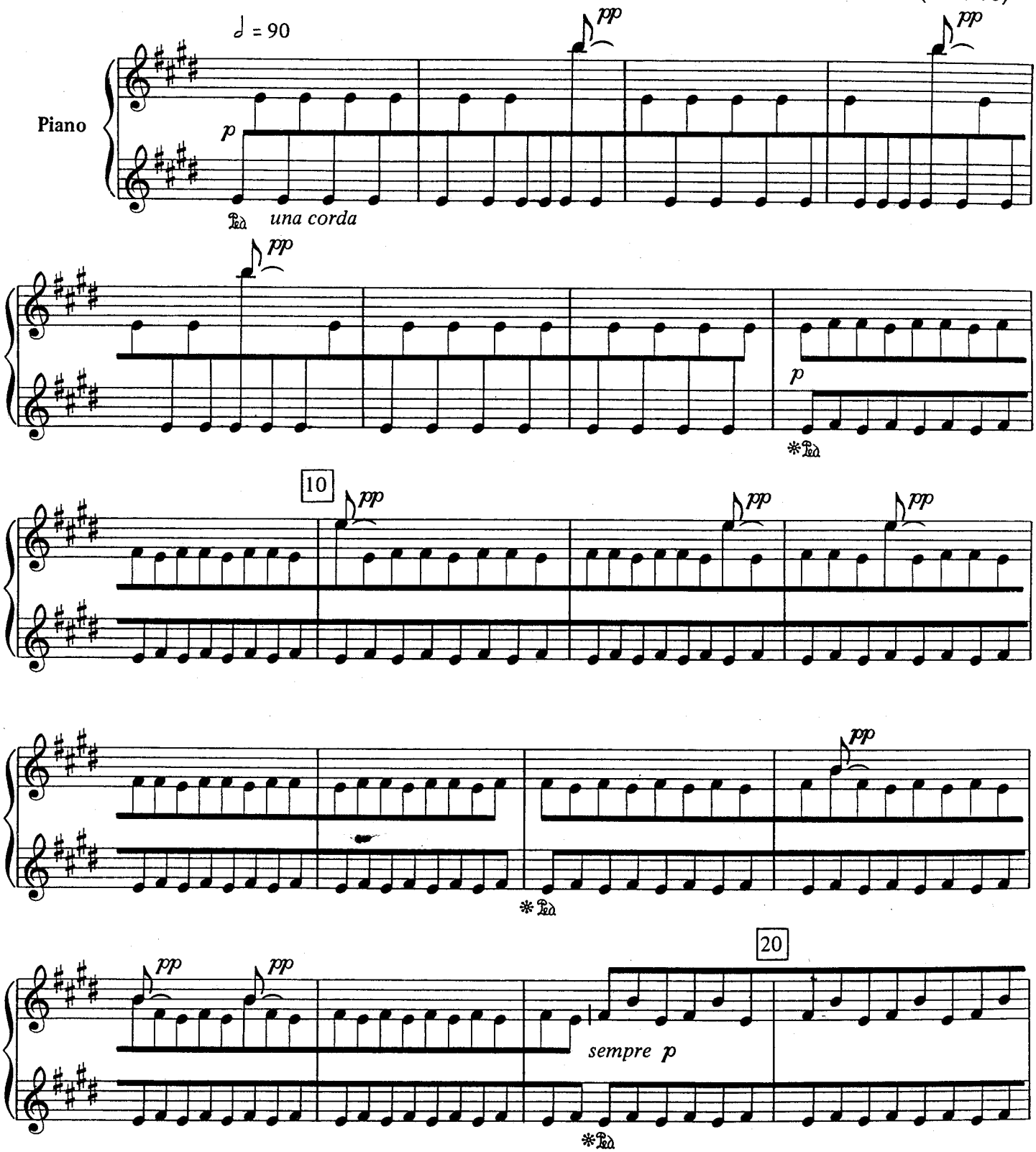
■ Marks (double-stemmed notes which indicate structural points) should not necessarily be played louder than their context, except where indicated.

■ Pedaling indications are given as ideals; individual adjustments should be made with these in mind.

for Mack McCray

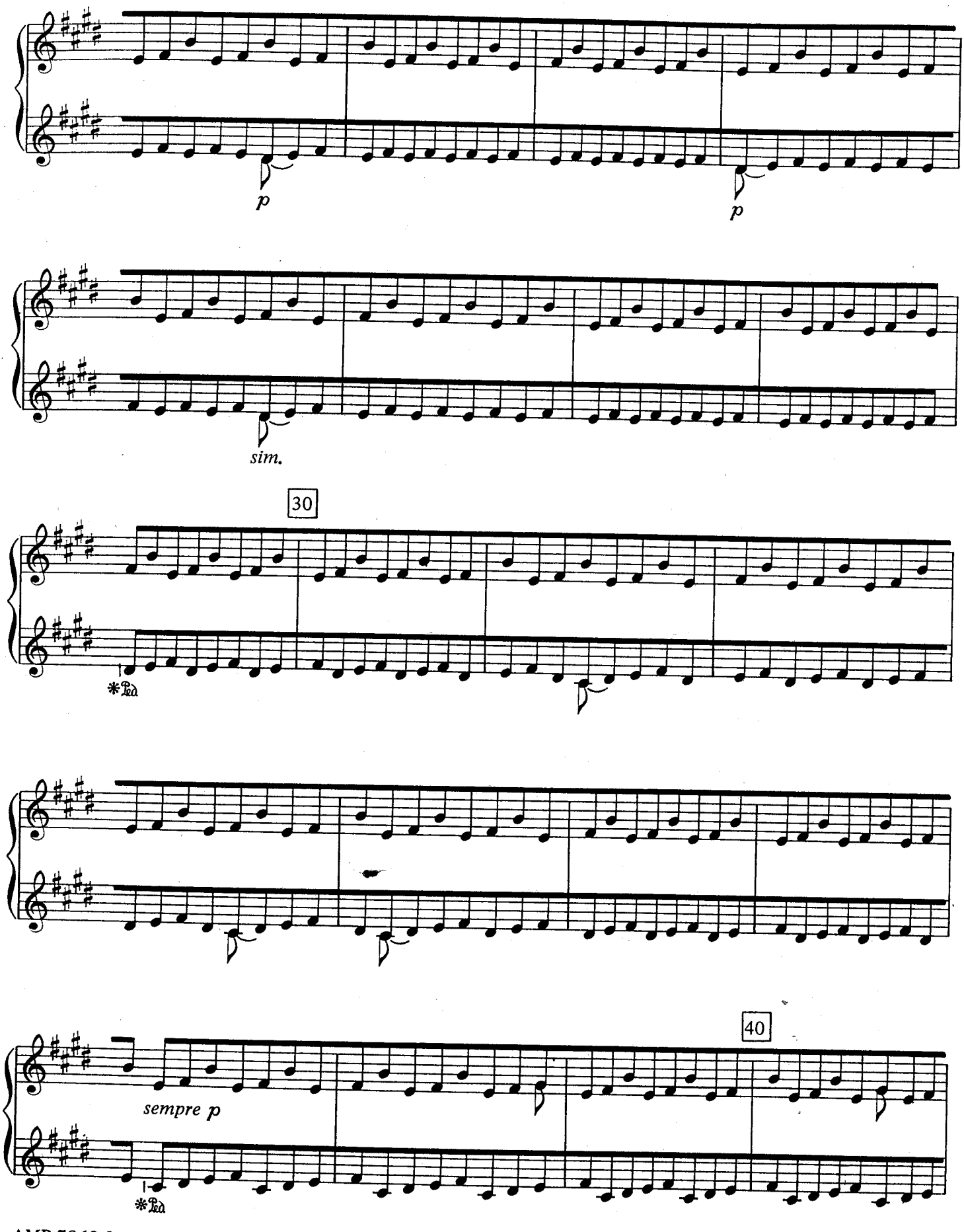
PHRYGIAN GATES

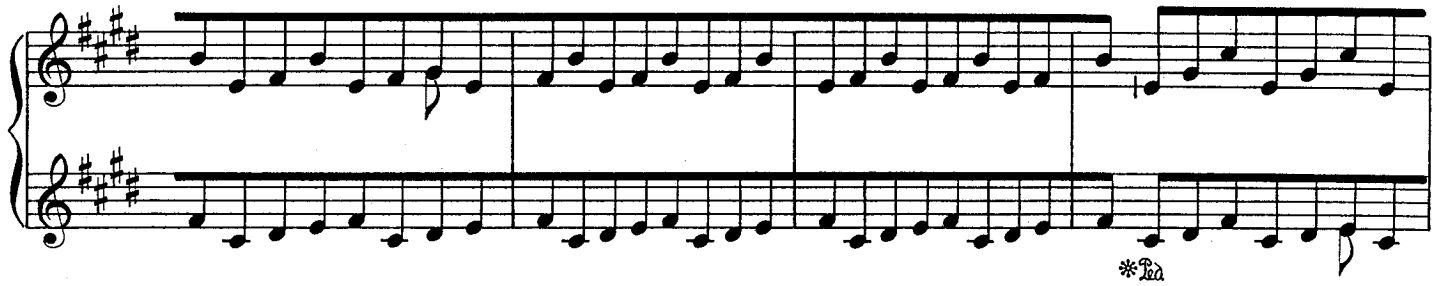
JOHN ADAMS
(1977-78)

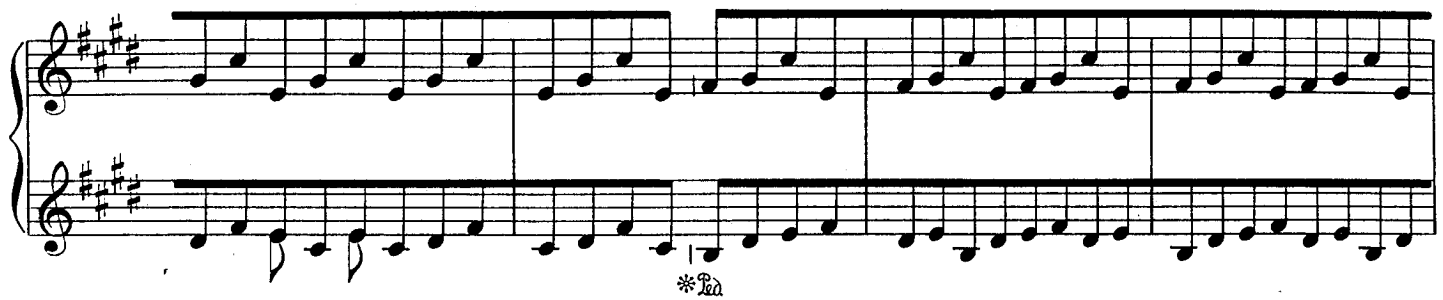


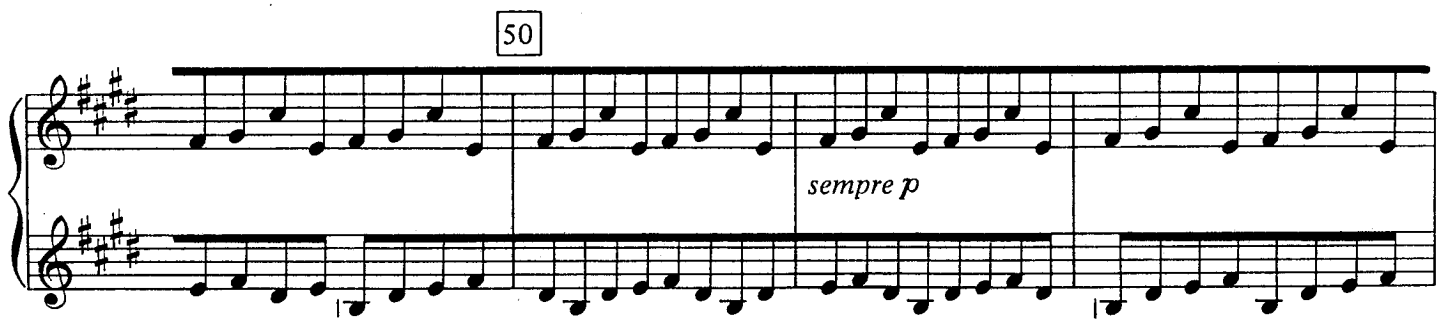
Copyright © 1983 Associated Music Publishers, Inc., New York
All Rights Reserved International Copyright Secured Printed in U.S.A.
No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying or by any information storage and retrieval system, without permission in writing from the publisher.

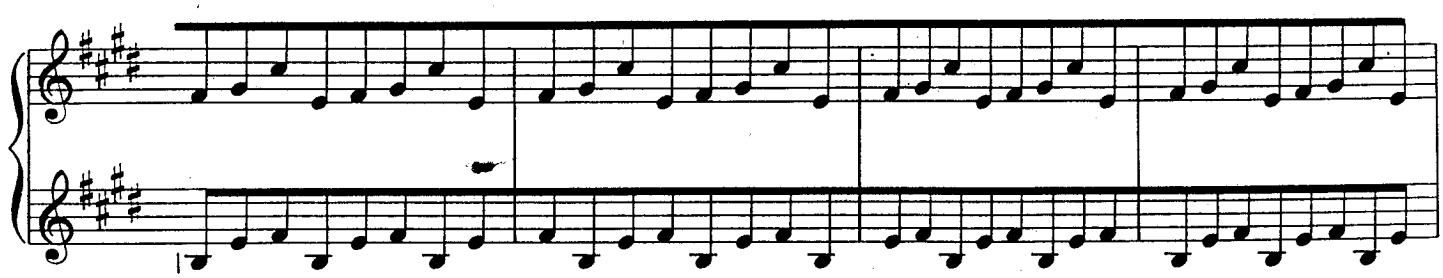
AMP-7860-2

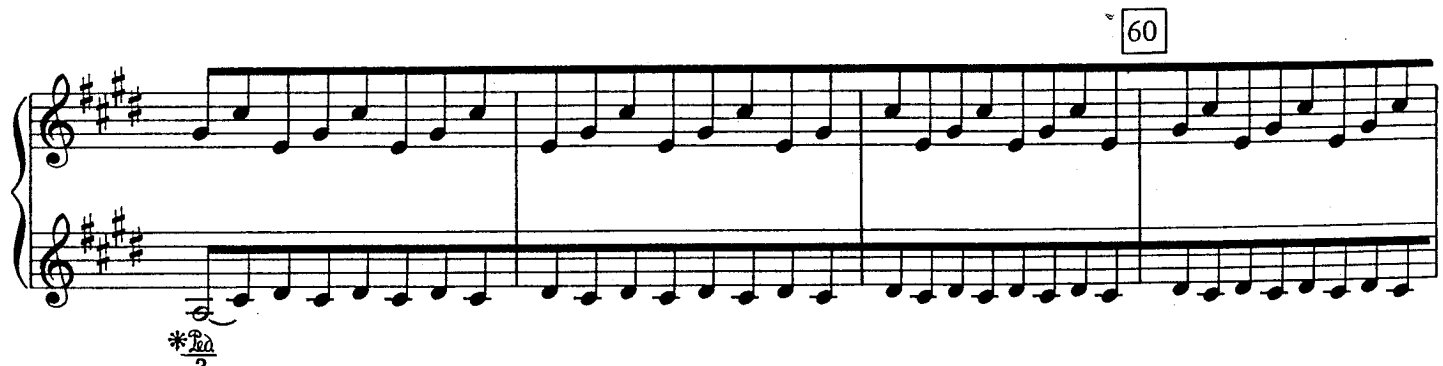

p
p
sim.
30
*Ped.
40
sempre p
*Ped.

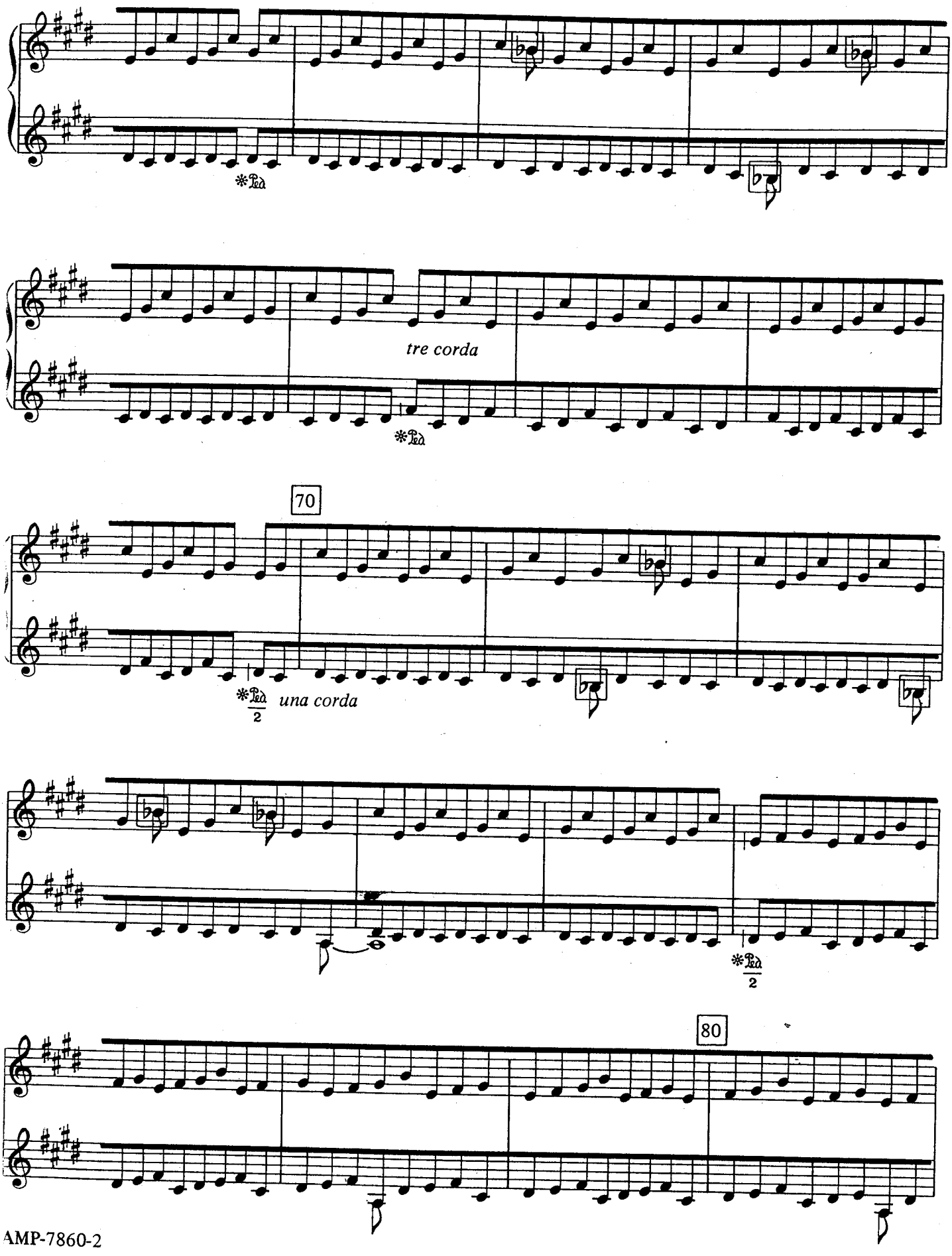


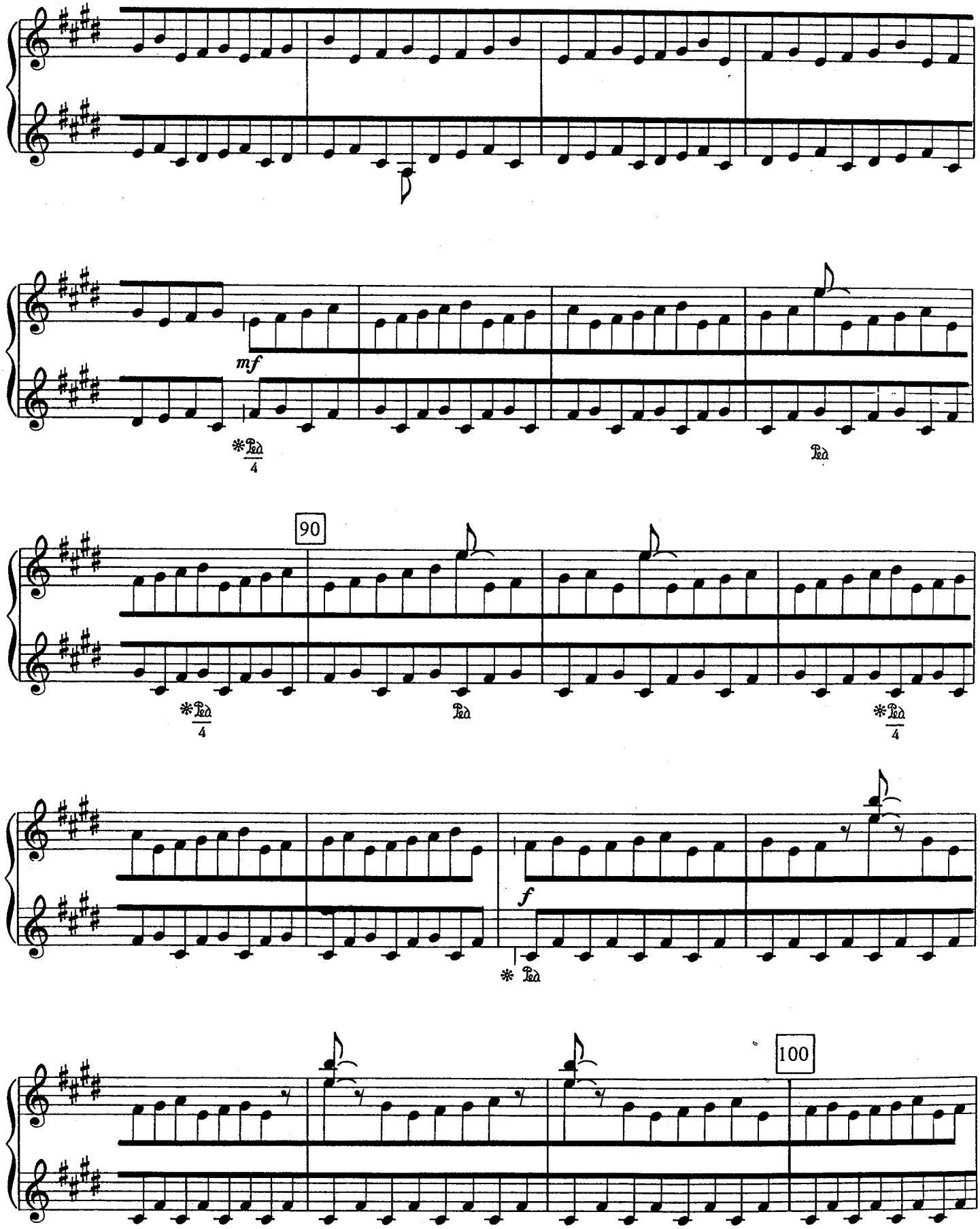


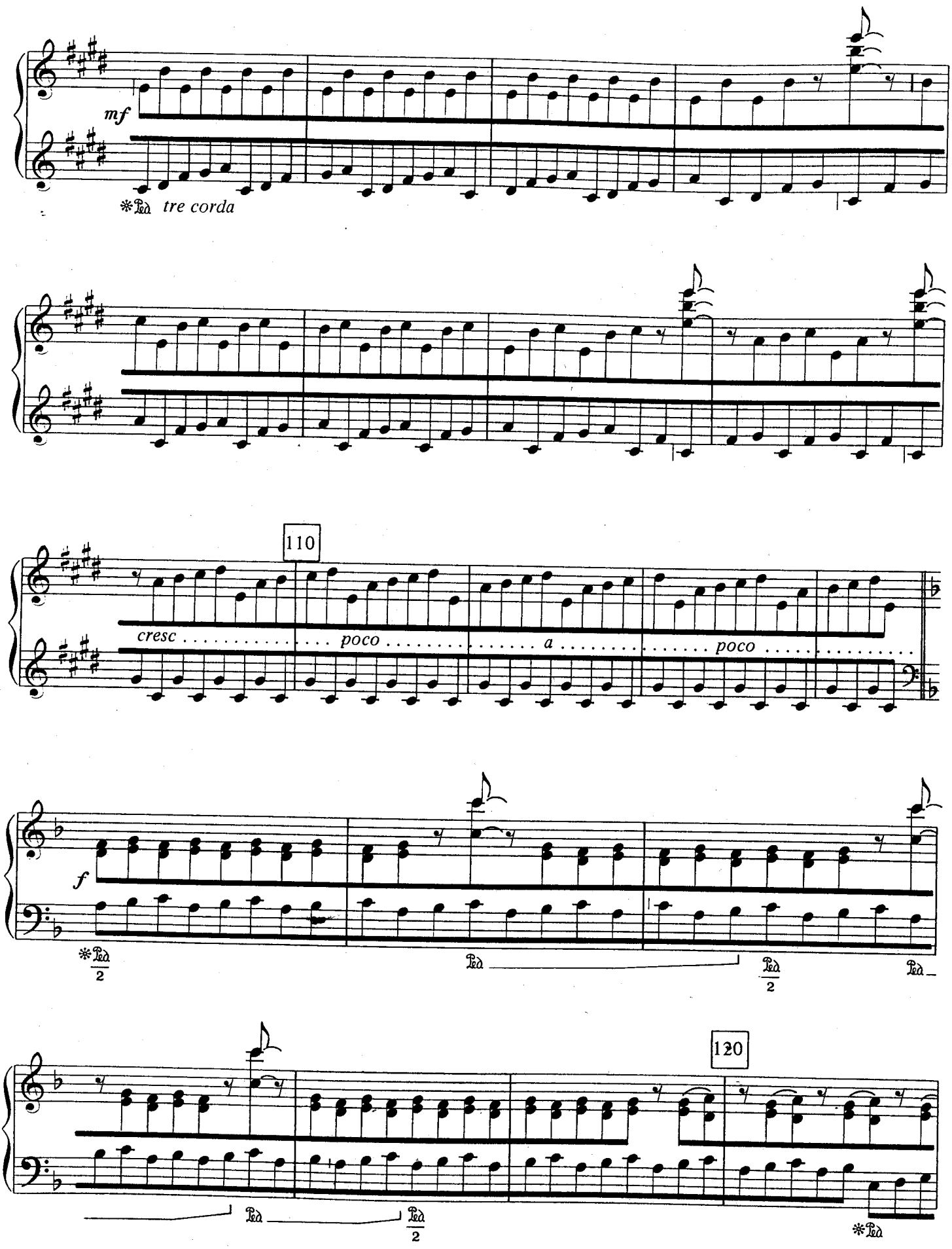

50
sempre p

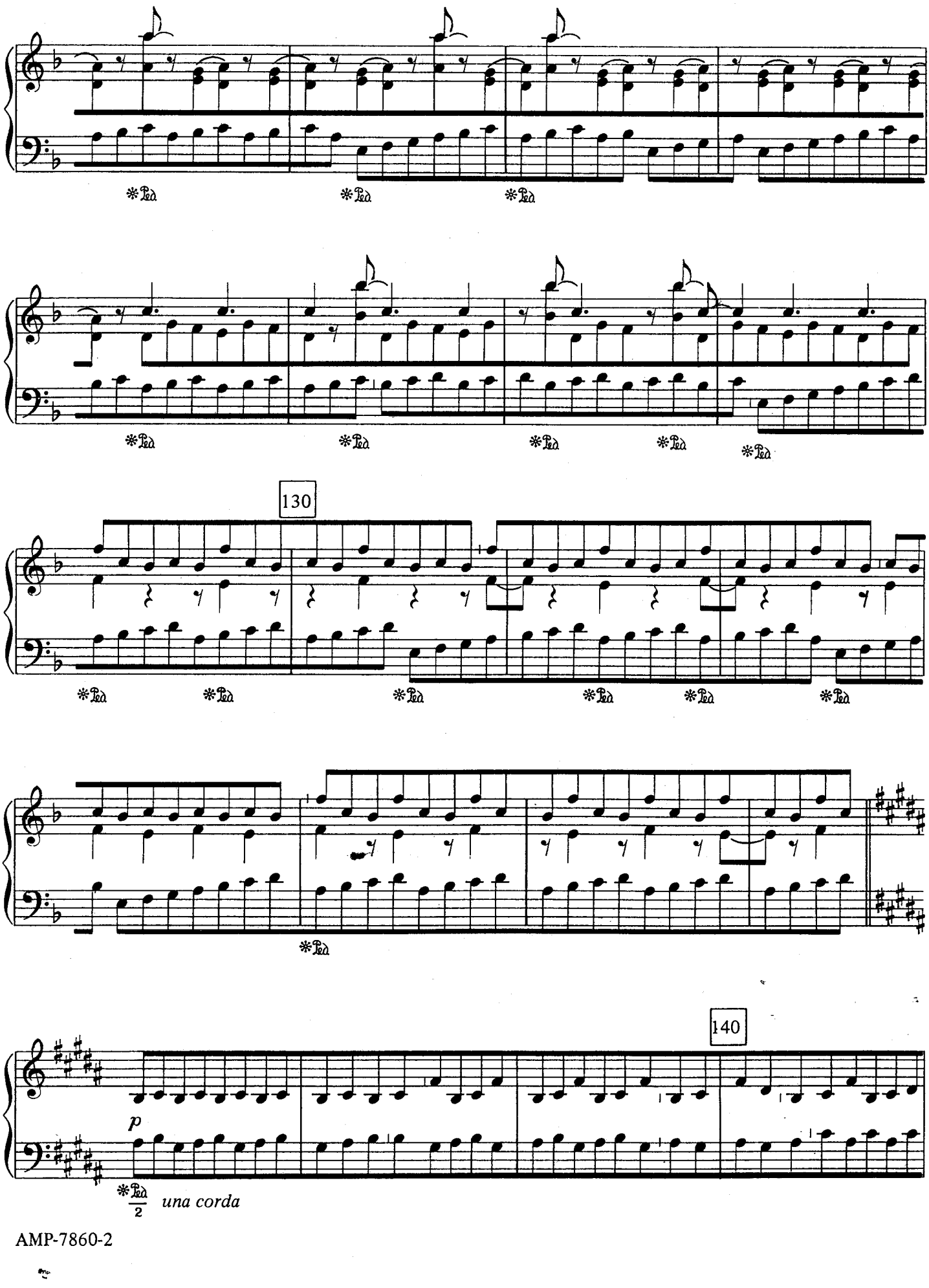


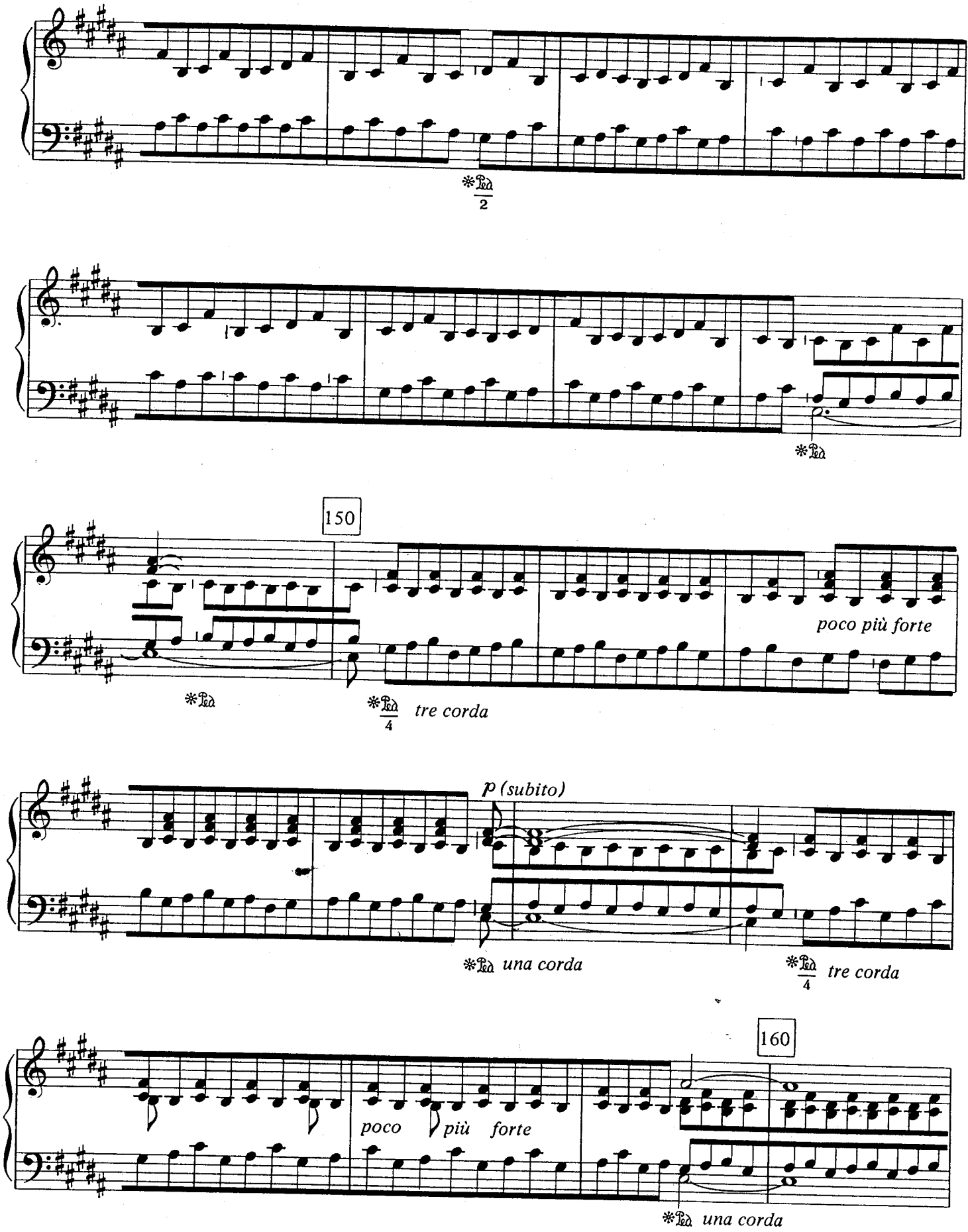

60

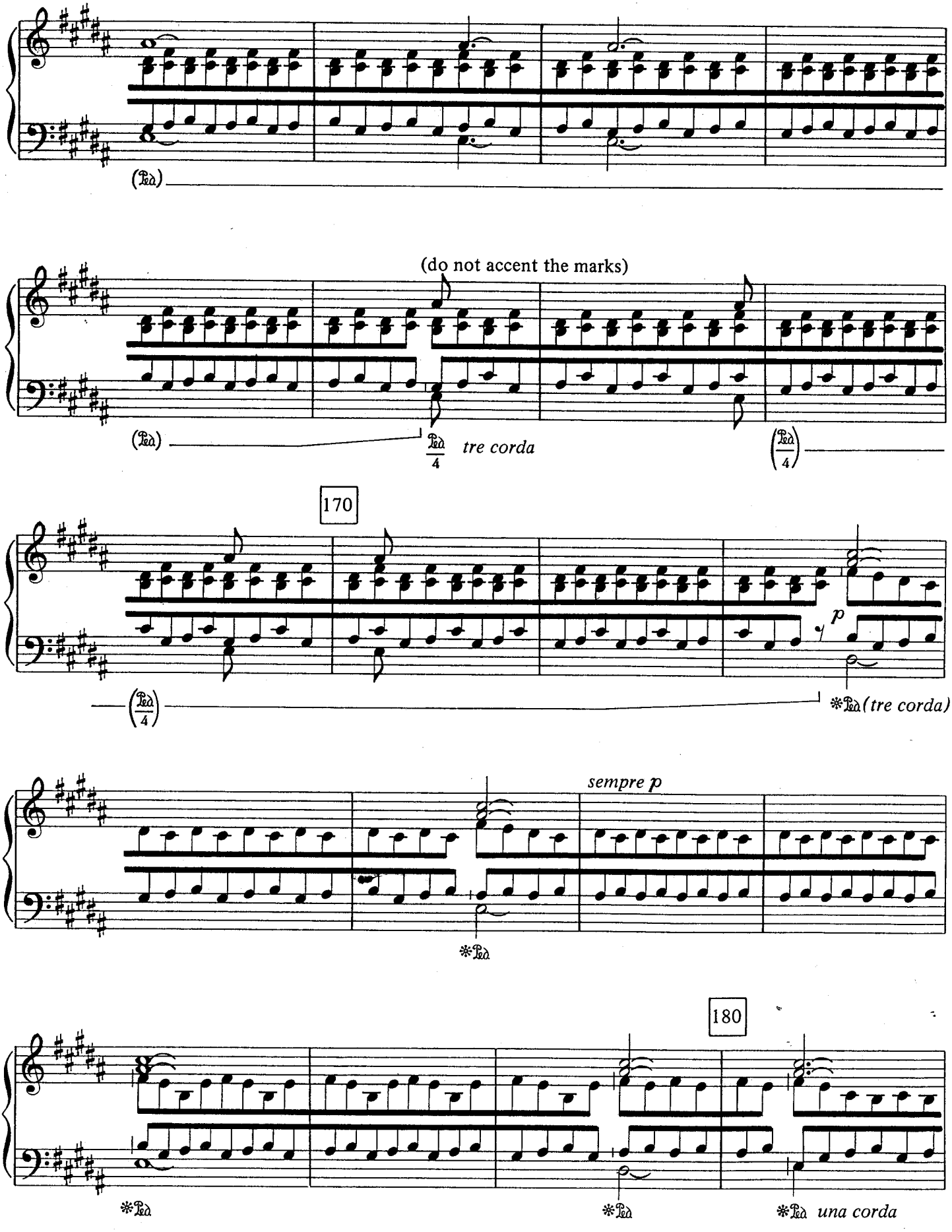

tre corda
70
una corda
80

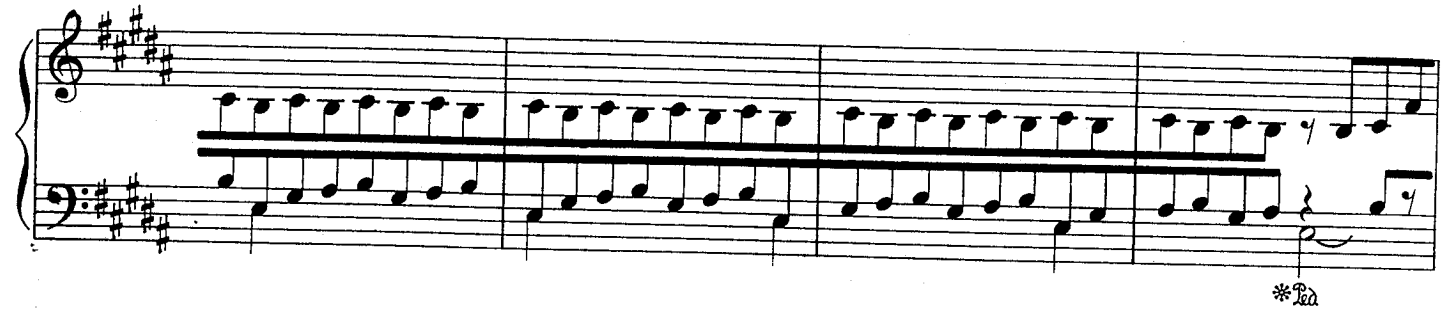

mf
90
f
100

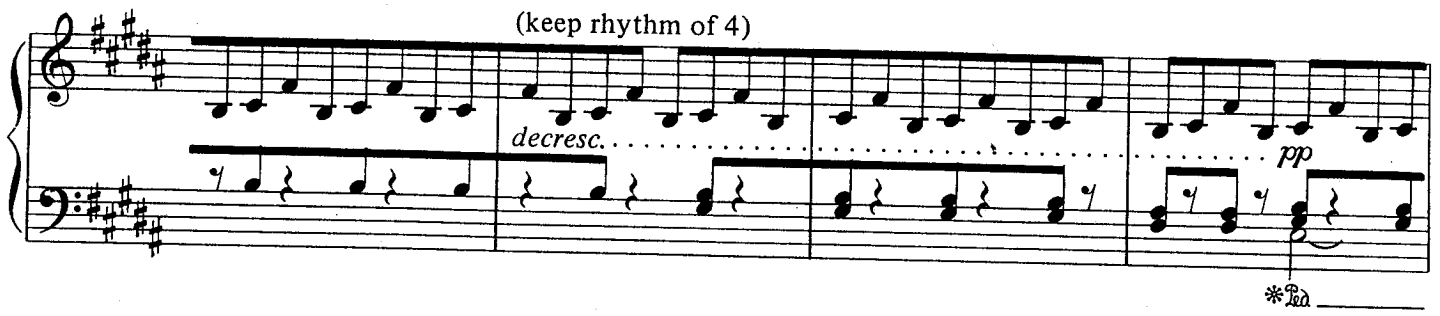

mf
*Ped. tre corda
110
cresc . . . . . poco . . . . . a . . . . . poco . . . . . .
f
*Ped.
Ped.
Ped.
Ped.
120
Ped.
Ped.
*Ped.

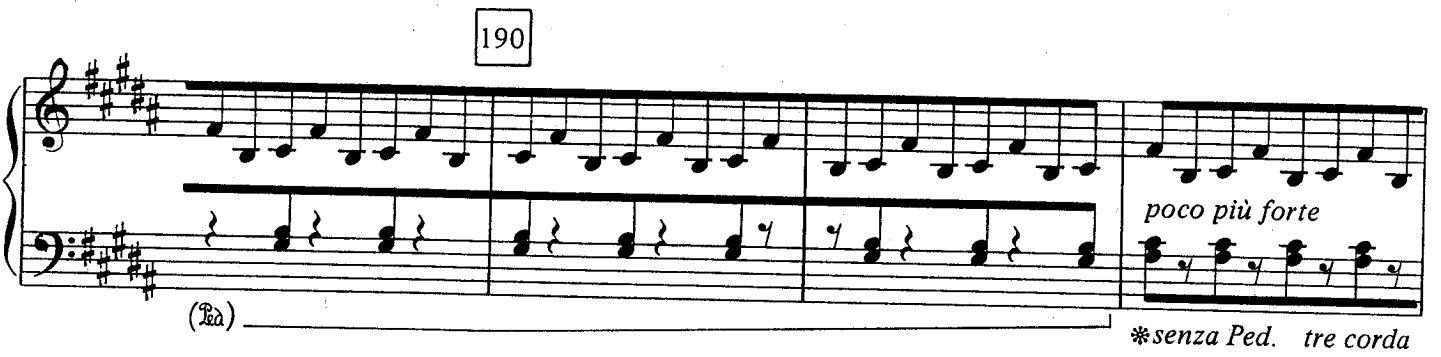

130
140
p
una corda

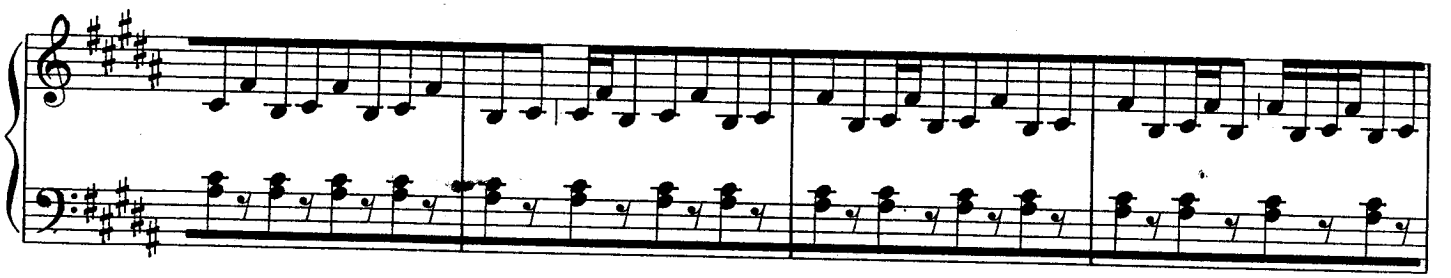

150
poco più forte
tre corda
p (subito)
una corda
tre corda
160
poco più forte
una corda

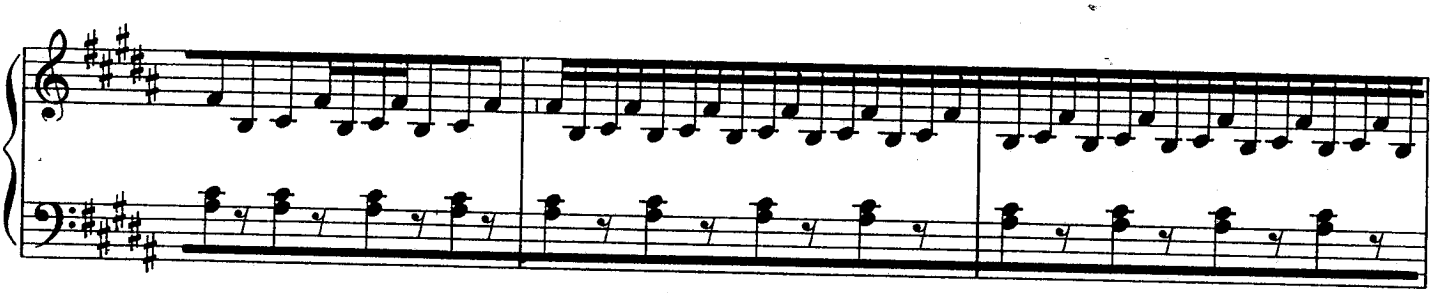

(do not accent the marks)
tre corda
170
p
(tre corda)
sempre p
180
una corda

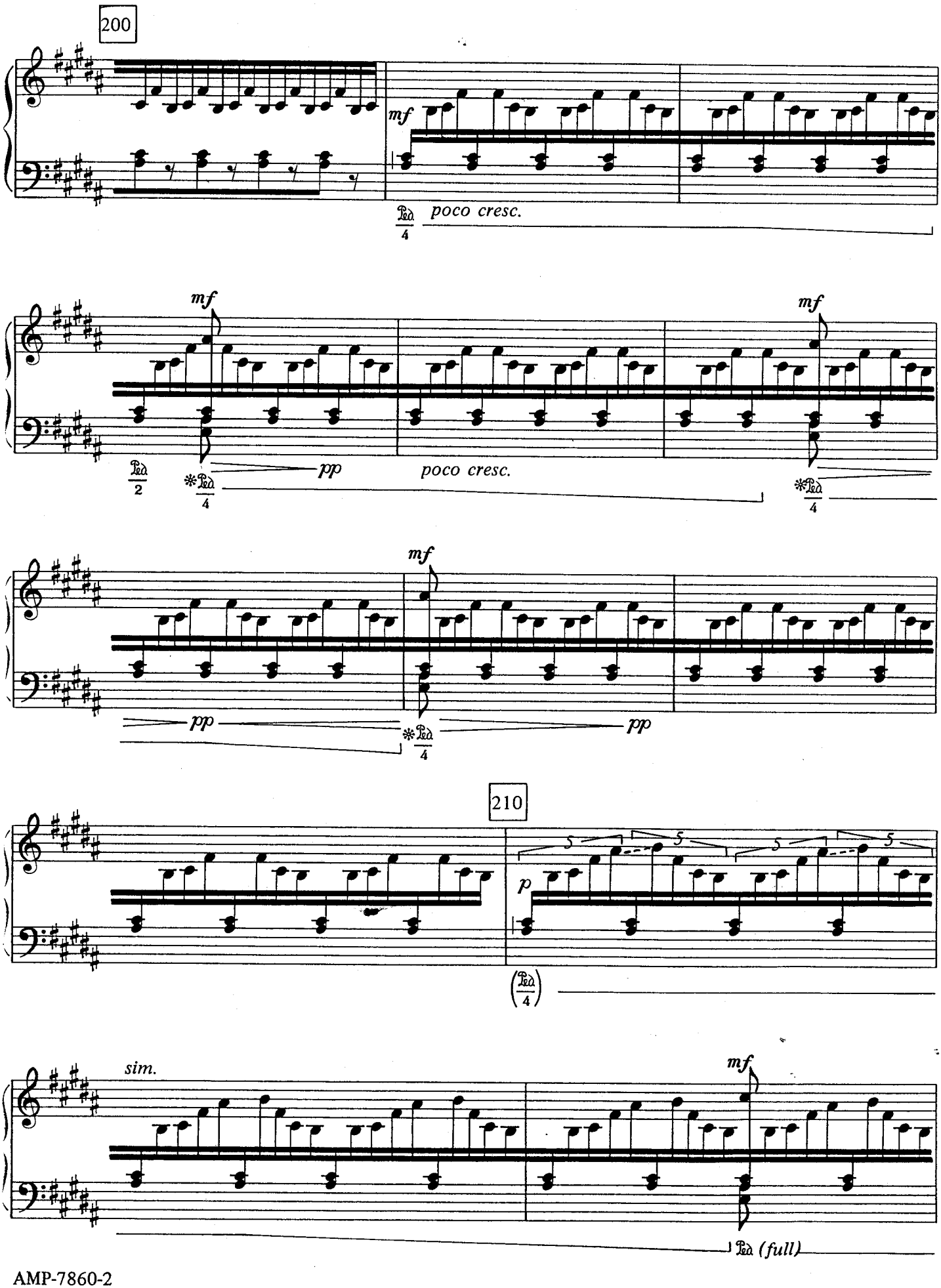

*Ped.

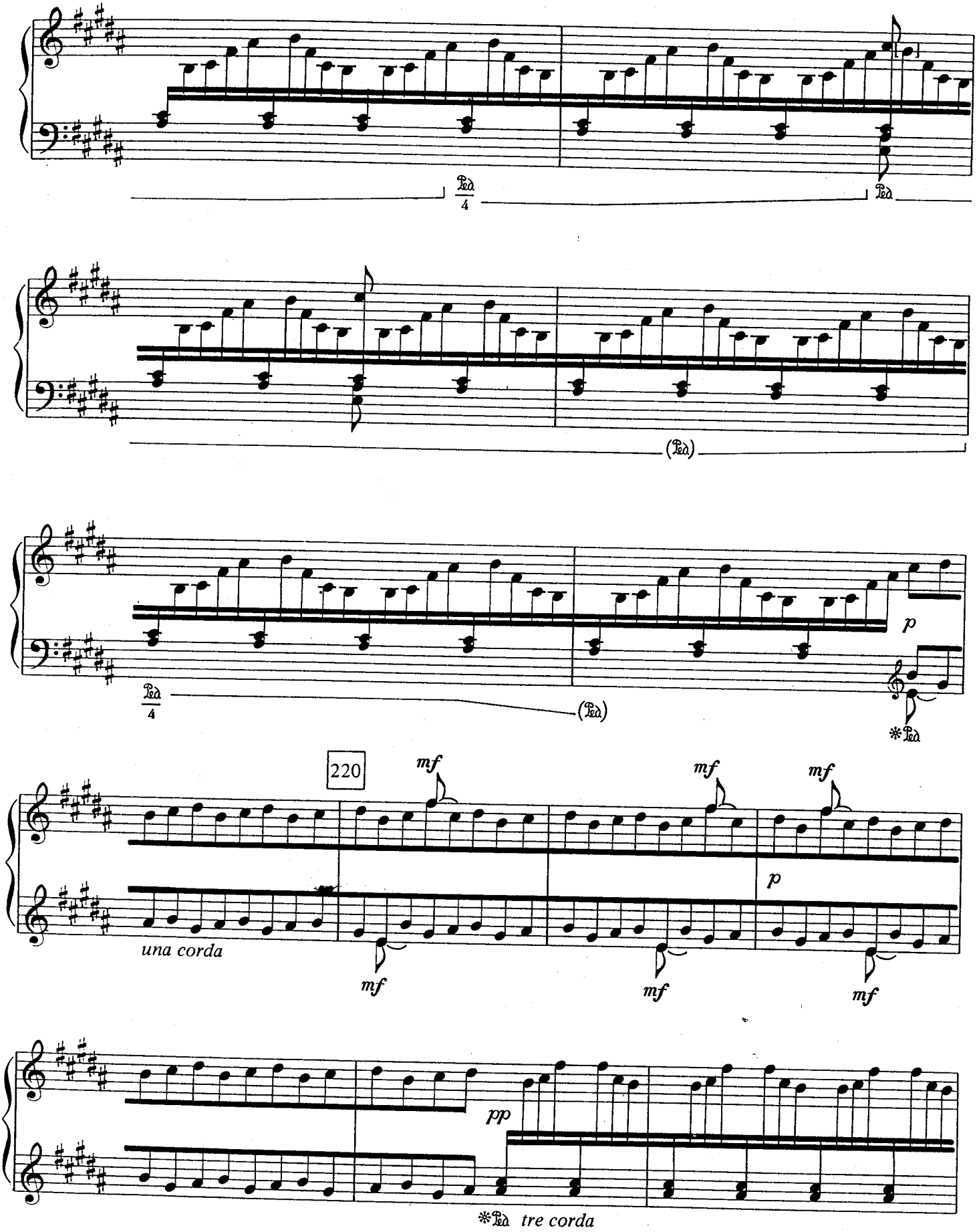

(keep rhythm of 4)
decresc.
pp
*Ped.

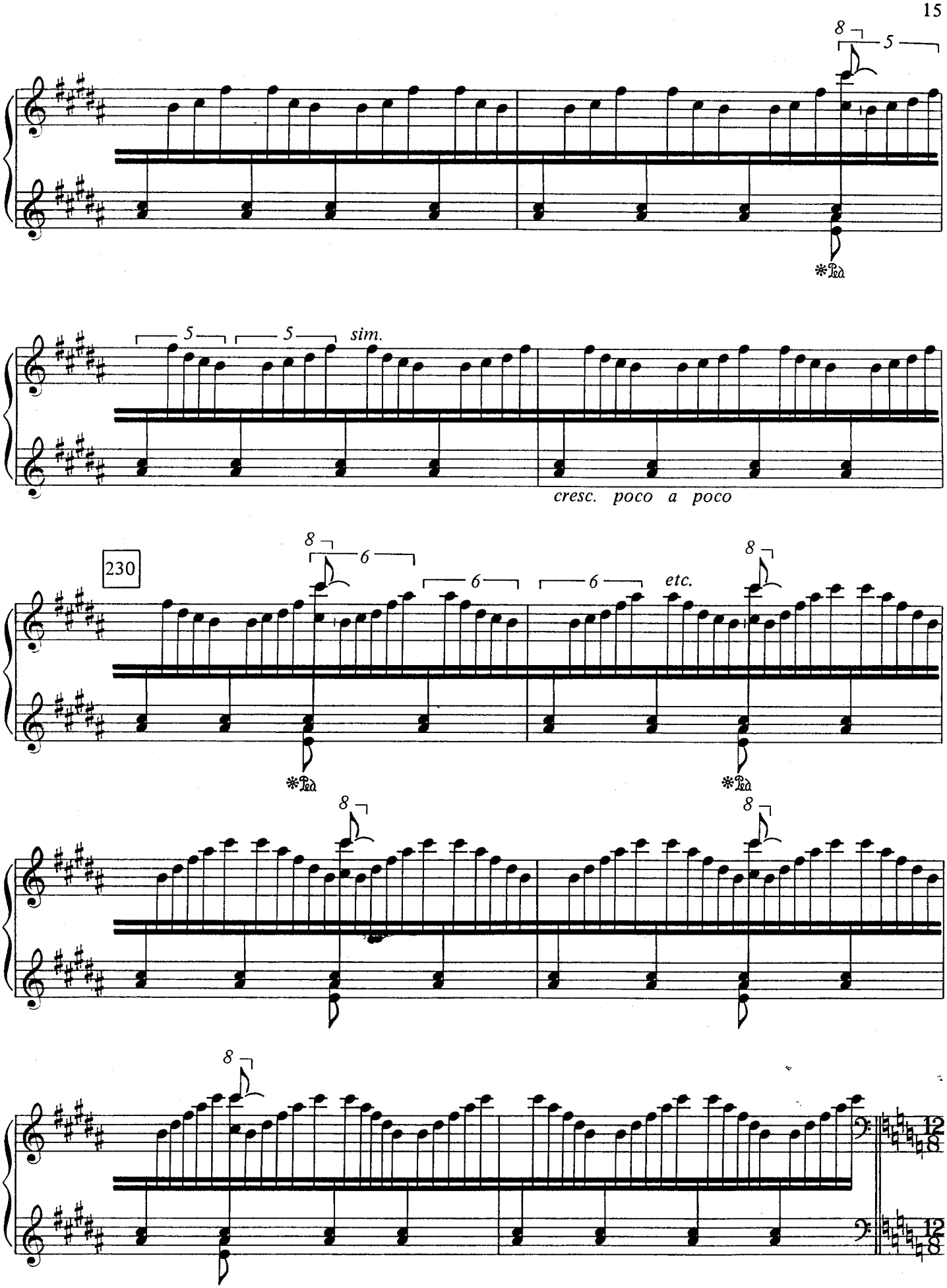

190
poco più forte
(Ped.)
*senza Ped. tre corda

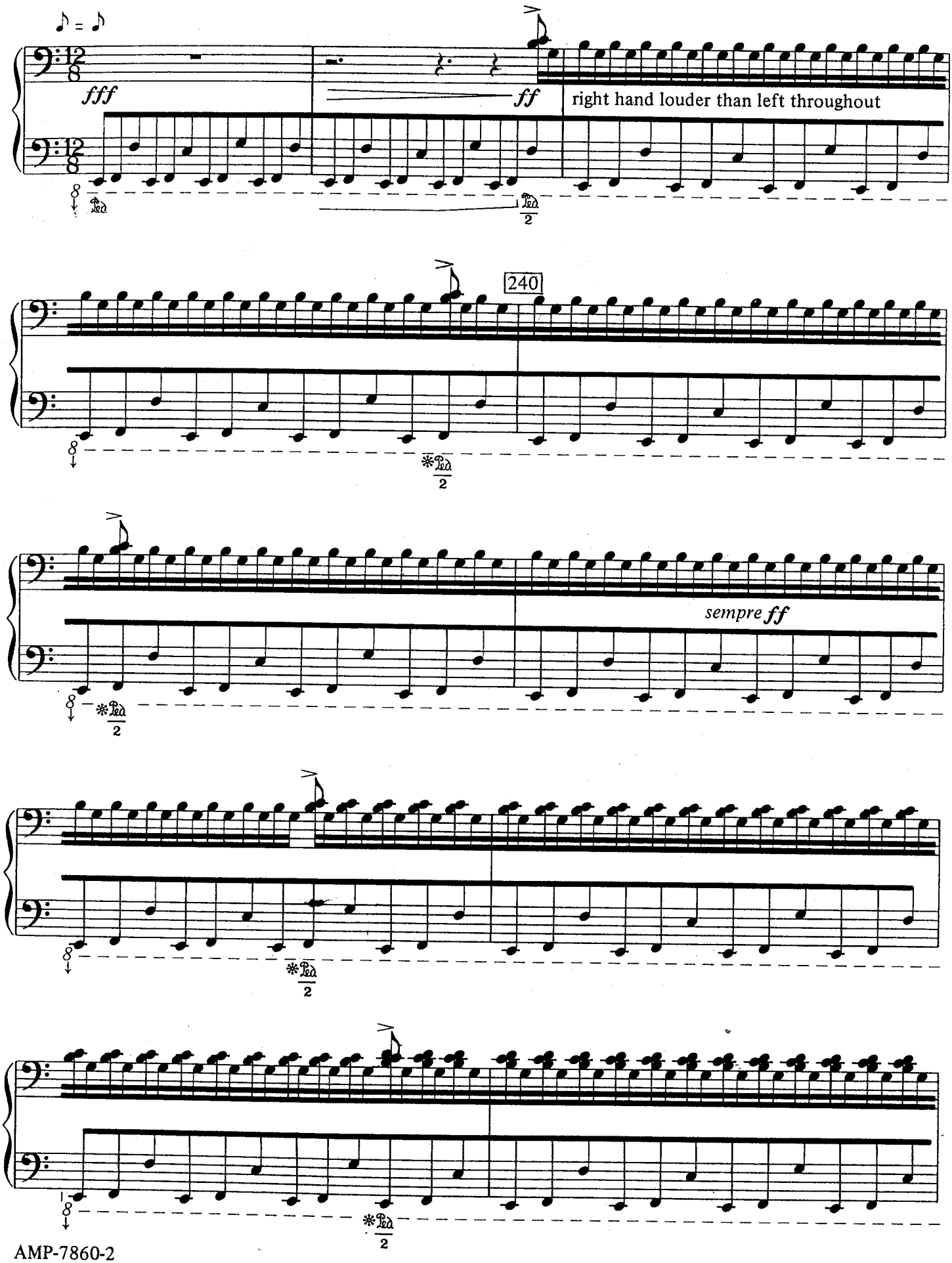


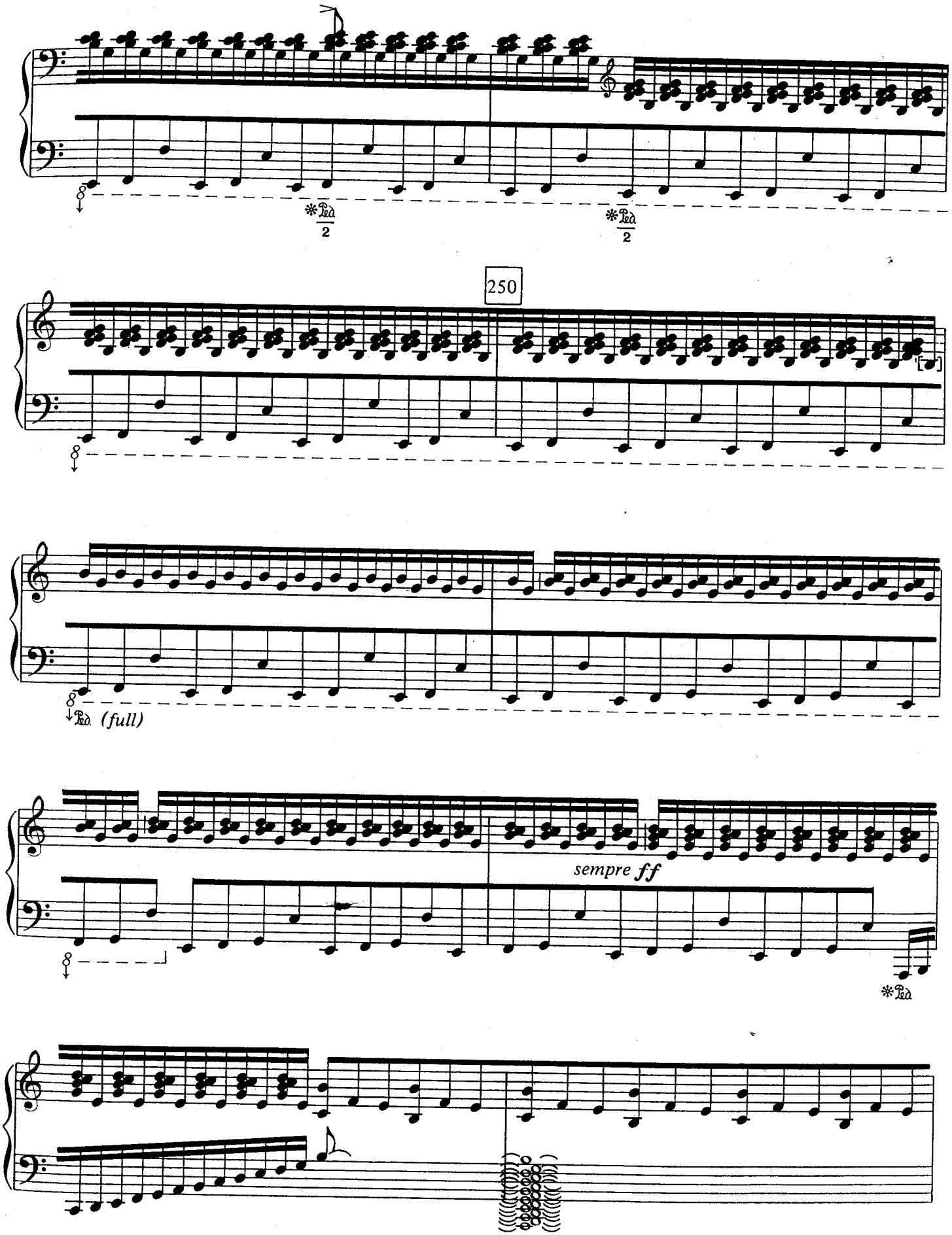


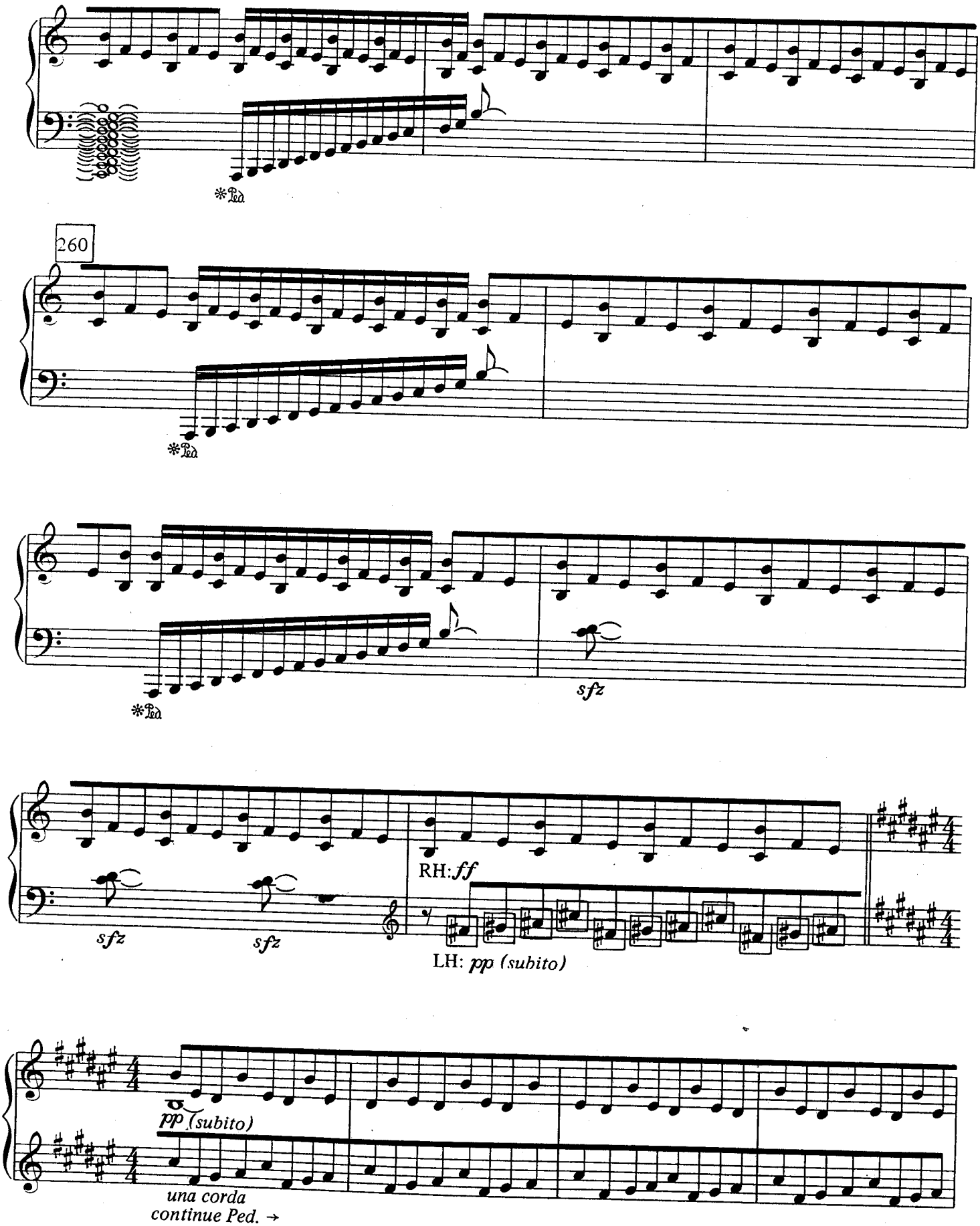

200
mf
poco cresc.
mf
pp
poco cresc.
mf
mf
pp
pp
210
p
sim.
mf
(full)

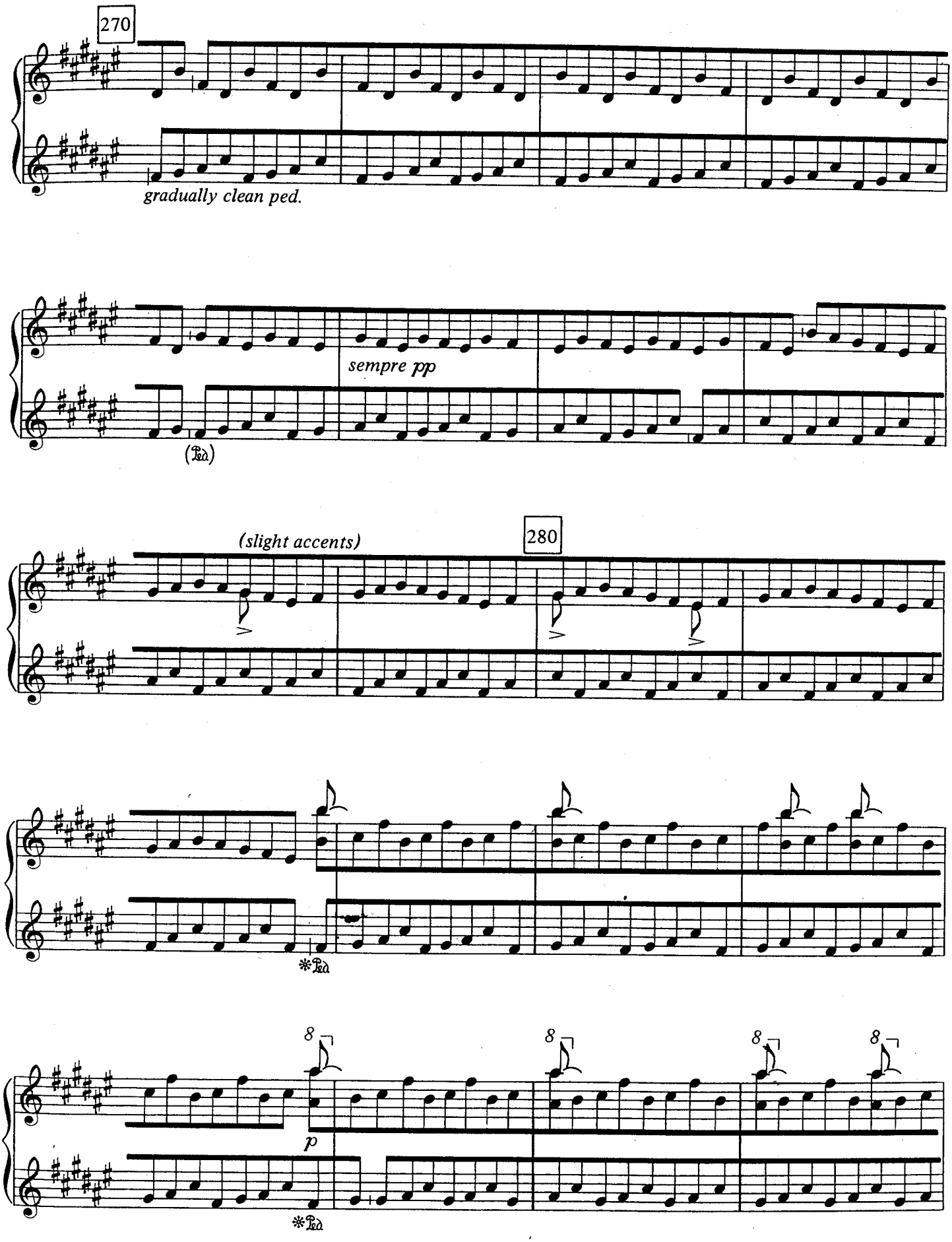

Ped.
4
Ped.
(Ped.)
Ped.
4
(Ped.)
p
*Ped.
220
mf
mf
mf
una corda
mf
mf
p
mf
pp
*Ped. tre corda

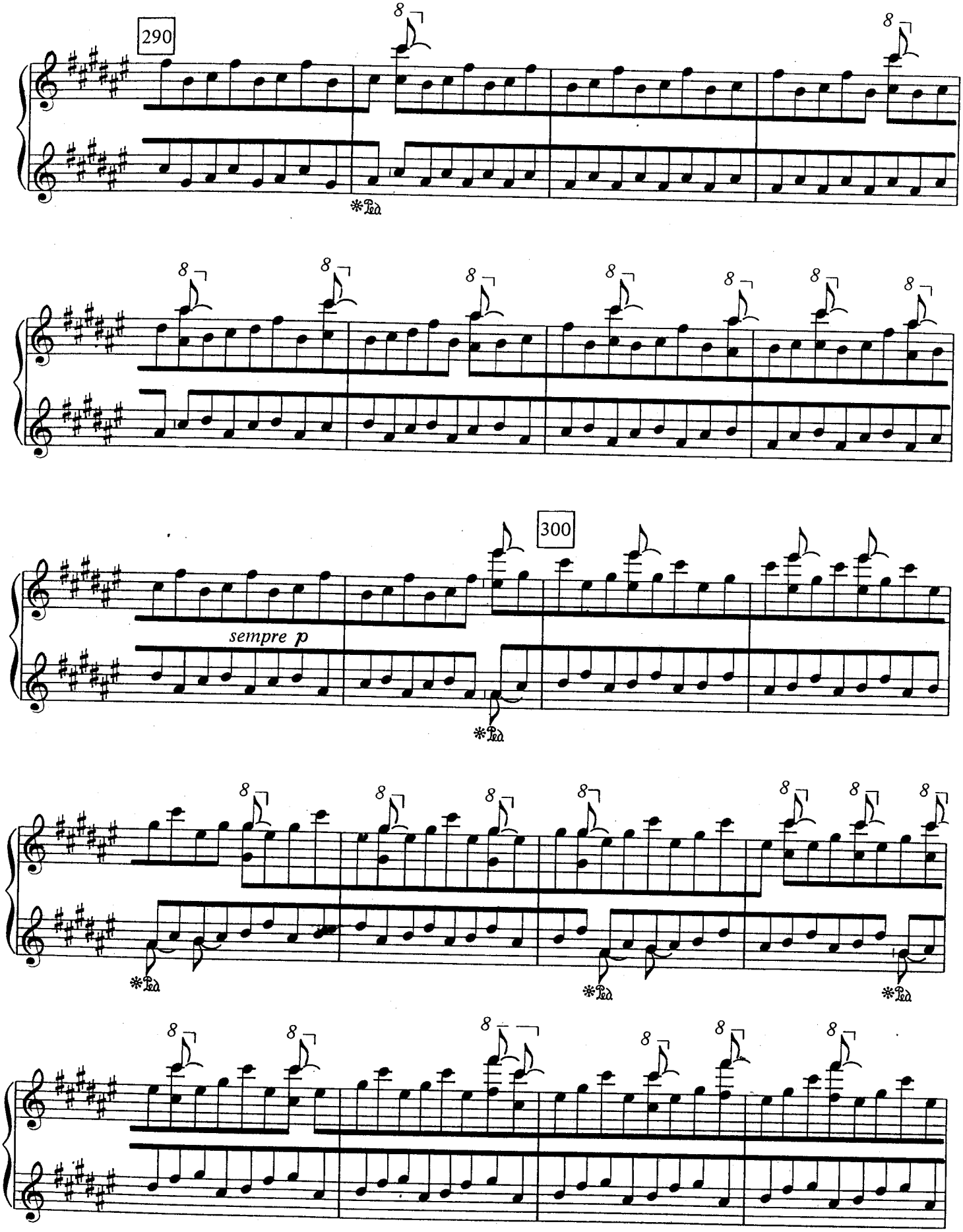

8
5
*Ped.
5
5
sim.
cresc. poco a poco
230
8
6
6
6
etc.
8
*Ped.
*Ped.
8
8
8
12/8
12/8

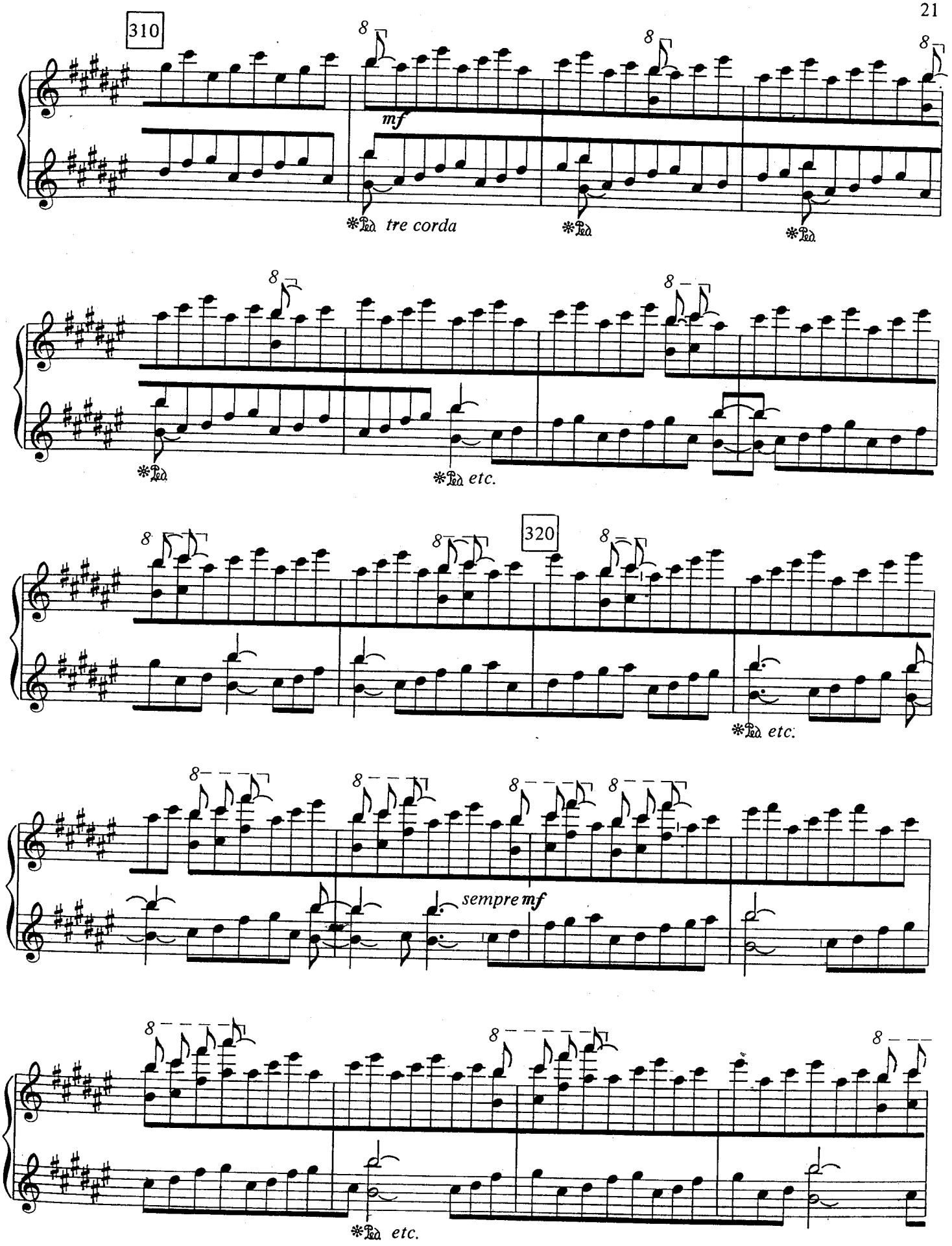

♪ = ♪
fff
ff
right hand louder than left throughout
240
sempre ff

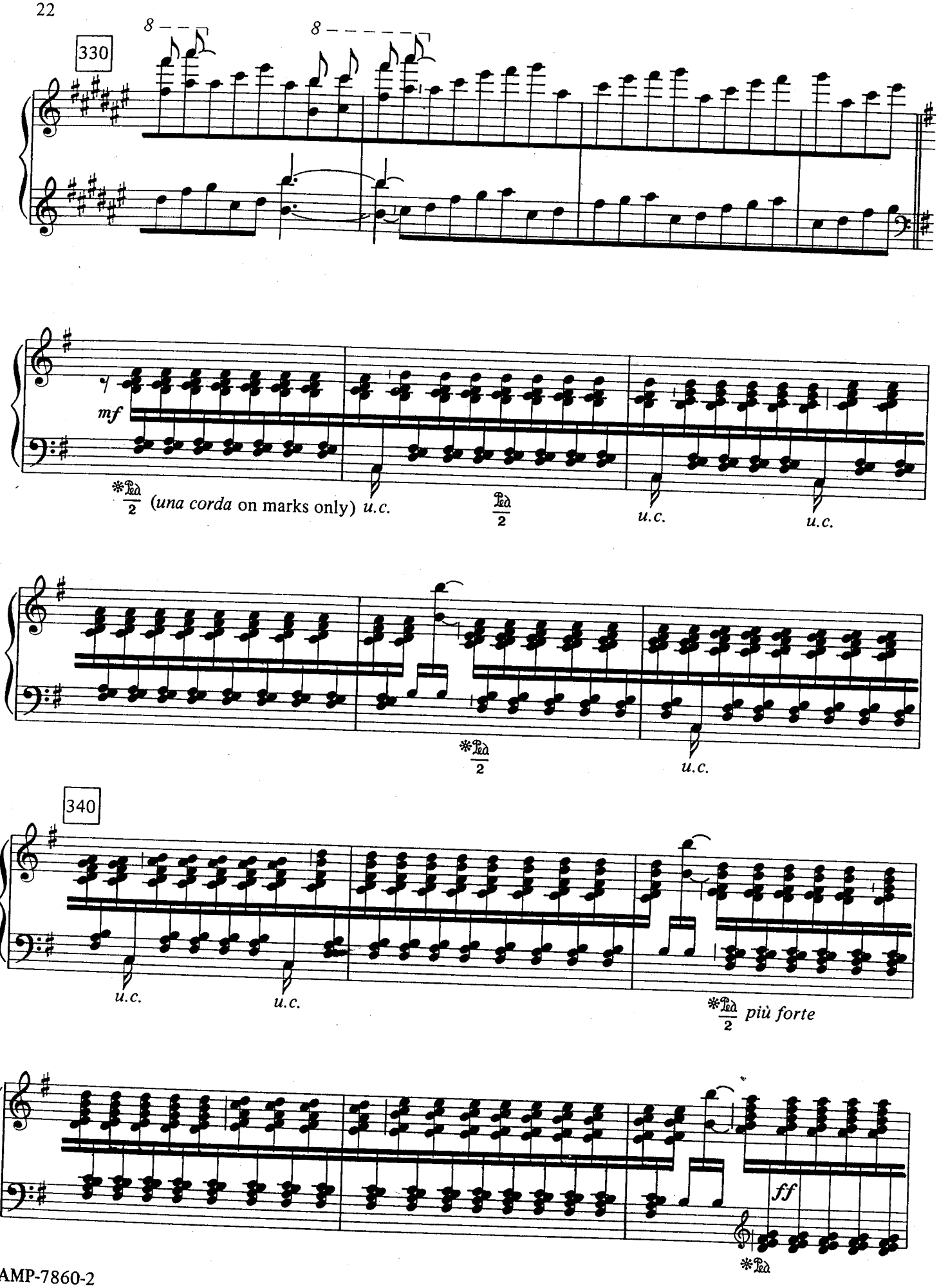

250
(full)
sempre ff

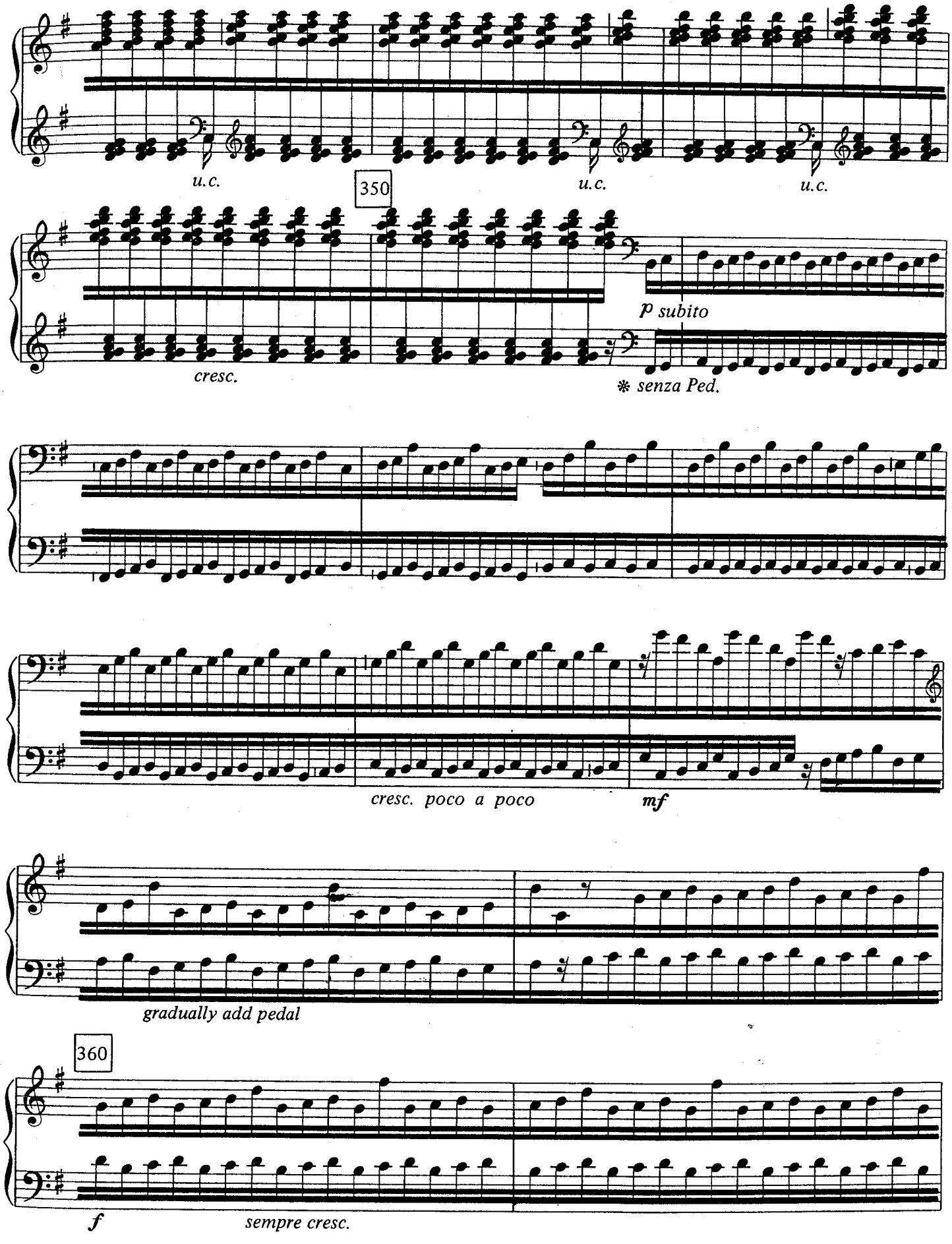

260
sfz
sfz
sfz
RH: ff
LH: pp (subito)
pp (subito)
una corda
continue Ped. →

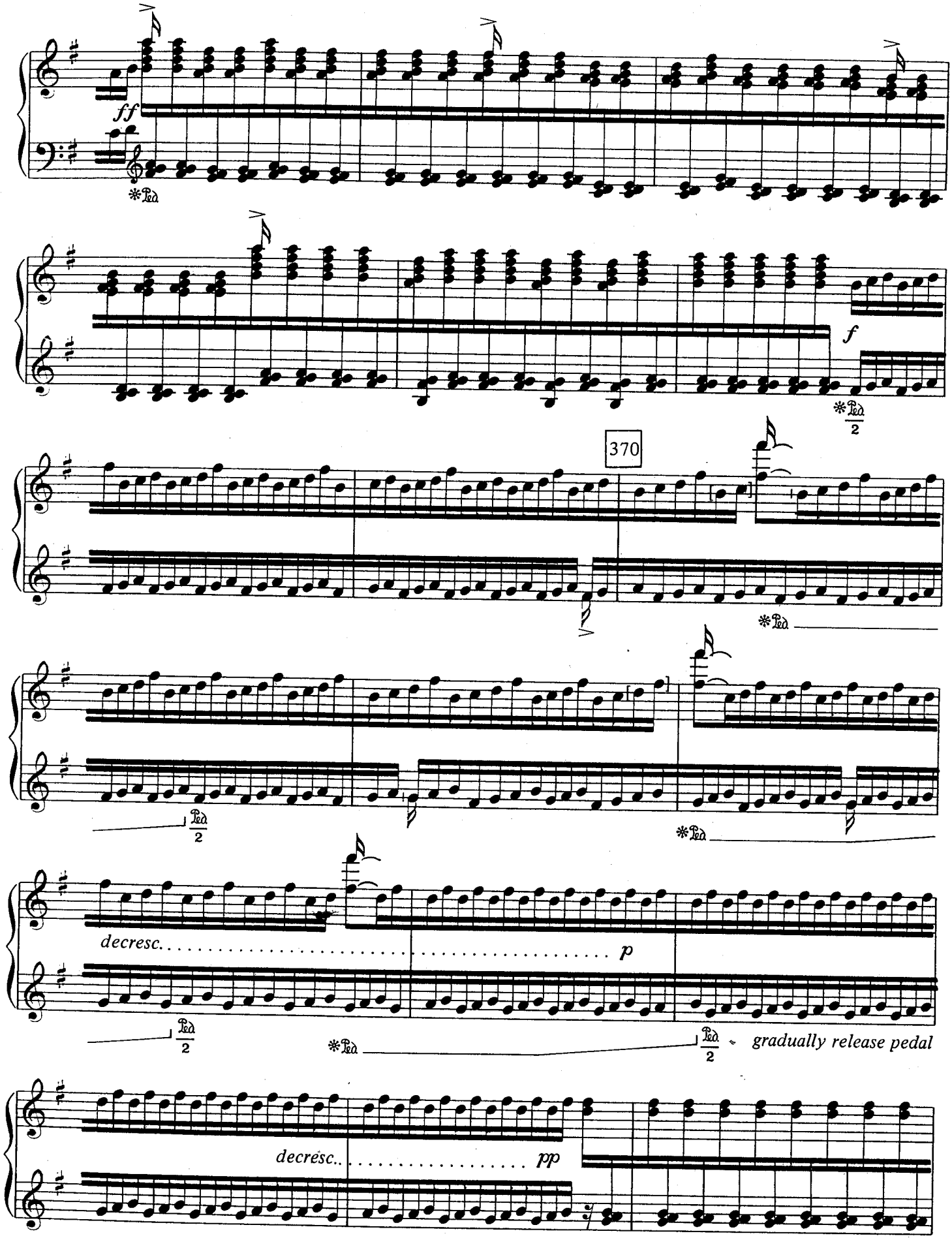

270
gradually clean ped.
sempre pp
(Ped.)
(slight accents)
280
*Ped.
8
p
*Ped.

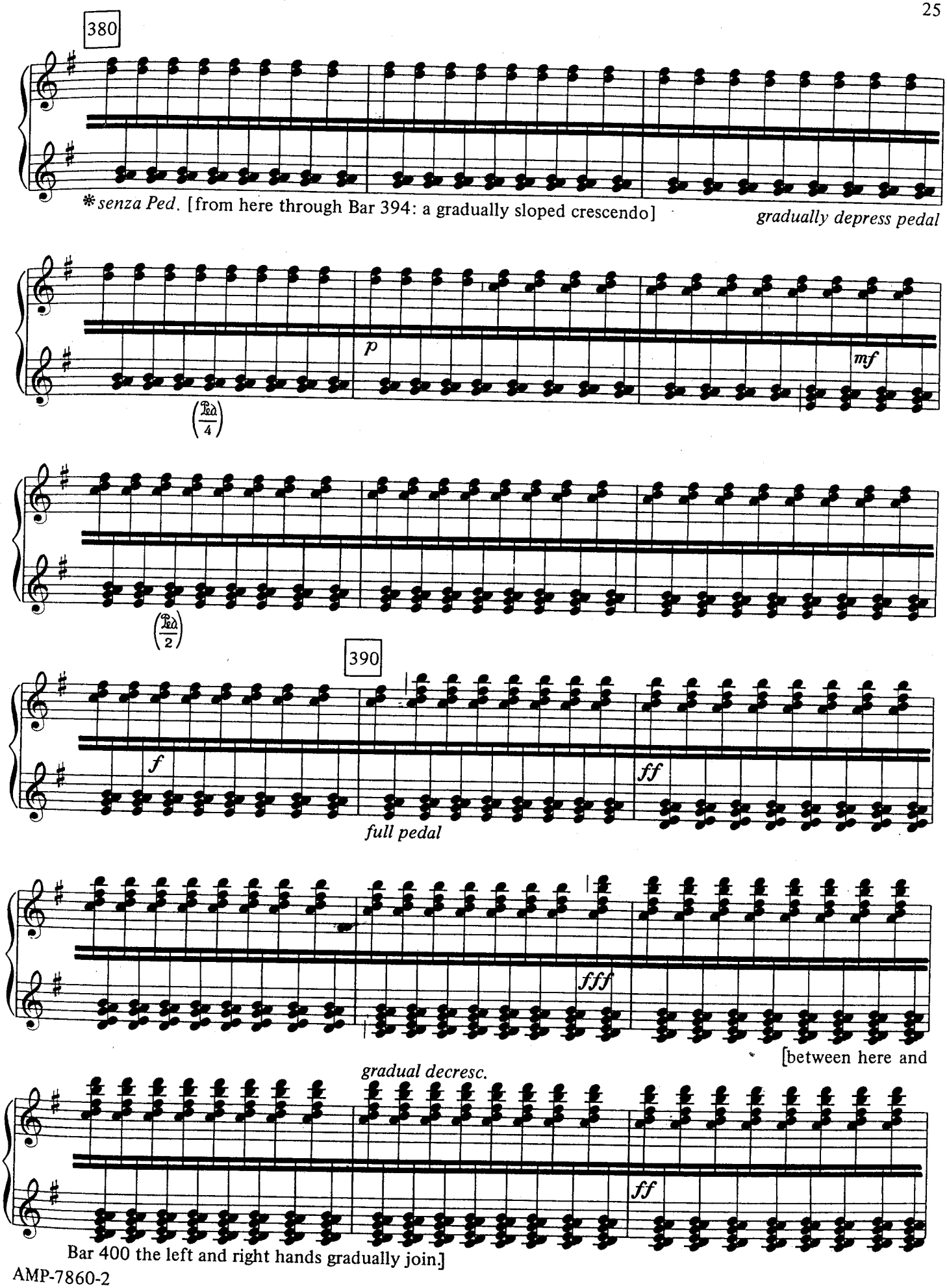

290
300
sempre p

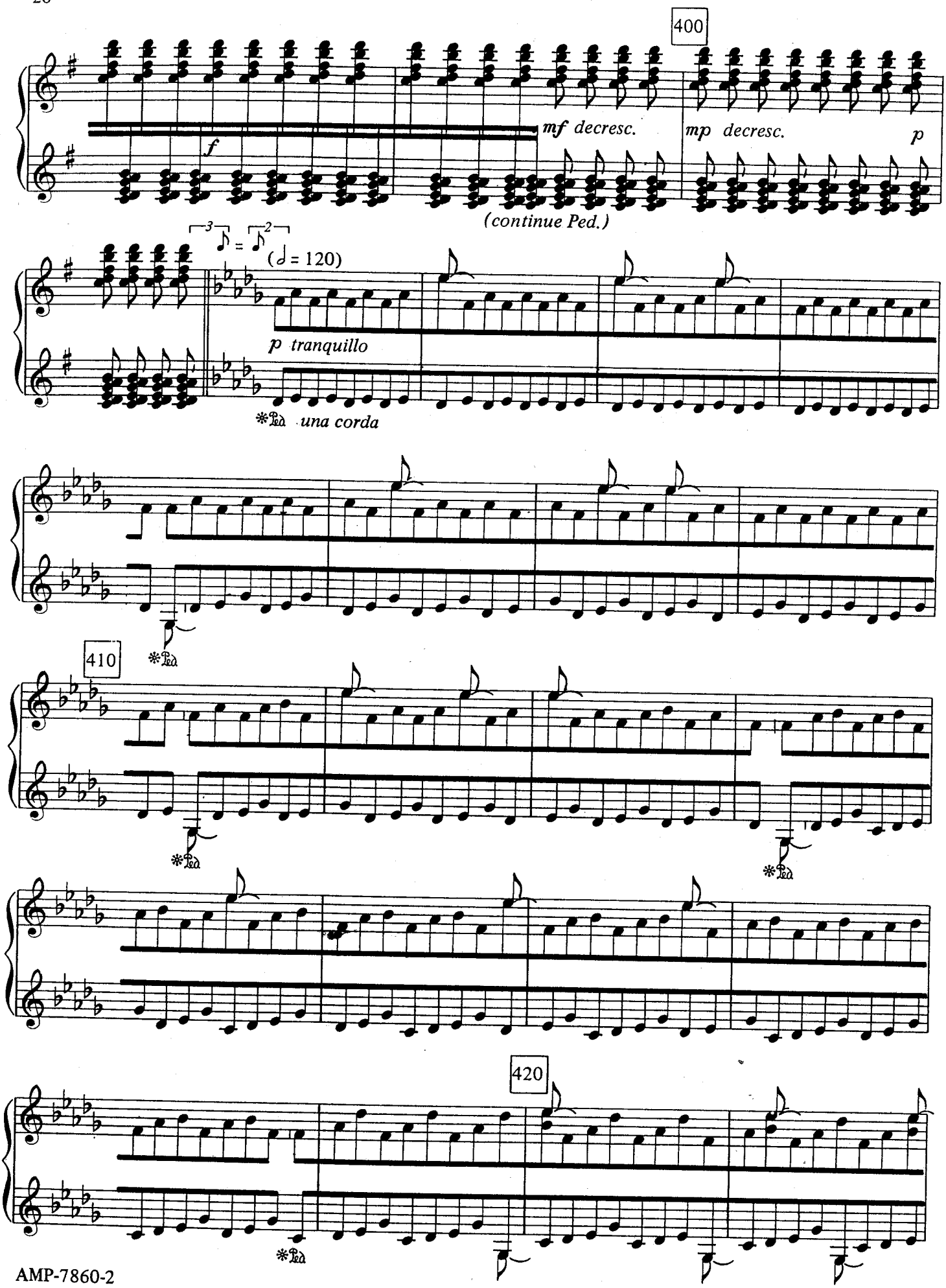

310
mf
tre corda
etc.
320
etc.
sempre mf
etc.

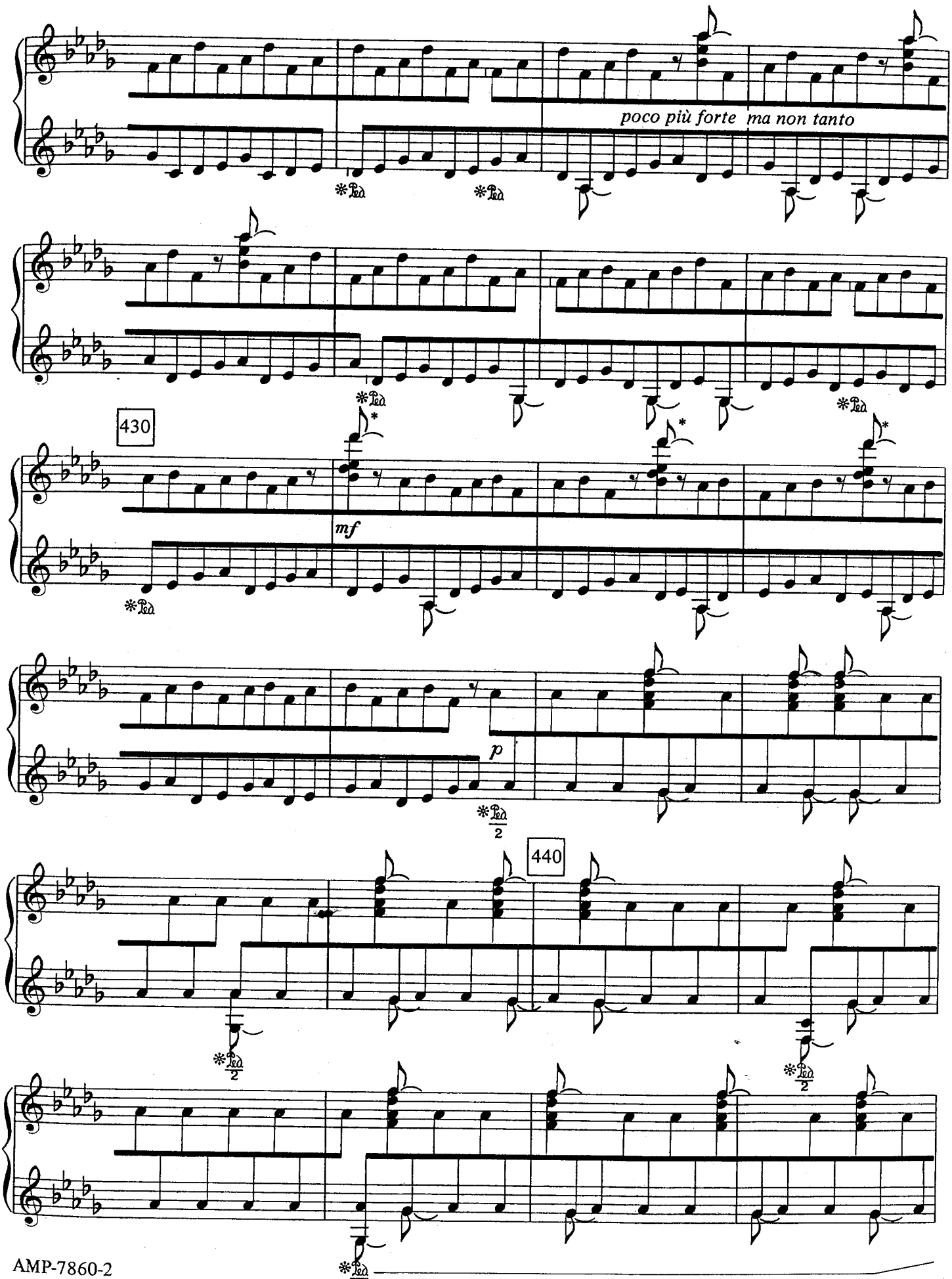

330
8
8
mf
*Ped. (una corda on marks only) u.c.
Ped.
u.c.
u.c.
*Ped.
u.c.
340
u.c.
u.c.
*Ped. più forte
ff
*Ped.


u.c.
350
u.c.
u.c.
p subito
cresc.
❋ senza Ped.
cresc. poco a poco
mf
gradually add pedal
360
f
sempre cresc.

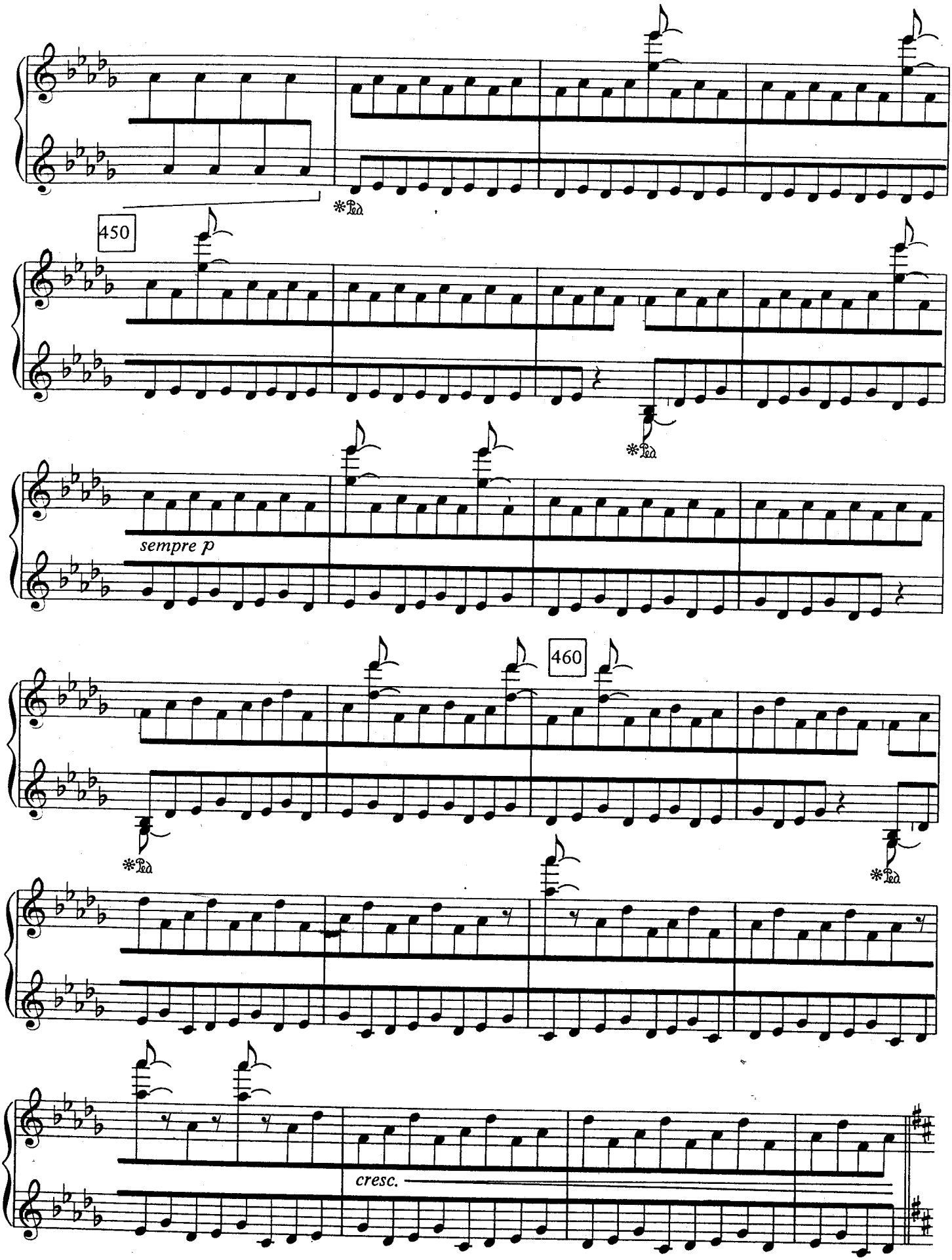

ff
f
370
decresc.
p
decresc.
pp
gradually release pedal

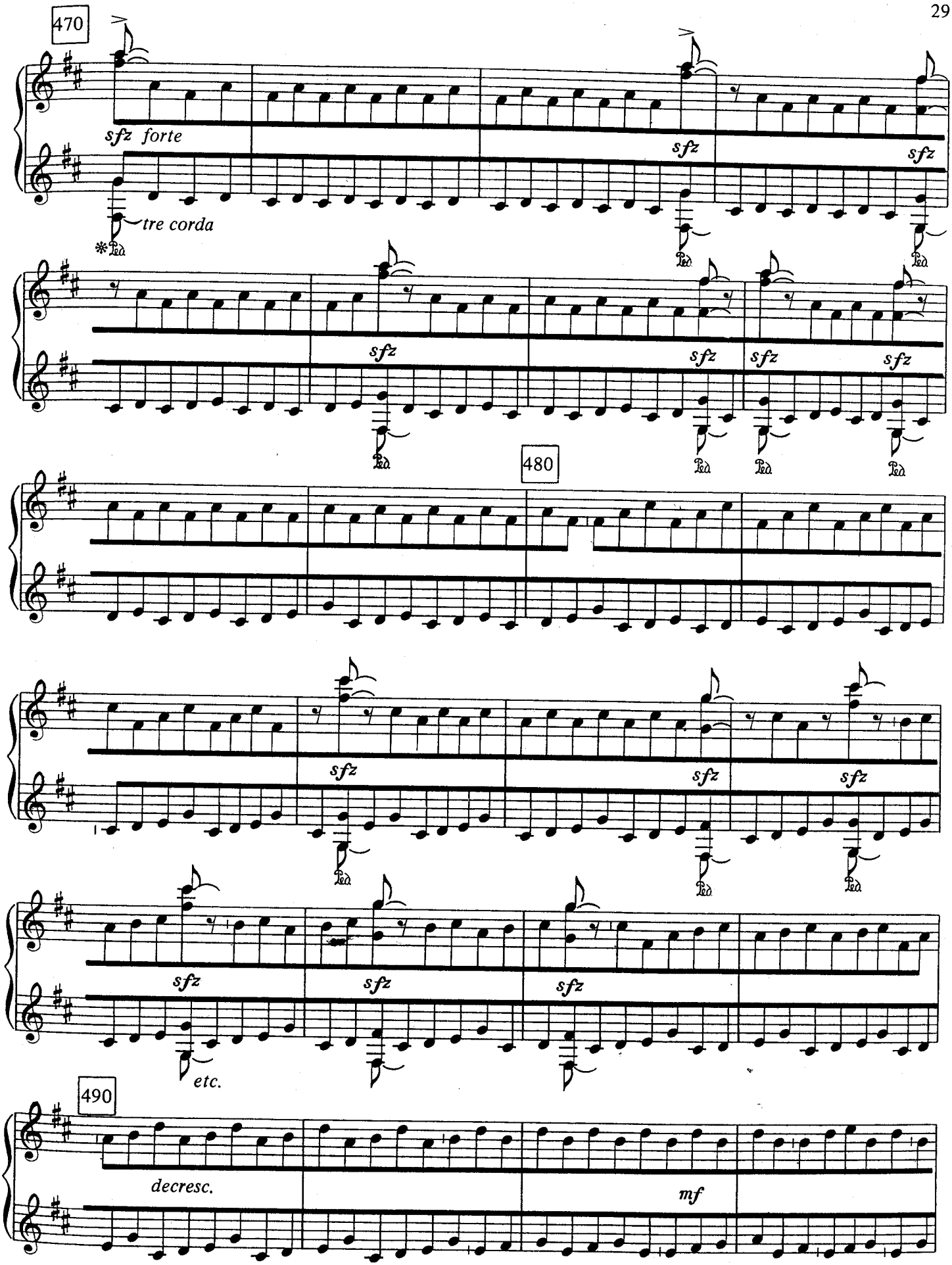

380
*senza Ped. [from here through Bar 394: a gradually sloped crescendo]
gradually depress pedal
p
mf
Ped. 4
Ped. 2
390
f
ff
full pedal
fff
gradual decresc.
[between here and
ff
Bar 400 the left and right hands gradually join.]


400
f
mf decresc.
mp decresc.
p
(continue Ped.)
3 = 2
(♩ = 120)
p tranquillo
una corda
410
420

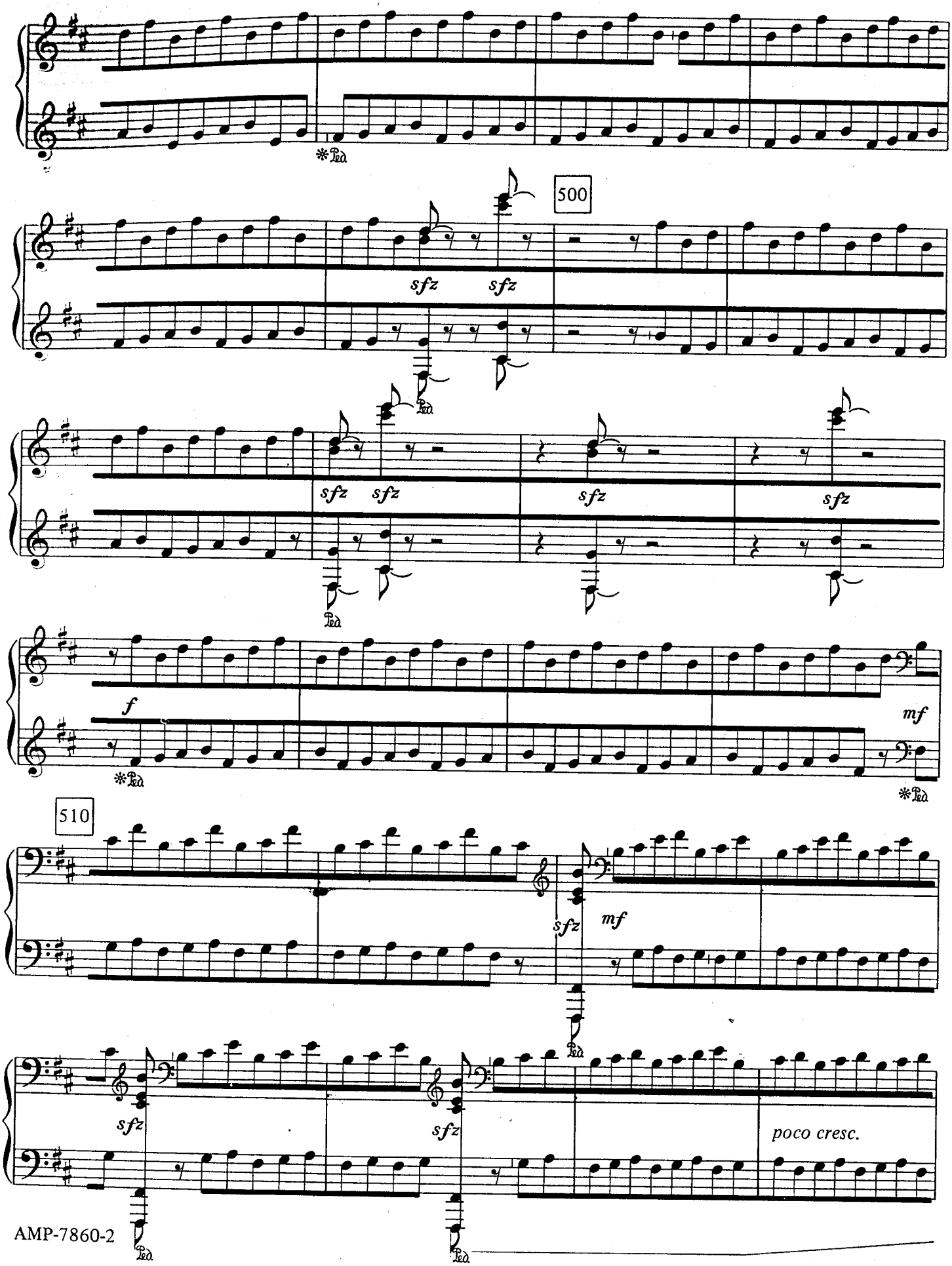


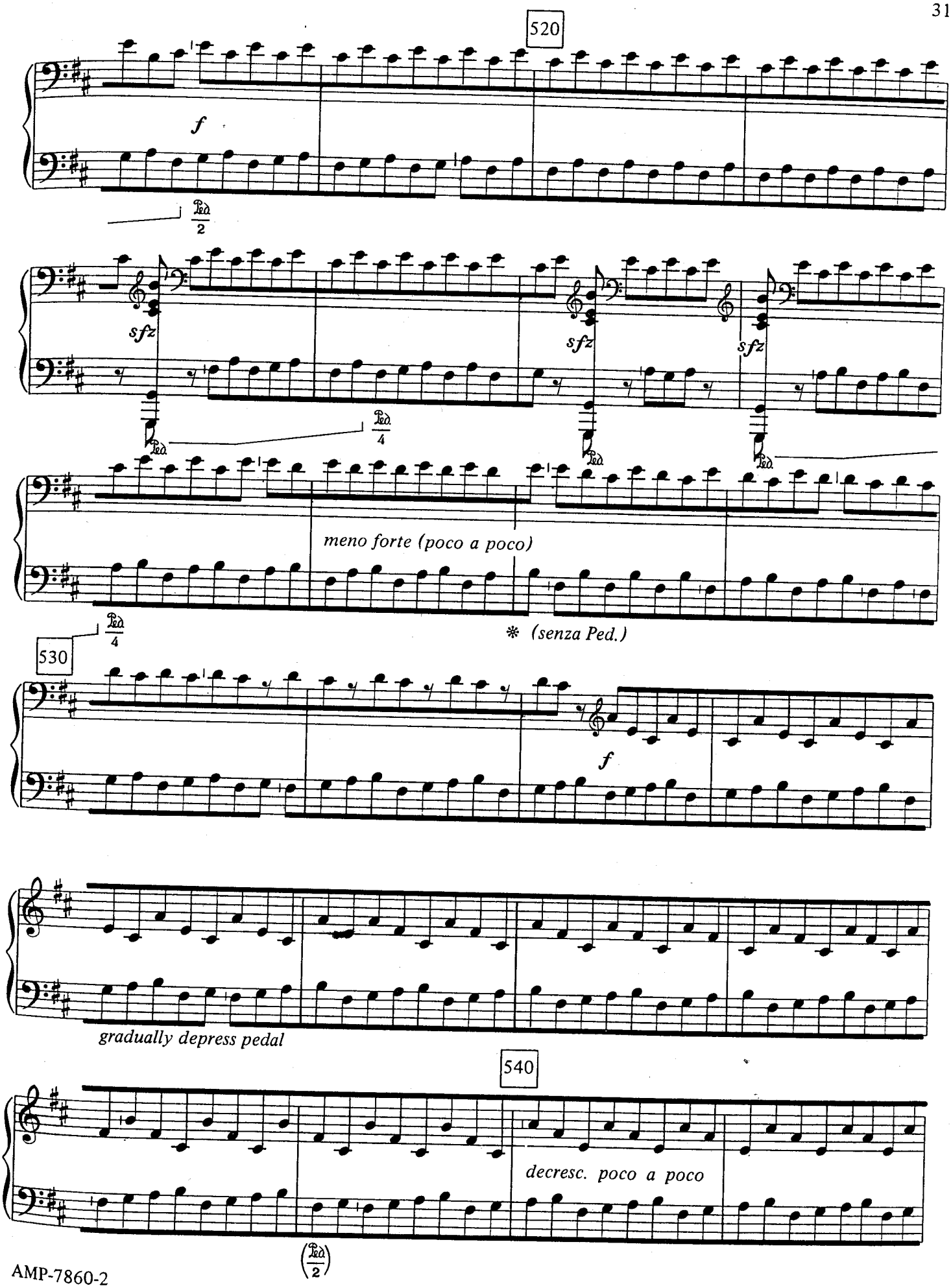
* If this chord is not reachable leave out B♭ ; do not roll the chord.


450
sempre p
460
cresc.



gradually clean pedal


500
sfz
sfz
sfz
sfz
sfz
f
mf
510
sfz
mf
sfz
sfz
poco cresc.


520
f
Ped. 2
sfz
sfz
sfz
Ped. 4
meno forte (poco a poco)
* (senza Ped.)
530
f
gradually depress pedal
540
decresc. poco a poco
(Ped. 2)