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

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.)

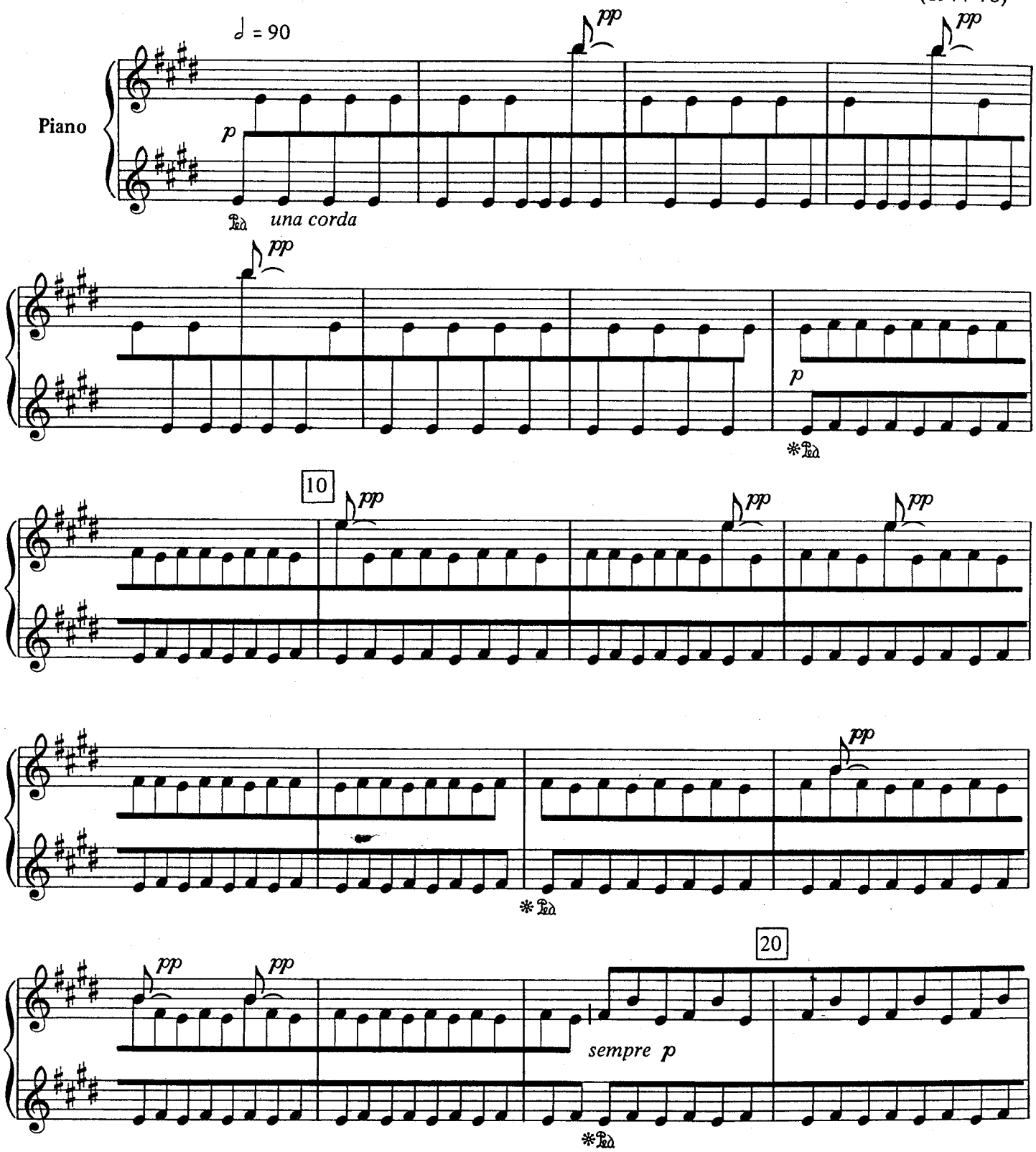
■ Marks (double-stemmed notes which indicate structural points) should not necessarily be played louder than their context, except where indicated.

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

for Mack McCray

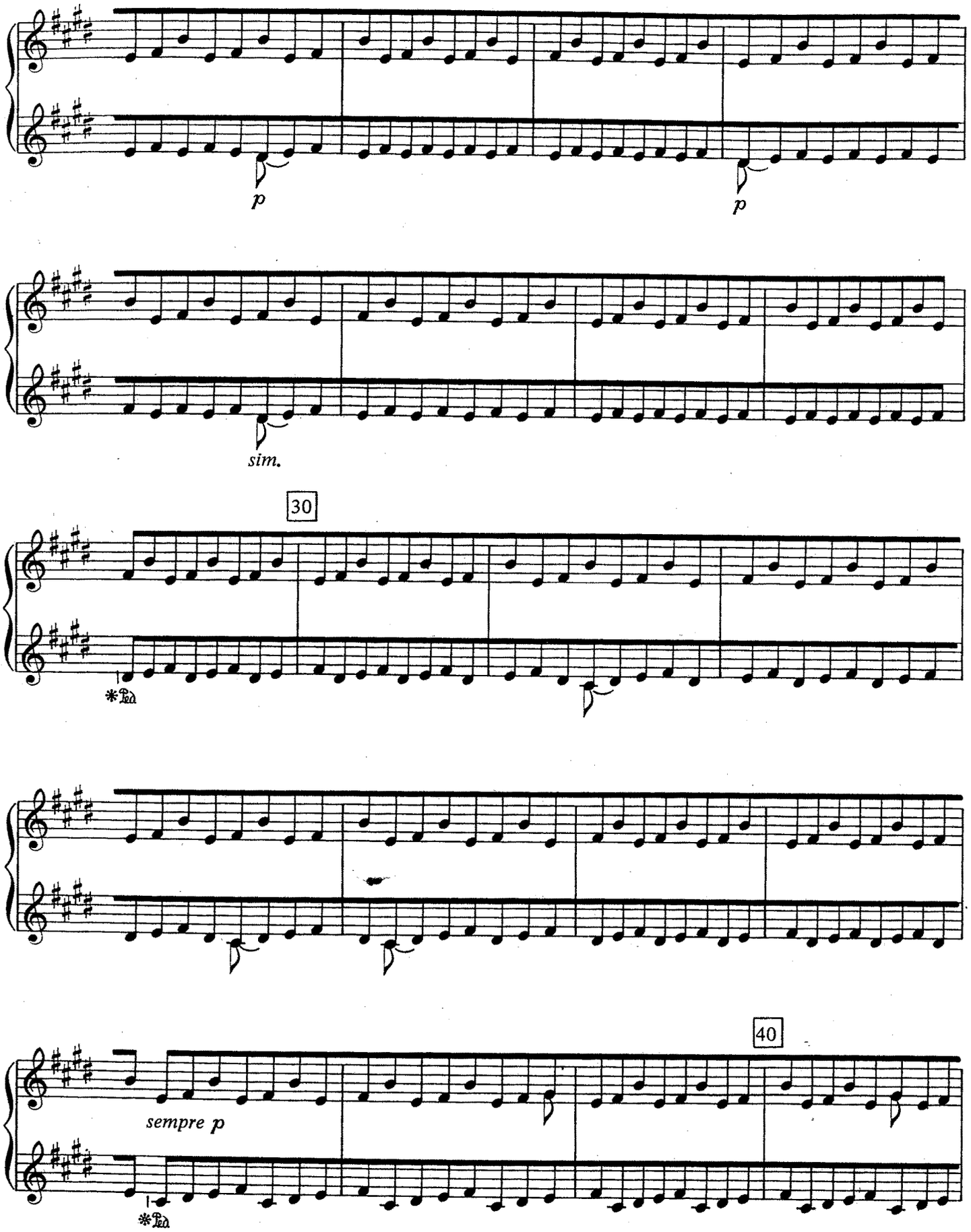
PHRYGIAN GATES

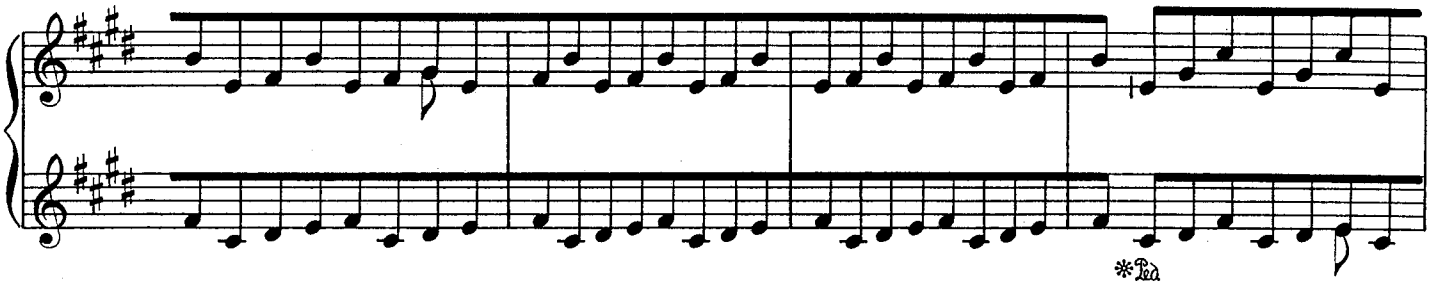
JOHN ADAMS
(1977-78)

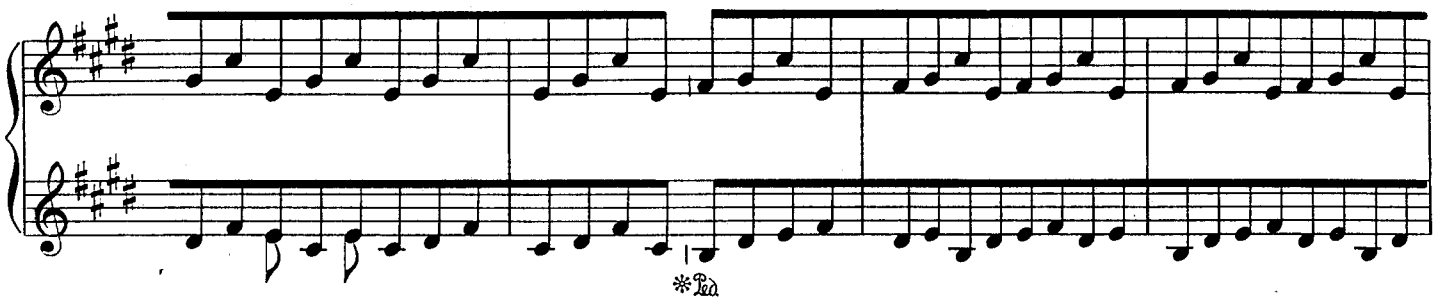


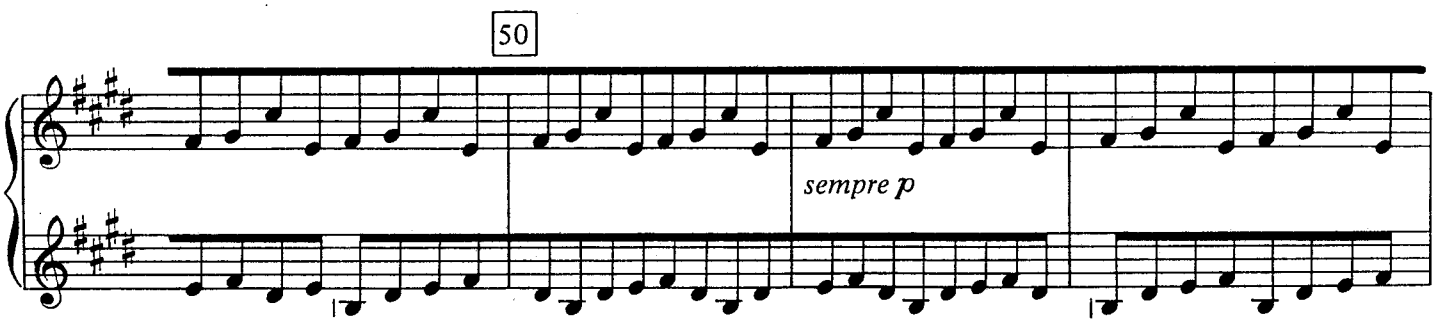
Copyright © 1983 Associated Music Publishers, Inc., New York
All Rights Reserved International Copyright Secured Printed in U.S.A.
No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying or by any information storage and retrieval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

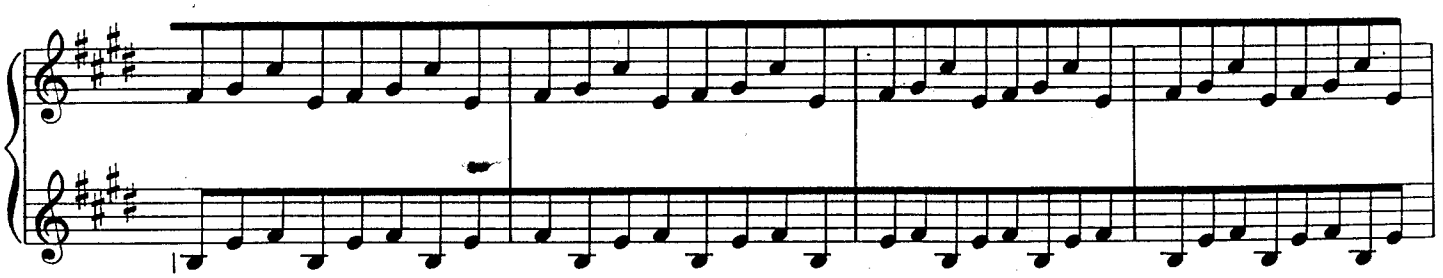
AMP-7860-2

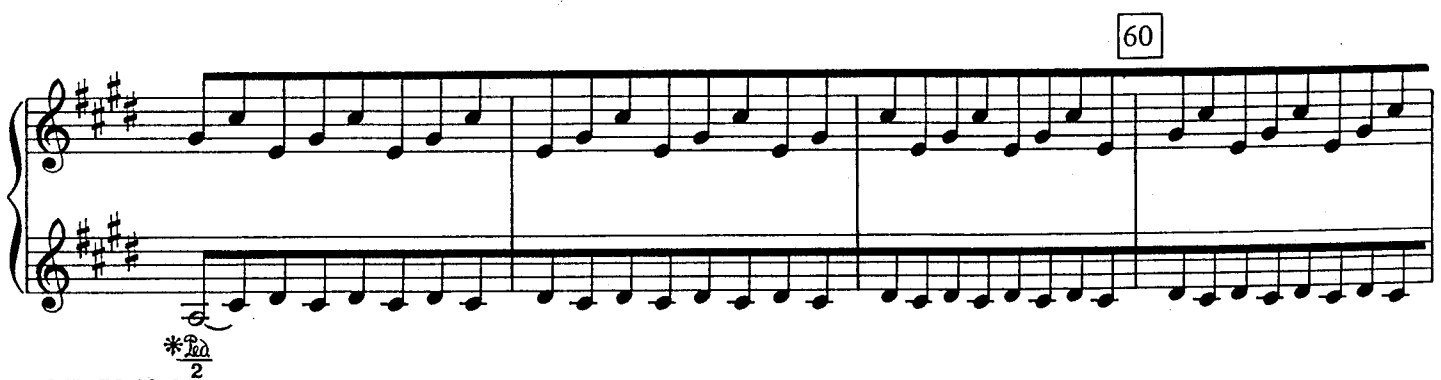

p
p
sim.
30
*Ped.
40
sempre p
*Ped.

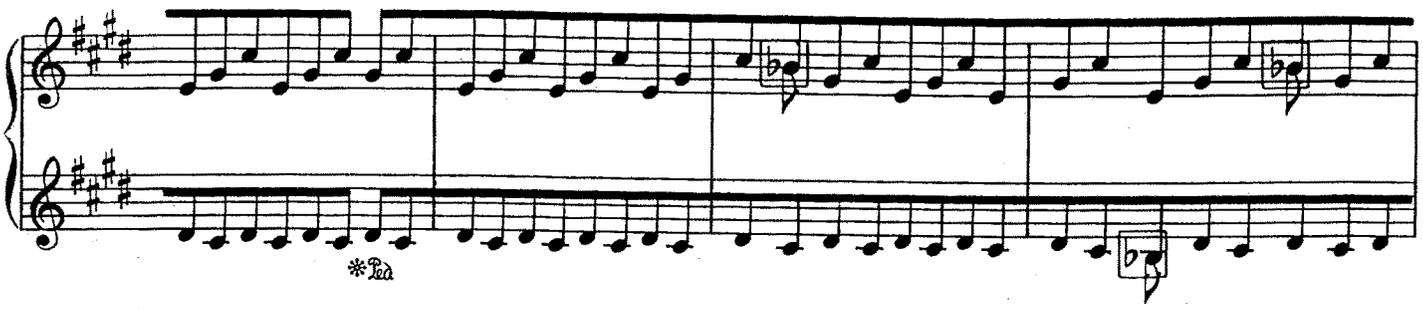

*Ped

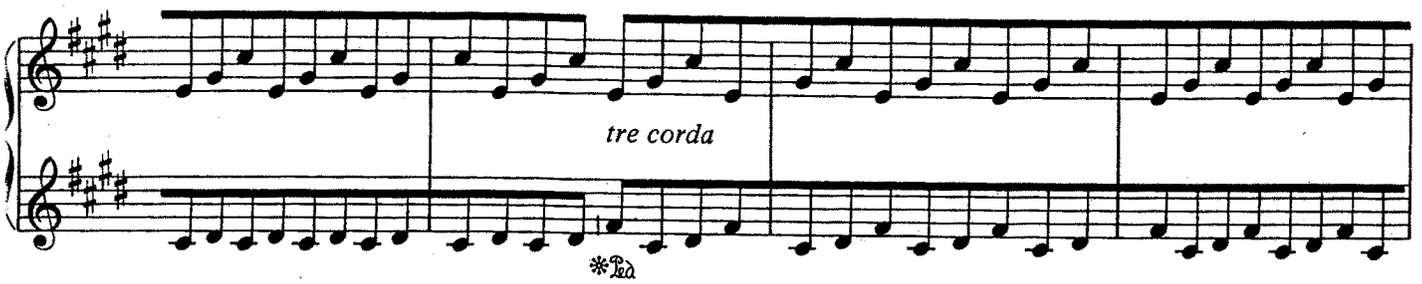

*Ped

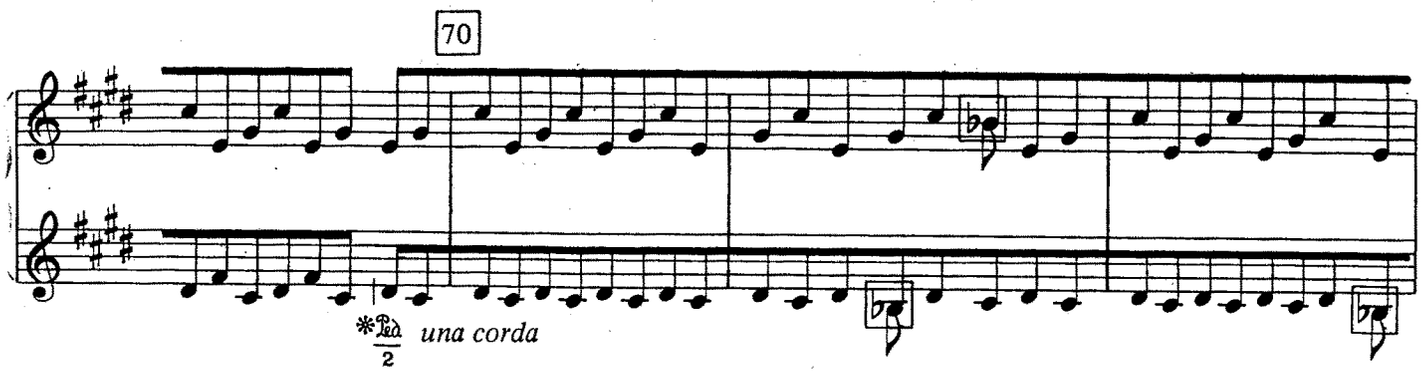

50
sempre p

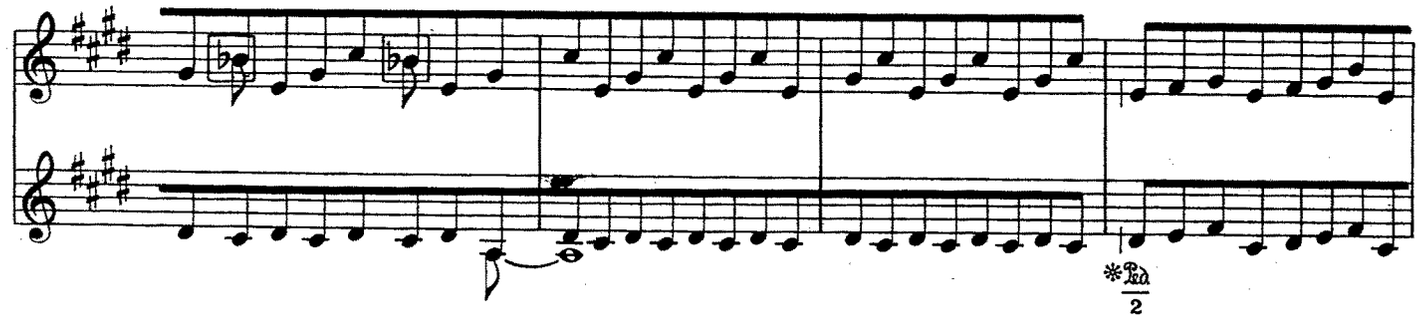


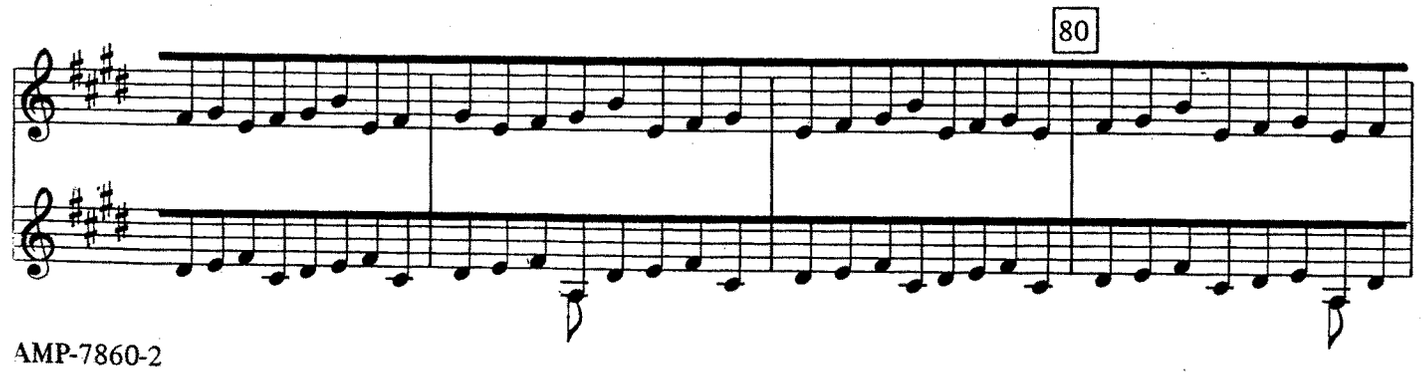

60
*Ped

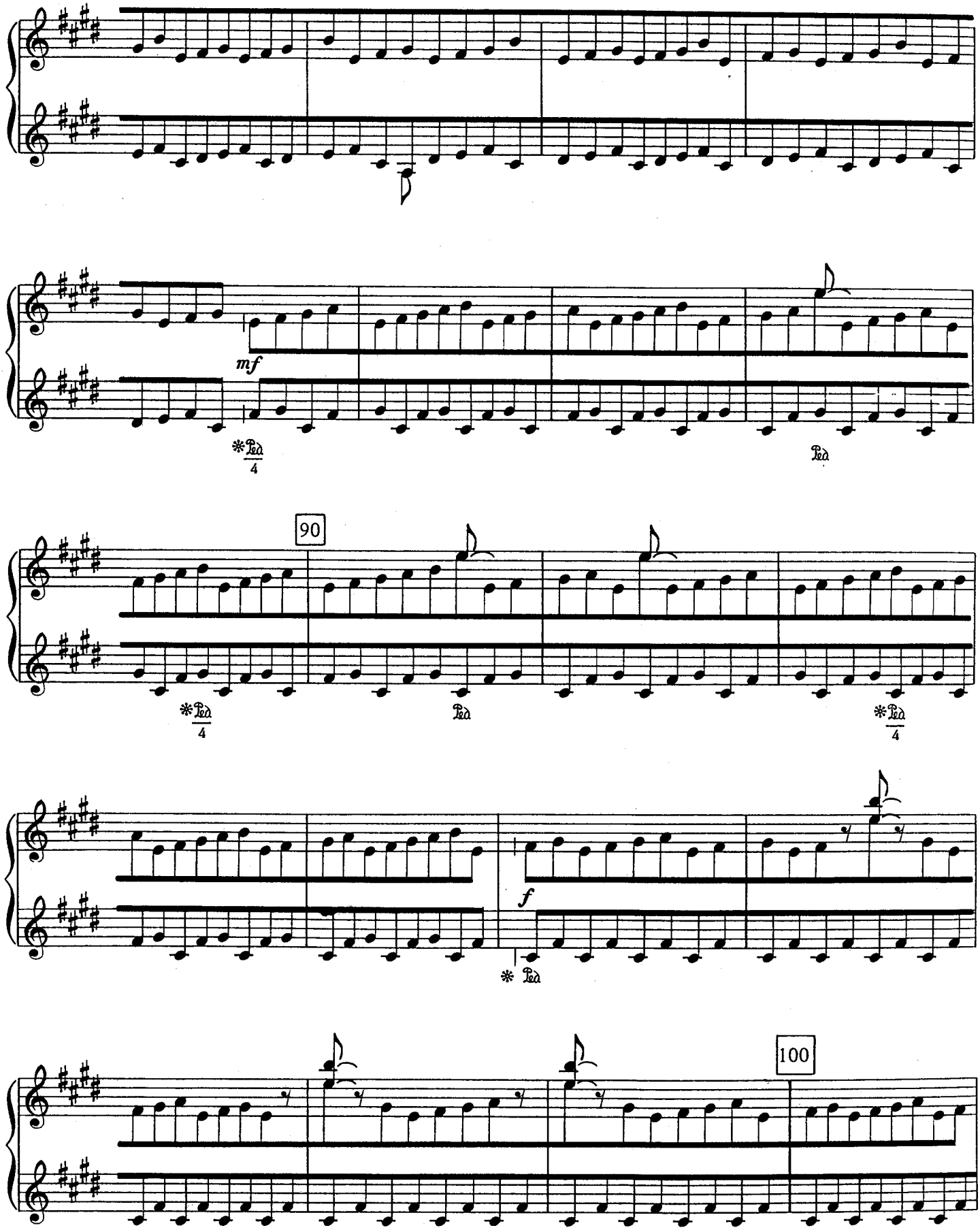

*Ped

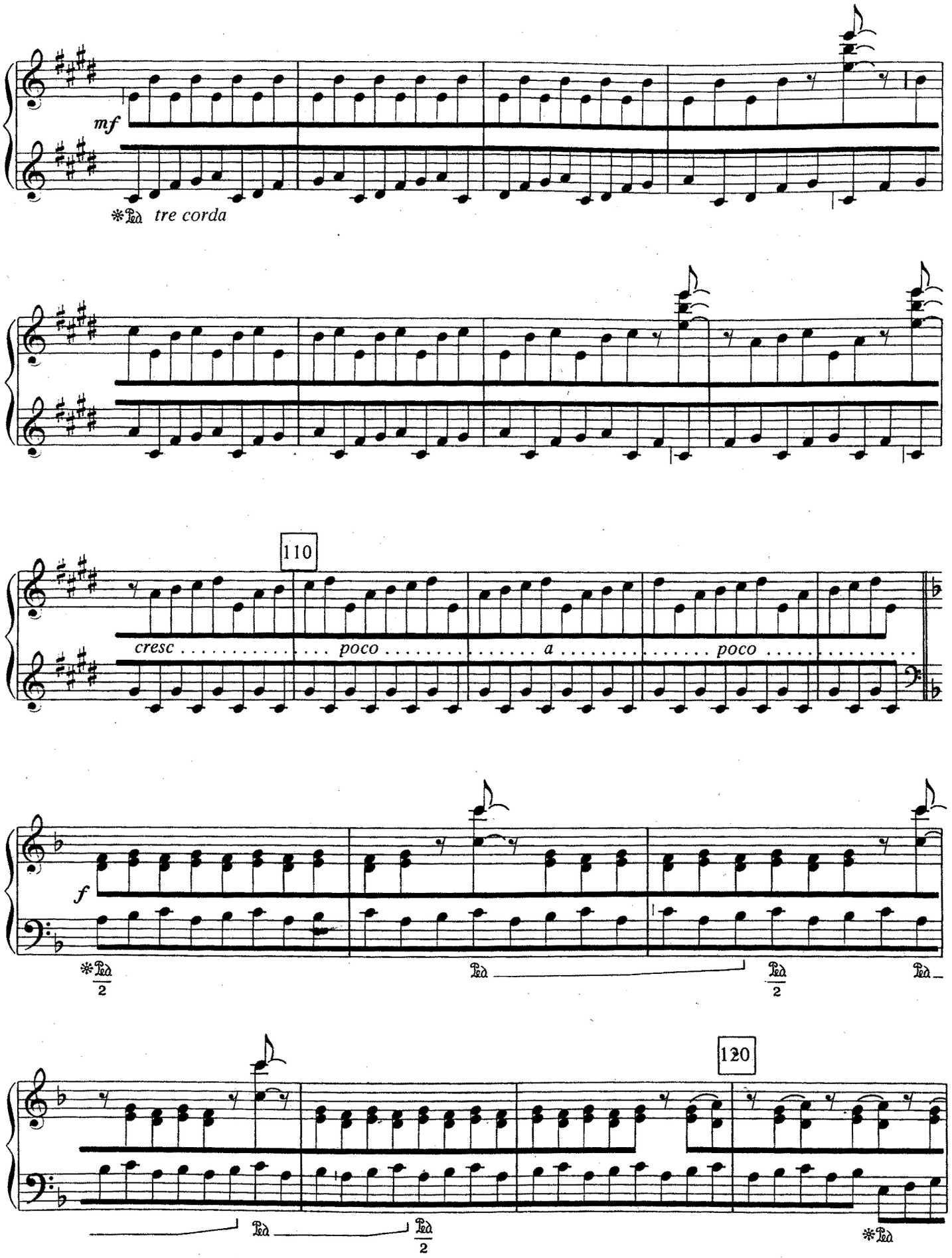

tre corda
*Ped

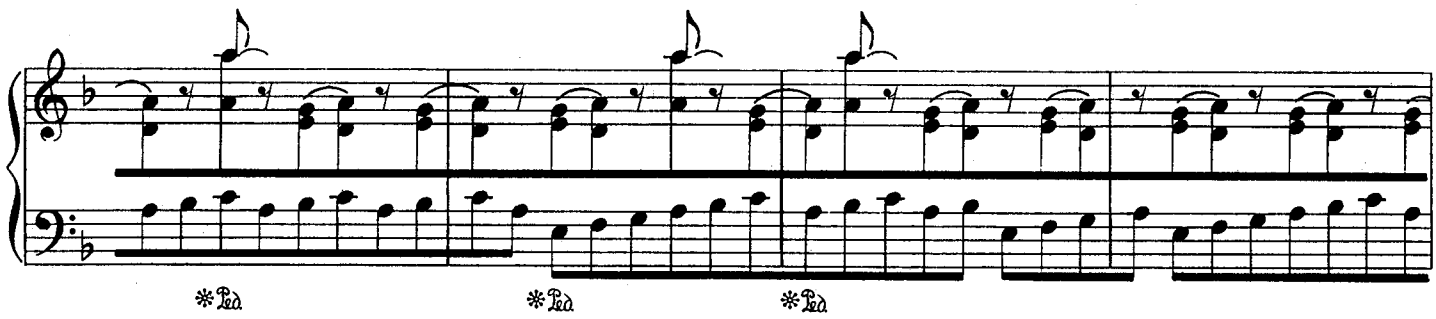

70
*Ped
2
una corda

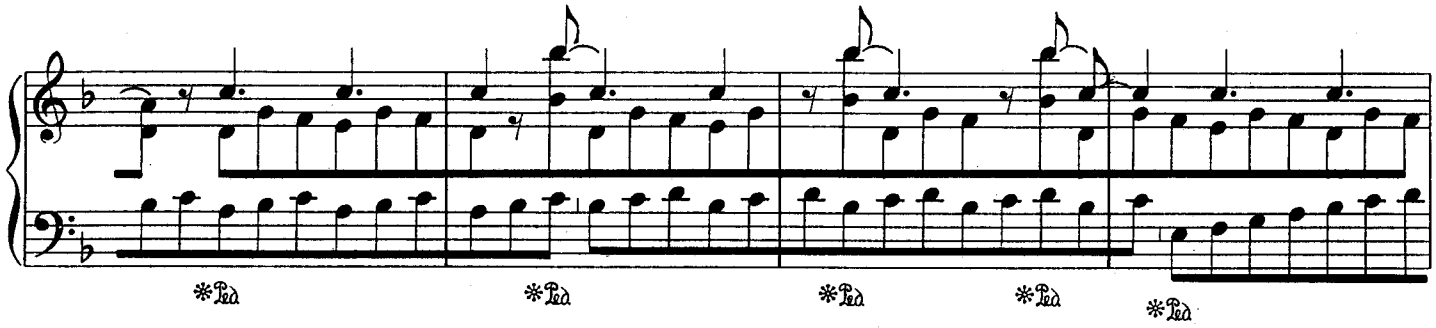

*Ped
2

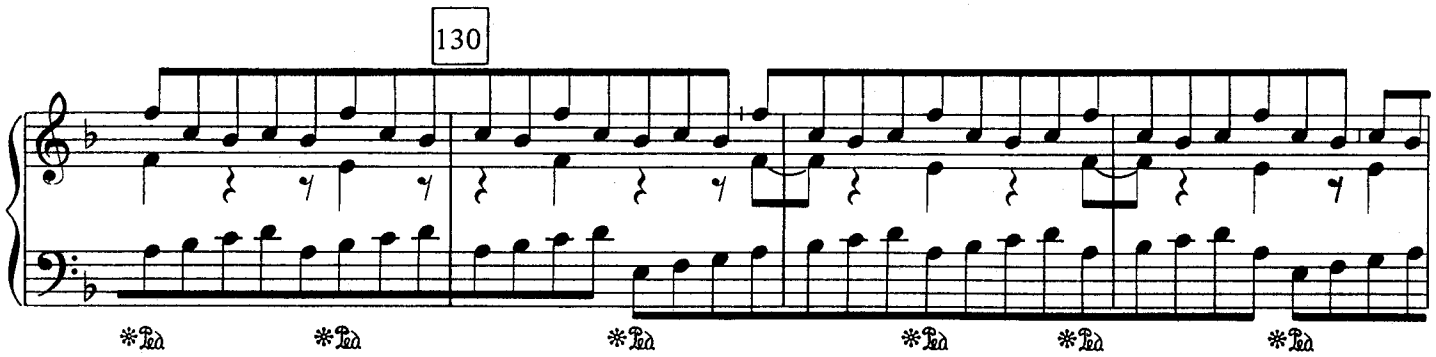

80

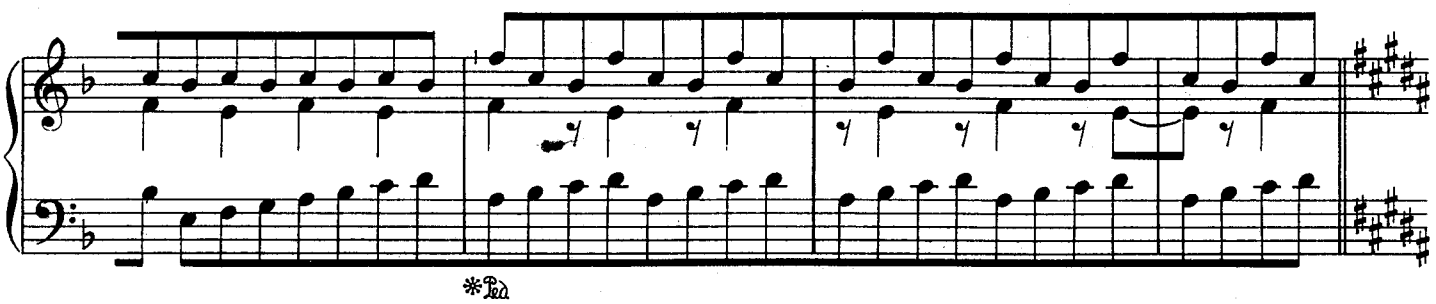

mf
90
f
100

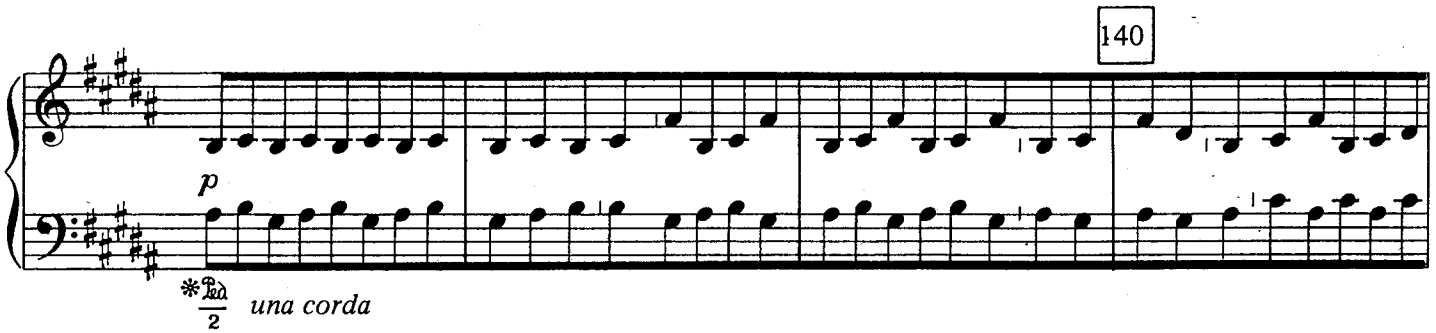

mf
tre corda
110
cresc
poco
a
poco
f
120

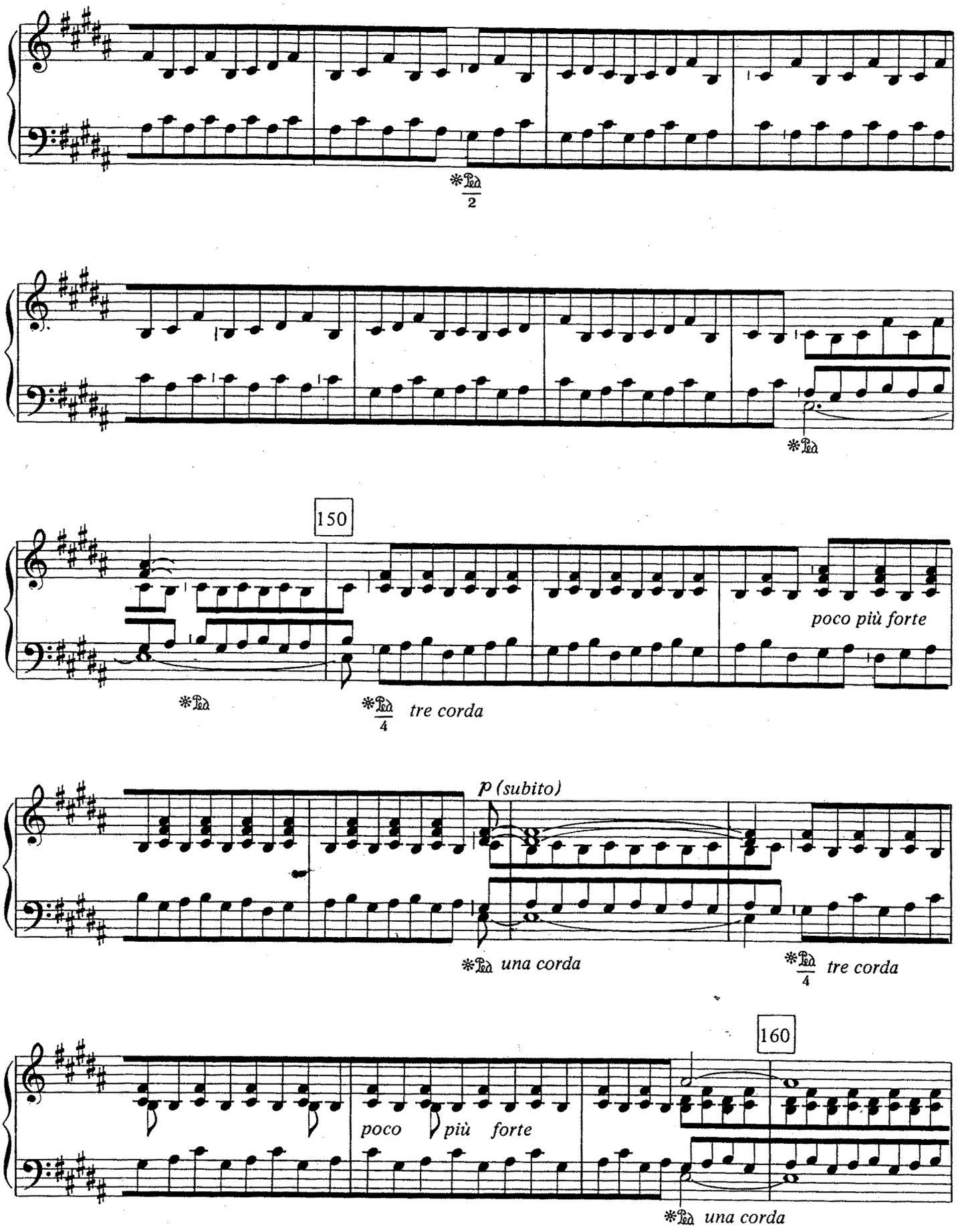


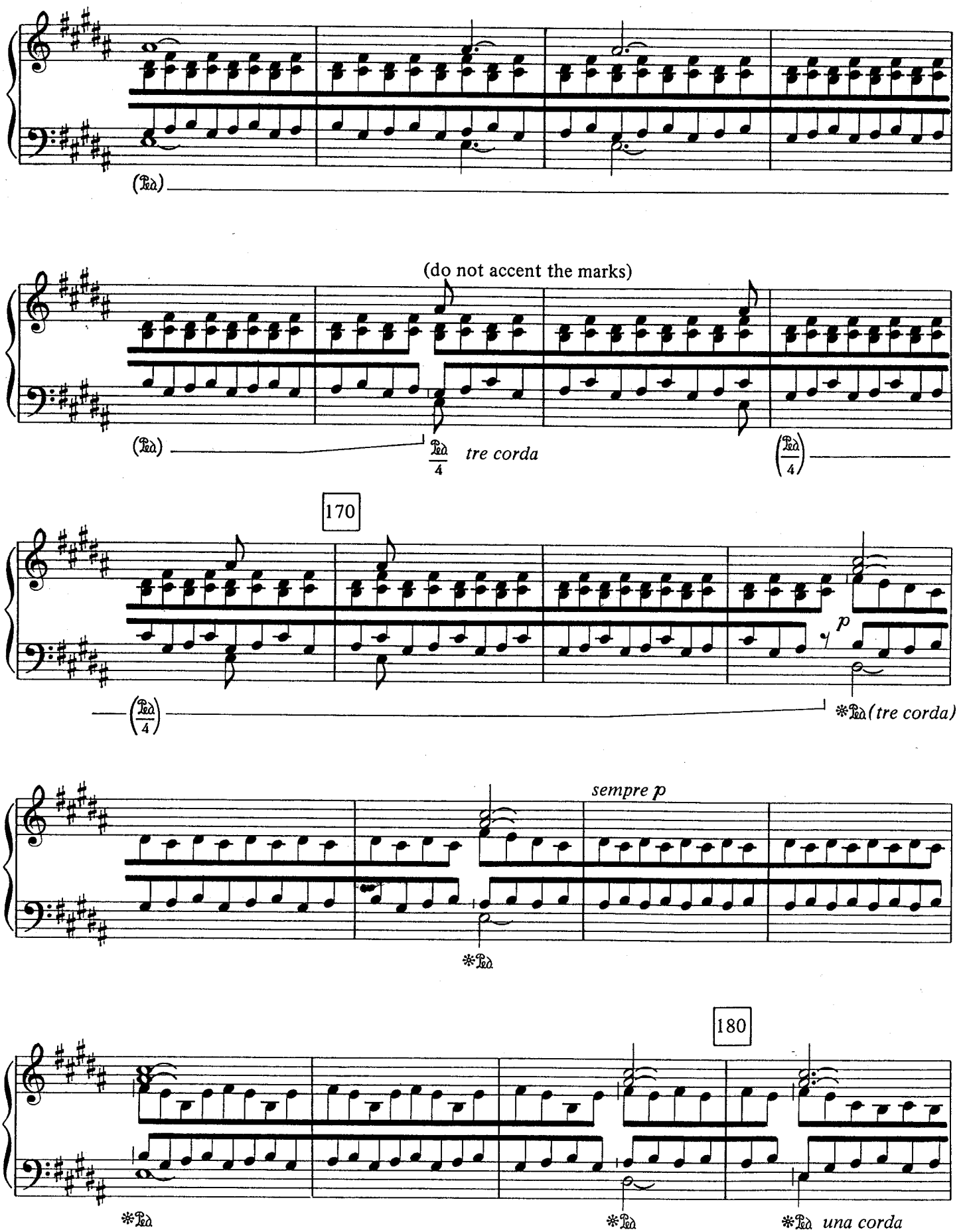


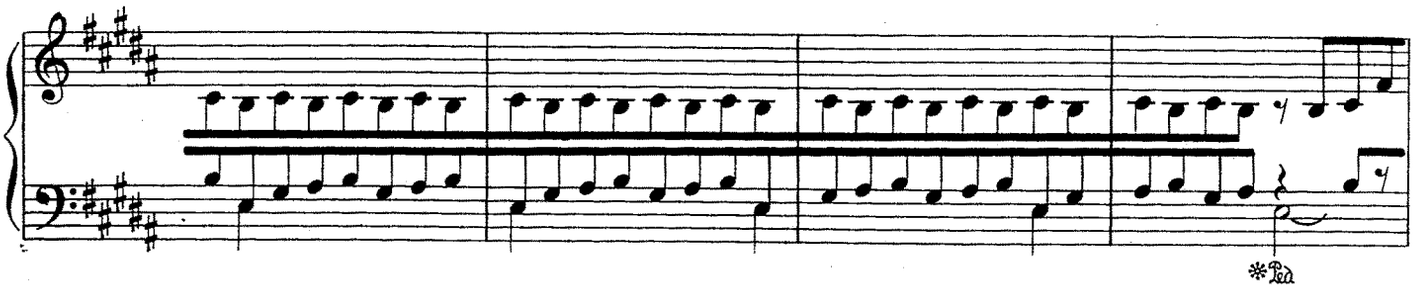

130

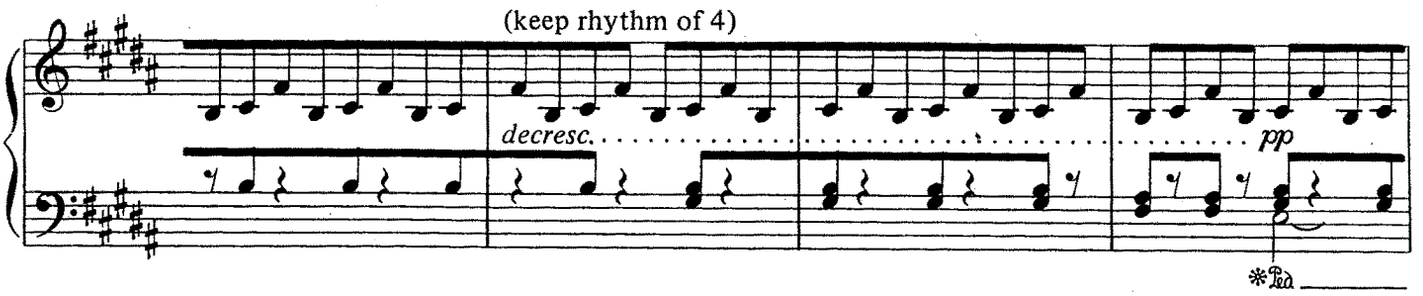


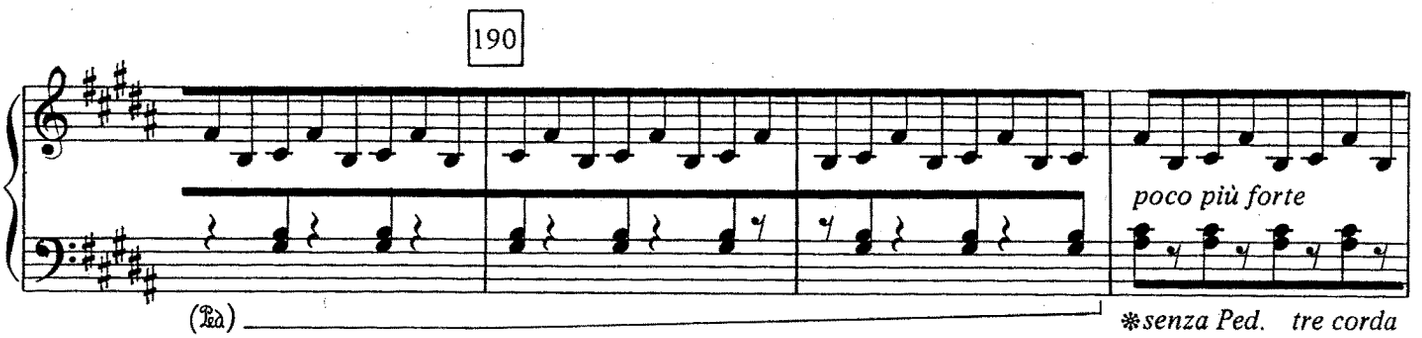

140
p
una corda

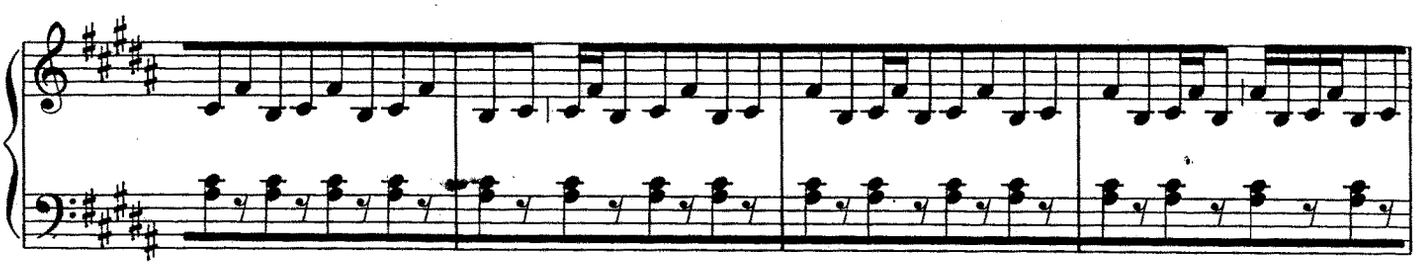

150
poco più forte
tre corda
p (subito)
una corda
tre corda
160
poco più forte
una corda

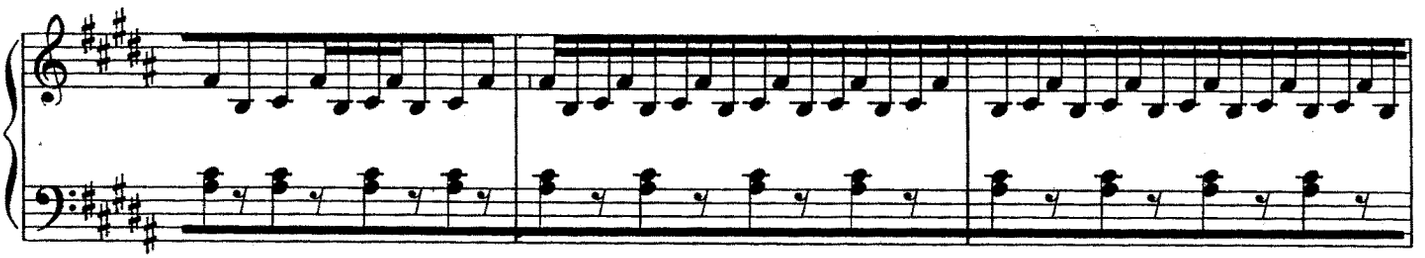

(do not accent the marks)
tre corda
170
p
(tre corda)
sempre p
180
una corda

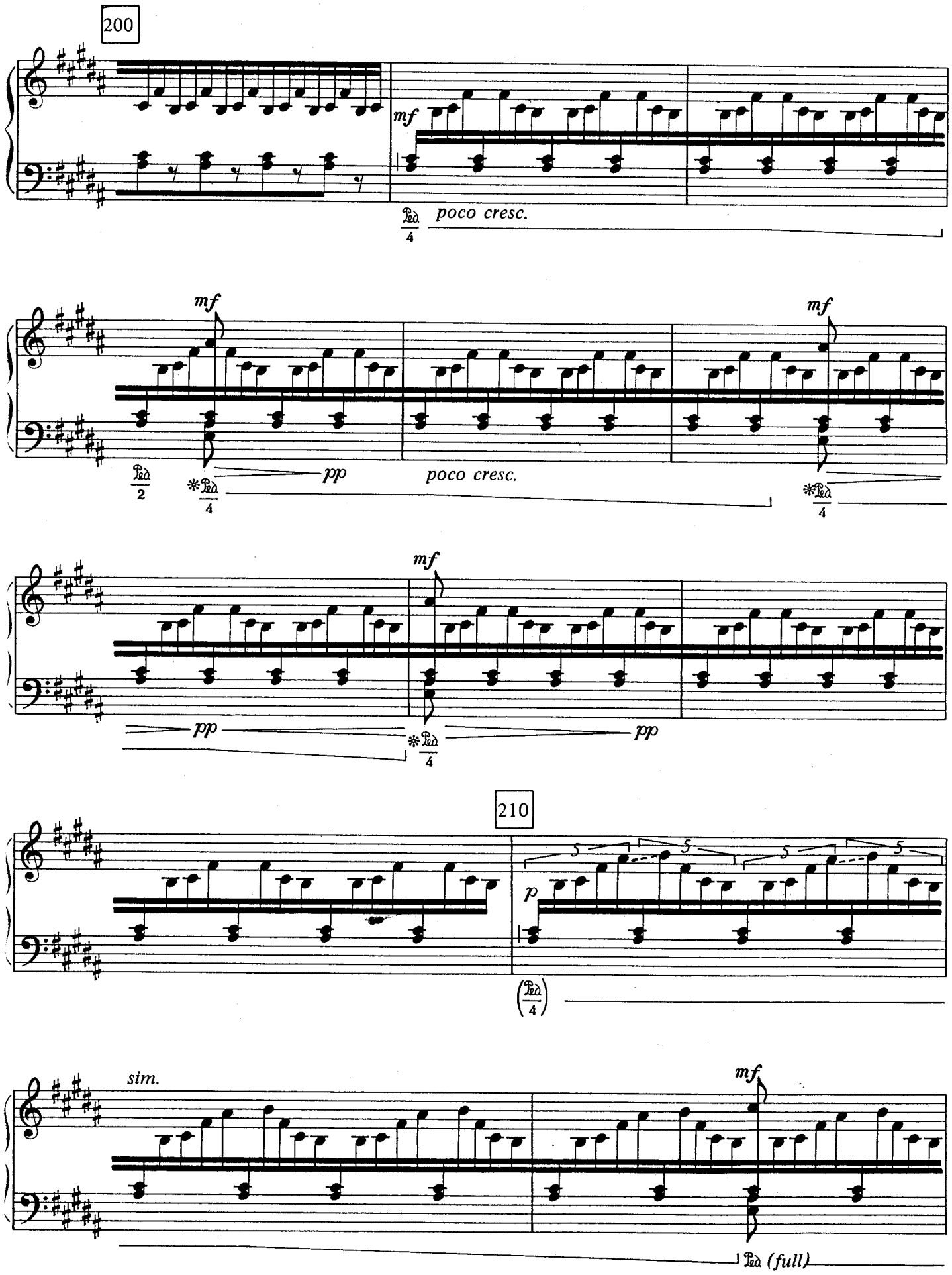

*Ped.

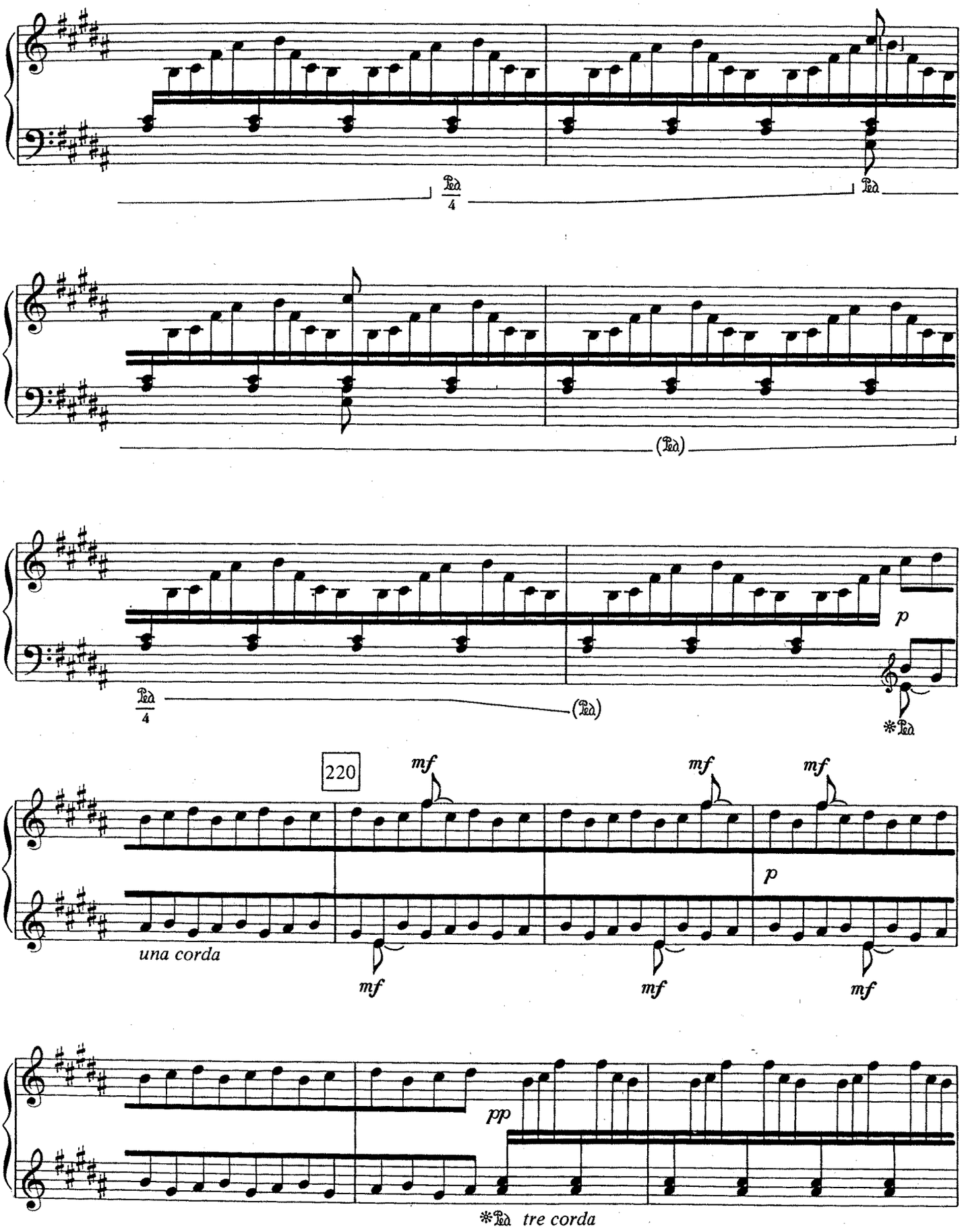

(keep rhythm of 4)
decresc.
pp
*Ped.

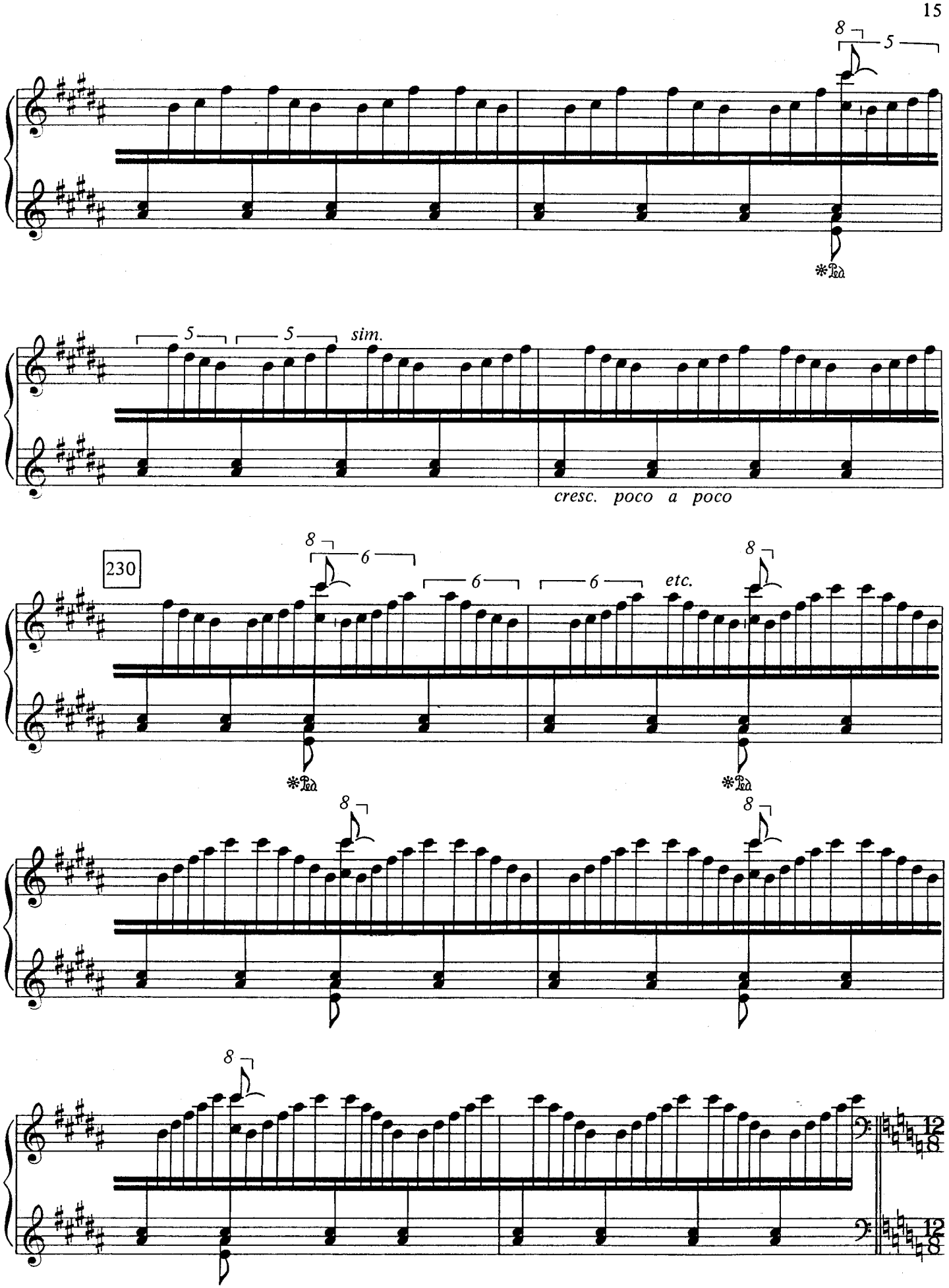

190
poco più forte
(Ped.)
*senza Ped. tre corda

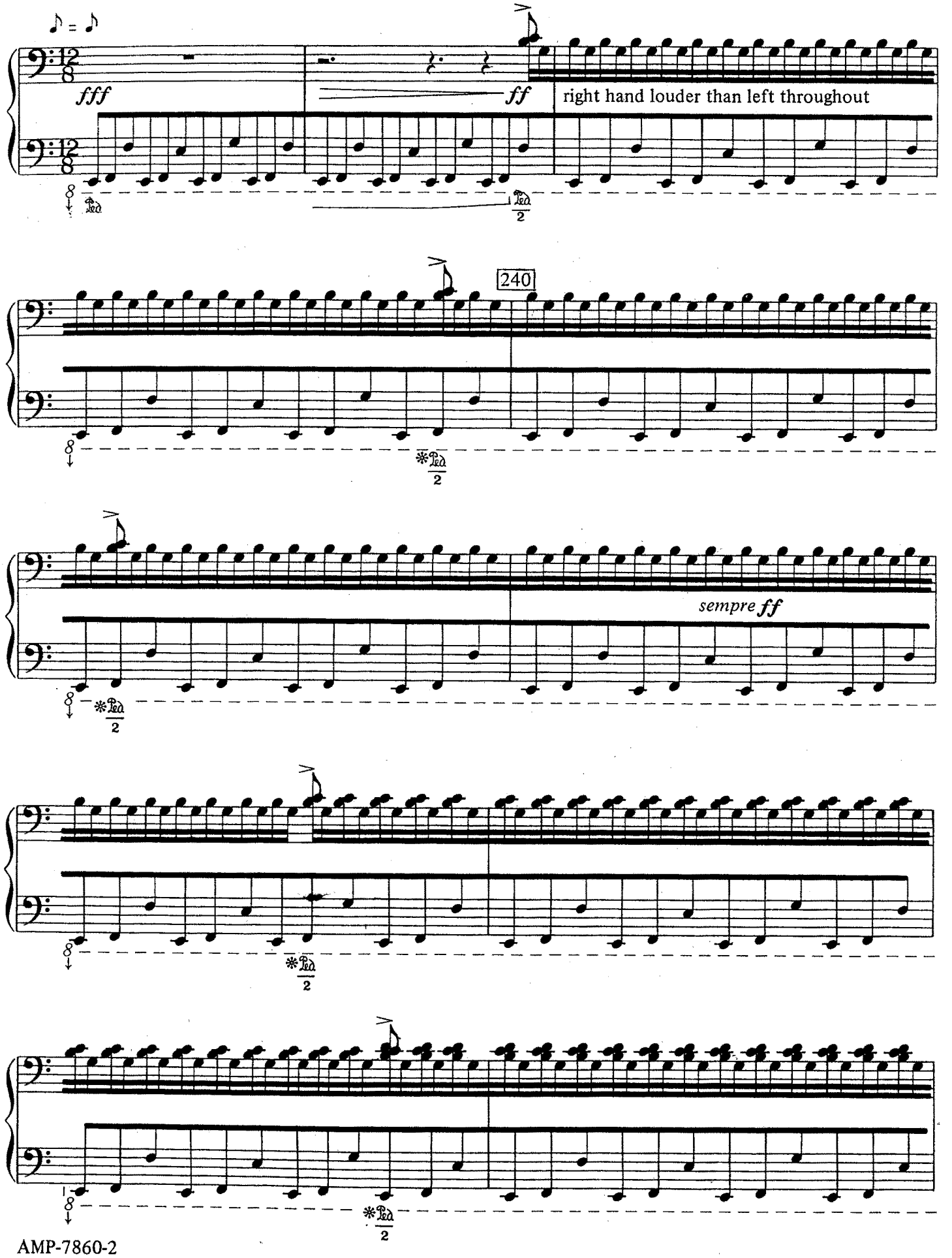


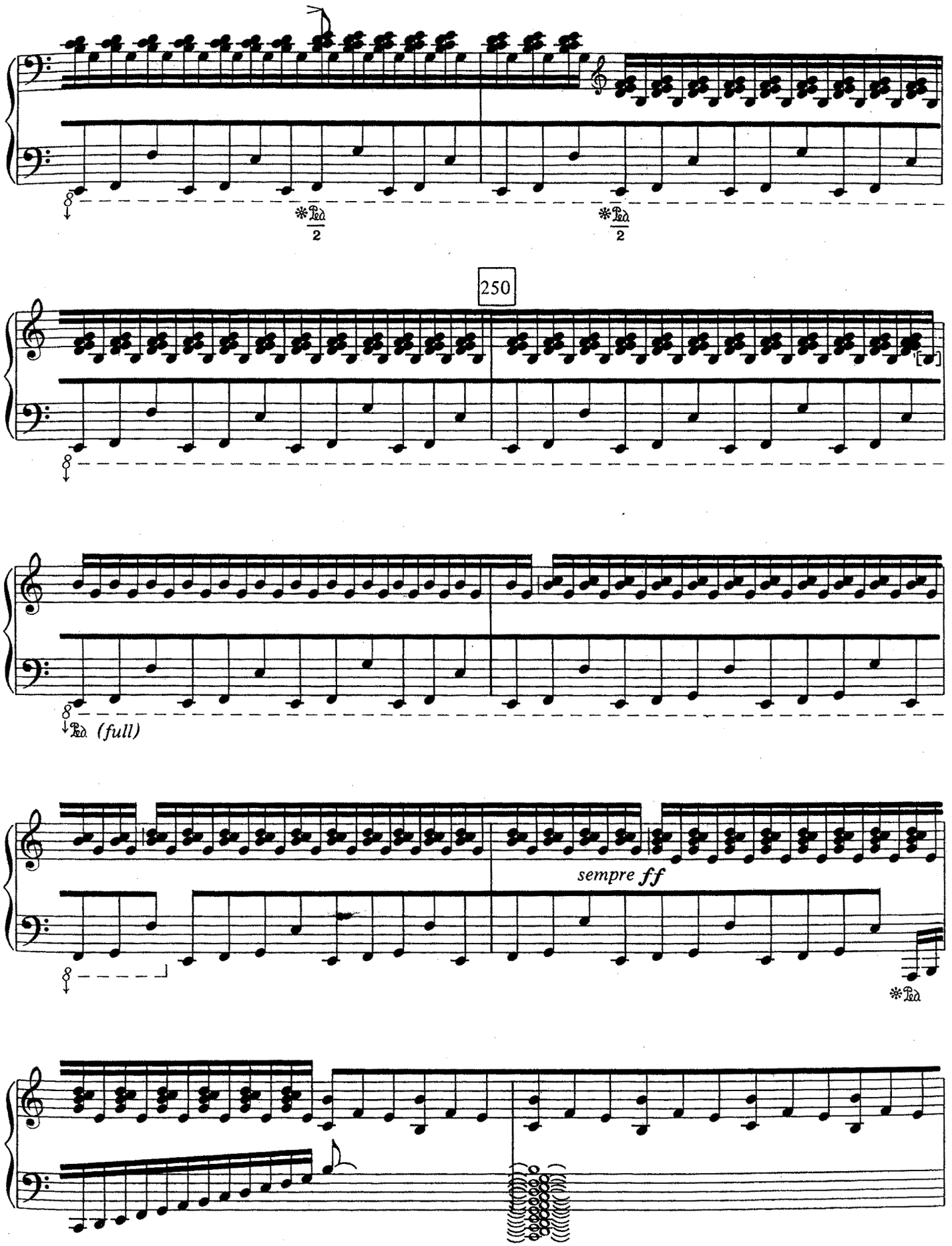


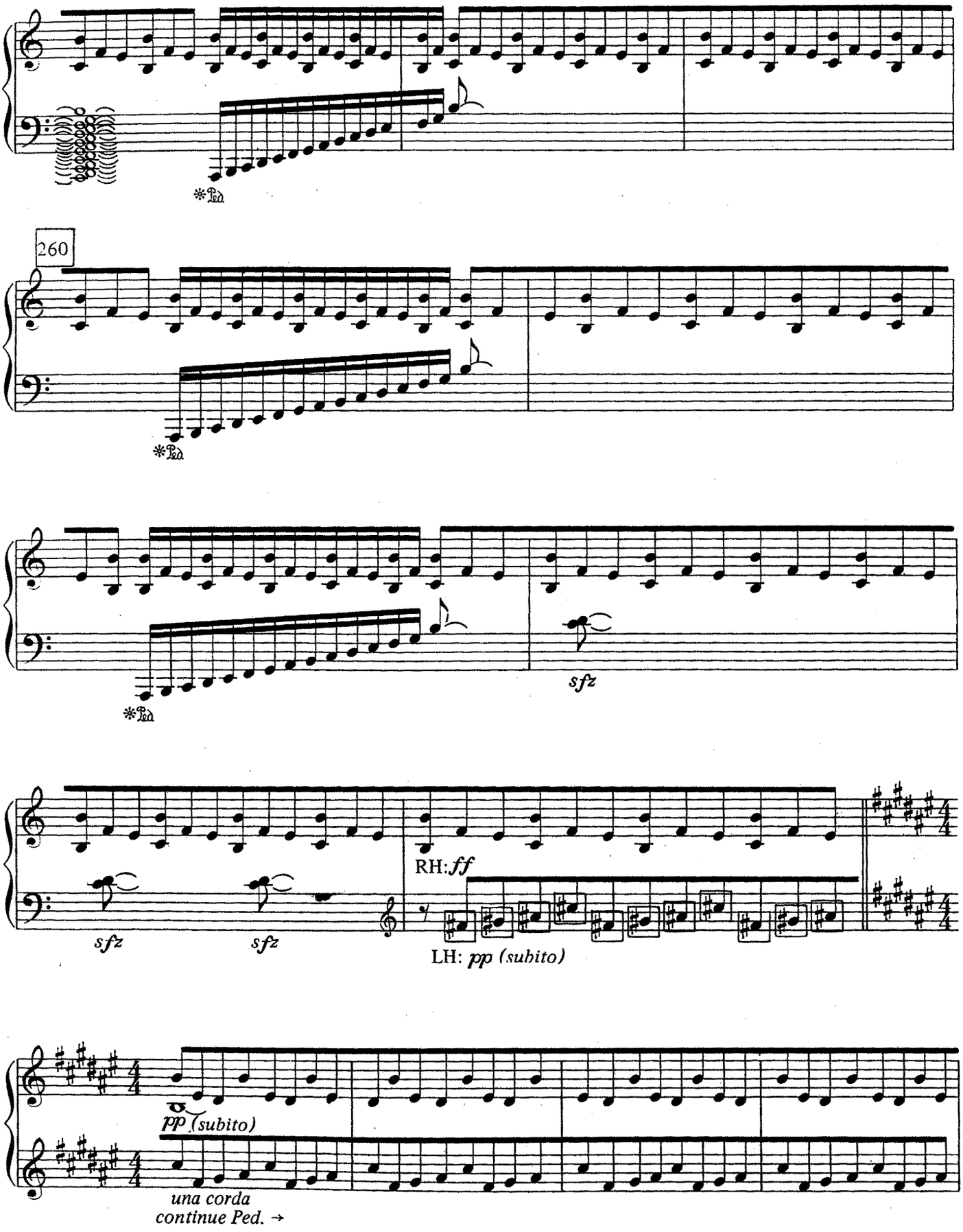

200
mf
poco cresc.
mf
pp
poco cresc.
mf
mf
pp
pp
210
p
sim.
mf

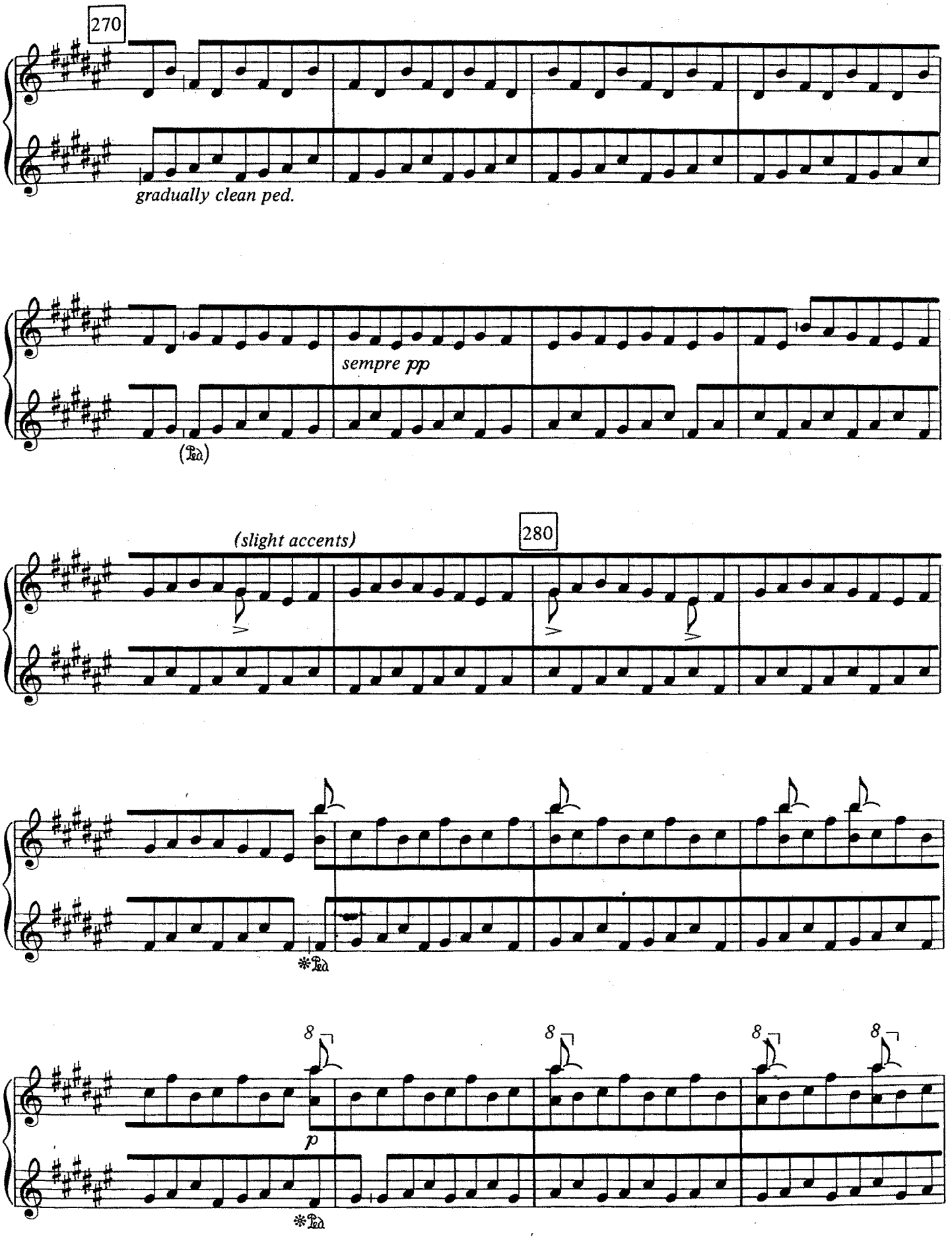

220
mf
mf
mf
p
una corda
mf
mf
mf
pp
tre corda

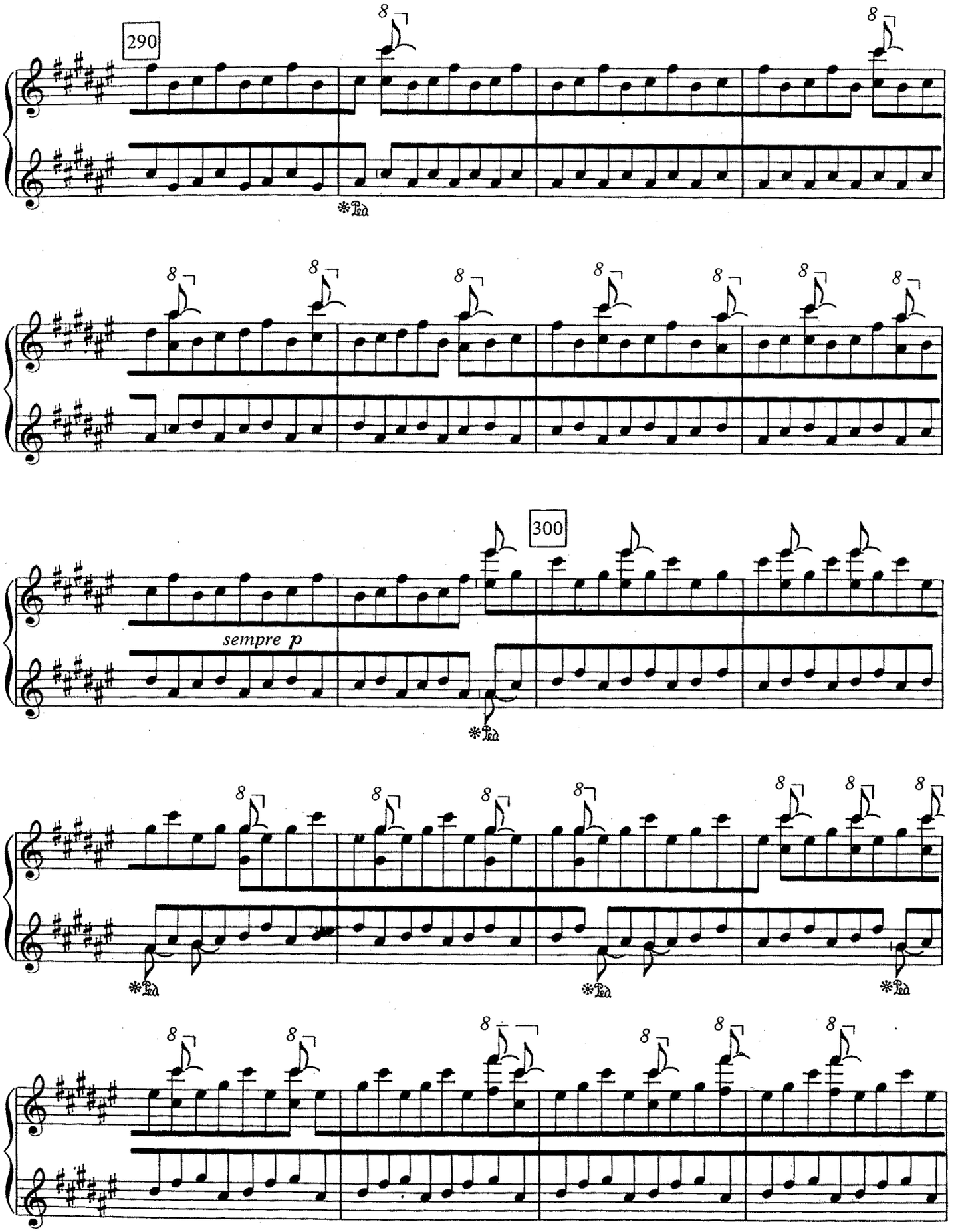

8
5
Ped.
5
5
sim.
cresc. poco a poco
230
8
6
6
6
etc.
8
Ped.
Ped.
8
8
8

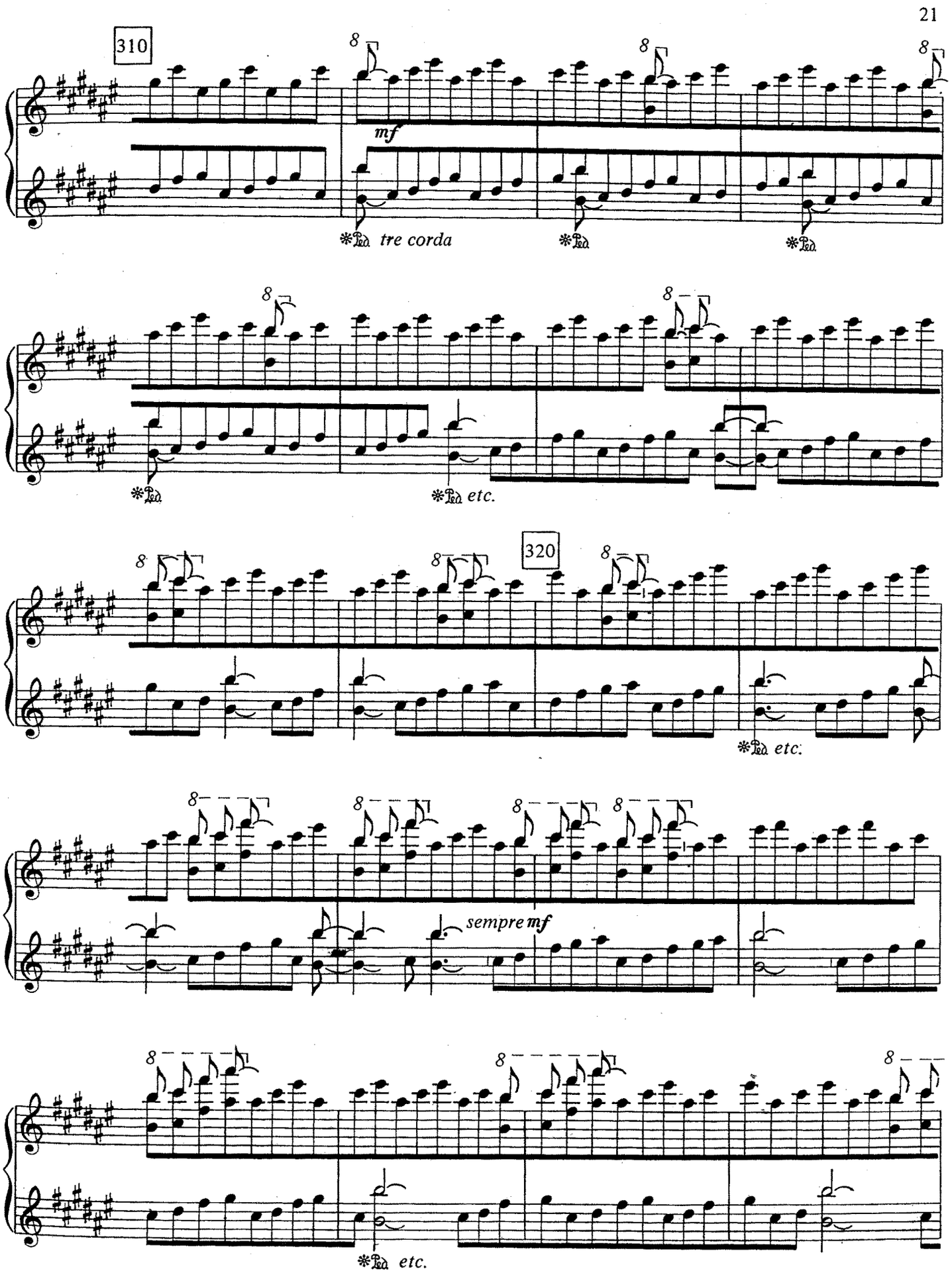

♪ = ♪
fff
ff
right hand louder than left throughout
240
sempre ff

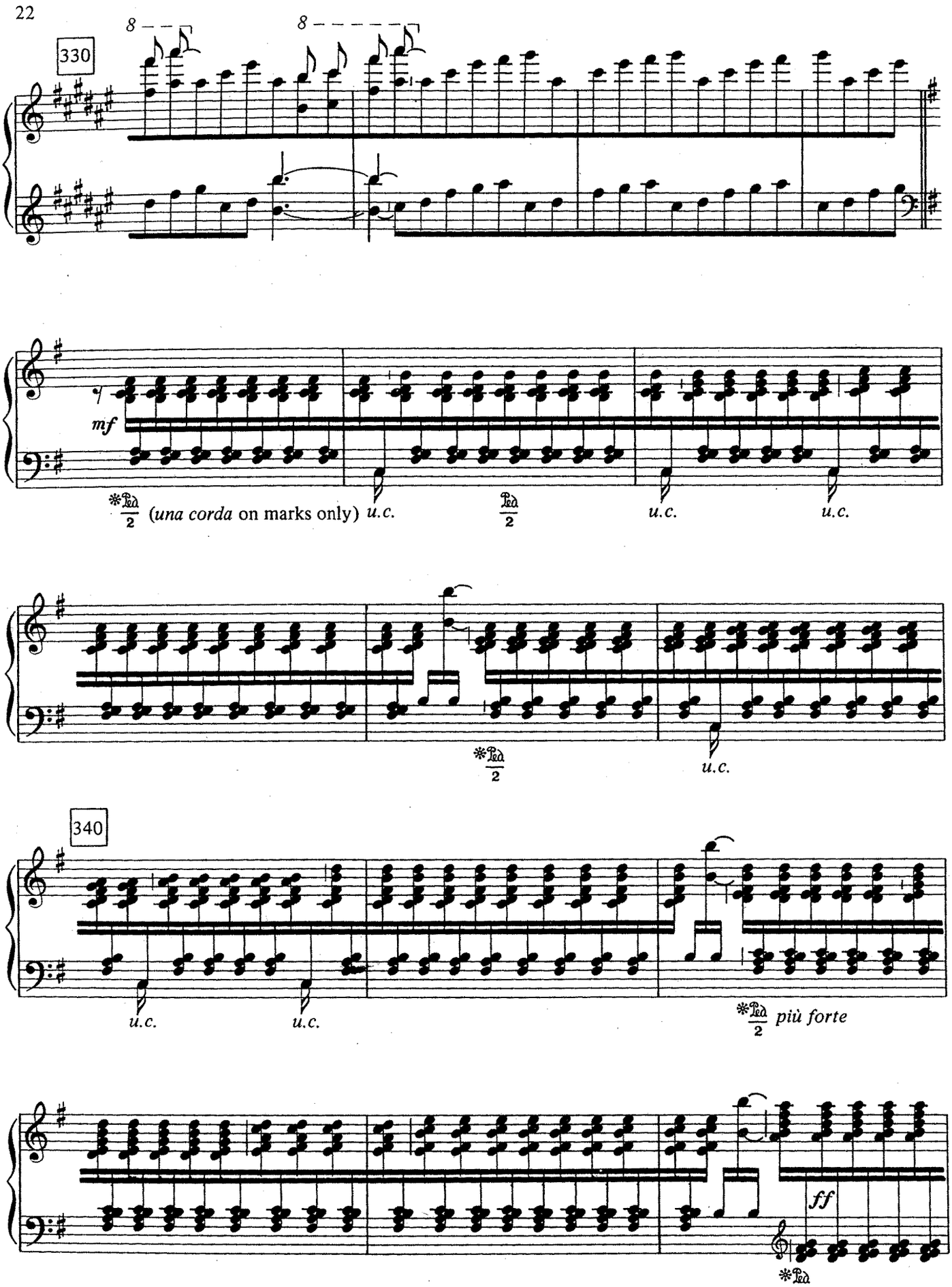

250
(full)
sempre ff

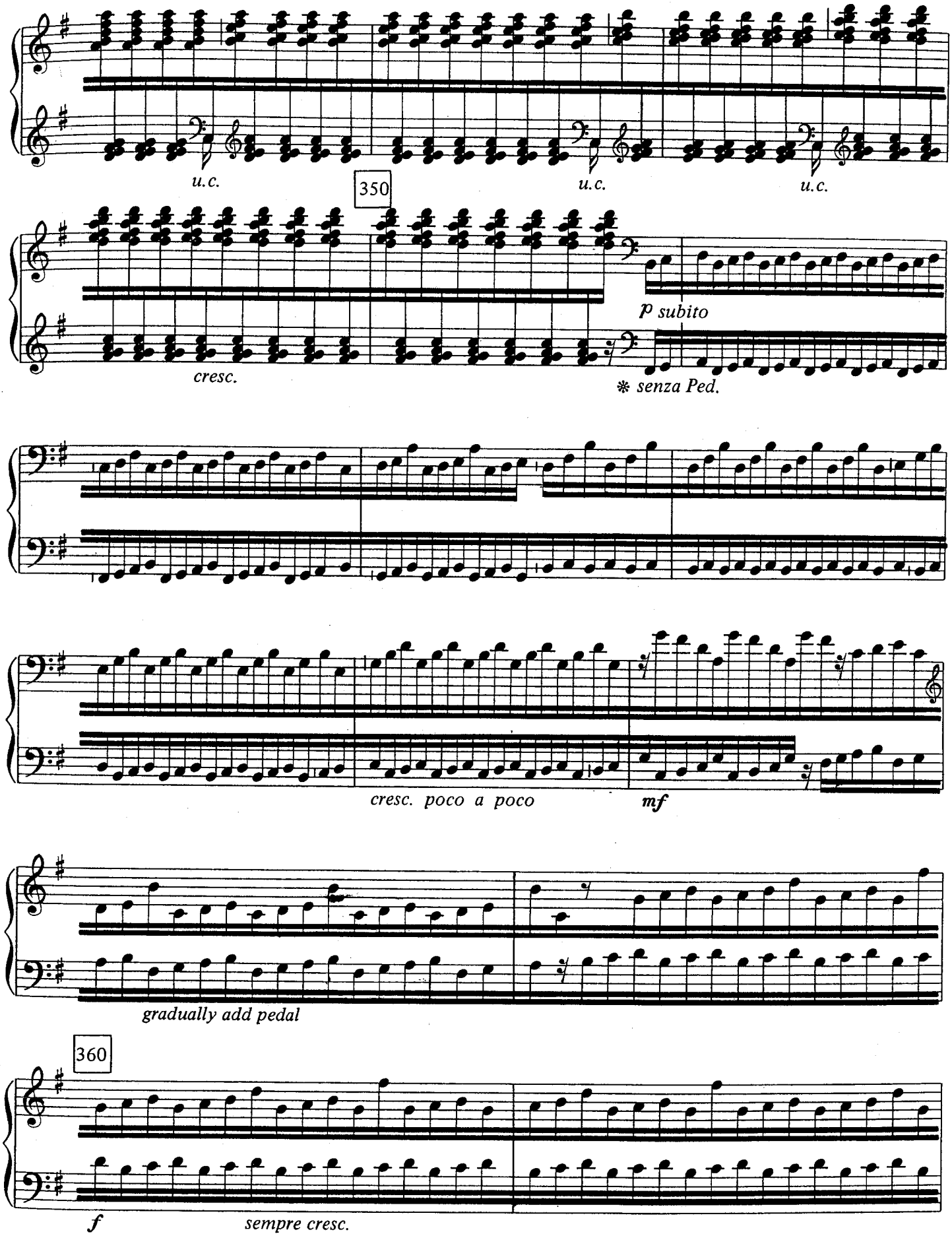

260
sfz
sfz
sfz
RH: ff
LH: pp (subito)
pp (subito)
una corda
continue Ped. →

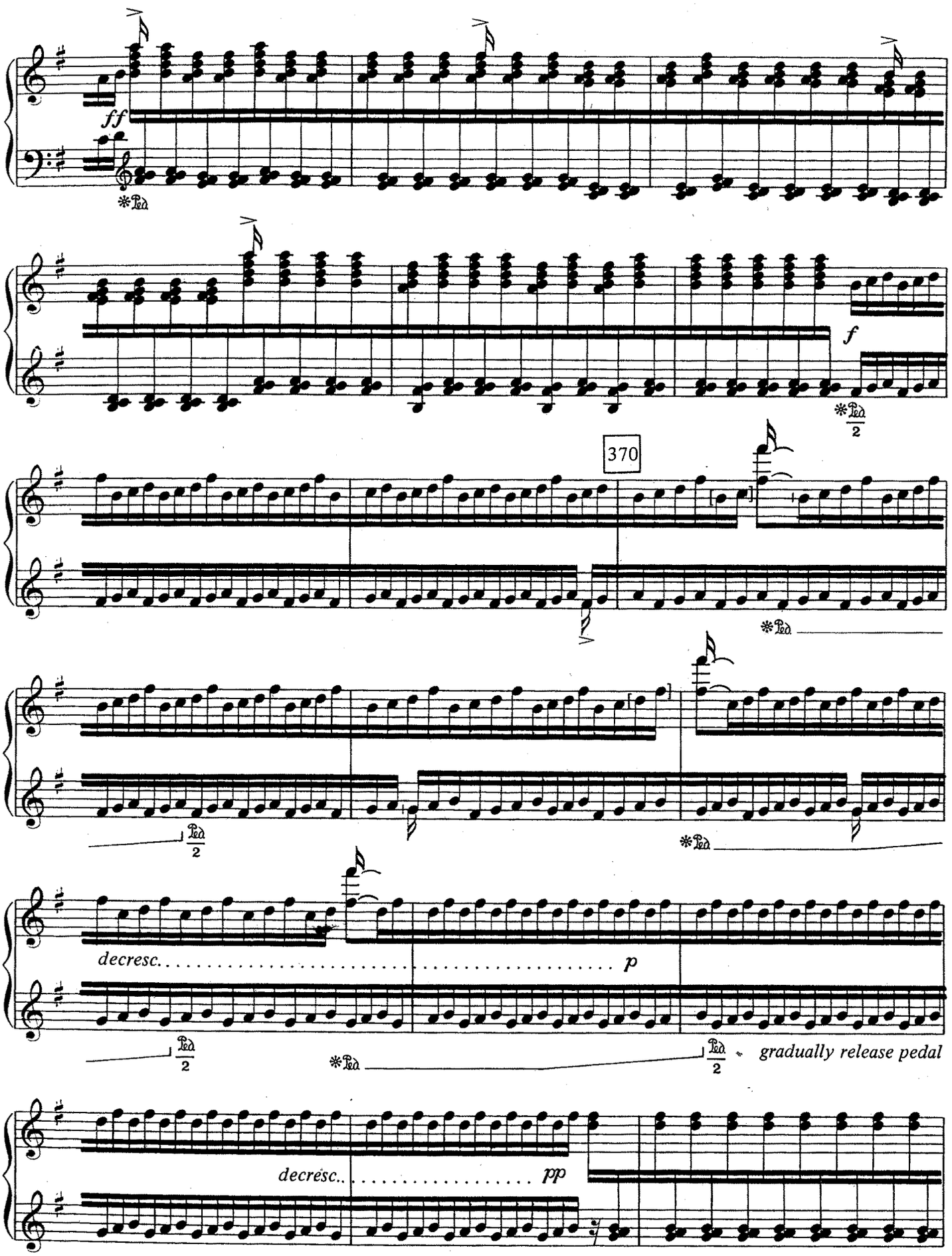

270
gradually clean ped.
sempre pp
(slight accents)
280
p

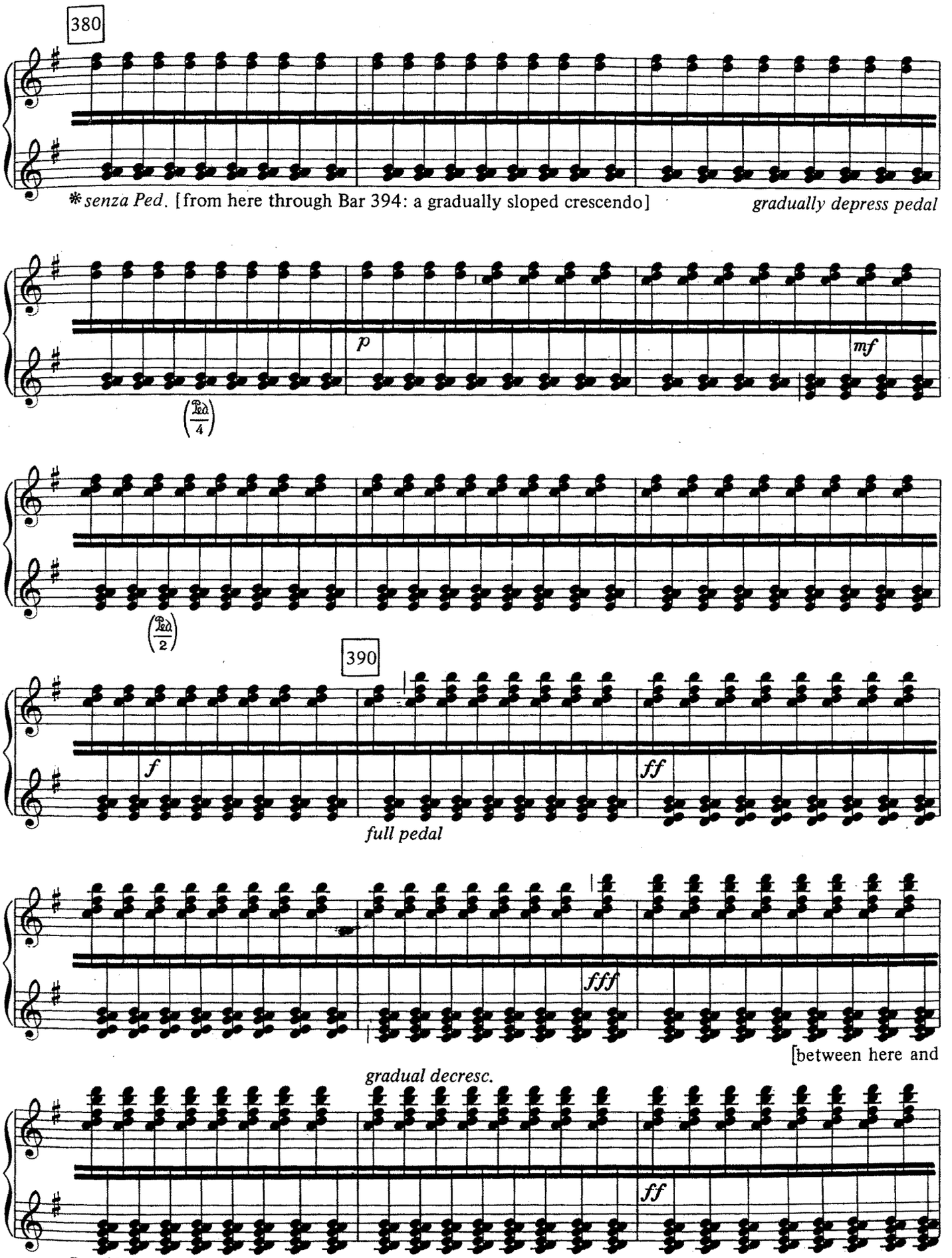

290
300
sempre p

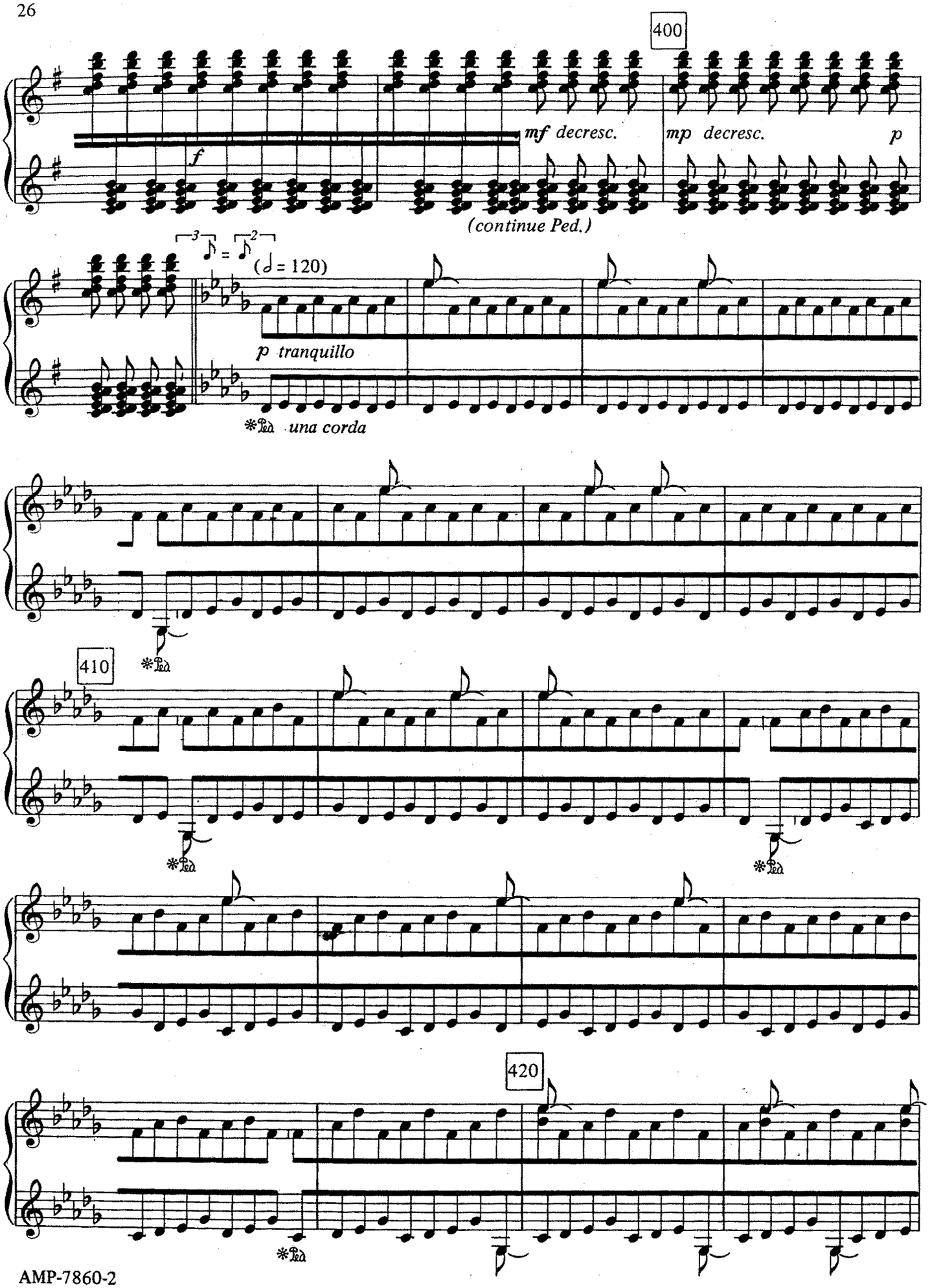

310
mf
tre corda
etc.
320
etc.
sempre mf
etc.

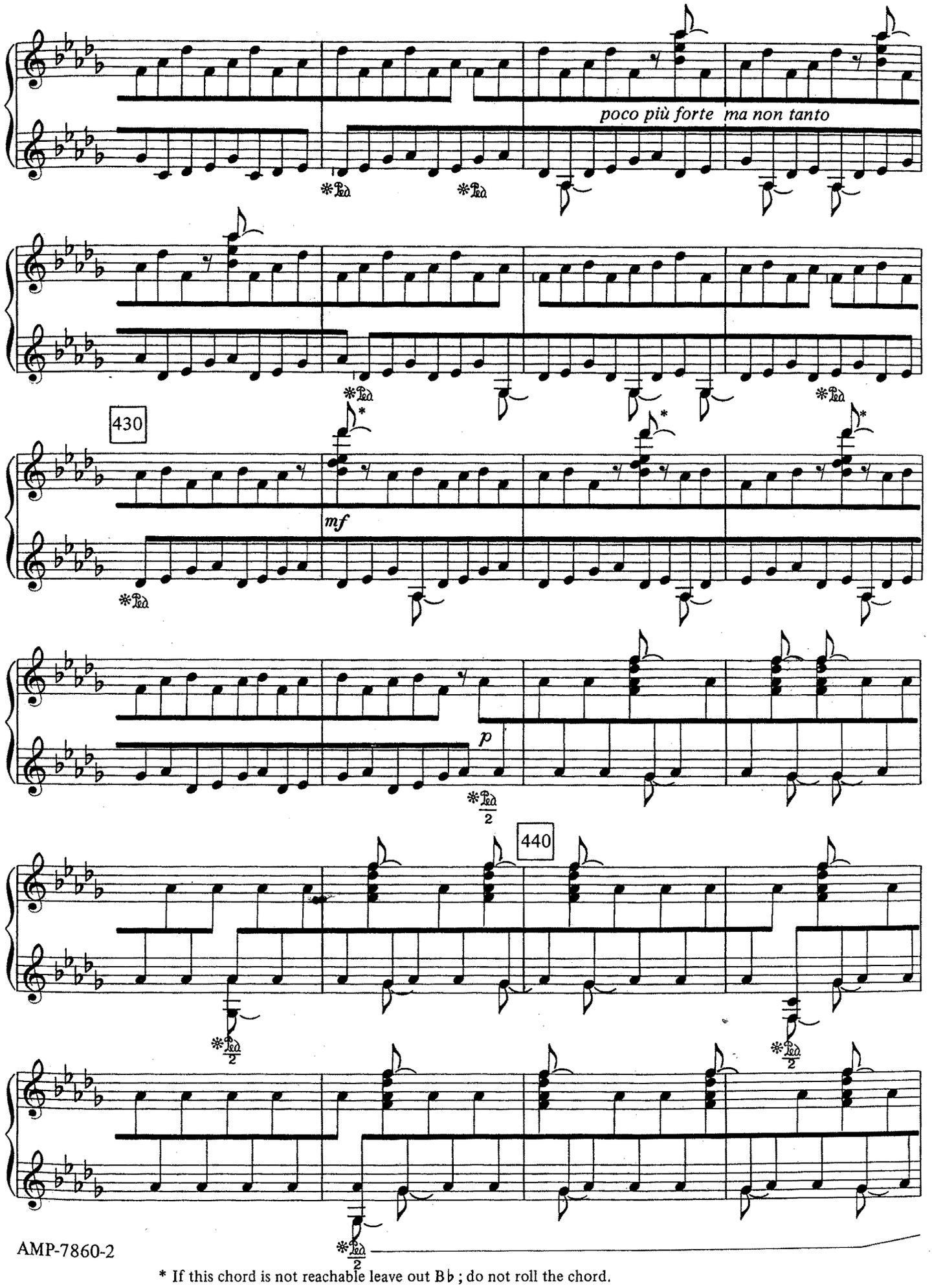

330
8
8
mf
(una corda on marks only)
u.c.
u.c.
u.c.
u.c.
u.c.
340
u.c.
u.c.
più forte
ff


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

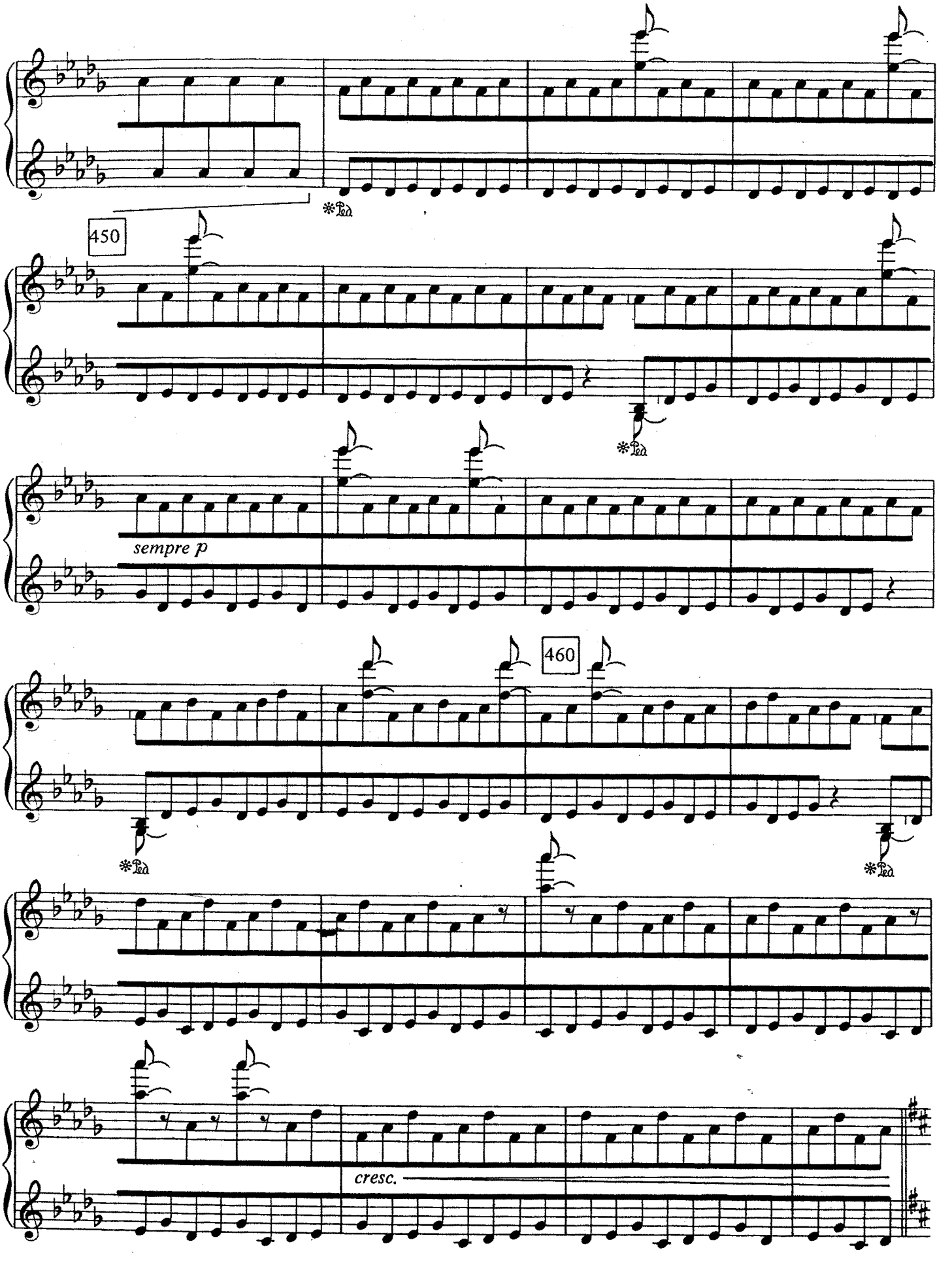

ff
f
370
decresc.
p
gradually release pedal
decresc.
pp

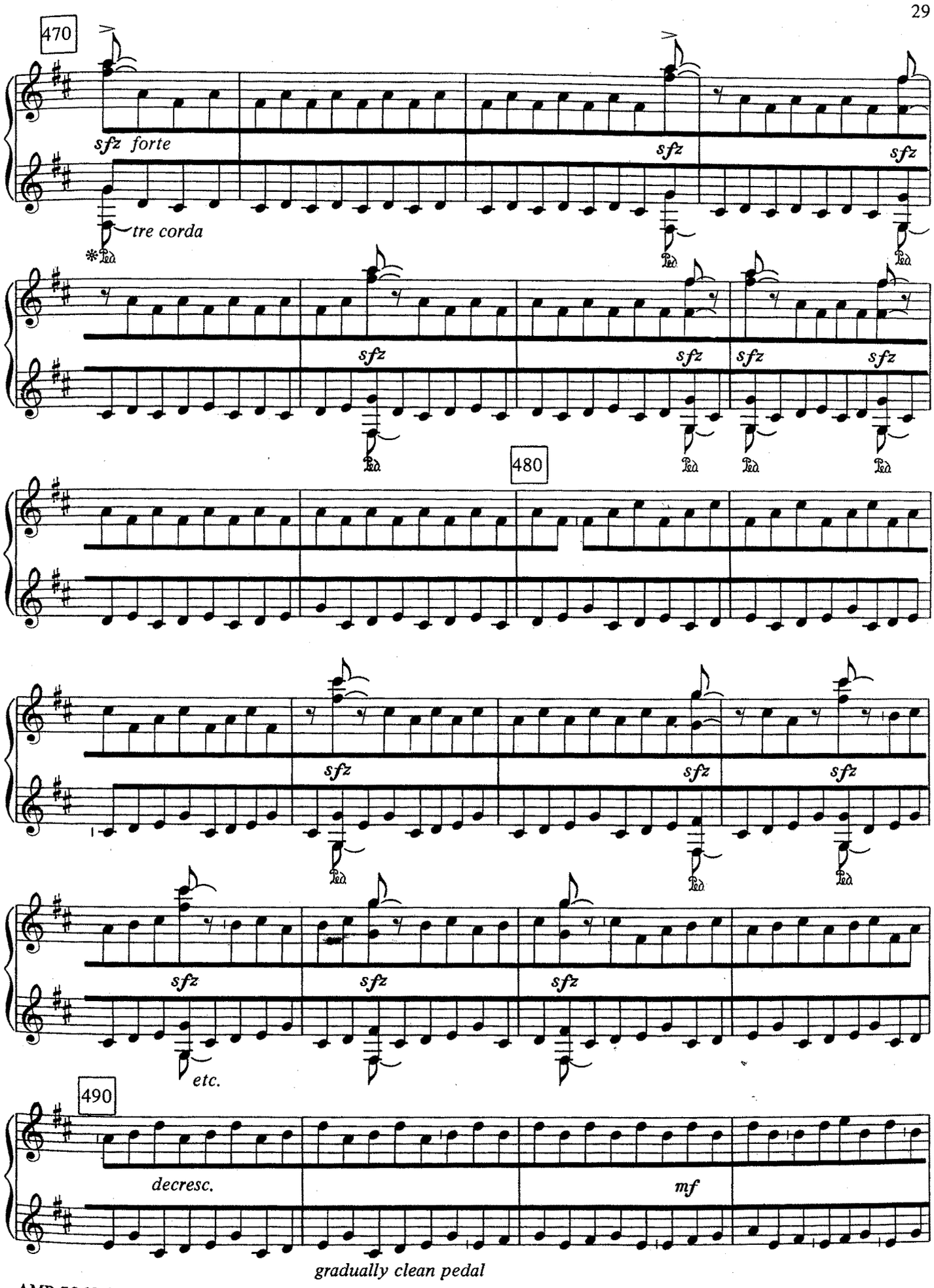

380
*senza Ped. [from here through Bar 394: a gradually sloped crescendo]
gradually depress pedal
p
mf
390
f
ff
full pedal
fff
gradual decresc.
[between here and
ff
Bar 400 the left and right hands gradually join.]

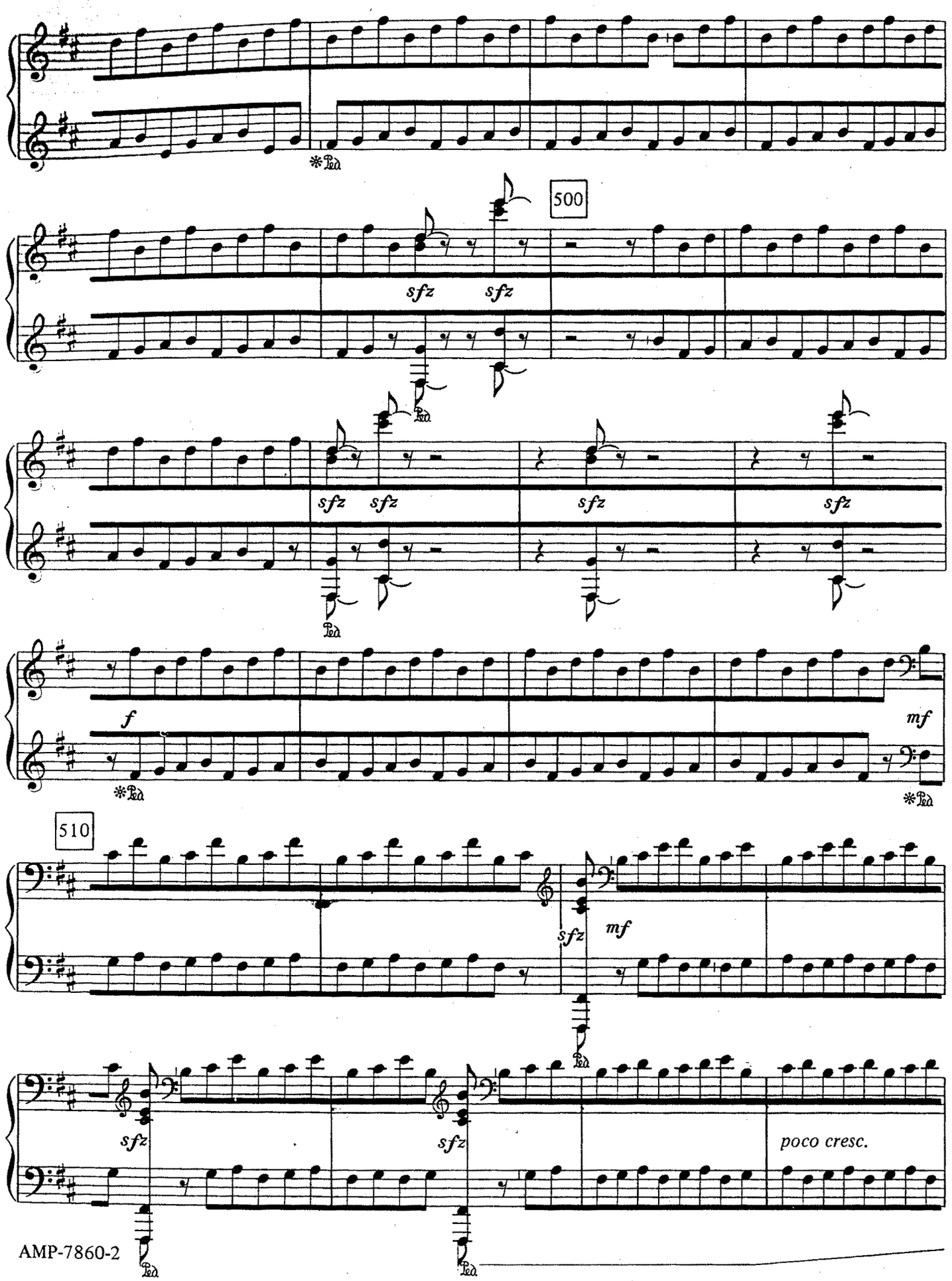

400
f
mf decresc.
mp decresc.
p
(continue Ped.)
3
2
(𝅗𝅥 = 120)
p tranquillo
una corda
410
420

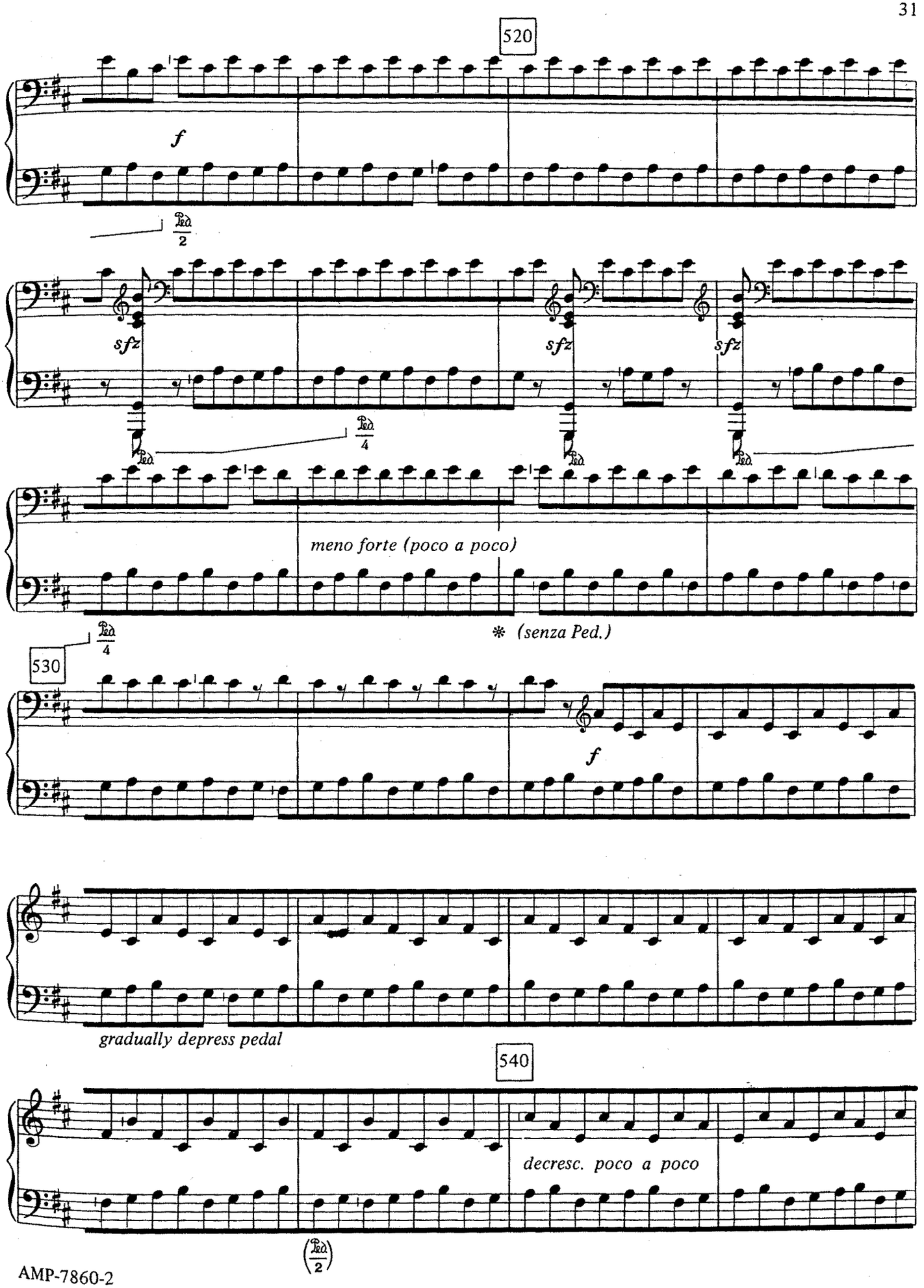


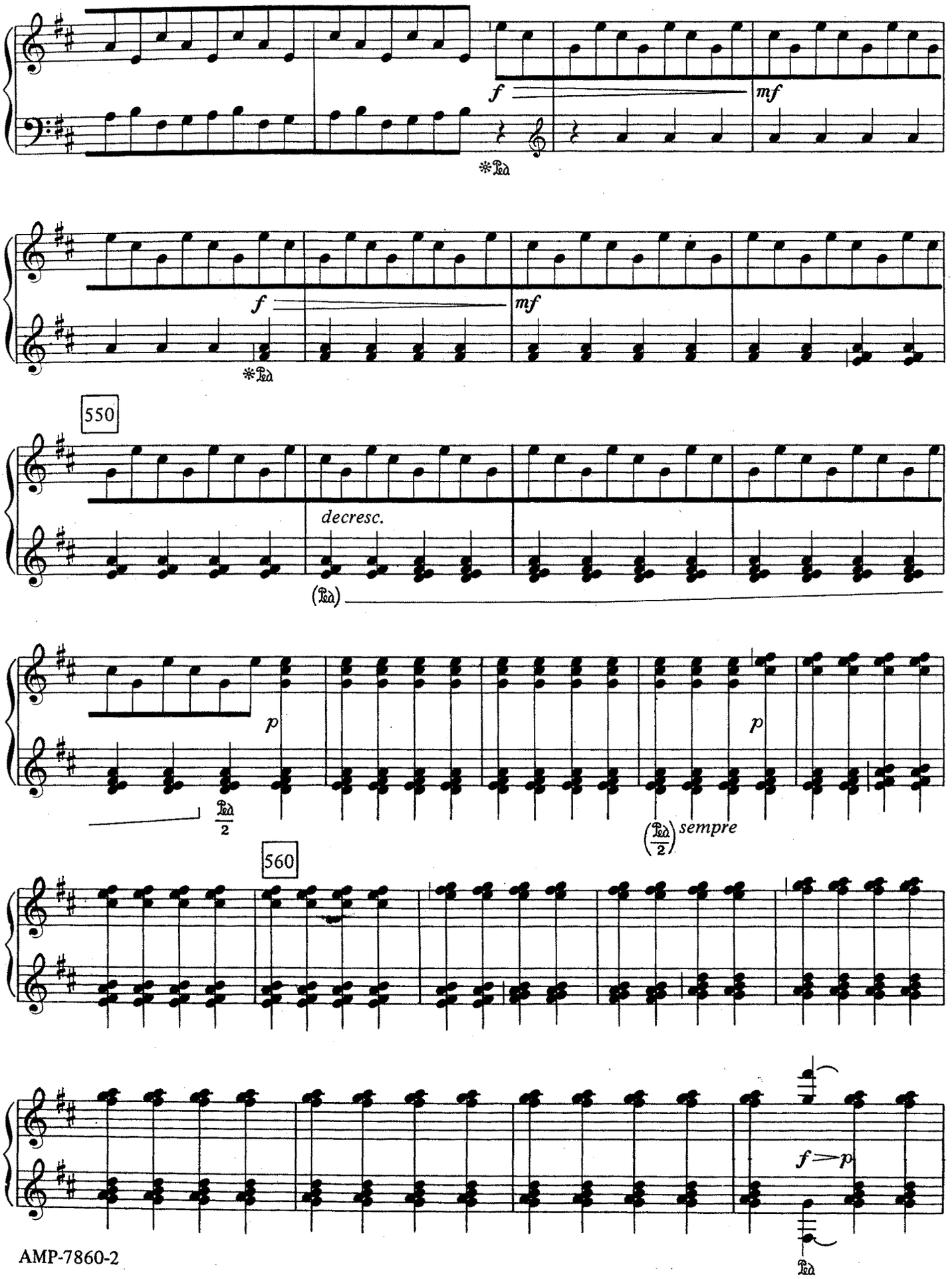
* If this chord is not reachable leave out B♭ ; do not roll the chord.

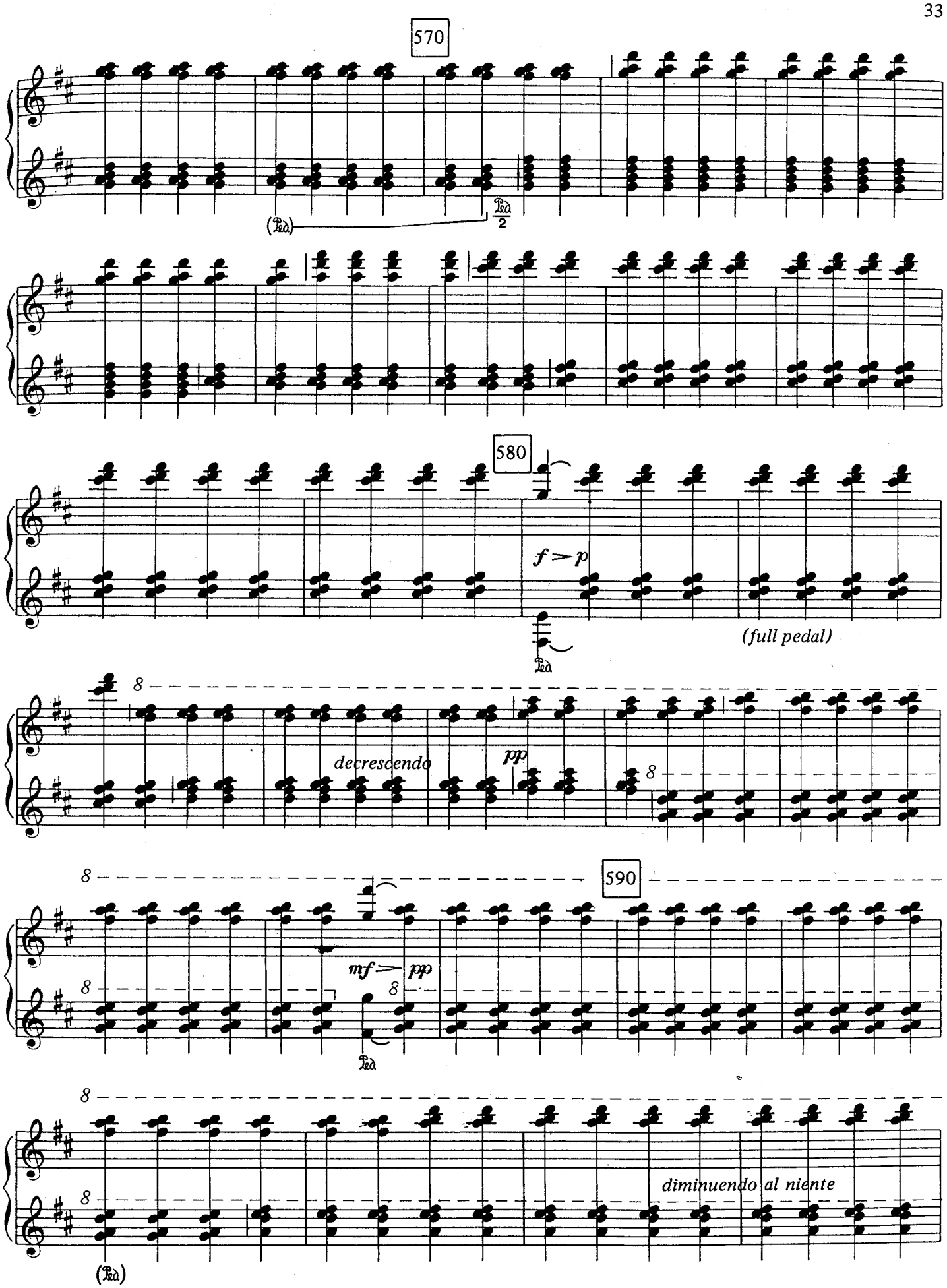

450
sempre p
460
cresc.

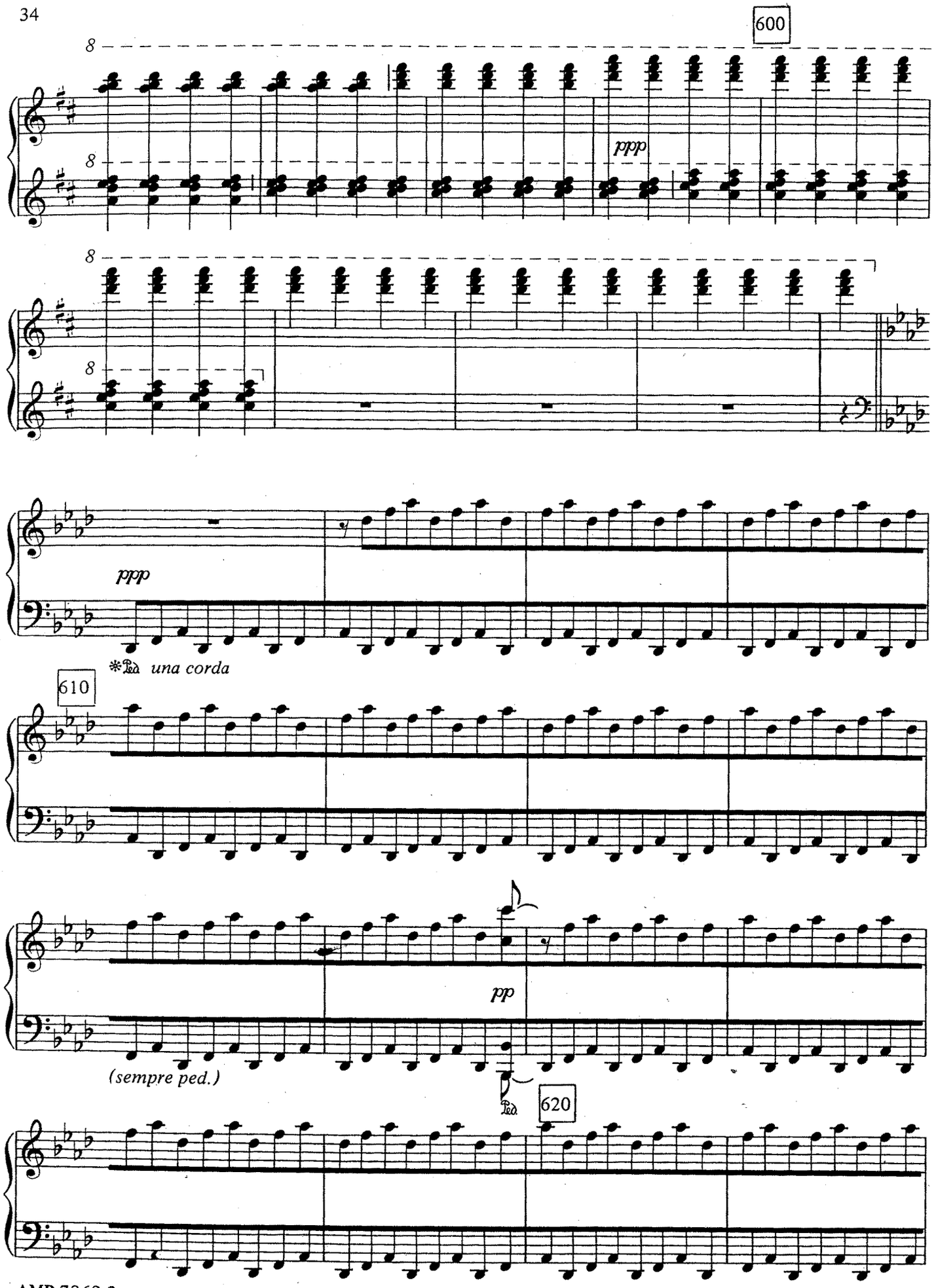

470
sfz forte
tre corda
sfz
480
etc.
490
decresc.
mf
gradually clean pedal

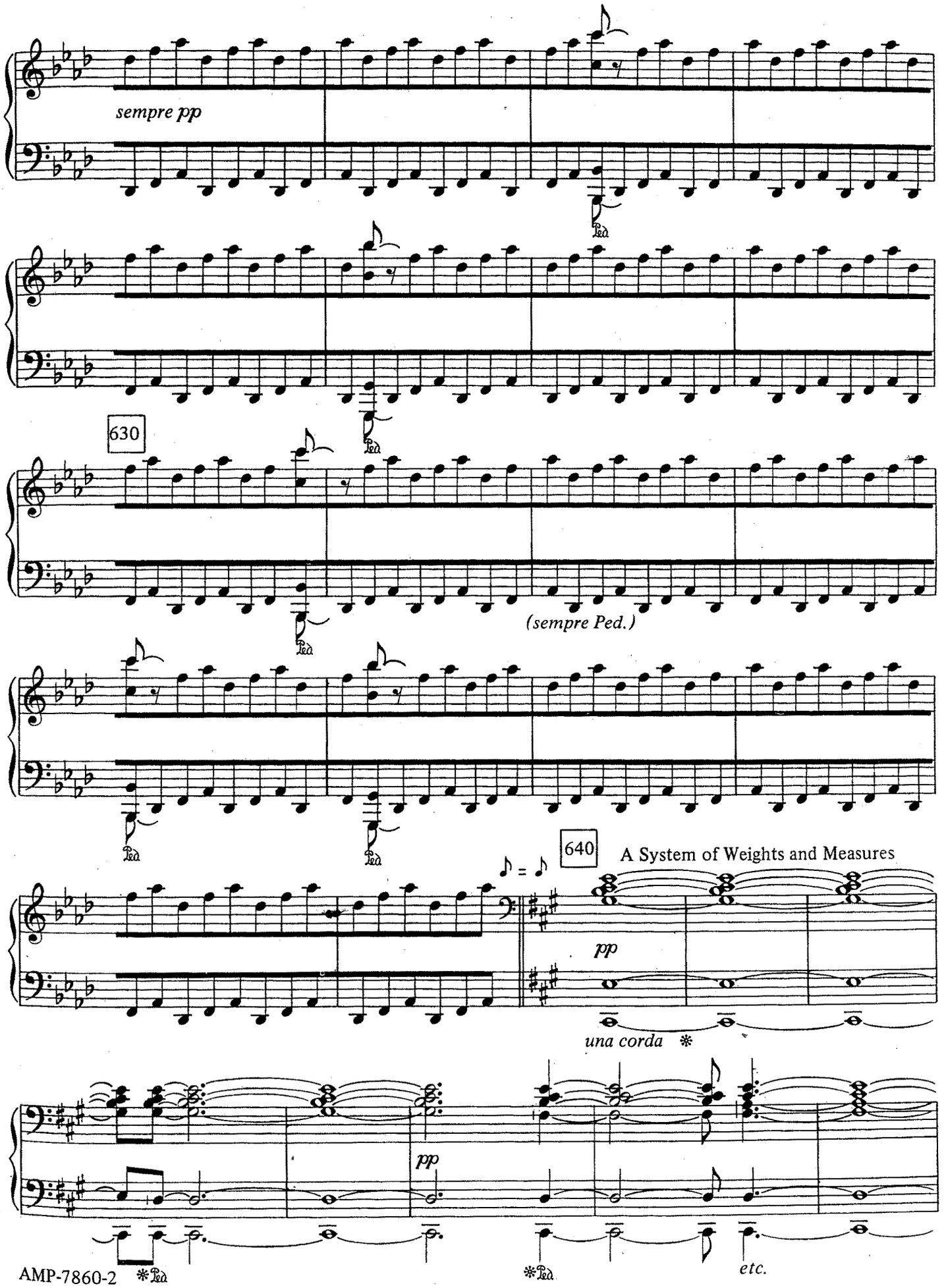

500
sfz
sfz
sfz
sfz
sfz
sfz
sfz
f
mf
510
sfz
mf
sfz
sfz
poco cresc.

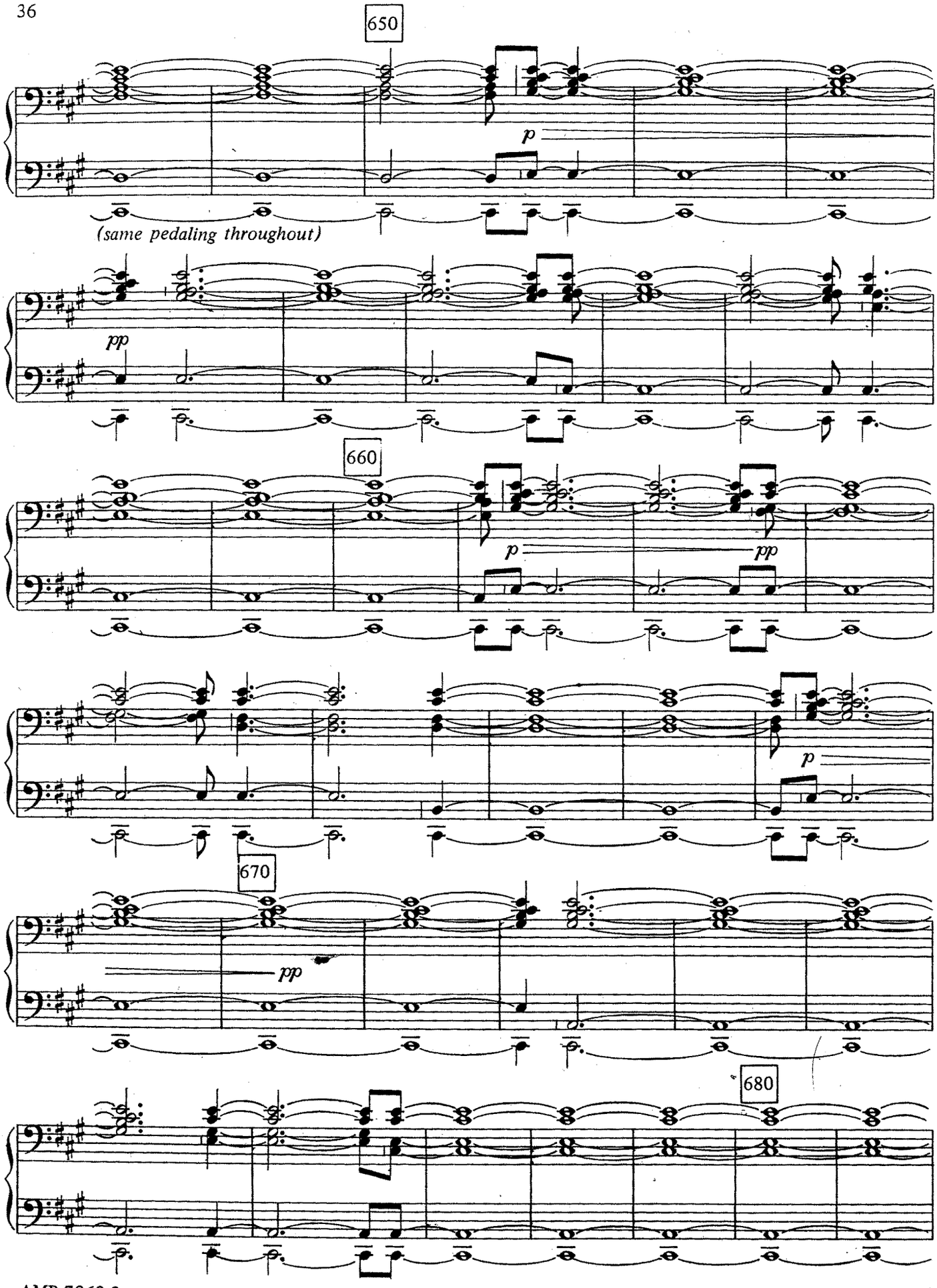

520
f
sfz
sfz
sfz
meno forte (poco a poco)
* (senza Ped.)
530
f
gradually depress pedal
540
decresc. poco a poco

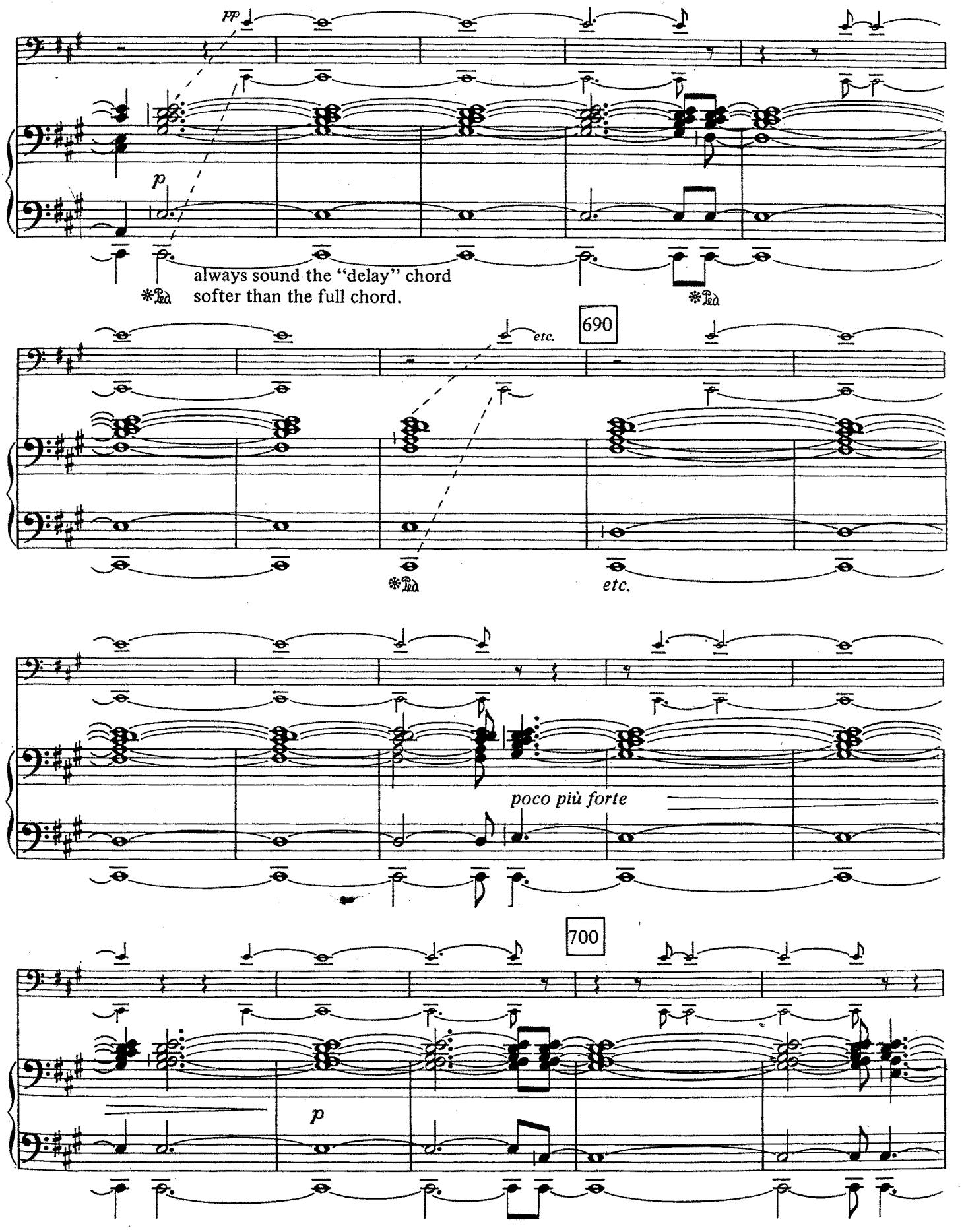

f
mf
f
mf
550
decresc.
p
p
sempre
560
f
p

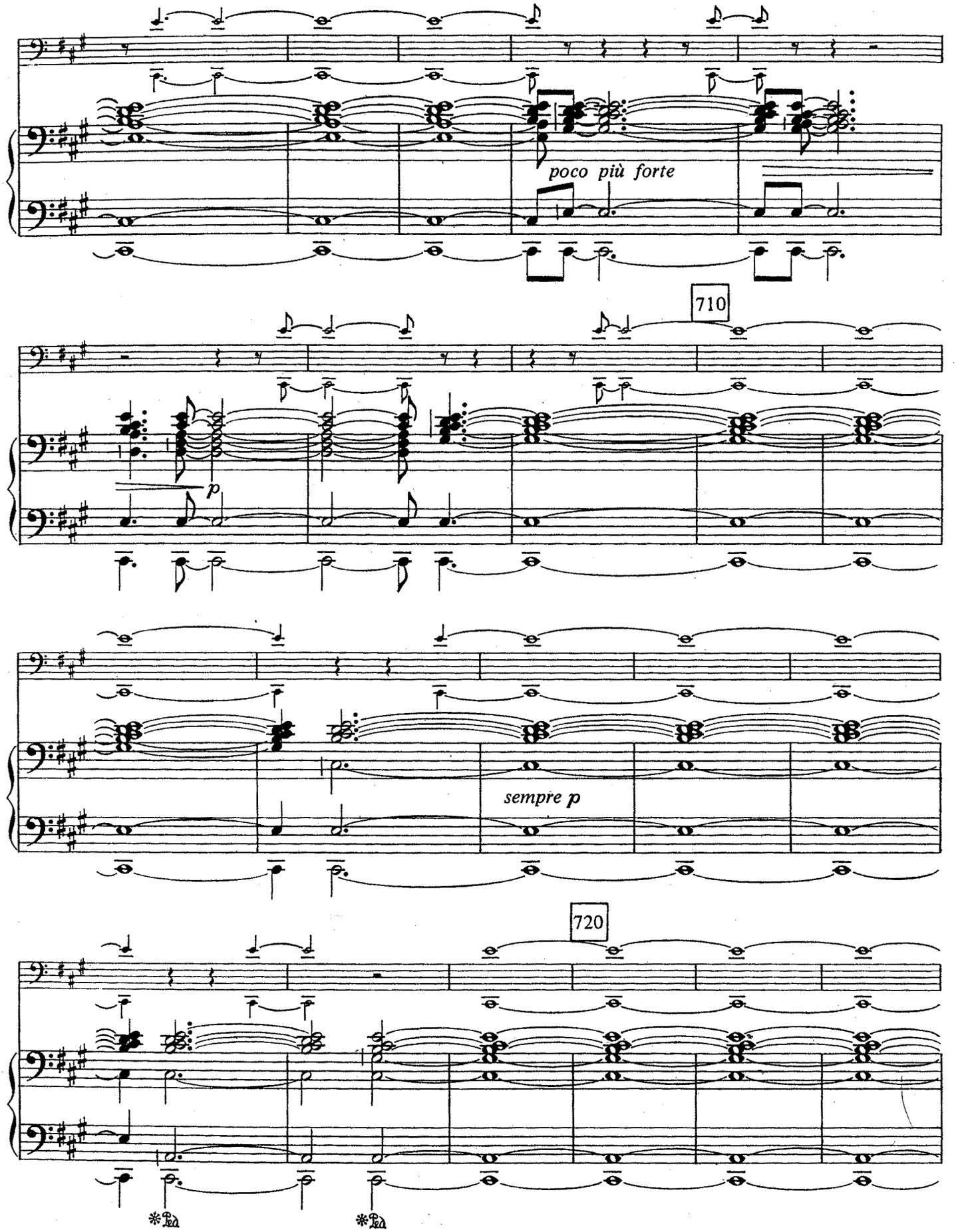

570
580
f > p
(full pedal)
decrescendo
pp
590
mf > pp
diminuendo al niente

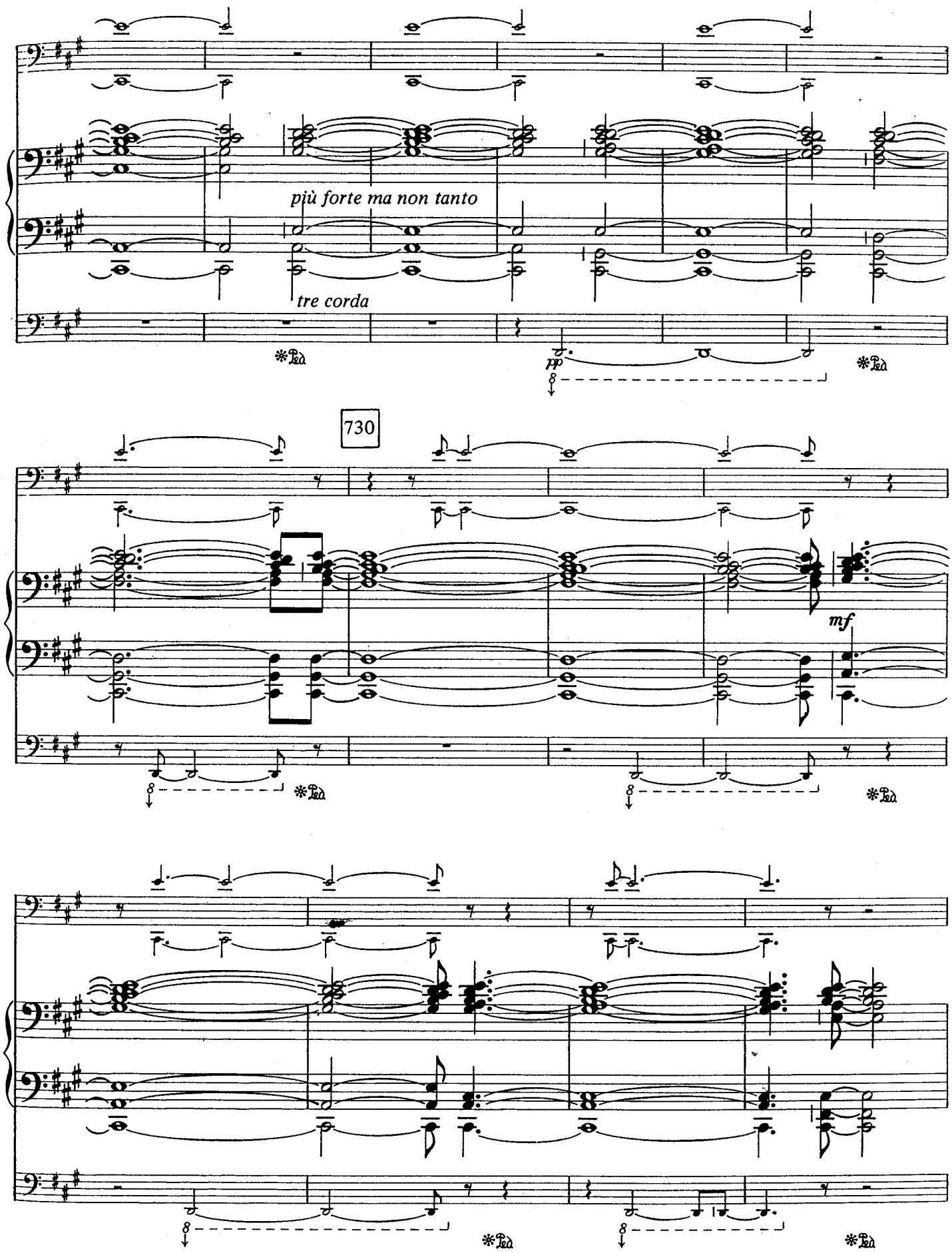

600
ppp
ppp
una corda
610
pp
(sempre ped.)
620

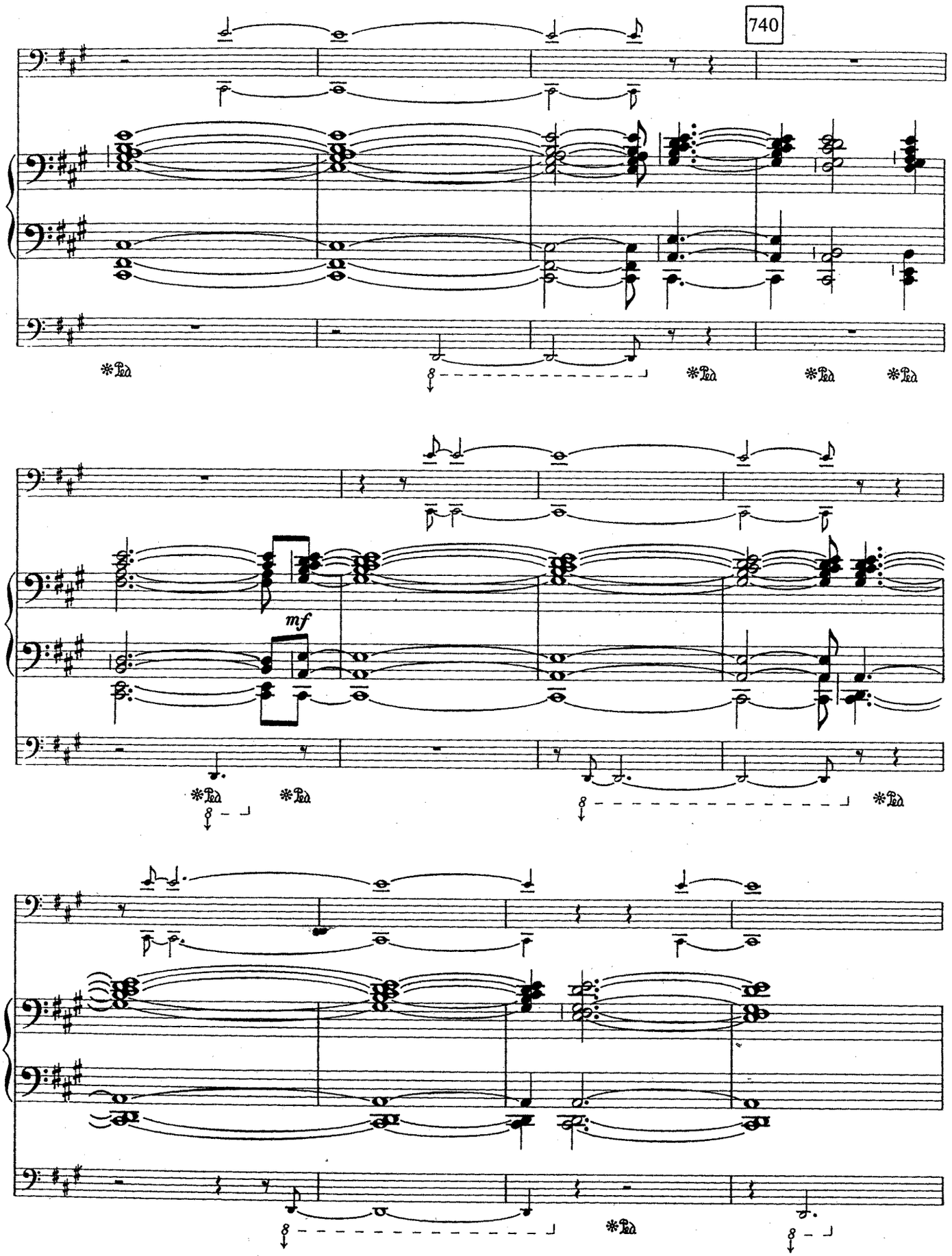

sempre pp
630
(sempre Ped.)
640
A System of Weights and Measures
pp
una corda
pp
etc.

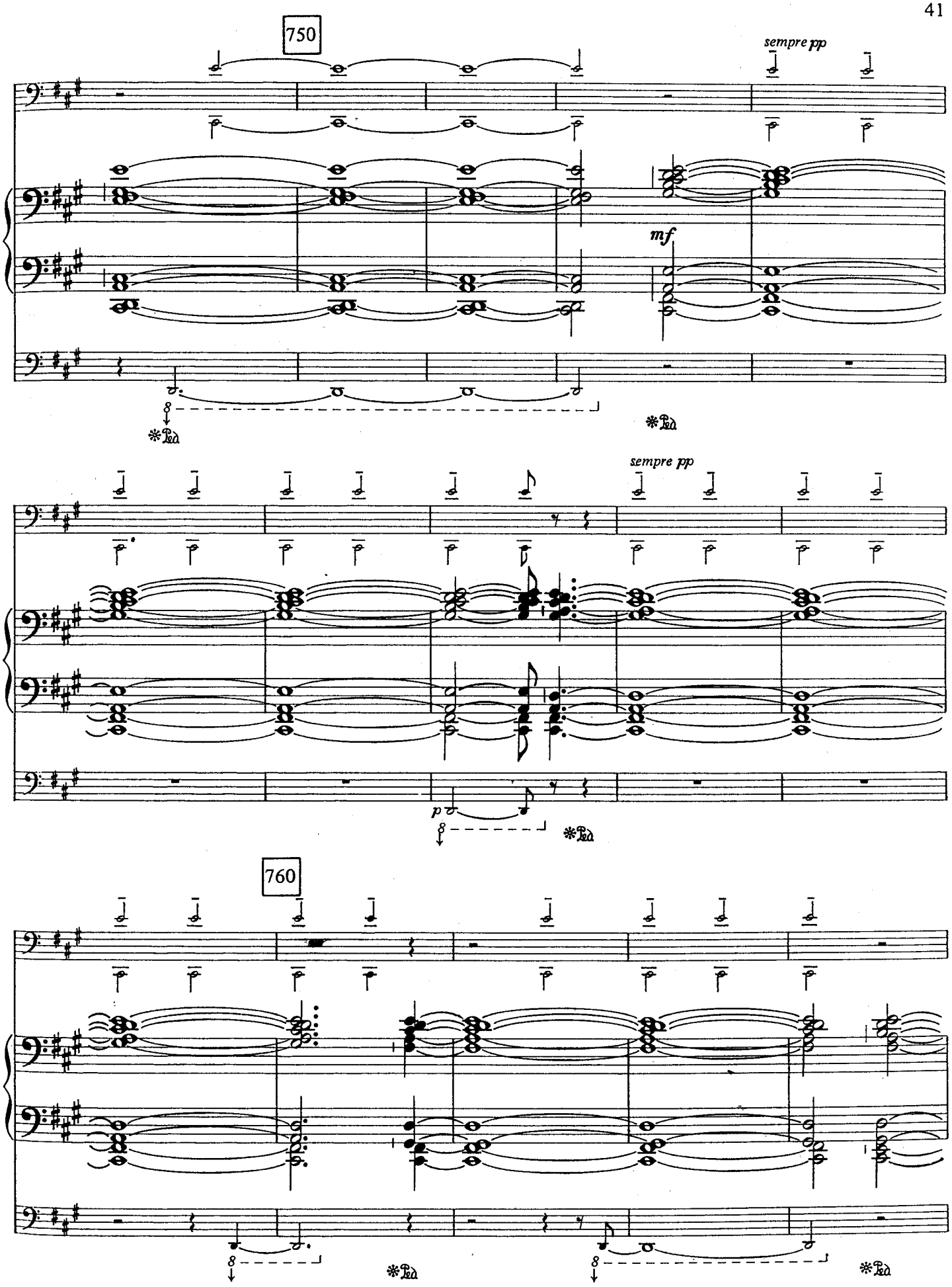

650
p
(same pedaling throughout)
pp
660
p
pp
p
670
pp
680

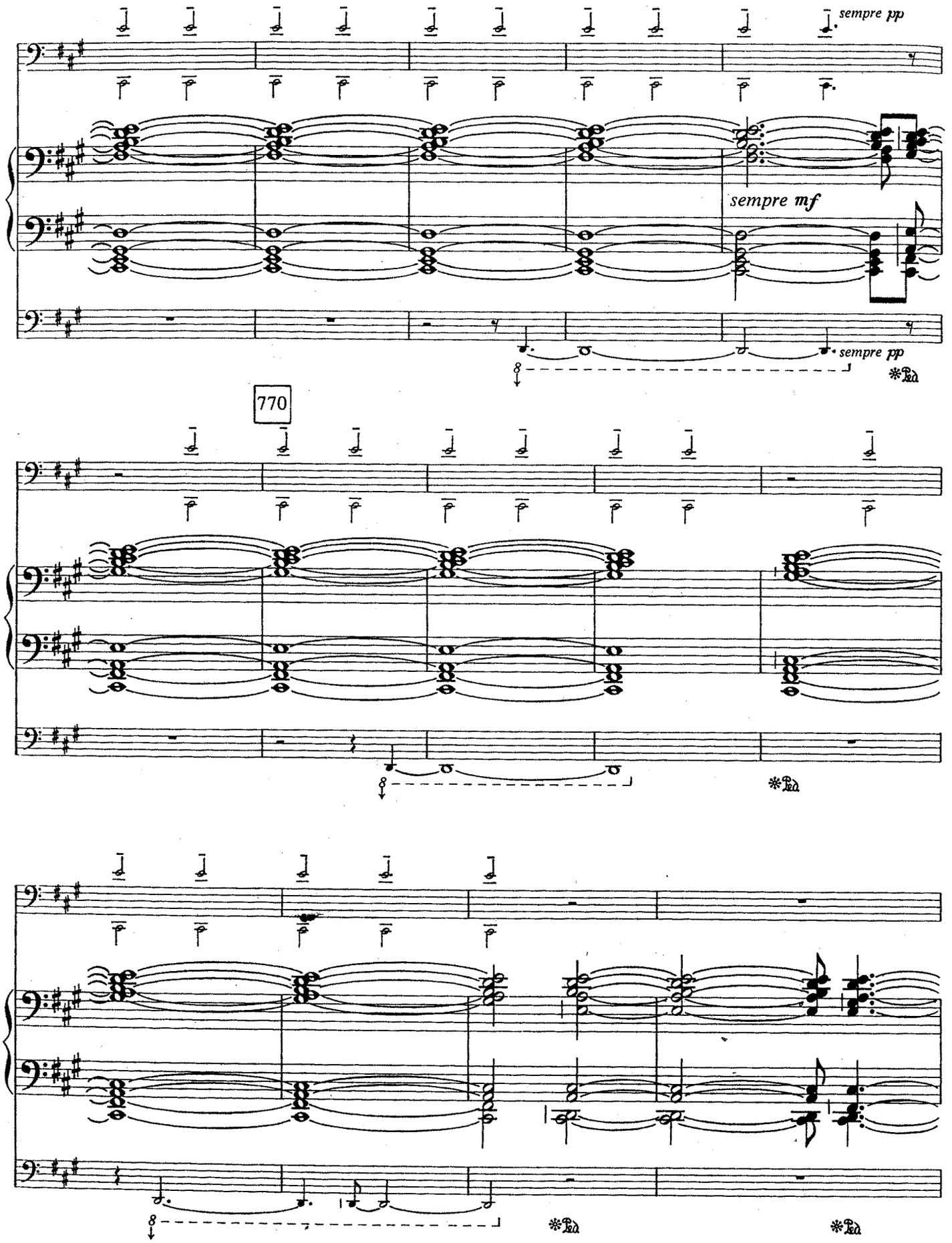

pp
p
always sound the "delay" chord
softer than the full chord.
690
etc.
etc.
poco più forte
700
p

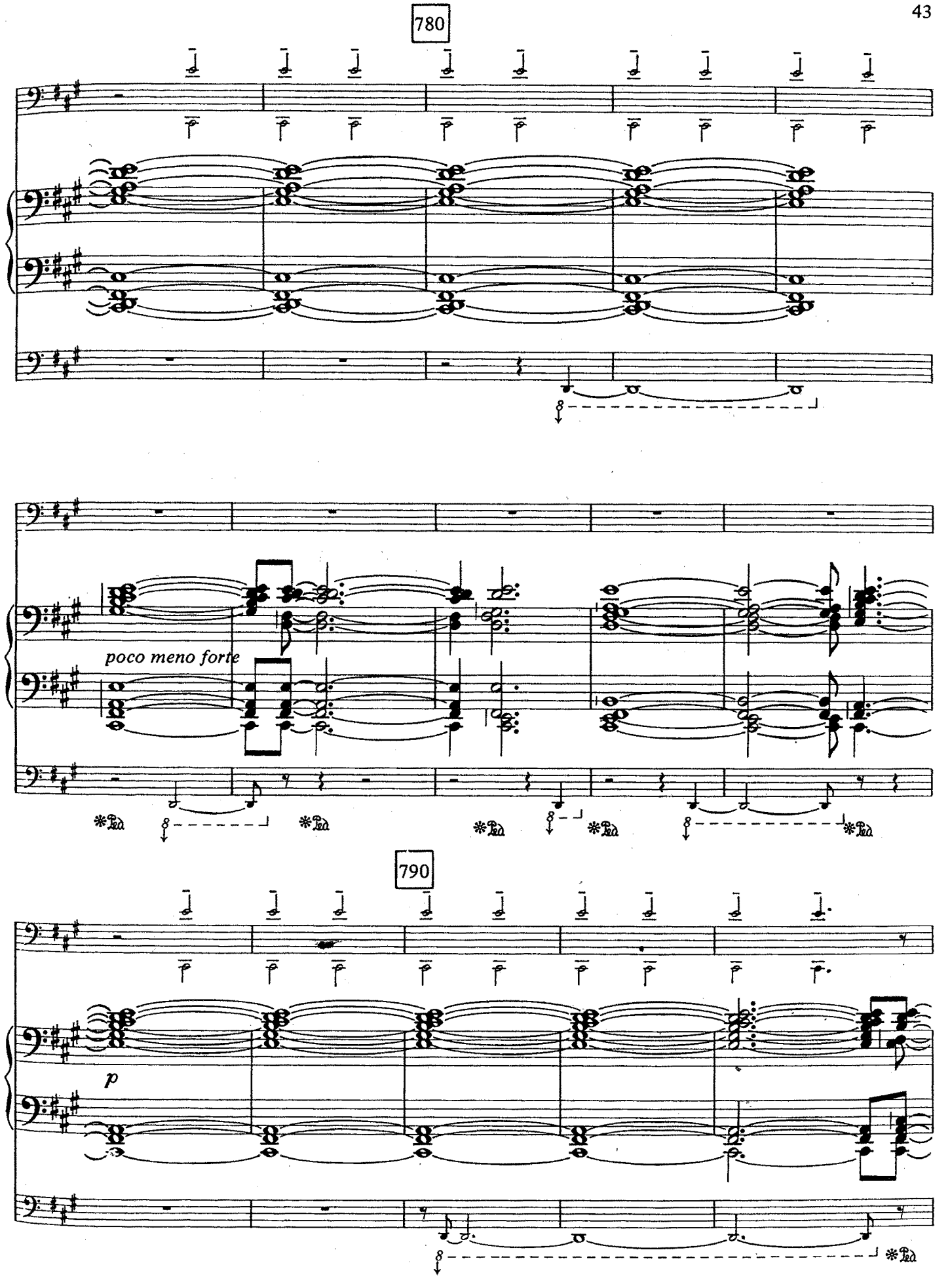

poco più forte
710
p
sempre p
720

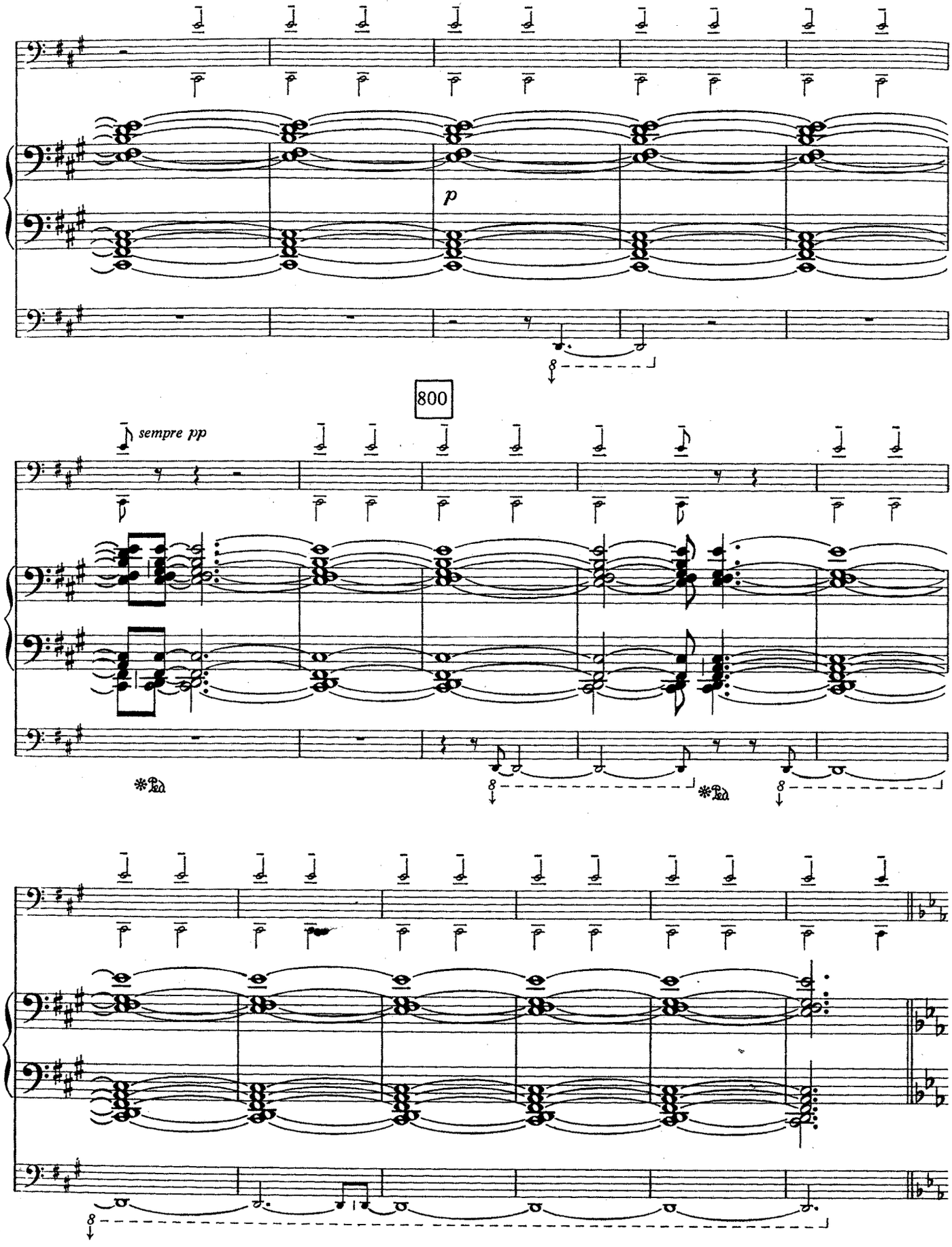

più forte ma non tanto
tre corda
pp
730
mf

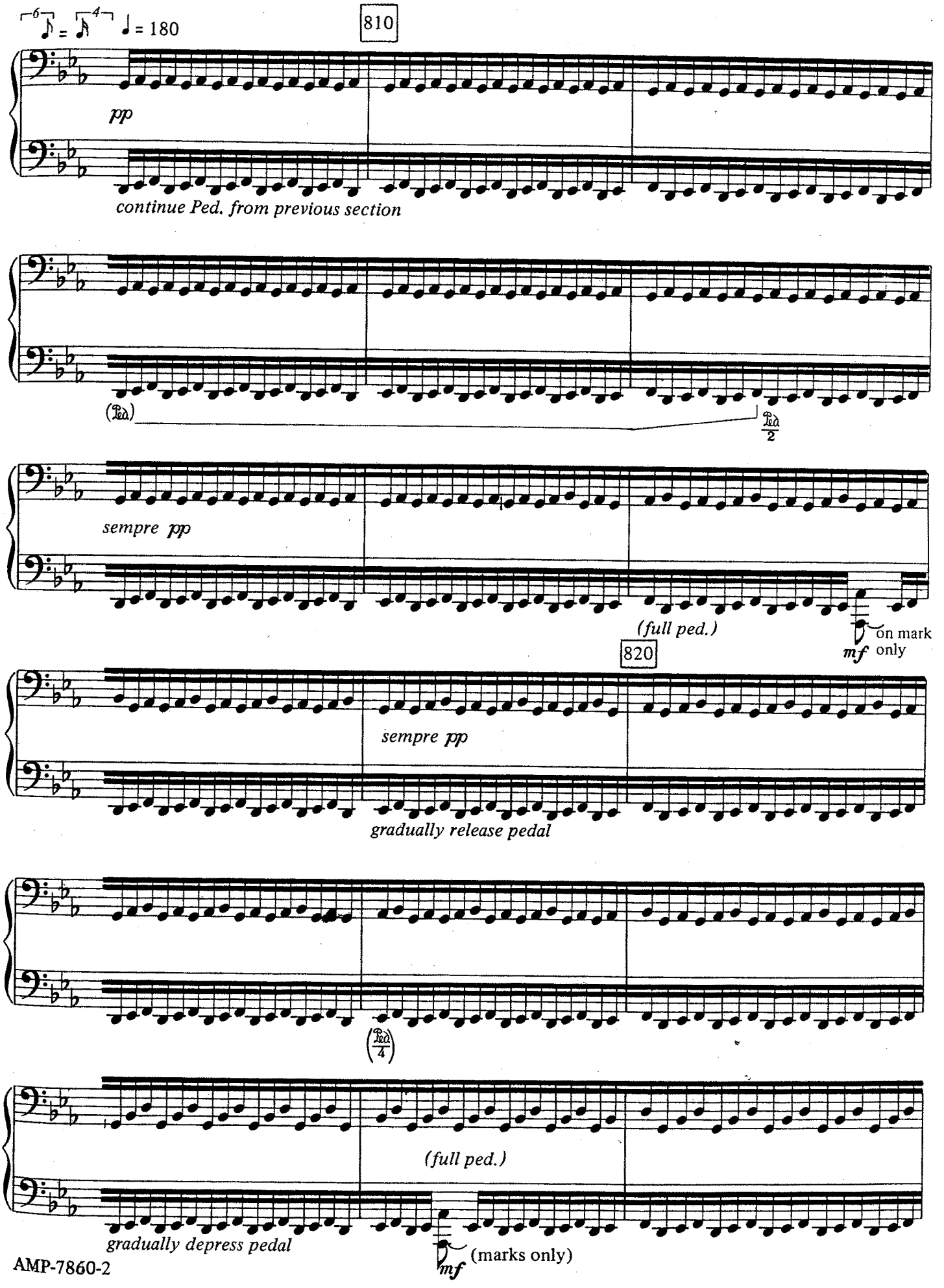

740
mf

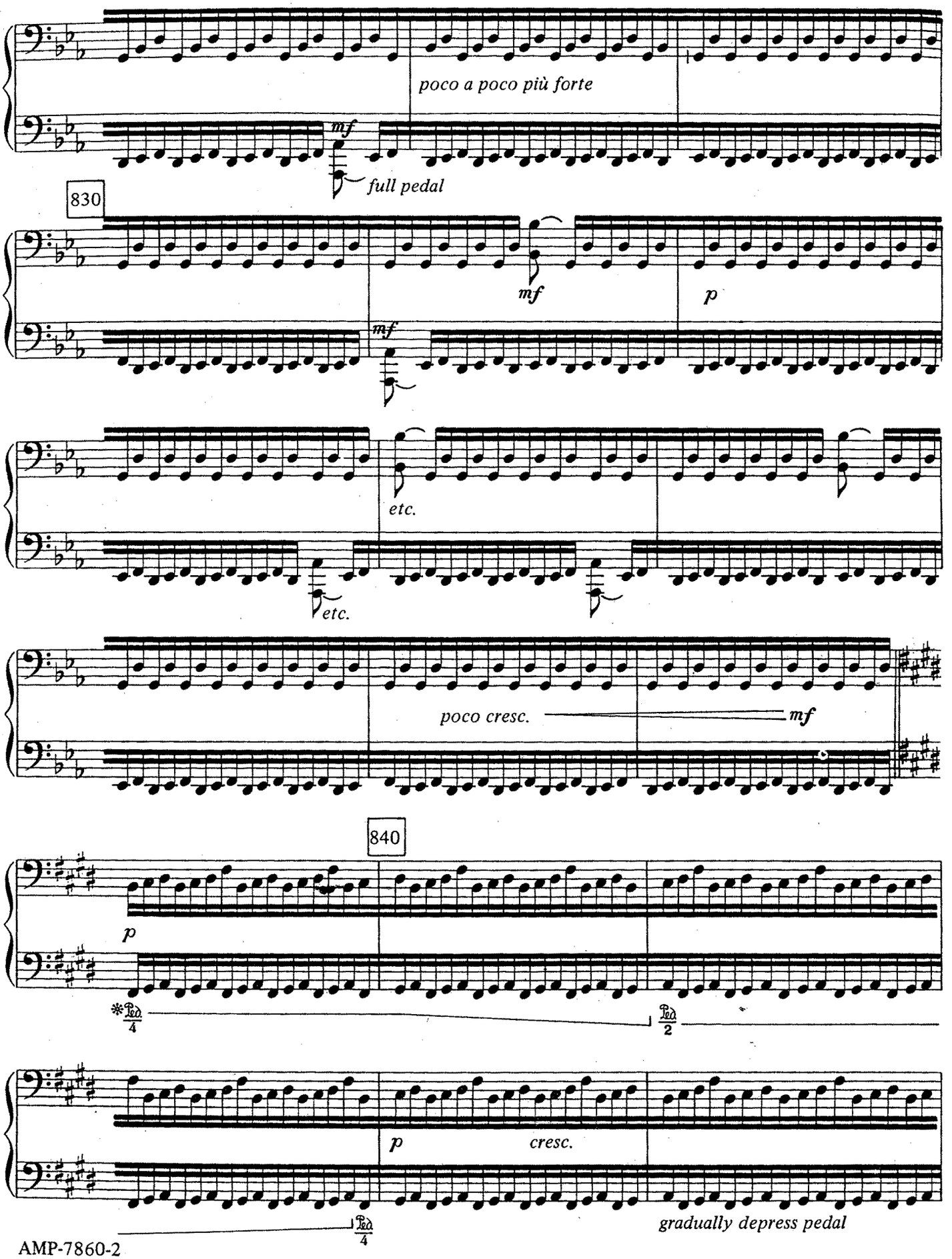

750
sempre pp
mf
sempre pp
p
760

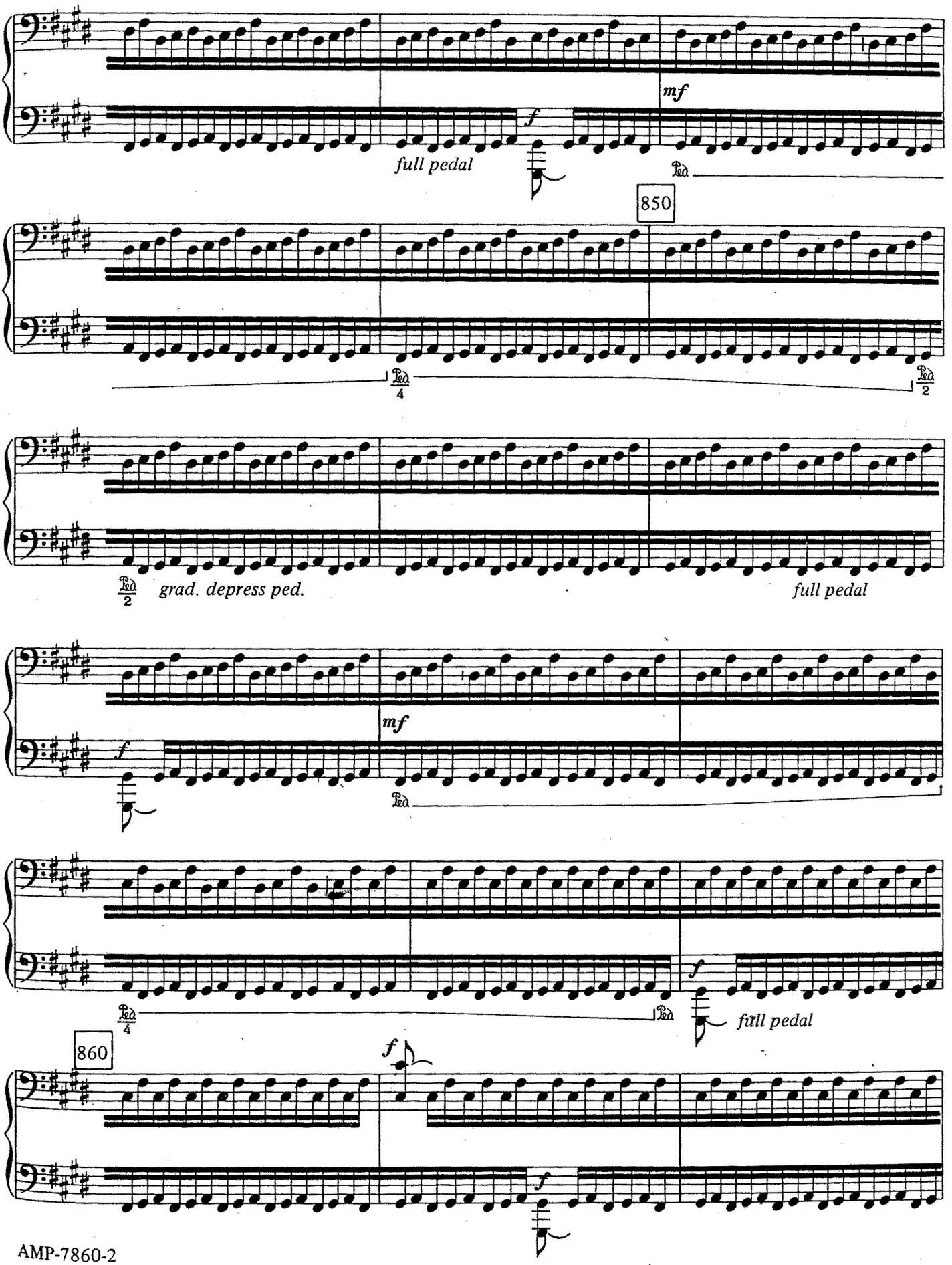

sempre pp
sempre mf
sempre pp
770

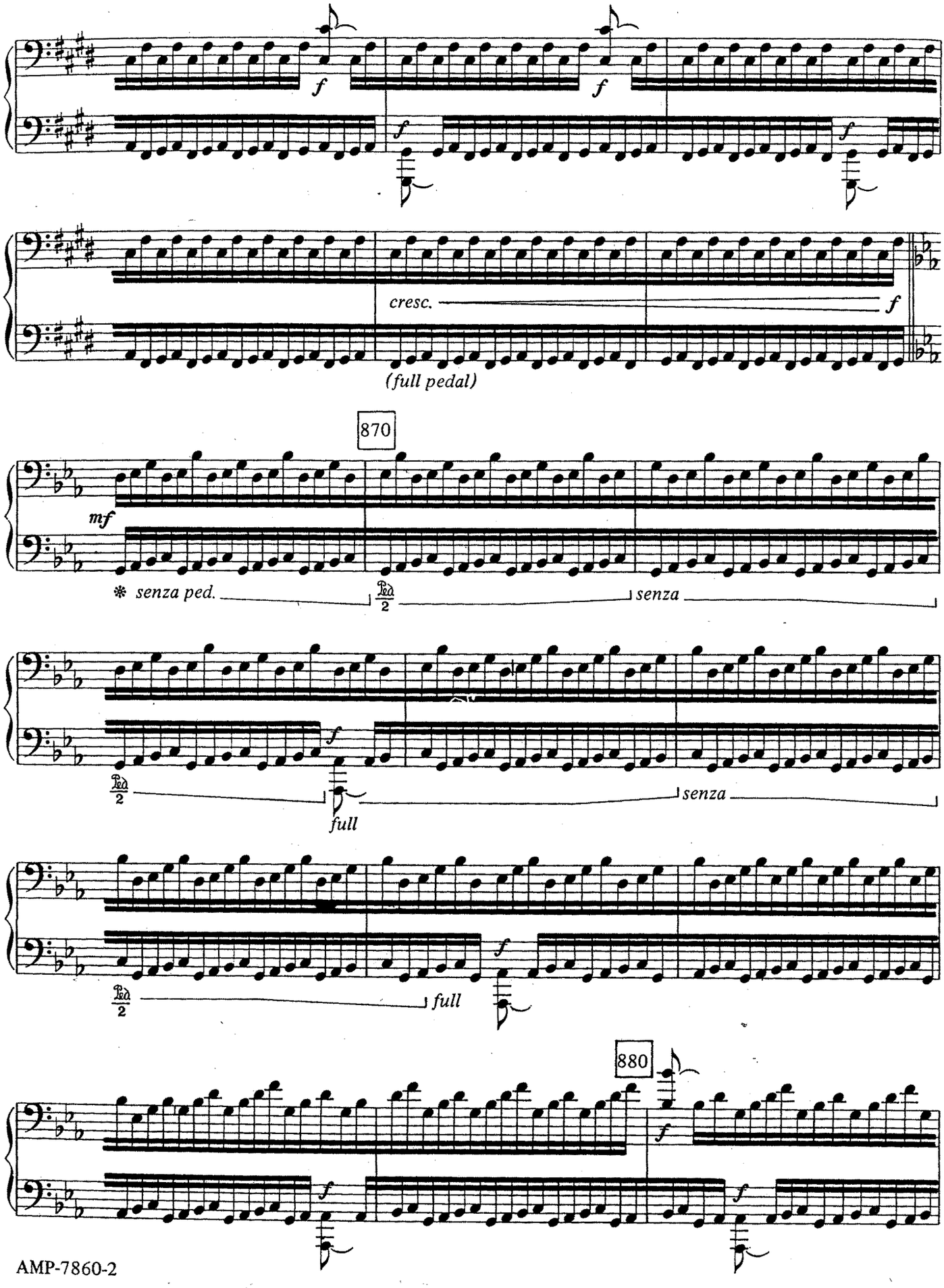

780
poco meno forte
790
p

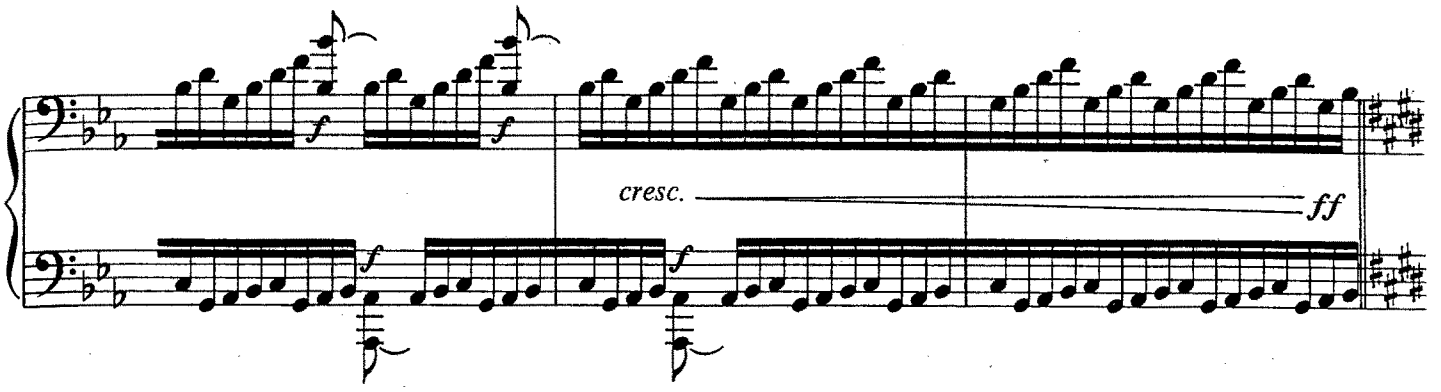

p
800
sempre pp

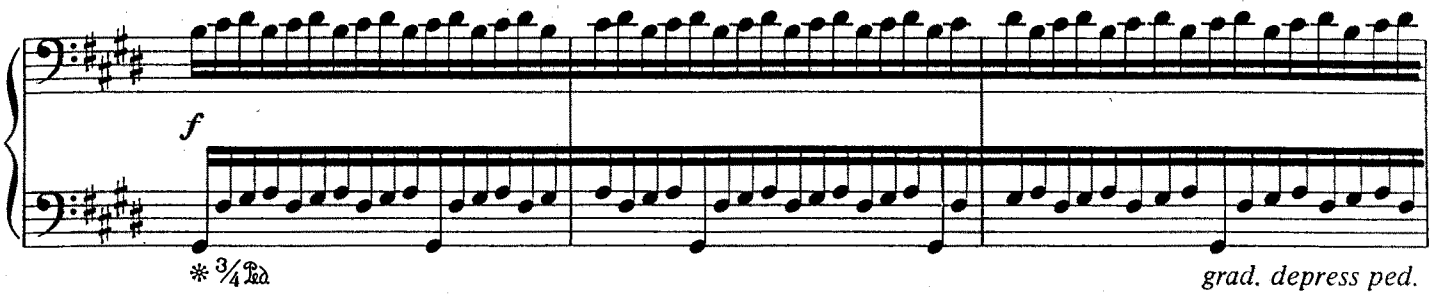

6 = 4 = 180
810
pp
continue Ped. from previous section
(Ped.)
Ped. 2
sempre pp
(full ped.)
on mark only
mf
820
sempre pp
gradually release pedal
(Ped. 4)
(full ped.)
gradually depress pedal
mf
(marks only)

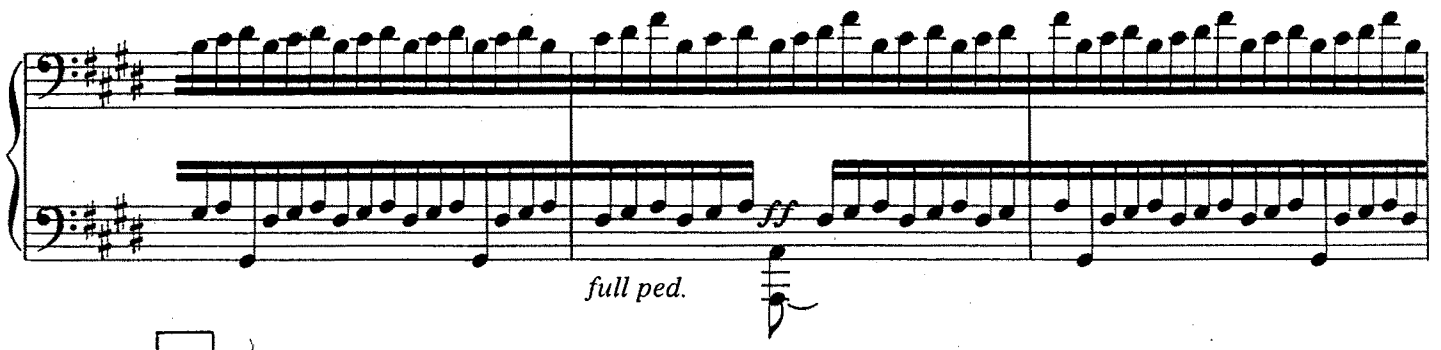

poco a poco più forte
mf
full pedal
830
mf
p
mf
etc.
etc.
poco cresc.
mf
840
p
p
cresc.
gradually depress pedal

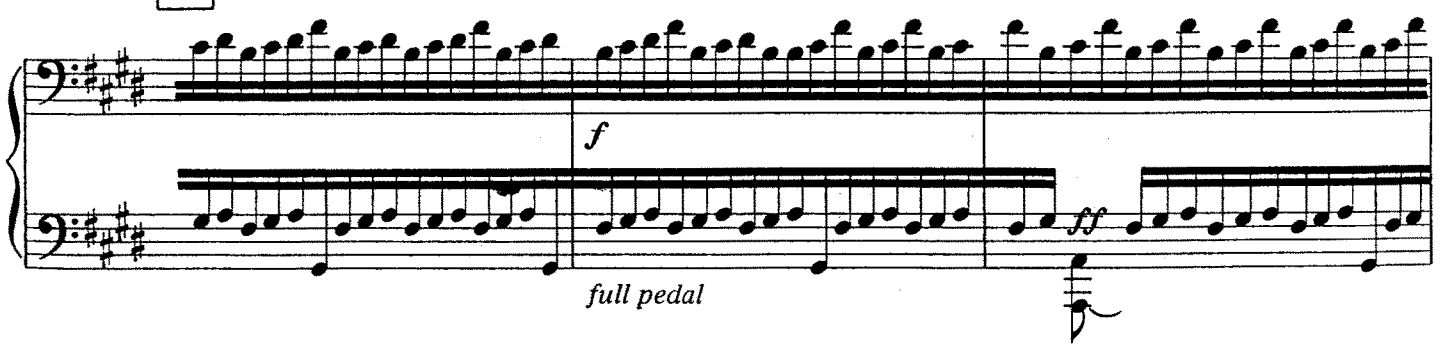

mf
f
full pedal
850
grad. depress ped.
full pedal
mf
f
full pedal
860
f
f

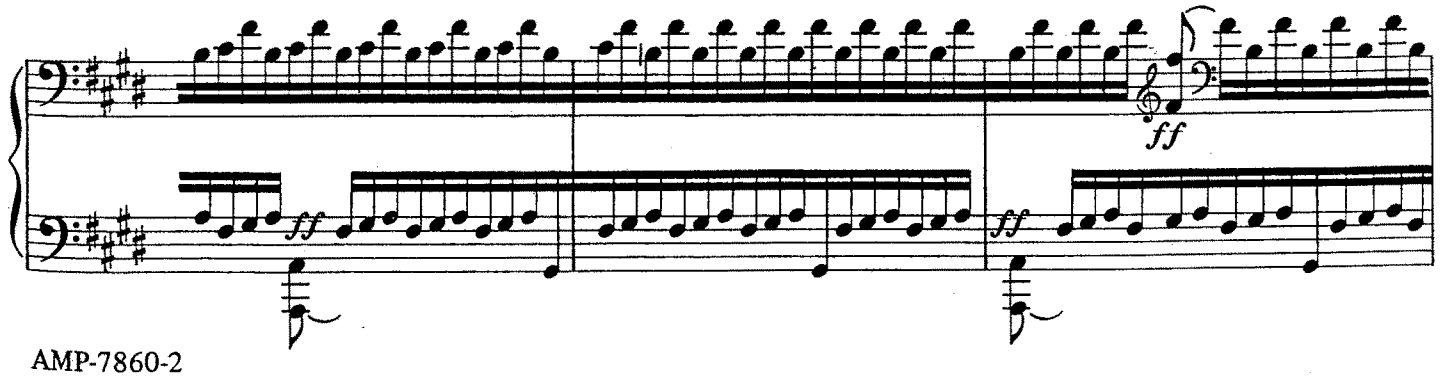

f
f
f
f
cresc.
f
(full pedal)
870
mf
* senza ped.
senza
f
full
senza
full
f
880
f
f

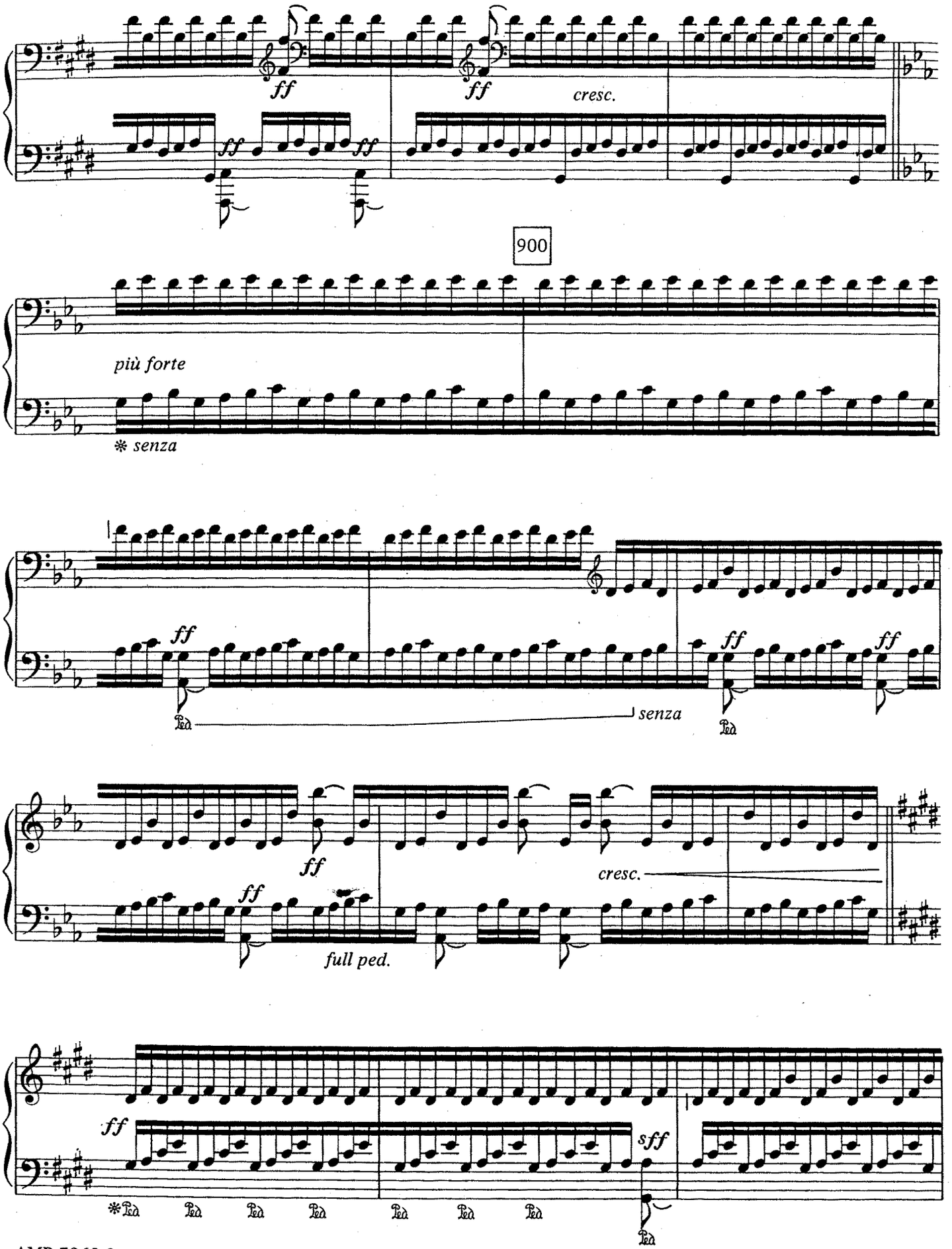

f
f
cresc.
ff
f
f

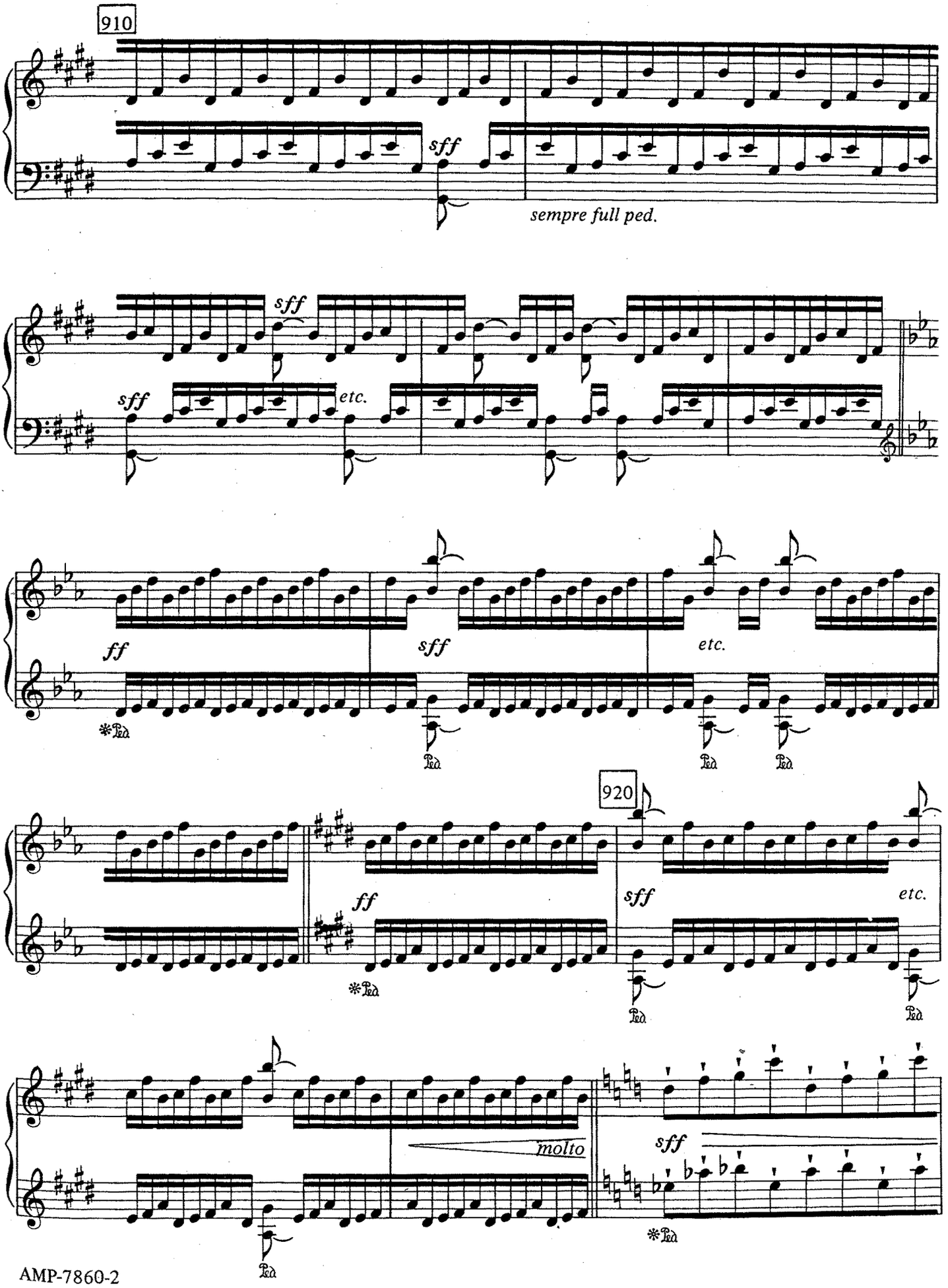

f
✻ 3/4 Ped.
grad. depress ped.

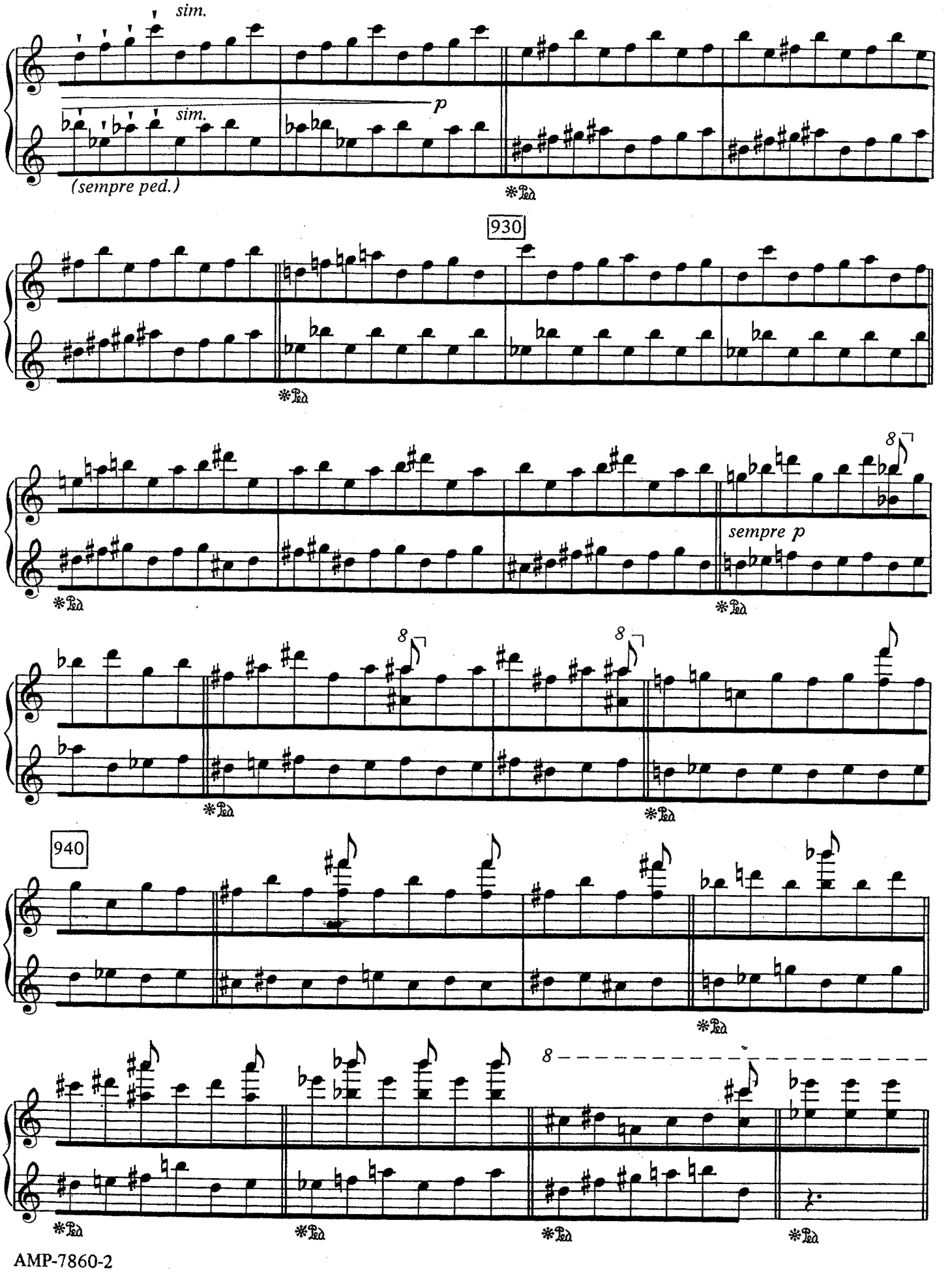

ff
full ped.

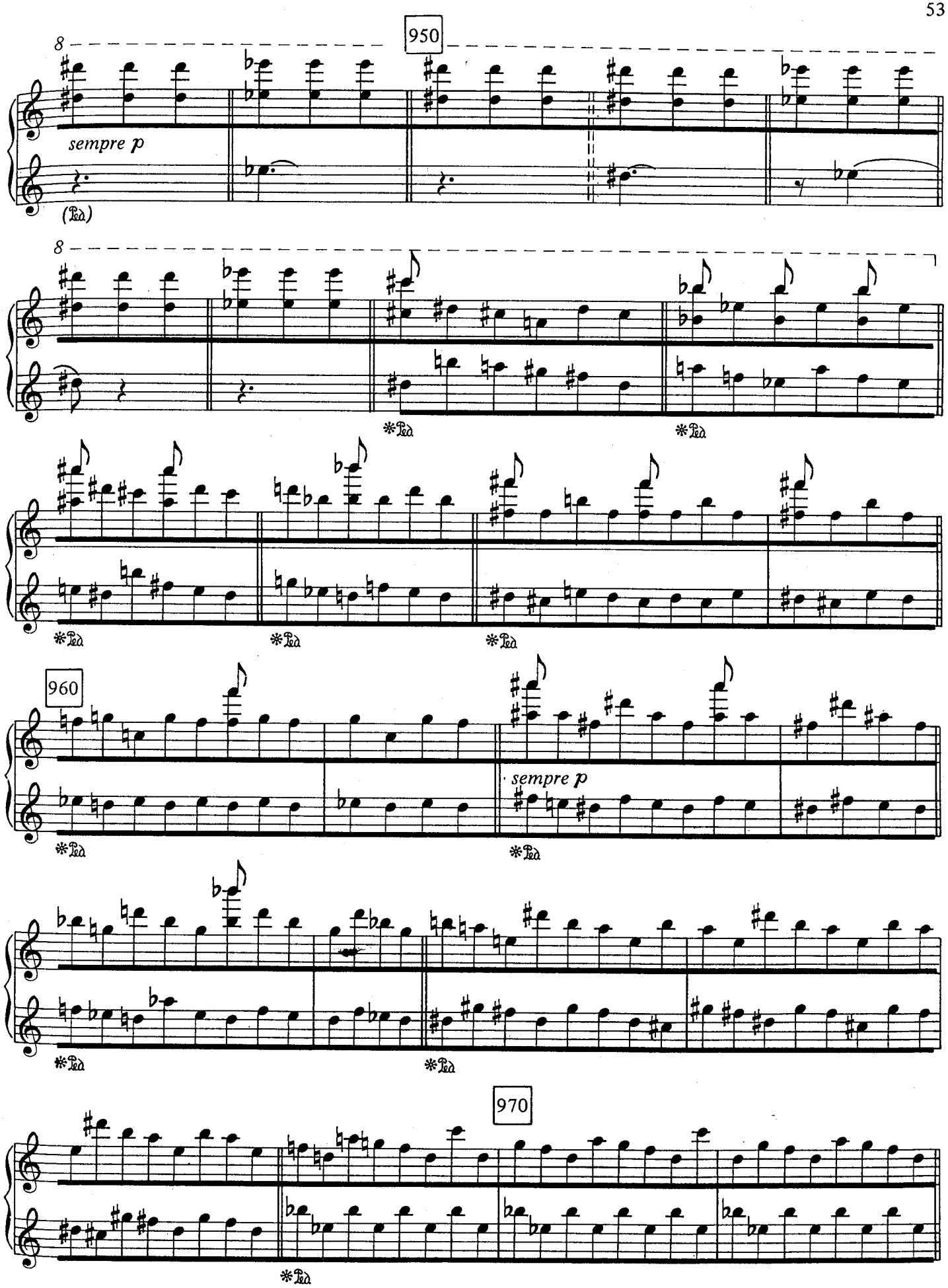

890
f
ff
full pedal

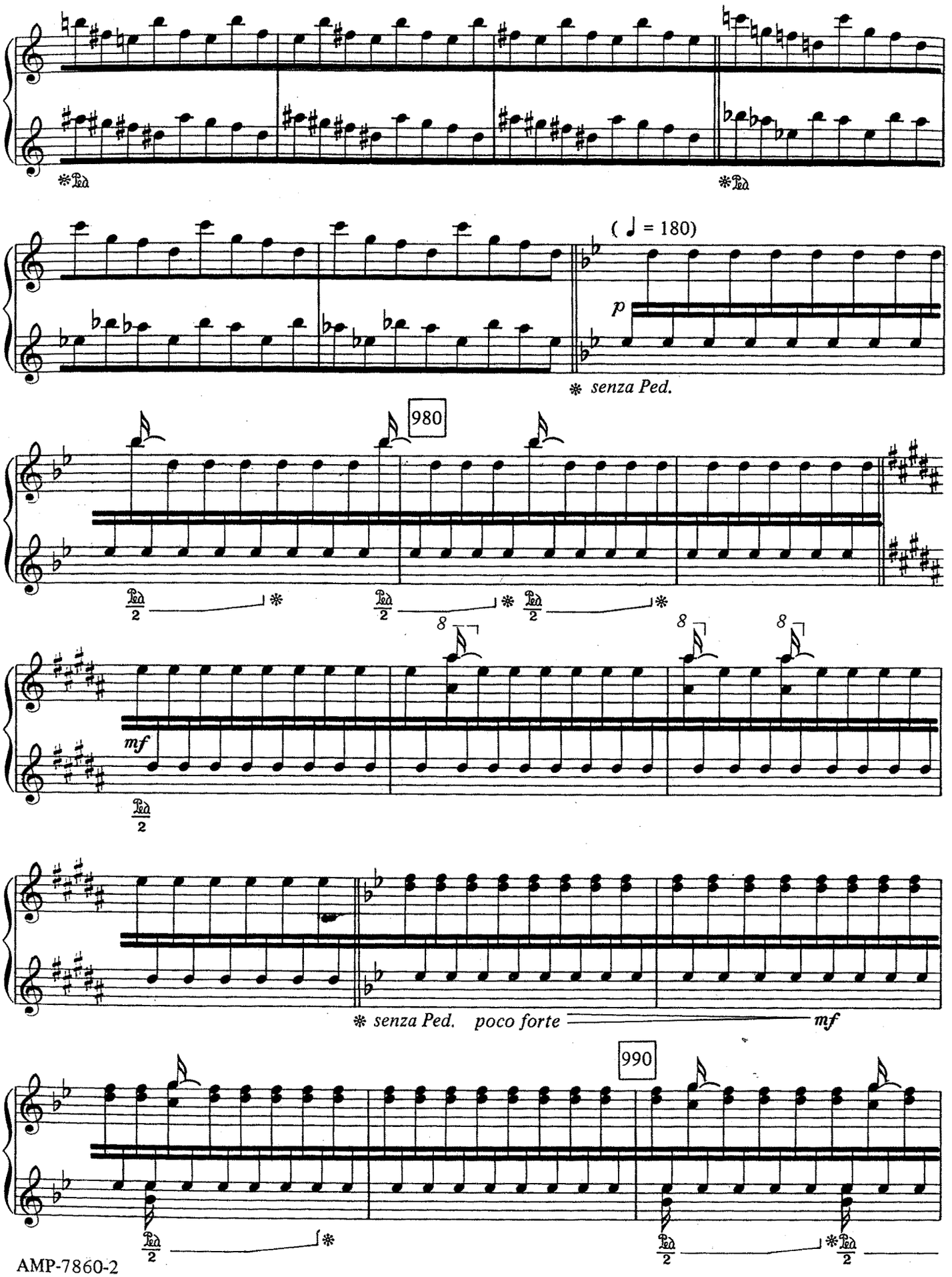

ff
ff
ff

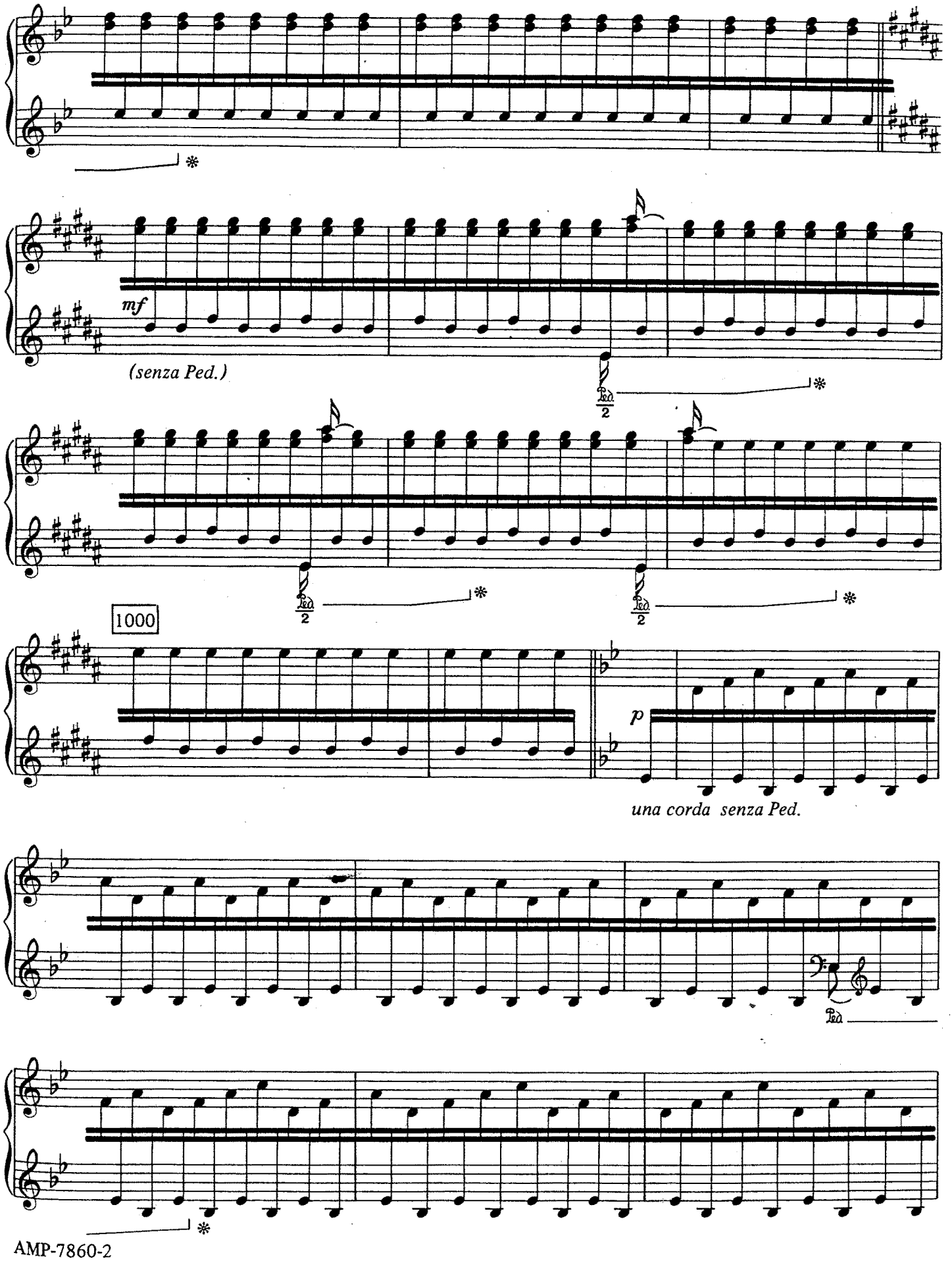

ff
ff
cresc.
900
più forte
* senza
ff
ff
ff
senza
ff
ff
cresc.
full ped.
ff
sff
*

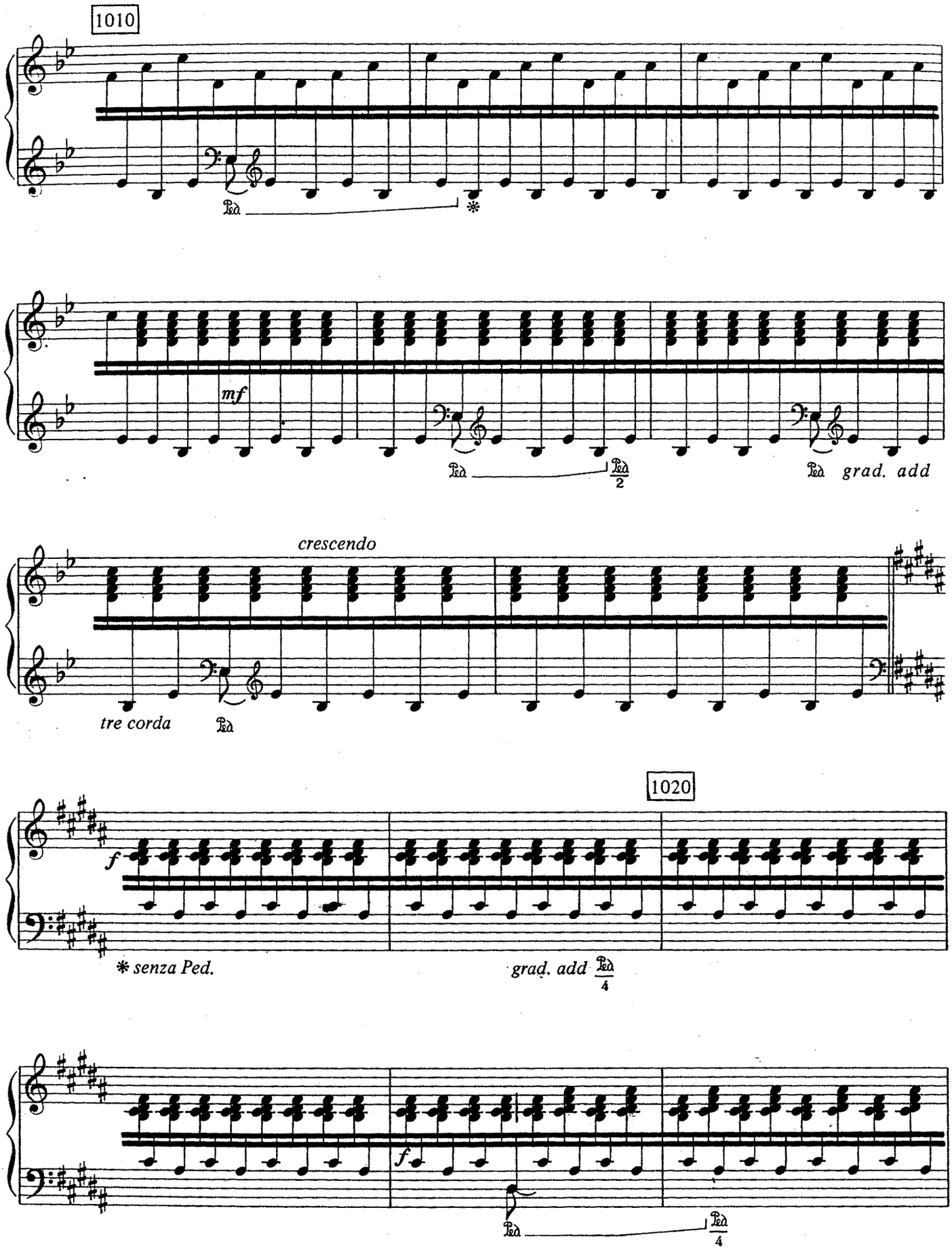

910
sff
sempre full ped.
sff
sff
etc.
ff
sff
etc.
920
ff
sff
etc.
molto
sff

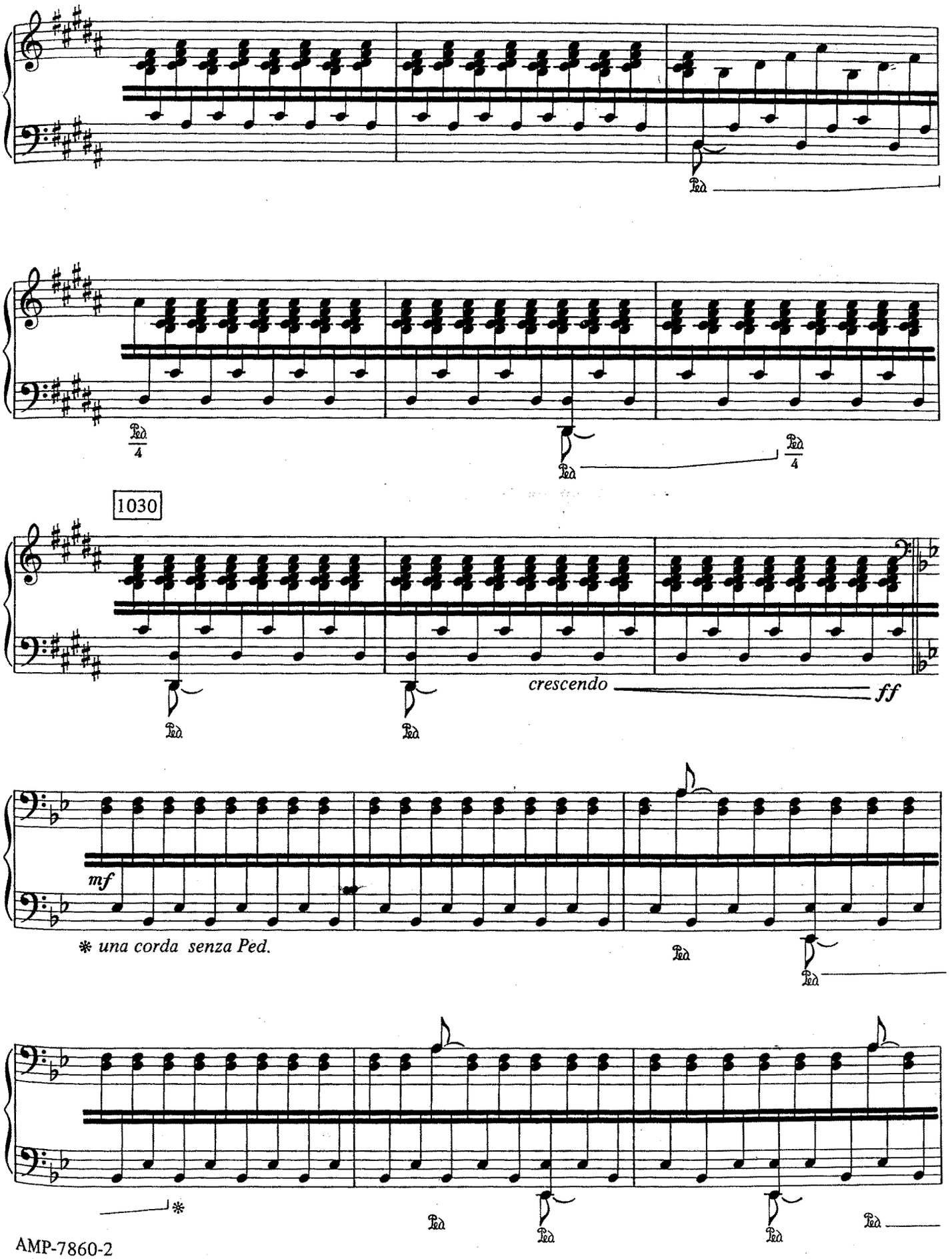

sim.
sim.
p
(sempre ped.)
930
sempre p
940

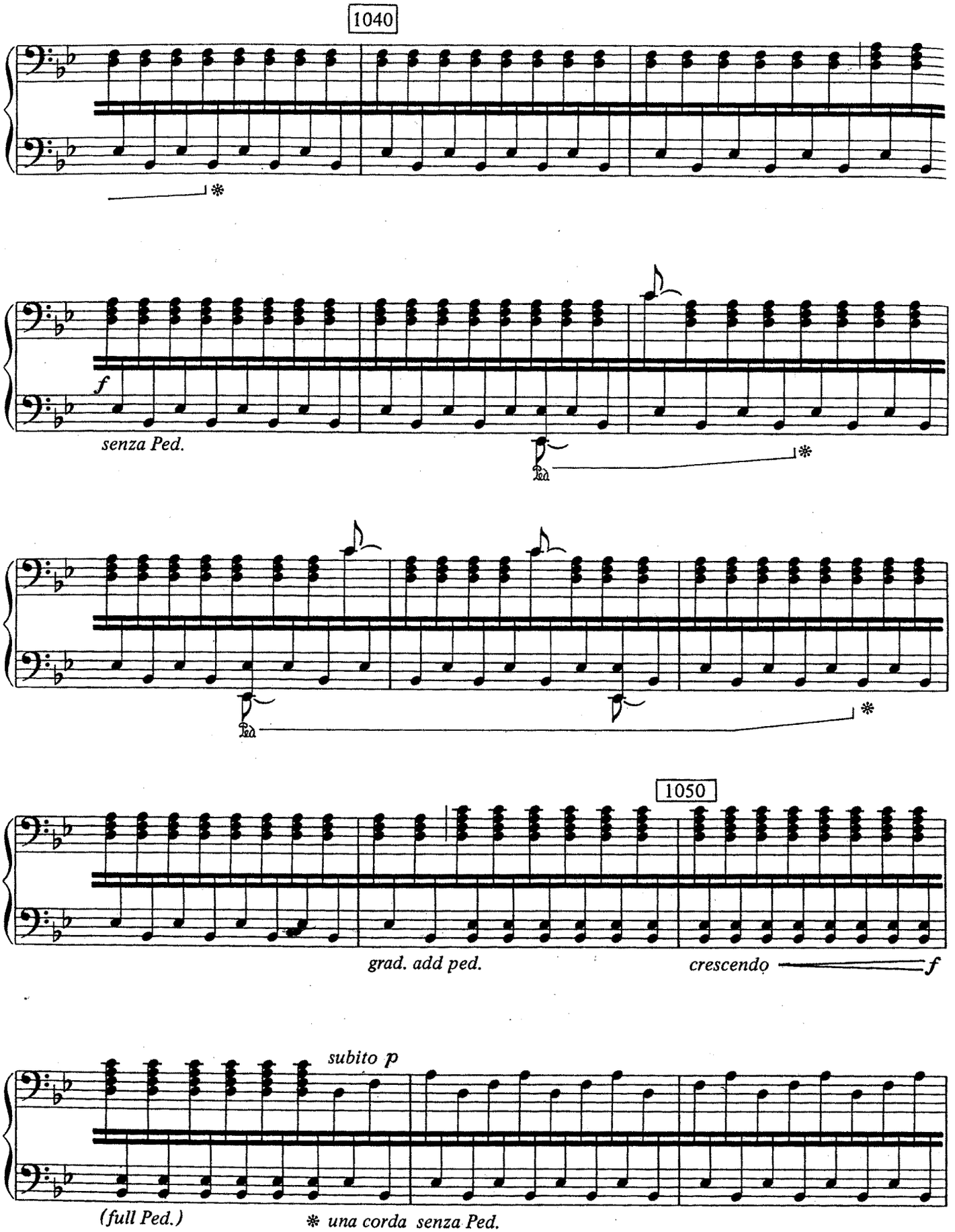

950
sempre p
960
sempre p
970

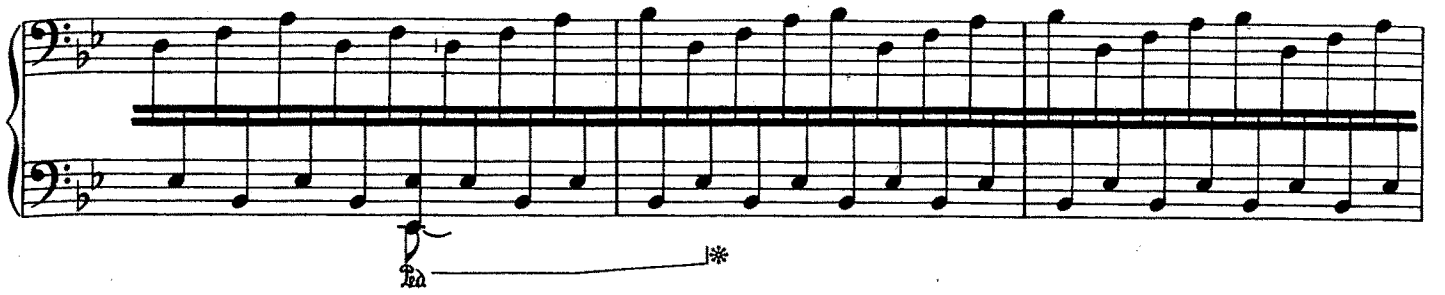

(♩ = 180)
p
senza Ped.
980
mf
senza Ped.
poco forte
mf
990

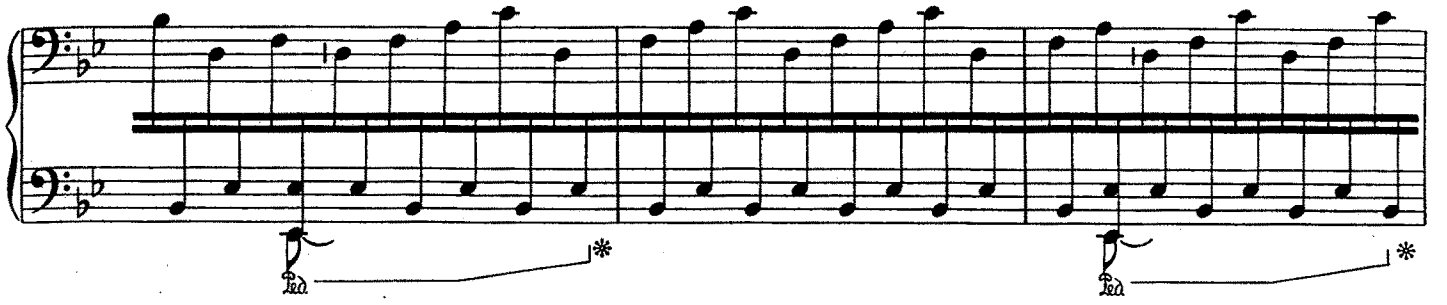

mf
(senza Ped.)
1000
p
una corda senza Ped.

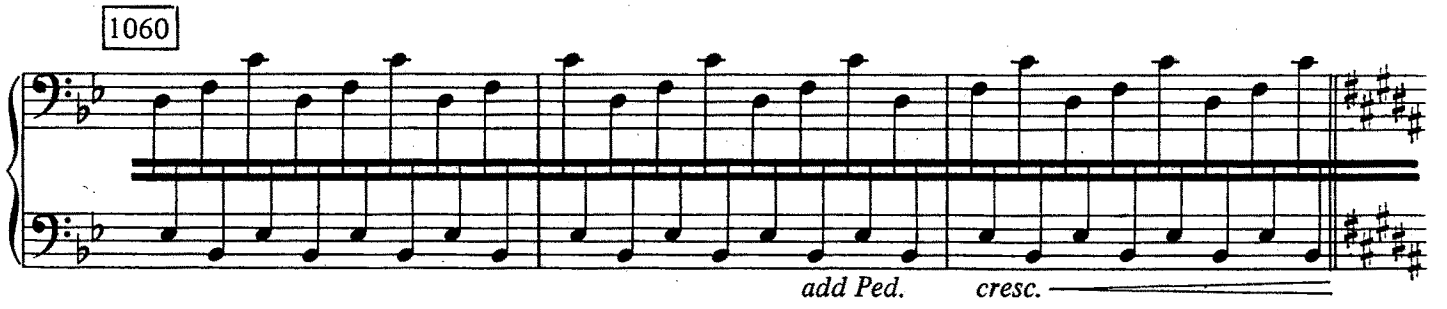

1010
mf
grad. add
crescendo
tre corda
1020
f
* senza Ped.
grad. add
f

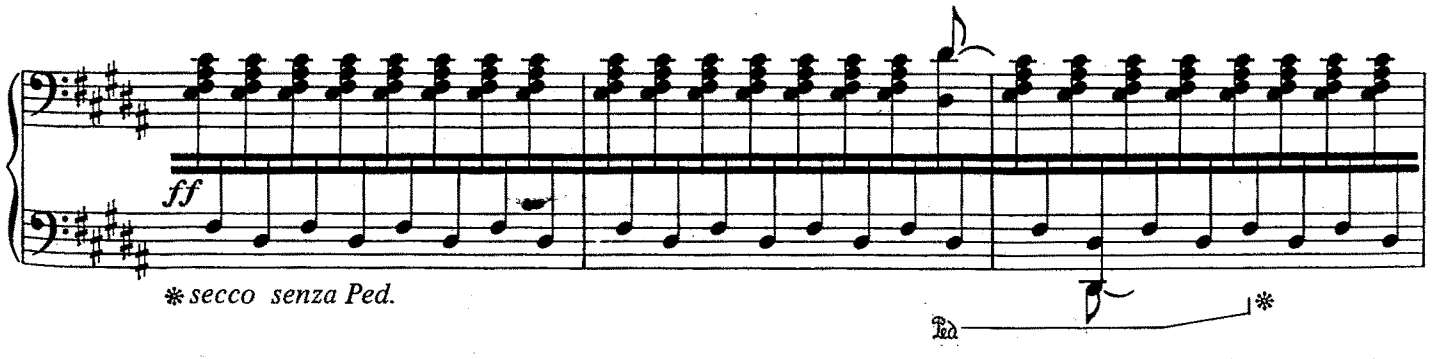

1030
crescendo
ff
mf
* una corda senza Ped.

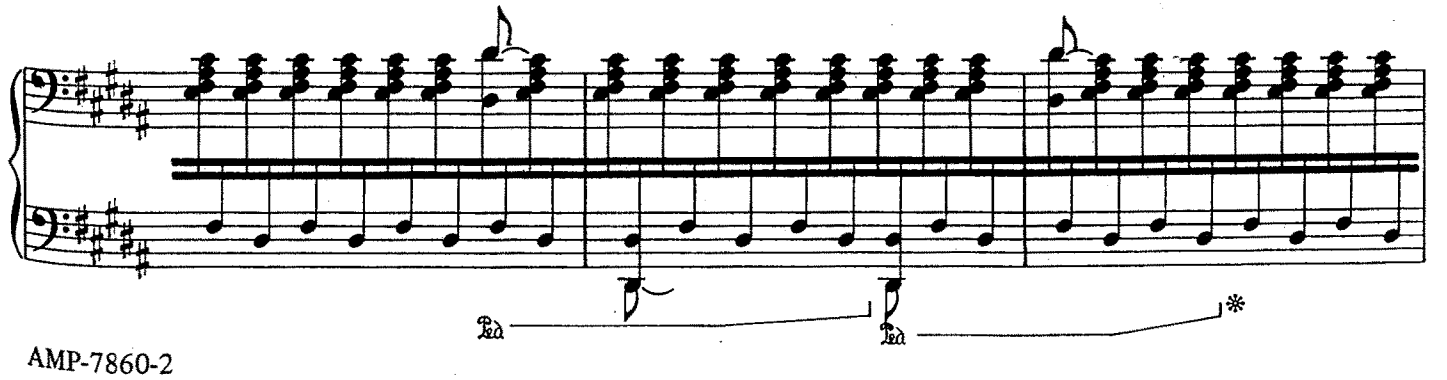

1040
f
senza Ped.
1050
grad. add ped.
crescendo
f
subito p
(full Ped.)
* una corda senza Ped.

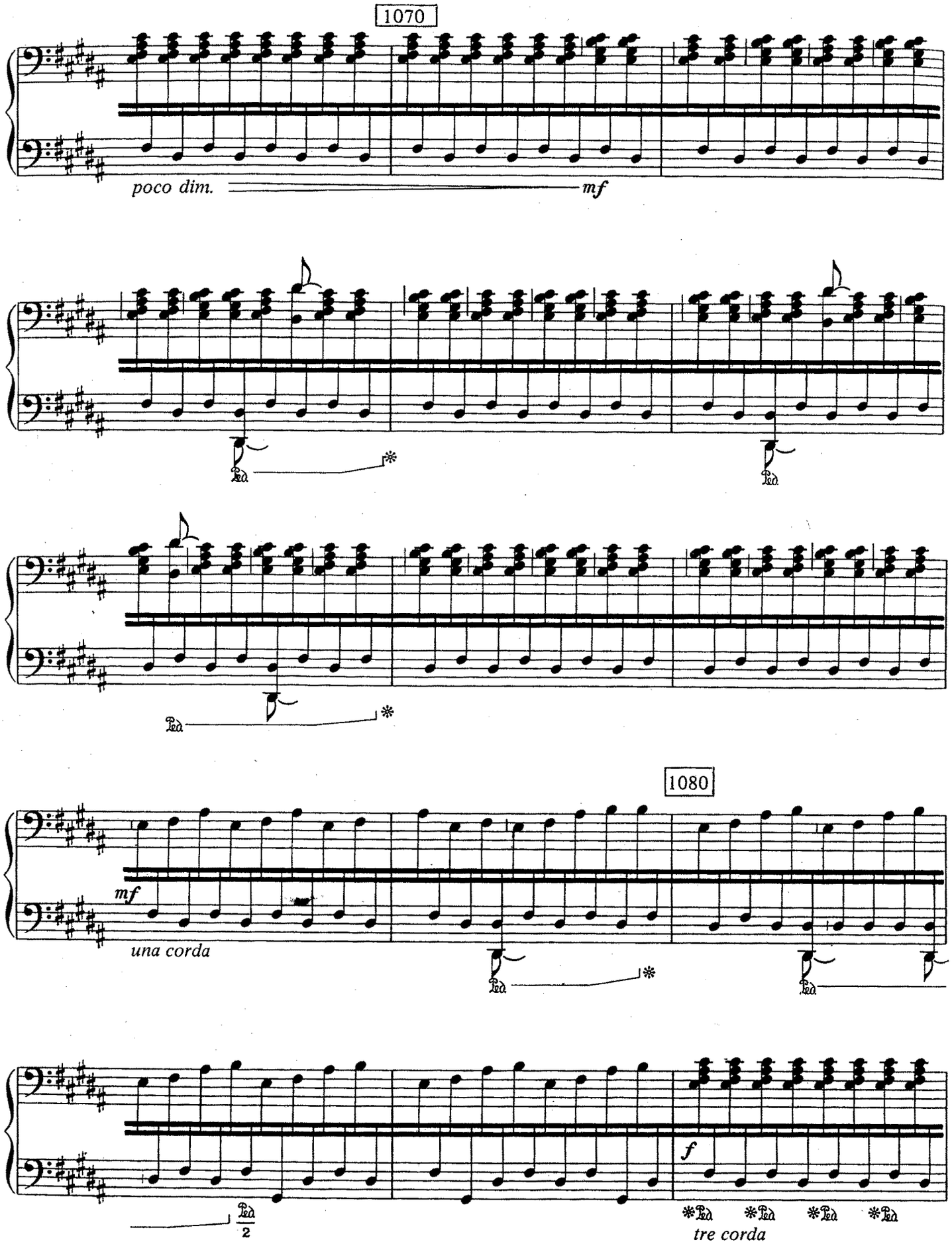


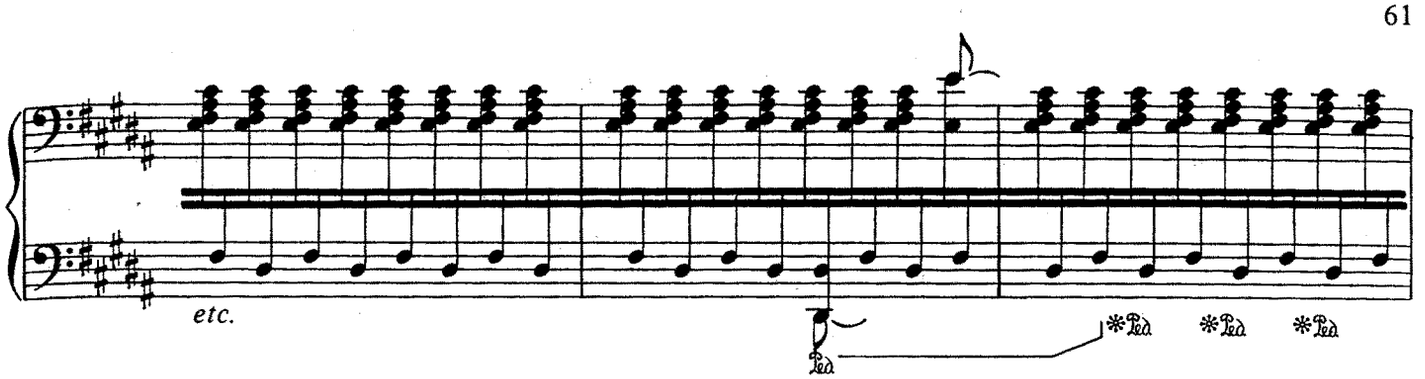


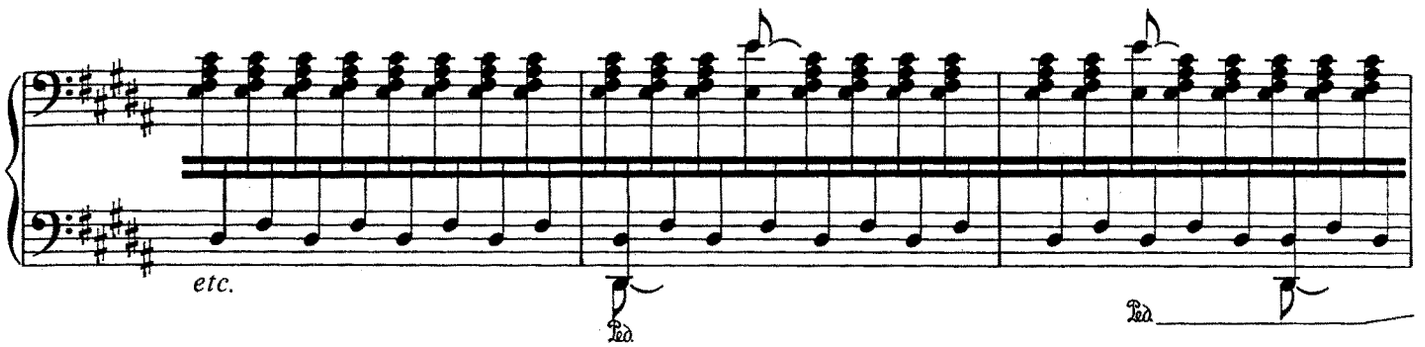

1060
add Ped.
cresc.

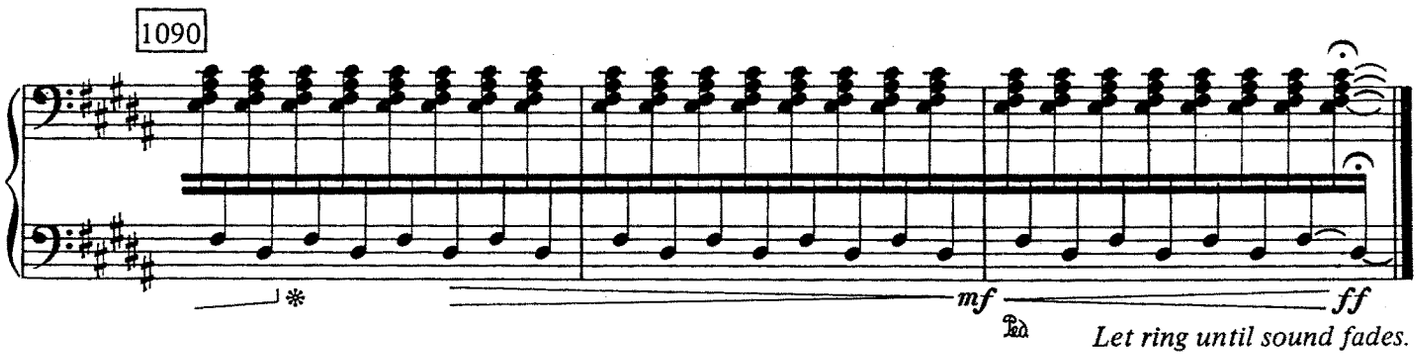

ff
* secco senza Ped.




1070
poco dim.
mf
1080
mf
una corda
f
tre corda


etc.
Ped
*Ped
*Ped
*Ped


etc.
Ped
Ped


1090
*
mf
ff
Ped
Let ring until sound fades.