

Simon Broucke

# Corpus PF

For solo Piano

**Full Score**

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## Composer's Note

There are 13 movements to this piece. Each movement is written as an independent miniature which explores or accomplishes a specific idea (written in italics as a subtitle for each movement). Each movement is given a letter instead of a number, because there is no predetermined order. The performer is, instead, asked to choose their own order. Movements can be repeated, omitted, or used multiple times throughout the ordering, but once the order is chosen the performer should play them as a single piece, with no break between movements.

## Score Notes

### Accidentals:

Accidentals apply only to the note they directly precede and are octave-specific.

### Pedal:

Except for movement a., all pedal is left to the performer's discretion.

## Table of Movements with Notes

Corpus PF (a.) *Extreme Registers at Low Volume*

The pedal should be half-depressed throughout.

Corpus PF (b.) *Repeated Gestures*

Corpus PF (c.) *Clusters & Extreme Registers I*

Corpus PF (d.) *Simultaneous Streams & Repeated Notes*

The two hands should sound as independent as possible.

Corpus PF (e.) *Split From One Stream to Two*

As much as possible the audience should hear one stream of notes seamlessly diverge into two, rather than a second stream appearing.

Corpus PF (f.) *Exploring a Smooth Gesture*

Corpus PF (g.) *Exploring a Violent Gesture*

Corpus PF (h.) *Simultaneous Streams in Extreme Registers*

The two hands should sound as independent as possible.

Corpus PF (i.) *Exploring High Registers*

Corpus PF (j.) *Exploring Low Registers*

The shifting volume of the two hands should be closely observed, and the differences between them should be brought out.

Corpus PF (k.) *Joining Two Streams Into One*

As much as possible the audience should hear the two streams of the left and right hand dissolve completely into one, rather than just one stopping

Corpus PF (l.) *Clusters & Extreme Registers II*

Corpus PF (m.) *Accompaniment Catches the Volume of the Melody*

The ***sfz*** dynamic applies to all notes that follow it until another dynamic indication appears. They should be played as loud as possible and aggressively stick out from the surrounding texture until the very end.

# Corpus PF (a.)

*Extreme Registers at Low Volume*

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Musical score for the first system of 'Corpus PF (a.)'. The piece is in 5/8 time, with a tempo of quarter note = 75. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a *ppp* dynamic and features a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment. The system concludes with a *pp* dynamic. A note at the bottom right indicates the key signature has changed to one flat.

*ppp* *pp*

pedal half depressed throughout

Musical score for the second system of 'Corpus PF (a.)'. The system begins with a measure number of 4. The treble staff continues the melodic line with dynamics ranging from *pp* to *pppp*. The bass staff continues the accompaniment with dynamics from *p* to *pppp*. The system ends with a 3/4 time signature.

*pp* *ppp* *p* *mf* *pppp*

Musical score for the third system of 'Corpus PF (a.)'. The system begins with a measure number of 5. The treble staff features a melodic line with dynamics from *mf* to *pppp*. The bass staff continues the accompaniment with dynamics from *mf* to *pppp*. The system concludes with a 1/4 time signature.

*mf* *pp* *ppp* *pppp*

# Corpus PF (b.)

## Repeated Gestures

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♩=70

ppp  $\frac{3:2}{}$  p  $\frac{3:2}{}$  pp  $\frac{3:2}{}$  mf  $\frac{3:2}{}$  ppp

5:3 11:6 5:4 3:2

2

f  $\frac{3:2}{}$  pp subito  $\frac{3:2}{}$  mf  $\frac{5:4}{}$  sfz  $\frac{5:4}{}$  p  $\frac{7:4}{}$

4

ppp  $\frac{3:2}{}$  p  $\frac{6:4}{}$   $\frac{3:2}{}$   $\frac{3:2}{}$  ppp  $\frac{5:3}{}$  pp  $\frac{3:2}{}$

5

mp  $\frac{4:3}{}$  sfz  $\frac{3:2}{}$  p  $\frac{5:3}{}$   $\frac{4:3}{}$  ppp  $\frac{5:4}{}$

6

mp  $\frac{7:4}{}$  f  $\frac{3:2}{}$   $\frac{3:2}{}$  pppp  $\frac{3:2}{}$

# Corpus PF (g.)

Exploring a Violent Gesture

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♩ = 78

mf pp f mp mf

2

f p f pp

3

mp f mp

4

pp mf p

# Corpus PF (i.)

Exploring High Registers

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♩ = 55

The first system of the score consists of two staves. The top staff begins with a treble clef and a 2/4 time signature. It features a melodic line with various rhythmic values and dynamic markings: *mp*, *f*, *p*, and *mf < f*. The bottom staff starts with a bass clef and a 2/4 time signature, mirroring the top staff's rhythmic patterns with dynamic markings *mp*, *f*, *p*, *mf*, and *f*. Both staves include bracketed groupings of notes with time signatures such as 7:4 and 3:2.

The second system continues with two staves. The top staff begins with a treble clef and a 3/8 time signature. It contains complex rhythmic patterns with dynamic markings *mp*, *p*, *mf*, *p*, *sfz*, *pp*, *ppp*, and *mf*. The bottom staff starts with a bass clef and a 3/8 time signature, with dynamic markings *mp*, *mf*, *mp*, *pp*, *ppp*, and *mf*. The system includes various time signatures like 5:3, 4:3, 3:2, and 5:4.

The third system consists of two staves. The top staff begins with a treble clef and a 9/8 time signature. It features a melodic line with dynamic markings *pp*, *mf*, *mp*, and *f*. The bottom staff starts with a bass clef and a 9/8 time signature, with dynamic markings *pp*, *mf*, *mp*, and *f*. The system includes time signatures 5:3 and 4:3. The instruction *non legato, non staccato* is written above the first staff.

# Corpus PF (m.)

Accompaniment Catches the Volume of the Melody

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♩ = 52

13:8 6:4 11:8

*pp sfz pp sfz pp sfz pp sfz p sfz p*

5:4 9:8

*sfz mp sfz mp*

5:4 11:8 6:4

*sfz mf sfz mf f sfz f*

13:8 7:4

*sfz f sfz f ff sfz ff sfz*