

glimpses of the oversoul

for solo piano

JONATHAN RUSSELL

Glimpses of the Oversoul

for solo piano

composed by Jonathan Russell

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PERFORMANCE NOTES

Each movement should lead into the next without pause. Despite its "minimalist" appearance, the work should be performed with great expression and emotion. Performance indications are intentionally spare to give the performer space to follow their own musical instincts and inclinations; they should not be taken to indicate that the performance ought to be flat or restrained. Performers may find referencing the demo recording to be helpful in providing insight into potential interpretations, but should not feel limited or constrained by it.

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I. PULSATION $\text{♩} = \text{c. } 104$

mp

leg.

7

13

19

25

(top note in RH)

31

37

42

47

rit.

II. INVOCATION $\text{♩} = c. 66-68$

52

p restrained, yet expressive, with some rubato

Ped. ad lib., making sure that the RH melody is always clearly articulated

61

69

rit.

III. PERTURBATION

Tempo rubato: in general, accel. toward middle of bar, pull back over second half of bar;
like a wind chime gently tinkling in the breeze

8^{va}

79

p very delicate and gentle, yet expressive

Ped. for duration of each harmony
(optional: use soft pedal for duration of the movement)

8^{va}

83

8^{va}

87

linger

8^{va}

91

8^{va}

95

* Slow grace notes, before beat (delay downbeat)

8^{va}

99

* Slow grace notes, before beat (delay downbeat)

(8^{va})

103 *linger*

* Slow grace notes, before beat (delay downbeat)

(8^{va})

107

* Slow grace notes, before beat (delay downbeat)

(8^{va})

110

* Slow grace notes, before beat (delay downbeat)

IV. UNDULATION

molto espressivo, molto rubato: in general, linger a bit on the top note, then push toward the bottom

114

mp

Ped. each measure
(don't lift fingers until end of each bar)

121

rit. **a tempo**

128

rit. **a tempo**
more impassioned

f

135

rit. **a tempo**
more gentle and tender

p

142

rit. **a tempo**
very fragile

pp

(optional: use soft pedal until end of the movement)

150

rit. **a tempo** **rit.**

pp

ced.

*

V. MURMURATION**Fast and swirling, with rubato****Emphasize overall swirling gesture rather than individual rhythmic groupings**

(divide between hands as you like)

158 *f* Ped. every two bars

161

164

167

170

173 *rit.* *poco accel.* *a tempo*

176

179

182

185

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188 *rit.* *poco accel.* *a tempo*

191

194 *gradually calming and fading to end of movement*

197 *rit. poco a poco*

200 *rit.* *molto rit.*

Rec.

The musical score consists of five systems of notation. The first system (measures 188-190) features a treble clef, a key signature of one flat, and a series of eighth-note chords with a '5' fingering. The second system (measures 191-193) continues with similar eighth-note chords in a key signature of one sharp. The third system (measures 194-196) shows a gradual deceleration and fading of the eighth-note chords. The fourth system (measures 197-199) continues the fading process with a 'rit. poco a poco' instruction. The fifth system (measures 200-202) concludes with a 'rit.' instruction, followed by a 'molto rit.' section where the chords become more widely spaced, ending with a fermata and a 'Rec.' marking.

VI. COSMIC VIBRATION ♩ = c. 66

204

p

simple, yet expressive

* *Ped. ad lib.*

213

222

231

f

240

p

A

248

rit. *a tempo* *poco rit.*