

DENNIS KAM

COLLECTED WORKS

FOR SOLO PIANO



Urtext Edition Researched, Edited, and Engraved by Peter James Learn

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72

Con moto

Musical score for measures 72-79. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

80

accel. ----- / **Allegretto, with freedom**

Musical score for measures 80-88. The tempo increases from *Con moto* to *Allegretto*. The right hand has a more active melodic line with sixteenth notes. The left hand features a rhythmic accompaniment of chords. Dynamics include *cresc.* and *f*.

89

rit. ----- / **A tempo**

Musical score for measures 89-97. The tempo returns to *A tempo*. The right hand features a prominent triplet figure. Dynamics include *mf* and *f*.

98

*allarg.***T^oI**

Musical score for measures 98-107. The tempo is *allarg.* (ritardando). The piece is in the first ending (T^oI). The right hand has a melodic line with some grace notes. Dynamics include *mp*, *p*, and *pp*.

108

Scherzando, allegro possibile

Musical score for measures 108-117. The piece is in a scherzando style. The right hand features a rhythmic accompaniment of chords, and the left hand has a similar accompaniment. Dynamics include *f*.

118

Musical score for measures 118-127. The right hand has a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment of chords. Dynamics include *f*.

29

rit. ---- / A tempo

Musical score for measures 29-34. The piece is in 2/4 time, with a key signature of one flat. The score features a piano accompaniment with various dynamics: *cresc.*, *f*, *mf*, *molto dim.*, and *mp*. The melody in the right hand includes a trill marked *8va* in measure 34.

35

Musical score for measures 35-39. The piece continues in 2/4 time. Dynamics include *p* and *pp*. A *rit.* marking is present in measure 38, followed by a *8va* trill in measure 39.

Scherzando (♩ = 108)

III.

Musical score for measures 40-46. The piece is in 4/4 time. The right hand has a melody starting with a *p* dynamic. The left hand provides a rhythmic accompaniment with chords.

7

Musical score for measures 47-51. The piece continues in 4/4 time. Dynamics include *cresc.* and *mf*. The right hand features a melodic line with a *cresc.* marking in measure 51.

12

Musical score for measures 52-56. The piece continues in 4/4 time. Dynamics include *f*, *mf*, and *legato*. The right hand has a melodic line with a *f* dynamic in measure 52.

17

Musical score for measures 57-61. The piece continues in 4/4 time. Dynamics include *f*, *molto dim.*, and *p*. The right hand has a melodic line with a *f* dynamic in measure 57.

24

Musical score for measures 62-66. The piece continues in 4/4 time. Dynamics include *sfz*, *f sostenuto*, and *ten.*. The right hand has a melodic line with a *sfz* dynamic in measure 62.

Epigrams for Piano or Harpsichord (1964)

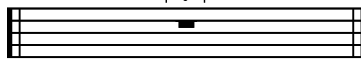
Performance Instructions:

- 1) The duration of time between each Epigram should be of considerable length (at least 20 seconds).
- 2) A vertical bar between two noteheads indicates a chromatic cluster. Those notes and all semitones in between are to be played simultaneously.
- 3) If played on a harpsichord: Unless otherwise indicated, stop registrations are left to the discretion of the performer. Dynamic level, mood, etc. of each Epigram should determine these choices.
- 4) If played on a piano: Unless otherwise indicated, pedaling is left to the discretion of the performer.

Pesante (♩ = 80)

rit. ----- /
(♩ = 80) (♩ = 69) (♩ = 50)

(> 20")

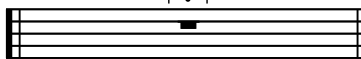


Semplice (♩ = 132)

(non-espressivo)

rit. ----- /

(> 20")



marc. -----

(> 20")

VIII. $\text{♩} = 60$
p

riten. ----- /

Giocoso ($\text{♩} = 100$)
IX. *f*

The image shows two systems of musical notation for a piano piece. The first system is in 3/4 time, marked with a tempo of ♩ = 76-80. It features a treble clef with a forte (*f*) dynamic and a bass clef with a piano (*p*) dynamic. The music includes several triplet markings (indicated by a '3' over a group of notes) and a 'rit. ----/' marking at the end of the system. The second system is in 4/4 time, marked with a tempo of ♩ = 69-72. It begins with a piano (*p*) dynamic and an *espress.* (espressivo) marking. It also contains triplet markings and concludes with a 'rit. ----/' marking.

Blue Paradise (1970)

[The available materials for this open-form piece do not include performance instructions. However, after studying a recording with the composer at the piano, and having a familiarity with his aleatoric practices in other works, I believe the following may be a reasonable representation of Kam's intentions]:

- 1) Play each cell once, in order, as fast as possible while still maintaining overall rhythmic pulse. Slight pauses may be necessary, but attempt to perform them as continuously as possible. The dynamic level should be quite loud.
- 2) After all cells have been played, continue on in this fashion, but select cells at random and without repeat. Begin transposing cells in their entirety to any chromatic pitch level.
- 3) As the performance progresses, the pianist may introduce dynamic changes, slight tempo fluctuations, and varied pauses in a free and improvisatory manner. [Kam's 1971 recording lasts about three minutes, but it is not assumed that any time frame for the piece is prescribed.]

This section of the score displays 16 individual musical cells, labeled A through P, arranged in three rows. Each cell is presented in a grand staff (treble and bass clefs). Cell A is a simple chordal structure. Cell B includes an *8va* (octave) marking. Cell C is a simple chord. Cell D is a simple chord. Cell E is a simple chord. Cell F is a simple chord. Cell G is a simple chord. Cell H is a simple chord. Cell I includes a triplet marking (indicated by a '3' over a group of notes). Cell J includes a quintuplet marking (indicated by a '5' over a group of notes). Cell K includes a triplet marking (indicated by a '3' over a group of notes). Cell L includes an *8va* marking. Cell M is a simple chord. Cell N is a complex chordal structure. Cell O is a simple chord. Cell P is a simple chord. The score concludes with a 'Red.' marking and a wavy line.

Kam's manuscript includes several pages after this, showing each cell chromatically-transposed by a half-step, eleven times. It is unclear whether this was part of his compositional sketching or intended as an aid for the performer not able to transpose at sight. The hasty nature of the penmanship suggests the former, or at least might indicate that this was a memory aid intended for his own use. These pages are not reproduced here.

Meno mosso

pp *(f)* *(ff)* *fff* [lunga] *attacca* (1966)

8va

Red.

Detailed description: This musical score is for a piano piece titled 'Meno mosso'. It features a grand staff with treble and bass clefs. The music begins with a piano (*pp*) dynamic and gradually increases through *(f)*, *(ff)*, and *fff*. A hairpin crescendo spans the first two staves. The first staff ends with a fermata and the instruction '[lunga]'. The second staff continues with a melodic line, marked with a 'Red.' (ritardando) and an '8va' (octave) marking. The piece concludes with an 'attacca' instruction and the year '(1966)'.

Smooth and connected, with movement

III. *pp*

Detailed description: This section is marked 'III.' and begins with a piano (*pp*) dynamic. It consists of two staves of music. The upper staff features a complex, flowing melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The overall texture is dense and intricate.

Detailed description: This system continues the piece from the previous section. It consists of two staves. The upper staff has a melodic line with many slurs and ties, while the lower staff has a more rhythmic accompaniment with chords and eighth notes.

molto accel. ----- *rit.* ----- A tempo

più f *p* *ppp*

Detailed description: This system includes tempo markings: '*molto accel.*' followed by a dashed line, '*rit.*' followed by another dashed line, and 'A tempo'. The dynamics are marked as *più f*, *p*, and *ppp*. The music features a complex texture with many slurs and ties across both staves.

Meno mosso (ad lib.)

p *mf* *f* *(mf)* *f* *sf* *sf* *fff* *(mf)* *8va* *loco* *loco* (1966)

Detailed description: This section is titled 'Meno mosso (ad lib.)'. It begins with a piano (*p*) dynamic and includes triplet markings (3) over the first few notes. The dynamics progress through *mf*, *f*, *(mf)*, *f*, *sf*, *sf*, *fff*, and *(mf)*. There are '8va' (octave) markings and 'loco' (loco) markings in the bass line. The piece ends with a fermata and the year '(1966)'. A 'Red.' (ritardando) marking is present at the bottom left.

32

ff *p* *pp*

36

p *mf sub.*

41

p sub. *pp* *p*

45

pp *p* *pp* *p* *pp*

III. Parmenides

$\text{♩} = \text{c. } 120$

p *mf*

8vb loco *8vb loco*

18

Musical score for measures 18-27. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The piece concludes with a fermata over the final chord.

(Red.)

28

Musical score for measures 28-36. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The piece concludes with a fermata over the final chord.

(Red.)

37

Musical score for measures 37-45. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The piece concludes with a fermata over the final chord.

(Red.)

46

Musical score for measures 46-54. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f > mf* and *f*. The piece concludes with a fermata over the final chord.

(Red.)

55

Musical score for measures 55-63. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. The piece concludes with a fermata over the final chord.

(Red.)

64

Musical score for measures 64-72. The score is in G major and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The piece concludes with a fermata over the final chord.

(Red.)

Discussion of Paradigm Green (1993)

Although no manuscript or published score are known of at this time, *Paradigm Green* was recorded in its solo piano version (lasting ca. 8 min.) by the composer in February of 1993, in Miami and can be found on Dennis-Kam.org. Its harmonic structure serves as a scaffold for or is integrated into several of Kam's subsequent ensemble works throughout the early 1990s, most specifically between 1993 and 1995, as well as works as late as 2003. Indeed, the pattern of harmonies which occurs in these pieces, both as notated and as aleatoric elements, exists as the stand-alone improvisatory framework *With Some Green*, found on page 70.

As Biljana Milovanovic puts it in her dissertation on Kam's *Sonata Ibis*, "[in this period] Kam became more conscious of making works with different versions and connecting/related pieces, for example the 'Green' pieces based on the piano piece *Paradigm Green*."*

These works include *Then Green Was That and This is Now*, for violin and piano; *That Now This Green Again*, for violin, viola, and piano; *Green by Five*, for strings; the third movement of *Florida Keys (Three Times Green Over Bright by Miami Five)*, for orchestra or tuba concerto; the aforementioned *With Some Green*; *Song in Green*, for flute and five strings; *Mean Green*, for viola and piano; and multiple versions of *Between Green . . . Softly* - for violin and piano; clarinet, violin, and piano; and viola, violin, and piano. Kam also later incorporated elements of this work, *The Epistemology of Time in Blue Three*, and *Vermillion Parts* into his 2003 *Miami Mix II*, for chamber orchestra.

Kam moved on to other harmonic proclivities by the mid-90s, although the technique of creating interconnected and multi-versioned works remained a staple of his compositional style. However, as *Paradigm Green* functioned as the foundation of a substantial number of compositions in other genres over Kam's career, it is worth considering in its own right.

In light of this, I present here my own attempted reconstruction of the work, based on the composer's recorded performance and a thorough survey of the various works it engendered. Those earliest in chronological order have been considered as more authoritative, due to the natural tendency of the composer to expand and vary material over time, especially when recycling older material into a new work. Again, let me reiterate that this is an approximate reconstruction and that any deviations from Kam's intentions in the music presented here are unintentional.

* Milovanovic, Biljana. "A Study and Performance Guide to Dennis Kam's *Sonata Ibis* for Clarinet, Violin, Cello and Piano and a Performance Comparison to Four Earlier Versions of the Work." DMA diss., University of Miami, 2008.

Paradigm Green (1993) [Transcription/Reconstruction]

 $\text{♩} = \text{c. } 72-80$

[f]

decresc. al m. 31

14

21

29

36

pp

With Some Green (1993)

[This improvisational matrix is incorporated into several of Kam's "green"-named ensemble works in the early 1990's, stemming from chord patterns found in his piano solo *Paradigm Green* (p. 65), but it also exists as a solo or ensemble open form piece.]

Free rhythm and dynamics

The score for "With Some Green (1993)" is presented in three systems, each with a grand staff (treble and bass clefs). The music is characterized by free rhythm and dynamics. The first system begins with a treble clef and a key signature of one sharp (F#). The second system changes to a key signature of two flats (Bb). The third system starts with a 3/8 time signature. The notation consists of various chords and melodic fragments, with some notes marked with accents (>) and dynamic markings like *ff*.

Vermillion Parts (1995-6)

"For Maria Letona"

$\text{♩} = \text{c. } 110$

The score for "Vermillion Parts (1995-6)" is presented in two systems, each with a grand staff. The tempo is marked as $\text{♩} = \text{c. } 110$. The first system starts with a bass clef and a key signature of one flat (Bb). The time signature changes from 4/4 to 5/4, then 4/4, 2/4, 3/4, 4/4, and 3/4. The second system begins with a box containing the number 8, indicating the start of a new section. The key signature changes to one sharp (F#). The notation includes complex rhythmic patterns, slurs, and dynamic markings such as *ff*, *f*, and *ff*.

30

f *cresc.* *ff*

(Red.)

35

f *mf*

(Red.)

40

ff *f* *mf*

(Red.)

8va

(8va) **Slower, tenderly**

46

p *loco*

(Red.)