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Aphasia

suite for piano

Alexander Kolassa (2013/14)
Though split—superficially—into movements, the suite is intended to be played through, from start to finish. The somewhat unusual numbering system (1, 1.2, 1.3 etc.) reflects, perhaps, my inability ever to find my way as far as a second movement, instead becoming distracted and developing inwardly rather than outwardly. This too accounts, in a curious way, for the tongue in cheek and slightly esoteric tempo markings. This is not to say, that they should not be taken seriously though, and they ought meaningfully to colour any future performance. In this sense, the collection should be viewed as something of an anti-suite.

N.B. in the fughetta, accidentals are only active on the note that they precede, any subsequent notes are always natural. The only exception to this rule are notes that fall within slurred groups, in which case the accidental remains active as typically it does within a bar.
discontent; at a (quickish) walking pace

Alexander Kolassa (2013)
barely containing a conflicted joy; faster, erratic
sad though happy, but mostly sad (with some happy)... and slow

55

59

63

66
embarrassed, nervous and slow

l'istesso tempo, disconnected

1.3 (con't) - Fughetta
molto rit.

1.4

Raise hands...

1.5

with menace and messianic ecstasy (c. \( q = 115 \))

...once maximum discomfort has been achieved, lower hands, sigh, and...

*prepare sost. pedal chord in silence*
excitable (c. q=120)
slightly slower, but athletic nevertheless (c. \( q = 115 \))
1.9 (underwhelming finale and/or coda/outro)

irascible and slow