

**THROUGH the CANOPY**  
*FOR SOLO PIANO*

**ADAM SCOTT NEAL**

Program note:

*Through the Canopy* for solo piano attempts to depict the light that shines through the canopy of a forest. As the wind blows, the spots move, change shape, and dissipate. This work is based upon a sonority that is revealed in full only at the beginning and the end of the work; in the remainder of the piece the sonority is revealed only as moving, changing, and shimmering spots of light.

Performance notes:

1. *Through the Canopy* must be performed on a grand or baby grand piano with a functioning sostenuto pedal. It must be played at full-stick to allow select muting of the strings.
2. All pedal transitions should be as quick as possible to keep the effect of constant sustain. Silently depressed chords (diamond noteheads) should be depressed during the preceding fermata, and any activity following them should begin as soon as the sostenuto pedal is secured.
3. *8va*, *15ma*, and *8vb* markings apply only to the staff on which they are placed, not to notes crossing over to the other staff.

ADAM SCOTT NEAL (b. 1981) is a composer from Atlanta, Georgia. He holds a B.Mu in Sound Recording from Georgia State University, where he is currently pursuing a M.Mu in composition, studying principally with Robert Scott Thompson. Neal recently participated in the 2006 June in Buffalo Festival, where the New York New Music Ensemble premiered his 2005 work, *Deviations*. For two years, Neal served as the Graduate Assistant for the Composition and Music Technology departments at GSU, and is now the Graduate Assistant for the GSU/Atlanta Symphony Sound Learning program, providing music outreach programs to local elementary schools. Neal is the president of the GSU student chapter of the Society of Composers, Inc., and also co-founded and chaired the Atlanta Student Section of the Audio Engineering Society. Outside of GSU, Neal is an active performer, a freelance recording engineer, and a private teacher of piano and trombone.

[www.adamscottneal.com](http://www.adamscottneal.com)  
[adamscottneal@gmail.com](mailto:adamscottneal@gmail.com)

# THROUGH the CANOPY

## for solo piano

Adam Scott Neal

Placid ♩ = 52

una corda

*pp* *p* *pp* *mp*

Ped.

8<sup>va</sup> Softly rustling ♩ = 69

lift una corda

*p* *mp* *p* *mp* *p*

silently depress and hold with sostenuto\*

*p* *mf* *mf*

silently depress, come sopra\*

*p* *mp* *p* *mf* *pp*

\* keys should be depressed during 7" fermata, with a quick exchange of pedal and almost immediate beginning of the melodic figures.

\*depress during 3" fermata, then quickly reengage pedal before the melody begins

# Delicately flickering ♩ = 66

staccato sempre

*p* *cresc.*

Ped. Ped.

*mp* *cresc.*

Ped. Ped.

(*cresc.*) *mf*

Ped. Ped.

*8va* *8vb*

Ped. Ped.

(8) 15<sup>ma</sup>

8<sup>vb</sup> | 8<sup>vb</sup> | 8<sup>vb</sup>

(15) 8<sup>va</sup>

*mp* | *mf* | 8<sup>vb</sup> | 8<sup>vb</sup>

8<sup>va</sup>

*dim.* | *mp* | 8<sup>vb</sup> | 8<sup>vb</sup>

*dim.* | *p* | Ped. | 4<sup>''</sup>

Mysterious ♩ = 56

The first system of music is in 4/4 time. The right hand starts with a piano (*pp*) dynamic, playing a series of chords with a triplet of eighth notes. The dynamic then increases to mezzo-forte (*mf*) and then to piano (*p*). The left hand plays a similar chordal accompaniment. A 'pedal ad lib' instruction is written below the bass staff. The system concludes with a repeat sign and a final 4/4 time signature.

The second system begins with a tempo change from 'rit.' (ritardando) to 'A tempo'. The right hand features a quintuplet of eighth notes (*mf*) followed by a mezzo-piano (*mp*) section. The left hand continues with chordal accompaniment. The system includes a 3/4 time signature change and ends with a mezzo-forte (*mf*) dynamic.

The third system is in 3/4 time. The right hand starts with a piano (*p*) dynamic, moving through various chords. The dynamic then increases to forte (*f*) and finally to mezzo-piano (*mp*). The left hand provides a steady accompaniment. The system concludes with a mezzo-piano (*mp*) dynamic.

The fourth system continues in 3/4 time. The right hand features a piano (*p*) dynamic with a series of chords and melodic lines. The left hand plays a simple accompaniment. The system concludes with a piano (*p*) dynamic.

pp

8<sup>vb</sup>

This system contains two staves of music. The upper staff is in treble clef and features a series of chords and melodic lines with various accidentals (sharps and flats) and slurs. The lower staff is in bass clef and contains a few notes, including a low octave marked 8<sup>vb</sup>. A dynamic marking of *pp* is placed in the first measure of the upper staff.

**Delicately flickering** ♩ = 66  
staccato sempre, senza pedal

*p* cresc.

(8)

This system begins with a bass clef and a key signature of one flat. It features a series of triplet notes in the upper staff and a corresponding bass line. The dynamic marking *p* cresc. is present. A circled number 8 is located below the first measure.

*mp* cresc.

(8)

This system continues the musical piece with similar triplet patterns in the upper staff and a bass line. The dynamic marking *mp* cresc. is used. A circled number 8 is located below the first measure.

(8)

This system includes more complex rhythmic patterns, including quintuplets (marked 5) and triplets (marked 3) in the upper staff, with a bass line accompaniment. A circled number 8 is located below the first measure.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 4/4 time signature. The piece begins with a half rest followed by a quarter note Bb. The bass line starts with a quarter rest, then a quarter note G# and a quarter note F#. A dynamic marking of *mf* is present. The system concludes with a 2/4 time signature change and a quarter note G#.

Second system of musical notation. Treble clef, 4/4 time signature. The right hand features sixteenth-note runs with fingerings 6, 5, and 3. A dynamic marking of *mf* is present. The bass line includes a triplet of eighth notes and a *loco* marking. The system concludes with a 2/4 time signature change.

Third system of musical notation. Treble clef, 2/4 time signature. The right hand includes a sixteenth-note run with fingering 6, followed by a *dim.* marking and a *mp* marking. The bass line features a *8va* marking and a triplet of eighth notes. The system concludes with a 4/4 time signature change.

Fourth system of musical notation. Treble clef, 4/4 time signature. The right hand includes a *p* marking and a triplet of eighth notes. The bass line features a *8va* marking and a triplet of eighth notes. The system concludes with a 2/4 time signature change.

*cresc.*

5 5 5 3 5

5 5 5 3 5

*rit.*

*mf*

5 5 3

5 3

Softly rustling ♩ = 69

4" on keys

mute strings *mf* with LH

*p* *f*

4" 3 5 5 3

mute strings with LH

*mp* *f* *mp* *p* unmute strings *pp*

3" 3" 4"

Ped. —

Placid ♩ = 52

both hands on keys

*pp* *p*

5 6 6 4

3 3 6

rit. allow to decay

*pp* *ppp*

8<sup>va</sup> 7 15<sup>ma</sup> 15

5