

# leaping in place

for solo piano

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Christopher Fisher-Lochhead



**leaping in place [2012] for solo piano**  
**four imagined genealogies and a ghazal on a theme from the Eroica symphony**  
commissioned by the International Beethoven Project for its 2012 Bagatelle Project

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*leaping in place* (2012) was composed as part of a commissioning project for piano pieces based on the themes of Beethoven's Third Symphony. In this case, instead of presenting the theme I was given (I defy any listener to identify which one it was) in any recognizable form, I imagined it to be the common endpoint of disparate developmental narratives, each excavating different possible histories. Following these four "imagined genealogies", I drew upon the theme to extract a "ghazal", although one that does not reproduce any of the formal characteristics of the original Arabic poetic form. The inspiration for the use of this moniker comes instead from the ghazals in Lorca's "The Tamarit Divan", whose elegant simplicity and opacity I tried to evoke.

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*leaping in place* was premiered by Daniel Schlosberg at Chicago's National Pastime Theater on September 16, 2012 as part of the 2012 International Beethoven Festival.

A full recording is available to stream at <http://www.cflmusic.com/works/leaping-in-place/>

## Performance Notes

- ◇ **depress key silently**, allowing the string to vibrate sympathetically.

**Pedaling** is left to the discretion of the performer, but should be kept to a minimum.

➔ **local tempo fluctuations.** Up = faster, Down = slower.

# "leaping in place"

four imagined genealogies and a ghazal  
on a theme from the Eroica symphony

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**ecstatically delicate**  
♩ = c. 46

**whimsical/flighty**  
♩ = c. 54

**6**

**9**

nervously off-kilter

♩ = c. 60

Musical score for measures 14-18. The piece is in a 2/4 time signature. Measure 14 starts with a piano (pp) dynamic. Measure 15 features a piano (p) dynamic with a triplet of eighth notes. Measure 16 has a piano (p) dynamic with a triplet of eighth notes. Measure 17 has a piano (p) dynamic with a triplet of eighth notes. Measure 18 has a piano (p) dynamic with a triplet of eighth notes. Dynamics include pp, p, mp, and sf. There are also markings for 5, 3, 7, and 16.

poco rit.

a tempo

Musical score for measures 19-24. The piece is in a 2/4 time signature. Measure 19 has a piano (p) dynamic with a triplet of eighth notes. Measure 20 has a piano (p) dynamic with a triplet of eighth notes. Measure 21 has a piano (p) dynamic with a triplet of eighth notes. Measure 22 has a piano (p) dynamic with a triplet of eighth notes. Measure 23 has a piano (p) dynamic with a triplet of eighth notes. Measure 24 has a piano (p) dynamic with a triplet of eighth notes. Dynamics include pp, p, mf, and ppp. There are also markings for 3, 5, and ff.

with a moribund lilt

♩ = 40, molto rubato

Musical score for measures 25-28. The piece is in a 3/4 time signature. Measure 25 has a piano (p) dynamic with a triplet of eighth notes. Measure 26 has a piano (p) dynamic with a triplet of eighth notes. Measure 27 has a piano (p) dynamic with a triplet of eighth notes. Measure 28 has a piano (p) dynamic with a triplet of eighth notes. Dynamics include ppp, p, and mp. There are also markings for 5 and 3.

pedal ok  
if necessary

Musical score for measures 29-32. The piece is in a 3/4 time signature. Measure 29 has a piano (p) dynamic with a triplet of eighth notes. Measure 30 has a piano (p) dynamic with a triplet of eighth notes. Measure 31 has a piano (p) dynamic with a triplet of eighth notes. Measure 32 has a piano (p) dynamic with a triplet of eighth notes. Dynamics include mp, p, and pp. There are also markings for 5 and 8<sup>va</sup>.

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

**desultorily songful**

$\text{♩} = \text{c. } 80$

33 *mf* *p* *phrasing ad lib.*

**slightly broader**

**a tempo**

36 *pp* *p* *ppp* *mp* *p* *phrasing ad lib.* *8va*

**slightly broader**

38 *pp* *p* *ppp* *mp* *8vb*

