Alexander Leon

Arranger, Composer, Interpreter

Ecuador, Rochester

About the artist

Alexander Jorge Leon, 20, is an Ecuadorian-American composer studying at the Eastman School of Music in Rochester, NY. He has been commissioned by members of the Seattle Symphony, Trinidad & Tobago's Department of Culture, the 9/11 Memorial Foundation, among others. His concert music has been awarded by the National Foundation for the Advancement for the Arts, Tribeca Music Festival, and his pieces have won call-for-scores competitions, notably Sydney Contemporary Orchestra, Australia, and Tulsa Performing Arts Center, USA. in February 2014, Alex was the youngest of sixteen composers selected worldwide by world-renown composer Louis Andriessen for the Orkest de Ereprijs YCM 2014 in Apeldoorn, Netherlands. In film, Alex has served as orchestrator of orchestral and chamber music for Mateo Messina (whose credits include Juno, Thank You For Smoking), and he has scored multi-award winning films himself (see Modern Nature) that have premiered in venues including Cannes Film Festival.

Associate: ASCAP

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-alexanderleon.htm

About the piece

Title: Lotus Preludes: 24 Preludes for Solo Piano

Composer: Leon, Alexander

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Publisher: Leon MP

Instrumentation: Piano solo

Style: Contemporary

Comment: This work received the top prize at the 2015 Global Music Awards. President of MSR Classics writes: "Is it impressionistic? Is it jazz? Is it 'new age'. It is everything. Really, this is just gorgeous, thoughtful music." Preludes vary in technical difficulty from easy to advanced.

Alexander Leon on free-scores.com

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- comment
- contact the artist

Alexander Jorge Leon

Lotus Preludes

24 Preludes for Solo Piano

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On November 7th, 1940, the Tacoma Narrows Bridge in Washington famously fell due to a gale that was vibrating at the same frequency as the bridge's natural resonance. This coincidence of frequencies caused the bridge to sway at such speed and amplitude that the whole massive structure crashed to the ground.

The aggravation of resonance can have powerful effects on nature, and seeking how to harness and exploit it became the impetus to write this set of twenty-four preludes. I applied specific principles in regards to rhythm, contour, and harmony to try and exarcerbate particular natural phenomena that relate to resonance.

Imagine sitting on a swing and having someone gently push you. With time, you will rise higher and higher. This is one of the more common metaphors for describing resonance and this notion is re-created compositionally through the concept of rhythmic integrity. Each movement uses two to three sets of short, single beat, rhythmic cells. The different cells are intertwined in such a way as to create variety, but the pulse is always strong such that resonance is always increasing in the same fashion as if you were being pushed on a swing and gradually rising higher.

When two waves vibrate at the same or near the same frequency, they will combine to produce a wave whose amplitude is greater than that possessed by either wave originally. This natural phenomenon is known as constructive interference, and was exploited through musical means by maximizing the amount of intervallic consonance in the harmonic material. Consonant intervals produce a greater amount of constructive resonance due to the principal of Coincidence of Partials, a concept related to the relationship of the harmonic series between the pitches, and is explained in detail in Roederer's ground-breaking work "The Physics and Psychophysics of Music: An Introduction."

In order to maximize the sense of motion, the concept of inertia was applied in the treatment of the contours of the individual musical lines. Lines moving in a direction will continue to do so only to change direction when a significant event in the musical material causes them to do otherwise. Perpetual harmonic destabilization and retonicization is applied with the principle in mind that the ability of any particular harmony to reverberate to its highest potential in the listeners mind becomed dulled with time. Each prelude is kept short in order to last the full length of a listener's attention span.

These last three principles relate to psychoacoustics, and are combined with the previous two principles of physical resonance to create a work that intertwines Man, the principles that relate to psychoacoustics, with Nature, the principles that relate to physical resonance.

This work, hence, defies the growing public notion that mathematically-conceived scientifically-driven music cannot be beautiful in a non-esoteric fashion. I searched for the beauty and harmony in nature, and laid my findings in this set of twenty-four preludes.

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Special thanks to Katherine Benson for her wonderful ideas regarding shaping of the musical lines, which helped bring life to this work.

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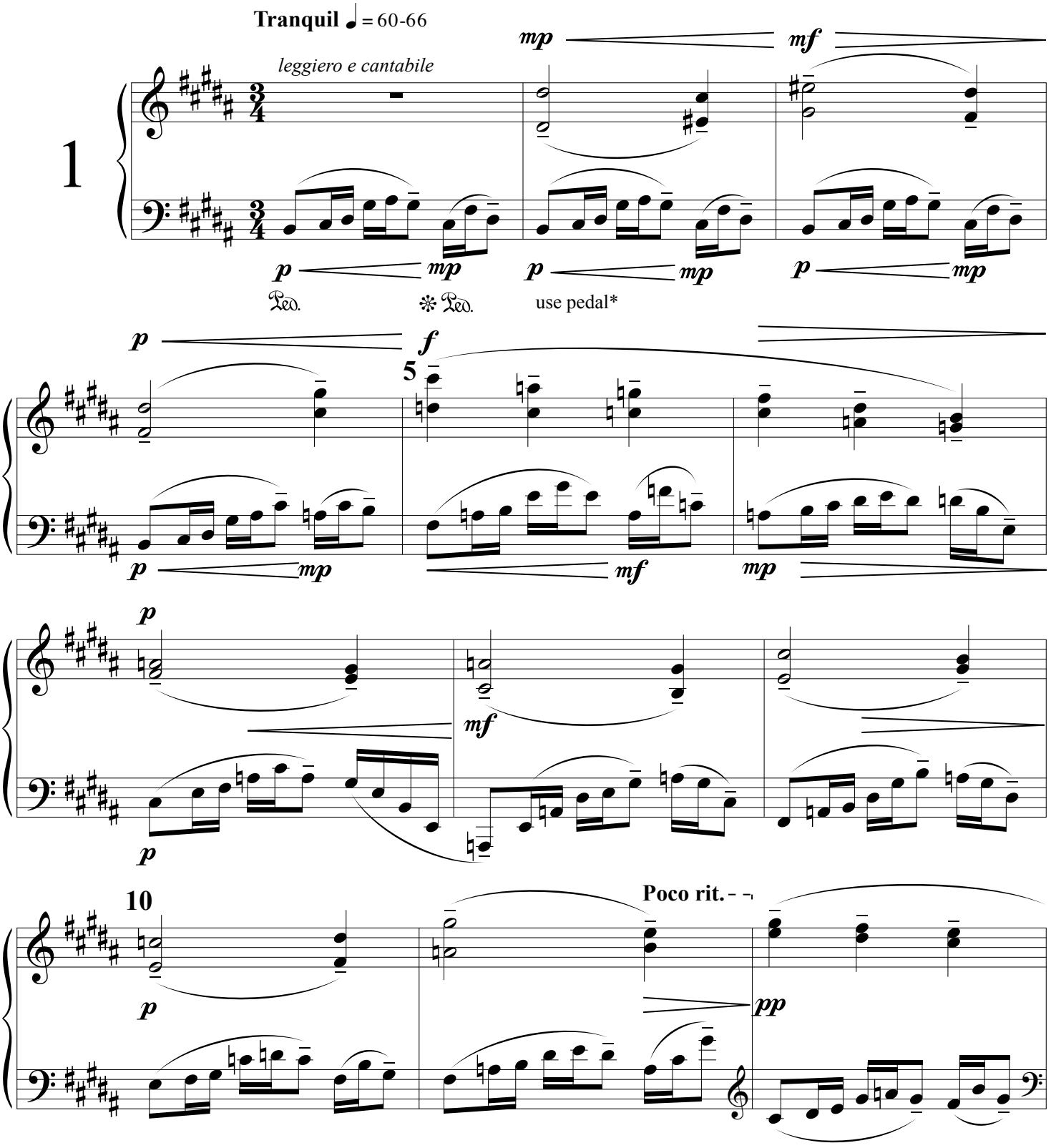

*Pedal each note in the right-hand melody

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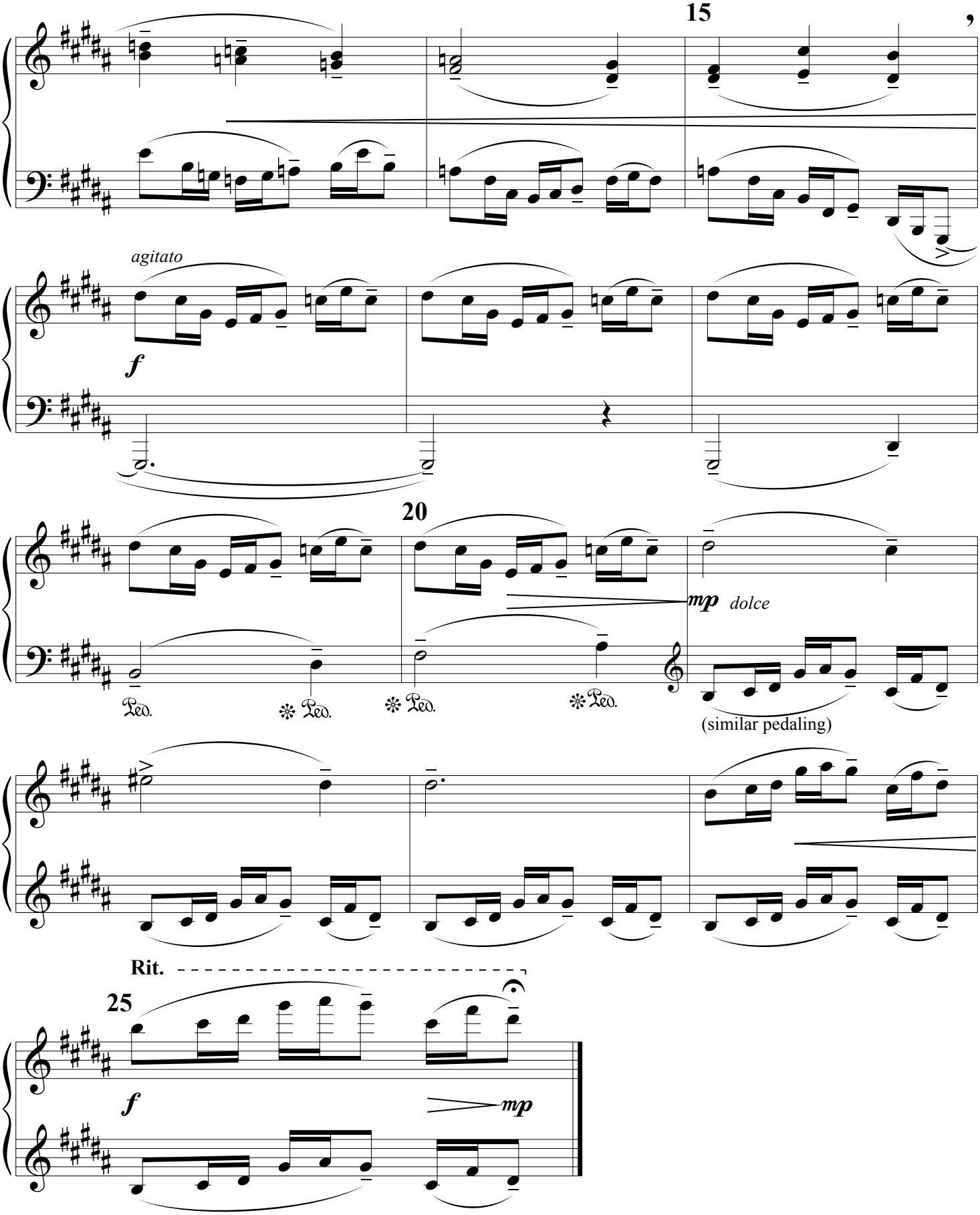

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Vibrant, sweet ♩ = 84-96

2

legato

mf brillante

use pedal

5

grazioso

mf subito

risonante

10

dolce

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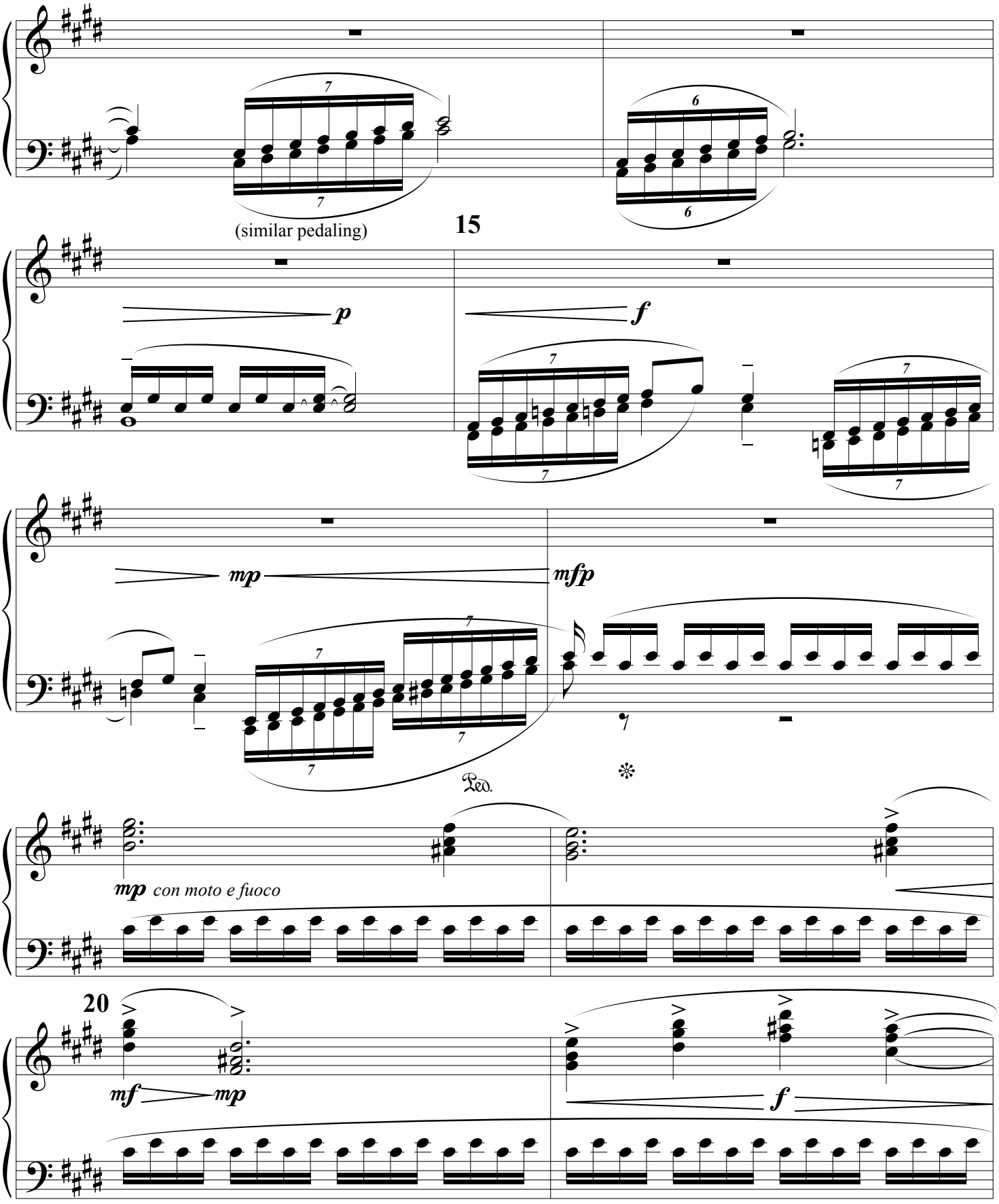

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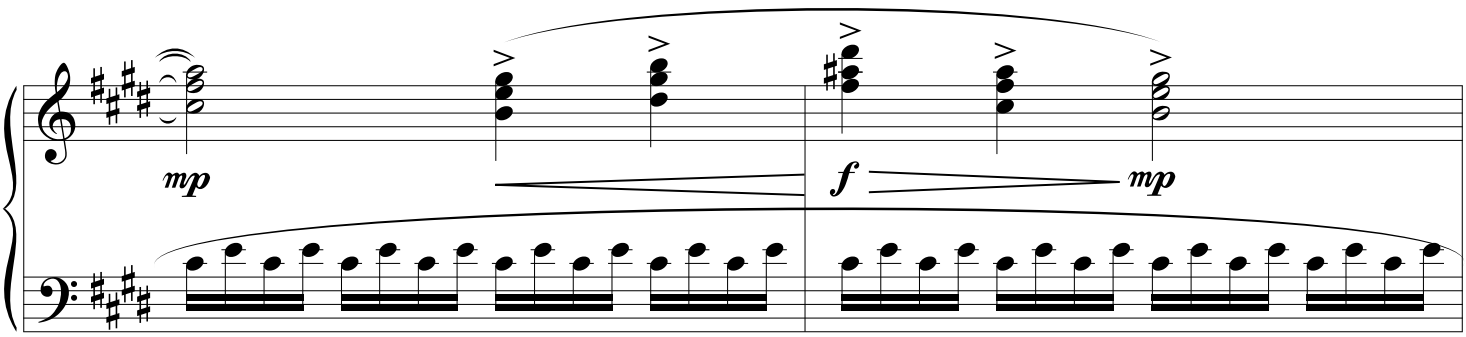
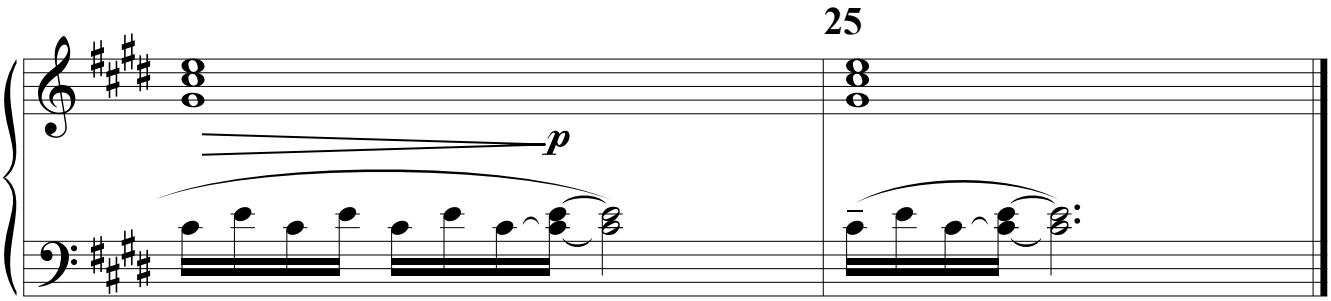
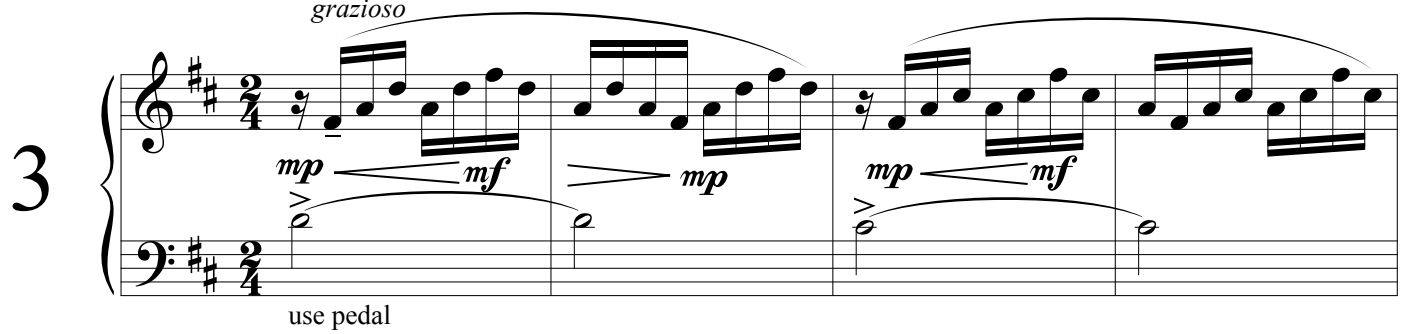


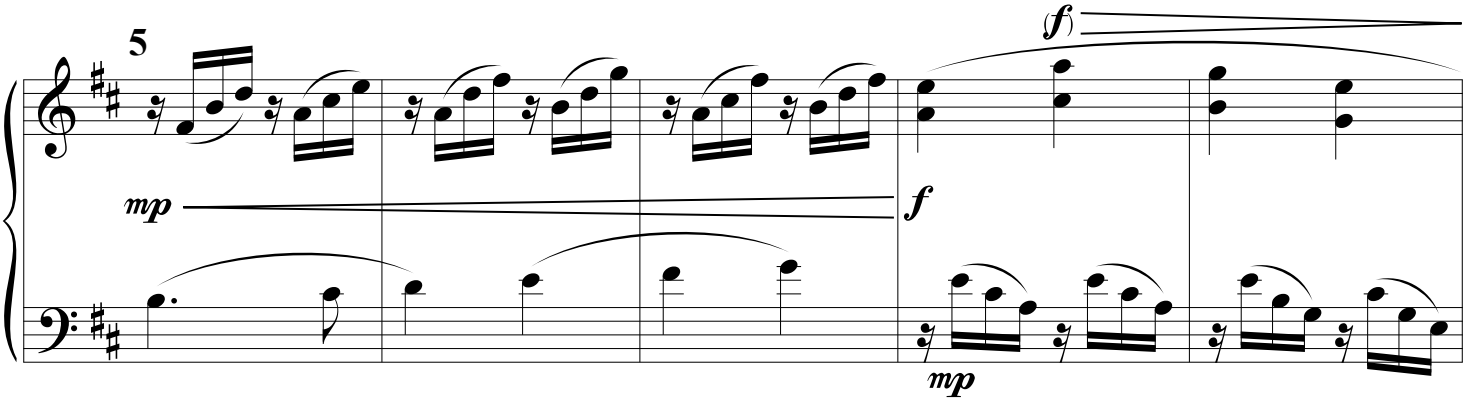


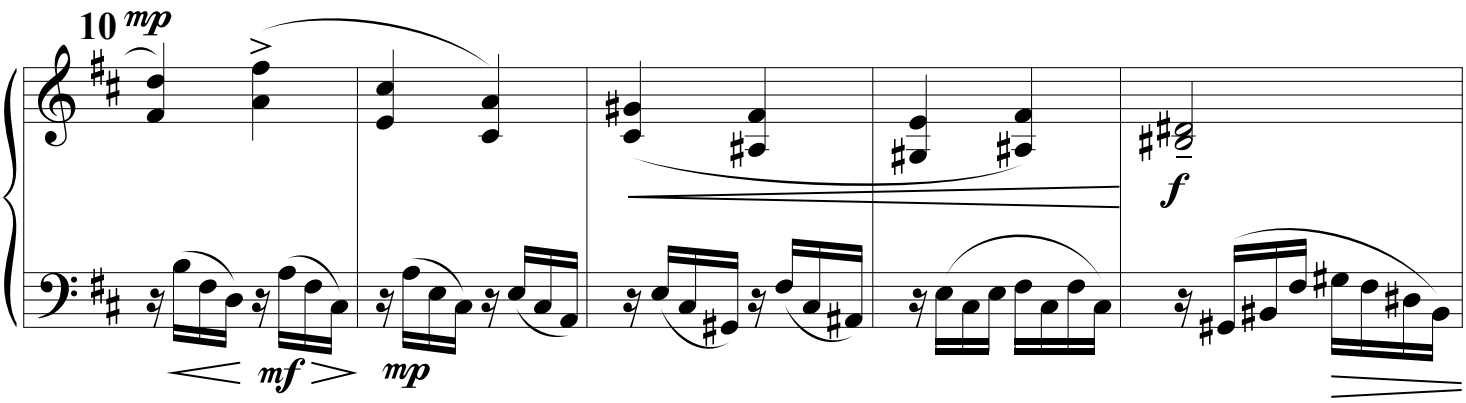
Fluid ♩ = 84-92

grazioso



use pedal





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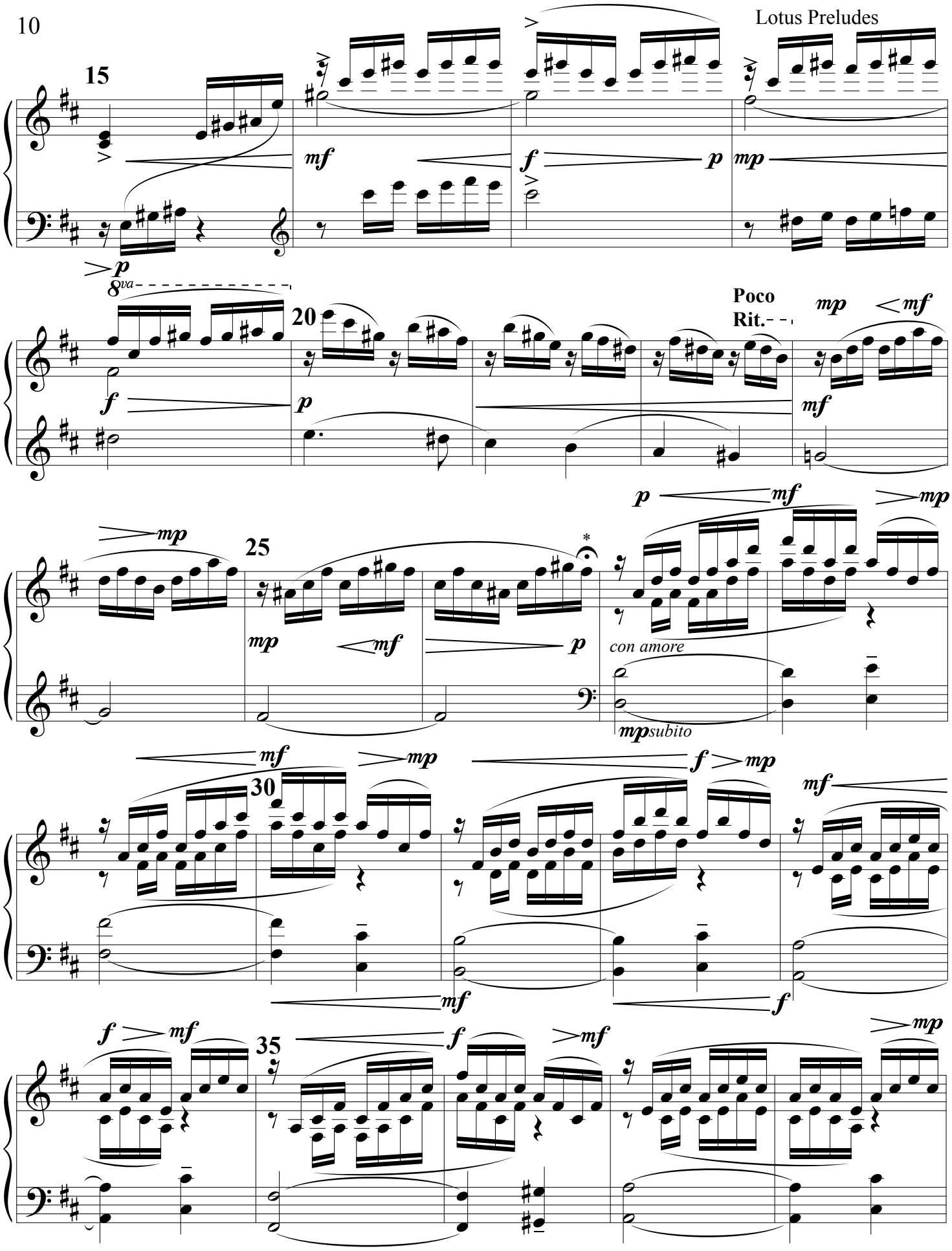

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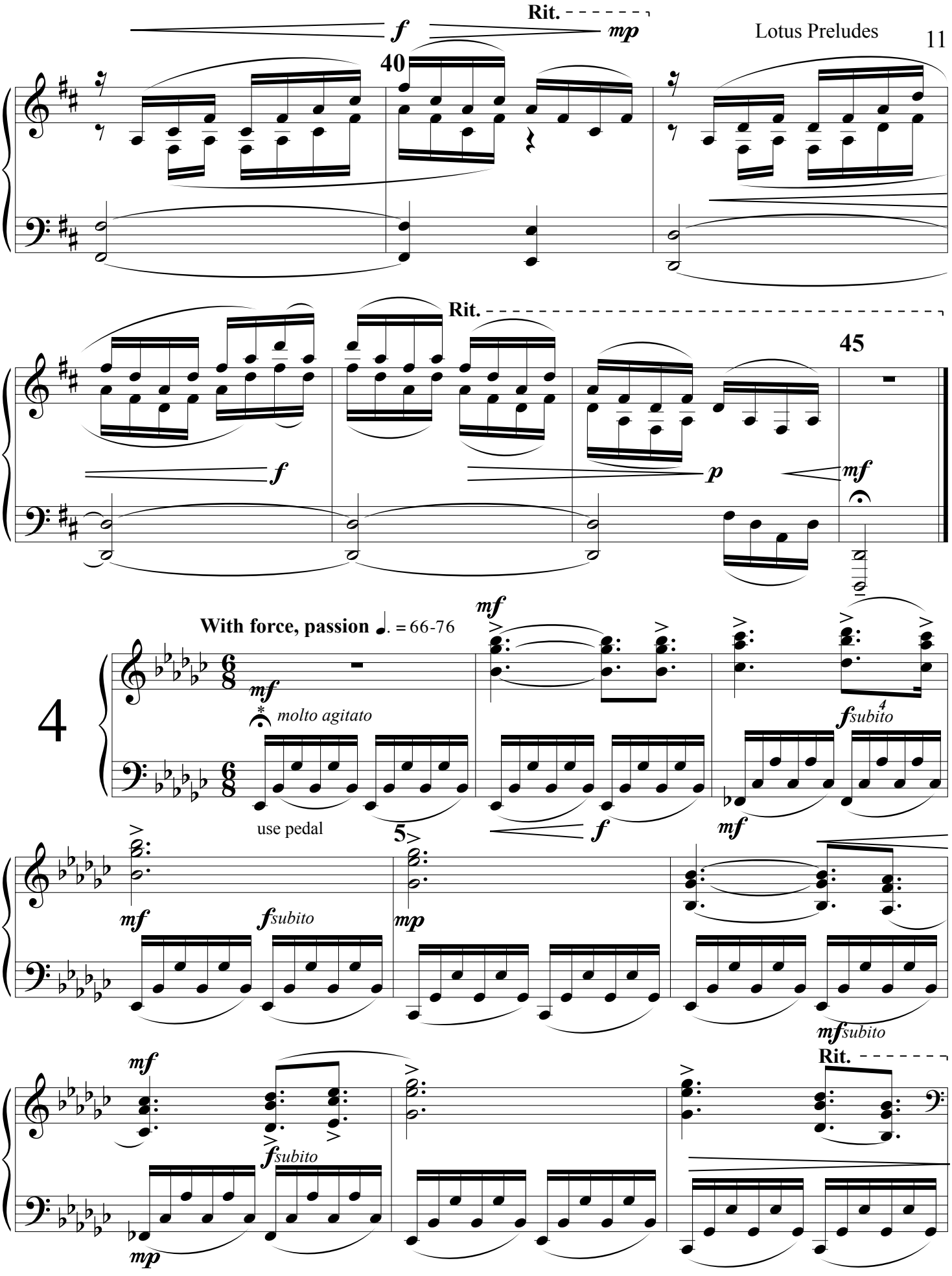

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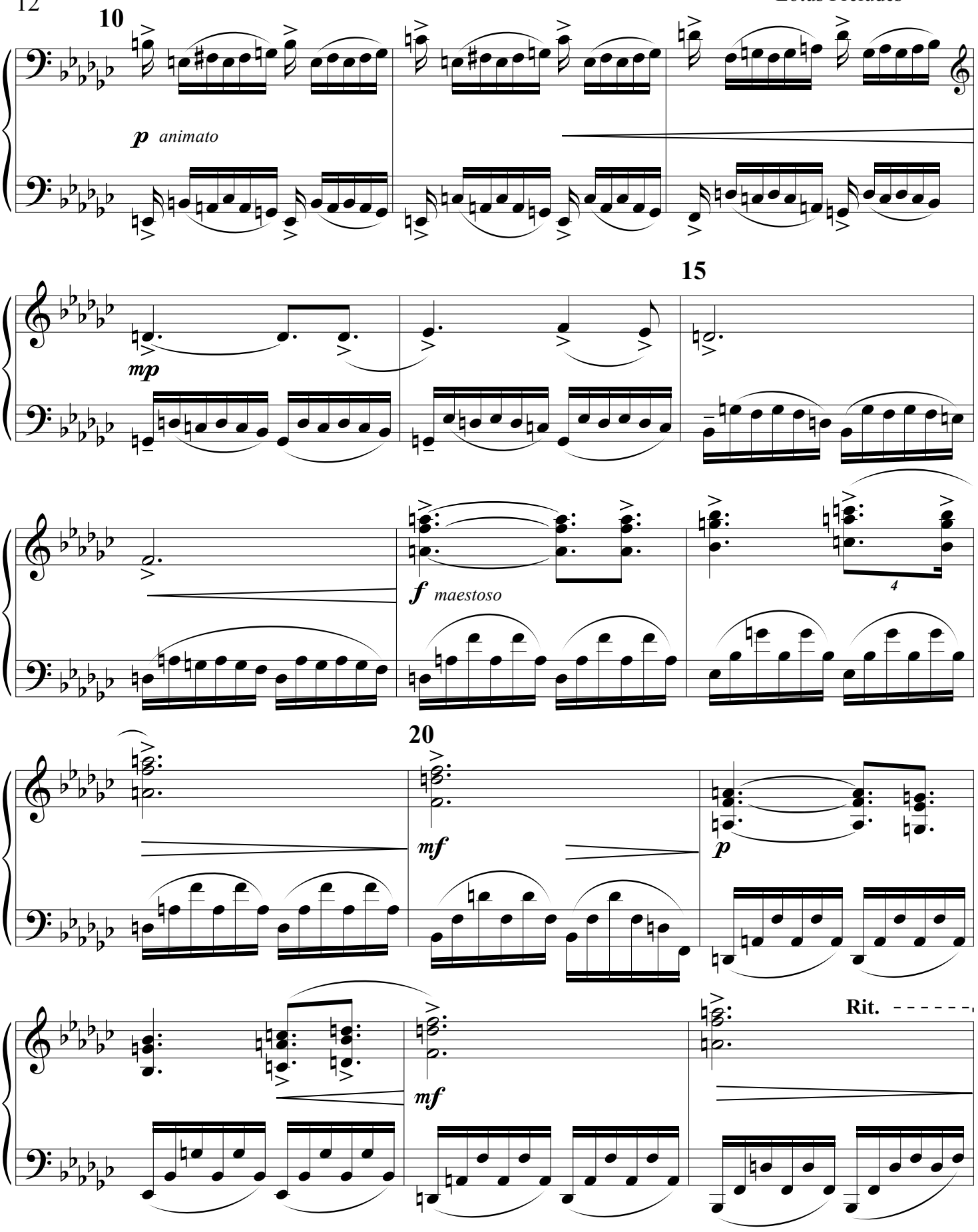

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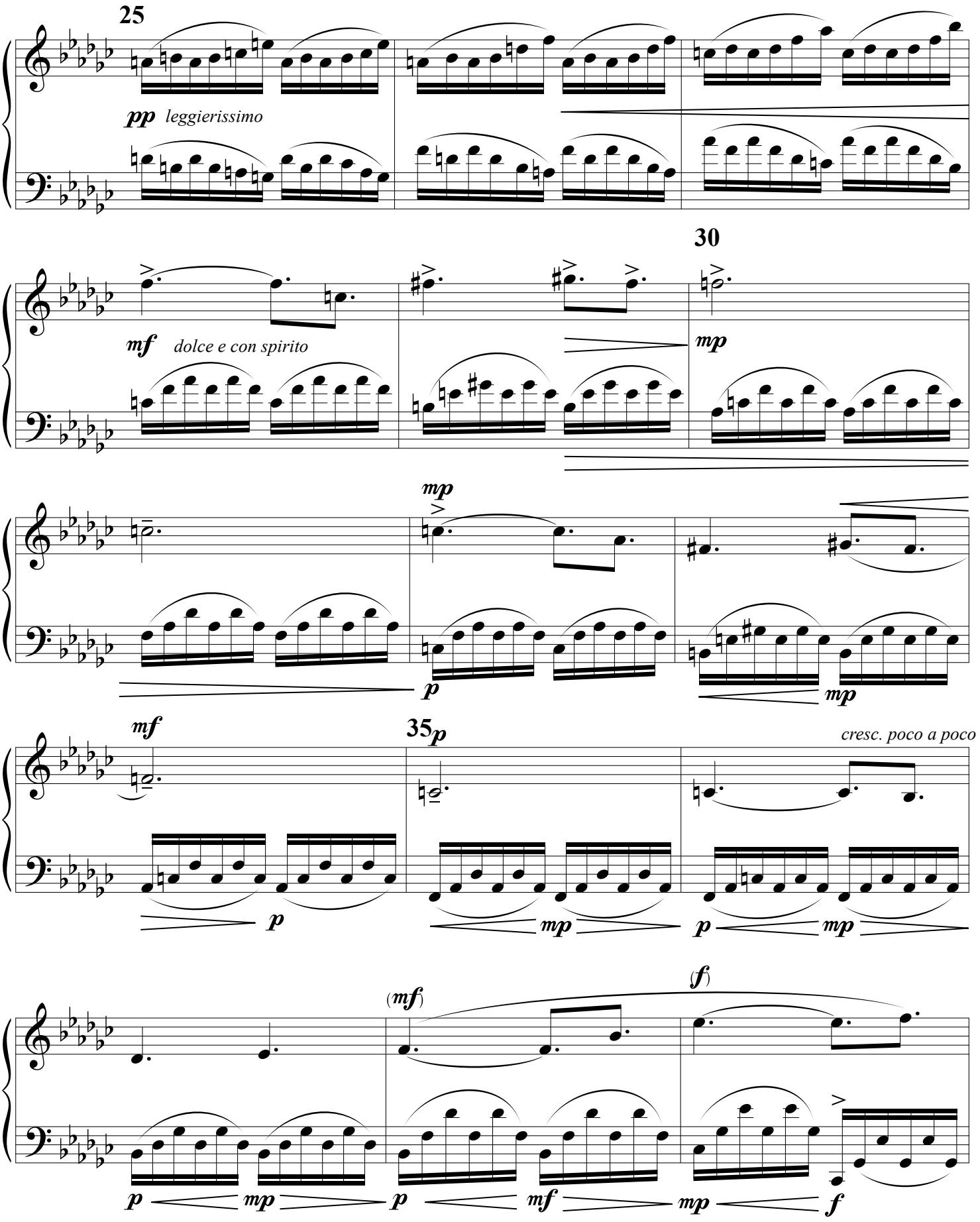

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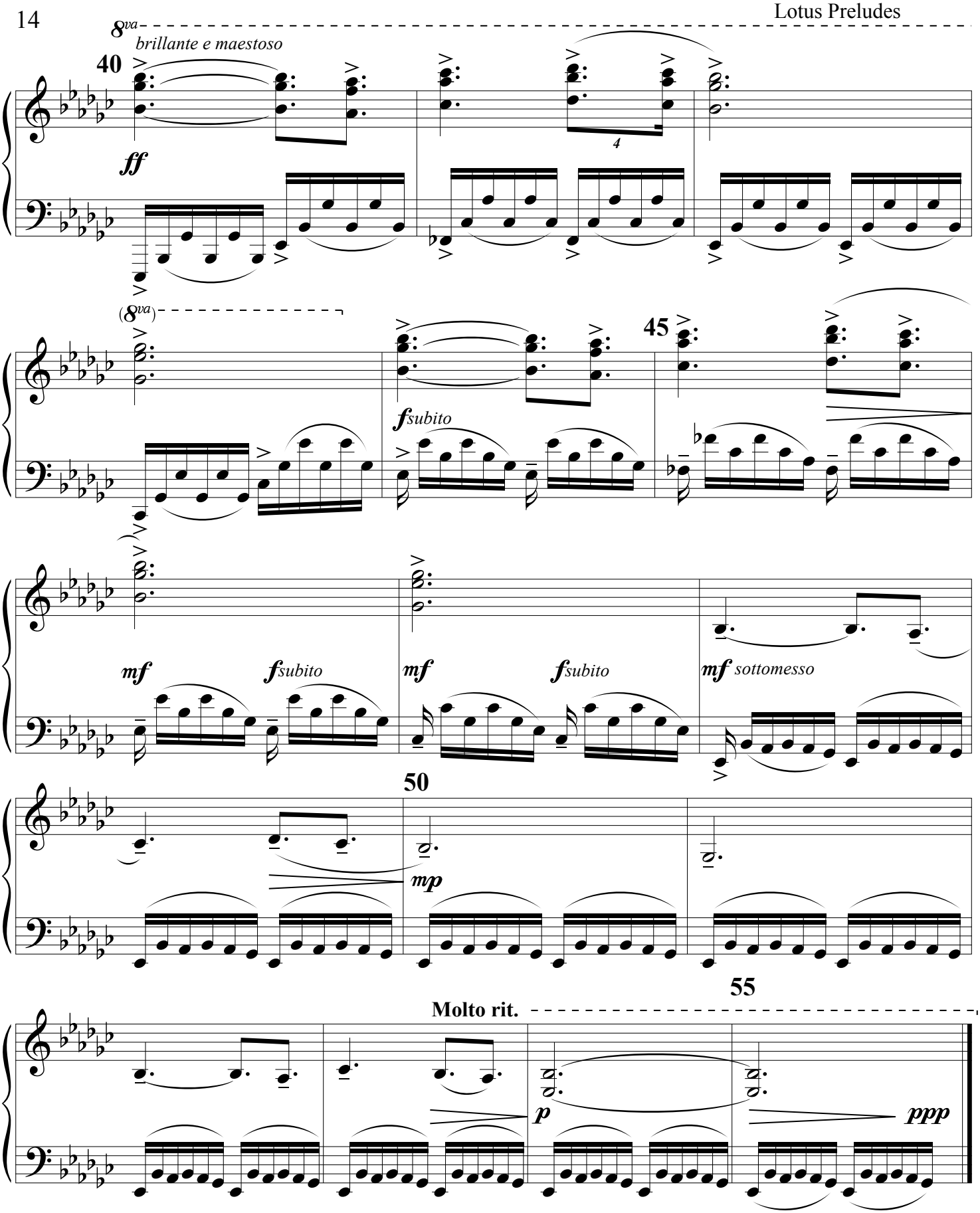

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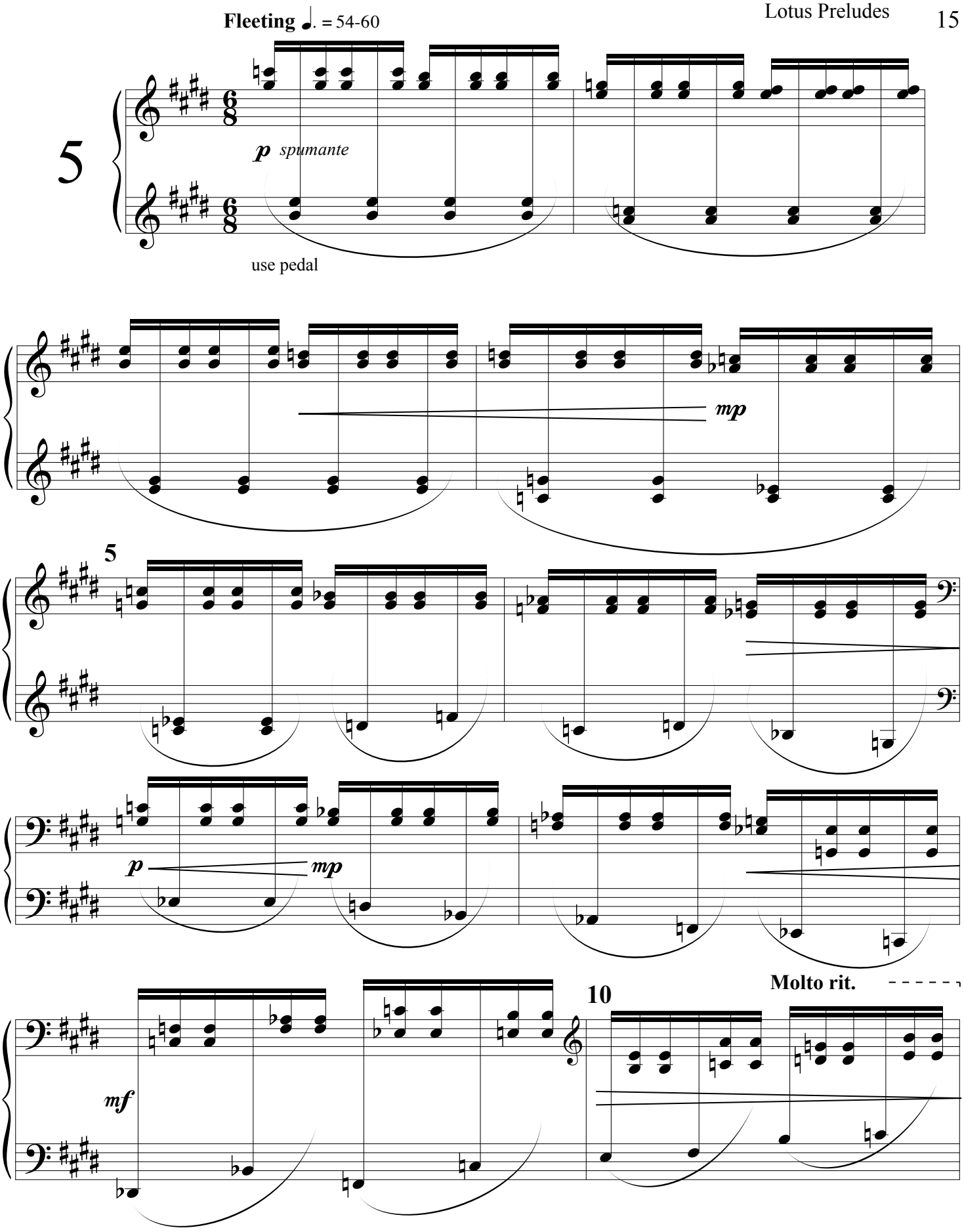

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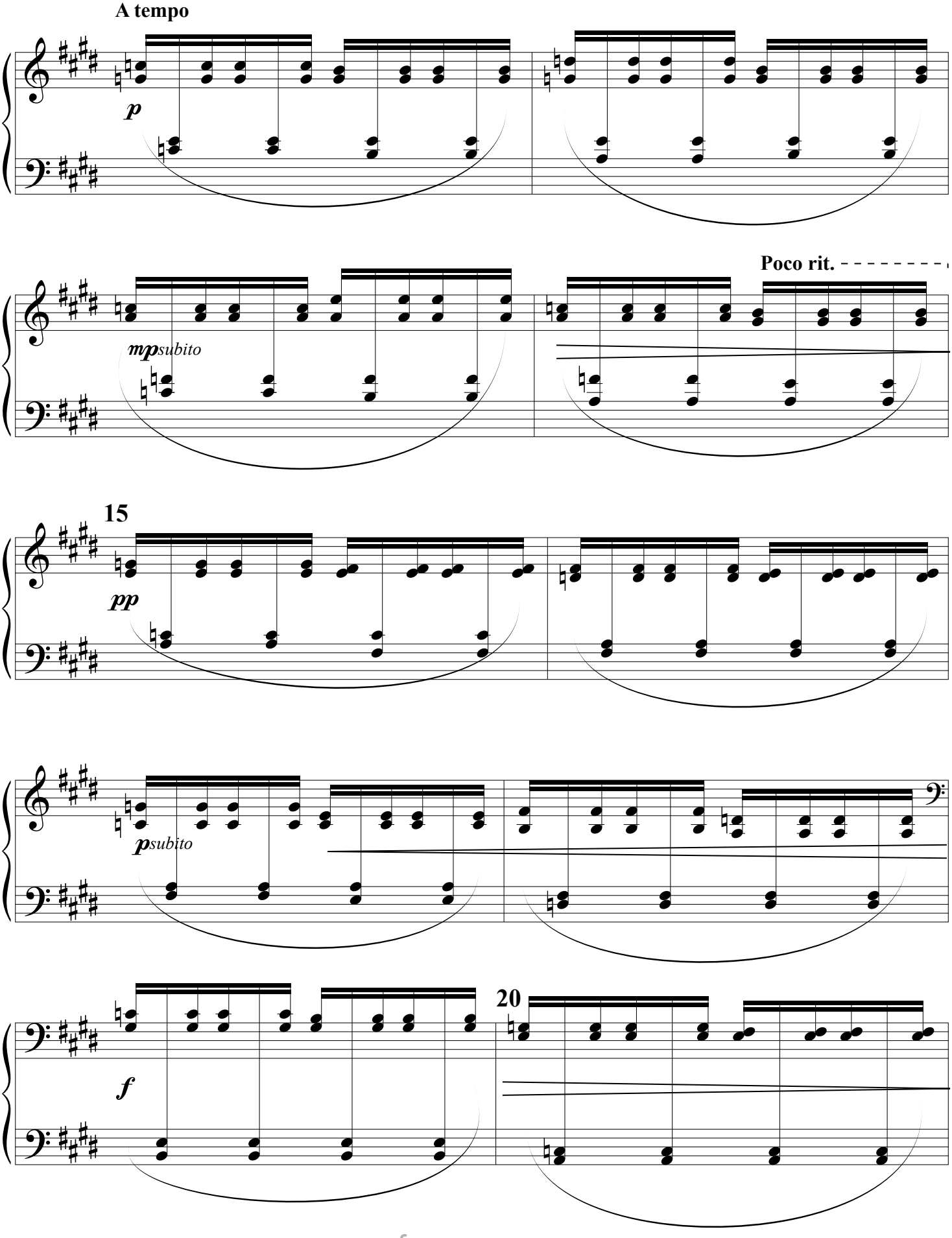

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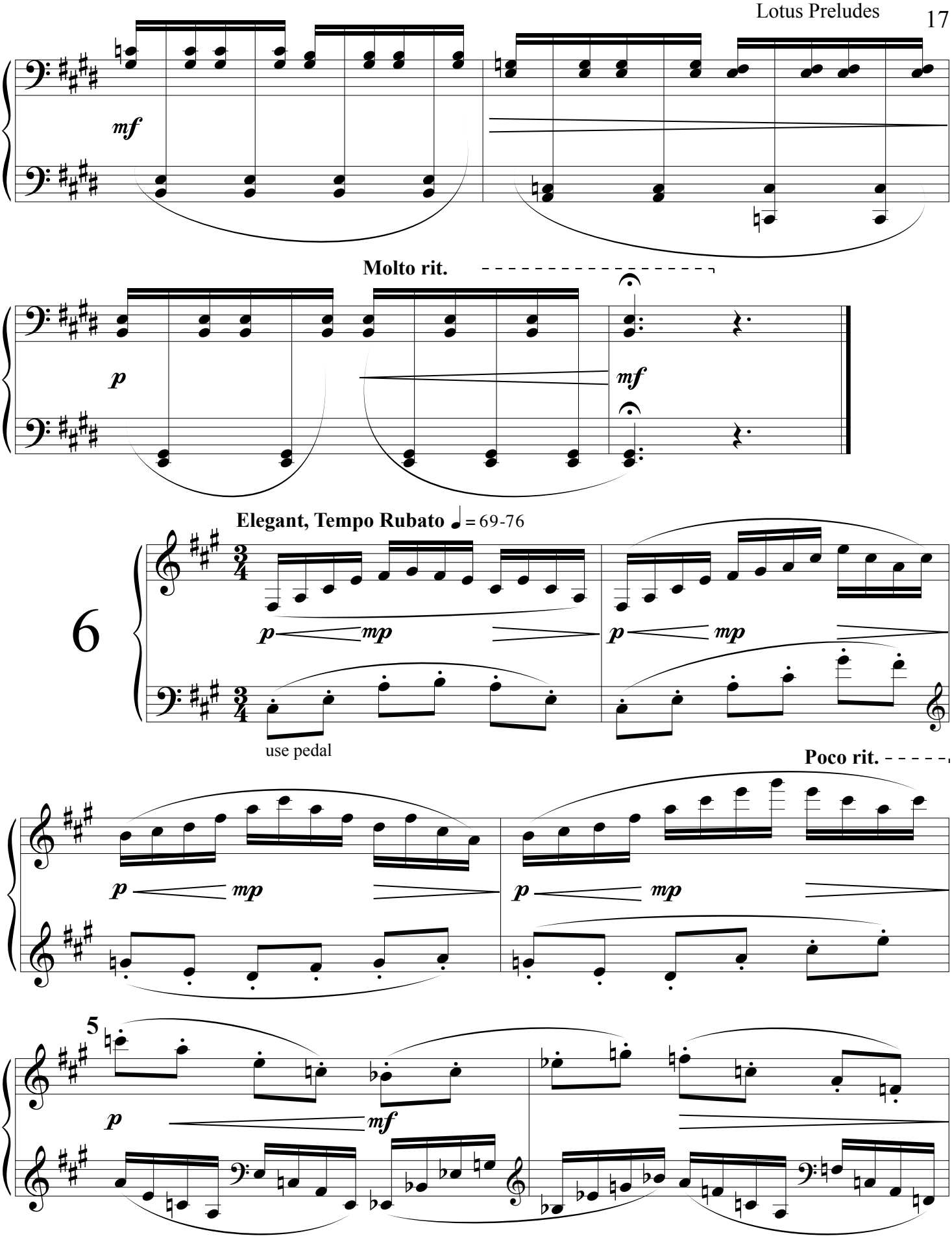

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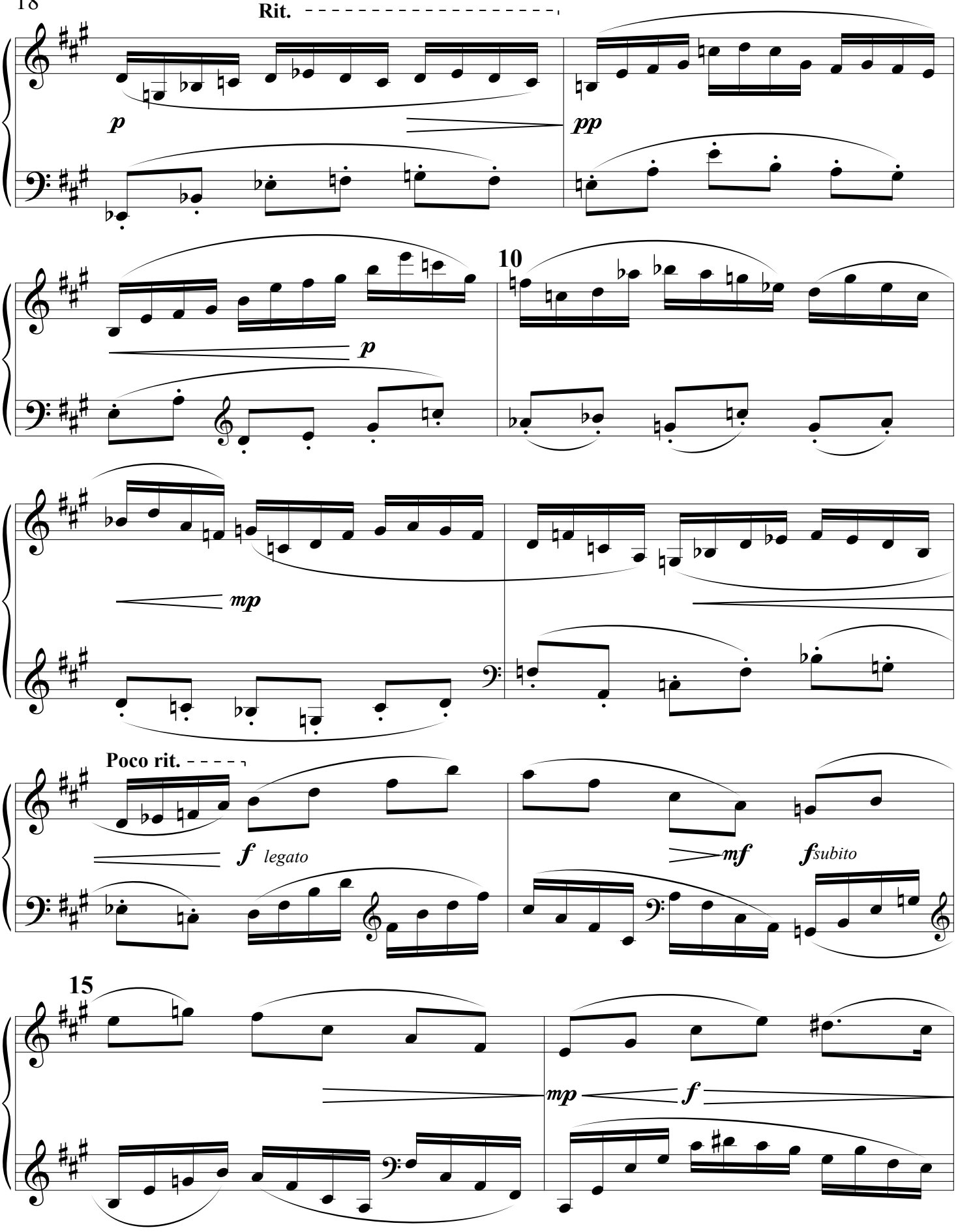

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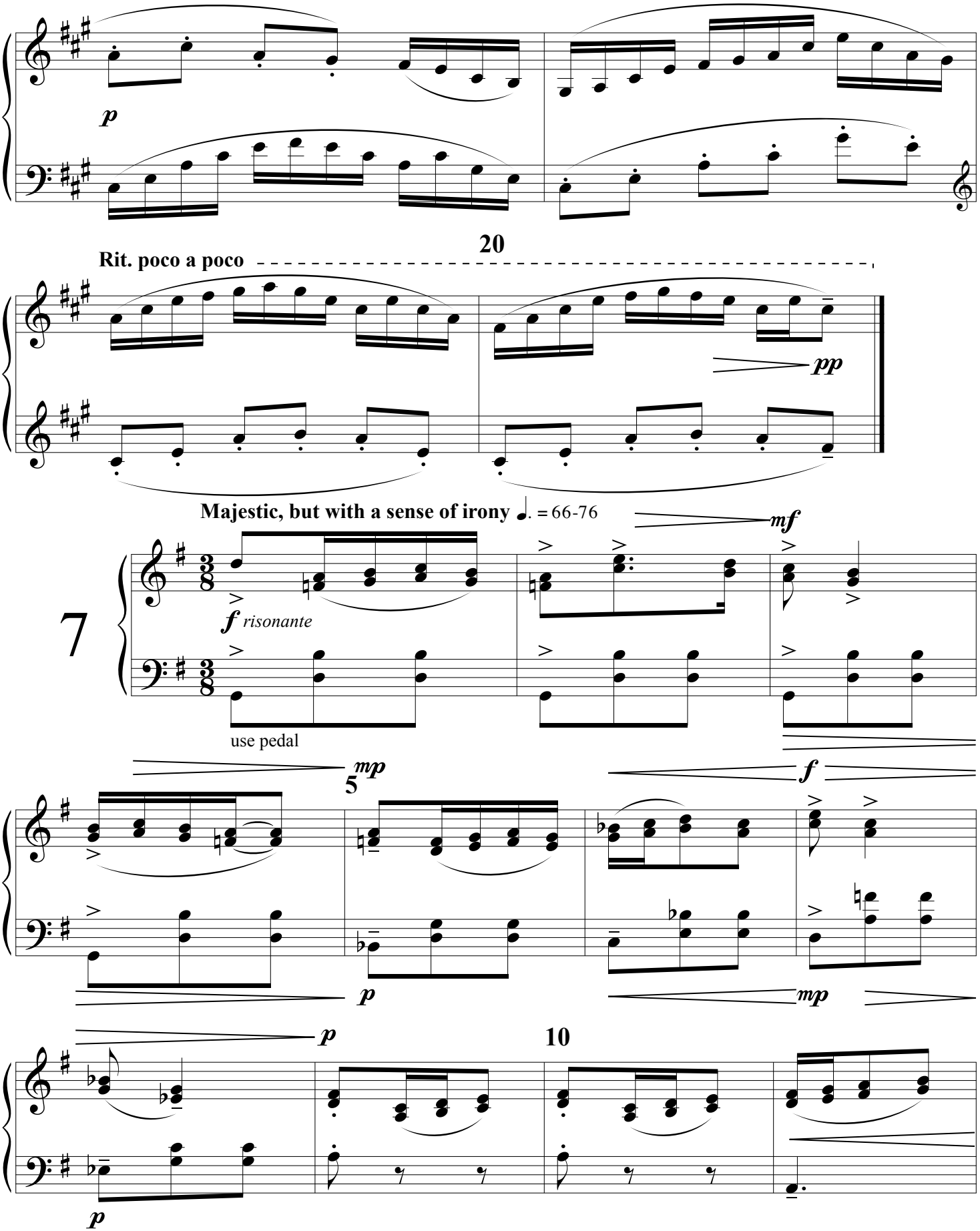

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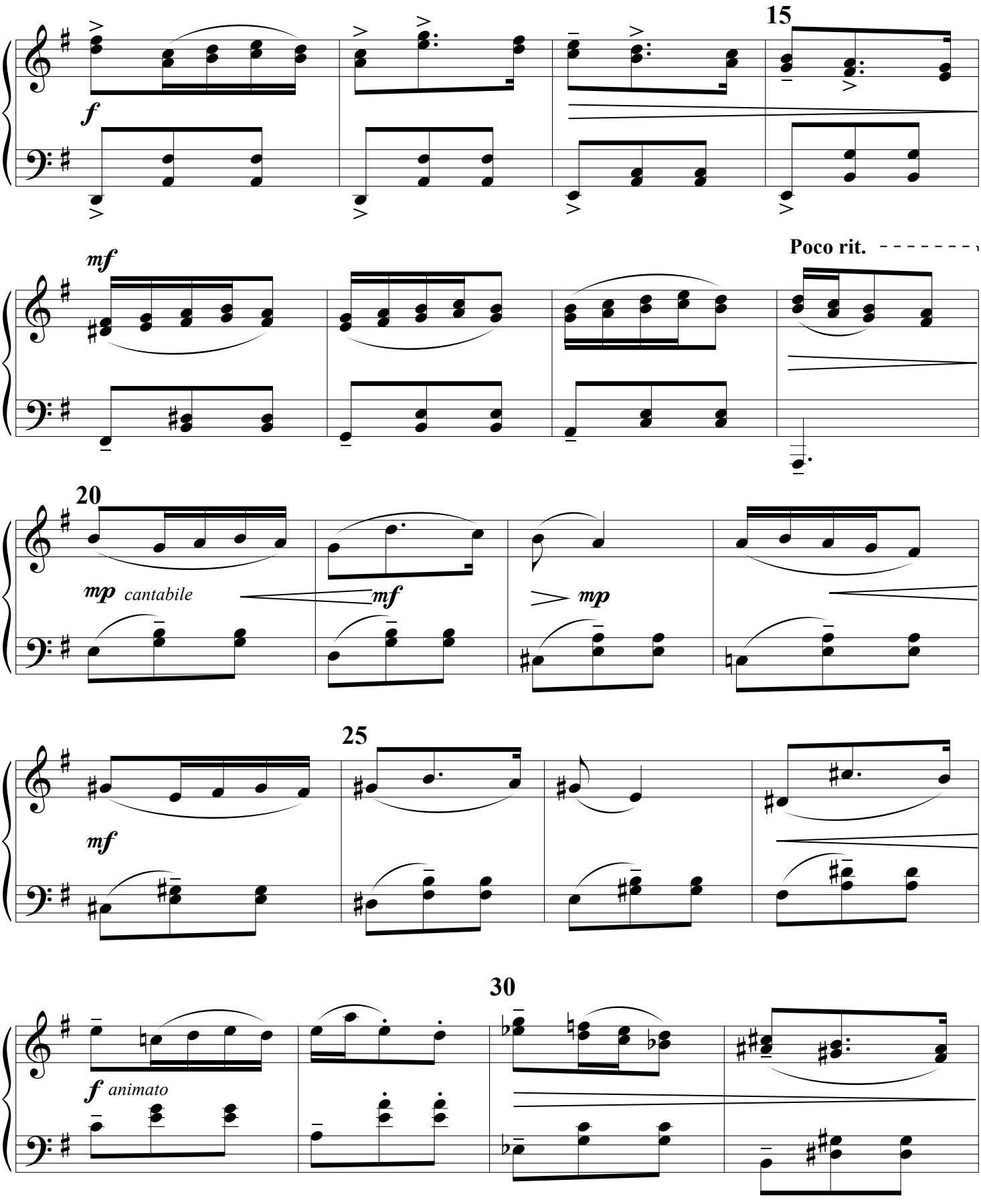

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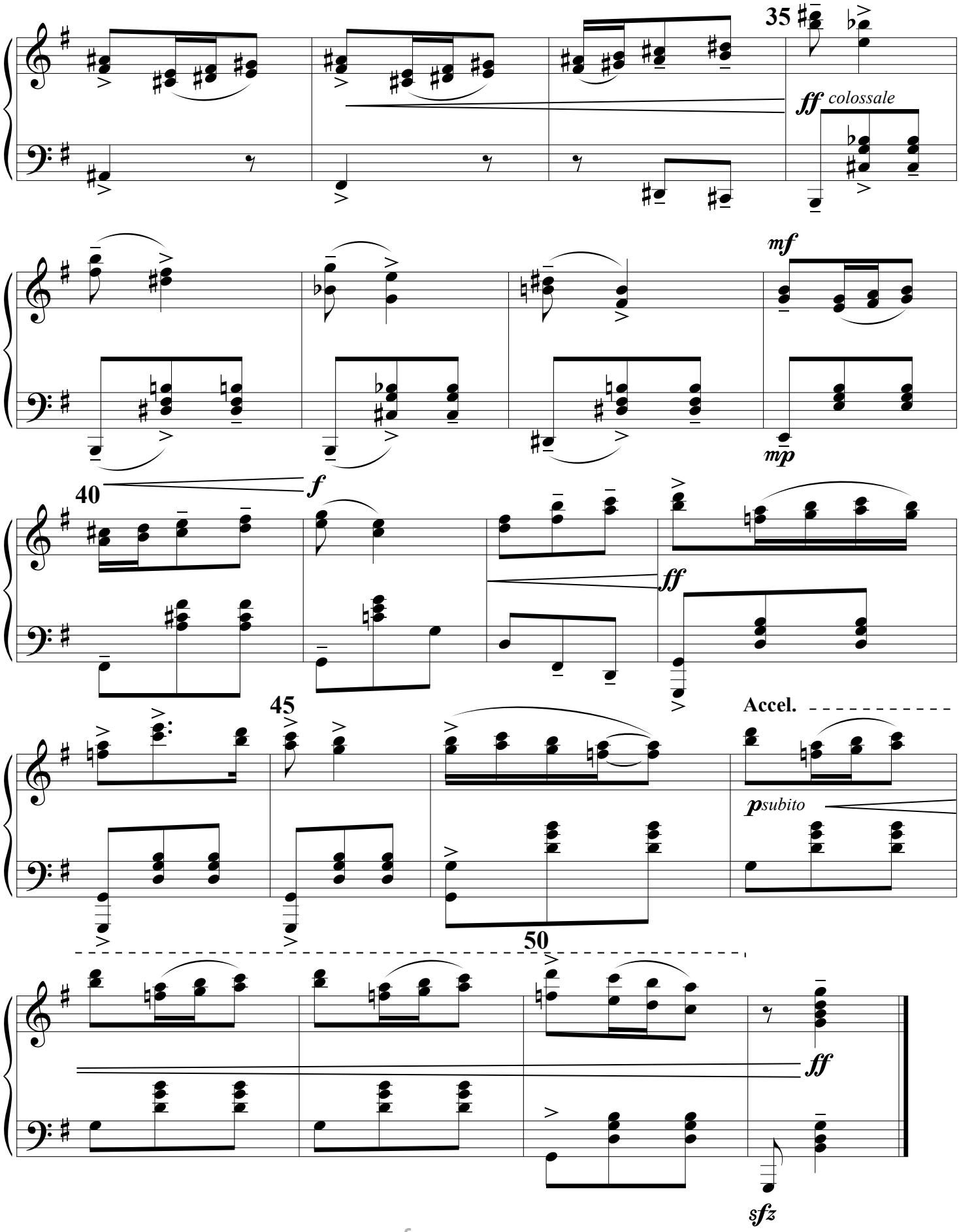

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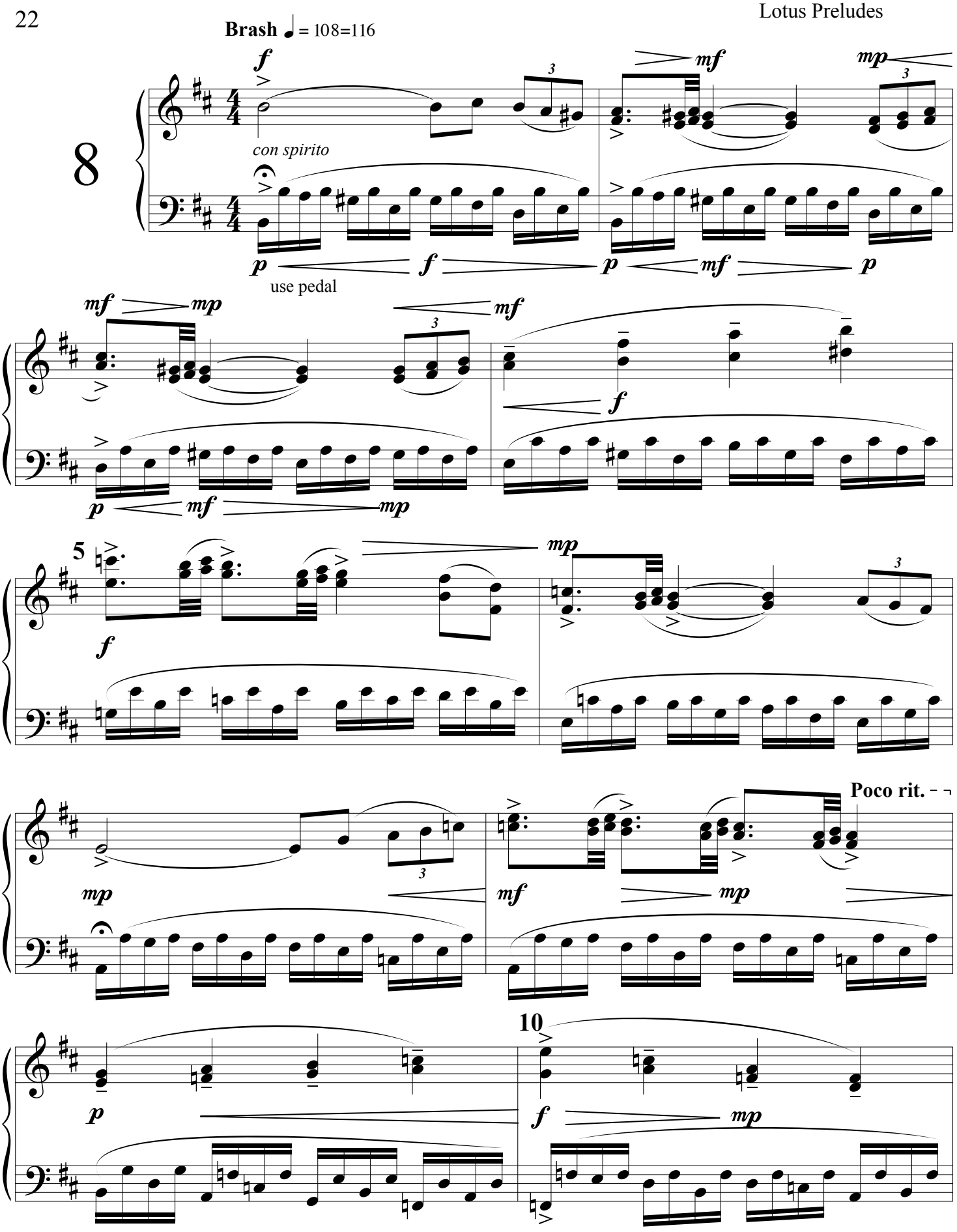

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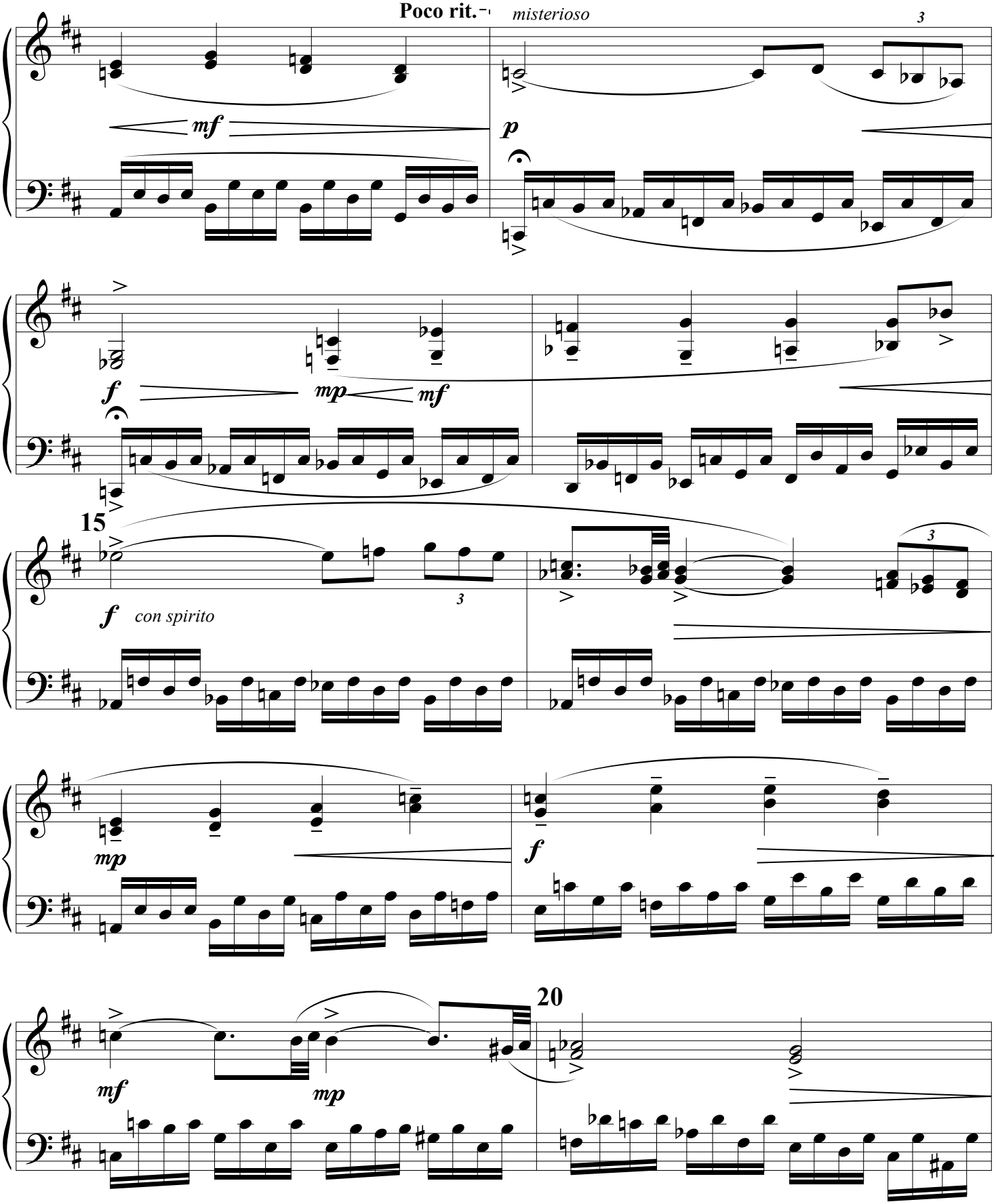

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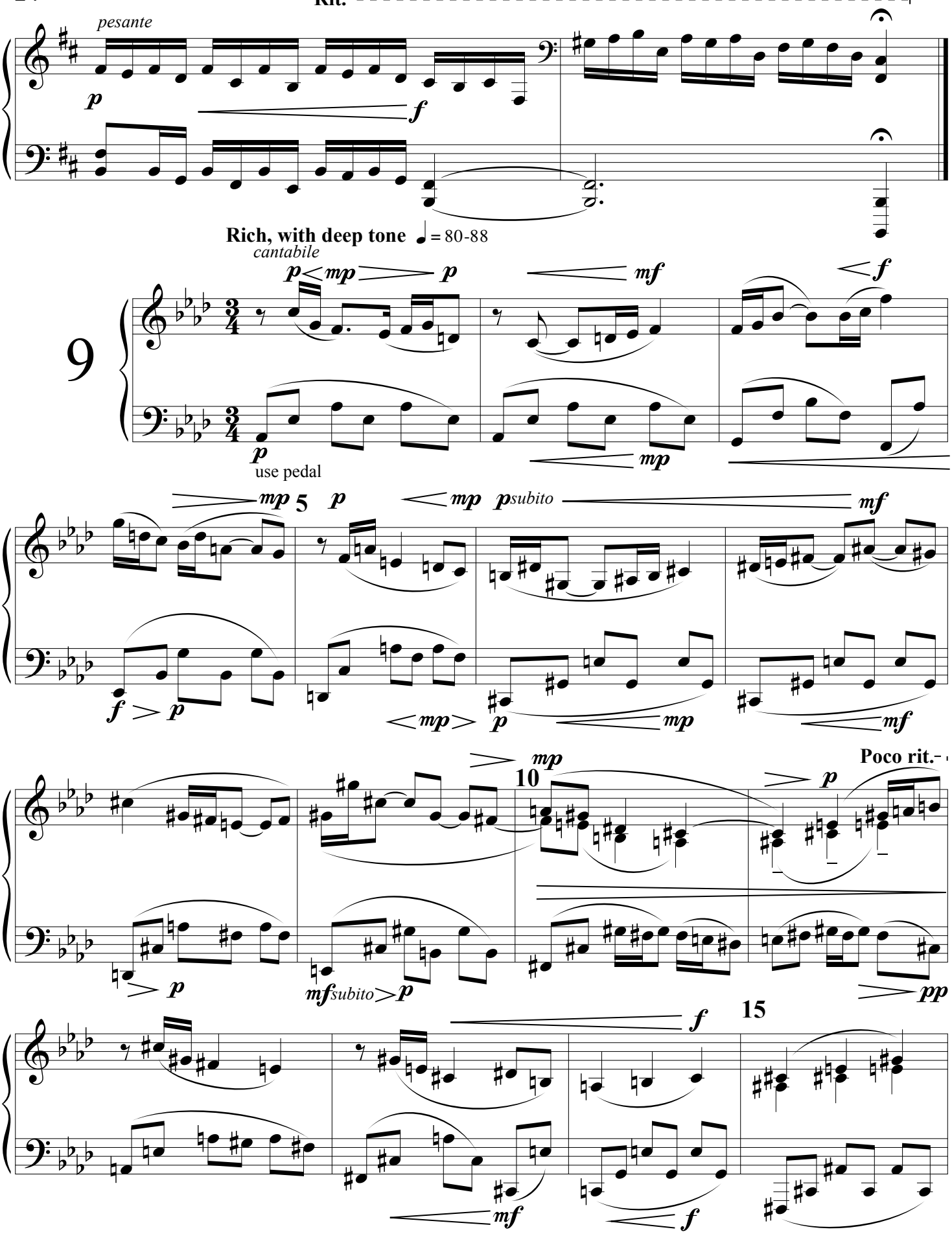

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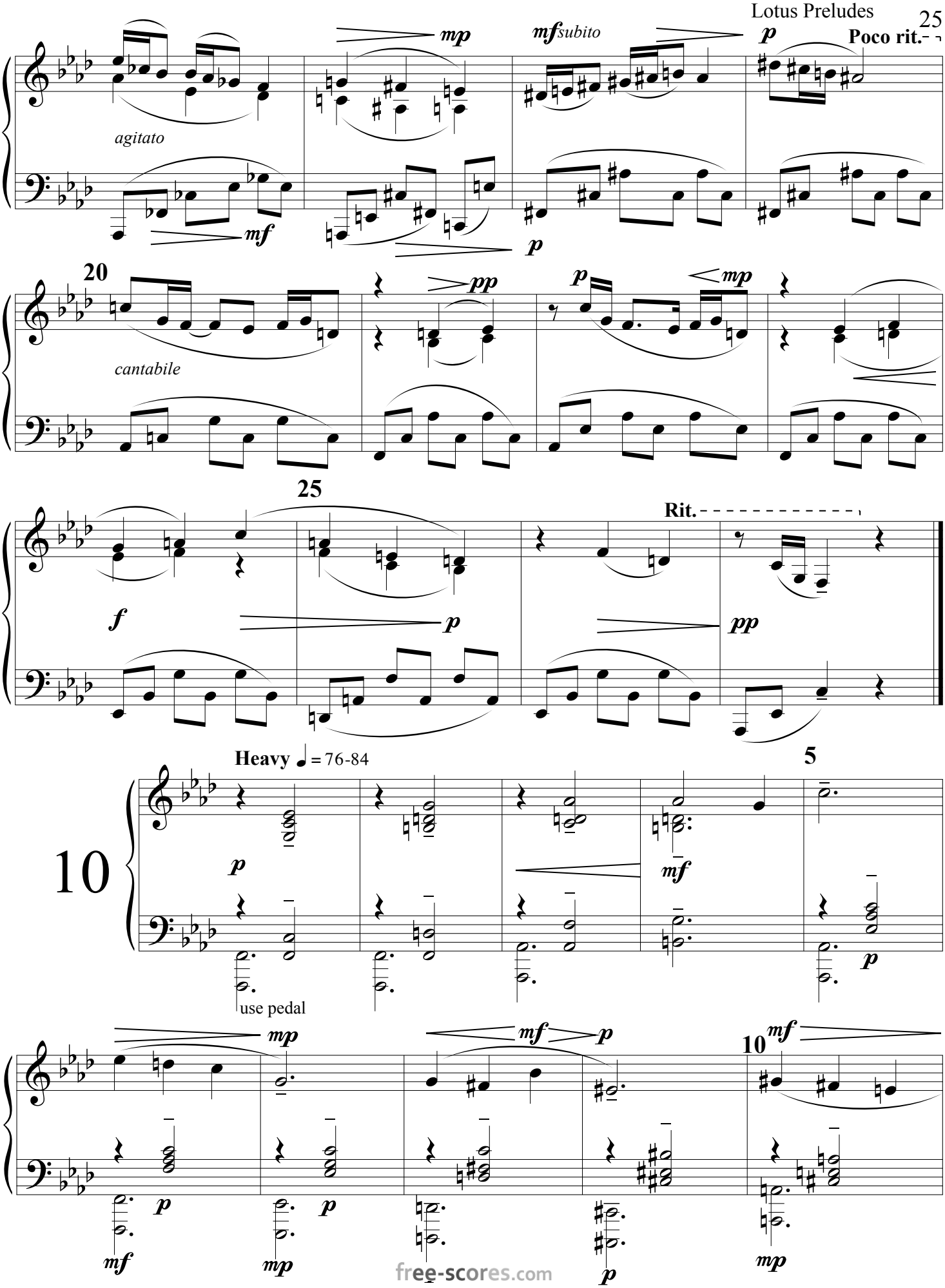

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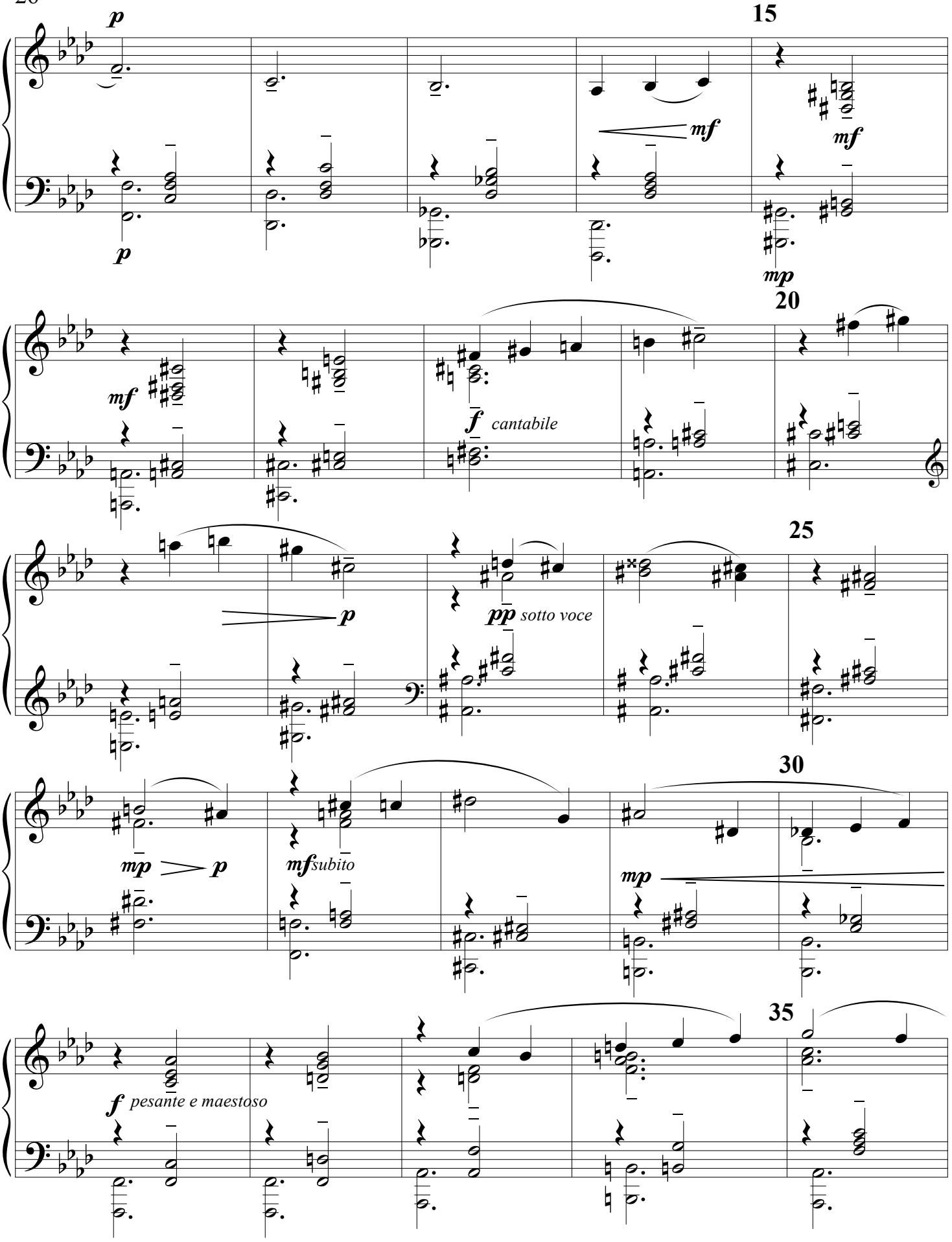

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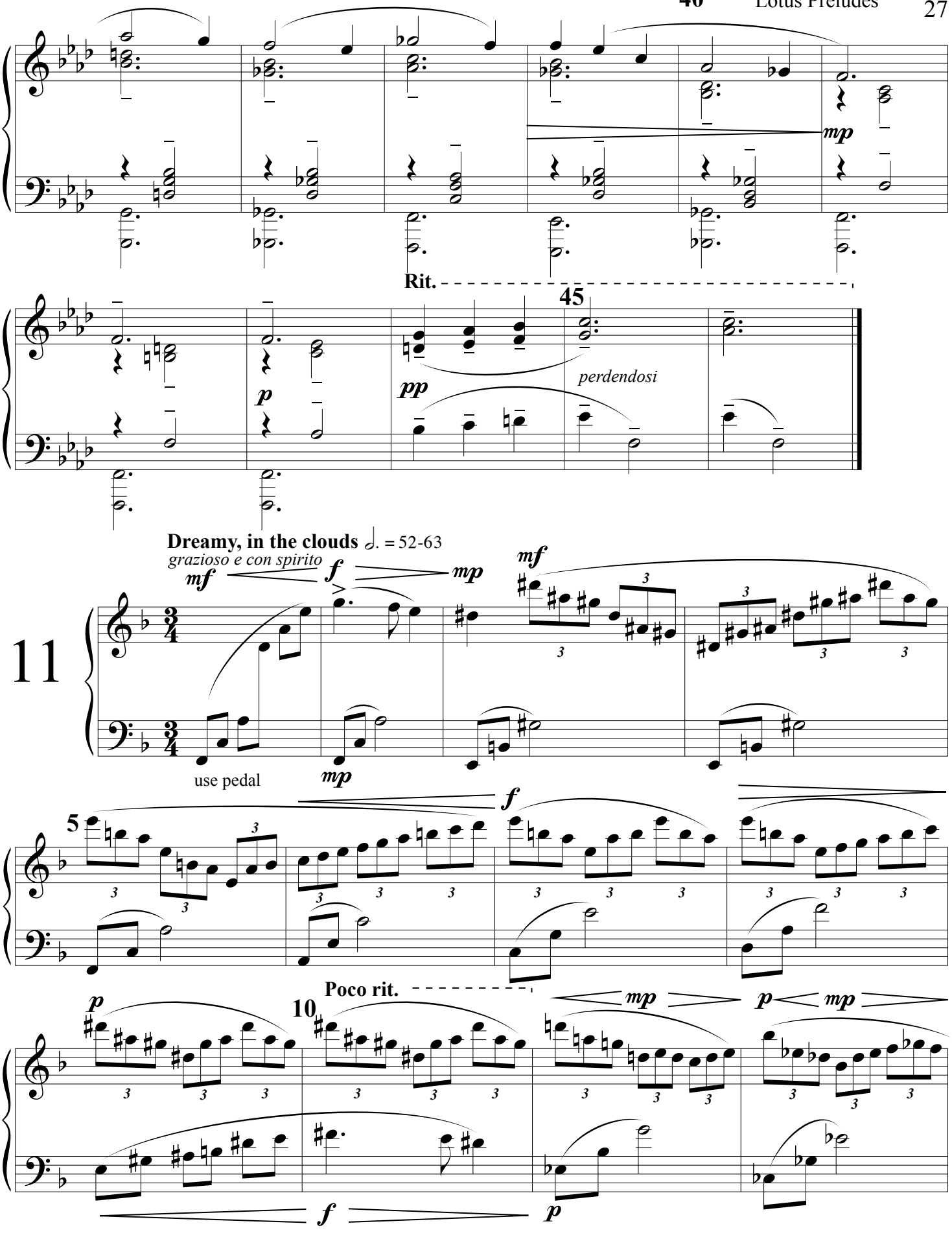

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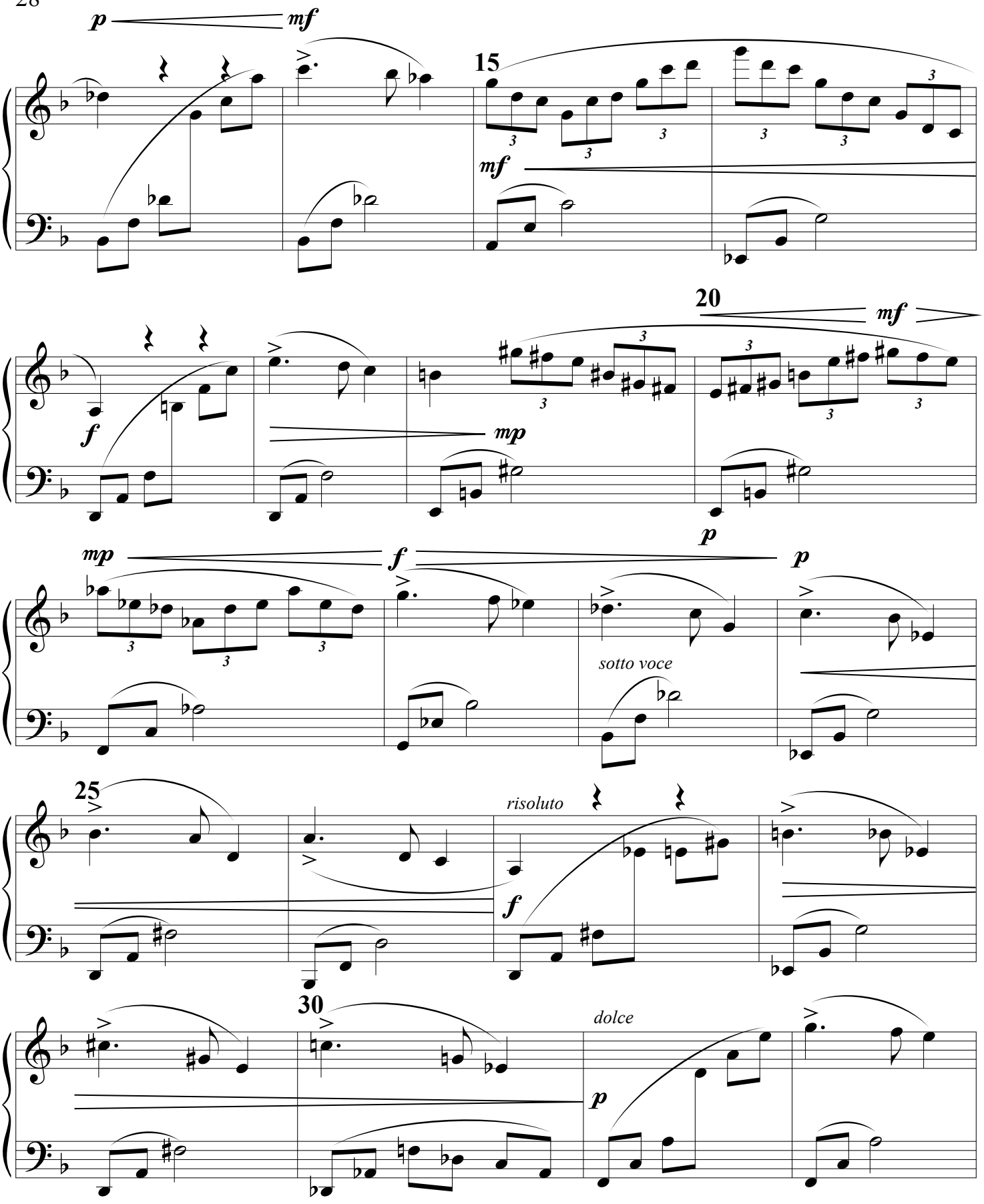

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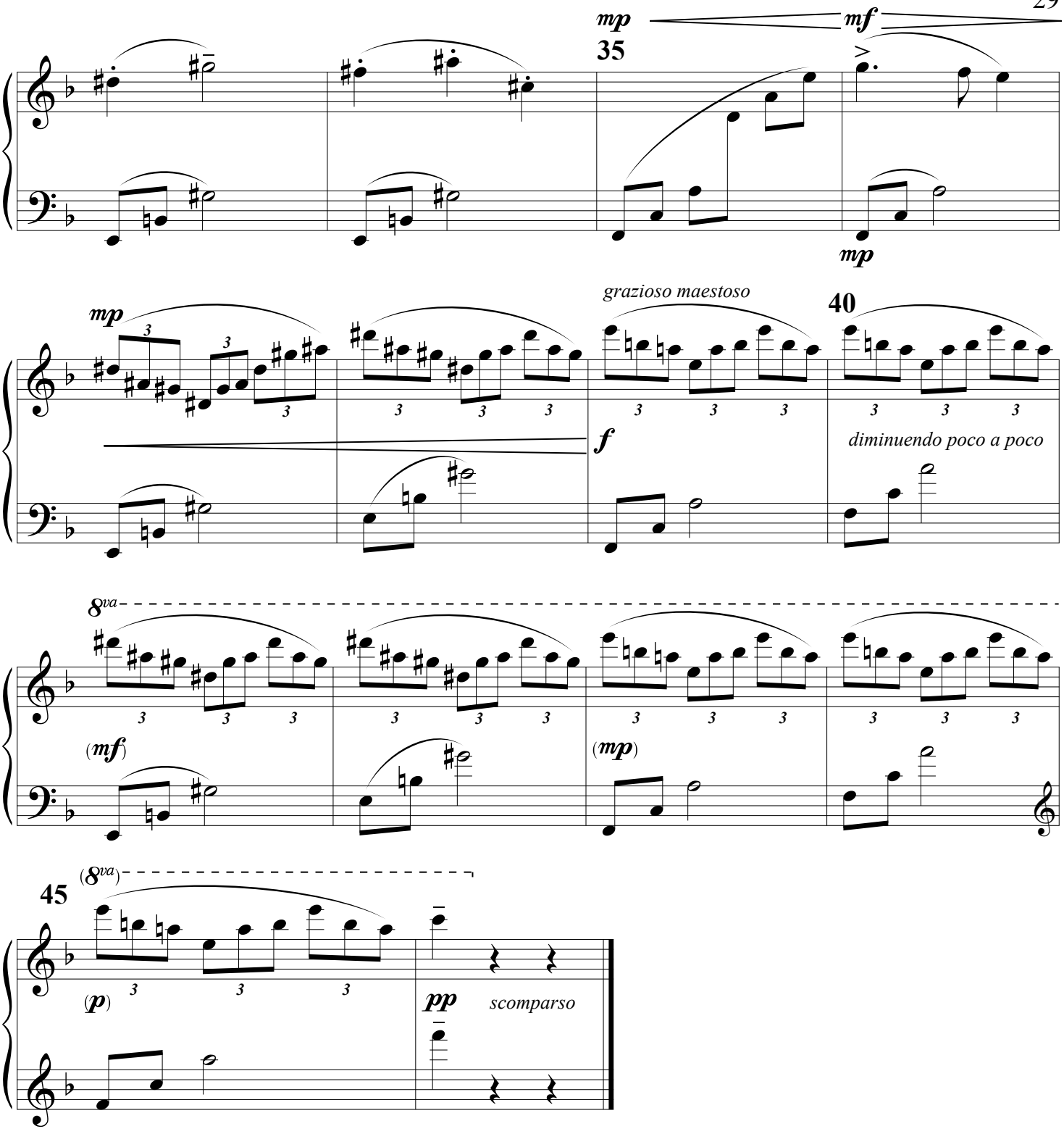

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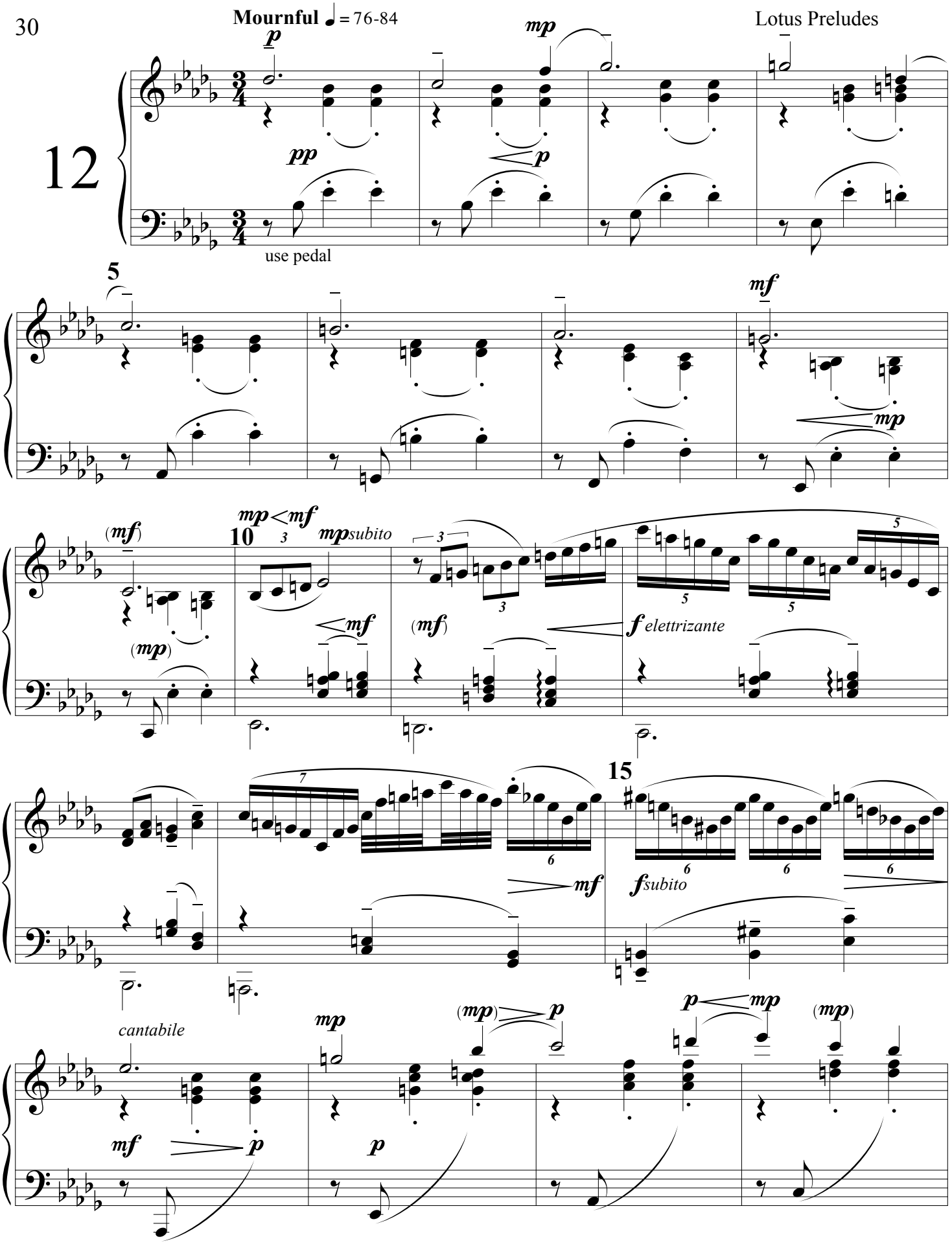

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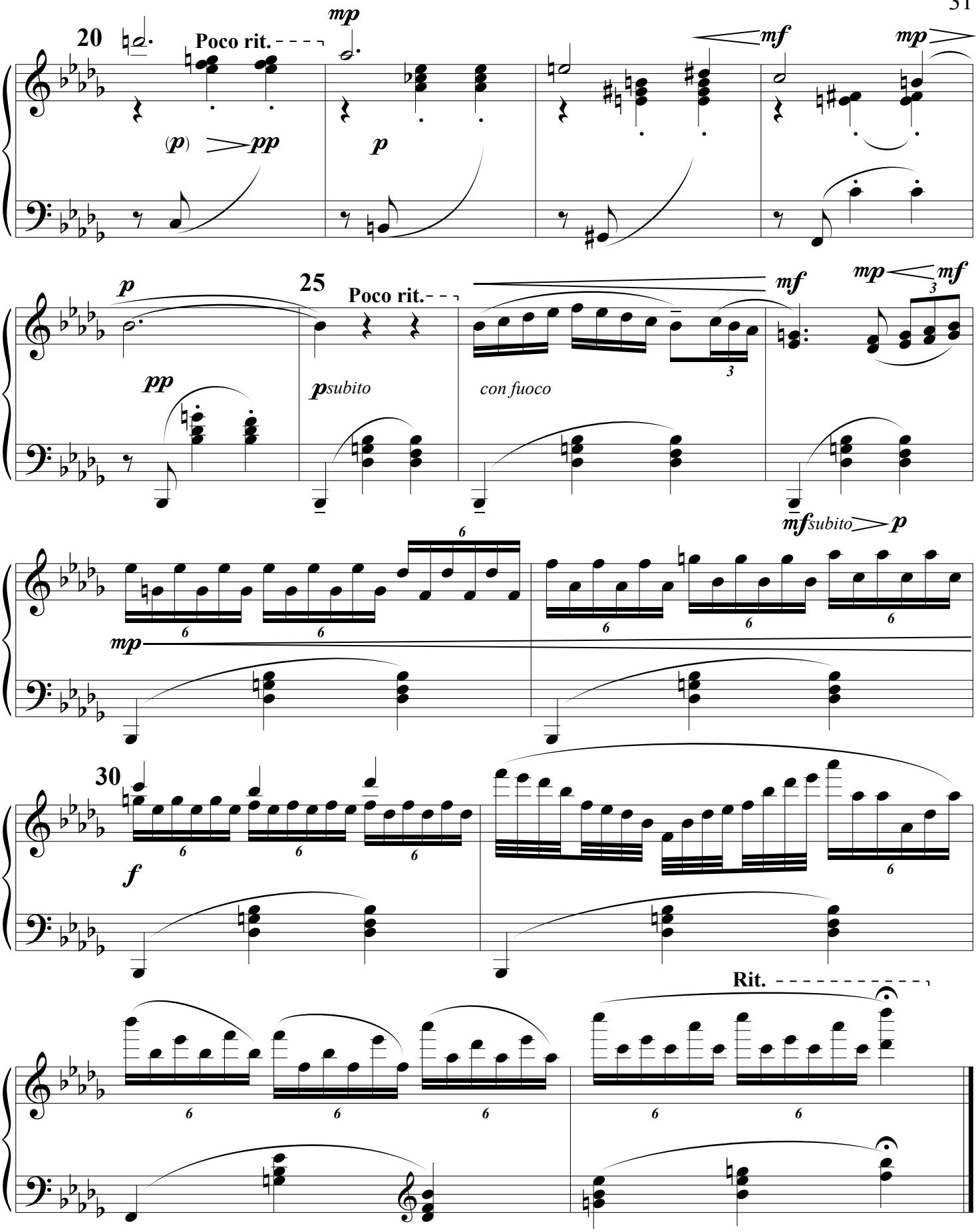

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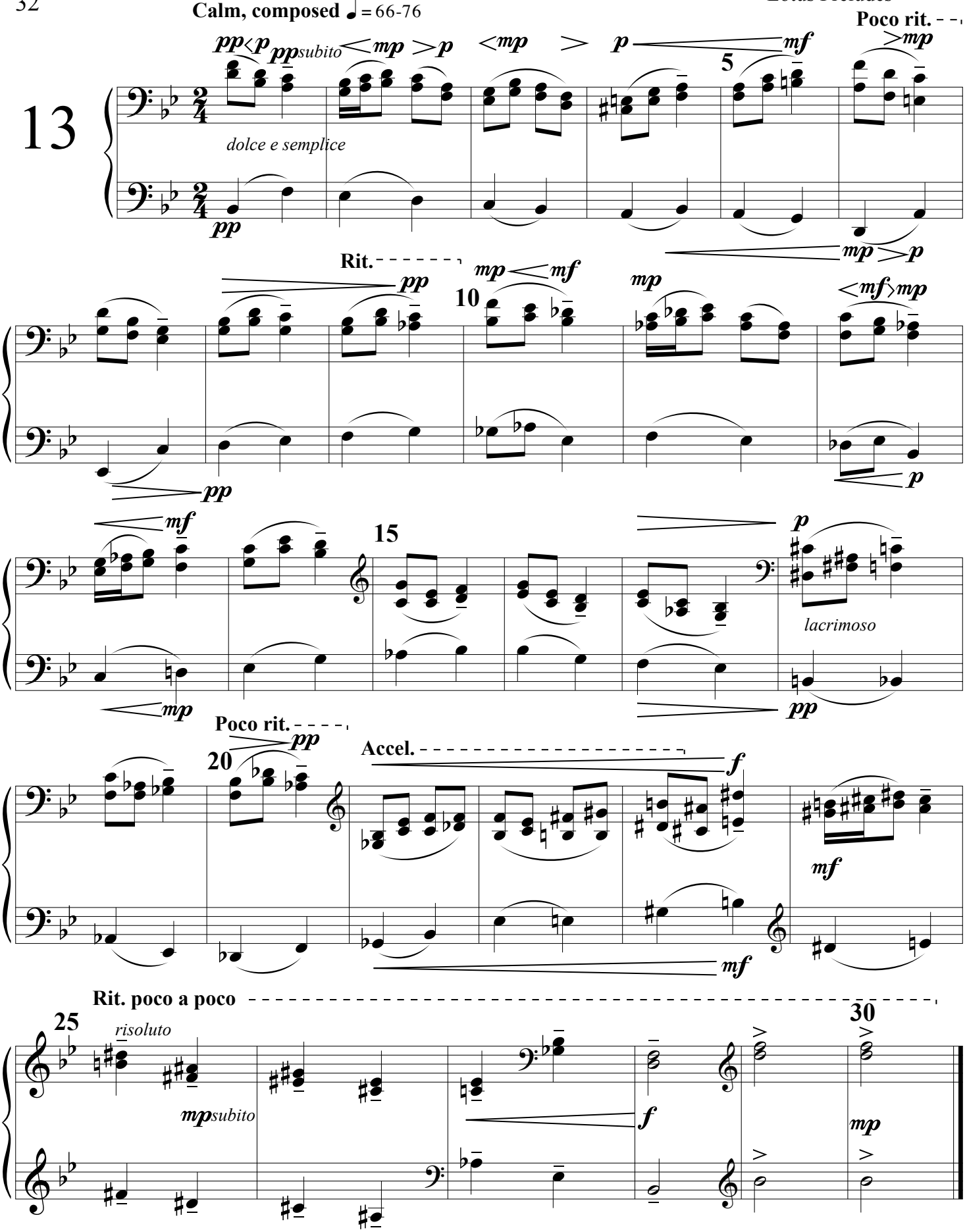

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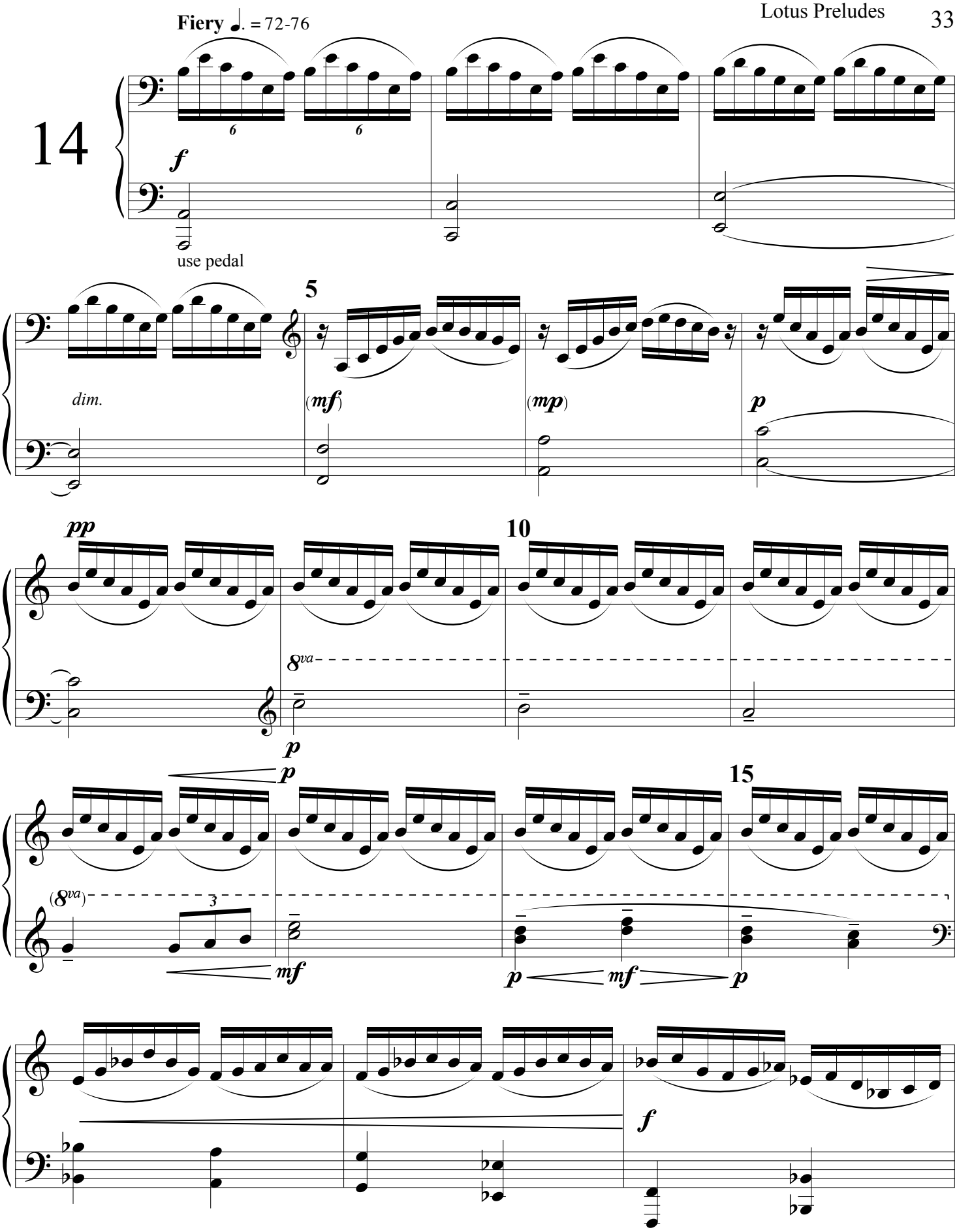

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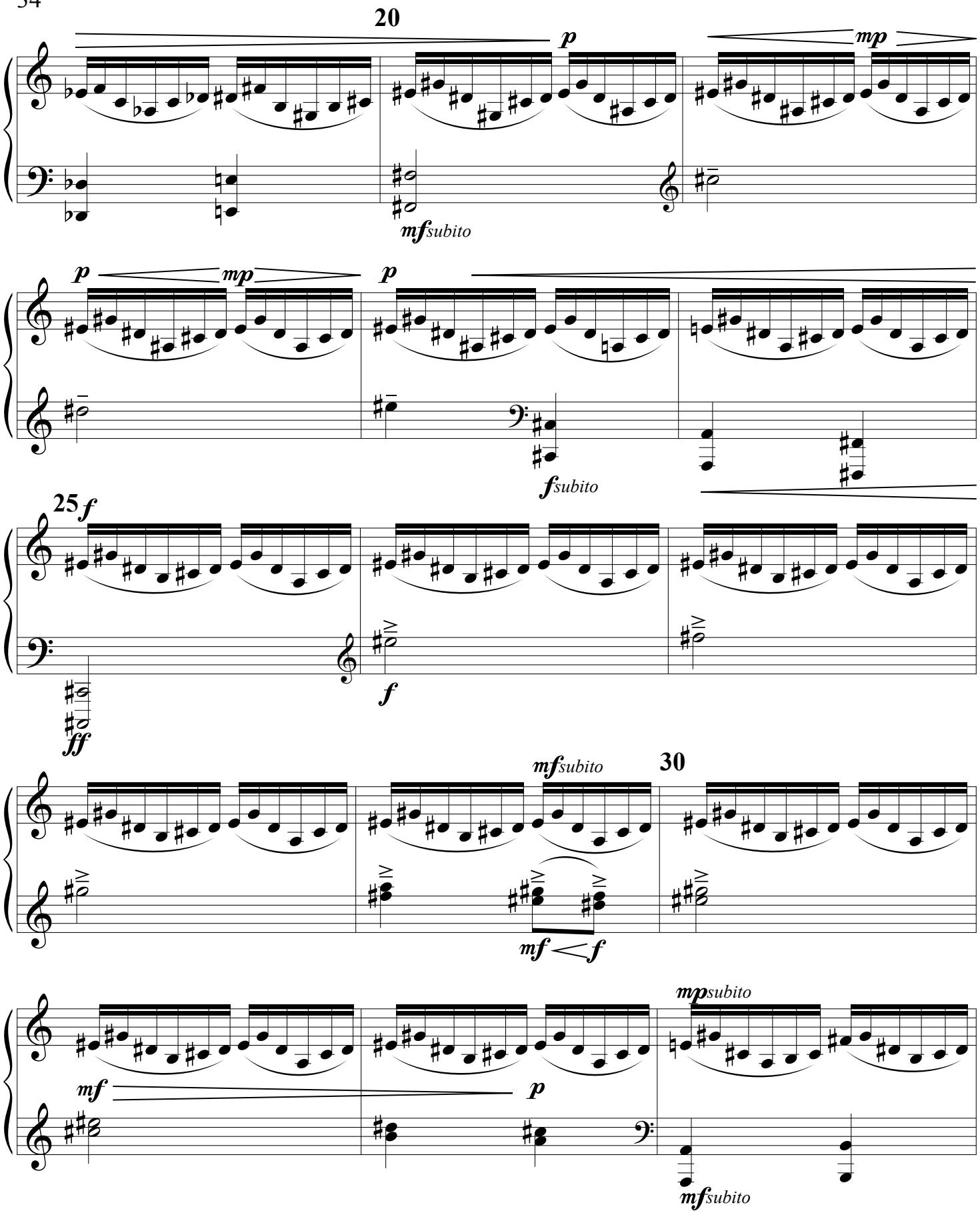

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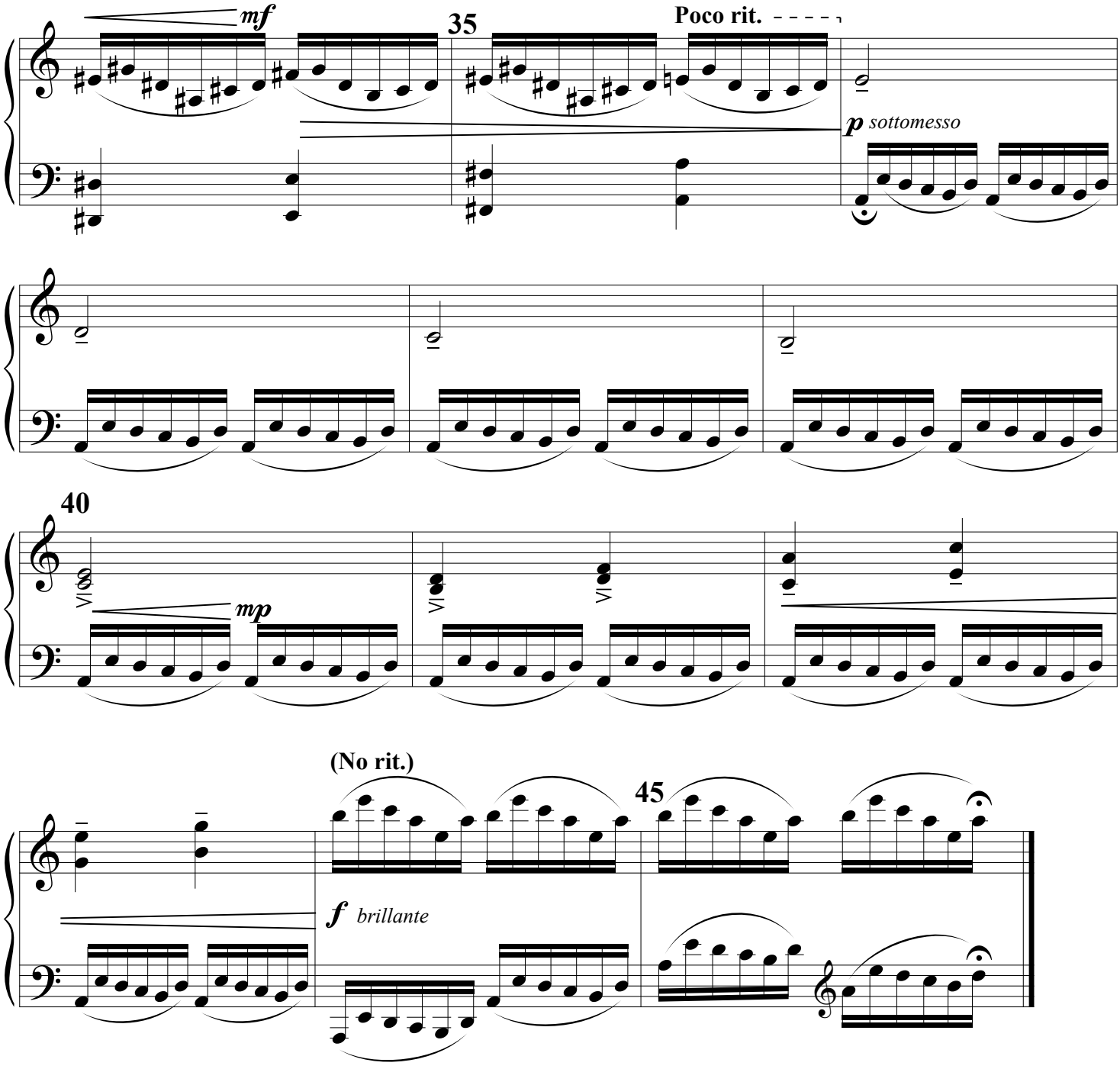

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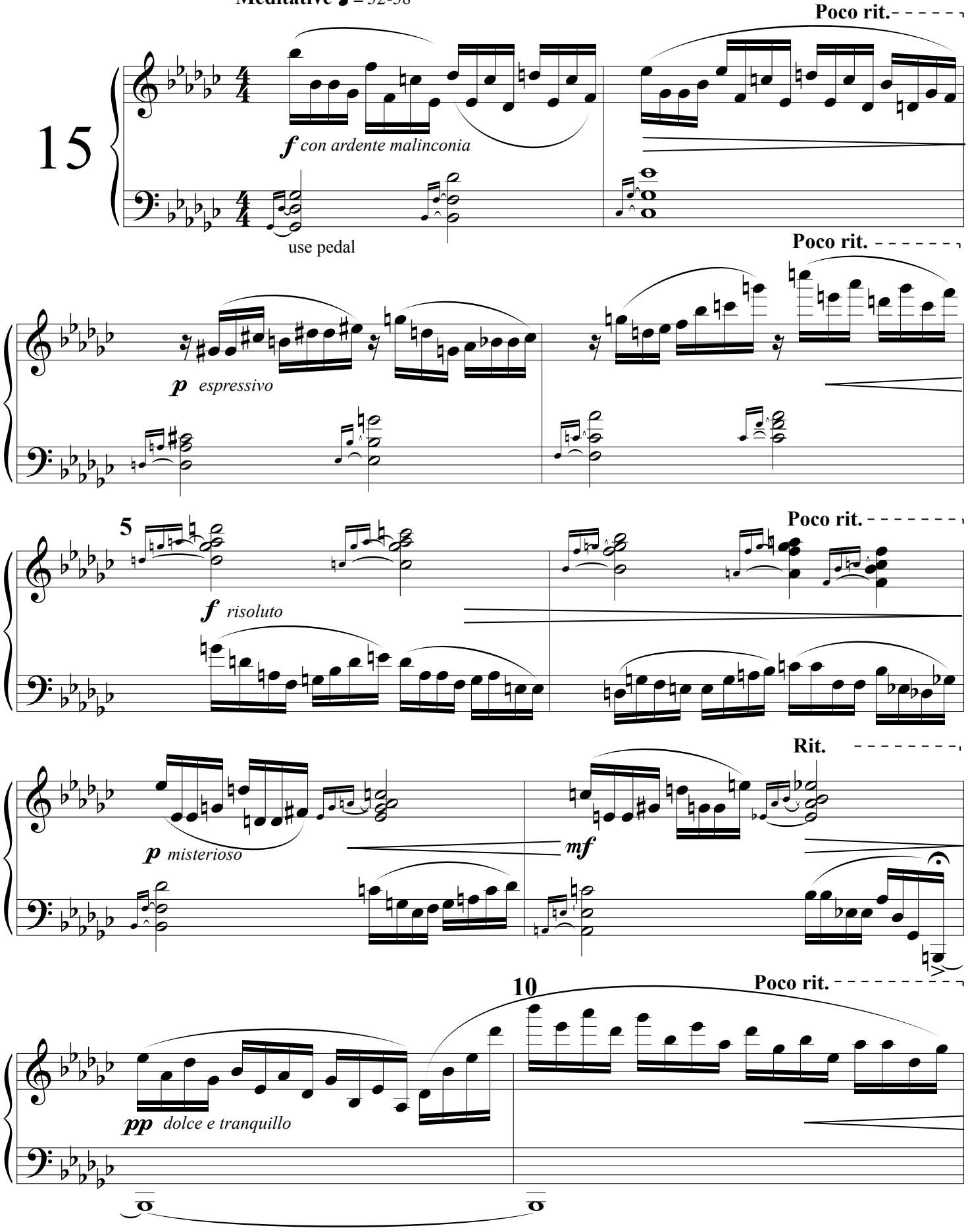

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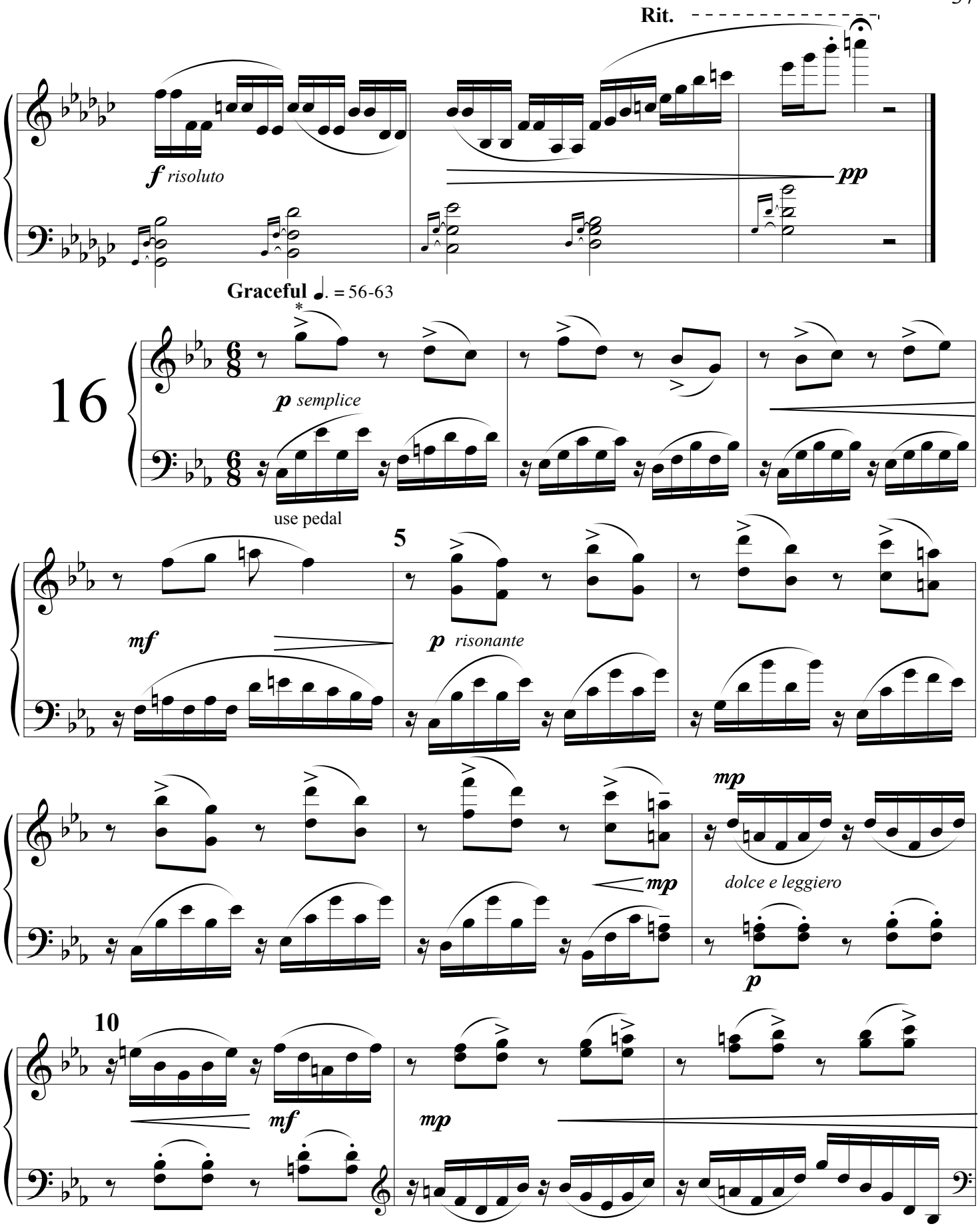

* Accents should be small, light.

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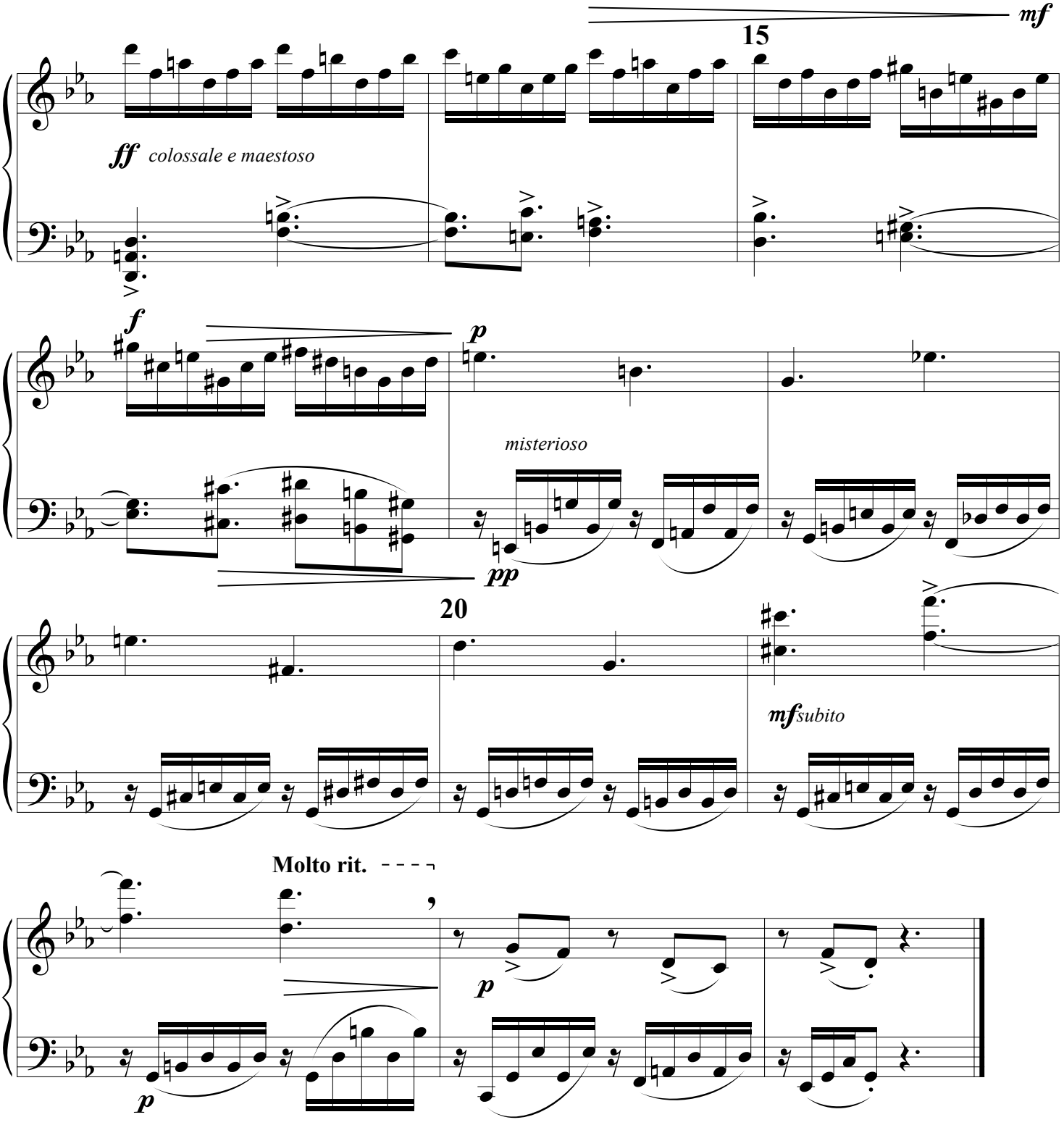

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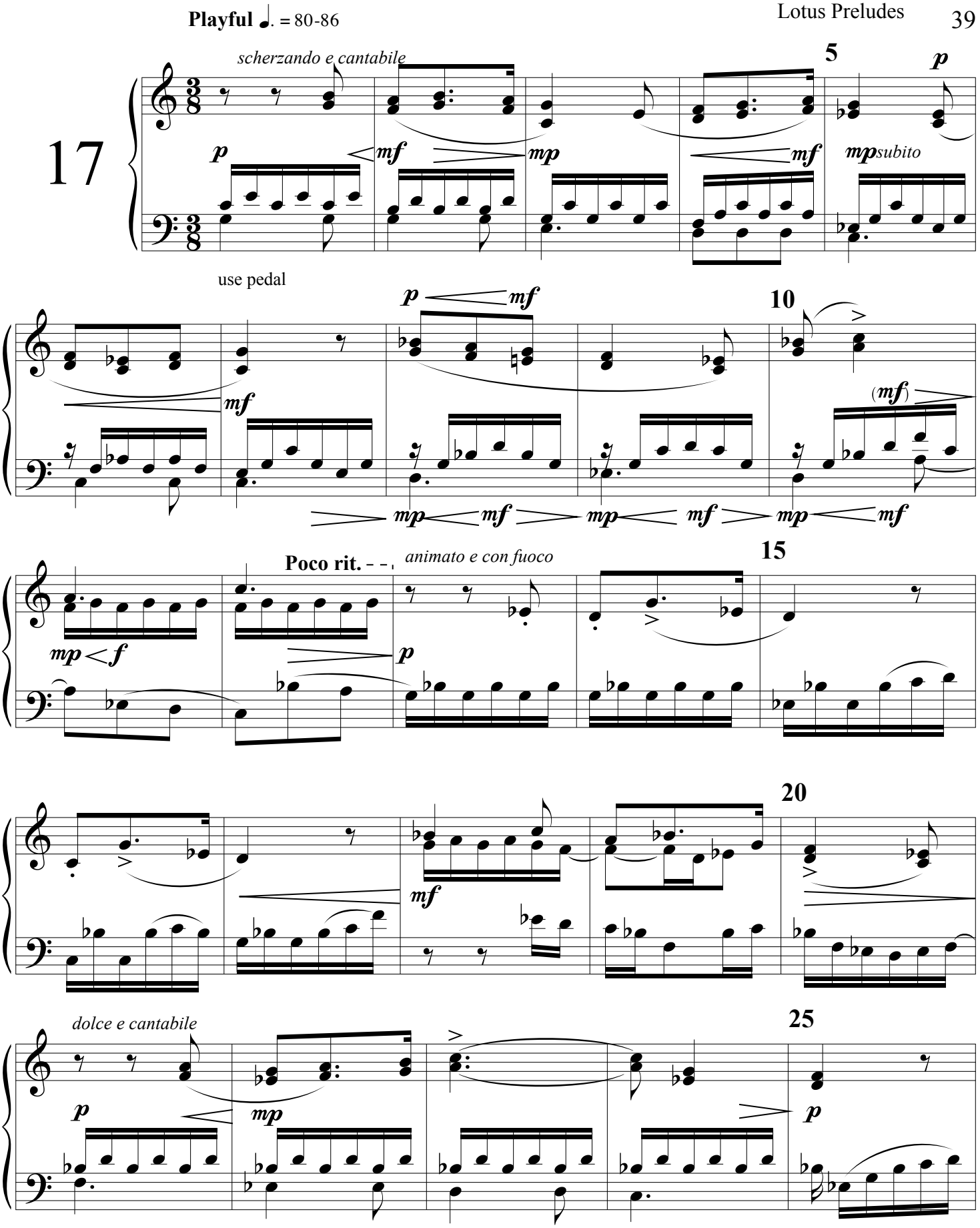

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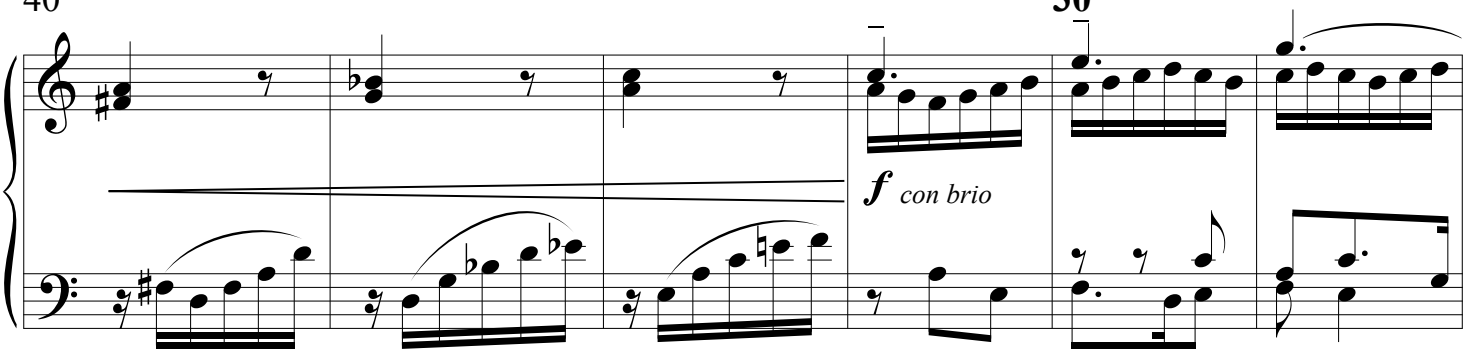
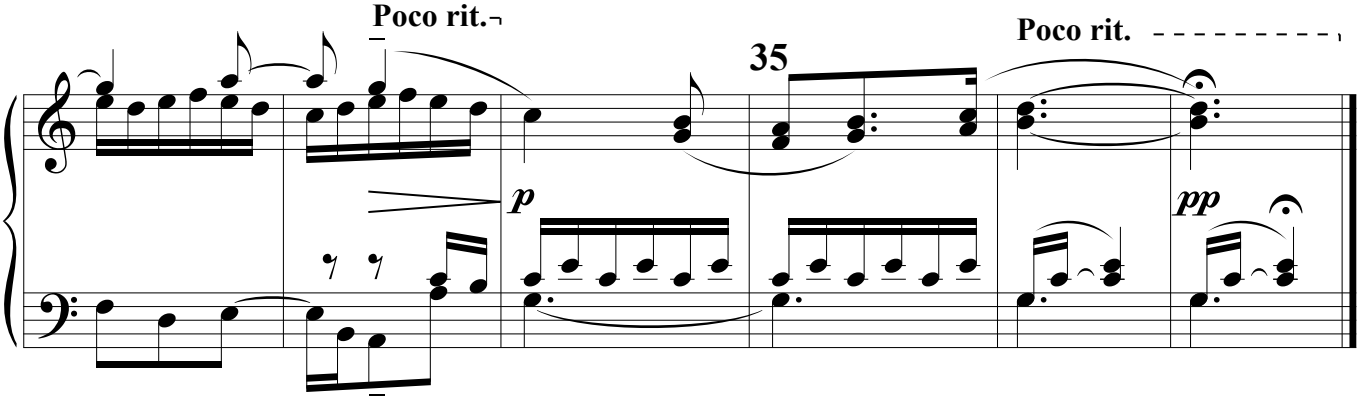
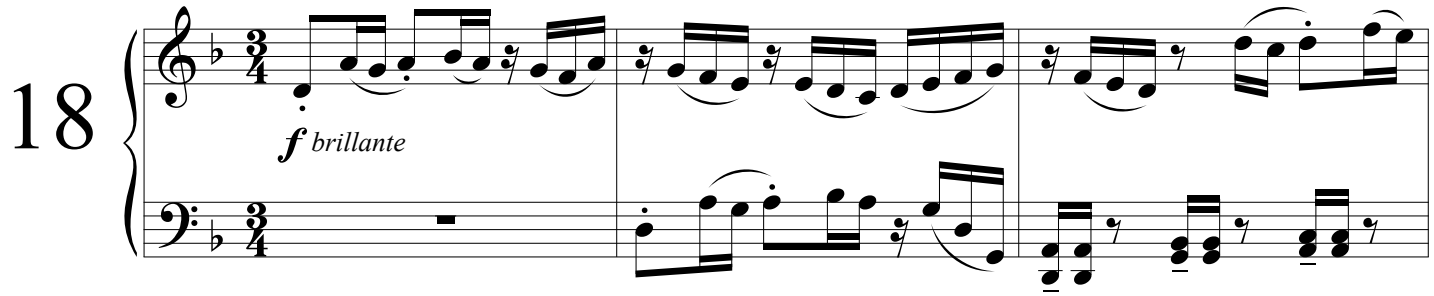
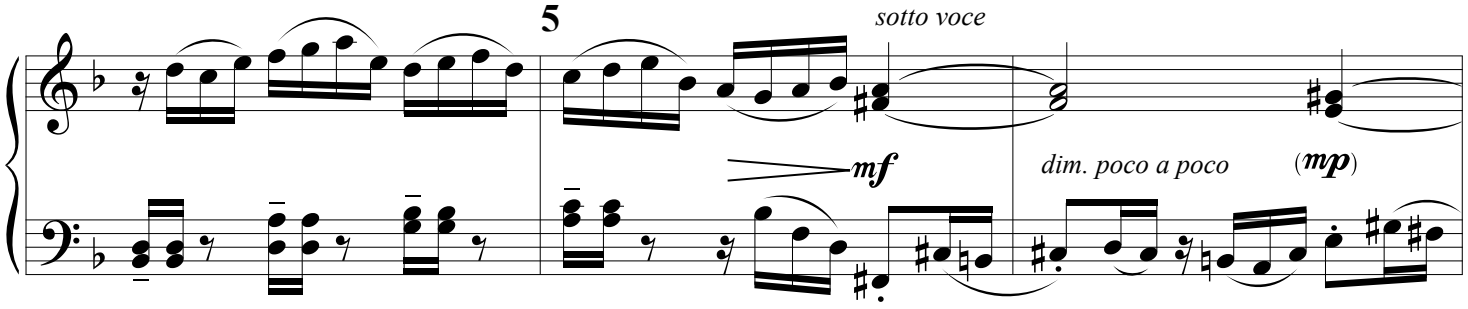
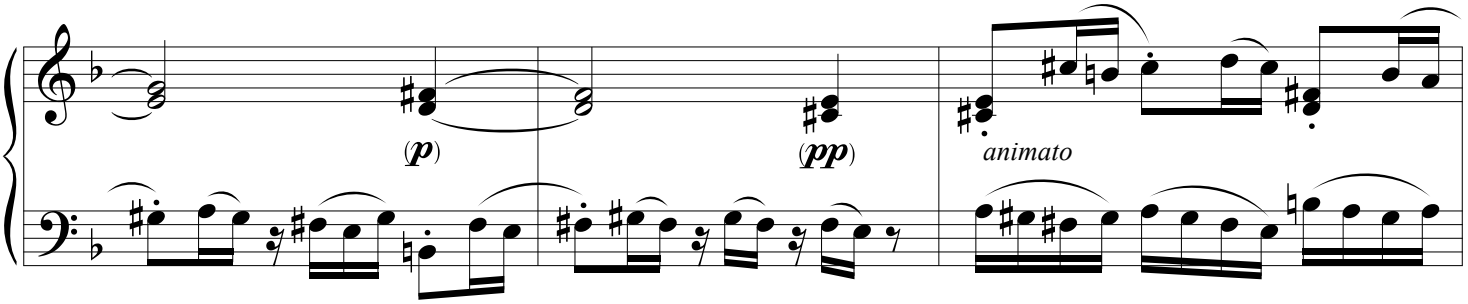




Melodious and aggressive ♩ = 96-104







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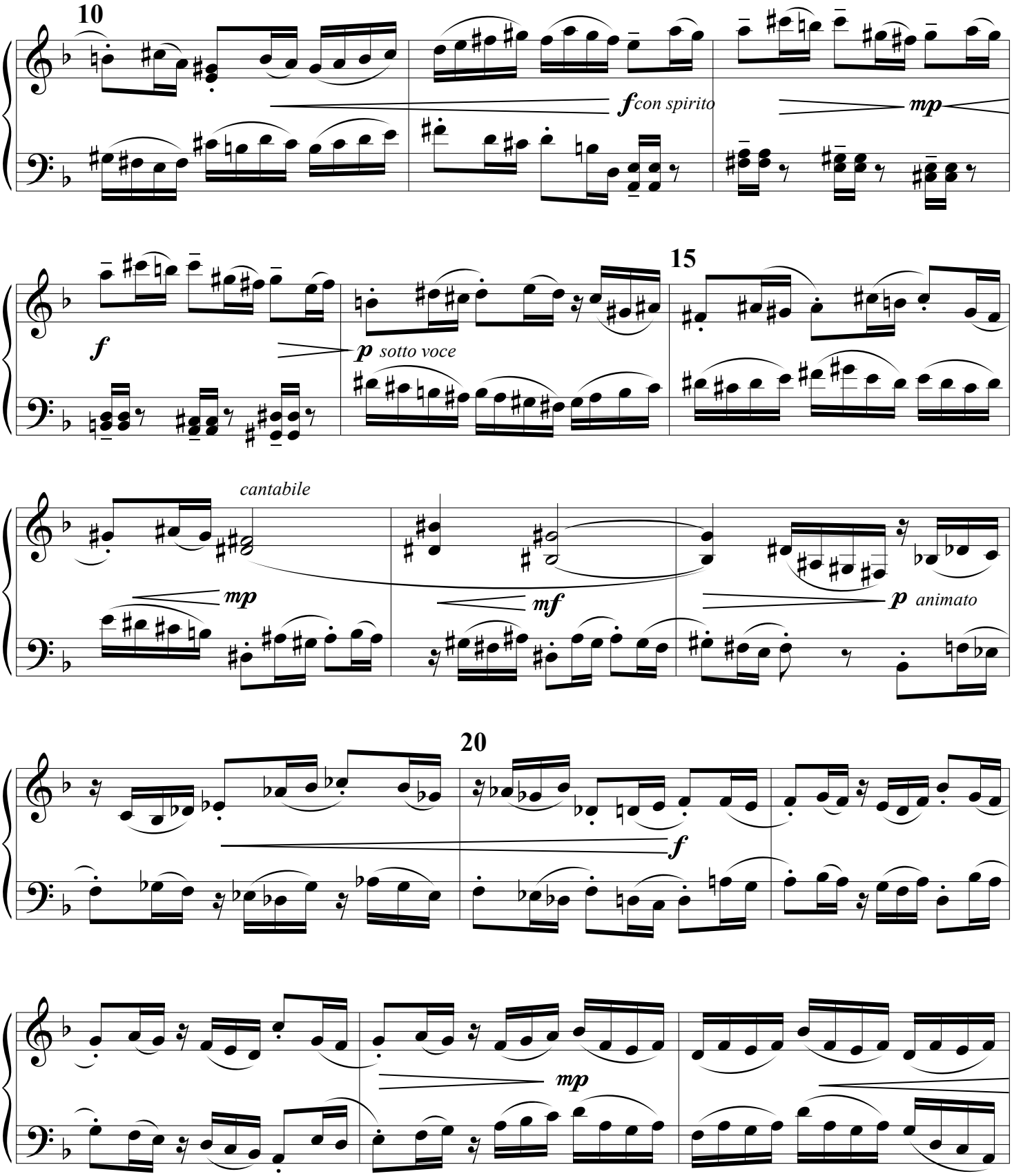

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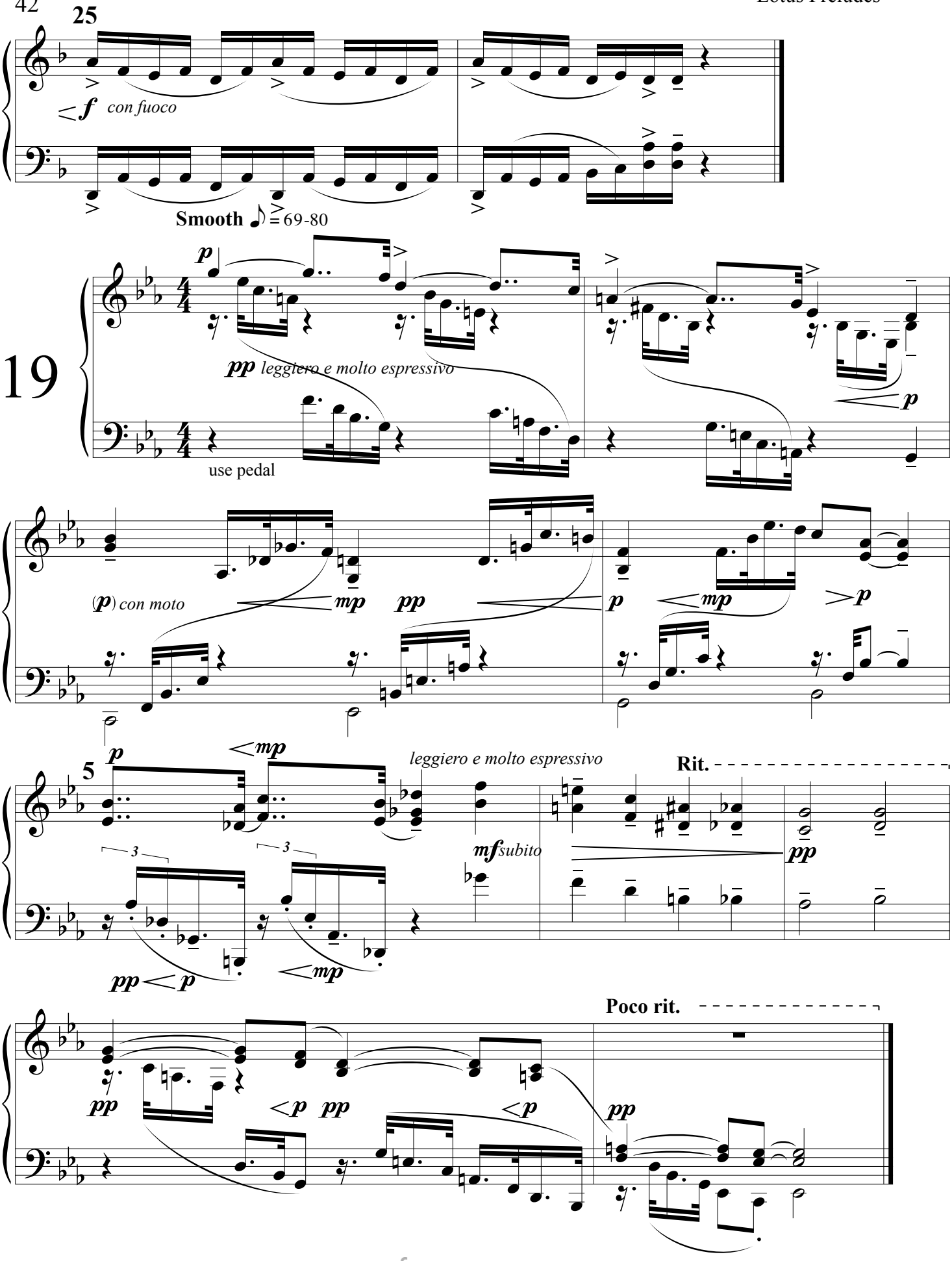

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Melancholy ♩ = 69-72

20

dolce e cantabile

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

use pedal

5

p affetuoso e poco lacrimoso *mp*

Poco rit. - - - - -

f *p risoluto* *mf* *mp*

10

mf *mp* *f*

dolce e cantabile

15

mp *p*

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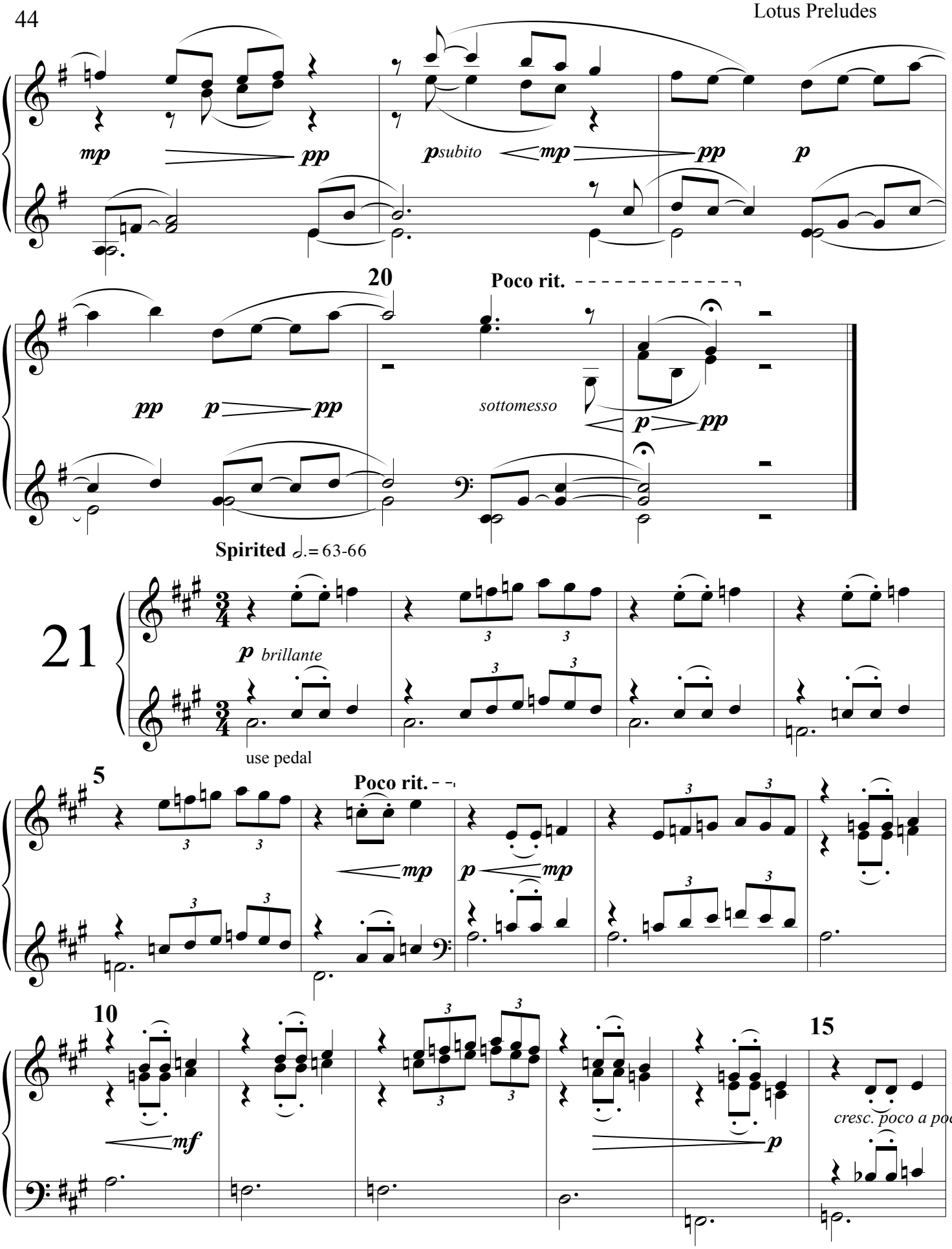

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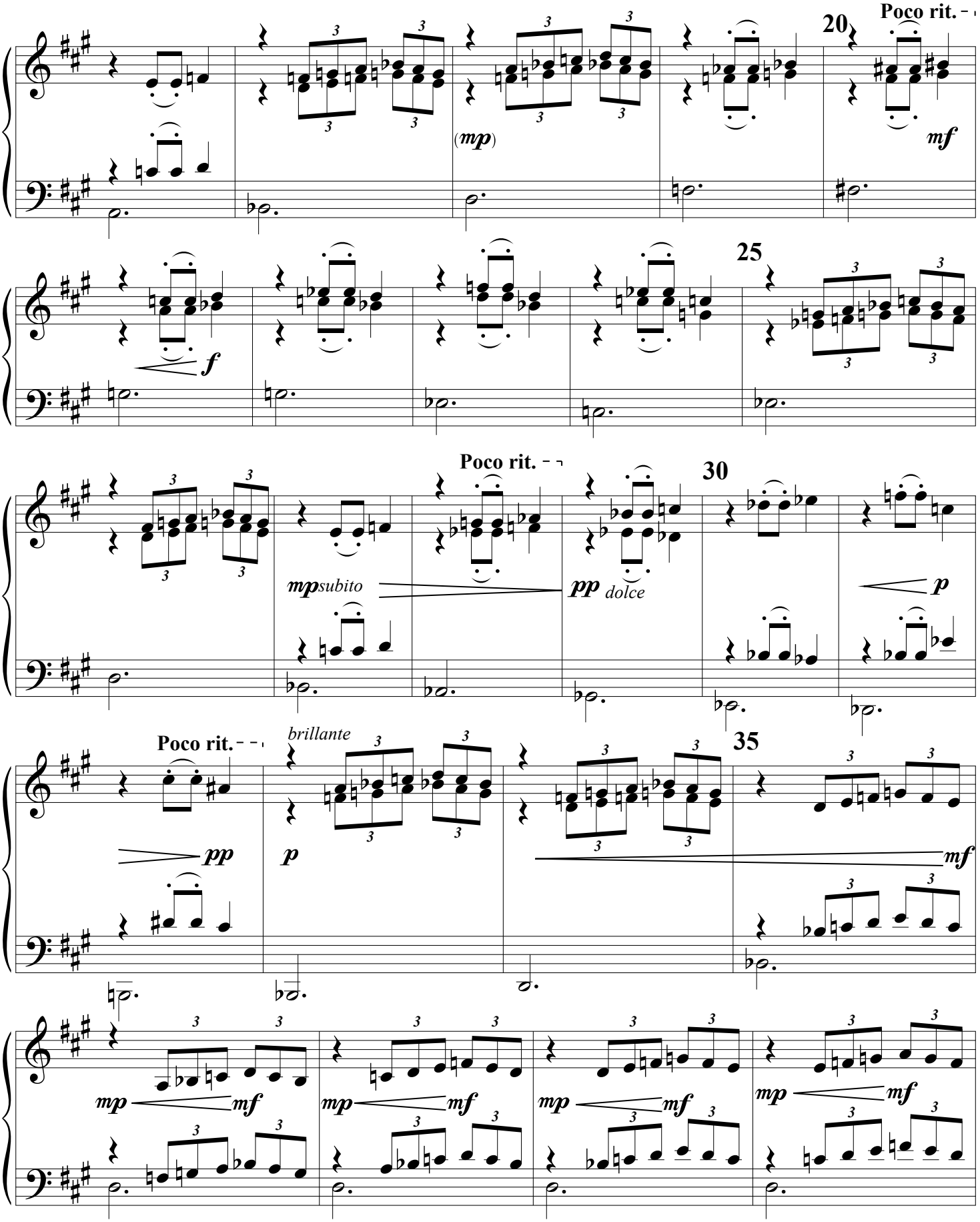

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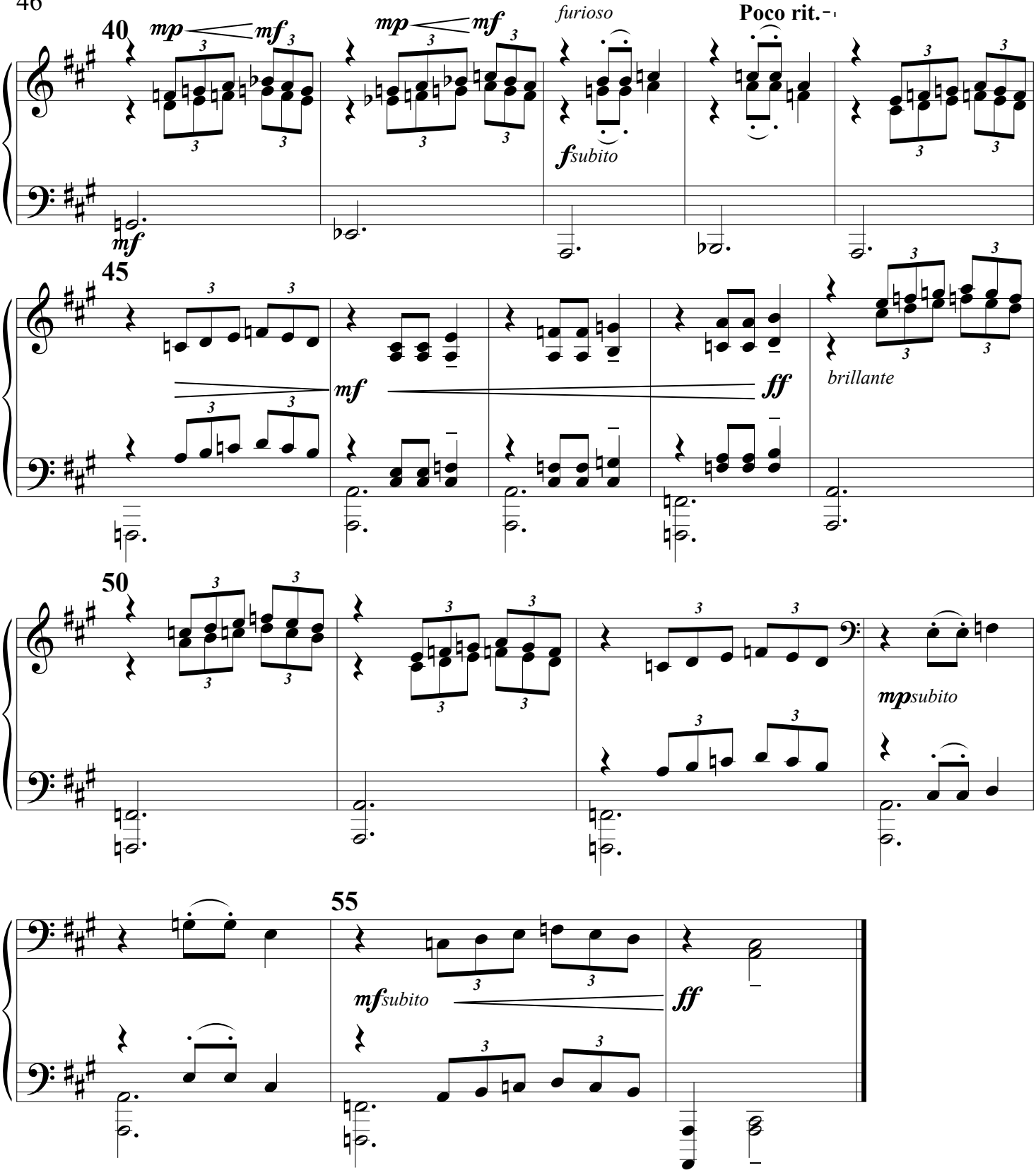

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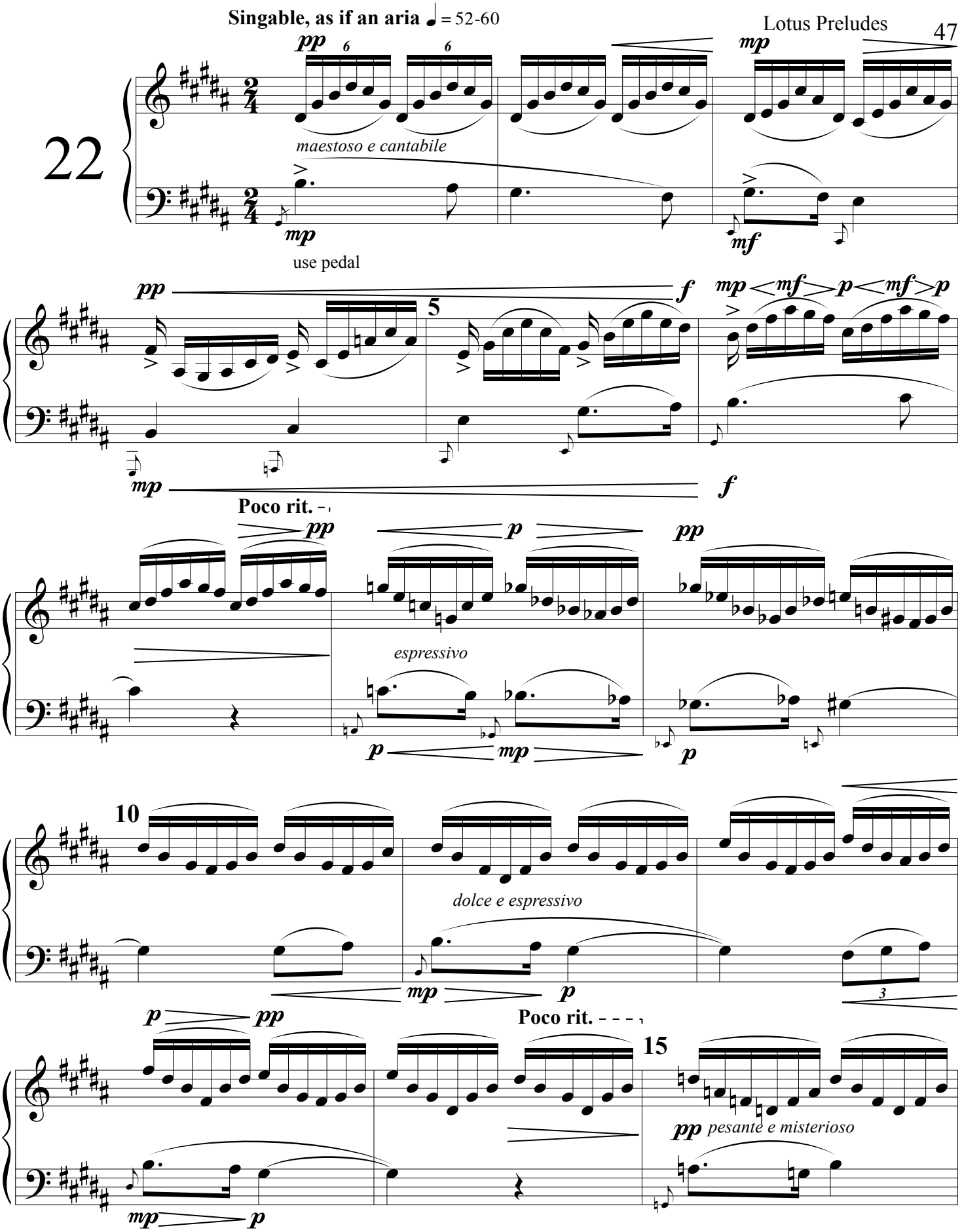

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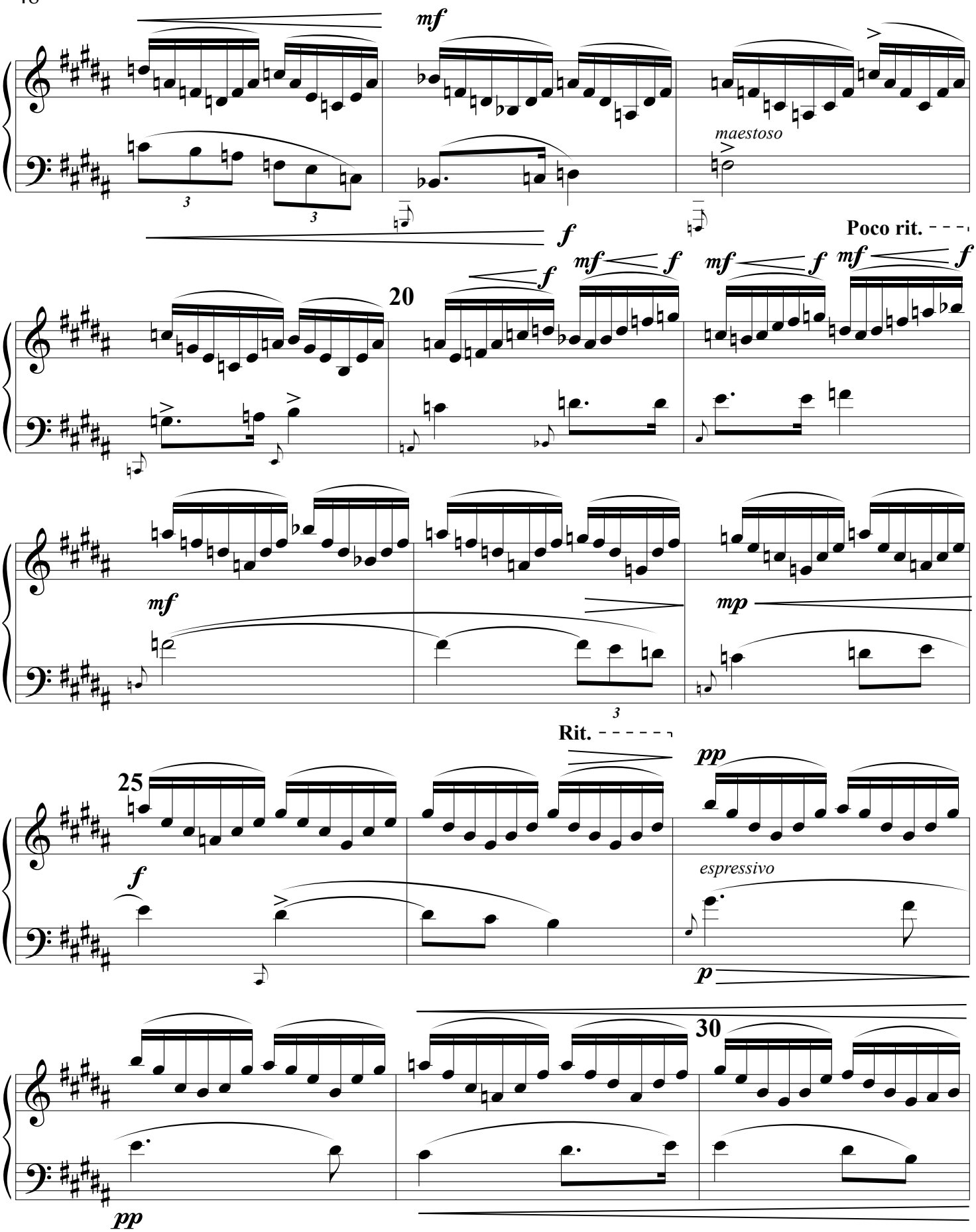

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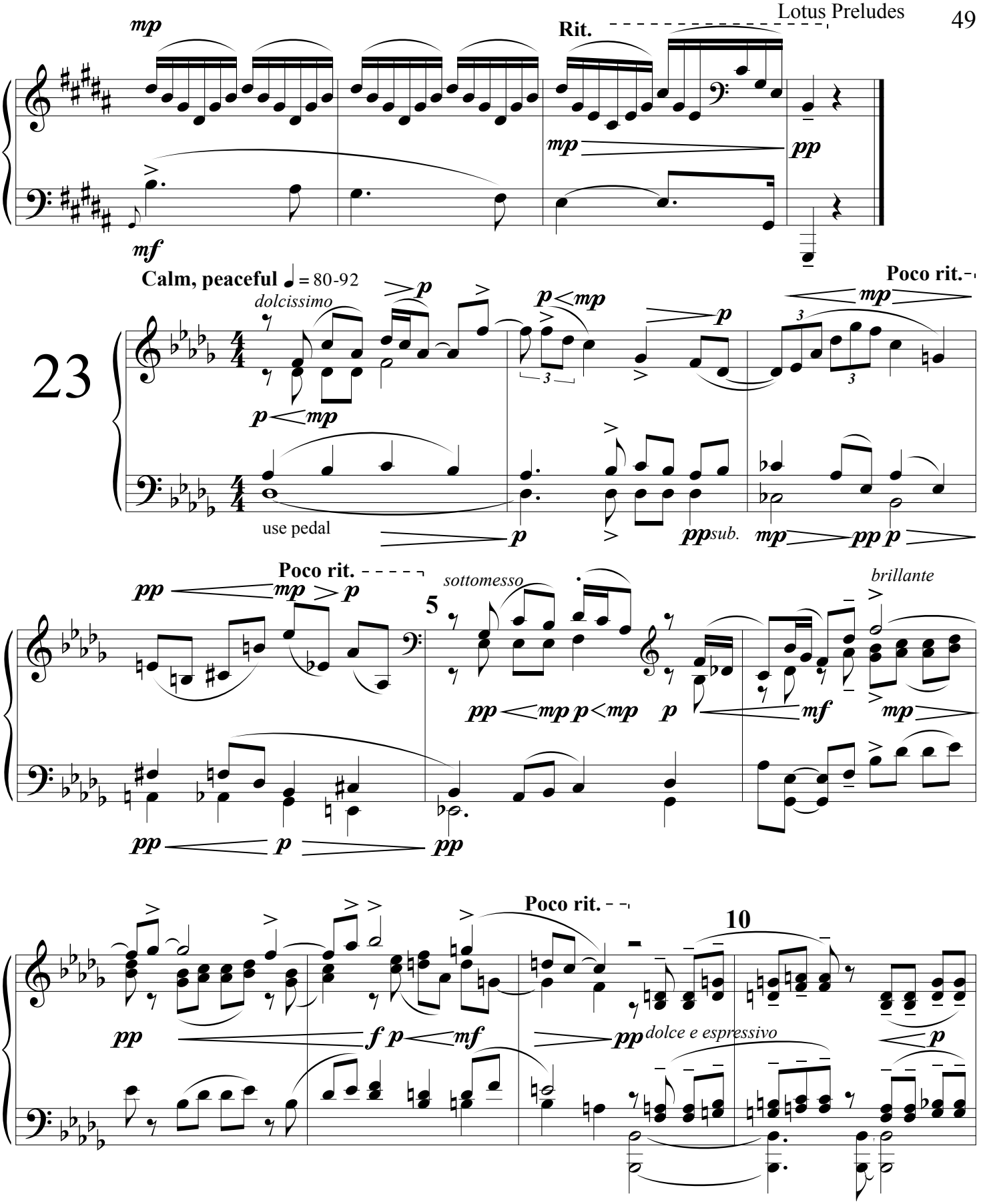

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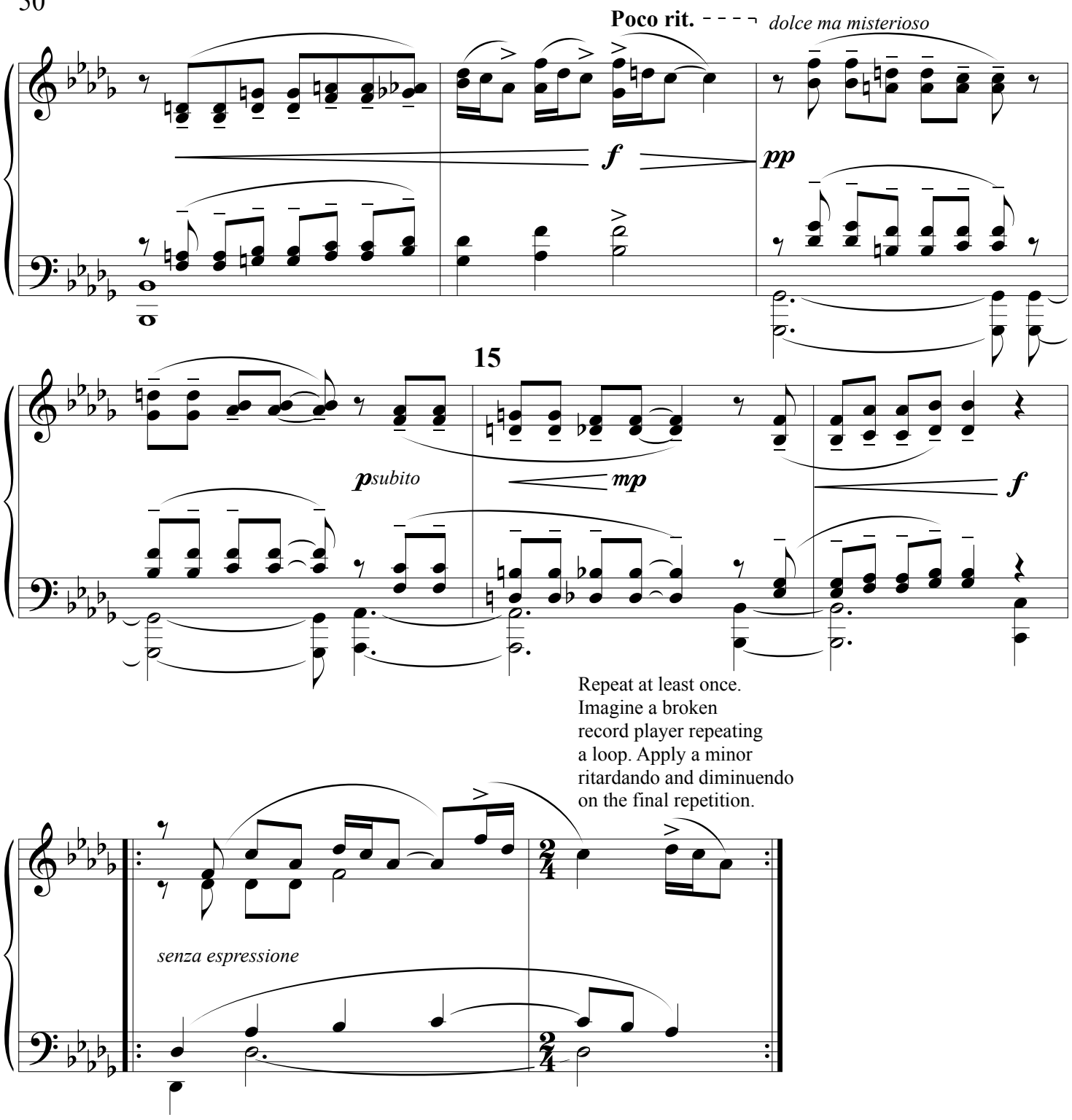

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Electrifying, Mechanical ♩ = 60-66

24

f furioso

use pedal

5

poco a poco dim.

10

mp brillante

f *mp*

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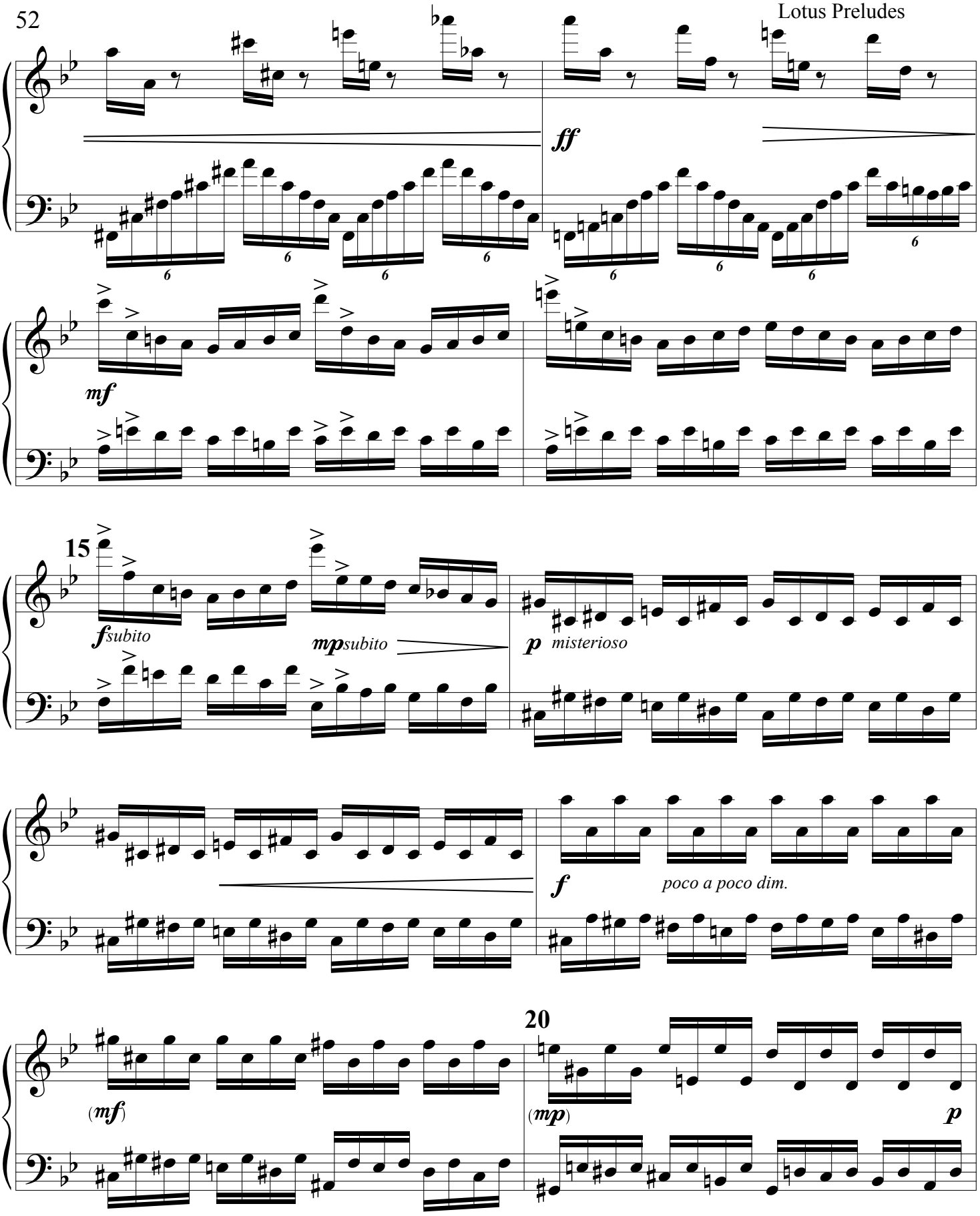

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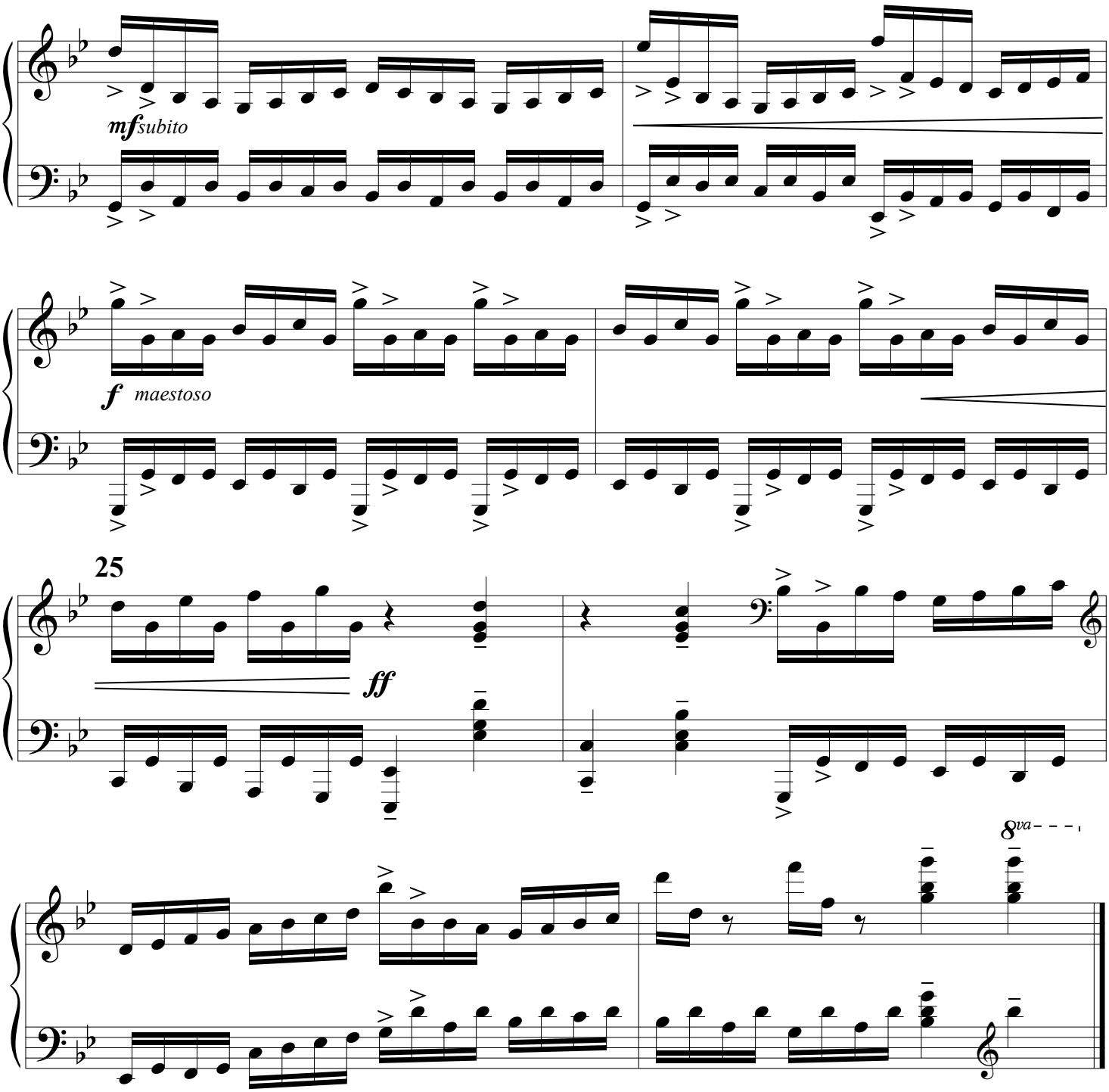

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