

*Everything Waits
for the Lilacs*

for Solo Piano
(diploma level)

by John Burge





*Everything Waits
for the Lilacs*

for Solo Piano
(advanced level)

by John Burge

Duration: ca. 6 minutes

ISBN: 978-1-927835-11-8

Copyright © 2015 John Burge
All Rights Reserved Printed in Canada

Everything Waits For The Lilacs was commissioned in 1996 by PIANO SIX, a group of Canadian concert pianists that included at the time: Angela Cheng, Janina Fialkowska, Marc André Hamelin, Angela Hewitt, André Laplante and Jon Kimura Parker. Individually these artists had dedicated a ten-day period in their annual calendar to present a series of recitals, school concerts and master classes in communities that would otherwise not have an opportunity, or at least only rarely, to interact with international concert artists. This group has also endeavoured to promote Canadian music by actively performing and commissioning music written by a wide selection of Canadian composers.

Everything Waits For The Lilacs is a brief, evocative work that captures the anticipation of spring. The title is taken from the Margaret Avison poem, "Thaws," which is found in her collection of poetry entitled, *Sunblue*. The Canadian climate is such that it seems possible to define the moment when winter releases its grasp and the first blossoms unfold. Or perhaps it is simply that the Canadian psyche reaches the point when it cannot bear the snow-bound landscape any longer and the awareness of the shifting season becomes heightened. In this case the music echoes appropriately with a strong sense of longing and desire ending with a repeated chord that just yet, can't seem to break free of the fading grasp of winter.

Everything Waits For The Lilacs is gratefully dedicated to Dorothy Hare, a piano teacher in Calgary who was influential in the development of the composer's musicianship and training. The work was given its premiere performances by Janina Fialkowska during her fall tour of British Columbia in 1997. Special thanks to Susan Griesdale for her help with the graphic design for this book.

"Thaws"

*The snowflow
nearly-April releases melting bright.*

*Then a darkdown
needles and shells the pools.*

*Swept of suncoursing sky
steeps us in
salmon-stream
crop-green
rhubarb-coloured shrub-tips:*

*everything waits for the
lilacs, heaped tumbling – and their warm
licorice perfume.*

From ***Sunblue*** by Margaret Avison © Copyright 1978 by Lancelot Press, Hantsport, Nova Scotia. Used by Permission.



for Dorothy Hare

Everything Waits For The Lilacs

Always flexible (♩ = c. 80)

John Burge

15^{ma}

mp coldly

p mysteriously

8^b

molto pedale (e.g. hold pedal until bar 17)

7

cresc.

10

f

13

sub.p a tempo *cresc.*

15

sub.p

17

mp *p*

* red. * red. *

19 *mp* *p* *f*

21

23 *sfp* (*echo*)

* *ped.*

*Intentional change in pattern.

25

mf

3

*

*

27

mf

3

3

*

29

poco agitato

accel.

9

9

9

9

9

9

9

9

Red.

*

31

Two staves of music. The right staff contains a melodic line with slurs and ties. The left staff contains a bass line with a '9' fingering and slurs. The key signature has two flats.

And.

33

Two staves of music. The right staff contains a melodic line with slurs and ties. The left staff contains a bass line with a '9' fingering and slurs. The key signature changes to one flat. The word 'cresc.' is written in the left staff.

And.

35

Two staves of music. The right staff contains a melodic line with slurs and ties. The left staff contains a bass line with a '9' fingering and slurs. The key signature has one flat.

37

Two staves of music. The right staff contains a melodic line with slurs and ties. The left staff contains a bass line with a '9' fingering and slurs. The key signature changes to no flats. The word 'rit. e cresc.' is written in the left staff. A dynamic marking 'f' is present above the right staff.

40 *a tempo*
più f espressively
rit. - - *ffp* *a tempo* *rit.*
Red. * *Red.* * *simile*

43 *ffp* *a tempo* *rit.* - - *ffp* *a tempo* *rit.*
5/4 *5/4*

46 *Slower*
ffp dreamily *fp* *mfsp*
Red. *(hold pedal →)*

Tempo primo

mp dolce

mf

49

Musical score for measures 49-50. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a rhythmic accompaniment of eighth notes. Dynamics are *mp dolce* and *mf*.

51

Musical score for measures 51-52. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a rhythmic accompaniment of eighth notes. Dynamics are *mf* and *sfz*.

53

Musical score for measures 53-54. The right hand has a melodic line with a slur and a crescendo hairpin. The left hand has a rhythmic accompaniment of eighth notes. Dynamics are *sfz*.

55 *sfz* *sfz*

57 *p*
poco agitato *accel.* *cresc.*

Red.

*

59

Red.

*

61

Red.

*Intentional change of the previous bar.

63

(l.h.) 9 (l.h.) 9 (l.h.) 9 (l.h.) 9

rit.

(r.h.)

V

*

65

*sempre ff (passionately)
a tempo*

*And. *And. *And. *And. * simile*

68

8vb----- *8vb-----* *8vb-----*

71 *fff* *dim. e rit. poco a poco*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

75 *p a tempo* *mf*

77 *dim.*

The image shows a page of musical notation for piano, numbered 10. It contains three systems of music, each with a treble and bass clef staff. The first system (measures 71-74) features a treble staff with a melodic line of eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. The dynamic marking is *fff* (fortississimo) with the instruction *dim. e rit. poco a poco* (diminuendo and ritardando little by little). Below the bass staff, there are six markings: *Red.*, * *Red.*, * *Red.*, * *Red.*, * *Red.*, and * *Red.*. The second system (measures 75-76) has a treble staff with a long melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking is *p* (piano) *a tempo* (at tempo), and the *mf* (mezzo-forte) marking is placed above the treble staff. The third system (measures 77-78) has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking is *dim.* (diminuendo).

79

p
rit.
a tempo
7
7
* *Led.*

82

7
3
8va
7
* *Led.* * *Led.*

87

7
7
15ma
mf
rit. al fine
f (8-12 times)*
ffff
8b
* *Led.* *

*Repeat this bar while slowing down thereby generating overtones in a hauntingly mysterious fashion.



Dr. John Burge was born in Dryden Ontario in 1961 and grew up in Calgary studying the piano with Dorothy Hare. He holds three degrees in Composition and Theory from the Universities of Toronto and British Columbia and since 1987 has been teaching at Queen's University in Kingston, Ontario, where he is a full professor. For his outstanding work as a composer over the years, he was awarded a 2013 Queen's University Award for Excellence in Research and Scholarship and in 2014 was inducted as a Fellow in the Royal Society of Canada. He has composed a large body of instrumental and vocal music in all genres and his work, ***Flanders Fields Reflections***, for string orchestra, received the 2009 Juno Award for the Best Canadian Classical Composition. Burge loves working with young musicians and he is in high demand as a music festival adjudicator and clinician. In recent years he has joined the Red Leaf Pianoworks collective and has been performing solo piano recitals or lecture/demonstrations of his own compositions. A passionate advocate for Canadian music he was an executive member of the Canadian League of Composers from 1993-2007 (President from 1998-2006) and since 2009 he has been on the Board of Directors for the SOCAN Foundation.

