

Score

Drunk With Fire  
*for piano*

*By James M. Stephenson*



## PIANO

*Written for "the Bagatelle Project" - a concept created by the International Beethoven Project for their 2011 Beethoven Festival, where each of more than 20 bagatelles would be based on Beethoven's famous "Ode to Joy" tune - "Drunk with Fire" was inspired not only by the ubiquitous melody, but also by the (an) adaptation of Schiller's text.*

*Three phrases caught my attention almost immediately  
"drunk with fire"... (your) "magic reunites"... (whoever) "must creep tearfully away from this band!"*

*The first two bars consist of a flurry of arpeggiated notes, which represent the symphonies Beethoven had to create before getting to his masterful 9th (each arpeggio harmonizes the key of each of the first 8 symphonies). Thereafter, the music is "drunk with fire" (not in an alcohol-related sense, but rather in the metaphysical state of energy and euphoria).*

*Though not necessarily to be recognized in the forefront, arpeggiated notes spell out the tune in the midst of the activity, intermittently interrupted by "magical" arpeggios which (re)-"unite" the sections of the 2-minute work.*

*I was really most taken with the very evocative phrase "whoever "must creep tearfully away from this band" Since Beethoven himself set a variation of the "Ode to Joy" tune in the form of a Turkish march, I took the opportunity to both use a Turkish scale (m. 49) and borrow snippets of his setting (RH 77-87). Also borrowed (m. 69) from Maestro Beethoven is a reference to a very famous moment in the finale of the symphony (one of my favorites), where he makes a stunning and instant leap from A to F Major.*

*Lastly, I knew I wanted to end the piece quietly, not only as a reference to "creeping away", but as a symbolic reference to his gradual loss of hearing, before finally ending the piece in the key of the 9th symphony, D minor.*

PIANO

# DRUNK WITH FIRE

As fast as possible

JAMES M. STEPHENSON

8va----- loco

as soft as possible

8va----- loco

w/ pedal,  
but maintain clarity

(♩=♩) *sempre*

3

6

8

*f*

*pp*

10

6

*f* *pp*

This system contains measures 10 and 11. The right hand features a sixteenth-note triplet in measure 10, marked with a '6' above it. The dynamic starts at *f* and transitions to *pp* by measure 11. The left hand provides a steady accompaniment.

12

*f sub pp*

This system contains measures 12 and 13. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic is marked *f sub pp*.

14

*f sub pp*

This system contains measures 14 and 15. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic is marked *f sub pp*.

16

*f sub pp* *sub f*

This system contains measures 16 and 17. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The dynamic starts at *f sub pp* and changes to *sub f* in measure 17.

18

*pp* *f* *p*

21

*p* *mf* *p*

24

*p* *mf* *f*

27

*p* *mf* *p*