

Diffusion

for piano solo

Op. 3

Lance Mok

London: January 2018


ca. 7 mins


A direct result of entropic increase – or decay – through time, diffusion is the universal process of order degenerating into disorder. The piece is a musical sketch of the purity of the ideal reconciling with the corrupt reality. The stark contrast between the two is like blood dissolving into water. The first encounter was painful and took time to digest. Through repeated exposures and attempts of reconciliation, however, such process of absorbing the cruelty of the world inevitably becomes more of a painless routine over time.



The piece alternates between slow unmeasured and *allegro risoluto* sections, both derived from the same set of motivic materials. The latter – built around the Fibonacci sequence, which relates to the pattern of growth of many things in nature – dissolves itself again and again after coming in as a catastrophic horror almost obsessively. On another level, dissolution and diffusion play key roles in determining the piece's structure especially in the slow sections, where their progression is dependent on the decay of tones and their diffusion into the soundscape. Despite the apparent resilient calmness any dramatic outbursts dissolve into, the overall timbre of the piece is transformed. By the last time the *allegro* returns, it ceases to be a surprise.

Instrumentation: piano solo


Performance directions:


 The duration of the note and its relevant passage is determined by its decay.

 Repeat boxed segment up to the end of the beam.

 Repeat boxed segment and pause repetition at double forward-slash end.
Resume repetition at the next .

pizz. Pluck strings inside the piano.

 Harmonics: play key with the diamond notehead while lightly touching the required node on the respective string(s) to produce the sounding pitch given in brackets.

 Knock on metal frame inside the piano with fist.

Diffusion

Op. 3

Molto tranquillo

♩ = 180
ppp # #

mf 8va
Ped.

♩ = 180
ppp 15ma

8va
(Ped.)

♩ = 144
p b

8va
(Ped.)

1

♩ = 132
p

♩ = 144
pp < p

♩ = 120
(#) #

8va
(Ped.)

$\text{♩} = 120$

(8^{va})

pp

(Ped.)

3 Allegro risoluto $\text{♩} = 120$ ($\text{♩} = 240$)

f

mp

Ped.

p

f

mp

(Ped.)

Ped.

ffp

(Ped.)

Musical score for measures 5 and 6. The piece is in G major. Measure 5 is in 2/4 time, and measure 6 is in 3/4 time. The score features a piano accompaniment with a treble and bass clef. The bass line includes a triplet of eighth notes. Dynamics include *ff*, *mf*, and *fffz*. Pedal markings are present: (Ped.) ^ and Ped. ^.



7

Musical score for measure 7. The piece is in G major. The measure is in 4/4 time. The score features a piano accompaniment with a treble and bass clef. The bass line includes a triplet of eighth notes. Dynamics include *mp*. Pedal marking: (Ped.) ^.



Musical score for measures 8, 9, and 10. The piece is in G major. Measure 8 is in 2/4 time, measure 9 is in 4/4 time, and measure 10 is in 3/4 time. The score features a piano accompaniment with a treble and bass clef. The bass line includes a triplet of eighth notes. Dynamics include *f*. Performance markings include *gva* and *>*. Pedal markings are present: (Ped.) and Ped.



8

Musical score for measures 11, 12, and 13. The piece is in G major. Measure 11 is in 3/8 time, measure 12 is in 4/4 time, and measure 13 is in 3/8 time. The score features a piano accompaniment with a treble and bass clef. The bass line includes a triplet of eighth notes. Dynamics include *p sub.* and *fp*. Performance marking includes *rit.*. Pedal marking: Ped.

Diffusion

Musical score for the first system, measures 12-14. The treble clef part is in 3/8 time, starting with a forte (*f*) dynamic and a crescendo leading to mezzo-piano (*mp*). The piano part is in 7/8 time, marked *pizz.* (pizzicato), with dynamics *mf*, *p*, and *sfz*. The bass clef part has a forte (*f*) dynamic and an 8va (octave) marking. A pedal line is indicated below the bass staff.



Musical score for the second system, measures 15-17. The treble clef part is in 2/4 time, marked *ord.* (ordinario) and *p* (piano). The piano part is in 2/4 time, marked *mf* (mezzo-forte). The bass clef part has a forte (*f*) dynamic and an 8va (octave) marking. A pedal line is indicated below the bass staff.



Musical score for the third system, measures 18-20. The treble clef part is in 5/8 time, marked *pp* (pianissimo). The piano part is in 5/8 time. The bass clef part is in 2/4 time, marked *mf* (mezzo-forte). A pedal line is indicated below the bass staff.

(accel.) → 20 ♩ = 200

mp pizz. gliss. ord. p mp

(Ped.) Ped.

f mp f p sub. mp


(Ped.) Ped.



21 accel.




f gliss. mp ord. fp pp


(Ped.)

26

gva
 fff
 f
 Ped. 

(8va)
 ff
 f
 rit. 
 (Ped.) 

(rit.) 
 dim. 
 mp
 (Ped.) 

(rit.) 
 p
 mf
 (Ped.) 