

IEBELE ABEL

AFFIRMATIONS FOR PIANO 1 **A PEACEFUL PASSING OVER**

AFFIRMATIONS POUR PIANO 1 **UN PASSAGE PAISIBLE**

AFFIRMATIONEN FÜR KLAVIER 1 **EIN FRIEDLICHER ÜBERGANG**

AFFIRMATIES VOOR PIANO 1 **EEN VREDIGE LAATSTE REIS**

AFIRMACIONES PARA PIANO 1 **UN PASO PACÍFICO**

钢琴的肯定 1 平安的过世

وناي بلل تاديكأت 1 **ئداه رورم**

A PEACEFUL PASSING OVER - AFFIRMATIONS FOR PIANO 1

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A Peaceful Passing Over

Original Version

Affirmations for piano

Iebele Abel

A MOURN

Largo ♩ = 46

rubato

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Largo (♩ = 46) and the style is rubato. The music is written for piano with a grand staff. The upper staff (treble clef) features a melodic line with a half note followed by a quarter note, and a half note followed by a quarter note. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes. Dynamics include *ppp cresc.* in the first measure, *pp dim.* in the second measure, and *pp dim.* at the end of the fourth measure.

Musical notation for measures 5-8. The score continues in 4/4 time with a key signature of one sharp (F#). The tempo is Largo (♩ = 46) and the style is rubato. The music is written for piano with a grand staff. The upper staff (treble clef) features a melodic line with a half note followed by a quarter note, and a half note followed by a quarter note. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes. Dynamics include *ppp cresc.* in the fifth measure and *ppp cresc.* at the end of the eighth measure.

Musical notation for measures 9-12. The score continues in 4/4 time with a key signature of one sharp (F#). The tempo is Largo (♩ = 46) and the style is rubato. The music is written for piano with a grand staff. The upper staff (treble clef) features a melodic line with a half note followed by a quarter note, and a half note followed by a quarter note. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes. Dynamics include *pp dim.* in the ninth measure and *pp dim.* at the end of the twelfth measure.

Musical notation for measures 13-16. The score continues in 4/4 time with a key signature of one sharp (F#). The tempo is Largo (♩ = 46) and the style is rubato. The music is written for piano with a grand staff. The upper staff (treble clef) features a melodic line with a half note followed by a quarter note, and a half note followed by a quarter note. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes. Dynamics include *ppp* in the thirteenth measure and *ppp* at the end of the sixteenth measure. The instruction *rall. poco a poco* is written above the staff.

REMARKS AND INSTRUCTIONS

I wrote *A Peaceful Passing Over* a few months after my sister's passing in 2023. I managed many aspects of her funeral and had intense contact with many people. A family member told me shortly after the funeral that my sister had not fully passed over and that she was guiding my sister through the transition phase from this world to the other world. I found this difficult to listen to and couldn't understand her belief; it felt somewhat alienating to me that she saw this role solely for herself and not for all the other loved ones. Speaking for myself: I don't know what happens after death, and in my view, no one can know. If there is indeed a transition to another world, I would want not just one person but all my friends and family to lovingly remember me during this journey.

With this thought in mind, I began composing this music: an accessible piece that offers space for various people and emotions. This work is the first fully completed piece in the *Affirmations for Piano* series, which I had been working on since 2022. The structure and notes in these pieces are simple in design and provide ample room to focus on musical expression. The pieces emphasize that music doesn't have to be complicated: in the right performance, even a few notes can convey subtle emotions.

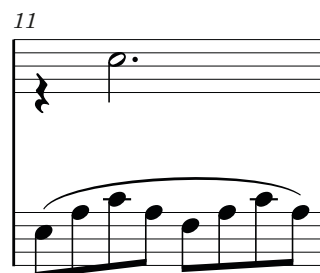
Motifs

The main motifs in this piece revolve around attachment and letting go. By attachment, I mean the love and dependence on what was or is around us. Letting go, on the other hand, I see as the desire for new experiences and liberation (such as freedom from pain, confinement, etc.). Attachment and letting go are forces and feelings that seem to move in opposite directions. The interaction between attachment and letting go is musically expressed in the first movement (mourning) and again in the third movement (transition and surrender).

The resistance to letting go is musically expressed as an interruption in a broken chord. This figure appears in various ways in measures 1 through 6 (and in later measures):



The third note in the broken chord (in the bass) is omitted here. This can be played as a 'refusal to go along.' The right hand compensates for this refusal by playing one or more notes at that moment. The figures where the broken chords are played in full, in contrast to the 'refusal,' evoke a subtle sense of 'going along.' This figure is introduced for the first time in measure 6 and appears across the entire measure for the first time in measure 11:



In measures 9 to 16, the right hand plays only one note per measure, precisely where the 'refusal' previously occurred. The first movement is concluded by a deceleration and the chord in measure 17.

Revival

The second movement is the revival. These are the memories that come to life from the depths in measure 18 and rise/become brighter in increasing tempo. The *soft ringing note or bell* in measure 20 can be either a piano note or a bell. It signals a kind of awakening. Highlights from life are expressed in a pattern of sixteenth notes in measures 25 to 27, a pattern that is repeated in a lower register and morendo in measures 29 and 30, reflecting transience and finality.

Transition and Resignation

The music in the third movement is a repetition of the first theme, with the notes being almost identical and challenging the performer to place different accents. Here, the expression moves towards complete resignation—although the attachment to life is still palpable until the penultimate measure. Resignation here refers not only to death but to everything that is inevitable: the forces of nature, the course of life, and the mysterious paradox of the end and infinity.

Pedals

The use of pedals is not notated. However, use the pedal richly and variedly. Let resonance and overtones fill the space.

Tempo

The initial tempo is around 46 BPM. The *rallentando* in measures 16 to 19 is slightly slowing down but not stalling: it even has a *crescendo* in measure 18. During the *morendos*, the tempo slows down significantly; as the tempo slows, the music also stills.

Overall, the tempo can gradually slow down at your discretion. In particular, there may be a difference between the first and third movements. The extra deceleration in the third movement lets you feel that previously connected elements slowly fragment into separate parts; the whole dissolves into nothing, a void.

Rubato

The second and third beats of each measure can be played freely and slightly delayed throughout the piece. This technically creates a 'late agogic accent' on these beats, where the timing subtly shifts—with the aim of delaying the sense of 'the end,' similar to the previously mentioned 'resistance.'

Different Versions

The original version was first released as a recording in 2024. A music video was made featuring red poppies. A shorter version of the music for a video with exclusively blue-colored images was named *Short Blue Version*. An even shorter version for a video with black-and-white images was named the *Condensed White Version*.

In the *Short Blue Version*, measures 41 to 49 of the original version were replaced by measure 40 in the shorter version. The final measures were also adjusted.

In the *Condensed White Version*, measures 29 and 30 of the original version were replaced by measure 29 in the new version: this measure has two beats of rest (instead of *morendo*) and then continues with the high C. As in the *Short Blue Version*, measures 41 to 49 of the original version were replaced by measure 40 in the shorter version.

Iebele Abel
Den Andel,
August 2024

REMARQUES ET INSTRUCTIONS

J'ai écrit *A Peaceful Passing Over* quelques mois après le décès de ma sœur en 2023. J'ai organisé de nombreux aspects de ses funérailles et j'ai eu des contacts intenses avec de nombreuses personnes. Un membre de la famille m'a dit peu de temps après les funérailles que ma sœur n'était pas encore complètement passée de l'autre côté et qu'elle guidait ma sœur dans la phase de transition de ce monde vers l'autre. J'ai trouvé cela difficile à entendre et je n'ai pas pu comprendre sa conviction ; cela m'a semblé quelque peu aliénant qu'elle ait vu ce rôle uniquement pour elle-même et non pour tous les autres proches. Pour ma part : je ne sais pas ce qui se passe après la mort, et à mon avis, personne ne peut le savoir. S'il y a effectivement une transition vers un autre monde, je voudrais que, lors de ce voyage, non pas une seule personne, mais tous mes amis et ma famille gardent un souvenir affectueux de moi.

C'est avec cette pensée que j'ai commencé à composer cette musique : une pièce accessible qui offre de l'espace à diverses personnes et émotions. Ce travail est la première pièce entièrement achevée de la série *Affirmations for Piano*, sur laquelle j'avais travaillé depuis 2022. La structure et les notes de ces pièces sont simples dans leur conception et offrent amplement d'espace pour se concentrer sur l'expression musicale. Les pièces soulignent que la musique n'a pas besoin d'être compliquée : dans une interprétation appropriée, même quelques notes peuvent exprimer des émotions subtiles.

Motifs

Les principaux motifs de cette pièce tournent autour de l'attachement et du lâcher-prise. Par attachement, j'entends l'amour et la dépendance à ce qui était ou est autour de nous. Le lâcher-prise, en revanche, je le vois comme le désir de nouvelles expériences et de libération (comme la liberté face à la douleur, à l'oppression, etc.). L'attachement et le lâcher-prise sont des forces et des sentiments qui semblent se déplacer dans des directions opposées. L'interaction entre l'attachement et le lâcher-prise s'exprime musicalement dans le premier mouvement (deuil) et à nouveau dans le troisième mouvement (transition et résignation).

La résistance au lâcher-prise est exprimée musicalement par une interruption dans un accord brisé. Cette figure apparaît de différentes mani-