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**Title**

Cityscape

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**Publication Date**

2020

ZACH GULABOFF DAVIS

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Cityscape

For Piano Solo

Z. Gulaboff Davis Music (ASCAP)  
2020

## Performance Notes:

1. All accidentals are active for the entire measure in which they are given.
2. Duration: **5+ minutes as desired.**
3. **Boxes** indicate that the player should repeat an enclosed gesture in their own time, not attempting to coordinate with any surrounding material.
4. **“Change when ready”** indicates that the performer should move to the next notated gesture when they are ready and in their own time; they are free to wait for as little or as long as they desire before doing so.
5. **“As written > Alter”** indicates that the performer should begin the boxed gesture as notated (but in a free manner, disregarding precise rhythm from the outset), then begin to alter it as desired, changing aspects including (but not limited to) register, ordering of pitches, pattern, and speed. Notes within the box may also be omitted.
6. **As written > Alter; Accel. gesture”** same as above but with a pronounced acceleration.
7. **“Enter when ready”** indicates that the performer should begin the gesture when they are ready and in their own time; they are free to wait for as little or as long as they desire before doing so.
8. **“Once only”** indicates that the performer should only play the given note(s) once, but in their own time and pacing as detailed above. A bracket below will which note(s) fall under this constraint.
9. **“Repeat \_+ times”** indicates that the performer should repeat both hands of a given measure in its entirety the specified number of times or more depending on the performer’s interpretative wishes.
10. **Measures are not actually measures, so do not interpret them as such.** The performer may remain on one “measure” for as long as they desire without regard to maintaining precise metric, beat, or tempo patterns.
11. Further, to the above the point, **notes in the RH and LH need not align precisely at any time.**

12. The performer should **make liberal use of the sustain pedal** throughout the work.
13. Overall, **the length that the performer should repeat any passage** before moving on to the next one (e.g., mm. 1) may be determined by the performer's individual interpretation.
14. **The main premise of the work is as follows:** Tools for improvisation are provided (boxes, repeats, performance indicators, tempi, note/beat alignments, etc.) that the performer should use to guide their interpretation of the work. These are only guideposts, however; the performer is at all times given the freedom to undertake any interpretative liberties they see fit.

### **Program Note:**

From its brooding opening, *Cityscape* traces a narrative of dark to light through its partially-improvised score. As the work unfolds, listen for gradual changes in color and register as the harmonies inch upwards, finally concluding in a space entirely contrasting all that came before. Harmonic changes and perpetual motion form the foundation of this musical journey.

### **About the Composer:**

Described as “beautiful, lyrical” and brimming with “unexpected harmonic shifts” (International Trumpet Guild), the music of **Zach Gulaboff Davis** centers on the core elements that define music: Emotion, drama, and beauty. The winner of the 2019 American Prize in Composition (Vocal Chamber Music division), Zach maintains an active schedule as a composer and collaborator across the globe. His works have been performed venues including Carnegie Hall, Columbia University, University of Pennsylvania, National Palace of Culture, Norway's Arctic Cathedral, the International Trumpet Guild's National Conference, NYU Steinhardt and Shanghai, and at schools of music and conservatories throughout the country. Zach holds a B.A. in piano performance and composition/theory, summa cum laude, from Linfield College, Oregon, and a M.M. in composition from Mannes College of Music in New York City. He recently completed his D.M.A. in composition and M.M. in music theory at the Peabody Conservatory of the Johns Hopkins University, studying under Pulitzer-Prizewinning composer Dr. Kevin Puts. In his spare time, Zach is active in American Kennel Club dog sports, where he travels the country as a licensed Dog Agility judge. Don't ask him about the (countless) similarities between composing and designing Agility courses unless you have hours to spare!

# Cityscape

For Piano Solo

ZACH GULABOFF DAVIS

♩ ≈ 40 **accel. poco a poco**

Piano

*pp cresc.* **f** *dim.* Change when ready

With pedal Enter when ready

As written > Alter

♩ ≈ 60 **rit. poco a poco**

4

Pno.

*p cresc.* **f** *dim.*

8va - - 1

Once only

As written > Alter

♩ ≈ 50 **accel. poco a poco**

7

Pno.

*p cresc.* Change when ready *mp cresc.* **f** *dim.*

8va - - 1

Once only

As written > Alter

♩ ≈ 60 **rit. poco a poco**

10

Pno.

Sim. (Change when ready) *p cresc.* *mf cresc.*

8va - - 1

Once only

As written > Alter

13

Pno.

(Sim.)

*f*

As written > Alter

*dim.*

As written > Alter

Once only

16

Pno.

*mp dim.*

*p cresc.*

As written > Alter

As written > Alter

Once only

As written > Alter

18 rit.

Pno.

(Sim.)

*f*

*dim.*

As written > Alter

Repeat 3+ times

Once only

20

Pno.

*mf cresc.*

As written > Alter

Repeat 4+ times

As written > Alter; Accel. gesture

21

Pno.

*f*

*cresc.*

As written > Alter

Repeat 5+ times

As written > Alter; Accel. gesture

22  $\approx 90$  rit. poco a poco

As written > Alter

Repeat 6+ times

Pno. *ff* cresc.

*8va* - - -

As written > Alter; Accel. gesture

23  $\approx 70$

*fff*

RH

LH

*8va* - - -

24

As written > Alter

*dim.*

*8va* - - -

*8va* - - - (E octave: First 2 times only)

Allow ped. to blur into next measure

Repeat 6+ times

25

rit. poco a poco

*ff* *dim.*

As written > Alter

Allow ped. to blur into next measure

Repeat 5+ times

*8va* - - -

26  $\approx 70$ ; 32nd = 16th

Repeat 4+ times

As written > Alter

*f* *dim.*

*mf*

*8va* - - -

As written > Alter

28

Pno.

Change when ready *dim.*

*mp*

As written > Alter **rit. poco a poco**

*dim.*

*p*

8<sup>va</sup> - - 1

15<sup>ma</sup> - 1

As written > Alter

32

Pno.

Sim. to end (As written > Alter)

Sim. (Change when ready) *cresc.*

*mf*

Sim. to end (As written > Alter)

*dim.*

*mp*

15<sup>ma</sup> - 1

15<sup>ma</sup> - 1

Sim. to end (Ad lib., freely)

Sim. to end (As written > Alter)

**rit. poco a poco** ≈ 60

36

Pno.

*dim.*

*p*

8<sup>va</sup> - 1

15<sup>ma</sup> - 1

**rit. poco a poco** ≈ 70

**rit. poco a poco** ≈ 60

40

Pno.

*cresc.*

*mp*

*dim.*

*p*

15<sup>ma</sup> - 1

8<sup>va</sup> - 1

**rit. poco a poco** ≈ 50

**rit. poco a poco** ≈ 40

44

Pno.

*dim.*

*pp*

*dim.*

*ppp*

8<sup>va</sup> - - - - 1

8<sup>va</sup> - - - - 1

**rit. poco a poco** ≈ 30