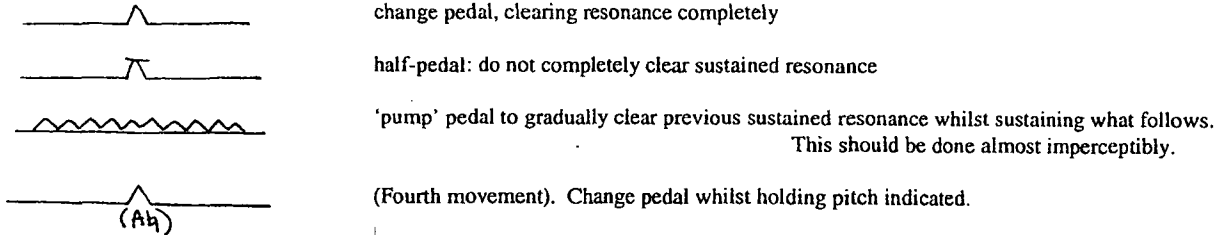


## Performance notes

### Tempo

Metronome markings provide a suggested tempo. This tempo may be varied to accommodate the performing acoustic: for instance, in a very dry acoustic the last movement would probably need to be quicker.

### Peddalling (sustain pedal)



Una corda pedal should *only* be used in the second movement, where it should be held down throughout the entire movement.



is used to indicate phrases that should be brought out.

### (i) Cold Light, 6 a.m.

It is very important to ensure that the pedal is *completely* cleared, where indicated, whilst holding down the note concerned (e.g. bar 2): the idea is to build up brief resonances which disappear as a subsequent note is struck; this note should be sufficiently loud to mask the disappearance of the sustained sound.

### (ii) Still, clear (for V.R.M.)

The movement consists of a series of overlapping melodic phrases, 'picked out' of the accompanying texture. The melody notes are indicated by tenuto markings and phrase marks. There should be two distinct layers: the long melodic lines, which should be quite pronounced, and the lilting 'accompaniment', which should be extremely quiet. Crescendo and diminuendo markings beside phrase marks apply *only* to the melody lines. The accompaniment remains *pp*, unless indicated otherwise.



Play with both hands, the melody note is louder than the accompanying note, which is generally *pp*.



Play with one hand (preferably). The dynamic marking applies to both notes.

From bar 5 the sustain pedal is used throughout, changing or half-peddalling where indicated. From this point, notes should be struck and left to ring, except when a note is tied.

### (iii) Frozen Edge

The unmeasured bars at the beginning of the piece (i.e. bar 4, 5) are to be freely interpreted, but should be long. The ad lib. repetitions of the *fff* low chord at bar 5 should be sufficient to become oppressive, disrupting the listener's sense of time. The unmeasured repetitions at the end of the piece should be similar, but less oppressive (i.e. fewer repetitions, and probably shorter).

It is important that the loud, crashing chords, which occur throughout the movement, should be heard as interruptions to a continuing melodic 'flow' provided by the repeated semiquavers. The loud chords should be played *a tempo* unless otherwise indicated. The semiquavers should be played with alternating hands.

Bars without time signatures (marked //) are ad lib, in a fast tempo (generally 'furioso')

### (iv) Long Causeway

The performer needs to strike a balance between a slow, at times almost static, tempo and a sense of forward movement provided by the melodic lines and harmonic progression. By the final section of the movement (*molto meno mosso*) the tempo should be so slow that the melodic lines are *almost* impossible to follow, leading the ear to focus on single notes.

The movement should, until its closing stages, sound quite strong, and very resonant. In this movement, the pedal changes are particularly important and will result in shifting 'clouds' of harmonic resonance, at times quite pronounced. Because of this, the audible dynamic level will, at times, be louder than the dynamic indications given to the performer.

Notes should be held as indicated by ties, which are simplified to avoid (even more) confusion.

Only one note is ever sounded at a time, and a note is struck on every quaver of the piece. At points where the the score may be unclear, the intended pitch is given in square brackets, e.g. bar 10 (penultimate quaver is C#)

for Stephen Gutman

# Transparent Things

## I Cold Light, 6 a.m.

Tense, ringing  $q = 96$  (in strict time)

Katharine Norman

Piano

Measures 1-6: Treble clef, 12/4, 4/4, 5/4, 4/4, 4/4, 4/4. Dynamics: *poco sf*, *mp*, *mf*, *f*, *mf*, *f*  $\leftarrow$  *sf*. Pedal: *ped.* *mp*. Markings:  $8^{\text{---}}$ ,  $10^{\text{---}}$ ,  $10^{\text{---}}$ . A blue watermark 'Preview File Only' is visible across the score.

7 (no rit.)

Measures 7-12: Treble clef, 10/4, 4/4, 4/4, 3/4+1/8, 12/4, 4/4. Dynamics: *f*, *mf*, *mf*, *sf*, *mf*. Pedal: *ped.* *mf*. Markings:  $10^{\text{---}}$ ,  $10^{\text{---}}$ ,  $12^{\text{---}}$ ,  $10^{\text{---}}$ . A blue watermark 'Preview File Only' is visible across the score.

13 *poco rit.* *A tempo*

Measures 13-18: Treble clef, 5/4, 4/4, 4/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *sf*, *f*, *p*, *mf*, *sf*, *mf*  $\rightarrow$  *p*. Pedal: *ped.* *p*, *mf*, *p*. Markings: *trem.*,  $13^{\text{---}}$ ,  $13^{\text{---}}$ ,  $13^{\text{---}}$ ,  $13^{\text{---}}$ ,  $13^{\text{---}}$ ,  $13^{\text{---}}$ . A blue watermark 'Preview File Only' is visible across the score.

\* Change pedal whilst holding note, sim. throughout

20 (A tempo) mp sf

6

(fast)

mp p

8

mp sf mp 3

f mf mp sf

26

poco rit. - - - poco meno mosso

sff p

mp

mf mp

31

pp mp

pp mp mf f

p f

mp mf p

(keep Ped. down)

\* If performed as a single movement, hold *a niente*, then release Ped. If performed as part of the set, hold until dynamic level reaches *p*, then into second movement without releasing Ped.

## II Still, Clear (for V.R.M.)

**Tentative**  $e = c.80$

**poco più mosso** **rit.** **Lilting, fragile** **più mosso**  $e = 88$

*una corda* throughout

*Ped.*

*poco f*

**A tempo**

**poco rubato**

\* See performance notes for this movement

21

pp mf mp p *mp poco marc.* f

This system contains measures 21 through 25. The music is written for piano with treble and bass staves. It features a complex melodic line in the right hand with many slurs and dynamic markings. The left hand provides harmonic support with chords and moving lines. Dynamics range from pianissimo (pp) to forte (f). A tempo marking of *mp poco marc.* is present.

26

mf *sub. f* mp pp mp pp mp pp *f sub.* *poco f* p mp

This system contains measures 26 through 31. The music continues with intricate phrasing and dynamic contrasts. A *sub. f* (subito forte) marking is used in measure 27. The piece concludes this system with a *poco f* marking in measure 31.

32

pp mp pp pp *sf* *dim.* p *cresc.* pp *poco rit.* mf mp

This system contains measures 32 through 36. It begins with a *pp* dynamic and includes a *sf* (sforzando) marking in measure 33. A *dim.* (diminuendo) marking spans measures 34 and 35. The system ends with a *poco rit.* (ritardando) marking in measure 36.

38 **A tempo**  
mp sf pp mp sf mp pp pp mp

44 pp sf pp mp p L.H. mp f pp sub. mp mf p p

*poco f*

**rit.** **A tempo**

49 mp sf p mp sf p **rit.** **Poco deliberato** mp p mf mp f mp mp sim.

p < mf L.H.

54

*mp* *p* *mp* *mf marc.* *mf sf sub.* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *p* *mp* *pp* *pp* *mp* *mp* *mp* *mp* \*

*rit.*

Preview File Only

\* If performed as a single movement, hold *a niente*, then release Ped. If performed as part of the set, proceed to next movement without releasing Ped.

### III Frozen Edge

Urgent, intense (Tempo 1)  $q = c.126$

8

*sff*

tre corde

*sfff* (·)  $\text{mf}$

*sfff*  $\text{f}$

allarg. - oppressive

\* × 6 - 9 ad lib.

6 A tempo

(loco)

*sff*

*sfff*

*sff*

*pp*

*sim.*

Ped.

\* See performance notes for this movement



9

Musical score for measures 9-11. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 9 has a time signature of 5/4 + 6/16. Measure 10 has a time signature of 7/4. Measure 11 has a time signature of 6/4. The lower Bass staff starts with a 6/8 time signature. Dynamics include sf, ff, sff, p, f, and sf. There are accents and slurs throughout. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

12

**ad lib., furioso**

Musical score for measures 12-15. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 12 has a time signature of 5/4. Measure 13 has a time signature of 5/4. Measure 14 has a time signature of 5/4. Measure 15 has a time signature of 5/4. Dynamics include sff, sf, fff, mp, sf, p, and sff. There are accents, slurs, and triplets. Pedal markings 'Ped.' are present at the bottom of the lower Bass staff. A large blue watermark 'Preview File Only' is overlaid diagonally across the page.

15 **A tempo**

*sim.* **R.H.** **L.H.** **mp** **f** **sub. sff**

8

19 **ad lib., sim.**

*sim.* **tr** **mf** **poco rit.**

secco, senza Ped.

25 **accel.** **A tempo 1**

**sub. ff** **sub. p** **sff** **pp** **f** **pp** **f** **ff** **mp** **f** **mp** **ff**

Ped.