

THOMAS ADÈS

---

*Traced Overhead*

*for solo piano*

Op.15

(1995-96)

FABER *ff* MUSIC

© 1997 by Faber Music Ltd  
First published in 1997 by Faber Music Ltd  
Amended impression January 2000  
3 Queen Square London WC1N 3AU  
Music processed by Christopher Hinkins  
Cover design by S & M Tucker  
Cover drawing *The Rape of Ganymede* after Michelangelo  
Printed in England by Halstan & Co Ltd  
All rights reserved

ISBN 0-571-51700-5

Permission to perform this work in public must be obtained from the Society duly controlling performing rights unless there is a current licence for public performance from the Society in force in relation to the premises at which the performance is to take place.

Such permission must be obtained in the UK and Eire from  
Performing Right Society Ltd, 29-33 Berners Street,  
London W1P 4AA

*Traced Overhead* was commissioned by Imogen Cooper and the Cheltenham International Festival with partial funding from the Arts Council of England

The first performance of *Traced Overhead* was given by Imogen Cooper at the Pittville Pump Room, as part of the Cheltenham International Festival of Music on 20 July 1996

Duration: 12 minutes

A recording of the work performed by the composer is included on a disc in the EMI Début series: 'Life Story' CDZ 5 69699 2

*Time signatures (second movement):*

The lower number of the time signature denotes the number of equal divisions of the semibreve. For example:

page 7 bar 4  $\frac{5}{12}$  = 5 triplet quavers in the prevailing tempo

page 10 bar 2  $\frac{9}{14}$  = 9 septuplet quavers

All *tre corde* & *una corda* markings are *ad lib.*

To buy Faber Music publications or to find out about the full range of titles available please contact your local retailer or Faber Music sales enquiries:

Tel: +44 (0)1279 82 89 82  
Fax: +44 (0)1279 82 89 83  
Email: [sales@fabermusic.com](mailto:sales@fabermusic.com)  
Website: [www.fabermusic.com](http://www.fabermusic.com)

- I Sursum
- II Aetheria
- III Chori

The first movement takes its title from the Latin adverb for 'upward', which also functions as an imperative (as in 'sursum corda', commonly translated as 'lift up your hearts').

The ascent is continued through the second movement, a record of 'things of the middle air'; and up through layer upon layer of the third.

Preview File Only

# Traced Overhead

THOMAS ADÈS  
Op.15

## I Sursum

Velocissimo quasi senza peso

♩ = 60-63

15:12

*pppp* *mp* *pp sub.* *al fine* *poco espress.* *p*

Ped. *legatiss. sempre, quasi sempre Ped.*

This system contains the first two staves of the piano score. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a *pppp* dynamic and a tempo of *Velocissimo quasi senza peso*. A time signature change from 2/4 to 4/4 occurs at the 15:12 mark. The piece concludes with *al fine* and a *p* dynamic. A pedal line is shown below the staves, marked *legatiss. sempre, quasi sempre Ped.*

*ppp secco* *quasi sempre*

(Ped.)

This system contains the third and fourth staves of the piano score. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns, including triplets and quintuplets. The dynamic is marked *ppp secco*. A pedal line is shown below the staves, marked *(Ped.)* and *quasi sempre*.

# II Aetheria

Giusto e chiarissimo

♩ = 148

*f secco*

*loco*

*poco rit.*

*quasi a tempo, poco meno*

*quasi poco a poco lontanissimo*

*ppp senza Ped.*

*pp cantabile*

*Ped.*

*(quasi sub.)*

*a tempo*

*f*

*ppp*

*mf*

*pp poco dolce, non cantabile senza Ped.*

*(sempre pp)*

*ppp*

*pp cantabile*

*ppp come sopra*

*pp come sopra*

*(pp)*

*(8)*

*loco*

*f*

*pp*

*(pp sempre)*

*p poco cantabile*

*mp*

*Ped.*

*f*

*ppp*

*mf più legg.*

*loco*

*pp*

*p*

*pp meno cantabile*

♩ = 56      (♩ = 112) **molto rit.**      (♩ = 76)      (♩ = 62) **al.**

*pppp*      *ppp* *pochiss. espr.*      *pppp*

*pp non cantab.*      *ppp*      *pppp*

*mp* *immenso, cantab. espr.*      *p*

(Ped.)      *attacca*

III Chori

♩ = 30

*(pppp)*

*(grupetti sempre pppp)*  
*a due mani*

*mp cantab., lontanissimo, legatiss. sempre*

*pppp ma chiaro, sonore*

(Ped.)  $\frac{1}{2}$  *poco sf* → Ped. sempre

(battuto doppio)

*mp*      *p*      *pp*      *ppp*      *p*      *pp*

*mp*      *rinf.*      *mp*

*ppp rapidiss., quasi non arpegg.*

Ped. sempre →

*pp cantab.; poch. più lontano*

*pp* *p poch. più dolce*

Ped. sempre →

*ppp sim.*

**Poch. più largamente** (♩ = 29-30)

*mf* *dim.* *al niente* *mf cantab. poss.*

*m.s. m.d. m.d. m.s. sim. possibile*

*mf* *mp* *ppp* *p*

Ped. sempre →

(8)

*(pppp)* *mf* *mp* *pp* (*p*) *(mp)*

*(mf)*

*pp* *p*

Ped. sempre →  $\frac{1}{2}$

(8)

(*poco mf*) (*p*) *mf* *mp*

*mp* (*meno f*)

*PPP* *PP*

Ped. sempre →  $\frac{1}{2}$