5 portraits
for solo piano

simon vincent

visionofsound edition 0012

1 Creation

2 Presence

3 Movement

4 Monologue

5 Absence

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Performance Notes

The general tempo for the 5 movements is ♩= **60**. The few changes in tempo are marked where they occur.

The layout of the score as well as both the notation of note values and rests differs from movement to movement and is deliberate.
For example where two crotchet rests occur, the rests should be "felt" as two crotchets rather than a minim.

Each movement is to follow on from the previous one, observing the pause durations given at the end of each movement.
Where possible no extra time (other than that indicated by the pause) should be taken to turn pages between the end of one movement and the beginning of the next.

Movement 1 is notated without barlines, and is to be felt and played as a series of crotchet pulses non-phrased note patterns/events (except where phrasing is notated).

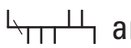
Movement 2 is a phrase-based movement notated with barlines. Rest values are to be "felt" and played as *spaces* within the movement.

Movement 3 is a gesture- and texture-based movement, notated with barlines.

Movement 4 contains both "free" notation and barlines, which serve to aid the performance of the gesture- and phrase-based nature of the material respectively.
Where no barlines occur (for example, between the **8/8** and **3/4** sections), the performer plays from one gesture to the next, guided by phrase markings.

Movement 5 is as *Movement 2* (see above).

◇ signifies that the note is to be depressed silently, and held using the middle pedal (**3P**____) until the end of the movement.

Notes written  are independent of tempo and tempo changes, and are to be played as fast as possible.

Notes written denote clusters, played with the forearm. Black or white notes are indicated in the score.

Simon Vincent, Norwich June 1992 (revised London May 2006).

5 portraits was commissioned by Edward Bhesania, and was premiered on 26th June 1992 at the Assembly House, Norwich, England.

Dedicated to Edward Bhesania

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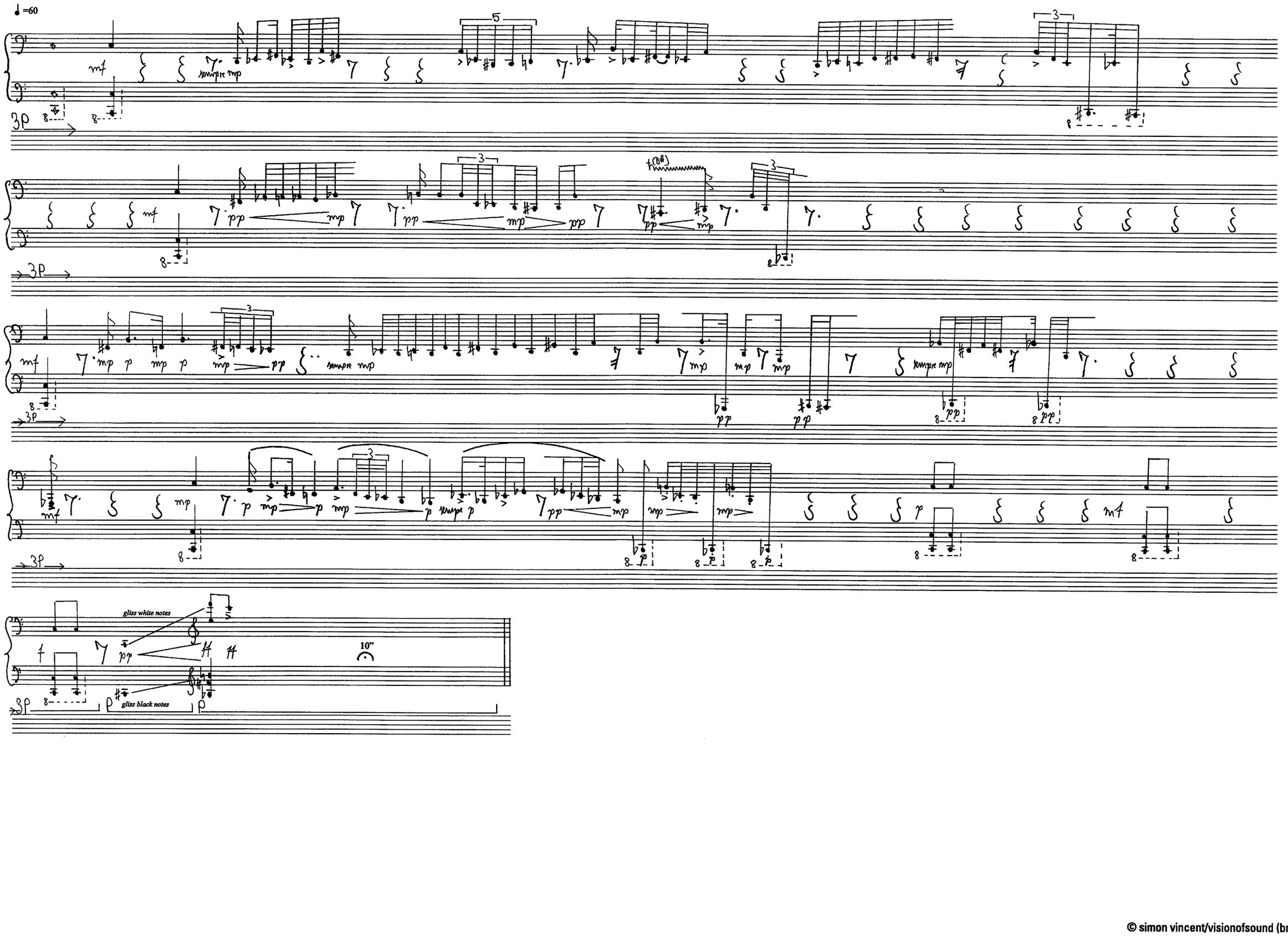
1 Creation



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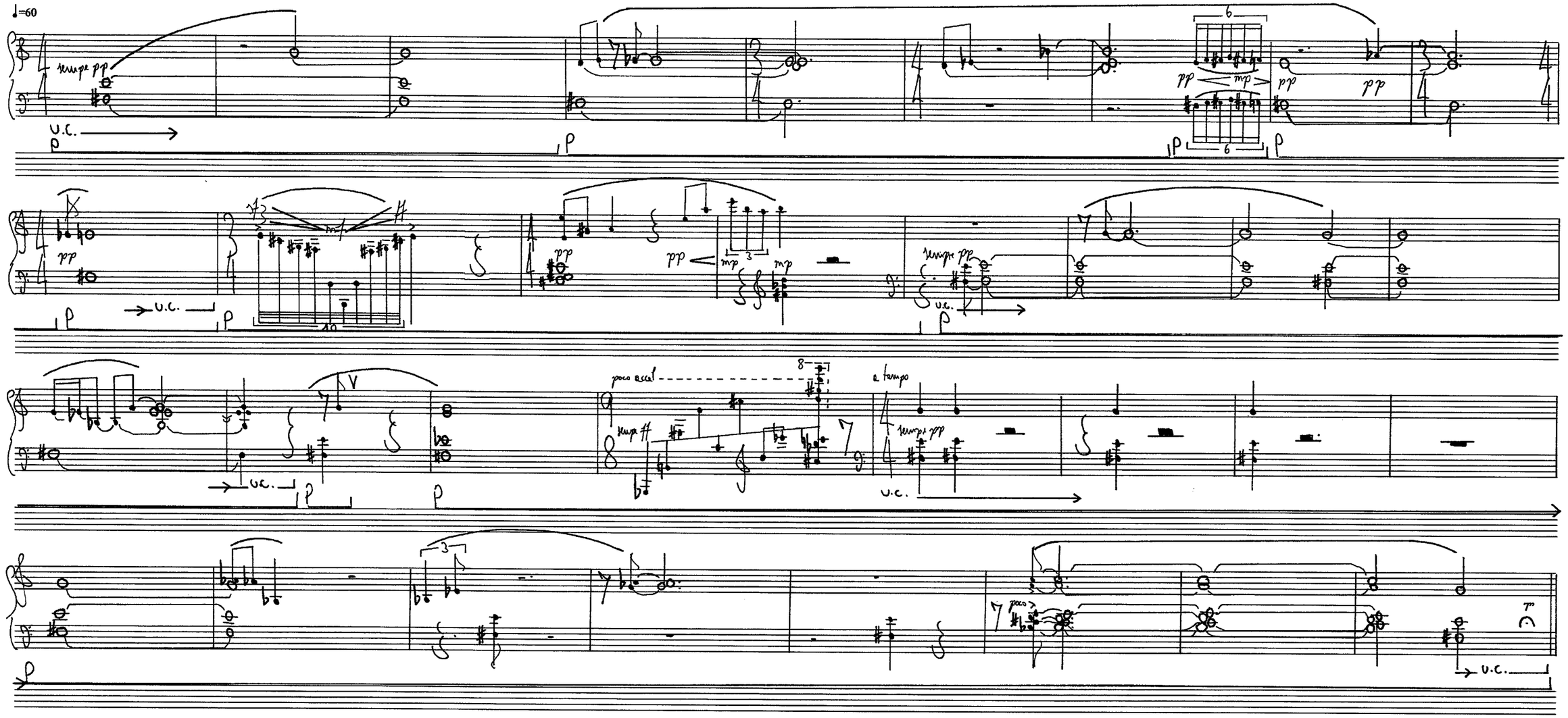
2 Presence



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3 Movement

♩ = 120

sempre mf

alter trills gradually to become roll between 2 notes (L.H. and R.H.)

molto rit. ♩= 60

white notes

black notes

sempre pp

Poco

sempre mp

sempre f

♩=60 gradual accelerando and crescendo to reach "fff" and ♩= 120

♩= 120

♩= 60

Poco Rit

sempre pp

sempre ff

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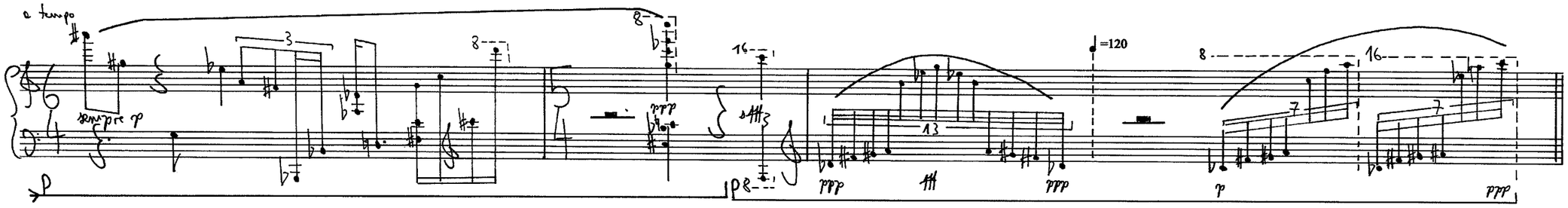

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4 Monologue

8"

sempre poco rubato

keep pedal depressed into next movement

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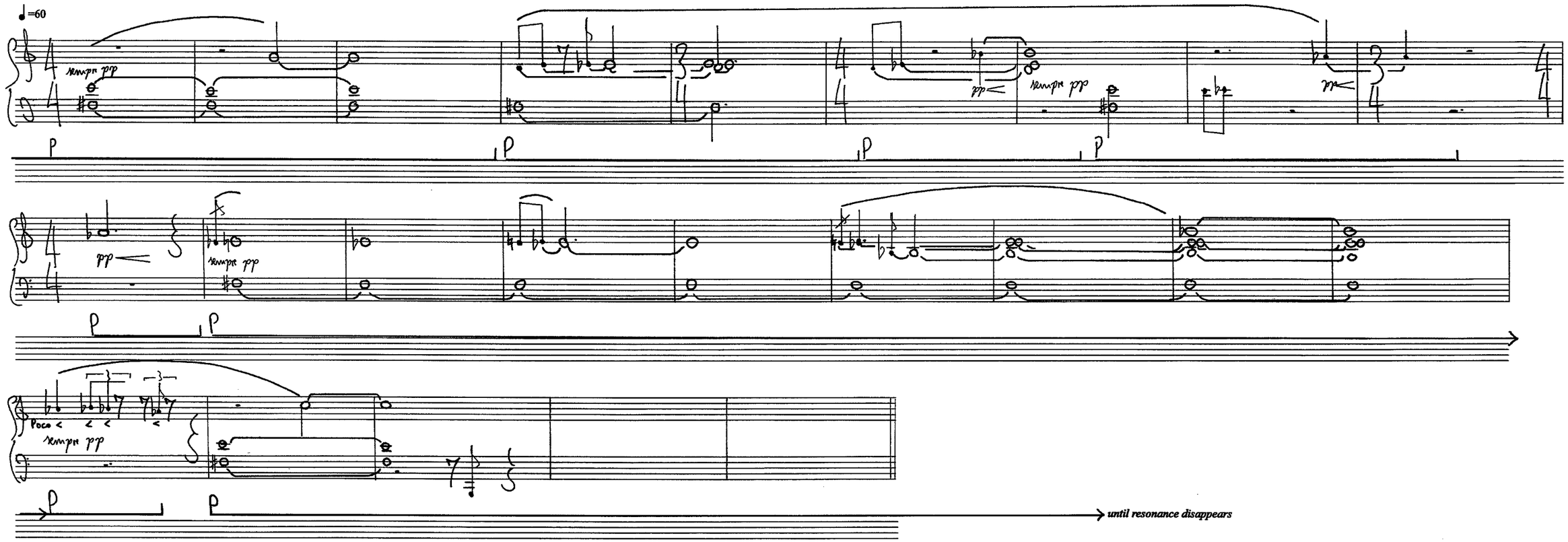
5 Absence



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