

UCLA
Contemporary Music Score Collection

Title

Pictures of Inhibition

Permalink

<https://escholarship.org/uc/item/1tq515hb>

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Krista Connelly



Pictures of Inhibition



For solo piano



2019

Duration: c. 17'

Performance Notes

Pictures of Inhibition is based on nine images by the South Korean artist Kwangho Shin. To obtain permission to use these images in performance (strongly encouraged when possible), contact Unix Gallery, New York, NY at info@unixgallery.com. When permission has been granted, send a new email to me at modalcoastpublishing@gmail.com with Unix cc'd in order to obtain the slideshow I have for easy use in performance.

The following webpage shows examples of the art, but as of writing this note, not the specific images chosen for this piece:

<http://www.unixgallery.com/artists/kwangho-shin?view=slider>

For your reference, below are the specific images as marked in the score with the gallery's/artist's titling to the right:

Image 1: [I6ny52] untitled oil on canvas 193.9 x 144 cm 2016

Image 2: [I6ny36] untitled oil on canvas 116.8 x 91 cm 2016

Image 3: [I6ny22] untitled oil on canvas 116.8 x 91 cm 2016

Image 4: [I6ny17] untitled oil on canvas 193.9 x 144 cm 2016

Image 5: [I6ny31] untitled oil on canvas 116.8 x 91 cm 2016

Image 6: [I30] untitled oil on canvas 162.2 x 112.1 cm 2013

Image 7: [I35] untitled oil on canvas 53.0 x 40.9 cm 2013

Image 8: [I6ny34] untitled oil on canvas 116.8 x 91 cm 2016

Image 9: [I33]untitled oil on canvas 53.2 x 45.6 cm 2013

When printing programs, it is not necessary to list the prelude and images as movements. The program notes indicate the format to the audience. While it is possible to play sections of this piece, it is truly meant to be a single work complete in all images.

Instances where a chord has an 8va marking mean the entire chord is played up an octave. Accidentals carry through the measure.

Program Note

The inspiration for *Pictures of Inhibition* derives from a series of portraits by the South Korean artist Kwangho Shin, whose style in this series of oil paintings obscures facial characteristics with swathes of color. The resulting images are intriguing views into the emotional landscape of an individual. To me, this series reveals what is often hidden behind a mask depending on context, surroundings, and social rules. The work begins with a prelude that embodies the feeling of putting on that mask, after which follow nine images. Some pause for reflection after concluding while others flow more or less into one another.

*If using images, please also include the following statement in the program notes:

Art by Kwangho Shin used by permission of Unix Gallery, New York, NY.

Krista Connelly, 2019

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(Score should be open-facing to accommodate page turns)

Pictures of Inhibition

Krista Connelly
2018-19

Prelude

♩ = 52, with quiet weight

p, but with natural dynamic phrasing

Red. connected, but without pitch bleeding except where marked

as before (*sim.*)

rit. a tempo

with hesitation

8va

irrevocably

sim. *sim.*

sim.

24 *8va* *(out of time)* *8va*

slight stretch *8va*

Image 1

♩ = 92, mostly impervious; jaunty

f

3 *mf* *f*

5 *mp*

Musical score for measures 8-10. The piece begins in 2/4 time, changes to 3/8 for measure 9, and returns to 2/4 for measure 10. The right hand features a melodic line with a forte (*f*) dynamic. The left hand provides harmonic support with chords and moving lines.

Musical score for measures 11-13. The time signature changes to 2/4. The right hand has a melodic line with dynamics *mp*, *sub. mp*, and *mf*. The left hand includes a triplet of eighth notes in measure 12.

Musical score for measures 14-16. The right hand features an 8va line and a melodic line with dynamics *mp* and *f*. The left hand includes a triplet of eighth notes in measure 15 and a sixteenth-note triplet in measure 16. The tempo is marked *a tempo*.

Musical score for measures 17-20. The right hand has a melodic line with dynamics *mf* and *p*. The left hand includes a triplet of eighth notes in measure 17 and an 8vb line in measure 19. The tempo is marked *a tempo*.

Musical score for measures 21-24. The right hand has a melodic line with dynamics *pp*, *mp*, *p*, and *pp*. The left hand includes a triplet of eighth notes in measure 21 and a *mp* dynamic in measure 23. The instruction "hold until F is fading" is present in measure 24.

Image 2

Freely, not rushed; discovering

8va both

p generally, but performer may dynamically emphasize certain notes as desired

sustained; allow some pitch blending

26 ♩ = c. 50

p

Image 3

♩ = c. 84

33

mp

with pedal (from before)

40

mf

46

mp

(l.h.)

2

2

6
52

2

58

2

mf

64

mp (l.h.)

p

70

mp

♩. = c. 70 (slower)

75

f

8va

78 *ff* *pulling back* $\text{♩} = 60$ *mf*

80 *f*

84 *pulling back* $\text{♩} = \text{c. } 84 \text{ (as before)}$ *mp*

89

94

repeat al niente

99

Image 4

♩ = 120

♩ = 132, simmering

103

105

107

109

111

113

115

$\text{♩} = 100$

sub. mp

8va

118

sim.

121

$\text{♩} = 120$

a spike of anger

ff

8va pulling back

mf

p

8vb

sost. ped.

sus. ped.

124 *pulling back further* ♩ = 92

mf *p*

127 ♩ = 132 *molto rit.*

f *p*

(out of time) *suddenly; quick*

131

mp

Image 5

♩ = 60 *Adrift*

132

p *ppp*

*slowly lift pedal
(allow buzz)*

136

138 (In time) ♩ = 60

143

149

mf *f* *mp*

sva

153

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

sva *slowly*

157

mf *n*

rit.

Image 6

162

$\text{♩} = 60, \text{ ruminating}$

mp *mf*

166

sub.p *mp*

sva

169 *8^{va}*

f *mf*

8^{va}

3

172 *slight accel.*

slight accel.

p *f* *p*

3

V.S.

a tempo

accel.

176

longingly

sim.

8va

Image 7

(♩ = 72)

stretch time, momentous

♩ = 80, raw

179

ff

8va

181

f

mf

184

f

mp

mf

sim.

187

f

mp

f

sim.

189

sub. *p* *mp*

191

fff *mp* 3 6

8vb

Image 8

♩ = c. 100, saturated, wandering

193

p *mf* *8va*

8vb

198

mp *mf*

202

mp 3 3

16

8va-----

206

Musical score for measures 206-208. The piece is in 4/4 time, changing to 2/4 and then 3/4. It features a piano part with dynamic markings *mp*, *f*, and *p*. The right hand includes an 8va marking and contains a 5-measure phrase and a 3-measure phrase. The left hand has a 3-measure phrase. The tempo is marked *mp*.

pulling back

209

Musical score for measures 209-211. The piece is in 4/4 time, changing to 2/4 and then 3/4. It features a piano part with dynamic markings *f* and *mp*. The right hand includes a *pulling back* marking and a *rapidly* marking. The left hand has a 6-measure phrase. The tempo is marked *mp*.

♩ = 100

212

Musical score for measures 212-216. The piece is in 4/4 time, changing to 2/4 and then 3/4. It features a piano part with a dynamic marking *p*. The right hand includes a tempo marking of ♩ = 100. The left hand has a 6-measure phrase. The tempo is marked *p*.

217

Musical score for measures 217-221. The piece is in 4/4 time, changing to 2/4 and then 3/4. It features a piano part with a dynamic marking *cresc.*. The right hand includes a *cresc.* marking. The left hand has a 6-measure phrase. The tempo is marked *cresc.*.

pulling back

222

Musical score for measures 222-226. The piece is in 4/4 time, changing to 2/4 and then 3/4. It features a piano part with dynamic markings *f* and *mp*. The right hand includes a *pulling back* marking and a 3-measure phrase. The left hand has a 3-measure phrase. The tempo is marked *mp*.

Image 9

Erratic

♩ = c. 120

225 *8va* // // // // // *fff* *f* *mf*

with pedal as needed; some harmonic bleeding ok

227

(approx. rhythm; free)

230 *ff* *f* *8va*

pulling back
(no longer free rhythm)

233 *mp* *p* *mf* *sub. p*

♩ = 52, with great sorrow

236

mp

241

♩ = 72

8va

245

slight accel.

sim.

♩ = 80, manic

248

fff

f

251

Musical score for measures 251-252. The treble clef staff contains a complex melodic line with many beamed eighth and sixteenth notes, some with accents (>) and slurs. The bass clef staff features a bass line with a triplet of eighth notes in measure 251 and a dotted quarter note in measure 252. The key signature has two sharps (F# and C#).

253

Musical score for measures 253-255. The treble clef staff continues the melodic line with slurs and accents. A triplet of eighth notes is marked in measure 253. The bass clef staff has a bass line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present in measure 255. The key signature has one sharp (F#).

(out of time)

256

Musical score for measures 256-257. The treble clef staff begins with a dynamic marking of *p* (piano) and contains a melodic line with slurs and accents. The bass clef staff has a bass line with slurs and accents. The key signature has one sharp (F#).