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Light Through Golden Frames

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LIGHT THROUGH GOLDEN FRAMES

FOR PIANO AND RECORDED PIANO

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DURATION: 8 MINUTES

'Light Through Golden Frames' is a piece based on the accumulative experience of walking through an art gallery, specifically the Picture Gallery at Royal Holloway. It aims to reflect the way in which - when viewing a collection of artworks - we relate each new work to all we have seen previously. Much like when learning new information, where the human brain aims to make connections between newly learned facts to existing related information we already know.

The piece is based on four paintings in the Picture Gallery at Royal Holloway: 'The Opium Stall' by W. J. Muller, 'The Two Princes' by J. E. Millais, 'Carthillon Cliffs' by J. Brett, and 'Abbeville' by Jules Noel. Coupled with the original frames that have hung in Royal Holloway's Picture Gallery since its opening, the four chosen paintings influence the title of the piece. The four paintings use light (and conversely: darkness) in very different ways, which shapes the four different sections of the piece.

The recorded element of the piece is the representation of memory; after each section is finished, the pre-recorded music will continue the material of all previous sections. The recorded element is not a full texture, and the material is played sparsely, so that the main focus of the musical will always be the live Piano.

Performance notes:

Page Layout -

on each page the layout is as follows from top to bottom: one stave of music representing 'light' [1] with timecodes above and dynamics below, pedalling notation, two staves of music representing 'darkness' [2] + [3], each 'darkness' stave has its own set of timecodes, the dynamics above the upper 'darkness' stave applies to both lower staves.

Cellular Notation -

the entire piece uses cellular notation and uses time codes to show when to begin and end each cell. Barlines and arrows are used to represent the type of repetition to be used (if any). Each cell is preceded by a clef and is followed by a barline. If the cell is followed immediately by a double barline, then the cell should only be played once. If the cell is followed by a regular barline it should be repeated intemittantly either until the next cell shown on that stave is shown, or until a double bar is shown. If the cell is followed by a repeat barline (and also preceded by a repeat barline after the clef) then the cell should be constantly repeated either until the next cell shown on that stave is shown, or until a double bar is shown. (Arrows are used in the score to help make the finishing points of both types of repetitions clearer)

Time codes -

time codes can be found over the beginning of each cell, and the finishing points of cells where needed; and at certain points dynamic markings are given time codes, when dynamics are not tied to begginings of cells. The time codes should be followed at all times but need not be exact apart from the beginning of each section (i.e. at 2:00, 4:00 and 6:00), as synchronisation with specific material in the recording is not needed. The performer should feel free to start cells or dynamic changes slightly earlier or later than written if they feel it is necessary.

Tempo -

No specific tempo is notated throughout the piece, the notiations used should give a rough relative guide as to the speed of each cell, and should be judged primarily by resonance and acoustic (this will inevitably mean that passages in higher registers notated with the same rhythmic values will be played faster). As a general rule: cells of crotchets should be as slow as possible without losing the sense that they are part of the same gesture; cells of quavers (including the cells in stave [1] at 6:30-end) should be the more melodic cells, and more rhythmically acuarate within themselves than slower/faster cells; and cells of semi-quavers should be at a speed where each note can be heard indipendently, without dissapearing into the cloud of sound.

Recording playback and use of stopwatch -

to assist with following timecodes, the performer should have a stopwatch close at hand during the performance, the recording begins at the second section and should therefore be started by an assistant when their stopwatch (synchronised with the performer's stopwatch) reaches 2:00.

Pedalling notation -

pedals are numbered left to right 1-3, and 'sempre' indicates to hold the pedal down throughout the section.

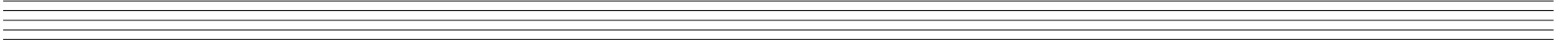
Extended techniques -

notes notated with a + above or below the notehead should be muted by pressing down on the played sting close to the end (e.g. stave [2] at 0:00).

notes notated with a \wedge above or below the notehead should be plucked with a guitarist metal fingerpick (e.g. stave [1] at 2:00).

notes notated with a o above or below the notehead should be played as harmonics on the first partial by pressing on the played sting halfway along the length of the string, the strings should be marked with tape at this point (e.g. stave [1] at 6:30).

noted notated with a z on the stem should be scraped by a guitarist metal fingerpick, the motion should start slow and grow faster through the gesture, moving away from the keyboard (e.g. stave [2] at 6:20).



for Zubin Kanga

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THE OPIUM STALL - W. J. MULLER

0:25 *15^{ma}* *f* || 0:45 *15^{ma}* *f* || 1:20 *15^{ma}* *f* || 1:40 *8^{va}* *f* || 1:55 *f*

0:00
P3 sempre

1:55
Gradually depress P2
→

0:25 *f* *p* 0:50 *p* *mf* *p*

0:00 *8^{vb}* 1:20 *8^{vb}* 1:35 *8^{vb}*

0:50 *15^{mb}* 1:45

THE TWO PRINCES - J. E. MILLAIS

2:00 3:25 3:45 3:55 →

mp < *mf* > *p* *pp* < *p* > *pp* *mp* < *pp sub.* *p* ————— *mf*
 accel.

2:00
P2+3 sempre

3:55
Gradually lift P2
→

p ————— *mf* ————— *p* ————— *mf* ————— *f*

→ 2:10 2:15 3:10 3:30 →

8^{vb} + *8^{vb}* ++ *8^{vb}* *# *8^{vb}* *#

2:50 3:30

8^{vb} ++

CARTHILLON CLIFFS - J. BRETT

4:00 → 4:40 5:20 →

mf ————— *ff* ————— *mf* ————— *f*

15^{ma} -----|

4:00
P3 sempre

pp ————— *mf* *mf* ————— *f*

5:45

4:30 → 5:30

ABBEVILLE - JULES NOEL

6:00 6:30 6:50 7:35 7:50

pp sub. *p* *p* *p* *p*

6:00

P3 sempre

pp

mp

6:20

7:50

6:05

7:10

7:50