

# René 's Empire of Light

*for Piano Solo*

Piers Tattersall

Notes:

*poco Ped. ad. lib.* = Use a small amount of pedal to create a good sound and, where required, effective legato. At the performer's discretion.

*Ped. l.v.* = Dampers fully raised until directed otherwise. This direction is sometimes also presented in parenthesis to avoid ambiguity. This direction is used even when the notes employed do not have dampers. This is in order to create sympathetic resonance and a soft 'halo of white noise' around the notes.

*secco* = In the context of the pedal (below the lower stave) this indicates that, at this point, no strings should be vibrating, save those explicitly written.

*Ped. poco secco* = The dampers should be partially lowered/raised to either eliminate excess resonance or allow a small amount of additional resonance.

Duration: c. 9 minutes

# René 's Empire of Light

♩ = c. 84 'Still' 'Bright'

Piers Tattersall

*poco rit.* *a tempo* *poco rit.*

*sf* *pp* *sf* *mp dim*

*sf* *sf*

*Ped. l.v.*

*non rit.* *sempre Ped. l.v.*

*sf* *pp* *sf* *pp*

*sf*

*Ped. l.v.*

11 *secco*

♩ = c. 66 *molto rubato* *tempo giusto*

*p molto espressivo* *poco dim* *mp dim*

*poco Ped. ad. lib.*

16 *a tempo* (L.H.)

*pp* *mp* *poco cresc*

*Ped. l.v.*

20

*più f* *p* *p*

*Ped. l.v.*

Subito ♩ = c. 108 Clear and Bright

4

24 *8va* Subdued

*mf* *fp* *p*

*Ped. l.v.*

Very animated

28 *8va*

*ff*

*Ped. l.v.*

meno mosso ♩ = c. 96

rit.

tempo primo ♩ = c. 88  
molto rubato

30

*fff* *poco dim, molto espress* *f* *dim* *mf* *p*

*poco Ped. ad. lib.*

34

*pp* *morendo* *sempre pp*

*Ped. l.v.* *secco poco Ped. ad. lib.*

♩ = c. 108 Staccato, nervoso  
una corda

38

*fppp* *poss* *pp* *fp*

*molto secco*

40

legato

*poco fp pp poss fp f*

42

tre corde

*pp poco f poco cresc*

44

rall.

Meno mosso  
♩ = c. 88

*più f ppp*

Ped. secco poco Ped. ad. lib.

48

'Still' 'Bright'

Ped. l.v.

53

*pp morendo*

Ped. l.v. secco

6

poco rall

57

*pp*

*Ped. l.v.*

*Ped. poco secco*

♩ = c. 108 Molto staccato

Molto rit.  
legato

61

*f sub*

*p sub*

*p sub*

*Ped. l.v.*

*una corda*

*secco*

*molto secco*

♩ = c. 84 'Still' 'Bright'  
tre corde

64

*pp*

*pp sempre*

*pp*

*(Ped. l.v.)*

*secco*

67

*poco*

*poco*

*poco*

*poco*

*(Ped. l.v.)*

♩ = c. 116 Lirico, legato possibile

(tre corde)

marc il tema\*

72

*fp pp 5*

*fp 5*

*fp 6*

*p 3*

*p*

*mp*

*Ped.*

*secco*

rit. . . . . meno mosso (♩ = c. 96)

74 *poco cresc* *fp sub. pp* *8va* *poco*

♩ = c. 108 *Lirico, legato possibile*

76 (8) *fp* *mp* *poco* *poco Ped. ad. lib.*

78 *p* *f* *p* *una corda*

*poco rall.* *poco allargando*

80 *f* *espress* *tre corda*

*subito a tempo*

82 *mf* *fp* *mf* *as fast as possible* *Ped.* *secco poco Ped. ad. lib.*

\* emphasis should be placed on creating melodic continuity in the uppermost voice.

8  
84

*ff* *pp* *poco f* *8va*

(8)  
86

*f* *poco dim* *p staccato* *f* *poco* *loco*

88

*mf* *rall.* *f* *pp*

90

*poco allargando* *8va* *l.v.* *p* *5 delicato* *8va* *6* *6*

♩ = c. 88 con poco meno movimento, molto rubato

92

*8va* *lirico* *mp* *mp 3* *5* *3* *6* *secco* *p secco e poco staccato*



(8)

95

6 3 legato poco 3 3 secco Ped.

(8)

97

mf 3 3 5 3 3 Ped. secco

(8)

100

5 3 poco Ped. secco f

**Energetico** ♩ = c. 108

103 (8)

sf mp poco staccato f poco

105

mp f poco p 8va

10 *rall.* *a tempo* (♩ = c. 108)

107 *fp*

6 8vb 6 6 6

8vb f

109

8vb 6 3 6 6 6 5

8vb 8vb 8vb

pp f cresc

111 *loco*

*ffp* *ffp* *f* *più f*

5 6 5 3 6 6

ff f più f

113 *cantabile*  
*marc il tema*  
*più f*

6 6 6 5 6 6

ff

115

5 6 6 5 5 3 6

ff

117

6 3 3 6 6 5

119

3 6 5 6 5 6 6

121

3 *sempre f* 6 6 6 6 5

*Red. l.v.*

*cresc poco a poco*

(Red. l.v.)

123

6 6 6 6 5

(Red. l.v.)

124

5 6 3 6 6

8va

(Red. l.v.)

125 *8va*

*fff*

6 6 5 6

*Ped. l.v.*

126 *8va*

*fff*

7 7

*Ped. l.v.*

**poco meno mosso**

127 *8va*

*marc il tema\**

*fff poss\**

5 6 5 5

*Ped. poco secco*

*secco*

*Ped. poco secco*

*Ped. l.v. \* RH material should not be obscured by LH material. Extra space (time) may be allowed, with discretion, in order for RH material to be clearly audible.*

129

*rall poco a poco*

*Ped. l.v.*

131

3 5 5 5 3 3 3

*Ped. l.v.*

133

*poco dim* 3 *f* 3

(Ped. l.v.) 5

135

(Ped. l.v.) 5 3 5

*Ped. poco secco*

138 **Molto pesante, con giusto passione** ♩ = c. 92

*fff* 6 6 5 5 6 3 7

*molto secco*

140 **rall poco a poco**

5 3 5 5 3 5

*poco accel.*

142

6 6 6 6 6

*Ped. poco secco*

*f* *p* *mf*

*secco* *poco Ped. ad. lib.*

*Ped.* *Ped. l.v.*

\* This major 10th should be just audible, but mostly obscured by the accumulated resonance.

**Lontano** ♩ = c. 84

*pp* *morendo* *sempre pp*

*secco*

*(Ped. l.v.)* *accel.* *sub. a tempo*

*pp* *Cantabile*

*poco*

*(Ped. l.v.)*

*p dolce*

*secco*

*(Ped. l.v.)*

*p dolce*

*secco*

*(Ped. l.v.)*

166

*pp* *mf*

*p dolce*

(Ped. l.v.)

(8)

169

*pp* *mf*

(Ped. l.v.)

(8)

173

*mf* *poco dim* *p*

(Ped. l.v.)

177

*più f* *poco* *poco f dim*

*poco rall.*

(Ped. l.v.)

(8)

181

*poco sf*

*secco*

(Ped. l.v.)

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Audible sound from the wood, and a hiss from the resonating strings.