A Hidden Light

for violin and piano

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Sadie Harrison

University of York Music Press

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2003

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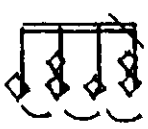
PERFORMANCE NOTES

:	*subito*
s.p.	*sul pont*
norm.	normal bowing position
	roll finger to give a brief 'quiver'
	*double harmonics* - both fingers rest lightly with alternation between pitches (an indistinct, fluttering sound)
	glissando/portamento - approximate, an inflection
	accelerando through group
	keyboard cluster - damped pitches only (*damped pitches* - use a blackboard rubber or thick folded cloth pressing down on strings just behind keyboard)
	microtones - (final 'Armenian' section only)
	quarter tone flat
	three-quarter tone flat

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The following musics with their specific performances were used as the basis for the three 'hidden lights':

Soki Sini Khorosh, Khojent, Sart (*Kanate of Kokand, now Russian Ferghana District*)
(*Vocal, tanbur:* Sadyr-Khan Baba Sharifov)

Lezghinka (Lekuri), Georgian, Tiflis (*now Russian Tbilisi*)
(*Doli*: Bagrat Bagramiants; *duduk*: Avetik; *duduk*: Gigo)

Alagyaz Badzr Sar E (Alagyaz is a high mountain), Armenian, Alexandropol
(*now Russian Gyumri)*
(Vocal: Vahan Ter-Arakelian*)*

(Recordings from: **Before the Revolution**: *a 1909 Recording Expedition in the Caucasus and Central Asia by the Gramophone Company*; International Music Collection of the British Library National Sound Archive, compiled by Will Prentice)

Commissioned by Maria Krivenski (piano)

and Joanna Wood (violin)

who gave the work its premiere at the Purcell Room,

South Bank Centre, London on 12 May 2003

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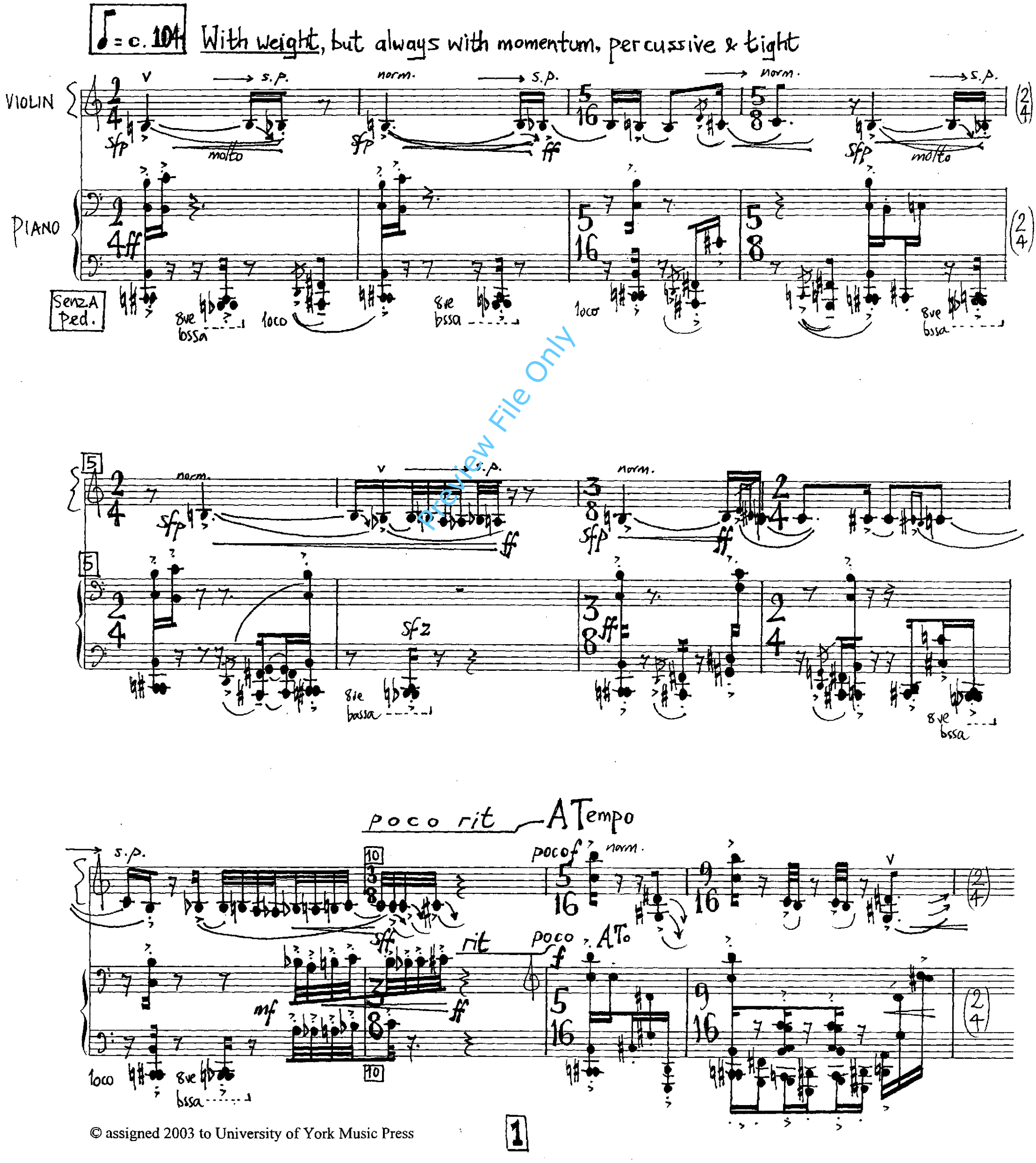
..as stars rise often and go out again..
so many eyes have risen and died out
in front of these eyes of mine.

and yet no such song have
I heard in the darkness of night before..
here, on the ribs of the singer.

from 'Poem of the End' by Marina Tsvetaeva (1892-1941)



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s.p. V 7:8 norm.

15

[approx. placing]

sffz

8ve bssa

loco

s.p. 7:8 norm.

20

sfp molto cresc

f

ff

8ve bssa

(loco)

(no pedal)

[SPLIT BAR]

s.p. → norm.

poco a poco rit

25

mf mp p

poco a poco dim + rit

* Repeat notes in any order. No patterns.

Ped.

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after: SOKI SINI KHOROSH, Khojent, Sart [Khanate of Kokand, now Russian Ferghana district]

free ♩=c.64 [durations, 𝄐 are approximate though rhythmic gestures should be well articulated]

IV NO VIBRATO, MOLTO SUL PONT! (*) flautando bows Pizz Arco mf mp

(*) VIOLIN: a 'whistly sound' – intonation not too perfect; long, loose bows – 'a ghost from the past'

(+) VIOLIN: 'roll' the finger to give a brief quiver

INSIDE PIANO (8ve bassa...) (ped.) (8ve bassa...) (ped.)....

KEYBOARD (clusters, only notes damped) mp/mf

'a slow, even, regular drumbeat' [Spacing approximately as notated, not co-ordinated with violin]

[*up-down pedal just before each chord]

29 Pizz Arco [light] mp vib p (non vibrato) mp 5:4 f

29 (sempre mf/mp)

[⊗PIANO: p much quieter than 'main pulse']

30 Pizz. Arco Pizz Arco [Light] 5:4 f mf vib (non vib.) p mf

31 (non vib) Pizz [light] Arco p mp vib (non vib) pp

32 [always light] 3 5:4 3 longer mp [c.25 secs → (poco a poco rit)] P [no vibrato]

32 KEYBOARD (undamped) [8ve tr poco a poco

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♩= c.112 Less weighty, but always tight, articulated

Pizz. Arco II NON VIB. Pizz. Arco II

SENZA PEDALE

(*) [Accents within p except Violin pizz sf]

35 40

Pizz arco II poco rit tr Pizz ATo arco

poco rit Pizz ATo Arco poco rit Pizz ATo arco poco rit

poco rit poco rit poco rit

Ped. ped.

45 ATo I poco f poco rit ATo Pizz

45 ATo poco rit ATo 'etched, short-bowed'

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poco rit ATo

poco rit ATo

Pizz arco

50

sfp poco

poco

Pizz Arco

55

a poco crescendo

sf mf poco

poco cresc

sfmf

a poco cresc

[light]

sfpp [light] poco

Ped.

60

a poco cresc

poco cresc

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(cresc)

65

f

(3/4)

s.p.

norm. → s.p.

(s.p.)

tr

(ff)

[SPLIT BAR]

ff

8ve bassa

loco

poco

s.p. → norm.

70

mf

mp

p

a poco

dim

[Repeat as before]

after: LEZGHINKA [LEKURI], Georgian, Tiflis [now Russian Tbilisi]

free 'a dance drifting in and out of focus'

♩ = c.162

PP

NO VIBRATO

[3 figures a little in relief]

RH: Poco a poco rit

fast

gradually raise Pedal to ½ position

½

6

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