

SIMON EMMERSON

**SHADES
(OF NIGHT AND DAY)
(1989)**

(piano and electronics)

(commissioned by Philip Mead

with funds made available by Eastern Arts)

SIMON EMMERSON
SHADES (OF NIGHT AND DAY)
(piano and electronics)

Notation

Accidentals usually apply only to the pitch they precede without octave displacement with the following modifications: in sections 8 and 10 for the obvious trill, tremolo and fast repetition motifs an accidental applies to the motif as long as it is repeated (although 'reminder' accidentals are usually added at the start of each rhythmic or metric unit even in this case).

Be aware of the treble clef octave up and the bass clef octave down signs which sometimes pervade whole sections!

Occasionally, chords of up to one octave and a major third are specified. If this cannot be stretched a short appoggiatura upwards should be used.

Rests have been minimised and are usually applied as in a monody ie. the sum musical flow of the two staves is accurately lined up and accidentals are only used to clarify polyphony.

Time signatures have no interpretative significance and are for accounting only! The meter does not alter at time signature changes.

Proportional time notation is used in two sections (7 and 11). It is to be interpreted very freely. The grid of markers are notional 1" units but this is intended to be for visual guidance only. For groups of pitches the first should be interpreted from the time grid, the subsequent pitches being interpreted to give musical identity to the group. Resonances should be allowed to speak, depending on the piano, hall acoustics etc.



In general, a small slur appended to a note (a) indicates 'let ring out' usually through a surrounding texture. In section 7, a longer slur (b) means 'hold the note for the time indicated' but (c) is a traditional tie ie. the note is held and released (not restruck) with the second chord. Traditional ties are used elsewhere without differences.

Bars are numbered sequentially throughout the piece with each line being given a 'bar' number in sections 7 and 11.

The tremolos in section 3 and 11 are 'as fast as possible' but in section 5 are measured demi-semi-quavers. For tremolos the initial direction of the repetition is given by a preceding pair of notes which are written in the correct time values and accounted for within the rhythmic units. These are slurred to the notated chord (no special emphasis should be given to the initial notes): eg.



◊ - depress without sounding. This is used in two ways: within a texture held by the pedal, notes are depressed silently, the pedal then released leaving a chord sounding; or with the third pedal (section 7) to elicit sympathetic resonances.

The sustain pedal on/off symbols are traditional although much is left to the interpretation of the performer. At a few points a horizontal line is used to indicate detail such as half pedal releases (to leave limited resonance) and slow raising of the pedal. The third (sostenuto) pedal is used only in section 7.

A document giving details of the sound projection and live electronic requirements is available separately. The effects are available on a Yamaha DMP7 or SPX90 processor.

Brief notes on interpretation

Toccata 1 : vigorous and exuberant, it combines the percussive and the fluid images of piano music.

Lyric 1 and Recitative : development of 'flowing motifs' into melodic fragments contrasted starkly with percussive/resonant interruptions. The Recitative must be quite free and non-metric in tempo, the chords colouring the accented pitches. The articulation of the chords should be accurate and clear (slower than the demi-semiquavers indicated where necessary).

Nocturne (disturbed) : rocking motion free (slower than indicated if anything) later disturbances frenetic, pushing forward. The 'notated accelerandos' should ideally be evened out. Final part (= 120) ethereal and unreal (dream-like).

Percussion 1 : shades of Bartok, Stravinsky and the percussive Beethoven - don't let up! Let the resonances speak at the pause points : note the exact relation of pedal releases and depressions to silent depressed notes here also.

Lyric 2 (papillons) : not really a reference to Schumann (though the form of the work as a whole might be) more Ravel. The butterfly hovers, darts and settles. The most impressionistic music in the piece, the meter should never be felt; always delicate and reserved.

Lyric 3 (lontano) : two completely independent lines could be detached à la Chopin performances of the twenties and before. I didn't have Ives as consciously in mind as you might think. Yes, I wish it were longer, too. Even slower tempo if it can be sustained. (Absolutely not to be played like Stockhausen's *Tierkreis* !)

Percussion 2 (resonances) : let the resonances of the sustained notes speak for as long as possible ('notes faster, gaps longer') but also contrast dynamics as much as possible.

Toccata 2 (fanfare and alarm) : nervous feel, accentuate the fanfare calls by dynamic differentiation (as if replying 'from afar'). The alarm bursts forth into flow and a final frenetic outburst.

Etude : this was too difficult to phrase mark with slurs - as the note says, phrase ideally into melodic motifs defined by the beaming (which is from units of two to five).

Toccata 3 : flowing material should appear to come out of the resonances of the percussive outbursts, in fact the two blur at times.

Percussion 3 (final resonances) : bell-like sonority, sharp and bright. Accentuate the top E flat in the octave chords (even within the quieter dynamics). The CGE trichord (it is not a C major chord!) at 394/395 and its EBGsharp equivalent at 400 should be barely audible and recognisable as 'familiar' within the resonances of their preceding dissonant groups. Although there are fewer events towards the end, try to hold the energy and 'cut it off' with the last pp chord.

Programme Note

Shades (of night and day)

And as the air, when it is full of rain, becomes adorned with various colours through another's beams that are reflected in it, so the neighbouring air sets itself into that form which the soul that stopped there stamps upon it by its power, and then, like the flame that follows the fire wherever it shifts, its new form follows the spirit. Since it has by this semblance henceforth, it is called a shade, and by this it then makes organs for every sense ...

(Dante : Purgatorio Canto XXV)

Shades was written between June and December 1989 and thus concludes the composer's works of the 1980's. It quite consciously looks back to 'shades' of the piano repertory from Beethoven to Stockhausen essentially to superpose the two traditions of lyric and percussive which have sometimes had an uneasy relationship.

I want, too, to rescue consonant harmonies in a non-tonal context - and to be able to combine them retaining their identities; the work is 'tonical', strictly speaking: the harmony is based on a field derived from the harmonic series (nature/lyricism/consonance) and its inversion (artefact/percussion/dissonance) - although the stark nature of these opposites is challenged through their juxta- and super-position throughout the eleven short sections of the work.

The eleven sections are titled: Toccata 1, Lyric 1 and Recitative, Nocturne (disturbed), Percussion 1 (echoes), Lyric 2 (papillons), Lyric 3 (lontano), Percussion 2 (resonances), Toccata 2 (fanfare and alarm), Etude, Toccata 3, Percussion 3 (final resonances). They are played essentially without a break and last somewhat over 20 minutes.

The role of the live sound projection and electronics is to underpin the ideas and to 'project' them into a landscape where details of resonance and response are more clearly perceived.

Some shades come by day, others by night, some welcome, some unwanted guests. They are an inspiration and a burden and come what may demand our attention. The 1980s made a mess of the relation between tradition and renewal, the 1990s must see a somewhat more creative balance.

Shades (of night and day) was commissioned by Philip Mead with funds made available by Eastern Arts.

© and (p) SIMON EMMERSON 1989

EDITION : 1.0

1 : Toccata 1

1

p dolce

p * *p* *

ff (dolce)

(ad lib.) *p* *

scorrevole

2

9

10

11

12

13

2

Musical score for two staves (treble and bass) in 3/4 time. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 14 starts with a bass note followed by eighth-note pairs. Measures 15 and 16 show eighth-note patterns with some sixteenth-note grace notes. Measure 17 begins with a dynamic *f* and a forte dynamic, featuring sixteenth-note patterns. Measure 18 concludes with a dynamic *p*.

14

15

16

17

18

f *pianissimo*

v. * *R*₄ *

v. * *R*₄ *

3

Musical score for two staves (treble and bass) in 3/4 time. The key signature changes to D major (two sharps). Measure 23 starts with a bass note followed by eighth-note pairs. Measures 24 and 25 show eighth-note patterns with some sixteenth-note grace notes. Measure 26 begins with a dynamic *p* and a piano dynamic, featuring sixteenth-note patterns. Measure 27 concludes with a dynamic *v.*

23

*m*_f *legato*

*R*₄ *

24

*R*₄ *

25

*R*₄ *

26

p *piano*

*R*₄ *

27

v.

4

28

** Pa
(ad lib.)*

29

30

31

32

33

34 *f*

mp

35

f

subito dolce

p

mf

p

pp

** Pa*

** Pa*

** Pa*

2 : Lyric 1 and Recitative

8 41

martellare

mf

* *Pd*
(ad lib.)

42

f

43

f

ff *mart.*

44

mp

mf

45

f

mp

mf

8 46

ff

mf

Pd

47

un poco legato

Pd
(ad lib.)

48

f

3

8 49

ff

mart.

3

50

mp

3

mf

51

dim. poco a poco
mf

52

ff
narr.
mf

53

mp
legato

54

mf

55

ff
narr.

56

mp

57

mf

58

f

60

ff

62

ff

Musical score page 11, featuring five staves of musical notation. Measure 64 starts with a forte dynamic (ff) and includes a grace note. Measures 65 and 66 show sustained notes with dynamics *mf*. Measure 67 features a dynamic *f*. Measure 68 concludes with a dynamic *p*.

Musical score page 12, featuring six staves of musical notation. Measures 69 through 73 continue the rhythmic pattern established in the previous measures. Measure 74 begins with a dynamic *fff*, followed by *acc.* (acciaccatura), and ends with a dynamic *p*.

3 : Nocturne (disturbed)

J = ca. 56 (or slower) very free tempo

75 *pp dolce espressivo e lontano*
R.C. (ad lib.)
R.A. (ad lib./legato resonance)

81 *(freely)*
mp

85 *mf*

87 *(freely) mf*
P
(freely) P
(freely) P
(freely) P

89 *P*
(freely)

** R.A.* ** R.A.* ** R.A. **

91 *mf*

92 *f ff*

94 *mp*
P
P (echo)

8 97 J = 120
PP
notta legato
R.A. (ad lib.)

98

8 99

8 100

senza rit.

4 : Percussion 1 (echoes)

Marcato (throughout)

f

non legato (except where indicated)

p

*** *p*

p

104

*** *p* *** *p*

107

p

*** *p* *** *p* ***

114

117

p

*** *p* *** *p* ***

124

P.A. * P.A. *

P.A. * P.A. *

P.A. * P.A. *

135

P.A. * P.A. *

143

P.A. *

147

* P.A. * P.A. *

150

* P.A. * P.A. *

157

*

160

* P.A. *

162

> > >



Musical score page 166. The page contains two staves of music. The top staff consists of two measures of eighth notes, with dynamic markings *p* and *f*. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 173. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 176. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 178. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 179. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 181. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 183. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 188. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

Musical score page 190. The page contains two staves of music. The top staff consists of two measures of eighth notes. The bottom staff consists of two measures of eighth notes, with a fermata over the second measure.

5 : Lyric 2 (papillons)

Musical score for piano, page 21, featuring six staves of music. Measure 191: Dynamics *mf*, *legg.* (legato), *pizz.* (pizzicato). Measure 192: Dynamics *p*, *pizz.* (pizzicato). Measure 193: Dynamics *p*, *pizz.* (pizzicato). Measure 194: Dynamics *p*, *pizz.* (pizzicato). Measure 195: Dynamics *p*, *pizz.* (pizzicato). Measure 196: Dynamics *p*, *pizz.* (pizzicato).

Preview File Only

Musical score for piano, page 22, featuring seven staves of music. Measure 197: Dynamics *p*, *pizz.* (pizzicato). Measure 198: Dynamics *p*, *pizz.* (pizzicato). Measure 199: Dynamics *p*, *pizz.* (pizzicato). Measure 200: Dynamics *p*, *pizz.* (pizzicato). Measure 201: Dynamics *p*, *pizz.* (pizzicato). Measure 202: Dynamics *p*, *pizz.* (pizzicato). Measure 203: Dynamics *p*, *pizz.* (pizzicato).



Musical score page 207. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 207 consists of six measures of music with various note heads and stems. The first measure includes dynamic markings "p" and "(Pra)".

Musical score page 209. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 209 consists of six measures of music with various note heads and stems. The first measure includes dynamic marking "p".

Musical score page 210. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 210 consists of six measures of music with various note heads and stems.

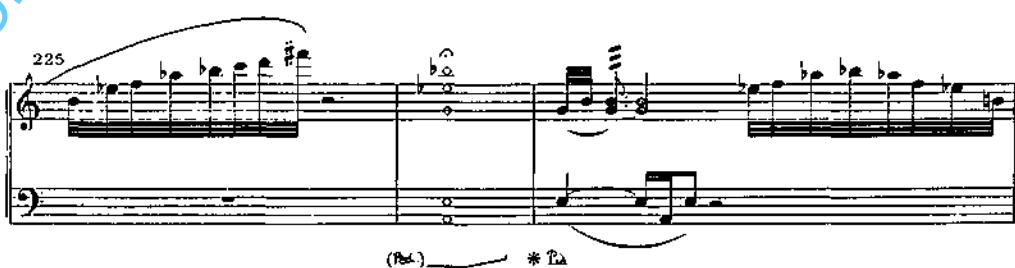
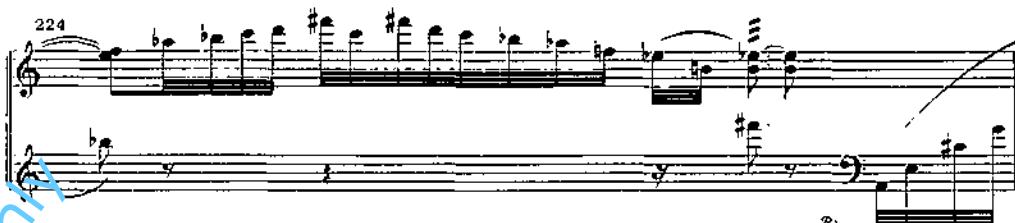
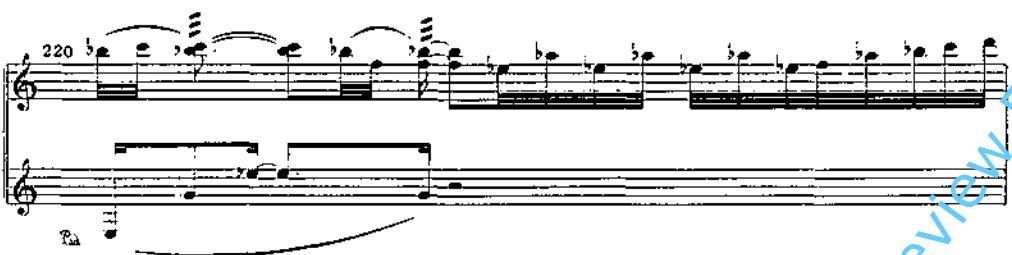
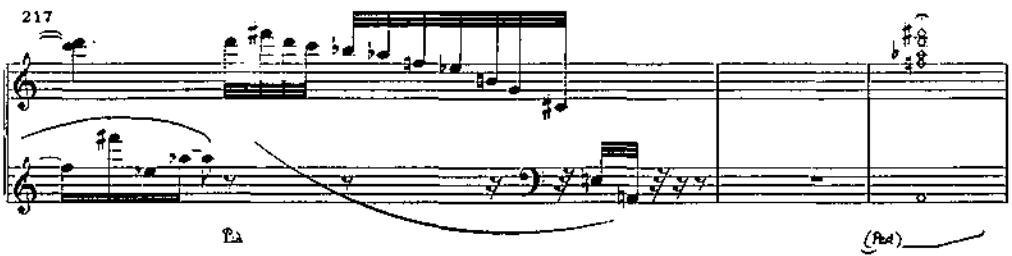
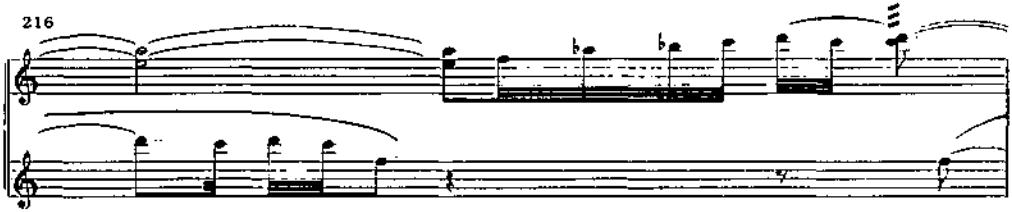
Musical score page 211. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 211 consists of six measures of music with various note heads and stems.

Musical score page 212. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 212 consists of six measures of music with various note heads and stems.

Musical score page 213. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 213 consists of six measures of music with various note heads and stems.

Musical score page 214. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 214 consists of six measures of music with various note heads and stems.

Musical score page 215. The page contains two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 215 consists of six measures of music with various note heads and stems.



232

234

235

(Ped.)

237

Pd.

239

>

241

244

245

v ()

Pd.

246

(Tre Corde)

6 : Lyric 3 (lontano)

Lontano e molto rubato

$\downarrow = \text{ca.} 60$

248 P

PP

Pd.

(ad lib.)

250

252

254

256

258

rit. e morendo
PPP

* * *

Preview File Only

7 : Percussion 2 (resonances)

← ca. 1" →

260

sffz *p*

3p

261

sffz *p* *ff*

Ped.

262

fff *mf* *p*

Pd. *Pd.*

263

p *f* *p* *f*

Pd. *Pd.*

264

ff *mp* *p* *ff*

(ped.)

265

f *pp* *fff* *pp*

Rd (rd)

266

ff *p* *mf* *mf* *p*

Rd

267

fff *pp* *mf*

3p →

268

f *ff* *pp*

269

ff *f* *p* *f* *pp* *ff*

Rd *Rd*

A large blue diagonal watermark "Preview File Only" is overlaid across the center of the page.

270

p *mp*

(ped.)

271

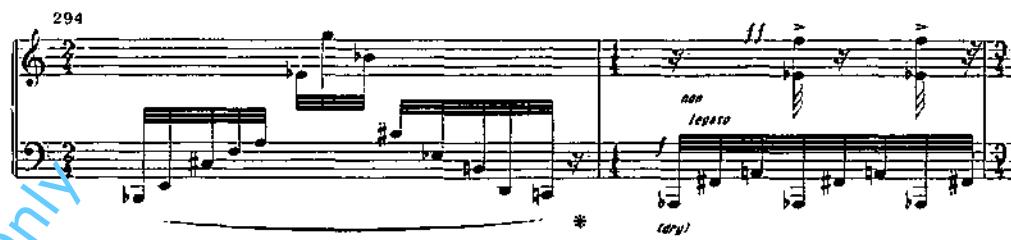
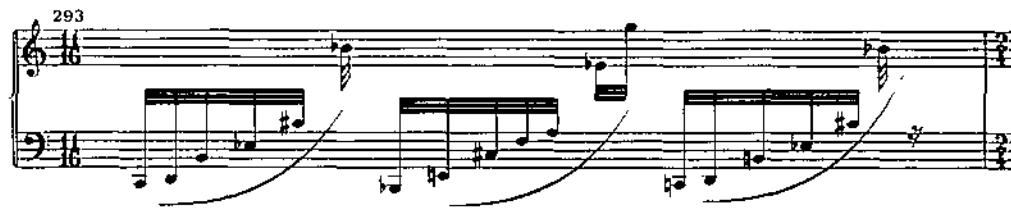
ff *p* *ppp*

Rd *Rd* *3p*

8 : Toccata 2 (fanfare and alarm)

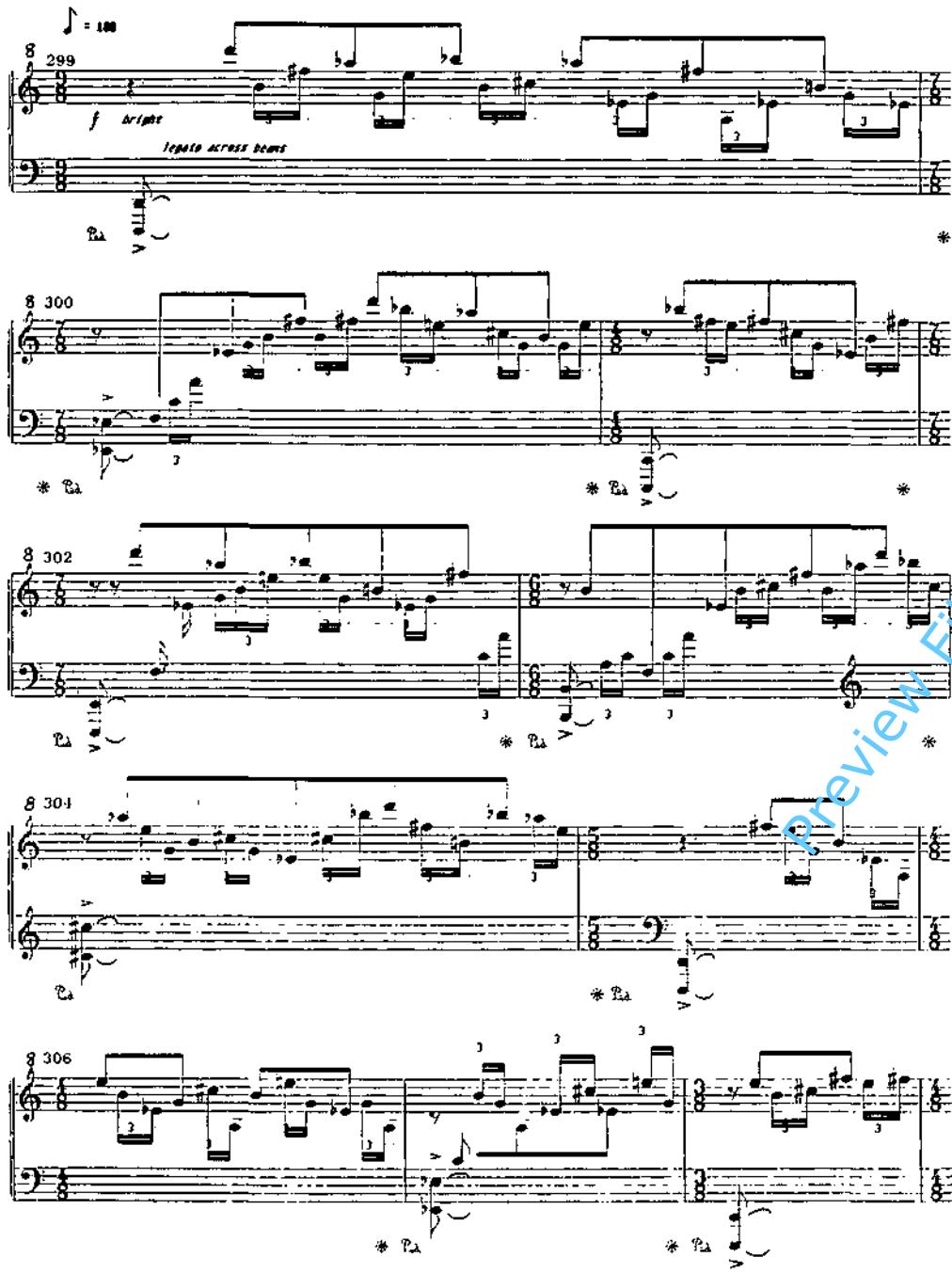
Musical score for Toccata 2, featuring six staves of music. Measure 272: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *p*. Measure 273: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs with dynamic *p*. Measure 274: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *p*. Measure 275: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with dynamic *p*. Measure 276: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 277: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 278: Treble staff has eighth-note pairs with dynamic *mp*; Bass staff has eighth-note pairs with dynamic *p*. Measure 279: Treble staff has eighth-note pairs with dynamic *mp*; Bass staff has eighth-note pairs with dynamic *p*. Measure 280: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 281: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *p*. Measure 282: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *p*.

Musical score for Toccata 2, featuring five staves of music. Measure 283: Treble staff has eighth-note pairs with dynamic *p*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 284: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 285: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *mf*. Measure 286: Treble staff has eighth-note pairs with dynamic *mf*; Bass staff has eighth-note pairs with dynamic *f*. Measure 287: Treble staff has eighth-note pairs with dynamic *f*; Bass staff has eighth-note pairs with dynamic *f*.



9 ; Etude

$\text{♩} = 100$

8 299 

*bright
legato across beats*

* *Ra* ()

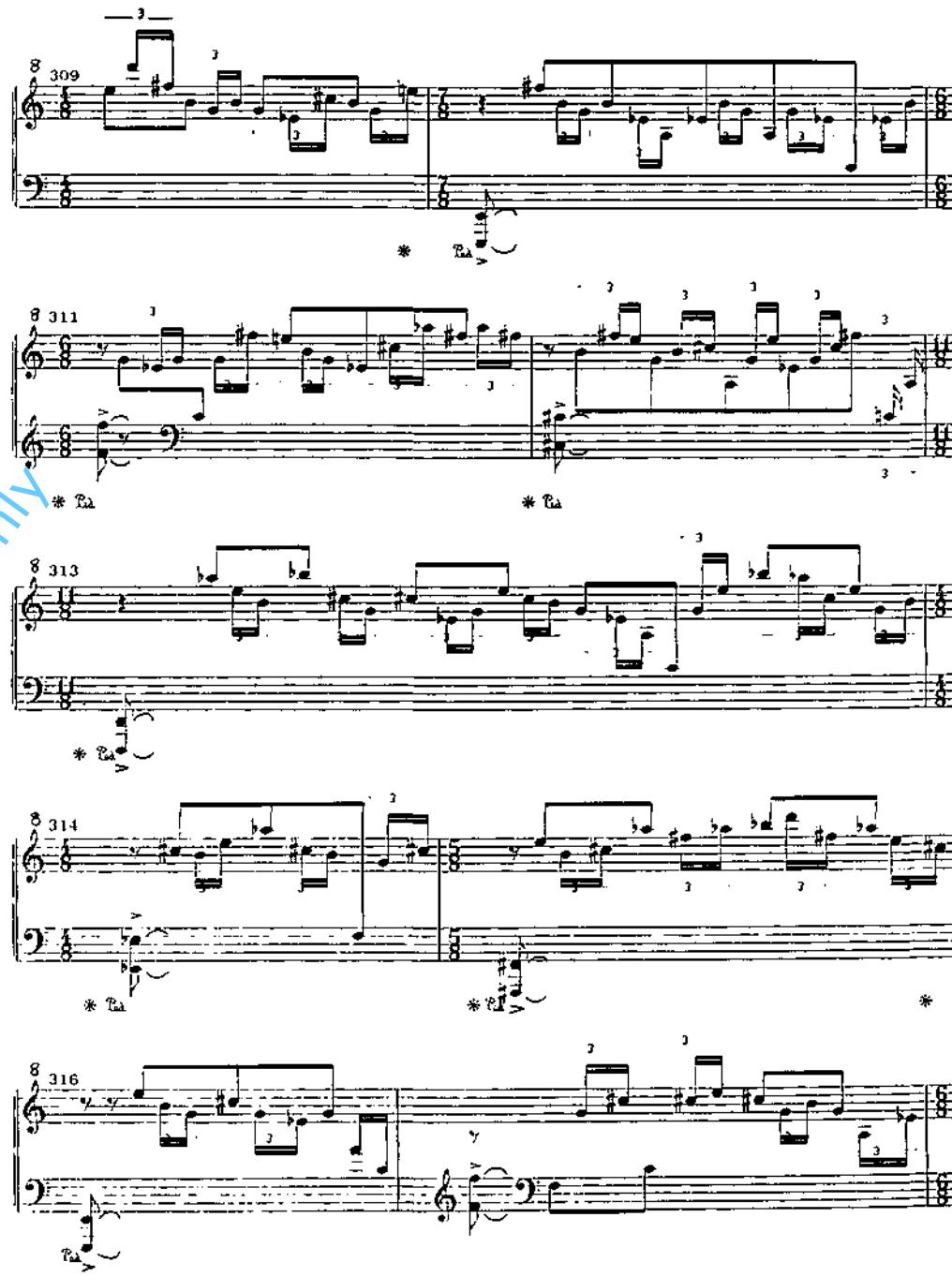
* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

— 3 —

8 309 

* *Ra* ()

* *Ra* () * *Ra* () 3 3 3 3 3

* *Ra* () * *Ra* ()

* *Ra* ()

* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

* *Ra* () * *Ra* () *

8 318

* Pa

8 320

* Pv ()

* Pa

8 322

* Pv ()

8 325

* Pv ()

* Pa

8 327

* Pv

8 329

* Ped.

8 331

* Pa

* Pv ()

8 334

* Pa

8 336

* Pa

8 338

* Pv

8 340

* > (ped)

* > (ped)

8 342

* velle (ped)

* Pa

8 344

* Pa *

Preview File Only

10 : Toccata 3

8 346

ff acc.

a subito (in resonance)

Pa

8 347

8 348

8 349

ff

P

Pa

8 350

mp

Pa

8 351

8 351

8 352

8 352

8 353

ff

v

p

8 353

8 354

mp

f

8 354

8 355

mf

p

8 355

8 356

*

8 356

8 357

ff

v

Ped.

p

8 357

8 358

mf legato

v

8 358

8 359

f

p

v

8 359

8 360

8 360

8 361

* 361

8 362

v
P

8 363

ff

8 364

mp
f

* R_A

8 366

m

8 368

mp

8 369

P

8 370

ff
p

8 371

p
(echo)

8 372

mf

8 373

P *m*

8 374

m

8 375

p

CRESC. BUOY & PAO

8 376

m

*

8 377

ff

mp

Pd

8 378

m

P

8 379

P

m

b

* *Pd*

8 380

#

#

8 381

#

#

8 382

p

CRESC. BUOY & PAO

8 383

8 384

8 385

8 386

8 387

8 388

8 389

8 390

11 : Percussion 3 (final resonances)

Musical score for Percussion 3, measures 391 through 395. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 391 starts with a dynamic of ***ff***. Measure 392 begins with ***pp*** and includes a ***legato*** instruction. Measure 393 starts with ***f***. Measure 394 contains the instruction **(barely audible in resonance)** above the notes. Measure 395 ends with a dynamic of ***pp*** and includes a **(echo)** instruction.

*

Musical score for Percussion 3, measures 396 through 400. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 396 starts with ***mf***. Measure 397 includes ***mp*** and ***legato*** dynamics. Measure 398 includes ***p*** and ***mp*** dynamics, with ***legato*** indicated. Measure 399 starts with ***mp***. Measure 400 ends with ***pp*** dynamics and includes the instruction **(barely audible in resonance)**.

*

401 *b*

p *legato*

Ped.

(Ped.) *slow*

402 *b*

ff

ff

(Ped.) *very slow*

403 *b*

ff

mf

ff

pp

ff

Preview File Only