Three Sky Studies

for solo piano

Chris Swithinbank

I. Chant-cris

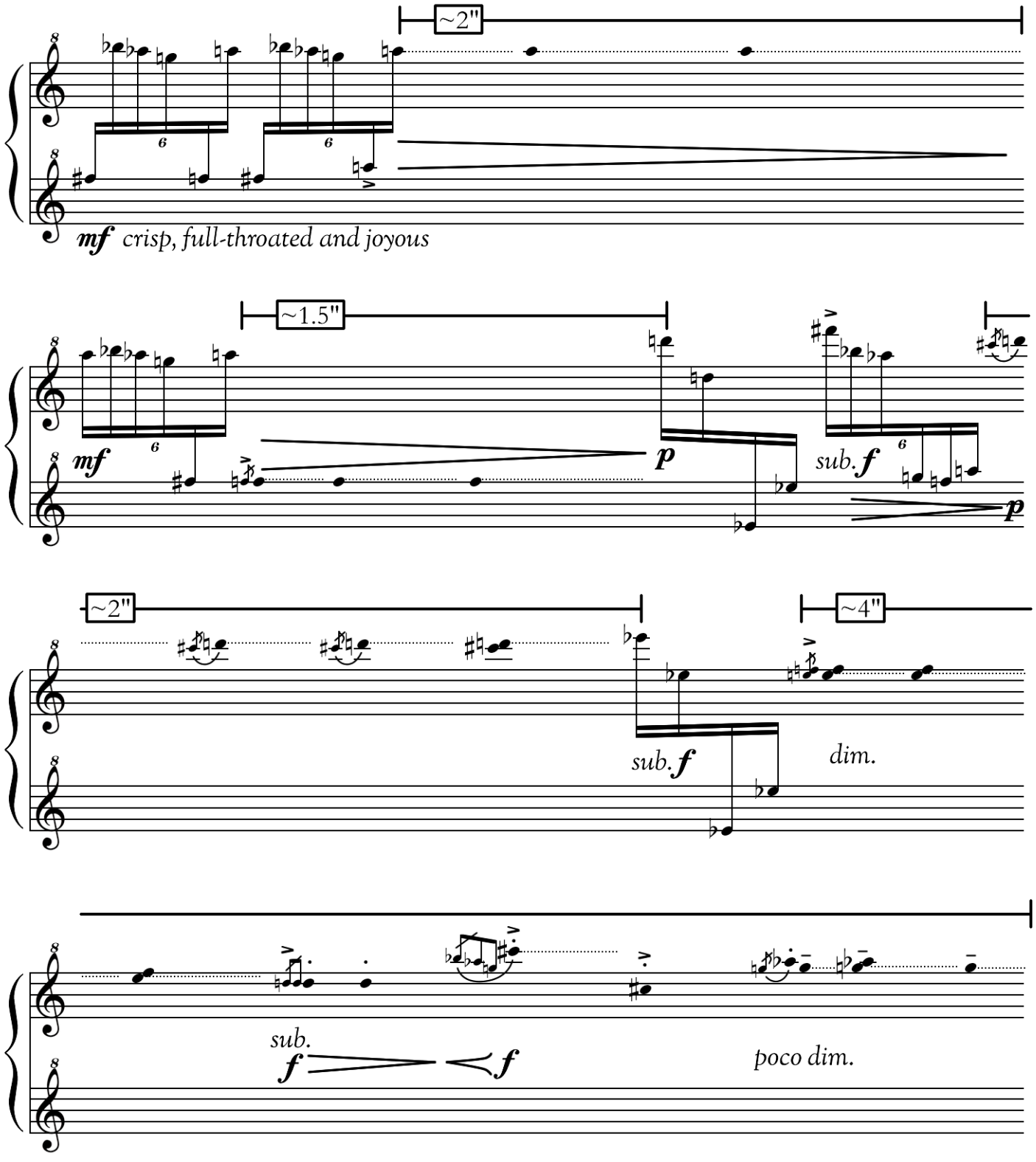
II. Notturno / Abschiedslied I

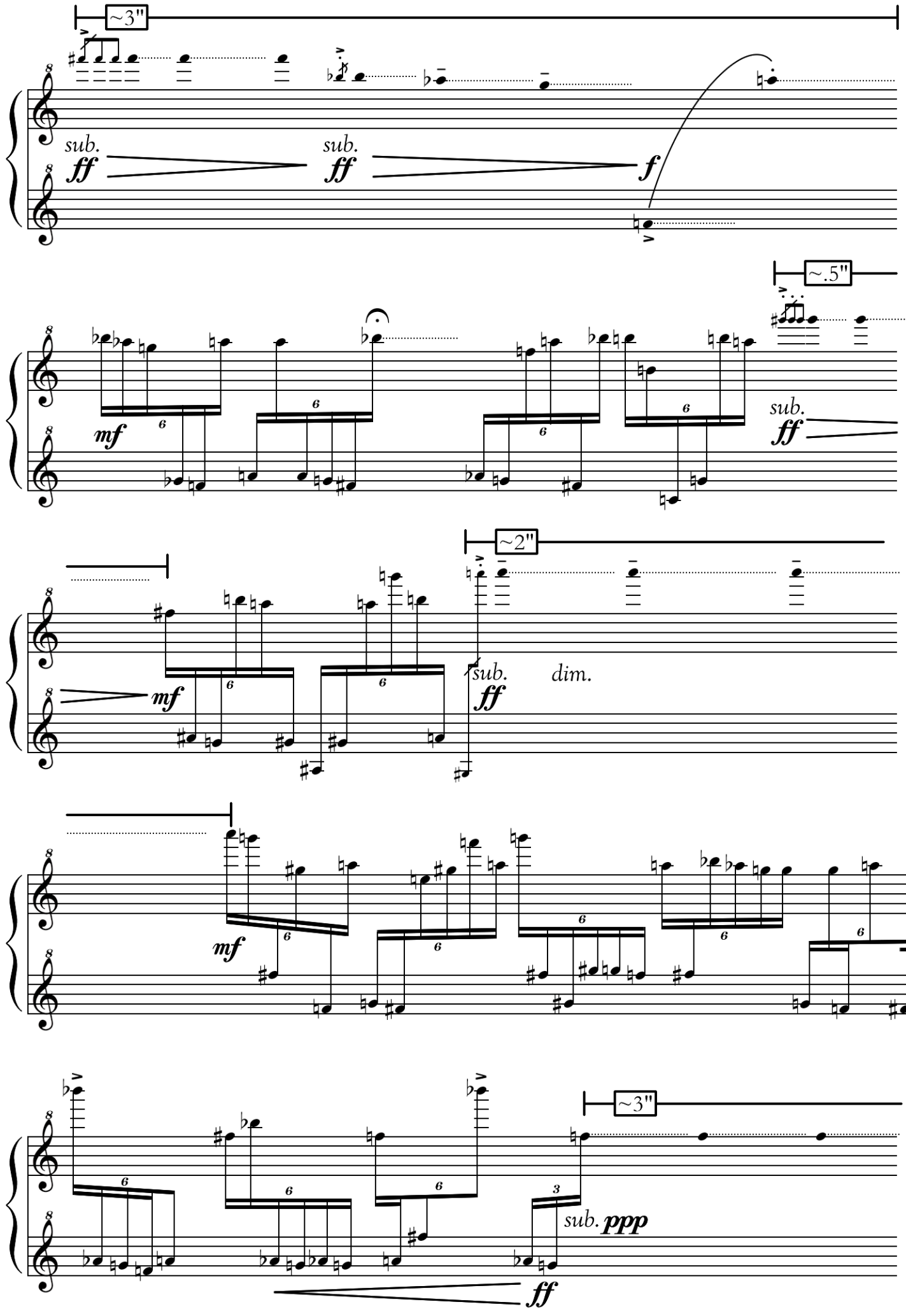
III. Aubade / Abschiedslied II

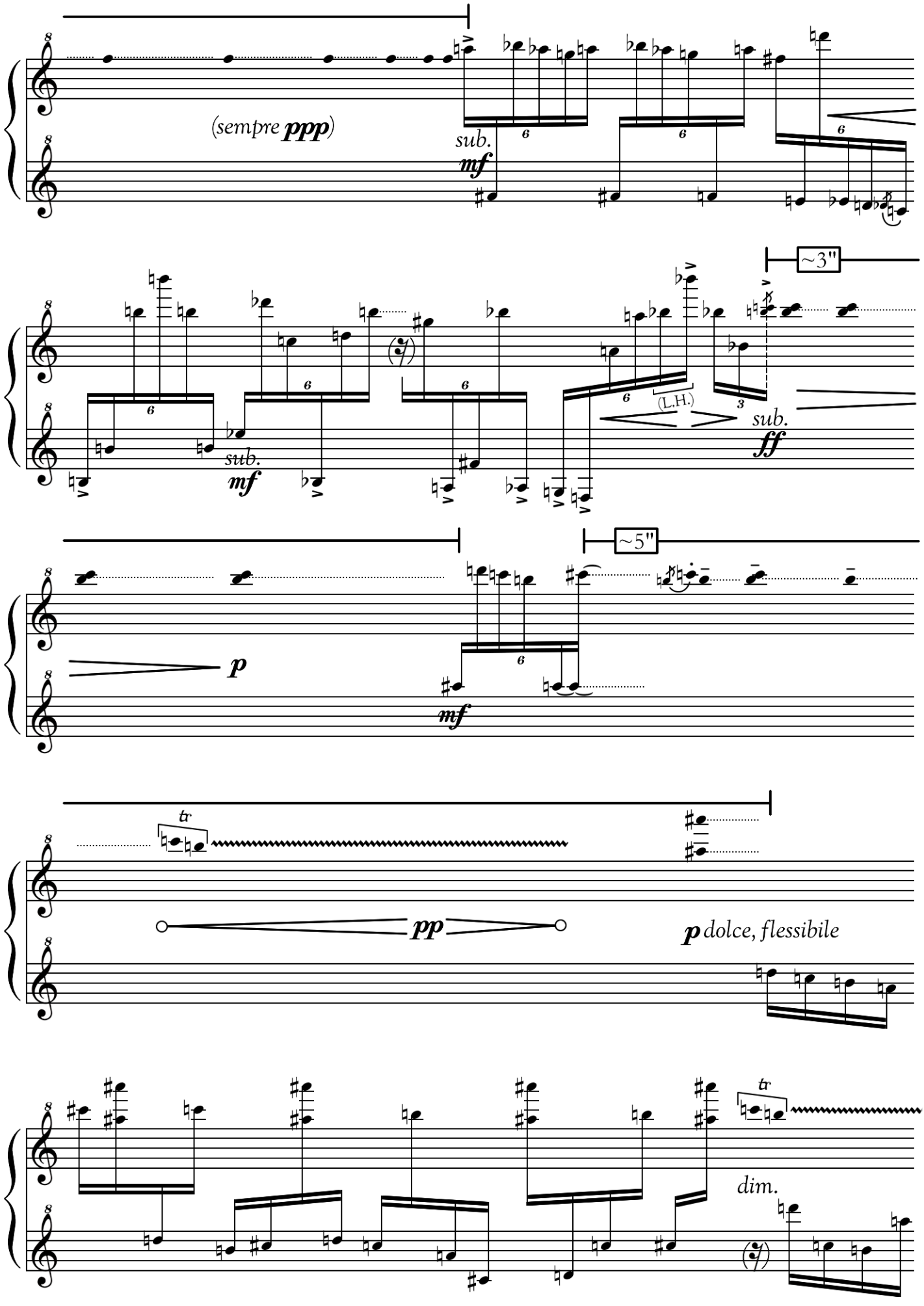
Total duration: c. 12 minutes

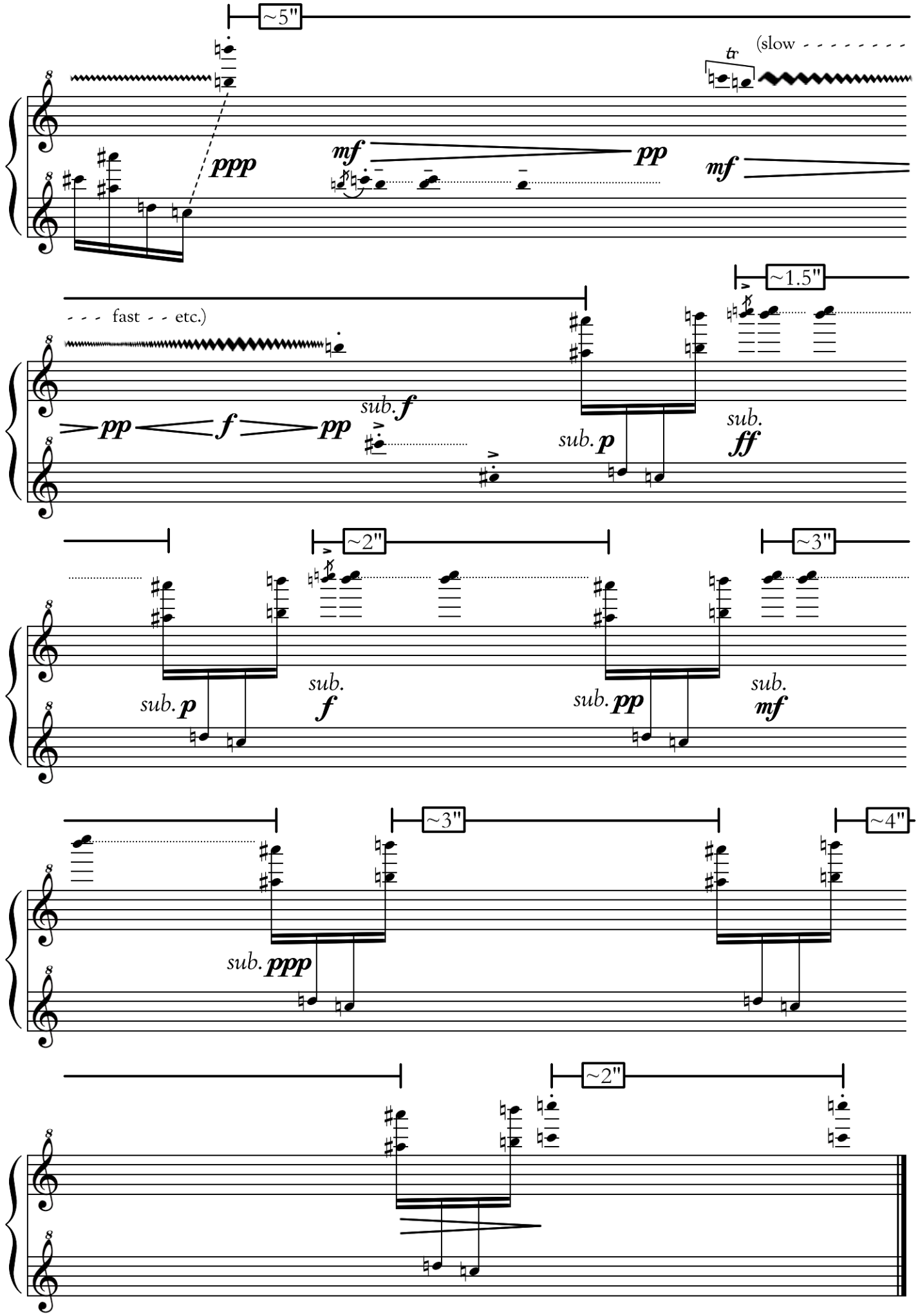
Chant-cris

Stemmed notes: c. ♩ = 112.
Un-stemmed notes are proportionally notated within their time window.
Grace notes as fast as possible.

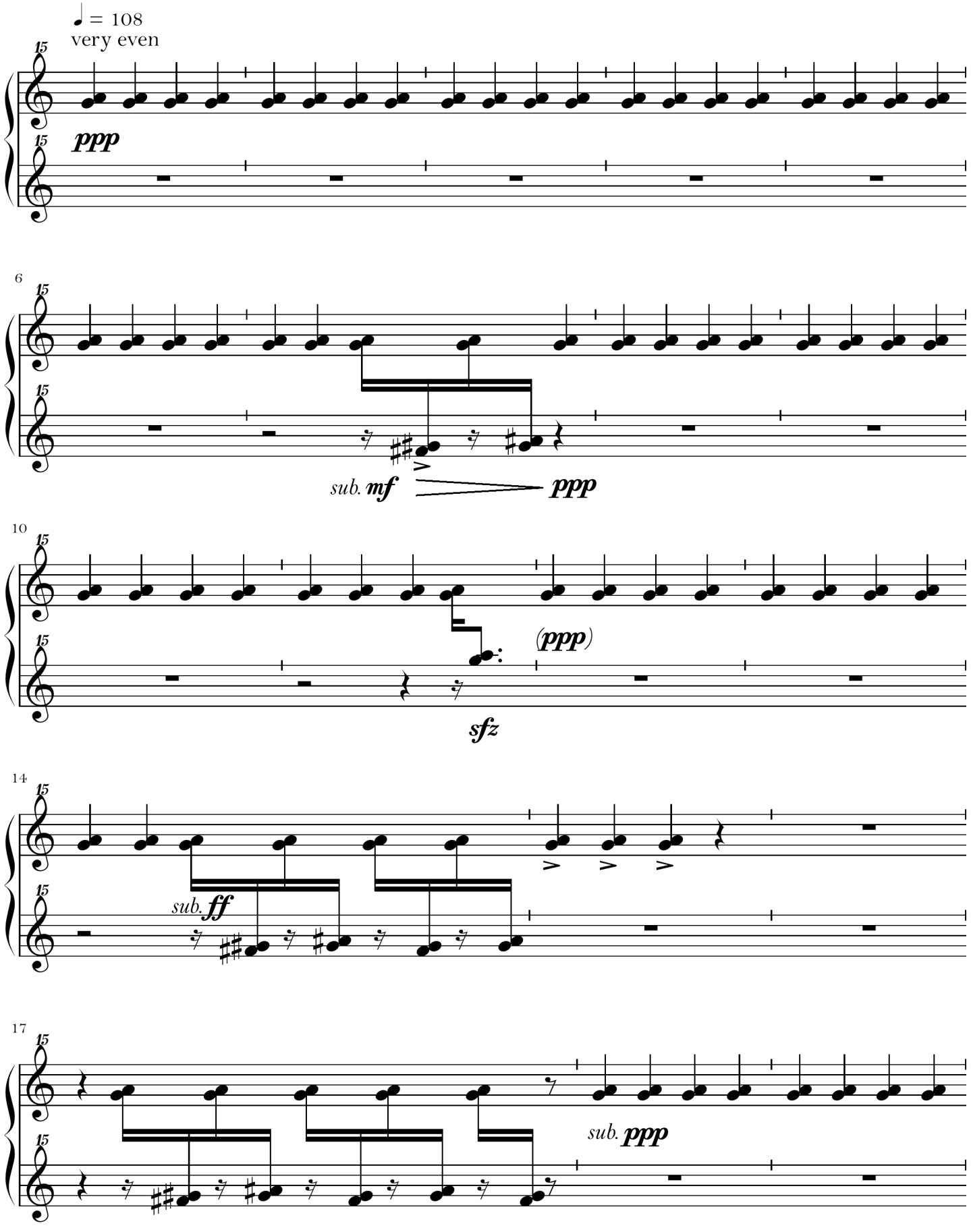


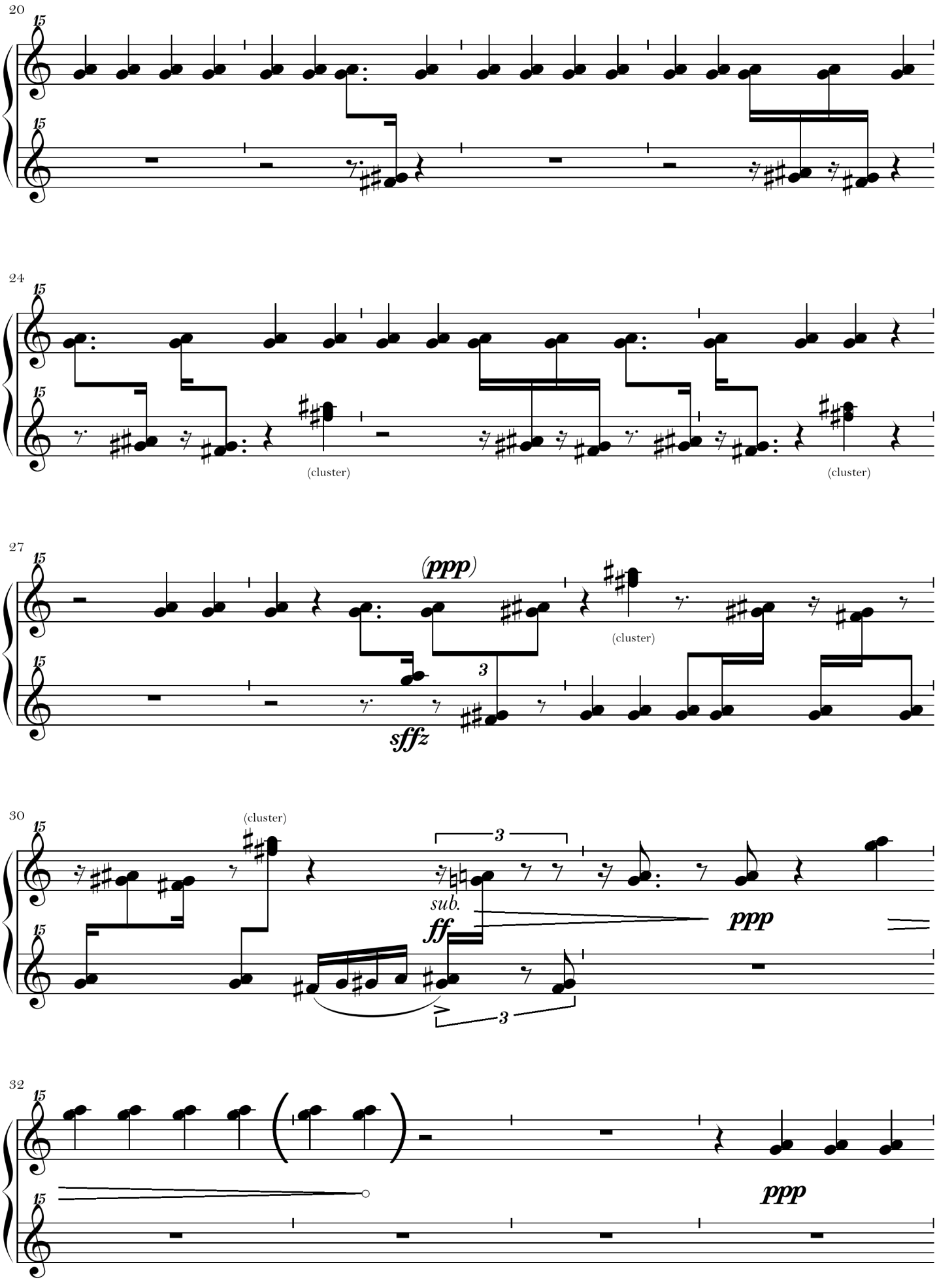

~3"
sub.
ff
sub.
ff
f
~.5"
mf
sub.
ff
~2"
mf
sub.
ff
dim.
mf
~3"
sub.
ppp
ff

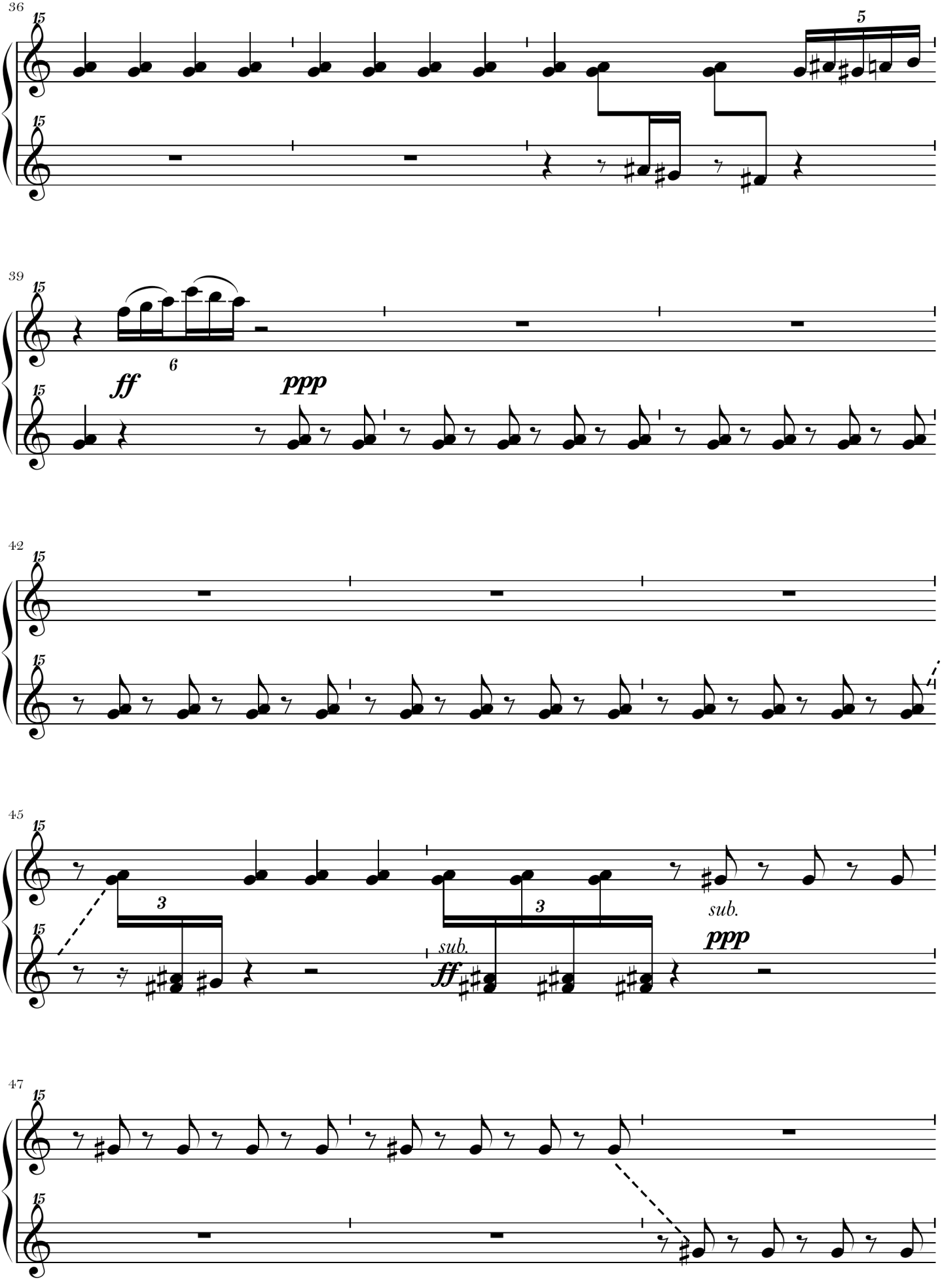

(sempre ppp)
sub.
mf
~3"
(L.H.)
sub.
ff
sub.
mf
~5"
p
mf
tr
pp
p dolce, flessibile
tr
dim.

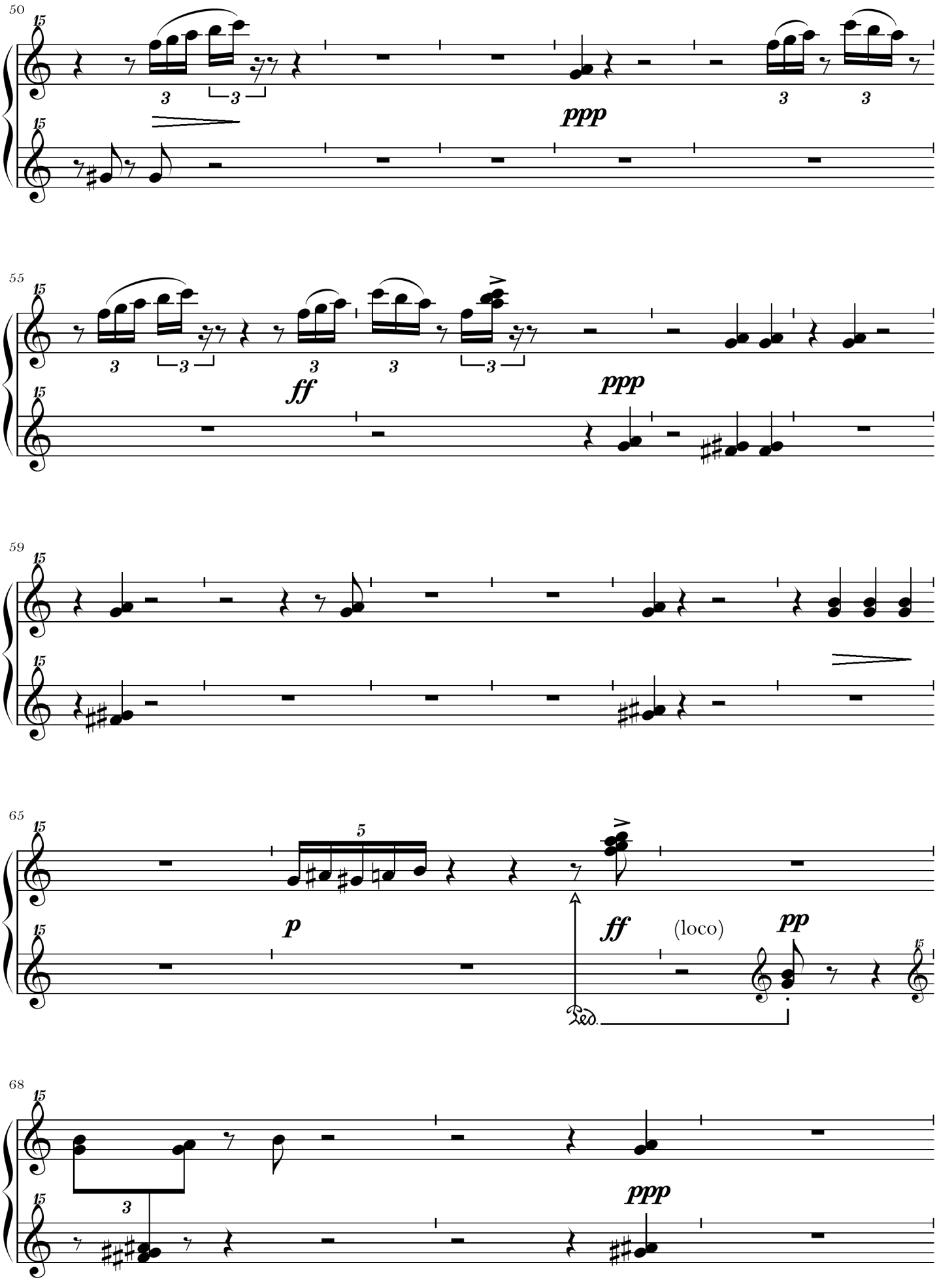

~5"
(slow
tr
ppp
mf
pp
mf
~1.5"
fast
etc.)
pp
f
pp
sub. f
sub. p
sub. ff
~2"
~3"
sub. p
sub. f
sub. pp
sub. mf
~3"
~4"
sub. ppp
~2"

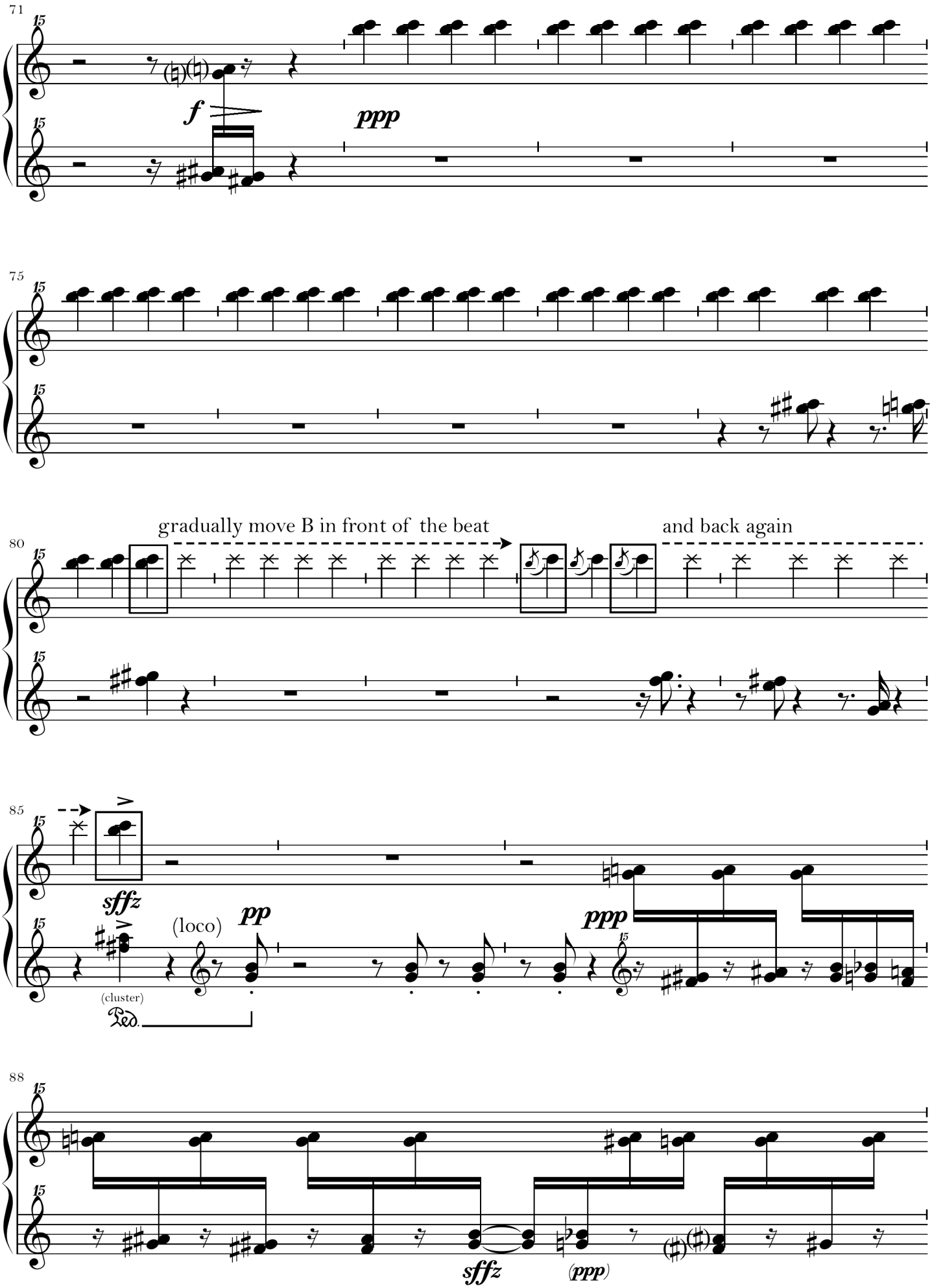
Notturno / Abschiedslied I *for Theo Vidgen*

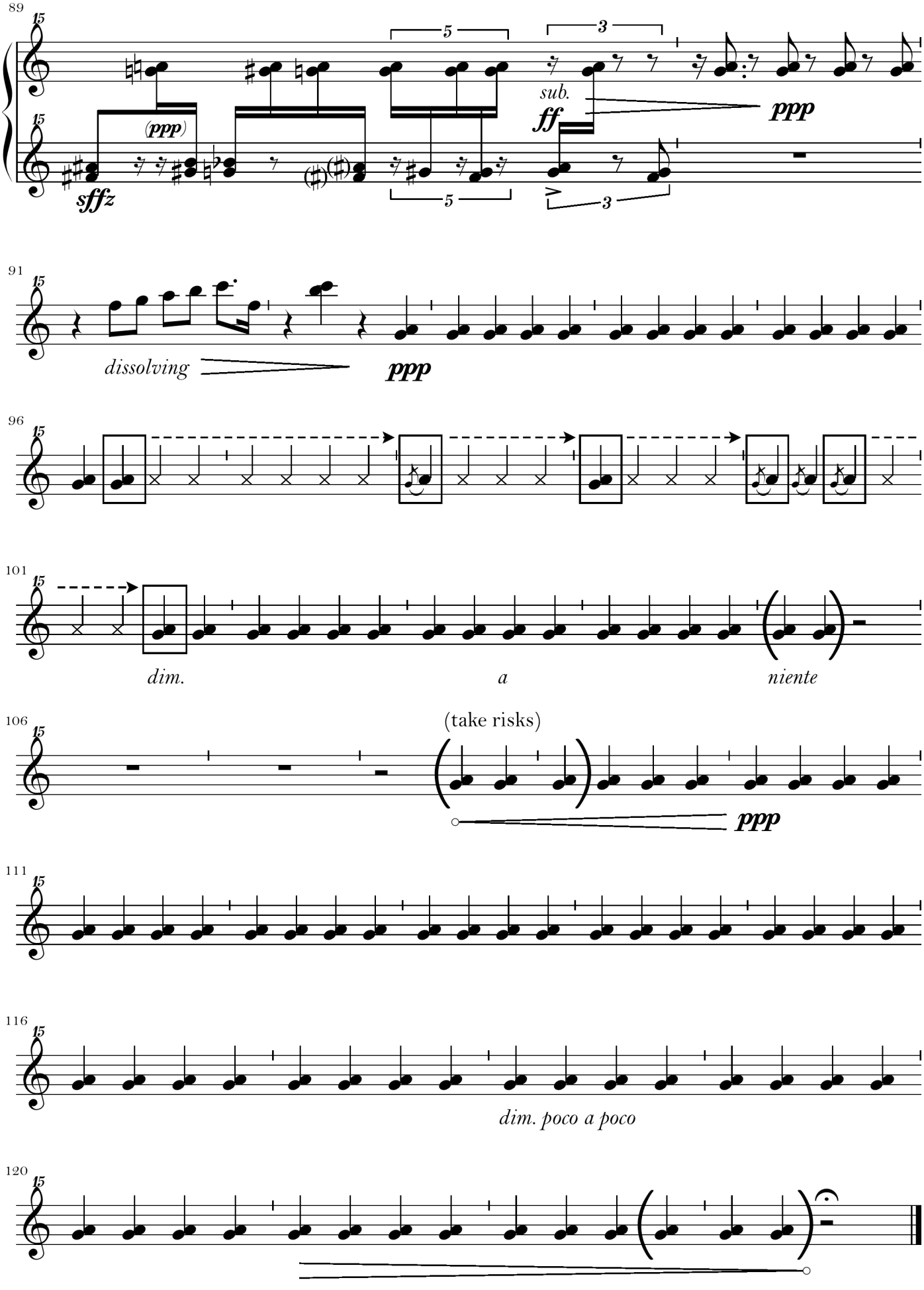



20
24
(cluster)
(cluster)
27
(ppp)
(cluster)
3
sffz
30
(cluster)
3
sub.
ff
ppp
3
32
ppp


36
15
5
39
6
ff
ppp
42
45
3
sub.
ff
sub.
ppp
47


50
ppp
55
ff
ppp
59
65
p
ff
(loco)
pp
68
ppp

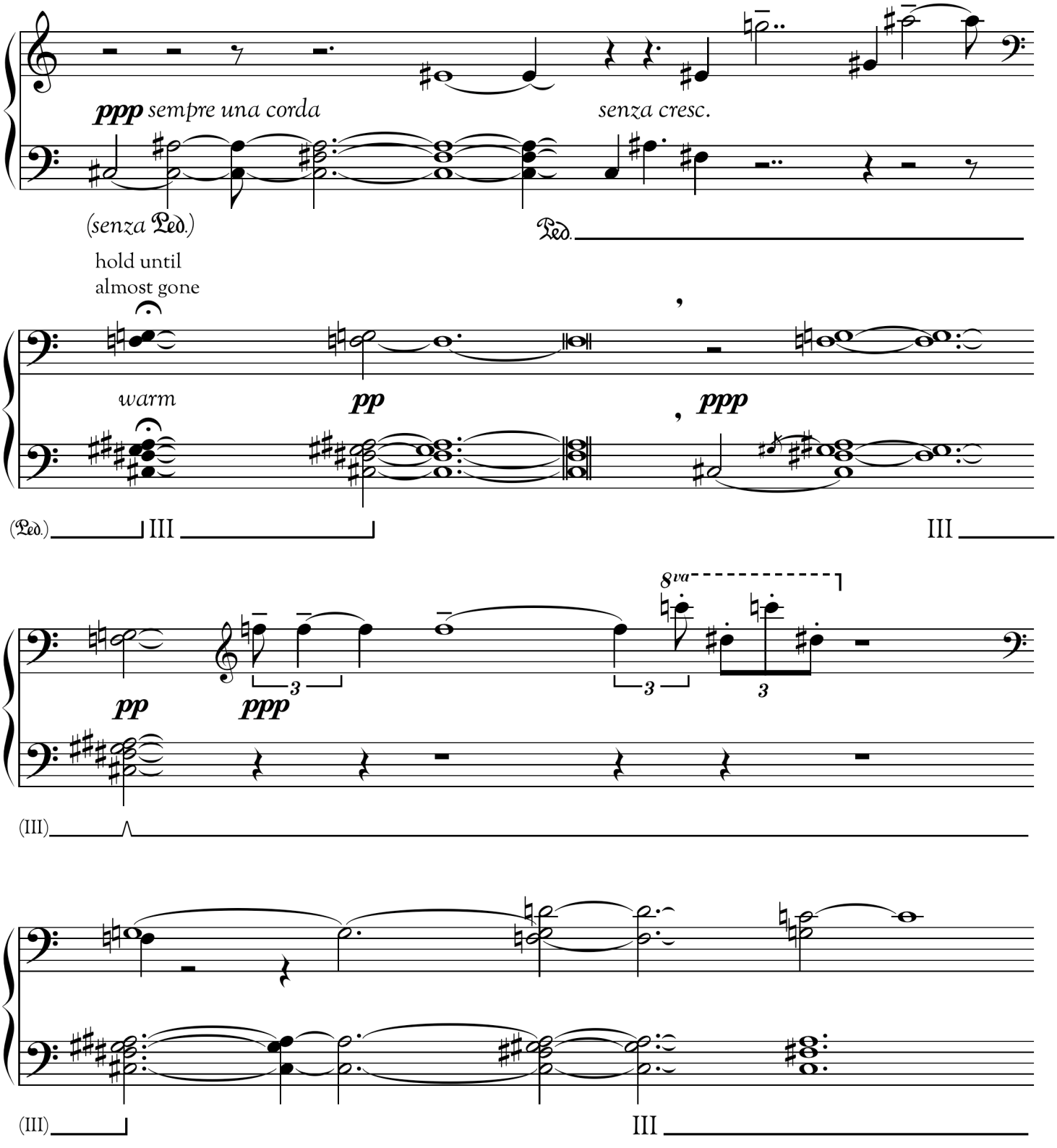

71
f
ppp
75
80
gradually move B in front of the beat
and back again
85
sffz
(loco)
pp
ppp
(cluster)
Ped.
88
sffz
(ppp)

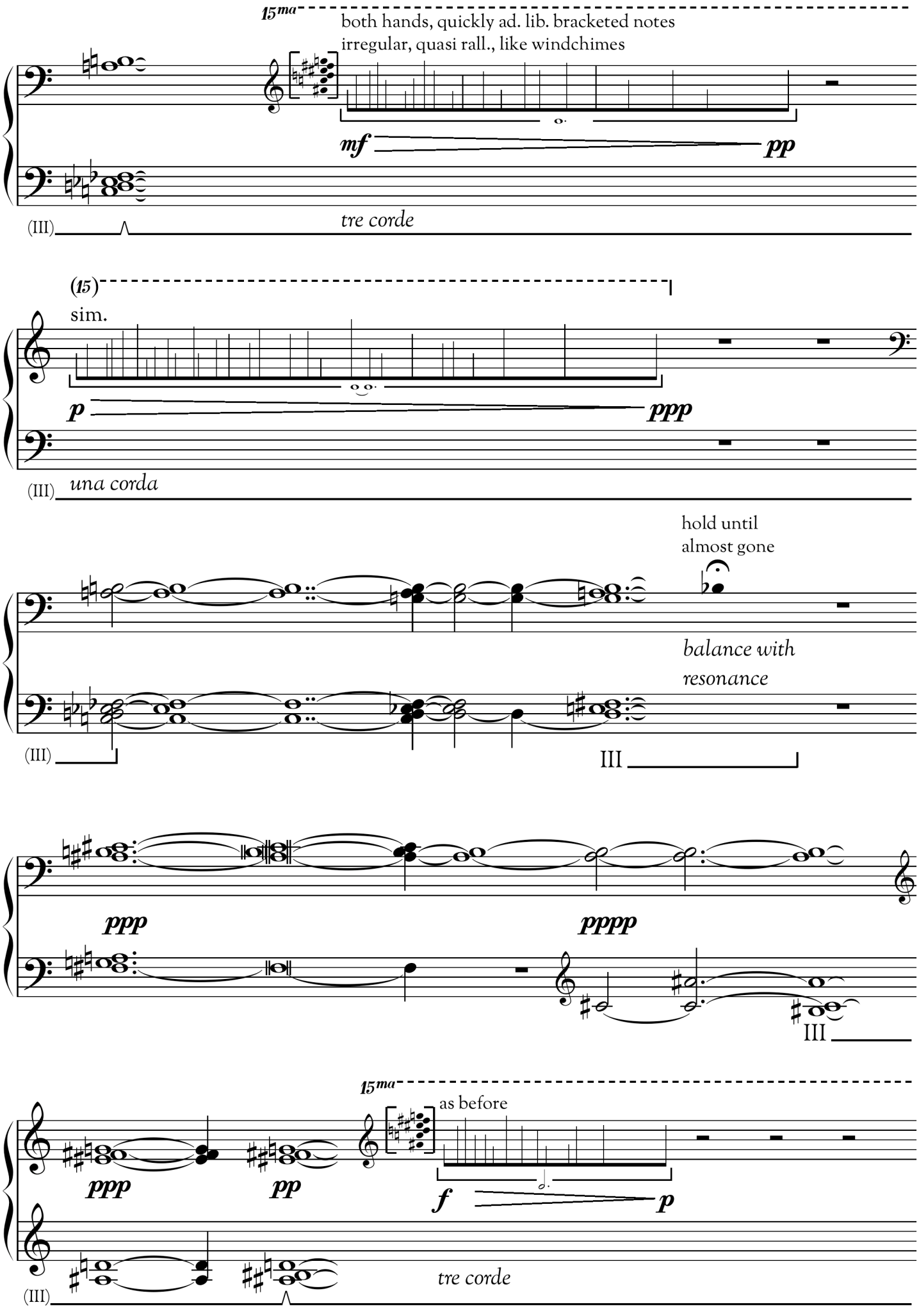

89
15
5
3
sub.
(ppp)
sffz
ff
ppp
5
3
91
15
dissolving
ppp
96
15
101
15
dim.
a
niente
106
15
(take risks)
ppp
111
15
116
15
dim. poco a poco
120
15

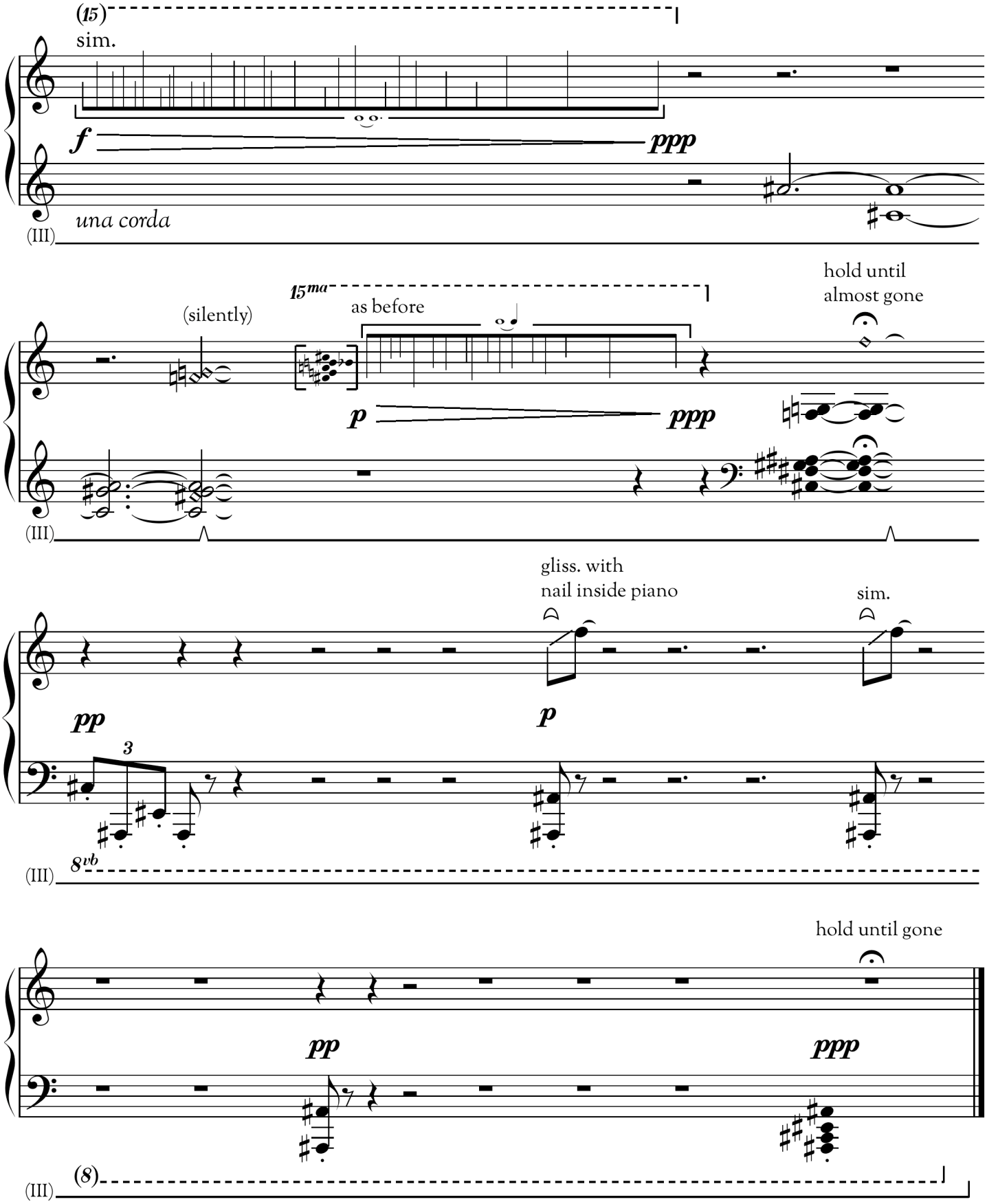
Aubade / Abschiedslied II *for Yu Su*

Very still (c. ♩ = 52/♪ = 208)

Timing of events should be interpreted freely to suit the specific acoustic of both piano and performance space, especially with regard to altered resonances.
Pedalling is notated precisely and should be adhered to as closely as possible.




15ma
both hands, quickly ad. lib. bracketed notes
irregular, quasi rall., like windchimes
mf
pp
(III)
tre corde
(15)
sim.
p
ppp
(III)
una corda
hold until
almost gone
balance with
resonance
(III)
III
ppp
pppp
III
15ma
as before
ppp
pp
f
p
(III)
tre corde


(15)
sim.
f
ppp
una corda
(III)
15ma
as before
(silently)
p
ppp
hold until
almost gone
(III)
gliss. with
nail inside piano
sim.
pp
p
3
8vb
(III)
hold until gone
pp
ppp
(8)
(III)