

Sun Angel
for Solange Guillaume

Piano

Patrick Alexander 2005

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General Instructions


- The diamond shaped note heads in mm. 15-71 and in mm. 234-247 refer to silently depressed keys.



The keys are to be pressed down slow enough so that the hammers do not strike the strings while still allowing for the dampers to be suspended. These strings will then vibrate as a result of other strings being struck. The abbreviation l.v. (let vibrate) is used to remind the performer that the hammers for the strings need to remain suspended.

- Depending on the size of the venue or concert hall, the piano may need to be amplified in some manner so that the sympathetic vibrations that result from the silent key depressions will be audible.
- During the passages with silent key depressions, the performer is required to use the *sostenuto* pedal to keep the hammers suspended while his/her hands are free to play other notes on the piano. The *sostenuto* pedal needs to be changed before each new silent depression. The score indicates for how many measures the *sostenuto* pedal should be held and when it should be changed. Whenever there are two pedals in use, the score indicates which pedal is notated on the top line and which is notated on the bottom line. When only one pedal is in use and one line is indicated, it is the damper pedal. Some places indicate that the performer should pedal as needed or desired. This means that the performer can use the damper pedal to his/her discretion during that passage. When the score indicates that the damper pedal should not be used, this should strongly be observed. A broken, less connected sound is the desired effect.

Pedal abbreviations:

 / Damper = damper pedal
Sost. Ped. = *sostenuto* pedal
 U. C. = *una corda* pedal

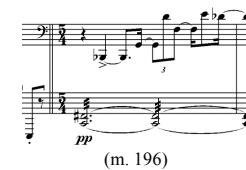
- Several times throughout the composition, extender lines are used to connect damper pedal markings for clarification (see the example below). When the notation extends into the lower register of the piano, it requires that the damper pedal markings be taken out of their horizontal alignment. These markings should not be confused with the *sostenuto* markings (which appear on the layer beneath those of the damper pedal).



- The fermatas with specified times (ca. 10 secs., etc.) are approximate. These are used to suggest the time the performer should allow for the sympathetic vibrations to ring.

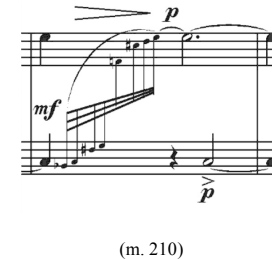
- The tempo change at m. 84 is used to keep rhythms clearer and easier to negotiate. The tempo is simply twice that of the previous measures.

- The notation in the bass in mm. 196-208 represents a tremolo between the two notes.



This notation is used for rhythmic clarity to show exactly where the tremolos begin and end within each measure.

- The grace note arpeggios in mm. 210-220 are to be played with some flexibility within the measure.



The arpeggios should be played with a slight *ritardando* to the top note (as the beaming indicates). The performer should linger slightly on the top note (almost as if suspended) then continue *atempo*. The arpeggios in m. 224 and 230 are to be played in the same manner and are notated as such to convey slower rhythms.

(Continued)

9. Each section of the piece features a different focal tone that acts as an anchor around which the interval content of the harmonies expands. The same original chord from the beginning of the piece is restated at the beginning of each new section. There are a total of 9 sections with different focal tones (with a return of the first focal tone at the end). The performer should be aware of these focal tones and observe how they fit into the texture of each section (whether they are presented very straightforwardly or less clearly). This graph shows the progression of the focal tones.

