

Gareth Moorcraft

VIDA
for solo piano

2021

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Vida is one of a collection of 200 pieces commissioned to celebrate the bicentenary of the Royal Academy of Music in 2022. The premiere performance was given by George Fu on 4th February, 2022.

Vida is a fantasia-like work in three movements based on a selection of Medieval melodies composed by the Troubadours and Trobairitz. It was written alongside my suite *Alternative views from history* (the latter for a mixed ensemble of period and modern instruments). Both works are concerned with the practice of creative transcription and ‘recomposition’ of existing materials; as such, *Vida* felt something like a testing ground in which I set out to explore the different ways I might frame and engage with these ancient melodies in a new musical language.

A *vida* is a short biography for a troubadour or trobairitz, sometimes found in the chansonniers alongside the poetry and music. These biographies are considered to be very unreliable and often draw on literal readings of the poetry.

I - CANSO

(Interlude)

II - PLANH

(Interlude)

III - EPILOGUE

Duration: ca. 11 mins

VIDA

for solo piano

I - CANSO

Gareth Moorcraft (2021)

Bright, breathless, always pushing forwards ♩=112-120

First system of musical notation for 'VIDA'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of sixteenth-note runs with slurs and accents, including a quintuplet (5) and a triplet (3). The bass staff begins with a bass clef and contains a series of quarter and eighth notes with slurs and accents. Performance markings include *fff con forza* in the bass staff, *sf* in the treble staff, and *poco ped. ad lib. (quasi legato)* below the bass staff. Pedal markings are shown as small triangles under the bass staff. The system concludes with the instruction *etc. in a similar vein. Ped. for extra sonority but don't blur the lines.*

Second system of musical notation for 'VIDA'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with sixteenth-note runs and slurs. The bass staff continues with quarter and eighth notes and slurs. Pedal markings are shown as small triangles under the bass staff.

Third system of musical notation for 'VIDA'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains sixteenth-note runs with slurs and accents, including a quintuplet (5) and a triplet (3). The bass staff begins with a bass clef and contains quarter and eighth notes with slurs and accents, including a triplet (3). Performance markings include *(fff) legato espr.* in the treble staff, *(senza ped.)* in the bass staff, and *poco rall.* at the end of the system. Pedal markings are shown as small triangles under the bass staff.

A little slower, but still with intensity.
- ♩=ca. 92 (+ ad lib.)

Fourth system of musical notation for 'VIDA'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains sixteenth-note runs with slurs and accents, including a triplet (3), a quintuplet (5), and another quintuplet (5). The bass staff begins with a bass clef and contains quarter and eighth notes with slurs and accents, including a triplet (3). Performance markings include *lirico (a little less, still ff)* in the treble staff, *f espr.* in the bass staff, and *poco marc.* below the bass staff. Pedal markings are shown as small triangles under the bass staff.

$\text{♩} = \text{ca. } 84$

poco rall. . . . relax into new idea... (still busy and pushing forwards) **accel.** . . .

mp (l.v.) *cantabile warm (ca. mf)*

3 *Ped.* *l.v.*

Tempo 1 $\text{♩} = 112-120$

poco rall. . . .

fff agitated, shiny! *mf* warm (as before)

p *l.v.*

Slower, stranger $\text{♩} = \text{ca. } 72$

poco rall. . . .

p

con ped. (poco) legato - not too blurred

Subito tempo 1. $\text{♩} = \text{ca. } 112-120$

poco accel. . . .

pp misterioso light but crisp

(ped. sim.)

Quicker. Agitated.

♩=ca. 128 (+)

sub. **fff** con forza

senza ped.
legato sempre

5:3

3

5:4

Right hand always more prominent
(until **A tempo** p. 5)

f poco legg.
energico!

3

5

3

5

sf sf

p warm

poco ped. ad lib.

5

3

5

3

fff agitato

f poco legg.
energico!

senza ped.
legato sempre

3

5

5

Light, playful (a little slower, but still energetic)

♩=ca. 92
(accents poco)

p *legg. espr.*
don't rush grace notes too much,
they are part of the melody

sf sf sf

poco ped. ad lib.
legato - don't blur

rall.

Misterioso ♩=66-72

A cantar m'er de so qu'eu no volria

p dolce legatiss.

pp

poco rall.

l.v.

Ped.

A tempo, flowing and free ♩=ca. 72
 (senza rigore)

p cantabile
l.v.
 manually sustain LH until next chord

(pedalling instructions are suggestions - aim for warm, resonant sound. A little washy, not too much!)

sim. (hold LH chord)

poco rall. **Slower** ♩=ca. 60 **rall.**

linger a little...
 (sustain manually)
 L.H. off

(1/2) (1/2)

l.v.

Interlude

Like bells. Spacious ♩=ca. 52

15^{ma} loco

mf *espr.*
l.v. sempre

p

p

con ped. (ad lib.)

loco

p

8^{va}

8^{vb}

mf warm
poco marc.

15^{ma}

mf *sim.*

p

8^{va}

l.v.
(bass sound continues beneath)

(15)

pp dolce

p marc.

rall.

(8)

ppp

l.v. (ped. stays down into mov. 2)

ATTACCA
mov. 2

II - PLANH

Lyrical, warm ♩=48

Nb. Accidentals apply to whole bars (standard practice)

Quar nueg e jorn trist soi et esbahit (Anon. ca. 1270)

8va-----

mp cantabile
(*poco marc.*)

pp a shadow
gentle, but clear

(*dolce*)

molto ped.

p (+) warm, resonant

p (+) warm, resonant