

Niki Zohdi

Lux Obscurata

2021

for solo guitar

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Duration: c.6 minutes

Lux Obscurata explores frequently changing levels of polyphony using Francis Pilkington's *Thanks, Gentle Moon* (1605) for either SATB or solo voice and lute as its starting point. My original idea behind using this piece as the foundation for composing *Lux Obscurata* is to link the guitar to the lute by using a piece from the renaissance lute and voice tradition, and by using Pilkington's material as a *cantus firmus* throughout.

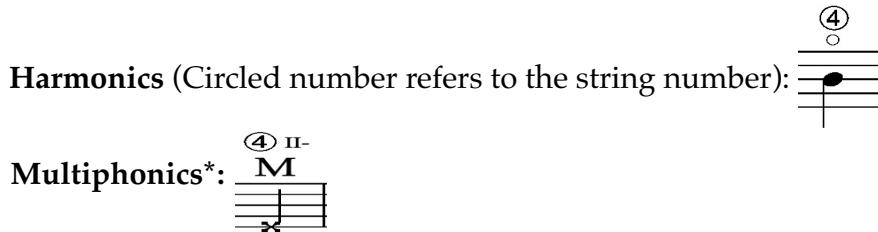
Francis Pilkington (1565-1638) spent the majority of his life and career as a lay clerk (or, as it was then known, a songman) and later as the precentor at Chester Cathedral. Even though Pilkington spent the majority of his life and career based in a Cathedral, his compositional output consists of mostly secular works. This sacred and secular relationship that Pilkington had holds a resemblance to my work as a performer, singing in various northern cathedrals, and my compositional output of wholly secular works, usually for instrumental forces. The similarities between mine and Francis Pilkington's relationship to sacred and secular music is a reason why I specifically chose a piece by Pilkington as the main material from which I develop the piece out of.

Lux Obscurata uses the vocal line of the Pilkington in its entirety as a *cantus firmus* with other material surrounding it. There are moments of 'light' where the Pilkington material is a little clearer but those moments of clear light are progressively obscured by dense polyphony surrounding the *cantus firmus*. The title, *Lux Obscurata*, is derived from the second line of text in the Pilkington setting, '*...thy obscured light*', lending itself to the idea of progressively obscuring the light that is represented by the ever-present Pilkington material.

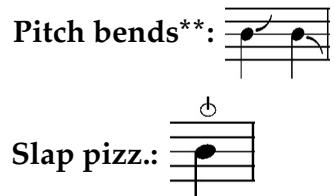
Performance directions:



Dynamics are usually noted on the bottom of the stave which covers both parts of the monophonic polyphony. There are some exceptions where the dynamics are different between the lines.



All **glissandi** are to be played smoothly between notes and not articulated



Grace notes are always on the beat

* multiphonics refer to the multiphonics in Seth Josel and Ming Tsao, *The Techniques of Guitar Playing* (Kassel: Barenreiter, 2014)

** pitch bends are quartertone inflections in the direction of the slur. Bend the pitch to the nearest quartertone.

SCORE SOUNDS AN OCTAVE LOWER THAN WRITTEN

Accidentals are only valid for the note they precede, unless that note is immediately repeated

Lux Obscurata

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Guitar 1: $\text{♩} = 36$. Measure 1 starts with a dynamic ***fff***. The first measure ends with a fermata. Measure 2 begins with a sixteenth-note pattern. Measures 3-4 show eighth-note patterns. Measure 5 ends with a dynamic ***mp***. Measure 6 starts with a dynamic ***f***. Measure 7 ends with a dynamic ***mp***.

Guitar 2: Measure 1 starts with a dynamic ***fff***. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measure 6 starts with a dynamic ***f***. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns.

Guitar 3: Measure 1 starts with a dynamic ***fff***. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Guitar 4: Measure 1 starts with a dynamic ***fff***. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Gtr. 10

Gtr. 11

Gtr. 14

Gtr. 16

rit.

Gtr. 19

Gtr. 22

J = 116

23 Gtr.

mf

f

J = 45

25 Gtr.

fff

27 Gtr.

28 Gtr.

ff

f

30 Gtr.

ff

f

Musical score for Gtr. (Guitar) in 32nd note time (32), 2/4 time, and A major (A, C#, E). The score consists of two measures. Measure 1 starts with a grace note (numbered ①) followed by a sixteenth note (numbered ②), then a eighth note (numbered ⑥). Measure 2 begins with a grace note (numbered ②). The measure ends with a fermata over the last note and a dynamic marking of *c.3"*. The score includes vertical bar lines and a bracket above the staff indicating a 7:4 time signature.

Gtr. 34 2 8 7 | 2 4 | 5 | 1 2 4 6 | 6 8 |

34 2 8 7 | 2 4 | 5 | 1 2 4 6 | 6 8 |

37

Gtr.

5:4 ① ③

②
③
④
⑤

11:8 ② ③ ② ③ ④

mp

ppp

Gtr.

38

3

3

5:4

1 3

Musical score for Gtr. (Guitar) in 5/8 time, key signature of one sharp (F#). The score consists of two measures. Measure 40 starts with a grace note followed by a quarter note. Measure 41 begins with a sixteenth note followed by a eighth note. Both measures contain a dynamic instruction "gliss." above the notes. Measure 41 concludes with a fermata over the eighth note. Measure 42 starts with a fermata over the eighth note. The measure ends with a repeat sign and the key signature changes to three sharps (G major).

Musical score for Gtr. 42, page 42. The score shows a complex rhythmic pattern with various time signatures: 5:4, 6:4, 11:7, 6:5, and 3. The tempo is indicated as $= 100$. Dynamic markings include *mp* and *f*. Numbered performance instructions (1 through 6) are placed above specific measures. A measure 11:7 is bracketed above the first measure. Measure 6:5 is bracketed above the third measure. Measures 4 and 5 are bracketed below them. Measure 3 is bracketed above the second measure. Measure 6:5 is bracketed above the fourth measure. Measures 4, 3, 2, and 1 are bracketed above the fifth measure. Measures 2, 3, and 4 are bracketed above the sixth measure. Measures 3, 2, and 1 are bracketed above the seventh measure. Measures 4, 3, 2, and 1 are bracketed above the eighth measure. Measures 2, 3, and 4 are bracketed above the ninth measure. Measures 3, 2, and 1 are bracketed above the tenth measure. Measures 4, 3, 2, and 1 are bracketed above the eleventh measure. Measures 2, 3, and 4 are bracketed above the twelfth measure. Measures 3, 2, and 1 are bracketed above the thirteenth measure. Measures 4, 3, 2, and 1 are bracketed above the fourteenth measure. Measures 2, 3, and 4 are bracketed above the fifteenth measure. Measures 3, 2, and 1 are bracketed above the sixteenth measure. Measures 4, 3, 2, and 1 are bracketed above the seventeenth measure. Measures 2, 3, and 4 are bracketed above the eighteenth measure. Measures 3, 2, and 1 are bracketed above the nineteenth measure. Measures 4, 3, 2, and 1 are bracketed above the twentieth measure. Measures 2, 3, and 4 are bracketed above the twenty-first measure. Measures 3, 2, and 1 are bracketed above the twenty-second measure. Measures 4, 3, 2, and 1 are bracketed above the twenty-third measure. Measures 2, 3, and 4 are bracketed above the twenty-fourth measure. Measures 3, 2, and 1 are bracketed above the twenty-fifth measure. Measures 4, 3, 2, and 1 are bracketed above the twenty-sixth measure. Measures 2, 3, and 4 are bracketed above the twenty-seventh measure. Measures 3, 2, and 1 are bracketed above the twenty-eighth measure. Measures 4, 3, 2, and 1 are bracketed above the twenty-ninth measure. Measures 2, 3, and 4 are bracketed above the thirtieth measure. Measures 3, 2, and 1 are bracketed above the thirty-first measure. Measures 4, 3, 2, and 1 are bracketed above the thirty-second measure. Measures 2, 3, and 4 are bracketed above the thirty-third measure. Measures 3, 2, and 1 are bracketed above the thirty-fourth measure. Measures 4, 3, 2, and 1 are bracketed above the thirty-fifth measure. Measures 2, 3, and 4 are bracketed above the thirty-sixth measure. Measures 3, 2, and 1 are bracketed above the thirty-seventh measure. Measures 4, 3, 2, and 1 are bracketed above the thirty-eighth measure. Measures 2, 3, and 4 are bracketed above the thirty-ninth measure. Measures 3, 2, and 1 are bracketed above the forty-thousandth measure. Measures 4, 3, 2, and 1 are bracketed above the forty-first measure. Measures 2, 3, and 4 are bracketed above the forty-second measure. Measures 3, 2, and 1 are bracketed above the forty-third measure. Measures 4, 3, 2, and 1 are bracketed above the forty-fourth measure. Measures 2, 3, and 4 are bracketed above the forty-fifth measure. Measures 3, 2, and 1 are bracketed above the forty-sixth measure. Measures 4, 3, 2, and 1 are bracketed above the forty-seventh measure. Measures 2, 3, and 4 are bracketed above the forty-eighth measure. Measures 3, 2, and 1 are bracketed above the forty-ninth measure. Measures 4, 3, 2, and 1 are bracketed above the fifty-thousandth measure.

$\text{♩} = 60 \text{ rit.}$ → $\text{♩} = 53$

Gtr. 45

$\text{♩} = 80$

Gtr. 47

Gtr. 49

$\text{♩} = 53 \text{ accel.}$ → $\text{♩} = 80$

Gtr. 50

Gtr. 52

Gtr.

55

$\frac{2}{8}$ $\frac{7}{8}$

7.6

$\frac{7}{8}$

ppp

Gtr.

56

$\frac{7}{8}$

ff

64

$\frac{7}{8}$

Gtr.

57

$\frac{3}{8}$ $\frac{5:3}{5:4}$ $\frac{5:4}{5:4}$

$\frac{6:4}{\frac{2}{4} \frac{1}{4} \frac{4}{4}}$ $\frac{5:4}{\frac{1}{4}}$

jff

$\frac{7}{4}$

Gtr.

59

$\frac{3}{16}$ $\frac{3}{8}$

$\frac{7:5}{\frac{2}{4} \frac{3}{4} \frac{4}{4}}$

mf ff

$\frac{7}{4}$

Gtr.

63

$\frac{9:5}{\frac{1}{4}}$ $\frac{5:4}{\frac{1}{4} \frac{1}{4}}$ $\frac{7:6}{\frac{1}{4}}$

mf ffff

ppp

10

 $\text{♪} = 170$

Gtr.

f

p

f

ff

Gtr.

ff

Gtr.

f

p

Gtr.

ff

ff

Gtr.

ff

ff

ff

12

Gtr.

90 *8va-----|*
ppp

(1) (4) (2) (3)

(5) IV.5 M
(5) VIII.5- M

$\text{♩} = 135$

92

Gtr.

$\frac{2}{16}$ (2) (3) (2) (1)
 $\frac{3}{16}$ (4) (2) (3) (2) (3) (1)
 $\frac{5}{32}$ (3)
 $\frac{6}{16}$ (2) (3)

f

5:4 5:4 3 7:6 3 5:3

95

Gtr.

$\frac{6}{8}$ (3) (2) (3) (3) (2) 7:4
 $\frac{6}{16}$ (2) 9:7 (4) (3)

$\frac{2}{mf}$ 7:5
 $\frac{4}{mp}$ p
 $\frac{2}{f}$

96

Gtr.

$\frac{3}{16}$ (1) 7:6 (2) (3) (2) 7:6
 $\frac{2}{16}$ (3) c.6"
 $\frac{4}{5:3}$ (4) (2) 5:3
 $\frac{2}{ppp}$