Niki Zohdi

Lux Obscurata

2021

for solo guitar

Niki Zohdi

Lux Obscurata

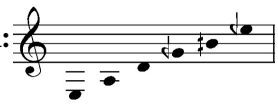
(2021)
for
solo guitar
Duration: c.6 minutes

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.

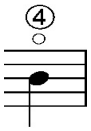
Francis Pilkington (1565-1638) spent the majority of his life and career as a lay clerk (or, as it was then known, a songman) and later as the precentor at Chester Cathedral. Even though Pilkington spent the majority of his life and career based in a Cathedral, his compositional output consists of mostly 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:

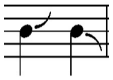
Scordatura: 

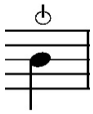
Dynamics are usually noted on the bottom of the stave which covers both parts of the monophonic polyphony. There are some exceptions where the dynamics are different between the lines.

Harmonics (Circled number refers to the string number): 

Multiphonics*:

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

Pitch bends:** 

Slap pizz.: 

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)

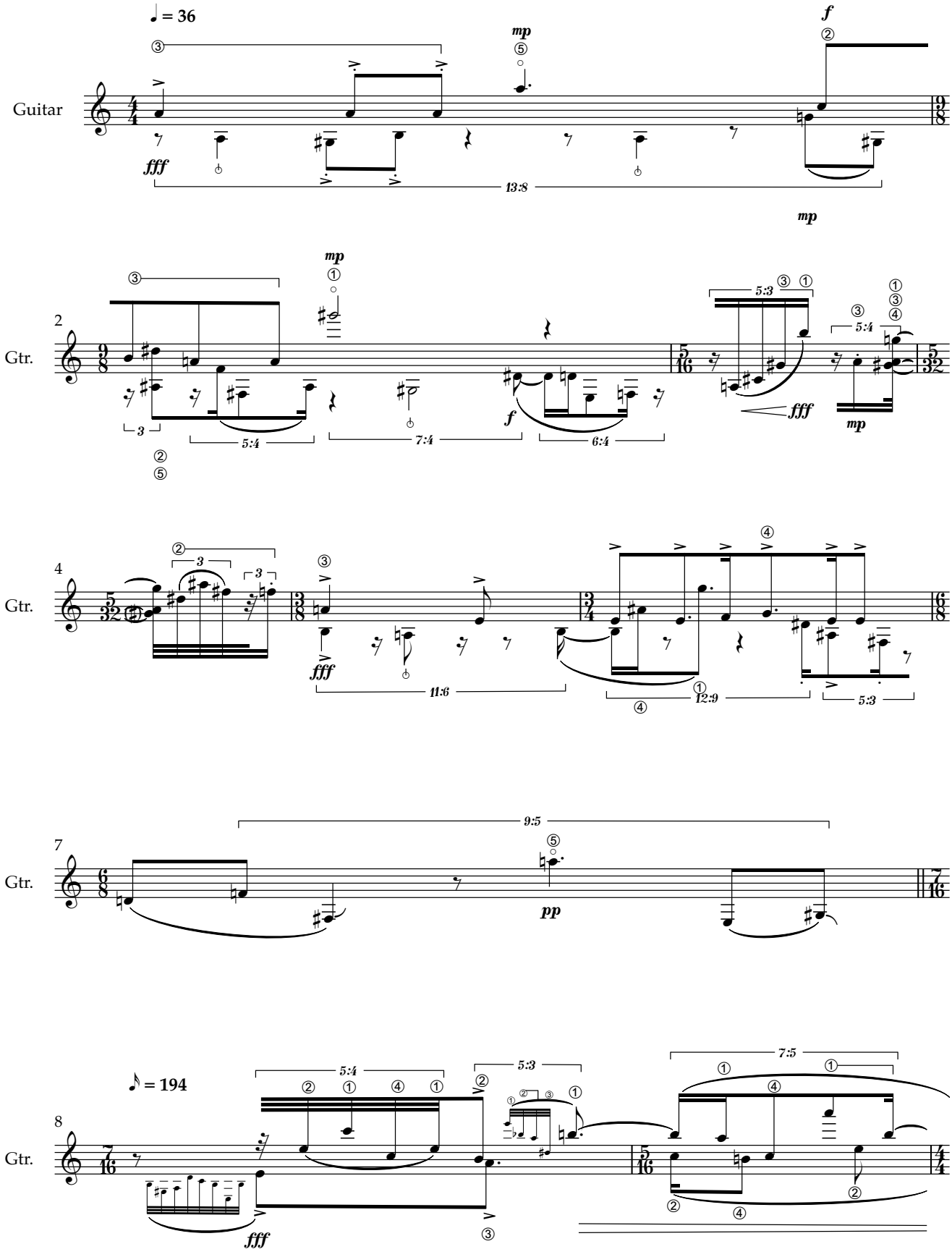
** pitch bends are quartertone inflections in the direction of the slur. Bend the pitch to the nearest quartertone.

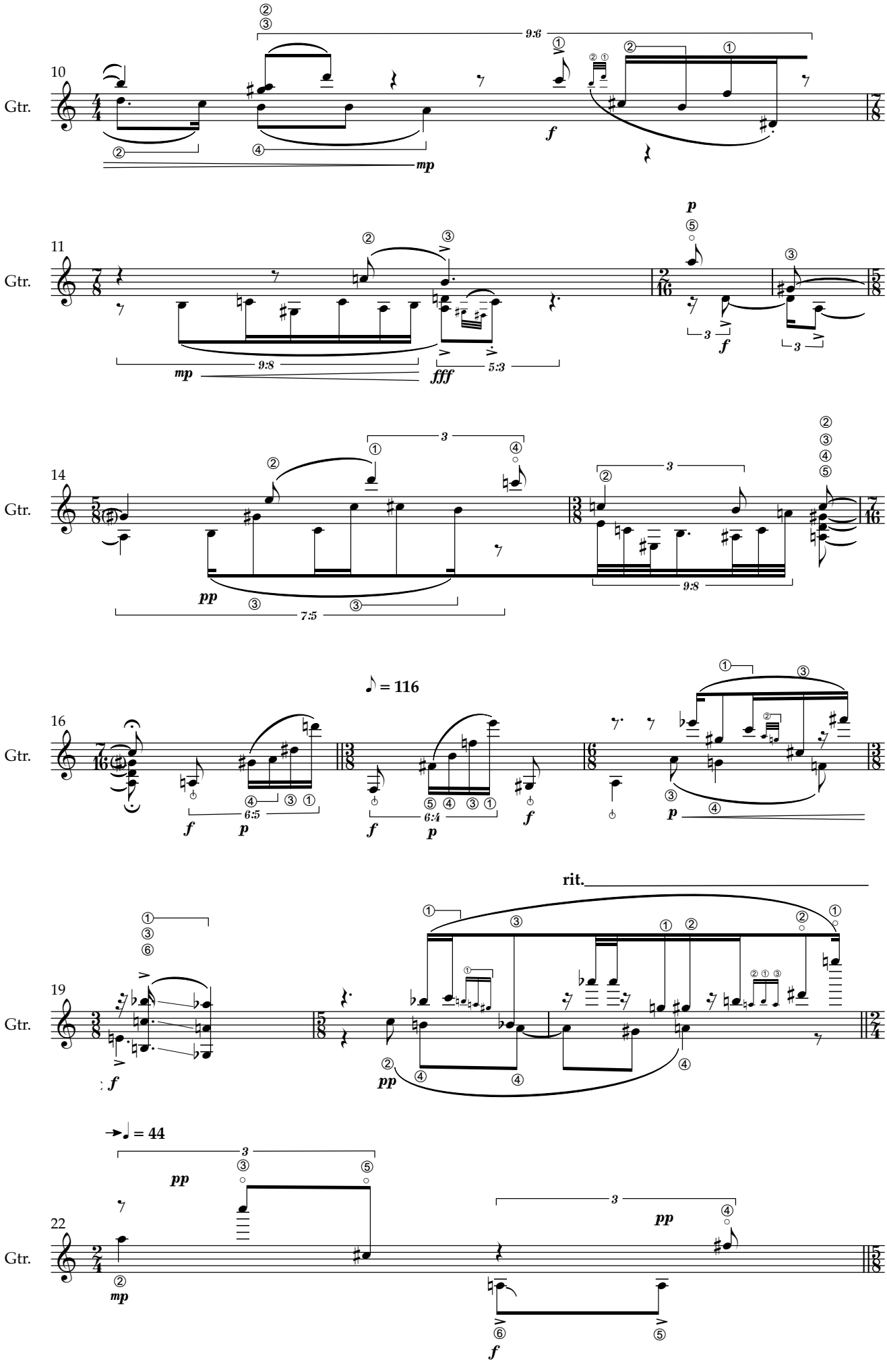
SCORE SOUNDS AN OCTAVE LOWER THAN WRITTEN

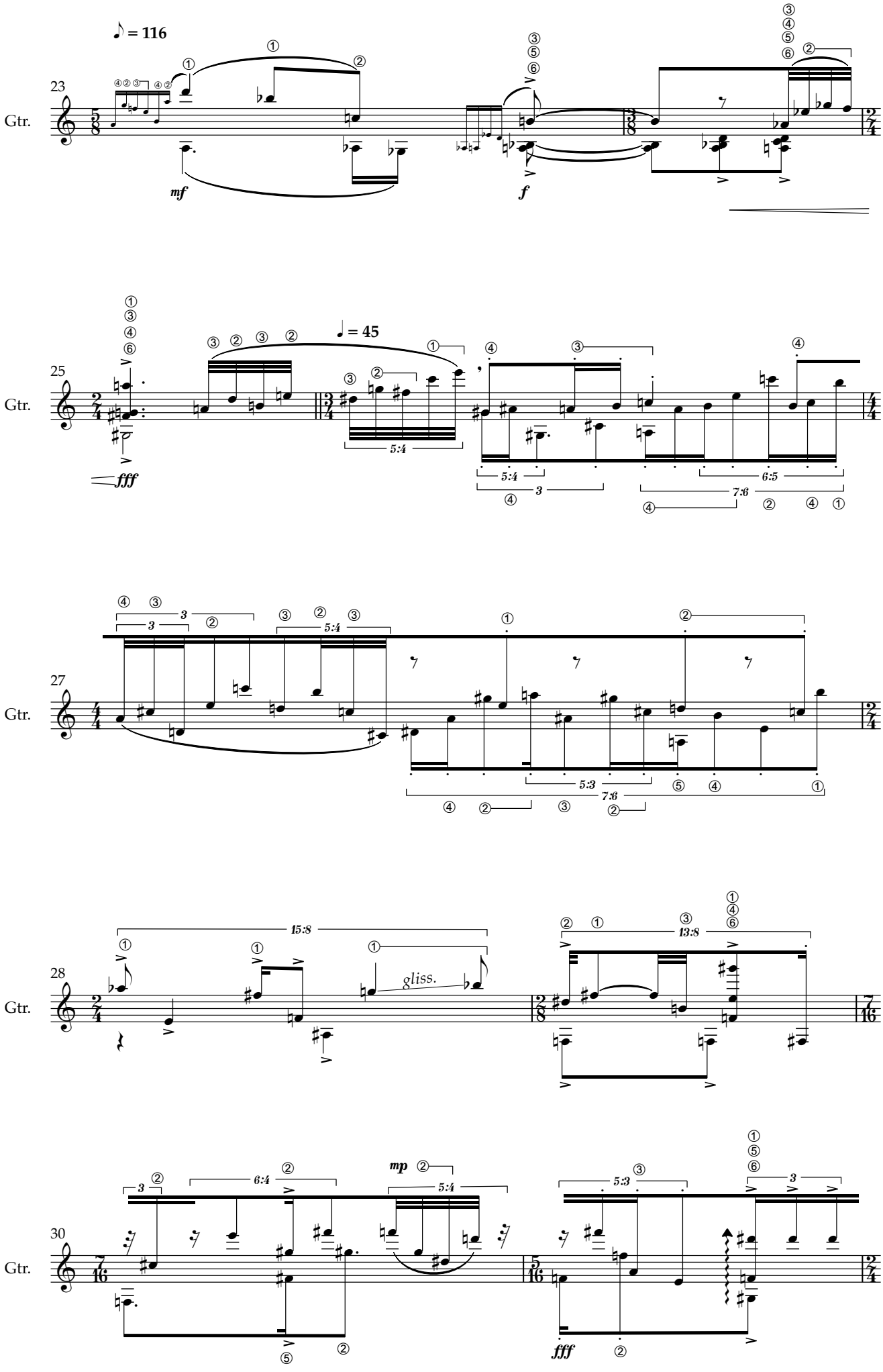
Accidentals are only valid for the note
they precede, unless that note is
immediately repeated

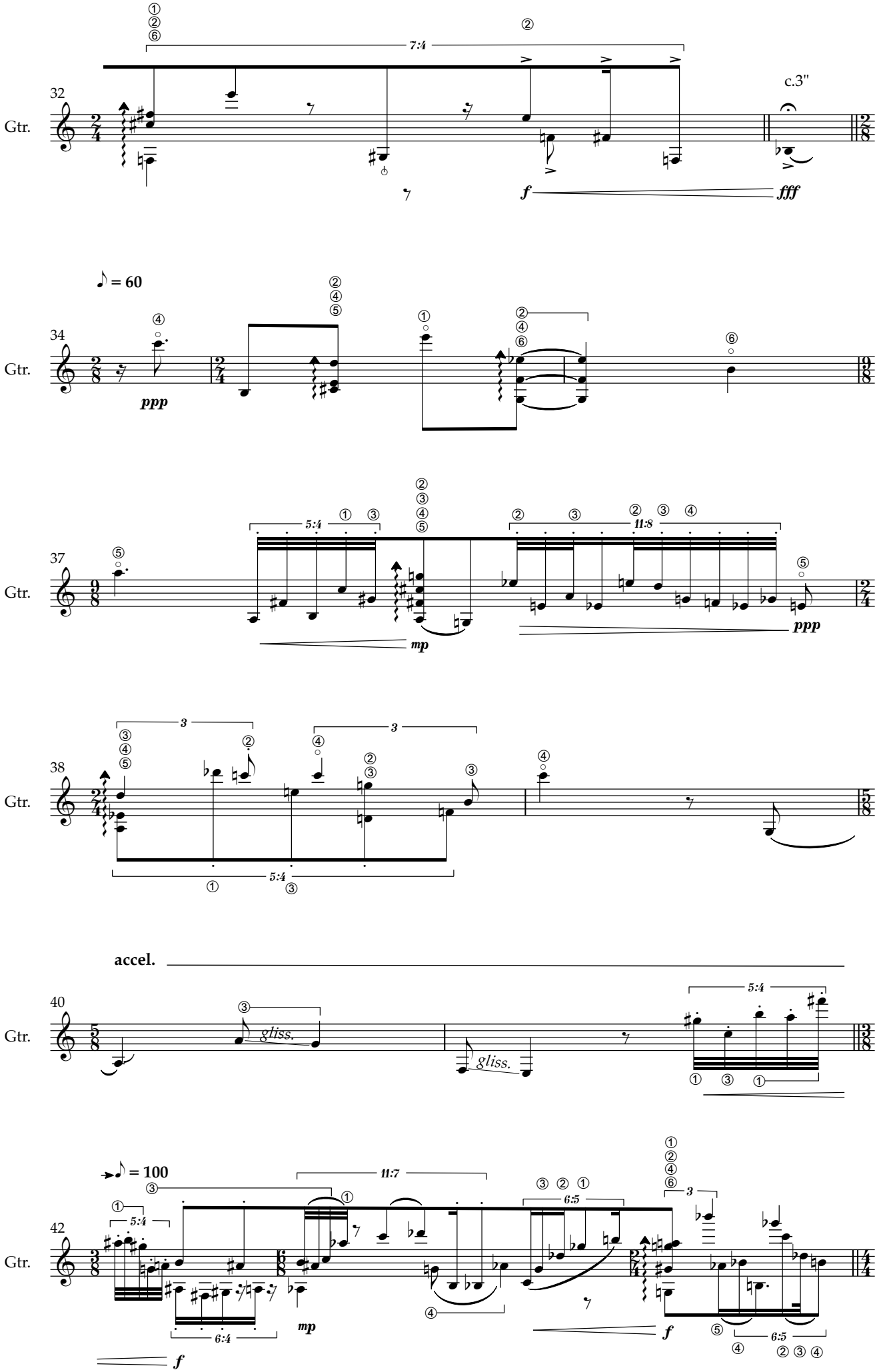
Lux Obscurata

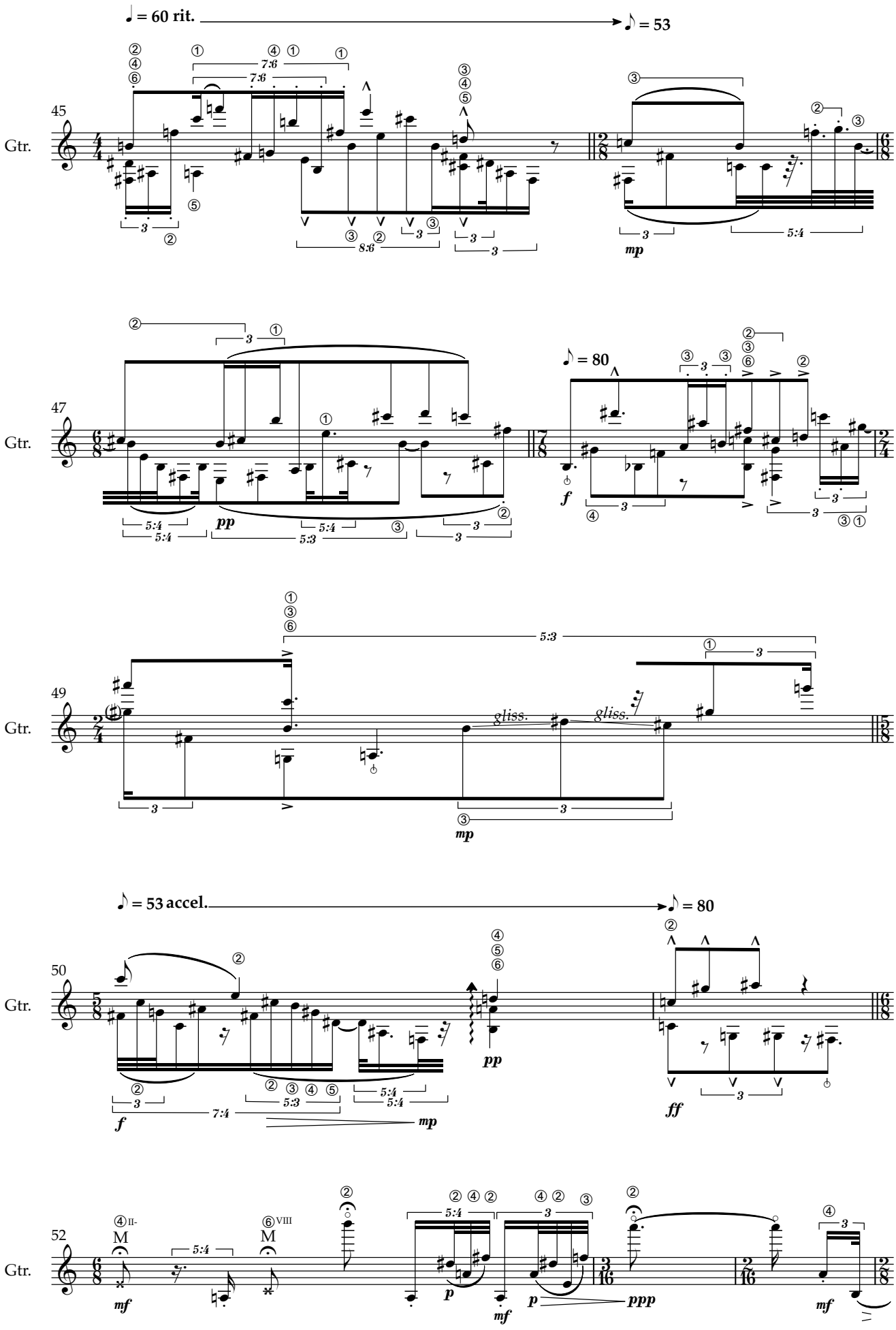
Niki Zohdi

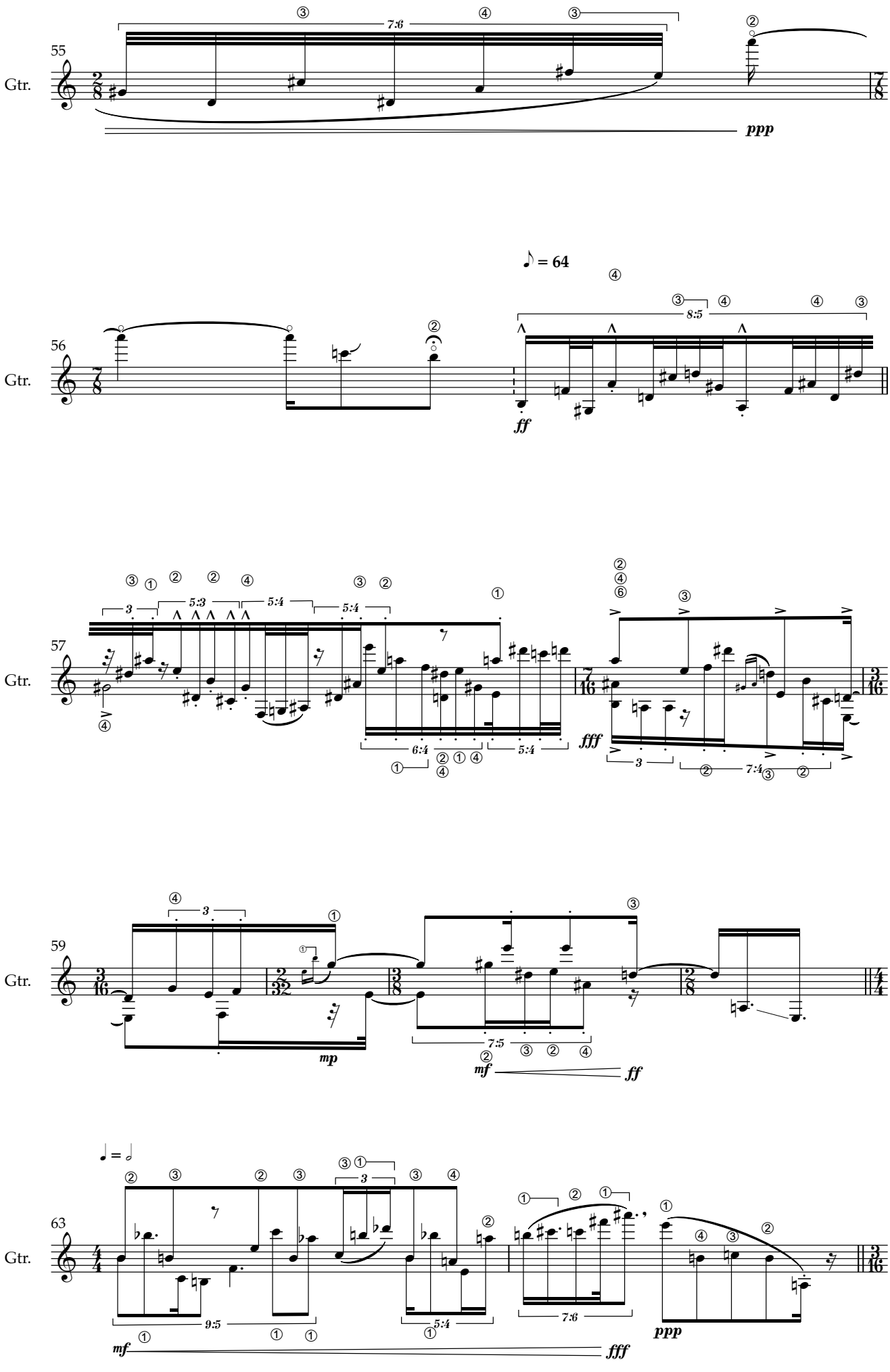


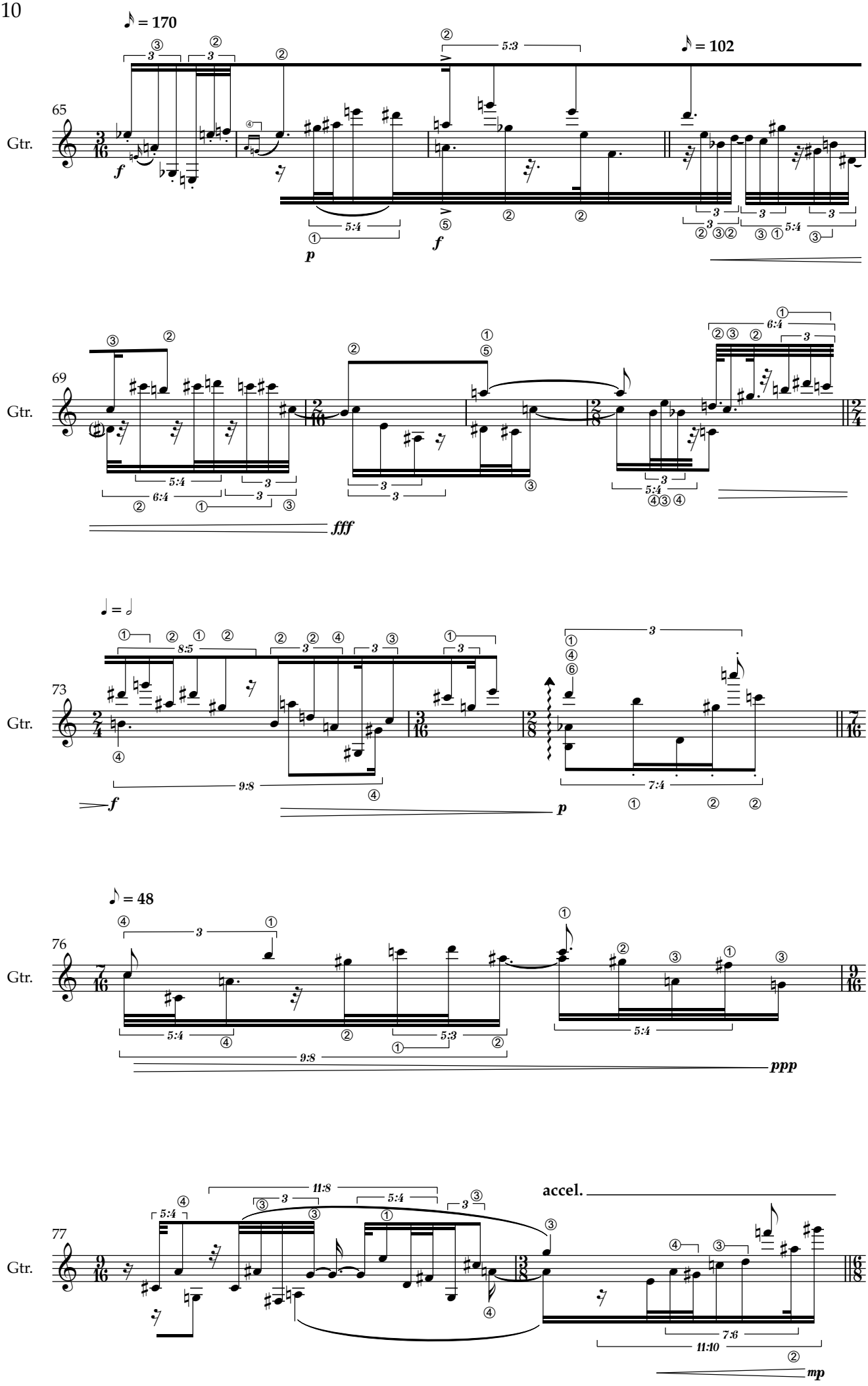

10
Gtr.
9:6
mp
f
11
Gtr.
mp
9:8
fff
5:3
p
f
14
Gtr.
pp
7:5
9:8
16
Gtr.
♪ = 116
f
p
6:5
6:4
19
Gtr.
rit.
pp
22
Gtr.
♩ = 44
pp
mp
f

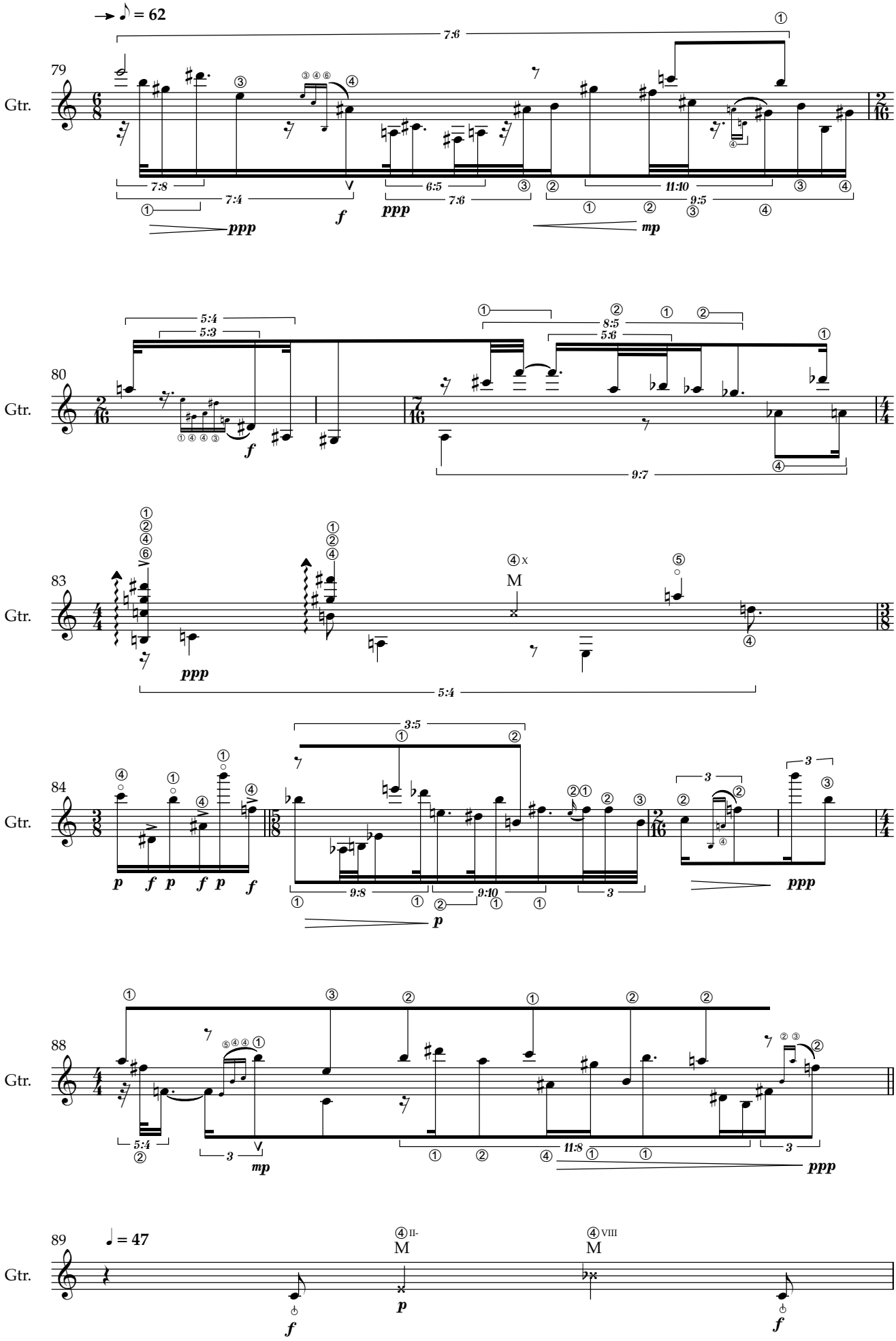

♪ = 116
23
Gtr.
mf
f
♩ = 45
25
Gtr.
fff
5:4
5:4
6:5
3
7:6
27
Gtr.
3
3
5:4
5:3
7:6
28
Gtr.
15:8
gliss.
13:8
30
Gtr.
3
6:4
mp
5:4
5:3
3
fff

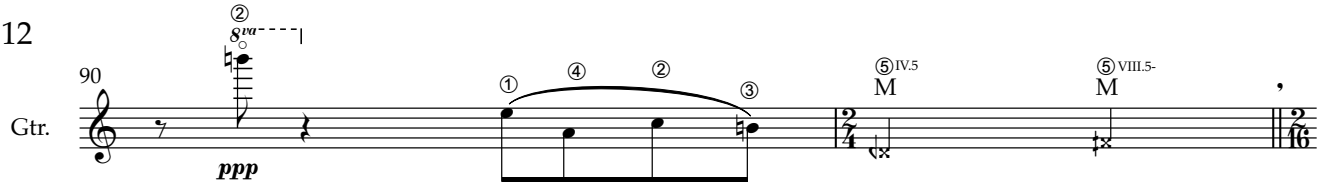

32
Gtr.
7:4
c.3"
f
fff
♪ = 60
34
Gtr.
ppp
37
Gtr.
5:4
11:8
mp
ppp
38
Gtr.
3
3
5:4
accel.
40
Gtr.
gliss.
gliss.
5:4
♪ = 100
42
Gtr.
11:7
5:4
6:5
3
6:4
mp
f
f
6:5

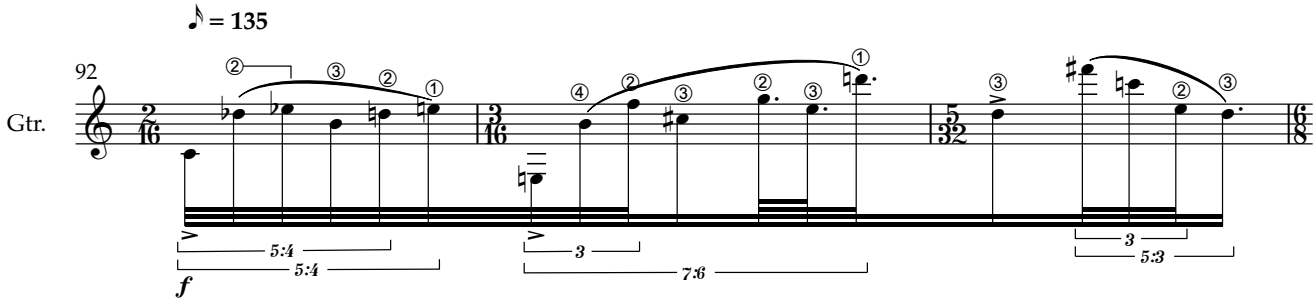

♩ = 60 rit.
♪ = 53
45
Gtr.
mp
47
Gtr.
pp
♪ = 80
f
49
Gtr.
gliss.
gliss.
mp
♪ = 53 accel.
♪ = 80
50
Gtr.
pp
f
mp
ff
52
Gtr.
mf
p
mf
p
ppp
mf

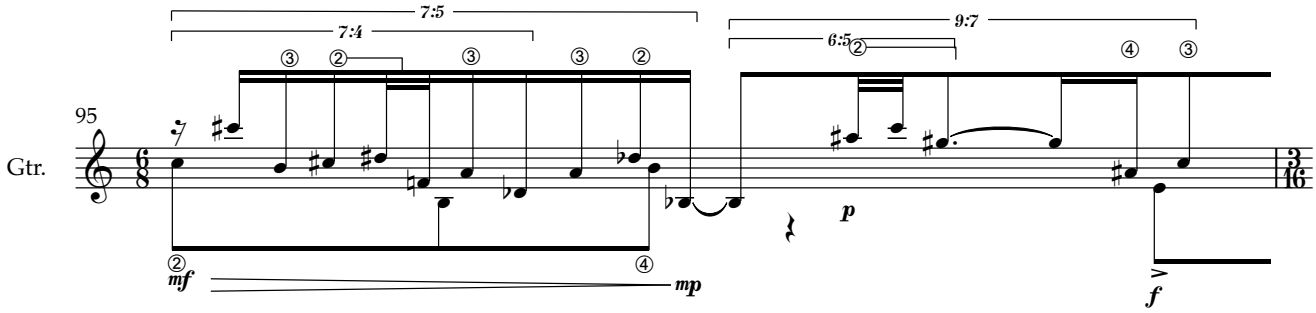

55
Gtr.
7:6
ppp
56
Gtr.
♪ = 64
8:5
ff
57
Gtr.
3
5:3
5:4
5:4
6:4
5:4
fff
3
7:4
59
Gtr.
3
mp
7:5
mf
ff
63
Gtr.
♩ = ♩
3
9:5
5:4
7:6
ppp
mf
fff

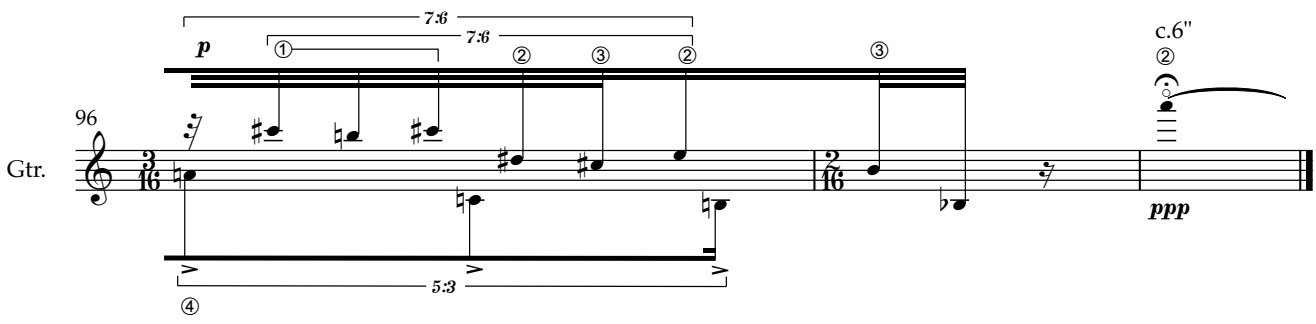

♪ = 170
♪ = 102
65
Gtr.
69
Gtr.
♩ = 𝅗𝅥
73
Gtr.
♪ = 48
76
Gtr.
77
Gtr.
accel.


♪ = 62
79
Gtr.
7:6
7:8
7:4
6:5
7:6
11:10
9:5
ppp
f
ppp
mp
80
Gtr.
5:4
5:3
8:5
5:6
9:7
f
83
Gtr.
M
ppp
5:4
84
Gtr.
3:5
9:8
9:10
3
p
f
p
f
p
f
p
ppp
88
Gtr.
5:4
3
11:8
3
mp
ppp
89
Gtr.
♩ = 47
M
M
f
p
f


90
Gtr.
8va
ppp
IV.5
M
VIII.5-
M


♪ = 135
92
Gtr.
5:4
5:4
f
3
7:6
3
5:3


7:5
7:4
9:7
6:5
95
Gtr.
mf
mp
p
f


7:6
7:6
p
96
Gtr.
5:3
c.6"
ppp