

THE UNIVERSITY OF CALGARY

Analysis and Score of
"Where Love Did Sometime Go"
Song Cycle for Soprano and Chamber Ensemble

by

Arthur Ward

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Analysis of 'Where Love did sometime go': Song cycle for soprano and chamber ensemble" submitted by Arthur Ward in partial fulfilment of the requirements for the degree of Master of Music.



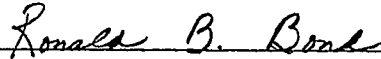
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ARE GRATEFULLY ACKNOWLEDGED.

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4 September 1984

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Frances Hickson

Mrs. Frances Hickson

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AN ANALYSIS OF THE SONG CYCLE

"WHERE LOVE DID SOMETIME GO"

By Arthur Ward

GENESIS OF THE CYCLE

Chamber Music (1907),¹ a collection of thirty-six poems, was the first published work of James Joyce. The poems, written in Dublin between 1902 and 1904, describe the awakening, ecstasies and passing of love. As Alistair Wightman noted, "their formal structure and clear diction, with open vowels, refrains, assonance and alliteration make them ideal for musical setting".² Joyce, who was a singer as well as a writer, aimed to write lyrics that could really be sung. This aim has been realized in many settings in a wide variety of styles. As these poems do not have individual titles, they will be referred to by their first lines, according to common practice. Of settings of individual poems from this collection one might mention Samuel Barber's three settings, Op. 10, No. 1, 2 and 3 (1939): "Rain has fallen" (XXXII), "Sleep now" (XXXIV) and "I hear an army" (XXXVI) for soprano and piano.³ A very dramatic setting of this last poem was also made by David del Tredici, for soprano and string quartet.⁴

1. Joyce, James. The Portable James Joyce. Edited by Harry Levin. (The Viking Portable Library) New York: Penguin Books, 1977. Contains Chamber Music (Pages 629-648)

2. Wightman, Alistair. "Szymanowski and Joyce", Musical Times, X (1982), 679-83.

3. Barber, Samuel. "Rain has fallen", "Sleep now" and "I hear an army", Op. 10, No. 1, 2 and 3 in Collected Songs for soprano and piano. New York: G. Schirmer, 1971. (Pages 10-25).

4. del Tredici, David. I hear an army for soprano and string quartet. New York: Boosey and Hawkes, 1974.

No individual composer appears to have set all thirty-six poems, but song cycles have been made from a selection of several poems, e.g. Seven Poems by E.J. Moeran,⁵ or Four Songs by Karol Szymanowski.⁶ Both these cycles are for solo voice and piano. The latter set is interesting for its harmony which makes considerable use of "black-white" bitonality, and for its occasional mis-accentuation of English.

The majority of existing settings of Chamber Music are for solo voice and piano. However, the potential for a greater range and variety of instrumental colour offered by a chamber group of winds, strings and percussion combined with the voice suggested the present project, and as well, seemed apt to the title of the collection. Besides the paucity of cycles based on Chamber Music, some inspiration for the use of a chamber ensemble with voice in setting Joyce's words to music came from To wake the dead. This work by Stephen Albert is set for soprano and six chamber players.^{7,8} It is scored for flute / alto flute, clarinet / bass clarinet, violin / viola, cello, piano and harmonium.

Most of the Chamber Music poems specifically imply either a male or a female voice, though some are more ambiguous. Of those chosen for this cycle, six imply the female voice, and one is ambiguous, i.e., "All day I hear the noise of waters" (XXXV). All the poems except one are concerned with some aspect of love, the exception being "All day I hear

5. Moeran, Ernest John. Seven Poems by James Joyce. London: Oxford University Press, 1930. 20p.

6. Szymanowski, Karol. Four Songs for soprano and piano. Cracow: Polskie Wydawnictwo Muzyczne, 1949, 11 p.

7. Albert, Stephen. To wake the dead for soprano and chamber ensemble. New York: Carl Fischer Inc. 1980.

8. Albert, Stephen. To wake the dead for soprano and chamber ensemble. Recorded by Sheila Marie Allen, soprano: Pro Musica Moderna (CRI 420 SD).

the noise of waters" (XXXV). The poems are rich in visual and aural musical imagery, referring to instruments, song and sound. In the first three poems, strings, an old piano and harps are pictured in turn. Allusions to "a merry air", "a pretty air", "for many a choir is singing now", "soft choirings of delight", "sad songs", "whistling merrily", "vilanelle and roundelay" occur later.

FROM POETRY TO MUSIC

The seven poems in the cycle Where love did sometime go were chosen with the foregoing considerations in mind, as well as for a sequence of contrasting moods which could be realized effectively in a series of varied musical movements, with such movements being parts of an organized total structure. Also, they were chosen with some care for a plausible continuity of poetic thought as the cycle progressed.

The title of the cycle is a quotation of the fourth line of the second song, "O cool is the valley now". The poem placed centrally in the cycle is "All day I hear the noise of waters". The placing of it in the mid-point position was as a keystone. The endless sound of the sea is thought of here as a point of stability amidst the ebb and flow of love. The moods of the first and seventh poems, the second and sixth, the third and fifth respectively, though not identical, do have some similarity, and are arranged here in a loose palindrome relationship. In the following chart the titles of the poems are arranged to show these relationships. Also shown are the meters and tempi used in the musical settings of the poems as songs. Further relationships of musical factors such as mode, motive, harmony and instrumental colour will be noted when these are discussed in the analysis of the individual songs.

RELATIONSHIP OF POETIC MOODS TO MUSICAL METER AND TEMPO

1.	"Bright cap and streamers" (X) (fast, cheerful, impelling)	$\frac{8}{8}$	allegro giocoso
2.	"O cool is the valley now" (XVI) (quiet, mysterious, ecstatic)	$\frac{4}{4}$	largo
3.	"Lightly come or lightly go" (XXV) (magical, pagan, fast)	$\frac{5}{4}$	allegretto scherzando
4.	"All day I hear the noise of waters" (XXXV) (hypnotic, contemplative, pictorial)	$\frac{3}{4}$	lento
5.	"Strings in the earth and air" (I) (shimmering, rustic gaiety)	$\frac{6}{8}$	andantino
6.	"Rain has fallen" (XXXII) (intense, sylvan, elegiac)	$\frac{7}{8}$	allegretto
7.	"Now, O now, in this brown land" (XXXIII) (sad, nostalgic, giving way to real or imaginary gaiety)	$\frac{4}{4}$ / $\frac{5}{4}$ $\frac{9}{8}$	largo / andante allegro

MOOD, TONALITY AND HARMONY

Analagous to the above relationships of meter and tempo to mood is a set of relationships based on tonality and harmonic colour. In this cycle much use is made of modal scales. Songs which are modally based alternate with those of major, minor or chromatic harmony. Light or dark

major or minor colour qualities of the modes are used as contrasting ingredients, i.e. Lydian or Mixolydian as opposed to Dorian or Aeolian. Interchange of mode within a song is often used, based on either the same or a different tonic. The following chart relates modes and tonalities to the moods of the seven poems.

TONAL AND MODAL SCHEME

1.	"Bright cap and streamers"	E
	(Locrian, with touches of Aeolian and Lydian, ending in Mixolydian)	
2.	"O cool is the valley now"	C
	(Octatonic scales are used for melodic and motivic patterns above C major harmony)	
3.	"Lightly come or lightly go"	E
	(Lydian, with brief Dorian and Locrian contrasts)	
4.	"All day I hear the noise of waters"	C
	(melodies, motives and harmony use chromatic scale, with insistence on C - D flat semitone)	
5.	"Strings in the earth and air"	B ^b
	(Mixolydian, but with tonic shifts of a step to C Aeolian, corresponding with sections)	
6.	"Rain has fallen"	A
	(natural A minor with considerable use of chromaticisms)	
7.	"Now, O now, in this brown land"	D
	(introduction and first vocal section are in a chromatic form of D minor, followed by allegro sections based on E, and ending Mixolydian)	E

The first and seventh songs begin and end the cycle on the same tonic and use mainly the same modes. The second and fourth are non-modally based. The third and fifth emphasize the modes of major colour. The fourth contrasts with its nearest neighbours by absence of major colour, and with the outside songs by being non-modal. The basic tonics, i.e., E, C, B^b, A and D could be thought of as degrees of an E Locrian scale.

In the first, third, fifth and seventh songs the principle of interchangeability of mode is used. John Vincent, in The Diatonic Modes in Modern Music defines this as "the substitution of one diatonic mode for another having the same tonic. It is the changing of mode without changing tonality. Thus, all the modes having a common tonic are freely interchangeable".⁹ In "Bright cap and streamers" an E Locrian scale motive is heard three times in low strings. After this the Phrygian form of the scale is heard, by the alteration of B^b to Bⁿ. Then the two-measure motive is subdivided into Locrian and Dorian one-measure units, returning to Phrygian to complete this E-based section at 1+2.

The vertical sonorities are usually consistent with the mode of the moment, but not always. At the start of the first song, in order to avoid a "diminished tonic" chord a Bⁿ is sounded instead of the Locrian B^b, thus beginning on an E minor chord. Modal change can be effected also by moving the tonic without altering the notes of the scale in use. For example, the scale of three flats, B^b, E^b and A^b can be read as B^b Mixolydian, E^b Major, A^b Lydian and C Aeolian. This procedure is used in the fifth song, "Strings in the earth and air", where the scale is used as a B^b Mixolydian "tonic" with contrasting sections in C Aeolian.

9. Vincent, John. The Diatonic Modes in Modern Music. Hollywood: Curlew Music Publishers, Inc. 1974. 374 p. p.33.

INSTRUMENTATION

Pitch range as well as timbre governed the choice of instruments, as the music spans about six octaves in short score. For the low pitches of the fourth song the double bass was needed, while for high notes in any of the songs flute or violin were called for. The flute transfers to the piccolo in the last song for use in an "echo" canon with the voice from [9] to [10]+8. The low, quiet range is used. The mysterious, sylvan mood of the second song suggested the clarinet in its chalumeau register. The player transfers to his bass instrument for the fourth song, and again briefly in the last song as a contrast to low strings. The string quintet enables complete string autonomy for functioning thematically and accompanimentally at the same time, especially in the fifth song, scored for strings only with percussion.

The percussion calls for one player. He uses as pitched instruments crotales, glockenspiel and timpani, and as unpitched instruments triangle, bongos and tom-tom. Percussion is scored for both colour and rhythm. The crotales are used mainly for colour to give a quiet, high shimmer to fourths and fifths in the third song and to ninths in the largo introduction of the last song. A soloistic moment occurs for the glockenspiel in the first song at [4], in a passage of parallel rising major thirds against a violin figure moving down in perfect and diminished fifths. In the sixth song the glockenspiel highlights single notes, seconds, fourths and sevenths, as well as accentuating motives rhythmically. Three timpani tuned to G^b , C and D^b sound almost continuously throughout the middle song, "All day I hear the noise of waters". The C - D^b semitone is given prominence in tremolandi associated with the sound of the sea. Nine timpani glissandi on G^b - C occur in the coda.

The unpitched percussion, triangle, bongos and tom-tom serve more often for rhythmic than for colour purposes. The bongos, for example, in the second song, anticipate the entry of the vocal phrase in the fourth measure with short, anacrusic figures. In the same song they underline the word "love" with a drum roll coincident with the start of the word in the seventh measure. The tom-tom anticipates or echoes rhythmic figures played by other instruments as in the fifth song at [5]+6. The triangle clarifies the rhythmic grouping within $\frac{6}{4}$ in the third song at [2]+3.

Strings are used for their usual functions of playing or accompanying themes, playing themes or motives in contrapuntal passages, accompanying the voice, and forming the instrumental background of the tutti.

SCORE PREPARATION

The preparation of the score evolved through several stages, some of them overlapping: (1) reading and studying the complete Chamber Music in order to choose the actual poems to be set, and to choose the probable order, (2) making trial metric and rhythmic equivalents of the scansion and rhyming patterns of the poems, (3) composing the first draft, mainly the vocal line, with some harmonic or accompanimental material, (4) completing this and jotting in obvious scoring ideas, (5) making the instrumental score and at the same time making a piano-vocal score, (6) copying the final score, (7) editing the score i.e., writing in all expression marks, bowings, playing instructions, phrasing, etc., (8) proof reading the score and correcting where necessary. Constant refining and improvement of the work took place at all stages from (4) on.

ANALYSIS OF THE CYCLE

In the following analyses of the seven songs, the musical components will be discussed in the following order:

- | | |
|-----------------------------|---|
| (1) Rhythm: | meter

rhythmic patterns |
| (2) Motives and vocal line: | intervallic patterns

relationships of vocal line to text |
| (3) Structure: | overall

internal divisions in relation to poem |
| (4) Harmony: | chord construction

harmonic movement and cadences

use of modes and scales |

Some telescoping of the above order may take place, or omissions made. For example, as motives and their rhythmic patterns are closely allied, the two may be discussed together.

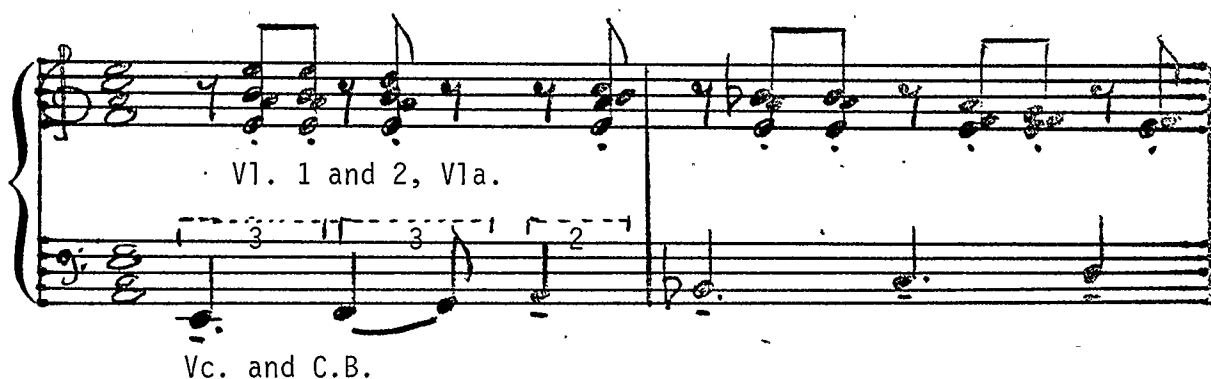
1. "Bright cap and streamers"

The meter of $\frac{8}{8}$ is grouped regularly as "3+3+2" to [2], where it is expanded by one eighth note per measure to become $\frac{9}{8}$ to [3]. There are three exceptional measures of $\frac{9}{8}$ within the $\frac{8}{8}$ sections, at [1]+6 and at [4]+1-2 respectively.

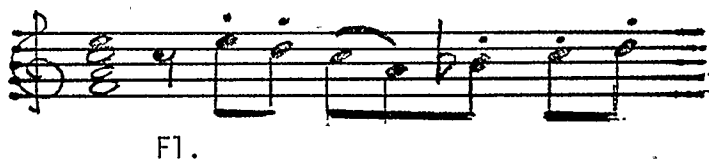
The rhythmic patterns of the three main motives are shown in Examples 1, 2 and 3. The first motive (Example 1), consists of a two-measure rising scale in low strings. The flute motive of measure five is shown in Example 2.

The "wedge" motive of measure seven is shown in Example 3. The word "wedge" is borrowed from the nickname often applied to the fugue subject of Bach's Organ Fugue in E minor, BWV 548, where the melodic movement is from a tonic E outwards to a dominant octave B, (Example 4). The motives shown in Examples 1 - 3 form the introduction preceding the voice, and recur later in ritornello manner. The vocal line is at first declamatory, but later uses Example 2 in its original and inverted form. The angular

Example 1



Example 2



Example 3



Example 4



shape of the "wedge" motive, though instrumental in character, does appear twice in the vocal line, at [2]+11 and at [3]+9.

The structure may be symbolized as A, B, C, A¹.

"A" is a ten-measure introduction preceding the voice at [1], plus the following vocal and instrumental section ending at [2]+7, and sets the first four lines of the poem.

"B", setting lines 5 - 8, is based on Example 2, moving above a bass which is an augmentation of Example 3. A ritornello runs from [3] to [3]+4.

"C" sets lines 9 - 12. Motivically, it is based mainly on Example 3, but is interrupted half way by an instrumental climax. This leads to a canon at the tritone in the upper voices.

"A¹", from [5] to [8] sets the remaining lines of the poem and is based on Example 2.

The construction of the added-note chords used in the first four measures above rising bass scales is shown in Example 1. From measure seven descending quartal chords harmonize the "wedge" motive. The chords agree in the main with the various modal interchanges. An example of dissonance for colour and emphasis occurs at [2], in the interplay of D# Locrian in the bass against D Mixolydian in the voice part. The tritone canon at [4]-3 is a sequence built on Example 2. This descends in whole tones above open-fifth bass chords descending from D through D^b to C. At [4] the glockenspiel moves in sequences of minor thirds against falling perfect and diminished fifths in the violins. The voice ends on F#, the second scale degree over an E Mixolydian tonic. F# is an added-note factor of the final chord, sounding for five measures before the cadential F# in the vocal line.

2. "O cool is the valley now"

The rhythm of the initial flute motive, (Example 5) avoids articulating all beats except the fourth in $\frac{4}{4}$, through the use of rests, dots and ties. The strong beats are sounded in the harmonic accompaniment in the strings, and in the voice part. The final syllables of lines 2, 4, 6 and 8 receive down-beat and/or long-note emphasis on "go", "go", -"way" and "stay". An acceleration of rhythmic movement occurs briefly at [2]+3. with the introduction of a short, anacrusic sixteenth-note motive

Example 5



In addition to the above motive based on the Octatonic scale, the sixteenth-note motive derives from the second form of the scale. The two scales differ according to whether the interval from the first to second degree is a tone or half-tone. The shape of the second motive is related to the "wedge" motive of Example 3.

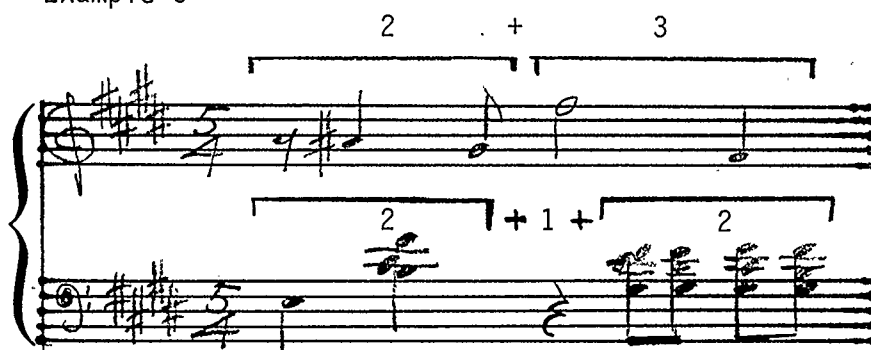
The structure is tripartite, "A", "B", "A¹". "B" is a short, contrasting middle interlude. The instrumental motives, de-emphasizing the strong beats, and being harmonically ambiguous because of their Octatonic derivation, serve as a decorative veneer floating above the supporting chords. These chords give the piece its rhythmic and harmonic movement.

"A", beginning on C (minor and major), moves towards its dominant at [2]. The interlude is based on G with a Lydian emphasis. "A¹" moves gradually back to C at the final cadence. "A" and "A¹" both move towards their cadences through chords agreeing with the Octatonic material above.

3. "Lightly come or lightly go"

The $\frac{5}{4}$ meter is grouped "2+1+2", the "1" being a quarter-note rest. This is in the instrumental parts, and against it the voice sounds a complementary rhythm emphasizing the third beat. This incidentally makes the grouping in the vocal line mainly "2+3". This prominent third-beat note is often preceded by a syncopated anacrusis. In the middle section, from [3] to [4], the metric grouping is "2+3", as it is also in the coda from [6]. The rhythmic patterns are fleshed out in the chief motive and its accompaniment, and is shown in Example 6.

Example 6



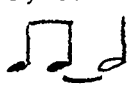
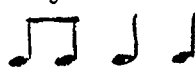
At the name "Oread" in the vocal line at [1]+5 is another reference to the "wedge" motive of the previous two songs. At [3]+4 a new motive emerges in the clarinet and viola which emphasizes the "2+3" grouping, and is shown in Example 7. It continues in cello/viola and violin. It is a sequential pattern built on arpeggiated quartal chords.

Example 7

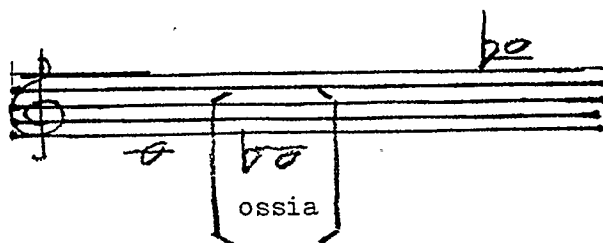


The harmony derives from the E Lydian scale, and this mode is stated in the introductory measures where the basic motive is combined with accompanimental added-note chords (Example 6). The characteristic note of the mode, A#, is emphasized at the start with syncopation. Modal interchange to E Dorian occurs at [1], returning to Lydian at [2]+2, and leading to an open cadence at [3]-1. The use of E Locrian brings a contrast of colour to the middle section. At [4], E Lydian returns for the closing section, the transition being made through B^b / A#, a note common to both modes. A Lydian cadence $\frac{vii}{II}$ - I occurs at [5]+4-5. The coda from [6] further emphasizes the Lydian A# over an extended added-note tonic chord.

4. "All day I hear the noise of waters"

The meter is $\frac{3}{4}$ throughout, with one exceptional measure of $\frac{4}{4}$ at [1]+5, coinciding with "waters". The most insistent rhythmic motive is $\frac{3}{4}$ , depicting the steady roll of the sea. A few short motives in sixteenth or thirty-second notes are associated with bird calls. There is some increase in speed and rhythmic movement from [3], which makes use of this rhythmic pattern: $\frac{3}{4}$ .

The vocal line is generally angular, with leaps of octaves, major sevenths, minor ninths and tritones. The intention is to evoke a sinister, turbulent atmosphere, as felt when viewing the sea "far below". The vocal compass is:



The formal structure of the song is ternary, "A", "B", "A¹".

"A" extends from the beginning to [3], and corresponds to lines 1-6 of the poem. An instrumental introduction from the beginning to [1] sets the mood before the vocal entry. There are three vocal phrases, each of approximately the same length, and each setting two lines of the text. The harmonic basis of the section is a C - G pedal fifth, and this undergoes constant chromatic alteration. The section cadences on A at [3]-3, giving the effect of an A minor modulation.

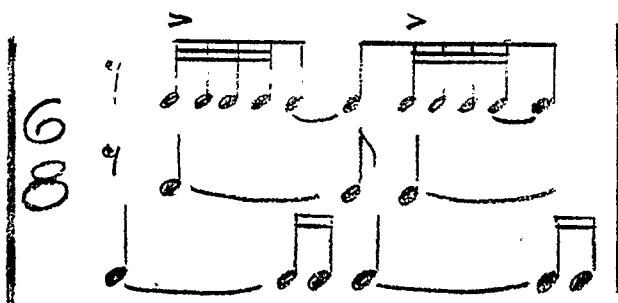
"B", extending from [3] to [4] corresponds to lines 7-10 of the poem. The two vocal phrases each set two lines of the text. Although the minor ninth C - D^b is still evident, some harmonic movement away from it occurs, as at "blowing" [3]+7, and "noise at [3]+10-11 in this more turbulent section.

"A¹" corresponds to lines 11-12 of the poem, and these lines are repeated, thus extending "A¹" to a length comparable to that of "A". "A¹" repeats the mood of "A", but is texturally more complex. Harmonically, the tritone becomes more prominent towards the end, when the C - D^b semi-tone or minor ninth gives way to the C - G^b tritone in the timpani glissandi. The harmonic materials of this song are based on a C tonic, but use a full chromatic scale.

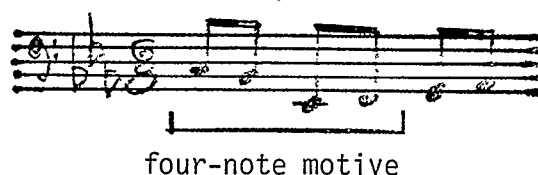
5. "Strings in the earth and air"

Although the texture of this song appears rhythmically complex, the meter is a regular $\frac{6}{8}$, with an occasional $\frac{3}{4}$ hemiola. The rhythmic texture of the turn figure of the first violin combined with the remaining strings results in an accentuation of the second and fifth beats, and is shown in Example 8a.

Example 8a



Example 8b



Motivic material is all traceable from the initial turn figure of the first violin (Example 8a) or in the cello hemiola figure of measure four (Example 8b). The first four notes of the cello figure moving down a major second, down a perfect fifth, and up a major second respectively, become the basis of the violin sixteenth-note figure at [2] *ff.* and of the melisma in the vocal line at [2]+5 on "love". This figure is used often in both its original and inverted forms.

The structure is three-sectional, "A", "B" and "C", beginning with a four-measure ritornello introduction, and ending with an extensive coda. The third section is designated "C" rather than "A¹" not because of using new materials but because of using the previously heard materials in a new textural context.

"A" extends from the beginning to [2], and the ritornello to [1]. The vocal line, which starts at [1], is in two musical phrases, and corresponds to the first four-line verse of the poem. The first phrase has some word repetition at the cadence.

"B", from [2] to [3], begins with a three-measure instrumental interlude. The sixteenth-note passage work is based on continuously repeated diminutions of Example 8b. This four-note motive occurs also in the vocal line as at [2]+5, [2]+7, and [2]+8. The vocal line is set as two musical

phrases setting the second four-line verse.

"C", from [3] to [5], sets the third four-line verse, and consists of two main phrases with word repetition at the end of each. It ends melodically using the rhythms of the first violin figure of Example 8a.

The coda, from [5] uses first the materials of Example 8b, and from [5]+7 those of Example 8a.

Of the sixty measures of the song, nineteen are instrumental. The instrumental imagery of the poem suggested this emphasis.

The harmony is based on B^b Mixolydian, which in "A" is used completely diatonically. In "B", the modal tonic shifts up a tone, causing this section to be based on C Aeolian. There is a short chromatic transition of a half tone to C# Aeolian at [2]+6-9. "C" remains on a modal tonic of C, Phrygian from [3] to [4], and with a short Locrian touch at [4]. A final return to B^b Mixolydian is made by using the three-flat scale diatonically on C at [5], and then moving down to a B^b tonic at [5]+6. The chordal structures are either quartal or of the added-note type.

6. "Rain has fallen"

The $\frac{7}{8}$ meter is grouped as "4+3". The motivic and accompanimental rhythms interlock as shown in Example 9a. The chief melodic motive which is heard first in the flute in measure three is somewhat similar to the first violin figure of "O cool is the valley now", (Example 5).

The vocal line which is of arioso type has phrases beginning either on weak beats or anacrusis. But these phrases end on longer notes, such notes sounding beats five, six and seven, and giving point to e.g., "day", "trees", and "mem" - o - "ries".

A shift of metric grouping occurs at [2]+3, where "4+3" becomes

Example 9a

Example 9b



briefly "3+1+3", the "1" being a rest between two groups of three. At 3, this intervening rest is omitted, leaving two groups of three in $\frac{6}{8}$ for the six-measure middle section, which is in the style of a nostalgic waltz.

The two four-line verses are set as "A", "B" and "A¹".

"A". A five-measure instrumental introduction leads to the voice entry. The vocal line runs from 1 to 3, setting the first verse. It is in three musical phrases, each ending on an open cadence.

"B", from 3 to 4, provides a brief change of mood, in which the first two lines of the second verse are set as one musical phrase.

"A¹", from 4 to the end, sets the remaining two verse lines in two musical phrases.

The supporting harmony is of added-note chords based on an A minor tonic. Chromaticisms result from the use of neighbour chords based on B or B^b. At the end of "A", the bass moves by step up to D, the bass for the middle section. This in turn steps up to a cadential E at 4 for a dominant return to A minor. The homophonic nature of this song, i.e., a melody with chordal accompaniment somewhat parallels the second song in this respect. The latter, however, has less harmonic implication in the vocal line and in the motives for "solo" instruments.

7. "Now, O now, in this brown land"

Because of the length and sectional nature of this song, a chart of the overall structure precedes the more detailed discussion.

STRUCTURAL CHART

A	(1)	5 meas. largo instrumental introduction	to	1	
	(2)	vocal and instrumental setting of verse 1		1	" 4 -3
	(3)	3 meas. instrumental interlude		4 -3	" 4
B	(1)	allegro scherzando 5 meas. instrumental ritornello		4	" 5
	(2)	vocal and instrumental setting of verse 2		5	" 8
	(3)	5 meas. instrumental interlude		8	" 9
A ¹	(1)	vocal and instrumental setting of verse 3		9	" 12 +4
	(2)	5 meas. instrumental coda		12 +5	" end

A (1)

The largo introduction in $\frac{4}{4}$ is of very simple rhythmic texture. The double bass has syncopations across the second beat, and upper instruments syncopate across the fourth and first beats. In measure three the upper syncopations are across the third beat, and in the fifth measure across the second beat. This moving closer of the syncopations is intended as a heightening of rhythmic tension in a slow, non-motivic passage.

Harmonically, these five measures sound a prolonged D minor chord, with added notes E and C, and chromatic neighbour notes, E^b , B^b and D^b . A spatial movement from low, through middle to high notes of the chord involves timbral contrasts; e.g., from low and medium strings through flute, clarinet and crotales to high strings, antiphonally and then sustained across the bar line.

A (2)

This section, from 1 to $\boxed{4}$ -3 consists of a vocal line in alternating $\frac{5}{4}$ and $\frac{4}{4}$ meters. The rhythm is syllabic rather than motivic. As the voice and clarinet are in invertible counterpoint, their respective rhythmic patterns are repeated from the point of inversion, i.e. $\boxed{1}$ +5 to $\boxed{2}$ +2, with some minor differences for syllabic purposes. The two-voice texture is thickened by the addition in turn of flute and cello near the end of the section.

Starting from a D tonic at $\boxed{1}$, the section moves towards E for the passage from $\boxed{3}$ to $\boxed{4}$.

A (3)

The chordal texture of the largo is repeated over an E tonic as a conclusion to the first verse, and as a point with which the next section will contrast in tempo and texture. ($\boxed{4}$ -3 to $\boxed{4}$)

B (1)

The rising E Locrian scale patterns in the cello recall those of "Bright cap and streamers", though they are now in $\frac{9}{8}$ instead of the original $\frac{8}{8}$. The Lydian form of the scale precedes the voice entry at $\boxed{5}$.

B (2)

The scales of the preceding ritornello section form the accompaniment to the voice. The rhythms and accentuations of the scales vary as the patterns begin on or after the beat. The declamatory vocal line in three main phrases extends from [5]-[8]. Repetition of the words "knocking" in the first phrase and "whistling" and "merrily" in the second interrupt and extend these phrases.

There is constant modal fluctuation between [4] and [8]. Most of the section is built on an E tonic, though there is a touch of C# Minor at [6]+4 and of E Major at [6]+5.

B (3)

This instrumental ritornello re-states the three motives of "Bright cap and streamers", from [8]-[9] (Examples 1, 2 and 3).

A¹ (1)

The vocal line from [9]-[10]+8 is rhythmically a $\frac{9}{8}$ version of the previous $\frac{5}{4} / \frac{4}{4}$ vocal line of A (2). Here the instrumental parts form a chordal accompaniment to the voice part, and except for a new syncopated gesture at [10]+2, (Example 10), do not generate new rhythmic motives. A factor affecting the rhythm as well as the harmony of this section is the canon between voice and piccolo from [9]+1. This is at one measure's distance. The piccolo first follows the voice, then later precedes it.

For the livelier last two lines of the poem from "Grieve not" at [11], the bass scales resume, and continue up to the cadence chords in the coda.

The harmony of [9] - [10] is based on the interplay of the voice and piccolo in canon above a pedal E and on a chromatic form of E Minor. The instrumental interlude from [10] to [10]+3 serves as a dominant plateau in

relation to the foregoing. Example 10 shows this point at $\boxed{10}+2$. In the following six measures harmonies built on B^b , C and F precede the dominant B at "close of day" before returning to E at $\boxed{11}$.

A¹ (2)

In the instrumental coda from $\boxed{12}+5$ to the end, the scale patterns in E Aeolian give way to sustained chords at $\boxed{12}+7$, at which point the sounding of G# serves to end the piece, and the complete cycle, in the major colour of E Mixolydian.

Example 10



TEXTS OF THE POEMS

1 (X)

Bright cap and streamers,
 He sings in the hollow:
 Come follow, come follow,
 All you that love.
 Leave dreams to the dreamers
 That will not after,
 That song and laughter
 Do nothing move.

With ribbons streaming
 He sings the bolder:
 In troop at his shoulder
 The wild bees hum.
 And the time of dreaming
 Dreams is over --
 As lover to lover,
 Sweetheart, I come.

2 (XVI)

O cool is the valley now
 And there, love, will we go
 For many a choir is singing now
 Where Love did sometime go.
 And hear you not the thrushes calling,
 Calling us away?
 O cool and pleasant is the valley
 And there, love, will we stay.

3 (XXV)

Lightly come or lightly go:
 Though thy heart presage thee woe,
 Vales and many a wasted sun,
 Oread let thy laughter run,
 Till the irreverent mountain air
 Ripple all thy flying hair.

Lightly, lightly - ever so:
 Clouds that wrap the vales below
 At the hour of evenstar
 Lowliest attendants are;
 Love and laughter song-confessed
 When the heart is heaviest.

4 (XXXV)

All day I hear the noise of waters
 Making moan,
 Sad as the sea-bird is, when going
 Forth alone,
 He hears the winds cry to the waters'
 Monotone.

The grey winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night, I hear them flowing
 To and fro.

5 (I)

Strings in the earth and air
 Make music sweet;
 Strings by the river where
 The willows meet.

There's music along the river
 For Love wanders there,
 Pale flowers on his mantle,
 Dark leaves on his hair.

All softly playing
 With head to the music bent,
 And fingers straying
 Upon an instrument.

6 (XXXII)

Rain has fallen all the day.
 O come among the laden trees:
 The leaves lie thick upon the way
 Of memories.

Staying a little by the way
 Of memories shall we depart.
 Come, my beloved, where I may
 Speak to your heart.

7 (XXXIII)

Now, O now, in this brown land
Where Love did so sweet music make
We two shall wander, hand in hand,
Forbearing for old friendship' sake,
Nor grieve because our love was gay
Which now is ended in this way.

A rogue in red and yellow dress
Is knocking, knocking at the tree;
And all around our loneliness
The wind is whistling merrily.
The leaves -- they do not sigh at all
When the wind takes them in the fall.

Now, O now, we hear no more
The vilanelle and roundelay!
Yet will we kiss, sweetheart, before
We take sad leave at close of day.
Grieve not, sweetheart, for anything --
The year, the year is gathering

THE CHAMBER ENSEMBLE

Flute (alternates with Piccolo)

B^b Clarinet (alternates with Bass Clarinet)

Percussion (one player)

pitched: Crotales, Glockenspiel, 3 Timpani

unpitched: Triangle, Tom-Tom, Bongos

Violin 1

Violin 2

Viola

Violoncello

Double Bass

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BRIGHT CAP AND STREAMERS

JAMES JOYCE

1

ARTHUR WARD

Allegretto giocoso (♩ = 120)

FL. 8

CL. 8

GLOCK. 8 *pp* Hand muted. Yarn mallets.

VOICE 8

3 + 3 + 2

VL. 1 *pp*

VL. 2 *pp*

VLA. 8 *pp*

Vc. *p* *mf* *p*

C.B. *p* *mf* *p*

FL. *leggiere* *p*

CL.

GLOCK.

VOICE

VL. 1

VL. 2

VLA. *pp* *pp*

Vc. *mf* *pp* *pizz*

C.B. *mf* *pp*

[illegible]

FL.

CL.

GLOCK

VOICE

BRIGHTCAP AND

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL. *p subito* *cresc.* 9

CL. *p* 8

GLOCK. 9

VOICE
STREAM - ERS HE SINGS 8

VL. 1 *p* 9

VL. 2 *p subito* 8

VLA. *p subito* 8

Vc. *mp cresc.* *mp* 8

C.B. 8

FL. *tr* *f dim.* *p* *poco cresc.* 9

CL. 8

GLOCK. 9

VOICE
..... SINGS IN THE 8

VL. 1 *pp.* 9

VL. 2 8

VLA. 8

Vc. *p* *pp* 8

C.B. 8

FL.

CL.

GLOCK.

VOICE

HOL - LOW COME

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL.

CL.

GLOCK.

VOICE

... FOL - LOW....., COME FOL - LOW,

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL. *mf cresc.* *f*

CL.

GLOCK. *mf*

VOICE *cresc.* *ff*

ALL YOU THAT LOVE.....

VL. 1 *cresc.* *f*

VL. 2 *cresc.* *f*

VLA. *cresc.* *f*

Vc. *cresc.* *f*

C.B. *cresc.* *pick.* *f*

FL. *p*

CL. *p*

GLOCK. *mp*

VOICE *mf*

LEAVE LOVE TO THE DREAM _ - ERS THAT WILL NOT

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

FL.

CL.

GLOCK.

VOICE

AF - - TER , THAT SONG

VL. 1

VL. 2

VLA.

Vc.

C.B.

p *cresc.*

mf *cresc.*

p *cresc.*

cresc. *p* *cresc.*

cresc. *p* *cresc.*

cresc.

FL.

CL.

GLOCK.

VOICE

AND LAUGH - - TER DO NO - THING

VL. 1

VL. 2

VLA.

Vc.

C.B.

leggiaro

mf

mf

mf

mf

mf

mf

FL. *mf* *dim.* *p* 8

CL. 8

GLOCK. 8

VOICE 8

MOVE

VL. 1 *dim.* 8

VL. 2 *dim.* 8

VLA. *dim.* 8

Vc. *dim.* 8

C.B. *dim.* 8

3

FL. 8

CL. 8

GLOCK. *p* *poco cresc.* *mf* 8

VOICE *pp* *hand muted.* 8

VL. 1 *pp* *p* 8

VL. 2 *pp* *p* 8

VLA. *pp* *p* 8

Vc. *pp* *p* 8

C.B. *p* 8

FL.

CL.

GLOCK.

VOICE

WITH RIB - -BONS

VL. 1

VL. 2

VLA.

Vc.

C.B.

p *poco cresc.* *mf* *dim.*

FL.

CL.

GLOCK.

VOICE

STREAM - -ING HE SINGS THE

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *mp*

FL. *mf* *cresc.* *f*

CL. *cresc.*

GLOCK.

VOICE *mf* *cresc.* *f*

BOLD- -ER.....

VL. 1 *cresc.* *mf* *cresc.* *f*

VL. 2 *mf* *cresc.* *f*

VLA. *cresc.* *f*

Vc. *cresc.* *f*

C.B. *cresc.* *mf* *cresc.* *f*

FL. *ff*

CL. *ff*

GLOCK.

VOICE

VL. 1 *ff*

VL. 2 *ff*

VLA. *ff*

Vc. *ff*

C.B. *ff*

FL. 4

CL.

GLOCK.

VOICE

IN TROOP *ritardando* AT HIS SHOUL- DER

VL. 1

VL. 2

VLA.

Vc.

C.B.

ritardando ppp

FL.

CL.

GLOCK.

VOICE

..... THE WILD BEES HUM AND THE TIME OF DREAM- ING

VL. 1

VL. 2

VLA.

Vc.

C.B.

5 a tempo (♩ = 120)

p

FL. *mp*

CL. *mp*

GLOCK. *mp*

VOICE *mp*

DREAMS IS OV- -ER — AS LOV - ... ER TO LOV-....

VL. 1 *mp*

VL. 2 *mp*

VLA. *mp*

Vc. *mp*

C.B. *mp*

FL. *mp*

CL. *mp*

GLOCK. *mp*

VOICE *mp*

..... -ER , SWEET - HEART

VL. 1 *mp*

VL. 2 *mp*

VLA. *mp*

Vc. *mp*

C.B. *mp*

FL. *mf* *cresc. al fine*

CL. *mf* *cresc. al fine*

GLOCK. *mf* *cresc. al fine*

VOICE. *f* *cresc. al fine*

....., I COME

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL. *ff*

CL. *ff*

GLOCK. *f*

VOICE *ff*

..... *ff*

VL. 1 *ff*

VL. 2 *ff*

VLA. *ff*

Vc. *ff*

C.B. *ff*

O COOL IS THE VALLEY NOW

JAMES JOYCE

2

ARTHUR WARD

Larghetto (♩ = 66)

FL. 4 *p cantabile*

CL. 4

BONGOS (marimba mallets) 4 *pp*

VOICE 4

VL. 1 *cantabile* *p* *mf*

VL. 2 4 *pp*

VLA. 4 *p*

Vc. *pp*

C.B. *pp* *dec.*

FL. *p*

CL. *p*

BONGOS

VOICE *p* 0

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL.

CL.

BONGOS

VOICE

-COOL IS THE VAL-LEY NOW AND

VL. 1

VL. 2

VLA.

Vc.

C.B.

Legato

pp

pp

pp

cresc.

FL.

CL.

BONGOS

VOICE

THERE, LOVE , WILL WE GO

VL. 1

VL. 2

VLA.

Vc.

C.B.

pp

p

cresc.

mf

pp

pizz.

pp

1

FL. *p* *mf*

CL. *p* *mf*

BONGOS *pp* *p*

VOICE *mf* FOR

VL. 1 *pp*

VL. 2 *pp*

VLA. *p*

Vc. *pp* *pizz.*

C.B. *pp*

FL.

CL. *p* *mf*

BONGOS

VOICE *cresc.* MAN - -Y'A CHOIR IS SING- ING NOW WHERE

VL. 1 *p* *cresc.*

VL. 2

VLA.

Vc.

C.B.

FL. *tr*

CL. *p*

BONGOS *p* *mf* *mp*

VOICE *f*

LOVE..... DID SOME - TIME GO

VL. 1 *f*

VL. 2 *mf*

VLA. *p*

Vc. *p*

C.B. *pizz* *p* *arco*

2

FL. *mf*

CL. *p*

BONGOS

VOICE *p*

AND HEAR YE NOT THE THRUSH-ES CALL- ING ..

VL. 1 *p*

VL. 2 *p*

VLA. *5* *4* *pp*

Vc. *p*

C.B. *pp*

FL. *non legato*

CL. *non legato* *p*

BONGOS *pp*

VOICE *mp* CALL - ... -ING US A -

VL. 1

VL. 2

VLA. *pp*

Vc. *p*

C.B. *pp*

FL. *mp*

CL. *p*

BONGOS *p*

VOICE *pp* *OSTIA* WAY ? *p* 0 COOL , 0

VL. 1

VL. 2

VLA. *pp* 4

Vc. *p* 4

C.B. *pp*

FL.

CL.

BONGOS

VOICE

P COOL AND PLEAS- ANT IS THE VAL-..... - LEY AND

VL. 1

VL. 2

VLA.

Vc.

C.B.

pp arco

FL.

CL.

BONGOS

VOICE

THERE, LOVE, WILL WE

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL. *mf*

CL. *p* *mf*

BONGOS *pp*

VOICE

STAY

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *mp*

C.B. *p*

FL. *p subito* *pp*

CL. *p* *pp*

BONGOS *mp* *pp*

VOICE

VL. 1 *p* *pp*

VL. 2 *p* *pp*

VLA. *mp* *pp*

Vc. *mp* *p* *pp* *pizz.*

C.B. *mp* *p* *pp*

pp

1

FL. *p*

CL. *p*

CRO. *p*

VOICE *p* *mf*

THOUGH THY HEART..... PRE-SAGE THEE WOE

VL. 1 *p* *mp*

VL. 2 *p* *mp*

VLA. *p* *mp*

Vc. *p* *mp*

C.B. *pizz.* *mp*

p

FL. *sempre p*

CL. *mp*

CRO. TRIANGLE

VOICE *mf*

VALES AND MA- N'YA WAS- TED SUN

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *arco* *p*

FL. *p*

CL. *p*

TRGL. *p*

VOICE *mf* *f*
O - -RE-AD LET THY LAUGH - -TER, LAUGH - TER RUN

VL. 1 *p* *mf*

VL. 2 *p* *mf*

VLA. *p* *mf*

Vc. *p* *mf*

C.B. *p* *mf*

FL. *mf* **2** *colla voce* 6

CL. *p* 4

TRGL. *mf* *p* 6

VOICE *mp*
....., TILL THE IR-REV'RENT MOUN--TAIN AIR..... 4

VL. 1

VL. 2

VLA. 6 4

Vc. *p*

C.B.

FL. 6 *p* 5 *p*

CL. 4 *p* 4

TRGL. 6 5 *CROTALES*

VOICE 4 *mf* 4 *f* 4 *mp*

RIP -PLE, RIP-PLE ALL THY FLOW- -ING HAIR

VL. 1 *p*

VL. 2 *p*

VLA. 6 4 *p* 5 4 *piu. piu.*

Vc. *p* *piu.*

C.B. *p* *piu.*

3

FL. *sempre p*

CL. *p* *sempre*

CRO. *pp sempre*

VOICE

VL. 1 *pp*

VL. 2 *pp*

VLA. *arco* *pp*

Vc. *pp* *piu.*

C.B. *pp*

FL. *p*

CL.

CRO. *z.v.*

VOICE *p*

LIGHT - LY,

VL. 1 *pp*

VL. 2 *pp*

VLA. *p*

Vc. *piaz.*

C.B. *pp*

FL. *pp*

CL. *pp*

CRO.

VOICE *p* *mp* *p*

LIGHT - LY, LIGHT - LY -- EV -...-ER SO: CLOUDS THAT WRAP..... THE

VL. 1 *p* *mp* *pp*

VL. 2 *p* *mp* *pp*

VLA. *arco*

Vc. *arco*

C.B.

FL. *p* *mp*

CL.

CRO.

VOICE *mf* *p*

VALE BE - - LOW AT THE

VL. 1 *mp*

VL. 2 *mp*

VLA. *p. sempre stacc. e leggiero*

Vc.

C.B.

FL. *p*

CL.

CRO. *p* TRIANGLE

VOICE

HOUR.....OF EV - EN STAR..... LOW - LI - EST AT - TEN - - DANTS

VL. 1 *p* *mp* *p* *mp*

VL. 2 *p* *mp* *p* *mp*

VLA.

Vc.

C.B.

poco accel.

FL. *cresc.*

CL. *cresc.*

TRGL. *cresc.*

VOICE

ARE

poco accel.

VL. 1 *p cresc.*

VL. 2 *pp cresc.*

VLA. *p cresc.*

Vc. *p cresc.*

C.B. *p cresc.*

4 tempo primo (♩ = 120)

FL. *f*

CL. *mf*

TRGL. *mf*

VOICE

tempo primo (♩ = 120)

LOVE AND LAUGH- ... -TER

VL. 1 *mf*

VL. 2 *f*

VLA. *mf*

Vc. *mf*

C.B. *mf*

FL. *p* *cresc.* *mf*

CL. *p* *cresc.* *mf*

TRGL. *p* *cresc.* *mf*

VOICE *mf* SONG CON- FESSED WHEN THE HEART IS

VL. 1 *p* *cresc.* *mf*

VL. 2 *p* *cresc.* *mf*

VLA. *p* *cresc.* *mf*

Vc. *p* *mf*

C.B. *pizz.* *p*

FL. *p* **5** *p*

CL. *p* *p*

TRGL. *p* *CROTALOS*

VOICE *mf* HEAV- -I - EST..... LOVE AND LAUGH-.....-TER

VL. 1 *pizz.* *arco*

VL. 2 *pizz.* *arco*

VLA. *mf* *pizz.* *arco* *pizz.*

VCL. *p* *arco* *p*

C.B. *pizz.* *p*

FL.
CL.
CRO.
VOICE
VL. 1
VL. 2
VLA.
Vc.
C.B.

mp *p* *cresc.* *mf*

LAUGH-TER, LAUGH-TER, LAUGH -

6

FL.
CL.
CRO.
VOICE
VL. 1
VL. 2
VLA.
Vc.
C.B.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

chrom. gliss. *pp sempre* *sempre* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

LAUGH - - - - - TER

FL. *p* *pp* *ppp*

CL. *p* *pp* *ppp*

CRO. *ppp* *ppp*

VOICE

VL. 1 *ppp*

VL. 2 *ppp*

VLA. *ppp*

Vc. *ppp*

C.B. *ppp*

Detailed description: This is a page of a musical score, page 50, featuring woodwinds, strings, and voice. The score is written in treble clef with a key signature of two sharps (F# and C#). The woodwind section includes Flute (FL.), Clarinet (CL.), and Crotchet (CRO.). The string section includes Violin 1 (VL. 1), Violin 2 (VL. 2), Viola (VLA.), Violoncello (Vc.), and Contrabass (C.B.). The voice part is labeled VOICE. The score is divided into three measures. In the first measure, the Flute and Clarinet play a melodic line, while the Crotchet plays a rhythmic pattern. In the second measure, the Flute and Clarinet play a melodic line, while the Crotchet plays a rhythmic pattern. In the third measure, the Flute and Clarinet play a melodic line, while the Crotchet plays a rhythmic pattern. The strings play a rhythmic pattern throughout the three measures. The voice part is silent throughout the three measures. The dynamic markings are *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).

FL.

B. CL.

TIMP.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

p

p

poco cresc.

poco cresc.

p

pp

poco cresc.

poco cresc.

poco cresc.

1

FL.

B. CL.

TIMP.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf

mf

mp espressivo

ALL DAY I

p

mf

p subito

p subito

mf

p subito

FL. *p* *mf* *marcato* *cresc.* *f*

B. CL. *mp* *mp* *cresc.*

TIMP. *mp* *f*

VOICE *cresc.*

HEAR THE NOISE OF WAT - ERS MAK-ING

VL. 1 *mf* *cresc.*

VL. 2 *mf* *cresc.*

VLA. *4* *4* *cresc.* *3* *4*

Vc. *p* *cresc.* *mf* *cresc.*

C.B. *p* *cresc.* *mf* *cresc.*

FL. *mf* *trb*

B. CL. *mf* *cresc.*

TIMP. *mf* *cresc.*

VOICE *f* MOAN.....

VL. 1 *mf* *mp*

VL. 2 *mp*

VLA. *3* *4* *mp*

Vc. *mp*

C.B. *f*

FL. *tr b*

B. CL. *p subito*

TIMP.

VOICE *p* SAD..... AS THE

VL. 1 *p* *mf*

VL. 2 *p* *pp*

VLA. *p*

Vc. *pp*

C.B. *ppizz.*

FL. *non legato*

B. CL. *tr b*

TIMP.

VOICE SEA - BIRD..... IS....., WHEN GO - ING.... FORTH A -

VL. 1 *p*

VL. 2

VLA.

Vc. *arco*

C.B.

FL. *legato*

B. CL.

TIMP.

VOICE

-LONE..... HE

VL. 1

VL. 2

VLA.

Vc.

C.B.

p *cresc.* *p* *mf* *mf* *cresc.* *cresc.* *cresc.*

FL.

B. CL.

TIMP.

VOICE

HEARS THE WINDS CRY TO THE

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf *cresc.* *mf* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *f* *mf* *f*

FL. *p subito*

B. CL. *p subito*

TIMP.

VOICE

WAT --ER'S MON - O - - TONE *dim.* *pp*

VL. 1 *p subito*

VL. 2 *p subito*

VLA. *p subito*

Vc. *p subito*

C.B. *p subito*

FL. **3** *non legato* *legato*

B. CL. *tr* *p* *pp*

TIMP.

VOICE

VL. 1

VL. 2

VLA. *cresc.*

Vc. *pp*

C.B. *pp*

FL. *non legato*

B. CL. *mf*

TIMP. *mf*

VOICE *mf* THE GREY WINDS..., THE COLD... WINDS..... ARE

VL. 1 *sfz*

VL. 2 *mf*

VLA. *sfz*

Vc. *mf*

C.B.

FL. *non legato*

B. CL. *mf*

TIMP. *mf* *cresc.*

VOICE *cresc.* BLOW - - ING WHERE I GO

VL. 1 *mf*

VL. 2 *mf*

VLA. *mf*

Vc. *mf*

C.B.

non legato

FL.

B. CL.

TIMP.

VOICE

f *mf* *poco cresc.* *dim.* *cresc.* *ff*

I HEAR THE NOISE OF MA- NY WA- -TERS.....

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf *mf* *poco cresc.* *f* *mf* *arco*

FL.

B. CL.

TIMP.

VOICE

p *non legato* *f* *BE -*

VL. 1

VL. 2

VLA.

Vc.

C.B.

mp *arco* *pp*

FL.

B. CL.

TIMP.

VOICE

-LOW

VL. 1

VL. 2

VLA.

VC.

C.B.

4 Tempo primo (♩ = 58)

FL.

B. CL.

TIMP.

VOICE

-LOW

VL. 1

VL. 2

VLA.

VC.

C.B.

4 Tempo primo (♩ = 58)

FL.

B. CL.

TIMP.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

non legato

non legato

mp

non legato

FL. *p*

B. CL. *mf* *p*

TIMP. *pp*

VOICE *p* ALL

VL. 1 *mp* *pp*

VL. 2 *mp* *p*

VLA. *mp* *p*

Vc. *mp* *p*

C.B. *pp* *pp*

cantabile

FL. *p*

B. CL. *mp*

TIMP. *p*

VOICE *p* ... DAY ALL..... NIGHT..... ,

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

FL. *mf* *mp* *p*

B. CL.

TIMP.

VOICE *poco più f* ALL..... DAY ALL

VL. 1 *mp* *mp* *p*

VL. 2 *mp* *mp* *p*

VLA. *p* *p* *p*

Vc. *p* *p* *p*

C.B. *p* *p* *p*

FL. *p*

B. CL.

TIMP.

VOICE NIGHT I HEAR THEM FLOW -

VL. 1 *p* *p* *p*

VL. 2 *p* *p* *p*

VLA. *p* *p* *p*

Vc. *p* *p* *p*

C.B. *p* *p* *p*

FL.

B. CL.

TIMP.

VOICE

... - ING ...

VL. 1

VL. 2

VLA.

Vc.

C.B.

5

FL.

B. CL.

TIMP.

VOICE

TO..... AND FRO....., TO AND FRO

VL. 1

VL. 2

VLA.

VC.

C.B.

This musical score is for the vocal soloist and various instruments in Benjamin Britten's 'The Song of the Sea'. The score is written for a vocal soloist and a variety of instruments, including Flute (FL.), Bass Clarinet (B. CL.), Timpani (TIMP.), Violins (VL. 1, VL. 2), Viola (VLA.), Violoncello (Vc.), and Double Bass (C.B.). The vocal soloist's part is written in a single staff, and the instruments are arranged in a standard orchestral layout. The score includes dynamic markings such as *p*, *mp*, *pp*, and *ppp*, and performance instructions like *non cresc.* and *gliss.*. The lyrics are in Latin, and the music is in a single key and 4/4 time.

FL.

B. CL.

TIMP.

VOICE

TO AND

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL.

B. CL.

TIMP.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

L'Espresso. L'Espresso. L'Espresso.

rien.

pp

ppp

STRINGS IN THE EARTH AND AIR

5

JAMES JOYCE

ARTHUR WARD

Andantino (♩ = 126)

(marimba mallets)

TOM-TOM

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

pp

poco cresc. ... mp

6

8

T.T.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

dim. pp

cantabile

p

1

T.T.
VOICE

pp *p* *cresc.*

STRINGS IN THE EARTH

VL. 1 *pp* *poco cresc.*

VL. 2 *pp* *poco cresc.*

VLA. *pp* *poco cresc.*

Vc. *pp* *poco cresc.*

C.B. *p* *poco cresc.*

T.T.
VOICE

mf *p* *pp* *p* *mf* *dim.* *piu.* *pp*

..... AND AIR.... MAKE MU - SIC,

VL. 1 *p* *pp*

VL. 2 *p* *pp*

VLA. *p* *p*

Vc. *p* *p*

C.B. *mf* *dim.* *piu.* *pp*

T.T. *pp* *p*

VOICE *mf*

MU - SIC SWEET. :

VL. 1 *pp*

VL. 2 *pp*

VLA. *pp*

Vc. *p* *mf* *pp*

C.B. *pp*

T.T. *p* *pp*

VOICE *p* *poco cresc.*

STRINGS BY THE

VL. 1 *pp*

VL. 2 *pp*

VLA. *pp*

Vc. *p*

C.B. *pp*

T.T. *pp poco cresc.* *mp*

VOICE RI - - VER..... *8va* *p* WHERE THE *loco*

VL. 1 *cresc.* *mf p subito*

VL. 2 *p* *p* *p*

VLA. *p* *p*

Vc. *p* *p*

C.B. *p*

T.T. *pp* *poco cresc.* *mp*

VOICE WIL - - LOWS MEET

VL. 1 *p* *p* *p*

VL. 2 *p* *p* *p*

VLA. *p* *p* *p*

Vc. *p* *p* *p*

C.B. *p*

2

poco piu mosso (♩ = 160)

T.T. TRIANGLE

VOICE

poco piu mosso (♩ = 160)

VL. 1 *spicc.* *mp*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *arco* *p*

TRGL. 2. v.

VOICE

8va *mf* THERE'S MU - - SIC A - - LONG *1000*

VL. 1 *mf* *1000*

VL. 2 *mf* *p*

VLA. *mf* *p*

Vc. *p*

C.B. *p*

TRGL. *z.v.*
pp

VOICE
THE RI - VER. FOR

VL. 1
mp

VL. 2
mp *dim.*

VLA.
mp

Vc.

C.B.

TRGL. *pp*

VOICE
dolce
mp LOVE WAN - DERS

VL. 1
pp

VL. 2
pp

VLA.

Vc.
p

C.B.

TRGL. *z.v.*

VOICE *dim.* *p*

THERE PALE FLOW'RS ON HIS MAN -.....- TLE.....

VL. 1 *pp*

VL. 2 *p*

VLA.

Vc. *pp*

C.B.

Detailed description: This system contains measures 1 through 4. The vocal line begins with a long note on 'THERE' followed by a gradual decrescendo marked 'dim.' and 'p'. The instrumental accompaniment features a complex texture with sixteenth-note patterns in the violins and a steady eighth-note accompaniment in the viola and cello. The woodwinds (VLA. and C.B.) are silent in this system.

TRGL.

VOICE *cresc.*
....., DARK

VL. 1

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

Detailed description: This system contains measures 5 through 8. The vocal line continues with a gradual crescendo marked 'cresc.' leading into the word 'DARK'. The instrumental accompaniment continues with similar patterns, with the woodwinds (VLA. and C.B.) now playing a sustained note. The violins and cello maintain their rhythmic accompaniment.

TRGL.

VOICE

mf LEAVES..... ON .. HIS HAIR

poco cresc.

poco cresc.

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf

TRGL.

VOICE

TOM - TOM

p

VL. 1

VL. 2

VLA.

Vc.

C.B.

f

p subito

p subito

pizz.

pizz.

pizz.

pizz.

p

T.T.

VOICE

pp *cresc.*

P ALL SOFT - LY PLAY -

VL. 1

VL. 2

VLA.

Vc.

C.B.

ppizz. *p* *arco*

T.T.

VOICE

..... - ING

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf

T.T.

VOICE

p subito
PLAY - - ING....., WITH

p *cresc.* *mf*

VL. 1

VL. 2

VLA.

Vc.

C.B.

p *mf* *piu f* *mf*

T.T.

VOICE

HEAD... TO THE MU - - SIC..... BENT , AND

VL. 1

VL. 2

VLA.

Vc.

C.B.

f *ff* *ff* *ff* *ff*

4

T.T.

VOICE

FING - ERS..... STRAY -

VL. 1

VL. 2

VLA.

Vc.

C.B.

T.T.

VOICE

..... - ING....., STRAY - *cresc.* - ING ...

VL. 1

VL. 2

VLA.

Vc.

C.B.

T.T.

VOICE

UP - ON. AN

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf

ff

f *pizz.*

f *pizz.*

f *pizz.*

f *pizz.*

f *pizz.*

arco

arco

T.T.

VOICE

IN - STRU - MENT

cresc.

sempre f

arco

3

VL. 1

VL. 2

VLA.

Vc.

C.B.

arco

5

T.T.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

sonoro

This musical system covers measures 1 through 4 of a section marked with a boxed '5'. The T.T. part features a melodic line with eighth and sixteenth notes. The VOICE part is mostly silent. The VL. 1 and VL. 2 parts play a rhythmic pattern of eighth notes. The VLA. and Vc. parts play a sustained, sonorous accompaniment marked 'f' and 'sonoro'. The C.B. part provides a bass line with eighth notes.

T.T.

VOICE

VL. 1

VL. 2

VLA.

V.C.

C.B.

This musical system covers measures 5 through 8 of the section. The T.T. part continues its melodic line. The VOICE part remains silent. The VL. 1 and VL. 2 parts continue their rhythmic pattern. The VLA. and V.C. parts play a sustained accompaniment. The C.B. part provides a bass line with eighth notes.

T.T. 

VOICE 

VL. 1 

VL. 2 

VLA. 

Vc. 

C.B. 

T.T. 

VOICE 

VL. 1 

VL. 2 

VLA. 

Vc. 

C.B. 

T.T.
VOICE
VL. 1
VL. 2
VLA.
Vc.
C.B.

Measure 1: T.T. and VOICE parts are shown. VL. 1, VL. 2, VLA., Vc., and C.B. parts are also shown. Dynamics include *p*, *pp*, and *mp*.

Measure 2: T.T. and VOICE parts are shown. VL. 1, VL. 2, VLA., Vc., and C.B. parts are also shown. Dynamics include *pp*.

T.T.
VOICE
VL. 1
VL. 2
VLA.
Vc.
C.B.

Measure 3: T.T. and VOICE parts are shown. VL. 1, VL. 2, VLA., Vc., and C.B. parts are also shown. Dynamics include *p*, *dim*, and *pp*.

Measure 4: T.T. and VOICE parts are shown. VL. 1, VL. 2, VLA., Vc., and C.B. parts are also shown. Dynamics include *pp*.

RAIN HAS FALLEN

JAMES JOYCE

6

ARTHUR WARD

Allegretto Scherzando (♩ = 152)

FL. 7

CL. 8

GLOCK. 7

VOICE 8

2 + 2 + 3

VL. 1 *pp*

VL. 2 *pp*

VLA. 7 *pp*

Vc. 8 *pp*

C.B. *pp*

FL. 1

CL. *mp*

GLOCK. *mp*

VOICE *p*

RAIN HAS FAL - LEN

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL. *mp*

CL. *mp*

GLOCK.

VOICE *poco cresc.* *mp* *mp* *mp*

ALL THE DAY , 0

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

FL. *mp*

CL. *mp*

GLOCK.

VOICE *cresc.* *f* *p*

COME A - MONG .. THE LA - - DEN TREES : THE

VL. 1 *poco cresc.* *mp* *dim.*

VL. 2 *poco cresc.* *mp* *dim.*

VLA. *poco cresc.* *mp* *dim.*

Vc. *poco cresc.* *mp* *dim.*

C.B. *poco cresc.* *mp* *dim.*

2

FL. *p*

CL. *p*

GLOCK. *p*

VOICE *mf*

LEAVES LIE THICK UP-ON THE WAY OF MEM - - O - RIES

sempre mf

VL. 1 *p* *cresc.*

VL. 2 *p* *cresc.*

VLA. *p* *cresc.*

Vc. *p* *cresc.*

C.B. *p* *cresc.*

3

FL. *p*

CL. *p*

GLOCK. *p*

VOICE *p*

.....

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

FL. *p*

CL. *p*

GLOCK. *p*

VOICE *cresc.* *mf*

STAY - ING A LIT - TLE BY THE WAY OF MEM - O -

VL. 1 *mp*

VL. 2 *mp*

VLA. *mp*

Vc. *mp*

C.B. *mp*

FL. *dim.* **4** *pp*

CL. *dim.* **6** *pp*

GLOCK. *pp*

VOICE *pp* *p*

- RIES SHALL WE DE - PART

VL. 1 *pp*

VL. 2 *pp*

VLA. *dim.* **7** *pp*

Vc. *pp*

C.B. *pp*

FL.

CL.

GLOCK.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

5

COME , MY BE -

FL.

CL.

GLOCK.

VOICE

- LOV - - ED , *p* WHERE I MAY SPEAK TO YOUR

VL. 1

VL. 2

VLA.

Vc.

C.B.

p *pp* *p* *pp* *p* *pp* *p* *pp*

FL. *p*

CL. *p*

GLOCK. *pp*

VOICE *pp*

HEART *pp*

VL. 1 *pp*

VL. 2 *pp*

VLA. *pp*

Vc. *pp*

C.B. *pp*

FL.

CL. *pp possibile*

GLOCK. *pp*

VOICE *pp*

VL. 1

VL. 2 *ppp*

VLA. *ppp*

Vc. *ppp*

C.B. *ppp*

NOW, O NOW, IN THIS BROWN LAND

JAMES JOYCE

7

ARTHUR WARD

Largo (= 60)

Largo (♩ = 60)

FL. (Picc.) 4 *pp*

CL. (B. CL.) 4 *pp*

CRO. (TRGL., BONGOS) 4 *pp* *pp possibile throughout*

VOICE 4

VL. 1 *con sord. sempre legato*

VL. 2 *con sord. pp sempre legato*

VLA. *4 con sord. pp sempre legato*

Vc. *pp*

C.B. *pp*

[illegible]

VL. 1.
 VL. 2.
 VLA.
 VC.
 C.B.

Musical score for "The Rose Tree" featuring five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The key signature has one sharp (F#). The score concludes with a double bar line and a repeat sign.

FL. 4 3 5 4

CL. 4 3 5 4

CRO. 4 5

VOICE 4 4

BROWN LAND WHERE LOVE DID SO SWEET

mp

VL. 1

VL. 2

VLA. 4 5 4

Vc. 4

C.B. 4

FL. 4 3 5 4 4

CL. 4 3 5 4 4

CRO. 4 5 4

VOICE 4 4 4

MU - -SIC MAKE WE TWO.....SHALL WAN -.....- DER,

mp

VL. 1

VL. 2

VLA. 4 5 4

Vc. 4 4 4

C.B. 4

2

FL. 4 3 5 3 *pp*

CL. 4 4 4 3 *pp*

CRO. 4 5

VOICE 4 4 4 4 *mf*

WAN - -DER, HAND IN HAND FOR - BEAR- - ING FOR

VL. 1

VL. 2

VLA. 4 5 4

Vc.

C.B.

FL. 4 3 *p*

CL. 4 3 *p*

CRO. 4 3

VOICE 4 4 4 4

OLD FRIEND - SHIP' SAKE ... , NOR GRIEVE BE-CAUSE OUR LOVE ... WAS

VL. 1

VL. 2

VLA. 4 4

Vc.

C.B.

3

FL.

CL.

CRO.

VOICE

GAY WHICH NOW IS END - ED..... *p* IN THIS

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL.

CL.

CRO.

VOICE

WAY

VL. 1.

VL. 2.

VLA.

Vc.

C.B.

con sord. sempre legato

pp con sord. sempre legato

pp con sord. sempre legato

pp

4 Allegro scherzando (♩ = 108)

FL. 9
CL. 8
CRO. 9 TRIANGLE
VOICE 8

VL. 1 senza sord.
VL. 2 senza sord.
VLA. 9 senza sord.
Vc. 8
C.B. 8

FL.
CL.
TRGL.
VOICE

VL. 1
VLA.
VLA.
Vc.
C.B.

5

FL. *p*

CL. *p*

TRGL. *p*

VOICE

ROGUE IN RED AND YEL - LOW DRESS

VL. 1 *p*

VL. 2 *p*

VLA. *p*

Vc. *p*

C.B. *p*

FL. *mf*

CL. *f*

TRGL. *mf*

VOICE

..... IS *f* KNOCK-ING, KNOCK - ING AT THE

VL. 1 *mf*

VL. 2 *mf*

VLA. *mf*

Vc. *mf*

C.B. *mf*

FL.

CL.

TRGL.

VOICE

TREE; AND ALL A - ROUND OUR LONE - - LI - NESS.....

VL. 1

VL. 2

VLA.

Vc.

C.B.

FL.

B. CL.

TRGL.

VOICE

.... THE WIND IS WHIST-LING, WHIST - LING, MER-RI-LY, MER-RI-LY, MER -

VL. 1

VL. 2

VLA.

VC.

C.B.

FL.

B. CL.

TRGL.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

7

non legato

z.v.

p

mf

cresc.

RI - LY..... THE LEAVES ... - THEY DO NOT SIGH

arco

FL.

B. CL.

TRGL.

VOICE

VL. 1

VL. 2

VLA.

Vc.

C.B.

mf

f

mf

AT ALL

WHEN THE YEAR

Handwritten note: The score is for a piece titled "The Rose Tree". The vocal line includes the lyrics "AT ALL" and "WHEN THE YEAR". The instrumental parts include Flute, B. Clarinet, Trumpet, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

FL. *p*

B. CL. *p* *2.v.* *p* *mf*

TRGL. *p*

VOICE
TAKES..... THEM *p* IN THE FALL

VL. 1

VL. 2 *p* *mf* *p*

VLA. *p* *mf* *p*

Vc. *p* *mf* *p*

C.B. *p*

8

FL. Piccolo

CL. B^b CLARINET

TRGL. Bongos

VOICE

VL. 1 *p* *pp*

VL. 2 *p* *pp*

VLA. *p* *pp*

Vc. *mf* *pp*

C.B. *pp* *p*

9

Picc. CL. BONGOS VOICE

pp sempre

p NOW , O NOW , WE

VL. 1 VL. 2 VLA. Vc. C.B.

pp *pp* *pp* *mp* *p* *pizz.*

Picc. CL. BONGOS VOICE

pp *p* *pp*

mp *p*

HEAR NO MORE THE VIL - A - NELLE

VL. 1 VL. 2 VLA. Vc. C.B.

p *mp* *p* *mp* *mp*

10

Picc. 2 6 9

CL. 8 8

BONGOS *pp* 6 9

VOICE *mf* 8 8

... AND ROUND - - E - LAY..... !

VL. 1 *mf* 6 9

VL. 2 *mf* 8 8

VLA. *mf* 6 9

Vc. *f* 8 8

C.B. *sfz*

Picc. 9

CL. 8

BONGOS *mf* 9

VOICE *mf* 8

YET WILL WE


VL. 1 *mf* 9

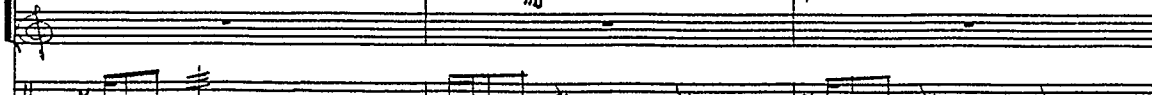
VL. 2 *mf* 9

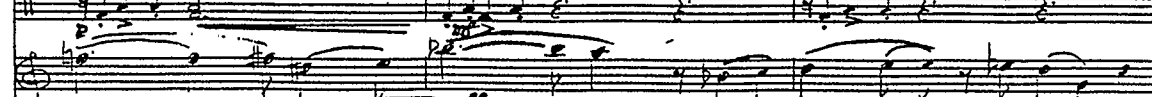
VLA. *mf* 8

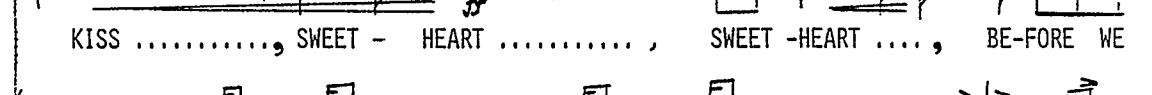
Vc. *mf*

C.B. *mf* *p*

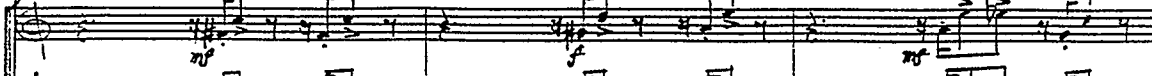
Picc.  *mf*


CL. 


BONGOS 

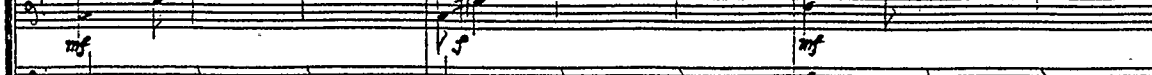
VOICE  *mf*

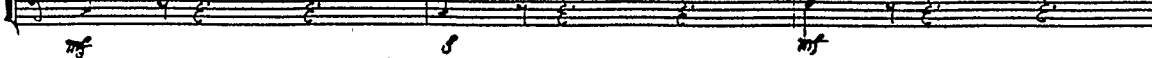
KISS , SWEET - HEART , SWEET - HEART , BE-FORE WE

VL. 1  *mf*

VL. 2  *mf*

VLA. 

Vc.  *mf*

C.B.  *mf*

Picc.  *p*

CL. 

BONGOS  *p*

VOICE  *mf*

TAKE.... SAD LEAVE AT CLOSE OF

VL. 1  *p*

VL. 2  *p*

VLA.  *p*

Vc.  *p*

C.B.  *p*

11

FL. 10 9

CL. 8 8

BONGOS TRIANGLE 10 9

VOICE 8 8

DAY GRIEVE NOT SWEET-

VL. 1 *fp* *mf* *pizz.* *cresc.*

VL. 2 *fp* *mf* *pizz.* *cresc.*

VLA. *fp* *mf* *pizz.* *cresc.* 10 9

Vc. *p* *pizz.* *mf* *cresc.* 8 8

C.B. *p* *pizz.* *mf* *cresc.*

FL. 9

CL. 8

TRGL. *z.v.* 9

VOICE 8

- HEART FOR AN - Y - THING.....

VL. 1 *arco* *pizz.* *arco* *pizz.* *arco*

VL. 2 *arco* *pizz.* *arco*

VLA. 9 8 *cresc.*

Vc. *mf* *cresc.*

C.B. *mf* *cresc.*

FL.

CL.

TRGL. *2.v.*

VOICE

f THE YEAR, THE YEAR IS GA-THER - ING IS

VL. 1 *mf* *cresc.*

VL. 2 *mf* *cresc.*

VLA. *mf* *cresc.*

Vc. *mf pizz.* *sfz dim.*

C.B. *mf*

12

FL.

CL.

TRGL.

VOICE

f GA - - THER -

VL. 1 *mf dim.*

VL. 2 *mf dim.*

VLA. *p*

Vc. *p*

C.B. *p*

FL. 10 *pp* 9

CL. 8 *pp* 8

TRGL. *p* 10 9

VOICE *p dim.* *pp* 8 8

ING

CROTALES

VL. 1 *p dim.* 10 *pp* 9

VL. 2 *p dim.* 8 *pp* 8

VLA. *p dim.* 10 *pp* 9

Vc. *p* 8 *pp* 8

C.B. *p* *pp*

FL. 9 *pp* *ppp*

CL. 8 *pp* *ppp*

CROTALES *pp* *ppp*

VOICE *pp possibile* 8

VL. 1 *pp* *ppp*

VL. 2 *pp* *ppp*

VLA. 9 *p* *pp* *ppp*

Vc. *pp* *ppp*

C.B. *pp* *ppp*



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University of Calgary

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