Section 2

The five scores:

* After Haydn’s ‘Farewell’ concerto for oboe and strings
* *She Solus* cantata for solo tenor and piano
* *Two Pieces* for clarinet and piano
* *Wings ... dreams* for mixed voices, solo cello and piano duo
* *Piano Symphony* in two parts, for large orchestra
after Haydn’s ‘Farewell’
concerto for oboe and strings

ROBERT SPFARING
after Haydn’s ‘Farewell’

ROBERT SPEARING

Adagio

\( J \approx \frac{3}{4} \)
Poco più mosso, con rubato

Ob

Vn 1

Vn 2

Va

Vc

Vv 1

Vv 2

Vs

Vs

Db
L'istesso tempo
Poco a poco più agitato, ma non stringendo

[Versi musicali con indicazioni sulle parti orchestrali]
In tempo, ma stringendo

\( \textbf{J} = 1/3 \text{p} \)
Poco meno mosso
(sempre agitato)

\( \text{Tempo: } \frac{4}{4} \)

\( \text{rit.} \)

Ob, Vn 1, Vn 2, Va, Vc, Vns 1, Vns 2, Vos, Vcs, Dbh

ad lib.

con sord.

\( p \)

\( \text{cresc.} \)

\( ppp \)

\( \text{fu punt.} \)

f

\( \text{cresc.} \)

\( \text{cresc.} \)

\( \text{cresc.} \)
Subito presto ed agitato

\[ \text{\textit{pizz.}} \]

\[ \text{\textit{ben marcato}} \]

\[ \text{\textit{Oh! the string}} \]

\[ \text{\textit{sempre ben marcato}} \]
Molto agitato, con fuoco
Poco stringendo
* the oboe part is independent of the accompaniment in tempo
Rall. molto
she solus
cantata for solo tenor and piano

ROBERT SPEARING

text from poems by Dafydd ap Gwilym and William Shakespeare
she solus
ROBERT SPEARING

I woo a softly-spoken girl,
pale as tine snow on the field’s edge...
white as the glistening garrulous wave’s edge,
with the sun’s splendour, gracious is she.
She knows the way to win a love-song from my lips -
the sun’s excelling glory near a cloud...
Woe to the weak idle poet
who loves her - handsome, gracious, gentle girl...

Love’s heralds should be thoughts,
which ten times faster glide than the sun’s beams
driving back shadows over touring hills...

Gracing the tide-warmth, this seagull,
the snow-semblanced, moon-matcher,
the sun-shard and sea-gauntlet
floating, the immaculate loveliness
The feathered one, fish-fed, the swift-proud,
’s buoyant, breathing the combers.
Sea-lily, fly to this anchor to me,
perch your webs on my hand,
you nun among ripples, habitea
brilliant as paperwork, come.
Girl-glorified you shall be, pandered to,
gaining that castle mass, her fortalice
Scout them out seagull, those glowing battlements,
reconnoitre her, the Elgr-complexioned,
repeat my pleas, my citations, go
girlward, gull, where I ache to be chosen.
She solus, pluck up courage, accost her,
stress your finesse to the fastidious one,
use honeyed diplomacy, hinting
I cannot remain extant without her
I worship her, every particle worships!
Look, friends, not old Merlin hot-hearted,
not Taliesin the bright-browed beheld
the superior of this one in loveliness
Cypress-shapely, but derivative beneath
her tangled crop of copper, gull,
O, when you see all Christendom’s
loveless cheek - this girl will bring
annihilation upon me, should your answer
sound, gull, no relenting note.

1: TRANSLATED BY HARRIET BROMWORTH
2: TRANSLATION BY GWYN JONES
she solus

ROBERT SPEARING

Lento, quasi recit.

Voice

\[ \text{I woo a softly spoken} \]

Piano

ppp sustained, intense

ped. \( A \)

5

\text{girl}

\( \text{ppp cresc.} \)

X

\text{pale as fine snow on the field’s edge}

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Poco più mosso

\( \text{\textit{ppp}} \) legato
\( \text{\textit{pp}} \) marked, but sustained and expressive

una corda

as the glistening gari...
she.

She knows the way to win a love-song, to

colla voce

Come prima

win a love-song from my lips.

colla voce

poco cresc.
the sun’s ex-cell-ing glo-ry near a cloud, she is

ra-di-ant and bright-er than the crest of foara

Woe to the weak

- page 9 -
Idle poet who loves her.

Handsome gracious, gentle girl a-

Lashes for any-one in shape of man who

- page 10 -
Love's heralds should be thoughts, which ten times faster glide

than the sun's beams, driving back shadows over

hour - ling hills:
Flowing, expressive and with considerable rubato

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74

- ing the tide - warmth,  this sea - gull,  the

76

snow - semb-lanced, moon - match - er, the sun - shard and sea - gaunt - let

78

float - ling, float

- page 15 -
- page 16 -
The feathered one, fish-fed, the swift, proud is buoyant.
sub. p  

buoyant, breast-ting the comb-ers.

8

pp

sub. p

cresc.

Rit. molto

- page 18 -
Allegro: eager and seductive
(quasi recit. tempo very free \( \text{d} = 160 > 144 \))

\[ \text{rit.} \]

\( \text{mf} \) \hspace{1cm} \text{ff} \quad \text{p} \]

Sea - li - ly, \hspace{1cm} sea - li - ly

\( \text{d} = 160 \)

\( \text{=> d = c 144} \)

\( \text{pp cresc.} \)

\( \text{mp} \) \hspace{1cm} \text{sempre colla voce} \quad \text{f} \]

a tempo \( \text{d} = 160 \)

\( \text{f} \) \hspace{1cm} \text{ff} \]

fly, \hspace{1cm} fly \hspace{1cm} \text{to this an - chor} \hspace{1cm} \text{to}

Rall. \hspace{1cm} A tempo, but lingering \( \text{d} = 132 > 120 \)

\( \text{pp sotto voce} \)

me. \hspace{1cm} Sea - li - ly, \hspace{1cm} sea - li - ly,

\( \text{dim.} \)

\( \text{PPP} \)

una corda

- page 19 -
a tempo \( (d = 160) \)  

fly perch your webs on my

(fairly)

hand, you nun among

poco accel.  \( \rightarrow \) a tempo

ripples,

haunted

brill.

\( mf \)}
lant as pa - per-work come,

brillante

tre corde

rit.

poco cresc.

suddenly more urgent  
Vivace \( \uparrow \) c168

come, come, come, girl glor - i - fied

cresc.

legato, but always rhythmic

- page 21 -
you shall be pampered to gaining that

castle mass her

for - tal - ice
- gr complex ioned

peat my pleas

cresc. poco a poco

my circulations,
pluck up courage.  

SPOKEN: high in pitch - urgent and emotional  

cost her stress your finesse to the fas   

- ti dious one use hone eyed diplomacy
hinting I cannot remain existent

without her I worship her

worship her every particle worships.
ma più mosso

Look, friends,

A tempo

with increasingly dry, suity tone

look, friends, not old Merlin, not

delicately

Molto rit.

HALF-SUNG, amorous, breathy

old Merlin not

Lento, with ardour

\( \text{d} \approx 92 \) NAT. pp

not
Taliesin, the bright-browed

held the superior, the su

poco rit.

Poco meno mosso

- per - lar of this one in love - li - ness -

Meno mosso \( \text{\textit{p}} \quad \text{\textit{mf}} \quad \text{\textit{pp}} \quad \text{\textit{semper \textit{pp}}} \)

\( J = c 76 \)

SUNG SPEECH: soft voce, very amorous and seductive

Cyp - press shape - ly, cy - press

- page 32 -
218. \( \text{(poco)} \)

Shad—(a)---(a)pe—ly cy—press shape—ly.

**Slentando molto**

220. SPOKEN low in pitch, husky and languid

but derisive beneath her tangled crop of copper.

222. \( \text{poco} \)

**Come prima**

\( J = c.63 - 66 \)

Gull, O. when you eye all

**Largo, appassionato**

cresc. molto, espress.

- page 33 -
christ - en - dom’s love - liest cheek

Flowing, pressing forward

girl, this girl, will bring

_ an - ni - hi - la - tion_ up - on me_
Largamente, l'istesso tempo

poco rit.

(crescendo)
two pieces
for clarinet and piano

ROBERT SPEARING
wings ... dreams
for mixed voices, solo cello and piano duo

ROBERT SPEARING

text from a sonnet by William Wordsworth:
Suggested platform layout

(The piano I is should be removed)

Text by William Wordsworth

from a sonnet composed sometime before 1807

Wings have we, - and as far as we can go
We may find pleasure: wilderness and wood,
Blank ocean and mere sky, support that mooc
Which with the laty sanctities the law
Dreams, books, are each a world: and books we know.
Are a substantial world, both pure and good ...
Performance notes

RHYTHM and TEMPO

Bright, incisive
This underlines the importance of colour and articulation of words and sounds.
The tempo should be moderate and flowing - neither too fast nor too slow - and
above all, flexible.

MELT:
Emphases do not generally imply rhythmic emphasis, which should be indicated by accents,
or simply by the flow of the text.

NOTATION

Diamond-headed notes indicate spoken rather than sung sounds.
These are of two types:
1) whispered sounds - a projected 'stage' whisper, breathy in tone (italic text);
2) ordinary speech (bold text).

WORDS and SOUNDS

Particularly clear articulation of words and sounds is needed.
The text has of course its overall meaning, but so does each individual word.
Sometimes the sound of that word expresses its meaning literally.

Some words are deliberately incomplete or blend into new sound.
An arrow indicates where this occurs.

A wavy line indicates a slow undulation in pitch for whispered or spoken sounds.

Vocalized sounds (usually bracketed) include the following:
(n) - hum with lips open
(m) - hum with lips closed
(2) - buzz on closing 's' sound (e.g. dream(2)
(z2) - continuous, vocalized 'zed' sound
(sh) - self explanatory
(s2) - continuous 's' sound, but varying in pitch
FINAL CONSONANTS should sound on following rests where not otherwise indicated.

Some consonants are percussive in effect:
(k)
(kS)

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we, and as far as we can we can go we may find
wings, have we go we may find
we, and as far as we can we can go we may find
wings, have we, we can go we may find
wings, have we, we can go we may find
wings, have we, we can go we may find
wings, have we, we can go we may find
pizz.
S1
S2
A1
A2
T
B1
B2
Vc
Pr1
Pr2

*pizz.*

*Felt Beater*

"conf. - HOLD the pitch before sliding to next note"

- page 12 -
each a world are each a world are each a world

each a world dreams, books, world

each a world dreams, books, world

dreams, books, are each a world

dreams, books, are each a world

dreams, books, are each a world

not

- page 21 -
and books, we know, are a substantial world.

Books, we know, are a substantial world, and books, we know.
piano symphony

KO HHI SIAARING

Instrumentation

Flute doubling piccolo
Alto flute
Clarinet
Bass clarinet
Soprano doubling alto saxophone
Bass saxophone
Bassoon
Contrabassoon

Horn
Trumpet
Trombone
Tuba trombone

Timpani
Drums - snare drum, tenor drum, bass drum
Wood - cymbals, whip, 3 templeblocks (H, M, L), 3 log drums (H, M, L)
Metal - triangle, 2 suspended cymbals, 2 gongs (H, M, L), tam tam, 2 thundersheets (H, L)
Glockenspiel
Vibraphone
Marimba

Harp

Piano solo

Strings

The score is in C. Normal conventions apply for instruments transposing at the octave (piccolo, contrabassoon and double bass) and at the double octave (glockenspiel), otherwise instruments are written at sounding pitch.

Percussion key

[Diagram of percussion key with symbols for various instruments]
Suggested platform layout

(the piano lid should be removed)
piano symphony
ROBERT SPEARING

part 1
Increasingly nervous and agitated
piano symphony
ROBERT SPEARING

part 2
Very energetic again
(same tempo)