

2395

harrison birtwistle

songs by myself

score

LEIHMATERIAL

Unverkäufliches Eigentum
der UNIVERSAL EDITION, 1010 WIEN

UE 17918

universal edition

Affectionately dedicated to my godson
Thomas Michael Raphael Mustill
in the year of his christening, 1984

First performed at the Queen Elizabeth Hall, London,
by the London Sinfonietta and Penelope Walmsley-Clark
for Harrison Birtwistle's 50th Birthday Concert, 18th October 1984

Instrumentation

Soprano Solo
Flute (doubling Alto Flute)
Piano
Vibraphone
Violin
Viola
'Cello
Double Bass

Score in C

Duration: approximately 10 minutes

I
O light set a flame in amber, and freeze
the rose's pulse.

II
I lean against a shade; cold thoughts,
so warm your heavy lids with still
shrouded dreams.
This wind which caught me leaving,
becalmed its own shyness . . . so twist
its keen direction towards a final end.

III
Cold statements thaw time's stillness,
but once the daydream's midnight
belled slow refrain ends, — listlessly
dipping my finger in the petrified waters of
its daytime ring, I move the fretting pulse
of yesterday's tomorrow.

IV
Steps; bequeathed entrances, falling
below a line of shore . . . lie still,
move your eyes, let this vision of time
declare itself void.

V
This silence before light cuts a knot
of dreams
1 — 2 2 — 1 1 — 2 2 — 1 . . .
glass framed shadows from blue
circles
stops my breath.

Harrison Birtwistle

Songs by Myself

Words and music by
Harrison Birtwistle

I

Soprano
O light set the flame in amber and freeze the rose's pulse.

Alto Flute
ff *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vibraphone
hard sticks *ff* *ff* *ff*

Piano
ff *p* *pp* *ff* *pp* *pp* *pp* *p* *mf*

Violin
con sord. *pp* *f* *p* *pp* *ppp*

Viola
con sord. *pp* *f* *p* *pp* *ppp*

Contrabass
pp *ppp*

Tempo markings: *mf*, *ff*, *pp*, *f*, *p*, *short*, *mp*, *ppp*, *ad lib. rall.*, *accel.*, *rall.*

Time signatures: 2/8, 5/8, 3/8, 4/8, 5/8, 3/8, 2/8

Measure numbers: c.52, c.76, c.63, c.52, c.72, c.52

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sop. wind which me leaving be - calmed its own shyness so twist its keen direction towards the final end.

fl. *mf* *p* *mf* *p* *mf* *p* *mf* *pp*

pno. (lx.)

vln. *mf* *p* *mf* *p* *mf* *p* *mf* *pp* *pp*

vla. *pp* *mp* *mp* *pp* *mp* *pp* *mp* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

vlc. *pp* *mp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *p*

cb. *pp* *pizz.* *arco* *pp* this pitch

3/8 4/8 3/8 = c.66 4/8 rall. 2/8 = c.52 3/8 2/8 1/8 3/8 rall. 2/8

III

sop. *p (sempre)*

Cold state - - ments - - thaw time's stillness, but once - the day -

fl. in C *pp* *p* *p* *mp* *p* *p < mp*

vib. felt sticks, no motor *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

sempre →

3 *c. 66-72 con moto*

pno. *pp* *p pp* *p pp* *p pp* *p pp*

p → *pedale sempre* →

vla. con sord. *p* *pp < p* *p* *pp < p* *p* *pp < p*

vcl. con sord. *p* *mp* *p* *p* *mp* *p* *mp* *p*

cb. (senza sord.) pizzicato sonoro *pp sempre*

sop. - dreams midnight_ belled slow _____ refrain _____ ends, _____ listlessly dipping my finger, _____ in the pe - - tri - - fied wa -

fl. *mp* *p* *mp*

vib. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

pno. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

vla. *p* *pp* < *p* *p* *pp* < *p* *p* *pp* < *p* *p* *pp* < *p*

vlc. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

cb. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

sop. *ters of its day-time ring, I move the fretting pulse to yester-days to-mor-row.*

fl. *pp pp mp p pp mp pp p*

vib. *p pp p pp p pp p pp p pp*

pno. *p pp p pp p pp p pp*

via. *V p pp < p p pp < p p pp < p*

vcl. *p mp p p mp p p mp p*

cb. *secco*

The musical score is written for a vocal soloist (sop.) and a chamber ensemble consisting of flute (fl.), vibraphone (vib.), piano (pno.), viola (via.), violin (vcl.), and cello (cb.). The vocal line features a melody with triplet markings and lyrics. The instrumental parts include complex rhythmic patterns, triplets, and dynamic markings. The piano part features a steady accompaniment with chords and single notes. The string parts (via., vcl., cb.) provide harmonic support with various articulations and dynamics. The cello part includes a 'secco' marking.

IV

sop. *pp* *p* *mp* *p* *mp* *3*

Steps (st)e(ps) be-queathed entrances

flt. in C *p* *p* *pp* *p* *pp* *p > pp* *mf* *p* *mp* *3* *5*

vib. *p* *pp* *p* *pp* *pp* *mp*

$\frac{3}{8}$ $\text{♩} = \text{c.}52$ $\frac{3}{16}$ $\text{♩} = \text{c.}132$ $\frac{3}{8}$ $\text{♩} = \text{c.}52$ $\frac{4}{16}$ $\text{♩} = \text{c.}132$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{16}$ $\text{♩} = \text{c.}108$

pno. *pp* *p* *pp* *mp* *p* *mp* *mp* *mp* *mp*

poco rall. *poco rall.* *rall.* *staccatiss.* *cantabile*

vln. *con sord.* *ppp*

vla. *con sord.* *ppp*

vlc. *con sord.* *ppp*

cb. *con sord.* *ppp*

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. It is a concert piece for voice and piano, with an orchestral accompaniment. The score is written for Soprano (sop.), Flute (flt.), Violoncello (vib.), Piano (pno.), Violin (vln.), Viola (vla.), Violoncello (vlc.), and Contrabass (cb.).

The vocal part (sop.) features the lyrics: "beneath a line of shore" and "lie still". The piano part (pno.) includes dynamic markings such as *mp*, *pp*, *p*, *ppp*, *mf*, and *ff*. The orchestral parts (vln., vla., vlc., cb.) are marked with "till end of bow" and "without sound". The score includes various musical notations, including triplets, slurs, and dynamic markings.

sop. *mp* *commodo* *pp* *p* *mp*
 move your eyes, — let this vision of time — de — — — clare it-self — void.

flt. *pp* *mp* *p* *pp* *p* *pp* *ppp*

vib. *p* *p < mp* *p* *p* *pp* *mp*

pno. *p* *mp* *pp* *pp* *poco rall.* *poco rall.* *mp*

vln. *mf > p* *ppp* *mp > p* *ppp* *p > ppp* *ppp*

vla. *mf > p* *ppp* *mp > p* *ppp* *p > ppp* *ppp*

vlc. *mf > p* *ppp* *mp > p* *ppp* *p > ppp* *ppp*

cb. *mf > p* *ppp* *mp > p* *ppp* *p > ppp* *ppp*

3/8 3/16 3/8 1/8 4/16 3/8 3/16 3/8 rall. — 1/8 —

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[illegible]

sop. *p cresc.* *mf* *ff* *p*
 2 2 1 glass framed shadows from blue circles, stops my breath.

a.fl. *pp* *poco a poco cresc.* *f* *ff*
 4 8 $\text{♩} = \text{c.56}$ 3 4 8 8 rall.

pno. *legato espress.* *mp* *pp* *f cresc.* *fff*
ppp *p* *pp* *cresc.* *(mp)* *(mf)* *f*

vla. *pp* *ppp*

vlc. *arco* *pp* *ppp*

cb. *arco* *pp* *ppp* sounding this pitch