

Jolyon Laycock

# The Swan

for cello & 2 pianos  
(after Camille Saint-Saens)



Commissioned by New Music in the South West (NMSW)  
First performed by members of the Bristol Ensemble  
7 September 2014 St. George's Bristol  
as part of "A Modern Managerie"  
promoted by New Music South West

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## The Swan

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There have been several famous swans in classical music. The earliest I know of is Orlando Gibbon's madrigal of 1612, "The Silver Swan". Gibbons perpetuates the myth that the swan is mute until the moment of her death but there is a satirical sting in her tail: "More Geese than Swans now live, more Fools than Wise." In Tchaikovsky's ballet "Swan Lake" (1877) the heroine Odette is a princess transformed into a swan by evil enchantment. Rivalry for the love of the handsome prince Siegfried between Odette as the white swan and her alter ego, Odile as the black swan, symbolises the conflict between good and evil, leading to the lover's suicide. The swan is almost always associated with death. Sibelius' tone-poem "The Swan of Tuonela" is based on a Suomi legend from the Finnish epic, the Kalevala. It tells of the Finnish hero Lemminkainen and his quest to slay the mystical swan which swims round Tuonela, the island of the dead. Sibelius's celebrated cor anglais solo is expressive of infinite sadness. Saint-Saëns' "Swan" too has become associated with death ever since the choreographer Fokine created the role of the dying swan for Anna Pavlova in the 1905 production of the *Carnival of the Animals* in St. Petersburg.

It is said that imitation is the sincerest form of flattery. My swan starts out with an almost exact imitation of the first few notes of Saint-Saëns' famous cello melody. By a happy coincidence one of the 6-note fractal sets I have been using in my music for several years follows very closely the contours of Saint-Saëns' theme. The texture of the 2-piano accompaniment, too, is closely modelled on Saint-Saëns. But my swan develops in an entirely different direction. As you listen imagine the swan rising majestically from the surface of the lake and taking to the air on its powerful pinions.

**Jolyon Laycock** was born in Bath in 1946 and studied for B.Mus and M.Phil in composition at the University of Nottingham. His composition teachers included Henri Pousseur and Cornelius Cardew. During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Co-ordinator at the Arnolfini in Bristol, running a programme of contemporary music and dance regarded as one of the most innovative outside London. In 1990 he took up the post of Concert Director at the University of Bath and at the newly opened Michael Tippett Centre at Bath Spa University College where he founded the award-winning concert series "Rainbow over Bath". He left the University of Bath in 2000 to concentrate on the completion of his book "A Changing Role for the Composer in Society" which earned him a Ph.D from York University. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University until 2010.

His compositions include orchestral, chamber music and choral music, a string quartet, music for solo piano and a growing body of songs. In 2012 he won the EPSS Jubilee Composers' Song Competition with his setting of Philip Larkin's poem *The North Ship*. This song later became the final movement of the song cycle *Dark Seas* for coloratura soprano, clarinet and piano which received its world premiere in May 2014 at the Lantern Colston Hall sung by Sarah Leonard with Mary Barrett, clarinet, and Stephen Gutman, piano.

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Andante cantabile ♩=72

The musical score is arranged in three systems. The first system includes Piano I (treble and bass clefs), Violoncello (C-clef), and Piano II (treble and bass clefs). The second system includes Piano II (treble and bass clefs) and Violoncello (C-clef). The third system includes Piano I (treble and bass clefs), Violoncello (C-clef), and Piano II (treble and bass clefs). The score is in 3/4 time and features a tempo of Andante cantabile with a metronome marking of ♩=72. Dynamics include piano (*p*) and mezzo-forte (*mf*). Pedal markings (*Ped.*) are present throughout. The score includes various musical notations such as slurs, ties, and fermatas. The key signature is one flat (B-flat major or D minor). The score concludes with a 4/4 time signature change.

9

Pno. I *mf*

Vc. *f* *mf* *p* *sempre legato*

Pno. II *mf* *p* *Ped.*

11

Pno. I *mf*

Vc. *f*

Pno. II *Ped simile*

14 *sempre legato*

Pno. I *mf*

Vc. *f* *sempre legato*

Pno. II *mf*

17 *sempre legato*

Pno. I *p*

Vc. *mf*

Pno. II *p*

20 *f*

Pno. I

Vc.

Pno. II

23 *poco rall.* *a tempo* ♩=72 *sub p*

Pno. I *mf*

Vc. *mf* *f* *8vb* *subito mf* *a tempo* ♩=72 *sub p*

Pno. II *mf* *sub p*

26

Pno. I

Vc.

Pno. II

29

Pno. I

Vc.

Pno. II

32

Pno. I

Vc.

Pno. II

*sempre legato*

*p*

*mf*

*f*

*mf*

*p*

*8va*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 26-28) features Pno. I with a melodic line in the bass clef, Vc. with a melodic line in the alto clef, and Pno. II with a complex rhythmic accompaniment in both treble and bass clefs. The second system (measures 29-31) continues the Pno. I and Vc. parts, with Pno. II showing a dynamic shift from *mf* to *f*. The third system (measures 32-34) shows Pno. I with a melodic line in the treble clef, Vc. with a melodic line in the alto clef, and Pno. II with a melodic line in the treble clef. The Pno. I part is marked *sempre legato* and *p*. The Vc. part has a melodic line in the treble clef, marked *mf*. The Pno. II part has a melodic line in the treble clef, marked *mf* and *p*, with an *8va* marking for the right hand.

35

Pno. I

Vc.

Pno. II

Measures 35-37. Pno. I: Treble and bass clefs, complex melodic line with many accidentals. Vc.: Treble clef, simple line with a forte dynamic marking. Pno. II: Treble and bass clefs, chords with a circled 8-measure repeat sign.

38

Pno. I

Vc.

Pno. II

Measures 38-40. Pno. I: Treble and bass clefs, complex melodic line. Vc.: Treble clef, simple line. Pno. II: Treble and bass clefs, chords with a circled 8-measure repeat sign. Time signature: 4/4.



40

Pno. I

Vc.

Pno. II

*mp*

*mf*

*mp*

sempre legato

42

Pno. I

Vc.

Pno. II

45 **Lightly**

Pno. I *p* *pp*

Vc. *p*

Pno. II *p* *pp* **Lightly**

49

Pno. I

Vc.

Pno. II

52

Pno. I

Vc.

Pno. II

Detailed description of the musical score: The score is for three instruments: Piano I (Pno. I), Violin (Vc.), and Piano II (Pno. II). It consists of four systems of staves. The first system (measures 45-48) features Pno. I with a piano (*p*) dynamic and a *pp* dynamic, and Vc. with a piano (*p*) dynamic. The instruction "Lightly" is written above the Pno. I staff. The second system (measures 49-51) continues the Pno. I and Vc. parts, with Pno. II also marked *p* and *pp*, and the instruction "Lightly" appearing above its staff. The third system (measures 52-54) shows a change in tempo and meter, with the time signature changing from 4/4 to 3/4. The Pno. I and Vc. parts have a *p* dynamic, and the Pno. II part has a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

54

Pno. I

Vc.

Pno. II

57

Pno. I

Vc.

Pno. II

*cresc.*

*cresc.*

*cresc.*

60

Pno. I

Vc.

Pno. II

*mf*

*p*

*pp*

*sub f*

*f*

*mf*

*p*

*pp*

*sub f*

sempre legato

sempre legato

63

Pno. I

Vc.

Pno. II

*sostenuto*

*f marcato*

66

Pno. I

Vc.

Pno. II

68

Pno. I

Vc.

Pno. II

3

70 *f* sempre legato

Pno. I

Vc.

Pno. II *f* sempre legato

72

Pno. I

Vc.

Pno. II

74

Pno. I

Vc.

Pno. II *sf*

3

Detailed description: This page of a musical score contains measures 70 through 74. It features three staves: Pno. I, Vc., and Pno. II. The Pno. I and Pno. II staves are written in grand staff notation (treble and bass clefs). The Vc. staff is in alto clef. The score includes dynamic markings such as *f* (forte), *sf* (sforzando), and *sempre legato*. Measure 70 starts with a forte dynamic and a 'sempre legato' instruction. The Vc. part has a long, sustained note in measure 70. The Pno. II part has a triplet of eighth notes in measure 72. The Pno. I part has a melodic line with various accidentals. The Vc. part has a triplet of eighth notes in measure 72. The Pno. II part has a melodic line with various accidentals. The Pno. I part has a melodic line with various accidentals. The Vc. part has a long, sustained note in measure 74. The Pno. II part has a melodic line with various accidentals.

76

Pno. I

Vc.

Pno. II

*cresc. molto*

*sf*

*cresc. molto*

*cresc. molto*

78

Pno. I

Vc.

Pno. II

*ff*

*con forza*

*ff*

80

Pno. I

Vc.

Pno. II

80

81

82

Pno. I

Vc.

Pno. II

*sempre legato*

82

83

84

85

Pno. I

*molto* *pp* *pp*

Vc.

*molto* *pp* *p* *f*

Pno. II

*molto* *pp*

90

Pno. I

*mf* *pp* *mf*

Vc.

*p* *mf* *f*

Pno. II

*mf* *pp* *mf*



95

Pno. I

*pp* *p* *pp*

Vc.

*p* *mf* *pp*

Pno. II

*pp* *p*

99

Pno. I

*p* *marcato* *cresc. poco a poco*

Vc.

*mp* *cresc. poco a poco*

Pno. II

*sempre legato* *p* *cresc. poco a poco*

102

Pno. I

Vc.

Pno. II

105

sempre legato

Pno. I

Vc.

Pno. II

*mp*

*mf*

marcato

*mp*

107

Pno. I

*cresc.*

*mf*

*marcato*

Vc.

*cresc.*

*f*

*sempre legato*

Pno. II

*cresc.*

*mf*

$\begin{matrix} \flat & \flat \\ \flat & \flat \end{matrix}$

109

Pno. I

*ff*

Vc.

*ff*

Pno. II

*ff*

112 *sempre legato*

Pno. I *f*

Vc. *f*

Pno. II *f* *mf*

115

Pno. I *mf*

Vc. *mf*

Pno. II *sempre legato*

118

Pno. I

*sempre legato*

*p*

Vc.

*p*

Pno. II

*marcato*

*p*

120

Pno. I

*non rall.*

*ppp*

Vc.

*p*

*ppp*

Pno. II

*non rall.*

*ppp*