

# **two poems**

**for Solo Piano**

- 1.when you rise;**
- 2.missing.**

**Edward Caine**



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by Edward Caine

Commissioned by Late Music, premiere by Ian Pace, 6th August 2011,  
Unitarian Chapel, St. Saviourgate, York.

"Two Poems" explores the idea of musical metaphor and textual relationship. Each piece is designed as a poem in its own right, taking imagery from the musical context and musical/textual references and creating meaning through development.

## 1. when you rise;

*when you rise;* is based on and derived (with permission) from Roger Marsh's *Lullaby*, itself a setting of the poem "Golden slumbers kiss your eyes" by Thomas Dekker (1570-1632). The poem (and Roger's setting) is evocative of maternal comfort. Initially conceived as a "Linus blanket" of a piece, this setting explores the darker nature of the poem, which speaks of grief, and which is more poignant during periods of distress and loneliness. Marsh's setting of the poem is economical, understated and, through use of static harmony and very subtle but very effective modulation during the refrain, sets the text remarkably. *when you rise;* takes the pitch material and verse-refrain structure of the Marsh as a starting point for a structure that attempts to transcend the comforting sentiment of the poem and comment on the darker sentiments that inspired it.

## 2. missing.

*missing.* is an intentionally non-developmental form. It aims to explore the idea of depression and of loss. The title is a take on composer Richard Whalley's piano piece "Missing Jen", which he sites as a love song for piano. The nature of the musical language owes a debt to "My Bonny Boy", a movement from Michael Finnissy's *English Country-Tunes*. *missing.* is mainly a monody and attempts to capture the way in which grief can appear to drain the colour out of the world.

for Roger Marsh  
**when you rise;**  
solo piano

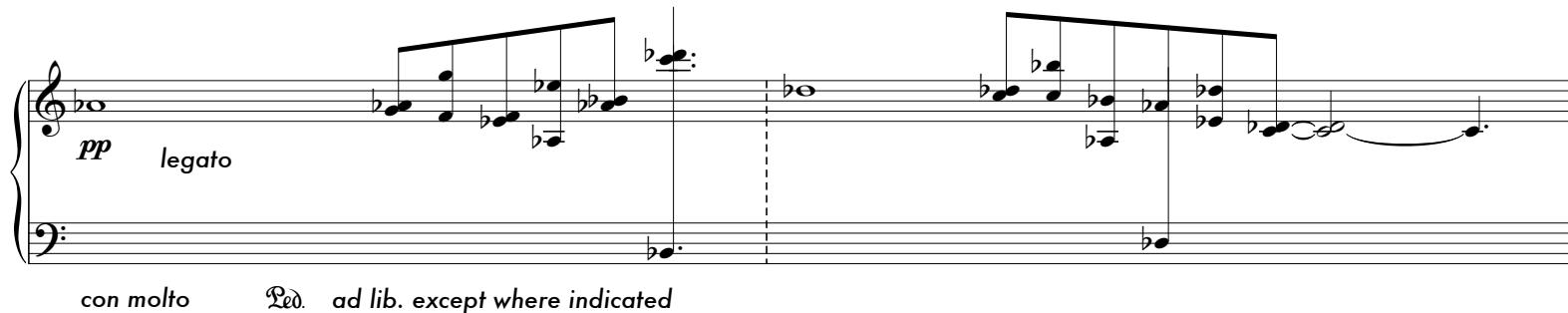
Golden slumbers kiss your eyes,  
Smiles awake you when you rise;  
Sleep, pretty wantons, do not cry,  
And I will sing a lullaby,  
Rock them, rock them, lullaby.

Care is heavy, therefore sleep you,  
You are care, and care must keep you;  
Sleep, pretty wantons, do not cry,  
And I will sing a lullaby,  
Rock them, rock them, lullaby.

- Thomas Dekker (1570-1632)

**slowly, sweetly, with rubato** (♩ = 60-70)

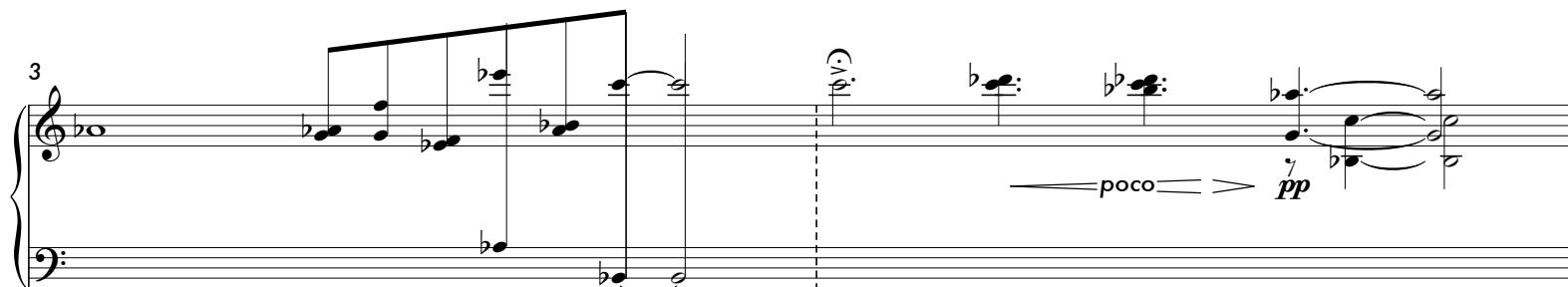
Edward Caine



pp legato

con molto ♩ ad lib. except where indicated

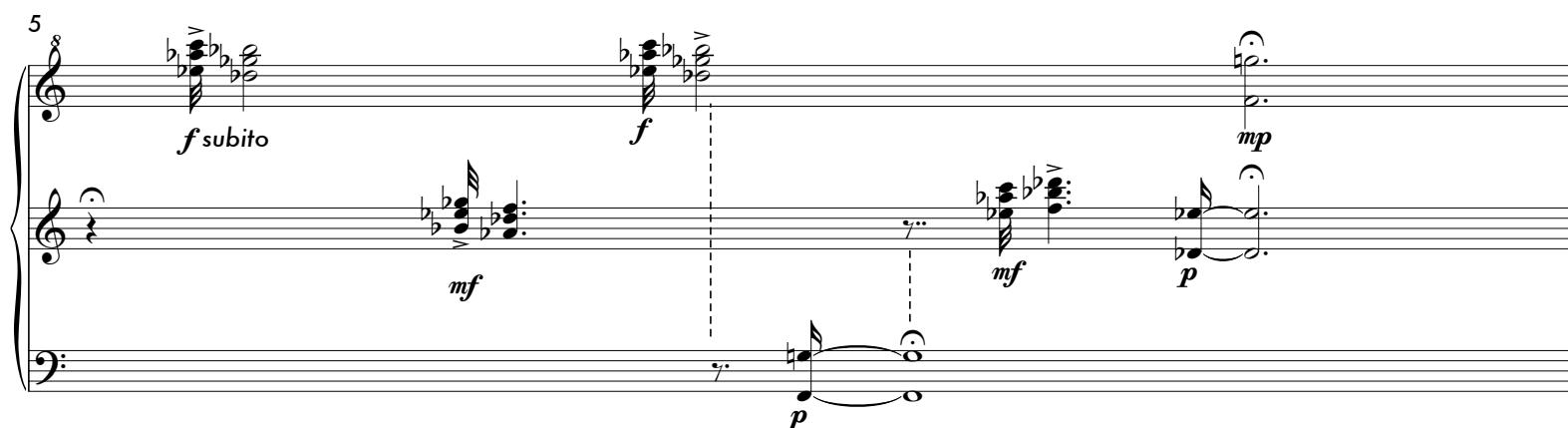
This is the first page of a musical score for solo piano. The key signature is one flat (B-flat). The tempo is indicated as ♩ = 60-70. The dynamic is pp (pianissimo) with a legato instruction. The instruction 'con molto ♩ ad lib. except where indicated' is placed below the staff. The music consists of two staves: treble and bass. The treble staff has a continuous line of eighth notes, mostly in the lower half of the range, with some eighth-note pairs and sixteenth-note patterns. The bass staff has sustained notes and occasional eighth-note pairs. A dashed vertical line separates the first section from the second.



3

poco => pp

This is the second page of the musical score. The key signature remains one flat. The measure number 3 is at the top left. The dynamic changes to poco (poco anima) followed by a crescendo arrow pointing to pp (pianississimo). The music continues with eighth-note patterns in the treble staff and sustained notes in the bass staff. A dashed vertical line separates this section from the next.



5

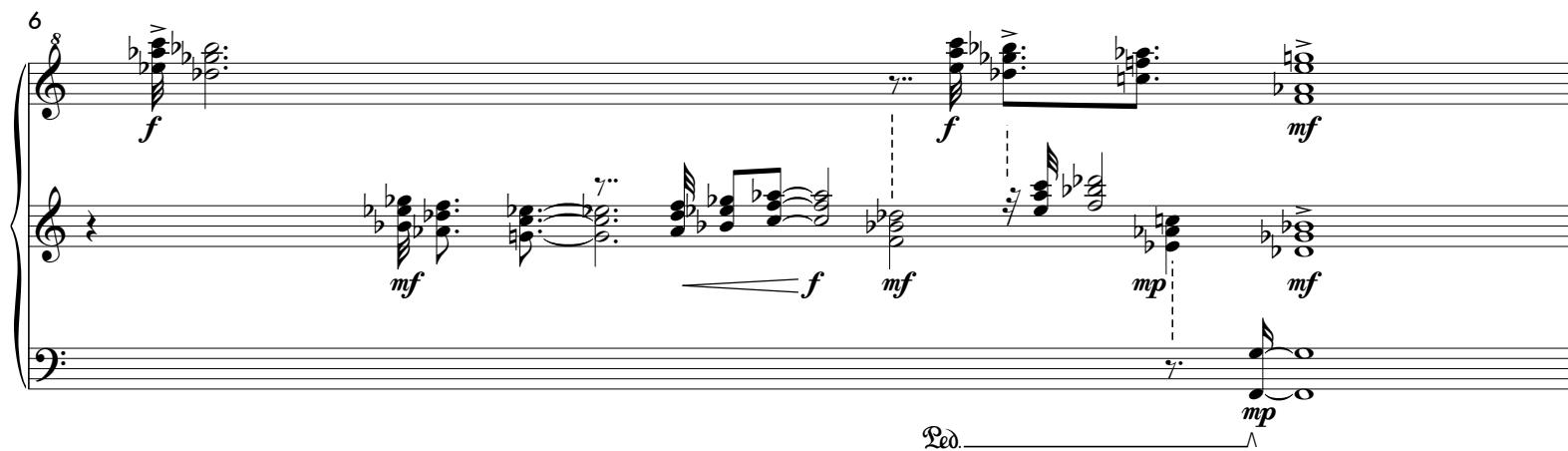
f subito

mf

p

mp

This is the third page of the musical score. The key signature changes to three sharps (F major). The measure number 5 is at the top left. The dynamic f subito (fortissimo subito) is followed by mf (mezzo-forte). The bass staff has a prominent eighth note in the middle of the measure. The dynamic changes to p (pianissimo), then mp (mezzo-pianissimo). The music features eighth-note chords in the treble staff and eighth-note patterns in the bass staff. A dashed vertical line separates this section from the next.



6

f

mf

f

mf

mp

mf

mp

Ad.

This is the fourth page of the musical score. The key signature changes back to one flat. The measure number 6 is at the top left. The dynamic f is followed by mf. The bass staff has eighth-note chords. The dynamic changes to f, then mf. The treble staff has eighth-note chords. The dynamic changes to mp, then mf. The bass staff has eighth-note chords. The dynamic changes to mp again. The instruction Ad. (Allegro) is at the bottom right, indicating a return to a previous section.

2

poco rit.

7

*p*      *poco*

A tempo

*mf*      *p*

slow arp.

9

*mp*      *>pp*

*pp*      *mp*      *mf*      *pp*

11

*f*      *mp*

*mf*      *f*      *f*      *pp subito*

*pp subito*

*mp*

12

*mp*

*pp*

*mf*      *pp*

*pp*

13

*piu mosso*

*mf*

*f*

*f*      *mf*

*mf*

14

*sfp*

*f*

*p*

*mf*

*sf*

*pp subito*

*sf*

*mf*

*mf*

15

*f*

*A tempo*

*mf*

*poco a poco dim.*

*mp*

*poco a poco cresc.*

*sfz*

*p*

*sfz*

*mf*

*sfz*

*f*

*pp*

*mp*

*mf*

17

*mf*

*p*

*mp*

*pp*

*f*

*mp*

*pp*

*mf*

*8va*

*mp*

*pp*

*ppp*

18

*mf*

*mp*

*f*

*mf*

*pp*

*mf*

19

*sf*      *mp*

*mf*      *f*

*pp*

*mp*

*mf*      *f*

*pp*

**un poco meno mosso**

20

*molto legato*

*mp*

*mf*

*con Ped.*

*mp*

21

*sf*

*p*

*mp*

*p*

22

*mf*

*p*

*pp*

*mf*

*pp*

A tempo

5

23

pp

mp

pp

pppp

pppp

molto rubato

25

poco a poco cresc.

mf

ff

poco a poco cresc.

poco a poco cresc.

mf

ff

ff

ff

15

ff crescendo

ff crescendo

ff crescendo

ff crescendo

Re.

26

ffff

ffff

ffff

ffff

*pp*

*depress keys silently*

27

*pp* *legato*

*depress keys silently*

*pp*

*p3* →

28

*poco* > *pp*

(P3) →

30

*f subito*

*f*

*mf*

*p*

*mp*

(P3) →

*mf*

*pp*

*ppp*

*mf*

*pp*

*ppp*

(P3) Leo.

for L.B.  
**missing.**  
solo piano

Edward Caine

slow

The music is composed for solo piano, featuring six staves of musical notation. The first staff uses a treble clef and a key signature of one sharp (F#). The dynamic marking is *ppp*. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a treble clef. The fifth staff uses a treble clef. The sixth staff uses a treble clef. The music consists of measures of eighth and sixteenth notes, with some notes having vertical stems and others horizontal stems. Measures include sustained notes and rests. The tempo is marked as "slow".

The image shows three staves of musical notation for a string quartet. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The notation includes various note heads, stems, and beams. The middle staff features a dynamic marking *ppp*. The bottom staff has a fermata over the first note. Measure lines divide the music into measures.

EJC 8/7/11