

ADAM LAY

for: soprano 1, soprano 2, alto, tenor, baritone & bass

by **JENNIFER FOWLER**

Text taken from an early 15th century English lyric.

Duration: 2'30"

Programme note.

ADAM LAY

by Jennifer Fowler

Adam Lay is part of a collection of songs with the overall title of “Eat and Be Eaten”. The collection revolves around the subject of food in all its significance. The subject matter allows for a range of moods, from deadly serious (literally) to humorous.

Several themes recur and the apple features in a number of items. In this song, the text is taken from a well-known early 15th century English lyric. The apple is a catalyst for the expulsion from the Garden of Eden, and illustrates the possibility of guilt being built into the food cycle of eating and being eaten. Only the first half of the text is used here, since the emphasis is on the apple, rather than the Christian redemption referred to in the rest of the poem.

The song is scored for 6 vocal lines: Sop 1, Sop 2, Alto, Tenor, Baritone & Bass. It is chordal in style with the emphasis on the harmonic richness that is possible with 6 parts.

The cycle of songs was commissioned by The Song Company of Sydney.

* * * * *

ADAM LAY

Adam lay ibounden
Bounden in a bond:
Foure thousand winter
Thought he not too long.
And all was for an apple,
An apple that he tok,
As clerkes finden
Wreten in her bok.

(Text taken from an early 15th century English lyric).

Notes

Mostly soft, but very intense. (If possible, performed in semi-darkness.)

Despite the long duration of some notes, don't make the underlying pulse too slow!

Glissando marks indicate a slow-ish portamento in a half-voice.

Exaggerate the consonants and diphthongs (ie not "refined" pronunciation).

The "ou" vowel in words such as: "bound", "thousand", "thought" should roughly match each other: ie "ow" as in "cow", but with more "oh" in it. The word "foure" is in two syllables: "fow-er"

The indication: V in the text indicates a breath. (V) means only breathe if you have to!

ADAM LAY

Jennifer Fowler

Soft, but intense
(q = 88)

1st Soprano
Ad - am - mm (v) lay i - bound - en - nn, bound - en - nn

2nd Soprano
Ad - am - mm lay i - bound, bound - en - nn

Alto
Ad - am - mm lay i - bound, bound - en - nn

Tenor
Ad - am - mm (v) lay i - bound - en - nn, bound - en - nn

Baritone
Ad - am - mm (v) lay i - bound - en - nn, bound - en - nn

Bass
Ad - am - mm lay i - bound, bound - en - nn

5

S. *p* *pp* *f* *p*
 in a bond. thous - and win - ter *v*

S. *p* *mf* *f* *p*
 Fou - re thous - - - and *(v)* win - nn

A. *p* *pp* *p* *mf* *f* *p*
 in a bond. Fou - re thous - and, *v* thous - and win - nn

T. *p* *mf* *f* *mf* *p*
 Fou - re thous - and win - ter *v*

Bar. *p* *pp* *p* *f* *p*
 in a bond. Fou - - re thous - and *(v)* win - ter *v*

B. *p* *f* *p*
 Fou - re thous - and win - ter

9

S. *mp* *pp* *p* *mf*
 Thought he not too long - ng All was for an`

S. *p* *mf*
 And all, *v* all was for an

A. *p* *mf*
 And all, *v* all was for an

T. *mp* *pp* *p* *mf*
 Thought he not too long - ng *v* And all, *v* all was for an

Bar. *mp* *p* *mf*
 Thought he And all for an

B. *p* *mf*
 And all for an

13

S. *f* > *p* *p* *mp* *mf* *f*

ap - ple, An ap - ple - ll, Ap - ple that he tok *

S. *f* > *p* *mp* *mf* *f*

ap - ple - ll Ap - ple that he tok *

A. *f* > *p* *mp* *mf* *f*

ap - ple, Ap - ple that he tok *

T. *f* > *p* *p* *mf* *f*

ap - ple, An ap - ple - ll he tok *

Bar. *f* > *p* *mp* *f*

ap - ple, Ap - ple - ll tok *

B. *f* > *p* *f*

ap - ple, tok *

* vowel sound between "cot" and "coat"

18

S. *mp* < *mf* *p* *f*

As clerk - es find - en - nn Wret* en in her*

S. *p* *mp* < *mf* *mf*

As clerk - es find Wret - *

A. *p* *mp* < *mf* *p* *f*

As clerk - es fine - nn Wret* en in her*

T. *p* *mf* *p* *mf* *f*

As clerk - es find - en - nn Wret - * Wret* en

Bar. *mp* < *mf* *mf* *f*

As clerk - es find Wret - * Wret* en in her*

B. *f*

Wret* en - nn

* rolled "r" in "Wreten", "her" rhymed with "their"

23 mp > p **rall.** Slightly slower (q = 80) pp

S. bok* Ad - am lay

S. Ad - am mm lay

A. bok* Ad - am - mm

T. bok* Ad - am - mm

Bar. bok* Ad - am - mm

B. Ad - am - mm

* "bok" rhymed with "coke"

27 p

S. lay i -

S. Ad - am lay

A. Ad - am lay

T. Ad - am lay lay

Bar. Ad - am lay lay

B. lay

30 *mp* *mf*

S. bound - en, bound - en - nn

S. bound - en nn, bound - en - nn

A. bound - en, (v) bound - en - nn in a bond, *p*

T. bound bound - en - nn in a bond, *p*

Bar. bound bound in a bond, *p*

B. bound - en - nn

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

33 *f* *p*

S. thous - and win - nn

S. *mp* *mf* *f* *p*
 Foure thous - and, (v) thous - and win - ter *v* thought he not too long -

A. *mp* *mf* *f* *p*
 Foure thous - and, *v* thous - and win - nn

T. *mp* *mf* *mf* *p*
 Fou - re thous - and win - nn *v* thought he not too long -

Bar. *mp* *mf* *mf* *p*
 Fou - re win - ter *v* thought he

B. *mp* *mf* *f* *p*
 Foure thous - and win - ter

37

S. *mp* *molto cresc.* *f* *p* *rall.*

And all, all,

S. *pp* *mp* *molto cresc.* *f* *p* *pp* *ppp*

ng, And all, all, was for an ap - ple.

A. *mp* *molto cresc.* *f* *p* *pp* *ppp*

And all, all, was for an ap - ple.

T. *pp* *mp* *molto cresc.* *f* *p* *rall.*

ng, And all, all was for an ap-ple.

Bar. *mp* *molto cresc.*

And all

B. *mp* *molto cresc.*

And all

Preview File Only