

A L A N B U L L A R D

L A M E N T

for soprano, clarinet, and piano

This piece was originally written for soprano, clarinet, violin, harp and piano, and was first performed in that version by Sandra Lissenden, Andrew Sparling, Katharine Durran, Clare Hoffman, and Ruth Holden, in a concert promoted by the Society for the Promotion of New Music given at Colchester Institute in October 1990. This version was made in 1991: the clarinet and piano parts are not the same, and the whole work is slightly shorter.

Programme note

Lament is based on the folk-song 'All things are quite silent' collected by Vaughan Williams in 1904. The song is a lament sung by a young wife whose husband has been forced into service by a press-gang to fight in the Napoleonic Wars.

In this piece all the musical material is based on the folk-song melody, which appears complete at the end where the soprano sings the last verse of the song. The words of the rest of the song are not sung, but the music attempts to portray something of the feelings expressed by them:

(Not sung) All things are quite silent, each mortal at rest,
When me and my love got snug in one nest,
When a bold set of ruffians they entered our cave,
And they forced my dear jewel to plough the salt wave.

I begged hard for my sailor as though I begged for life.
They'd not listen to me although a fond wife,
Saying: 'The king he wants sailors, to the sea he must go',
And they've left me lamenting in sorrow and woe.

Through green fields and meadows we oft-times did walk,
And sweet conversation of love we have talked,
With the birds in the woodland so sweetly did sing,
And the lovely thrushes' voices made the valleys to ring.

(Sung) Although my love's gone I will not be cast down.
Who knows but my sailor may once more return?
And will make me amends for all trouble and strife,
And my true love and I might live happy for life.

LAMENT

for Soprano, Clarinet & Piano

by

Alan Bullard

1990/1

Sadly and slowly $\downarrow = 48$

Piano

mf *mp* *mf*

Ped * Ped.

Pno.

p *mf* *mp*

* Ped. * Ped.

Clc.

cold, senza vib. A

p *mf* *p*

Ped. -> (in a haze of pedal)

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Clt.

8va bassa (con Ped.)

(lco) clearly

(8va bassa) (con Ped.)

Preview File Only

Clt.

(p)

(con Ped.)

lco

4

Clt. *poco cresc.*

Pno. *poco cresc.*

(Cm. Ped.)

B

Sop.

Clt. *pppp*

Pno. *mm*

pp (trem.) *f*

(Cm. Ped.) * (Cm. Ped.)

Sop. *Slow, ad lib "to herself"*
calmly and dreamily

pp

pp *8*

(Ped. →)

(always calmly)

Sop. *ah ah ah ah...*

Pno.

(Ped. →)

C a tempo (♩ = 48)

pppp

... gradually close lips ... (mm)

(normal tone)

Clr.

Pno.

pp

Con molto Ped.

Clr.

poco a poco cresc.

Pno.

poco a poco cresc.

6

poco accel - - - - -

Cl.

Pno.

6 6 6 6 7

3 3 3 6 6

molto

poco accel - - - - -

ad lib - faster and agitated

Sop.

f

ah

Cl.

tr#

#0

fp

fp <=> <=> <=>

Pno.

f *pp* *ff*

repeat as fast as possible

Ped.

*severa ped.

D a tempo (♩ = 48)

fp espress.

Sop.

oh ah

senza vib.

Cl.

pp

Pno

pp

Sop.

ah

relaxed, legato

repeat ad lib. slowly at first, gradual accel.

Cl.

(pp)

poco a poco cresc.

richly

poco a poco cresc.

Pno

pp

(con Ped.)

[quasi accel.] - - - - - ♩ = ♩

Ci. Continue to repeat getting faster and louder

Pno.

(Ped →)

6

6

6

ff *

♩ = ♩ Faster (♩ = c. 96)

Sop.

a - ah

Ci.

tem.

ffp

f

Pno.

ave

f marcato

Senza Ped.

Sop.

Cl.

Pno.

Handwritten musical score for the first system, measures 1-4. The Soprano part (Sop.) is mostly rests. The Clarinet part (Cl.) features a melodic line starting with a forte (*f*) dynamic. The Piano part (Pno.) has a complex accompaniment with various articulations like accents and slurs.

Preview File Only

Sop.

Cl.

Pno.

Handwritten musical score for the second system, measures 5-8. The Soprano part (Sop.) has a vocal line starting with a forte (*f*) dynamic and the syllable "a-ah". The Clarinet part (Cl.) continues with a melodic line. The Piano part (Pno.) continues with accompaniment, including dynamic markings like mezzo-forte (*mf*) and forte (*f*).

E

Sop.

slightly swing

Cl.

mp

Pno

gvc

Sop

mf

a - a - ah

a - ah a - a - ah a -

Cl.

mp

mf

Pno

gvc

Sop. *- a - ah* *a - ah*

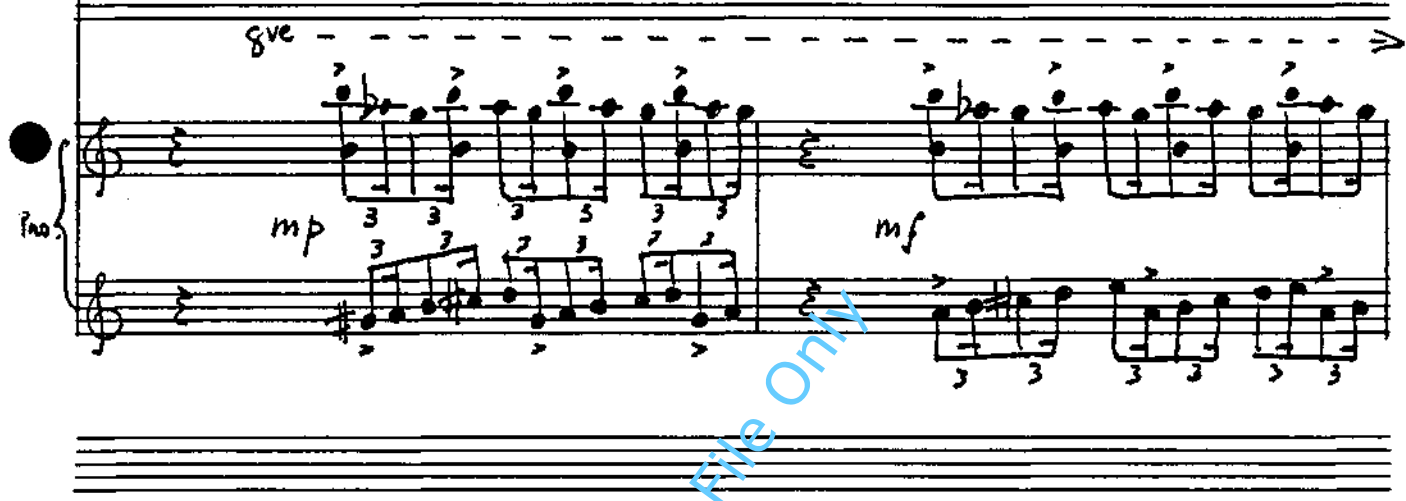


Cl. *mp* *mf*



Pno. *mp* *mf*

gve - - - - -



Sop. *a - a - ah*

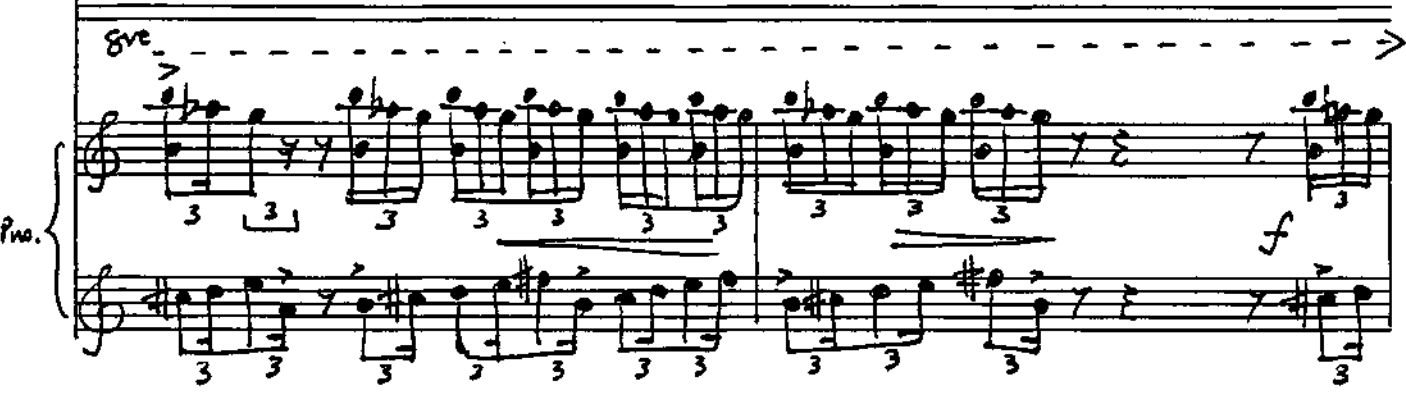


Cl. *f*



Pno. *f*

gve - - - - -



Preview File Only

Sop. *fp* *ah*

Cl.

Pno. *8va*

Preview File Only

[F] *ff* *fp* *ah*

Cl. *mf* *ff*

Pno. *ff* *mf* *8va*

Red. *

Sop. *ff* *ah*

Cl. *mf* *ff*

Pro. *mf cresc.* *8va*

Ped. *

Sop.

Cl. *f*

Pro. *8va*

Ped. *p*

Preview File Only

Sop.

Cl.

Ino

f

ve (both hands)

Ped.

free tempo

lingua

f

pp

dim e rit poco a poco - - -

Sop.

ah

rit poco a poco - - -

Cl.

fff

ve (both hands)

fff (very fast)

(Ped)

Ped

Sop. *Tempo I* (♩ = 48) *niente*

Cl. *Tempo I* (♩ = 48)

Pno

Sop.

Cl.

Pno

Preview File Only

$3' = \bullet (\bullet = 72)$

p *espress.* (rather to herself)

Sop.

Al-though my Love's

Cl.

$\bullet = \bullet (\bullet = 72)$

Ped.

*

Sop.

gone, I will not be cast down

Cl.

Pno

pp \nearrow

(in a haze of Pedal)

H

more positive mp

Sop.

Who knows, but my

Cl.

calmly

pp

pp

Pno.

calmly

(b)

pp

pp

(Cm Ped)

Sop.

sai-lor may once more re - turn?

Cl.

Pno.

mp

(Cm Ped)

I

Sop.

Cl.

Pno

expressionless

pp

dim.

pp

(cm. Ped.)

(1/2 ped)

8va. bassa

Sop

Cl.

Pno

mf

And will make me a-mends for all trou-ble and

full tone

mf

mf

f (full tone)

3

(cm Ped.)

*

Ped. →

Sop. *stife,*

Cl. (tacet al fine)

Pno. (Ped. →) *

Preview File Only

Sop. (silent) *And my*

Pno. (loco) *P*

(♩ = 72)

Ped. →

Sop

true love and I might live hap-py for life.

Pno

*

Preview File Only

Sop

dim al niente

Pno

ppp

pp

8ve

al niente

1990-1991

Clifford, Frank