

bmic

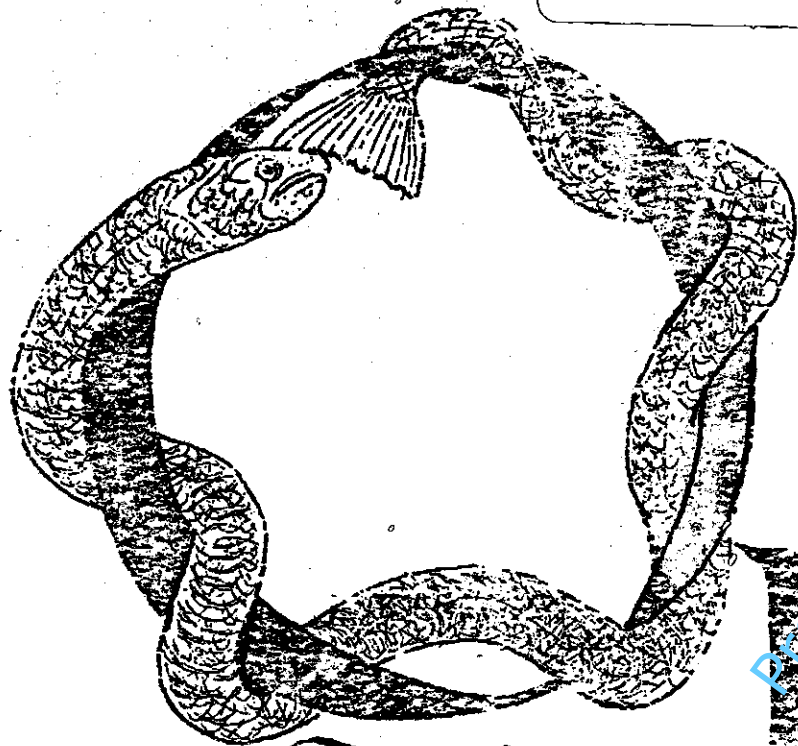
This score may be copied at BMIC

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primavera

BRITISH MUSIC INFORMATION CENTRE

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Q

THE  
STREATHAM  
MUSIC CENTRE

JULIA USHER

F

# Performing Notes

The score states clearly where written "untransposed" (in C) and where, for reasons of part-copying ensemble, the parts are transposed.

Instrumentation:

Fl (doubles alto and picc)

Ob (doubles cor)

Clar - B $\flat$  (doubles E $\flat$  and bass)

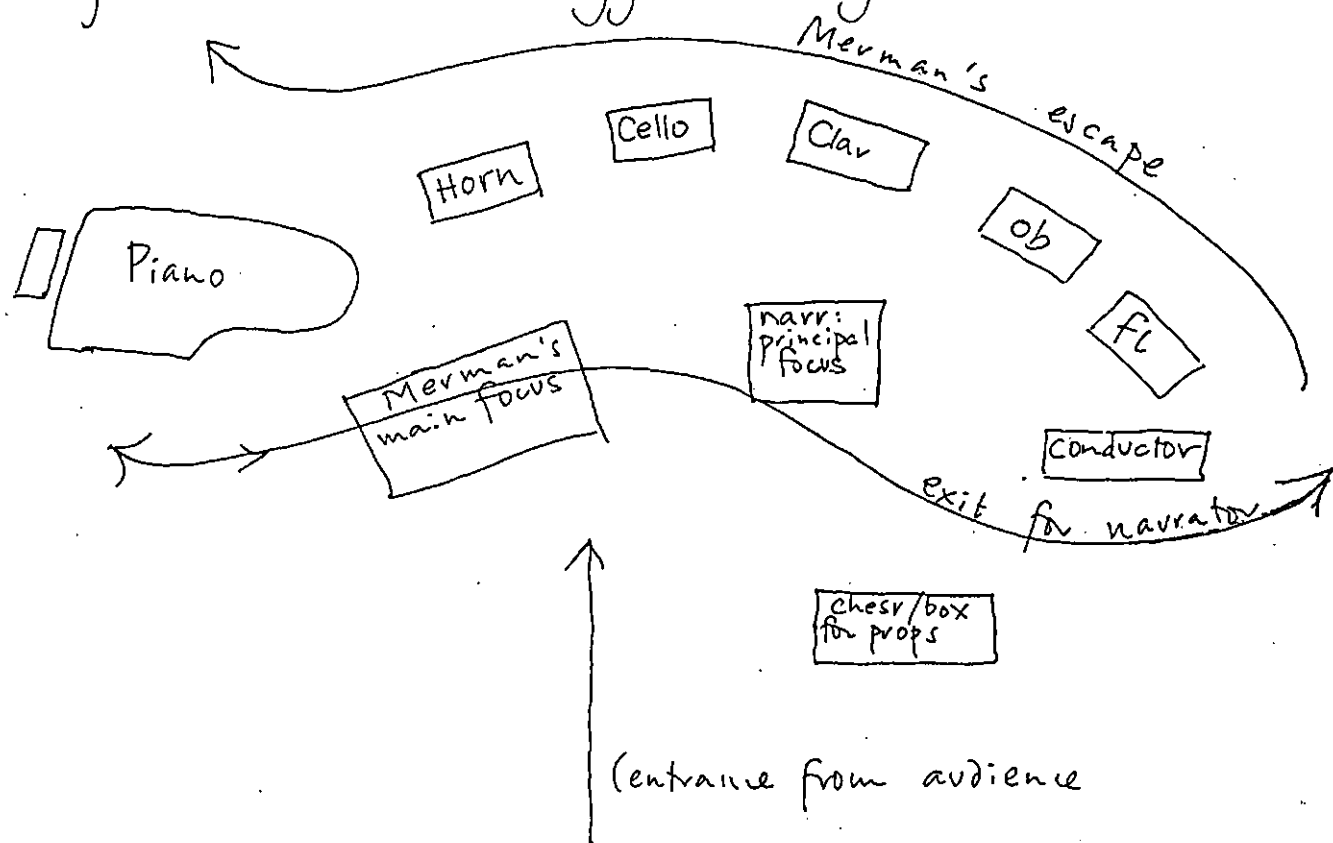
Horn in F

Cello

Piano

Also needed: Conch shell; Indian bells; small pitched bell, tambour or hand drum; flat box full of shells.

Performance area: suggested layout:





Poco scherzando, Pf.

10  $\text{♩} = \text{♩}$

mp pp mp 6b 8 PP flutter pp flutter pp

ten trem

bright

with Ped 3 3 3

ss See? sssso why li sss-ten n n → ?

B  $\text{♩} = \text{♩}$

4 warm tone

mf mf pp mp mp mp

shell tray cresc

mf (with voice) en dehors mp

mf f mf 8ve

ss Stories ~ Anyone can tell a story. Childish

Slow

Allegro  $\text{♩} = 92$

Change to FLUTE TO OBOE

mp

ad lib nat mf >

with voice mf

with Ped

8ve

6

a story isss, ssSo why—liss—ten? Fish, that's

(free)(trying to explain another way)

FI

breath accent

f

tr

mf

ten

tr

5

3

mf

6

Surging

ten

mf

3

poco f

Ped

mf

3

mf

mf

my line. The Sea—folk, Wa—ter li—vers,

(more rhythmic, but still ad lib)





Molto Adagio  $\text{♩} = 38$

Scherzo subito rall

E

Recommence Allegro  $\text{♩} = 92$

PPP  
PPP

mf  
mf  
mf

arco mf  
pizz

Solo  
mf  
mf

Ped  
Ped

(non sync)  
mouth of the net takes in all:  
(can be faster than ww)

the mesh is fine enough.

(freer)

Fish - that's my line, see?

WATCH with voice: Much Slower

P  
mf  
mf

f  
f2  
f2  
f2

f sempre

mf  
cresc

I've known the big fish that swallow all: Bait n' boat, n'

(he is enjoying the exaggeration; his experience is giving him confidence) 5-

più l=84

hook 'n' trawl; and the lit tle fish, that slip a-way; be-

F

Very free, rubato

neath my notice, but some other's prey. Well, anyone can tell a story, -but you've



① ② ③

with voice

with voice

"stran-ger's word for truth" ten

freely, rubato

Lontano  
Con Sord

"truth"

WAIT

mp

COR

P

got to take a stranger's word for truth.  
(slower, pointed)

A weird tale - a fish-tale;  
(punning)

Solo

mf

Forearm Clusters  
(elbow and)

mf

#9 (finger end)

Ped

Ped

not so childish, so

Liss S - ten n

# 2 The wave

FL  
OBOE  
Bs  
CL  
HRN  
VCL  
PF  
FISHERMAN

♩ = 60

*p* *f*<sup>3</sup>

Sul pont *f*

*f* *mf*

(ominous)

Once, not long ago -  
it was on this very coast -

There came a wave, on top of high-water-spring  
tide;

untransposed

ebbing again

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

articulated,  
dangerous,

(loco)

con ped.

Ped

and with the wave, a net weight . . . . .  
(The fish rolls)

9

PRIMAVERA

**A**

♩ = ♩ *woody tone, watery* ♩ = ♩

*attacca ancora*

*ten*

*pp* *pp* *pp* *mp* *mp* *mp*

*6/8* *3/4* *4/4*

*attacca ancora*

*icy* *poco f* *f* *mf solo* *legato*

*8ve ↓* *Ped* *Ped* *Ped*

(The fisherman pulls hand-over-hand on rope) (the fish rolls)

*accel - cresc più allegro*

*attacca*

*pppp* *ppp* *ppp* *mf* *f* *mf* *mf*

*accel* *non cresc* *accel*

*6/8* *7/16* *6/8* *3/4*

*8ve ↓* *Ped* *Ped*

(hand-over-hand)

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. The score includes:

- Dynamic markings: *mf*, *cresc*, *f*, *ff*, *p*, *mf*.
- Tempo/Performance markings: *attacca*, *5*, *ten*.
- Other markings: *8ve*, *b.*, *Ped*.
- Time signatures:  $\frac{3}{4}$ ,  $\frac{2}{4}$ .

Handwritten musical score for the second system, including a vocal line and piano accompaniment. The score includes:

- Dynamic markings: *mf*, *molto cresc*, *sfz*, *mp*.
- Performance markings: *ad lib*, *8ve*, *sul ponticello*.
- Other markings: *Free*, *poco ff*, *Ped*.
- Text: *○ Cethegrande, ○ Great Whale!*
- Instruction: *(Merman shouts when he realises size of catch)*

Recit

**B** adagio, but still recit-like.

ALTO FLUTE

ten slowish

Musical score for the first system. It includes staves for Alto Flute, Cor, BCL, and Piano. The Alto Flute part has a 'ten' marking and a 'slowish' instruction. The Cor part has a 'Sinister; con rubato' marking and triplet figures. The BCL part has a 'quasi recit' marking. The Piano part includes 'Ped (choked, low-toned)' and '8ve' markings. Dynamics include *p*, *mp*, and *ten*.

Old sailors tell of heavy nets.....

Stinking trawls.

When hauled aboard,

Musical score for the second system. It includes staves for Alto Flute, Cor, BCL, and Piano. The Alto Flute part has a 'rubato' marking. The Cor part has a 'rubato' marking and triplet figures. The BCL part has a 'rubato' marking and triplet figures. The Piano part includes 'Ped' and '8ve' markings. Dynamics include *mf*, *mp*, *ten*, and *pp*. A '(sombre)' marking is present at the bottom.

sport blackened dreams of sleep and death, and boats pulled down to drown.....

**C**  $\text{♩} = 63$

3/4

pause for cl change

CL B $\flat$

flutter mp

3

3

8ve

nat

nat

nat

mf Ped

And I have heard of other draughts,  $\hat{=}$  unlike the silent fish that gape and die

$\text{♩} = 63$  **DOLPHIN MUSIC**

**D** Dream-like, rocking, lapping

Picc 6/4 ethereal p

OB

CL B $\flat$

calling tenderly pp mp pp

CON SORD

repeat, diff speeds, ad lib

flautando

INSIDE the piano string part must be audible within texture

6/4

rhythmic lapping - gradually out of sync, always flexible.  
(he begins to imagine a haunted vision)

These others, Landed,



Handwritten musical score for the first system, featuring five staves with various musical notations and performance instructions:

- Staff 1: *p*, *very flexible*, *pp*
- Staff 2: *ten*, *3*, *ppp*, *ten*, *p*
- Staff 3: *mp*, *gliss*, *ten*, *ppp*
- Staff 4: *(calling)*, *mp*, *mp*, *#p*
- Staff 5: *higher strings, continue lapping*, *harp-like*

find their voice; and as their ghastly bodies dry...

Handwritten musical score for the second system, featuring five staves with musical notations and performance instructions:

- Staff 1: *3*, *pp*, *WAIT, clar solo*, *tb*
- Staff 2: *p*, *3*, *pp*, *3*, *3*, *3*, *ten*, *ten*
- Staff 3: *pp flexible*, *6*, *pp*, *3*, *3*, *3*, *p*
- Staff 4: *mp*, *mp*, *pp*, *repeat freely*
- Staff 5: *(he is increasingly*

they sing a song, unearthly, dire, and by this

D'

(transfixed)

fateful Mermaid's quire; men are rooted to the ground;

trmm

change to flute

pp

pp - 3 -

mf

dim

kept capture by the sound... of Siren-

FL

5/4

Sve. ---

mp

dim

p

pp

rall.

gentle bends only.

mp

3

senza

Sord.

mf

mp

p

mp

dim

p

pp

5

mp

mp

dim

pp

repeat

perendosi

Dolphin's cry.

E floating, disembodied, serene  $\downarrow = 0.52$

cello solo

pp

p

pp thinner still

ad lib

CON SORD

rall....

(after ww)

gliss

(Walks round 'catch' as if mesmerised, nervous)

10  $b.f. ?$

pp

pp

Stopped pp

faster, free + + +

cresc potentissimo

nat p

just after each horn note.

What choice have we, but land what we catch?

(he begins to haul on rope again)

**F** Attacca Allegro 1=76

Picc To Picc

OB OB

CL  $\flat$  CLAR

HRN

VCL Senza Sord

PF *trillante*

Ped Ped

How he rolls! Tail-flailing, kicking,  
 (The 'Fish' thrashes about, rolling,  
 flailing his tail.)

*floating, rubato*

land-sick!

The Fisherman wrestles with the monster.

Shill

CC

COR

BS  
CL

Cuivré

Spz

f

3

6

Non he pants! Dragon-breathing,

Heavier, getting bogged down

3:2

FREE

COR

f

3

Sim

3:2

Merman: CONCH

Piano inside Low String struck hard [or GONG]

W

B+W

fz

fz

fz

fz

fz

fz

body sagging; his limbs seethe!

Limbs? This Fish bears arms!?

( at last the Merman begins to emerge from net,



Horn enters here if Dancer can't get sound on shell-(miming)

*Into Piano lid*  
Bell in air

*cuivré*  
*various tonguings*

*molto*

HORN

CONCH *CONCH SOLO if possible.*

Horn gradually covers up CONCH

PIANO PEDAL DOWN  
Ped

- upright from waist brandishing, then playing, the CONCH.  
FISHERMAN EXITS in fright.

Bell not in lid, but still in air.  
even bolder

HRN

*mf*

Preview File Only



# 3 The Sentinel

FREE (1=♩132)

FL *bustling alarm*

OB *non sync* *repeat*

CL *repeat*

HRN *untransposed* *sfz* *rubato 5* *cuisse* *sfz*

VCL

PF *ad lib, faster* *8ve* *ff* *mart*

(Slow, ponderous)

OFFSTAGE  
(through paper tube?)  
Who assaults the citadel?

A

Alla Marcia  $\text{♩} = 100$

4/4 5/8 2/4 6/8

*inevitable, smooth* *mp*

*inevitable, smooth, hot love!* *mp*

*8ve basso* *With Pedal.*

*poco* *cresc* *Side Drum or TAMBOUR*

*cresc* *loco*

Conductor to play.

SOLDIER: Stride in, don't march. Carrying Pike or Stave, Helmet with concealing nose-strip.

Still  $\text{♩} = 100$

**B** Pesante  $\text{♩} = 100$

with voice

FL  $\text{f}$   $\text{sfz}$   $\text{mf}$   $\text{dim}$

VB  $\text{f}$   $\text{fz}$   $\text{sfz}$   $\text{mf}$

VL  $\text{f}$   $\text{fz}$   $\text{sfz}$   $\text{mf}$   $\text{dim}$

VRN  $\text{f}$  whoop

VCL  $\text{f}$   $\text{sfz}$   $\text{mf}$   $\text{pizz}$   $\text{arco}$

Sync

Let the e-ne-my howl out-side our walls are high e-nough.

Same Tempo

Flutter

FL  $\text{f}$   $\text{sfz}$

DR  $\text{f}$   $\text{sfz}$

CL  $\text{mf}$   $\text{f}$   $\text{sfz}$

TO COR

untransposed

TAMB (conductor)

cresc

with Pedal

SOLDIER

Appointed Watchman

\*(thumps shoulder sternly)

C

FL

COR

CL

Pizz *Cresc*

*arco* TAMB

*cresc*

8ve *mf* *sfz*

77 *Let them gnash their teeth in vain*

9/8 3/4 5/8

*oily* *molto*

Preview File Only

Faster ♩=108

6

coarse

FREE

ARCO

TAMB

*cresc*

*cresc* *molto*

4/4 6/8 8/8

*mf* *f*

*poof*

*f* Vi-gi-lance!

D

Handwritten musical score for three staves (FL, OR, L) and piano accompaniment. The score includes dynamic markings such as *f*, *ff*, and *mf*, and performance instructions like *a tempo* and *4 poco*. The lyrics at the bottom are: "The Sen-tinel of the Shore keeps you life-guarded, un-hazard-ed, de-".

FREE

Attacca con sfortezza  $\text{♩} = 104$

E

TO OBOE

SOLO

ten

sonorous

with pedal, light

feasible

(Merman swishes his hat/tail, defiant but not aggressive)

1 Molto Più Presto  
FREE

2

3

FL  
OB  
CL

*jerky but articulate*  
*mf cresc f*

*jerky*  
*mf cresc f*

*mf cresc f*

3  
4

3  
4

3  
4

(Free) Who assaults the Citadel?  
(threateningly) *ff*

F  
♩=100 A Tempo

3 n. arcato

TO ALTO

2 rall...

*mp* *mp* *mp*

stacc stopped  
pizz

arco sul pont

stacc stopped

nat. *mf* *dim*

violent

*8ve* *8ve*

*mf* *more subdued*

*mf*

7 Our bones are shat-ter proof  
No one shakes these stones.



Rall

**G** Meno Mosso  $\text{♩} = 70$   
Watery

untransposed

5  
LT FL

3  
PP

4  
pp

6  
mf

3  
4  
pp

mp pizz

3  
4  
mp

3  
4  
p

As in-va-ders

7  
we too came

(reminiscent, quieter)

flutter

poco

ARCO

3  
4  
mf

3  
4  
mf

4  
4  
Solo

mf

3  
4  
mp

mp

(free)

Ped

once

Swim-ming the Sea's back;

Laid hand on foot on this shore.....

**H** Alla Marcia Poco Più Mosso

*a tempo*

FL TO FL *attacca*

6/4 5/4

*p mp sfz mf*

3 3 3

3/4 6/4 5/4

*mezzo stacc p*

3

Covered our track. *f* What new wanderer & waits & with a (challenging again)

**J** *Staccatissimo, shrill tone*

FL *f*

OB *f*

CL *f*

6/4 4/4 5/4

*arco sfz*

4 5

threat? & What new stran-ger, seek-ing el-bow room? &

Intense rit **K** Moderato  $\text{♩} = 76$

mf  
step  
molto cresc  
sim  
molto cresc  
mp  
3  
3  
4  
sim  
molto cresc  
6  
8  
can 9  
Sord  
Salt  
3  
Spic  
floating  
bb

7 What new War-world, 7 to crush us a new?

bright  
mf  
3  
f  
3  
f  
cantabile  
3  
nat  
3  
4

3  
f  
3  
f  
cantabile  
3  
nat  
3  
4

7 In trin-ders come,

FL  
OB  
CL

mp  
mf  
+p  
poco f  
8ve

Swelling a fowl-tide;      flot-sam, & fall-wit' of o-ther men's fears;      Scum, borne on the

mf  
mf  
mp  
mf  
f

CONCH  
double or replace  
CONCH =  
enhance with  
tonguing effects.

LEAVE PEDAL DOWN

CONCH

tide's — top,      Seek-ing an-o-ther's strand.