

Richard Baker

Aria Infuriata

for Tenor and ensemble

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Instrumentation

Tenor

Cor Anglais

Viola

Harp

Score in C

Duration: c.3 mins.

This music, being both for art and utility, is notwithstanding little esteemed [...]

[...] Composers who otherwise would follow the depth of their skill in this kind are compelled to put on another humour, and follow that kind whereunto they have neither been brought up, nor yet do [perfectly] understand.

Such be the new-fangled opinions of our countrymen who will highly esteem whatsoever cometh from beyond the seas, be it never so simple, condemning that which is done at home, be it never so excellent.

Thomas Morley - *A Plaine and Easie Introduction to Practicall Musicke* (1597)

First performance given on 21 January 1998 in the Picture Gallery, Royal Holloway College by Neil Jenkins and the Composers Ensemble conducted by Peter Wiegold.

Aria Infuriata

Thomas Morley

Richard Baker

$\text{♩} = 72$

Tenor

Cor Anglais

Viola

Harp

D \sharp , C \sharp , B \sharp ,
E \sharp , F \sharp , G \sharp , A \sharp

mp (l.v. sempre) *p* *mp* *p*

C. A.

Vla

Hp

p *mf* *mp* *f*

mf *p* *mf*

p *mf* *p* *mf*

f *mp* *mf* *mp* *mf*

2

7

C. A.

Vla

Hp

Musical score for measures 7-8. The C. A. part features a melodic line with triplets and dynamic markings of *mp*, *mf*, *mf*, *mf*, *p*, and *mf*. The Viola part has a similar melodic line with triplets and dynamics of *p*, *mf*, *mp*, *f*, *mf*, *p*, and *mf*. The Harp part provides a rhythmic accompaniment with dynamics of *mp*, *f*, and *mp*. The time signature changes from 3/4 to 3/4.

9

C. A.

Vla

Hp

Musical score for measures 9-11. The C. A. part continues with a melodic line featuring triplets and dynamics of *p*, *mf*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*. The Viola part has a melodic line with dynamics of *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, and *mf*. The Harp part includes a key signature change to Bb and A4, with dynamics of *mf*, *mp*, *mf*, and *mp*. The time signature changes from 3/4 to 2/4.

12

C. A.

Vla

Hp

Musical score for measures 12-14. The C. A. part features a melodic line with triplets and dynamics of *f*, *fp*, *f*, and *mp*. The Viola part has a melodic line with dynamics of *f*, *fp*, and *f*. The Harp part provides a rhythmic accompaniment with dynamics of *f*, *ff*, and *mp*. The time signature changes from 2/4 to 3/4.

ff earnest and intense

15

Ten. *8* This mu-sic,

C. A. *f ff mp mp mp mp mp*

Vla. *f ff mp mp mp*

Hp *f ff Db Ab ff*

18

Ten. *8* This mu - sic, This,

C. A. *mp mp mp*

Vla. *mp mp*

Hp *Ab ff Ab ff Ab ff*

20

Ten. This mu-sic, be-ing both for

C. A. *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Hp. *ff* *ff* *ff*

Ab C#, A \natural D \sharp Ab

22

Ten. art and u - - ti - li - ty, is

C. A. *mp* *mf* *mf* *sf* *mf*

Vla. *mp* *mf* *sf* *mf*

Hp. *ff* (i.v.) *f* *ff*

D \flat G \flat

24

Ten. *f* not - with - stand - ing, is

C. A. *mf* *f-mf* *mf* *sf*

Vla. *mf* *f-mf* *mf* *mf* *sf*

Hp. Ch Eb *f*

26

Ten. *f* not - - with - stand - ing *f* lit - tle *ff* est - eemed. rit.

C. A. *f-mf* *mf* *f* *fp* *fff*

Vla. *f-mf* *mf* *mf* *f* *fp* *fff* trem. → s.p.

Hp. *ff* D4 G4 *ff*

Meno mosso (♩ = 66)

Ten. *mf* Com - po - - - sers, Com -

C. A. *p molto cantabile*

Vla. nat., m.ord. *p* *mp cantabile*

Hp. *mp* (l.v. sempre) C_b D_b *mp*

Ten. *mf* po - - - sers who oth - er - wise would

C. A. *mp*

Vla. *mp* *mf ritmico*

Hp. C_b A_# *mp* B_b

mf (A_b only) *mf*

35

Ten. *mf* fol - low the depth of their skill in this

C. A.

Vla. *mp cantabile*

Hp. *mf* A \natural *mp* D \flat F \sharp *mp*

37

Ten. *mf* kind are com - pelled to put on an - oth - er

C. A. *mp*

Vla. *mf ritmico* *mp cantabile* trem.

Hp. *mf* C \sharp *mp* *mp*

40

Ten. *mp* hum - our, and fol - - low, fol -

C. A. *mf* *mp* *mp* *mp*

Vla. *sf* *mp* *mp* *mp*

Hp. *sfz* *mf* *mp*

43

Ten. *mf* - - low that kind where - - un - to they have

C. A. *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp* *mp*

Hp. *mf* *mp* *mp*

accelerando - - - - -

46

Ten. *f*
 nei - ther been_brought up, nor yet do un - der - stand.

C. A. *mf* *mp* *mp*

Vla *mf* *mp* *mf*

Hp *mp* *mf* *mf* *f*

C#

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Tempo I (♩ = 72)

50

Ten.

C. A. *p* *mf* *p* *mf*

Vla *p* *mf* *p*

Hp *sfz* (i.v. sempre) *p* *mp* *p*

C#
F#

52

C. A.

Vla

Hp

p *mf* *mp* *f*

mf *p* *mf*

mp *mf*

Detailed description: This system contains measures 52 and 53. The C. A. part features a melodic line with triplets and dynamic markings *p*, *mf*, *mp*, and *f*. The Viola part has a similar melodic line with dynamics *mf*, *p*, and *mf*. The Harp part provides accompaniment with dynamics *mp* and *mf*. A double bar line is present at the end of measure 53.

54

C. A.

Vla

Hp

p *mf* *p*

p *mf* *p* *mf*

f *mp* *mf* *mp* *mf*

Detailed description: This system contains measures 54 and 55. The C. A. part has dynamics *p*, *mf*, and *p*. The Viola part has dynamics *p*, *mf*, *p*, and *mf*. The Harp part has dynamics *f*, *mp*, *mf*, *mp*, and *mf*. A double bar line is present at the end of measure 55.

56

C. A.

Vla

Hp

mp *mf* *mf* *mf* *p* *mf*

p *mf* *mp* *f* *mf* *p* *mf*

f *mp*

Detailed description: This system contains measures 56 and 57. The C. A. part has dynamics *mp*, *mf*, *mf*, *mf*, *p*, and *mf*. The Viola part has dynamics *p*, *mf*, *mp*, *f*, *mf*, *p*, and *mf*. The Harp part has dynamics *f* and *mp*. A double bar line is present at the end of measure 57.

58

C. A.

Vla

Hp

p *mf* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p*

mf *mp* *mf*

B \flat
A \flat

60

C. A.

Vla

Hp

p *mf* *p* *f*

mf *p* *mf* *f*

mp *f*

62

Ten.

C. A.

Vla

Hp

fp *f* *mp* *f*

fp *f* *mf*

ff *D#* *mp* *f*

65 *f come prima*

Ten. *Such be the new, Such be the new-fan-gled op -*

C. A. *mp*

Vla. *f mp*

Hp. *ff* D^{\sharp} E^{\flat} B^{\sharp} F^{\sharp}



68 *mf* *f*

Ten. *in - - ions of our coun - - try-men who will*

C. A. *mp*

Vla. *mp*

Hp. *ff* B^{\flat} F^{\flat} *f* D^{\flat}

70

Ten. *high - - ly es - teem what - so - - ev - er com - eth from be -*

C. A. *mp mp mp*

Vla *mp mp mp mp mp*

Hp *ff* \oplus $E\flat$ *ff* \oplus $A\flat$ *ff* \oplus $E\flat$

73

Ten. *yond the seas, - - be it ne - - - ver so sim - ple, con -*

C. A. *mp mp f*

Vla *mp mp mp f*

Hp *ff* \oplus $A\flat$ *ff* \oplus *ff* \oplus

tratto

76

Ten. *mf* *f* *sfz*
 -demn - -ing that_____ which is done__ at__home be it ne - - - ver so

C. A. *mf* *f* *sfz*

Vla. *mf* *f* *sfz*

Hp. *f* *f* *f* *f* *f* *f*
(i.v.) *(i.v.)* *(i.v.)* *(i.v.)* *(i.v.)* *(i.v.)*

4:3 3 3 3 3

D \sharp A \sharp B \sharp E \sharp C \sharp

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A tempo

80

Ten. *fp* *ff*
 ex - - - - - cel-lent.

C. A. *ff* *mp* *pp*

Vla. *ff* *mp* *pp*

Hp. *ff* *mp* *(i.v.)*

3 3 3 3 3