

IN MEMORY OF JOHN WILLIAM GODWARD

*“Along the cool sequester'd vale of life
They kept the noiseless tenour of their way.”*

JONATHAN DAVID LITTLE

Wasted and Worn

[“And calm of mind all passion spent.”]

Op.6

**Part Song for
a cappella
SSAATTBB Choir**

Lyrics by:

**John Leicester Warren
Lord De Tabley
(1835-1895)**

from

“A Parting”

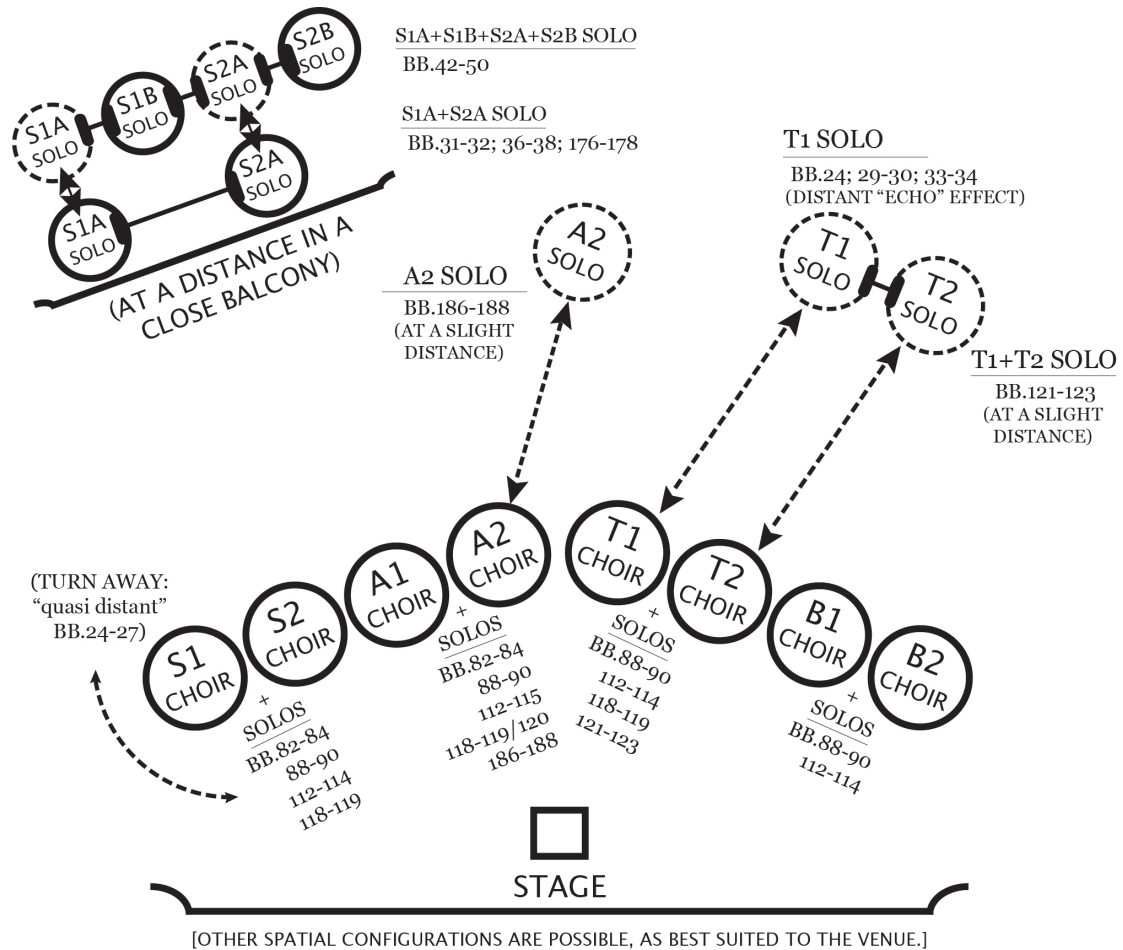
**Wasted and worn that passion must expire,
Which swept at sunrise like a sudden fire
Across the whitened crest of happy waves.
Now lonely in a labyrinth of graves,
His footsteps foiled, his spirit bound and numb,
Gray Love sits dumb.**

(DURATION: ca.12mins.)

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.6)

Wasted and Worn, Op.6

Part Song for a *cappella* SSAATTBB choir, with soloists



Wasted and Worn

Op. 6

JONATHAN DAVID LITTLE

BITTERSWEET AND WITH DIGNITY
(yet always expressive)

♩ = 69

The musical score is for a vocal ensemble and piano. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 69. The score includes parts for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II, and Piano. The lyrics are: "Was - - - ted, was - - - ted", "Was - - - ted and - - -", "Mm, Ah Was - - - ted and worn and worn", "Ah and worn", "Ah, ah Ah, and", "Ah, Was - - - ted Wast -", "Ah and worn and worn, and", "Mm, Was - - - ted and". The piano part provides accompaniment with dynamics ranging from *mf* to *mp*. A rehearsal mark is present at the beginning of the piano part.

(N.B.:A comma indicates a breath and/or a general short break in the line, while a double-line caesura indicates a very clear section break)

6

Lighter

S I pas - sion, that pas - sion, that pas -

S II - worn, that pas - sion, that pas - sion, that pas - sion

A I that pas - sion, pas - sion, that pas -

A II and worn, pas - sion, pas - sion, pas -

T I worn pas - sion, that pas - sion

T II - ed and worn, that pas - sion, that pas - sion

B I worn pas - sion, that pas -

B II worn that pa-SH* -

* = A softly accented "SH" sound (effectively unpitched)

Pno

Even more ethereal and subdued

11

S I **SOLI**
 - sion, Ah, that pas - sion, that pas - sion, that

S II
 Ah, that pas - sion, Ah, that pas - sion, that

A I
 sion that pas - sion,

A II
 sion, pas - sion, that pas - sion, pas-sion,

T I
 Ah pas - sion, Ah, that pas -

T II
 Ah, that pas - sion, that pas -

B I
 sion pas - sion

B II
 sion Ah, and worn

Pno
 11

ABOUT THE COMPOSER

The atmospheric and evocative music of **JONATHAN DAVID LITTLE** (b.1965) is characterised by its mystical beauty, intensity, and richness of material. In 2011, on the strength of the excellence of his musical compositions, he was awarded the John Clementi Collard Fellowship – one of the most prestigious awards of the City of London’s ancient Worshipful Company of Musicians (est.1500), whose former recipients include Herbert Howells, Constant Lambert, Gordon Jacob, Alan Rawsthorne and Lennox Berkeley. Jonathan was also the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund. His historically-informed compositional style has variously been described as “Ecstatic Minimalism”, “Archaic Futurism” and “Picturesque Archaism” – blending art music, folk/Celtic, and other sacred and secular musical influences, from as far back as the fourteenth century, with new and innovative textures and orchestration (sometimes also including spatial effects).

Jonathan studied music at the University of Melbourne – winning the Lady Turner Exhibition for overall excellence – then undertook a PhD studying the development of “exotic” orchestration in 19th- and 20th-century music. His compositions have won multiple ASCAP and critics’ choice awards in the USA, as well as PRS, Bliss and Leighton Trust Awards in the UK. In 2008, the first compilation album of Jonathan’s music was released to universal critical praise. Cambridge University Press’s *Tempo* described it as a “*ground-breaking tour de force ... incandescent*”, while, in America, *Fanfare* magazine admired its “*music of tremendous power ... [and] astonishing range of colors and moods*”. It became one of *Fanfare* magazine’s top recommended recordings for the year – acclaiming “a major new, original and quite brilliant classical voice” – while his 2012 album, *Polyhymnia*, featuring three European orchestras, was nominated in Spain for “Best Album of the Year”.

In March 2016, Jonathan was Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA. He was also one of seven composers whose “outstanding works” were selected by expert jury for the Royal Philharmonic Society’s “ENCORE Choral” Programme – for performance, audience development work, and live broadcast on BBC Radio 3 during 2016-17.

JONATHAN DAVID LITTLE

SELECTED MUSICAL COMPOSITIONS

Published by Wirripang

Symphonic and String Orchestra Works

TERPSICHORE: “The Whirler” or Muse of Dance, Op.7 (from *The Nine Muses*, No.7) (Dance Poem for Large Orchestra), c.15’

POLYHYMNIA: “She of Many Hymns” or Muse of Sacred Poetry, Op.10 (from *The Nine Muses*, No.6) (Lamentation for String Orchestra), c.21’

SACRED PRELUDE, Op.15 (string orchestra), c.11’

Chamber and Instrumental Music

SACRED PRELUDE, Op.1 (string quintet version), c.11’

FANFARE, Op.3a (brass & percussion), c.1’30

DUO SONATA ON ELIZABETHAN THEMES, in 4 mvnts, Op.4 (2 percussion soloists), ca.21’

THE FEAST OF KINGS AND MARTYRS, Op.8 (dual for 2 percussionists), ca.5’

Choral and Vocal Music

BASQUE LULLABY, Op.1a (voice and piano), c.2’

THAT TIME OF YEAR, Op.2 (*a cappella* SATBarB soloists or choir), c.5’

KYRIE, Op.5 from *Missa Temporis Perditi* (*a cappella* SATB double choir and soloists), c.5’