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THE COMPOSERS' GUILD OF GREAT BRITAIN,  
10, STRATFORD PLACE,  
LONDON, W.1.

THE WEATHERCOCK for viola and piano

Opus 17

TREVOR HOLD

Preview File Only



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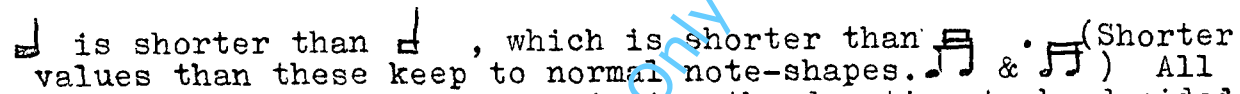

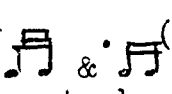


### A NOTE ABOUT THE NOTATION

The Note-shapes. Three types of notation are used.





(1) Normal orthochronic staff-notation (MISURA) and two degrees of SENZA MISURA notation:

(2) "Pulsed" - notes are definitely measured, but no metre is indicated, barlines are used merely for phrasing and rests are of indefinite length.

(3) "Indefinite" - here square-shaped notes are used:

 is shorter than , which is shorter than . (Shorter values than these keep to normal note-shapes.  & ) All these note-values are approximate, the duration to be decided by the player in the context of the music.


Pauses and rests. The following symbols are used in all 3 notations.

	= a breath	= a comma
	= a short pause	= a semi-colon
	= a medium pause	= a full stop
	= a long pause	= a paragraph

In (1) and (2), these symbols can be used both to prolong a note and as a substitute for a rest. In (3) they are used instead of normal rest signs.

Bar-lines. In (1) bar-lines mark the metre;

In (2) and (3) they are there for the convenience of the player, to indicate phrasing, etc.

A broken bar-line () is also used, again for the player's benefit, to indicate phrase-divisions.

In ensemble-work, the broken bar-line is also used (in (2) and particularly (3)), to cue in instrumental entries. In the score an arrow is used to indicate the approximate relationship of one instrument to another, and these should be cued in when parts are made.

" I am puff-breasted, swollen-necked,  
 I have a head and lofty tail,  
 Eyes and ears and one foot,  
 A back and hard beak, a high neck  
 And two sides, a rod in the middle  
 A dwelling above man." \*

# 'The Weathercock'

a FANTASIA for VIOLA and PIANO  
 in the form of a THEME and 4 VARIANTS

Trevor Hold.

Opus 17

## THEME

Rather wayward.  $\text{♩} = c108$

5

VIOLA

*mp*

PIZZ *mf*

*poco rall. - - a tempo. - - poco rall. - - - - -*

PIANO

$\frac{3}{4}$

Ped

10

ARCO

*mp*

*a tempo*

*p* Ped

Ped

15

Ped

$\frac{2}{4}$

*mp*

*p*

*mp*

$\frac{2}{4}$

$\frac{3}{4}$

*mp*

\* an 8th C. Anglo-Saxon riddle.

20

*poco accel.* *cresc.* *poco rall.* *dim.*

[Ped]

**NORTH: the cold wind**

25

$\text{♩} = \text{c } 92$

*p* *mp* *p*

*PPP senza espressione* [*cresc e dim* *mp* *ad lib.*]

\* *Ped sempre*

30

*poch.* *poch.*

35

*poco* *p* *rall.*

40



45

*mf rubato*

Poco Ritenuto ( $\text{♩} = c 88$ ) poco a poco animato e cresc.

*mp* sempre colla parte

*8va*

50

*mf* *f* *fms* *poco*

Ritendo; Più Mosso ( $\text{♩} = c 104$ )

*f* *mp* *poco a poco dim.*

*8va* *Ped*

55

*dim.* *CON SORD.*

*dim. e rall.*

*sec.* *p*

*8va* *Ped*

60

*sfp* *mf* *mp* *poco dim.*

*Ped*

2 SOUTH: the summer wind.  
♩ = c104 - flexible tempo throughout.

*con sord.* **65** *niente*

*ratt.* **SENZA MISURA**

*leggero* *mf* *b + b.* *mf*

*rhetorically* *f* *PIZZ* *ARCO*

*mp* *mockingly* *mf* *f* *ff* *Poco Più Mosso* *Scherzando* *mp* *mf*

*pp* *pp* *f* *mp* *p sub.* *f* *mp* *f* *mp*

*lova* *Ped* *Ped off* *Ped \** *Ped \** *Ped \** *Ped \** *Ped \** *Ped \** *Ped \**

The image shows a handwritten musical score for a piece titled 'SOUTH: the summer wind'. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, dynamics (pp, mf, f, ff), articulation (accents, slurs), and performance instructions like 'con sord.', 'ratt.', 'SENZA MISURA', 'leggero', 'rhetorically', 'PIZZ', 'ARCO', 'mockingly', and 'Poco Più Mosso Scherzando'. There are also markings for 'Ped' (pedal) and 'Ped off'. A box containing the number '65' is present. The tempo is indicated as ♩ = c104, described as 'flexible tempo throughout'. The page number '4' is in the top left corner.