

SIMON SPEARE

• SO, TIME •

Poems by Thomas Hardy

Preview File Only

'So, Time'

So, Time,
Royal, sublime;
Heretofore held to be
Master and enemy,
Thief of my Love's adornings,
Despoiling him (her) to scornings:-
The sound philosopher
Now sets him to aver
 You are nought
 But a thought
Without reality.

Young, old,
Passioned, cold,
All the loved-lost thus
Are beings continuous,
In dateless dure abiding,
Over the present striding
With placid permanence
That knows not transience:
 Firm in the Vast,
 First, last;
Afar, yet close to us.

'Why do I?'

Why do I go on doing these things?
 Why not cease?
Is it that you are yet in this world of welterings
 And unease,
And that, while so, mechanic repetitions please?

When shall I leave off doing these things?-
 When I hear
You have dropped your dusty cloak and taken your wondrous
 wings
 To another sphere,
Where no pain is: Then shall I hush this dinning gear.

Silences

There is the silence of a copse or croft
When the wind sinks dumb,
And of a belfry-loft
When the tenor after tolling stops it's hum.

And there's the silence of a lonely pond
Where a man was drowned,
Nor high nor yond
A newt, frog, toad, to make the merest sound.

But the rapt silence of an empty house
Where oneself was born,
Dwelt, held carouse
With friends, is of all silences most forlorn!

Past are remembered songs and music-strains
Once audible there:
Roof, rafters, panes
Look absent-thoughted, tranced, or locked in prayer.

It seems no power on earth can wake it
Or rouse it's rooms,
Or its past permit
The present to stir a torpor like a tomb's.

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19, Stratford Place, London, W.1

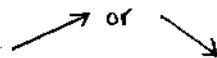
Bar lines exist purely for ensemble reasons and do not indicate any hierarchy of stress.



means that the note is slightly higher than F#



means that the note is slightly lower than Ab



means glissando to the next note

Whenever the time signature changes from quavers to crotchets the quaver will retain its value unless otherwise indicated (likewise with semiquavers and quavers).

mp+

means that the dynamic is slightly louder than mezzo piano but not mezzo forte.

SEATING PLAN

Bb CLARINET

VIOLIN /

/ CELLO

/ SOPRANO

AUDIENCE

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In memory of my grandfather:

William Emrys Davies

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Score in C

Duration: circa 13½ minutes

So, Time
I

Simon Speare

$\text{♩} = 104$
Espressivo
mp

Soprano

clarinet

Violin

Cello

Ah Ah

PIZZ

mp

(Arco)

ppp

(like the cello pizzicato)

mf > p

mf > p

mf > p

mf > p

Sop.

Ah Ah Ah Ah

clar.

vl.

cello

mp

Arco

Espressivo sul D

(mp)

Sop. *mp* *p* *mp*
Ah Ah Ah Ah

Clar.

Vln. *p* *mp* *sulA*

Cello *p* *mp*

Sop. *mf*
Ah Ah

Clar.

Vln. *mf*

Cello *mf*

A

Sop.

clar

vln

cello

pp

p

p

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Sop.

clar

vln

cello

mp

So , Time ,

pp

a niente

Sop. *Ro-yal* *sub-lime;* *Here-to-fore*

Clar.

Vln

Cello

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Sop. *held to be* *Ma-ster and* *e-ne-my* *(D=D)*

Clar.

Vln

Cello

mp+

f

(♩ = ♪) *mf+*

Sop. *mf+*

Thief of my Love's a-dorn-ings

clar. *mf+*

vln. *mf+*

cell. *mf+*

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Sop. *Poco Rit.* *p* *slower ♩ = 44*

des-poil-ing him to scorn-ings

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clar. *p*

vln. *p*

cell. *p*

sul pont.

Sop.

clar.

vln

cello

(sempre p)

pp

ppp

ppp

B

Faster $\text{♩} = 120$

Sop.

clar.

vln.

cello.

($\text{♩} = \text{♩}$)

Sf mf f

Sul pont.

bow becomes normal during this note.

Sul pont.

Sfz > p

Sf p

f

Sop.

Clar

Vln

Cello

sf p *f*

bow becomes normal during this note.

circa 4''

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(♩ = 60)

Sop.

Clar

Vln

Cello

pp *mf* *a niente*

pp *mf* *a niente*

pp *mf* *a niente*

Tempo *quite freely*

$\text{♩} = 104$
mp

Sop. *The sound phil — os — o — pher Now sets him to a — ver*

Clarinet *mp*

Violin *mp*

Cello *mp*

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Sop. *strictly p* *Poco rit*
You are nought But a thought With-out re — al — i — ty.

Clarinet *p*

Violin *p*

Cello *p*

(poco rit)

PIZZ.

pp

C

Tempo 1
♩ = 104

♩ = 120

Tempo 1
♩ = 104

Sop.

Mf \rightarrow p mp \rightarrow p MP

Ah Ah Ah

Clar.

(♩ = ♩)

f pp

Vln.

mp arco mp

Cello

f

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faster Poco accel. A tempo.

♩ = 120

Sop

Clar

Lugubriously Poco accel. A tempo

f ff submf

Vln

ppp

Cello

sf

$\text{♩} = 120$ poco accel.)

Sop.

Clarinet

Violin

Cello

More insistent than before.
 $\text{♩} = 120$ poco accel. a tempo.

aniente

ff

subp

sf

gliss.

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D
 $\text{♩} = 80$

Sop.

Clarinet

Violin

Cello

$\text{♩} = 80$

playfully (flautando)

tenuto.

$\text{♩} = 80$

p crescendo molto

ff

p

mp

pp

mp

Slower $\text{♩} = 60$

Sop.

Clar.

Vln.

Cello

Slower $\text{♩} = 60$

ppp

mf

p

Vidini: little stabs within p

slower
 $\text{♩} = 40$
p

(♩=69)

Sop

Clar.

Vln.

Cello

Young, old, ———— Pass-ioned, cold,

$\text{♩} = 69$

Sop (P)
All the loved-lost thus

clar (P)
vln (P)
cello (P)

E (molto legato)
 $\text{♩} = 60$

Sop
Are be-ings con-tin-u-ous

clar
vln
cello

gliss
(gliss)

$\text{♩} = 52$

Sop *p*
In date-less dure a - bi - ding,

Clarinet *pp*
Violin *pp*
Cello *pp*

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Sop *mp*
O-ver the pre-sent stri - ding
p
With pla -

Clarinet *mp*
Violin *mp*
Cello *mp*

F

Sop. *f*
-cid per - ma - nence That knows

clar

vln

cello

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Sop. *dim.* *mp* *f* *mf*
- not tran - si - ence ; Fir in the Vast , First,

Clar

vln

cello

mp *f* *poco dim* (*mf*)

Sop *mp+* *mp* *p*

last; A-far, yet close to us.

The soprano line consists of six measures. The first measure has a dynamic of *mp+* and the lyrics "last;". The second measure has a dynamic of *mp* and the lyrics "A-far,". The third measure has a dynamic of *mp* and the lyrics "yet". The fourth measure has a dynamic of *p* and the lyrics "close". The fifth measure has a dynamic of *p* and the lyrics "to". The sixth measure has a dynamic of *p* and the lyrics "us." followed by a long horizontal line indicating a sustained note.

Clarinet

Vln

Cello

(mp+) *(mp)* *pp*

senza vibrato
pizz

The instrumental accompaniment features three staves: Clarinet, Violin, and Cello. The Clarinet and Violin staves are mostly empty, with a few rests. The Cello staff has notes in the first two measures, with dynamics *(mp+)* and *(mp)* respectively. In the third measure, there is a dynamic of *pp*. In the fourth measure, there is a dynamic of *pp* and the instruction *senza vibrato*. In the fifth measure, there is a dynamic of *pp* and the instruction *pizz*. In the sixth measure, there is a dynamic of *pp* and the instruction *senza vibrato*.

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Sop

Clarinet

Vln

Cello

p

This section continues the musical score. The Soprano line has a dynamic of *p* and features a melodic line with a slur over the first two notes. The Clarinet, Violin, and Cello staves have dynamics of *p* and feature a melodic line with a slur over the first two notes. The Cello staff has a dynamic of *p* and features a melodic line with a slur over the first two notes.

II

$\text{♩} = 126$

(2+2+3)

(2+3)

Sop. $\frac{3}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

Clarinet: *Sinister, but with swing.* $\frac{3}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

Violin: $\frac{3}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

Cello: $\frac{3}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

Handwritten notes: *sempré*, *f*, *mf*, *pizz*, *sf p*, *gliss.*

Sop. $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{3}{8}$

Clarinet: $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{3}{8}$

Violin: $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{3}{8}$

Cello: $\frac{4}{8}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{3}{8}$

Handwritten notes: *sf p*, *f*, *Why,*, *mf*, *pizz*, *Arco*, *sul pont.*, *(senza Vibrato)*, *normal bow con vibr.*

Sop. *f* *>* *>* *>*
 Why do I

Clarinet *p* *flautando* *f* *sul pont.*

Vln *p* *f*

Cello *Pizz.* *Arco* *fp* *o II*

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Sop. (smoother) *(f)* *cresc.* *mp*
 why do I go on

Clarinet *(f)* *p cresc.*

Vln *(f)* *p cresc.*

Cello *sf p* *ff* *sf p*

G

Slower
♩ = 52 p

f

Sop *cresc.*
do — ing these things? Why not cease?

Clar *cresc.*
Vln *cresc.*
Cello *cresc.*

f (retaken bows) *p*

Faster
♩ = 96

f

Sop *p*
Is it

Guttural, forced.

Clar *f* *fp* *ff*

Vln *ff* *fp* *ff*

Cello *ff* *fp* *ff*

(2+2+3)

Sop. \hat{V} that you are in this world of wel-ter-ings

Clarinet (Clar), Violin (Vln), and Cello (Cello) accompaniment.

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Faster

$\text{♩} = 132$

Sop. And un — ease,

Clarinet (Clar), Violin (Vln), and Cello (Cello) accompaniment for the 'Faster' section.

A little slower

$\text{♩} = 120$

f

mf

Sop.

And that, while so,

clar

(gtr)

vln

cello

Preview File Only

(mf)

me — — — cha — — — nic

6/4

6/4

6/4

6/4

(mf)

Sop. *mp* *p*

re — pe — ti — tions please.

clar *p* *mp poco a poco dim* *(p)*

vln *mp* *p*

cello *mp* *p*

Sop.

As before $\text{♩} = 126$

(2+2+3) *Sff p* (2+3)

When

clar *(pp)* *ff* *(2+2+3)* *Arco sul pont.* *(2+3)*

vln *pp* *ff* *(2+2+3)* *Sff* *aniete* *f* *(2+3)*

cello *ppp* *Sff p* *ff* *Sf p*

f (2+2+3) (2+3)

Sop. *f* When when

Clar. *f* (2+2+3) *p* Arco sul pont. (2+3) *f*

Vln. *f* (2+2+3) *p* (2+3) *f*

Cello *f* (2+2+3) *sf p* sul pont. senza vibrato (2+3) normal bow con vibrato. *f*

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f *f* *f*

When shall I

f *f* *f*

p *f* *f*

pizz. *Arco* *sul pont.*

f *f* *f*

fp *f*

f *cresc. mp.*

Sop. *f* *cresc. mp.*
 When shall I leave off

Clar. *f* normal bow *p cresc.*

Vln. *f* *p cresc.*

Cello *sf p* *sf p*

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cresc. *f* *ff*

do — ing these things: — When I hear

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cresc. *f* *f* *f*

cresc. *f* (retaken bows) *f* (retaken bows)

cresc. *f*

faster

$\text{♩} = 96$

(ff)

You have dropped — your du-sty cloak — and ta-ken your

faster $\text{♩} = 96$

(f)

SOPRANO: During this phrase raise your arms.

At the end of your pause-note drop your arms, this will signal the other performers to stop and go on to the next bar.

Ad lib

circa 5 seconds $\text{♩} = 66$ mp Dim.

Won — drous wings — To an-oth-er

Accel.

repeat ad lib

Accel.

repeat ad lib

Accel.

repeat ad lib

$\text{♩} = 66$
circa 1/2 sec.

mp Dim. saltando

mp Dim. saltando

mp Dim.

n.B. the three instrumentalists do not all have to accelerate at the same rate; as the event progresses it is good for them to separate.

Sop. *P*
 sphere, ————— Where no pain is:

clar

vln

cello *pp* Saltando

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Sop. *pp+* **K**
 Then

clar *poco dim* *ppp+* (poco)

vln *poco dim* *ppp+* (poco)

cello *poco dim* *ppp+*

Sop

shall I hush this

pp

The hairpins denote slight gradations within the general dynamics indicated.

Clarinet

Vln

Vcl

(poco)

poco dim

ppp

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Sop

di nning gear.

Dim.

Clarinet

Vln

Vcl

senga Vibrato

senga Vib dim

dim

pp

dim

A niente.

A niente

A niente.

III

Very slow, mournful
♩ = 40

mp+

Sop. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{4}{8}$ $\frac{4}{8}$

There is the si-lence of a copse or croft When the wind sinks

(♩ = 40)

Clarinet

Vln

Vel.

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Sop. $\frac{4}{8}$ $\frac{3}{4}$ $\frac{5}{4}$

dumb, And of a bel-try loft

(♩ = 40)

Clarinet

Vln

Vel.

Poco rit e dim

Sop

When the te-nor af-ter talk-ing stops it's hum.

Poco rit e dim

Clar

mf mf mf mf mp mp a niente.

* here just add a flicker of life to the note before letting it die.

Vln

mf p mp a niente.

* here just add a flicker of life to the note before letting it die.

Cello

mp mf mp a niente

* here just add a flicker of life to the note before letting it die.

Preview File Only

Sop

mf

And there's the si-lence of a lone-ly pond

Clar

mf

Vln

Cello

(P=♩) -3- (♩=♩)

Sop. *Where a man was drowned, Nor high nor yond*

Clarinet, Violin, Cello

Poco Accel. faster (♩=60) f p

Sop. *A newt, frog, toad to Make the mer-est sound.*

Clarinet, Violin, Cello

faster (♩=60) f p

ppp f

ppp f

L

p ($\text{rit} = \text{rit}$)

(poco)

Sop. $\frac{4}{4}$ $\frac{7}{8}$
 But the rapt si-lence of an em-pty house

Clar $\frac{4}{4}$ $\frac{7}{8}$
Molto Vibrato *senza Vibrato*

Vla $\frac{4}{4}$ $\frac{7}{8}$
 (*f*) *Molto vibrato* *p* *senza vibrato*

Cello $\frac{4}{4}$ $\frac{7}{8}$
 (*f*) *p*

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Sop. *Poco cresc.* ($\text{rit} = \text{rit}$) *Molto cresc.* $\frac{7}{8}$ $\frac{2}{4}$
 Where one-self was born, Dwelt, held ca-rouse with

Clar $\frac{7}{8}$ $\frac{2}{4}$
Poco cresc. *Molto cresc. Increase vibrato.*

Vla $\frac{7}{8}$ $\frac{2}{4}$
Poco cresc. *Molto cresc. Increase vibrato.*

Cello $\frac{7}{8}$ $\frac{2}{4}$

no breath here please, despite the punctuation of the text

Sop.

ff *mp*

friends, is of all si-len-ces

3

Clarinet

pp *p*

senza vibr.

Vln

ff *Sub. p*

Cello

ff *Sub. p*

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Sop.

mf *mp*

defaultly $\downarrow = 40$ $\downarrow = 52$

most for-lorn! Past are re-mem-bered

Clarinet

$\downarrow = 40$ $\downarrow = 52$ *Dry, mechanical, zombie-like, senza vib.*

mp

Senza Vib.

Vln

Senza Vib.

Cello

p

poco cresc.

Sop *Songs — and mu-sic strains* *Once — au-di-ble there :*

Clar *Senza vib.* *Increase vibrato*

Vln *mp* *Poco cresc. increase vibrato mf*

Cello *mp Poco cresc. mf*

M

Sop *(mf) dim.* *(p=p) mf* *(p=p)*

Roof, rat-ters, panes *Look ab-sent-thought-ed,*

Clar *Dry, mechanical pulse, senza vibrato*

Vln *(mf)* *mf* *mp* *mf* *mf* *mf*

Cello *(mf)* *mf* *mp* *mf* *mf* *mf*

$\text{D}=\text{D}$ (mf) Dim.

tranced, or locked in prayer.

*(blend into the string chord)

*mf
mf
mf
pp calmly
mp
mp

During the following instrumental passage the soprano should move to another part of the hall (or offstage if the venue is very small) where the remainder of the song will be sung.

frustrated, angry

Clarinet: Poco accel. > A tempo (angry) More calmly
Violin: Poco accel. A tempo (remaining calm)
Cello: (mp) mf

Clarinet

Violin

Cello

(mf) *cresc.* *dim*

#e

(mf) *f* *fff*

Cello

Ad lib. *Molto Vib*

(free bow where necessary)

f *fff* *p*

stfz

non harmonic

Increase vibrato until very wide

wobbly gliss.

mf *fff*

8va #

(8va)

now becomes sul pont.

circa 2 seconds

(loca)

ppp *mp*

gliss down to around the note opposite the next F# then plunge over the string to it

mf *f* *sfp*

(molto)

poco accel.

bow becomes sul pont.

slower, tenderly

Accel. mf poco dim.

6 6

II

Presto possibile

Mp ff

3

Mp ff

3 5 5

fff mp cresc.

5 3

heavy, attacked.

fff

(like before)

f ff molto

3 3

I II III

O Very broad.
♩ = 56

Clarinet

Violin

Cello

ff dim *Rit.* *p* *p* *p*

cello (C string)

Clarinet

Violin

Cello

f dim *pp* *ff* *Poco rit*

Soprano: These dynamics are a guide as the 'real' dynamics will depend on your position in the hall

Tempo primo
♩ = 40

mp

(p=p)

Soprano

It seems no power on earth can wa-ken it Or—

Clarinet

Violin

Cello

Soprano

rouse — it's rooms, — Or it's past per —

Soprano

— mit — The pre-sent to stir a tor — por

Soprano

Like a tomb's.

About three seconds worth of "s" at the end of the final word. Let the "s" die away to nothing.

Simon Speare.
London - winter 93/94