

After the Sun

baritone oboe|cor anglais and piano

duration c.19'

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Timothy Salter

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AFTER THE SUN

*They are all gone into the world of light!
And I alone sit lingering here;
Their very memory is fair and bright,
And my sad thoughts doth clear.*

*It glows and glitters in my cloudy brest
Like stars upon some gloomy grove,
Or those faint beams in which the hill is drest,
After the Sun's remove.*

*I see them walking in an Air of glory,
Whose light doth trample on my days:
My days, which are at best but dull and hoary,
Meer glimring and decays.*

*Was aber hindert uns zu glauben, dass
(so wie wir hingestellt sind und verteilt)
nicht eine kleine Zeit nur Drang und Hass
und dies Verwirrende in uns verweilt,*

*wie einst in dem verzierten Sarkophag
bei Ringen, Götterbildern, Gläsern, Bändern,
in langsam sich verzehrenden Gewändern
ein langsam Aufgelöstes lag -*

*bis es die unbekanntten Munde schluckten
die niemals reden. (Wo besteht und denkt
ein Hirn, um ihrer einst sich zu bedienen?)*

*Da wurde von den alten Aquädukten
ewiges Wasser in sie eingelenkt -
das spiegelt jetzt und geht und glänzt in ihnen.*

*Traveller, you can hardly ever have been
So unprepared for a journey - for that's how
We see it, whether you fly to Paradise,
Or cross the Styx, or (equal cause for wonder)
Return to the elements. You travel light,
With no companion, and your ancestors
Receive you now, wherever they may be -
In Heaven, or Elysium, or the Cambrian rocks -
The unbroken family line that stretches back
To the source of Time, to the primaeval cell...
That which continued at your birth is broken -
Cut off, at all events, from our five senses
And four dimensions. Little wonder, then,
That we should cover up your face and scatter
Your ashes, feeling that we take away
More of you than we leave: a restless memory
Of sentences unfinished, kindnesses
Never requited, moments in the sun
Or the green valley; these rather than ashes
And something more remote than outer space
Compel my tears, require my requiem.*

*He that hath found some fledg'd birds nest, may know
At first sight, if the bird be flown;
But what fair Well, or Grove he sings now,
That is to him unknown.*

*And yet, as Angels in some brighter dreams
Call to the soul, when man doth sleep:
So some strange thoughts transcend our wonted themes,
And into glory peep.*

*Freilich ist es seltsam, die Erde nicht mehr zu bewohnen,
kaum erlernte Gebräuche nicht mehr zu üben,
Rosen, und andern eigens versprechenden Dingen
nicht die Bedeutung menschlicher Zukunft zu geben;
das, was man war in unendlich ängstlichen Händen,
nicht mehr zu sein, und selbst den eigenen Namen
wegzulassen wie ein zerbrochenes Spielzeug.
Seltsam, die Wünsche nicht weiterzūwünschen. Seltsam,
alles, was sich bezog, so lose im Raume
flattern zu sehen. Und das Totsein ist mühsam
und voller Nachohn, dass man allmählich ein wenig
Ewigkeit spürt. – Aber Lebendige machen
alle den Fehler, dass sie zu stark unterscheiden.
Engel (sagt man) wüssten oft nicht, ob sie unter
Lebenden gehn oder Toten. Die ewige Strömung
reißt durch beide Bereiche alle Alter
immer mit sich und übertönt sie in beiden.*

Text:

Henry Vaughan – ‘They are all gone into the world of light!’, verses 1-3

Rainer Maria Rilke – Romische Sarkophage (Neue Gedichte)*

Edward Lowbury – Departure III**

Vaughan – *ibid.*, verses 6-7

Rilke – extract from Duineser Elegien, Die Erste Elegie*

*courtesy of Christoph Sieber-Rilke

**courtesy of Edward Lowbury

Translations

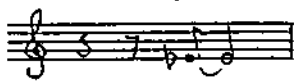
Roman Sarcophagi [Romische Sarkophage] But what is it that prevents us from believing that (so are we placed and distributed in this world) it is only for a short time that striving and hatred and this bewildering will remain in us, as once in the ornate sarcophagus with rings, images of gods, glasses, ribbons, there lay in slowly self-consuming garments something being slowly disintegrated – until swallowed by the unknown mouths that never speak. (Where exists and thinks a brain ever to make use of them?) Then from the ancient aqueducts was eternal water diverted into them –: that mirrors now and moves and sparkles in them.

From the First Elegy (The Duino Elegies) [extract from Duineser Elegien, Die Erste Elegie] Certainly it is strange to inhabit the earth no longer, to abandon scarcely learned customs, not to invest roses and other things of special promise with the meaning of human future; to be no more what one used to be in endlessly anxious hands and even to leave aside one's own name like a broken toy. Strange, not to go on wishing one's wishes. Strange, to see all that was once related fluttering loosely around in space. And being dead is hard and full of making up for things, so that one only gradually senses a little eternity. – But all of the living make the mistake of drawing too sharp a distinction. Angels (it's said) would often not know whether they moved among the living or the dead. The eternal current carries all ages with it through both worlds for ever and overwhelms their sounds in both.

Translation by Stefan Schweinfest and Timothy Salter.

Notes:

1. Flats and sharps apply only to the note immediately following except in the

case of tied notes within the bar (e.g.  is an E flat of 2½ crotchets' duration).

2. Piano: pedalling is at discretion except where specified.

3. Cor anglais is notated at sounding pitch.

After the Sun

Timothy Salter

intense; ecstatic \downarrow c.108

oboe

Musical notation for the oboe part, first system. It features a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with a quarter note G5, a quarter note A5, and a quarter note B5. The system ends with a quarter note C6, a quarter note B5, and a quarter note A5. A dynamic marking of *f* is placed below the first measure.

baritone

Musical notation for the baritone part, first system. It features a bass clef and a 4/4 time signature. The part is currently silent.

piano

intense; ecstatic \downarrow c.108

Musical notation for the piano part, first system. It features a grand staff (treble and bass clefs) and a 4/4 time signature. The key signature is one sharp (F#). The right hand plays a series of chords: a triad of G4, B4, and D5 in the first measure, followed by a triad of A4, C5, and E5 in the second measure. The left hand plays a series of chords: a triad of G2, B2, and D3 in the first measure, followed by a triad of A2, C3, and E3 in the second measure. A dynamic marking of *f* is placed below the first measure.

Musical notation for the oboe and baritone parts, second system. The oboe part continues with a quarter note G5, a quarter note A5, and a quarter note B5. The baritone part begins with a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics "They are all" are written below the baritone part. The oboe part continues with a quarter note C6, a quarter note B5, and a quarter note A5. The baritone part continues with a quarter note C3, a quarter note D3, and a quarter note E3. The lyrics "gone in- to the world" are written below the baritone part. A dynamic marking of *f* is placed below the first measure.

3

Musical notation for the piano part, second system. The right hand plays a series of chords: a triad of G4, B4, and D5 in the first measure, followed by a triad of A4, C5, and E5 in the second measure. The left hand plays a series of chords: a triad of G2, B2, and D3 in the first measure, followed by a triad of A2, C3, and E3 in the second measure.

Musical notation for the oboe and baritone parts, third system. The oboe part continues with a quarter note G5, a quarter note A5, and a quarter note B5. The baritone part continues with a quarter note C3, a quarter note D3, and a quarter note E3. The lyrics "of light!" are written below the baritone part. The oboe part continues with a quarter note C6, a quarter note B5, and a quarter note A5. The baritone part continues with a quarter note F#3, a quarter note G3, and a quarter note A3. A dynamic marking of *p* is placed below the first measure.

5

Musical notation for the piano part, third system. The right hand plays a series of chords: a triad of G4, B4, and D5 in the first measure, followed by a triad of A4, C5, and E5 in the second measure. The left hand plays a series of chords: a triad of G2, B2, and D3 in the first measure, followed by a triad of A2, C3, and E3 in the second measure.

8

And I a - lone

11

sit linger-ing here; Their

15

ve-ry me-mory is fair and bright,

(f)

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10, Stratford St., London, W.1

6

ob.

18

And my sad thoughts doth

21

clear.

24

P molto sostenuto - like soft bells

sustain with ped.

28 *mp* it glows and glitters in my

31 cloud- y brest

34 *p* Like stars

Ped. —

ob.
 up- on some gloom- y grove,

36
 (Ped.) $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Or those faint beams

38
 (Ped.) $\frac{1}{2}$ $\frac{1}{2}$

in which the hill is drest,

40
 (Ped.) $\frac{1}{2}$ $\frac{1}{2}$

42

After the Sun's re-

(Ped.)

44

move.

f

(Ped.)

47


f I see them walking in


(Ped.)


ob. 

50 





53 





56 



60

(mf)

days, which are at best both dull and hoar- y. Meer

F# ————— L.H. oscillate the 3 pitches evenly - bisbiglando

65

glim- er- ing and de- cays.

mp

C# —————

A, B —————

70

(mp)

mp q: p p

ob. 74

ob. 79

bar. 79

hesitant (♩ c. 108); keep rhythm strict

bar. 82

with R. pedal depressed strike notes sharply as if staccato, then co-ordinate release of ped. with re-depressing key (to remove dampers from strings) producing subito P effect

questioning, wondering

84

mp was a-ber hin-

(Ped.)

87

der uns zu glau - ben, lass

90

(so wie wir hin - ge - stellt

92

sind und ver - teilt) nicht

(♩ = ♪)

95

ein - e klein - e zeit nur

cor anglais

98 Drang und Hass und dies Ver-wirr -

c.a.

100 - en- de in uns ver- weilt,

Ped. -

c.a.

102 mp $b\bar{o}$ wie einst in dem

(Ped.) -

c.a.

ver-zier-ten Sar-

104

Ped. -

ko-phag bei

106

(Ped.) -

f

f Ring-en, Gött-er-bild-ern,

108

Ped. -

c.a.

mf \flat

110

mf Gläs-

mf

$\frac{1}{2}$ damp ad lib. to retain some clarity of line

112

em, Bänd- ern,

114

flutter (tktk)

in lang-sam sich ver-zehr-en-den

8vb

c.a.

116

Ge-wänd-ern ein

distant

(8vb)

118

lang-sam tief ge-lös-tes

8va

(8vb)

121

lag bis es

tr. *

(8va)

(8vb)

* trill using B key

c.a. *tr.**

5:4

125 die un-be-kann-ten Mund-e schluckten

(8va)

(8vb)

128 die nie-mals re-den.

7:6

4:3

130

(8va)

15va

8vb (mf)

8vb continuous R. ped. to b. 148 but 1/2 damp frequently

loco

131

(mf) with breathless awe

(mf) (Wo besteht und

continue similar to b. 130

c.7 notes per d

c.4 notes per d

(8vb)

* trill using B key

133

denkt ein Hirn, um ihrer einst sich zu be-dien-

136

en?)

Start ascending gradually - keep hands same distance apart

$\frac{1}{2}$ damp R. ped. to restrict resonance to playing area

139

f

* use a different fingering for each note, giving sharp contrasts of colour

c.a.

141

7: d

5: p

7: d

5: p

143

f Da wur-de von den

breath accents

145

al-ten A-qua-duct-en e-wig-es

4:3

5:4

(tongued)

148

Wasser in sie ein- ge-lenkt —:

rasp (flutter)

suddenly lighter in tone

150

(Ped.) -L

accel.

153

excited; \downarrow c.138

c.a.

mp

155

excited; \downarrow c.138

mp molto legato

158

mp das spie-

mp

cresc.

gelt jetzt und

161

cresc.

cresc.

164

mf geht und

167

f glänzt in

169

ihn. en.

c.a. 172 (8va.)

175

178

181

184

p rall. - - to - *c. 120*

sustain for at least 5 bars as notated - more at discretion

191

pno.

195

mp *p* echo

201

mp

207

poco f *p* *poco f*

212 pno.

(P) mp

217

(P)

P legato, murmuring

Ped. —

221

(P)

tenuto notes well to the fore

(Ped.) —

225

(P)

(Ped.) —

229

(P) mp

(Ped.) —

234

mp

Ped.

bar. 240

pp

P

intimate, thoughtful \downarrow c. 60

mp

Traveller, you can hardly e-ver have been so

244 intimate, thoughtful \downarrow c. 60

mp

P

unprepared for a journey - for that's how we see it,

246

P

Ped.

c.a.

248

whe- ther you fly to Pa- ra- dise Or cross the Styx, or
 light - as an aside
 (e- qual cause for wonder)

c.a.

251

Re- turn to the elements.
 You travel light, With no companion, and your

255

259

ancestors Receive you now, wherever they may be - In

263

Heaven, or E-ly-sium, or the...
weighty, sustained (8vb.)

267

Cam-brian rocks - The unbroke-en fa-mi-ly line that stretches

c.a.

mf

back To the source of Time, to the Prim- ae- val cell...

mf

270

Musical notation for c.a. system, measures 270-271. Treble clef, key signature of two flats. Dynamics: mf. Lyrics: back To the source of Time, to the Prim- ae- val cell... Measure 270 starts with a treble clef and a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Measure 271 continues the melody with a quarter note D5, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line continues with a half note D3, a half note C3, and a half note B2.

(8vb.)

f

273

Musical notation for system 273, measures 272-273. Treble clef, key signature of two flats. Dynamics: f. Measure 272 starts with a treble clef and a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Measure 273 continues the melody with a quarter note D5, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line continues with a half note D3, a half note C3, and a half note B2.

273

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(8vb.)

7:8

5

5:4

275

Musical notation for system 275, measures 274-275. Treble clef, key signature of two flats. Measure 274 starts with a treble clef and a key signature of two flats. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Measure 275 continues the melody with a quarter note D5, a quarter note C5, a quarter note Bb4, and a quarter note A4. The bass line continues with a half note D3, a half note C3, and a half note B2.

275

(8vb.)

277

7:8

molto f

(8vb.)

Ped.

loco

279

9: d

(Ped.)

281

molto f That which con-

7:8

(Ped.)

c.a.

283

tin-ued at your birth is brok-en —

285

Cut off, at all events,

287

from our five senses And four di-mensions.

289

sadly

p

Little won - der, then,

292

That we should cover up your face and scatter Your ashes,

294

mf warmly

feel - ing that we take away More of you than we leave:

arpegg. - E^b on beat

arpegg.

34

c.a.

296

a rest-

299

less memor-y of sentences un-finished, kind-nesses Never re-

303

a little more movement
♩ c. 66

quited, mo-ments

a little more movement
♩ c. 66

* ♭: $\frac{3}{4}$ tone flat

305

in the sun or the green valley;

b

307

a tempo ♩ c. 60

distant

mp these rather than ashes *P* And something

without nuance

a tempo ♩ c. 60

P distant

8vb.

310

more remote than outer space Compel my tears,

(8vb.)

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c.a. *expressively*

314

bar.

re-quire my re- qui-em.

318

322

acc. - - - - \downarrow c. 72; eagerly

light mp

He that hath found some fledg'd birds

324

nest, may know At first sight, if the

c.a.

bar.

bird be flown; But what fair Well, or

327

Grove he sings now, That is to

bar.

him un-known.

329

pno.

Ped. —

331

mf And yet, as

continue similarly to bb. 329[†] - 331

(Ped.) —

332

An-gels in some brighter dreams

vary the order of fragments; invert RH patterns at times

(Ped.) —

continue with legato ped.

334

Call to the soul,

f

when man doth sleep:

337

8va - - -

molto sost.

11: d.

ff3

f molto

8vb - - -

Ped. -

overleaf

loco

338

f So some strange thoughts transcend our

loco (Ped.)

340

wont- ed theames,

(8va) c. 8 x ♯

(Ped.)

(non dim.)

broader ♩ c. 60 majestic

And in- to

(8va) broader ♩ c. 60

f weighty

(Ped.)

342

glo- ry peep.

(Ped.)

ob. *sf ff*

bar.

344

Pno. give signal to ob. ↑

(Ped.) —

346 ob. *p mf ff f*

349 ob. *mf*

pno. *mf*

tr.

c. d

ob. *with stilled wonderment*

bar. *mf* Frei - lich ist es

351 pno. tr.

meno f

ob.

353

selt-sam, die Er-de nicht mehr zu be-

light

356

wohn-en, kaum erlernte Gebräuche nicht mehr zu üben,

tr. b b e

light p

Ped. _____

359

Ros-en, und andern ei-gens ver-sprechenden Dingen

pp L.H. notes - let attack be obscured by voice; they are 'resonance' for voice

361

nicht die Bedeutung menschlicher Zukunft zu

8va

363

ge - ben; das, was man war in

(8va.)

This system contains measures 363 and 364. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. Measure 363 includes a fermata over the vocal line. Measure 364 has a fermata over the piano accompaniment.

365

un - endlich ängstlichen Händen, nicht mehr zu sein, und

loco 8va.

This system contains measures 365 and 366. The vocal line continues with lyrics. The piano accompaniment includes a 'loco' marking and an '8va.' marking. The bass line continues with a '3' marking. Measure 365 has a fermata over the piano accompaniment. Measure 366 has a fermata over the vocal line.

367

selbst den eigenen Namen wag-zu-lassen wie ein zerbrochenes Spielzeug.

(8va.) (pp)

This system contains measures 367 and 368. The vocal line includes lyrics and a fermata. The piano accompaniment has a '(pp)' marking. The bass line has a '3' marking. Measure 367 has a fermata over the piano accompaniment. Measure 368 has a fermata over the vocal line.

370

Selt - sam, die

(8va.)

This system contains measures 370 and 371. The vocal line includes lyrics and a fermata. The piano accompaniment has a '(8va.)' marking. The bass line has a '5' marking. Measure 370 has a fermata over the piano accompaniment. Measure 371 has a fermata over the vocal line.

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ob.

Musical notation for Oboe (ob.) in G major, 4/4 time. The staff shows a melodic line with various ornaments and fingerings. A dynamic marking 'p' is present. Fingerings include 5, 7, 3, and 1. A slur covers the final notes.

Wünsche nicht weiterzuwünschen.

372

loco

Musical notation for piano (loco) in G major, 4/4 time. The left hand plays a bass line with a 'loco' marking. The right hand has chords with a '7' marking. A slur covers the right-hand part.

Musical notation for Oboe (ob.) in G major, 4/4 time. The staff shows a melodic line with a slur and a '9' marking. Fingerings include 3, 7, 3, and 7.

Seltam, alles, was sich be-

Musical notation for piano (loco) in G major, 4/4 time. The right hand has chords with a '8va' marking. The left hand has a bass line with a '7' marking.

Musical notation for Oboe (ob.) in G major, 4/4 time. The staff shows a melodic line with a slur and a '3' marking. Fingerings include 3, 7, 4, and 7.

zog, so lo-se im Raume flattern zu sehen.

375 (8va)

Musical notation for piano (8va) in G major, 4/4 time. The right hand has chords with a '5:4' marking. The left hand has a bass line.

ob. *rall.* *a tempo*

377 *rall.* (P) und das Totsein ist mühsam

379 und voller Nach-ahn, dass man allmählich ein we-

381 *cresc.* *vary fingering for each note, giving sharp*

nig E-wig-keit spürt.—

cresc. *molto sost.* *Ped.*

383

ff reflective

P Aber Lebendige machen alle den Fehler,

(Ped.)

385

more sonorous

mp

mp molto sostenuto

dass sie zu stark unter-scheiden. Eng-el (sagt man)

387

wüssten oft nicht, sie unter Leben-den gehn

389

mp

oder Toten.

48

freely

ob.

391

freely

392

atempo

mf

394

atempo

mf Die

e-

wig-

e

396

Ström- ung reißt durch bei-

de Bei- rei- che al- le Al- ter im- mer mit

399

sich

ob. *molto f*

molto f

und ü-ber-tönt sie

sostenuto

molto f

middle ped. (use R. ped. also, at discretion)

in bei-den.

middle ped.

403

p.

404

Handwritten musical score for measures 404 and 405. Measure 404 features a 7:8 time signature and a forte (ff) dynamic. A handwritten note 'observe rest exactly' with an arrow points to a rest in the bass staff. Measure 405 begins with a piano (p) dynamic and includes a triplet of eighth notes. The score is written in treble and bass clefs with various accidentals and articulation marks.

7:8

ff

3

observe rest exactly

405

Handwritten musical score for measures 405 and 406. Measure 405 starts with a forte (ff) dynamic and includes the instruction '(ff) (but ensure that pno. is clearly audible)'. The score features a piano part with a 'loco' marking and a 'long' marking. Measure 406 includes an 8va marking and a 'long' marking. The score is written in treble and bass clefs with various accidentals and articulation marks.

ff (but ensure that pno. is clearly audible)

8va

(ff)

loco

long

London.
4th April - 16th October
1988