JULIAN ANDERSON

The Bearded Lady

FOR OBOE/COR ANGLAIS
AND PIANO

(1994)

PIANO SCORE AND PART

Preview File Only

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Commissioned by Nicholas Daniel with funds provided by Rigoutin's

The first performance of *The Bearded Lady* was given by Nicholas Daniel (oboe) and Julius Drake (piano) in the Wigmore Hall, London, on 23 October 1994. The clarinet version was made subsequently and first performed by Stuart Stratford (clarinet) and Richard Ormrod (piano) at Kettle's Yard, Cambridge, as part of the 1994 Cambridge Elgar Festival on 23 November 1994

Duration: 9 minutes

Version for clarinet and piano available on sale ISBN 0 571 51709 9

PERFORMANCE NOTES

Accidentals apply throughout the bar.
The cor anglais part is transposed in the piano score.

Cor anglais

The cor anglais music from bar 178 is played from a distant stand at the rear of the stage or even just offstage, so that the soloist is at an exaggerated distance from the piano and the sounds consequently enfeebled.

Note for the pianist

No distinction is made between trills and tremolos; they are both notated as trills (cf bars 59-83, 176-183) and performed as fast as possible.

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PROGRAMME NOTE

The Bearded Lady was suggested by a scene in the Auden/Kallman libretto for *The Rake's Progress*: the hero, Tom Rakewell, having been deceived into marrying Baba the Turk (the bearded lady of St Giles' Fair), is trying to have breakfast in their new home; his attempts at conversation are persistently frustrated by her endless stream of gossip and semi-nonsensical tittle-tattle. When she realises he is not listening she flies into a rage, smashing the crockery over him, and a fight ensues. Finally he throws a wig in her face, which appears to silence her for good.

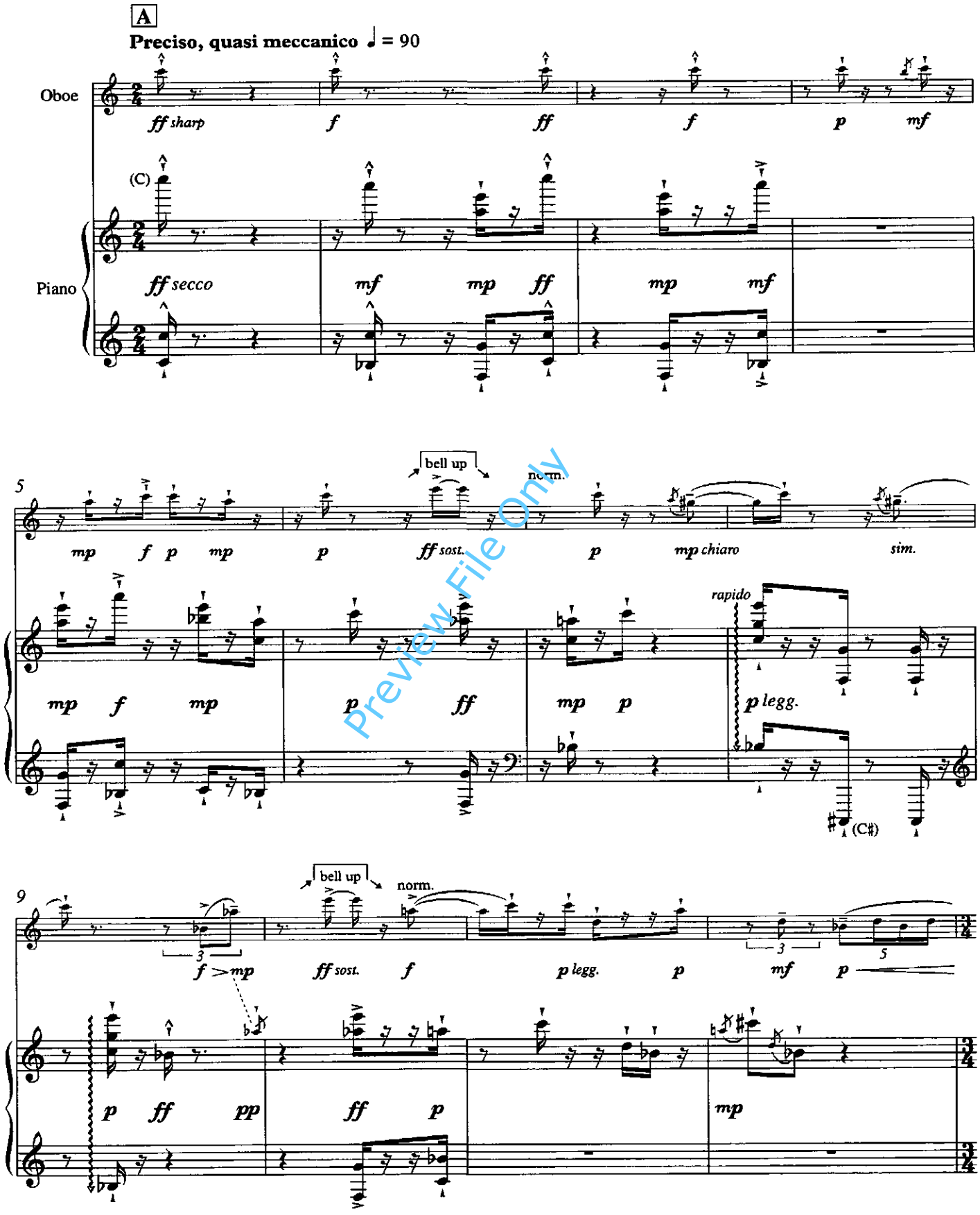
My music does not follow these events, but is rather a reflection upon the character of Baba – who in the opera is both ridiculous and yet a devoted wife – and upon the ridicule to which such circus freaks have always been subjected. Although it begins in an offhand, playful manner, the piece is a lament and it is this latter character which increasingly dominates the music and takes it down rather different paths from those initially implied. The piece exploits the ranges of all three instruments to the maximum and there is much polyrhythmic dialogue between them.

JA

THE BEARDED LADY

for Oboe/Cor anglais and Piano

JULIAN ANDERSON



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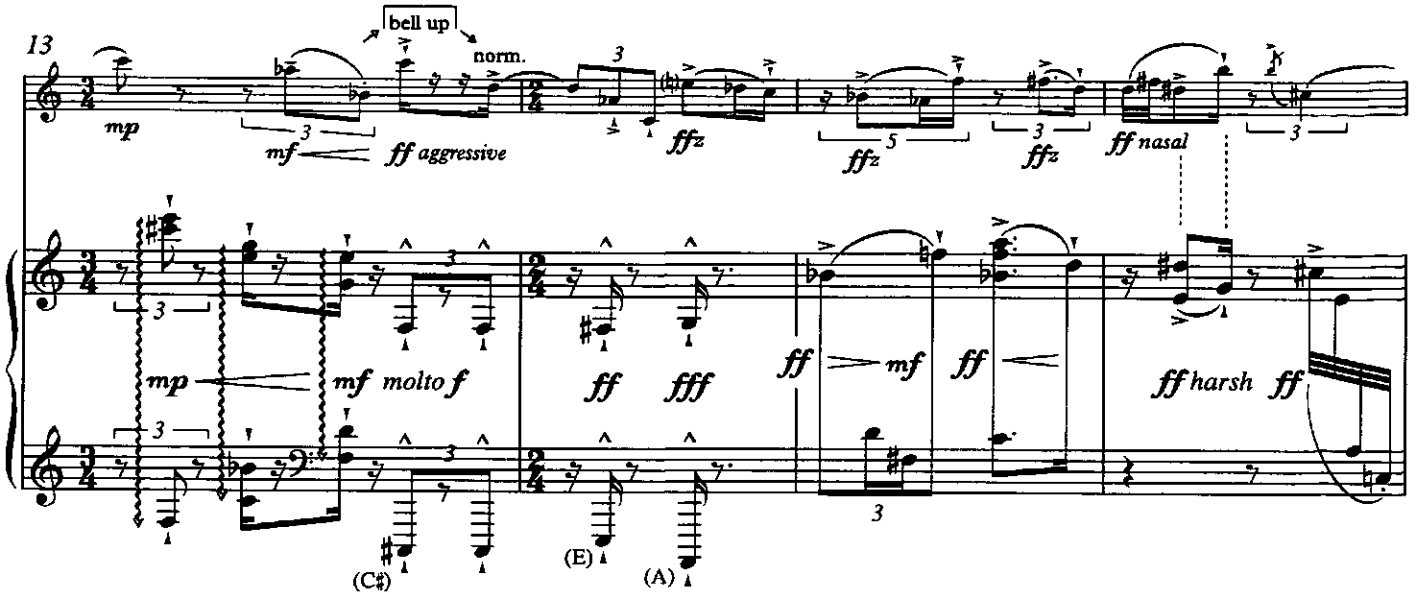

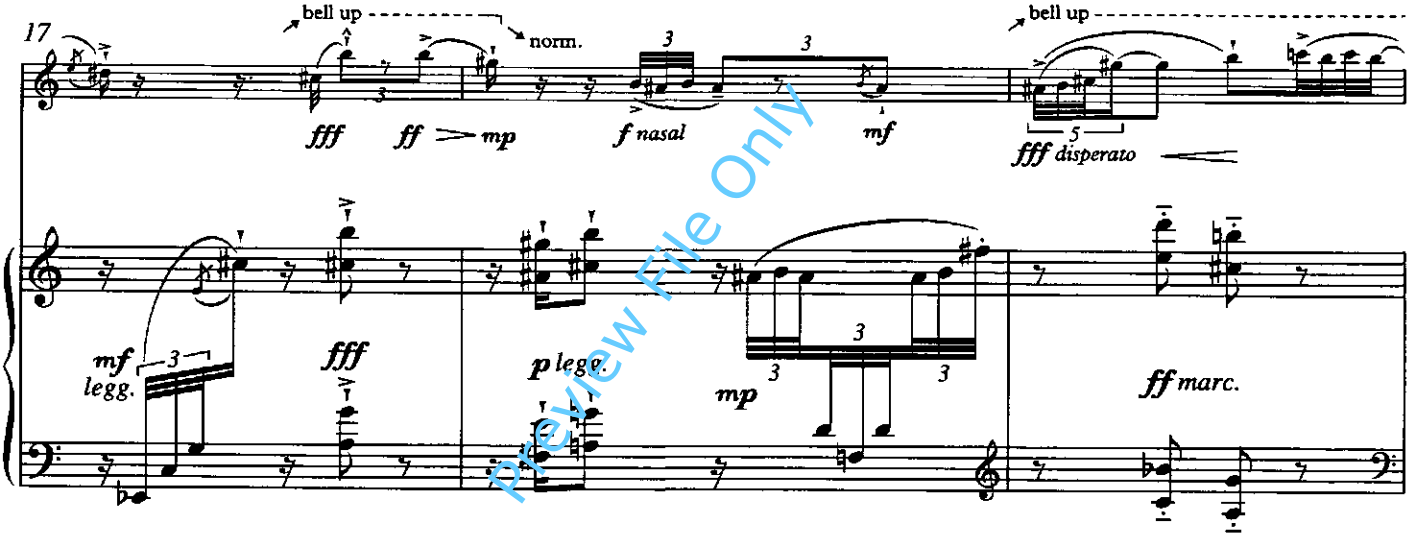

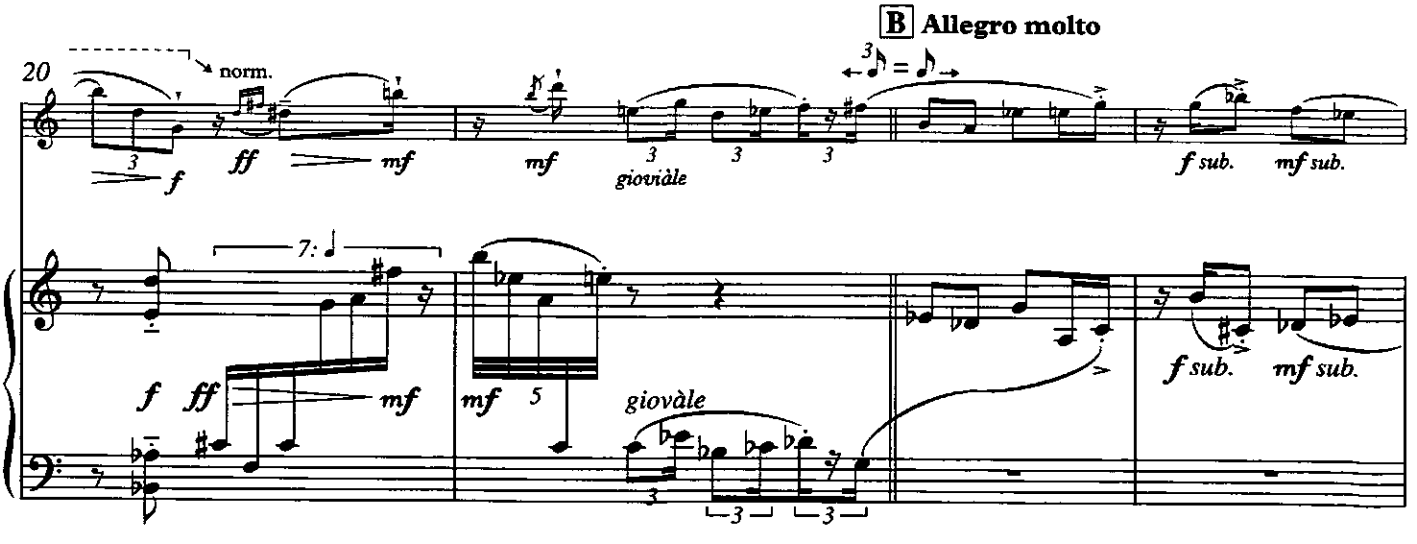

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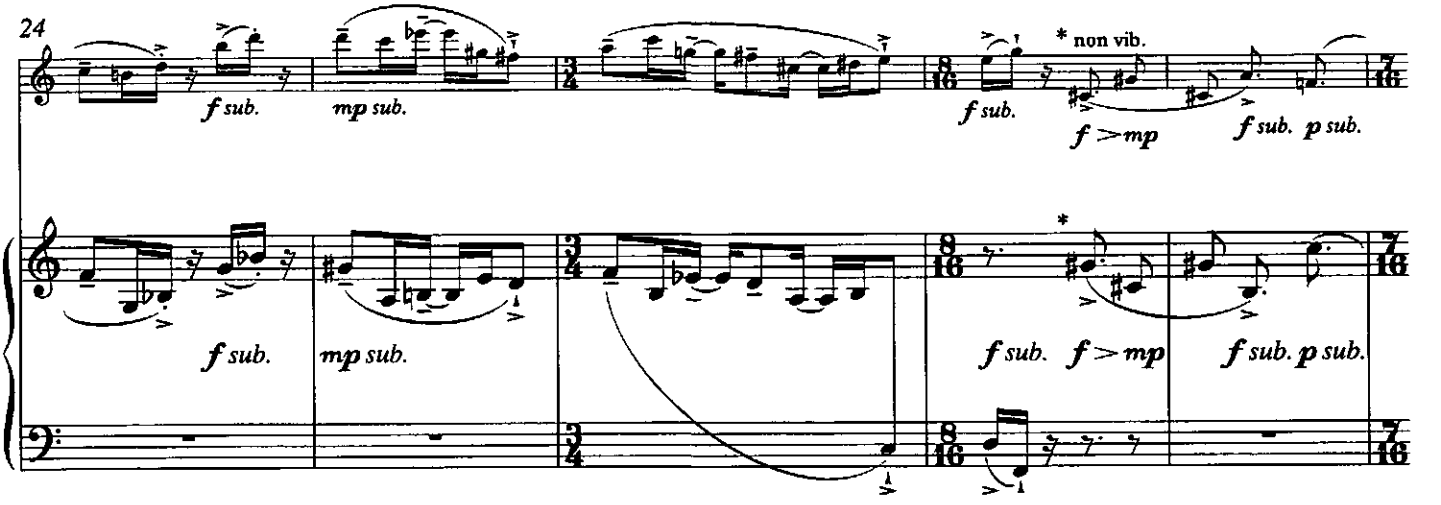

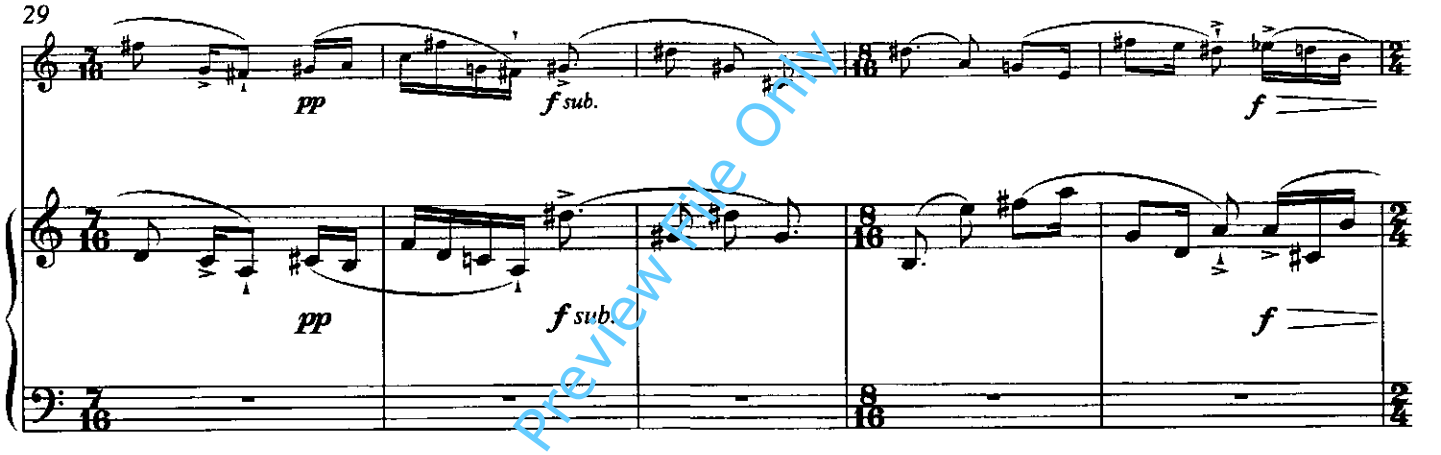

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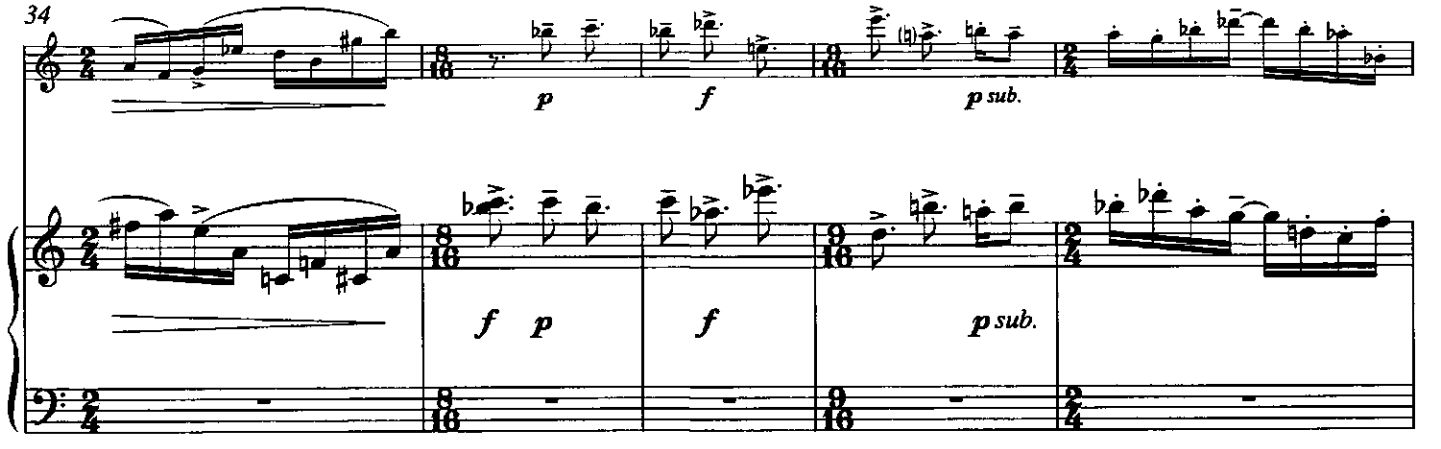

* Note: Oboe and piano exactly equal volume from here until bar 48, i.e. their timbres should be indistinguishable.