

# *Siremland*

*for violin and pianoforte*

Preview File Only

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(2000)

The composition of *Siremland* was begun in Siracusa, Sicily, in April 2000 and was finished in London a month later. The work's title was suggested by the name of a book by Norman Douglas. His *Siremland* was first published in 1911; it concerns the myths, history, geography, folklore, art and literature related to sirens, and especially those of the area around Sorrento, Naples and Capri – an environment he designates Siremland. Although much of this work was conceived much further south than this – and, as a result, may possess the temperament of the *mezzogiorno* to a more aggravated degree – that confluence of the Classical and pagan which the sirens to a certain extent exemplify was more than apparent in Siracusa. That this particular city should have also provided the impetus for one of Szymanowski's *Mythes* is no coincidence.

Markings of tempo, expression and technique (bowing and pedalling) have been kept to a minimum; it is expected that the dramatic and expressive exigencies of the music will suggest these to the performers.

# Sirenland

Jonathan Powell

**Lentamente**  
*serenissimo e languido*

*quasi da lontano*  
sul tasto

Violin

Piano

**Lentamente**  
*serenissimo e languido*  
*quasi da lontano*  
ppp

mp

4

ord.

sul tasto

mp

ppp

p

9

sul pont.

Ritardando molto

A tempo

ord.

mp

mf

Ritardando molto

A tempo

mf

3

3

3

3

Ped.

12

sul pont.      rit. il trillo      ord.      sul tasto

8va-----]

mf

ppp      mp

3

16

sul pont.      sul tasto      ord.      sul tasto

mf

mf      p      mf      mf

3

19

sul pont.      ord.

mp ppp      mf      mf      mf

3

6

p      mf

3

3

3

22 *sul tasto* *ord.* *sul pont. → ord.*

*p* *ppp* *mp* *p*

*mp* *ppp* *p* *pp* *p*

25 *(tr)*

*mp* *pp* *f* *p* *f*

*mp* *pp* *mf* *p* *f* *pp*

*p* *mf* *mp* *f* *p*

27 *sul tasto*

*p* *mf*

*ppp* *p*

29 *ord.* *ord.*

mp port. 3 mp ord. mp 6 mp 3 3

32 *ord.* *sul tasto*

mp mp sfzp mf *sul tasto* p 8va mp poco sfz p poco sfz Ped.

35 *sul pont.* *ord.* *Ritardando molto* *A tempo* *ord.*

mp *sul pont.* *ord.* *Ritardando molto* *A tempo* *ord.* mf ff 7 3 3 3 3 3

sul pont. rit. il trillo ord. sul tasto

38

mf

ppp

mp

ppp

41

mf

f

p

ord.

43

sfz mp

ff

mp

f

mp

8va

45

Musical score for measures 45-46. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and slurs, marked with *port.* and dynamic markings *mf* and *mp*. The piano accompaniment consists of a right hand with chords and a left hand with triplets. Dynamic markings include *pp*, *mp*, and *pp*. A *mf* marking is also present in the piano part.

47

Musical score for measures 47-48. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and slurs, marked with *port.* and dynamic markings *p*, *ppp*, *pp*, *mf*, and *sfz*. The piano accompaniment consists of a right hand with chords and a left hand with triplets. Dynamic markings include *pp*, *mf*, *pp*, and *sfz*. A *8va* marking is present in the piano part.

50

Musical score for measures 50-51. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and slurs, marked with *port.* and dynamic markings *rfzmp*, *f*, and *sfz*. The piano accompaniment consists of a right hand with chords and a left hand with triplets. Dynamic markings include *sfz*, *p*, *f*, *mp*, and *mf*.



52

pp mf ppp

pp mf

m.s.

sfz pochiss. p

54

p mf f

mf p

mf espress.

56

p ff

sfz f

pleno ma chiaro

57

mp *port.* mf *port.* *port.*

ossia: all'ottava inferiore

ff p pp mf pp

5 3 6 3 p

59

*port.* *port.* *port.* sul pont. pp

pp mf pp mp pp mf pp

61

ord. sul pont. p mf ppp

ppp p

poco sfz pp

(sul pont.)

63

p

il tremolo prestissimo possibile

f

64

ord.

poco allargando

sfzpp

ff

(il tremolando un poco meno presto)

poco allargando colla parte

f

sfzpp

fp

ff

ff

a tempo

66

f

intenso

a tempo

7:6

5:3

5:4

f

mf

(il tremolando ancora meno presto)

f

mf

*sereno, sognante*

68

*p* *rfz*

8va

*mf* *rfz*

3 5 6 3 5

69

*sul pont.* *p*

3 3 6 6 3

*f* *pp*

70

*ord.* *sul pont.* *ord.* *sul pont.*

*rfz* *p* *mf* *port.*

*mf* *p*

72

ord. → sul pont.

mf p

3 3

73

ord. mp

port

mp

p

mp

3 3

74

mf

port.

mf

pp

5 3 3 5 3

76

mp p p pp

3 3 3 3 3 3 5 3 6

78

ppp ppp

3 3 5 5 5 5 5 7

80

p pp

5

Musical score for measures 82-84. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and a fermata over the final note. The piano accompaniment consists of a right hand with a series of eighth notes and triplets, and a left hand with a bass line. Dynamics include *p*, *mp*, and *mf*. A double bar line is at the end of the system.

Musical score for measures 85-87. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *sul pont.* instruction and features a melodic line with a *rfz* (ritardando) marking. The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamics include *mf*, *mp*, and *p*. A double bar line is at the end of the system.

Musical score for measures 88-90. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and a fermata. The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamics include *mp*, *p*, *mf*, and *pp*. A double bar line is at the end of the system.

OSSIA

91

*quasi etere*

IV#<sup>o</sup> III#<sup>o</sup> I.<sup>o</sup>

*p*

*ppp* *p* *mf* *mf*

*lunga*

*ppp* *ped.*

94

*mf* *f* *f* *pp* *sfzp* *f* *p*

*detaché, au talon*

*ppp* *f* *f* *f*

96

*p*

*sfz* *f* *p* *ff* *f*

*ff* *ff*

*sfzmp* *ff*



98

sfz mp sfz p mf

(8)

sfz sfz > sfz pp mp p sfz; pochiss.

sfzmf ff mp sfzp

100

ppo mp

pp mp ppp

5

101

mp mf fp

mp cresc. mf marcato

102

ffp fff sffz sffz sffz sffzmp sfz

8 (tr) 3 5 3

Detailed description: This system contains measures 102 and 103. Measure 102 features a treble clef with a melodic line and a bass clef with a piano accompaniment. Measure 103 continues the melodic line in the treble and has a more complex piano accompaniment with trills and slurs. Dynamic markings include ffp, fff, sffz, sffzmp, and sfz. Performance instructions include a trill (tr) and fingerings 3, 5, and 3.

104

sfz sffz sffz sffz

8<sup>va</sup> 5

Detailed description: This system contains measures 104 and 105. Measure 104 has a treble clef with a melodic line and a bass clef with a piano accompaniment. Measure 105 continues the melodic line in the treble and has a piano accompaniment with a five-finger scale. Dynamic markings include sfz, sffz, and sffz. Performance instructions include an octave sign (8<sup>va</sup>) and a fingering of 5.

105

fff

fff  
espansivo

Detailed description: This system contains measure 105. The treble clef has a melodic line with a forte (fff) dynamic. The piano accompaniment in the bass clef is marked with fff and the instruction 'espansivo'. The system concludes with a double bar line.

109

mf

ff

f

111 *molto ritenuto*

mf

pp

*molto ritenuto*

pp

113 **adagissimo**

*lunghissima*

3

port.

mp

port.

**adagissimo**

3

3

3

5

3

*lunghissima*