

# Rose Luisante

for accordion solo

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ANTHONY GILBERT

# ROSE LUISANTE

for accordion solo

(2003)

High up above the west end of the gothic nave of Bayeux Cathedral is a rich window. When I first saw it, in the white light of a September morning, it glowed in rhythms of rose pink and sky blue. Its outline is simple - it follows the shape of the vaulting - and its imagery is necessarily simple too, but the internal structure has a wonderfully complex symmetry. Seven slim lancets surmounted by rosettes, supplemented by two fleurets, support a great rose symbolising eternity. Although traditionally a west window carries stark images of Judgement Day, here they are left to the imagination.

My own imagination was fired by this and by the Cathedral's history. It was rebuilt under the guidance of Bishop Odon, half-brother of William the Conqueror and a relative of the Gilbert clan, in the years immediately preceding the Norman Conquest of Britain - an invasion to which Odon gave his formal blessing, even encouragement. 878 years later it escaped damage during the Allied invasion of the Normandy beaches. So the piece is not all peace, despite the sensuous quality of its harmonies. Seven chord families correspond to the lancets, two others to the fleurets; the rose itself is paralleled by a sequence of 12 symmetrically-balanced variations on a curling chant. The Normans, it should be remembered, rampaged across Europe as far as Antioch, which may account for the curiously 'eastern' appearance of the rose; it certainly accounts for the modes used in the chant and its variations. The result overall is like a litany, an urgent plea for reconciliation.

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# ROSE LUISANTE

Anthony Gilbert, 2003

♩ = 60

CHANT

Accordion

\*count this bar once all notes are speaking

VAR. 1

♩ = 69

tutte tenuto

t.t.

29  $\bullet = 80$  *f* *ff* *sub. ppp*  $\bullet = 88$

33 *pp* *ff* *sub. ppp*

VAR. 2  $\bullet = 92$

40 *dim. pochiss. . . .*

VAR. 3  $\bullet = 80$

46  $\bullet = 92$  *ppp* *ff*

VAR. 4

♩ = 80 poco accel. . . .

Musical score for measures 49-51. The score is in treble and bass clefs. Measure 49 is in 6/4 time. Measure 50 is in 4/4 time. Measure 51 is in 6/4 time. Dynamics include *mp* and *cresc. poco a poco . . .*. There are triplets in measures 49, 50, and 51.

Musical score for measures 52-53. The tempo is marked  $\text{♩} = 92$ . Measure 52 is in 6/4 time. Measure 53 is in 6/4 time. Dynamics include *mf* and *f*.

Musical score for measures 54-55. The score continues in 6/4 time. Dynamics include *mf* and *f*.

Musical score for measures 56-59. Measure 56 is in 6/4 time. Measure 57 is in 6/4 time. Measure 58 is in 6/4 time. Measure 59 is in 4/4 time. Dynamics include *mf* and *fff*.

VAR. 5

♩ = 80

Musical score for measures 60-64. The score is in treble and bass clefs. Measure 60 is in 4/4 time. Measure 61 is in 4/4 time. Measure 62 is in 4/4 time. Measure 63 is in 4/4 time. Measure 64 is in 4/4 time. Dynamics include *ppp*, *p*, *ppp*, and *mf*.

Musical score for measures 65-68. Measure 65 is in 4/4 time. Measure 66 is in 4/4 time. Measure 67 is in 2/4 time. Measure 68 is in 3/4 time. Dynamics include *f*.

69

*ff* 4/4 3 5/4 3/4

73

3/4 *mf* 3 4/4 *sub. p* 5/4 *mf*

\* o = lift-off note by note

77

VAR. 6

*sub. ppp* *sub. mf* 4/4

81

3/4

85

4/4 5/4

89

5/4 *(loco)* 4/4 7/4 *sub. pp* 7/4

VAR. 7

92  $\text{♩} = 69$

92-96: Treble clef, 4/4 time signature. Dynamics: *f* (measures 92-93), *ppp* (measures 94-95), *mp* (measure 96). A 3/4 time signature change occurs in measure 96. A triplet of eighth notes is marked with a '3' above it in measure 96. A slur covers measures 94-96. A 4/4 time signature is shown at the end of the system.

97

97-100: Treble clef, 4/4 time signature. Dynamics: *p* (measures 97-98), *pp* (measures 99-100). A 3/4 time signature change occurs in measure 99. A triplet of eighth notes is marked with a '3' above it in measure 99. A slur covers measures 97-100. A 4/4 time signature is shown at the end of the system.

101

101-104: Bass clef, 4/4 time signature. Dynamics: *sub. ppppp* (measures 101-102). A 3/4 time signature change occurs in measure 102. A triplet of eighth notes is marked with a '3' above it in measure 102. A slur covers measures 101-104. A 3/4 time signature is shown at the end of the system.

105

105-108: Treble clef, 5/4 time signature. Dynamics: *sub. ppp* (measures 105-106), *pp* (measures 107-108). A 4/4 time signature change occurs in measure 107. A 3/4 time signature change occurs in measure 108. Triplet markings are present above the notes in measures 105, 106, and 108. A slur covers measures 105-108. A 3/4 time signature is shown at the end of the system.

VAR. 8

109

109-112: Treble clef, 4/4 time signature. Dynamics: *ppp* (measures 109-110), *pppp* (measures 111-112). A 3/4 time signature change occurs in measure 111. A slur covers measures 109-112. A 3/4 time signature is shown at the end of the system.

113

113-116: Treble clef, 4/4 time signature. Dynamics: *pp* (measures 113-114), *fpp* (measures 115-116). A 2/4 time signature change occurs in measure 115. A 3/4 time signature change occurs in measure 116. A slur covers measures 113-116. A 3/4 time signature is shown at the end of the system.



116

*fpp* *p* *f* *pp* *fp* *fpp*

119

*mp*

\*semiquavers mezzo-staccato where unphrased, to end of b. 134

121

*fp* *fpp* *mf*

124

*ff* *p* *pp*

126

*ff* VAR. 9 = 80

$\frac{4}{4}$  *sub.*  $\frac{7}{4}$  *ppp*

130

*poco accel. . . .* *(loco)* *mp* *cresc. poco a poco . . .*

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



131  $\text{♩} = 92$

8/4 *mf* 6/4 *f* 7/4

133 *ff* 6/4

135 *ff* 6/4

VAR. 10

138 *max!* 3/4 *mf* 2/4 3/4

\* (use 8ve coupler)

142 3/4 2/4

VAR. 11

146  $\text{♩} = 80$  *p dolciss.* 3/4

151

3/4 2/4 3/4 3/4

155

159

poco rall. -----

3/4 3/4 2/4 4/4

CODA (VAR. 12)

♩ = 60

163

4/4 2/4 pp 4/4

166

mp

4/4 3/4 3/4 3/4

8'35"

AG Styl 4-11-03