

JONATHAN HARVEY

*Song Offerings*

*for soprano and 8 instrumentalists*

*(1985)*

Text from *Gitanjali* by Rabindranath Tagore  
translated by himself

Preview File Only

Faber Music Limited

London

*Song Offerings* was commissioned by Spectrum  
with funds provided by the Arts Council of Great Britain,  
and first performed by Spectrum with Rosemary Hardy, soprano,  
conducted by Guy Protheroe, at the Queen Elizabeth Hall,  
London, on 22 March 1985

Duration: c. 17 minutes

## INSTRUMENTATION

Flute/Alto flute  
Clarinet in Bb  
2 Violins  
Viola  
Cello  
Doublebass (doubling Crotale)  
Piano

The crotale must be pitched 

The Doublebass must have a low C extension

## NOTATION

- † = 1/4 tone sharp
- ‡ = 3/4 tone sharp
- ♮ = 1/4 tone flat
- ♭ = 3/4 tone flat
- ↓ = very slightly flat
- + = l. h. pizzicato
- ▲ = highest possible note

For Ann and Guy  
**SONG OFFERINGS**

for soprano and eight instrumentalists

JONATHAN HARVEY

**I**  
*p* with urgency, expectation (but without exaggeration)

**SOPRANO**  
 The night is nearly spent waiting for him in vain. I

**FLUTE**

**CLARINET (sounds as written)**  
*con sord.* *ppp* No vibrato except where marked! (1st movt. only)

**VIOLIN 1**  
*ppp* *con sord.* No vibrato except where marked! (1st movt. only)

**VIOLIN 2**  
*ppp* *con sord.* No vibrato except where marked! (1st movt. only)

**VIOLA**  
*ppp* *con sord.* No vibrato except where marked! (1st movt. only)

**CELLO**  
*ppp* *con sord.* No vibrato except where marked! (1st movt. only)

**DOUBLE BASS**  
*ppp* *con sord.* No vibrato except where marked! (1st movt. only)

**PIANO**  
 The bottom  $B^b/B^b/C/C^#/D$  strings are muted with some substance that can be removed at the end of the movement (bar 34)

\*Strings: glissandi always smooth and evenly-paced: avoid bow changes at start-off or arrival points.  
 †Strings: All accents with ties to them are vibrato accents! A gentle, lulling throb is made with the left hand rather than the bow.

**Sop.**  
 fear lest in the morning he suddenly come to my door when I have fallen a-sleep wearied-out. Oh friends, leave the way

**Fl.**

**Cl.**

**Vi. 1**

**Vi. 2**

**Vla.**

**Vcl.**

**Db.**

**Pftz.**

34 *mf* *attacca!*

Sop. -self be Imme-di-ate re-turn to him.

Fl.

Cl. *fiz.*

Vi. 1 *d..* *p* *cresc.* *non trem.* \*

Vi. 2 *senza vib.* *cresc.* \*

Vla.

Vcl. \*

Db. \*

Pfte. *off with others*

*p* *\* Stringe: accelerate tremolandi al fine* *p*

$\text{♩} = 88$  *accel.* ( $\rightarrow \text{♩} = 116$ )

Sop. *mf* Light, *my-* light, *the*

Fl. *fp* *fp*

Cl. *fp* *mf* *p* *mf*

Vi. 1 *senza sord.* *p* *pizz.*

Vi. 2 *(con sord.)* *p* *sul pont.* *col legno*

Vla. *(con sord.)* *p* *sul pont.* *col legno* *jeté*

Vcl. *f* *arco nat.* *p* *sul pont.* *pp sub.*

Db. *senza sord.*

Pfte. *f* *mp* *(loco)* *mp* *p* *(#)*

*19va*







6

Sop. hast come down to me.

Fl.

Cl. irregular repetition

Vi. 1 *ppp* *f*

Vi. 2 *f* *tr*

Vla.

Vcl. *tr*

Db.

Pflz. *ppp* *mf* *f*

*p* *p*

8 *♩ = 80* *poco f*

Sop. Thou hast tak- en me as thy

Fl. *mp* *f* *pp*

Cl. *mf* *f* *mp* *mf* *mf*

Vi. 1 *f* *vib.* *mp* *p*

Vi. 2 *tr* *f* *mp* *mf*

Vla. *tr* *mp* *mf* *mf*

Vcl. *f* *vib.*

Db.

Pflz. *p* *f*

† Fl. fingering  
bar 6:





# IV

$\text{♩} = 88$

Musical score for measures 1-3. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), Violoncello (Vcl.), Double Bass (Db.), and Piano/Contra Bass (Pfte.).

- Sop.**: Rests in all three measures.
- Fl.**: Rests in all three measures.
- Cl.**: Rests in measures 1 and 2. In measure 3, it plays a melodic line with fingerings 1, 2, 3 and dynamics *ppp* and *pp*.
- Vi. 1**: Starts with *pp* and *senza sord.* in measure 1, then *p* in measure 2, and *mp* in measure 3.
- Vi. 2**: Rests in measure 1, then *pp* in measure 2, and rests in measure 3.
- Via.**: Rests in all three measures.
- Vcl.**: Rests in all three measures.
- Db.**: Rests in measures 1 and 2. In measure 3, it plays a melodic line with dynamics *mf* and *pp*.
- Pfte.**: Rests in all three measures.

Musical score for measures 4-6. The score includes parts for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vi. 1), Violin 2 (Vi. 2), Viola (Via.), Violoncello (Vcl.), Double Bass (Db.), and Piano/Contra Bass (Pfte.).

- Sop.**: Rests in all three measures.
- Fl.**: Rests in all three measures.
- Cl.**: Rests in measures 4 and 5. In measure 6, it plays a melodic line with fingerings 1, 2, 1, 3, 1, 2 and dynamics *ppp* and *p*.
- Vi. 1**: Rests in measure 4, then *ppp = pp* in measure 5, and *p* in measure 6.
- Vi. 2**: Rests in all three measures.
- Via.**: Rests in all three measures.
- Vcl.**: Rests in all three measures.
- Db.**: Rests in measure 4. In measure 5, it plays a melodic line with dynamics *mf* and *l.v.*. In measure 6, it plays a melodic line with dynamics *mp* and *v.*.
- Pfte.**: Rests in measure 4. In measure 5, it plays a melodic line with dynamics *p* and *mp*. In measure 6, it plays a melodic line with dynamics *p* and *mp*.

8  $\text{♩} = 60$

Sop. *senza vibri* *lunga* *pp* *nasal* *(e) lips pulled back* *nat.*  
Death

Fl.

Cl.

Vi. 1 *lunga* *ppp*

Vi. 2

Vla.

Vcl.

Db. *(Crotale)* *lunga*

Pfte.

11  $\text{♩} = 88$

Sop. *f* *(or 3 other alternative fingerings)* *Death-*

Fl.

Cl.

Vi. 1 *ppp* *p* *mf* *ff*

Vi. 2 *pp* *p* *mf* *ff*

Vla. *senza sord.* *ppp* *mf* *ff*

Vcl. *senza sord.* *pp* *ff*

Db. *(Crotale)* *bowed* *struck damp!* *mf*

Pfte.

