

pete stollery

lost princes

(2013)

for baritone and digital sound

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Lost Princes, a setting of words by Peter Davidson, was composed for Jeremy Huw-Williams, who gave the first performance on 30th October 2013 at St Machars Cathedral, Aberdeen as part of the **sound** festival (<http://www.sound-festival.co.uk>).

It was commissioned by Jeremy Huw-Williams with funds provided by Creative Scotland.

The stereo digital sound part should emanate from two full-range loudspeakers placed either side of the singer, about 3 metres apart. A sub-woofer should be used if necessary. Soundfiles are delivered via Qlab software either by a sound engineer or, if the work forms part of an orthodox art song recital, by the accompanist on stage.

The technology is intended to be as unobtrusive as possible. The voice should not need to be amplified.

for Jeremy Huw Williams
Lost Princes
 for baritone and digital sound

text by Peter Davidson

Pete Stollery

$\text{♩} = 72$

baritone

digital sound

sound files

1 piano C

7

bar.

mf

Their world sur - vives to us...

d.s.

s.f.

12

bar.

falsetto sognante

— as bro - ken [s]^{*1)} tones,— As wind worn mo - no - liths in di -

mf

d.s.

s.f.

3

2 swoosh 1

*1) "sss", exaggerating the start of the word and linking seamlessly to "-tones".

16 *f* 3 *pp* *mp* *mf* > *mp*

bar. stant_ pla- ces. The rain-drop [s] - moothes the con-tours of_

d.s.

s.f. [3] swoosh 2

rit.

20 *pp* *p*

bar. ___ the words, The wa-ter- fall_ sounds nea-rer as the eve-ning draws on.

rit.

d.s.

s.f. [4] water

A *a tempo*

27 *f* = 96 3 *pp*

bar. — Sea mist on Mon, Sea mist on Mon,

A

d.s.

s.f. [5] swooshes into water

30

bar.

ff liberamente 3

The (s)-tone of King Cad-fan, (oo)^{*)}- wi -

d.s.

s.f.

35

bar.

B

- sest most fa - - mous of kings. *Cad-fan*

d.s.

s.f.

B

[Ca]

6 upbeat into Ca...

40

bar.

liberamente

(oo)-re-e - - (xss) - sa... sa -

d.s.

s.f.

ta ma nus]

4
bar.
45

urgenza

pi-en-tis - si - mus o - pi-na-tis si-mus Rough let-ters

A musical score fragment in bass clef. The top staff begins with a dynamic marking 'd.s.' (diminuendo) followed by a short vertical bar. The bottom staff begins with a dynamic marking 's.f.' (sforzando) followed by two thick vertical bars. A curved line with a small circle at its start connects the 'd.s.' marking to the 's.f.' marking.

Musical score for bar 49. The bassoon part consists of eighth-note patterns. The piano part includes dynamic markings *mp*, *rit.*, and *a tempo*. The tempo is indicated as $\text{♩} = 84$. The bassoon line continues from the previous bar, ending with a fermata over the last note of the measure. The piano part ends with a forte dynamic **p** followed by a three-measure repeat sign.

their lines fal-ter - ing like an ar-my re - trea ting, Like the fall

A musical score for bassoon and strings. The bassoon part starts with dynamic **d.s.** (diminuendo) and a crescendo dynamic **s.f.** (fortissimo). The strings play eighth-note patterns. A ritardando instruction (**rit.**) is indicated above the strings' staff. The bassoon's dynamic changes to **p** (pianissimo) during the ritardando.

Musical score for bar 54. The bass line consists of eighth and sixteenth notes. Dynamics include **f**, **mp**, and a fermata. The lyrics are: "of a wave from the stones of this wes - ter ing strand."

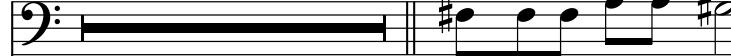
The musical score shows the bassoon part starting at measure 7. The bassoon plays a single note on the first beat of measure 7, followed by a rest. Measures 8 through 12 are indicated by vertical bar lines. Measure 13 begins with a dynamic instruction 'd.s.' above the staff, and the bassoon plays a single note followed by a rest. Measure 14 begins with a dynamic instruction 's.f.' above the staff, and the bassoon plays a single note followed by a rest. Measures 15 through 19 are indicated by vertical bar lines.

*2) gradually morph from "ooo" matching the phoneme in the digital sound part into the "r" of "rex".

stones into interlude 1

C INTERLUDE 1 [68"] **D** \downarrow $\text{♩} = 60$

60 **24** *3) **mf**

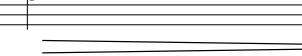
bar. Bassoon: 

3 Think of the pil-lar stone on the clear hill- side,__

C **24** **D** \downarrow

d.s. Bassoon: 

s.f. Bassoon: 

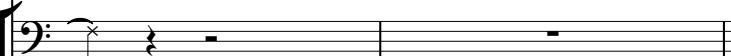
cue singer: 

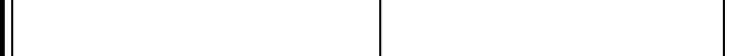
9 stones

87 **mf** **f** **mp** **ff** **#2**

bar. Bassoon: 

3 Spare up- land__ trees out in the light and the wind. Con - cenn

d.s. Bassoon: 

s.f. Bassoon: 

8va **10** **chord 1**

91 **f** **3**

bar. Bassoon: 

great_ grand son__ of E - li - seg____ raised this stone

d.s. Bassoon: 

s.f. Bassoon: 

8va **11** **chord 2**

*3) Singer takes note from E bass drone towards end of interlude 1

96 *ff* *falsetto sognante* *f* > *mf* *3* *3*

bar. — To that same E - li - se(g) — — — (e)

d.s.

s.f.

12 stretched metal 1

101 >

bar. (e) — — — g who took the

d.s.

s.f.

13 low C

14 shuffling

105 b

bar. realm of Pow — — — is — — — from the En - - glish.

d.s.

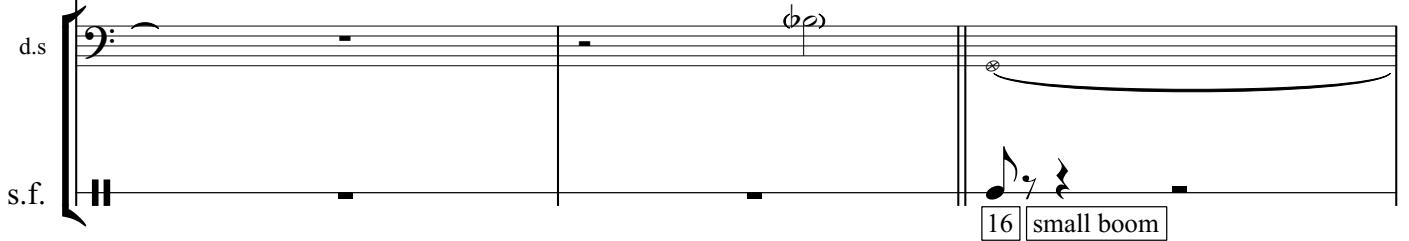
s.f.

15 rumble + voices

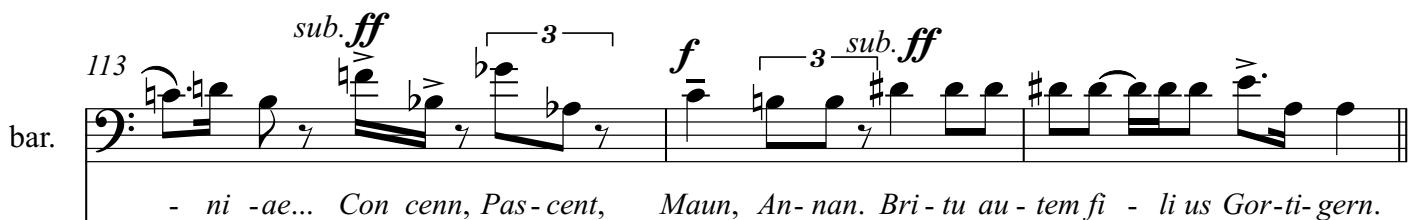
110 *mf* *urgenza*

bar. 

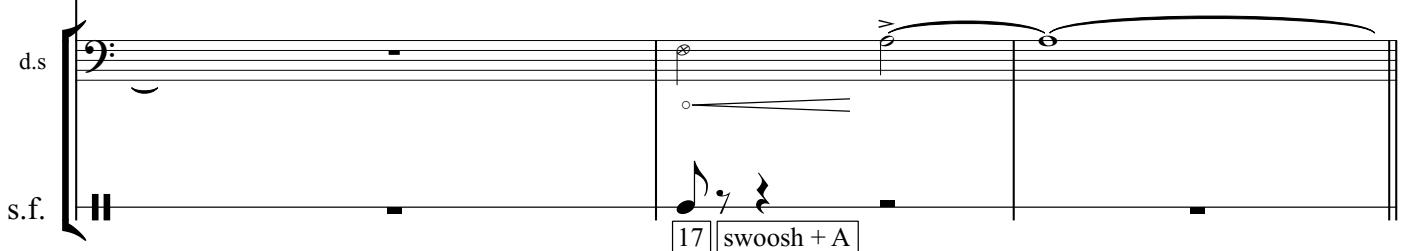
d.s.

s.f. 

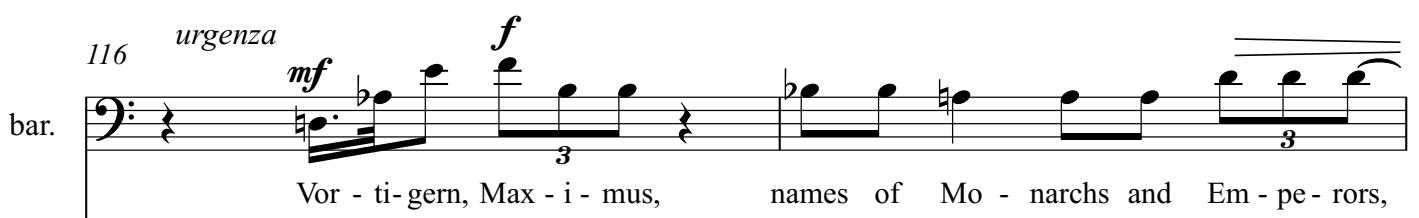
113 *sub. ff*

bar. 

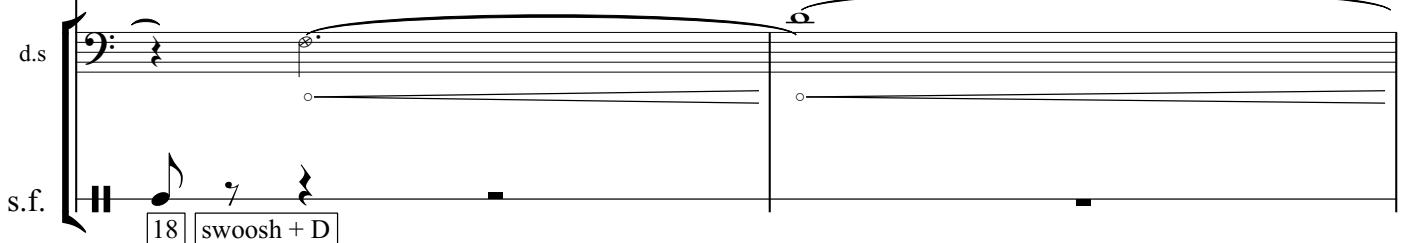
d.s.

s.f. 

116 *urgenza*

bar. 

d.s.

s.f. 

8

118 *mf*

bar.

Max i mus_ who took the flo - wer of Bri - tain a-way to the wars._

d.s.

s.f.

121 *ff declamatorio*

bar.

The bles - sing of God on Con- cenn... on the land of Po - wis_

d.s.

s.f.

E

125

bar.

un-til the Last Day.

Words grow ing thin_ in time's_ vast

E

d.s.

s.f.

19 swooshes + voices

129

bar.

ness, names them-selves brea - king, Dis - sol ving_ in wa-ter and

d.s.

s.f.

132

bar.

frost through a thou - sand__ years, Al-re-a-dy fa-ded when co- pied

d.s.

s.f.

135

bar.

three hun- dred years past, Still the ri-ver noise from the val- ley_ ri-ses and dies_

d.s.

s.f.

10

139 **p**

bar.

F INTERLUDE 2 [60"]

14

— as the wind goes.

d.s.

F

s.f. **14**

20 [drips into interlude 2]

156 **G** ↓ *mp contemplativo*

bar.

Con-si - der_these mo-nu ments,___ these for - got - ten things,

d.s.

G ↓

cue singer
(no new soundfile)

s.f.

160 **mf** 3 **p** **mf** **p** **mf**

bar.

Rain on the roofs of far_hill - fol_ded chur - ches, Be

d.s.

8va

s.f.

liberamente

mp

164

bar.

yond the oak - woods, down the stream-deep lanes, The

d.s.

s.f.

21 low G

169

pp

bar.

stone a bove____ un-know-a ble____ on the____ bright_ hill._____

d.s.

s.f.

8va

22 [low E]

174

H

p

bar.

Con si- der_____ the de-vas - ta-ting far - ness of____ the past.

d.s.

(8)⁻¹

H

s.f.

23 | stretched metal 2

12

180

bar.

Moving a way from us like water in the dark Swift

d.s.

s.f.

185

bar.

moun - tain ri-vers moving in the night un- der rain.

d.s.

s.f.

24

boom + chord

190

bar.

How can we com- pre- hend our lost-ness and their cla - ri ty?

d.s.

s.f.

195

bar. How can we know____ our dark - ness____ and their

d.s.

s.f.

198 *mf*

bar. bright - ness?_____

d.s.

s.f.

5

5

5