

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

♩ = 72

baritone

digital sound

sound files

1 piano C

7

mf

bar. Their world _____ sur - vives _____ to us.

d.s.

s.f.

12

pp *mf* *mp* *falsetto sognante*

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

d.s.

s.f.

2 swoosh 1

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

16 *f* *pp* *mp* *mf* *mp*

bar. *3* - stant_ pla- ces. The rain-drop [s] - moothes the con-tours of_

d.s.

s.f. *3* swoosh 2

20 *pp* *p* rit. . . .

bar. (2) _ the words, The wa-ter- fall_ sounds nea-rer as the eve-ning draws on.

d.s. rit.

s.f. *4* water

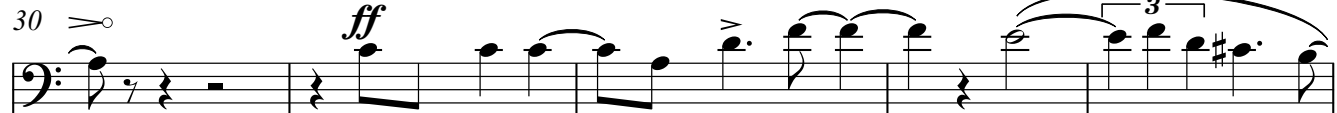
24 *A* *a tempo* *f* ♩ = 96 *pp*

bar. *3* Sea mist on Mon, Sea mist on Mon, _

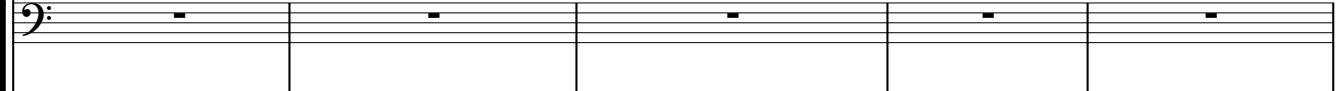
d.s. *A* *fff*

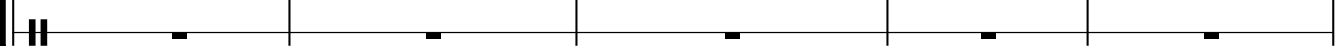
s.f. *5* swooshes into water

30 *ff* *ff liberamente* 3


bar. 

The (s)-tone of ___ King Cad - fan, _____ (oo)^{*2)} - wi -


d.s. 


s.f. 

35 *mf* *f* *mp* *f* *ff* **B**

bar. 

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


d.s. 

s.f. 


B [Ca -


6 upbeat into Ca...

40 *f* *liberamente* *ff*

bar. 

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

d.s. 

s.f. 

45 *f* *mp* *f* *urgenza*

bar. *pi-en-tis - si - mus o - pi-na-tis - - si-mus* Rough let-ters

d.s.

s.f.

49 *mp* *rit.* *a tempo* *p* = 84

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

d.s.

s.f.

54 *f* *mp*

bar. of a wave from the stones of this wes - ter ing strand.

d.s.

s.f.

7 boom 8

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

C INTERLUDE 1 [68"]

D ↓ = 60
*3) mf

60 24 bar.

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

60 24 bar.

cue singer

60 24 s.f.

9 stones

87 bar.

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

87 d.s.

87 s.f.

10 chord 1

91 bar.

great grand son of E - li - seg raised this stone

91 d.s.

91 s.f.

11 chord 2

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

96 *ff* *falsetto sognante* *f* *mf*

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

d.s.

s.f. 12 stretched metal 1

101 *ff*

bar. *(e) - - - - - g who took the*

d.s.

s.f. 13 low C 14 shuffling

105 *f*

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

d.s.

s.f. 15 rumble + voices

110 *mf* *urgenza* 7

bar. *f*

3 3 3

Frag-ments of wor - ds, most of the lines gone now. *Max - i mus Bri tan -*

d.s.

s.f. 16 | small boom

113 *sub. ff* *f* *sub. ff*

bar. 3 3

- ni - ae... *Con cenn, Pas - cent, Maun, An - nan. Bri - tu au - tem fi - li us Gor - ti - gern.*

d.s.

s.f. 17 | swoosh + A

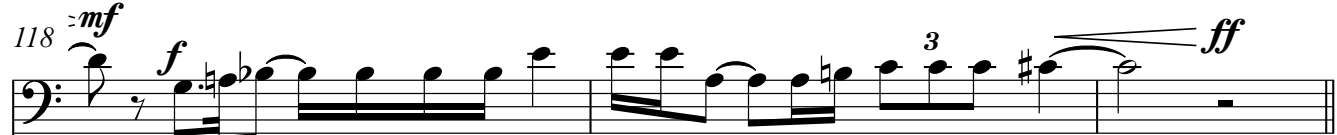
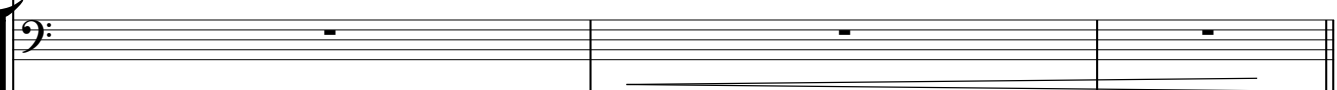
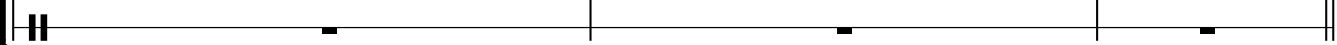
116 *urgenza* *mf* *f*



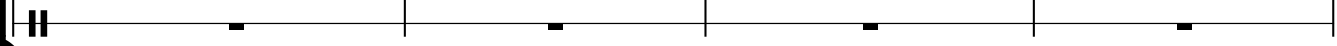
bar. 3 3

Vor - ti - gern, Max - i - mus, names of Mo - narchs and Em - pe - rors,

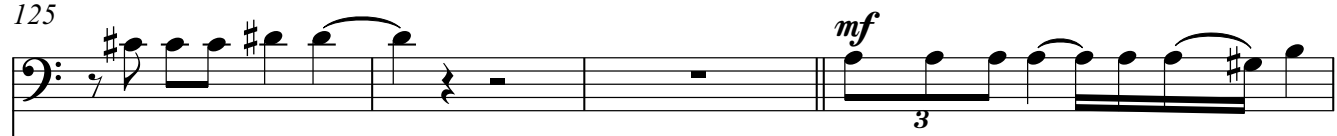
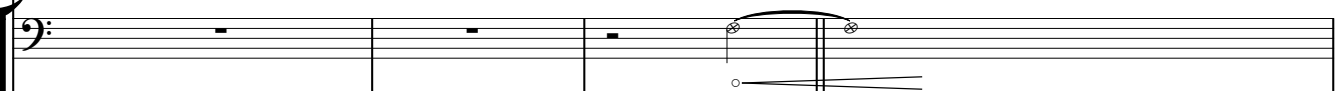

d.s.

s.f. 18 | swoosh + D

118 *mf*
f *ff*
 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 *mf*
 bar. 
 un-til the Last Day.____ Words grow ing thin_ in time's_ vast
 d.s. 
 s.f. 
 19 swooshes + voices

129

bar. *f*

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

d.s.

s.f.

132

bar. *mf* *mp*

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

d.s.

s.f.

135

bar. *mf*

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

d.s.

s.f.

10

F INTERLUDE 2 [60"]

139 *p* **14**

as the wind goes.

F **14**

s.f. **14**

20 drips into interlude 2

G 156 *mp* *contemplativo* *mp*

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

G

d.s. cue singer (no new soundfile)

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

Rain on the roofs of far hill - fol - ded chur - ches, Be

d.s. *8va*

164 *liberamente* *mp*

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

d.s.

s.f. **21** low G

169 *pp* *p*

bar.
 stone a bove un-know-a ble on the bright hill.

d.s.

s.f. **22** low E

174 **H** *p*

bar.
 H Con si- der the de-vas- ta-ting far - ness of the past.

d.s. **H**

s.f. **23** stretched metal 2

12

180

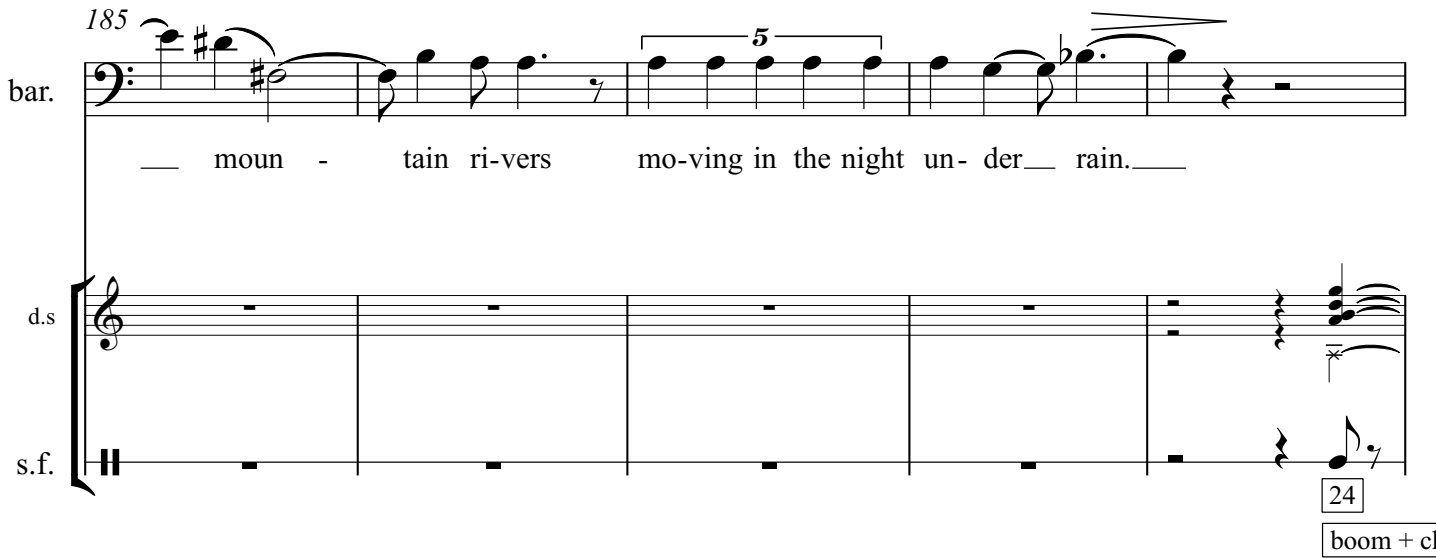
bar. 

Mo ving a way from us like wa - ter in the dark Swift

d.s.

s.f.

185

bar. 

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

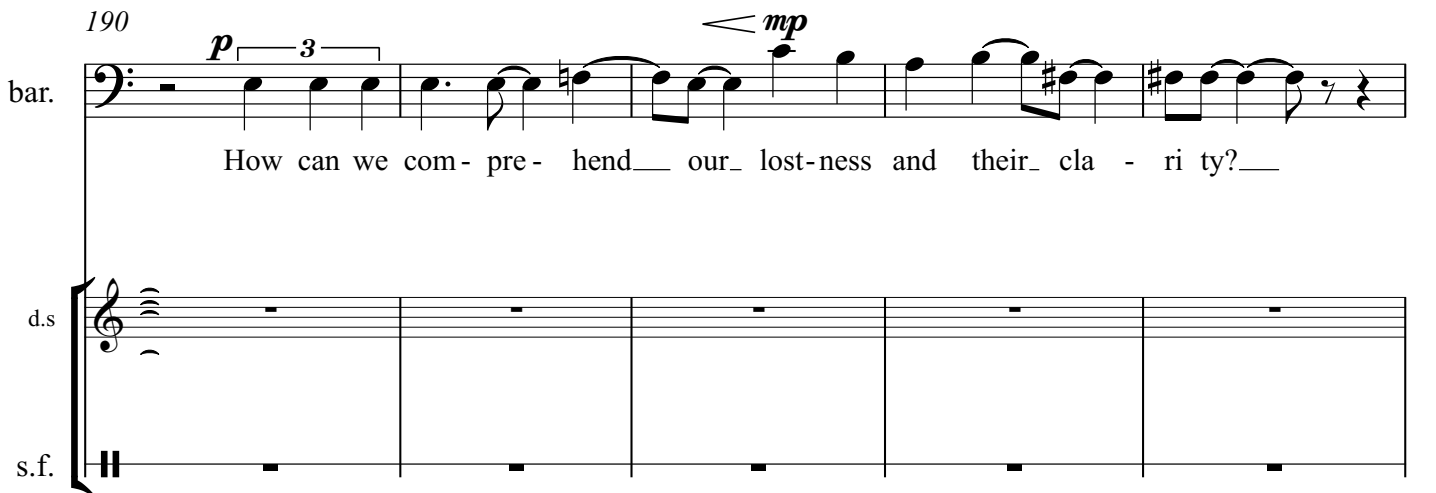
d.s.

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. *p*
How can we know our dark - ness and their

d.s.

s.f.

198

bar. *mf*
bright - ness?

d.s.

s.f.