

Portfolio of Compositions

1. **2011** ***As If A Phantom Caress'd Me*** for mezzo-soprano, clarinet and harp
2. **2012** ***Ode to The Mock Turtle*** for SATB soli
3. **2012** ***I Think I Made You Up*** for soprano and piano
 - I. Dear Daddy, From Sylvia
 - II. Mad Girl's Love Song
 - III. Who
4. **2012** ***Incomprehensible to a Man*** for soprano and piano
 - I. It Is A Truth
 - II. An Engaged Woman
 - III. Of A Ministry
 - IV. Little Bag
5. **2012** ***The Applicant*** for voice and piano
6. **2013** ***Ode to The Jabberwocky*** for SATB soli
7. **2013** ***Long Lankin*** for soprano, baritone, free bass accordion, cello
8. **2013-14** ***Theme Park*** for solo voice
 - I. Rollercoaster
 - II. Ghost Train
 - III. Hall of Mirrors
 - IV. Tower Drop Ride
9. **2015** ***Alliterated Sugar Rush*** for unaccompanied solo voice
 - I. Cupcake
 - II. Battenberg Bourbon
 - III. French Fancy
 - IV. Wagon Wheels
10. **2015** ***Who is Geoffrey?*** for unaccompanied solo voice

11. 2016 ***Dans Les Ombres de La Guerre*** for mezzo-soprano and piano
 - I. Le Ravin
 - II. Le Feu
 - III. Le Retour
 - IV. Nocturne

12. 2016-2017 ***Three Sensual Songs*** for soprano and piano
 - I. Song for a Lady
 - II. When Man Enters Woman
 - III. Us

13. 2018 ***Come Slowly, Eden*** for unaccompanied solo voice

14. 2018 ***In Sultry Sun*** and ***Fiesta Benavites*** for soprano and classical guitar

15. 2018 ***Cycle of Senior Moments*** for unaccompanied voice
 - I. At The Savoy
 - II. What Is That Woman?
 - III. Take Me To Tony's

16. 2018 ***A Bed for the Night*** for five voices and mixed ensemble

As If a Phantom Caress'd Me

For mezzo-soprano, clarinet in *Bb* and harp

Fleur Bray

As If a Phantom Caress'd Me

As if a phantom caress'd me,

I thought I was not alone walking by the shore;

But the one I thought was with me...

The one I loved...

As I lean and look through the glimmering light, that one has
utterly disappear'd

And those appear that are hateful to me and mock me.

By Walt Whitman

As If A Phantom Caress'd Me

Score in C

Walt Whitman
(1819-1892)

Fleur Bray

♩ = 90 *enigmatically*

Mezzo-soprano: *mp* Mmm_____ Mmm.

Clarinet in Bb: *espress.* *p* 3 3

Harp: *p* Eb Ab

Detailed description: This system contains measures 1 through 4. The Mezzo-soprano part begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note F4 in measure 3. The Clarinet in Bb part starts with a quarter rest in measure 1, then plays a series of eighth notes in measure 2, followed by a triplet of eighth notes in measure 3 and another triplet in measure 4. The Harp part features a whole rest in measure 1, followed by a series of chords in measure 2, and a triplet of eighth notes in measure 3. The tempo is marked as ♩ = 90 *enigmatically*.

M-S. 5

Cl. *mf* *p* 3 3

Hp. Eb F# A# B# *f* *gliss.* 3 3 3 3 6 6

Detailed description: This system contains measures 5 through 8. The Mezzo-soprano part has a whole rest in measure 5, followed by a half note G4 in measure 6, and a half note F4 in measure 7. The Clarinet in Bb part plays a triplet of eighth notes in measure 5, followed by a triplet in measure 6, and then a series of eighth notes in measure 7 and 8. The Harp part has a whole rest in measure 5, followed by a series of chords in measure 6, and then a triplet of eighth notes in measure 7 and 8. The tempo is marked as ♩ = 90 *enigmatically*.

M-S. 9

Cl. *mp* *mf* *p* 3

Hp. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* 6 6 6 F#

Detailed description: This system contains measures 9 through 12. The Mezzo-soprano part has a whole rest in measure 9, followed by a half note G4 in measure 10, and a half note F4 in measure 11. The Clarinet in Bb part plays a triplet of eighth notes in measure 9, followed by a triplet in measure 10, and then a series of eighth notes in measure 11 and 12. The Harp part has a whole rest in measure 9, followed by a series of chords in measure 10, and then a triplet of eighth notes in measure 11 and 12. The tempo is marked as ♩ = 90 *enigmatically*.

♩ = Let harp string vibrate

12 A ♩ = 60 with mystery *mp*

M-S. *mp*
As if a phan-tom ca-

Cl. *(Breathy tone)*
pp *mf* *p*

Hp. A ♩ = 60 with mystery

F#G#
C#D#

17 *mf* *mp*

M-S. *mf* *mp*
ress'd me, I thought I was not a lone,

Cl. *mf* *p* *(Nat.)* *mp*

Hp. *F#* *3* *F# G#* *mp* *3* *F#* *p*

21 *mf* *mp*

M-S. *mf* *mp*
Wal - - king here, wal - king, wal - king,

Cl. *p* *mf* *p*

Hp. *F#* *E#* *C#* *p* *A#*

26 *mf* *p*

M-S. wal - king by the shore;

Cl. *mf* *p*

Hp. *p* *pp* *mf* *p*

E \flat G \sharp G \sharp A \sharp D \sharp C \sharp

31 **B** ♩ = 120 with haste *p* (*sotto voce*) *f*

M-S. But the one I thought was with me, but the one I

Cl. *p* *f*

Hp. *p* *f* *sp* *mf*

A \sharp D \sharp G \flat A \flat B \flat D \flat

35 *mf* *f* *spp* *mf* *sfp*

M-S. thought was with me, the one I loved, (the one I loved,) I loved,

Cl. *mf* *f* *mf* *sfp*

Hp. C \sharp *f* *mf* *mf*

E \flat G \sharp B \flat C \sharp

40 *ff* *p*

M-S.

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

Hp. *f* *p* *3* *3* *8va*

A^b D^b E[♯] D[♯] A[♯] C[♯] B[♯] G[♯]

46 **C** ♩ = 60 with mystery *mp* *mf* *mp*

M-S. As I lean

Cl. *f* *mp* *p*

Hp. *mp* *p* *6* *gliss.* *gliss.*

A[♯] A[♯] G[♯]

51 *mf* *mp* *mf*

M-S. and look through the glim - mer-ing

Cl. *mf*

Hp. *3* *3* *3* *3* *8va*

F[♯] C[♯] D[♯]

56

M-S. *f* *p* *pp* (sotto voce)

light that one has

Cl. *mf* *f* *p*

Hp. *mf* *F#G#* *D#*

60

M-S. *mf*

ut-ter - ly dis-ap-pear'd, (Breathy tone) and

Cl. *pp* *p*

Hp. *p* *pp* *G# A#* *D#*

65

M-S. *ff*

those ap - pear that are hate - ful to me,

Cl. (nat.) *mf* *f* *p*

Hp. *mp* *f* *mp*

* To be sung *fp* if singer comfortable floating the height. Clarinet and harp to copy with *fp*.

72

M-S. *angrily* *f* *ff* *sadly* *p*
and mock me, mock me.

Cl. *ff* *mf* *sfp* *pp* *a niente*
(tr) *gliss.* *(Breathy tone)*

Hp. *ff*

Ode To The Mock Turtle

For SATB soli

Fleur Bray

2012

Ode to the Mock Turtle

BEAUTIFUL Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!

Beau--ootiful Soo--oop!
Soo--oop of the e--e--evening,
Beautiful Soup!

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of Beautiful Soup?

Extracted from 'Alice's Adventures in Wonderland'

Lewis Carroll (1832 – 1898)

Ode to the Mock Turtle

'Beautiful Soup' from Alice's Adventures in Wonderland

Lewis Carroll

Fleur Bray

$\text{♩} = 60$

Plainchant-like *mp* *poco rit.*

SOPRANO
Beau - - - ti - ful.____

ALTO
mp
Beau - - - ti - ful._____

TENOR

BASS

8 *a tempo* *p*

Beau - - - ti - ful. Beau - ti - ful.

Beau - - - ti - ful. Beau - - - - - ti -

Beau - - - - - ti - ful. Beau - - - ti -

Beau - - - - - ti - ful.____

16

Beau - ti - ful Sss soup, Sss soup, Sss soup, Beau - ti - ful Sss soup, Beau - ti - ful Sss soup, Beau - ti - ful Sss soup,

♩=170

26

so rich_ and green, rich_ and green, rich_ and green, rich_ and green, rich_ and green, rich, green rich_ and green rich and rich green, rich, green rich_ and green rich and

31

mp

wai-ting in a hot, wai-ting

mp

wai-ting in a hot tu-reen! Wai-ting in a hot, wai-ting in a hot tu-reen!

mp

8 wai-ting in a hot tu-reen! Wai-ting in a hot in a hot tu-reen!

mp

wai-ting in a hot, hot, hot, hot,

34

mf

tu -

mf gliss. between notes

tu - reen,

8 Wai-ting in a hot tu - reen, tu - reen,

Wai-ting in a hot tu - reen,

low soft palette, to enable true 'ee' vowel, mouse-like sound

37 (aspirated)

reen, tu - reen, tu- reen, tu - reen,

'reen tu - reen, tu - reen!

tu - reen, tu - reen, tu - reen!

tu - reen!

low soft palette again, to enable true 'ee' vowel

41

tu - - reen!

Wai-ting, wai-ting, wai-ting, n

Wai - ting, wai - ting, wai - ting wai-ting, wai-ting, wai-ting

...wai - ting, wai - ting, wai - ting...

44

wai - ting, wai - ting, wai - ting wai - ting, wai - ting, wai - ting wai - ting wai - ting rich and

47

$\text{♩} = 160$
('ho" vowel as in 'hot')

green, green, ho', ho', ho', ho', ho', ho', ho', ho',

green, green, hot, hot, hot, hot,

* Bass 't' to be explosive

♩=90

56 *mp* *Innocently* *poco rall.* *a tempo* ♩=160 *p*

Who for such dain - ties would not stoop?_____ Ho', ho', ho', ho',

Ho', ho', ho', ho', ho', ho', ho', ho',

Ho', ho', ho', ho', ho', ho', ho', ho',

Hot, hot, hot, hot,

60 *f* *mp*

ho', ho', ho', ho' ssoup, ssoup, ssoup, hot ssoup, green ssoup, ssoup, ssoup, hot ssoup, green ssoup,

ho', ho', ho', ho' ssoup, ssoup, ssoup, green ssoup,

ho', ho', ho', ho' ssoup, ssoup, ssoup, hot ssoup,

hot, hot green ssoup,

* Bass 't' to be explosive

Gliss. through whole of note value

$\text{♩} = 90$

63 *ff* *gliss.* *gliss.* *gliss.*

ssoup, _____ ssoup, _____ oop.

ff *gliss.* *gliss.* *mp* *gliss.* *overly expressive*

ssoup, _____ ssoup. _____ Beauww - ti-ful ss sou - pp!

ff *gliss.* *gliss.* *mp gliss.* *overly expressive*

ssoup, _____ ssoup. _____ Beauww - ti-ful ss sou - pp!

ff *gliss.* *gliss.*

ssoup, _____ ssoup. _____

68 *mf* *gliss.* *mp* *poco rall.*

Beauww - ti-ful soup! _____ Beauww-ti - ful _____

gliss.

Beauww - ti-ful soup! _____ Beauww-ti - ful

Beau - hoo ti-ful ss sou - pp! Beauww - ti-ful ssoup!

overly expressive

Beau - hoo ti-ful ss sou - pp!

74 **A tempo** ♩=90

74 **A tempo** ♩=90

pp *gliss.* *gliss.* *gliss.*
 Soup of the

pp *gliss.* *gliss.* *gliss.*
 Soup of the

pp *gliss.* *gliss.* *gliss.*
 Soup of the

nostalgic
mf *f* *gliss.*
 Soup of the eve - ning, beauww - ti - ful ssou - pp!

♩=170

79

f *mf*
 eve-ning, beau - hoo - ti - ful ssoup! Who cares for fish,

f *mf*
 eve-ning, beau - hoo - ti - ful ssoup! Game ..

mf
 eve - ning, beau - hoo ti ful ssoup! ...cares for game ..

p *mf*
 Ho', ho', ho', ho', ho', ho', or

90

f *pp* *ff*

fish - y, fish - y ssoup,

f *pp* *f*

fish - y, fish - y, fish - y,

f sub. *pp* *f*

fish - y, fish - y, fish - y,

mf *f* sub. *pp* *f*

ho', ho', ho', ho', ho', fish - y, fish - y, fish - y,

93

sfp *ff*

ssoup, rich_ and green, rich_ and green, rich_ and green,

p *ff*

fish-y, oo, rich_ and green, soup, rich, green, rich_ and

p *ff*

fish-y, rich_ and green, soup, rich_ and green, rich_ and green,

p *p* *ff*

fish-y, oo, rich green, soup, rich, green, rich_ and

98

rich_ and hot! rich_ green, rich_ and green,
green, rich and hot! hot! rich_ green, rich, green,
rich_ and green, hot hot! rich_ green, soup, rich_ and green,
green, rich and hot! hot!

102

rich_ and green, rich_ and rich_ and
rich_ and green, rich and
rich_ and green, rich_ and green.
rich_ and green.

104 *p* *pp* (cue from Bass) *gliss.*

green..... mm ss... soup

p *pp* (cue from Bass) *gliss.*

green. mm ss... soup

Expressively

Freely spoken: 'Who would not give all else for two Pennyworth only of Beautiful... ssou...'

107 *poco rit..* *ppp*

ss soup.____

ppp

Beau - oo - ti - ful ss soup.____

pp *ppp*

Beau - oo - ti - ful ss soup.____

pp *p*

Beau - ti - ful... f'sh...

I Think I Made You Up

Three Songs for soprano and piano

Fleur Bray

I Think I Made You Up

Three Songs for soprano and piano

1. Dead Daddy, Love Sylvia

I never could tell where you put your foot.
I never could talk to you.
I made a model of you.

At twenty I tried to die
They pulled me out of the sack
And stuck me together with glue,

I never could talk to you.
I have always been scared of you
With your Luftwaffe,
Your gobbled gook
I made a model of you
Daddy, I'm through.

2. Mad Girl's Love Song

I shut my eyes and all the world drops dead;
I lift my lids and all is born again.
(I think I made you up inside my head.)

The stars go waltzing out in blue and red,
And arbitrary blackness gallops in:
I shut my eyes and all the world drops dead.

I dreamed that you bewitched me into bed
And sung me moon-struck, kissed me quite insane.
(I think I made you up inside my head.)

God topples from the sky, hell's fires fade:
Exit seraphim and Satan's men:
I shut my eyes and all the world drops dead.

I fancied you'd return the way you said,
But I grow old and I forget your name.
(I think I made you up inside my head.)

I should have loved a thunderbird instead;
At least when spring comes they roar back again.
I shut my eyes and all the world drops dead.
(I think I made you up inside my head.)

3. Who

Let me sit in a flower pot,
The spiders won't notice.
My heart is a stopped geranium

Dogsbody noses the petals
They bloom upside down.
They rattle like hydrangea bushes.

Cabbageheads: wormy purple, silver glaze.
Mothy pelts, green hearted veins of white.

The orange pumpkins have no eyes,
I am a root, a stone, an owl pellet, without dreams of
any sort.

I said I must remember this
There were such enormous flower,
Of purple and red mouths
The hoops of blackberry stems made me cry
Now they light, light me up like electric bulb
For weeks, I remember...

I

Dear Daddy, From Sylvia

Sylvia Plath

Fleur Bray

♩ = 100 ominously

Soprano

Piano

p *mf p* *mf*

Ped. Ped.

8

f *mf* *f*

Ped.

13

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

Ped.

with underlying threat

18

mp

mf > *mp*

gliss.

I ne - ver could tell _____ where _____ you put your

8va

mp

mf

mp

(8)-----|

23

fp

mf

mp

foot. _____

I ne - ver could talk _____

gliss.

mf

mp

28

mf

f

to you. _____

I

mf

f

32

whisper

made a mo - del _____ of _____ you, _____ of you.

mf

8vb

38

mf

At

Red. 8^{va}

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

Red. 8^{vb}

44

fp

twen - ty I tried to die.

gliss.

fp

gliss.

fp

poco accel.

a tempo

49

mp

mf

They pulled me out of the sack and stuck me to-ge-ther with

mp *mf* *mf*

Red. 8^{va}

Red. 8^{vb}

55

quasi whisper

fp

glue,

with glue.

61

mp

I ne - ver could

65

mf

fp

talk

to you.

69

quasi recit.

ppp

I have al-ways been scared of you

(Let sound for as long as possible under recit.)

73 *fp* *fp* *f*

with your Luft - waff - e, your gob-ble dy gook

p *f*

8^{va} 8^{vb} Ped. Ped.

accel. A tempo

79 *fp* *fp* <

I made a mo-del, a

f *p* *f* *p*

(8) 8^{vb} Ped.

85 *f* *fp* *pp* rit.

mo-del, mo-del of you Da - ddy, I'm through.

mp *p* whisper

(8) *f* *mp* 8^{vb}

II Mad Girl's Love Song

Sylvia Plath

Fleur Bray

$\text{♩} = 60$ expressionless

Soprano

Piano *pp*

Ped. $\#$

11 *p* with tentative, nervous energy

I shut my eyes_____ and_ the_ world drops dead;_

8va-----]

21 *f*

I lift my lids and all_ is_ born_____

f *mp* *f* 6 6 6

Ped.

26 *mp* a - gain. *p* (I think I made you up in-side my

♩=160

29 *f* in a derange manner, straight, no phrasing
head.) (Um Cha Cha. Um Cha Cha.

32 *mf* Um Cha Cha.) The stars_____ go walt - zing out in blue and red

39

and ar - - bi-tra-ry black - ness

mf *mp*

46

gal - lops in: I shut my_ eyes... the world drops

mf

52

dead. (I think I made you up...)

whispered *p*

f

57 *f* in a deranged manner *sfp* passionately

(Um Cha Cha. Um Cha Cha.) I _____ dreamed _____

64 _____ that you be - witched me _____ in - to bed _____ and _____ *sfp*

69 _____ sung _____ me _____ moon - struck... *mf* *gliss.*

73

(laughs) *ff* $\text{♩} = 60$ *f*

Ha Ha _____ 'a
(nasal)

I should have

77

loved _____ a

6 *6* *6* *6* *5* *8va*

79

mp *mf*
heightened intensity

thun - der - bird in - stead; (At least when spring comes they roar back a - gain.)

p *mf* *8vb*

82 *p*

Ha Ha! (At least when spring comes...) Ha Ha! (I think I made you up)

p

85 $\text{♩} = 120$ *ff* *pp*

(I think I made you up) Ha _____ 'a (nasal) Ha _____

8va

mf

fp *fp* *ppp*

Ha! Ha! Ha!

III Who

Sylvia Plath

Fleur Bray

$\text{♩} = 160$ nonchalantly

Soprano

Piano

mp *mf* *f* *mp*

Ped. *Ped.*

9 $\text{♩} = 120$ *mp*

Let me sit in a flo-wer pot, the spi-ders won't no - tice.

17

My heart _____ is a stopped ger - an - i - um _____

24

dog's - bo - dy no-ses the pe - tals _____ they bloom up-side down. _____

31

They rat - tle like hy - ra - ger bush-es

39

mf

Cab-bage heads:___ wor-my pur - ple, sil-ver glaze.

46

Mo-thy pelts,___ green hear-ted veins of white.

53

f *ff* *f*

The or-ange pump-kins have no eyes, I am a route,a stone,an

57 *ff*

owl pel-let, with - out_ dreams of an-y sort.

ff

mf

61 *p*

I said I must re - mem-ber this

f

p

8va

68 *mf*

There were such__ e - nor-mous flowers,__ of pur-ple and red__ mouths

mf

75 *p* *f*

The hoops of black - ber-ry stems_____ made me cry____ Now they light,_____

p

f

81

light me up__ like el - ec - tric bulb For__ weeks,_____

This system contains measures 81 through 85. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "light me up__ like el - ec - tric bulb For__ weeks,_____". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

86

for__ weeks,_____ I re - mem - ber,_____ re - mem - ber._____

p Rit. *8^{va}* *p*

This system contains measures 86 through 90. The vocal line continues with the lyrics "for__ weeks,_____ I re - mem - ber,_____ re - mem - ber._____". The piano accompaniment features a dynamic marking of *p* (piano) and a *Rit.* (ritardando) instruction. A *8^{va}* (octave up) marking is present above the piano part in the final measures. The system concludes with a double bar line.

Incomprehensible to a Man

For soprano and piano

Fleur Bray

Incomprehensible to a Man

1. It is a Truth

It is always incomprehensible to a man that a woman should ever refuse an offer of marriage.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

2. An engaged woman

An engaged woman is always more agreeable than a disengaged.

Single women have a dreadful propensity for being poor, which is one very strong argument in favour of matrimony.

3. Of a Ministry

Of a Ministry pitiful, angry, mean,
A gallant commander the victim is seen.

4. This Little Bag

This little bag I hope will prove
To be not vainly made--
For, if you should a needle want
It will afford you aid.
And as we are about to part
'Twill serve another end,
For when you look upon the bag
You'll recollect your friend.

I It Is A Truth

Jane Austen

Fleur Bray

$\text{♩} = 60$ without emotion, chant-like (lovingly) regimented

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

Voice

It is al- ways in-com-pre - hen-si-ble to a man that a wo - man should

Piano

6 *f* *sub.p* rit. a tempo *mp* *mf*

e - ver re - fuse an of - fer of mar-riage. It is a truth un - i - ver - sal - ly ac -

(optional piano)

mp *mf*

11 *f*

know - ledged that a sin - gle man in po - se - ssion of

8^{vb} 8^{vb}

14 *sub. ff* > *mp* *rit.*

a good for - tune must be in want of a wife. _____

sub. ff *mp* *p*

(8).] *8va* *8vb*

II An Engaged Woman

Jane Austen

Fleur Bray

♩ = 92 **forcefully**

f *p*

Voice

An En-gaged Wo - man is al-ways more a-gree-a-ble than a dis-en-gaged.

Piano

p

5

f *mp*

Voice

An En - gaged Wo - man is al-ways more a-gree-a-ble than a dis-en-gaged.

Piano

f *mp*

Red. _____

9

p *f* *p*

Voice

al-ways more a-gree-a-ble. En - gaged Wo - man al-ways more a-gree-a-ble.

Piano

p *f* *p*

Red. _____

13

f *pp* *f*

than a dis-en-gaged. En-gaged wo-man al-ways more a-gree-a-ble. En-gaged

sub. f *pp* *f*

8^{va} *8^{vb}*

Red.

18

subp

wo-man. al-ways more a-gree-a-ble than a dis-en-

p

(8)-----

21

gaged.

pp *p*

R.H. L.H.

Red.

24

Calmly
mp

Sing - - -

mf

mp

8^{va}

27

le wo - men have a dread -

(8)

3 3

30

ful pro - pen - si - ty for be - ing poor.

mf *fp*

p

3 3

34 *mp* **accel.** to c. ♩ = 104

Which is one_ ve-ry strong ar- gu-ment in fa-vour of mat - ri - mo -

accel.

mp

mf *f*

ny. Ar - gu-ment in fa - vour. ...

p *p*

fa - 3 - vour. ...

mf *f* *p* *pp*

tr

42 **A tempo** *Forcefully*

ff *mp* *f*

— An en - gaged wo - man is al - ways, al - ways,

tr

A tempo

ff *mp*

8^{va}

Ped.

46 *p*

Al - ways more a - gree - a - ble, al - ways more, al - ways

poco accel. *A tempo*

subp

47

Al-ways more a - gree - a - ble, al-ways more, al-ways al-ways more a - gree - a - ble.

poco accel. *A tempo*

8va

49 *mf* *p* *mf* *p* *f*

En gaged, al-ways more a-gree-a-ble. En - gaged, dis-en-gaged. An En - gaged

Ped.

Ped.

54 *mp* *f*

Wo - man is al-ways more a-gree-a ble than a dis-en-gaged. An En - gaged

mp *f*

Red.

58 *mp*

Wo - man is al-ways more a-gree-a - ble than a dis - en-gaged.

mp

61 *p* *f*

al-ways more a - gree - a - ble. Al - ways more a - gree - a - ble.

p *f*

63 *p* *mf* *pp*

Al - ways more... En - gaged, Dis - en-gaged.

p *mf* *pp*

Red.

III Of A Ministry

Jane Austen

Fleur Bray

$\text{♩} = 120$ punched

Voice

mf *f* *mp*

Of a Min-i-stry pi-ti-ful, ang-ry, mean. Of a Min-i-stry

Piano

mp *mf* *f* *mp*

5 *f*

pi-ti-ful, ang-ry, mean.

Piano

f *p*

9 *mp* *mf*

Of a Min-i-stry, of a Min-i-stry pi-ti-ful, ang-ry, mean. Of a, of a Min-i-stry, of a, of a,

Piano

mp *mf*

14 *f* *mp* *p*

of a, of a Min-i-stry pi-ti-ful, ang-ry, mean. A

18 *mf* *p*

gal-lant com-man-der the vic-tim is seen. A gal-lant com-man-der the vic-tim is

21 *mf*

seen. A gal-lant com-man - der. A

24

gal-lant com-man - der the vic-tim is seen, the vic-tim is seen, the vic-tim is

28 *ff* *sp*

is, is, is, is,

31 *mf* *f*

gal-lant com-man-der the vic-tim is seen. A gal-lant com-man-der the vic-tim is

34 *sp*

vic-tim is, is, is, is, is, is seen of a Min-i-stry,

38

pi-ti-ful, ang-ry Of a Min-i-stry, gal-lant com-man-der is seen, of a Min-i-stry. Of a, of a,

42 *p*

of a Min-i-stry pi-ti-ful, ang-ry mean. Of a, of a,

8va

p *f*

47 *pp*

of a Min-i-stry pi-ti-ful. Of a Min-i-stry pi-ti-ful, ang-ry, pi-ti-ful, ang-ry mean._____

(8)

52 *ff* accel.

8va

f *ff* *pp*

IV Little Bag

Jane Austen

Fleur Bray

♩ = 60 *delicately*

Voice

Piano

pp

mf

Red.

5

mysteriously

p

Lit - - - tle

p

mf

8va

10

bag I hope will prove not vain - ly made.

mp

p

mp

14

Lit - - - tle bag, if you _____ should nee-dle

p

18

want _____ it will af-ford you aid. for _____

mf *mp*

mf *p*

23

when _____ you look u- pon, you look u pon, _____ u - pon _____

mf *f*

mf *f*

28

sp

the bag, you re - col-lect your friend.

p

8va

34

lit - - - - tle bag, lit - - - - tle,

p

8va

38

lit - - - - tle, bag,

pp

8va

The Applicant

For Voice and Piano

Fleur Bray

2012

The Applicant

First, are you our sort of a person?

Do you wear

A glass eye, false teeth or a crutch,

A brace or a hook,

How can we give you a thing?

Stop crying.

What about this suit,

Black and stiff,

Dissolve of sorrow.

We make new stock from the salt.

What do you think of that?

Your last resort.

The Applicant

Sylvia Plath

Fleur Bray

aggressively
mf (with relative freedom of tempo and pitch)

$\text{♩} = 190$
with attitude

Voice

First, are you our sort of per-son? are you our sort of per-son?

Piano

6

f *mf*

Ped.

10

Forcefully
mp

Do you wear a glass eye,—

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

15 *mf*

— false_teeth, or a crutch, a brace or — a__hook, How

19 *f*

can we give_you a thing? How can we give you a thing? How can we__ give

mf *f*

24 *p*

— you a thing? Stop cry-ing. Stop cry-ing. Stop cry - ing. —

8va *p* *mf*

28 *mf*

32 *mp*

What a bout, a - bout this suit: black and stiff, what a - bout_ this_ suit,

mp *sub. mp*

37 *f* *mf* *< f* *mp*

this suit? Stop cry - ing, cry - ing. Dis -

f *mf* *< f* *mp*

43

solve of sor - row. We make new stock from the salt. What do you think of

48 *f* *mf*
With attack

that? Stop cry ing. Stop cry - ing. Your

f *mf*
With attack

53 (In time) *mp* *sfp*

last re sort, your last re- sort. Your last re sort, your last, Your last, your last, your last_ re sort.

(In time)

58 *ff*

62 *f*

What do you think...? What do you think...?

67 *p mp p mp p ff*

What do you think...? What do you think...? What do you think...?

72

Musical score for measures 72-74. The score is written for a grand piano with a treble and bass clef. Measure 72 is a whole rest in the treble and a whole note chord in the bass. Measure 73 features a melodic line in the treble with a slur and a bass accompaniment of chords. Measure 74 continues the melodic line in the treble with a slur and a bass accompaniment of chords, ending with a forte (*ff*) dynamic marking.

75

Musical score for measures 75-77. The score is written for a grand piano with a treble and bass clef. Measure 75 is a whole rest in the treble and a whole note chord in the bass. Measure 76 features a vocal line in the treble with lyrics: "What do you think...?". The lyrics are aligned with the notes: "What" under a quarter note, "do" under a quarter note, "you" under a quarter note, and "think...?" under a quarter note. Measure 77 is a whole rest in the treble and a whole note chord in the bass. The time signature changes to 4/4 at the start of measure 76.

ODE TO THE JABBERWOCKY

FOR SATB SOLI

FLEUR BRAY

Jabberwocky

from 'Through the Looking Glass' (1871)

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

by Lewis Carroll (1832-1898)

Text Explanation

(Extracted from the author's notes of 1896)

The poem 'Jabberwocky' contains many nonsensical words of Lewis Carroll's own invention. In later writings, Carroll discusses both the pronunciation and the meaning behind some of the wording [see below]. A number of these verses are also explained by the character Humpty Dumpty to Alice in within the story of *Through the Looking Glass*.

Brillig = Referring to the time of day; late afternoon

Slithy = A combination of 'lithe' and 'slimy'

Toves = In the story, Humpty Dumpty refers to 'toves' as "something like badgers, they're something like lizards, and they're something like corkscrews"

Gyre = Traditionally translated as an action 'to go round and round in spiral motion' but Carroll also noted that in his text it meant to scratch like a dog

Wabe = A grass plot, the side of a hill

Borogoves = Thin shabby-looking bird with a turned-up beak and no wings; an extinct kind of parrot

Mome Rath = A species of land turtle with curved front forelegs

Outgrabe = Past tense of 'outgribing', to squeak/shriek

Frumious = A combination of the words 'fuming' and 'furious'

Bandersnatch = A swift moving creature with snapping jaws, capable of extending its neck.

Manxome = A portmanteau of 'manly' and 'buxom'

Uffish = A state of mind 'when the voice is gruffish, the manner roughish and the temper huffish'

Tulgey = Darkness, gloominess

Burbled = To murmur and warble

Galumphing = Galloping with triumph

Frabjous = A combination of fabulous, fair and joyous

Composer's Note on Pronunciation/Effect

[l] - as in 'brillig' / 'brilliant'

Brillig - Roll the 'r'

Slithy - First vowel pronounced [aɪ] -long 'i' as in 'sly-thee'

↓ - Unpitched consonants

Toves - [ɔ] to rhyme with 'goves'

Gyre and Gimble - hard 'g' as in good

Raths - To rhyme with baths [ɑ:]

Outgrabe - Roll the 'r'

▲ - An upward arrow notehead denotes the singer to glissando up off the note as high as possible (Bar 21 and 44)

Frumious - Roll the 'r'. 'Fru.' pronounced [u:]

[i:] - As in tree

Galumphing - Second syllable [ʌ] as in 'mud'.

General note on diction: All consonants to be over-articulated due to the unusual and whimsical manner of the text.

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Ode to the Jabberwocky

Lewis Carroll

Fleur Bray

$\text{♩} = 140$ **nimbly**
(2+2+3)

SOPRANO
p [1] [1] *mf* Brillig... *p* [1] [1]

ALTO
p [1] [1] *mf* Brillig, brillig... *p* [1] [1] [1] [1]

TENOR
p [1] [1] *mf* Brillig, brillig... *p* [1] [1] [1] [1]

BASS
p [1] [1] *mf* Brillig... *p* [1] [1] [1]

[1] as in Brillig Roll the 'r' in Brillig

4 *mf* Brillig... *mp* 'Twas Brillig, brillig and the sli - thy toves. *gliss.* *gliss.* *gliss. between notes*

mf Brillig, brillig, brillig, brillig, *mp* ss - li - thy toves. *gliss.* *gliss.* *gliss. between notes*

mf Brillig, brillig, brillig and, and the sli - thy toves. *mp* *gliss.* *gliss.* *gliss. between notes*

mf 'Twas Brillig, 'twas brillig, *mp* ss - li - thy toves. *gliss.* *gliss.* *gliss. between notes*

playfully

7 *f* *mf* *f* *gliss.* *mp* *mf*

did gyre and gim-ble in the wabe; All mim-sy, mim-sy, mim-sy were the

f *mf* *f* *gliss.* *mp*

did gyre and gim-ble in wabe; All

f *mf* *f* *mp*

gyre, gim-ble in the wabe; All

f *mf* *f* *mp*

gyre, gim-ble in wabe; All, all

12 *mp* *mf*

bo - ro - goves, All mim - sy, mim - sy, mim - sy were the

mf *mp* *gliss.* *gliss.*

mim - sy, mim - sy, mim - sy were the bo - ro - goves, All

mf *mp* *gliss.* *gliss.*

All mim - sy, mim - sy, mim - sy were the bo - ro - goves,

mf

All mim - sy, mim - sy, All

14 *mp*

bo - ro - goves, bo - ro - goves, bo - ro - goves,

mim - sy, mim - sy, mim - sy were the bo - ro - goves, the

All mim - sy, mim - sy, mim - sy were the bo - ro - goves,

— mim - sy, all — mim - sy...

16 *mf* *mp* *f* **broadly**

bo-ro-goves, bo-ro-goves, bo-ro-goves,

bo-ro-goves, bo-ro-goves, bo-ro-goves,

bo-ro-goves, bo-ro-goves, bo-ro-goves,

and the mome — raths out - grabe —

▲ (Into falsetto if comfortable)

rolled 'r' in outgrabe

♩=180 with haste

22

p *mp* *mf*

Be - ware the jab-ber-wock my son! Be - ware, be - ware the jab-ber-wock my son! Be - ware, be -

p *mp* *mf*

Be - ware the jab-ber-wock my son! Be-ware, be - ware the jab-ber-wock my son! Be ware, be -

p *mp* *mf*

Be - ware, be - ware the jab-ber-wock my son! Be - ware, be -

mp *mf*

be - ware, be

27

f *f*

ware the jab-ber-wock, the jab-ber-wock, jab-ber-wock, jab-ber-wock,

f *p* *f*

ware the jab-ber-wock, the jab-ber-wock, jaws that bite, claws that catch, jab-ber-wock, jab-ber-wock,

f *p* *f*

ware, be-ware the jab-ber-wock, the jab-ber-wock, jaws that bite, claws that catch, jab-ber-wock, jab-ber-wock,

f *p* *f*

ware, be-ware the jab-ber-wock, jaws that bite, claws that catch, jab-ber-wock, jab-ber-wock,

♩=140 with vigour

32

<ff *mp* *mf* *f*

jab-ber wock, _ and shun the fru -mious ban-der- snatch! The ban-der- snatch! And

<ff *mp* *mf* *f*

jab-ber wock, _ shun the fru -mious ban-der- snatch! The ban-der- snatch!

<ff *mp* *mf* *f*

jab-ber wock, _ and shun the fru -mious ban-der- snatch! The ban-der- snatch! And

<ff *f*

jab-ber wock, _ ban-der- snatch! Be-ware be-ware

rolled 'r' in frumious

36

sub. p *f* *ff*

shun the fru -mious ban-der- snatch, ban-der- snatch, ban-der- snatch! Ban-der- snatch! Ban-der - snatch!

sub. p *f* *ff* *p*

shun the ban-der- snatch, ban-der- snatch, ban-der- snatch! Ban-der- snatch! Ban-der - snatch! Fru - mious

sub. p *f* *ff* *p*

shun the fru -mious ban-der- snatch, ban-der- snatch, ban-der- snatch! Ban-der- snatch! Ban-der - snatch! Fru - mious

ff

Ban-der- snatch! Ban-der - snatch!

42

f *ff* *fp*
f *ff* *fp*
f *ff* *fp*
ff

Ban - der - snatch, ban - der - snatch! He took his vor - pal sword in
 ban - der - snatch, ban - der - snatch! He took his vor - pal sword
 ban - der - snatch, ban - der - ban - der - snatch! He took his vor - pal sword in
 Ban - der - snatch!

45

mf *fp* *f* *mp*
mp *mf* *fp* *f* *fp* *mp*
mp *mf* *fp* *f* *mp*
mp

hand; the man-xome foe he ss - ought, Tum-tum tree,
 long time, long time the man-xome foe he ss - ought, ss - o rest-ed he Tum-tum tree,
 hand; long time, long time man-xome foe he ss - ought, by the
 took his vor - pal sword in hand;

▲ (Into falsetto if comfortable)

playfully

49

Tum-tum tree, Tum-tum, Tum-tum tree, Tum-tum tree. Tum-tum tree, Tum-tum, Tum-tum tree, Tum-tum tree.

mp Tum-tum tree, Tum-tum, Tum-tum tree, Tum-tum tree. *f* Tum-tum tree, tum, tum, tum, tum, tum, tum, tum, tum,

Tum-tum tree, Tum-tum, Tum-tum tree, Tum-tum tree, tum, tum, tum, tum, tum, tum, tum, tum,

f By the Tum-tum tree, Tum-tum tree,

55

Tum-tum, Tum-tum tree, Tum-tum tree. Tum-tum, tum tree, _____ gliss. between notes

tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tree, _____ gliss. between notes

tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tree, _____ gliss. between notes

Tum-tum tree, Tum, Tum-tum, tum, tree, _____ gliss. between notes

[i:] to rhyme with 'tree'

59 *mp* \rightarrow *p*

[i:] Tum-tum, Tum-tum tree, Tum-tum tree.

mp \rightarrow *p*

[i:] Tum, tum, tum, tum, tum, tum, tum, tum, tum, tum,

mp \rightarrow *p*

[i:] [i:] Tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum,

mp \rightarrow *p*

[i:] [i:] Tum-tum tree, Tum-tum tree, Tum-tum tree, Tum

with shrewdness

65 *legato*
mf

Tum-tum, Tum-tum tree, Tum-tum tree, Tum-tum, Tum-tum tree, Tum-tum tree. as in uff-ish thought he

legato
mf

tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum tree, And, as in uff-ish thought he

legato
mf *gliss.*

tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum, tum -tum tree, And, as in uff-ish thought he

legato
mf *gliss.*

tum tree, Tum-tum tree, Tum-tum tree, tum tree, And, as in uff-ish thought he

with aggression

72 *f* *ff* *fff* *f* *fp*

stood, The Jab-ber-wock, with eyes of flame, came whiff-ling through the tul-gey

stood, The Jab-ber-wock, with eyes of flame, came whiff-ling through the tul-gey

stood, The Jab-ber-wock, with eyes of flame, came whiff-ling through the tul-gey,

stood, Jab-ber-wock, with eyes of flame,

Detailed description: This block contains the musical notation for measures 72 through 75. It consists of four staves. The first three staves are for vocal parts, and the fourth is for the bass line. The lyrics are: "stood, The Jab-ber-wock, with eyes of flame, came whiff-ling through the tul-gey". The music features dynamic markings of *f*, *ff*, *fff*, *f*, and *fp*. There are also performance instructions for glissandos and triplets. The time signature changes from 4/4 to 3/4.

76 *fp* *mf*

wood, and bur - bled as it came! The

wood, and bur - bled as it came! The

whiff - ling through the tul - gey, bur - bled as it, bur - bled... The

whiff - ling through the tul - gey wood, bur - bled, bur - bled

Detailed description: This block contains the musical notation for measures 76 through 79. It consists of four staves. The lyrics are: "wood, and bur - bled as it came! The whiff - ling through the tul - gey, bur - bled as it, bur - bled... The whiff - ling through the tul - gey wood, bur - bled, bur - bled". The music features dynamic markings of *fp* and *mf*. The time signature changes from 4/4 to 2/4.

with aggression and bite

79

vor - pal blade went sni-cker- snack! The vor - pal blade! The

vor - pal blade went sni-cker- snack! The vor - pal blade! The

vor - pal blade went sni-cker- snack! Vor - pal blade went ss - ni - cker ss - nack!

vor - pal blade.. sni-cker- snack! Went ss - ni - cker ss - nack!

81

blade went ss - ni - cker - snack! Sni - cker - snack! Sni - cker - snack!

blade went ss - ni - cker - snack! Sni - cker - snack! Sni - cker - snack!

Blade went ss - ni - cker - snack! Sni - cker - snack! Sni - cker - snack!

Sni - cker - snack! Sni - cker,

83

Sni - cker, sni - cker- snack! Sni - cker- snack!

Sni - cker, sni - cker- snack! Sni - cker- snack! *p* Sni - cker- snack! Sni - cker- snack!

Sni - cker, sni - cker- snack! Sni - cker- snack! *p* Sni - cker- snack! Sni - cker- snack!

p sni - cker- snack! Sni - cker - snack! Sni - cker- snack! Sni - cker -

85

f Sni-cker- snack! Sni-cker- snack! *ff* Sni - cker, - sni-cker snack. *mf* ...and withit's head...

f Sni-cker- snack! Sni-cker- snack! *ff* Sni - cker, snick-er snack. *mf gliss.* He left it dead, withit's head...

f sni-cker- snack! sni-cker- snack! *ff* Sni - cker, snick-er snack. *mf* Left it dead,...

f snack! Sni-cker- snack! *ff* Sni-cker, snick -cker, snick-er snack. *mf* ...he

calmer

♩=140 nimbly

poco rit.

88

O fra-ab-jous day! And the
ga-lum-phing back. Cal-looh! Cal-lay!
ga-lum-phing back. Cal-looh! Cal-lay! And the
went ga-lum-phing back. Fra-ab-jous day!

93

sli - thy toves, 'oves did
...sli - thy toves, 'oves did
sli - thy toves, 'oves did
...sli - thy toves, 'oves did

poco rit..

96

f *gliss.* *gliss.* *mp*

gyre and gim - ble gyre and gim - ble in the wabe

f *gliss.* *mf* *f* *gliss.* *mp*

gyre and gim - ble gyre and gim - ble, gyre and gim - ble in the wabe

f *mf* *f* *mp*

gyre, gim - ble, gyre and gim - ble, gyre, gim - ble in the wabe

f *mp*

gyre, gim - ble, gyre, gyre, gim - ble in the wabe

Long Lankin

For soprano, baritone, accordion and cello

Fleur Bray

Long Lankin

Premiered at Tête à Tête 2013

Synopsis, Adaptation and Libretto

Synopsis

The tale of Long Lankin is based on a true story from 18th Century Northumberland, centering on a man named Long Lankin. Lankin, a stonemason, was never paid for his building work on the grand manor, Welton Hall, owned by Lord Wearie. This dispute over money led Lankin to reap revenge on Wearie by murdering his daughter and grandson, with the help of the Wet Nurse (named False Nurse in the tales). Together they brutally murder the two innocent relatives in the manor. Lankin and the nurse escaped but were later tracked down. Lankin hung himself from a nearby tree and the nurse was burnt at the stake by Wearie's men. It is said that Lankin was a desperado and robber, and in one of the versions he is said to have been a leper and needed to cure himself by bathing in the blood of an innocent.

Adaptation

My adaptation for this piece is that the killing has just happened. Lankin and False Nurse are on the run. False Nurse is in shock and realises the crime they have committed. She then taunts Long Lankin with guilt. After Lankin tells False Nurse to leave, never to meet again, Lankin begins to hear the voice of the dead child which has come back to haunt him. This is where the soprano switches from singing the character of False Nurse to the Child Ghost. The accordion uses a leitmotif as the child's ironically happy and playful nursery rhyme, while the Child Ghost references two lines from the original folk tale 'Beware Long Lankin that lives in the Moss, beware Long Lankin that lives in the hay'. Lankin soon becomes delusional with seeing / hearing (depending on direction) the ghost of this child and proceeds to realise the severity of his actions. He admits to himself that he is a murderer and, losing the will to live with this sin, hangs himself from a nearby tree.

Characters: **Long Lankin (LL) ... Baritone**

False Nurse (FN) and Child Ghost (CG) ... Soprano

Libretto

Scene 1

The murder of Lord Wearie's daughter and grandchild has just taken place inside Welton Hall, the Wearie household. Long Lankin and False Nurse have fled the scene...

FN *(Panicked)* Blood! Blood in the kitchen, blood in the hall!

LL I have sought my revenge on Lord Wearies.

FN Blood in the parlour, blood on the stairs!

LL His debt is now satisfied; we are even now, Lord Wearies and I.

FN You took your debt too far; your price was not equal *(half spoken)* to the blood of innocents.

LL *(Angered)* Don't rile me, woman, you played your part in this slaughter. Face the truth; we have slain Wearie's daughter and grandchild. My plan is accomplished. The debt is now settled; he owed me for my art, my hours, my work on his lofty palace. I, the honourable stonemason have erected his heavenly home while he's left me unpaid and penniless! He left me; a nomad, a vagrant, after his castle was gilded. There he remained with his perfect family, in his perfect dwelling, in his perfect little life.

(spoken) And you, False Nurse, you slaved each day for them round the clock. Now we must flee this scene, never to meet again.

FN They'll catch us. They'll know.

LL You will stay silent, or your fate will run the same course.

FN I bear no guilt, Long Lankin. You are their slayer. My vengeance was with the woman alone, and not to a fatal end.

(Spitted whisper) That child you slayed was innocent. Your demonic soul will writhe in hell. Now two bodies lie in that hall. Poor child – you pricked and poked him all over with a pin!

(Whispered) Until he bled to death.

LL False Nurse, you held the basin for the blood to drip in.

FN *(Spitted whisper)* They'll hunt you down Long Lankin. Murderer! The tortured souls of your victims now follow you for the rest of your days.

LL Enough, critic! I have no use for you now. You are a hindrance. Leave! *(Spitted whisper)* You servile wretch

The False Nurse leaves in an agitated and angered state

LL *(To Himself)* A foolish woman of weakened mind, may our paths never cross again.

Long Lankin reflects on the conversation with the False Nurse before starting on his journey in the opposite direction. After a while of pacing, Long Lankin suddenly stops; he hears the voice of the dead child.

Scene 2

- CG Beware Long Lankin that lives in the moss.
 Beware Long Lankin that lives in the hay.
- LL *(Nervously, half Spoken)* Who's there?
- CG Come down pretty lady, come comfort your child.
 Come down pretty lady and rock him to sleep.
 Your babe slumbers restless and takes not his milk.
 His eyes red with weeping and heart wrenched in solitude.
 His arms search for his mother's embrace but he is left alone.
- LL I ask again, who speaks?
- CG Beware Long Lankin that lives in the moss.
 Beware Long Lankin that lives in the hay.
- LL The child, I hear the child, but his body lies in a pool of blood.
 It cannot be. *(Half spoken)* Why does my mind trick me so?
- CG *(Half Spoken)* Mummy please hold me, show me you're near.
 Mummy protect me, comfort me in your embrace.
- LL Stop this babble! Stop this nonsense!

CG Mummy help! The nasty man has pricked and poked me all over; my blood runs fast.

Mummy (*half spoken, difficulty breathing*) my breathing is hard.

Mummy this death comes fast.

LL (Nervously) It is the child; the very same. He returns to this world taunt my mind 'til the next. (Realisation) For my sins; what have I done? Murdered two innocents. I have my revenge on Lord Wearies; he has lost the two beings he loved the most.

Child, my vengeance was not with you. The debt was your father's, not your's. I thought this was the answer. I thought this way to seek my revenge. I have eliminated the lives of two innocents. Forgive me young child. Forgive me young son!

(*Spitted whisper*) Child? (Silence) Child, forgive me...

(*Terrified, freely spoken*) And now the word will spread... Have mercy for I was senseless. My debt overruled.

I am not even worthy to build a myriad of houses for you; I have stolen your lifetime's treasure.

(Spoken) I cannot continue with the debt of their souls in my heart.

I cannot go on. I cannot be.

(*Aggressively whispered*) I have become a mortal of my own hating.

I stand in a hell of my own making. There is no life left for me with this haunting guilt...

Long Lankin is about to hang himself from a nearby tree...

Long Lankin

An opera in two scenes
Commissioned for Tete a Tete 2013

Scene 1

Music and Words by Fleur Bray

The murder of Lord Wearie's daughter and grandchild has just taken place inside the Wearie household. Long Lankin and False Nurse have fled the scene...

(Approximate pitches)

Soprano (False Nurse and Child Ghost)
ff Panicked *fp* *f* *p*
 =132 Vigorously
 Bloo(d)! Blood! Blood! Blood!

Baritone (Long Lankin)

Accordion
ff *fp* *ff* *p*

Violoncello
 =132 Vigorously
 arco snap pizz. arco snap pizz. arco snap pizz.
ff *f*

Sop.
 Blood! Blood in the kit-chen, blood in the hall! Blood in the

Bar.
f defiantly
 I have sought my re-venge on Lord Wear-ie, Lord Wear-ie

Accord.
f *mf*

Vc.
 arco scratch-tone (High as possible)
f *ff* *mf*

10

Sop. par - lour, blood on the stairs. Blood in the kit - chen, blood in the hall!

Bar. his debt is now sat-is-fied, we are e-ven now

Accord. snap pizz. arco scratch tone snap pizz. arco ord snap pizz.

Vc. *f* *ff*

14

Sop. You took your debt too far! Your price was not e-qual

Bar. e-ven, Lord Wear ie and I.

Accord. *fp* *f* *p* *mf* *fp*

Vc. arco scratch tone ord snap pizz. *mf*

20

Free low pitch, half spoken

♩=152

Sop. to the blood of in-no-cents, in-no-cents!

Bar. Don't rile me, wo-man, you played your part

Accord. *mf*

Vc. snap pizz. *f* pizz. pizz. arco

24

Sop. _____

Bar. *mp*
 in this slaugh-ter. Face the truth; we have slain Wear-ie's daugh-ter and grand-child. My

Accord. *ff* *p*

Vc. *snap pizz.* *arco* *snap pizz.*

28

Sop. _____

Bar. *mf*
 plan is ac-com-plished. The debt is now set-tled; he owed me for my art, my hours, my work on his loft-y palace.

Accord. *mf* *mp*

Vc. *p* *f* *mf*

snap pizz. *arco*

33

Sop. _____

Bar. *mp*
 I, the hon'-ra-ble stone-ma-son have er-ect-ed his hea-ven-ly home while he's left me un-paid and pen-ny-less!

Accord. _____

Vc. *sub. p* *sub. f* *sub. p* *sub. f* *sub. p* *ff*

snap pizz.

Long Lankin states his case, as though testifying at the murder trial

36

Sop.

Bar.

Accord.

Vc.

Defending himself with an undertone of resentment

p *mp*

He left me; a no-mad, a va-grant, af-ter his ca - stle was gild-ed.

arco scratch tone *ff* *mf* ord. pizz. *mp* arco dolce

40

Sop.

Bar.

Accord.

Vc.

Whispered to False Nurse

mf *f*

There he re-mained with his per-fect fam-i-ly in his per-fect dwel-ling, in his per-fect lit-tle life.. And

scratch tone *mf* arco over-pressure

45

Sop.

Bar.

Accord.

Vc.

you, False Nurse, you slaved each day for them round the clock. Now we must flee this scene, nev-er to

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

49 **ff** Spitted whisper

Sop. They'll catch us. They'll know!

Bar. meet a-gain. You will stay si-lent or your fate will run the same course.

Accord. *mf* *f* *f*

Vc. *f* over-pressure *f* *gliss.* ord. 3 3

56 *mf* **Adamantly** *f* *mf*

Sop. I bear no guilt, Long Lan-kin. You are their slay-er. My ven-geance was

Bar.

Accord. *sfz* *p* *sfz* *mf* 3

Vc. *p* *sul tasto* *mf*

62 **Spitted whisper**

Sop. with the wo-man a-lone, and not to a fa-tal end. That child you slayed was in-no-cent. Your de-mon-ic soul will writhe in

Bar.

Accord. *p*

Vc. *p* *sul pont.* ord. 3 3

69 *ff* *p* *mf*

Sop. *ff* *Laughs demonically*
 hell! Now two bo-dies lie in that hall. Poor child; you

Bar. *ff*
 Ha, ha, ha, ha!

Accord. *ff* *mf*

Vc. *ff* *p*
 over-pressure arco sul tasto

74 *f* *ffz* *mf* *mf*

Sop. *f* *ffz* *mf*
 pricked and poked him, pricked and poked him all o-ver with a pin! Un-til he bled to death.

Bar. *mf*
 False

Accord. *f*

Vc. *f* *mf*
 snap pizz.

77 *f* *p* *mf* *p* *ff*

Sop. *f* *With spitted whisper*
 They'll hunt you down Long Lan kin. Mur-der-er! The

Bar. *p*
 Nurse you held the ba-sin for the blood to drip in.

Accord. *mf* *p* *ff*

Vc. *p* *over-pressure*
 arco sul pont. over-pressure

80

Sop. tor-tured souls of your vic-tims now fol-low you for the rest of your days, for the rest

Bar. E-nough cri-tic, e - nough!

Accord. *p*

Vc. *col legno battuto* snap pizz snap pizz *f*

83

Sop. of your days, the rest of your days, your vic-tims.

Bar. I have no use for you now. You are a hin - 'drance. Leave! You ser-vile wretch. A

Accord. *p*

Vc. arco *mp* snap pizz. arco over pressure *fp* sul pont. *fp*

False nurse leaves in an aggitated and angered state

To False Nurse *ff* With spitted whisper To himself... *mp*

88

Sop. Be-ware Long

Bar. fool-ish wo-man of weak-ened mind, may our paths ne-ver cross a-gain.

Accord. *mp*

Vc. *mp* sul tasto *mf* *p*

Long Lankin reflects on the conversation with the False Nurse before starting on his journey in the opposite direction

Child Ghost enters at some distance from Long Lankin

♩=112 Calmly *mp* Comatosed expression

Long Lankin freezes upon hearing the unnerving voice

♩=112 Calmly arco molto sul pont.

93

Sop. *mp*
Lan-kin that lives in the moss. Be - ware Long Lan-kin that lives in the hay.

Bar.

Accord. *f* *ff*

Vc. *f* ord. arco molto sul pont. *p*

Long Lankin begins to breathe heavily and nervously

102

Sop. *pp* Nervously, half spoken
Who's there?

Bar.

Accord. *f* *ff* *p*

Vc. *f* ord. sul tasto *pp*

108

Sop. *p* Slightly psychotically *mf* *p* Calmly
Come down pret-ty la - dy, Come

Bar. *f* Angry, nervous
Who's there?

Accord. *p* *pp*

Vc. ord. sul pont. *p*

Long Lankin gasps nervously and looks around to locate the voice

115

Sop. down pret-ty la - dy, come com - fort your child. Come down pret-ty la - dy and

Bar.

Accord.

Vc. ord. *p* 7:6 8:6 7:6 8:6 7:6 8:6

121

Sop. rock him to sleep. Your babe slum-bers rest less and takes not his

Bar.

Accord. *p* *f* *p* *8va*

Vc. *espress.* *mf* *p* *f* *p* *espress.* *mp*

128 *fp* *mp* *mf* With sadness

Sop. milk. Come down pret-ty la - dy, rock him to sleep. His eyes red with

Bar.

Accord. *p* *p* *mp*

Vc. *p* *mf* *p* *ord. espress.* *mf* *p*

sul pont. increasing vib. → decreasing vib.

136

Sop. weep - ing and heart wretched in sol - i - tude. His arms search for his mo - thers em - brace

Bar.

Accord.

Vc. *mp* arco scratch-tone *f* *gliss.* *ff*



142

Sop. *p* but he is left a - lone. *mf* *f*

Bar. I ask a - gain, who speaks?

Accord. *f* *ff* *f*

Vc. ord. *f* *ff* *p* *f* to over pressure

Regretfully



148

Sop. *p* Again, comotosed expression Be - ware Long Lan - kin that lives in the moss. Be - ware Long Lan - kin that lives in the

Bar.

Accord. *ff* *p* *ff* *pp*

Vc. *pp* arco molto sul pont. *p*

♩=152 Agitated

157

Sop. hay. Long Lankin is restless

Bar. *mf* The child, the child, I hear the child,

Accord. *mf* *f* *mf*

Vc. *f* *ord. pizz.* *arco*

161

Sop. *mp* Half spoken Mum-my! Mum-my! Mum my please

Bar. but his bo-dy lies in a pool of blood. It can-not be

Accord. *ff* *pp*

Vc. *snap pizz.* *arco* *snap pizz.* *arco scratch-tone* *f*

166

Sop. hold me, show me you're near. Mum-my pro-tect me, com-fort me in your em -

Bar. *Spitted whisper, approx. pitches* *Half spoken, approximate pitches* my mind... why does my mind trick me so?

Accord. *p*

Vc. *scratch-tone* *arco ord.* *poco rall.* *f* *p* *p* 7:6

171 **A tempo** ♩=152

Sop. *f* brace. Mum - my, help! ——— The nas-ty man he pricked and poked me, poked and pricked me,

Bar. *f* Stop this bab-ble, this babble, bab-ble, bab-ble!

Accord. *f*

Vc. **A tempo** ♩=152
snap pizz. arco snap pizz.

176 *ff*

Sop. pricked me, poked me, pricked me, all o - - - ver. all o - - -

Bar. *f* Stop this non- sense!

Accord. *ff*

Vc. arco scratch tone arco over-pressure
f

181 *mf*

Sop. ver. The nas-ty man has pricked me_ my blood runs fast_

Bar. Stop this non sense!

Accord. *f* *mp*

Vc. ord. snap pizz.
f

Half spoken approx. pitches,
with difficulty breathing

185 *f* *p*

Sop. *f* *p*
Mum my I'm hurt-ing, Mum my my breath-ing, breath-ing is hard. Mum my this death comes fast.

Bar.

Accord. *f*

Vc. arco sul pont. arco sul tasto *p*

191 $\text{♩} = 132$

Sop. *f* *p* *f* *p* *f*
He re - turns to this world to

Bar. *mf* Nervously *f* *p* *f* *p* *f*
It is the child; the ve-ry same. He re - turns to this world to taunt my

Accord. *mf* *f* *p* *f* *p* *f*

Vc. $\text{♩} = 132$ decreasing vib. ord. *p* *mf* *f* *p* *f* *p*

199

Sop.

Bar. *p*
— mind — 'til the next. — For my sins,

Accord. *f*

Vc. *ff* sul pont. trem quickening *p* *f*

206

Sop.

Bar.

Accord.

Vc.



213 $\text{♩} = 132$ With drive

Sop.

Bar.

Accord.

Vc. $\text{♩} = 132$ With drive
col legno batt.



216

Sop.

Bar.

Accord.

Vc.

220

Sop.

Bar.

Accord.

Vc.

mur-dered two in-no-cents. Mur-der-er! Mur-der-er! I have my re -

To himself *pp* 3 3

ossia *p* I have my re -

col legno battuto

226

Sop.

Bar.

Accord.

Vc.

venge on Lord Wear - ie; he has lost the two be - ings_ he_ loved_ the most. _

venge on Lord Wear- ie; he has lost the two be - ings_ he_ loved_ the most. _

mf

mf

ord. arco

f *p* *f* *p* *f* *p*

233

Sop.

Bar.

Accord.

Vc.

Child, my ven-geance was not with you, the

Long Lankin writes in the realisation of the pain he has caused

To himself *mp* 3 3

Evocatively arco

ppp *p*

p 7:6 8:6 7:6 8:6

239

Sop. _____

Bar. *mf*
debt was your Grand-fa - ther's, not yours. I thought this was the an-swer, the ans-wer.

Accord. *ppp* *p* *ppp* *p* *8va* B.S.

Vc. 7:6 8:6 7:6 8:6 *pp* *< mf*



246

Sop. *p* *fp* *f* *p* *mp* Mournfully

Bar. I thought this was the way to seek my re-venge. I, I, I, I, I have e -

(8)-----
To as fast as poss.

Accord. *mf* *f* *3 > p* *3* *f* *p* *8va*

Vc. *p* *< f* *f* *p* *f* *p* *mp* *sul pont.* *ord.*



255

Sop. _____

Bar. *gliss.* *gliss.* *p* Falsetto *With desperation* *mp*
li - mi - na-ted the lives of two in-no - cents. For - give me young child. For -

Accord. *pp* *pp* *8va*

Vc. *gliss.* *gliss.* *p* *mf > pp* *sul tasto* *ppp* *espress.*

264

Sop. _____

Bar. _____

Accord. _____

Vc. _____

With spitted whisper, approximate pitches

give me young son! _____ Child? Child? Child for-give me. _____

f *f* *p* *fff*

Almost to a scream

ord. *mp* *f*

274

Sop. _____

Bar. _____

Accord. _____

Vc. _____

Long Lankin, terrified, begins to breathe fast and nervously.

Freely spoken, with desperation

And now the word will spread; have mercy for I was... ...sense - less. My debt o-ver ruled.

p

278

Sop. _____

Bar. _____

Accord. _____

Vc. _____

mp *mf* *f* *ff*

p *fp* *f* *ff*

fp *fp* *f* *ff*

Freely spoken, with fear

I am not wor-thy to build a myr-riad of hou-ses for you. I have sto-len your life-time's trea-sure. I cannot continue with the debt of their souls in my heart.

B.S. gradually to as fast as poss. _____

282

Sop.

Bar.

Accord.

Vc.

Falsetto

f

Freely whispered, with aggression

Normal bellows

8va

Violent and overpressure

ff

...I can-not go on. I can-not be. I have become a mortal of my own hating.

Long Lankin gives the impression that his next action is to hang himself from a nearby tree. We do not see the hanging take place.

287

Sop.

Bar.

Accord.

Vc.

ff

fff

I stand in a hell of my own ma - king. There is no life for me with this haunt-ing guilt.

accel.

8va

8:6

f

accel.

gliss.

fff

Theme Park

For solo voice

Fleur Bray

Theme Park

1. Rollercoaster

[Ng] ch

Tucker tuck

H

i – le – i – le

ae

a – i

oo – ee

grao

oo-

ee-

ah-

ay

uff

f

oh ch

i:

og a dug a

(laughter)

cra...

Holy

Cor

B z b d g d t v k

ss

2. Ghost Train

Kkkk ch,

“DO NOT ENTER!”

Ha ha ha ha

“GO BACK WHILE YOU STILL CAN!”

G dung

Huh huh

Ee

(gasp)

(scream)

Raow

Hiss

V – ee – ay – oo

Wa sh ha

Doof

Khh

Woo hoo

(panting)

Wer wer wer

Ff – ff

Yah

Ka

Der ver der ver shoo

“HELLO MY PRETTY”

“Mummy?” rah a her her

Mm “BLOOD AND GUTS”

I think I’ll stick to the tea cups!

3. Hall of Mirrors

Ng

(gasp)

way

ay

oo

woo

er

4. Tower Drop Ride

Ger dung

Ha ha ha ha

(indecipherable chatter and laughter)

Ch ha ha

Kh ts

mm

D d d

Argh!!!

I

Rollercoaster

- Key to noteheads:**
- × Unpitched
 - ◇ Approximate pitch
 - ▲ High as possible
 - ▼ Low as possible

Performance suggestion: singer to be seated and to imitate the motion of the rollercoaster

N.B. bracketed text is phonetic

Music and words by Fleur Bray

The score is divided into three systems:

- System 1:** Starts with a tempo of **C. ♩ = 60** and an *mp* dynamic. Lyrics include "Tuck, tuck, tuck, tu', tu', tu', tu' tu', tu' tu' tu', tu' tu' tu', tu-cka, tu-cka, tu-cka, tu-cka, tu-cka, tu-cka". It features a section marked **accel.**
- System 2:** Marked **Free tempo**, it includes lyrics like "tu-cka, tu-cka tu-cka, tu-cka, tu-cka, tu-cka, tu-cka, tu-cka, tu-cka h [I] [I]/[le] [a] [I] oo - ee h h h..." and includes dynamic markings *ff* and *mf*.
- System 3:** Features lyrics "gr - a - o Ee - oo - ah - ay uff f f f Ee - ah ay oh ch [I:] og a dug a" and includes dynamics *ff*, *sub f*, and *p*. It also includes a bracketed section for "(laughter c. 3 secs)".

Performance instructions include "gliss between notes", "gliss", and "Sharp intake of breath through front of teeth".

(gasp and hold breath)

4 *fp* *mp* *pp* *mp* *pp* *sub.f*

ee ah Ee ah tu-cka tu-cka ho-ly cra

gliss. gliss. gliss.

aggressively;
letting back of
soft palette
vibrate strongly

5 *f* *sfz* *p* *mp*

breathe in and out (unvoiced) h h h h...
ug a dog a ug a dog a uh - oo cor ay ah

gliss. gliss. gliss.

alternating between
[I] and [le] as fast as poss.

6 *p* *sfz* *f* *mp* *sfz* *f*

b z d g d t v t v t v t v t v k [I] [I]/[le] [ae]- [a] [I] oo-ee ss Ee -oo -ah-ay ah [ng] k tu-cka, tu-cka

gliss. gliss. gliss.

breathe in and out with decreasing intensity

7 *mp* *p*

tu-cka, tu-cka, tu-cka, tu-cka, tu', tu', tu', tu', tu' tuck, tuck, tuck, tuck, h h h h...

gliss. gliss. gliss.

II Ghost Train

Performance suggestion: singer to be seated and to imitate the motion of the ride

Music and words by Fleur Bray

c. ♩ = 60 dramatically

Voice

mp sfz Aggressive whisper *f* Nasal evil laughter *mf* Aggressive whisper *mf* **accel.** **A tempo**

k k k k ch "DO NOT EN- TER!" ha ha ha ha "GO BACK WHILE YOU STILL CAN!" nan nan nan nan g dung

pp *f* *sfz* *g/iss.* *mf* *ff* **accel.** *g/iss.* *g/iss.* *g/iss.* *g/iss.* *g/iss.* *g/iss.*

huh huh ee (gasp) (scream) ra - - ow hiss (gasp)k ch ch ch ch k ch ch v ch v ch k ch k v ee ay ay

mp **A tempo** *sub.f* *ff* **accel.** **A tempo** *sfz* *mp*

oo wa sh ha sh ha ha doof (scream) khh woo hoo hoo hoo hoo (scream) oo

accel. **A tempo** *mf* *sfz* *p* *f* *mp* *f* *sfz* *sfz*

wer wer wer wer wer wer (gasp) uh huh huh ff ff khh ee yah he he he he ka (scream)

(angry cat)

(panting c. 2 secs)

III

Hall of Mirrors

Music and words by Fleur Bray

♩ = 60 with a little lunacy

Voice

ng_oo_ ng

ng_oo_ ng_oo_ way_oo_ er_oo_ way_oo_ ng_oo_ ng

(elated gasp)

ay_oo_ way_oo_ er_oo_ way_oo_ ng_oo_ ng

18

f *mp* *ff* *sub. pp* *mp* *ff*

gliss. *gliss.* *port.*

as fast as poss. *mp* semitone port. as fast as poss. *ff*

ay _____ woo _____ ay _____ oo

a tempo

23

pp *p* *mf* *sub. p* *f* *pp* *mf* *mp* *mf* *p* *pp* *p* *mf* *sub. p* *ppp*

gliss. *gliss.*

oo_ woo _____ ng_ oo_ ee _____ way oo er ng_ oo_ woo _____ ng_ oo_ oo_ oo_

IV Tower Drop Ride

Moderato

Continuous hum

Voice

mf Ger-dung ha ha ha ha
f ha ha ha ha
pp (Indecipherable chatter and laughter)
ff < *f* > *p* ch ha ha

(Sharp intake of air through front teeth)

mp c. 2 minutes

mm

sfz kh

p ts

mp 3 d d d

(Indecipherable chat) *p*

ha ha ha ha ha ha

mf 3 ha ha

mp 3 d d d

ff (Indecipherable chatter and laughter)

ff (scream c. 5 secs) *g/iss.*

argh!!!

ff (raucous laughter)

(Indecipherable chatter and laughter)

Alliterated Sugar Rush

For solo voice

Fleur Bray

Alliterated Sugar Rush

I. Cupcake

Mm,
Ha ha ha ha,
cupcake,
custard cream.

II. Battenberg Bourbon

Battenberg!
Bourbon!

III. French Fancy

French Fancy

IV. Wagon Wheels

Wagon Wheels

Alliterated Sugar Rush I Cupcake

Fleur Bray

♩ = 60 with pleasure

Voice

mm ha ha ha mm k k k k k k k k k k k k k k k

accel. ♩ = 120

kay k kay k kay k up kay kay kay kay cup up kay kay kay kay up kay

♩ = 60

kay kay cake! cu - p cu - p cu - p cu - p cu - p

ay ay ay cake! up up cake! cu up cake! cup cake! cup cake! m(er) mm mm mm ha ha ha ha ha ha

II Battenberg Bourbon

Pronouncing
only the
'B' consonants

♩ = 120 with aggression

32 *f* *f* *p* *whispered* *ff* *ppp*

Bat-ten-berg! Bat-ten-berg! Bour-bon! Bat-ten-berg! Bour-bon! Bat-ten-berg! Bour-bon! (Bour - bon!)

38 *p* *whispered* *f* *Aggressively*

Bat-ten-berg! Bat-ten-berg! berg! Bat-ten-berg! Bat-ten-berg! Bat-ten-berg! Bat-ten-berg! Bat-ten-berg!

43 *f* *fp* *ff* *gliss.*

er er g! Bat-ten-berg! Bour-bon! Bat-ten-berg! Bour-bon! Bat-ten-berg! Bour-bon! Bat-ten-berg! Bour-bon!

49 *p* *whispered* *f* *f*

'at - ten - 'erg! Bat - ten - berg! Bat - ten - berg! Bour bon! Bour bon! Bour bon!

51 *f* *p* *whispered* *f* *p* *whispered* *f* *p* *whispered* *ppp*

Ba ba bour bour 'at-ten 'erg! or or 'at-ten 'er bon on on on on on on

III Wagon Wheels

while subtly waltzing on the spot

$\text{♩} = 120$ with a little lunacy

86 *mp* Wee Wee Wa - o - wee *mf* *slow to fast/wide* *tr* *sligs.* *mp* Wa Wee wa-o-wa-o-wa-o *mf* wa-o-wa-o-wa-o *p* wa-o-wa-o-wa-o *mf* *accel.* *mf* wee

97 *rit.* *p* wa_wcc wa_ o wa_wcc wa_ o *p* *f* *mf* *p* wa-gon, wa-gon, wa-gon *f* *mf* *p* wee

105 *pp* *f* *slow to fast/wide* *tr* *sligs.* *mf* *accel.* *rit.* *p* wa-gon, wa-gon, wa-gon *f* *mf* *rit.* *p* wheels

Who is Geoffrey?

For solo voice

Fleur Bray

Who is Geoffrey?

No no no no no no no no no!

(exhale)

Geoffrey?

Mm moo

(tut)

(exhale)

(chuckle)

Chicke(n) - eh

Yum

(fast eating sounds)

(pleased hum)

Hmm

Balopy palopy malopy galopy

He he he

Oh no!

looks at watch

squints at sky

Oo tea!!!

(slurps)

happy face

confused face

Ha fluffy furry hopper ha jumpies trotties squeakies squawkies dancies! Dar

(hum, close eyes, sway/dance)

(soft palate gargle)

Stamapos per post no post *(cries)* Not today

I made this

(sniff)

Shizbiz? Oh slazbers? Sliplili? Silipers?

Siplers!

(groan)

Tea cold!

(scream)

Baa

Ber ber ber

Koink S'piggy

(heavy breathing)

Ding! Cuckoo!

(smiles, applauds self)

'Who is Geoffrey?'

Fleur Bray

An elderly lady, somewhat lacking in marbles, sits looking out of her window over the farm that once was. In her mind she still sees the animals but can't find Geoffrey, her favourite. Who is Geoffrey?

Noteads

- diamond = approx. pitch
- cross = spoken/exclaim
- up arrow = high as poss
- down arrow = low as poss

NB 'sub' - no break between these bars

frustrated
fff
 19 **mp** 3 3 3 3 3 3 3 3 **fff** **crossly** **mf** **looks at watch*** **squints at sky***
 hmm oo bal-lo-py pal-lo-py mal-lo-py gal-lo-py He he he! He he! No! Oh oh oh oh! No!

25 **looks at watch*** **pp** (whisper) **f** (drinking action) **happy face*** **confused face***
 Geof-frey? Geof-frey? ...frey? Oo tea! _____ **slurps***

30 **mp** **f** **ff** **sub.** **hum, close eyes sway/dance*** c. 10 secs
 Ha fluf-fy, ha fur-ry, hop-per-y, ha, jump-ies, trot-ties, squeak-ies, squawk-ies, squeak-ies, danc-ies! Dar dar dar dar

33 **f** **p** **f** **p** **pp** **mf** c. 5 secs **chuckle***
 oo tea! **soft palate gurgle*** stam-a-pos per post no post **cries*** not to - day
 (v) (v)

39 *pleased* **pp** 3 **f** **shaking head** **f** **crossly** **9** c. 5 secs **chuckle***
 I made this I made this **sniff*** Geof-frey? Geof-frey? No no no no no no no!

44 *mp* *mf* *p* *mf* *ff* *sub.* *fff* *confused*

My gal-o-py, gal-o-py shiz-biz? oh slaz-bers? slip-li-li? li-li? li-li-pers? sil-li-pers? sip-lers!!

(deep in thought) *ff* points at feet

49 *sub.* *mp* *f* *ff* *mf* *ff* *crossly*

c. 2 secs **groans** c. 3 secs **chuckle** *ff* shaking head *p*

tut tea cold! **scream** baa No no no no no no! Geoff-rey? Geoff-rey?

(sheep-sound)

54 *mp* *f* *mp* *f* *mf* *crossly* *sub.*

Ber ber ber ber ber ber ber! Ha ha ha!! K-k-koink koink koink S'pig-gy! **chuckle** No! No! No no no!

looks at watch

60 *pp* *fff* *happily* *ff*

squints at sky **looks at watch** *pp* *fff* *happily* *ff*

Geoff-rey? Geoff-rey? Ee! **gasp** **heavy breathing**

c. 15 secs

66 *sub.* *mf* *fff* *ecstatic*

Ding! Cuck - oo Ding! Cuck - oo Ding! Cuck - oo Ding! Cuck - oo

in breath *fff* *ad lib.* **smiles, applauds self**

Geoff - rey!!

Dans Les Ombres de La Guerre

For mezzo-soprano and piano

Fleur Bray

Dans Les Ombres de La Guerre

Four songs set to poetry by French author Albert-Paul Granier (1888-1917) whose plane went down in flames while working as an air observation officer. His body was never found. Shortly before his death he published his book of poetry, *Les Coqs et les Vautours*, the texts of which are largely influenced by his traumatising wartime experiences. It is in this collection that the following four poems are located.

1. Le Ravin

Au fond du grand ravin, hérissé de
cailloux,
Où la vapeur du lourd poison traîne et
s'accroche,
Le canon formidable, avec un bruit de
cloche,
A roulé pesamment, comme un mort dans
son trou.

Brisant leurs traits les six chevaux, comme
des fous,
Se sont enfuis parmi les éboulis de roches,
Où l'écho des éclatements tonne, ricoche,
Et déferle dans un vacarme de remous...

Et le grand canon noir, dans l'ombre du
ravin,
Gît, tout seul, renversé, béant, crispant en
vain
Ses larges roues, aux rais puissants, vers
les tonnerres,
Impassible sous la mitraille qui le mord,
Immobile et muet, comme un grand aigle
mort,
Vers l'ennemi vainqueur dardant encor
ses serres.

1. The Ravine

At the bottom of the great ravine, bristling
with pebbles,
Where the vapour of the heavy poison
drags and clings,
The formidable cannon, with the sound of
a bell,
Rolling heavily, like a corpse in
its hole.

Breaking their features the six horses, like
madmen,
Fled among the rock scree,
Where the echo of bursts thunders,
ricochets, and surges in a din of swirls ...

And the great black gun, in the shadow of
the ravine,
lies, all alone, overturned, yawning,
clutching in vain
Its broad wheels, with powerful rays,
towards thunder,
Impassive under the grape-shot that bites
him,
Immobile and dumb, like a great dead
eagle,
Towards the conquering enemy still
darting his talons.

2. Le Feu

Le Feu, dans la cheminée,
Fait le bruit souple et flou
Des oriflammes
Et des pennons bleues des processions,
Sur les quais des ports de pêche
Quand on va bénir la mer.

Le feu, très doux,
Fait craquer les branches sèches,
Et les fait s'affaïsser avec un bruit soyeux
De jupe que l'on froisse ou de pas dans la
neige.

Les flammes,
Attachées aux sarments,
Se tendent vers la lumière
- Comme des âmes -
Vers la lumière si lointaine.

3. Le Retour

Les canons noirs, dans la nuit brune,
S'en vont, très lourds, très lents, très las,
Très lentement, au petit pas
Des six chevaux empanachés de lune.

Les canons noirs s'en vont, très
lourdement,
Vers leur formidable repaire,
Très lourdement et un peu titubants,
- Tant ils se sont gavés de poudre -
Très lentement, en file, sur la route,
Très lourdement...

Les roues, de chêne dur, grincent et
sifflent

2. The Fire

The Fire, in the chimney,
Makes the noise soft and blurry
Banners
And blue pennons of processions,
On the docks of fishing harbours
When we go to bless the sea.

The fire, very soft,
Fair crack dry branches,
And make them fade with a silky sound
Of skirt that is crushed or footsteps in the
snow.

The flames,
Attached to the shoots,
Tight to light
- Like souls -
Towards light so far away.

3. The Return (Back to Base)

Black guns, rolling through the sepia night,
Very slowly, very heavy, very weary,
Very slowly rolling to the slow plod
Of six horses plumed with moon.

The black guns are lumbering, very
heavily,
back to their den,
Lumbering – and a bit unsteady,
with all the cordite they've sunk -
lumbering in single file along the road,
very slowly...

The wheels are hard oak, and grate and
creak,

Comme des serpents en colère,
Les roues miaulent de haine, et du désir
De se cabrer et de bondir
Encore, là-bas, dans les clairières.

like hissing angry snakes,
and whimper with hate, and with longing
to buck and rear
Again, back there in the forest clearings.

Les chevaux ont soif, les hommes ont
faim,
Les grands canons noirs sont saouls de
leur gloire, Il s'en vont, dans la nuit, caver
leur victoire,
Immobiles, alignés, jusqu'au lendemain...

The horses are thirsty, the men are
hungry,
great black canons drunk on glory
rolling home in the night, to sleep off their
victory,
Still, lined up, overnight...

4. Nocturne

4. Nocturne

Dans la nuit fourbe et fourmillante de
mystères,
Dans la nuit moite et spongieuse,
D'innombrables et vagues presences
s'avèrent
Farouches et silencieuses.

In the night deceitful and swarming with
mysteries,
In the moist and spongy night,
Countless and vague presences are
Fierce and silent.

Dans la forêt, de formidable energies
Guettent derriere chaque Buisson,
Guettent, attentive et tenaces
Comme des esprits nocturnes.

In the forest, formidable energies
Watch behind each bush,
Watchful, attentive and tenacious
Like nocturnal spirits.

Dans les lointains du ciel, de longs
spectres surgissent,
Et s'y promènent, lents et flous;
D'immenses feux follets s'allument tout à
coup;

In the distance of the sky, long spectres
arise,
And walk slowly and blurrily;
Immense flickering lights suddenly light
up;

Et, déchirant soudain le calme des
clairières,
On entend, comme pour un sabbat de
sorcières,
Aboyer les canons comme des loups-
garous...

And suddenly rending the calm of the
clearings,
One hears, as for a sabbath of
witches,
Barking guns like
werewolves ...

I Le Ravin

♩ = 72 *mf* with a sombre weighted feeling

Mezzo-soprano

Piano

mp 6 6 6 6 6 6 6 6

Ped.

Au fond du grand ra - vin,

3

pitched spoken

hé - ris - sé de cai - lloux,

6 6 6 6 6 6 6 6 *mf*

5

f pitched spoken

Où la va - peur du lourd poi - son traîne et s'a - ccroche,

p 6 6 6 6 6 6 6 6

3/4 3/4 3/4

7 *poco rit.* $\text{♩} = 54$ *mf*

poco rit. $\text{♩} = 54$ *mf*

8^{va}

6 6 6

mf

Ped. 6

Le

10 *ff*

can-on for-mi-dable, a-vec un bruit de cloche, A rou - lé

3 3

ff

pronounced whisper

14 *laboured*

pe-sam-ment, comme... un mort...

p

19

comme un [>]mort dans son trou, comme un mort dans son trou.

22 **A tempo** *mf*

A tempo Bri - sant leurs traits les six che-vaux,

24 **poco rit.** *pronounced whisper* $\text{♩} = 54$

poco rit. *pronounced whisper* $\text{♩} = 54$

comme des fous, se sont en-fuis par-mi les é bou-lis de ro - ches,

26 *mf*

mf où l'e - cho des é - cla - tements ton - ne, ri - coche, et

28 *f*

dé - fer - le, et dé - ferle dans un va - carme de

f

29 *fp* *f* *mf*

re - mous et le

mp *mf*

Ped.

32 *laboured* **pitched spoken** **pronounced whisper**

grand ca - non noir, dans l'om-bre du ra-vin gît, tout seul,

with a sombre weighted feeling

37 *laboured* *f* *mf* **pronounced whisper**

re - ver - sé bé-ant, crisp-ant en vain tout seul,

40 *mp* *p* *pp*

crisp-ant en vain, tout seul, seul...

II Le Feu

Albert-Paul Granier

Fleur Bray

Mezzo-soprano

$\text{♩} = 90$

p

Le Feu, _____

Piano

pp

with smudged effect

9 9 9 9

Red. _____

3

dans la che - mi - née, _____

9 9 9 9

5

fait le bruit sou - ple et _____ flou

7

3

p ————— *mp*

des-or-i-flam - - mes et des pen-nons bleues des

p *mp*

Ped.

11

3

mf

pro-ces-sions, sur les quais des ports de pê-che quand on va

mf

15

3

bé-nir la mer.

pp 9 9

with smudged effect

Ped.

18 *p*

Le Feu, _____ très _____ doux, _____

9 9 9 9

20 *mp*

_____ fait cra - quer _____

mp

22 *mf* *mp*

_____ les bran - ches sè - ches, et les fait s'af-fai-ser a-vec un bruit soy - eux _____

mf *mp*

25 *p* *mp* *mf* *p*

de ju - pe que l'on frousse ou de pas dans la nei - - - ge.

p *mp* *p*

Red.

28

with smudged effect

pp 9 9

mf

30 *mf* 3 *f* *mf*

Les flammes, at - ta - chées aux sar - ments, se ten - dent vers la lu - mi - ère,

mf 9 *f* 9

32 *p* *mp* *pp*

comme des âmes, vers la lu - mière — si loin-taine,

35 *mp*

que l'on frousse ou de pas dans la nei - - - ge,

Ped.

37 *rall.* *pp*

que l'on frousse ou de pas dans la neige.

rall.

Ped.

III Le Retour

Albert-Paul Granier

'The Return' or 'Back to Base'

Fleur Bray

♩=60 With sombre exhaustion

Mezzo-soprano

Piano

RH
LH

mp * *ff* *mp* *sfz* *

Red.

* flat hand, closed fingers stretched up the octave over the black notes, to give a murky growling

4

mp *sfz* *mf*

7

mp *mf*

Les can-ons noirs, dans la nuit brune, s'en vont, très lourds,

mf

10 *p* *mf subp*

très lents, très las, très lent e-ment, au pet-it pas

p *sub p*

13 *mf* *mp*

des six che-vaux em-pan-a-chés de lune...

espress. *mf* *p*

17 *hauntingly* *pp*

...n ...n

mf

20 *mf* forcefully *f*

Les can-ons noirs *gliss.* s'en vont, très lour-de-ment, vers leur for-mi-da-ble re-

23 hauntingly *pp* *mf* forcefully

paire, 'aire, 'aire, très lour-de - ment, très

27

lour-de-ment_ et un peu ti-tu-bants, tant ils se sont gavés de pou-dre,

30

très lent-e-ment, en file, sur la route, très lour-de-ment...

RH
LH

f

34

p legato

Les roues, de chêne dur, grin-cent et siff-lent

p

37

mf

comme des ser-pents en co-lère, des ser-pents en co-lère,

mf

39

mp

f

mp

mp

f

solo

40 poco rit....

f *mp* *poco rit....*

42 A tempo

les roues mi-aulent de haine, et du dé-sir de se ca-brer et de bon-dir en-cor,

mp A tempo

44

en-cor, bon-dir en-cor, là-bas, dans la clair-i-ères.

8va

47 *f*

51 *mp*

Les che-vaux ont soif, les hommes ont faim,

53 *mf*

les grandsca-nons noirs sont saouls de leur gloire, ils s'en vont, dans la nuit,

56 *p*

cu-ver leur vic-toire, im-mo-biles, a-lignés, jus-qu'au len-de - main...

*pp**

59 hauntingly

pp

a niente

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff. It begins with a melodic phrase starting on a flat note, moving up stepwise. The lyrics "...n" are written below the first two notes. The melody continues with a similar pattern, with another "...n" below the next two notes. The phrase concludes with a half note followed by a quarter rest. The piano accompaniment is shown on a grand staff (treble and bass clefs) with a brace on the left. It consists of four measures, each containing a single quarter rest on the middle line of the treble clef and a single quarter rest on the middle line of the bass clef. The piece ends with a double bar line.

IV Nocturne

Albert-Paul Granier

Fleur Bray

♩ = 60

Mezzo-soprano

Piano

mf *f* *ff*

Ped. *8va*

5

p legato

Dans la nuit four - be et four - mill -

p

Ped.

10

pronounced whisper

p

ante de mys-tères Dans la nuit moite et spon - gi -

upward gliss with nails on piano strings

pp *p*

15

euse, d'in-nombrables et vagues pre - sences s'a- verent_

Ped. 8vb

pronounced whisper

19

fa-rouches et si-len cieu-ses. Dans la fo - rêt, de

mf Ped. 8vb

half spoken

23

for - mi - da-bles e-ner gies_ guettent der-ri-ère chaque Buis-son,

mp Ped. 8vb

28 **half spoken** **pronounced whisper**

f *p*

guettent, at-ten-tive et te-naces comme des es - prits noc - turnes.

f *p*

upward gliss with nails on piano strings

Ped. _____

33

8va

pp *p*

Ped. _____ Ped. _____

37

pp

Ped. _____

40 *mp* *poco rit.*

Dans les loin - tains___ du ciel, de longs___ spec-tres sur-

pp as poss. *poco rit.*

8^{vb}

44 *A tempo* *fp* *ff* *pronounced whisper*

gissent et s'y prom-ènent,

A tempo

47 $\text{♩} = 160$

lents et fous; lents, lents...

$\text{♩} = 160$ *ff* 3

8^{vb} 3

52

ff

D'im - menses _____

f *ff*

3 *3*

Red. _____

55

feux fol-lets s'al - lument tout a coup;

mp *3*

8vb -----

58

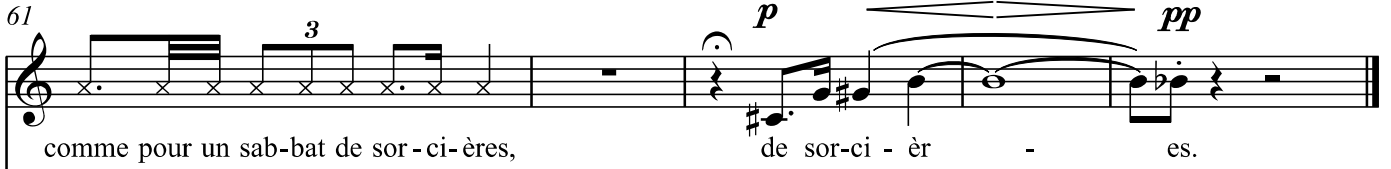
et, dé-chi-rant sou-dain le calme des clair-i - ières _____ on en-tend,

84 **half spoken**

84

rit.

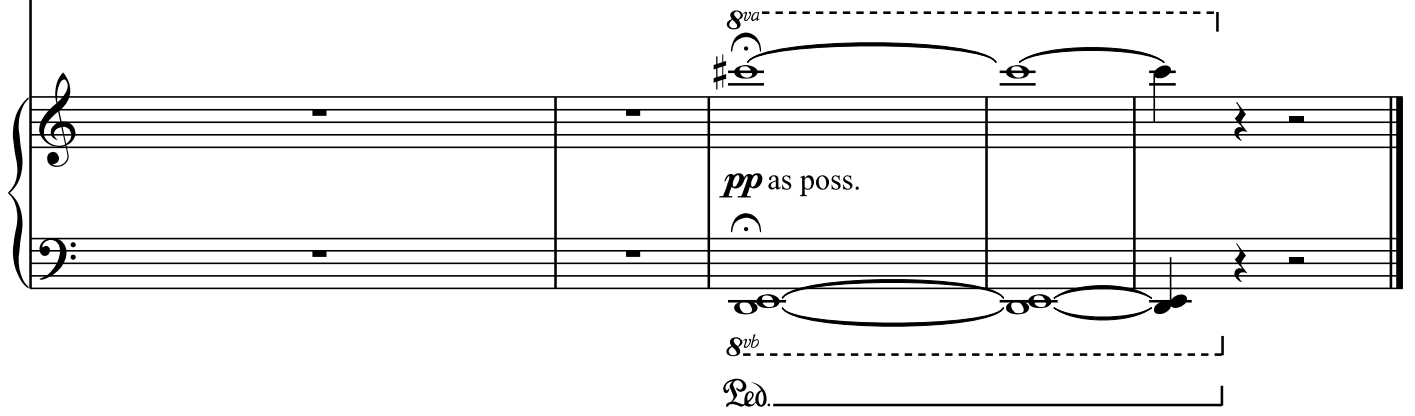
61



comme pour un sab-bat de sor-ci-ères, de sor-ci - èr - es.

p *pp*

The vocal staff begins with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes marked with a '3' above them. The lyrics are written below the staff, with hyphens indicating syllables across notes. Dynamics *p* and *pp* are indicated above the staff. A slur covers the final two notes.



pp as poss.

8va

8vb

Ped.

The piano accompaniment consists of two staves (treble and bass clefs). The right hand has a few notes with a slur, and the left hand has a few notes with a slur. Dynamics *pp* and *as poss.* are written above the right hand. Pedal markings *8va*, *8vb*, and *Ped.* are shown with dashed lines and brackets below the staves.

Three Sensual Songs

For soprano and piano

By Fleur Bray

Three Sensual Songs

1. Song for a Lady

On the day of breasts and small hips
window pocked with rain coming on,
coupled, so sane and insane.
We lay like spoons,
rain on our lips.

Oh my swan,
You are product and power
even a notary would notarize our bed
as you knead me.

Oh my swan, my drudge, my rose.

2. When Man enters Woman

When man, enters woman
Like the surf biting the shore,
Again and again.
And man inside woman
Ties a knot
With double hunger.
The woman opens her mouth with pleasure
And swallows it's stem,
Unleashes their rivers.

3. Us

I was wrapped in black and white fur
And you undid me
And then you placed me in gold light
And then you crowned me,
While snow fell outside the door in diagonal darts.
Ten inch snow came down like stars,
You were in my body
I rubbed your feet dry,
I was your slave
Then you called me princess,
I stood up in my gold skin
And beat down the clothes and undid the buttons
And we rose.

I Song for a Lady

Anne Sexton

Fleur Bray

♩ = 90 with delicacy

Soprano

Piano

p

Red.

6

serenely
mp

On the day of breasts and small hips,

serenely L.H.
mp

Red. as norm. from here

12

mf

win-dow pocked with rain co-coming on, cou-pled, so sane and in-sane. We lay like spoons,

mf

17

mp *p* *mf*

rain on our lips, our lips. Oh my swan,

mf

mp *p* *mf*

2

22

oh my swan, oh my swan, Oh my swan, oh my swan, oh.

27

swan, Oh swan, my swan,

34

strongly

You are product and power, even a no-tar-ry would no-tar-ise our

39

passionately

bed as you knead me. Oh my swan,

43

oh my swan, oh _____ my swan, my_ drudge, my_ rose, _____ my

49

rose, my rose _____ my rose.

55

Oh my swan, oh my swan _____

60

my... _____

II When Man Enters Woman

Anne Sexton

Fleur Bray

♩ = 100 alluringly

Soprano

Piano

p *mp* *pp*

Ped.

8

(8)---

sfz *(p)* *mf* *sub. p* *mp* *sub. p*

16

sub. p *mp* *p* *8va*

21

p

When man, enters woman like the

3

28

surf bi - ting the shore, a - gain and a - gain, a -

34

gain and a - gain, bi - ting, bi - ting, and man

41

in - side wo man ties a knot with dou - ble hun -

47

ger, a - gain and a - gain, a - gain and a - gain,

52

gliss. *f*

bi - ting, bi - ting,

sfz *sfz* *mp*

59

mp *mf*

the wo - man o - pens her mouth with plea -

pp *p* *mf*

8va

66

mp *mf*

sure, plea - sure, plea - sure, o - pens plea - sure,

mp *mf*

8va

71

p

plea - sure, and and swa - llows its stem swal - lows,

p

8va

77

swal - lows its stem un - leash - es their ri - vers,

gliss. *gliss.* *mf* *pp* *mf*

83

ri - - vers, pleas-ure ri - - vers, ri - - vers,

3

86

ri - - - vers, pleas - ure ri - - - vers...

poco accel. *f* *poco accel.* *8va*

III Us

$\text{♩} = 60$ seductively, teasing

Soprano

Piano

p *f* *p*

Red.

6

Piano

p *f*

Red.

11 bluesy

mp *gliss.*

I was wrapped in black and white

mf *mp* *mp*

16

fur and you un-did me and then you

mf *mp* *mf*

mf *gliss.* *gliss.*

21

placed me in gold light

23

and then you crowned me,

27

while snow fell out-side the door in di-a-g'nal darts.

31

espress. p

delicately

36

mp

Ten inch snow came down like

mp

40

p

stars,

stars

Ah!

8va

8va

p

Ped.

45

Ah!

8va

dolce mp

┌

sensually

51

mp

you were in my bo - dy

gliss.

I rubbed your feet dry, I was your slave

3

f

p

3

3

3

f

3

57 *sub. p*

your slave _____ then _____ you called me _____ prin - cess,

62 *whispered pp*

prin - cess, I _____ stood up in my gold _____ skin and

66 *mp*

beat down the clothes and un-did the but - tons, the but - tons, un-did the, clothes but - tons, the but - tons, the

70 *f*

but - tons and we rose _____

74

mf *mp* *gliss.*

gold

mp *mf* *mp*

8va

3

79

p

8

p *pp*

Come slowly, Eden

For solo voice

Fleur Bray

Come slowly, Eden

Come slowly, Eden!

Lips unused to Thee.

Bashful, sip thy Jessamines

As the fainting Bee.

Reaching late his flower,

Counts his nectars,

Lost in Balms.

By Emily Dickinson

Come slowly, Eden

Emily Dickinson

Fleur Bray

$\text{♩} = 48$ seductively

Voice

Come slow - ly, E - den. Come slow - ly, E - den.

Lips _____ un - used to,

molto accel. **A tempo**

$\text{♩} = 48$

7

lips un used _____ to _____ thee, _____ lips, _____ un - used to _____ thee. Come slow - ly, E - den. Come

$\text{♩} = 60$ **molto accel.** **A tempo**

mf _____ *f* _____ *mf*

15

slow - ly, E - den. Lips, _____ lips _____ un - used to _____ thee.

molto accel. *f* _____ **A tempo**

25 *mp* *mf*

_____ Bash - ful, sip - thy _____ Je - ssa - mines, _____ Bash - ful, sip - thy _____ Je - ssa - mines, _____ As _____ the _____ faint - ting bee. _____

♩ = 60

35 *p* *gliss.* Come slow - ly, E - den. Lips _____ un - used to, Lips _____

♩ = 48

36 *p* *gliss.* Come slow - ly, E - den. Lips _____ un - used to, Lips _____

molto accel. **A tempo**

molto accel.

43 *f* un - used to, lips un used to _____ thee. _____ *mf* Reach - ing late _____ his flower,

A tempo

52 *ff* *mp* *ff* rea - ching late _____ his _____ ne - ctars. En - _____

molto rall.

a niente

62 *mp* _____ *a niente* _____ - ters, _____ in _____ balms. _____

In Sultry Sun

For soprano and classical guitar

Fleur Bray

In Sultry Sun

Glory glistens in the distance.

Soft sands reddened in its brilliance.

Droplets fall from humidity.

Turns the skin to fluidity.

Dancing to the sea's symphony,

Spotless blue of humidity.

Endless horizon smiling in silence

In Sultry Sun

Samuel Lom

For soprano and classical guitar

Fleur Bray

$\text{♩} = 100$ **andante moderato**

Soprano *mp espress.*
Guitar *mp espress.*

Glo - ry glis - tens

8 **poco accel. . . a tempo** *< mf*

in the dis - tance, glis - tens in the di -

14 **rall. a tempo** *mp*

stance. Soft sands

21 **poco accel. a tempo** *< mf*

gliss. red - dened in its brill - iance, *gliss.* red - dened in its brill -

28 *mp* **molto espress.**

liance. *mp*

35 *con moto* *mf* *f brillante*
 Drop-lets fall from hu - mi-di - ty. Turns the skin to flu - i-di - ty. Danc -

con moto *mf* *f* *strum marcato*

40 - ing, - danc - - ing, danc-ing to the sea's sym-pho ny, _____

rall. a tempo

47 *mp* *p cantabile* *gliss.* *gliss.*
 spot-less blue of hu - mi-di ty. End-less ho - ri - zon smi -

mp *p* *espress.*

54 *p* *mf* *gliss.*
 ling in si - lence, smi - - ling in si - lence...

mf

60 *con moto* *f*
 Drop-lets fall from hu - mi-di - ty.

molto espress. *con moto* *f*

65 *ff* *brillante*

Turns the skin to flu - i - di - ty. Danc - - - ing, - danc -

strum marcato

ff

70 *ff* *brillante*

- ing, - danc-ing to the sea's sym-pho ny, _____ Danc - - - ing, -

strum marcato

ff

keep moving

76

danc - - - - ing, - danc-ing to the sea's. sym-pho-ny, _____

81 *p dolce* *poco rit.* *pp*

spot-less blue _____ of hu - mi - - - di - ty, _____

dolce *poco rit.* *pp*

p *pp*

Fiesta Benavites

For soprano and classical guitar

Fleur Bray

Fiesta Benavites

Sing to the enchanting tune.

Tap to the midnight moon.

Birds and trees rejoice the weather,

Every branch and every feather,

Move with heart and soul so proud,

Ring the music loud.

Feel that rhythm play.

Dance the hours away.

In the heat the wine is flowing,

Laughter fills the air with glowing,

Round the fountain, under the palms,

lovers in arms,

in each other's arms.

Fiesta Benavites

Samuel Lom and Fleur Bray

Fleur Bray

♩ = 120 with aplomb

Soprano

Guitar

mf

5

mf

Sing
Feel

10

gliss

to en chant - - ing tune.
that rhy - - thm_ play.

15

Tap, tap, tap, tap
Da', 'a', 'a', 'a', 'a', 'ance,

19

to the mid - night moon.
the hours a - way.

23 *mp*

Birds and trees re-joice the weather,
In the heat, the wine is flowing,

mp

28

e-'vry branch and e-'vry feather, move with heart and soul so proud, *f*
laugh-ter fills the air with glowing, round the fountain, under the palms, *p*

33

ring the music loud, *ff* ring out a loud.
lo- vers in arms, *pp* in each-o-ther's arms.

2nd verse 8ve higher

38

sub p

Cycle of Senior Moments

For solo voice

Fleur Bray

Cycle of Senior Moments

1. At The Savoy

No, stop, listen.
I walked into the Savoy,
Greeted at the door.
Entered the grand hall, and,
Incredible, pictures of you, of me,
Pictures, paintings.
Same interior designer as me!
I woke back in my room, in my chair.

2. What is that woman?

What is that woman doing here in my house?
Never seen her before.
What tosh!
To jsou zvast! Kurva!

3. Take me to Tony's

Taxi!
Tony's! Take me to Tony's!
My hair, see? Needs a cut, a tidy trim,
Near Tony's, for my hair.
Near Tony Blair, near there.
You know, Tony's!

By Samuel Lom

37 **pp** *mp*
 paint-ings of you, paint-ings, same paint-ings, same cred-i-ble, e-di-ble, pic-tures, paint-ings, pic-tures.

42 **f** *ppp* **f** *p* **f** *mp*
 Ss a _____ voy Stop, list-en, list-en, Sa - voy. paint-ings, same paint-ings, same Ss a _____

51 **p** **f** *gliss.*
 _____ voy Same in - ter-i- or, _____ in - ter-ior de-sign-er as me! my chair, my chair

61 (smiles) **mp** **pp**
 No, stop, list-en: I woke back in my room I woke in my chair, my room. List-en. In

69 **fp** **p** **ppp**
 cre - di-ble, same pic-tures, paint-ings of me, of you, of you... of you...

Samuel Lom

II What is that woman?

Fleur Bray

$\text{♩} = 92$ **angered frustration**

Voice *mf*

What is that wo-man do-ing here? Do-ing here? What is that wo-man do-ing here? What is that wo-man do-ing here?

6 *mf*

What is that wo-man do-ing, Do-ing here in my house? Do-ing here in my house? Do-ing here in my house? Do-ing here in my house?

11 *mf*

Ne-ver seen her be-fore that wo-man, wo-man in my house... What tosh! tosh! Ne-ver seen her be-fore...

16 *fp*

Ne ver, ne-ver, ne-ver, sss een in my house, Tosh! What tosh - (sh)! *Kur-va!* (Argh!) Tosh! Tosh! What

ff loud whisper

accel. -

A tempo

23

mf *pp* *mf* *f*

Toss! Do-ing here in my house? Ne-ver, ne-ver, ne-ver, ne-ver zva-sly! Ne-ver seen her be-fore that z -

ff loud whisper

fp

29

f

To jsou zva-sly! Kur-va! (urgh) kur va k kur-va k k k k sss - een

37 *mf*

pp *pp* *fp*

What is that wo-man do-ing here? Do-ing here in my house? Ne-ver seen! What is that wo-man do-ing here? Do-ing here in my house?

42 *mf*

What is that wo-man What is that wo-man do-ing here? What is that wo-man do-ing here?

44 *pp*

f *ff* *fff*

Do-ing here in my house? Do-ing here in my house? What is that wo-man do-ing here? here?

III Take me to Tony's

Samuel Lom

Fleur Bray

$\text{♩} = 92$

GP ad lib. *mp*

f To-ny's! Take me to To-ny's! Take me to To-ny's!

mf *p* [whispered] *mf*

You know, To-ny's! To - ny's! Near there... To-ny's! My hair, see? My hair...

f *p* *fp*

needs a cut, needs a trim, a cut, cut, a trim, hair, ti - dy trim, hai - air, ti - dy trim, ti - dy hair

mf *p* *mf*

needs a cut, needs a trim, ti-dy trim, 'dy trim ti-dy trim, ti-dy trim, ti-dy trim, ti-dy trim, ti-dy, take me to To-ny's, take me to trim near

29 *p* *mf* *f*
 ti - dy trim, ti - dy trim, ti - dy trim, ti - dy, To - ny's, take me to trim near To - ny's to To - ny's to To - ny's

32 *mf* *mp*
 To - ny's, To - ny's, To - ny's, To - ny's, trim, for my hair, trim. Near To - ny Blair... 'Ber' 'Ler' 'Air' Near there, To - ny Blair,

36 *mp*
 To - ny's! for my hair _____ To - ny's! Take me to To - ny's!

41 *ff*
 To ny's! You know, To ny's! Take me to To ny's! To ny's!

A Bed for the Night

Musical drama for five voices and mixed ensemble

Fleur Bray

A Bed for the Night

or

An Eggcellent Tale

Based on the story 'A Bed for the Night' by Joan Aiken

Roles

Crane, Bear, Old Man, Lady	Mezzo-soprano
Traveller 1	Tenor
Traveller 2	Tenor
Traveller 3	Baritone
Traveller 4	Baritone

Instrumentation

Flute
Clarinet in *Bb*
Acoustic Guitar
Accordion
Violoncello

Libretto

Scene 1

Setting: Afternoon. A rather bare-looking countryside landscape. Four travellers enter the scene looking mildly lost and largely frustrated. In the background can be seen a hill with a strange shape on top, and a river at the base.

Traveller 3 – Our faithful transportation has broken down!

Traveller 1 – We need a place to sleep or we'll freeze in the night!

(The four travellers begin walking at a good pace and then stumble across a river with a large nest sitting on the bank. On the nest sits a haughty looking Crane)

Traveller 3 – Look, a neighbourly nest of reeds and rushes...

(The travellers approach the Crane in the nest)

Traveller 1/2/3- Mrs Crane, Mrs Crane, please may we spend the night in your warm nest? We are so **cold and wet and hungry**. We can sing and play for you in return.

Crane – **Kaa, be off with you, hiss, be off with you, kaa, be off with you, hiss, no room, no room, no room.**

(The Crane replies hissing and snapping)

Traveller 1/2/3/4 - Let's go!

(The four travellers continue walking at a good pace up the hill and see the bear's cave)

Traveller 3 – Look, a cosy cave with a bed of leaves...

Traveller 3/2/4/1 – Big brown bear, Big brown bear, please may we spend the night in your warm cave? We are so **cold and wet and hungry and tired**.

Weevil 3 - We can sing and play for you in return.

Bear – Grr, get out of here, grr, get out of here, hurumph! Grr, grr, grr, hurumph!

(The Bear swipes his paw at the travellers and they are compelled to leave)

Travellers 4/3/2/1 - Let's go!

(They continue up the hill and see the Old Man's little wooden house)

Traveller 3 – Look, a humble halfway house...

Traveller 1 – Old Man, Old Man, please may we spend the night in your warm little house? (The Old Man opens his door) We are so **cold and wet and hungry and tired and thirsty**.

Travellers 1/2/3/4 - We can sing and play for you in return.

(The Old Man yawns and looks unimpressed)

Old Man– Away! Away I say! (Yawn) Away! Away I say! (Yawn)

(The Old Man slams the door shut)

Traveller 3 – oh well!

Traveller 4 – oh well!

Traveller 2 – well!

Traveller 1 – well!

(The travellers notice the well with something poking out of the top... they are thirsty and hope to drink some water)

Traveller 1/2/3/4 – we are so thirsty, yes, let's drink from the well!

(They walk over to the well and discover a large egg)

Travellers 3/4/2/1 – An egg! A huge egg!

(One of the travellers picks up the egg)

Travellers 1/4/2/3 – we are so hungry, yes, let's eat the egg!

Old Man – Away I say!

(The Old Man startles the travellers and the egg is dropped)

Traveller 4 – You dropped the egg!

Traveller 3 – The egg is rolling down the hill!

Traveller 1 – Urgh! Forget the egg, we need to find a bed!

Traveller 2 – Yes we need to find a bed!

Travellers 4/3/2/1 – let's go!

Scene 2

(The Travellers continue their climb up the hill)

Traveller 3 – Look, a fluffy little chicken house!

(The door opens and a lady steps outside)

Traveller 1 - Kind lady, Kind lady, please may we spend the night in your warm fluffy chicken house?

Travellers 1/3/2/4 - We are **so cold and wet and hungry and tired and thirsty and miserable**. We can sing and play for you in return.

Lady – I may just be able to help. My house laid an egg and someone has stolen it! Find it and you shall have a bed for the night. It is round and white and as large as the harvest moon.

Travellers 1/2/3/4 – Find the egg!

Traveller 1/3/4/2 - I know where it is! That's the egg that came out of the well and rolled down the hill! The Old Man must have stolen it! Hidden it in his well! Then it rolled down the hill! Let's go back down the hill to fetch the egg!_

Scene 3

(The Travellers descend back down the hill. They pass the Old Man's house and the well but the Old Man spots them and yells at them to leave)

Old Man – Away I say!

Travellers 1/2/3/4 – let's go!

(They head off down the hill and the egg proceeds to run down the hill, near the bear's cave, waking him up.)

Bear – Grr, get out of here! Hurumph!

Traveller 1 – I'll save us!

Bear – Grr

(The Traveller places his harp in the entrance to the Bear's cave. The Bear is trapped. The Bear begins to scrape at the strings and the sound makes him fall asleep.)

Travellers 1/2/3/4 – let's go!

Crane – Kaa, who rolled that ball in to my nest!

Traveller 2 – I'll save us!

(Traveller 2 places his triangle in the nest and the Crane is stuck)

Crane – I'm stuck!

Travellers 1/2/4 – Get the egg!

(Traveller 2 rescues the egg from The Crane's nest)

Travellers 4/3/2/1 – let's go!

(The Travellers leave The Crane's nest in the distance and head on back up the hill... they pass The Bear's Cave and The Old Man's house... they are huffing and puffing and out of breath.)

Travellers 1/2/3/4 – Kind lady, we have found your egg but it is cracked! Look, it's growing fast! (The egg starts to grow bigger and bigger) A giant fluffy chicken house!

Lady – and it's yours!

Travellers 1/2/3/4 – Ours? Woohoo! Thank you! Thank you so much! Our giant fluffy chicken house!

(The egg has grown into a giant fluffy chicken house! They all celebrate!)

THE END

A Bed for the Night or An Eggcellent Tale

Based on the story 'A Bed for the Night' by Joan Aiken

Setting: Afternoon. A rather bare-looking countryside landscape

- score in C -

Fleur Bray

Four travellers enter the scene looking mildly lost and largely frustrated

♩=112 with bounce

The musical score is arranged in a standard orchestral format with ten staves. The instruments and their parts are as follows:

- Crane/Bear/Old Man/Kind Lady:** A vocal line with a treble clef, mostly consisting of rests.
- Traveller 1:** A vocal line with a treble clef, featuring lyrics: "We need a place to sleep or we'll freeze in the night!". It includes a *mf* dynamic marking and a note to "stretch the time if needed for textual clarity".
- Traveller 2:** A vocal line with a treble clef, mostly consisting of rests.
- Traveller 3:** A vocal line with a bass clef, featuring lyrics: "Our faith-ful trans-port-a-tion has bro-ken down!". It includes a *mf* dynamic marking and a note to "stretch the time if needed for textual clarity".
- Traveller 4:** A vocal line with a bass clef, mostly consisting of rests.
- Flute:** A melodic line with a treble clef, starting with a *mf* dynamic marking.
- Clarinet in Bb:** A melodic line with a treble clef, starting with a *mf* dynamic marking and ending with a *fp* dynamic marking.
- Acoustic Guitar:** A rhythmic line with a treble clef, featuring a *mf* dynamic marking.
- Accordion:** A rhythmic line with a treble and bass clef, starting with a *mf* dynamic marking.
- Violoncello:** A rhythmic line with a bass clef, starting with a *mf* dynamic marking and a *pizz.* (pizzicato) instruction.

The score is in 4/4 time and includes various musical notations such as rests, notes, dynamics, and performance instructions.

The four travellers begin walking at a good pace

They stumble across a river with a large nest sitting on the bank. On the nest sits a haughty looking crane

The travellers approach the crane in the nest

$\text{♩} = 168$
f with urgency

Mrs_Crane, Mrs Crane,

Repeat as necessary

The musical score consists of eight staves. The vocal parts (T. 1., T. 3., T. 4.) are in treble and bass clefs. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Acoustic Guitar (A. Gtr.), Accordion (Accord.), and Violoncello (Vc.).

- T. 1. (Soprano):** Starts with a repeat sign. Lyrics: "Mrs_Crane, Mrs Crane,"
- T. 3. (Bass):** Lyrics: "Look, look, a neigh-bour-ly nest of reeds and rush-es". Includes a triplet of eighth notes.
- T. 4. (Bass):** Silent part.
- Fl. (Flute):** Features a triplet of eighth notes, a trill (tr), and five-note runs (5).
- Cl. (Clarinet):** Features a triplet of eighth notes and a "slap tongue" effect.
- A. Gtr. (Acoustic Guitar):** Includes a triplet of eighth notes and various dynamics.
- Accord. (Accordion):** Includes a triplet of eighth notes and various dynamics.
- Vc. (Violoncello):** Includes "arco" (arco) and "pizz." (pizzicato) markings.

19

T. 1. Crane please may we spend the night in your warm nest? Mrs... Crane, Mrs... Crane may we, may we spend the night (Mi-i-ssus)

T. 2. Mrs...Crane, Mrs... Crane please may we spend the night in your warm nest? may we, may we spend the night we can sing_ and play for you in re - turn

T. 3. we are so cold and wet and hun-gry

Fl. flz. mp ord. f flz. fp

Cl. flz. mp ord. f

A. Gtr.

Accord. mp f

Vc. mp pizz. arco f

29 **THE CRANE** *ff* $\text{♩} = 144$

C/B/O-M/K.L. ka be off with you (hiss) ka be off with you (hiss) ka ka (hiss) *molto accel.*

Fl. *mp* slap tongue *ff*

Cl. *mp* slap tongue *ff* flz.

A. Gtr. fretboard pizz. *ff* fretboard pizz. fretboard pizz.

Accord. *mp*

Vc. *mp* *ff* pizz. arco *gliss.* *gliss.* *gliss.* *gliss.*

Detailed description of the musical score: The score is for a piece titled 'THE CRANE' starting at measure 29. The tempo is marked as quarter note = 144. The vocal line (C/B/O-M/K.L.) features lyrics: 'ka be off with you (hiss) ka be off with you (hiss) ka ka (hiss)'. The music is in 3/4 time and includes a 'molto accel.' section. The flute part starts with a 'slap tongue' effect at *mp* and then *ff*. The clarinet part also starts with a 'slap tongue' effect at *mp* and then *ff*, with a 'flz.' (flageolet) section. The acoustic guitar part features 'fretboard pizz.' at *ff*. The accordion part is at *mp*. The violin part starts at *mp*, then *ff*, and includes 'pizz.' and 'arco' sections with 'gliss.' markings.

The four travellers continue walking at a good pace

♩=112
A tempo

♩=120 Repeat as necessary

C/B/O-M/K.L. *f* no room, no room, no room (hiss)

T. 1. *mp* let's go!

T. 2. *mp* let's go!

T. 3. *mp* let's go! *mf* Look, look, a co_sy cave with a bed of

T. 4. *mp* let's go!

Fl. *f* *mp* *mf* *mf*

Cl. *f* *mp* *mf*

A. Gtr. *mp* *mf*

Accord. *f* *mf* *f*

Vc. *f* *mp* *mf*

pizz. arco

(The travellers approach The Bear)

52

T. 1. *mf* may we, may we spend the night, may we spend the night?

T. 2. *mf* please may we spend the night may we spend the night?

T. 3. leaves Big Brown Bear, Big Brown Bear please may we spend the night in your warm cave, may we, may we spend the night

T. 4. *mf* may we, may we spend the night, may we, may we spend the night in your warm cave.

Fl. *mp* slap tongue *mf*

Cl. *mp* slap tongue *mf* flz. flz.

A. Gtr. *mf* *mf*

Accord. *mp* *mf* gliss.

Vc. *mp* *mf* pizz. arco

The Bear swipes his paw at the travellers and they are compelled to leave

THE BEAR

C/B/O-M/K.L.

63

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Grr get out of here! Hu rumph! Grr Grr Grr Hu rumph!

grumpily

T. 2. *mf*
we can sing and play for you in re - turn

T. 3. *mp* *mf*
we are so cold and wet and hun-gry and tired. we can sing and play for you in re - turn

T. 4. *mp* *mf*
hun-gry and tired. we can sing and play for you in re - turn

Fl. *flz.* *mp* *ord.* *mf* *f* *tr* *tr*

Cl. *flz.* *mp* *ord.* *mf* *f* *tr* *tr* *flz.* *f* *f*

A. Gtr. *mp* *mf* *f* *ff* *f* *ff*

Accord. *mp* *mf* *f*

Vc. *sul pont.* *mp* *mf* *nat.* *f* *arco* *sfz*

77 ♩=88 mp

T. 1. *mp* let's go! Old

T. 2. *mp* let's go!

T. 3. *mp* let's go! *mp* Look, look, a hum - ble half - way house

T. 4. *mp* let's go!

Fl. *f* *fp* *mp* slap tongue slap tongue

Cl. *fp* *mp* 3 7 slap tongue slap tongue

A. Gtr. *mf* *mp*

Accord. *mf* *f* *mp*

Vc. *erratically* *ff* *fp* (final repeat) *mp*

89 $\text{♩} = 112$

C/B/O-M/K.L.

T. 1.
Man, Old Man, Old Man, Old man please, please, may we spend the night?

T. 2.
mp may we spend the *mf* night in your warm house, *mp* may we, *mf* may we spend the night *mp* may we spend the *mf* night in your warm house,

T. 3.
mp may we spend the *mf* night?

T. 4.
mp lit-tle house

Fl.
mf *mp* *mf* *mp*

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

A. Gtr.
mf *mp*

Accord.
mf

Vc.

The Old Man yawns and looks unimpressed

The Old Man slams the door shut!

C/B/O-M/K.L. 102

(yawn) **THE OLD MAN** (yawn) (yawn) (yawn) (slam)

A - way! A - way, I say! A - way! A - way, I say!

T. 1. *mp* we are so cold and wet and tired and hun-gry and thir - sty we can sing_and play for you in re-turn.

T. 2. *mp* wet and tired and hun-gry and thir - sty we can sing_and play for you in re-turn.

T. 3. *mp* hun-gry and thir - sty we can sing_and play for you in re-turn. *mp* oh well!

T. 4. *f* we can sing_and play for you in re-turn. *mp* oh well!

Fl. *flz.* *mp* *ord.* *f* *sfz* *mp*

Cl. *flz.* *mp* *ord.* *f* *sfz* *mp*

A. Gtr. *f*

Accord. *mp* *f* *sfz*

Vc. *mp* *sul pont.* *f* *nat.* *pizz.* *arco* *ff* *snap pizz.*

The travellers notices the well with something poking out of the top... they are thirsty and hope to drink some water...

They walk over to the well and discover a large egg...

One of the travellers picks up the egg

117 *fp* *f* *mp* *ff* (gasp) *f*

T. 1. well! we are so thir-sty, thir-sty, thir-sty thir-sty, thir-sty, thir-sty, yes! Let's drink from the well! Huge egg!

T. 2. well! thir-sty, thir-sty, thir-sty, thir-sty, yes! Let's drink from the well! huge egg! huge egg! huge egg!

T. 3. well! thir-sty thir-sty, thir-sty yes! Let's drink from the well! An egg! A huge egg! A huge egg! A huge egg!

T. 4. thir-sty, thir-sty, thir-sty, thir-sty, yes! Drink, drink, drink! Huge egg! Huge egg!

Fl. *tr* *flz.* *mp* *ff* *f*

Cl. *flz.* *mp* *ff* *mp* *f*

A. Gtr. *mp* *ff*

Accord. *fp* *f* *mp* *f*

Vc. *arco* *fp* *f* *sub.* *p* *ff*

The Old Man startles the travellers and the egg is dropped!

poco accel.

C/B/O-M/K.L. *128*

ff *gliss.* *fff*

A - way I say! _____

T. 1. *mp* *ff* *ff* (shrieks)
we are so hun-gry, hun-gry, hun-gry, hun-gry, hun-gry, hun-gry, yes! Let's eat the egg! Let's eat the egg!

T. 2. *mp* *ff* *ff* (shrieks)
hun-try, hun-gry, hun-gry, hun-gry, yes! Let's eat the egg! Let's eat the egg!

T. 3. *mp* *ff* *ff*
hun-gry, hun-gry, hun-gry, yes! Let's eat the egg! Let's eat the egg! The egg is rol-ling down the hill!

T. 4. *mp* *ff* *ff*
hun-gry, hun-gry, hun-gry, hun-gry, yes! Let's eat the egg! Let's eat the egg! You dropped the egg!

Fl. *flz.* *mp* *ff* *sfz* *f*

Cl. *(tr)* *flz.* *mp* *ff* *sfz* *f*

A. Gtr. *mp* *ff* *sfz* *snap*

Accord. *sfz* *f*

Vc. *sub. p* *ff* *fff* *snap pizz.* *f* *arco* *gliss.*

Slow to fast accel. to be timed so that the entire descent of the range lasts through the three bars

135 - - - - -

poco rall. . . . ♩=112 (rolls eyes) *with positivity*

T. 1. Urgh! For - get the egg, we need to find a bed!

T. 2. Yes we need to

Fl. *p*

Cl. *p*

Accord. *pp*

Vc. *pp*

gliss.

tr trill slowing

The travellers continue
their climb up the hill

A tempo

molto rit. ♩=120

144

T. 1. *mp* find a bed! let's go! ___ *mf* a fluf-fy chick-en house!

T. 2. *mp* find a bed! let's go! ___ *mf* a fluf-fy lit-tle chick-en house!

T. 3. *mp* find a bed! let's go! ___ *mp* Look, *mf* look, look, ___ look, a fluf-fy lit-tle chick-en house!

T. 4. *mp* find a bed! let's go! ___ *mf* a fluf-fy chick-en house!

Fl. *mp* *mf* *fp* *mf*

Cl. *mp* *mf* *p*

A. Gtr. *mp* *mf*

Accord. *mf*

Vc. (final repeat) arco *mp* *ff* *f* pizz.

The door opens and
a lady steps outside

157

T. 1. *mp*
Kind_____ la- dy, kind_____ la- dy,

T. 2. *mp*
please may we spend the night in your warm fluf-fy

T. 3. *mp*
please may we spend the night in your warm fluf-fy

Fl. *mp*

Cl. *mf* *mp*

A. Gtr. *mp* *mp*

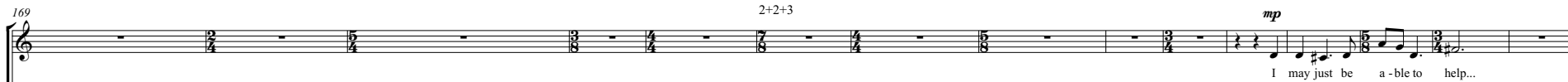
Vc. *mf* arco pizz. arco *mp*

KIND LADY

2+2+3

C/B/O-M/K.L.

169



mp
I may just be a-ble to help...

T. 1.



p we are so cold and wet and tired and hun-gry and thir - sty_ and mis' ra-ble *mf* we can sing_and play.

T. 2.



chi-cken house? *p* mis' ra-ble *mf* we can sing_and play for you in re - turn.

T. 3.



chi-cken house? *p* thir-sty and *mf* mis' ra-ble we can sing_and play for you in re - turn.

T. 4.



p we can sing_and *mf* play for you in re - turn.

Fl.



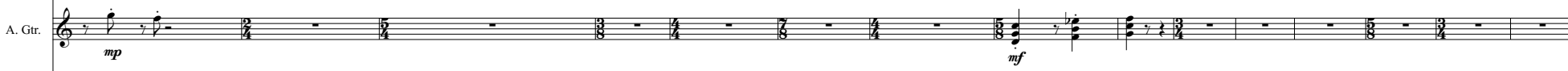
p *mf* *p*

Cl.



mp *p* *mf* *p* flz.

A. Gtr.



mp *mf*

Accord.



p

Vc.



p *mf* *p* pizz. arco

184

C/B/O-M/K.L.

My house, my house, my house laid an egg... an egg... egg, laid an egg and some-one has sto-len it, some-one, sto-len it,

Fl.

Cl.

A. Gtr.

Accord.

Vc.

p

mf

fp

fp

mp

slap tongue

198

C/B/O-M/K.L.

some-one has sto-len it, sto-len it, sto-len, find it! find it! find it! find it! and you shall have, you shall have a bed, for the

slap tongue

Fl.

mf *ff*

Cl.

ff

A. Gtr.

ff *ff*

Accord.

ff

Vc.

ff *p* *mf* *pizz.*

212

C/B/O-M/K.L.

night! it is round and white, round and white white round it is large and white,

T. 1. *ppp* senza vib. (if poss.) Find the egg! Find the egg! Egg! Egg! Egg! large (falsetto)

T. 2. *ppp* senza vib. (if poss.) Find the egg! Find the egg! Egg! Egg! Egg! large

T. 3. *ppp* senza vib. (if poss.) Find the egg! Find the egg! Egg! Egg! Egg! large

T. 4. *ppp* senza vib. (if poss.) Find the egg! Find the Egg! Egg! Egg! Egg! large (falsetto)

Fl. *p*

Cl. *p*

A. Gtr. *p*

Accord.

Vc. arco *p* pizz. arco

227

C/B/O-M/K.L.

large egg, round find it! find it! find it! find it! as large as the har vest moon, large as the

T. 1. white egg

T. 2. white egg

T. 3. white egg

T. 4. white egg

Fl. *f* *mp*

Cl. *f* flz.

A. Gtr. *f*

Accord. *f* *mp*

Vc. *f* snap pizz. arco

C/B/O-M/K.L.

har - vest moon _____ har - vest moon _____ find it! find it! find it!

pp $\text{♩} = 138$

T. 1.

mf I know where it

T. 3.

mf I know where it is! I

T. 4.

mf I know where it

Fl.

p *pp* *mp* *mf*

Cl.

p *pp* *mp* *mf*

A. Gtr.

pp *mf*

Accord.

mf

Vc.

p *arco* *pp* *mf*

T. 1. *f*
 is! I know! I know! I know! I know! I know! I know! That's the egg that came out and rolled down the hill old man

T. 2. *mf* *f*
 I know where it is! i know! It is! I know! I know where it is! egg that came out of the well and rolled down the hill! old man

T. 3. *f*
 know! I know! I know! I know! I know I know where That's the egg that came out of the well and rolled down the hill! old man

T. 4. *f*
 is! I know where it is! I know! I know! I know That's the egg and rolled down the hill! the old man must have

Fl. *f* *tr*

Cl. *f* *tr* *mf*

A. Gtr. *f* *mf*

Accord. *f* *mf*

Vc. *pizz.* *f* *arco* *pizz.* *mf* *arco*

272

♩=120

T. 1. *sto-len! sto-len! sto-len! sto-len!* *Hi-d-den it in his well! well! well! well!* *Then it rolled down the hill!*
 T. 2. *sto-len! sto-len! sto-len!* *Hi-d-den it in his well! well! well! well!* *Then it rolled down the hill!*
 T. 3. *sto-len it! sto-len it! sto-len it! sto-len, sto-len, sto-len* *Hi-d-den it in his well! well! well! well!* *Then it rolled down the hill!*
 T. 4. *sto-len it, sto-len it! sto-len it! sto-len it! sto-len, sto-len, sto-len* *Hi-d-den it in his well! well! well! well!* *Then it rolled down the hill!*
 Fl. *slap tongue mf* *slap tongue mf* *fp* *f*
 Cl. *mf* *slap tongue mf* *fp* *f*
 A. Gtr.
 Accord.
 Vc. *pizz. arco mf* *fp* *f*

The travellers descend
back down the hill

284

mf with determination *f* ♩=120

T. 1. let's go back down the hill to fetch the egg, to fetch the egg!

mf with determination *f*

T. 2. let's go back down the hill to fetch the egg, to fetch the egg!

mf with determination *f*

T. 3. let's go back down the hill to fetch the egg, to fetch the egg!

mf with determination *f*

T. 4. let's go back down the hill to fetch the egg, to fetch the egg!

Fl. *f*

Cl. *f*

A. Gtr. *mf* *mf*

Accord. *f*

Vc. pizz. scratch tone arco

They pass the Old Man's house
and the well but the Old Man
spots them and yells at them to
leave

THE BEAR

294

C/B/O-M/K.L. *ff* A-way I say!

T. 1. *mf* let's go!

T. 2. *mf* let's go,

T. 3. *mf* let's go,

T. 4. *mf* let's go,

Fl. *flz.* *nat.*

Cl.

A. Gtr. *mf*

Accord. *ff*

Vc. *f*

♩=144

Grr. Grr. get out of here! Hu

The traveller places his harp in the entrance to The Bear's cave. The bear is trapped.

THE BEAR

The bear begins to scrape at the strings and the sound makes him fall asleep.

$\text{♩} = 184$

306

C/B/O-M/K.L. *gliss.*
rumph! Grr _____ get out of here! _____ *fff* Grr _____ Grr _____ Grr _____ *poco rall. . . . mp molto rall.-----*

T. I. _____ *f* ↑ ↑ ↑ _____ I'll save us! _____

Fl. *flz.* _____ *ff* _____

Cl. *f* _____ *f* _____ *f* _____ *f* _____ *ff* _____

A. Gtr. _____ *fff* _____ *ff* _____ *mf* _____ *mp* _____

Accord. _____ *ff* _____

Vc. *gliss.* _____ *gliss.* _____ *fff* *snap pizz.* _____ *arco* _____ *mp* _____

322 $\text{♩} = 120$ $\text{♩} = 176$ $\text{♩} = 144$ *ff*

C/B/O-M/K.L.

T. 1. *f with panic*
let's go,

T. 2. *f with panic*
let's go,

T. 3. *f with panic*
let's go,

T. 4. *f with panic*
let's go,

Fl. *f* *flz.* *ff*

Cl. *f* *flz.* *ff*

A. Gr. *p* *mf* *f*

Accord.

Vc. *f*

Traveller 2 places his triangle in the nest and The Crane trapped!

rit.

A tempo

$\text{♩} = 120$

Traveller 2 rescues the egg from The Crane's nest!

333

C/B/O-M/K.L. who rolled that ball in - to my nest? ka _____ ka _____ I'm stuck!

T. 1. Get the egg! _____ let's go, _____

T. 2. I'll save us! _____ let's go, _____

T. 3. Get the egg! _____ let's go, _____

T. 4. Get the egg! _____ let's go, _____

Fl. *ff* *f* *6* *6* *6* *6* *ff*

Cl. *mf* *ff* *f* *6* *6* *6* *6* *ff*

Accord. *ff* *f* *6* *6* *6* *6* *ff*

Vc. *ff* snap pizz. arco *f*

The travellers leave The Crane's nest in the distance and head on back up the hill...

... they pass by The Bear's cave...

...and The Old Man's house...

The travellers are huffing and puffing and out of breath. They soon compose themselves...

346 $\text{♩} = 144$ *molto rit.*

C/B/O-M/K.L.

T. 1.

T. 2.

T. 3.

T. 4.

Fl. *f* *p*

Cl. *f* *pp* *p*

A. Gtr. *mf*

Accord. *mf*

Vc. *pp*

357 *mp* $\text{♩} = 120$ $\text{♩} = 144$

T. 1. Kind la - dy, kind la - dy We have found your egg egg, egg have found your egg

T. 2. Kind la - dy, We have found your egg We have found your egg, egg we have found your egg found your egg

T. 3. kind la - dy, We have found your egg. We have found your egg. egg, egg, egg. we have found your egg found your egg

T. 4. We have found your egg... egg, egg, egg.

Fl. *mp*

Cl. *mp*

A. Gtr. *mp*

Vc. *mp* arco *mp* *mp* *mp*

369

T. 1. We have found, we have found your egg found your. egg, egg, egg... egg... egg... egg... egg... e' egg... cracked!...

T. 2. We have found your egg We have found your. egg, egg, egg... egg... egg... egg... egg... e' egg... cracked!...

T. 3. your egg. We have found your. egg, egg, egg, egg, egg... egg... egg... egg... egg... e' egg... cracked!...

T. 4. We have found... your egg... We have found your. egg, egg, egg, egg, egg... egg... egg... egg... e' egg... but it is cracked!...

Fl. *f* *fp* *<f*

Cl. *f* *fp* *<f*

A. Gtr.

Accord. *mp* *f* *fp* *<f*

Vc. *mp* *f* *fp* *<f*

The egg starts to grow bigger and bigger!

385

T. 1. Look, look, loo', look, look, loo', loo', loo', loo', look, look, loo', loo', loo', loo', loo', look, loo', loo', look, gro-wing fast!

T. 2. Look, look, loo', loo', loo', loo', loo', loo', look, loo', look, look, loo', loo', loo', loo', loo', loo', loo', look, gro - wing fast!

T. 3. Look, look, loo', loo', loo', loo', loo', loo', look, look, loo', loo', loo', loo', loo', loo', look, loo', loo', look, it's gro - wing fast!

T. 4. Look, look, loo', look, loo', loo', loo', loo', loo', loo', look, look, loo', loo', loo', loo', loo', loo', look, it's gro - wing fast!

Fl.

Cl.

A. Gtr.

Accord. *f*

Vc. *arco*

fp *mf* *ff*

392

Musical score for measures 392-396. The score includes parts for T. I., Fl., Cl., A. Gtr., Accord., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *ff* (fortissimo). The Flute and Clarinet parts feature complex rhythmic patterns with many sixteenth notes and slurs. The Clarinet part includes fingering numbers (5) and trills. The Violin part includes trills and slurs. The score concludes with a double bar line and repeat signs.

T. I.

Fl. *ff*

Cl. *ff*

A. Gtr. *ff*

Accord. *ff*

Vc. *ff*

A

KIND LADY

398

C/B/O-M/K.L.

...and it's yours!

T. 1. gi - ant fluf - fy chick-en house! Ours? Woo- hoo! Thank you! Thank you so much! Our gi - ant fluf - fy chick-en house!__

T. 2. A gi - ant fluf - fy chick-en house! Ours? Woo- hoo! Thank you! Thank you so much! Our gi - ant fluf - fy chick-en house!__

T. 3. A gi - ant fluf - fy chick-en house! Ours? Woo- hoo! Thank you! Thank you so much! Our__ gi - ant fluf - fy chick-en house!__

T. 4. A gi - ant fluf - fy chick-en house! Ours? Woo- hoo! Thank you! Thank you so much! Our gi - ant fluf - fy chick-en house!__

Fl. *f*

Cl. *f*

A. Gtr. *f*

Vc. *mp* *f* *pizz.* *arco*

The egg has grown into
a giant fluffy chicken house!
They all celebrate!

♩=144

407

C/B/O-M/K.L.

T. 1.

T. 2.

T. 3.

T. 4.

Fl.

Cl.

A. Gtr.

Accord.

Vc.

fp *ff* *fp* *fff*

ff *fp* *fff*

ff *pizz.* *arco* *ff* *fff*