

William Cole

Her face was full of woe

for solo harp

2016

Programme Note

*I saw my lady weep,
And Sorrow proud to be advanced so,
In those fair eyes where all perfections keep.
Her face was full of woe,
But such a woe (believe me) as wins more hearts,
Than Mirth can do with her enticing parts.*

This piece is inspired by the creativity and flexibility of continuo realisations in Renaissance and Baroque music. At the opening, archetypal continuo gestures – trills, arpeggios and an ‘English cadence’ are heard alongside a four-note cell from the eponymous line of Dowland’s song. After this music gradually spins out the opening material, and eventually flies out of control. The Dowland is then heard, with the first section’s gestures now wrapping around the melody as a genuine continuo accompaniment.

This piece was written for Anne Denholm, and was given its first performance by her at the Nottingham Royal Concert Hall on February 5th, 2016 as part of the Philharmonia Orchestra's After Hours series.

Duration - c.10 minutes

For Anne Denholm

Her face was full of woe

for solo harp

William Cole
(b.1990)

Flessibile, resonante, dolente ♩ = c.60

1.v. sempre

f espress. *p fragile* *pp*

G# Ab

lunga

f p *pp* *f*

Bb B# 3 E#A#

slow roll

Poco più mosso, molto flessibile, quasi improv.

poco rall.

A tempo

p *mf* *pp* *f*

C# Bb

mf *f*

Bb C#

mf *f*

soberly & sadly weep,
And Sorrow proud to be adored, sees so,
In those fair eyes, where all perfections keep.
Her face was full of woe,
But such a woe (believe me) as wins more hearts,
Than Mirth can do with her enticing parts.

ff p sub. *ff dolce* *p*

CbDb G#A# B#C# D#

p *f* *p* *pp*

molto G#

p *pp* *p* *pp* *p* *pp* *p* *ppp*

G# F#A# A#G#B#

rubato *poco rall.*

A tempo, energico accel.

24 2.3

p *F#*
p *molto* *p*
mf sub.

Poco più mosso, flessibile, quasi improv. ♩ = 66

27

f *B#*
L.v. sempre *mf relaxed, playful* *A#*
mp *C#*
ff sonore

30

f *G#*
p *Db* *3*
p energico *5* *7*

34

f *F#* *3*
molto *p* *Eb A#*
molto *mf* *7* *9*
f *p sub.* *Fb Bb*

38

mp agitato *3* *Cb G#*
mp *5* *Eb*
ff risoluto *3* *5*

41

f *5* *F# G#*
mp *3*
mp *5* *A# B#*

65 *gliss.* *mf delicate* *p* *mf* *molto*

67 *pp delicate* *mp* *p*

69 *mf*

71 *f* *ff feroce*

73 *mf*

75 *ff* *fff*

78 *ff molto agitato* *mf*

82 *8va* **poco stringendo**

f *ff* *mf*

f

85 *8va* **stringendo molto**

ff *f* *ff* *ff pesante*

f *più f*

89 ***ff cresc. e agitato***

ff cresc. e agitato *fff*

92 **Poco più mosso** ♩ = 70

pp

97 ***mp dolce***

mp dolce

102

Musical score for measures 102-105. The right hand features a melodic line with triplets and a quintuplet, marked with *mf* and *p*. The left hand provides a steady accompaniment. The time signature changes from 2/4 to 3/4.

107

Musical score for measures 107-110. The right hand includes a *mp dolce* section and a *mf* section with a *D#* chord. The left hand is marked with *mp*, *p sub.*, and *pp*. The time signature changes from 2/4 to 3/4.

112

Musical score for measures 112-115. The right hand has an *8va* marking and a *(loco)* section. Dynamics include *pp*, *f*, and *pp sub.*. Chords *D#*, *F#*, and *Gb* are indicated. The left hand is marked with *poco*. The time signature changes from 3/4 to 2/4.

116

Musical score for measures 116-119. The right hand features an *(8)* marking and a *(loco)* section. Dynamics include *poco*. A *B#* chord is indicated. The left hand is marked with *poco*. The time signature changes from 2/4 to 3/4.

121

B \flat G \sharp 5

G \flat *p* *ppp*

126

poco accel.

ppp *pp* *ppp* *pp* *ppp* *pp*

pp *ppp*

Poco più mosso ♩ = 76

131

A \flat

p *pp* *p* *ppp* *p*

ppp *p* *ppp* *p* *ppp* *p*

135

pp *p* *pp* *p* *pp*

ppp *p* *ppp* *p*

139

Musical score for measures 139-143. The piece is in 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *pp*, *mp legato*, *mp*, and *pp*. Fingerings of 5 and 3 are indicated. Chord symbols F# and G# are present.

144

Musical score for measures 144-148. The right hand continues the melodic development with slurs and ties. The left hand features a more active accompaniment with triplets and sixteenth-note patterns. Dynamic markings include *pp*, *mp*, *pp*, *mp*, and *p*. Fingerings of 5 and 3 are indicated.

149

Musical score for measures 149-153. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes triplets and sixteenth-note patterns. Dynamic markings include *mf*, *mp*, and *f agitato*. Fingerings of 5 and 3 are indicated.

154

Musical score for measures 154-158. The right hand features a melodic line with slurs and ties. The left hand accompaniment includes sixteenth-note patterns with slurs and ties. Dynamic markings include *mp*, *f*, and *mp*. Fingerings of 6 and 5 are indicated. Chord symbol A# is present.

159

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

f *mf*

6 6 3 6 6

G#

164

molto f agitato *mf* *f* *mf*

molto f agitato *mf* *f* *mf*

6 6

168

f *mf* *f molto* *mf*

f *f molto* *mf*

6 6 6 6

C#

172

ff *mf* *f* *mf* *f*

ff *f*

6 6 6 6

3

176

ff molto *f* *ff*

3 3 5

B \sharp B \sharp

179

fff *fagitato* *ff* *fagitato*

5 5 5 5 5

f *ff* *f* *f*

5 5 7

B \sharp

182

ff *f pesante* *ff*

3 5 3 7 16 7 16 5:3 7

184

f *ff* *f* *ff*

10 5 9 3

ff *f* *ff* *f*

186

ff *f* *ff* *f* *ff molto*

B \flat G \sharp

ff *f*

gliss.

Poco più mosso, agitato molto ♩ = 80

188

ff *pesante* *ff* *f* *ff*

(thunder gliss.) (loco)

C \sharp A \sharp

fff

191

f *ff* *f* *ff*

(loco) 8^{va} D \flat 8^{va}

Poco meno mosso ♩ = 70

accel.

195

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

(loco) (loco) 3 3

197

f (loco)

3 3

199

fff (gliss. rapido) *ffff* lunga

(highest note)

(lowest note)

E \flat F \flat
B \sharp

Still $\text{♩} = 50$
l.v.sempre
200 (top non harm., i.e. unis)

p dolciss. (Start before resonance finishes) *mf* *F \sharp* *p*

205

mp *pp* *mf* *molto* *p delicate*

E \sharp *D \sharp* *A \flat*

208

mf *pp* *molto* *mf* *mp* *molto* *p* *mp*

5 7 3 3

210

p *mf* *pp* *pp* *mp* *p*

tr

3 7 7

F \flat

p *mp*

212

mf *f* *p* *poco*

3 5 3 5

D \flat C \sharp

mf

213

p *f* *mf* *ff*

3 7 9

(top non harm., come sopra)

f *pesante*, *espress. molto*

C \flat D \flat

215

ff *p* *molto* *mf* *pp* *bisbigliando, non rapido*

gliss.

B \flat C \flat

218

pp *mp* *pp* *mp*

3 3

gliss.

B \sharp C \sharp

mf *p* *p*

220

ppp *mp* *ppp*

pp *mp*

222

p *mp*

224

p *mp*

225

p *ppp* *p sub.* *pppp*

ppp