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.

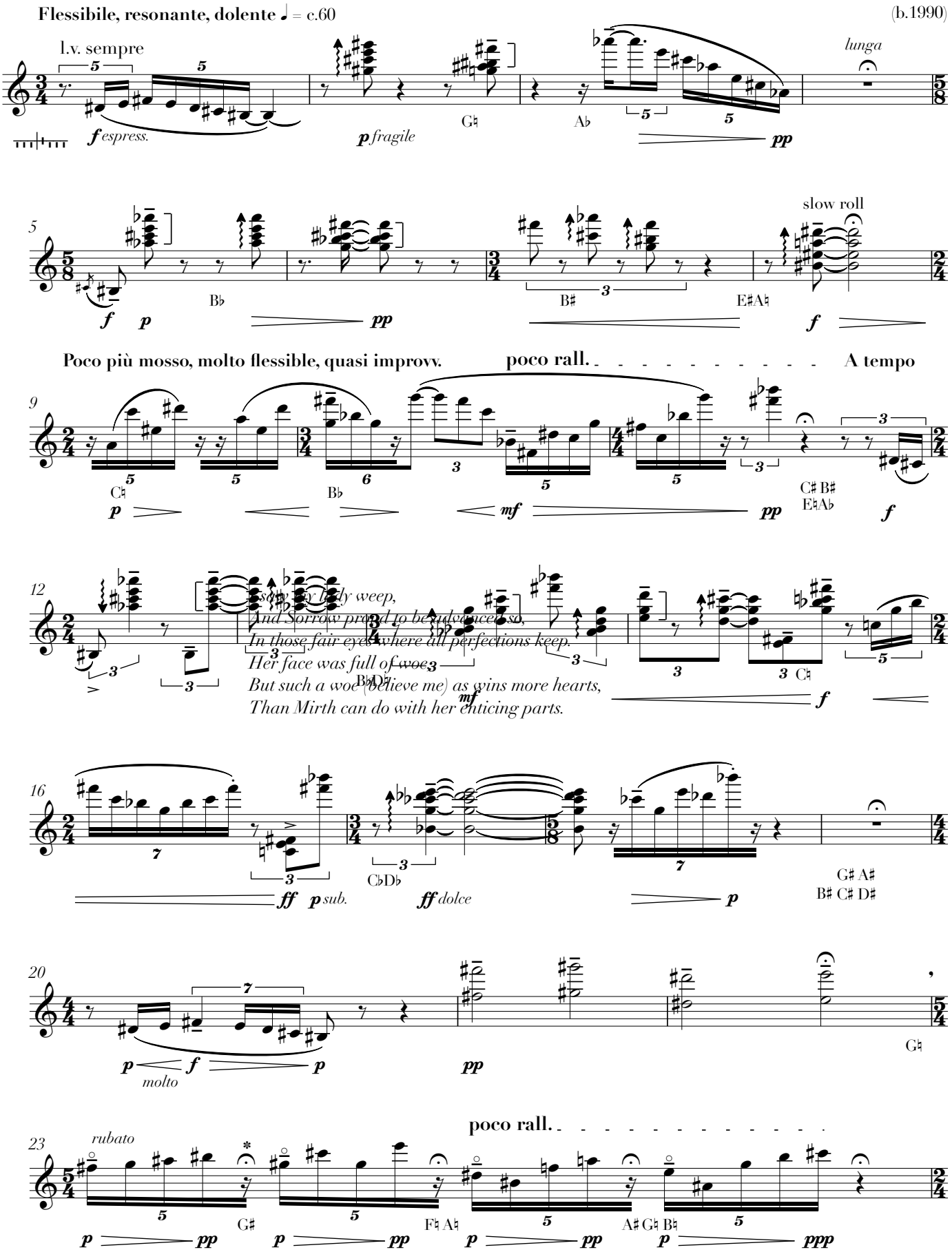
Duration - c.10 minutes

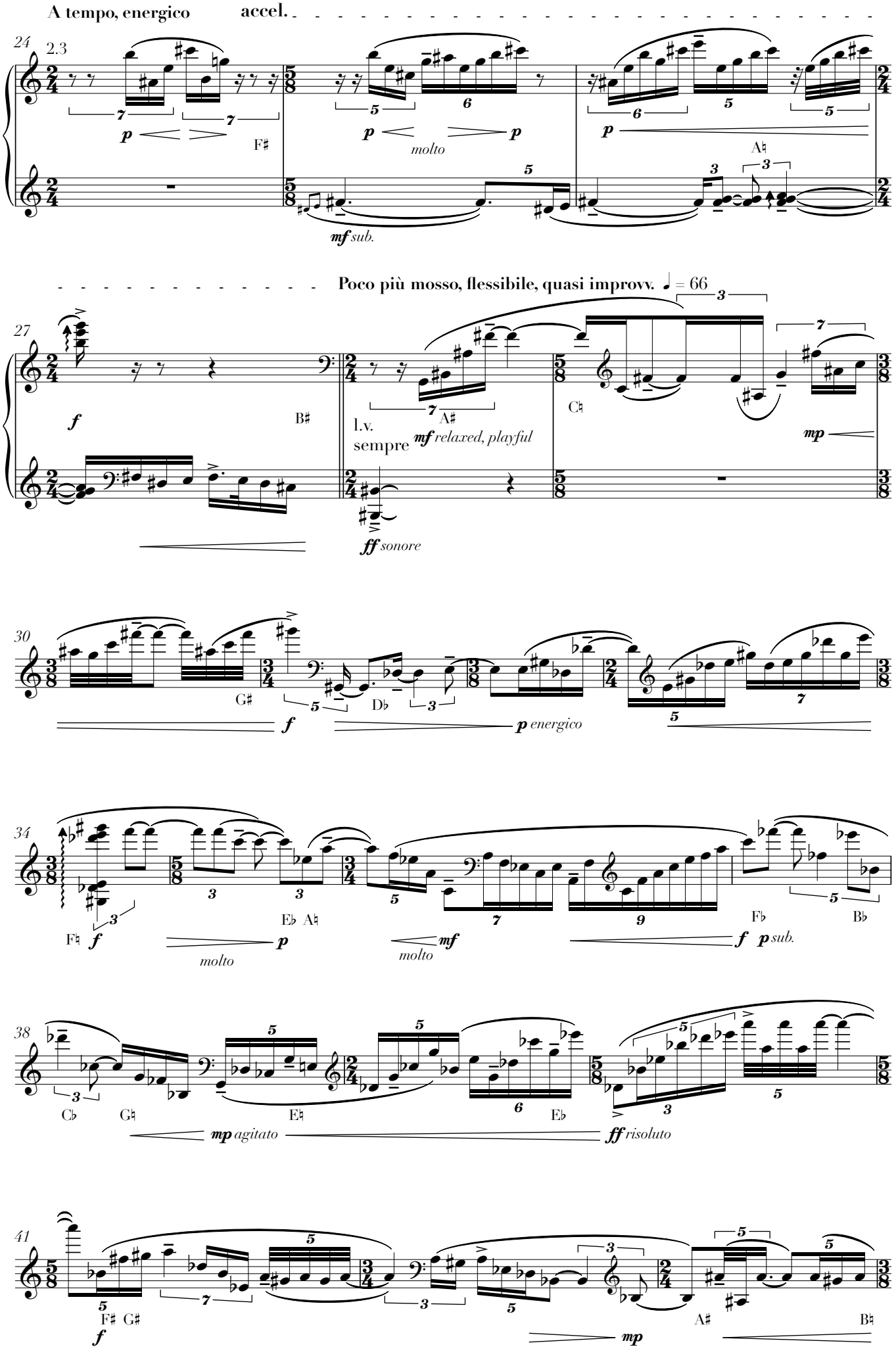
For Anne Denholm

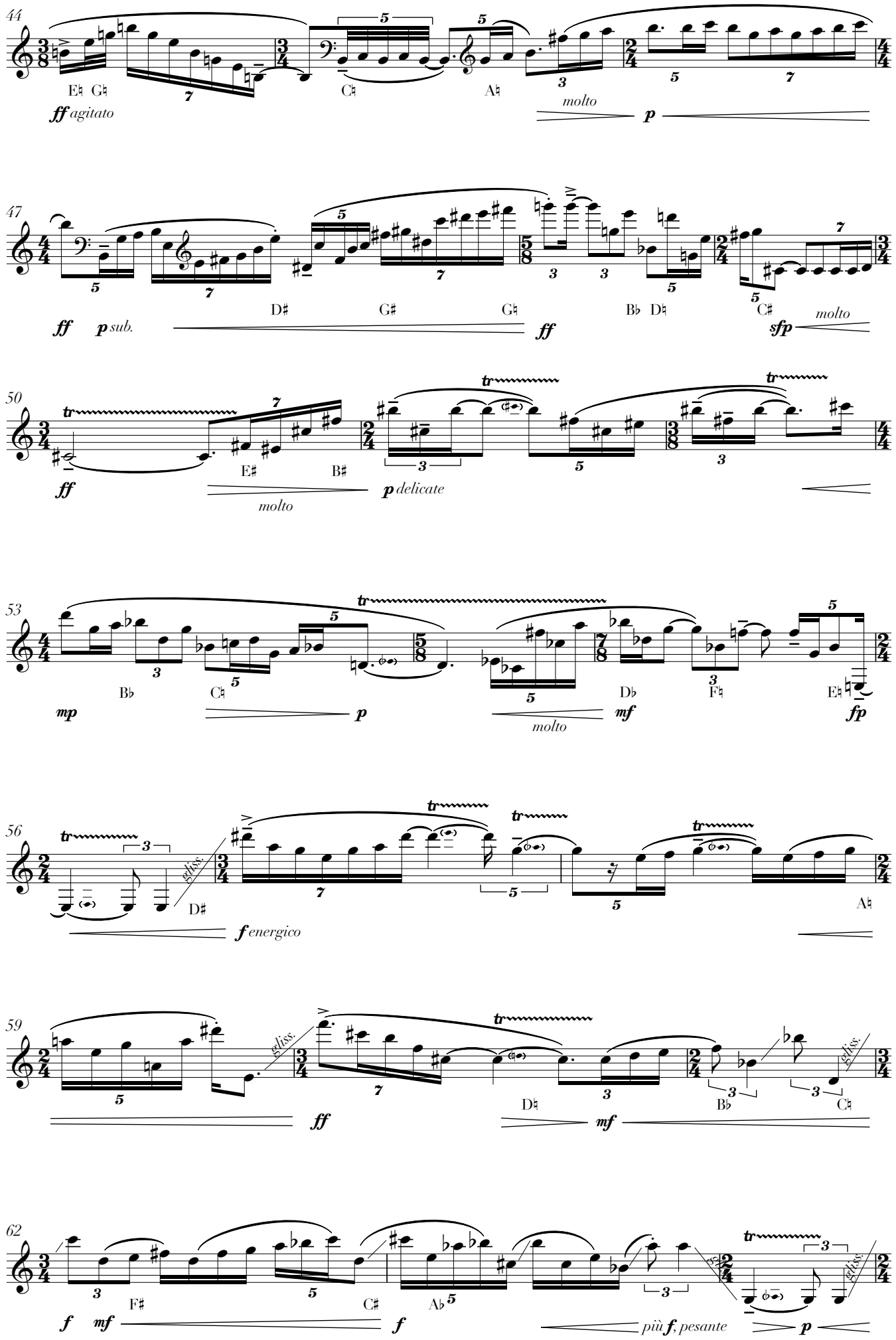
Her face was full of woe

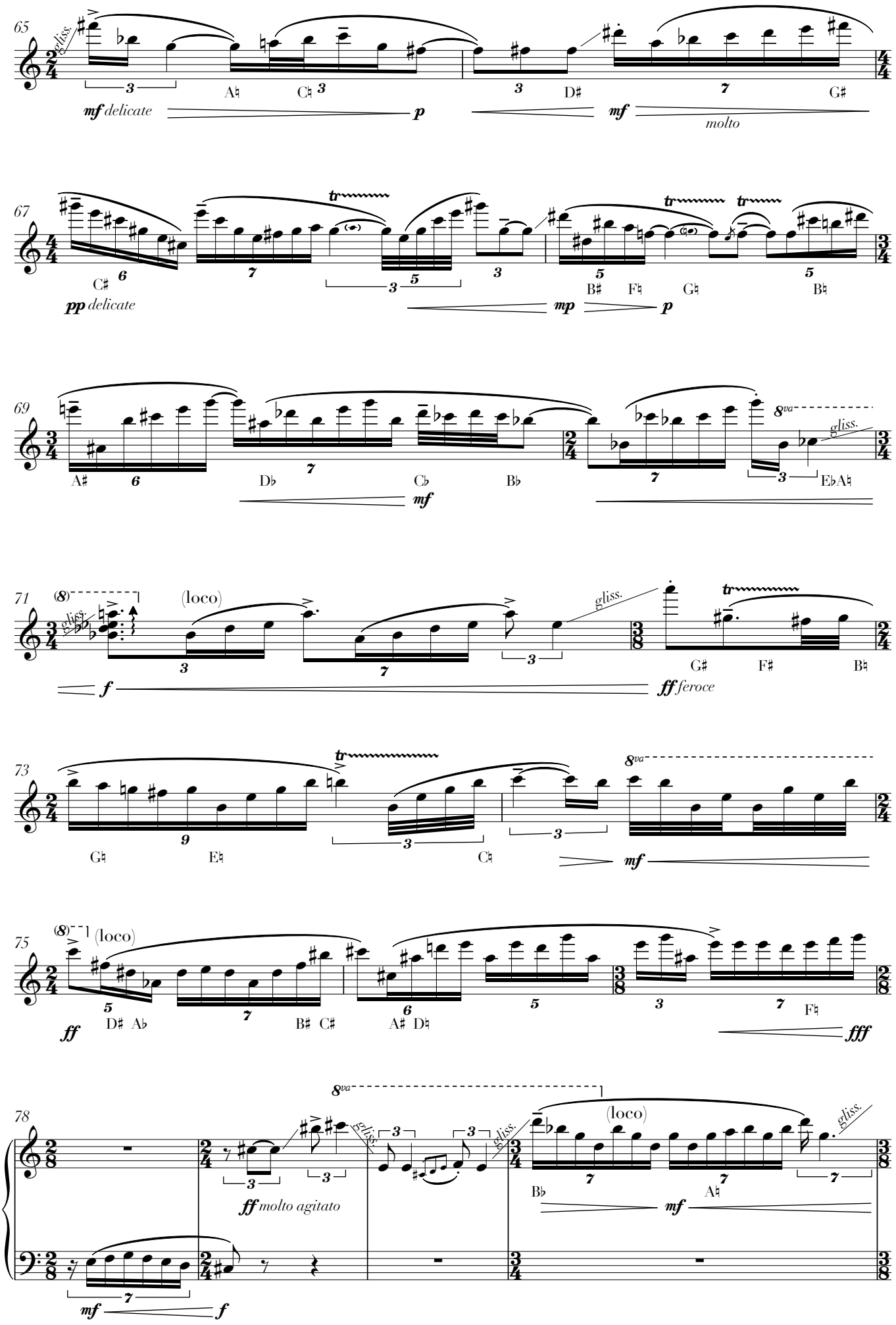
for solo harp

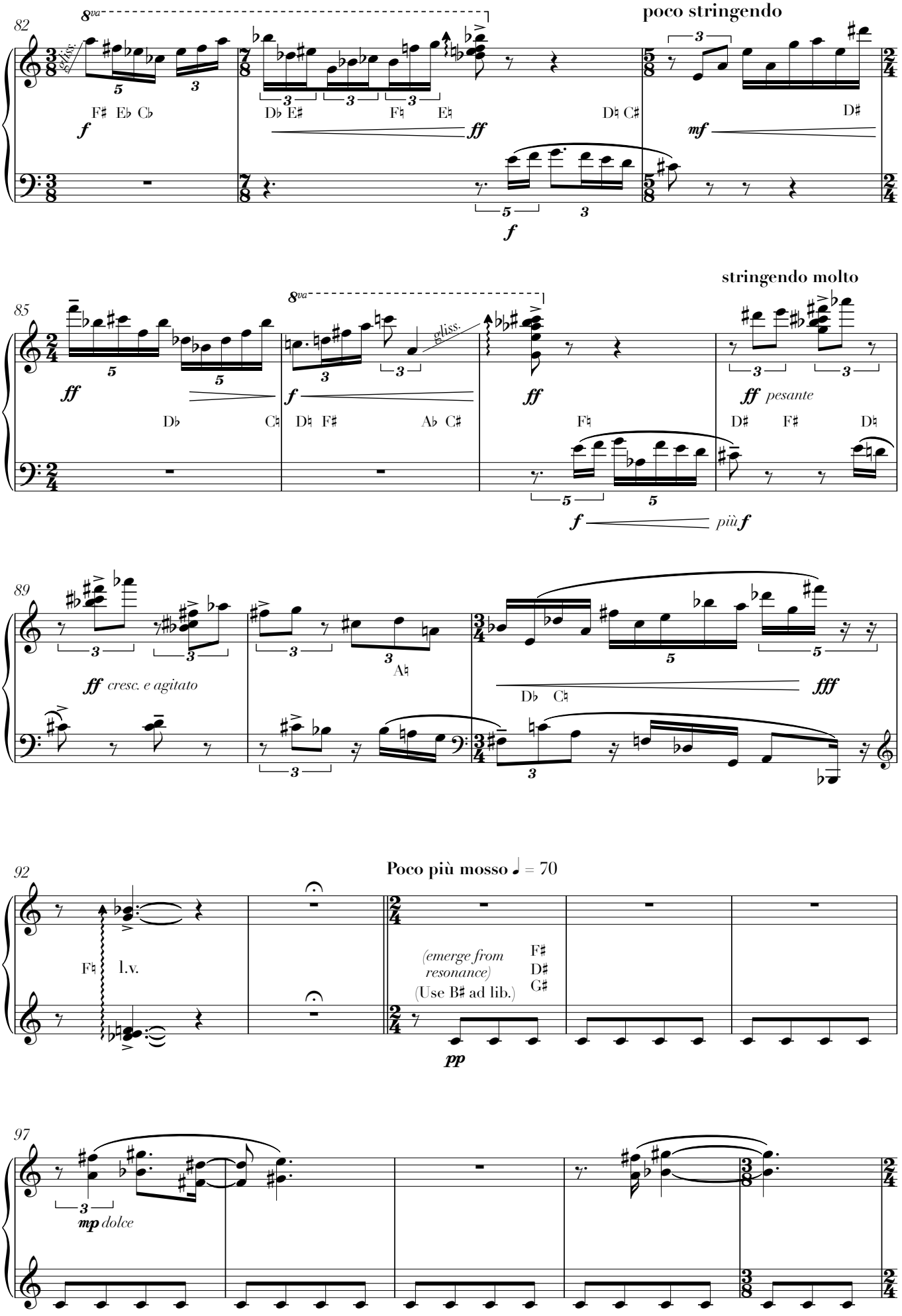
William Cole
(b.1990)

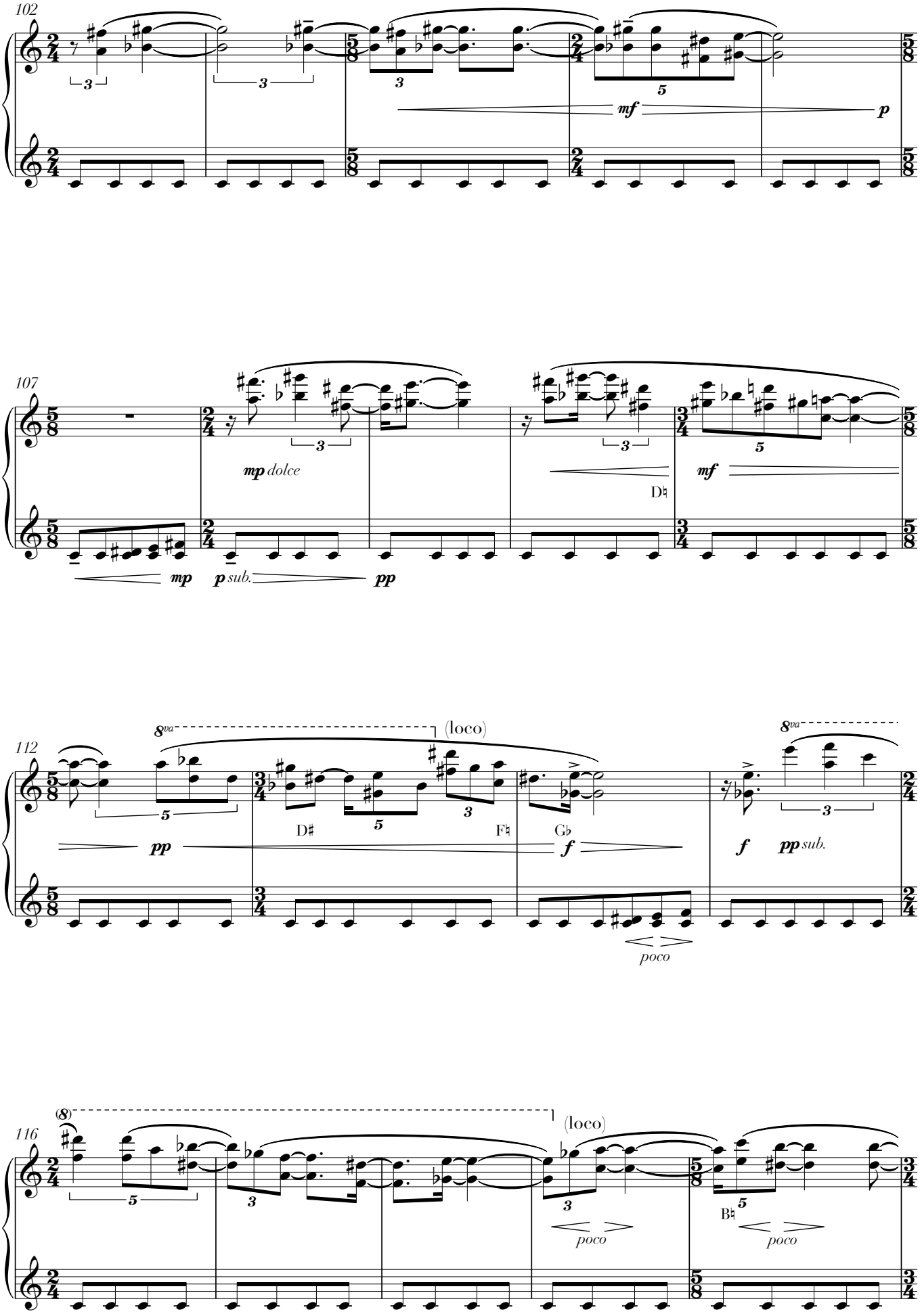


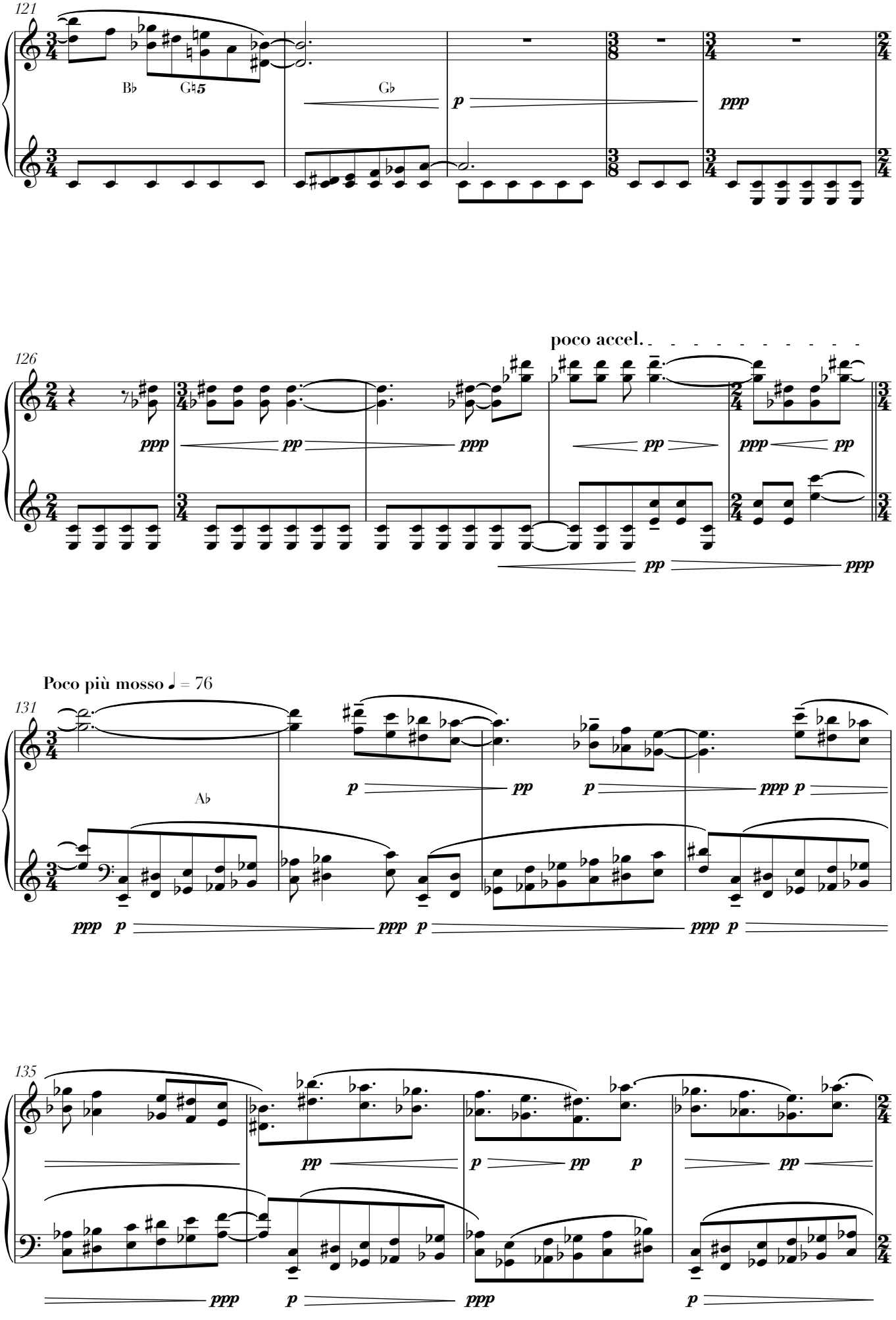

A tempo, energico
accel.
24
2.3
F♯
molto
A♮
mf sub.
Poco più mosso, flessibile, quasi improvv.
= 66
27
B♯
l.v.
sempre
A♯
mf relaxed, playful
C♮
mp
ff sonore
30
G♯
D♭
f
p energico
34
F♮
E♭ A♮
molto
mf
molto
F♭
B♭
f p sub.
38
C♭
G♮
E♮
E♭
mp agitato
ff risoluto
41
F♯ G♯
f
mp
A♯
B♮

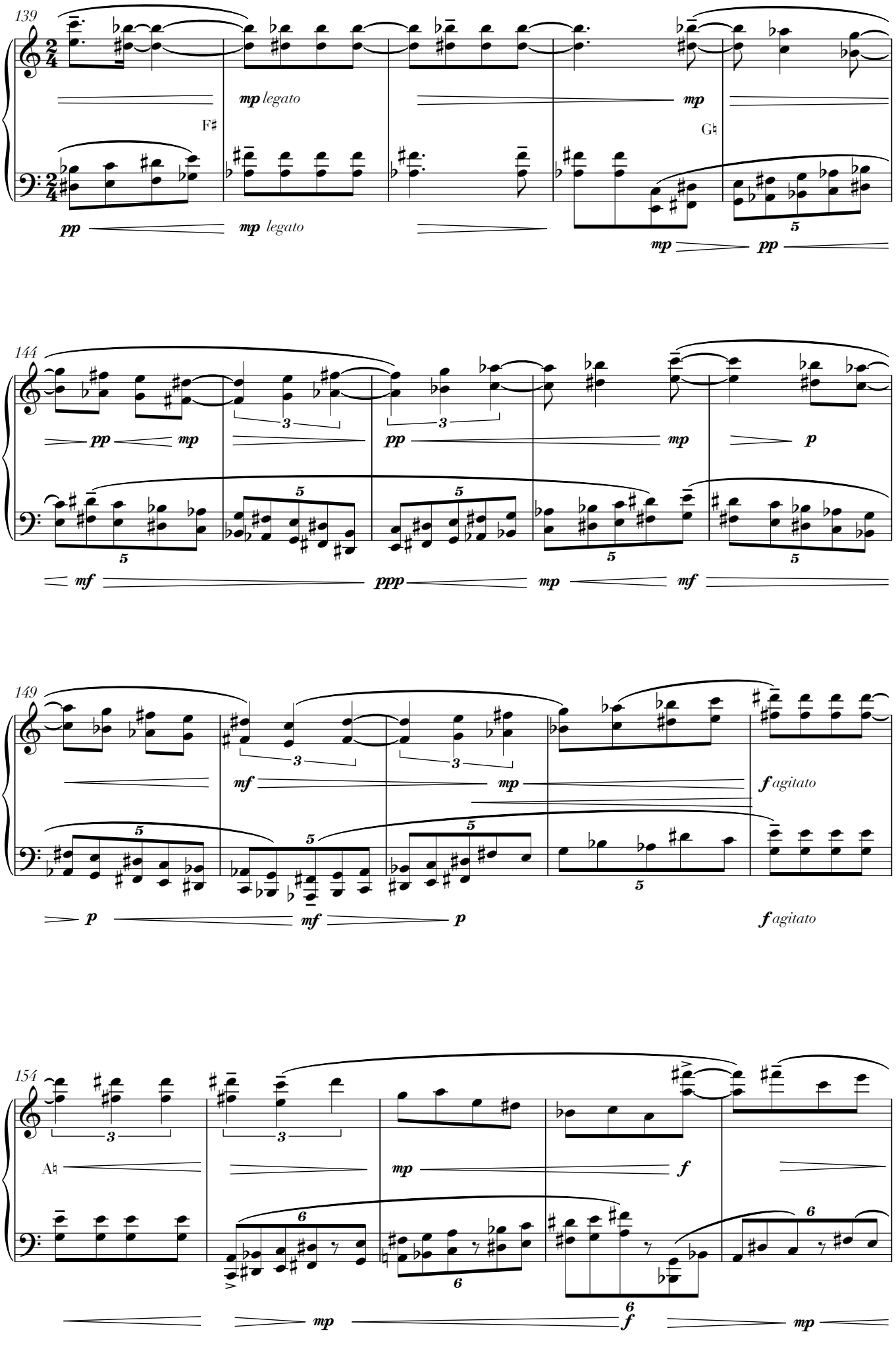

44
E♮ G♮
C♮
A♮
ff agitato
molto
p
47
D♯
G♯
G♮
B♭ D♮
C♯
ff
p sub.
ff
sfp
molto
50
E♯
B♯
ff
molto
p delicate
53
B♭
C♮
D♭
F♮
E♮
mp
p
molto
mf
fp
56
D♯
gliss.
f energico
A♮
59
gliss.
ff
D♮
mf
B♭
C♮
gliss.
62
F♯
C♯
A♭
f
mf
f
più f, pesante
p
gliss.

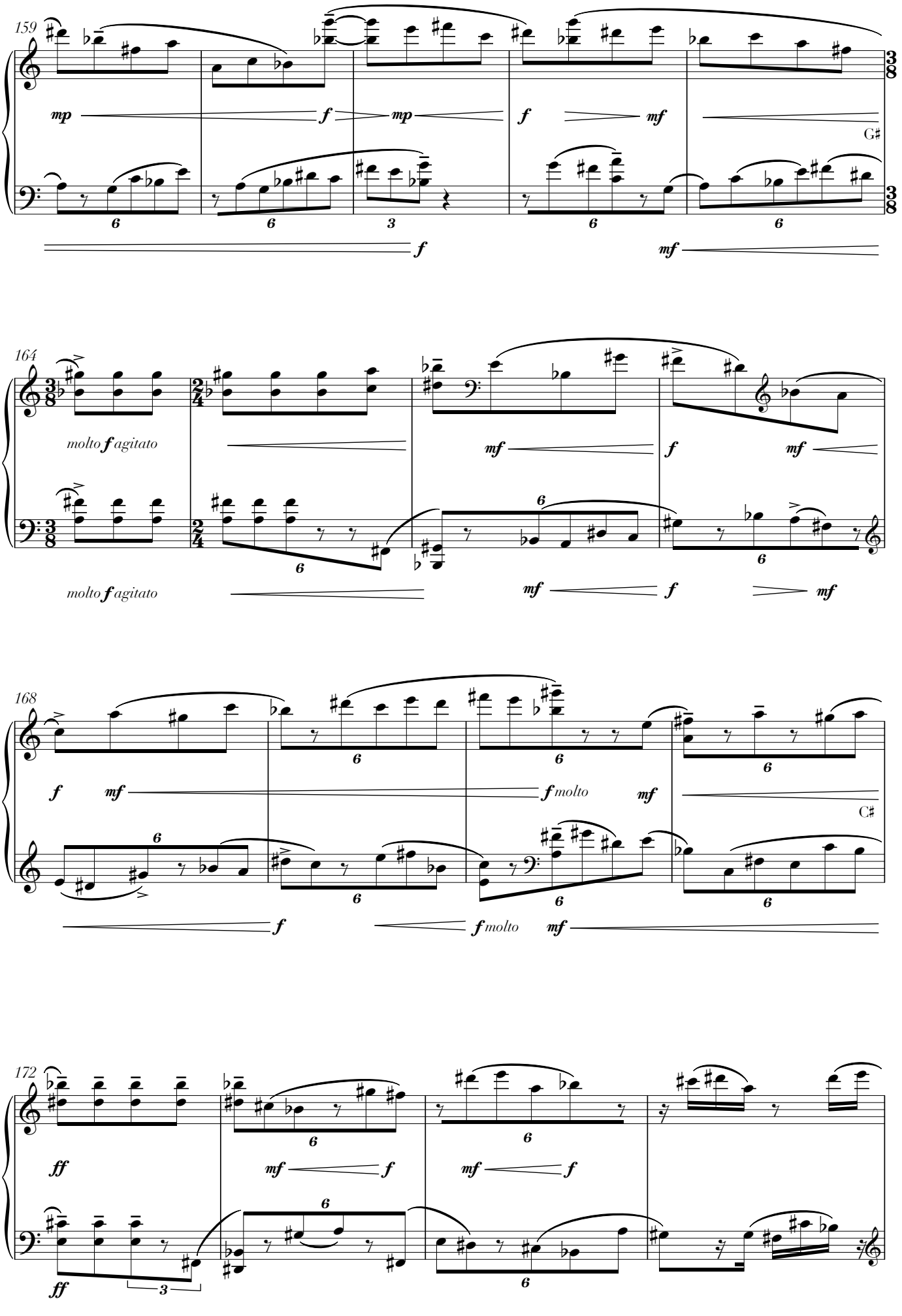

65
gliss.
A♮
C♮
D♯
G♯
mf delicate
p
mf
molto
67
C♯
pp delicate
tr
B♯
F♮
G♮
B♮
mp
p
69
A♯
D♭
C♭
B♭
mf
8va
gliss.
E♭A♮
71
(8)
(loco)
gliss.
G♯
F♯
B♮
f
ff feroce
73
tr
G♮
E♮
C♮
8va
mf
75
(8)
(loco)
D♯ A♭
B♯ C♯
A♯ D♮
F♮
ff
fff
78
8va
gliss.
(loco)
ff molto agitato
B♭
A♮
mf
mf
f

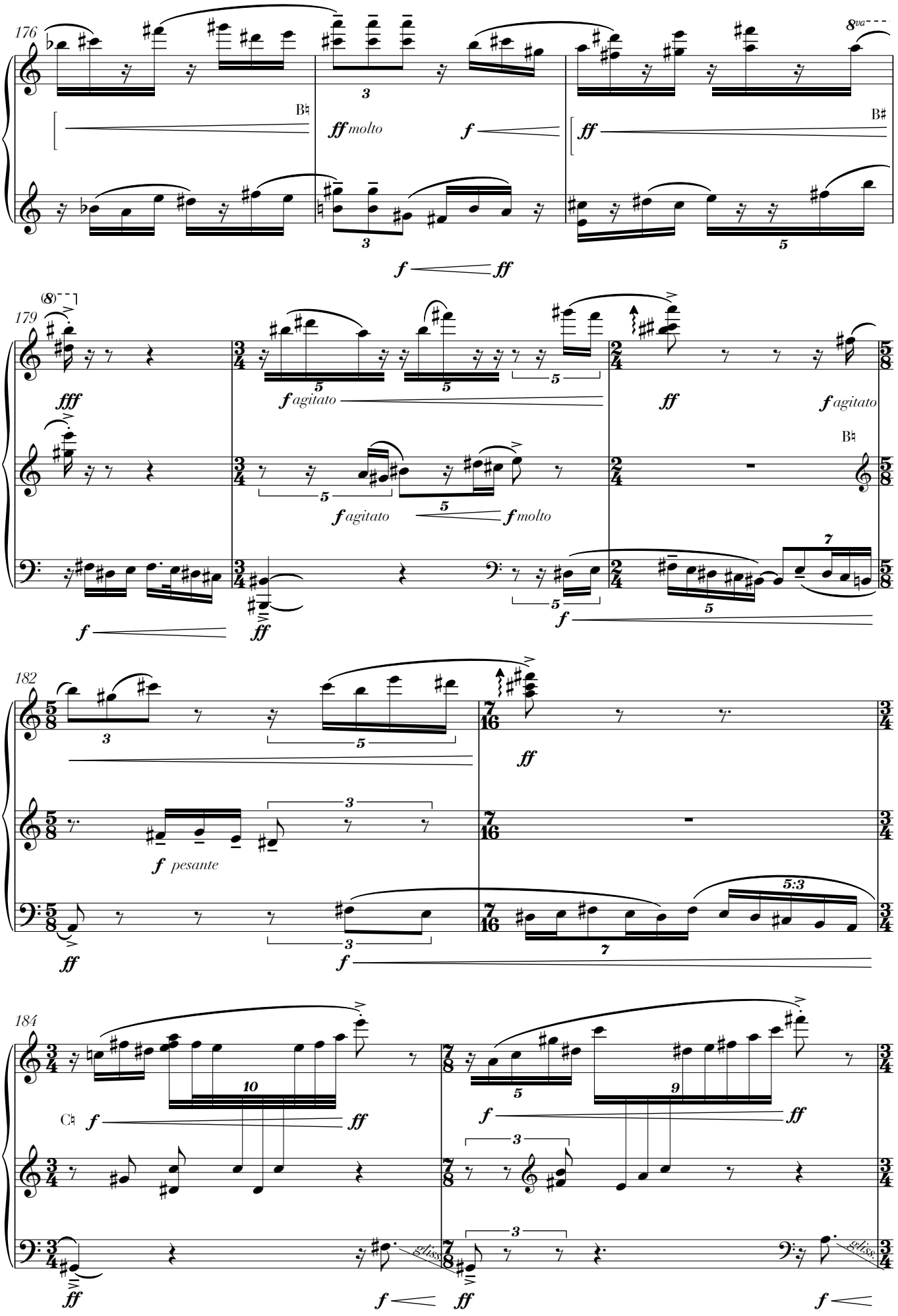

82
8va
gliss.
poco stringendo
F♯ E♭ C♭
D♭ E♯
F♮ E♮
D♮ C♯
D♯
f
ff
mf
85
stringendo molto
D♭ C♮
D♮ F♯
A♭ C♯
F♮
D♯ F♯ D♮
ff pesante
più f
89
ff cresc. e agitato
A♮
D♭ C♮
fff
92
Poco più mosso ♩ = 70
F♮
l.v.
(emerge from resonance)
(Use B♯ ad lib.)
F♯
D♯
G♯
pp
97
mp dolce

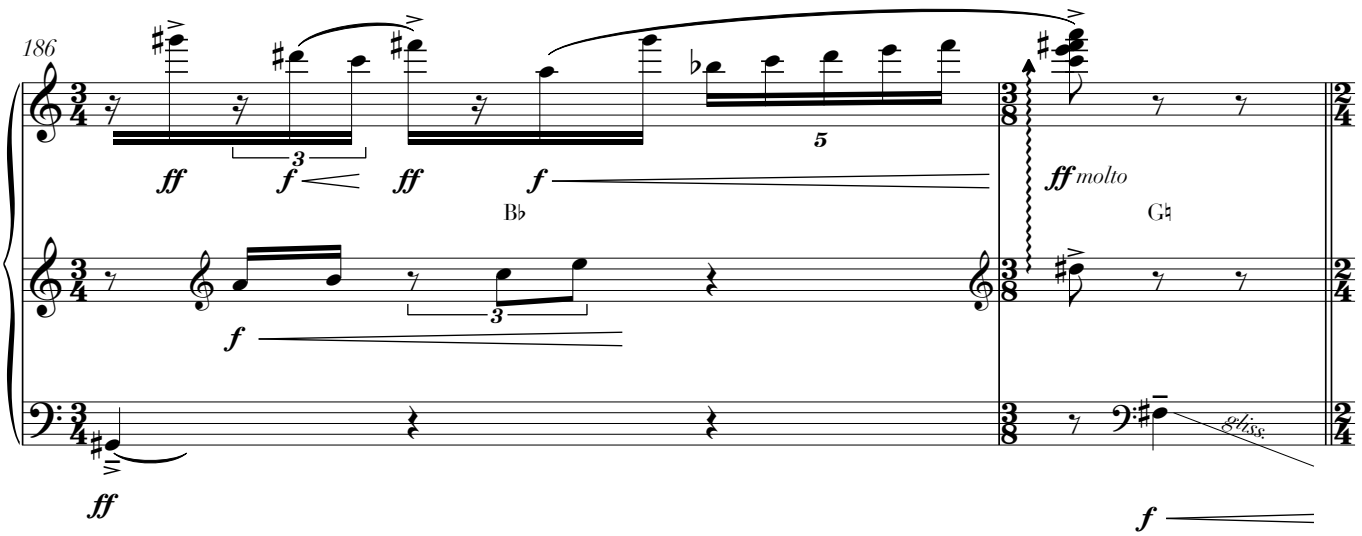

102
mf
p
107
mp dolce
mf
D♮
mp
p sub.
pp
112
8va
(loco)
pp
D♯
F♮
G♭
f
f
pp sub.
poco
8va
116
(8)
(loco)
poco
B♮
poco

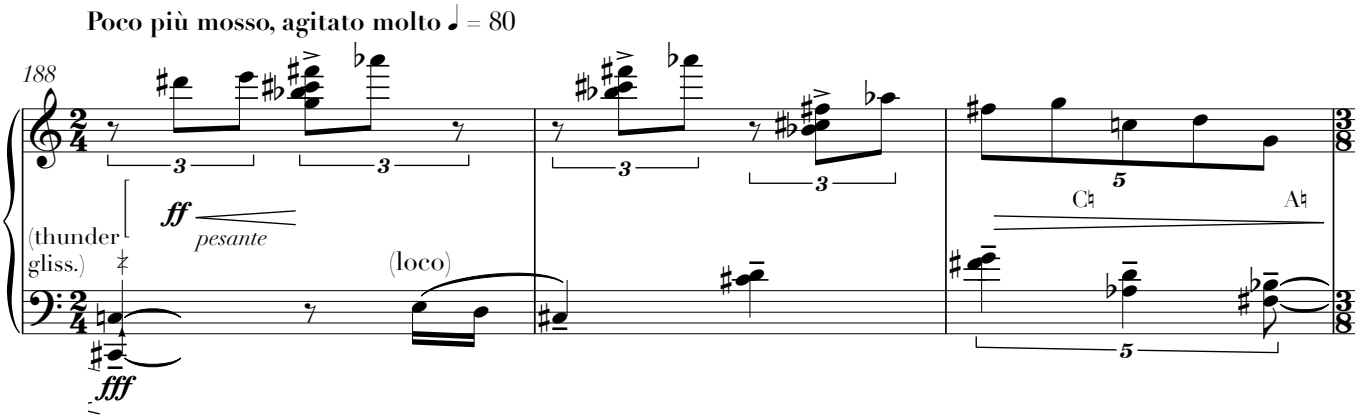

121
Bb
Gb5
Gb
p
ppp
poco accel.
126
ppp
pp
ppp
pp
ppp
pp
pp
ppp
Poco più mosso ♩ = 76
131
Ab
p
pp
p
ppp p
ppp p
ppp p
ppp p
135
pp
p
pp
p
pp
ppp
p
ppp
p

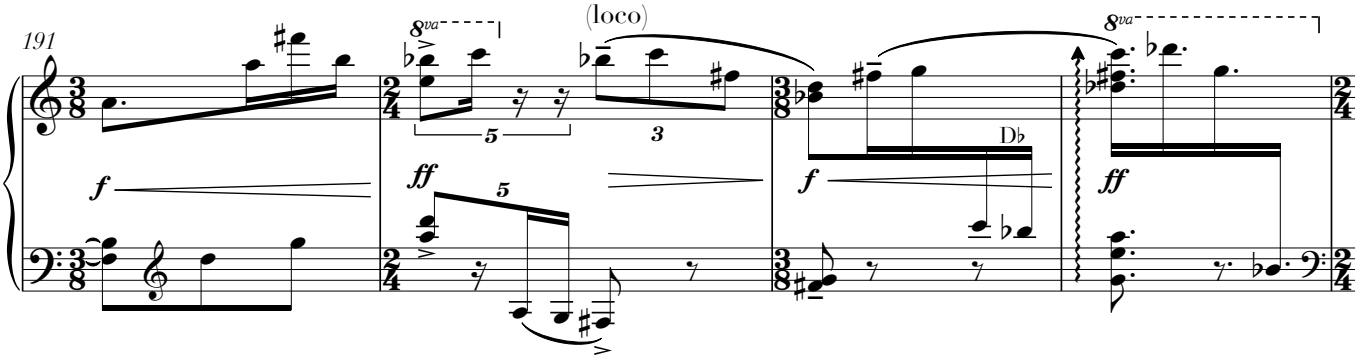

139
mp legato
mp
F♯
G♮
pp
mp legato
mp
pp
144
pp
mp
pp
mp
p
mf
ppp
mp
mf
149
mf
mp
f agitato
p
mf
p
f agitato
154
A♮
mp
f
mp
f
mp

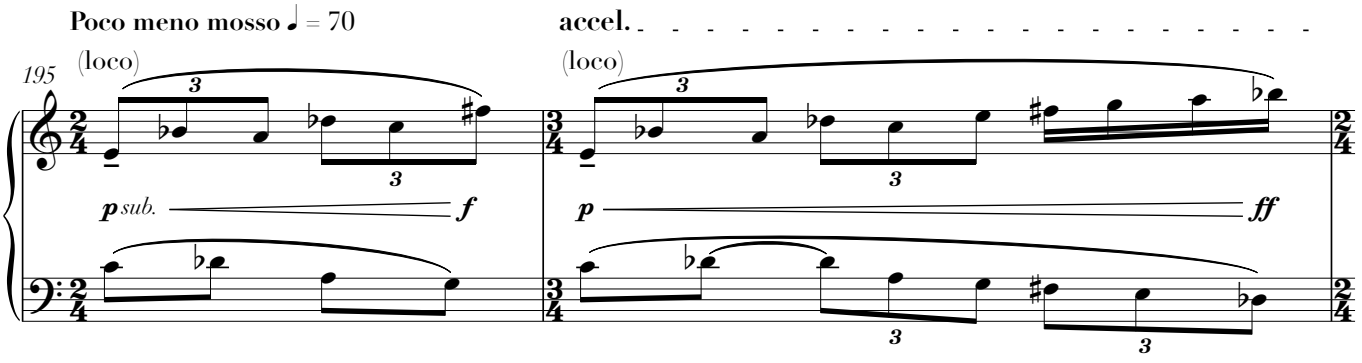

159
mp
f
mp
f
mf
G♯
f
mf
164
molto f agitato
mf
f
mf
molto f agitato
mf
f
mf
168
f
mf
f molto
mf
C♯
f
f molto
mf
172
ff
mf
f
mf
f
ff

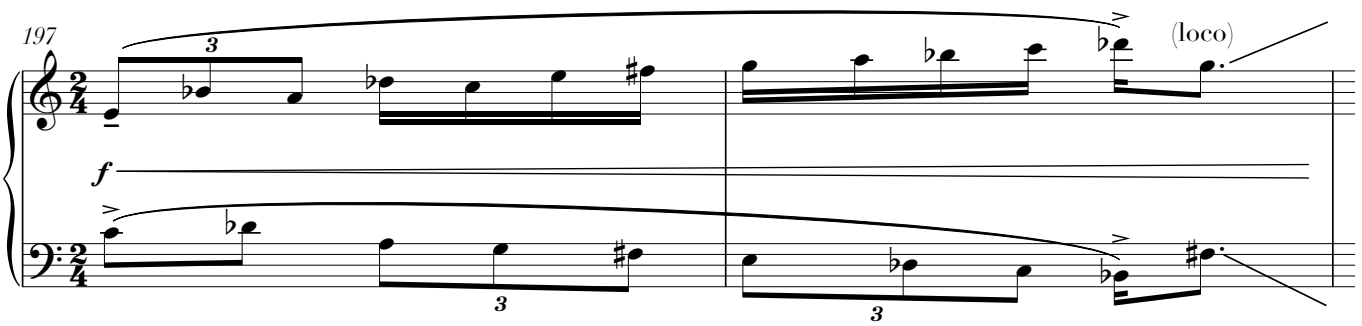

176
8va
B♮
ff molto
f
ff
B♯
f
ff
179
(8)
fff
f agitato
ff
f agitato
B♮
f agitato
f molto
f
ff
f
182
ff
f pesante
ff
f
5:3
184
C♮
f
ff
f
ff
f
gliss.
gliss.

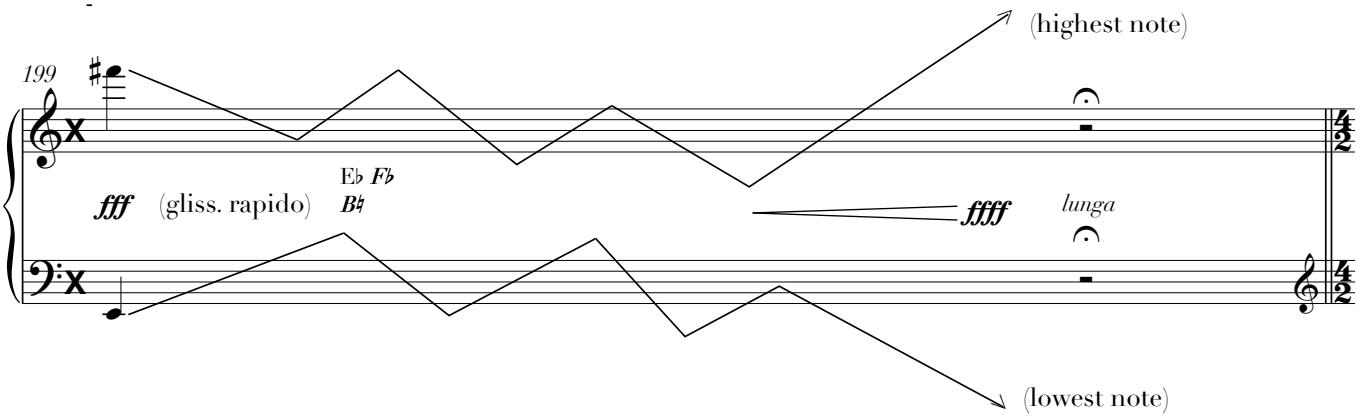

186
ff
f
ff
f
B♭
ff molto
G♮
f
ff
gliss.
f

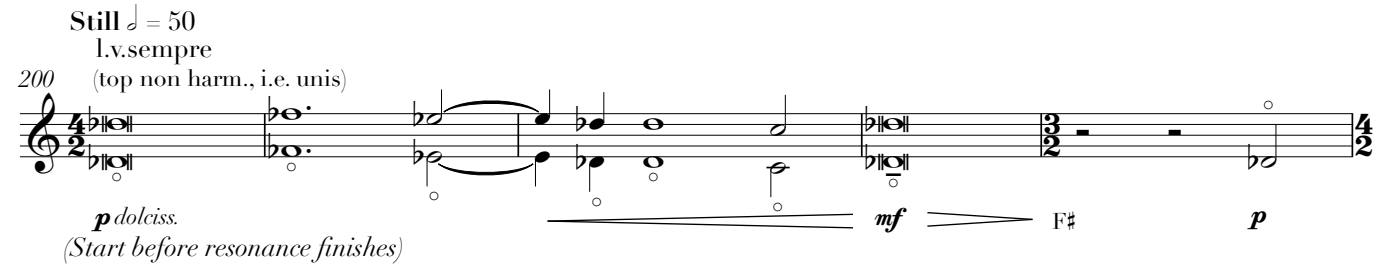

Poco più mosso, agitato molto ♩ = 80
188
(thunder gliss.)
ff
pesante
(loco)
fff
C♮
A♮

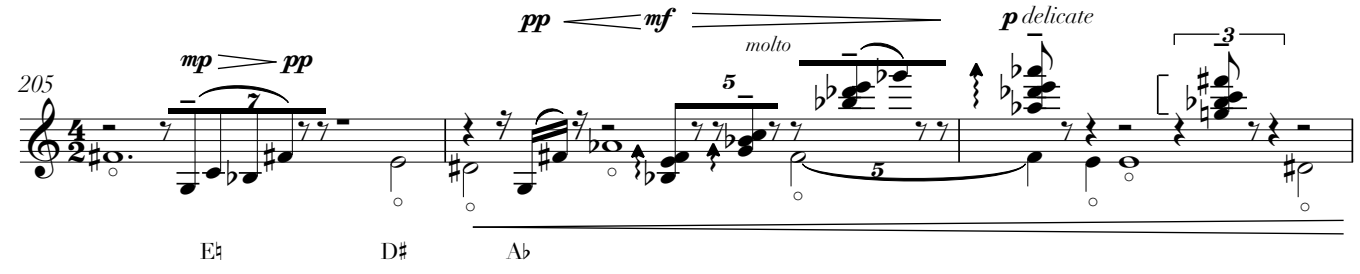

191
8va
(loco)
8va
f
ff
f
D♭
ff

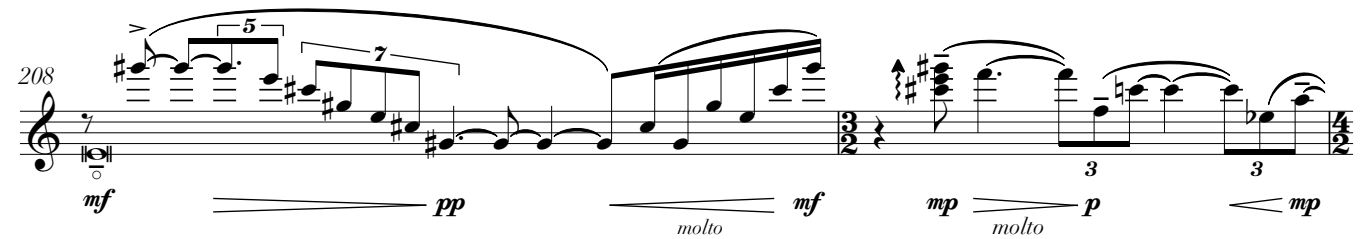

Poco meno mosso ♩ = 70
accel.
195
(loco)
(loco)
p sub.
f
p
ff

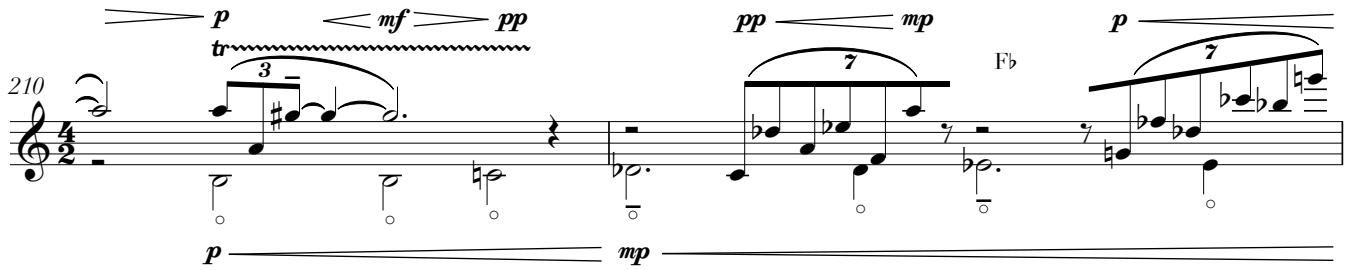

197
(loco)
f

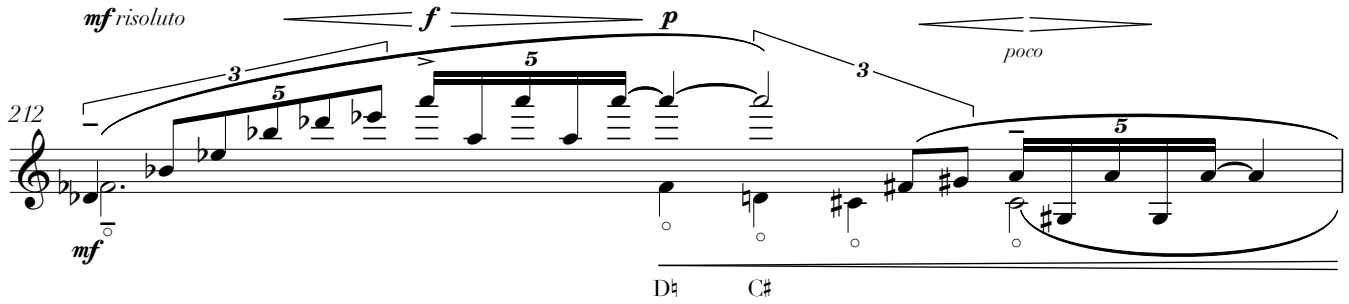

199
(highest note)
fff
(gliss. rapido)
E♭ F♭
B♯
ffff
lunga
(lowest note)

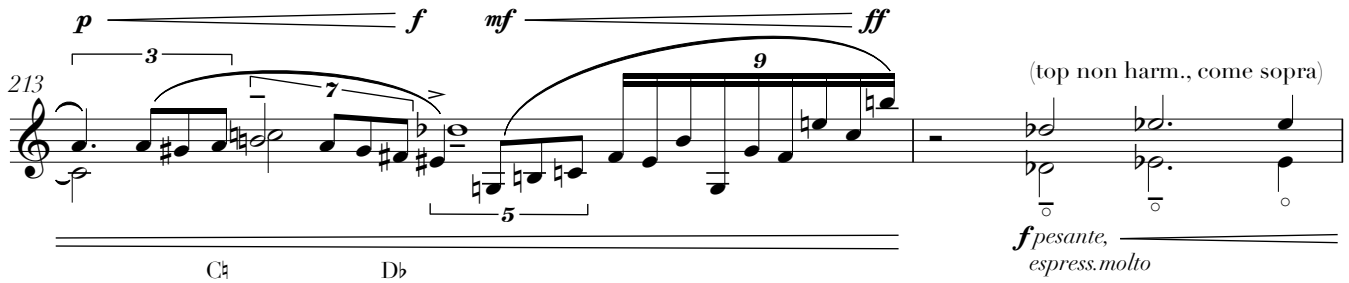

Still ♩ = 50
l.v.sempre
200
(top non harm., i.e. unis)
p dolciss.
(Start before resonance finishes)
mf
F♯
p

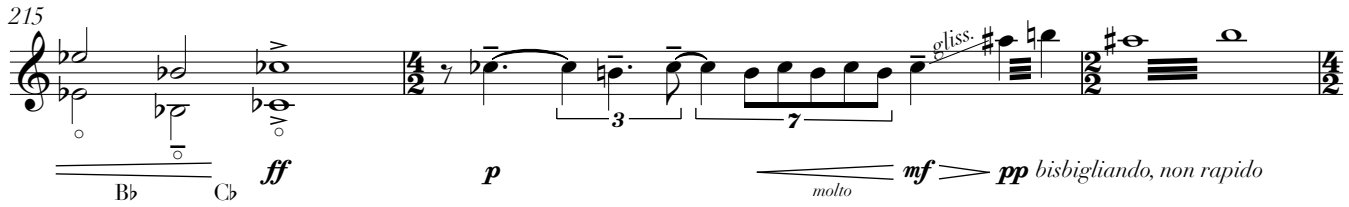

205
mp pp
pp mf
molto
p delicate
E♮
D♯
A♭

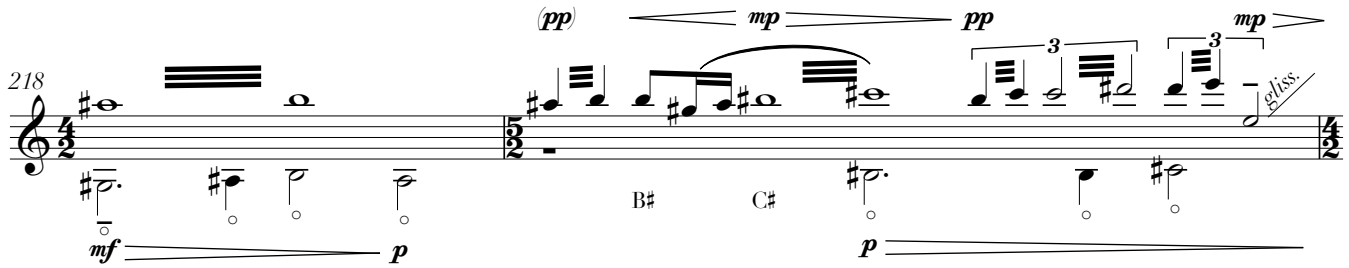

208
mf
pp
molto
mf
mp p
molto
mp

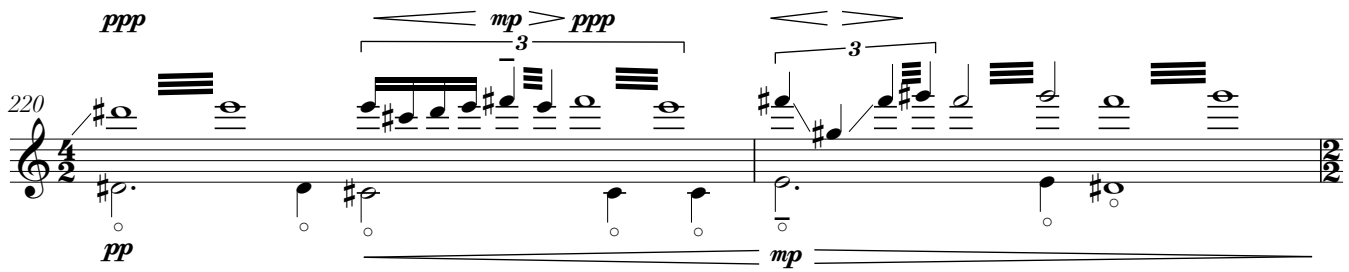

210
p
mf
pp
tr
3
pp
mp
7
F♭
p
7
p
mp

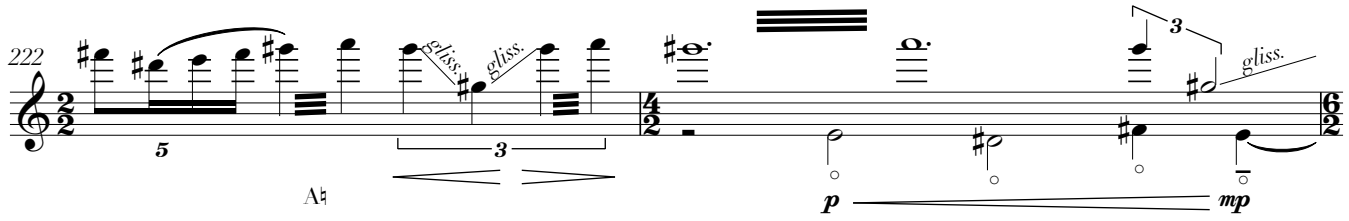

212
mf risoluto
f
p
3
5
5
3
poco
5
mf
D♮
C♯

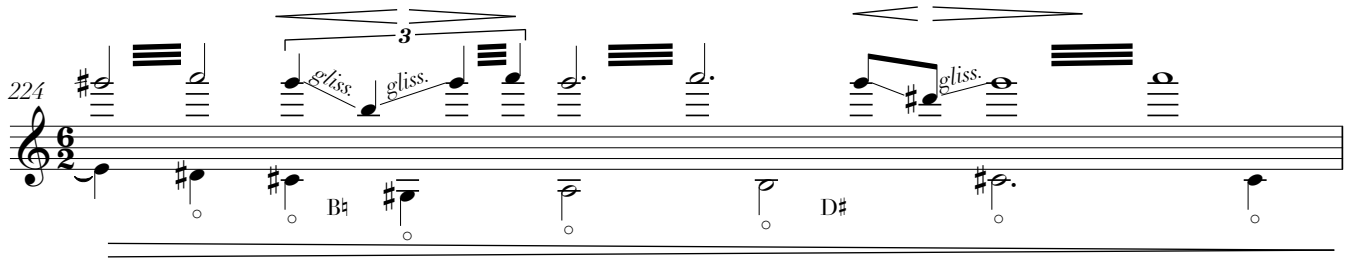

213
p
f
mf
ff
3
7
9
5
(top non harm., come sopra)
C♮
D♭
f pesante,
espress.molto

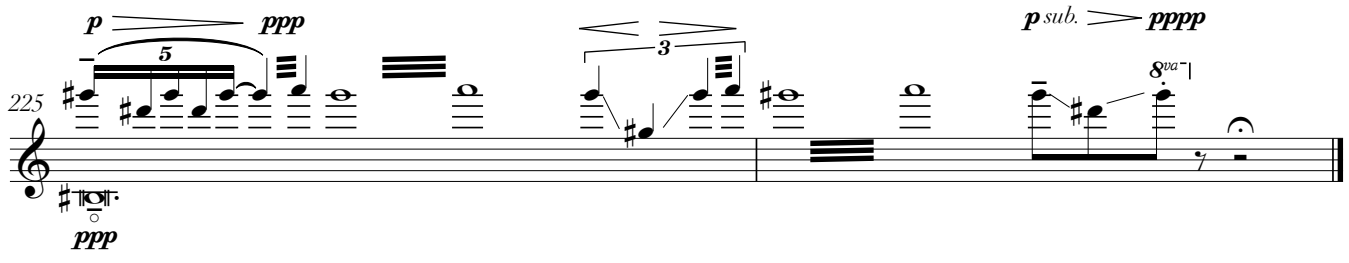

215
ff
B♭
C♭
p
3
7
gliss.
molto
mf
pp
bisbigliando, non rapido


218
mf
p
(pp)
mp
pp
3
3
mp
gliss.
B♯
C♯
p


220
ppp
mp
ppp
3
3
pp
mp


222
5
gliss.
gliss.
3
A♮
3
gliss.
p
mp


224
3
gliss.
gliss.
B♮
gliss.
D♯


225
p
ppp
5
3
p sub.
pppp
8va
ppp