

David Palmer

To a Skylark

for mezzo-soprano, flute and cello

2020-2021

FULL SCORE

To a Skylark (1820) — Percy Bysshe Shelley

I. Unpremeditated Art [stanza 1]

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Heaven is Overflowed [stanza 6]

All the earth and air
With thy voice is loud.
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and heaven is overflowed.

II. Harmonious Madness [stanza 21]

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then, as I am listening now!

PERFORMANCE NOTES

FLUTE

Pitch bends are to be prioritised over precise intonation; avoid altering the fundamental mid-phrase.

The performer might prefer to begin bar 11 (and similar passages with low fundamentals) from a lowered C-natural, rather than the conventional B fingering.

Microtonal harmonics are rounded to the nearest quarter tone.

s.t. = slap tongue (ord. cancels)

MEZZO-SOPRANO

phoneme/phoneme = first phoneme refers to the grace note

-----> = Transition seamlessly from the first sound to the second.

: = long consonant

x notehead = unpitched sound

i (week)	k, g (<u>k</u> it, got)	w (<u>w</u> ar)
ɪ (p <u>i</u> t)	p, b (<u>p</u> en, <u>b</u> ut)	l (<u>l</u> et)
e (b <u>e</u> t)	t, d (<u>t</u> ar, <u>d</u> ip)	n (<u>n</u> ut)
æ (b <u>a</u> t)	tʃ, dʒ (<u>ch</u> ip, jar)	ɹ (<u>r</u> ip)
ɑ (h <u>a</u> rd)	f, v (<u>f</u> ar, <u>v</u> an)	j (<u>y</u> et)
ʊ (p <u>u</u> t)	s, z (<u>s</u> ad, <u>z</u> oo)	ŋ (<u>sing</u> ing)
u (b <u>oo</u> t)	θ, ð (<u>th</u> in, <u>th</u> e)	ʃ (<u>sh</u> e)
o (h <u>oe</u>)	h, ʒ (<u>h</u> ot, genre)	(click: 'tut')
ɔ (f <u>o</u> rk)		(click: 'tchick')
ɒ (d <u>o</u> g)		! (click: 'clip clop')
ə ('schwa')		

CELLO

Resultant pitches of harmonics are notated on the small upper stave.

String numbers are prescribed throughout in order to produce a transposed score.

Bar 16 requires a trill between a stopped note and the notated harmonic.

s.p. = sul ponticello

s.t. = sul tasto

To a Skylark was composed for Nina Whiteman, Alice Purton and Gavin Osborne of Trio Atem, to be performed as part of the 2020-2021 Henfrey Prize at St Catherine's College, Oxford.

Duration: c. 8 minutes

To a Skylark

David Palmer

I. Unpremeditated Art

♩ = c. 54 **excitable; ethereal**

Do not articulate final notes of
glissandi (small stemless noteheads)

Flute

Voice

SCORDATURA

Cello

Do not articulate final notes of
glissandi (small stemless noteheads)

pp *f* *p* *ppp*

pp *f* *p* *ppp*

I II III

5:4

5:4

Detailed description: This block contains the first three measures of the piece. The Flute part (top staff) begins with a glissando marked *pp*, followed by a crescendo to *f*, a decrescendo to *p*, and a final glissando marked *ppp*. The Voice part (middle staff) is silent. The Cello part (bottom staff) is marked 'SCORDATURA' and begins with a glissando marked *pp*, followed by a crescendo to *f*, a decrescendo to *p*, and a final glissando marked *ppp*. The Cello part includes fingering indications I, II, and III, and a 5:4 ratio bracket. The time signature is 12/4.

4

f *pp*

I II

7:8

7:8

7:8

7:8

7:8

f *f:pp*

Detailed description: This block contains measures 4, 5, and 6. The Flute part (top staff) has a glissando marked *f* in measure 4, a glissando marked *pp* in measure 5, and a glissando marked *f* in measure 6. The Voice part (middle staff) is silent. The Cello part (bottom staff) has a glissando marked *f* in measure 4, a glissando marked *f:pp* in measure 5, and a glissando marked *f* in measure 6. The Cello part includes fingering indications I and II, and a 7:8 ratio bracket. The time signature is 12/4.

2

6

wide vib.

ppp

(wide vib.)
sul pont

mp:ppp

8

I
normal vib.
ord.

pp

II

II

f

11 **A** accel. -----

< mf:pp *mf:pp* *pp < mf* *pp* *mf:pp*

η/i _____ d/i i _____ d I i _____ də/i

(Resultant pitches of harmonics are notated on the upper staff)

I IV I IV I *3:2* IV I IV I IV I

ppp *mp* *mfz* *ppp*

(accel.) ----- a tempo

Balance with cello throughout

14

ppp *mp* *ppp*

Do not articulate final notes of glissandi (small stemless noteheads)

mf:pp *mf f* *mf:pp* *mf pp < mf pp < mf*

də-----> i i j Hail! _____ di d d i d u i d a i ta

Balance with flute throughout

IV II *7:8* IV

SINGING

pp All _____ the _____ earth

mfzppp *mp:ppp* *p*

B

4

accel. ----- a tempo

17

mp

pp ----- *mf*

(♩) 9:8

pp 7:8 7:8

i ti i do/i do/i tæ/i ti i

and air

mp

mfz 5:4 *ppp* 5:4 *mfz*

accel. -----

19

VOICE
(*pp sotto voce*)

With thy voice

ppp *ppp*

f *mf pp* (♩) 9:8

Hail to thee di do/i de/i e i e i

I II

5:4 5:4

ppp *pppp*

a tempo

FLUTE

21

3:2
mp ppp
5:4
mp ppp

7:8 7:8
mp ppp

e d/i p i i/n: n n y η

SINGING

mp sub. ppp

is loud

I 7:8 I 3:2 3:2
mfz ppp mp

C

accel. ----- a tempo

23

9:8 9:8 3:2
mp ppp mp

7:8 7:8 5:4 3:2 5:4
mf f

m: to thee blithe

III III III II III II III III III II III II III I II II (I only)
3:2 3:2 3:2 3:2 9:8 9:8 7:8
ppp mp ppp mp mfz

6

25

3:2 *ppp* 9:8 *mp* *ppp*

3:2 *ppp* 3:2

spi - - rit

SINGING

mp *pp*

As, when night is

I *ppp* I 5:4 5:4 5:4 5:4 5:4 5:4 5:4 *mfzppp* 9:8

accel. ----- a tempo

28

7:8 *ppp* *mp* *ppp* *mp* 3:2

pp *mf* *pp* *mf:pp* *mf*

15:16 *f*

m: n m: d/m: bird, bird, bird

I 5:4 5:4 *ppp* *mp* I 7:8 *mfz* I 3:2 7:8 *mf* *ppp*

D

30

SINGING
mp > *pp*
 night is bare

33

36

3:2 9:8 5:4 5:4 *pp*

I 3:2

3:2

39

3:2 3:2 7:8 7:8 **E**

pp *molto vib.* -----

pppp

m:

42

5:4 3:2 9:8

ppp mp ppp mp ppp mp

mf:pp *f* *mf*

3:2 3:2

nə----->: u bird, bird b bæ

ppp mp mfz ppp mfz mfz ppp ppp

45

5:4 9:8 5:4

ppp mp ppp ppp ppp

mf:pp *mf* *mf:pp* *mf p*

5:4 5:4 7:8

be__ bə bə bə -----> | l: n:|

SINGING

pp mp > pp

From one lone-ly

mp mfz ppp mfz ppp ppp mp

47

mp *ppp* *mp* *ppp* *ppp*

f *pp* *mf* *pp*

bird, bird_ e n: [n]o ! j: u jə h

mfzppp *mfzppp* *ppp*

50

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

ff *mf*

bird thou_ ne - - - ver

mfz *mfz* *mf* *ppp* *mp* *mfz*

G

52

z: s z: ð: 9 ne - ver wert

SINGING

pp

lone - ly cloud

mfz

mp

mfz ppp

mfz ppp

55

pp

p

ð:→θ that from hea -

I

IV

I

mfz

mp

mfz

H

58

p *pppp* *mf* *pp* *f* *p*

ff *pp* *mf* *mf* *ff*

ven from hea

SINGING

mp *mf*

The moon rains

mp *mfzpp* *fz*

60

ff *mp* *p* *f* *mf* *pp* *ppp* *mp* *ppp*

mf *p* *f* *p*

ven or near it

ffz *ff* *fz* *mfz* *pppp* *mfzppp*

62

Rapid alternation between sounds; like a tongue twister

pp *mp* *mf* *p*

w: o i: o i: o hō h-----w pour

mfz *ppp* *mp* *mfzppp* *pppp* *ppp*

65

mp *mf* *pp* *f* *p* *ff*

mfz *ppp* *ffz* *p* *f* *ffz*

est thy full heart in pro

I

67

67 *mp* *mp* *ppp* *pp < mf > pp*

ff *p* *p cresc. poco a poco*

- fuse strains of unpreme

I pizz. I arco III II III II III II II III I

mfz *ppp* *mp* *mf* *fz* *pp*

70

p *f* *p* *mp* *ff* *mp* *ff*

ff

- - - - di - ta - ted

I II II I

mf *fffz* *f* *p < f* *ffz*

72

mp *ppp* *ppp*

dolce *sub. p* *p* *mf* *pp* *mf*

art v: fe z: si

mp *pppp* *ppp*

74

mp *mp* *ppp* *mp*

pp *mf*

z: s v: f ð: θ dz: ∫

WHISPERED [unpitched] *mp*

rains out her beams

mp *mfz* *mp*

76

7:8

p *ppp*

f *mp*

5:4 5:4

un - - pre - - me...

II III 7 III

ppp *p* *ppp* *p* *mp*

mp SINGING and *pp sub.* hea - ven

7:8 3:2 7:8

79

3:2 3:2

p *pp*

mp *pp*

5:4 5:4 5:4

...di - ta - ted art_

II I I III I III III 3:2

ppp *p* *ppp* *p*

SINGING *pp* *mp*

hea - ven_ is

7:8 7:8

K

83

I
II
sul tasto

(additional stave to avoid ledger lines) *pppp possibile*

5:4 3:2 5:4 3:2 3:2 5:4

3:2 5:4 9:8 9:8

86

5:4 9:8 7:8 5:4 5:4 7:8 7:8

5:4 5:4 7:4 7:8

L

7:8 7:8 3:2 3:2

ppp pp ppp ppp pp pppp

p

3:2 3:2 3:2

un - pre - me - di -

ord. I I III

7:8 5:4 7:8 3:2 7:8

p pppp pp p ppp

5:4 5:4 7:8 5:4

ppp < pp pp pppp pp

mp mp:pp < mp:pp mf

3:2 3:2

ta - ted_ tʃ tʃ/tʃu dʒu un - pre -

I I IV I

7:8 5:4 3:2 5:4

pp ppp < pp

96

me - di - ta - ted art

ppp pp ppp ppp pp ppp pp

98

go o ka art

M

<pp pp ppp pppp ppp pp mp pp mf pp ppp pp ppp pp ppp pp

9:8
pp ppp pp ppp

mp pp mp pp (♩)
9:8 6:4 3:2
po bi pə bi be pi kə gi bi pə di

I II
pp ppp pp ppp pp ppp
9:8 5:4 5:4 5:4

9:8 9:8 3:2
pp ppp pp

mp pp 6:4 3:2
tə dʒi tʃ tʃa ku gi tɔ

pp ppp
5:4 3:2 II III
5:4

103

3:2 9:8

ppp *pp* *ppp* *pp*

mp *pp* 7:8 7:8 *mp* *pp*

do bu pa bo po hi wu ba

5:4 II 9:8 I

pp *ppp* *pp*

104

3:2 3:2 9:8 5:4

ppp *pp* *ppp* *pp*

mp

7:8 7:8

pa go go ko tʃ/tʃo dʒo

III III 3:2 3:2 I

ppp *pp* *pp*

N

22

105

5:4 7:8

ppp pp ppp pp ppp pp

pp mf mp pp

pæ bu hæ wæ ka gə art tʃə dʒa dʒæ tʃu

I I
7:8 II II II I I

3:2 3:2 3:2 5:4 3:2

pp ppp pp pp ppp pp

106

5:4 3:2 3:2 5:4

ppp ppp pp ppp pp

pp mp pp

9:8 9:8

tu do wu hu dʒa tʃu ka gu g/gu dʒa

I II I II

3:2 7:8

pp pp:ppp pp ppp pp

pppp (barely audible)

107

o - ver-flowed

tʃʊ pe b/bɔ h/he w/wə pə b/bʊ

SINGING

I I II hea - ven is o - ver-flowed

O

FLUTE

pp *fz*

pp *fz*

112

5:4 9:8 5:4 9:8 9:8 9:8

pp *f* *f*

I 5:4 II 9:8

p *f*

116

7:8 7:8 7:8

ppp

I 7:8

f

attacca

II. Harmonious Madness
l'istesso tempo (♩ = c. 54)

119

pppp *pppp* *mp* *ppp* *mp*

fff *sempre*

Teach me half the glad-

IV pizz. (arco) (l.v. sempre)

II IV pizz. II IV arco

f *mp:ppp* *mp:ppp* *f* *mp:ppp* *f*

122

ord. s.t. ord. s.t. s.t. s.t. s.t. s.t.

ppp *mp* *ppp* *ff* *mp*

pp *fff* *sempre*

ness m: That thy brain must

IV II IV pizz. (l.v. sempre) II

ff *f* *mp*

P

125

ord. 6:4 3:2 s.t. ord. 6:4
 ppp f mp ppp fff pppp

know, m: _____ Such m: _____

IV 3:2 I 5:4 5:4 5:4 5:4 arco IV 7:8
 pppp mp:pppp f

Q

128

s.t. ord. s.t. s.t. ord.
 ff f ppp mp ppp ff

har - - mo - nious m: _____

I 7:8 III 5:4 II 5:4 I 3:2
 ff pppp f ff

R

131

ff mp ff mf

mp fff ff > p ff > ppp

m: mad-ness mad-ness te si dæ tə sɒ de vi

ff mp ff f f ff > ppp mf ppp ff

134

p ff ppp < mf ff ppp ff mf p

ff mf ppp mf > ppp ff > ppp ff ppp

— θæ θə θɒ fe θɪ fæ ðə vɒ fe ji zæ lə jɒ ze li zæ nə nɒ be bi

> ppp ff p ff mf ppp p ff mf

accel. molto -----
Do not align with other parts.

137

mf ff p ppp ff mf ff mf ppp

accel. molto -----
Do not align with other parts.

ff p ff ppp ff mf ff

ʃæ nə ʃɒ ze kɪ ɪæ gə gɒ ɛ hɪ hæ kə kɒ dʒe hɪ dʒæ

accel. molto -----
Do not align with other parts.

ppp mf ppp ff p ff ppp mf

I II s.t. ord. II s.t. ord. II s.p. I s.t. ord. s.t. ord. II s.p.

a tempo

140

p ppp ff ppp ff f

a tempo

ppp ff mf p ff

wə pɒ tʃe tʃɪ pæ tə tɒ se sɪ dæ tə dɒ

a tempo

ff p ff ppp ff ff

II ord. s.p. s.t. ord. s.p. s.t. ord. I s.p. ord. s.p.

T

139

pppp

ff *sempre*

From

ord.

pizz.

I II

mp ppp

142 s.t. ord.

mp ppp

ff

my

f pppp

U

146

lips would flow The

IV IV IV III
pizz. arco pizz.
mp f mp ppp mp f mp f

149

s.t. ord.

world should

III IV
pizz. I II
pppp mp:ppp

152

s.t. ord.

mp ppp ff

ff

lis - ten

III III I
arco pizz. arco

f mp:ppp f:pppp ff

V

154 s.t. ord.

mp ppp ff

ff pppp ff sempre

then, m: as

IV
7:8

arco pizz.
II IV III
pizz. arco

f ff mp:ppp mp f

W

157

X

162

165

ff

lis - - - ten - ing

pizz. arco

IV III

7:8 3:2

II pizz.

II arco

3:2 5:4

IV pizz.

I arco pizz.

7:8 I

arco

mp f mp ff

use precise fingerings for each note; not harmonics as before

168

pppp

m: - - - now! - - -

pp

ff

I (pizz.)

II (arco)

5:4

II pizz. arco IV

IV arco

7:8

6:4

ff ppp f mp:ppp ff

171

Musical score for measures 171-174. The top staff contains a complex melodic line with various rhythmic groupings and accidentals. The bottom two staves are empty. Dynamics include *mp* and *pp*.

Measures 171-174. The top staff contains a complex melodic line with various rhythmic groupings and accidentals. The bottom two staves are empty. Dynamics include *mp* and *pp*.

175

Musical score for measures 175-178. The top staff contains a melodic line with rhythmic groupings and accidentals. The bottom two staves are empty. Dynamics include *ppp*.

Measures 175-178. The top staff contains a melodic line with rhythmic groupings and accidentals. The bottom two staves are empty. Dynamics include *ppp*.