

'The Sounding Sea'

A Cornish Cantata

David BRIGGS

Chestnut Music

'The Sounding Sea' - A Cornish Cantata

commissioned by the Wadebridge Choral Society

1. Arrival

Sir John Betjeman

David BRIGGS (2009)

Allegro ♩=110

The musical score is arranged in a standard orchestral format. It begins with a dynamic marking of *f* (forte) and a tempo of **Allegro** at 110 beats per minute. The woodwind section (Flutes, Oboes, Horns, Trumpets) plays a rhythmic pattern of eighth notes with accents. The strings (Violins, Viola, Cello, Bass) provide a steady accompaniment, with the lower strings marked *f marcato*. The percussion includes Timpani and Glockenspiel. The vocal parts (Soprano, Alto, Tenor, Bass) and Organ are currently silent, indicated by rests.

4

Fl. *marcato*

Fl. *marcato*

Ob. *marcato*

Ob. *marcato*

Hn.

Hn.

Tpt. *f*

Tpt. *f*

Timp. *tr*

Glock.

Vln. I *♩ V ♩ V ♩ V*

Vln. II *♩ V ♩ V ♩ V*

Vla. *♩ V ♩ V ♩ V*

Vc.

Cb.

8

Fl. *tr*

Fl. *tr*

Ob. *tr*

Ob. *tr*

Hn.

Hn.

Tpt. *ff*

Tpt. *ff*

Timp. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl. *tr*

Fl. *tr*

Ob. *tr*

Ob. *tr*

Hn.

Hn.

Tpt.

Tpt.

Timp. *3*

Glock.

S.
tri - ci - ty And those young twins, Fresh thought,
Fresh

A.

T.
tri - ci - ty And those young twins, Fresh thought,
Fresh

B.
Fresh

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl. *trm* *marcato*

Fl. *trm* *marcato*

Ob. *trm* *marcato*

Ob. *trm* *marcato*

Hn.

Hn.

Tpt.

Tpt.

Timp. *trm*

Glock.

S.
and clean fresh air.

A.
thought and clean fresh air.

T.
and clean fresh air.

B.
thought and clean fresh air.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Timp. (tr)

Glock.

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I

Vln. II

Vla. *f*

Vc. *ff*

Cb. *ff*

At - tend the long ex-press At - tend the

28

Fl. 1: Treble clef, key signature of three sharps (F#, C#, G#). Measures 28-31 feature a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). Measure 31 includes a dynamic marking of *mf* and a breath mark.

Fl. 2: Treble clef, key signature of three sharps. Measures 28-31 feature a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). Measure 31 includes a dynamic marking of *mf* and a breath mark.

Ob. 1: Treble clef, key signature of three sharps. Measures 28-31 feature a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). Measure 31 includes a dynamic marking of *mf* and a breath mark.

Ob. 2: Treble clef, key signature of three sharps. Measures 28-31 feature a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). Measure 31 includes a dynamic marking of *mf* and a breath mark.

Hn. 1: Treble clef, key signature of three sharps. Measures 28-31 are mostly rests. Measure 31 includes a dynamic marking of *mf*.

Hn. 2: Treble clef, key signature of three sharps. Measures 28-31 are mostly rests. Measure 31 includes a dynamic marking of *mf*.

Tpt. 1: Treble clef, key signature of three sharps. Measures 28-31 are mostly rests. Measure 31 includes a dynamic marking of *mf*.

Tpt. 2: Treble clef, key signature of three sharps. Measures 28-31 are mostly rests. Measure 31 includes a dynamic marking of *mf*.

S. (Soprano): Treble clef, key signature of three sharps. Lyrics: "long ex-press" (measures 28-29), "from" (measure 31). Measure 31 includes a dynamic marking of *mf*.

A. (Alto): Treble clef, key signature of three sharps. Lyrics: "long ex-press" (measures 28-29), "from" (measure 31). Measure 31 includes a dynamic marking of *mf*.

T. (Tenor): Treble clef, key signature of three sharps. Lyrics: "long ex-press" (measures 28-29), "from" (measure 31). Measure 31 includes a dynamic marking of *mf*.

B. (Bass): Bass clef, key signature of three sharps. Lyrics: "long ex-press" (measures 28-29), "from" (measure 31). Measure 31 includes a dynamic marking of *mf*.

Vln. I: Treble clef, key signature of three sharps. Measures 28-31 feature a continuous sixteenth-note pattern with slurs.

Vln. II: Treble clef, key signature of three sharps. Measures 28-31 feature a continuous sixteenth-note pattern with slurs.

Vla.: Bass clef, key signature of three sharps. Measures 28-31 feature a continuous sixteenth-note pattern with slurs.

Vc.: Bass clef, key signature of three sharps. Measures 28-31 feature whole notes: F# (28), G# (29), A (30), B (31). Measure 31 includes a dynamic marking of *mf*.

Cb.: Bass clef, key signature of three sharps. Measures 28-31 feature whole notes: F# (28), G# (29), A (30), B (31). Measure 31 includes a dynamic marking of *mf*.

2. Recollections

Andante cantabile

♩.=52

Flute

Flute

Oboe *mf espress.*

Oboe

Glockenspiel

TENOR SOLO

Andante cantabile

Violin I *mp*
arco, con sordini

Violin II *mp*
arco, con sordini

Viola *mp*
arco, con sordini

Violoncello *mp pizz.*

Contrabass *mp pizz.*

7

Fl.

Ob.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp espress.

O! thy - my

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

13
Fl.

T.
8 time of eve - ning; clo-ver scent and fea-the-ry

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Fl.

Ob.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Ob.

T.

And shriv - elled sea - pinks and this fore - shore pale

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Ob.

T.

With sil - ver sand and shar-pened quartz and slate

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Fl. *mp*

Fl. *mp*

Ob. *mp*

Ob. *mp*

T. *8* and brittle twigs,

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

3. To Church/Diary of a Church Mouse

♩=88 *Alla marcia*

f marcato

Flute 1

Flute 2

Oboe 1

Oboe 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Timpani

Treble

SOPRANO

ALTO

TENOR

BASS

ORGAN

Pedals

The musical score is for a piece in 4/4 time, marked *Alla marcia* with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score is divided into three measures. The first two measures are mostly rests for the woodwinds and brass. In the third measure, the woodwinds (Flutes 1 & 2, Oboes 1 & 2) and Horns 1 & 2 play a melodic line starting with a quarter rest followed by a quarter note. The timpani plays a rhythmic pattern of eighth notes. The organ and pedals play a continuous eighth-note accompaniment. The organ part features a *f* dynamic marking. The woodwinds and horns are marked *f marcato*.

7

Fl.
 Fl.
 Ob.
 Ob.
 Hn.
 Hn.
 Tpt.
 Tpt.
 Timp.
 S.
 A.
 T.
 B.
 P.
 Ped.

This hil - lock hides the spire

This hil - lock hides the spire

This hil - lock hides the spire

This hil - lock hides the spire

13

Fl. Fl. Ob. Ob. Hn. Hn. Tpt. Tpt. Timp. S. A. T. B. Ped.

none. As winds a - bout the bur-nished

none. As winds a - bout the bur-nished

none.

f *f*

tr

3

6 6

17

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

S.
path through la - dy's fin - ger Thyme_ and bright va - ri - e-ties of

A.
path through la - dy's fin - ger Thyme_ and bright va - ri - e-ties of

Ped.

25

Fl. Fl. Ob. Ob. Hn. Hn. Tpt. Tpt. Timp. S. A. T. B. Ped.

loud And all things draw to - wards St

loud And all things draw to - wards St

loud And all things draw to - wards St

loud And all things draw to - wards St

28

Fl.
Fl.
Ob.
Ob.
Hn.
Hn.
Tpt.
Tpt.
Timp. *f*
S.
A.
T.
B.
P.
Ped.

E - no- doc,
E - no- doc,
E - no- doc,
E - no- doc,

31

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tpt. *f*

S. *f*
Oh kin - dly slate *f* of these un - al - tered

A. *f*
Oh kind - ly slate of

T. *f*
Oh kin - dly slate *f* of these un - al - tered

B. *f*
Oh kind - ly slate of

Ped.

4. Picnic

Adagio e sostenuto

mp

SOPRANO
We used to pi - cnic where the thrift grew deep and tuf - ted to the edge;

ALTO
We used to pic - nic where the thrift grew deep and tuf - ted to the edge;

TENOR
We used to pic - nic where the thrift grew deep and tuf - ted to the edge;

BASS
We used to pi - cnic where the thrift grew deep and tuf - ted to the edge;

Keyboard
mp

For rehearsal only

6

S.
We saw the yel - low foam - flakes drift in trem - bling spon - ges on the ledge.

A.
We saw the yel - low foam - flakes drift in trem - bling spon - ges on the ledge.

T.
We saw the yel - low foam - flakes drift in trem - bling spon - ges on the ledge. Be - low us

B.
We saw the yel - low foam - flakes drift in trem - bling spon - ges on the ledge. Be - low us

Kbd.

5. The Wave

Allegro tempestuoso

This musical score is for the piece "5. The Wave" in 4/4 time, marked "Allegro tempestuoso". The score is arranged for a full orchestra and includes vocal parts. The instruments and their parts are as follows:

- Flute 1 & 2:** Both parts play a melodic line starting with a *ff* dynamic and a quintuplet of eighth notes.
- Oboe 1 & 2:** Both parts play a similar melodic line to the flutes, also starting with *ff* and a quintuplet.
- Horn 1 & 2 in F:** Both parts play a rhythmic pattern of eighth notes, starting with a *f* dynamic.
- Trumpet 1 & 2 in B \flat :** Both parts play a rhythmic pattern of eighth notes, starting with a *f* dynamic.
- Timpani:** Plays a rhythmic pattern of eighth notes, starting with a *f* dynamic.
- Glockenspiel:** Remains silent throughout the piece.
- SOPRANO, ALTO, TENOR, BASS:** All vocal parts are silent throughout the piece.
- Violin I & II:** Both parts play a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Viola:** Plays a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Violoncello:** Plays a melodic line starting with a *ff* dynamic and a quintuplet of eighth notes.
- Contrabass:** Plays a melodic line starting with a *ff* dynamic and a quintuplet of eighth notes.

6

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Hn.

Hn.

Tpt.

Tpt.

Timp.

Glock. *f* 3

Vln. I

Vln. II

Vla.

Vc. 5

Cb. 5

9

Fl. *f*

Fl. *mf*

Ob.

Ob.

Hn.

Hn.

Tpt.

Tpt.

Timp.

Glock.

Vln. I

Vln. II

Vla.

Vc. 5

Cb. 5

12

Fl. Fl. Ob. Ob. Hn. Hn. Tpt. Tpt. Timp. Glock. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

ff
Forced by the back-wash,

ff
Forced by the back-wash,

ff
Forced by the back-wash,

ff
Forced by the back-wash,

16 *mf*

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tpt. *mf*

Timp.

Glock.

S.
See the nea - rest wave Rise to a

A.
See the nea - rest wave Rise to a

T.
See the nea - rest wave Rise to a

B.
See the nea - rest wave Rise to a

Vln. I

Vln. II

Vla.

Vc. 5

Cb. 5

19

19

Hn. *[Musical notation]*

Hn. *[Musical notation]*

Tpt. *[Musical notation]*

Tpt. *[Musical notation]*

Timp. *[Musical notation]*

Glock. *[Musical notation]*

S.
wall of huge trans - lu - cent green. And crum - ble in - to a spray a -

A.
wall of huge trans - lu - cent green. And crum - ble in - to a spray a -

T.
wall of huge trans - lu - cent green. And crum - ble

B.
wall of huge trans - lu - cent green. And crum - ble

Vln. I *[Musical notation]*

Vln. II *[Musical notation]*

Vla. *[Musical notation]*

Vc. *[Musical notation]*

Cb. *[Musical notation]*

f sempre

26

Fl. *f sempre*

Fl. *f sempre*

Ob. *f sempre*

Ob. *f sempre*

S. *f sempre*
breeze. Now she

A. *f sempre*
breeze. Now she

T. land. breeze.

B. land breeze.

Vln. I

Vln. II

Vla.

Vc. 5

Cb. 5

6. Bike Ride

Andante

$\text{♩} = 78$

mp

Flute

Oboe

TENOR SOLO

Violin I

Violin II

Viola

Violoncello

Contrabass

6

Fl.

Ob.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

dim.

pp

Dear lanes of Corn - wall,

12

Fl.

Ob.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

With one inch map a bi - cy - cle and well - worn, lit - tle guide,

18

Fl.

Ob.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Those were the years — I used to ride for miles —

23

Fl.

Ob.

T.

To far off chur - ches. One of them that year,

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Fl.

Ob.

T.

so worked on me that if my life was changed___ I owe it to St Er - van,

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

10

Fl.

mf

Ob.

mf

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 10 through 14. The top section contains three staves for woodwinds: two Flutes (Fl.) and one Oboe (Ob.). The bottom section contains four staves for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabass (Vc./Cb.). The woodwinds play melodic lines with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The strings provide harmonic support with sustained notes and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 10, 11, 12, 13, and 14 are indicated at the top of the page.

16

Fl. *mf*

Ob.

Ob.

Hn. *p*

Hn. *p*

S. *p*
When low tide drains the es - tua-ry gold

A. *p*
When low tide drains the es - tua-ry gold

T. *p*
When low tide drains the es - tua-ry gold

B. *p*
When low tide drains the es - tua-ry gold

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl. *mf*

Ob. *mf*

Hn.

Tpt. *p espress.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 25 through 28. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), and two Horns (Hn.). The brass section consists of two Trumpets (Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. In measure 25, the first Flute has a melodic line with a slur, and the second Flute and both Oboes have a sixteenth-note figure starting with a *mf* dynamic. The Horns play a simple melodic line. The first Trumpet has a rest, while the second Trumpet has a sixteenth-note figure starting with a *p espress.* dynamic. The strings play sustained chords, with the Violin I part showing a sharp sign in measure 28. The score concludes with a double bar line at the end of measure 28.