

McGregor, Richard ORCID: https://orcid.org/0000-0001-6685-2589 (2014) In plain sight: aspects of developmental process in Sally Beamish's Seafarer trilogy. In: Musica Scotica 9th Annual Conference, 26-27 April 2014, University of Aberdeen, UK. (Unpublished)

Downloaded from: https://insight.cumbria.ac.uk/id/eprint/5166/

Usage of any items from the University of Cumbria's institutional repository 'Insight' must conform to the following fair usage guidelines.

Any item and its associated metadata held in the University of Cumbria's institutional repository Insight (unless stated otherwise on the metadata record) may be copied, displayed or performed, and stored in line with the JISC fair dealing guidelines (available <u>here</u>) for educational and not-for-profit activities

provided that

• the authors, title and full bibliographic details of the item are cited clearly when any part of the work is referred to verbally or in the written form

• a hyperlink/URL to the original Insight record of that item is included in any citations of the work

- the content is not changed in any way
- all files required for usage of the item are kept together with the main item file.

You may not

- sell any part of an item
- refer to any part of an item without citation
- amend any item or contextualise it in a way that will impugn the creator's reputation
- remove or alter the copyright statement on an item.

The full policy can be found <u>here</u>. Alternatively contact the University of Cumbria Repository Editor by emailing <u>insight@cumbria.ac.uk</u>.

Sally Beamish

In Plain Sight - Aspects of Developmental Process in Sally Beamish's Seafarer Trilogy

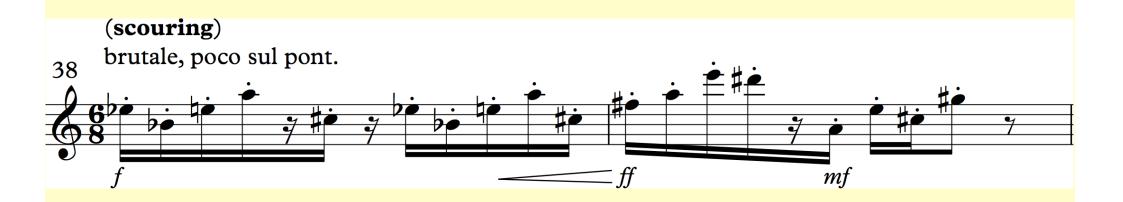
Richard E. McGregor

PowerPoint of musical examples 19-23

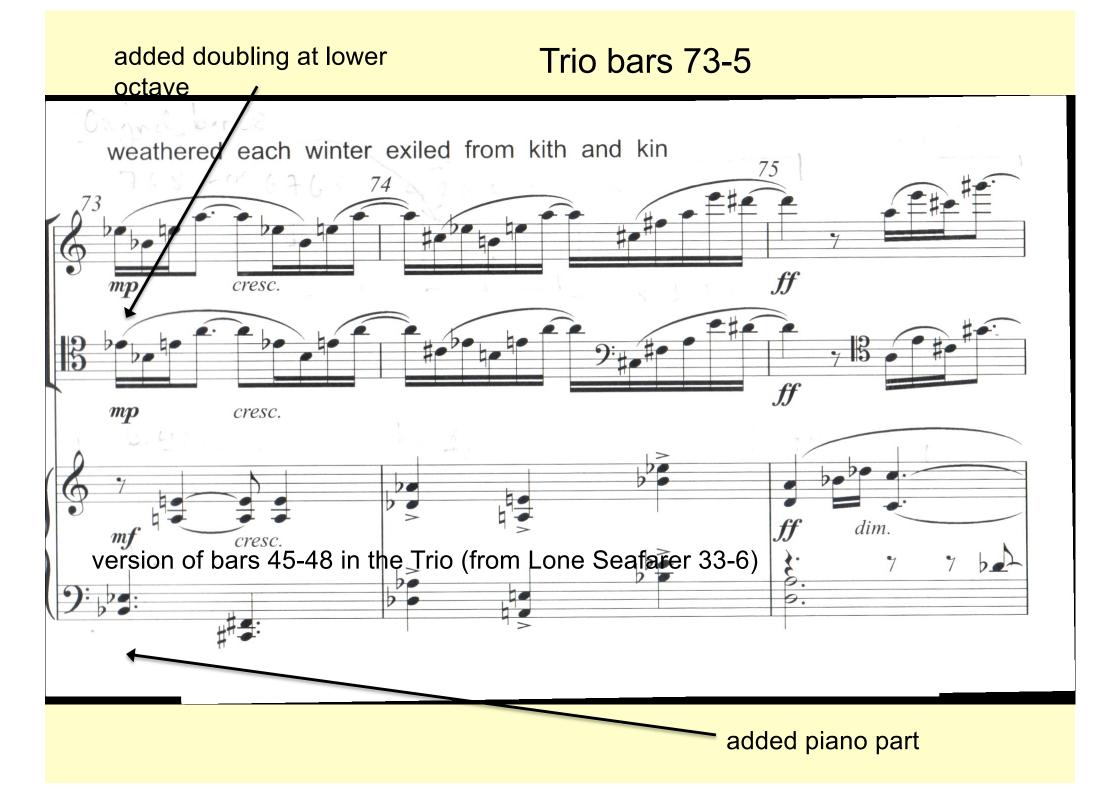
Sally Beamish, *The Lone Seafarer* for solo violin (1997-8), © Norsk Musikforlag A/S, N.M.O. 13199, 2012

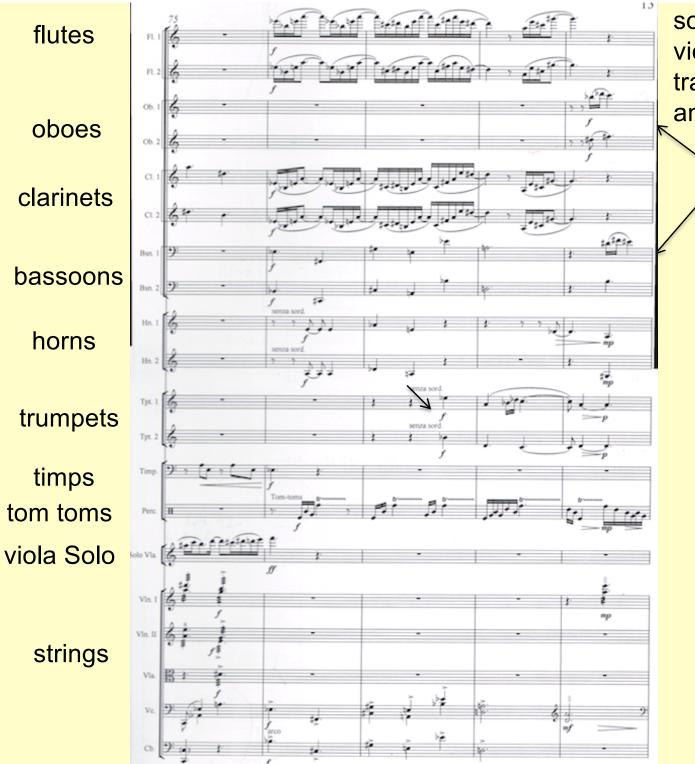
Sally Beamish, Trio for narrator, violin, cello and piano (2000), © Norsk Musikforlag A/S, N.M.O. 13205A, 2009/2012

Sally Beamish, Concerto no.2 for viola and orchestra, *The Seafarer*, (2001), © Norsk Musikforlag A/S, N.M.O. 12875A , 2011



The Lone Seafarer bars 38-9





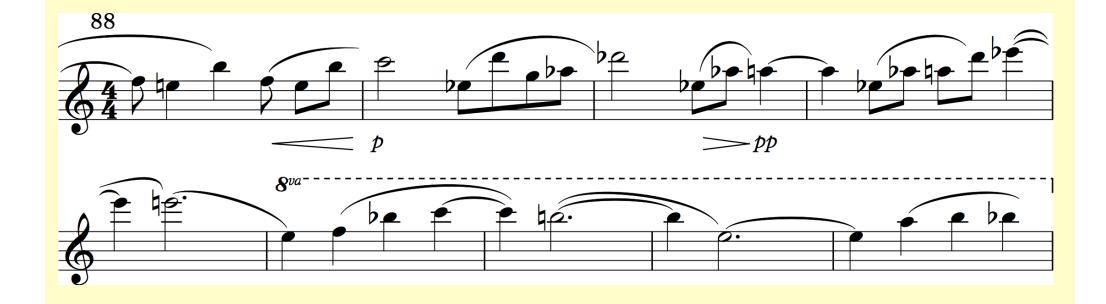
solo violin line → Trio violin/cello in octaves transferred to flutes and clarinets

> Inserted octave imitation of previous bar

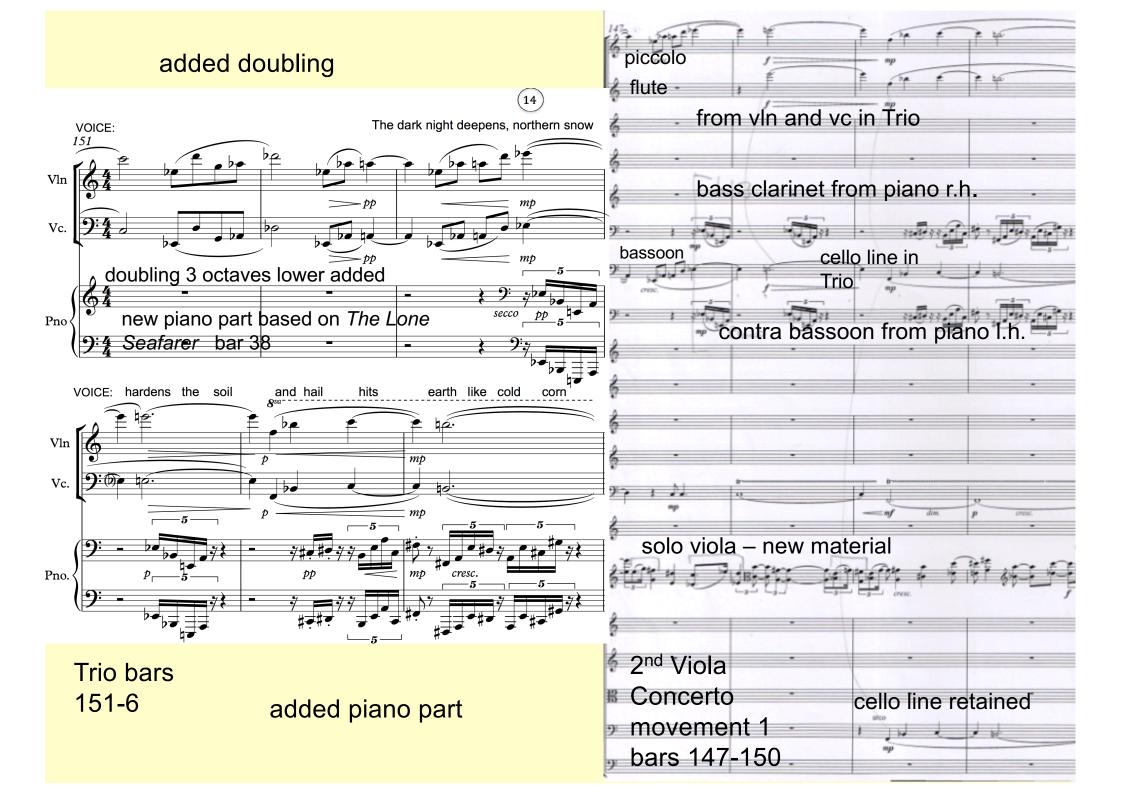
bassoons and strings from piano in Trio I.h.

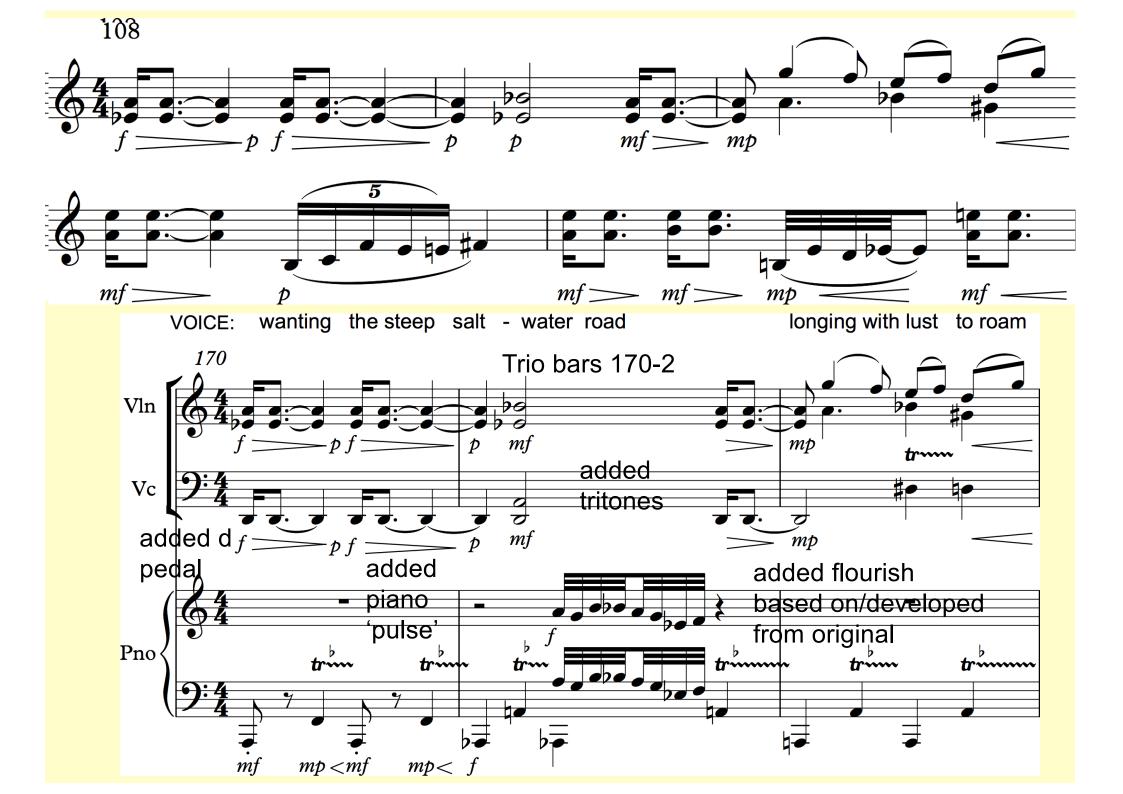
horns and trumpets: from piano r.h. in Trio

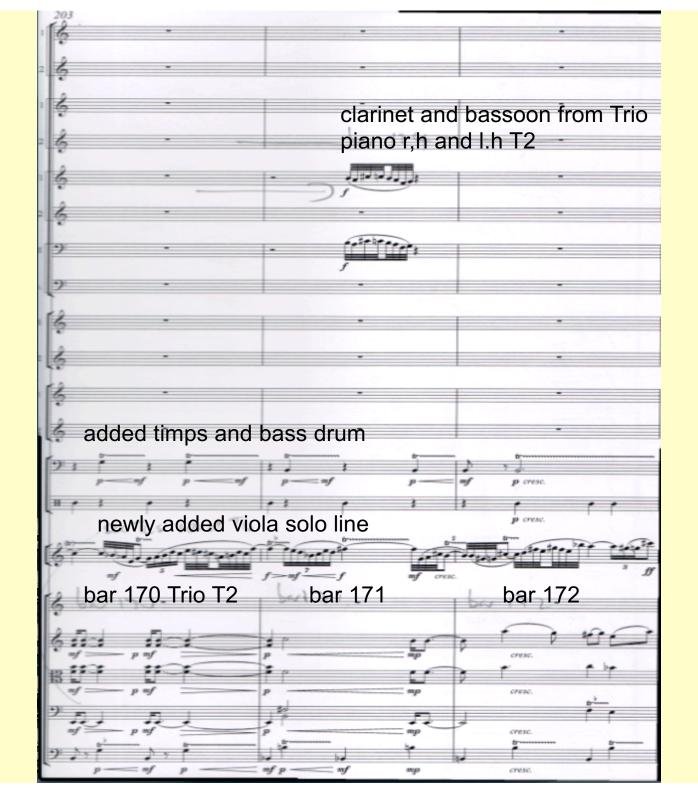
> 2nd Viola Concerto movement 1 bars 75-9



The Lone Seafarer bars 88-96



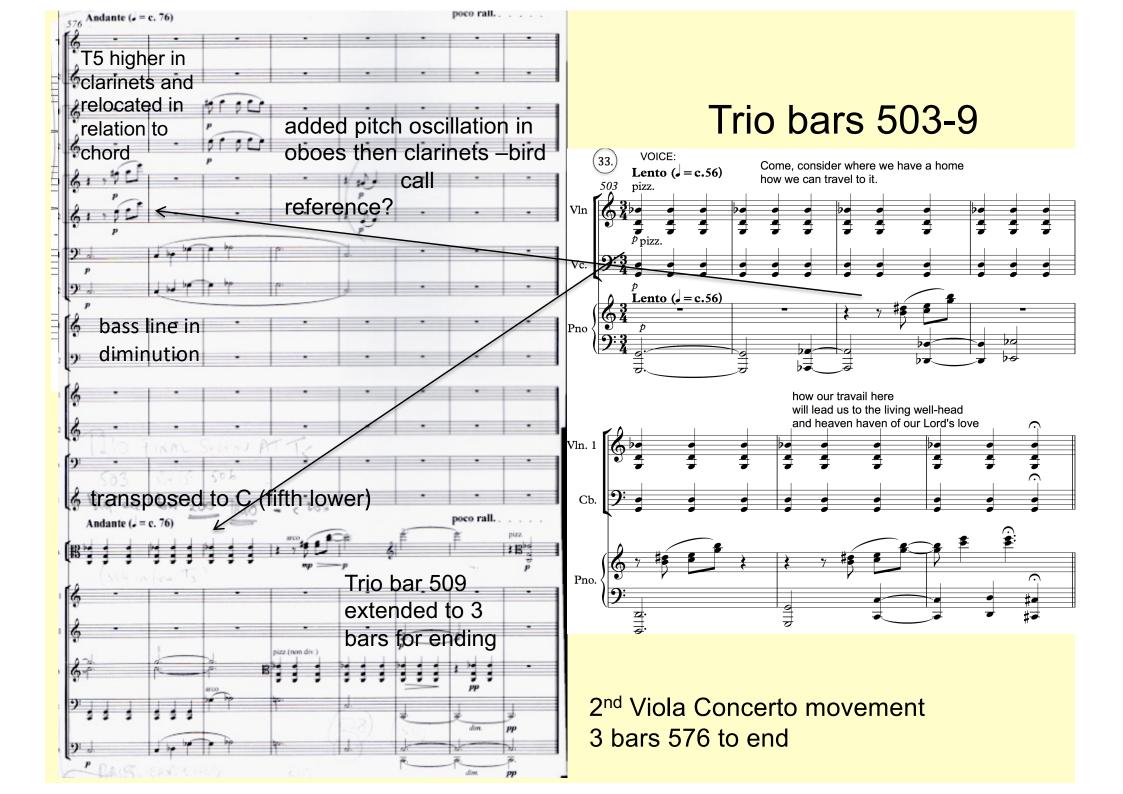


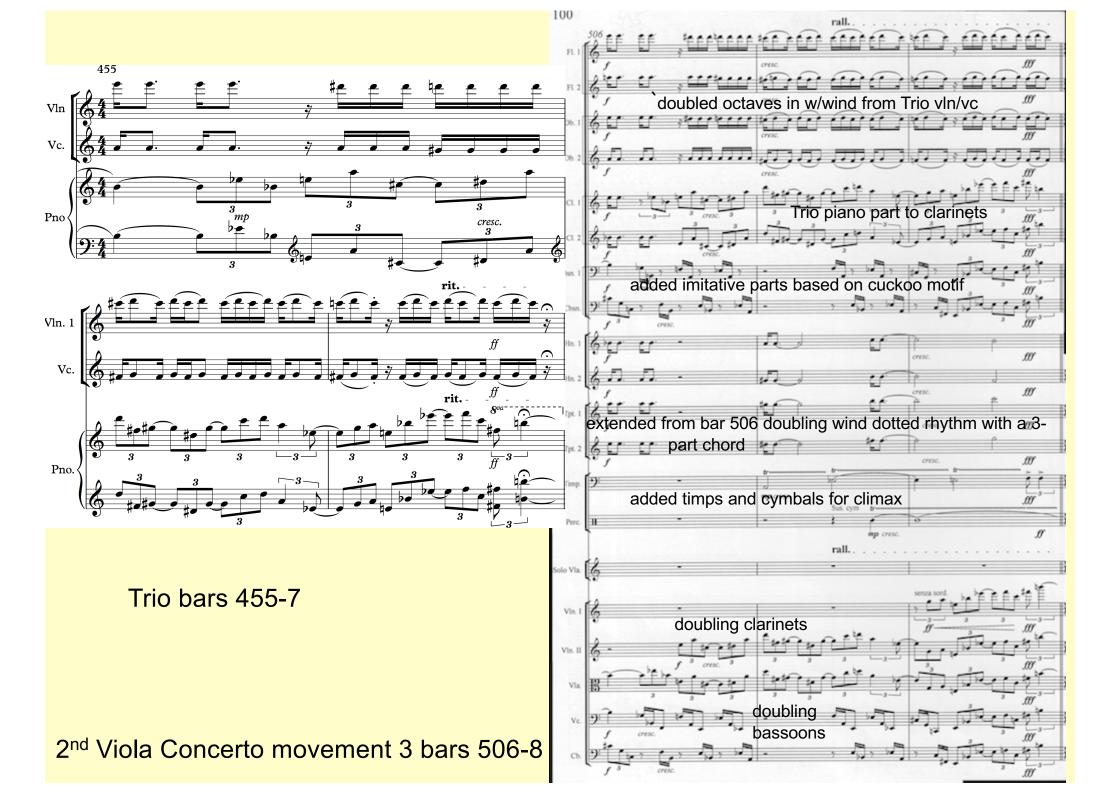


2nd Viola Concerto movement 2 bars 203-5



T6 of original, augmentation and expanded





The Lone Seafarer – structure related to the poetic text

Section A:	
Section B1	 bar 31 Ex. 8 (cold, clashing) = 'steering her clear of clashing cliffs/Cold fetters froze my feet' Repeat at T4 → T3
Section B2	
	Direct references Curlew, Gull, Osprey and Tern
	= 'whooper and curlew calls, and mewling gull'
	'the ice-winged tern would taunt'
	'spray-feathered ospreys overhead would soar and scream'
Section B1	: (part) varied
Section A(1):(double time) Ex. 10 bar 83 (dark) = 'the dark night deepens' Repeat T8 → T9	
Section C:	'Development' bar 105 Ex.11: B1 developed [including reference to A motif and
B2 at bar 109] (hammering, yearning) = 'yet my heart hammers now, yearning anew'	
	Repeat at T7
(bar 125)	Ex. 12 (harp like) = 'he will not heed the harp though'
	Repeat C at T8
Recapitulation:	
A(2):	varied bar 140 Ex.13
B2:	varied bar 149 Ex. 14 'the summons wails above on wing'
A(3):	varied, bar 161 Ex. 15 'swaying' = 'across the water where the whale sways'
CODA bar 171 (constant cloan) (a man should stoor a stoodfast course be constant cloan '	

CODA bar 171 (constant, clean) 'a man should steer a steadfast course be constant, clean.' Repeat T1 \rightarrow T5

[inferred from Trio] bar 200 'Come, consider where we have a home' Bar 209 reference back to A figuration = 'Amen, Amen, Amen' [inferred from Trio]