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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

Example 19

(**scouring**)
brutale, poco sul pont.

38

f *ff* *mf*

The Lone Seafarer bars 38-9

added doubling at lower
octave

Trio bars 73-5

Original bars 73-5

weathered each winter exiled from kith and kin

73 74 75

mp *cresc.* *ff*

mp *cresc.* *ff*

mf *cresc.* *ff* *dim.*

version of bars 45-48 in the Trio (from Lone Seafarer 33-6)

added piano part

flutes

oboes

clarinets

bassoons

horns

trumpets

timps

tom toms

viola Solo

strings

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 l.h.

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

2nd Viola
Concerto
movement 1
bars 75-9

Example 20

88

p *pp*

8va

The Lone Seafarer bars 88-96

added doubling

14

VOICE: 151 The dark night deepens, northern snow

Vln

Vc.

Pno

doubling 3 octaves lower added

new piano part based on *The Lone Seafarer* bar 38

VOICE: hardens the soil and hail hits earth like cold corn

Vln

Vc.

Pno.

Trio bars

151-6

added piano part

piccolo

flute

from vln and vc in Trio

bass clarinet from piano r.h.

bassoon

cello line in Trio

contra bassoon from piano l.h.

solo viola – new material

2nd Viola

Concerto

movement 1

bars 147-150

cello line retained

Example 21

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

VOICE: wanting the steep salt - water road

longing with lust to roam

170 Trio bars 170-2

Vln *f* *p* *f* *p* *mf* *mp* *trm*

Vc *f* *p* *f* *p* *mf* *mp*

added d pedal

added piano 'pulse'

added tritones

added flourish based on/developed from original

Pno *mf* *mp* *mf* *mp* *f* *trm* *trm* *trm* *trm* *trm* *trm*

203

clarinet and bassoon from Trio
piano r,h and l.h T2

added timps and bass drum

newly added viola solo line

bar 170 Trio T2 bar 171 bar 172

2nd Viola
Concerto
movement 2
bars 203-5

Example 22

The Lone Seafarer bar 125

Meno mosso
(harp like)
pizz.
mp



This musical notation is for bar 125 of 'The Lone Seafarer'. It is written on a single staff in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Meno mosso' and the articulation is 'pizz.' (pizzicato), indicated by a green vertical line. The dynamics are marked 'mp' (mezzo-piano). The bar contains three measures, each with a half note and a quarter note beamed together.

The Lone Seafarer bars 200-6

200 **Meno mosso**
pizz.



This musical notation covers bars 200 to 206 of 'The Lone Seafarer'. It is written on a single staff in 3/4 time, with a key signature of one flat (Bb). The tempo is marked 'Meno mosso' and the articulation is 'pizz.' (pizzicato). The dynamics are marked 'mp dim.' (mezzo-piano, decrescendo), 'p' (piano), and 'dim' (decrescendo). The notation includes various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together.

T6 of original,
augmentation and
expanded

576 Andante (♩ = c. 76) poco rall.

T5 higher in clarinets and relocated in relation to chord

added pitch oscillation in oboes then clarinets – bird call reference?

bass line in diminution

transposed to C (fifth lower)

Trio bar 509 extended to 3 bars for ending

Trio bars 503-9

33. VOICE:
Lento (♩ = c.56)
Come, consider where we have a home
how we can travel to it.

503
pizz.
pizz.
p

Lento (♩ = c.56)
p

how our travail here
will lead us to the living well-head
and heaven haven of our Lord's love

Vln.
Vc.
Pno.
Vln. 1
Cb.
Pno.

2nd Viola Concerto movement

3 bars 576 to end

Example 23

Trio bars 455-7

2nd Viola Concerto movement 3 bars 506-8

Trio bars 455-7

2nd Viola Concerto movement 3 bars 506-8

455

Vln

Vc.

Pno

mp

cresc.

rit.

ff

rit.

ff

8va

Handwritten annotations on the musical score:

- doubled octaves in w/wind from Trio vln/vc**: Located above the Flute I staff.
- Trio piano part to clarinets**: Located above the Clarinet I staff.
- added imitative parts based on cuckoo motif**: Located below the Bassoon staff.
- extended from bar 506 doubling wind dotted rhythm with a 3-part chord**: Located below the Trumpet I staff.
- added timps and cymbals for climax**: Located below the Timpani staff.
- doubling clarinets**: Located below the Violin I staff.
- doubling bassoons**: Located below the Cello staff.

The Lone Seafarer – structure
related to the poetic text

Section A: Ex. 7 (bitter restless [Beamish]) = 'enduring cares and bitter bale'[poem]

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: bar 51, Ex. 9, (icy) = 'All I ever heard along the ice-way'
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, clean) 'a man should steer a steadfast course be constant, clean..'
Repeat T1 → 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]