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# Of fair Cresseid

Richard Barron

Lento ♩=55

Flute



(Bass Clarinet)  
noted in C



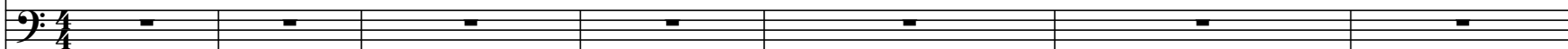
Violin I



Cresseid



Henryson



Violin II



Viola



Cello



Cresseid

2

8 Fl.

8 B.Cl.

8 Vln.I

8 Cre.

8 Hen.

8 Vln.II

Vla.

Vc.

Detailed description of the musical score: The score is for a section titled 'Cresseid' and is marked with the number '2'. It consists of eight staves for different instruments: Flute (Fl.), Bass Clarinet (B.Cl.), Violin I (Vln.I), Clarinet (Cre.), Horn (Hen.), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The Flute, Bass Clarinet, Violin I, and Clarinet parts are mostly rests. The Violin II part begins with a melodic line starting on a whole note G4, followed by a triplet of eighth notes (A4, B4, C5), and then continues with a melodic line. The Viola part features a complex rhythmic pattern with triplets and slurs. The Violoncello part also features a melodic line with triplets and slurs. Dynamics such as *pp* (pianissimo) are indicated in the Violin II, Viola, and Violoncello parts. The time signature changes from 4/4 to 7/4 at the end of the section.

14 **A**

Fl.

B.Cl.

Vln.I

Cre.

Hen. *p* I tuik ane quair — *mp* ane quair \_\_\_\_\_ of fair \_\_\_\_\_

Vln.II *ppp* normale 3

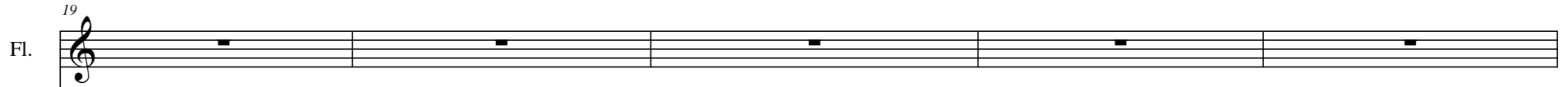
Vla. *ppp* normale 3

Vc. *ppp* normale

Cresseid

4

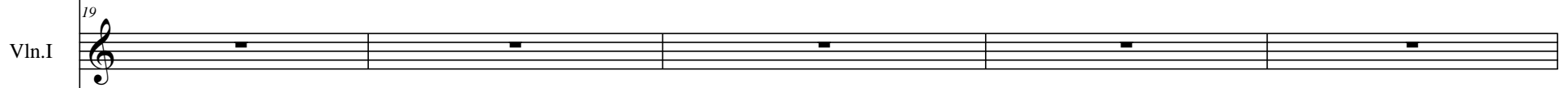
Fl. <sup>19</sup>



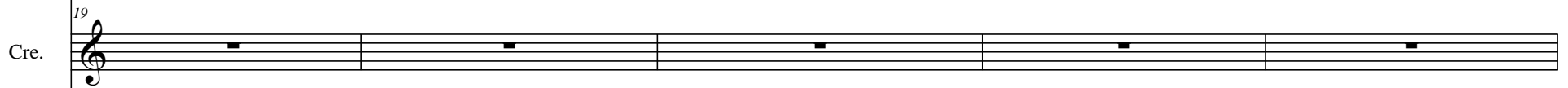
B.Cl.



Vln.I <sup>19</sup>

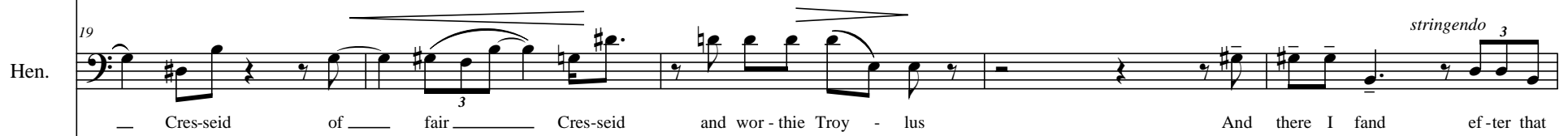


Cre. <sup>19</sup>

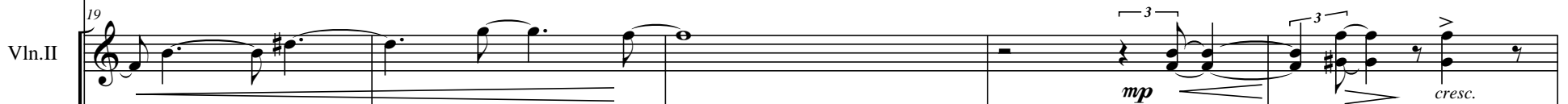


Hen. <sup>19</sup>

— Cres-seid of fair Cres-seid and wor - thie Troy - lus And there I fand ef - ter that



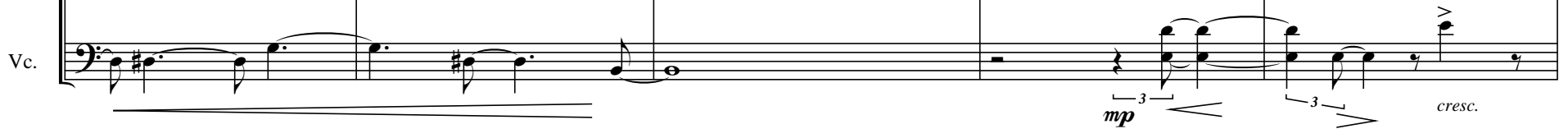
Vln.II <sup>19</sup>



Vla. <sup>19</sup>



Vc. <sup>19</sup>



24

Fl.

B.Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

Di - o-meid res-sav-it had that la-dy bricht\_ of hew

How Troi - lus weip-it so - ir. Thus

*f*

*affettuoso p*

*mf*

*pizz.*

*arco*

*f*

*p*

*6*

*5*

*pizz.*

*arco*

*f*

*p*

*pizz.*

*arco*

*f*

*p*

Cresseid

6

**B**

Fl.

B. Cl.

Vln. I

Cre.

Hen.

quhyle in joy he le-vit, quhyle in pane .

Vln. II

Vla.

Vc.

35 **stringendo**

Fl.

B.Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

*subito p*

*cresc. molto*

*f*

*p*

*cresc. molto*



Cresseid

8

Tempo primo

40

Fl.

B. Cl.

Vln. I

Cre.

40

Hen.

*p*

Quhen \_\_\_ Di - o - meid had all his appe tyte \_\_\_ ful - fill-it of \_\_\_ this \_\_\_ fair \_\_\_

40

Vln. II

*ff*

*p*

40

Vla.

*ff*

*p*

40

Vc.

*f*

*ff*

*p*

45

Fl.

B. Cl.

45

Vln. I

45

Cre.

45

Hen.

— la - die, U - pon ane u - ther he set his haill delyte.

45

Vln. II

*p* *pp* *rall.*

Vla.

*p* 3 3

Vc.

*pp* 3 *rall.*

Cresseid

10

**C**

**Piu mosso**

Fl.

50 *p* Flz. *f* 7

Musical staff for Flute (Fl.) in treble clef. It begins with a piano (*p*) dynamic and includes a flageolet (*Flz.*) section. A dynamic shift to forte (*f*) occurs at measure 53, which contains a seven-measure grace-note run.

B. Cl.

*p* Flz. *f*

Musical staff for Bass Clarinet (B. Cl.) in bass clef. It features a piano (*p*) dynamic and a flageolet (*Flz.*) section. A dynamic shift to forte (*f*) occurs at measure 53.

Vln. I

50 *p* *f*

Musical staff for Violin I (Vln. I) in treble clef. It starts with a piano (*p*) dynamic and shifts to forte (*f*) at measure 53.

Cre.

50 *mp* *f* defiantly

Al - lace, Cupide, Cu \_\_\_\_\_ pide, Al - lace, that e \_\_\_\_\_ ver I maid yow sac-ri \_\_\_\_\_

Musical staff for Cressida (Cre.) in treble clef. It includes lyrics and dynamic markings: mezzo-piano (*mp*) and forte (*f*) defiantly.

Hen.

50

Musical staff for Herald (Hen.) in bass clef, showing rests for the first five measures.

Vln. II

50

Musical staff for Violin II (Vln. II) in treble clef, showing rests for the first five measures.

Vla.

Musical staff for Viola (Vla.) in alto clef, showing rests for the first five measures.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, showing rests for the first five measures.

**D** Agitato

55

Fl. *sempre f* *mp* *pp* 3 5 3 3

B.Cl. *sempre f* *pp* 5 3 *mf* 3

Vln.I *sempre f* *pp* pizz. arco 7 *mf* pizz.

Cre. — fice!

Hen.

Vln.II *sempre f*

Vla. *sempre f*

Vc. *sempre f*

Cresseid

12

61

Fl. *mf* *f* *p*

B.Cl. *f* *p*

Vln.I *f* *p* arco

Cre. *accusingly mp* 3  
Ye \_\_\_ gave me anis \_\_\_ Ye \_

61

Hen.

61

Vln.II

Vla.

Vc.

Cresseid

66

Fl.

*p*

7

3

*p* 3

B.Cl.

*p*

7

3

5

3

*p*

Vln.I

66

*p*

*p* 3

Cre.

66

*mf*

*sensuously*

*p*

gave me ane de-vine re - spon - saill That I That

66

Hen.

66

Vln.II

66

Vla.

Vc.

Allargando

70

Fl.

B. Cl.

Vln. I

Cre.

Hen.

Vln. II

Vla.

Vc.

I suld be the flour of luif of luif in Troy.

Detailed description: This page of a musical score for the piece 'Cresseid' features a tempo marking of 'Allargando'. The score is for measures 70-73. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Chorus (Cre.), Horn (Hen.), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part has two triplet markings. The Bass Clarinet part has triplet and sextuplet markings. The Violin I part has a quintuplet and a triplet. The Chorus part has two triplet markings and lyrics: 'I suld be the flour of luif of luif in Troy.' The other instruments (Hen., Vln. II, Vla., Vc.) are shown with rests in all measures. The time signature changes from 7/4 to 4/4 between measures 71 and 72.

**E**  
**Piu mosso**

74

Fl.

B. Cl.

Vln. I

Cre.

Hen.

Vln. II

Vla.

Vc.

*pp*

*f*

*pp*

*p*

Now

*pp*

*f*

*pp*

Muta in Clarinet in A

Detailed description: This page of a musical score for 'Cresseid' (page 15) features a 'Piu mosso' section. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Clarinet (Cre.), Horn (Hen.), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 74 with a rest, followed by a half note G4 and a quarter note A4, both marked *pp*. The Bass Clarinet part starts at measure 74 with a triplet of eighth notes (F3, G3, A3) marked *pp*, followed by a half note B2, a quarter note C3, and a half note D3. It then features a sixteenth-note scale from E3 to A3 marked *f*, a triplet of eighth notes (B2, C3, D3) marked *f*, and a quarter note E3. The Violin I part has a rest until measure 74, then a half note G4 and a quarter note A4, both marked *pp*. The Clarinet part has a rest until measure 74, then a half note G4 and a quarter note A4, both marked *p*. The Horn part has a rest throughout. The Violin II part has a rest throughout. The Viola part has a rest throughout. The Violoncello part starts at measure 74 with a triplet of eighth notes (F2, G2, A2) marked *pp*, followed by a half note B1, a quarter note C2, and a half note D2. It then features a sixteenth-note scale from E2 to A2 marked *f*, and ends with a half note G2 and a quarter note A2, both marked *pp*. A 'Now' annotation is placed below the Clarinet part at the end of the page. A 'Muta in Clarinet in A' instruction is placed at the end of the Bass Clarinet part.



Cresseid

79 Flz. *f*

79 Cl.

79 Vln.I *f*

79 Cre. *f*  
Now am I maid Am maid ane un wor - thie - out waill,

79 Hen.

79 Vln.II

79 Vla.

79 Vc. *f*

84

Fl. *f* > *pp* *p* *p*

Cl.

Vln.I *f* > *pp* *p* *p*

Cre. *mp* 3

Hen.

Vln.II *f* > *pp*

Vla. *f* > *pp*

Vc. *f* > *pp* *p* *p*

And all in cair All in cair trans-la-tit is my

Cresseid

18

89

Fl.

Cl.

Vln. I

Cre.

89 *mf* *a piacere* 3 *p* *p*

joy. Quha \_\_\_\_\_ sall me gyde? Quha? \_\_\_\_\_ Quha \_\_\_\_\_ sall me now con - voy? \_\_\_\_\_ Cu-pide, O

89

Hen.

Vln. II

Vla.

Vc.

*p* *p*

Cresseid

93

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

*fp* *fp*

*f* *f*

fals Cu-pide, is nane\_\_ to wyte bot thow And thy mo-ther, of lufe the blind\_\_ god-des!

5

3

3

Cresseid

20

97 Fl. Flz. *pp* *ff* **F**

97 Cl.

97 Vln.I *pp* *ff*

97 Cre.

97 Hen. *p* parlando  
Quhen this was said,

97 Vln.II *pp* *ff* *sul pont.* *pp* *f* 3

97 Vla. *pp* *ff* *sul pont.* *pp* *f*

97 Vc. *pp* *ff* *sul pont.* *pp* *f*

101

Fl.

Cl.

Vln.I

Cre.

101

Hen.

*cantando mp*

in - till ane \_\_\_ dreame scho \_\_\_ fell, \_\_\_ And be \_\_\_ ap-pear-ance hard

3

3

3

Vln.II

*subito p*

Vla.

*subito p*

Vc.

*subito p*

Cresseid

106

Fl. *pp* 3 *cresc.* 3

Cl. 3 *cresc.* 3

Vln.I *pp* 3 *cresc.* 3

Cre. *p* *mp*  
Cu - pide the king, ring - ing a sil - ver bell,

Hen. 106 3  
Cu - pide the king ring - and a sil - ver bell, Quhilk men nicht heir fra

Vln.II *subito p* *mp* *cresc.* *pizz.*

Vla. *subito p* 3 *mp* *cresc.* *pizz.*

Vc. *subito p* 3 *mp* *cresc.* *pizz.*

Cresseid  
**G** Allegro

110

Fl.

3

*f*

3

*cresc. molto*

3

Cl.

3

*f*

3

*cresc. molto*

3

Vln.I

110

3

*f*

3

*cresc. molto*

3

Cre.

110

*f*

3

fra he vin un - to hell.

Hen.

110

*f*

3

he - vin un - to hell.

Vln.II

110

arco

*f*

6

pizz.

Vla.

110

arco

*f*

5

pizz.

Vc.

110

arco

*f*

5

pizz.



Cresseid

24

114

Fl. *3* *ff* *p* *3* *cresc. molto* *3*

Cl. *3* *ff* *p* *3* *cresc. molto* *3*

Vln. I *3* *ff* *p* *3* *cresc. molto* *3*

Cre.

Hen.

Vln. II *arco normale* *cresc. molto* *ff*

Vla. *arco normale* *cresc. molto* *ff*

Vc. *arco normale* *cresc. molto* *ff* *f*

Cresseid

119

Fl. *ff* <sup>3</sup> *p* <sup>3</sup> *cresc. molto* *ff* <sup>3</sup> *fff*

Cl. *ff* <sup>3</sup> <sup>5</sup> *p* <sup>3</sup> *cresc. molto* <sup>3</sup> *ff* <sup>3</sup> <sup>5</sup> <sup>6</sup> *fff*

Vln.I *ff* <sup>3</sup> <sup>3</sup> *p* <sup>3</sup> *cresc. molto* <sup>3</sup> *ff* <sup>3</sup> <sup>3</sup> <sup>5</sup> *fff*

Cre.

Hen.

Vln.II *ff* *ff* *fff*

Vla. *ff* *ff* *fff*

Vc. *ff* *fff*

Cresseid

26

**H**

123 **Maestoso e senza misura**

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

*senza misura*

*f*

*subito p*

*f*

*p*

*f*

*p*

*ff*

*p*

*rall.*

**I** Andante con moto

Musical score for Cresseid, page 27, featuring multiple staves for Flute (Fl.), Clarinet (Cl.), Violin I (Vln.I), Clarinet (Cre.), Horn (Hen.), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The score includes dynamics like *pp* and a first ending bracket.

The score is in 4/4 time and begins at measure 124. The first ending bracket spans measures 124 through 128. The dynamics are *pp* (pianissimo) throughout the first ending.

Violin II (Vln.II) and Viola (Vla.) parts are active during the first ending, with the Viola playing a sustained chord and the Violin II playing a melodic line. The Violoncello (Vc.) part includes a triplet of eighth notes in measure 124.

Cresseid

28

129

Fl.

Cl.

Vln.I

Cre.

129

Hen.

129

pp

Than \_\_\_\_ rais scho up Than rais \_\_\_\_ scho up

Vln.II

ppp

Vla.

pp

ppp

Vc.

ppp

134

Fl.

Cl.

Vln.I

Cre.

Hen.

134

and tuik ane poleist glas, and \_\_\_\_\_ hir schaddow \_\_\_\_\_ culd luik;

*pp a piacere*

134

Vln.II

Vla.

Vc.

*pp* *f* *pp* *f* *pp* *f*

*sul pont.* *normale* *normale* *normale*

*p* *f* *p* *f* *p* *f*

**J**  
Meno mosso e tristamente

139

Fl. *ff* *pp* *fp*

Cl. *ff* *pp* *fp*

Vln.I *ff* *pp* *fp*

Cre.

Hen. *p*

And quhen scho saw hir face sa de-for-mait,

Vln.II *ff* *pp* *fp* *pp* *fp*

Vla. *ff* *pp* *fp* *pp* *fp*

Vc. *ff* *pp* *fp* *pp* *fp*

144

Fl. *pp*

Cl. *pp*

Vln.I *pp* *ppp* 3

Cre. *mp*

Hen. *mf*

Vln.II

Vla.

Vc. *p* 3

Gif scho in hart was wa e-neuch, God wait! O sop of sor-row, \_



Cresseid

148

Fl. *p* *pp* 5

Cl. *p* 3 3

Vln.I *pp* 7 *p* 3

Cre. *p* *pp* 3

Hen.

Vln.II

Vla.

Vc. 3 3

sonkin in - to cair! O ca tive Cres-seid! For

Cresseid

152

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

3

3

3

3

3

3

3

pp

pp

pp

p

now and e ver mair e - ver mair Gane is thy joy

157

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

and all thy mirth in eird.

*senza misura*

*a piacere*

*f*

*ff*

*p*

*fp*

160 **K**

Fl. *mp*

Cl. *mp*

Vln.I *mp*

Cre. *mf*

Hen.

Vln.II

Vla.

Vc.

O la dyis fair of Troy and Grece, at - tend my mi - se -

Cresseid

163

Fl.

*f* *subito p* *pp*

Cl.

*f* *subito p* *pp*

Vln.I

*f* *subito p* *pp*

Cre.

163

rie. *p* Be war in tyme, \_\_\_

Hen.

Vln.II

Vla.

Vc.

167

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

ap - proch-is neir, ap-proch-is neir the end,

*pp* *f* *ff*

*pp* *f* *ff*

*pp* *f* *ff*

*f*

*p* *f* *ff*

*p* *f* *ff*

*p* *f* *ff*

*sul pont.* *normale*

*sul pont.* *normale*

*sul pont.* *normale*

Cresseid

Fl. *pp* *p*

Musical staff for Flute (Fl.) in treble clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *p* dynamic marking.

Cl. *pp* *p*

Musical staff for Clarinet (Cl.) in treble clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *p* dynamic marking.

Vln.I *pp* *mp*

Musical staff for Violin I (Vln.I) in treble clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *mp* dynamic marking.

Cre. *mp* *mf rall.*

And in your mynd \_\_\_\_\_ ane mirrou mak, ane mir - rour \_\_\_\_\_ mak \_\_\_\_\_ of \_\_\_\_\_ me.

Musical staff for Cressid (Cre.) in treble clef. It begins with a *mp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *mf rall.* dynamic marking. The lyrics are: "And in your mynd \_\_\_\_\_ ane mirrou mak, ane mir - rour \_\_\_\_\_ mak \_\_\_\_\_ of \_\_\_\_\_ me." There are three triplet markings (3) over the final notes of the phrase.

Hen. 172

Musical staff for Henry (Hen.) in bass clef. It begins with a fermata at measure 172, followed by four measures of whole rests.

Vln.II *pp* *p*

Musical staff for Violin II (Vln.II) in treble clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *p* dynamic marking.

Vla. *pp* *p* *rall.* 3

Musical staff for Viola (Vla.) in alto clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *p* dynamic marking. The final measure contains a triplet of eighth notes (Bb4, A4, G4) marked *rall.*

Vc. *pp* *rall.* 3

Musical staff for Violoncello (Vc.) in bass clef. It begins with a *pp* dynamic and a fermata. The melody starts at measure 172 with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next four measures, containing eighth notes Bb4, A4, G4, and F4, with a *rall.* dynamic marking. The final measure contains a triplet of eighth notes (Bb4, A4, G4).

177 **L** a tempo

Fl. *pp* echo tone

Cl. *pp* echo tone

Vln.I *pp* quasi col legno

Cre. 177

Hen. 177

Vln.II 177

Vla. 177

Vc. 177



184

Fl. *f* *subito p* *pp*

Cl. *f* *subito p*

Vln.I *normale* *f* *subito p* *pp*

Cre.

Hen.

Vln.II *p*

Vla. *p*

Vc. *p*

Cresseid

M 41  
Con moto

189

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

3

3

3

3

ppp

pp

Cresseid

42

Musical score for measures 195-200 of 'Cresseid'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln.I), Cello (Cre.), Horn (Hen.), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.).

Measures 195-200:

- Fl., Cl., Vln.I, Cre., and Hen. are silent (indicated by a flat line).
- Vln.II: Starts with a rest in measure 195. In measure 200, it plays a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5) marked *mf*.
- Vla.: Starts with a rest in measure 195. In measure 196, it plays a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3) marked *mf*. It continues with a melodic line in measures 197-200.
- Vc.: Starts with a quarter note G2, followed by a triplet of eighth notes (A2, B2, C3) marked *mf*. It continues with a melodic line in measures 196-200.

Measure numbers 195 are indicated at the start of each staff.

200

Fl.

Cl.

200

Vln. I

*ppp* *cresc. poco a poco* *mf*

200

Cre.

200

Hen.

*f*

Of Troy the gar ni - soun,

200

Vln. II

*ff*

Vla.

*ff* *f*

Vc.

*ff* *f*

Cresseid

204

Fl. *mf* *f*

Cl. *mf* *f*

Vln.I *f*

Cre.

Hen. *ff* *b*

Quhilk had to chif - tane wor-thie Troy-lus, A-gane to Troy richt roy-al-lie thay raid

Vln.II *f*

Vla.

Vc.

N

207 **Meno mosso**

Fl.

Cl.

Vln.I

Cre. 

Wor - thie \_\_\_\_\_ lor - dis, for God - dis lufe of he - vin, To us lip - per \_\_\_\_\_ part \_\_\_\_\_

Hen. 

The way \_\_\_ quhair Cres-seid \_\_\_ with the \_\_\_ lip - per \_\_\_ baid. \_\_\_ Quhair Cres-seid \_\_\_ with the \_\_\_ lip - per \_\_\_ baid. \_\_\_

Vln.II

Vla.

Vc.

O

Fl. <sup>211</sup>

Cl. <sup>211</sup>

Vln.I <sup>211</sup>

Cre. <sup>211</sup>

— of your al - mous \_\_\_ deid! of your al-mous \_\_\_ deid!

Hen. <sup>211</sup>

— Than up - - on him scho kest up baith hir ene, And with \_\_\_ ane blenk

Vln.II <sup>211</sup>

pizz. *p* arco *f*

Vla. <sup>211</sup>

pizz. *p* arco *f*

Vc. <sup>211</sup>

pizz. *p* arco *f*

215

Fl.

Cl.

215

Vln.I

215

Cre.

215

Hen.

*p*

it came in - to his thocht that he sum - time hir face be - foir had sene. But scho

215

Vln.II

*pizz.*

*arco*

*pp*

5

215

Vla.

*pizz.*

*arco*

*pp*

215

Vc.

*pizz.*

*arco*

*pp*

3



Cresseid

48

**P**  
**Lento**

Fl. *p* *senza espr.*

Cl. *senza espr.* *p*

Vln.I *sul tasto* *p*

Cre.

Hen. *rall.*  
was in sic plye he knew hir nocht.

Vln.II *fp* *rall.* *ppp*

Vla. *fp* *rall.*

Vc. *fp* *rall.* *ppp*

226

Fl.

Cl.

226

Vln.I

226

Cre.

226

Hen.

226

Vln.II

Vla.

Vc.

Cresseid

50

231

Fl.

Cl.

Vln.I

Cre.

Hen.

Vln.II

Vla.

Vc.

*pp*

*p*

Heir, \_\_\_\_\_ Heir I \_\_\_\_\_ be-teiche my \_\_\_\_\_ corps, my \_\_\_\_\_ corps and

236

Fl.

Cl.

Vln.I

Cre.

ca rioun With wor-mis and with taid-is to be rent. This roy - all ring set with

236

Hen.

Vln.II

Vla.

Vc.

*mf*

3

Detailed description of the musical score: The score is for a scene titled 'Cresseid' on page 51. It features eight instrumental parts: Flute (Fl.), Clarinet (Cl.), Violin I (Vln.I), Cello (Cre.), Horn (Hen.), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The Cello part is the vocal line, with lyrics: 'ca rioun With wor-mis and with taid-is to be rent. This roy - all ring set with'. The score begins at measure 236. The Flute part has a melodic line with some grace notes. The Clarinet part has a more rhythmic, eighth-note pattern. Violin I has a melodic line with a triplet of eighth notes. The Cello part has a rhythmic accompaniment with accents and a dynamic marking of *mf*. The Horn, Violin II, Viola, and Violoncello parts are mostly silent, indicated by rests.

Cresseid

Fl. <sup>241</sup> *rall.* **3** *p* *ppp*

Cl. *rall.* *p* *ppp*

Vln.I <sup>241</sup> *rall.* *p* *ppp*

Cre. <sup>241</sup> *rall.* **3** *mf* *p* *ppp*

this ru - bie reid, Quhilk Troy lus in drow-rie to me send, To him a - gane I leif it quhen I am deid.

Hen. <sup>241</sup>

Vln.II <sup>241</sup>

Vla. <sup>241</sup>

Vc. <sup>241</sup>

# Q Largo

246

Fl.

Cl.

Vln.I

Cre.

246

Hen.

Sum said \_\_\_\_\_ *mp* Sum said he maid \_\_\_\_\_ ane tomb of mer-bell \_\_\_\_\_ gray, \_\_\_\_\_ And

Vln.II

Vla.

*mf* *p*

Vc.

*p*

Cresseid

54

251

Fl.

Cl.

Vln.I

Cre.

Hen.

251

*molto espressivo*

*p*

wrait hir name quhair that scho lay, In gol-din let-teris. Lo, fair la dyis!

Vln.II

251

*f* *pp* *p*

Vla.

*f* *pp*

Vc.

*f* *pp*

255

Fl.

Cl.

255

Vln.I

255

Cre.

255

Hen.

Cresseid \_\_\_ of Troy-is \_\_\_ toun, Sumtyme \_\_ count-it the flour <sup>3</sup> \_\_\_ of wo-man -heid,

255

Vln.II

Vla.

Vc.



Cresseid

56

260

Fl.

Cl.

Vln.I

Cre.

Hen.

260 *subito p* *rall.* *p*

the flour of wo-man - heid, Underthis stane, lait lip-per, lysis deid.

Vln.II

260 *rall.* *pp* *ppp*

Vla.

*pp* *rall.* *pp* *p*

Vc.

*rall.* *pp* *ppp*

264

Fl.

Cl.

264

Vln.I

264

Cre.

264

Hen.

264

Vln.II

Vla.

Vc.

*pp*

*a niente*

*mf*

*pp*

*a niente*

*pp*

*a niente*