

Oldham

dedicated to Jon Oldham

Section I

Andrew Toovey (2010)

Fast and lively - detached

The musical score is presented in four systems, each containing four staves. The first system is labeled 'Part 1' through 'Part 4', and the subsequent three systems are labeled 'Pt. 1' through 'Pt. 4'. The music is written in 4/4 time and features a variety of rhythmic patterns, including frequent triplets and accents. Dynamics such as *f* (forte) are indicated at the beginning of the first system. The notation includes slurs, ties, and various articulation marks. The overall style is 'Fast and lively - detached'.

Song I - Cradle Song

Andrew Toovey (2010)
poem by Louis MacNeice

Reflective ♩ = c. 50

Voice

Sleep, my dar-ling sleep The pi-ty of it all is all we com-pass if we watch dis-as-ter fall.

mp

Voice

Put off your twen-ty odd en-cum-bered years and creep in-to the on-ly heav-en,

Voice

The robb-er's cave to sleep. The wild grass will whis-per,

Voice

Lights of pass-ing cars will streak a-cross your dreams

Voice

And fum-ble at the stars; Life will tap the win-dow on-ly to soon a-gain,

Voice

Life will have her ans-wer - Do not ask her when. When the win-somebu-ble shiv-ers, when the bough breaks,

Voice

will be the mo-ment But not here or now. Sleep and, a-sleep, for-get The watch-es on the wall

Voice

A-wake all night who know The pi-ty of it all.

* Accompaniment stops on 1st beat of semibreve

Interlude I

(for high and low instrument with or without piano*)

Adagio

High

Low

p *p* *mf*

tr *p* *mf* *f*

f *mf* *mp*

f *mf* *p*

mp *f*

mp *f* *p*

p *p*

* Where there is a chord the high / low instruments should play a single note from the chord

Section II

How fast can you play this?

Pt. 1
p
Pt. 2
p
Pt. 3
p
Pt. 4
p

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Interlude II

(for high and low instrument with or without piano*)

Adagio

High *mp* *mf*

Low *mp* *mf*

High *mf*

Low *mf*

High *f*

Low *f*

High *mp*

Low *mp*

High *f* *pp*

Low *f* *pp*

* Where there is a chord the high / low instruments should play a single note from the chord

Song II - Autobiography

Andrew Toovey (2010)
poem by Louis MacNeice

♩ = c.50

Voice

mp

In my child-hood trees were green And there were plen - ty to be seen. Come back ear - ly or nev - er come.

Chords: Dm, A, B^b, C, Dm, Am, B^b, F

Voice

My fath - er made the walls re - sound, he wore his coll - ar the wrong way round. Come back ear - ly or nev - er come.

Chords: Dm, Gm, Dm, Am, B^b, F, Am, Dm, C

Voice

My moth - er wore a yell - ow dress; Gently, gently, gent - le - ness. Come back ear - ly or nev - er come.

Chords: Dm, Am, B^b, F, Gm, F, Dm, B^b, Dm, G, B^b, Gm, Dm

Voice

when I was five the black dreams came; Noth - ing af - ter was quite the same. Come back ear - ly or nev - er come.

Chords: B^b, Gm, Am, B^b, B^b, Am, Dm, Gm, Dm

Voice

The dark was talk - ing to the dead; The lamp was dark bes - ide my bed. Come back ear - ly or nev - er come.

Chords: Am, E, Am, F, Dm, F, E

Voice

When I woke they did not care; No - bo - dy, no - bo - dy was there. Come back ear - ly or nev - er come.

Chords: Am, Dm, E, Am, E, Am, Dm, B^b, Am

Voice

When my sil - ent terr - or cried, No - bo - dy, no - bo - dy rep - lied. Come back ear - ly or nev - er come.

Chords: Dm, Am, Am, E, Am, F, Am, E, Am

Voice

I got up; the chi - lly sun saw me walk aw - ay a - lone. Come back ear - ly or nev - er come.

Chords: Dm, Am, E, Am, Dm, E, Am

* Accompaniment stops on 1st beat of last minim.

Song II - Autobiography

Andrew Toovey (2010)
poem by Louis MacNeice

♩ = c.50

(alternative for female voice)

Voice

mp

In my child-hood trees were green And there were plen - ty to be seen. Come back ear - ly or nev - er come.

Voice

My fath - er made the walls re - sound, he wore his coll - ar the wrong way round. Come back ear - ly or nev - er come.

Voice

My moth - er wore a yell - ow dress; Gently, gently, gent - le - ness. Come back ear - ly or nev - er come.

Voice

when I was five the black dreams came; Noth - ing af - ter was quite the same. Come back ear - ly or nev - er come.

Voice

The dark was talk - ing to the dead; The lamp was dark bes - ide my bed. Come back ear - ly or nev - er come.

Voice

When I woke they did not care; No - bo - dy, no - bo - dy was there. Come back ear - ly or nev - er come.

Voice

When my sil - ent terr - or cried, No - bo - dy, no - bo - dy rep - lied. Come back ear - ly or nev - er come.

Voice

I got up; the chi - lly sun saw me walk aw - ay a - lone. Come back ear - ly or nev - er come.

* Accompaniment stops on 1st beat of last minim.

Section III

Lilting

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Pt. 1
Pt. 2
Pt. 3
Pt. 4

Interlude III

(for high and low instrument with or without piano*)

High *p*

Low *p*

The first system of music is in 4/4 time with a key signature of one sharp (F#). The high part begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, including slurs and ties. The low part provides a bass line with eighth and sixteenth notes, also starting with a piano (*p*) dynamic.

High

Low

The second system continues the piece. The high part features a melodic line with eighth notes and slurs. The low part consists of a bass line with eighth notes and rests.

High *tr*

Low

The third system includes a trill (*tr*) in the high part. The high part has a melodic line with eighth notes and slurs. The low part features a bass line with eighth notes and rests.

High

Low

The fourth system shows the high part with a melodic line featuring slurs and ties. The low part consists of a bass line with chords and eighth notes.

High *p*

Low *p*

The fifth system concludes the piece. The high part features a melodic line with slurs and ties, ending with a piano (*p*) dynamic. The low part features a bass line with chords and eighth notes, also ending with a piano (*p*) dynamic.

* Where there is a chord the high / low instruments should play a single note from the chord

Section IV

Brightly

The musical score for Section IV is presented in five systems, each containing four parts (Pt. 1, Pt. 2, Pt. 3, Pt. 4). The music is written in 4/4 time and begins with a dynamic marking of *mf* (mezzo-forte). The score is characterized by frequent use of triplets and sextuplets, often spanning across bar lines. Slurs are used to group notes within these patterns. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The overall texture is rhythmic and melodic, with each part contributing to a complex, multi-layered sound. The piece concludes with a final triplet in the fourth part of the fifth system.