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Music Room Types, A Short Song Cycle

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Stringer, Alan
X
BOX III, #36

"Music Room Types"
A short song cycle —
for Randy Grainger
and David Halliburton
by Alan Stringer

Ian Young

Honi soit qui mal y pense
Alan Stringer

Voice: tenor

flute

mf

Piano

mf

A boy of fif-teen,

he wore a jack-et,

dark shirt, wool tie, his bright eyes

bd

hp.

d.

stu-dy-ing ear-nest-ly

An-dro-cles and the Li-on

in the

+8ra

Handwritten musical score for two voices. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. The vocal parts are written in a stylized, rhythmic notation. The lyrics are:

Sha-vi-an al-pha-bet.
His friend a

Continuation of the handwritten musical score. The top staff continues in common time, treble clef, and one sharp key signature. The bottom staff continues in common time, bass clef, and one sharp key signature. The vocal parts are in a stylized, rhythmic notation. The lyrics are:

few years old-er,
blond and bun-dled in

Final section of the handwritten musical score. The top staff is in common time, treble clef, and one sharp key signature. The bottom staff is in common time, bass clef, and one sharp key signature. The vocal parts are in a stylized, rhythmic notation. The lyrics are:

ov-er-coat and scarf,
car-ried a flute

Handwritten musical score for voice and piano. The score consists of four systems of music, each with a treble clef and a bass staff. The vocal line is written above the piano accompaniment.

System 1: The vocal line begins with eighth-note patterns. The lyrics are: "as they sat at the next tab-le". The piano accompaniment features eighth-note chords. Measure 3 is indicated above the vocal line.

System 2: The vocal line continues with eighth-note patterns. The lyrics are: "of a ca-fe in To-ron-to.". The piano accompaniment features eighth-note chords.

System 3: The vocal line begins with eighth-note patterns. The lyrics are: "My friend knew the young-er boy and I". The piano accompaniment features eighth-note chords. Dynamics "P" (piano) are marked above the vocal line in both measures.

System 4: The vocal line begins with eighth-note patterns. The lyrics are: "asked her who they were. 'He used to be a nice or-din-a-ry". The piano accompaniment features eighth-note chords. Measure 101 is indicated below the vocal line.

A handwritten musical score for voice and piano. The score consists of three systems of music, each with two staves: Treble Clef (top) and Bass Clef (bottom). The vocal line is in the top staff, and the piano accompaniment is in the bottom staff.

System 1: The vocal line starts with "Kid," she said; followed by a rest. The piano accompaniment features eighth-note chords. Dynamics: **PP** (pianissimo) and **mP** (mezzo-pianissimo).

System 2: The vocal line continues with "Then he met him — Brett. Brett took him to". The piano accompaniment includes eighth-note patterns and sixteenth-note chords.

System 3: The vocal line starts with "Mon-tre-a-l," followed by "did things to him...". The piano accompaniment consists of eighth-note chords. The vocal line concludes with "I don't know... they're".

System 4: The vocal line begins with "fags, you know," followed by "Music Room types.". The piano accompaniment features eighth-note chords. The vocal line ends with "When they".

Dynamics and Performance Instructions:

- Slurs:** Slurs are used throughout the vocal line to indicate connected notes.
- Articulation:** Articulation marks like dots and dashes are present on the vocal line.
- Tempo:** The tempo is marked as **Slower** in both systems where applicable.
- Pedal:** Pedal points are indicated by vertical lines with dots above them in the piano accompaniment.

Handwritten musical score page 6. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a measure with a 3 over the first note, dynamic markings like "8va---" and "8v2", and a melodic line with eighth and sixteenth notes. The bottom staff starts with a bass clef and a common time signature. It includes a dynamic marking "PP", a measure with a sharp sign over the first note, and a dynamic marking "P". The score concludes with a repeat sign and a dynamic marking "+ 8v2". There are also several blank staves below the main section.

does for you.

8va---

8v2

PP

P

8v2

+ 8v2

'Oh, who is that young sinner with the handcuffs on his wrists?'

A.E. Housman

II.

Alan Stringer

Rubato

Voice:

Piano

(poco rit.) (rit.) (P) who is that young
sinner with the hand-cuffs on his wrist? And
what has he been after that they groan and shake their fists? And
where-fore is he wearing such a con-science-strick-en air? Oh, they're
tak-ing him to pri-sion for the co-lour of his hair. 'Tis a
shame to hu-man na-ture, such a head of hair as his; In the

good old time 'twas hang-ing for the co-lour that it is; Though
hang-ing is-n't bad e-nough and flay-ing woudl be fair For the
name-less and a-bom-in-ab-le co-lour of his hair. Oh a
deal of pains he's taken and a pretty price he's paid To
hide his poll or dye it of a men-tion-ab-le shade; But they've
pulled the beg-gar's hat off for the ^{world} to see and stare, And they're

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A handwritten musical score for voice and piano. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The vocal line consists of eighth and sixteenth notes. The piano accompaniment starts with a bass clef, a key signature of one flat, and a common time signature. It includes dynamic markings like *sPz*, *bz*, and *spz*. The lyrics "hal-ing him to jus-tice for the co-lour of his hair." are written below the vocal line. The score concludes with a dynamic marking of *poco rit.* followed by *PP*.

III. Bored at a London Music

Horacio Brown
♩ = 88

Alan Stringer

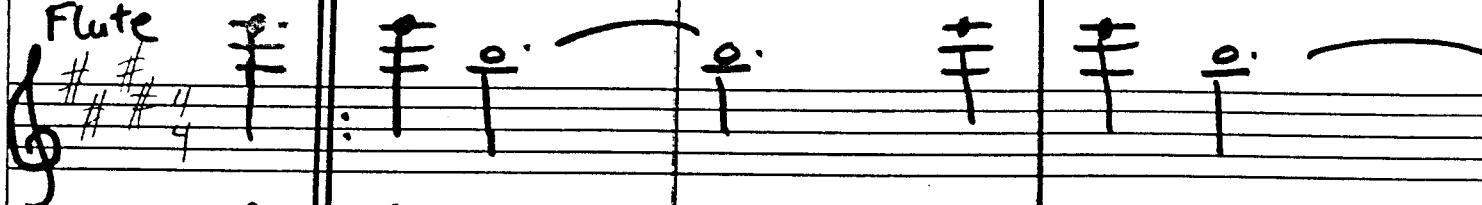


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F 1. Two rows of foolish
2. The tired musicians
3. Remote I sat with

Flute

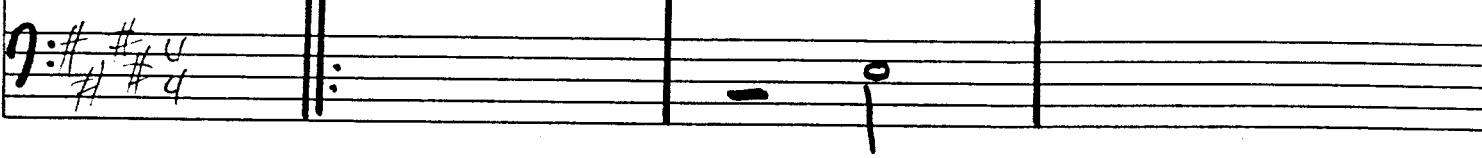


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Piano



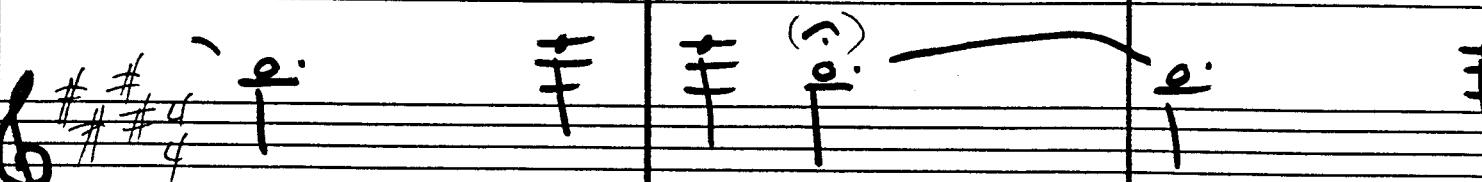
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fa-ces blend in two blurred lines; the com-pli-ment, the
ruf-fed mein, Their whis-pered talk be-hind the screen, the

shad-ed eyes, su-preme at-ten-tion in my guise, and



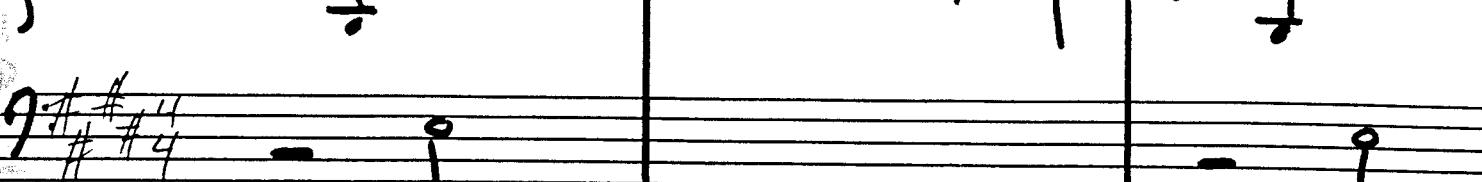
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(^) rit. (^) A tempo

for-mal smile, the
fri-gid plaudits

cul-tured air. The
quite con-fined by

sense of false-ness
fear of be-ing

heard the whole la-
bor-ious din, pi-
an-o, cel-lo,

ev- ery-where. Her
un-re-fined. His

la-dy-ship
lord-ship's grave

su-perb-ly
and court-ly

dressed.
jest — I

vi-o-lin; and

so per-haps, they hard-ly

guessed I

sPz liked their foot- man,

John the best.

Fine

Fine, (—)