

GRANVILLE BANTOCK

“PIBROCH”

A HIGHLAND LAMENT

(CUMHA MHIC AN TOISICH)

FOR

VIOLONCELLO SOLO

WITH HARP OR PIANOFORTE ACCOMPANIMENT

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PIBROCH

A HIGHLAND LAMENT.

Cumha mhic an toisich. A. D. 1526.

Granville Bantock.

Lento maestoso.

CELLO.

HARP (or PIANO)

f ben misurato

p sostenuto

Led. *

cresc.

f

p dolce

f

Led. *

Piacevole

mp espress.

mf

ten.

ten.

dim.

p

mf

dim.

p sostenuto

Led. Led. Led.

mf *espress.* *pp* *mf*

* *ped.* * *ped.* *

This system contains the first two staves of music. The upper staff is a single melodic line with dynamic markings *mf espress.*, *pp*, and *mf*. The lower staff is a piano accompaniment with arpeggiated chords and long melodic lines in the right hand, with dynamic markings *pp* and *mf*. Pedal markings are indicated as * *ped.* * *ped.* *.

pp *mf* *pp*

ped. * * *ped.* *

This system contains the next two staves of music. The upper staff has dynamic markings *pp*, *mf*, and *pp*. The lower staff continues the piano accompaniment with similar arpeggiated textures. Pedal markings are indicated as *ped.* * * *ped.* *.

mf *sempre espress.*

p

ped. * *ped.* * *ped.* *

This system contains the next two staves of music. The upper staff has dynamic markings *mf* and *sempre espress.*. The lower staff features a more complex piano accompaniment with a *p* dynamic marking. Pedal markings are indicated as *ped.* * *ped.* * *ped.* *.

mp dolce *ten.*

R.H. *R.H.* *R.H.* *R.H.* *R.H.*

mp *L.H.* *L.H.* *L.H.* *L.H.*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

This system contains the final two staves of music. The upper staff has dynamic markings *mp dolce* and *ten.*. The lower staff is divided into Right Hand (*R.H.*) and Left Hand (*L.H.*) parts, with a *mp* dynamic marking. Pedal markings are indicated as *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *.

dim. *p*

dim.

ped. * *ped.* * *ped.* * *ped.* *

Marziale.

f deciso *gliss.* *meno f* *ten.*

f *meno f*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

rit. *Tempo I^o* *ten.*

dim. *mf*

dim. *p*

ped. * *ped.* *ped.* *ped.* *ped.*

cresc. *f* *più p espress.*

più p

ped. *ped.* *ped.* *ped.* *ped.*

ten. *poco rall.* **CADENZA (ad lib.)** *lento* *rall.* *sost.*
dim. *mf* *accel.* *dim.* *pp*

Ped. *Ped.* *Ped.* *Ped.** *Ped.**

lento *sost. lento*
mf *accel.* *dim.* *pp* *mf* *accel.*

sost. *animando* *allarg.* *lento e rall.*
dim. *pp* *mf* *cresc.* *espress.* *dim.*

Molto lento sostenuto.

ten. *ten.* *ten.*
p dolce espress.

Ped. *** *Ped.* *** *Ped.** *Ped.** *Ped.* *** *Ped.* *** *Ped.** *Ped.**

ten. *dim.* *pp* ten.

dim. *pp*

3 *3* *3* *3*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *ped.* *ped.* *ped.*

ten.

3 *3* *3* *3* *3* *3*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

ten. ten.

3 *3* *3* *3* *3* *3*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

Delicato

ten. *dim.* *mp espress.* ten.

3 *3* *3* *3*

dim. *mp*

ped. *ped.* *ped.* *ped.*

ten. ten. ten.
dim. dim.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and accents, marked with *ten.* (tension) and *dim.* (diminuendo). The piano accompaniment is in bass clef, providing harmonic support with chords and moving lines, also marked with *dim.*

Più lento.

pp *pp* *pp* *pp*
pp *pp* *pp* *pp*
Ped. Ped. Ped. Ped.

The second system begins with the tempo change *Più lento.* The vocal line is marked *pp* (pianissimo) and *pp* *dolciss.* (pianissimo, dolce). The piano accompaniment is also marked *pp* and features a series of arpeggiated chords with slurs, each marked *Ped.* (pedal). The tempo is noticeably slower than the first system.

ten.

The third system continues the piano accompaniment from the second system, featuring arpeggiated chords with slurs and *Ped.* markings. The vocal line is marked *ten.* (tension).

ten.

ped. *ped.* *ped.* *ped.*

This system contains the first four measures of the piece. The vocal line features a melodic phrase with a tenuto mark. The piano accompaniment consists of arpeggiated chords in the right hand and a bass line in the left hand, with four 'ped.' markings indicating pedaling.

ten.

ped. *ped.* *ped.* *ped.*

This system contains the next four measures. The vocal line continues the melodic phrase with a tenuto mark. The piano accompaniment follows the same arpeggiated pattern, with four 'ped.' markings.

Allargando

sost.

p

dim.

dim. e rall.

ped. *ped.* *ped.* *

This system contains the final four measures of the piece. It begins with the tempo marking 'Allargando' and 'sost.' (sostenuto). The vocal line concludes with a final chord marked 'p' (piano). The piano accompaniment ends with a 'dim.' (diminuendo) marking and a final 'ped.' marking. The system concludes with a double bar line, a copyright symbol, and the instruction 'dim. e rall.' (diminuendo e rallentando). An asterisk is placed at the end of the piano part.

Tempo I^o maestoso.

mf ben misurato

più p

Teo. * *Teo.*

cresc.

p dolce

* *Teo.* * *Teo.* *

f *mp espress.* *poco ritard.* *dim.* *p*

mf *dim.* *p sost.*

Teo. *Teo.* *Teo.* *Teo.* *Teo.* *Teo.*

Allargando
sost.

pp

più p *dim.* *pp sost.*

Teo. *Teo.* *Teo.* * *Teo.* *Teo.*

CELTIC POEM

"THE LAND-OF-THE-EVER-YOUNG"

FOR

VIOLONCELLO AND PIANOFORTE

BY

GRANVILLE BANTOCK

PRICE THREE SHILLINGS NET CASH.

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