

**pete stollery**

# **lost princes**

**(2013)**

**for baritone and digital sound**

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*Lost Princes*, a setting of words by Peter Davidson, was composed for Jeremy Huw-Williams, who gave the first performance on 30<sup>th</sup> October 2013 at St Machars Cathedral, Aberdeen as part of the **sound** festival (<http://www.sound-festival.co.uk>).

It was commissioned by Jeremy Huw-Williams with funds provided by Creative Scotland.

The stereo digital sound part should emanate from two full-range loudspeakers placed either side of the singer, about 3 metres apart. A sub-woofer should be used if necessary. Soundfiles are delivered via Qlab software either by a sound engineer or, if the work forms part of an orthodox art song recital, by the accompanist on stage.

The technology is intended to be as unobtrusive as possible. The voice should not need to be amplified.

for Jeremy Huw Williams  
**Lost Princes**  
for baritone and digital sound

text by Peter Davidson

Pete Stollery

♩ = 72

baritone

digital sound

sound files

1 piano C

7

bar.

d.s.

s.f.

*mf*

Their world sur - vives to us.

12

bar.

d.s.

s.f.

*pp* *mf* *mp* *falsetto sognante*

as bro - ken [s]<sup>\*1)</sup> - tones, As wind worn mo - no - liths in di -

2 swoosh 1

\*1) "sss", exaggerating the start of the word and linking seamlessly to "-tones".

16 *f* *pp* *mp* *mf* *mp*

bar. *f* *pp* *mp* *mf* *mp*

- stant\_ pla- ces. The rain-drop [s] - moothes the con-tours of\_

d.s.

s.f. 3 swoosh 2

20 *pp* *p* rit. . . .

bar. *pp* *p* rit. . . .

the words, The wa-ter- fall\_ sounds nea-rer as the eve-ning draws on.

d.s.

s.f. 4 water

24 *A* *a tempo* *f* ♩ = 96 *pp*

bar. *A* *a tempo* *f* ♩ = 96 *pp*

Sea mist on Mon, Sea mist on Mon, \_

d.s.

s.f. 5 swooshes into water

30 *ff* *ff liberamente* 3

The (s)-tone of King Cad-fan, (oo)<sup>\*2)</sup> - wi -

d.s.

s.f.

35 *mf* *f* *mp* *f* *ff*

- sest most fa - mous of kings. Cad-fan

d.s.

s.f.

6 upbeat into Ca...

40 *f* *liberamente* *ff*

(oo)-re-e - (xss) - sa... sa -

d.s.

s.f.

45 *f* *mp* *f* *urgenza*

bar. *pi-en-tis - si - mus o - pi-na-tis - - si-mus* Rough let-ters

d.s.

s.f.

49 *mp* *rit.* *a tempo* *p*

bar. *their lines fal-ter - ing like an ar-my re-trea ting, Like the fall*

d.s.

s.f.

54 *f* *mp*

bar. *of a wave from the stones of this wes - ter ing strand.*

d.s.

s.f.

7 boom 8

\*2) gradually morph from "ooo" matching the phoneme in the digital sound part into the "r" of "rex".

C INTERLUDE 1 [68"]

D ↓ = 60  
\*3) mf

60 24 bar.

3 Think of the pil-lar stone on the clear hill- side, —

d.s. C 24 D ↓

cue singer

s.f. 24

9 stones

87 mf f mp ff

Spare up- land trees out in the light and the wind. Con - cenn

d.s.

s.f.

10 chord 1

91 f

great grand son of E - li - seg raised this stone

d.s.

s.f.

11 chord 2

\*3) Singer takes note from E bass drone towards end of interlude 1

96 *ff* *falsetto sognante* *f* *mf*

bar. *To that same E - li - se(g) - - - (e) - - -*

d.s.

s.f. 12 stretched metal 1

101 *ff*

bar. *(e) - - - - - g who took the*

d.s.

s.f. 13 low C 14 shuffling

105 *f*

bar. *realm of Pow - - - is from the En - glish.*

d.s.

s.f. 15 rumble + voices



110 *mf* *urgenza*

bar.

Frag-ments of wor - ds, most of the lines gone now. *Max - i mus Bri tan -*

d.s.

s.f.

16 | small boom

113 *sub. ff* *f* *sub. ff*

bar.

- ni - ae... *Con cenn, Pas - cent, Maun, An - nan. Bri - tu au - tem fi - li us Gor - ti - gern.*

d.s.

s.f.

17 | swoosh + A

116 *urgenza* *mf* *f*

bar.

Vor - ti - gern, Max - i - mus, names of Mo - narchs and Em - pe - rors,

d.s.

s.f.

18 | swoosh + D

118 *mf*  
*f* *ff*  
 bar.

Max i mus\_ who took the flo - wer of Bri - tain a-way to the wars.---

d.s.

s.f.

121 *ff* *declamatorio*  
 bar.

The bles - sing of God on Con - cenn... on the land of Po - wis---

d.s.

s.f.

**E**

125 *mf*  
 bar.

un-til the Last Day.---

Words grow ing thin\_ in time's\_ vast

**E**

d.s.

s.f.

129

bar. *f*

ness, names them-selves brea - king, Dis - sol ving\_ in wa-ter and

d.s.

s.f.

132

bar. *mf* *mp*

frost through a thou - sand\_ years, Al-rea-dy fa-ded when co- pied

d.s.

s.f.

135

bar. *mf*

three hun-dred years past, Still the ri-ver noise from the val-ley\_ ri-ses and dies\_

d.s.

s.f.

10

**F** INTERLUDE 2 [60"]

139 *p* **14**

as the wind goes.

**F** **14**

s.f. **14**

20 drips into interlude 2

**G** *mp* *contemplativo*

156 *mp*

Con-si - der these mo - nu ments, these for - got - ten things,

**G**

d.s. *cue singer*  
(no new soundfile)

160 *mf* *p* *mf* *p* *mf*

Rain on the roofs of far hill - fol - ded chur - ches, Be

d.s. *8va*



12

180

bar.

Mo ving a way from us like wa - ter in the dark Swift

d.s.

s.f.

185

bar.

— moun - tain ri-vers mo-ving in the night un- der rain.

d.s.

s.f.

24

boom + chord

190

bar.

How can we com- pre- hend our lost-ness and their cla - ri ty?

d.s.

s.f.

195

bar. *p*  
How can we know — our dark - ness — and their

d.s.

s.f.

198

bar. *mf*  
bright - ness? —

d.s.

s.f.

(Monymusk, Jun - Oct 2013)

perusal score only