

# *Lord Thomas and Fair Annie*

(1977-8)

for alto flute, clarinet, viola (or violin), harpsichord, and celeste

by Kyle Gann

### *Lord Thomas and Fair Annie* (1977-8)

For several years in my youth I harbored the idea of writing an ensemble piece, perhaps even an orchestra piece, which would be the orchestration of a single melody, rippling through the ensemble; *Lord Thomas and Fair Annie*, written when I was 22, was the result of the urge (along with, in a different way, *Siren* for flute quintet of the same year). I'm not unhappy with the piece, but it turned out so difficult to perform that I never went further with the idea. (I'm afraid I was, at the time, doing a conducting tutorial on Boulez's *Le Marteau sans maître*, and fancied I should be allowed all of the same metric intricacies Boulez used, despite my more tonal idiom.) The idea of making up a long melody from recurring modules, however, was an idea I'd return to in my *Snake Dances* and other works. "Lord Thomas and Fair Annie" was the name of a Scots ballad I enjoyed listening to at the time, and which I found related to the romantic turn of some of the melodic fragments.

In September of 2009 I simplified the metric notation at many points. Tuneful yet abstract, the piece is, perhaps, a portrait of a young composer poised between minimalism on one hand and *Le marteau*, *Quartet for the End of Time*, and *Zeitmasze* on the other - a symptomatic artifact of the 1970s.

Kyle Gann

Duration: 8 minutes

# Lord Thomas and Fair Annie

Light, quick, and lithe, like a butterfly

Kyle Gann  
1978

$\text{♩} = 160 - 176$

Alto Flute

Clarinet in B $\flat$

Viola

Harpsichord

Celesta

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

17

A. Fl. Cl. Vla. Hpsd. Cel.

Musical score for orchestra, page 26, measures 26-27. The score includes parts for A. Flute, Clarinet, Violin, Bassoon, and Cello. Measure 26 starts with a dynamic instruction:  $\triangle \square \square \quad \triangle \square$ . The instrumentation consists of A. Fl., Cl., Vla., Hpsd., and Cel. The music features a mix of eighth and sixteenth-note patterns with various dynamics like forte, piano, and sforzando. Measure 27 continues the pattern, with the Hpsd. and Cel. parts silent throughout.

## *Lord Thomas and Fair Annie*

34

A. Fl. Cl. Vla. Hpsd. Cel.

42

A. Fl. Cl. Vla. Hpsd. Cel.

*Lord Thomas and Fair Annie*

51

A. Fl. Cl. Vla. Hpsd. Cel.

This section starts with a melodic line from the Alto Flute (A. Fl.) in 3/4 time. The instrumentation includes Alto Flute, Clarinet (Cl.), Violin (Vla.), Bassoon (Hpsd.), and Cello (Cel.). Measure 51 begins with a melodic line in 3/4 time. Measures 52-53 show a transition with changing time signatures (4/4, 5/4, 7/8) and dynamics (p, mf). Measures 54-55 continue with similar patterns. Measures 56-58 conclude the section with a return to 4/4 time and sustained notes.

59

A. Fl. Cl. Vla. Hpsd. Cel.

This section begins with a rhythmic pattern involving the Alto Flute (A. Fl.) and Clarinet (Cl.) in 5/8 time. Measures 59-60 feature eighth-note patterns. Measures 61-62 show a continuation of this pattern. Measures 63-64 introduce a new melodic line. Measures 65-66 conclude the section with sustained notes.

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Musical score for orchestra, page 16, measures 67-68. The score includes parts for A. Flute, Clarinet, Violin, Bassoon, and Cello. The instrumentation is as follows:

- A. Fl.**: Playing eighth-note patterns in 4/4 time, dynamic *mf*.
- Cl.**: Playing eighth-note patterns in 4/4 time, dynamic *mf*.
- Vla.**: Playing eighth-note patterns in 4/4 time, dynamic *mf*.
- Hpsd.**: Playing eighth-note patterns in 4/4 time, dynamic *mf*.
- Cel.**: Resting.

The score shows a mix of 4/4 and 3/4 time signatures throughout the measures. Measure 67 ends with a repeat sign and a bassoon solo. Measure 68 begins with a bassoon entry followed by a return to the full ensemble.

Musical score for orchestra, page 10, measures 76-77. The score includes parts for A. Flute, Clarinet, Violin, Harpsichord, and Cello. Measure 76 begins with a dynamic of  $\frac{3}{8}$ , followed by  $\frac{5}{8}$  and  $\frac{4}{4}$  time signatures. Measure 77 begins with  $\frac{3}{4}$  time signature. The score features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. The harpsichord part is mostly silent throughout the measure.

## *Lord Thomas and Fair Annie*

85

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

92

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

*Lord Thomas and Fair Annie*

99

A. Fl. Cl. Vla. Hpsd. Cel.

$\triangle \square \triangle \square \square$

108

A. Fl. Cl. Vla. Hpsd. Cel.

$\triangle \square \square \square \square \triangle$

*Lord Thomas and Fair Annie*

116

A. Fl.      Cl.      Vla.      Hpsd.      Cel.

123

A. Fl.      Cl.      Vla.      Hpsd.      Cel.

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130

A. Fl.  $p$   $mf$

Cl.  $mf$

Vla.

Hpsd.

Cel.  $p$   $mf$

137

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

*Lord Thomas and Fair Annie*

143

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

This section of the score spans measures 143 to 148. The instrumentation includes an Alto Flute (A. Fl.), Clarinet (Cl.), Violin (Vla.), Bassoon (Hpsd.), and Cello (Cel.). The time signature changes frequently between 5/4, 7/8, 4/4, 3/4, and 5/4. The Alto Flute has a prominent melodic line with eighth-note patterns. The Clarinet provides harmonic support with sustained notes. The Violin and Bassoon play rhythmic patterns with eighth and sixteenth notes. The Cello provides bassline support. Measure 143 begins with a melodic line in 5/4 followed by a 7/8 section. Measures 144-145 show a transition with 4/4 and 3/4 sections. Measures 146-147 continue with 4/4 and 5/4 sections. Measure 148 concludes with a final 5/4 section.

149

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

This section of the score spans measures 149 to 154. The instrumentation remains the same: Alto Flute (A. Fl.), Clarinet (Cl.), Violin (Vla.), Bassoon (Hpsd.), and Cello (Cel.). The time signature continues to change between 4/4 and 5/4. The Alto Flute maintains its melodic line with eighth-note patterns. The Clarinet and Bassoon provide harmonic support. The Violin and Cello play rhythmic patterns. Measure 149 starts with a 4/4 section. Measures 150-151 show a transition with 5/4 and 4/4 sections. Measures 152-153 continue with 4/4 and 5/4 sections. Measure 154 concludes with a final 4/4 section.

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156

A. Fl. Cl. Vla. Hpsd. Cel.

This musical score excerpt shows five staves for woodwind instruments. The first staff (Alto Flute) starts with a dotted half note followed by a sixteenth-note pattern. The second staff (Clarinet) has a single eighth note. The third staff (Violin) begins with a sixteenth-note pattern. The fourth staff (Bassoon) has a sixteenth-note pattern. The fifth staff (Cello) has a sixteenth-note pattern. Measure 156 concludes with a measure of common time (indicated by a '4'). Measures 157 and 158 follow, each ending with a measure of common time.

163

A. Fl. Cl. Vla. Hpsd. Cel.

This musical score excerpt shows five staves for woodwind instruments. The first staff (Alto Flute) has a sixteenth-note pattern. The second staff (Clarinet) has a sixteenth-note pattern. The third staff (Violin) has a sixteenth-note pattern. The fourth staff (Bassoon) has a sixteenth-note pattern. The fifth staff (Cello) has a sixteenth-note pattern. Measure 163 concludes with a measure of common time (indicated by a '4'). Measures 164 and 165 follow, each ending with a measure of common time.

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170

A. Fl. 

Cl.

Vla.

Hpsd.

Cel.

177

A. Fl. 

Cl.

Vla.

Hpsd.

Cel.

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184

A. Fl. Cl. Vla. Hpsd. Cel.

This musical score displays five staves representing different instruments: Alto Flute (A. Fl.), Clarinet (Cl.), Violin (Vla.), Harp (Hpsd.), and Cello (Cel.). The score is set in common time (indicated by '9/8') and includes several changes in key signature and time signature. Measure 184 begins in A major (indicated by a treble clef and no sharps or flats). It transitions through various signatures including E major (two sharps), B major (one sharp), F# minor (one flat), D major (one sharp), G major (no sharps or flats), C major (no sharps or flats), and A major again. The music features complex rhythmic patterns with sixteenth-note figures, sustained notes, and grace notes. Measures 185-186 continue this pattern, maintaining the dynamic and harmonic complexity established in measure 184.

## *Lord Thomas and Fair Annie*

196

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

△ □ □

203

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

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210

A. Fl. Cl. Vla. Hpsd. Cel.

This section starts with a 3/4 time signature. Measure 210 begins with a 5/8 measure, indicated by a circled '5' over a '8'. Measures 211 and 212 show changes between 5/8 and 2/4 time signatures. Measure 213 features a sixteenth-note pattern with a circled '6'. Measures 214 and 215 continue with 5/8 and 2/4 time signatures. Measure 216 concludes with a 5/4 measure, indicated by a circled '5' over a '4'.

217

A. Fl. Cl. Vla. Hpsd. Cel.

This section begins with a 4/4 time signature. Measures 217 through 223 feature various rhythmic patterns including eighth and sixteenth notes, with some notes having grace marks. Measure 223 ends with a sharp sign, indicating a key change.

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223 □ □ △

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

230 □ □ △ □

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

*Lord Thomas and Fair Annie*

235

A. Fl. Cl. Vla. Hpsd. Cel.

243 □□△

A. Fl. Cl. Vla. Hpsd. Cel.

*Lord Thomas and Fair Annie*

250

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

257

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

pizz.

arco

*Lord Thomas and Fair Annie*

266

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

275

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

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284

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

292

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

*Lord Thomas and Fair Annie*

301

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

310

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

*Lord Thomas and Fair Annie*

319

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

This section consists of five staves of musical notation. Measure 319 starts with a rest followed by a 5/4 time signature. Measures 320-321 show various rhythmic patterns including eighth and sixteenth notes. Measures 322-323 continue with similar patterns. Measure 324 concludes with a 7/8 time signature. The bassoon part includes a melodic line with some slurs and grace notes.

325

without ritard

A. Fl.

Cl.

Vla.

Hpsd.

Cel.

This section consists of five staves of musical notation. Measure 325 begins with a rest followed by a 3/4 time signature. Measures 326-327 show eighth-note patterns. Measures 328-329 continue with similar patterns. The bassoon part features sustained notes and grace notes.

*Lord Thomas and Fair Annie*

February, 1978  
Evanston, Illinois