

THOMAS ADÈS

Five Eliot Landscapes

for soprano and piano Op. 1

(1990)

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Five Eliot Landscapes was first performed by Valdine Anderson and Thomas Adès
at a BBC Recording on 25 February 1993

The first public performance was given by Valdine Anderson and Thomas Adès
at the Almeida Theatre, London on 23 July 1994

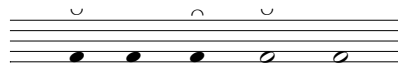
Five Eliot Landscapes is recorded by Valdine Anderson and Thomas Adès
on EMI CD 5 69699 2

Duration: 15 minutes

Performance notes

Where a third pedal is unavailable, the player is asked to attempt to reproduce a similar effect by means of $\frac{1}{8}$, $\frac{1}{4}$ and $\frac{1}{2}$ pedalling. (Such nuances should be considered at all times in any case.)

The Notation on page 14 (*Usk*, bars 4 and 5, voice) is based on the system developed for 'parlando' passages by György Kurtág. The values ranged in increasing order of length are:



Texts

I. New Hampshire

Children's voices in the orchard
Between the blossom- and the fruit-time:
Golden head, crimson head,
Between the green tip and the root.
Black wing, brown wing, hover over;
Twenty years and the spring is over;
To-day grieves, to-morrow grieves,
Cover me over, light-in-leaves;
Golden head, black wing,
Cling, swing,
Spring, sing,
Swing up into the apple-tree.

II. Virginia

Red river, red river,
Slow flow heat is silence
No will is still as a river
Still. Will heat move
Only through the mocking-bird
Heard once? Still hills
Wait. Gates wait. Purple trees,
White trees, wait, wait,
Delay, decay. Living, living,
Never moving. Ever moving
Iron thoughts came with me
And go with me:
Red river, river, river.

III. Usk

Do not suddenly break the branch, or
Hope to find
The white hart behind the white well.
Glance aside, not for lance, do not spell
Old enchantments. Let them sleep.
'Gently dip, but not too deep',
Lift your eyes
Where the roads dip and where the roads rise
Seek only there
Where the grey light meets the green air
The hermit's chapel, the pilgrim's prayer.

IV. Rannoch, by Glencoe

Here the crow starves, here the patient stag
Breeds for the rifle. Between the soft moor
And the soft sky, scarcely room
To leap or soar. Substance crumbles, in the thin air
Moon cold or moon hot. The road winds in
Listlessness of ancient war,
Languor of broken steel,
Clamour of confused wrong, apt
In silence. Memory is strong
Beyond the bone. Pride snapped,
Shadow of pride is long, in the long pass
No concurrence of bone.

V. Cape Ann

O quick quick quick, hear the song-sparrow,
Swamp-sparrow, fox-sparrow, vesper-sparrow
At dawn and dusk. Follow the dance
Of the goldfinch at noon. Leave to chance
The Blackburnian warbler, the shy one. Hail
With shrill whistle the note of the quail, the bob-white
Dodging by bay-bush. Follow the feet
Of the walker, the water-thrush. Follow the flight
Of the dancing arrow, the purple martin. Greet
In silence the bullbat. All are delectable. Sweet sweet sweet
But resign this land at the end, resign it
To its true owner, the tough one, the sea-gull.

The palaver is finished.

Five Eliot Landscapes

I. New Hampshire

T. S. ELIOT

THOMAS ADÈS

♩ = 88-96 Suspended: sempre quasi in sogno

Voice

Piano

ppp sempre e lontanissimo;
quasi legato, ma leggero

ppp legato possibile,
ma leggero

Quasi sempre con pedale (do not allow sounds to accumulate excessively, but always clear gradually)

7

loco

ppp

loco

(loco)

13

loco

19

mp semplice, quasi senza colore,
ma sempre poco espress. (senza cresc.)

Chil - dren's voi - ces in the

ppp sempre

p più chiaro (legato sempre)

(loco)

26 *pp*

or - - - chard

(8) *(ppp)* *come sopra*

(p) *ppp*

32

8

(8)

37 *p* *semplice e leggiero*

Be - tween the

8

8

(ppp) *sempre* *legatissimo e lontano*

loco

poco *mp* *p*

43

blos - som - and the fruit - - - time:

(8) *pppp*

poco *p* *ppp* *come sopra*

loco