

Score is transposed

for Irene Drummond

Pan's Song

JOHN LYLY
(1553-1606)

DAVID HORNE
(1970-)

$\text{♩} = \text{c.}132$ Lively, Energetic

The score is for a chamber ensemble and includes the following parts:

- Clarinet in Bb:** Starts with a forte (*f*) melodic line in 4/4 time.
- Piano:** Provides harmonic support with a forte (*fz*) accompaniment.
- Soprano:** Enters in the 3/4 section with a forte (*f*) vocal line.
- Violin:** Features a pizzicato (*pizz.*) melodic line starting in 4/4.
- Cello:** Provides a bass line with dynamics ranging from *p* to *ffz* and *fp*.
- Bb Cl.:** Enters in the 7/8 section with a *pp* melodic line.
- Pno.:** Provides accompaniment in 7/8 time with a *p* dynamic.
- Sop.:** Vocal line with lyrics: "Sy - rinx s.t. arco was a girl in - deed,". Includes *s.t. arco* and *pizz.* markings.
- Vln/Vlc:** Violin and Viola parts with dynamics *pp*, *pizz.*, *mf*, and *fz*.

6 *T* *ffz* *mf* *mp* *p*

Bb Cl. *fz* *mp* *mfz*

Pno. *mf* *p* *mp* *mfz*

Sop.

Vln. *fz* *arco* *mf* *p* *mp* *p*

Vlc. *ffz* *p* *p*

8 *fz* *pp* *mf* *ff*

Bb Cl. *fz* *pp* *mf* *ff*

Pno. *p* *5* *pp* *5*

Sop. *f* *Lea.*

Vln. *fz* *pizz. III* *arco* *pp*

Vlc. *fz* *pizz. II* *arco* *pp*

Though now she's turned in - to a reed,

11

Bb Cl. *pp sub.* *n*

Pno.

Sop. *mp*
From that dear _____ Reed Pan's pipe does _____ come, _____

Vln *fz* *pp* *p dolce* *pp*

Vlc *fz* *pp* *p*

16

Bb Cl. *f shrill* *mf*

Pno. *p* *mp* *mf*

Sop. A pipe that strikes A - pol - lo dumb;

Vln *pizz.* *ff* *mf* *s.t. arco 3*

Vlc *pizz.* *ffz* *arco* *mf* *s.t. 3*

19

Bb Cl. *pp* < *f* *mp* sub. *p* < *f* *mp* sub.

Pno. *pp*

Sop. *mp* Nor

Vln. *mf* pizz. arco *p* < *pp*

Vlc. *mf* *pp* < *ffz*

22

Bb Cl. *pp* dolce *p*

Pno. *pp* *p*

Sop. Flute, _____

Vln. *p* s.t. *pp* III

Vlc. *pp* < *mp* < *pp*

26

Bb Cl. *pp* *mp* *mf* *pp*

Pno. *p*

Sop. *mp* *mf* *f*
 nor Lute, nor Git - terne.

Vln. *f* *ff* *pizz.*

Vlc. *ffz* *f* *ff*

30

Bb Cl. *pp* *ff*

Pno. *p* *fz*

Sop. can

Vln. *ffz* *arco* *c.l.b. (bounce)* *arco*

Vlc. *ffz* *p* *ffz* *mf* *ffz*

33

Bb Cl.

Pno.

Sop.

Vln

Vlc

f *p* *fz* *sub. b* *p* *fz* *p*

arco
s.p.

ppp
s.p.

ppp

So chant

36

Bb Cl.

Pno.

Sop.

Vln

Vlc

it, as the pipe of Pan; Cross - gar - tered

s.t.

p *p* *p*

pp *mp dolce* *mf*

40

Bb Cl.

Pno.

Sop.

Vln

Vlc

swains, and Dai - rie girls,

(s.t.)

pp *p*

mp *mf* *mp*

43

Bb Cl.

Pno.

Sop.

Vln

Vlc

With fa - ces smug and round as Pearls,

(s.t.)

pp *p* *mp* *p*

mp *mf*

46

Bb Cl. *tr* *p* *ff* *mp*

Pno. *mp* *mf* *ffz*

Sop.

Vln. *p* *ff* *pizz.*

Vlc. *p* *ff* *gliss.* *ffz*

48

Bb Cl. *ffz* *mf* *pp* *f*

Pno. *p* *fz* *p* *f*

Sop.

Vln. *fz* *p* *p* *fz* *ff* *pizz.*

Vlc. *mp* *ffz* *fz* *p* *fz*

50

Bb Cl. *mf* *p* *mf* *mp*

Pno. *f*

Sop. *mp crisp*
When Pan's shrill

Vln. *f* *mf* *arco*

Vlc. *pp*

53

Bb Cl. *ppp* *pp* *ppp*

Pno. *p* *mf*

Sop. pipe be - gins to play,

Vln. *p* *pp*

Vlc. *pp*

56

Bb Cl.

Pno.

Sop.

p crisp

With dan - cing wear out

Vln

ppp

Vlc

ppp *p* *pp* *mp*

60

Bb Cl.

ppp dolciss. *p* *mp*

Pno.

pp

Sop.

night and day:

Vln

p

Vlc

pp

63

Bb Cl. *pp* *pp* *pp*

Pno. *pp* *p*

Sop. *mp*

Vln. *pp* III III

Vlc. *mp* *pp*

66

Bb Cl. *mp* *pp* *pp* *p*

Pno. *p* *pp*

Sop. *mf* *Red.* dan - - - cing *Red.* night

Vln. *pp* *p*

Vlc. *mp* *pp* *pp* *p*

69

Bb Cl. *pp* *p* *pp* *T*

Pno. *pp*

Sop. *p*
and day: With dan - cing

Vln. *pp* *p* *pp*

Vlc. *pp*

73 (T)

Bb Cl. *ffz*

Pno. *f*

Sop. night and day

Vln. *f* *ffz* pizz.

Vlc. *f* *ffz* pizz.

76

Bb Cl. *mf* 5 *fz*

Pno. *ff* 5 6 *p*

Sop. *f* Ah

Vln. arco *f* 6 5 *ffz*

Vlc. arco *mf* *ffz*

78

Bb Cl. *ffz* 5 *mf* *f* *pp* T

Pno. *fz* *ffz*

Sop. *ff* Ah

Vln. pizz. *ffz* *ffz* arco *p*

Vlc. *p* *f* *p* *pp* II III *ffz* *pp*

81 (T)

Bb Cl.

Pno. *ffz* *pp*

Sop. *p*
The bag - pipes drone his hum lays

Vln *p*

Vlc *p*

85 (T)

Bb Cl. *pp*

Pno. *pp* *mp* *pp*

Sop. *mf* hum
by, (m)

Vln *pp* *mp* pizz.

Vlc *mp* pizz.

88

Bb Cl. *pp*

Pno. *pp* *mf*

Sop. *f* (m) (m) pizz. IV IV *gliss.*

Vln. *pp* *ffz* III

Vlc. *ffz*

91

Bb Cl. *f* *ff* *p*

Pno. *f* *ff* *p*

Sop. *ffz* *f* When Pan sounds up his

Vln. *f* *ff* *f* *p* arco 5 3 pizz.

Vlc. *pp* *mp* *ffz* *p* arco II

94

Bb Cl. *mf* *p* *f* *p* *ffz*

Pno. *p* *f* *p* *mf* *p* *mf*

Sop. min - strel - sie. Ah his min - strel -

Vln *mf* *p* *f* *p* *ffz*

Vlc *ffz* *p* *ffz*

Detailed description: This block contains the musical score for measures 94 to 96. The Bb Clarinet part starts with a *mf* dynamic, followed by *p*, *f*, and *p*. The Piano part features a *p* dynamic in the right hand and *f* in the left hand, with *p* and *mf* dynamics in the right hand later. The Soprano part has lyrics: "min - strel - sie. Ah his min - strel -". The Violin part has dynamics *mf*, *p*, *f*, *p*, and *ffz*. The Viola part has dynamics *ffz*, *p*, and *ffz*. Performance markings include *Ped.* for the piano and various fingerings (I, II, III) for the strings.

97

Bb Cl. *ff* *mp* *pp* *f* *p*

Pno. *mp* *p*

Sop. sie! O Base! Ah

Vln *p* *ff* *p*

Vlc *p* *ff* *p*

Detailed description: This block contains the musical score for measures 97 to 99. The Bb Clarinet part has dynamics *ff*, *mp*, *pp*, *f*, and *p*. The Piano part has dynamics *mp* and *p*. The Soprano part has lyrics: "sie! O Base! Ah". The Violin part has dynamics *p*, *ff*, and *p*. The Viola part has dynamics *p*, *ff*, and *p*. Performance markings include *T* for the clarinet and fingerings (I, II, III) for the strings.

100

Bb Cl. *pp* *p dolciss.*

Pno.

Sop. *p*
 This quill _____ Which at my mouth with wind I

Vln *pp*

Vlc *pp*

104

Bb Cl. *pp*

Pno. *p* *pp* *p < mf*

Sop. fill, Puts me _____ in

Vln

Vlc

107

Bb Cl. *pp* *p* *pp*

Pno. *pp* *fz*

Sop. *p clear*
mind, 3 though her I miss,

Vln. *fz* *pizz.*

Vlc. *pp*

111

Bb Cl. *pp*

Pno. *pp*

Sop. *pp* *mp* *Red.*
That still my Sy - rinx

Vln. *pp* III

Vlc. *pp* I

115 blow air (no tone)

Bb Cl. *p* *fz*

Pno. *ppp*

Sop. *mp* *p crisp*

Vln *pp* *mp*

Vlc *p* *mp*

lips I kiss.

IV (natural harmonics)

gliss.

pizz.

3