

Kelvin Thomson

**Song's
Eternity**

for oboe and piano

2010

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The first performance of *Song's Eternity* was given by
Rachel Broadbent (oboe), and Kevin Vockerodt (piano) at
The Picture Gallery, Royal Holloway, University of London
on 7th March, 2011

Duration: c. 7 minutes

Performance materials available from the composer

Performance instructions

Oboe: the direction to play *unsubtle* in bar 99 means the three B flats should be played as brashly as possible. The top A \flat - A \sharp in bars 88-89 may be played an octave lower.

Piano: where pedal markings are not specified, the pianist should use phrase marks to guide legato pedaling according to taste. The *una corda* pedal can also be used according to taste.

Programme note

Song's Eternity is an instrumental re-imagining of Sylvia Plath's 'The Arrival of the Bee Box' (1962). Her poem is about the wild fantasies and fears of someone who has just received a box full of bees. Lines such as: 'The box is locked, it is dangerous.' (...); 'It is the noise that appals me most of all,' (...) and 'I have simply ordered a box of maniacs', immediately suggested some ideas for a dramatic musical setting and I composed a response to my reading of the poem using a basic twelve-tone row to chart the poem's fascinating range of images.

KT

for Mum
Song's Eternity

Kelvin Thomson

Oboe

Calmo ♩ = 80

p

Piano

Calmo ♩ = 80

pp

Ped.

6 **Meno mosso** **accel.** **a tempo primo**

Meno mosso **accel.** **a tempo primo**

Ped.

10 **Meno mosso**

Meno mosso

mp

pp

p

Ped.

15 **Più mosso** ♩ = 108

p *f*

pp *p* *mp*

Ped.

18 **Allegro agitato** ♩ = 138

pp *p*

p

Ped.

23 **Andantino** ♩ = 66

f *p* *mf*

mf *p*

8^{va} Ped.

29

p *pp* *p* *mp*

ppp *mp*

Ped. Ped.

34

f *ff* *pp*

f *ff*

Ped.

38

Più mosso
♩ = 108

ppp *f* *ff*

Ped.

molto rall.

40

mp *mf* *p*

molto rall.

mf *pp*

Ped. Ped.

Largamente ♩ = 80

43

mp *mf* *f*

Largamente ♩ = 80

p *mf*

cantando *mf*

Più mosso Steady ♩ = 100

46

mf

Più mosso Steady ♩ = 100

mp *mf*

49 *molto accel.*

Musical score for measures 49-51. The score is in 4/4 time and features a piano accompaniment with triplets and a melodic line with a triplet. The tempo marking *molto accel.* is present.

52

Musical score for measures 52-53. The score is in 4/4 time and features a piano accompaniment with triplets and a melodic line with a triplet. The tempo marking *molto accel.* is present.

54 *molto rall.*

Musical score for measures 54-56. The score is in 4/4 time and features a piano accompaniment with triplets and a melodic line with a triplet. The tempo marking *molto rall.* is present.

Meno mosso

57

Meno mosso

p

Meno mosso

pp

62

ff sub.

mp

66

Ad libitum quasi recit.

mf

p

Ad libitum quasi recit.

ppp

Ped. _____

70 *tr* *mf* *p*

6/4 6/4

Ped. _____

73 *mp* *f* *ff*

4/4 3/4 5/4

Ped. _____

Più mosso ♩ = 112

77 *f* *Più mosso ♩ = 112*

5/4 4/4 4/4 5/4

81

5/4 4/4 4/4 5/4

84

mp

p

p

Meno mosso ♩ = 72

89

mf *mp* *ff*

Meno mosso ♩ = 72

f

91

p

pp

93

p

p.p.

97

Presto subito $\text{♩} = 160$

pp *f* *unsubtle*

mf

102

p *mp*

106

Moderato $\text{♩} = 112$

ff *p* *mp*

Moderato $\text{♩} = 112$

pp

pp

110

mf

115

fp *f*

Ped.

120 **Lento espressivo** ♩ = 50

mf

Lento espressivo ♩ = 50

p

122

p

125

ff

pp *misterioso*

molto rall.
into stand

molto rall.

f

p

3

Ped.