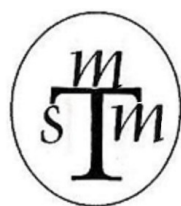


Fifty Variations on a Ground Bass in F

for piano duet

Primo Part

Charles McCreery



St. Maur Music

Primo

Primo

Fifty Variations on a Ground Bass in F

Charles McCreery
poco rit.

Andante
♩ = 60
p dolce

5 *a tempo*

A
7 **Un poco più mosso**
♩ = 90
5
p sotto voce

B
15 *poco rit.* **A tempo**
mf

18 *ten. f* *rit.* *p*

Primo

20 **C** *a tempo solo*

poco decresc. *mf* *poco decresc.*

24

mf *rit.* *decresc.*

28 **Andante** ♩ = 56

mp *8va*

30 (8)

mf *rit.* *pp*

32 **A tempo loco** **D**

p

Primo

36 *rit.* **A tempo** *accel.*

sotto voce *mf* *mf* *cresc.*

40 **E** **A tempo**

8va *decresc.* *ff* *8va* *loco* *8va* *loco* *8va* *loco* *loco*

44 *8va* **F** **Andante** ♩ = 86

rall. *mp*

48 *rall.*

mp dolce

Primo

52 **G**
Lento sostenuto
♩ = 55
8^{va}
p
3

55
(8)
loco
pp
rit.

57 **A tempo**
p
poco rall.

60 **A tempo** poco rit. **A tempo**
pp *mp*

Primo

64 **poco rit.. A tempo**

mf

72 **rall.** **[H]** **Più mosso** ♩ = 44

p

8va

76

pp

8va

p

Primo

78 **I** Più mosso $\text{♩} = 48$
8va

mp *p*

81 (8) Un poco più mosso $\text{♩} = 50$
8va

mp *sempre mp*

84 (8) Un poco più mosso $\text{♩} = 54$
8va

p *mp* *mf*

87 (8) **J** $\text{♩} = 100$
8va

f

89 (8)

Primo

Un poco
meno mosso

91 (8) $\text{♩} = 95$

pp *p* *pp*

Un poco meno mosso

94 $\text{♩} = 85$
8va

mf *p*

98

mf *p*

Primo

100 *8va*

f *p*

Un poco più mosso
♩ = 90

102 *8va*

mf con brio *pp*

104 *8va*

cresc. *p*

106 *8va*

decresc. *p* *cresc.*

108 *8va* ♩ = 84

molto cresc. *ff*

Primo

110 **K** *8va* *loco* *rit.*

116 **A tempo** ♩ = 85 *sempre p* *pp*

120 *rit.* **A tempo** **L** ♩ = 85

125 *f* *p* *f* *p* *mf*

131 *p* *mf* *p* *mf* *p* *mf*

135

Primo

139

Musical score for measures 139-144. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the right hand with slurs and a bass line in the left hand with sustained notes and some chromatic movement.

Un poco più mosso

♩ = 54

145

Musical score for measures 145-149. A box containing the letter 'M' is placed above the first measure. The key signature remains three sharps and the time signature is 2/4. The music is marked *p* (piano) and includes the instruction *sempre p* (always piano). The right hand has a melodic line with slurs and some grace notes, while the left hand provides a rhythmic accompaniment.

150

Musical score for measures 150-153. The key signature is three sharps and the time signature is 4/4. The music is marked *poco a poco cresc.* (poco a poco crescendo). The right hand features a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment with slurs and accents.

154

Musical score for measures 154-157. The key signature is three sharps and the time signature is 4/4. The music is marked *passionato ma sempre legato* (passionate but always legato), *loco* (loco), and *rall.* (rallentando). The dynamics are marked *f* (forte) and *ff* (fortissimo). The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment with slurs and accents.

Primo

Tranquillo

♩ = 48

157

mp calando

mp

simile

161

p dolce

simile

165

sempre p

rit.

168

Un poco meno mosso
(tempo rubato) ♩ = 34

p dolce

170 **calando** **O** **Andante** ♩ = 52 **Primo**

174 **P** **mp**

177 **poco rit.**

179 **A tempo** **Q** **mf**

182 **rit.** **R** **A tempo** ♩ = 52 **8va** **f** **dim.** **molto dim.**

Primo

Andante

186 (8) S ♩ = 77

190 rall. ————— molto rall. p espressivo

Andante

193 T ♩ = 84 4 mf sempre mf

202 3 3

Primo

206 *poco rit.* . . . *A tempo* *poco rit.* . . .

209 **U** *A tempo*

214

218

223

225 **A tempo** $\text{♩} = 100$ **Primo** **rall.**

ff *pp* *sempre pp*

228 **A tempo** $\text{♩} = 85$ **V** **loco**

perdendosi *ppp* *f*

232

235 **rit.**

sempre f

238 **A tempo** $\text{♩} = 90$ **Un poco più mosso** $\text{♩} = 95$ **poco rit.**

subito p *molto legato*

243 **A tempo** Primo **poco rall.**

8^{va}

f maestoso

247 **W** Più mosso $\text{♩} = 110$ loco

mf legato e cantabile

251

sempre mf

256 **poco rit.** Un poco meno mosso $\text{♩} = 100$

mezza voce

260

Primo

263

mf marcato *f*

268

rall.

poco decresc. cresc. *f*

273

X

Grazioso ♩ = 70

mf *mf cantabile* *poco rit.*

mf *mf cantabile* *poco rit.*

278

A tempo

f largamente e sempre legato

f largamente e sempre legato

Primo

Un poco
più mosso

♩ = 76

282

mf *grazioso*

Musical score for measures 282-286. The music is in 3/4 time with a key signature of two flats. The tempo is marked 'Un poco più mosso' with a quarter note equal to 76 beats per minute. The dynamic is *mf* and the character is *grazioso*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features eighth-note patterns with slurs, while the bass staff provides a steady accompaniment.

287

mp

Musical score for measures 287-290. The music continues in the same key signature and time signature. The dynamic is *mp*. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth-note patterns, and the bass staff provides accompaniment.

291

Y Allegretto con brio

♩ = 80

f *brillante*

8^{va}

Musical score for measures 291-299. The tempo changes to 'Allegretto con brio' with a quarter note equal to 80 beats per minute. The dynamic is *f* and the character is *brillante*. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature changes to one flat. The melody in the treble staff features eighth-note patterns with slurs and a sharp sign. The bass staff provides accompaniment. There are two dashed lines labeled '8^{va}' indicating octave transposition for the right hand.

300

loco

mf

loco

Musical score for measures 300-307. The tempo is marked 'loco'. The dynamic is *mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The melody in the treble staff features eighth-note patterns with slurs. The bass staff provides accompaniment.

308

sempre mf

Musical score for measures 308-315. The dynamic is *sempre mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The melody in the treble staff features eighth-note patterns with slurs. The bass staff provides accompaniment.

Primo

316

poco rit. A tempo

f *sempre f*

8^{va}

329 (8)

poco rit. A tempo

mp *grazioso*

8^{va} **Z** loco

340

mf *p*

350

rit.

3

3

Primo

Meno mosso

♩ = 45

360

2

AA

p *f*

370

sempre f

8va

(8)

379

ff *p subito*

Primo

388 **poco accel.**

394 **A tempo**
2 ♩ = 45 **poco accel.**
pp *f* *8va*

401 **A tempo** **rit.** . . . **A tempo** *8va*

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Prologue: 'Farewell we call to hearth and hall' 1. The Fall of Gil-galad 2. Beren's Song of Parting 3. The Riddle Song 4. Bilbo's Song 5. Elven Hymn to Elbereth Gilthoniel 6. Bilbo's Song in *The Hobbit* 7. Gandalf's Song of Lórien 8. Sam's Song in the Orc-Tower 9. The Ent and the Entwife 10. The Ents' Marching Song 11. Bregalad's Lament for the Rowans 12. Galadriel's Song of Eldamar

Envoi: 'The Road Goes Ever On and On'



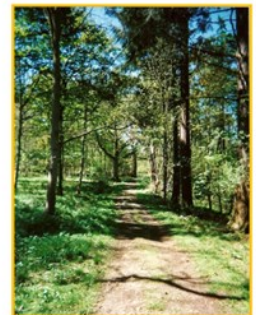
'Gil-galad was an Elven-king
'Of him the harpers sadly sing...'



'When Summer lies upon the world,
and in a noon of gold
Beneath the roof of sleeping leaves
the dreams of trees unfold...'



'O Lórien! the Winter comes,
the bare and leafless Day'



'The Road goes ever on and on...'

Charles McCreery's beautifully melodic, intricately textured compositions are infused with classical, romantic and folk idioms.' - **Samantha Gillogly, violinist & composer**

Tolkien Songs for Voice and Orchestra by Charles McCreery

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Galadriel's Song

Str, double woodwind, 4 hns, timp, soprano, mezzo-soprano and alto voices *4 minutes*

The Old Walking Song

Str, 2 fl, 2 cl, 1 fag, 4 hns, timp, soprano, and mezzo-soprano voices *4.5 minutes*

Bregalad's Lament for the Rowans

Str, 2 fl, 2 cl, 1 fag, harp, 2 hns, soprano, mezzo-soprano and alto voices *4 minutes*

The Riddle Song

Str, 2 fl, 2 ob, 2 hns, harp, soprano and mezzo-soprano voices *2.5 minutes*

Gandalf's Song of Lórien

Str, 2 fl, 2 ob, 2 cl, 1 fag, 4 hns, 1 tpt, 2 tenor tbns, 1 bass tbn, soprano and mezzo-soprano voices *4 minutes*

Bilbo's Song in *The Hobbit*, with introductory march

Str, 1 fl, 1 ob, 2 cl, 2 fag, 4 hns, 1 tpt, timp, soprano, mezzo-soprano and alto voices *7.5 minutes*

Bilbo's Song in *The Lord of the Rings*, with introductory march

Str, 1 fl, 1 fag, 4 hns, 1 tpt, 2 tenor tbns, 1 bass tbn, timp, harp, soprano voices *4 minutes*

Elven Hymn to Elbereth Gilthoniel

Str, 2 hns, harp, soprano, mezzo-soprano and alto voices *3 minutes*

The Ents' Marching Song

Str, 2 fl, 2 ob, 2 cl, 1 fag, 4 hns, 2 tpts, timp, harp, soprano, mezzo-soprano and alto voices *4 minutes*

Some other pieces by Charles McCreery available at

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Overture from *King Eldred, an Opera for Children*

6 minutes

(Str., double woodwind, 4 hrs, 3 tpts, 3 tbns, timp)

‘This splendid piece is exceptionally well written for amateur orchestra, as it can be sight-read with relative ease, allowing valuable rehearsal time to work on the nuances. It is tuneful, by turns stirring and lyrical, and is sure to work its enchantment on the casual and serious listener alike. I was recently present at a successful and well-received performance of *King Eldred* and recommend it to any orchestra looking for a reliable, short crowd-pleaser.’

— **Jill Elliott, violist & composer**

Introduction and Elegy for Violin and Piano

5 minutes

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‘Beautiful and heart-wrenching in its simplicity’ — **Jan van Rooyen, luthier**

Romance for Clarinet, Horn and Piano

7 minutes

‘I was aware of a "feel-good" factor whilst playing this piece, spiritually lifting. It’s emotionally enhancing — if I were feeling happy it would make me joyous, but were I feeling sad it would make me cry.’

— **Jackie Sanjana, horn player**

Prelude in G for String Quartet

4 minutes

‘Our string quartet enjoyed playing this delightful piece. The parts are well written for the instruments [...] I would recommend this to anyone who likes a tune.’ — **Jill Elliott, violist & composer**

Some free piano scores by Charles McCreery at

<https://wordpress.com/view/stmaurpublishing.wordpress.com>

Waltz in A flat major in the style of Franz Schubert

3 minutes

‘Much more like the Schubert that most of us know [than the *Hungarian Melody* in B mi] is the *Opus 6* of Charles McCreery, who, had he chosen to come forward as an editor and to include these twenty-four bars in A flat major in a volume of Schubert dances — placing it somewhere near the *Trauerwalzer*, say, and presenting it, perhaps, as a recently discovered *opusculum* by the composer of *Rosamunde* — would surely have brought off a most successful hoax [...] there is something specially Schubertian in the way that Mr McCreery's tune hovers lingeringly around the third degree of the scale.’
— *The Music Review*

‘I [...] greatly appreciated his waltz written in the style of Franz Schubert which deserves to become widely popular.’ — **Lord St. John of Fawsley, onetime Minister for the Arts**

Ten Short Easy Piano Pieces

30 minutes

‘Heartening and uplifting — they have directness of expression, are very enjoyable and delightfully varied.’ — **John Lill, CBE**

‘I am impressed by Charles McCreery's collection of pieces; they are all so different. I think my favourites are *Envoi*, *Antique Song* and *Canon*. I find the counterpoint very appealing [...] *Story* is a piece I could easily give to some of my pupils to play. And the Marches work very well. Altogether an album that many young players would be pleased to acquire [...]’ — **Dr Julia Gasper, LGSM**

‘A fascinating set of short pieces that leave one wanting more.’

— **Agneta Budd, flautist**

Ten More Short Easy Piano Pieces

30 minutes

‘Little masterpieces [...] They make immediate contact and your style is admirably clean, clear and very much to the point.’ — **John Lill, CBE**



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