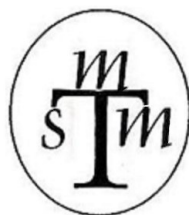


Fifty Variations on a Ground Bass in F

for piano duet

Secondo Part

Charles McCreery



St. Maur Music

Secondo

Secondo

Fifty Variations on a Ground Bass in F

Charles McCreery

Andante
♩ = 60

p

poco rit. *a tempo* *loco* *rit.* - - - -

Ped. Ped. Ped. Ped. 8^{vb} Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Un poco più mosso
7 **A** ♩ = 90

mezza voce

Ped. Ped. Senza Ped.

11

sempre p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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

mf *f ten.* *p* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

20 C

mf *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

27 **Andante**
♩ = 56

decresc. *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

32 **A tempo** D

p

8vb

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

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

(8) *sotto voce* *mf loco* *mf* *cresc.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

40 **A tempo** *sva- loco* *sva- loco* *sva- loco*

decresc. *ff* *loco*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

43 *loco* *rall.*

loco *rall.*

Ped. Ped. Ped. Ped. Ped. Ped.

46 **Andante** **F** ♩ = 86 *rall.*

mp *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

G

Lento sostenuto

$\text{♩} = 55$

52

p 3

Ped. Ped. Ped.

54

rit.

Ped. Ped. Ped. Ped.

56

pp *p*

A tempo

Ped. Ped. Ped. Ped.

58

poco rall.

Ped. Ped. Ped. Ped. Ped. Ped.

60

pp *mp*

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

Ped. Ped. Ped. Ped. *sub*

Secondo

64 poco rit. . .

loco
Ped. 8^{vb} Ped. Ped.

67 A tempo rall.

mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

73 [H] Più mosso ♩ = 44

p *pp* *p*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

78 **I** $\text{♩} = 48$
Più mosso
mp *p*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

81 $\text{♩} = 50$
Un poco più mosso
mp *sempre mp* *p*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

85 $\text{♩} = 54$
Un poco più mosso
mp *mf*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

88 **J** $\text{♩} = 100$
f
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. V.S.

Secondo

Un poco
meno mosso ♩ = 95
loco

91

pp *p* *pp*

Ped. Ped. Ped. ^{8vb} Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Un poco meno mosso
♩ = 85

94

mf

Ped. Ped. Ped. Ped. Ped. Ped.

97

p *mf* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

100

loco *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8vb

102

Un poco più mosso

$\text{♩} = 90$

mf *con brio* *pp*

Senza Ped. Ped.

8vb

104

cresc. loco *decresc.* *p*

8vb Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

107

$\text{♩} = 84$

cresc. loco *molto cresc.* *ff* *mp*

8vb Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

V.S.

Secondo

110 **K**

p

Ped. Senza Ped.

115

rit. A tempo ♩ = 85

p *pp*

Ped.

120

rit. A tempo ♩ = 85 **L**

p

Ped. Ped. Ped. Ped. Ped. Ped.

127

f loco *p* *f* *p* *mf* *p* *mf* *p* *mf*

8^{vb} Ped. Ped. Ped. Ped. Ped. Ped.

il basso sempre *p*

133

p *mf* *mf* *pp* il basso

8^{vb} Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

139

Musical score for measures 139-144. The piece is in A major (three sharps) and 2/4 time. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. A dashed line with a circled '8' indicates an eighth-note pedal point in the left hand.

Ped. Ped. Ped. Ped. Ped.

Un poco più mosso

♩ = 54

145

M

Musical score for measures 145-150. The piece is in A major and 2/4 time. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *p loco* and *sempre p*. A dashed line with a circled '8' indicates an eighth-note pedal point. A 'Sub' marking is present under the final measure.

p loco *sempre p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Sub Ped. Ped. Ped. Ped.

151

Musical score for measures 151-153. The piece is in A major and 2/4 time. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *poco a poco cresc.* and *loco*. A dashed line with a circled '8' indicates an eighth-note pedal point.

poco a poco cresc.
loco

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

154

Musical score for measures 154-156. The piece is in A major and 2/4 time. The right hand has a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Dynamics include *appassionato ma sempre legato*, *f*, and *ff*. A *rall.* marking is present above the final measure. A dashed line with a circled '8' indicates an eighth-note pedal point.

appassionato ma sempre legato *f* *ff* *rall.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

N

Tranquillo

157

$\text{♩} = 48$

p calando *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for measures 157-160. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Tranquillo' with a quarter note equal to 48 beats. The score consists of two staves: a bass staff and a treble staff. The bass staff begins with a whole rest in measure 157, followed by a melodic line starting in measure 158. The treble staff has a whole rest in measure 157 and then a melodic line starting in measure 158. Dynamics include *p calando* and *mp*. Pedal markings are present at the bottom of the page.

161

p dolce *ten.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for measures 161-164. The piece continues in the same key and time signature. The tempo remains 'Tranquillo'. The score consists of two staves. Dynamics include *p dolce* and *ten.* Pedal markings are present at the bottom of the page.

165

rit. *sempre p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for measures 165-168. The piece continues in the same key and time signature. The tempo remains 'Tranquillo'. The score consists of two staves. Dynamics include *rit.* and *sempre p*. Pedal markings are present at the bottom of the page.

Un poco meno mosso
(tempo rubato) $\text{♩} = 34$

168

p dolce

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for measures 168-171. The tempo changes to 'Un poco meno mosso' (tempo rubato) with a quarter note equal to 34 beats. The key signature remains the same. The score consists of two staves. Dynamics include *p dolce*. Pedal markings are present at the bottom of the page.

Secondo

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

pp *p legato*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

174 **P**

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

178 **poco rit.** **A tempo** **Q**

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

182 **rit.** **A tempo** ♩ = 52 **R**

f *dim.* *molto dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. V.S.

Secondo

186 **Andante** **S** ♩ = 77 **rall.**

> p *mp*

Ped. Ped. Senza Ped. Ped. Ped.

192 **molto rall.** **T** **Andante** ♩ = 84

p *mf*

Ped. Ped. Senza Ped.

197

3

201

sempre mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

206 U

poco rit. - A tempo poco rit. - A tempo

mf *p* *mp*

Ped. Ped. Ped. Ped. | Ped. Ped. Ped. | Ped. | Ped. | Ped. | Senza Ped.

3

211

mp *sempre mp*

Ped. | Ped. Ped. Ped. Ped. | Ped. Ped. Ped. Ped. |

216

mf *p (subito) mf* *mp loco*

Ped. | Ped. | Ped. | Ped. | Ped. | Ped. Ped. | Ped. | ^{8va} Ped. Ped. Ped. Ped. | Ped. Ped. Ped. Ped. | Ped. Ped. | Ped. Ped. |

221

rall. - - - - -

poco a poco cresc. *rall.*

Ped. | Ped. | Ped. | Ped. | Ped. | Ped. Ped. | Ped. | ^{8va} Ped. Ped. Ped. | Ped. | Ped. Ped. | Ped. Ped. |

V.S.

Secondo

225 **A tempo** ♩ = 100 **rall.**

ff *pp* *sempre pp* *loco*
una corda *tre corde*
Ped. *8vb*

228 **A tempo** **V** ♩ = 85

perdendosi *ppp* *f*
p il basso
Ped. *8vb*

233 **rit.**

loco *sempre f loco*
Ped. *8vb*

238 **A tempo** ♩ = 90 **Un poco più mosso** ♩ = 95 **poco rit.**

subito p *molto legato* *loco*
Ped. *8vb*

Secondo

243 *A tempo* *poco rall.*

f *maestoso*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

247 **W** Più mosso ♩ = 110

mf *legato e cantabile* *sempre mf*

senza ped.

Ped.

253 *poco rit.*

mf *poco rit.*

8^{vb}

257 Un poco meno mosso ♩ = 100

mezza voce

(8)

260 *loco*

loco

(8)

V.S.

Secondo

263

Musical score for measures 263-267. The piece is in a minor key. Measure 263 starts with a bass clef and a key signature of three flats. The tempo is *mf marcato*. The music features a melodic line in the right hand and a bass line in the left hand. A dynamic change to *f* occurs in measure 265. Pedal markings are present in measures 265 and 267, with *pp* indicated in measure 267.

268

Musical score for measures 268-271. The tempo is *rall.*. The music is in a minor key. Measure 268 starts with a treble clef. The tempo is *rall.*. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *poco decresc.*, *cresc.*, and *f*. Pedal markings are present in measures 270 and 271.

272

Musical score for measures 272-276. The tempo is *Grazioso* with a tempo marking of $\text{♩} = 70$. The music is in a minor key. Measure 272 starts with a bass clef. The tempo is *Grazioso*. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *cantabile*. Pedal markings are present in measures 274, 275, and 276. A box with an 'X' is above measure 272.

277

Musical score for measures 277-281. The tempo is *A tempo*. The music is in a minor key. Measure 277 starts with a bass clef. The tempo is *A tempo*. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *largamente e sempre legato*. Pedal markings are present in measures 277, 278, 279, 280, and 281.

Secondo

Un poco
più mosso

♩ = 76

282

Musical score for measures 282-286. The piece 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. The dynamics are 'mf' and 'grazioso'. The score consists of two staves: a treble staff and a bass staff. The bass staff has a continuous eighth-note accompaniment with a 'Ped.' marking under each measure. The treble staff features a melodic line with slurs and ties.

287

Musical score for measures 287-290. The piece continues in 3/4 time with two flats. The dynamics are 'mp'. The score consists of two staves: a treble staff and a bass staff. The bass staff has a continuous eighth-note accompaniment with a 'Ped.' marking under each measure. The treble staff features a melodic line with slurs and ties.

291

Y Allegretto con brio

♩ = 80

Musical score for measures 291-299. The piece is in 3/8 time with a key signature of two flats. The dynamics are 'f'. The score consists of two staves: a treble staff and a bass staff. The bass staff has a continuous eighth-note accompaniment with a 'Ped.' marking under each measure. The treble staff features a melodic line with slurs and ties.

300

Musical score for measures 300-307. The piece continues in 3/8 time with two flats. The dynamics are 'mf'. The score consists of two staves: a treble staff and a bass staff. The bass staff has a continuous eighth-note accompaniment with a 'Ped.' marking under each measure. The treble staff features a melodic line with slurs and ties.

308

Musical score for measures 308-311. The piece continues in 3/8 time with two flats. The dynamics are 'sempre mf'. The score consists of two staves: a treble staff and a bass staff. The bass staff has a continuous eighth-note accompaniment with a 'Ped.' marking under each measure. The treble staff features a melodic line with slurs and ties.

V.S.

Secondo

316 *poco rit.*

f

Ped. Ped. Ped. Ped. Ped. Ped.

322 *A tempo* *poco rit.*

sempre f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

333 **Z** *A tempo*

mp grazioso *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

345

p

Ped. Ped. Ped. Ped.

355 *rit.*

pp

Ped.

Secondo

AA

Meno mosso

♩ = 45

360

ppp

p ————— *f*

8^{vb}
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

371

sempre f

m.s

(8)
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

380

ff

p subito

loco

(8)
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo

388

poco accel. A tempo

♩ = 45

mp
sotto voce *perdendosi* *pp*

Ped. Ped. Ped. Ped. Ped.

398

poco accel. A tempo rit. A tempo

f

8vb

Ped. Ped. Ped. Ped. Ped.

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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**

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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*

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6 minutes

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‘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.’

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7 minutes

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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**

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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**

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30 minutes

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