Fifty Variations on a Ground Bass in F

for piano duet

Secondo Part

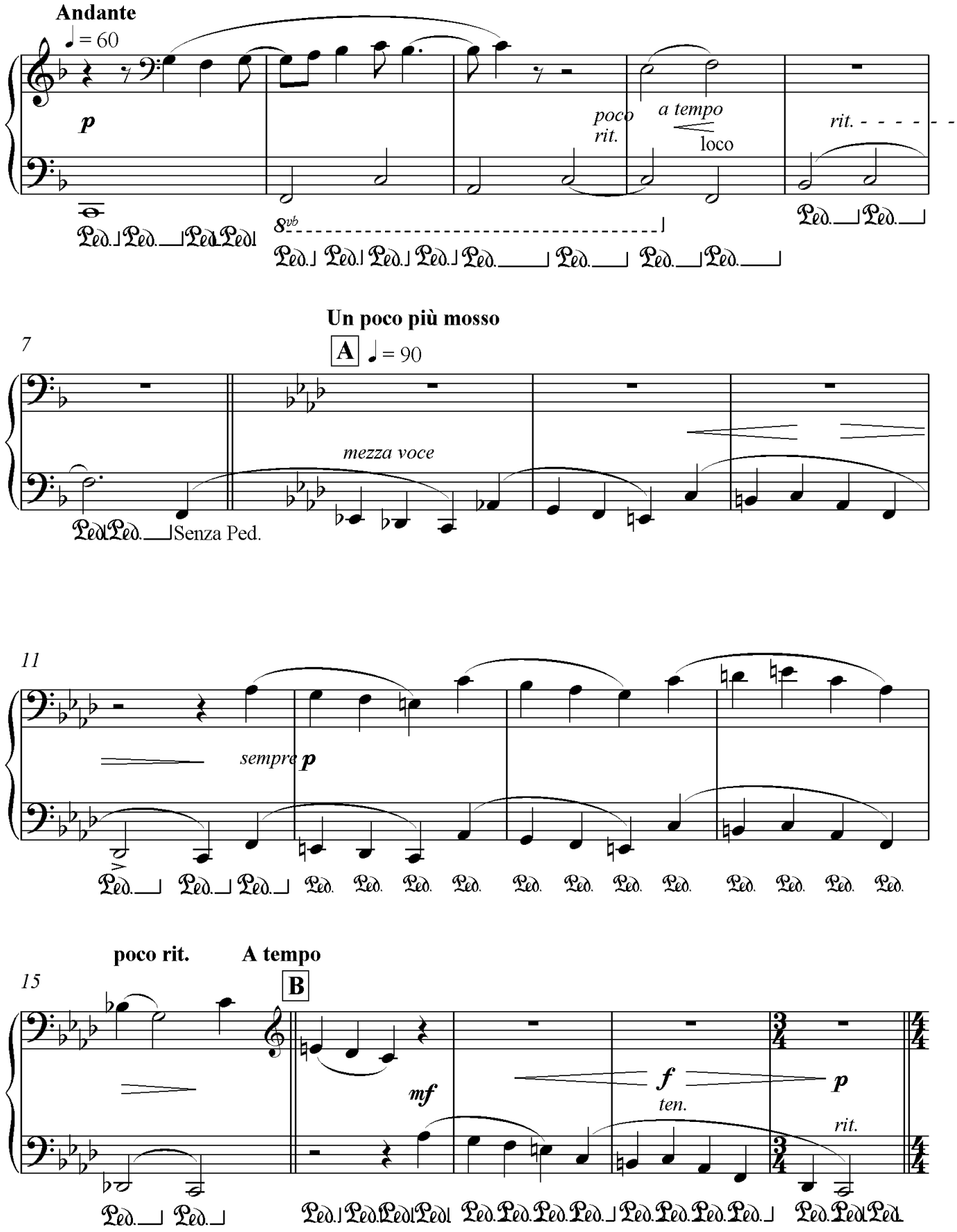
Charles McCreery

St. Maur Music

Secondo

Fifty Variations on a Ground Bass in F

Charles McCreery



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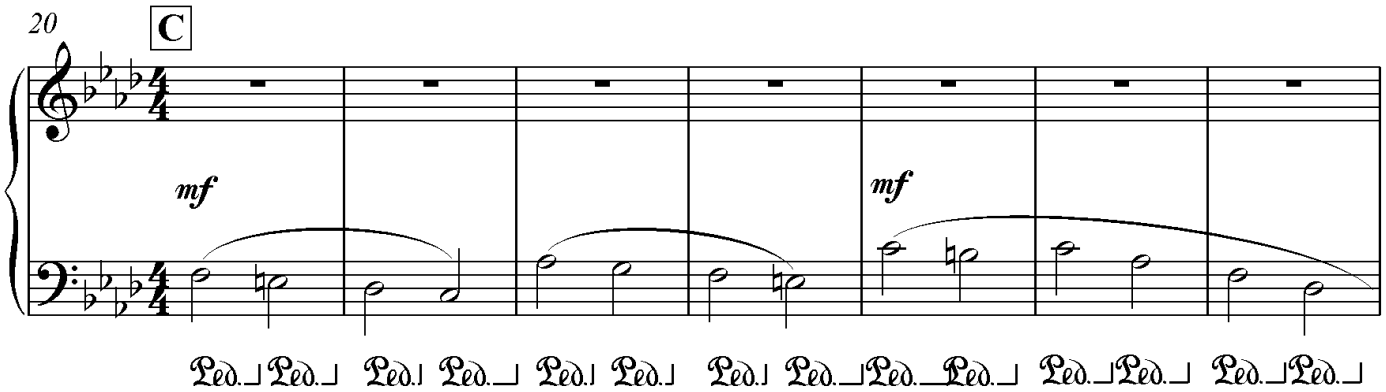
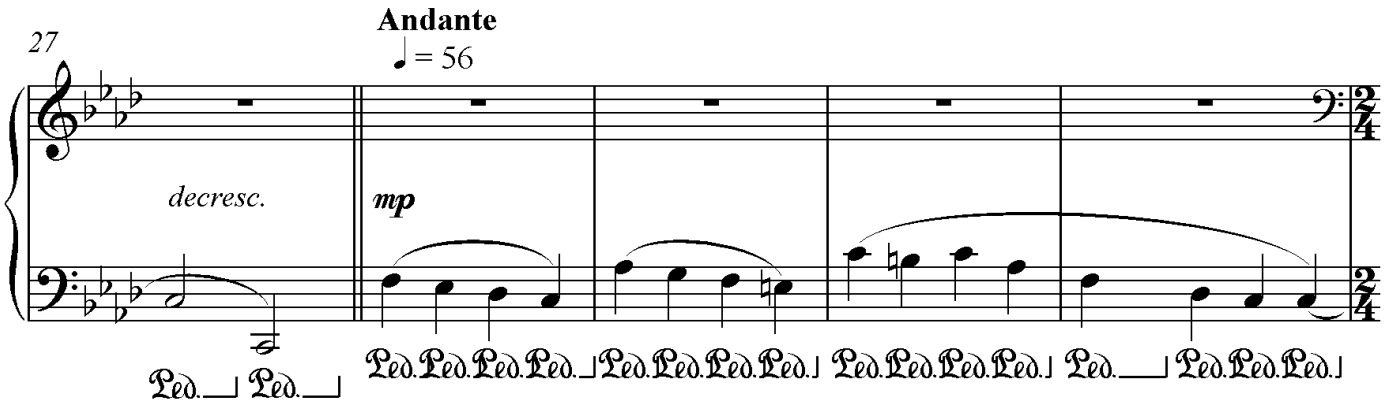
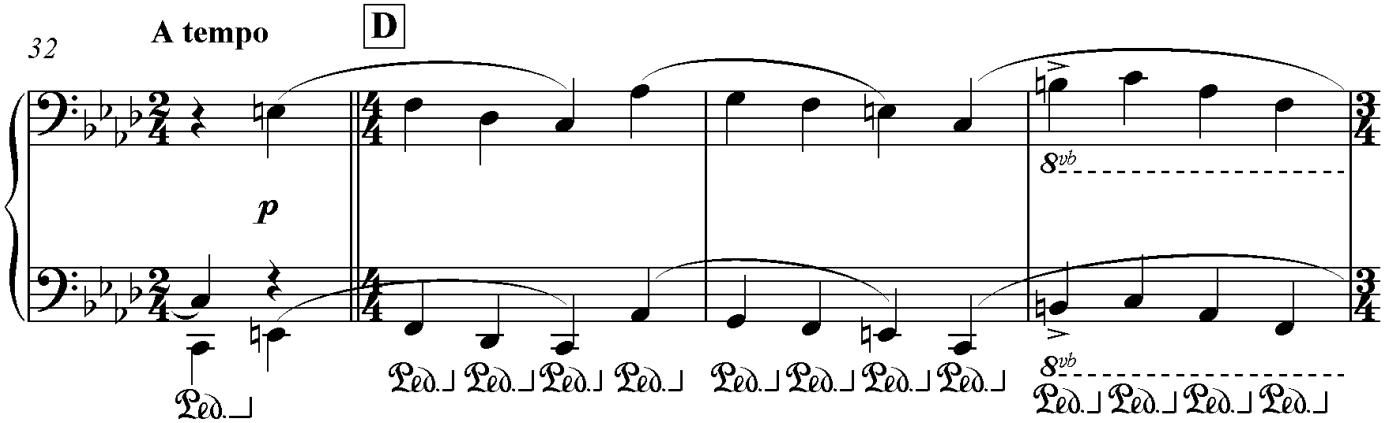
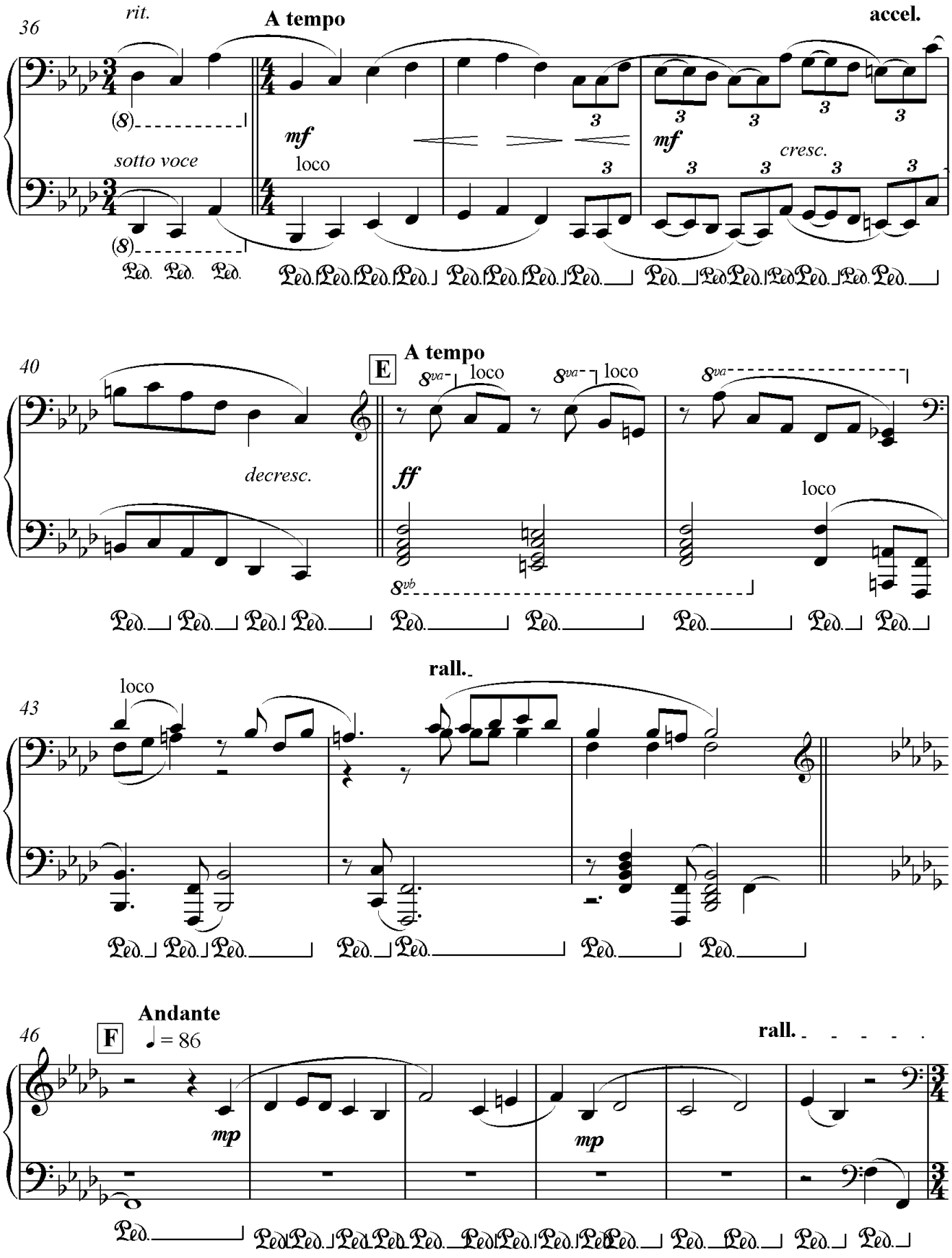

20
C
mf
mf


27
Andante
♩ = 56
decresc.
mp


32
A tempo
D
p
8vb
8vb


36
rit.
A tempo
accel.
mf
sotto voce
loco
mf
cresc.
40
E
A tempo
decresc.
ff
loco
43
rall.
loco
46
F
Andante
♩= 86
mp
mp
rall.

G

Lento sostenuto

♩ = 55

52

p

54

rit.

56

pp

A tempo

p

58

poco rall.

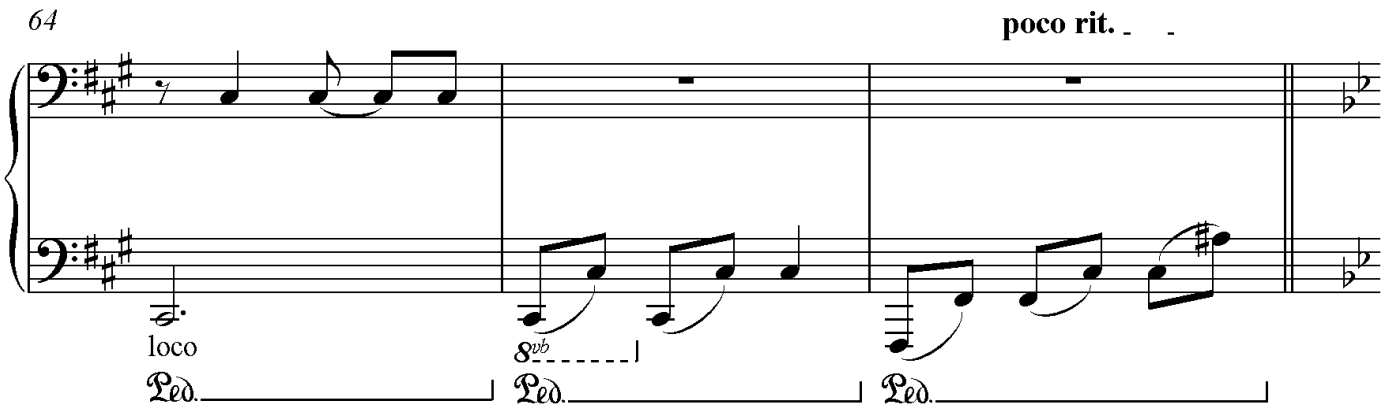
60

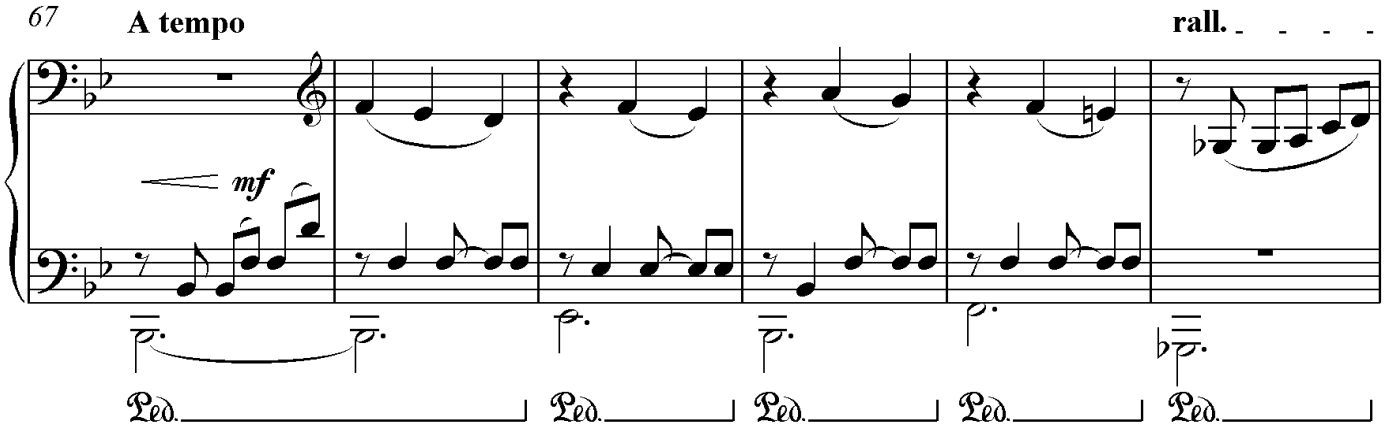
A tempo poco rit.

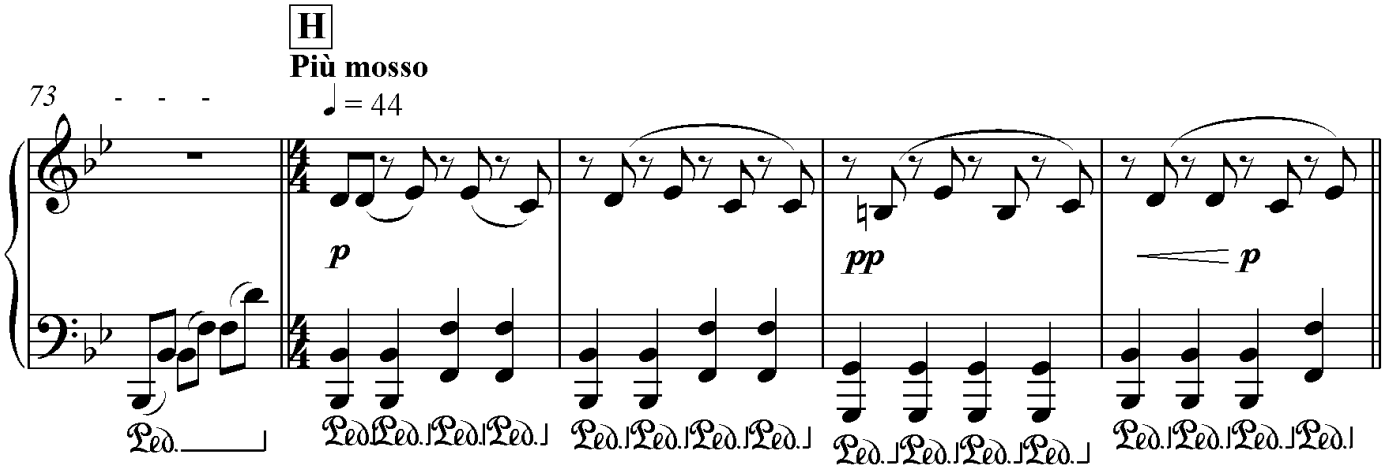
pp

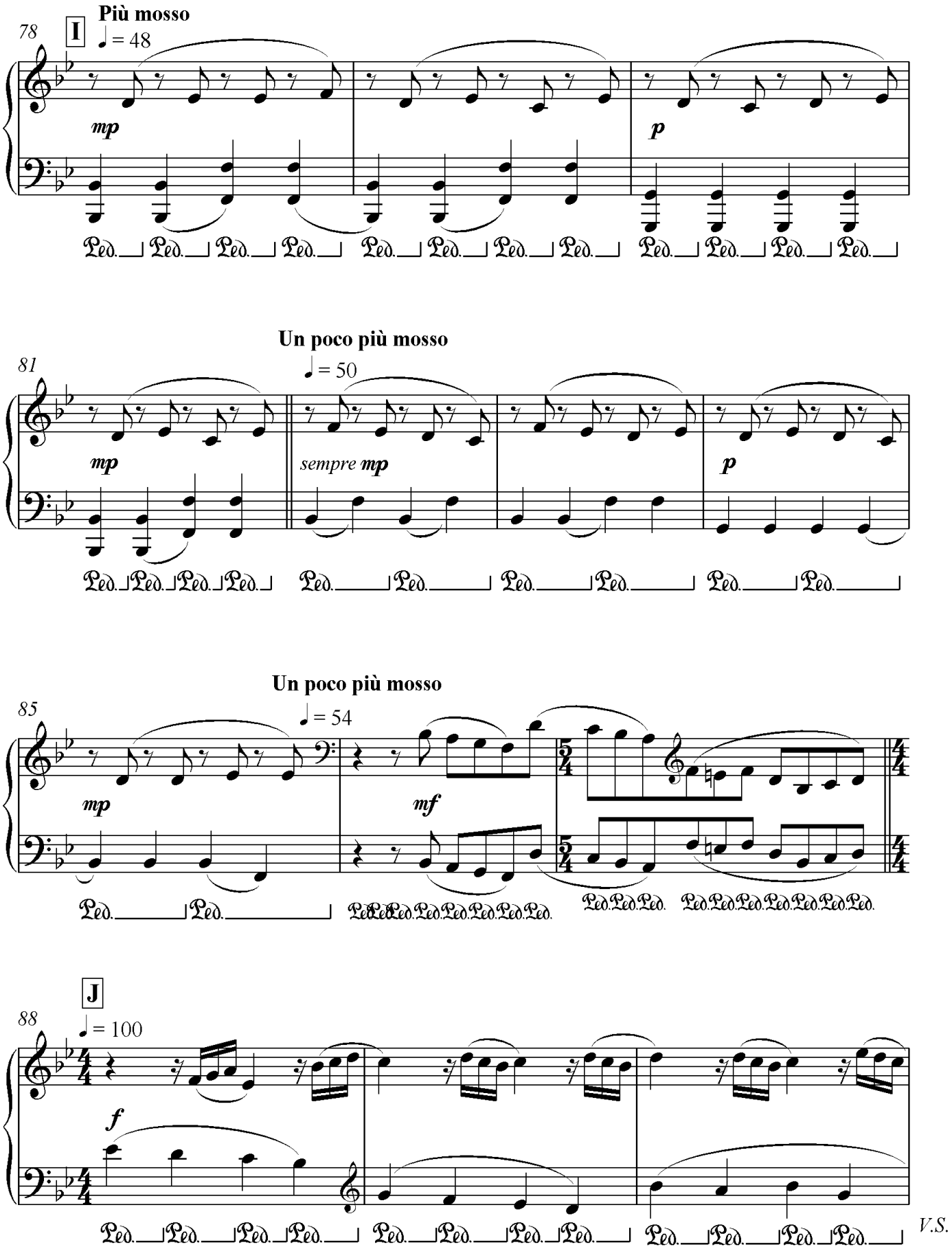
A tempo

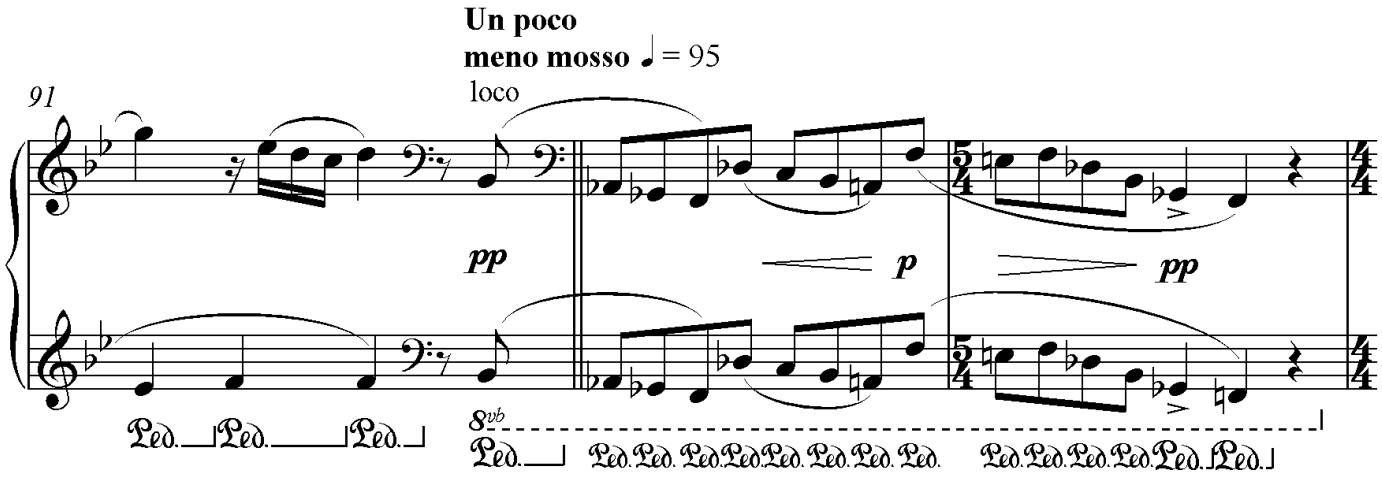
mp

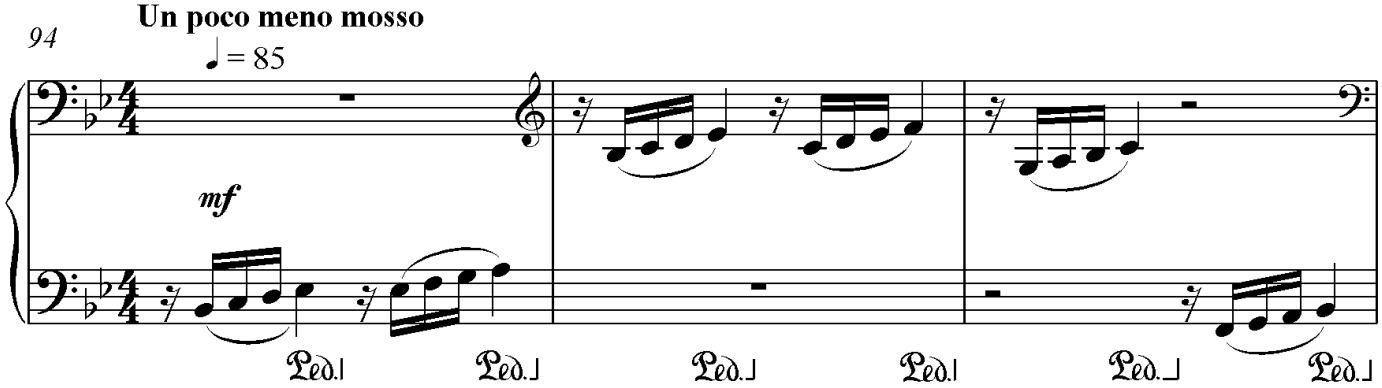

64
poco rit.
loco
8vb
Ped.
Ped.
Ped.

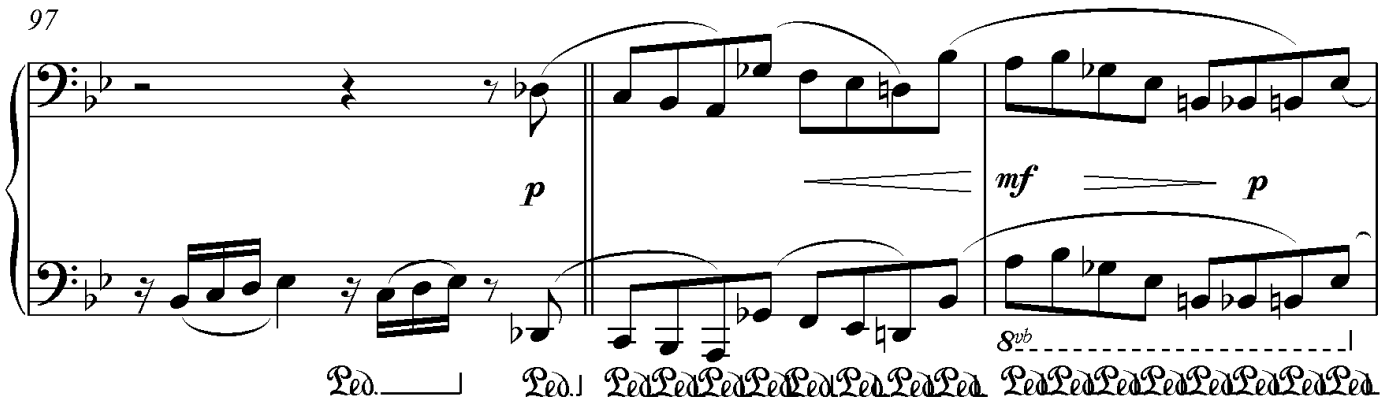

67
A tempo
rall.
mf
Ped.
Ped.
Ped.
Ped.
Ped.

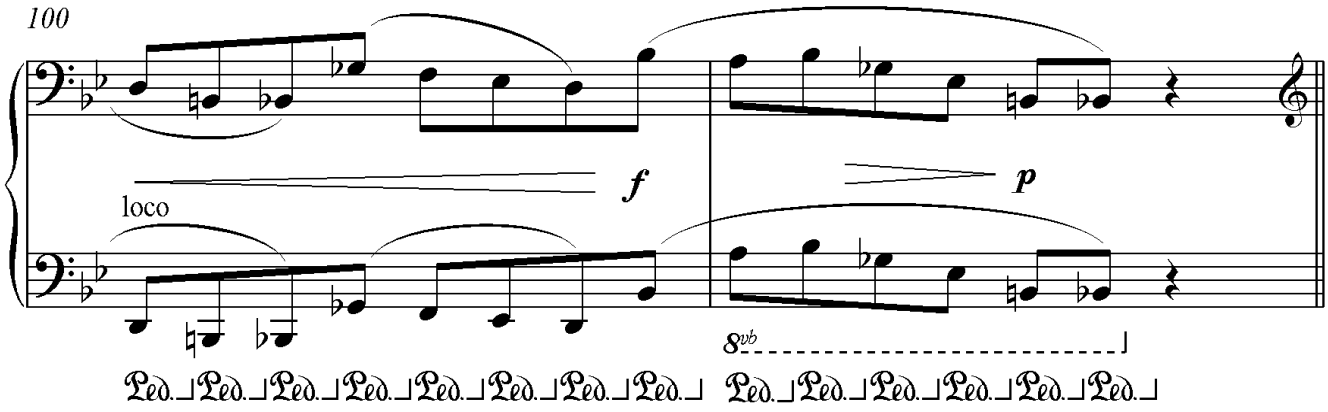

H
Più mosso
73
♩ = 44
p
pp
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

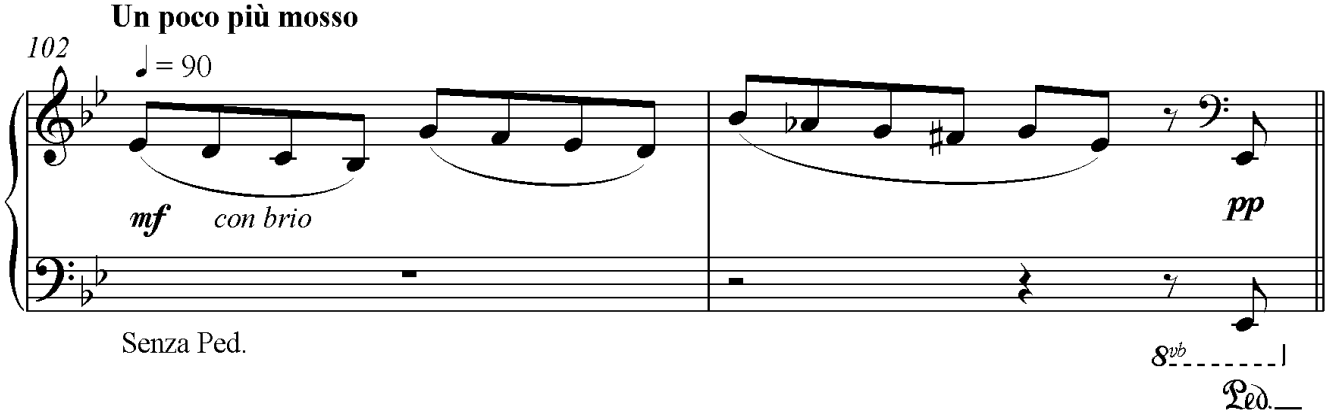

78
I
Più mosso
♩ = 48
mp
p
81
Un poco più mosso
♩ = 50
mp
sempre mp
p
85
Un poco più mosso
♩ = 54
mp
mf
J
88
♩ = 100
f
V.S.

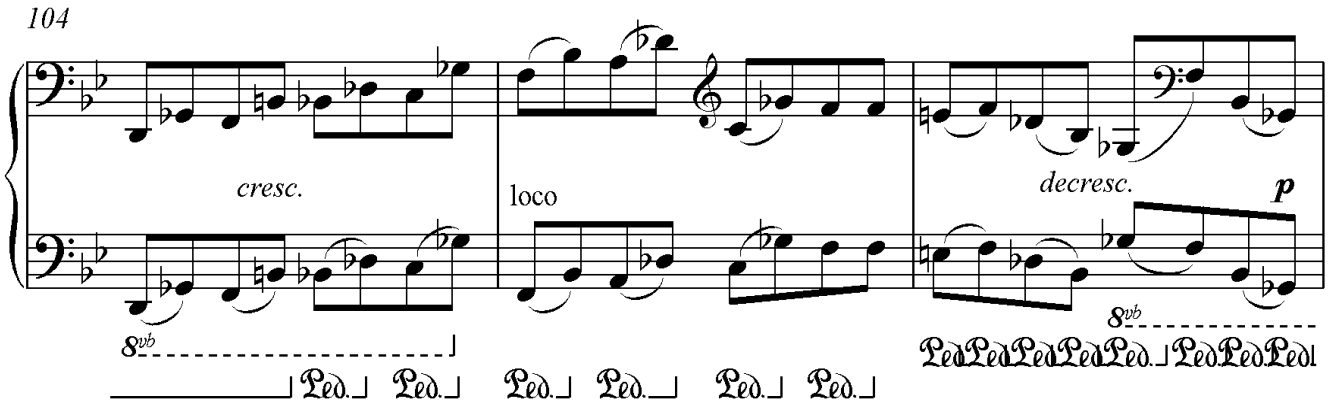

Un poco
meno mosso ♩ = 95
91
loco
pp
p
pp
8vb

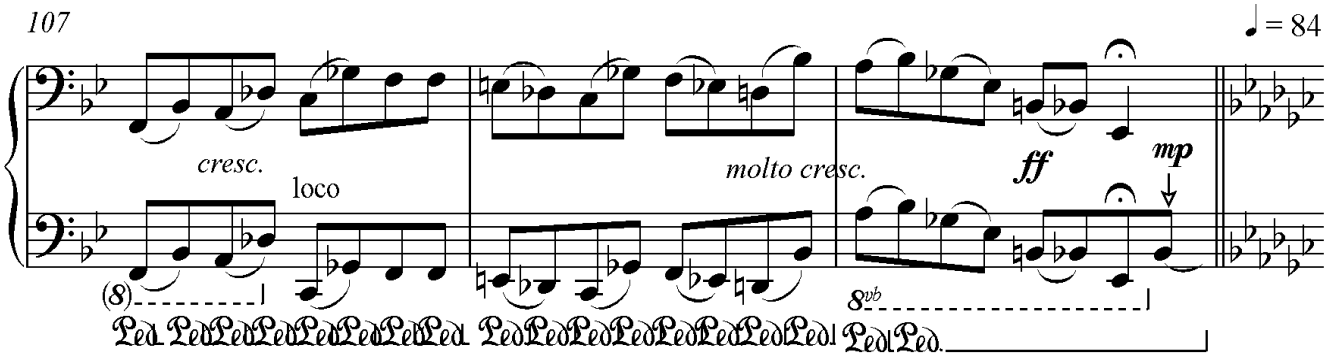

Un poco meno mosso
94
♩ = 85
mf

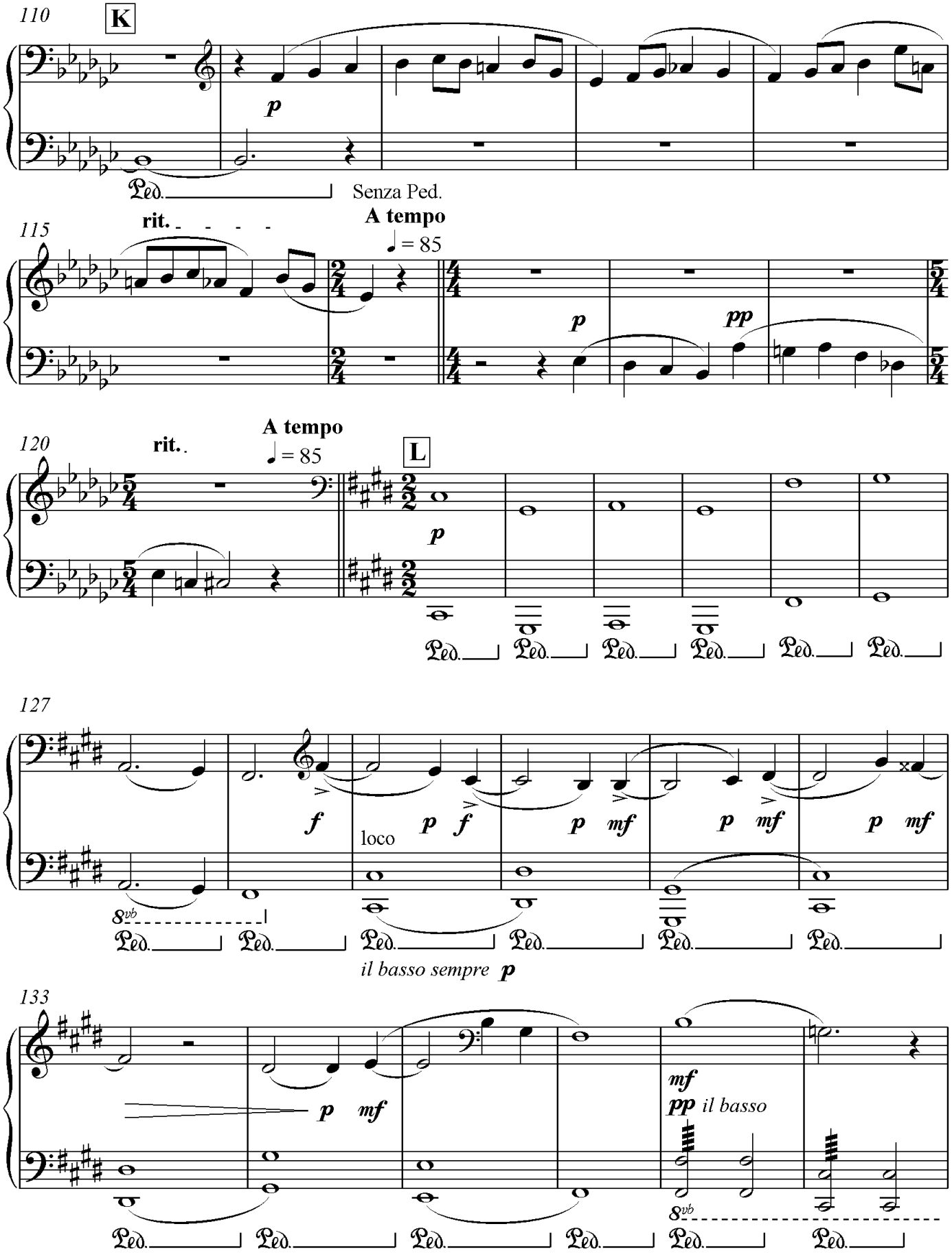

97
p
mf
p
8vb

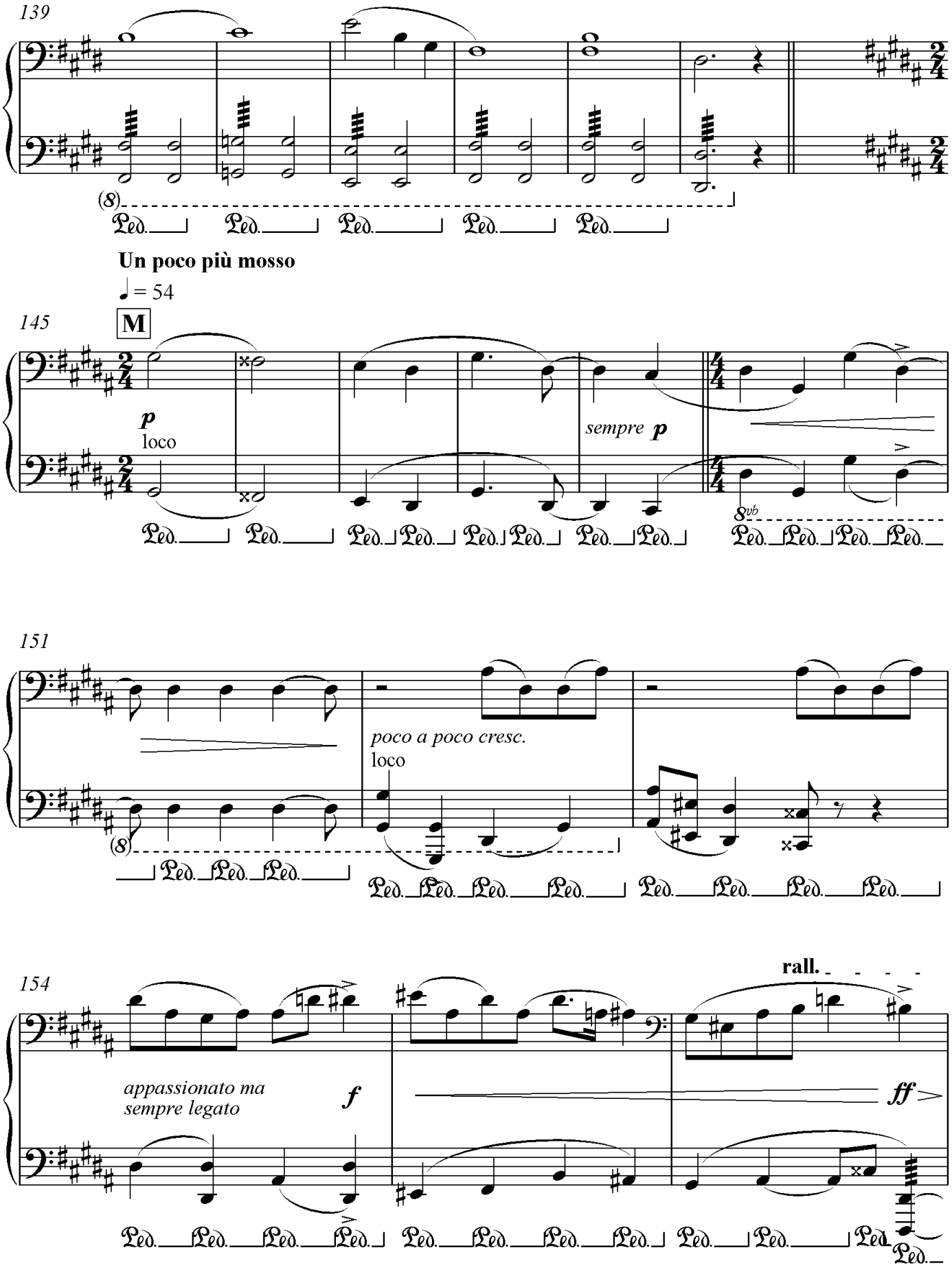

100
loco
f
p
8vb

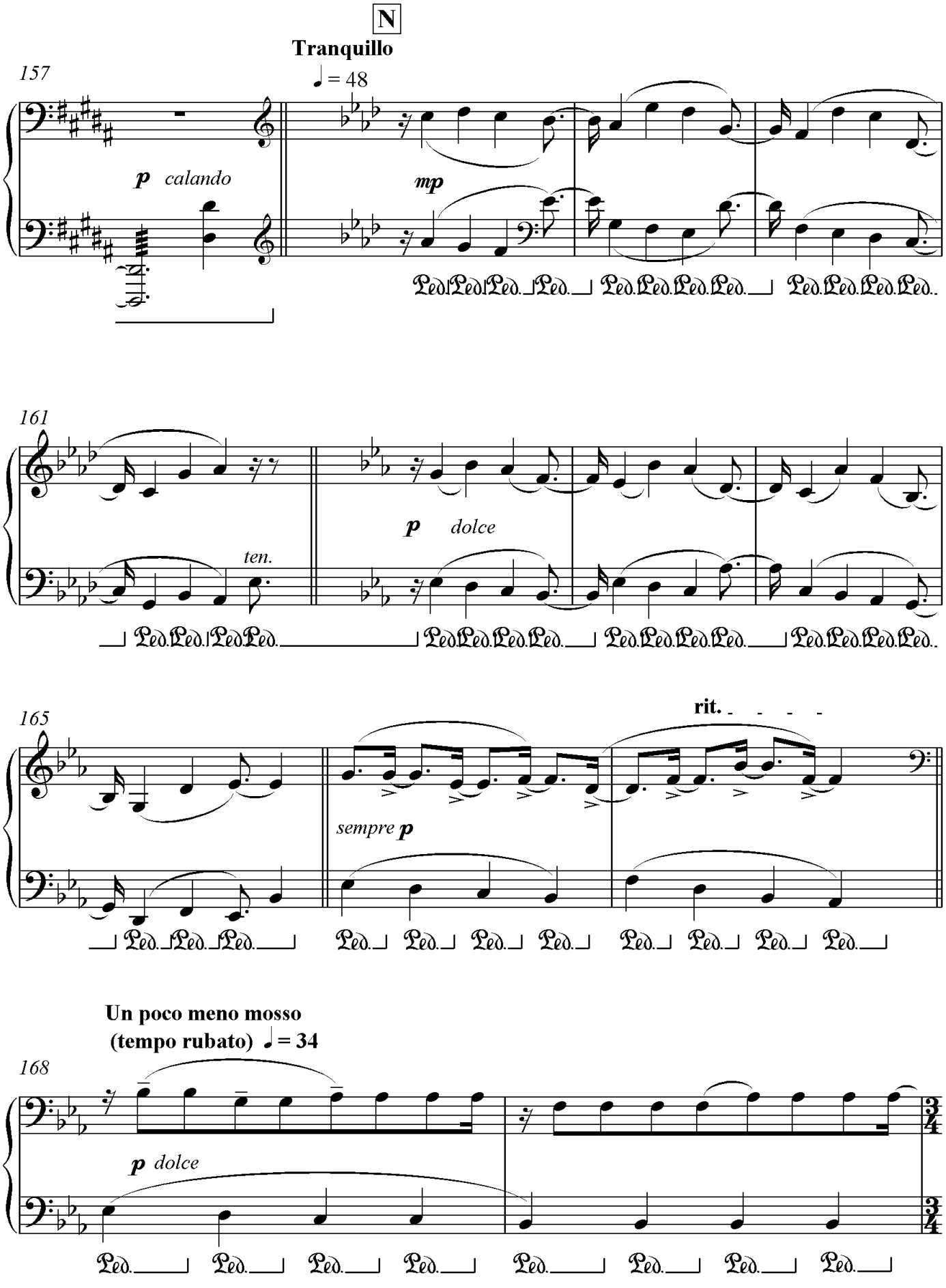

Un poco più mosso
102
♩ = 90
mf
con brio
pp
Senza Ped.
8vb

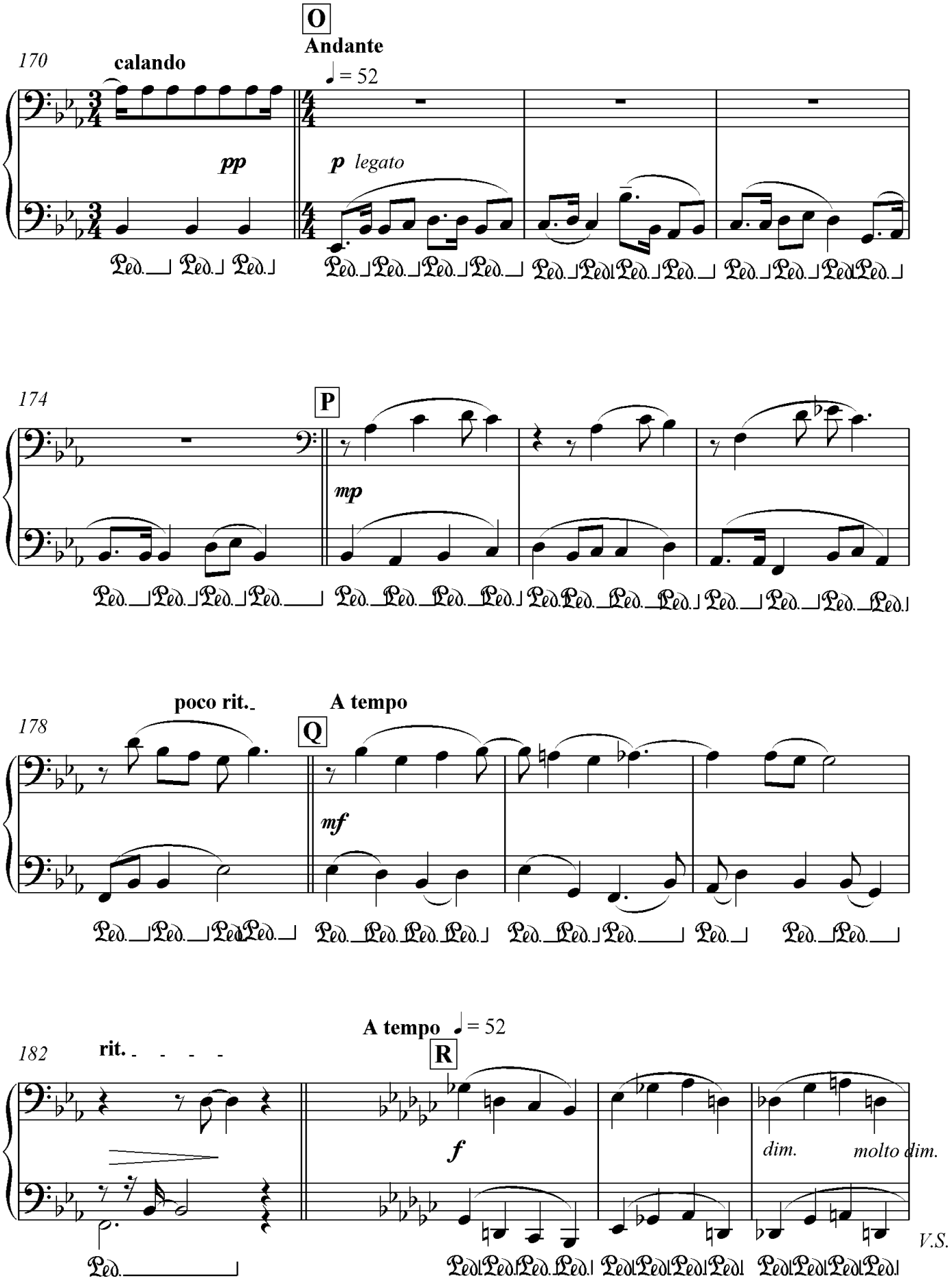

104
cresc.
loco
decresc.
p
8vb

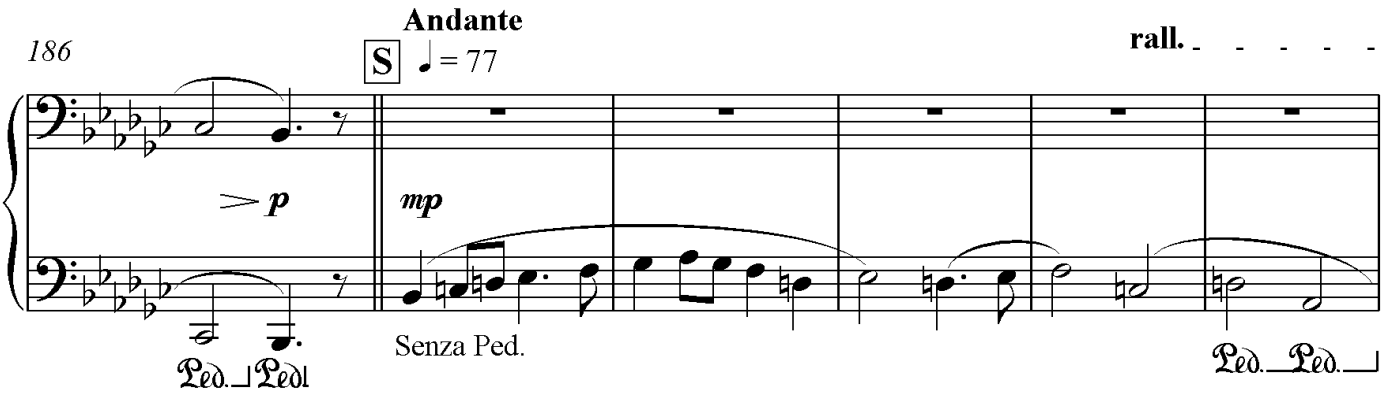

107
♩ = 84
cresc.
loco
molto cresc.
ff
mp
8vb
V.S.

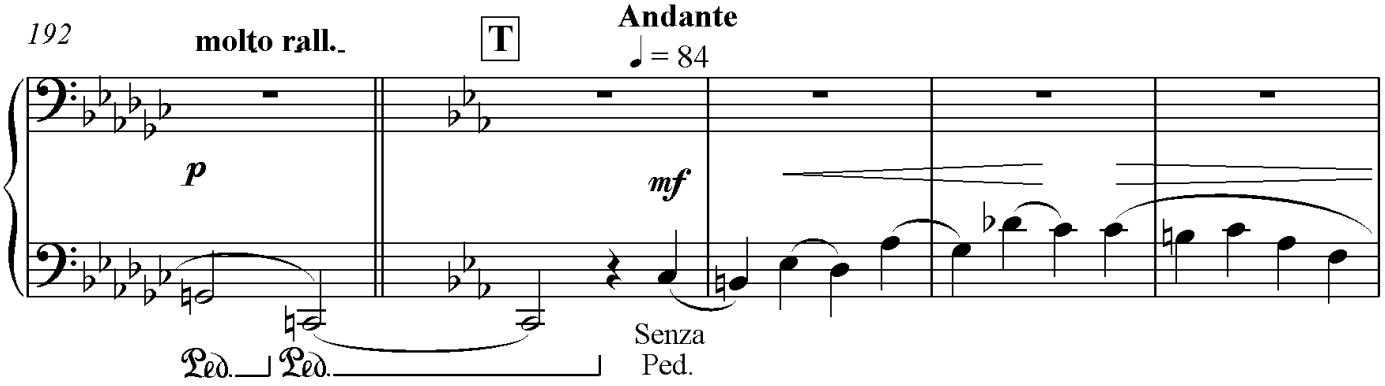

110
K
p
Ped.
Senza Ped.
115
rit.
A tempo
♩ = 85
p
pp
120
rit.
A tempo
♩ = 85
L
p
Ped.
127
f
p
f
p
mf
p
mf
p
mf
loco
8vb
Ped.
il basso sempre p
133
p
mf
mf
pp
il basso
8vb
Ped.

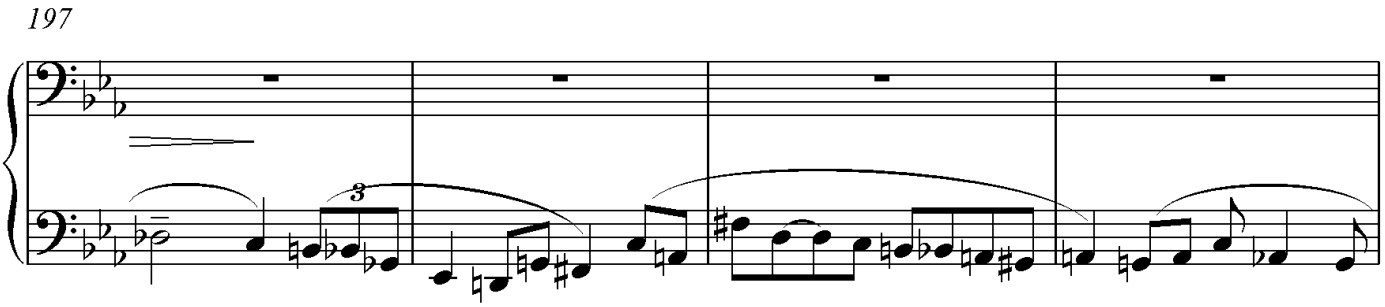

139
(8)
Ped. Ped. Ped. Ped. Ped.
Un poco più mosso
♩ = 54
145
M
p
loco
sempre p
8vb
151
poco a poco cresc.
loco
(8)
154
rall.
appassionato ma
sempre legato
f
ff

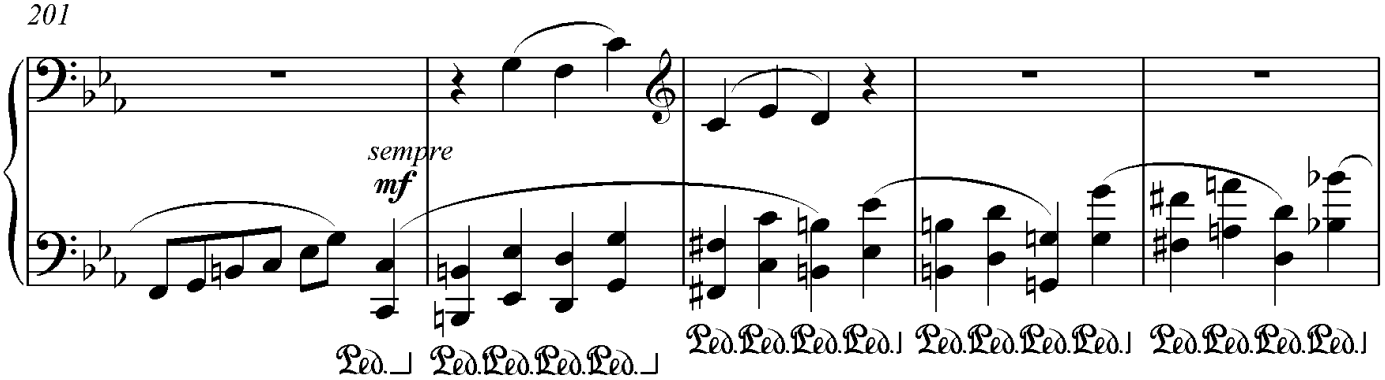

N
Tranquillo
157
♩ = 48
p calando
mp
161
ten.
p dolce
165
rit.
sempre p
Un poco meno mosso
(tempo rubato) ♩ = 34
168
p dolce

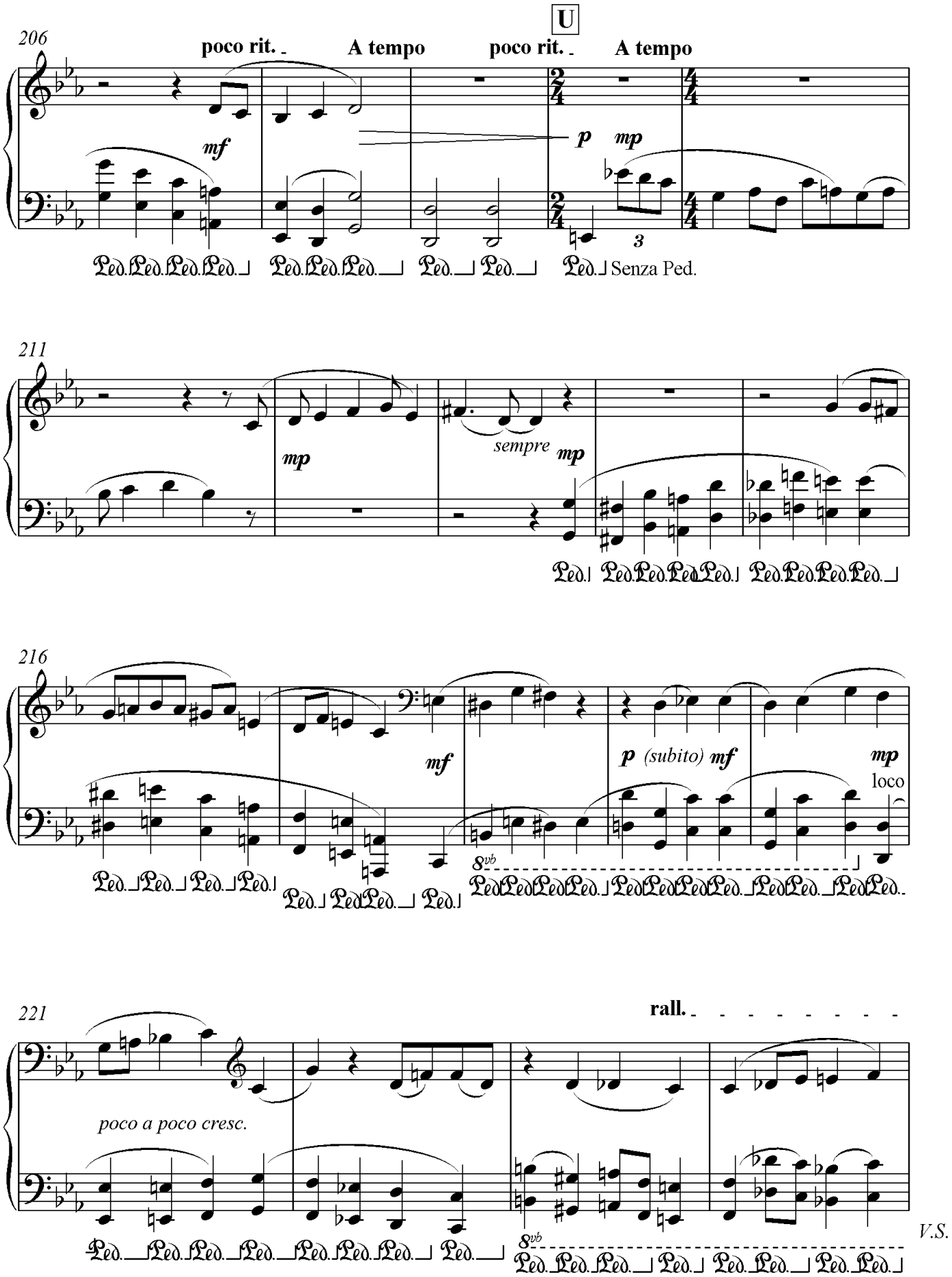

O
Andante
170
calando
♩ = 52
pp
p legato
Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
174
P
mp
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
poco rit.
A tempo
178
Q
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
A tempo ♩ = 52
182
rit.
R
f
dim.
molto dim.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
V.S.

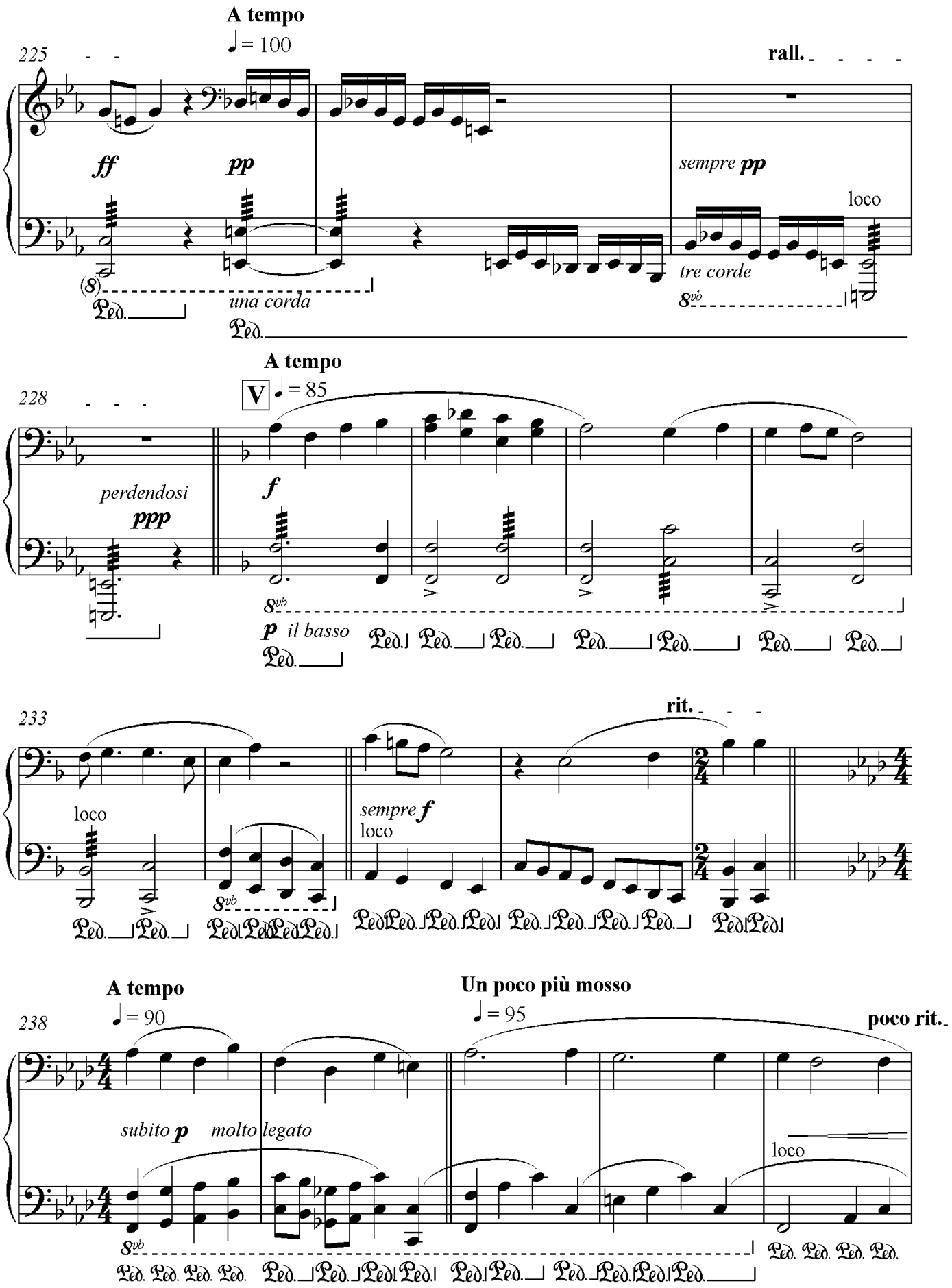

186
Andante
S
♩= 77
rall.
p
mp
Senza Ped.
Ped. Ped. Ped. Ped.

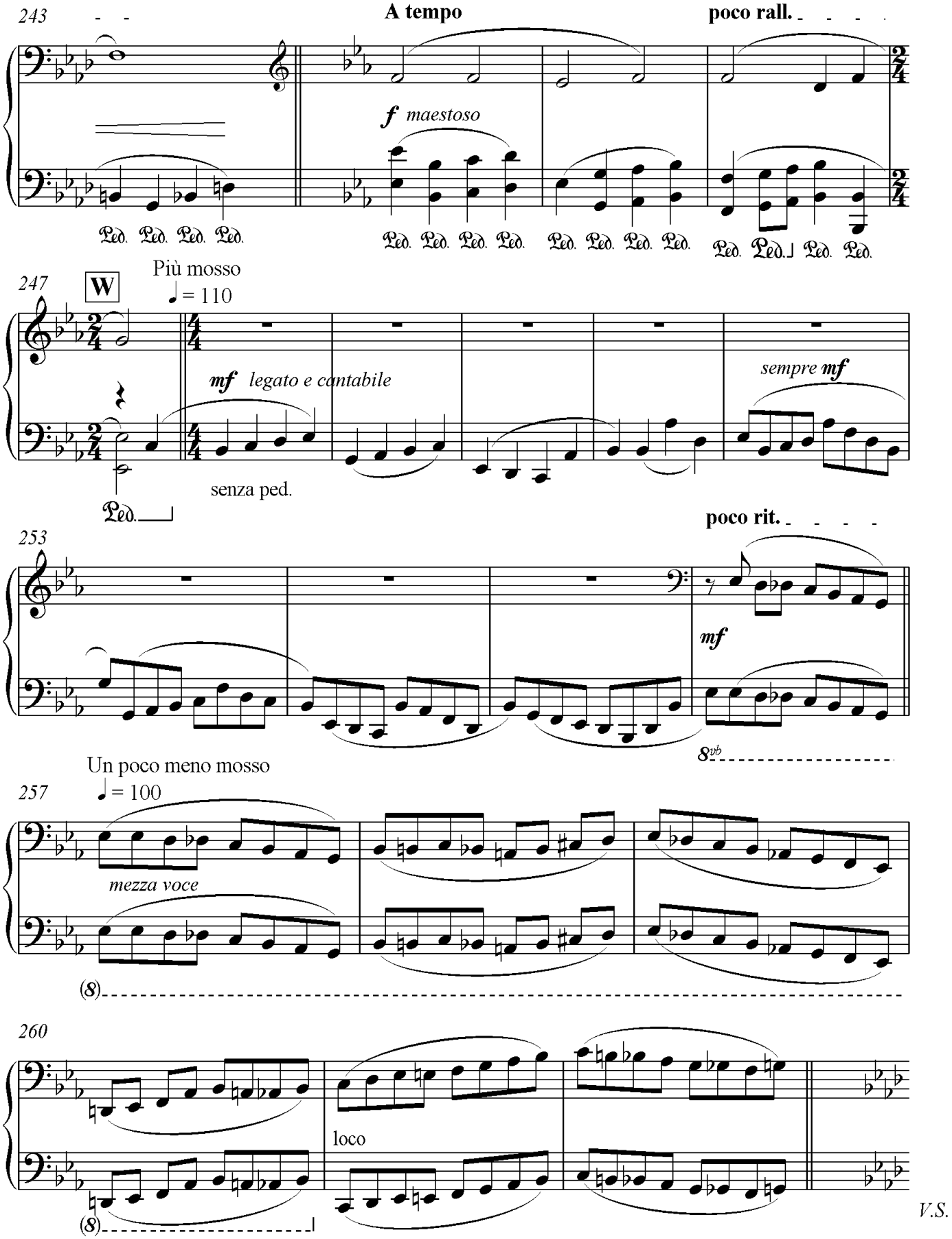

192
molto rall.
T
Andante
♩= 84
p
mf
Ped. Ped.
Senza
Ped.

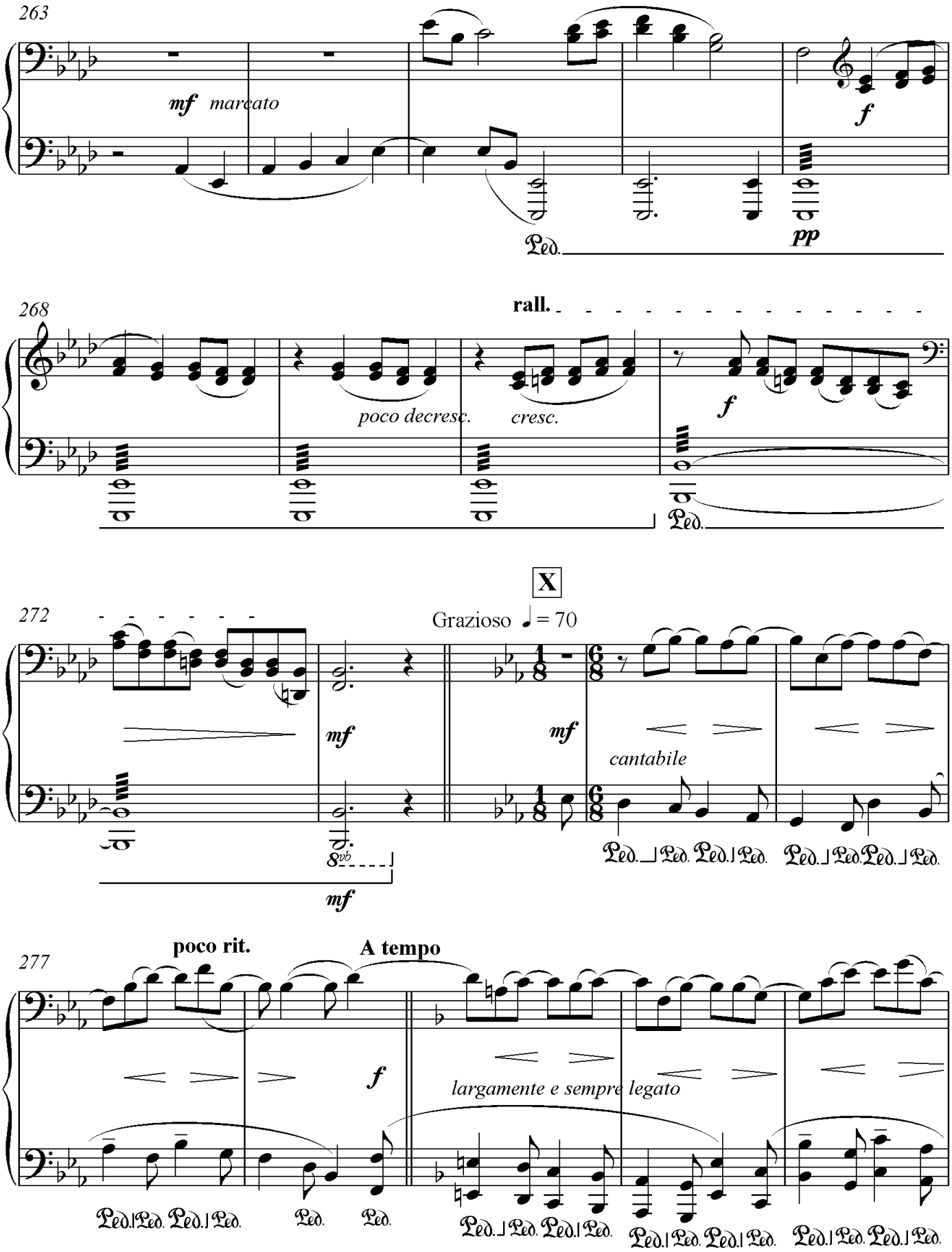

197
3

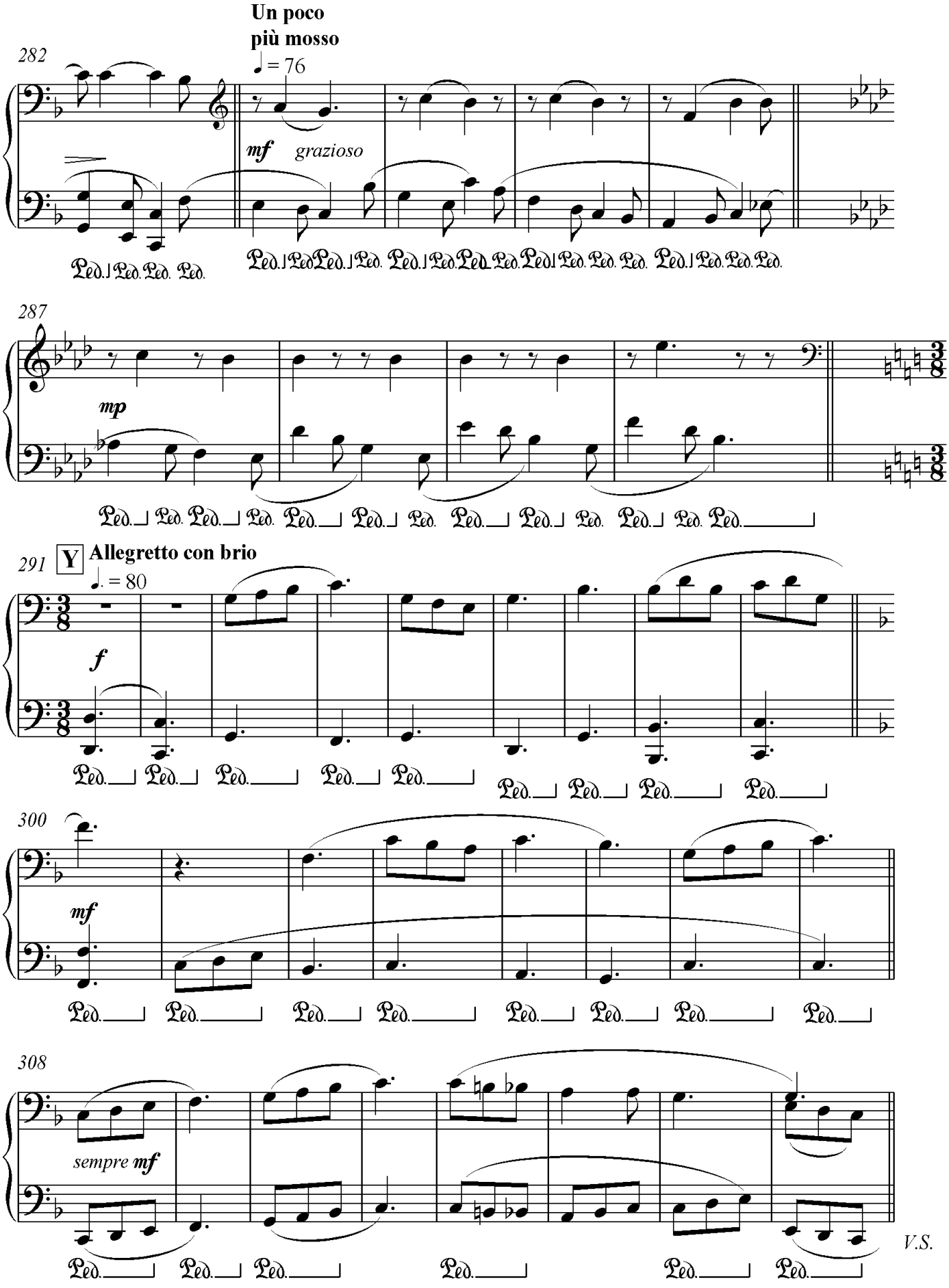

201
sempre
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

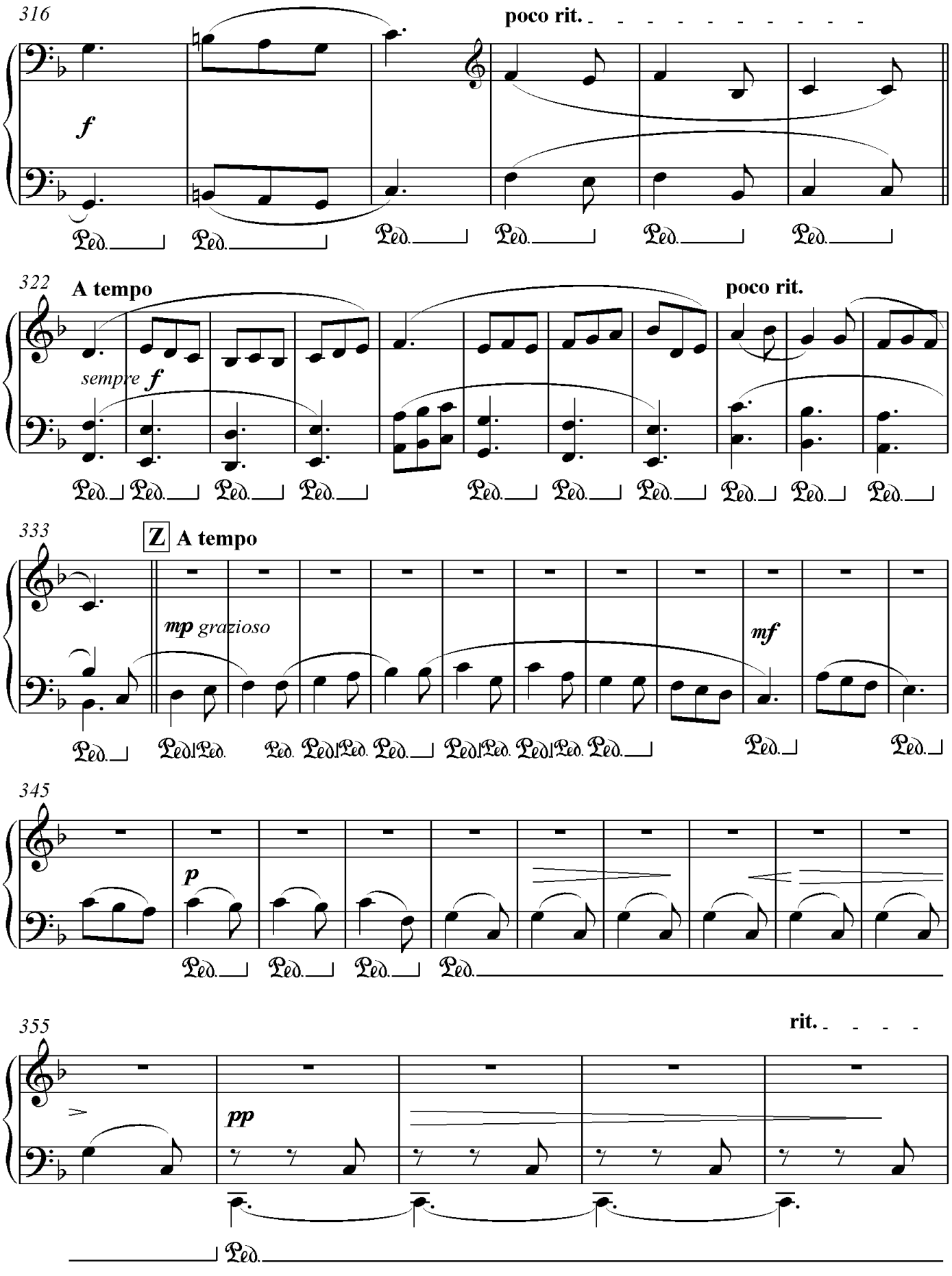

206
U
poco rit.
A tempo
poco rit.
A tempo
mf
p
mp
3
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Senza Ped.
211
mp
sempre
mp
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
216
mf
p (subito) mf
mp
loco
8vb
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
221
rall.
poco a poco cresc.
8vb
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
V.S.

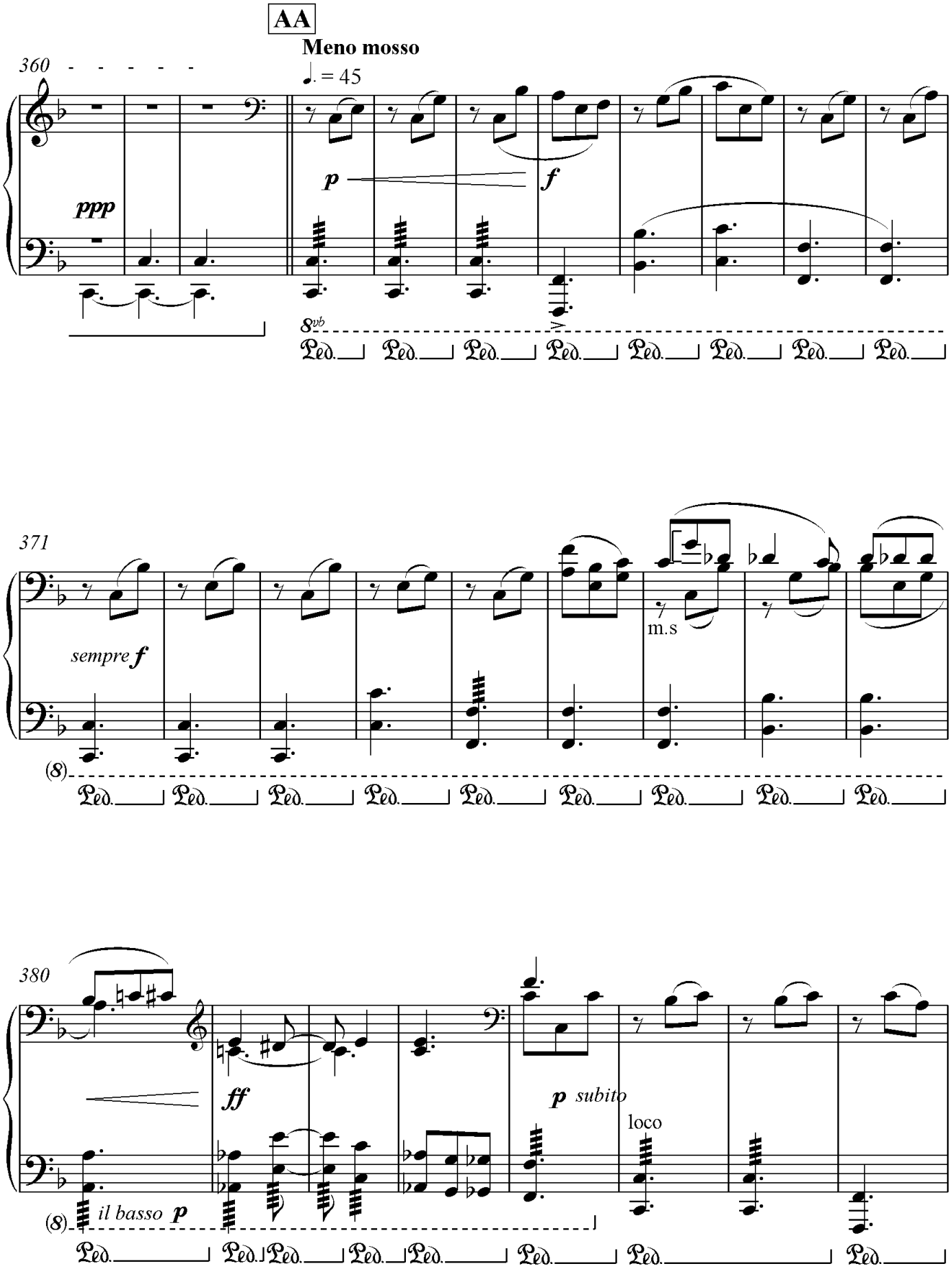

A tempo
♩ = 100
225
rall.
ff
pp
sempre pp
loco
una corda
tre corde
A tempo
V
♩ = 85
228
perdendosi
ppp
f
p il basso
233
rit.
loco
sempre f
loco
A tempo
♩ = 90
238
Un poco più mosso
♩ = 95
poco rit.
subito p
molto legato
loco

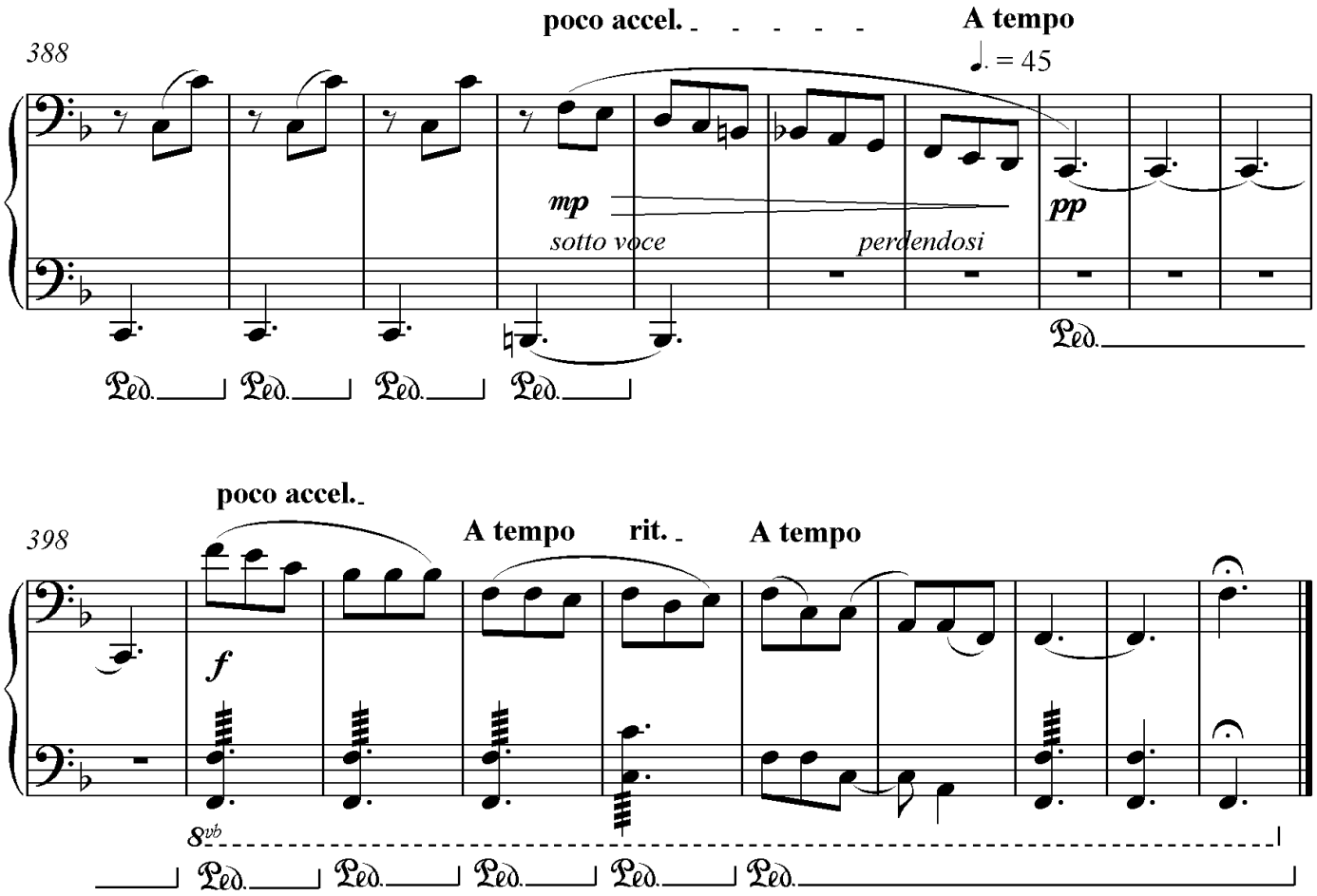

243
A tempo
poco rall.
f maestoso
Più mosso
247
W
♩= 110
mf legato e cantabile
senza ped.
sempre mf
poco rit.
253
mf
8vb
Un poco meno mosso
257
♩= 100
mezza voce
(8)
260
loco
(8)
V.S.

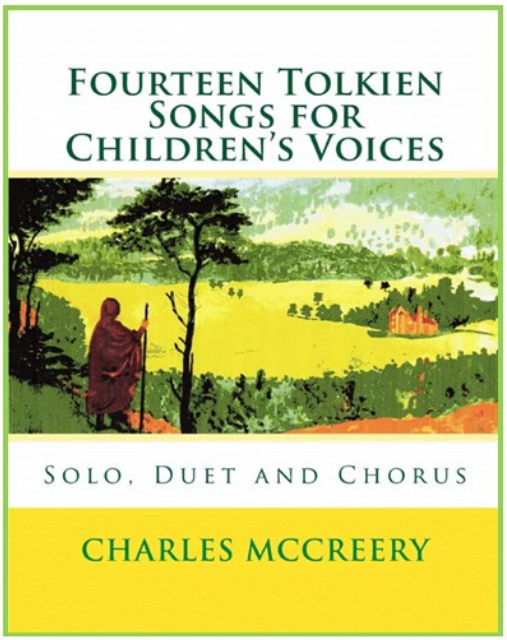

263
mf marcato
f
Ped.
pp
268
rall.
poco decresc.
cresc.
f
Ped.
X
272
Grazioso ♩= 70
mf
mf
cantabile
8vb
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
277
poco rit.
A tempo
f
largamente e sempre legato
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


Un poco
più mosso
282
♩ = 76
mf grazioso
287
mp
291
Y
Allegretto con brio
♩. = 80
f
300
mf
308
sempre mf
V.S.


316
poco rit.
f
Ped.
322
A tempo
poco rit.
sempre f
333
Z A tempo
mp grazioso
mf
345
p
355
rit.
pp


AA
Meno mosso
360
♩. = 45
ppp
p
f
8vb
Ped.
371
sempre f
m.s
(8)
380
ff
p subito
loco
il basso p


388
poco accel.
A tempo
♩. = 45
mp
sotto voce
perdendosi
pp
Ped.
398
poco accel.
A tempo
rit.
A tempo
f
8vb
Ped.



Fourteen Tolkien Songs in vocal score

(voice parts with piano accompaniment)

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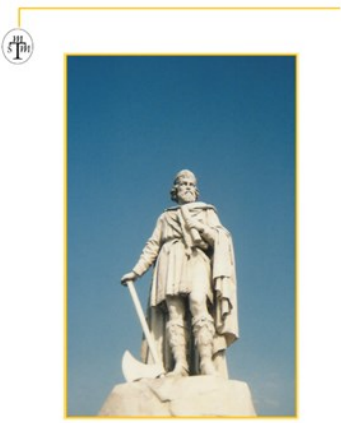
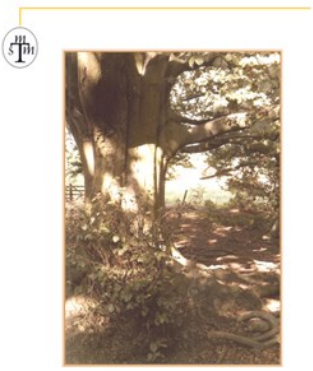
'For those who only know Tolkien via the recent blood-and-thunder films, this song-cycle by Charles McCreery will give a very different angle on the classic saga. Here we find a gentle and ethereal world, where rhythms lilt and words echo. The twelve songs, suitable for choir, evoke a dreamy, water-colour landscape with no harsh sounds, the tunes are singable and in a traditional style that Tolkien would surely have approved.' - **Dr Julia Gasper, LGSM**

Contents

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

published by *St. Maur Music* and available at

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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

https://www.scoreexchange.com/profiles/maurmusic

Overture from King Eldred, an Opera for Children *6 minutes*

(Str., double woodwind, 4 hns, 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*

(also available in an arrangement for Flute and Piano)

> '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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