

'Tigger', in Memory of a Cat

A piece for violin and piano

Charles McCreery



St. Maur Music



‘Charles McCreery’s beautifully melodic, intricately textured compositions are infused with classical, romantic and folk idioms.’

— **Samantha Gillogly**, violinist and composer

'Tigger', In Memory of a Cat, a piece for violin and piano

Program:

A The cat is asleep, and purring in her sleep.

B The owner calls out the cat's name; heard by the cat in her dream.

C The cat is awake.

D - G Feelings of the owner for and about the cat.

I Sound of the cat walking up the keyboard of the piano, to attract the attention of the owner; heard as if in memory.

A

Charles McCreery

Adagio ♩ = 60

Violin

Piano

pp sognando

Ped. Ped.

B

*parlando
con sord.*

7

Vln.

p

'Tigger'*

Pno.

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

* The cat's official name was Dopty (an abbreviation of the word 'adopted').

C

Un poco più mosso

11

Vln.

pp (come eco) *p*

poco rit.

♩ = 104

Pno.

mp molto spianato

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

16 *senza sord.*

Vln. *mp*

Pno. *ten.*

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

22

Vln. *mf*

Pno. *mf*

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

28

Vln. *poco rit.* **D** *A tempo*
sempre mf *molto cantabile*

Pno. *sempre mf*

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

34 *teneramente*

Vln.

Pno.

teneramente

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

40 **E** *8va*

Vln.

Pno.

p molto cresc.

m.d.

ff con pieno tono,

f molto espansivo e legato

Ped. Ped. Ped. Ped. Ped.

45 (8)

Vln.

e molto sostenuto e legato

Pno.

sfz

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

51 (8)

Vln.

Pno.

dim.

poco a poco diminuendo

Ped.

F

57 *poco rit.* **A tempo loco**

Vln.

Pno.

mp

mp

Ped.

63

Vln.

Pno.

p

p

Ped.

G

Tempo I

70 *poco rit.* $\text{♩} = 60$ *rit.*

Vln.

Pno. *sempre p* *una corda*

Ped.

H

A tempo

77 *sempre p*

Vln.

Pno. *sempre p*
tre corde
loco

(8)---|
Ped.

82 *poco rit.*

Vln.

Pno.

Ped.

I

86

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

Pno. *pp* *sempre pp e lontano*

Ped. _____

Detailed description: This system covers measures 86 to 89. The violin part (Vln.) is mostly silent, with rests in measures 86, 87, 88, and 89. The piano part (Pno.) begins in measure 86 with a *pp* dynamic. The right hand has a melodic line starting in measure 87, consisting of quarter notes and half notes. The left hand plays sustained chords. Pedal markings (Ped.) are indicated below the piano part, with a bracket spanning from measure 86 to 89.

90

Vln. **A tempo** **poco rit.** **con sord.**

Pno. *pp*

Ped. _____

8^{vb}

Detailed description: This system covers measures 90 to 93. The violin part (Vln.) has rests in measures 90, 91, and 92, followed by a muted note (con sord.) in measure 93. The piano part (Pno.) continues with a melodic line in the right hand and sustained chords in the left hand. Pedal markings (Ped.) are present below the piano part, with a bracket spanning from measure 90 to 93. A sub-octave pedal marking (8^{vb}) is indicated below the piano part in measure 93.

'Tigger', In Memory of a Cat, a piece for violin and piano

Program:

A The cat is asleep, and purring in her sleep.

B The owner calls out the cat's name; heard by the cat in her dream.

C The cat is awake.

D - G Feelings of the owner for and about the cat.

I Sound of the cat walking up the keyboard of the piano, to attract the attention of the owner; heard as if in memory.

Adagio ♩ = 60

A **6** **B** *parlando*
con sord.

p
'Tigger'

10 *poco rit.*

pp (*come eco*) *p*

C
Un poco più mosso
♩ = 104 *senza sord.* **3**

14 *mp*

22 **3** *mf*

31 *poco rit.* **D** **A tempo**
sempre mf *molto cantabile*

36 *teneramente* **4**

44 **E** 8va

ff con pieno tono, e molto sostenuto e legato

50 (8)

dim.

57 **F** poco rit. A tempo loco mp

mp

63

66

p

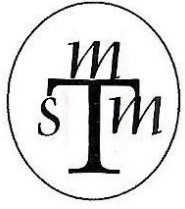
70 **G** Tempo I ♩ = 60 poco rit. 3 2 rit.

78 **H** A tempo

sempre p

82 poco rit. . .

86 **I** A tempo poco rit.. A tempo poco rit.. con sord. *pp*



FOURTEEN TOLKIEN SONGS FOR CHILDREN'S VOICES



SOLO, DUET AND CHORUS

CHARLES MCCREERY

Fourteen Tolkien Songs in vocal score

(voice parts with piano accompaniment)

Illustrated with an original watercolour
and ten colour photographs

Available from [amazon.com](https://www.amazon.com) & [amazon.co.uk](https://www.amazon.co.uk)

'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

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

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 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

(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**



St. Maur Music

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**



St. Maur Music



Photograph: copyright © Margaret Crawford 2005

About Charles McCreery:

Charles McCreery went to Eton and New College, Oxford, where he read Philosophy and Psychology.

While at Eton he won the Rowe Cup for junior pianists, and in his final year performed Weber's *Konzertstück* with a chamber orchestra. While an undergraduate he studied piano with Hilda Bor, and won a piano class, adjudicated by Herbert Howells, at the Willesden Music Festival.

From 1988 to 1991 he held a Perrott Warrick Studentship from Trinity College, Cambridge, and from 1996 to 2000 he was Lecturer in Experimental Psychology at Magdalen College, Oxford.

He has a doctorate from Oxford University for research on hallucinatory experiences in normal people, and is the author of a number of books, including *Lucid Dreaming, the Paradox of Consciousness During Sleep*, co-authored with Dr Celia Green, and *The Abolition of Genius*, Foreword by Professor H.J. Eysenck.

In 1996 his *Elegy* for violin and piano was shortlisted for the Match Composition Prize.

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

<http://uk.youtube.com/user/stmaurmusic>