

I

ALBERT COATES

"GUINEVERE"

PIANO SCORE

Lento

Handwritten musical notation for the piano introduction of the first system, showing intricate chordal textures in both hands.

It chanced upon a day that Lancelot came to dwell at Ar - thur's court At

Handwritten musical notation for the first system, including a vocal line with lyrics and piano accompaniment.

Christmas-time this happened when the he - ralds sung his name. Son of King Ban of Benwick seemed to chime along with all the bells that rang that day.

Handwritten musical notation for the second system, including a vocal line with lyrics and piano accompaniment.

o'er the white roofs with little change of rhyme -- Christmas and whitened winter passed away and o-ver me the

Handwritten musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

Ap-ri-l sun-shine came made ve-ry aw-ful with black hail clouds. yea, and in the summer

3

pp

sub.

in 8ve

I grew white with flame. Autumn and the sick sure Knowledge things would never ne-ver be the same

poco rall. **Meno Mosso** *rall* 4 *tempo*

molto cresc

Do I not know now of a day in spring No minute of that wild day ever slips from out my me-mo-ry

poco accel. 5 *rall*

cresc.

gva. bassa

I hear the thrushes sing and where-so-ever I may be straightway thoughts of it all come up with most fresh sting

6 **Andante** poco meno mosso.

L.H.

I was half mad with beauty on that day and went without my ladies all alone in a quiet gar- den walled round ev-ry

please  
transpose  
all this  
8va higher  
out.

*8va*  
*cresc.*  
*dim*  
*pp*  
*rall*  
*loco*

way- *Poco meno mosso* In that

*pp*

Molto meno mosso

Kiss wherewith we kissed that spring day I scarce can talk of the remem bered bliss - when both our mouths went wandering

*ppp*

*8va bassa*  
in one way and ach - ing sore by met a - mong the leaves our hands being

*accel.*  
*rall*  
*Molto meno mosso*  
*RH*

left behind Strayed far a-way Ne-ver within a yard of my bright sleeves had

*accl.* **12** *Piu mosso* *mf* *sempre accel.*

Launce lot come be-fore And now, so nigh Af-ter that day Why is it Guinevere

**13** *Meno mosso*

grieves Nevertheless, you oh Sir Gawaine lie What-e-ver may have happened these long years

*cresc. rall.* **14**

God Knows I speak truth, say-ing that you lie.

**15** *rall.* *cresc.*

A page of musical manuscript paper with 20 horizontal staves. A double bar line is drawn across the 10th staff from the top. The paper shows signs of age and wear, including some staining and discoloration.

# Guinereze #2.

*Allegro furioso*

16

Musical notation for measures 16 and 17. Measure 16 features a piano (*pp*) dynamic with accents. Measure 17 includes dynamics *cresc.*, *poco a poco*, and *sf*. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

17

Musical notation for measures 18 and 19. Measure 18 starts with a piano (*p*) dynamic and includes *cresc.* and *p sub.* markings. Measure 19 continues with *cresc.* and *p sub.* dynamics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

18

Musical notation for measures 20 and 21. Measure 20 includes *cresc.* and *p sub.* dynamics. Measure 21 continues with *cresc.* and *p sub.* dynamics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

19

Musical notation for measures 22 and 23. Measure 22 includes *cresc.* and *p* dynamics. Measure 23 continues with *cresc.* and *p* dynamics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

20

Musical notation for measures 24 and 25. Measure 24 includes *p* and *cresc.* dynamics. Measure 25 continues with *p* and *cresc.* dynamics. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values.

21

Did you see Mel-lyagrance When launcedst

22 23

This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by a half note 'Did', a quarter note 'you', a quarter note 'see', a half note 'Mel-lyagrance', and a quarter note 'When launcedst'. The piano accompaniment features a complex texture with many accidentals and dynamic markings like *pp*.

stood by him What white fears curdled his blood and how his side

24

The second system continues the vocal line with 'stood by him', 'What white fears', 'curdled his blood', and 'and how his side'. The piano accompaniment includes a *5/4* time signature change and various dynamic markings such as *pp* and *ppp*.

sink in as my Knight cried Rise you, sir who are so

25

The third system features the vocal line: 'sink in as my Knight cried', 'Rise you, sir who are so'. The piano accompaniment includes a *3/2* time signature change and dynamic markings like *pp* and *ppp*.

fleet at catching la-dies! Half armed will I fight my left side all un-co-vered!

26

The fourth system concludes the piece with the vocal line: 'fleet at catching la-dies!', 'Half armed will I fight my left side all un-co-vered!'. The piano accompaniment includes a *3/2* time signature change, dynamic markings like *fp*, and a *cresc.* marking.



27

Then I weat up sprang sir Mel-ly grace with great de-light on his

*f* L.H. *p* sub. *f* *p*

Knaves face. The fight be-gan and to me they drew nigh.

28

*gva* *pp* *pp* *f* *p* *f*

*basso* *ped* *Scena*

3/2 C 5/4 C

*feroce*

*gva* *basso*

3 *ev-er* *Sir* *Launcelot* *kept* *him* *on* *the* *right* *and* *traversed* *wa-er-ly* *and* *ever* *high* *and* *fast* *kept* *catiffs*

29

30

*loco* *ff* *p* *gva* *f* *p* *cresc.*

sword un-til my Knight, sudden threw up his sword to his left hand - Caught it and

31 *gva* *rall.* *poco a poco* *rall.* *Tempo.* *loco gva*

*fp*

swung it! That was all the fight Mellyagrance was skent -

*accelerando e cresc.* *Lento* 32

*gva* *ff* *L.H.* *pp*

For Mellyagrance had fought against the Lord.

*molto rit.* *rall.* *rall.*

*pp* *gva* *bassa* *gva* *bassa*

?

# III

*Andante con moto* ♩ = 75

Oh true as steel come now and talk with me. I love to see your

33

step upon the ground Good friend so dear to me in ev'ry thing

34

*Andantino con moto (passionato)* ♩ = 90

rall.

Come here to night or else the hours will pass most dull and drear If you come not

35

rall. a tempo

cresc.

Words  
 ⊗  
 X  
 1-37?

I fear, this time I might get thinking  
 o - ver much of times gone by  
 When I was young and green hope

36

rall. a tempo accel.

gva

was in sight  
 For no man cares now to know why I sigh  
 And no man comes to sing me

37

Poco meno mosso ♩ = 90

gva

cresc.

rall. accel.

pleasant songs, nor any brings me the sweet flowers that lie so thick in the gar - dens.  
 There - fore one so longs to see you,

38

a tempo ♩ = 90

mf

pp

Lance - lot, that we may be like children once again  
 free from all wrongs just for one night.  
 Did he not come to me  
 What thing could true lanceot a way, if I said: come

39

rit. Largo ♩ = 55

pp

ppp

40 Allegretto  $\text{♩} = 100$  *8va*

Piano accompaniment for measures 40-40A. The score is in 6/8 time and features a complex harmonic structure with frequent key changes and chromaticism. The right hand plays a melodic line with many accidentals, while the left hand provides a rhythmic and harmonic foundation. A box labeled '40A' is present in the upper right of the system.

*8va* There was one less than three in my quiet room that night and

Vocal line for measures 40-40A. The lyrics are: "There was one less than three in my quiet room that night and". The melody is written in a high register, indicated by the *8va* marking.

Till sudden - I rose up pale and sick, because

Vocal line for measures 40-40A. The lyrics are: "Till sudden - I rose up pale and sick, because".

41 Allegro  $\text{♩} = 120$

Piano accompaniment for measures 41-42. The tempo is marked *Allegro* with a metronome marking of  $\text{♩} = 120$ . The music is in 3/4 time and features a driving, rhythmic accompaniment with many chords and accidentals.

a bowling broke our dream up yet, I looked at Launce - lots face and

Vocal line for measures 41-42. The lyrics are: "a bowling broke our dream up yet, I looked at Launce - lots face and".

42 loco

Piano accompaniment for measures 42-43. The tempo is marked *loco*. The music continues with a complex harmonic and rhythmic texture.

could not speak. Then I re-mem -

Vocal line for measures 42-43. The lyrics are: "could not speak. Then I re-mem -".

43 Più mosso  $\text{♩} = 110$

Piano accompaniment for measures 43-44. The tempo is marked *Più mosso* with a metronome marking of  $\text{♩} = 110$ . The music is in 3/4 time and features a more relaxed, flowing accompaniment.

erise

Vocal line for measures 43-44. The lyrics are: "erise".

Ser how I tried to shriek and could not - could not From

44 like to tile the stones they threw up ratt led o'er my head And

*grva* *accel.* *45 loco molto accel.*

made me diz- zier Till within a while my head on Laurence lot's

*erese.* *46 Lento*

breast was be- ing soothed a- way From its white chatter ing You know quite well the

*p* *mf* *pp* *47* *Allagio*

*poco a poco accel.*

story of that fray How Launcelot stilled their bawling the mad fit that caught up ga-waine. all, *Meno Mosso* ♩=90

48 *8va*

This system contains the first two staves of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'Meno Mosso' with a quarter note equal to 90 beats per minute. A box containing the number '48' and the instruction '8va' is present.

all but just that which would save me these things

*sp* *f* *crese*

Ped.

This system contains the next two staves of music. The vocal line continues with lyrics. The piano accompaniment features several triplet markings. Dynamics include 'sp' (sforzando) and 'f' (forte). The instruction 'crese' (crescendo) is written across the piano part. A 'Ped.' (pedal) marking is also present.

flat. Nevertheless, you oh Sir ga-waine lie, what ever - may have happened these long years

49 *pesante*

*sp* *L.H.* *f* *ad lib.*

This system contains the third and fourth staves of music. The vocal line begins with the word 'flat.' followed by 'Nevertheless, you oh Sir ga-waine lie, what ever - may have happened these long years'. The piano part is marked 'pesante' and includes 'sp' (sforzando) and 'L.H.' (left hand) markings. The instruction 'ad lib.' (ad libitum) is written at the end of the system.

God knows I speak truth say ing that you lie

50

This system contains the final two staves of music on the page. The vocal line continues with 'God knows I speak truth say ing that you lie'. The piano accompaniment includes various chordal textures and dynamics.

VI =

51

Handwritten musical score for measures 51-52. Measure 51 features a piano accompaniment with chords and a vocal line. Measure 52 is mostly crossed out with diagonal lines.

= de

52

all I have

Handwritten musical score for measures 52-53. Measure 52 is mostly crossed out. Measure 53 contains the vocal line "all I have" and piano accompaniment.

said is truth by Christ's dear tears.

poco rall. Tempo.

53

rall.

Handwritten musical score for measures 53-54. Measure 53 contains the vocal line "said is truth by Christ's dear tears." and piano accompaniment. Measure 54 is mostly crossed out.

XD#

Ped.

dim.

Handwritten musical score for measures 54-55. Measure 54 contains piano accompaniment with "Ped." and "dim." markings. Measure 55 is mostly crossed out.



34

36

50

52

57

49

dear  
to a do p. 67. int

misshapen

and I have said a true

by Christ dear tears

+1 es +2 ges

Words: 34 - 2/1 I love to see your step upon

36 + Thinking over much of

46 +5 being soothed away