



Filey Brigg

*For Soprano Voice
and keyboard*

*Words and Music by
Nigel Morgan*



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Filey Brigg

For Soprano Voice and Keyboard

Words and Music by

Nigel Morgan

Filey Brigg

Yesterday I walked to the end of Filey Brigg
The sea was brown to landward blue to seaward
The tide was coming in as I reached the end
The two seas sloshed at each other across the limestone slabs

Yesterday I walked on a long curving stretch of beach
The sand was almost dry under my walking boots
The tide had left a golden arc for kite-running children
The sea was a patchwork of shadows flecked white in the wind

Yesterday I sat in the sun and briefly sketched
The sky was a vast armada of clouds sailing the troposphere
The sun primed their canvas sails every shade of white
The wind rose and fell in waves of moor-scented air

Yesterday I brought my lover here through time and space
The woldland was every green in Hockney's paint box
The trees stood in distant lines still waiting for their leaves
The breeze ruffled her delicate hair kissed her freckled cheek

This is the first of three North Yorkshire Songs written for the jazz singer Lauren Kinsella and keyboardist Matt Robinson. It joins the cycle *Origam Letters* as a body of song composition that may be extended by improvisation and re-arrangement. All performance instructions are to be considered as starting points, no more.

Filey Brigg

for Alice, always

with confidence ♩ = 60

Soprano

Musical score for Soprano and Piano, measures 1-3. The Soprano part begins with a rest in 3/4 time, followed by the lyrics "I walked" in 4/4 time and "I walked ye-ster-day" in 3/4 time. The Piano accompaniment features dynamic markings of *f*, *mf*, and *mp* across the three measures.

4

Musical score for Soprano and Piano, measures 4-7. The Soprano part continues with the lyrics "ye-ster-day", "I walked", "to the end", "to the", "end", and "of Fi-ley Brigg". The Piano accompaniment includes dynamic markings of *p* and *mf*.

8

Musical score for Soprano and Piano, measures 8-11. The Soprano part continues with the lyrics "to", "land-ward", "the sea was", "brown", and "to". The Piano accompaniment continues with its accompaniment.

12

sea-ward the sea was blue the tide was co-ming in co - ming

16

in as I reached the end the two seas sloshed at sloshed at

20

each o-ther each o-ther a-cross the lime - stone slabs

mp

23 *a little faster* ♩ = 70

poco a poco ritardando

mf

26

poco ritardano

very still ♩ = 50

faster again ♩ = 70

on the long

p

30

*poco rit.**a tempo**poco rit.**a tempo*

cur-ving stretch of beach the sand was al-most dry un-der my walk-ing boots the tide had

mp

34

*rit. e allargando**a tempo**rit.*

left a gol-den arc for chil-dren for kite fly-ing chil-dren the sea the sea

mf

38

a tempo

was a patch-work of sha-dows flecked white in the wind flecked white

f

42 rit. with intimacy ♩ = 60

in the wind I walked ye-ster-day ye-ster-day I walked on a

p

46 with radiance

long cur - ving stretch of beach ye-ster-day I sat in the

51 freely a little faster ♩ = 70

sun and brie - fly sketched

mp

55 poco rit.

p *mf*

58 *measured* ♩ = 60

the sky was a vast ar-ma-da of clouds sai-ling

p

This system contains measures 58, 59, and 60. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef. Measure 58 starts with a piano (*p*) dynamic. The lyrics are: "the sky was a vast ar-ma-da of clouds sai-ling".

61

sai-ling the tro-po-sphere the sun primed their

This system contains measures 61, 62, and 63. The vocal line continues with the lyrics: "sai-ling the tro-po-sphere the sun primed their". The piano accompaniment continues with chords and moving lines.

64

can-vas sails e-very shade of white the wind rose the wind rose

This system contains measures 64, 65, and 66. The vocal line continues with the lyrics: "can-vas sails e-very shade of white the wind rose the wind rose". The piano accompaniment continues with chords and moving lines.

67

poco accelerando

measured ♩ = 70

and fell in waves in waves of moor scen-ter air

This system contains measures 67, 68, and 69. The tempo marking is *poco accelerando* and the tempo is *measured* at ♩ = 70. The vocal line continues with the lyrics: "and fell in waves in waves of moor scen-ter air". The piano accompaniment continues with chords and moving lines.

70

mp *pp*

74

, dark but delicate ♩ = 75

mp *pp* *p*

I brought I brought my lo-ver I brought my lo-ver here

78

rit.

brighter ♩ = 60

mp *mp*

ye-ster-day through time and space the wold-land green

82

faster but distant ♩ = 75

pp

was e-very green e-very green in Hock-ney's paint-box I brought I

85

brought my lo-ver I brought my lo-ver here ye-ster-day through time and

89

rit.

gentle ♩ = 60

space the trees the trees stood in dis-tant lines

mp

93

steady ♩ = 75

trees still wai-ting still wai-ting for their leaves (sotto voce) I brought I

pp

98

brought my lo-ver I brought my lo-ver here ye-ster-day through time and

102 *rit.* *with intimacy* ♩ = 55

space (normale) the breeze the breeze ru - ffled ru - ffled her

mp

Detailed description: This system contains four measures of music. The first measure is in 2/4 time, the second in 2/4, the third in 3/4, and the fourth in 3/4. The vocal line (treble clef) has lyrics: "space", "(normale) the breeze", "the breeze ru - ffled", and "ru - ffled her". The piano accompaniment (bass clef) features chords and moving lines. A dynamic marking of *mp* is present in the third measure.

106 *poco rit.*

de - li - cate hair kissed her kissed her fre - ckled cheek

Detailed description: This system contains four measures of music. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, and the fourth in 2/4. The vocal line (treble clef) has lyrics: "de - li - cate hair", "kissed her", "kissed her fre - ckled cheek", and a fermata. The piano accompaniment (bass clef) features chords and moving lines. A fermata is also present in the piano part of the fourth measure.