



A World of Miracles

12 Reflections on Childhood and Memory

For Violin and Piano

Nigel Morgan

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For Violin and Piano

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Commissioned for the 150th Anniversary
of the death of Robert Schumann on 29 July 1856

About the music

There is a small but fascinating repertoire of music that is made up of pieces whose subject is childhood. Most of these pieces are miniatures and some have found favour with teachers and particularly diligent children. Schumann, of course, leads the way with his *Kinderszenen*, but there are other collections from composers as diverse as Dallapiccola and Nielsen. What the best of these pieces have in common is something that their music shares with the best of children's literature: the ability to sustain the interest of the Young and the Old.

A World of Miracles pays an important debt to Schumann's *Scenes from Childhood*, a debt acknowledged in the final movement. However, the scenes from childhood pictured within this work are those depicted by the author G.K.Chesterton in the second chapter of his *Autobiography*. The chapter is titled *The Man with the Golden Key* and is a kind of secular sermon on memory. His 'text' is his first childhood memory recounting a scene from his father's toy theatre. With a nod to Schumann 12 paragraphs from *The Man with the Golden Key* have been selected each with titles from within the text itself.

An ambition in this collection is to provide music that can be played by both by the enterprising young person and the inquisitive older person. In the keyboard part the physical demands are not great, indeed some of the pieces attempt to follow Nielsen's example in his *Klavermusik for Små og Store* where the spread of each hand sought by the music rarely requires more than the interval of a fifth. The violin part makes no such concessions and requires a more mature technique, although the music remains well within the bounds of good student and amateur players. Whatever the age and experience of the performers the music offers much scope for the play of musical imagination. Such imagination may extend to redefining tempi, expressive markings, dynamics and articulations where appropriate. What is set out in the score should be thought of guides, no more.

Throughout the collection harmony is a predominant musical feature, sometimes lurking behind the scenes to give a foundation for melodic and contrapuntal invention, sometimes clearly present and sounded out as chord sequences. However, using the word 'sequences' gives a false idea: chord objects would often be more precise. Each chord is a unique sonic object, created to be played easily by two fingers in each hand. Only in the movement, which gives the collection its name, do the chords get any bigger! In the first half of the collection the harmonic rhythm and content is quite rich, often between 12 and 24 different chord objects per piece. As the second half progresses the harmonic rhythm tends

to slow down until in No.11 just two chords (taken from the prologue of Harrison Birtwistle's opera *Punch and Judy*) provide the source material. The final piece explores inversions of chord objects as the music pours new harmony into the mould of Schumann's *Der Dichter Spricht*.

A World of Miracles is the final section of *Childhood and Memory*, a four-part multi-media project celebrating the legacy of Robert Schumann in his anniversary year 2006. *Kinderszenen* and *Dichterliebe* have provided both a scaffolding and a starting point, embodying as they do reflections about innocence and the loss of what has once been loved.

The White Light of Wonder 12 Scenes from Childhood for solo piano

The Man with the Golden Key 12 Almost Too Serious songs for voice and piano

Every Picture Tells a Story Fantasy Piece for violoncello and piano

A World of Miracles 12 reflections on Childhood & Memory for violin and piano

Allegories Five Movements for string quartet

An important addition to this project has been the specially commissioned illustrations by Dette Allmark, poems by Margaret Morgan, and web media by Phil Legard. Further information about their contribution can be found on the composer's website:

www.nigel-morgan.co.uk

The Man with the Golden Key

The very first thing I can ever remember seeing with my own eyes was a young man walking across a bridge. He had a curly moustache and an attitude of confidence verging on swagger. He carried in his hand a disproportionately large key of a shining yellow metal and wore a large golden or gilded crown. The bridge he was crossing sprang on the one side from the edge of a highly perilous mountain chasm, the peaks of the range rising fantastically in the distance; and at the other end it joined the upper part of the tower of an almost excessively castellated castle. In the castle tower there was one window, out of which a young lady was looking. I cannot remember in the least what she looked like; but I will do battle with anyone who denies her superlative good looks.

The Man with the Golden Key

andante con moto ♩ = 70

poco allargando

1.

mp *mf* *mp* *f* *mf* *p*

a tempo

7

f *p* *mp* *p* *mf*

12 *poco rit.* *a tempo* *calando*

mp *mf* *mp* *p*

Red. mp *mf* ** Red. f* *mf* *mp* *pp*

20 *a tempo primo piu con moto* *poco lento e dolce* *subito allargando e deliberamente*

con forza f *ff* *mp* *mf*

f *ff* *f* *mf*

Red. mp *mf* ***

25 *meno mosso e rit.* , *a tempo primo*

mp *p* *pp* *mf* *mf*

mp *p* *mf* *f*

mp *mf* *f*

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

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

f *p* *mp* *mf* *f* *mp*

mp *mf* *f* *mp*

35 *a tempo* *canabile* *ritardando*

mp *mf* *f* *mf* *mp*

mp *mf* *f* *mf* *mp*

mf *f* *mf* *mp*

Frames and Limits

Apart from the fact of it being my first memory, I have several reasons for putting it first. I am no psychologist, thank God; but if psychologists are still saying what ordinary sane people have always said—that early impressions count considerably in life—I recognise a sort of symbol of all that I happen to like in imagery and ideas. All my life I have loved edges; and the boundary-line that brings one thing sharply against another. All my life I have loved frames and limits; and I will maintain that the largest wilderness looks larger seen through a window. I will still assert that the perfect drama must strive to rise to the higher ecstasy of the peep-show. I have also a pretty taste in abysses and bottomless chasms and everything else that emphasises a fine shade of distinction between one thing and another; and the warm affection I have always felt for bridges is connected with the fact that the dark and dizzy arch accentuates the chasm even more than the chasm itself. I can no longer behold the beauty of the princess; but I can see it in the bridge that the prince crossed to reach her. And I believe that in feeling these things from the first, I was feeling the fragmentary suggestions of a philosophy I have since found to be the truth.

Frames and Limits

giustamente ♩ = 60

2.

pp
p
f
mf
mp
ad.
** f*

3.

mf
mp
f
p
mp
f
p
mp

6

mp *mf* *pp* *pp* *mf*

f *p*

ped.

11
16

10

f *mp* *mp* *mf*

p *f*

poco allargando *a tempo*

5 1 2 1 5 4

14

f *pp* *f* *mp* *f* *p* >

p *f* *mf* *mp*

17

p *p* *mf* *pp*

p *p* *p* *p*

Red. *

11 16 11 16

21

pp *mp* *mf* *p* *mp* *poco allargando*

mp *mf* *p* *mf*

The Things We Remember (are the things we forget)

Really, the things we remember are the things we forget. I mean that when a memory comes back sharply and suddenly, piercing the protection of oblivion, it appears for an instant exactly as it really was. If we think of it often, while its essentials doubtless remain true, it becomes more and more our own memory of the thing rather than the thing remembered. I had a little sister who died when I was a child. I have little to go on; for she was the only subject about which my father did not talk. It was the one dreadful sorrow of his abnormally happy and even merry existence; and it is strange to think that I never spoke to him about it to the day of his death. I do not remember her dying; but I remember her falling off a rocking-horse. I know, from experience of bereavements only a little later, that children feel with exactitude, without a word of explanation, the emotional tone or tint of a house of mourning. But in this case, the greater catastrophe must somehow have become confused and identified with the smaller one. I always felt it as a tragic memory, as if she had been thrown by a real horse and killed.

The Things We Remember (are the things we forget)

ondeggiante (rocking) ♩ = 120

3.

Musical score for measures 3-6. The piece is in 3/4 time. Measure 3 starts with a piano (*p*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. Measure 4 continues with *p* in the right hand and *mp* in the left hand. Measure 5 features a mezzo-forte (*mf*) dynamic in the right hand and *p* in the left hand. Measure 6 returns to *mp* in both hands. The score includes various articulations such as slurs and accents, and fingerings are indicated with numbers 1-5.

7

Musical score for measures 7-11. The piece is in 3/4 time. Measure 7 starts with a mezzo-forte (*mf*) dynamic in the right hand and *p* in the left hand. Measure 8 continues with *mp* in the right hand and *p* in the left hand. Measure 9 features *mf* in the right hand and *p* in the left hand. Measure 10 returns to *mf* in the right hand and *mp* in the left hand. Measure 11 concludes with *mf* in both hands. The score includes various articulations such as slurs and accents, and fingerings are indicated with numbers 1-5.

13

Musical score for measures 13-18. The score is in 3/4 time and consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 13 starts with a treble staff note (B-flat) and a grand staff chord (F major). Dynamics include *f*, *mp*, *mf*, and *f*. A fermata is present over the first measure. A time signature change to 5/8 occurs at the start of measure 17. Fingerings 1, 2, 3, 4, and 5 are indicated in measures 17 and 18.

19

Musical score for measures 19-24. The score is in 3/4 time and consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has one flat (B-flat). Measure 19 starts with a treble staff note (B-flat) and a grand staff chord (F major). Dynamics include *mf*, *mp*, *p*, *f*, and *pp*. A time signature change to 2/4 occurs at the start of measure 20. A time signature change to 3/8 occurs at the start of measure 21. A time signature change to 7/8 occurs at the start of measure 22. A time signature change to 2/4 occurs at the start of measure 23. A time signature change to 4/4 occurs at the start of measure 24. A *subito* marking is present above measure 24. Accents (>) are present in measures 24 and 25. Fingerings 1, 2, 4, and 5 are indicated in measure 22.

25 *quasi chorale doloroso* ♩ = 50

p *mp* *pp* *mp*

p *mp*

con pedale

29

p *mp* *p* *f* *p*

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

The Great Adventure

A man does not generally manage to forget his wedding-day; especially such a highly comic wedding-day as mine. For the family remembers against me a number of now familiar legends, about the missing of trains, the losing of luggage, and other things counted yet more eccentric. It is alleged against me, and with perfect truth, that I stopped on the way to drink a glass of milk in one shop and to buy a revolver with cartridges in another. Some have seen these as singular wedding-presents for a bridegroom to give to himself; and if the bride had known less of him, I suppose she might have fancied that he was a suicide or a murderer or, worst of all, a teetotaller. They seemed to me the most natural things in the world. I did not buy the pistol to murder myself or my wife; I never was really modern. I bought it because it was the great adventure of my youth, with a general notion of protecting her from the pirates doubtless infesting the Norfolk Broads, to which we were bound; where, after all, there are still a suspiciously large number of families with Danish names.

A Great Adventure

risoluto ♩ = 90

4.

mf *f* *mf* *mp*

f *sub. p*

7

f *mp* *mf* *f*

mf *f* *mf*

en dehors

14

mf *mp* *mp* *pizz.* *mf*

sub. p *mf*

f *mf* *f*

21

arco. *mp* *mf*

p *mp* *mf* *p*

mf *sub.*

27

p *mp* *p* *mp* *mf*

mf *mp* *mf*

mf

34

f *mf* *f* *mf* *f*

f *f* *mf* *f* *mf* *f*

f *f* *mf* *f* *mf* *f*

41

mf *mp* *mf* *mf* *f*

mp *mf* *mp* *f*

48

mf *mp*

p

A World of Miracles

From this general memory about memory I draw a certain inference. What was wonderful about childhood is that anything in it was a wonder. It was not merely a world full of miracles; it was a miraculous world. What gives me this shock is almost anything I really recall; not the things I should think most worth recalling. This is where it differs from the other great thrill of the past, all that is connected with first love and the romantic passion; for that, though equally poignant, comes always to a point; and is narrow like a rapier piercing the heart, whereas the other was more like a hundred windows opened on all sides of the head.

A World of Miracles

semplice ♩ = 75

5.

Musical score for measures 5-6. The score is in 6/8 time and consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 5 begins with a piano (*p*) dynamic. The grand staff features a complex piano accompaniment with many sixteenth notes and fingerings (1, 2, 3, 4, 5) indicated above the notes. The single treble staff has a melody starting with a quarter rest, followed by eighth and sixteenth notes. Measure 6 continues the accompaniment and melody, with dynamics ranging from *mf* to *f*.

6

Musical score for measures 7-8. The score continues from the previous system. Measure 7 starts with a piano (*p*) dynamic. The grand staff continues with intricate piano accompaniment and fingerings (5, 1, 5, 2, 1). The single treble staff melody includes dynamics of *mp*, *mf*, and *f*. Measure 8 concludes the system with a *f* dynamic.

11

Musical score for measures 11-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 11 starts with a piano (*p*) dynamic. The music features a melodic line in the upper treble staff and a more active accompaniment in the grand staff. Dynamics increase to mezzo-piano (*mp*) and mezzo-forte (*mf*) by measure 13. A forte (*f*) dynamic is introduced in the grand staff at the beginning of measure 15.

16

Musical score for measures 16-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 16 begins with a forte (*f*) dynamic. The upper treble staff has a melodic line with some rests, while the grand staff provides a complex accompaniment. Dynamics fluctuate, with *f* and *mf* markings. The piece concludes in measure 20 with a mezzo-forte (*mf*) dynamic. Fingerings are indicated with numbers 1, 2, 3, and 5.

22 *poco ritardando e calando*

mp *p* *pp*

28 *a tempo*
piu fantastico

f *p* *mf* *mp* *p* *f* *pp*

mf *mf* *come eco* *mf* *f* *mp*

36

mp f mf ff

mf f mf f ff

mp f > mp

Detailed description: This system of music covers measures 36 to 43. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is characterized by dynamic contrasts and melodic lines. Measure 36 starts with a treble staff flourish and a grand staff accompaniment. Dynamics include *mp*, *f*, *mf*, and *ff*. A large slur spans from measure 37 to 43, encompassing the grand staff accompaniment. The piece concludes with a double bar line at the end of measure 43.

44

f f mf f mp f

mf (eco) mf f

Detailed description: This system of music covers measures 44 to 51. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music continues with dynamic contrasts and melodic lines. Measure 44 starts with a treble staff flourish and a grand staff accompaniment. Dynamics include *f*, *f*, *mf*, *f*, *mp*, and *f*. A large slur spans from measure 45 to 51, encompassing the grand staff accompaniment. The piece concludes with a double bar line at the end of measure 51.

Day-dreams

I have already mentioned how my honeymoon began before the White Cow of my childhood; but of course I had in my time been myself a calf, not to say a moon-calf, in the sort of calf-love that dances in the moonshine long before the honeymoon. Those day-dreams also are wrecks of something divine; but they have the colour of sunset rather than the broad daylight. I have walked across wide fields at evening and seen, as a mere distant dot in a row of houses, one particular window and just distinguishable head; and been uplifted as with roaring trumpets as if by the salute of Beatrice. But it did not, and does not, make me think the other windows and houses were all almost equally interesting; and that is just what the glimpse of the baby's wonderland does. We have read countless pages about love brightening the sun and making the flowers more flamboyant; and it is true in a sense; but not in the sense I mean. It changes the world; but the baby lived in a changeless world; or rather the man feels that it is he who has changed. He has changed long before he comes near to the great and glorious trouble of the love of woman; and that has in it something new and concentrated and crucial; crucial in the true sense of being as near as Cana to Calvary. In the later case, what is loved becomes instantly what may be lost.

Day-dreams

con raccoglimento ♩ = 65

con sordini

6.

mp (seconda volta)
(arpeggiare prima volta)
mf *p*
p
con pedale

Detailed description: This block contains the musical notation for measures 6, 7, and 8. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It features a series of eighth notes with slurs, starting with a repeat sign. The bottom two staves are a grand staff (treble and bass clefs) with arpeggiated accompaniment. The first measure of the grand staff has a dynamic marking of *mf* and a first-measure arpeggio instruction. The second measure has a dynamic marking of *p*. The piece is marked 'con sordini' and 'con pedale'.

9 *poco a poco calando*
ppp
pp
pp

Detailed description: This block contains the musical notation for measures 9, 10, 11, and 12. The top staff continues the melodic line from measure 8, with a dynamic marking of *ppp* at the end. The bottom two staves continue the arpeggiated accompaniment, with dynamic markings of *pp* in measures 10 and 11. The tempo marking 'poco a poco calando' is placed above the top staff. The key signature remains one sharp.

19

ppp

piu mosso e semplice

mp

mp

2 3 4 3 1 2

1 2 3 4 5

26

pp

5 4 3 1

2 3 5 1

32

poco ritardando

p *mp* *p*

quasi fanfare con spirito ♩ = 80

mf *mp* *p* *f* *mf* *mp*

39

a tempo primo

f *f* *ff* *mf*

45

p

p

p

53

poco a poco calando

p *pp* *ppp*

pp *ppp*

pp *ppp*

A Hobby is not a Holiday

A hobby is not a holiday. It is not merely a momentary relaxation necessary to the renewal of work; and in this respect it must be sharply distinguished from much that is called sport. A good game is a good thing, but it is not the same thing as a hobby; and many go golfing or shooting grouse because this is a concentrated form of recreation; just as what our contemporaries find in whisky is a concentrated form of what our fathers found diffused in beer. If half a day is to take a man out of himself, or make a new man of him, it is better done by some sharp competitive excitement like sport. But a hobby is not half a day but half a life-time. It would be truer to accuse the hobbyist of living a double life. And hobbies, especially such hobbies as the toy theatre, have a character that runs parallel to practical professional effort, and is not merely a reaction from it. It is not merely taking exercise; it is doing work. It is not merely exercising the body instead of the mind, an excellent but now largely a recognised thing. It is exercising the rest of the mind; now an almost neglected thing.

12

f

f

18 *poco allargando* *a tempo*

p *f* *mp*

f *mf*

22

poco allargando

f *p*

28

a tempo

poco a poco accelerando

f *mf*

32

a tempo *poco ritardando*

p *p*

staccatissimo

pp *mf*

38

poco allargando

mf *f* *p*

mp *f* *p*

Maps of Fabulous Countries

The real child does not confuse fact and fiction. He simply likes fiction. He acts it, because he cannot as yet write it or even read it; but he never allows his moral sanity to be clouded by it. To him no two things could possibly be more totally contrary than playing at robbers and stealing sweets. No possible amount of playing at robbers would ever bring him an inch nearer to thinking it is really right to rob. I saw the distinction perfectly clearly when I was a child; I wish I saw it half as clearly now. I played at being a robber for hours together at the end of the garden; but it never had anything to do with the temptation I had to sneak a new paint-box out of my father's room. I was not being anything false; I was simply writing before I could write. Fortunately, perhaps, for the condition of the back-garden, I early transferred my dreams to some rude resemblance to writing; chiefly in the form of drawing straggling and sprawling maps of fabulous countries, inhabited by men of incredible shapes and colours and bearing still more incredible names. But though I might fill the world with dragons, I never had the slightest real doubt that heroes ought to fight with dragons.

Maps of Fabulous Countries

innocente ♩ = 90

8.

mp mf mp

mp mf mp

Red. mf f mf *

7

mf p mp mf p

mf p mp mf p

Red. mf f mf *

rit. *a tempo*

27

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

f *mf* *f* *mf*

Red.

35

mf *p* *mp* *mf*

mf *p* *mp* *mf*

f *mf* *f* *mf*

Red.

41 *a tempo* *sonore al fine* *poco a poco rit.*

41 *a tempo* *sonore al fine* *poco a poco rit.*

p *pp* *p* *mp*

p *mp* *p* *mp*

mp *mf* *mp* *mf*

Red. * *Red.* *

49 *meno mosso* *molto ritardando*

49 *meno mosso* *molto ritardando*

p *pp*

p

mp *mf* *mp*

Red. *

Impatience

It is now so common as to be conventional to express impatience with priggish and moralising stories for children; stories of the old-fashioned sort that concern things like the sinfulness of theft; and as I am recalling an old-fashioned atmosphere, I cannot refrain from testifying on the psychology of the business. Now I must heartily confess that I often adored priggish and moralising stories. I do not suppose I should gain a subtle literary pleasure from them now; but that is not the point in question. The men who denounce such moralisings are men; they are not children. But I believe multitudes would admit their early affection for the moral tale, if they still had the moral courage. And the reason is perfectly simple. Adults have reacted against such morality, because they know that it often stands for immorality. They know that such platitudes have been used by hypocrites and pharisees, by cunning or perversion. But the child knows nothing about cunning or perversion. He sees nothing but the moral ideals themselves, and he simply sees that they are true. Because they are.

Impatience

9. *altieramente* ♩ = 70

mf *f* *mf*

mf *f*

piu allargando

Detailed description: This musical system contains measures 9 through 12. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. Measure 9 starts with a half rest followed by a quarter note G4. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. Dynamics are marked as *mf* in measure 9, *f* in measure 10, and *mf* in measure 11. The system ends with a *piu allargando* instruction.

6 *a tempo* *piu allargando*

mf *f* *mp* *p* *mf*

mp *mf*

sotto voce

Red. *

Detailed description: This musical system contains measures 6 through 9. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. Measure 6 begins with a half note G4. The melody in the treble clef features slurs and ties, while the bass clef has a rhythmic accompaniment. Dynamics are marked as *mf* in measure 6, *f* in measure 7, *mp* in measure 8, *p* in measure 9, and *mf* in measure 10. The system concludes with a *sotto voce* instruction and a *Red.* marking with an asterisk.

10

mf *mf dolce* *f piu allargando*

mp *mf*

14

a tempo *piu mosso*

f *ff* *mp* *p* *sotto voce*

mp *Red.* *

18 *poco a poco rit a mm = 56* *pomposo ed esclamato* ♩ = 56

mf

f

pp

con pedale

22

mf

f

The White Light of Wonder

Stephenson talks of the child as normally in a dazed daydream, in which he cannot distinguish fancy from fact. Now children and adults are both fanciful at times; but that is not what, in my mind and memory, distinguishes adults from children. Mine is a memory of a sort of white light on everything, cutting things out very clearly, and rather emphasising their solidity. The point is that the white light had a sort of wonder in it, as if the world were as new as myself; but not that the world was anything but a real world. I am much more disposed now to fancy that an apple-tree in the moon-light is some sort of ghost or grey nymph; or to see the furniture fantastically changing and crawling at twilight, as in some story of Poe or Hawthorne. But when I was a child I had a sort of confident astonishment in contemplating the apple-tree as an apple-tree. I was sure of it, and also sure of the surprise of it; as sure, to quote the perfect popular proverb, as sure as God made little apples. The apples might be as little as I was; but they were solid and so was I. There was something of an eternal morning about the mood; and I liked to see a fire lit more than to imagine faces in the firelight.

The White Light of Wonder

luminare ♩ = 90
con sord.

10.

Musical score for measures 10-16. The score is written for three staves: Treble, Bass, and Treble. The key signature is one flat (B-flat). The time signature is 7/16. The tempo is marked *luminare* with a quarter note equal to 90 beats per minute. The performance instruction is *con sord.* (con sordina). The dynamic marking is *ppp* (pianissimo). The score includes fingerings (5, 4, 3, 2, 1) and articulation marks. Measure numbers 10, 13, 16, 6, 3, and 7 are indicated at the end of each measure.

Ad. sempre ad lib

Musical score for measures 7-16. The score is written for three staves: Treble, Bass, and Treble. The key signature is one flat (B-flat). The time signature is 7/16. The score includes fingerings (5, 4, 3, 2, 1) and articulation marks. Measure numbers 7, 13, 16, 13, 3, 7, 13, 16, 3, 7, 13, 16, 3, 7, and 16 are indicated at the end of each measure.

13

7/16 3/4 7/16 3/4 6/16 3/4 13/16 3/4

20

misterioso

3/4 7/16 13/16 7/16 3/4 7/16 3/4

pp *p* *pp*

27

3/4 11/16 3/4 11/16 3/4 6/16 3/4 7/16

p

34

7/16 3/4 13/16 3/4 7/16 3/4 6/16

40

9 16 3 4 7 16 3 4 13 16 6 16 7 16

p

1 3 4

1 2 4 5

2 4 5

3

46

piu mosso

7 16 3 4 13 16 3 4 6 16 3 4 7 16

p mp non dim. non dim. p non dim.

4 3 2 1

52

7/16 13/16 3/4 13/16 3/4 7/16

mp *p* *p* *mp*

5 2 5 2 1 2 3

1 2 3

3

57

7/16 6/16 13/16 3/4 7/16 3/4

sub. pp *p* *mp* *mf*

5 4 3 2 1 5 4 3 2 1

63

piu poco rit.

p *ppp*

a niente

Punch and Judy

My fixed idolatry of Punch and Judy illustrated the same fact and the same fallacy. I was not only grateful for the fun, but I came to feel grateful for the very fittings and apparatus of the fun; the four-cornered tower of canvas with the one square window at the top, and everything down to the minimum of conventional and obviously painted scenery. Yet these were the very things I ought to have torn and rent in rage, as the trappings of imposture, if I had really regarded the explanation as spoiling the experience. I was pleased, and not displeased, when I discovered that the magic figures could be moved by three human fingers. And I was right; for those three human fingers are more magical than any magic figures; the three fingers which hold the pen and the sword and the bow of the violin; the very three fingers that the priest lifts in benediction as the emblem of the Blessed Trinity. There was no conflict between the two magics in my mind. I enjoyed Punch and Judy as a drama and not a dream; and indeed the whole extraordinary state of mind I strive to recapture was really the very reverse of a dream. It was rather as if I was more wide-awake than than I am now, and moving in broader daylight, which was to our broad daylight what daylight is to dusk.

Punch and Judy

11.

ad irato ♩ = 126
pizz.
ff

arco
dolce e vibrato
mp

ff
mp
ardito f

9

f.
mf

piu cresc.

18

ruvido (sul pont.)

martellato

f

25

subito dolce (tasto)

mp

ruvido (sul pont.)

f

pizz.

meno mosso

mp

mf

33 *normale* arco *poco a poco cresc.*

p *mp* *mp* *mf*

mp *p* *mp* *mf*

poco a poco cresc.

41 *5* *f* *ff* *adirato.* *pizz.*

f *ff* *adirato.* *pizz.*

f *ff* *fff*

poco a poco cresc.

50 *cantabile e risentito*
arco

f

ardito
f

dolce
mp

59 *piu dolce ed amore* (sul ponticello)

mp *pp* *mp* *pp*

(sul pont.)

68 *senza rit.*
(sul. pont)

mp *ppp*

A Lost Experience in the Land of the Living

In a word; I have never lost the sense that this was my real life; the real beginning of what should have been a more real life; a lost experience in the land of the living. It seems to me that when I came out of the house and stood on that hill of houses, where the roads sank steeply towards Holland Park, and terraces of new red houses could look out across a vast hollow and see far away the sparkle of the Crystal Palace (and seeing it was a juvenile sport in those parts), I was subconsciously certain then, as I am consciously certain now, that there was the white and solid road and the worthy beginning of the life of man; and that it is man who afterwards darkens it with dreams or goes astray from it in self-deception. It is only the grown man who lives a life of make-believe and pretending; and it is he who has his head in a cloud.

A Lost Experience in the Land of the Living

12.

$\text{♩} = 112$

p *pp*

7

a tempo

pp *p* *rit.* *rit.*

13

pp

pp

rit.

16 *a tempo*

p

p

rit.

22 *ritardando*

The musical score consists of three staves. The top staff is in treble clef and contains a melodic line with notes G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4, and B3. The middle and bottom staves are part of a grand staff in bass clef. The middle staff contains chords and arpeggiated figures, while the bottom staff contains a bass line with chords and arpeggiated figures. Both the middle and bottom staves are marked with *pp*. The music concludes with a double bar line at the end of the eighth measure.