Samantha Jellett

Dawn at Radwell

Sonata for Cello and Piano

January 2009

Waveform
Music Publishing

Dawn at Radwell: a Sonata in Three Movements

Samantha Jellett

Dawn at Radwell was written for cellist Catherine Wilmers and pianist Ilga Pitkevica. The work portrays Catherine's garden in the Hertfordshire hamlet of Radwell during the metamorphosis from night to day. Inspiration was gained from a Christmas card featuring the garden bathed in early morning sunlight, and from three quotations which are detailed below.

The work in general is an exploration of darkness and light, stasis and movement, and presents the cello and piano as two very equal, close-knit partners. The inter-movement references are intended to unify the work and to fashion the movements as akin to chapters in a story. *Dawn at Radwell* was premiered at City University, London, on 24 February 2009 and received its second performance in Knebworth, Hertfordshire on 12 June 2009.

I *Andante appassionato*. 'The darkest hour is just before the dawn' (proverb). The piano chords which open the movement, featuring the intervals of a diminished fifth and perfect fourth, are the basis of much development to come, as is the descending minor third interval created between the two statements of these chords. Chromatic movement intensifies the tension already created and the use of the whole compass of each instrument reflects the complexity of the night world. There is light even in darkness, however, and the triumphant C major of the third movement is foretold at bars 62 and 87. At bar 76, a tranquil section outlining a significant chord from the second movement portrays the promise of dawn, and the transformation of the descending minor 3rd to an ascending major 3rd in the closing cello harmonics reveals an optimism that this promise is about to be fulfilled.

II *Andante espressivo*. The second movement is slow to fulfil that promise, for this is a truly English dawn, cloudy and restrained: 'But tomorrow, dawn will come the way I picture her, barefoot and dishevelled, standing outside my window in one of the fragile cotton dresses of the poor. She will look in at me with her thin arms extended, offering a handful of birdsong and a small cup of light.' (William Collins) In this movement the cello has a very limited melodic range in contrast with that of the first movement. Hints of cello melody float over a very still piano accompaniment, and an ascending minor third figure (rather than the hoped-for major third) is a direct quote of a birdcall heard at Radwell early one morning; this is used as a cell for development throughout the movement. There is slightly more movement in the middle section, where pizzicato glissandi represent the world slowly coming to light and life. The tremolo and trills portraying light and birdsong only come to something resembling fruition at the close of the movement.

III *Vivace.* 'Night's darkness is the bag that bursts with the gold of the dawn' (Tagore). The sun suddenly breaks through the clouds and everything is transformed. This movement is particularly concerned with rhythm and timbre and provides a complete contrast to that which has gone before. Staccato polychords and energetic rhythms in compound time lead to a hint of a rustic dance in which the cello accompanies the piano melody with quickly alternating saltando and left hand pizzicato. The precise rhythms are contrasted with an improvisational section in which triplets and open-sounding chords are repeated at the chosen frequency of the players. The dance-like theme comes to fruition on the cello as the close of the work approaches, the piano playing the accompanying role this time yet stating a harmonically-fuller version of its own opening theme in between cello phrases.

Dawn at Radwell

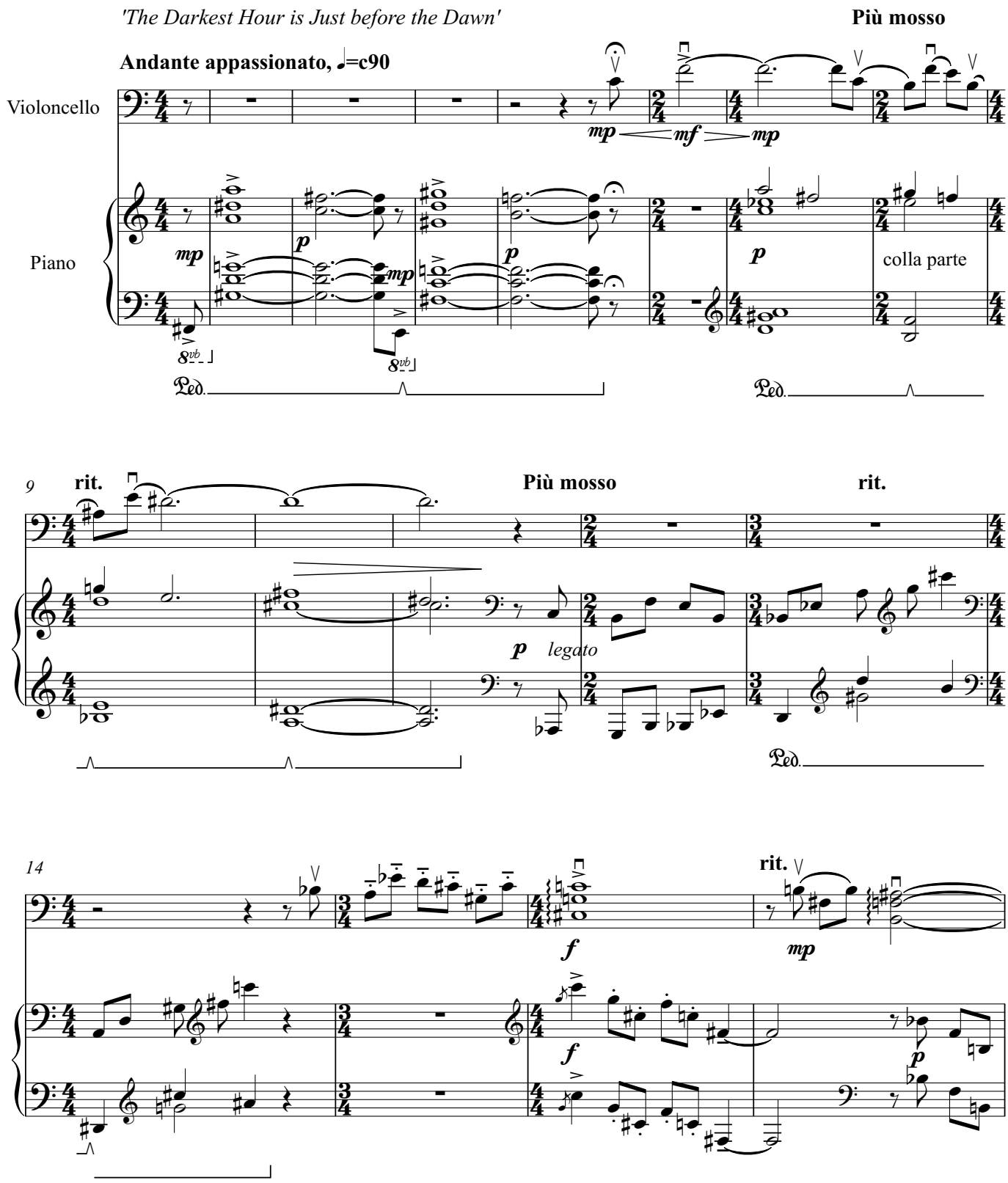
A Sonata in Three Movements

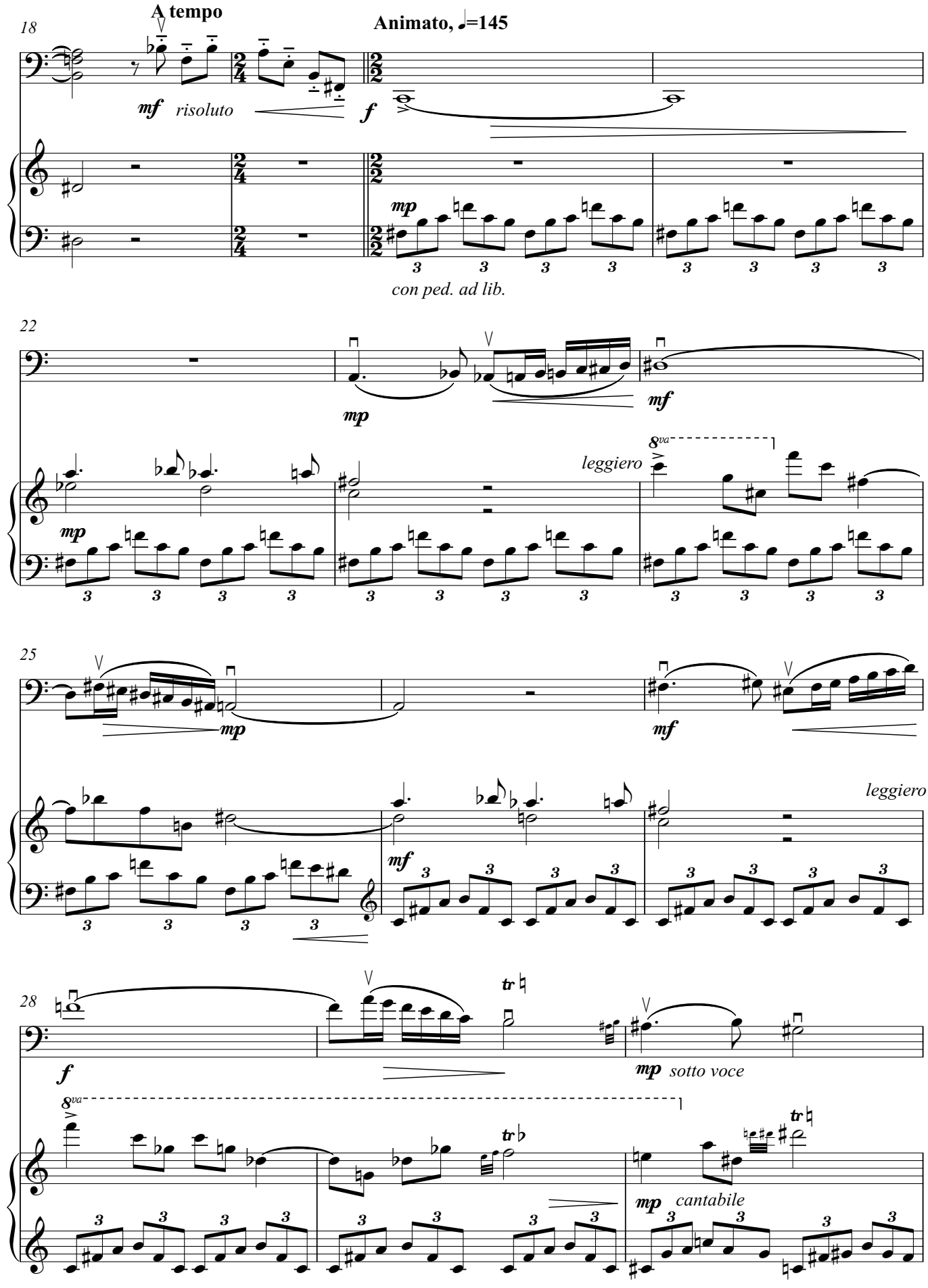
For Catherine Wilmers and Ilga Pitkevica

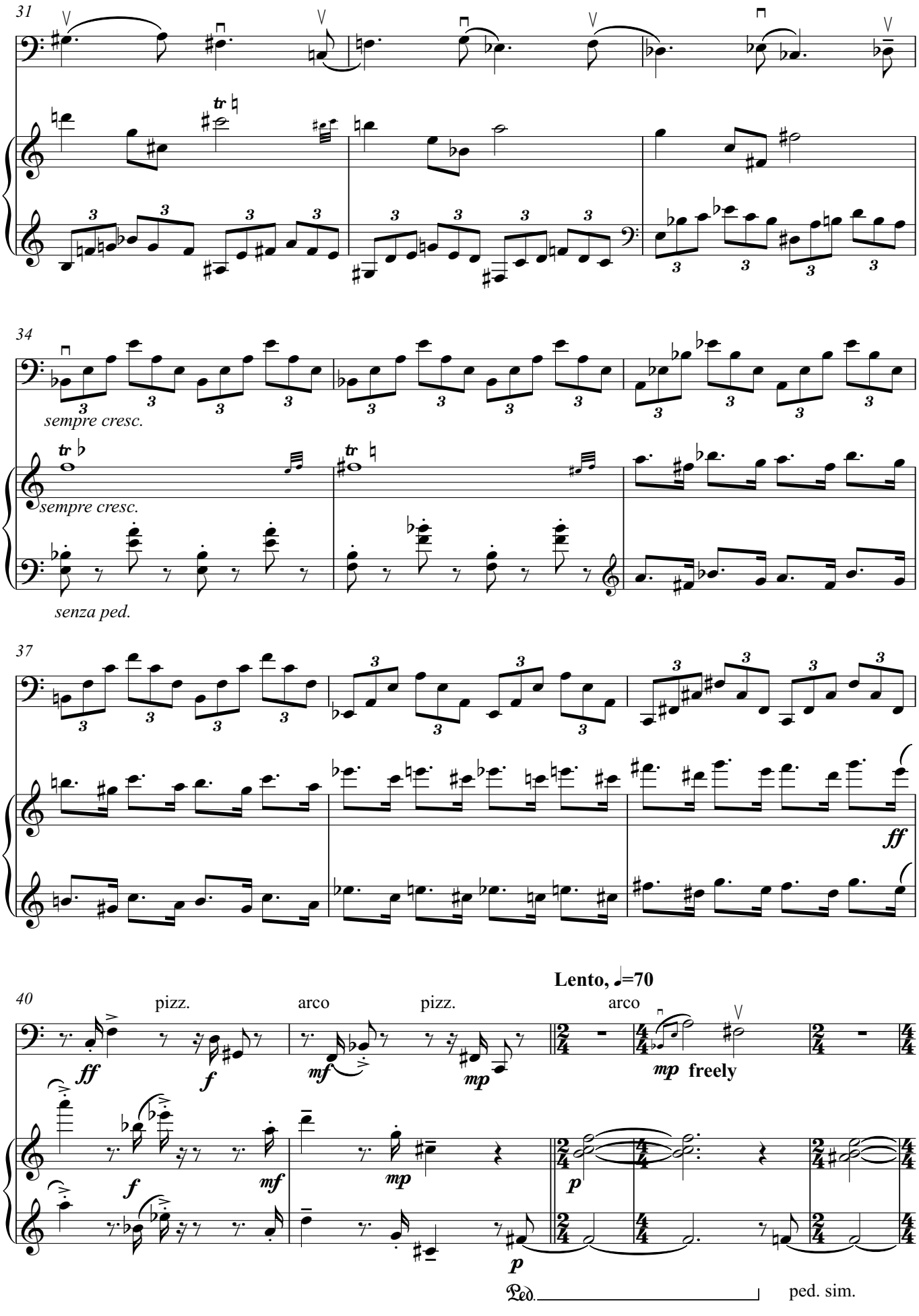
Samantha Jellett

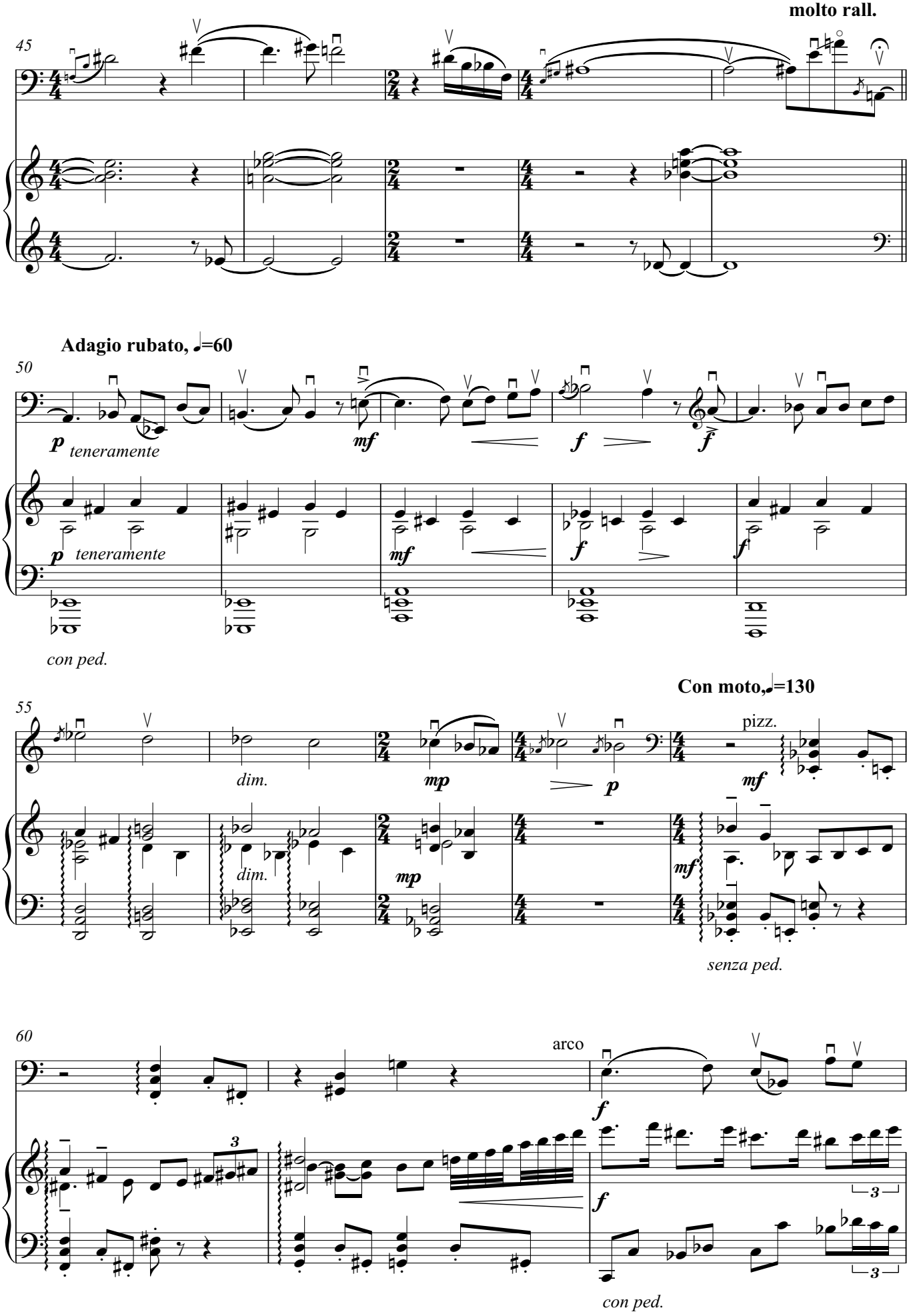
I

'The Darkest Hour is Just before the Dawn'




18
A tempo
Animato, ♩=145
mf risoluto
f
mp
con ped. ad lib.
22
mp
mf
leggiero
8va
25
mp
mf
leggiero
28
f
tr
mp sotto voce
8va
tr
mp cantabile


31
34
sempre cresc.
sempre cresc.
senza ped.
37
ff
40
pizz.
arco
pizz.
arco
Lento, ♩=70
ff
f
mf
mp
mp freely
f
mf
mp
p
p
Ped.
ped. sim.


molto rall.
45
Adagio rubato, ♩=60
50
p teneramente
mf
f
f
p teneramente
mf
f
f
con ped.
Con moto, ♩=130
55
dim.
mp
p
pizz.
mf
dim.
mp
mf
senza ped.
60
arco
f
3
f
3
3
con ped.

63

rall.

Meno mosso

mp

mp

67

Meno mosso

p

p

3

75 molto rall.

Andante con moto, ♩=88

morendo

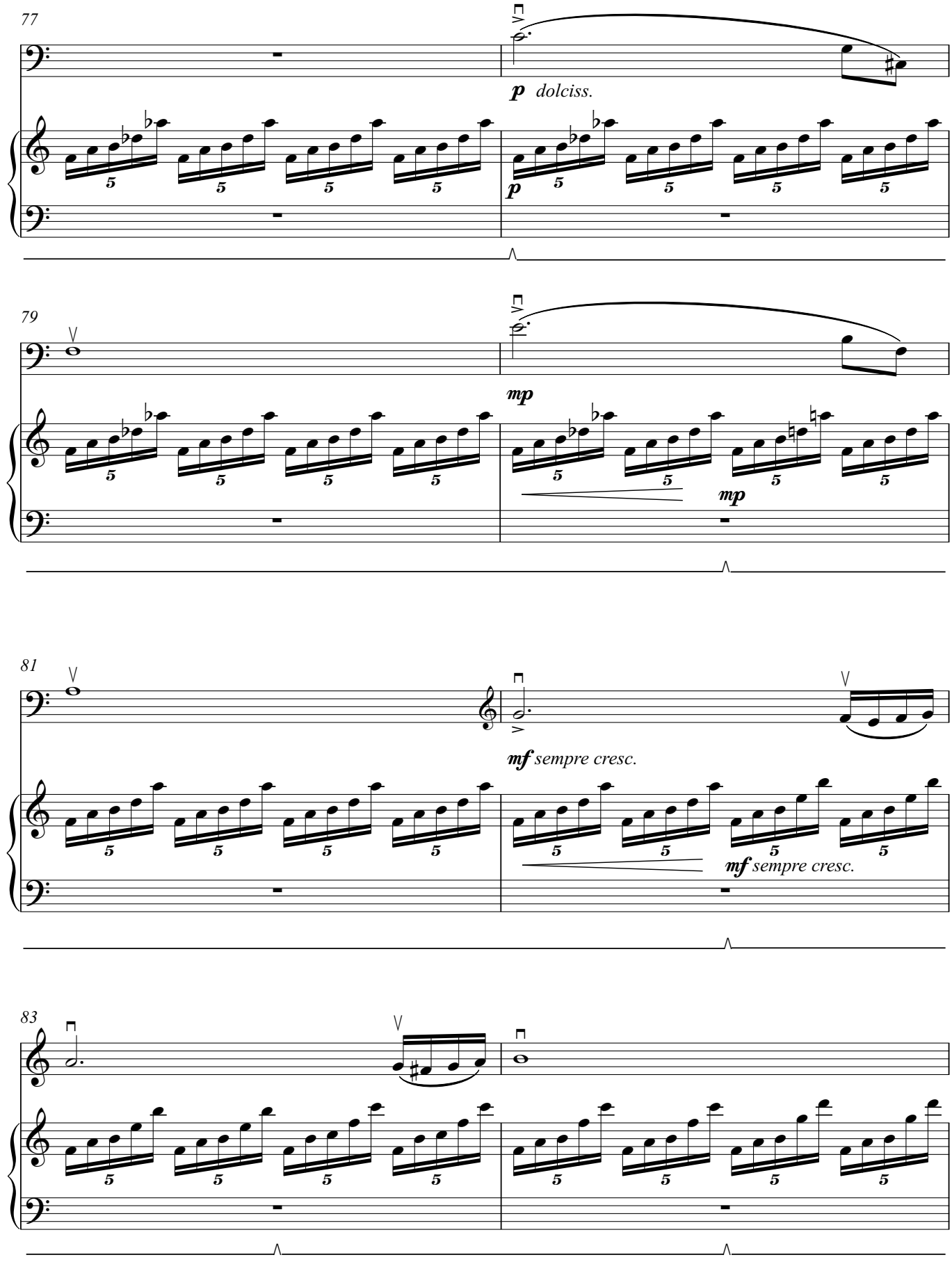
(sim.)

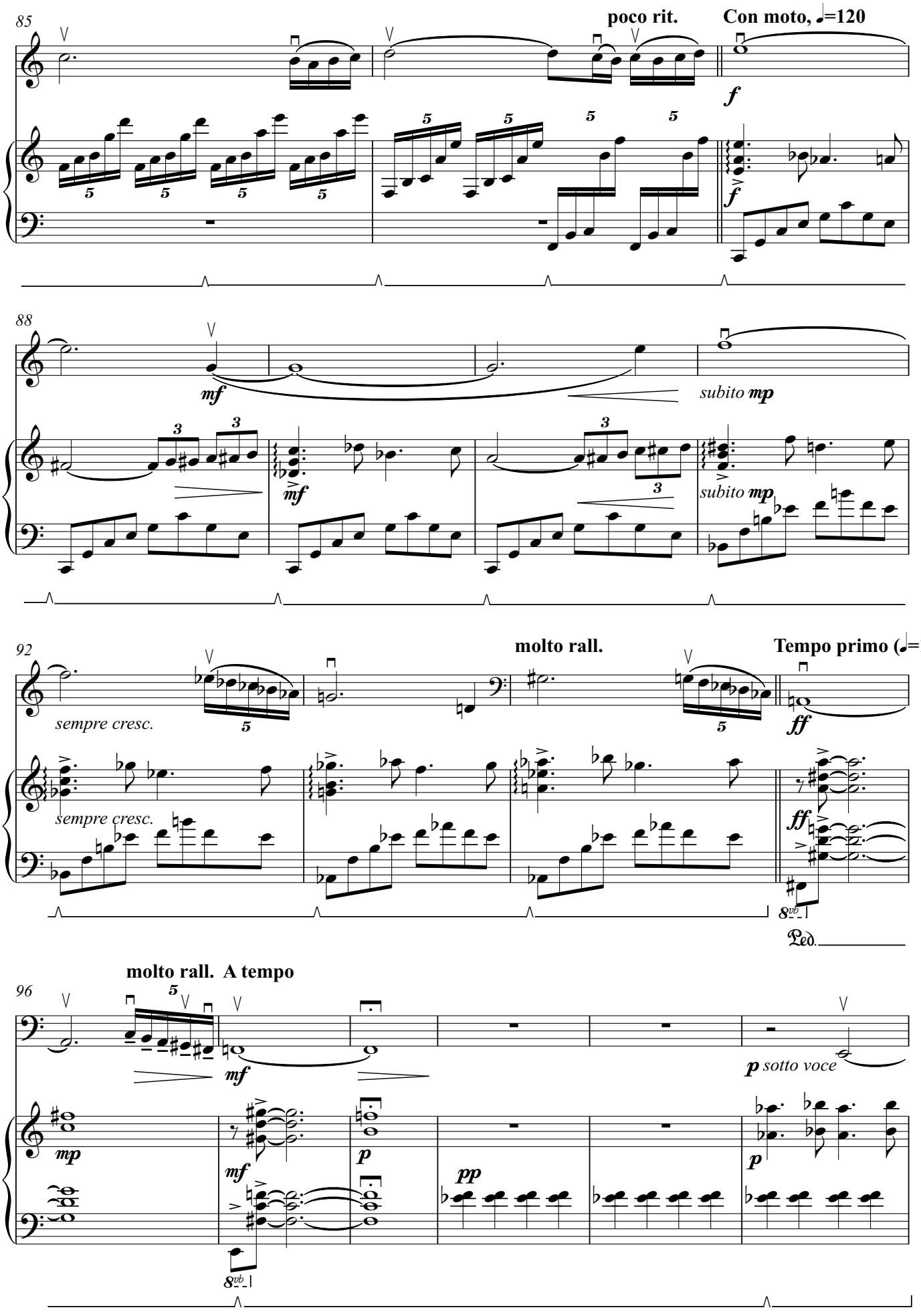
R.H.

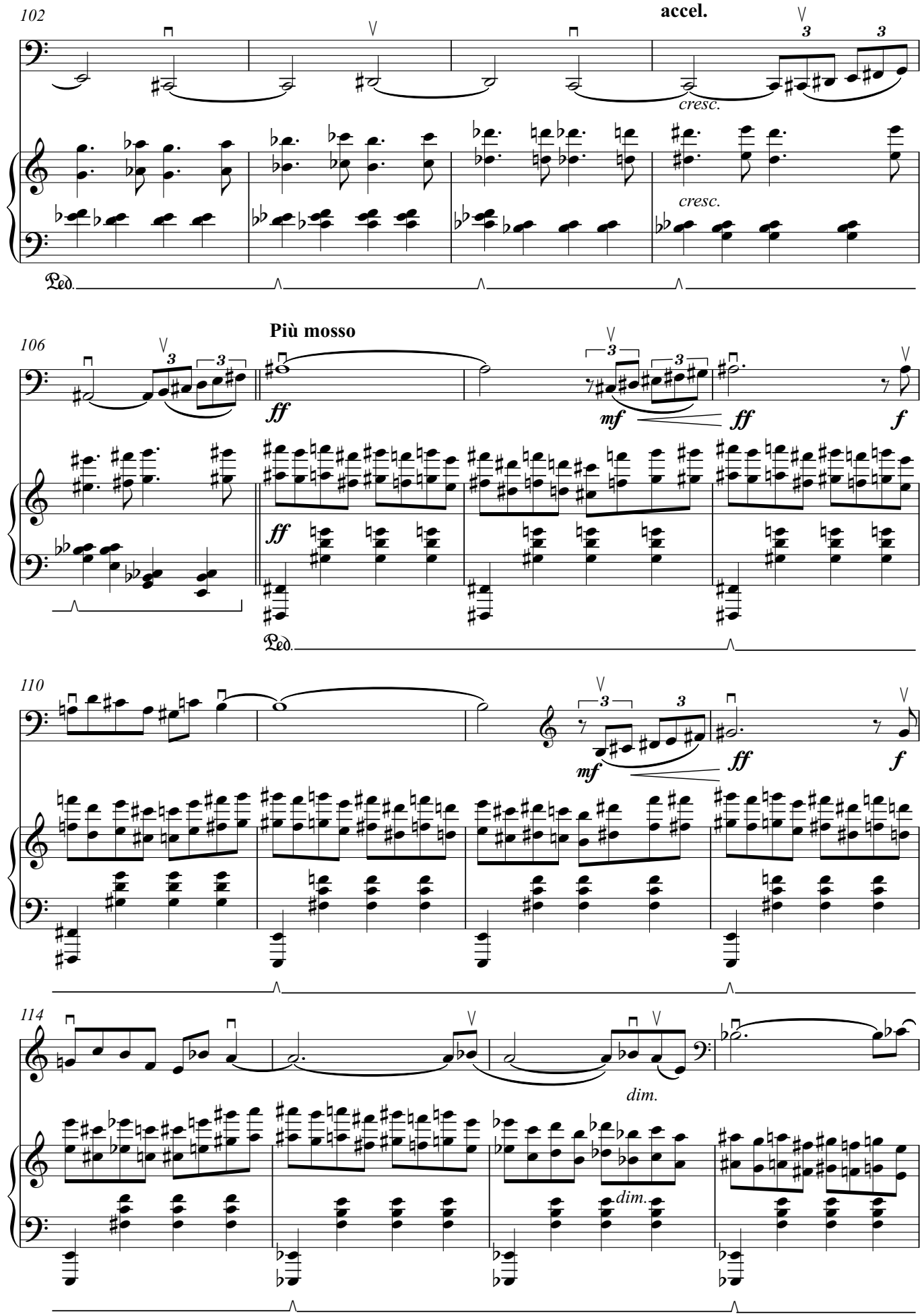
L.H.

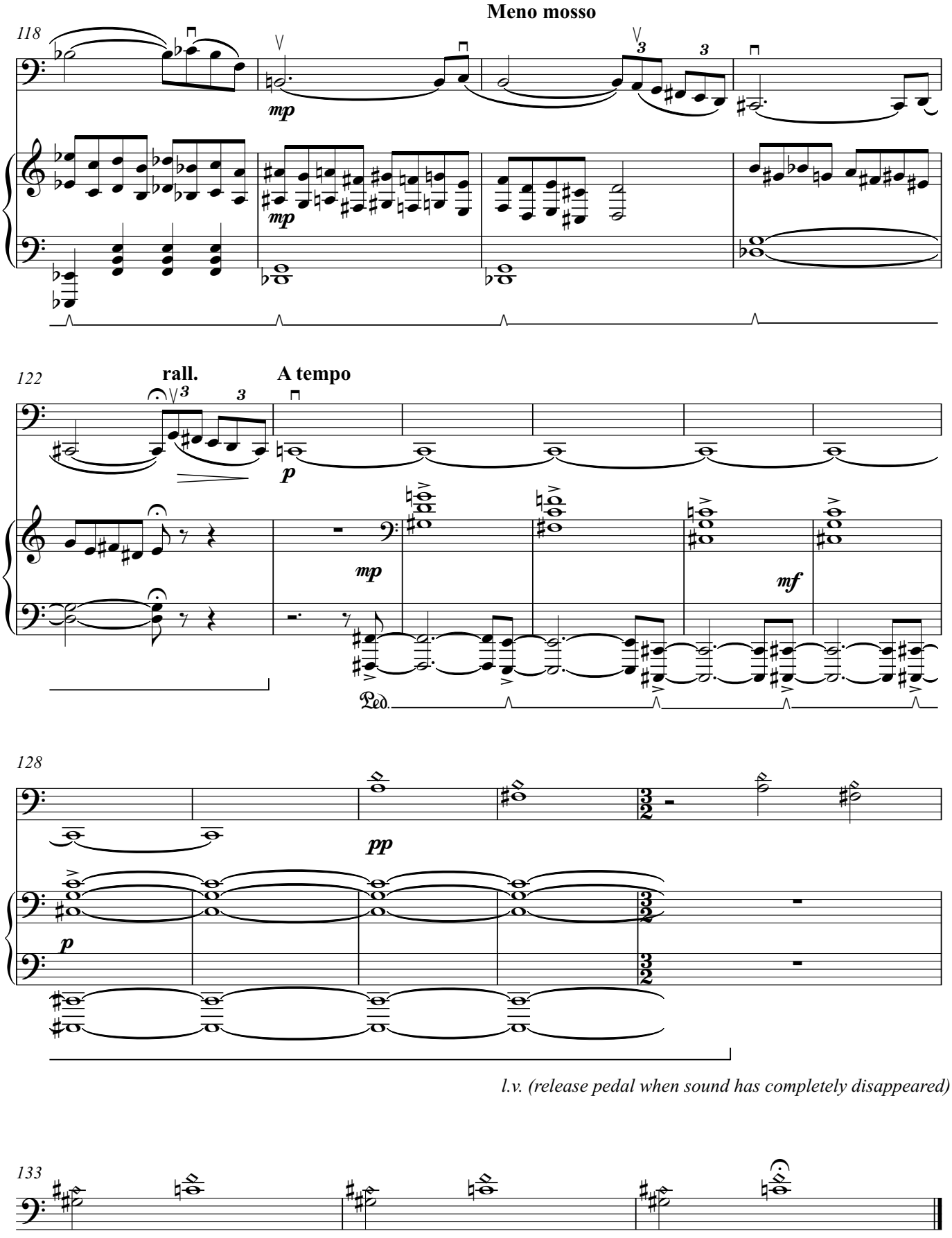
pp tranquillo

Ped.


77
p dolciss.
79
mp
mp
81
mf sempre cresc.
mf sempre cresc.
83


85
poco rit.
Con moto, ♩=120
f
f
88
mf
subito mp
mf
subito mp
92
molto rall.
Tempo primo (♩=100)
sempre cresc.
ff
sempre cresc.
ff
8vb
Ped.
96
molto rall. A tempo
mf
p sotto voce
mp
mf
p
pp
p
8vb


102
accel.
cresc.
cresc.
Ped.
106
Più mosso
ff
mf
ff
f
ff
Ped.
110
mf
ff
f
114
dim.
dim.


Meno mosso
118
mp
mp
122
rall.
A tempo
p
mp
mf
Ped.
128
pp
p
l.v. (release pedal when sound has completely disappeared)
133

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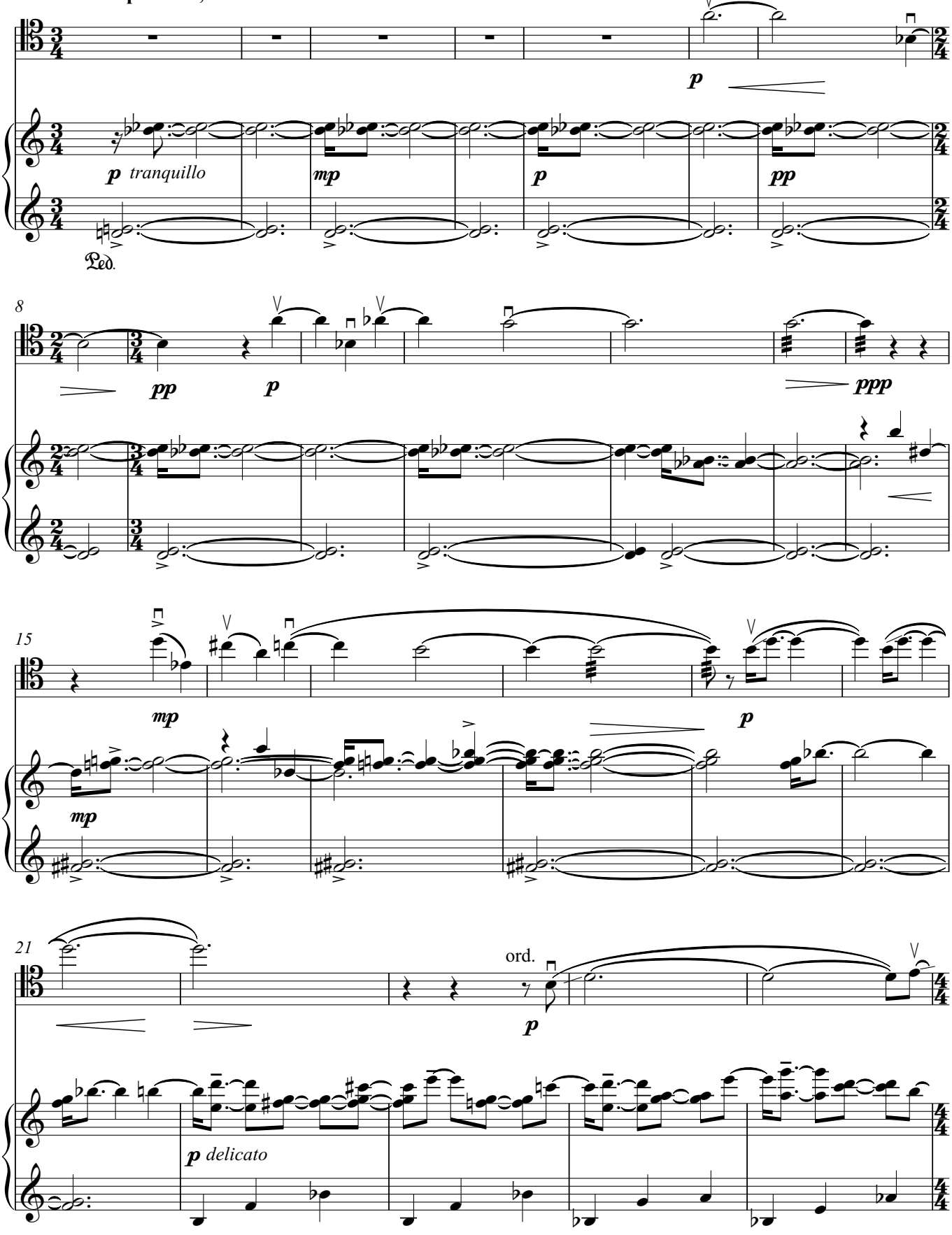
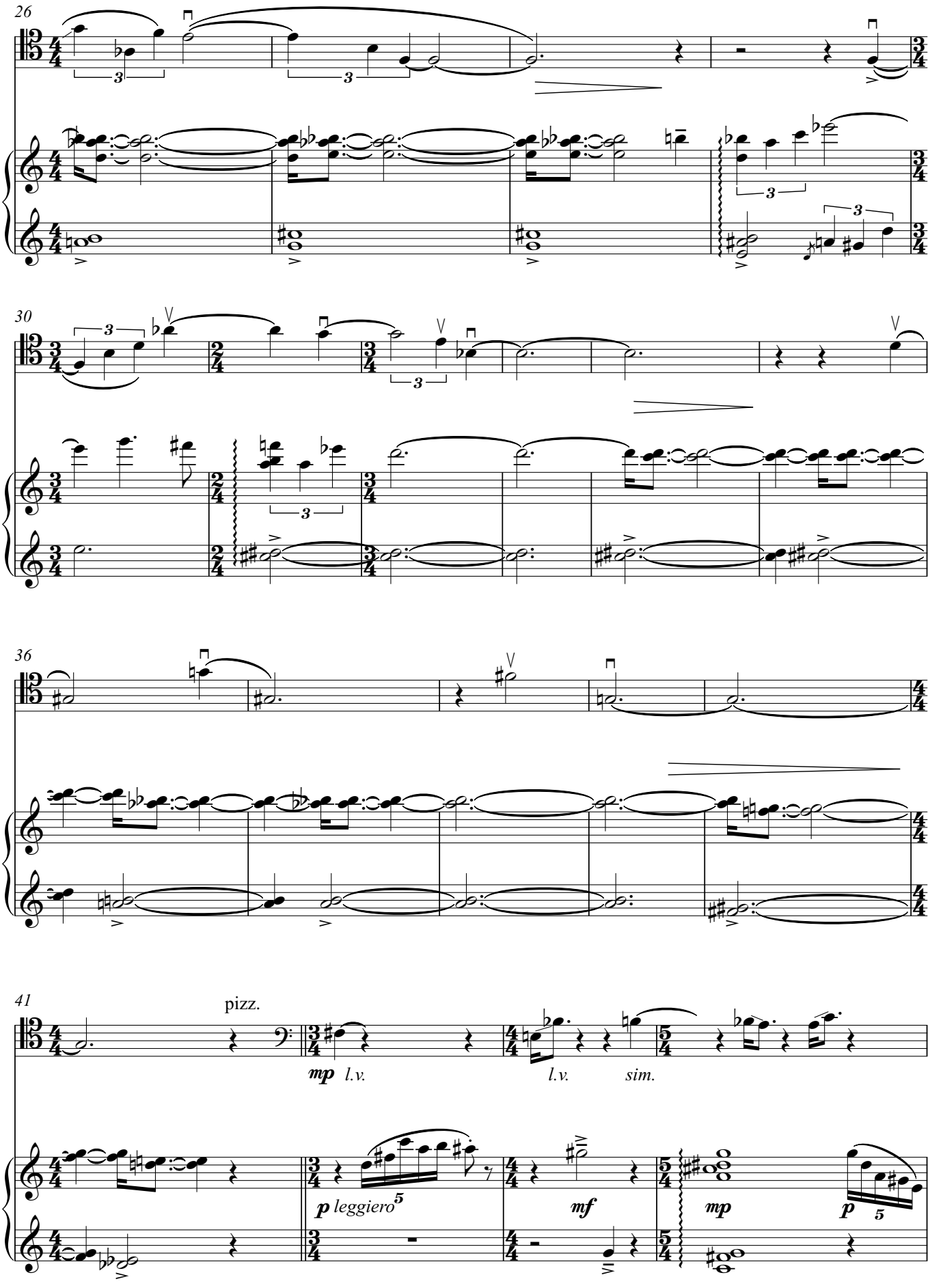
II

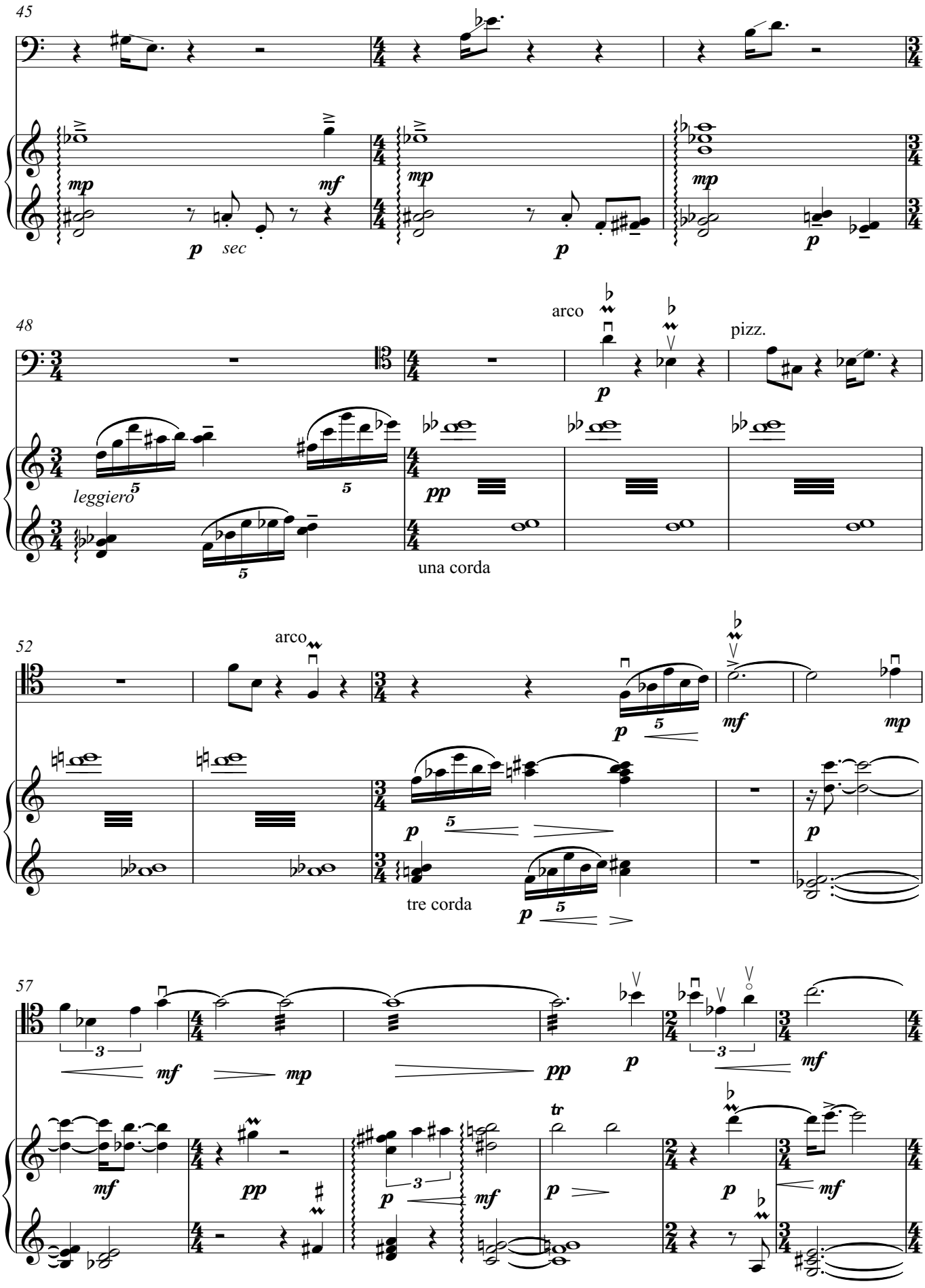
'..a handful of birdsong and a small cup of light'

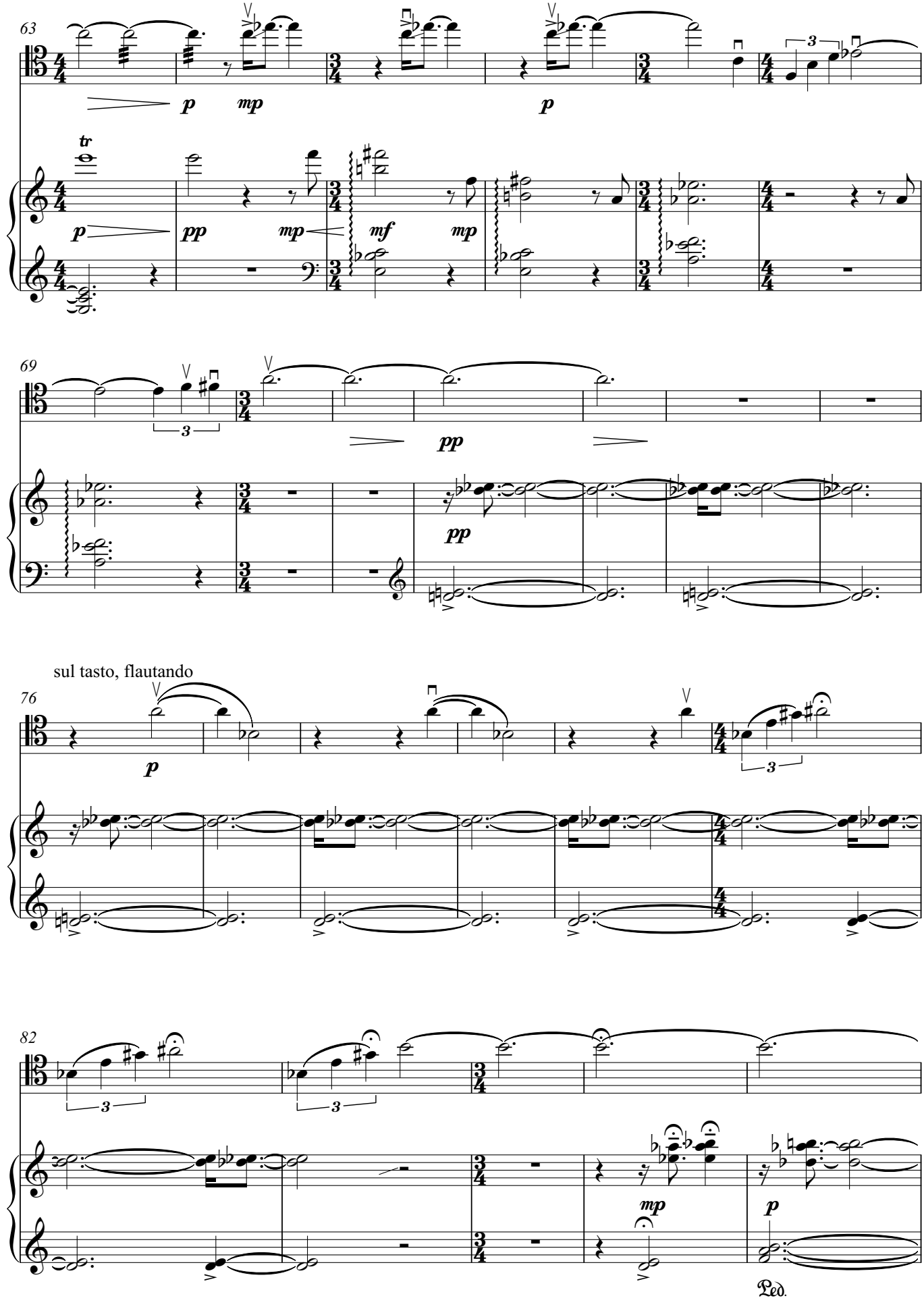
sul tasto, flautando

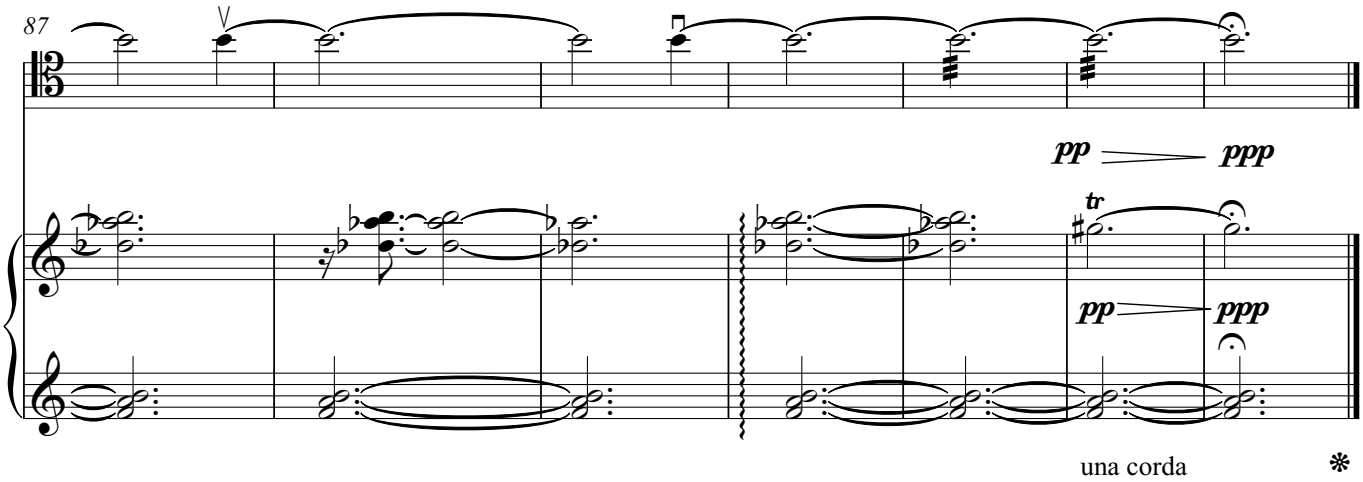
Andante esspressivo, ♩=80




26
30
36
41
pizz.
mp l.v.
l.v.
sim.
p leggiero
mf
mp
p


45
mp
mf
p
sec
mp
p
mp
p
48
arco
pizz.
p
leggiero
5
5
pp
una corda
52
arco
p
5
mf
mp
p
5
p
tre corda
p
5
57
3
mf
mp
pp
p
3
mf
mf
pp
p
3
mf
tr
p
p
mf
p
mf

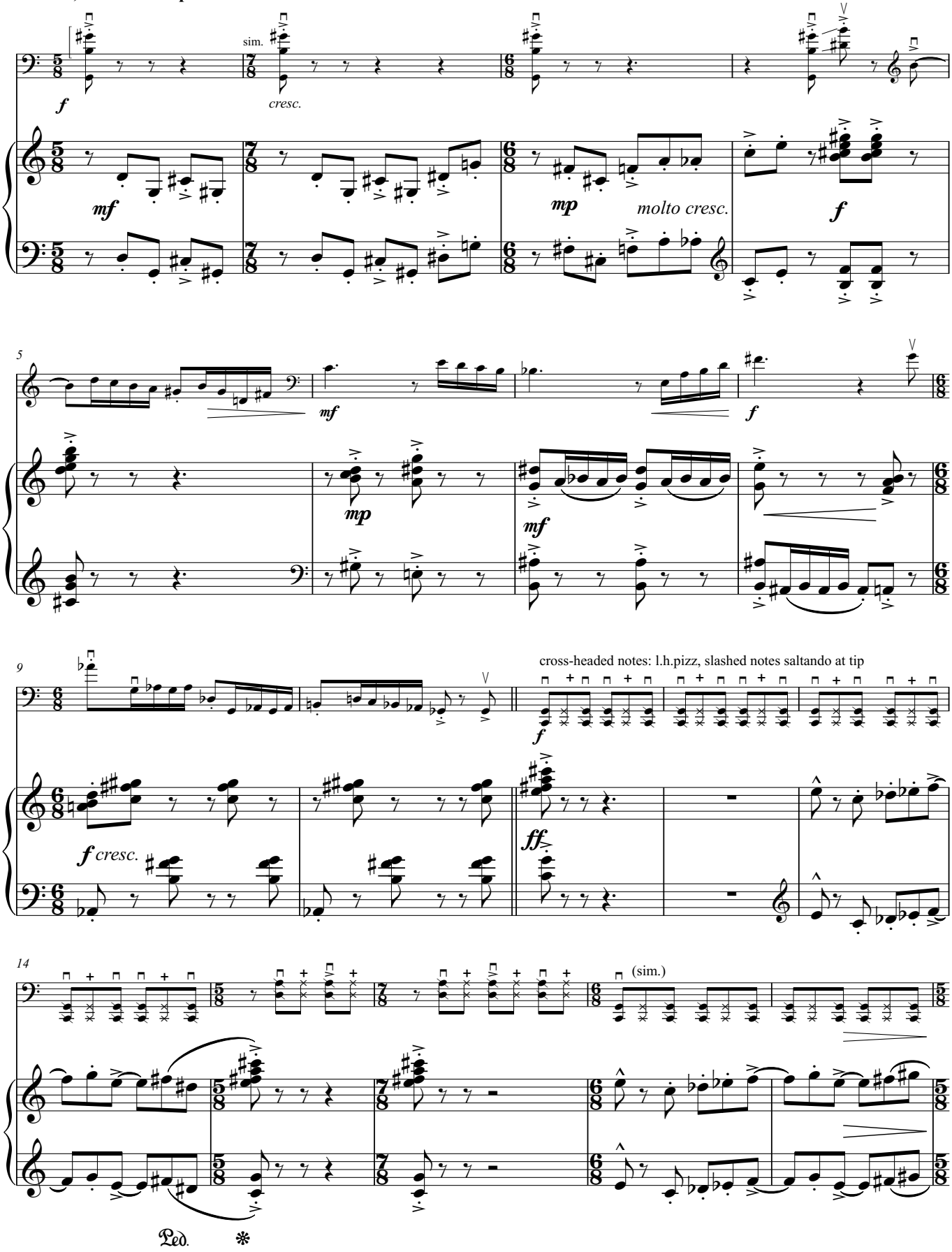

63
tr
p
mp
p
pp
mp
mf
mp
3
69
3
pp
pp
sul tasto, flautando
76
p
3
82
3
3
mp
p
Ped.

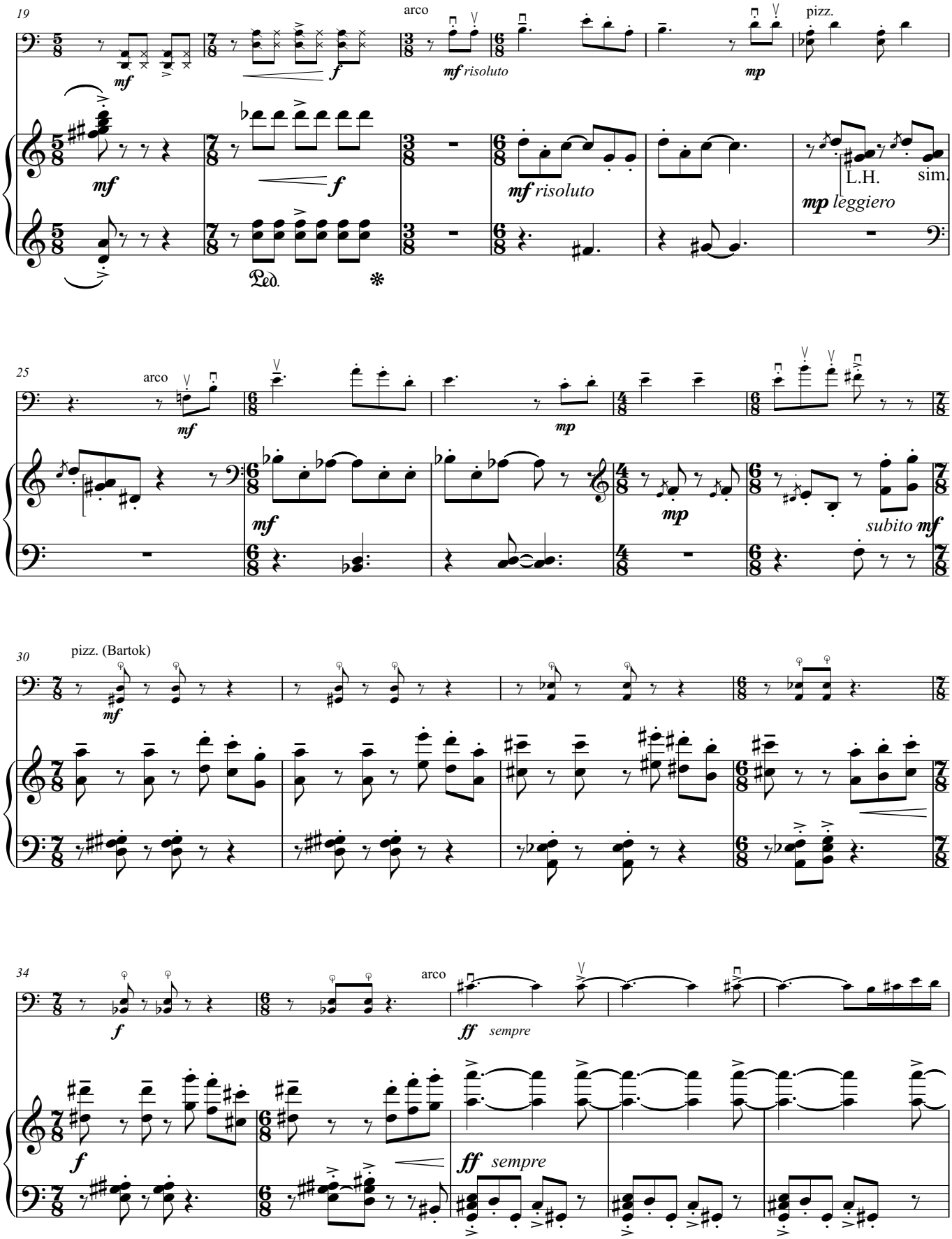

87
pp
ppp
tr
pp
ppp
una corda
❋

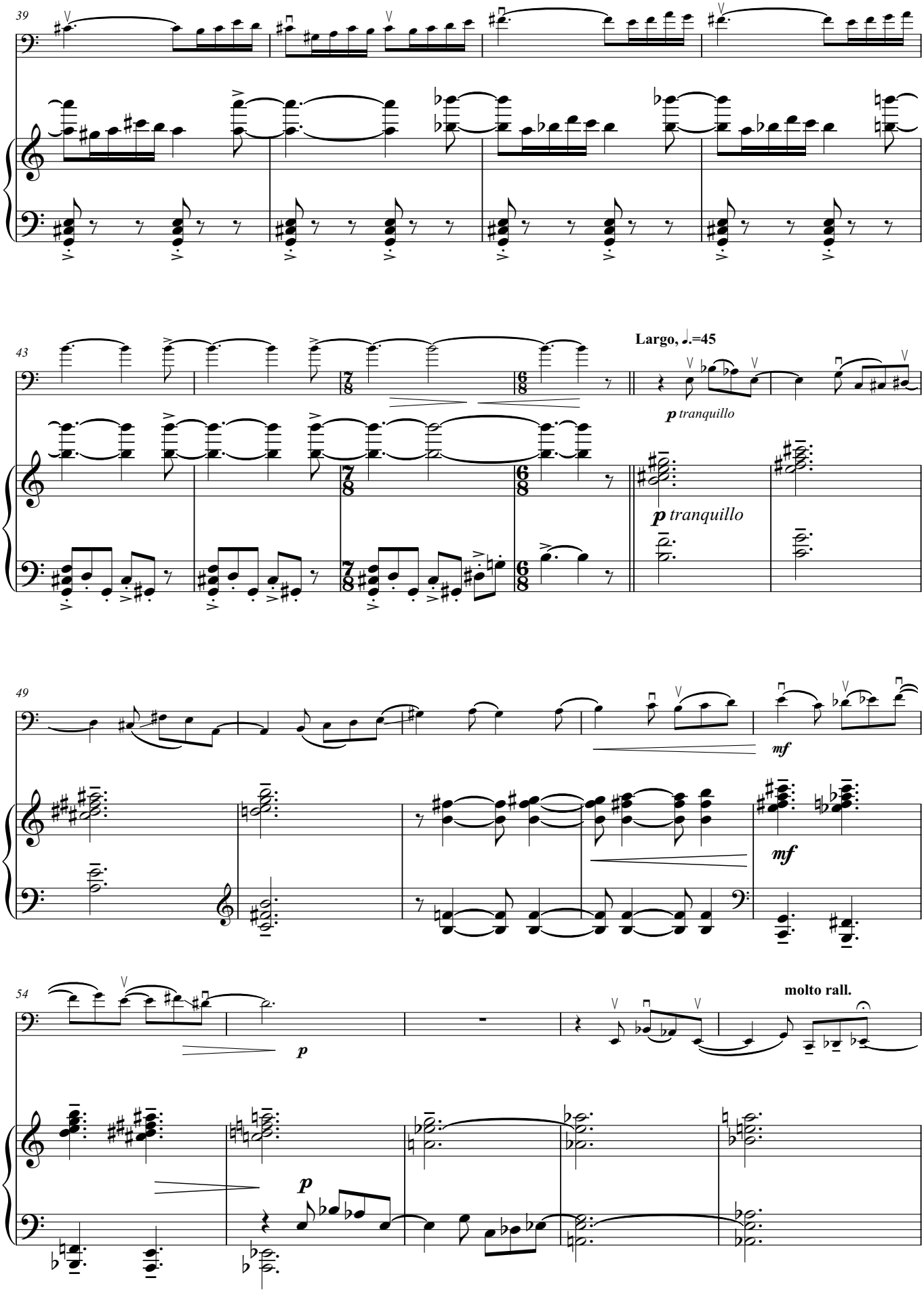
III

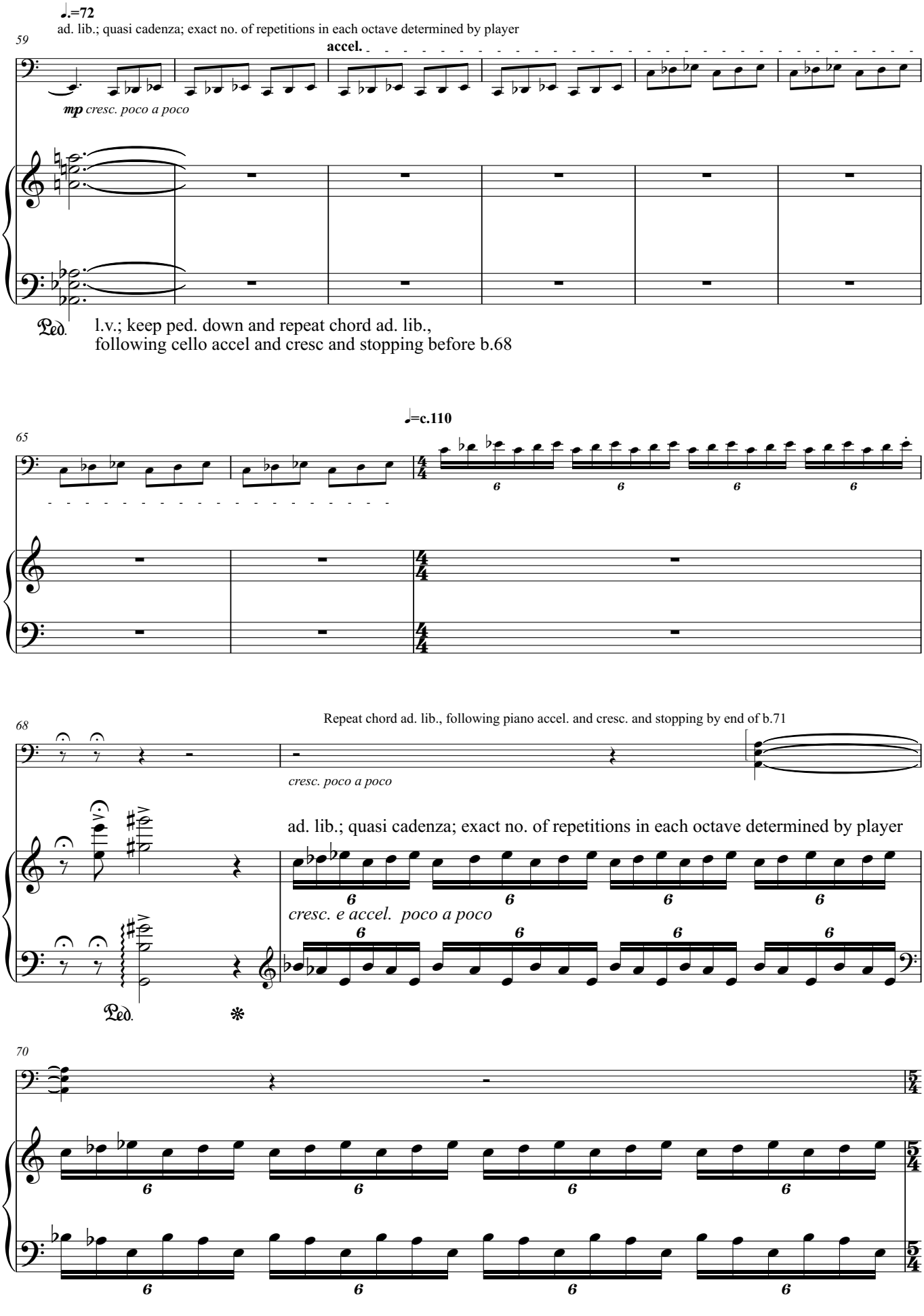
'..the bag that bursts with the gold of the dawn'

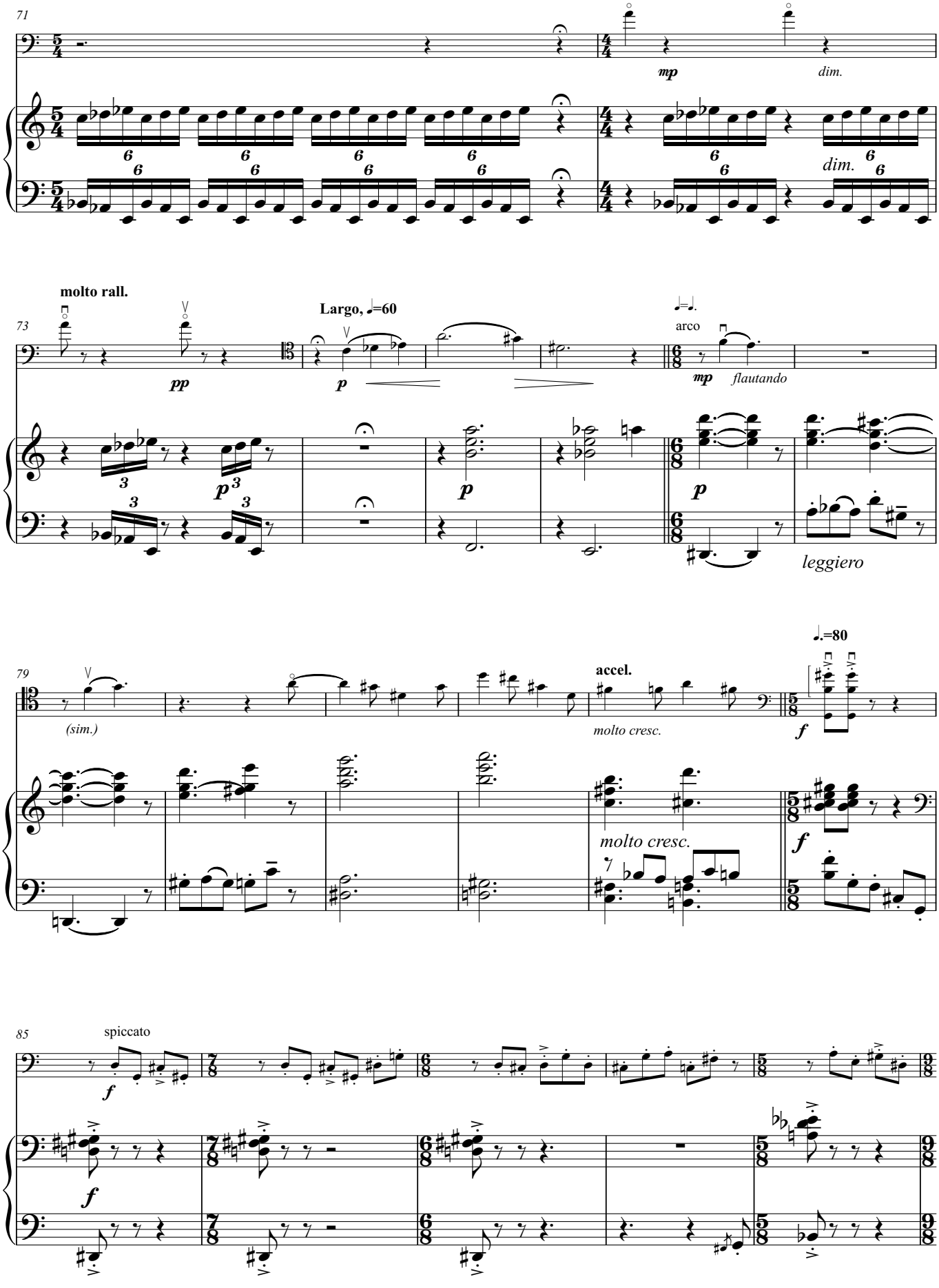
Vivace, ♪=as fast as possible!

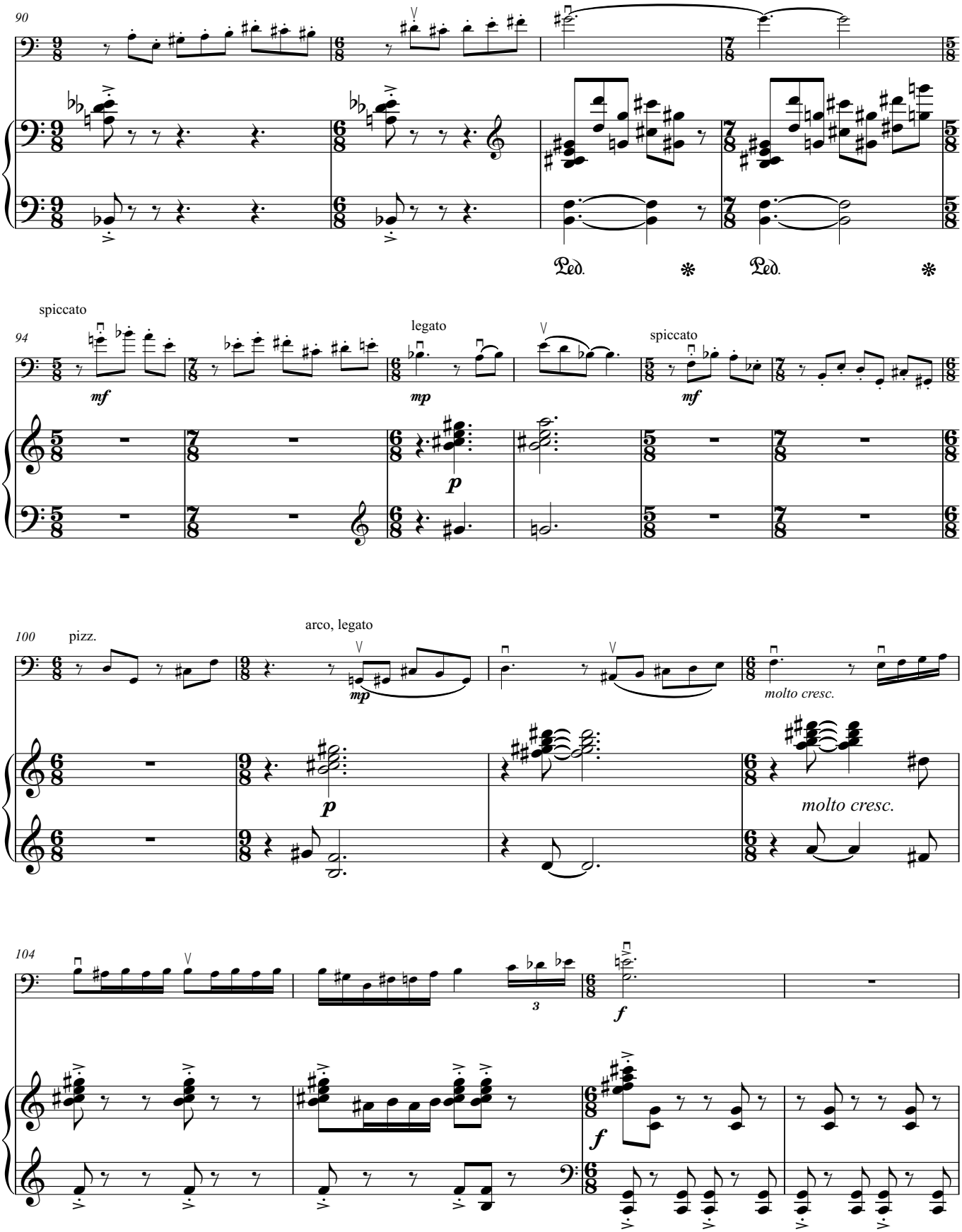


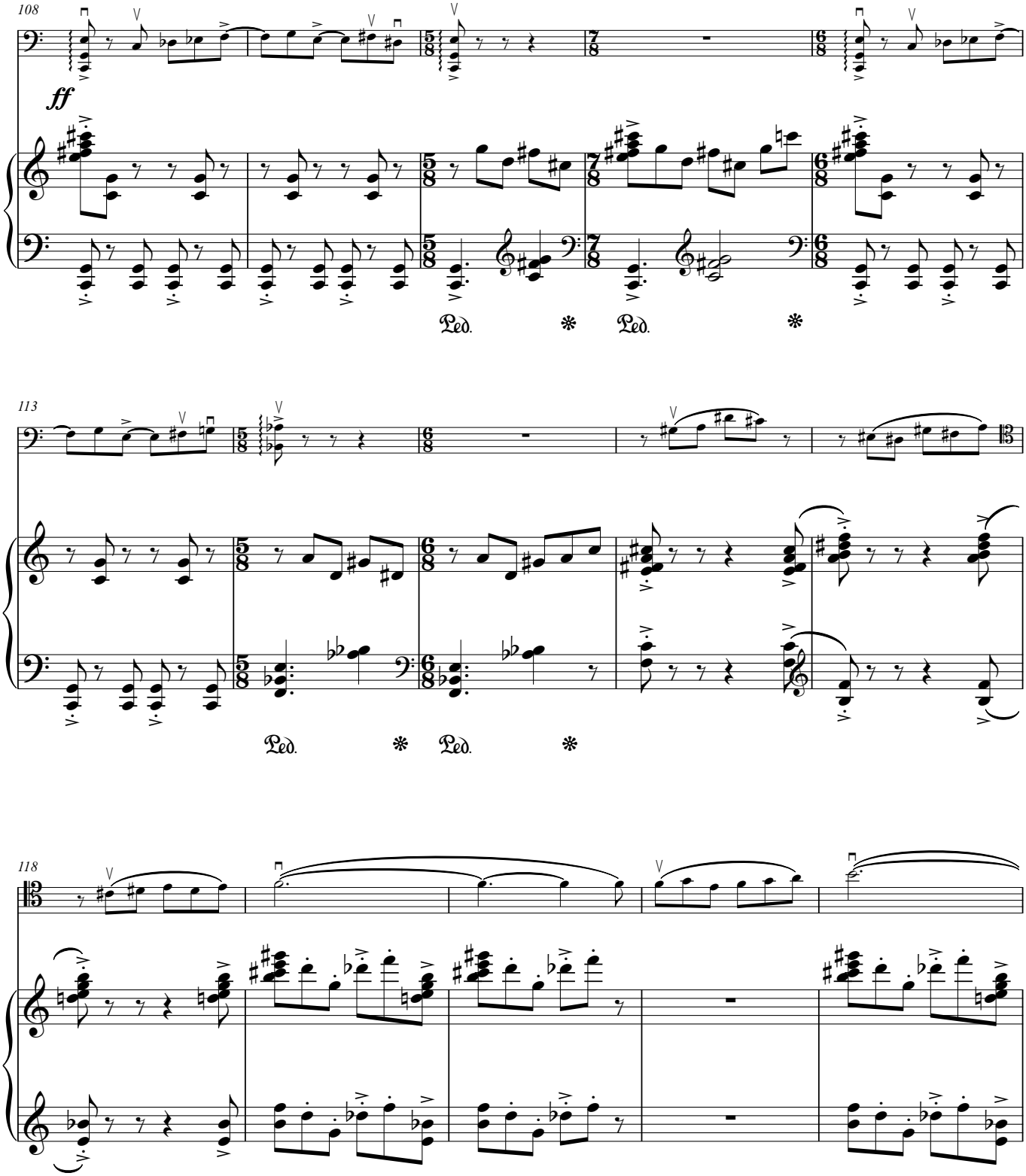

19
arco
pizz.
mf
f
mf risoluto
mp
L.H.
sim.
mp leggiero
Ped.
25
arco
subito mf
30
pizz. (Bartok)
34
arco
ff sempre

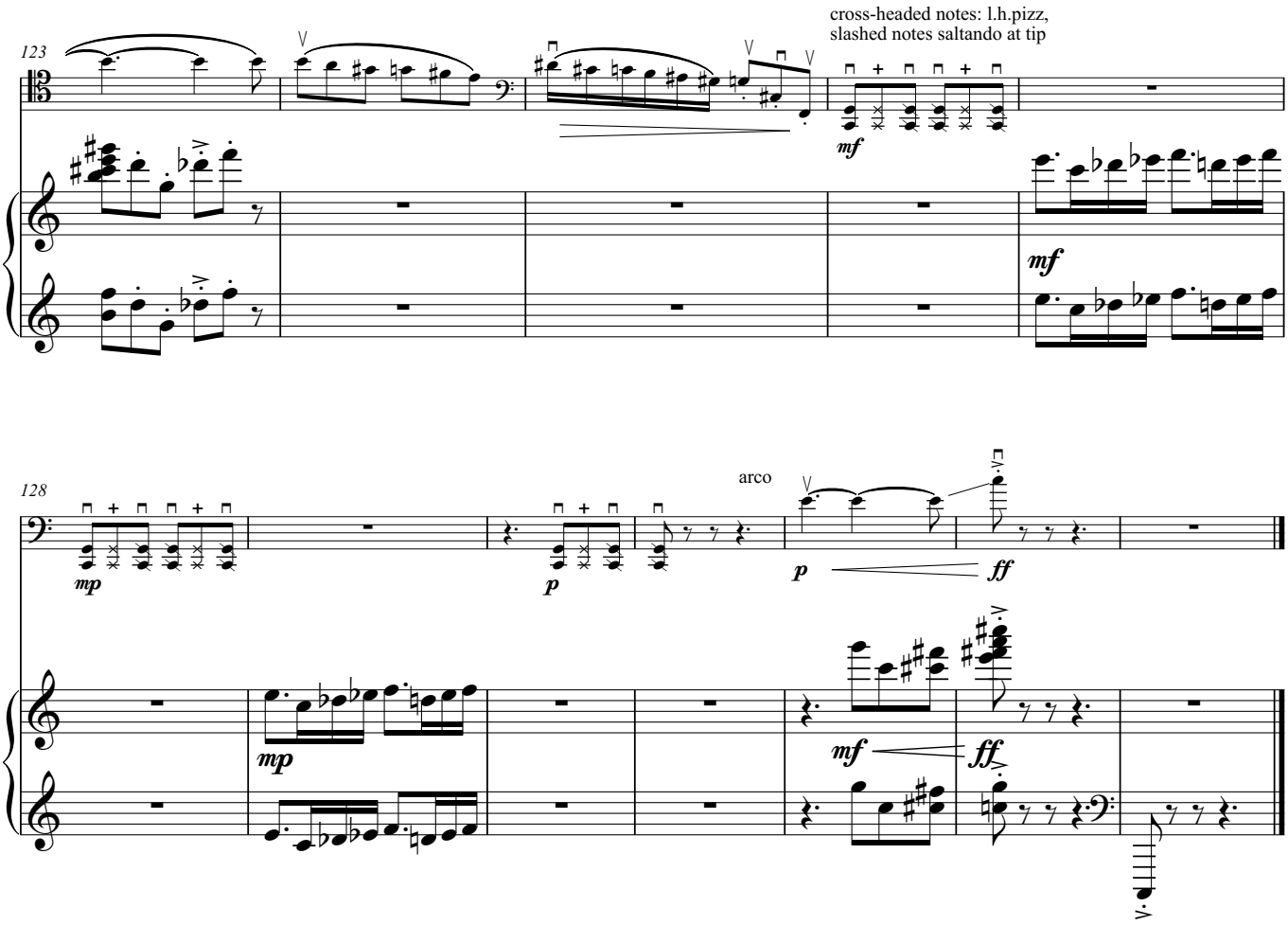

39
43
Largo, ♩.=45
p tranquillo
p tranquillo
49
mf
mf
54
molto rall.
p
p


♩.=72
ad. lib.; quasi cadenza; exact no. of repetitions in each octave determined by player
59
accel.
mp cresc. poco a poco
Ped.
l.v.; keep ped. down and repeat chord ad. lib.,
following cello accel and cresc and stopping before b.68
♩=c.110
65
68
Repeat chord ad. lib., following piano accel. and cresc. and stopping by end of b.71
cresc. poco a poco
ad. lib.; quasi cadenza; exact no. of repetitions in each octave determined by player
cresc. e accel. poco a poco
Ped.
70


71
mp
dim.
dim.
molto rall.
73
pp
Largo, ♩=60
p
arco
mp
flautando
p
p
leggiero
79
(sim.)
accel.
molto cresc.
♩.=80
f
molto cresc.
f
85
spiccato
f
f


90
Ped.
Ped.
spiccato
94
mf
legato
mp
p
spiccato
mf
100
pizz.
arco, legato
mp
molto cresc.
p
molto cresc.
104
3
f
f


108
ff
Ped.
Ped.
113
Ped.
Ped.
118


123
cross-headed notes: l.h.pizz,
slashed notes saltando at tip
mf
mf
128
mp
p
arco
p
ff
mp
mf
ff

Dawn at Radwell

A Sonata in Three Movements

I

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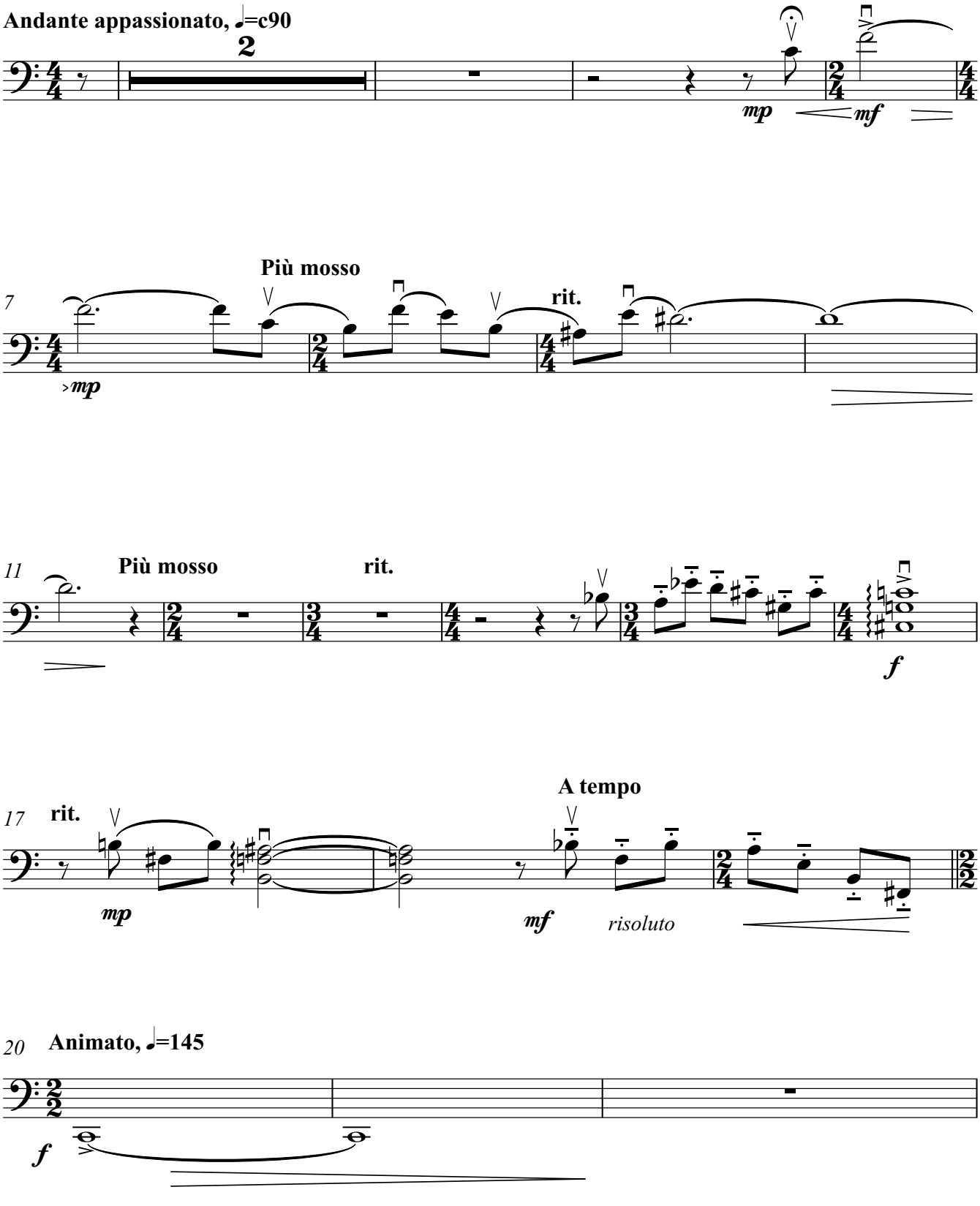
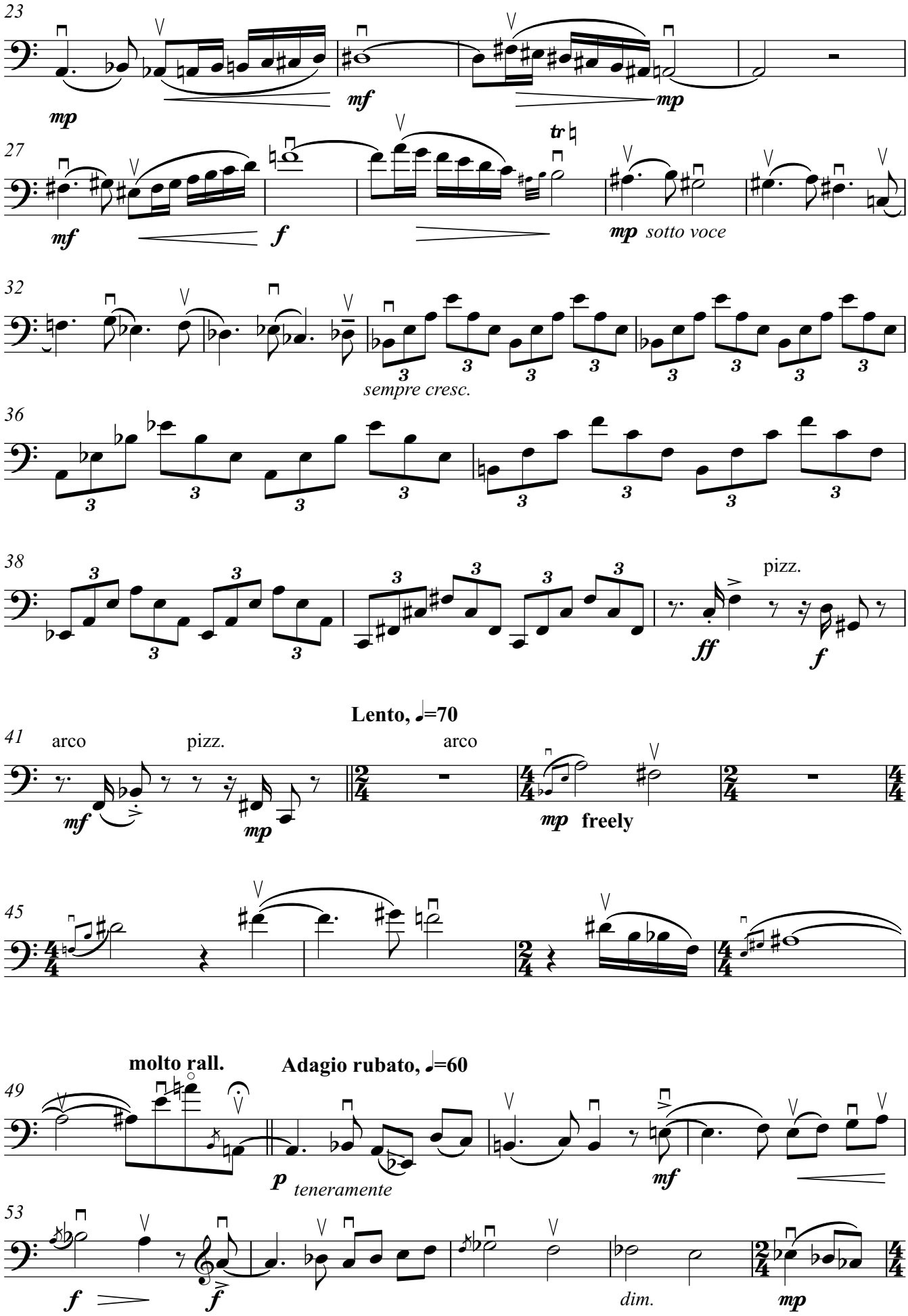
'The Darkest Hour is Just before the Dawn'




23
mp
mf
mp
27
mf
f
tr
mp sotto voce
32
sempre cresc.
36
38
pizz.
ff
f
Lento, ♩=70
41
arco
pizz.
arco
mf
mp
mp freely
45
molto rall.
Adagio rubato, ♩=60
49
p teneramente
mf
53
f
f
dim.
mp

58 **Con moto, ♩=130** pizz. arco

p *mf*

62

f

rall. **Meno mosso**

65

mp

70 **Meno mosso**

p

75 **molto rall.** **Andante con moto, ♩=88**

morendo *p* *dolciss.* *mp*

81

mf sempre cresc.

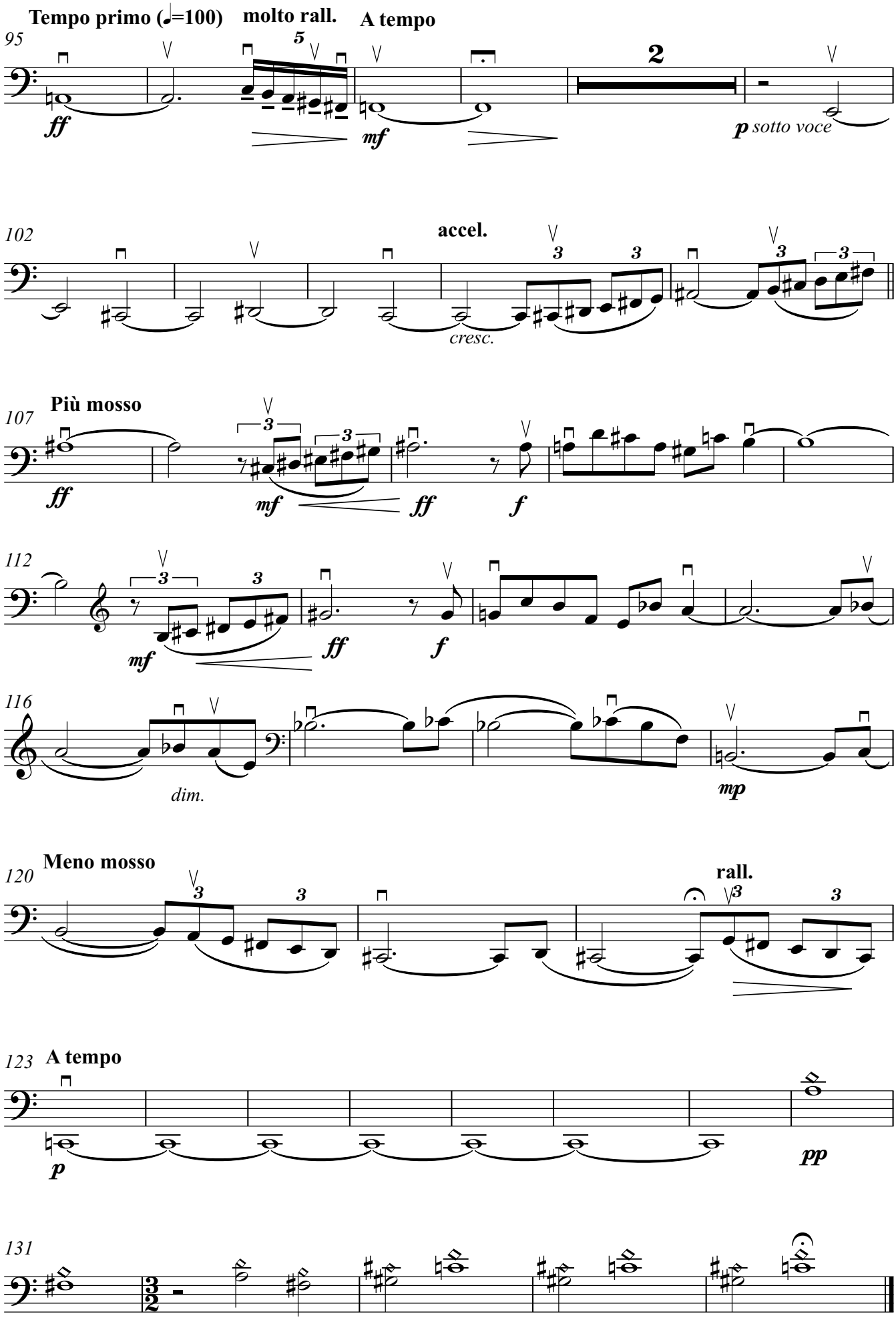
86 **poco rit.** **Con moto, ♩=120**

f *mf* *subito mp*

92 **molto rall.**

sempre cresc. 5 5

V.S.


Tempo primo (♩=100)
molto rall.
A tempo
95
ff
mf
p sotto voce
102
accel.
cresc.
107
Più mosso
ff
mf
ff
f
112
mf
ff
f
116
dim.
mp
120
Meno mosso
rall.
123
A tempo
p
pp
131

II

'..a handful of birdsong and a small cup of light'

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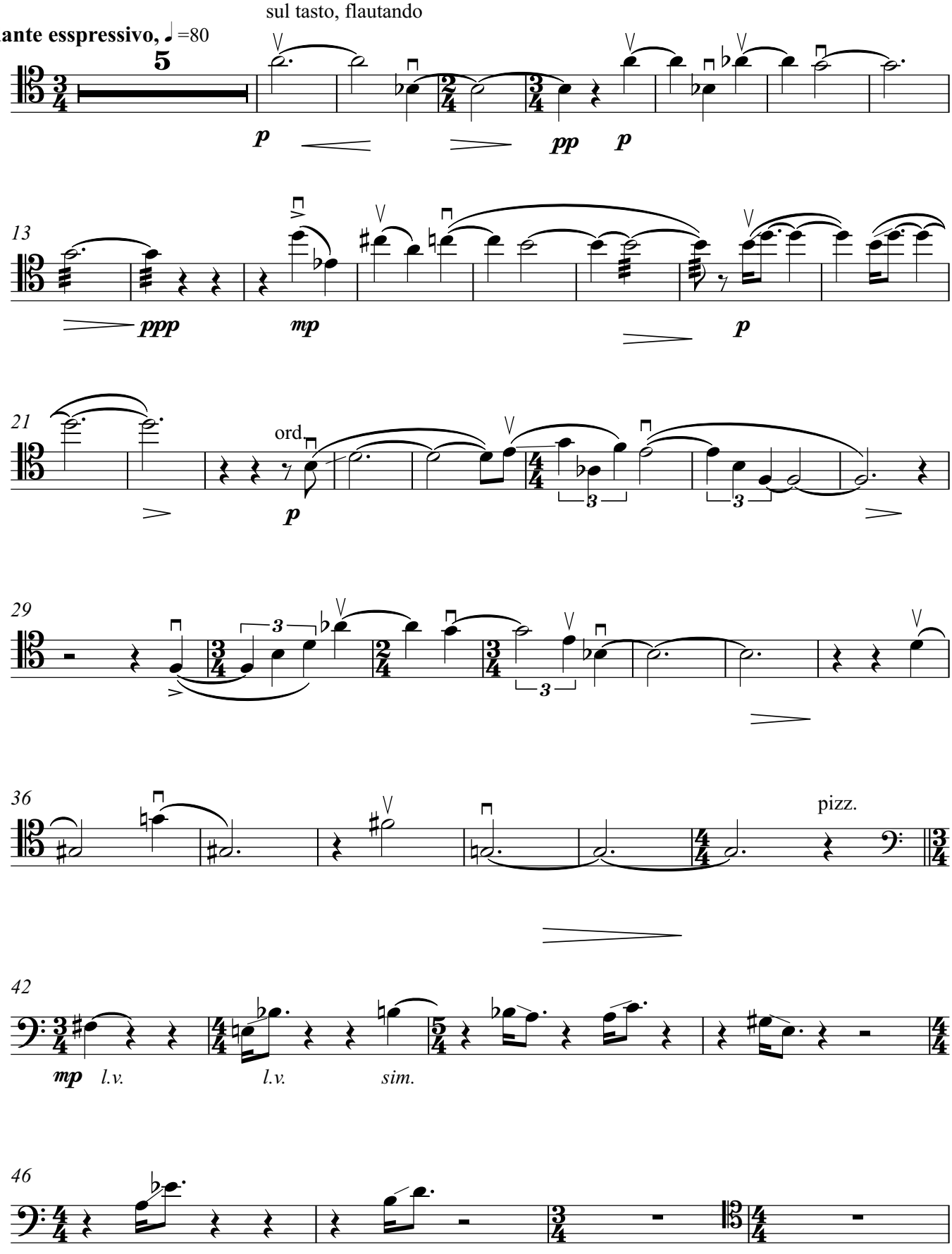
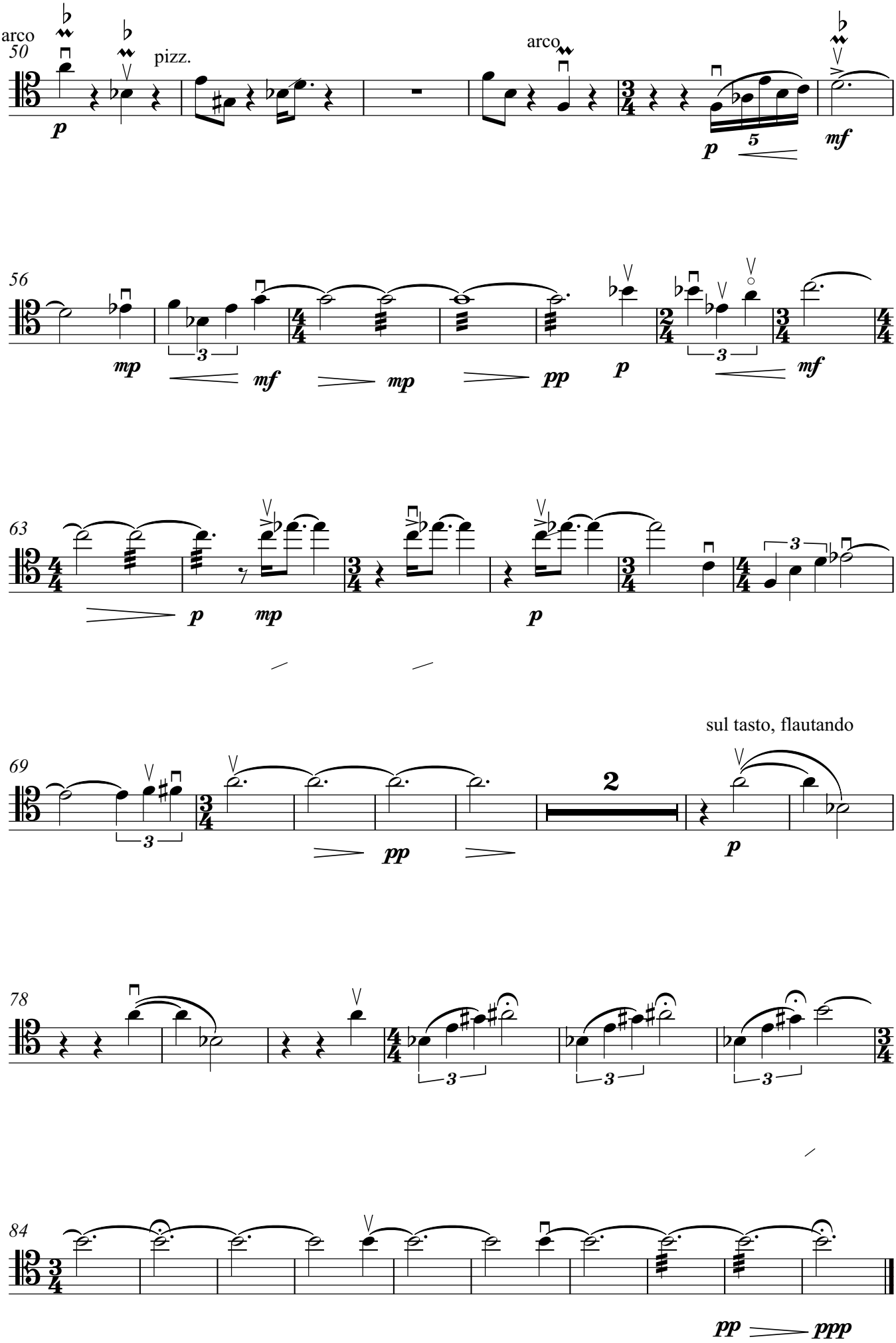
Andante esspressivo, ♩=80

sul tasto, flautando

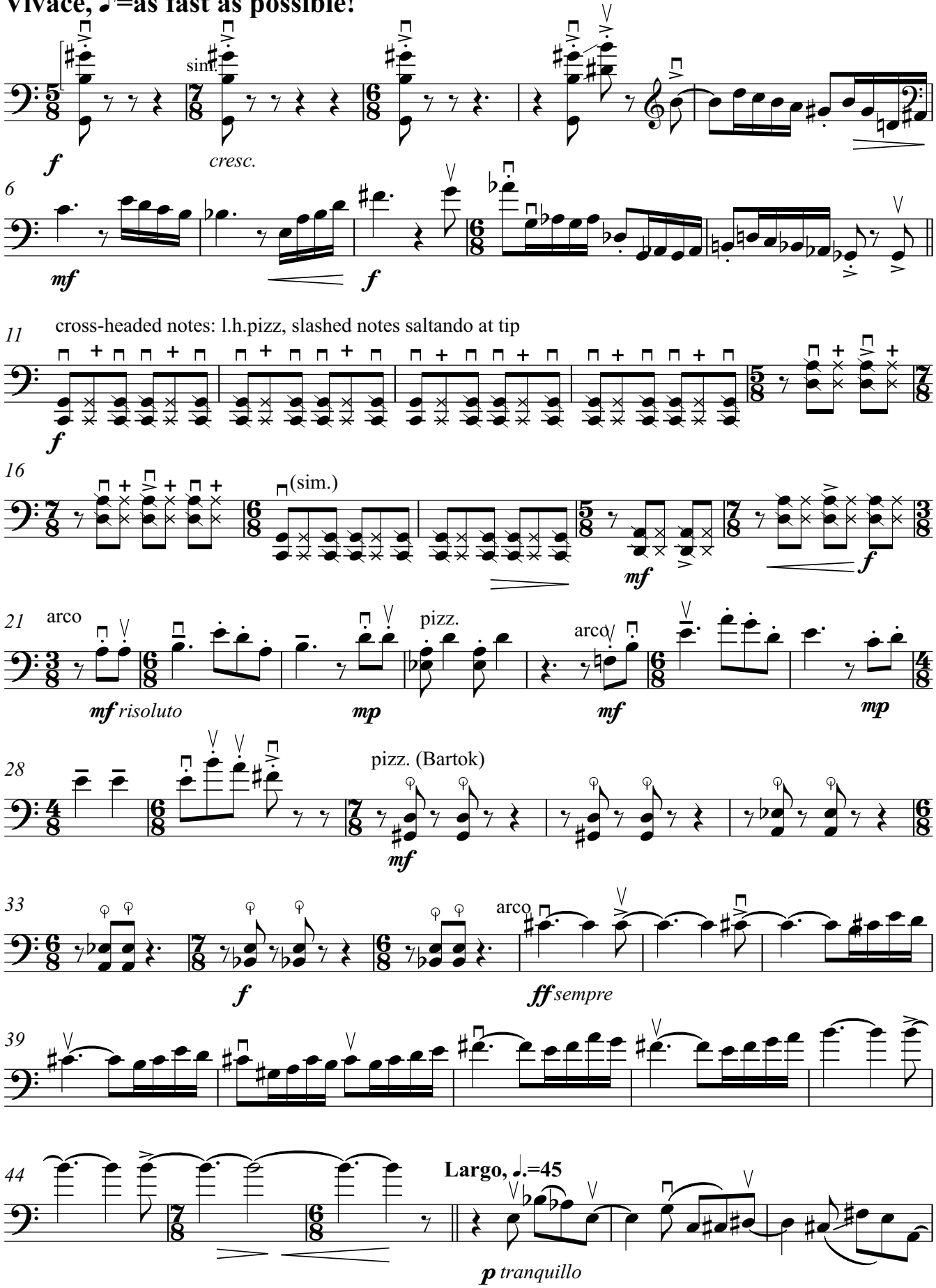



arco
50
pizz.
arco
p
p
5
mf
56
mp
3
mf
mp
pp
p
3
mf
63
p
mp
p
3
69
3
pp
2
sul tasto, flautando
p
78
3
3
3
84
pp
ppp

III

'..the bag that bursts with the gold of the dawn'

Vivace, ♪=as fast as possible!



V.S.

50

mf

54

p

♩.=72

ad. lib.; quasi cadenza; exact no. of repetitions in each octave determined by player

58 **molto rall.** **accel.**

mp *cresc. poco a poco*

63

67 ♩=c.110

6 6 6 6

Repeat chord ad. lib., following piano accel. and cresc. and stopping by end of b.71

69

cresc. poco a poco **mp** *dim.*

molto rall.

73 **Largo, ♩=60**

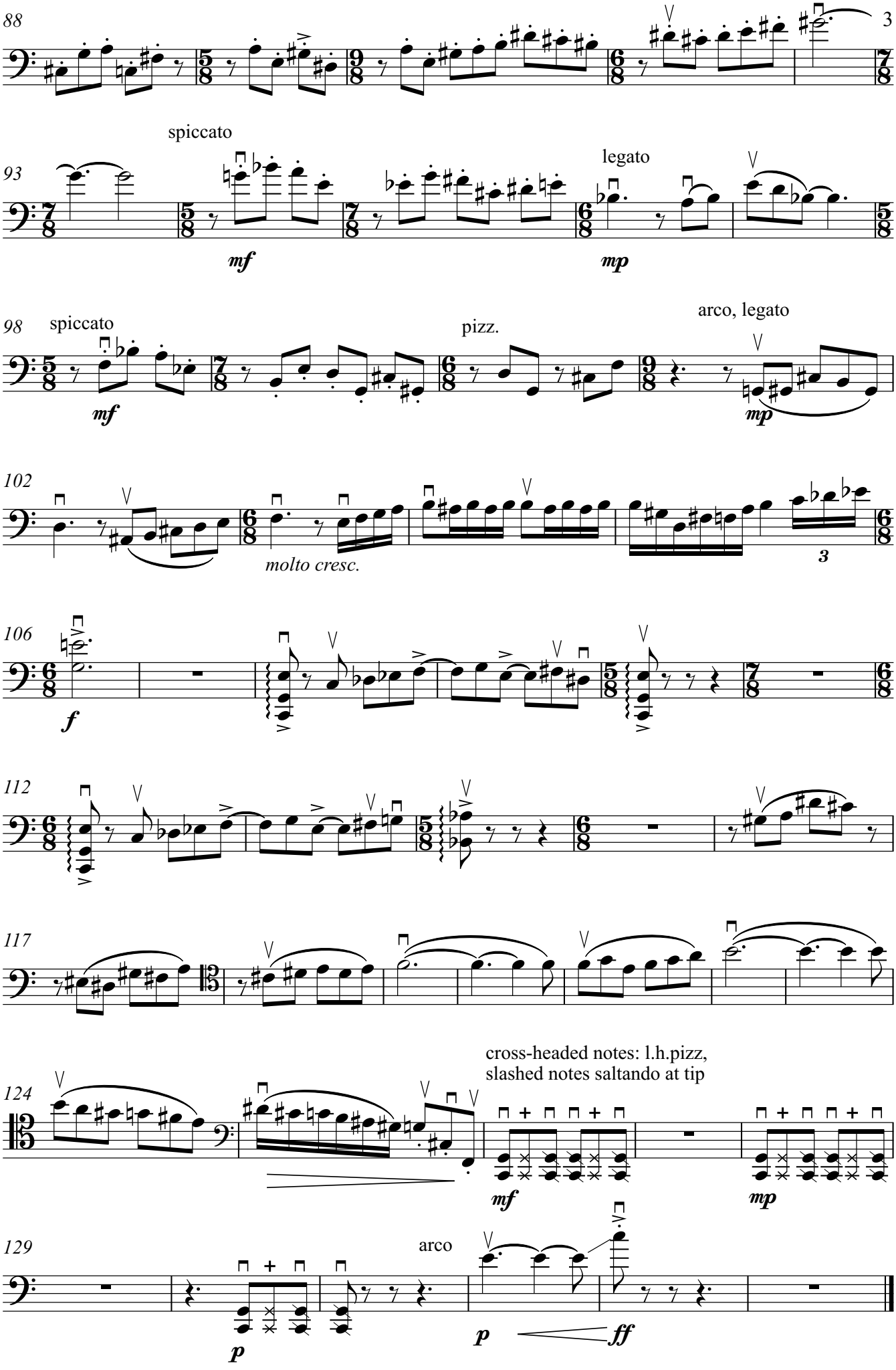
pp p

77 arco

mp *flautando* ♩.=80 *(sim.)*

83 **accel.** spiccato

molto cresc. f f


88
93
spiccato
mf
legato
mp
98
spiccato
mf
pizz.
arco, legato
mp
102
molto cresc.
3
106
f
112
117
124
cross-headed notes: l.h.pizz,
slashed notes saltando at tip
mf
mp
129
arco
p
p
ff