

Samantha Jellett

# Dawn at Radwell

*Sonata for Cello and Piano*

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*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 3<sup>rd</sup> to an ascending major 3<sup>rd</sup> 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'*

**Più mosso**

**Andante appassionato,  $\text{♩}=\text{c}90$**

Violoncello

Piano

1 2 3 4 5 6 7 8

mp *p* *mf* *mp*

*p* *colla parte*

8vb 8vb

Ped. Ped.

9 **rit.** **Più mosso** **rit.**

9 10 11 12

*p* *legato*

Ped.

14 **rit.** **f** **mp**

14 15 16 17

*f* *ff* *ff*

*p* Ped.

18 **A tempo** **Animato,  $\text{♩}=145$**

*mf risoluto* *f* *con ped. ad lib.*

22

*mp* *mf* *leggiero* *8va*

25

*mp* *mf* *leggiero*

28 *f* *8va* *tr b* *mp sotto voce* *tr b* *mp cantabile*

31

34

*sempre cresc.*

*senza ped.*

37

*ff*

Lento,  $\text{♩} = 70$

40

pizz. arco pizz. arco

*ff* *f* *mf* *mp* *mp* freely

*p* *p* *p* *p*

*Ped.* *ped. sim.*

The musical score consists of four systems of music. System 1 (measures 31-34) features two staves: the top staff for strings (two violins and cello/bass) and the bottom staff for piano. The strings play eighth-note patterns with grace notes and slurs. The piano accompaniment consists of eighth-note chords in the bass and treble staves. Measure 34 includes dynamic markings *sempre cresc.* and *senza ped.*. System 2 (measure 37) continues with the strings playing eighth-note patterns and the piano providing harmonic support. Measure 37 ends with a dynamic *ff*. System 3 (measure 40) begins with a dynamic *ff*, followed by a transition to *f*, *mf*, *mp*, and *mp* dynamics. The tempo is specified as Lento,  $\text{♩} = 70$ . The section concludes with dynamics *p*, *p*, *p*, and *p*, along with performance instructions *Ped.* and *ped. sim.*.

molto rall.

45

**Adagio rubato, ♩=60**

50

*p teneramente*      *mf*      = *f*      *f*

*con ped.*

**Con moto, ♩=130**

55

*dim.*      *mp*      = *p*      *pizz.*      *mf*

*dim.*      *mp*

*senza ped.*

60

*arco*      *f*

*con ped.*

63

rall.

Meno mosso

mp

3

mp

Musical score for piano, page 10, system 67. The score consists of two staves. The top staff is in bass clef and shows a melodic line with various note heads and stems. The bottom staff is in treble clef and shows harmonic bass notes. The key signature changes frequently, indicated by sharp and flat symbols. Measure 67 ends with a dynamic marking  $p$ . The title "Meno mosso" is written above the top staff.

75     **molto rall.**

## **Andante con moto, ♩=88**

*morendo*

R.H. L.H. (sim.)

*pp tranquillo*

*Pd.*

77

**p dolciss.**

79

**mp**

**mp**

81

**mf sempre cresc.**

**mf sempre cresc.**

83

**V**

**A**

85 V  
 poco rit. Con moto,  $\text{♩}=120$   
*f*

88 V  
*mf* subito *mp*  
*mf* subito *mp*

92 sempre cresc. 5 V  
 molto rall. Tempo primo ( $\text{♩}=100$ )  
*ff*  
*ff* 8<sup>vb</sup> Ped.

96 V  
 molto rall. A tempo  
*mf* V  
*p sotto voce*  
*mp* *mf* *p* *pp* *p*  
 8<sup>vb</sup> V

102

accel.

106 **Più mosso**

110

114 *dim.*

**Meno mosso**

118

**rall.** **A tempo**

122

128

*l.v. (release pedal when sound has completely disappeared)*

133

II

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

sul tasto, flautando

## **Andante espressivo, ♩ =80**

26

30

36

41      pizz.

*mp l.v.*      *l.v.*      *sim.*

*p leggiero<sup>5</sup>*      *mf*      *mp*      *p 5*

45

48

49

50

51

52

53

54

55

56

57

63

*tr*

p      pp      mp      mf      mp      pp

69

*pp*

*pp*

sul tasto, flautando

76

*p*

*pp*

82

*pp*

*pp*

*mp*      *p*

*ped.*

Musical score for violin and piano, page 87. The top staff shows a violin part with dynamic markings *pp* and *ppp*. The bottom staff shows a piano part with dynamic markings *pp* and *ppp*. The piano part includes a wavy line and a brace indicating a sustained note.

# III

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

Vivace, ♩=as fast as possible!

1

*f*

*cresc.*

*mf*

*mp*

*molto cresc.*

*f*

5

*mf*

*mp*

*mf*

9

cross-headed notes: l.h.pizz, slashed notes saltando at tip

*f*

*f cresc.*

*ff*

14

(sim.)

Ped.

\*

19

mf

f

arco

*mf risoluto*

*mp*

pizz.

*mf*

*f*

*mf risoluto*

L.H. sim.

*mp leggiero*

*Ped.*

\*

25

arco

*mf*

*mp*

*mf*

*mp*

subito *mf*

30

pizz. (Bartok)

*mf*

*ff*

*ff*

34

*f*

arco

*ff sempre*

*f*

*ff sempre*

39

43

*Largo, L.=45*

*p tranquillo*

49

*mf*

*mf*

54

*p*

*molto rall.*

*p*

59
♩ = 72  
ad. lib.; quasi cadenza; exact no. of repetitions in each octave determined by player

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

Musical score for bassoon and piano. The top staff shows a bassoon part with a tempo of c.110. The bassoon plays eighth-note patterns in measures 1-10, followed by sixteenth-note patterns in measures 11-12. The piano part consists of two staves, both with treble clefs, indicated by a brace. The right-hand piano staff has a 4/4 time signature and contains rests in measures 1-10, followed by measures of eighth-note chords in measures 11-12. The left-hand piano staff also has a 4/4 time signature and contains rests in measures 1-10, followed by measures of eighth-note chords in measures 11-12.

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*

*Led.* \*

Musical score for piano, page 70, measures 6-10. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of three sharps. The bottom staff uses a bass clef. The time signature is 5/4 throughout. Measure 6: Treble staff has eighth-note pairs (A-C) followed by a sixteenth-note pair (B-D). Bass staff has eighth-note pairs (E-G) followed by a sixteenth-note pair (F-A). Measure 7: Treble staff has eighth-note pairs (A-C) followed by a sixteenth-note pair (B-D). Bass staff has eighth-note pairs (E-G) followed by a sixteenth-note pair (F-A). Measure 8: Treble staff has eighth-note pairs (A-C) followed by a sixteenth-note pair (B-D). Bass staff has eighth-note pairs (E-G) followed by a sixteenth-note pair (F-A). Measure 9: Treble staff has eighth-note pairs (A-C) followed by a sixteenth-note pair (B-D). Bass staff has eighth-note pairs (E-G) followed by a sixteenth-note pair (F-A). Measure 10: Treble staff has eighth-note pairs (A-C) followed by a sixteenth-note pair (B-D). Bass staff has eighth-note pairs (E-G) followed by a sixteenth-note pair (F-A).

71

molto rall.

73

Largo,  $\text{♩} = 60$

$\text{♩} = 80$

79 (sim.)

accel.

molto cresc.

f

85 spiccato

$f$

90

Led. \*

spiccato

94

legato

spiccato

mf

mp

p

mf

100 pizz.

arco, legato

molto cresc.

p

molto cresc.

104

f

f

108

*ff*

Ped. \* Ped. \*

113

Ped. \* Ped. \*

118

123

cross-headed notes: l.h.pizz,  
slashed notes saltando at tip

128

mp

p

arco

p ff

mp

mf ff

V.

# Dawn at Radwell

## A Sonata in Three Movements

I

Samantha Jellett

## *'The Darkest Hour is Just before the Dawn'*

**Andante appassionato,  $\text{♩}=\text{c}90$**

**Andante appassionato, =c90**  
2

**D** 4 | - | - | - | 2 4 | 4

*mp*      *mf*

## Più mosso

**Più mosso**

7      >**mp**

rit.

### Più mosso

rit.

## A tempo

17 rit.

mp

mf      *risoluto*

*20 Animato, ♩=145*

A musical staff in bass clef and common time. The dynamic 'f' is at the beginning. Two grace notes with stems pointing right are on the second and fourth lines. A fermata is above the fourth line.

23

32

36

38

Lento,  $\text{♩} = 70$

41 arco pizz. arco  $\text{mp}$  freely

45

molto rall. Adagio rubato,  $\text{♩} = 60$

$p$  teneramente  $mf$

$f$   $\text{f dim. mp}$

58

**Con moto,  $\text{♩}=130$**

pizz.

3  
arco

62

rall.      **Meno mosso**

65

**Meno mosso**

70

75 **molto rall.**      **Andante con moto,  $\text{♩}=88$**

*morendo*

**dolciss.**

**mp**

81

**mf sempre cresc.**

86

**poco rit.**

**Con moto,  $\text{♩}=120$**

**f**

**mf**

**subito mp**

92

*sempre cresc.*

**5**

**molto rall.**

**5**

V.S.

4 **Tempo primo** ( $\text{♩} = 100$ ) **molto rall.** **A tempo**

95

**5**

**2**

**p sotto voce**

102

**accel.**

**cresc.**

**3**

**3**

**3**

107 **Più mosso**

**ff**

**mf**

**ff**

**f**

**3**

112

**mf**

**ff**

**f**

**3**

**3**

116

**dim.**

**mp**

**3**

120 **Meno mosso**

**rall.**

**3**

123 **A tempo**

**p**

**pp**

**3**

131

**3**

# II

Samantha Jellett

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

**Andante espressivo,  $\text{J}=80$**       *sul tasto, flautando*

5

13

21

29

36

42

46

2

arco  
50

pizz.

*p*

arco

*p* 5 *mf*

56

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

63

*p* *mp* *p*

sul tasto, flautando

69

*pp* *p*

78

84

*pp* *ppp*

# III

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

**Vivace, ♩=as fast as possible!**

11 cross-headed notes: l.h.pizz, slashed notes saltando at tip

16 (sim.)

21 arco  
mf risoluto      mp      mf      mp

28 pizz. (Bartok)  
mf

33 f      ff sempre

39

44 Largo, ♩.=45  
p tranquillo

V.S.

The musical score consists of eight staves of bassoon music. Staff 1 starts with a dynamic **f**, followed by a crescendo. Staff 2 begins with **mf** and ends with **f**. Staff 3 features a cross-headed note instruction. Staff 4 contains a dynamic marking **(sim.)**. Staff 5 includes a dynamic **mf** and a performance instruction **pizz.**. Staff 6 shows a dynamic **mp** and an **arcò** instruction. Staff 7 contains a dynamic **mf**. Staff 8 features a dynamic **ff** and a performance instruction **sempre**. Staff 9 is mostly blank. Staff 10 starts with a dynamic **f** and ends with **ff**. Staff 11 contains a dynamic **p tranquillo** and a performance instruction **Largo, ♩.=45**. Staff 12 ends with the instruction **V.S.**.

2 50

54

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

63      **mp cresc. poco a poco**

67       $\text{♩} = \text{c.} 110$

67

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

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

**molto rall.**

73      **Largo, ♩ = 60**

73      **pp**

77      **mp flautando**       $\text{♩} = 80$       (sim.)

83      **accel.**      **molto cresc.**      **f**

83      **spiccato**      **f**

88

spiccato

93

*mf*

legato

*mp*

98 spiccato

pizz.

arco, legato

*mf*

*mp*

102

*molto cresc.*

3

106

*f*

112

117

cross-headed notes: l.h.pizz,  
slashed notes saltando at tip

124

*mf*

*mp*

129

arco

*p*

*ff*

*p*