Moonbeams kiss the sea

for Piano

Ann Carr Boyd

2001

Moonbeams kiss the sea

for Piano

by

Ann Carr-Boyd

2001

This work was commissioned by Ars Musica Australis and is gratefully acknowledged by

Ann Carr-Boyd

May 2001

Programme Notes

for the piano work

Moonbeams Kiss the Sea

Ann Carr-Boyd 2001

In recent years I have realised how much I enjoy writing music that is romantic in style. In my life I've experienced so many musical deluges, so to speak. They began with the first twenty years growing up in a household of professional musicians, where music from the classical and romantic eras were part of daily life, as well as a good sprinkling of what was, in mid-twentieth century Australia, newer music by Debussy, Ravel, Prokoviev and many others. In addition there were Australian composers including Roy Agnew, Alfred and Mirrie Hill, Frank Hutchens, Lindley Evans and many performers who were often friends of the family as well. In later years my time scale broadened with the emphasis given to very early and very recent music by Professor Donald Peart, first Professor of Music at Sydney University - to be followed by a veritable potpourri of extreme avant garde as well as a large helping of opera and the diverse and rich music that was abounding when I spent some years studying in England and Europe.

Now it is a good moment to re-visit some of the romantic styles that were part of my growing years.

Moonbeams Kiss the Sea began this year when my friend Corinne Laird introduced me to the poem ' Love's Philosophy ' by Percy Bysshe Shelley which contains the lines which I've

used as a theme for each movement. The poem provided the starting point for my musical thoughts.

Movement I
. . . . . the waves clasp one another
is about the ever-moving ocean. The first idea came when thinking of the huge swell and roll of the waves in the open ocean, whereas the centre section is more about the clashing and mingling of waves in a choppy sea.

There is a reprise of the opening section, leading to Movement II
. . . . . moonbeams kiss the sea.
This is also the title for the whole piece, as this is the centrepoint - not the eye of the hurricane, but a part of the work which should almost seem to stand still - the words are so wonderfully evocative - we must all have a memory of moonlit water - somewhere -

Movement III
See the mountains kiss high Heaven . . . . . .
. . . sunlight clasps the earth
are words to remember - in my case, moonlight giving way to dawn, then sunrise and finally full day. It was almost a time for painting in music, with the first smudges of light, the dawn chorus of birds, and the splintering of the sun's rays as they first catch mountains, trees and grass. Much of the music is a re-working of themes from the first movement. The final chords take off in semi popular style, possibly the beginning of a whole new train of thought !

Notes by Ann Carr-Boyd, May 2001

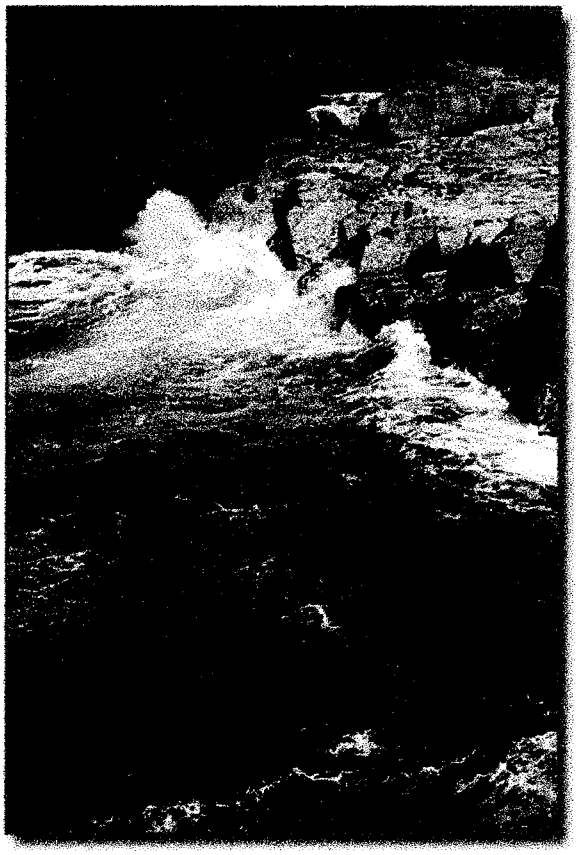
The poem follows on the next page :

LOVE'S PHILOSOPHY

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix forever
With a sweet emotion;
Nothing in the world is single,
All things by a law divine
In one another's being mingle -
Why not I with thine ?

See the mountains kiss high heaven
And the waves clasp one another ;
No sister-flower would be forgiven
If it disdain'd its brother :
And the sunlight clasps the earth,
And the moonbeams kiss the sea -
What are all these kissings worth,
If thou kiss not me ?

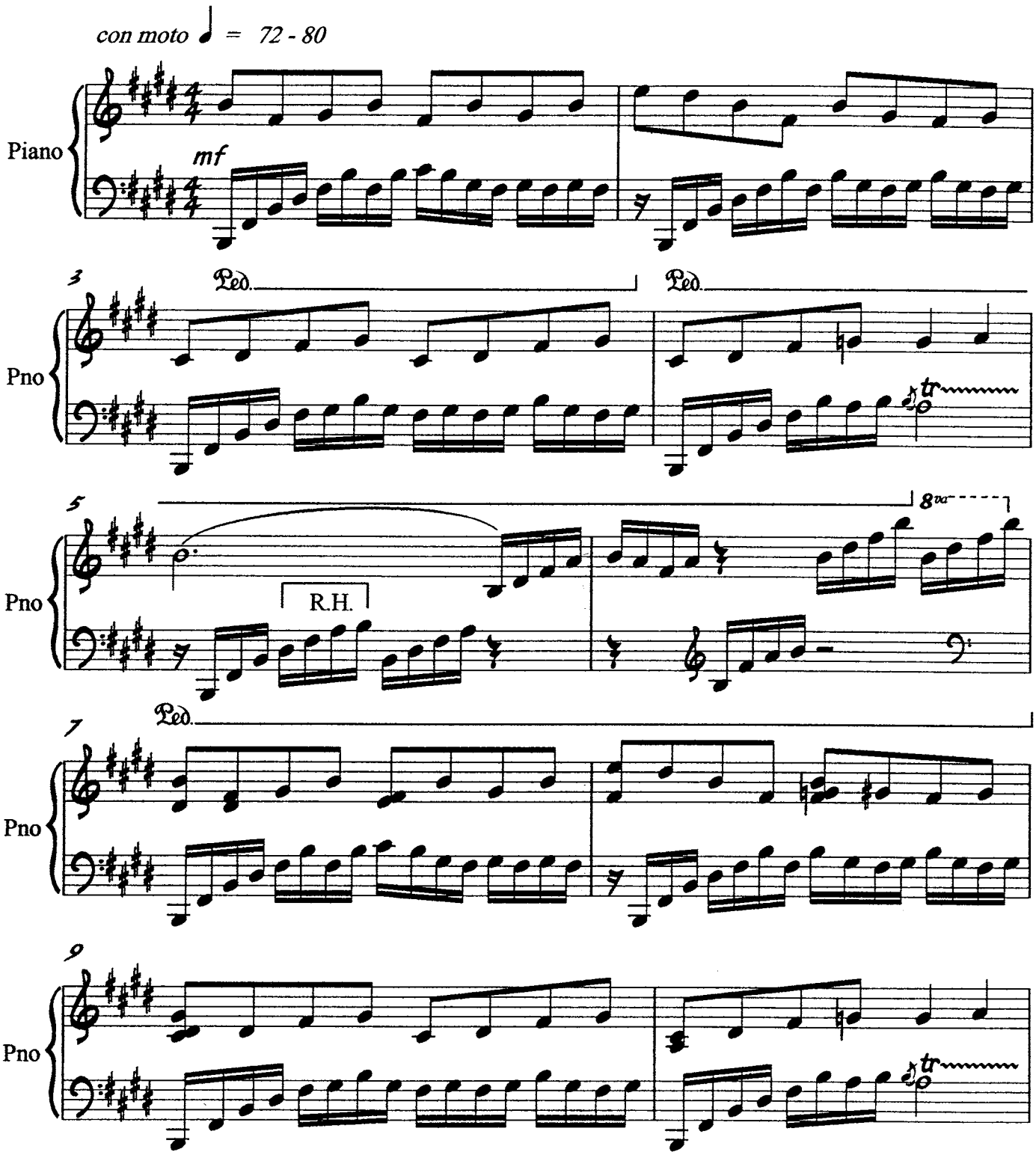
Percy Bysshe Shelley (1792 - 1822)

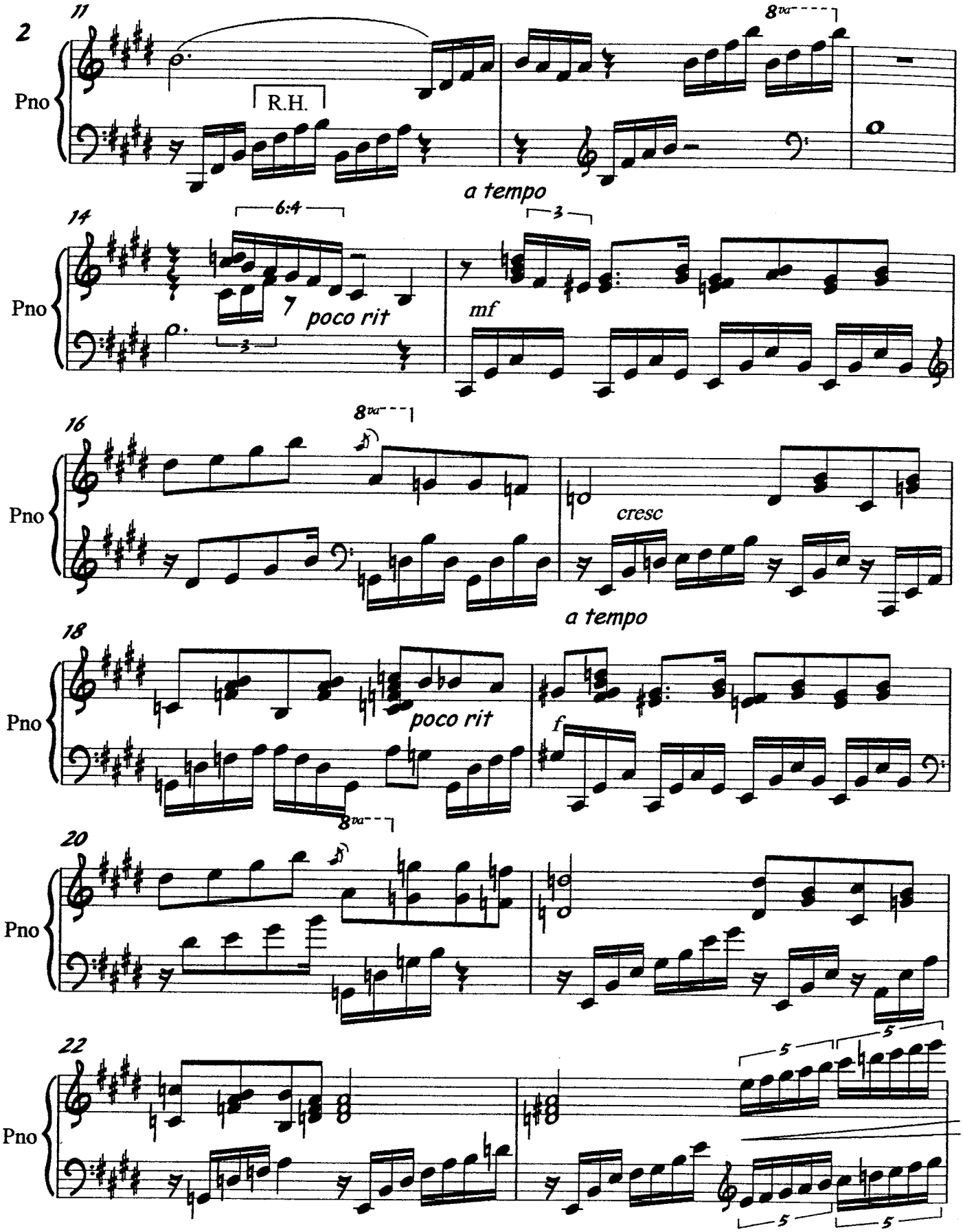


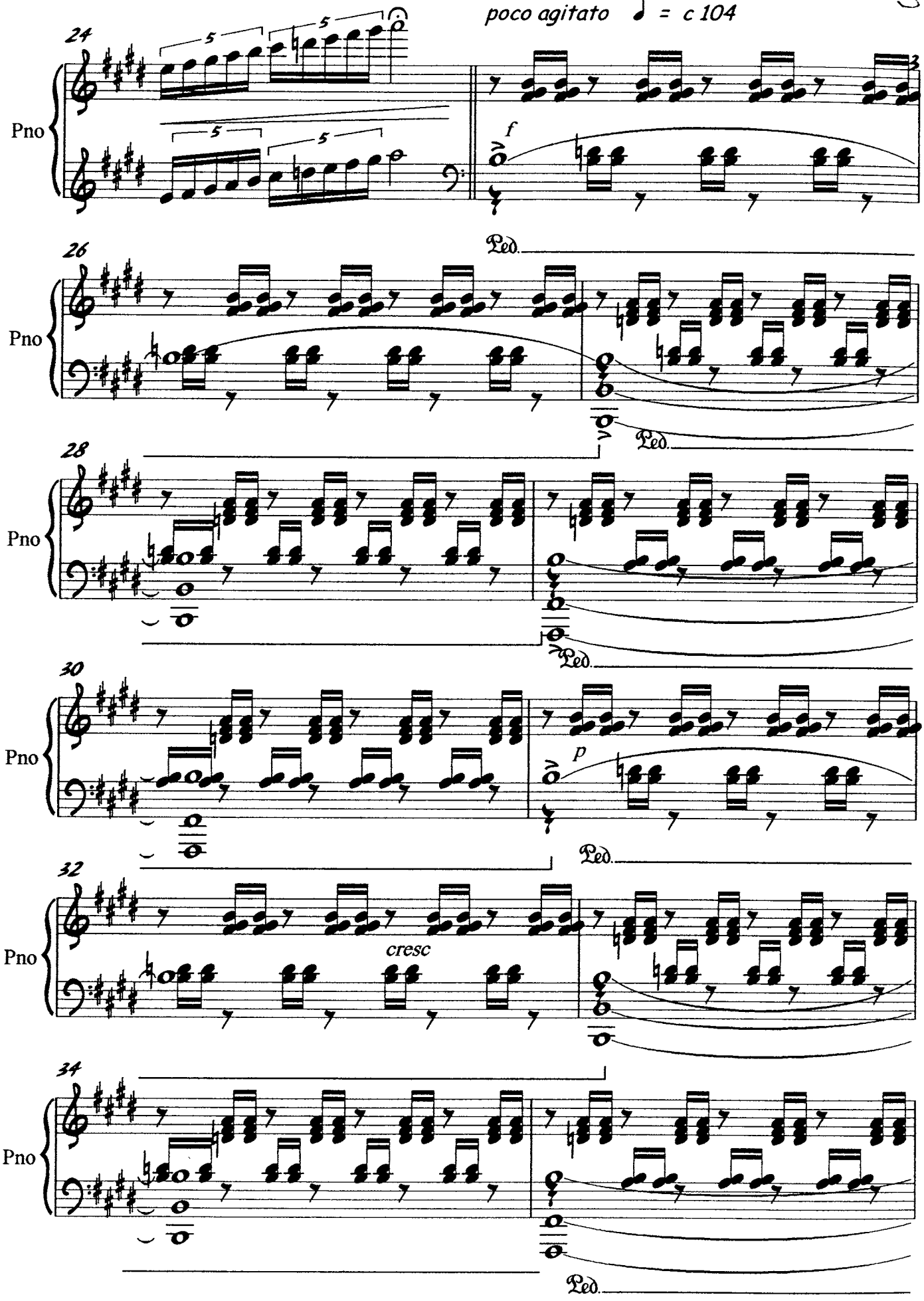
'the waves clasp one another'

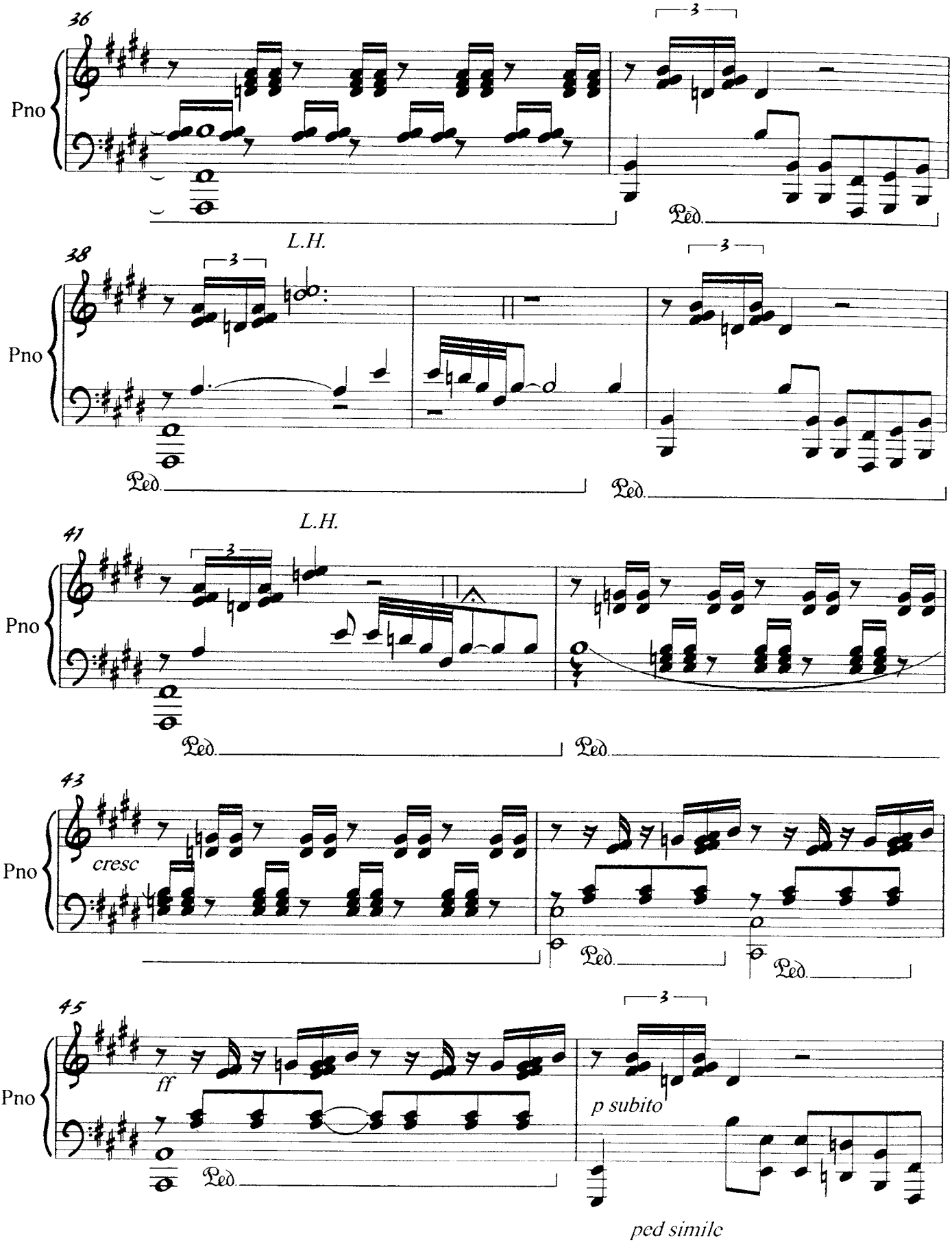
I

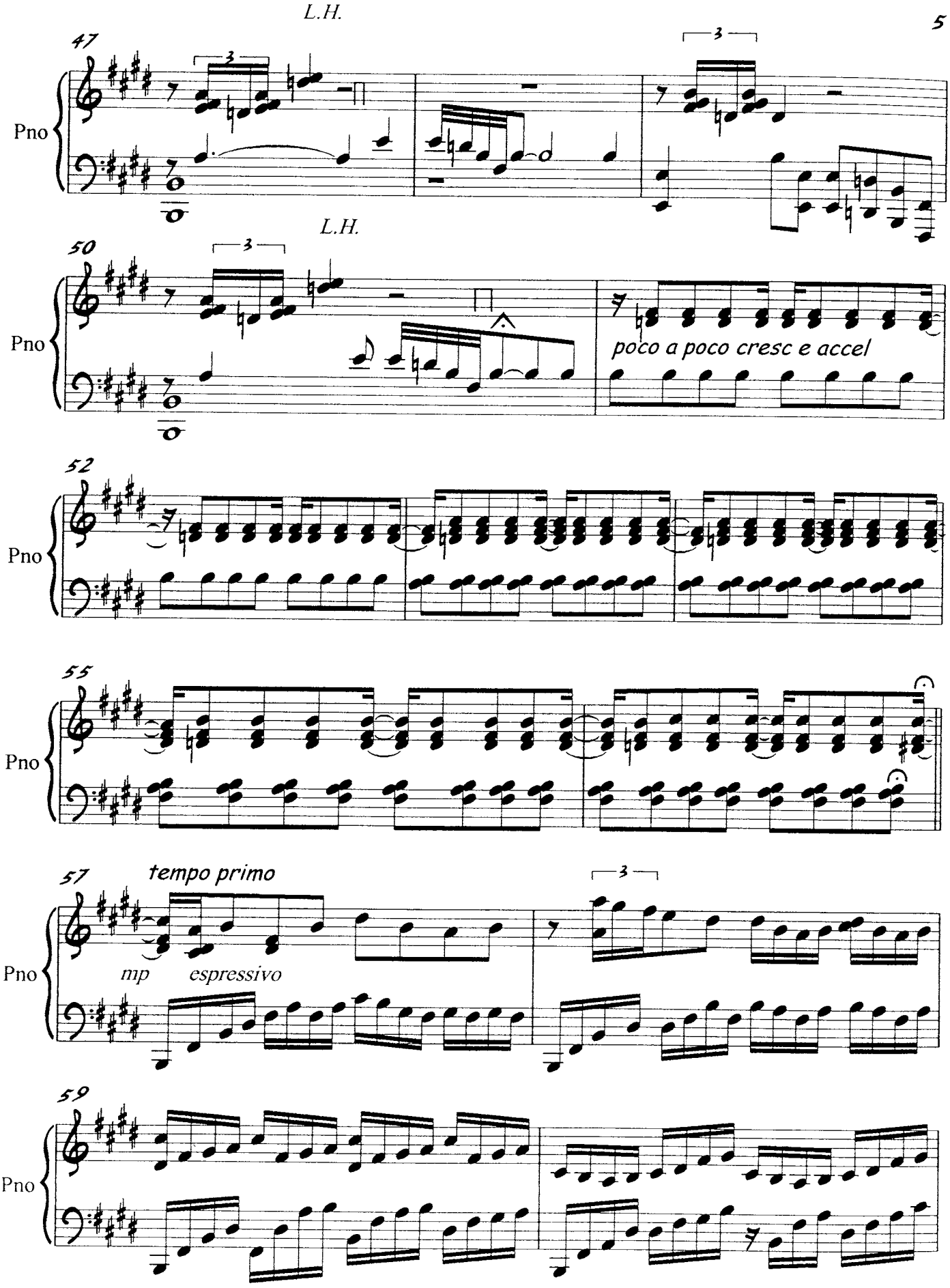
Ann Carr-Boyd 2001

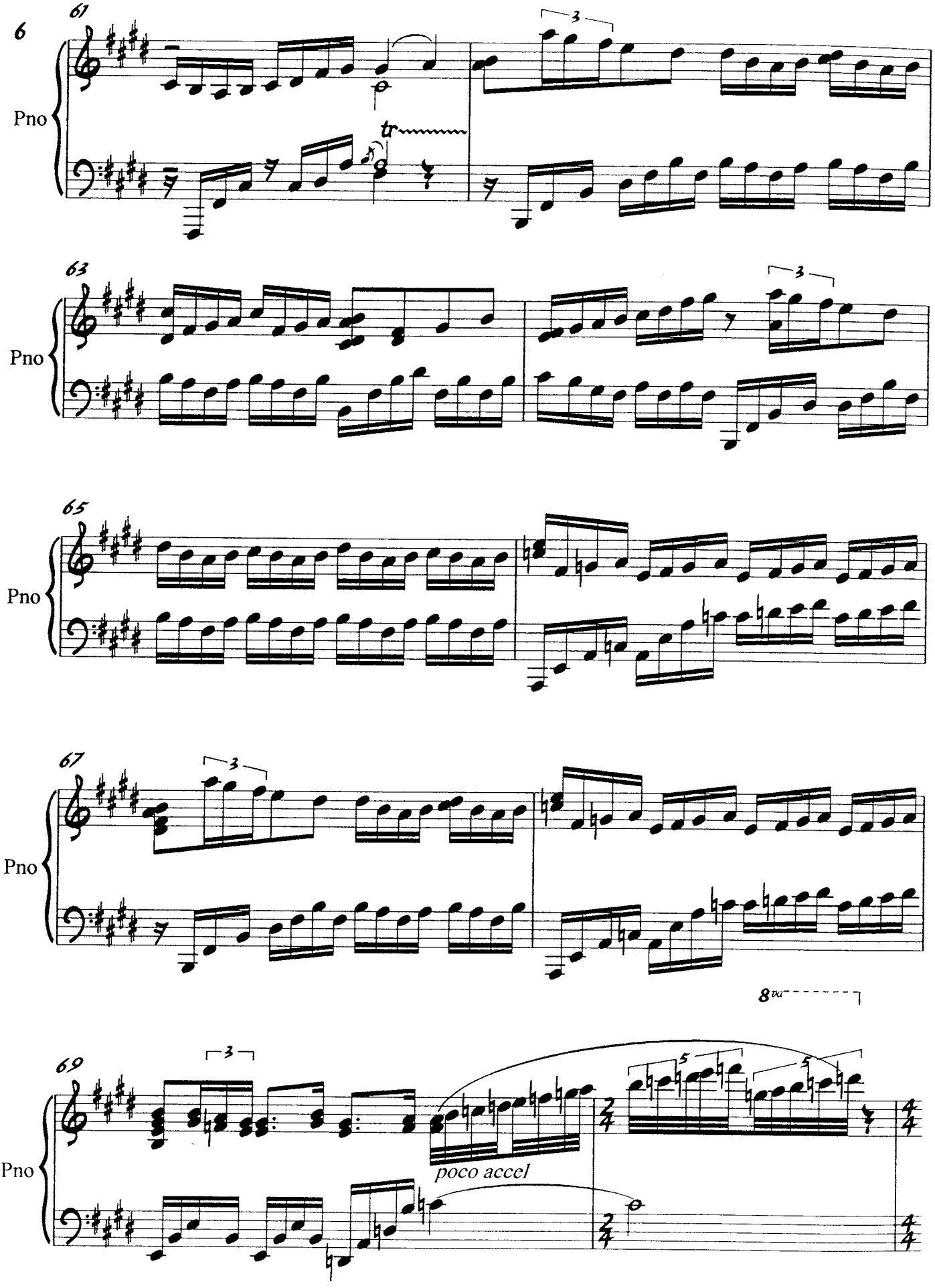


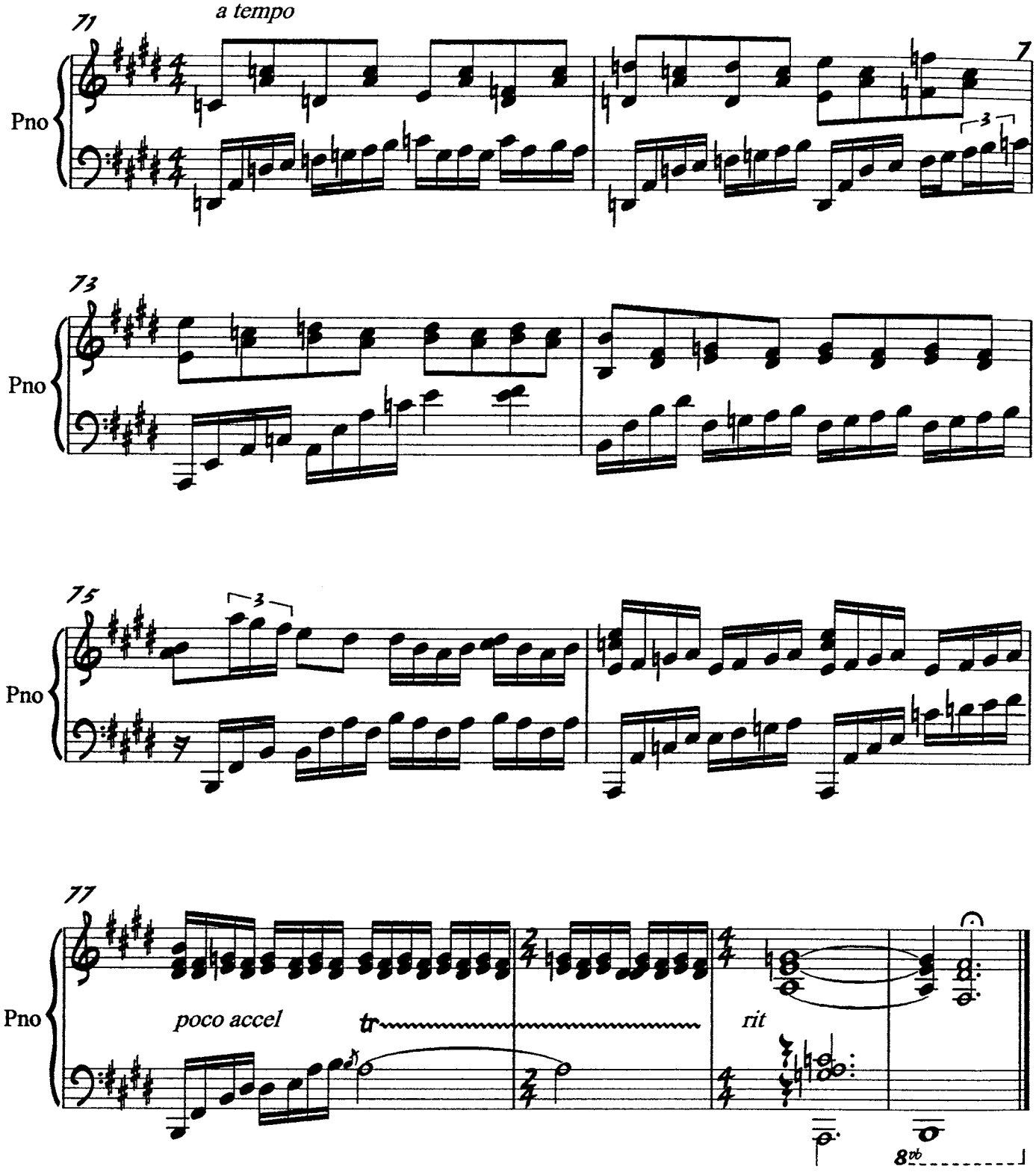

11
Pno
R.H.
8va
a tempo
14
Pno
6:4
poco rit
mf
16
Pno
8va
cresc
a tempo
18
Pno
poco rit
f
8va
20
Pno
22
Pno
5
5
5
5


poco agitato ♩ = c 104
24
Pno
5
5
5
5
f
Ped.
26
Pno
Ped.
28
Pno
Ped.
30
Pno
p
Ped.
32
Pno
cresc
34
Pno
Ped.


36
Pno
3
Ped.
L.H.
38
Pno
3
Ped.
Ped.
L.H.
41
Pno
3
Ped.
Ped.
43
Pno
cresc
Ped.
Ped.
45
Pno
ff
Ped.
3
p subito
ped simile


L.H.
47
Pno
L.H.
50
Pno
poco a poco cresc e accel
52
Pno
55
Pno
57
tempo primo
mp espressivo
Pno
59
Pno


61
Pno
tr
3
63
Pno
3
65
Pno
67
Pno
3
8va
69
Pno
3
poco accel
5
5
2/4
4/4

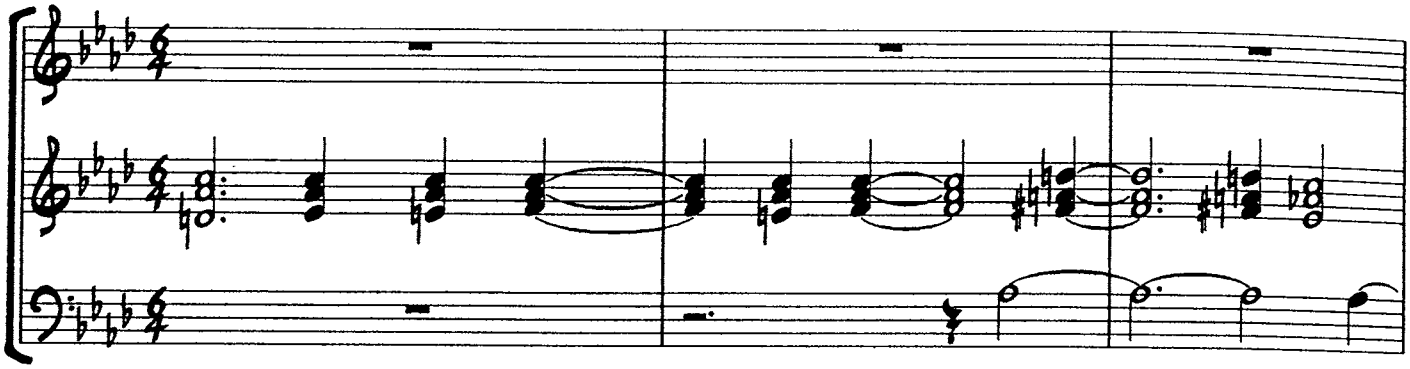


. . . the waves clasp one another

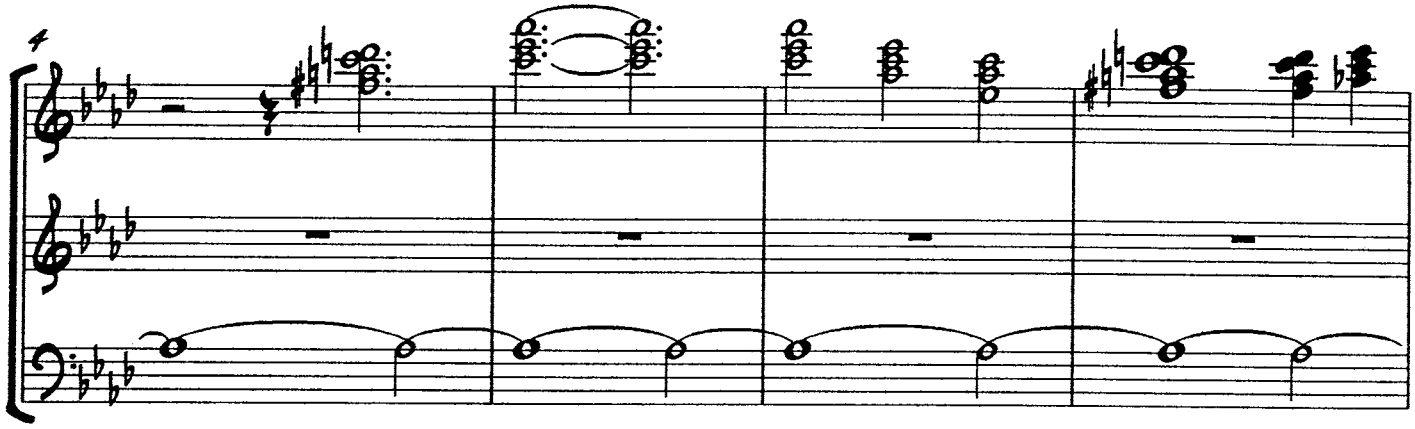
'moonbeams kiss the sea'

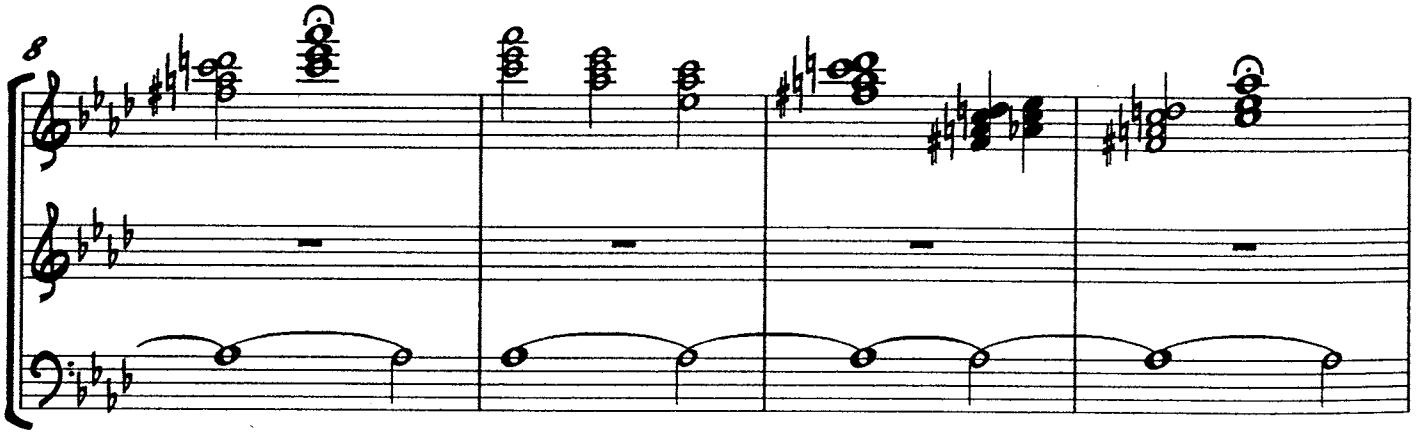
II

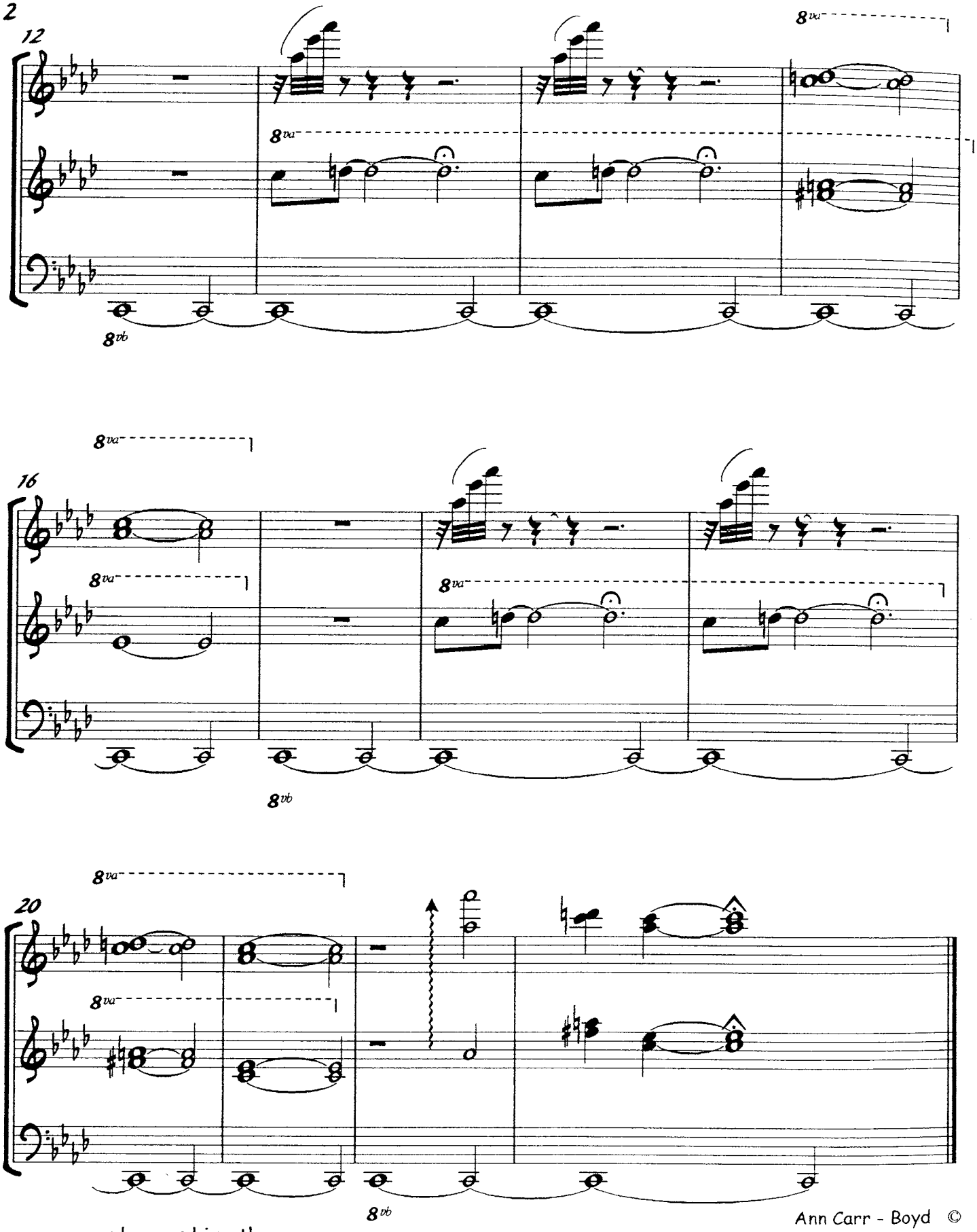
luminous ♩ = c 66 Ann Carr-Boyd 2001



sustain pedal throughout most of this movement

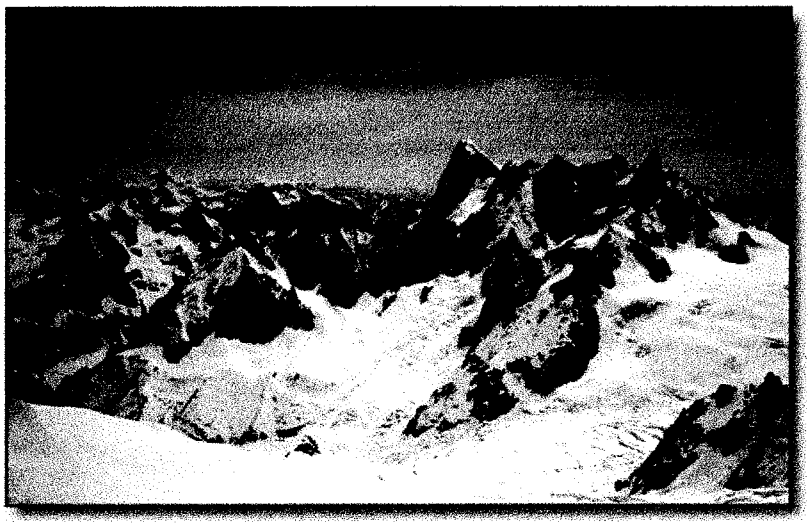






. . . . . moonbeams kiss the sea

Ann Carr - Boyd ©

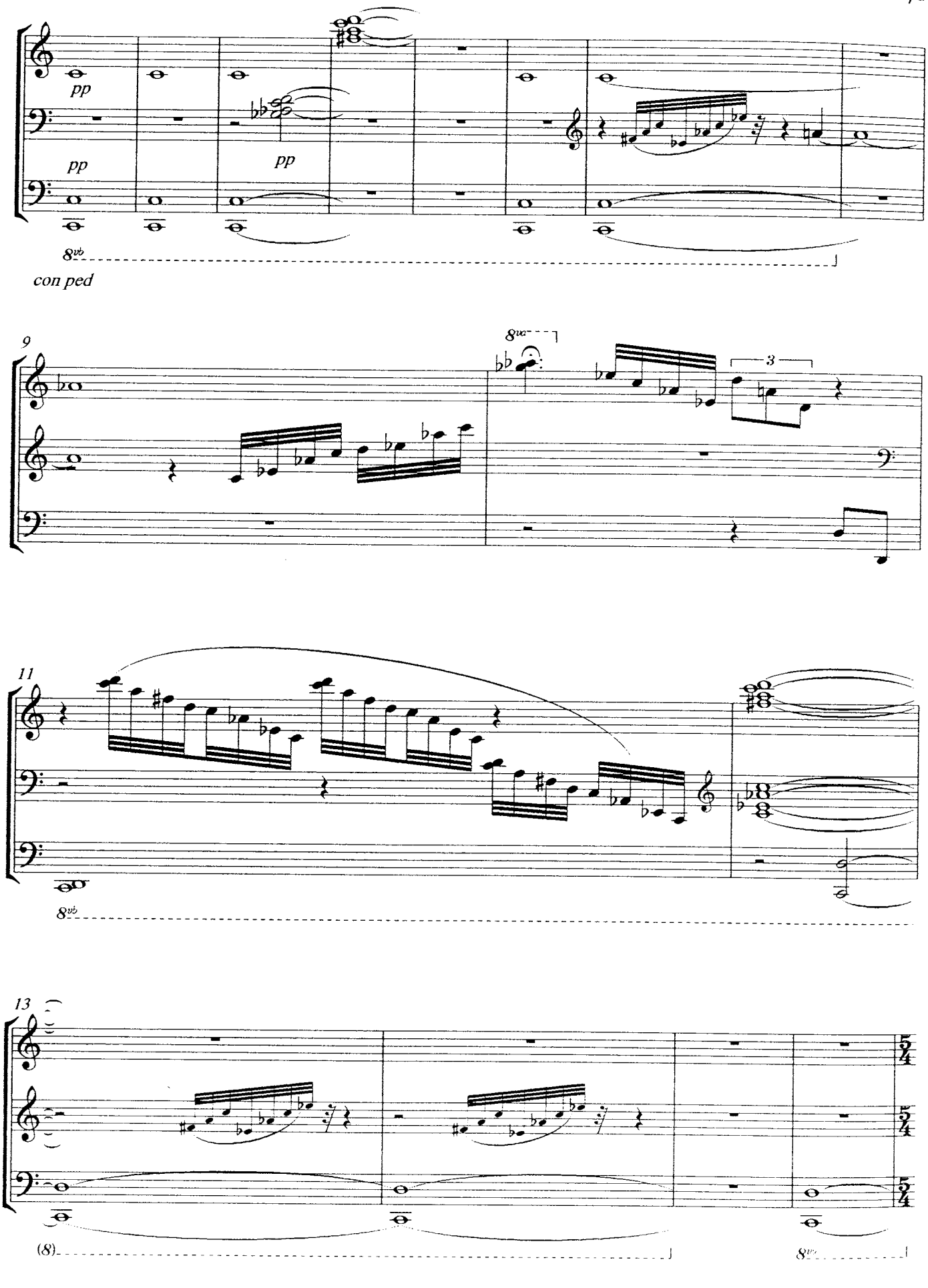


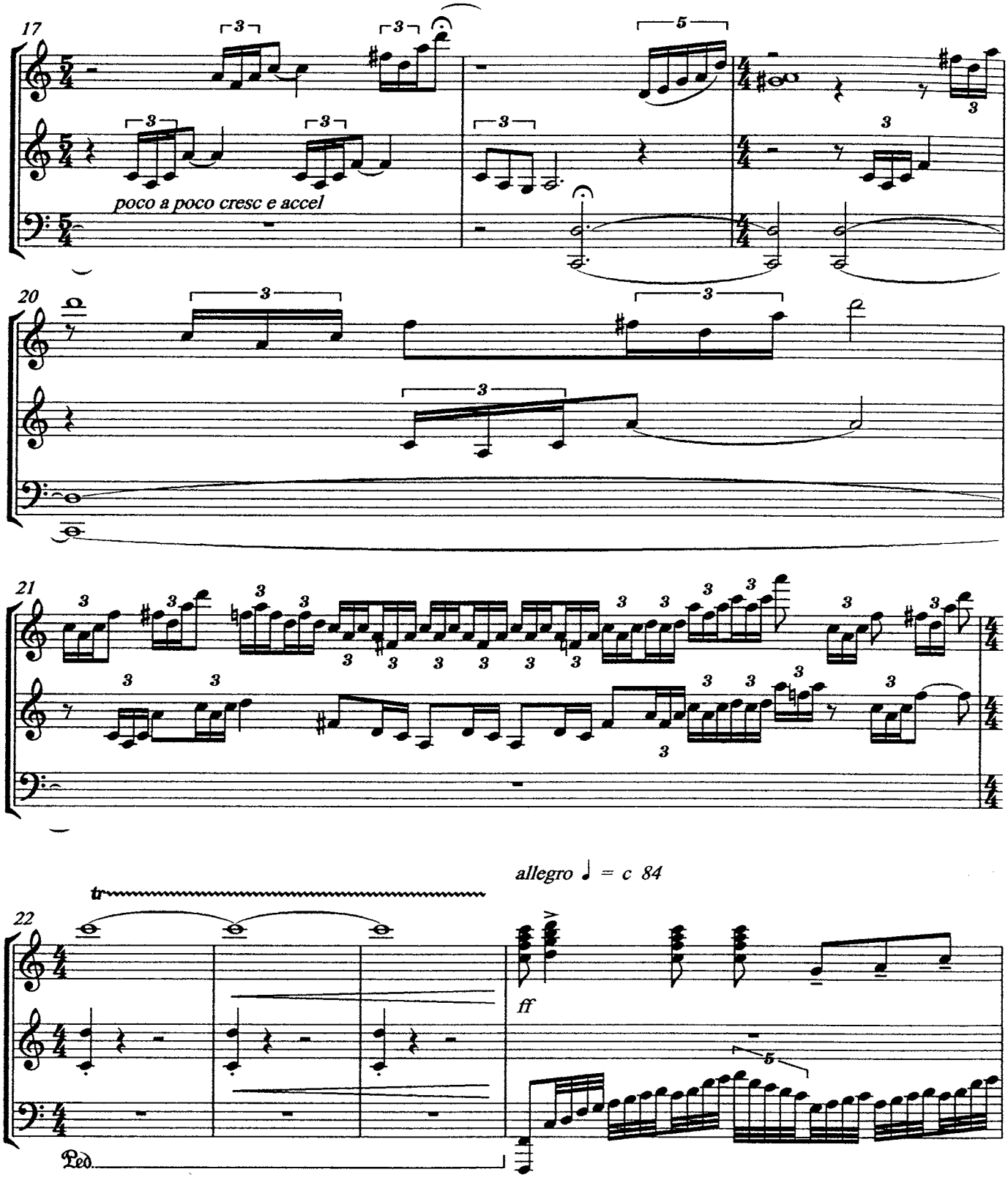
'see the mountains kiss high Heaven'

III

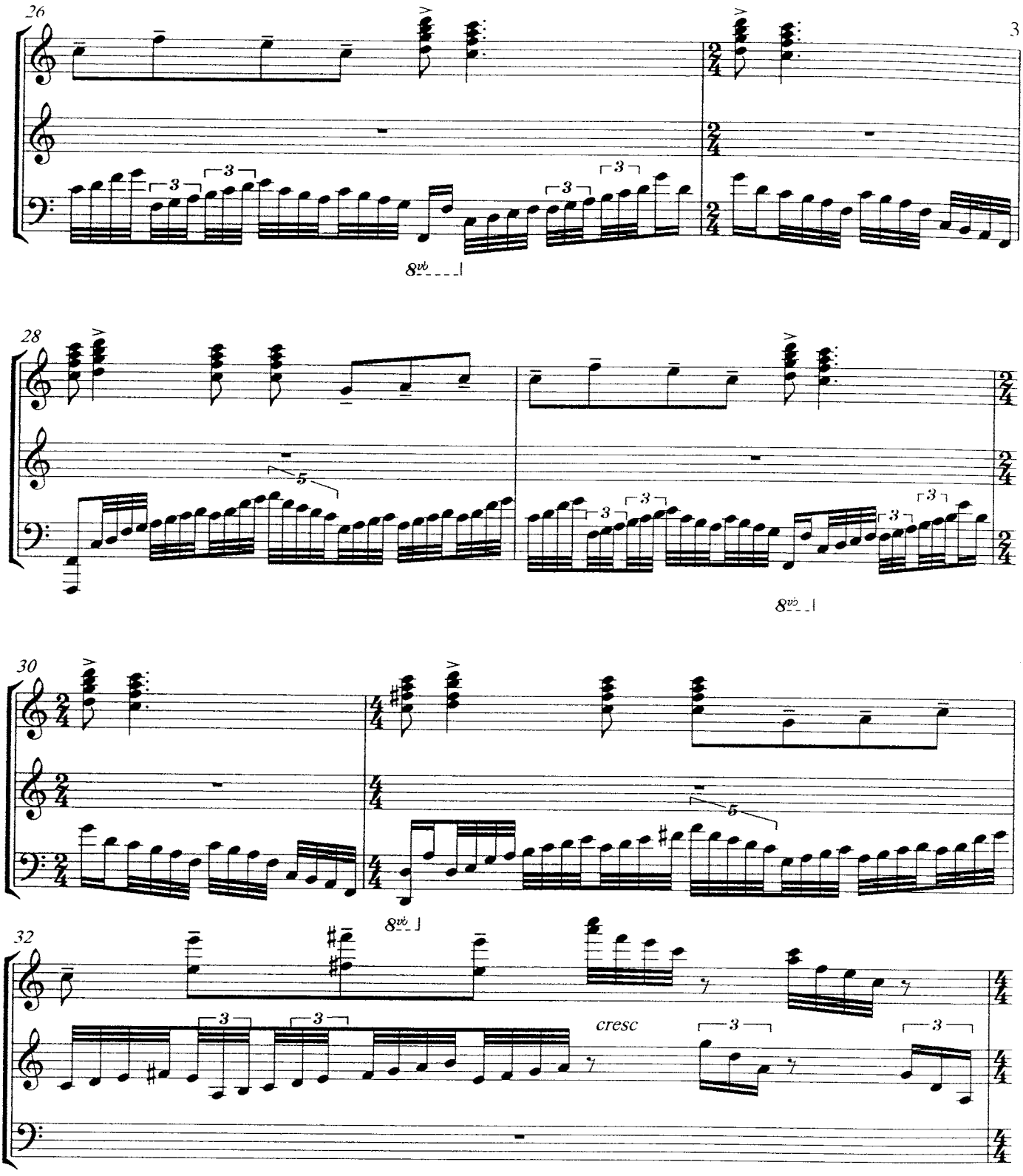
molto rubato e espressivo ♩ = *c 72*

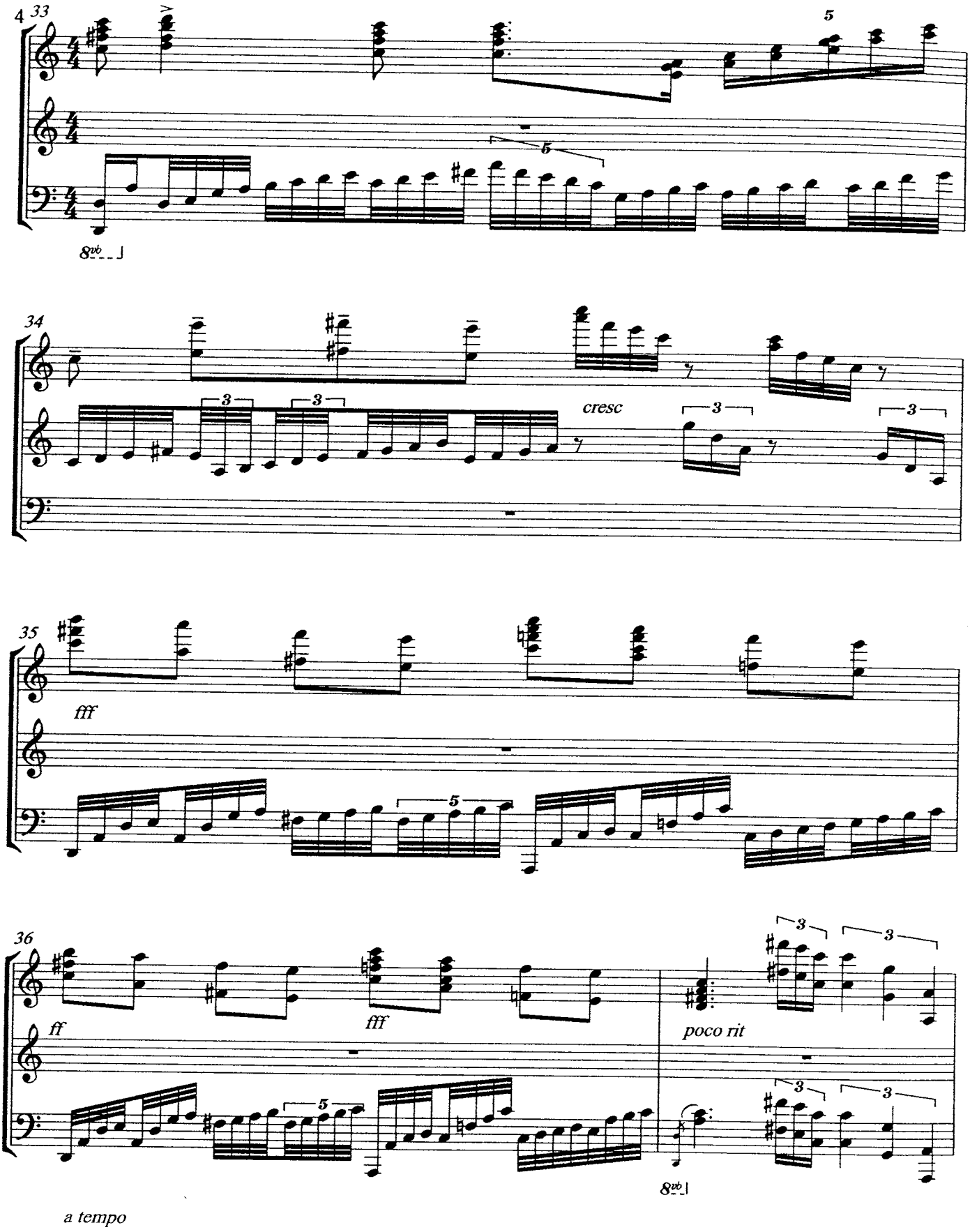
Ann Carr-Boyd

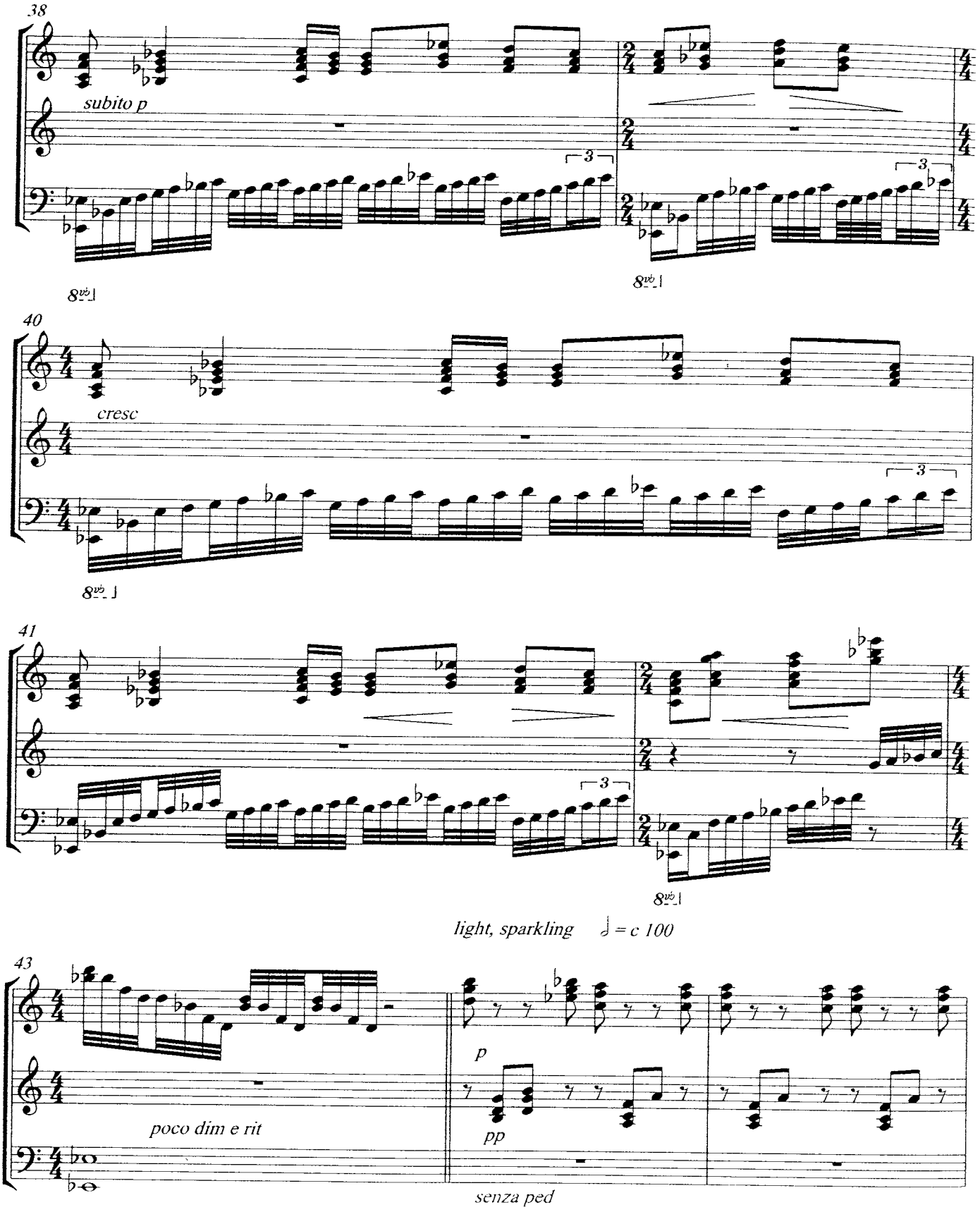


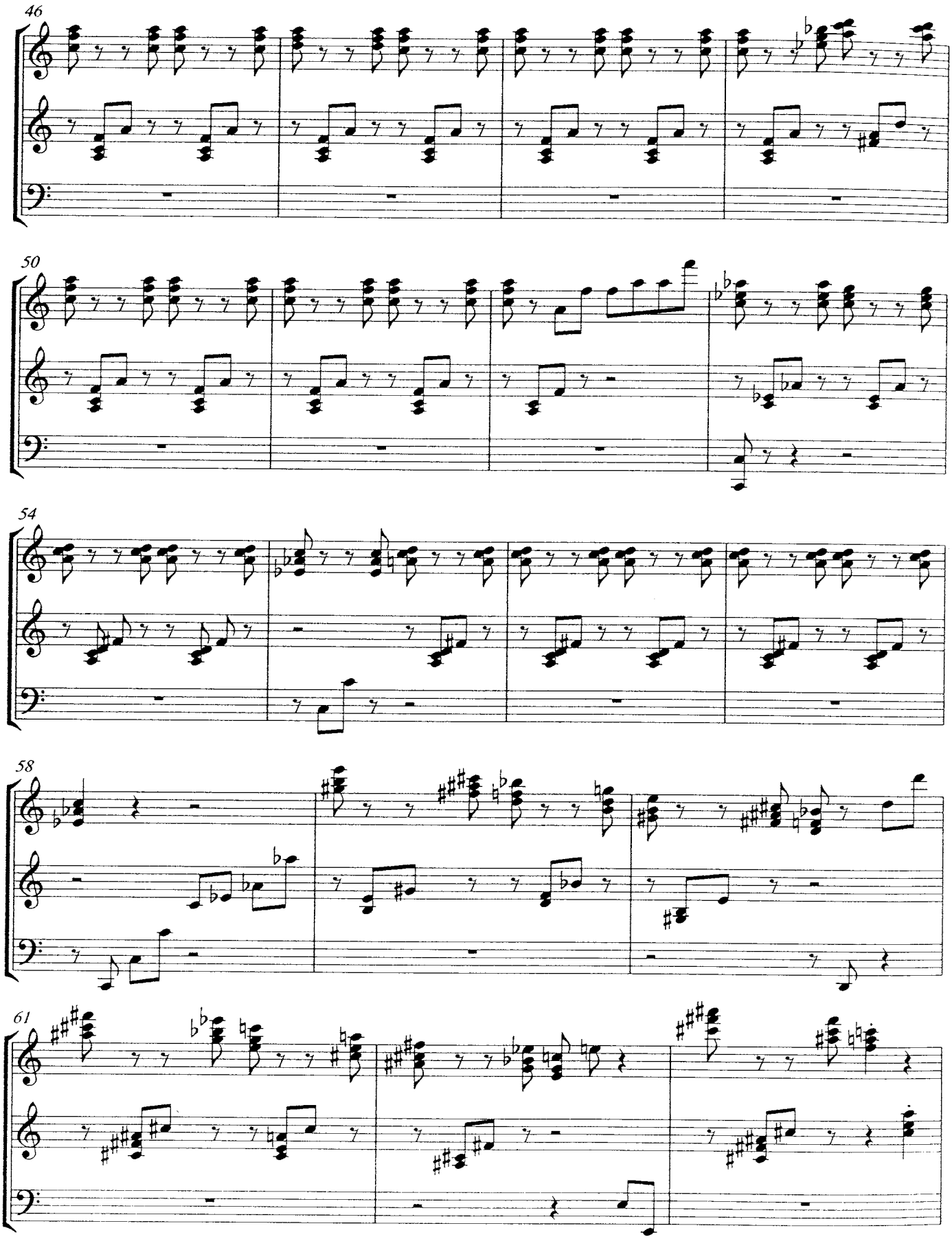


see the mountains kiss high heaven . . .


26
28
30
32
8vb
cresc


4
33
5
5
8vb
34
3
3
cresc
3
3
35
fff
5
36
ff
fff
poco rit
3
3
3
3
8vb
a tempo


38
subito p
3
8vb
40
cresc
41
light, sparkling ♩ = c 100
43
poco dim e rit
p
pp
senza ped



quasi cadenza - accel e cresc ad lib - repeat last bar ad lib

64

quasi cadenza - repeat ad lib

allegro ♩ = c 84

67

f

f

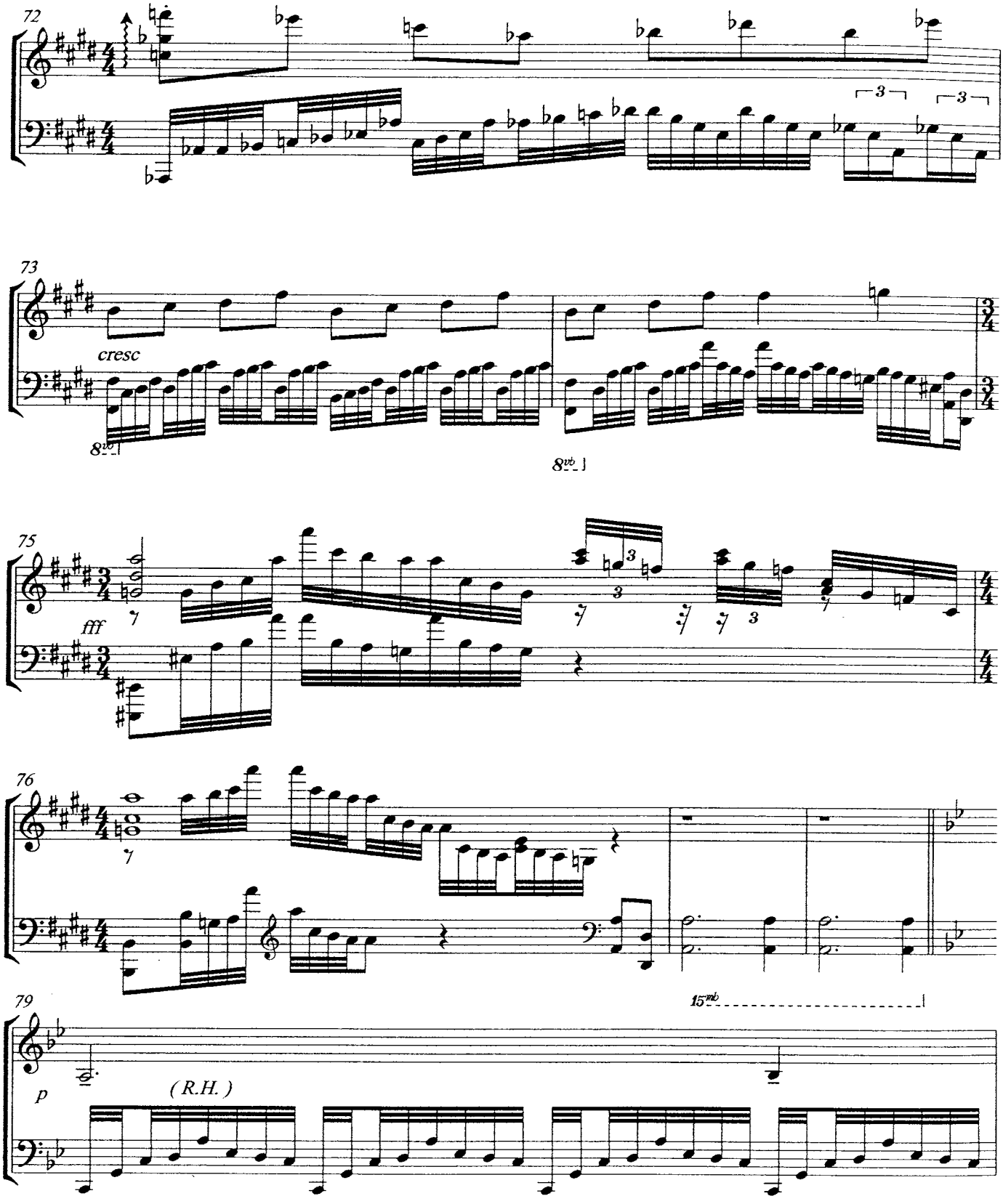
15mb

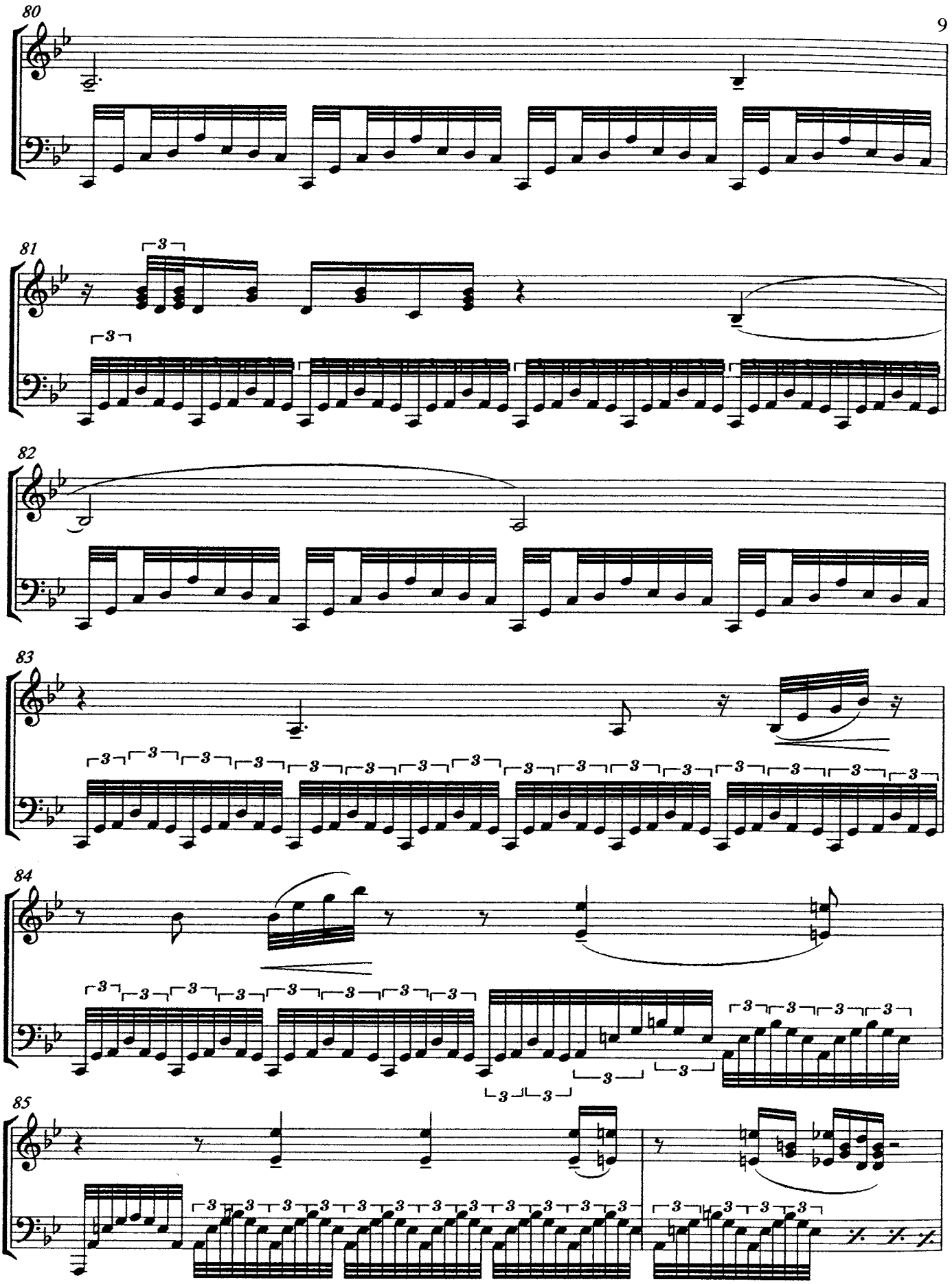
69

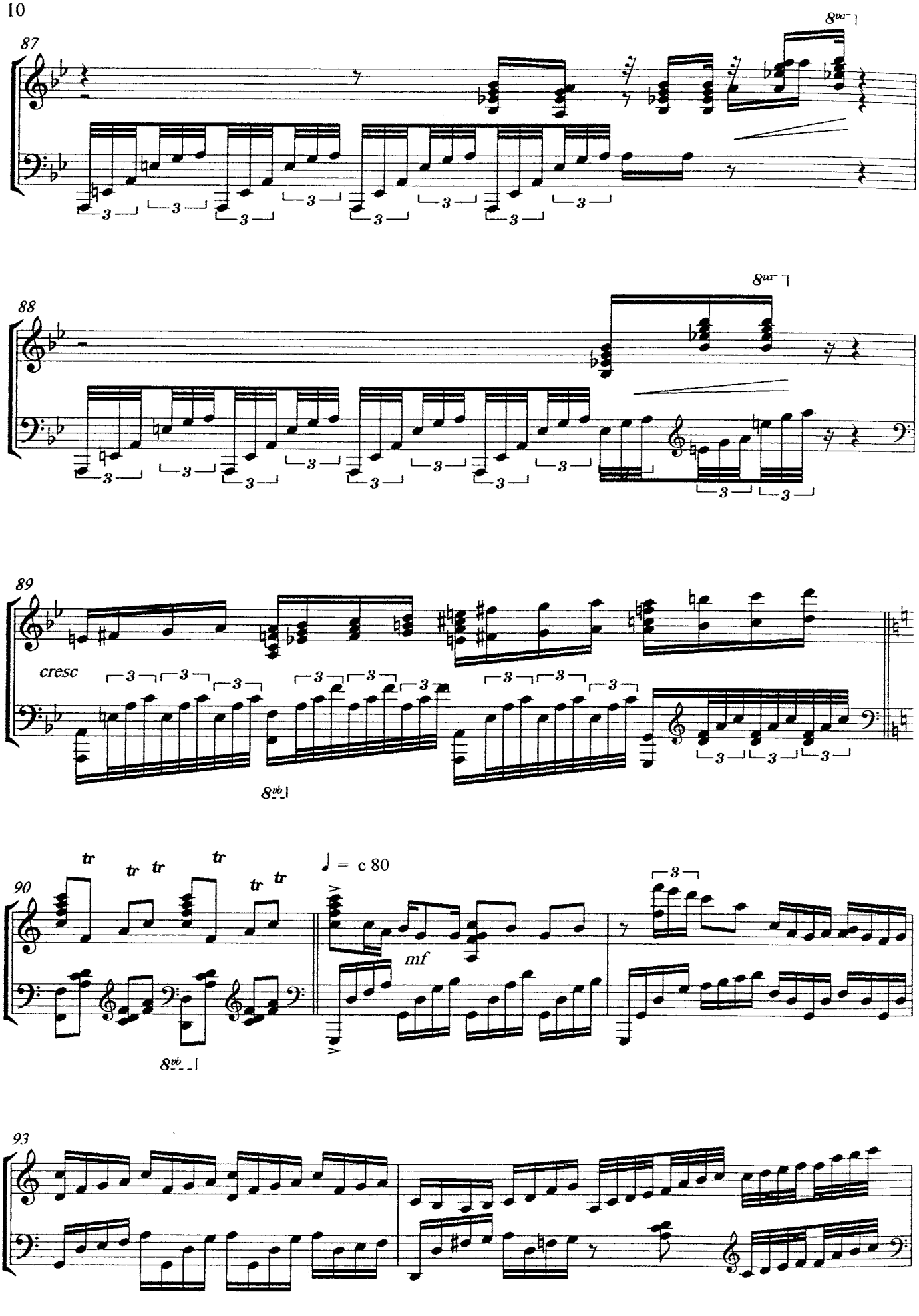
(15)

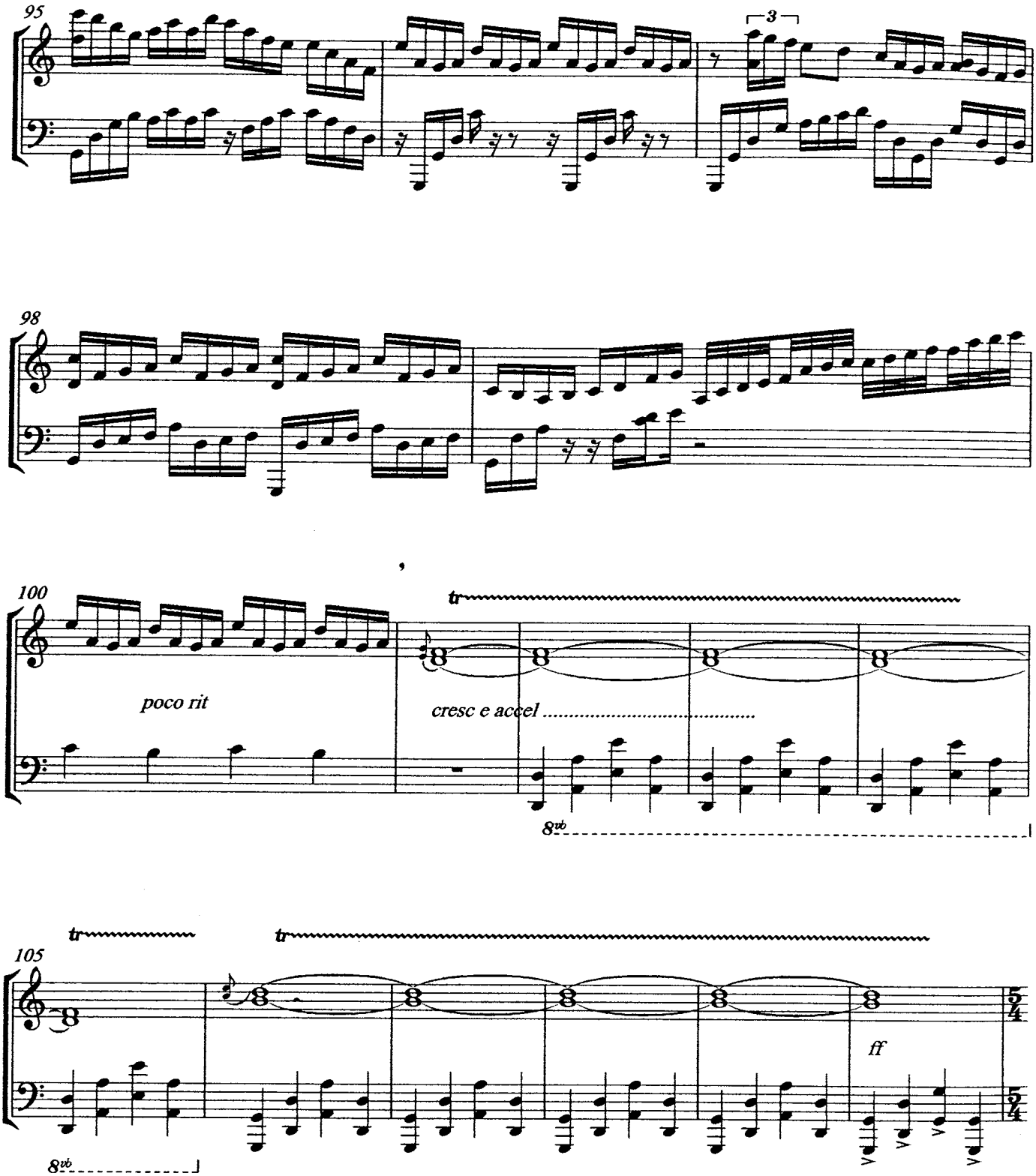
70

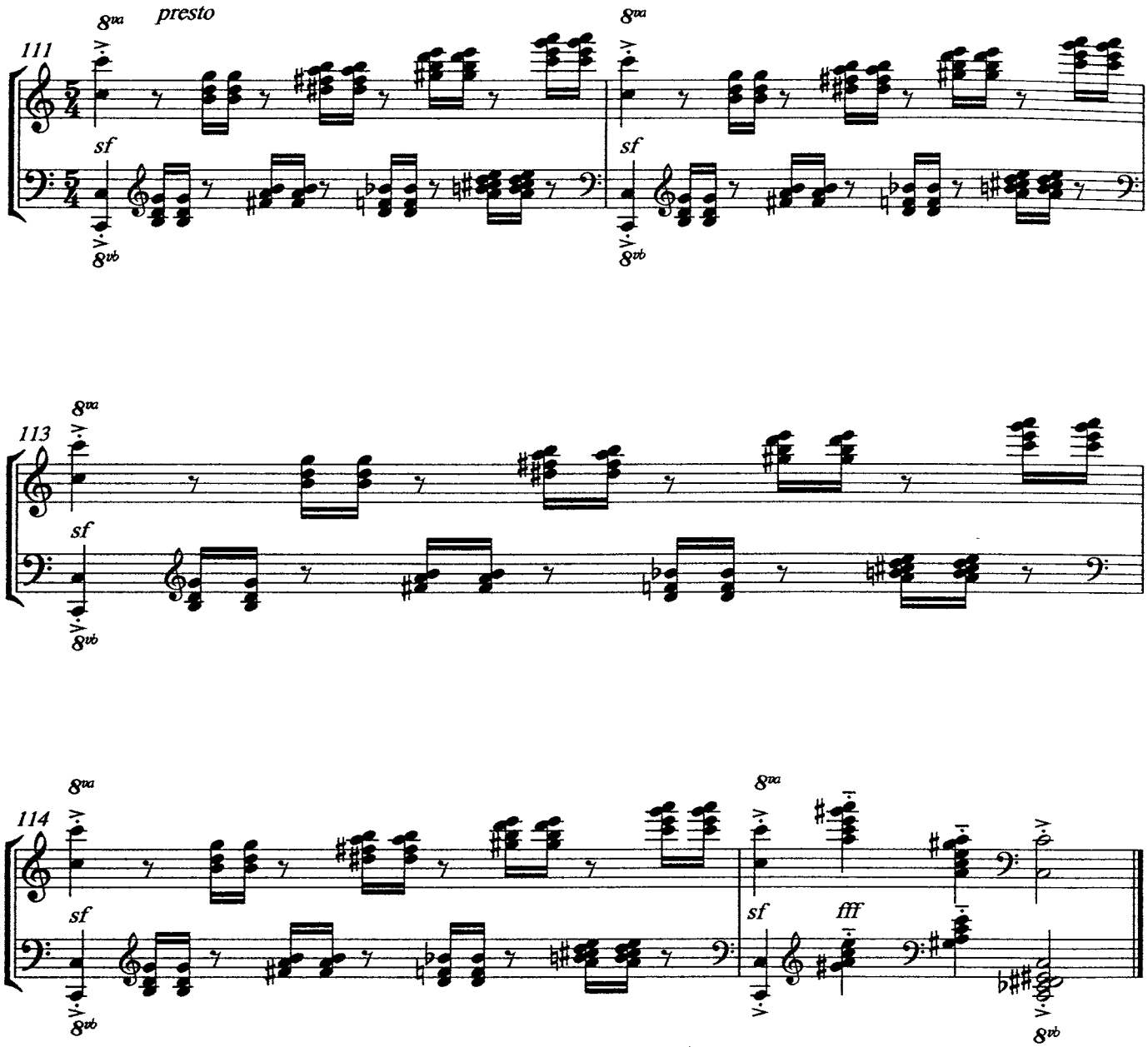
71


72
73
cresc
8va
8va
75
fff
76
79
15mb
p
(R.H.)


80
81
82
83
84
85


87
8va
88
8va
89
cresc
8vb
90
tr
8vb
♩ = c 80
mf
93


95
3
98
100
tr
poco rit
cresc e accel
8vb
tr
tr
105
ff
8vb



Ann Carr-Boyd © April 2001

'sunlight clasps the earth'

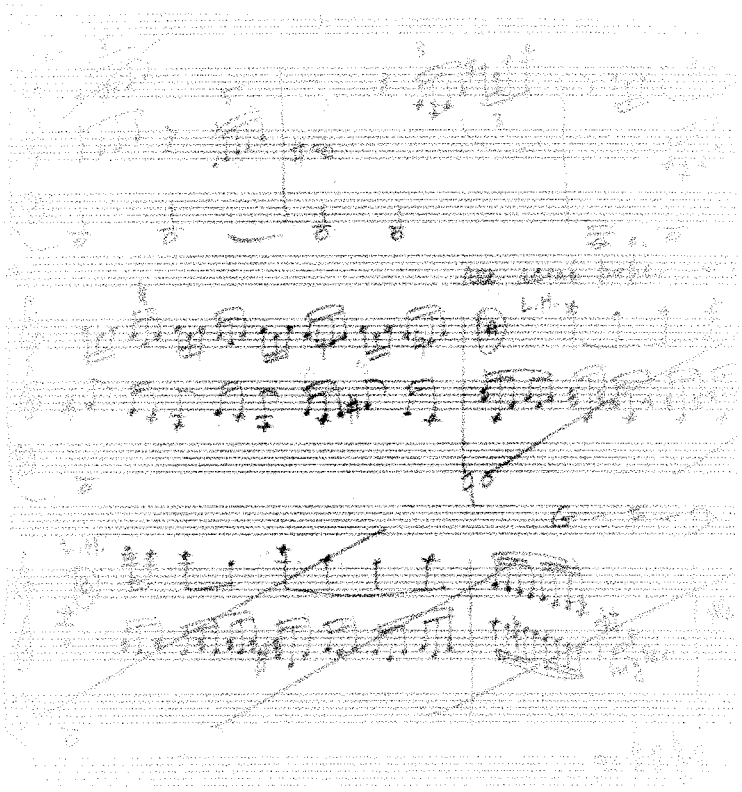
This score was computer set using Sibelius 1.3

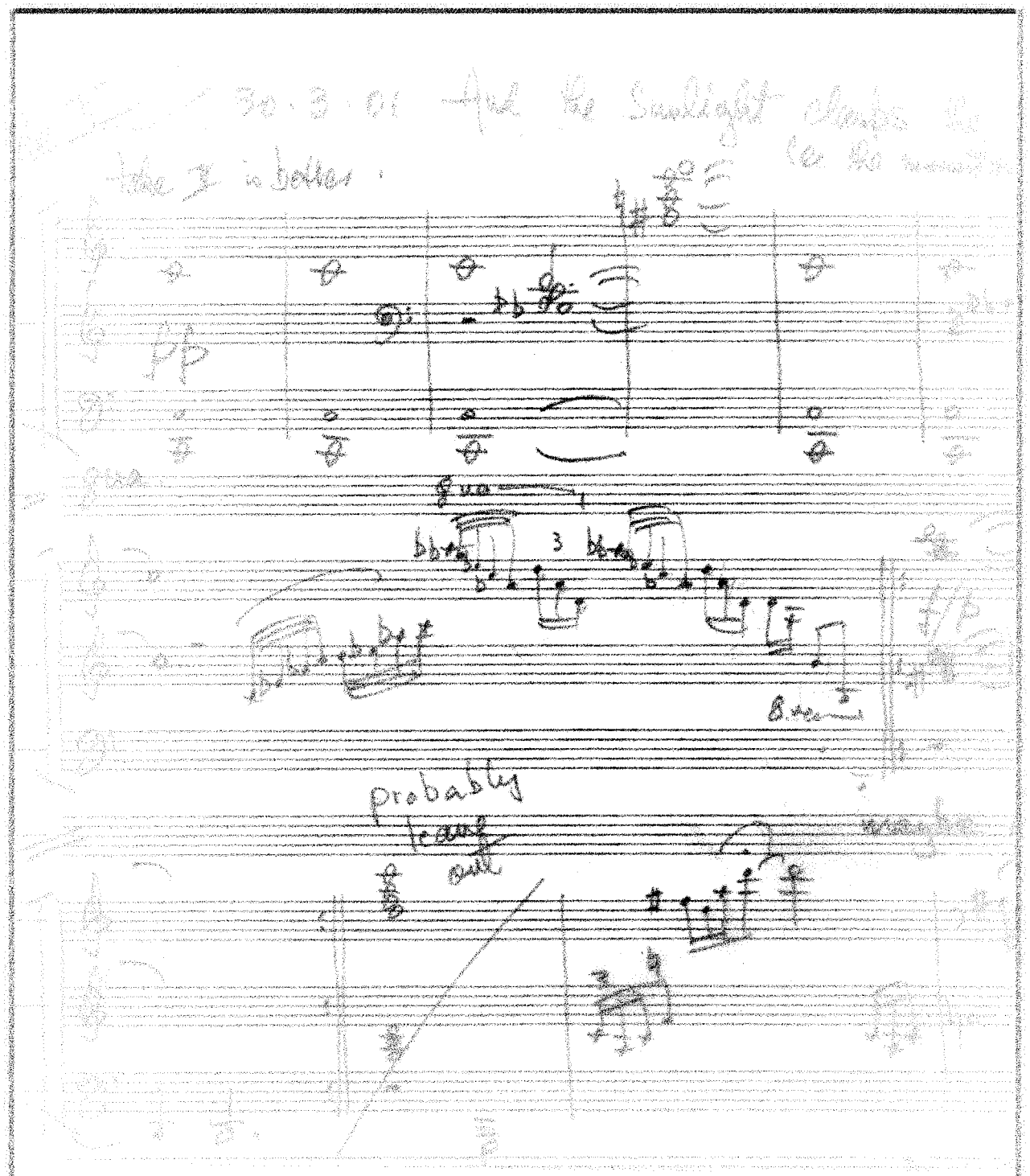
Photography by Ann Carr-Boyd

Mavis Walledge

Nicholas van der Waarden

Lay-out by Ann Carr-Boyd & Nicholas van der Waarden





Scores and recordings of works by Ann Carr-Boyd are available from
the Australian Music Centre
Postal address; PO Box N690 Grosvenor Place Sydney NSW 1220
ph 02 9247 4677 fax 02 9241 2873 toll free 1800 651 834
email; info@amcoz.com.au
http://www.amcos.com.au/amc