
ROBERT G.
PATTERSON

**Scenes from
Beyond Memory**

for violin, horn, and piano
(2013)

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duration ca. 17 minutes

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Scenes from Beyond Memory

for violin, horn, and piano

R. G. PATTERSON (2013)

1. The Solitary Stag

Violin

Horn in F
(sounding as written)

Piano

Unhurried and static (♩=56)

pizz. muted

p

mf

pp like clockwork

Red. sempre to * sign in bar 28

4

arco

mf

p

8

pizz.

p

pp

13 *arco* *mf* *p*

17 *pizz.* *p* *mp* *mf* *pp*

22 *arco* *p* *p*

26 *mute off* *pp* *mp* *pp*

short pause (quasi attacca)

2. Departing Seabirds

Restless and fleeting ($\text{♩}=144$)

Piano

mf impetuous

f in relief

Red. ad lib.

3

5

7

9

11

mf beckoning

p

The musical score is written for piano in 3/8 time. It begins with a tempo marking of 144 beats per minute. The first system (measures 1-2) features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system (measures 3-4) continues the melodic development. The third system (measures 5-6) shows a change in the bass line. The fourth system (measures 7-8) includes a *fz* (forzando) marking. The fifth system (measures 9-10) features a *mf* (mezzo-forte) marking. The sixth system (measures 11-12) includes a *p* (piano) marking and a *mf* (mezzo-forte) marking. The score is marked with various articulations such as slurs, accents, and fingerings.

14 *fz* *(mf)* *fz* *p*

17 *fz* *p* *mf* *in relief*

19

21

23 *fz* *p* *mf* beckoning calls and cries

26 *fz* *fff* *mf*

29 *fz* *fff* *mf*

Red. * Red. * Red. * Red. ad lib.

33 *ff*

35 *ff_z* *ff_z* *mf*

37 *mp* slightly more distant than before
più p

39 *5* *7* *8va* *5*
recede slowly

41 *(8va)* *5* *3* *5* *3* *8va* *5* *7* *3* *3*

43 *(8va)* *7* *5* *p*
And. sempre

45 *8va* *pp* *ppp* *

short pause
(quasi attacca)

3. The Counterfeit Cockcrow

Jaunty (♩=108)

Violin

Horn in F
(sounding as written)

7

14

21

28

35

42

pp

pp

49 *mp* *mf* *f* *fz* *fz* *ff*

55 *ffz* *f* *fz*

61 *dim. poco* *mf* *fz* *fz* *fz*

68 *p* *p* *mf*

76 *cresc.* *f* *fz*

83 *fz* *ff* *fz* *ff* *fz* *fz* *mute out* *short pause (quasi attacca)*

4. The Pining Grove

Contemplative (♩=60)

Violin

Horn in F
(sounding as written)

Contemplative (♩=60)

Piano

p *bereft*

Leg. * *Leg.* * *Leg.*

4

p

* *Rec. (etc.)*

8

mf

p

mf

p

mf

12

f

f

f

f

15

mf

fz poco

p

mf

fz poco

p

mf

fz poco

mp slightly more urgent

p sempre

Rec.

** Rec.*

[illegible]

29

31

36

40

5. Cuckoo at Dawn

Unhurried and not strictly in time (♩=90)

Horn in F
(sounding as written)

mf marc.

p placid

mf marc.

6 *p placid*

mf marc.

11 *mf*

mp

15 *f*

mf marc.

p placid

20 *mf*

p placid

f marc.

26 *mp*

f

ff

fz

(Substitute stopped D₃ harmonics if necessary.)

29 *F1 ½ v.*

pp serene

gliss.

gliss.

gliss.

gliss.

gliss.

pp placid

p marc. but distant

34 *F1 ½ v.*

ppp ethereal

p

short pause
(quasi attacca)

6. The Lone Cricket

Hushed and still (♩=48)

Violin

Horn in F
(sounding as written)

Piano

pp sempre

pp sempre

Red. sempre

4

7

11

8^{va}

(loco)

8^{va}

8^{va}

muted

pp

15 *(8va)* *(loco)*

mute out

*
short pause
(quasi attacca)

7. Arc O'er the River of Heaven

Violin *Majestic* ($\text{♩}=50$) *(♩=100)*

Horn in F
(sounding as written) *Majestic* ($\text{♩}=50$) *(♩=100)*

Piano *ff* like bells

(grace notes unhurried)

stopped *ff*

open

ffz *fp* *ff* *stopped*

9

12

15

18

21

open *stopped*

24

ff *open* *ff* *sempre marc.*

26

28

fff *f* *cresc.*

Musical score for measures 30-37. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef), and the voice part consists of two staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 30: The piano part features a series of chords in the right hand and triplets in the left hand. The voice part has a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *fff* and *f*.

Measure 31: Similar to measure 30, with piano accompaniment and vocal melody. Dynamics include *fff* and *f*.

Measure 32: The piano part continues with chords and triplets. The voice part has a melodic line. Dynamics include *fff* and *f*.

Measure 33: Similar to measure 32, with piano accompaniment and vocal melody. Dynamics include *fff* and *f*.

Measure 34: The piano part features a series of chords in the right hand and triplets in the left hand. The voice part has a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *cresc.* and *ffz*.

Measure 35: Similar to measure 34, with piano accompaniment and vocal melody. Dynamics include *cresc.* and *ffz*.

Measure 36: The piano part features a series of chords in the right hand and triplets in the left hand. The voice part has a melodic line in the treble staff and a bass line in the bass staff. Dynamics include *ffz* and *8va*.

Measure 37: Similar to measure 36, with piano accompaniment and vocal melody. Dynamics include *ffz* and *8va*.

36

ff

ff

37

fff

ffz

ffz f cresc.

ff sempre marc.

40

ffz

ffz

ffz

