

THE FESTIVAL OF PAN.

With pipe and flute the rustic Pan
Of old made music sweet for man;
And wonder hushed the warbling bird,
And closer drew the calm-eyed herd,
The rolling river slowlier ran.

(AUSTIN DOBSON.)

ALEC ROWLEY.
Op. 33.

NO 1. THE CALL OF PAN.

Andante con espress.

PIANO.

pp

Ped. una corda * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp rit.

Ped. * Ped. * Ped. * Ped. * Ped. *

p a tempo

Ped. * Ped. * Ped. * Ped. * Ped. *

pp

Ped. * Ped. * Ped. * Ped. * Ped. *

2

Con espress.

liguido

pp

ped. * *ped.* * *ped.*

rit.

pp a tempo

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

p dim.

pp

rit. e dim.

ten.

L.H.

ped. * *ped.*

M.A. N° 53.

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NO. 2. SILENUS RUNS AMOK.

And near him rode Silenus on his ass,
Celted with flowers as he on did pass
Lipsily quaffing..

(KEATS.)

ALEC ROWLEY.

Allegro.

The music consists of five systems of piano notation. System 1 (measures 1-4) starts in B-flat major (3/4 time) with a treble and bass staff. It includes dynamic markings 'pp fantastically' and '(soft Pedal alone)'. System 2 (measures 5-8) begins in A major with a treble staff, marked 'p'. System 3 (measures 9-12) continues in A major with a bass staff, marked 'p', and includes the instruction 'senza Ped.'. System 4 (measures 13-16) begins in G major with a treble staff, marked 'p', and includes a dynamic marking 'Ped.' followed by an asterisk. System 5 (measures 17-20) begins in G major with a bass staff, marked 'p', and includes the instruction '* simile'. The final system (measures 21-24) ends in G major with a treble staff, marked 'p' and 'f'.

4

stringendo - - e - crescendo.

dim.

p a tempo

senza *Rit.*

Rit.

p

(like a donkey's bray.)

ppp senza rit.

Rit.

Rit.

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NO. 3. NYMPHS AND SHEPHERDS.

And every shepherd tells his tale
Under the hawthorn in the dale.

(MILTON.)

ALEC ROWLEY.

Moderato.

p

Con Poco

rit.

p a tempo

espress.

cresc.

mp

rit.

p a tempo

espress.

a tempo

cresc.

dim.

f

mf

rit.

a tempo

largando

3#

espress.

cresc.

7

p a tempo

rit. *p*

espress.

cresc. - *e stringendo* *f*

p a tempo

rit. e dim. *pp* *senza Ped.*

N^o. 4. THE LOST DRYAD.

This Dryad found a home
 For many years in a beauteous silver birch
 In a little open wood
 Now doth she roam
 Homeless and lost about a naked hill.
 (AIDAN CLARKE.)

ALEC ROWLEY.

Andante con dolore.

Piano score for 'Andante con dolore.' The music is in 2/4 time, key signature is one sharp. The piano part consists of two staves: treble and bass. The treble staff has a dynamic of *p (espress.)*. The bass staff has a dynamic of *con ten.*

Piano score for 'Andante con dolore.' The music continues in 2/4 time, key signature is one sharp. The piano part consists of two staves: treble and bass.

Piano score for 'Andante con dolore.' The music continues in 2/4 time, key signature is one sharp. The piano part consists of two staves: treble and bass. The treble staff has dynamics of *pp* and *dim. e rit.*

Poco più mosso.

Piano score for 'Poco più mosso.' The music changes to 3/4 time, key signature is one sharp. The piano part consists of two staves: treble and bass. The treble staff has a dynamic of *mp*. The bass staff has a dynamic of *ped. in each bar*.

Piano score for 'Poco più mosso.' The music continues in 3/4 time, key signature is one sharp. The piano part consists of two staves: treble and bass. The treble staff has a dynamic of *espress.* The bass staff has a dynamic of *p*.

(*subito*)

dolce

molto rit.

p

p

pp

una corda

Tempo primo.

p

p

pp

dim. e rit.

molto rit. e espress.

Pedendosi

pp

both Pedals

* *Ped.*

* *Ped.*

* *Ped.*

And old Silenus shaking a green stick
Of lilies, and the wood-gods in a crew
Came blithe
Drunk with the noonday dew
And Dryope and Faunus followed quick
Teasing the God to sing them something new.
(SHELLEY)

Nº5. SATYRS.

ALEC ROWLEY.

Allegro con fuoco.

The musical score consists of six staves of music. The top staff is for the soprano voice, the second staff is for the alto voice, and the bottom staff is for the piano. The music is in 2/4 time, with a key signature of one flat. The first section starts with a dynamic of *mf*, followed by *p* and *cresc.* The second section begins with *mf* and *p*. The third section starts with *cresc.* The fourth section ends with a dynamic of *f* and a instruction to play *quasi Trombe*. The piano part includes various dynamics and performance techniques such as slurs and grace notes.

8.

ff. *Locd.*

Ped.

p. *senza Ped.*

pp *f.* *p.* *pp*

f. *mf* ** Ped. * Ped.*

mf ** Ped. * Ped.*

cresc. molto *ff.* ** Ped. * Ped.*

mf p cresc.

mf p Quasi Tromba

cresc. ff Red.

p ff Red. Red.

pp cresc. molto ff Red. Red.

8va bassa fff Red.

sff sff senza rit.