

Lament of the Lusignans



Peter Gilbert

Lament of the Lusignans

transcribed from traditional Janusian performance by Ian Stewart Winterbury

year of origin unknown

prepared for performance by Peter Gilbert

Clarinet in Bb

Violin

Viola

Cello

Piano

© 2010

<http://petergilbert>

Lament of the Lusignans

PREFACE

I

First, I should say that I am not a musicological scholar, nor a scholar of any kind, so it is with humility that I come forward with a dramatic, if admittedly minor, addition to the history of musicology. But it arrives through no great effort on my part, however. The credit goes to an unknown Englishman, calling himself Ian Stewart Winterbury, who had been exiled from the island of his birth only to find refuge with a friend from the musical days of his youth, notable composer Henry Hugo Pierson. Pierson was an English ex-patriot in Leipzig, Germany and it was through Pierson that he made contact with the great pianist Ignaz Moscheles, head of the conservatory in Leipzig. In 1873, now as a friend of Moscheles' illustrious family, Winterbury gained the confidence of a five-year old Jelka Rosen, a precocious and unusually artistically sensitive child. Winterbury had finally found in the five-year old from Belgrade, a receptive audience to his somewhat unbelievable rants about her birthplace. He secretly gave her the totality of his papers and soon after disappeared. His disappearance coincides, perhaps not coincidentally with the passing of his friend and landlord, the aforementioned Henry Pierson, in 1873 and beyond that date I can find no further records of the so-called Winterbury's existence or lack thereof.

The young Jelka Rosen would grow up to a competent painter in Paris and the wife of another composer, Frederick Delius. But she apparently lost faith in Winterbury's tales because she let his voluminous scratchings pass on with other family documents in total disregard and anonymity. As his documents were passed down through generations as heirlooms to lesser-known relatives they became no more than dusty old relics they devoid of meaning. And so, by simply marrying into a modestly connected German family I unwittingly positioned myself to become Winterbury's heir.

But upon receipt of Winterbury's volume of papers, I did what no one else had yet done: I actually read them stem to stern. And I believed what perhaps none, other than a young Jelka Rosen, had ever believed: that Winterbury was neither a madman nor a consummate liar. I believe to this day that he was, in fact, a Columbus of musical scholarship.

Ian Stewart Winterbury, as he would later name himself, graduated Trinity College (under a name his papers do not contain) as a talented musician and composer, but he soon abandoned a musical career after his rather radical compositions were rejected, sparingly performed and never published. He started life over as a scholar of the Ottoman Empire and became interested (in his own morbid way) in the extinctions of different cultural populations. The remarkable story of one such group that he spent 12 arduous years uncovering, would change the course of his life.

II

In 1458 John the Second of the Lusignan Dynasty, King of Cyprus and Armenia, and son of the great King Janus, died without a legitimate male heir. His 22-year-old daughter Charlotte ascended despite whisperings that shortly before his death, the deceased king had decided to make his illegitimate son, James, his heir instead. James pleaded his case to the more powerful Sultan of Egypt and returned to Cyprus's shores with 80 armed Egyptian galleys behind him. A majority of the populace took James's side and Charlotte and the royal family were blockaded into the castle for three long years. Eventually Charlotte fled, deposed from her throne, and made her way in exile to Rome, where she died under the protection of the Pope.

This much, at least, is commonly known to history. What Winterbury did was to follow the discredited loyalists, who had been blockaded with Queen Charlotte, as they left Cyprus in shame. These outcast Cypriots identified themselves as Janusians, in honor of Charlotte's grandfather, Janus, who's reign was, for them, a Golden Age of culture. It was particularly through their music that they felt their bonds to the past could continue on unbroken. So as they made their way west, through the Ottoman Empire, misunderstood and persecuted by other sects, they clung to their musical heritage. Ongoing strife with their communities led them from being insular to increasingly secretive over the years. Winterbury doggedly followed the Janusians along what was left of an elusive historical trail. Repeated references to "the strange music of the lost tribe" in Albania preoccupied him for a time, but only real success he had was following a group of descendants that settled in Belgrade in the early 1600s, by which time they had become a completely secret society. Winterbury was able to deduce that their clan had literally gone underground in that their musical evenings would be held in the deeply dug basements of the Čubura district so as to not be heard.

It was in this way that a small Cypriot diaspora perpetuated their musical culture into the 1800s (even during the transition into Serbian independence): with a code of silence the masons would have envied. Incredibly, Winterbury eventually discovered to his utter disbelief, that the ritualistic concerts were still going on in clandestine burrows. Winterbury, who as you remember had been a highly gifted (if misunderstood) musician himself, developed a kind of mania for this cult of Janus and would not be kept from his goal of penetrating their ranks. Sometime in the 1850s, after years of persistence, he obtained entrance into their hallowed halls and was finally able to hear the music that had inspired his exhaustive efforts.

Winterbury was enthralled. He discovered that their art had developed almost in complete isolation from the rest of the Western musical world. He would have had no access to the original codex of music from King Janus's court and thus could not have seen the music he heard as the offspring of that vibrant 15th century polyphony. But he was sensitive to the unique nature of what was before him. They had developed, over centuries in hiding, a highly visual musical theater that we would probably call ballet, but which Winterbury described as a form of opera, though it was without singing as such. He speculated that the element of underground secrecy kept their musical theater away from exuberant vocal practice the same way that it prohibited fortissimo climaxes. Indeed, the music that Winterbury heard was all kept within a rather subdued dynamic for obvious reasons.

Winterbury undertook study of their musical tradition. Several things, such as the Janusian sense of time and rhythm, were unfamiliar to him. The music was all performed from memory and any written form was strictly forbidden, so it was in complete secret that he, and at some point having mastered the more novel aspects of their tradition, began to notate the great heretofore unwritten musical texts in Western form.

Winterbury was clearly a talent, as the transcriptions he began were clearly both a mammoth undertaking and a work of consummately skilled ears. As their music was frequently very unlike Western music in many respects, he was forced to append his standard notation with descriptive information about the mode and style of performance. His efforts along these lines are painstaking, including various affective gestures typical of their style and occasional pitches that are notated as “detuned”. Accounting for the limitations of his given time and circumstance, it seems sure that his rendition is as faithful as humanly possible.

He was, alas, ultimately only able to complete work on a small amount of Janusian music. Though he took the precaution to never write a note while in view of others, these efforts were eventually uncovered and he was banished from Janusian society. It was impossible to regain their confidence, and worse, he quickly realized that his very life was in danger. He returned to England with tales of his findings only to be rejected as a charlatan. He fled the country, assumed the name Ian Stewart Winterbury, and went on to the sullen retirement in Germany that I have already described. My own feeling is that he left Leipzig in 1873 to return to the streets of Belgrade once more, where perhaps the Janusians got eventual justice for his treacherous trespass. But it could also be that such justice had already travelled to Germany to find him.

I can only now assume that the ravages of two World Wars and the disastrous events of Milosevic era have finally brought an end to this Lost World of music. So it has fallen to me, now, to rescue the efforts of Winterbury to bring this remarkable lost musical tradition to light.

III

I present to you my best effort to translate some of Winterbury’s work into a performable form, played on modern instruments. This piece is a brief excerpt from the evening-length work *Charlotte of Lusignan*. According to Winterbury, this particular opera (of unknown authorship, as was their tradition) was renowned for its innovations to the Janusian tradition. The music of *Charlotte* apparently introduced the idea of emancipating melody from the ensemble’s central pulse. Different instruments play known tunes (or inventions based upon fragments of known tunes) simultaneously at different speeds and with free timing, each player in an effort to out-emote the others. This produces the parallel, rhythmically asynchronous melodic lines and striking dissonances that eventually became characteristic of what Winterbury’s companions called “modern” Janusian music. It is only supposition on my part, but one can easily imagine that the striking occurrences of the “secundus” must have felt extraordinarily emotive at the time this music was first conceived. It is also likely that the emphasis on individualistic linear expressiveness led to the slowing down of the tunes to an elastic, elongated sense of time. While being a forerunner of Janusian Modernism, *Charlotte of Lusignan* retains characteristics of traditional Janusian music, most noticeably in the cadences, which retain their medieval flavor.

This Lament is one of the more famous “arias” in Janusian music and as such was performed in many forms. In this version, the five part ensemble was comprised of what Winterbury described as, “a melancholy reed instrument sounding much like a clarinet, three handheld instruments similar to our modern string instruments (though tuned slightly higher), and a large metallic instrument played by up to four people with multiple hammers that, through its peculiar boat-like resonating structure, could sustain pitches that were not dampened by hand.” I have taken the liberty of using a prepared piano to efficiently reproduce the part of that alluringly suggestive percussive instrument unknown to us. I have also transposed the original down three semitones to better suit the nature of our string instruments, given that such a scordatura retuning of the strings presents several difficulties.

It is left, then, only to describe the theatrical circumstances for this particular musical excerpt. Like much Janusian ‘opera’, the storyline is essentially historical. It takes place in the blockaded castle of Queen Charlotte. A complex plot weaves together political intrigue and deadly affairs of passion. It also, inaccurately, depicts the poisoning of Charlotte’s first husband and the death of her infant son as having happened during this period. In what Winterbury refers to as the third act, the Queen suffers under tremendous pressure from her mother, guilt for her husband’s death, fear for her unborn child and anger over her half-brother’s treachery. The sorrow of her voice is mirrored and echoed in the music by her handmaidens, who surround and comfort her. It is unclear from his notes whether any one instrument is supposed to signify Charlotte specifically, but it is my feeling that this is likely not the case, and that each instrument is depicting both her suffering and the comforting words

- Peter Gilbert
Eberstadt, Germany. 2010

NOTES FOR PERFORMANCE

Ian Stewart Winterbury's sketches include several original methods of annotation that I have attempted to faithfully inscribe. The most unfamiliar aspect of this score regards the timing and rhythm. As Winterbury describes it, Janusian music has very slow beats (for this piece he marks them at 30 per minute) and has no metric structure. The score that follows uses hashmarks to indicate each beat, within which the music's rhythms are not specifically fixed. Winterbury has also marked occasional barlines, which I have included in the score as well, though is not clear whether they were related to an aspect of Janusian performance or whether Winterbury used them only for himself to approximate a metric structure. Measure numbers as well as beat numbers ("2" for the second beat, for example)

Clarinet, Violin, Viola, Cello:

- Liberal use of portamento throughout is encouraged. From what I gather, Janusian musicians used it frequently for expressive transitions in soloistic melodic lines such as these.
- I would also encourage an "early music" approach to vibrato, by which I mean playing primarily without vibrato and using it occasionally as an accentuating device. Slurs are Winterbury's originals and should be taken as indicating phrasing and not strict indications of either breathing or bowing.
- I have given a mark of *quasi sul pont.* to indicate what Winterbury calls a "thinning of tone". This should be near the bridge but not completely on.


Piano:


- Left and Right hands function independent of one another for the most part.
- Crescendo and decrescendo markings are Winterbury's but I believe they function almost like phrase-markings.


All Players:

- As alluded to in the Preface, the Lament has several tunes played with independent senses of timing. Each player should emphasize melody in her part and play her line soloistically throughout, though mindful of overall balance and shape.
- I believe that it is of great use to the performer to have all of the specificity, which Winterbury has marked down almost ethnographically, to grasp the musical style. However, I would offer that my understanding is that this "transcription" represents but one possible rendering of these melodic lines and the players in the tradition would likely improvise a good deal of the shaping and dynamic. I advise, therefore, that performers should feel free to experiment with spontaneous ornamentations, elastic timings, expressive intonations, and impulsive dynamics.

LEGEND

 An increase in timbral intensity AND a slight raising of pitch. This kind of mark always indicates a timbral intensification, though the direction of the “pitch accent” may be up, down or one followed by the other, as indicated visually by the figure.

 A wavering in pitch, like a slower, slightly exaggerated vibrato. This occurs primarily as an element of decrescendos but sometimes also as an intensification of beating in minor seconds.

 These are for the piano part and to be performed like typical keyboard rolls. Arrowheads indicate direction. If there is no arrowhead given, the roll should have a “circular” motion, with the outer pitches played before the inner pitches. The specific order can be improvised.



According to Winterbury, Janusian microtones varied (following expressive needs), generally deviating from the standard accidental by something between an eighth and a quarter-tone sharp or flat, as indicated by the arrow. Winterbury suggests they are almost more like an articulation marking than a strict indication of pitch.

n (or “*niente*”) indicates a dynamic just above inaudible (or more precisely, it should be very quiet with the kind of noisy sound quality that comes when ones plays too softly and the instrument doesn't quite respond.

Lament of the Lusignans

transcribed from Janusian performance by Ian Stewart Winterbury (c.1857-8)
prepared for performance by Peter Gilbert (2010)

Transposed Score

Momentarily Ranging from Anguished to Consoling (30 b.p.m.)

Affected, with a sense of spontaneous improvisation and independent line

The musical score is for a piece titled "Lament of the Lusignans", transcribed from a performance by Ian Stewart Winterbury (c.1857-8) and prepared for performance by Peter Gilbert (2010). The score is a transposed score, marked "Transposed Score". The tempo is 30 b.p.m., and the mood is "Momentarily Ranging from Anguished to Consoling". The performance style is described as "Affected, with a sense of spontaneous improvisation and independent line".

The score is written for five instruments: Clarinet, Violin, Viola, Cello, and Piano. The Clarinet part begins with a first ending bracketed 1, followed by a second ending bracketed 2. The Violin and Viola parts are marked "Muted". The Cello part is also marked "Muted". The Piano part is marked "Light and twinkling (*una corda*)" and "Darker, rolling a bit slower".

The score is divided into two systems. The first system covers measures 1 through 14, and the second system covers measures 15 through 28. The Clarinet part features a melodic line with various dynamics, including *pp*, *mp*, and *p*. The Violin and Viola parts feature a sustained melodic line with dynamics *pp*, *p*, *mp*, and *sp*. The Cello part features a sustained melodic line with dynamics *p*, *mp*, and *sp*. The Piano part features a complex, rhythmic accompaniment with dynamics *ppp* and *ppp*.

* Note the right hand is played in the top octave of the piano, with both the octava clef and the octava sign in effect.

Lament of the Lusignans

1/2 1/3 3 1/2 1/3

pp *ppp* *pp* *p* *mp* *pp* *mp* *sp* *mp* *sp* *p* *pp* *pda*

Lament of the Lusignans

4

5

p

n

p

pp

p

mp

p

mp

mp

pp

mp

mp

p

mp

sp

1/2

1/2

1/3

The musical score is divided into two systems, numbered 4 and 5. System 4 (measures 1-4) features a vocal line in treble clef with a half note, a piano line in treble clef with a half note, a piano line in bass clef with a half note, and a piano line in bass clef with a half note. System 5 (measures 5-8) features a vocal line in treble clef with a half note, a piano line in treble clef with a half note, a piano line in bass clef with a half note, and a piano line in bass clef with a half note. The score includes various dynamics such as *p*, *mp*, *pp*, and *sp*, and includes a large watermark 'PENG' across the page.

Lament of the Lusignans

6

7

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

1/2 1/3 1/4

The musical score consists of five staves. The first four staves are for individual instruments, and the fifth is a grand staff for piano. The first staff (treble clef) has a melodic line with a long slur and dynamics *mp* and *p*. The second staff (treble clef) also has a melodic line with dynamics *mp* and *p*. The third staff (alto clef) has a melodic line with dynamics *pp*, *mp*, and *p*. The fourth staff (bass clef) has a melodic line with dynamics *p*. The fifth staff (grand staff) has a piano accompaniment with chords and moving lines. A large, light gray watermark 'Pencil' is visible across the score. Measure numbers 6 and 7 are indicated in boxes at the top of the first and second staves respectively. Fractional markings 1/2, 1/3, and 1/4 are placed above the first staff.

Lament of the Lusignans

8 A

The musical score consists of five staves. The first staff is in treble clef with a key signature of one flat and a 2/2 time signature. It features a melodic line with a wavy line indicating a tremolo or vibrato, followed by a long note with a crescendo hairpin and the dynamic *n*. The second staff is in treble clef with a key signature of one flat, starting with a *pp* dynamic and a long note with a crescendo hairpin, followed by a (G.P.) instruction. The third staff is in alto clef with a key signature of one flat, starting with a long note and a crescendo hairpin, followed by a (G.P.) instruction. The fourth staff is in bass clef with a key signature of one flat, starting with a long note and a crescendo hairpin, followed by a (G.P.) instruction, a (solo) instruction, and a *pp* dynamic. The fifth staff is in treble clef with a key signature of one flat, starting with a long note and a crescendo hairpin, followed by a (G.P.) instruction. The score is divided into two measures by a vertical bar line. The first measure contains the first four staves, and the second measure contains the fifth staff. The score is marked with various dynamics including *pp* and *n*, and performance instructions such as (G.P.), (solo), and crescendo hairpins. The score is also marked with time signatures /2, /3, /4, and /2.

Lament of the Lusignans

The musical score for "Lament of the Lusignans" consists of five staves. The first staff is in treble clef with a 3/4 time signature. It begins with a measure containing a whole rest, followed by a measure with a half note and a quarter note. A box containing the number "9" is placed above the staff. The second staff is in treble clef and contains a series of sixteenth notes. The third staff is in bass clef and contains a series of eighth notes. The fourth staff is in bass clef and contains a series of eighth notes. The fifth staff is in bass clef and contains a series of eighth notes. Dynamics include *p*, *pp*, *mp*, *sp*, and *pp*. Articulation includes accents and slurs. The score is marked with a large, faint "Pencil" watermark.

Lament of the Lusignans

10

11

mp *spp*

mp *pp*

mp *sp* *p*

p

pp

Lament of the Lusignans

12

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$

mp *p* *pp*

mp

p

p *mp* *p* *pp*

pp *poco a poco cresc.*

The musical score is written for five staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a half note F#4, followed by a half note G#4, and then a half note A4. The second staff is in treble clef with a key signature of one sharp (F#). It begins with a half note F#4, followed by a half note G#4, and then a half note A4. The third staff is in bass clef with a key signature of one sharp (F#). It begins with a half note F#3, followed by a half note G#3, and then a half note A3. The fourth staff is in bass clef with a key signature of one sharp (F#). It begins with a half note F#3, followed by a half note G#3, and then a half note A3. The fifth staff is in bass clef with a key signature of one sharp (F#). It begins with a half note F#3, followed by a half note G#3, and then a half note A3. The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). There are also crescendo and decrescendo hairpins. The tempo or mood is indicated by the title 'Lament of the Lusignans'. The page number is 12.

Lament of the Lusignans

13 /2 /3 /4 14

p *mp* *p*

mp *p*

mp *p* *mp*

mp *mp* *pp* *p*

(poco a poco cresc.)

Lament of the Lusignans

The musical score is divided into two systems by a vertical bar line. The first system contains measures 1 through 14, and the second system contains measures 15 through 18. The staves are as follows:

- Staff 1 (Treble Clef):** Features a melodic line with a long slur spanning measures 1-14. Dynamics include *pp* (pianissimo) in measure 1 and *p* (piano) in measure 15. There are markings $/2$, $/3$, and $/4$ above the staff in measures 1, 3, and 4 respectively, and $/2$ above measure 18.
- Staff 2 (Treble Clef):** Contains a few notes, including a triplet in measure 4 and a half note in measure 15. Dynamics include *p* in measure 4.
- Staff 3 (Alto Clef):** Features a melodic line with a slur. Dynamics include *mp* (mezzo-piano) in measure 4 and *p* in measure 15.
- Staff 4 (Bass Clef):** Features a melodic line with a slur. Dynamics include *p* in measure 4 and *mp* in measure 18.
- Staff 5 (Grand Staff):** The right hand has a few notes with a *(poco a poco cresc.)* marking. The left hand has a few notes.

A large, light gray watermark reading "PencilSketch" is oriented diagonally across the page.

Lament of the Lusignans

16 /2 17 /2 18 (with Va, Vc)

→ thin sound / nasal tone

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

→ quasi sul pont.

mp *mf* *p*

→ quasi sul pont.

mp *mf* *mp* *p* *mp* (with Cl, Vc)

→ quasi sul pont.

mp *mf* *mp* *p* *mp* (with Cl, Va)

mp

Lament of the Lusignans

19 B

The musical score consists of five staves. The first four staves are for individual instruments, and the fifth is a grand staff for piano.

- Staff 1 (Treble Clef):** Starts with a half note (1/2), followed by a quarter note (1/4), and then a half note (1/2). The dynamic is *n* (normal).
- Staff 2 (Treble Clef):** Starts with a half note (1/2), followed by a quarter note (1/4), and then a half note (1/2). The dynamic is *mp* (mezzo-piano).
- Staff 3 (Alto Clef):** Starts with a half note (1/2), followed by a quarter note (1/4), and then a half note (1/2). The dynamic is *n* (normal).
- Staff 4 (Bass Clef):** Starts with a half note (1/2), followed by a quarter note (1/4), and then a half note (1/2). The dynamic is *n* (normal).
- Staff 5 (Grand Staff):** Starts with a half note (1/2), followed by a quarter note (1/4), and then a half note (1/2). The dynamic is *pp* (pianissimo).

Performance instructions include: (G.P.) (Grave Performance), *pp* (pianissimo), *p* (piano), and *spp* (sotto-piano).

Lament of the Lusignans

Musical score for "Lament of the Lusignans". The score consists of five staves. The first staff is in treble clef with a $\frac{3}{4}$ time signature. The second staff is in treble clef. The third staff is in alto clef with a $\frac{3}{4}$ time signature. The fourth staff is in bass clef. The fifth staff is in bass clef. The score is divided into measures by vertical bar lines. Measure numbers 20 and 21 are indicated in boxes above the first staff. Dynamics include *n* (normal), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *ppp* (pianississimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Lament of the Lusignans

22

The musical score is written for five staves. The first four staves are for individual instruments, and the fifth is a grand staff (treble and bass clef). The key signature is one sharp (F#). The time signature is 2/3. The score is divided into measures by vertical bar lines. The first measure is marked with a box containing the number 22. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics are indicated by *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *sp* (sforzando), and *mp* (mezzo-piano). The score also features slurs, accents, and a large crescendo hairpin across the first four staves. The fifth staff (grand staff) contains mostly rests, with some notes in the bass clef.

Lament of the Lusignans

23 C

24

(solo)

mp *ppp*

n *pp* *ppp* *mp*

n *p*

pp

Hands play together.

The musical score is written for a piano and features five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half note F#4, followed by a whole rest, and then a half note G#4. A slur covers the first two measures, and another slur covers the last two measures. The second staff is in treble clef with a key signature of one sharp (F#). It starts with a half note F#4, followed by a whole rest, and then a half note G#4. A slur covers the first two measures, and another slur covers the last two measures. The third staff is in bass clef with a key signature of one sharp (F#). It starts with a half note F#3, followed by a whole rest, and then a half note G#3. A slur covers the first two measures, and another slur covers the last two measures. The fourth staff is in bass clef with a key signature of one sharp (F#). It starts with a half note F#3, followed by a whole rest, and then a half note G#3. A slur covers the first two measures, and another slur covers the last two measures. The fifth staff is in bass clef with a key signature of one sharp (F#). It starts with a half note F#3, followed by a whole rest, and then a half note G#3. A slur covers the first two measures, and another slur covers the last two measures. The score includes dynamic markings such as *mp*, *ppp*, *n*, and *p*. There are also articulation marks like accents and slurs. The piece is marked with measure numbers 23 and 24, and a common time signature 'C' is present.

Lament of the Lusignans

25

pp *p* *n* *mp* *pp*

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

mp *pp* *mp*

(solo)

The musical score is written for a piano and voice. It consists of five systems of staves. The first system shows a vocal line with a melodic phrase starting on a half note (1/2) and moving to a triplet (1/3). The piano accompaniment features a series of chords and moving lines in both hands. The second system continues the vocal melody with a note marked 'n' (noisy or breathy) and dynamic markings *mp* and *pp*. The piano accompaniment includes a triplet of eighth notes. The third system shows the vocal line with a melodic phrase and dynamic markings *p* and *pp*. The piano accompaniment features a series of chords and moving lines. The fourth system continues the vocal melody with a melodic phrase and dynamic markings *mp* and *pp*. The piano accompaniment includes a triplet of eighth notes. The fifth system shows the vocal line with a melodic phrase and dynamic markings *mp* and *pp*. The piano accompaniment features a series of chords and moving lines. The score is marked with various dynamics including *pp* (pianissimo), *p* (piano), *n* (noisy or breathy), *mp* (mezzo-piano), and *pp* (pianissimo). It also includes time signatures *1/2* and *1/3*, and a section marked '(solo)'. The score is numbered 25.

Lament of the Lusignans

26 **D**

27

The musical score consists of five staves. The first staff is the vocal line, starting at measure 26 with a piano (*pp*) dynamic and a crescendo. The second staff is empty. The third staff is the piano accompaniment, starting at measure 26 with a piano (*p*) dynamic. The fourth staff is the bass line, starting at measure 26 with a piano (*p*) dynamic. The fifth staff is the right hand of the piano, starting at measure 26 with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Lament of the Lusignans

28

Musical score for "Lament of the Lusignans", page 28. The score is written for five staves, likely representing different instruments or voices. The time signature is 2/4. The key signature is one flat (B-flat). The score is divided into four measures by vertical bar lines. Above the first measure is a box containing the number "28". Above the second measure is a "2" with a slash, and above the third and fourth measures are "3" and "4" with slashes, respectively. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *n* (normal), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). There are also crescendo and decrescendo hairpins. The score is watermarked with "Pencil" diagonally across the page.

Lament of the Lusignans

29 /2 30 /2 /3

The musical score is written for a piano and features three staves: Treble, Bass, and Piano. The key signature is one sharp (F#). The score is divided into measures 29, 30, 31, and 32. Measure 29 is marked with a box containing the number 29. Measure 30 is marked with a box containing the number 30. Measure 31 is marked with a box containing the number 31. Measure 32 is marked with a box containing the number 32. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The score also includes a large watermark that reads "Percussion" across the page.

Lament of the Lusignans

31 /2 /3 /4 32

The musical score for "Lament of the Lusignans" spans measures 31 and 32. The score is written for a vocal line and four piano accompaniment staves. Measure 31 begins with a vocal line marked *pp* (pianissimo), which then crescendos to *p* (piano). The piano accompaniment consists of a right-hand part marked *pp* and a left-hand part marked *mp* (mezzo-piano). Measure 32 continues the vocal line with a *mp* dynamic, while the piano accompaniment remains at *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Lament of the Lusignans

$\frac{1}{2}$ $\frac{1}{3}$ **33** $\frac{1}{2}$ **34**

n *pp* *p* *pp* *n* *p* *mp*

Lament of the Lusignans

35

2/4 1/3 1/4 1/2

mp *p* *pp* *mp*

Lament of the Lusignans

36 $\frac{1}{3}$ $\frac{1}{2}$ (G.P.) 37 $\frac{1}{2}$

p (G.P.) *pp* *n* with Va, Vc (G.P.)

pp *p* *n* with Vn, Vc (G.P.)

p (G.P.) *n* with Vn, Va (G.P.)

(G.P.) (G.P.)

Lament of the Lusignans

[illegible]

pale

Lament of the Lusignans

39

/2

/3

/4

(G.P.)

40

(G.P.)

(G.P.)

(G.P.)

(solo) - - - - - ,

p

41 Lament of the Lusignans

/2 /2 /3 /4

ppp *ppp* *ppp* *ppp* *p* *p* *p* *p*

The image shows a musical score for a piece titled "Lament of the Lusignans". The score is written for five staves. The first four staves are for a vocal ensemble, with each staff having a treble or bass clef and a key signature of one sharp (F#). The fifth staff is for a piano accompaniment, with a grand staff (treble and bass clefs). The score is divided into five measures. The first measure is marked with a box containing the number "41". The second measure is marked with a box containing the number "41". The third measure is marked with a box containing the number "41". The fourth measure is marked with a box containing the number "41". The fifth measure is marked with a box containing the number "41". The dynamics are marked as *ppp* (pianissimo) for the first four measures and *p* (piano) for the fifth measure. The tempo is marked as /2, /2, /3, and /4. The score is written in a modern, minimalist style with a large, faint watermark "Percussion" in the background.

42

Lament of the Lusignans

43

/2

/3

/4

Musical score for measures 42 and 43 of the piece "Lament of the Lusignans". The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff (Grand Staff). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Measure 42 shows the vocal parts with notes and the piano accompaniment with rests. Measure 43 shows the vocal parts with notes and the piano accompaniment with rests. The piano accompaniment staff is marked with *ppp* in measure 42. The vocal parts are marked with *ppp* in measure 43. The score is watermarked with "Pernisa.com".

Lament of the Lusignans

Handwritten musical score for "Lament of the Lusignans". The score is written on five staves, grouped into two systems. The first system consists of four staves (three treble clefs and one bass clef) and the second system consists of one staff (treble clef). The time signature is 12/8, indicated by a "12" over a "8" at the beginning of the first staff. The key signature is one flat (B-flat), indicated by a flat symbol on the first line of the first staff. The score is divided into two measures by a vertical line. The first measure contains a whole note chord in the first staff, a whole note chord in the second staff, a whole note chord in the third staff, and a whole note chord in the fourth staff. The second measure contains a whole note chord in the first staff, a whole note chord in the second staff, a whole note chord in the third staff, and a whole note chord in the fourth staff. The score is marked with a large, diagonal watermark reading "Personal Copy".

