

JULIAN ANDERSON

*The Bearded
Lady*

FOR CLARINET AND PIANO

(1994)

PIANO SCORE AND PART

© 1997 by Faber Music Ltd
First published in 1997 by Faber Music Ltd
3 Queen Square London WC1N 3AU
Music processed by Christopher Hinkins
Cover design by S & M Tucker
Printed in England by Hobbs the Printers, Southampton
All rights reserved

ISBN 0 571 51709 9

Permission to perform this work in public must be obtained from the Society duly controlling performing rights unless there is a current licence for public performance from the Society in force in relation to the premises at which the performance is to take place.

Such permission must be obtained in the UK and Eire from
Performing Right Society Ltd, 29-33 Berners Street,
London W1P 4AA

FABER *ff* MUSIC

Commissioned by Nicholas Daniel with funds provided by Rigoutin's

The first performance of *The Bearded Lady* was given by Nicholas Daniel (oboe) and Julius Drake (piano) in the Wigmore Hall, London, on 20 October 1994.

The clarinet version was made subsequently and first performed by Stuart Stratford (clarinet) and Richard Ormrod (piano) at Kettle's Yard, Cambridge, as part of the 1994 Cambridge Elgar Festival on 23 November 1994

Duration: 9 minutes

Version for oboe and piano available on sale ISBN 0 571 51708 0

PERFORMANCE NOTES

Accidentals apply throughout the bar.

The clarinet part is transposed in the piano score.

Clarinet

The clarinet music from bar 178 is played from a distant stand at the rear of the stage or even just offstage, so that the soloist is at an exaggerated distance from the piano and the sounds consequently enfeebled.

Note for the pianist

No distinction is made between trills and tremolos; they are both notated as trills (cf bars 59-83, 176-183) and performed as fast as possible.

PROGRAMME NOTE

The Bearded Lady was suggested by a scene in the Auden/Kallman libretto for *The Rake's Progress*: the hero, Tom Rakewell, having been deceived into marrying Baba the Turk (the bearded lady of St Giles' Fair), is trying to have breakfast in their new home; his attempts at conversation are persistently frustrated by her endless stream of gossip and semi-nonsensical tittle-tattle. When she realises he is not listening she flies into a rage, smashing the crockery over him, and a fight ensues. Finally he throws a wig in her face, which appears to silence her for good.

My music does not follow these events, but is rather a reflection upon the character of Baba – who in the opera is both ridiculous and yet a devoted wife – and upon the ridicule to which such circus freaks have always been subjected. Although it begins in an offhand, playful manner, the piece is a lament and it is this latter character which increasingly dominates the music and takes it down rather different paths from those initially implied. The piece exploits the ranges of both instruments to the maximum and there is much polyrhythmic dialogue between them.

JA

THE BEARDED LADY

for Clarinet in B \flat and Piano

JULIAN ANDERSON

A
Preciso, quasi meccanico $\text{♩} = 90$

Clarinet in B \flat

Piano

(C)

5

9

ff sharp *f* *ff* *f* *p* *mf*

ff secco *mf* *mp* *ff* *mp* *mf*

mp *f* *p* *mp* *p* *ff sost.* *p* *mp chiaro* *sim.*

mp *f* *mp* *p* *ff* *mp* *p* *p legg.*

f > mp *ff sost.* *f* *p legg.* *p* *mf* *p*

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

bell up norm. rapido

(C \sharp)