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ROBERT WARD

BATH COUNTY RHAPSODY

for

String Quartet and Piano

*Commissioned by the people of Bath County for its 200th Anniversary
and dedicated to Luca and Arlene Di Cecco of the Garth Newel Music Center*

A one-movement musical history of Bath County with sub-sections depicting:

1. Mist-shrouded mountains and warm springs
2. Indian discovery of the healing waters
3. Coming of white settlers with their hopes and hymns
4. Agony of Civil War and lament for the slain
5. War's end and thanksgiving
6. Partyin', fiddlin' and dancin'
7. Peace again on the mist-shrouded mountain

SCORE

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Program Note

Though chamber music concerts are one of my favorite forms of recreation, I have often wished that the standard repertory for quartets and quintets was more diversified. Their literature contains an abundance of superb works in the usual three or four movement format of 1. Sonata-form, 2. A slow reflective movement, 3. A lively dance and finally, a jolly or triumphant finale. Almost entirely lacking, however, are the splendid overtures, colorful ballet suites, brilliant concerti or tone poems which enrich the orchestral repertory.

Until last April when Bath County, Virginia commissioned me to write a work celebrating its 200th Anniversary the above reflections on the chamber music repertory were but random thoughts. Now I had a chance to do something about it. Happily Luca Di Cecco who had contacted me about the commission was thinking along the same lines, In our first conversation I was somewhat surprised when he asked if my wife and I might visit Warm Springs, "just to breathe some of the mountain air and meet a few people and maybe get some inspiration for my work". Since I am never one to turn down an excursion to the mountains and to spend time with old friends such as Luca and Arlene, I accepted immediately.

The day of our visit turned out to be a perfect, sunny spring day, and we were exhilarated by the drive into the mountains. It was also fine to observe the developments at the Garth Newel Music Center, but the part of the day which was perhaps most stimulating was a meeting with Mr. Hugh Gwin whose relation of a concise history of Bath County set the wheels of my imagination spinning. We then did a short tour of The Homestead which is certainly the ShangriLa of America.

The next day as we drove home it became clear to me that Luca has a very shrewd perception of what stimulates the creative process for on the way the ideas for a Rhapsody based on principal events in the past of Bath County began to flow. It was to be a kind of musical chronicle.

The opening which is an evocation of the mountains and the health-giving waters wrote itself quickly. The thought of the pre-colonial period Indians brought to mind a scene from my light opera, LADY FROM COLORADO, which had been cut in a revision of the score after the premiere. My "Indian" music makes no claim to authenticity, but it is probably as authentic as Mozart's "Turkish" music or Verdi's music for the Egyptian Priests and Priestesses in AIDA.

In contemplating the Civil War section I remembered the grand old hymn "Kedron" from SOUTHERN HARMONY, the most popular hymnal in the South. There are four variations on the tune. The first two use the "lining out" technique so common to Appalachian hymn singing. The second pair are transposed to the major mode to evoke the feeling of thanksgiving at war's end. The remainder of the work is all derived from the opening "mountain" music as it might be whistled or "jazzed Up".

In conclusion I can but hope that my unconventional addition to the chamber music repertory will fall on sympathetic ears and that it may be a fitting musical celebration of this proud moment in the history of Bath County.

R. W.

Bath County Rhapsody

Robert Ward

Adagio (♩ = 66)

1 muted

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Piano *pp* *leggiero*

5

mp

mp

mp

mp

p

9

Musical score for measures 9-11. The score is written for five staves: two treble clefs, one bass clef, and a grand staff. The first staff (treble clef) starts with a dynamic marking of *p* and includes a *cresc.* marking. The second staff (treble clef) includes a *cresc.* marking. The third staff (bass clef) starts with a dynamic marking of *p* and includes a *cresc.* marking. The fourth staff (bass clef) starts with a dynamic marking of *mp* and includes a *pizz.* marking. The fifth staff (grand staff) includes a *cresc.* marking. A large watermark "Copyright is illegal" is overlaid diagonally across the page.

12

Musical score for measures 12-15. The score is written for five staves: two treble clefs, one bass clef, and a grand staff. The first staff (treble clef) includes a dynamic marking of *mf* and a *movendo* marking. The second staff (treble clef) includes a dynamic marking of *mf*. The third staff (bass clef) includes a dynamic marking of *mf*. The fourth staff (bass clef) includes a dynamic marking of *mp* and a *arco* marking. The fifth staff (grand staff) includes a dynamic marking of *mf* and a *movendo* marking. A large watermark "Copyright is illegal" is overlaid diagonally across the page.

15

f

f

f

f

mf

18

accel. al - - - (♩ = 84)

remove mute

dim.
remove mute

remove mute

p

mp en dehors

remove mute

dim.
accel. al - - - (♩ = 84)

f

dim.

233

Musical score for measures 233-236. The score consists of four staves: two vocal staves (treble clef), a bass staff (bass clef), and a grand staff (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal parts feature a melodic line with some rests and a bass line with a steady eighth-note accompaniment. The piano accompaniment includes chords and moving lines in both hands.

237

Musical score for measures 237-240. The score consists of four staves: two vocal staves (treble clef), a bass staff (bass clef), and a grand staff (treble and bass clef). The music is in the same key and time signature as the previous section. The vocal parts continue with melodic lines. The piano accompaniment features a prominent bass line and chords. Dynamic markings include *rit.* (ritardando) and *ffp* (fortissimo piano). The score concludes with a fermata over the final notes.

242 a tempo

ff mf

ff mf

ff mf

ff cantando a tempo mf

246

cresc.

cresc.

cresc.

cresc.

250

Musical score for measures 250-253. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has one flat (B-flat). The tempo is marked 'p' (piano). The music features a melodic line in the vocal staves and a complex accompaniment in the piano staves with many beamed notes and slurs.

254

poco a poco piu marcato *allarg.*

Musical score for measures 254-257. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has one flat (B-flat). The tempo markings are *poco a poco piu marcato* and *allarg.* (allargando). The music features a melodic line in the vocal staves and a complex accompaniment in the piano staves with many beamed notes and slurs.

414

Musical score for measures 414-416. The score is written for five staves: two vocal staves (Soprano and Alto), a Bass staff, and a grand piano staff (treble and bass clefs). The music features a complex melodic line in the vocal parts and a rhythmic accompaniment in the piano. A large watermark 'Copyrighted material' is overlaid diagonally across the page.

417

rit.

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

Musical score for measures 417-419. The score continues with the same five-staff arrangement. Measure 417 includes a 'rit.' (ritardando) marking. Measures 418 and 419 feature dynamic markings of *f* (forte) and *dim.* (diminuendo). The piano part includes triplet markings in measures 418 and 419. A large watermark 'Copyrighted material' is overlaid diagonally across the page.

420

Allegro (♩ = ca.120)

pp

p

pp

p

pp

p

pp

p

pp

p

Allegro (♩ = ca.120)

mp

p

424

mp

cresc.

428

Musical score for measures 428-430. The score is in 4/4 time and consists of five systems. The first system includes a treble clef staff with dynamics *mf*, *fz*, and *mp*, and a bass clef staff with dynamics *mf* and *cresc.*. The second system includes a treble clef staff with dynamics *mf* and *fz*. The third system includes a bass clef staff with dynamics *mf* and *cresc.*. The fourth system includes a treble clef staff with dynamics *mf*, *fz*, *f*, and *mp*, and a bass clef staff with dynamics *fz* and *mp*. The fifth system includes a grand staff (treble and bass clefs) with dynamics *fz* and *p*, and a bass clef staff with dynamics *cresc.*.

431

Musical score for measures 431-433. The score is in 4/4 time and consists of five systems. The first system includes a treble clef staff with dynamics *mf* and *accel.*. The second system includes a treble clef staff with dynamics *mf* and *accel.*. The third system includes a bass clef staff with dynamics *mf* and *accel.*. The fourth system includes a bass clef staff with dynamics *cresc.* and *accel.*. The fifth system includes a grand staff (treble and bass clefs) with dynamics *mf* and *accel.*.

434

ff *strepitoso* *ff* *strepitoso* *ff* *strepitoso* *ff* *strepitoso*

439

ffz *ffz* *ffz* *ffz* *ffz*

Durham, N.C. July 1991