

ED HUGHES

The Woods So Wild

2021

for piano quartet

piano

violin

viola

cello

duration 14'

The Woods So Wild (2021)

The Woods So Wild (2020-21) for piano quartet (piano, violin, viola and cello) was written for and dedicated to the Primrose Piano Quartet. I began writing this piece in 2020 during lockdown, and completed it in August 2021. 'Will Yow Walke the Woods soe Wylde' was a song in the Tudor era, possibly sung by Henry VIII and his courtier Sir Peter Carew (c.1514-1575). The fragment of melody that survives uses its scale's raised fourth expressively, creating a haunting, searching and restless quality. The song's qualities were not lost on Elizabethan composers William Byrd (1543-1623) and Orlando Gibbons (1583-1625) who created brilliant keyboard variations. John Dowland (1563-1626) wrote a song entitled 'Can She Excuse My Wrongs' which quotes the tune. It is thought this expressed in musical code his feelings of isolation on being excluded from the Elizabethan court.

My own work explores the consolations of landscape and 'the woods so wild'. The first movement is in a steady three time. The song's melody begins in the cello and drifts over the barlines, so that its modal sound is slightly distanced from the prevailing harmony. Extra melodies are interwoven, using all the notes of the chromatic scale, to create harmonic colour. The main tonal centres of the movement are F and G, echoing the original, and Byrd and Gibbons's own elaborations on the song (contained in the Fitzwilliam Virginal Book, a manuscript of sixteenth- and seventeenth-century English music).

The second movement is in a slow to moderate 12/8 – a balance between four and three time. The music moves between D and E, again reflecting the stepwise harmonies of the original pre-classical song form. Towards the end of the second movement the Woods So Wild melody appears again in various forms and transpositions. The music accelerates and moves straight into the fast final movement without a break. The tune sings through the final movement too, which has cross-rhythms and weaving polyphony, like the intertwining roots, branches, moss and leaves of a sunlit wood.

The Woods So Wild was first performed by the Primrose Piano Quartet, Susanne Stanzeleit, Dorothea Vogel, Andrew Fuller and John Thwaites, and recorded by them and released in 2022 on Metier MSV 28623.

Ed Hughes. March 2022.

To The Primrose Piano Quartet
The Woods So Wild

I.

ED HUGHES

♩ = 104

Violin *pp*

Viola *pp* *f*

Violoncello *pp* *f*

Piano *p*

Violoncello: \bar{e} \bar{f} \bar{g} \bar{a} \bar{b} \bar{c} \bar{d} \bar{e}

Piano: \bar{e} \bar{f} \bar{g} \bar{a} \bar{b} \bar{c} \bar{d} \bar{e}

5

Vln. *mf* *p*

Vla. *p*

Vc. *p* *ff*

Pno. *p*

Violoncello: \bar{e} \bar{f} \bar{g} \bar{a} \bar{b} \bar{c} \bar{d} \bar{e}

Piano: \bar{e} \bar{f} \bar{g} \bar{a} \bar{b} \bar{c} \bar{d} \bar{e}

10

Vln.

Vla.

Vc.

Pno.

f

p

p

f

pp

mf

15

A

Vln.

Vla.

Vc.

Pno.

f

p

ff

mp

f

p

mf

pp

20

Vln. *mf*

Vla. *f* *p* *f* *mf*

Vc. *pp*

Pno. *mp* *p*

25

Vln. *f* *p*

Vla. *mp* *f*

Vc. *p*

Pno. *pp*

30

Vln. *f* *mp* *f*

Vla. *mp* *f* *p* *f* *ff*

Vc. *f* *p* *ff*

Pno. *f* *p* *f* *mf*

35

Vln. *p* *ff* **B** (solo)

Vla. *p* *ff* *f*

Vc. *mf* *p* *ff* *pp* *p*

Pno. *ff* *pp*

40

Vln. *mp* *f* *mp* *f*

Vla. *v*

Vc. *f* *p* *f* *mp*

Pno. *p* *f* *ff*

46

Vln. *ff*

Vla. *v*

Vc. *f* *ff*

Pno. *p* *f* *ff* *f*

6

51

Vln.

Vla.

Vc.

Pno.

ff

p

ff

p

ff

f

pp

C

57

Vln.

Vla.

Vc.

Pno.

ff

mf

p

p

p

mp

ff

pp

63

Vln. *mp* *f* *p* *mf*

Vla. *f* *mp*

Vc. *f* *p* *f* *mf*

Pno. *mf* *poco f* *mf* *mp* *p* *ppp*

Red

Detailed description: This block contains the musical score for measures 63 through 67. It features five staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin part starts with a rest in measure 63, then plays a melodic line with dynamics *mp*, *f*, *p*, and *mf*. The Viola part plays a rhythmic accompaniment with dynamics *f* and *mp*. The Violoncello part has a similar rhythmic accompaniment with dynamics *f*, *p*, *f*, and *mf*. The Piano part consists of two staves with a complex rhythmic pattern, with dynamics *mf*, *poco f*, *mf*, *mp*, *p*, and *ppp*. A 'Red' marking is present at the end of the system.

68

Vln. *p* *mf* *f*

Vla. *f* *p*

Vc. *f* *p* *f* *mf*

Pno. *f* *p* *f* *p* *mp*

Detailed description: This block contains the musical score for measures 68 through 72. It features five staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin part plays a melodic line with dynamics *p*, *mf*, and *f*. The Viola part has a rhythmic accompaniment with dynamics *f* and *p*. The Violoncello part has a similar rhythmic accompaniment with dynamics *f*, *p*, *f*, and *mf*. The Piano part consists of two staves with a complex rhythmic pattern, with dynamics *f*, *p*, *f*, *p*, and *mp*.

8 D

73 with vla.

Vln. *mf*

Vla. with vln. *mf*

Vc. *f*

Pno. *pp*

78

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *mp* *f* *ff*

Pno. *p*

84

Vln.

Vla.

Vc.

mf

Pno.

f

p

89

Vln.

Vla.

Vc.

ff

ff

p

mf

Pno.

f

p

E

E

94

Vln. *p* *f* *p*

Vla. *p*

Vc. *f* *ff* *f* *mf*

Pno. *f*

98

Vln. *mf* *f*

Vla. *f* *p*

Vc. *mp* *f*

Pno. *mf* *p*

102

Vln.

Vla.

Vc.

Pno.

pp *f* *pp* *p*

mf *pp* *p*

pp *p* *mp*

mf *f* *ff* *p*

106

Vln.

Vla.

Vc.

Pno.

mp *mf* *f* *ff*

mp *mf* *f* *ff* *p*

mp *f* *ff*

mf *f* *ff*

110

Vln.

Vla.

Vc.

Pno.

f

f *f* *p* *p* *f*

p

p *mf*

And.

115

Vln.

Vla.

Vc.

Pno.

mp *f*

f p *f p* *f* *f p* *f p*

f

f *ff*

119

Vln. *mp* *f*

Vla. *f p* *f* *f p* *f* *p*

Vc. *mf*

Pno. *p* *f*

Detailed description: This system contains measures 119 through 123. The Violin part (Vln.) starts with a mezzo-piano (*mp*) dynamic and moves to forte (*f*) in measure 121. The Viola part (Vla.) features a complex rhythmic pattern with dynamics ranging from forte-piano (*f p*) to piano (*p*). The Violoncello part (Vc.) has a steady bass line with a mezzo-forte (*mf*) dynamic. The Piano part (Pno.) consists of chords in the right hand and a melodic line in the left hand, with dynamics from piano (*p*) to forte (*f*).

124

Vln. *ff* *p* *mf*

Vla. *f* *p* *p* *f* *p* *mf*

Vc. *f* *p* *mf*

Pno. *p* *f* *p* *f*

Detailed description: This system contains measures 124 through 128. The Violin part (Vln.) has a dynamic range from fortissimo (*ff*) to piano (*p*) and mezzo-forte (*mf*). The Viola part (Vla.) continues with its complex texture, with dynamics from forte (*f*) to mezzo-forte (*mf*). The Violoncello part (Vc.) maintains a bass line with dynamics from forte (*f*) to mezzo-forte (*mf*). The Piano part (Pno.) features chords and a melodic line, with dynamics from piano (*p*) to forte (*f*). A 'G' time signature change is indicated above the Violin staff in measure 127 and above the Piano staff in measure 128.

128

Vln.

Vla.

Vc.

Pno.

ff

ff

ff

ff

f

132

Vln.

Vla.

Vc.

Pno.

ff

ff

ff

p

p

p

mf

ff

136

Vln.

Vla.

Vc.

Pno.

ff

f

p

ff

140

Vln.

Vla.

Vc.

Pno.

f

f

f

p

144 H

Vln. *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Pno. *ff* *f*

147

Vln. *ff*

Vla. *ff*

Vc. *f* *ff* *f* *mp*

Pno. *f* *ff* *f*

150

Vln. *p*

Vla. *p*

Vc. *ff*

Pno. *ff*

152

Vln. *ff*

Vla. *ff*

Vc. *f*

Pno. *p* *f*

tritis

155

Vln.

Vla.

Vc.

Pno.

p *f* *ff* *f*

This system contains measures 155, 156, and 157. The Violin part (Vln.) has a melodic line with slurs and accents. The Viola part (Vla.) has a similar melodic line. The Violoncello part (Vc.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) features complex chordal textures with dynamic markings of *p*, *f*, *ff*, and *f*.

158

Vln.

Vla.

Vc.

Pno.

f *ff*

This system contains measures 158, 159, and 160. The Violin part (Vln.) continues its melodic line. The Viola part (Vla.) has a more active melodic line. The Violoncello part (Vc.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) features complex chordal textures with dynamic markings of *f* and *ff*.

161

Vln. *p*

Vla. *mp* *leg.*

Vc. *ff* *p* *mp* *leg.*

Pno. *pp* *p*

167

Vln. *p* *f*

Vla. *f*

Vc. *ff*

Pno. *mp* *f*

174

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *ff*

Pno. *p* *f* *mf*

178

Vln. *f* *p*

Vla. *p*

Vc. *p*

Pno. *f* *p*

The Woods So Wild

II

Ed Hughes

♩ = 92
leg.

Violin *p*

Viola *pp*

Violoncello *pp*

Piano *pp*

186

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f* *p*

189

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *mp*

Pno. *p* *f*

This musical system covers measures 189 to 192. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin and Viola parts begin with a piano (*p*) dynamic and transition to forte (*f*) by measure 190. The Violoncello part starts piano (*p*) and moves to mezzo-piano (*mp*) in measure 190. The Piano part maintains a piano (*p*) dynamic until measure 191, where it becomes forte (*f*). The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

193

Vln. *p*

Vla. *f*

Vc. *f*

Pno. *p* *mp*

This musical system covers measures 193 to 195. It features the same four staves as the previous system. In measure 193, the Violin part is piano (*p*), the Viola part is forte (*f*), and the Violoncello part is forte (*f*). In measure 194, the Violin part remains piano (*p*), the Viola part is forte (*f*), and the Violoncello part is forte (*f*). In measure 195, the Violin part is piano (*p*), the Viola part is forte (*f*), and the Violoncello part is forte (*f*). The Piano part starts piano (*p*) in measure 193 and moves to mezzo-piano (*mp*) in measure 195. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

196

Vln. *f* *p*

Vla. *p* *f*

Vc. *p* *f*

Pno. *pp*

199

Vln. *ff* *f*

Vla. *p* *f*

Vc. *f*

Pno. *f*

24

202

Vln.

Vla.

Vc.

Pno.

f

mp

205

Vln.

Vla.

Vc.

Pno.

f

mf

p

mf

208

Vln. *f* *ff* *f*

Vla. *f* *ff*

Vc. *f* *ff*

Pno. *f*

211

Vln. *mf* *ff*

Vla. *f* *mf*

Vc. *mp* *p*

Pno. *f* *p*

214

Vln. *mp*

Vla. *mf* *pizz.* *p* *arco*

Vc. *ff* *p*

Pno. *mf* *pp*

K

217

Vln. *f*

Vla. *mf*

Vc. *f*

Pno. *mp* *f* *p* *mp*

accel.

220

Vln. *mf* *mp*

Vla. *p* *mf*

Vc. *mf* *p*

Pno.

223

Vln. *p* *mf*

Vla. *p* *f*

Vc. *f*

Pno. *mf*

226 -

Vln.

Vla.

Vc.

Pno.

mp

f

229

Vln.

Vla.

Vc.

Pno.

f

mf *attacca*

f

mf *attacca*

f

mf *attacca*

p

ff *p.v.*

♩ = 120

♩ = 120

attacca

The Woods So Wild

III

♩ = 120

232

Vln. *p*

Vla. *p* *f* *ff* *p*

Vc. *f*

Pno. *p*

236

Vln. *f* *p*

Vla. *p*

Vc. *mf*

Pno. *pp* *mf*

239

Vln.

Vla.

Vc.

Pno.

poco f

f

p

p

242

Vln.

Vla.

Vc.

Pno.

p

pp

pp

245

Vln. *mf* *ff* *mf*

Vla. *f*

Vc.

Pno. *mf* *f* *pp*

248

Vln. *f*

Vla. *p* *mf* *mp* *mf*

Vc. *f* *p*

Pno. *mf*

251

Musical score for measures 251-253. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Treble clef. Measure 251: quarter notes G4, A4, B4. Measure 252: quarter notes C5, B4, A4. Measure 253: quarter notes G4, F4, E4.
- Vla.:** Alto clef. Measure 251: eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 252: quarter notes G3, F3. Measure 253: quarter notes E3, D3.
- Vc.:** Bass clef. Measure 251: quarter notes G2, F2, E2, D2. Measure 252: quarter notes C2, B1, A1. Measure 253: quarter notes G1, F1, E1.
- Pno.:** Grand staff. Measure 251: eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 252: eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 253: eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

Dynamic markings: *f* (Violin), *f* (Viola), *f* (Violoncello), *p* (Piano).

254

Musical score for measures 254-256. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Treble clef. Measure 254: quarter notes G4, A4, B4. Measure 255: quarter notes C5, B4, A4. Measure 256: eighth notes G4, A4, B4, C5, B4, A4, G4.
- Vla.:** Alto clef. Measure 254: quarter notes G3, F3. Measure 255: quarter notes E3, D3. Measure 256: quarter notes C3, B2.
- Vc.:** Bass clef. Measure 254: quarter notes G2, F2, E2, D2. Measure 255: quarter notes C2, B1, A1. Measure 256: quarter notes G1, F1, E1.
- Pno.:** Grand staff. Measure 254: eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 255: eighth notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 256: eighth notes G3, A3, B3, C4, D4, E4, F4, G4.

Dynamic markings: *f* (Violin), *f* (Viola), *f* (Violoncello), *p* (Piano), *with pf.* (Viola), *mf* (Piano).

257

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *f* *p* *f* *p* *ff*

ff

261

[M]

Vln. *p* *f*

Vla. *pp* *ff* *p* *ff*

Vc. *pp* *ff* *p* *ff*

Pno. *p* *f*

[M]

265

Musical score for measures 265-267. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Treble clef. Measure 265: *p*. Measure 266: *f*. Measure 267: *p*.
- Vla.:** Bass clef. Measure 265: *mp*. Measure 266: *f*. Measure 267: *p*.
- Vc.:** Bass clef. Measure 265: *p*. Measure 266: *p*. Measure 267: *f*.
- Pno.:** Grand staff. Measure 265: *ff*. Measure 266: *p*. Measure 267: *f* and *p*.

Rehearsal marks are present at the end of measures 265 and 267.

268

Musical score for measures 268-270. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Treble clef. Measure 268: *ff*. Measure 269: *p*. Measure 270: *ff*.
- Vla.:** Bass clef. Measure 268: *f* and *p*. Measure 269: *ff*. Measure 270: *p*.
- Vc.:** Bass clef. Measure 268: *p*. Measure 269: *p*. Measure 270: *p*.
- Pno.:** Grand staff. Measure 268: *pp*. Measure 269: *ff*. Measure 270: *pp*.

Rehearsal marks are present at the end of measures 268 and 270.

271

Vln. *mp* *f* *p*

Vla. *ff* *mp* *f*

Vc. *f* *p* *f* *p* *f*

Pno. *mp* *pp* *f* *ff*

Red.

274

Vln. *f* *ff* *f* *p* *mf* *f*

Vla. *p* *f* *ff* *f* *p*

Vc. *p* *p* *f* *p* *p* *f* *pizz.* *ff*

Pno. *pp* *ff* *f* *mf*

Red.

36

277

Vln. *p* *f* *p*

Vla. *mf* *f* *p*

Vc. *f* *ff*

Pno. *p* *mf* *f* *ff*

Red.

N 280

Vln. *mf* *pp*

Vla. *f* *p* *pp*

Vc. arco *p* *f* *p*

Pno. *p* *ff*

Red.

283

Vln. *ff* *pp* *p*

Vln. *mf* *pp* *f*

Vc. *f* *ff*

Pno. *p* *f* *p* *f* *ff*

And.

286

Vln. *mf* *f* *mf* *p*

Vln. *p* *mf* *f* *p*

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

Pno. *f* *mf* *p* *f* *p*

And.

289

Vln. *f* *ff*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *pp* *f*

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

293

Vln. *p* *f*

Vla. *f* *ff*

Vc. *p* *ff*

Pno. *p* *f* *pp*

296

Vln. *ff* *mf* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Pno. *mf*

299

Vln. *p* *ff* *mf*

Vla. *p* *pp* *ff*

Vc. *p* *pp* *ff*

Pno. *p*

302 O with pf.

Vln. *ff* *p* *f*

Vla. *mp* *f* *p* *pp*

Vc. *mp* *f* *p* *p*

Pno. *f* *pp* *f* *pp*

O with vln.

305

Vln. *p* *ff*

Vla. *mp* *pp*

Vc. *mp* *mf* *f* *pp* *p*

Pno. *p* *ff*

309

Vln. *fff* *mf* *f* *pp*

Vla. *p*

Vc. *mf* *p* *mp* *mf* *f* *p* *pp*

Pno. *fff* *mf* *f* *pp*

313

Vln. *mf*

Vla. *f*

Vc.

Pno.

316

Vln. *f* *ff*

Vla.

Vc. *ff*

Pno.

Detailed description: This system contains measures 316, 317, and 318. The Violin part (Vln.) starts with a forte (*f*) dynamic and a half note G4, then moves to a half note A4, and finally to a half note B4. The Violoncello part (Vc.) starts with a half note G2, then moves to a half note A2, and finally to a half note B2. The Piano part (Pno.) features a complex texture with chords and arpeggios in both hands. A large watermark 'Perusal Score' is visible across the page.

319

Vln. *f*

Vla. *p*

Vc. *p*

Pno.

Detailed description: This system contains measures 319, 320, and 321. The Violin part (Vln.) begins with a half note G4, then a half note A4, and then a half note B4. The Violoncello part (Vc.) starts with a half note G2, then moves to a half note A2, and finally to a half note B2. The Piano part (Pno.) continues with complex textures, including chords and arpeggios. A large watermark 'Perusal Score' is visible across the page.

322

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ppp*

ff

ppp

325

Vln. *f* 5 5 5 5

Vla. *p*

Vc. *p*

Pno. *f*

p

327 **P**

Vln. *f*

Vla. *ff*

Vc. *ff*

Pno. *ff*

329

Vln. *ff* *f* *ff*

Vla. *p*

Vc.

Pno.

332

Vln. *p* *f*

Vla. *f*

Vc. *p* *mf*

Pno. *f*

Detailed description: This system contains measures 332 and 333. The Violin part (Vln.) starts with a piano (*p*) dynamic and a sixteenth-note pattern, then shifts to a forte (*f*) dynamic with a sustained note. The Viola part (Vla.) plays a sustained forte (*f*) note. The Violoncello part (Vc.) has a sustained melodic line starting piano (*p*) and moving to mezzo-forte (*mf*). The Piano part (Pno.) features a complex texture with sixteenth-note patterns in both hands, starting forte (*f*).

334

Vln. *ff* *fff*

Vla. *p* *ff*

Vc. *p* *ff*

Pno. *ff*

Detailed description: This system contains measures 334, 335, 336, and 337. The Violin part (Vln.) begins with a forte-forte (*ff*) dynamic and a sixteenth-note pattern, then reaches a fortissimo (*fff*) dynamic. The Viola part (Vla.) starts with a piano (*p*) dynamic and a sustained note, then shifts to forte-forte (*ff*) in measure 336. The Violoncello part (Vc.) has a sustained melodic line starting piano (*p*) and moving to forte-forte (*ff*) in measure 336. The Piano part (Pno.) continues with complex sixteenth-note patterns in both hands, starting forte-forte (*ff*).

337

Vln.

Vla.

Vc.

Pno.

ff *f*

ff

f

f *mf* *mp*

340

Vln.

Vla.

Vc.

Pno.

ff *p* *mf*

f *mf* *mp*

Q

343

Vln. *f* *ff* *f*

Vla. *p* *pp* *mf*

Vc. *mp* *p* *mf*

Q

Pno. *p* *pp* *mf*

347

Vln. *mf*

Vla. *p* *p*

Vc. *p* *p*

Pno. *p* *pp*

351

Vln.

Vla.

Vc.

Pno.

f

354

Vln.

Vla.

Vc.

Pno.

p

f

ff

357

Vln. *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Pno. *ff* *f*

Perusal score