

# Modes from The Downs by Rowland Sutherland

Based on the sonnet: Composed During a Walk on the Downs

by Charlotte Turner Smith

♩ = 44 **Expressive**

Rowland SUTHERLAND

Musical score for Flute, Clarinet in Bb, and Violoncello, measures 1-3. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The Flute part is marked 'solo' and 'mp'. The Clarinet in Bb part is marked 'p'. The Violoncello part is marked 'mp'. The music features a melodic line in the Flute and a rhythmic accompaniment in the Violoncello.

Musical score for Flute (Fl.), Clarinet (Cl.), and Violoncello (Vc.), measures 4-7. The key signature is three flats and the time signature is 4/4. The Flute part is marked 'poco rit.' and 'A tempo'. The Clarinet part is marked 'poco accent'. The Violoncello part is marked 'poco accent'. The music features a melodic line in the Flute and a rhythmic accompaniment in the Violoncello.

Musical score for Flute (Fl.), Clarinet (Cl.), and Violoncello (Vc.), measures 8-11. The key signature is three flats and the time signature is 4/4. The Flute part is marked 'mp' and 'f'. The Clarinet part is marked 'mp', 'pp', and 'p < mf'. The Violoncello part is marked 'mp', 'pp', and 'p < mf'. The music features a melodic line in the Flute and a rhythmic accompaniment in the Violoncello. The piece ends with 'FINE (after DC)'.

**A** ♩ = 44  
**Proclaim**

11

Fl. *mf* *poco f* *p*

Cl. *mp* *pp*

Vc. *mp* *pp*

14

Fl. *poco f* *p* *p*

Cl. *pp* *mf* *Reply*

Vc. *pp* *p*

**B**

16

Fl. *mp* *mf* *p*

Cl. *poco f* *mf*

Vc. *mp* *mf* *p*

E. Gtr. *mp*

rit.

18

Fl. *poco mf* *mf*

Cl. *poco f*

Vc. *mp* *mf*

E. Gtr. *mf*

Keyboard *mp* *mf*

Super BX - 3 (B3 Hammond organ)

F-7 Eb7 C-7b13 F-7 F-9 C-7b13 C-7b13

20

Fl. *poco f* *p* TAG

Cl. *f* *p*

Vc. *poco f* *p* To pizz.

E. Gtr. *poco f* *mp* guitar only Ab7 Eb-7

Keyboard *poco f* *mp*

C

23 soulful jazz

"Dooo"

Voice

*mp*

Fl.

Cl.

Vc.

E. Gtr.

*A<sup>b7</sup> G<sup>bA#11</sup> F<sup>7b13</sup><sub>b9</sub> E<sup>b-7</sup>*

It's fine to use different chord inversions & chord substitutions and to vary the rhythm, as long as it complements the main rhythms

Keyboard

*sim.*

R.H. It's fine to use different chord inversions & chord substitutions and to vary the rhythm, as long as it complements the main rhythms

It's fine to not always play the chords as the bass in the left hand is important

Sultry and breezy

25

*mf*

Voice

The dark and pil - lo - wy cloud, the

Fl.

Cl.

(In unison with keyboard left hand) N.B. Quavers are staccato with added tenuto (unless otherwise indicated)

Pizz.

Vc.

*poco mf sim.*

E. Gtr.

*poco mf*

*A<sup>b7</sup> G<sup>bA#11</sup> F<sup>7b13</sup><sub>b9</sub> E<sup>b-7</sup>*

Keyboard

(Left hand in unison with 'cello)

*poco mf sim.*

N.B. Quavers are staccato with added tenuto (unless otherwise indicated)

27 *poco f* *p*

3

sa - llow - trees,

overblow

*mf* *pp* *mf* *sfz p* *poco f*

*mf* *pp* *mf* *sfz p* *poco f*

*(poco mf)* *sim.*

*(poco mf)* *sim.*

*A<sup>b7</sup>* *G<sup>b</sup>Δ<sup>#11</sup>* *F<sup>7</sup><sub>b9</sub><sup>13</sup>* *E<sup>b</sup>-7*

29

3

seam o' - er the ru - ins of the

*sim.*

*sim.*

*A<sup>b7</sup>* *G<sup>b</sup>Δ<sup>#11</sup>* *F<sup>7</sup><sub>b9</sub><sup>13</sup>* *E<sup>b</sup>-7*

*sim.*

31

Voice

year to mo - urn;

Fl.

*mp*

*pp*

Cl.

*mp*

*pp*

bisbig. (B key)

Vc.

E. Gtr.

A<sup>b7</sup> G<sup>bΔ#11</sup> F<sup>7b13</sup> E<sup>b-7</sup>

Keyboard

33

**D**

Voice

Fl.

Breath tones -  
as if blowing out a candle

*p* *f*

Cl.

Breath tones

*p* *f*

Vc.

*mp*

E. Gtr.

D<sup>bΔ#11</sup> C<sup>7b13</sup> C<sup>7b13</sup>/E

Keyboard

D<sup>bΔ#11</sup> C<sup>7b13</sup> C<sup>7b13</sup>/E

*mp*

35

*mp*

Voice

And,

Fl.

Cl.

Vc.

E. Gtr.

Keyboard

37

Voice

cold and hol - low, the in con-stant breeze

Fl.

Cl.

Vc.

E. Gtr.

Keyboard

39

Voice *mf*  
sobs through the fall - ing leaves and wi - ther'd fern.

Fl. *poco mf*

Cl. *poco mf*

Vc. *poco mf* To arco

E. Gtr. *poco mf*  
F<sup>7</sup>b<sup>13</sup><sub>b9</sub> F<sup>7</sup>b<sup>13</sup><sub>b9</sub>/A B<sup>b</sup>7 C<sup>7</sup>b<sup>13</sup>

Keyboard *poco mf*  
F<sup>7</sup>b<sup>13</sup><sub>b9</sub> F<sup>7</sup>b<sup>13</sup><sub>b9</sub>/A B<sup>b</sup>7 C<sup>7</sup>b<sup>13</sup>

41

Voice *mf*  
o' - er the tall brow of yon - der chal - ky bourn, The

Fl. *mp*

Cl. *mp*

Vc. *mf* Arco

E. Gtr. *mf*  
D<sup>b</sup>Δ<sup>#</sup>11 C<sup>7</sup>b<sup>13</sup><sub>b9</sub> C<sup>7</sup>b<sup>13</sup>/E

Keyboard *mf*  
D<sup>b</sup>Δ<sup>#</sup>11 C<sup>7</sup>b<sup>13</sup><sub>b9</sub> C<sup>7</sup>b<sup>13</sup>/E



43

Voice: e - ve - ning shades their ga - ther'd dark - ness fling, *f*

Fl.: *poco mf* ————— *poco f*

Cl.: *poco mf* ————— *poco f*

Vc.: *poco mf* ————— *poco f*

E. Gtr.:  $F^{7b13}_{b9}$   $F^{7b13}_{b9}/A$   $B^b-7$   $C^{7b13}$   
*poco mf* ————— *poco f*

Keyboard:  $F^{7b13}_{b9}$   $F^{7b13}_{b9}/A$   $B^b-7$   $C^{7b13}$   
*poco mf* ————— *poco f*

45

Voice: while, by the lin - ge - ring light, I scarce di - scern The

Fl.: *poco mf*

Cl.: *poco mf*

Vc.: *poco mf*

E. Gtr.:  $D^{b\Delta\#11}$   $C^{7b13}_{b9}$   $C^{7b13}/E$   
*poco mf*

Keyboard:  $D^{b\Delta\#11}$   $C^{7b13}_{b9}$   $C^{7b13}/E$   
*poco mf*

47 *f*

Voice  
shrie-king night - jar sail on hea - vy wi - ng.

Fl.  
*poco f*

Cl.  
*poco f*

Vc.  
*poco f*

E. Gtr.  
*poco f*

Keyboard  
*poco f*

Chords:  $F^{7b13}_{b9}$ ,  $F^{7b13}_{b9}/A$ ,  $B^b_7$ ,  $C^{7b13}_{b9}$

**E**

Solo section ♩ = 64

49

Fl.  
*poco mp/mf*, *fltz*

Cl.  
*poco mp/mf*, *fltz*

Vc.  
*poco mp/mf*

E. Gtr.  
 $D^b\Delta\#11$ ,  $C^{7b13}_{b9}$ ,  $C^{7b13}/E$ ,  $F^{7b13}_{b9}$ ,  $F^{7b13}_{b9}/A$

Keyboard

52

Fl. *fltz* *cresc.* *poco mf/poco f*

Cl. *fltz* *cresc.* *poco mf/poco f*

Vc. *cresc.* *poco mf/poco f*

E. Gtr.  $B^b_7$   $C^b_{13}$   $D^b\Delta^{\#}11$   $C^b_{13}$   $C^b_{13}/E$   
*cresc.*

Keyboard

55

Fl. *cresc.* *ff*

Cl. *cresc.* *ff*

Vc. *cresc.* *ff*

E. Gtr.  $F^b_{13}$   $F^b_{13}/A$   $B^b_7$   $C^b_{13}$   
*cresc.* *ff*

Keyboard

**F**

Vocals improvise on the text.  
Sung as a narrative with different pitches on the notes if desired, and with different rhythms  
Dynamics are between *mp* - *mf*

57

Voice

Vc.

E. Gtr.

*mp*

A<sup>b7</sup> E<sup>b-7</sup>

59

Voice

Ah Yet a little

Vc.

*pp* *mp* *pp*

E. Gtr.

61

Voice

and propitious spring

Vc.

*mp*

*Expressive*

E. Gtr.

63

Voice

Crown'd with fresh flowers Shall wake the woodland strain;

Vc.

*pp* *mp* *pp*

E. Gtr.

A<sup>b7</sup> G<sup>bΔ#11</sup> F<sup>7/13</sup>/<sub>b9</sub> E<sup>b-7</sup>

65 *mf*

Voice: But no gay change revolving seasons bring

Vc. *mp*

E. Gtr.

67

Voice: To call for the pleasure from the soul of pain;

Vc. *pp*

E. Gtr.

69

Voice: Bid Sy ren Hope re-sume her long - lost part, And

Vc. *sul pont.* *ppp* *p* *ppp*

E. Gtr.  $A^{b7}$   $G^{b\Delta\#11}$   $F^{7b13}_{b9}$   $E^{b-7}$

71 *mp* *rit.* *p* **D.C. al FINE**

Voice: Chase the vul - ture Care that feeds u - pon the heart.

Vc. *p*

E. Gtr.  $A^{b7}$   $F^{\circ}$   $E^{\Delta}$   $E^{b7}$