

written for Janna Baty and Collage New Music

# Life in Avondall

poems by  
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music by  
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(2012)

## The Hound of Ulster

♩ = 90c. *simple*

The musical score is for the piece "The Hound of Ulster" and is written in 4/4 time. The tempo is marked as ♩ = 90c. *simple*. The score includes parts for Flute, Clarinet in A, Piano, Percussion, Violin, and Violoncello. The Flute and Clarinet in A parts are identical, starting with a dynamic of *p*, moving to *mf*, then *mp*, and ending with *mp*, *poco*, and *p*. The Piano part begins with a *p* dynamic. The Percussion part features a snare drum (M. SUSP. CYM.) and a cymbal (MRCAS.) with a *p* dynamic. The Violin part starts with *p*, includes the instruction "senza vib.", and ends with *p* and "senza vib.". The Violoncello part is mostly silent, with a final *p* dynamic note.

5

Fl. *pp*

Cl. in A *pp* *pp* *mf* *pp*

Pno. *pp*

Pc. M. SUSP. CYM. MRCAS.

Vn. *pp*

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

10

M-Sop. *pp* *molto* *p* *poco*  
 Li - ttle boy will you stop and take a look in the pup - py shop—

Cl. in A *mf* *pp* *poco*

Hn. *mf* *pp* *poco*

Pc. MRCAS. *mf* *p* M. SUSP. CYM. *edge* *mf*

14 *p*

M-Sop. *p*  
Dogs blue and liv - er, no - ses a - quiv - er,

Cl. in A *poco mf p sub.*

Hn. *poco mf p sub.*

Pc. MRCAS. *p*

18 *mf*

M-Sop. *mf*  
li - ttle dogs, big dogs, dogs for sport and plea - sure,

Cl. in A *mf pp*

Hn. *mf pp*

24 *p* *f*

M-Sop. *p* *f*  
fat dogs, mea - gre dogs, dogs for lap and lei - sure.

Cl. in A *p* *f* *mp*

Hn. *p* *f*

29 *mp*

M-Sop. *mp*  
Do you see that wire - haired ter - ri - er? Could an - y - thing - be

Cl. in A *p*

Hn. *mp* *p*

Pc. *p*

M. SUSP. CYM.  
S. TAM-TAM  
WIND GONG

33 *mp*

M-Sop. *mp*  
mer - ri - er?

Fl. *p* *mf*

Cl. in A *mf* *p* *mf*

Hn.

Pno. *mp* *mp*

Pc. *p* *mp* *mf*

Vn. *pizz.* *mp*

Vc. *pizz.* *mp*

37 *f* *mp* *cresc.*

M-Sop. *f* *mp* *cresc.*

"Thank you, cour - teous stran - ger," said the child. "By your

Fl. *f* *mp* *cresc.*

Cl. in A *f* *mp* *cresc.*

Hn. *f* *mp* *cresc.*

Pno. *mf* *f* *mp* *cresc.*

Vc. *f* *mp* *cresc.*

arco con vib.

42 *f*

M-Sop. *f*

words I am be - guiled. But tell me, I pray, what lurks in the

Fl. *f*

Cl. in A *f*

Hn. *f*

Pno. *mf* 3 3

Vn. *mp* *mf* *f*

Vc. *mf* *f*

arco con vib. pizz. pizz.

*molto rit.* \_\_\_\_\_ *steady*

47

M-Sop. *p*  
gray cold sha - dows at the back of the shop?"

Fl. *mf*

Cl. in A *mf* *p*

Hn. *mf* *p*

Pno. *p*  
arco

Vc. *mf* *p*

53 *a tempo* (♩ = 90c.) *p* *mf*

M-Sop. *p* *mf*  
Li - ttle boy do not stop, come a - way from the pup - py shop.

Fl. *p* *f*

Cl. in A *p*

Hn. *p*

Pno. *p* *f*

MRCAS.  
Pc. *p*

Vn. *arco* *mp* *mf*

Vc. *p*

*slower* ♩ = 82c.

57

M-Sop. *f*  
For the Hound of Ul - ster lies teth - ered

Fl. *residual tone*  
*p* *mf* *pp*  
**repeat** – create a continuous blur, breathing as necessary

Cl. in A *mf*

Hn. *mf* *fp* *fp*  
con sord.

Pno. *p*

Pc. PAD  
*mf*  
scratch surface with fingernails of both hands to create a continuous wash of interference

Vn. *f* *pp* *f* *mp*  
molto sul pont.  
very fast tremolando – punta d'arco

Vc. *pp* *f* *mp*  
molto sul pont.  
very fast tremolando – punta d'arco

*a tempo* (♩ = 90c.) *rall.*

62 *mf* *f* *p*

M-Sop. there; Cuch - ulain teth - ered by his gold - en hair.

Fl.

Cl. in A

Hn. *fp* *fp*

Pno. *f* *p*

Pc. PAD

Vn. *norm.* *gl.* *very harsh* crush tone ..... to nat. (senza vib.) *gl.*

Vc. *norm.* *gl.* *very harsh* crush tone ..... to nat. (senza vib.) *gl.*

*ff* *pp*

*ff* *pp*



68 *slower* ♩ = 82c.

M-Sop. *mf* *mp*  
His eyes are closed and his lips are pale.

Fl. *ghost tone* *pp*

Cl. in A *mf*

Hn. *mf*

Pno.

Pc. PAD

Vn. *as before* *ppp sempre* *non trem.*

Vc. *as before* *ppp sempre* *non trem.*

73 *p* *mf* *p*

M-Sop. Hur - ry, li - ttle boy, he is not

Fl. *mp* (in tempo) residual tone

Cl. in A *ff* *pp* *f* *pp* *p*

Hn. *ff* *pp* *f* *pp* *p*

Pc. PAD *p* tap

Vn.

Vc.

80

M-Sop. for sale. \_\_\_\_\_

Fl. *p* *pp*

Cl. in A take Clarinet in B $\flat$

Hn.

Pc. PAD *pp*

Vn.

Vc.