

Two Kingsongs

For baritone and piano

Jonathan David

Commissioned by the Cheah-Chan Duo

I. King Duffus

When all the witches were haled to the stake and burned,
When their least ashes were swept up and drowned,
King Duffus opened his eyes and looked round.

For half a year they had trussed him in their spell:
Parching, scorching, roaring, he was blackened as a coal.
Now he wept like a freshet in April.

Tears ran like quicksilver through his rocky beard.
Why have you wakened me, he said, with a clattering sword?
Why have you snatched me back from the green yard?

There I sat feasting under the cool linden shade;
The beer in the silver cup was ever renewed,
I was at peace there, I was well-bestowed:

My crown lay lightly on my brow as a clot of foam,
My wide mantle was yellow as the flower of the broom,
Hale and holy I was in mind and in limb.

I sat among poets and among philosophers,
Carving fat bacon for the mother of Christ;
Sometimes we sang, sometimes we conversed.

Why did you summon me back from the midst of that meal
To a vexed kingdom and a smoky hall?
Could I not stay at least until dewfall?
--*Sylvia Townsend Warner*

II. Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.
--*Percy Bysshe Shelley*

I. King Duffus

Text by Sylvia Townsend Warren
(1893-1978)

Jonathan David

Relentless, searing ♩ = 144

Baritone

Piano

Non legato

f

5

Bar.

When all the witch-es were haled to the stake and burned,

Pf.

mf

9

Bar.

When their least ash-es were swept up and drowned,

Pf.

Rel. * *Rel.* * *Rel.* * *Rel.* *

King Duffus

13 *mf* *f* *poco*

Bar. King Duf - fus op - ened his eyes and looked round.

13 *mp* *poco*

Pf. *ped.* *

17 *f*

Bar. For half a year they had

17 *ff* *mf*

Pf. *ped.* *

21

Bar. trussed him in their spell: — Parch - ing, — scorch - ing,

21 *ff*

Pf. *ped.* *

26 *ff*

Bar. roar - ing, — he was black - ened as a coal. —

26 *ped.* *

Pf. *ped.* *

Gentler, with compassion

King Duffus

30 *mf*

Bar. 

Pf. 

35 *mp*

Bar. 

Pf. 

40 *mf*

Bar. 

Pf. 

44 *mp*

Bar. 

Pf. 

ped. *sim.* *ped.* *mp* *p* *ped.* *sim.*

48

Bar. *green yard?*

Pf. *sempre molto legato*
*And. * And. * sim.*

52

Bar. *There I sat feast - ing un - der the*

Pf.

56

Bar. *cool lin - den shade; The beer in the sil - ver cup was*

Pf.


60

Bar. *e - ver re - newed, I was at peace there,*


Pf. *pp*

Detailed description: This is a page of a musical score for 'King Duffus'. It features a vocal line (Bar.) and a piano accompaniment (Pf.). The score is divided into four systems, each starting with a bar number (48, 52, 56, 60). The vocal line includes lyrics such as 'green yard?', 'There I sat feast - ing un - der the cool lin - den shade; The beer in the sil - ver cup was e - ver re - newed, I was at peace there,'. The piano part includes performance markings like 'sempre molto legato', 'And.', '*', 'sim.', and 'pp'. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. A large watermark 'For Personal Use Only - Not to be Copied' is visible across the page.

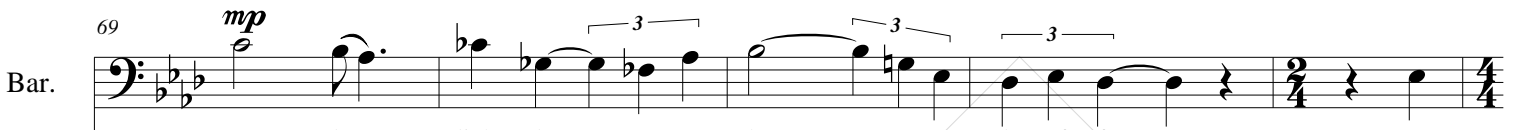
64

Bar. 

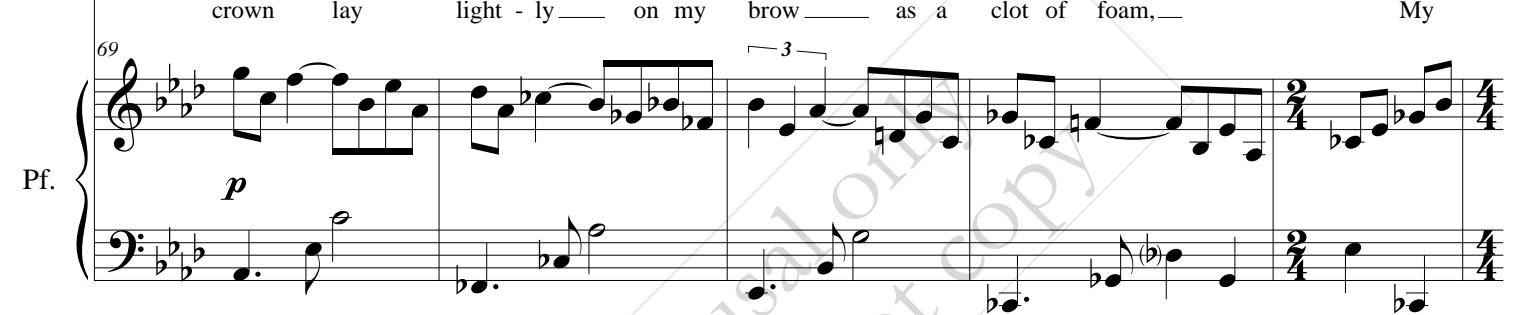
I was well - be - stowed: My

Pf. 


69 *mp*

Bar. 

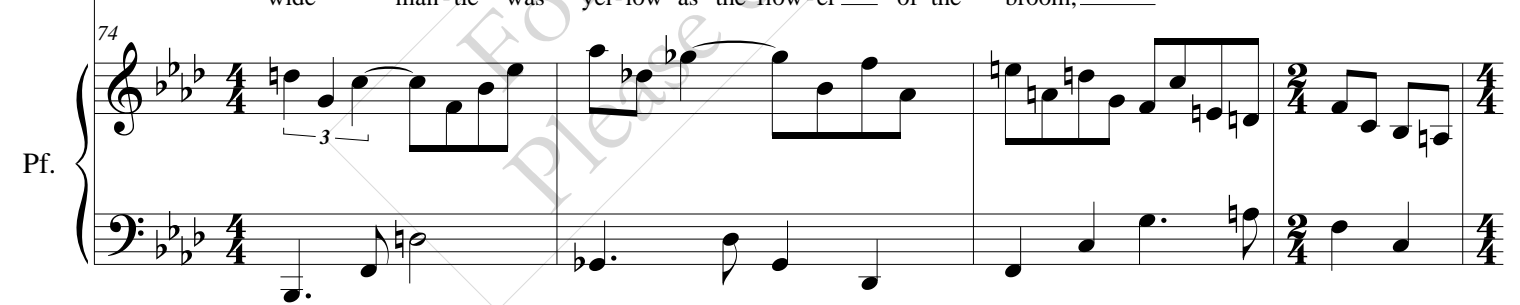
crown lay light - ly on my brow as a clot of foam, My

Pf. *p* 

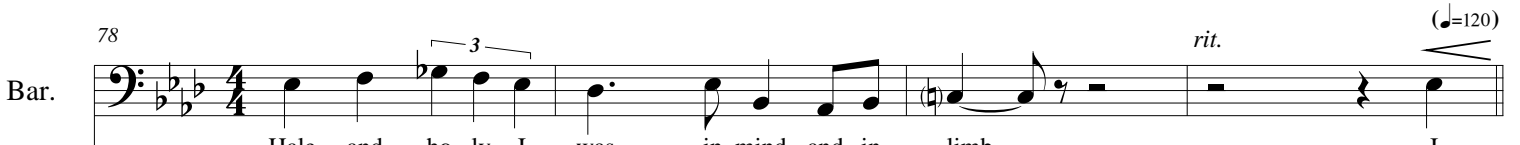
74

Bar. 

wide man-tle was yel-low as the flow-er of the broom,

Pf. 

78 *rit.* (♩=120)

Bar. 

Hale and ho - ly I was in mind and in limb. I

Pf. 

More deliberate ♩ = 120

82 *mf* *f*

Bar. sat a-mong po - ets and a - mong phi - lo - so - phers, Carv - ing fat ba - con for the

Pf. *mp* *mf*

Red. * *Red.* * *Red.* *

86 *mf* *mp* (♩=144)

Bar. mo - ther of Christ; Some - times we sang, some - times we con - versed.

Pf. *mp* *p* *slower arp.*

sim.

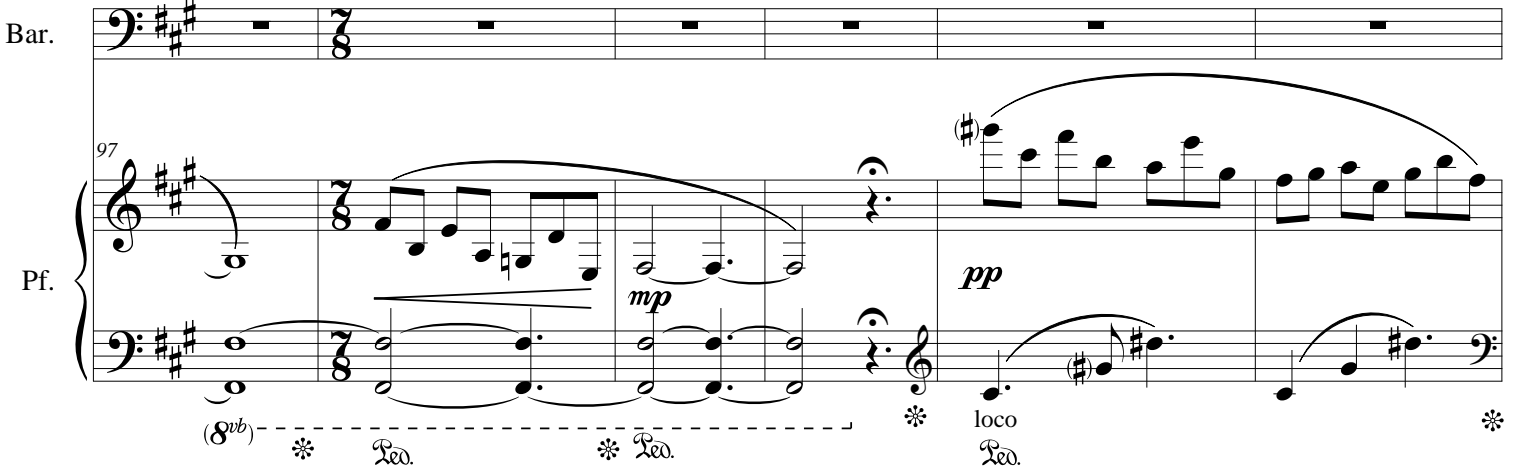
91 **Tempo I.** ♩ = 144

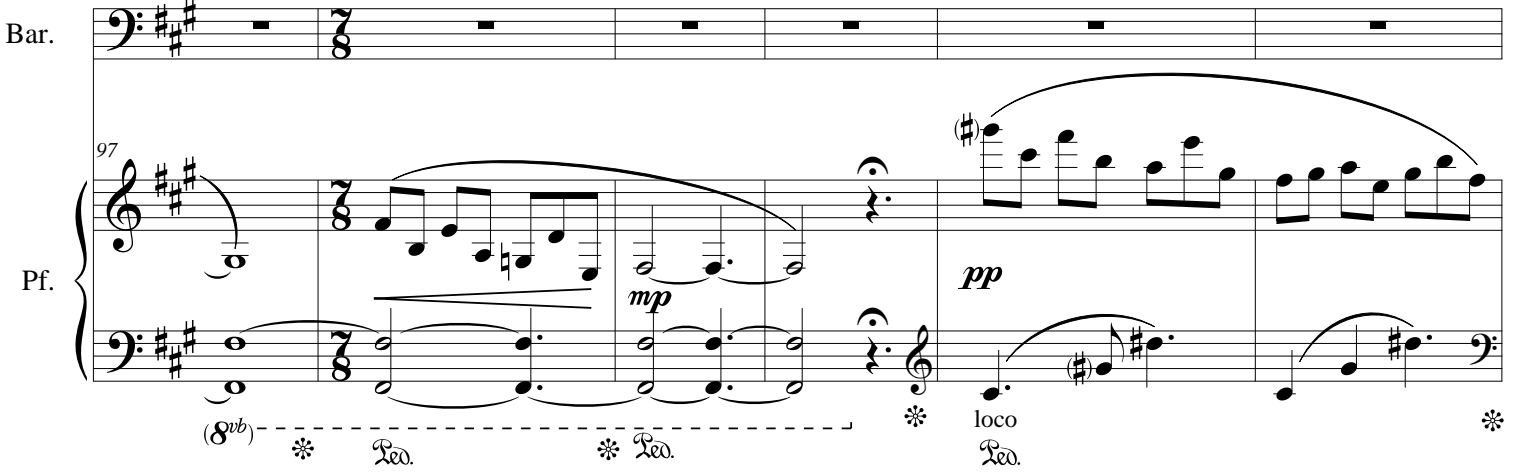
Bar.

Pf. *non legato* *ppp* *pp* *p*

8vb - una corda *Red.* *due corde* * *Red.*

97

Bar. 

Pf. 

mp *pp*

(8vb) * *Loco.* * *Loco.* * *Loco.* *

103

Bar. 

Pf. 

mp *p*

Why did you sum - mon me back from the

Loco. * *Loco.* * *Loco.* *

107

Bar. 

Pf. 

mf *mp*

midst of that meal To a vex - ed king - dom and a smo - ky hall?

sim.

111

Bar. 

Pf. 

mp *p*

Could I not stay at least un - til dew - fall, —

116 *p*

Bar. *dew - fall?*

Pf. *pp* *molto legato* *8va* *p*

120 *rit. poco a poco al fine*

Bar.

Pf. *(8va)* *loco*

124

Bar.

Pf. *pp* *3* *Attacca*

II. Ozymandias

Percy Bysshe Shelley
(1792-1822)

Jonathan David

Swirling, freely $\text{♩} = 36 (\text{♩} = 108)$ *poco accel.*

Baritone

Piano

p

3

8^{vb} Leo.

3

a tempo *rit.* ($\text{♩} = 84$)

Bar.

Pf.

mf *p*

(8^{vb}) *

Slower ($\text{♩} = 84$) ($\text{♩} = 108$)

5

p *poco rit.* *a tempo*

I met a trav(e) - ller from an an-tique land Who said:

5

Pf.

(8^{vb})

Tempo I.
A slow desert blues

7

Bar.

Pf. *Piano* *swung*
pp

Ped. ad lib except where indicated

11

Bar. *(Voice straight)*
p
Two — vast —

Pf. *pp*

15

Bar. and — trunk-less legs — of —

Pf.

18

Bar. *mp*
stone —

Pf. *p*

21 *mf* 3

Bar. stand in the des-ert.

Pf. *mp* *8va* *8vb* *Red.* *

24 *p* 3

Bar. Near them, on the sand, Half sunk a

Pf. *pp* *8va* *8vb* *loco*

27 *mp* 4

Bar. shat-tered vis-age lies, whose frown, And

Pf. *p* *8vb* *loco*

30 *mf* 3

Bar. wrin-kled lip, and sneer of cold com-mand

Pf. *mp* *8vb*

Ozymandias

33

Bar. tell _____ that its sculp - tor well those pas - sions read Which

Pf.

8^{vb}
ped.

35

Bar. yet sur - vive, _____ stamped on these life - less things, The

Pf.

8^{vb}
loco

poco rit. *mp*

38

Bar. hand _____ that mocked them _____ and the heart that fed: _____

Pf.

a tempo

p

(no arp.)

40

Bar. *rit.*

Pf.

And on the pe-de-stal — these words ap-pear:

43

Bar. *f* *Falsetto* *a tempo*

Pf. *mf*

"My name is O - zy - man - di - as, —

46

Bar.

Pf.

king — of kings: — Look on my works, ye Might-y, —

49 *rit.* *ff* *senza misura a tempo*

Bar. *and de - spair!"*

Pf. *Quasi cadenza, legatissimo* *f*

(8^{vb})

Loc. * Loc. *

51

Bar.

Pf. *mf* *ff* *f*

*

52 (Tempo I.) *poco rit.* (ord.) *pp*

Bar. No-thing be - side re - mains.

Pf. *mp* *p* *ppp*

8^{va}

Loc. * loco * *

56

Bar.

Pf.

pp

p

60

Bar.

Pf.

p *mp*

Round _____ the de-

mp *p*

63

Bar.

Pf.

cay _____ Of that col - os - sal wreck, bound - less and

mp *p*

66

Bar.

Pf.

p

bare, The lone _____ and lev - el

pp

69

Bar. *sands* *stretch* *far*

Pf.

8^{va}

69

8^{vb}

Red. *

Red. *

Bar. *mp* *p*
a - way.

Pf.

8^{va}

71

8^{vb}

1/2 Red. * 1/2 Red. *

Bar. *pp*

Pf.

8^{va}

74

8^{vb}

Red. *

ppp *pppp*

Duration: app. 4'30"

Chapel Hill, NC
May, 2013