

Janet Oates

2024

## Night shall hide thee

For solo harpsichord

Commissioned in 2024 by *Inventions: The harpsichord across time and borders*, and written for harpsichordist Katarzyna Kowalik

*Duration c.4 minutes*

Version 1: This piece is designed to be interleaved with the movements of 'Lover, go and calm thy sighs' by Elisabetta da Gambarini (total duration c. 10 minutes).

Version 2: this piece stands alone, referencing the Gambarini in short transition sections (total duration c. 6 minutes).

harpsichord requirements:

2 x 8'

1 x 4'

lute stop

range G to E

Dedicated with love and thanks to Mary Cooke

### ***Night shall hide thee: a programme note.***

*Night shall hide thee* is a commission from the project ***Inventions: the harpsichord across time and borders***. It is a response to 'Lover, go and calm thy sighs' - aria, variations and giga - by Elisabetta da Gambarini (1748). The composer imagines the lovers' emotions as hinted at in the text of the theme/aria:

Lover, go and calm thy sighs; Night shall hide thee from all eyes.  
The God of Love shall be thy guide: be faithful, and in him confide.

There are three sections to this piece (Version 1), designed to be performed as a continuous dialogue with *Lover, go and calm thy sighs*.

- Prelude: a mood of expectation and intimacy
- Aria: *Lover, go and calm thy sighs* (Gambarini)
- *Variations I and II* (Gambarini)
- Pre-giga: the excitement and thrill of the meeting
- *Giga* (Gambarini)
- *Dawn Pavane*: the thoughts and feelings after the event, drawing on all that has happened.

***Inventions: the harpsichord across time and borders*** is a project under the umbrella of Theorbo Today, which aims to create new works for old instruments, with a focus on female composers. In 2024 the project commissioned three composers - one in each of England, Scotland and Ireland – to write new works inspired by specific historical works from their countries. These works were all performed in each country alongside other works (primarily by women) both new and old, celebrating lesser-known music by regional composers.

England

- Janet Oates, composer: *Night shall hide thee*, inspired by *Lover go and calm thy sighs* by Elisabetta Gambarini. Performer: Katarzyna Kowalik.

Scotland

- Lisa Robertson, composer: xxx, inspired by the *Hebrides Love Lilts* of Marjory Kennedy-Fraser. Performer: Tiffany Vong

Ireland

- Evangelia Rigaki, composer: xxx, inspired by Ho Hoane (anon, from the Fitzwilliam Virginals book). Performer: Yonit Kosovske

The composers may be contacted through the *Inventions* page on the Theorbo Today website:

[www.theorbotoday.com/inventions](http://www.theorbotoday.com/inventions)

The project was very grateful to receive funding from:

- Arts Council England
- Creative Scotland
- Sounds Festival (Scotland)
- The Marchus Trust
- The Hope Scott Trust
- Mary Cooke
- The Francis Louth Trust

## Performance notes

The registrations for my sections are clearly marked; for the Gambarini, use your preferred registrations.

### **Prelude:**

You will need to find and mark a G or D on a string inside the instrument in advance: this note will act as your pitch for the humming.

In this piece and in the Dawn pavane, find a good resonant place on the instrument for the knocking.

This part is intended to be an intimate, thoughtful section full of expectation about the forthcoming meeting with your lover.

Time signatures are for clarity of reading but it's all quite free.

As indicated on the score, the humming (or 'ooh' or whatever is easiest) may be in any octave at any point in order to be a warm and comfortable sound.

At the end, the fragments start resembling the aria to come – a slightly clumsy, eager introduction which should lead straight in to the aria.

### **Pre-giga:**

Allow the Gambarini variations to finish and settle before starting the pre-giga.

With allusions to the giga in the notes, rhythms and the fragments of bars 12-15, this section should be bubbling with expectation, mixed with moments of hesitancy.

The tremolos in bar 23 should be an equal wiggling of the three notes rather than one note against the pair.

It leads directly into the giga.

### **Dawn pavane**

The Gambarini giga's final bars are transformed into the Dawn pavane, a meditation on all that has gone before.

For performance on a smaller-range harpsichord, alternative notes are given.

### **The stand-alone version**

Instead of the Gambarini movements, the stand-alone version has a few bars referencing them, acting as transitions between my sections. The piece is now continuous and complete in itself. It could be performed alone, or in the same programme as either the full Gambarini original, or just the (sung) aria.

# Night shall hide thee Prelude

Janet Oates

HUM with a 'mm', 'nnn' sound or 'ooh', whatever's comfortable.  
Feel free to use octave displacement to find easy notes to hum -  
e.g. at bracketed notes - but also elsewhere as necessary (e.g. bars 27-8)

## Lento molto

Stand at the side of the instrument,  
hand resting on the frame.

(any pitch, any range -  
follow contour)

knock on wood

voice

freely *p* mmm... sssh... *p*

INSIDE INSTRUMENT (the panel with the highest pitches)

Harpsichord (lute stop on)

voice

6 knock on wood sssh... knock on wood sssh...

Hpsd. now move to sit at the keyboard.

(pluck one D or G  
- this is your cue note)

voice

10 pitched mmm... mmm...

Hpsd. I LUTE STOP I

15

voice

Hpsd.

mmm...

3

3

19

voice

Hpsd.

mmm

now to upper manual

II

I

II

I

**very free time, only loosely coordinated:  
the humming should float disconnectedly above the harpsichord.**

23

voice

Hpsd.

upper manual

mmm...

mmm...

mmm... mmm...

II

I

28

voice

Hpsd.

slow audible exhale (unvoiced)

accel. . .

slow audible exhale (unvoiced)

mmm...

hahh (or 'hoooh' or 'ffff' etc)

hahh

I

II

LUTE STOP OFF

3

**continue without further pause to LOVER, GO AND CALM THY SIGHTS.**

# Night shall hide thee pre-giga

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Unnecessary performance notes:

- \* as the lower manual has the 4' stop on, notes played on the upper manual (bars 12, 14, 15 and 16) will be in the same pitch range, e.g. the D in bar 15 will sound a semitone below the D# preceding it.
- \* Bars 15 and 16 - allow hands to cross

**♩. = 84+, molto rubato**

I 4'

I 4'

6

I

I

take over the G#

12

I

I

16

I

I

19 *#trm* *trmm* *meno mosso*

*grace notes on the beat,  
allow overlap with RH;  
hold all down.*

*sim.*

22

*tremolos not precise:  
may use both hands.*

25 *take off 4'* **CONTINUE WITHOUT PAUSE TO GIGA**

*etc.*

# Night shall hide thee

## Dawn Pavane

Janet Oates

Bracketed notes in bars 67-89, and the ossia in bar 24-8, may be played if the instrument does not have the top notes

**This continues from and replaces the end of the Gambarini giga**

$\text{♩} = 120$  **rit.** . . . . .

I  
Harpichord  
I

5 . . . . .

9  $\text{♩} = \text{c. } 60$  **KNOCK on wood** **vocalise** **KNOCK** **vocalise**

sshhh... I ssshhh...

**COUPLE**  
(if not already coupled!)

13  $\text{♩} = \text{c. } 78$

I + II  
I + II

rit. . . . .

16

KNOCK

uncouple

- ♩ = 102+

I

25

30

35 *rit.*

42  $\text{♩} = \text{c.}78$

48 *tr. just on RH D-C#* *at the tempo of the aria*

52 *tr.* *audible exhale* *coupled*  $\text{♩} = \text{c.}110$  *arp.*

56 *arp.*

optional: singing or humming, any octave (while still playing)

be faith - ful be

II

3 3 3 3

3 3 3 3

62

faith - ful

II

3 3 3

66

HOLD ALL DOWN

II

68

rit. . . . .

uncouple switch to 4'

4'

3 3

# Night shall hide thee version 2

Janet Oates

HUM with a 'mm', 'nnnn' sound or 'ooh', whatever's comfortable.  
Feel free to use octave displacement to find easy notes to hum -  
e.g. at bracketed notes - but also elsewhere as necessary (e.g. bars 27-8)

## PRELUDE: Lento molto

Stand at the side of the instrument,  
hand resting on the frame.

(any pitch, any range -  
follow contour)

knock on wood

*freely* ***p***

voice

mmm... sshhh...

INSIDE INSTRUMENT (the panel with the highest pitches)

Harpichord

(lute stop on)

5 ***p***

voice

knock on wood knock on wood

sshhh... sshhh...

now move to sit at the keyboard.

(pluck one D or G  
- this is your cue pitch  
for bar 11)

## still Lento

10 pitched

voice

mmm...

I

LUTE STOP

I

15

voice

mmm...

3

3

19

voice

mmm

now to upper manual

II I II I

23

voice

**very free time, only loosely coordinated:  
the humming should float disconnectedly above the harpsichord.**

upper manual

mmm...

mmm...

mmm... mmm...

II I

28

voice

slow audible exhale (unvoiced)

mmm...

hahh (or 'hooh' or 'ffff' etc)

II

I LUTE STOP OFF

2/4

31

voice

accel. . . . .

slow audible exhale (unvoiced)

haahh (or sim.)

II

I

3

both hands to lower manual

2/4

35

Allegro

I

I

3

2/4

41

engage 4'

6/8

Unnecessary performance note:

\* as the lower manual has the 4' stop on, notes played on the upper manual (bars 58, 60, 61, 62) will be in the same pitch range, e.g. the D in bar 15 will sound a semitone below the D# preceding it.

**Giga: with excitement and hesitation**

♩ = 84+, *molto rubato*

47

I 4'

I 4'

52

I

I

*take over the G#*

58

I

I

62

I

I

65

I

I

# tr

tr

5

5

grace notes on the beat, *sim.*  
allow overlap with RH;  
hold all down.

69

I

I

tremolos not precise:  
may use both hands.

take off 4'  
couple up!

73

$\text{♩} = 120$

I + II

I + II

tr

tr

tr

78

I

I

83 rit. . . . .

Musical score for measures 83-87. Treble and bass clefs. Key signature: two sharps (F# and C#). Measure 83 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a supporting bass line. A 'rit.' (ritardando) marking is present above the staff. The piece concludes with a final note in the bass clef.

Dawn Pavane

88

Musical score for measures 88-91. Bass clef. Key signature: two sharps (F# and C#). Time signature: 5/4. Measure 88 starts with a bass clef. The music features a melodic line in the bass. A 'II' marking is present above the staff. The piece concludes with a final note in the bass clef.

92 ♩ = c.60 KNOCK on wood vocalise KNOCK vocalise

Musical score for measures 92-95. Bass clef. Key signature: two sharps (F# and C#). Time signature: 5/4. Measure 92 starts with a bass clef. The music features a melodic line in the bass. A 'KNOCK on wood' marking is present above the staff. A 'vocalise' marking is present above the staff. A 'KNOCK' marking is present above the staff. A 'vocalise' marking is present above the staff. A 'sshhh...' marking is present below the staff. A 'I' marking is present above the staff. The piece concludes with a final note in the bass clef.

96 ♩ = c.78

Musical score for measures 96-98. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 5/4. Measure 96 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a supporting bass line. A '3' marking is present above the staff. A '3' marking is present above the staff. A '3' marking is present above the staff. The piece concludes with a final note in the bass clef.

99 KNOCK

Musical score for measures 99-102. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 6/8. Measure 99 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a supporting bass line. A 'KNOCK' marking is present above the staff. A '3' marking is present above the staff. A '3' marking is present above the staff. A '3' marking is present above the staff. A 'uncouple' marking is present below the staff. The piece concludes with a final note in the bass clef.

use the ossia only if the harpsichord cannot reach the preferred notes

$\text{♩} = 102+$

Ix8

108

113

118

rit. . . . .

125

131 *tr. just on RH D-C#* *at the tempo of the aria*

*tr.* *II* *tr.*

3 3

135 *tr.* *tr.* *audible exhale* *I coupled* *arp.*

*tr.* *tr.* *audible exhale* *I coupled* *arp.*

haahh

3 3 3 3 3

139 *arp.*

optional: singing or humming, any octave (while also playing)

be faith - ful II  
I 3 3  
3 3  
3 3

146 II  
3 3 3

Here, the lower bracketed notes may be used if the upper notes are out of the instrument's range

149 HOLD ALL DOWN II  
4'

151 rit. . . . .  
uncouple add 4'  
4'  
3 3