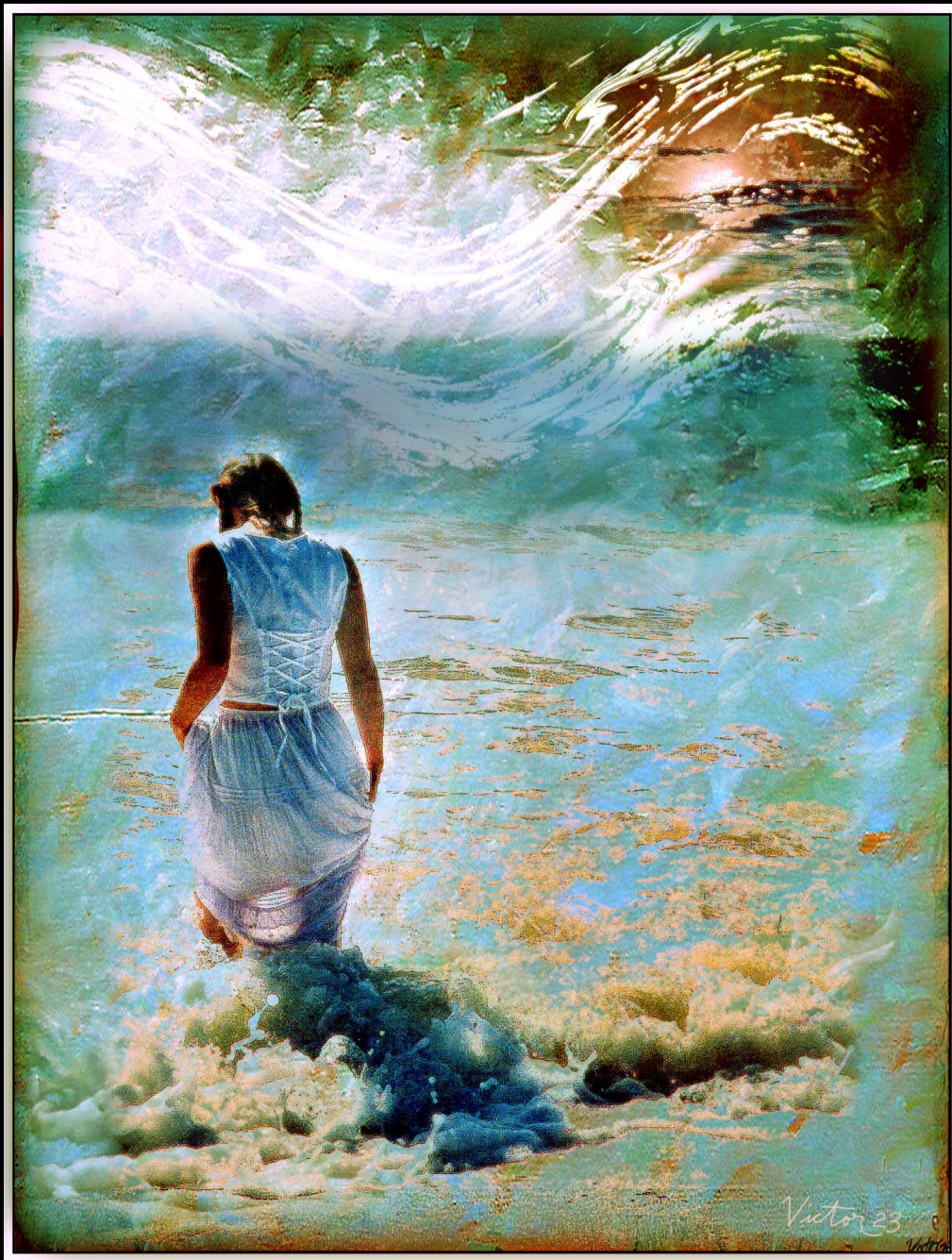


Five Songs of Consolation

Opus 87



*Music for Soprano,
Clarinet in Bb, Violin, Cello and Organ*

Victor Morrison

Five Songs of Consolation

Opus 87

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Morrison, Victor

Five Songs of Consolation, Op.87 – music for soprano, clarinet, violn, cello and organ

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Five Songs of Consolation

Opus 87

*Suite for Soprano,
Clarinet in B \flat ,
Violin, Cello,
Organ*

*written for
and dedicated to
Brennan and Annie Keats*

*Overall duration
c. 25:00*

I
Prelude (Upon Darken'd Light)
c.1:40

II
This Will, For Us
c.6:00

III
Autumn's Summer Dreams
c.5:20

IV
Ever Gentle
c.3:00

V
We're Coming Home
c.5:00

Notes

The Organ part is for manuals (two staves only) with registrations at the discretion of the player. Dynamic markings for Organ assume the use of a Swell Box. Where a player cannot achieve the required dynamic with this method, then they will use register alterations. In the case of an electronic instrument, a volume pedal will suffice.

Where a Grand Pipe Organ is used, the violin and cello parts may be full unison sections. Otherwise, solo violin (or up to three in unison) and solo cello (or two in unison) with smaller organs. Organ Pedal parts, as interpreted from the score by the player, may be introduced where appropriate. With suitable amplification (eg. a Bass Amp.), a portable electronic organ may be used.



I - PRELUDE (UPON DARKEN'D LIGHT)

Upon darken'd light, I will sing of the songs.
Sing of the might of consolation.
Dearest, let our cares, our heartfelt prayers, be nearest.

II - THIS WILL, FOR US

Oh! Just then, I thought I heard you!
Oh! was that you at my door? Or was it just my,
my salty tears, drowning in my fears?

Now chastened, my eyes cannot see,
or is it just my beating heart, causing me to start?
Asking wherefore?

Oh! why? Why must you leave me?
Oh, why does Life thief from me?
Oh! why does Time grieve me?

And Nowhere shall speak, but you
will know why. Why, oh! why? Why you
cannot embrace all of us, anymore.

Oh! Time does wear away,
even as it anchors
mortality... which rancors.

But hope is in Death, in mysteries untold.
Somewhere... and then, somehow, all shall be whole.
This will, for us, console.

III - AUTUMN'S SUMMER DREAMS

We will fly above cloud, leave behind all of our limitations.
Shall not hide in glove-like shroud, being free
from all of these consternations.

Well beyond the vicissitudes of everything held in state.
All of us rise and soar, fly to Heaven's rosy gate.
Oh! often! Eternally recline! Ah! to rest, beside Her Happy Way.

Oh, untrammelled, we will release our heavy burdens, to unfurl wings!
To play in crystal-clear waters - forever free. Never coy,
we'll play in Heaven's only-world of sheer joy.

And bliss, made in God's own image. In Her own image -
She'll be ourselves. Autumn's Summer dreams. They will always fly to us.
And it's oh! so true.

IV - EVER GENTLE

I'm swimming,
I'm stroking. Out, past the
white-water I swim,

feeling the currents.
And as I'm rising,
waves will fall.

These waves are of colours cool;
they come as if from Heaven's
ever-gentle pool.

Ever gentle.
Playing oh! in my sea!
Gather horizons closer to me!

Closer to me, water will foamy wash over me.
Head out beyond the breakers now. Swim to my Heaven,
swim to a new world, ever gentle.

V - WE'RE COMING HOME

Our journey brings us, as if - in full circle, as if
for the first time - we're coming home.
Fill the garden barrow!

Our pathway,
our sojourn sees us.
Does all to turn and best -

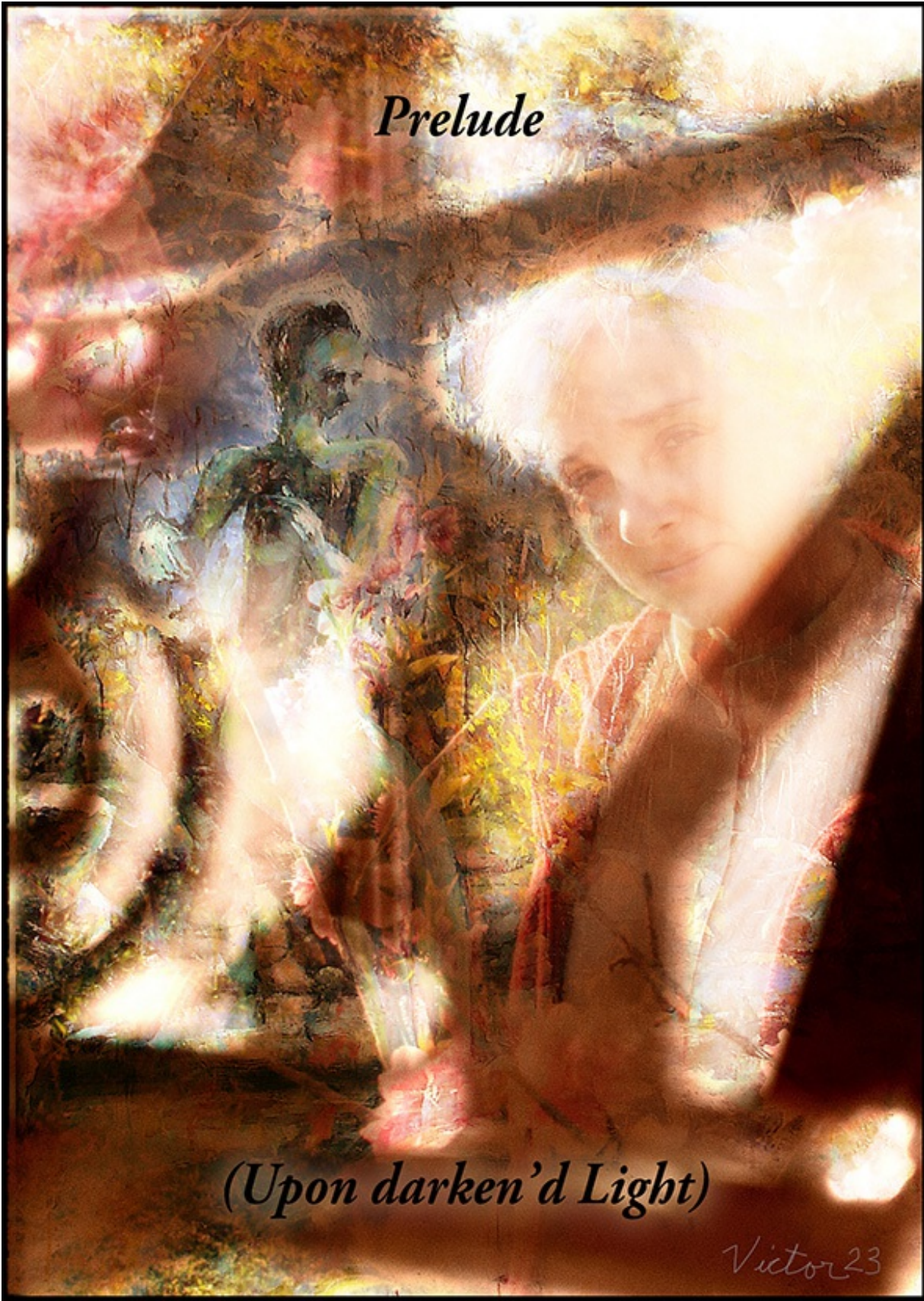
know of itself.
Floating, it will be us.
We're coming home!

Sweet flowers
will line our way
as garden paths remind us.

Ah! life flows, as it calls.
It knows water falls.
Brings itself back home.

Daughter-Moon is here now! Is with us!
And our own stars of the night,
spiral into one!

We will hold amongst the stars and being
now returned, our journey's end
brings us home!



I - Prelude (Upon Darken'd Light - Mixed Media painting
Victor Morrison 2023

I Prelude (Upon Darken'd Light)

Duration c. 1:40

Words and Music
Victor Morrison

Tempo doloroso (♩ = 50)

Musical score for the first system, measures 1-9. It includes staves for Soprano, Clarinet in Bb, Violin, Violoncello, and Organ (Manuals). The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. Dynamics include pp, mp, ppp, p, and pp.

Tempo doloroso (♩ = 50)

Musical score for the second system, measures 10-19. It includes staves for Soprano (S.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Organ (Org.). The Soprano part has lyrics: "Up-on dark-en'd light I will sing of the songs sing of the songs,". Dynamics include mp and p.

Molto allarg. ♩. = 35

18

S. *mf* *mp*
sing of the might of con - sol - a - tion. Dear - est, let our

Cl. *pp*

Vln. *pp* *ppp* *p*

Vc. *ppp* *pp*

Org. *mf* *ppp* *pp*

Meno mosso

26

S. *mp* *mf* *f*
cares, our heart-felt prayers be near - est.

Cl. *mp* *p* *poco*

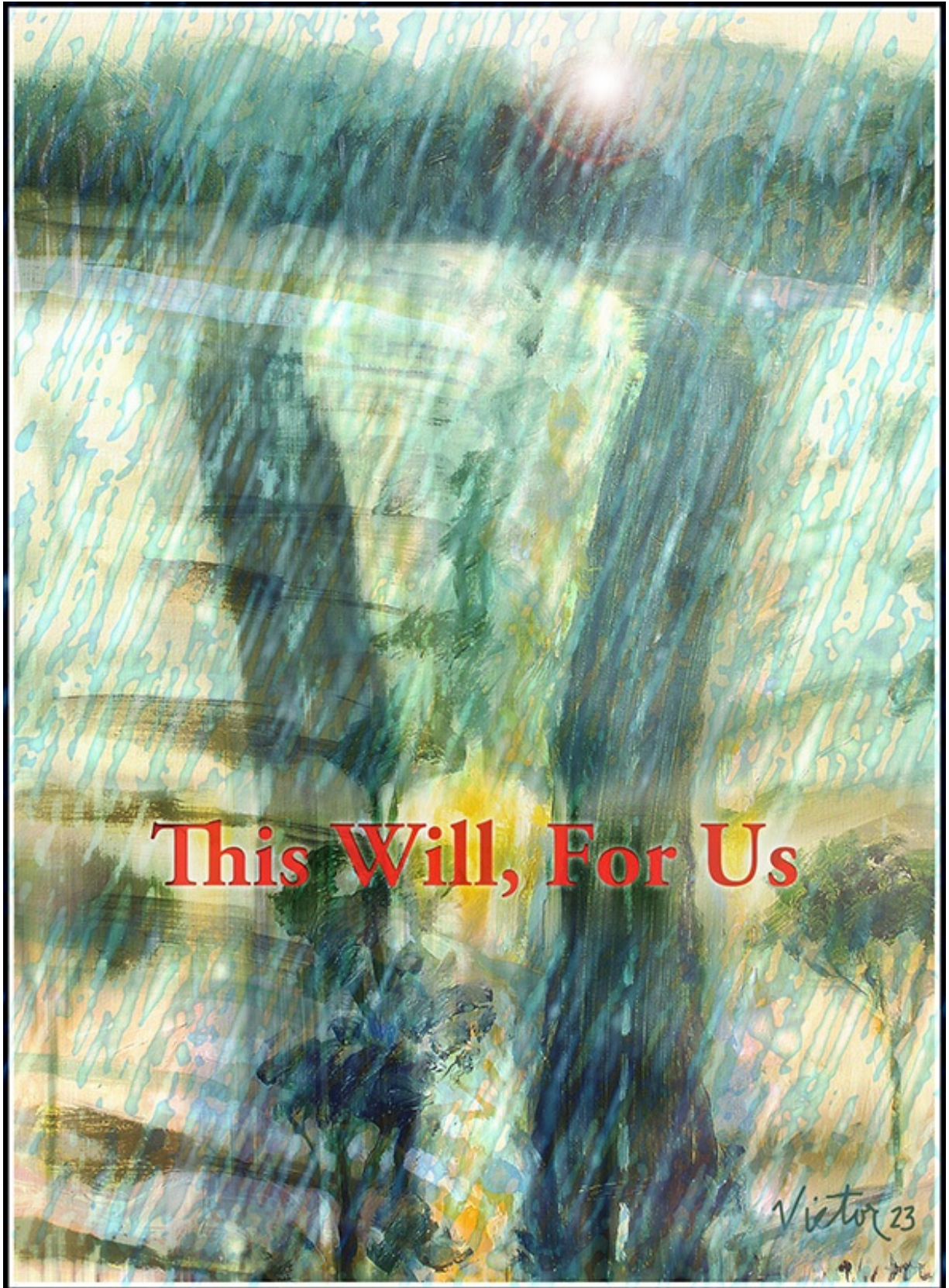
Vln. *poco* *mp* *mf* *mp*

Vc. *p* *poco* *mp*

Org. *p* *mp*

Full Score
Five Songs of Consolation

II - This Will, For Us - *Mixed Media painting*
Victor Morrison 2023



II This Will, For Us

Duration c. 6:00

*Lento funebre,
with warmth*

Musical score for the first system of 'This Will, For Us'. The score is for Soprano (S.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.), with an Organ accompaniment. The tempo is *Lento funebre, with warmth*. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part is mostly rests. The Clarinet part begins with a *mf* dynamic. The Violin and Viola parts also begin with a *mf* dynamic. The Organ part features a *mf* dynamic, a *poco* marking, and a *mp* dynamic.

Musical score for the second system of 'This Will, For Us'. The Soprano part begins with the lyrics "Oh! Just then, I thought I heard you!". The tempo remains *Lento funebre, with warmth*. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part has a *mp* dynamic and a triplet of notes. The Clarinet part has a *mp* dynamic. The Violin and Viola parts have a *poco* marking and a *p* dynamic. The Organ part has a *p* dynamic and a *pp* dynamic.

Full Score
Five Songs of Consolation

19

S. Oh! was that you _____ at my door? Or was it just___ my, oh! my salt-y tears _____

Org.

25

S. drown-ing in my fears? Ask - ing where - fore?_ Oh! why?_____

Cl. *mp*

Vln. *mp* *mf*

Vc. *mp* *mf*

Org. *mp* *mf*

A

30

S. Why must you leave me?

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Org. *mf* *mp*

f *poco* *mf*

Full Score
Five Songs of Consolation

35 *mp*

S. *mp*
Oh, why does Life thieve from me?—

Vln. *pp*

Vc. *mf* *p* *pp* pizz.

Org. *pp* *mf sub.* *p* *ppp* *molto*

46 **B**

S. *mf* *mp*
Now, chas-'en'd, my eyes can-not see, oh! was that you— at my door? Or is it

Cl. *p* *mp*

Vln. *p* *mp* *p* *mp* pizz.

Vc. *p* *mp* arco

Org. *ppp* *p* *ppp* *mp* *p*

Full Score
Five Songs of Consolation

52

S. *mf*
just my, oh! my beat-ing heart _____ caus-ing me to start? Ask - ing where-fore? Oh! why? _____

Cl. *pp* *p* *mp*

Vln. *arco*

Vc. *pizz.* *arco*

Org. *pp* *p* *mp*

59

S. *f* *mf*
Oh!_ why does Time grieve me?

Cl. *f* *fmp* *p*

Vln. *f* *mf* *sfz* *sfz* *mp*

Vc. *sfz* *sfz* *mf* *mp* *p* *mp*

Org. *fmp* *mf*

Full Score
Five Songs of Consolation

66 **molto rall.** **A tempo** **Poco meno mosso**

S. *p* And No-where shall speak,

Cl. *mp > p* (*p*) *mf* *p*

Vln. *p* *p < mp* *p < mp* *pp*

Vc. *p* (*p*) *pp*

Org. *mp > p* *pp sub.* *ppp* *p* *ppp*

72 **A tempo** **f**

S. *mp* but you will know why. Oh why?

Cl. *pp* *ppp* *pp* *p* *mf*

Vln. *pizz.* *p* *l.v. arp. broadly* *arco* *mf*

Vc. *pizz.* *p* *l.v.* *arco* *mf*

Org. *pp* *mf*

3

Full Score
Five Songs of Consolation

76

S. *poco* **f** **C**
Why you can - not em - brace all of us an - y - more.

Cl. **f**

Vln. **f** *mf*

Vc. **f** *mf*

Org. **f** *mf* **f** **C**

81 *>mf* **f** *poco*
Oh! Time does

Cl. *mf* **mf** 3

Vln. **ff** **sfz** *mf*

Vc. **ff** **sfz** *mf*

Org. **ff** **f** 3

Full Score
Five Songs of Consolation

85

S. *mf*
wear a - way, ev - en as it anc - hors. Be - ing mor-

Cl. *fp* *pp*

Vln. *fp* *pp*

Vc. *fp* *pp*

Org. *mf fz* *f* *mp* *pp*

90

S. *mp* *p* **D**
- tal so ran - cors.

Cl.

Vln. *ppp*

Vc. *ppp*

Org. **D** *ppp*

93

S. *mp* But hope in death, *mf*

Cl. *ppp* *fp*

Vln. *pp* *p* *mp* *fp*

Vc. *pp* *p* *mp* *fp*

Org. *pp* *mp* *fp*

97

S. *mp sotto voce* in mys - ter - ies un - told.

Cl. *pp*

Vln. *pp < p* *pp*

Vc. *pp < p* *pp*

Org. *fp* *ppp*

Full Score
Five Songs of Consolation

101

S. Some - where... some - how, though not of right

Cl.

Vln.

Vc.

Org. *ppp*

106

S. here, all shall be whole.

Cl. *ppp*

Vln. *pp*

Vc. *pp*

Org. *poco* *ppp*

110 **Allarg.**

S. This will, _____ for us, _____ con - sole.

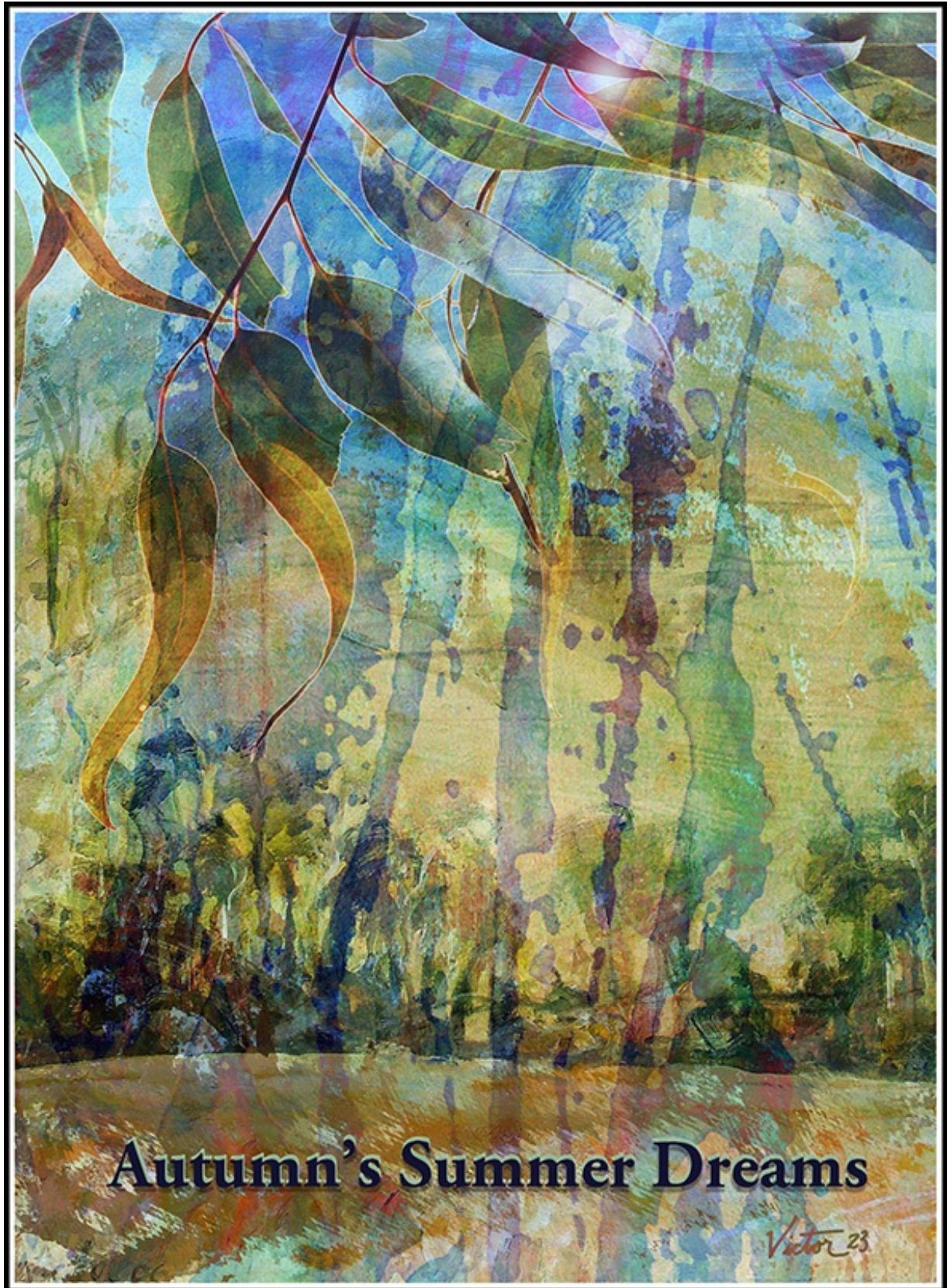
Cl.

Vln. pizz l.v. *p*

Vc. pizz *pp* l.v. *p*

Org. **Allarg.**

III - Autumn's Summer Dreams - *Mixed Media painting*
Victor Morrison 2023



III Autumn's Summer Dreams

Duration c. 5:20

Moderato eroico ♩ = 92

Musical score for the first system of 'Autumn's Summer Dreams'. The score includes parts for Soprano (S.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Organ (Org.). The tempo is Moderato eroico with a quarter note equal to 92 beats per minute. The time signature changes from 5/4 to 4/4 and back to 5/4, then to 4/4 and 2/4. Dynamics include *f* and *mf*. The Organ part is marked *arco*. The Soprano part has a rest in the first measure.

Musical score for the second system of 'Autumn's Summer Dreams', starting at measure 7. The score includes parts for Soprano (S.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Organ (Org.). The tempo is Moderato eroico with a quarter note equal to 92 beats per minute. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f* and *mf*. The Soprano part has lyrics: "We will Shall not". The Organ part is marked *arco*.

12

S. *f*
fly a - bove cloud, leave be - hind all of our lim - it - a -
hide in glove - like shroud, be - ing free from all of these con - ster - na -

Cl. *mf* *mp* *mf*

Vln. *poco* *poco* *mf*

Vc. *poco* *poco* *mf*

Org. *mf*

16

S. *mf*
- tions. Well be -
- tions.

Cl. *f* *mf sub.* *mp*

Vln. *f* *mf sub.* *mp*

Vc. *f* *mf sub.* *mp*

Org. *f* *mf*

E

Full Score
Five Songs of Consolation

23

S. *- yond vi - ciss-i-tudes of ev - 'ry-thing held in state, — all*
(vicissitudes)

Cl. *p mp*

Vln. *poco pp*

Vc. *p mp poco p mp*

Org. *pp*

29

S. *of us rise — and soar, fly to Heav - en's ros - y gate.*

Cl. *mf f*

Vln. *mp f*

Vc. *f*

Org. *mf f*

34

rall. *mp* *mf* A tempo

S. Oh! often! E - tern - al - y re -

Cl. *mf* *p* *mp* *pp* *p* *mp*

Vln. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Org. *mf* *p* *mf* *mp*

40

poco a poco *molto* *f*

S. - cline! Ah! to rest, be - side Her Happy Way.

Cl. *mf* *mp* *mf* *poco* *mf*

Vln. *mf* *mp* *mf*

Vc. *mf* *f sub.*

Org. *mf*

Full Score
Five Songs of Consolation

46 *mp* *mf*

S. Oh, un - tram - melled, we will re - lease our heav - y bur - dens;

Cl. *f* *molto* *p* *mp*

Vln. *p* *poco* *mp*

Vc. *mp* *p* *mp*

Org. *pp* *molto* *mp*

52 *f* **F** *mf*

S. to un - furl wings. Play in

Cl. *mf* *f* *mp* *pp*

Vln. *f* (*f*) *f sub.* *molto p* *mp* pizz.

Vc. *f* (*f*) *mf* *p* *mp* pizz.

Org. **F** (*f*) *mf*

57

S. *f* *poco*
cryst-al clear wat - ers, for - ev - er free. Nev - er coy, we'll play in Heav - en's on - ly world of sheer

Cl. *mf*

Vln. *f* *poco*
arco

Vc. *mf* *f*
arco

Org. *f*

63

S. 1. 2.
joy. And bliss, made in God's own im - age. im - age. She'll be our - selves.
her - own

Cl. *f* *mp* *molto* *molto* *mf sub.* *mp*

Vln. *mp* *molto* *mf sub.* *sfz mf*

Vc. *mp* *molto* *mf sub.* *sfz mf*

Org. *mp* *molto* *mf sub.* *mp* *sfz mf*

Full Score
Five Songs of Consolation

69

S. *f* *3* Au - tumn's Sum - mer dreams, —

Cl. *p* *mf* *3*

Vln. *mp* *p* *molto* *mf*

Vc. *mp* *p* *molto* *mf*

Org. *mf* *3*

molto

75

S. — they_ will al - ways fly to_ us *mf*

Cl. *mp* *mf* *mp* *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Org. *f* *mp* *mf* *mp*

Allarg. ♩ = 75

Allarg. ♩ = 75

79

molto rall. . (♩ = 50) **Libera.** (♩ = 60)

poco

S. and it's oh! so true.

Cl. *p* *mp sub.* *mf* *poco* *mf*

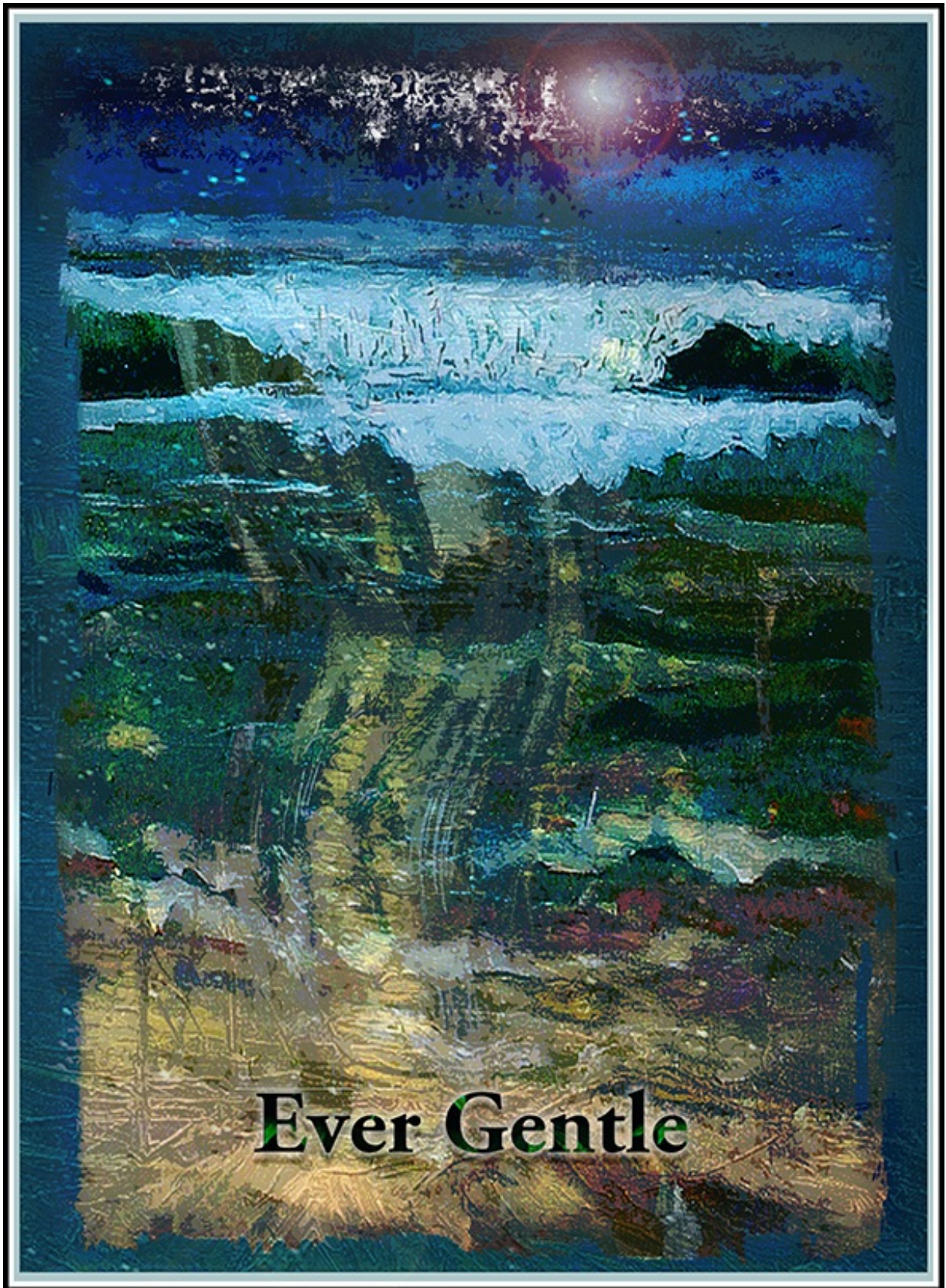
Vln. *p* *mf* *mp*

Vc. *mp* *sfz* *mf* *mp*

Org. *mf*

Full Score
Five Songs of Consolation

IV - Ever Gentle - *Mixed Media painting*
Victor Morrison 2023



Ever Gentle

IV Ever Gentle

Duration c. 3:00

Lento con dolce malinconica ♩. = 35

1. 2. *mp*

S. I'm swim - ming, I'm strok -

Cl.

Vln. *p*

Vc.

Org. *pp*

Lento con dolce malinconica ♩. = 35

1. 2.

Org.

Detailed description: This system contains the first five measures of the piece. It features a vocal line with two first endings, a clarinet line, violin and cello lines, and an organ line. The tempo is 'Lento con dolce malinconica' with a quarter note equal to 35 beats. The key signature has one sharp (F#) and the time signature is 6/8. The organ part begins with a *pp* dynamic.

8

S. -ing. Out, past the white wat - er, I swim, feel-ing the

Cl. *p*

Vln. *p*

Vc. *p*

Org.

Detailed description: This system contains measures 6 through 9. The vocal line continues with the lyrics '-ing. Out, past the white water, I swim, feel-ing the'. The clarinet, violin, and cello parts have a *p* dynamic. The organ part continues with sustained chords and moving bass lines.

Full Score
Five Songs of Consolation

13

S. *mf*
cur - - rents, they lift me. And as I'm ri - sing,

Cl. *pp* *mp*

Vln. *poco a poco* *mp* *molto*

Vc. *p* *mp* *mf*

Org. *p* *pp* *mp*

18

S. *f*
waves will fall.

Cl. *f* *mp*

Vln. *mf* *3* *mp* *molto* *f* *mf* *poco* *7*

Vc. *f* *mf*

Org. *f* *3* *mp*

Full Score
Five Songs of Consolation

24 G *mp* *< mf*

S. *mp* These waves are of col-ours cool; they come as if from heav - en's

Cl. *p*

Vln. *pp* *ppp* *p sub.* *mp* *poco*

Vc. *pp* *ppp* *p* *mp* *mf*

Org. G *poco* *pp* *ppp*

31 *poco* *poco* *mp* 3

S. *mp* ev - er gent-le pool. Ev-er gen - tle. Play - ing oh! in my

Cl.

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

Vc. *mp* *mp*

Org. *p* *mp* *p*

37

S. *f*
sea! Gath-er hor-i-zons clos-er to me. Hor-i-zons clos-er to me.

Cl. *mp* *mf* *f* *mf* *f* *mf sub.*

Vln. *mf* *mp sub.*

Vc. *mf* *mp sub.*

Org. *mf* *molto p*

43

S. *mf* *f* *poco a poco*
Bring my Heav-en clos-er to me! Wat-er will foam-y wash ov-er me.

Cl. *mp* *<mf* *>mp*

Vln. *pp* *mp* *mf* *3*

Vc. *p* *mf* *3* *molto*

Org. *mp* *mf* *3* *mp*

Full Score
Five Songs of Consolation

50 *mp* **H** *mp*

S. Head out be - yond the break - ers

Cl. *pp*

Vln. *mp* *p* *poco* *pp* 3

Vc. *pp* *p* *pp* **H**

Org. *p* *mp* *p sub.* *pp* *ppp*

54 *mf* (cl. set tempo) *Allarg. ♩. = 24*

S. now. Swim to my

Cl. *p* *pp* *mp* *p* (cl. set tempo)

Vln. *p* *mp* (cl. set tempo)

Vc. *p* *mp* (cl. set tempo)

Org. *p* *mp* (cl. set tempo) *Allarg. ♩. = 24*

58

S. *mp*
heav - en, _____ swim _____ to a

Cl. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Org. *p* *ppp*

62

S. *mp*
new world, _____ ev - er gen - - tle.

Cl. *p* *poco*

Vln. *p* *pp*

Vc. *p* *pp* *p*

Org. *pp* *p*



V - We're Coming Home - Mixed Media painting
Victor Morrison 2023

V We're Coming Home

Duration c.5:00

Moderato con amore ♩ = 96

Musical score for the first system of 'We're Coming Home'. The score is in 4/4 time and G major. It features five staves: Soprano (S.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Organ (Org.). The Soprano part is mostly rests. The Clarinet part has a melodic line starting in the third measure with a *mf* dynamic. The Violin and Violoncello parts have a rhythmic accompaniment of eighth notes, with *mp* dynamics. The Organ part features a triplet of chords in the first measure (*mf*) and sustained chords in the following measures (*pp*).

Musical score for the second system of 'We're Coming Home', starting at measure 5. The Soprano part begins with the lyrics "Our jour - ney_" and has a *mf* dynamic. The Clarinet part continues its melodic line with a *mp* dynamic. The Violin and Violoncello parts continue their rhythmic accompaniment. The Organ part continues with sustained chords.

Full Score
Five Songs of Consolation

9

poco

S. brings us _____ as if in full cir - cle, _____

Cl. *mf*

Vln. *mp* *mf* *p sub.*

Vc. *mp* *mf* *p sub.*

Org. *poco a poco* *p*

14

S. as if for the first time _____ we're com - ing

Cl. *mp*

Vln. *mf* *p sub.*

Vc. *mf* *p sub.*

Org. *mp* *mf*

18 **I**

S. *f*
home. Fill the gar - den bar - row.

Cl. *p* *mf* *mp*

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

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

Org. **I**
molto *mf* *molto* *pp*
molto *f*

22 *mf* *poco*

S. Our path - way, our so - journ.

Cl. *mf*

Vln.

Vc.

Org. *p*
p *mf*

Full Score
Five Songs of Consolation

26

S. *f* 3
sees us. Does all to turn and best know of it - self.

Cl.

Vln. *mp* *f* *mf* *sfz*

Vc. *mp* *f* *mf* *sfz*

Org. *f* *mp*

30

S. *f*
Float - ing, it will be us.

Cl. *f* *f*

Vln. *sfz*

Vc. *sfz*

Org. *mf* *f* 3

35 **J** *ff* *3* *3*

S. We're com - ing home! We're com - ing home!

Cl. *3* *3*

Vln. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *mf*

Vc. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Org. **J** *ff* *mf*

40 *mp*

S. Sweet

Cl. *mp*

Vln. *mp* *poco* *molto*

Vc. *mp* *molto* *p*

Org. *mp* *p*

Full Score
Five Songs of Consolation

45

S. *mf* *f* *poco*
flow - ers will line our way as

Cl. *mp*

Vln. *p* *mf* *molto*

Vc. *pizz.* *arco* *molto* *mf*

Org. *pp* *p* *mf*

48

S. *f* *mp* *molto*
gar - den paths re-mind us.

Cl. *f* *mp* *molto*

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

Vc. *f* *molto* *mp* *molto*

Org. *f* *mp* *molto*

51

ff

S. Ah! life flows as it calls,
it knows wa - ter falls.

Cl. *f* *ff*

Vln. *f* *poco*

Vc. *f* *poco*

Org. *ff* *f*

54

S. brings it - self back

Cl. *ff* *f* *ff sub.*

Vln.

Vc.

Org.

Full Score
Five Songs of Consolation

58 **K**

S. home.

Cl. *f*

Vln. *poco a poco*

Vc. *poco a poco*

Org. *ff* *f* 3

62

Cl. *ff* *molto mp*

Vln. *ff* *p* *f*

Vc. *ff* *p* *f*

Org. *ff*

66 *ff*

S. Daugh - ter moon is here now! _____ Is with us! _____

Cl. *f*

Vln. *f*

Vc. *f*

Org. *mf* *f*

69

S. _____ And our own stars of the night spi - ral _____ in -

Cl. *mf*

Vln. *f*

Vc. *f*

Org. *ff* *f*

Full Score
Five Songs of Consolation

rall.

73 *mp*

S. *to one!*

Cl. *mp*

Vln. *molto*

Vc. *molto*

Org. *rall.* *molto* *ppp*

Largo tranquilla. ♩ = 60

75

Cl. *mp*

Vln. *pp*

Vc. *pp*

Org. *p*

Largo tranquilla. ♩ = 60

78

S. *mp*
We will

Cl. *p*

Vln.

Vc.

Org.

80

S. *mf*
hold a - mongst the stars.

Cl.

Vln. *mp*

Vc. *mp* *p*

Org. *mp* *mf*

molto rall.

Allargando libera. (♩ = 35)

83

Musical score for measures 83-84. The score includes parts for Soprano (S.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Organ (Org.). The key signature is two sharps (F# and C#). The tempo is Allargando libera. (♩ = 35). The lyrics for the Soprano part are "and be - ing now...". The Organ part features a continuous accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include mp, p, and pp.

85

Musical score for measures 85-86. The score includes parts for Soprano (S.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Organ (Org.). The key signature is two sharps (F# and C#). The tempo is Allargando libera. (♩ = 35). The lyrics for the Soprano part are "re - turned,". The Organ part continues with the same accompaniment pattern. Dynamics include p, mf, and mp.

rall. ----- **fine**

87

S. *our jour - ney's end* _____ *brings us* _____ *home!* **f**

Cl. **mf**

Vln. **mp** _____ **mf**

Vc. **mf**

Org. **mf** **fine**

Composer Profile

Victor Morrison is a multi-artist who works in the disciplines of Musical Composition, Visual Arts and Poetry. He has been composing music since his early twenties, initially in Indie Rock and later in the Art Music genre. He has always been inspired by classical music and began writing in this genre for his wife and three children, who played and studied piano and voice, cello, violin and clarinet.

Victor has had many of his pieces performed by various renowned artists, including David Pereira, at his “*David Pereira Concert Series*” in Canberra in 2011, and Scott Taggart (London Philharmonia), James Beck (Australian Brandenburg Orchestra) and Ilir Merxushi (Albanian and World Orchestra) for three Cello Benefit Concerts held in the Shoalhaven, NSW in 2008. David Pereira also conducted two of his orchestral works. At these concerts, as well as an Art/Music Performance Exhibition, “*Music Is Our Landscape*” for the Shoalhaven’s annual Sea Change Arts Festival in 2006, his Parma Road Suite was performed to great acclaim. *The Illawarra Flame Tree Festival* of 2007, at Arthur Boyd’s Riversdale, saw his piece “*When Leaves Cascade*” performed. In 2018 his “*Gallipoli - In Aeterna*” was performed at St Peter’s Presbyterian Church North Sydney and has been recorded at Trackdown Studios.

In 1999, Victor wrote a solo piano jazz piece for the occasion of the CD launch of music performed by local jazz musicians of the Shoalhaven and Wollongong regions of NSW. This was the beginning of his interest in the fusing of jazz rhythms with classical idioms. Since 2008 his compositions have been performed regularly by students of the Sydney Conservatorium and Conservatorium High School for HSC music performances, as well as in HSC programs at St John the Evangelist High School, Nowra.

Victor was Head Teacher of the Creative and Performing Arts, from 1991 to 1999 at East Hills Boys Technology High School, Sydney, and on the South Coast at Vincentia High School. At these schools he implemented integrated Arts programs that brought together the related arts into combined performances and exhibitions that crossed artistic boundaries. He was a Senior HSC Marker, in Practical and Theory, for the Board of Studies NSW (12 years). As the NSW Department of Education Creative Arts Ambassador in 1999, he took the top HSC music (Encore) and Art (Art Express) students to the USA. There he presented lectures on Creative and Performing Arts Education at Washington DC, and at Penn State University, Pennsylvania.

In 2015, Victor studied composing under Matthew Hindson and Paul Stanhope at the Sydney Conservatorium of Music. Today, he continues to work from his multi-arts studio, creating music, as well as visual arts and poetry.

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Soprano

Five Songs of Consolation, *Op.87*

*Suite for Soprano,
Clarinet in Bb, Violin, Cello and Organ*

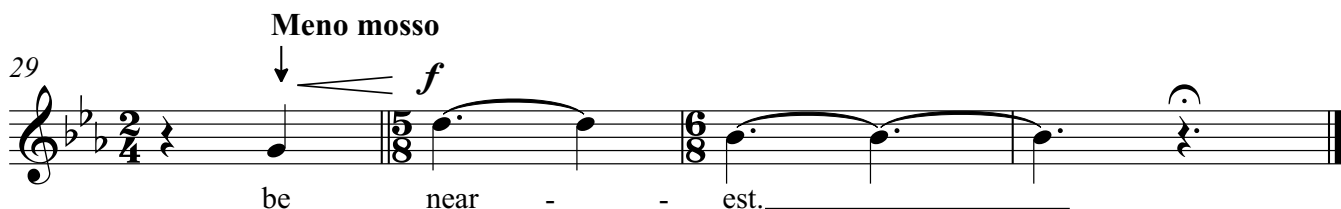
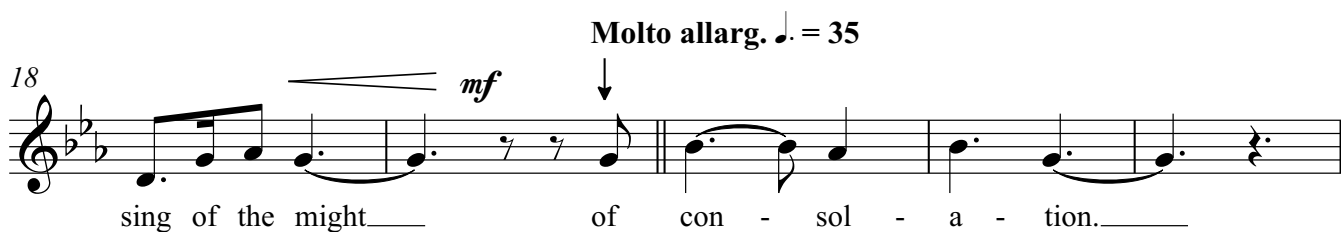
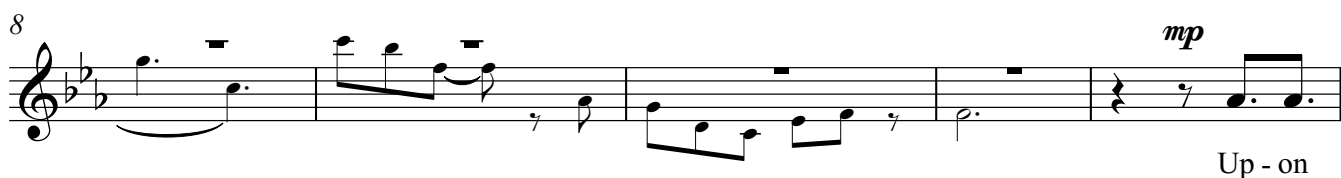
Victor Morrison

I

Prelude (Upon Darken'd Light)

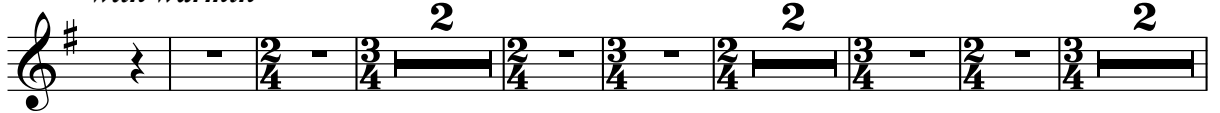
Words and Music
Victor Morrison

Tempo doloroso (♩. = 50)



II This Will, For Us

Lento funebre,
with warmth



13 Cl. *mp* *3*
Oh! Just then, I thought I heard you!

19
Oh! was that you___ at my door? Or was it just_ my, oh! my salt-y tears___

25 **A** *mf* *f*
drown-ing in my fears? Ask - ing where-fore? Oh! why?___

32 *f* *poco* *mf* *mp*
Why must you leave me? Oh, why does Life thieve from me?___

40 Vc. *pizz.* **B** *3*
Now, chas-'en'd, my

47 *mf* *mp*
eyes can-not see, oh! was that you___ at my door? Or is it

52 *mf*
just my, oh! my beat - ing heart___ caus - ing me to start?

Soprano
Five Songs of Consolation

56 *f* 3
Ask - ing where - fore? Oh! why? Oh!

62 *mf* *molto rall.* *A tempo* 3
why does Time grieve me?

70 *Poco meno mosso* *p* *mp* *A tempo*
And No-where shall speak, but you will know why.

75 *f* 3 *poco*
Oh why? Why you can - not em - brace all of us an - y -

79 C *f* *mf* *f* *poco*
more. Oh! Time does wear a-way, ev - en as it anc - hors.

87 *mf* *mp* *p* D
Be - ing mor - tal so ran - cors.

92 *mp* *mf* *mp sotto voce*
But hope in death, in mys-ter-ies un-

100 3
- told. Some - where... some - how, though not of righthere,

108 *Allarg.*
all shall be whole. This will, for us, con - sole.

III Autumn's Summer Dreams

Moderato eroico ♩ = 92

Cl. *mf*

We will
Shall not

12

fly _____ a - bove _____ cloud, leave be - hind all of our _____
hide _____ in _____ glove - like shroud, be - ing free from all of these _____

15 *f*

lim - it - a - tions. _____ Well be yond vi - ciss-i-tudes
con - ster - na - tions. _____ (vicissitudes)

24

of ev-'ry-thing held in state, _____ all of us rise_ and soar, fly to

31

Heav-en's rosy gate. Oh! often!_ E-tern-al - y re-

40

- cline! _____ Ah! _____ to rest, be - side

Soprano
Five Songs of Consolation

44 *molto* *f* *mp*

Her_ Happ-y Way. Oh, un - tram - melled, we will

49 *mf* *f*

re - lease our_ heav - y bur - dens; to un - fur_l_ wings._

54 **F** *mf*

Play in_ cryst-al clear wat-ers, for-ev-er free._ Nev-er

60 *poco* *f*

coy, we'll play in Heav-en's on - ly world of sheer joy. And

64

bliss, made in God's own im - age. im - age._ She'll be our - selves._
her_ own

70 *f*

Au - tumn's Sum - mer dreams,_ they will al-ways


77 *Allarg.* $\text{♩} = 75$ *mf* *molto rall.* $(\text{♩} = 50)$ *poco* *Libera.* $(\text{♩} = 60)$

fly to_ us and it's oh! so_ true.

IV Ever Gentle


Lento con dolce malinconica ♩. = 35

1. | 2. *mp*



I'm swim - ming, I'm

7




strok - ing. Out, past the white wat - er, I swim, —

12



feel - ing the cur - - rents, — they lift me. — And

16 *mf* *f*



as I'm ri - sing, — waves — will fall.

20 Cl. **2**



Soprano
Five Songs of Consolation

26 **G** *mp* *mf* *poco*

These waves are of col-ours cool; they come as if from heav-en's ev - er gent-le

32 *poco* *mp* 3

pool. Ev-er gen - tle. Play - ing oh! in my sea! Gath-er

38 *f* 2

hor - i - zons clos-er to me. Hor - i - zons clos-er to me.

44 *mf* *f*

Bring my Heav-en clos - er to me! Wat - er will foam-y wash

48 *poco a poco* *mp* 2 **H** *mp*

ov - er me. Head out be-yond the break-ers now.

55 *Allarg.* *mf* (cl. set tempo) *mp*

Swim to my heav - en, swim to a

62 *mp*

new world, ev - er gen - tle.

V We're Coming Home

Moderato con amore ♩ = 96

Our jour-ney_

9 brings us_ as if in full cir - cle,

13 as if_ for_ the first time_

17 we're com - ing home. **I** Fill the gar - den bar - row_ *f*

20 Our path - way,_ *mf* *poco* our

25 so - journ_ sees us. Does all to turn and best know of_ it - self. *f* 3

30 Float - ing,_ it will be us. *f* **J** *ff* 3 We're com - ing

36 home! 3 We're com - ing home! 4

Soprano
Five Songs of Consolation

43 *mp* *mf* *f* *poco*

Sweet flow - ers will line our way as gar-den paths re-mind us..

49 *ff*

Ah! life flows as it calls,___ brings it-self___ back
it knows wa-ter falls.---

58 **K** *ff*

home.____ Daugh-ter moon is here now!___

68 *rall.*

Is with us!___ And our own stars of the night spi-ral___ in - to one!..

74 *mp* **Largo tranquilla. ♩ = 60** *mp*

___ We will hold a - mongst

81 *mf* *molto rall.* *Allargando libera. (♩ = 35)*

___ the stars.____ and being now... re - turned,

86 *rall.* *f* **fine**

___ our jour-ney's end___ brings us home!

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I Prelude (Upon Darken'd Light)

Words and Music
Victor Morrison

Tempo doloroso (♩. = 50)

5 cl.

pp

11 s.

Up - on dark - en'd light I will sing of the songs

Molto allarg. ♩. = 35

17

p mf

24

ppp pp p

Meno mosso

29

mp

Organ (Manuals)
Five Songs of Consolation

BLANK

II This Will, For Us

Lento funebre,
with warmth

Musical notation for measures 1-8. The piece is in G major and features a complex, changing time signature: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. The dynamics are marked *mf* (measures 1-3), *poco* (measures 4-6), and *mp* (measures 7-8). The notation includes a treble and bass clef with a key signature of one sharp (F#).

Musical notation for measures 9-15. The time signature changes to 3/4, 2/4, 3/4, 4/4, 3/4, 4/4, and 4/4. The dynamics are marked *p* (measures 11-15). The notation includes a treble and bass clef with a key signature of one sharp (F#).

Musical notation for measures 16-20. The time signature changes to 4/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The dynamics are marked *pp* (measures 16-17). The notation includes a treble and bass clef with a key signature of one sharp (F#). Triplet markings are present in measures 16 and 17.

Musical notation for measures 21-24. The time signature changes to 3/4, 4/4, 3/4, and 2/4. The notation includes a treble and bass clef with a key signature of one sharp (F#).

Organ (Manuals)
Five Songs of Consolation

26 A

mp mf

32

mf mp pp

39 B

mf sub. p molto ppp p

49

ppp mp p

54

pp mp

60

fmp mf

66 **molto rall.** **A tempo** **Poco meno mosso**

mp *p* *pp sub.* *ppp* *p* *ppp*

72 **A tempo**

pp *mf*

77 **C**

f *mf* *f*

80

ff *f*

85

mf sfz *f* *mp* *pp*

Organ (Manuals)
Five Songs of Consolation

91 **D**

Musical score for measures 91-95. The piece is in D major and 3/4 time. Measure 91 starts with a *ppp* dynamic. The score features a mix of 3/4 and 4/4 time signatures. Dynamics include *ppp*, *pp*, and *mp*.

96

Musical score for measures 96-100. The key signature changes to D minor. Measure 96 starts with a *fp* dynamic. The score features a mix of 2/4, 3/4, and 4/4 time signatures. Dynamics include *fp* and *ppp*.

101

Musical score for measures 101-107. The key signature changes to D major. Measure 101 starts with a *ppp* dynamic. The score features a mix of 4/4 and 3/4 time signatures. Dynamics include *ppp* and *poco*. A triplet of eighth notes is marked with a '3' above it.

108 **Allarg.**

Musical score for measures 108-112. The key signature changes to D major. Measure 108 starts with a *pp* dynamic. The score features a mix of 3/4, 2/4, and 4/4 time signatures. Dynamics include *pp* and *ppp*. The piece concludes with a fermata over a whole note chord in the final measure.

III Autumn's Summer Dreams

Moderato eroico ♩ = 92

S. We will Shall not

mf f

mf pp mf

mf p rall.

mf > mp mf A tempo

Organ (Manuals)
Five Songs of Consolation

46

pp *molto* *mp* *f*

54 **F**

(f) *mf* *molto*

60

f *mp* *molto*

67

mf sub. *mp* *sfz mf* *molto*

75

Allarg. ♩ = 75 (♩ = 50) Libera. (♩ = 60)

f *mp* *mf* *mp* *mf*

molto rall.

IV Ever Gentle

Lento con dolce malinconica ♩ = 35

Musical notation for measures 1-8. The piece is in G major and 6/8 time. It begins with a *pp* dynamic. The first two measures are marked with first and second endings. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 9-16. The dynamics range from *p* to *pp*. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 17-22. The dynamics range from *mp* to *f*. A triplet of eighth notes is marked with a '3'. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 23-30. A box containing the letter 'G' is placed above measure 23. The dynamics range from *pp* to *p*. A *poco* marking is present. The notation includes treble and bass staves with various chords and melodic lines.

32

mp p mf

Musical score for measures 32-39. The piece is in G major (one sharp) and 4/4 time. Measure 32 starts with a mezzo-piano (*mp*) dynamic. The music features a mix of chords and moving lines in both hands. Dynamics increase to piano (*p*) by measure 34 and mezzo-forte (*mf*) by measure 36.

40

molto p mp mf

Musical score for measures 40-46. The music continues with a mix of chords and moving lines. Dynamics include *molto p* (measures 40-41), *mp* (measures 42-43), and *mf* (measures 44-46).

47

mp p < mp p sub. pp > ppp

H

Musical score for measures 47-53. Measure 47 includes a triplet. Dynamics range from mezzo-piano (*mp*) to pianissimo (*ppp*). A hairpin crescendo is shown from *pp* to *ppp* in measure 53. A rehearsal mark 'H' is placed above measure 53.

54

Allarg. ♩ = 24
(cl. set tempo)

p mp p ppp

Musical score for measures 54-60. The tempo is marked *Allarg.* (Allargando) with a quarter note equal to 24 beats. A clarinet part is indicated by '(cl. set tempo)'. Dynamics include *p*, *mp*, *p*, and *ppp*.

61

pp p

Musical score for measures 61-68. The music concludes with a *pp* (pianissimo) dynamic in measure 61 and a *p* (piano) dynamic in measure 68.

V We're Coming Home

Moderato con amore ♩ = 96

Musical notation for measures 1-8. The piece is in G major (one sharp) and 4/4 time. Measure 1 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) with a dynamic marking of *mf*. The second measure begins with a *pp* dynamic and features a series of chords, each with a slur and a fermata. The bass line is mostly rests, with a final eighth note in the eighth measure.

Musical notation for measures 9-14. Measure 9 is marked with a '9' and begins with a soprano line labeled 'Sop.' and the instruction 'poco a poco'. The piano accompaniment continues with chords and slurs. Measure 10 has a dynamic marking of *p* and a triplet of eighth notes. The lyrics 'brings us' are under measure 9, 'as if in full cir - cle,' under measure 10, and 'as if for the' under measure 11.

Musical notation for measures 15-21. Measure 15 is marked with a '15' and a first ending bracket labeled 'I'. It features a triplet of eighth notes with a dynamic marking of *mp*. The piano accompaniment includes various dynamics: *mf*, *molto*, *mf*, and *pp*. The bass line has dynamics of *mf* and *molto f*.

Musical notation for measures 22-28. Measure 22 is marked with a '22'. The piano accompaniment features dynamics of *p*, *mp*, and *f*. The bass line has dynamics of *p < mf* and *< f*.

Organ (Manuals)
Five Songs of Consolation

29

mf *f* *mf* *f*

35 **J**

ff *mf* *p*

42

mp *p* *pp*

46

p *mf* *f* *mp* *molto*

51

ff *f*

58 **K**

ff *f* 3

62

ff *ff*

65

mf *f* *ff* *f* *ff*

70 *rall.*

f *molto* *ppp*

75 **Largo tranquilla.** ♩ = 60

p

Organ (Manuals)
Five Songs of Consolation

78

mp

81

molto rall. *Allargando libera. (♩ = 35)*

mf *mp*

84

p *mf* *mp*

87

rall. *fine*

mf

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Clarinet in Bb

Five Songs of Consolation,
Op.87

*Suite for Soprano,
Clarinet in Bb, Violin, Cello and Organ*

Victor Morrison



I Prelude (Upon Darken'd Light)

Words and Music
Victor Morrison

Tempo doloroso (♩ = 50)

Musical notation for measures 1-13. The piece begins in 6/8 time with a *pp* dynamic. Measure 8 starts with a *mp* dynamic. Measure 13 ends with a *p* dynamic. The notation includes various note values, rests, and slurs.

Molto allarg. ♩ = 35

Musical notation for measures 14-29. Measure 18 features a *pp* dynamic and a five-measure rest. Measure 29 begins with a *p* dynamic and a *Meno mosso* tempo change. The notation includes rests, slurs, and a seven-measure rest.

II This Will, For Us

Lento funebre,
with warmth

The musical score is written for Clarinet in B \flat and consists of seven staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Lento funebre, with warmth. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. There are also performance instructions for other instruments: Vc. (Violin) and Org. (Organ). The score is divided into sections A and B. The lyrics 'Now, chas-'en'd, my eyes can-not see,' are written below the staff starting at measure 33. The dynamics range from *mf* (mezzo-forte) to *f* (forte).

8

16

28

33

48

56

Vc.

Org.

A

B

mf

mp

mf

mp

p

pp

p

mp

f

Now, chas-'en'd, my eyes can-not see,

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III Autumn's Summer Dreams

Moderato eroico ♩ = 92

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a whole rest, followed by a 5/4 time signature, a 4/4 time signature with notes, a 5/4 time signature with a whole note, and a 4/4 time signature with a repeat sign. Dynamics include *f* and *mf*.

7

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains notes with dynamics *f*, *mf*, *mf*, and *mp*.

14

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains notes with dynamics *mf* and *f*.

20

E

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains notes with dynamics *mf sub.* and *mp*, and a triplet of notes.

25

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains notes with dynamics *p*, *mp*, and *mf*.

32

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains notes with dynamics *f*, *mf*, *p*, and *mp*.

Clarinet in Bb
Five Songs of Consolation

37 *rall.* *A tempo*

pp *p* *mp* *mf*

43

mp *mf* *poco* *mf* *f* *p* *molto*

47

mp *mf*

53

f *mp* *pp*

60

mf *f*

66

mp *mf sub.* *p*

molto *molto*

71

mf *mp* *mf* *mp* *mf*

77 *Allarg.* ♩ = 75 *molto rall.* (♩ = 50) *Libera.* (♩ = 60)

mp *p* *mf sub.* *mf* *p*

IV Ever Gentle

Lento con dolce malinconica $\text{♩} = 35$

The musical score is written for Clarinet in B \flat and consists of eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a first ending (1.) and a second ending (2.) marked with a '5' (quint). The tempo is 'Lento con dolce malinconica' with a quarter note equal to 35 beats. The score includes various dynamics such as *pp*, *p*, *mp*, *f*, *mf*, *mf sub.*, and *ppp*. There are also performance markings like 'Vln.', 'G', and 'H' in boxes, and 'Allarg.' with a new tempo of $\text{♩} = 24$ (clarinet set tempo) indicated by a downward arrow. The score features several triplets and slurs, and ends with a 'poco' marking.

V We're Coming Home

Moderato con amore ♩ = 96

Musical score for Clarinet in B \flat , titled "We're Coming Home". The score is in 4/4 time, with a tempo of Moderato con amore (♩ = 96). The key signature is three sharps (F#, C#, G#). The score consists of eight staves of music, with measure numbers 7, 14, 20, 25, 31, 39, and 44 indicated. The music features various dynamics including *mf*, *mp*, *p*, and *f*, as well as articulation marks like accents and slurs. There are also performance instructions such as "2" (second ending), "I" (first ending), and "J" (second ending). The score concludes with a 5/4 time signature change at the end of the eighth staff.

Clarinet in B \flat
Five Songs of Consolation

47 *mp* *f* *mp* *molto*

51 *f* *ff* *ff* *f* *ff sub.*

58 **K** *f*

62 *ff* *mp* *molto* *f*

68 *mf* *rall.*

74 *Largo tranquilla.* ♩ = 60 *mp* *p* *molto rall.*

82 *Allargando libera.* (♩ = 35) *mp* *p*

86 *mp* *rall.* *mf* *fine*

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Violin

Five Songs of Consolation, *Op.87*

*Suite for Soprano,
Clarinet in Bb, Violin, Cello and Organ*

Victor Morrison

I Prelude (Upon Darken'd Light)

Words and Music
Victor Morrison

Tempo doloroso (♩. = 50)

Musical notation for measures 1-8. The piece begins in 6/8 time with a key signature of two flats. The first measure contains a half note G4, followed by a dotted half note G4, and then a half note G4. The second measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The third measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fourth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fifth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The sixth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The seventh measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The eighth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. Dynamics: *ppp* (measures 1-4), *pp* (measures 5-6), *p* (measures 7-8).

Musical notation for measures 9-14. The piece continues in 6/8 time. The first measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The second measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The third measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fourth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fifth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The sixth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The seventh measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The eighth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. Dynamics: *pp* (measures 9-10), *p* (measures 11-14).

Molto allarg. ♩. = 35

Musical notation for measures 15-20. The piece continues in 6/8 time. The first measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The second measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The third measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fourth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fifth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The sixth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The seventh measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The eighth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. Dynamics: *p* (measures 15-16), *ppp* (measures 17-18), *p* (measures 19-20).

Musical notation for measures 21-27. The piece continues in 6/8 time. The first measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The second measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The third measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fourth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fifth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The sixth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The seventh measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The eighth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. Dynamics: *pp* (measures 21-22), *ppp* (measures 23-24), *p* (measures 25-26), *poco* (measure 27).

Meno mosso

Musical notation for measures 28-34. The piece continues in 6/8 time. The first measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The second measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The third measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fourth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The fifth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The sixth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The seventh measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. The eighth measure contains a dotted half note G4, followed by a half note G4, and then a half note G4. Dynamics: *mp* (measures 28-29), *mf* (measures 30-31), *mp* (measures 32-34).

Violin
Five Songs of Consolation

59

f *mf* *sfz* *mf*

63

molto rall. *A tempo*

mp *p* *p < mp* *p < mp*

70

Poco meno mosso *A tempo*

pizz. *l.v. arp. broadly* *arco*

pp *p* *mf*

78

C

f *mf* *ff*

83

sfz *mf*

88

D

fp *pp* *ppp* *pp* *p* *mp*

96

fp *pp < p* *pp*

2 *s.* **3**

some - how, though not of right

106

Allarg.

cl. *pizz.* *l.v.*

pp *p*

III Autumn's Summer Dreams

Moderato eroico ♩ = 92

arco

f (*f*)

8 *mf* *poco* *poco* *mf*

15 *f*

20 **E** *mf sub.* *mp* *poco*

26 *pp* *mp* *f*

32 *mf* *p* *rall.*

38 *mp* **A tempo**

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Violin
Five Songs of Consolation

41

mf > *mp* *mf* *p*

47

poco *mp* *f*

54

F *(f)* *f sub.* *molto p* *mp* pizz.

57

arco *f* *poco*

62

mp *molto* *mf sub.*

68

sfz *mf* *mp* *p* *molto*

73

mf

77

Allarg. ♩ = 75 *mf* *mp* *p* *mf* *mp* (♩ = 50) Libera. (♩ = 60) *molto rall.*

IV Ever Gentle

Lento con dolce malinconica ♩ = 35

1. 2.

p

9

poco a poco

16

mp *molto* *mf* 3 *mp* *f* *molto*

22

mf *poco* 7 *pp* *ppp* *p sub.*

28

mp *poco* *mf* *mp* *p* 3

36

mp *mf* *mp sub.*

43

pp *mp* *mf* *mp* *p* *poco* 3

52

pp 3 *p* *mp*

Allarg. ♩ = 24
(cl. set tempo)

58

2 *pp* *ppp* *p* *pp*

Violin
Five Songs of Consolation

BLANK

V We're Coming Home

Moderato con amore ♩ = 96

5
10
14
19
23
27
31
34

mp
mf *p sub.*
mf *p sub.* *f sub.*
mf *p*
mp
f *mf* *sfz* *sfz*
f *sfz* *sfz* *sfz* *sfz*

I
J

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Violin
Five Songs of Consolation

38 *sfz* *mf* *mp*

43 *poco* *molto* *p* *mf* *molto*

48 *f* *molto* *mp* *molto* *f* *poco*

53

57 **K** *poco a poco*

62 *ff* *p* *f*

67

71 *rall.* *molto*

75 *Largo tranquilla.* ♩ = 60 *molto rall.* *Allargando libera.* (♩ = 35) *pp* *mp* *p* *pp*

85 *rall.* *fine* *mf* *mp* *mf* *mp* *mf*

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Violoncello

I Prelude (Upon Darken'd Light)

Words and Music
Victor Morrison

Tempo doloroso (♩. = 50)

2

p

Detailed description: This block contains the first six measures of the piece. It begins with a double bar line and a fermata over the first measure. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music starts with a half rest in the first measure, followed by a dotted quarter note in the second measure, and continues with a series of eighth and quarter notes in the remaining measures. A dynamic marking of *p* (piano) is placed below the second measure.

7

pp *p*

Detailed description: This block contains measures 7 through 13. The music continues with eighth and quarter notes. A dynamic marking of *pp* (pianissimo) is placed below measure 8, and a *p* (piano) marking is placed below measure 13. A hairpin crescendo symbol is shown between measures 8 and 13.

14

Detailed description: This block contains measures 14 through 17. The music continues with eighth and quarter notes.

18

Molto allarg. ♩. = 35

ppp *pp*

Detailed description: This block contains measures 18 through 25. The tempo is marked 'Molto allarg.' (Molto allargando) with a tempo of ♩. = 35. The music features a series of eighth notes and quarter notes. Dynamic markings of *ppp* (pianississimo) and *pp* (pianissimo) are placed below measures 24 and 25 respectively. A hairpin decrescendo symbol is shown between measures 24 and 25.

26

Meno mosso

p *poco* *mp*

Detailed description: This block contains measures 26 through 32. The tempo is marked 'Meno mosso'. The music features a series of eighth notes and quarter notes. Dynamic markings of *p* (piano), *poco* (poco), and *mp* (mezzo-piano) are placed below measures 26, 27, and 28 respectively. A hairpin crescendo symbol is shown between measures 26 and 28. The piece concludes with a double bar line and a fermata over the final measure.

Violoncello
Five Songs of Consolation

BLANK

II This Will, For Us

Lento funebre,
with warmth

mf

8

mp *p*

17

Org. **A**

mp *mf*

29

mf *mp*

39

mf *p* *pp* **B**

48

arco *p* *mp* pizz.

55

arco

Violoncello
Five Songs of Consolation

61 molto rall. . .

sfz sfz mf mp > p mp < p

67 A tempo Poco meno mosso

(p) pp p pizz. l.v.

74 A tempo C

arco mf f

80

mf ff sfz mf

85 D

fp pp

92

ppp pp = p mp fp > pp < p

99

pp some - how, though not of right *pp*

107 pizz l.v. Allarg.

ppp pp p

III Autumn's Summer Dreams

Moderato eroico ♩ = 92

arco
f

5
(f)

10
mf *poco* *poco*

14
mf *f*

19 **E**
mf sub. *mp* *p* *mp*

25
poco *p* *mp*

30
f

34 *mf* *p* *rall.*

Detailed description: This is a musical score for a cello, titled 'Autumn's Summer Dreams' (III) from 'Five Songs of Consolation'. The tempo is 'Moderato eroico' with a quarter note equal to 92 beats per minute. The score is written in bass clef and consists of several staves of music. It begins with an 'arco' instruction and a forte (*f*) dynamic. The music features various time signatures including 5/4, 4/4, 3/4, and 2/4. Dynamics range from forte (*f*) to piano (*p*), with markings for *mf*, *mp*, and *poco*. A key signature change to E major is indicated by a box with the letter 'E' above the staff at measure 19. The piece concludes with a 'rall.' (ritardando) instruction.

Violoncello
Five Songs of Consolation

38 *A tempo*

mp

44

mf *f sub.* *molto mp* *p* *mp*

49

f

54 **F**

(f) *mf* *p* *mp* *mf*

pizz. *arco*

58

f

63

mp *mf sub.*

68

sfz *mf* *mp* *p* *molto*

73

mf

77 *Allarg.* $\text{♩} = 75$ *molto rall.* $(\text{♩} = 50)$ *Libera.* $(\text{♩} = 60)$

mf *mp* *mp* *sfz* *mf* *mp*

IV Ever Gentle

Lento con dolce malinconica ♩. = 35

1. 2.

S. I'm swim - ming, I'm strok - *p*

12

p ————— *mp* ————— *mf* ————— *f*

21

mf ————— *pp* ————— *ppp* ————— *p* ————— *mp*

30

mf ————— *mp* ————— *mf*

38

mp sub.

44

p ————— *mf* ————— *molto*

50

pp ————— *p* ————— *mp*

Allarg. ♩. = 24 (cl. set tempo)

59

ppp ————— *p* ————— *pp*

Violoncello
Five Songs of Consolation

BLANK

V We're Coming Home

Moderato con amore ♩ = 96

6

10

14

18 **I**

22

27

31

35 **J**

mp

mf *p sub.*

mf *p sub.*

f sub. *mf* *p*

mp <

f *mf* *sfz* *sfz*

f *sfz sfz sfz* *sfz sfz sfz*

Violoncello
Five Songs of Consolation

40

pizz. *mp* *p* *molto*

47

arco *molto* *mf* *f* *molto* *mp* *molto*

51

f *poco*

56

poco a poco

61

65

ff *p* *f*

69

73

rall. *Largo tranquilla. ♩ = 60* *molto rall.*
molto *pp* *mp*

82

Allargando libera. (♩ = 35) *rall.* *fine*
p *pp* *mf* *mp* *mf*

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