

86

f *p* *mf* *p sost.*

92

97 *molto rall.* *mf* *p sost.* *molto rall.* *p sost.*

l.h. *mf*

Detailed description: This system contains the first three systems of music. The first system (measures 86-91) features a melody in the upper voice with dynamics *f*, *p*, *mf*, and *p sost.*, and piano accompaniment with dynamics *f*, *mf*, *p*, *mf*, and *p sost.*. The second system (measures 92-96) continues the piano accompaniment with block chords. The third system (measures 97-101) includes a *molto rall.* marking and dynamics *mf*, *p sost.*, and *molto rall.* in the upper voice, and *mf* and *p sost.* in the piano accompaniment.

Philip Hansell was born in Gorleston near Great Yarmouth in 1962. After attending Great Yarmouth art college, he went on to study for a degree in Fine Art at Newport in South Wales. He has exhibited widely since then, although these days he concentrates more on music. He began to compose in 1974, and his music has been both commissioned and performed since 1980. A work for string quartet - *The Dancing Lesson* - was premièred at the Bath Festival in 1994 and a saxophone quartet entitled *Going, going* was short-listed in 2003 by the Society for the Promotion of New Music. Philip now lives in East Anglia and continues to compose for a variety of ensembles, many of which are represented in the Phylloscopus catalogue.

A Fenland Path in the Rain dates from 1998. It might be described as a companion piece to *A Short Walk on the Downs*, for oboe and piano. This piece, however, does not try to describe an actual walk, but seeks to capture the mood of the rainswept expanses of the flat Fens. For this *first publication*, the music was set from the manuscript by K.R. Malloch.

A Fenland Path in the Rain

Philip Hansell (1998)

Moderately $\text{♩} = 70$

Cor Anglais

Piano

p espr.

mf *p*

use pedal freely

7

13

19

25

p

l.h. *mf* *p*

Detailed description: This page contains the second system of music, starting with the Cor Anglais and Piano parts. The Cor Anglais part (measures 7-10) has a melody with dynamics *p espr.*. The Piano part (measures 7-10) has dynamics *mf* and *p*, with the instruction *use pedal freely*. The second system (measures 11-12) continues the piano accompaniment. The third system (measures 13-18) continues the piano accompaniment with block chords. The fourth system (measures 19-24) continues the piano accompaniment. The fifth system (measures 25-30) includes a *p* dynamic in the upper voice and *mf* and *p* in the piano accompaniment.

31 *mf* *p* *p*

36 *mf* *p*

42 *p* *mf sost.* *rall.* *much slower*

48 *a tempo* *p a tempo* *poco sf* *p poco agitato*

55 *p* *mf* *p*

60 *mf*

64 *mf* *mf*

68 *p* *mf* *p* *rall.*

73 *a tempo* *a tempo* *cantabile*

80 *mf*