

# **Max Charles Davies**

## Piano Concerto: Cofio / Remembering

FOR SOLO PIANO AND SMALL ORCHESTRA  
AND OPTIONAL SINGER AND/OR NARRATOR

# Max Charles Davies

## Piano Concerto: Cofio / Remembering

Orchestra:

2 Flutes



2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

Timpani

Optional voice range  or  and/or narrator

SOLO Piano

Strings  
(minimum 6.5.4.4.1)

Duration: c. 17 minutes

TRANPOSED SCORE

First Performance: 15<sup>th</sup> July 2019, Alison Dite (piano),  
St Edward's Orchestra (no voices),  
St Edward's Church, Roath, Cardiff, conducted by the composer

## Programme Note

I had the honour of being selected for the 2017-2018 *Adopt A Composer* scheme, run by Making Music in association with Sound and Music, the PRS Foundation and BBC Radio 3. I was paired with Cor Crymych a'r Cylch from Pembrokeshire, Wales, and the collaboration yielded two electronic soundscapes made from recordings of primary school workshops associated with our collaboration, and three reasonably substantial choral works: *Y Gors Fawr*, *Arwyr*, and *Cofio / Remembering*. These five works all form part of a suite that was in some way written in response to the political climate of the then current times (2016-2019), and explored broad themes such as 'identity', 'community', 'place', 'looking outward' etc., and were settings of poems by poets associated in some way with Cor Crymych.

The choir is wonderful. They produce a beautiful sound and are led brilliantly by their very gifted conductor Angharad Mair Jones. One side effect of this brilliance is that the choir is extremely busy, often competing in local and national competitions and touring to different parts of the world – often with different repertoire. As a result of this, *Y Gors Fawr* was performed many times during the collaboration, and even competed with in the National Eisteddfod in 2018, but the completed suite is yet to be performed in its entirety.

My belief is that amateur/leisure-time musicians are incredibly important for composers – I'd go as far as to say they are a national treasure – as they are the musicians communicating with the communities in which they serve, so what better people to perform the works of composers within those communities?

There is also a very important factor to be considered as well, and that is 'access' – access for different kinds of musicians to be able to access contemporary repertoire that is idiomatically appropriate and rewarding to perform.

All of these considerations were, in fact, motivations behind this *Piano Concerto*. To start with, I had the opportunity to compose another piece for the St Edward's Orchestra, for whom I wrote my *Tiny Symphony* in 2016, and have had a relationship with as a guest conductor for many years. I had promised to write Alison Dite, their conductor and director, a 'Tiny Piano Concerto', so writing this went in some way to fulfilling that promise, although it didn't quite happen the way I initially thought it might!

Next, it struck me how versatile the material for the choral work *Cofio / Remembering* was, and I could hear the music I had written in the context of a dialogue between piano and orchestra in the same way as the chorus and semi-chorus are in dialogue in the choral version.

Next, I wanted to write a concerto that pianists at different stages of learning or of wildly varying technical abilities could play – to access the experience of performing a concerto, at least from the perspective of the piano writing – and showcases musicality and ability to communicate through playing simple material.

In addition, I wanted, somehow, in this version of the music for *Cofio / Remembering*, to engage with the word 'remembering' in the instrumental writing. Much of the music for the solo piano is quite tentative or sparse – almost as if the pianist is 'remembering' bits and pieces, and the orchestra (and conductor, if one is used) is almost, in a theatrical way, completely in the imaginings of that person sat at the piano: the orchestral textures build in a responsive way to what comes out of the piano, and then much of the piece is a dialogue between the piano and these orchestral 'imaginings'. There is one section – only nine bars in length – around two thirds of the way through the piece, that nods in the direction of the romantic virtuoso concerto; another play on the idea of something being momentarily remembered – a glimpse at bygone times, which is very much in keeping with the imagery in the poem. There are some eight different possible versions for the solo pianist of this passage, to account for different levels of technical ability, but all have a flavour – at least in comparison to the rest of the piano writing in the work – of something of the 'bravura'.

Max Charles Davies

## Notes for Performance

### SOLO PIANO

The vast majority of the solo piano part is technically very simple, and the main focus is to allow the piano to *sing* its phrases, in dialogue with the orchestral passages. There is one section, though, from bars 246-254, when the solo piano temporarily recalls a more bravura style of concerto writing and more extrovert brilliance in performance. To open this piece up to pianists of wildly varying technical abilities, eight different versions of the solo piano part are written for this passage and included in an appendix in the solo piano part. It is up to the performer to choose which of the eight versions to play, in line with their own technical level.

### OPTIONAL VOICE AND/OR NARRATOR

Although the first versions of this work were a setting for choir of the poem *Cofio / Remembering* by Waldo Williams, translated by Dic Jones, the music stands apart from the text very well in its own right. However, should ensembles wish to integrate the text into their performance of this work, this can be done by a speaker, reading the verses of the poem at their own pace at the marked places in the score. Sometimes the music may begin before the verse is finished, and this is absolutely fine. There is also a notated part for voice (for any voice that can sing the range of the melody, or the same range an octave below). Both the voice parts can be integrated, or just one or the other, or neither. It would be powerful indeed if the solo pianist themselves were also the singer (in the manner of a pianist singer-songwriter), perhaps with the voice being amplified if needed.

Piano Concerto: Cofio / Remembering  
for solo piano, **optional** singer and/or narrator, and small orchestra

Waldo Williams, trans. Dic Jones

Max Charles Davies

**22** Slowly, quite free  $\text{♩} = \text{c.48}$

Flute I

Flute II

Oboe I

Oboe II

Clarinet I in B $\flat$

Clarinet II in B $\flat$

Bassoon I

Bassoon II

Horn I in F

Horn II in F

Timpani

Narrator (Optional)

Voice (Optional)

SOLO PIANO

*sempre l.v.*

*Red.*

**22** Slowly, quite free  $\text{♩} = \text{c.48}$

Violin I

Violin II

Viola

Violoncello

Double Bass

*bow freely*

10

FL. I *f dolce*

FL. II *mf* *pp* *mf* *p*

Ob. I *mf* *pp* *mf* *p*

Ob. II *pp* *mf* *p*

Cl. I *mf* *p*

Cl. II *mf* *p*

Bsn. I *ppp* *ppp* *mf* *p*

Bsn. II *ppp* *pp* *mf* *p*

Hn. I *pp* *mf* *p*

Hn. II *pp* *mf* *p*

Timp. *mf*

SOLO Pno.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *pp* *mf* *p*

16 **A**

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Timp.  
SOLO Pno.

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

2/2 2/2 3/2 2/2 3/2 2/2 3/2

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, and Timpani. A Solo Piano part is also present but contains no notation. The score is marked with a box 'A' and the number '16'. Above the woodwind staves are large, stylized markings: 2/2, 2/2, 3/2, 2/2, 3/2, 2/2, 3/2. The music features various dynamics such as *mf*, *f*, *mp*, and *p*, along with phrasing slurs and accents.

**A**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

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

3/2 2/2 3/2 2/2 3/2 2/2 3/2

Detailed description: This block contains the musical score for the string section, including Violin I, Violin II, Viola, Violoncello, and Double Bass. A box 'A' is placed above the Violin I staff. Above the string staves are large, stylized markings: 3/2, 2/2, 3/2, 2/2, 3/2, 2/2, 3/2. The music features dynamics such as *mp* and *mf*, along with phrasing slurs.

27

**B**

Fl. I *f* *ff* *f*

Fl. II *f* *ff* *f*

Ob. I *f* *ff* *f*

Ob. II *f* *ff* *f*

Cl. I *f* *ff* *f*

Cl. II *f* *ff* *f*

Bsn. I *f* *ff* *f*

Bsn. II *f* *ff* *f*

Hn. I *f* *ff* *f*

Hn. II *f* *ff* *f*

Timp. *f* *ff*

SOLO Pno.

**B**

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*



41

Fl. I *mf* *f*

Fl. II *mf* *f* *molto*

Ob. I *mf* *f* *molto*

Ob. II *mf* *f* *molto*

Cl. I *mf* *f* *molto*

Cl. II *mf* *f* *molto*

Bsn. I *mf* *f* *molto*

Bsn. II *mf* *f* *molto*

Hn. I *mf* *f* *molto* *sfz*

Hn. II *mf* *f* *molto* *sfz*

Timp. *sfzpp*

1.  
 A moment ere the sun has done its travail  
 One silent moment ere the shadows grow  
 To call to mind the things that are forgotten  
 And lost among the dusts of long ago

Narrator (Optional)

Voice (Optional) *mf*  
 1. A mo-moment ere the sun has done its tra-vail, One si-lent mo-ment

SOLO Pno. *mf dolce, cantabile possibile*  
*Ped.*

Vln. I *mf* *sfzp* *pp*

Vln. II *mf* *fp* *pp*

Vla. *mf* *fp* *pp*

Vc. *mf* *fp* *pp*

Db. *mf* *fp* *pp*  
*bow freely*

51

Voice (Optional) *f* *mf* *p* *mf*  
 ere the shad-ows grow To call To call To call to mind to mind to mind to call to call to mind the things that are for - got ten

SOLO Pno. *f* *mf* *p* *mf*

62

This section of the score covers measures 62 through 71. It includes staves for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, and Timpani. The woodwinds and brass parts feature various dynamics such as *p*, *mp*, and *mf*. Above the staves, there are four large, stylized markings that resemble the letter 'D' with a vertical line through it, positioned above measures 63, 64, 65, and 66.

This section shows the parts for Horn I and Horn II. The Horn I part begins in measure 62 with a dynamic of *p*, and the Horn II part begins in measure 63 with a dynamic of *p*. Both parts have dynamics that change to *mp* in subsequent measures.

The Timpani part consists of a single staff that is mostly silent throughout this section, with only a few faint markings visible.

The Voice (Optional) part is on a single staff. The lyrics are: "And lost a - mong the dusts of long a - go." The dynamics are *p* for the first two notes, *f* for the next two notes, and *p* for the final note.

The SOLO Pno. part consists of two staves (treble and bass clef). The dynamics are *p* in measure 62, *f* in measure 63, and *p* in measure 64. There are also some fermatas and slurs in the piano part.

This section covers the string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings enter in measure 63 with a dynamic of *pp*. Above these staves, there are four large, stylized markings similar to the ones in the woodwind section, positioned above measures 63, 64, 65, and 66. The string parts feature various dynamics including *pp*, *p*, and *mp*.

76

Fl. I *mf* *f* *pp*

Fl. II *mf* *f* *pp*

Ob. I *mf* *f* *pp*

Ob. II *mf* *f* *pp*

Cl. I *mf* *f* *pp*

Cl. II *mf* *f* *pp*

Bsn. I *mf* *f* *pp*

Bsn. II *mf* *f* *pp*

Hn. I *mf* *f* *pp*

Hn. II *mf* *f* *pp*

Timp. *mf* *f* *mf* *mp*

Voice (Optional)

SOLO Pno. *p*

Vln. I *mf* *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *mf* *f* *pp*

Db. *mf* *f* *pp*

**E**

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

2.  
 As surging waves that break on lonely beaches  
 Or winds where there is none to hear their song  
 I know that they are calling us unheeded  
 The lost millenia of the human throng

Narrator (Optional)

Voice (Optional)

2. As surging waves that break on lonely beaches Or winds where there is none winds where there is none winds where

SOLO Pno.

**E**

Vln. I

Vln. II

Vla.

Vc.

Db.

99

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II

Dynamic markings: *mf*, *p*

Hn. I  
Hn. II

Dynamic markings: *mf*, *p*

Timp.

Voice (Optional)

there is none \_\_\_\_\_ winds where there is none to hear winds where there is none to hear winds where there is none to hear \_\_\_\_\_ their song,

Dynamic markings: *mf*, *p*

SOLO Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Dynamic markings: *mf*, *p*

109

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Voice (Optional)

SOLO Pno.

I know, I know, I know, I know that they are call - ing us un - heed - ed, call - ing us un - heed - ed, they are

Vln. I

Vln. II

Vla.

Vc.

Db.

117

Fl. I *ff* *f* *mf*

Fl. II *ff* *f* *mf*

Ob. I *ff* *f* *mf*

Ob. II *ff* *f* *mf*

Cl. I *ff* *f* *mf* *p*

Cl. II *ff* *f* *mf* *p*

Bsn. I *ff* *f* *mf*

Bsn. II *ff* *f* *mf*

Hn. I *ff* *sfz* *f* *mf* *p*

Hn. II *ff* *sfz* *f* *mf* *p*

Timp. *ff* *mf*

Voice (Optional) *ff* *f* *mf* *p*  
 call - ing us un - heed - ed, The lost mil - len - ni - a of the hu - - man thron -

SOLO Pno.

Vln. I *ff* *f* *mf* *p*

Vln. II *ff* *f* *mf* *p*

Vla. *ff* *f* *mf* *p*

Vc. *ff* *f* *mf* *p*

Db. *ff* *f* *mf*

127 **F**

SOLO Pno. *p molto dolce e cantabile possibile* *mf* *f*

137

Voice (Optional) *p*  
 3.The

SOLO Pno. *mf* *p* *f*

Slightly quicker  $\text{♩} = c.54$

G

148

Fl. I *p* *mf*

Fl. II *p* *mf*

Ob. I *p* *mf*

Ob. II *p* *mf*

Cl. I *p* *mf*

Cl. II *p* *mf*

Bsn. I *p* *mf*

Bsn. II *p* *mf*

Hn. I *sfz* *sfz* *sfzp* *sfzp* *sfzp* *sfzp* *sf:mf*

Hn. II *pp* *sfzp* *sfzp* *sfzp* *sfzp* *sf:mf*

Timp. *mf* *f*

3.  
 The art and craftsmanship of early nations  
 The halls of greatness and the yeoman's house  
 The myths and tales that have long since been silenced  
 The gods of whom today nobody knows

Narrator (Optional)

Voice (Optional) *p* *mf* *mf*

art the art the art 3.The art and crafts-man-ship the art and crafts-man-ship of ear - ly na - tions

SOLO Pno. *ff*

Slightly quicker  $\text{♩} = c.54$

G

Vln. I *sfzpp* *sfzpp* *sfzpp* *sfzpp* *sfzpp* *mf*

Vln. II *sfzpp* *sfzpp* *sfzpp* *sfzpp* *sfzpp* *mf*

Vla. *sfzpp* *sfzpp* *sfzpp* *sfzpp* *sfzpp* *mf*

Vc. *sfzpp* *sfzpp* *sfzpp* *sfzpp* *sfzpp* *mf*

Db. *mf*







170

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Voice (Optional)

SOLO Pno.

that have long since been silenced — silenced — silenced — The gods of whom to-day no-body knows. —

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*pp*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*



Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

*mf* *p* *pp* *ppp* *p* *mf* *f* *p*

**H**

185

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

SOLO Pno.

*mf molto dolce e cantabile possibile*

**H**

Vln. I

Vln. II

Vla.

Vc.

Db.



233 J

FL. I *mf* *ff*

FL. II *mf* *ff*

Ob. I *mp* *mf* *ff*

Ob. II *mp* *mf* *ff*

Cl. I *p* *mp* *mf* *ff*

Cl. II *mp* *mf* *ff*

Bsn. I *p* *mp* *mf* *ff*

Bsn. II *p < mp* *mf* *ff*

Hn. I *pp* *p* *mp* *mf* *ff*

Hn. II *p* *mp* *mf* *ff*

Timp. *mf* *f*

5.  
 Oh the countless generations of our planet  
 With their frail divinity and their dreams divine  
 Is there nothing but the silence of the ages  
 For the hearts that once would gladden and repine?

Narrator (Optional)

Voice (Optional) *ff*  
 5. Oh! The

SOLO Pno. *fff*

J

K

Vln. I *pp* *p* *mp* *mf* *ff*

Vln. II *pp* *p* *mp* *mf* *ff*

Vla. *pp* *p* *mp* *mf* *ff*

Vc. *pp* *p* *mp* *mf* *ff*

Db. *pp* *p* *mp* *mf* *ff*

246

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

ff

Voice (Optional)

count - less gen - er - a - - tions of our pla - - net With their frail di -

There are a number of options for this section to suit pianists of different abilities. Please see the 'Notes for Performance' in the title pages.

SOLO Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

251

FL. I  
FL. II  
Ob. I  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Timp.  
Voice (Optional)  
vi - ni - ty and their dreams di - vine, Is there no thing\_ but the sil ence\_ of the ag - es\_ For the  
SOLO Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

259

L

FL. I *mf* *p*

FL. II *mf* *p*

Ob. I *mf* *p*

Ob. II *mf* *p*

Cl. I *mf* *p*

Cl. II *mf* *p*

Bsn. I *mf* *p*

Bsn. II *mf* *p*

Hn. I *mf* *p*

Hn. II *mf* *p*

Timp.

Voice (Optional) *mf* *p*  
 hearts that once would glad den\_\_\_\_\_ and re - pine?\_\_\_\_\_

SOLO Pno. *mf* molto dolce e cantabile possibile

L

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*





287

Fl. I *p*

Fl. II *p molto*

Ob. I *p molto*

Ob. II *p molto*

Cl. I *p molto*

Cl. II *p molto*

Bsn. I *p molto*

Bsn. II *p molto*

Hn. I *p molto* *sf*

Hn. II *p molto* *sf*

Timp. *sf pp*

6.  
Often at even time when I am lonely  
I long to get to know you, every one,  
Is there yet one, who bears in heart and mem'ry  
The old and long forgotten things of man?

Narrator (Optional)

Voice (Optional) *mf*

6. Of - ten at ev - en time when I am lone ly I long to get to know you, eve - ry one, Is

SOLO Pno. *mf dolce, cantabile possible*

Red.

288

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *bow freely*

300

Voice (Optional) *f* *p*

there yet one, who bears in heart and mem' - ry The old and long for - got - ten things for got - ten things for got - ten things

SOLO Pno. *f* *p*



311

Voice (Optional)

for - got-ten things — for got-ten things — for got-ten things — for got-ten things — of man?

SOLO Pno.



323

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

Voice (Optional)

SOLO Pno.

ORCH.

Vln. I

Vln. II

Vla.

Vc.

Db.





366

FL. I

FL. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I

Hn. II

Timp.

SOLO Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*Red.*

6

7

3

3

3