

STAFFA ISLAND

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Andante con moto
M.M. ♩ = 72

con espressione

rall.

α tempo $\frac{1}{2}$ BV VII

f harm XII

rubato *p*

$\frac{1}{2}$ BV *cres.* *sfz decres.* *mp* $\frac{1}{2}$ BVII

rubato *poco metallico* *cres.* *mf > p* BII

L.V.

Staffa Island (2)

This musical score is for the second part of 'Staffa Island'. It consists of ten staves of music in G major (one sharp) and 4/4 time. The score is annotated with various performance instructions and chord symbols. Key features include:

- Staff 1:** Starts with a BII chord and contains triplet and sixteenth-note patterns.
- Staff 2:** Features a BV chord with a 'rinf.' (ritardando) marking, followed by 'α tempo' and a 'poco rall.' (poco rallentando) section.
- Staff 3:** Includes BVII-BIX, BVII, BIV, and VI chords, with dynamics ranging from *ff* (fortissimo) to *mp* (mezzo-piano).
- Staff 4:** Marked 'tempo giusto' and 'poco rit.', featuring a 'sempre' (sempre) marking.
- Staff 5:** Contains a 'poco rit.' section followed by an 'α tempo' section.
- Staff 6:** Starts with 'rall.' (rallentando) and 'f' (forte), then moves to 'poco rit.' and 'α tempo'.
- Staff 7:** Includes 'rubato' markings and a BIV chord.
- Staff 8:** Features 'piu lento' (piu lento) and 'maestoso' (maestoso) markings, with a *mf* (mezzo-forte) dynamic.
- Staff 9:** Concludes with a *f* (forte) dynamic, a 'deces.' (decrescendo) marking, and a final 'rall.' (rallentando) section.

Chord symbols such as BII, BV, BVII, BIX, BIV, and VI are placed above the notes to indicate harmonic structure. Performance markings like 'poco rit.', 'α tempo', 'tempo giusto', 'rall.', 'rubato', 'maestoso', and dynamics like *ff*, *mf*, and *mp* are used throughout to guide the performer.

Staffa Island

The theme of this musical poem came to my mind during a boat tour of this well known volcanic island situated amongst the western isles of Scotland. Its simple melody blended well with the breath-taking panorama: Looking north, the towering peaks of Skye, Rum and Egg, could be seen, slightly misted over by the distance, while in the foreground, the Treshnish Isles displayed their weird angular shapes, slowly changing as our boat progressed. More towards the ocean, Coll and Tiree lay flat and elongated. To the south and to the east, Mull and Iona surrounded us like a giant Roman amphitheatre. As we circled Staffa and viewed its awe inspiring "Fingal's cave", my eyes were times and again drawn back towards the immensity of the ocean, the unknown beyond the horizon, in the middle of which these distant islands formed but a half-way step. This feeling of unattainable distances and depth is expressed in the harmony of the first episode (4 bars starting line 5). The water element, the waves themselves made of smaller wavelets reflecting sparkles of sunlight is described in the second episode (line 9 & 10). After three more variations, we round up with a coda (from end of 1st bar, line 15) which counteracts the rising and falling shape of the main theme with falling, then rising phrases, and finally, a descending phrase, at a slower tempo, which concludes the entire piece with the key word: "Serenity".