

GEORGE BENJAMIN

MEDITATION
on Haydn's Name

(1982)

RELATIVITY RAG

(1984)

Studies for Solo Piano

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Meditation on Haydn's Name was one of six pieces by English composers
commissioned by the BBC to celebrate the 250th anniversary of Haydn's birth.
The first performance was given by John McCabe on Radio 3, on 31st March 1982.
The first concert performance was given by Paul Crossley at
the Cheltenham International Festival on 15th July 1982.

The first performance of *Relativity Rag* was given by the composer
at University College, Cardiff on 23rd November 1984. This was part of the
1984 Cardiff Festival, at which George Benjamin was the Composer-in-Residence.

Meditation on Haydn's Name and *Relativity Rag* may be
performed with *Fantasy on Iambic Rhythm* (F0948).

Duration: *Meditation on Haydn's Name* 2½ minutes
Relativity Rag 4-4½ minutes

NOTES ON PERFORMANCE

The following pedal markings are used:

Sustaining pedal:



Third ("sostenuto" or "Steinway") pedal:



..... indicates the gradual
release of the sustaining pedal

* indicates a sudden, violent
release of the sustaining pedal



indicates that the key should be
struck forte and staccato, then
silently re-pressed once the sound
has naturally decreased to *pppp* (in
this case, approximately after one quaver).



indicates a diminuendo to silence.



indicates a short pause.

h a y=d d m=g

To Sarah Taylor

MEDITATION on Haydn's Name

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Tranquillo: $\text{♩} = \text{c. } 50$

pp [Ped. III (*sempre*)]

pppp *p* *pp* *pp* *p* *mp*

pppp *p* *pp* *p* *pp* *p* *pp* *p*

p *espresso* *p* *rall.* *a tempo* *dolce*

poco accel. *pp* *pp* *pp* *pp* *pp* *pp*

dim. *pppp* *pp* *pp* *p*

Slightly faster

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Musical score page 4/6, staff 2.

The score consists of three staves, each with multiple voices and dynamic markings. The top staff features a treble clef, a bass clef, and a tenor clef. The middle staff features a bass clef and a tenor clef. The bottom staff features a bass clef and a tenor clef.

Dynamics and performance instructions include:

- Measure 5: *mf*, *molto pp dolce*, *p*, *Rd. sim.*
- Measure 6: *pp*, *g*, *mp*, *pushing forward slightly*.
- Measure 7: *ppp*, *cresc.*, *sub. pp*, *mf*, *g*, *accel. molto*, *Rd.*
- Measure 8: *sf*, *p*, *pp*, *pp*, *p*, *Più mosso*, *(accel. molto)*, *(Rd.)*, *mf*, *f*, *pp*, *p*.

Musical score page 5/6, showing three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time (indicated by a '4').

Staff 1 (Treble Clef):

- Measure 1: Dynamics include *mf*, *molto ppp*, *rall.*, *ten.*, *f*, *mp*, *dim.*, *p*, *pp*, *ppp*.
- Measure 2: Dynamics include *mp*, *mf*, *dim.*, *p*, *pp*, *ppp*.
- Measure 3: Dynamics include *rall. molto*.

Staff 2 (Alto Clef):

- Measure 1: Dynamics include *ppp dolce*.
- Measure 2: Dynamics include *poco pp*.

Staff 3 (Bass Clef):

- Measure 1: Dynamics include *ppp*.
- Measure 2: Dynamics include *ppp*.
- Measure 3: Dynamics include *rall.*, *(rall. molto...)*, *molto*, *dim.*, *pppp possible*.

Tempo: *Tempo I, (♩ = c. 50)*

Other markings: Measures 1 and 3 feature slurs and grace notes. Measure 3 includes a 5:4 time signature change. Measure 2 includes a dynamic marking *poco*.



4 a tempo ($\text{♩} = 50$)
as soft as possible until the end

Rd. (until the end)

8 -

pppp sempre

rapido

8 -

(accel...) (a tempo) (very long)

(pppp)

December 1981 – January 1982

Not For Performance

