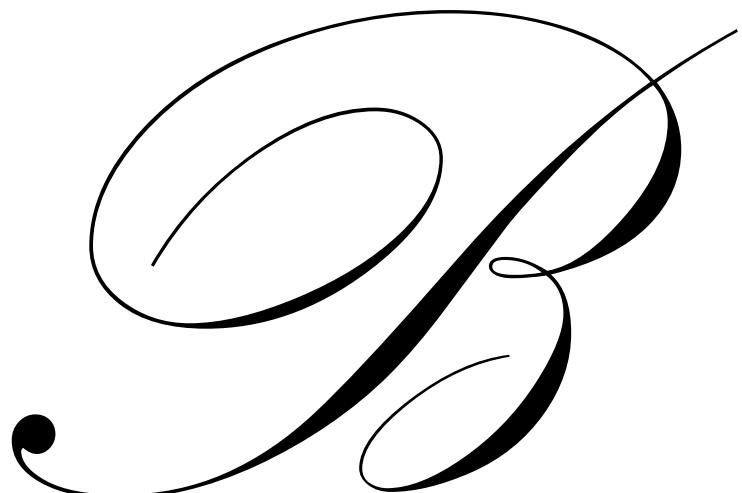


# THE MAN IS BLEST



For Horn, Piano and String Quartet

FULL SCORE IN C

Duration: 5m. 15s  
Source Material: The British Library

*The Man is Blest* was written for  
The University of Cambridge New Music Ensemble  
The first performance was given  
in the West Road Concert Hall, Cambridge  
on the Fifth of March 2016

*For Elizabeth Relph, on her 18<sup>th</sup> birthday*

# THE MAN IS BLEST

## For Horn, Piano and String Quartet

(2016)

---

### PROGRAMME NOTES

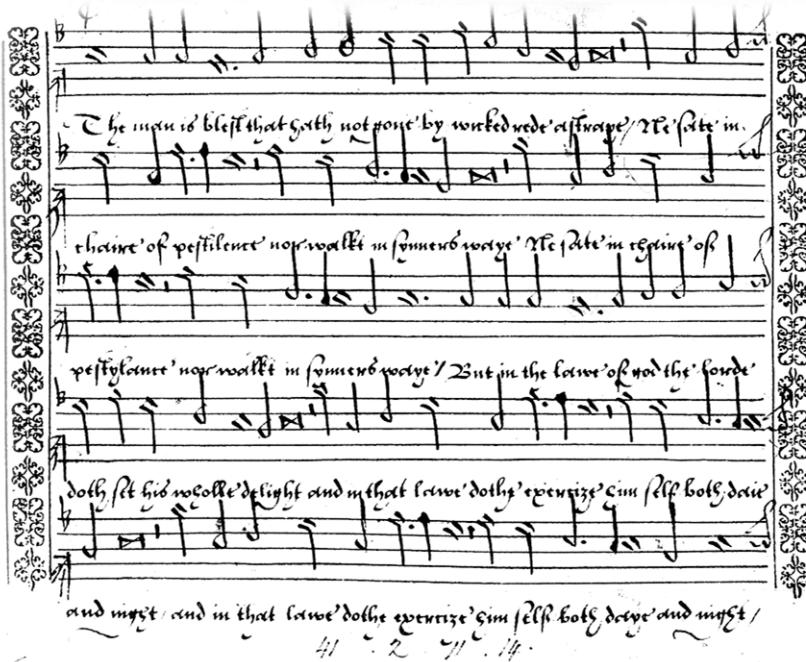
*The Man is Blest* is a reimagining of a sixteenth century psalm setting, where all but one of the parts has been lost for instrumental ensemble. The nature of being ‘blest’ was an important consideration for the music: the word itself being a feeling with both divine and secular connotations. To attempt to capture this; the relationship between sound and silence was key to the way in which the piece was composed. The feeling of being ‘blest’ begins slowly with bursts of ‘light’ in the strings gradually condensing into a fuller and more defined texture (with harmonies derived from the overtone series), before slowly dissipating back to silence. As the piece was originally intended to be for five voices – ‘echos’ of these voices have been included throughout the piece in all six instruments with fragments of the original melody.

### TEXT

- |   |  |
|---|--|
| 1 The man is blest that hath not lent<br>to wicked men his ear,<br>Nor led his life as sinners do,<br>nor sat in scorner's chair. | 4 Whose leaf shall never fade nor fall,<br>but flourishing shall stand:<br>E'en so all things shall prosper well<br>that this man takes in hand. |
| 2 But in the law of God the Lord<br>doth set his whole delight,<br>And in the same doth exercise<br>himself both day and night.   | 5 As for ungodly men, with them<br>it shall be nothing so;<br>But as the chaff, which by the wind<br>is driven to and fro.                       |
| 3 He shall be like a tree that is<br>planted the rivers nigh,<br>Which in due season bringeth forth<br>its fruit abundantly;      | 6 Therefore the wicked men shall not<br>in judgment stand upright,<br>Nor in th' assembly of the just<br>shall sinners come in sight.            |
|   | 7 For why? The way of godly men<br>unto the Lord is known:<br>Whereas the way of wicked men<br>shall quite be overthrown.                        |

## SOURCE MATERIAL

*Page 1 of 'The Man is Blest' (Anon, 16<sup>th</sup> Century)*



## PERFORMANCE NOTES

### GENERAL



= The circle at the tip of the diminuendo indicates diminuendo dal niente, or “to nothing”

### HORN



= Air noise ‘sss’: requires the players to hiss through their instrument without producing pitched sound (the notated pitch is arbitrary).



= Molto vibrato: should be wider than a normal vibrato, but a similar speed

*For the Britten Sinfonia*  
**The Man is Blest**  
(2016)

PETER RELPH (1992-)

**Vivace  $\text{J}=110$**

Horn in F

Piano

Violin 1

Violin 2

Viola

Violoncello

**$\text{ff}$**

**$\text{ff}$**

Vln. 1

Vln. 2

p —molto—  
sub.

Vla.

Vc.

**$\text{ff}$**

**$\text{ff}$**

Vln. 1

Vln. 2

pp —molto—  
sub.  
ff

Vla.

Vc.

**$\text{ff}$**

12

Pno.

**A**

*senza Ped.*

Vln. 1

Vln. 2

Vla.

Vc.

**A**

*pp* <sup>3</sup>

*ff* *pp*

*p* *molto*  
*sub.*

*pp*

*ord.*

*ord.*

*pp*

=

15

Pno.

Vln. 1

*ff* *pp*

*ord.*

*ord.*

*pp* *sub.*

Vln. 2

*pp* *sub. ord.*

*sul tasto*

*ff*

Vla.

*ff*

*ord.*

*pp* *sub.*

Vc.

*ff*

*pp* *sub.*

*ord.*

*ord.*

*ff*

18

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



24

Pno. *ff*

Vln. 1

Vln. 2 *ff* *sub.* *ord.*

Vla. *ff* *pp* *ord.*

Vc. *ff*

Measure 24 consists of three measures. The piano plays eighth-note chords. The first violin has eighth-note patterns. The second violin has eighth-note patterns with dynamics *pp*, *mf*, and *mp*. The viola has eighth-note patterns with dynamics *ff*, *pp*, and *f*. The cello has eighth-note patterns. Measure 3 ends with a fermata over the piano's eighth-note chord.



27

Pno. *f* *molto*

Vln. 1 *p* *molto*

Vln. 2 *sul tasto* *p* *molto*

Vla. *f* *p*

Vc. *p* *molto*

**C**

**C** *spirito*

*ff*

*ord. spirito*

*ff*

*spirito*

*ff*

*lots of bow*

*ff*

Measure 27 consists of four measures. The piano has eighth-note patterns. The first violin has eighth-note patterns with dynamic *p*. The second violin has eighth-note patterns with dynamic *ff*. The viola has eighth-note patterns with dynamic *f*. The cello has eighth-note patterns with dynamic *p*. Measures 28-29 show the strings playing eighth-note patterns with dynamics *ff*, *ord. spirito*, *ff*, *spirito*, *ff*, and *lots of bow*.

30

Pno.

Vln. 1 *p cresc. poco a poco*

Vln. 2 *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc.

**=**

33 solo

Hn. *mf cresc. poco a poco*

Vln. 1 *sffz p cresc. poco a poco sub.*

Vln. 2 *slow gliss. gliss.*

Vla. *espressivo*

Vc. *slow gliss. gliss.*

**=**

Vln. 1 *sfz sub. p 3 sub.*

Vln. 2 *espressivo*

Vla. *sfz p 3 sub.*

Vc. *p cresc. poco a poco*

**=**

36

Hn. *ff sempre*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *sul tasto*

Vc. *ff*

Vln. 1 *espressivo*

Vln. 2 *espressivo*

Vla. *espressivo*

40

Hn. *mf* *cresc. poco a poco*

Vln. 1 *sfp* *p* *cresc. poco a poco* *sub.* *slow gliss. gliss.* *espressivo*

Vln. 2 *slow gliss.* *gliss.* *sfp* *sub.* *p*

Vla. *ord.* *gliss.* *espressivo* *sfp* *p* *sub.*

Vc. *p* *cresc. poco a poco*



43

Hn. *ff*

Vln. 1 *semper* *(mf)* *semper* *espressivo* *p* *3* *3*

Vln. 2 *mf* *3* *3* *espressivo* *3* *3*

Vla. *mf* *sul tasto* *3* *3* *3* *ord.* *espressivo*

Vc. *ff*

47

Hn. *p* cresc. poco a poco

Pno. repeatedly strike note *8va*

Vln. 1

Vln. 2

Vla.

Vc. *pp* cresc. poco a poco



50

Hn. *mp*

Pno. *(mp)*

Vln. 1 *mf*

Vln. 2 *(mf)*

Vla. *(mp)* ord.

Vc. *ff*

54

Hn. *p* cresc. poco a poco *mp*

Pno. *p* cresc. poco a poco *(mp)*

Vln. 1 *pp* cresc. poco a poco *(p)*

Vln. 2 *mp*

Vla. *p* *sfp* *p* *sub.* *p* *sub.* *mp*

Vc. *ord.* *ff*

==

58

**D**

Hn. *8va*

Pno. *pp* Ped. ad lib.

Vln. 1 *p* *pp*

Vln. 2 *espressivo*

Vla. *espressivo*

Vc. *III II* *ppp*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.



**E**

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

**E**

10

68

Hn.

Pno.

Vln. 1

Vln. 2 *espressivo*

Vla. *gliss.*

Vc. *espressivo*

Measure 68: Hn. eighth-note pairs, Pno. sixteenth-note pairs, Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs. Measure 69: Hn. eighth-note pairs, Pno. sixteenth-note pairs, Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs. Measure 70: Hn. eighth-note pairs, Pno. sixteenth-note pairs, Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs. Measure 71: Hn. eighth-note pairs, Pno. sixteenth-note pairs, Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs.

=

72

**F**

Hn.

Pno.

Vln. 1 *f*

Vln. 2

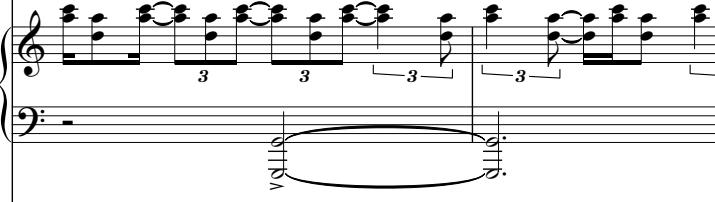
Vla. *slide between notes*

Vc. *solo f ff*

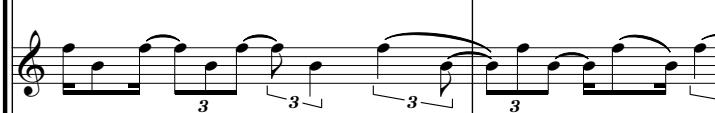
Measure 72: Hn. eighth-note pairs, Pno. sixteenth-note pairs. Measure 73: Hn. eighth-note pairs, Pno. sixteenth-note pairs. Measure 74: Hn. eighth-note pairs, Pno. sixteenth-note pairs. Measure 75: Hn. eighth-note pairs, Pno. sixteenth-note pairs. Measures 72-75: Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs. Measure 74: Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs. Measure 75: Vln. 1 eighth-note pairs, Vln. 2 sixteenth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs.

76

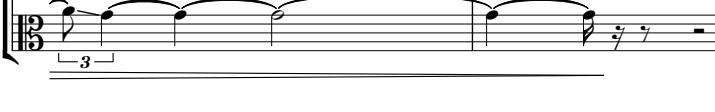
Hn. 

Pno. 

Vln. 1 

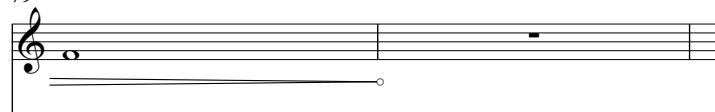
Vln. 2 

Vla. 

Vc. 

=

79

Hn. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

83

Hn.      Pno.      Vln. 1      Vln. 2      Vla.      Vc.

**ff**

**vcl.**

**f**

**vcl.**

**f**

**vcl.**

**f**

=

87

Hn.      Pno.      Vln. 1      Vln. 2      Vla.      Vc.

**G**

**f**

**ff dim. poco a poco**

**f dim. poco a poco**

**G**

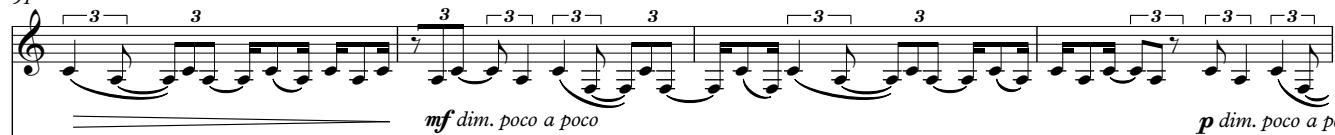
**ff**

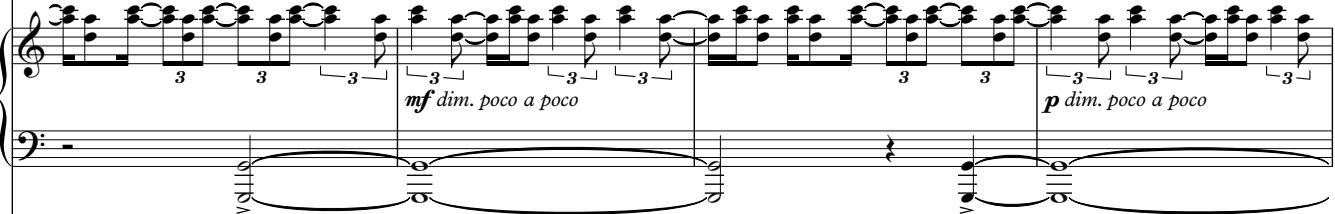
**ff**

**ff**

**ff**

91

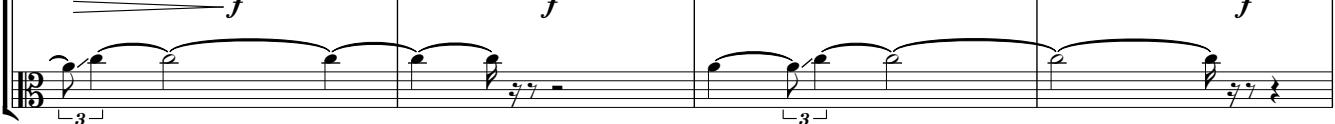
Hn. 

Pno. 

Vln. 1 

Vln. 2 

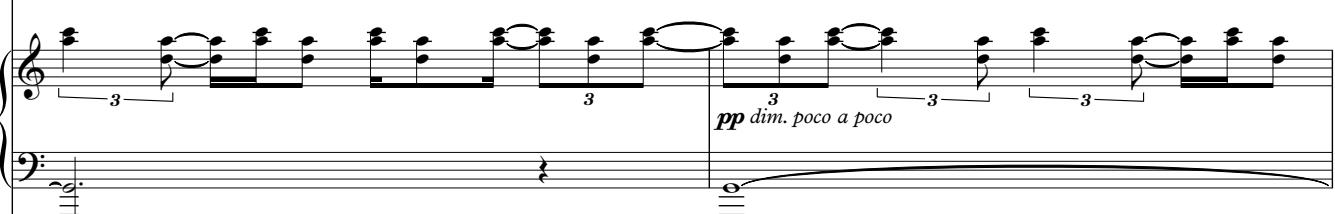
Vla. 

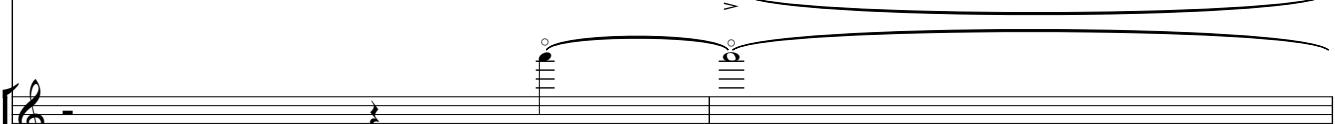
Vc. 

**≡**

95

Hn. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

97

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

*p*

=

99

Hn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

*ord.*

*p* — *molto* —

*f*

*sub.*

101

Hn. 3 3 3 3

Pno. 3 3 3 3 3 3 3 3

Vln. 1 *f* 3 *pp*

Vln. 2 3 *pp*

Vla. 3

Vc. 3 *f*

=

103

Hn. air noise 'sss' **H**

Pno. 3 3 3 3 3 3 3 3

Vln. 1 ord. 3 **H** ord.

Vln. 2 *p* — *molto* — *sul tasto* *ppp* *pp* *sub.* *f* ord.

Vla. 3

Vc. 3 *f* 3



all Holste 333

112

Hn. air noise 'sss'

Vln. 1 **p**

Vln. 2 **pp**

Vla.

Vc.

==

118

Hn. air noise 'sss'

Vln. 1 **pp**

Vln. 2 **ord.**

Vla.

Vc.

air noise 'sss'

**pp**

**f**

**pp**

**pp**

**ppp**

**ppp**