

WILLIAM BLEZARD

TWO CONTRASTED PIECES

Oboe d'amore (Oboe) & Piano



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A SI 007

William Blezard

(1921-2003)

William Blezard studied at the Royal College of Music, London (Arthur Benjamin and Frank Merrick [piano], Herbert Howells [composition], Gordon Jacob [orchestration]). After being awarded the Cobbett and Hecht prizes for composition, he embarked upon his richly varied career at J. Arthur Rank's Denham Film Studios (England), working frequently with the ubiquitous Muir Matheson.

Here, he composed music for films and documentaries and arranged, orchestrated and developed Noël Coward's music for the feature film *The Astonished Heart* (1949).

William Blezard first met the pianist Donald Swann (of Flanders and Swann) through his wife, the conductor and teacher Joan Kemp Potter. His encounter with Joyce Grenfell, one of Swann's circle, led to the collaboration in her show *Joyce Grenfell Requests The Pleasure* (from 1954). He remained Grenfell's accompanist throughout her career. Together, they gave several BBC broadcasts and four world tours. Her last performance at Windsor Castle was for the Royal Family (June 1973). With much gusto, Blezard added *The Battle March Of Delhi* (a Victorian song) to the evening's proceedings.

In 1965, he took over from Burt Bacharach as Marlene Dietrich's accompanist and Musical Director. They gave three world-tours together ending in 1975 when Dietrich broke her leg during the show in Sydney (Australia), which was to be her final stage performance.

Blezard worked upon two Royal Shakespeare Company productions with Peter Brook (1957), *Titus Andronicus* and *The Tempest*. That same year he became Musical Director of John Osborne's *The Entertainer* with Laurence Olivier. He did the same for the Max Wall revival (1974), which led to his involvement in the solo show, *Aspects Of Max Wall*.

Blezard was Musical Director for *Noël And Gertie*; Sheridan Morley's show about Coward and Gertrude Lawrence. He also worked with Joanna Lumley, Ian Ogilvy, Patricia Hodge and Maria Aitken. In the 1980s, he started a long-running partnership with Honor Blackman in her show, *Yvette and Dishonourable Ladies*. In 1990, he played for the first of many performances of Tim Heath's *Not Yet The Dodo*, which was based upon Coward's poem.

William Blezard's remarkable powers of improvisation were featured in BBC children's television for many years. He was the first pianist for *Play School* and was frequently called upon to provide what presenter Johnny Ball termed 'onomatopoeic music' – music to imitate running water or puddle splashing etc.

He died in Barnes in 2003 aged 81, having given his final performance the night before his death.



Two Contrasted Pieces

Oboe d'amore (Oboe) & Piano

AS I 007

Soliloquy started life as a piece for solo left hand and reflects the persistent disquiet of a troubled mind. Its melody seems to suggest a contrasting voice, distant from the accompanying pattern. The character and range of the beautifully expressive oboe d'amore (oboe) seemed to me to capture this mood perfectly.

Quirky Waltz is a light-hearted antidote to chase away any lingering intensity. The mood is deliberately flippant with a return to wistfulness at the close.

This work was written for Jennifer Paull and completed in this final version in 1994.

William Blezard
1997



Two Contrasted Pieces

is recorded by

Jennifer Paull, Oboe d'amore
Read Gainsford, Piano

The Oboe d'amore Collection Volume II

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for Jennifer Paull

TWO CONTRASTED PIECES

William Blezard
(1921 - 2003)

I Soliloquy

❖ Oboe d'amore (oboe) *Andante espressivo* ♩ = 60 *mf*

Piano *Andante espressivo* ♩ = 60 *mf*

4

7

p

❖ *In Concert Pitch*

10 *poco rallentando*

10 *poco rallentando*

13 *a tempo*
pp *f* *più p*

13 *a tempo*

Lea * *Lea*

16 *poco stringendo*

16 *poco stringendo*

19 *tempo primo* *poco rallentando*

19 *tempo primo* *poco rallentando*
mf

22 *a tempo*
p

22 *a tempo*
p *canto*
poco f

25

25

28 *allargando*
ff

28 *allargando*
ff RH

31 *lingering a little*
mf

31 *a tempo*
pp con tenerezza
a tempo
p

31

Leg. *

35

diminuendo *rallentando* *(tenuto)* *pp*

35

diminuendo *(tenuto)* *(tenuto)* *pp*

rallentando

II Quirky Waltz

Moderato ♩ = c.120

mp

Moderato ♩ = c.120

5

5

12

subito f *p* *mf*

12

subito f *p* *f*

18

18

22

22

26

26

30

30

37

37

41

crescendo *f* *mf* *rallentando*

41

crescendo *f* *mf* *rallentando*

47 *a tempo*

47 *a tempo*

53

sfz

59

p

63

meno mosso

p

68

rallentando

pp

for Jennifer Paull

TWO CONTRASTED PIECES

Oboe d'amore

William Blezard

(1921 - 2003)

I Soliloquy

Andante espressivo ♩ = 60

mf

p

a tempo

poco rallentando *pp* *f*

tempo primo

più p *poco stringendo*

poco rallentando *a tempo* *p*

allargando *lingering a little* *ff* *mf*

a tempo *diminuendo (tenuto)* *rallentando* *pp*

pp con tenerezza *p*

II

Quirky Waltz

Moderato ♩ = c.120

The musical score is written in treble clef with a 3/4 time signature. It consists of eight staves of music. The first staff begins with a *mp* dynamic. The second staff includes a crescendo hairpin and dynamic markings for *subito f* and *p*. The third staff is marked *mf*. The fourth staff has an accent (>) over the first note. The fifth staff continues the melodic line. The sixth staff features two triplet markings (3) under the notes. The seventh staff includes a *crescendo* hairpin and a *f* dynamic. The eighth staff starts with *rallentando* and *a tempo* markings, followed by a triplet (3) and a *mf* dynamic.

54

sfz *p*

This system contains measures 54 through 61. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers measures 54-56, ending with a half note G4. A dynamic marking of *sfz* is placed below the staff at measure 57. A double bar line occurs at the end of measure 57. The melody continues with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *p* is placed below the staff at measure 61.

62

meno mosso
p

This system contains measures 62 through 67. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers measures 62-64, ending with a half note G4. A dynamic marking of *p* is placed below the staff at measure 65. A triplet of eighth notes (A4, Bb4, C5) is marked with a '3' and a bracket. A dynamic marking of *meno mosso* is placed above the staff at measure 67.

68

rallentando

This system contains measures 68 through 71. It begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers measures 68-70, ending with a half note G4. A triplet of eighth notes (A4, Bb4, C5) is marked with a '3' and a bracket. A dynamic marking of *rallentando* is placed below the staff at measure 71. The system ends with a double bar line.

for Jennifer Paull

TWO CONTRASTED PIECES

Oboe

William Blezard

(1921 - 2003)

I Soliloquy

Andante espressivo ♩ = 60

mf

p

a tempo

poco rallentando pp *f*

tempo primo

più p *poco stringendo*

poco rallentando a tempo *p*

allargando *lingering a little*

ff *mf*

a tempo *diminuendo (tenuto)* *rallentando* *pp*

pp con tenerezza *p*

II

Quirky Waltz

Moderato ♩ = c.120

mp

8

subito f *p*

15

mf

21

27

34

40

crescendo *f*

46

rallentando *a tempo*

mf

54

sfz *p*

62

meno mosso *p*

68

rallentando

Detailed description: This musical score consists of three staves of music in treble clef. The first staff (measures 54-61) begins with a long melodic line, followed by a double bar line and a fermata. It includes dynamic markings *sfz* and *p*. The second staff (measures 62-67) continues the melodic line with a triplet in measure 66 and a dynamic marking *p*. The tempo marking *meno mosso* is placed above the staff. The third staff (measures 68-71) concludes the piece with a triplet in measure 69 and a dynamic marking *rallentando* with a deceleration wedge.