

WILLIAM BLEZARD

SCHERZO FURIOSO

Double Reed Instrument & Piano



AMORIS INTERNATIONAL

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AI SI 017

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.



Scherzo furioso

Double Reed Instrument & Piano

À SI 017

William Blezard (1921-2003) gave many recitals during his rich and varied musical career. He and Jennifer Paull were close friends of the composer harpist and oboist, Derek Bell (of The Chieftains). Derek played all the members of the oboe family of instruments and performed with The Amoris Consort: Jennifer Paull's ensemble of instruments of the oboe family.

Scherzo furioso was originally conceived as a light-hearted encore piece for clarinet and piano. With Derek Bell in mind, William Blezard adapted his work for the members of the oboe family played by his friend, which are well-suited to the piece's character. He thought that the bassoon would be an excellent idea whilst he was about it!

The piece is humorous, exuberant, and, for the most part, 'fast and furious'. This short and sparkling composition is, therefore, presented in transpositions for various double reed instruments and piano - Musette (F and E Flat), Oboe and Bassoon.

Jennifer Paull
1997



Also by William Blezard published by Amoris International

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for Derek Bell

SCHERZO FURIOSO

William Blezard
(1921 - 2003)

Solo *Vivo* ♩ = 140
f

Piano *Vivo* ♩ = 140
poco f

The musical score is written for a Solo instrument (likely violin or flute) and a Piano. The key signature has two flats (B-flat major or D-flat minor). The tempo is marked 'Vivo' with a quarter note equal to 140 beats per minute. The Solo part begins with a forte (*f*) dynamic and features rapid sixteenth-note passages. The Piano part begins with a *poco f* dynamic and features a steady eighth-note accompaniment. The score is divided into three systems, with measures 4, 8, and 12 marked at the beginning of each system. The final measure of the third system is a double bar line.

11

crescendo

15

f *rallentando* *mf* *rallentando*

18

a tempo *f* *a tempo* *poco f*

22

This musical score is for a piano piece, spanning measures 25 to 35. It is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each with a measure number (25, 28, 31, 35) at the beginning of the first staff.

Measure 25: The melodic line features a series of eighth-note runs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measure 28: The melodic line continues with eighth-note runs. The piano accompaniment features a bass line in the left hand and a right hand that plays a series of eighth notes, with a *p* (piano) dynamic marking.

Measure 31: The melodic line continues with eighth-note runs. The piano accompaniment features a bass line in the left hand and a right hand that plays a series of eighth notes, with a *p* (piano) dynamic marking. The right hand is labeled "RH".

Measure 35: The melodic line continues with eighth-note runs. The piano accompaniment features a bass line in the left hand and a right hand that plays a series of eighth notes, with a *p* (piano) dynamic marking. The right hand is labeled "RH".

The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piano accompaniment is marked with *p* (piano) and *echo* (echo) dynamics.

This musical score is for a piano and voice piece, spanning measures 40 to 52. The key signature is B-flat major (two flats). The score is written for a piano (left hand and right hand) and a voice (soprano line).

Measures 40-44: The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more melodic line in the left hand. The voice part enters in measure 40 with a series of eighth notes.

Measures 45-48: The piano part continues with a similar rhythmic pattern. The voice part has a rest in measure 45, then enters in measure 46 with a series of eighth notes. A forte (*f*) dynamic marking is present in measure 46.

Measures 49-51: The piano part continues with a similar rhythmic pattern. The voice part has a rest in measure 49, then enters in measure 50 with a series of eighth notes. A *canto* marking is present in measure 50.

Measure 52: The piano part continues with a similar rhythmic pattern. The voice part has a rest in measure 52.

Hand Labels: The piano part is labeled "L.H." (Left Hand) and "R.H." (Right Hand) in measure 52.

55

55

diminuendo

58

58

mf

62

62

65

65

f

p *f* *sfz*

8^{va}

SCHERZO FURIOSO

Musette in F

William Blezard
(1921 - 2003)

Vivo ♩ = 140

f

5

8

11

15

a tempo

rallentando

f

19

23

27

31

3

p

39

44

2

f

49

54

2

59

62

65

f

Detailed description: This musical score is for a single melodic line, spanning measures 31 to 65. The key signature has one flat (B-flat). The score is divided into systems of five measures each. Measure 31 starts with a treble clef and a B-flat key signature. The first system (measures 31-35) includes a triplet of eighth notes in measure 33. Measure 34 has a piano (*p*) dynamic marking. The second system (measures 36-40) continues the melodic line with various note values and slurs. The third system (measures 41-45) begins with a forte (*f*) dynamic marking and includes a double bar line in measure 43. The fourth system (measures 46-50) continues the melodic line. The fifth system (measures 51-55) includes a double bar line in measure 53. The sixth system (measures 56-60) continues the melodic line. The seventh system (measures 61-65) includes a forte (*f*) dynamic marking and a crescendo hairpin in measure 65.

SCHERZO FURIOSO

Musette in E \flat

William Blezard
(1921 - 2003)

Vivo ♩ = 140

f

5

8

11

15

a tempo

rallentando

f

19

23

27

31

3

p

39

44

2

f

49

54

2

59

62

65

f \lessgtr

Detailed description: This is a musical score for a single melodic line, spanning measures 31 to 65. The key signature is one sharp (F#). The score is divided into several systems. Measure 31 starts with a treble clef and a key signature of one sharp. It features a series of rests followed by a triplet of eighth notes. Measure 39 begins with a series of eighth notes, followed by a half note. Measure 44 starts with a half note, followed by a triplet of eighth notes. Measure 49 begins with a series of eighth notes, followed by a half note. Measure 54 starts with a series of rests, followed by a half note. Measure 59 begins with a series of eighth notes, followed by a half note. Measure 62 starts with a series of eighth notes, followed by a half note. Measure 65 begins with a series of eighth notes, followed by a half note. The score includes various musical notations such as rests, notes, beams, and dynamic markings like *p* (piano) and *f* (forte). There are also articulation marks like \lessgtr (accents) and \lessgtr (accents).

SCHERZO FURIOSO

Oboe

William Blezard
(1921 - 2003)

Vivo ♩ = 140

f

4

8

11

15

a tempo

rallentando

f

19

23

27

SCHERZO FURIOSO

Bassoon

William Blezard
(1921 - 2003)

Vivo ♩ = 140

4

8

11

15

19

23

27

f

a tempo

rallentando

f

31

p

39

44

f

49

54

59

62

65

f