

Orchestra: Grade 3 ½
Solo: Grade 4

Two Love Arias

for Violoncello Solo and String Orchestra with Piano
(Days of Our Love and Living Memories)

David Graham Hewson

Arranged and Edited by Lynne Latham

Instrumentation

1 Full Score
1 Violoncello Solo
1 Piano
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

THESCORINGHOUSE

LUDWIG *Masters*
PUBLICATIONS

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ABOUT THE COMPOSER

David Graham Hewson was born in 1953, and started composing at the age of 11. His early efforts were very influenced by the fact that his primary school music education was based entirely on the Carl Orff Schulwerk method of teaching music. This influence has stayed with him and has shaped a lot of his much later music. He also began piano lessons at this time with the renowned classical concert pianist and teacher Christine Gough.

In his late teens he studied music composition with Professor Richard Arnell (pupil of John Ireland) at Trinity College of music London, and was awarded a scholarship to study electronic music composition with Tristram Carey at the Royal College of Music studios, where he started using the first EMS synthesizers. He also incorporated Musique Concrete techniques into his composing.

After gaining his B.Ed. (Hon.) he taught music for six years, and during this time built up a large repertoire of serious compositions for chamber solo and instrumental combinations, including orchestral and vocal music.

Hewson has produced and written for successful pop artists, and worked with Jaki Graham, Ami Stewart, Marti Webb, The New Seekers, and many others.

Sought after as an arranger and session keyboard player, his first gig was arranging and playing on the BBC TV *Eastenders* theme for Simon May. With Simon, he co-composed the incidental music for the BBC TV series *Howard's Way*.

Hewson has been commissioned to compose for most of the major advertising, film, and TV companies. His music for television and media has covered a very wide spectrum, but he is best known for his work with UK ITV national and regional news, and his theme for the ITV program *Tonight*.

Hewson works from his own fully equipped studio in Kent, England. He was classically trained but is very comfortable shifting from large scale orchestral scores to the latest in electronic soundscapes.

ABOUT THE ARRANGER

Lynne Latham (1960-2022) earned a B.M. and M.M. in cello performance from Miami University in Oxford, Ohio. For thirty years, she maintained a private studio for violin, viola, cello, and piano students in the Piedmont Triad of North Carolina. Ms. Latham performed as a freelancer and conductor with local chamber groups and orchestras. She was a frequent clinician/conductor at string clinics and educator conferences throughout the United States and Canada.

In 1992, Ms. Latham founded Latham Music, a music publishing company specializing in music for strings. In 2007, Latham Music was acquired by The Lorenz Corporation and Lynne was hired as the Executive Editor for Latham Music. In 2012, she was hired as the String Editor for LudwigMasters Publications, which acquired the Latham catalog in 2013. In the spring of 2020, Ms. Latham was hired as the String Editor for both the Southern Music and LudwigMasters string publications.

Two Love Arias

for Violoncello Solo and String Orchestra with Piano

Days of Our Love

David Graham Hewson

Arranged and edited by Lynne Latham (ASCAP)

Allegro, flowing ♩ = 120

Violoncello Solo

mf espressivo

Piano

mp

Violin 1

p

Violin 2

p

Viola

p

Violoncello

p

Double Bass

pizz.

mp

Allegro, flowing ♩ = 120

legato

11

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13

Musical score for measures 13-18. The score is in 2/4 time and B-flat major. It features a bass line with a melodic line and a piano accompaniment with a steady eighth-note pattern. A dynamic marking *f* is present at measure 14. A large watermark 'SAMPLE' is overlaid on the score.

19

21

Musical score for measures 19-24. The score is in 2/4 time and B-flat major. It features a bass line with a melodic line and a piano accompaniment with a steady eighth-note pattern. A dynamic marking *f* is present at measure 19. A dynamic marking *mf* is present at measure 21. A large watermark 'SAMPLE' is overlaid on the score.

29

Musical score for measures 25-30. The score is written for a bassoon and piano. The bassoon part (top staff) features a melodic line with a fermata over the final measure. The piano accompaniment (middle and bottom staves) consists of a steady eighth-note pattern in the left hand and chords in the right hand. A large watermark is visible across the score.

35

Musical score for measures 31-35. The bassoon part (top staff) has a melodic line with a fermata over the final measure. The piano accompaniment (middle and bottom staves) continues with the eighth-note pattern. Dynamic markings include *mf* and *p*. A large watermark is visible across the score.

38

38

38

arco

Living Memories

David Graham Hewson

Arranged and edited by Lynne Latham (ASCAP)

A nostalgic waltz ♩ = 126-138

mf
espressivo

mf
legato

A nostalgic waltz ♩ = 126-138

p

p

p

pizz.
mp

p

9

Musical staff with treble clef, 12/8 time signature, and *mp* dynamic marking.

Piano accompaniment for measures 9-16, including treble and bass staves with *mp* dynamic marking.

Continuation of piano accompaniment for measures 9-16, including multiple staves with *pp* and *p* dynamic markings.

17

Musical staff with treble clef, 12/8 time signature, and *f* dynamic marking.

Piano accompaniment for measures 17-24, including treble and bass staves with *mf* dynamic marking.

Continuation of piano accompaniment for measures 17-24, including multiple staves with *mp* and *mf* dynamic markings.

25

mp

mf

25

mp

mp

mp

mp

33

mf

33

f

33

p

p

p

mp

p

41

Musical notation for the first system, starting at measure 41. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, some beamed together, with a dynamic marking of *f* (forte).

41

Musical notation for the second system, starting at measure 41. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands, with a dynamic marking of *f*.

41

Musical notation for the third system, starting at measure 41. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands, with dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte).

49

Musical notation for the fourth system, starting at measure 49. It features a single staff with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, some beamed together, with a dynamic marking of *f*.

49

Musical notation for the fifth system, starting at measure 49. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands, with a dynamic marking of *f*.

49

Musical notation for the sixth system, starting at measure 49. It features a grand staff with treble and bass clefs. The music includes chords and moving lines in both hands, with a dynamic marking of *f*.

57

f

57

mf

57

mp

mp

mp

mf

mp

65

ff

65

f

65

73

Musical score for measures 73-80. The top staff is a single bass line. The middle system is a grand staff with a treble clef on top and a bass clef on bottom. The bottom system is a grand staff with a treble clef on top, a bass clef on the middle line, and a bass clef on the bottom line. Dynamics include *f* and *mp*.

73

Musical score for measures 73-80. The top staff is a single treble line. The middle system is a grand staff with a treble clef on top and a bass clef on bottom. The bottom system is a grand staff with a treble clef on top, a bass clef on the middle line, and a bass clef on the bottom line. Dynamics include *f* and *mp*.

81

Musical score for measures 81-88. The top staff is a single bass line. The middle system is a grand staff with a treble clef on top and a bass clef on bottom. The bottom system is a grand staff with a treble clef on top, a bass clef on the middle line, and a bass clef on the bottom line. Dynamics include *mf*, *mp*, and *p*.

81

Musical score for measures 81-88. The top staff is a single treble line. The middle system is a grand staff with a treble clef on top and a bass clef on bottom. The bottom system is a grand staff with a treble clef on top, a bass clef on the middle line, and a bass clef on the bottom line. Dynamics include *p*, *mp*, and *arco*.