

# PRAYER FOR THE SENSES

For Sheku Kanneh-Mason  
& the Royal Academy of Music  
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GWILYM SIMCOCK

*Very free and 'improvisatory' throughout...*

1  $\text{♩} = 80$

*p* *cresc.*

7

2  
1

Detailed description: This block contains the first 11 measures of the piece. It begins with a bass clef and a 4/4 time signature. A box containing the number '1' and a quarter note followed by '=80' indicates the tempo. The music starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The notes are mostly half notes and quarter notes, often beamed together in pairs. There are two 'V' markings above the notes in measures 3 and 5. The piece ends with a double bar line and a fingering of 2 over 1.

*Build and push on to 25...*

12

*mf* *cresc.*

Detailed description: This block contains measures 12 through 17. It starts with a bass clef and a 4/4 time signature. The dynamic is mezzo-forte (*mf*) with a crescendo (*cresc.*) marking. The music continues with similar rhythmic patterns to the first section, featuring beamed notes and 'V' markings. A double bar line appears at the end of measure 17.

18

*f* *cresc.*

Detailed description: This block contains measures 18 through 21. It starts with a bass clef and a 4/4 time signature. The dynamic is forte (*f*) with a crescendo (*cresc.*) marking. The music continues with similar rhythmic patterns, featuring beamed notes and 'V' markings. A double bar line appears at the end of measure 21.

22

*ff* *p*

Detailed description: This block contains measures 22 through 25. It starts with a bass clef and a 4/4 time signature. The dynamic is fortissimo (*ff*) with a decrescendo (*p*) marking. The music continues with similar rhythmic patterns, featuring beamed notes and 'V' markings. A double bar line appears at the end of measure 25.

27 2 ♩=160 *Ease into the tempo by the 4th | 5th bar...*

*mf*

*Through to 54: tempo gets faster as it gets quieter, but you can make space to bring out the top + middle lines, esp. 41-44.*

29

*f*

32

35

38

41

44

*mp*

47

*dim.*

50

*p*

53

55 **rit.** .....

58 **3** ♩=80 *Feel free to pull it around...*

*p* *mf*

64

68 *(really sound the grace notes...)*

*f* *mp* *p*

72

*cresc.*

♩=116

76

*mf*

80

*cresc. and accel to 87...*

84

87

**ff** *slower, grand...*

91

*push through to 94...*

94

97

102

**f**

105

**rit.**

*Start slow & heavy, build into the tempo...  
119 - 142 tempo gets faster as it gets quieter,  
but, again, you can make space to bring out  
the top + middle lines, esp. at 129-132.*

108 4  $\text{♩} = 160$

*ff*

111

*mp*

114

117 rit. . . . . A tempo

*ff*

120

123

126

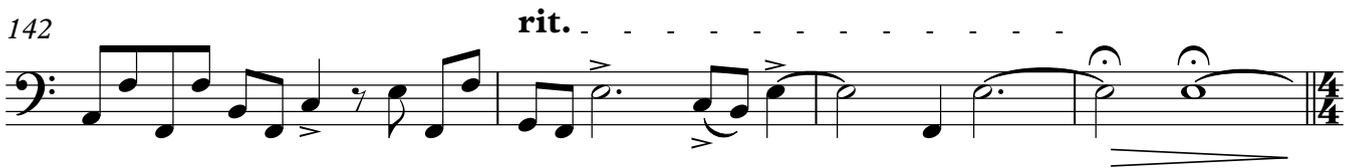
*f*

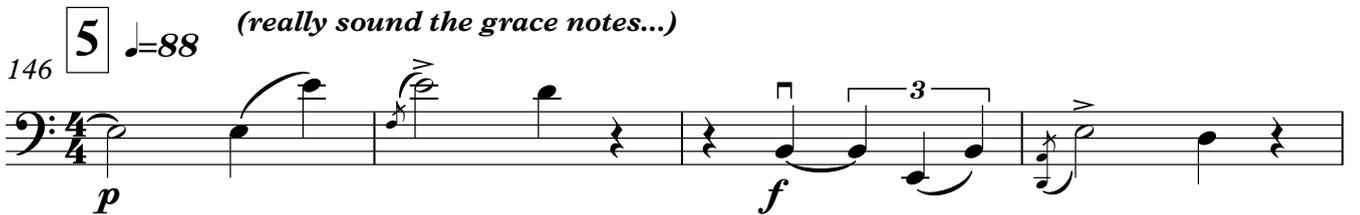
129

132  *mf*

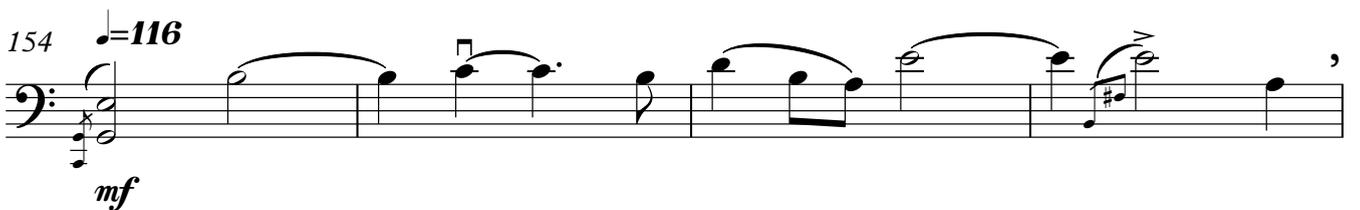
135  *dim.*

138  *mp*

142 *rit.* 

146 **5** ♩=88 (really sound the grace notes...)  *p* *f*

150  *p* *accel...*

154 ♩=116  *mf*

158 

162

*f* *cresc. and push on to 172*

166

*accel...*

171

*ff*

176

*♩=88*  
*con sord*  
*p*

*p*

181

*f*

186

*mp*

191

*p*

197

*pp*