

FAR AWAY MUSIC



**Three Songs from *The Wind in the Willows*
for Children's Choir (SA) & Piano**

Phillip A. Cooke

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(2012)

PERFORMANCE NOTES

Each piece can be performed separately. If they are performed as a set they must be in the order they are set out in the score

The additional children's choir material in 'Mr Toad' should be taken by the altos when required

The actions in 'Mr Toad' can be taken by the main choir if there isn't an additional choir
More information on the actions in 'Mr Toad' can be found on the next page

For Helena Thomas and the Chester Music Society Youth Choir

Far Away Music was commissioned by the Chester Music Society and first performed on 07 July 2012 by the Chester Music Society Youth Choir, conducted by Helena Thomas at All Saints Church, Chester

Duration:	9 minutes
Cover photograph:	The Wind in the Willows (David Peterson)
For more information:	www.phillipcooke.com

PROGRAMME NOTE

Far Away Music is my second piece written for the Chester Music Society Youth Choir and their adventurous conductor Helena Thomas. The work is similar in construction and thought to my first (*Jabberwocky*, 2010) with two up-tempo songs being separated by a more introspective, slower one. The first song, 'Ducks' Ditty' is quick and jovial aiming to capture some of the essence of frolicking ducks. The second 'You Shall Forget' is pensive and melancholic with a questioning ending. The final song 'Mr Toad' is a bit of a departure for me as it treads more humorous ground than my work usually does. Helena wanted the youngest choir, the Preludes, to have a part in the piece so I built the song around their participation. Alongside the verse they sing, they have actions and other noises to add to the mixture. For this final song I wanted to tap into the Edwardiana that characterises *Wind in the Willows* and came across this simple music-hall piano figure (which sounds remarkably like *Knees Up Mother Brown*) which is repeated over and over again to a hypnotic and rousing finale.

PAC

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A GUIDE TO THE ACTIONS IN 'MR TOAD'

Action 1: Muscle Flexing of Right Arm

- As if in a strong man competition, bring forearm towards shoulder to reveal imaginary muscle a la Arnold Schwarzenegger.
- Can be repeated over and over in allotted time or just as a singular motion.

Action 2: Opening and Closing of Hands to Represent a Book

- Put hands together as in prayer then move tops of hands apart leaving lower part touching.
- Can be repeated over and over in allotted time or just as a singular motion.

Action 3: Wagging of Finger on Right Hand

- Wag index finger on right hand as if scolding a naughty child
- Should be repeated over and over in allotted time.

Action 4: Pretend Driving of Car

- Move hands as if on an imaginary steering wheel, moving left than right etc.
- Should be repeated over and over in allotted time.

Action 5: Saluting

- Move right hand to forehead as in an army salute.
- Should be done just the once and held until the next action.

Action 6: Marching on the Spot

- Pretend marching on the spot, lifting right leg than left etc.
- Should be repeated over and over in allotted time.

Action 7: Regal Wave of the Right Hand

- Wave right hand in an aloof fashion away from body a la The Queen.
- Can be repeated over and over in allotted time or just as a singular motion.

Action 8: Pretend Sewing

- Hold left hand towards body and move right hand across in a leisurely fashion as if sewing.
- Can be repeated over and over in allotted time or just as a singular motion.

Action 9: Left Hand to Forehead as if Swooning

- Bring left hand to the forehead in an elaborate fashion as if a Jane Austen heroine presented with a handsome suitor.
- Should be done just the once and held until the next action.

TEXTS

Ducks' Ditty

All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

Ducks' tails, drakes' tails,
Yellow feet a-quiver,
Yellow bills all out of sight
Busy in the river!

Slushy green undergrowth
Where the roach swim--
Here we keep our larder,
Cool and full and dim.

Everyone for what he likes!
WE like to be
Heads down, tails up,
Dabbling free!

High in the blue above
Swifts whirl and call--
WE are down a-dabbling
Up tails all!

You Shall Forget

Lest the awe should dwell,
And turn your frolic to fret,
You shall look on my power at the helping
hour,
But then you shall forget!

Lest limbs be reddened and rent,
I spring the trap that is set,

[As] I loose the snare you may
glimpse me there,
For surely you shall forget!

Helper and healer, I cheer,
Small waifs in [the] woodland wet,
Strays I find in it, wounds I bind in it,
Bidding them all forget!

Mr Toad

The world has held great Heroes,
As history-books have showed;
But never a name to go down to fame
Compared with that of Toad!

The clever men at Oxford
Know all there is to know.
But none of them know
one half as much
Compared with Mr Toad!

The animals sat in the Ark and cried,
Their tears in torrents flowed.
Who was it said, "There's land ahead"?
Encouraging Mr Toad!

The army all saluted
As they marched on the road.
Was it the Queen? Was it Cameron?
No. It was Mr Toad.

The Queen and all her Ladies
Sat on the floor and sewed.
"Look" she said, "Who's that
handsome man?"
They answered, "Mr Toad."

Kenneth Grahame (1859 – 1932)

All poems are taken from *The Wind in the Willows* (1908). 'Mr Toad' adapted by Phillip Cooke.

'It's like music – far-away music', said the Mole nodding drowsily...

FAR AWAY MUSIC

Three Songs from *The Wind in the Willows* for Children's Choir (SA) & Piano

KENNETH GRAHAME (1859 - 1932)

PHILLIP A. COOKE (2012)

I. Ducks' Ditty

Allegro (♩ = c.136)

The first system of the score consists of four staves. The top two staves are for the Soprano and Alto voices, both in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. They contain rests. The third staff is the right hand of the piano, starting with a piano (*mp*) dynamic and a tempo marking of *Allegro* (♩ = c.136). It features a rhythmic pattern of eighth notes with slurs. The fourth staff is the left hand of the piano, starting with a mezzo-forte (*mf*) dynamic and playing a simple accompaniment of quarter notes. A *Ped. (ad lib)* marking is present below the left hand staff.

A

pocchiss. rit. - - - - - **con spirito** (♩ = c.128)

The second system begins with a measure rest in the vocal staves. The piano accompaniment starts at measure 4. The right hand features a complex rhythmic pattern with slurs and accents, marked *sub. mf*. The left hand plays a simple accompaniment. The system includes a *p* (piano) dynamic marking and a *mf* (mezzo-forte) dynamic marking. There are also some performance markings like *ppp* and *pp* with upward arrows.

The third system begins with a measure rest in the vocal staves. The piano accompaniment continues. The vocal staves enter at measure 8 with the lyrics "All a - long the back - wa - ter, _". The vocal line is marked *mf animato*. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking.

12 *f*

Through the rush - es tall, Ducks are a dab - bling, Up tails all!

mf

16

f *mf*

20 *mf sim.*

Duck's tails, drakes' tails, Yel - low feet a qui - ver, Yel - low bills all out of sight bu - sy in the

mp

24 *f*

ri - ver!

mf *f*

B

meno mosso (♩=c.116)

3

28 *p espress.* *mf*

Slu - shy green un - der - growth__ Where the roach_ swim,_ Here we keep our lar - der, Cool and full and dim.__

32 *mp cresc.*

Slu - shy green un - der growth__ Where the roach_ swim,_ Here we keep our lar - der, Cool and full and dim.__

C

Allegro (♩=c.136)

36 *... f*

Cool and full and dim.__

mp

mf

Ped. (ad lib)

pocchiss. rit. - - - - -

40

sub.mf

p

D

4

con spirito (♩=c.128)

44 *mf animato*

Ev - ery' - one for what he likes! WE like to be

mf *mp*

48 *f*

Heads_ down, tails_ up, Dab - bling free!

mf

52 *mf sim.*

High in the blue a - bove_

f *mf* *mp*

56 *cresc.*

—Swifts whirl and call, WE are down a dab - bling Up tails_ all!

mf cresc.

E

60

Up tails all! Up tails all!

64

Up tails all!

ff marc.

f

F

Allegro (♩ = c.136)

68

mp

f

8va

ped. (ad lib)

poco rit. al fine. - - - - -

71

sub. mf

73

8

p

II. You Shall Forget

Andante malincolico (♩ = c.96)

f marc.

p sempre, molto legato

Red.

The piano introduction consists of four measures in 4/4 time. The right hand features a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante malincolico' with a quarter note equal to approximately 96 beats per minute.

5 Soprano *p* *mf* *p*

Lest the awe should dwell, And turn your fro - lic to fret, You

8^{va} *p* (l.v. a niente)

The vocal line begins at measure 5. The soprano part starts with a piano (*p*) dynamic, moves to mezzo-forte (*mf*) for the first phrase, and returns to piano (*p*) for the second. The piano accompaniment continues with the same eighth-note pattern as the introduction. An 8va dynamic marking is present in the piano part, and a first ending instruction '(l.v. a niente)' is indicated.

9 *mf* *mp*

shall look on my po - wer at the hel - ping hour, But then you shall for -

p (l.v. a niente)

The vocal line continues from measure 9. The dynamic markings are mezzo-forte (*mf*) and mezzo-piano (*mp*). The piano accompaniment remains consistent with the previous sections, featuring a steady eighth-note accompaniment and a first ending instruction '(l.v. a niente)' in the right hand.

13 *p*

get, you shall for - get.

f marc.

(*p*)

17 Soprano *p* *mf*

Lest the awe should dwell, And

Alto *p* *mf*

Lest the awe should dwell, And

8va (l.v. a niente)

21 *p* *mf*

turn your fro - lic to fret, You shall look on my po - wer at the hel - ping

p *mf*

turn your fro - lic to fret, You shall look on my po - wer at the hel - ping

(l.v. a niente)

p

25 *mp*

hour, But then you shall for - get, you shall for -

hour, But then you shall for - get, you shall for -

rit. ----- A tempo

29 *p* *mf espress.*

get. Lest

get.

f marc. *p* *p*

(*p*) *ped.*

33 *p* *mf*

limbs be red - dened and rent, I spring the trap that

mf espress. *p*

Lest limbs be red - dened and rent,

37 *p* *mf*

is set, I loose the snare you may glimpse me

mf *p* *mf*

I spring the trap that is set, the snare you may glimpse me

rit. - - - - -

41 *mp* *pp*

there, For sure - ly you shall for - get!

mp *pp*

there, For sure - ly you shall for - get!

Primo tempo

46

f marc.

p

Ed.

50 *p* *mf* *p*

Hel - per and hea - ler, I cheer, Small waifs in wood - land wet,

p *mf* *p*

Hel - per and hea - ler, I cheer, Small waifs in wood - land wet,

8va (l.v. a niente)

54 *mf* *mp*

Strays I find in it, wounds I bind in it, Bid - ding them all for -

mf *mp*

Strays I find in it, wounds I bind in it, Bid - ding them all for -

(l.v. a niente)

p

58 *p*

get, them all for - get.

p

get, them all for - get.

f marc.

(*p*)

62 *mp* *p* *mp*

you shall for - get, you shall for -

you shall for - get, you shall for -

66 *p* *mp* *p* *p* *mp* *p*

get, you shall for - get, _____

get, you shall for - get, _____

dim. al fine.

70 *p dim.* *ppp* *p dim.* *ppp*

you shall for - get, you shall for - get, you shall for - get,

you shall for - get, you shall for - get, you shall for - get,

pp (l.v. a niente)

III. Mr Toad

Allegro (♩ = c.68)

molto accel. - - - - -

Soprano

Alto I

Alto II (additional small children's chorus - see preface for details)

Musical score for Soprano, Alto I, Alto II, and Piano (f) for measures 1-5. The Soprano, Alto I, and Alto II parts are mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical score for Piano (f) for measures 6-10. The piano accompaniment continues with the same rhythmic pattern as in measures 1-5.

Presto giocoso (♩ = c.178)

Conductor: Repeat these four bars until children's choir have processed onto stage, or until enough time has passed for comedic value...

Musical score for Soprano, Alto I, Alto II, and Piano for measures 11-15. The Soprano and Alto I parts have text boxes labeled "Mr Toad..." with arrows indicating they are spoken and gradually get louder. The Alto II part has a text box labeled "Children's choir processes onto stage". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

16 Mr Toad... Mr Toad... *mf*

1.The
2.The

21

world has held great Her - oes, As his - try
cle - ver men at Ox - ford know all there

26 *cresc.*

books have showed; But ne - ver a name to go
is to know. But none of them know one

31 *f* *mf*

down to fame Com - pared with that of Toad!
half as much Com - pared with mis - ter Toad!

sfz *f* *mf*

36

Mr Toad... Mr Toad...

Alto II

Mr Toad... Mr Toad...

41

Mr Toad... *mf*

The world has held great Her - oes, _____

Mr Toad... * Action 1 - Muscle flexing of right arm

* More information on actions can be found in the preface.

46

As his - try books have showed; _____ But

Action 2 - Opening and closing of hands to represent book

cresc.

51

ne - ver a name to go down to fame Com - pared with

Action 3- Wagging of finger on right hand → Stop

56

that of Toad! _____

mf *molto rit.* - - - - -

61

Adagio lacrimoso (♩ = c.60)

Alto II (Children's Choir)

65 *mp*

The an - i - mals sat on the Ark and cried, Their

Ped. (ad lib)

70

tears in tor - rents flowed. Who was it that said "There's

rit. - - - - - Allegro (♩ = c.68)

75 *mf* *mp*

land a - head"? En - cour - a - ging Mis - ter Toad.

f

87 Soprano

Alto I

Alto II (Children's Choir)

mf

86 *mf*

Beep! Beep!

mf

Beep! Beep!

Action 4 - Pretend driving of car

91 *mf*

The ar - my all sal - u - ted

Beep! Beep! Beep! Beep!

Action 5 - Saluting

96

As they marched on the road.

Beep! Beep! Beep! Beep!

Action 6 - Marching on the spot

101

cresc. Was it the Queen? Was it Cam - er - on? No, it was

Beep! No, it was

Action 7 - Regal wave of the right hand

Stop

ffz

106

Mis - ter Toad! Beep!

Mis - ter Toad! Beep!

Action 4 - Pretend driving of car

f *mf*

111 *f marc.*

Beep! The Queen and

mf

Beep! Beep!

Action 7 - Regal wave of the right hand

116

all her la - dies Sat on the floor and

Beep! Beep! Beep! Beep!

Action 8 - Pretend sewing

121 *cresc.*

sewed. "Look!" she said "Who's that Hand - some

Beep! Beep! Beep!

Action 9 - Left hand to forehead as 'swooning'

126

ff ————— *f*

man?" They ans - wered Mis - ter Toad!

ff ————— *f*

They ans - wered Mis - ter Toad!

→ Stop

sfz *f*

Conductor: Turn to audience and clap minim beat, repeat these four bars until enough audience are participating.

131

f

Beep! Beep!

f

Beep! Beep!

136

140 *f marc.*

The world has held great Her - oes, As

145 *cresc.*

his - try books have showed; But ne - ver a

150

name to go down to fame just like Mis - ter,

155 *... ff*

just like Mis - ter, just like Mis - ter Toad

160

ff macatiss.
MIS-TERTOAD!!!

ff macatiss.