

IN MEMORIAM



for Mixed Ensemble of 6 Players

Phillip A. Cooke

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for Mixed Ensemble of 6 Players

(2007)

PERFORMANCE NOTES

Score in C

Accidentals apply throughout the bar.

All grace-notes should be taken before the beat.

_____ indicates gradually change playing style.

Note for the pianist

Ped (*ad lib*) indicates to use an appropriate amount of pedal, at the player's discretion.

Ped _____ indicates to keep pedal held down until instructed.

First performed by the Kreisler Ensemble conducted by Jessica Cottis at St. Magnus Cathedral, Kirkwall on 27 June 2007

London premiere given by the LCMG conducted by Michael Francis at St Giles Cripplegate, London on 12 November 2007

For Thea, David and Bridget

Duration: 8 minutes

Cover photograph: Mountain Ash

For more information: www.phillipcooke.co.uk

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Instrumentation

Flute (alto flute, piccolo)
Clarinet in Bb (bass clarinet)

Piano

Violin
Viola
Cello

PROGRAMME NOTE

In memoriam is directly inspired by a funeral service I attended earlier this year; though I don't generally take my inspiration from funerals, I have always been interested in ritual and ritualistic aspects sometimes in the most unusual situations. What I found most intriguing about the service was the inbuilt three movement form and different arcs and trajectories that were present. In no way is *In memoriam* a musical representation of the particular funeral, rather a response to a compositional stimulus; that being said, hymn-tunes have a habit of creeping into a lot of music...

PAC

For Thea, David and Bridget

IN MEMORIAM

for Mixed Ensemble

PHILLIP A. COOKE (2007)

SCORE IN C

I.

5 *Assai sostenuto e tranquillo* (♩=c.60)
4 (3 + 2)

Bass Clarinet *pp* *sempre, molto espress.*

Viola *pp* *sempre, molto espress.* sul tasto

Violoncello *pp* *sempre, molto espress.* sul tasto

Piano (pluck strings inside piano) (i.v. *sempre*) *mf* *sempre*

8^{vb}

The first system of the score is for measures 1-4. It features five staves: Bass Clarinet, Viola, Violoncello, Piano, and a double bar line. The Bass Clarinet part has a melodic line with a *pp* dynamic and *sempre, molto espress.* marking. The Viola and Violoncello parts have a similar melodic line, with the Viola and Violoncello marked *pp* *sempre, molto espress.* and *sul tasto*. The Piano part has a plucked string accompaniment marked *mf* *sempre* and *(i.v. sempre)*. An 8^{vb} marking is present at the bottom.

A. Fl. *pp* *sempre, molto espress.*

B. Cl.

Vla.

Vc.

Pno 8^{vb}

The second system of the score is for measures 5-8. It features five staves: A. Fl., B. Cl., Vla., Vc., and Pno. The A. Fl. part has a melodic line with a *pp* dynamic and *sempre, molto espress.* marking. The B. Cl. part has a similar melodic line. The Vla. and Vc. parts have a similar melodic line. The Pno part has a plucked string accompaniment marked 8^{vb}.

7

A. Fl. *poco a poco cresc.*

B. Cl. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Pno (8)-----|



10

A. Fl. (*p*)

B. Cl. (*p*)

Vla. (*p*)

Vc. (*p*)

Pno

4/4

12 $\frac{4}{4}$ $\frac{3}{4}$

A. Fl. *(mp)*

B. Cl. *(mp)*

Vla *(mp)*

Vc. *(mp)*

A

accel. - - - - - A tempo

13 $\frac{3}{4}$ $\frac{4}{4}$

A. Fl. *(mf)* *f* *sub. pp sempre*

B. Cl. *(mf)* *sfz* *to clarinet*

Vln *ppp*

Vla *(mf)* *f* *sub. pp sempre*

Vc. *(mf)* *sfz* *poco sul pont.* *pp*

ord.

15 **5/4** (3+2) **6/8**

A. Fl. *(solo, molto vib.)*

Vln *mf espress.* *p* *mf*

Vla *ord.* *poco sul pont.* **3** *ord.* *poco sul pont.* **3** *ord.*

Vc. *ord.* *poco sul pont.* **3** *ord.* *poco sul pont.* **3** *ord.*

Pno *p*

ped. (ad lib) *mp poco marc.* **3**



B

6/8 piu animato (♩=c.60 / ♩=c.90)

17 **6/8**

A. Fl. *pp*

Cl. *pp*

Vln *p* *pp sempre* *sul pont.* *ord.* *(slow gliss) gliss.*

Vla *sul pont.* *pp sempre* *ord.* *(slow gliss) gliss.* *sul pont.*

Vc. *sul pont.* *pp sempre* *ord.* *(slow gliss) gliss.* *sul pont.*

Pno *molto legato* *p sempre* *ped.* *sfz* *8va* *(l.v.)*

A. Fl. *mp:pp* *mp* *sub. pp*

Cl. *mp:pp* *mp* *sub. pp*

Vln *gliss.* *sul pont.* *ord.* *gliss.* *sul pont.* *sub. p*

Vla *ord.* *gliss.* *sul pont.* *ord.*

Vc. *ord.* *gliss.* *sul pont.* *ord.* *gliss.*

Pno *8va* *sfz* *8va* *sfz* *8va* *sfz*

23 (♩ = ♩) **3/4**

A. Fl. *p* *mf:p* *mf* *sub. p*

Cl. *p* *mf:p* *mf* *sub. p*

Vln *ord.* *gliss.* *sul pont.* *mf*

Vla *gliss.* *sul pont.* *ord.* *gliss.* *mf*

Vc. *sul pont.* *sub. p* *ord.* *gliss.* *sul pont.* *ord.* *mf*

Pno *8va* *sfz* *8va* *sfz* *8va* *p*

C

6

26 $\frac{3}{4}$

$\frac{4}{4}$

A. Fl. *f marc. sub. p* *f* *p* *f sim. sub. p*

Cl. *f marc. sub. p* *f* *p* *f sim. sub. p*

Vln *mf* *ord.* *mp*

Vla *mf* *ord.* *mp*

Vc. *mf* *mp*

Pno *sfz* *mf (non troppo)* *ped. (ad lib)*



29 $\frac{4}{4}$

(♩ = ♩)

A. Fl. *mf* *f* *pp* *ord.*

Cl. *mf* *f* *pp* *ord.*

Vln *sfz*

Vla *sfz* *(solo, molto vib.)* *mp espress.*

Vc. *sfz*

Pno *molto legato* *p sempre* *ped.*

32 to flute 7

A. Fla. *pp senza espress.*

Cl. *pp senza espress.*

Vla. *p* $\frac{5:6$ *mp* *p*

Pno *pp sempre*



D

poco accel. - - - - - poco piu mosso (♩=c.96)

$\frac{5}{4}$ (3+2)

Fl. *p* *legg.* *poco* *pp* *p* *poco*

Cl. (solo) *mp* *poco espress.*

Vla. *pizz.* *mf* *p* *sonore*

Vc. *pizz.* *mf* *p* *sonore*

Pno $\frac{4:3$ $\frac{5:3$ *mf* *sub. p* *sempre*

39 **3** **6**

Fl. *pp* *p sempre*

Cl. *sub. f marc.* *sub. p* *f* *sffz*

Vla. *arco* *mf poco marc.*

Vc. *mf poco marc.*

Pho *mf marc.*

Ped. (ad lib)



E

poco accel.

A tempo (♩=c.60 / ♩=c.90)

42 **5** **4** (3+2)

Fl. *f marc.* *sub. p* *f*

Cl. *f marc.* *sub. p* *f* *sub. p* *f*

Vln *mf poco marc.* *sffz* *pp* *sul G* *gliss.*

Vla *arco* *mf poco marc.* *cresc.* *sffz* *pp* *sul C* *gliss.*

Vc. *cresc.* *sffz* *pp* *sul G* *gliss.*

Pho *f marc. dramtico*

45 3/4 9
4/4

Fl. *f* *sub. p* *f* *f* *sub. p* *sfz*

Cl. *f* *sub. p* *f* *sub. p* *f* *sub. p* *sfz*

Vln. *sfz pp* *sfz pp* *f*

Vla. *sfz pp* *sfz pp* *f*

Vc. *sfz pp* *sfz pp* *f*

Pno. *sfz*

sul G *gliss.* *sul D* *gliss.*

rit. F **Tempo primo** (♩=c.60)

48 4/4 5/4 (3+2)

Fl. *p* *sempre, molto espress.*

Cl. *pp* *p* *sempre, molto espress.*

Vln. *pp* *mp* *p* *sempre, molto espress.*

Vla. *pp* *mp* *p* *sempre, molto espress.*

Vc. *pp* *mp* *p* *sempre, molto espress.*

Pno. *mp*

4:3

10

51

Fl.

Cl.

Vln

Vla

Vc.

Pno

p sost, poco espress.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

(l.v.)

Ped.

53

Fl.

Cl.

Vln

Vla

Vc.

Pno

(p)

(mp)

(mp)

(mp)

(mp)

(mp)

Ped.

pochiss. rit. - - - - -

11

55

Fl.

Cl.

Vln

Vla

Vc.

Pno

(mf)

ff *appass.*

(mf)

ff *appass.*

(mf)

ff *appass.*

(mf)

ff *appass.*

f

4/4

3/4

to piccolo

4/4

3

8

7

attacca

II.

12

G

A tempo (quasi - senza misura) (♩=c.60)

58 **4/4**

Picc. *p* poss. poco agitato *poco* *sim.*

Vln *pp* poco agitato *poco* *sim.*

Pno *mp* espress, tranquillissimo *8va* *3*

* Pause long enough for flute to take piccolo

Red.

Detailed description: This system covers measures 58 to 61. The Piccolo part starts with a 4/4 time signature and a dynamic of *p*. It features a melodic line with slurs and a triplet of eighth notes in measure 61. The Violin part starts with a dynamic of *pp* and also features a melodic line with slurs and a triplet in measure 61. The Piano part has a dynamic of *mp* and consists of sustained chords with a triplet of eighth notes in measure 61. A double bar line is present at the end of measure 61.

62 **3/4** **4/4** to flute **4/4**

Picc. *p* poss. poco agitato *poco* *sim.*

Cl. *p* poss. poco agitato *poco* *sim.*

Vln *pp* poco agitato *poco* *sim.*

Vla *pp* poco agitato *poco* *sim.*

Pno *pp* poco agitato *poco* *sim.*

Red.

Detailed description: This system covers measures 62 to 65. The Piccolo part begins in 3/4 time, then changes to 4/4 time in measure 63, indicated by a box labeled "to flute". It features a melodic line with slurs and a triplet in measure 62. The Clarinet part also begins in 3/4 time and changes to 4/4 time in measure 63. It features a melodic line with slurs and a triplet in measure 62. The Violin and Viola parts have a dynamic of *pp* and feature melodic lines with slurs and triplets in measure 62. The Piano part has a dynamic of *pp* and features sustained chords with a triplet in measure 62. A double bar line is present at the end of measure 65.

3/4

4/4

65

Cl.

Vln *con sord.*
pp poco agitato

Vla *con sord.*
pp sempre, poco agitato
poco
sim.

Pno

Ped.



2/4

4/4

68

Fl. *pp poco agitato*

Vln

Vla *con sord.*
pp poco agitato

Vc.

Pno

Ped.

H

III. (Benediction)

15

Allegro spiritoso (♩=c.120)

74

ord. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. *sfz* *mf* *sfz*

Cl. *fp* *sfz* *fp*

Vln. *sfz* *p* *sfz* senza sord.

Vla. *sfz* *p* *sfz* senza sord.

Vc. *sfz* *mf* *sfz* senza sord.

Pno *sfz* *sfz*

Red. (ad lib)

77

Fl. *mf dolce, espress.* *sub. p* *mf* $\frac{4}{4}$

Cl. *sfz*

Vln. *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *mf dolce, espress.* *sub. p* *mf*

16

81

4/4

3/4

I

Fl.

Cl.

Vln

Vla

Vc.

Pno

mp

sfz

sfz

sfz

sfz

fp

sffz

p

sfz

sfz

sfz

sfz

mf

gliss.

p

sfz

sfz

sfz

sfz

mf

gliss.

mp

sfz

sfz

sfz

sfz

mf

p

sfz

p

sempre, delicato

Ped.

85

4/4

3/4

5

6

2/4

Cl.

Vln

Vla

Vc.

Pno

fp

sffz

gliss.

sfz

mf

gliss.

sfz

mf

gliss.

sfz

mf

gliss.

sfz

p

Ped.

89 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ Flg. 17

Fl. *p* *f marc.*

Cl. *p* *f marc.*

Vln. *f marc.* *sfz p* *f marc.*

Vla. *f marc.* *sfz* *pizz.*

Vc. *gliss.* *f marc.* *sfz* *pizz.* *sfz*

Pno. *ff marc.* *mf* *ff* *mf*

Red. (ad lib)

93 $\frac{4}{4}$

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. *mf dolce, espress.* *sub. p* *mf*

Vln. *arco* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *arco* *p* *f* *p* *f* *p* *f* *p* *f*

Pno. *mf* *sfz*

18

ord. **J**

97 $\frac{4}{4}$ $\frac{3}{4}$

Fl. *p* *sfz* *f sempre*

Cl. *mp* *sfz* *f sempre*

Vln. *p* *fp* *f* *f sempre*

Vla. *p* *sfz* *f sempre*

Vc. *p* *sfz*

Pno *p* *fp* *f*



101 $\frac{4}{4}$ $\frac{3}{4}$

Fl. *f*

Cl. *f*

Vln. *f*

Vla. *f*

Pno *f*

104 $\frac{3}{4}$

Fl. *sffz* *p* *mf*

Cl. *sffz* *p* *mf* *p*

Vln. *sffz* *p* *mf*

Vla. *sffz* *p* *mf* *p*

Vc. *p* *mf* *p* *mf*

Pno *sffz*



107 $\frac{4}{4}$

Fl. *p* *f* *p*

Cl. *p* *f*

Vln. *p* *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *p* *f*

20

110

K

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl.

Vln

Vla

Vc.

Pno

f

mp dolce, espress.

p $\frac{5$

ff

mp dolce, espress.

p $\frac{5$

ff

p $\frac{5$

ff

p sempre, delicato

ped.

114

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Cl.

Vln

Vla

Vc.

Pno

mp dolce, espress.

senza vib, sul tasto

p senza espress.

senza vib, sul tasto

p senza espress.

senza vib, sul tasto

p senza espress.

p sim.

ped.

119 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Fl. *sfz sfz sfz sfz*

Cl. *fp sfz*

Vln. ord. *sfz sfz sfz sfz*

Vla. ord. *sfz sfz sfz sfz* pizz. *sfz*

Vc. ord. *sfz sfz sfz sfz sfz*

Pno. *sfz ff marc. mf ff f*

Red. (ad lib)



123 $\frac{3}{4}$ **L** Flzg. $\frac{4}{4}$ $\frac{3}{4}$

Fl. *p < mf p < mf*

Cl. *mp dolce, espress.*

Vln. *p < mf p < mf*

Vla. *sfz*

Vc. *sfz*

Pno. *ff mf p sempre*

Red.

127 **3/4** **4/4** **3/4**

Cl. *f sempre*

Vln *f sempre* arco

Vla *f sempre* arco

Vc. *f sempre*

Pno *f*



M

131 **3/4** **4/4** **3/4**

Fl. *fp* *ff*

Cl. *sfz* *p*

Vln *sfz*

Vla *sfz* *p*

Vc. *sfz* *p* *mf*

Pno *sfz* *f*

8va

Red.

134

Fl. *p* *mf* *p*

Cl. *mf* *p* *mf*

Vln. *p* *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf*



137

Fl. *mf* *p*

Cl. *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

139

Fl. *f* *ff* *ecstatico*

Cl. *p* *f* *ff* *ecstatico*

Vln. *p* *ff* *ecstatico* *sub. pp*

Vla. *p* *f* *ff* *ecstatico*

Vc. *p* *f* *ff* *ecstatico*

8^{va}



molto rit. al fine. - - - - -

(8)

143

Vln. *lunga*

(pluck strings inside piano)

Pno. *p* *lunga*

8^{va}

(l.v. sempre)