

OF GONDOLIN



for Flute & Piano

Phillip A. Cooke

OF GONDOLIN

for Flute & Piano

(2007)

PERFORMANCE NOTES

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.

Duration: 6 minutes

For Kerry-Ann Searle

First performed by Ensemble Isis in Christchurch Cathedral, 30 October 2008

Cover photograph: Tuor reaches the hidden city of Gondolin (Nasmith)

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PROGRAMME NOTE

“In time the city was made stronger and fairer than any other city that has ever been in Middle-earth, for Turgon never ceased to add to its strength, and its beauty. High towers were built, and mighty walls; yet the towers were slender pinnacles of grace and proportion; and the walls shone in the sunlight.”

(J.E.A. Tyler, *The Tolkien Companion*, MacMillan, 2002)

Of Gondolin is inspired by, and loosely based on the fictional city of the same name as featured in J.R.R. Tolkien’s *The Silmarillion*. To go into the full details of the history and background to Gondolin would be a long and unnecessary process, as *The Silmarillion* is a dense and prosaic novel that is really for Tolkien aficionados only. That being said though, the fate of Gondolin is analogous to many empires or civilisations throughout history.

Gondolin is a hidden city in which the inhabitants have chosen to hide away from the trouble and strife that is besetting the rest of the world. It is a beautiful place, circled by impenetrable mountains; cold and austere but full of awesome majesty. The city prospers for hundreds of years whilst outside its walls the rest of the world is succumbing to darkness. Unfortunately, Gondolin is betrayed and its demise is both devastating and total.

My work begins with a Prelude which aims to show the darkness that surrounds Gondolin and the savage mountains that keep the city hidden. The Fanfare aims to show the grandeur of the city, trumpets heralding returning nobility or the king. The Lament simply shows the end of Gondolin as the remnants of its inhabitants are forced to flee into the night and ultimately perish.

PAC

For Kerry-Ann Searle

OF GONDOLIN

for Flute and Piano

PHILLIP A. COOKE (2007)

A

I. Prelude

Misterioso e sostenuto (♩=c.104)

(3 + 2 + 2)

Musical score for measures 1-3. The score is in 7/4 time. The flute part (top staff) begins with a rest, followed by a series of notes with dynamics *ppp*, *pp espress.*, and *sub. pp*. The piano accompaniment (middle and bottom staves) features a bass line with dynamics *p sempre, poco marc.* and *pp sempre, legato*. Pedal markings are present in the bottom staff.

Musical score for measures 4-5. The flute part continues with a melodic line. The piano accompaniment maintains its bass line. Pedal markings are present in the bottom staff.

Musical score for measures 6-7. The flute part features a melodic line with dynamics *sub. pp*. The piano accompaniment continues with its bass line. Pedal markings are present in the bottom staff.

2

8

8^{vb}-----|

8^{vb}-----|

8^{vb}-----|

8^{vb}-----|

B

10

sub. p *poco a poco cresc.*

8^{vb}-----|

poco a poco cresc.

8^{vb}-----|

13

3

8^{vb}-----|

15 *mf* *p* *Flz.* *ord.* *sub. f appass.*

Ped. (ad lib) *8va*

19 *sub. p* *ppp*

Ped.

23 *pp espress.* *sub. pp*

rit. - - - - - accel. - - - - -

4

26

dim.

f

attacca

D**II. Fanfare****Maestoso** (♩=c.120)

30

ff marc, brillante *sub. f* *fff* *ff*

8va

ff marc, brillante *sub. f* *fff* *ff*

Ped.

34

sub. f *fff* *sub. f* *fff* *ff*

(8)

sub. f *fff* *sub. f* *fff* *ff*

37

sub. f *fff* *sub. f* *fff* *ff*

(8)

sub. f *fff* *sub. f* *fff* *ff*

E

Con moto (a tempo)

6

40

fff *sub. mp* *f espress, animato* *sub. mp* Flg.

(8)

fff *sub. p sempre*

Ped.

43

ord.

f *sffz* *mp*

6

8^{va}

sub. ff marc, brillante

46

Flg.

f espress. *sub. mp* *cresc.*

sub. p *cresc.*

F

49 *ord.* *tr* *ff* *sfz* *ff sub. p* *mf* *sfz* *f sempre, marc.* *8^{va}* *Ped. (ad lib)* 7

53 *Flzg.* *ord.* *ff* *ff sub. p* *ff* *8^{va}*

56 *f sub. p* *f espress, animato* *Flzg.* *sub. mp* *sub. p sempre* *Ped.*

59 ord.

f *ff*

8^{va}

sub. ff marc. brillante

3 3

Ped.

G

62

ff sub.p *ff* *f* *ff*

Flzg.

ord.

3 3

f sempre, marc.

8^{va}

Ped. (ad lib)

H

66 ord.

f *ff* *sub. mp espress, dolce* *f*

6 6 6 6

cresc. *sffz*

(8)

69

mp *espress, dolce* *f*

ff *marc, brillante* *sfz* *ff* *marc, brillante*

Ped. *8va* Ped.

72

mp *espress, dolce* *f* *appass.*

sfz *f* *appass.*

8vb Ped. (*ad lib*)

I **Maestoso (a tempo)**

75

ff *marc, brillante* *sub. f* *fff* *ff*

ff *dramatico, marcatiss.*

Ped.

J

10

79

sub. *f* \leftarrow *fff* *mp* molto espress, cantabile

P sempre

Ped.

Detailed description: This musical system covers measures 79 to 82. The top staff is in treble clef, starting with a 5/4 time signature and changing to 4/4 at measure 80. It features a melodic line with triplets and dynamic markings from *f* to *fff* and *mp*. The piano accompaniment consists of two staves (treble and bass clef) with sustained chords and arpeggiated patterns. A 'Ped.' marking is present at the end of the system.

83

mf

Detailed description: This system covers measures 83 to 86. The top staff continues the melodic line with a dynamic marking of *mf*. The piano accompaniment features sustained chords and arpeggiated patterns in both hands. A 'Ped.' marking is present at the end of the system.

K

87

pp senza espress.

Ped.

Detailed description: This system covers measures 87 to 90. The top staff begins with a melodic line in 3/4 time, changing to 4/4 at measure 89, with a dynamic marking of *pp* and the instruction 'senza espress.'. The piano accompaniment consists of sustained chords and arpeggiated patterns in both hands. A 'Ped.' marking is present at the end of the system.

rit.

Musical score for measures 91-94. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat), and the time signature is 7/4. Measure 91 features a melodic line with a half note B-flat and a half note G, both marked *mf*. The piano accompaniment starts with a half note B-flat and a half note G, also marked *mf*. A dynamic marking *dim.* is present in the piano part. A hairpin indicating a crescendo is shown above the piano part. A dashed line labeled *8va* indicates an octave transposition. Measure 92 continues the melodic line with a half note F and a half note E, both marked *mf*. The piano accompaniment continues with a half note F and a half note E, marked *mf*. Measure 93 features a melodic line with a half note D and a half note C, both marked *mf*. The piano accompaniment continues with a half note D and a half note C, marked *mf*. A dynamic marking *ppp* is present in the piano part. A hairpin indicating a decrescendo is shown above the piano part. A dashed line labeled *8va* indicates an octave transposition. Measure 94 concludes the phrase with a half note B-flat and a half note A, both marked *mf*. The piano accompaniment concludes with a half note B-flat and a half note A, marked *mf*. The score ends with a double bar line and a repeat sign.

attacca

L**III. Lament**

12

Adagio mesto (tempo rubato) (♩=c.104)

96

ppp *pp* *molto espress.*

(l.v. a niente)

fff *dramatico, marcatiss.*

8^{va}

100

ppp *pp*

104

p *sub. mp* *pp*

107

p *sub. mp* *sub. mf* *pp*

poco a poco rit. al fine.

110

pp *ppp* *gliss.*

114

gliss.
ppp

(becoming more breath - tone) → breath

dim. al fine.