

SUDDEN LIGHT



Three Songs for Baritone & Piano

Phillip A. Cooke

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(2013)

PERFORMANCE NOTES

All breath marks are suggestions only

All grace-notes to be taken before the beat

All songs may be performed separately, though if as a set, then in the order as found in the score

If only 'Sudden Light' or 'Delay' and 'Sudden Light' are performed then please use the alternative ending for 'Sudden Light' as found at the end of the score

In 'Slant of Light' a large amount of pedal is necessary to create the blurred sound of the semi-quavers – though this is left to the discretion of the pianist

For Jeremy Huw Williams

First performed at the Chapel of King's College, Aberdeen as part of the Sound Festival 2013 by Jeremy Huw Williams and Ed Jones on 30 October 2013

Duration: 10 minutes

Cover photograph: Starlight

For more information: www.phillipcooke.com

PROGRAMME NOTE

Sudden Light is a short song-cycle on themes of light and starlight. The opening song (a setting of Emily Dickinson) is anxious and full of foreboding, this being dissipated somewhat in the expansive and sustained setting of Elizabeth Jennings's 'Delay' that follows. The final song (a setting of Dante Gabriel Rossetti) is more traditional in feel, but here more than in the other songs, the light is not radiant and pervasive, rather weak and wan.

PAC

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SUDDEN LIGHT

There's a certain Slant of light

There's a certain Slant of light,
Winter Afternoons –
That oppresses, like the Heft
Of Cathedral Tunes –

Heavenly Hurt, it gives us –
We can find no scar,
But internal difference,
Where the Meanings, are –

None may teach it – Any –
'Tis the Seal Despair –
An imperial affliction
Sent us of the Air –

When it comes, the Landscape listens –
Shadows – hold their breath –
When it goes, 'tis like the Distance
On the look of Death –

Emily Dickinson (1830 – 1886)

Delay

The radiance of the star that leans on
me
Was shining years ago. The light that
now
Glitters up there my eyes may never
see,
And so the time lag teases me with
how

Love that loves now may not reach me
until
Its first desire is spent. The star's
impulse
Must wait for eyes to claim it beautiful
And love arrived may find us
somewhere else.

Elizabeth Jennings (1926 – 2001)

Sudden Light

I have been here before,
But when or how I cannot tell:
I know the grass beyond the door,
The sweet keen smell,
The sighing sound, the lights around
the shore.

You have been mine before,--
How long ago I may not know:
But just when at that swallow's soar
Your neck turn'd so,
Some veil did fall,--I knew it all of
yore.

Has this been thus before?
And shall not thus time's eddying flight
Still with our lives our love restore
In death's despite,
And day and night yield one delight
once more?

Dante Gabriel Rossetti (1828 – 1882)

SUDDEN LIGHT

EMILY DICKINSON

Three Songs for Baritone and Piano

PHILLIP A. COOKE (2012-13)

Slant of Light

Andante con moto (♩=c.72)

Ped. (sempre, ad lib)

+ See preface for details

* sempre come un campanello

4

7

p ————— *mp* ————— *p* *sub. mf* ————— *p*

There's a cer - tain Slant _____ of light, _____ win - ter af - ter - noons, _____

(l.v.)

sfz

10

mp *espress.*

That op - pres - ses, — like the Heft Of Cath -

pochiss. rit. - - - - *A tempo*

13

mf

pp

p

mp

e - dral Tunes, — Hea - ven - ly hurt, it gives —

16

p

cresc.

— us but We can find no scar, But in - ter - nal dif - fer - ence, Where the

... *f* (non troppo)

p ten.

19

Vocal line for measures 19-21. The melody starts in 5/4 time, changes to 2/4 at measure 20, and returns to 5/4 at measure 21. The lyrics are: "Mean - ings, are, _____ Where the Mean - ings, are, _____".

Mean - ings, are, _____ Where the Mean - ings, are, _____

Piano accompaniment for measures 19-21. The right hand features a rhythmic pattern of eighth notes with a dynamic of *mf*. The left hand has a sustained bass line with a dynamic of *sfz*. The dynamic *p* is indicated for the right hand in measure 21.

rit. - - - - - A tempo

22

f appas.

sub. mp

Vocal line for measures 22-24. The melody starts in 2/4 time, changes to 4/4 at measure 23, and returns to 2/4 at measure 24. The lyrics are: "None may teach it, A - ny, _____ 'Tis the Seal _____ Des - pair,".

None may teach it, A - ny, _____ 'Tis the Seal _____ Des - pair,

Piano accompaniment for measures 22-24. The right hand has a dynamic of *f marc.*. The left hand has a dynamic of *v* and includes the instruction (l.v.) in measure 24.

rit. - - - - -

26

f appas.

sub. mp

Vocal line for measures 26-28. The melody starts in 2/4 time, changes to 3/4 at measure 27, and returns to 2/4 at measure 28. The lyrics are: "An im - per - i - al af - flic - tion _____ Sent us of _____ the air, _____".

An im - per - i - al af - flic - tion _____ Sent us of _____ the air, _____

Piano accompaniment for measures 26-28. The right hand has a dynamic of *f marc.* and the left hand has a dynamic of *mf*.

4 **Primo tempo** (♩=c.72)

30

pp *p sempre*

33

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

When it comes, the Land - scape lis - tens, — Sha - dows, hold their breath, —

(l.v.)

sfz

36

mp espress.

— When it goes, — 'tis like the Dis - tance On the

sfz

39 *f marc.* *poco a poco dim. al fine.*

look of Death, _____ the look of Death, _____ the look of Death, _____ the

mf *poco a poco dim. al fine.*

sfz *sfz* *sfz*

rit. al fine. - - - - -

42 *pp*

look of Death, _____

p

pp

Delay

Semplice: delicato e dolcissimo (♩=c.60)

p

The ra - diance of the

p sempre

Ad. (ad lib)

pochiss. accel. - - - - -

6 *fp* *p* *fp* *cresc.*

star, the ra - diance of the star, that leans on me Was shin - ing years a - go, was

- - - - - A tempo

10 *fp*

shin - ing, was shin - ing shin - ing

mf *sub. p sempre*

15 *p* *fp* *p* *fp* *cresc.* 7

The light that now, the light that now Glit - ters up there my

pochiss. accel. - - - - - *pochiss. rit.* - - - - -

19 *mf* *espress.*

eye may ne - ver see, may ne - ver see, And so the time lag teas - es me,

- - - - - *A tempo*

23 *fp*

teas - es me, me

sub. p sempre

poco meno mosso; lontano (♩=c.52)

8

28

pp sempre

with how_ love that loves, with how_ love that loves

mf *p sost.*

poco accel. - - - - - Primo tempo (♩=c.60)

33

cresc.

now may not reach me un - til It's first des - ire, un - til it's first des - ire is

mf

poco piú mosso (♩=c.66)

37

fp

p *espress*

spent, _____ spent _____ The star's im - pulse _____

sub. *p* sempre (*p*)

42 *mf* *p*

— Must wait for eyes to call it beau - ti - ful, The star's im - pulse

mp *p*

45 *mf* *rit.*

— Must wait for eyes to call it beau - ti - ful, beau - ti - ful,

mp

----- **Primo tempo** (♩=c.60) **pochiss. rit.** -----

48 *p espress*

beau - ti - ful

p *P sempre*

10 - - - - - poco meno mosso; lontano (♩=c.52)

53

pp sempre

rit. al fine. - - - - -

58

Sudden Light

Andante espressivo (♩=c.69)

Ped. (ad lib)

rit. - - - - - A tempo

5 *mp* *p* *mp*

I have been here____ be - fore, But when or how____ I

rit. - - - - - A tempo

9 *p* *mf sub.p* *mp*

can - not tell: I know the grass be - yond the door, The sweet keen_ smell,____ the

rit. - - - - - A tempo

rit. - - - - -

12 *mp* *pp*

13

sweet keen_ smell,___ The sigh - ing sound,___ the lights a - round___ the shore.

p *pp*

accel. - - - - - A tempo

17 *f appass.*

You have been mine___ be - fore, How long a - go I___ may

mf *sub. p* *mf*

21 *mf*

not know: But just when at that swal - low's soar___ Your neck turn'd so,___ Some

rit. - - - - - Primo tempo (♩=c.69)

25

f *p*

veil did fall, I knew it all of yore.

rit. - - - - - A tempo

30

mp *p*

Has this been thus be - fore?

rit. - - - - - A tempo

34

mp *p* *mf sub. p*

And shall not thus time's ed - dy - ing flight

Still with our lives our love re - store

In

rit. - - - - -

14

mp

38

death's des - pite, in death's des - pite, in death's des - pite, in

mp

* If only performing this song, play ending on page 16

Andante con moto (♩=c.72)

41

pp

p sempre, senza espress.

death, And day and night

pp *p sempre*

molto rit. al fine. - - - - -

45

yield one de - light once more?

mp

48

Musical score for piano, measures 48-50. The score is written for three staves: two bass staves and one treble staff. The treble staff contains a continuous sixteenth-note arpeggiated pattern. The bass staves are mostly empty, with a few notes in the final measure. A dynamic marking of *ppp* is present in the second measure of the treble staff. A fermata is placed over the final note of the treble staff in the third measure, with the word *colla* written vertically above it.

Old Aberdeen, Braithwaite
June 2013

Sudden Light (Alternative Ending)

16

[Andante espressivo]

Adagio (♩=c.52)

41

pp

pp *espress.*

death. _____ And day and night yield one de - light once more?

pp

pp

The musical score consists of three staves. The top staff is a vocal line in bass clef, starting at measure 41. It begins with a half note 'death.' followed by a series of quarter notes: 'And', 'day', 'and', 'night', 'yield', 'one', 'de - light', and 'once more?'. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part features sustained chords and moving lines in both hands, with a dynamic marking of *pp* (pianissimo) in both staves. The tempo is marked as Adagio with a metronome marking of ♩=c.52. The piece concludes with a double bar line.