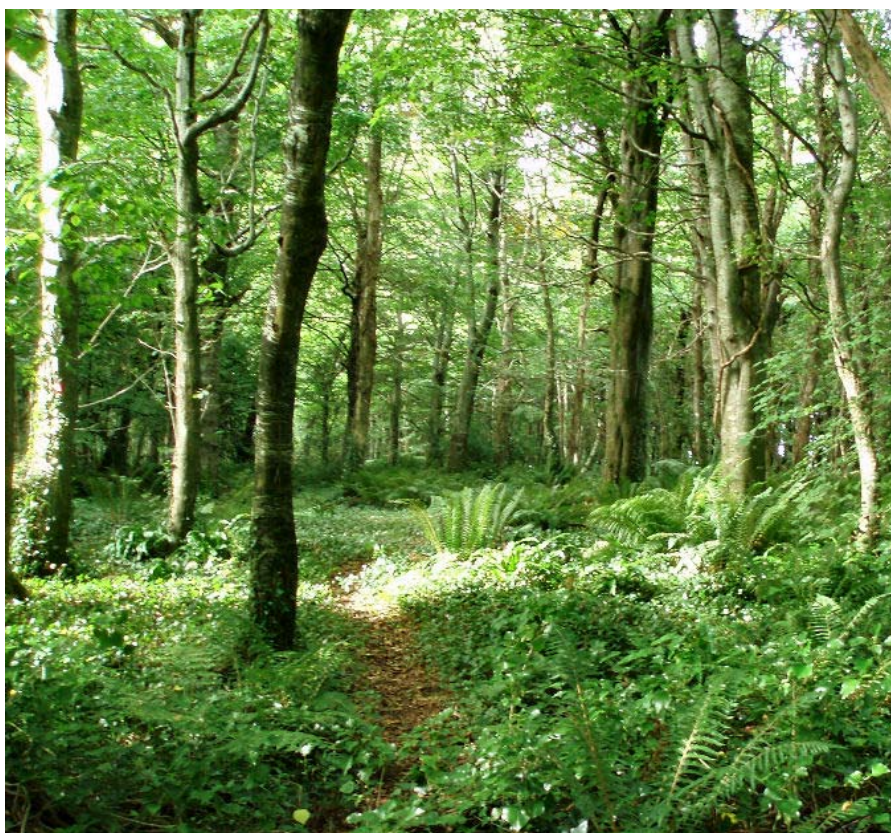


THE HAZEL WOOD (VOCAL SCORE)



**A Dramatic Cantata for Mixed Choir
(SATB), Brass Quintet and Organ**

Phillip A. Cooke

THE HAZEL WOOD

A Dramatic Cantata for Mixed Choir (SATB), Brass Quintet and Organ

(2012)

PERFORMANCE NOTES

All manual and pipe indications are suggestions only and should be left to the discretion of the organist

Breath marks are suggestions only

The solo soprano in bb.154 – 163 can be taken by more singers if desired

Score in C.

The Hazel Wood was commissioned by the John Armitage Memorial for their 2013 concert season

For Ed Armitage and the John Armitage Memorial

First performed (in a recording) by the Choir of Selwyn College, Cambridge, conducted by Sarah MacDonald with Onyx Brass at Selwyn College Chapel, Cambridge on 10 - 11 January 2013.

World premiere: The massed choirs of Aberdeen, Edinburgh and St Andrew's Universities conducted by Michael Bawtree with Pure Brass at St Machar's Cathedral, Aberdeen on 14 February 2013.

Duration: 12 minutes

Cover photograph: The Hazel Wood (Denise Gamble)

For more information: www.phillipcooke.com

PROGRAMME NOTE

The Hazel Wood is a setting of W B Yeats's famous poem 'The Song of Wandering Aengus' from his 1899 collection *The Wind Among Reeds*. Like much of Yeats's work it is a heady mix of Celtic mythology, Christian allusions and personal reminiscences all of which appeal greatly to me as a composer. The Aengus of Yeats's poem was a god of Irish mythology who stayed forever young in a world of immortality and lived in a palace on what is today's River Boyne. As the story goes, he became sick with love for a young maiden he had glimpsed only once, and after years of searching he finally found her, but rather unhelpfully she had become a swan. He jumped into the water with her, became a swan and they lived happily ever after. In Yeats's version of the story the protagonist has become an old man by the end of the poem and looks back wistfully at his life, the final verse being more bittersweet than the preceding material.

I was taken by the inherent drama in Yeats's verse, from the passion and obsession of the opening lines ('a fire was in my head'), the years of searching, the revealing of the girl and then the final nostalgic reminiscences – it felt like a grand narrative, a story that had to be told, and one that would benefit from music. *The Hazel Wood* is in three distinct sections (which don't necessarily correlate to the verses of the poem): a twisting, polyphonic opening over a repeated pedal in the organ which then moves to a long second section with rapturous vocal phrases and powerful brass interjections, the final section is a variation on the opening with a serene coda for solo soprano and a capella chorus.

PAC

TEXT

The Song of Wandering Aengus

I WENT out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the
wing,
And moth-like stars were flickering
out,
I dropped the berry in a stream
And caught a [little] silver trout.

When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,

And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

W B Yeats (1865 – 1939)

VOCAL SCORE

for Ed Armitage and the John Armitage Memorial

THE HAZEL WOOD

WILLIAM BUTLER YEATS
(1865 - 1939)

a Dramatic Cantata for Mixed Choir (SATB), Brass Quintet & Organ

PHILLIP A. COOKE (2012)

Adagio misterioso (♩=c.56)

Org. *p poco espress.*
p sempre



poco rit. - - - - -

mp *p*



A

A tempo

T. *mp*
I went

B. *p* *mp*
I went out to the ha - zel wood, to the ha - zel wood,

pp

S. 

A. 
p *mp*
 I went out to the hazel wood, to the

T. 
p sub. mp
 out to the hazel wood, I went out to the ha -

B. 
p *mp*
 to the hazel wood, I went out to the hazel wood,

(Ped.) 



S. 
p *mp*
 I went out to the hazel wood, to the ha -

A. 
p
 hazel wood, I went out to the hazel wood,

T. 
p *mp* *p*
 - zel wood, I went out to the hazel wood,

B. 
p
 to the hazel wood, to the hazel wood,

(Ped.) 

B

Più mosso (♩=c.62)

3

20

S. *p* *p cresc.*
 - zel wood, _____ to the ha - zel wood, _____ fire was in my head, a

A. *pp* *p cresc.*
 Be - cause a fire was in my head, a

T. *pp* *p cresc.*
 Be - cause a fire was in my head, a

B. *pp* *p cresc.*
 Be - cause a fire was in my head, a

p cresc.

poco a poco accel. - - - - -

24

S. (✓)
 fire was in my head, a fire was in my head, was in my

A. (✓)
 fire was in my head, a fire was in my head, was in my

T. (✓)
 fire was in my head, a fire was in my head, was in my

B. (✓)
 fire was in my head, a fire was in my head, was in my

f *f*

C

Ancora più mosso (♩=c.72)

Subito meno mosso (♩=c.62)

28 *ff* *f* *ffp* *pp* *mf*

S. head, _____ a fire was in my head, _____ And cut and peeled a

A. head, _____ a fire was in my head, _____ And cut and peeled a

T. head, _____ a fire was in my head, _____

B. head, _____ a fire was in my head, _____

Brass. *f* *mf* *pp*

Org. *f* *mp sempre*

Tpts. *pp*



33 *p* *mf* *p* *pp lontano*

S. ha - zel wand, _____ And hooked a ber - ry to a thread; _____ a fire

A. ha - zel wand, _____ And hooked a ber - ry to a thread; _____ a fire

T. *mf* *p* *mf* *p*
And cut and peeled a ha - zel wand, _____ And hooked a ber - ry to a thread; _____

B. *mf* *p* *mf* *p*
And cut and peeled a ha - zel wand, _____ And hooked a ber - ry to a thread; _____

(Ped.)

37

S. was in my head, in my head,

A. was in my head, in my head,

T.

B.

Org. *p* poco espress.



poco rit. - - - - - accel.

41

Tba. *pp* *p cresc.*



D

Moderato con animo (♩=c.102)

poco a poco accel. - - - - -

46

Tpts.

Tbn, Hn. *p cresc.*




E

Subito meno mosso (♩=c.72)

Ped.

56 *mf* *mp* *mf* 7

S. *mf* *mp* *mf*

moths were on the wing, _____ And moth-like stars were flick - ering'

A. *mf* *mp*

And when white moths were on the wing, _____



59 *mp* (*✓*) *cresc.*

S. *mp* (*✓*) *cresc.*

out, _____ I caught a ber - ry _____ in a

A. *mf* *mp* (*✓*) *cresc.*

And when white moths were on the wing, I caught a ber - ry _____ in a



62 **F** *f* *f*

S. *f* *f*

stream And caught _____ a sil - ver trout. _____

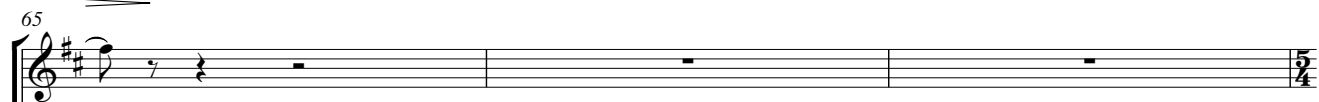
A. *f* *f*


stream And caught _____ a sil - ver trout. _____


Tpts. *p* *sempre*

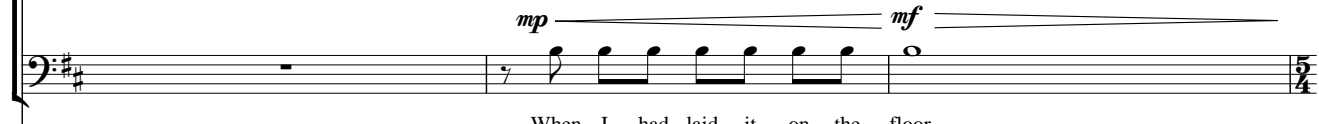
p

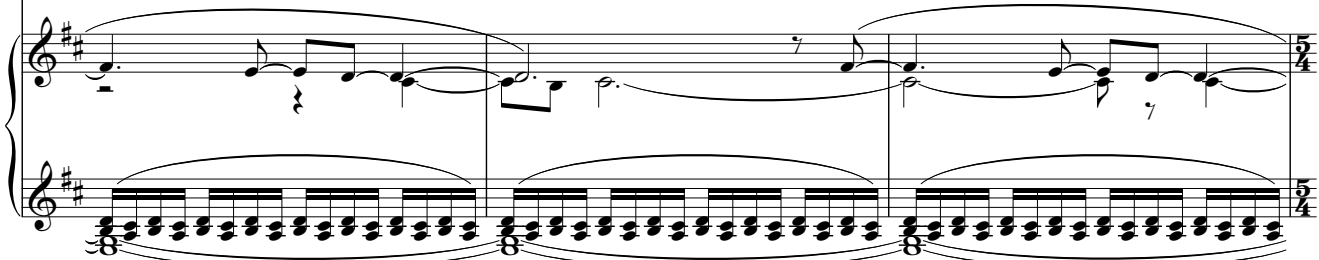
65

S. 

A. 

T.  *mp* ————— *mf*

B.  *mp* ————— *mf*





68

T.  *mf* ————— *mp*

B.  *mf* ————— *mp*



71 *mf* *p*

T. floor, And some-one called me by my names

B. floor, And some-one called me by my names

Brass. *mp cresc.*

mp



G

poco accel. - - - - - A tempo (♩=c.72)

74

T.

B.

Brass. *f*

Org. *f*

10 77

f brillante *mf*

S. It had be - come a glim - mering' girl, _____

f brillante *mf* *f sim.*

S. It had be - come a glim - mering' girl, _____ It

f brillante *mf* *f sim.*

A. It had be - come a glim - mering' girl, _____ It

f brillante *mf*

A. It had be - come a glim - mering' girl, _____

Brass. *mp* *pp* *mp*

81

f sim. *mf* *mf*

S. It had be - come a glim - ering' girl _____ With ap - ple blos - som in her

mf *mf*

S. had be - come a glim - mering' girl _____ With ap - ple blos - som in her

mf *mf*

A. had be - come a glim - mering' girl _____ With ap - ple blos - som

f sim. *mf* *mf*

A. It had be - come a glim - mering' girl _____ With ap - ple blos - som

mf

T. _____ With ap - ple

mf

B. _____ With

mp

85 *pp*

S. hair

pp

hair

A. in her hair

pp

in her hair

T. *pp*

blos - som in her hair

B. *pp*

ap - ple blos - som in her hair

pp *mp* Org. *mf* Tba. 3



H

Moderato con animo (♩=c.102)

accel. - - - - -

89 Tpts.

p cresc.

Hn, Tbn.

Tba.

3 3 3 3 3 3 3 3

91



I

Subito meno mosso (♩=c.72)

93

mf *f* *mf*

S. Who called me by my name and ran, _____

A. Who

mf *f* *mf*

T. Who called me by my name and ran, _____

B. Who

Tpt, Hn. *f* *mf* Tpt, Hn. Tpt, Tbn.

Org. *f* *mp*

97 *f* *mf* 13

S. *f* *mf*
 Who called me by my name and ran

A. *mf* *f*
 called me by my name and ran, Who called me by my name and

(ossia) *f* *mf*
 by my name and ran

T. *f* *mf*
 Who called me by my name and ran

B. *mf* *f*
 called me by my name and ran, Who called me by my name and

Tpt, Hn. Tpt, Tbn.

100 *cresc.* *ff*

S. *cresc.* *ff*
 And fa - ded through the brigh - - ten - ing air,

A. *mf* *cresc.* *ff*
 ran And fa - ded through the brigh - - ten - ing air,

T. *cresc.* *ff*
 And fa - ded through the brigh - - ten - ing air,

B. *mf* *cresc.* *ff*
 ran And fa - ded through the brigh - - ten - ing air,

Brass. *f*

J

104

S. *sub. f* ————— *ff*
 the brigh - ten - ing air.

A. *sub. f* ————— *ff*
 the brigh - ten - ing air.

T. *sub. f* ————— *ff*
 the brigh - ten - ing air.

B. *sub. f* ————— *ff*
 the brigh - ten - ing air.

Brass. *mf cresc.*

Org.



rit. - - - - -

107

Org. *f* *mp* *pp*

Brass. *sub. p*



Adagio misterioso (♩=c.56)

112

Hn. *p poco espress.*

Tbn.

Tba. *p sempre*

Musical score for Tpts. and piano accompaniment, measures 117-121. The score is in 4/4 time and features a key signature of one flat. The piano part includes dynamic markings *mp* and *p*. The Tpts. part has a dynamic marking *p*. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various melodic and harmonic figures.



L

A tempo (con molto espressione)

Vocal and piano score for measures 122-126. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "Though I am old with wan - der - ing Through hol - low lands and hil - ly lands, _____". The piano part includes dynamic markings *pp* and *p*, and a *p poco espress.* marking at the end. The score is in 4/4 time and features a key signature of one flat.

M

16 127

S. *pp* *p* *pp* *p*
 I will find out where she has gone, And kiss her lips and take her

A. *pp* *p* *pp* *p*
 I will find out where she has gone, And kiss her lips and take her

T. *pp* *p* *pp* *p*
 I will find out where she has gone, And kiss her lips and take her

B. *pp* *p* *pp* *p*
 I will find out where she has gone, And kiss her lips and take her

ppp *lontano*
 Org.

132

S. *p* *mf* *espress.*
 hands; And walk a - mong the long dap - pled grass, the long dap - pled

A. *p* *mf* *espress.*
 hands; And walk a - mong the long dap - pled grass, the long dap - pled

T. *p* *mf* *espress.*
 hands; And walk a - mong the long dap - pled grass, the long dap - pled

B. *p* *mf* *espress.*
 hands; And walk a - mong the long dap - pled grass, the long dap - pled

Brass.

p

N Più mosso (♩=c.62)

poco a poco accel. -

137 *p* *pp* *P cresc.*

S. grass, And pluck till time___ and times are done,___ till time and times

A. grass, And pluck till time___ and times are done,___ till time and times

T. grass, And pluck till time___ and times are done,___ till time and times

B. grass, And pluck till time___ and times are done,___ till time and times

Brass.

Org. *p cresc.*

cresc.

O

Ancora più mosso (♩=c.72)

142 (✓) *ff* *f*

S. are done,___ till time and times are done,___ till times are done,___ till time and times are

A. are done,___ till time and times are done,___ till times are done,___ till time and times are

T. are done,___ till time and times are done,___ till times are done,___ till time and times are

B. are done,___ till time and times are done,___ till times are done,___ till time and times are

Brass.

Org. *f* *mf*

accel. - - - - -

18 147 *ff marc.*

S. done

A. *ff marc.* done

T. *ff marc.* done

B. *ff marc.* done

Tpts. *f marc.* *cresc.* 3

Hn, Tbn. 3

Org., Tba.

P

Primo tempo (♩=c.56)

150 *ppp sempre, lontano*

S. Of the moon... Of the moon...

A. *ppp sempre, lontano* Of the moon... Of the moon...

T. *ppp sempre, lontano* Of the moon... Of the moon...

B. *ppp sempre, lontano* Of the moon... Of the moon...

ff marcattiss.

154 *pp* *molto espress.* *p* *pp*

S. The sil-ver ap-ples of _____ the moon, _____ the sil-ver ap-ples of the _____ moon, _____ The

(✓) (✓) (✓) (✓)

A. Of the moon... Of the moon... Of the moon... Of the moon...

T. Of the moon... Of the moon... Of the moon... Of the moon...

B. Of the moon... Of the moon... Of the moon... Of the moon...

*Can be taken by more singers if desired



158 *dim.* *pp*

S. gol-den ap-ples of the sun, _____ the gol-den ap-ples of _____ the sun, _____ of _____ the sun...

(✓) (✓) (✓) (✓)

A. Of the sun... Of the sun... Of the sun... Of the sun...

T. Of the sun... Of the sun... Of the sun... Of the sun...

B. Of the sun... Of the sun... Of the sun... Of the sun...

rit. al fine. - - - - -

162

S. *(✓) dim. al fine.*
Of the sun... Of the sun... Of the sun... Of the sun... Of the sun...

A. *(✓) dim. al fine.*
Of the sun... Of the sun... Of the sun... Of the sun... Of the sun...

T. *(✓) dim. al fine.*
Of the sun... Of the sun... Of the sun... Of the sun... Of the sun...

B. *(✓) dim. al fine.*
Of the sun... Of the sun... Of the sun... Of the sun... Of the sun...

(16', 32')
(Ped.) *ppp*



167

S.

A.

T.

B.