

THE HAZEL WOOD



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

Phillip A. Cooke

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(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 The Red Note Ensemble at The Holy Trinity Church, St Andrews on 14 February 2013.

London premiere: Choir of Selwyn College, Cambridge, conducted by Nicholas Cleobury with Onyx Brass at St Bride's Church, Fleet Street, London on 20 March 2014

A recording of this piece is available on *Phillip Cooke: Choral Music* released on Regent Records, REGCD411

Duration: 12 minutes

Cover photograph: The Hazel Wood (Denise Gamble)

For more information: www.phillipcooke.com

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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)

FULL 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)

Organ

Sw. { *p poco espress.*

Ped. 16'

p sempre



poco rit. - - - - -

Org.

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,

Org. *pp*

S. 

A. *p*  *mp*

T. *p sub. mp* 

B. *p*  *mp*

(Ped.) 



S. *p*  *mp*

A. *p*  *p*

T. *p*  *mp* *p*

B. *p*  *p*

(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

Org. *p cresc.*

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

Org. *f*

f

C

Ancora più mosso (♩=c.72)

Subito meno mosso (♩=c.62)

28

S. *ff* *f* *ffp* *pp* *mf*
 head, _____ a fire was in my head, _____ And cut and peeled a

A. *ff* *f* *ffp* *pp* *mf*
 head, _____ a fire was in my head, _____ And cut and peeled a

T. *ff* *f* *ffp* *pp*
 head, _____ a fire was in my head, _____

B. *ff* *f* *ffp* *pp*
 head, _____ a fire was in my head, _____

Tpt 1 *f marc.* *sub. mf* *f* *pp*

Tpt 2 *f marc.* *sub. mf* *f* *pp*

Hn *f marc.* *sub. mf* *f*

Tbn. *f marc.* *sub. mf* *f*

Tba *f marc.* *sub. mf* *f*

Org. Gt. *f marc.*

(16') *f marc.* *mp sempre*

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;

Tpt 1

Tpt 2

(Ped.)

37

S. was in my head, in my head,

A. was in my head, in my head,

T.

B.

Org. Sw. *p* poco espress.

49

(✓)

Tpt 1

mf...

Tpt 2

mf...

Hn

mf...

Tbn.

mf...

Tba

mf...



51

Tpt 1

Tpt 2

Hn

Tbn.

Tba

E

8

Subito meno mosso (♩=c.72)

53

S. *mp* And when white

Tpt 1 *f* *mp*

Tpt 2 *f* *mp*

Hn *f* *mp*

Tbn. *f* *mp*

Tba *f* *mp*

Org. *f marc.* *p sempre*

Ped.

R.H. L.H. Sw. {

56

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,

Org. *p sempre*

59

S. *mp* (✓) *cresc.* out, I dropped the ber-ry in a

A. *mf* *mp* (✓) *cresc.* And when white moths were on the wing, I dropped the ber-ry in a

Org. *p sempre*

F

62

S. *f* stream And caught a sil - ver trout.

A. *f* stream And caught a sil - ver trout.

Tpt 1 *p sempre*

Tpt 2

Org.

65

S.

A.

T. *mp* When I had laid it on the floor *mf*

B. *mp* When I had laid it on the floor *mf*

Tpt 1 *p sempre*

Tpt 2 *p sempre*

Org.

68 *mf* *mp*

T. I went to blow the fire a - flame, But some - thing rust - led on the

B. I went to blow the fire a - flame, But some - thing rust - led on the

Tpt 1

Tpt 2

Org. (*p*)

71 *mf* *p*

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

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

Tpt 1 *mp cresc.*

Tpt 2 *mp cresc.*

Hn *mp cresc.*

Tbn. *mp cresc.*

Org. *mp*

G

poco accel. ----- A tempo (♩=c.72)

74

S.

A.

T.

B.

Tpt 1

Tpt 2

Hn

Tbn.

Tba

Org.

Ped.

mp cresc.

f marc.

sub. mp

Gt. *f*

(16)

78 *f brillante* *mf* *f sim.*

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

f brillante *mf* *f sim.*

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

f brillante *mf* *f sim.*

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

f brillante *mf* *f sim.*

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

Tpt 1 *pp* *mp* *pp*

Tpt 2 *pp* *mp* *pp*

Hn *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Tba *pp* *mp* *pp*

Org. Sw. *p*

82

S. *mf* *mf* *pp*
 girl With ap - ple blos - som in her hair

A. *mf* *mf* *pp*
 With ap - ple blos som in her hair

T. *mf* *pp*
 With ap - ple blos - som in her hair

B. *mf* *pp*
 With ap - ple blos - som in her hair

Tpt 1 *mp* *pp* *mp*

Tpt 2 *mp* *pp* *mp*

Hn *mp* *pp* *mp*

Tbn. *mp* *pp* *mp*

Tba *mp* *pp* *mp*

Org. *(p)*

H

14

Moderato con animo (♩=c.102)

accel. - - - - -

87

Tpt 1

Tpt 2

Hn

Tbn.

Tba

Org. Gt. *mf*

Ped.

p cresc.

mf...

Subito meno mosso (♩=c.72)

91

Tpt 1

Tpt 2

Hn

Tbn.

Tba

Org. Gt. *f marc.*

f

mp

I

95

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

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

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

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

Tpt 1 *mp* *mf* *mp*

Tpt 2 *mf* *mp*

Hn *mp* *mf* *mp*

Tbn. *mf* *mp*

Tba *mf*

Org. Sw. *mp* *sempre*
 (Man.) *mf*

98 *f* *mf* (✓) *cresc.*

S. by my name and ran And fa - ded

A. *f* *mf* (✓) *cresc.*

Who called me by my name and ran And fa - ded

(ossia) *f* *mf*

T. by my name and ran And fa - ded

B. *f* *mf* (✓) *cresc.*

Who called me by my name and ran And fa - ded

Tpt 1 *mf* *mp* (✓) *cresc.*

Tpt 2 *mf* *mp* (✓) *cresc.*

Hn *mf* *mp* (✓) *cresc.*

Tbn. *mf* *mp* (✓) *cresc.*

Tba *cresc.*

Org.

101

S. *ff*
through the bright - - - ten - ing air,

A. *ff*
through the bright - - - ten - ing air,

T. *ff*
through the bright - - - ten - ing air,

B. *ff*
through the bright - - - ten - ing air,

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Tbn. *f*

Tba *f*

Org. *mf*

J

104

S. *sub. f* ————— *ff*
 the bright - ning air.

A. *sub. f* ————— *ff*
 the bright - ning air.

T. *sub. f* ————— *ff*
 the bright - ning air.

B. *sub. f* ————— *ff*
 the bright - ning air.

Tpt 1 *mf cresc.*

Tpt 2 *mf cresc.*

Hn *mf cresc.*

Tbn. *mf cresc.*

Tba *mf cresc.*

Org.

rit. - - - - -

107

Tpt 1
Tpt 2
Hn
Tbn.
Tba
Org.

... f *sub. p*
... f *sub. p*
... f *sub. p*
... f *sub. p*
... f
mp *pp*



Adagio misterioso (♩=c.56)

112

Hn
Tbn.
Tba
Org.

p poco espress.
p poco espress.
p sempre

M

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

Tpt 1

Tpt 2

Hn *pp*

Tbn. *p* *pp*

Tba *pp*

Org. *ppp* *lontano*

Detailed description: This page of a musical score, marked 'M', contains measures 127 through 130. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts have lyrics: 'I will find out where she has gone, And kiss her lips and take her'. The vocal lines are marked with dynamics *pp* and *p*. The orchestra includes Trumpets 1 and 2, Horns, Trombones, Tubas, and Organ. The Organ part is marked *ppp* *lontano*. The score is in 4/4 time and includes various musical notations such as rests, notes, and dynamic markings.

132 *p* *mf* *espress.*

S. hands; And walk a - mong the long dap - pled grass, the long dap - pled

A. hands; And walk a - mong the long dap - pled grass, the long dap - pled

T. hands; And walk a - mong the long dap - pled grass, the long dap - pled

B. hands; And walk a - mong the long dap - pled grass, the long dap - pled

Tpt 1 *p* *pp*

Tpt 2 *p* *pp*

Hn *p* *pp*

Tbn. *p* *pp*

Tba *p* *pp*

Org.

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

Tpt 1 *p* *pp*

Tpt 2 *p* *pp*

Hn *p* *pp*

Tbn. *p* *pp*

Tba *p* *pp*

Org. *p cresc.*

(16) *p* *cresc.*

Detailed description: This page of a musical score contains measures 137 through 140. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and an orchestral section including Trumpets 1 and 2 (Tpt 1, Tpt 2), Horns (Hn), Trombones (Tbn.), Tubas (Tba), and Organ (Org.). The vocal parts begin at measure 137 with the lyrics 'grass, And pluck till time___ and times are done,___ till time and times'. The vocal lines are marked with dynamics *p* and *pp*, and a *p cresc.* marking. The instrumental parts for Tpt 1, Tpt 2, Hn, Tbn., and Tba also feature *p* and *pp* dynamics. The Organ part begins in measure 139 with a *p cresc.* marking. The bottom-most staff, likely for a basso continuo or figured bass, starts at measure 137 with a *p* dynamic and includes a '(16)' marking. The tempo is 'Più mosso' with a metronome marking of ♩=c.62, and the performance instruction is 'poco a poco accel. -'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

- 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

Tpt 1 *f marc.* *sub.mf* *f*

Tpt 2 *f marc.* *sub.mf* *f*

Hn *f marc.* *sub.mf* *f*

Tbn. *f marc.* *sub.mf* *f*

Tba *f marc.* *sub.mf* *f*

Org. ... *f* Gt. *f marc.*

accel. - - - - -

147 *ff marc.*

S. done

A. *ff marc.* done

T. *ff marc.* done

B. *ff marc.* done

Tpt 1 *f marc.* *cresc.* 3

Tpt 2 *f marc.* *cresc.* 3

Hn *f marc.* *cresc.* 3

Tbn. *f marc.* *cresc.* 3

Tba *f* *cresc.*

Org. *f*

f

P

Primo tempo (♩=c.56)

150

S. *ppp sempre, lontano*
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...

Tpt 1 *ff marcatis.*

Tpt 2 *ff marcatis.*

Hn *ff marcatis.*

Tbn. *ff marcatis.*

Tba *ff marcatis.*

Org. *ff marcatis.*

Solo Soprano *

154 *pp* *molto espress.* *p* *pp* *sub. mp*

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.*

A. *(✓) dim. al fine.*

T. *(✓) dim. al fine.*

B. *(✓) dim. al fine.*

Of the sun... Of the sun... Of the sun... Of the sun... Of the sun..._____

(16')

(Ped.) *ppp*



167

S.

A.

T.

B.