

THE SONG OF SHADOWS



for Soprano & Chamber Orchestra

Phillip A. Cooke

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for Soprano & Chamber Orchestra

(2016)

PERFORMANCE NOTES

All breath marks are suggestions only

The Song of Shadows was written for Chris Gray and the Marischal Chamber Orchestra

First performed on the 10 June 2016 by the Marischal Chamber Orchestra with Kathleen Cronie (soprano) and conducted by Chris Gray at King's College Chapel, Aberdeen, UK.

Duration: 14 minutes

Cover photograph: www.celtic-trails.com

For more information: www.phillipcooke.com

PROGRAMME NOTE

The Song of Shadows is an orchestration and enlargement of a work of mine from 2012, *Two de la Mare Songs* which was written for the mezzo soprano Clare McCaldin. I had always felt these two songs ('Winter' and 'Autumn') were a little on the short side for a set and had wanted to write some companion songs should the opportunity arise. In early 2016 I wrote two new songs ('Sleep' and 'The Song of Shadows') for mezzo soprano and piano, before arranging the whole set for soprano and chamber orchestra.

The Song of Shadows is one of the most romantic and yearning pieces I have written, what I initially had thought of as quite austere in the piano and voice setting has become something much more rhapsodic and colourful in the orchestral version. The work is imbued with a sense of English pastoralism, there is something wistful and resigned about the whole set from the opening line 'Clouded with snow the cold winds blow' to the final 'silence where hope was' – whether this is a response to de la Mare's poetry or my own state of mind, I'm not sure – but there is something dark and unresolved at the heart of this piece which isn't always apparent in my other work.

PAC

TEXT

Winter

Clouded with snow
The cold winds blow,
And shrill on leafless bough
The robin with its burning breast
Alone sings now.

The rayless sun,
Day's journey done,
Sheds its last ebbing light
On fields in leagues of beauty spread
Unearthly white.

Thick draws the dark,
And spark by spark,
The frost-fires kindle, and soon
Over that sea of frozen foam
Floats the white moon.

Sleep

When all, and birds, and creeping beasts,
When the dark of night is deep,
From the moving wonder of their lives
Commit themselves to sleep.

Without a thought, or fear, they shut
The narrow gates of sense;
Heedless and quiet, in slumber turn
Their strength to impotence.

The transient strangeness of the earth
Their spirits no more see:
Within a silent gloom withdrawn,
They slumber in secrecy.

Two worlds they have--a globe forgot,
Wheeling from dark to light;
And all the enchanted realm of dream
That burgeons out of night.

The song of shadows

"Sweep thy faint strings, Musician,
With thy long lean hand;
Downward the starry tapers burn,
Sinks soft the waning sand;
The old hound whimpers couched in sleep,
The embers shoulder low;
Across the walls the shadows
Come, and go.

Sweep softly thy strings, Musician,
The minutes mount to hours;
Frost on the windless casement weaves
A labyrinth of flowers;
Ghosts linger in the darkening air,
Hearken at the open door;
Music hath called them, dreaming,
Home once more."

Autumn

There is a wind where the rose was,
Cold rain where sweet grass was,
And clouds like sheep
Stream o'er the steep
Grey skies where the lark was.

Nought warm where your hand was,
Nought gold where your hair was,
But phantom, forlorn,
Beneath the thorn,
Your ghost where your face was.

Cold wind where your voice was,
Tears, tears where my heart was,
And ever with me,
Child, ever with me,
Silence where hope was.

Walter de la Mare (1873 – 1956)

Orchestra:

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns in F
2 Trumpets

Timpani (1 player)

Strings (min. 6, 6, 4, 4, 2)

for Chris Gray and the Marischal Chamber Orchestra

THE SONG OF SHADOWS

Four settings of Walter de la Mare for Solo Soprano & Chamber Orchestra

WALTER DE LA MARE (1873 - 1956)

I. Winter

PHILLIP A. COOKE (2016)

Andante espressivo (♩=c.69)

Soprano Solo

p dolcemente

Clou - ded with

Violin I

ppp lontano

pp sempre, molto legato

Violin II

ppp lontano

pp sempre, molto legato

ppp lontano

ppp lontano



4

S. Solo

mp

snow_____ the cold winds blow,_____

Vln. I

Vln. II

A

2 7 **p sim.** And shrill on leaf - less bough The ro - bin with it's burn-ing breast a -

Vln. I **pp sim.** cresc.

Vln. II (div.) **pp sim.** cresc.

pp sim. cresc.

10 . . . **mf marc.** lone sings now, a - lone sings

Vln. I . . . **mp**

Vln. II . . . **mp**

. . . **mp**

13 **poco rit.**

S. Solo now.

Vln. I **pp** **f** **p**

Vln. II **pp** **f** **p**

pp **f** **p**

pp **f** **p**

f **p**

B

- - - - - **A tempo** ($\text{♩}=\text{c.}69$)

16

S. Solo **p dolcemente**

The ray - less sun, Day's jour -

Vln. I **ppp lontano** **pp**

Vln. II **ppp lontano** **pp**

ppp lontano **pp**

**C**

20 **mp**

ney done, Sheds its last eb - bing

Vln. I **mf** **pp poco a poco cresc.**

Vln. II **mf** **pp poco a poco cresc.**

mf **pp poco a poco cresc.**

mf **pp poco a poco cresc.**

pp poco a poco cresc.

23 ***mp*** *molto express.*

S. Solo

light On fields in leagues of beau - ty spread Un - earth - ly

Vln. I

Vln. II



26 ***mf*** *marc.*

S. Solo

white, Un - earth - ly white,

Vln. I

Vln. II

poco rit.

29

S. Solo

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

mf

p

p

p

p

p

p

p

5

D

poco meno mosso ($\text{♩} = \text{c.} 60$)

33

I.

Cl.

Bsn.

Hn.

S. Solo

p sost.

pp express.

p sost.

p express.

cresc.

Vla.

Vc.

Db.

Thick draws the dark,
And spark _____ by

p sost.

p sost.

p sost.

p sost.

p

37

Cl.

Bsn.

Hn.

S. Solo

spark, _____ The frost - fires kin - dle, _____ and soon O - ver that

... *mf appass.*

Vla.

Vc.

Db.



poco rit.

41

Cl.

Bsn.

Hn.

S. Solo

sea of fro - zen foam Floats the white moon. the white

dim.

Vla.

Vc.

Db.

A tempo (♩=c.60)

7

45

Bsn.

Hn.

S. Solo
moon.

Vla.

Vc.

Db.

rit.

49

Bsn.

Hn.

Vln. I
pp

Vln. II
pp

Vla.

Vc.
(div.)

Db.

for Denise and John Parkin

II. Sleep

Andante lontano ($\text{♩}=\text{c.60}$)

Vln. I  div.

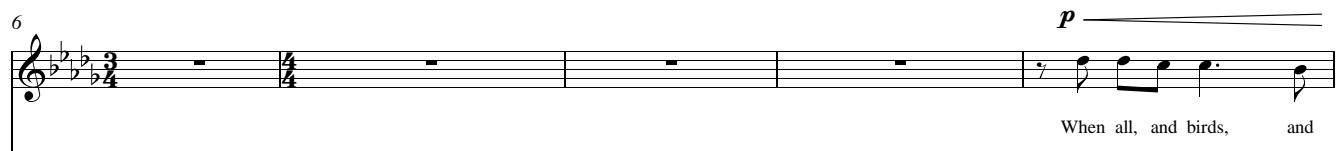
Vln. II 

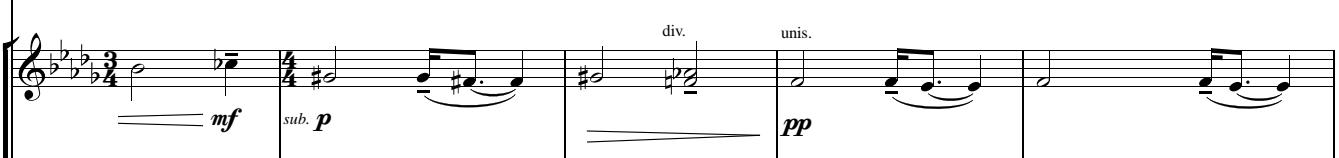
Vla. 

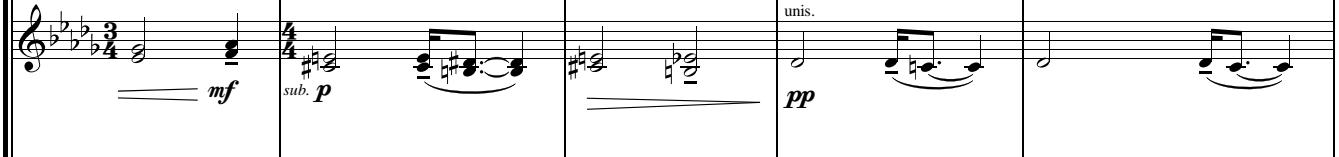
Vc. 

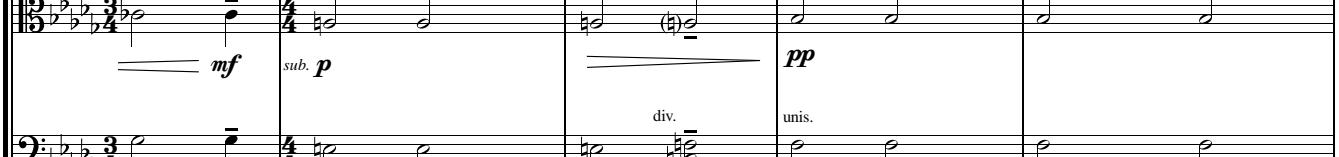
Db. 

**E**

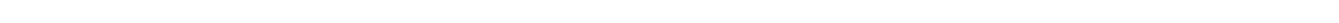
S. Solo  When all, and birds, and

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

11

S. Solo *mf* — *p* — *mf* — *mp* — *f* —

creep - ing beasts,—— When the dark of night is deep,—— From the mo-v-ing won - der of their lives—

Vln. I

Vln. II *div.*

Vla.

Vc.

Db.

mf *sub. p*

F

16

Cl.

Hn.

S. Solo *p* — *mf* — *pp*

Com - mit them-selves to sleep.

Vln. I *div.* *unis.*

Vln. II

Vla.

Vc.

Db.

pp *unis.*

pp

pp *unis.*

pp

pp

pp

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

D. b.

I. *pp*

II. *pp*

a 2

pp

p

pp

pp

p *mf* *p*

With-out a thought, or fear, they shut The nar - row gates of sense; Heed - less and

unis.

div.

div.

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

D. b.

quiet, in slum - ber turn Their strength to im - po - tence.

div.

a 2

unis.

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

31

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tim.

S. Solo *mf* — *f* ————— *mf* — *f*

The trans-i-ent strange - ness of the earth Their spi - rit no more see: With-in a si - lent

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. div. unis.

Db.

I

rit.

Fl. 35

Ob. a 2

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tim. (l.v.)

S. Solo gloom with drawn, They slum - ber____ in sec - re - cy, They slum - ber____ in sec - re -

Vln. I *pp*

Vln. II div. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

a 2

f p

f p

f p

f p

f p

f mp ff

f p

f p

f p

f p

f p

f p

J**A tempo** ($\text{♩}=\text{c.}60$)

39

S. Solo *p* ————— *pp* ————— *mp* ————— *pp* —————

Two worlds they have a globe for - got, _____
Wheel - ing from the

Vln. I *div.* *pp* ————— *pp* ————— *pp* ————— *pp* ————— *pp* —————

Vln. II *(div.)* *pp* ————— *pp* ————— *pp* ————— *pp* ————— *pp* —————

Vla. *pp* ————— *pp* ————— *pp* ————— *pp* ————— *pp* —————

Vc. *unis.* *pp* ————— *pp* ————— *pp* ————— *pp* ————— *pp* —————

**rit.**

44

S. Solo *mp* ————— *pp* ————— *mp* ————— *pp* —————

dark to light; _____ And all that en - chant - ed realm of dream _____ That burg-eons out of _____

Vln. I *(8)* *p* ————— *p* ————— *p* ————— *p* ————— *p* —————

Vln. II *p* ————— *p* ————— *p* ————— *p* ————— *p* —————

Vla. *p* ————— *p* ————— *p* ————— *p* ————— *p* —————

Vc. *p* ————— *p* ————— *p* ————— *p* ————— *p* —————

48

S. Solo

Vln. I

Vln. II

Vla.

Vc.

— night. —

pp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

This musical score page shows a section for orchestra and choir. The vocal part is labeled 'S. Solo' and has lyrics: '— night. —'. The instrumental parts are labeled 'Vln. I', 'Vln. II', 'Vla.', and 'Vc.'. Dynamics are indicated by 'pp' (pianissimo) and 'ppp' (pianississimo). Measure 48 ends with a fermata over the cello part.

III. The Song of Shadows

16

Sostenuto e grazioso ($\text{♩}=\text{c.}60$)

Fl. *mp sempre*

S. Solo

Vln. I *pp sempre*

Vln. II *pp sempre*

Vla. *poco sul tasto*

Vc. *pp sempre*

'Sweep thy faint strings,'

(div.) *poco sul tasto*

8

8

5

5

5

5

5

3

Fl.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Mus - ic - ian, With thy long lean hand;

f

3

8

8

5

5

5

5

5

Fl.

S. Solo

mp

Down - ward the star - ry tap - ers burn,

Vln. I

Vln. II

Vla.

Vc.

8

7

Fl.

S. Solo

sub. f

mp

Sinks soft the wan - ing sand; The old hound whim - pers couched in

Vln. I

Vln. II

Vla.

Vc.

ord.

ord.

ord.

ord.

K

9

Fl. *mf* 6 6 6 6

S. Solo *f* *mp* *sub. mf* sleep, The em - bers smoul - der

Vln. I 8 8 8 8

Vln. II 8 8 8 8

Vla. 8 8 8 8

Vc. 8 8 8 8

11

Fl. 6 6 6 6

S. Solo low; ac - ross the walls the shad - ows Come. and go.

f

Vln. I 8 8 8 8

Vln. II 8 8 8 8

Vla. 8 8 8 8

Vc. 8 8 8 8

poco rit.

A tempo (♩=c.60)

13

Fl.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

Measure 13: Flute and Clarinet play sixteenth-note patterns. Bassoon, Horn, and Trumpet provide harmonic support. Solo Soprano enters with sustained notes. Strings play sustained notes. Measure 14: Dynamics become louder, indicated by **p** (piano) and **mf** (mezzo-forte). Measure 15: Dynamics return to piano, indicated by **p**.

20

Cl.

S. Solo *mf* *espress.*

Sweep soft - ly thy strings,——— Mus - ic - -ian,——— The min - utes

Vc.

D. b.

=

18

Cl.

Bsn.

Hn.

Tpt.

S. Solo *f*

mount to hours;——— Frost on the wind - less case - - ment

Vc.

Db.

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

mf 6 6 6 6

p

sub. p

mp *f* *mp*

weaves, A lab - y - rinth of flow - ers;

unis. *mf* *mp*

(div.) *p*

(div.) *p*

p

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

D. b.

Flute part: Measures 1-5 show sixteenth-note patterns with dynamics *6*. Measure 6 shows a sustained note followed by a dynamic *f*. Measures 7-10 show sixteenth-note patterns with dynamics *6*.

Oboe part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Clarinet part: Measures 1-5 show sixteenth-note patterns with dynamics *6*. Measures 6-10 show sixteenth-note patterns with dynamics *f*.

Bassoon part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Horn part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Trumpet part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Soprano Solo part: Measures 1-5 are silent. Measures 6-10 sing the lyrics "Ghosts linger in the dark - ning air, Hark - en at the".

Violin I part: Measures 1-5 show eighth-note patterns. Measures 6-10 show eighth-note patterns with a dynamic *f*.

Violin II part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Viola part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

Cello part: Measures 1-5 show sustained notes. Measures 6-10 show sustained notes with dynamics *f*.

Double Bass part: Measures 1-5 show sustained notes with dynamics *mp*. Measures 6-10 show sustained notes with dynamics *f*.

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

6

f

6

6

6

6

6

6

6

6

6

6

6

6

6

6

ff

ff

ff

o - - pen

door;

f

f

f

f

f

f

f

N

24

*poco rit.**poco meno mosso* (♩=c.52)

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

pp

pp

p *espress.*

Mus - ic hath called

sforz.

pp

pp

pp

pp

pp

pp

rit.

29

S. Solo

them, dream ing, — Home once more.'

Vln. I

(8) div. a 3 **pp** *lontano* **ppp**

Vln. II

div. a 3 **pp** *lontano* **ppp**

This musical score page shows three staves. The top staff is for the Soprano Solo, starting with a melodic line and lyrics 'them, dream ing, — Home once more.' The middle staff is for Violin I, and the bottom staff is for Violin II. Both violin staves feature eighth-note patterns. Dynamic markings include 'rit.' (ritardando), 'pp' (pianissimo), 'ppp' (pianississimo), and 'lontano' (distantly). Measure numbers 29 and 30 are visible at the beginning of the section.

IV. Autumn

Andante con malincolico (♩=c.60)

I.

Ob. **p** poco express.

Cl. **p** dolce, legato

Cl. **p** dolce, legato

Bsn. a 2

Bsn. **p**

S. Solo **mp** poco express.

There is a wind where the rose was; Cold

pizz. (l.v. sempre)

D. b. **mf**

5

O

Fl. **p** dolce, legato

Fl. **p** dolce, legato

Ob.

Cl.

Bsn.

S. Solo **p**

rain where the sweet grass was;

And clouds like sheep Stream o'er the

D. b.

molto accel.

Musical score page 27, featuring a multi-part setting for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Solo Soprano (S. Solo), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (Db.). The score is in common time, with a key signature of one sharp. Measure 9 begins with a dynamic of **P**. The vocal line includes lyrics: "steep Grey skies where the lark was." The score includes dynamic markings such as **p**, **f**, and **molto accel.**. The vocal part has two sections labeled I and II. The bassoon part features sustained notes with grace notes. The strings provide harmonic support with sustained notes.

Q

più espressivo (♩=c.60)

I.

Fl.

Ob.

Cl.

Bsn.

S. Solo

Nought gold where your hair was:-

Vln. I

Vln. II

Vla.

pp *sempre*

16

Fl.

S. Solo

Nought warm where your hand was; But

Vln. I

Vln. II

Vla.

19

Fl.

S. Solo

phan - tom, for - lorn, Be - neath the thorn, Your ghost where your

Vln. I

Vln. II

Vla.

R

30

rit.

22

Fl. *pp*

S. Solo face was, *p esitante* Your ghost where your face was.

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

**S** Primo tempo ($\text{♩}=\text{c.}60$)

26

Ob. *p poco express.*

Cl. *p dolce, legato*

Bsn. *p dolce, legato* a 2 ✓

S. Solo *mp poco express.* Sad winds where your voice was; Tears,

D. B. *pizz. (l.v. sempre)* *mf*

30

Fl.

Ob.

Cl.

Bsn.

Hn.

S. Solo

p

f *molto express.*

tears where my heart was;— And ev-er— with me, Child, ev-er— with me,

Vln. I

pp

mf *molto express.*

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

arco

(**mf**)

This musical score page contains six systems of music. The first system features woodwind instruments (Flute, Oboe, Clarinet) and bassoon, with dynamic markings *mf*. The second system includes soprano vocal, violin I, and violin II parts, with dynamics **p**, **f** *molto express.*, and **pp**. The lyrics "tears where my heart was;— And ev-er— with me, Child, ev-er— with me," are written below the vocal line. The third system consists of cello and double bass parts, with dynamic **mf**. The fourth system includes flute, oboe, clarinet, and bassoon again, with dynamic *mf*. The fifth system features violin I, violin II, and cello parts, with dynamic *mf*. The sixth system concludes with double bass parts, with dynamic **mf** and a "arco" instruction.

rit.

34

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

Si- lence— where hope was, ————— where hope ————— was. —————

f *f* *f* *f* *f* *p* *f* *mf* *ff* *f* *f* *f* *f* *f* *p*

38

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

D. b.