

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

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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 smoulder 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)

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)

p *dolcemente*

Soprano Solo

Clou - ded with

Violin I

ppp *lontano* *pp* *sempre, molto legato*

Violin II

ppp *lontano* *pp* *sempre, molto legato*

ppp *lontano*

S. Solo

snow the cold winds blow,

Vln. I

mf

Vln. II

mf

mp

4

3

A

2 7 *p sim.* *cresc.*

S. Solo

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.*

10 *mf marc.*

S. Solo

lone sings now, a lone sings

Vln. I *mp*

Vln. II *mp*

poco rit.

13

S. Solo

now.

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

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

B

A tempo (♩=c.69)

16 *p dolce*

S. Solo
The ray - less sun, Day's jour -

Vln. I
ppp lontano *pp*

Vln. II
ppp lontano *pp*



C

20 *mp* *p*

S. Solo
ney done, Sheds its last eb - bing

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

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

23 *mp* *molto espress.*

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

mf *pp*

poco rit.

29

5

S. Solo

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

f

mf

p

p

p

p

p

D

poco meno mosso (♩=c.60)

33

Cl.

Bsn.

Hn.

S. Solo

Vla.

Vc.

Db.

pp espress.

p sost.

p sost.

p sost.

p sost.

p sost.

p sost.

p sost.

p sost.

p sost.

p espress.

cresc.

Thick draws the dark, And spark by

6 37

Cl.

Bsn.

Hn.

S. Solo

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

Vla.

Vc.

Db.

mf *appass.*

41

poco rit.

Cl.

Bsn.

Hn.

S. Solo

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

Vla.

Vc.

Db.

dim.

A tempo (♩=c.60)

45

Cl.
Bsn.
Hn.
S. Solo
Vla.
Vc.
Db.

p
moon.

49

rit.

Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp
pp
pp
(div.)

II. Sleep

Andante lontano (♩=c.60)

Vln. I *pp*

Vln. II *pp* div.

Vla. *pp*

Vc. *pp*

Db. *pp*



E

6 *p*

S. Solo

When all, and birds, and

Vln. I *mf* *sub. p* div. *pp* unis.

Vln. II *mf* *sub. p* *pp* unis.

Vla. *mf* *sub. p* *pp*

Vc. *mf* *sub. p* div. *pp* unis.

Db. *mf* *sub. p* *pp*

11 *mf* *p* *mf* *mp* *f*

S. Solo
 creep - ing beasts, _____ When the dark of night is deep, _____ From the mo - ving won - der of their lives_

Vln. I *mf* *sub. p*

Vln. II *div.* *mf* *sub. p*

Vla. *mf* *sub. p*

Vc. *mf* *sub. p*

Db. *mf* *sub. p*

F

16

Cl. *pp*

Hn. *pp*

S. Solo *p* *mf* *pp*
 _____ Com - mit them - selves to _____ sleep. _____

Vln. I *div.* *unis.* *pp*

Vln. II *pp* *div.*

Vla. *pp*

Vc. *div.* *unis.* *pp*

Db. *pp*

G

21

Fl. I. *pp*

Fl. II. *pp*

Ob. *pp* *p* *pp* a2

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

S. Solo *p* *mf* *p*

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

Vln. I

Vln. II unis. div.

Vla.

Vc. div.

Db.

26

Fl. *f* *mp* *pp*

Ob. *mf* *pp* div.

Cl. *mf* *pp*

Bsn. *mf* *pp* a 2

Hn. *mf* *pp* a 2

Tpt. *mf* *pp*

S. Solo *f* *pp*
quiet, in slum - ber turn Their strength to im - po - tence.

Vln. I *mf* *pp* div. unis.

Vln. II *mf* *pp* unis.

Vla. *mf* *pp*

Vc. *mf* *pp* unis.

Db. *mf* *pp*

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf \longleftarrow *f*

mf \longleftarrow *f*

The trans-ient strange - ness of the earth Their spi - rits no more see: With-in a si - lent

mp

mp

div.

unis.

35

a 2

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Bsn. *mf* *f* *p*

Hn. *mf* *f* *p*

Tpt. *mf* *f* *p*

Timp. *f* *mp* *ff*

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

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

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

Db. *mf* *f* *p*

J

A tempo (♩=c.60)

39 *p* *pp* *mp* *pp*

S. Solo
cy. Two worlds they have a globe for - got, Wheel - ing from the

Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

44 *mp* *pp* *mp* *pp*

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

rit.

48

S. Solo

night.

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

III. The Song of Shadows

16

Sostenuto e grazioso (♩=c.60)

Fl. *mp sempre* 6

S. Solo *mp espress.*
'Sweep thy faint strings,

Vln. I (div.) poco sul tasto *pp sempre*

Vln. II (div.) poco sul tasto *pp sempre*

Vla. poco sul tasto *pp sempre*

Vc. poco sul tasto *pp sempre*

Detailed description: This system contains the first five staves of the score. The Flute part features a melodic line with sixteenth-note patterns, marked *mp sempre* and containing six sixteenth-note groups. The Soloist part is mostly silent, with a few notes and the lyrics "'Sweep thy faint strings," appearing in the second measure. The string parts (Violins I and II, Viola, and Violoncello) are marked *pp sempre* and play sustained chords with a *poco sul tasto* instruction.

Fl. 3 6

S. Solo *f*
Mus - ic - ian, With thy long lean hand;

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains the next five staves. The Flute part continues with the sixteenth-note pattern, marked with a '3' above the first measure and '6' below each group. The Soloist part has the lyrics "Mus - ic - ian, With thy long lean hand;" and features a triplet of notes marked *f*. The string parts continue with sustained chords.

5

Fl.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

mp

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

7

Fl.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

sub. f *mp*

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

K

9

Fl. *mf* 6 6 6 6

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

Vln. I 8

Vln. II

Vla.

Vc.

11

Fl. 6 6 6 6

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

Vln. I

Vln. II

Vla.

Vc.

poco rit.

A tempo (♩=c.60)

13

Fl.

Cl.

Bsn.

Hn.

Tpt.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf sempre

mf sempre

p

mp

pp

pp

pp

pp

mf

mf

Detailed description: This page of a musical score, labeled 'L' and page number '19', contains measures 13 through 16. The tempo changes from 'poco rit.' to 'A tempo' (♩=c.60) at measure 14. The score is for a full orchestra and a soloist. The woodwinds (Flute, Clarinet, Bassoon, Horn, Trumpet) play sixteenth-note patterns, with the Clarinet and Bassoon marked 'mf sempre' and the Bassoon marked 'p'. The Soloist (S. Solo) has a melodic line marked 'mp'. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play sustained chords, with Violin I, Violin II, and Viola marked 'pp', Violoncello marked 'pp', and Double Bass marked 'mf'. The score is in 4/4 time and features a key signature of one sharp (F#).

20

16

6

6

6

6

6

Cl.

S. Solo

mf *espress.*

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

Vc.

Db.

18

6

6

6

6

Cl.

Bsn.

Hn.

Tpt.

S. Solo

f

3

3

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

Vc.

Db.

20

Fl. *mf* 6

Ob. *p*

Cl. 6

Bsn. *sub. p*

Hn. *sub. p*

Tpt. *sub. p*

S. Solo *mp* *sub. f* *mp*
weaves, A lab - y - rinth of flow - ers;

Vln. I *mf* *mp* unis.

Vln. II (div.) *p*

Vla. (div.) *p*

Vc.

Db.

Detailed description: This page of a musical score, marked 'M' and numbered '21', covers measures 20 to 22. The score is for a symphony orchestra and a vocal soloist. The key signature has one sharp (F#) and the time signature is 3/4. Measure 20 shows the Flute and Clarinet playing sixteenth-note patterns with a forte (mf) dynamic, while the Oboe, Bassoon, Horn, and Trumpet play a sustained low note with a piano (sub. p) dynamic. The vocal soloist begins with the word 'weaves,'. In measure 21, the Flute and Clarinet continue their patterns, and the vocal soloist sings 'A lab - y - rinth of flow - ers;'. The Violin I part enters with a unison line, marked mezzo-forte (mf). The Violin II, Viola, and Cello/Double Bass parts provide harmonic support with sustained notes, marked piano (p). Measure 22 concludes the passage with similar dynamics and instrumental textures.

This page of a musical score (page 22) features a variety of instruments and a vocal soloist. The score is divided into two systems of music. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trumpet (Tpt.). The second system includes parts for Soloist (S. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The woodwind and string parts (Fl., Ob., Cl., Bsn., Hn., Tpt., Vln. II, Vla., Vc., Db.) are marked with *mp* (mezzo-piano) in the first system and *f* (forte) in the second system. The woodwind parts (Fl., Cl., Bsn.) feature sixteenth-note patterns with a '6' (sixteenth notes) marking. The brass parts (Hn., Tpt.) play sustained notes. The Soloist part has lyrics: "Ghosts linger in the dark - 'ning air, Hear - en at the".

The score is written in a key signature of one sharp (F#) and a time signature of 2/4. The piece concludes with a double bar line and repeat dots at the end of the page.

poco rit.

poco meno mosso (♩=c.52)

26

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Timp. *pp*

S. Solo *P espress.*
Mus - ic hath called

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

29

S. Solo

— them, dream ing,— Home once more.' —

Vln. I

div. a 3

pp *lontano*

ppp

Vln. II

div. a 3

pp *lontano*

ppp

pp

IV. Autumn

Andante con malincolico (♩=c.60)

Ob. *I.*
p poco espress.

Cl. *p dolce, legato*

Bsn. *a 2*
p

S. Solo
mp poco espress.
There is a wind where the rose was; Cold

Db. *pizz. (l.v. sempre)*
mf

5 **O**

Fl. *p dolce, legato*

Ob. *p dolce, legato*

Cl. *p dolce, legato*

Bsn. *p*

S. Solo
p rain where the sweet grass was; *mf* And clouds like sheep Stream o'er the

Db.

molto accel.

9

Fl.

Ob.

Cl.

Bsn.

S. Solo

steep Grey skies where the lark was.

Vln. I

Vln. II

Db.

p

I.

II.

Q

più espressivo (♩=c.60)

13

Fl. *pp* *mp* *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

S. Solo *mp* *pp*
 Nought gold where your hair was:—

Vln. I *p* *pp* *pp sempre*

Vln. II *p* *pp* *pp sempre*

Vla. *pp sempre*

16

Fl. *mp* *pp* 29

S. Solo

Nought warm where your hand was; But

Vln. I

Vln. II

Vla.

19

Fl. *mf* *mf*

S. Solo

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

Vln. I *p*

Vln. II *p*

Vla. *p*

rit.

22

Fl. *pp*

S. Solo
face was, — Your ghost where your face was, —

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

p *esitante* *pp*



S Primo tempo (♩=c.60)

26

Ob. *p* *poco espress.*

Cl. *p* *dolce, legato*

Bsn. *p*

S. Solo
Sad winds where your voice was; — Tears, —

Db. *mf*

mp *poco espress.*

pizz. (l.v. sempre)

38

Fl. *p* *pp*

Ob. *p*

Cl. *p* *pp*

Bsn. *p* *pp*

Vln. I *p* *pp*

Vln. II *p*

Db. *pizz.* *p* *pp*