TWO ELEGIES

for Cello, Percussion & Piano

Phillip A. Cooke

TWO ELEGIES

for Cello, Percussion & Piano

(2006)

PERFORMANCE NOTES

A short break should be taken between the two elegies.
Accidentals apply throughout the bar.
All grace-notes to be taken before the beat.
_____ indicates gradually change playing style.
All trills to the semitone above, unless marked * then to the tone.
X indicates a bar of free time (*senza misura*).

Note for the pianist

***Ped** (ad lib)* indicates to use an appropriate amount of pedal, at the player's discretion.
***Ped*_____** indicates to keep pedal held down until instructed.

The work is dedicated to A.G.S.H.

First Performed in concert by Kokoro at Victoria Rooms, Bristol University, 5 January 2007.

Duration: 4 minutes

Cover photograph: *Dark Autumn Tree*

For more information: www.phillipcooke.co.uk

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Instrumentation

Cello
Percussion (1 Player):
Crotales, Flexatone, Glockenspiel, Small un-pitched hand-bell*, Triangle

Piano

* Akin to a Sanctus Bell or similar; if no bell, use triangle in appropriate manner

PROGRAMME NOTE

Two Elegies were both written as off-shoots from larger projects that I was currently working on, and therefore inhabit the sound worlds of those particular pieces. The first elegy, *…gementes et flentes…*came directly from the large ensemble work *Salve Regina* (the title is taken from the antiphon) and features the quasi-religioso style present in that work. The second, *These Black Thoughts…* came directly from the song-cycle of WWII poems, *Threnody*, where a dark-hued nature and arioso melodic style come to the fore.

PAC

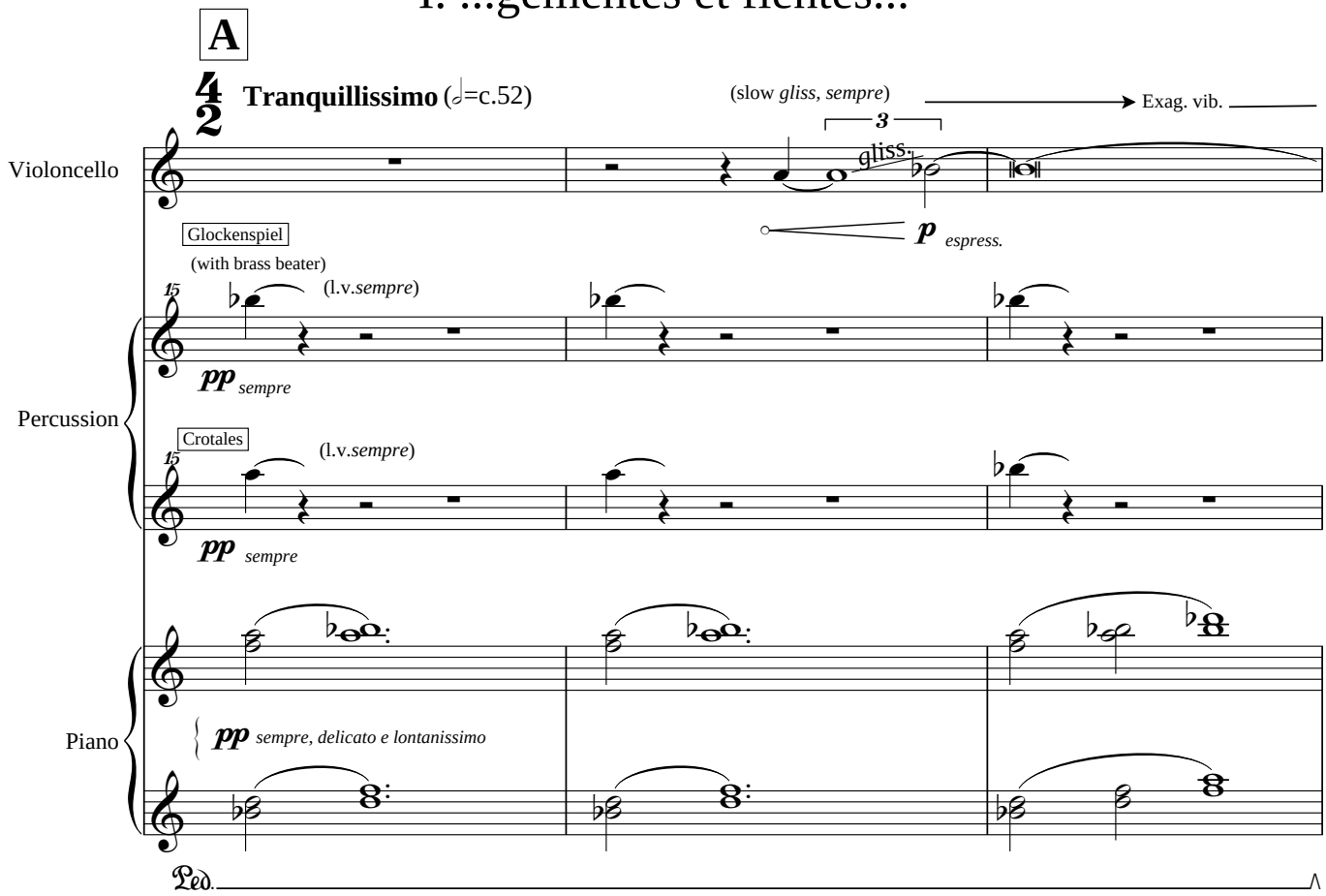
For A.G.S.H

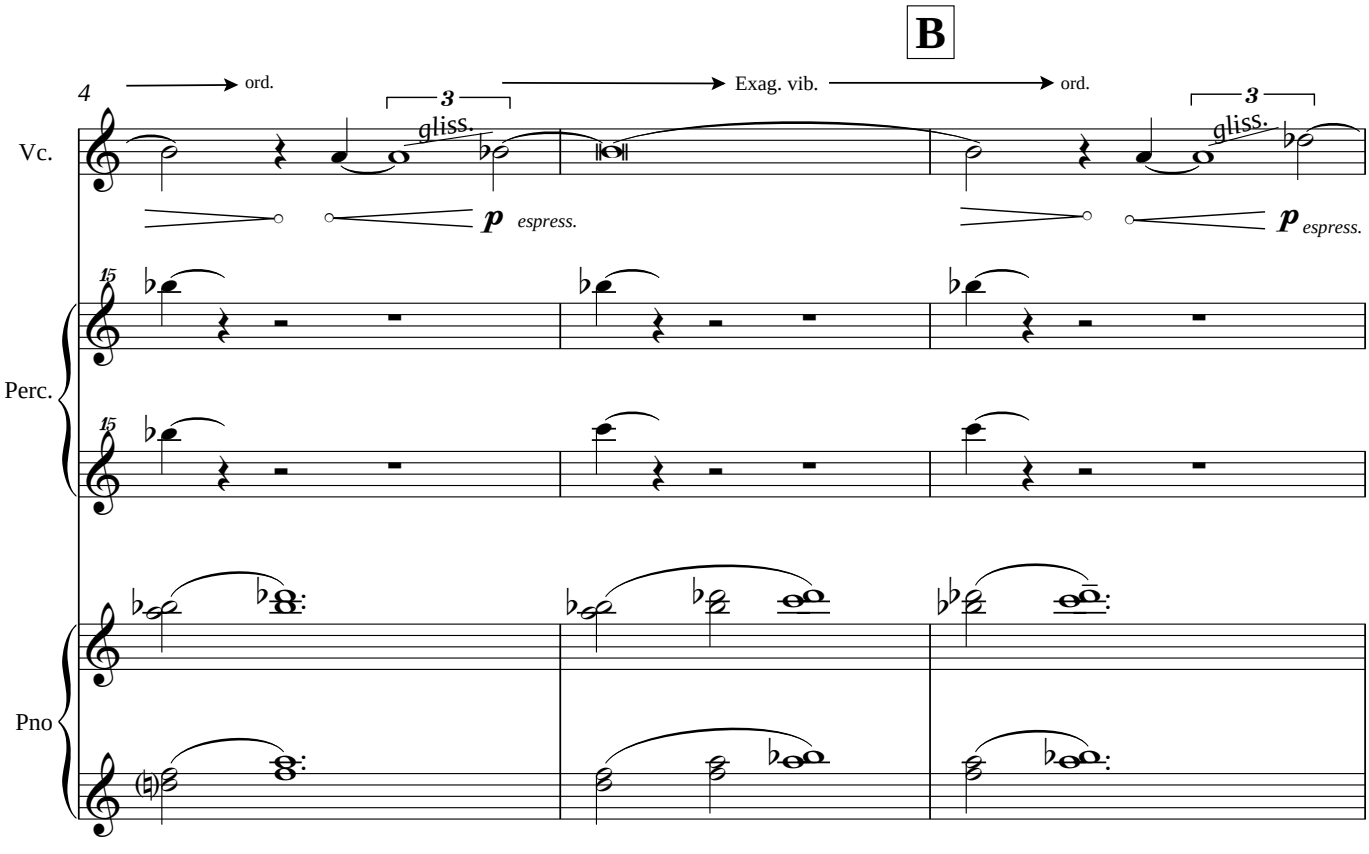
TWO ELEGIES

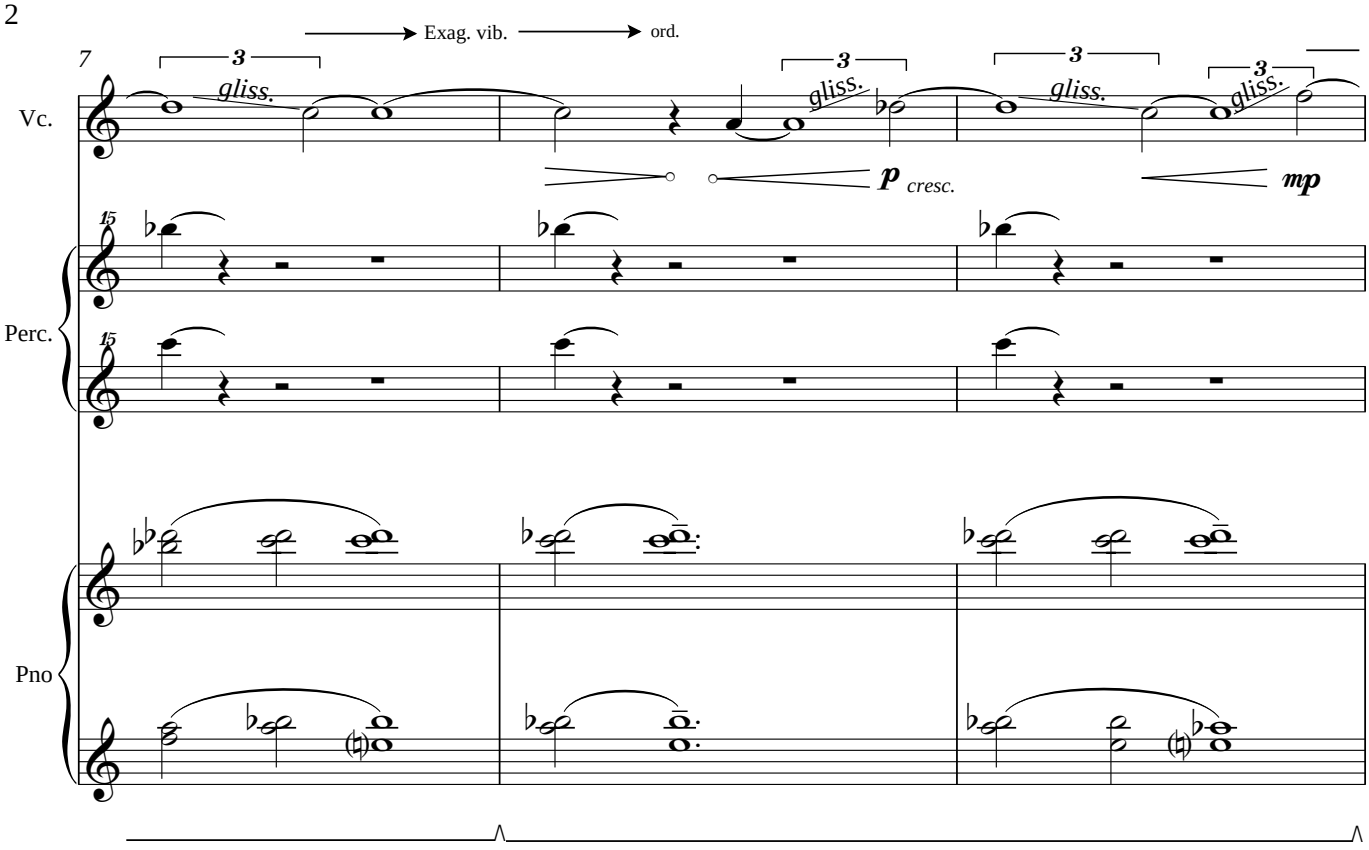
for Cello, Piano & Percussion

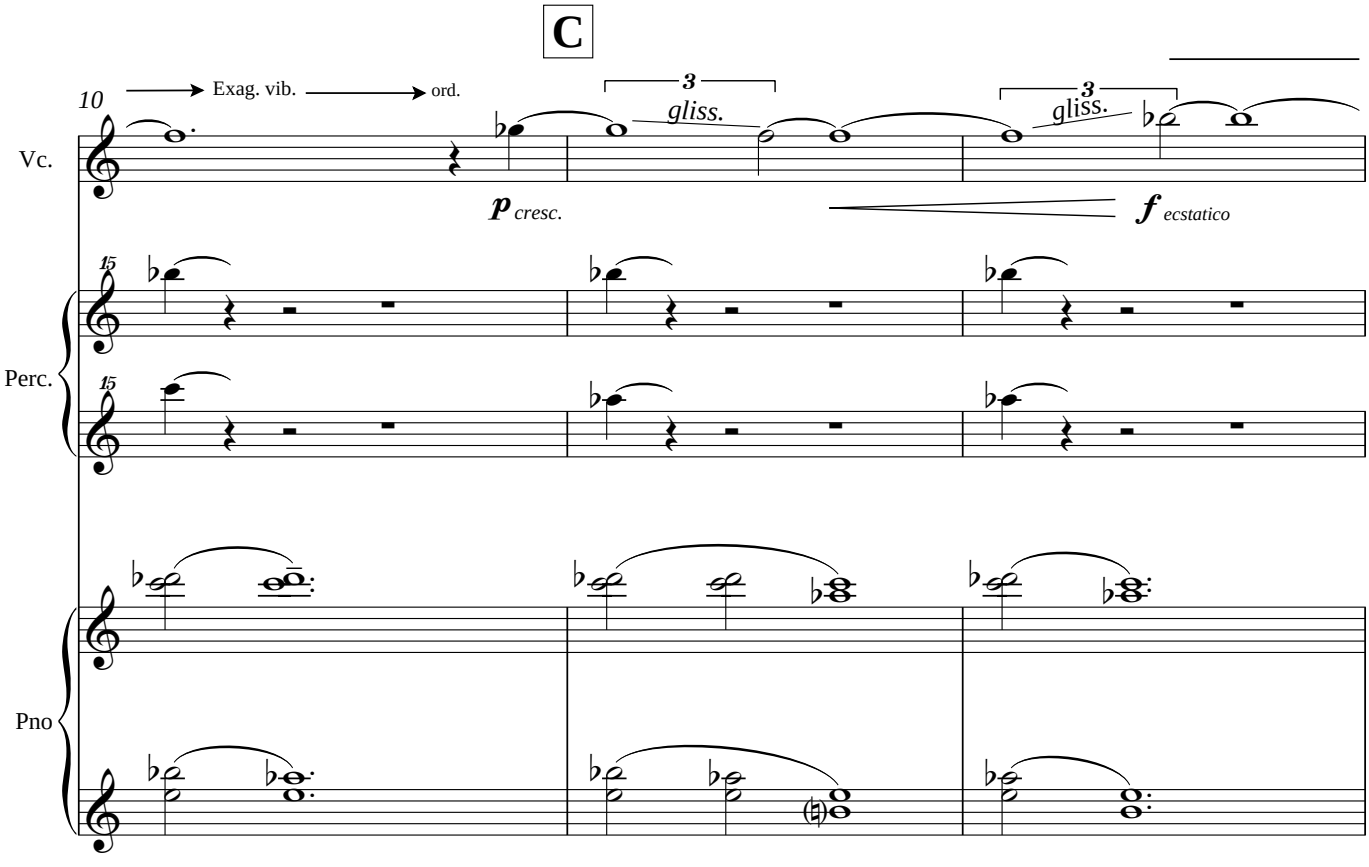
PHILLIP A. COOKE (2006)

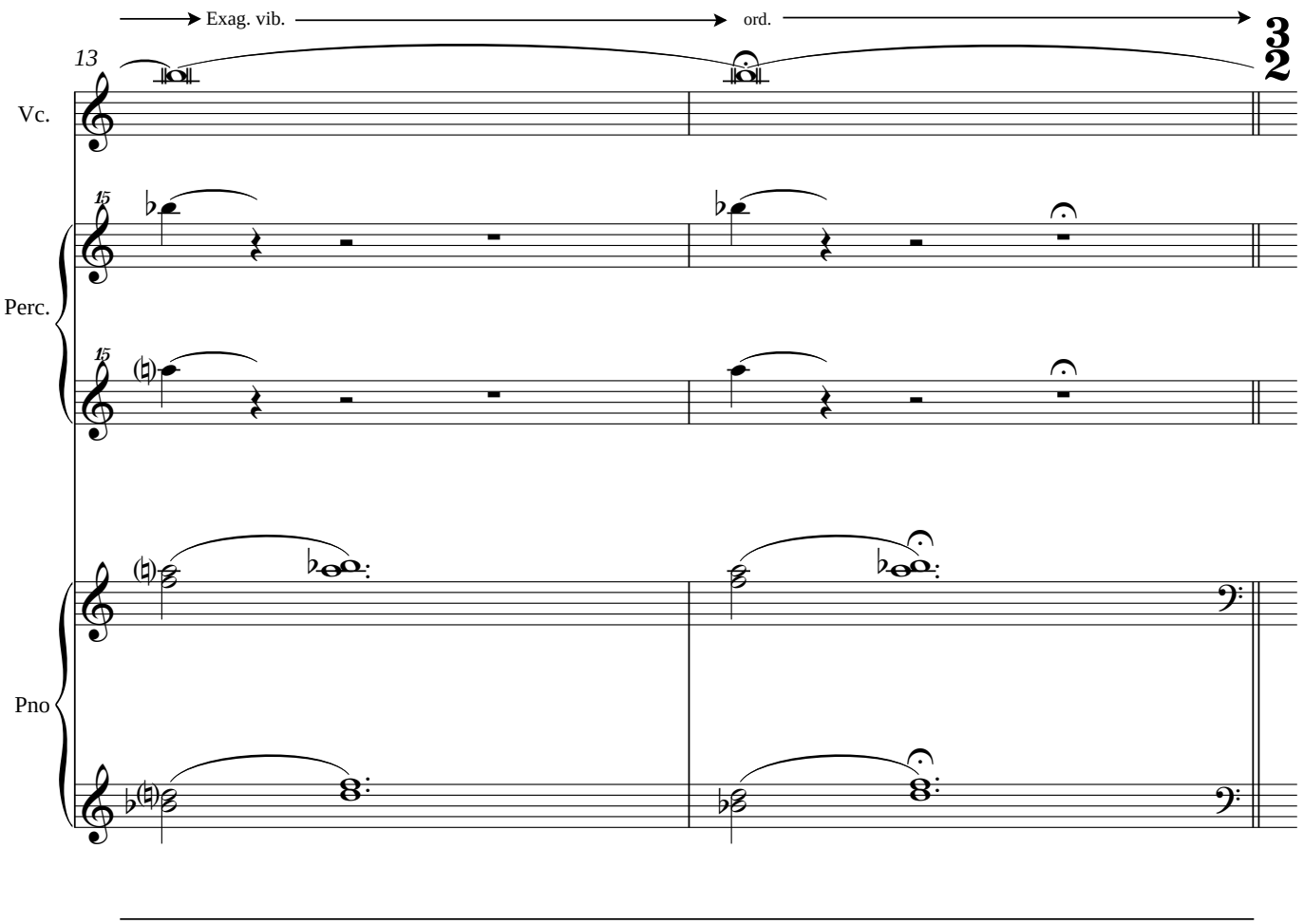
I. ...gementes et flentes...

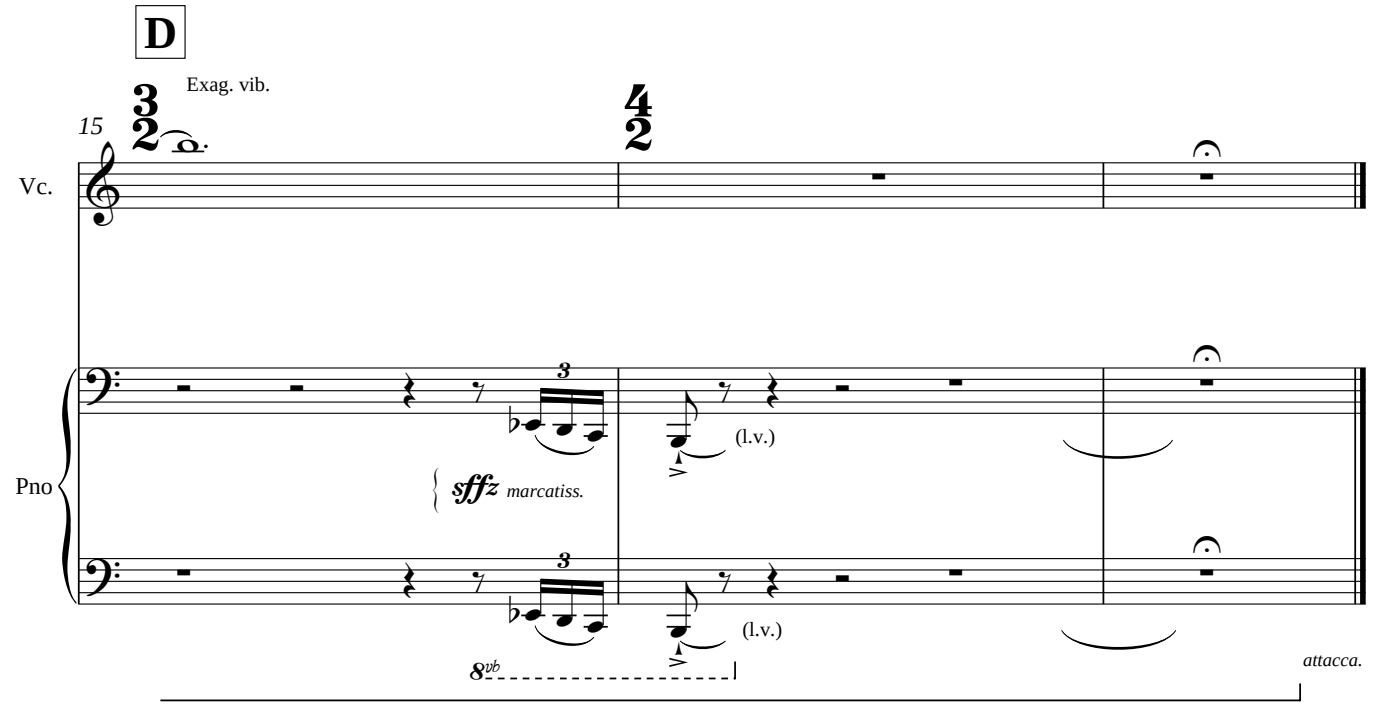





7
Exag. vib.
ord.
Vc.
gliss.
gliss.
gliss.
gliss.
p cresc.
mp
Perc.
Pno


C
10
Exag. vib.
ord.
Vc.
gliss.
gliss.
p cresc.
f ecstatico
Perc.
Pno

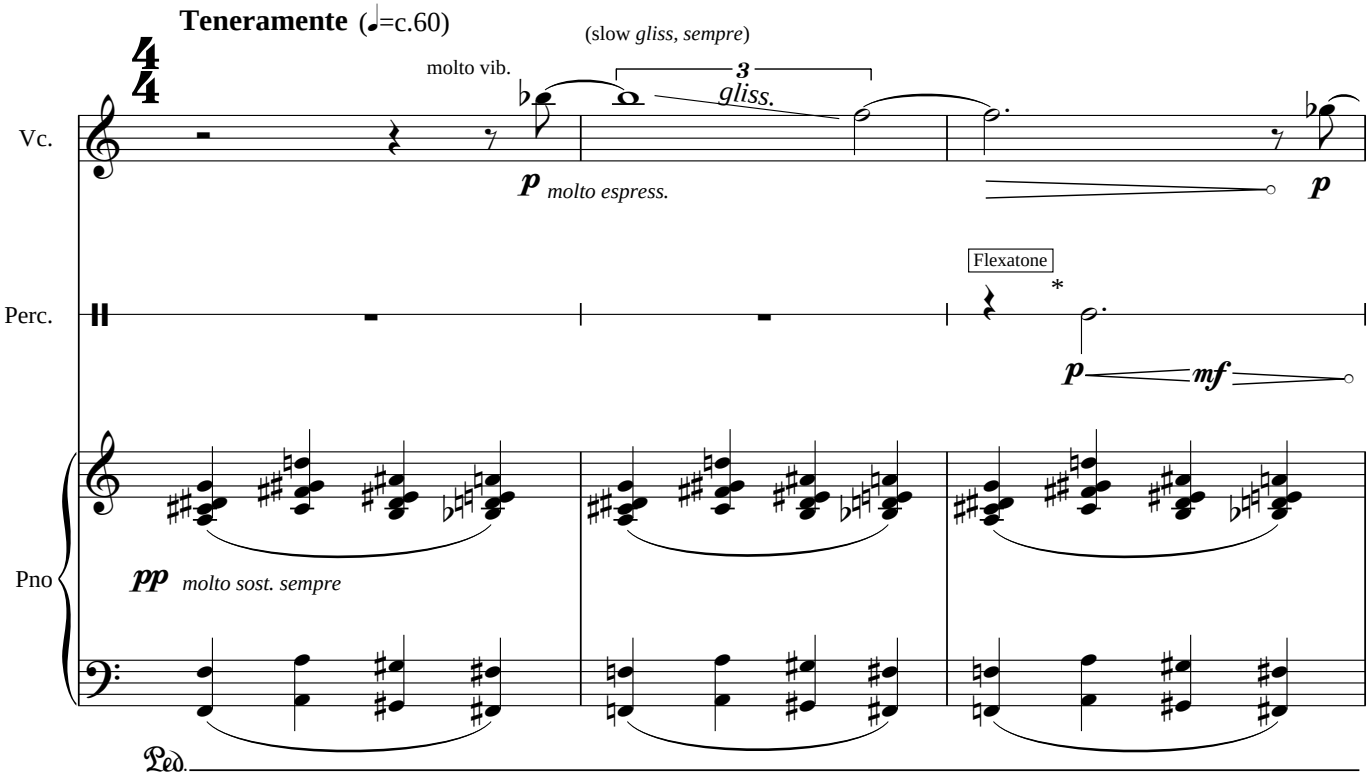

Exag. vib.
ord.
13
Vc.
15
Perc.
15
Pno


D
Exag. vib.
15
Vc.
Pno
sffz marcatiss.
(l.v.)
(l.v.)
8vb
attacca.

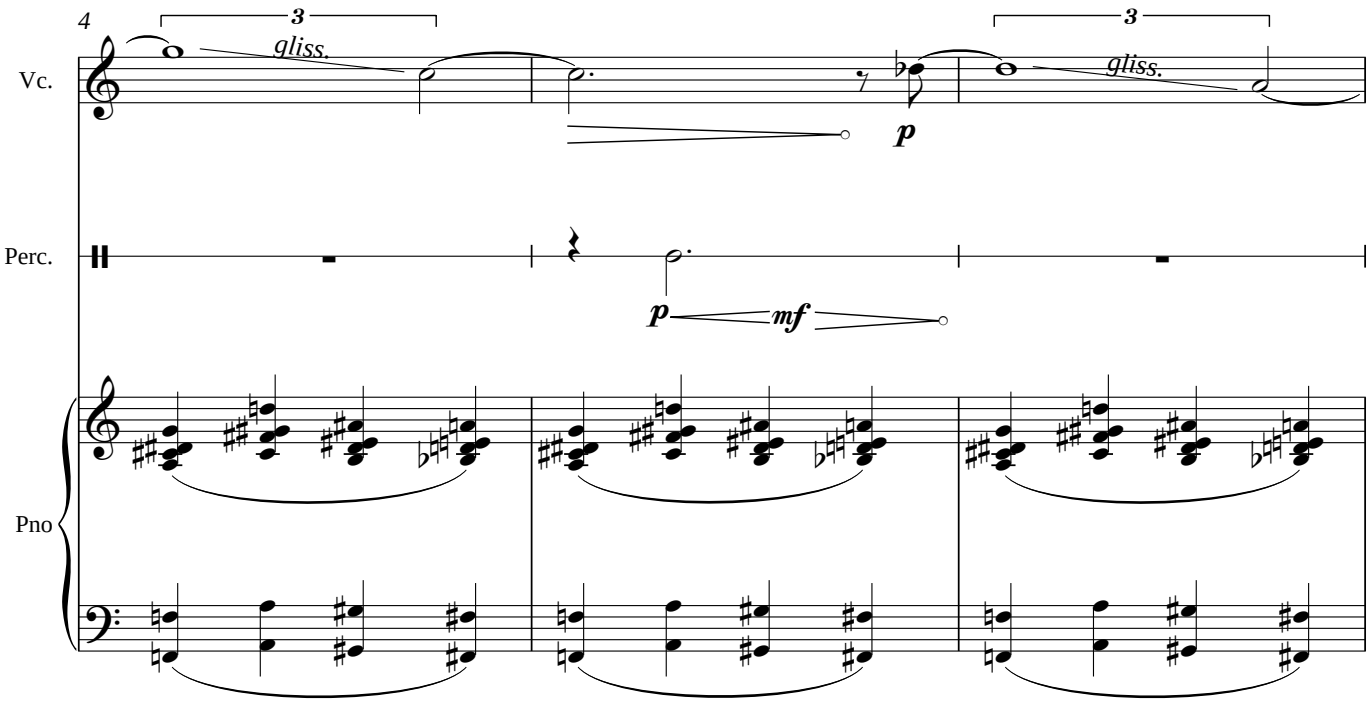
II. *These Black Thoughts...*

E

Teneramente (♩=c.60)



* Increase oscillation of flexatone with increase in dynamic (vice versa also applies)



F

poco rit. - - - - - - - **A tempo** (♩=c.60)

7

Vc.

Exag. vib.

trem.

(ord.)

Exag. vib.

p espress.

sub. ***ppp***

p

Perc.

p ***mf***

Perc.

Glock.

(l.v. *sempre*)

p *sempre*

Crot.

(l.v.)

pp

Pno

p *sost. poco lontano*

poco rit. - - - - - - - - - - - - -

11

Vc.

trem.

(ord.)

Exag. vib.

trem.

(ord.)

sub. ***ppp***

p

gliss.

sub. ***ppp***

Perc.

Glock.

(l.v. *sempre*)

p *sempre*

Crot.

(l.v.)

pp

Pno

8vb

8vb

Ped.

G **A tempo** (♩=c.60)

15

molto vib.

3

Vc. *gliss.*

p *molto espress.*

p

Flexatone

Perc.

p ***mf***

Pno

pp *molto sost. sempre*

(*sim*)

18

3

3

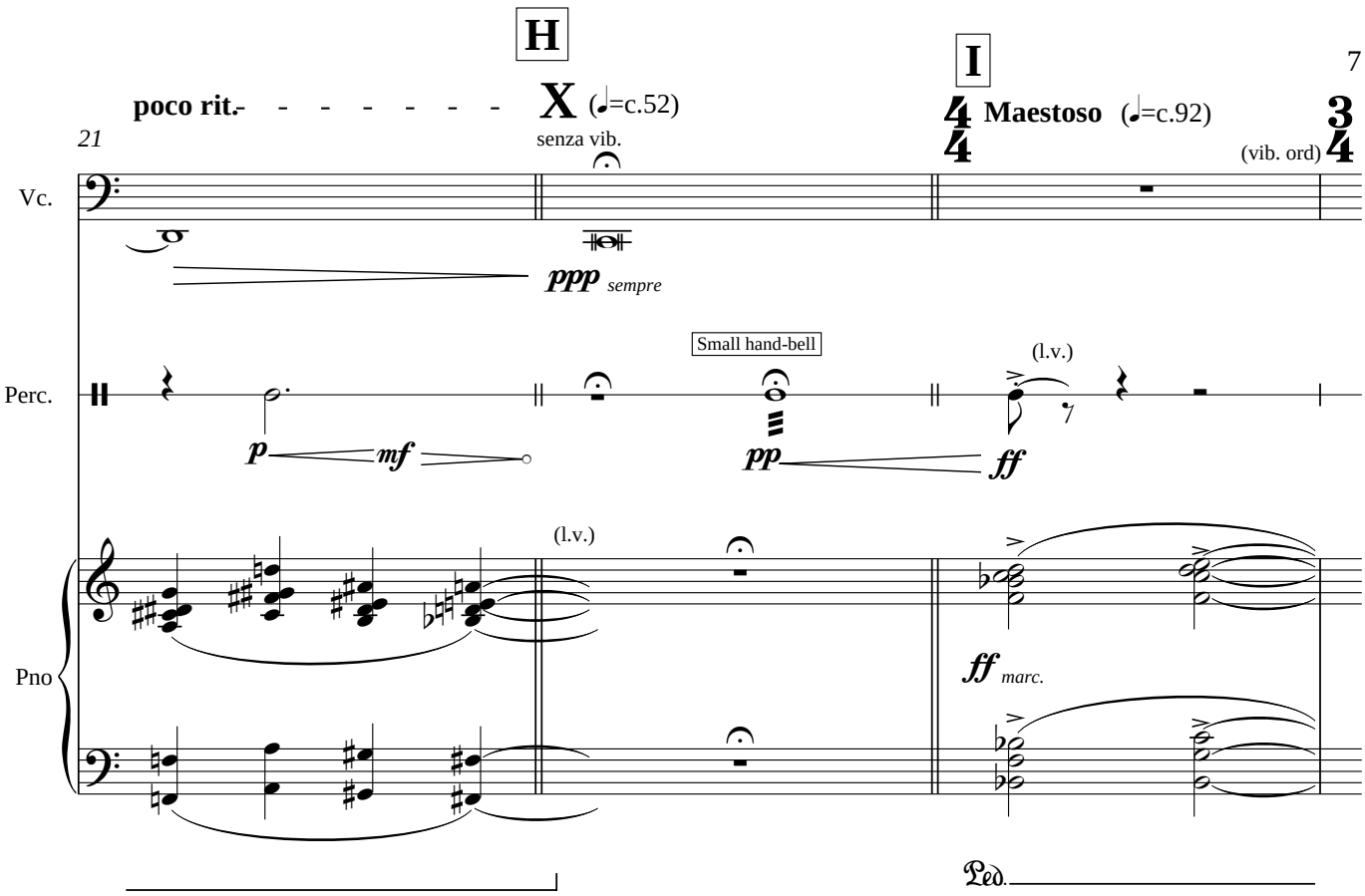
Vc. *gliss.* *gliss.*

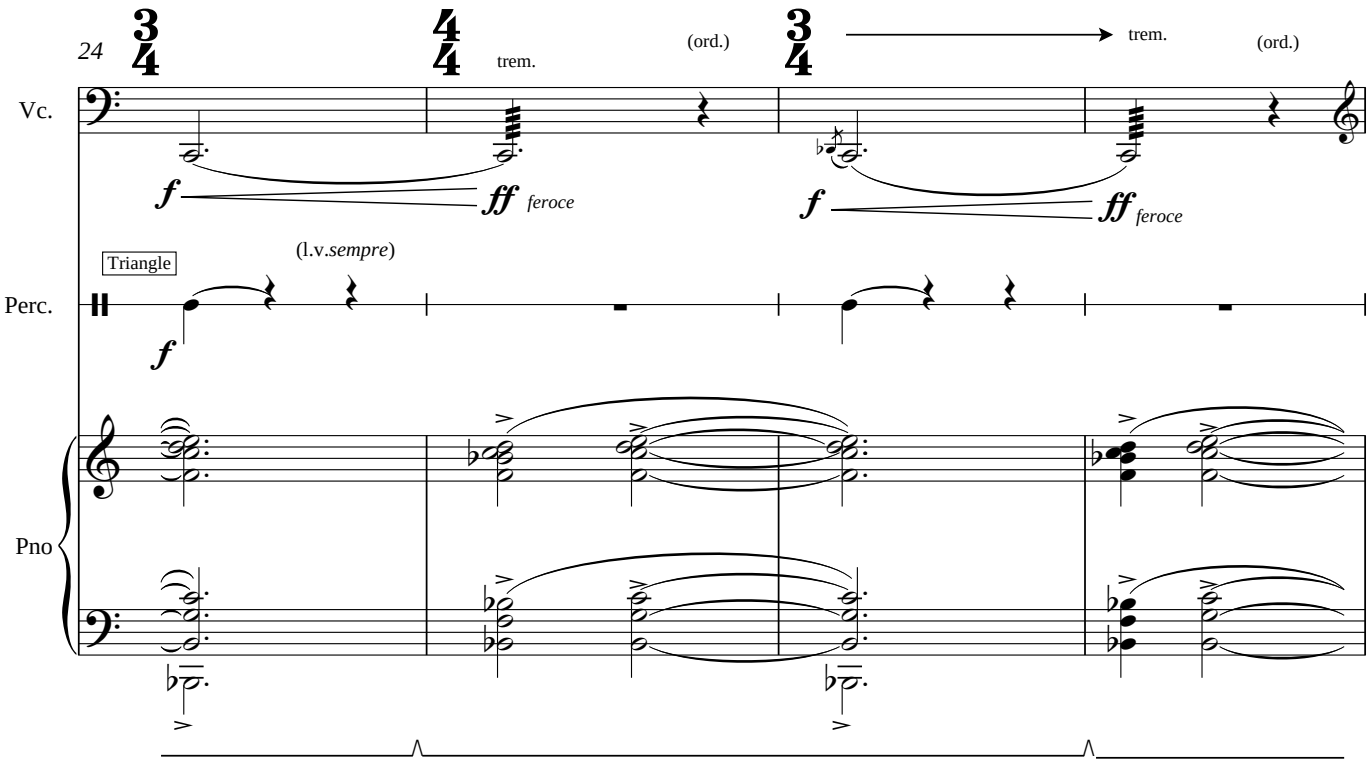
p

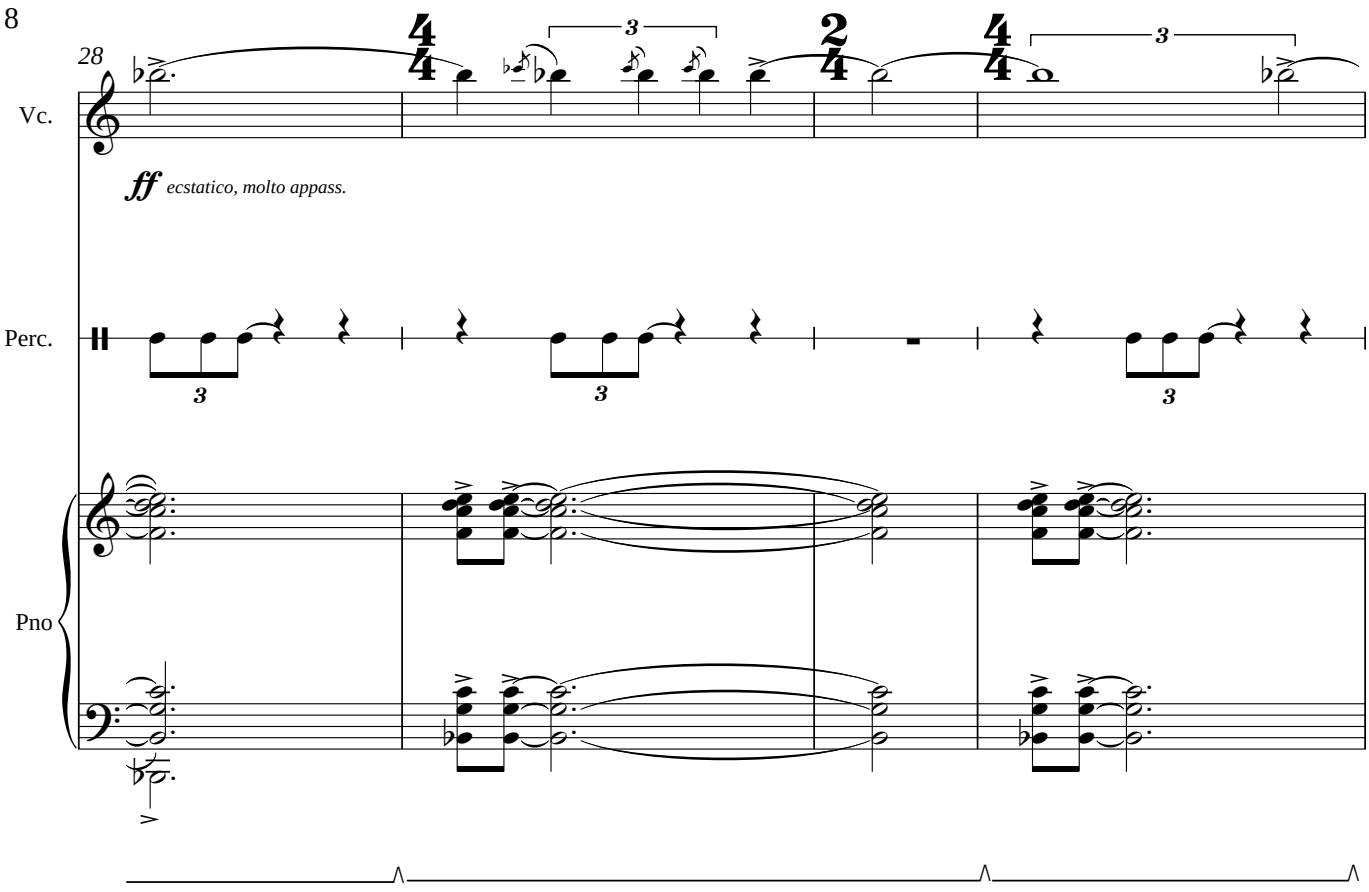
Perc.

p ***mf***

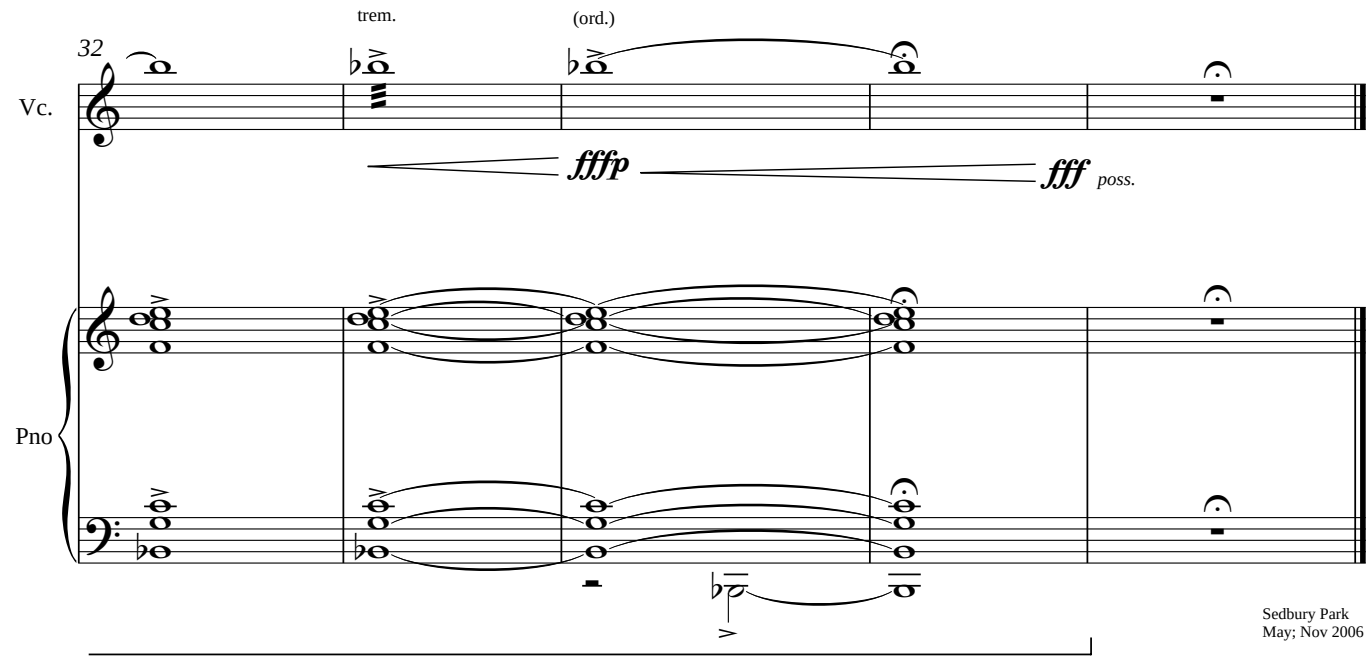
Pno


H
I
poco rit.
X (♩=c.52)
senza vib.
Maestoso (♩=c.92)
(vib. ord)
21
Vc.
ppp sempre
Small hand-bell
(l.v.)
Perc.
p
mf
pp
ff
(l.v.)
Pno
ff marc.
Ped.


24
trem.
(ord.)
trem.
(ord.)
Vc.
f
ff feroce
f
ff feroce
Triangle
(l.v.sempre)
Perc.
f
Pno



poco rit. al fine.



Sedbury Park
May; Nov 2006