

TWO ELEGIES



for Cello, Percussion & Piano

Phillip A. Cooke

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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...

A

4/2

Tranquillissimo (♩=c.52)

(slow gliss, sempre)

Exag. vib.

Violoncello

Violoncello staff with a glissando line and a triplet of notes. A dynamic marking of *p* *espress.* is present.

Glockenspiel

(with brass beater)

15 *pp* sempre (l.v. sempre)

Glockenspiel staff with a triplet of notes and a dynamic marking of *pp* sempre.

Percussion

Crotales

(l.v. sempre)

15 *pp* sempre

Crotales staff with a triplet of notes and a dynamic marking of *pp* sempre.

Piano

Piano upper staff with chords and a dynamic marking of *pp* sempre, *delicato e lontanissimo*.

Piano lower staff with chords and a dynamic marking of *pp* sempre, *delicato e lontanissimo*.

Ped.

B

4

ord.

Exag. vib.

ord.

Vc.

Violoncello staff with a glissando line and a triplet of notes. A dynamic marking of *p* *espress.* is present.

Violoncello staff with a glissando line and a triplet of notes. A dynamic marking of *p* *espress.* is present.

Perc.

Glockenspiel staff with a triplet of notes and a dynamic marking of *pp* sempre.

Crotales staff with a triplet of notes and a dynamic marking of *pp* sempre.

Pno

Piano upper staff with chords and a dynamic marking of *pp* sempre, *delicato e lontanissimo*.

Piano lower staff with chords and a dynamic marking of *pp* sempre, *delicato e lontanissimo*.

7 Exag. vib. → ord.

Vc. *gliss.* 3 *gliss.* 3 *gliss.* 3 *gliss.* 3

Perc. *p cresc.* *mp*

Pno

10 Exag. vib. → ord.

Vc. *gliss.* 3 *gliss.* 3

Perc. *p cresc.* *f ecstatico*

Pno

C

→ Exag. vib. → ord. → 3

Vc. 13

Perc. 15

Pno 15

Detailed description: This system contains measures 13, 14, and 15. The Violin (Vc.) part has a long note starting at measure 13, with 'Exag. vib.' (exaggerated vibrato) and 'ord.' (order) markings above it. The Percussion (Perc.) part has two staves, each with a note in measure 13 and 14, and a whole note in measure 15. The Piano (Pno) part has two staves with chords in measure 13 and 14, and a whole note in measure 15. The key signature has one flat (B-flat).

D

Exag. vib.

Vc. 15

Pno 15

sffz marcattiss.

8^{vb}

attacca.

Detailed description: This system contains measures 15, 16, and 17. The Violin (Vc.) part has a long note starting at measure 15, with 'Exag. vib.' (exaggerated vibrato) marking above it. The Piano (Pno) part has two staves. In measure 15, there is a triplet of eighth notes in both staves. In measure 16, there is another triplet of eighth notes in both staves, with '(l.v.)' (lento vivace) marking below. The dynamic marking is *sffz marcattiss.* (sforzando fortissimo, marcato). At the end of measure 16, there is a dynamic marking *8^{vb}* (8va below). The system ends with *attacca.* (attaca).

E

II. These Black Thoughts...

Teneramente (♩=c.60)

(slow gliss, sempre)

molto vib.

3

gliss.

Vc.

4/4

p molto espress.

p

Perc.

Flexatone

p

mf

Pno

pp molto sost. sempre

Ped.

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

4

3

gliss.

3

gliss.

Vc.

p

Perc.

p

mf

Pno

F

poco rit. - - - - - A tempo (♩=c.60)

7

Vc. $\frac{3}{4}$ Exag. vib. $\frac{4}{4}$ trem. (ord.) $\frac{3}{4}$ Exag. vib. $\frac{4}{4}$

p espress. *sub. ppp* *p*

Perc. *p* *mf*

Perc. Glock. (l.v. sempre) *p sempre*

Perc. Crot. (l.v.) *pp*

Pno *p sost. poco lontano*

poco rit. - - - - -

11

Vc. $\frac{4}{4}$ trem. (ord.) $\frac{3}{4}$ Exag. vib. $\frac{4}{4}$ trem. (ord.)

sub. ppp *p* *sub. ppp*

Perc. Glock. (l.v. sempre) *p sempre*

Perc. Crot. (l.v.) *pp*

Pno *8^{vb}*

8^{vb} Ped.

6 **G** A tempo (♩=c.60)

15

molto vib.

p molto espress.

p

Flexatone

p *mf*

Perc.

Pno *pp* molto sost. sempre

18

(sim)

p

p *mf*

Perc.

Pno

H**I**

7

poco rit.**X** (♩=c.52)**4/4** **Maestoso** (♩=c.92)**3/4**

21

senza vib.

(vib. ord)

4

Vc.

ppp *sempre*

Perc.

p *mf* *pp* *ff*

Small hand-bell (l.v.)

Pno

(l.v.)

ff marc.

Ped.

24

3/4**4/4**

trem.

(ord.)

3/4

trem.

(ord.)

Vc.

f *ff feroce* *f* *ff feroce*

Perc.

Triangle (l.v. sempre)

Pno

f *ff feroce*

28

Vc. *ff* *ecstatico, molto appass.*

Perc.

Pno

4/4 3 2/4 4/4 3

poco rit. al fine. - - - - -

32

Vc. trem. (ord.)

fffp *fff poss.*

Pno