

FOUR BAGATELLES



for Clarinet in Bb and Piano

Phillip A. Cooke

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for Clarinet in Bb and Piano

(2006)

PERFORMANCE NOTES

A short break should be taken between each bagatelle.

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.

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.

Written for Catriona Scott.

First performed by the LCMG: Catriona Scott (clarinet) and Adrian Hull (piano) at St Giles Cripplegate, London on 05 July 2007.

Duration: 10 minutes

Cover photograph: *Blackmoss Pot* (Cooke)

For more information: www.phillipcooke.co.uk

PROGRAMME NOTE

Four Bagatelles are short, light-hearted pieces (as the name suggests) written on enforced breaks from the larger, more intense *Marian Antiphons*. They are all inspired by people, places or events from my life; some more elusive than others (the first and third bagatelles pay testament to that). The second (*The Whore in the Woods*) and the fourth bagatelle (*Blackmoss Pot*) are musical depictions of places from my homeland of the Lake District; though perhaps the titles are equally elusive, they relate (rather uninterestingly) to a village and a beauty spot respectively.

PAC

For Catriona Scott

FOUR BAGATELLES

for Clarinet and Piano

A

I.

PHILLIP A. COOKE (2006)

Moderato con poco animato (♩=c.69)

Clarinet in B♭

Piano

p

mp *poco* *mp* *mp* *mp*

ppp

8^{vb}

Ped. (ad lib)

B

6

mp *f* *mp* *f*

spiritoso e legg.

f *mp* *sub. sfz* *sfz*

9

mp *f* *ff* *mf* *sfz* *ff* *mf* *sfz* *ff* *mf*

marc. e agitato

sfz *f* *mp* *f* *mp* *f* *mp*

marc.

2 13

ff — *mp* *mf* — *f* *mf* — *f* *mf* — *f*
poco espress.

ff — *mp* — *poco* — *mp* — *mp*

poco accel.

17

legato (poss.)
p *f cresc.* — *ff* *f* — *ff*

mp — *f* — *mf* *sfz* *f* — *mf* *sfz* *f* — *mf* *sfz*

marc. e agitato

C

A tempo

Lontano (♩=c.80)

21

sub.mp *p espress. e un poco rubato*

sub.mp *pp espress. e dolciss.* (marc.)

8va

Ped.

D

Primo tempo (♩=c.69)

legato (poss.) - quasi-gliss

26

mp *spiritoso e legg.* *f* *mp* *f* *p* *3* *3* *3*

mp *poco* *mp* *mp* *sfz*

Ped. (ad lib)

29

sfz *sfz* *ff* *mf* *sfz* *ff* *mf* *mf*

marc. e agitato

sub. p *cresc.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *f* *mp*

sub. p *cresc.*

E

poco rit.

Lontano (♩=c.80)

(almost imperceptible)

33

mf *giocoso, legg.* *p* *ppp* *ppp*

sfz *pp* *espress. e dolciss.*

Ped.

F4 **Primo tempo** (♩=c.69)

39

mf — *f* *poco espress.* *mf* — *f* *mf* — *f* *mf* — *ff*

sfz *sfz* *sffz* *sffz secco.*

Ped. (ad lib)

accel. - - - - -

A tempo

43

mf — *f* — *mf* *molto espress.* *mf* — *f* *f* — *sffz*

mp — *mf* — *mp* — *f* — *mf* — *sffz secco.*

p

II. The Whore in the Woods

Poco misterioso (♩=c.72)

G

Musical score for measures 1-5. The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is 'Poco misterioso' with a quarter note equal to approximately 72 beats per minute. The music is in G major. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note G in the fifth measure. The piano accompaniment features a series of chords and moving lines. Dynamics include *f* *dolciss. e sost.*, *cresc.*, *ff marc.*, and *p poco espress. sost.*. A *mf* *8^{va}* marking is present at the end of the system.

Ped. (ad lib)

Musical score for measures 6-9. The score continues in 3/4 time. The vocal line has a melodic line with dynamics *sub. mf* and *pp*. The piano accompaniment includes chords and moving lines with dynamics *p lontano e sost.* and *mf*. A *pp* dynamic is used in the final measure. The system concludes with a *p* *piu espress. sost.* marking. A *legato (poss.)* instruction is present. A *(8).....* marking is at the bottom left.

Musical score for measures 10-13. The score continues in 3/4 time. The vocal line has a melodic line with dynamics *sub. mf*, *sub. f*, and *mf*. The piano accompaniment includes chords and moving lines with dynamics *f marc.* and *sub. f marc.*. A *(l.v.)* marking is present. A *5:3* ratio is indicated in the piano part.

H

6

(♩=♩) **Vivo** (♩=c.144)

14

pp *f* *legg. quasi meccanico* *sfz* *f*

ff marc.

8^{vb}
mf pesante

8^{vb}

18

sfz *f* *ff*

f legg. quasi meccanico

22

f legg. quasi meccanico

sfz *f soave e ritmico*

26

cresc.

ff

I **Maestoso (primo tempo)** (♩=c.72)

30

fff *fp* *f ecstatico* *p* *fp* *f ecstatico*

f sost. trionfale

Ped.

J
Vivo (♩=c.144)

35

f legg. quasi meccanico *sf fz* *f*

mf pesante *f legg. quasi meccanico* *mf pesante* *f legg. quasi meccanico*

8vb

Ped. (ad lib)

(2 + 2 + 3)

39

sffz f sffz f sffz f sffz f — ff rinf.

mf pesante

f legg. quasi meccanico

mf pesante

f soave e ritmico

8vb

8vb

poco accel. - - -

43

sffz ff cresc.

f soave e ritmico

cresc.

A tempo

47

sffz giocoso sffz

ff

{ sffz giocoso sffz

8vb

L**Maestoso (primo tempo)** (♩=c.72)

51 *sffz* *legato (poss.)* (♩ = ♩) *p* *fp* *f ecstatico* *p* *fp*

sffz *f sost. trionfale*

(8).....

Ped.

55 *f ecstatico* *p* *fp* *f ecstatico* *p* *fp* *ff ecstatico*

ff *ff*

M**Poco misterioso (a tempo)**

rit. al fine

60

pp *dolciss. e sost.* *dim.* *ppp*

Ped. (ad lib)

p

III.

10 Allegro poco agitato (♩.=c.104)

legato (poss.)

mp sempre
piu legg, dolce

mp

f molto marc.

Ped. (ad lib)

Measures 10-13: Treble clef, 6/8 time signature. Measure 10: Rest. Measure 11: Rest. Measure 12: 9/8 time signature, piano with slurs. Measure 13: 6/8 time signature, piano with slurs. Bass clef: Measure 10: Rest. Measure 11: Rest. Measure 12: Treble clef, 9/8 time signature, piano with slurs. Measure 13: 6/8 time signature, piano with slurs. Pedal: (ad lib) under measure 12.

poco rit. - - - - -

5

f molto marc.

mp

f

Measures 14-17: Treble clef, 6/8 time signature. Measure 14: Rest. Measure 15: Rest. Measure 16: 6/8 time signature, piano with slurs. Measure 17: 9/8 time signature, piano with slurs. Bass clef: Measure 14: Rest. Measure 15: Rest. Measure 16: Treble clef, 6/8 time signature, piano with slurs. Measure 17: 9/8 time signature, piano with slurs. Dynamics: *f* molto marc. at measure 14, *mp* at measure 16, *f* at measure 17. Tempo: poco rit. at measure 17.

A tempo

N

9

mf spiritoso

mp

f vigoroso, marc.

legato (poss.)

sub. *mp* sempre
piu legg, dolce

f molto marc.

Measures 18-21: Treble clef, 6/8 time signature. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Treble clef, 6/8 time signature, piano with slurs. Bass clef: Measure 18: Rest. Measure 19: Rest. Measure 20: Treble clef, 6/8 time signature, piano with slurs. Measure 21: 6/8 time signature, piano with slurs. Dynamics: *mf* spiritoso at measure 21, *mp* at measure 18, *f* vigoroso, marc. at measure 19, sub. *mp* sempre piu legg, dolce at measure 21. Tempo: A tempo at measure 18. Marking: N in a box at measure 21. Pedal: *f* molto marc. at measure 18.

13

p *f* *mf* *f* *mf* 4:3

f molto marc.

17

sfz *mp* marc. *f* *ff*

mp *mf* *mp* *mf* *mp*

mp sempre

O

21

f *ff* *ff* molto marc. *sfz*

mp *f* *mf* *f* *mf* *ff* molto marc. *sub. mf*

mf *ff* molto marc.

p *f* *mf cresc.* *ff*
 5 5

fff *f*
 legato (poss.)
cresc. *f* *ff vigoroso, marc.*

f vigoroso, marc.
sfz secco. *sfz secco.* *sfz secco.* *sfz secco.*

P poco rit. - - - - -

38

13

cresc. *sub. p* *dolciss.* *f brillante*

sfz secco. *legato (poss.)* *p dolciss.* *pp*

Ped.

8^{va}

A tempo

poco rit. - - - - -

42

sub. mf piu legg. dolce *f* *sub. p* *dolciss.* *f brillante*

sub. mp *mf* *sub. p* *dolciss.* *pp*

Ped. (ad lib) *Ped.*

8^{va}

A tempo

46

mf piu legg. dolce *fp* *f* *fp* *Flzg.*

mp *mf rinf.*

Ped. (ad lib) *8^{vb}*

51

fp *f* *fp*

f *mf* *rinf.*

8^{ub}

55

f *sempre* *fp*

sfz *secco.* *mf*

(loco)

8^{ub}

58

f *ff* *f* *ff* *f* *sub. p*

sfz *secco.* *sfz* *secco.* *sfz* *secco.* *sfz* *secco.* *mp* *sempre* *piu legg. dolce*

(loco)

legato (poss.)

62

f marc. *sub. p* *f marc.* *ff*

f *ff* *f*

f

66

mf *f* *ff* *f* *ff* *f* *sub. ff molto marc.*

f *ff* *f* *sffz secco.* *sffz secco.* *ff molto marc.*

f *ff molto marc.*

Q

70

fff *ff drammatico e furioso*

fff *ff drammatico e furioso*

fff

74

f *mf* *sub. ff* *f* *mf* *sub. ff*

mf *sub. ff* *mf* *sub. ff*

accel. - - - - -

78

cresc. *fff* *f*

Flzg. *ord.*

cresc. *fff* *f*

feroce

R

meno mosso e tranquillo (♩.=c.88)

82 legato (poss.)

p sempre *dolciss. poco lontano*

p *dolciss. poco lontano*

Ped.

86

Musical score for measures 86-89. The top staff is a single melodic line with eighth notes and slurs. The bottom two staves are piano accompaniment with chords and slurs.

90

rit. - - - - -

pp dim. al fine

Musical score for measures 90-92. Measure 90 is marked 'rit.' with a dashed line. The top staff has a melodic line with slurs. The bottom two staves are piano accompaniment with chords and slurs. Dynamics include 'pp' and 'dim. al fine'.

93

(♩=c.69)

ppp

ppp

p

Musical score for measures 93-96. Measure 93 is marked with a tempo indication '(♩=c.69)'. The top staff has a melodic line with slurs. The bottom two staves are piano accompaniment with chords and slurs. Dynamics include 'ppp' and 'p'.

IV. Blackmoss Pot

18

Andante sostenuto (♩=c.112)

The first system of the score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a bass clef with a melodic line starting on G4, moving through A4, Bb4, C5, D5, and E5, with a slur and a fermata. The bottom staff is a bass clef with a rhythmic accompaniment of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, with a slur and a fermata. Dynamics include *p espress. e lontano* and *Ped. (ad lib)*.

The second system begins with a measure rest in the treble staff, followed by a 3-measure rest. Above the system, the tempo marking *poco accel.* is followed by a dashed line and *rit.*. The middle staff has a melodic line with a *cresc.* marking, moving from G4 to E5. The bottom staff has a rhythmic accompaniment. Dynamics include *f marc.* and a hairpin crescendo.

S

A tempo (♩=c.112)

The third system starts with a 6-measure rest in the treble staff. The middle staff has a melodic line with a slur and a fermata, marked *p espress. e lontano*. The bottom staff has a rhythmic accompaniment with a dynamic marking of *f* that changes to *mp*. The system concludes with a double bar line and an *8vb* marking with a dashed line.

9

cresc. *f*

(8).....

piu mosso (♩=c.120)

12

pp *f con bravura, poco energico* *mp* *f* *p*

sfz marc. sempre *mf* *sfz* *mf* *sfz* *mf* *p*

mf sempre *p*

T

16

f *ff* *f* *ff pesante* *Flzg.* *mf*

mf *sfz* *mf* *sfz* *mf* *sffz* *mf*

mf sempre *mf*

20

ff pesante *mf* *sffz secco.* *ff*

Flzg. ord.

rit.

A tempo (♩=c.112)

23

p molto espress. *mp*

(mimicking volume and tone of clarinet)

p molto espress. *mp* *p*

pp bisbigliando *mf sub. pp* *mf sub. pp* *8^{vb}*

U

poco accel.

A tempo

26

p *f appass.*

p *f appass.*

29

dim. *p*

dim. *p*

V

poco rit. - - - - - A tempo (♩=c.112)

32

mp poco mesto *p*

pp sost.

pp sempre

p sempre

pp sempre

rit. - - - - -

36

p poco mesto

dim.

p poco mesto

Largo (♩=c.92)

40

pp dim.

rit. al fine

43

pp espressiviss. lontano

8^{va} 15^{ma}

(l.v. a niente)

Ped.

pp pietoso

Clarinet in B \flat

For Catriona Scott

FOUR BAGATELLES

for Clarinet and Piano

PHILLIP A. COOKE (2006)

A

I.

Moderato con poco animato ($\text{♩}=\text{♩}$)
($\text{♩}=\text{c.69}$)

B

Musical notation for measures 1-7. Measure 1: Treble clef, 4/4 time, quarter rest. Measure 2: Treble clef, 5/8 time, whole rest. Measure 3: Treble clef, 2/4 time, quarter rest. Measure 4: Treble clef, 2/4 time, quarter rest. Measure 5: Treble clef, 5/8 time, quarter rest. Measure 6: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 7: Treble clef, 5/8 time, eighth notes B4, C5, B4, A4, G#4. Dynamics: *mp* to *f*. Performance instruction: *spiritoso e legg.*

Musical notation for measures 8-11. Measure 8: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 9: Treble clef, 6/8 time, eighth notes G#4, A4, B4. Measure 10: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 11: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Dynamics: *mp* to *f*, *mp* to *f*, *ff* to *mf*, *sfz* to *ff* to *mf*, *sfz*. Performance instruction: *marc. e agitato*.

Musical notation for measures 12-16. Measure 12: Treble clef, 2/4 time, eighth notes G#4, A4, B4. Measure 13: Treble clef, 2/4 time, eighth notes G#4, A4, B4. Measure 14: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 15: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 16: Treble clef, 2/4 time, eighth notes G#4, A4, B4. Dynamics: *ff* to *mf*, *ff* to *mp*, *mf* to *f*, *mf* to *f*, *mf* to *f*. Performance instruction: *poco espress.*

poco accel. - - - - -

Musical notation for measures 17-21. Measure 17: Treble clef, 2/4 time, eighth notes G#4, A4, B4. Measure 18: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 19: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Measure 20: Treble clef, 3/4 time, quarter note G#4. Measure 21: Treble clef, 4/4 time, quarter note G#4. Dynamics: *p* to *f*, *f* *cresc.* to *ff*, *f* to *ff*, *sub.mp*. Performance instruction: *legato (poss.)*. Markings: *tr* (trills).

C

D

Lontano ($\text{♩}=\text{c.80}$)

Primo tempo ($\text{♩}=\text{c.69}$)

Musical notation for measures 22-25. Measure 22: Treble clef, 4/4 time, quarter rest. Measure 23: Treble clef, 4/4 time, quarter note G#4. Measure 24: Treble clef, 4/4 time, quarter note A4. Measure 25: Treble clef, 5/8 time, eighth notes G#4, A4, B4. Dynamics: *p* *espress. e un poco rubato*, *mp* to *f*. Performance instruction: *spiritoso e legg.*

2
27

legato (poss.) - quasi-gliss

mp *f* *p* *sfz* *sfz* *ff* *mf* *sfz*
marc. e agitato

31

poco rit. ----- Lontano (♩=c.80)
(almost imperceptible)

ff *mf* *mf* *mf* *p*
giocoso, legg.

37

F
Primo tempo (♩=c.69)

ppp *ppp* *mf* *mf* *mf*
poco espress.

42

accel. ----- A tempo (♩=c.69)

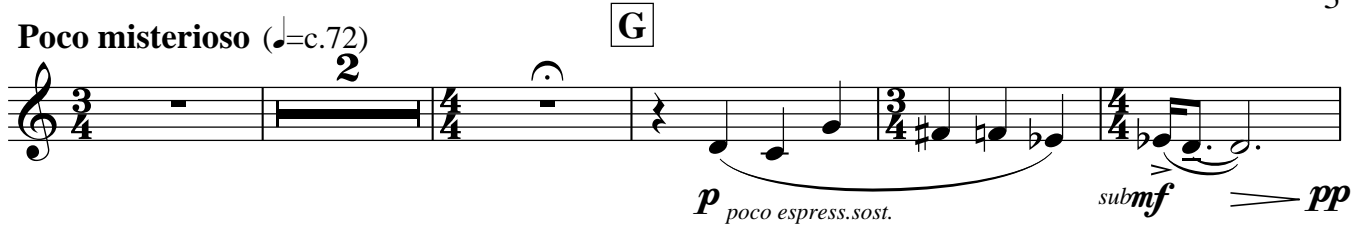
G.P.

ff *mf* *mf* *f* *f* *sfz*
molto espress.

II. The Whore in the Woods

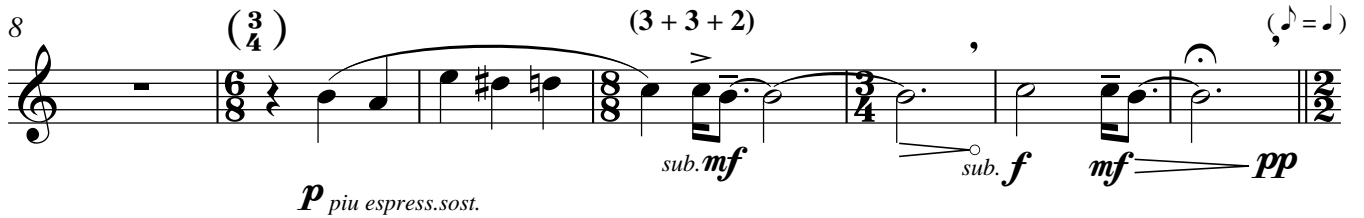
3

Poco misterioso ($\text{♩} = c.72$) G



p poco espress.sost. *submf* *pp*

8 $(\frac{3}{4})$ $(3 + 3 + 2)$ $(\text{♩} = \text{♩})$



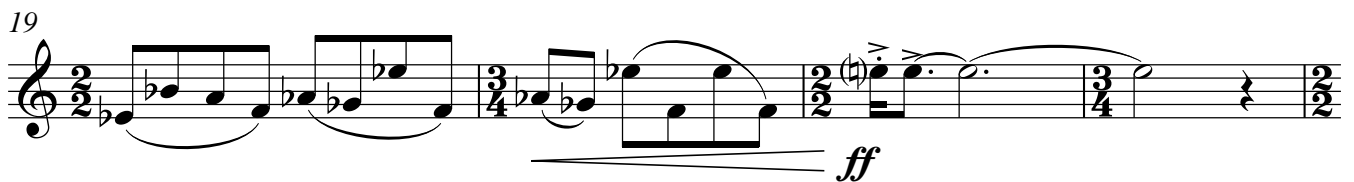
p piu espress.sost. *sub.mf* *sub. f* *mf* *pp*

H **Vivo** ($\text{♩} = c.144$)



f legg, quasi meccanico *sffz* *f* *sffz* *f*

19



ff

23



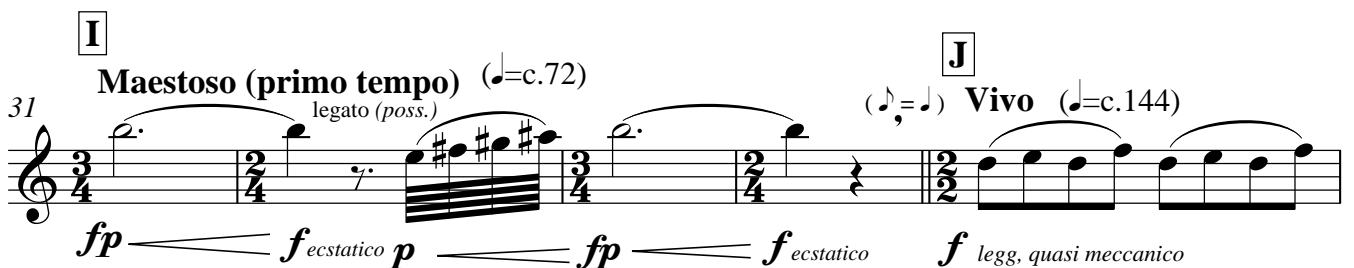
f legg, quasi meccanico

27 $(\text{♩} = \text{♩})$



cresc. *fff*

I **Maestoso (primo tempo)** ($\text{♩} = c.72$) J **Vivo** ($\text{♩} = c.144$)



fp *f ecstatico* *p* *fp* *f ecstatico* *f legg, quasi meccanico*

4
36

sfz *f* (2+2+3)

39

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

42 **K**

ff *rinf.* *sfz* *ff* *cresc.*

accel. - - - - - A tempo

46

sfzz *giocoso* *sfzz*

51 **L** **Maestoso (primo tempo)** (♩=c.72)

sfzz *p* *fp* *f* *ecstatico* *p* *fp*

55

f *ecstatico* *p* *fp* *f* *ecstatico* *p*

M Poco misterioso (a tempo)

58, rit. al fine

fp *ff* *ecstatico*

6 37 **P** poco rit. - - - -

cresc. *sub. p* *dolciss.* *f* brillante

A tempo **poco rit.** - - - - **A tempo**

sub. mf *piu legg, dolce* *f* *sub. p* *dolciss.* *f* brillante *mf* *piu legg, dolce*

fp *f* *fp* Flzg. ord. 3

fp *f* *fp* *f* *sempre* Flzg. ord. 3

fp *f* *ff* *f* *ff* *f* *ff* *f*

sub. p *f* *marc.* *sub. p* *f* *marc.* *ff* *mf*

f *ff* *f* *ff* *f* *sub. ff* *molto marc.* *fff*

71 Q

ff drammatico e furioso

f — *mf* sub. *ff*

accel. - - - - -

76

f — *mf* sub. *ff*

cresc.

R
meno mosso e tranquillo (♩.=c.88)

80 Flzg. ord.

fff poss. — *f*

p sempre dolciss, poco lontano

85

rit. - - - - -

90

pp dim. al fine

(♩.=c.69)

93

ppp

IV. Blackmoss Pot

Andante sostenuto (♩=c.112) accel. - - - - - rit. A tempo (♩=c.112)

Musical staff showing time signature changes from 4/4 to 2/2, then 3/2, 2/2, and back to 4/4. A fermata is placed over the final measure.

7 S

Musical staff with a slur covering two measures. Dynamic marking: *p espress. e lontano*

9

Musical staff with two triplet markings. Dynamic markings: *cresc.* and *f*

12 **piu mosso** (♩=c.120)

Musical staff with dynamic markings: *pp*, *f con bravura, poco energico*, *mp*, *f*, and *p*. Includes a triplet marking.

16

Musical staff with dynamic markings: *f*, *ff*, *f*, *ff pesante*, and *mf*. Includes a triplet marking and a T marking. Flg. marking above the final measure.

20

Musical staff with dynamic markings: *ff pesante*, *mf*, and *sffz secco.*. Includes a triplet marking and *ord.* markings above the first and last measures. Flg. marking above the first measure.

22 **rit.** - - - - - **A tempo** (♩=c.112) 9

ff *p molto espress.*

25 **poco accel.** - - - - -

mp *p*

U
28 **A tempo**

f appass. *dim.*

31 **poco rit.** - - - - - **V** **A tempo** (♩=c.112)

>p *mp poco mesto* *p*

36 **rit.** - - - - -

p poco mesto *p poco mesto*

W
42 **Largo** (♩=c.92) **rit. al fine** - - - - -

pp dim.