

INVOCATION



for Piano

Phillip A. Cooke

INVOCATION

for Piano

(2004)

PERFORMANCE NOTES

Accidentals apply throughout the bar.

All grace-notes to be taken before the beat.

All trills to the semitone above, unless marked * then to the tone.

***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 Alastair Robb, in celebration of his 90th birthday.

First performed by Adrian Hull (piano) at Cardiff University Concert Hall, Cardiff, on 28 May 2005.

Duration: 10 minutes

Cover photograph: *Glasgow Docks* (Burrell Collection)

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PROGRAMME NOTE

I began composing *Invocation* in July 2004 as a celebratory piece for my fiancée's Grandfather, Alistair Robb in celebration of his impending 90th birthday. I initially imagined the piece would be a mixture of fanfare-like bombast and meditative melancholy, as would be fitting for such an occasion. It would only be after I had composed some 50 bars that I realised that the piece I had envisaged had mutated into something quite different. The initial melancholic theme vaguely Scottish in its construction, had pervaded all sections of the music; the characteristic *acciaccatura* ('crushed' note) present throughout. Whereas the lilting nature of the opening material can be tangibly felt all over, the more celebratory music is reserved for grandiose cadential features (such as the very end).

The soundworld of this work is one of many different aspects each coming together to form an understandable whole. In this piece I envisaged folk-melodies (half heard), fanfares, lullabies, Communion bells, anguish, despair, redemption and an unending battle between intense dark and intense light. This coming together of disparate parts to form a meaningful whole is somewhat like what I imagine a lifetime of memories must be like – all of these fleeting thoughts (whether happy/sad, good/bad etc) coming together to form a person's life, and dare I say it, soul.

PAC

To Alastair Robb, in Celebration of his 90th Birthday

INVOCATION

for Piano

PHILLIP A. COOKE (2004)

Molto largo e esitante (tempo rubato) (♩=c.48)

Piano

ppp *delicato, tranquillo e molto espress.*

pp

ppp

Ped.

6

pp

ppp

pp

pochiss accel.

Ped. (ad lib)

----- A tempo piu animato (♩=c.72)

11

ppp

p

16

mf

sub. p

mf

mf

2 20

rit. ----- (♩=c.54)

mf *mf* *p* *ff* *maestoso*

Primo tempo (♩=c.48)

piu mosso (♩=c.60)

8^{va}

25

ppp *delicato, tranquillo e molto espress.* *pp* *pp* *delicato e grazioso*

Ped.

Ped. (ad lib)

rit. ----- Primo tempo (♩=c.48)

(8)

30

mf *ten.* *ff*

34

pp *delicato, tranquillo e molto espress.*

Ped.

piu mosso (♩=c.60)

piu mosso (♩=c.60)

rit. - - - - - (♩=c.48)

rit. - - - - - (♩=c.48)

3

38

mp ————— *pp*
delicato e grazioso

Ped. (ad lib)

piu mosso (♩=c.60) rit. - - - - - (♩=c.48)

43

mp ————— *f* ————— *mp* *pp* tranquillo e sonore

Ped.

Maestoso (♩=c.48)

48

mp larg. *sub. pp* *mp* *sub. pp*

8^{vb}
Ped. (ad lib)

quasi-piangevole (a tempo)

accel. - - - - -

54

mp *pp cresc.* *f*

(8) Ped.

4

A tempo (♩=c.48) **Maestoso** (♩=c.48) **piu mosso** (♩=c.60)

59 *f* molto marc. *ff* *mp larg.* *f* molto marc. *sub. p*

Ped. (ad lib) *8va* *8vb*

accel. (♩=c.72) **rit.** (♩=c.54)

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

Maestoso (♩=c.48) **Molto largo e esitante**

68 *ff maestoso* *mp larg.* *ppp delicato, tranquillo e molto espress.*

Ped.

rit. **A tempo** (♩=c.48) **accel.**

73 *p* *f* *p* *f*

Ped. (ad lib)

Molto largo e esitante (♩=c.48)

6

8^{va}

97

Musical score for measures 97-102. The score is in 4/4 time and features a piano accompaniment. The upper staff contains chords and melodic fragments, while the lower staff has a more active line. Dynamics include *mf* and *pp*. Performance instructions include *pp* *delicato, tranquillo e molto espress.* and *Ped.*

piu animato (♩=c.72)

103

Musical score for measures 103-107. The score is in 4/4 time and features a piano accompaniment. The upper staff contains a melodic line with various rhythmic values, and the lower staff provides harmonic support. Dynamics include *mp*, *f*, and *mf*. Performance instructions include *Ped. (ad lib)*.

108

rit. - - - - -

a tempo

accel. - - - - -

Musical score for measures 108-112. The score is in 3/4 time and features a piano accompaniment. The upper staff contains a melodic line with various rhythmic values, and the lower staff provides harmonic support. Dynamics include *cresc.*, *ff*, and *sub. pp*. Performance instructions include *rit.*, *a tempo*, and *accel.*

113 (♩=c.80)

Musical score for measures 113-117. The score is in 4/4 time and features a piano accompaniment. The upper staff contains a melodic line with various rhythmic values, and the lower staff provides harmonic support. Dynamics include *mf sempre*, *sffz secco*, *mf*, *sffz secco*, and *mf*. Performance instructions include *sffz secco* and *8^{va}*.

118 *sffz secco* *mf* *sffz secco* *mf* *sffz secco* *mf* *sffz secco*

poco a poco rit.

8^{va} 8^{va} 8^{va} 8^{va}

8^{vb} 8^{vb} 8^{vb} 8^{vb}

7

122 *sffz secco* *sffz secco*

(8)

Misterioso (♩=c.48)

126 *p* *molto espress, sost.*

Maestoso (♩=c.54)

130 *fff* *molto espress.*