

# JACOBITE

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**for Mixed Ensemble of 5 Players**

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**Phillip A. Cooke**

# JACOBITE

## for Mixed Ensemble of 5 Players

(2004)

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### PERFORMANCE NOTES

Score in C

A short break should be taken between each piece.

Accidentals apply throughout the bar.

All grace-notes should be taken before the beat.

\_\_\_\_\_ indicates gradually change playing style.

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

**X** indicates 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 first movement was first performed by the New Music Players at York University Concert Hall on 6 May 2002; the whole work was first performed (in a large ensemble version) by the LCMG conducted by Alastair Cameron at St Paul's, Covent Garden on 16 June 2004; this version was first performed by the CUCMG conducted by the composer at Cardiff University Concert Hall on 4 May 2005.

Duration: 12 minutes

Cover photograph: Loch Shiel from Glenfinnan

For more information: [www.phillipcooke.co.uk](http://www.phillipcooke.co.uk)

## **Instrumentation**

Flute  
Clarinet in A

Piano

Violin  
Cello

## PROGRAMME NOTES

The word 'Jacobite' comes from the Latin translation of James, *Jacobus*. It relates to the followers of the deposed King James II of Britain and his descendants, thus being the descendants of the Stuart Royal Family and arguably the rightful rulers of Britain. The suite of three works that I have composed relate to the Jacobite rebellion of 1745-46 (the "45"), when Prince Charles Edward Stuart ("Bonnie Prince Charlie") landed on the west coast of Scotland, raised his standard and declared his father the rightful King of Britain. What followed was one of the most audacious invasions of Britain ever attempted (not to mention one of the most romantic) as the Jacobite army took Edinburgh, Carlisle, Manchester and finally Derby before retreating and being defeated at the Battle of Culloden.

The work is in three movements each relating to a different aspect of the rebellion, these pieces are inspired by the events from the time but are not literal representations of them. *Jacobite* begins with *The Skirmish of Clifton Moor (1745)* a short battle that occurred between Jacobite and Hanoverian forces (loyal to the reigning Monarch George II) just south of Penrith in Cumbria. Here a much larger Jacobite force overwhelmed their opposition in what proved to be the final battle to occur on English soil. The second movement is *The Butcher (1745/46)* a musical representation of the Commander of the Hanoverian forces William Augustus, Duke of Cumberland. He would gain the nickname "Butcher" after the insurrection with his heavy-handed dealings with Highland Scots during the clearing. The final movement is entitled *Melancholy Sunrise (1746)* and is a poetic depiction of Culloden Moor after the battle had finished, when the wives of the dead Highlanders came searching for any trace of their beloved.

PAC

# JACOBITE

for Mixed Ensemble

PHILLIP A. COOKE (2004)

## I. The Skirmish of Clifton Moor (1745)

**5** Adagio nervoso (♩=c.69)  
**4** (3 + 2)

Piano  
*ppp* *pp* *p* *mp*

Violoncello  
*mf* *sonore* pizz.

*Red. (ad lib)*

Fl. **5** **3** **5** **2** **3**  
**4** **4** **4** **4** **4**  
*f marc.*

Pno *mf* *f* *mf* *f*  
(loco)

Vc. *f* *mf* *f* arco

2

9  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. *f marc.* *p* *f marc.* *p*

Cl. *f marc.* *p* *f marc.* *p*

Pno *mp* *f* *mp* *mf* *f*

Vln *mf marc.* *p* *f marc.* *p*

Vc. *mf sonore* *f* *mf sonore* *f*

*pizz.* *arco* *pizz.* *arco*

14  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

Fl. *f marc.*

Cl. *f marc.*

Pno *f* *mf* *f* *mp*

Vln *mf marc.* *pizz.* *arco* *pizz.*

Vc. *pp* *f* *mf* *f* *mf sonore*

**A**

18 **5/4**

Fl. *p* *f* *p*

Cl. *f* *sub. p* *f* *sub. mp* *mf*

Pno *mf*

Vc. arco *p* *mf* *p*

21

Fl. *sub. f* *mp* *f* *p*

Cl. *sub. f* *sub. p* *mf* *f* *p*

Pno *f* *mp* (loco)

Vln *mf* *mp* *f* *mf* *mp*

Vc. *mf* *p* *f* *mf* *p*

8<sup>va</sup>

23

Fl. *f* *p* *mf*

Cl. *f* *p* *f* *p*

Pno *f* *mp* *f*

Vln *mf* *f* *p* *f* *pizz.*

Vc. *f* *mf* *p* *f*

**B**

25

Fl. *f* *ff* *p*

Cl. *mf* *f* *ff* *p*

Pno *mp* *mp*

Vln *p* *ff* *pp* *sub. mf marc.* *pizz.*

Vc. *arco* *mf* *p* *mf* *sonore*

4/4 3/4 5/4

C

poco rit. - - - - - A tempo (♩=c.69)

29

Fl. *f marc.*

Cl. *f marc.*

Pno *f marc, drammatico*

Vln *f marc.*

Vc. arco *p* *f* *p*

3/4 4/4 4/4 3/4

33

Fl. *f* *ff con forza*

Cl. *f* *ff con forza*

Pno *f* *ff*

Vln *f* *ff con forza* senza vib.

Vc. *f* *ff con forza*

3/4 4/4 3/4

6

rit. - - - - - (♩=c.48) **D** Poco piu moso (♩=c.76)

37

Fl. *sub. mp* *p* *p* *ff*

Cl. *sub. mp* *p*

Pno *sub. mp* *p* *f animato*

Vln *sub. mp* *p* *p*

Vc. *sub. mp* *p* *f animato*

vib. ord.

pizz. arco (V) pizz. arco (V)

42

Fl. *f* *ff marc.*

Cl. *p* *ff* *f* *ff marc.*

Pno *f* *ff marc.*

Vln *ff* *f* *ff marc.*

Vc. *(sim)* *ff marc.*

2/4

**E**

45 **4/4**

Fl. *fff* (SCREAMING!) *mf* *ff* *mf* *ff*

Cl. *fff* (SCREAMING!) *mf* *ff* *mf*

Pno *f animato*

Vln *fff* (SCREAMING!) *mf* *ff* *mf* *f*

Vc. pizz. arco (V) pizz. arco (V) *f animato*

47 **2/4** **4/4**

Fl. *f* *fff poss.* *ff marcatis, feroce*

Cl. *f* *fff poss.* *ff marcatis, feroce*

Pno *f*

Vln *fff poss.* *ff marcatis, feroce*

Vc. (sim) *f*

50 3/4

Fl. *cresc.*

Cl. *cresc.*

Pno *cresc.*

Vln *cresc.*

Vc. *cresc.*

**F** 53 3/4      2/4      3/4

Fl. *fff furioso* *sub. pp calmato*

Cl. *fff furioso* *sub. pp calmato*

Pno *fff furioso* *sub. pp calmato* *p*

Vln arco *fff furioso* *sub. pp calmato* trem. (ord.)

Vc. *fff furioso* *sub. pp calmato* *p*

58 **3/4**

Fl. *p* *fff*

Cl. *p* *fff*

Pno *fff*

Vln (ord.) *p* *fff*

Vc. *fff*

**2/4** **G.P.**

**5/4**

**G** **Primo tempo** (♩=c.69)

62 **5/4**

Pno *mf* *mp* *p* *pp*

Vc. *mf dim.* *ppp*

(l.v.)

(l.v.)

# II. The Butcher (1745 - 46)

**H**

**Allegro furioso** (♩=c.120)

4/4

Fl. *sffz marc.* *ff pesante* *sub.p* *tr*

Cl. *sffz marc.* *ff pesante* *sub.p* *tr*

Pno *sffz marc.* *8<sup>vb</sup>*

Vln *ff pesante* *sub.p* *sffz marc.* *tr*

Vc. *ff pesante* *sub.p* *sffz marc.* *tr*

Ped. (ad lib)

Detailed description: This system covers measures 1-4. The Flute and Clarinet parts begin with a *sffz marc.* dynamic and a fermata. In measure 3, they transition to *ff pesante* and play a triplet of eighth notes. In measure 4, they play a *sub.p* (pizzicato) trill. The Piano accompaniment consists of chords in the right hand and octaves in the left hand, marked *sffz marc.* and *8<sup>vb</sup>*. The Violin and Violoncello parts play a rhythmic eighth-note pattern in the first two measures, then a *sub.p* trill in measure 3, and finally a *sffz marc.* trill in measure 4.

5

Fl. *sffz marc.* *ff* *tr*

Cl. *ff* *sub.p* *sffz marc.* *tr*

Pno *8<sup>vb</sup>*

Vln *sffz marc.* *ff* *tr*

Vc. *ff* *sub.p* *sffz marc.* *tr*

Detailed description: This system covers measures 5-8. The Flute and Clarinet parts continue with *sffz marc.* in measure 5, then *ff* in measure 6. In measure 7, they play a *sub.p* trill, and in measure 8, they play a *sffz marc.* trill. The Piano accompaniment remains with *sffz marc.* and *8<sup>vb</sup>*. The Violin and Violoncello parts play a rhythmic eighth-note pattern in measure 5, then a *sub.p* trill in measure 6, and finally a *sffz marc.* trill in measure 7. The Violoncello part has a *5* (quintuplet) marking over a group of notes in measure 6.

I (2+3)

8

Fl. *f* *ff* *mp*

Cl. *f* *ff* *mp*

Pno (loco) *ff* *mf spiritoso*

Vln *ff* *f* *ff* *mp*

Vc. *ff* *mf spiritoso*

13

Fl. *sffz* *mf*

Cl. (solo) *sffz* *mf* *f* *ff*

Pno *sffz* *mf* *f* *ff*

Vln *sffz* *mf*

Vc. *sffz* *mf* *f* *ff*

12

18

Fl.

Cl.

Pno

Vln

Vc.

**J**

*tr*

*ff* *mf* *mf*

*mp* *ff* *mf spiritoso*

*ff* *mf* *mf*

*arco* *ff* *mf* *mp* *f*

*(solo)*

23

Fl.

Cl.

Pno

Vln

Vc.

*tr*

*ff* *mp* *f* *ff*

*ff* *mp* *mf spiritoso*

*p* *f* *mf spiritoso*

*ff* *mp* *pizz.* *mf spiritoso*

*pizz.* *p* *f* *mf spiritoso*

27 *(tr)*  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

Fl. *f*  $\leftarrow$  *ff* *f*  $\leftarrow$  *ff* *f*

Cl. *ff marc.* *mf*

Pno *ff marc.* *mf*

Vln *ff marc.* *mf*

Vc. *ff marc.* *mf*

31 **K** *tr*  $\frac{4}{4}$

Fl. *fff* *p* *sffz*

Cl. *sffz* *ff* *p*

Pno *ff* *p* *sub. sffz*

Vln *arco* *sffz* *sub.* *ff* *p*

Vc. *arco* *sffz* *ff* *p*

36

Fl. *f* *sffz* *ff* *p* *ff*

Cl. *f* *sffz* *ff* *p* *ff*

Pno *sffz marc.* *ff*

Vln *ff* *mf* *ff* *ff*

Vc. *ff* *mf* *ff* *ff* *pizz.*

**L** Calmo (a tempo)

39

Fl. *fff* *mp cantabile, delicato* *p* *f*

Cl. *fff*

Pno *fff* *f* (l.v.)

Vln *fff*

Vc. *fff* arco

Musical score for measures 43-45. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno), Violin (Vln), and Violoncello (Vc.).

- Fl.:** Starts at measure 43 with a glissando. Measures 44-45 feature a melodic line with a *mp* dynamic and a fermata over the final note.
- Cl.:** Features a melodic line with a *mp* dynamic and a fermata over the final note. The instruction *cantabile, delicato* is present.
- Pno:** Provides harmonic support with sustained chords.
- Vln.:** Features a melodic line with a *mp* dynamic that increases to *f* by measure 45. The instruction *pizz.* is present.
- Vc.:** Features a melodic line with a *mp* dynamic that increases to *f* by measure 45. The instruction *pizz.* is present.

**M**  
**4/4** Allegro furioso(a tempo)

Musical score for measures 46-48. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno), Violin (Vln), and Violoncello (Vc.).

- Fl.:** Starts at measure 46 with a glissando. Measures 47-48 feature a melodic line with dynamics *ff*, *mf*, *ppp*, and *p*.
- Cl.:** Starts at measure 46 with a glissando. Measures 47-48 feature a melodic line with dynamics *ff*, *mf*, *ppp*, and *p*.
- Pno:** Features a complex rhythmic pattern in the right hand and a melodic line in the left hand. Dynamics include *p*, *ff*, and *ff*. The instruction *[L.H. + R.H.]* is present.
- Vln.:** Features a melodic line with dynamics *ppp* and *p*. The instruction *arco* is present.
- Vc.:** Features a melodic line with dynamics *ff*, *pp*, and *ff*. The instruction *arco* is present.

50

Fl. *ppp* < *p* *ppp* < *p* *ff* *p*

Cl. *ppp* < *p* *ppp* < *p* *p*

Pno *sim.* *p* *p* *ff* *p*

Vln *ppp* < *p* *ppp* < *p* *p*

Vc. *pp* *ff* *pp* *ff* *p*

*2*/*4*

54

Fl. *f*

Cl. *f*

Pno *f* (loco) *ff* *mf spiritoso*

Vln *f* *pizz.* *ff* *mf spiritoso*

Vc. *f* *ff* *mf spiritoso*

*tr*

*2*/*4* *4*/*4* *8*/*8* (2+3)

**N**

58 *f* *strepitoso* 5 2/4 5 5 5 17

Fl. *f* *strepitoso* 5

Cl. *f* *strepitoso* 5

Pno

Vc.

61 5 2/4 5 5 5 *cresc.* 5

Fl. *cresc.* 5

Cl. *cresc.* 5

Pno

Vln *f* *strepitoso* *cresc.* 5

Vc.



**P** poco piu mosso (♩=c.76)

77

Fl. *p* molto delicato e espress.

Cl.

*p* sempre

Pno *mp* molto delicato e espress.

Ped.

Vln vib. ord. *p* sempre

Vc. vib. ord. *p* sempre

81

Fl.

Cl.

Pno

Vln

Vc.



21

c.8''

2/4      G.P.      3/4

Fl.

Cl.

Pno

Vln

Vc.

**R** Calmo (♩=c.69)

88

3/4

Fl.

Pno

Vln

Vc.

*ppp* *p*

*pp* (loco)

*ppp* *p*

*pp*

# III. Melancholy Sunrise (1746)

22

**S**

**5/4** *Tranquillissimo* (♩=c.69)  
(3+2)

**4/4**

Fl.

Pno  
*pp* molto delicato  
*Ped. (ad lib)*

Vln

Vc.  
con sord.  
*pp* *mp* *p* *mp* *p* *mp*

Fl.

Cl.

Pno

Vln

Vc.  
*p* *mp* *ppp*

6

**5/4**

*pp* *mp*

*pp*

*pp* *mp*

10

Fl. *p* *mp*

Cl. *mp* *p* *mp*

Pno

Vln *p* *mp* *p* *mp*

Vc. *pp* *mp*

senza sord.

13

Fl. *mf* *sub. pp*

Cl. *mf* *mp* *mf* *sub. pp*

Pno

Vln *mf* *sub. pp*

Vc. *mf* *mp* *mf* *sub. pp*

6/4 5/4

24

16 **5/4**

**T** Adagio nervoso (a tempo)

**4/4** Tranquillissimo

**5/4**

Fl. *f marc.* *pp*

Cl. *mf* *pp*

Pno *pp* *f marc.* *pp molto delicato*

Vln *mf* *pp*

Vc. *mf sonore*

*pizz.*

**U**

Adagio nervoso

Tranquillissimo Adagio nervoso

19 **5/4**

**4/4**

**2/4**

Fl. *f* *pp* *mp* *f*

Cl. *f marc.* *pp* *mp* *f*

Pno *f marc.* *pp molto delicato* *f marc.*

Vln *f* *pp* *mp* *f*

Vc. *mf* *arco* *trem.* *mf*

*8<sup>va</sup>*

23  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Fl. *p* *sfz* *f marc.*

Cl. *p* *mf* *pp*

Pno *f marc.* *f*

Vln *p* *mf* *pp*

Vc. (ord.) pizz. *mf sonore*

(♩ = ♩)

26 6 8

Fl. *mf* *ff* *mp* *sfz*

Cl. *mf* *ff* *mp* *p dolce*

Pno *f* *ff* *mf*

Vln *mf* *ff* *mp* *sfz*

Vc. arco *mf* *ff* *mp*

V

(♩ = ♩)

5/4

2/4

29

Fl. *mp dolce* *f*

Cl. *mf* *p* *sub. sfz* *mp dolce* *pp* *f*

Pno *f marc.*

Vln *mp dolce* *f*

Vc. *sfz* *mp dolce* *pizz.* *mf sonore*

33

Fl. *p* *mf*

Cl. *p* *mf*

Pno *ff* *mp*

Vln *p* *mf*

Vc. *f* *p* *mf*

arco

37

Fl. *sfz*

Cl. *sfz* *mp dolce*

Pno *sfz*

Vln *sfz* *f* *p*

Vc. *p* *mf* *sfz*

W

40

Fl. *ff* *p* *ff* *ff* *p*

Cl. *ff* *p* *ff* *ff* *p*

Pno *f marc.*

Vln *pizz.* *ff* *p* *ff* *ff* *p*

Vc. *mf sonore*

5/4 3/4 5/4 3/4

43 **3/4** **4/4**

Fl. *ff*

Cl. *ff*

Pno

Vln *ff*

Vc.

46 *cresc.* *cresc.* *cresc.* rit. - - - - - **3/4** *fff* *fff* *fff* *fff poss.*

Fl.

Cl.

Pno

Vln

Vc.

**X****Y**

(♩=c.60)

accel. - - - - -

Tranquillissimo(♩=c.69)

29

48

Fl. *sub. pp senza espress.*

Cl. *sub. pp senza espress.*

Pno *pp molto delicato*

Vln *sub. pp senza espress.*  
senza vib. (ord.)

Vc. *sub. pp senza espress.*  
arco senza vib. (ord.)

5  
4

53

Pno

Vln *pp molto espress.*

30 57

Cl.

Ppp < p > ppp

Pno

pp

Vln

mp

Exag. vib.  
8<sup>va</sup>

Vc.

Ppp < p > ppp