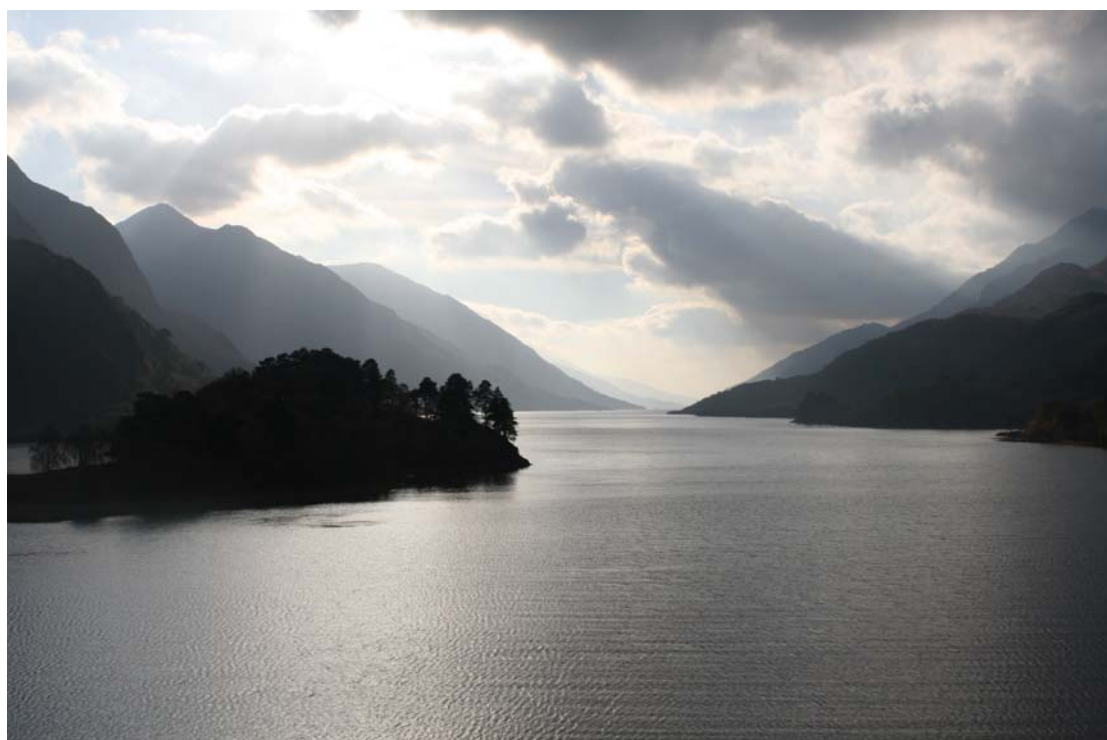


THREE THRILLING TALES



for Solo Baritone

Phillip A. Cooke

THREE THRILLING TALES

for Solo Baritone

(2009)

PERFORMANCE NOTES

Accidentals apply to the note and each subsequent repetition until the note changes

All grace-notes to be taken before the beat

_____ indicates gradually change singing style

Each song may be sung individually, though if sung as a set they must be in the prescribed order

For Ted Schmitz

First performed (in tenor version) by Ted Schmitz at Christ Church Cathedral Oxford, on 02 March 2009

Duration: 5'

Cover photograph: Loch Shiel (Cooke)

For more information: www.phillipcooke.com

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PROGRAMME NOTE

Three Thrilling Tales are short, light pieces for solo tenor written as diversions from larger more weighty pieces I have been working on. The first song 'A Thrilling Tale' was composed in Kirkwall and is a setting of an advert for real estate that I found in the local paper *The Orcadian*. The vivid imagery and the fact that tale in question is never revealed was far too good for house buyers, so I decided to set it to music. The second song 'Fidelity's Flight' is a setting of the synopsis for a 'Mills & Boon' style book I encountered in a Greek airport whilst waiting for a delayed flight. Alas, I never got round to reading the book (though the front-cover looked very enticing) but the heart-stopping synopsis seemed a worthy thrilling tale. The third song is a good deal more thrilling, it is a setting of a short section of the Declaration of Arbroath, a document signed in 1320 (in Arbroath Abbey) which asserted Scotland's right to international recognition as an independent country – a truly thrilling tale.

PAC

THREE THRILLING TALES

A Thrilling Tale (*The Orcadian*, 26 June 2007)

...a thrilling tale of solidarity, smugglers, kegs and contraband
...a thrilling tale of family feud...of fiddlers, turtles, oil and fire
...a thrilling tale of buried treasure, and three billion year-old rocks

Fidelity's Flight (unknown author and publisher)

A ravishing young beauty, Fidelity was carried away by her bold and dashing lover.
Who dared to claim her, body and soul, as his very own.

The glittering grand palaces and silken boudoirs of the court of Louis XIV,
to a harsh and distant new world, she followed the man she adored, risking:
Everything for love...

Arbroath Paraphrase (taken from the Declaration of Arbroath, 1320)

For, as long as but a hundred of us remain alive,
never will we on any condition be brought under English rule.
It is in truth not glory, nor riches, nor honours that we are fighting for,
but for freedom - for that alone, which no honest man gives up but with life itself.

For Ted Schmitz

THREE THRILLING TALES

for Solo Baritone

PHILLIP A. COOKE (2009)

I. A Thrilling Tale

Liberamente (♩=c.60)

f declamatory, grandiose *f* *sim.* *ff*

A thril - - ling_ tale_____ A thril - - - - - 3 - - -

f *f* *mp*

- ling_ tale_____ A thril - - - - - ling tale_____

mp urgent, agitated *sfz* *mp* *p* *f* declamatory, grandiose

of sol-i-dar-i-ty smug- glers_ kegs_____ and con- tra- band A thril - - ling_ tale_____

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

of fam- i- ly fued of fid - dlers tur- tles oil_____ and fire_____

mp *p* *poco rit al fine.* *pp* plaintive, absolutely no vibrato

A thril- ling tale_____ of bur- ied trea- sure_____ and three bil- li- on year old rocks_____

II. Fidelity's Flight

Andante giocoso (♩=c.54 / ♩=c.80)

quasi (6/8)

mf energetic, with swagger

quasi - parlando ————— ord.

sub. *pp*

A ra - vish - ing young Beau - ty, Fi - del - i - ty was

pochiss. rit. - - - - - **A tempo**

quasi - parlando ————— ord.

ca - ried a - way by her bold and dash - ing lo - ver, who dared' to claim her

molto rit. - - - - - **A tempo**

mf energetic, with swagger

quasi (6/8)

mf sim.

bo - dy and soul, as his ve - ry own. The gli - ter - ing grand pa -

- la - ces, and sil - ken bou - doirs of

rit. - - - - - (♩=c.40 / ♩=c.60)

pp

p always, without expression

3

Lou - is ex eye vee, to a harsh and dis - tant new world,

Primo tempo (♩=c.54 / ♩=c.80)

quasi (6/8)

mf energetic, with swagger *f* *port.* *sub. pp* *lunga*

she fol - lowed the man she a - dored ris-king:

Animato (♩=c.120)

p *mf* *mp* *f* *mf* *ff* *sub.p* *ff* *whispered / sighing*

Ev - re thing for love, ev - re thing for love ev - re thing for love love. love.

* Audible sigh

III. Arbroath Paraphrase

Liberamente; appassionato (♩=c.56)

p *p* *mp espress.* *p*

For, _____ For, _____ For, _____ as long as but a hun - dred of us re -

mp *mf* *sub. p*

main a - live, _____ ne - ver shall we on a - ny con - di - tion be _____ brought un - der

mp *p* *p* *mp espress.*

En - glish rule. _____ It _____ It _____ It is in truth _____ not _____ for

pp *p* *sub. pp* *p* *mp*

glor - - ry _____ nor rich - es, nor hon - ours _____ that _____ we are figh - ting for _____

rit. al fine. - - - - -

f (non troppo) *p* *sub. mp* *p* *pp* *lunga*

but for free - dom _____ for that _____ a - lone _____ which no hon - est man _____ gives up but with life its - self _____