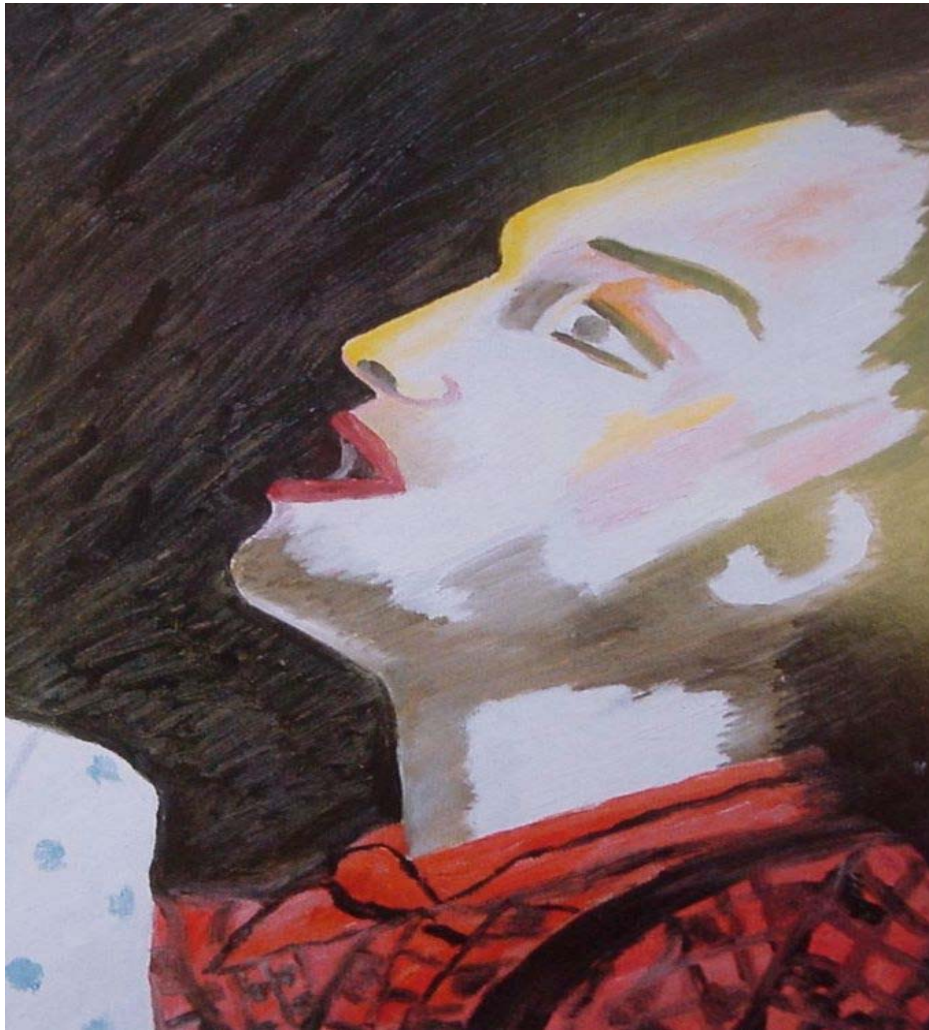


DREAMS OF LONGING



a Songbook for Baritone & Piano

Phillip A. Cooke

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a Songbook for Baritone & Piano

(2010)

PERFORMANCE NOTES

Each song can be sung separately, though if performed as a set they must be in the specified order.

Accidentals apply throughout the bar.

All grace-notes should be taken before the beat.

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.

Dreams of Longing was commissioned by Bob Fowler for his wife Penny

Duration: c. 22'

Cover picture from a painting by Penny Fowler

All poems are taken from *Private Verses* (Burnham House, 2009) except 'Another Atalanta'.
All poems are © Robert S. Fowler.

For more information: www.phillipcooke.com

PROGRAMME NOTE

Dreams of Longing was commissioned by the poet Bob Fowler for his wife, Penny. I had set some of Bob's poems the year before and the idea of a larger setting of his work was mooted soon after. The work was commissioned for his son, Hal, to possibly sing – coming from a background in musical theatre this had some bearing on *Dreams of Longing* and the soundworld it inhabits. The piece sets eight poems of Bob's, seven taken from his 2009 collection *Private Verses*, and begins and ends with the first and final poems from the collection.

The songs themselves are slightly lighter and more 'popular' than much of my work (especially works in a similar medium) and it is because of this that the work is subtitled a 'songbook' rather than a song-cycle. I liked the idea of a collection of songs and that each could be taken individually, or a handful of songs, and have merit rather than a journey taking place across the work as a whole. That being said, the first and final songs share similar material and all the songs are based upon the same harmonic mode, melodic fragments and gestures – so a performance of the work as a whole would work equally well.

Bob's poems span his whole creative life and deal with many emotions, moods and seasons. Despite the array of subject matter they are all concerned with the same preoccupation – the relationship between husband and wife - and this idea of every disparate event being a reflection of the same overriding emotion greatly appealed to me. It is because of this that a harmonic and musical journey takes place, but we end back at the same place, the place where the poet feels most happy and most loved.

PAC

DREAMS OF LONGING

I. You, Beloved, Whose Beautiful Eyes

You, beloved, whose beautiful eyes
Take in the world, turn and transmute
Mountains, meadows, streams
To new images of creation;
You, beloved, whose beautiful eyes
Find new colours, shapes and then tones,
Repainting nature and making old shades
fresh;
You, beloved, whose beautiful eyes
Long ago roaming lit on me,
Reshape me now, paint out my faults,
Give me the stance and tones
Of what I was or what I ought to be,
So when you give me back myself
In the reflection of your eyes,
I see us always as we were,
Together, beautiful, and blessed.

II. Longing

I yearn to recapture the scent of heady
afternoons
When words were heard but not uttered
The perfumes of a mother with her baby
Oh! If I could smell that scent to love
again.

I yearn to remember the musk of the first
maiden
When no age at all we crushed in the old
cushions
When words could be heard but were not
uttered
Oh! If I could smell that scent to love
again.

I love the powerful smell of honeysuckle,
crocus, lily, rose.
Make my last bed up with blossoms if you
will,
When words might be heard but cannot be
uttered.
Oh! The past! The past! The perfumes of
the past!

If I could smell those scents to love again!

III. When the Rowans Sing in September

September, September, September,
Bright the midmonth sun,
Reddest the clustering rowan berries,
Light slumber by the pond.

Drift, drift, drift, dream, dream, dream.
Soon these delightful days will pass,
As we shall pass, we shall pass,
One, and then the other.

What sadness, what sadness, what sadness
Will there be when one is gone?
Stay! The faintest breeze, the faintest
breeze
Caresses my breast so lightly.

Be here, be here, be here
When that breeze blows over me,
And the rowans sing while I sigh.

IV. Seeing the Islands

They say that seeing the islands clearly
Means the storm is not far distant.

I see the islands clearly, clearly,
Let us embrace the storm.

In the heat we saw nothing clearly
When the sky was blue.

In the wash of the downpour,
In the dark of the storm
Let us remember,
That in the moments before
Our eyes lost their reflection
We saw the islands clearly.

V. When the Time Comes

When the time comes to travel
Let the stars be clear in the sky
Let there be a gentle breeze
Through aged trees and warmth
Reflected from the day by ancient stones,
Let there be music, the song of the cello,
An old Russian melody without tears
And the peace of past Provence.

VI. My Love Is Come

My love is come.
In this safe night
Months and years are one.
For ever is now.

My love is come.
On this one night
With the lamps and the fire and the wine.
When my love is come
To Me.

VII. Another Atalanta

I love my loved one.
My loved one loves wayside flowers.
I am indebted to Dis,
Dropping flowers from his wagon, for
My love goes faster than I
And I could never keep up the pace
Except she stops and bends like Atalanta
To pick love garlands from the hedgerows,

So that we all keep pace together,
Old stories of gods and maidens,
New scented coloured blossoms,
Fast running love and the steady stream.

VIII. Burn On, Burn Out, Moon Tiger

Burn on, burn out, moon tiger;
You measure the sweet smell of time
passing
Until I see my love outstretched on clean
white sheets
Brown and welcome as the harvest;
Quivering as the spears of corn
Fall into the harvest to home and
thanksgiving
The patient wait of ripening days.
Then to winter with the granary full,
Doors ever generously open,
Tilling, waiting, working for the peaceful
rest
Now turned to taking and filling at will
With brown sweetness and with love.

Robert S. Fowler

All poems are taken from *Private Verses* (Burnham House, 2009) except 'Another Atalanta'.
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DREAMS OF LONGING

a Song-Cycle for Baritone and Piano

ROBERT S. FOWLER (1932 -)

PHILLIP A. COOKE (2010)

I. You, Beloved, Whose Beautiful Eyes

Lento (♩=c.50)

Andante con moto (♩=c.66)

The musical score is written for Baritone and Piano. It begins with a Lento tempo (♩=c.50) and transitions to Andante con moto (♩=c.66). The piano part features a prominent accompaniment of ascending and descending eighth-note patterns, often marked with '12' and '12' above the staff, and 'sim.' (simile) below. The baritone part includes lyrics: 'You, bel - ov - ed, whose beau - ti - ful eyes Take in the world, turn and trans - mute Moun - tains mea - dows, streams To'. The score includes dynamic markings such as *mf* *sonore*, *mp* *sempre*, and *mp* *espress.*. It also features performance instructions like *Ped. (ad lib)* and *4* (fingerings). The piece concludes with a fermata over the final note of the baritone line.

8 *f* *mp*

new im - a - ges of cre - a - tion;

10 *mp* *espress.*

You, bel - ov - ed, whose beau - ti - ful eyes Find new co - lours, shapes

12

and then tones, Re - pain - ting na - ture and

poco rit. - - - - -

14

f

mp

ma - king — old shades fresh;

Lento (♩=c.50)

Andante con moto (♩=c.66)

16

mp *espress.*

19

You, bel-ov - ed, — whose beau - ti - ful eyes Long a - go roam - ing —

21

mf

lit on me, Re - shape me now,

23

cresc.

paint out my faults Give me the stance and

25

f appass.

tones of what I was or

27

what I ought to be, _____

Lento (♩=c.50)

29

p molto espress.

So when you give me back my - self _____ In the ref

34

lec - tion of your eyes, _____ I see us al - ways as we were, To - geth - er beauti - ful

poco rit. al fine. - - - - -

38

and bles - sed.

dim.

ppp

II. Longing

7

Moderato con malinconico (♩=c.60)

p espress. *mf appassion.*

I yearn to re - cap - ture the scent of head - y af - ter - noons. When words were heard but not ut - tered.

p sempre

Ped. (ad lib)

5 *pp* *cresc.* *... mp*

The per - fumes of a moth - er with her ba - by

cresc. *... mp*

p.

10 *f appassion.* *poco rit.* *sub. mp* *pp*

Oh! If I could smell that scent to love, to love a - gain!

mf marc. *sub. p* *pp*

A tempo

8

14

p *espress.*

Musical score for measures 14-17. The vocal line (bass clef) begins with a rest, then sings "I yearn to re-mem-ber the musk of the". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *pp*, and *p* *sempre*. The time signature changes from 4/4 to 2/4 and back to 4/4.

18

mp

p

mf *appass.*

Musical score for measures 18-21. The vocal line (bass clef) sings "first mai-den When no age at all we crushed in the old cush-ions". The piano accompaniment (treble and bass clefs) provides harmonic support. Dynamics include *mp*, *p*, and *mf*. The time signature changes from 4/4 to 5/4, 3/4, and back to 5/4.

22

pp

f *appass.*

Musical score for measures 22-25. The vocal line (bass clef) sings "When words could be heard but were not ut-tered Oh! If I could smell that". The piano accompaniment (treble and bass clefs) includes a triplet in measure 22 and a *mf marc.* section in measure 25. Dynamics include *pp*, *sub. p*, and *mf marc.*. The time signature changes from 5/4 to 4/4, 3/4, and back to 4/4.

26 *sub. mp* *p espress.*

scent to love, to love a - gain! I love the pow - er - ful smell of

sub. p *pp* *p sempre*

30 *mf appass.* *p*

hon - ey suck - le, cro - cus, li - ly, rose. Make my last bed up with blos - soms if you will,

34 *pp* *cresc.* *mp*

When words might be heard but can - not be ut - tered.

cresc. *mp*

poco rit. - - - - -

f *appass.*

sub. mp

pp

38

Oh! The past! The past! The past! The past! The per - fumes of the past!

poco meno mosso (♩=c.52)

42

pp *espress.*

3

If I could smell those scents to love a - again!

III. When the Rowans Sing in September

Moderato (♩=c.60)

mp *espress.*

p

Sep - tem - ber, Sep - tem - ber,

Ped. (ad lib)

5

mf

p

Sep - tem - ber, Bright, the mid - month sun,

9

mf *appass.*

Red - dest_ the clus - ter - ing ro - wan_ ber - ries, Light

12 *p* *f*

13

slum - ber by the pond. Drift,

17 *mp* *f* *mp*

drift, drift, dream, dream, dream, Soon these del - ight - ful

rit. - - - - -

21 *p* *mp dim.*

days will pass, As we shall pass, we shall

poco meno mosso (♩=c.108)

25 . . . *pp*

p molto espress.

pass, One, and then the oth - er,

pp

Detailed description: This block contains the musical score for measures 25 through 28. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a whole note 'pass,' followed by a half note 'One,' and then a series of eighth notes: 'and', 'then', 'the', 'oth', and 'er,'. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand, both marked with a piano piano (*pp*) dynamic.

29

Primo tempo (♩=c.60)

mp espress.

the oth - er. What

pp *port.* *mf* *p* sempre

Detailed description: This block contains the musical score for measures 29 through 32. The vocal line starts with a half note 'the' and a half note 'er.' marked with a piano piano (*pp*) dynamic and a portamento (*port.*) hairpin. After a measure of rest, the vocal line begins with a half note 'What' marked with a mezzo piano (*mp*) dynamic and an expressive (*espress.*) hairpin. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (*mf*) and piano (*p*) with a 'sempre' hairpin.

33

p

mf

sad - ness, what sad - ness, _____ what sad - ness _____ Will there

p *mf*

Detailed description: This block contains the musical score for measures 33 through 36. The vocal line begins with a half note 'sad - ness,' and a half note 'what' marked with a piano (*p*) dynamic. This is followed by a half note 'sad - ness,' and a half note 'what' marked with a mezzo-forte (*mf*) dynamic. The vocal line then continues with a half note 'sad - ness' and a half note 'Will there'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

14

37

p

mf *appass.*

be when one is gone? Stay! The faintest breeze, the faintest

41

p

breeze Car - es - ses my breast so light - ly.

45

f

mp

Be here, be here, be here

48 *f* *mp*

Be here, be here, be here, When that breeze blows over

52 *p* *mp dim.*

rit. - - - - -

me, And the ro-wans sing while I

poco meno mosso (♩=c.108)

55 · · · *pp*

port.

pp *mf*

(l.v. a niente) (l.v. a niente)

Ped.

sigh, I sigh,

IV. Seeing the Islands

Allegro non troppo (♩=c.126)

p poco espress.

They

p sempre, legato

Ped. (ad lib)

5

say that see - ing the is - lands clear - ly

mf *sub. p*

9

Means the storm is not dis - tant I

mf *p*

13

17

mf *sub. p*

see the is - lands clear - ly, clear - ly,

(p)

poco sfz

17

ff *appass.*

Let us em - brace the storm.

(p)

ff *molto marc.*

poco sfz

rit. - - - - - **Primo tempo**

21

p *poco espress.*

In the

mf

p *sempre, legato*

mf *sub. p*

heat we saw noth - ing clear - ly, clear - ly,

mf

When the sky was blue

p *mf* *sub. p*

In the wash of the down - pour, down - pour,

poco sfz

38

ff *appass.*

19

In the dark of the storm.

(p)

ff *molto marc.*

poco sfz

poco rit. - - - - -

42

fff *macatiss.*

Adagio tranquillo (♩=c.60)

pp *poco espress, esitante*

47

Let us re - mem - ber, That in the mom - ents be -

P *semplice* (l.v. *sempre*)

Ped.

50

fore our eyes___ lost their re - flec - tion_____ We saw the is - lands clear - ly_____

The musical score for measures 50-52 consists of three staves. The top staff is a vocal line in bass clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with lyrics: "fore our eyes___ lost their re - flec - tion_____ We saw the is - lands clear - ly_____". The piano accompaniment is in treble and bass clefs, also in three sharps. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with rests in the right hand during the vocal phrases.

53

dim. al fine. . . . *ppp*

The musical score for measures 53-56 consists of three staves. The top staff is a vocal line in bass clef with a key signature of three sharps. It contains a melodic line with a fermata over the final note. The piano accompaniment is in treble and bass clefs, also in three sharps. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The score includes dynamic markings: *dim. al fine.* and *ppp*.

V. When the Time Comes

Appassionato (♩=c.60)

f poco espress.

When the time comes to tra - vel... Let the stars be clear_ in the sky

f marc. *mf*

Ped. (ad lib)

Let there be a gen - tle_ breeze_ Through a - ged trees and warmth...

ff *mf*

sub. *f marc.*

When the time comes to tra - vel... Let the stars be clear in the sky

f sim. *mf*

poco accel. - - - - -

ff *mf*

10

Let there be a gen - tle breeze... Through a - ged trees and warmth...

A tempo

f *espress.* *mp*

13

Re - flec - ted from the day... by anci - ent stones,

mf *cresc.*

... *ff* *p*

17

Let there be mu - sic, Let there be mu - sic, the song of the cel - lo,...

21

p molto espress.

An old Rus - sian mel - o - dy with - out tears

p sempre, sonore

24

An old Rus - sian mel - o - dy with - out tears

An old Rus - sian mel - o - dy with - out tears

mf *p*

28

pp Primo tempo (♩=c.60)

And the peace of past Prov - ence.

f marc.

accel. al fine. - - - - -

32

Musical score for piano, measures 32-35. The score is in G major and 4/4 time. It features a complex texture with multiple layers of chords and arpeggios. Measure 32 starts with a 12/8 time signature change. Measure 34 includes a fortissimo (*fff*) dynamic marking and a first ending bracket labeled (l.v.). The piece concludes with a fermata over a final chord in measure 35.

VI. My Love is Come

Tranquillo; delicato (♩=c.60)

Senza misura (♩=c.52)

p molto espress, rubato

My love is

p sempre, lontano (l.v.)

Ped.

Detailed description: This system contains the first three measures of the piece. The bass clef part is mostly silent, with a few notes in the final measure. The piano accompaniment consists of two staves. The right hand plays a melody of eighth notes with grace notes, while the left hand plays a simple bass line of quarter notes. A dynamic marking of *p* (piano) is present. A rehearsal mark 'X' is placed at the end of the first three measures. The tempo is marked 'Tranquillo; delicato' with a quarter note equal to approximately 60 beats per minute. The time signature is 5/4.

come _____ In this safe_ night _____ Months and years are _____ one. _____

poco

Detailed description: This system contains the fourth and fifth measures. The bass clef part has a melodic line with slurs and ties. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *poco* (poco) is indicated above the piano part. The lyrics are written below the bass clef staff with lines for the singer to follow. A hairpin crescendo is shown above the piano part, leading to a *pp* (pianissimo) marking.

Primo tempo (♩=c.60)

p *pp*

For ev - er is _____ now _____

p sempre, lontano

Ped.

Detailed description: This system contains the sixth and seventh measures. The bass clef part has a melodic line with a slur and a tie. The piano accompaniment continues. A dynamic marking of *p* (piano) is present, followed by a hairpin crescendo leading to *pp* (pianissimo). The tempo is marked 'Primo tempo' with a quarter note equal to approximately 60 beats per minute. The time signature is 5/4.

7 *p* molto espress. rubato

My love is come _____ On this one night _____

(l.v.)

(A tempo)

poco

With the lamps and the fire _____ and the wine _____ When my love is _____

p espress.

p espress.

Ped. (ad lib)

poco rit. al fine. - - - - -

10

_____ come To Me. _____

VII. Another Atalanta

Moderato con animo (♩=c.69)

mf con brio

I love my

Ped. (ad lib)

4

loved one. My loved one loves

f (non troppo)

7

way - side flow - ers. My loved

mf _____ *p*

mf sim.

10

one. I am in - debt - ed to

13

Dis, Drop - ping flow - ers from his

f (non troppo)

16

wa - gon, for My love goes fas - ter than

19 *mf* *p* ($\text{♩} = \text{♩}$) *mf* *espress. rubato*

I And I could

f *maestoso*

Ped.

23 *f* *mf*

ne - ver_ keep up the pace Ex - cept she_ stops and bends like At - a - lan - ta_ To pick love

27 *rit.* *f*

gar - lands_ from the hedge - rows,_ So that we_ all keep pace_ to -

30

(♩=c.78 / ♩=c.52)

Primo tempo (♩=c.69)

30

p

pp molto espress.

geth - er, I love my loved one.

mp *mp* sempre

Ad. (ad lib)

34

mf con brio

Old stor - ies of gods

37

f (non troppo)

of gods and of mai - dens,

40

mf

New scen - ted co - loured blos - soms,

43

p

mf sim.

Fast run - ning love

46

f (non troppo)

Fast run - ning love,

49 *mf*

love and the steady stream

52 *P* *mf poco a poco dim. al fine.*

I love my loved one

poco a poco dim. al fine.

poco a poco rit. al fine. - - - - -

55

I love my loved one

58

Musical score for measures 58-60. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics "I love." The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple harmonic accompaniment. A fermata is placed over the final note of the vocal line.

61 *pp*

Musical score for measures 61-63. The score continues in the same key signature and time signature. The vocal line has a whole note rest in measure 61 and a half note in measure 62. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present in measure 62. The piece concludes with a double bar line and a fermata over the final note of the vocal line. Below the score, there is a section of guitar tablature with the number "20" written below it.

VIII. Burn On, Burn Out, Moon Tiger

Lento (♩=c.50)

Introduction for the piano. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a series of chords in the right hand and single notes in the left hand, all held under a long pedal point. The dynamic is marked *mf* *sonore*.

Ped. (ad lib)

5 *p* molto espress, rubato *mf* *p*

Burn on, burn out, moon ti - ger; You mea - sure the sweet smell of time pas - sing

The vocal line begins with a piano (*p*) dynamic, marked *molto espress, rubato*. It features a triplet of eighth notes. The piano accompaniment is in 4/4 time, with the right hand playing chords and the left hand playing single notes. The dynamic is marked *pp* *sempre*. A triplet of eighth notes is also present in the piano accompaniment. The piece concludes with a long pedal point.

Ped.

9 *mp* *p*

Un - til I see my love out - stretched on

The vocal line continues with a mezzo-piano (*mp*) dynamic, then softens to piano (*p*). The piano accompaniment is in 3/4 time, with the right hand playing chords and the left hand playing single notes. The dynamic is marked *mf* *sim.*. A triplet of eighth notes is present in the piano accompaniment. The piece concludes with a long pedal point.

Ped. (ad lib)

Ped.

13 *mp* *p* *mp*

clean white sheets. Brown and wel - come as the har - vest, Qui - ver - ing as the

pp sempre

(*mf*) (l.v.)

17 *p* *p* molto espress, rubato

spears of corn. Fall in - to the har - vest.

pp sempre

mf sonore (l.v.)

Ped. (*ad lib*) *Ped.*

mf *p*

quasi-parlando

pp senza espress.

to home and thanks - giv - ing the pat - ient wait of ri - pen - ing days.

mf *sonore*

Ped. (ad lib)

Andante con moto (♩=c.66)

ord. *mp* espress.

Then to win - ter with the gran - ar - y

mp sempre

sim.

full, doors ev - er gen - er - ous - ly o - pen,

30

f

Til - ling, wait - ing, work - ing for the peace - - - - ful

poco rit. - - - - -

32

mp

rest

Appassionato (a tempo) (♩=c.66)

34

mf *molto espress.*

p

mf

Now turned to tak - ing and fil - ling at will

mf *brillante*

Red.

p

mf

p

f *appass.*

With brown sweet - ness and with love, and with love.

rit. al fine. - - - - -

(l.v. a niente)