

LAKESONGS



for Mezzo-Soprano, Viola & Piano

Phillip A. Cooke

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for Mezzo-Soprano, Viola & Piano

(2011)

PERFORMANCE NOTES

All breath marks are suggestions only

All grace-notes to be taken before the beat

----- indicates gradually change playing style

Ped _____ indicates hold sustain pedal until instructed

Ped (ad lib) indicates the use of sustain pedal at the player's discretion.

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

For Andrew, Renna and the LDSM Festival

Commissioned by the Lake District Summer Music Festival, with generous support from the Granada Foundation for the 2011 festival

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Duration: 12'

Cover photograph: Lake Buttermere (Cooke)

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PROGRAMME NOTE

Lakesongs is a setting of three poems, rather unsurprisingly with lakes as a somewhat oblique subject matter. I was commissioned to write a companion piece to the Brahms Two Songs for alto, viola and piano and to draw upon the vast literary heritage of the Lake Poets as my inspiration – unfortunately I didn't gel with the Romantic poets and needed to look a little further afield for my texts. The idea of setting poems with lakes as the theme came to me after listening to Elgar's *Sea Pictures* and gave me the opportunity to set diverse poets all with the same general theme.

I say that lakes are an oblique subject matter as none of the three poems goes to great lengths to describe the lake in question; rather there is an omnipresence of a lake in all of the poems with a constant, unfaltering, monotonous presence. William Wilfred Campbell's *A Lake Memory* has a lake 'throbbing in with voice of pain' whereas Yeats has 'lake water lapping with low sounds' – this is a depiction of nature at its most sublime – a terror when faced with the unremitting force of nature. Edith Sitwell's *By The Lake* goes further and doesn't mention a lake but suggests a frozen wilderness, it is precisely that the lake is 'not' present that emphasises the emotional bleakness of the poem.

Lakesongs is very different in character to the Brahms songs and charts a descent into austerity from the warm tones of the opening A Major ostinato of *A Lake Memory* through the sparseness of *The Lake Isle of Innisfree* to the wintery tone of *By The Lake*. The inclusion of the viola with its very natural, almost human voice and tone adds an extra subtext to the work and the poems – it often has the role of a commentator, a distant representation of the emotional content and dark melancholy of the lakes mentioned.

Lakesongs is dedicated to Andrew Lucas, Renna Kellaway and the Lake District Summer Music Festival for all the help and input they have given me in my career so far, and to many more exciting future collaborations.

PAC

LAKESONGS

A Lake Memory

THE lake comes throbbing in with
voice of pain
Across these flats, athwart the sunset's
glow,
I see her face, I know her voice again,
Her lips, her breath, O God, as long
ago.

To live the sweet past over I would
fain,
As lives the day in the red sunset's fire,
That all these wild, wan marshlands
now would stain,
With the dawn's memories, loves and
flushed desire.

I call her back across the vanished
years,
Nor vain—a white-armed phantom fills
her place;
Its eyes the wind-blown sunset fires, its
tears
This rain of spray that blows about my
face.
*William Wilfred Campbell (1858 –
1918)*

The Lake Isle of Innisfree

I will arise and go now, and go to
Innisfree,
And a small cabin build there, of clay
and wattles made:
Nine bean-rows will I have there, a
hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for
peace comes dropping slow,
Dropping from the veils of the
morning to where the cricket sings;
There midnight's all a glimmer, and
noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always
night and day
I hear lake water lapping with low
sounds by the shore;
While I stand on the roadway, or on
the pavements grey,
I hear it in the deep heart's core.

William Butler Yeats (1865 – 1939)

By The Lake

ACROSS the flat and the pastel snow
Two people go 'And do you
remember
When last we wandered this shore?' . . .
'Ah no!
For it is cold-hearted December.'
'Dead, the leaves that like asses's ears
hung on the trees
When last we wandered and
squandered joy here;
Now Midas your husband will listen
for these
Whispers--these tears for joy's bier.'
And as they walk, they seem tall
pagodas;
And all the ropes let down from the
cloud
Ring the hard cold bell-buds upon the
trees--codas
Of overtones, ecstasies, grown for
love's shroud

Dame Edith Sitwell (1887 – 1964)

LAKESONGS

a Song-Cycle for Mezzo-Soprano, Viola and Piano

A Lake Memory

A

Lento: sostenuto e rubato (♩=c.52)

Allegro non troppo (♩=c.128)

The first system of the score consists of four staves. The top two staves are for the Mezzo-Soprano and Viola, both in 3/4 time. The bottom two staves are for the Piano, in 3/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of the second measure. The piano part begins with a *mf espress.* dynamic and features a series of chords and arpeggios. The vocal parts enter with a long note in the second measure, followed by a melodic line in the third measure. The piano part has a *p* dynamic marking in the third measure. Pedal markings are present at the bottom of the piano staves: *Ped.* under the first measure and *Ped. (ad lib)* under the last two measures.

The second system begins at measure 7. The vocal line (Mezzo-Soprano and Viola) has the lyrics: "The Lake comes throbbing in". The piano part continues with a *p* dynamic and features a series of chords and arpeggios. The piano part has a *p* dynamic marking in the first measure of this system. The vocal line has a *p espress.* dynamic marking in the first measure and a *cresc.* marking in the second measure. The piano part has a *gliss.* marking in the first measure and a *(sim.)* marking in the second measure. Pedal markings are present at the bottom of the piano staves: *Ped.* under the first measure and *Ped. (ad lib)* under the last two measures.

2 13 *mf non troppo*

with voice of pain _____ Ac - ross these

mp *p* *gliss.*

p *p*

18 *p* *cresc.* *mf*

flats, ath - wart _____ the sun - set's glow, _____ I

gliss. *mp*

p *p*

23 **B** *f appass.*

see her face, I know her voice a - gain, _____

cresc.

mf

rit. ----- A tempo

28 *p*

her voice a - gain,

f *p* *gliss.*

p *p*

C

33 *mp con urgenza* *cresc.*

Her lips, her breath, O

mp espress. *cresc.*

p *mp*

allargando ----- A tempo

38 *f appassion.* *p*

God, as long, long a - go.

f *p*

mf *p*

D

Primo tempo (subito) (♩=c.52)

4

43

p *p lontano* *mf espress.*

Ped.

E

Allegro non troppo (♩=c.128)

mp espress.

49

ord. To live.

pp *p espress* *p*

Ped. (ad lib)

... *mf non troppo*

55

the sweet past o - ver I would fain,

p *p* *p*

60 *mp* *cresc.*

As lives the day in the red

p

p

F

65 *mf* *cresc.*

sun - set's fire, That all these wild, wan

p *mf*

rit. - - - - -

70 *f* *appass.* *mf*

marsh - lands now would stain, now would

f

6 A tempo

G

75 *f* *mp con urgenza*

stain, _____ With the dawn's _____

p *p* *mp*

p *p* *mp*

allargando - - - - -

80 *cresc.* *f*

mem - or - ies, _____ loves and flushed, _____

cresc. *f*

mf

A tempo

85 *ff* *mp* *gliss.*

flushed _____ des - ire. _____

mp

p *p*

H

Primo tempo (subito) (♩=c.52)

7

90

p lontano *ppp*

mf espress.

ord.

Ad.

I

Andante poco mesto (♩=c.88 / ♩=c.66)

95

p espress, poco lontano (3/4)

I call her back ac - ross the van - ished years, _____

p sempre, brillante

Ad. (ad lib)

100

mp *p* (12/16) *p* *mp*

Nor vain a white armed phan - tom fills her place; _____ It's eyes the wind blown

J

senza vib.

pp senza espress.

105 *p* *pp*

sun - set fires, it's tears This rain of

trem. -----> ord. trem. -----> ord.

pp

pp

rit. al fine. - - - - -

110 ✓ *dim.*

spray that blows a - bout my face.

trem. -----> ord. trem. -----> ord. trem. -----> ord. trem. -----> ord.

dim. al fine.

dim. al fine.

115

trem. -----> ord.

... *ppp*

... *ppp*

The Lake Isle of Innisfree

WILLIAM BUTLER YEATS (1865 - 1939)

Adagio sostenuto (♩=c.52)

pp poco espress.

I will a - rise and go now, and go to

p sempre

Detailed description: This system contains the first five measures of the piece. The vocal line is in the treble clef with a key signature of three flats and a 3/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a steady accompaniment of chords in the right hand and single notes in the left hand.

Ad. (ad lib)

6 *p* *sub. pp* *pp* *p*

In - nis - free, And a small ca - bin build there,

(come un eco)

ppp *pp*

Detailed description: This system contains measures 6 through 10. The vocal line continues with a melodic line that includes some chromaticism. The piano accompaniment continues with the same accompaniment pattern. The dynamic markings *ppp* and *pp* are indicated for the piano part.

11 *pp* *pp*

of clay and wat - tles made: Nine bean rows shall

(sim.)

ppp *pp*

Detailed description: This system contains measures 11 through 15. The vocal line concludes with the final phrase. The piano accompaniment continues with the same accompaniment pattern. The dynamic markings *ppp* and *pp* are indicated for the piano part.

K

10

poco animato

rit. - - - - -

16 *sub. mp espress.* *mf* *p*

I have there, a hive for the hon - ey bee; and live a - lone in the bee loud glade.

sub. mp espress. *mf* *p*

sub. mp *mf*

L

meno mosso (♩=c.40 / ♩=c.80)

(♩=♩)

pp

22 *pp*

And I shall

ppp sempre, lontano

mf *mp* *p* *pp*

Red.

27 *p* *pp* *p* *pp*

have some peace there, for peace comes drop - ping slow, Drop - ping from the

ppp sim.

47 *pp poco espress.*

I will a - rise and go now, for al - ways

pp

N

52 *p* *sub. pp* *pp* *p*

night and day I hear lake wa - ter lap - ping

ppp *pp*

57 *pp* *pp*

with low sounds by the shore; While I stand on the

ppp *pp*

rit. - - - - - poco meno mosso

62 *p* *pp sempre, poco espress.*

road - way, or on the pave - ments grey, I hear it in the deep heart's core,

68

I hear it in the deep heart's core, the deep heart's core,

P

poco rit. al fine. - - - - -

74 *ppp poss.*

ord.

By The Lake

DAME EDITH SITWELL (1887 - 1964)

Calmo e mesto (come un notturno) (♩=c.52)

First system of the musical score. It consists of three staves: vocal line, piano accompaniment (right hand), and piano accompaniment (left hand). The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with a rest, followed by notes for 'Ac - ross the flat and the pas - tel'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *pp* molto espress., *p*, and *pp*. Performance instructions include 'con sord.' and '(l.v.)'.

Second system of the musical score, starting at measure 6. The vocal line continues with 'Ac - ross the flat and the pas - tel'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *pp* poco espress., *mp*, and *p* brillante. Performance instructions include '(l.v.)' and 'p sim.'.

Third system of the musical score, starting at measure 11. The vocal line continues with 'snow Two peo - ple go...'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p*, *pp*, and *pp*. Performance instructions include '(con sord.)'.

16 *p cresc.* . . . *mf espress.* *dim.*

'And do you re-mem - ber When we last wan - dered this shore?...' 'Ah

p *poco sfz* *p brillante* *8va*

rit. - - - - - meno mosso (♩=c.46)

21 . . . *pp* *pp cresc.*

no! Ah no! For it

(con sord.) *pp espress.* *pp* *mf sonore*

Primo tempo (♩=c.52)

26 . . . *mp non troppo*

is cold hear - ted Dec - em - ber.'

senza sord. *pp sempre, senza espress.* *pp sempre* *Red.*

31 *pp* poco espress. *mp*

'Dead, the leaves that like ass - es'

36 *p* *pp* *p cresc.*

ears hung on the trees When

41 **R** ... *mf* espress. *p*

last we wan - dered' and squan - dered; joy here, joy here;

mp espress. *p*

46 *pp espress.*

Now Mi - das_ your hus - band_

pp

mf sonore

51 *mp* *pp* *ppp*

will lis - ten_ for_ these_ Whis - pers, Whis - pers,

becoming more breathy

S

Largo: sostenuto e rubato (♩=c.46)

56 *ord. pp senza espress.* *mp espress.*

these tears_ for joy's_ bier.'_ And as they walk_ they seem tall pa - go - das;_

pp lontano

p sim. *mp espress.*

Red.

61 *p* *mp espress.*

And all the ropes let down from the cloud Ring the cold hard bell buds on the trees, _____ co - das of

rit. al fine. - - - - -

66 *f appassion.* *mp* *lunga*

o - ver - tones, ec - sta - sies, _____ grown for love's shroud _____

ord. *lunga*

mf *ppp*