

BENNACHIE



Scenes and Stories for Piano

Phillip A. Cooke





BENNACHIE

Scenes and Stories for Piano

(2023)

Duration:	10 minutes
Cover photograph:	www.pinterest.com
For more information:	www.phillipcooke.com

Commissioned by the Baillies of Bennachie for their 50th Anniversary

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- 1) Hill of Foxes
- 2) Gouk Stane
- 3) Hosie's Well
- 4) Averon Knap
- 5) Westland Wallace
- 6) Jock o'Bennachie

PROGRAMME NOTE

Bennachie is a suite for piano taking inspiration from the eponymous hill that is so prominent in the relatively flat, fertile lands of east Aberdeenshire. The hill is prominent, not just in topographical terms, but also that it has such a rich and established cultural and historical legacy that embraces myth, legend and real, visceral events that have shaped the land and the people that live in its lee. *Bennachie* was commissioned by the Baillies of Bennachie (a charity that not only seeks to preserve the natural environs of the hill, but also to encourage interest in its cultural and historical past) for their 50th anniversary to engender further interest in the hill and to contribute to the existing artistic legacy associated with it.

Bennachie is subtitled 'scenes and stories' and consists of six episodes from the hill's colourful history. The work is aimed at beginner to intermediate players and aims to provide them with vivid and arresting short pieces, each trying to catch a different aspect of Bennachie's cultural history. The opening piece, 'Hill of Foxes' takes the English

translation of one of the three prominent peaks of the hill (Craigshannoch) as the impetus for a spirited depiction of fox cubs playing on the hillside. The second, the evocatively titled 'Gouk Stane' relates to a standing stone on the hill that has connotations of the arrival of spring ('Gouk' is Scots for cuckoo) and the first calls of the bird that suggest the end of winter. This is followed by 'Hosie's Well', a simple tune suggesting the heartache of a local man who's intended bride married elsewhere when he did not return from war. The fourth piece depicts a mossy promontory famed for its peat cutting and averons ('cloudberries'), with the fifth, 'Westland Wallace' a reverent memorial for a plane crash on Bennachie which took the lives of two young servicemen on the very first day of the UK's involvement in WWII. The final piece is a rumbustious representation of Jock o'Bennachie, a giant who lives on the hill and is famed for throwing rocks at another giant for the love of a local woman.

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BIOGRAPHY

Phillip was born in Cumbria in 1980, spending the first 18 years of his life in the Lake District. He studied composition in Durham and Manchester Universities and for a PhD with Anthony Powers at Cardiff University. His works have been performed in most of the leading cathedrals and churches in the UK and in many festivals in the country and further afield. Recent works have been performed by, amongst others, the BBC Singers and The Sixteen. His work has regularly been premiered and broadcast on BBC Radio 3 and has also recently been broadcast on BBC Radio 4, Classic FM and many European broadcasters. There are currently ten commercial recordings available featuring his music.



He is strongly influenced by his native Lake District and by history. His main musical influences are found in continuing and reconciling a pastoral British tradition; he has written many articles on contemporary British music. He co-edited a book of essays on Herbert Howells which was published by Boydell and Brewer in October 2013 and wrote the first major study on James MacMillan's music that was published by the same publishers in June 2019. He is married with two children, lives in Aberdeenshire and supports Everton (for his sins...). From 2007 – 08 he was a Career Development Fellow at the Faculty of Music, Oxford University and a Junior Research Fellow (2007 – 10) at The Queen's College, Oxford University. He was composition tutor at Eton College from 2011-12. In January 2013, he was appointed a Lecturer in Composition at Aberdeen University, becoming Deputy Head in 2015, Senior Lecturer in 2017 and was Head of Music from 2018-21. He became Professor of Composition in July 2022.

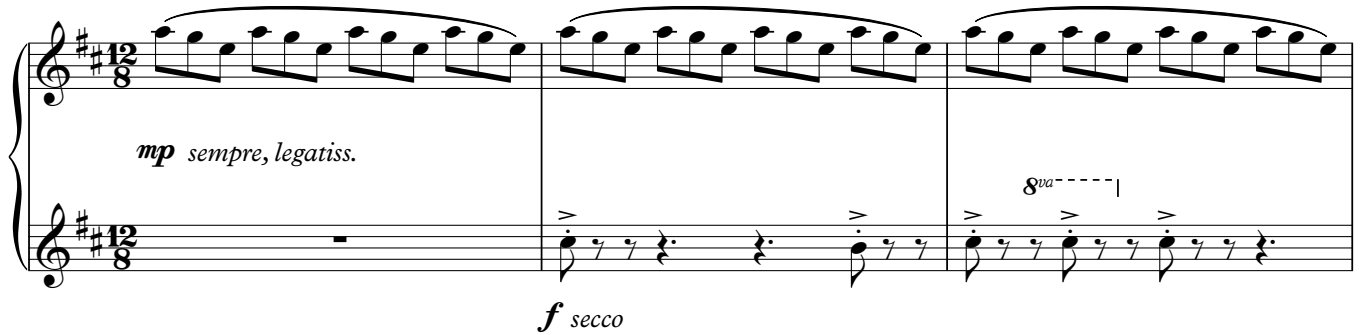
BENNACHIE

Scenes and Stories for Piano

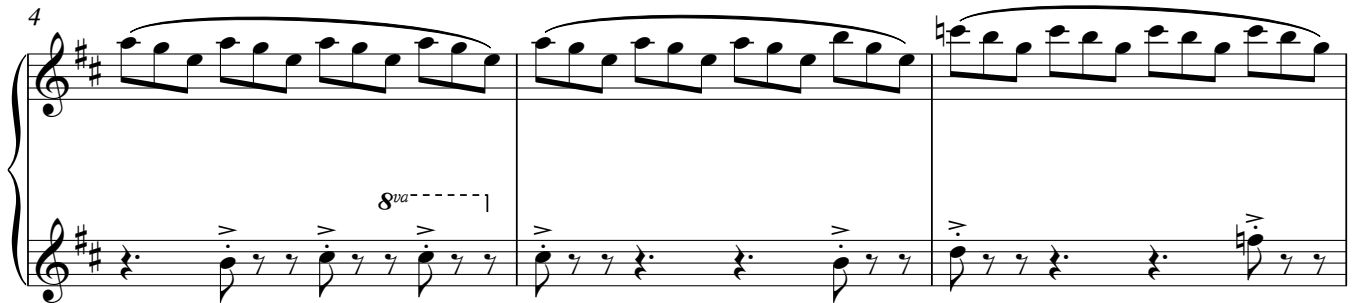
PHILLIP A. COOKE (2023)

I. Hill of the Foxes

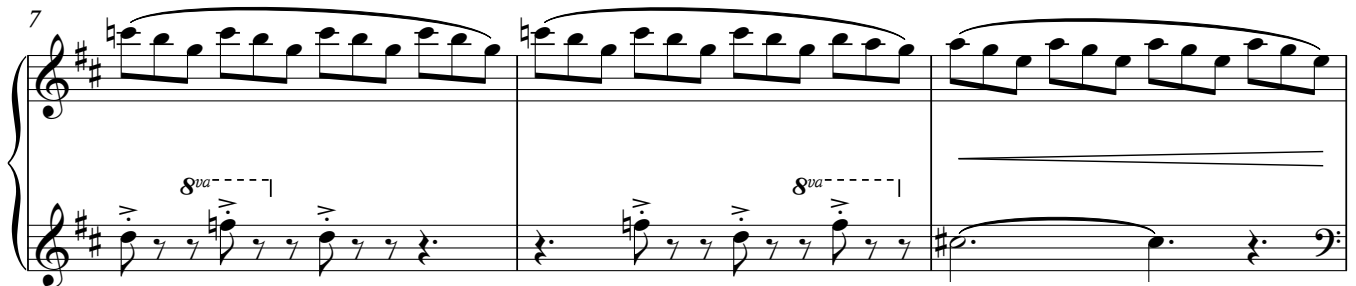
Allegro giocoso (♩=c.112)



Measures 1-3 of the piece. The right hand features a continuous eighth-note melody. The left hand has a bass line with accented eighth notes. Dynamics include *mp* *sempre, legatiss.* and *f secco*. An *8va* marking is present in the right hand.

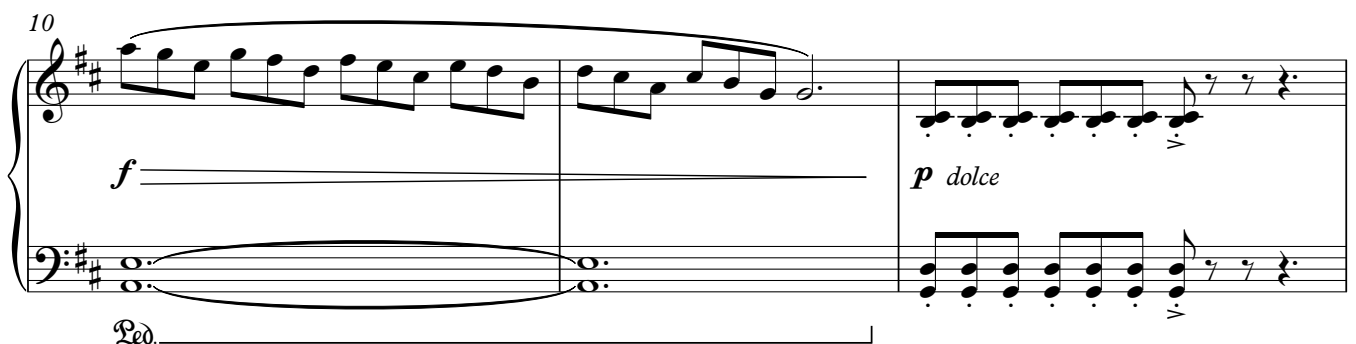


Measures 4-6. The right hand continues the eighth-note melody. The left hand has a bass line with accented eighth notes. An *8va* marking is present in the right hand.



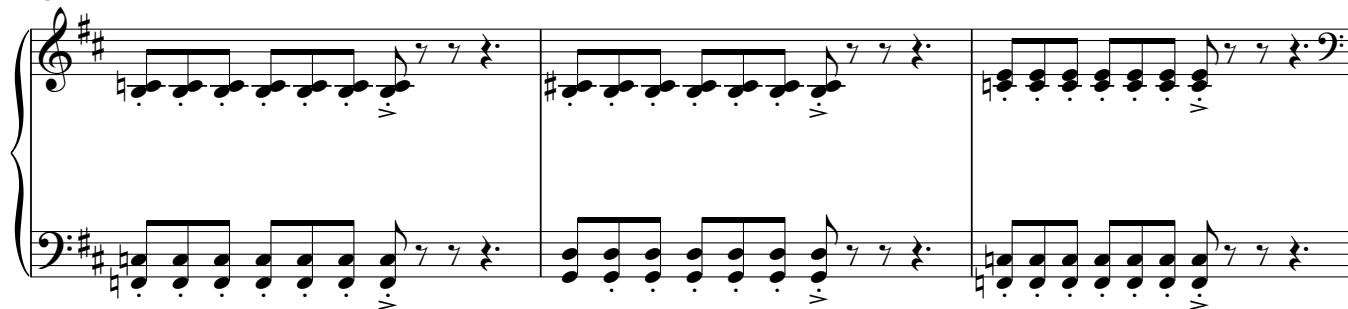
Measures 7-9. The right hand continues the eighth-note melody. The left hand has a bass line with accented eighth notes. An *8va* marking is present in the right hand.

rit. **A tempo**



Measures 10-12. Measure 10 features a *f* dynamic in the right hand and a *Red.* marking in the left hand. Measures 11-12 feature a *p dolce* dynamic in the right hand. The right hand melody changes to a slower, more melodic line.

13




Measures 13-15: Treble and bass staves with eighth-note patterns and rests.

rit.

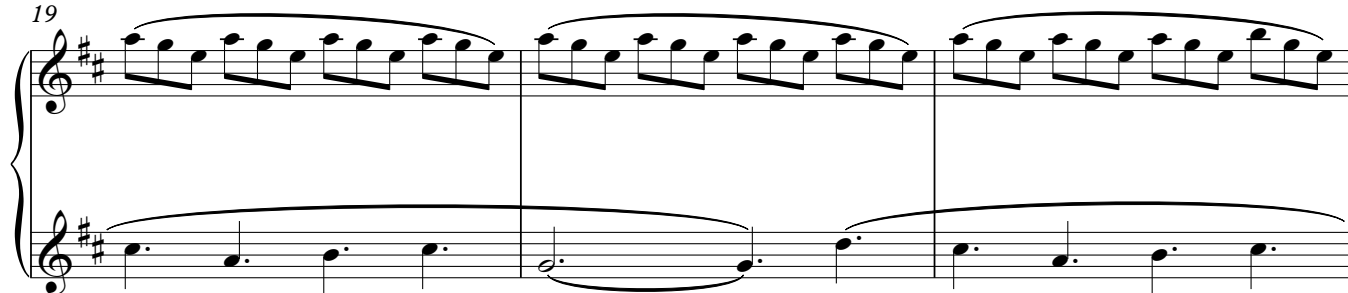
A tempo

16



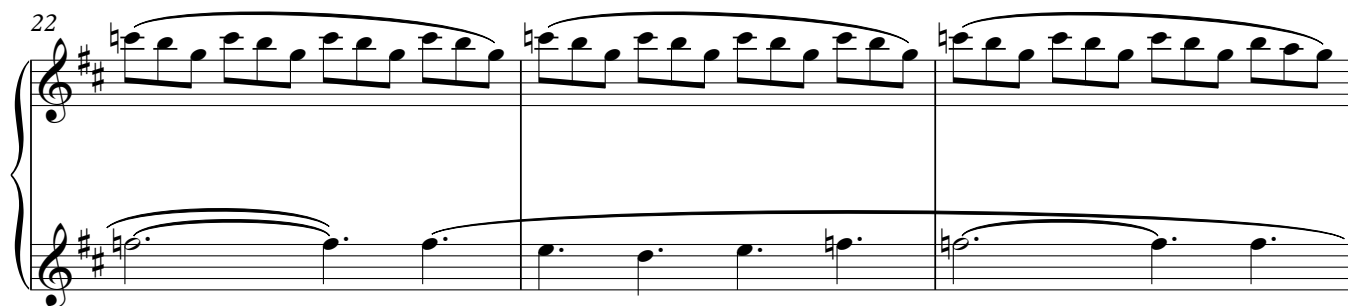
Measures 16-18: Treble and bass staves. Measure 16 features a forte (*f*) dynamic. Measure 17 features a mezzo-piano (*mp*) dynamic. Measure 18 features a mezzo-forte (*mf*) dynamic with the instruction *espress.* (espressivo). A pedal point is indicated in the bass staff for measures 16-18.

19



Measures 19-21: Treble and bass staves with eighth-note patterns and rests.

22



Measures 22-24: Treble and bass staves with eighth-note patterns and rests.

rit.

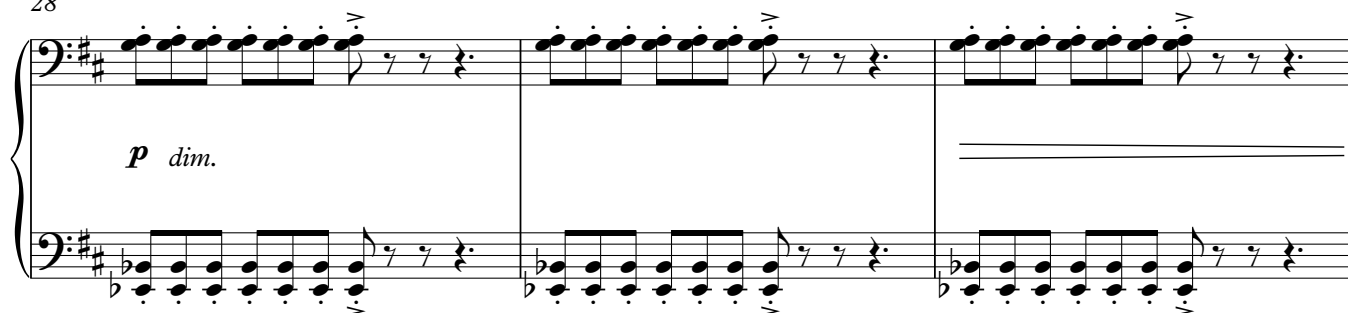
25



Measures 25-27: Treble and bass staves. Measure 25 features a forte (*f*) dynamic. A pedal point is indicated in the bass staff for measures 25-27.

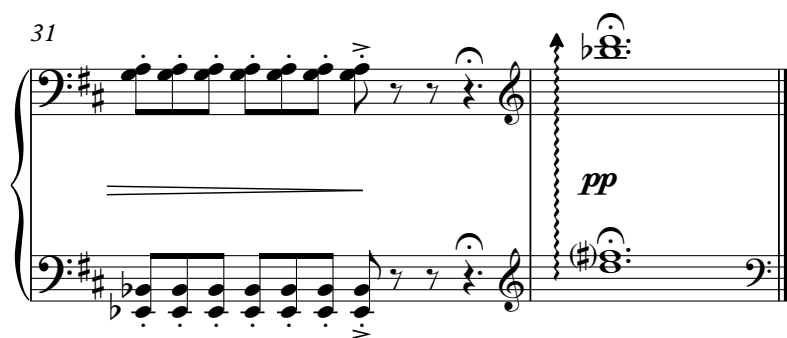
A tempo**rit.**

28



Handwritten musical score for measures 28-30. The score is in bass clef with a key signature of one sharp (F#). The tempo is marked 'A tempo' and 'rit.' (ritardando). The dynamics are marked 'p' (piano) and 'dim.' (diminuendo). The notation includes eighth notes, quarter notes, and rests. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line with eighth notes and quarter notes. The score ends with a double bar line.

31



Handwritten musical score for measures 31-32. The score is in bass clef with a key signature of one sharp (F#). The dynamics are marked 'pp' (pianissimo). The notation includes eighth notes, quarter notes, and rests. The right hand has a melodic line with eighth notes and quarter notes, while the left hand has a bass line with eighth notes and quarter notes. The score ends with a double bar line.

II. Gouk Stane

Allegro non troppo (♩=c.120)

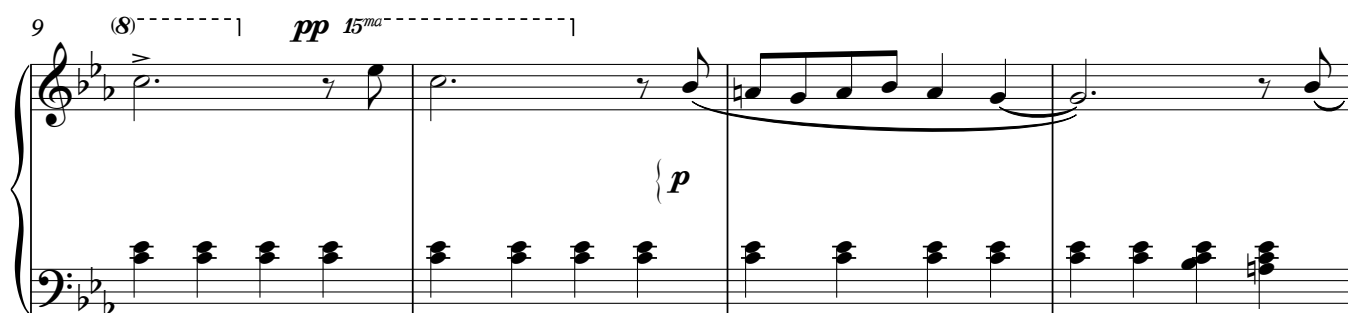


Measures 1-4. Treble clef, key of B-flat major, 4/4 time. The melody is marked *p espress.* and features a series of eighth notes. The bass line consists of a steady eighth-note accompaniment.

Red. (ad lib)



Measures 5-8. Measure 5 starts with a treble clef change to 2/4. Measure 6 changes to 4/4. Measure 7 changes to 2/4. Measure 8 changes to 4/4. The melody is marked *f 8va* and includes a [cuckoo] sound effect. The bass line continues with eighth-note accompaniment.



Measures 9-12. Measure 9 starts with a treble clef change to 2/4. Measure 10 changes to 4/4. Measure 11 changes to 2/4. Measure 12 changes to 4/4. The melody is marked *pp 15ma* and includes a (8) sound effect. The bass line continues with eighth-note accompaniment.



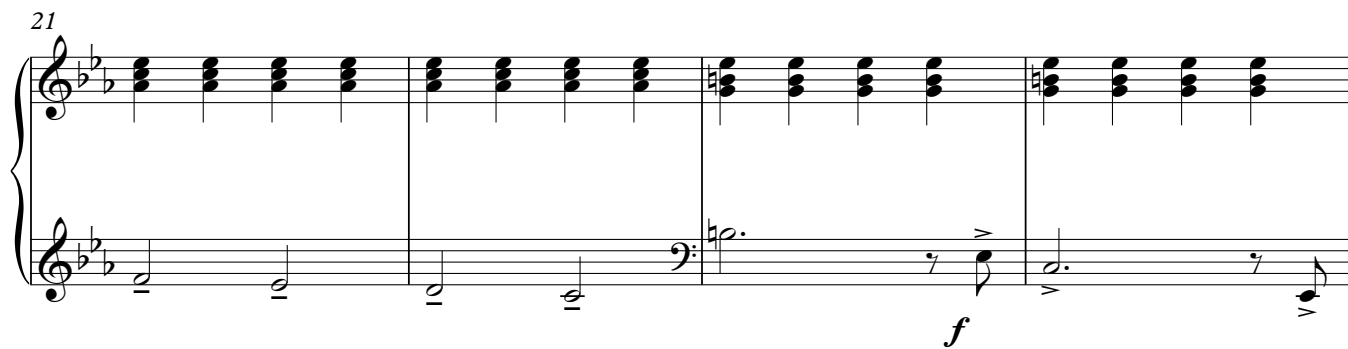
Measures 13-16. Measure 13 starts with a treble clef change to 2/4. Measure 14 changes to 4/4. Measure 15 changes to 2/4. Measure 16 changes to 4/4. The melody is marked *f 8va* and includes a (8) sound effect. The bass line continues with eighth-note accompaniment.

poco rit. **A tempo**



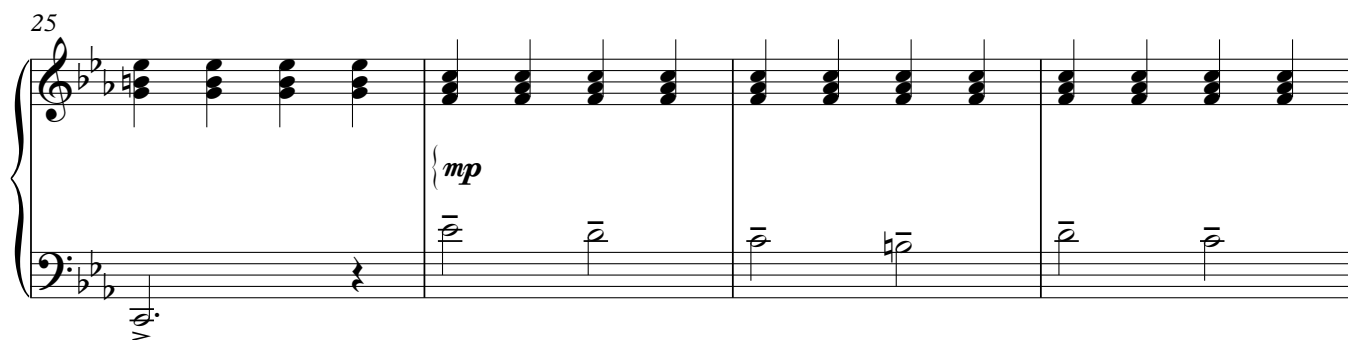
Measures 17-20. Measure 17 starts with a treble clef change to 2/4. Measure 18 changes to 4/4. Measure 19 changes to 2/4. Measure 20 changes to 4/4. The melody is marked *pp 15ma* and includes a (8) sound effect. The bass line continues with eighth-note accompaniment. The score ends with a *poco* marking and a *mp appass.* instruction.

21



f

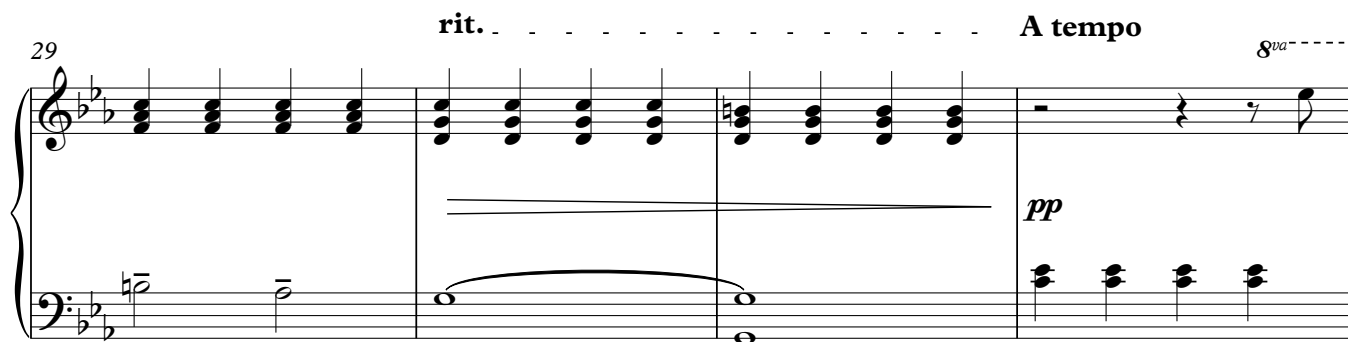
25



mp

29

rit. A tempo

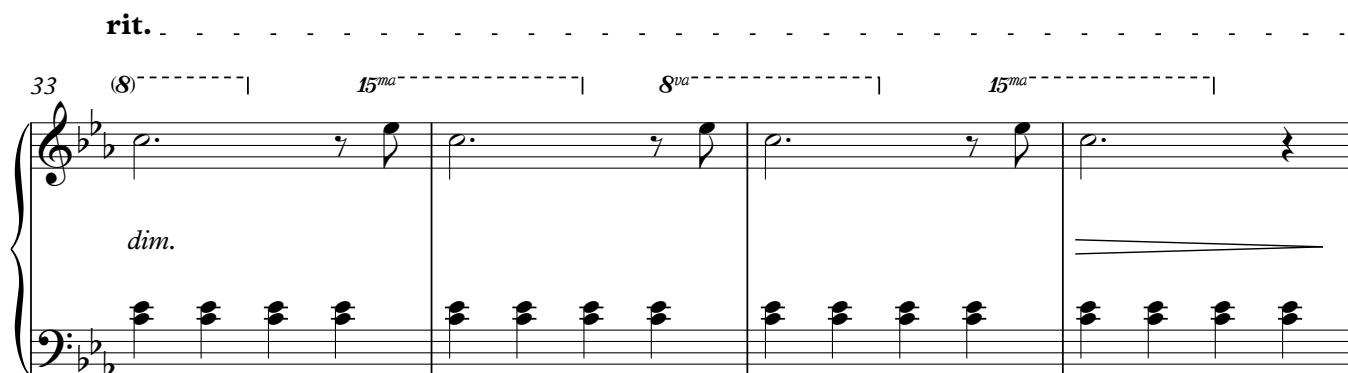


pp

33

rit.

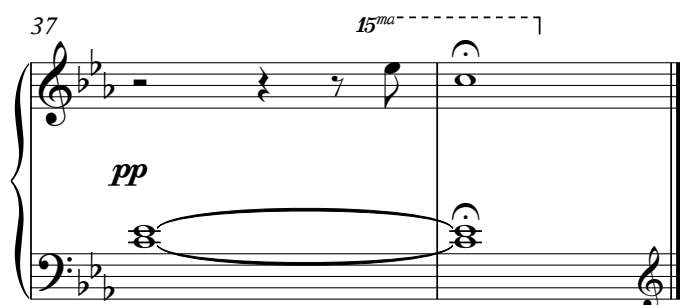
(8)----- 15^{ma}----- 8^{va}----- 15^{ma}-----



dim.

37

15^{ma}-----



pp

III. Hosie's Well

Andante semplice (♩=c.52)



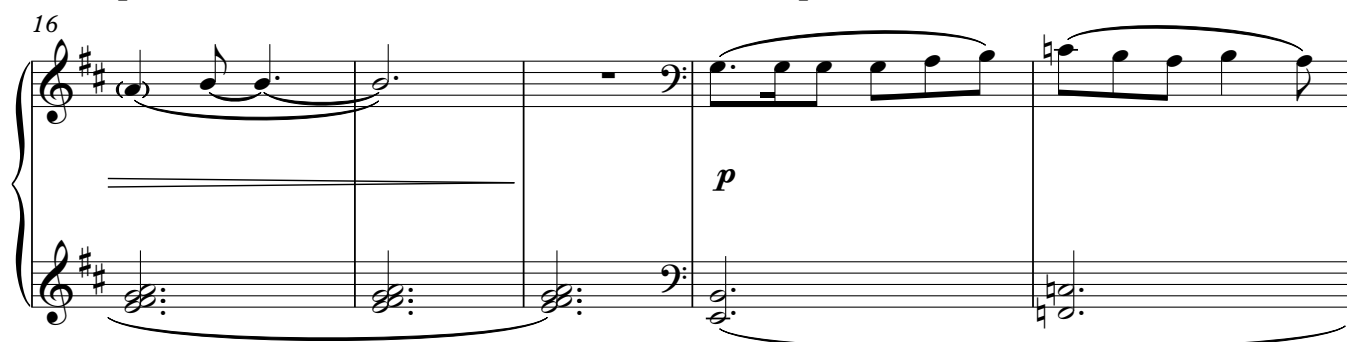
p espress.

Ped. (ad lib)




p

poco rit. **A tempo**



p

21

Musical score for measures 21-25. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A 'rit.' (ritardando) marking is placed above the staff at the end of measure 25.

26

. A tempo

Musical score for measures 26-30. The tempo changes to 'A tempo'. The right hand continues with a melodic line. The left hand features a series of chords, with a forte (*f*) and appassionato (*appass.*) dynamic marking in measure 26.

31

Musical score for measures 31-35. The right hand continues with a melodic line. The left hand features a series of chords, with a piano (*p*) dynamic marking in measure 31.

36

Musical score for measures 36-40. The right hand continues with a melodic line. The left hand features a series of chords, with a piano (*p*) dynamic marking in measure 36.

rit.

41

Musical score for measures 41-45. The right hand continues with a melodic line. The left hand features a series of chords, with a piano (*p*) dynamic marking in measure 41. The piece concludes with a double bar line and a repeat sign.

IV. Averon Knap

Moderato spazioso (♩=c.100)

mp chiaro


Ped. (ad lib)



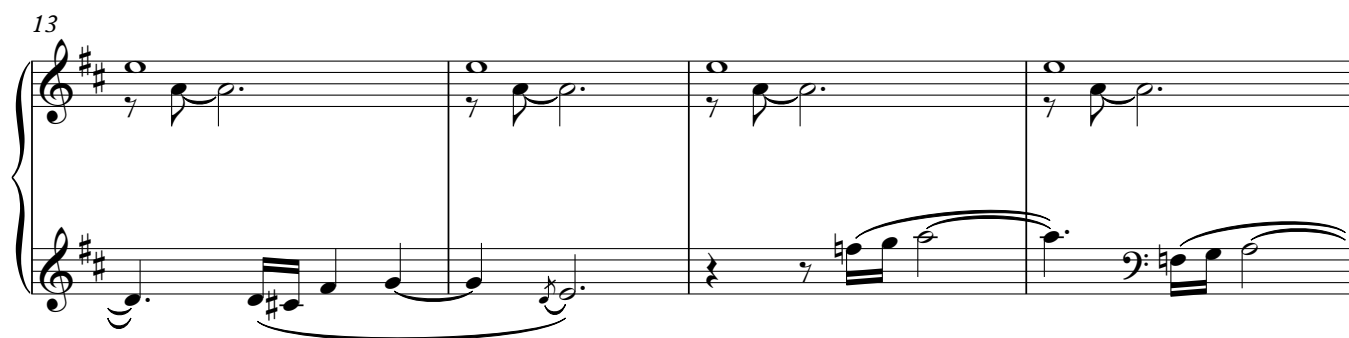
5



9



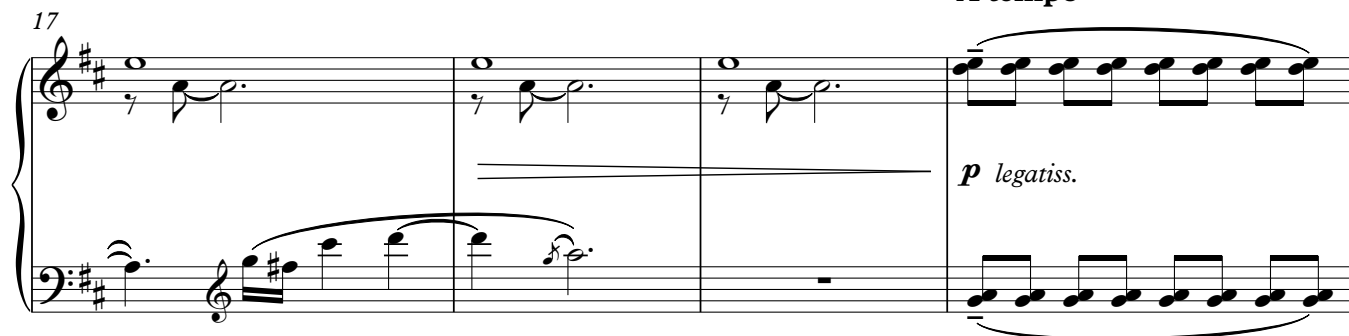
13



poco rit. A tempo

17

p legatiss.



21

Measures 21-23: Treble and bass staves with eighth-note patterns and slurs.

24

Measures 24-26: Treble and bass staves with eighth-note patterns and slurs.

27

rit. **poco meno mosso** (♩=c.90)

pp *p sempre*

Measures 27-31: Treble and bass staves with various dynamics and articulation.

32

Measures 32-35: Treble and bass staves with various articulation and dynamics.

36

rit.

Measures 36-39: Treble and bass staves with various articulation and dynamics.

V. Westland Wallace

Adagio nobilmente (♩=c.60)

poco rit.

p espress.

Ped. (ad lib)

A tempo

poco rit.

p espress.

A tempo

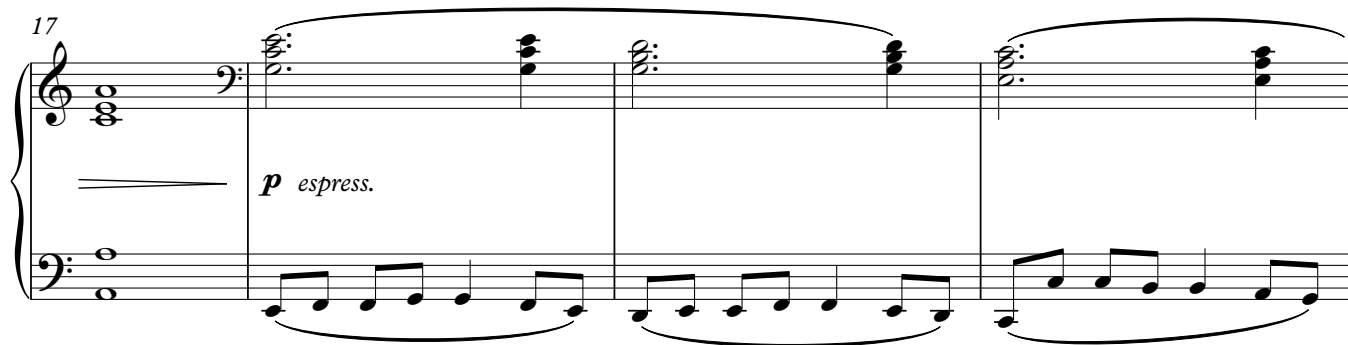
f appass.

poco rit.

f

- - - - - A tempo

17



p espress.

poco rit. - - - - - A tempo

21



poco rit. - - - - - poco meno mosso

25



f

pp delicato

8va

rit. - - - - -

29 (8)



VI. Jock o'Bennachie

Moderato giocoso (♩=c.100)

f pesante

mp

f

f

rit. **meno mosso** (♩=c.69)

f *mp* *p misterioso*

Ped. _____

16 **rit.**

21 **Moderato giocoso** (♩=c.100) **poco rit.**

pp

25 **A tempo**

f pesante

29 **ff cresc.**

32 **accel.**

fff

8^{va}

8^{vb}

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