



Sweeney, W., and MacNeacail, A. (2012) These Lands, This Wall.
[Composition]

<http://eprints.gla.ac.uk/69916>

Deposited on: 4 October 2012

*Jointly commissioned by the Red Note Ensemble and the
Lammermuir Festival with financial assistance from
Creative Scotland*

These Lands, This Wall

Text

Aonghas MacNeacail

Music

William Sweeney

2012

This score is notated at concert pitch, with the exception of the Double Bass, which is notated one octave above sounding pitch.

A - PRELUDE

Andante ♩ = 60

whispered, vrrery sibilant, urgent

The score is for a prelude in 4/4 time, marked **Andante** with a tempo of ♩ = 60. The vocal parts (Soprano 1, Soprano 2, and Alto) sing the lyrics: "list-en list-en to these walls these walls list-en". The vocal lines are marked with *whispered, vrrery sibilant, urgent* and *rubato wihthin each phrase*. The instrumental parts include three Bass Clarinets (Bass-clar.1, 2, 3), Cello 1, Cello 2, and Double Bass. The woodwinds play a melodic line with triplets and dynamic markings of *pp* and *p*. The cellos and double bass play a rhythmic accompaniment, with the cellos marked *sul pont.* and *pp*. The percussion part is currently blank.

5

Sop.1 list - en to these walls list - en to these walls list-en to these walls

Sop.2 list-en list - en to these walls list - en to these walls list-en to these

Alt. list - en list-en to these walls list - en to these walls list-en

Clar.1 *pp* *pp* *p*

Clar.2 *pp* *pp* *p*

Clar.3 *pp* *pp* *p*

Cell.1 *pp* *pp* *pp* *sul pont.*

Cell.2 *pp* *pp* *pp* *sul pont.*

Lento ♩ = 48

9

Sop.1 to these walls list-en list-en list - en to these walls

Sop.2 walls these walls list-en list - en list - en to these walls

Alt. to these walls these walls list-en list - en list-en to these walls

Clar.1 *mf* *p* *f* *muta in B_♭ Clar.1*

Clar.2 *mf* *p* *f* *muta in B_♭ Clar.2*

Clar.3 *mf* *p* *f*

Vln. *mf* *norm.*

Cell.1 *molto* *mf* *norm.*

Cell.2 *molto* *mf*

Db. *mf*

Perc. Tam-Tam *p* *poco*

Andante ♩ = 60 A

Clar.1
Clar.2
Clar.3

Vln.
Cell.1
Cell.2
Db.

Perc.
Vibraphone

Sop.1
Sop.2
Alt.

19 *come sopra*
wit-ches
gho-sts sain-ts
wit-ches

19 *come sopra*
wit-ches
gho-sts sain-ts
wit-ches

19 *come sopra*
wit-ches
gho-sts sain-ts
wit-ches

Clar.2
Clar.3

Cell.1
Cell.2
Db.

19 *sul pont.*
pp

19 *sul pont.*
pp

19
mp p

Perc.

Piú Lento $\text{♩} = 36$

24

Sop.1
wit - ches ghosts sain - ts

Sop.2
wit - ches — ghosts saints

Alt.
wit - ches ghosts saints

Clar.1

Clar.2
mp *f*

Clar.3
mp *f*

Vln.
ppp *norm.* *pp*

Cell.1
f *norm.* *ppp* *pp* *norm.*

Cell.2
f *ppp* *pp* *norm.*

Db.
f

Susp. Cymbals
p *p*

Perc.
Vibraphone
p

B - I, TANTALLON...

Moderato $\text{♩} = 96$

Narrator

I, Tantallon, want to know
if you are friend, if you are foe -

I have defended this cold airt
for fickel centuries -
I have no mind to weaken now

You think me bare?

But listen to these walls - they breathe.....

Sopranos 1 & 2
Alto

Clarinet 1
Clarinet 2
Clarinet 3 (Bass-clar.3)

Cello 1
Cello 2
Double Bass

Tom-toms
Pedal Bass Dms
Timp.

Detailed description of the musical score: The score is for a scene titled 'B - I, TANTALLON...'. It is in 4/4 time with a tempo of Moderato (♩ = 96). The key signature has three flats (B-flat major or D-flat minor). The score includes parts for a Narrator, three vocalists (Soprano 1, Soprano 2, and Alto), three Clarinets (two B-flat Clarinets and one Bass Clarinet), two Cellos, a Double Bass, Tom-toms, Pedal Bass Drums, and Timpani. The vocal lines are in the upper system, with lyrics in Italian. The instrumental parts follow, with dynamic markings such as *mf*, *p*, *mp*, and *mf* throughout. The percussion parts include rhythmic patterns on the Tom-toms and Pedal Bass Drums, and a timpani part in the final measures.

8

Narr.  Rough wooings happened elsewhere
but I've known besiegings and blockades -
I have had armies hem me in,
ships have danced the firth below -

Beyond my shoulder there are other kingdoms -
we have lived in rancour.....

- and with love

Clar.1 

Clar.2 

Clar.3 

Cell.1 

Cell.2 

Db. 

Perc. 

11

Narr.  If you're....

.....for me, I will take you on a passage through wonders,
if agin, reflect that I have long engagement in the art of waiting

I hope that wisdom bids you measure
the merit in my overture,

for then -

(i) Sea-battles will be heard, and
may be glimpsed

Clar.1 

Clar.2 

Clar.3 

Cell.1 

Cell.2 

Db. 

Perc. 

16 ← 7 → ← 6 →

Narr. 16 (ii) There will be witches, imprisoned ladies, burnings, dookings and decapitations - (iii) There may be ghosts, there will be saints We will ...

Clar.1 16 *pp* *rep. ad lib.*

Clar.2 16 *pp* *rep. ad lib.*

Clar.3 16 *pp* *rep. ad lib.*

Cell.1 16 *pp* *arco* *rep. ad lib.*

Cell.2 16 *pp* *arco* *rep. ad lib.*


Db. 16 *pp* *pizz.* *rep. ad lib.*

Perc. 16 *mf* *poco accel.* *mf* *Susp. Cymbals*

← 15 →

← 3 →

21

Narr. draw on the pages of lore and history
to float rafts of music and word
which may collide, and resonate
through time's curtains
Latin fragments will be heard...

(i)
↓
.....and snatches in Bry-

Sop.1

Sop.2

Alt.

Clar.1

Clar.2

Clar.3

Cell.1

Cell.2

Db.

←

25

→

23

Narr.  (ii)
↓
-thonic

Hear our ornate litanies, melodic tapestries
Hear our dour precentors sketch the line
their congregations wove into austere heterophonic
inescapable.....

pp ma appassionato

Sop.1
ta - - - nau a - law gwe - ryd dw - fr

Sop.2
pp ma appassionato ta - nau a - - - law gwe - ryd dw - - fr *rep. ad lib.*

Alt.
pp ma appassionato ta - nau a - - - law gwe - ryd dw - - fr *rep. ad lib.*

← 10 →

24

Narr. (iii) ↓ ...banners of truth

This mair nor gairden waa stuid prood, kep oot hail regiments

But some will remember tranquil days, and all that grain

Sop.1

Sop.2

Alt.

Clar.1

Clar.2

Clar.3

Cell.1

Cell.2

Db.

Perc.

mf *f* *p* *pp* *pp*

C - THERE WAS A TIME...

Lento ♩ = 48

Andante ♩ = 60

Narrator

Sopranos 1

Sopranos 2

Alto

Clarinet 1

Clarinet 2

Clarinet 3

Violin

Cello 1

Cello 2

Double Bass

Percussion

p semplice

There — was a time o in-no-cence a - fore we need-ed

B \flat Clar.

B \flat Clar.

B \flat Clar.

Susp. Cymbals

Tam-Tam

Vibraphone

9 *p semplice*

Sop.2 we — thank - it Yird whit it gied — but —

Alt. waws, and — leaved by na-tur's laws. The — hun - tin and the gaith - 'rin and — chow - in at fresh strae

Clar.1 *p*

Clar.2 *p*

Clar.3 *pp*

Cell.1 *pp*

Cell.2 *p*

Db. *p*

19 *più f semplice*

Sop.1 It — wis - nae want-ing haurd-ship, whan — snaw cam scoor-in in

Sop.2 o thon strae wis gus - tie, — haurd-ship, on — wunds that cam fae

Alt. sae we leared tae plou and sawe. — haurd-ship,

Clar.1

Clar.2

Cell.2

Db.

47

Sop.1
stainch: gie thaim aw - thing and yer aw, nae - thin coud stowe thair painch

Sop.2
stainch: gie thaim aw - thing and yer aw, nae - thin coud stowe thair painch

Alt.
stainch: gie thaim aw - thing and yer aw, nae - thin coud stowe thair painch

Cell.1

Cell.2

Db.

Perc.

55

Narr.

See their stooped backs
as they follow the ploughs,
broadcasting oats, barley, rye -
They do not hear that upper window speak -
I am Authority. I own this place.
The face may change: my voice remains the same.
and you will do
precisely as I bid - I'll have my share
of all you sow and reap

55

Perc.

p *l.v.* *rep. ad lib.*

D - LOOK AT THESE LANDS...

Con moto ♩ = 108

Narrator

15

Look at these lands
those fertile fields -
I am the wall between them
and the bloody tides
of lust and avarice

Bass-clar.1

Clarinet 1

Bass-clar.2

Clarinet 2

Bass-clar.3

Clarinet 3

Violin

Cello 1

Cello 2

Double Bass

Percussion

Narr.

5

There's no other side of a bay
to shelter us - only that thumb of rock
standing steadfast in its swirling shirt of brine
and nothing will shift it, sentry stone,
but there are beaching shores not far away
and if those longships move at night, they
may kiss sand, and let
their fell sword-bearing navigators
scorch and scour this land

5

Clar.1

Clar.2

Clar.3

9

Narr. →

Clar.1

Clar.2

Clar.3

13

Narr. →

Clar.1

Clar.2

Clar.3

Db.

mp

f

f

16

Narr. →

(.....scorch and scour this land)

I am the wall between those fertile fields.....

Clar.1

Clar.2

Clar.3

Db.

f

pp

pp

f *mp* *p* *pp*

20

Narr. →

.....and the bloody tides of avarice

But there were calmer times, long long ago, before the scythe and plough, before the need for hedge or wall:

Clar.1

Clar.2

Clar.3

p

p

p

25

Narr. → → (.....for hedge or wall:) -

Clar.1

Clar.2

Clar.3

29

Narr. - | A'm faur owre yung tae mind | → | → | →
 whan aw wis happit owre wi
 whin and bruim, and wee fowk
 wi thair hoonds and spears cam
 trachlin throu atween the thorns

Clar.1

Clar.2

Clar.3

34

Narr. - | - | - | - | - |
 (.....throu atween the thorns)

Clar.1

Clar.2

Clar.3

39

Narr. - | - | Then yin wha'd traivelled wide, wi | →
 appent ees, cam back and thocht
 tae plou ane rig o thon guid syle,
 drapt in a line o seed, gied it ane
 coat o meatin shairn, kynd yird
 and time tae grow, syne nourisht it
 intil ane kist o maumie gowden corn,
 and tae mak siccar they haed milk
 and meat and claith, a when o yowes.

Clar.1

Clar.2

Clar.3


43

Narr. □ → | → | →

Clar.1

Clar.2

Clar.3



46

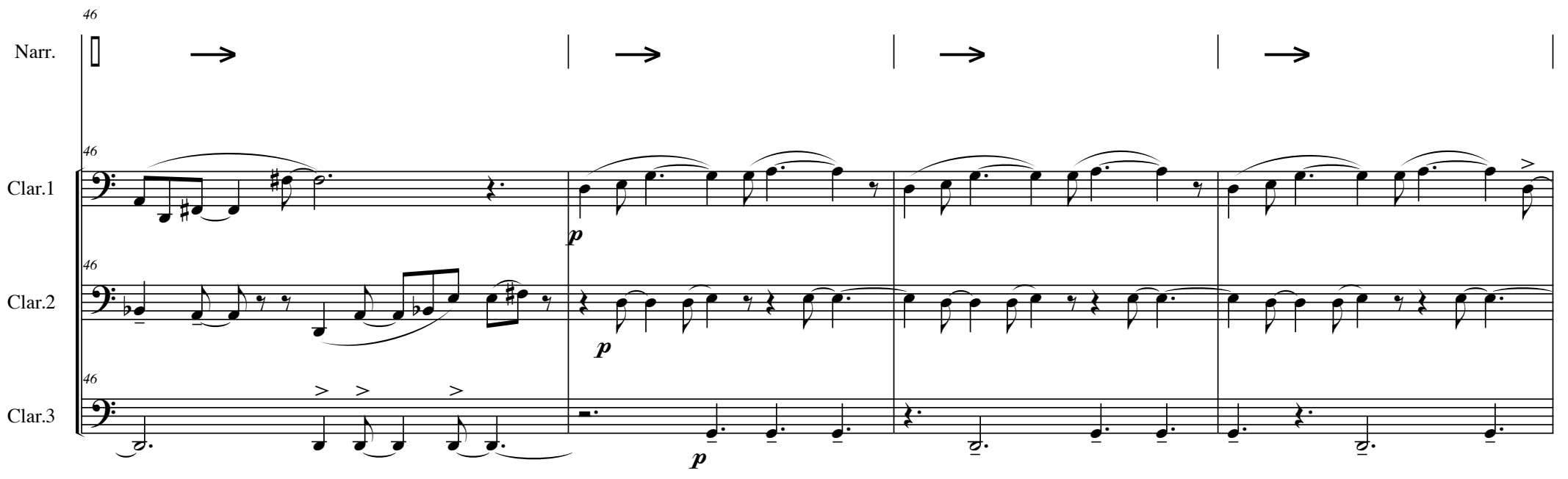
Narr. □ → | → | → | →

Clar.1

Clar.2

Clar.3

p



50


Narr. □ → | : | - | -

(..... a when o yowes.)

Clar.1

Clar.2

Clar.3



54

Clar.1

Clar.2

Clar.3



58

Clar.1

Clar.2

Clar.3

62

Narr.

There's thay wha spak o muckle clouds
dauknin the hail world whan.....

.....Hekla,
thon ice-hapt volcano spat its hellish.....

62

Clar.1

Clar.2

Clar.3

muta in B₁ Clar.1

muta in B₁ Clar.2

muta in B₁ Clar.3

62

Vln.

Cell.1

Cell.2

Db.

p

Perc.

65

Narr.



...bowk
aw reid and yellae tungs o radgie fire

♩ = 60

Clar.1

Clarinet 1 staff with dynamics *p*, *f*, *ff*

Clar.2

Clarinet 2 staff with dynamics *p*, *f*, *ff*

Clar.3

Clarinet 3 staff with dynamics *p*, *f*, *ff*

Vln.

Violin staff with dynamics *mf*, *p*, *f*

Cell.1

Celli 1 staff with dynamics *mf*, *p*, *f*

Cell.2

Celli 2 staff with dynamics *mf*, *p*, *f*

Db.

Double Bass staff with dynamics *p*

Perc.

Percussion staff with parts for Tam-tam, Tom-toms, Pedal Bass Dms, and Bell-tree

E - THE GODODDIN

25

Tempo Giusto ♩ = 60

← →

Narrator

The bold Gododdin thought they'd found
the perfect lubricant: the good Aneurin was
the bard who'd sing their march to halt
and turn the Roman tide, as out they wove
to turn that brute invader back, and send
his gory scrolls of Latin grief back home

Clarinet 1

Clarinet 2

Clarinet 3

Violin

Cello 1

Cello 2

Double Bass

Percussion

Marimba

Tom-toms

Pedal Bass Dms

mp

legato e molto marcato, senza espress.

pp *mp*

-----irregular rit. and accell. of trem., also cresc, dim. ad lib



Narr. | 8 - | 9

Men went to Catterick, ardent for battle.
Well-fed on mead, their prize and poison.
Three hundred were pleased to engage.
But after their fun followed silence.
Though attending their churches in penance
death would befall them, with
..... out reprieve.

Clar.1 *mp*

Clar.2 *mp*

Clar.3 *mp*

Vln. *mp*

Perc. *pp* *mp* *p*

come sopra

Clar.1 *poco più f*

Clar.2 *poco più f*

Clar.3 *poco più f*

Vln.

Perc. *poco più f*

25

Tempo Giusto ♩ = 60

Narr. 10  ←

Men went to Catterick, mead in their blood.
My shame if I did not offer praise, of them
and their dark scarlet massive swords -
how fiercely, resolutely, those war-dogs fought.
But had you been of Brennych's clan,

I'd have.....
.....slaughtered every ghost of you.

Clar.1 10     *f*

Clar.2 10     *f*

Clar.3 10     *f*

Vln. 10     *mf*

Cell.1 10     *mf*

Perc. 10     *mf*  *f*

come sopra  *pp*

pp  *mp*    

20

Tempo Giusto ♩ = 60

They lost me a friend, though I escaped;
a fearless fighter against the brutal enemy -
nor did he insist a dowry be paid,
this son of Cian of Maen Gwyngwn.

12 ← →

Narr.

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

pp < mp

15

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

f

3

3

Detailed description: This is a page of a musical score, labeled 'E' in the top right corner. The score is for a woodwind and string ensemble. It features seven staves: three for Clarinets (Clar.1, Clar.2, Clar.3), one for Violin (Vln.), two for Celli (Cell.1, Cell.2), one for Double Bass (Db.), and one for Percussion (Perc.). The music begins at measure 15. The Clarinet parts are in treble clef and play a melodic line with various articulations and slurs. The Violin, Cello, and Double Bass parts are in their respective clefs and play a sustained, harmonic accompaniment. The Percussion part is in a single clef and plays a rhythmic pattern with triplet markings. A dynamic marking of *f* (forte) is placed below the Percussion staff. The score is divided into measures by vertical bar lines.

← 15 →

Tempo Giusto ♩ = 60

Narr. 18

Men went to Catterick at dawn:
they were no longer afraid.
They were three hundred against ten thousand.
Although they were pierced and bloody
they fought as bravely as they could
against the armies of..... Mynyddawg Mwynvawr.

Clar.1 18

Clar.2 18

Clar.3 18

Vln. 18 *quasi sul pont.* *p* *rep. ad lib.* *f*

Cell.1 18 *quasi sul pont.* *p* *rep. ad lib.* *f*

Cell.2 18 *quasi sul pont.* *p* *rep. ad lib.* *f*

Db. 18 *f*

Perc. 18 *come sopra* *f*

p < *mf* >

← 15 →

Tempo Giusto ♩ = 60

Narr. 21  Men went to Catterick at dawn:
they'd pay the price for their preparations:
the sweet gold mead they'd drunk ensnared them.
Those minstrels had caroused.....for the year

Clar.1 21 

Clar.2 21 

Clar.3 21 

Vln. 21 *poco a poco cresc.* *p* *rep. ad lib.* *f* 

Cell.1 21 *poco a poco cresc.* *p* *rep. ad lib.* *f* 

Cell.2 21 *poco a poco cresc.* *p* *rep. ad lib.* *f* 

Db. 21 *poco a poco cresc.* *p* *rep. ad lib.* *f* 

Perc. 21 

21 *p* 

← 10 →

Tempo Giusto ♩ = 60

Narr. Would that their swords were red as their plumes:
Their blades stayed lime-white, helmets split four ways,
in the face of Mynyddawg Mwynvavr's....

.....onslaught.

24

Narr. 

Clar.1 

Clar.2 

Clar.3 

Vln. 

Cell.1 

Cell.2 

Db. 

Perc. 

27

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

31

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

29

F - CATTERICK

Moderato ma con fuoco ♩. = 60

Handclap

ff

Sopranos 1 & 2: *ff*
Ha! Ha! Ha! Ha! Hi! Ha! Hoo... — Ha! Ha! Ha! Hoo... —

Alto: *ff*
Ha! Ha! Ha! Ha! Hi! Ha! Hoo... — Ha! Ha! Ha! Hoo... —

Clarinet 1, 2, 3: *ff*

Violin, Cello 1, Cello 2: *ff*

Double Bass: *ff*

Percussion: *ff*
Bell-tree

Detailed description: This page of a musical score is for the piece 'F - Catterick'. It is in 3/8 time and marked 'Moderato ma con fuoco' with a tempo of 60 beats per minute. The score includes parts for Handclap, Soprano 1, Soprano 2, Alto, Clarinet 1, 2, and 3, Violin, Cello 1 and 2, Double Bass, and Percussion. The vocal parts feature lyrics such as 'Ha!', 'Hi!', and 'Hoo...'. The woodwind and string parts are marked with a forte (*ff*) dynamic. The percussion part includes a 'Bell-tree'.

4

Sop.1
Ha! Ha! Hi! Hi! Hi! Hoo... Ho! Ho! Ho! Hoo...

Sop.2
Ha! Ha! Hi! Hi! Hi! Hoo... Ho! Ho! Ho! Hoo...

Alt.
Ha! Ha! Hi! Hi! Hi! Hoo... Ho! Ho! Ho! Hoo...

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

7

Sop.1
Ha! Ha! Ha! Ha! Hi! Ha! Hoo... — Ha! Ha! Ha! Hoo... —

Sop.2
Ha! Ha! Ha! Ha! Hi! Ha! Hoo... — Ha! Ha! Ha! Hoo... —

Alt.
Ha! Ha! Ha! Ha! Hi! Ha! Hoo... — Ha! Ha! Ha! Hoo... —

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

meno mosso ♩ = 96

molto rit.

10

Sop.1
Ha! Ha! Hi! Hi! Hi! Hoo...—

Sop.2
Ha! Ha! Hi! Hi! Hi! Hoo...—

Alt.
Ha! Ha! Hi! Hi! Hi! Hoo...—

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

p

f

G - Within these walls

Tranquillo ♩ = 56

Narrator

Three hundred sallied out
and only three came back

Aneirin saw it all
and brought back
all those wounds in verse

Within these walls
we shared recall
of what the old folks told us

Sopranos 1 & 2
Ah walls Ah re

Alto
Ah walls Ah re

Clarinet 1, 2, 3

Violin

Cello 1 & 2

Double Bass

Vibraphone (l.v.)

Percussion: Hi-hat, Susp. Cymbals, Marimba

7

Narr. 

There being shady corners,
 marriages were made and unmade here,
 shyly, slyly, stingingly
 as any in the tower

Sop.1
 call Ah re call (c)all

Sop.2
 call Ah re call (c)all

Alt.
 call Ah re - call (c)all

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

pp

Perc.

p



poco piu mosso ♩ = 72

14

Narr. 

inside these walls you'll find a town
brisk industry in every neuk,
Amanuensis to the busy laird
drafts missives to the captains of
external polities who may require
appeasement. Doormen, watchful,
take the measure of each caller
for the merest note of ruinous intent.

Sop.1

Sop.2

Alt.

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

p Wire brushes, sweep susp.cymbs, hit Hi-hat

(l. v.)



Tranquillo ♩ = 56

20

Narr.

Soldiers at their dice and squabble
 hope for peace and itch for slaughter -
 Bored squaddies, looking for a bit of help to pass the time with maid-servants,
 will find that there are butlers willing to confront their sad desires
 with fierce and agitated fists

Sop.1

Sop.2

Alt.

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.

The musical score is arranged in a standard orchestral format. It begins with a Narrator's part at the top, followed by three vocal staves (Soprano 1, Soprano 2, and Alto). Below the vocals are three Clarinet staves, a Violin staff, two Cello staves, and a Double Bass staff. The percussion part is at the bottom, consisting of a snare drum and a bass drum. The score is marked with a tempo of ♩ = 56 and a dynamic of *pp* (pianissimo). The lyrics are written under the vocal staves. The music features a mix of whole, half, and quarter notes, with some rests and slurs. The percussion part includes a simple rhythmic pattern in the bass drum and snare drum.

poco piu mosso ♩ = 72

27

Narr. \square $\frac{4}{4}$: - $\frac{3}{4}$ $\frac{3}{8}$ $\frac{7}{8}$

Jyners, wrichts and masons monitor
the fabric o the biggin, fettlin fauts.
Maids and flunkies attend their duties,
makkin beds and soopin flairs,
shewin and dichtin, shewin and dichtin -
shewin claith, and dichtin
ashet, bowl and bicker

Vln. 27 pizz. (dry) *p*

Cell.1 27 pizz. (dry) *p*

Cell.2 27 pizz. *p*

Db. 27 pizz. *p*

Perc. 27 *p* Wire brushes, sweep susp.cyms, hit Hi-hat

30

Narr. \square $\frac{7}{8}$:|| $\frac{3}{8}$ || $\frac{12}{16}$

Vln. 30 $\frac{7}{8}$ $\frac{12}{16}$

Cell.1 30 $\frac{7}{8}$ $\frac{12}{16}$

Cell.2 30 $\frac{7}{8}$ $\frac{12}{16}$

Db. 30 $\frac{7}{8}$ $\frac{12}{16}$

Perc. 30 $\frac{7}{8}$ $\frac{12}{16}$

Hornpipe $\text{♩} = 120$

33

Narr.

and in the minstrel's gallery, before the harp and viol sang, a pipers' serenade ...

Clar.1

Clar.2

Clar.3

Vln.

Db.

38

Narr.

... some thought was "like the bellowing of beasts"

Sop.1

Sop.2

Alt.

Clar.1

Clar.2

Clar.3

Vln.

Db.

44 *rit.*

Narr. □

Sop.1
44 *p* *p* *mp* *mf*
Meh - Ahh! Meh - Ahh! Meh - Ahh! Meh - Ahh!

Sop.2
44 *p* *p* *mp* *mf*
Meh - Ahh! Meh - Ahh! Meh - Ahh! Meh - Ahh!

Alt.
44 *p* *p* *mp* *mf*
Meh - Ahh! Meh - Ahh! Meh - Ahh! Meh - Ahh!

Clar.1
44

Clar.2
44

Clar.3
44

Vln.
44 *tr*

H EENITY, FEENITY....

Vivo ♩. = 144

Sopranos 1 & 2, Alto, Violin, Cello 1, Percussion (Bones, Cow Bells)

f Ee-ni-ty fee-ni-ty, fick -e- ty feg, Ell, dell, do - mi-nell; Ir - ky bir-ky star - ry rock, An, tan, two's Jock. Jock oot, Jock in,

p

mp

mp

Poco Meno Mosso

Sop. 1, Sop. 2, Alt., Vln., Cell. 1, Perc.

Jock jumped ow-er the heck-le pin. Jock a-mell, a-mell a-mow-er, Ain twa, three, fow-er!

Jock jumped ow-er the heck-le pin. Jock a-mell, a-mell a-mow-er, Ain twa, three, fow-er!

Jock jumped ow-er the heck-le pin. Jock a-mell, a-mell a-mow-er, Ain twa, three, fow-er! Kat-ie Bear-die had a coo Black and white a-boot the mou'

mf

p

♩. = 128

12 *mf*

Sop.1
Kat-ie Bear-die had a hen, Cack-led but and cack-led ben. Was-nae that a dain-ty hen? —

Sop.2

Alt.
Was-nae that a dain-ty coo? — Dance, — Kat-ie Bear - die. —

Vln.

Cell.1

Perc.

17

Sop.1
Dance, — Kat-ie Bear - die. — Dance, — Kat-ie Bear - die.

Sop.2
Dance, — Kat-ie Bear - die. *mf* Kat-ie Bear-die had a wean Wid-nae play oot in the rain. Was-nae that a dain-ty wean? Dance, — Kat-ie Bear - die.

Alt.
Dance, — Kat-ie Bear - die. — Dance, — Kat-ie Bear - die.

Vln.
pp

Cell.1
pp

Perc.

Poco Meno Mosso

Vivo ♩. = 144

♩. = 128

Sop.1
Ee-ni-ty fee-ni-ty, fick-e-ty feg, Ell, dell, do-mi-nell; Ir-ky bir-ky star-ry rock, An, tan, two's Jock. Hey Jock ma Cuddy

Sop.2
Ee-ni-ty fee-ni-ty, fick-e-ty feg, Ell, dell, do-nell; Ir-ky bir-ky star-ry rock, An, tan, two's Jock. Hey Jock ma Cuddy

Alt.
Ee-ni-ty fee-ni-ty, fick-e-ty feg, Ell, dell, do-mi-nell; Ir-ky bir-ky star-ry rock, An, tan, two's Jock. Hey Jock ma Cuddy

Vln.
p

Cell.1

Perc.
mp Temple Blocks *mp*

Slow ♩. = 48

molto rit.

Sop.1
My Cud-dy's ow'r the dyke An if ye touch ma cud-dy My cud-dy'll gie ye a bite gie ye a bite gie ye a bite Who's yowes are these? Who's yowes are these?

Sop.2
My Cud-dy's ow'r the dyke An if ye touch ma cud-dy My cud-dy'll gie ye a bite gie ye a bite gie ye a bite Who's yowes are these? Who's yowes are these?

Alt.
My Cud-dy's ow'r the dyke An if ye touch ma cud-dy My cud-dy'll gie ye a bite gie ye a bite gie ye a bite Who's yowes are these? Who's yowes are these?

Vln.

Cell.1

Perc.
Bells *f*

a Tempo ♩. = 128

33 *mf* Sop.1 They're a' Jack-ie Corns — Ah can tell em by their horns — An ah foond em brok-en oot — in the mee-nis-ters gair - den. *molto rit.* Irregular clapping

33 *mf* Sop.2 a' Corns can tell em their horns — An ah brok-en in the mee-nis-ters gair - den. Irregular clapping

33 *mf* Alt. a' Corns can tell em their horns — An ah brok-en in the mee-nis-ters gair - den. Irregular clapping

33 Vln. *mf*

33 Cell.1 *mf*

33 Perc. *mf* Bones (Both) *mf*

I - Iseabail's Story

Andante ♩ = 60

Narrator

4/4



And that black mass, the stark Bass Rock,
dark beacon, sentry post and prison,
has a plaid of histories to tell -

Sopranos 1

Sopranos 2

Alto

Bass-clar.1

Clarinet 1

Bass-clar.2

Clarinet 2

Bass-clar.3

Clarinet 3

Cello 1

Cello 2

Double Bass

Clash Cymb. (scrape)

Percussion

6

Narr. the way they climbed the stairs of rank, those Mormaers of Lothian, Jarls of Dunbar, and
Maol Choluim, Mórmaor Leamhnachd, dileas do Bhrus (who followed Brus), praised by John Barbour and John of Fordun,
Éadar Cluaidh is Foirthe (between Clyde and Forth) Listen...

Sop.1 *whispered, vvery sibilant, urgent*
list - en list -

Sop.2 list - en

Alt. list - en

Perc. *p*

8

Narr. Iseabail Nic Dhonnchaidh, last of the mórmaoir, imprisoned on the Rock:
who married Muireadhach Stiùbhart, Diùc Albanaidh,
who was, in 1425, executed along with his two sons and father-in-law, by James 1st.
- their heads sent to Iseabail in a sack...
in the hope of sending her insane.

Sop.1 en to these walls these walls list - en

Sop.2 list - en to these walls these walls

Alt. list - en to these walls these walls

Perc. *mp pp*

10

Narr. Hear her, Hear her, her spirit coming over the water to us... ..
... cursing her King.....

Sop.1 *cresc.*
list - en list - en Is - ea - bail Is - ea - bail list - en

Sop.2 *10 cresc.*
list - en list - en Is - ea - bail Is - ea - bail list - en

Alt. *10 cresc.*
list - en list - en Is - ea - bail Is - ea - bail list - en

J - A SHEUMAS A RIGH

Rubato ♩ = 54 (♩ = 108)

Alto

Violin

Cello 1

Cello 2

Percussion

Crottales

Cell.1

Cell.2

Lento, con moto ♩ = 36 (♩ = 108)

Alt.

Vln.

Cell.1

Cell.2

Perc.

Crottales

A Sheu-mais a Righ — ged a b'u-a-sal do chliù, tha

13 *mp* *mp* *mf*

Alt. nimh na do chri dhe nach ài-chear leat Thug thu bhuam na fir min bha cho gao-lach dhomh fhin m'a-thair,

Vln. *p* *pp* *p* *pp* *p* *pp* (*senza trem.*)

Cell.1 *p* *p* *pp* *p* *p* *pp*

Cell.2 *pp* *p* *pp* *p* *pp*

Perc. *pp* *p* *pp* *p* *pp*

17 *p* *poco a poco cresc.*

Alt. mic is mo chéi-le 'g am fhà-sa - chadh Chuir thu mi - se an sàs anns an Dùn ud mar bhàigh chuir thu

Vln. *p* *pp* *p* *pp* *p* *pp* (*senza trem.*)

Cell.1 *p* *p* *p* *pp* *p* *p*

Cell.2 *p* *pp* *p* *pp*

Perc. *p* *pp* *p* *pp*

21 *mf* *senza dim.* *f* *più p*

Alt. iad-san gu bàs: ni bu chi-a-nail dhomh Thug thu 'n cinn dhomh mar dhu - ais, 'n dùil mo

Vln. *p* *pp* *p* *pp* *p* *pp* (*senza trem.*)

Cell.1 *pp* *p* *p* *pp* *p* *pp*

Cell.2 *p* *pp* *p* *pp* *p* *pp*

Perc. *p* *pp* *p* *pp*

24

Alt. *f* *p*

chi - all chur air ru - aig: biodh mo chri - dhe na ghu - al, cha ghéill - ear mi

Vln. (*senza trem.*) *p* *pp* *p* *pp*

Cell.1 *p* *p* *pp* *p* *p*

Cell.2 *pp* *p* *pp* *p*

Perc.

Rubato ♩ = 54 (♩ = 108)

27

Vln.

Cell.1 *espress.* *p* *p*

Cell.2 *f* *p* *p*

Lento, con moto ♩ = 36 (♩ = 108)

31

Alt. *p sempre* *p*

Ged a chailmi mo thùs, anns na fir ud, mo lùths, to - bair tait - neis is mùi - rn, bu

Vln. (*senza trem.*) *p* *pp* *p* *pp*

Cell.1 (*senza trem.*) *pp* *p* *pp* *p* *pp*

Cell.2 (*senza trem.*) *pp* *p* *pp* *p* *pp*

Perc. *p*

35 *più f un poco giusto* J

Alt. spéi-seil — dhomh Rìgh nan Gai-dheal is Gall, Dhea-nadh sgrios air mo dhream — chuir thu

Vln. (*senza trem.*) *p* *pp* *p* *pp* *p* *pp*

Cell.1 *p* *p* *p* *pp* *p* *p*

Cell.2 *p* *pp* *p* *pp* *p* *p*

Perc. 35

39

Alt. mi-se tromh staing — nach sùmh-laich — mi Tha mo chri - dhe ro bhu-an biodh mu chù-is trom no cru-aidh, cha tug

Vln. (*senza trem.*) *p* *pp* *p* *pp* *p* *pp*

Cell.1 *p* *pp* *p* *pp* *p* *pp*

Cell.2 *pp* *p* *pp* *p* *p*

Perc. 39

Rubato ♩ = 54 (♩ = 108)

43

Alt. gea-rain no gru-aim — ri-amh fao-chadh — dhomh —

Vln. (*senza trem.*) *pp* *p* *pp* *p* *pp*

Cell.1 *p* *p* *p* *pp* *p* *ff* *f* *p*

Cell.2 *pp* *p* *pp* *p* *ff* *f* *p*

Perc. 43

47

Cell.1

Cell.2

ff *p* *f* *ff* *p* *p* *ff*

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

51

Cell.1

Cell.2

ff *mp*

ff *mp*

feroce *mp*

feroce *mp*

Lento, con moto ♩ = 36 (♩ = 108)

54

Alt.

p *poco cresc.*

A Sheu-mais a Righ Bhei-readh bhu-am-sa mo shìth, is a dh'fhà - gadh mi 'n dìth na bha

Vln.

p *pp* *p* *pp* *p* *pp*

(senza trem.)

Cell.1

pp *p* *pp* *p* *p* *p*

(senza trem.)

Cell.2

pp *p* *pp* *p* *pp* *p* *pp*

(senza trem.)

Perc.

p

58

Alt.

ff

déi - dheil dhomh Chì mi cùl d'a-mhaich lom, do cheann roinn-te bho d'-chom. Chì mi thus fo d' thom 's cha

Vln.

(senza trem.) *p* *pp* *p* *pp* *p* *pp*

(senza trem.)

Cell.1

pp *p* *p* *p* *pp* *p*

(senza trem.)

Cell.2

p *pp* *p* *pp*

(senza trem.)

Perc.

Rubato ♩ = 54 (♩ = 108)

62

Alt. *b'ei-rig* *dhomh*

Vln. *p* *pp*

Cell.1 *p* *p* *pp* *f* *espress.* *p*

Cell.2 *p* *f* *p*

Perc.

65

Cell.1 *p*

Cell.2 *p*

K - Romans, Douglasses, Cromwell

← 10 → **Giusto** ♩ = 96

Narrator

I have seen the deep black mouths of cannons
aiming their vehement tongues of death at me.

Clarinet 1

B \flat Clar. 1

Clarinet 2

B \flat Clar. 2 *pp* (teeth on the reed)
p

Bass-clar. 3

Bass-clar. 3 *pp*

Violin

Violin *pp* *mf* *etc.*

Cello 1

Cello 1 *pp* *sfz* *etc.*

Cello 2

Cello 2 *pp* *etc.*

Double Bass

Double Bass *pizz.* *rep. ad lib.* *arco* *pizz.* *pp*

Tom-toms, Pedal Bass Dms.

Keep strictly to the notated rhythm at first, using only one or two drums.
As the piece progresses, introduce more variation of rhythm in the first three beats,
and more variety of drum patterns. Dynamics may be enhanced by changing sticks.

Percussion

Cymb. (bowed) *pp* *rep. ad lib.* *mf*

Vibraphone

Timp.

The musical score is arranged in a standard orchestral format. It includes parts for a Narrator, three Clarinets (B-flat Clarinet 1, B-flat Clarinet 2, and Bass Clarinet 3), Violin, two Cellos, Double Bass, and Percussion. The Percussion section includes Tom-toms, Pedal Bass Drums, Cymbal (bowed), Vibraphone, and Timpani. The score is in 4/4 time and begins with a tempo marking of 'Giusto' at 96 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings such as *pp*, *p*, *mf*, *sfz*, and *pp*. Performance instructions include 'teeth on the reed' for Clarinet 2, 'rep. ad lib.' for the Double Bass and Cymbal, and 'arco' for the Double Bass. The score is divided into measures, with a double bar line indicating the start of the piece. A large arrow points down from the Narrator's text to the start of the music.

(Fit each block of text to one measure, beginning before or after the bar-line)

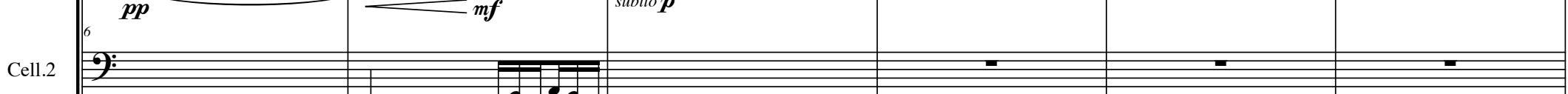
6

Narr. 

Vln. 

Cell.1 


Cell.2 

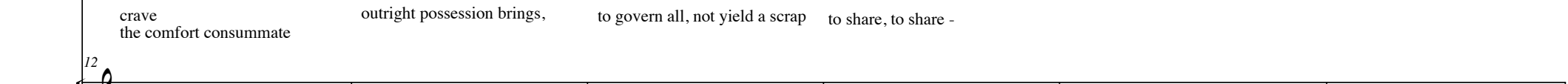
Db. 

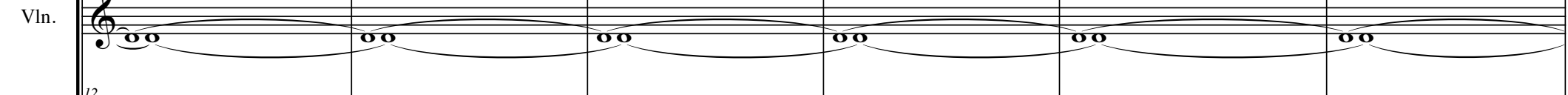
Perc. 

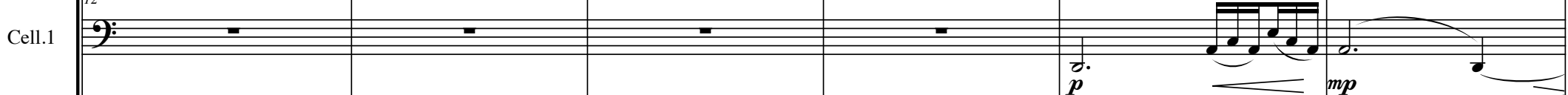
detune gliss on IV, usually around quarter-tone each way, no more than a semi-tone, irregular speed.

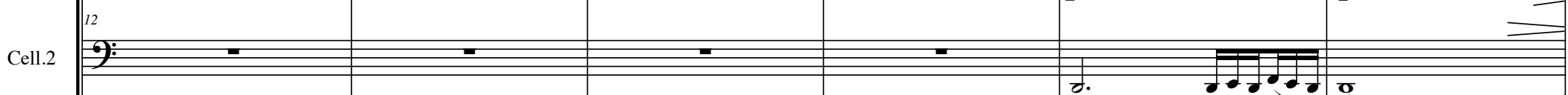
12


Narr. 

Vln. 


Cell.1 


Cell.2 


Db. 

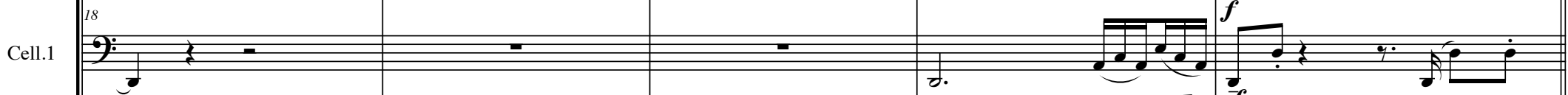
Perc. 

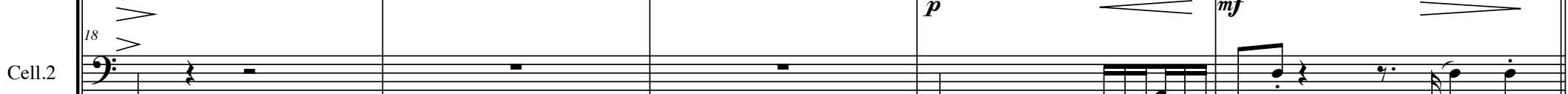
18


Narr. 

Vln. 

Cell.1 

Cell.2 

Db. 

Perc. 

(Approximate the musical rhythm)

23

Narr. The Ro-mans came in strid-ing

Clar.1 *p*

Clar.2 Bass-clar.2 *p*

Clar.3 Bass-clar.3 *p*

Cell.1 *p*

Cell.2 *p*

Db. *p*

Perc. *p*

28

Narr. pha-lanx-es_ they found a mea-sured way through scrub the Vikings in their swift flo-til-las sped to-ward the strands where prow might

Clar.1 *p*

Clar.2 *p*

Clar.3 *p*

Cell.1 *p*

Cell.2 *p*

Perc. *p*

32

Narr. | |
 beach, al - low - ing kri - ga - re and kri - ga - re, and kri - ga - re — to step a - shore but

Clar.1 *p* *f*

Clar.2 *p* *f*

Clar.3 *p* *f*

Cell.1 *p* *p*

Cell.2 *p* *p*

Perc. *p* *p*

36

Narr. | |
 your ap - proach, old neigh - bour, brings a scream - ing quar - ry - load — of hu - man rub - ble, tum - bles, stag - gers o - ver those — ripe fields

Vln. *mp* *f*

Cell.1 *p* *f*

Cell.2 *p* *f*

Db. *p* *f*

Perc. *mf* *p* *f*

40

Narr. eliciting necessity to take up arms against your sour assault

Clar.1 *p* *mf* very even, poco marc.

Clar.2 *p* *mf* very even, poco marc.

Clar.3 *p* *mf* very even, poco marc.

Cell.1 *mf*

Cell.2 *mf*

Db. *mf* pizz.

Perc. *subito p* *mf*

45

Clar.1

Clar.2

Clar.3

Cell.1

Cell.2

Db.

Perc.

← 10 → Giusto ♩ = 96

Narr.  But while the bards sang glory to bold warriors
in all their painted words,
bleak widowhood was being carved
from lacerated hearts and skulls,
and guts were ribboned out
through scarlet breathing doors
in fallen human sides that pulsed
and trembled into death.

Clar.1 (3 clars co-ordinate entries) *pp* *rep. ad lib.*

Clar.2 *pp* *rep. ad lib.*

Clar.3 *pp* *rep. ad lib.*

Vln. *pp* *senza vib., poco sul pont.*

Cell.1 *pp* *senza vib., poco sul pont.*

Cell.2 *pp* *senza vib., poco sul pont.*

Db. *pp* *pizz. sul pont. rep. ad lib.*

Perc. *f* *Vibraphone* *pp*

53

Narr.  Al - though they were o high re-noun, the Doug-las brith-ers focht and formed twa clans the

Clar.1  *pizz.* muta in B₁ Sop Sax.

Clar.2  muta in B₁ Clar.2

Clar.3  *p*

Vln.  *pizz.*

Cell.1  *p*

Cell.2  *p*

Db.  *p*

Perc.  *p*

58

Narr.  Black ane — and the Reid when kings wore each his se-pa-rate Sab-bath coat and bro-thers knelt a-part, these

Clar.1  *p* *mf* *p* B₁ Sop Sax.

Clar.2  *p* *mf* *p* B₁ Clar. 2

Clar.3  *mf* *p*

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

Cell.1  *mf* *p*

Cell.2  *mf* *p*

Db.  *mf* *p*

Perc.  *mf* *p*

63

Narr. ramparts felt the heat of ang - ry lead for greed and jealousy do not re - quire an un - fa - mi - li - al e - ne - my: and so they

Clar.1 *f* (quasi 24/16 time)

Clar.2 *f* (quasi 24/16 time)

Clar.3 *f*

Vln. *f* (quasi 24/16 time)

Cell.1 *f*

Cell.2 *f*

Db. *f*

Perc. *f*

68

Narr. fought And sometimes face will confront face, when each may bring its regiments -

Clar.1 *p*

Clar.2 *p*

Clar.3 *p*

Vln. *p*

Cell.1 *p*

Cell.2 *p*

Db. *p*

Perc. *p*

72

Narr. those fields become a battleground while those who hope to reap and sow must live with mud. And blood. And blood.

Clar.3

Cell.1

Cell.2

Db.

Perc.

77

Clar.1 *very even, poco marc.*

Clar.2 *very even, poco marc.*

Clar.3 *very even, poco marc.*

Vln. *pizz.*

Cell.1 *arco*

Cell.2 *arco*

Db. *mf*

Perc. *f*

82

Narr.

Each hive of marching bees believing it alone
 possessed the Truth - each knew exactly how
 the world should pray, each knew the straight
 and narrow ditch its thoughts flow through is
 rigid, adamant, correct, where all must swim
 those chilled granitic certitudes, in multitudes

Clar.1

Clar.2

Clar.3
muta in B \flat Clar.3

Vln.

Cell.1

Cell.2

Db.

Perc.
p

86

Narr.

Perc.

90

Narr.
 (.....alone)

Perc.

94 Sop.Sax *very even, poco marc.*

Clar.1 *pp*

Clar.2 *pp* *very even, poco marc.*

Clar.3 *pp* *very even, poco marc.*

Vln. *pp* arco

Cell.1 *pp*

Cell.2 *pp*

Db. *pp* arco

Perc. *pp*

99 Narr. Crom-well sent three thousand men to high Tan-tal-lon to lay siege: and

Clar.1

Clar.2

Clar.3

Vln. *f* *mf*

Cell.1 *f* *mf*

Cell.2 *f* *mf*

Db. *f* *mf*

Perc. *f* *p*

103

Narr. with George Monk as Ge-ne-ral, they may have thought to win with ease There's

Clar.1 *mp*

Clar.2 *mp*

Clar.3 *mp*

Vln. *mp* *p* *mp*

Cell.1 *mp* *p* *mp*

Cell.2 *mp* *p* *mp*

Db. *mp* *p* *mp*

Perc. *mp*

107

Narr. thou-sands there and we are few, the cast-le's stout de-fen-ders said but we will hold fast and de - fend un - til each breathing soul is

Perc. *subito p*

111

Narr. dead. And Cromwell's maiching hedge o shot and steel wad turn this laund we luve

Clar.1 *mp*

Clar.2 *mp*

Clar.3 *mp*

Vln. *mf*

Cell.1 *mf*

Cell.2 *mf*

Db. *mf*

Perc. *mf* *f*

115

Narr. tae glaur and graivel, sae we maun fecht as best we can tae haud, tae haud this aun - cient fort

Clar.1 *mf*

Clar.2 *mf*

Clar.3 *mf*

Vln. *mf*

Cell.1 *mf*

Cell.2 *mf*

Db. *mf*

Perc. *p* *mf*

120

Narr. Though we are caught be-hind the wall a stead-fast hun-dred strong, no more, we have the shot to see us through, and

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db. *mf*

Perc.

124

Narr. plen-ty vic-tuals in the store They did not reck-on with those guns that poured hot hell in through the walls, that

Clar.1 *f* *p* *cresc.*

Clar.2 *f* *p* *cresc.*

Clar.3 *f* *p* *cresc.*

Vln. *f* *p*

Cell.1 *f* *p*

Cell.2 *f* *p*

Db. *p*

Perc. *f* *subito p*

128

Narr. dark-ened day and torched the night, that pumped black ter-ror through them all. In all the talk of past block-ades, they

Clar.1 *mf* *cresc.*

Clar.2 *mf* *cresc.*

Clar.3 *mf* *cresc.*

Vln. *mf* *p*

Cell.1 *mf* *p*

Cell.2 *mf* *p*

Db. *mf* *p*

Perc.

131

Narr. had not fore - seen guns on wheels, great bar-rels launch-ing mass and force, com - mit-ting death in mor - tar shells.

Clar.1 *mf*

Clar.2 *mf*

Clar.3 *mf* *p*

Vln. *mf*

Cell.1 *mf*

Cell.2 *mf*

Db. *mf*

Perc.

134

Narr. Such ord-nance bat-tered an-cient walls, and o-pened gaps through which men poured. Those

Clar.1 *p* *f* *p*

Clar.2 *p* *f* *p*

Clar.3 *f* *p*

Vln. *p* *f* *p*

Cell.1 *p* *f* *p*

Cell.2 *p* *f* *p*

Db. *p*

Perc. *subito p*

138

Narr. few held fast for full twelve days, and noone could des-troy that soul.....

Clar.1 *f* *p*

Clar.2 *f* *p*

Clar.3 *f* *p*

Vln. *f*

Cell.1 *f*

Cell.2 *f*

Db. *f*

Perc.

Clar.1
Clar.2
Clar.3

142 *feroce* *f* *tr*

Vln.
Cell.1
Cell.2
Db.

142 *f*

Perc.

142 *f* 3 Pipe Band Snare Dm.

Clar.1
Clar.2
Clar.3

146 *tr*

Vln.
Cell.1
Cell.2
Db.

146

Perc.

146 3

This musical score page, labeled 'K', contains the following parts:

- Clar.1**: Treble clef, starting at measure 150. Features trills and slurs.
- Clar.2**: Treble clef, starting at measure 150. Features trills and slurs.
- Clar.3**: Treble clef, starting at measure 150. Features trills and slurs.
- Vln.**: Treble clef, starting at measure 150. Features chords with accents.
- Cell.1**: Bass clef, starting at measure 150. Features chords and melodic lines.
- Cell.2**: Bass clef, starting at measure 150. Features chords and melodic lines.
- Db.**: Bass clef, starting at measure 150. Features chords and melodic lines.
- Perc.**: Two staves, starting at measure 150. The top staff includes a triplet of eighth notes.



153

Narr. Dark thunder punched a starburst through that thick stone skin - there could be, and there was, no crouching in a safe retreat - and hear the hellish screech and roar of cannon-shot head in, while muskets bark as hound-packs bark and bark and bark:

(i) and for those days wild cannons pierced and gnawed....

(ii) the walls of history.

4/4

153

Clar.1 *f* *sfz* *f* *sfz* *sfz* *f* *rep. ad lib.*

153

Clar.2 *f* *sfz* *rep. ad lib.*

153

Clar.3 *f* *sfz* *rep. ad lib.*

153

Vln. *f* *sfz* *f* *rep. ad lib.*

153

Cell.1 *f* *ff* (behind the bridge) *rep. ad lib.*

153

Cell.2 *f* *ff* (behind the bridge) *rep. ad lib.*

153

Db. *f* *rep. ad lib.*

(behind the bridge) *f*

Susp. Cymbals
153 hard sticks *p* *sfz* *p* *sfz*

153 Tam-Tam

Musical score for Clarinet 1, Clarinet 2, Clarinet 3, Violin, Celli 1, Celli 2, Double Bass, Percussion, and Bassoon. The score is in 4/4 time and begins at measure 158. The Clarinet parts feature intricate melodic lines with frequent trills. The Violin part consists of sustained chords with accents. The Celli and Double Bass parts provide a rhythmic foundation with eighth-note patterns and accents. The Percussion part has a complex, syncopated rhythm. The Bassoon part features a melodic line with a triplet and a dynamic marking of *sffz*.

162

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Db.

162

3

3

Perc.

162


162


Detailed description: This page of a musical score covers measures 162 to 165. It features eight staves: Clarinet 1, Clarinet 2, Clarinet 3, Violin, Cello 1, Cello 2, Double Bass, and Percussion. The Clarinet parts are in treble clef and contain complex melodic lines with many slurs and trills. The Violin part consists of sustained chords with accents. The Cello and Double Bass parts have rhythmic patterns with accents. The Percussion part features a complex, syncopated rhythm. The bottom-most staff is a Bass line with a few notes. The number '162' is written at the beginning of each staff. The number '3' appears above the Percussion staff in measures 163 and 164.


This musical score page, labeled 'K', contains the following parts and measures:


- Clar.1:** Treble clef, starting at measure 166. Features rapid sixteenth-note passages and trills.
- Clar.2:** Treble clef, starting at measure 166. Features rapid sixteenth-note passages and trills.
- Clar.3:** Treble clef, starting at measure 166. Features rapid sixteenth-note passages and trills.
- Vln.:** Treble clef, starting at measure 166. Features sustained chords with accents (>).
- Cell.1:** Bass clef, starting at measure 166. Features sustained chords with accents (>).
- Cell.2:** Bass clef, starting at measure 166. Features sustained chords with accents (>).
- Db.:** Bass clef, starting at measure 166. Features sustained chords with accents (>).
- Perc.:** Percussion clef, starting at measure 166. Features a complex rhythmic pattern with triplets (3).
- Bass:** Bass clef, starting at measure 166. Features a complex rhythmic pattern with triplets (3).


170


Narr. 


Clar.1 


Clar.2 

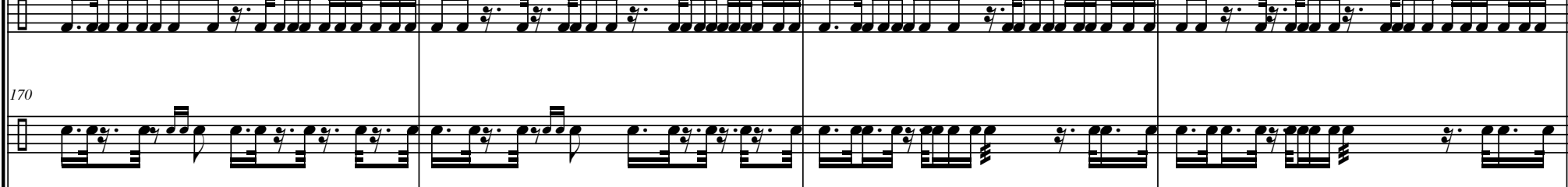
Clar.3 

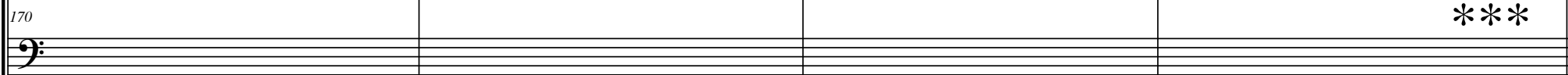
Vln. 


Cell.1 

Cell.2 

Db. 

170 

Perc. 

170 

← 20 → Lento ♩ = 48

174

Narr. they rent, sliced,
tore the flesh of warriors and innocents:
they silenced song, and left a spectral
narrative on brackish air -

Clar.1 (3 clars co-ordinate entries) *rep. ad lib.*
pp *p* *mf*

Clar.2 (3 clars co-ordinate entries) *rep. ad lib.*
pp *pp* *mf*

Clar.3 (3 clars co-ordinate entries) *rep. ad lib.*
pp

Vln. *pp* *p* *mp*

Cell.1 *pp* *p* *mp*

Cell.2 *pp* *p* *mp*

Db. *pp* *p* *mp*

Perc. *ff*
174 *rim-shot*

L - LAMENT

Lento ♩ = 72

B \flat Clar.

Clarinet 1

Clarinet 2

Clarinet 3

Cello 1

Cello 2

Double Bass

Double Bass

Clar. 1

Clar. 2

Clar. 3

Clar. 1

Clar. 2

Clar. 3

Cell. 1

Cell. 2

Db.

Cell. 1

Cell. 2

Db.

Clar. 1

Clar. 2

Clar. 3

Clar. 1

Clar. 2

Clar. 3

Cell. 1

Cell. 2

Db.

Cell. 1

Cell. 2

Db.

M - No-one Could Destroy That Soul

Lento ♩ = 48

Andante ♩ = 60

Narrator

And no-one could destroy that soul:
its ghost still welcomes with a smile.

Sopranos 1

p bell-like

p bell-like

p bell-like

Sopranos 2

Alto

ae - - - a - - - a -

Clarinet 1

ppp

ppp

p

Clarinet 2

ppp

p

pp

Clarinet 3

ppp

ppp

pp

Violin

ppp

ppp

Cello 1

ppp

ppp

p

Cello 2

ppp

ppp

p

pp

Double Bass

p

pp

Susp. Cymbals

ppp

Tam-Tam

ppp

Vibraphone

p

ppp

9

Narr.

Those walls stand proud, affirmative,
still salient, strong; still sentinel:
still salient, strong; still sentinel :
and nurturing the arts of peace

Sop.1
a - law _____ fi - re _____ wa - - - - ter _____ tei - ne _____

Sop.2
a - ryd _____ ai ir _____ tei - - le _____

Alt.
gwe - - - ea - - - r'th _____ ter _____ ài - _____

Clar.1
pp

Clar.2
pp

Clar.3
pp 3 5 3 5 3 5 5

Perc. *lv*

3

14

Narr.

Sop.1
ta - lamh _____ low - e _____ yi - r'd _____ fi - re _____

Sop.2
ta - - - ge _____ low - - - re _____ yi - - - - ter _____ ai ir _____

Alt.
uis - - - ai - - - wat - - - - - ea - - - - r'th _____

Clar.1

Clar.2

Clar.3
5 3 5 3 3 5 3 5

Perc.

18

Narr. (.....of peace)

Guid Gawn Douglas leukit oot
fae thae heich winnocks,
leuked and socht the hullion
wuiven intil Virgil's wirds

honor, prasingis, thankis infynite
To the,

“Laude, *pp*

Sop.1 wa - - - - - ter “Lau - de,

Sop.2 “Lau - - - de,

Alt. ter “Lau - - - de,

Clar.1

Clar.2

Clar.3 3 5

Perc. *lv*

22

Narr. and thi dulce ornate fresch endite,
Mast reverend

Virgill, of Latyne poetis prince,
Gemme of

ingine and fluide of eloquence,”

And sae he wrocht, and fed the mynd o
his ane laund, weel, thay wha coud read

“Lau - de, dul -

“Lau - - - - - de, dul -

“Lau - de, dul -

“Lau - - - - - de, dul -

“Lau - de, dul -

“Lau - - - - - de, dul -

“Lau - - - - - de, dul -

“Lau - - - - - de, dul -

4/4

26

Narr. \square $\frac{4}{4}$ - | $\frac{3}{4}$ - || $\frac{4}{4}$ ~ | | |

And here I stand, still solid, if benign,
and willing to be born anew, to look out for
an enemy that might approach, although today I only see,
out on the firth, a patient fisherman,
and freighters pass the Rock

Sop.1 *mp*
ce or - nate Vir-gill,

Sop.2 *mp*
- - ce or - nate Vir - gill,

Alt. *mp*
- - ce or - nate fresch en - dite, Vir - gill,

Vln. *pp*

Cell.1 *pp*

Cell.2 *pp*

Db. *pp* pizz.

36

Narr. (.....petals here -)

Sop.1 *p bell-like*
ig - nis — tel - lus — ta - nau —

Sop.2 *p bell-like*
ig - - - ther tel - - - qua ta - - - law

Alt. *p bell-like*
ae - - - a - - - a - - -

Clar.1

Clar.2

Clar.3 3 3 5 5 3 5 3 3 5

Vln.

Cell.1

Cell.2

Db.

Perc. *p*
Reo.

44

Narr. 

Sop.1
or, pra - singis, thankis — in - fy - nite To the, and thi dul - ce or - nate

Sop.2
pra - singis, thankis in - fy-nite To the, and thi dul - ce — or - nate — frisch en - dite, —

Alt.
- or, pra - singis, thankis — in - fy - nite To — the, and — thi dul - - - ce — or - nate frisch en-dite, —

Clar.1

Clar.2
3

Clar.3

Vln.

Cell.1

Cell.2
3 5 5 3 5 3 3 5

Perc.

pp

48

Narr. 

Sop.1
Vir - gill, Mast rev - - - 'rend Vir - gill, of

Sop.2
Vir - gill, Mast rev - - - 'rend Vir - gill, of

Alt.
Vir - gill, Mast rev - 'rend Vir - gill, of

Clar.1

Clar.2

Clar.3

Vln.

Cell.1

Cell.2

Perc.

pp

pp

pp

pp

3

3

5

3

3

5



52

Narr.  | $\frac{4}{4}$ | $\frac{3}{4}$ |

Sop.1
52 Lat-yne po - - - - etis prince, Gemme of in - gine e - lo - quence,⁷⁷

Sop.2
52 Lat-yne po - - - - etis prince, Gemme of in - gine and fluide of e - lo - quence,⁷⁷

Alt.
52 Lat-yne po - - - - etis prince, Gemme of in - gine and fluide of e - lo - quence,⁷⁷

Clar.1
52

Clar.2
52 3 3 3 3 3 3 3 3 3 3

Clar.3
52

Vln.
52 *pp*

Cell.1
52 *pp*

Cell.2
52 3 5 3 5 3 5 3 5 3 5 5

Perc.
52

56

Narr.

(.....and sprays and suns)

56 *p* "Lau - de, hon - or, pra-singis, thankis in - fy - nite To

56 *p* de, hon - - or, pra - singis thankis in - fy-nite To the,

56 *p* "Lau - - de, hon - - or, pra - singis, thankis in - fy - nite To

56 *p*

56 *p* 3 3 3 3

56 *p*

56 Vln.

56 Cell.1

56 Cell.2 3 5 3 3 5 5 3 5 3

56 Perc.

60

Narr.  | $\frac{4}{4}$ - | $\frac{3}{4}$ $\frac{3}{4}$ | -

This place endures,
proclaims its stark nobility.

We should not
even let a memory of guns come in

Sop.1
the, and thi dul - ce or - nate _____ Vir - gill, ta - lamh uis - ge _____ *pp*

Sop.2
and thi dul - - - ce _____ or - nate _____ frisch en - dite, _____ Vir - gill, ta - lamh uis - ge _____ *pp*

Alt.
_____ the, and _____ thi dul - - - ce _____ or - nate frisch en - dite, _____ Vir - gill, ta - lamh uis - ge _____ *pp*

Clar.1
pp

Clar.2
pp

Clar.3
pp

Vln.
ppp

Cell.1
ppp

Cell.2
ppp

Db.
pizz. *pp*

Perc.
Tub. *ppp*



64

Sop.1

ta - lamh uis - ge

uis - ge

ppp

Sop.2

ta - lamh uis - ge

uis - ge

ppp

Alt.

3 3 3

ta - lamh uis - ge

uis - ge

ppp

Clar.1

tr (*tr*) (*tr*)

ppp

Clar.2

tr *tr* *tr*

ppp

Clar.3

3 3 3

tr *tr* *tr*

ppp

Vln.

Cell.1

Cell.2

3 5 3 5 5 3 5 3 3 5 5

Db.

ppp

Perc.

ppp *ppp*

Tantallon: These Lands, This Wall

A

(listen to these walls witches ghosts saints)

B

I, Tantallon, want to know
if you are friend, if you are foe -

I have defended this cold airt
for fickle centuries -
I have no mind to weaken now

You think me bare?
But listen to these walls -
they breathe

Rough woings happened elsewhere
but I've known besiegings and blockades -
I have had armies hem me in,
ships have danced the firth below -

Beyond my shoulder there are other kingdoms -
we have lived in rancour - and with love

If you're for me, I will take you on a passage through wonders,
if agin, reflect that I have long engagement in the art of waiting

I hope that wisdom bids you measure
the merit in my overture,

for then -

Sea-battles will be heard, and
may be glimpsed

There will be witches, imprisoned ladies, burnings, dookings and
decapitations -
There may be ghosts, there will be saints

We will draw on the pages of lore and history
to float rafts of music and word
which may collide, and will certainly resonate
through time's curtains

Latin fragments will be heard,
and snatches in Brythonic
(ta-nau a-law gwe-ryd dw-f'r)

Hear our ornate litanies, melodic tapestries
(though tonight we cannot offer unction, partial or extreme),
we can give you saints though

Hear our dour precentors sketch the line
their congregations wove into austere heterophonic
inescapable banners of truth

This mair nor gairden waa
stuid prood,
kep oot hail regiments

an yet we plead that
brithers maun be freends
forbye thair nicht be kemp
atween reid bluid, black hert

But some will remember tranquil days,

and all that grain

C

There wis a time o innocence
afore we needed waws,
we thankit Yird for whit it gied
and leevd by natur's laws.

The huntin and the gaitherin
and chowin at fresh strae -
but o thon strae wis gustie,
sae we leared tae plou and sawe.

It wisnae wanting haurdship tho,
whan snaw cam scoorin in
on wunds that cam fae sae far north,
fae launds ayont the sun

But hairsting aw thon leevin gowd,
we couldna ask for mair;
haein eneuch for freend and foe
gied aw a winterin fair.

But thare were sic as wantit mair,
eneuch coud niver stainch:
gie thaim yer awthing and yer aw,
naethin coud stowe thair painch

See their stooped backs
as they follow the ploughs,
broadcasting oats, barley, rye -
They do not hear that upper window speak -
I am Authority. I own this place.
The face may change: my voice remains the same.
and you will do
precisely as I bid - I'll have my share
of all you sow and reap,

D

Look at these lands
those fertile fields -
I am the wall between them
and the bloody tides
of lust and avarice

There's no other side of a bay
to shelter us -
only that thumb of rock
standing steadfast
in its swirling shirt of brine
and nothing will shift it, sentry stone,
but there are
beaching shores not far away
and if those longships move at night, they
may kiss sand, and let
their fell sword-bearing navigators
scorch and scour this land

*I am the wall between those fertile fields
and the bloody tides of avarice*

But there were calmer times, long
long ago, before the scythe and plough,
before the need for hedge or wall:

A'm faur owre yung tae mind
whan aw wis happit owre wi
whin and bruim, and wee fowk
wi thair hoonds and spears cam

trachlin throu atween the thorns

Then yin wha'd traivelled wide, wi
appent ees, cam back and thocht
tae plou ane rig o thon guid syle,
drapt in a line o seed, gied it ane
coat o meatin shairn, kynd yird
and time tae grow, syne nourisht it
intil ane kist o maumie gowden corn,
and tae mak siccar they haed milk
and meat and claith, a when o yowes.

E

The bold Gododdin thought they'd found
the perfect lubricant: the good Aneurin was
the bard who'd sing their march to halt
and turn the Roman tide, as out they wove
to turn that brute invader back, and send
his gory scrolls of Latin grief back home
Men went to Catterick, ardent for battle.
Well-fed on mead, their prize and poison.
Three hundred were pleased to engage.
But after their fun followed silence.
Though attending their churches in penance
death would befall them, without reprieve.

Men went to Catterick, mead in their blood.
My shame if I did not offer praise, of them
and their dark scarlet massive swords -
how fiercely, resolutely, those war-dogs fought.
But had you been of Brennych's clan,
I'd have slaughtered every ghost of you.
They lost me a friend, though I escaped;
a fearless fighter against the brutal enemy -
nor did he insist a dowry be paid,
this son of Cian of Maen Gwyngwn.

Men went to Catterick at dawn:
they were no longer afraid.
They were three hundred against ten thousand.
Although they were pierced and bloody
they fought as bravely as they could
against the armies of Mynyddawg Mwynvawr.

Men went to Catterick at dawn:
they'd pay the price for their preparations:
the sweet gold mead they'd drunk ensnared them.
Those minstrels had caroused for the year.
Would that their swords were red as their plumes:
Their blades stayed lime-white, helmets split four ways,
in the face of Mynyddawg Mwynvawr's onslaught.

F Instrumental

G

Three hundred sallied out
and only three came back

Aneirin saw it all
and brought back
all those wounds in verse

Within these walls
we shared recall
of what the old folks told us
There being shady corners,
marriages were made and unmade here,
shyly, slyly, stingingly
as any in the tower

inside these walls you'll find a town

brisk industry in every neuk,
Amanuensis to the busy laird
drafts missives to the captains of
external polities who may require
appeasement. Doormen, watchful,
take the measure of each caller
for the merest note of ruinous intent.

Soldiers at their dice and squabble
hope for peace and itch for slaughter -
Bored squaddies, looking for a bit of help to pass the time with
maid-servants, will find that there are butlers willing to confront
their sad desires with fierce and agitated fists

Jyners, wrichts and masons monitor
the fabric o the biggin, fettlin fauts.
Maids and flunkies attend their duties,
makkin beds and soopin flairs,
shewin and dichtin, shewin and dichtin -
shewin claith, and dichtin
ashet, bowl and bicker

and in the minstrel's gallery,
before the harp and viol sang, a
pipers' serenade ... some thought
was "like the bellowing of beasts"

H Children's songs

*Eenity feenity, fickety feg,
Ell, dell, dominell;
Irky birky starry rock,
An, tan, two's Jock.
Jock oot, Jock in, Jock jumped ower the heckle pin.
Jock a-mell, a-mell a-mower, Ain twa, three, fower!*

*Katie Beardie
Katie Beardie had a coo
Black and white about the mou'
Wasnae that a dainty coo?
Dance, Katie Beardie.*

*Katie Beardie had a hen,
Cackled but and cackled ben.
Wasnae that a dainty hen?
Dance, Katie Beardie.*

*Katie Beardie had a wean
Widnae play oot in the rain.
Wasnae that a dainty wean?
Dance, Katie Beardie.*

*Eenity feenity, fickety feg,
Ell, dell, dominell;
Irky birky starry rock,
An, tan, two's Jock.*

*Hey Jock ma Cuddy
My Cuddy's ower the dyke
An if ye touch ma cuddy
My cuddy'll gie ye a bite*

*Who's yowes are these?
Who's yowes are these?
They're a' jackie Corns
Ah can tell em by their horns
An ah foond em broken oot
in the meenisters gairden.*

I

And that black mass, the stark Bass Rock, dark beacon, sentry
post and prison,
has a plaid of histories to tell -

Tantallon: These Lands, This Wall

the way they climbed the stairs of rank, those Mormaers of
Lothian, Jarls of Dunbar, and
Maol Choluim, Mórmaor Leamhnachd, dileas do Bhrus (who
followed Brus), praised by John Barbour and John of Fordun,
Eadar Cluaidh is Foirthe
(between Clyde and Forth)

Listen...

Iseabail Nic Dhonnchaidh, last of the mórmaoir, imprisoned on
the Rock:
who married Muireadhach Stiùbhart, Diùc Albanaidh,
who was, in 1425, executed along with his two sons and father-
in-law, by James 1st. – their heads sent to Iseabail in a sack...
in the hope of sending her insane.

*Hear her,
Hear her, her spirit coming over the water to us... cursing her
King.....*

J

A Sheumais, a Rìgh

A Sheumais a Rìgh
ged a b' uasal do chliù,
tha nimh na do chridhe
nach àichear leat -

Thug thu bhuam na fir mìn
bha cho gaolach dhomh fhìn
m' athair, mic is mo chéile
'g am fhàsachadh

Chuir thu mise an sàs
anns an Dùn ud mar bhràigh -
chuir thu iadsan gu bàs:
nì bu chianail dhomh

Thug thu 'n cinn dhomh mar dhuais,
'n dùil mo chiall chur air ruaig:
biodh mo chridhe na ghual,
cha ghéillear mi

Ged a chaill mi mo thùs,
anns na fir ud, mo lùths,
tobair taitneis is mùirn,
bu spéiseil dhomh

Rìgh nan Gaidheal is Gall,
dheanadh sgrios air mo dhream
chuir thu mise tromh staing
nach sùmhlaich mi

Tha mo chridhe ro bhuan
biodh mu chùis trom no cruaidh,
cha tug gearain no gruaim
riamh faochadh dhomh

A Sheumais a Rìgh
bheireadh bhuamsa mo shìth,
is a dh'fhàgadh mi 'n dìth
na bha déidheil dhomh

Chì mi cùl d'amhaich lom,
do cheann roinntte bho d'chom.
Chì mi thus fo d' thom
's cha b'éirig dhomh

(O James, who are King

O James who are King
though noble your fame,
there's venom in your heart
you can't deny it -

You took those fine men from me,
who were much loved by me,

my father, sons and husband
to desolate me

Your charge was that they
had betrayed you, my men,
though their warmest wish
was to serve you

You imprisoned me
in that Fort as hostage -
then you put them to death:
that anguished me

Gave me their heads as prize,
hoping to drive me insane;
though my heart be in flames,
I don't give in

Though I lost my resource
in those men, my strength,
wells of glad and good moods,
much loved by me

King of Gaels and all others,
you'd destroy my people
you put me through distress
that won't diminish me

My heart is too strong
however hard my case
neither complaint nor grumble
ever eased my state

O James who are King
who'd deny me my peace,
and who'd leave me without
all that mattered to me

I can see your neck bare
your head split from your body
I see you under your mound
but it's no reparation)

K

I have seen the deep black mouths of cannons
aiming their vehement tongues of death at me.

Those fields are wealth, and wealth attracts,
attracts, it glitters in the minds of such as crave
the comfort consummate
outright possession brings,
to govern all,
not yield a scrap to share, to share -

All mine, he says, all mine, all mine -
and each word echoes on the tongues
of all the plunderers who occupy
such lands - and those whose envy
shapes invasions

The Romans came in striding phalanxes -
they found a measured way through scrub -
the Vikings in their swift flotillas sped toward
the strands where prow might beach, allowing
krigare and *krigare*, and *krigare* to step ashore -
but your approach, old neighbour, brings
a screaming quarry-load of human rubble,
tumbles, staggers over those ripe fields
eliciting necessity to take up arms
against your sour assault

But while the bards sang glory to bold warriors
in all their painted words,
bleak widowhood was being carved
from lacerated hearts and skulls,
and guts were ribboned out
through scarlet breathing doors
in fallen human sides that pulsed
and trembled into death.

Tantallon: These Lands, This Wall