

Finding a Contemporary Voice for Gaelic Art Music in Scotland

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ABSTRACT

The confluence of Scottish traditional music with contemporary composition is a field of limited discussion in academic literature despite the increasing interest evident in performance repertoire and recorded media. This particular confluence is explored in the research below through a portfolio of new works for various forces with accompanying contextualisation and commentaries. The contextualisation will build on the research of John Purser, who traces the developments of both traditional and classical music until the end of the twentieth century and whose research unearthed the pioneering compositional synthesis in the music of Erik Chisholm, by addressing the lacuna that exists in understanding the integration of traditional music with contemporary composition in works from the past half-century. By surveying scores from within that period, the emergent devices frequently used by composers will be identified. These trends (pibroch, Gaelic psalm singing, and ornamentation) will be evaluated by drawing autoethnographically on the author's intimate knowledge of traditional music, subsequently applied in four new compositions. The survey will also inform the author's personal critical stance to compositional investigation by understanding the existing means of achieving such a synthesis. New compositional works will then be presented which develop a musical confluence using original approaches – thus providing the potential for much fruitful work in future. Autoethnographic reflection is also employed in the development of new approaches to notating idiomatic gestures such as ornamentation, metre, and phrasing. This work will culminate in three umbrella works which synthesise original, autoethnographically informed material with new-found compositional approaches established over the course of this research.

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WORKS PRESENTED IN THIS PORTFOLIO

Title	Instrumentation	Duration	Completed	Performance
Fead na Feadaig	Fl., Ob., B. Cl., Hn., Bsn.	ca. 7'30"	March 2021	18.05.21 Cassiopeia Winds, Maynooth University
Ceòl na Talamhain	Solo piano	ca. 9'30"	April 2021	-
Anail dhan Chluas	Accordion and B./S. Sax	ca. 16'	May 2021	-
Clò	Picc., Fl., S. Sax., A. Sax., T. Sax., Tpt, Tbn., E. Gtr., Voice, Pno., Accord., Clar-sach, Vln., Vc., Cb.	ca. 7'30"	Nov. 2020	05.12.20 Glasgow Improvisers Orchestra, Òcaidich Virtual Concert
An Tàillear anns an Eaglais Tathaichte	Bar., C Tpt., Tbn., B. Cl.	ca. 12'30"	Feb. 2020	12.03.20 Loadbang Ensemble, Maynooth University
Òran an Ròin	Baritone + Piano	ca. 5'	Sept. 2021	09.12.22 Jamie MacDougall (Bar.) + Scott Mitchell (piano), Laidlaw Music Centre, University of St Andrews
Silleán na Carraige	Piano Duet	ca. 5'30"	April 2020	03.07.23 Anna Michels and Dida Condria
Gluasad I*	Solo (open)	ca. 6'	April 2022	30.04.23 Sarah Watts (b. cl.)
Gluasad II	Solo (open) + tape	ca. 6'	May 2022	19.11.22 Catriona Price (vln.) Scots Fiddle Music Festival, Edinburgh
Gluasad III	Solo (open) + pedal	ca. 10'	June 2022	-
These Highland Glens Once Danced	String Ensemble	ca. 5'15"	Feb. 2023	29.06.23 Thirteen North, St Luke's, Glasgow
Ceum	Accordion	ca. 8'30"	March 2023	-
Siubhal	String Quartet	21'	April 2023	-
Total Duration (ca.)		120'15"		

* See Appendix 1 for the bass clarinet version of *Gluasad I*.

CHAPTER 1 TRADITIONAL MUSIC IN SCOTTISH COMPOSITION

1.1 Introduction

Surprisingly little work has been carried out to investigate the present confluence of traditional music and contemporary composition in Scotland – a country widely known for its strong musical traditions which continue to grow today.¹ The Scottish Awards for New Music attest to the current health of contemporary music and how innovation is burgeoning across the musical spectrum, fusing broad influences from the very new and the very old.² The same vitality is apparent in traditional music, reflected by the Scots Trad Music Awards.³ However, this was not always the case in either genre.

For centuries, Scottish classical composers and musicians travelled to England to pursue education and employment in their profession,⁴ with many pursuing successful careers within British musical institutions,⁵ but this had a consequential impact on the way Scotland was represented in classical music. Change came shortly before the twentieth century with the emergence of composers who wrote with the intention of being distinguishable by the Scottishness of their music, and who subsequently established a classical music scene in Scotland. Romantic arrangements of Scottish folk melodies gave way to a deeper integration of contemporary techniques with aspects of

¹ 'Traditional music' is the most frequently used term for folk music in Scotland among professionals and practitioners, and is the term used almost exclusively regarding West Coast and Gaelic music.

² See, e.g., 'New Music Scotland' <<http://www.newmusicscotland.co.uk/>> [accessed 04 July 2023].

³ See, e.g., 'Scots Trad Music Awards' <<https://projects.handsupfortrad.scot/scotstradmusicawards/>> [accessed 04 July 2023].

⁴ Roger Fiske, *Scotland in Music: A European Enthusiasm* (Cambridge: Cambridge University Press, 1983); John Purser, *Scotland's Music: A History of the Traditional and Classical Music of Scotland from Early Times to the Present Day*, 2nd edn (Edinburgh: Mainstream, 2007).

⁵ William A. Everett, 'National Themes in Scottish Art Music, ca. 1880-1990', *International Review of the Aesthetics and Sociology of Music*, 30.2 (1999), 151–71; Purser, *Scotland's Music*, 2nd edn, p. 293.

traditional music by a select number of composers between the two World Wars.⁶ Most notable of this period is Erik Chisholm (1904-65). Chisholm's early twentieth-century pioneership in integrating traditional music with the art music techniques of the period was, and remains, an outstanding oeuvre that has scarcely been surpassed.⁷

Within the available literature there is agreement that after World War Two Scottish composition drew principally from European influences and Scottish distinctiveness became less of a concern.⁸ However, compositional engagement with Scottishness has seen a partial return over the past fifty years, emerging as an ever-increasing area of interest, though recognition of this rekindled compositional confluence is not adequately recorded in literature.

Multiple factors have contributed towards recent increases in contemporary compositions that draw on traditional music. Scottish nationhood has strengthened over this period, along with improved education that reflects the nation's own history which helped to partially overturn deeply ingrained romantic perceptions of Scotland. The 1979 and 1997 devolution referendums, along with the 2014 independence referendum, saw broad cross-cultural discussions around nationhood like never before. The referendums may not have happened were it not for – amongst other factors – the Scottish folk revival of the early 1950s which 'contributed to one of the periodic upswells in the confidence of Scotland's national, cultural and political consciousness'.⁹ This led to a subsequent growth in traditional performing arts, underpinned by greater national confidence, which

⁶ Michael Gardiner, *Modern Scottish Culture* (Edinburgh: Edinburgh University Press, 2005) p. 206.

⁷ Purser, correspondence with the author, 9 May 2020.

⁸ Cedric Thorpe Davie, *Scotland's Music* (Edinburgh: William Blackwood & Sons Ltd, 1980), pp. 2-3; Everett, p. 167; Gardiner, p. 197; Frederick Rimmer, 'The Twentieth-Century Renaissance', in *A History of Scottish Music*, by Kenneth Elliott and Frederick Rimmer (London: British Broadcasting Corporation, 1973), pp. 77-84 (p. 77); Purser, *Scotland's Music*, 2nd edn, pp. 309-322.

⁹ Alec Finlay, 'Hamish Henderson and the Modern Folksong Revival', *Studies in Scottish Literature*: Vol. 30: Iss. 1 (1998), 219-234, (p. 219).

in turn fuelled efforts to achieve tertiary level education in traditional music, resulting in the establishment of the Royal Conservatoire of Scotland's traditional music degree in 1996.

The introduction of Gaelic Medium Education in 1985 changed attitudes towards the language and, in doing so, bolstered the status and relevance of Gaelic, and a concomitant increase in Gaelic literacy. It is no coincidence that in the decades since then the musical innovation of internationally successful bands such as Capercaillie and Niteworks has encouraged the combination of Gaelic songs and tunes with disparate genres such as world music and electronic music (respectively for the bands above). However, a fusion of contemporary art music and traditional music has not emerged with a parallel degree of prolific innovation and vigour, with serious efforts in the domain only beginning to gather some momentum in the last decade.

1.1.1 Autoethnographic consideration

One morning, aged 14, I woke up to BBC Radio 3 on my radio alarm clock playing Grainger's *Molly on the Shore*.¹⁰ That memorable first encounter with the 1907 work might well be what started me on the road that has led to my present research. The work inspired in me several responses: I recognised that there was an element of traditional music in the work, and having never heard fusion of the sort, I was completely enthused. However, I instinctively felt that neither the tune-playing nor its arrangement was true to the style of traditional music that I was immersed in – it felt superficial. This sparked a flame in me to rebut works which prompted this reaction of superficiality within me by

¹⁰ Percy Grainger (1882-1961) arranged numerous folk melodies including his 1907 arrangement of the Irish reel *Molly on the Shore*.

seeking to compose with a language that would contain elements of classical composition (such as harmony and form) as well as the aesthetic qualities of traditional music which are so personally meaningful.

I grew up surrounded by the Gaelic language and culture; its music and ceildh culture were an integral part of my home life and the communal moments shared with friends and neighbours. I am fortunate to have inherited a deep understanding of the Gaelic traditional genre, coming from a family of tradition-bearers, singers, poets, and musicians,¹¹ and growing up with continued participation in Gaelic communities, both traditional and rural, as well as modern and global, through work as a professional musician. From my very first compositional endeavours, I was fusing together multiple styles, and therefore a consideration of how traditional and contemporary music can inhabit a common musical space is very much an integral part of my musical voice. Today, I maintain a professional career as a traditional and classical accordionist, performing music deeply rooted in the Gaelic tradition as well as music that crosses into world, jazz, and contemporary classical genres.

The deep and subconscious kinship with traditional music that I have assimilated through my upbringing allows my analysis of its use in contemporary music to be filtered through an embodied understanding, in a way that other scholars have not previously benefitted from. Chapters 3, 4, and 5 of this thesis explore the ways in which my embodied knowledge as a professional traditional musician and fluent Gaelic speaker informs my compositional output, exploring a very different engagement with our native music to the vast majority of composers in the past century.

¹¹ My father Lachlan Morrison, *Lachlainn Phàdruig* (1923-2015), a tradition-bearer and frequent singer at ceildhs, and my grandfather Peter Morrison, *Pàdruig Ghilleasbuig Phàdruig* (1889-1978), a tradition-bearer, poet, and storyteller (cf. §4.1.1).

1.1.2 Research questions

The central objective of my work is to establish a personal language that synthesises contemporary composition and traditional music in a number of new works, situating my music against previous composers' endeavours. In order that this objective may be realised, I must consider a number of particular research questions.

- How have Scottish composers previously used traditional music within art music through the twentieth century?
- In Scottish compositions which precede my own work, how much has traditional music been drawn on?
- In which ways, and using which techniques, have composers explored such a musical synthesis?

Upon addressing these questions, I will subsequently consider:

- How well has the synthesis of genres been achieved?
- How might the devices used by others may be handled differently in order that a deeper synthesis be established?

Lastly, I will reflect on the following questions pertinent to my compositional voice:

- How is my own compositional voice influenced by traditional music?
- What attributes of my own knowledge can complement such a compositional confluence?
- Which aspects of my compositional language – technical and aesthetic – can be probed to deepen the synthesis of traditional and art musics?

1.1.3 Methodology

To establish answers to the above questions, I must contextualise my positionality in two important ways. The first is to provide a general context for my work and uncover the relationship between traditional music and contemporary composition in the twentieth century. To do so, I shall read the available academic literature on the musical confluence, and by contextualising this crossing-point alongside Scotland's other compositional trends, reveal its overall significance to Scottish composition as a whole. This will be aided by briefly considering the musical implications of the country's changing cultural relationship with its neighbours.

I will significantly contextualise my research as well as contribute to a deeper understanding of Scottish composition by carrying out a preliminary survey of Scottish compositions since 1980 (this timeframe is discussed on p. 8 and p. 41). This will establish the extent to which compositional synthesis has been employed in art music of the period. My survey methodology will involve reading the scores, scanning the score notation for particular features, identifying emergent trends and tropes of works which do contain such a compositional synthesis, and then considering the successes and limitations of the apparent trends and tropes. The analysis of how these idioms are handled is underpinned by an autoethnographic research positionality, providing qualitative cross-genre reflections on the influence of traditional music on the surveyed works. The textual survey is inherently superficial given that the corpus extends to over 1200 scores. Nevertheless, the conclusions thereof will help me develop a personal critical stance, which will be vital in shaping my own compositional investigations.

Following the identification and analysis of prevalent techniques and devices used by other composers to reflect a musical confluence, I shall refract these precedents

through my own understanding of traditional music (this resulted in four new compositions, discussed in Chapter 3). The survey findings will also allow me to identify underexplored directions, thus illuminating avenues in which I can deepen the synthesis present in my compositional language and focus on how traditional music influences my compositional voice (discussed in Chapter 4). I will autoethnographically probe aspects of my performance knowledge regarding traditional music to augment the originality of my personal approach to composition. Lastly, I shall draw together the findings and approaches that emerge through the advancement of existing compositional tropes, the discovery of new synthesising directions, and autoethnographic reflection of my own playing style, in three cumulative umbrella works (discussed in Chapter 5).

1.2 Scotland's Music

Most historiographies and commentaries on Scotland's music compartmentalised traditional and classical music.¹² It was only in 1992, when John Purser's seminal work *Scotland's Music: A History of the Traditional and Classical Music of Scotland from Early Times to the Present Day* presented both genres together, that a historiography emerged in which 'there was no fear or favour between classical and traditional, and the traditional was given just as important a place'.¹³ Purser's work is the most thorough history of the country's music in publication, providing a chronology of composers up until the last quarter of the twentieth century with a consideration of the Scottishness, or importance

¹² See, e.g., Kenneth Elliott and Frederick Rimmer, *A History of Scottish Music* (London: British Broadcasting Corporation, 1973); Henry George Farmer, *A History of Music in Scotland* (London: Hinrichsen, 1947); and Fiske; and in parallel: Francis Collinson, *The Traditional and National Music of Scotland* (London: Routledge, 1966); John Lorne Campbell and Francis Collinson, *Hebridean Folksongs: Waulking Songs from Vatersay, Barra, Eriskay, South Uist and Benbecula* (Oxford: Clarendon Press, 1981).

¹³ Purser, correspondence with the author, 9 May 2020.

to Scotland, of each composer and their work. I have drawn upon Purser's work extensively throughout my own research, but there is a need for deep specific consideration of the compositional interface of both genres over the past four decades in particular, following on from the period discussed by Purser.

The first major study of classical music in Scotland was Henry George Farmer's publication of 1947, *A History of Music in Scotland*. It wasn't until 1973 that the field was revisited with Kenneth Elliott and Frederick Rimmer's *A History of Scottish Music*. This smaller publication contains three chapters by Rimmer: 'nineteenth century', 'nineteenth to mid-twentieth centuries', and 'the twentieth-century renaissance' in which disparaging remarks are passed about composers who drew the slightest influence from traditional music; Purser's own style is described as advantageous in the context of 'incidental music',¹⁴ and Rimmer argues that Erik Chisholm's style is unsuccessful.¹⁵ Writing in 1973, while Professor of Music at Glasgow University, Rimmer wrote most favourably about the growth of electronic music, making obvious his preference for a 'European' compositional style rather than the overt use of traditional music which he believed to have 'little or no future'.¹⁶

Composer Cedric Thorpe Davie was of a different view and wary of the longevity of a move away from a Scottish style to an international mode of expression in the second half of the twentieth century, writing in *Scotland's Music* (1980) that:

Only the passage of time will settle the matter, and we must be content to allow posterity, with its remarkable capacity for sifting chaff from wheat, to decide to what extent today's native product is specifically Scottish.¹⁷

¹⁴ Rimmer, p. 83.

¹⁵ Ibid., pp. 75-77.

¹⁶ Ibid., p. 69.

¹⁷ Davie, p. 3.

He was part of a small group of composers whose work pioneered an exploration of the native idiom earlier in the twentieth century.¹⁸ They were followed by a reactionary generation who took no interest in the national style. He argues, however, that this is the result of few opportunities to hear the ‘work of their immediate forebears’ and, had there been an improved awareness of his cohort’s work, there would be a naturally emergent continuation of a national style – a point to which I will return shortly (cf. §1.3.2 - §1.3.4).¹⁹ This demonstrates a degree of difference between composers and institutions on their view of the best direction for Scottish composition in the late twentieth century – be that an internal focus or a European outlook – and the impact that had on the music being performed, taught, and written. However, long before this bifurcation in stylistic preferences, there are important historical contexts that benefit our understanding of why there was a mixed view of using traditional music in composition.

1.2.1 Finding the Scottish style

The Scottish composers Alexander Campbell Mackenzie (1847-1935) and John Blackwood McEwen (1868-1948) were both principals of the London Royal Academy of Music who, like many Scottish musicians, left their homeland and went on to have very successful careers in England. Along with Hamish MacCunn (1868-1916) and William Wallace (1860-1940), these four men were the most notable protagonists of the ‘re-establishment of Scotland as a significant force in classical music’.²⁰ McEwen’s legacy was solidified by leaving a bequest to Glasgow University to encourage the writing of

¹⁸ The group included Francis George Scott (1880-1958), Ian Whyte (1906-1960), Erik Chisholm (1904-1965), Robin Orr (1909-2006) and Cedric Thorpe Davie (1913-1983) himself.

¹⁹ Davie, p. 53.

²⁰ Purser, *Scotland's Music*, 2nd edn, p. 293.

chamber music.²¹ Unlike Mackenzie and Wallace's 'cosmopolitan' outlook, MacCunn was 'quite concerned with the state of music in Scotland'.²² His view in 1913 suggests that there was only favour towards:

a Scottish school of music - not a school of Scottish music. The national element may safely be left to the conservance of local situations and other patriotic influences.²³

MacCunn perceived the value of distinctly Scottish music and that of classical music differently, despite the frequency with which he drew on Scottish landscape in his writing, his work titles, and in his efforts to improve the health of Scotland's musical activity in general. Mackenzie held a similar view, though admitted 'whether with exactness or not ... that all through my efforts at composition the Scot keeps peeping out',²⁴ as is heard through the folk-tune quotes in his *Scottish Concerto* (1897) and *Scottish Rhapsodies* (1879, 1880, and 1911). Scottishness, whether through quotation or titles alone, was handled in such a manner to 'encapsulate and endorse the romantic image of Scotland'.²⁵ To commentators such as Michael Gardiner, Mackenzie's work is considered evidence that despite a romantic treatment, the integration of folk and classical music was achieved before the start of the twentieth century.²⁶ However, this is an argument that many scholars have disputed.²⁷ The tokenistic and metaphorical purposes behind the use of Scottishness in the late nineteenth-century musical and

²¹ Purser, *Scotland's Music*, 2nd edn, p. 293.

²² Everett, p. 160.

²³ Hamish MacCunn to Janey Drysdale, 17 March 1913, Special Collections, Glasgow University Library, Glasgow.

²⁴ John Purser, 'Scotland's Music: Alexander Campbell Mackenzie', in *Arts and the Nation: A Critical Re-Examination of Scottish Literature, Painting, Music and Culture*, by Alan Riach, Alexander Moffatt, and John Purser (Edinburgh: Luath Press Limited, 2017), pp. 104–9 (p. 107).

²⁵ Everett, p. 160.

²⁶ Gardiner, p. 206.

²⁷ Davie, p. 45; Everett, p. 164; John Purser, *Erik Chisholm, Scottish Modernist 1904-1965: Chasing a Restless Muse* (Woodbridge: The Boydell Press, 2009), p. 37.

literary output have deep cultural and political history behind their aesthetics and their narrative treatment of Scotland:

As far as musical works were concerned, Scottish compositions demonstrated benign nationalism at its finest following the lead of Mendelssohn's Scottish-inspired compositions. Composers often chose subject matter which celebrated Scottishness through its history, landscape, or people, often incorporating Scottish musical idioms if not directly quoting Scottish songs. Music was part of a broader Scottish cultural consciousness which romanticized the past, following the general model set forth by Burns and Scott. All of this was part of the larger effort to create a British identity which would encompass, but not eliminate, a Scottish one.²⁸

Everett situates the musical output of Mackenzie, MacCunn, and their peers at the turn of the twentieth century as embedded in a long and complex politico-cultural context. To better understand the importance of what emerges from the Scottish Cultural Renaissance of the early twentieth century, the context of Scotland's relationship with Europe, Romanticism, and musical nationalism must be discussed.

1.2.2 Scotland and European Romanticism

Into this barren institutional landscape the Scottish composer was born shivering so violently that the first necessity of life should have been to find strength to leave.²⁹

Such was the paucity of classical musical institutions in Scotland at the beginning of the twentieth century that many left, especially for London. Conversely, lots of European musicians made their way to Edinburgh;³⁰ there were extensive ties between Scotland and neighbouring countries, physically through composers, but also musically through melodies, and symbolically through imagery. Scotland's romantic literature brought perceived familiarity of the nation to the rest of Britain and Europe, and through the

²⁸ Everett, pp. 164-65.

²⁹ Purser, *Scotland's Music*, 2nd edn, p. 293.

³⁰ Fiske, p. 1; p. 116.

popularity of this literature, the country's songs, music, and native culture were woven into a tapestry depicting a gloriously romanticised and imaginary land of mysticism. Consequently, the popularity of Scottish material soared to the extent that it became incorporated in the compositions of iconic figures such as Mendelssohn, Berlioz, and Beethoven, but all the while there was an inherent disconnection from accurate authentic sources.³¹ Indeed as Fiske contends, the term 'Scotch songs' continues to be a useful term because 'it describes better than any other a type of song which might not be truly Scottish', due to the number of stylistically imitative songs within the genre, alongside some genuine folksongs.³² Many composers of the period began to use folk tunes in their compositions, and this evolved into a device which conveyed specific emotions, narrative, or cultural messages.³³

Fiske's context is augmented by Gelbart's thorough examination of Scottish music within the European 'art' and 'folk' music dialectic. Gelbart argues that not only was there a significant presence of Scottish melodies in European scores, but 'for philosophers and musicians across Europe, Scottish music was the initial catalyst in the conceptual polarization of "folk" and "art" musics'.³⁴ Gelbart develops this argument, attesting that:

Scotland served as the primary bridge between the 'primitive' and 'civilized' within Europe. The sort of attention given to Scottish music was thus qualitatively different from earlier cases of primitivism or exoticism. (For example, the 'Turkish' or 'Janissary' music so popular with Western European composers just before this time had been seen more as an 'exotic' ingredient than a 'folk' element, and did not, as Scottish music would, spark the polarization of folk and art that late came to encompass all of Europe.)³⁵

³¹ Fiske, p. 105.

³² *Ibid.*, ix; p.5.

³³ Everett, p.153.

³⁴ Gelbart, 'Scotland and the Emergence of "Folk Music" and "Art Music" in Europe, 1720–1850' (University of California, Berkeley, 2002), p. 13.

³⁵ Gelbart, p. 14.

When viewed through this lens, the role of Scottish music and culture, with a significant role in European Romanticism and in the formation of a folk-art music polarisation, has an irreversible impact on the subsequent attitudes towards Scottish music and the aesthetic meaning inextricably attached to it. Once Scotland is cast into these cultural terms, the consequential use of Scotland and Scottishness becomes a marker for aspects of the Romantic movement as a whole.

Clemmens adds to this debate, arguing that the extent to which the use of Scottish music became popular across Europe was because of a collectively imagined version of Scotland, informed by literature, such as Ossian, which was built on mystical notions of Gaelic Scotland's faded noble history:

But had the music of Scotland not existed in shadow and [rumour], German composers might not have felt free to respond creatively to Scottish texts, resulting in an expressive tendency which eventually became dominant in some of the best-loved music of the nineteenth century.³⁶

This established a Europe-wide trend in which the use of a degree of Scottishness in art signified an imagined Scotland, not the real Scotland. Awareness of this distinction only emerged much later (as is discussed below), but the technique was perpetuated in music by Scottish, British and European composers alike, establishing a strong and popular precedent by the late nineteenth century, the legacy of which has not fully disappeared to this day.

Gelbert adds to the understanding of how traditional music was used by nineteenth-century composers within the folk-art discourse, by explaining:

[Mendelssohn's] reactions to Scottish music overall relate the question of the "aesthetic" to other tensions in the German "art" reception of "folk music":

³⁶ Sarah Jean Clemmens, 'The Highland Muse in Romantic German Music' (doctoral thesis, Yale University, 2007), p. 20.

tensions between local [colour] and the universal “primitive,” between simplicity and “progress,” and between ideal and reality.³⁷

As well as being the most noteworthy nineteenth-century composer to visit the Scottish Highlands and Islands, Mendelssohn also provides an insight into the aesthetic connotations that accompanied traditional melodies at the time: musico-literary notions of ‘simplicity’ and ‘primitive’ were never far away. Though Gelbart and Clemmens make a valuable contribution to the discourse by highlighting the degree to which Scotland’s significant influence on nineteenth-century European composition has been overlooked, it is necessary to also consider the teleological consequences on the insidiously persistent aesthetics which accompanied the handling of Scottish folk melodies in classical contexts right through the twentieth century, particularly when considering the mid-twentieth century European focus of Scottish composition (cf. §1.3).

1.2.3 The Scottish Enlightenment and the birth of Highlandism

The wider aesthetical dialectics considered by Mendelssohn when using folk tunes was widespread within the cultural spheres of the eighteenth and nineteenth centuries with regard to all things ‘folk’. During this period, the cities of Scotland bustled with Enlightenment thinkers interested in, amongst other subjects, human social evolution – and the Highlands became the ideal subject for understanding ‘primitive’ culture.³⁸ The rapid urbanisation of Scotland in the later eighteenth century created a social distinction between the Lowlanders in the towns and rural Highlanders, in addition to the existing geographic, linguistic, and cultural differences.³⁹ Social improvement became an

³⁷ Gelbart, p. 411.

³⁸ T. M. Devine, *Clanship to Crofters’ War: The social transformation of the Scottish Highlands* (Manchester: Manchester University Press, 1994), p. 93.

³⁹ Devine, p. 84.

important theme of the Scottish Enlightenment, which then led to ‘the urbane philosophe of the late eighteenth century [thinking that] the Highlander was a contemporary ancestor, the Highlands the Scottish past on the doorstep.’⁴⁰ Not only that, but its geolocation within Great Britain made the philosophical theorising all the more appealing, as explained by Chapman:

The Scottish Gael fulfilled this role of the primitive albeit one quickly and savagely tamed, at a time when every thinking man was turning towards such subjects. The Highlands of Scotland provided a location for this role that was distant enough to be exotic but close enough to be noticed; that was near enough to visit, but had not been drawn so far into the calm waters of civilisation to lose all its interests.⁴¹

Perversely these attitudes accompanied social ‘improvements’ which involved the assimilation of Highland culture within modern Britain, including the Highland clearances.⁴² Gaelic culture ‘suffered a policy of ethnocide in the post-Culloden years’,⁴³ of which clearance was a part. Furthermore, Fenyô argues that the more the Highlands were emptied, the more they attracted a perception of exoticism and romanticism, as well as having their ‘cultural traditions and garbs [increasingly] appropriated ... in a new fashion of “Highlandism”’.⁴⁴

These ideas were explored extensively by the Scottish literati, who largely inhabited the streets of Lowland Scotland. As Morrison explains, the (substantial) manifestation of Highlandism in visual art, ‘created by indigenous artists for consumption in the home

⁴⁰ C. W. J. Withers, ‘The historical creation of the Scottish Highlands’ in I. L. Donnachie and C. A. Whatley, eds., *The Manufacture of Scottish History*, (Edinburgh: Edinburgh University Press, 1992), p. 147.

⁴¹ Malcolm Chapman, *The Gaelic Vision in Scottish Culture London*, (London: Croom Helm, 1978), p. 19.

⁴² Krisztina Fenyô, *Contempt, Sympathy and Romance: Lowland perceptions of the Highland and the clearances during the Famine years, 1845-1855*, (East Linton: Tuckwell Press, 2000), pp. 1-30.

⁴³ Allan MacDonald, *The Relationship between Pibroch and Gaelic Song: its Implications on the Performance Style of the Pibroch Urlar*. (M.Litt. thesis, Edinburgh University, 1995), p. 41.

⁴⁴ Fenyô, p. 8.

market, [contains] two central incongruities': misrepresenting an urbanising and industrialised country as 'timeless and frequently empty', and 'grossly misrepresent[ing] the Highland culture they purport to admire'.⁴⁵ Morrison further expands on the impact of the 'dominant Lowland-engendered fantasy view' in his discussion of visual art:⁴⁶

Artists who supplied the huge demand for images of 'the mountain and the flood' knew only the sentimental elegiac vision of the Highlands initially promoted by Walter Scott and burgeoning throughout the nineteenth century. The image of the Highlands they offered bore little relationship to the reality. Instead it reiterated the Highlandist identity manufactured in the Lowlands to supply Scots with a national distinctiveness. Thus the iconographic content of the paintings was only superficially Highland, and to Highland residents would have appeared cruelly mocking rather than celebratory. The paintings frequently misinterpreted images, misinterpreted people and place, and ignored awkward realities. Images of wild landscapes with windswept sheep and deer became stock 'Scottish' scenery but only for those unaware of the reality. Highlandism was a paradigm to serve the needs of a Scottish nationalism that was bound to the British union. It was a construct not a likeness.⁴⁷

This construct was, however, far reaching. Visual art, literature, art music, and politics all coalesced around the concept of Highlandism, and led to a considerable cultural output which misrepresented Highland and Gaelic culture, both inside and outside Scotland.⁴⁸ While people-less 'wild landscapes with windswept sheep and deer' are the images used to push this narrative aesthetic, Gaelic folksongs and tunes are used to the same effect in music of the period. Commenting on internalised exoticism in Scotland, Leith Davis notes that 'Scottish song, particularly Highland song which now received

⁴⁵ John Morrison 'Highlandism and Scottish Identity' in *A Shared Legacy: Essays on Irish and Scottish Art and Visual Culture*, eds. Fintan Cullen and John Morrison (Aldershot: Ashgate, 2005), pp. 100-101.

⁴⁶ *Ibid.*, p. 101.

⁴⁷ *Ibid.*, p. 106. '[The land] of the mountain and the flood' referred to by Morrison, is an image which captivated the imaginations of many artists as well as composer Hamish MacCunn, whose 1887 orchestral overture was given that title. 'The land of the mountain and the flood' originated from Walter Scott's poem 'The Lay of the Last Minstrel', canto vi, stanza 2: 'O Caledonia! stern and wild | Meet nurse for a poetic child! | Land of the heath and shaggy wood, | Land of the mountain and the flood, | Land of my sires! what mortal hand | Can e'er untie the filial band | That knits me to thy rugged strand!'

⁴⁸ The Scottish Highlands were until a hundred years ago an entirely Gaelic speaking region of Scotland (with pockets remaining today). Therefore, it should be clarified that in the period discussed, Highland and Gaelic cultures are one and the same – hence the reference to Gaelic in the title of this thesis and the personal motivation for tackling this research.

recognition, provided a convenient way of gesturing toward an oral sublime',⁴⁹ therefore revealing how the handling of traditional melodies was a vehicle for the invocation of Romantic aesthetics in Scottish composition. When, like Mendelssohn, Scottish composers approached working with traditional tunes, they did so through the prism of 'Highlandism'.

Purser argues, however, that in the middle of the nineteenth century, much like their European counterparts:

Scottish arrangers show a deep respect for the origins of the music; and it is a measure of our concern for melodic purity that they are nonetheless much criticised for over-elaboration and insensitivity.⁵⁰

Purser's defence of the arranger's attempts to maintain melodic purity is part of an argument made more generally in *Scotland's Music* about the importance of melodic integrity. However, in light of Gelbert's argument regarding the aesthetic meaning of melodic purity through the European folk-art dialectic, and compounded by the Enlightenment evolutionary philosophy, one must carefully consider a composer's intentions in their melodic handling and assess whether 'concern for melodic purity' places them within a European tradition which exoticised the music of the country. Everett adds that into the twentieth century, 'the way [Scottish composers] approached national themes in their music was quite in line with that of their non-Scottish contemporaries'.⁵¹ The pervasiveness of Highlandism created popular artistic tropes that concealed – from the viewer and listener as much as the painter and composer – the

⁴⁹ Leith Davis, 'From Fingal's Harp to Flora's Song: Scotland, Music and Romanticism', *The Wordsworth Circle*, vol. 31, no. 2 (2000), pp. 93–97 (p. 96).

⁵⁰ Purser, *Scotland's Music*, 2nd edn, p. 19.

⁵¹ Everett, p. 153.

reality of the political and cultural implications on Gaelic music and culture, the echoes of which continue in the decades and centuries that follow.⁵²

1.2.4 The Scottish Renaissance

Cultural attitudes did begin to shift in the 1920s, however, as the Scottish Renaissance brought about a 'rebirth of confidence in Scottish culture'.⁵³ The primary avenue for this energised cultural outpouring was through literature, finding a father-figure in Hugh MacDiarmid (1892-1978) whose poems were set to music by both F.G. Scott (1890-1958) and Ronald Stevenson (1928-2015), therefore giving both composers a position of note within the Renaissance.⁵⁴ MacDiarmid praised Scott's *Renaissance Overture* (1936/7), saying it was 'the finest composition by any Scottish composer', adding that Scott could not be compared to other Scottish composers as he '[stood] on a plane of his own'.⁵⁵ Anglo-French scholar Dennis Saurat also praises Scott, arguing that the composer's influence on the Renaissance was greater than that of MacDiarmid, raising the significance of composition to the cultural discourse of the period.⁵⁶

Scott's engagement with the discourse included criticising the work of Mackenzie and MacCunn as 'musically in no real sense particularly Scottish'.⁵⁷ His compositional output consists largely of orchestral works and the setting of texts in Scots, with modernist techniques increasingly apparent through his oeuvre (e.g., *Milkwort and Bog-Cotton* and

⁵² This specific aspect of historical context is tackled in *These Highland Glens Once Danced*, discussed in Chapter 5.

⁵³ Gardiner, p. 149.

⁵⁴ Roderick Watson, *The Literature of Scotland*, (London: Macmillan publishers, 1984), p. 329.

⁵⁵ Maurice Lindsay, *Francis George Scott and the Scottish Renaissance* (Edinburgh: Paul Harris Publishing, 1980), p. 97.

⁵⁶ Saurat, quoted in Lindsay, p. 148.

⁵⁷ Lindsay, p. 32

Crowdieknowe). Consequently, many considered Scott ‘the composer of classical music in Scotland to confront the twentieth century’, a view with which Purser disagrees with, arguing that such a view overlooks McEwen and ‘narrows our view of the twentieth century to that of the Second Viennese School’.⁵⁸ Purser does, however, seek to rectify the way in which one particular composer – Erik Chisholm (1904-1965) – was overlooked for much of the twentieth century, despite a prolific output and a noteworthy establishment of a compositional language that fully synthesised modernism with the native idiom.⁵⁹

1.2.5 Parallels with Ireland

While most European countries were going through musical movements which established their nation’s distinct compositional sound frequently through the use of folk music,⁶⁰ Scotland ‘suffered from a debilitating split between a native folk tradition on the one hand, and a foreign classical tradition on the other, and that this division prevented the emergence of a Scottish Ralph Vaughan Williams or an Edward Elgar.’⁶¹ Scotland’s cultural sister nation, Ireland, has encountered a similar dichotomy. From the work of Seán Ó Riada to the present day, discussions surrounding a suitable aesthetic confluence of genres has never been distant.

A division in thought took place in Ireland: one school ‘which acknowledges the concept of being Irish’ and one which ‘turns its back on this identity and looks to

⁵⁸ Purser, *Scotland’s Music*, 2nd edn, p. 299.

⁵⁹ Purser, *Erik Chisholm*, p. 1.

⁶⁰ Derek B. Scott, Elaine Kelly, and Markus Mantere, ‘Introduction’, in *Confronting the National in the Musical Past* (London: Routledge, 2018), pp. 2-3.

⁶¹ Gardiner, p. 192.

Europe'.⁶² A significant moment in this debate arose in 2005, when composer Dave Flynn's article 'Looking for the Irish Bartók' was published in *The Journal of Music in Ireland*. Flynn sought to bring about a greater integration of traditional and contemporary music by calling on composers to be immersed in traditional music, and only then, in Flynn's view, would they have the knowledge to write in a style agreeable to both musical traditions.⁶³ Fellow Irish Composer Raymond Deane wrote a response which criticises the article for perpetuating an old argument, writing 'a ghost haunts the JMI [Journal of Music in Ireland] - the ghost of the Irish Bartók', and criticised Flynn for an argument flawed on the grounds that none of the famous composers associated with national music (such as Bartók, Kodály, Liszt) 'embody some trans-historical essence of Hungary'; in this way he saw Flynn as a composer seeking a trans-historical essence of Irishness.⁶⁴ This point does reveal a common argument against perpetuating the 'national music' debate, viz. that concentration on a particular tradition could come at the expense of 'evolving a new musical language'.⁶⁵

However, much compositional work has emerged since then to attest to 'bilingual' composers such as David Flynn, Ryan Molloy, and Úna Monaghan, whose natural voices exhibit a confluence of the genres inherited, practised, and intellectually processed, which is simply an inherent quality of their writing. Furthermore, other composers such as Donnacha Dennehy, who have developed a language which melds stylistic properties

⁶² Ryan Molloy, 'The Traditional-Contemporary Dichotomy in Irish Art Music: A New Compositional Approach' (doctoral thesis, Queen's University Belfast, 2013), p. 3.

⁶³ David Flynn, 'Looking for the Irish Bartók', *The Journal of Music in Ireland*, 2005 <<https://journalofmusic.com/focus/looking-irish-bartok>> [accessed 04 July 2023].

⁶⁴ Raymond Deane, 'Letters: Looking for the Irish Bartók', *The Journal of Music in Ireland*, 2005 <<https://journalofmusic.com/letters/letters-looking-irish-bartok-2>> [accessed 04 July 2023].

⁶⁵ Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Cork: Cork University Press, 1998), p. 9.

of traditional music and song with postminimalist compositional aesthetics, attest to the evolution of discourse surrounding Ireland's native compositional voice.

Molloy's 2013 thesis explores the issues of how traditional Irish music had previously been used and 'the discrepancy that ... resulted between the sound of traditional music and how that [was] represented in the contemporary medium.'⁶⁶ He tackles this area not because of a desire to create a national music, but because of the autoethnographic dimension to his compositional practice: the integral synthesising aspect of his compositional voice, as he describes with the Gaelic word *blas*.⁶⁷

The parallel with Ireland is useful in another regard. The formation of the Irish State helped to fuel debates around how art music would engage with Irish identity post-independence. The romanticisation that faced Scotland likewise affected Ireland but, without such a seismic change to the country's politics and identity, Scotland has not explored similar questions within art music to the same extent. Nevertheless, a similar bifurcation occurred in both countries regarding the direction of the country's native art music, with a desire by some to find a twentieth-century composer who could reflect the nation's folk music, similar to other European countries.

1.2.6 Finding 'McBartók'

'Of all the composers Scotland has produced,' writes Purser, 'Chisholm has perhaps come closest to "finding a nation's soul", as Vaughan Williams put it'.⁶⁸ This was recognised by contemporaneous listeners, who gave him the twee nickname

⁶⁶ Molloy, p. 11.

⁶⁷ *blas* being the word for flavour or accent in both Scottish and Irish Gaelic. Cf. Molloy, p.12, footnote 29, as well as footnote 210 in this work. For further exploration of the concept, see §4.4. and §5.1 below.

⁶⁸ Purser, *Erik Chisholm*, p. 212.

'McBartók'.⁶⁹ Despite the applications of traditional music in the work of Chisholm being the most fastidious and ambitious to come out of Scotland, most of his achievements are a recent discovery because they travelled with the composer when he moved to South Africa in 1946; unfortunately 'Scotland did not have a place for him'.⁷⁰ It is thanks to the indefatigable work of John Purser and the Erik Chisholm Trust that we now know the extent of Chisholm's work, aided by an insightful biography only published in 2009.⁷¹ This addition to the literature on Scottish music helps rectify an under-appreciation for Chisholm's work and his omission from much of the literature referenced above.

Chisholm brought Bartók to Glasgow twice, sharing with him his excitement at pibroch and his plans for integrating traditional idioms with contemporary music.⁷² His role as an influential figure in the progress of music in Scotland is apparent not only as a composer, but as a pianist, organist, conductor, and lecturer, as well as playing an instrumental role in founding the Active Society for the Propagation of Contemporary Music and reviving the Dunedin Association.⁷³ When elected president of the Dunedin Association he said:

The whole idea was a protest against the indifference the Scots people [show] to their own composers and their works. A noted critic once said, 'Where music is concerned Scots not only lack patriotism; they positively are anti-Scots; they won't give a Scot a chance in his native soil. They are first of all, pro-foreign, then pro-English, then violently anti-Scots.'⁷⁴

⁶⁹ Martin Anderson, 'London, Wigmore Hall: Erik Chisholm and Ronald Stevenson', *Tempo*, vol. 58, no. 228 (2004), p. 75; Stephen Pritchard, 'Chisholm: Piano Concertos 1 & 2 – Review', *The Observer*, 4 March 2012, <<https://www.theguardian.com/music/2012/mar/04/chisholm-piano-concertos-driver-review>> [accessed 04 July 2023]; Peter Grahame Woolf, 'Musical Pointers Reviews: Chisholm McLachlan' <http://www.musicalpointers.co.uk/reviews/cddvd/Chisholm_BusoniCD.htm> [accessed 04 July 2023].

⁷⁰ Purser, correspondence with the author, 9 May 2020.

⁷¹ 'Erik Chisholm Trust', <<http://www.erikchisholm.com/>> [accessed 31 May 2020].

⁷² Purser, *Scotland's Music*, 2nd edn., p.302.

⁷³ Sir Charles Mackerras, in the foreword to Purser, *Erik Chisholm*, ix.

⁷⁴ Michael Tuffin, 'Erik Chisholm, Scottish "Nationalism" and the Rev. Patrick McDonald', *Erik Chisholm* <<http://www.erikchisholm.com/catalogueraison/index.php?op=essay&page=1>> [accessed 7 April 2020], p. 6; and Chisholm quoting from 'Cold Shoulders for Scots Composers', *The People's Journal* (Dundee, D. C. Thomson & Co.: 10 June 1939).

Chisholm's strong views about how to challenge the music and listeners of his own country is clear from this passage, and astute to the attitudinal issues about Scotland that were pervasive in the mindsets of preceding composers.

Chisholm's journey with traditional music began at the age of ten when he received Patrick MacDonald's 1784 *A Collection of Highland Vocal Airs*,⁷⁵ a book which he treasured as an artefact of great significance to the culture of Scotland, commenting that he could not 'think of another country in the world which would be so lacking in concern for an important cultural document as to let it be all but forgotten'.⁷⁶ It is clear how undervalued he felt traditional music was, especially in the face of its widespread and problematic appropriation.

The substance of Chisholm's synthesis is thorough. He mostly worked with pibroch – the country's native art music – basing works on existing compositions (see Chapter 2). *Chisholm's Sonata in A, An Rioban Dearg*, and his *Piobaireachd Concerto* for Piano and Orchestra (among many other compositions) exemplify his ability to develop ornamentation and melodic variation into substantial and demanding works. Furthermore, the musical material written around existing traditional melodies frequently involves small intervallic transpositions, and both stepwise contractions and expansions of chordal or drone figurations, all of which provide colourful dissonances. *The Piobaireachd Concerto* for example, written in 1930, though beginning with a traditional pastoral soundworld, builds to showcase a piano part which is as innovative yet tastefully traditional as one would hear from any traditional pianist nearly a century later.⁷⁷

⁷⁵ Patrick MacDonald, *A Collection of Highland Vocal Airs*, (Edinburgh, self-published: 1784).

⁷⁶ Tuffin, p. 6.

⁷⁷ Hear the relevant excerpt here: 'Allegro con brio' from Erik Chisholm, *Piano Concerto No 1 'Piobaireachd'*, Danny Diver and BBC Scottish Symphony Orchestra, Hyperion Records: June 2011, available on YouTube, from 1'33" <<https://youtu.be/8t1KxFdqDBo?t=93>> [accessed 04 July 2023].

Chisholm took up a post as chair of music at the University of Cape Town in 1946 which, along with the disruption of Second World War, left him largely forgotten in his native country and certainly to the detriment of Scottish music. As was written in *The Sunday Times* a year later 'there seems to be something wrong somewhere where a musician of the all-round quality of Dr. Erik Chisholm has to go to South Africa to find full scope for his gifts'.⁷⁸

It was not his absence from Scotland alone, however, that curtailed his success. Donald Francis Tovey could not understand his compositions, and Rimmer most strongly lambasted Chisholm's work by saying that 'harmonic 'distortions' in the basically traditional language he employed are inconsistently applied and as a result a viable idiom is not established'.⁷⁹ Chisholm's biggest influences were both English and European, Sorabji and Busoni, but Purser comments that neither 'can account for the pianistic colour of [*An Rioban Dearg*], derived almost entirely from Scottish sources'.⁸⁰

Of similar style and with comparable influences was pianist and composer Ronald Stevenson (1928-2015). Working mainly with piano and vocal music, Stevenson's compositional legacy is said to '[represent] more than any a continuity in Scottish classical music, which has not prevented him from evolving a highly exploratory technique, influenced in particular by Busoni...[driven by a] fanatical search for a synthesis of his experience...'.⁸¹ Stevenson's achievements are musically significant and deserve greater attention than can be provided by this thesis. His oeuvre is superseded

⁷⁸ E Newman, 'The Edinburgh Festival', *Sunday Times*, 31 August 1947.

⁷⁹ Rimmer, pp. 75-77.

⁸⁰ Purser, *Scotland's Music*, 2nd edn, p. 302.

⁸¹ John Purser, *Scotland's Music*, 1st edn (Edinburgh: Mainstream Publishing, 1992), p. 257. The continuity being post-Chisholm.

only by Chisholm's output and whose particularly extensive exploration of pibroch is pertinent to the research discussed below (cf. §2.2.2.i).

1.2.7 Approaching a fork in the road

From this wide-ranging historical context, it is clear that by the early twentieth century a deeper engagement with Scottish traditional music was central to the production of works with a distinctly Scottish style. This surge of musical creativity was intrinsically linked to the Scottish Cultural Renaissance which saw cross-cultural engagement with more nationalistic confidence and the establishment of a distinctly Scottish voice across all the arts. However, the music of this period relied primarily on pre-existing melodies. By the middle of the twentieth century, a wholly original compositional style which carried the same essence and qualities of those in the Patrick MacDonald *Collection*, whether melodically based or idiomatic without overt melodicism, was still to be established. Evidence of composition in this vein will be alluded to in §1.3.1 below and discussed further in Chapter 2. However, the legacy of Eurocentrism as mentioned above did not vanish; post-war Scotland deviated from a nationally focussed compositional trajectory, the achievements of which shall now be discussed.

1.3 The mid-century divergence

There appears to be a tendency - certainly among the younger composers - to draw inspiration from international, rather than from national sources, and to take as models composers like Stockhausen and Xenakis rather than to continue the work of ... Chisholm.⁸²

⁸² Davie, p. 53.

Taken from his 1980 monograph *Scotland's Music*, Cedric Thorpe Davie's observation above is hugely insightful regarding the direction of composition in mid-twentieth-century Scotland, although he acknowledges it was as yet too early to be confident of any continuation of such a trend. In 'A New Accommodation 1950s-1990s', Purser also suggests a change in the wind,⁸³ discussing the impact of modernisation and globalisation on traditional and classical music alike with Scotland 'at the forefront of the assimilation of the latest music'.⁸⁴ Rimmer was in favour of a musico-cultural outlook which favoured global sources over Scottish ones.⁸⁵ This period saw the establishment of concert series and festivals aplenty, bringing some of the newest music to the concert stage. The presence of a vibrant culture of live music, in contrast to the previous century, attracted composers from other countries who could see the new potential for a viable career in Scotland.⁸⁶

With this cosmopolitanisation of the Scottish compositional scene came a wide array of influences which in turn fed into the music of Scottish composers.⁸⁷ Rimmer encouraged electronic music in his role as professor at Glasgow University,⁸⁸ a field which was then strengthened by the arrival and innovations of Janet Beat.⁸⁹ Of all the new composers only Thomas Wilson and Lyell Cresswell took a degree of interest in a Scottish style. Cresswell is commended for his pioneering work which draws on Gaelic

⁸³ Purser, *Scotland's Music*, 2nd edn, pp. 309-321.

⁸⁴ *Ibid.*, p. 316.

⁸⁵ Rimmer, p. 78.

⁸⁶ See, e.g., Davie, pp. 52-53; Purser, *Scotland's Music*, 2nd edn, pp. 319-332; Rimmer, pp. 78-84. Composers included William Wordsworth (1908-88), Kenneth Leighton (1929-88), Frank Spedding (1929-2001), Peter Maxwell Davies (1934-2016), Janet Beat (1937-), Edward Harper (1941-2009), and Nigel Osborne (1948-) all came from England, in addition to Thomas Wilson (1927-2001) from the USA, John Hearne (1937-) from Wales, Hafliði Hallgrímsson (1941-) from Iceland, Lyell Cresswell (1944-) from New Zealand.

⁸⁷ Rimmer, p. 77.

⁸⁸ Purser, correspondence with the author, 9 May 2020.

⁸⁹ Purser, *Scotland's Music*, 2nd edn, p. 332.

psalm singing, notably in the intense piece *Salm* (1978). Wilson was observed in 1980 as 'more than most of his contemporaries, [seeming] anxious to preserve a positive Scottish quality in his work'.⁹⁰ However, although Scotland was his home nearly all his life, Scottish idioms are not an overt aspect of his music.⁹¹

The eminent British composer Peter Maxwell Davies established festivals, commissioning programmes, and had a significant influence on the Scottish music scene at large. However, I share the view presented by Purser that 'many of the works he has composed in Scotland and [which demonstrate] an interest in things Scottish are not exceptional when set alongside their Scottish contemporaries and predecessors'.⁹² Despite this, Maxwell Davies did draw on Scottish legends, and some aspects of traditional music, bringing them to life through contemporary language. I find Maxwell Davies' use of traditional music in *An Orkney Wedding, with Sunrise* (1985) contentious due to the invocation of the drunken folk culture which has problematic implications as part of the widespread legacy of Highlandism (see §1.2.3).

Post-war Scottish composers embraced postmodernism in the main and the use of Scottish idioms was confined to an occasional allusion, composers preferring 'a thoroughly contemporary and European style [which] was a clear break with the entire tradition of Scottish music, including most of its classical music'.⁹³ Everett discusses the 1977 opera *Mary, Queen of Scots* by Thea Musgrave (1928-) as characteristic of mid and late twentieth century works:

⁹⁰ Davie, p. 53.

⁹¹ Rimmer, p. 80.

⁹² Purser, *Scotland's Music*, 2nd edn, p. 333.

⁹³ *Ibid.*, pp. 316-17. Composers include: Robin Orr (1909-2006), Iain Hamilton (1922-2000), Robert Crawford (1925-2011), Thea Musgrave (1928-), John McLeod (1934-2022), Wilma Paterson (1946-), Morris Pert (1947-2010), James Dillon (1950-), Ian McQueen (1954-), and John Lunn (1956-).

although Scottish history was the basis for the work, Scottish music was not the foundation for the musical score. The work, therefore, is cosmopolitan in its musical approach and likewise the story is made universal because of its musical treatment.⁹⁴

1.3.1 A reflective reawakening

The established narrative regarding compositional approaches of the mid twentieth century in Scottish music, as found in literature, is that of polarisation: a ‘European’ or ‘Global’ approach versus a ‘Scottish’ approach, implying that they are mutually exclusive.⁹⁵ This is proven to be a falsely created dichotomy considering, for example, the harmonic language of Chisholm’s work placing him well within the European style regardless of the Scottish melodic content. In Scotland, and in other nations geographically peripheral to central Europe, cultural discussions often succumb to a centrality-peripherality dichotomy,⁹⁶ contributing to the aforementioned reductive aesthetic dichotomy. Composers, poised as one or the other, are rarely discussed regarding how they may incorporate both, something which is made rather more difficult by the complexity of Scotland’s internal struggles of Highlandism, external relations with Britain, and Scotland’s strong European outlook. Therefore, compositional trends cannot be considered within a simple binary discourse.

The second half of the twentieth century does see the emergence of compositions which meld together European compositional trends and native idioms. From the available literature, it may be ascertained that six composers have taken a particularly deep interest in synthesising art music with influences from traditional music: Edward McGuire (1948-), William Sweeney (1950-), Judith Weir (1954-), Sally Beamish (1956-),

⁹⁴ Everett, p. 168.

⁹⁵ Fiske, Rimmer, Davie, and Purser, all present this polarisation.

⁹⁶ Scott, Kelly, and Mantere, p. 6.

Alasdair Nicolson (1961-), and Gordon McPherson (1965-), and some aspects of their work will be discussed in the following chapter. A further nine composers are mentioned in the literature, but as their music only draws on elements of traditional music as part of their broad palette of influences, they shall briefly be touched on below.

Firstly, John Maxwell Geddes (1941-2017) drew on traditional music as a minor influence in his oeuvre. Some of Geddes' compositions are little more than romantic arrangements of folk tunes, while at other times he draws on traditional music 'in a manner that goes far deeper than most'.⁹⁷ This is in reference to works such as the *Callanish* pieces, particularly No. 4 which draws on the Gaelic psalm tune *Stornoway*. Rory Boyle (1951-) has also drawn on traditional music for parts of his output, such as *Auld Nick's Dance Tunes* (2001). The endeavours of David Johnson (1942-2009) and Kenneth Dempster (1962-) in the Scottish idiom are mainly limited to programmatic elements, rather than the musical quality. John Purser (1942-) and Neil MacKay (1947-) draw on traditional music frequently but lean towards a conservative use of harmony. David Dorward (1933-2020), Martin Dalby (1942-2018) and James MacMillan (1959-) frequently write in a Scottish idiom but drawing on much older source material (such as chants) and not the living tradition of folk music; their music certainly includes Scottishness, but it cannot be considered a compositional engagement with traditional music.⁹⁸

⁹⁷ Purser, *Scotland's Music*, 2nd edn, p. 339.

⁹⁸ Dorward and Dalby's influence lies also in the fact that they were music directors for the BBC and hence enabled contemporary music to be heard and aired as well as having influence over the BBC Scottish Symphony Orchestra. Dalby's influential role did curtail the performance and airing of his music (Kenneth Walton, 'Obituary: Martin Dalby, Producer and Talented Composer Who Put BBC SSO at Centre of Scottish Musical Life', *Guardian*, 12 November 2018. <<https://www.scotsman.com/news/obituary-martin-dalby-producer-and-talented-composer-who-put-bbc-ssocentre-scottish-musical-life-221043>> [accessed 04 July 2023].)

The absence of literature which surveys or discusses composers born after those mentioned above leaves a void in the contextualisation of my own work. Therefore, it is necessary that I carry out a survey of Scottish compositions since 1980 which will reveal how traditional music has influenced art music of the period. The survey findings will be discussed in Chapter 2. Due to the notable contributions of the six composers highlighted in the literature, who all remain active today, I shall include their compositions as part of my survey.

There are a number of styles and idioms which have been especially drawn upon within the late twentieth century, including pibroch and Gaelic psalm singing, which have informed some of the parameters of the survey discussed in Chapter 2. Gaelic psalm singing is buried within the texture of *The Confession of Isobel Gowdie* by James MacMillan. This work was an early hit for MacMillan as a 1990 proms commission – the success of which has helped make his name perhaps the most well-known of those listed above. He draws on several parts of Scottish music and culture in this piece as he does in several other works, though he is by no means primarily interested in the confluence of traditional and classical. It is worth noting that MacMillan played traditional music when he was younger, providing him with a potential in integrating traditional and contemporary music, but unfortunately this does not feature in much of his music. In some ways, MacMillan's integration of a Scottish musical heritage is similar to, though more extensive than Musgrave's, whose approach to the Scottish idiom is articulated through non-musical elements. This is argued by Everett to be a feature of late twentieth-century composition in Scotland, arguing that Musgrave and MacMillan compose in 'a decidedly contemporary idiom sans nostalgia, encapsulating wider images of Scotland

as a modern nation which embraces rather than eschews the present'.⁹⁹ He elaborates on this view about a new-found Scottish identity:

Scottish composers are not isolated from the mainstream European culture, and certainly do not endorse the tartan-clad created image of Scottishness. This ideology does not generally manifest itself in Scottish art music to the same degree that it appears in other aspects of Scottish life and culture. Rather, a non-national nationalism occurs in Scottish music which is very singular.¹⁰⁰

While this argument is partially true, it relies on the assumption that uses of traditional music are bound to nationalism. As was discussed above in §1.2.5 with reference to Irish composers, synthesising traditional music with contemporary composition is a valid part of the compositional voice of those who have an inherent familiarity with traditional music – *sans* nostalgia and *sans* nationalism. This will be developed in §1.3.4 below.

1.3.2 Concerts and Commercialism

Upon listening to albums such as the 2008 National Youth Orchestra of Scotland 'A Scottish Perspective', featuring the music of Geddes, Boyle, McGuire, Harper, and Buxton Orr, the listener is left thinking that the 'nostalgia' of the nineteenth century is still rife.¹⁰¹ Boyle's *Auld Nick's Dance Tunes* (2001) and Harper's *Album Leaf* (2008) show progress beyond the historic clichéd approach, but there is still a commercial incentive behind the inclusion of the romantic arrangements of Scottish melodies.

As was explored in Jacqueline Susan Noltingk's comprehensive thesis *The Scottish orchestras and new music, 1945-2015*, orchestral performances of contemporary Scottish

⁹⁹ Everett, p. 169.

¹⁰⁰ Ibid., p. 170.

¹⁰¹ National Youth Orchestra of Scotland, *A Scottish Perspective* (NYOS, 2008). Available on Spotify: <<https://open.spotify.com/album/1l8o1cY6TQXe5EWMY6sBGm?si=zOt4uom8RIKs123o96a23Q>>.

works have been few and far between.¹⁰² The general conclusion of Noltingk's survey was that 'internationalism has always been more apparent than nationalism'.¹⁰³ In 2007, Purser comments that all three Scottish orchestras (the Scottish Chamber Orchestra, the BBC Scottish Symphony Orchestra, and the Royal Scottish National Orchestra), have yet to publicly perform some of the major Scottish works that they have recorded (for labels mainly outside of Scotland).¹⁰⁴ One would be left wondering if much has changed since Chisholm's remarks of 1939.¹⁰⁵

This is part of a wider cultural problem described as 'a failure of the infrastructure to meet the needs of the nation's talented performers and composers'.¹⁰⁶ *Mapping the music industry in Scotland: A Report* is evidence of a widespread lack of support for music of all genres in Scotland. The issue is summed up in this way:

The policy emphasis on the needs of the Scottish Music Industry may be misplaced. While some Scottish music is sold for its Scottishness (in folk and traditional music markets, for example), other music made in Scotland cannot be understood culturally or economically in national terms. The most successful Scottish musicians currently, such as Craig Armstrong, James MacMillan and Texas, are successful in music worlds (film scoring, contemporary classical, rock) which are not in any sense Scottish.¹⁰⁷

This affirms my assessment of the recording 'A Scottish Perspective'. Albums, concert programming, and the contemporary classical industry as a whole all suffer from a commercialisation reliant on 'traditional' repertoire. Such an issue is global, but 'A Scottish Perspective' and the Williamson *et al.* report suggest that perceptions of Scottishness are significant to performances and recordings in Scotland today. Therefore,

¹⁰² Jacqueline Susan Noltingk, 'The Scottish Orchestras and New Music, 1945-2015' (doctoral thesis, University of Glasgow, 2017).

¹⁰³ Noltingk, p. 229.

¹⁰⁴ Purser, *Scotland's Music*, 2nd edn, p. 332.

¹⁰⁵ See §1.2.6, footnote 74.

¹⁰⁶ Purser, p. 327.

¹⁰⁷ John Williamson, Martin Cloonan, and Simon Frith, *Mapping the Music Industry in Scotland: A Report* (Glasgow: Scottish Enterprise, 2003), p. 126.

the false perceptions of Scottish music and Scottishness that have their roots in Highlandism still impact the music made and supported in Scotland today.

1.3.3 Knowing ourselves better

That being said, cultural confidence has grown since the Scottish Cultural Renaissance, with growing debate about Scottishness resulting in the 1979 and 1997 devolution referendums and the independence referendum of 2014. The Williamson *et al.* report does mention cross-genre collaboration has increased since political devolution in 1998,¹⁰⁸ and innovation is overall increasingly valued.¹⁰⁹ Leading figures in the innovation of traditional music have tended to carry a deep understanding of Gaelic history, among them the much celebrated and much missed Martyn Bennett (1971-2005). Bennett, like many today, was heavily informed by ethnographic collections of folksong and tunes recorded in the mid-twentieth century. These collections were based upon a view that the communities which they recorded were by their peripheral nature the least influenced from external forces, and hence the most authentic.¹¹⁰ Though this perception was a product of historical, political, and cultural perspectives, along with growing nationalistic movements, it was fundamental in igniting the 1950s Scottish folk revival. The resulting plethora of archival resources also helps to separate the romantically imagined culture from that which was genuine and thus serves as an invaluable educational resource for future generations of Scottish musicians and composers from across all genres.

¹⁰⁸ Williamson, Cloonan, and Frith, iv.

¹⁰⁹ Exemplified by the Scot Trad Music Awards introducing in 2019 the Belhaven Bursary for Innovation in Scotland, with prize money of £25,000 – overshadowing all other prizes.

¹¹⁰ Tom Western, 'National Phonography in the Musical Past: Empire, Archive, and Overlapping Musical Migrations in Britain', in *Confronting the National in the Musical Past*, by Derek B. Scott, Elaine Kelly, and Markus Mantere (London: Routledge, 2018), pp. 124–137, p. 130.

The perspectives of Scottish composers on the indigenous Gaelic culture have certainly changed over the course of the century; however, the view that ethnographic ‘cracked-voice recordings of authentic folk-crones, [are] of interest to sociologists rather than musicians’¹¹¹ persists. The following comment made by Purser is integral to the study of how composers have harnessed traditional music:

There is, however, undoubtedly a problem with respect to the harnessing of traditional and classical music to the shafts of the same coach. Several of the classical musicians who have done so have had only a superficial knowledge of Scottish musical traditions and little experience of the cultures from which they spring. Empathy is all very well, but for works of art, something more than empathy is required if the artist is to engage truly with cultures old and as deeply embedded as those of Scotland. Rarely is anything of consequence added, and usually the effect is to water down the flavour of the originals. With one or two notable exceptions, one has really to hark back to Erik Chisholm to discover a composer who has handled traditional material with the creative confidence that does not merely eat the fruit but grows new trees.¹¹²

‘Superficial knowledge’ when handling traditional music is an old issue, and yet one which continues to be problematic. Even the early pioneer F.G. Scott was aware of the necessity to educate himself on the music and culture of Scotland in order to better engage with its traditional music. As well as drawing on Marjory Kennedy-Fraser’s *Songs of the Hebrides*, Scott took a real interest in understanding the culture behind those melodies by taking Gaelic classes in the 1940s.¹¹³ Similarly, Tuffin praises Chisholm’s integration of collected melodies in his compositional work, claiming that the Patrick MacDonald *Collection* ‘can be found in every corner of his oeuvre’.¹¹⁴

¹¹¹ Lindsay, p. 30.

¹¹² Purser, *Scotland’s Music*, 2nd edn, pp. 333-334.

¹¹³ Lindsay, p. 30; p. 123.

¹¹⁴ ‘Biography - Celtic Connections’, in *Erik Chisholm Trust* <<http://www.erikchisholm.com/bio2.php>> [accessed 02 May 2020], and Tuffin, p. 11. For a complete list of Chisholm’s application of the Patrick MacDonald *Collection*, see <<http://www.erikchisholm.com/catalogueraisonne>> [accessed 02 May 2020].

However, the limitations of using the Patrick MacDonald *Collection* as source material are made evident by revered piper, scholar, and tradition-bearer Allan MacDonald, who laments the decision not to accurately notate more of the idiomatic detail in the collection,¹¹⁵ given that the collectors recognised a difference between the standardised notational style – the way in which they chose to transcribe the tunes – and that which they could hear.

These are sung by the natives, in a wild, artless, and irregular manner ... they dwell upon the long and pathetic notes, while they hurry over the inferior and connecting notes, in such a manner as to render it exceedingly difficult for a hearer to trace the measure of them. ... It was judged improper, to lay them before the public, in that form.¹¹⁶

While unconventional and inconceivable that all the nuances of traditional tunes should be notated in eighteenth century collections, the above quote does reveal that to some extent, the accuracy of the notation was traded for a stylised notation deemed correct for the public.

In the chapters that follow, I discuss some solutions to overcome the limitations of working with tune collections, including the use of ethnographic recordings. Indeed, in Ireland, Breandán Breathnach's twentieth-century work with eighteenth-century collections led him to argue that ethnographic recordings were the best way to capture the detail of a tune.¹¹⁷ In lieu of the traditional musician's embodied nuances in performing traditional music, careful study of archival materials can deepen the degree to which the two musical worlds may be brought together.

¹¹⁵ Allan MacDonald, p. 55.

¹¹⁶ Patrick MacDonald, p. 2.

¹¹⁷ Deirdre Ní Chonghaile, *Collecting Music in the Aran Islands: A Century of History and Practice* (United States: University of Wisconsin Press, 2021), p. 20.

The alternative to drawing on collected material, in manuscript collections or archival recordings, is to write original material of a similar style. While Chisholm based his pibroch works on existing material, a feature of late twentieth century writing by composers including McGuire, Sweeney, and Beamish, is stylised yet original material. Such original stylisations will form part of the discussions in the next chapter and I hope to demonstrate, particularly through my own compositional responses, how the traditional musician's embodied experience can offer a deeper synthesis of such material.

1.3.4 A New Wave of Scottish Composition

The debate surrounding Scottish nationalism continues, but there is a clear independent identity in Scotland that welcomes people of all ethnic backgrounds equally. Such a political stance would be at odds with a nationalist movement (musical or otherwise), however, Scottish society's attitudinal difference is reflected in contemporaneous compositional practices, as argued by Everett:

Following the mid-century modernist period, many composers of the late twentieth century looked to their own ethnic roots for musical inspiration. This was a conscious decision on the part of the composer to exert an individual, rather than a national, style. Scottish composers were not immune to this phenomenon. Many of them incorporated vernacular elements into their music, not as a means of displaying any sort of political nationalism, but rather as a means of defining and asserting their individual musical identities.¹¹⁸

This validates the multiplicity of styles pursued in Scotland, in which composers draw on their roots. Among these are the roots that enweave traditional music. As this approach grows and prompts increasing numbers of composers to draw on the country's indigenous music, traditional music has seen a resurgence in and of itself, now with much

¹¹⁸ Everett, p. 176.

greater accessibility, knowledge, economic vitality, and concomitant cultural pride. Such factors have gone some of the way towards eroding the romantic perceptions of the past, thus inviting closer interaction with traditional music and a wider and deeper integration of its stylistic traits in and across a range of artforms. Concurrently, Scottish traditional musician-composers have since the 1990s been exploring the writing of larger 'beyond-tune' works in a significant development of previous structural concerns.¹¹⁹ Now in the third decade of the twenty-first century, there is a serendipitous convergence of musical enquiry between traditional music and contemporary composition.

Younger composers such as Ailie Robertson, Aileen Sweeney, and Lisa Robertson are making significant compositional statements within this musical hinterland. Similar to my own background, Ailie Robertson and Sweeney have active professional careers performing traditional music in addition to their composition work. In 2022 Robertson worked with the Scottish Ensemble on their Scottish Creations tour, writing a new commission which was a significant feature of the first half, along with works by other Scottish composers. Interestingly, the second half was intended to replicate the setting of a traditional music session with audience members invited to join them onstage. One would expect the musicians to exchange positions of leadership, spontaneously moving from one tune to the next, just like a session; however, as the ensemble consisted largely of classical musicians, it was much more formal, with musicians following scored parts. Nevertheless, the desire to bring both the concept and the repertoire of the session into the domain of classical music was clear. Programming of this kind is a far cry from what existed fifty years ago and yet the Scottish Ensemble are not alone in exploring this

¹¹⁹ Lori Watson, *The New Traditional School in Scotland: Innovation, Beyond-tune Composition and a Traditional Musician's Creative Practice* (PhD thesis and folio, RCS and St Andrews University, 2013).

musical interface. 2022 also saw the formation of a new thirteen-piece string ensemble, Thirteen North, which will ‘collaborat[e] across genres and art forms, commissioning new music, and celebrating Scottish culture’.¹²⁰

In recorded media, The Maxwell Quartet’s 2021 album consisted of three Haydn quartets and three sets of traditional Scottish tunes.¹²¹ The number of Spotify track plays for the tune sets are many times more than the Haydn tracks.¹²² They followed that album with a six-track EP ‘Gather’ in 2023, which consists entirely of traditional material.¹²³ I was immediately drawn to the track that includes the tune *Father John MacMillan of Barra*, a tune I have played almost weekly since the age of ten. While the first half of the tune is arranged with basic harmonies and harmonic rhythm creating an old-fashioned scoring of the tune, the rest of the EP consists of very few such moments in which the arrangements use older tropes. On the whole, the record contains an impressive breadth of techniques and atmospheric arrangements of tunes and is in my opinion a fine example of the current direction of travel.

A further example of musical cross-pollination is the forthcoming St Andrews Songbook, a publication of twenty-two new settings of Scottish traditional songs for voice and piano commissioned by St Andrews Voices.¹²⁴ This new collection of art song is the first of its kind in decades, and will surely form the basis of future study of the Scottish traditional-contemporary boundary.

¹²⁰ Thirteen North <<https://www.thirteennorth.co.uk>> [accessed 04 July 2023].

¹²¹ Maxwell Quartet, *Joseph Haydn: String Quartets Op. 74 & Folk Music from Scotland* (Linn Records, 2021).

¹²² As of 02.05.23, all three tune sets have two to four times the number of plays that the average number of plays per quartet track.

¹²³ Maxwell Quartet, *Gather* (Linn Records, 2023).

¹²⁴ See, St Andrews Voices <<https://www.standrewsvoices.com/songbook>> [accessed 04 July 2023].

From these very recent examples, which demonstrate a snowballing of activity taking place in the musical hinterland of contemporary composition and Scottish traditional music, this research is timely. I seek to contribute to the field through my compositions, discussed in Chapters 3, 4, and 5, because of the unique duality to my background as a performer and composer across both traditional and contemporary arts. In addition, my lived experience as a native Gaelic speaker and as an islander, I am well placed to interrogate the interface of the traditional arts and contemporary arts, particularly in the context of my own artistic practice and in my desire to respond to this interface as a fundamental part of my creative expression. So that my compositional responses may be properly informed, I must fully understand the recent confluence of traditional and art musics. I will carry out a survey of recent compositional endeavour in Scotland which will provide me with an awareness of the predominant techniques for cross-fertilisation, leading to a deepened compositional synthesis in my own work.

CHAPTER 2 SURVEYING WORKS FOR APPLICATIONS OF TRADITIONAL MUSIC

2.1 Introduction

As summarised above, since 1980 there has been an increase in Scottish compositions that draw on traditional music. Chapter 1 provided a historical context for the development of these works and it is only proper that in approaching the confluence of traditional and art musics in my own creative practice that a survey of extant compositional endeavour be undertaken. No analysis of the musical trends in Scottish composition for this period has been carried out to date. This chapter will explain how a survey of scores was carried out, followed by a discussion and brief analysis of the ways in which the confluence of genres has been explored.

2.1.1 Methodology

In formulating the list of composers to be surveyed and sourcing the scores for the survey, I worked with the Scottish Music Centre (SMC) – the only archive collection and score library which focusses on Scottish music – which also has a membership service for composers.¹²⁵ Upon my request, the SMC kindly provided me with a list of composers born after 1950 – a parameter derived from Purser’s research which already reflects the most significant composers born before this point. The survey also included the six noteworthy composers mentioned by Purser (as listed in §1.3.1) who have drawn extensively on traditional music.

¹²⁵ Scottish Music Centre <<https://www.scottishmusiccentre.com/the-collection>> [accessed 04 July 2023].

The SMC's list comprised 72 composers.¹²⁶ By using each composer's SMC biography, I focussed on those primarily working in the field of 'art music' (though not prohibiting those who have engaged with additional genres). My method of analysis was to read each score, rigorously inspecting their notation for particular techniques (listed below), therefore works which were primarily electronic were not included.

Name	Born	Name (cont.)	Born
McGuire, Edward	1948	Martin, Jennifer	1967
Ghillies, Robert	1950	Clapperton, James	1968
Sweeney, William	1950	Gardner, Jane	1969
Mortimer, John	1951	Jones, David Paul	1969
Nelson, Peter	1951	Robb, Magnus	1970
McGregor, Richard	1953	Wagstaff, Julian	1970
Weir, Judith	1954	Broom, Colin	1973
Beamish, Sally	1956	Smith, Karen	1974
Matheson, Iain	1956	Gormley, John	1975
Armstrong, Craig	1959	Spencer, Michael	1975
Randalls, Jeremy	1959	McCue, Claire	1977
Finnerty, Adrian	1961	Searle, Oliver	1977
Nicolson, Alasdair	1961	Meredith, Anna	1978
Stevenson, Savourna	1961	Mackinnon, Helen	1980
van der Walt, J Simon	1961	Grime, Helen	1981
MacDonald, Alistair	1962	Murray, Michael	1981
Davismoon, Stephen	1964	Spratt, Alasdair	1981
Mayo, Kevin	1964	Suckling, Martin	1981
Sinclair, Cameron	1964	Capperauld, Jay	1989
McPherson, Gordon	1965	Harrold, Tom	1991
Newland, Paul	1966	Leomo, Kevin	1993

Fig. 1 – List of surveyed composers, listed according to their year of birth

The available works for each composer in the SMC library totalled over 1,200. Score analysis was therefore inherently brief, but nevertheless directed by targeted lines of enquiry. Each score was considered with regard to their use of the following:

¹²⁶ The composers Ailie Robertson, Aileen Sweeney, and Lisa Robertson mentioned at the end of Chapter 1 unfortunately did not have scores available in the SMC, therefore were not included in the survey. They are, however, gaining great renown across the UK, with music that draws on ceilidh music, ornamentation, and other aspects of traditional music.

- whether or not they included traditional instruments;
- their use of idiomatic rhythms – rhythms which are particularly idiomatic to traditional music include the Scots snap (e.g. a semiquaver followed by a dotted quaver), double-dotted Scots snaps (a demisemiquaver followed by a double-dotted quaver), and a dotted jig rhythm (dotted quaver-semiquaver-quaver);¹²⁷
- their use of ornamentation – I was looking for substantial use of ornamentation, especially in melodic passages, with the use of intrinsic and intuitive one- or two-note ornamentation being of particular interest due to their familiarity to me as a performer of traditional music;
- a Scottish or Gaelic title;
- a Scottish programme;
- an idiomatic melodic theme – one that feels like a traditional tune;
- any presence of the influence of pibroch or Gaelic psalm singing;
- the quotation of an existing traditional tune;
- overt use of modal harmony – ionian, dorian, mixolydian, and aeolian modes were considered on the basis of the prominence in Scottish and Irish traditional music (not that this is meaningful in and of itself, but may point towards a broader invocation of traditional music with other techniques);¹²⁸
- the language of any featured text.

These criteria are derived from my intimate knowledge of traditional music, and further informed by the contextual research discussed in Chapter 1, particularly the work of

¹²⁷ Collinson, p. 28.

¹²⁸ Annie G. Gilchrist, 'Note on the Modal System of Gaelic Tunes', in *Journal of the Folk-Song Society*, vol. 4, no. 16 (1911), pp. 150–53.

David Johnson and Francis Collinson who both made scholarly contributions regarding the particular qualities of Scottish traditional music.¹²⁹

I then purchased copies of the hundred scores which were of greatest interest to my research for further examination and analysis. A summary of the findings and a brief analysis will now be discussed.

2.1.2 Survey Findings

The survey revealed that since 1980 there is a relatively small number of works that deal directly and deeply with traditional music. More than half of the 1,200 works do not contain any element of traditional music under the survey parameters above confirming that, in the period post-1980, the reinvigorated interest in traditional music only applies in part to Scottish contemporary composition.

The survey revealed that there were two clear sub-genres within traditional music that stood out as frequent areas of confluence: pibroch (30 works) and Gaelic psalm singing (10 works), with the other most prevalent device being the use of ornamentation (266 works).¹³⁰ These sub-genres immediately stood out as areas of importance and deep musical synthesis which warranted further analysis, although the other features identified help paint a broad picture of the ways in which Scottish composition is concerned with its indigenous music and culture.

The survey as a whole revealed a further:

- 20 works which quoted or arranged traditional melodies;

¹²⁹ David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century*, Oxford: Oxford University Press, 1972.

¹³⁰ While 286 works were identified as using ornamentation, intentional reference to traditional music was not clear in some and as such 266 works clearly demonstrate ornamentation as a reference to traditional music.

- 88 works with an idiomatic melodic theme – though this includes pibroch- and psalmody-inspired works;
- 76 works with a Scottish or traditionally based programme;
- 105 works with a Scottish reference in the title, of which 29 are Gaelic titles;
- 15 works (by only three composers) with Gaelic texts;
- 30 works with Scots texts;¹³¹
- and only 15 works which include traditional instruments, of which several were written for school-aged musicians.

Two other attributes were considered that are less concrete given the brevity of the analysis, but they are useful indicators when synthesised with the other devices mentioned above, *viz.* idiomatic rhythms (included in 196 works) and monomodality (59 works).

Throughout the rest of this chapter, I shall briefly analyse the ways in which the devices of pibroch, Gaelic psalm singing, and ornamentation are handled by composers from the past forty years. Through the subsequent chapters of this thesis, reference will be made to some of the other survey findings, particularly in the discussion of my own creative responses to them.

2.2 Pibroch

Pibroch is Scotland's native art music. Its use within contemporary composition provides a particularly rich synthesis as pibroch is unequivocally indigenous and carries its own

¹³¹ The Scots language is spoken in the east and south of Scotland. Although there are only minor musical distinctions to be made between Scots- and Gaelic-style folk tunes, the languages entirely distinct.

inherent intellectual status.¹³² The synthesis of contemporary composition and pibroch is not a new phenomenon, with eighteenth- and nineteenth-century composers basing works on pibroch melodies, as discussed in Chapter 1. In the 20th century, a deeper compositional engagement with pibroch emerged, most notably in the work of Erik Chisholm. Following a brief contextualisation of pibroch music, I shall discuss Chisholm's approach – as the forerunner to those featured in the survey – followed by an analysis of the differing approaches found in the survey of works.

2.2.1 Pibroch context

Across the highlands and islands of Scotland pipers were, by the end of the 14th century, an essential part of the artistic zeitgeist of the country.¹³³

As indicated by its Gaelic name *ceòl mòr* – literally 'the great music' – pibroch was and remains highly revered, with an irremovable part in piping pedagogy and competition repertoire. The cultural significance of the bagpipes and the piper is clear from the symbolic role they held within the clan system from the fourteenth century.¹³⁴ Today, the learning and performance of pibroch remains in good health, continuing to attract interest because of its intricacy and complexity, with master performers spending years perfecting their art.

My relationship with pibroch is based on an acute awareness of the complexity of pibroch and the extent to which it is revered by performers, listeners, and scholars, with

¹³² Pibroch is often referred to as the 'classical music' of the bagpipes: the revered genre of bagpipe music containing a theme and variations. The Gaelic name is *ceòl mòr*, literally translated as 'great music', alluding to its high art status, in contrast to the marches, reels, and jigs of *ceòl beag*, literally 'little music'. Confusingly, pibroch is a corrupted spelling of the Gaelic word for piping, *piobaireachd*. Using the pibroch spelling avoids bilingual confusion.

¹³³ Dan Nevans, *Piobaireachd Is For Everyone*, (self-published, 2021), p. 23.

¹³⁴ Collinson, p. 161.

the result that up until now I avoided exploring pibroch as both a composer and a performer. There is, however, no doubt that pibroch is an intrinsic part of Scottish art music, which has been explored by classical composers, and on which my own work must also reflect and respond (see Chapter 3).

Pibroch is a monodic form (although consisting of implied dissonances against the pipe drones), formed of a slow theme and variations. The variations increase in ornamental complexity, owing to particular formulaic conventions. Although there is no single formula that may be applied, there are conventions which apply to the genre as a whole. A simplified basic form is: 1. *Ùrlar*; 2. *Siubhal* or *Dithis*; 3. *Taorluath*; 4. *Crunluath*; with a return of the *ùrlar* at the end.¹³⁵ However, pibrochs rarely take such a simple form with the vast majority having six to twelve movements, lasting ten to twenty minutes.

While the *ùrlar* is the most melodic section, the increasing ornamental complexity of each movement is accompanied by the melody becoming less clear. The *crunluath* is the most complex of these: the flourishing finale.¹³⁶ Ornamental variation is so intrinsic to pibroch music, partly due to the bagpipe chanter having a continuous sound with no articulative or dynamic variation, hence ornamental and cellular rhythmic variation are the main vehicles for development. As described by piper Seumas MacNeill, ‘the elaboration increases so the melody tends to become more obscured’, being reduced to fewer pitches which are often consistent between several of the latter pibroch variations,

¹³⁵ Collinson, pp. 175-182. *Ùrlar* translates literally as ‘ground’ or ‘floor’ and is the pibroch term for the theme, forming the opening and closing movements of a pibroch. *Siubhal* translates and ‘move’ or ‘travel’. *Dithis* translates as ‘doubling’. *Taorluath* and *crunluath* are both untranslatable. The *crunluath* is the fast and ornate finishing movement of the pibroch, prior to the restatement of the *ùrlar*.

¹³⁶ Jordan Alexander Key, ‘Piobaireachd: The Origins of the Traditional Music of the Great Highland Bagpipes of Scotland’, *Ninth Critical Studies Colloquium in Musicology* (Arizona: University of Arizona, 2014), p. 14.

and the performer's challenge is 'how to execute the embellishments correctly while at the same time letting the theme be heard clearly and distinctly'.¹³⁷

For large parts of the pibroch, the ornamental figures are articulative. That is to say, they are an idiomatic method of articulating particular notes, and even as the ornaments become increasingly complex and virtuosic, they retain an elaborate articulative function rather than a purely melodically decorative one. The fundamental articulative nature of ornamentation in traditional Scottish music is apparent from the idiomatic playing of all instruments but is an aspect of pibroch likely to be overlooked due to a perception of decoration alone in ornamental elaboration.

2.2.2 Analysis of pibroch influence

Approaches to the compositional interpretation of pibroch have been varied, with some composers adhering closely to strict pibroch conventions and others taking a more liberal approach. My survey identifies four principal compositional approaches: (i) arrangements of existing pibroch melodies; (ii) entirely original pibroch theme-and-variation forms adhering closely to the traditional conventions; (iii) original theme and variations with loose variation form; and (iv) original material which signposts traditional influences (sometimes with variations) but with little musical engagement with pibroch itself.

I shall discuss an example of each approach below. However, it is important to point out that there is limited depth to the exploration of pibroch overall. Most examples use pibroch as an abstraction of a natively Scottish theme-and-variation form, developing

¹³⁷ Seumas MacNeill and Frank Richardson, *Piobaireachd and its Interpretation: Classical Music of the Highland Bagpipe*, (Edinburgh: John Donald Publishers Ltd., 1996), p.39.

little over the course of the variations that is grounded in Scottish traditional music, far less pibroch. Interpretations of the form have led to interesting and creative variation movements, but examples of dealing with the specific qualities of pibroch are scarce. A number of themes do reflect the origins of pibroch by keeping to the nine-note scale of the bagpipe chanter, however, the essence of pibroch is in the space between the melodic notes: ornamentation (functionally articulative, not purely decorative), pitch articulation and rhythmic execution. These aspects are considered in the works examined below and are applied to my own compositions discussed in Chapter 3, where I will reflect on compositional responses to the deeper intrinsic elements of pibroch, demonstrating the potential inspiration to be drawn from this form of traditional music, hitherto scarcely explored.

2.2.2.i Arrangements of existing pibroch

Erik Chisholm is by far the most prolific composer of pibroch-based works. His approach is markedly different to that of subsequent composers, due to his detailed use of pibroch manuscripts (and old Gaelic song manuscripts alike). His approach was to base his work on a detailed following of the manuscripts, even going so far as to transcribe much of the specific pipe ornamentation for use in his own compositions. Chisholm's collection of twenty-three pibroch studies for solo piano, collectively entitled *Piobaireachd*, begins with a study based on *Failte Chlann Raonuill* ('Clanranald's Salute').¹³⁸

¹³⁸ Chisholm uses the same spelling as MacKay, though modern conventions would spell the title as *Fàilte Clann Raghnaill*.



Fig. 2 – *Failte Clann Raonuill* (Angus MacKay’s setting), mov. 4.¹³⁹

Erik Chisholm

(♩=92) *Grazioso* *very expressive*

Piano *sub f* *pp* *dolce*

Fig. 3 – opening of *Failte Clann Raonuill*, from Chisholm’s *Piobaireachd*, bb. 1-17.¹⁴⁰

A comparison of Chisholm’s score and Angus MacKay’s setting of the pibroch reveal similar melodic rhythms (see Fig. 2 and Fig. 3). It is quite normal for old pibroch melodies to have several settings as a result of their origins in the oral tradition. Piper and Drummer Online published a comparison of the five manuscript sources which exist for *Failte Chlann Raonuill*, highlighting the differences between versions and of the presence, or lack, of particular movements frequently found in pibroch.¹⁴¹ As noted by Piper and Drummer Online, ‘Donald MacPhee’s *siubhal* singling differs a little from the others,

¹³⁹ Angus MacKay, *Collection of Ancient Piobaireachd* (London: The Highland Society of London, 1838).

¹⁴⁰ Erik Chisholm, *Piobaireachd* (approx. 1933; available from the Scottish Music Centre).

¹⁴¹ Dr. William Donaldson, *Clanranald’s Salute* (Piper & Drummer Online, 2004)

<<https://www.pipesdrums.com/wp-content/docengines/39E99340CD4742B1BAE4577D7AAD9580.pdf>> [accessed 04 July 2023], p. 1.

incorporating the F [sharp], which ... might suit somebody looking for something a little different.¹⁴² This feature also appears in Chisholm's work suggesting that he sourced multiple manuscripts to thoroughly inform his use of the pibroch. Later in the work he expands the melodic language from strict adherence to the A mixolydian mode to more chromatic language. The volante movement is more pianistic and stylistically influenced by late Romantic chromaticism. Chisholm shows his ability to rework the theme and the pibroch structure in ever more virtuosic variations, in a way that is well suited to the piano and the predominant art music trends of the time, while still remaining well researched and undeniably rooted in the original material.

2.2.2.i.a Piping notation

Like many old manuscripts, piping manuscripts rely on tacitly understood conventions in order that they may be correctly interpreted. In the first instance, pipe notation rarely includes the key signature of two sharps and anyone working with pipe notation must be aware of the assumed C and F sharps.¹⁴³ The expertise of pibroch performance requires aural assimilation as well as score-based learning. For example, rhythmic nuances and the realisation of grace notes can only be idiomatically successful if engaged with aurally. Allan MacDonald argues in his highly influential 1995 thesis, 'The Relationship between Pibroch and Gaelic Song: Its Implications on the Performance Style of the Pibroch Ùrlar', that the rhythms of pibroch are heavily embedded in the rhythms of the Gaelic language.¹⁴⁴ When pibrochs were initially notated, pipers' shared knowledge and – significantly – their shared language, allowed for the successful reinterpretation of the

¹⁴² Donaldson, p. 6.

¹⁴³ Collinson, p. 172.

¹⁴⁴ Allan MacDonald, p. 11.

notation by others, something which on the whole, MacDonald argues, modern pipers (and applicable to other musicians) are unable to draw on.¹⁴⁵

The extent to which Chisholm may have been fully aware of the interpretive rhythmic differences in pibroch playing is unclear, however, the presence of polyrhythms in the second section of *Failte Chlann Raonuill* (b. 19) are pertinent to idiomatic variations. The *siubhal* and doubling variations are in 2/4 time and consist of repeated dotted quavers followed by semiquavers (Fig. 4 below).



Fig. 4 – *Failte Chlann Raonuill*, (Angus MacKay), variation 2, doubling, bb. 1-8

This is consistent in all pipe versions, yet Chisholm chooses to convey a polyrhythm between the two hands in parts (Fig. 5 below).

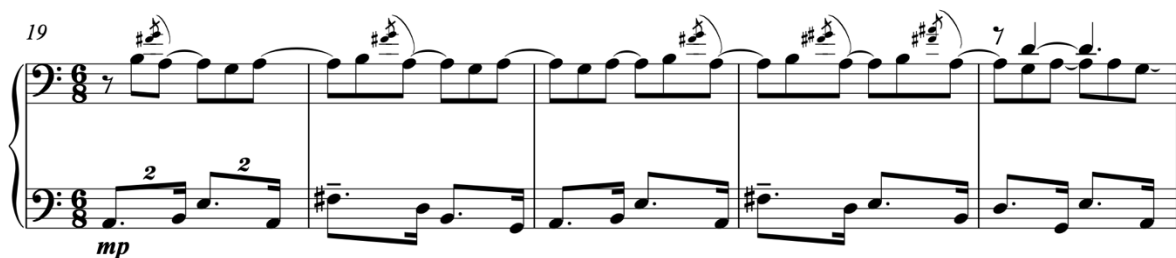


Fig. 5 – Chisholm: *Failte Chlann Raonuill*, bb. 19-23

This is an important musical construction as it engages with the rhythmic style often found in traditional Gaelic music - sometimes varying between a three-beat cell of a crotchet and a quaver, and that of a four-beat cell comprising a double dotted quaver and a semiquaver.¹⁴⁶ Such subtlety is demonstrated in the playing of Pipe Major Donald

¹⁴⁵ Allan MacDonald, p. 47.

¹⁴⁶ As explored in chapter 2 of MacDonald's thesis, p. 46.

MacLeod who played with significant weight on the two crotchet beats in each bar, with the alternating notes falling somewhere between two thirds and three quarters of the way through the beat.¹⁴⁷ Whether knowingly or unknowingly, Chisholm taps into an important aspect of the variability of long-short rhythmic cells found in traditional music (for more see Chapter 5).

In *Fàilte Chlann Raghnaill*, very idiomatic ornamentation is included in the *ùrlar* movement and the first variation, but thereafter the ornamentation is replaced by a focus on complex harmonic development. This is perhaps unsurprising given the harmonic potential of the piano, compared to the original monodic form of the pibroch, something which will be discussed further in Chapter 3. Nonetheless, Chisholm's approach is more thorough than subsequent enquiries, but only in part, as the close replication of the original melody found at the beginning of his pibroch-based manuscripts often diverges to harmonic and rhythmic development at the expense of the melodic integrity. Additionally, despite Chisholm's acknowledgement that ornamentation is integral to the music, and not merely decorative, many of his pibroch arrangements also become detached from the intrinsicality of ornamental development to pibroch form.¹⁴⁸

2.2.2.i.b 'Transcreation' of pipe music

With regard to the resultant sound of the pipe ornaments, it is important to view the ornaments notated in pipe sheet music as those which are idiomatic for those specific instruments. For example, there is no way of re-striking or re-tonguing a note on the pipes without the use of a grace note.

¹⁴⁷ Pipe Major Donald MacLeod, *Clan Ranald's Salute* <<https://youtu.be/vEWfpVMZGco?t=223>> [accessed 04 July 2023].

¹⁴⁸ Purser, *Erik Chisholm*, p. 46.



Fig. 6 – The birl pipe grace note (cf. Fig. 61).¹⁴⁹

The execution of a birl (Fig. 6) is very intuitive for pipers, moving the fifth finger of the lower hand across the low G hole of the chanter and back. The equivalent ornament on the piano can be achieved fluidly only through simple repetitions of the same note, either by a triplet, or two semiquavers and a quaver.¹⁵⁰ The nature of the ornament as adopted on other traditional instruments is idiomatic for the target instrument but consequently differs from Fig. 6. I know from my own playing that two semiquavers and a quaver is used regularly as the idiomatic solution to adapting pipe birls on the accordion and piano. Discussions with professional and experienced traditional musicians, also reveals this is a widely accepted method of interpreting and replicating pipe music on other instruments. Indeed, our understanding of how pibroch should best be interpreted on other instruments can gain a great deal from the traditional musicians who have an aurally inherited and embodied knowledge of how to closely replicate pipe music.

The linguistic concept of ‘transcreation’ may aid the discussion here. Transcreation refers to the practice of going beyond literal translation so that a text may be recreated in the new language. This is particularly relevant to imagery, sayings, humour, and cultural references that may require a different reference point for the target translation’s readers. The danger, argues Hubbard, is that:

¹⁴⁹ McLaurin, Patrick, ‘Patrick McLaurin Bagpipe Help Book’ <<https://www.patrickmclaurin.com/documents/patrickmclaurinsbagpipebook.pdf>> [accessed 04 July 2023], p. 5.

¹⁵⁰ For application of this gesture in *Siubhal*, see §5.3.2

The criterion of the aesthetic angle is that one avoids an over-literal version of the original: if such a rigid path is followed, one ends up with a bad poem in the target language.¹⁵¹

The same hazard referred to by Hubbard may be applied to the interpretation of pipe notation and the need to 'transcreate' grace notes in a way that maintains the idiom and avoids the awkwardness of a literal replication. Attempting to use the full and complex pibroch ornaments on other instruments would do just that, resulting in a clunky transcription. Chisholm's scores display a fairly accurate replication of the pipe ornaments, as a result of score-based transcriptions, which results in a limited degree of idiomatic ornamental fluency on the instrument for which he was writing.

While Chisholm's pibroch works may be described as arrangements of pre-existing pibroch melodies, the thorough integration of traditional and contemporary styles cannot be disputed, even if the approach to ornamentation could be more fluid and extensive. As mentioned previously, no other composer has investigated pibroch melodies to the same extent; however, melodic originality has been surpassed by composers writing their own pibroch melodies, as discussed below.

2.2.2.ii Original pibroch - with adherence to the traditional conventions

William Sweeney has written a number of works which deal with the essence of variations on a theme, growing in ornamental complexity. Notable among Sweeney's exploration of pibroch is his wholly original 1976 work *Nine Days: piobaireachd for clarinet solo*, which very thoroughly reflects the pibroch idiom. The *ùrlar* has a range of nine notes in the mixolydian mode (as per the bagpipe scale) and is in 6/8 time, the same

¹⁵¹ Tom Hubbard, 'Translation and Transcreation: Scottish Perspectives', *Slavonica* vol 24:1-2 (2019), p. 13.

Ground

Tempo Giusto, ♩. = 24

p dolce

Fig. 7 – Sweeney: *Nine Days: piobaireachd for clarinet solo, Ground*¹⁵²

as *Faite Chlann Raonuill* discussed in §2.2.2.i. The work is monodic, and for solo clarinet, therefore retains at least a reed-originating sound. The work closely follows the traditional conventions of pibroch, even giving the movements Gaelic titles. The opening movement, however, is written in the style of a first variation – in which the melodic *ùrlar* is heard only skeletally with each note followed by a pedal pitch – therefore the work notably lacks an idiomatic melodic *ùrlar*.

¹⁵² William Sweeney, *Nine Days*, (unpublished, 1976; available from the Scottish Music Centre).

Sweeney devises a specific ornamentation scheme for the clarinet (his own instrument) which provides solutions for the transcreation of equivalent articulative ornaments, rather than simply duplicating the ornamental shapes from pipe sheet music. Ornamentation is present throughout the fifteen-movement work, beginning with idiomatic articulative ornaments, which gradually become more decorative as the piece develops. The process of increasing ornamental complexity is developed idiomatically for the clarinet. The departure from the conventional variations of later pibroch movements forms a fitting synthesis with contemporary composition. The grace notes are extrapolated across octaves to become incredibly virtuosic (see Fig. 8 below), perfectly in keeping with the essence of pibroch.

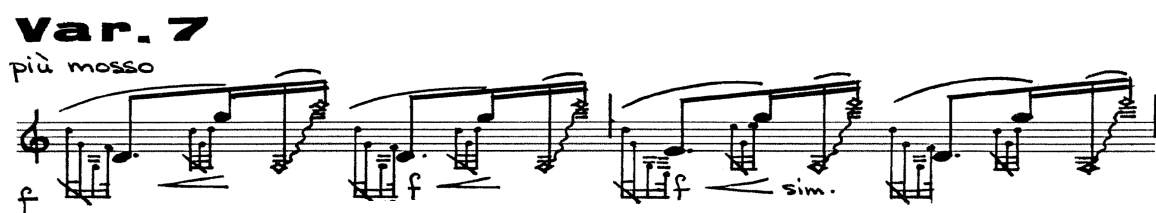


Fig. 8 – Sweeney: *Nine Days: piobaireachd for clarinet solo*, Var. 7, system 1

The work is to be accompanied by a drone. Sweeney suggests a drone should be [trans]created live by three clarinetists holding F2, F3, and F4 throughout the work, breathing as required.¹⁵³ This is a creative and apt solution for the transcreation of the bagpipe drone, a feature which is so significant to the implied harmonies of pibrochs which is often dismissed in compositional development (cf. §4.4.3).

Overall, *Nine Days: piobaireachd for clarinet solo* is a very effective integration of pibroch and contemporary language, capturing some of the intrinsic qualities of pibroch

¹⁵³ Bagpipes have three drones, two sounding approximately Bb3 and one sounding approximately Bb2.

and making it a landmark work in the corpus of Scottish compositions inspired by traditional music.

One further work surveyed was Sally Beamish's *The Lost Pibroch* (1991).¹⁵⁴ This is one of very few works which uses traditional musicians, written for a professional string orchestra and harp, with three pipers, a drummer, and an ensemble of tin whistles, fiddles, mixed wind, and percussion, for pupils from Bute and Argyllshire schools. There are three ancient pibroch melodies quoted in the work: *Macrae's March*, *Raasay's Lament*, and *The Desperate Battle*. Additionally, there is one original pibroch entitled *The Lost Pibroch* (including *ùrlar*, *taorluath*, *crunluath*, and *crunluath a mach* movements). The general style is one of accompanying the pipers, with aleatoric parts at times, and in which much of the ornamental and idiomatic playing is limited to the traditional musicians, therefore displaying limited inroads into an integrated style for classically trained musicians. This is, however, noteworthy in how it combines traditional and classical musicians, an area scarcely explored by other composers, and how it adapts the monodic form for a large ensemble.

2.2.2.iii Original theme with a looser variation form

Sweeney's concertino for clarinet and orchestra, *Eòlas nan Ribheid* (2016), is loosely based on pibroch but also draws on lots of additional musical and extramusical ideas. The influence of traditional music comes through in the composer's instructions regarding tone-colour, whereby Sweeney asks for vibrato to be used carefully and for phrases to be pipe-like in their sustained tone-production 'without shading or "rounding-

¹⁵⁴ Sally Beamish, *The Lost Pibroch* (Edition Peters, 1991).

off'''.¹⁵⁵ Sweeney also adds very specific clarinet fingerings for the transcreation of pibroch-like grace notes in the virtuosic and highly ornamented cadenza.

In addition to *The Lost Pibroch* mentioned above, Sally Beamish has also been inspired by pibroch in numerous works, such as *Max's Pibroch*, *The Singing*, *Symphony No. 1*, *Reed Stanzas*, and *Piobaireachd*; all of which raise important questions for this research.

Max's Pibroch (2004) is written for solo piccolo and is entirely original. The *ùrlar* includes idiomatic ornaments but there are very few ornaments in the rest of the work, with no ornamental development and reflecting little of the intrinsicity of ornamentation to pibroch. The typical repetition of the opening movement at the end is replaced by a skilful cumulative approach to recapitulation, with some of the complex gestures from the variations integrated into the closing movement. The work's development is focussed on melodic variation, becoming faster, highly chromatic, and virtuosic, which makes for an impressive work nonetheless, but one which departs somewhat from the essential qualities of pibroch and is incongruous with the work's title.

Beamish's concerto for classical accordion and orchestra, *The Singing* (2006),¹⁵⁶ has a strong pibroch element which forms the continuous second and third movements. The *ùrlar* is clearly identifiable as such, melodic, in A mixolydian, played with idiomatic single- and three-note ornaments, and the influence of the pibroch style is clearly discernible, especially, though not exclusively, in the accordion part from the melodic construction and the frequency of the ornamentation. The exposition is played solo on accordion before the strings echo the theme, with both iterations including intrinsic

¹⁵⁵ William Sweeney, *Eòlas nan Ribheid* (unpublished, 2016; available from the Scottish Music Centre).

¹⁵⁶ Sally Beamish, *The Singing: Concerto for Accordion and Orchestra* (London: Peter Edition Ltd, 2006).

articulative ornaments. The subsequent seven variations vary a great deal from the traditional conventions of pibroch movements, with some movements consisting of extended techniques, some with few ornaments, and notably Variation 5 consisting of very long decorative ornaments, mostly over a double bass drone.



Fig. 9 – Beamish: *The Singing*, Variation 5, bb. 371-373

Compared to *The Singing*, Beamish's integration of pibroch is not as direct in *Symphony No. 1* (1993), even though the inspiration of pibroch is stated in the programme note.¹⁵⁷ The form is interesting given that the pibroch movements alternate with other material, but there are almost no ornaments written into the music. The work takes a theme-and-variation form but that is the only extent to which pibroch is reflected.

2.2.2.iv Original material that signposts traditional influences

Beamish's *String Quartet No. 3, 'Reed Stanzas'* (2011), has numerous other influences in addition to pibroch, including the birdsong heard by the composer while working on the commission in the Isle of Harris. Pibroch is primarily used as a vehicle for theme and variations within the work. Most noteworthy about *Reed Stanzas* is its writing for the Elias String Quartet whose second violinist, Donald Grant, is also a well-known traditional fiddle player. Specific traditional material is given to the second violinist, including a number of iterations of the work's theme, so as to capitalise upon Grant's intuitive traditional fiddle-playing style (ornaments, slides, and tone colour), which raises

¹⁵⁷ Sally Beamish, *Symphony No. 1* (London: Peters Edition Ltd, 2016).

questions about role of the performer in the creation of crossover material, and the potential for the work to have a much less synthesised traditional element without Grant's individual contribution. Comparison between the score and a recording from the work's premiere shows that Grant's improvisatory playing and intuitive knowledge of performing traditional music is what provides the work with a clear and successful sense of cross-genre synthesis.

The 1991 string trio *Piobaireachd* develops the theme from *The Lost Pibroch* in addition to also developing Beamish's pibroch-writing craft. In the work's programme note, Beamish writes:

I have also used more contemporary methods of variation, experimenting with separation of ornament and melody into different keys, and even developing the 'drone', which extends downwards by a tone in each variation, so that in the end it encompasses a complete whole-tone scale.¹⁵⁸

While this work is based on pibroch, beginning in A mixolydian, there are almost no ornaments in the score. Beamish's interpretation is a very promising approach to the reapplication of pibroch in contemporary composition, indeed one which has a lot of potential. Ornamentation has been essential to the writing of pibroch-inspired works by all of the composers mentioned earlier in this chapter and indeed in Beamish's later works as discussed above, as though her return to ornamentation acknowledges their importance in traditional music (cf. §4.4).

2.2.3 My compositional response to the survey findings

The survey of scores and brief analysis of pibroch-influenced works highlights a number of important observations. Firstly, that there is extensive creative potential yet to be

¹⁵⁸ Beamish, Sally, *Piobaireachd* (London: Peters Edition Ltd, 1991).

explored in developing thoroughly integrated pibroch-inspired works. Doing so requires consideration of the essence of pibroch ornamentation and adapting pipe ornaments to the instruments in question through transcreation. The essence of the work form itself must be considered, especially the teleology of the variation structure. Due consideration should also be given to the relationship between latter variations and the skeletal melody and how either melodic pitches or pedal pitches are approached with certain gestures, repetitions, or ornaments, through the lens of contemporary composition but remaining true to pibroch's essential qualities. Lastly, I must also consider how I might harmonically develop the mono-modal and monodic genre in an ensemble context. Responses to each of these questions are dealt with in Chapter 3.

2.3 Gaelic Psalm Singing

Apart from the psalm singing tradition, there does not seem to be a style in Gaelic Scotland today which may be what the eighteenth-century commentator may have termed 'wild, artless and irregular'.¹⁵⁹

...a wonderful Celtic knot, embellishing and intertwining, transforming it into something rich and strange in which each verse takes two minutes to perform, so that the words are stretched out and become living, singing things.¹⁶⁰

Writing in 1995, Allan MacDonald points out the significance of Gaelic psalm singing from the perspective of traditional music as uniquely retaining an old oral musical style from which, he argues, pibroch playing could (re)learn much. Simultaneously, he highlights the outsider perspective which pejoratively exoticised the style of singing that

¹⁵⁹ Allan MacDonald, p. 55.

¹⁶⁰ Purser, *Scotland's Music*, 2nd edn., p. 168.

used to be so much more common, now only retained in Gaelic psalm singing, and in styles of Irish *sean-nós* ('old-style') singing.

It is important to note that of significance here is the style, not the repertoire. The psalm melodies were composed in Geneva and Scotland during the Reformation for use with the Scottish Psalter and were spread across Scotland during this period of religious reform.¹⁶¹ The tunes were not printed until 1659, meaning that their initial dissemination relied on oral transmission, which allowed for their normalisation into the local idiomatic singing style through the gradual addition of intuitive ornamentation and metric alterations.¹⁶² The change was so drastic that the tunes seemed like 'new and totally different compositions' to the Lowland ears who were familiar with the same tunes, but without undergoing a stylistic evolution.¹⁶³

Heterophony is generally the lens through which musicologists and composers are drawn into Gaelic psalm singing. A transcription of the Gaelic psalm *Martyrdom* is included on the Grove Music Online entry for heterophony. The first question to be considered when looking at the works of composers influenced by Gaelic psalm singing is whether compositional engagement was undertaken simply because it is a convenient native form of heterophony, or whether the aesthetic qualities of Gaelic psalm singing were deeply engaged with. Collinson's comment regarding the way in which ornaments were added to tunes highlights the intuitive nature of ornamentation to the oral culture, and thus are an integral aspect of the style.¹⁶⁴ Whether or not scores engage with ornamentation is another important aspect of the analysis below. Lastly, the prescription

¹⁶¹ Collinson, p. 261.

¹⁶² Ibid.

¹⁶³ J. C. Hadden, 'Psalmody in the Scottish Highlands', *Musical Opinion and Music Trade Review*, 24(279): pp. 190-191.

¹⁶⁴ Collinson, p. 261.

or freedom afforded to performers is a significant technical and notational aspect in works reflecting Gaelic psalm singing, one which must be considered ahead of my own compositional responses. Therefore, five standout works are considered below in order of decreasing performer freedom.

2.3.1 The influence of Gaelic Psalm singing in surveyed compositions

Sally Beamish has explored the style of Gaelic Psalm singing in the third movement of her chamber work *Songs and Blessings* (1991), entitled *Psalm* (see Fig. 10 overleaf).

The performance direction ‘all voices are metrically independent and freely expressive’¹⁶⁵ is of vital importance to the realisation of this section of the third movement. Beamish then makes a three-way separation of the ensemble: a conductor voice which ‘takes cue from main voice and gives lead’, a main voice, and a subsidiary voice. There are dangers in providing as much freedom as Beamish does, especially if working with performers who are not hugely familiar with the style (as I discuss in §3.2.2), and indeed the freedom given to ‘complete [the] previous passage and then start [the] new passage at leisure’ could be interpreted in a way that risks creating a polyphony with phrases played with too disparate a heterophonic relationship. Furthermore, these rhythmic techniques have been applied (regardless of the chromaticism) with pitch material in each of the parts that is too different from each other so as to convey a heterophonically similar relationship between parts.

A significant feature of Gaelic psalm singing is the alternation between solo precentor sections – where the precentor (leader) sings a short melodic line to provide

¹⁶⁵ Performance direction at the beginning of mov. 3 in *Songs and Blessings* (cf. Fig. 10).

Psalm
♩ = 60

* Free section: □ = Main voice △ = Conductor voice, takes cue from main voice and gives leads.
 ○ = Subsidiary voice: At each cue from 'conductor,' complete previous passage, then start new passage at leisure.
 All voices are metrically independent, and freely expressive.

Fig. 10 – Beamish: *Songs and Blessings*, Mov. 3 (Psalm)¹⁶⁶

¹⁶⁶ Sally Beamish, *Songs and Blessings* (London: Peters Edition Ltd, 1991).

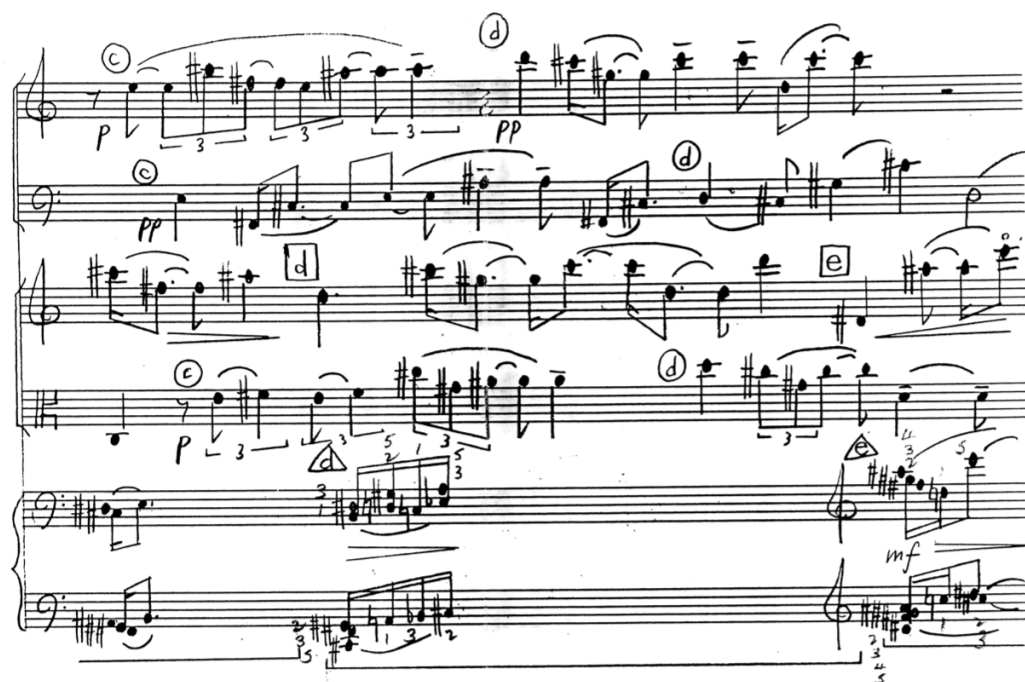


Fig. 10 – (cont.)

the congregation with a line of text – and congregational sections (see reflection on p. 107). Reflecting the precentor voice is infrequent in scores inspired by Gaelic Psalm singing, despite being such a prominent aspect of the style as in congregational singing of any language in pre-literate cultures. Ornamentation is unfortunately missing from this work, separating its likeness to Gaelic psalm singing even further. However, Beamish’s reflection of ornamentation certainly appears in other works, such as her *Symphony No. 1* (1992) and *The Singing* (2006).

From b. 316 in *Symphony No. 1*, there are eleven bars in the style of Gaelic psalm singing (see Fig. 11 overleaf). There is no cantor leading, just a momentary texture grounded by a double bass drone. The material is for the string section only and is cleverly arranged with a soloist from each section carrying the main melodic notes (which are in unison octaves) while the rest of each section play heavily ornamented material that works around the same melodic notes as the soloists, played one quaver or

crotchet beat later. While maintaining a triple metre in the solo parts, the tutti parts are scored with a free time signature and the instruction to play:

Ad lib: each player plays independently. (● = grace-note; ○ = held melody note, 2-4 beats long.¹⁶⁷

Such flexibility in the duration of the held melody notes risks disjoining the heterophonic effect but could also provide players with an impetus to engage aurally with the rest of the orchestra in the style of Gaelic psalmody.

Lastly, the heterophonic part and the soloists are given different dynamics (**ppp** vs. **mp** respectively) which is compounded by polyphonic material in the quieter heterophonic part, set against union octaves in the louder part, masking the psalmody on both counts. In the 2010 recording of Beamish's *Symphony No. 1* by the Royal Scottish National Orchestra,¹⁶⁸ the heterophonic part is obscured and the invocation of Gaelic psalmody is not discernible, heard instead as a melding of numerous free-moving pitches.

The image shows a page of a musical score for measures 322-326 of Beamish's Symphony No. 1. The score is arranged in systems for harp, violin (Solo and Tutti), viola (Solo and Tutti), cello (Solo and Tutti), and double bass. The harp part is in treble clef. The string parts are in bass clef. The score includes various musical notations such as grace notes (solid circles), held notes (open circles), and dynamic markings like 'senza sord' and 'attacca'.

Fig. 11 – Beamish: *Symphony No. 1*, bb. 322-326.¹⁶⁹

¹⁶⁷ Beamish, *Symphony No. 1*, p. 43.

¹⁶⁸ Beamish, *Symphony No. 1*, BIS records (2010).

¹⁶⁹ Beamish, *Symphony No. 1*, p. 44.

Beamish states in the preface to her concerto *The Singing* that the first movement is ‘pervaded by Gaelic psalm [singing]’ with ‘endless variations and ornamentations’.¹⁷⁰ However, the handling of the Gaelic psalm singing style is not clearly discernible, coming across only as symbolically reflected in the unsynchronised variations played at points in the movement such as b. 10 (in Fig. 12 below).

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a common time signature. The Violin I and II parts have a 'sul pont' marking and a 'PPP' dynamic. The Viola, Violoncello, and Double Bass parts also have 'sul pont' markings and 'PPP' dynamics. The score features complex rhythmic patterns with various ornaments and rhythmic groupings.

Fig. 12 – Beamish: *The Singing*, bb. 10-12.¹⁷¹

There is a wonderful moment in *The Singing* from rehearsal mark **JJ** as the pibroch *ùrlar* returns and the woodwinds create a sustained and ornamented psalmodic counterpoint based on the *ùrlar* – a powerful and masterful weaving of both idioms.

Similar to Beamish in their continued exploration of Scottish idioms is William Sweeney whose works *An Seachnadh* (1987) and *Slow Air and Reel* (2006) both draw on Gaelic psalm singing. *An Seachnadh* approaches the psalmody by dividing the score into sixteen individual parts, all very similar but with slight differences in both ornamentation and melodic rhythms (see Fig. 13 overleaf); a very effective way of conveying a subtle psalmodic idiom. Despite the strict notation, Sweeney adds the instruction:

at this point, the conductor beats normally, but all singers sing “molto rubato”, individually, beginning and ending each phrase more or less together. (Alternative groups of grace-notes may be freely improvised by each singer).¹⁷²

¹⁷⁰ Beamish, *The Singing*, preface.

¹⁷¹ Beamish, *The Singing*, p. 2.

¹⁷² Sweeney, *An Seachnadh* (unpublished, 1988; available from the Scottish Music Centre), p. 63.

This reveals the reason behind such little deviation in the sixteen vocal parts (four each for sopranos, altos, tenors, and basses) as performers are permitted to improvise rhythmically and ornamentally. *An Seachnadh* is also an example of the melodic shape formed from heterophonic parallel octaves, as found in Gaelic psalm singing. The psalmodic writing in *An Seachnadh* is even more easily detected by the passage being overtly modal, employing idiomatic one-, two- and three-note ornaments, together producing a very successful notational and compositional solution to synthesising Gaelic psalm singing with contemporary composition.

In *Slow Air and Reel* Sweeney's approach differs with the precise notation of each part, although performer discretion is encouraged.

In the melodic passages with grace notes, performers should allow their individual interpretation to come through: it is not necessary, or desirable, for the whole ensemble to be "in time" [...] overlapping phrases and blurred harmonies are the desired effects.¹⁷⁴

The instruction is given to prompt aural engagement with the sound being produced, while nevertheless providing performers with the useful security of a highly detailed score. The writing contains idiomatic one- and two-note ornaments, non-ornamental playing in the lower parts, with larger chromatic ornamentation growing in length as the piece develops. Such is the competence of this orchestration of Gaelic material that this work is exemplary in the field (see Fig. 14 overleaf).

The musical responses above highlight a disparity between precise notation and performer freedom in recreating the intended Gaelic psalmodic idiom. This suggests a need to probe the effectiveness of notational approaches in the synthesis of this idiom.

¹⁷⁴ William Sweeney, *Slow Air and Reel*, (unpublished, 2006; available from the Scottish Music Centre), preface.

The image shows a page of a musical score for the piece "Sweeney: Slow Air and Reel", measures 124-127. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Ob 1, Ob A, Ob 2, Cor, Ob B, Ob C, Ob D, Ob E, Bsn 1, Bsn A, Bsn 2, Contra, Bsn B, Bsn C, Bsn D, and Bsn E. The music is written in 3/4 time and features complex melodic lines with many accidentals and slurs. The score is divided into four measures, with measure numbers 124, 125, 126, and 127 indicated at the beginning of each staff. The music is characterized by intricate patterns and a mix of dynamics, including some passages with a forte (f) marking.

Fig. 14 – Sweeney: *Slow Air and Reel*, bb. 124-127.

The survey also highlights the importance of how any free or aleatoric passages communicate the requisite intention to the performers. I must therefore also consider how I can develop from these previous practices in my own compositional work. Lastly, the survey also reveals works that display a weaker reflection of the Gaelic psalm singing

idiom, focusing particularly on the rhythmic dimension of the heterophony. Through my own compositional responses, I seek to offer a deeper engagement with the idiom and suggest other pathways to avoiding superficiality.

2.4 Notating ornamentation

Many of the important findings of my survey regarding ornamentation have already been discussed in this chapter. Ornamentation is an inherent quality of traditional music, central to the essence of both pibroch and Gaelic psalm singing – though in different ways – and it is frequently used in works that synthesise traditional elements in contemporary art music. As Collinson commented, ornamentation was part of the natural style applied orally in the transmissions of tunes.¹⁷⁵ The same musical consciousness produced the inherently ornate pibroch. It is therefore impossible to carry out the present research without working with ornamentation.

A step further from reflecting Gaelic psalm singing, but undoubtedly closely inspired by the style, is Martin Suckling's *The Moon, the Moon* (2007) (see Fig. 15). His performance directions address how the ornamentation should be articulated.

In the final section (Q – end), flutes and strings have large sequences of grace notes. These are to commence at the rhythmic position of the main note, NOT before. Players are to execute these notes quickly, but at their own speed. In the strings this will lead to a degree of variation within each section – this is desired.¹⁷⁶

Though the work is scored very precisely, variable speeds are encouraged for articulating the ornamentation. The instruction to play grace notes on the beat, not before, resonates with the performance directions necessary for all my works discussed in Chapters 3, 4, and 5 (specifically cf. §4.1.3 and §4.4.4.i).

¹⁷⁵ Collinson, pp. 261-262.

¹⁷⁶ Suckling, *The Moon, the Moon!* (Faber Music, 2007), preface.

Fig. 15 – Suckling: *The Moon, the Moon!* bb. 186-189.¹⁷⁷

Idiomatic ornamentation is included in works by Edward McGuire, Alasdair Nicolson, Oliver Searle, and Craig Armstrong,¹⁷⁸ but the most advanced explorations of ornamentation by Beamish and Sweeney have been discussed above. What remains to be researched is the idiomatic nature of ornamentation, how best to apply ornamentation for various forces, and how to communicate the desired style of articulating ornamentation clearly and effectively through performance directions.

¹⁷⁷ Suckling, *The Moon, the Moon* (Faber Music, 2007).

¹⁷⁸ Craig Armstrong recently explored the world of ornamentation and Gaelic Psalm singing with his 2020 album 'The Edge of the Sea', created in collaboration with Calum Martin and performed by Scottish Ensemble. 'The Edge of the Sea' is a nineteen-track album born out of two Gaelic Psalm tunes, a new composition by Martin entitled *Ballantyne*, and an existing popular Gaelic psalm tune, *Martyrdom*.

CHAPTER 3 INITIAL FORAYS: RESPONDING TO PREVIOUS SYNTHESSES

The analysis of works inspired by or infused with elements of pibroch and Gaelic psalmody has given me a context within which I can shape my own compositional responses, yet retaining and responding to my own personal experiences of these. The works that result are discussed each in turn below.

3.1 A response to pibroch-inspired works

The analysis of pibroch-inspired works in Chapter 2 prompts the following research objectives for exploration through new compositional solutions. Principally, the essence of pibroch must be kept in mind: new works must find ways to reflect the teleology of increasing complexity in pibroch variations. Similarly, the specific nature of ornaments and the structured development of ornamentation in each subsequent movement must be considered in a way that is fluent and idiomatic for different instruments, engaging with the principle of transcreation. I will also explore how the skeletal melodies of pibroch variations relate to pedal pitches, as well as how melodic pitches and pedal pitches can be approached with certain gestures, repetitions, or ornaments. Finally, a means of representing the essence of pibroch – a monodic form – in a chamber ensemble shall be developed. These questions are explored in each of the following works: *Fead na Feadaig*, *Ceòl na Talamhain*, and *Anail dhan Chluas*, as shall now be discussed.

3.1.1 *Fead na Feadaig*¹⁷⁹

Fead na Feadaig begins by considering several of the research questions outlined above, particularly around the exploration of pibroch when expanded to a multi-voice form, the resultant harmonic implications of translating a monodic language for five instruments, as well as exploring different ways in which melodic pitches and variation pedal pitches are approached and articulated.



Fig. 16 – *Fead na Feadaig*: theme.

At the heart of this work is an original *ùrlar*, written to feel idiomatic in traditional terms by including a strong presence of the fifth and subtonic scale degrees (particularly in the first half of the *ùrlar*, see Fig. 16) followed by a flattened seventh in the third system, an implied harmonic resolution upon reaching the submediant at the end of the third system, and a repetition of the subdominant and supertonic in the final system. The melody is

¹⁷⁹ The Gaelic phrase *fead na gaoithe*, meaning the whistle of the wind, seemed appropriate for a wind quintet work, but the word for wind has been replaced with the word for whistle (the instrument). *Feadaig* is also used for the high winds in late winter. The word is also very similar to *feadan*, the Gaelic for chanter, and related to the bagpipe and pibroch aspect of this work. It seemed an appropriately playful title for a work for wind quintet.

written with grace notes that are natural to my own intuitive action in performance, and those deemed aurally appropriate. The implied suspensions and resolutions in relation to the (also implied) drone are an essential quality of the melodic construction, which is written to fit within the B \flat mixolydian pipe chanter (ranging from A \flat -B \flat).

Timbral colour is one of the primary vectors for expanding a monodic pibroch melody to five voices in *Fead na Feadaig*. Beginning with bass clarinet multiphonic tremolos which continue as an accompaniment to the *ùrlar* exposition. Multiphonics continue until letter C.

Exploration of colour is found throughout the work in moments where there are frequent unisons in three or more parts (see Fig. 17). As the excerpt shows, the unison pitches sit at varying points in the ranges of each instrument therefore exploiting the different colours of each instrument, while maintaining mostly an octave and unison approach to the arrangement of the monody. Frequent use of the tonic pitch and drones also provide further idiomatic features. Microtonal trills are used extensively in the work, augmenting the timbral colour of the unisons and octaves (as shown in Fig. 17).

The image shows a musical score for four instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is for measures 63, 64, and 65. The Flute part has a melodic line with two triplet markings. The Bass Clarinet, Horn, and Bassoon parts play unison notes with microtonal trills indicated by wavy lines above the notes.

Fig. 17 – *Fead na Feadaig*: microtonal trills.

3.1.1.i Intervallic Derivation of Harmony

The most distinct scale degree in the identity of the mixolydian mode is arguably the subtonic. The lower subtonic on the bagpipe chanter is a very idiomatic aspect of pipe melodies, and this is intentionally a part of the *ùrlar* in *Fead na Feadaig*. It is therefore intervals of seconds and sevenths that determine the harmony in much of the work from the bassoon entry in b. 10⁵, to the flute-oboe and horn-bassoon harmonisations in b. 29, and throughout the harmony in section **E**, as shown in Fig. 18.

The figure displays three excerpts from the musical score for *Fead na Feadaig*, illustrating the intervallic derivation of harmony. The first excerpt (b. 11) shows the Oboe (Ob.), Bassoon (Bsn.), Bassoon in C (B. Cl.), and Bassoon in B (Bsn.) parts. The second excerpt (b. 29) shows the Flute (Fl.), Oboe (Ob.), Bassoon in C (B. Cl.), Horn (Hn.), and Bassoon in B (Bsn.) parts. The third excerpt (b. 85) shows the Flute (Fl.), Oboe (Ob.), Bassoon in C (B. Cl.), Horn (Hn.), and Bassoon in B (Bsn.) parts. The score is in 4/4 time and C major. The first excerpt (b. 11) features a triplet of eighth notes in the Oboe part and a bassoon entry with a triplet of eighth notes. The second excerpt (b. 29) shows a flute melody with a triplet of eighth notes, an oboe part with a triplet of eighth notes, a bassoon in C part with a triplet of eighth notes, a horn part with a triplet of eighth notes, and a bassoon in B part with a triplet of eighth notes. The third excerpt (b. 85) shows a flute melody with a triplet of eighth notes, an oboe part with a triplet of eighth notes, a bassoon in C part with a triplet of eighth notes, a horn part with a triplet of eighth notes, and a bassoon in B part with a triplet of eighth notes. The score includes dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like "very breathy, air blow leading into each note".

Fig. 18 – *Fead na Feadaig*: b. 11, b. 29, and b. 85 showing the derivation of harmonisation from seconds and sevenths (score in C)

3.1.1.ii Variations in how the anacruses are rhythmically articulated

The *ùrlar* is followed by five variations. The first variation (letter **A**) sees the melody in the flute part as per the original theme, but with the addition of more rhythmic intensity, with certain pitches repeated (often pre-emptively ahead of their position in the theme). As discussed in Chapter 2, *ùrlar* melodies are often obscured as the work increases in

complexity, appearing in the later movements as a skeletal version approached by a repeating ornamental gesture (see Fig. 19 below for the skeletal melody).



Fig. 19 – *Fead na Feadaig*: long skeletal melody in variation 2 (from letter **B**)



Fig. 20 – *Fead na Feadaig*: short skeletal melody in variations 3-5 (letters **C-E**)

The second variation contains nearly all of the pitches in the original theme minus their rhythmic information, allowing for a straightforward retention of melodic identity while enabling rhythmic manipulations to take place. This is done by alternating the pitches in Fig. 19 with a tonic pedal using a repeated rhythmic cell, as shown in Fig. 21.



Fig. 21 – *Fead na Feadaig*: cellular rhythmic variation in variation 2 (bb. 35-36)

While the musical focus of the second variation's repeated rhythmic cell is on the pitches from the skeletal melody, subsequent variations conversely spend more of each cell exploring the anacrusis to the melodic pitches, obscuring the discernibility of the *ùrlar* further. The anacrusis in variations 3 and 4 are all on the tonic pedal (see Fig. 22 and Fig. 23 overleaf).



Fig. 22 – anacrusis in variation 3 (bb. 51-52)



Fig. 23 – anacrusis in variation 4 (bb. 67-68)



Fig. 24 – anacrusis in variation 4 (bb. 71-72)

Variations 4 and 5 continue to develop this gesture by expanding the pitches used for the anacrusis of each cell (see Fig. 24 (above) and bass clarinet in Fig. 25 (below) – using octaves and minor sevenths to derive the bass clarinet’s anacrusis). The final variation also sees the culmination of this gradually increasing rhythmic complexity, with developed anacrusis cells in every part resulting in repeated five-part polyrhythmic cells. Every part has a different anacrusis before each pitch belonging to the skeletal melody. The flute’s cellular pedal pitches are centred on the subdominant and the skeletal melody pitches are transposed by a minor 7th – again emphasising the predominance of the subtonic interval (see Fig. 25).

Fig. 25 – *Fead na Feadaig*: variation 5 - expansion of anacrusic gestures (score in C)

The ornamentation in the flute part comprises simple, idiomatic grace notes. Contrastingly, the oboe is asked to embrace the squeaks that may come from aiming for undefined high pitches. The oboe's high register is combined with the volatility of increasingly large intervals between grace notes and anacrusic pitches, while the cellular rhythm increases (cf. b. 87⁴ and bb. 101-3). The bass clarinet part benefits from the work of Sweeney in transcribing fast ornamentation in his own pibroch-inspired work *Nine Days*.¹⁸⁰

The performance of *Fead na Feadaig* helped inform my approach to pibroch writing in a number of important ways. Firstly, the work contains a clearly discernible idiomatic melody part at all times which indisputably communicates the work's origin. At times this might be excessively overt, such as the sections from letters **B** and **C**, with too simple an accompaniment, despite the accompanying microtonal trills. Compared with those passages, the opening and closing sections handle the overt melodicism much more successfully due to the handing of colour between instruments and the multiphonic tremolos, and the sections at **D** and **E** provide a satisfactory development of harmony, melody, rhythm, and ensemble writing. Additionally, the performance helped me to recognise that the sections seemed distinct from each other, leaving me to wonder how my subsequent pibroch-inspired works may develop greater flow from one variation to the next. Derivation of the harmony from seconds and sevenths also worked successfully and has fed into much of the works that followed.

With the overall developmental structure in mind, the closing *ùrlar* differs from that of the opening by being shared line by line around the quintet; another way in which the monodic form is expanded to a chamber form. Overall, with the essence of pibroch

¹⁸⁰ Sweeney, *Nine Days*, var.4, p. 11.

structure of central concern to this work, each of the following aspects were developed: ornamentation, harmony, anacruses, pitch and gesture repetition, tessitura, and polyrhythm – to varying degrees of satisfaction. This allowed my pibroch-inspired writing to evolve in subsequent works, discussed below.

3.1.2 *Ceòl na Talamhain*

Ceòl na Talamhain is both a response to pibroch-inspired compositional techniques and, specifically, a response to the large subset of pibroch works written for piano (such as Chisholm's works discussed in §2.2.2.i). I wanted to explore how the piano could be used idiomatically, particularly in terms of ornamentation, extended techniques, and register. Aspects of this work also come from a desire to explore pibroch without being so bound to the separate sections of the variation structure, somehow exploring greater flow between variations, while retaining the essence of pibroch. *Fead na Feadaig* follows closely the pre-existing principles of formulaic cellular variation, grouped in distinct sections with a clear B \flat mixolydian *ùrlar* within the nine-note bagpipe range. In *Ceòl na Talamhain*, it was my desire to work with an *ùrlar* that remains rhythmically idiomatic to pibroch repertoire while exploring more adventurous modal writing and to expand the range of the *ùrlar* beyond nine notes, as well as developing different styles of variation while retaining the essence of increasing complexity and thematic obscurity.¹⁸¹

As discussed in Chapter 2, there are specific reasons for the notated pitches of ornaments on the bagpipe chanter (*viz.* articulation within a constant airflow); however, when these are transferred to other instruments they no longer retain their idiomatic

¹⁸¹ For structural diagram, see Fig. 30.

restriction(s). Unlike Chisholm’s transcription approach, I seek to transcreate idiomatic ornamentation on the piano, based on my knowledge of performing traditional music on the piano and accordion.

The title translates as ‘The Music of the Ground’ and is a deliberate play on words. Although *ùrlar* is the Gaelic for ‘ground’, today it is most often used to mean ‘floor’, with the Gaelic for earth—*talamh*—usually used for ‘ground’. The ground in question is of course the pibroch ground—the theme—that precedes and follows six variations.



Fig. 26 – *Ceòl na Talamhain: ùrlar*

3.1.2.i Melodic conventions - Implied flattening and sharpening in the melody

When broadening the harmonic scope of works inspired by traditional music, it felt important to me to make certain components overtly idiomatic. This is reflected in the *ùrlar*'s mode, ornamentation, and rhythmic construction. The melody begins in B aeolian but following the imperfect cadence at b. 8³ the melody modulates with the G# grace note and cadence onto C# in b. 10.

Patterns of melodic modal shifts are very common in pipe melodies. One such pattern, found in pipe tunes such as *The Inverness Gathering* and *The Balmoral Highlanders*, sees a melodic phrase played once with one implied modality before being repeated a tone lower or higher with a different tonic. Purser comments that ‘the double-tonic which underlies so many Scottish tunes may have its roots in the scale of the Highland bagpipes, or those of its precursors’.¹⁸² In the tune *Wee Highland Laddie*, the opening two bars are in B dorian, followed by a phrase similar in shape but a tone lower in A mixolydian (note the G♯ at the end of b. 4).



Fig. 27 – bb. 1-4 of *Wee Highland Laddie* (by Pipe Major Donald MacLeod)¹⁸³

Similarly, the first two bars of the *ùrlar* in *Ceòl na Talamhain* imply a B aeolian modality (see Fig. 26), followed by a shift a tone lower for bb. 3-4, and bb. 5-6¹ shift one step lower again. This stepwise movement in the melody’s harmonic implication is rooted in many traditional tunes and became a feature of my compositional language in the harmonic language of *Ceòl na Talamhain*, as well as later works. Use of this technique in the original *ùrlar* for this work is discrete but nonetheless pervasive.

3.1.2.ii Harmonic language in *Ceòl na Talamhain*

Whole-tone shifts are a significant aspect of the harmonic language in this work, informed by the aforementioned melodic conventions and tunes such as *Wee Highland Laddie*.

¹⁸² Purser, 2007, p. 16.

¹⁸³ *Scots Guards: Standard Settings of Pipe Music, vol. 3*, ed. by John MacFadyen, (1966, repr. Glasgow: Paterson’s Publications Ltd, 2012), p. 21.

Towards the end of the *ùrlar*, a third part enters in b. 16 which consist of major 2nd dyads falling in whole-tone steps from A—the subtonic—and B, to G and A, to F(♯) and G, before a final descent to E and F.

The harmony in the first variation (letter **A**) is constructed from major seconds moving up and down, largely stepwise. The theme is initially harmonised diatonically, with the gradual addition of increasing chromaticism, particularly in bb. 28–30 which aligns with implied modulation in b. 10 of the *ùrlar*. The melodic variation also emphasises the modulation with grace notes in b. 30 on A[♯], D[♯] and G[♯]. This is immediately followed by the lowest voice descending in whole-tone steps down to an E^b in b. 35, thus highlighting a harmonic bifurcation that is both melodically implied and developed in the harmonies of the other voices.

Harmonic bifurcation is developed in the second variation (from letter **B**) through the use of whole tone tetrads in a central voice, while brighter tetrads are used in the top voice. These high tetrads are centred upon the interval of a major 2nd, with the addition of a major 7th below the lower pitch and a major 7th above the upper pitch. Meanwhile, the lower voice harmonically bifurcates by descending in whole tone steps to a D^b (bb. 36–40) before ascending in whole tones from D[♯] to C (bb. 41–46).

Fig. 28 – *Ceòl na Talamhain*: beginning of the third variation. The skeletal melody and repeated rhythmic cells are visible.

The melodic variations throughout letters **C** and **D** (bb. 50–77) are harmonised by a series of thick tetrads, forming a heavy texture in the lower register (see Fig. 28). These chords are formed by always having a minor 7th between the two outermost notes and a major 2nd between the two innermost notes. The descent of these chords reflects the implied harmonic flattening at the beginning of the variation, but their subsequent ascent reflects the implied harmonic sharpening midway through the theme. The initial exploration of modal bifurcation in *Ceòl na Talamhain* is developed in later works, discussed in Chapters 4 and 5.

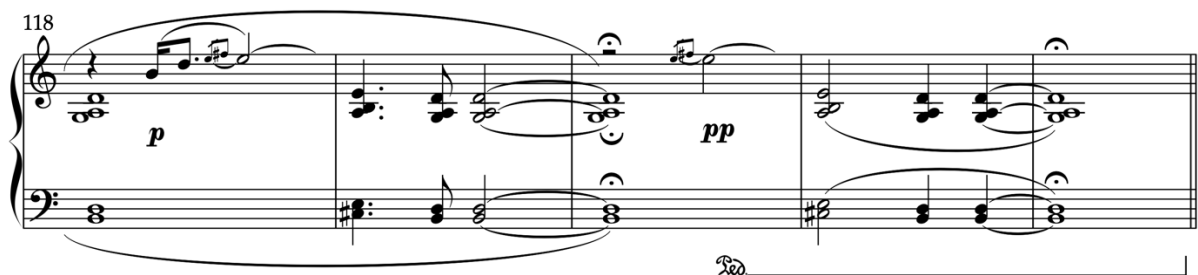


Fig. 29 – *Ceòl na Talamhain*: the end of the sixth variation, in which the melody is shared between voices.

The third variation pair sees the theme transfigured into a new bright soundscape in which the melodic superiority of previous variations is replaced by a new texture where no single voice carries the melody, increasing obscurity of the *ùrlar* between voices. Following the rigorous cellular repetitions of the previous variation pair, the rhythmic emancipation at letters **E** and **F** explores a new way of transcreating pibroch on the piano. Neither the lower ornamented voice nor the upper homophonic voice contain all of the melody; they share the contours and content of the melodic variation, conversing between ornamented pitches and melodic pitches harmonised in B mixolydian. The brightness of B mixolydian is flattened after five bars as the melody demands a return to B aeolian at b. 82⁴. The alternation between G₄–G[#] and D₄–D[#] in

the harmony only further reflects the work's continuous oscillation between flatter and sharper harmony, reaching a peak at b. 90².

From letter **F**, the final variation of the work continues to share the melodic content between a (now reversed) high and ornamented melodic part and a central homophonic voice, over a low subdominant pedal. The harmony is no longer modal but instead explores intermodal, dissonant colours. By the end of this variation, the strict conformity to the cellular structure of earlier variations is completely liberated, becoming a freer version which has hints of the *ùrlar* which it precedes. This allows for a degree of circularity in the structure, and an approach less linear than that of pibroch. In *Ceòl na Talamhain*, the reprise is prepared by having a freer form in the sixth variation allowing for melodic hints clearly relatable to the *ùrlar*.

The melody from letter **G** is the originally conserved version of the *ùrlar*, with a percussive plucking of the dominant pedal, as in the opening. Use of the dominant in both iterations of the *ùrlar* prepares the modulation in b. 10. By contrast, the variation from letter **C** has a continuous idiomatic subtonic pedal in each cell. The sixth variation uses the subdominant as the pedal, before the dominant returns for the reprise. A tonic pedal is avoided throughout the work.

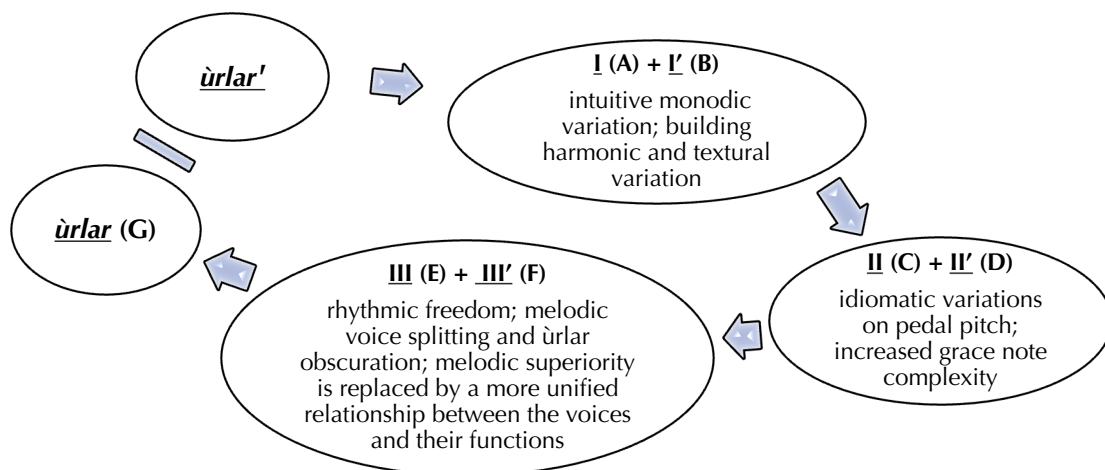


Fig. 30 – *Ceòl na Talamhain*: structure

3.1.2.iii Grace notes in *Ceòl na Talamhain*

The nature of the grace notes are developed through the work. In the *ùrlar* they are idiomatic one- or two-note ornaments, mostly intervals of a second. I was able to think specifically about my own playing on the piano and the piano accordion, considering how the two-note ornaments I frequently use in performance are often tied to the 'parent' note which they precede. The decision to similarly tie certain grace notes in this work represents a compositional manifestation of my embodied knowledge of traditional music.

In the first pair of variations, while some of the grace notes are as per the *ùrlar*, others span larger intervals implying some of the harmonic information within the melodic part.¹⁸⁴ This ornamental principle continues throughout the work; however, in the second variation pair, single ornaments and one note of the two-note ornaments are transposed up and down by an octave in order to emphasise the importance of sevenths and ninths to the work, and to increase the virtuosic nature of the piece and complexity of the movements, both intrinsic elements of pibroch as already discussed. In the final pair of variations, the virtuosity reduces as the work heads towards the recapitulation of the *ùrlar*, but all four types of ornament remain: neighbouring single and two-note ornaments, pre-emptively tied ornaments, octave-displaced ornaments, and three- and four-note ornaments with a harmonic function.

Ceòl na Talamhain is therefore an expansion of my technique and aesthetic intent regarding pibroch inspired composition. This is particularly present in the broader harmonic implications of the *ùrlar* melody and the subsequent expansion of harmonic

¹⁸⁴ see the harmonic implications of b. 25¹ and b. 30¹, cf. harmonic flattening in the grace notes of b. 34¹.

language throughout the work. The expansion of the latter is mirrored by the expansion of ornamentation, carried out with due consideration to the idiomatic gestures they form. The teleology of *ùrlar* obscuration is retained while simultaneously defining a new circular trajectory to the form.

3.1.3 *Anail dhan Chluas*

Ceòl na Talamhain made inroads into developing a harmonic language suitable for the exploration of a modal pibroch *ùrlar* in a piano work, combined with implied harmonic flattening and sharpening. It does so with a theme that nevertheless retains a strong sense of B aeolian.¹⁸⁵ It stirred within me a desire to push my modal writing further. Therefore, the third and final direct response to pibroch has as its focus, a desire to retain the essential qualities of the style while being more adventurous with modality, variation form, and exploring how a pibroch-inspired work may be set for a duet.

3.1.3.i Background to *Anail dhan Chluas*

Anail dhan Chluas ('Breaths onto the Ear') was written following the changes that the Covid-19 pandemic brought to society in 2020. The experience of being with a close family member when they are on the edge of life, listening for the reassurance of their breath, is an unforgettable experience that many will have endured through the pandemic. I knew that the work had to be set for instruments that could reflect breath sounds, and therefore I chose the saxophone as one of the instruments. The second instrument—the accordion—has a similar tone to the saxophone and has the advantage of allowing me to draw on my embodied knowledge of performing traditional music. Air

¹⁸⁵ albeit with a momentary modulation to the dominant.

sounds are thus used in the opening and closing material of both instruments in *Anail dhan Chluas*.

It struck me that recurring pedal pitches and the cellular rhythmic repetitions of pibroch variations—both of which repeat many times, with only small changes—is very like human breathing. Therefore, a pibroch-inspired work was born out of seeking to respond to these human thoughts in the face of society's unprecedented pandemic challenges.

The first precedent to challenge in the pibroch idiom is that of an overtly modal *ùrlar*. I combined mental composition with testing various permutations of the melody on the accordion before reaching the completed *ùrlar* below. It was settled upon through aural assessment of the degree to which, like *Ceòl na Talamhain*, the melody implies a given consonant harmony or a certain degree of implied dissonance, while at the same time disrupting a continuous sense of one modality. The result is an *ùrlar* consisting of ten out of the twelve chromatic pitches in the main melody with the remaining two tones only present in the ornamentation.¹⁸⁶ Striking a balance between retaining an aurally perceived idiomatic modality and branching off towards greater chromaticism resulted in greater importance given to both forms of the interval of a second, occurring most frequently in the *ùrlar*. The seventh is also important, with an equal number of major and minor sevenths in the *ùrlar*.

3.1.3.ii Bimodal Melody

The *ùrlar* of *Anail dhan Chluas* (Fig. 31) develops the previously explored fluctuation between flattening and sharpening of modality, resulting in a melody that floats between

¹⁸⁶ The two tones which complete the fully chromatic *ùrlar*, but which are only in the ornamentation, are A[#] (in bb. 3–6, and 9) and D[#] (b. 9).

two distant modes: E dorian and F# lydian. In so doing, there are dissonances, suspensions, and resolutions in either mode at certain points during the *ùrlar*. One such dissonance is the F \flat in b. 1⁴, resolved to an E which is then followed by the F#. The importance of those three notes—F \flat -E-F#—is emphasised by being the first three pitches of the saxophone part (bb. 7-8).



Fig. 31 – *Anail dhan Chluas: ùrlar*

‘Double-tonic tunes’ are a notable feature of traditional repertoire. Musical historian David Johnson argues that it was a grave mistake for classical arrangers to impose harmonic sequences on double-tonic tunes that are based on conventional 17th and 18th century harmonic practices.¹⁸⁷ In the case of double-tonic tunes, the pitches are unchanged, only the implied tonic moves by a step and determines the mode at the given moment. The *ùrlar* in *Anail dhan Chluas* goes beyond a double tonic however, developing the use of a bimodal melody. This allows for a fully chromatic 12-tone theme, while simultaneously legitimising implied modal phrases through particular pitch groupings. The evolution of my modal melodic writing (as laid out above) which led to

¹⁸⁷ Johnson, p. 159.

the writing of this fully chromatic *ùrlar* is similar to Bela Bartók's development of polymodal chromaticism.¹⁸⁸ Because the *ùrlar* engaged with aural testing of the melody while playing the accordion, I subconsciously gave meaning to pitch groupings as a series of distinct modal phrases. Equally, this also evolved out of the modal flattening and sharpening explored in *Ceòl na Talamhain* (3.1.2.i).

The combination of modes as distant as E dorian and F# Lydian provides a very different harmonic landscape with which to develop the rest of the work; despite making the full chromatic gamut available, modal pitch groupings conveniently allow a continued connection to discernibly traditional phrases. The idiomatic aesthetics of traditional music are also conveyed through the use of its rhythms and ornamentation, features developed through performative engagement in the composition process.

A vector for harmonic consideration, and one which avoids the erroneous approach to harmonisation mentioned by Johnson, is the role of pedals. Pedals come in two forms in *Anail dhan Chluas*: drones, much like bagpipe drones, and pedal pitches incorporated as part of the melodic construction. The modal opening in E dorian provides the work with a tonic pedal for the *ùrlar*. This allows for the contextualisation of dissonances and consonances, such as the dissonance in the first bar of the *ùrlar*—the F# is particularly dissonant against the E drone—emphasising the interval of a (compound) minor 2nd. From letter **H**, the accordion part has a left-hand drone, this time on a B. As the fifth scale degree, this works well as a pivot to a subsequently sharper modality.

During variations one and two (letters **C** and **D**), the harmonic content in the accordion part is derived from picking up and sustaining pitches in the saxophone's

¹⁸⁸ José Oliveira Martins, 'Bartók's Polymodality: The Dasian and Other Affinity Spaces', *Journal of Music Theory*, 1 October 2015, 59 (2), pp. 275-276.

melodic variation. The accordion's ability to continue sustaining drone pitches all through **C**, **D**, and **E** is capitalised on and consequently creates a pipe drone of greater harmonic interest throughout.

3.1.3.iii Ornamentation

The saxophone's ornaments in b. 7 are key clicks and therefore do not convey much perceivable musical information. However, the pitches of these three-note ornamental gestures are chosen to avoid implying any particular modality. These ornamental gestures are mimicked in the accordion part in b. 39 and bb. 41-3. Starting at letter **A**, the *ùrlar* has a mix of the idiomatic two-note ornaments seen in *Ceòl na Talamhain*, combined with three- and four-note ornaments. These larger ornaments exist to provide colour, sometimes hinting at a particular modality, while at other times obscuring it. Through the first two variations, from letters **C** and **D**, all one- or two-note ornaments step a semitone above the note they precede. Also present are grace notes tied to their 'parent' notes as discussed in §3.1.2.iii.

The image shows a musical score for two instruments: Tenor Saxophone (Ten. Sax.) and Accordion (Accord.). The Tenor Saxophone part is on a single staff with a treble clef and a key signature of one sharp (F#). It begins at measure 147. The melody consists of a series of notes with three-note ornaments. These ornaments are marked with a 'V' symbol above the notes and a '7' symbol below them. The Accordion part is on two staves (treble and bass clefs) with a key signature of one sharp. It features a drone accompaniment in the bass register and a treble register line. A 'cresc.' (crescendo) marking is present in the treble register. The treble register line also features three-note ornaments similar to the saxophone part.

Fig. 32 – *Anail dhan Chluas*: three-note scale-based ornament
(transposing score) bb. 147-148

Upon reaching the rhythmic freedom in the variations after letter **H**, the saxophone's ornamentation is a combination of the idiomatic two-note ornaments, and three-note

colourful scalic approaches to notes (see Fig. 32). The pitches for these three-note ornaments are drawn from the modality implied at every given point in the melody.

The scalic gesture of the implied modality is developed into a four-note ornament before being further extended as a fully incorporated part of the melody, notated in septuplets, which strongly emphasises the modal sharpening being implied at that point.

The image shows a musical score for two instruments: Tenor Saxophone (Ten. Sax.) and Accordion (Accord.). The Tenor Saxophone part is on the top staff, starting at measure 151. It features a melodic line with a septuplet of notes, indicated by a bracket and the number 7. The Accordion part is on the bottom staff, providing harmonic accompaniment with chords and a forte (f) dynamic marking. The score is in a key signature of two flats (bb).

Fig. 33 – *Anail dhan Chluas*: incorporation of scalic ornaments into melodic parts (transposing score), bb. 151-152

3.1.3.iv Variation structure.

A central research preoccupation in *Anail dhan Chluas* is to break free from the rigid norms of rhythmic cellular variations, developing a different approach to the circular form present in *Ceòl an Talamhain*. The Scots snap rhythm (explored in depth in §5.2.1) is used in the first variation (beginning at letter **C**) to create a repeated rhythmic cell, snapping from the E pedal pitch to the melodic pitches, in line with the note durations in the original *ùrlar*.¹⁸⁹ Triplet semiquavers are used within this section to provide variety amongst the Scots snap repetitions. The variation beginning at letter **D** reverses the Scots snap, squeezing an E pedal semiquaver in immediately before the next melodic note.

¹⁸⁹ Usually the rhythmic identity of the *ùrlar* is replaced by rhythmic cells specific to each variation.

In both sections from letters **C** and **D**, the accordion part contains only parts of the melodic variations, instead playing sustained pitches and melodic material based on fragments of the saxophone material. By the third variation, the roles of each instrument reverse, with the accordion adhering more closely to rhythmic conventions of the variation while the saxophone is allowed the freedom of long microtonal trills – similar to *Fead na Feadaig*. The fifth variation (from letter **H**) sees this pattern continue, with a free cantabile part on the saxophone and repeated semiquavers in the accordion part. The structure therefore emancipates the saxophone (as the lead melodic instrument in the work) from strict adherence to the rhythmic conventions of pibroch, but also allows for roles to be reversed between the two instruments, as illustrated in Fig. 34 below.

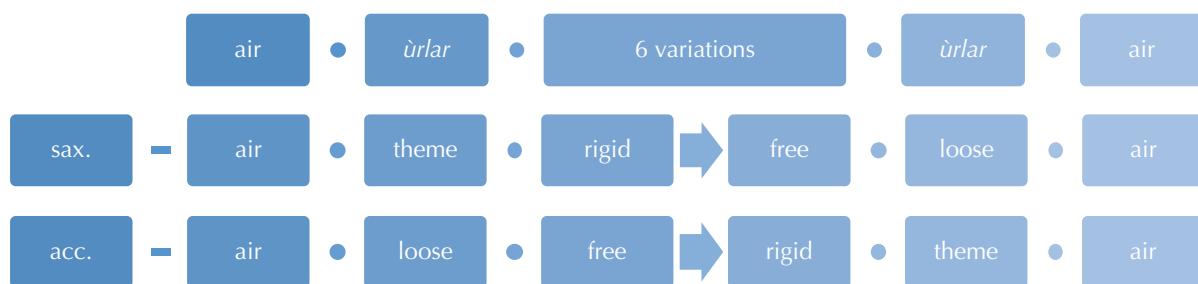


Fig. 34 – *Anail dhan Chluas*: structure

3.2 A response to works drawing on Gaelic psalm singing

One of the primary findings regarding compositional responses to Gaelic psalm singing considered in the previous chapter was how frequently composers and musicologists alike dwell on the view aptly found in Purser’s *Scotland’s Music*: ‘Gaelic Psalm singing (a kind of free heterophony unparalleled in Western Europe)...’.¹⁹⁰ Due to the exoticism

¹⁹⁰ Purser, 2007, p. 18.

of heterophony existing largely as a non-Western technique, compounded by a long narrative of exoticism and Romanticism regarding the internal 'other' that Gaelic and Highland culture was perceived to be, it is far too easy for Gaelic psalm singing to continue to be viewed with similar exoticism in the twenty-first century. Some of the shallowest engagements with Gaelic psalm singing found in the score survey focus purely on the rhythmic implications of heterophony with the result that a heterophonic passage is used symbolically as reference to an old idiom without implementing any deeper degree of integration. A simple yet important paradigm shift in the predominant perception is provided by Allan MacDonald's reminder that it is the transformation of a formerly ubiquitous native singing style into a post-Reformation style of communal praise which makes Gaelic psalm singing so significant. Rather than exoticising the perceived rarity of Gaelic psalm singing, it should be remembered that it provides an insight into a style of native vocal expression that has unfortunately been sanitised and wiped out.

I seek to tackle this perception in this thesis and in my compositions, especially doing so by using autoethnographic reflection as a central pillar of the compositional process. My familiarity with Gaelic psalm singing will be discussed below and used as a vector for creating melodic material informed profoundly by the native idiom. The other important questions explored in the work below is how to create an appropriate amount of freedom, how to communicate this intention, and how modern compositional and notational practices may provide solutions for doing so.

3.2.1 A personal relationship with Gaelic psalm singing

Gaelic psalm singing has always been of great interest to me as well as carrying deep personal importance. I grew up in Uist in one the strongest Gaelic speaking communities

in the country. Despite this, the church I attend, much like all the churches in North Uist, switched to entirely English services about fifty years ago. Therefore, unlike countless generations before me, I did not grow up singing Gaelic psalms every Sunday as a child. However, they were a regular occurrence at funeral services for those whose physical and spiritual lives had been predominantly in Gaelic. The combination of Presbyterian funeral solemnity, which never fails to emit a depth of spirituality and palpable communal comfort, with the strong rituals of the church and cemetery, woven with the sound of this powerful old style of worship, had a deep and lasting impact on me. Consequently, Gaelic psalm singing threads together in me spirituality, history, indigeneity, loss, language, culture, and community.

It is somewhat ironic that at the age of 18, having moved to Edinburgh for my undergraduate degree, I was able to attend Greyfriars Kirk and worship with Gaelic psalm singing every Sunday during term. After a year, I was encouraged to become a precentor, leading the psalm singing. This prompted me to spend time back home in Uist learning how to precent, learn local psalm tune variations, and to build on the pre-existing knowledge I had of psalm singing. By this point, I felt that the good level of musical education I'd received hitherto would aid my learning of the tunes and the precentor's lines. However, the more successful approach turned out to be rather different. I disengaged the academic part of my brain, and focussed entirely on the mode of learning that I used as a child going to my first music lessons, learning tunes by ear, just as one does at the traditional music session: listening, embodying, and recreating. As there is no obvious regular pulse, the wavelike ebb and flow of beats is best understood when it is embodied (not unlike pibroch). Similarly, as the rhythms are co-improvised with the other

singers, one can only fully understand this music through continued participation with others.

3.2.2 Arriving at Clò

In late 2020 I took part in a project with The Glasgow Improvisers Orchestra¹⁹¹ which entailed collaborating with poet Marcas Mac an Tuairneir. He offered the project a graphic poem entitled ‘Clò’, after which I named my composition.

<p>dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teatha cur leatha dlùt e dlùth <u>foinne</u> cur bainne dlùth fainne cur <u>gainne</u> dlùth beatha cur teatha dlùth leatha cur <u>featha</u> dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth <u>featha</u> cur beatha ainne dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlùth beatha cur teath r fainne dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teatha cur lea cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth fainne cur <u>gainne</u> dlùth beatha cur teatha dlùth leatha cur . ne cur foinne dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth <u>featha</u> cu inne cur bainne dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlùth beatha bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teath h fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth fainne cur <u>gainne</u> dlùth beatha cur teatha dlùth le ùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth dlùth <u>foinne</u> cur <u>gainne</u> dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlù e dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth <u>featha</u> cur beatha nne dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlùth beatha cur teath fainne dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teatha cur le r <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth fainne cur <u>gainne</u> dlùth beatha cur teatha dlùth leatha cur cur foinne dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth <u>featha</u> cu e cur bainne dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlùth beatha nne cur fainne dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teath ainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth fainne cur <u>gainne</u> dlùth beatha cur teatha dlùth lea h <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>gainne</u> cur foinne dlùth teatha cur leatha dlùth f ùth <u>foinne</u> cur <u>gainne</u> dlùth fainne cur <u>gainne</u> dlùth <u>foinne</u> cur bainne dlùth leatha cur <u>featha</u> dlùth</p>	<p>Tweed</p> <p>dlùth <u>gainne</u> cur foinne dlùth bainne cur fainne dlùth <u>featha</u> cur beatha dlùth teatha leatha</p>	<p>warp <u>scarcity</u> weft wart warp milk weft ring warp moorland weft life warp tea weft with her</p>
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Fig. 35 – ‘Clò’: graphic poem (with translation key)¹⁹²

The ten-word lines are repeated, with each line slightly offset, resulting in a beautiful tweed-like appearance to the poem in its printed form. Mac an Tuairneir combines weaving terminology with words from landscape and culture associated with Harris

¹⁹¹ The Glasgow Improvisers Orchestra – approximately twenty musicians of varying line-ups. <www.glasgowimprovisersorchestra.com> [accessed 04 July 2023].

¹⁹² Marcas Mac an Tuairneir, ‘Clò’, unpublished, 2020.

Tweed. When the poem is read aloud, the repetition of the words are reminiscent of the repetitive noise a loom makes.

The poem immediately brought to memory the poem 'Weaving Song 1' by Donald S Murray, who weaves together a poem about psalm singing and Harris Tweed, the history and employment of which is a huge part of Harris, also known for its Presbyterianism.

Dad used to fill the room with praise
these hours spent bowed above his loom,
precenting over patterns, weaving belief
deep into both weft and warp
till wool was flecked with psalm
as each song shuttled, threading verse
through two-by-two or plain
until his finished tweed retained

rhythms of Kilmarnock, Stornoway
deep within the tightness of the cloth
for a stranger to put on, unaware how faith
was sewn within the garment; bright stitch
among both checks and herringbone;
an active work of worship, prayer
with which my father laboured to prepare
fabric fit for other souls to wear.¹⁹³

In the poem, the poet draws together the cultural significance and gradual loss of both the weaving tradition and Gaelic psalm singing – both historical anchors in the society of Harris, and both wrapped up in the complexities of loss today. Many others have played with the way in which Gaelic psalm singing is like a tweed of voices actively 'weaving' together a fabric of worship.¹⁹⁴

¹⁹³ Donald S Murray, 'Weaving Songs 1', in *Weaving Songs*, Stornoway: Acair, 2011), p.18.

¹⁹⁴ Calum Martin quoted in J.H. White, 'Gaelic Psalm Singing: A Tradition Like the Sea', *The Epoch Times*, 30 November 2020, <https://www.theepochtimes.com/gaelic-psalm-singing-a-tradition-like-the-sea_3597653.html> [accessed 04 July 2023].

Reading the graphic poem 'Clò' inspired me to respond with a graphic score which reflected a tweed-like pattern, while musically I drew inspiration from Murray's poem and its connection to Gaelic psalm singing. Working with The Glasgow Improvisers Orchestra seemed like the perfect opportunity to test whether an aleatoric piece, with clear performance directions, was a viable solution for engaging with the collaborative and improvisatory aspect of Gaelic psalm singing in the context of contemporary music.

3.2.3 Constructing and weaving together Clò

The Glasgow Improvisers Orchestra has a changing line-up and therefore the initial concept for *Clò* did not have in mind the specific instruments for which it was ultimately scored. At its core are three parts: a melodic part, a bass line, and a descant. Each part could be reworked with minute differences for many instruments, but the musicians I worked with amounted to four descant parts (*cuir*), eight melodic (*fonn*) parts, and four bass line parts (*dlùth*) – calculated in response to the number of words in the poem's key.



Fig. 36 – *Clò*: theme

By vocally improvising around idiomatic ideas inspired by Gaelic psalm singing, I was able to tap into the musical phraseology specific to the genre. The demisemiquaver gesture in b. 1 is quite different to what I would write in other works, but it is drawn from the ornamental flourishes in psalm singing that are so intrinsic to be as much a formal part of the melody as the longer pitches. The slow scalic ascent in the opening three bars

is an aspect common to many existing psalm melodies. The triplet with a dotted rhythm in b. 6 is an example of a phrase and shape taken directly from the vocabulary of Gaelic psalm singing and, like many tunes in the genre, the total range of the melody is one octave. The melody has no indication of whether it is ionian or mixolydian due to the absence of the seventh scale degree; only later in the work is mixolydian revealed as its modality. The phrasing of the theme is very important and thus it was essential to have the specific phrasing notated (as shown in Fig. 35). Phrasing in Gaelic psalm singing is dealt with in more depth in §4.4.4.iii.

For each of the three parts, I carried out the same process of vocal improvisation, ensuring that the scored 'variations' of each part felt appropriately idiomatic. The four parts are numbered so that performers enter sequentially, controlling which parts sound simultaneous. The work's performance directions explain the order of instrument entry, indicating a structural climax, and the method of conclusion.

The resultant performance of this work by the Glasgow Improvisers Orchestra was, however, very distant from my original compositional intention. The aleatoricism and performance direction did allow for freedom, unfortunately just too much, especially when performed by an ensemble used to free improvisational strategies. This caused me to reflect further on the fact that while individual improvisations are integral to the idiom, they are done with an intimate knowledge of the aesthetics. Therefore, the freedom of Gaelic psalm singing is underpinned by an aurally assimilated understanding of the boundaries within which such improvisation and controlled heterophony may be co-created. Informed by the experience of *Clò*, and the integration of idioms in William Sweeney's scores (see §2.3.1) future integration of Gaelic psalm singing will involve more specific scoring (see §5.3.2).

CHAPTER 4 NEW INROADS INTO A MUSICAL CONFLUENCE

Building on the survey findings discussed in Chapter 2, this chapter will discuss new approaches in synthesising Scottish traditional and art musics, hitherto underexplored by Scottish composers. The works and their discussion in this chapter form two parts: the first three works discussed below move from the melodic centrality of pibroch and Gaelic psalm singing to the development of my harmonic language; conversely, the set of three works discussed later in this chapter explore a deeper autoethnographic approach to melodic composition which uncovers significant personal traits and some new approaches to notation.

The first two works to be discussed in this chapter are Gaelic vocal works. The survey of scores uncovered fourteen art-music settings of Gaelic texts: eleven by William Sweeney, whose longstanding working relationship with poet Aonghas MacNeacail saw him set mostly new texts; a Gaelic setting of Psalm 42 by Stuart MacRae; and Edward McGuire uses an excerpt of poetry by Sorley MacLean in one work, while working with Gaelic vocables in another. *An Tàillear anns an Eaglais Tathaichte* and *Òran an Ròin* have the texts taken from ethnographic recordings from the School of Scottish Studies – a novel approach compared to those I surveyed. I will discuss below how a deeper synthesis may be achieved by engaging with ethnographic recordings over textual sources when working with older material from traditional music and Gaelic culture. These ethnographic discussions feed the depth of my autoethnographic reflections around the nuances of traditional music (discussed in depth in §4.4), tackling similar questions with regards to how aurally communicated intricacies in both existing and original traditional melodies may be notated in contemporary scores.

4.1 Setting a folktale to music: *An Tàillear anns an Eaglais Tathaichte*

4.1.1 Founding intentions

For a number of years, I have had a desire to reflect the storytelling tradition of my family through my compositional voice. My grandfather, *Pàdruig Ghilleasbuig Phàdruig* (1889-1978), was one of a handful of tradition-bearers to continue the pre-nineteenth-century Gaelic culture of storytelling (both large international folktales as well as local stories) into the second half of the twentieth century. As such, he was recorded extensively for The University of Edinburgh's School of Scottish Studies ethnographic archive.¹⁹⁵

Several of the stories were supernatural, and one such story was recorded in 1975, *An Tàillear anns an Eaglais Tathaichte* (The Tailor in the Haunted Church).¹⁹⁶ I chose a supernatural story as I wanted to have lots of opportunities to explore harmonic colours in the composition. Furthermore, the Maynooth University Music Department provided an opportunity to work with the Loadbang ensemble.¹⁹⁷ Therefore I knew that I had the opportunity to write for a unique combination of instruments – baritone voice, trumpet, trombone, and bass clarinet – with an interesting selection of timbres, low registers, and colour changes (not least by using mutes) thus making it the perfect ensemble for exploring supernatural colours and compositional language. I transcribed the story from the text and edited it down to an appropriate length before setting it to music.

As the text originated in the storytelling tradition, I wanted to reflect this in the use of speech rhythms in the vocal part. Accordingly, I vocally improvised singing the text,

¹⁹⁵ Partial digitisation of his recordings may be found online on Tobar an Dualchais: <<https://www.tobarandualchais.co.uk/person/2215?l=en>> [accessed 04 July 2023].

¹⁹⁶ Peter Morrison, *An Tàillear anns an Eaglais Tathaichte*, 31 March 1975, Original track ID: SA1975.26.A2 <<https://www.tobarandualchais.co.uk/track/54741?l=en>> [accessed 04 July 2023].

¹⁹⁷ Loadbang Ensemble <<http://www.loadbang.com/>> [accessed 04 July 2023].

vocalising the text while maintaining speech rhythms. Awareness of the linguistic stresses resulted in a given beat (for example, a crotchet beat, which frequently appears) being split in a variety of ways. The division of crotchet beats varies – in a similar way to the beat division discussed regarding pibroch in §2.2.2.i.a – occasionally becoming two quavers, frequently becoming a crotchet-quaver triplet, and sometimes becoming dotted quaver and semiquaver. The process of engaging with prose by improvisatory vocal realisation allowed for a continuous aural assessment of the intuitive pitch and rhythmic material, establishing instinctive shapes, rhythms, and modal phrases which became the foundation of the piece.

4.1.2 Telling the story through colour

A strong component of the story's musical reincarnation is to reflect the liminality present in the narrative through the use of pitch and harmonic colour. It was my vocal realisation of the text that established the opening harmonic landscape, intuitively settling on pitch material derived from G mixolydian. The work's opening outlines the three pitches that I was instinctively drawn towards as the most important signifiers of the mixolydian mode (as elsewhere in my portfolio): the tonic, the mediant, and the subtonic. However, their presence at the beginning of the work is obscured through use of air sounds on the instruments and subsequently by the singer's breath. Much like the gradual emergence of the second character in the narrative, so does the pitched material gradually emerge.

The mixolydian modality is soon clear, with prominent use of ascending and descending minor sevenths (and consequently major seconds also). Another dimension through which the narrative is reflected is how these intervals change into minor seconds and major sevenths so as to create frequent semitone dyads. The diminution of whole-

tone dyads to semitone dyads creates a change in harmonic colour, which changes again as the semitone is diminished further to add quartertone dyads to the work. The passing presence of quartertones moving within the texture unsettles the harmonic colour, and provides a programmatically apt sense of unease (see Fig. 37).

While there are sections of the material which have a clear sense of mixolydian modality (e.g. the first nine bars of sung text), the vocal part soon deviates by a major 7th leap to an Eb in b. 26, followed by a leap up to G# in b.28 – a minor 9th away from the starting pitch – on the word *mhì-chàilear* [distressing].¹⁹⁸ The G# (Fig. 37) descends in quartertone steps with grace notes (a semitone above, on A) before each descending pitch. These grace notes show the idiomatic way in which grace notes are used to articulate each pitch, not just decorate (discussed further in §4.1.3 below).

The figure shows a musical score for three instruments: Baritone (Bar.), C Trumpet (C Tpt.), Trombone (Tbn.), and Bass Clarinet (B. Cl.). The vocal line is written in the Bar. staff, with lyrics: *chà - - - ilear 'sa* and *'xa: - - - Par sa* and *tress - - - ing that*. The instrumental parts are for C Tpt., Tbn., and B. Cl. The score includes dynamic markings (*mf*, *mp*) and a triplet of eighth notes in the B. Cl. part. The key signature is one flat (C major/B minor).

Fig. 37 – *An Tàillear anns an Eaglais Tathaichte*: microtones and glissandi, score in C, bb. 28-30

Folktales regularly contain the ‘law of three’,¹⁹⁹ and this story is no different. The ghost speaks to the tailor three times, with a little more of his body visible each time. The first

¹⁹⁸ Also translated as ‘uneasy’ and ‘distasteful’.

¹⁹⁹ Axel Olrik, ‘Epic Laws of Folk Tales’ (1909) <https://a1009-69074046.cluster14.canvas-user-content.com/courses/1009~512641/files/1009~69074046/course%20files/Olrik%20Epic%20Laws.pdf?download_frd=1&verifier=fTZ3pNq1gGxcFA4XgenI2hjXlpRPAQPWNSDjqKJK> [Accessed 26.05.23].

occurrence is at letter **F**, and as the otherworld creeps into this world, the section consists of quite free material, delineated by an unmetred time signature (X). Given that it is the most uneasy part of the narrative, as the liminal character creeps into visibility, the vocal material is mostly centred on quartertone pitches to create microtonal dissonances which complement this narrative. At letter **F**, the vocal part is accompanied only by the bass clarinet, but there is the addition of the trombone at letter **H** for the second iteration of the idea, and all four parts play in the third iteration at letter **J**. For this particular section, the brass instruments provide another variation in colour through the use of mutes. Furthermore, with every repetition, each phrase in the free-time section becomes longer as well as generally more extreme, becoming louder, increasingly intense, and higher in register. Significantly, ornamentation is used to articulate the repetition of the notes, emphasising the grace note's role in articulating a note, not just decorating it. This was an aspect of the writing which I reflected on more following the work's performance.

4.1.3 Lessons from the performance

The piece was performed by the Loadbang ensemble at Maynooth University in March 2020. I learnt much from the workshop, the most important lesson being the consideration of the distinction between different types of ornamentation emergent in the work. Some grace notes are decorative, while others have a fundamental connection to traditional music and the idiomatic way in which they provide an articulative function, regardless of the instrument.

Articulative ornaments emerge naturally in my melodic writing (Fig. 38), but so too do they emerge in a more abstract context (such as Fig. 39). The latter example contains the elongation of a gesture with repeated notes, rearticulated every time by one-

or two-note articulative grace notes. The material at **F** and **J** (Fig. 39) heavily features pitch repetitions, providing a sense of intensification, and each time rearticulated with articulative grace notes – the grace notes compounding the intensification. Indeed, it is on the basis of intensification that the grace notes become more extreme as they extend to larger intervals (see second half of Fig. 39).



Fig. 38 – *An Tàillear anns an Eaglais Tathaichte*: articulative ornamentation in b. 16



Fig. 39 – *An Tàillear anns an Eaglais Tathaichte*: articulative ornamentation in b. 113

While workshoping the piece with a performer who didn't have the same intimate knowledge of traditional music as me, it emerged that there were subtle differences in the stresses that might be applied to some grace notes and not others. While the latter two-note grace notes in Fig. 39 become more decorative, they are still functionally articulative, unlike the three-note ornament in b. 32 of the vocal part. The distinction is most clear between one- or two-note articulative ornaments, and ornaments with three or more notes, also apparent in the instrumental materials, as seen in Fig. 40 and Fig. 41 overleaf.



8^{vb}...l
Fig. 40 – *An Tàillear anns an Eaglais Tathaichte*: bass clarinet decorative grace notes bb. 34-35



Fig. 41 – *An Tàillear anns an Eaglais Tathaichte*: bass clarinet articulative grace notes bb. 42-43

I later realised that the different function and expression of these two types of ornament was an important nuance of the musical synthesis being researched. The difference is so minute in this work that I did not feel the need to make the distinction (other than between three-note decorative grace notes and one- or two-note articulative grace notes). However, I recognise how important this reflection was, and I am thankful that the performance of the work prompted this realisation, feeding future exploration of this aspect of ornamentation that remains part of my ongoing compositional research.

The performance by Loadbang allowed me to reflect that the initial choice of narrative proved to be apt. The synthesis of an otherworldly narrative with extended techniques and microtonal harmony came across as suitable; if the story was less extraordinary, the musical language may well have seemed inappropriately synthesised. Therefore, I was pleased with the way in which this work achieved a synthesis of extended techniques, microtonal language, sections of unidiomatic Gaelic vocal writing (in addition to intuitive idiomatic sections), and harmony derived from minor and subsequently major sevenths with my musical language and an old aspect of Gaelic traditional culture.

4.2 Making new from the old: *Òran an Ròin*

4.2.1 Context to *Òran an Ròin*

Of the surveyed scores, fewer than twenty works included existing traditional melodies with most vocal works being original text settings. The number of works to include arrangements of traditional melodies and songs within art music is surprisingly few given the popularity of the ‘Scotch Songs’ sub-genre in the eighteenth century.²⁰⁰ It is apparent that Scottish composers have therefore come to largely steer away from giving traditional songs a ‘classical’ arrangement, perhaps as a consequence of the eighteenth-century fashion which was ‘much criticised for over-elaboration and insensitivity’.²⁰¹

It is clear that there is broad recognition of the need to update attitudes towards classical workings of Scottish folksongs. While the legacy of Highlandism is partially to blame for romantic folksong arrangements continuing to this day, so too is the low number of new innovations. The St Andrews Voices festival has sought to ‘provide a new body of art song repertoire for voice and piano based on traditional Scottish songs’ in its forthcoming ‘Scottish Songbook’, which will feature twenty-two new folksong arrangements in a ‘a broad survey of traditions, dialects and geographical areas, including the Gaelic tradition, in new, creative arrangements’.²⁰²

Seventeen of the works were commissioned following a call for scores, and I was fortunate to be offered a commission. This was the perfect context for me to realise a new

²⁰⁰ Roger Fiske, ix.

²⁰¹ Purser, 2007, p. 19.

²⁰² St Andrews Scottish Songbook <<https://www.standrewsvoices.com/songbook>>[accessed 04 July 2023].

and original approach to reworking a traditional Gaelic song, knowing it would be performed, recorded, and published.

Building on the use of ethnographic source material for *An Tàillear anns an Eaglais Tathaichte*, I drew on the Gaelic song *Òran an Ròin* as sung by the Rev. William Matheson. Matheson was an acclaimed scholar and fieldworker who was raised with a deep inheritance of oral tradition. My setting of the song is based on Matheson's version as found on the CD 'Gaelic Songs from the North Uist Tradition'.²⁰³

4.2.2 A new approach to folksong setting: using ethnographic archival materials

Òran an Ròin (the 'Song of the Seals') is a pre-sixteenth century Gaelic song that I heard as a child and one which I wanted to research more widely and engage with more deeply than simply lifting the notes and text from a score – I knew the song had great potential for reworking with my compositional language.²⁰⁴ While the conventional notation captures the primary pitches and contours of the melody, there is a great deal of rhythmic richness and ornamental detail omitted which can be garnered from ethnographic recordings, such as those found in the School of Scottish Studies. These recordings, such as Matheson's, allow us to discern old linguistic sounds used for the vocables in the

²⁰³ *Òran an Ròin*, Rev. William Matheson, *Scottish Tradition 25: Gaelic Songs from the North Uist Tradition* (Greentrax, CDTRAX9025, 2013). Available on Spotify: <<https://open.spotify.com/track/7belEidOMyZhN6K2Gua2tv?si=d8d2fcb0c73d476f>> [accessed 04 July 2023].

²⁰⁴ The song *Òran an Ròin* comes from North Uist in the Outer Hebrides, but remains unattributed to a poet, originating from sometime before the sixteenth century. The song is often cited in connection with the poet John MacCodrum (*Iain mac Fhearchair 'ic Iomhair*, bard of North Uist and bard to the Chief of Clan MacDonald of Sleat) due to the MacCodrums being known in folklore as the Clan of the Seals (*Clann Mhic Codrum nan Ròin*). This song is immersed in the world of lore and ancient beliefs. In Uist legend it was believed that seals were the children of a Scandinavian king under an enchanter's spell, therefore eternally yearning for both land and sea. The song is believed to originate from an occasion when a group of men were hunting seals on the Monach Isles (five miles west of North Uist) and heard a melancholy voice coming from one of the rocks lamenting the loss of her loved ones.

song's chorus (such as the pronunciation of 'hò' – [hawh] rather than [hoe]) and the song's fluid rhythm.



Fig. 42 – *Òran an Ròin*: traditional notation²⁰⁵

The rudimentary simplicity with which melodies are notated in traditional music is misleading. An interpretation similar to Matheson's is not possible from the conventional notation (Fig. 42) unless aided by aurally assimilated information which allows for the rudimentary notation to be augmented. Donald Archie MacDonald, fieldworker for the School of Scottish Studies, commended Matheson's ability to 'reconstruct' tunes found in collections such as that by Patrick MacDonald as 'unrivalled'.²⁰⁶ As I discuss in §4.4.1, folk melodies were deliberately notated in a simplified way in the eighteenth and nineteenth centuries. The loss of information is particularly apparent in the rhythms and rubato which is apparent in every bar of Matheson's singing style which is significantly diminished by rudimentary notations, such as Fig. 42.²⁰⁷

For my setting of *Òran an Ròin*, the rhythmic complexities have been scored precisely with changing metres to reflect the rubato of Matheson's version of the song. The intricacies of the oral tradition are captured in ethnographic recordings that

²⁰⁵ Notation from Donald A Fergusson et al. (eds.), *From the Farthest Hebrides / Bho na dorian-Innse Gall as Iomallaiche*, (London: Macmillan London Limited, 1978), p. 14.

²⁰⁶ Donald A. MacDonald, 'William Matheson, Gaelic scholar and singer' in Alan Bruford ed. *Tocher 35: Tales, Songs, Tradition*, (Edinburgh: School of Scottish Studies, University of Edinburgh, 1981), p. 290.

²⁰⁷ For further examples see the singing of An Eòsag (Cpt. Donald Joseph MacKinnon), *Mo Làmh air an Stiùir* (Ceòlas Uibhist, 2010).

composers and performers can learn from, affording them a much deeper approach than relying on notation alone.

Reflecting on the notational approach that many composers have taken to folk arrangements – which would have to include Chisholm’s approach to pibroch (§1.2.6) – Bartók pointed out a century ago the insufficiency of this approach:

The melodies of a written or printed collection are in essence dead materials. It is true though - provided they are reliable - that they acquaint one with the melodies; yet, one absolutely cannot penetrate into the real, throbbing life of this music by means of them. In order to really feel the vitality of this music, one must, so to speak, have lived it.²⁰⁸

Bartók’s point remains relevant when the composers, arrangers, and musicians continue to rely solely on written sources for works from genres that flourished as oral traditions and whose details were lost when reductively notated.

To counter this approach, I transcribed the singing of Matheson, notating the melodic rhythms as accurately as possible. The result is shown in Fig. 43 below.

The image shows a musical transcription of a song. It consists of two staves of music in G minor (three flats). The tempo is marked as ♩ = 45. The notation is highly detailed, featuring numerous tuplets (groups of notes beamed together with a bracket and a number above) and frequent changes in time signature. The lyrics are written below the notes. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The lyrics are: "Hò i hò__i__ hì__ò hò__ i, hò i hò i hì o hì, hò i hò__i__ hì__o hò i, cha robh mi m'aon - nar a raoir__".

Fig. 43 – *Òran an Ròin*: transcription of Matheson’s version

This notation is evidently much more detailed than the conventional notation shown in Fig. 42, using various tuplets within changing metres. To some performers, the rhythmic complexities that result might be problematic and have an impact on the overall fluency of the song, but the challenge of achieving some of these rhythms may at least permit a

²⁰⁸ Béla Bartók, 'The Folk Songs of Hungary', *Pro Musica* (1928), pp.29-30.

rhythmic fluidity that is closer to emulating the original singing style than simply following the standard notation.

The song is strophic but the convention in Gaelic singing (despite most songs being notated in strophic form) is that the natural rhythms of speech usually take precedence over the notated rhythms. Consequently, notating each verse with their respective text-derived rhythms aids the singer in ensuring the text is delivered in a way that is both linguistically clear and in keeping with the conventions of Gaelic song.

4.2.3 Derivation of the harmonic content

The work begins with the piano playing the work's tonic (E_b) with the string stopped, thus the work opens with a dulled sonority that is heavier in overtones. Articulative two-note ornaments establish the importance of intervals of a 2^{nd} – both to the supertonic and to the subtonic, the latter pointing towards the mixolydian modality of the melody. As the voice enters with the chorus, the piano continues the stopped notes with minor 7^{th} dyads between the tonic and the subtonic in the left hand. Between the chorus and first verse, the minor 7^{th} is inverted to become major 9^{th} s with the tonic at the top, and is then stacked along with another major 9^{th} of G_b and A_b (as seen in Fig. 44).

The musical score for piano accompaniment of 'Òran an Ròin' is shown in three systems. The first system (measures 31-32) features a forte (*f*) dynamic in the left hand with articulative two-note ornaments (E-flat and G-flat) and a minor 7th dyad (E-flat and D-flat). The right hand is silent. The second system (measures 33-34) shows a mezzo-piano (*mp*) dynamic in the right hand with a major 9th (G-flat and A-flat) and a major 9th (E-flat and G-flat) in the left hand. Pedal markings 'Sost. Ped.' and 'Ped.' are indicated at the bottom.

Fig. 44 – *Òran an Ròin*: contrasting harmonic language in low and high registers.

In the work, I wanted to reflect the liminal nature of the seals in local folklore, a theme also reflected in the song's text. Consequently, I was drawn towards contrasting the 7ths and 9ths of the low register – both of which ground the work in a flatter, mixolydian, whole-step soundworld – with brighter chord extensions in the high register. The final chord in Fig. 44 shows $A\flat/D\flat$ extended with the addition of a #7 and #11. I therefore augment several chords throughout the work with sharp intervals, hinting at the brightness of spectral-type harmonies as a development of the modal sharpening explored in *Ceòl na Talamhain* and *Anail dhan Chluas*.

Frequent major 2nd dyads and descending whole-tone sequences in the left hand expand beyond the melody's modality, creating a sense of harmonic flattening in the bottom register of the piano. This is most apparent in the first verse where the left hand has major 9ths that descend in whole tones $D\flat-C\flat-B\flat$ by b. 40. This is in contrast to the brighter chords in the upper register which ultimately conclude the piece as they leave the otherworldly scene fading into the distance.

The form of the work was informed by a reflection of the song's programme, with the interlude between the opening chorus and first verse maintaining the otherworldly scene while also growing in robustness and preparing to reflect the anger of the first verse. Major second dyads are repeated, preceded by two-note ornaments a semitone apart (as opposed to a whole-tone apart, as found elsewhere in the work). The regal subject of the second verse is reflected by brighter harmonic treatment, an ascending sequence of perfect fifths, themselves pointing in a sharper direction. The sequence of fifths proceeds in the opposite direction in the third verse, with the bassline consisting of major 9ths, beginning on $B\flat$ and descending to a $C\flat$ before the final chorus. Meanwhile the right hand has a rubato sequence of quavers with various triplets which contrasts the

concurrent vocal part, inspired by and partially imitating the triplets found in the singing of Matheson.

Ornamentation is a greater feature of the piano writing than in the vocal part which has subtle single grace notes drawn from my own sense of what a singer less familiar with the idiom might be comfortable using. An unusual feature of the transcription (Fig. 43) is the appoggiatura tied into the fourth bar. This leaning on the note is very prominent in the singing of Matheson and an important aspect of the rubato which I wanted to retain. The piano writing features lots of two-note grace notes which are simply a part of the idiomatic articulation of the original material.

Òran an Ròin was performed by singer and broadcaster Jamie MacDougall at an event organised by St Andrews Voices festival in which all twenty-two newly commissioned works were presented. It was a significant occasion as it marked a body of new vocal works based on Scottish folksongs, and therefore the whole evening celebrated for the synthesis of 'folk' repertoire and art-music.

The performance of *Òran an Ròin* was largely successful in achieving the musical synthesis I desired. Despite the detailed nature of the metric notation, the performance was very well handled and the rhythmic fluidity was as I had hoped. The piano's extended techniques, along with the bright chord extensions, provided an apposite integration of colourful, non-diatonic harmonies while retaining a very traditional melodic vocal part. Despite these successes, I still have some difficulty in reconciling the performance aesthetics and tone production of classical singing with that of traditional *seann-nòs* singing.²⁰⁹ I do not doubt the potential for achieving aesthetic synthesis given the broad range in skills practised by singers of contemporary repertoire and I would

²⁰⁹ Gaelic for 'old-style', and is usually a more ornamented style of singing.

benefit from spending more time working with such a singer. In the meantime, I have added the performance directions which instruct singers to use as little vibrato as possible and to draw on ethnographic recordings for the tone colour.

Òran an Ròin has therefore allowed my harmonic language to be extended while simultaneously being grounded in an existing melody. Most of all however, this work demonstrates the possibilities for a richer synthesis of traditions when archival material is engaged with and an attempt made to understand source materials beyond the printed tradition.

4.3 Harmonic exploration in *Sileán na Carraige*

Following *Òran an Ròin*, I focussed on developing my piano writing and how to synthesise an overtly idiomatic modal melody with more divergent harmonic material. When the chance arose to work with a student piano duet at Maynooth University, it gave me the opportunity to consider how use of the whole keyboard, spanned by four hands, might allow me to explore bright, spectrally-influenced harmonic material in the high register, with extended techniques and a very idiomatic theme.

The theme for *Sileán na Carraige* ('The Trickling of the Rock') is in the style of a traditional slow air. The melody is bimodal – E dorian in the lower octave, extending to E lydian in the upper – which enables the subsequent harmonic writing to follow a similar form of sharpening in the upper register. The harmonic brightening that occurs in the upper register was influenced by the lydianesque colour of the harmonic series, with its characteristic sharpened compound fourth, from which the bimodal construction of the theme is also derived.

Developing a work in this way grew out of a desire to write a piece which simultaneously consisted of an overtly idiomatic theme, retaining the melodic aesthetic of a traditional slow air, while pushing the chromatic reach of the harmonic language. The principal device used to achieve this is ascending and descending perfect fifths, which creates a sense of brightening with open intervals quickly ascending and increasingly suggestive of different keys with each step around the circle of fifths.

Fig. 45 – *Sileán na Carraige*, variation 2, bb. 38-40 demonstrating the role of perfect fifths in providing sharper pitches in the high register.

The work is structured by repeating the theme: three variations following the initial melodic statement at the beginning. The second variation from letter **D** builds towards the climax of the piece with the theme used to derive all of the material apart from the arpeggiated chords which provide brighter harmonic colour by quickly ascending up in perfect fifths.

The theme used to form the bassline from letter **D**, with each phrase played in octaves (see Fig. 45 above), alternates every other bar with quaver chordal interjections. These interjections in the mid-range of the piano (b. 39 in Fig. 45) are constructed from a combination of sevenths and (compound) seconds, echoing the theme as found in the

bass line throughout the section. Meanwhile, the upper register is full of movement by perfect fifths. The arpeggiated chords in the upper voice increase in length and complexity while also reaching for ever-higher harmonic partials, seen at its most extreme in terms of harmony and rhythm at the climax in bb. 56-60. Following this climax, the return of the theme in a pibroch-like style at the end is accompanied by brighter chords derived from the sharper pitches established earlier by the quintal material (see Fig. 46 below).

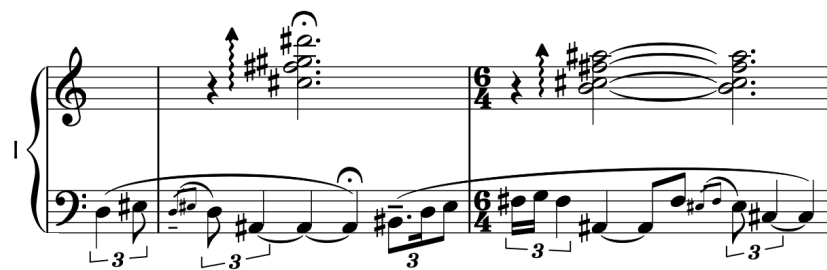


Fig. 46 – harmonisation of the theme in bb. 68-69 of *Sileán na Carraige*

Quintal harmonisation therefore connects seemingly divergent chromatic pitch material with overtly modal melodies, providing bright harmonies in the upper register. The piano is apt for exploring this technique because of its range, however, the principles explored in *Sileán na Carraige* could be developed further with the use of just intonation (not possible within the remit of this instrumentation and specific conceptual brief). However, this work does exploit two extended techniques which utilise the resonance of harmonic partials. At letter **B** the E string is stopped, with the point at which the string is stopped moved so that the resonating harmonic alternates between the 5th, 6th, 7th, and 9th partials. Furthermore, silently depressed keys before further stopped Es in the closing seven bars of the work also seek to draw out the bright upper partials of the harmonic series.

I was provided with a recording of the work being played by Anna Michels and Dida Condria, which was illuminating in hearing how a concert grand piano accentuated the intended harmonic colours of the writing, especially with the stopped E string and the bright harmonic material in the upper register. Listening to a performance of the work confirmed the effectiveness of the approach to synthesising colourful harmonic writing with overtly modal and idiomatic themes, and demonstrates the potential for continuing to develop this approach to compositional synthesis.

4.4 Finding the *Blas*: in the *Glusad* series

The works discussed up to this point have all been well contextualised in the findings of the preliminary survey of Chapter 2 and the subsequent analysis of prevalent techniques, or lack thereof. Autoethnographic considerations are a central part of each composition, informing melodic aesthetics, the intuitive style of ornamentation, and ultimately as a device for self-reflection: an aural tool for assessing the synthesis of traditional and art musics in each work. Below I shall discuss a new departure: a series of three monodic compositions which are born out of a deep autoethnographic reflection of my embodied knowledge of traditional music. The *Glusad* series was composed in order to research the subconscious elements of my playing, such as ornamentation, rhythm, and phrasing, and discover how they would emerge in new works that had no predetermined formic parameters. These works represent a significant addition to the research of this thesis and help establish my personal compositional voice in preparation for the culminative works discussed in Chapter 5 and my continued output in future.

4.4.1 Developing a new process

While the approach to scoring traditional tunes has problematic elements, it also has positives: such sparse notation retains the necessity for an aurally shared understanding of how to correctly interpret the skeletal score. However, it is only if these interpretive qualities have been acquired that the aurally assimilated, inherited and embodied understanding of rhythm, articulation and ornamentation can recreate a tune played with the correct *blas*.²¹⁰

In my scores I seek to create a written artefact with the maximum amount of detail in the notation, so that performers who have no pre-existing knowledge of traditional music may take the information provided on the score and produce something resembling my compositional intentions, with the concomitant traditional inflections. However, the aurally assimilated, inherited, and embodied understanding of the nuances in traditional music are difficult to convey in scores, even with detailed performance directions, and yet they are the qualities that form the music's *blas*. Given that much of what constitutes the *blas* in traditional music is unnotated, I wished to explore how I might be able to develop these elusive artefacts embodied subconsciously in my own playing style within my composition language.

4.4.2 Applying 'Dig Where You Stand'

Scottish ethnologists frequently use the principle 'dig where you stand' in their work, considering first where they are placed in the wider context, and reflectively researching

²¹⁰ *Blas* is the Gaelic for taste, flavour, and (spoken) accent, but also used contextually by Gaels in reference to the correctness or the praiseworthiness of cultural artifacts. See Tiber F. M. Falzett, "'Bhio'tu dìreach ga ithe, bha e cho math'" / "You would just eat it, it was so good": Music, metaphor and food for thought on Scottish Gaelic aesthetics', in *Endangered Metaphors*, eds. Anna Idström and Elisabeth Piirainen (Amsterdam: John Benjamins Publishing Co, 2012), p. 323.

their own turf first.²¹¹ This acknowledges that ‘our own personal roots, as well as our own local place, are a part of our research apparatus’, and important to the ethnographic work taken forward thereafter.²¹² This has led to ‘creative ethnology’ – the manifestation and dissemination of ethnographic research which often forges interdisciplinary bridges into the arts and other academic fields.²¹³

Through a process of digging where I stand, I have drawn on my own playing in order to focus on the embodied understanding of traditional music aesthetics, apparent in the physicality of performance and the many intuitive actions engrained in my muscle memory. Doing so draws on my formative musical upbringing, in which I learnt and developed nuances in my playing by emulating elder tradition-bearers from a young age and through playing with other musicians (including pipers) every week throughout my teenage years. I engaged with this aspect of my performance knowledge in a process which began with an intense moment of considered improvisational composition, resulting in an intuitive, organic, and aurally engaged musical idea captured as an audio recording. Following that initial moment of musical creation, a deeply considered aural and notational engagement took that initial recording and turned it into a score; translating the recording into a written artefact by codifying that aural and physical improvisation into a compositional form intended for others to replicate. The primary artefact is not the recording however, though it is important in the process; the central principle of this approach to composition is the process of distillation, which increases the intensity of the work’s musical intention.

²¹¹ The term is adopted from Sven Lindqvist, *Gräv Där Du Står*, (Stockholm: Bonnier Fakta, 1978).

²¹² Ullrich Kockel and Mairi McFadyen, ‘On the carrying stream into the European mountain: Roots and routes of creative (Scottish) ethnology’, *Anuac* 8(2), 2019, pp. 189-211.

²¹³ Gary West, *Voicing Scotland: Folk, Culture, Nation* (Edinburgh: Luath, 2012); Mairi McFadyen, ‘Patrick Geddes’ Cultural-Ecological Imagination’ (2015), <www.mairimcfadyen.scot/blog/2015/8/2/patrick-geddes> [accessed on 04 July 2023].

4.4.3 Developing the *Glusad* Series

The initial context for creating the three *Glusad* solo works was the writing of another solo work²¹⁴ which initiated my thinking about solo monodic composition. To focus my research into digging where I stand and drilling down into the subconscious nuances of my playing style, I spent time exploring the subconscious elements of my playing through an iterative process of practice, recording, analysis and reflection. I improvised ideas, not with a view to using them in future, but to sharpen my focus on the intuitive articulation and sense of rhythm which was personal to me, and which stimulated my interest further. In the first of these monodic works to be developed, I decided to explore rhythmic units which felt very intuitive to my musical language. Within the landscape of a traditional style melody, I wanted to explore the rhythmic units, large and small, that push against a simple rhythm and pulse. I recorded an improvised composition on the accordion, and retained the concept of increasing complexity for continued work at a later stage. I began relatively simply and increased the complexity of rhythmic cells gradually, adding additional cells as the music progressed. The initial recording was transcribed as follows:



Fig. 47 – *Glusad II*: initial sketch.

²¹⁴ *Dospag* for alto flute and fixed media, completed in early 2022 (not included in this portfolio).

What was most important to me in the moment of conception was not the specific pitches, beyond the initial shape, but to focus on the aspects of my own playing which I would frequently overlook and thus not notate, instead making them the centre of the enquiry. Therefore, I did not transcribe the second half of the recording, only using the recording as an inspirational palette for reference.

My initial playing of the work included a drone. When developing the work, I decided to remove the drone as I felt that it would be too 'obvious' in referential terms. After some weeks had passed, I returned to thinking about the drone, and decided to reinstate it as a necessary element of this piece in performance in order to ensure that the otherwise elusive dissonances in the work, particularly those which create the cadence points, are sufficiently obvious, and sufficiently felt. This piece was eventually entitled *Glusad II* and is discussed in further detail below.

An important aspect of the *Glusad* series is that they are open to any instrument. This was a natural decision for compositions that sit between traditional and art musics, because of how tunes in traditional music are on the whole open to any instrument. This presents an issue with *Glusad I* having so large a range that not every instrument can perform it. However, versions of the work will be made for certain instruments as required. Appendix 1 contains the score for the bass clarinet version of *Glusad I* (which sounds a semitone higher than the original version) intentionally transposed so that the material is more idiomatic for the instrument. Furthermore, my desire for these compositions is that musicians, whether trained in classical or traditional music, or indeed any genre, could read and perform them.

4.4.4 Reflections and developments in notation

Having discussed the process through which I arrived at the *Glusad* series; I shall below discuss some of the important notational questions which have arisen from these works. While much deepening, exploration, and development in the process of these compositions is score-based, all the while, there remains a continuous inextricable link between my embodied knowledge of traditional music performance and the essence of these works.

4.4.4.i Ornamentation in *Glusad I*

The articulative nature of ornaments in traditional music has become particularly important to the material I write, as the colour and flavour provided by articulating notes with certain ornaments immediately conveys the *blas* of traditional music. Reflecting on the ornamentation in *An Tàillear agus an Eaglais Tathaichte* highlighted the important difference between ornamental and articulative grace notes, and this is developed in *Glusad I*.

The question arose in *Glusad I* as to whether the rhythmic information (tails, dots, and beams) attached to the acciaccaturas was necessary if all of my works had the performance direction stating that ‘the grace notes should be on the beat (not before) with attack and as fast as possible’. In seeking to convey the music on the page as clearly as possible, while striving for simple clarity in communicating something so intrinsic, it was necessary to question the rhythmic information attached to the ornaments, therefore I trialled removing the tails and stems for all articulative grace notes (see Fig. 48 below).

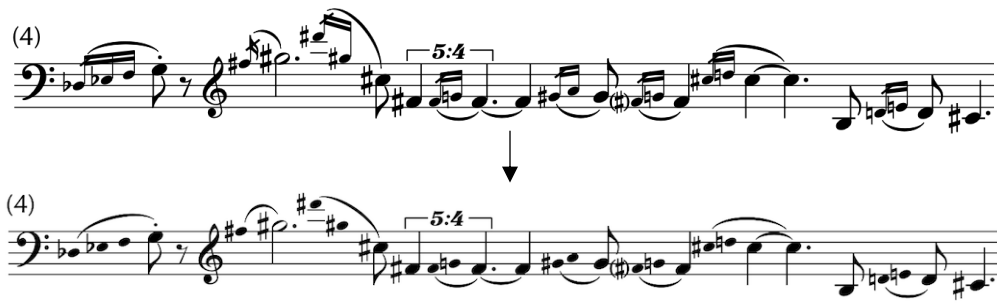


Fig. 48 – *Glusad I*: stemless notation of ornamentation

By removing the rhythmic information, just the noteheads remain. While this may be slightly unusual on first appearance, after a while it began to look like the more effective means of communicating the grace notes, tidying up the large number of stems and beams which conveyed essentially irrelevant rhythmic information.²¹⁵ As always, the goal is to achieve a notational solution which communicates the music to the performer easily and quickly and in the most visually straightforward manner.

Glusad I's exploration of modality begins with material overtly in B dorian. The modality is expanded by descending in whole-tone steps from the subtonic to F \sharp in b. 1, going to D \flat in b. 2 and to C \flat (B \sharp) in b. 6. This develops the divergent flattening and sharpening of earlier works to establish a harmonic technique of divergent whole-tone expansion. In *Glusad I* the teleology of the divergent whole-tone expansion concludes by both the lowest and highest pitches arrived at in b. 6 constituting a modulation to C \sharp mixolydian (the lower part having reached the subtonic C \flat (B \sharp) and the upper part the mediant). This is a useful device for the harmonic expansion of a monodic composition, and is implemented in later works, discussed in Chapter 5.

²¹⁵ It should be noted that there are three occasions in *Glusad I* where there are ornaments which have a rhythmic value, and they are written with stems and are beamed together conventionally.

There is no time signature, instead rhythm is explored in the relationship between each note. Care has been taken to try and notate the rhythms so that the intentions are clear and that the rhythmic cells and moments of implied metre are easily identifiable when reading the music. A similar approach is taken in notating *Glusad III*, but *Glusad II* by contrast focusses and explores rhythm and metre explicitly, necessitating a fresh notational approach.

4.4.4.ii Metre in *Glusad II*

The central foci in *Glusad II* are pulse and metre. Throughout the work, the primary compositional device employed is the elongation of each musical phrase. This results in cells from within each phrase being repeated and developed, as well as added onto the ends of phrases. Three subsequent variations are developed using this process of cellular augmentation.

The added cells continue to vary the length of the original phrases, forming new 'micro-phrases' within the variation of each line. This required the notation to contain continuously changing time signatures. The identity of each phrase is important and the location of barlines is considered but, due to the elongation process, the resultant phrases have bar lengths of $17/8$ and $18/8$. Consequently, my initial reaction was to remove the time signatures so that a new time signature would not be required for every bar, thinking that the rhythms would speak for themselves like in *Glusad I*. The result was as follows:

Compound time
♩ = 60

Fig. 49 – *Glusad II*: without time signatures, bb. 1-16

Further reflection led to the thinking that the time signatures conveyed useful information about pulse structures in the work and should perhaps be reinstated. However, given that every bar saw a change of time signature, and each one had 8 as the denominator, I considered it a possible solution that the continuous compound time feeling could be given by written instruction and only the time signature numerators written in the score.

Compound time
♩ = 180

Fig. 50 – *Glusad II*: non-denominator time signatures, bb. 1-16

Further reflection, however, prompted the realisation that this did not satisfactorily convey the pulse or the fundamental rhythm of the music, pertaining to an abstract

number of quavers outside of their compound grouping. A fresh approach was sought which reflects another embodied aspect of traditional music: as a player of traditional music, I would often look at compound time signatures, and internalise the ‘feel’ of the main groupings. For example, where jigs and slip jigs are concerned, the 6/8, 9/8, and 12/8 time signatures are often internalised as either 2, 3 or 4 ‘compound beats’ per bar. Irregular time signatures are often ‘felt’ with this principle also, beginning with compound beats and then adding or subtracting crotchet and quaver beats. This is a personal reflection on how time signatures are internalised but nevertheless is significant in how these meters are felt and conveyed. The pulses of the main compound groupings were integral to the conception of *Glusad II*, and feeling the rhythm in the same way is, for me, essential to the way in which the piece should be felt in performance.

Therefore, custom time signatures have now been adopted which synthesise these concerns. The bottom number of the time signature is replaced by a dotted crotchet for most bars, and regular (non-dotted) crotchets are used in combination with dotted crotchets for bars and cells with an irregular number of beats, as is seen in bars 5 and 15,

A Compound time
 ♩ = 60

Fig. 51 – *Glusad II*: new proposed time signatures, bb. 1-16

with the occasional use of a minim beat towards the end of the work. For example, 9/8 becomes 3 dotted crotchet beats, 18/8 becomes 6 dotted crotchet beats, and 5/8 becomes a crotchet beat plus a dotted crotchet beat.

4.4.4.iii Phrasing in *Glusad III*

The third issue of concern that arose throughout the series and particularly explored in *Glusad III* is phrasing. This work consists of cells and phrases on multiple levels. Like in *Glusad I*, the longer notes, usually articulated with two grace notes, are often notated with a slur to give an indication of how these are a single fluent gesture. To indicate that micro-level structure with slurs, in addition to marking the internal phrase architecture



Fig. 52 – the opening melody in *Glusad III*: without macro-phrase markings

as well as the macro-level phrasing, would again create a very visually cluttered score, with no differentiation regarding the degrees of importance between the slurs. Although

macro-level phrases are often sufficiently clear by their own musical information, with performers frequently detecting as much, in specific points in *Glusad III* I wanted to be sure that a long phrase structure was clearly *felt* and not misinterpreted by performers.

Some of these long phrases have the potential to be interpreted as two phrases depending on how a cadential point might be identified (for example, following the two dotted crotchets a quarter of the way along the third system). However, a melodic structure found in some Gaelic psalm tunes influenced my writing in *Glusad III*, with a point halfway along two of melody's phrases which has a rubato similar to the psalm tune *Stornoway*, where there is a slowing of the pace in order to re-energise and propel forwards at what seems like a phrase ending but is ultimately revealed as midway through



Fig. 53 – the opening melody in *Glusad III*: with additional macro-phrase markings

a phrase.²¹⁶ Conveying this idiomatic phrasing style took further thought. The solution involves using a dashed slur for the larger phrases, and where there is the idiomatic rubato within the phrase an arrow in brackets is used.

4.4.5 Post-performance reflections

Of the three works, *Glusad I* and *II* have been recorded, with *Glusad II* receiving a public performance at the Scots Fiddle Festival in November 2022. Working with each performer was informative regarding the notational style adopted. The stemless grace notes presented no issues, and we can conclude therefore that they are effective in clearly communicating the articulative grace notes so intuitive to my own playing.

An issue observed with initial performances of each of the works was the predominance of a careful, largely slow, and atmospheric style of performance. This was a particularly interesting finding when the performer of *Glusad II* is also equally fluent in performing traditional music: the score presented the work as belonging to contemporary music and was approached with care and the aesthetics of performing classical music. It lacked, however, the visceral jig-style rhythm I felt in the work's initial conception. I worked with this performer, inviting them to perceive the work as a slow jig, to feel the rhythm as such, and to articulate notes with the instinctiveness of their intuitive jig playing, all of which contributed hugely to creating the desired result. Further study into the compartmentalisation of performance style by bilingual performers would be insightful in informing how to communicate the intention of the music with other

²¹⁶ An example heard halfway along the phrase from 00:35 – 00:54 on the track: *Stornoway. Psalm 133 – Live*, Gaelic Psalm Singers from the Hebrides of Scotland, *Salm, Vol. 1*, (Ridge Records, RR024, 2003). Available on Spotify: <<https://open.spotify.com/track/0dUNtkVPD91Y9ocq80PA33?si=35063b372bd9449a>> [accessed 04 July 2023].

performers, but I did take from the experience that bilingual performers should be invited to draw on their own playing style in traditional music. Further instructions were added to both scores to direct performers to continually move forward in the works.

Following brief discussion with the respective performers, the final results were very satisfactory across all levels of experience with the traditional idiom. The traditional gestures are handled fluently by both performers, with a clear sense of the intended idiom at the opening and throughout, while developing into complex works over the course of each piece.

4.4.6 Concluding remarks

The writing of the *Glusad* series draws on a deep understanding of aspects of traditional music aesthetics and applies them in a new way as part of my compositional approach. These works highlight the fruitfulness of exploring 'digging where I stand', an approach of potential relevance to other composers in the field. The three resultant open scores present new notational practices which are born deeply out of traditional music – practices which provide additional depth to the synthesis of my compositional language. The new notation for articulative grace notes, melodic development by divergent whole-tone expansion, and cellular augmentation are all developed in the three final works in the portfolio, and therefore attest to the fruitfulness of this deeper autoethnographic reflection.

CHAPTER 5 A DEEPER COMPOSITIONAL SYNTHESIS

This chapter discusses three umbrella works which draw on the techniques and approaches explored in the preceding works. *These Highland Glens Once Danced*, *Ceum*, and *Siubhal* represent the culmination of this doctoral research. The desire in each of these works is to follow a specific line of compositional enquiry but from a more developed technical standpoint, having furthered my knowledge from the experience of previous works in the portfolio. The pivotal reflections that led to the *Glusad* series see continued application in the works below, particularly stemless notation of articulative ornamentation, and composition developed through the interrogation of personal performance practices, as well as the continued use of harmonies derived from seconds and sevenths and melodic development through divergent whole-tone expansion. These techniques are built on in the works below through the exploration of swung rhythm, varying tune-type themes, ornamental variation, and responding to idiomatic gestures such as the Scots snap.

5.1 *These Highland Glens Once Danced*

These Highland Glens Once Danced was commissioned by Thirteen North, a new Scottish thirteen-piece string ensemble.²¹⁷ It was a great opportunity for me to compose a piece that was very overt in how it dealt with the synthesis of traditional and art musics. It also felt appropriate to do so by tackling a related narrative, that of the perceived ‘wilderness’ of the Scottish Highlands. Indeed, the choice of an English title which makes

²¹⁷ The forces of the thirteen-strong ensemble are 4-3-3-2-1.

mention of ‘Highland glens’ is entirely deliberate. The work pointedly challenges previous musical and cultural narratives, particularly nineteenth-century works which continue to be performed today, such as MacCunn’s *The Land of the Mountain and the Flood*, steeped in the Romantic exoticisation of the Highlands, and even the unofficial national anthem *O Flower of Scotland*, with its reference to our ‘wee bit [of] hill and glen’.²¹⁸

If searching online for images under the search-term ‘Scotland’, the majority of images are of dramatic empty landscapes. Holidays to the Highlands continue to be advertised as opportunities to ‘roll back the decades to a simpler time’²¹⁹ in ‘this vast, inhospitable wilderness’.²²⁰ The images and accompanying narratives project a mystical, timeless, and peopleless otherworld; a reincarnation of the eighteenth-century depictions of the Highlands discussed in Chapter 1, given a twenty-first century dehumanised description, feeding a lust for hashtags such as ‘untouched’ and ‘wild’.²²¹

These perceptions are perpetuated due to ‘shifting baseline syndrome’ in which awareness of the gradual changes have disappeared and the present situation is accepted as the norm.²²² These landscapes may appear to have long been wild and sparsely populated, but for centuries and millennia beforehand many of these now empty glens

²¹⁸ *Flower of Scotland*, by Roy Williamson, used as the unofficial national anthem since the 1980s. <<https://www.classicfm.com/discover-music/scottish-national-anthem-who-wrote-it-and-lyrics/>> [accessed 04 July 2023].

²¹⁹ Mike MacEacheran, ‘Scotland country guide: everything you need to know before you go’, *The Independent*, 1 April 2023 <<https://www.independent.co.uk/travel/uk/scotland/scotland-uk-travel-country-guide-b2310790.html>> [accessed 04 July 2023].

²²⁰ Robin McKelvie, ‘7 must-visit places in Scotland you’ve probably never heard of’, *Rough Guides*, 15 January 2019 <<https://www.roughguides.com/article/7-must-visit-places-in-scotland-youve-probably-never-heard-of/>> [accessed 04 July 2023].

²²¹ Mike MacEacheran, ‘Scotland could become first “rewilded” nation – what does that mean?’, *National Geographic*, 1 November 2022 <<https://www.nationalgeographic.com/travel/article/scotland-could-become-first-rewilded-nation-what-does-that-mean>> [accessed 04 July 2023].

²²² Magnus Davidson, ‘Repeopling Scotland’, *Reforesting Scotland*, Issue 64, autumn/winter 2021, p. 13.

were home to thriving villages and communities. This is due to the events of the eighteenth and nineteenth centuries, in which communities and villages were deliberately and systematically cleared, before being replaced with sheep and subsequently deer to generate greater financial profit for the private and often absentee landlords. The legacy of this history is still hugely present though under-acknowledged. The effect of shifting baseline syndrome is that it has ‘made our depopulated and cleared landscapes seem normal’,²²³ and as rewilding becomes another discourse through which these perceptions are both fed and perpetuated,²²⁴ I felt it all the more important to try to be historically corrective with my compositional work.

Where populations were not entirely eradicated, these clearances decimated the Gaelic language and culture in much of mid- and Highland Scotland. The ‘empty’ and ‘wild’ landscapes so synonymous with Scotland are therefore created landscapes, which have resulted in a drastic loss of population, language, culture, and ecosystems. I wanted to remember—in a slightly more positive way—that these ‘barren’ glens were once full of life, with people who had families and came together in communities who cared for each other and their environment, and who played music, sang, and danced.

Working with a discourse in which multiple dichotomies are present created a perfect narrative landscape for a composition. The composition had to work with nuanced musical concepts which could highlight the music and culture of the Gaelic language evicted from these glens. I wanted to make obvious from the very beginning of the work that there was a strong dance rhythm present, in stark contrast to the perceived

²²³ Davidson, p.14.

²²⁴ MacEacheran, *National Geographic*.

emptiness of these landscapes today. I chose to write a theme with a jig rhythm, the first 18 bars of which are shown in Fig. 54.

A ♩=75 (♩=225)

4

8

12

Fig. 54 – *These Highland Glens Once Danced*: main theme bb.1-15.

5.1.1 The swung jig rhythm

The jig melody may be notated with straight quavers as above, as traditional jigs are conventionally notated, however the actual performance of a melody like this in the traditional context would be swung, especially at this tempo. Leaving the jig notated as it is in Fig. 54 with no further instruction, however, would not communicate the *blas* of my playing style and that of musicians from the west of Scotland to performers unfamiliar with that style. As discussed in §4.4, probing my instinctive *blas* is a fruitful compositional process that can enrich how I notate the intended nuances for the benefit of future

performers unfamiliar with the tradition. I therefore concluded that it was essential to properly notate the swung rhythm throughout with the first two quavers in every group of three becoming a triplet in which the first note is a crotchet and the second a quaver, as shown in Fig. 55.

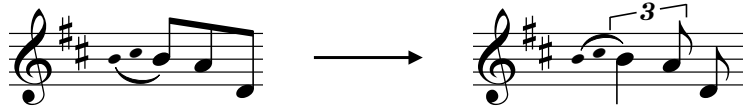


Fig. 55 – notation of the swung jig rhythm in *The Highland Glens Once Danced*

While it is important to consider how this affects the ease of a performer scanning and playing the music, and that the swung notation may make the jig rhythm seem a little less intuitive at first glance, it is more important to the intention of this work that constant attention is focussed on feeling and producing the swung jig rhythm. Highlighting this nuanced aspect of the music in such an obvious way seeks to be allegorical with regard to how the history of the Highlands and Islands is overlooked outside the region.



Fig. 56 – *These Highland Glens Once Danced*: swung notation.

Building on the approach taken to *Òran an Ròin*, a score-only approach is insufficient for creating an immediately synthesised language – a language in which you can hear the *blas*. David Flynn lists fourteen unnotated elements in Irish traditional music which traditional musicians learn aurally; of particular pertinence to *These Highland Glens Once Danced* are rhythmic swing, ornamentation, articulation, phrasing, bowing, and metrical variation.²²⁵ These are the elements which I seek to include in the score for *These Highland Glens Once Danced* – and other works – to allow for the work’s recreation by musicians with no prior knowledge of traditional music. Indeed, notating the swing with such precision allows for greater compositional control over the spectrum of swing, including the absolute absence of swing later in the work, as discussed below.

5.1.2 Emphasising *blas* and narrative through contrast

To further emphasise the *blas* of the music and provide programmatic allegory, there are a series of contrasts used throughout the work. Following the strong and idiomatic swung jig opening, from letter **B** (bb. 67-107) the swung rhythm is emphasised through juxtaposition against straight quavers grouped in pairs. The exposition is played by the violins, who enter one by one as though joining in at a session or ceildh, followed by the violas. The absence of swing in the lower strings quavers seeks to overtly highlight the friction between traditional and non-traditional playing. Furthermore, the separated bowing style of the theme – idiomatic to traditional music – is contrasted by legato quaver pairs, which are slurred for frequent stepwise gestures.

²²⁵ David Flynn: ‘Traditional Irish Music: A Path To New Music’ (PhD thesis, DIT Conservatory of Music and Drama, 2010), pp. 39-40.

This contrast is a driving aspect of the textural and structural writing in the work, reflecting the cultural struggle that took place and continues today. From letter **B**, the music alternates between the two contrasting styles. Beginning with a short interruption to the jig rhythm, the lower strings' subsequent interruptions increase in length, with each rebuttal from the upper strings decreasing in length, coming to a head when both rhythms fight against each other polyrhythmically just before letter **C**. This point is reached by a gradual overlapping of the two parts, with the respective parts retaining compound and simple time signatures, necessitating asynchronous barlines between the different material in bb. 94-100, highlighting the friction in music and narrative. Continuing until the end of the work, the light and bouncy swung material with ornamentally accented phrases continues in the upper strings, fighting against heavier sustained chords in the cellos and double bass.

Ornamentation is also used as a signifier of *blas* and hence its absence from the lower string material emphasises the contrast. The theme's ornamentation was devised through engagement both with my own playing and that of a Hebridean fiddle player Shona Masson, noticing the way in which she added intuitive ornamentation to the melodic material. This led me to use a perfect fourth interval for the grace notes of open strings, a feature I have applied to the ornamentation throughout the work. Idiomatic two-note articulative grace notes that form a diatonic second above the note they precede are also used extensively in the melodic writing. Their use is not random, rather intuitively falling on particularly strong downbeats, making their articulation distinct and therefore accented through use of ornamentation. The score also adopts the notational practice established with success in the *Glusad* series, using stemless ornamentation for the fast articulative grace notes.

To parallel the fact that the historical events reflected in this work have had a permanent legacy, the jig melody which forms the conclusion of the work is not unaffected by the intrusion of these slurred quaver pairs. Quaver pairs are therefore added as a continuation of the cellular augmentation used in *Glusad II*, interrupting the constant swung three-quaver rhythm, as shown in Fig. 57: the rhythmic *blas* here is tainted.



Fig. 57 – *These Highland Glens Once Danced*: cellular diminution highlighted.

5.1.3 Harmonic considerations in *These Highland Glens Once Danced*

Blas has been manifestly developed as the vehicle for narrative allegory in this work, and likewise it is the main principle informing wider harmonic decisions as well. The opening

material is in B Aeolian, a choice arrived at as a common mode in pipe tune repertory (the mode present on the pipe chanter when beginning on B) and also of interest due to the natural emphasis strings place on that mode's mediant and submediant pitches (D and G) on account of the resonance of their open strings (across all four instrument types). Similar to the pipe chanter, the lowest pitch the violin can play in the B Aeolian scale is the submediant G, with its wonderfully rich colour and resonance of the open string. The natural resonance of the open strings is maintained throughout as an integral part of the *blas* of this work's melodic material; for example, even though at letter **D** some of the violins play the melody transposed by a 3rd and a 7th, the open G and D strings are never transposed so as to retain this open resonance.

This research has frequently considered how monodic forms, such as those found in traditional music, find their apposite harmonic treatment in my compositional language. While the theme in *These Highland Glens Once Danced* (from letter **A**) is emphatically in B Aeolian, it does contain a brief whole-tone shift upwards in bb. 54-55 with G[#]s appearing in the melody. The implied sharpening of the melody is then returned to the initial modality by the D[♯] at b. 55² and the G[♯] at b. 56³.

Minor 7th and (compound) major 2nd intervals are integral to the work, with the idiomatic melodic gestures frequently modified by the addition of regular 2nds, 7ths, and 9ths. The cello and double bass parts consistently form an octave and minor 7th stack, and when the melody from letter **D** is transposed in the upper strings, it is with intervals of a 3rd and 7th.

Contrast is used yet again as a means of emphasising the importance of the theme's modality. While lower string material from letter **B** begins on the tonic and sub-tonic pitches of the aeolian mode on B, the bassline gradually moves higher in whole-

tone steps, ultimately completing a whole-tone scale finishing again on the prime of B. The concluding and climactic section of the work maintains this harmonic struggle between the modes of the upper and lower parts until the music's close.

The tension between rhythmic and harmonic material was particularly clear in performance and therefore effective in conveying the work's narrative. Overall, it contributed to an arresting performance of the work by Thirteen North which saw the music favourably remarked upon as in the Guardian concert review.²²⁶ I was very pleased with the resultant performance, as both my notation (e.g. stemless ornamentation and swung rhythms) and my handling of harmony created a powerful musical synthesis.

These Highland Glens Once Danced is an example of how the nuances of *blas* may be applied to numerous aspects of the compositional output and applied originally to the compositional process. This is synthesised with an approach derived in previous compositions. Autoethnographic reflection on the compositional impetus and the consideration of musical details beyond notation are essential for the creation of a work which manifests a satisfactory degree of *blas*. Furthermore, the synergy of the programme and the compositional techniques in this work, each reciprocally emphasising the other, represents a bold and novel contribution to the genre in both music and narrative.

5.2 *Ceum*

Following the exploration of the swung jig rhythm in *These Highland Glens Once Danced*, it was logical next to consider how to handle a very idiomatic melody of the

²²⁶ David Lee, *the Guardian*, 30 June 2023, <<https://www.theguardian.com/music/2023/jun/30/thirteen-north-review-st-lukes-glasgow>> [accessed 04 July 2023].

ceòl beag variety.²²⁷ Of all the rhythms associated with Scottish traditional music, the most well-known is the Scots snap;²²⁸ a compositional probing of my intuitive performative engagement with the gesture is warranted due to this fact alone.

5.2.1 The Scots snap

The Scots snap is described in Grove Music Online as ‘a melodic figuration consisting of a stressed semiquaver followed by an unstressed dotted quaver’.²²⁹ Collinson commented that it is ‘often horribly called, the “Scotch snap”’,²³⁰ the term becoming popular with many other things fashionably Scotch in the eighteenth century, retained as the word used for Scottish products outside Scotland; within the country however, preference for Scots grew throughout the nineteenth century.²³¹ Use of the Scots snap became a cliché for Scottishness, particularly in the eighteenth century by composers Mackenzie, MacCunn and F.G. Scott.²³² From a young age, I felt a strong degree of cynicism around applications of the Scots snap in Western art music and consequently something of that attitude prevails, even when listening to the works of well-respected composers today that employ this rhythmic device. As part of the survey discussed in Chapters 2 and 3,

²²⁷ *ceòl beag* (light music) being the term used mostly in piping circles to differentiate *ceòl mòr* (big music; e.g. piobaireachd) from jigs, reels, marches, strathspeys, etc..

²²⁸ William Lamb, ‘Reeling in the Strathspey: The Origins of Scotland’s National Music’, *Scottish Studies*, Vol. 36, Dec. 2013, p.66; p.70.

²²⁹ David Johnson, ‘Scotch snap,’ *Grove Music Online*, 2001, Oxford University Press <<https://www-oxfordmusiconline-com.may.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025244>> [accessed 04 July 2023].

²³⁰ Collinson, p.28.

²³¹ See ‘Scotch Songs’ in Chapter 1; also ‘Scotch, n.3.’ *OED Online*, Oxford University Press, March 2023 <www.oed.com/view/Entry/173105> [accessed 04 July 2023].

²³² Johnson, *Grove Music Online*, 2001, Oxford University Press

the Scots snap was among the rhythms considered as a potential stylistic marker and indeed substantial use of it has continued in works written over the past half-century.²³³

Despite the emergence of the Scots snap as a musical cliché in Western art music, the gesture is omnipresent in every ceilidh, session, or gig that I do, particularly so among strathspeys and tunes from a Gaelic repertory.²³⁴ Will Lamb's work on the origins and development of the strathspey highlights how strathspey rhythms (dotted rhythms and Scots snaps) are so closely entwined with those of Gaelic songs that it is reasonable to suggest that strathspeys must have originated in Gaelic song.²³⁵ Often in Gaelic vocal and instrumental repertoire, the snap is shortened resulting in a demisemiquaver followed by a double dotted quaver.²³⁶ This is referred to by traditional musicians as 'pointed playing', in contrast to playing notes evenly or with a single dotted quaver rhythm, and is a prevalent feature of the 'West-Coast' Gaelic style.

Today, strathspeys are most often found as *puirt-a-beul* ('mouth-music'), music for ceilidh dancing, and extensively in the repertoire of music for the native step-dancing of the Highlands and Islands of Scotland, known as *dannsa-ceum*. Step-dancing all but died out in the Highlands and Islands of Scotland in the latter half of the 20th century.²³⁷ However, the tradition was revived at the turn of the century by bringing step-dancers over from Cape Breton where the tradition has been retained by the descendants of those who emigrated or were cleared from Scotland in the 18th and 19th century.²³⁸

²³³ The survey considered the broader question of idiomatic traditional rhythms (thus including the Scots snap amongst several other figurations) which amounted to some 200 works.

²³⁴ Collinson, p. 28.

²³⁵ Lamb, p. 88.

²³⁶ Collinson, p. 28

²³⁷ Mats Melin, "'Putting the dirt back in": an investigation of step dancing in Scotland', in Ian Russell and Anna Kearney Guigné eds., *Crossing Over: Fiddle and Dance Studies from around the North Atlantic 3*, (Aberdeen University: The Elphinstone Institute, 2010).

²³⁸ Maggie Moore, *Scottish Step Dancing*, (Scottish Arts Council, 1995), <<http://www.ibiblio.org/pub/academic/languages/gaelic/ssd.txt>> [accessed 04 July 2023].

Historically, the tunes for dancing were sung and, as Lamb's research establishes, this is evident in the extensive presence of the same rhythms in both the sung and instrumental repertoires.

5.2.2 The Accordion

The accordion has a strong historical association with playing for dancing in many corners of the world, despite the relative modernity of the instrument. However, this association does not apply to step-dancing for which the more historically appropriate pairing of the fiddle continues. On the other hand, the accordion often maintains a role as the lead instrument in ceilidh bands, frequently playing strathspeys for dances such as the Highland Schottische. This is a role which I frequently inhabit and I always enjoy playing strathspeys; the Highland Schottische is particularly popular in the Outer Hebrides and indeed my own favourite ceilidh dance.

As such, it seemed appropriate that I should compositionally explore the Scots snap and a strathspey-based theme in a new work for the accordion, drawing on the embodied rhythms and techniques of traditional music specifically for the instrument most known and comfortable under my fingers. The resultant work is an eight-and-a-half-minute solo work for accordion, entitled *Ceum*.

5.2.3 Melodic handling

Keeping in mind the strathspey melodies and songs that continue to be a regular part of the music I perform and enjoy, I wrote a short theme within the pipe range and mode, with extensive use of the Scots snap to feel overtly idiomatic. In working with traditional melodies, I have long been drawn towards melodies which avoid an overtly consonant

ending and have rather more interest by concluding with an implied dissonance – a feature of *Òran an Ròin* and many of the original melodies contained within my portfolio. Indeed, ‘non-tonal endings’²³⁹ are an idiomatic feature of some traditional melodies.²⁴⁰ The A mixolydian theme for *Ceum* is one such melody (see Fig. 58), going further with an absence of the tonic throughout. An implied resolution to the third scale degree (revealing the modality) occurs only midway through.



Fig. 58 – *Ceum*: the theme.

In step-dancing and traditional music sessions, strathspeys often go into reels, and *Ceum* also finishes by settling into a section of reel-like material. Lamb suggests, following performance analysis of strathspeys and reels, that they have a historically inherent connection as ‘two tempos’ of a ‘general [pointed] style of playing and singing’.²⁴¹ Utilising a short theme provided ample scope for this kind of melodic variation in the work.

Ceum begins with the establishment of the rhythmic, intervallic, and modal identities of the work: pointed Scots snaps, A mixolydian (with the tonic omitted), and major and minor second intervals. This is followed by a slow-air version of the theme (bb. 14-23) and a more rhythmically complex variation of the slow air. A new tempo and rhythmic landscape are established at b. 40, leading to the theme in its original form (bb.

²³⁹ Johnson, p. 160.

²⁴⁰ Tunes such as *B’fhearr Mar a Bha Mi’n Uiridh*, *Ruidhleadh Mo Nighean Donn*, and *Gobha Bh’ann a Hogha Gearraidh*.

²⁴¹ Lamb, p. 88.

47-50). The original theme is repeated twelve bars later, but this time flowing into a cycle of increasingly complex variations which continue until the work's coda.

The variations are heavily informed by the pibroch-inspired style I developed in my early compositions. The variations in *Ceum* were conceived by engaging in a reflective improvisatory compositional process similar to the *Glusad* series in which the pointed simple time theme naturally flowed into a pointed compound metre variation in 12/8, evolving into faster and smaller note divisions, finally giving way to a reel-type rhythm with rapid hemidemisemi-quavers. After reaching a cacophonous climax of virtuosic variations and harmonic development (discussed below), the music gradually returns to the original modality, looping a concluding fragment of a variation on the theme, gradually losing some of its notes, eventually disappearing and leaving only the breathy air sounds fading *al niente*.

The air sounds are an extended technique not uncommon in classical accordion repertoire. I have previously explored such air sounds in compositions for accordion (including *Anail dhan Chluas*), but more recently I was inspired by the rhythmic way in which traditional Irish musician Cormac Begley uses strongly accented air sounds to compliment the soundworld of the bass concertina.²⁴² Breaths are of significance to the work due to the sung *puirt-a-beul* tradition overlapping so closely with strathspey melodies, and the historical importance of singing the tunes for dancing when unable to play them on instruments for political reasons.

²⁴² For context, see Cormac Begley, 'B' [Independent label, 2022], tracks 1 and 2.

5.2.4 Harmonic language in *Ceum*

Established as early as b. 2, the interval of a 2nd is integral to the work. The lefthand material from b. 58 is derived from the skeleton pitches of the theme, with a parallel 7th above each of them. The diatonicism is increasingly interrupted in subsequent variations by tonal and semitonal transpositions of pitches in the skeletal melody, while maintaining a 7th above each new pitch.

Following earlier explorations, divergent whole-tone extensions are synthesised into the harmonic language of *Ceum* from an early point in the work. In bb. 7-8 there is a whole-tone ascent upwards to a G[#], while the converse takes place in the second slow air variation with whole-tone tetrads descending from F[#]-C[♯] in b. 24, E-B^b in b. 26, G-D^b in b. 30, and A-E^b in b. 31 (e.g. Fig. 59).

The image shows a musical score for an accordion, spanning measures 24 to 26. The score is written in treble clef with a key signature of one sharp (F#). The tempo/mood is marked 'p' (piano). The melody in the upper staff consists of a series of descending whole-tone tetrads: F#-C#-G-A, E-D-C-B, and D-C-B-A. The lower staff provides accompaniment with chords and triplets. The first measure (b. 24) features a triplet of eighth notes (F#, C#, G) and a quarter note (A). The second measure (b. 25) features a triplet of eighth notes (E, D, C) and a quarter note (B). The third measure (b. 26) features a triplet of eighth notes (D, C, B) and a quarter note (A). The score is labeled '24' at the beginning and 'Accordion' on the left.

Fig. 59 – *Ceum*: descending whole-tone tetrads, bb. 24-26

Towards the end, the divergent whole-tone extension of the melodic mode reaches a climax in bb. 105-7. Fig. 59 above shows the whole-tone flattening to C[♯]4 in b. 102 while in the upper range extending to a G[#]5 in b. 103, followed by D[#]6, E[#]6, F*6 in b. 104 and then G*6 (A[♯]) in b. 105 as well as a fully chromatic cluster from F*6 to C[#]7. Rather than using perfect 5th as found in *Sileán na Carraige*, the harmonies expand by major 2^{nds}, using the tonic-subtonic relationship of the mixolydian mode (prevalent in pipe tunes) to extend the harmonic language beyond the theme's modality.

5.2.5 Personal reflection

Ceum takes the opposite direction of travel from the majority of the works in this thesis, interrogating the influence of my compositional developments back on my performance practice, particularly in the context of the instrument I have the strongest embodied connection with. This work sees the theme transformed into tune-types that are the most comfortable and familiar to me: a slow air, strathspey, jig, and reel. Despite my embodied familiarity with the nuances of each tune-type, I still retained the desire to create a score which contains all the information required for others to perform the work.

The compositional process was similar to that of the *Glusad* series in that the writing began with a period of working through ideas improvisatorially on the accordion, recording these ideas, subsequently transcribing and developing them compositionally. However, *Ceum* adopted a more fluid journey of creation between the score and the instrument, with each new idea tested on the instrument with the reciprocal benefit of adding nuance to the score, such as whether a grace note should form a semitone or whole-tone interval. A product of this process was the inclusion of 'cut' grace notes (seen at the beginning of b. 26 in Fig. 59 above), where two notes are tied but sound as though they are rearticulated because of the grace note between them.

I feel as though the semi-improvisatory conception of *Ceum* has produced an honest, organic, and very personal manifestation of the confluence of contemporary composition and traditional music. The process was fruitful and one which I shall replicate in future. For much of the work, its aesthetic lies much closer to the traditional end of my musical spectrum, perhaps as a result of my embodied relationship with the instrument for which it is written. Nevertheless, compositional material based on *ceòl beag* is an area ripe for research, and *Ceum* tackles several tune forms within the work.

However, the strong traditional aesthetic of this work prompted a subsequent compositional response which seeks to be much more subtle about the apparent aesthetic of traditional music.

5.3 *Siubhal* (String Quartet No.1)

The final work presented in the portfolio is *Siubhal* which, for me, represents the most fluent and complete synthesis of traditional and contemporary language within my compositional output, combining the responses to the central research questions of this work with the compositional solutions developed through previous works. The intention behind *Siubhal* was to culminate several threads of this research together for string quartet, as the survey of scores revealed the large extent to which string quartets have remained a regular part of most Scottish composer's output. This work therefore includes influences from pibroch and Gaelic psalm singing, multiple forms of ornamentation, idiomatic rhythmic gestures, and concludes with the theme in the style of a reel.

A significant difference in this work's approach from other works in the portfolio – particularly *Ceum* – is that obscurity informs much of the material in the first half; an obvious handling of the above elements of traditional music is avoided so as to allow a gradual revelation of the material as the work progresses. Obscured and disjointed rhythm, tonality, and harmony become clear and unified by the end – the effect is intended to reflect finding these aspects of traditional music and comfortably integrating them into the string quartet setting. This is reflected by the work's title *siubhal* which is frequently used to mean 'search'. There are two further meanings found in the title. *Siubhal* is also used within the name of a number of pibroch variations with both pibroch

and variations central to the handling of the thematic material (for a full outline of all the variations, see Appendix 2). Additionally, perhaps the most commonly used meaning of the word is to travel, reflecting the journey of searching through various incarnations of the theme and various traditional influences before home is found and emphatically arrived at with the concluding reel.

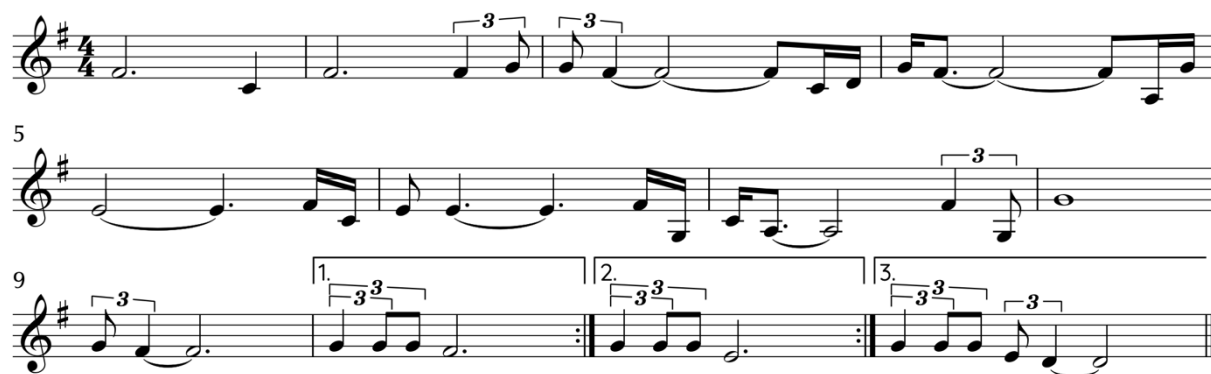


Fig. 60 – *Siubhal*: theme

5.3.1 Obscuration of modality and rhythm

Obscuration of the modality was central to the theme's conception. The theme is in D mixolydian and, similar to the tonic omission in *Ceum*'s theme, only includes the tonic as a passing note in b. 3 and the final bar. This is intentional so as to obscure the modality. The listener is also distracted by repetition of the F# and C(4), with frequent tritone leaps between them. Such a melody consolidates the need for the drone in *Glusad II* (cf. §4.4.3) and while a D drone would make obvious the consonances, repeated dissonances, and suspensions in *Siubhal*'s theme, these features are left hidden until the final movement of the quartet.

The quartet has five movements – '*sgàilichte* - obscured', '*a' lorg* - finding', '*salm* - psalm', '*aontachd* - unity', and '*ruidhle* - reel' – which should be performed without any breaks. The opening movement, entitled '*sgàilichte* - obscured', begins with on a D

followed by C a compound minor 7th apart. However, the pitch quality of these notes is obscured by their *alto sul ponticello* (a.s.p.) timbre and the performance direction to bring out lots of white noise (use of this extended technique also allows for an expansion of the sonic palette present in this work).²⁴³ Consequently, it is the viola's C6 artificial harmonic in bar 3 which is the first note with discernible pitch, thus establishing C as the dominant pitch in the work's opening, despite D being the first note played in the piece. This is all done in an effort to withhold the D mixolydian modality until later in the work, having its presence implied from the opening, but not fully heard or felt until later. The fourth instrument to enter (violin II) begins on G4 but immediately slides down a semitone to F#, a gesture which is mirrored numerous times thereafter. C, D, and F# are then established as the three most important pitches for the work—each becoming tonal centres at certain points—and as other pitches emerge in the sound world of a.s.p., harmonics, and glissandi, it is C Lydian that emerges as the dominant modality in the work's opening.

Hidden within the first movement's orb of sound are numerous idiomatic rhythms pertinent to traditional music but which only emerge clearly in later movements. Notable among these are the 'swung' triplet gestures, notated in 4/4 as a triplet nested within another triplet (as per the final bars of the theme in Fig. 60 above). Due to the extensive use of ties and tuplets (including regular triplets and swung triplets) the tempo and metre are deliberately unclear. The polyphony of the string parts moving independently at the beginning develops partial homophony by b. 93, where three of the parts play homophonic artificial harmonics accompanying the fourth version of the theme (bb. 96-

²⁴³ A.s.p. playing is often heard in contemporary fiddle playing, especially though not exclusively in ambient and free tempo sections, but it would be exceptionally rare to find it notated. Two different examples of such playing may be heard in the music of fiddle players Chris Stout and Charlie Grey.

107), this time reincarnated with a complex combination of rhythms including multiple triplets and syncopations.

The third movement recreates the rhythmic fluidity of Gaelic psalm singing. '*Salm - Psalm*' responds to the findings of *Clò* as discussed in §3.2. The resultant performance of *Clò* was too distant from the psalm singing style that I intended to emulate, the score allowing for a lot of individual freedom. As an alternative approach, the *Siubhal* theme is written out fully. By probing the way in which I might idiomatically perform the *Siubhal* theme as a Gaelic psalm melody, I considered each phrase of every part within the aesthetic bounds of Gaelic psalm singing. I then notated each part precisely so that the result has neither too much nor too little rhythmic polyphony, but just enough to create a resemblance of four-part Gaelic psalm singing. The teleological role of the third movement and psalmody is pertinent at the midpoint of the work, consisting of melodic unity while continuing on the journey towards rhythmic unity, something which is arrived at in the fourth movement.

In stark contrast to its preceding movement, '*aontachd - unity*' explores rhythmic alignment with all parts working together as one voice, before the first violin breaks into a melodic role, playing the seventh version of the theme interspersed with sections of four-part homophony. This movement's specific focus in addition to rhythmic unity, is the use of grace note variation, drawing on the open-string ornament in *These Highland Glens Once Danced* (at a 4th above), unlike other pitches (ornamented a second above). '*Aontachd - unity*' is intended to be an overtly contrasting movement so as to emphasise the unity of the four instruments.

The homophonic texture is, however, broken while moving into the final movement, '*ruidhle - reel*' in which the lower string material is derived from idiomatic

rhythms such as snap gestures and the 'birl' ornament (Fig. 61 overleaf).²⁴⁴ The first violin disrupts the homophony to present versions eight, nine, ten, eleven, and thirteen of the theme. Rhythmic features including birls and swung triplets woven throughout the entire work find their appropriate place within the concluding reel versions of the theme.



Fig. 61 – *Siubhal*: the birl ornament in movement V, 'ruidhle - reel', b. 224

5.3.2 Handling the melodic variations

Although it is the second statement of the thematic material, the original version conceived for the work (as per Fig. 60), from which all other versions are derived, is heard from letter **C**. Prior to this, the first iteration of thematic material is at bar 33⁴ and is obscured within the texture – a C Lydian soundscape grown out of the opening measures with additional glissandi and tremolos – and scored as artificial harmonics. This first version contains two-note ornaments notwithstanding being played with artificial harmonics, resulting in ornamentation that is also obscured due to the resultant grace notes pitches sounding a downward step of a fourth while the finger position goes up a second. The melodic material at this point and in many subsequent iterations is intertwined and interrupted with fragments from the surrounding material, frequently including forms of triplet gestures and Scots snap rhythms.

Harmonisation of the melody at letter **C** is determined by an intervallic series: a diatonic 7th exists between the thematic part in violin 1 and the cello; the viola part is a

²⁴⁴ Discussion surrounding transcreation of pipe ornaments such as the birl can be found in §2.2.2.i.b.

diatonic 2nd below violin 1; and violin 2 is a diatonic 7th above the viola (see Fig. 62 overleaf). The harmonisation is handled in a way that ensures a polyphonic texture, therefore obscuring parallel movements with short rhythmic cells, glissandi, tremolos and stepwise movement found in movement I. At this point all intervals which form the harmony are applied diatonically.

Fig. 62 – *Siubhal*: diatonic intervallic harmonisation at Letter C

Fig. 63 – *Siubhal*: chromatic intervallic harmonisation from Letter D

The tremolo gesture becomes the main focus in letter **D** (each tremolo is between a given pitch and its artificial harmonic) and the texture develops into alternating solo sections of melody with the tremolo tetrachords. The tremolo pitches are derived from the same intervallic stack as above; however, the intervals are no longer diatonic, rather their exact transposition provides a non-diatonic harmonisation of the theme's third version (see Fig. 63). This variation also sees melodic phrases passed between the instruments.

Meanwhile, the overall tessitura is ascending, largely through the use of harmonics. The harmony moves from C lydian, through the aforementioned parallel intervallic harmonisation, to a tonal centre of F[#] by letter **E**. Melodic harmonisation from

letter **E** is again derived from the same stack of intervals though their interrelationship is shuffled, ascending a minor 7th from the cello to viola, descending a major 2nd from the viola to the second violin, and up a major 7th from the second to the first violin. They are transposed in parallel, centred around the melodic pitches played in the second violin.

'*Salm – Psalm*' sees each melodic phrase for the ensemble preceded by a preceptor part (played by the cello) as found in Gaelic psalm singing, which briefly presages the forthcoming phrase. Just like the principal melodic lines in this movement, the preceptor lines were constructed through physical engagement with the melody – responding to tacit knowledge of the medium and as a culmination of a physical musical expression that draws together all my lived influences. Minute differences in rhythm are scored concurrently along with extensive use of articulative ornamentation, both vital in conveying the psalm singing style. As learned in previous explorations of the idiom, strict notation often offers the best solution to the heterophonic effect.

The fourth movement considers the unity of all instruments as one homophonic entity at last. It is here that the articulative grace-note gesture is developed. Founded upon an open-string sonority, the upper note of the idiomatic two-note articulative ornament is varied by ascending up the fingerboard thus augmenting the open sonority with chromatic ornamentation, exploring small pitch differences in this very fast timbral technique, and presenting an ornamental development of the articulative grace note gesture.



Fig. 64 – *Siubhal* mov. 4: extension of articulative ornamental gestures

The second movement establishes F# as a tonal centre in preparation for the third movement in F# locrian. 'Salm - Psalm' concludes with a unison D, destabilised by the viola part sliding to the sub-tonic (C), thus establishing the arrival of D mixolydian. The D modality is retained through the open-string material of the fourth movement, and the fifth movement's unobscured modality is intended to feel like an arrival at home, emphasised by the 'release' of traditional-tune-type melodic variations. The technique of additive melodic cells is used here to augment the basic reel rhythm, with swung triplets, the birl ornament, and the ornamental development of the articulative grace note gesture established in the fourth movement.²⁴⁵ The climax of the work is how the reel variation (version 11 with additive cells) in violin 1 is combined with a slower version closer to the original in violin 2 (version 12), with the lower two instruments developing ideas from the previous movement. This happens twice, the first beginning at b. 242 and the second at b. 265 (versions 13 (reel with additive cells) and version 14 (slower variation)). The tonality of the theme is now made obvious as D mixolydian, and with the addition of unobscured rhythms and tonality, the work has found its conclusion: *shiubhail e is lorg e dhachaigh* – 'it searched and found its home'.

Siubhal therefore presents a synthesis of several approaches developed in previous works with new techniques over a more substantial scale, thus allowing for a deeper and more immersive exploration of musical confluence. The piece allows for a personal journey from obscured gestures through the detailed notation of the psalmodic third movement, to the work's familiar rhythmic and harmonic conclusion. The integration of continuous articulative ornamentation, birl ornaments, swung triplets, ornamental

²⁴⁵ Version 9 in Appendix 3 is the fast reel version of the theme, which is then expanded a further three times through additive cells to form versions 10, 11, and 13.

development of the articulative grace note gesture, and the cellular augmentation of the reel melody ensures there is thorough idiomatic synthesis at the core of this work.

CONCLUSION

Through a portfolio of scores with accompanying contextualisation and exegesis, this research has explored how my personal compositional language has developed in articulating a confluence of Scottish traditional music with contemporary composition. This work is informed by prior compositional trends, with an understanding of the musical, historical, and political history which influenced the way in which Scottish traditional music was perceived and subsequently used by previous composers.

In this regard, it is impossible to overlook the impact of Highlandism at home and Romanticism in Europe. Gaelic and Highland music, literature, and culture, from the eighteenth to the twentieth century, was enjoyed as a device to evoke concepts of exoticism and simplicity, thus skewing perceptions of Gaelic culture and music as a whole. Attitudes changed in the early twentieth century as compositional inclusion of folk music in other countries influenced Scottish composers to do similarly, but this trend was short-lived and a European, anti-nationalistic focus replaced it. Consequently, the deeply considered inroads made by Erik Chisholm to work with bagpipe manuscripts were forgotten and his oeuvre did not inspire a thorough approach to compositional synthesis despite his innovations.

The late twentieth century presented a bifurcation between composers who had some interest in Scottish traditional music and those who had none. The survey of scores carried out as part of this work cast light on the bifurcation, highlighting how faintly musical synthesis is present in Scottish compositions since 1980, though present as an

active area of interest. Furthermore, analysis of the most frequently explored devices for compositional synthesis showed that the depth to which traditional music is integrated with contemporary composition is limited, even in works where a considerable influence of traditional music is apparent. The survey revealed three recurrent points of crossing between the two musical languages: pibroch, Gaelic psalm singing, and the use of traditional ornamentation. Analysis of these devices shows that, save for a couple of standout examples, they are used only in such a way as to signpost Scottish traditional music, frequently falling short of displaying the deep synthesis that I am drawn towards. These musical touching points provided a springboard for compositional responses in which I have drawn on particular techniques and sought to develop the depth of my own compositional synthesis. In so doing, I draw on my personal playing style, an inherited and embodied understanding of the aesthetic and expressive nuances of traditional music that come with years of living within a heavily Gaelic society, and I sought to deepen the synthesis of my work by employing this approach as a constant focus within the compositional process.

This led me to approach stylistic compositions, such as pibroch-inspired works, through transcreation, moving beyond the transcriptions of pipe ornamentation in pibroch manuscripts to finding idiomatic instrument-specific solutions to ornamentation which retain the important essence of pibroch. Use of the idiomatic pipe birl ornament in my music is an example of developing a language of transcreation from that which is already practised in traditional music today.

There are other gestures, however, which must be retained because of how intrinsic they are to the essence of traditional music, particularly articulative grace notes – distinct in their function from melodically ornamental grace notes – which have

emerged as a central aspect of my musical language. Chapter 4.4 explored more deeply a process of autoethnographic reflection within my compositional voice, resulting in a new stemless notation of articulative grace notes. The swung rhythm of traditional music also emerged as a significant part of the idiom and my own style of playing, highlighting the need to specifically notate the jig rhythm accordingly as well as swung triplets (in simple metre) through the use of nested tuplets.

My innate desire to maintain the essence of an idiomatic melodic style while also expanding the harmonic language led to the use of implied modal flattening and sharpening, which subsequently grew into developing melodies through the use of divergent whole-tone expansion. This intention led to further brightening harmonisations with chord extensions. Doing so has resulted in the creation of works which I feel retain central aesthetic qualities of traditional music, particularly melodic construction, ornamentation, and modally derived material, while exploring a broader and more colourful palette within art music, allowing me to come closer to a genuinely personal mode of expression in composition.

The research undertaken here gives voice to a new personal approach to composing in a musical language which innately weaves together Scottish traditional music and contemporary composition. Founded on an intimate knowledge of traditional music, developing compositions through an autoethnographic lens has been my individual approach, but one which opens up and indeed encourages the possibility for other composers to also find new depths in such a musical synthesis.

Discussion regarding the limitations of how traditional songs and tunes have been notated led to the use of ethnographic archive recordings to inform a more nuanced

representation of the folksong melody for *Òran an Ròin*. This highlights the potential for contemporary composition today to find a deeper and more nuanced integration of traditional music using ethnographic recordings which produces an aesthetically synergetic result.

Much of the melodic material composed as the basis for the works contained in my portfolio is either in the style of *ceòl mòr* or slow airs. My later works integrate some of the *ceòl beag*-style melodies, but there remains much scope for developing an apposite integration of the faster tune types in contemporary composition.

An additional finding from my survey was the surprising lack of works which integrate traditional instruments with classical ensembles. While Ireland has developed works of this type quite extensively, there is much work to be done at finding a meeting point for Scotland's traditional instruments to find aesthetic equity within chamber and orchestral contexts.

As highlighted in the introduction, there is vigorous growth in interest and an active pursuit of this musical crossover at present: the establishment of Thirteen North, the Maxwell Quartet's expanding recorded catalogue of traditional and traditionally influenced works, and the work of emerging contemporary and traditional composers such as Ailie Robertson and Aileen Sweeney represent only a handful of examples of the richness of activity in this area and in this time. It is my earnest hope that my compositional research will contribute to and stimulate the continued enthusiasm in this musical confluence, and in some small part inspire a desire to find deeper nuances in the integration of traditional music within contemporary composition.

APPENDIX 1 GLUASAD I FOR BASS CLARINET

Glusad I

Pàdruig Morrison

♩=150

Bass Clarinet in B \flat

(1) *p*

(2) *mp*

(3) *p*

(4) *mf*

(5) *f*

mp

APPENDIX 2 STRUCTURE OF *SIUBHAL*

Mov 1

Version 1

Viola, from b.33, letter A.

Mov 2

Version 2

First violin, from b.57, letter C.

Version 3

Shared between instruments, beginning in first violin, from b.72, letter D.

Version 4

Second violin, from b.96, letter E.

Version 5

Viola solo, from b.108, letter F.

Mov 3

Version 6

Ensemble (Psalmody), from b.119, letter G (weaving between instruments; beginning in first violin).

Mov 4

Version 7

First violin, from b.174, letter J.

Musical score for Version 7, First violin, from b.174, letter J. The score consists of four staves of music in G major. The first staff contains measures 1-4, featuring eighth-note patterns with triplets. The second staff contains measures 5-8, including sixteenth-note runs and triplets. The third staff contains measures 9-12, with a triplet of eighth notes and a triplet of quarter notes. The fourth staff contains measures 13-16, featuring sixteenth-note runs and triplets. The piece concludes with a double bar line.

Version 8

First violin (slow reel) from b.196, 3 bars after letter K,

Musical score for Version 8, First violin (slow reel) from b.196, 3 bars after letter K. The score consists of two staves of music in G major. The first staff contains measures 1-4, featuring eighth-note patterns with accents. The second staff contains measures 5-8, including sixteenth-note runs and accents. The piece concludes with a double bar line.

Version 9

First violin (fast reel), from b.208, 3 bars after letter L.

Version 10

First violin (fast reel with cellular augmentation), from b.224, letter N.

Version 11

First violin (fast reel with cellular augmentation), from b.242, letter O.

Musical notation for the first violin part of Version 11. It consists of a single staff in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 2/4 time. The second measure changes to 3/16 time. The third measure changes to 4/4 time. The fourth measure returns to 2/4 time. The music features a fast, rhythmic pattern with several triplet markings (indicated by a '3' over a group of notes) and accents.

Version 12

Second violin (slow variation as counterpoint to the fast reel variation), from b.242, letter O.

Musical notation for the second violin part of Version 12. It consists of a single staff in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 2/4 time. The second measure changes to 3/16 time. The third measure changes to 4/4 time. The fourth measure returns to 2/4 time. The music is a slow variation, featuring a simple, melodic line with a few triplet markings.

Musical notation for the first violin part of Version 11, continuing from the previous block. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 2/4 time. The second measure changes to 3/4 time. The third measure changes to 3/16 time. The fourth measure returns to 2/4 time. The music features a fast, rhythmic pattern with several triplet markings and accents.

Musical notation for the second violin part of Version 12, continuing from the previous block. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 2/4 time. The second measure changes to 3/4 time. The third measure changes to 6/16 time. The fourth measure returns to 2/4 time. The music is a slow variation, featuring a simple, melodic line with a few triplet markings.

Musical notation for the first violin part of Version 11, continuing from the previous block. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 6/16 time. The second measure changes to 3/4 time. The third measure changes to 2/4 time. The fourth measure returns to 3/4 time. The music features a fast, rhythmic pattern with several triplet markings and accents.

Musical notation for the second violin part of Version 12, continuing from the previous block. It consists of two staves in treble clef with a key signature of one sharp (F#). The piece is in 2/4 time and is divided into four measures. The first measure is in 3/4 time. The second measure changes to 2/4 time. The third measure changes to 3/4 time. The fourth measure returns to 6/16 time. The music is a slow variation, featuring a simple, melodic line with a few triplet markings.

The first system consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 6/16 time signature. It contains several triplet markings over eighth notes. The bottom staff also starts with a treble clef, F# key signature, and 6/16 time signature, with a triplet marking over a group of notes. The system concludes with a 2/4 time signature.

The second system continues the two-staff arrangement. The top staff has a treble clef, F# key signature, and starts with a 2/4 time signature, changing to 3/4 and then 5/4. The bottom staff has a treble clef, F# key signature, and starts with a 2/4 time signature, changing to 3/4 and then 5/4. A triplet marking is present in the bottom staff.

Version 13

First violin (fast reel with extended cellular augmentation), from b.265, letter P.

This system shows the first violin part for Version 13. It features a treble clef, F# key signature, and a 7/16 time signature. The music is characterized by rapid sixteenth-note patterns and multiple triplet markings.

Version 14

Second violin (slow variation as counterpoint to the fast reel variation), from b.265, letter P.

This system shows the second violin part for Version 14. It features a treble clef, F# key signature, and a 7/16 time signature. The music is slower and more melodic than the first violin part, with fewer notes and some triplet markings.

The third system consists of two staves. The top staff has a treble clef, F# key signature, and a 2/4 time signature, changing to 7/16 and then 2/4. The bottom staff has a treble clef, F# key signature, and a 2/4 time signature, changing to 7/16 and then 2/4. Both staves feature complex rhythmic patterns and triplet markings.

The fourth system consists of two staves. The top staff has a treble clef, F# key signature, and a 10/16 time signature, changing to 2/4, 3/4, and 2/4. The bottom staff has a treble clef, F# key signature, and a 10/16 time signature, changing to 2/4, 3/4, and 2/4. Both staves feature complex rhythmic patterns and triplet markings.

The fifth system consists of two staves. The top staff has a treble clef, F# key signature, and a 6/16 time signature, changing to 3/4, 2/4, 7/16, and 4/4. The bottom staff has a treble clef, F# key signature, and a 6/16 time signature, changing to 3/4, 2/4, 7/16, and 4/4. Both staves feature complex rhythmic patterns and triplet markings.

System 1: Treble and bass staves in 4/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents.

System 2: Treble and bass staves in 3/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents. A 6/16 time signature change is indicated at the end of the system.

System 3: Treble and bass staves in 4/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents.

System 4: Treble and bass staves in 2/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents. A 3/4 time signature change is indicated at the end of the system.

System 5: Treble and bass staves in 3/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents.

System 6: Treble and bass staves in 4/4 time. Treble staff features a rhythmic pattern of eighth notes with accents. Bass staff features a pattern of eighth notes with accents.

APPENDIX 3 NOTES ON THE RECORDINGS

Track no.	Title	Performer(s)	Duration
1	Fead na Feadaig	Cassiopeia Winds	07'46"
2	Clò	Glasgow Improvisers Orchestra	07'28"
3	An Tàillear anns an Eaglais Tathaichte	Loadbang Ensemble	12'40"
5	Òran an Ròin	Jamie MacDougall (baritone) + Scott Mitchell (piano)	05'32"
4	Sileán na Carraige	Anna Michels and Dida Condria (piano)	08'54"
6	Gluasad I	Sarah Watts (bass clarinet)	06'12"
7	Gluasad II	Catriona Price (violin)	06'58"
8	These Highland Glens Once Danced	Thirteen North (string ensemble)	05'23"
		Total Duration	= 60'53"

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Portfolio of Compositions

Pàdruig Morrison

Fead na Feadaig

Ceòl na Talamhain

Anail dhan Chluas

Clò

An Tàillear ann an Eaglais Tathaichte

Òran an Ròin

Silleán na Carraige

The Gluasad Series

These Highland Glens Once Danced

Ceum

Siubhal

Pàdruig Morrison

Fead na Feadaig

(The Whistle of the Whistle)

SCORE IN C

Flute
Oboe
Bass Clarinet in Bb
Horn in F
Basson

Performance Directions

This work draws heavily upon the ornamentation and structure of pibroch, 'the classical music' of the Highland Bagpipe, as well as ornamentation from traditional music in general.

All instruments

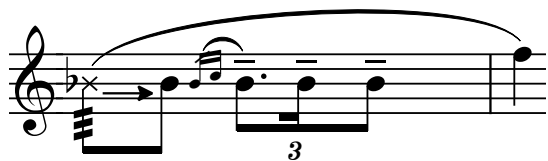
Grace notes



Grace notes are used extensively. They are written as acciaccaturas, and are articulative grace notes. Therefore, they should be played on the beat (not before) and as fast as possible. The grace note (or first grace note) always has more of an accent than the main note - combined, they are one fluent gesture.

Flute

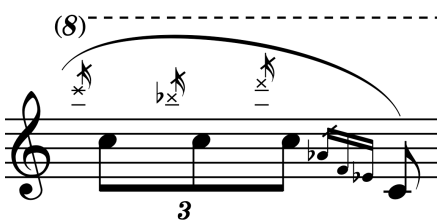
Flutter air leading note



The cross notehead indicates the note value that should be played with flutter air, and in such a way that the flutter air leads into the beginning of the next note.

Oboe

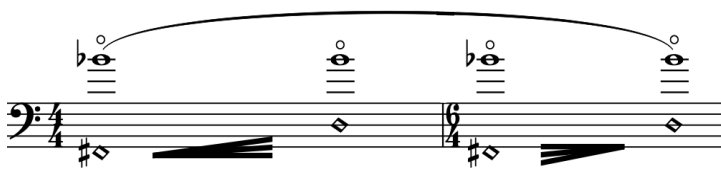
High notes / squeaks



The cross noteheads indicate very short, very high gracenote pitches. The exact pitches may be chosen by the performer. Microtonal notes or squeaks are encouraged.

Clarinet

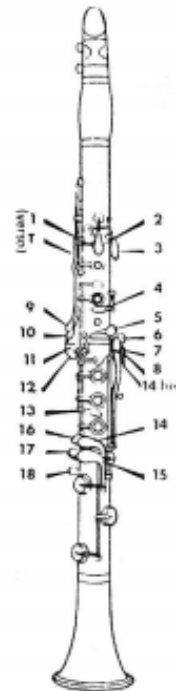
Multiphonic Tremolo



There are three Multiphonic Tremolos used in the work, all with a high Bb overtone. However, the overtone is not the sole focus of the effect, the low tremolo is equally important.

The first and third tremolos used in the piece are taken from <https://heatherroche.net/2015/05/19/quiet-multiphonic-trills-for-bass-clarinet/>

The second is taken from Sciarrino's work *Let me Die*.



Microtonal Trill

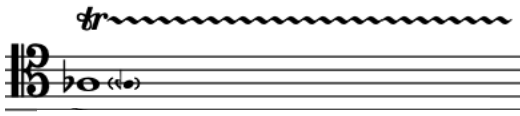
The specific pitch which provides the trill is not important other than it must be a microtone away from the main note. In some cases it may be a timbral trill between two alternative key fingerings for the same note.

Piping influenced ornaments

Suggested fingerings for the fast quintuplets at letter E. Suggestions taken from William Sweeney's *Nine Days*.

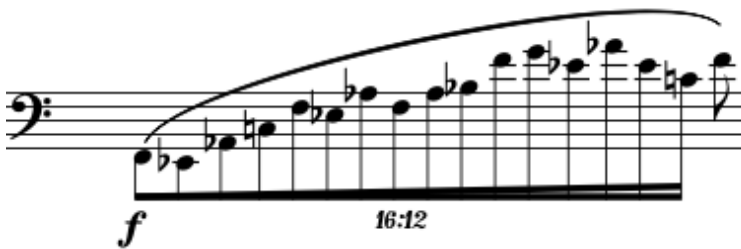
Bassoon

Microtonal Trill



The specific pitch which provides the trill is not important other than it must be a microtone away from the main note. In some cases it may be a timbral trill between two alternative key fingerings for the same note.

Complex tuplet passages



Letter **E** contains numerous repetitions of this passage. The rhythm may be fluid in accelerating through the notes.

Total Duration: approx. 7'30"

Fead na Feadaig

Pàdruig Morrison

♩=60

Flute

Oboe

Bass Clarinet in B \flat

Horn in F

Bassoon

Multiphonic tremolo
accel. then rit.

sim.

pp

4

Fl.

Ob.

B. Cl.

Hn.

Bsn.

p

pp

p

3

7

Ob.

B. Cl.

Bsn.

pp

p

pp

11

Ob.

B. Cl.

Bsn.

mp

p

p

14

A

Fl.

Ob.

B. Cl.

Hn.

Bsn.

p

p

pp

p

p

18

Fl. *mp*

Ob. *p*

B. Cl. *mp*

Hn.

Bsn.

Detailed description: This system covers measures 18 to 21. The Flute part (Fl.) begins with a melodic line marked *mp*, featuring a triplet in measure 19 and a slur over measures 20-21. The Oboe part (Ob.) is mostly silent, with a single note in measure 21 marked *p*. The Bass Clarinet part (B. Cl.) provides harmonic support with sustained notes and slurs, marked *mp*. The Horn part (Hn.) has a melodic line with a triplet in measure 20. The Bassoon part (Bsn.) has a melodic line with triplets in measures 19 and 21. A dashed line above the Flute staff indicates a phrase that spans across measures 18, 19, and 20.

22

Fl.

Ob.

B. Cl. *mp*

Hn. *mp*

Bsn. *mp*

Detailed description: This system covers measures 22 to 25. The Flute part (Fl.) continues its melodic line with triplets in measures 23 and 24. The Oboe part (Ob.) has a melodic line with triplets in measures 23 and 24. The Bass Clarinet part (B. Cl.) has a melodic line with slurs and accents, marked *mp*. The Horn part (Hn.) has a melodic line with a slur and a triplet in measure 25, marked *mp*. The Bassoon part (Bsn.) has a melodic line with triplets in measures 23 and 25, marked *mp*. A dashed line above the Flute staff indicates a phrase that spans across measures 22, 23, and 24.

26

Fl.

Ob.

B. Cl.

Hn.

Bsn.

mf

29

Fl.

Ob.

B. Cl.

Hn.

Bsn.

mp

mf

mp

B ♩ = 80

33

Fl. *mf* *mf* *mf* *sim.*

Ob. *mf*

B. Cl. *p* *mp*

Hn. *p*

Bsn.

37

Fl.

Ob.

B. Cl. *p* *mp*

Hn.

Bsn. *p*

42

Fl.

Ob.

B. Cl.

Hn.

Bsn.

p

mp

mp

46

Fl.

Ob.

B. Cl.

Hn.

Bsn.

mp

mf

Very breathy;
heavy, hollow sound - tongued



50

Fl.

mf 3

Ob.

Hn.

p

Bsn.

p

55

Fl.

3

Hn.

Bsn.

59

Fl.

3

B. Cl.

p

Hn.

Bsn.

Flutter air into first note
Notes more articulated

63

Fl.

Ob.

B. Cl.

Hn.

Bsn.

*mp*⁵

$\text{♩} = 90$

68

D

Fl.

Ob.

B. Cl.


Hn.


Bsn.

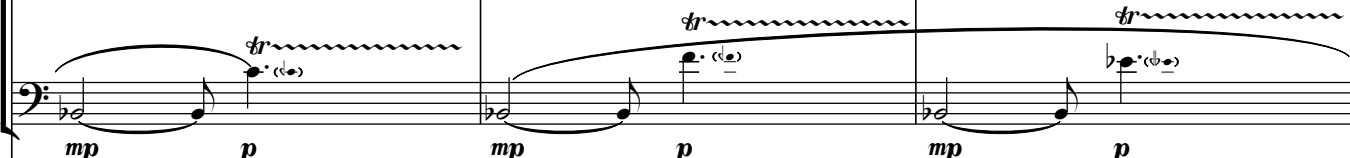
mp *p* *mp* *p* *mp* *p*


mp

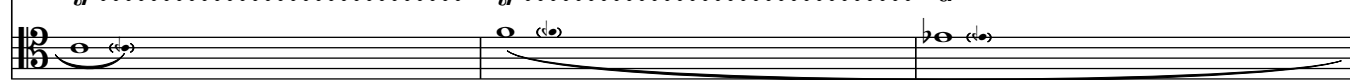
71

Fl. 


Ob. 


B. Cl. 


Hn. 


Bsn. 

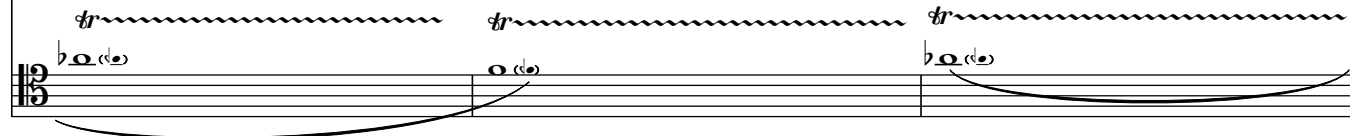
74

Fl. 

Ob. 

B. Cl. 

Hn. 

Bsn. 

77

Fl.

Ob.

B. Cl.

Hn.

Bsn.

mp *p* *mp* *p* *mp* *p* *mp* *p*

81

Fl.

Ob.

B. Cl.

Hn.

Bsn.

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

8va

85 **E** very breathy, air blow leading into each note

Musical score for measures 85-86. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Treble clef, starting with a dynamic marking of *f*. The melody consists of quarter notes and eighth notes.
- Ob.:** Treble clef, starting with a dynamic marking of *f*. The melody features a slur over two measures and a circled '8' above the first measure.
- B. Cl.:** Bass clef, starting with a dynamic marking of *f*. The part includes slurs and a circled '5' below the staff.
- Hn.:** Treble clef, starting with a dynamic marking of *mf*. The part includes slurs and a circled '5' above the staff.
- Bsn.:** Bass clef, starting with a dynamic marking of *f*. The part features a long, complex slur with a circled '5' below the staff and a 16:12 ratio indicated below the staff.

Musical score for measures 87-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Treble clef, continuing the melody from the previous page.
- Ob.:** Treble clef, starting with a dynamic marking of *f*. The melody features a slur over two measures and a circled '8' above the first measure. A text annotation reads: "Performer may use other high/squeak grace notes".
- B. Cl.:** Bass clef, starting with a dynamic marking of *f*. The part includes slurs and a circled '5' below the staff.
- Hn.:** Treble clef, starting with a dynamic marking of *mf*. The part includes slurs and a circled '5' above the staff.
- Bsn.:** Bass clef, starting with a dynamic marking of *f*. The part features a long, complex slur with a circled '5' below the staff and a 16:12 ratio indicated below the staff.

89

Fl.

Ob.

B. Cl.

Hn.

Bsn.

5

5

5

5

16:12

16:12

cresc.

91

Fl.

Ob.

B. Cl.

Hn.

Bsn.

5

5

5

5

16:12

16:12

93

Fl. *cresc.*

Ob. *cresc.* (8)

B. Cl. *cresc.* 5

Hn. *f* 5

Bsn. *cresc.* 16:12

95

Fl.

Ob. (8)

B. Cl. 5

Hn. 5

Bsn. 16:12

97

Fl.

Ob.

B. Cl.

Hn.

Bsn.

16:12

16:12

Detailed description: This page contains measures 97 and 98 of a musical score. The Flute part (Fl.) is in treble clef with a key signature of one flat. The Oboe part (Ob.) is in treble clef with a key signature of one flat, featuring a circled '8' above the staff and triplets. The Bass Clarinet part (B. Cl.) is in bass clef with a key signature of one flat, featuring quintuplets. The Horn part (Hn.) is in treble clef with a key signature of one flat, featuring a quintuplet and a 'cresc.' marking. The Bassoon part (Bsn.) is in bass clef with a key signature of one flat, featuring a quintuplet. Both measures 97 and 98 are marked with a time signature of 16:12.

99

Fl.

Ob.

B. Cl.

Hn.

Bsn.

16:12

16:10

Detailed description: This page contains measures 99 and 100 of a musical score. The Flute part (Fl.) is in treble clef with a key signature of one flat. The Oboe part (Ob.) is in treble clef with a key signature of one flat, featuring a circled '8' above the staff and triplets. The Bass Clarinet part (B. Cl.) is in bass clef with a key signature of one flat, featuring quintuplets. The Horn part (Hn.) is in treble clef with a key signature of one flat, featuring a quintuplet. The Bassoon part (Bsn.) is in bass clef with a key signature of one flat, featuring a quintuplet. Measure 99 is marked with a time signature of 16:12, and measure 100 is marked with a time signature of 16:10.

101 15

Fl. *ff*

Ob. (8) *ff*

B. Cl. *ff*

Hn. *ff*

Bsn. *ff* 16:10

103 F

Fl.

Ob. (8)

B. Cl.

Hn.

Bsn. *p*

F, Tempo primo (♩ = 60)

105

Fl. *ppp*

Ob. *p*

B. Cl.

Hn. *ppp*

Bsn.

112

Fl. *p*

B. Cl. *pp*

115

Fl.

B. Cl. *pp*

Pàdruig Morrison

Ceòl na Talamhain

For solo piano

Programme

Ceòl na Talamhain (Music of the Ground) is inspired by *ceòl mòr* (literally the 'big music', meaning the 'high art' music of the Scottish bagpipe repertoire), also referred to as pibroch, using it as the basis for this work. The highly complex and ornate, melodically centred genre of music, has much to offer contemporary composition. The ornamental style of this work is drawn from a combination of pibroch and Scottish Gaelic music as a whole.

The title is a play on words. As in *Ceòl Mòr*, this work follows a theme and variation form, with the theme returning at the end, or as it is referred to in Gaelic and in the piping world, the *ùrlar*. Today however, *ùrlar* is more commonly used to mean 'floor' rather than 'ground', and the word *talamh* is more often used to mean 'ground' or 'earth'. Earth has a secondary connection to the work, as the mixolydian harmonic centre and the higher harmonic partials used later in the piece, are all features of the naturally occurring harmonic series.

Duration: 9'30''

Performance Directions

Grace notes



The grace notes in this work have more of an articulative purpose, rather than an ornamental one. Therefore, they should be played on the beat (not before) and as fast as possible. The grace notes (or first grace note) always have more of an accent than the main note, and the result should be a single fluent articulative gesture.

Care should be taken when pedalling over grace notes. It is recommended that the sustain pedal should be lifted quickly to prevent all the grace notes from being sustained.



The grace note style is that of Scottish traditional music. As is frequently employed on keyed instruments in that tradition, the first grace note is tied to the main note. The same approach should be taken in executing these grace notes as above.

Silently prepared chords



Sost. Ped. ↓

Clusters which should be silently prepared are notated with diamond noteheads and a downward pointing arrow. These clusters should include the notes indicated with the diamond noteheads (left: bar 1, right: bar 123) in addition to as many notes as possible below them, played using the forearm, before depressing the sostenuto pedal. This creates the required sympathetic resonance from the stopped notes.



Sost. Ped. ↓

Care should be taken to strictly observe pedalling where it has been indicated, especially where the sostenuto pedal is required. In such instances, the performer must be vigilant in ensuring the correct notes are sustained, e.g. in the first four systems the melody should not be pedalled, apart from to assist in the large jumps, while the notes in both bass clefs should be sustained by the sostenuto pedal.

Stopped notes



Cross noteheads indicate that the string should be firmly stopped close to the nut. From the beginning of the work, after preparing the clusters mentioned above, F#3 should be firmly stopped with a left hand finger while the right hand plays all the notes in bars 1 to 20.



Notes which are to be plucked by the player's fingernails are notated with a diagonal slash through the notehead from bar 123. This technique is used in conjunction with the stopped string. The thumb should stop the string, holding pressure against the string for the whole of letter G, and the nails of fingers two and three are suggested for the two fast plucked notes.

N.B. Naturals apply to the note they precede, lasting the whole bar.

Ceòl na Talamhain

Pàdruig Morrison

♩=60

plaintive $\overbrace{\quad\quad\quad}^3$

Using forearm, silently depress as many notes as possible below B3, ensuring the inclusion of D3, E3, F#3, G3, A3, and B3.

f

* stopped string

Sost. Ped. ↓

6

11

mp

16

pp *p* *mp*

---(Sost. Ped.)---

2 **A** slightly more purpose

Musical score for measures 21-25. The piece is in 4/4 time. Measure 21 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 26-28. Measure 26 begins with a triplet of eighth notes in the right hand. The left hand continues with a steady accompaniment. A *Sost. Ped.* (Sostenuto Pedal) instruction is placed below the bass staff, indicating that the pedal should be held down from measure 26 through measure 28.

Musical score for measures 29-31. Measure 29 starts with a *cresc.* (crescendo) instruction. The right hand has a triplet of eighth notes. Dynamics change from *mf* (mezzo-forte) in measure 30 to *mp* (mezzo-piano) in measure 31. The left hand accompaniment remains consistent.

Musical score for measures 32-35. Measure 32 begins with a *dim.* (diminuendo) instruction. The right hand features a triplet of eighth notes. Dynamics change from *p* (piano) in measure 33 to *mf* (mezzo-forte) in measure 35. The left hand accompaniment continues with chords and single notes.

Musical score for measures 36-40. Measure 36 starts with a *B* section marked *dolce* (dolce) and *pp* (pianissimo). The right hand has a melodic line with a fermata over the first measure. The left hand accompaniment is in the bass register. A *Sost. Ped.* instruction is placed below the bass staff, indicating that the pedal should be held down from measure 36 through measure 40.

40

Musical score for measures 40-42. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. Measure 40 features a piano introduction with a 5-fingered chord in the right hand and a bass line with a 7-fingered chord. Measures 41 and 42 continue the melodic line in the right hand, with the bass line providing harmonic support. The key signature has two sharps (F# and C#).

43

Musical score for measures 43-45. The system consists of three staves. Measure 43 features a piano introduction with a 5-fingered chord in the right hand and a bass line with a 7-fingered chord. Measures 44 and 45 continue the melodic line in the right hand, with the bass line providing harmonic support. The key signature has two sharps (F# and C#).

(loco)

46

Musical score for measures 46-49. The system consists of three staves. Measure 46 features a piano introduction with a 7-fingered chord in the right hand and a bass line with a 7-fingered chord. The dynamic marking is *dim.*. Measures 47, 48, and 49 continue the melodic line in the right hand, with the bass line providing harmonic support. The dynamic marking is *mf*. The key signature has two sharps (F# and C#).

C ♩ = 70

50

Musical score for measures 50-53. The system consists of three staves. Measure 50 features a piano introduction with a 3-fingered chord in the right hand and a bass line with a 3-fingered chord. The dynamic marking is *mp*. Measures 51, 52, and 53 continue the melodic line in the right hand, with the bass line providing harmonic support. The key signature has two sharps (F# and C#).

♩ (sparingly, to ensure clear grace notes)

53

Musical score for measures 53-55. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with chords and triplets.

56

Musical score for measures 56-58. Similar to the previous system, it features eighth-note triplets in the right hand and harmonic accompaniment in the left hand. A "Sost. Ped." instruction is placed at the end of the system.

59

Musical score for measures 59-61. Continues the melodic and harmonic patterns. A "Sost. Ped." instruction is placed at the end of the system.

62

D stronger

f

Musical score for measures 62-64. Measure 62 is marked with a dynamic of *f* and a box containing the letter 'D' followed by the word 'stronger'. The system includes two "Sost. Ped." instructions.

65

Musical score for measures 65-67. Continues the melodic and harmonic patterns. A "Sost. Ped." instruction is placed at the end of the system.

68

cresc.

Sost. Ped. \uparrow Sost. Ped. \uparrow

71

ff

Sost. Ped. \uparrow

73

Sost. Ped. \uparrow

75

dim. *p*

6 **E** *espress.*

78

p

mp

3

81

mf

3

85

mf

f

3

89

f

3

92

Musical score for measures 92-96. The score is in treble and bass clefs. It features complex chordal textures with many sharps and naturals. Measures 92-93 have triplets in both hands. Measures 94-96 have long, sweeping lines in the bass and chords in the treble.

97 **F**

Musical score for measures 97-100. Measure 97 has a dynamic marking of *f* in the treble and *mf* in the bass. Measures 98-100 feature long, sweeping lines in the bass and chords in the treble. A *Sost. Ped.* marking with an upward arrow is at the bottom left.

101

Musical score for measures 101-104. The score is in treble and bass clefs. It features complex chordal textures with many sharps and naturals. Measures 101-102 have triplets in both hands. Measures 103-104 have long, sweeping lines in the bass and chords in the treble. A *Sost. Ped.* marking with an upward arrow is at the bottom center.

106

ff

110

ff

fff

f

mf

Sost. Ped. \uparrow

Sost. Ped. \uparrow

Sost. Ped. \uparrow

115

mp

118

p

pp

G ♩ = 50

As earlier, using forearm silently depress as many notes as possible, below and including F#3 taking as little time as possible.



Sost. Ped.

128

132

136

Pàdruig Morrison

Anail dhan Chluas

Duet for tenor/soprano saxophones and accordion

TRANSPOSED SCORE

Programme

Anail dhan Chluas (Breaths onto the Ear) was written in the strange year of 2020 and inherently reflects upon the COVID-19 pandemic. Many have died, while many others have had difficult periods of illness. The virus affects the individual's respiratory capacity and many people will have held their ear to a loved one's mouth, to be reassured by hearing or feeling continued breathing.

Both the saxophone and the accordion are excellently placed to emulate human breath in music. Through this, the piece is based on the idea that breath represents life. This work also contains a melodic theme which is the basis for much of the material throughout the piece, developed in a way inspired by *pibroch* - the classical music of the highland bagpipes of Scotland. The particular ornamentation and the frequent presence of a tonic pitch are drawn from Scottish traditional music idioms and the structural norms of *pibroch music*.

Duration: 16 minutes

Performance Directions

Both instruments:



Grace notes are articulative, rather than decorative, and should therefore be played on the beat (not before) and as fast as possible. The grace notes (or the first grace note) always has more of an accent than the main note.

Vibrato:

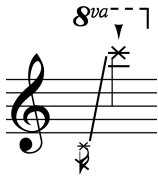
- nv = non vibrato
- pv = poco vibrato
- mv = molto vibrato
- " - - - - - > " = transition from one vibrato speed to another

The above vibrato directions influence both the speed and amplitude of vibrato (e.g. "mv" has more vibrato than "pv", and it is also faster vibrato).

Accordion specific



Air button (e.g. b. 1).



Keyboard Glissando - denoted by a cross noteheads. Bellows remain closed and the desired sound is percussive (e.g. b. 9).



Ricochet Bellow Shake - each quaver sounds as a triplet (e.g. b. 166).

F.B = Free Bass.

S.B = Stradella Bass.

Saxophone specific



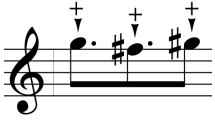
Air notes - cross noteheads with long note values (e.g. b



Tongue ram - denoted by a diamond notehead, and always preceded by an air note (e.g. b. 10).



Key clicks - denoted by a cross notehead; always short (e.g. b. 7).



Slap tongue - as shown, always staccatissimo (e.g. b. 25).



Quarter tone trills - trills should be made with a pitch anything up to a quarter tone above. This could be simply an alternative fingering for a note, or as suggested below to provide a microtonal interval (e.g. b. 104).



Multiphonics - Suggested fingering below. Performer may have other multiphonic fingerings based on the root notes indicated which they are welcome to use (e.g. b. 170).

Suggested quarter tone fingering



Suggested multiphonic fingering

b. 170

b. 173 and 174

b. 176

b. 178



- 1
- 2
- 3
- Tc 4
- 5
- 7



- 2 c1
- 3
- 4 Bb
- 5
- 6



- 1
- 2 B
- 4 B
- 5
- 6
- 7



Anail dhan Chluas

(Breaths onto the Ear)

Pádraig Morrison

♩ = 55

Tenor Saxophone

air

mf *f*

♩ = 55

Accordion

air button

7 key clicks

Ten. Sax.

f *mf* *mp* *f*

tongue ram

keyboard gliss

8va

Accordion.

11

Ten. Sax.

air --- > subtone pitch --- > air

f *mf* *f* *mp*

8va

8va

8va

Accordion.

f *f* *f* *f*

16

Ten. Sax.

mf *mf* *f*

Accordion.

mf *ff* *mf*

21

Ten. Sax. *mf* *sfz* *mp* *p* slap tongue

nv molto vib. vib. rit.---->nv nv molto vib. vib. rit.---->nv

Accord. *p* *f* *p*

26

Ten. Sax. *mf* *mp* *mf*

nv mv

Accord. *pp* *mp*

31

Ten. Sax. *mf* *sfz* *mf*

vib. rit.-->nv mv mv

Accord. *mp* *mp* [F.B.]

36

Ten. Sax. *f* *sfz* *mf* *f* *sfz* *f* *sfz* *mf*

vib. rit.---->nv mv vib. rit.---->nv mv


Accord. *mp* *mf* *mp*

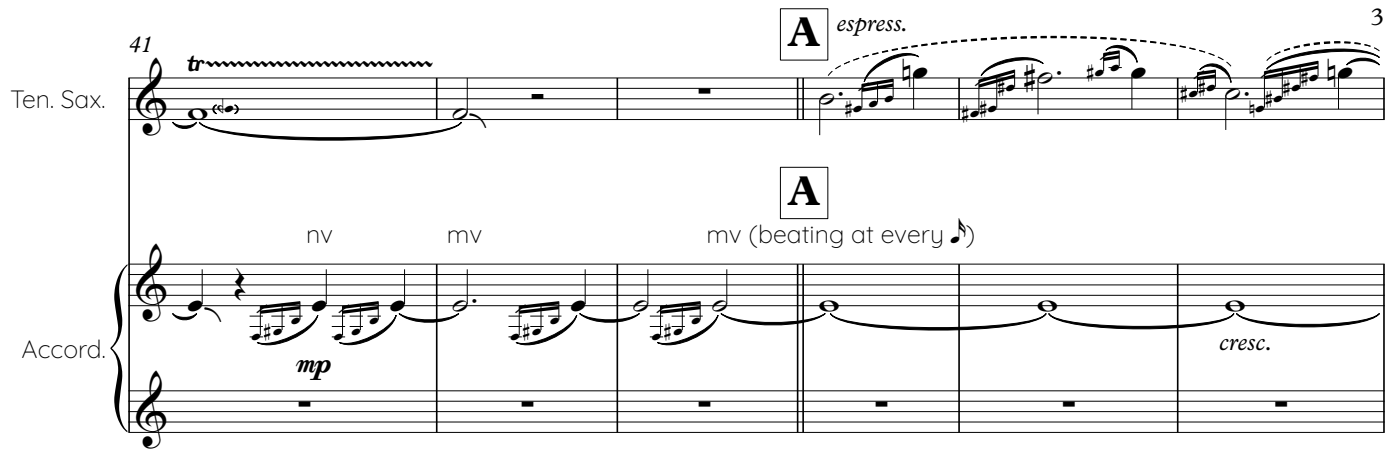
3

41 **A** *espress.* 3

Ten. Sax. *tr*

Accord. *mp* *cresc.*

nv *mv* *mv* (beating at every )

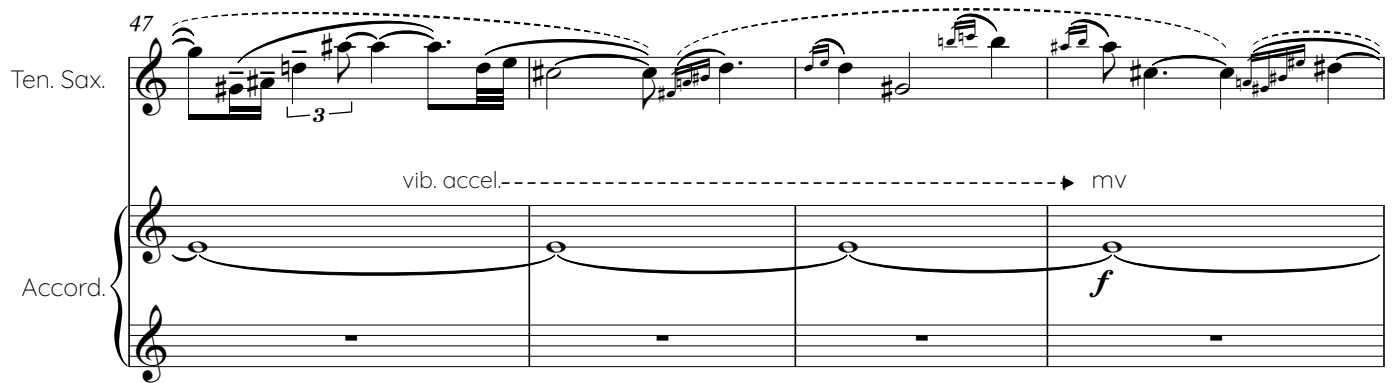


47

Ten. Sax. *3*

Accord. *f*

vib. accel. *mv*

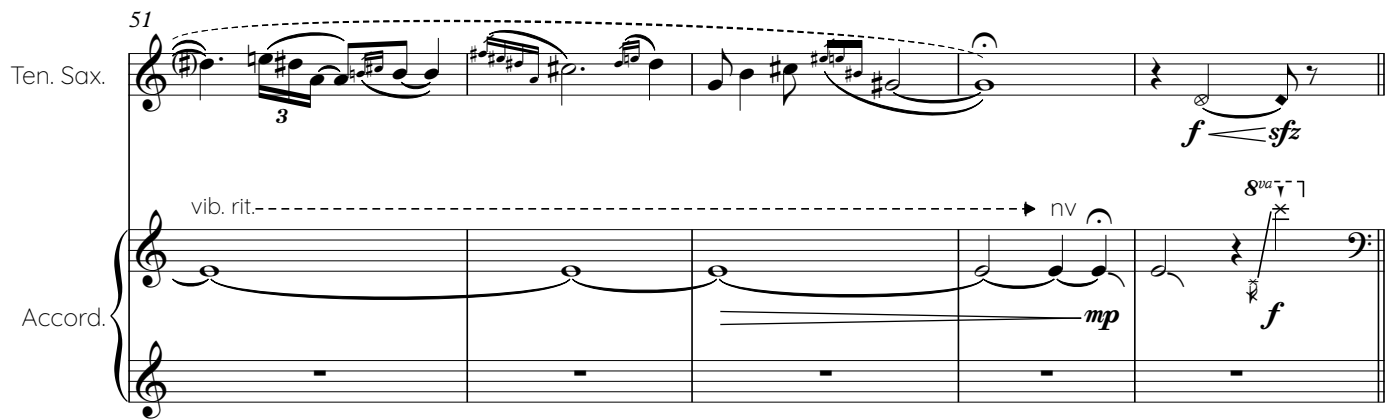


51

Ten. Sax. *3* *f* *sfz*

Accord. *mp* *f*

vib. rit. *nv*



B 56

Ten. Sax. *f* *sfz* *ff* *sfz*

Accord. *p*

B *vib. accel.* *vib. rit.* *vib. accel.* *vib. rit.*



63 air - subtone pitched - air

Ten. Sax. *mf*

Accord. *f*

vib. rit.----->pv vib. accel.----->mv

68

Ten. Sax. *mp*

Accord. *pv* vib. accel.----->vib. rit.----->pv

72

Ten. Sax. *mf*

Accord. *mf*

75

Ten. Sax. *mf*

Accord. *mf*

vib. accel.-->mv

79

Ten. Sax.

Accord.

mp

vib. accel. --- mv

3

83

Ten. Sax.

Accord.

To Sop. Sax.

86

Ten. Sax.

Accord.

p

[S.B.]

free rhythm

Until saxophonist is ready

vib. accel. ---

vib. rit. ---

88

Sop. Sax.

Accord.

mf

D

Soprano Saxophone

92

Sop. Sax.

Accord.

f

97

Sop. Sax.

Accord.

102

Sop. Sax.

Accord.

mf

tr

E

E ⊖ ⊕

mp

107

Sop. Sax.

Accord.

mp

mv *vib. rit.* ----- *nv* *mv*

F.B.

dim.

3

114

Sop. Sax.

Accord.

3

120

Sop. Sax.

Accord.

p

F

123

Sop. Sax.

Accord.

pp

tr

pp

126 (tr)

Sop. Sax.

Accord.

p

mp

128 (tr) *p* *p*

Sop. Sax.

Accord.

131 (tr) *p* *mp*

Sop. Sax.

Accord.

134 (tr) *mp* *p*

Sop. Sax.

Accord. *cresc.*

137 (tr) **G** To Ten. Sax. **G** *mf*

Sop. Sax.

Accord.

140

Sop. Sax.

Accord.

S.B.

Detailed description: This system covers measures 140, 141, and 142. The Soprano Saxophone part is silent, indicated by a whole rest in each measure. The Accordion part plays a continuous eighth-note accompaniment. In measure 141, the bass line begins with a melodic phrase. A box labeled 'S.B.' is placed above the bass line in measure 141.

143

Sop. Sax.

Accord.

Detailed description: This system covers measures 143 and 144. The Soprano Saxophone part is silent. The Accordion part continues with its eighth-note accompaniment. The Soprano Saxophone part has whole rests in both measures.

H Tenor Saxophone
freely and improvisationally

145

Ten. Sax.

mf

H

Accord.

Detailed description: This system covers measures 145 and 146. The Tenor Saxophone part begins with an improvisation, marked with a hairpin *mf*. The Accordion part continues with its eighth-note accompaniment. A box labeled 'H' is placed above the Tenor Saxophone part in measure 145, and another box labeled 'H' is placed above the Accordion part in measure 145.

147

Ten. Sax.

Accord.

cresc.

Detailed description: This system covers measures 147 and 148. The Tenor Saxophone part continues with its improvisation. The Accordion part continues with its eighth-note accompaniment, marked with a hairpin *cresc.*. The Tenor Saxophone part has a hairpin *cresc.* in measure 147. The Accordion part has a hairpin *cresc.* in measure 147. The Tenor Saxophone part has a hairpin *cresc.* in measure 148. The Accordion part has a hairpin *cresc.* in measure 148.

149

Ten. Sax.

bellow shake

Accord.

151

Ten. Sax.

Accord.

f

156

Ten. Sax.

Accord.

160

Ten. Sax.

Accord.

cresc.

ff

164

Ten. Sax.

Accord.

I

167

Ten. Sax.

Accord.

7

169

Ten. Sax.

Accord.

M

171

Ten. Sax.

Accord.

cresc.

7

ff

M

174

Ten. Sax.

Accord.

cresc.

M

176

Ten. Sax.

Accord.

M

7 7

178

Ten. Sax.

Accord.

M

J

fff *pp*

J

182

Ten. Sax.

Accord.

tr

3

186

Ten. Sax.

Accord.

189

Ten. Sax.

Accord.

K

mf

mv

K

193

Ten. Sax.

Accord.

mf *mp* *mf* *mf* *sfz* *mf* *mf*

mv

f *f*

199

Ten. Sax.

Accord.

mf *mf* *mp* *p*

vib. accel.-----> *mv*

mf *mp* *p*

Pàdruig Morrison

Clò

for ensemble and tape

TRANSPOSED SCORE

Clò was written in response to the following graphic poem by Marcas Mac an Tuairneir.

Clò

dlùth gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** featha **cur** *beatha* **dlùth** teatha **cur** leatha **dlùth**
e **dlùth** *foinne* **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *beatha* **cur** teatha **dlùth** leatha **cur** featha **dlùth**
nne **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth** featha **cur** *beatha*
ainne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth** *beatha* **cur** teath
r fainne **dlùth** gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** featha **cur** *beatha* **dlùth** teatha **cur** lea
cur gainne **dlùth** *foinne* **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *beatha* **cur** teatha **dlùth** leatha **cur** .
ne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth** featha **cur**
inne **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth** *beatha*
bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** featha **cur** *beatha* **dlùth** teat
h fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *beatha* **cur** teatha **dlùth** le
ùth gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth**
dlùth *foinne* **cur** gainne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth**
e **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth** featha **cur** *beatha*
nne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth** *beatha* **cur** teath
fainne **dlùth** gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** featha **cur** *beatha* **dlùth** teatha **cur** le
r gainne **dlùth** *foinne* **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *beatha* **cur** teatha **dlùth** leatha **cur**
cur *foinne* **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth** featha **cu**
e **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth** *beatha*
nne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** featha **cur** *beatha* **dlùth** teath
ainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** fainne **cur** gainne **dlùth** *beatha* **cur** teatha **dlùth** lea
h gainne **cur** *foinne* **dlùth** bainne **cur** fainne **dlùth** gainne **cur** *foinne* **dlùth** teatha **cur** leatha **dlùth** f
ùth *foinne* **cur** gainne **dlùth** fainne **cur** gainne **dlùth** *foinne* **cur** bainne **dlùth** leatha **cur** featha **dlùth**

Tweed

dlùth	warp
<u>gainne</u>	<u>scarcity</u>
cur	weft
<i>foinne</i>	<i>wart</i>
dlùth	warp
bainne	milk
cur	weft
fainne	ring
dlùth	warp
<u>featha</u>	moorland
cur	weft
<i>beatha</i>	life
dlùth	warp
teatha	tea
cur	weft
leatha	with her

Clò is built on three musical lines, linking to the the word structure of the poem. They are *Dlùth*, *Cur*, and *Fonn*. In the poem, the words *dlùth* and *cur* are part of the skeleton on which the other words add texture and colour. It is the weaving of assonance and rhyme in these other words which creates the texture and colour of the poem - likewise the eight variations of *Fonn* will similarly add colour and texture to the musical work.

Fundamental to this piece is inspiration drawn from Gaelic Psalm Singing, in which each singer simultaneously produces their own variation on the given melody, with the result that they weave a rich and colourful musical tweed. There is also a very strong cultural connection between Harris Tweed Weaving and Gaelic Psalm Singing.

Performance Directions

All players are encouraged to improvise on each melody as the piece develops, by slightly lengthening or shortening the notes, and adding ornamentation.

Those who play *Fonn* may use the written variations in the score, or work from the theme below - also found on the far left of the score.



The grace notes written in the score are to be played very quickly on the beat, not before.

The piece is to be performed along to a tape track consisting of the percussive clicking of the working tweed loom - providing quaver triplets at 70 bpm.

The singer is to use vocables. The singer is encouraged to draw on the vocables from within the Gaelic tradition (and may be heard in archive recordings on tobarandualchais.co.uk for example). These might typically focus on guttural vowel in sounds such as 'hoh' and 'heeh'.

Performance structure

The piece begins with the theme played by one instrument along to the loom tape track (the accordion began when first performed). The *Dlùth* (bass line) should then join quietly. All those playing variations on the *Fonn*, then join in numeric order. Lastly, once all lines are in, the ethereal *Cur* (*descant*) parts should join in. Soon afterwards, the peak should be reached.

Then all parts gradually drop out, beginning with all *Dlùth parts*, then the *Cur* parts, and then the *Fonn* parts one by one. Which single part is left to finish is up to the performers - it need not be the same instrument as opens the piece. If there is a singer, then it would be appropriate for them to perform the last solo version of *Fonn*. Then, the loom is left to fade into the distance.

Clò

for Ocaidich 2020, performed by GIO

Pàdruig Morrison

Violin **Cur**

Sop Sax **Cur**

Violin **Cur**

Flute **Cur**

Piccolo **Cur**

Tenor Sax **1 - Gainne**

Flute **2 - Foinne**

Violin **3 - Bainne**

Violin **4 - Foinne**

Alto Sax **5 - Featha**

Electric Guitar **6 - Beatha**

Trumpet in Bb **7 - Teatha**

Voice **8 - Leatha**

Violoncello **Diùth**

Trombone **Diùth**

Double Bass **Diùth**

Clàrsach **Diùth**

leatha dlùth
cur *featha* dl
cur *beatha*
a cur teath

tha cur lea
leatha cur .
featha cu
dlùth *beatha*

dlùth *gainne*
e dlùth *foinne*
inne dlùth *bainne*
inne dlùth

cur *gainne* dlùth
cur *foinne*
ne cur *foinne*
inne cur ba

dlùth *teatha*
leatha dlùth le
leatha dlùth
featha dlùth

cur *beatha*
a cur teath
leatha cur le
leatha cur

e dlùth *bainne*
ne dlùth
fainne dlùth
r *gainne* dlùth
cur *foinne* dlùth *bainne* cur *foinne* dlùth *teatha* cur *leatha* dlùth *featha* cur *foinne* dlùth *teatha* cur *leatha* dlùth *featha* cur
e cur *bainne* dlùth *foinne* cur *gainne* dlùth *foinne* cur *bainne* dlùth *leatha* cur *featha* dlùth *foinne* cur *bainne* dlùth *leatha* cur *featha* dlùth *beatha*
ne cur *foinne* dlùth *gainne* cur *foinne* dlùth *bainne* cur *foinne* dlùth *featha* cur *beatha* dlùth *bainne* cur *foinne* dlùth *featha* cur *beatha* dlùth teath

Theme

♩ = 70

Pàdruig Morrison

An Tàillear anns an Eaglais Tathaichte

The Tailor in the Haunted Church

for the Loadbang Ensemble:

Baritone

C Trumpet

Trombone

Bb Bass Clarinet

SCORE IN C

An Tàillear anns an Eaglais Tathaichte is based on an old supernatural story which was collected from my grandfather in 1975. The original recording may be heard on www.tobarandualchais.co.uk.

Synopsis:

People had become afraid to pass a church because of strange lights seen inside at night, and it was thought to be haunted. A tailor said he would spend the night in it sewing trousers. Through the night he saw a head appearing. A voice asked him if he could see the head. The tailor said that he could but that he would continue sewing. An arm appeared. The voice asked if he could see the arm. The tailor said he could but that he would continue sewing. The tailor finished his sewing as quickly as he could and fled when all that was left to appear was one foot. The tailor escaped although a stone from the church wall was thrown at him, and a man's handprint can be seen on the church wall until this day. The lights and the ghost were never seen again.

Performance directions

Directions for all players:



Grace note ornamentation (as found in traditional Scottish and Irish music). These are to be played on the beat, not before, and as fast as possible. Accents are only subtle, but act as a reminder that the grace notes and the note they precede are a single gesture, and most weight/attack should be given to the (first) grace note - more than the main note.

Directions for all Baritone singer:

- Some conducting may provide help to the ensemble
- Unless otherwise marked, *downward arrowed notehead = exhale*, and *upward arrowed notehead = inhale*. These should be done with a wide and open mouth shape, providing something like a "uh" sound
- Letter **F**, and in subsequent reoccurring sections, the increasing interval between ornament and note (e.g. bar 74) is suggestive of growing intervals, and need not be executed exactly as per the notated pitches - the effect of the gesture is most important.

Directions for all Instrumentalists:

- Tongue ram is always on a crescendoing air sounds which is then stopped percussively. These have been marked with a cross notehead.
- Air sounds are marked with a diamond notehead.

Duration: approx. 10'

An Tàillear ann an Eaglais Tathaichte - IPA / Gaelic chart

<p>na chunna' mi, 's mi leam fhìn - ma robh mi leam fhìn, fad na h-oidhche - b'iad na seallaidhean bu mhì-chàilear 's a chunna' mi riamh.</p>	<p>nə xũŋʲə mĩ smĩ lʲũm hĩ:n ma rʲo mĩ lʲũm hĩ:n faɖ nə hʲĩçə bʲiəɖ nə ʃaɫʲi.ən bə ,vĩ: 'xa:lʲar sə xũŋʲə mi rʲiəv</p>
<p>dubh dhorchadas. mi fo sholas, 's mi aig m'obair. Saoil dè an solas a chunnaic càch, nach fhaic mise nis san eaglais?</p>	<p>ɖu ʧ[ɔɔ]xəɖəs mĩ fə hɔɫʲəs smĩ ɛɟʲ məbəɾʲ su:lʲ ɖʲe:n sɔɫʲəs ə xuŋʲəkʲ ka:x nax ɛçkʲ mʲʃə səŋ ɛɟʲvəʃ</p>
<p>ach ghluais clach uaigh, is nochd corp.</p>	<p>ax ʧʲuəʃ kɫʲax uaj əs nɔçk kəɾp</p>
<p>“a thàilleir, a faic thu ceann mòr liath, 's-è gun bhiadh?”</p>	<p>ə ha:lʲarʲ ə fʲeçɟʲ u kʲãũŋʲ mo:r ɫiə se ɟən viəɟ</p>
<p>Chì, ach fuaighlidh mi'n t-osan.</p>	<p>çi: ax fuajli min dɔsan</p>
<p>“a thàilleir, a faic thu gàirdeanan mòr liath, 's-iad gun bhiadh?”</p>	<p>ə ha:lʲarʲ ə fʲeçɟʲ u ɟa:rʲɖʲanən mo:r ɫiə siəɖ ɟən viəɟ</p>
<p>Chì, ach fuaighlidh mi'n t-osan.</p>	<p>çi: ax fuaili min dɔsan</p>
<p>“a thàilleir, a faic thu a' chas mhòr liath, 's i gun bhiadh?”</p>	<p>ə ha:lʲarʲ ə fʲeçɟʲ u ə xas vo:r liə si ɟən viəɟ</p>
<p>le aon chas air fhàgail, thug mi leam mo chasan agus clach air a tilgeil air mo chùlaibh.</p>	<p>liɛ ũ:r n xas ɛɾʲ a:ɟalʲ huɟ mĩ lʲũm mə xasən aɟəs kɫʲax ɛɾʲ ə tʲ[iɫʲi]ɟalʲ ɛɾʲ mə xu:lʲvu</p>
<p>na chunna' mi, 's mi leam fhìn, ann an dubh dhorchadas na h-eaglais, b'iad na seallaidhean mì-chàilear mu dheireadh, a chaidh fhaicinn anns an eaglais a riamh</p>	<p>nə xũŋʲə mĩ smĩ lʲũm hĩ:n aŋʲən du ʧ[ɔɔ]xəɖəs nə hɛɟʲvəʃ bʲiəɖ nə ʃaɫʲi.ən ,mĩ: 'xa:lʲar mə jɛɾʲəɟ ə xai ɛçɟʲiŋ auŋʲs əŋ ɛɟʲvəʃ ə rʲiəv</p>

[] = one syllable

An Tàillear anns an Eaglais Tathaichte

The Tailor in the Haunted Church

Pàdruig Morrison

♩ = 50
Eyes closed, or looking down

Baritone

Trumpet in C

Trombone

Bass Clarinet in Bb

7

Continue with eyes closed or looking down until b.17 **A**

Bar.

C Tpt.

Tbn.

B. Cl.

12

Bar. *mp* *mf*

tongue ram [oh]

C Tpt. *f p f p p f p*

Tbn. *p < f p < f p < f p < f p < f*

B. Cl. *p f p f*

16

Bar. *p* **B** minimal vibrato

na chun na mi 's mi leam fhin
 nə xũ - n̩ə mĩ smĩ l̩ũm hĩ:n
 what saw I and I alone

con sord. (felt hat)

C Tpt. *f p*

Tbn. *p < f p < f p < f p < f*

B. Cl. *pp p f*

20

Bar. *pp* *pp*

[gasp] [oh] ma robh mi leam fhin
 ma r̩vo mĩ l̩ũm hĩ:n
 if I was alone

C Tpt. *mf p mf pp p mf p*

Tbn. *p < f p < f pp*

B. Cl. *p p mf pp p*

24

Bar. *p*

mf *mp*

C Tpt.

Tbn. *p*

B. Cl. *mp*

fad na h-oidh-che b'iad na sea - llaidh-ean bu mhi
 faɔ nə hʷi - çə ɸiəɔ nə fa - lʷi - ən ɸə vʷi-
 all night were the sights most dis-

28

Bar. *mf* *mp*

C Tpt. *mf* *mp*

Tbn. *mp*

B. Cl. *mp*

chà - - - - - ilear 'sa
 'xa: - - - - - lʷar sə
 tress - - - - - ing that

31

Bar. *mf* *mp*

C Tpt. *mf* *mp* *p*

Tbn. *mf* *mp* *> p*

B. Cl. *mp* *p*

chu - nna mi [gasp]
 xū - nʷə mi
 saw I

Bar. 

riamh.
rìav.
ever.


C Tpt. 

Tbn. 


B. Cl. 

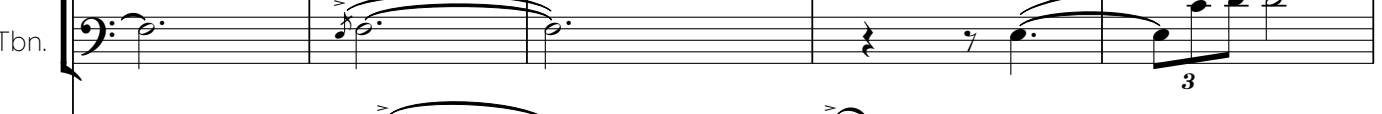
8^{vb}.....|

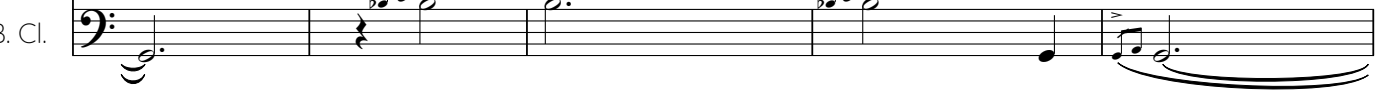
39

Bar. 

dubh	dubh dhor-a	-	cha-das
ḍu	ḍu ḡorɔ	-	xə ɸəs
black	black dark	-	ness

C Tpt. 

Tbn. 

B. Cl. 

44

Bar. 

mi	fo	sho-las		's	mi	aig m'ob air.
mī	fɔ	hɔ -lʲəs		smī	ɛɟʲ	mɔ -bʲərʲ
I	under	the light		as	I	work

C Tpt. 

Tbn. 

B. Cl. 

48

Bar. *saoil dè an so - las a chu naic*
sur:lɪ dʒe :n sɔ - lʌs ə xu - ɲʌki_
wonder what light saw

C Tpt. *mp*

Tbn.

B. Cl. *mp*

52

Bar. *càch nach fhaic mi - se san eag - lais*
ka:x nax_ ɛçkɪ mɪ - sə sən eɟ ɲʌʃ
the others not seen by me in the church

C Tpt. *p*

Tbn. *mp* *p*

B. Cl. *p*

57 **accel.** **D** ♩ = 60

C Tpt. *pp*

Tbn. *pp*

B. Cl. *p* *pp*

63 *pp* *p*

Bar. *pp* *p*

ach ghluais ach ghluais ghluais clach uaigh
 ax ɣl̪ˠuəɟ ax ɣl̪ˠuəɟ ɣl̪ˠuəɟ kɫ̪ˠax uaj
 but moved but moved moved tomb stone

C Tpt. *p*

Tbn. *p*

B. Cl. *p*

67 **E**

Bar. — is nochd
 — əs nɔ̃xk
 — and appear

C Tpt. *p*

Tbn. *p*

B. Cl. *p*

70 *mp*

Bar. *mp*

— nochd corp
 — nɔ̃xk kɔ̃ɾp
 — appeared a body

C Tpt. *mp*

Tbn. *mp*

B. Cl. *mp*

72 **F** Rhythmic accuracy need not be exact
 ≈ 40"

Bar.

B. Cl.

73 very breathy and unclear tone

Bar.

a thài - - - lleir a faic - - - thu
 ə ha: - - - lar' u
 oh tail - - - or see - - - do you

B. Cl.

74

Bar.

ceann mòr - - - liath 'se gun bhiadh?
 k'äũv mo:r liə se gũn viəy?
 head big and grey with - out food?

B. Cl.

75 **G** ♩. = 50

Bar.

C Tpt.

Tbn.

B. Cl.

M (sung)

air
tr

Bar.

C Tpt. (tr) $p < f$ $p < f$

Tbn.

B. Cl. **M (sung)** mp

84 mp mf $p < f$

chi _____ **ach fuath-laidh mi'n**
 çi: _____ ax fua - jli min
 yes _____ yes _____ but I'll finish my

C Tpt. mf $p < f$

Tbn. mf

B. Cl. mf

88 $p < f$ f **con sord.**

dos - an _____ **Wait for trombone to pick up mute.**

do - san _____

sewing _____

C Tpt. $p < f$ f

Tbn. mf

B. Cl. mf **Wait for trombone to pick up mute.**

Rhythmic accuracy need not be exact

91 **H** ≈ 45"

Tbn. *mp*

B. Cl. *mp*

92 very breathy and unclear tone

Bar. *mp*

Tbn.

B. Cl.

a thài - - - lleir a faic - - - thu
 ə ha: - - - larʲ ə fɛçɟʲ u
 oh tail - - - or see - - - do you

93

Bar. *mf*

Tbn. *mf*

B. Cl. *mf*

gàir - dean-an mòr
 ɣa:rʲ - dʲan - ən mo:r
 these arms - big

94


Bar. *mp*

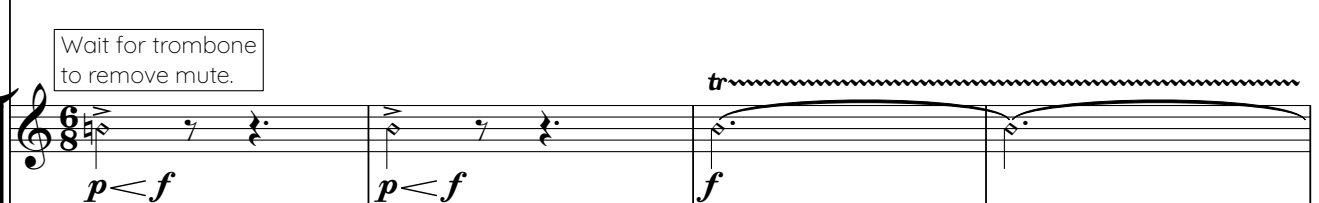
Tbn. *mp*


B. Cl. *mp*

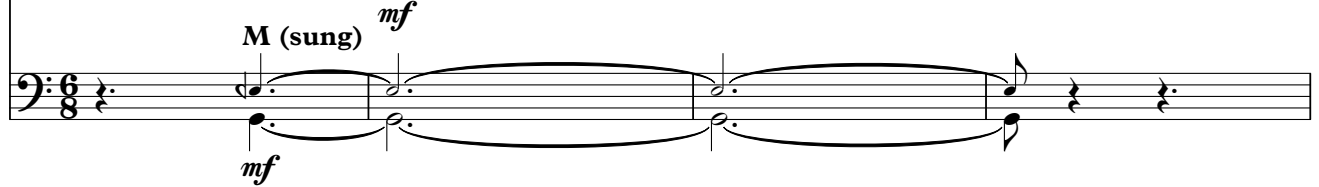
liath 'siad gun bhiadh
 liə siəɟ ɣən viəɟ
 and grey with - out food


senza sord.


Bar. 


C Tpt.  *Wait for trombone to remove mute.*


Tbn.  *M (sung) mf*

B. Cl.  *mf*


Bar.  *mf*


C Tpt.  *(tr) p < f p < ff p < ff*


Tbn. 

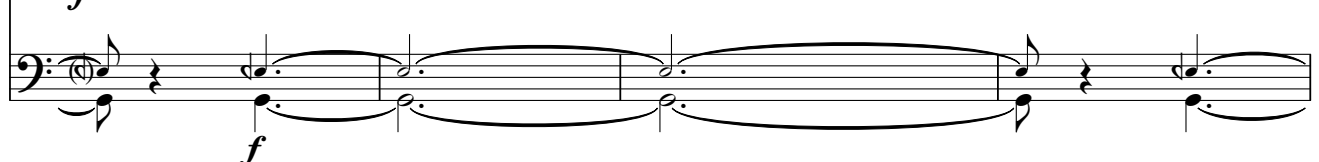
B. Cl. 

Lyrics:
 chi _____
 çi: _____
 yes _____

Bar.  *f f*


C Tpt.  *p < ff ff*

Tbn.  *f*


B. Cl.  *f*


Lyrics:
 chi _____
 çi: _____
 yes _____

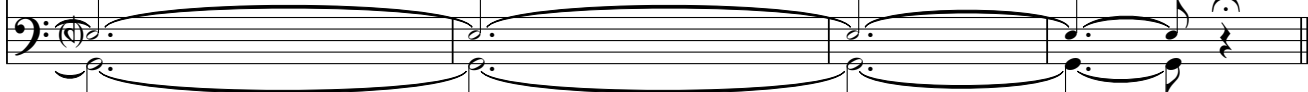
chi ach fuath-laidh mi'n dos an _____
 çi: ax fua - jli min do -san _____
 but I'll finish my sewing _____

Bar. 

fuath-laidh mi'n dos an
 fua - jli min do -san
 finish my sewing

C Tpt.  *tr* **con sord.**

Tbn.  **con sord.**

B. Cl. 

Wait for trumpet and trombone to pick up mutes

111 **J** ≈ 50" Rhythmic accuracy need not be exact

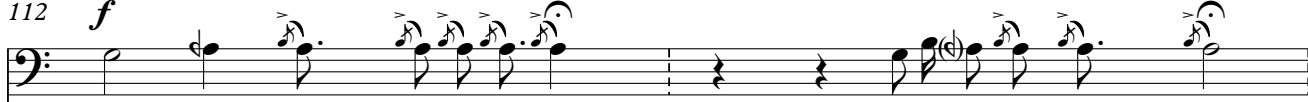
Bar. 

C Tpt.  *mf* 3


Tbn.  *mf*

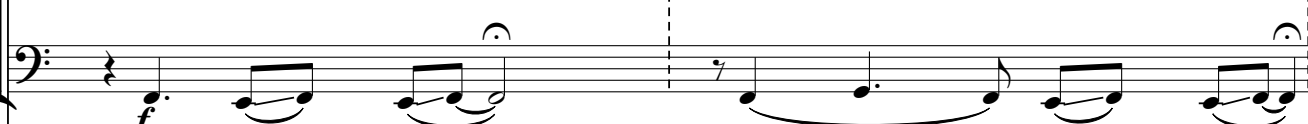
B. Cl.  *f* 3


112 *f*

Bar. 

a thài - - - lleir a faic - - - thu
 ə ha: - - - laɾi ə fɛçgʲi - - - u
 oh tail - - - or see - - - do you

C Tpt.  *f* 3 3 3 3


Tbn.  *f*

B. Cl.  *f* 3


8^{vb}


113

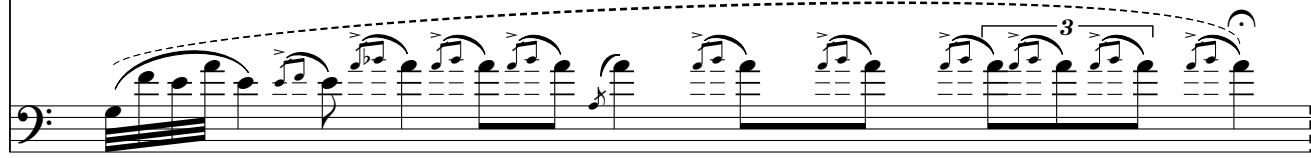
ff

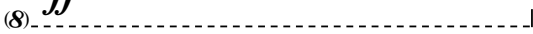
Bar. 

a' chas mhòr
 ə xas vo:ɾ
 this leg big

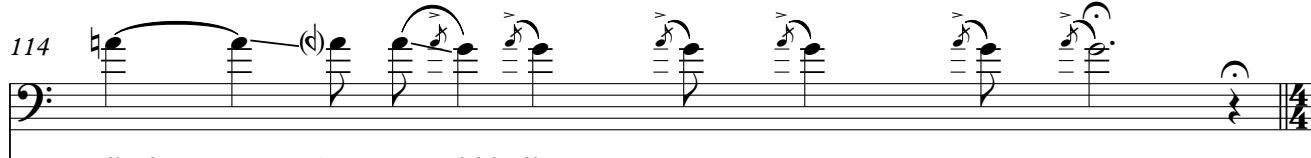
C Tpt.  *f*

Tbn. 

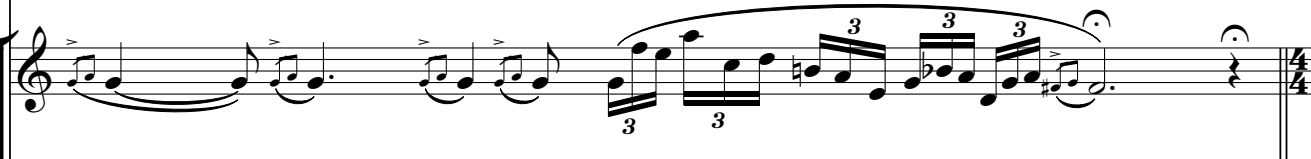
B. Cl.  *ff*


(8) 

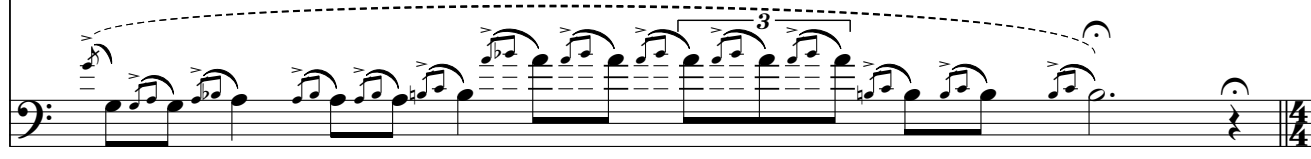
114


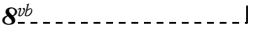
Bar. 

liath _____ **'se gun bhiadh** _____
 lɪə _____ si ɡən viəy _____
 grey and with - out food

C Tpt. 

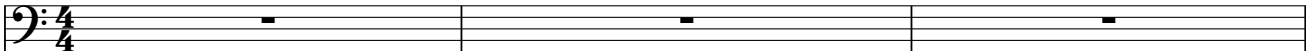
Tbn.  *ff*


B. Cl. 


8^{vb}  *8^{vb}* 

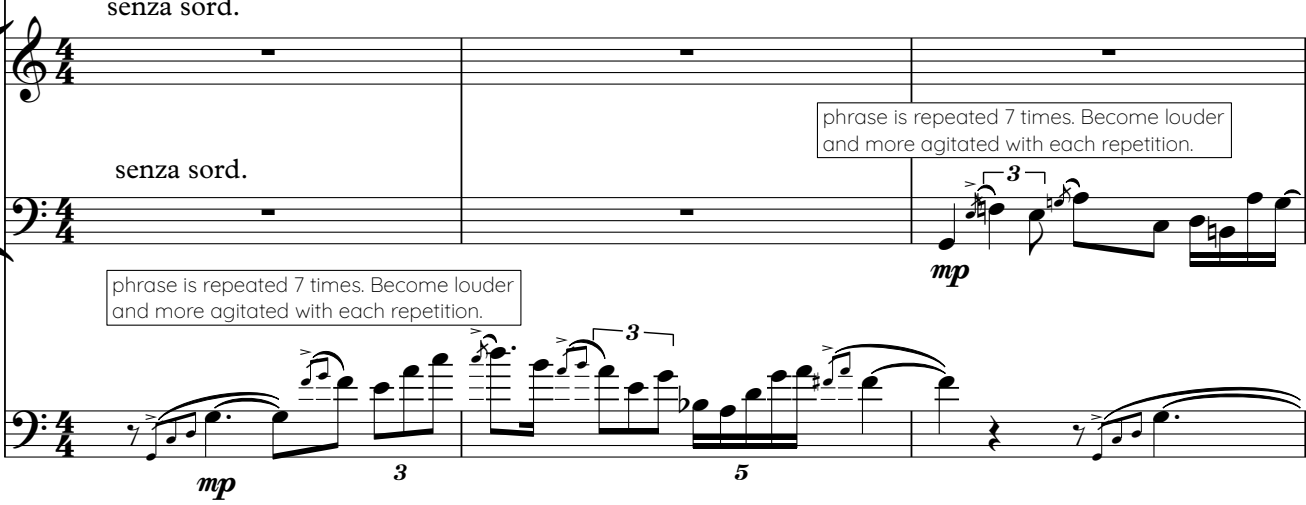
K

115 ♩ = 80

Bar. 

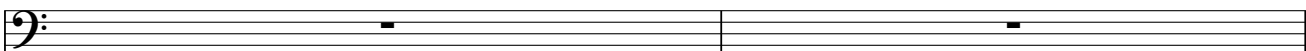
C Tpt. 
senza sord.


Tbn. 
senza sord.

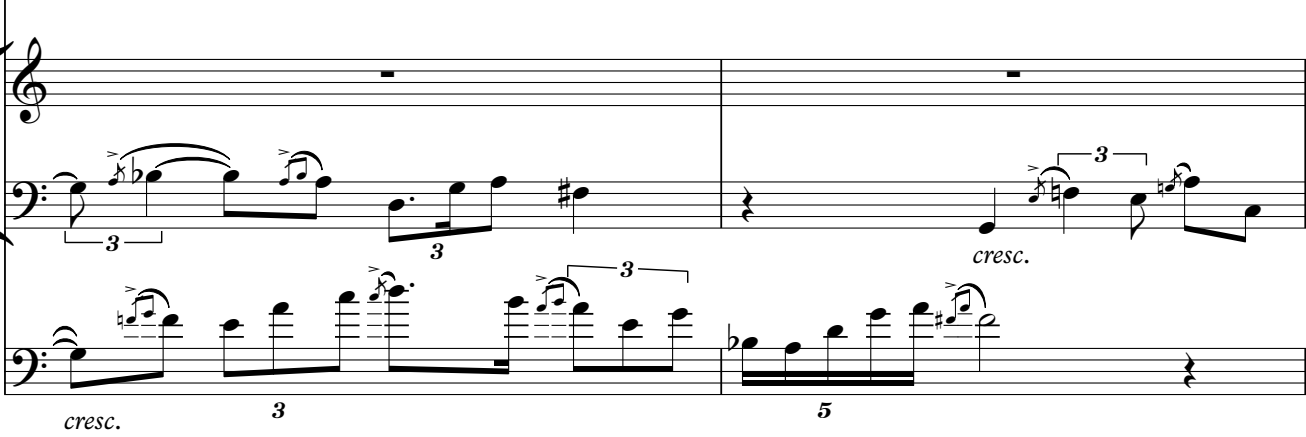
B. Cl. 
mp

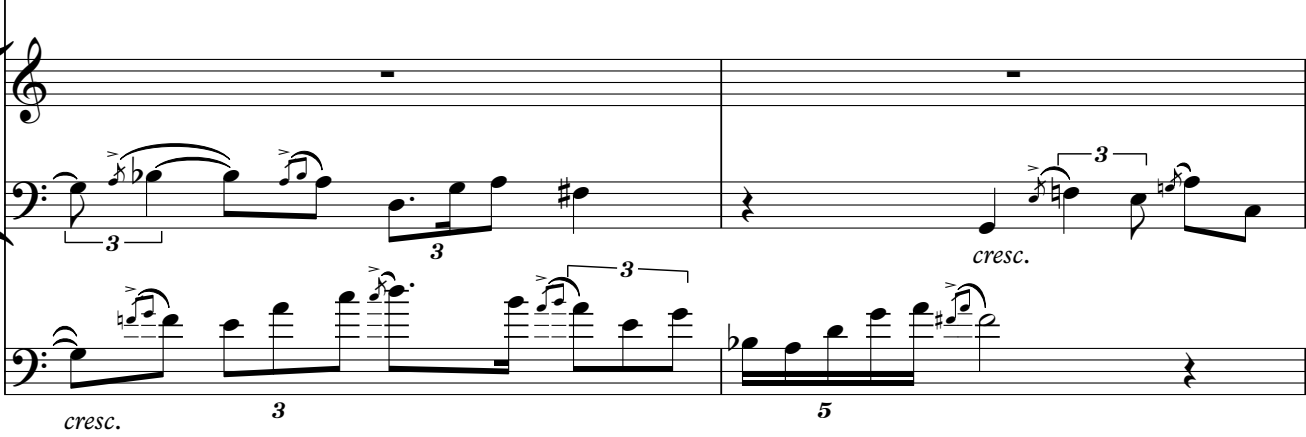
phrase is repeated 7 times. Become louder and more agitated with each repetition.

118

Bar. 

C Tpt. 

Tbn. 
cresc.

B. Cl. 
cresc.

120

Bar. 

C Tpt. 
mp

Tbn. 
mp

B. Cl. 

repeat phrase 4 times, getting louder and more agitated with each repetition

122

mf



Bar.

le
l̩e
with

aon
ū:n
one

C Tpt.

Tbn.

B. Cl.

3

124



Bar.

chas
xas
leg

air
εr̩
left

fhà -
a -
to

C Tpt.

Tbn.

B. Cl.

5

3

126

f

Bar.

- gal
-gali
come

thug
huğ
I

mi
mĩ
then

leam
l̩ũm
took

C Tpt.

Tbn.

B. Cl.

5

f

128

Bar.

— **mo cha-san** — **a - gus clach**
 — mə xa - sən — a - gəs klɪx
 to my feet and a stone

C Tpt.

Tbn.

B. Cl.

130

Bar.

air a til - i - geil **air mo chù - - - laibh**
 ɛɹ ə tʲi - li - ɡalʲ ɛɹ mə xu - - - ɹvu
 being thrown behind me

C Tpt.

Tbn.

B. Cl.

132

Bar.

L ♩ = 50

C Tpt.

Tbn.

B. Cl.

137

mp

Bar.

na chun-na mi 's mi leam fhin ann
 nə xũ - ɲʷə mĩ smĩ l̪̪im hĩ:n aɲˠ
 what saw I and I alone in

C Tpt.

Tbn.

B. Cl.

142

Bar.

an dubh dhor-a cha das na heag - lais
 ən du ɣɔɔ - xə - ɔəs nə heɔ - l̪̪ɔf
 the black dark nes of the church

C Tpt.

Tbn.

B. Cl.

147

mf

Bar.

b'iad na sea - llaidh - ean mi - chà - ilear mu
 b̪̪iəɔ nə ʃa - l̪̪i - ən mĩ - 'xa - i:l̪̪ar mə
 were the sights so dis - tressing that

C Tpt.

Tbn.

B. Cl.

152

Bar. *mp*

dheir - eadh **a chaidh fhai-cinn** **anns an eag-lais**
 je - r'əy ə xai__ ē ɔ̃ɡjɪn aʊn̩s ən ɛɡ ɪʃ
ending *a were never seen* *in the church*

C Tpt.

Tbn.

B. Cl.

158

Bar. *p*

a riamh
 ə r'ɪəv
ever

C Tpt. *pp*

Tbn. *pp* *p > pp*

B. Cl.

165

C Tpt. *mp*

Tbn.

B. Cl. *pp* *p* *p*

Pàdruig Morrison

Òran an Ròin

for baritone and piano

Programme note

Òran an Ròin (the Song of the Seals) originates from North Uist in the Outer Hebrides, but remains unattributed to a poet, originating from sometime before the sixteenth century. The song is often cited in connection to poet John MacCodrum (Iain mac Fhearchair 'ic Iomhair, bard of North Uist and bard to the Chief of Clan MacDonald of Sleat) due to the MacCodrums being known in folklore as the Clan of the Seals (Clann Mhic Codrum nan Ròin). This song is immersed in the world of lore and ancient beliefs.

In Uist legend it was believed that seals were the children of a Scandinavian king under an enchanter's spell, therefore eternally yearning for both land and sea. The song is believed to originate from an occasion when a group of men were hunting seals on the Monach Isles (six miles west of North Uist), and heard a melancholy voice coming from one of the rocks lamenting the loss of her loved ones.

Ethnographic recordings of *Òran an Ròin* allow us to discern old linguistic sounds used for the vocables in the song's chorus, and the song's fluid rhythm. For this setting of *Òran an Ròin*, the rhythmic complexities have been written precisely in the score through changing metres, to reflect the intuitive rubato found in ethnographic recordings of the version which exists in the oral tradition, particular the recording of Rev. William Matheson.¹ The chorus melody is often written as follows:

The musical score is written in 6/8 time with a tempo marking of ♩ = 60. It consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The melody is written on a single line. Below the notes are the lyrics: "Ho ì ho ì hì__ o ho ì, ho ì ho ì hì o hì". The second staff starts with a measure rest labeled "5" above it, indicating a five-measure rest. The melody continues on the same line. Below the notes are the lyrics: "ho ì ho ì hì__ o ho__ ì, chan robh mi m'ao-nar an rao-ir__". The piece ends with a double bar line.

¹ *Òran an Ròin*, Rev. William Matheson, Scottish Tradition 25: Gaelic Songs from the North Uist Tradition (Greentrax CDTRAX9025, 2013). Available on Spotify: <https://open.spotify.com/track/7belEidOMyzhN6K2Gua2tv?si=d8d2fcb0c73d476f>

Performance directions

Performers should listen to Rev. William Matheson's singing of *Òran an Ròin*, and seek to emulate Matheson's rhythmic complexities and particular pronunciation of the vocables as closely as possible. The recording is on the album *Gaelic Songs from the North Uist Tradition*.²

Ornamentation

All grace notes should be performed on the beat and executed as quickly as possible. The grace note, or the first of the grace notes, should have more of an accent than the main note which follows. These one and two note ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music.

Voice

The song is essentially a lament and therefore there should be no overly loud and dramatic moments. Vibrato should be kept to a minimum, as per traditional Gaelic singing. Listening to recordings of traditional singers performing the song, especially ethnographic archive recordings, will inform the tone colour used for this work.

Piano

Care should be taken not to use the sustain pedal across grace notes, instead performing them *sempre secco*.

Arpeggiated chords should be spread very quickly.

Stopped notes are denoted by cross note heads. The pianist should stop the one or two strings as required with their fingers very close to the nut, and keep the strings stopped until it is indicated that the technique is no longer required.

Duration: approx. 5'

² Ibid. Track 7.

Text:

Translation:

*Hò i hò i hì o hò i
Hò i hò i hì o hì
Hò i hò i hì o hò i,
cha robh mi m'aonar a-raoir.*

'S maire san tìr seo, 's maire san tìr,
'g ithe dhaoine 'n riochd a bhìdh.
Nach fhaic sibh ceannard an t-sluaigh,
goil air teine gu cruaidh cruinn.

Pity to be in this place
where people are eaten as food
See the chief of the people
Boiling hard on a fire.

'S mise nighean Aoidh mhic Eòghainn,
gum b' eòlach mi mu na sgeirean.
Gur maire a dhèanadh mo bhualadh,
bean uasal mi o thìr eile.

I am the daughter of Aoidh son of Ewen
I was knowledgeable about the reefs
Pity the person who would hit me
I am a noble woman from another land.

Thig an smeòrach, thig an druid,
thig gach eun a dh'ionnsaigh nid.
Thig am bradan thar a' chuain,
gu Latha Luain cha ghluaisear mis'.

The thrush comes, the starling comes
Every bird returns to its nest
The salmon comes from the sea
Until Doom's Day I will not be moved.

Iain mac Fhearchair 'ic Iomhair
John MacCodrum

Òran an Ròin

Song of the Seals

Pàdruig Morrison

♩ = 45

Piano

f stopped *pp*

Ped. 3 8^{vb}

7

Pno.

f *pp* *f*

3 8^{vb} 3

12

Bar.

p *f* *p*

Hò ì hò ì hì ò hò ì, hò ì hò ì hì o

Pno.

pp *f* *p*

3 8^{vb} 8^{vb}

17

Bar.

f *p* *ff* *p*

hì, hò ì hò ì hì o hò ì, cha robh mi m'aon-
I was not alone

Pno.

ff *p* *ff* *p*

3 8^{vb} 3 8^{vb}

22

Bar.

- *nar a raoir.*
last night.

Pno.

28

Bar.

Pno.

Sost. Ped.

Ped.

35

Bar.

1. *'S mair-[i]g san tír seo, 's mair-[i]g san tí - r, 'g ith-e*
Pity to be in this place, pity to be here, where.

Pno.

38

Bar. *dhaoin-e'n riochd a bhidh. Nach fhaic sibh cea-nnard an t-sluaigh, goil air tei - ne_*
people are eaten as food. See the chief of the people, boiling hard

Pno. *mp*

41

Bar. *— gu cru-aidh cru-inn. —*
on a fire.

Pno. *p*

47

Bar. *Hò ì hò ì_ ì_ hì_ ò hò_ ì, hò ì hò ì hì o hì, hò i hò_ ì_*

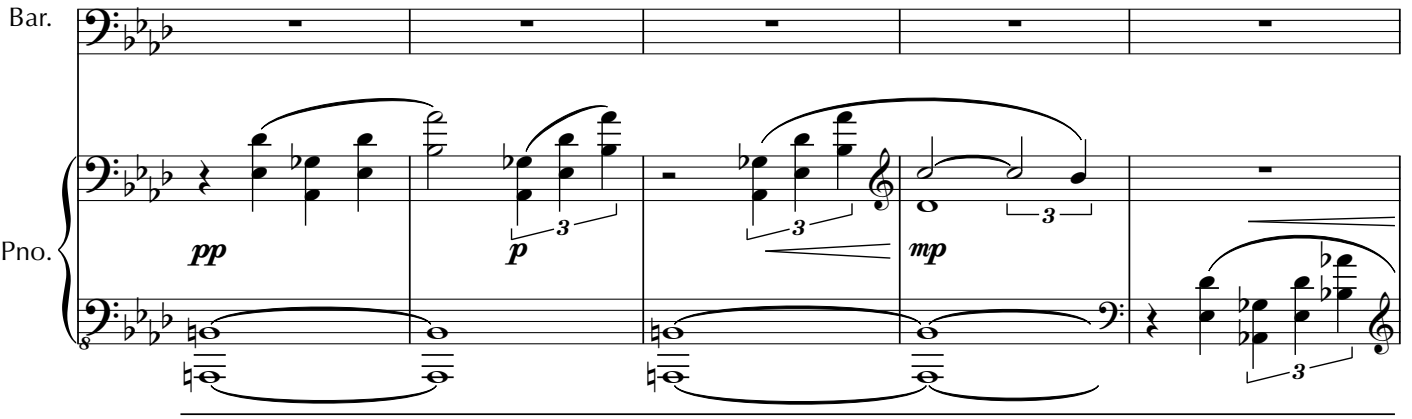
Pno.

54

Bar. *hì_ o hò ì, cha robh mi m'aon - nar a raoir. —*


Pno.

con ped.

Bar. 

Pno. *pp* *p* *mp*

64


Bar. 

2. 'S mi-se nigh - ean
I am the daughter

Pno. *mf* *p*

Ped.

69


Bar. 

Aoidh mhic Eògh - ainn gum b'èò - lach mi mu na sgi rean. Gur
of Aoidh son of Ewen I am an expert of the reefs. Pity

Pno. *mp* *p* *mp*

con ped.

72

Bar. 

mair-[i]g a dhèan-adh mo bhua - ladh bean ua - sal mi o thir ei - le.
on the person who would hit me I'm a noble woman from another land.

Pno. *p* *mf* *mp*

8va

75 *mp*

Bar. *Hò ì hò ì_ hì_ ò hò_ ì, hò ì hò ì hì o hì,*

Pno. *mf* *p* *mp*

82 *mf* *mp*

Bar. *hò ì hò ì_ hì_ o hò ì, cha robh mi m'aon - nar a raoir 3.*

Pno. *mp*

88 *p*

Bar. *Thig an_ smeò - rach_ thig an_ druid, thig gach eun_ a dh'ionn-saigh nid.*
The thrush comes the starling comes every bird returns to its nest.

Pno. *p* *rubato quavers*

91 *mf*

Bar. *Thig am bra-dan_ thar a'chu-ain gu Lath Luain cha ghluai - sear mis'.*
The salmon comes across the seas and until Doom's Day I will not be moved.

Pno. *mp* *mf*

95 **rall.** **Tempo primo**
 Bar. *pp* 5 3 5 4 4
 Pno. **rall.** **Tempo primo** *p* *pp*
 Hò ì hò ì hi ò hò ì, hò ì hò ì hi o

101
 Bar. 5 3 5 4 4
 Pno.
 hi, hò ì hò ì hi o hò ì,

105
 Bar. 3
 Pno. *ped.*
 cha robh mi m'aon - nar a raoir.

111 *pp* 5 3 3
 Bar. *pp* *ppp* *ppp*
 Pno. *f* *mf*
 Hò ì hò ì hi ò hò ì,

Pàdruig Morrison

Sileán na Carraige

The Trickling of the Rock

Piano Duet

Programme

Siléán na Carraige (The Trickling of the Rock) has a theme based on two modes: dorian in the lower octave and lydian in the upper. This allows for a progression moving ever brighter in harmonic colour throughout the piece, mirroring the sharpening that happens in the theme. Harmonic series and the circle of fifths are integral to the construction of this piece, and they are reflective of the light spectrum and indeed how water can highlight different colours of varying minerals when trickling down a rock face. The traditional style of the melody, rhythmically and modally, carries a sense of age and history - another aspect symbolised by the rock. All the material in the work is derived from the theme, and from the intension of harmonic 'brightening' using higher partials.

This piece was initially written for and in collaboration with performers Darragh Gilleece and Soledad Sánchez Palomo but never received a performance due to the Covid-19 pandemic.

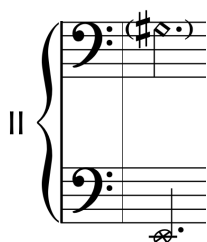
Duration: approx. 5'30"

Performance Directions

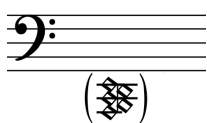


The grace notes in this work have an articulative purpose, rather than an ornamental one. Therefore, they should be played on the beat (not before) and as fast as possible. The grace notes (or first grace note) always have more of an accent than the main note, and the result should be a single fluent articulative gesture.

Care should be taken when pedalling over grace notes. It is recommended that the sustain pedal should be lifted quickly to prevent all the grace notes from being sustained.



Cross noteheads indicate that the string should be stopped. In this work, it is suggested that a left hand finger stops the string and the right hand pressed the key. The note above in brackets indicates the resonating pitch.



Sost. ped.

Diamond noteheads indicate notes which should be prepared silently, usually used in conjunction with the sostenuto pedal.

Sileán na Carraige

♩ = 70
Very still, freely to begin

Pàdruig Morrison

The score is divided into three systems, each with Primo and Secondo parts. The Primo part is written in treble clef, and the Secondo part is in bass clef. The time signature is 4/4, which changes to 6/4 in the second system. The key signature is one sharp (F#).

System 1 (Measures 1-6): Primo part starts with *pp*. Secondo part starts with *p* and includes a triplet. A box labeled 'A' is placed above the first measure of the Secondo part.

System 2 (Measures 7-10): Primo part includes a *p* dynamic. Secondo part includes a *mp* dynamic and a triplet. A box labeled 'A' is placed above the first measure of the Secondo part.

System 3 (Measures 11-14): Primo part includes an *8va* marking and a *p* dynamic. Secondo part includes a *mf* dynamic and a triplet. A box labeled 'A' is placed above the first measure of the Secondo part.

14

B

pp

mf

B

Sost. ped. _____

The E1 key should be played by the RH, while the LH stops the string. The desired resonating pitch is indicated in brackets and is achieved by moving the finger towards the player along the string.

20

pp

p

mp

f

C

27

C

p

mp

C

mf

Red. (pedal with awareness of the grace notes in the Secondo part)

32

mp

ff

5/4

35

mp

f

5/4

[BLANK SPACE TO AID PAGE TURNING]

D Keep movement growing

38

D

mf

p

mf

8^{vb}

41

p

mf

mp

8^{vb}

44

cresc.

mf

mp

8^{vb}

46 *8va*

I

II

mf

f

3 3 5 3

8vb

48 *8va*

I

II

f

mf

3 5 6 3

8vb

50 *8va*

I

II

f

3 5 6 3

8vb

52 *ff* *8va* 5 5 6

II *mf* 3 5 3

8vb 3

54 *cresc.* *8va* 5 5 6

II *mp* 3 3 3

8vb 3

56 *8va* 5 5 6 6

II *p* 3

8vb 3

58

I *fff*

II

8^{va}

8^{vb}

(8)

59

I *f*

II

Tempo ad lib.

60

I *mp*

II *f*

E

E

Sost. ped.

as quick and as light as possible

62

p *Ped.* *pp*

66

mp

70

p *

73

I

Sost. Ped. Ped.

II

mf

8

76

I

II

p

8

Pàdruig Morrison

Gluasad I

for solo instrumentalist

Performance directions

Glusad I has its roots in the rhythms of Scottish traditional music.

All stemless grace notes should be performed on the beat and executed as quickly as possible. The grace note, or the first of the grace notes, should have more of an accent than the main note which follows. One and two note ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music.

Grace notes with stems are to be articulated in the same way, except that they have a relative rhythmic value.

Performers should not be rhythmically static in this work; there should be a constant awareness of a continuously forward-moving rhythmic core.

Duration: approx. 6'

Glusad I

Pàdruig Morrison

♩=150

(1)

(2)

(3)

(4)

(5)

(6)

Pàdruig Morrison

Gluasad II

for solo instrumentalist with a drone

Performance directions

Glusad II has its roots in the rhythms of Scottish traditional music.

The work should be performed with a B2 or B3 drone, which can be provided by another musician live, or played as a fixed media part, either created anew or sourced from the composer.

All stemless grace notes should be performed on the beat and executed as quickly as possible. The grace note, or the first of the grace notes, should have more of an accent than the main note which follows. One and two note ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music.

Some grace notes are to be tied to the main note they precede if the instrument performing the work can do so. This is indicated by dashed ties.

The general feeling of the music should have continuous propelled rhythmic core. It should be played like a slow jig in traditional music, and with the honest and relaxed projection used in playing traditional music. [N.B. for performers with experience in playing traditional music, this should help inform the desired style of playing and should not be suppressed.]

To best capture the rhythmic feeling of this work, a unique style of time signature has been used. The lower number in every case indicates the groupings of quaver beats in each bar. For example:

- bar 1 has three dotted crotchet beats, therefore three groupings of three quavers, conventionally written as 9/8;
- bar 2 has five dotted crotchet beats, therefore five groupings of three quavers, conventionally written as 15/8;
- bar 5 has one crotchet beat and one dotted crotchet beat, equating to a bar of 5/8 divided into groupings of two quavers followed by three quavers.

Duration: approx. 6'

Glusad II

to be performed with a B2 or B3 drone

Pàdruig Morrison

Compound time

$\text{♩} = 60$

The musical score for "Glusad II" is written in treble clef with a key signature of two sharps (F# and C#). It consists of 37 measures, divided into 10 systems. The piece is in compound time, with a tempo of quarter note = 60. The score includes various time signatures such as 3/4, 5/4, 2/3, 4/3, 1/3, 2/4, 3/4, 4/4, 1/2, 3/8, and 4/8. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures are marked with "4:3" or "2:3" ratios, indicating specific rhythmic relationships. The piece concludes with a final measure marked with a double bar line.

39 $\text{♩} = 65$
mf
2:3

41
4:3
5:4

43

46
4:3

49
3:2

52
3:2

55
2:3

58

60
3:2

62
3:2
3:2

64 $\text{♩} = 70$
f

66

68

70

73

76

79

81

83

86

89

92

96

98

100

102

104

105

Pàdruig Morrison

Gluasad III

for solo instrumentalist and loop pedal

Performance directions

Gluasad III has its roots in the rhythms of Scottish traditional music and especially Gaelic Psalm Singing.

All stemless grace notes should be performed on the beat and executed as quickly as possible. The grace note, or the first of the grace notes, should have more of an accent than the main note which follows. One and two note ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music.

The performer should not deviate too much from the score, but may add *slight* rubato and additional grace notes in later repetitions of each section, so as to create a heterophonic soundworld, but which retains a resemblance of Gaelic Psalm Singing.

A loop pedal and speakers are required to perform this work. The performer should record their performance of **A** for the first time, and then immediately play it back while performing **A** for the second time, while recording the combined result on the loop pedal. Play back the combinations of layers immediately each time while recording a performance of the next section on top of it. This continues until the end at which point there should be a sea of at least 9 performances (three of **A**, three of **B**, and three of **C**) being played back together.

Duration: approx. 10'

Gluasad III

for solo instrumentalist and loop pedal.

Pàdruig Morrison

$\text{♩} = 40$

A

B

C

3:2

3

3

3

(→)

3

3

3

3

(2)

System (2) consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a measure rest followed by a dotted quarter note, then eighth notes, and ends with a half note. The second staff features a triplet of eighth notes, followed by eighth notes, and ends with a quarter note. The third staff contains eighth notes and a quarter note. A dashed line spans across all three staves, indicating a melodic line.

(3)

System (3) consists of three staves of music in treble clef with a key signature of three sharps. The first staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. The second staff begins with a quarter rest, followed by eighth notes, and includes a triplet of eighth notes. The third staff starts with a quarter rest, followed by eighth notes, and includes a triplet of eighth notes. A dashed line spans across all three staves.

(→)

System (4) consists of three staves of music in treble clef with a key signature of three sharps. The first staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. The second staff starts with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The third staff begins with a quarter note, followed by eighth notes, and ends with a quarter note. A dashed line spans across all three staves.

System (5) consists of three staves of music in treble clef with a key signature of three sharps. The first staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. The second staff begins with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The third staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. A dashed line spans across all three staves.

(4)

Exercise (4) consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a dotted quarter note, an eighth note, and a quarter note, and finally a dotted quarter note, an eighth note, and a quarter note. The second and third staves contain accompaniment with eighth-note patterns, including triplets. A dashed line spans across all three staves, indicating a slur or phrasing.

(5)

Exercise (5) consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a dotted quarter note, an eighth note, and a quarter note, and finally a dotted quarter note, an eighth note, and a quarter note. The second and third staves contain accompaniment with eighth-note patterns, including triplets and a 3:2 ratio. A dashed line spans across all three staves, indicating a slur or phrasing.

at least x3 each

Exercise (6) consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a dotted quarter note, an eighth note, and a quarter note, and finally a dotted quarter note, an eighth note, and a quarter note. The second and third staves contain accompaniment with eighth-note patterns, including triplets. A dashed line spans across all three staves, indicating a slur or phrasing.

Pàdruig Morrison

These Highland Glens Once Danced

String Orchestra
(minimum 4-3-3-2-1)

Programme

These Highland Glens Once Danced is heavily influenced by the jig and 6/8 march rhythms of Scottish traditional music, focusing on the swung rhythm found particularly in west coast Scottish and Gaelic music. Doing so highlights how the nuances of traditional music are often overlooked outwith the genre, which acts as a musical metaphor for how much of the history of the Highlands and Islands is overlooked outside the region.

Most people associate the Scottish Highlands with miles of moorland, heathery mountainsides, and minimal 'civilisation'. This perception is informed by a shifting baseline in understanding due to the events of the eighteenth and nineteenth centuries, in which communities and villages were deliberately and systematically cleared. At best, people were driven to impoverishment or emigration, and at worst, killed or left to starve to death; while their homeland became sheep farms of deer shooting estates to generate greater financial profit for the landlords.

The 'empty' and 'wild' landscapes so synonymous with Scotland, are therefore created landscapes, which have resulted in a drastic loss of population, language, culture, and ecosystems. This work exists as a reminder, that these 'barren' glens were once full of life, with people who made communities and families, who cared for each other and their environment, and who played music, sang, and danced.

Duration: approx. 5'15"

Performance Directions

The music should be played non vibrato throughout.

All stemless grace notes should be performed on the beat and executed as quickly as possible. The grace notes should have more of an accent than the main note which follows. These ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music.

The swung jig rhythm has been written in throughout. The swung rhythm may be heard in lots of recordings by traditional musicians and bands, and is often the intuitive way of performing jigs, being neither of the two rhythms (i and iii below) frequently used for notating jigs: three equal quavers or a dotted quaver followed by a semiquaver and another quaver.



*Varying rhythmic styles for jig performance.
Rhythm ii sits between the other two and is the
rhythmic basis for this work.*



Cross noteheads with a scoop indicate a whip-like gesture, which should be played *sul ponticello*, accented, and with a fast-moving bow, all while sliding the finger up the fingerboard towards the bow.

These Highland Glens Once Danced

for Thirteen North

Pàdruig Morrison

♩.=75 (♩.=225)

solo
non vib.
all slightly staccato with short sharp bowings

Violin I

p *mf* *mp* *f* *p*

* sul ponticello, accented, fast bowing
with whip-like glissando upwards

6

Vln. I

f *mp* *f* *p*

13

Vln. I

mp *f* *mp*

20

Vln. I

f *mf* *f* *mf*

26

Vln. I

f *mf* *f*

32

Vln. I

mf

36

Vln. I

f

A

40

Vln. I

mf

Vln. II

mf

2 44

Vln. I

Vln. II

48

Vln. I

Vln. II

53

Vln. I

Vln. II

Vla.

mf

57

Vln. I

Vln. II

Vla.

cresc.

61

Vln. I

Vln. II

Vla.

65 B $\text{♩} = \text{♩}$ 3

Vln. I *ff* *p*

Vln. II *ff* *p* *mp*

Vla. *ff* *p*

Vc. *mp* div.

Cb. *mp*

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 75

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

85 5

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

89

Vln. I *mf*

Vln. II *f*

Vla. *f*

Vc. *f* *mp* *mf*

Cb. *f* *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 94-97. The score is for a string ensemble (Violins I and II, Viola, Violoncello, and Contrabass). The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a variety of dynamics including *p*, *mf*, and *f*. The Violin II and Viola parts include triplet markings. The Violoncello and Contrabass parts feature a rhythmic pattern of eighth notes with slurs and dynamic markings.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 98-101. The score continues for the string ensemble. The key signature remains two sharps (F# and C#), and the time signature is 2/4. Dynamics include *p*, *f*, *mp*, and *ff*. The Violin I and II parts have dynamic markings. The Viola part includes triplet markings. The Violoncello and Contrabass parts feature a rhythmic pattern of eighth notes with slurs and dynamic markings.

Vln. I *mf* *f*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

C

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f*

Cb. *mf* *f*

Musical score for measures 110-113. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 6/8. The music features a rhythmic pattern of eighth notes and quarter notes, with triplets in the Vln. II, Vla., Vc., and Cb. parts. Dynamics include *f* (forte) and *ff* (fortissimo).

Musical score for measures 114-117. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 6/8. The music features a rhythmic pattern of eighth notes and quarter notes, with triplets in the Vln. II, Vla., Vc., and Cb. parts. Dynamics include *ff* (fortissimo) and *f* (forte).

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *ff* *f*

Musical score for measures 126-129. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is two sharps (F# and C#) and the time signature is 6/8. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The score is divided into four measures, with a key signature change from D major to F# minor between measures 127 and 128.

Musical score for measures 130-133. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is two sharps (F# and C#) and the time signature is 6/8. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *ff* (fortissimo) and *f* (forte). The score is divided into four measures, with a key signature change from F# minor to D major between measures 132 and 133.

134 11

Vln. I *fp* *f* **D**

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *f* *mp* *f*

Cb. *f* *mp* *f* IV

138

Vln. I

Vln. II

Vla.

Vc. *sim.*

Cb. *sim.*

12 142

Vln. I

Vln. II

Vla.

Vc.

Cb.

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

150 13

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff f

ff f

154

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

14

158

Musical score for measures 158-160. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#) and the time signature is 6/8. The dynamics are marked *mf* (mezzo-forte). The first two measures (158-159) feature triplets in the string parts. The third measure (160) shows a change in the time signature to 9/8. The Vln. I and Vln. II parts have a *mf* dynamic marking.

161

Musical score for measures 161-163. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#) and the time signature is 6/8. The dynamics are marked *ff* (fortissimo) for the strings and *f* (forte) for the lower strings. The first two measures (161-162) feature triplets in the string parts. The third measure (163) shows a change in the time signature to 9/8. The Vln. I and Vln. II parts have a *ff* dynamic marking, while the Vc. and Cb. parts have an *f* dynamic marking.

164 15

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

168

Vln. I

Vln. II

Vla.

Vc.

Cb.

16 172

Vln. I

Vln. II

Vla.

Vc.

Cb.

175

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pàdruig Morrison

Ceum

Accordion

Programme

Ceum explores the breath-like and rhythmic playing of the accordion with inspiration drawn from the native step-dancing of the Highlands and Islands of Scotland, known in Gaelic as *dannsa-ceum*. The accordion has a strong historical association with playing for dancing in many corners of the world, despite the relative modernity of the instrument.

Step-dancing all but died out in the Highlands and Islands of Scotland in the late 20th century. However, the tradition was revived at the beginning of the 21st century by bringing step-dancers over from Cape Breton, where the tradition has been retained by the descendants of those who emigrated or were cleared from Scotland in the 18th and 19th century.

Central to step-dancing is the strathspey: quick and bouncy mid-tempo tunes, often featuring the 'scotch-snap' rhythm. The 'scotch-snap' is and has for a long time been a common rhythmic feature used to identify or signify a Scottish flavour in music. Recent research by Dr Will Lamb shows how the strathspey rhythms, including the 'scotch-snap', have their root in the Gaelic language. Both in the 18th century when the bagpipes and Gaelic music was outlawed, and in earlier centuries before instruments were so readily available, the tunes for dancing were sung. The purpose of these *puirt-a-beul* (literally: mouth-music) was to provide music for dancing.

The melodic theme for *Ceum* was written to sound and feel in keeping with traditional strathspey melodies. There are references to the breath required in singing throughout the work, reflected by the accordion's air button and bellows which breathe music into the instrument.

As is the case in step-dancing, strathspeys normally lead into reels, and *Ceum* also finishes by settling into a section of reel-like material. Towards the end, the harmonic journey of extending the mode through sharpening in the upper tessitura and flattening in the lower tessitura reaches a climax with several clusters at the same time as the melodic playing reaches its most virtuosic point.

Duration: approx. 8'30"

Performance Directions



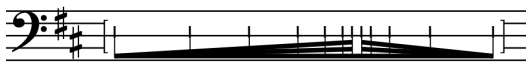
All stemless grace notes should be performed on the beat and executed as quickly as possible. The grace notes should have more of an accent than the main note which follows. These ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music. The grace notes are stemless because they should always be executed as quickly as possible.



The large diamond noteheads indicate use of the air button. Where instances of the air button are marked with an accent, the air sound should be articulated with a very strong, sharp, and loud air sound at the beginning of each change in bellows direction.



Vibrato swells are indicated by vibrato lines which show the desired arc of vibrato intensity.



Impulses are indicated as shown here. These are to be achieved with a sharp pulsing motion in the left hand while the bellows are being closed, thus creating accents in the pitches being played. This effect is different to the vibrato above, but it should similarly have an arc with regard to the speed of the impulses.



The 'X' time signature is used to indicate a free time signature in b.57.



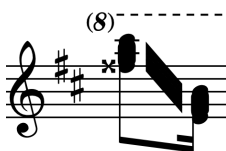
Perforated phrase markings indicate how particular passages should be phrased (e.g. b. 58).

DM+Em

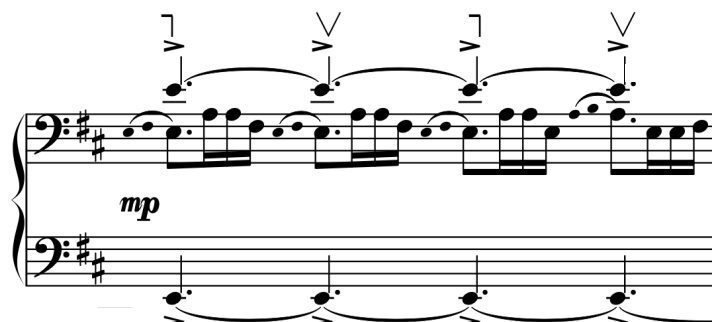


SB = Stradella Bass. Sections written with chord names indicate the two chords to be played along with the written bass note (D major chord and E minor chord).

N.B. by contrast: **FB** = Free Bass



Thick solid black lines indicate clusters.



Accented tied notes indicate that the bellows should change direction on each crotchet beat with a sharp physical movement to give a strong sense of the pulse.

Ceum

for accordion

Pàdruig Morrison

1 still, serene

15"

mf > *ppp* ————— *mp*

L.H. impulses

2

15"

mf > *ppp* ————— *mp*

3

$\text{♩} = 55$

p ————— *mp* > *p*

4

mp ————— *mf* > *mp*

FB

5

vib. non. vib.

mp ————— *mf* > *mp*


6

vib. non. vib.

mp

2

7

 vibrato swells

10

13

 =70

18

24

27

30

mp
DM+Em
SB

33

DM+Em

36

DM+Em
DM+F#m
sf

40

$\text{♩} = 75$
7 7 7 7 sim.

mp
f sharply accented

45

f
mf
(7 7 7 7 cont.)

49

mf
bellow normally

4

52

57

58

light, bouncy

62

65

68

70 ☹ very rhythmic

Musical score for measures 70-71. The piece is in G major (one sharp). Measure 70 features a rhythmic melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. Measure 71 continues the melody and includes a triplet of eighth notes in the right hand. A dashed line indicates a crescendo in the bass line.

Musical score for measures 72-73. Measure 72 shows a more active right-hand melody with eighth notes and a steady bass line. Measure 73 continues the melodic development in the right hand and the harmonic support in the left hand.

Musical score for measures 74-75. Measure 74 begins with a sad face emoji ☹ and a *cresc.* marking. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment. Measure 75 continues the melodic ascent in the right hand.

Musical score for measures 76-77. Measure 76 features a melodic line in the right hand with eighth notes and a bass line with chords. Measure 77 continues the melodic flow and includes a key signature change to F major (no sharps or flats) in the right hand.

Musical score for measures 78-79. Measure 78 continues the melodic line in the right hand, now in F major. Measure 79 concludes the passage with a final chord in the right hand and a bass line ending on a half note.

6

78

Musical score for measures 78-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). Measure 78 starts with a dynamic marking of *f*. The music features a complex melodic line in the right hand with many slurs and accents, and a more rhythmic accompaniment in the left hand.

79

Musical score for measure 79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues from the previous system with similar melodic and rhythmic patterns.

80

Musical score for measure 80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *svb* is present in the lower staff. The music features a melodic line in the right hand and a bass line in the left hand.

81

Musical score for measure 81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *(8)* is present in the lower staff. The music continues with a melodic line in the right hand and a bass line in the left hand.

strong accents with every bellow change

sim. until the end

82

Musical score for measure 82. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *mp* is present in the lower staff. The music features a melodic line in the right hand with many slurs and accents, and a bass line in the left hand. There are performance markings *[SB]* and *[FB]* in the lower staff.

84

Musical score for measure 84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *cresc.* is present in the lower staff. The music features a melodic line in the right hand with many slurs and accents, and a bass line in the left hand. There are performance markings *2* in the lower staff.

86

mf 2 2 2 2 2 2 2 2

This system contains measures 86 and 87. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand plays a steady accompaniment of eighth-note chords. The dynamic marking is *mf*. Fingerings of 2 are indicated for the left hand.

88

2 2 2 2 2 2 4 4

This system contains measures 88 and 89. The right hand continues with eighth-note patterns. The left hand accompaniment includes some chords with a duration of 4. The dynamic marking is *mf*.

90

This system contains measures 90 and 91. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment consists of eighth-note chords. The dynamic marking is *mf*.

92

This system contains measures 92 and 93. The right hand features a melodic line with slurs and accents. The left hand accompaniment is a steady eighth-note chordal pattern. The dynamic marking is *mf*.

93

f

This system contains measures 93 and 94. The right hand has a melodic line with a dynamic marking of *f*. The left hand accompaniment continues with eighth-note chords. The dynamic marking is *f*.

95

cresc.

This system contains measures 95 and 96. The right hand has a melodic line with a dynamic marking of *cresc.*. The left hand accompaniment continues with eighth-note chords. The dynamic marking is *cresc.*.

97

Musical score for measures 97-98. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 98. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 98.

99

Musical score for measures 99-100. The right hand continues the melodic line with eighth and sixteenth notes. The left hand maintains the eighth-note accompaniment.

101

Musical score for measures 101-102. The right hand has a melodic line with eighth notes. The left hand continues the eighth-note accompaniment. Dynamic markings include *cresc.* (crescendo) in measure 101 and *fff* (fortississimo) in measure 102.

103

Musical score for measures 103-104. The right hand has a melodic line with eighth notes. The left hand continues the eighth-note accompaniment. A dynamic marking of *8va* (octave) is present in measure 103, with a dashed line indicating the octave shift. The right hand has a trill in measure 104.

105

Musical score for measures 105-106. The right hand has a melodic line with eighth notes and rests. The left hand continues the eighth-note accompaniment. A dynamic marking of *8* (octave) is present in measure 105, with a dashed line indicating the octave shift. The right hand has a trill in measure 106.

107

Musical score for measures 107-108. The right hand has a melodic line with eighth notes and rests. The left hand continues the eighth-note accompaniment. A dynamic marking of *8* (octave) is present in measure 107, with a dashed line indicating the octave shift. A dynamic marking of *dim.* (diminuendo) is present in measure 108.

109 loco

f

111 gradually become more and more staccato until the end

dim.

continuing with strong accents with each bellows change

113 *rall..*

mf *dim.*

115

dim.

117 *molto rall..*

mp *dim.*

119 $(\text{♩} = 30)$

p

Pàdruig Morrison

Siubhal

String Quartet No.1

Programme

The title *Siubhal* (/ʃu.əL/ pronounced 'shoe-ullj') has multiple meanings which resonate with many of the ideas explored within the work. Frequently used to mean searching, the work begins with an obscured sense of rhythm, tonality, and harmony, all of which become clear and unified through the work. *Siubhal* is also used within the name of several variations in *ceòl mòr* (pibroch) repertoire. Variation is central to handling of thematic material in this work, with the melodic theme occurring in 14 different ways throughout. Perhaps the most commonly used meaning of the word is to travel. The piece explores a journey of searching through various incarnations of the theme, and finally, home is arrived at with the theme becoming a reel.

Performance Directions

Open strings should be used as much as possible.



All stemless grace notes should be performed on the beat and executed as quickly as possible (. The grace notes should have more of an accent than the main note which follows. These ornaments serve an articulative purpose more than a decorative one, as in Scottish traditional music. The grace notes are stemless because they should always be executed as quickly as possible.

a.s.p



Cross noteheads indicate *alto sul ponticello* (a.s.p.). These should be played with a very still bowing and lots of white noise. In some occasions it is indicated with an arrow that the bow should move between a.s.p. and natural bowing (e.g. b. 1).



Tremolos should be measured and played in time (e.g. b. 34).



Dashed ties show that the repeated pitch should be felt but not separately bowed. In cases such as that shown here, the grace note gesture simply moves up the fingerboard, alternating with the open string (e.g. b. 155).



Notes with a slash through them should be played with a downbow and with overpressure (e.g. b. 205).



Nested triplets are an important rhythmic feature throughout the work (e.g. b. 24). The result is a swung type of triplet frequently heard in the performance of traditional music. The example shown here would result in a rhythm which is between three equal quavers, and a dotted quaver, a semiquaver and another quaver.

Duration: ca 21'

Siubhal

String Quartet No.1

Pàdruig Morrison

I

sgàilichte - obscured

♩=50

a.s.p. played with still bowing and lots of white noise

Violin I

Violin II

Viola

Violoncello

still bowing

a.s.p. played with still bowing and lots of white noise

sim.

p *pp* *pp* *p*

This musical score system covers measures 1 through 7. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. A tempo marking of ♩=50 is present. The Violin I staff has a fermata over the first measure and a *p* dynamic marking. The Viola staff has a fermata over the first measure and a *pp* dynamic marking. The Violoncello staff has a fermata over the first measure and a *p* dynamic marking. The text 'a.s.p. played with still bowing and lots of white noise' is written above the Violin I and Viola staves. The text 'still bowing' is written above the Viola staff. The text 'sim.' is written above the Violoncello staff. The score includes various musical notations such as fermatas, slurs, and dynamic markings.

8

Vn. I

Vn. II

Vla.

Vc.

p *mp* *p* *p*

nat.

This musical score system covers measures 8 through 14. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I staff has a fermata over the eighth measure and a *p* dynamic marking. The Violoncello staff has a fermata over the eighth measure and a *p* dynamic marking. The text 'nat.' is written above the Violoncello staff. The score includes various musical notations such as fermatas, slurs, and dynamic markings.

16

Vn. I *mp* still bowing

Vn. II *pp*

Vla. *p* *pp* *p* *pp*

Vc. *p* *p*

Measures 16-22. Vn. I has a dynamic of *mp* and the instruction "still bowing". Vn. II starts with *pp*. Vla. has dynamics *p*, *pp*, *p*, and *pp*. Vc. has dynamics *p* and *p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

23

Vn. I *mp* *fp* nat.

Vn. II *mp* *pp* *fp*

Vla. *p* *fp*

Vc. *mp* *mf*

Measures 23-28. Vn. I has dynamics *mp* and *fp*, with a "nat." instruction. Vn. II has dynamics *mp*, *pp*, and *fp*. Vla. has dynamics *p* and *fp*. Vc. has dynamics *mp* and *mf*. The score includes triplets and slurs.

29

Vn. I *fp* *mp* a.s.p

Vn. II *mp*

Vla. *mp* *ppp*

Vc. *mp* *pp*

Measures 29-34. Vn. I has dynamics *fp* and *mp*, with an "a.s.p" instruction. Vn. II has a dynamic of *mp*. Vla. has dynamics *mp* and *ppp*. Vc. has dynamics *mp* and *pp*. The score includes triplets and slurs.

33 **A**

nat.

Vn. I *fpp* *p*

Vn. II *p* *pp* *fpp*

Vla. *p* *mf* *pp*

Vc. *p*

Detailed description: This system covers measures 33 to 36. It features four staves: Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 33 is marked with a box containing the letter 'A'. The Vn. I part has a long note with a 'nat.' (natural) marking above it, with dynamics *fpp* and *p*. The Vn. II part has dynamics *p*, *pp*, and *fpp*. The Vla. part has dynamics *p*, *mf*, and *pp*, with triplets in measures 34 and 35. The Vc. part has a dynamic of *p*.

37 a.s.p.

nat.

Vn. I *pp* *p* *pp*

Vn. II *p* *pp* *p* *pp*

Vla. *mf* *mp* *mf* *p*

Vc. *p* *pp* *p* *pp*

Detailed description: This system covers measures 37 to 39. The Vn. I part starts with 'a.s.p.' (accidental stroke) and has dynamics *pp*, *p*, and *pp*. The Vn. II part has dynamics *p*, *pp*, *p*, and *pp*. The Vla. part has dynamics *mf*, *mp*, *mf*, and *p*. The Vc. part has dynamics *p*, *pp*, *p*, and *pp*. There are triplets in measures 37 and 38, and a 'nat.' marking above a triplet in measure 39.

40

Vn. I *mfp* *mp*

Vn. II *p* *mp* *p* *mf*

Vla. *mp* *f* *mp*

Vc. a.s.p. *mp* *p* *mp*

Detailed description: This system covers measures 40 to 42. The Vn. I part has dynamics *mfp* and *mp*. The Vn. II part has dynamics *p*, *mp*, *p*, and *mf*. The Vla. part has dynamics *mp*, *f*, and *mp*. The Vc. part starts with 'a.s.p.' and has dynamics *mp*, *p*, and *mp*. There are triplets in measures 40 and 41, and a 'nat.' marking above a triplet in measure 42.

43

Vn. I
Vn. II
Vla.
Vc.

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

Measures 43-45: Vn. I has a melodic line with triplets and dynamics *p* and *mp*. Vn. II has a melodic line with triplets and dynamics *mp* and *mf*. Vla. has a bass line with triplets and dynamics *pp*, *mf*, and *f*. Vc. has a bass line with triplets and dynamics *mf*.

46

Vn. I
Vn. II
Vla.
Vc.

mf *mp*
p *mp* *mf*
mp *p*
pp *mp*

B

Measures 46-49: Vn. I has a melodic line with triplets and dynamics *mf* and *mp*. Vn. II has a melodic line with triplets and dynamics *p*, *mp*, and *mf*. Vla. has a bass line with triplets and dynamics *mp* and *p*. Vc. has a bass line with triplets and dynamics *pp* and *mp*. A box labeled 'B' is above measure 47.

50

Vn. I
Vn. II
Vla.
Vc.

p *p*
p *mp* *mp*
mp *pp* *mp*

a.s.p.

Measures 50-52: Vn. I has a melodic line with triplets and dynamics *p*. Vn. II has a melodic line with triplets and dynamics *p*, *mp*, and *mp*. Vla. has a bass line with triplets and dynamics *mp*. Vc. has a bass line with triplets and dynamics *mp*, *pp*, and *mp*. The instruction 'a.s.p.' is above measure 50.

53

Musical score for measures 53-56, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Measure 53 includes a 'nat.' marking with a dashed arrow pointing to the right. Measures 54 and 55 contain triplets. Measure 56 includes an 'a.s.p.' marking with a dashed arrow pointing to the right. Dynamics include *mp* and *p*.

II
a' lorg - finding

57

Musical score for measures 57-60, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). A common time signature 'C' and a tempo marking '♩=50' are present. Measure 57 includes a *mp* dynamic. Measures 58 and 59 contain triplets. Measure 60 includes a 'nat.' marking with a dashed arrow pointing to the right. Dynamics include *mp* and *p*.

61

Musical score for measures 61-64, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Measures 61-64 contain triplets. Dynamics include *mp* and *p*.

79

Musical score for measures 79-82, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Measure 79 shows Vn. I with a whole note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 80 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 81 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 82 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Dynamics include *pp*, *p*, and *mp*. There are triplets in measures 80 and 81.

83

Musical score for measures 83-86, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Measure 83 features Vn. I with a triplet of eighth notes (F#, G#, A#) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 84 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 85 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 86 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Dynamics include *p*, *mp*, and *p*. There are triplets in measures 83 and 85.

88

Musical score for measures 88-91, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Measure 88 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 89 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 90 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Measure 91 features Vn. I with a half note chord (F#, C#5, G#5) and Vn. II with a half note chord (F#, C#5, G#5). Vla. and Vc. have eighth notes. Dynamics include *p* and *nat.*. There are triplets in measures 88 and 91, and a quintuplet in measure 90.

91

very still non. vib

pp

sul pont. $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

nat.

very still non. vib

pp

very still non. vib

pp

96

E

con sord., poco sul pont., non vib

pp

3

99

3

6

3

102

Vn. I

Vn. II

Vla.

Vc.

105

F

Vn. I

Vn. II

Vla.

Vc.

solo, molto rubato,
sul pont. + non vib.

pp

p

109

Vla.

mp

p

112

Vla.

mp

114

Vla.

p

III
salm - psalm

G

118 ♩=40 still, floating

Vn. I con sord. *p*

Vn. II con sord. *p*

Vla. nat + con sord. *p*

Vc. con sord. *p*

120

Vn. I

Vn. II

Vla.

Vc.

(121)

Vn. I

Vn. II

Vla.

Vc.

123

Vn. I

Vn. II

Vla.

Vc.

p

p

p

p

Measures 123-124. The score is in G major and 5/4 time. Measures 123 and 124 are marked with a *p* dynamic. The first three staves (Vn. I, Vn. II, Vla.) have a whole rest in measure 123 and a half note in measure 124. The Violoncello (Vc.) part features a complex rhythmic pattern with triplets and sixteenth notes.

125

Vn. I

Vn. II

Vla.

Vc.

Measures 125-126. The score is in G major and 5/4 time. Measures 125 and 126 are marked with a *p* dynamic. The first three staves (Vn. I, Vn. II, Vla.) have a whole rest in measure 125 and a half note in measure 126. The Violoncello (Vc.) part features a complex rhythmic pattern with triplets and sixteenth notes.

127

Vn. I

Vn. II

Vla.

Vc.

p

p

p

Measures 127-128. The score is in G major and 5/4 time. Measures 127 and 128 are marked with a *p* dynamic. The first three staves (Vn. I, Vn. II, Vla.) have a whole rest in measure 127 and a half note in measure 128. The Violoncello (Vc.) part features a complex rhythmic pattern with triplets and sixteenth notes.

136

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc.

This system contains measures 136 and 137. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. The music is marked *p* (piano). Measure 136 includes a triplet in the Vn. II part. Measure 137 includes triplets in the Vla. and Vc. parts.

138

Vn. I

Vn. II

Vla.

Vc.

This system contains measures 138 and 139. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. Measure 138 includes a triplet in the Vn. I part. Measure 139 includes triplets in the Vn. I and Vc. parts.

140

Vn. I

Vn. II

Vla.

Vc.

This system contains measures 140 and 141. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 6/4. Measure 140 includes triplets in the Vn. I and Vn. II parts. Measure 141 includes triplets in the Vn. I and Vc. parts.

143 senza sord.

Vn. I *mf* *p* senza sord.

Vn. II *mf* *p* senza sord.

Vla. *mf* *p* senza sord.

Vc. *mf* *p* senza sord.

IV
aonachd - unity

147 H Rhythmic ♩=55
use open strings where possible

Vn. I *mf* 3 3

Vn. II *mf* use open strings where possible 3 3

Vla. *mf* use open strings where possible 3 3

Vc. *mf* 3 3

152

Vn. I 3 3

Vn. II 3 3

Vla. 3 3

Vc. 3 3

155

Vn. I *mf* 5 3 3

Vn. II *mf* 5 3 3

Vla. *mf* 5 3 3

Vc. *mf* 5 3 3

157

Vn. I *f* 3 5

Vn. II *f* 3 5

Vla. *f* 3 5

Vc. *f* 3 5

159

Vn. I 3 5

Vn. II 3 5

Vla. 3 5

Vc. 3 5

(160)

Musical score for measures 160-162, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measures 160-161 are in 4/4, and measure 162 is in 3/4. The score includes triplets of eighth notes and sixteenth notes, with some notes beamed together. The Vn. I and Vn. II parts have a '3' above the first triplet in measure 160. The Vla. and Vc. parts also have a '3' above the first triplet in measure 160. In measure 162, the Vn. I and Vn. II parts have a '7:4' above the measure, and the Vla. and Vc. parts have a '3' above the first triplet.

162

Musical score for measures 162-163, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 162 is in 4/4, and measure 163 is in 3/4. The score includes triplets of eighth notes and sixteenth notes, with some notes beamed together. The Vn. I and Vn. II parts have a '3' above the first triplet in measure 162, and the Vn. II part has a 'ff' dynamic marking below the first triplet. The Vla. and Vc. parts also have a '3' above the first triplet in measure 162, and the Vc. part has a 'ff' dynamic marking below the first triplet. In measure 163, the Vn. I and Vn. II parts have a '7:4' above the measure, and the Vla. and Vc. parts have a '3' above the first triplet.

(163)

Musical score for measures 163-164, featuring four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 163 is in 4/4, and measure 164 is in 3/4. The score includes triplets of eighth notes and sixteenth notes, with some notes beamed together. The Vn. I and Vn. II parts have a '3' above the first triplet in measure 163. The Vla. and Vc. parts also have a '3' above the first triplet in measure 163. In measure 164, the Vn. I and Vn. II parts have a '3' above the first triplet, and the Vla. and Vc. parts have a '3' above the first triplet.

165

Musical score for measures 165-166. The score is for four instruments: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. At measure 165, the time signature changes to 5/4. At measure 166, it changes to 7/4. Dynamics include *ffp* and *sfz*. The notation includes slurs and ties across measures.

167

Musical score for measures 167-170. The score is for four instruments: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 7/4. At measure 168, the time signature changes to 3/4. At measure 169, it changes to 4/4. At measure 170, it changes to 7/4. Dynamics include *f*, *fp*, *sfz*, and *mf*. The notation includes slurs, ties, and fingering numbers (I, II, III, IV) above notes.

169

Musical score for measures 169-172. The score is for four instruments: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. At measure 170, the time signature changes to 3/4. At measure 171, it changes to 9/4. At measure 172, it changes to 3/4. Dynamics include *f*, *fp*, *sfz*, and *mf*. The notation includes slurs, ties, and triplets (marked with '3').

171

Vn. I *f* *mp* 3

Vn. II *f* *mp* 3

Vla. *f* *mp* 3

Vc. *f* *mp* 3

Detailed description: This block contains the first two measures of a musical system. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Measures 171 and 172 are marked with a forte (*f*) dynamic. The first measure of each system contains a triplet of eighth notes. The second measure of each system contains a triplet of quarter notes. The dynamic changes to mezzo-piano (*mp*) in the second measure of the system.

(172)

Vn. I *f* 3 7

Vn. II *f* 3 7

Vla. *f* 3 7

Vc. *f* 3 7

Detailed description: This block contains the third and fourth measures of a musical system. The key signature is one sharp (F#) and the time signature is 4/4. Measures 172 and 173 are marked with a forte (*f*) dynamic. The first measure of each system contains a 7-measure rest, indicated by a '7:4' above the staff. The second measure of each system contains a triplet of eighth notes. The dynamic changes to mezzo-forte (*mf*) in the second measure of the system.

(173)

Vn. I 3 3

Vn. II 3 *mf* 3

Vla. 3 *mf* 3

Vc. 3 *mf* 3

Detailed description: This block contains the fifth and sixth measures of a musical system. The key signature is one sharp (F#) and the time signature is 4/4. Measures 173 and 174 are marked with a mezzo-forte (*mf*) dynamic. The first measure of each system contains a triplet of eighth notes. The second measure of each system contains a triplet of quarter notes. The dynamic changes to mezzo-forte (*mf*) in the second measure of the system.

175

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 175 and 176. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 175 contains a triplet in the Violin I part. The Violin II, Viola, and Violoncello parts feature complex rhythmic patterns with many beamed notes and accents.

177

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 177 and 178. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 177 contains triplets and quintuplets in the Violin I, Violin II, and Viola parts, with a dynamic marking of *f*. The Violoncello part includes fingering indications: II, III, II, I. Measure 178 continues with complex rhythmic patterns and accents in all parts.

179

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 179 and 180. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 179 contains triplets in the Violin I and Violin II parts, with a dynamic marking of *ff*. Measure 180 continues with complex rhythmic patterns and accents in all parts.

181

Vn. I

Vn. II

Vla.

Vc.

sfz

sfz

sfz

This system contains measures 181 and 182. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 181 shows a melodic line in Vn. I with a triplet of eighth notes. Vn. II and Vla. play a rhythmic accompaniment of eighth notes, with Vn. II and Vla. also featuring triplets. Vc. plays a bass line with triplets. Measure 182 continues the melodic line in Vn. I and the accompaniment in the other parts. Dynamic markings include *sfz* (sforzando) in measures 182 and 183.

183

Vn. I

Vn. II

Vla.

Vc.

ff

ff

ff

This system contains measures 183 and 184. The instrumentation remains the same. Measure 183 features a melodic line in Vn. I and a rhythmic accompaniment in Vn. II, Vla., and Vc. Vn. II and Vla. have a *ff* (fortissimo) dynamic marking. Measure 184 continues the melodic line in Vn. I and the accompaniment in the other parts. Dynamic markings include *ff* (fortissimo) in measures 183 and 184.

185

Vn. I

Vn. II

Vla.

Vc.

sfz

sfz

sfz

sfz

This system contains measures 185 and 186. The instrumentation remains the same. Measure 185 features a melodic line in Vn. I and a rhythmic accompaniment in Vn. II, Vla., and Vc. Measure 186 continues the melodic line in Vn. I and the accompaniment in the other parts. Dynamic markings include *sfz* (sforzando) in measures 185 and 186.

187

Vn. I

Vn. II

Vla.

Vc.

7:4

3

7:4

$\overset{3}{\text{trill}} = \text{trill} \text{ (approx. } \text{♩} = 80 \text{)}$

(188)

Vn. I

Vn. II

Vla.

Vc.

3:2

3

3:2

3

3:2

3

3:2

3

3

3

3

f

f

f

K

192

Vn. I

Vn. II

Vla.

Vc.

7:4

3

3

3

3

poco sul pont. with very light and fast, wispy bowing

poco sul pont. with very light and fast, wispy bowing

poco sul pont. with very light and fast, wispy bowing

poco sul pont. with very light and fast, wispy bowing

195

Vn. I

Vn. II

Vla.

Vc.

3

198

Vn. I

Vn. II

Vla.

Vc.

3

201

Vn. I

Vn. II

Vla.

Vc.

7

203

Vn. I

Vn. II

Vla.

Vc.

3

Detailed description: This system contains measures 203 and 204. It features four staves: Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. Measure 203 shows a Vn. I staff with a dotted quarter note followed by a triplet of eighth notes. Vn. II and Vla. have a triplet of eighth notes followed by a half note. Vc. has a quarter note followed by a half note. Measure 204 continues with similar rhythmic patterns. A '3' is written below the Vc. staff in measure 203.

V
ruidhle - reel

205

L ♩=80

Vn. I

Vn. II

Vla.

Vc.

I II III

Detailed description: This system contains measures 205 and 206. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. A tempo marking 'L ♩=80' is present. Measure 205 shows a Vn. I staff with a quarter note followed by a triplet of eighth notes. Vn. II and Vla. have a quarter note followed by a triplet of eighth notes. Vc. has a quarter note followed by a triplet of eighth notes. Measure 206 continues with similar rhythmic patterns. Roman numerals I, II, and III are written above the Vc. staff in measure 206.

207

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system contains measures 207 and 208. It features four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 207 shows a Vn. I staff with a quarter note followed by a triplet of eighth notes. Vn. II and Vla. have a quarter note followed by a triplet of eighth notes. Vc. has a quarter note followed by a triplet of eighth notes. Measure 208 continues with similar rhythmic patterns.

209

Vn. I

Vn. II

Vla.

Vc.

Musical score for measures 209-210. The score is for four instruments: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 7/8. Measure 209 shows the Violin I part with a melodic line, while the other instruments play rhythmic accompaniment. Measure 210 features a more complex texture with rapid sixteenth-note passages in the Violin I and II parts, and dense chordal accompaniment in the Viola and Cello parts.

211

Vn. I

Vn. II

Vla.

Vc.

Musical score for measures 211-212. The score is for four instruments: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 7/8. Measure 211 continues the melodic line in Violin I and the rhythmic accompaniment in the other parts. Measure 212 shows a continuation of the complex texture, with Violin I and II playing rapid sixteenth-note figures and the lower strings providing a dense harmonic base.

213

Vn. I

Vn. II

Vla.

Vc.

Musical score for measures 213-214. The score is for four instruments: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 7/8. Measure 213 features a melodic line in Violin I and rhythmic accompaniment in the other parts. Measure 214 shows a continuation of the complex texture, with Violin I and II playing rapid sixteenth-note figures and the lower strings providing a dense harmonic base.

215

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 215 and 216. The key signature is one sharp (F#) and the time signature is 4/4. Measure 215 features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. Measure 216 continues this pattern with some rests and dynamic markings.

217 **M**

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 217 and 218. Measure 217 is marked with a 'M' in a box. The key signature remains one sharp. Measure 218 shows a change in the time signature to 3/4. The notation includes various note values, slurs, and dynamic markings.

219

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 219 and 220. Measure 219 is in 4/4 time, while measure 220 changes to 3/4 time. The notation includes slurs, accents, and specific fingering or bowing indications such as '7' and '3' above notes.

221

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 221 and 222. The key signature is one sharp (F#) and the time signature is 4/4. Measures 221 and 222 feature a rhythmic pattern of eighth notes with triplets. The first measure of each system has a fermata over the final eighth note. The second measure of each system has a fermata over the final eighth note. The dynamic is *mp* throughout.

223

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 223 and 224. The key signature is one sharp (F#). Measure 223 is in 4/4 time, and measure 224 is in 3/4 time. The dynamic starts at *mp*, changes to *p* in the second measure of 223, and then to *mf* in measure 224. A box with the letter 'N' is positioned above the first measure of 224. The dynamic markings *mp*, *p*, and *mf* are placed below the staves.

225

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 225, 226, and 227. The key signature is one sharp (F#). Measure 225 is in 3/16 time, measure 226 is in 3/4 time, and measure 227 is in 2/4 time. The dynamic is *mf* throughout. The first measure of 225 has a fermata over the final eighth note. The dynamic marking *mf* is placed below the staves.

228

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 228, 229, and 230. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 228 is in 6/16 time. Measure 229 is in 7/16 time and includes a triplet of eighth notes in the Violin I part. Measure 230 is in 3/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings.

231

Vn. I
Vn. II
Vla.
Vc.

f

This system contains measures 231 and 232. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 231 is in 6/16 time and includes a triplet of eighth notes in the Violin I part. Measure 232 is in 4/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings, with a forte (*f*) dynamic marking at the beginning of measure 231.

233

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 233, 234, and 235. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). Measure 233 is in 6/16 time. Measure 234 is in 3/4 time. Measure 235 is in 3/16 time. The score includes various musical notations such as slurs, accents, and dynamic markings.

235

Vn. I

Vn. II

Vla.

Vc.

This system contains measures 235 through 240. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The time signature changes from 3/16 to 3/4, then to 4/4, and finally to 3/4. Measure 235 includes a triplet of eighth notes in the Violin I part. The music consists of rhythmic patterns with various articulations such as accents and slurs.

238

Vn. I

Vn. II

Vla.

Vc.

This system contains measures 238 through 243. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The time signature changes from 3/4 to 5/4, then to 3/4, and finally to 3/4. The music continues with rhythmic patterns and articulations, including accents and slurs.

240

Vn. I

Vn. II

Vla.

Vc.

pp

This system contains measures 240 through 245. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The time signature changes from 3/4 to 6/8, then to 3/4, and finally to 3/4. The music consists of rhythmic patterns with various articulations. A dynamic marking of *pp* (pianissimo) is present in the first measure of the Violin I part.

242 O

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

Musical score for measures 242-247. The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. It begins at measure 242 with a circled 'O' above the staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *ff* (fortissimo) throughout. The score is divided into measures by vertical bar lines.

245

Vn. I

Vn. II

Vla.

Vc.

Musical score for measures 245-250. The key signature remains one sharp (F#) and the time signature is 2/4. The music continues with complex rhythmic patterns and dynamic markings. The score is divided into measures by vertical bar lines.

248

Vn. I

Vn. II

Vla.

Vc.

Musical score for measures 248-253. The key signature remains one sharp (F#) and the time signature is 2/4. The music continues with complex rhythmic patterns and dynamic markings. The score is divided into measures by vertical bar lines.

252

Vn. I

Vn. II

Vla.

Vc.

3 3

2/4 2/4 2/4 2/4

Detailed description: This system covers measures 252 and 253. The key signature is one sharp (F#) and the time signature is 2/4. The first violin (Vn. I) part features a melodic line with accents and slurs. The second violin (Vn. II) part has a more rhythmic line with triplets. The viola (Vla.) and cello (Vc.) parts play a steady accompaniment with triplets and accents.

254

Vn. I

Vn. II

Vla.

Vc.

3 3

sfz

2/4 2/4 2/4 2/4

Detailed description: This system covers measures 254, 255, and 256. The key signature remains one sharp (F#) and the time signature is 2/4. The first violin (Vn. I) part has a melodic line with accents. The second violin (Vn. II) part has a melodic line with slurs. The viola (Vla.) and cello (Vc.) parts feature triplets and accents. A fortissimo (sfz) dynamic marking is present in measures 255 and 256.

257

Vn. I

Vn. II

Vla.

Vc.

3 3

2/4 2/4 2/4 2/4 6/16 3/4 3/4

Detailed description: This system covers measures 257, 258, 259, and 260. The key signature is one sharp (F#). The time signature changes from 2/4 to 6/16 in measure 259 and back to 3/4 in measure 260. The first violin (Vn. I) part has a melodic line with accents and slurs. The second violin (Vn. II) part has a melodic line with slurs and triplets. The viola (Vla.) and cello (Vc.) parts play a steady accompaniment with accents and slurs.

260

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 260 and 261. The key signature is one sharp (F#) and the time signature is 3/4. Measure 260 features a melodic line in Vn. I with accents and slurs, and a bass line in Vc. with eighth notes. Measure 261 includes triplets in Vn. II and Vc., and slurs in Vn. I and Vla.

262

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 262 and 263. The key signature is one sharp (F#) and the time signature is 2/4. Measure 262 shows a melodic line in Vn. I and a bass line in Vc. with eighth notes. Measure 263 features a triplet in Vn. II and slurs in Vn. I and Vla.

264

Vn. I
Vn. II
Vla.
Vc.

P

This system contains measures 264 and 265. The key signature is one sharp (F#) and the time signature is 5/4. Measure 264 features a melodic line in Vn. I with accents and slurs, and a bass line in Vc. with eighth notes. Measure 265 includes a piano dynamic marking (P) in a box, a triplet in Vn. I, and slurs in Vn. I and Vla.

266

Vn. I
Vn. II
Vla.
Vc.

This system of music covers measures 266 to 270. It features four staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 266 begins with a treble clef and a key signature of one sharp. The first staff (Vn. I) contains a melodic line with eighth-note patterns and triplets. The second staff (Vn. II) has a similar melodic line. The third staff (Vla.) and fourth staff (Vc.) provide harmonic support with eighth-note accompaniment. The system concludes with a double bar line and a 2/4 time signature.

268

Vn. I
Vn. II
Vla.
Vc.

This system of music covers measures 268 to 272. It features four staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 268 begins with a treble clef and a key signature of one sharp. The first staff (Vn. I) contains a melodic line with eighth-note patterns and triplets. The second staff (Vn. II) has a similar melodic line. The third staff (Vla.) and fourth staff (Vc.) provide harmonic support with eighth-note accompaniment. The system concludes with a double bar line and a 2/4 time signature.

271

Vn. I
Vn. II
Vla.
Vc.

This system of music covers measures 271 to 275. It features four staves: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 271 begins with a treble clef and a key signature of one sharp. The first staff (Vn. I) contains a melodic line with eighth-note patterns and triplets. The second staff (Vn. II) has a similar melodic line. The third staff (Vla.) and fourth staff (Vc.) provide harmonic support with eighth-note accompaniment. The system concludes with a double bar line and a 2/4 time signature.

273

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 273 to 275. It features four staves: Vn. I (Violin I), Vn. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The piece concludes with a 6/16 time signature. The Vn. I part has a complex rhythmic pattern with many accents. The Vn. II part has a long melodic line with a slur. The Vla. and Vc. parts play a steady eighth-note accompaniment.

276

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 276 to 278. The key signature remains one sharp. The time signature changes from 2/4 to 6/16, then to 3/4, and finally to 2/4. The Vn. I part features a triplet in measure 276 and a fermata in measure 278. The Vn. II part has a long melodic line with a slur. The Vla. and Vc. parts play a steady eighth-note accompaniment.

279

Vn. I
Vn. II
Vla.
Vc.

This system covers measures 279 to 281. The key signature remains one sharp. The time signature changes from 2/4 to 7/16 and back to 2/4. The Vn. I part has a triplet in measure 280. The Vn. II part has a long melodic line with a slur. The Vla. and Vc. parts play a steady eighth-note accompaniment.

281

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 281 and 282. The key signature is one sharp (F#) and the time signature is 4/4. Measure 281 features a complex rhythmic pattern with sixteenth notes and accents in all parts. Measure 282 shows a change in texture with some notes tied from the previous measure and a final cadence.

283

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 283 and 284. The key signature remains one sharp (F#). Measure 283 has a 2/4 time signature, while measure 284 changes to 3/4. The first violin part has a melodic line with accents, and the second violin part has a tremolo effect. The viola and cello parts feature triplet markings in measure 284.

285

Vn. I
Vn. II
Vla.
Vc.

This system contains measures 285 and 286. The key signature is one sharp (F#) and the time signature is 4/4. Measure 285 continues the melodic and rhythmic patterns from the previous system. Measure 286 features a change in time signature to 6/16 and includes a triplet marking in the first violin part.

287

Vn. I

Vn. II

Vla.

Vc.

289

Vn. I

Vn. II

Vla.

Vc.

291

Vn. I

Vn. II

Vla.

Vc.

293

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system covers measures 293 and 294. The key signature is one sharp (F#) and the time signature is 3/4. The first violin (Vn. I) part features a melodic line with slurs and accents. The second violin (Vn. II) part has a more rhythmic accompaniment with slurs. The viola (Vla.) and cello (Vc.) parts play a steady eighth-note accompaniment with slurs. The system concludes with a double bar line.

295

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system covers measures 295 and 296. The instrumentation and key signature remain the same. The first violin (Vn. I) part continues its melodic line. The second violin (Vn. II) part has a more active role with slurs and accents. The viola (Vla.) and cello (Vc.) parts maintain their accompaniment. The system concludes with a double bar line.

297

Vn. I

Vn. II

Vla.

Vc.

fffz

Detailed description: This system covers measures 297 and 298. The instrumentation and key signature remain the same. The first violin (Vn. I) part has a melodic line that ends with a fermata and a dynamic marking of *fffz*. The second violin (Vn. II) part has a melodic line that also ends with a fermata and a dynamic marking of *fffz*. The viola (Vla.) and cello (Vc.) parts maintain their accompaniment. The system concludes with a double bar line.