

CORONACH



for Solo Cello and Mixed Choir (SATB)

Phillip A. Cooke

CORONACH

for Solo Cello and Mixed Choir (SATB)

(2021)

PERFORMANCE NOTES

- The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary, to create a fuller sound
- The cello should move to a different performance space for each movement it plays in (more info below)
- All breath marks have been left to the discretion of the conductor

In Celebration of the Life and Works of Hamish Henderson (1919-2002)

This work was made possible with financial assistance from the University of Aberdeen, Principal's Excellence Fund 2017

With many thanks to Christine Sands

Coronach was first performed by The University of Aberdeen Chamber Choir, with Emily De Simone (cello) conducted by Michael Zaugg at St Machar's Cathedral, Aberdeen on the 19 November 2021.

The Mystery of Light (movement III) was first performed by The University of Aberdeen Chamber Choir conducted by Sam Paul at Elphinstone Hall, Aberdeen on the 14 January 2020 in a special honorary graduation for HRH The Princess Royal. The first public performance was given by the same performers at King's College Chapel, the University of Aberdeen on the 12 March 2020.

The *Three Gaelic Songs* (movements II, IV & VI) were first performed by the Perth Gaelic Choir at Blairgowrie Town Hall on the 05 November 2017.

Duration: 22 minutes

Cover photograph: *Loch Coruisk* (KB, unsplash.com)

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PROGRAMME NOTE

Coronach is the culmination of four years of incremental work and carries on a current preoccupation with integrating elements of Scottish history and culture into my work. The piece is in seven movements and alternates between settings of Scottish romantic poetry with Gaelic folksongs collected by Hamish Henderson (1919-2002), a renaissance man of mid-twentieth century Scottish poetry and folklore. Although the alternating material is of a very different cast, the two hopefully shine a light on each other and eventually come together in a 'long, continuous chant'. The work is a celebration of Henderson and his life and works.

PAC

INSTRUCTIONS FOR CELLIST

Coronach imagines the cellist in four separate performance spaces, moving from an off-stage position to gradually get closer and closer until being on stage for the final movement. It is envisaged that the cellist would move performance space in the Gaelic movements (when it is not playing) and would do so as quietly and unobtrusively as possible. This level of movement during a performance is an ideal and may not be possible or desirable in every occasion. There are many ways to skin a cat, and ultimately it is down to the choir and conductor (and cellist!) to decide on what is best for their venue and performance. The first movement is designed so that the cellist may not be able to see the conductor and vice versa, all other movements should feature sightlines between the two. If a performance was to take place in a church (and I am imagining a church that would be typical in my homeland), the performance spaces may be as such:

Performance Space I	-	Narthex
Performance Space II	-	Nave (to the side of audience if possible)
Performance Space III	-	Transept
Performance Space IV	-	Stage

But again, whatever works best for the performance is ultimately what should prevail.

PAC

TEXT

I. Coruisk

I think this is the very stillest place
On all God's earth, and yet no rest is here.
The vapours mirrored in the black loch's face
Drift on like frantic shapes and disappear;
A never-ceasing murmur in mine ear
Tells me of waters [wild] that flow and flow.
There is no rest at all afar or near,
[Only] {But} a sense of things that moan and go.
[And lo!] the still small life these limbs contain
I feel flows on like those, restless and proud;
Before that breathing naught within my brain
[Pauses,] but all drifts on like mist and cloud;
Only the bald peaks and [the] stones remain,
Frozen before thee, desolate and bowed.

Robert Williams Buchanan (1841-1901)

II. Saoil a Mhòr am Pòs Thu

Saoil a Mhòr am pòs thu?
Saoil am pòs thu Fiullaigean?
Saoil a Mhòr am pòs thu?
Theireadh gu leòr nach b'urrainn dhut

*Morag, do you think you'll marry?
Do you think you'll marry Fiullaigean?
Morag, do you think you'll marry?
Plenty would say that you couldn't*

'S beag a bha dùil aig do mhàthair
Gur h-ann do dh' Arnol a chuir' thu
An deidh cho grinn 's a bha thu
Air do shnàthaid mhuslin

*Little did your mother think
That you would be sent to Arnol
After how skilful you were
With your muslin needle*

Saoil a Mhòr am pòs thu?

Thog e tigh-geal ann an Arnol
Anns an robh àird neo-chumanta
Staidhrichean cama le sgàthain
Chun an ruim àird' aig Fiullaigean

*He built a white house in Arnol
Of unusual height
A winding, mirrored staircase
Up to Fiullaigean's top room*

Saoil a Mhòr am pòs thu?

Ged a bha Fiullaigean spàgach
Dheanadh e ceàrd a h-uile fir
Chuireadh e craobh ann an gàradh
Chuireadh e càl is curranan

*Although Fiullaigean was heavy-footed
He could turn his hand to anything
He would plant a tree in the garden
He would plant cabbages and carrots*

Saoil a Mhòr am pòs thu?

Thainig litir a nall as an Fhraing
Is t' eile nall à Ruisia
Paipearan feadh na Roinn-Eòrp'
Ag innseadh mu phòsadh Fhiullaigean

*A letter came over from France
And another over from Russia
Newspapers all over Europe
Telling of Fiullaigean's wedding*

Saoil a Mhòr am pòs thu?

III. The Mystery of Light

It is the eye that discovers the mystery of light, not only the moon and the stars and the vast splendours of the Aurora, but the endless changes the earth undergoes under changing lights.

Nan Shepherd (1893 – 1981)

IV. Guma Slàn do na Gillean

'S na hi liù lèidh leò,
Hò rò mo luaidh ort
'S na hi liù lèidh leò,

Guma slàn do na gillean
Thug an linne mu thuath orr'

*Here's a health to the lads
Who sailed northwards across the Firth;*

'S na hi liù lèidh leò...

Anns a' bhàta caol daraich
's ro mhath ghearradh i'm fuaradh

*In a slender oaken boat-
Adept at tacking into the wind.*

'S na hi liù lèidh leò...

Ge b'e rachadh gan tilleadh
Bhiodh an iomairt glè chruaidh orr'

*Whatever it was that made them turn back,
It must have been a terrible struggle;*

'S na hi liù lèidh leò...

Bhitheadh leaus air am basan,
Agus lasan nan gruaidhean.

*There must have been blisters on their hands,
And flames in their cheeks.*

'S na hi liù lèidh leò...

V. Blows the Wind Today

Blows the wind to-day, and the sun and the rain are flying,
Blows the wind on the moors to-day and now,
[Where] about the graves of the martyrs the [whaups] {birds} are crying,
My heart remembers how!

Grey recumbent tombs of the dead in desert places,
Standing stones on the vacant wine-red moor,
Hills of sheep, and the howes of the silent vanished races,
And winds, austere and pure:

Be it granted me to behold you again in dying,
Hills of home! and to hear again the call;
[Hear] about the graves of the martyrs the [peewees] {birds are} crying,
And hear no more at all.

Robert Louis Stevenson (1850 – 94)

VI. Air Do Shlàinte Mhàiri 'n Dotair

Hùbhi hàbhi hùbhi hàbhi
Air do shlàinte Mhàiri 'n dotair,
Hùbhi hàbhi hùbhi hàbhi
Siud ort fhéin a Mhàiri.

*Hùbhi hàbhi hùbhi hàbhi
Here's your health, the doctor's Mary
Hùbhi hàbhi hùbhi hàbhi
Here's to you Mary.*

Dannsadh air na staidhreathan
Aig banais riomhach Mhàiri 'n dotair,
Dannsadh air na staidhreathan
Aig banais riomhach Mhàiri.

*Dancing on the stairs
At the doctor's Mary's splendid wedding.
Dancing on the stairs
At Mary's splendid wedding.*

Hùbhi hàbhi hùbhi hàbhi...

Bidh an t-òr a' gliogadaich
Aig banais riomhach Mhàiri 'n dotair,
Bidh an t-òr a' gliogadaich
Aig banais riomhach Mhàiri.

*Gold will be clinking
At the doctor's Mary's splendid wedding.
Gold will be clinking
At Mary's splendid wedding.*

Hùbhi hàbhi hùbhi hàbhi...

Tha rud beag a dhìth orm
A dh'fheumas mi mun deannainn banais
Tha rud beag a dhìth orm
A dh'fheumainn fhin is Màiri.

*I lack one little thing
That I need before I wed
I lack one little thing
That Mary and I would need.*

Hùbhi hàbhi hùbhi hàbhi...

V. Spring Song

The curlew calls me where the salt winds blow;
His troubled note dwells mournfully and dies;
Then the long echo cries
Deep in my heart. [Ah, surely I must go!]
For there the tides, moon-haunted, ebb and flow;
And there the seaboard murmurs resonant;
The waves their interwoven fugue repeat
And brooding surges beat
A slow, [melodious,] continual chant.

John Davidson (1857 – 1909)

*Slogan ne'er stirred the heart to dare and die
As coronach loud wailing in the glen.*

John MacDougall Hay (1881-1919), *Celtic Melancholy*

CORONACH

for Mixed Choir (SATB) & Solo Cello

PHILLIP A. COOKE (2021)

I. Coruisk

Adagio misterioso (♩ = c.52)

Off-stage (see preface)

Violoncello

Soprano

Alto

Tenor

Bass

Vc.

S.

A.

9

Vc. *p*

S. think this is the ve - ry stil - lest place, On all God's earth,

A. think this is the ve - ry stil - lest place, On all God's earth,

T. *pp* *poco* *p* On all God's earth,

B. *pp* *poco* *p* On all God's earth,

13

Vc. *f* *pp*

S. *pp* *mf* and yet no rest is here.

A. *pp* *mf* and yet no rest is here.

T. *mf* ...rest is here.

B. *mf* ...rest is here.

A

poco più mosso (♩ = c.66)

Vc.

S.

A.

T.

B.



S.

A.

T.

B.

23 *mp* *f non troppo*

S. dis - ap-pear, A ne - ver ceas - ing mur - - mur in mine ear Tells me of

A. *mp* Ah Ah Ah

T. *mp* Ah Ah Ah

B. *mp* Ah Ah Ah



26 *f marc.*

S. wa - ters_ that flow and flow. There is no rest at all a - far or

A. *f marc.* Ah Ah There is no rest at all a - far or

T. *f marc.* Ah Ah There is no rest at all a - far or

B. *f marc.* Ah Ah There is no rest at all a - far or

B

12

*rit.***Primo tempo** (♩ = c.52)

30

Vc. *pp lontano*

S. *ff*
near, but a sense of things that moan and go.

A. *ff*
near, but a sense of things that moan and go.

T. *ff*
near, but a sense of things that moan and go.

B. *ff*
near, but a sense of things that moan and go.

poco accel.

34

Vc.

S. *pp teneramente* *cresc.*
The still small life these limbs contain I feel flows

A. *pp teneramente* *cresc.*
The still small life these limbs contain I feel flows

T. *pp teneramente* *cresc.*
...life these limbs contain I feel flows

B. *pp teneramente* *cresc.*
...life these limbs contain I feel flows

poco più mosso (♩ = c.66)

38 *mf* *f*

S. on like those, rest - less and proud, and proud;

A. on like those, rest - less and proud, and proud;

T. on like those, rest - less and proud, and proud;

B. on like those, rest - less and proud, and proud;



42 *p sempre, fluente*

S. Ah Ah Ah

A. Ah Ah Ah

T. Ah Ah Ah

B. *p* *mp* *f non troppo*

Be - fore that breath - ing naught with - in my brain but

45

S. *mp*
Ah Ah Ah

A. *mp*
Ah Ah Ah

T. *mp*
Ah Ah Ah

B. *mp* *f non troppo*
all drifts on like mist and cloud Be - fore that breath - ing naught with - in my



48

S. Ah Ah Ah

A. Ah Ah Ah

T. Ah Ah Ah

B. *f non troppo*
brain but all drifts on like mist and cloud;

51

S. *pp*
Ah *mmm* *mmm*

A. *pp*
Ah *mmm* *mmm*

T. *pp*
Ah *mmm*

B.



D

Primo tempo (♩ = c.52)

54

Vc. *pp lontano*

S. *pp poco lontano*
mmm On - ly the bald peaks and stones re - main,

A. *pp poco lontano*
On - ly the bald peaks and stones re - main,

T.

B.

58

Vc. *pp sim.* *pp sim.*

S. *pp poco lontano*
On - ly the bald peaks and stones re - main,

A. *pp poco lontano*
On - ly the bald peaks and stones re - main,

T. *pp poco lontano*
On - ly the bald peaks and stones re - main,

B. *pp poco lontano*
On - ly the bald peaks and stones re - main,

rit.

62

Vc. *pp gelidamente*

S. *pp gelidamente*
Fro - zen be - fore thee, de - so - late and bowed.

A. *pp gelidamente*
Fro - zen be - fore thee, de - so - late and bowed.

T. *pp gelidamente*
Fro - zen be - fore thee, de - so - late and bowed.

B. *pp gelidamente*
Fro - zen be - fore thee, de - so - late and bowed.

II. Saoil a Mhòr am Pòs Thu?

Allegro vivace (♩. = c.112)

Cello should move quietly and slowly to the second performance space for movement III

Vc. 

S. *f marc.*
 Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

A. *f marc.*
 Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

T. *f marc.*
 Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

B. *f marc.*
 Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?




4 *ff* *f*
 S. Their-eadh gu leòr nach b' - urrainn dhut

A. *ff* *f*
 Their-eadh gu leòr nach b' - urrainn dhut

T. *ff* *mf sempre*
 Their-eadh gu leòr nach b' - urrainn... Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?

B. *ff* *mf sempre*
 Their-eadh gu leòr nach b' - urrainn... Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?



7 *f sim.*

S. Saoil a Mhòr am pòs— thu? Saoil a Mhòr am pòs thu?

A. *f sim.*
Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

T. Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?

B. Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?

10 *ff* E *f*

S. Their - eadh gu leòr nach b' - urrainn dhut 'S beag a bha dùil aig do mhàth - air

A. *ff* *f*
Their - eadh gu leòr nach b' - urrainn dhut

T. *ff* *f*
...Theire - eadh gu leòr nach b' - urrainn dhut

B. *ff* *f*
...Theire - eadh gu leòr nach b' - urrainn dhut

13

S. Gur h-ann do dh'ar-nol - a chuirt' - thu

A. *f* An deidh cho grinn's a bha thu Air do shnàth - aid mhus - lin

T.

B.



16 *f*

S. Saoil a Mhòr am pòs - thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

A. (*f*) Saoil a Mhòr am pòs - thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

T. *f* Saoil a Mhòr am pòs - thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

B. *f* Saoil a Mhòr am pòs - thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

19 *ff* *p*

S. *Their - eadh gu leòr nach b' - urrainn dhut*

A. *Their - eadh gu leòr nach b' - urrainn dhut*

T. *Their - eadh gu leòr nach b' - urrainn dhut*

B. *Their - eadh gu leòr nach b' - urrainn dhut Thog e tigh geal ann an Arn - ol*



22 *p cresc.*

S. *Saoil a Mhòr... Saoil a Mhòr...*

A. *Saoil a Mhòr... Saoil a Mhòr... Saoil a...*

T. *Saoil a Mhòr... Saoil a Mhòr... Saoil a...*

B. *Anns an robh àird neo chu - man - ta Staid - hrich - ean ca - ma le sgà - thain Chun an ruim àird aig Fiul - laig - ean*

25 *f*

S. *f*
 Saoil a Mhòr am pòs— thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

A. *f*
 Saoil a Mhòr am pòs— thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

T. *f*
 Saoil a Mhòr am pòs— thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

B. (*f*)
 Saoil a Mhòr am pòs— thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?



F

28 *ff* *f*

S. *ff* *f*
 Their - eadh gu leòr nach b' - urrainn dhut Ged a bha Fiul - laig - ean spàg - ach

A. *ff* *f*
 Their - eadh gu leòr nach b' - urrainn dhut Ged a bha Fiul - laig - ean spàg - ach

T. *ff* *p*
 Their - eadh gu leòr nach b' - urrainn dhut

B. *ff* *p*
 Their - eadh gu leòr nach b' - urrainn dhut

31

S. Dhean-adh e ceàrd a h-uile fir Chuir eadh e craobh ann an gàr - adh Chuir-eadh e càl is cur - ran - an

A. Dhean-adh e ceàrd a h-uile fir Chuir eadh e craobh ann an gàr - adh Chuir-eadh e càl is cur - ran - an

T.

B.



34 *p sub.* *molto*

S. Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

A. *p sub.* *molto*

Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

T. *p sub.* *molto*

Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

B. *p sub.* *molto*

Saoil a Mhòr am pòs___ thu? Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu?

37 *ff* *p*

S. Their-eadh gu leòr nach b' - urrainn dhut _____

A. Their-eadh gu leòr nach b' - urrainn dhut _____

T. Their-eadh gu leòr nach b' - urrainn dhut _____

B. *ff* *p sempre*
 Their-eadh gu leòr nach b' - urrainn... Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?



40

S. _____
 Saoil am pòs thu Fiul - laig - ean?

A. Saoil a Mhòr am pòs ___ thu? _____ Saoil a Mhòr am pòs ___ thu? _

T. _____

B. Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu?

43

S. *molto* *ff*
 Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b' urrainn

A. *molto* *ff*
 Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b' urrainn...

T. *molto* *ff*
 Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b' urrainn...

B. *molto* *ff*
 Saoil a Mhòr am pòs thu? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b' urrainn...



G

46

S. *f* *(f)*
 dhut Thain - ig lit - ir a nall as an Fhraing Is t'ei - le nall à Rui - si - a

A. *p* *f* *p sub.*
 Saoil a Mhòr am pòs thu? Saoil _____ a Mhòr...

T. *p* *f* *p sub.*
 Saoil a Mhòr am pòs thu? Saoil _____ a Mhòr...

B. *p* *f* *p sub.*
 Saoil a Mhòr am pòs thu? Saoil _____ a Mhòr...

49

S. *(f)*
 Pai - pear - an feadh na Roinn-Eòrp Ag inn - seadh mu phòs - adh Fhiul - laig - ein Saoil a Mhòr am pòs___ thu?

A. *f sub.*
 Saoil _____ a Mhòr... _____ Saoil a Mhòr am pòs___ thu?

T. *f sub.*
 Saoil _____ a Mhòr... _____ Saoil a Mhòr am pòs___ thu?

B. *f sub.*
 Saoil _____ a Mhòr... _____ Saoil a Mhòr am pòs___ thu?



52

S. *ff*
 Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b'-urrainn dhut

A. *ff*
 Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b'-urrainn dhut

T. *ff*
 Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b'-urrainn dhut

B. *ff*
 Saoil am pòs thu Fiul - laig - ean? Saoil a Mhòr am pòs thu? Their-eadh gu leòr nach b'-urrainn dhut

55

S. *fff* *molto*
 Saoil a Mhòr am pòs thu? Their - eadh gu leòr nach b' - urrainn dhut

A. *fff* *molto*
 Saoil a Mhòr am pòs thu? Their - eadh gu leòr nach b' - urrainn dhut

T. *fff* *molto*
 Saoil a Mhòr am pòs thu? Their - eadh gu leòr nach b' - urrainn dhut

B. *fff* *molto*
 Saoil a Mhòr am pòs thu? Their - eadh gu leòr nach b' - urrainn dhut

III. The Mystery of Light

Adagio misterioso (♩ = c.52)

Second performance space (see preface)

Vc.

S. *pp poco lontano*
It is the eye, _____

A. *pp poco lontano* *pp sim.*
It is the eye, _____ It is the eye _____ that dis - cov - ers, _____

T.

B.

5

S. *pp sim.*
It is the eye, _____

A. *pp* *pp*
It is the eye _____ that dis - cov - ers, _____ It is the eye _____

8

S. *pp* *pp*
It is the eye, _____ It is the eye, _____

A. *pp*
_____ that dis - cov - ers, _____ It is the eye _____ that dis - cov - ers, _____

11

Vc. *pp* *mf* *molto*

S. dis - cov - ers the mys - te - ry of ...light, *mf* *molto*

A. *pp cresc.* It is the eye that dis - cov - ers the mys - te - ry of light, *mf* *molto*

T. ...light, *mf* *molto*

B. ...light, *mf* *molto*

H

14

Vc. *p espress*

S. *p espress* Not on - ly the moon, Not on - ly the stars,

A. *pp sempre* * *mmm*

T. *pp sempre* * *mmm*

B. *pp sempre* * *mmm*

* Breathe independently to create smooth, unchanging sound

poco accel. poco più mosso (♩ = c.60)

18

Vc. *pp* *f cresc.*

S. *pp* *f cresc.*
 ...splen - dours. of the Aur - or - a, _____ of the Aur - or - a, _____ of the Aur -

A. *f cresc.*
 and the vast splen - dours. of the Aur - or - a, _____ of the Aur - or - a, _____ of the Aur -

T. *f cresc.*
 Aur - or - a, _____ of the Aur - or - a, _____ of the Aur -

B. *f cresc.*
 Aur - or - a, _____ of the Aur - or - a, _____ of the Aur -

Rapsodico (a tempo)

21

Vc. *ff brillante* *dim.*

S. *ff brillante* *dim.*
 or - a, _____ and the end - less chan-ges that the earth, end - less chan-ges that the

A. *ff brillante* *dim.*
 or - a, _____ and the end - less chan-ges that the, end - less chan-ges that the earth,

T. *ff brillante* *dim.*
 or - a, _____ and the end - less chan-ges that the, end - less chan-ges that the, end - less chan-ges that the,

B. *ff brillante* *dim.*
 or - a, _____ and the end - less chan-ges that the, end - less chan-ges that the, end - less chan-ges that the,

poco rit.

25

Vc. *p*

S. *p*
 earth, that the earth un - der - goes un - der chang - ing lights.

A. *p*
 end - less chan - ges that the earth un - der - goes un - der chang - ing lights.

T. *p*
 end - less chan - ges that the earth un - der - goes un - der chang - ing lights.

B. *p*
 end - less chan - ges that the earth un - der - goes un - der chang - ing lights.



I

Adagio misterioso (♩ = c.52)

29

Vc. *pp*

S. *pp*

A. *pp* *pp poco lontano*
 It is the eye that dis - cov - ers, the mys - te - ry of

T. *pp*

B. *pp*

rit.

33

Vc. *pp lontano* *poco a poco decrec. a fine*

S. *pp*
light.

A. *pp*
light.

T. *pp*
light.

B. *pp*
light.



37

Vc. *ppp lontanissimo*

IV. Guma Slàn do na Gillean

Andante (♩ = c.69)

Cello should move quietly and slowly to the third performance space for movement V

Vc.

Soprano solo*

p espress.

S. Gu - ma slàn do na gill - ean Thug an linn - e mu thua - th orr' 'S na hi liù__ lèidh

A.

T.

B.

* Could be taken by more singers if necessary

poco rit.

5

S. leò ho rò mo luai - dh ort 'S na hi liù__ lèidh leò.

J

A tempo

9 tutti *p espress.*

S. Anns a' bhà - ta caol dar - aich 's ro mhath ghear radh i'm fu - ar - dh 'S na hi liù__ lèidh

A. *p espress.*
Anns a' bhà - ta caol dar - aich 's ro mhath ghear radh i'm fu - ar - dh 'S na hi liù__ lèidh

T. *pp sempre*
Ah

B. *pp sempre*
Ah

13

S. leò ho rò mo luai - dh ort 'S na hi liù__ lèidh leò.

A. leò ho rò mo luai - dh ort 'S na hi liù__ lèidh leò.

T. Ah Ah

B. Ah Ah



A tempo

17

S. *p sempre* Ah Ah

A. *p sempre* Ah Ah

T. *p sempre* Ah Ah

B. *mp espress.* Ge b'e rach - adh gan till - eadh Bhiodh an iom - airt glè chru - aith orr' 'S na hi liù__ lèidh

poco rit.

21

S. *Ah* *Ah*

A. *Ah* *Ah*

T. *Ah* *Ah*

B. leò ho rò mo lui - dh ort 'S na hi liù__ lèidh leò.____

K**A tempo**

25 *f non troppo*

S. Bhit-headh leaus air am ba - san Ag - us las - an nan gru - aid - hean. 'S na hi liù__ lèidh

A. *f non troppo*
Bhit-headh leaus air am ba - san Ag - us las - an nan gru - aid - hean. 'S na hi liù__ lèidh

T. *f non troppo*
Bhit-headh leaus air am ba - san Ag - us las - an nan gru - aid - hean. 'S na hi liù__ lèidh

B. *f non troppo*
Bhit-headh leaus air am ba - san Ag - us las - an nan gru - aid - hean. 'S na hi liù__ lèidh

rit.

29

S. leò ho rò mo luai - dh ort 'S na hi liù lèidh leò.

A. leò ho rò mo luai - dh ort 'S na hi liù lèidh leò.

T. leò ho rò mo luai - dh ort 'S na hi liù lèidh leò.

B. leò ho rò mo luai - dh ort 'S na hi liù lèidh leò.



poco meno mosso (♩ = c.60)

33 * *p* *espress.*

S. Gu - ma slàn do na gill - ean Thug an linn - e mu thua - th orr' 'S na hi liù lèidh

A.

T.

B.

* One by one sopranos drop out until solo soprano at b.40

Soprano solo*

pp *molto espress.*

37

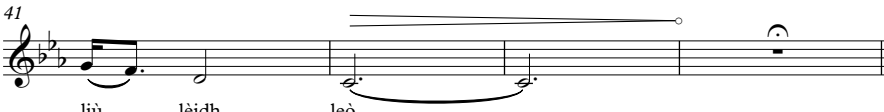
S. 

leò ho rò mo luai - dh ort 'S na hi liù lèidh leò. 'S na hi



rit.

41

S. 

liù lèidh leò.

V. Blows the Wind Today

Andante spiritoso (♩ = c.80)

Third performance space (see preface)

Vc. *mf espress.* *f*

S. (tutti) *fp* *mf*
Blows the wind to-day,

A. *fp* *mf*
Blows the wind to-day,

T. *fp* *mf*
Blows the wind to-day,

B. *fp* *mf*
Blows the wind to-day,

poco rit. **A tempo**

Vc. *fp* *f* *mf espress.*

S. *fp* *f*
Blows the wind to-day, and the sun and the rain are fly-ing,

A. *fp* *f*
Blows the wind to-day, and the sun and the rain are fly-ing,

T. *fp* *f*
Blows the wind to-day, and the sun and the rain are fly-ing,

B. *fp* *f*
Blows the wind to-day, and the sun and the rain are fly-ing,

rit.

8

Vc. *f*

S.

A.

T.

B.



L

poco meno mosso (♩ = c.66)

12

Vc. *pp* *p sempre* 3

S. *p (senza cresc.)* *pp* *p*
Blows the wind on the moors to - day and now, A -

A. *p (senza cresc.)* *pp* *p*
Blows the wind on the moors to - day and now, A -

T. *p (senza cresc.)* *pp*
Blows the wind on the moors to - day and now,

B. *p (senza cresc.)* *pp*
Blows the wind on the moors to - day and now,

16

Vc.

S. *mf*
 bout the graves of the mar - tyrs the birds are cry - ing,

A. *mf*
 bout the graves of the mar - tyrs the birds are cry - ing,



19

Vc.

S. *mf* *p*
 the birds are cry - ing, My heart re - mem - bers

A. *mf* *p*
 the birds are cry - ing, My heart re - mem - bers

T. *p*
 ...cry - ing, My heart re - mem - bers

B. *p*
 ...cry - ing, My heart re - mem - bers

22

Vc. *fp* *f p*

S. *f marc.*
 how! Grey re-cum-bent tombs of the dead in des-ert pla-ces, —

A. *f marc.*
 how! Grey re-cum-bent tombs of the dead in des-ert pla-ces, —

T. *f*
 how! des-ert pla-ces, —

B. *f*
 how! des-ert pla-ces, —

25

Vc. *fp* *f*

S. *f*
 Stand-ing stones on the vac-ant wine-red moor, Hills of sheep, and the howes of the

A. *f*
 Stand-ing stones on the vac-ant wine-red moor, Hills of sheep, and the howes of the

T. *f*
 moor, Hills of sheep, and the howes of the

B. *f*
 moor, Hills of sheep, and the howes of the

rit.

Primo tempo (♩ = c.80)

28

Vc. *mf espress.*

S. *p* si - lent van - ished rac - es, *pp* And winds, aus - tere and pure:

A. *p* si - lent van - ished rac - es, *pp* And winds, aus - tere and pure:

T. *p* si - lent van - ished rac - es, *pp* And winds, aus - tere and pure:

B. *p* si - lent van - ished rac - es, *pp* And winds, aus - tere and pure:



32

Vc. *f* *mf*

S. *fp* *mf* Blows the wind to - day,

A. *fp* *mf* Blows the wind to - day,

T. *fp* *mf* Blows the wind to - day,

B. *fp* *mf* Blows the wind to - day,

35 **rit.** **meno mosso** (♩ = c.52) **poco accel.**

Vc.

S. *pp teneramente*
Be it gran - ted to me to be - hold you a - gain in

A. *pp teneramente*
Be it gran - ted to me to be - hold you a - gain in

T. *pp teneramente*
gran - ted to me to be - hold you a - gain in

B. *pp teneramente*
gran - ted to me to be - hold you a - gain in



..... **poco più mosso** (♩ = c.66)

39 *mf*

S. dy - ing, in dy - ing, Hills of home! to hear a - gain the

A. *mf*
dy - ing, in dy - ing, Hills of home! to hear a - gain the

T. *mf*
dy - ing, in dy - ing, Hills of home! to hear a - gain the

B. *mf*
dy - ing, in dy - ing, Hills of home! to hear a - gain the

43

Vc. *mp sempre* 3 3 3

S. call;

A. call;

T. *p* call; A - bout the graves of the mar- tyrs_ the

B. *p* call; A - bout the graves of the mar- tyrs_ the



47

Vc. 3 3 3

S. *p* cry - ing, And

A. *p* cry - ing, And

T. *mf* birds are cry - ing, *mf* the birds are ...cry - ing, *p* And

B. *mf* birds are cry - ing, *mf* the birds are ...cry - ing, *p* And

50

Vc.

S. hear no more at all, And hear no more at

A. hear no more at all, And hear no more at

T. hear no more at all, And hear no more at

B. hear no more at all, And hear no more at



rit.

53

Vc. *pp*

S. all.

A. all.

T. all.

B. all.

VI. Air Do Shlàinte Mhàiri 'n Dotair

Presto vigoroso (♩. = c.120)

Cello should move quietly and slowly to the fourth performance space for movement VII

Vc.

S. *f marc.*
 Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

A. *f marc.*
 Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

T. *f marc.*
 Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

B. *f marc.*
 Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,



5

S. *ff*
 Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhà - ri.

A. *ff*
 Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhà - ri.

T. *ff*
 Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhà - ri.

B. *ff*
 Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhà - ri.

O

9 *f* *energico*

S. 

Dann - sadh air na staidh - reach - an Aig ban - ais riom - hach Mhà - ri 'n do - tair,

13

S. 


Dann - sadh air na staidh - reach - an Aig ban - ais riom - hach Mhà - ri.

17 *f*

S. 

Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

A. *f*

A. 

Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

T. *f*

T. 

Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

B. *f*

B. 

Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,



21

ff

S. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

A. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

T. Hù - bhi hà - bhi hù - bhi hà - bhi Suid ort fhéin a Mhàì - ri.

B. Hù - bhi hà - bhi hù - bhi hà - bhi Suid ort fhéin a Mhàì - ri.



P

25

mf sempre

S. Ah

A. Ah

T. Ah

f energico

B. Bidh an t-òr a' glio - gad - aich Aig ban - ais riom - hach Mhàì - ri'n do - tair,

29

S. *Ah*

A. *Ah*

T. *Ah*

B. Bidh an t-òr a' glio - gad - aich Aig ban - ais riom - hach Mhà - ri.



33 *f*

S. *f*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

A. *f*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

T. *f*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

B. *f*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhà - ri 'n do - tair,

37 *ff*

S. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

A. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

T. Hù - bhi hà - bhi hù - bhi hà - bhi Suid ort fhéin a Mhàì - ri.

B. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

Q

41 *f energico*

S. Tha rud beag a dhith orm — A dh'fheu - mas mi mum dean - nainn ban - ais

A. Tha rud beag a dhith orm — A dh'fheu - mas mi mum dean - nainn ban - ais

45

S. Tha rud beag a dhith orm — A dh'feu - mainn fhin is Màì - ri.

A. Tha rud beag a dhith orm — A dh'feu - mainn fhin is Màì - ri.

49 *p sub.*

S. Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

A. *p sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

T. *p sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

B. *p sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,



53

S. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

A. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

T. Hù - bhi hà - bhi hù - bhi hà - bhi Suid ort fhéin a Mhàì - ri.

B. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

57 *ff sub.*

S. Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

A. *ff sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

T. *ff sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,

B. *ff sub.*
Hù - bhi hà - bhi hù - bhi hà - bhi Air do shlàin - te Mhàì - ri 'n do - tair,



rit.

61 *fff*

S. Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

A. *fff*
Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

T. *fff*
Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

B. *fff*
Hù - bhi hà - bhi hù - bhi hà - bhi Siud ort fhéin a Mhàì - ri.

VII. Spring Song

Adagio (♩ = c.60)

accel.

Fourth performance space (see preface)

Vc. *p espress.* *f marc.*

S.

A.

T.

B.



poco rit. A tempo

5

Vc. *pp* *p*

S. *pp senza espress.*
The cur - lew calls me where the salt winds blow;

A. *pp senza espress.*
The cur - lew calls me where the salt winds blow;

T. *pp senza espress.*
The cur - lew calls me where the salt winds blow;

B. *pp senza espress.*
The cur - lew calls me where the salt winds blow;

8

Vc. *p* *f*

S. *pp sim.*
His troub-led note dwells mourn-ful - ly and dies;

A. *pp sim.*
His troub-led note dwells mourn-ful - ly and dies;

T. *pp sim.*
His troub-led note dwells mourn-ful - ly and dies;

B. *pp sim.*
His troub-led note dwells mourn-ful - ly and dies;



rit.

11

Vc. *pp*

S. *mf cresc.* *f*
Then the long ech - o cries, the long ech - o cries Deep in my heart, Deep in my

A. *mf cresc.* *f*
Then the long ech - o cries, the long ech - o cries Deep in my heart, Deep in my

T. *mf cresc.* *f*
Then the long ech - o cries, the long ech - o cries Deep in my heart, Deep in my

B. *mf cresc.* *f*
Then the long ech - o cries, the long ech - o cries Deep in my heart, Deep in my

15

Vc. *p espress.*

S. *pp* heart. *mp espress.* For

A. *pp* heart. *p sempre, fluente* Ah Ah

T. *pp* heart. *p sempre, fluente* Ah Ah

B. *pp* heart. *p sempre, fluente* Ah Ah



19

Vc. *mf* *p*

S. *f non troppo*
there the tides, moon-haun-ted, ebb and flow; And there the sea-board mur - - - murs

A. Ah Ah Ah

T. Ah Ah Ah

B. Ah Ah Ah

22

Vc. *mf* *p*

S. *mp* *f*
 res - on - ant; The waves their int - er - wo - ven fugue re - peat And brood - ing sur - ges

A. *mp*
Ah Ah Ah

T. *mp*
Ah Ah Ah

B. *mp*
Ah Ah Ah



25

rit.

Vc. *mf* *pp*

S. *p*
 beat A slow, con - tin - u - al chant.

A. *pp*
Ah Ah mmm

T. *pp*
Ah Ah mmm

B. *pp*
Ah Ah mmm

Primo tempo (♩ = c.60)

28

pp sempre, teneramente

A slow, con - tin - u - al chant, A slow, con -

pp sempre, teneramente

A slow, con - tin - u - al chant,

pp sempre, teneramente

A slow, con - tin - u - al chant,

pp sempre, teneramente

A slow, con - tin - u - al chant,



32

Vc. *P* molto espress.

tin - u - al chant, A slow, con - tin - u - al chant, A slow, con -

A slow, con - tin - u - al chant, A slow, con - tin - u - al chant,

A slow, con - tin - u - al chant, A slow, con - tin - u - al chant,

A slow, con - tin - u - al chant, A slow, con - tin - u - al chant,

Vc.

S. (altri) *solo* *p espress.*
It is the eye, _____ It is the eye, _____

tin - u - al chant, _____ A slow, con - tin - u - al chant, _____ *mmm*

A. _____ A slow, con - tin - u - al chant, _____ A slow, con - tin - u - al chant, _____

T. _____ A slow, con - tin - u - al chant, _____ A slow, con - tin - u - al chant, _____

B. _____ A slow, con - tin - u - al chant, _____ A slow, con - tin - u - al chant, _____



rit.

Vc.

S. _____ It is the eye, _____ It is the eye, _____

ppp
mmm _____ *mmm* _____ *mmm* _____

A. _____ *ppp*
mmm _____ *mmm* _____ *mmm* _____

T. _____ *ppp*
mmm _____ *mmm* _____ *mmm* _____

B. _____ *ppp*
mmm _____ *mmm* _____ *mmm* _____

44

Vc.

S.

A.

T.

B.

Tempore dolorem