

# GIVEN DAYS

SOUNDS OF FAIR ISLE

ALASTAIR STOUT

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Music: ALASTAIR STOUT

Text: VARIOUS AUTHORS

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## Instrumentation (Score in C):

Professional ensemble:

Clarinet in B flat (doubling Bass Clarinet)

Horn in F

Violin

Violoncello

Baritone

Amateur ensembles:

2 narrators

Chorus:

Soprano (including soloist)

Alto (including soloist)

Tenor

Bass

(7 of the chorus play large wheel sockets – or other chimes.

An 8<sup>th</sup> member plays a bell)

Folk group:

Fiddle

Guitar

Bodhran

Duration: approximately 30 minutes

### **Given Days**

“After the usual periods of high winds, driving rain, heavy salt and gales, We often get a day of calm bright sunshine – a ‘given day’. Then we appreciate being alive, being here on Fair Isle, and so we do different things – a walk up Malcolm’s Head or off in a yoa! perhaps. These ‘God-given days’ are special.

The community of Fair Isle commissioned the work for the Classic Fair Isle Festival held on the island during August 2002.

Funds were provided by the Awards for All Programme (involving the Heritage Lottery Fund, the Scottish Arts Council, SportScotland and the National Lottery Charities Board), the Shetland Arts Trust, the Shetland Islands Council (Department of Education and Community Services), The Kenneth Leighton Trust and the Esmee Fairbairn Foundation, as well as through local events.

It was first performed in the Fair Isle Community Hall on 23rd August 2002 conducted by the composer. The professional performers were Stuart King (Clarinets), Evgeny Chebykin (Horn), Emily Davies (Violin) Clare O’Connell (‘Cello) and Andy Ross (Baritone). The amateur performers were the Fair Isle Choir, members of the Lerwick Choral Society and a folk group of local musicians.

### **A Jewel in the Ocean**

Famous for birds, knitwear and historic shipwrecks, Fair Isle is a tiny jewel of an island lying halfway between Orkney and Shetland. Well known as one of the sea-areas on the BBC Shipping Forecast (“...Fair Isle, southerly gale force eight increasing severe gale nine soon...”), the island offers a warm and friendly welcome to visitors. Owned by the National Trust for Scotland, it is one of Britain’s most successful small communities, pioneering projects in wildlife tourism, windpower and sustainable management of the environment. Fair Isle lies about 40 km southwest of Shetland’s Sumburgh Head. Just 5km long and 3 km wide, it is mostly surrounded by impressive cliffs, rising to over 100 metres at the spectacular Sheep Rock and almost 200 metres along the heavily indented west coast. The 70 or so islanders live predominantly in traditional crofts on the more fertile and low-lying southern third of the island. The northern part is largely rough grazing and rocky moorland, rising to the 217-metre Ward Hill. Fair Isle’s oceanic climate brings stormy but fairly mild winters, while summer visitors can expect rapid changes in the weather: a day of sparkling sunshine and incredible visibility can easily be followed by one of thick mist and low cloud.

Written for amateur and professional musicians and amalgamating the traditional music of Scotland with contemporary classical music, the work celebrates the history of the island, as well as the traditions and talents of the islanders (from boat-building, violin-making, knitting and weaving, to silver craft, glass-staining and information technology). The music sets texts by both islanders and visitors, who have written about the “essence of Fair Isle” - history and historical events, daily life, people, folklore, animals, birds, buildings, musical heritage and the future.

The Introduction sets paragraphs taken from the booklet ‘Safeguarding Our Heritage’ by N. Riddiford, interspersed with quotations from famous figures including the Duchess of Bedford and Robert Louis Stevenson.

Summer, Autumn, Winter sets a new text by Jonathan Lennie, whilst also quoting verses by Shetland poets.

Spring is a setting of words by the school children of Fair Isle.

The texts are all used with permission.

**Verses from "Gyaain ta da Eela"**

**by Christine De Luca**

Pakin up wir proil, we'd mak fur hom  
blyde o kent lichts. We'd row  
peerie wyes, owsin as we gud  
Abune wis, tirroricks flitin  
an a mird o maas laavin an divin  
plotin fur muggies.

We'd tak da boat in on a flowin tide,  
dicht an shoard her', dan rin hom prood  
i da darkenin wi a fraacht o fish  
We'd aet wir supper  
tae tales o uncan Odysseys  
in idder voes.

**"Fridarey Hairst"**

**by Jonathan Lennie**

(Summer)

Let fishing hands guide us in to the gathering.  
Here in the muckle mouth of the morning, mapped with weathered  
veins battered and broken, the hunched figure straightens, the face  
opens, but the wind snatches the words from the mouth of the sailor.

Wind drops, there is a sigh on the sea. And five fathoms down *the*  
spilt harvest of galleons. Ah, that September morning when angels  
walked from the water.

But we have our treasure: glistening hairst hauled from the Deep (feel  
the lines quicken and shudder!)

Prey on the rising hull, bow to the parting wave, back to the shore.  
Turning the wooden blades. Strong arms heave the island closer.

(Autumn)

Raise a prayer for the sea fruit, a glittering steepel. Then we turn  
inland, backs hung with silver. Along the cliff-top and its vertical  
voices.

Steal  
down  
to  
pluck  
the  
ledge  
harvest.

Treading the hairst rigs of kale and tatties. The coarse wind relentless  
picks at the bright stitches; a harvest of needles weave the rough  
fibres. Craft upon craft, life upon life. Time falls back; the machines  
are rolling, past a crofter bent beneath a sickle moon. Hymns from the  
kirk float across the lamb-racing earth alive with bleating. Overhead,  
serenaded by selkies, the departing geese are wailing, *the eiders are*  
*booming*, the puffins growling, a Redshank laments the summertide  
ebbing. Why, even gateposts are tuned to the windsong. Dear Lord,  
the very land is singing.

Instruments of His chorus, tune us fit for this harmony. And when  
there are no more words to be spoken, there will still be that music.

(Winter)

*A communion of voices and the croflight blazes. The hearth's mouth  
feeds from the lip of the casting, unhinged from the earth millennia  
waiting. Now that leaning foot reels in a partner fuelled by the grain  
harvest and well-crafted music, while mighty blades turn the air into  
pictures, BBC flickers wherein the world enters.*

*Outside in the darkling thunder, peerie lungs shrill in the feathered  
heart of the howling.*

*"Gale force eight and rising."*

*We await the Good Shepherd (as she returns to the fold) and  
telephone calls from the lambs that are scattered.*

*As night beds down, I hear Thy voice constant in the hush of the  
ocean.*

Southlight on the northern swell trawls the long wave empty,  
turning the beam out and away.

But what after the dark and when I am young again? Who then  
will gather the Fridarey hairst?

**Verses from "Winter Comes In"**

**by Jack Renwick**

Yowes kruggin kloss ida lee o a daek-end  
Creepin frae a chill at bites ta da bon;  
Solan an scarf aa wirkin inshore,  
A sign at da best o da wadder is don.

Hail sheetin doon wi a Nort wind ahint it,  
Blottin oot laand an sea frae da scene,  
An iron coortin closin ower aathing:  
Winter has com ta da Islands ageen.

**Verse from "Da Year Gengs By"**

**by Tom Laurenson**

Wi stimin tae an hackitt hands  
An'frosty winds fae arctic lands  
An'moorin snaa  
We're blyde tae see da paet fire taands  
An'draw wis in tae lowein braands  
Till he's awa'.

**Verses by Barbara Wilson**

Far away across the waters, lies the dear land of our birth  
Scattered are her sons and daughters far and wide o'er all the earth  
Oft we dream, 'tis not surprising, of the rugged rock-bound shore, of thy  
towering cliffs uprising, mid the cold grey ocean's roar.  
Yet they every mood so varied, doth our hearts but closer bind, to the isle  
with non compared, and our friends we've left behind.


(Words in Italics are not set to music)

# Introduction

VARIOUS TEXTS\*


ALASTAIR STOUT


**senza misura**

Narrators 1 & 2  "Never in the whole of my travels have I seen any rugged coast scenery which surpasses or even equals it."

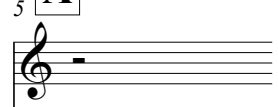


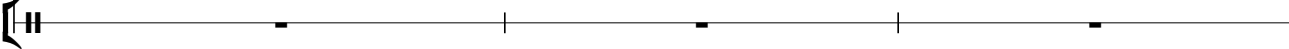
$\text{♩} = 60$

Soc.  l.v. sempre


Hn  con sord.  
*pp*




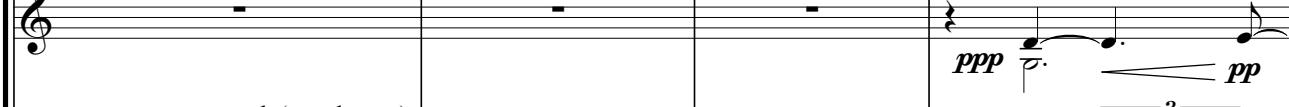
Nar.  Fair Isle lies mid-way between Shetland and Orkney. It is separated from Orkney by the Fair Isle Channel, which is over 100 meters in depth, and

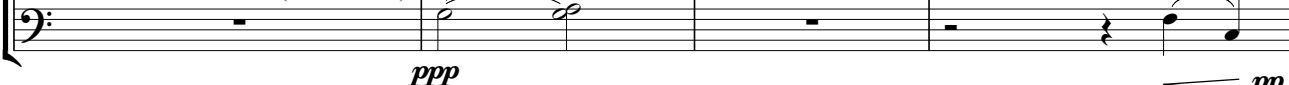
Soc. 



Nar.  8 lies with the rest of the Shetland Island group on a shallower platform of rock. It has numerous promontories, geos and stacks. Inlets on the east side, North and South Haven,

Soc. 

Vln  con sord. (metal mute)  
*ppp* *pp*

Vc.  con sord. (metal mute)  
*ppp* *pp*

12

Nar. are protected by the dual headlands of Bu Ness, and landing sites are located in these bays. There are steep cliffs on the north and west coasts, whilst the south and east is lower lying.

Soct.

Hn.

Vln.

Vc.

*ppp*

*p*

*pp*

*ppp*

*pp*

*p*

*pp*

*pp*

(1-2)

**B**

16

Nar. As far as the horizon, the sea is empty...

Soct.

Vln.

22

Soct.

Hn.

Vln.

Vc.

*pp*

*mp*

*pp*

*p*

*mp*

*pp*

*p*

*mp*

*p*

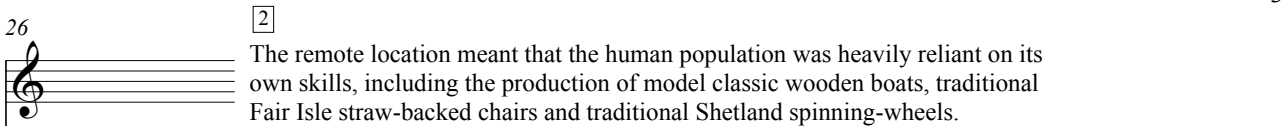
sul A

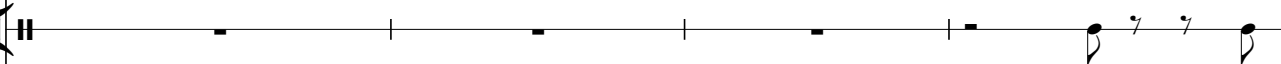
sul D

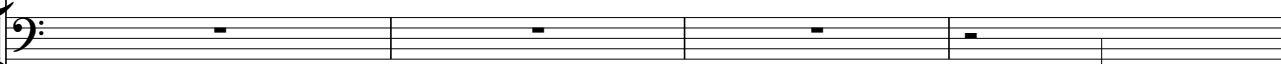
sul A

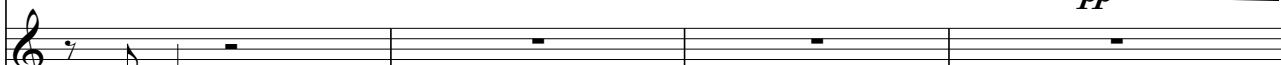
sul D


26 2

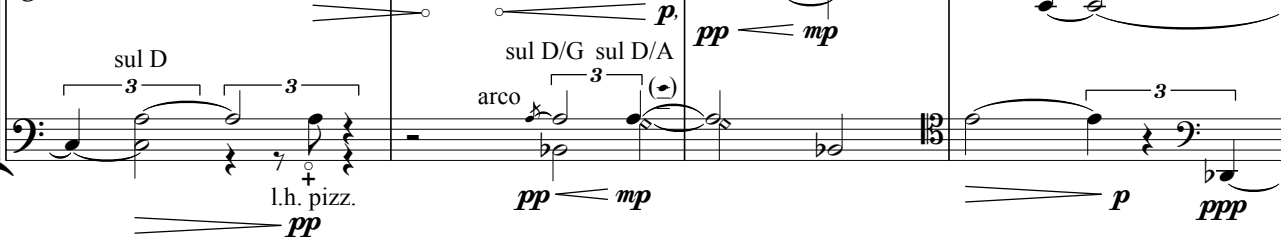
Nar. 

Soc. 

B. Cl. 

Hn 

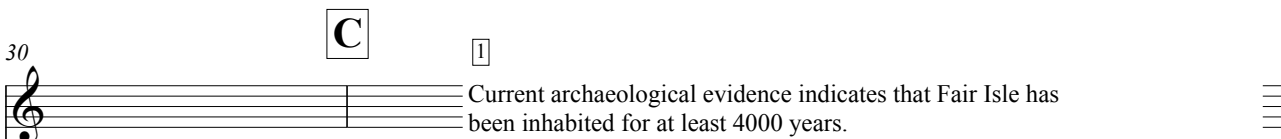
Vln 

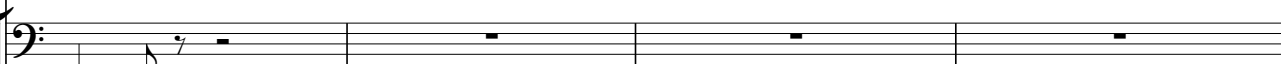
Vc. 


Technical markings: sul D, sul D/G, sul D/A, arco, l.h. pizz., 3 (triplets), p, mp, pp, ppp.




30 C 1

Nar. 

B. Cl. 

Vln 

Vc. 

Technical markings: senza vib., arco, senza vib., espress., 3 (triplets), p, mp, p, pp.

34

Soct. (1-3)

Vln. *espress.*

Vc.

*p* *mp* *p* *mp* *p* *mf*

*mp* *p* *mf* *p* *mp*

D

2

The sheer diversity of life existing around the shores, is impressive. Inshore are the rock pools full of seaweeds and

Hn. *mp* senza sord.

Vln. *mf* *p* *mf* *mp* *p* senza sord.

Vc. *p* senza sord. *pizz.* *mp* *mf* *mp* *p*

41

Nar. a range of invertebrate animals, including hard and soft corals, shore, edible and velvet crabs. Farther offshore is a scuba-diver's paradise. It is possible to play hide-and-peek with grey seals

Soct.

Vln. *f* *p* *mp* *mf* *pizz.* *mp* *mf* arco

Vc. *mf* *f* *mf* *mp* *p*



44

Nar. among underwater caves and grottos, hung with dead men's fingers - one of the nicest of the soft corals. It is possible to run fingers over a Spanish cannon from the wreck of *El Gran*

B. Cl. to B $\flat$  Clarinet

Vln

Vc.



48

Nar. *Grifon* and enjoy a range of natural colours: pinks, yellows, oranges and whites of countless sea squirts, urchins, anemones and stars.

Soc. 1-4

Hn (senza sord.)

Vln

Vc.

51 1

Nar. "The coast of Fair Isle... [1&2]s the

Hn

Vln *mf* *ff* *p*

Vc. *pp* *mf* pizz.



53

Nar. wildest and most unpyting that we have ever seen. Continuous cliffs, from one to four hundred feet high, tower by huge voes and echoing caverns, and line the bare downs with

Vln *pp* *p sempre*



56

Nar. scarcely a curve of sand or a practicable cleft in the belt of iron precipices."

Soc. [Musical notation]

Vln *pp* *p* *mp*

Vc. arco pizz. *p* *mp* *mf* *p* *mp*

58

2

Nar. Fair Isle's cliffs and coastline support important lichen and

Cl. *p* *mf* *p*

Vln. *ff* *mp* *p* pizz. 3

Vc. *mp* *mf* 3



60

Nar. higher plant communities and a number of locally or nationally important coastal flowers, including species of very restricted world range.

Soct. 1-5

Cl. *mf* *mp*

Hn. *mp*

Vln. arco 3 *pp* *p* *pp* *p*

Vc. arco 3 *pp* *p* *pp* *p*

63 1

Nar. Fair Isle, isolated from other land masses since before the last Ice Age, has few terrestrial species of mammal. One, however, is endemic and has affinities with the sea. The Fair Isle

Soc.

Hn

Vln

Vc.

66

Nar. field mouse is a form of the wood mouse unique to Fair Isle. During the summer months the field mouse is common within and at the edge of seabird colonies.

Vln

Vc.

68 G 2

Nar. Fair Isle's importance for birds, and in particular its nationally

Soc.

Vln

Vc.

71 Nar. and internationally important breeding populations of a range of seabird species, is universally acknowledged.

Cl. *mf* *f* *p* *f*

Vln *f* *mf* *p*

Vc. *mf*



74

Soct. (1-6)

Cl. *mp* *f* *p* *mf* *p*

Hn *mp* *mf* *f*

Vln *p* *pp*

Vc. *> p* *pp* *mf* *pp*

**H****I**

76

Nar. "Seen from the air in winter, it looks gaunt"

Cl. *pp* *ff* *p*

Hn *mp* *mf*

Vln *p*

Vc. *p*



79

Nar. and dark, like some enormous battleship surrounded by a froth of creamy seas."

Soct. (1-7)

Vln *mf* *f* *fff* *p* *ff* *f*

Vc. *mf* *f* *fff* *mp* *f*



82

Cl. *mp* *f* *ff* *p* *f*

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

Vc. *ff* *f* *p*

Musical score for measures 84-85. The score is for Clarinet (Cl.), Violin (Vln), and Violoncello (Vc.). Measure 84 features a five-measure quintuplet in the Clarinet part starting with a *ff* dynamic. The Violin and Violoncello parts have triplets. Measure 85 continues with various dynamics including *f*, *ff*, *fff*, and *p*.



Musical score for measures 85-86. Measure 85 begins with a section marked 'I' and a seven-measure septuplet in the Clarinet part with a *ff* dynamic. The Violin and Violoncello parts have triplets. Measure 86 continues with dynamics such as *mf*, *f*, *ff*, and *fff*.



Musical score for measures 86-87. Measure 86 features a five-measure quintuplet in the Clarinet part with dynamics *f* and *ff*. The Violin and Violoncello parts have triplets. Measure 87 continues with dynamics including *p*, *ff*, and *f*.

87

Soc.

Cl.

Hn

Vln

Vc.

88

Cl.

Hn

Vln

Vc.

89

Bell

Vc.



93

Bell



97

Bell

l.v.

attacca

Vln

Vc.



# Summer, Autumn, Winter

**l'istesso tempo** (♩. = 60)

*Summer*

1

**f** UNISON

Chorus

Pa - kin up wir proil, we'd mak\_ fur hom, blyde\_ o kent\_ lichts. We'd

B<sup>b</sup> F Dm Am<sup>7</sup> B<sup>b</sup> Gm B<sup>b</sup> C<sup>7</sup>

**f** GUITAR

Folk band

Vln

Vc.

**ffp** *pp*

**ffp** *pp*

5

Chorus

row peerie wyes, owsin as we gud. A - bune wis, tirr - icks flit-in an a

F/A B<sup>b</sup> Gm C<sup>7</sup>/E F Gm Am B<sup>b</sup> C

Folk band



9

Chorus

mird o maas laa - vin an di - vin, plö - tin fur mu - ggies. We'd

Dm C/EC/D C G<sup>7</sup>/B B<sup>b</sup> B<sup>b</sup>/A A<sup>7</sup> B<sup>b</sup> C Dm Gm

Folk band



13

Chorus

tak daboat in on a flow - in tide, dicht an shoard her, dan rin\_\_\_hom prood i da

B<sup>b</sup> F Dm Am B<sup>b</sup> F Gm/B<sup>b</sup> C<sup>7</sup>/E

Folk band

A

17

Chorus

dark - e-nin wi\_\_ a fraacht o fish. We'd

Am Dm C/E C/F Gm Am B<sup>b</sup> Dm C/E C/G C

Folk band



21

Chorus

aet wir supper tae tales\_\_ o un - can O - dy - sseys in i - dder

Dm C/E C/D C G<sup>7</sup>/B B<sup>b</sup> Am B<sup>b</sup> G<sup>7</sup> A<sup>7</sup>

Folk band

Vln

*pp*

**B**

quasi piu mosso

rall.

25  $(\text{♩} = \text{♩})$  *f* 3 3

Bar. *f* Let fish - ing hands guide us in to the gath - 'ring.

Chorus voes.

Dm Gm/BG/D A Dm

Folk band

B. Cl. *f* *p*

Vln *mf* *p*

Vc. *p* *mf* *p* *mf*



piu lento  $(\text{♩} = 60)$

29 *mp* 3

Bar. Here in the mu -

B. Cl. *mf* *p* *f*

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

Vc. *p* *mf* sul D sul A/D

33

Bar. *f* *ff* **C**

- ckle mouth of the morn - ing,

B. Cl. *> mp* *ff* to B $\flat$  Clarinet

Hn

Vln *f* *p* *mf*

Vc. *= f*



35

Bar. mapped with weath - ered veins bat - ter'd and bro - ken, the

Cl. *f* *p* *f > p*

Hn

Vln *f* *p* *mf*

Vc. pizz. *mf*

37

Bar. hunched fig - ure straight - ens, the face op - ens,

Cl. *f* *p* *mf*

Hn

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

Vc. arco *mf* *ff* pizz.



39

Bar. but the wind snatch - es the words from the

Cl. *p* *p* *fff*

Hn *ff*

Vln *f* *pp* *ff* *mp*

Vc. *mf* *f*

*pp* very breathy

40 D nat. *p*

Bar. *p* *ff* *mf* *p* *pp* *p* *pp* *pp*

Cl. to Bass Clarinet *p* *pp* *pp*

Hn *p* *pp* *pp*

Vln arco *p* *ff* *mf* *p* *pp* *pp* *pp*

Vc. arco *p* *ff* *mf* *p* *pp* *pp* *pp*

mouth of the sai - lor. Wind drops, there's a

sul pont. nat. sul pont. nat.



43 E *pp* *p*

Bar. *pp* *p*

B. Cl. *p* *mp*

Hn *p*

Vln take metal mute *p* *f* *p* *f* *p*

Vc. take metal mute arco *p* *f* *p* *f* *p*

sigh on the sea. And

take metal mute

47 *mf*

Bar. *mf*  
five fa - thoms down,

B. Cl. *f* *p*

Vc. *f* *p* *f* *p*

49 *p* **F**

Bar. *p*  
spilt har - vest of gall - eons. Ah,

B. Cl. *mf* *p* senza sord.

Vln *p* *f* *p*

Vc. *f* *p* *p* *f* *p*

52 *mf* *p* *mp*

Bar. *mp*  
that Sep - tem - ber morn - ing

B. Cl. *pp* *mf*

Vln *p* *mp* *p* *mf* *pp* *p*

Vc. *>pp* *ff* *>mp* *ff*

sul pont. *nat.* *sul pont.*



54

Bar. *pp*

when an - gels walked from the wa - ter.

B. Cl. *p* *mf*

Vln *mf p* *mp* *p*

Vc. *pp* *p* *ff* *p* *f* *p* *mf*

nat. sul pont. senza sord.



**G**

56

B. Cl.

Vln *pp* *mf* *f* *p* *mp* *ff*

Vc. *p* *mf* *p* *mp* *ff*

nat.



59

Bar. *mf*

But we have our

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

Vc. *p* *pp* *f* *p*

61

Bar. *3* *3* *3*  
 trea - sure: glist' - ning hairst hauled

B. Cl. *p* *mf* *pp* <

Vln *3* *3* *6* *nat.* *tr*  
*ff* *f* *mp*

Vc. *mf* *ff* *mp* < *f*  
*3* *3* *3* *3* *3* *3*

*sul pont.* *nat.*



63

Bar. *3* *3* *3* *mf*  
 from the Deep (feel the lines quick-en and

B. Cl. *mf* *pp*

Vln *mf* *p* *f* *ff* *p* *pp* *mf* *p* *mf* *jete*

Vc. *mp* *mf* *p* *f* *ff* *p* *mf* *p* *mp* *mf* *jete*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

H

allegro (♩ = 120)

half speed (♩ = 60)

65 *p* *mf* (2.3)

Bar. shud - der!) Prey on the

B. Cl. *pp* *f* *p* *mf* *f* tr nat. tr to B♭ Clarinet

Hn. *f* *p* *mp* *mf* *f*

Vln. *p* *ff* *p* *f* *mf* *p* nat. tr tr tr

Vc. *p < ff* *p* *f* *mf > p* nat. tr tr



69

Bar. ris - ing hull, bow to the part - ing wave, back to the

Vln. *f* *p* *f* *mp*

Vc. *mp* *f* *mp*

**I**

71 **allegro** (♩ = 120) **half speed** (♩ = 60)

Bar. shore. Turn - ing, turn -

Cl. *pp* *f* *mp*

Hn *mp* *mf* *p*

Vln *p* *pp* *pp* *f* *pp*

Vc. *p* *pp* *mf* *mp* *mf*



(3.2) **allegro** (♩ = 120)

74 - ing the wood-en blades Strong arms

Cl. *mf*

Hn *mf* *p* *mf*

Vln *mp* *mf* *p* *ff* *p* *f* *p* *mf*

Vc. *mp* *mf* *p* *ff* *p* *mf* *p* *mf*

→ sul pont. nat.

→ sul pont. → nat.

**J**

(♩ = ♩) Autumn

77 *p* *f* *mf*

Bar. heave\_ the is-land clo - ser. Raise a prayer

Cl. *f* *spiritoso* *ff*

Vln *p* *mf* con sord.

Vc. *p* *mp* con sord.



81 *f*

Bar. \_ for the sea fruit, \_ a gli - tt'ring stee - pel.\_

Cl. *p* *f* *ff* *f* *ff* *mf* *f*



84 *ff*

Bar. *ff*

Cl. *ff*

Vln *ppp*

Vc. *ppp*

**K**

88

Bar. *mp* *mf* *p*

Then we turn in - land,

Vln *pp*

Vc. *pp*



93

Bar. *mf*

backs hung with sil - - - - - ver

Vln *gliss.*

Vc. *gliss.*



96

Bar. *p*

Cl. *pp* *p* *pp*

Vln *gliss.*

Vc. *gliss.*

99 *mp* *mf*

Bar. A - - - - long the cliff - - top

Cl. *p* *gliss.* *mp*

Vln *gliss.* *gliss.*

Vc. *gliss.* *gliss.*



101 *mf* *f* *very breathy* *p*

Bar. and its ver - ti - cal voi - ces. Steal down to pluck the ledge har - vest.

Cl. *p* *mp* to Bass Clarinet

Vln *gliss.* *mp* *p* senza sord. pizz. *p*

Vc. senza sord. pizz. *f* *mf*



104 **L**

Vln *mp*

Vc. *p* *mp*

108  $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 80)$

Hn. *p* *mp* *p*

Vc. *mf* *p* *mp*



112 nat. *p* *mp* *mf*

Bar. Tread - ing, tread - ing the hairst rigs of

Hn. *mp* *p*

Vc. *mf* *mp* *mf*



116 *mp* *mf* *f*

Bar. kale and tat - ties. The coarse wind re - lent - less picks at the

Hn. *mp* *p*

Vln. *ff* *fff* *f* *mf*

Vc. *f* *ff* *fff* *f*



120 **M** *mf* *mp* *mf*

Bar. bright stitch - es; a har - vest of need - les weave

Hn. *p* *mp*

Vln. *f* *mf* *mp* *mf*

Vc. *f* *mf* *f* *mf*



123 *p* *mf*

Bar. the rough fib - res.

B. Cl. *p* *mf* *p*

Hn. *p* *mf* *mf* *p*

Vln. *mf* *pizz.* *arco* *mf+* *p*

Vc. *mf* *arco* *p* *pizz.* *mf*

127

B. Cl. *mf* *f* *p* *p* *f* *mf*

Hn *p* *mf* *p* *mf*

Vln (pizz.) arco *mf* *p* (pizz.) *mp* *mf* *mp* *mf* *mf* *f*

Vc. arco *p* *mf* pizz. *mp* *mf* *mp* *p* *mp* *p* *mf*



131

B. Cl. *p* *p* *mp* *mf* *p* *mp*

Hn *pp* *p* *mp* *mf*

Vln *mp* *mf* *p* *mf* *p* *f* *mp* *mf*

Vc. *mf* arco *p* pizz. *mf* *mp* *mf* *f* *mf*



135

Bar. *p*

B. Cl. *mf mp mf*

Hn *p mp mp*

Vln

Vc. *mf mp p*

Craft up - on



139

Bar. *mf p*

B. Cl. *mf p mf f p*

Hn *mf p arco mp*

Vln *mp*

Vc. *arco mp*

craft,

143 *mp* *mf*

Bar. *mf* *p* *f*

B. Cl. *mf* *p* *f* to B $\flat$  Clarinet

Hn *mp* *p*

Vln *mf* *mp* *pp* *p* *ppp*

Vc. *mf* *mp* *p* *mp*

*pizz.* *arco* *gliss.*

3



rall. *p* *piu lento* (♩ = 60)

146 *p*

S. A. Ah... (Ah...)

Hn

Vln

Vc.



149 (2.3.3) *p* *mp* *p*

Bar. *p* *mp* *p*

S. A. *mp*

T. B. *mp*

Time falls back, falls back, falls back; the ma-

Ah...

3

153 *mp*

Bar. *mp* *3*

chines are roll - ing, past a croft - er bent be - neath a sic - kle

S. A.

T. B.

156 *mf* *f* *mf* *mp* *mf*

Bar. *mf* *f* *mf* *mp* *mf* *3*

moon. Hymns from the kirk float, float a - cross the lamb - rac - ing

S. A. *mf* *mp*

T. B. *mf* *mp*

Ah...

159 *rall.* *p* *a tempo*

Bar. *p* *3* *a tempo*

earth a - live with bleat - - ing, Ov - er - head, se - re -

S. A. *p*

Cl. *pp* *3*

Vln *pp*

Vc. *pp* (pizz.) *p*

162

Bar. *mp* *mf*  
na - ded by sel - kies, de - part - ing geese are wail - ing,

Cl. *p* *pp*

Vln *p* *pp*

Vc. arco *mf* pizz. arco *p* *mf* *p* *mp*



165

Bar. *p* *f* *mp* *p*  
the puff - ins grow - ling, a Red - shank\_ la - ments the sum - mer tide ebb - ing,

Cl. *mp* *p* to Bass Clarinet

Vln *mp* *mf* *p*

Vc. sul C/G *mf*

**P**

169

Bar. *ebb - ing.*

B. Cl. *pp*

Vln *pp*

Vc. *arco mp* *pizz. p* *arco pp*



174

Bar. *p* *mp*  
Why, ——— ev - en the gate - posts are tuned ——— to the

B. Cl. *p*

Vln

Vc.

179 *p* **Q**

Bar. *p*  
wind - song.

S. A. *p*  
Dear Lord, the ve - ry land is sing - ing, the ve - ry land is sing - ing is sing - ing.

T. B. *p*

B. Cl.

Vln

Vc.



183 *mf* *f*

Bar. *mf* *f*  
In - stru - ments\_\_ of His cho - rus, tune\_\_ us fit\_\_\_ for this har - mon - y\_\_

B. Cl. *mf* *p*

Vln *mf* *f* *ff*

Vc. *mf* *f* *ff*



186 *mf* *f* *mp*

Bar. *mf* *f* *mp*

And when there are no more words \_\_\_\_\_ to be spo - ken,

S. *p*

A. *p*

T. *p* Dear Lord, the ve - ry

B. Cl. *f* *mf* *f* *mf* *f*

Hn. *f* *mf* *f*

Vln. *f* *ff* *mf* *f* *mf* *f*

Vc. *f* *mf* *f*



rall. *mp* *p* *molto...*

189 *mp* *p* *pp* *pp*

Bar. there will still be \_\_\_\_\_ that mu - sic.

S. land is sing - ing, the ve - ry land is sing - ing, is sing - ing.

A. *pp* *pp*

T. *pp* *pp*

B.



**R** *Winter*  
a tempo (♩ = c.60)  
OFF STAGE (Violin)

192 *mf*

Folk band

196

Folk band

B. Cl.

Vc.

*pp* *mp*

*p* *mp*

199

Bor.

Folk band

B. Cl.

Vln

Vc.

*mf* *Improvise*

*p* *mp*

*p* *pp* *p*

202

Bor.

Folk band

B. Cl.

Hn

Vln

Vc.

*p*

*mf* *p* *mp*

*p*

*pp* *ppp* *pp* *p* *mp* *pp*

*mp* *p* *pp* *p*

S

205

Bor. *ppp*

B. Cl. *pp* *mp* *p*

Vln *ppp* *mp* *pp*

Vc. *gliss.* *mp* *p*



209

B. Cl. *p* *mp*

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

Vc. *f* *p*



214

B. Cl. *p* *mf* *p*

Hn *p* *mp*

Vln *pp* *p*

Vc. *pp* *ff*

con sord.

218

B. Cl.

Vln

Vc.

*mf*

*p*

*f*

*p*

*p*

*mp*



221

S. A.

T. B.

B. Cl.

Vln

Vc.

**T**

*p*

*p*

*mp*

*p*

*mf*

*pp*

*mp*

Yowes krug - gin kloss i - da lee o a daek - end Creepin frae a chill at

Yowes krug - gin kloss Creep - in frae a

224

S. A. bites to da bon: Solan an Scarf aa wir - kin inshore, A sign at da best o da wadder is don.

T. B. chill Ah da wad - der is don.

B. Cl. senza sord. (mp)

Vln. p pp

Vc. (mp)



227

S. A. Hail sheetin doon wi a Nort wind a - hint it Blot - tin oot laand an' - sea frae da scene, An

T. B.

B. Cl. mf p

Hn. mp

Vc. p

229

S. A. *p*  
ir - on coor - tin clo - sin ower aa - thing: Win - ter has come ta da Is - lands a - geen

T. B. *p*

B. Cl. *p* *mp*  
to B $\flat$  Clarinet

**U**

poco piu mosso ( $\text{♩} = 95$ )

231

S. A. *mp* *p* *mp*  
— Wi stirm - in taes — an - hack - itt hands —

T. B. *mp* *p* *mp*

237

Bar. *mf*  
— — — — — South -

S. A. *p* *mp* *p*  
— An' — frost - y winds fae arc - tic lands —

T. B. *p* *mp* *p*  
— An' — frost - y winds fae — arc - tic lands —

242 *f* *mf*

Bar. *3*

light on the north - ern swell trawls the

S. A. *f*

An' moor - in snaa

T. B. *f*



246 *p*

Bar.

long wave emp... - -

S. A. *f*

We're blyde tae see da paet fire

T. B. *f*



251

Bar. ... (emp) - - -

S. A. *mf* *mp*

taands An' draw wis in tae low - ein braands

T. B. *mf* *mp*

low - ein braands

V

*mp*

256

Bar.

- ty, turn - ing the beam

S. A.

T. B.

(sempre tempo giusto)

Folk band



261

Bar.

out and a - way. But what

S. A.

wa'

T. B.

Folk band



W

poco a poco il tempo della voce diventa piu libero

267 *mp*

Bar.

af - ter the dark, af - ter the dark

Folk band



273 *mf* *p* *mp*

Bar.

Folk band

278 *p* *mp*

Bar.

Folk band

283 *p*

Bar.

Folk band

288 *pp* **X**

Bar.

Bor.

Folk band

292

Bor.

Folk band

296 *mf* *pp*

Bor.

Lunga

attacca

$\frac{4}{4}$

# Spring

**bright** (♩ = c.95)

(Improvisation from second movement)

Bor.  $\text{mf}$

Violin *p*  $\text{tr}$  *f* *ff* *f*



Boran

Cl. *p* *f* *ff* *f*

Vln *ff* *f* *gliss.* *mf*

Vc. *f*



Cl. *ff* *f* *mp*

Vln *p* *ff* *p*

Vc. *mf* *p* *ff*

Musical score for measures 8-9. The score is for Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). Measure 8 is in 7/8 time, and measure 9 is in 3/4 time. The Cl. part features triplets and a dynamic range from *f* to *fff*. The Vln. part has a five-note slur and dynamics from *f* to *ff*. The Vc. part includes a trill and a five-note slur, with dynamics from *p* to *f*.



Musical score for measures 10-12. Measure 10 is marked "to Bass Clarinet" and is empty for the Cl. part. The Hn. part has dynamics from *f* to *mf*. The Vln. part has a five-note slur and dynamics from *ff* to *ff*. The Vc. part has a five-note slur and dynamics from *ff* to *f*. The time signature changes from 4/4 to 3/4 in measure 12.



Musical score for measures 13-15. Measure 13 is in 4/4 time, and measure 14 is in 3/4 time. The Hn. part has a dynamic of *f*. The Vln. part has a five-note slur and dynamics from *p* to *ff*, ending with a *pizz.* marking. The Vc. part has triplets and a five-note slur, with dynamics from *mf* to *f*.

15

B. Cl. *p*

Hn *f*

Vln *p* *f* arco

Vc. *ff* *f* *ffz* pizz. 3 5



**A**

18 *ff*

S. A. *ff* *f* *mf*

T. B. *ff* *f* *mf*

B. Cl. *f* *ff* *f* *mf*

Vc. *ff* *f* *f* *mf* arco

thun - der laugh - ter but - ter - flies

21

S. A. school birds danc - ing kirk child - ren

T. B. school birds danc - ing kirk child - ren

B. Cl. *pp* *mp*

Vln *p* *f* *gliss.*

Vc. 3 3



(2.2.3)

24 *mf* *mp*

S. A. moths clouds sel - ky snow

T. B. moths clouds sel - - ky

B. Cl. *mf*

Vln *> p* *mf*

27 *p* **B**

S. A.

T. B.

snw

B. Cl.

Hn

Vln

Vc.

*p* *mf* *p* *mf* *mp* *p* *mf* *mf* *p* *mp* *mf* *mf*

5 3

3

8va 6



30

B. Cl.

Hn

Vln

Vc.

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

3 5 6

Musical score for B. Cl., Hn, Vln, and Vc. measures 33-44. The score is in 4/4 time. B. Cl. part includes dynamics *ff*, *mf*, *p*, *f*, and *ff*. Hn part includes dynamics *f* and *f*. Vln part includes dynamics *p*, *mf*, and *ff*. Vc. part includes dynamics *mf* and *ff*. There are triplets in measures 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44.



Musical score for S. A., T. B., B. Cl., Hn, Vln, and Vc. measures 37-44. The score is in 4/4 time. S. A. part includes lyrics: "bird - watch - ers sun shine crabs toys" and dynamics *f*, *ff*, and *f*. T. B. part includes dynamics *f* and *ff*. B. Cl. part includes dynamics *f*. Hn part includes dynamics *mp*. Vln part includes dynamics *f* and *ff*. Vc. part includes dynamics *f* and *ff*. There are triplets in measures 37, 38, 39, 40, 41, 42, 43, and 44. A section marker **C** is present above measure 37. A rehearsal mark (2.3) is present above measure 43.

40 (2.3) *ff* *f*

S. A. clothes fire sti - kle - backs

T. B. *ff*

B. Cl. *ff* *mf*

Vln *p* *mf*

Vc. *mf* *p* *mf*



43 **D** *ff* *f*

S. A. pins and nee - dles cock'

T. B. pins and nee - - dles cock'

B. Cl. *tr*

Vln *pizz.* *f* *arco* *ff* *ffp*

Vc. *pizz.* *f* *arco* *ff* *f* *p*



46

S. A. *ff*  
- rels

T. B. *ff*  
- rels

B. Cl. *ff*

Hn *p* *mf* *p*

Vln *p* *ff* *mf*

Vc. *mf*

*f* *ff* *f* *ff*

bu - ttons dan - de - li - ons

6 5

3 3 3 3

3 3

3 3

5



**E**

49

S. A. *f* *mf*  
wed - ings hens worms  
a - - ni - mals

T. B. *f* *mf*  
a - ni - mals

Hn *mf*

Vln *f* *mf*

Vc. *f* *mf*

52

S. A. *f* green grass fish (...sh...) *p* hor - *mf*

T. B. green grass cold *mf*

B. Cl. *p*

Vln. *p* sul pont.

Vc. pizz. arco *p* sul pont.



55

S. ses veg(e) - - - ta - bles

A. ses veg(e) - ta - bles

T. hor - - - ses veg(e) - - ta - bles

B. hor - - ses veg(e) - hor - ta - bles

B. Cl. *p* nat. to Bb Clarinet

Vln. *p* nat.

Vc. *p*

58 **F**

S. A. *mf* rams lambs *f* rabb - its sledg

T. B. *mf* *f* sledg

Cl. *p* *mp*

Hn. *p* *mp*

Vln. *mf*

Vc. *mf*



61 **G**

S. A. ing tat-ties cats

T. B. ing tat-ties cats

Cl. *mf* *f*

Hn. *mf* *f*

Vln. *f*

Vc. *f*

64

S. A. *mf* si - lage

T. B. *mf* si - lage

Cl. *mf*

Hn

Vln

Vc.



66

S. A. *ff* sheep

T. B. *ff*

Cl. *ff* flutter

Hn *p* *fff*

Vln *ff*

Vc. *ff*

to Bass Cl.

**H**

67 *ff* *f* 57

S. A. *ff* *f*

howl - - - - - ing wind

T. B. *ff* *f*



rall. - - - - -

69 *ff* *mf* *mp* *p* *pp*

S. A. *ff* *mf* *mp* *p* *pp*

dark daff - o - dils stones

T. B. *ff* *mf* *mp* *p* *pp*



**I** ...rockpools...

Piu lento (♩ = c.80)

73 *p* *mp* *mf* *mp* *p* *mf*

B. Cl. *p* *mp* *mf* *mp* *p* *mf*

Vln *f* *p* *ff* *pp*

Vc. *p* *mp* *mf* *ff*

pizz. arco pizz. arco

76

B. Cl. *p* *p*

Vln *mp* *p* *pp* *mf* *p* *pizz.*

Vc. *mp* *mf* *mp*



80

B. Cl. *mp* *p*

Vln *mp* *mf* *p* *arco*

Vc. *mf* *mp* *mf* *p* *arco* *pizz.*



83

**J**

S. A. *p* *mp* *p*

neaps\_ yoals\_ crofts\_ gui - sing mice\_

T. B. *p*

B. Cl. *mp*

Vln *pp* *p* *pp*

Vc. *mp*

88

*p* *lontano*

Solo voices

Far a - way dear

S. A. *mp* flow - ers school trees moss *p*

T. B. *mp* *p*

B. Cl. *p*

Vln *pp* *p* arco

Vc. *p*

92

Solo voices

land rug - ged rock - bound shore, tow'r - ing cliffs the

S. A. *mp* work hea - ther sun - sets *p*

T. B. *mp* *p*

Vc. *pp*

96 (...grey) *mf*

Solo voices  
cold grey o - - ceans roar

S. A.

T. B.

B. Cl. *p* *fff*

Vc. *mp* *fff* pizz. 3 5

**L**

99 *mf*

Solo voices  
Far a - way a - cross the wa - ters, lies the dear land of our birth

B. Cl. *p* arco

Vc. *p*

104

Solo voices  
Scat - tered are her sons and daugh - ters far and wide o'er all the earth

B. Cl. *p* *pp* to B $\flat$  Clarinet

Vln. *p* *pp*



108 *mf*

Solo voices

Oft we dream, 'tis not sur - pri - sing, of the rug - ged rock - bound

Vln

112

Solo voices

shore, — Of thy tow'r - ing cliffs up - ris - ing, mid the cold grey o - cean's roar —

117

Solo voices

Yet thy ev - 'ry mood so var - ied, doth our hearts but clos - er bind,

Vln

*pp* *pp*

121

Solo voices

To the isle with non com - pared, — and our friends we've left be -

Hn

Vln

Vc.

*p* *pp* *pp* *pp* *mp*

**M**

125 *p*

Solo voices

hind.

Hn

*p*

Vln

*p* *pp*

Vc.

*p*



129

Hn

*p*

Vln

*p*

Vc.

*p*

**N**

133 *mf* *f* *mf* *p*

S. A. sun - - rise ba - bies sea - weed

T. B. *mf* *f* *mf* *p*

Cl. *pp* *mp* *f*

Hn *mf* *pp* *f*

Vln *mf* *f*

Vc. *mf* *f*



\*Sop. & Alto: divide stonger section (either A - Sop. or B - Alto)

138 A B

S. A. \*Div. spinn - - - - - ing

Cl. *mp* *p*

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

Vc. *mp*

141

S.  
A.  
T.  
B.

spinn - - - - - ing

fog

mf

mf

Hn

pp

Vln

p

mf cresc.

Vc.

arco

p

mf cresc.

3

3

3

144

S.  
A.

T.  
B.

Cl.

Hn

Vln

Vc.

*f* *ff* *mf* *f* *cresc.* *ff* *cresc.* *ff*

storms

3 3 6 7 5 6 7 6 7

tr

Detailed description: This page of a musical score, numbered 144, features seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped together. The Alto and Tenor parts have lyrics: "storms". The Clarinet part includes triplets, sextuplets, and septuplets, ending with a trill. The Horn part has a single note. The Violin and Viola parts feature similar rhythmic patterns with triplets, sextuplets, and septuplets, marked with dynamics like *cresc.* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**O**

146

S. A. *f* cha - - - pel *mp* (...pel)

T. B. *f* *mp*

Cl. *ff* *ff* *3* to Bass Clarinet

Hn *3*

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

Vc. *p* *pp*



**P** ...tides/currents... *accel. poco a poco*

149

S. A. *p* friends

T. B. *p*

B. Cl. *p* *ff*

Vln *p* *f* *3*

Vc. *pizz.* *p* *f* *3*

(accel.)

153

B. Cl. *tr*  
*p* *f* *ff* *p* *f*

Hn *p* *mf* *p*

Vln *pizz.* *ff* *arco* *p* *f*

Vc. *mp* *f* *sim.* *ff*



**Q**

tempo primo (♩ = c.95)

155

B. Cl. *ff* *p* *f* *ff*

Hn *mf* *mf*

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

Vc. *mf* *f* *arco* *f* *p* *mf*

157

B. Cl. *p* *mf* *f* *ff*

Hn *f*

Vln *pp* *f* *ff*

Vc. *p* *f* *p* *f*



ritmico (♩ = ♩)

159

B. Cl. *ff* *f* *ff*

Vln *pp*

Vc. *pp*



**R** l'istesso tempo  $\text{♩} = \text{♩}$   
(♩ = 65/♩ = 95)

162

S.  
A.

T.  
B.

B. Cl.

Hn

Vln

Vc.

*f* *spinn* *f*

*f p* *f p* *f* *pizz.*



165

S.  
A.

T.  
B.

B. Cl.

Hn

Vln

Vc.

*f* *p* *spinn* *ing*

168

S. A. *ff* storms *f*

ing fog storms cha -

T. B. *ff* storms *f*

ing fog storms

B. Cl.

Hn

Vln *mp* *f* *ff* *f*

arco *gliss.*

Vc. *mp* *f* *ff* *f*

*gliss.*



171

S. A. *mf*

pel friends

T. B. *mf*

B. Cl.

Vln *pizz.* *arco* *mf*

Vc. *ff* *mf* *f*

*pizz.*

174 *mf* *f*

S. A. knitt - - ing knitt - - ing darts

T. B. *mf* *f*  
knitt - - - ing knitt - ing darts

Hn.

Vln. *pizz.* *f* *mp*

Vc. *mf* *f* *mf*



177 *mp* *p* *mf*

S. A. grave - yard waves

T. B. *p* *mp* *mf*  
grave - - yard waves

B. Cl. *mf*

Hn. *p* *mf*

Vln. *arco* *mf* *mp*

Vc. *arco* *mf* *mp*

180

S. A.

T. B.

Vln

*p*



**T**

183

S. A.

T. B.

B. Cl.

Hn

Vln

Vc.

*f* *mf*

vi - si - tor green - - grass win -

*f* *mf*

*f* *mf* *f* *mf*

186

S. A. *ter* mu - sic mu - sic mu - sic

T. B. mu - sic

B. Cl. *sempre f*

Hn *p mf p*

Vln *ff f ff f*

Vc. *f*



189

S. A. *ff* views cliffs *ff*

T. B. *ff*

B. Cl. *ff*

Hn *f ff*

Vln *mp ff*

Vc. *ff*

192

S.  
A.

T.  
B.

B. Cl.

Hn

Vln

Vc.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

194

B. Cl.

Hn

Vln

Vc.

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

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

*f* *ff* *pp* *mp* *pp* *f*

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

196

S. A. *f* crash - ing waves

T. B. *f*

B. Cl. *mf* *f*

Hn *p* *mf* *mf* *f*

Vln *ff* *mf* *f* *mp*

Vc. *f* *ff* *f* *mf* *f*

*pizz.* *arco*

198

S. A. Fair - Isle mu - sic *p* poco rall. dark

T. B. *p*

B. Cl. *mf* *f* *mf* *ff* to B♭ Cl.

Hn *p* *ff*

Vln *f* *ff*

Vc. *ff*

V

a tempo

200

S.  
A.  
T.  
B.

Vln  
Vc.

ro - ses sel - ky song

*f*  
*f*  
*p*  
*p*  
*gliss.*

W

205

Cl.  
Hn.  
Vln  
Vc.

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

207

Cl.  
Hn.  
Vln  
Vc.

*mf*  
*f*  
*ff*  
*fff*  
*f*  
*f*  
*ff*  
*ff*  
*mf*  
*fff*  
*f*  
*ff*