

*Whispers on the  
Hedgerow*

Alexandra N Botham

## **Whispers on the Hedgerow**

*A selection of countryside stories*

### **Preface**

All of the poems used in this work were kindly written or donated for this project. Please be sure to contact the poets before reproducing their work for any other purpose.

After comments on general style, there are two versions of the narration – one that is for adults and another for children. The Children’s Trail omits *Jam* and the Adult Trail omits *The bawkie burd*. The pieces in this booklet are numbered in order of the original performances. Please feel free to re-order the pieces and to edit the narration, adding location-specific directions for your audience.

The CD provided is an example of the work presented at Bewdley Museum gardens in 2015. Please use this as a guide, particularly for performers to refer to the atmosphere that should be created for each piece. Some of the sound effects on the recording were sourced via FreeSFX.

### **Programme notes**

Any of the text featured in this booklet may be used in programme notes to help to explain the pieces.

### **General style**

*For performers and musical directors*

### **Expressive markings**

For the vocal parts, dynamics and other directions are always written above the line. For instrumental parts, the dynamics will be written below the line, but other directions will be above the line.

Maintain the dynamic or expression until otherwise directed.

Expressive words and phrases at the top of the stave in bold, such as 'Bird-like' in bar 1 of *Jam*, are directions for the whole group. Boxed text, such as 'Precisely enunciated' above the voice part in bar 50 of *Jam*, is directed only at the line that it is written above.

### **Solo voice parts**

During the pieces *Jam* and *Elderflower Cordial*, the singer can be more flexible with her timing when the other instruments are not playing, as in bars 19-22 of *Jam*.

### **Noteheads**

The crossed noteheads in *Our Walk in Kintyre* and *Jam* indicate a more percussive sound than a traditionally sung pitch. Please refer to the piece-specific sections for further information about this technique.

## **Soundscapes**

All of the pieces can be performed or recorded with or without a soundscape. If you choose to create a soundscape for your own recording, it may help to listen to the examples on the CD. The soundscapes can be made up of sound effects, field recordings or by the performers themselves.

## **Additional information about the pieces**

### ***The croodlin' doo***

The soundscape should follow the text and can be made up of sound effects, field recordings or by the performers themselves.

### ***Elderflower Cordial***

This piece is relatively easy to follow, but it is full of emotion. Be sure to carefully note the directions for players so that the soft vocal line is not overpowered. A field recording of local birds would work very well as a soundscape for this piece.

### ***Nesh***

This piece is to be spoken with a Yorkshire accent. If you wish to add a soundscape to this piece, try to use the sounds that the choir make in bars 1-12 of *Our Walk in Kintyre* as a starting point.

### ***Jam***

The crossed noteheads in the score (as in bars 31-33) indicate an approximate pitch that is to sound almost spoken. Aim for a more percussive and harsh sound at these points.

### ***The bawkie burd***

The Doric text in this piece is to be spoken with a North Eastern Scottish accent – listen to examples of 'Doric' that are available on YouTube. If you are creating a soundscape for this piece, imagine the hunting bat's cave and the other animals that might be out at night. On the CD recording, the choir made all of the water noises and other sound effects.

### ***Our Walk in Kintyre***

(o)ch = Make an 'o' shape with your mouth, then make a long, breathy 'ch' sound, as in 'Loch'. This is to sound like waves crashing far out at sea.

(o)ch^ = Try making a steeple with your hands. Breathe in on '(o)ch' and bring your palms up to cup your mouth and nose.

(o)ch/ = With your hands steepled, breathe out on '(o)ch' and slowly open them and bring them away at a 90° angle.

(wh)s = Blow through an 'oo' shape, as in 'loop', as though you are trying to blow out candles. Whilst doing this, bring your tongue up to the roof of your mouth to make an 's' sound, drawing your tongue back to make a soft whistling sound. This is to sound like a gust of wind whipping around hilltops.

The crossed notes in bars 1-12 indicate an approximate pitch which will appear almost like a whistling sound – this should not sound like a sung 'oo' or 'ah' or even a humming sound.

## Adult Trail

### Track 1 START

You are now listening to the first release of the Whispers on the Hedgerow Musical Trail! The music that you will hear is based on poems about countryside memories. It's a collection of new pieces composed by \*\*.

At the beginning of each track, you will hear a number and the name of the piece. If you are using this trail at an event, use the map to help you find some Secret Places to stop and listen. Alternatively you can make up your own trail wherever you are!

Pause your audio player and move to your first Secret Stopping Place, then press 'play' again when you are ready to start the trail.

### Track 2 - The croodlin' doo

This piece is called 'The croodlin' doo'. Michael Hamish Glen wrote the words in Doric which is a Scottish dialect. It's all about the busy life of a woodpigeon.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 3 - Elderflower Cordial

Elderflower Cordial is a piece about a late summer memory. The words were written by Eliza Botham.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 4 - Nesh

Now you'll hear about the harsh beauty of the Yorkshire landscape. This piece is called Nesh, which is northern slang meaning 'you're a bit delicate.' The words were written by Char March.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 5 - Jam

This is another piece with words by Char March, called Jam.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 6 - Our walk in Kintyre

This is the last track on the Whispers on the Hedgerow Trail. It's called Our Walk in Kintyre, with words by Michael Hamish Glen.

(Music)

Thank you for listening to the Whispers on the Hedgerow Trail. We hope you've enjoyed it.

Do tell us what you think, either by talking to us at the event or using the hashtag #Whisperonthehedgerow on Social Media.

\*\*name removed for exam copy

## Children's Trail

### Track 1 START

You are now listening to the Whispers on the Hedgerow Musical Trail! The music that you will hear is based on poems about countryside memories. It's a collection of new pieces written by \*\*.

At the beginning of each track, you will hear a number and the name of the piece. If you are using this trail at an event, use the map to help you find some Secret Places to stop and listen. Or you can make up your own trail wherever you are!

Pause your audio player and move to your first Secret Stopping Place, then press 'play' again when you are ready to start the trail.

### Track 2 - The croodlin' doo

This piece is called The croodlin' doo. Michael Hamish Glen wrote the words in Doric which is the way people in the North East of Scotland speak. It's all about the busy life of a woodpigeon.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 3 – Elderflower Cordial

Elderflower Cordial is a piece about two friends collecting flowers to make a summer drink. The words were written by Eliza Botham.

(Music)

Pause your device now if you want to move to a new Secret Stopping Place.

### Track 4 - Nesh

Now you'll hear about what it's like when it rains in Yorkshire! This piece is called Nesh, which is northern slang for saying 'you're not very tough!' The words were written by Char March.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 5 – The bawkie burd

The bawkie burd is about a bat hunting at night. The words were written by Michael Hamish Glen. Listen out for words in Doric, which you may already know is the way that people in the North East of Scotland speak. There will also be words in English.

(Music)

Pause your audio player now if you want to move to a new Secret Stopping Place.

### Track 6 – Our walk in Kintyre

This is the last track on the Whispers on the Hedgerow Trail. It's called Our Walk in Kintyre, with words by Michael Hamish Glen.

(Music)

Thank you for listening to the Whispers on the Hedgerow Trail. Do come and tell us what you thought about it.

\*\*name removed for exam copy



# The croodlin' doo

(The wood pigeon)

Words by Michael Hamish Glenn

♩ = 80

Sing-song and light, like a small bird

Flute

*p*

Cloudy tone, like a wood pigeon's call

Soprano

*mp*

coo - coo, coo, coo - coo, coo,

Cloudy tone, like a wood pigeon's call

Soprano

*mp*

coo - coo, coo, coo, coo,

Bouncy

Alto

*f*

Fit a bo-nnie wee qui-nie, the

Rhythmic and light

Violin

*pizz.*

*p*

Rhythmic and light

Violoncello

*pizz.*

*pp*

6

Fl. *mf*

S. coo - coo, coo, coo - coo, coo,

S. coo - coo, coo, coo - coo, coo,

A. Cloudy tone, like a wood pigeon's call *mp*  
 croo-dli-n' doo, Tak heed o her sou-ghin coo coo, coo, coo - coo, coo

Vln.

Vc. *mf* *pp*

10 *p*  $\text{♩} = 140$

S. *p* coo - coo, coo.

A. *f* coo, coo, coo-coo. Fo-rby the fell ske-lpin o wings fan she skites A-waa tae reive

Vln. *pp*

Vc. Rhythmic call of a wood pigeon *f*



14  $\text{♩} = 80$

S. *mf* A bird call  
the croo - dli-n' doo,

S. *mf* Bouncy  
Fit a bo-nnie wee qui - nie,

A. *mp* A bird call  
scran tae stap bairn-ies' kytes. bo - nnie wee qui-nie, the croo-dli-n'

Vc.

18

Fl. *mp* An echoed bird call

S. *mp* A bird call bo-nnie wee qui-nie, *f* Bouncing and lyrical bo-nnie wee qui-nie, Tak

S. *p* An echoed bird call the croo - dli - n' doo, *mf* A bird call the croo-dli-n' doo,

A. *mp* Bouncing and lyrical  
doo, Tak heed o her sou-ghin

22

S. *mf* *mp* Distant bird calls  
 heed o her sou - ghin coo coo, coo coo, coo coo, coo-

S. *mp* Distant bird calls  
 coo coo, coo, coo, coo, coo, coo,

A. Repeated bird call *f* Cloudy tone  
 Tak heed oher sou-ghin coocoo, coo, coo - coo, coo coo, coo, coo-

Vln. Shrill as a small bird *mp*

Vc. A bouncing rhythm *pp*

26

Fl. Tiny shrill birds *p*

S. *f* Lyrical and bouncy *p*  
 coo. the croo - dli - n' doo, Tak heed o her sou-ghin coo coo, coo

S. *mp* Distant call  
 Tak heed o her sou - ghin coo coo,

A. *mf*  
 coo. coo coo,

30

Fl.

S.   
 coo, coo coo, coo - coo.

S.   
 coo, coo, coo, coo, coo - coo.

A.   
 coo, coo-coo, coo coo, coo, coo - coo. Fo-rby the fell ske - lpin o wings fan she

**Weighty**  
*f*

34

Fl.   
*Lightly* *mp*

S.   
*mp*  
 Tak heed o her sou-ghin coo coo, coo, coo-coo, coo coo, coo, coo-coo.

S.   
*mp*  
 Tak heed o her sou-ghin coo coo, coo, coo-coo, coo coo, coo, coo-coo.

A.   
 skites Fo-rby the

**Weighty**  
*mf*

39

S. *f* coo

S. *f* coo

A. **Bouncy**  
 fell ske-lpin o wings fan she skites A-waa tae reive scran tae stap bairn-ies' kytes.

42 **Emphatic**

Fl. *f*

S. coo, coo, coo-coo, the croo-dli-n' doo, coo coo, coo, coo-coo.

S. coo, coo, coo-coo, the croo-dli-n' doo, coo coo, coo, coo-coo.

A.

Vln. *f*

Vc. *f*

# Elderflower Cordial

Words by Eliza Botham

♩ = 70

Soft, a memory stirring

Flute

Soprano Solo

Wistfully *mp*

We wa- lked to the park And sat u- nder the e- lder tree The

Acoustic Guitar

Violin

Tenderly, with vibrato

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

Violoncello

Tenderly, with vibrato

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

6

♩ = 60

Fl.

*mp* *p*

S. Solo

*mf* *p*

pe - rfume of its blo - ssoms flo - ating On the su- mmer bree - ze

Vln.

Vibrant

*p*

Vc.

*mp*

12  $\text{♩} = 80$

Fl. *pp* *p* **Soothing**

S. Solo *f* **Suddenly still** *mp* **Bittersweet**  
 And that's when you told me We walked a-long the

Vc. *mp*

18 **Delicate blossoms falling**

Fl. *mp*

S. Solo *mf* *mp* **Mysterious** 3  
 hedge-rows and picked the e-lder flo - wers A de - li - cate ye - llow haze

Vln. *p* **Specks of pollen**

Vc. *mp* **Glowing**

22

Fl. *mf*

S. Solo *f* *mf*  
 On the su-mmer bree - ze du-sted i-cing su-gar on our fi-ngers We

Vc. *p* **Specks of pollen**

26

Fl. Specks of pollen

S. Solo *f*

Vln. Glowing *mp* *f*

Vc. Glowing *mp* *mf*

looked for the best the most beau - ti ful Pale green and cream

32

Fl. **Sunlight** Tender *p*

S. Solo *mf* Tender *p*

Vln. Memory *p* *pp*

Vc. *p*

In the su - mmer sun and we hugged each o - ther

42

S. Solo *mp* Simply *mf*

Vln. Tender, gentle vibrato *pp* *mf* *p*

Vc. Tender, gentle vibrato *p*

In the wa - rmth of the a - fter noon I ne - ver knew u -

47

Fl. *Softly* *Sunlight*  
*mf* *f*

S. Solo  
 ntil to-day what it meant to feel sad On a su - nny day

Vln. *mp*

Vc. *mf* *mp*

53

Fl. *Gentle breeze*  
*p* *mp* *mf*

S. Solo *Warmly*  
*mf* *f*  
 We wa-lked back arm in arm the dogs at our heels In the

Vln. *Gentle breeze*  
*mp* *mf*

Vc. *Gentle breeze*  
*mf*

59

Fl. *Sunlight* *Memory*  
*f* *p* 3

S. Solo *ff* *Almost pleading*  
*mp*  
 su - mmer sun and I would give a - ny-thing To make this mo - ment

Vln. *f*

Vc. *f* *mp*



64 **Sunlight** Match vocal line

Fl. *f* *mp*

S. Solo *f* *mp*  
last fo-re-ver Su - nlight strea - ming through the wi-ndows A

A. Gtr. Awakened *mf*

A. Gtr. T A B 6/8 1 2 0 4/4

Vln. *mf* *mp*

Vc. *mf* *mp*

69  $\text{♩} = 120$  **Separated**

Fl. *p* *mf*

S. Solo *mf* *mp* *mf*  
bo - wl of le - mons. You took them one by one cut them in-to pi-eces

A. Gtr. *mp*

A. Gtr. T A B 3/4 3 1 3 4 2 4/4

Vln. *pp* *mp*

74 **Tenderly** Piercing

Fl. *mp* *f* *mp*  $\text{♩} = 180$

S. Solo *f* *mf* **Abrupt** **Softening**

laid them on the e-lder flo - wers An ice-berg of su - gar disso - lved by

A. Gtr. **Sharply** *f*

A. Gtr. T A B 5 2 3 4-2

Vln. **Abrupt** *f*

Vc. *f*

80 **Kettle whistle** **Unfolding**

Fl. *f*

S. Solo **Plainly**

stea - ming wa - ter from the ke-ttle You un - fo - lded

Vln. **Fluid** *p*

Vc. **Fluid** *p*

Sunlight

84

Fl.

S. Solo

A. Gtr.

A. Gtr.

Vln.

Vc.

89

Fl.

S. Solo

Vln.

Vc.

94

Fl. *Tender* *mp* *Sunlight* *p* *pp*

S. Solo meant to feel sad on a su - nny day

Vln. *p*

Vc.

101 *Bittersweet* *Flowers swayed by a breeze*

Fl. *p*

S. Solo *Tender and intimate* *mp* La-ter in the e-vening I sat with you A-mogst whi - spe - ring flo - wers

Vln. *Flowers swayed by a breeze* *p*

Vc. *Gentle vibrato* *p*

107

Fl. *mp*

S. Solo *mf* *mp* *mf*

Vln. *pp* Gentle vibrato

Vc.

in your garden Fee-ling the warmth of the se-ting sun We sa- voured the

114

Fl.  $\text{♩} = 60$

S. Solo *Softly*

Vln.

Vc.

co - rdial Next year

119

Fl. *pp*

S. Solo

Vln. *ppp*

Vc. *pp*

I'll make it on my own

*Nesh*

Words by Char March

Last week, they said it was cold  
in London. A thin bit of mizzle  
brought them out in a rash  
of umbrellas, much buttoning.

Up here, cold is the landscape;  
rain the absolute norm.  
And no pissing about with mizzle,  
drizzle, mist – we shove

through solid water  
that holds us lurching  
at gravestone angles  
across bucketclanking farmyards

and out onto the moor.

Our air is luscious, alive, viscous,  
slapping us awake  
like a wet cod  
across our chops.

# Jam

Words by Char March

## Bird-like and agitated

$\text{♩} = 180$

Score for the first section, "Bird-like and agitated".

**Voice:** Treble clef, 6/8 time signature. The staff contains rests for the first four measures.

**Flute:** Treble clef, 6/8 time signature. The staff contains melodic lines with dynamics *f*, *p*, *f*, and *ff*.

**Violin:** Treble clef, 6/8 time signature. The staff contains melodic lines with dynamics *p* and *mf*. A box above the staff contains the instruction "Thin, no vibrato".

**Violoncello:** Bass clef, 6/8 time signature. The staff contains melodic lines with dynamics *mf*, *p*, *mf*, and *mf*. A box above the staff contains the instruction "Thin, no vibrato".

## Advertising, big

Score for the second section, "Advertising, big".

**Voice:** Treble clef, 6/8 time signature. The staff begins with a measure rest, followed by the lyrics: "You can store su - mmer in jam jars the". A dynamic marking of *f* is placed above the first note of the vocal line.

**Fl. (Flute):** Treble clef, 6/8 time signature. The staff contains accompaniment with dynamics *p* and *mf*.

**Vln. (Violin):** Treble clef, 6/8 time signature. The staff contains accompaniment with dynamics *p*, *mf*, *p*, and *p*. A box above the staff contains the instruction "Thin, no vibrato".

**Vc. (Violoncello):** Bass clef, 6/8 time signature. The staff contains accompaniment with a dynamic marking of *mp*.

**Lethargic**

12

Voice *Mysterious mp*  
 sun the smell the co-lour of long days and

Fl. *mf*

Vln. *mp* **Big vibrato**

Vc. *mp* **Big vibrato**

19

Voice *Harshly subito f* *mp*  
 then, in the cra - pness of Ja - nu-a - ry, you can o - pen the cu - pboard and

Vc. *Thin sound, no vibrato* *Steadily revealing* *mf*

**Tension**

24  $\text{♩} = 60$

Voice *f* *mf*  
 see all those jars of jam that ne-ver set, stank the place out, are a

Fl. *f* *mp* **Bird call**

Vln. *Thin sound, no vibrato* *mf* **Sharply pizz.**

Vc. *f* *mp*



28  $\text{♩} = 40$  **Heavy, sadness**  $\text{♩} = 60$  **Suddenly harsh**

Voice: *p* *mp*  
 lrea-dy choked with mould and tell you no - thing a - bout sea - sons, but loads a - bout how you've

Fl. **Breathy, sympathetic**  
*pp* *mp*

Vln. **Heavier pressure gradually arco.**  
*mp*

Vc. **Heavy pressure**  
*f*

33 *f* **Bitterly** *mf*

Voice: *f* *mf*  
 ne - ver been a pro - per wo - man cos a pro - per wo - man would be a - ble to make a

Vln. **Very heavy pressure**  
*f* *mp*

Vc. **Mocking, lazy**  
*mf*

37 **Mocking** *f*

Voice: *f*  
 de - cent pie crust, peel an a - pple with - out brea - king the skin, make a child laugh, re

Fl. **Mocking, spat**  
*mp*

Vln. **Mocking, lazy**

Vc. **As before**  
*mp* *mf* *f*

41 **Over dramatic**

Voice  
*me-mber to wipe the wa-shing line be-fore pe-gging out his white shirts,*

Fl.  
*mp*

Vln.  
*p*  
 Vibrato

Vc.  
*mp*  
 Heavy-handed  
*f*  
 Lighter pressure  
*mp*

44

Voice  
*read the le-cky me-ter dials wi-thout wee-ing he-rself, make a sho-pping list and stick to it,*

Vc.  
 As before  
*mf*  
 Separately bowed

48 **Precisely**

Voice  
*make the house-kee-ping last a month, pick all the le-ntils from the fi-re's a-shes wi-thout*

Fl.  
*mp*  
 A frantic bird

Vln.  
 pizz.  
*p*

Vc.  
 Continue separate bowing  
*f*  
*p*  
 pizz.

52

**Theatrical** **Mocking**

Voice: *3* ge-ting her fi-ngers di - rty, weave ne-ttles in - to swans. She

Fl.

Vln. *3*

Vc. *Very light pressure arco.* *pp*

57

Voice: *gliss.* *3* stirs the slu - rring stra-wbe-rries that look like *3* ce-rvi-cal cysts. She's a -

Fl. *A frantic bird* *f*

Vln. *arco.* *f*

Vc.

**Growing tension**

60 *♩ = 80*

Voice: *3* *3* *3* *3* irea - dy thrown up in the sink twice this mo - rning has missed her

Fl. *mp*

Vc. *mp*

♩ = 90

Spoken to the end

♩ = 100

62

Voice *f* *Another voice* (\*) *Breathlessly* 3 3

hair a-poi-ntment *Can't you get you - rself loo-king nice for once?* Has fo - rgo-tten to take her

Fl.

Vln. *mp* *pizz.* *pp*

Vc. *pizz.* *pp*

(\*) = Do not stop to breathe

65

Voice (\*) 3 3 3 3 3 3

pills has spo-tted moths in the ju-mp-er drawer and that eve - ry-thing gene-ra -lly and spe-

Vln.

Vc.

68

Voice (\*) 3 3 3 (\*)

ci-fi-cally is un-ra-ve-ling at a ra-ther fa-ster rate than u-su-al this week. (Hh!) (audible inbreath)

Vln.

Vc.

## *The bawkie burd*

Words by Michael Hamish Glen

The bawkie burd aye hings about  
Til gloamin faa, fan he gangs oot  
Tae fork fur midgecks, mochs, a flee;  
His lug dargs mair nor dees his ee.

The hunting bat just hangs about  
Till dusk comes down, when he goes out  
In search of migdes, moths and flies;  
His ears work harder than his eyes.

The bawkie burd aye hings about  
Til gloamin faa, fan he gangs oot  
Tae fork fur midgecks, mochs, a flee;  
His lug dargs mair nor dees his ee.

# Our walk in Kintyre

Words by Michael Hamish Glen

**Expressively, with freedom**

$\text{♩} = 60$  Breathy, as though carried by a sea breeze

Flute  $f$

NB: the crossed notes are approximate pitches

Soprano  $pp$   
(wh)s (wh)s

Alto  $pp$   
(wh)s (wh)s (wh)s

Bass  $pp$   
(o)ch^ (o)ch/ (o)ch^ (o)ch/ (o)ch^

NB: the crossed notes are approximate pitches

Soprano  $pp$   
(wh)s (wh)s (wh)s

Alto  $pp$   
(wh)s (wh)s (wh)s

Bass  $pp$   
(o)ch^ (o)ch/ (o)ch^ (o)ch/ (o)ch^

Violin

Like sea wind  
Col legno tratto

Violoncello  $ppp$

Powerful

♩ = 60

9

Fl.

S. *f*  
(wh)s Let the bleak winds wrest from the south of

A. *f*  
(wh)s Let the bleak winds wrest from the south of

B. *f*  
(o)ch/ (o)ch^ Let the bleak winds wrest from the south of

S. *f*  
(wh)s Let the bleak winds wrest

A. *f*  
Let the bleak winds wrest

B. *f*  
(o)ch/ (o)ch^ Let the bleak winds wrest

Vc. *f*  
Let the bleak winds wrest

16

Fl.

S. *p*  
west, Let the harsh winds roar Ah \_\_\_\_\_  
*mp* Soft and breathy tone

A. west, Let the harsh winds roar

B. west, Let the harsh winds roar

S. *f* Commanding  
from the south of west, on the tu-mbled shore Let the dark clouds

A. from the south of west, on the tu-mbled shore

B. from the south of west, on the tu-mbled shore

Vln. *p* *V* Rolling waves  
Light pressure arco

Vc. *pp*

21

Fl. *p* *p* *p* *mp* *p*

S. Ah Ah

S. flow as they bi - llow with snow Let the blown trees *ff*

Vln. *p* *pp* *p* *p* *mp* *p*  
Continue with bowing as previously.

Vc. Continue with bowing as previously.



25

Fl. *pp* *p* *pp* *p* *p*

S. Ah Ah *mp*

A. Let cu - rlews *f*

S. bend u - ntil wi - nter's end Let the cu - rlews *mp*

Vln. *p* *p* *pp* *p* *p*

Vc. *mp* *mf* *ff* *mf*  
Broadly, with vibrato



29

Fl. *p* *mp* *p* *mp*

S. Ah Ah *mf*

A. cry in the trou - bled sky Let the grey gulls

S. cry in the trou - bled sky

A. *f* Let the grey gulls

Vln. *p* *pp* *mp* *p* *p* *mp* *p*

Vc. *mp* *p*



33

Fl. *p* *p* *mp* *mp*

S. Ah Ah *mp*

A. screech Let the black shags

S. a-bove sea spray's reach

A. screech a-bove sea spray's reach *mf* Let black shags

B. *f* Let the black shags

Vln. *p* *mp* *mp* *pizz.*

Vc. *mp* *p*

37

Fl. *p*

S. *mf* where fish swim deep *mf* Let the wracked rocks

A. *mf* sweep where fish swim deep *f* Let the wracked rocks

S. *f* Let the wracked rocks

A. *f* sweep where the fish swim deep

B. *ff* sweep where the fish swim deep *f* Let the wracked rocks

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

Vc. *mf* *ff* *f*

41

Fl. *mp* *p* *pp*

S. *f* *mf* *f* rend u - ntil wi - nter's end *f* Let the swept shells

A. *mf* *f* *f* rend u-ntil wi - nter's end *f* Let the swept shells

B. *f* Let the swept shells

S. *f* *mf* rend Ah

B. *mf* *f* rend u-ntil wi - nter's end

Vln. *p* *mp* *p* *pp*

Vc. *mf* *f*

45

S. crush Let the torn weed dry Let the pe - bbles rest

A. crush Let the torn weed dry Let the pe - bbles rest

B. crush Let the torn weed dry Let the pe - bbles rest

S. *f* u - nder brea-ker's rush, where the tide runs high, where the sea knows

A. *f* u - nder brea-ker's rush, where the tide runs high, where the sea knows

B. *f* u - nder brea-ker's rush, where the tide runs high, where the sea knows

Vc.



50

Fl. Distant and breathy *mf*

S. Relaxed and lyrical *f*  
Ah! Yet what I re-call is not wi-nter at all,

A. Relaxed and lyrical *mf*  
Let the sand dunes fend Yet I re-call not wi-nter at all,

S. best, u-ntil wi-nter's end.

A. best, Ah

B. best, Ah

Vln. *pp*

Vc. *p*

57

Fl.

S.

A.

A.

B.

Vln.

Vc.

But a mo-ment in\_spring when my spi rit took wing, When a

But in\_spring my spi rit took wing, When a

Ah

Ah



63

Fl.

S.

A.

A.

B.

Vln.

Vc.

*p*

lark's spi-ral cry sang to wa-ken the sky, and the sea-son's own lyre played the hymn of Ki-ntyre.

lark's spi-ral cry sang to wa-ken the sky, and the sea - son's lyre played hymn of Ki-ntyre.