

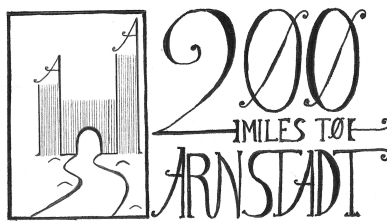
Scots and Waters

Three Songs on Scottish Texts

for Soprano and Piano

Douglas Buchanan

PREVIEW



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Scots and Waters

Three songs on Scottish Texts
for Soprano and Piano

- I. Psalm 23 (ca. 4'20")
- II. The Skye Boat Song ("Wings") (ca. 2'00")
- III. Loch Lomond (ca. 4'00")

About the Work

Scots and Waters sets three texts unified not by theme (though there is mention of water in each), nor by motive (though in each I have endeavored to honor the folk traditions of Scotland), but by a general sense of wanderlust and nostalgia, the overwhelming feelings that I have when away from Scotland. The first movement, sung in the Scots dialect, is realized in an originally composed pseudo-folk melody. The piano makes use of an "activated drone," honoring the oft-quoted bagpipe and fiddling harmonies of the Scots tradition. *The Skye Boat Song* alternates between flexible, chant-like lines (inspired by the practice of Gaelic Psalm-singing on the Inner and Outer Hebrides) and more metric impulses (a tempo alternation that is at the core of the *Piobaerachd* bagpiping tradition). Again, the melody is newly composed, but with hinted references to the original tune. The only movement to quote an original Scottish tune in its entirety is *Loch Lomond*; I found its melody too beloved and engrained to tamper with. However, I endeavored to express the feeling of separation, departure, and nostalgia in the accompaniment through the expansive ranges utilized, canonic devices, and up-and-down ("high road" and "low road") modulations – but endeavoring to never the original melody.

The work was composed for Danielle Buonaiuto, soprano, and pianist Bethany Pietroniro between November 6 and November 18, 2014. It is also dedicated to my father, Bruce Allan Buchanan, who first instilled in me a love for Scotland. *Clarior hinc honos.*

Notes to the Performers

Though maintaining an overall sense of forward movement is certainly important to the overall musical directionality, in such folk-like settings it is important to take cues from the text and rhythms (such as the short-long "Scotch snap") to allow some flexibility and breath into the line. Particularly in *The Skye Boat Song*, the performer should feel empowered to create a natural and supple line, guided by breath, ornament, and direction.

PREVIEW

Scots and Waters

for Danielle and Bethany,
and to my father (the chieftain)

Douglas Buchanan

I Psalm 23

Unhurried; always flexible
(♩ = c. 80)

Soprano

Piano

measures 1-3

measures 4-8

The Lord is my Shepherd in nocht am I want-in, In the
And noo, for His name's sake, I'm dune wi' a' fear-in,' Though

measures 9-12

haugh's green girse does He mak me lie doon, While
clouds may aft gai-ther and sough-in' win's blaw. Hoo

13

ma - ny puir straig - lers are bleat - in' and pant - in', — By
 this?" or "Hoo that?" oh, pre - vent me frae spear - in,' — His

17

saft - flow - in' bur - nies He led's me at noon.
 will is aye best, and I dau - na say "Na."

21 *mp*

When aince I had strayed far a - way in the brack - en, — And
 the val - ley o' death win - na fleg me to thread it, — Though

26

daid - led till gloa - min' cam o - wer a' the hills, Nae —
 aw - fu' the dark - ness, I weel can fore - see/ Wi' His

26

8va-

30

drib - ble o' wa - ter my sair droth to slack - en, — And —
 rod and His staff wull be help me tae tread it, — then wull

30 *loco*

cresc.

34

dark and the nicht wi' its haars and its chills. A -
 all o' its sha - dows, sae grue - some, a' flee. For -

34 *loco*

mf

8va-

cresc.

38 *f*

wa frae the fauld, stray-in' fit - sair and wea - ry, I
 foch - en in pre - sence o' foes that sur - round me, My

42 *poco rall.* *mf a tempo*

thocht I had nae - thin tae see but tae dee. He
 Shep - herd a tab - le with den - ties has spread. The

42 *dim.* *mf cresc.*

46 *poco rall.* *a tempo* *ff* *f*

socht me and fand me in moun - tain hichts drea - ry, He
 Thyme and the Myr - tle blaw fra - grant a - roond me, He

46 *ff* *dim.*

1.

50 *mf*

gangs by fell paths which He kens best for me.
brims a full cup and poors

mf *mp*

2.

55 *mf* *poco rall.* *poco f* *a tempo*

oil on my head. Sure - ly good - ness and

mp *mf* *cresc.*

59 *f*

mer - cy, des - pite a' my roa - min Wull

poco f

62

gang wi' me doon tae the brink o' the

65 *poco f* *poco rall.* *a tempo*

ri - ver. — A - yont it tae mair o' the

mf *cresc.*

68 *f* *rall.*

ee - rie gloa - min' — I wull bide in the

poco f *f* *dim.*

71 *mf* *attacca, after a pause*

Hame o' my Fa - ther for e - ver. —

mp

II

The Skye Boat Song ("Wings")

Chant-like; always flexible

(♩ = c. 48)

Soprano

Piano

*quietly; accel. e rall.;
cresc. e dim.*

4x

8va

3x

imile

Ped. _ _ _ _

mp

mp molto espressivo e rubato

Speed _____ bon - ne boat,

(Ped.) _ _ _

cresc.

dim.

a little more metric

mp

like a bird _____ on ³ the wing,

Car - ry the

(Ped.) _ _ _

II. The Skye Boat Song

Gently
rall.

lad that's born to be king, O - ver the sea to

(5x)

*cresc. sempre; senza rall.;
poco accel.*

(Ped.) _ _ _

Moving (♩ = c. 60)

mf cresc. *dim.*

Skye. the wind howls,

mp

Continue, not synchronized; break
pattern and synchronize on "roar."

(Ped.) _ _ _

mf cresc. Synchronized *dim.* *mf* *dim.*

loud waves roar, Thun - der-claps rend the

cresc.

mf

dim.

(Ped.) _ _ _

II. The Skye Boat Song

air; baf - fled our foes, stand by the shore,

mp

mp *p*

(Ped.) _ _ _

mp cant-like; always flexible
(♩ = c. 48)

fol - low they will not dare.

mf

mp molto espressivo e rubato

Speed _____

accel.
e rall.;
cresc.
e dim.

4x

on-nie boat, like a bird on the

cresc. *dim.*

4x simile

(Ped.) _ _ _

II. The Skye Boat Song

mp a little more metric

wing, _____ Car - ry the lad that's born to be king,

(2x) (4x)

(Ped.)_ _ _

mp

Gently *rall.* Moving ($\text{♩} = c. 60$) Metric, but not necessarily synchronized with the piano.

O - ver the sea to Skye. Though _____

Continue, not synchronized; break pattern and synchronize on "sleep."

cresc. *dim.* Synchronized *mp*

_____ the winds heave, soft _____ will ye _____ sleep,

p

(Ped.)_ _ _

The musical score is presented in three systems. Each system includes a vocal line and piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Performance instructions include dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), as well as articulation like *cresc.* (crescendo) and *dim.* (diminuendo). Specific performance directions include 'a little more metric', 'Gently rall.', 'Moving (♩ = c. 60)', and 'Metric, but not necessarily synchronized with the piano.' There are also notes about synchronization: 'Continue, not synchronized; break pattern and synchronize on "sleep."' and 'Synchronized'. The score includes triplet markings (3) and repeat signs (2x, 4x). Pedal markings (Ped.) are present at the end of each system. The key signature has one flat (B-flat), and the time signature is 7/4.

II. The Skye Boat Song

p

O - cean's a roy - al bed;

pp

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in 6/8 time, split into two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment. Dynamics include *p* (piano) at the start and *pp* (pianissimo) in the piano part.

cresc.

Rocked in the deep, lo - ra will keep

(Ped.) ---

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Rocked in the deep, lo - ra will keep". The piano accompaniment continues with the same eighth-note pattern. A *cresc.* (crescendo) marking is placed above the vocal line. A *(Ped.)* (pedal) marking is placed below the piano part.

Chant-like;
always flexible
(♩ = c. 48)
mp

dim. *p* ,

Watch your wea - ry head. Speed _____

(Ped.) ---

pp

*4x accel. e rall.;
cresc. e dim.*

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "Watch your wea - ry head." followed by a fermata and a tempo change marking "Speed _____". The piano accompaniment ends with a final chord. A *dim.* (diminuendo) marking is placed above the vocal line, and a *p* (piano) marking is placed above the vocal line. A *(Ped.)* (pedal) marking is placed below the piano part. A *pp* (pianissimo) marking is placed below the piano part. A box at the bottom right contains a 4-measure rhythmic exercise with the instruction: *4x accel. e rall.; cresc. e dim.*

II. The Skye Boat Song

*cresc.
accel.*

*dim.
rall.*

bon-nie boat,

4x
p

(Ped.)

cresc.

dim.

like a bird the wing,

4x
pp

(Ped.) _ _ _

a little more mel.

poco rall.

Gently; a little slower

Car-ry lad that's born to be king, O-ver the sea to Skye.

pp

7x
pp

pp

mp

p

attacca

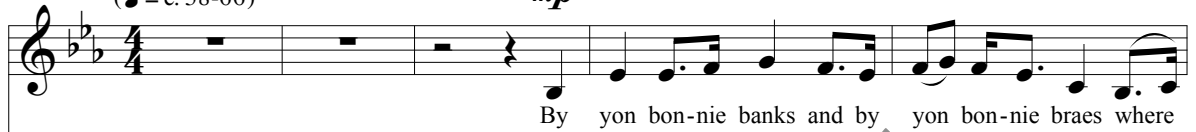
III Loch Lomond

Simply a memory;
metric, but taking time where necessary

(♩ = c. 58-66)

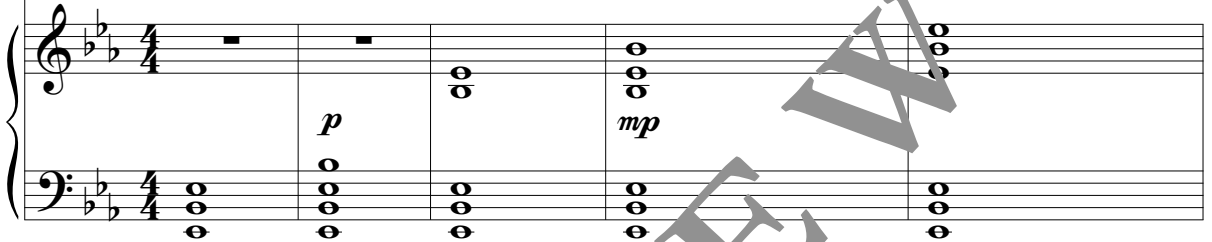
mp

Soprano



By yon bon-nie banks and by yon bon-nie braes where

Piano

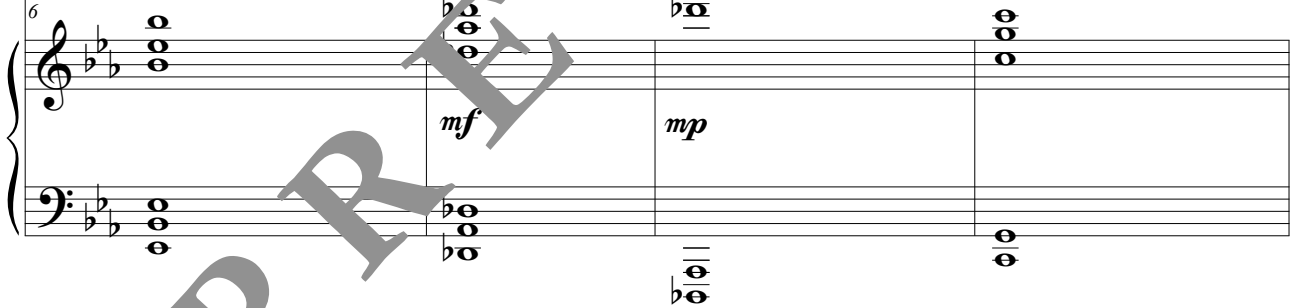


p *mp*

6



sun shines bright on Loch Lo - mon', where me and my true love were e-ver want tae gae on the



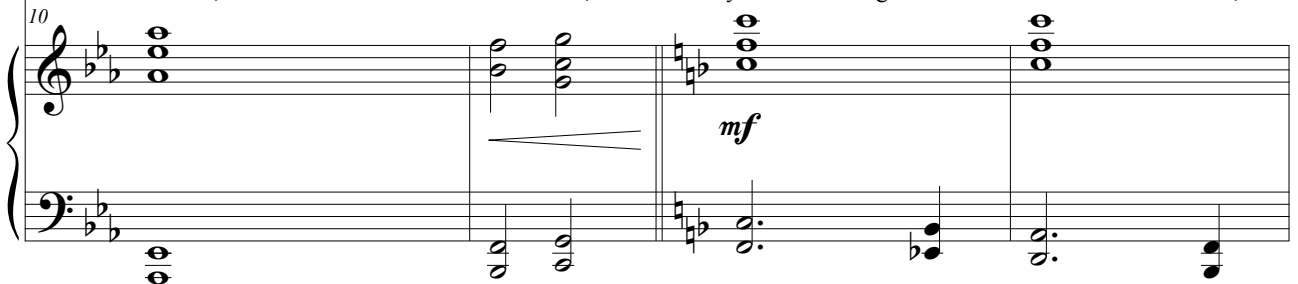
mf *mp*

(with a little more energy and motion, but not much)

10



bon-nie, bon-nie banks o' Loch Lo - mon,' Oh you tak' the high road and I'll tak the low road, an'



mf

14

I'll be in Scot-land a - fore ye, But me and my true love will ne-ver meet a - gain, on the

18

mp (As in memory, again)
poco rit. *a tempo*

bon-nie, bon-nie banks of Loch Lo - mon. 'Twas there that we par-ted in yon sha-dy glen, on the

22

steep, steep side of Ben Lo - mon, where in pur-ple hue, the hie-lan' hills we view, an' the

26 *mf*

moon co-min' out in the gloa - min'. O you tak' the high road and I'll tak the low road, an'

26 *mp*

8^{va}

30

I'll be in Scot - land a - fore ye, But me and my true love will

30 (8^{va})

33 *poco rall.*

ne-ver meet a-gain, on the bon-nie, bon-nie banks of Loch Lo - mon'. The

33 (8^{va})

36 *mp*

wee bir - dies sing, and the wild flo - wers spring, while in sun - shine the wa - ters are

36 *p* *loco*

39

sleep - in', but the bro - ken heart it kens nae se - cond spring a - gain, tho' the

39 *loco* *loco* *loco*

**Resolute (yet unsure);
Moving forward
(but afraid to relinquish the past)**
(♩ = c. 52-56)

molto rall.

mf *poco a poco cresc.*

42

wae-fu' may cease free their gree - tin. Well, — you tak' the high road and

42 *loco* *mf* *poco a poco cresc.*

45 *ff*

I'll tak the low road, an' I'll be in Scot - land a - fore _____ ye, But_

48 *poco a poco dim.*

me and my true love will ne - ver meet a - gain, on the bon-nie, bon-nie banks of Loch

51 *mp* *molto rall.* *a tempo* *pp*

Lo - mon'. (n)

55

p *pp* *8va* *loco*

This system contains measures 55 through 58. The music is in a minor key. Measure 55 starts with a piano (*p*) dynamic. Measure 56 continues with piano (*p*). Measure 57 begins with a pianissimo (*pp*) dynamic and includes an octave (*8va*) marking. Measure 58 concludes with a *loco* marking. The bass line features a triplet in measure 56.

59

mp *mf* *p* *non cresc.* *molto rall.* *8va* *a tempo loco lontano*

This system contains measures 59 through 62. Measure 59 starts with a mezzo-piano (*mp*) dynamic. Measure 60 features a mezzo-forte (*mf*) dynamic. Measure 61 begins with a piano (*p*) dynamic and includes an octave (*8va*) marking. Measure 62 concludes with a *non cresc.* marking. The tempo changes from *molto rall.* to *a tempo loco lontano*. The bass line includes a triplet in measure 59.

PREVIEW