

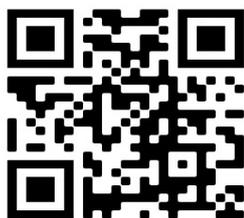
Timpani

Causeway

For Youth Orchestra, Children's Chorus and Folk Ensemble

Aileen Sweeney
Lyrics by Iona Lee

(2025)



Aileen
Sweeney

Instrumentation

Causeway is scored for youth orchestra, children's chorus and folk ensemble, including these instruments:

Flutes
Oboes
Clarinets in Bb
Bassoons 1,2
Contra Bassoon

Horn in F 1,2
Trumpet in Bb 1,2,3
Tenor Trombone 1,2
Bass Trombone
Tuba

Timpani: C2, D2, E2, G2, A2, Bb2, C3

Percussion 1: Bass drum, wind chimes, cabasa, cowbell
Percussion 2: Suspended cymbal
Percussion 3: Tubular bells, tambourine
Percussion 4: Concert toms (x4), cowbell
Percussion 5: Shaker
Percussion 6: Drum kit (kick drum, hi-hat, snare, high tom, mid tom, low tom, floor tom, ride cymbal, 2x crash cymbals - mallets and brushes required.

Simple percussion parts are welcome to be doubled on similar instruments to allow for more performers
Groove percussion parts such as the drum kit can be embellished by the performer using the template given

Children's Chorus: (C4-D5) - to be split into Chorus 1 and Chorus 2 between Letter L and N. The stave for 'claps' also applies to the children's chorus.

Harp

Solo Low Whistle/Wooden Flute
Folk Ensemble (mixed instrumentation) - *suggested bowing/ornamentation have been added for fiddles which can be embellished. Ornaments can be added as to what best suits the instrument and player.*

Violin 1
Violin 2
Viola
Cello
Double Bass

Ornaments can be removed from orchestral parts if required to simplify the part

Performance directions:

It is written to be suitable for instrumentalists that are of a grade 5+ standard and for young, primary school aged children to sing. A range of other instrumental parts suitable for beginner and intermediate players are available upon request.

Winds/brass: Cross head notation - unpitched air sound.

Strings: Natural harmonics - written at sounding pitch.

General: Play glissandi for the full duration of the given note so that microtonal differences can be heard.

Sound engineer: amplification should be used on certain parts of the ensemble is possible such as the solo low whistle/ wooden flute, folk group and drum kit.

Duration

c. 6'

Co-commissioned by the BBC, ABRSM, Music for Youth and the Royal Albert Hall as part of BBC 10 Pieces.

Causeway by Iona Lee

*The endless sky, a ragged sail,
billowed o'er the sea.
Wind teased her waters green and blue
and it set the spindrift free.*

*Two islands loomed like castles carved
by nature's crafty hand,
and on each island lived a man
the other could not stand.*

*So long had passed since they first fought
that they'd forgotten why,
but habit is a well-trod path
and hate hard to deny.*

CHORUS

*We could brawl, we could fight, tooth and nail together.
We could clash, you I'd smite, let's travail together.
We could duel through the night, warring Gaels together.*

*Mighty I'd be,
if we faced as fate contends.*

*The giants yelled across the strait,
one jeered and shook his fist,
the other plucked a heavy stone
and threw it into the mist.*

*He hurled more stones into the sea
from along the hillside ridge.
In time, with all the rocks
and insults they'd thrown,
without having known,
they'd built themselves a bridge.*

DANCE BREAK

*A bridge exists for those who wish
to seek a better place.
The giants stormed across the sea
till they met face to face.*

*How similar the saw they were
reflected in a smile.
A breeze blew all the rage away
to help them reconcile.*

CHORUS

*We could roam, we could sail, and get by together.
We could dance, we could flail, you and I together.
We could sing, and wassail, let us try together.*

*Now I can see...
Maybe we could*

*We could roam, we could sail, and get by together.
We could dance, we could flail, you and I together.
We could sing, and wassail, let us try together.*

*Now I can see
We could be friends!*

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Causeway

written for the BBC 10 Pieces series

Aileen Sweeney (b. 1994)

Lyrics by Iona Lee

Freely with rubato, moody with a sense of mystery

♩ = c. 68

5

9

14 **A** Verse 1

26 **B** Instrumental

30 **C** Verse 2: Dark and foreboding

Timpani

D Instrumental: driving, with energy

♩. = 124

36

E Verse 3

39

42

45

F Chorus 1

49

G Instrumental

57

H Verse 4: Aggressive intensity

61

Musical notation for measures 61-64 in bass clef. Measure 61 starts with a dynamic marking of *f*. The notation consists of quarter notes and eighth notes with beams, including rests.

65

Musical notation for measures 65-68 in bass clef. Measure 65 has a fermata and a '2' above it. Measures 66-67 have quarter notes and eighth notes. Measure 68 has a fermata and a '5' above it.

I Driving, with momentum

73

Musical notation for measures 73-76 in bass clef. Measure 73 starts with a dynamic marking of *mf*. The notation consists of a continuous eighth-note pattern.

76

Musical notation for measures 77-78 in bass clef. Measure 77 has eighth notes, and measure 78 has quarter notes.

79

Musical notation for measures 79-81 in bass clef. Measure 79 has a dynamic marking of *ff* with a hairpin. Measure 80 has a dynamic marking of *mf* with a hairpin. Measure 81 ends with a double bar line and a key signature change to G major.

J Jig: A section (Dance interlude)

K Jig: B section

82

Musical notation for measures 82-86 in bass clef. Measure 82 starts with a dynamic marking of *f*. Measures 83-84 have a fermata and a '15' above it. Measures 85-86 have a fermata and a '15' above it.

113 L Verse 5: Triumphant!

Musical notation for measures 113-117. Measure 113 starts with a bass clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a dynamic marking of *mf* and a hairpin crescendo. The notes are quarter notes with stems pointing down. Measures 114-117 are marked with a double bar line and a slash, indicating they are notated elsewhere.

118

Musical notation for measures 118-121. Measures 118-121 consist of quarter notes with stems pointing down. Measures 120 and 121 are marked with a double bar line and a slash.

122

Musical notation for measures 122-124. Measures 122-124 consist of quarter notes with stems pointing down. Measure 124 is marked with a double bar line and a slash.

M Verse 6

125

Musical notation for measures 125-127. Measures 125-127 consist of quarter notes with stems pointing down. Measure 127 is marked with a double bar line and a slash.

128

Musical notation for measures 128-131. Measures 128-131 consist of quarter notes with stems pointing down. Measures 130 and 131 are marked with a double bar line and a slash.

132

Musical notation for measures 132-135. Measures 132-135 consist of quarter notes with stems pointing down. Measures 134 and 135 are marked with a double bar line and a slash.

N Chorus 2

136

Musical notation for measures 136-138. Measures 136-138 consist of quarter notes with stems pointing down. Measure 138 is marked with a double bar line and a slash.

139

Musical notation for measures 139-142. Measures 139-142 consist of quarter notes with stems pointing down.

143

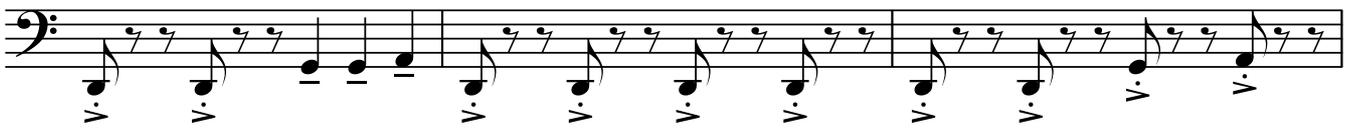


O Chorus 3

146



149



P Optional Dance Reprise

152



155



159



163



167

