

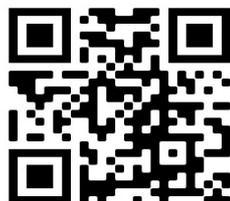
Tuba

Causeway

For Youth Orchestra, Children's Chorus and Folk Ensemble

Aileen Sweeney
Lyrics by Iona Lee

(2025)



Aileen
Sweeney

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 staff 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

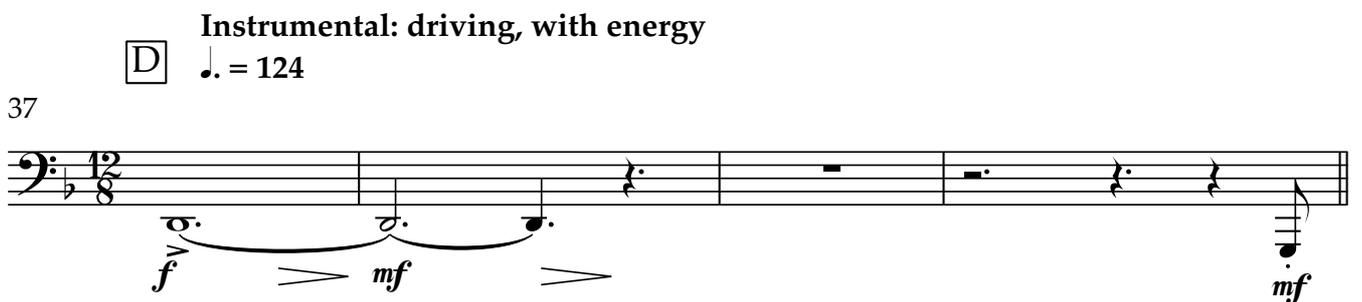
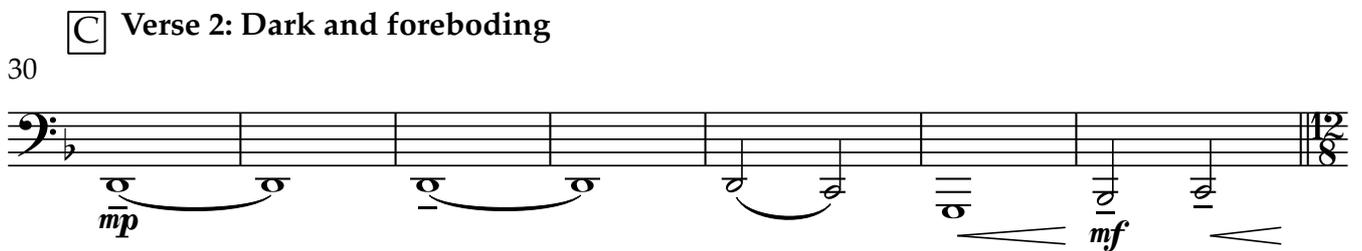
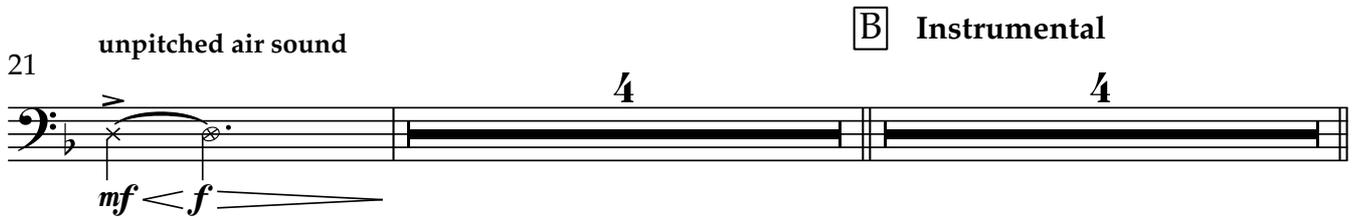
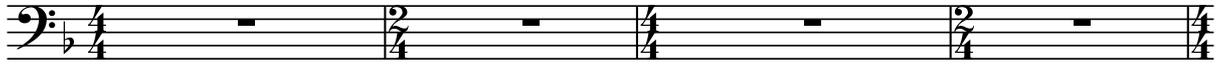
written for the BBC 10 Pieces series

Aileen Sweeney (b. 1994)

Lyrics by Iona Lee

Freely with rubato, moody with a sense of mystery

♩ = c. 68



6

Tuba

41 **E** Verse 3

45

F Chorus 1

49

52

G Instrumental

55

H Verse 4: Aggressive intensity

61

I Driving, with momentum

73

76

Musical notation for measure 76, bass clef, key signature of one flat. The measure contains a sequence of eighth notes with accents, followed by a series of dotted half notes. A dynamic marking of *ff* is present at the end of the measure.

J Jig: A section (Dance interlude)

81

Musical notation for measure 81, bass clef, key signature of one flat. The measure contains a sequence of dotted half notes, followed by a change to treble clef and a key signature change to one sharp. The dynamic marking is *mf with warmth*.

89

Musical notation for measure 89, bass clef, key signature of one sharp. The measure contains a sequence of dotted half notes, followed by a series of eighth notes.

K Jig: B section

98

Musical notation for measure 98, bass clef, key signature of one sharp. The measure contains a sequence of dotted half notes, followed by a series of eighth notes.

107

Musical notation for measure 107, bass clef, key signature of one sharp. The measure contains a sequence of dotted half notes, followed by a series of eighth notes.

L Verse 5: Triumphant!

114

Musical notation for measure 114, bass clef, key signature of one sharp, 12/8 time signature. The measure contains a sequence of eighth notes with accents. A dynamic marking of *f* is present at the beginning.

117

Musical notation for measure 117, bass clef, key signature of one sharp. The measure contains a sequence of eighth notes with accents.

120

Musical notation for measure 120, bass clef, key signature of one sharp. The measure contains a sequence of eighth notes with accents.

123

Musical staff for measures 123-125. The staff is in bass clef with a key signature of one sharp (F#). It contains a rhythmic pattern of eighth notes with accents, starting on a low G and moving up stepwise.

M Verse 6

126

Musical staff for measures 126-128. Continuation of the rhythmic pattern from the previous staff.

129

Musical staff for measures 129-131. Continuation of the rhythmic pattern.

132

Musical staff for measures 132-134. Continuation of the rhythmic pattern.

135

Musical staff for measures 135-137. Continuation of the rhythmic pattern.

N Chorus 2

138

Musical staff for measures 138-140. The melody consists of eighth notes with accents, starting on a low G and moving up stepwise. A dynamic marking of *f* (forte) is present at the beginning.

141

Musical staff for measures 141-143. Continuation of the chorus melody.

O Chorus 3

144

Musical staff for measures 144-146. Continuation of the chorus melody.

147

Musical staff for measures 147-150. The staff is in bass clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes, some with accents, and some beamed together in pairs.

150

Musical staff for measures 150-153. The staff is in bass clef with a key signature of one flat (B-flat). It continues the sequence of eighth notes from the previous staff.

P Optional Dance Reprise

153

Musical staff for measures 153-156. The staff is in bass clef with a key signature of one sharp (F#). It begins with a double bar line and then features eighth notes with accents.

156

Musical staff for measures 156-159. The staff is in bass clef with a key signature of one sharp (F#). It continues the eighth-note sequence with accents.

159

Musical staff for measures 159-162. The staff is in bass clef with a key signature of one sharp (F#). It continues the eighth-note sequence with accents.

162

Musical staff for measures 162-165. The staff is in bass clef with a key signature of one sharp (F#). It continues the eighth-note sequence with accents.

165

Musical staff for measures 165-168. The staff is in bass clef with a key signature of one sharp (F#). It continues the eighth-note sequence with accents.

168

Musical staff for measure 168. The staff is in bass clef with a key signature of one sharp (F#). It concludes with a final note marked with a forte dynamic (*fff*).