

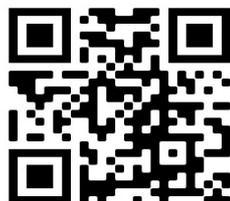
Viola

Causeway

For Youth Orchestra, Children's Chorus and Folk Ensemble

Aileen Sweeney
Lyrics by Iona Lee

(2025)



Aileen
Sweeney

Instrumentation

3

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

Freely with rubato, moody with a sense of mystery

♩ = c. 68

Aileen Sweeney (b. 1994)

Lyrics by Iona Lee

poco vib.

p *pp*

5

p *mp* *pp* *p*

9

norm. rit. . . . a tempo

mp with warmth

A Verse 1

14

7

B Instrumental

23

norm.

mp *mf* *mp* *p*

C Verse 2: Dark and foreboding

27

mp

32

D Instrumental: driving, with energy
 ♩. = 124

37

E Verse 3

40

43

46

F Chorus 1

49

52

G Instrumental

55

58

Musical staff for measures 58-60. The key signature has one flat (B-flat) and the time signature is 3/8. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down.

H Verse 4: Aggressive intensity

61

Musical staff for measures 61-63. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down. The dynamic marking is *mf* aggressively, rhythmically.

64

Musical staff for measures 64-66. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down.

67

Musical staff for measures 67-69. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down.

70

Musical staff for measures 70-72. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down.

I Driving, with momentum

73

Musical staff for measures 73-75. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down. The dynamic marking is *f*.

76

Musical staff for measures 76-78. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down.

79

Musical staff for measures 79-81. The music consists of eighth notes with accents, some beamed together, and some with stems pointing down. The dynamic marking is *ff*. The piece ends with a double bar line and a sharp sign.

J Jig: A section (Dance interlude)

82

mf with warmth

88

K Jig: B section

94

101

107

f

L Verse 5: Triumphant!

114

ff cantabile

120

f

M Verse 6

Viola

126

Musical notation for measures 126-128. The key signature is one sharp (F#) and the time signature is 2/5. The notation consists of a single staff with a treble clef and a bass clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A slur covers the notes from G4 to B4. The dynamic marking is *f cantabile*.

129

Musical notation for measures 129-131. The key signature is one sharp (F#) and the time signature is 2/5. The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). A slur covers the notes from D4 to B4. The dynamic marking is *f*.

132

Musical notation for measures 132-134. The key signature is one sharp (F#) and the time signature is 2/5. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter). The dynamic marking is *ff* for the first measure and *f* for the last measure. A hairpin indicates a crescendo from *ff* to *f*.

135

Musical notation for measures 135-140. The key signature is one sharp (F#) and the time signature is 2/5. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A slur covers the notes from G4 to B4. The dynamic marking is *f*.

N Chorus 2

138

Musical notation for measures 138-140. The key signature is one sharp (F#) and the time signature is 2/5. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A slur covers the notes from G4 to B4. The dynamic marking is *ff*.

141

Musical notation for measures 141-143. The key signature is one sharp (F#) and the time signature is 2/5. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A slur covers the notes from G4 to B4. The dynamic marking is *ff*.

O Chorus 3

144

ff

Musical notation for measures 144-146. The key signature is one sharp (F#). The music is in 3/4 time. Measures 144-146 feature a rhythmic pattern of eighth notes with accents. A dynamic marking of *ff* is present below the staff.

147

Musical notation for measure 147. The key signature is one sharp (F#). The music is in 3/4 time. The pattern of eighth notes with accents continues.

150

Musical notation for measures 150-152. The key signature is one sharp (F#). The music is in 3/4 time. The pattern of eighth notes with accents continues.

P Optional Dance Reprise

153

f *ff cantabile*

Musical notation for measures 153-155. Measure 153 continues the eighth-note pattern. Measure 154 features a sixteenth-note triplet marked with a '4'. Measure 155 begins a new melodic line with a dynamic marking of *f*. A dynamic marking of *ff cantabile* is present below the staff.

156

Musical notation for measures 156-159. The key signature is one sharp (F#). The music is in 3/4 time. The melodic line from measure 155 continues with a dynamic marking of *ff cantabile*.

160

Musical notation for measures 160-163. The key signature is one sharp (F#). The music is in 3/4 time. The melodic line continues with a dynamic marking of *ff cantabile*.

164

Musical notation for measures 164-167. The key signature is one sharp (F#). The music is in 3/4 time. The melodic line continues with a dynamic marking of *ff cantabile*.

168

fff

Musical notation for measures 168-171. The key signature is one sharp (F#). The music is in 3/4 time. The melodic line continues with a dynamic marking of *fff*.