

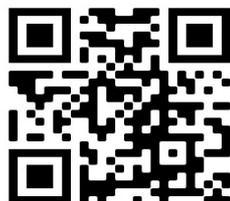
Violin I

Causeway

For Youth Orchestra, Children's Chorus and Folk Ensemble

Aileen Sweeney
Lyrics by Iona Lee

(2025)



Aileen
Sweeney

Instrumentation

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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 poco vib.

Aileen Sweeney (b. 1994)

Lyrics by Iona Lee

Musical notation for measures 1-4. The piece begins in 4/4 time, then changes to 2/4, 4/4, 2/4, and 4/4. The first measure starts with a piano (*p*) dynamic. The melody consists of quarter notes with slurs. The final measure ends with a pianissimo (*pp*) dynamic.

Musical notation for measures 5-8. The time signature changes to 4/4, 2/4, 4/4, and 2/4. Dynamics include piano (*p*), mezzo-piano (*mp*), and pianissimo (*pp*). The notation features slurs and accents.

Musical notation for measures 9-13. The time signature changes to 2/4, 4/4, 2/4, and 4/4. Dynamics include mezzo-piano (*mp*) with the instruction "with warmth". Performance markings include "norm.", "rit.", and "a tempo".

A Verse 1

Musical notation for measures 14-17. The time signature changes to 2/4, 4/4, 4/4, and 2/4. The piece starts with a pianissimo (*pp*) dynamic and the instruction "wispy". The melody is characterized by slurs and triplets.

Musical notation for measures 18-21. The time signature changes to 2/4, 4/4, 2/4, and 4/4. The notation continues with slurs and triplets.

Musical notation for measures 22-25. The time signature changes to 2/4, 4/4, 2/4, 4/4, and 2/4. Dynamics include mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). The notation features slurs and triplets.

6

B Instrumental

Violin I

26

p

C Verse 2: Dark and foreboding

30

mf

D Instrumental: driving, with energy

♩. = 124

37

f *mf* — *f* *mf* — *f* *mf* — *f*

E Verse 3

40

mf — *f* *mf* — *f* *mf* — *f*

43

mf — *f* *mf* — *f* *mf* — *f*

46

mf — *f* *mf*

F Chorus 1

49

ff

Violin I

51 *non-divisi* *sim.*

54 *mf*

G Instrumental **H** Verse 4: Aggressive intensity

57 *mp* < 3 11

I Driving, with momentum

73 *f*

76

79 *ff*

J Jig: A section (Dance interlude)

82

mf

88

K Jig: B section

94

100

107

f 4

L Verse 5: Triumphant!

114

ff cantabile

120

f

M Verse 6

Violin I

126

Musical staff for measures 126-127. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

128

Musical staff for measures 128-129. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

130

Musical staff for measures 130-131. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

132

Musical staff for measures 132-133. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

134

Musical staff for measures 134-135. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

136

Musical staff for measures 136-137. The key signature is one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

N Chorus 2

138

Musical staff for measures 138-140. The key signature is one sharp (F#). The staff contains a series of eighth notes with accents. The dynamic marking *ff* is present below the staff.

141

Musical staff for measures 141-142. The key signature is one sharp (F#). The staff contains a series of eighth notes with accents.

Violin I

Chorus 3

144

ff

Measures 144-146: Violin I part, treble clef, key signature of one sharp (F#). Measures 144-146 feature a rhythmic pattern of eighth notes with accents. A hairpin crescendo is shown below the staff, starting at measure 144 and ending at measure 146. The dynamic marking *ff* is placed below the staff at the end of measure 146.

147

Measure 147: Continuation of the rhythmic pattern from the previous measures.

150

Measures 150-152: Continuation of the rhythmic pattern.

Optional Dance Reprise

153

f *ff cantabile*

Measures 153-155: Measure 153 continues the rhythmic pattern. Measures 154-155 feature a melodic line with a slur and a fermata. A hairpin crescendo is shown below the staff, starting at measure 153 and ending at measure 155. The dynamic marking *f* is placed below the staff at the start of measure 153, and *ff cantabile* is placed below the staff at the start of measure 155.

156

Measures 156-159: Melodic line with slurs and fermatas.

160

Measures 160-163: Melodic line with slurs and fermatas.

164

Measures 164-167: Melodic line with slurs and fermatas.

168

fff

Measures 168-170: Melodic line with slurs and fermatas. A hairpin crescendo is shown below the staff, starting at measure 168 and ending at measure 170. The dynamic marking *fff* is placed below the staff at the end of measure 170.