

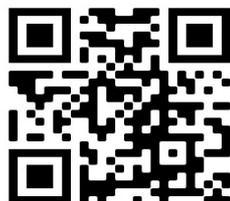
Violoncello

# 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

Aileen Sweeney (b. 1994)

Lyrics by Iona Lee

Freely with rubato, moody with a sense of mystery

♩ = c. 68

1 2 3 4 5 6 7

*p* *>pp* *p* *>pp*

8

rit. . . a tempo A Verse 1

8 9 10 11 12 13 14

*p* *<mp* *pp*

15

15 16 17 18 19 20 21 22

B Instrumental

23

23 24 25 26 27 28 29 30

*mp* *<mf* *mp* *p*

C Verse 2: Dark and foreboding

30

30 31 32 33 34 35 36 37

*mp* *mf*

**D** Instrumental: driving, with energy

♩. = 124

37

**E** Verse 3

40



43



46

**F** Chorus 1

49



53



**G** Instrumental

57 *pizz* *arco*

*mf* *mf*

**H** Verse 4: Aggressive intensity

61

*f* *mf aggressively, rhythmically*

65

69 *pizz*

**I** Driving, with momentum

73

*mf punchy, with attack*

76 *arco*

*ff*

Violoncello

**J** Jig: A section (Dance interlude)

81

Musical notation for measures 81-86. Measure 81 starts with a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The first two measures contain two chords. A double bar line with a sharp sign follows. From measure 83, the key signature changes to one sharp (F#) and the time signature changes to 6/8. The music consists of six measures of half notes, with a dynamic marking of *mf* and the instruction *with warmth*.

87

Musical notation for measures 87-91. The key signature is one sharp (F#). Measures 87-91 consist of five measures of half notes, with a slur under the first four notes.

92

Musical notation for measures 92-96. The key signature is one sharp (F#). Measures 92-96 consist of five measures of half notes, with a slur under the last three notes.

**K** Jig: B section

97

Musical notation for measures 97-101. The key signature is one sharp (F#). Measures 97-101 consist of five measures of half notes, with a slur under the last three notes.

102

Musical notation for measures 102-106. The key signature is one sharp (F#). Measures 102-106 consist of five measures of half notes, with a slur under the first four notes.

107

Musical notation for measures 107-111. The key signature is one sharp (F#). Measures 107-111 consist of five measures of half notes, with a slur under the last three notes. The final measure has a double bar line.

**L** Verse 5: Triumphant!

112

Musical notation for measures 112-116. The key signature is one sharp (F#). Measures 112-116 consist of five measures of eighth notes, with a dynamic marking of *f*. The first measure has a double bar line and a 12/8 time signature.

116

Musical notation for measures 116-118. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 116 and 117 each contain four eighth notes with accents (>) above them. Measure 118 contains four eighth notes with accents (>) below them.

119

Musical notation for measures 119-121. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 119 and 120 each contain four eighth notes with accents (>) above them. Measure 121 contains four eighth notes with accents (>) below them.

122

Musical notation for measures 122-124. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 122 and 123 each contain four eighth notes with accents (>) above them. Measure 124 contains four eighth notes with accents (>) below them.

**M** Verse 6

125

Musical notation for measures 125-127. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measure 125 contains four eighth notes with accents (>) below them. Measure 126 contains a whole note with an accent (>) below it. Measure 127 contains a whole note with an accent (>) below it. The tempo marking *f cantabile* is centered below the staff.

128

Musical notation for measures 128-130. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 128 and 129 each contain a whole note with an accent (>) below it. Measure 130 contains a whole note with an accent (>) below it.

131

Musical notation for measures 131-133. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 131 and 132 each contain a whole note with an accent (>) below it. Measure 133 contains a whole rest. The dynamic markings *ff* and *f* are placed below the staff, with a wedge-shaped hairpin indicating a crescendo from *f* to *ff* in measure 131 and a decrescendo from *ff* to *f* in measure 132.

134

*f*

**N** Chorus 2

138

140

143

**O** Chorus 3

146

149

152

**P** Optional Dance Reprise

154

First musical staff (measures 154-156). It begins with a dynamic marking of *f*. The melody consists of eighth and quarter notes with accents.

157

Second musical staff (measures 157-159). The melody continues with eighth and quarter notes, including some rests.

160

Third musical staff (measures 160-162). The melody continues with eighth and quarter notes, including some rests.

162

Fourth musical staff (measures 162-164). The melody continues with eighth and quarter notes, including some rests.

164

Fifth musical staff (measures 164-166). The melody continues with eighth and quarter notes, including some rests.

166

Sixth musical staff (measures 166-168). The melody continues with eighth and quarter notes, including some rests.

168

Seventh musical staff (measures 168-170). The melody concludes with a final flourish. It ends with a dynamic marking of *ff* followed by *fff*.