

King James VI's Salute

Ronald MacDonald

King James VI's Salute

Preface

Instrumentation

For string orchestra, 2 Flutes, 2 Bassoons, Clarinet in E flat and Trumpet in B flat, percussion and Highland Bagpipe.

Composed during April 2007

Composer's Notes

King James VI's Salute is originally a Pibroch from the MacArthur/MacGregor Collection, and this piece is based on the themes from the original Pibroch. The gracenotes in this version have not been regularised, and have been taken from the original facsimile.

Performance Notes

This composition lasts ten minutes, and is divided into 3 movements.

The string section is expected to comprise of at least 5 players to each part. In addition, percussion in the form of a Clash Cymbal and a Triangle is required, though for ease of performance, only one percussionist is required.

(♩ = c.112) **B** *Vivace con moto*

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

(♩ = c.112) **B** *Vivace con moto*

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

C

Fl.

Fl.

Es Cl.

Bsn.

Bsn.

Bagp.

Tpt.

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Db.

Equivalent:

a)

con sord.

mf

con sord.

mf

con sord.

mf

con sord.

f

con sord.

C

Fl.

Fl.

Es Cl.

Bsn.

Bsn.

Bagp.

Tpt.

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Db.

f

f

f

f

f

a) Plays as original rhythm from the beginning, across the 3/4 bars.

47 *(tr)* *Più Lento*

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

54

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Second Movement

D
A tempo

Flute
Flute
Clarinet in E♭
Bassoon
Bassoon
Bagpipes
Trumpet in B♭
Cymbals
Triangle
Harp

D
A tempo

Violin I
Violin II
Viola
Violoncello
Double Bass

70

Fl.
Fl.
E♭ Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

80

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

90

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

101

Fl. *mf* *pp* *f*

Fl. *mf* *pp* *f*

Es. Cl. *mf* *pp* *f*

Bsn. *f* *mf* *p* *f*

Bsn. *f* *mf* *p*

Bagp.

Tpt. *p* *mf* *mp* *f*

Cym.

Tri.

Hp.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla.

Ve.

Db.

114

Fl.

Fl.

Es. Cl. *mf*

Bsn. *f*

Bsn.

Bagp.

Tpt. *mp* *f*

Cym.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Db. *simile*

126 **F**

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

F

Vln. I
Vln. II
Vla.
Vc.
Db.

138

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

151

G

Fl. *f*

Fl. *f*

Es. Cl. *f*

Bsn. *f*

Bsn. *f* *p*

Bagp.

Tpt.

Cym.

Tri.

Hp. *mf*

Vln. I **G**

Vln. II *f* senza sord.

Vla. *f* senza sord.

Ve. *f* senza sord.

Db. *f*

163

Fl. *mf*

Fl. *mf*

Es. Cl. *p* *f*

Bsn. *mf*

Bsn. *mf*

Bagp.

Tpt.

Cym.

Tri.

Hp. *p*

Vln. I *mf* senza sord.

Vln. II *p*

Vla. *p*

Ve.

Db.

173

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

mf
f
mp
p
mp
arco
mp

183

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

f
mf
mf
pizz.
pizz.

191 **I** **Vivace Con Moto**

Fl. *p* *mf* *ff*

Fl. *mf* *ff*

Es. Cl. *mf*

Bsn. *mp* *mf*

Bsn. *mp* *f*

Bagp.

Tpt. *ff* *mp* *ff*

Cym.

Tri.

Hp. *f* *p*

Vln. I *mp* *f*

Vln. II *p* *f*

Vla. *p* *f*

Ve. *f*

Db. *mf* *f*

200

Fl. *f*

Fl. *f*

Es. Cl.

Bsn.

Bsn.

Bagp.

Tpt.

Cym.

Tri.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve. *f* arco

Db. *f* arco

206

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

This page of a musical score, numbered 206, contains 14 staves for various instruments. The top two staves are for Flutes (Fl.), the third for E♭ Clarinet (Es. Cl.), the next two for Baritone Saxophones (Bsn.), the fifth for Bagpipes (Bagp.), the sixth for Trumpet (Tpt.), the seventh for Cymbals (Cym.), the eighth for Triangle (Tri.), the ninth for Harp (Hp.), the tenth for Violin I (Vln. I), the eleventh for Violin II (Vln. II), the twelfth for Viola (Vla.), the thirteenth for Violoncello (Vc.), and the fourteenth for Double Bass (Db.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and sustained chords. The Harp part is particularly active with a complex, rhythmic accompaniment. The string parts provide a steady harmonic and rhythmic foundation.

Third Movement

Flute $\text{♩} = 52$ $\text{♩} = 112$

Flute

Clarinet in Eb *mf* *p*

Bassoon *p*

Bassoon *p*

Bagpipes

Trumpet in Bb

Cymbals $\frac{4}{4}$ $\frac{3}{4}$

Triangle $\frac{4}{4}$ $\frac{3}{4}$

Harp *f* *mf*

Violin I $\text{♩} = 52$ $\text{♩} = 112$ *pp* *mp* *pp* *mf*

Violin II *pp* *mp* *pp* *mf* *arco*

Viola *p* *mp* *pp* *mf* *f*

Violoncello *pp* *mp* *pp* *mf*

Double Bass *pp* *mp* *pp* *mf*

228

Fl. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Es. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Bsn. *p* *f* *p*

Bagp.

Tpt. *f* *mf*

Cym.

Tri.

Hp.

Vln. I *arco*

Vln. II *arco*

Vla.

Vc. *f*

Db. *f*

K

239

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

con sord.
mf con sord.
mf con sord.
mf con sord.
f con sord.

249

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

259 *ff* $\text{♩} = 102$

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

solo *tutti*

$\text{♩} = 102$

265

Fl.
Fl.
Es. Cl.
Bsn.
Bsn.
Bagp.
Tpt.
Cym.
Tri.
Hp.
Vln. I
Vln. II
Vla.
Ve.
Db.

272 **L** $\text{♩} = e.65$

a)

277

Bagp.
Bagp.

a) The entire orchestra, except the bagpiper, leave the stage promptly, in complete silence.