

13-16

Granville Bantock

Scenes from the Scottish Highlands

Bilder aus dem | Scènes des
Schottischen Hochland | Montagnes de l'Ecosse

Suite für Streichorchester

Partitur (Part.-B. 2380) n. 6.— M.
5 Orchesterstimmen (Orch.-B. 2322/25) je n. 1.20 M.



Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL · LEIPZIG
BERLIN · BRÜSSEL · LONDON · NEW YORK

Diese Hochlandszenen bieten in einfacher Besetzung für Streichinstrumente charakteristische schottische Weisen, die die landschaftliche und völkische Eigenart ihrer Heimat aufs beste widerspiegeln. „Quickstep“, „Strathspey“ und „Reel“ werden in dieser Reihenfolge gewöhnlich auf den Zusammenkünften der Hochländer als Suite gespielt.

STRATHSPEY: Dieses Wort lässt sich in keine andere Sprache übersetzen, da es einen nur den Schotten eigentümlichen Tanz bedeutet. Er soll zuerst in dem Tale des Spey getanzt worden sein; daher der Name. Das Tempo ist langsamer als beim „Reel“, ermüdet aber mehr, was durch das Hüpfen und Stampfen erklärliech ist. Gewöhnlich spielt man ihn entweder auf dem Dudelsack oder der Fiedel.

In dem „Strathspey“ ist ein langer Bogenstrich erwünscht, so oft die ursprüngliche Melodie vorkommt.

Die angegebenen Streich- und Phrasierungszeichen müssen sorgfältig beachtet werden, um gleichmäßige Bogenführung zu erzielen.

DIRGE bedeutet ein Klagelied und ist eine der charakteristischsten und ältesten Formen der gälischen, ja der gesamten keltischen Musik. Dieses Beispiel ist eine bekannte Melodie, die den Namen „Das Klagelied der Insel Mull“ (An cronan Muillach) trägt. Das langsame, schwere Steigen und Fallen dieser Wehklage spiegelt die ganze Einsamkeit jener Inseln im hohen Norden wider, wo die Brandung der trügerischen Gewässer und der kreischende Ruf der Seevögel als ewiger Unterton um die zerklüfteten, nebelverhangenen Küsten schweben.

QUICKSTEP: Dies ist eigentlich ein Geschwindmarsch. Die hier verwandte Melodie gehört zu den in Schottland bekanntesten und hat den eigenständlichen Wechsel der Tonart, der zu einer Art Formel geworden ist. „Inverness Gathering“ ist

This is a group of characteristic Scottish melodies, simply treated for strings, but giving what seems to me a representation of the atmospheric and racial surroundings of their native home. The Quickstep, Strathspey and Reel are usually played, in this order, at the Highland Gatherings, in the form of a suite.

STRATHSPEY. There is no equivalent for this word in any foreign language, as the dance is peculiarly Scottish. It is said to have been first danced in the Valley of the Spey, and hence the name. It is slower in time than the Reel, but is more tiring, as the “jerks” and “snaps” will indicate. It is usually played either on the bagpipes or the fiddle.

In the Strathspey, a long sweep of the bow is desirable wherever the original melody occurs.

Strict attention should be paid to the bowing and phrasing as indicated, in order that the movement of the bows may be uniform.

DIRGE. The dirge is one of the most characteristic and ancient forms of Gaelic, and in fact of all Celtic music. This example is a well-known melody called “Dirge of the Isle of Mull” (An cronan Muillach). In its slow, heavy lift and fall this wailing lament gives all the loneliness of those islands far north, where the wash of treacherous waters and the wild cries of sea-birds surround with ceaseless undertone the rocky, mist-bound shores.

QUICKSTEP. This is really a march-measure in quick time. The tune here utilised is one of the best-known Scottish tunes, and has the peculiar change of tonality that has become a sort of formula. The Inverness Gathering is one of



eine Zusammenkunft, auf der alle Arten schottischer Sport wie Tanzen, Keulenwerfen, Dudelsackspielen und dergleichen getrieben werden.

GAELISCHE MELODIE: Dies ist eine schöne, klagende alte Weise, „Lady Anne Bothwells Klage“ genannt. In Percys „Reliques“ heißt es davon, daß „sie zur Zeit der Königin Elisabeth, wenn nicht schon früher verfaßt wurde“. Sie hat die Form eines Wiegenliedes und spiegelt mit ihrem ergreifenden Jammer deutlich die traurige Mär von der verlassenen Mutter und ihrem Kindlein wider, die ihr die Überlieferung zuschreibt. Die ersten Zeilen des Gedichtes lauten:

“Baloo, my boy, lie still and sleep:
It grieves me sore to hear thee weep”
(Eia, mein Knabe, lieg ruhig und schlafe,
Deine Tränen brechen mein Herz.)

REEL: „Der Teufel unter den Schneidern“ ist eine der volkstümlichsten Tanzmelodien Schottlands und ein typischer „Reel“, was wörtlich eine Rolle oder Raspel bedeutet. Die wilde Erregung, die durch das Brummen und Schreien des Dudelsacks und die zunehmende rasende Schnelligkeit des Tanzes erzeugt wird, ist ganz unbeschreiblich.

Beim „Reel“ sollte im allgemeinen die obere Bogenhälfte für die ursprüngliche Melodie benutzt werden. Der erste Takt eines jeden neuen Abschnittes muß auf den Taktschlägen stark betont werden. Der Geist der Musik läßt sich am besten treffen, wenn der Rhythmus mit großer Kraft und Entschiedenheit hervorgehoben wird.

the meetings for Scottish sports, such as dancing, “tossing the caber”, playing “the pipes”, &c.

GAELIC MELODY. This is a beautiful and plaintive old air called “Lady Anne Bothwell’s Lament”, and is referred to in Percy’s Reliques as “being written as early, if not before the reign of Queen Elizabeth”. It is in the form of a cradle-song; and in its poignant sadness gives most vividly to the imagination the tragic story of desertion of mother and babe, attached to it by tradition. The first lines run as follows: —

Baloo, my boy, lie still and sleep:
It grieves me sore to hear thee weep.

REEL. “The De’il among the Tailors” is one of the most popular of Scottish dance-tunes, and a typical Reel. The frenzied excitement caused by the drone and skirl of “the pipes”, and the ever-increasing speed of the dance, is indescribable.

In the Reel, generally, the upper half of the bow should be used for the original melody. The first bar of each fresh section should be strongly accented on the down and up beats. The spirit of the music will be best realised by giving special emphasis to the rhythms, which are to be played with great firmness and decision.

G. B.

Scenes from the Scottish Highlands.

Bilder aus dem Schottischen Hochland. Scènes des montagnes de l'Écosse.

SUITE.

1. Strathspey.

"The braes o' Tullymet"

Granville Bantock.

Animato. Tempo giusto.

Violino I. { *pizz.*

Violino II. { *arco*

Viola. { *mf espres.*

Violoncello. { *arco*

Contrabasso. { *arco*

{ 1

Musical score page 2, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Dynamics *p*, *p*, *p*, *p*. Measure 2: Dynamics *cresc.*, *cresc.*, *cresc.*, *cresc.*. Measure 3: Dynamics *cresc.*, *cresc.*, *cresc.*, *cresc.*. Measure 4: Dynamics *sfz*, *sfz*, *sfz*, *sfz*. Articulations include *arc*o, *v*, and *sfs*.

L'istesso tempo.

Musical score page 2, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 5: Dynamics *espress.*, *arc*o, *f pesante*, *f pesante*, *f pesante*. Measure 6: Dynamics *mf*, *mf*, *mf*, *mf*. Measure 7: Dynamics *mf*, *mf*, *mf*, *mf*. Measure 8: Dynamics *mf*, *mf*, *mf*, *mf*.

Musical score page 2, measures 9-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 9: Dynamics *cresc.*, *cresc.*, *cresc.*, *cresc.*. Measure 10: Dynamics *f*, *f*, *f*, *f*. Measure 11: Dynamics *f*, *f*, *f*, *f*. Measure 12: Dynamics *f*, *f*, *f*, *f*.

Musical score page 2, measures 13-16. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 13: Dynamics *mf*, *mf*, *mf*, *mf*. Measure 14: Dynamics *mf*, *mf*, *mf*, *mf*. Measure 15: Dynamics *mf*, *mf*, *mf*, *mf*. Measure 16: Dynamics *mf*, *mf*, *mf*, *mf*.

Non più mosso.
pizz.

4

4 5 Capriccioso.

ten.
arco ten.
p
espress.
sf marc.
p cresc.
mp
mp

ten.
p
ten.
p
sf marc.
cresc.
cresc.
cresc.
mf
mp
mp

6
f
p
f
f
mp
mp
mp
mp

6
più p
più p
cresc.
p cresc.
p cresc.
f marc.
f marc.
arco
p cresc.
p cresc.

poco ritard.

Poco meno mosso.

7 animando

cresc.

pp

poco accel.

Tempo I.

cresc.

div.

cresc.

div.

cresc.

cresc.

p cresc.

mf

div.

mf

mf

mf

mf

fespress.

unis.

cresc.

cresc.

cresc.

fespress.

espress.

8

unis

unis

mp

mp

mp

mf

espress.

Sostenuto.

pp dolciss.
dim.
pp dolciss.
dim.
pp dolciss.
dim.
mp dolciss.
mp dolciss.

cresc.
più p
cresc.
più p
cresc.
più p
più p
più p

9

Poco Lento.

dolciss.
cresc.
dolciss.
cresc.
dolciss.
cresc.
cresc.
cresc.

cresc.
mp espress.
sost.
p
p
p
p
p

mp espress.
mp espress.
mp espress.

Poco a poco rall.

mp espress.
cresc.
sost.
sost.

espress.
p
p
cresc.
cresc.
cresc.

p
cresc.
cresc.
cresc.
cresc.

più p
più p
più p
più p

10 a tempo

Accelerando

dim.
dim.
dim.
dim.

f sostenuto.
f sostenuto.
f sostenuto.
f sostenuto.

più f
più f
più f
più f

mf
mp
mf
mf

cresc.
cresc.
cresc.
mf cresc.

sfz
sfz
sfz
sfz

2. Dirge.

The Isle of Mull. (An cronan Muillach.)

7
Granville Bantock.

Lento molto sostenuto. *a piacere*

Violino Solo. {

Violino I.
(muted) {

Violino II.
(muted) {

Viola Solo. {

Viola.
(muted) {

Violoncello Solo. {

Violoncello.
(muted) {

Contrabasso.
(muted) {

a tempo **1** *a piacere*

{

div. *mp* *espress.* *cresc.* *dim.*

{

pp *pp* *pp* *pp* *pp* *pp* *pp*

Poco Largamente.

pp

mf express.

p

p

p

mf express.

p

mf express.

p

mf express.

p

mf express.

p

p

unis.

mf express.

p

mf express.

p

2

cresc.

f

poco cresc.

mf

poco cresc.

mf

cresc.

f

poco cresc.

mf

cresc.

f

poco cresc.

mf

poco cresc.

mf

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six staves. The top staff (treble clef) has dynamic markings p , f , dim. , $\text{p} a \text{ piacere}$, cresc. , and f . The second staff (treble clef) has dim. and p . The third staff (treble clef) has dim. and p . The fourth staff (bass clef) has f , dim. , p , and cresc. . The fifth staff (bass clef) has dim. and p . The bottom staff (bass clef) has f , dim. , espress. , and espress. .

sul G.

The musical score consists of six staves, each with a different clef (Treble, Alto, Bass, Tenor, Bass, and Bass). The score is divided into four measures by vertical bar lines. Measure 1: The first two staves have eighth-note pairs with a '3' overline. The third staff has eighth-note pairs with a '3' overline and 'mp'. The fourth staff has eighth-note pairs with a '3' overline and 'mf express.'. The fifth staff has eighth-note pairs with a '3' overline and 'mp'. The sixth staff has eighth-note pairs with a '3' overline and 'mf express.'. Measure 2: The first two staves have eighth-note pairs with a '3' overline and 'mp'. The third staff has eighth-note pairs with a '3' overline and 'cresc.'. The fourth staff has eighth-note pairs with a '3' overline and 'sonore'. The fifth staff has eighth-note pairs with a '3' overline and 'cresc.'. The sixth staff has eighth-note pairs with a '3' overline and 'mf express.'. Measure 3: The first two staves have eighth-note pairs with a '3' overline and 'cresc.'. The third staff has eighth-note pairs with a '3' overline and 'sonore'. The fourth staff has eighth-note pairs with a '3' overline and 'cresc.'. The fifth staff has eighth-note pairs with a '3' overline and 'poco'. The sixth staff has eighth-note pairs with a '3' overline and 'cresc.'. Measure 4: The first two staves have eighth-note pairs with a '3' overline and 'poco'. The third staff has eighth-note pairs with a '3' overline and 'cresc.'. The fourth staff has eighth-note pairs with a '3' overline and 'sonore'. The fifth staff has eighth-note pairs with a '3' overline and 'poco'. The sixth staff has eighth-note pairs with a '3' overline and 'cresc.'.

Musical score for orchestra, page 10, measures 11-16. The score consists of six staves. Measures 11-12 show woodwind entries with slurs and grace notes. Measure 13 features a prominent bassoon line. Measures 14-15 show woodwind entries with slurs and grace notes. Measure 16 concludes with a sustained note.

Allargando. 4

This section consists of four measures of musical notation for a string quartet. The first measure starts with a forte dynamic (f) followed by a piano dynamic (p). The second measure begins with a piano dynamic (p). The third measure starts with a piano dynamic (p) and includes a crescendo instruction (cresc.). The fourth measure starts with a piano dynamic (p) and ends with a forte dynamic (f). Various performance instructions are placed above the notes, such as "espress.", "dim.", "con sordini", "sfp sost.", and "arco". Measure 4 concludes with a ritardando instruction (rall.) and a piano dynamic (p).

Largamente.

This section consists of twelve measures of musical notation for a string quartet. The first measure starts with a piano dynamic (p) and an expression marking "espress.". The second measure starts with a piano dynamic (pp). The third measure starts with a piano dynamic (pp). The fourth measure starts with a piano dynamic (pp). The fifth measure starts with a piano dynamic (p) and an expression marking "espress.". The sixth measure starts with a piano dynamic (p) and an expression marking "più p". The seventh measure starts with a piano dynamic (p) and an expression marking "più p". The eighth measure starts with a piano dynamic (p) and an expression marking "più p". The ninth measure starts with a piano dynamic (p) and an expression marking "più p". The tenth measure starts with a piano dynamic (p) and an expression marking "più p". The eleventh measure starts with a piano dynamic (p) and an expression marking "più p". The twelfth measure starts with a piano dynamic (p) and an expression marking "più p". The section concludes with a piano dynamic (p) and an expression marking "espress.".

3. Quick step.

Inverness Gathering.

Energico.

Granville Bantock.

Violino I. { *f* dim. *p cresc.* *pizz.* *f espres.* *marc.*

Violino II. { *f* dim. *poco* *sf* *arco* *marc.*

Viola. { *f* dim. *poco* *p* *arco f* *marc.*

Violoncello. { *pizz.* *f* dim. *poco* *arco f* *marc.*

Contrabasso. { *pizz.* *f* dim. *poco* *arco f* *marc.*

1

A musical score page showing two staves of music for orchestra and piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (two sharps). Measure 11 starts with eighth-note patterns in the upper voices, followed by a dynamic marking 'mf' and the instruction 'arco'. Measure 12 continues with eighth-note patterns, including a triplet marking '3' over a sixteenth-note group in the upper voice, and concludes with another dynamic marking 'mf'.

3

11-12

più f

dim.

Pomposo.

Measure 11 (measures 11-12): The score consists of five staves. The first three staves feature eighth-note patterns. The fourth staff begins with a forte dynamic (ff) and a sixteenth-note pattern. The fifth staff begins with a forte dynamic (ff) and a sixteenth-note pattern. Measure 12 concludes with a forte dynamic (ff) and a sixteenth-note pattern.

Measure 13 (measures 13-14): The score consists of five staves. The first three staves feature eighth-note patterns. The fourth staff begins with a dynamic (f) and a sixteenth-note pattern. The fifth staff begins with a dynamic (f) and a sixteenth-note pattern. Measure 14 concludes with a dynamic (f) and a sixteenth-note pattern.

Delicato.

Con Spirito.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a rest followed by eighth-note patterns. Measure 12 starts with a forte dynamic (f) and includes markings such as 'cresc.', '3', 'senza sord.', 'f', and '3'. The score is written in common time.

cresc.

più f

cresc.

più f

cresc.

più f

più f

cresc.

più f

cresc.

Poco Lento.

p dolce

espress.

mf

pizz.

mf

7

dolce

sempr. mf

più p

espress.

Affrettando.

mf

mf

mf marc.

mf

arcu.

cresc.

cresc.

cresc.

f

f

f

f

8

Poco più mosso.

Musical score for orchestra and piano, measures 1-8. Key signature: G major (two sharps). Measure 1: Violins play eighth-note patterns. Measure 2: Same as measure 1. Measure 3: Diminuendo (dim.). Measure 4: Dynamics: *p*, *mp*. Measure 5: *espress.* Measure 6: Bassoon enters with eighth-note patterns. Measures 7-8: Continuation of bassoon patterns. Measure 8: Dynamics: *più f*.

Measure 9: Dynamics: *cresc.*, *poco a poco*. Measure 10: Dynamics: *cresc.*, *poco a poco*. Measures 11-16: Continuation of dynamic markings from measure 10.

Musical score for orchestra and piano, measures 17-24. Key signature: G major (two sharps). Measures 17-24: Continuation of eighth-note patterns by the bassoon, with dynamics *f* and *f*.

Musical score for orchestra and piano, measures 25-32. Key signature: G major (two sharps). Measures 25-32: Continuation of eighth-note patterns by the bassoon, with dynamics *più f*, *cresc.*, *cresc.*, *cresc.*, *cresc.*, and *cresc.*

10 Più moto.

mf
espress.
mf
pizz.
mf

cresc.
marc. f
cresc.
marc.
cresc.
arc. cresc.
cresc.

11

Con fuoco.

mf³
cresc. molto
mf
cresc. molto
mf
cresc. molto
mf
cresc. molto
sfz

Accelerando molto.

f
cresc.
f
cresc.
f
cresc.
f
cresc.
div.
f
cresc.
ff ten.
ff

4. Gaelic Melody.

Baloo, baloo.

Granville Bantock.

Cantabile Sostenuto.

pizz.

Violino I. 1. *pizz.* arco *p sost.*
2. *pizz.*

Violino II. 1. *pizz.*
2. *p*

Viola. 1. *pizz.* arco *mp express.* cresc.
2. *pizz.* *mp express.* cresc. arco

Violoncello. 1. *pizz.* arco *mp express.*
2. *p* *mp express.*

Contrabasso. 1. —
2. —

1

pizz. *mp* *dim.* *mp* *dim.* arco *mp* *espress.* *mp* *mf* *cresc.* *cresc.* *mf* *pizz.* *mp* *arco* *dim.* *arco* *cresc.* *mf* *pizz.* *mp* *arco* *dim.* *pizz.* *mp* *arco* *dim.*

Part. B. 2380.

Musical score for strings and basso continuo, measures 18-21. The score consists of six staves. Measures 18-20 show various dynamics (espress., f, pizz., dim.) and bowing (arco). Measure 21 begins with a forte dynamic (f) followed by a series of eighth-note patterns.

Allargando

Measure 22 starts with a dynamic of *mf dolce*. Measure 23 shows a transition with *mf dolce*, *arco*, and *mf dolce*. Measure 24 features eighth-note patterns with *dim.* and *mf dolce*. Measure 25 concludes with *mp espress.* and *mp espress. arco*.

Musical score page 20, featuring six staves of music for orchestra. The dynamics include *p*, *più p*, *cresc.*, and *dim.*

3

Musical score page 20, continuing with six staves of music for orchestra. The section begins with dynamic markings *cresc.* and *dim.*, followed by *p dolce*. Subsequent measures show *cresc.*, *dim.*, *p*, *dolce*, *cresc.*, *dim.*, *p*, *dolce*, *cresc.*, *mf*, *cresc.*, *mf*, *cresc.*, *cresc.*, *mf*, *cresc.*, *cresc.*, *mf*, *cresc.*.

Musical score for orchestra, page 21, measures 1-10. The score consists of eight staves. Measures 1-10 show various patterns of eighth and sixteenth notes, primarily in the upper staves. Measure 10 concludes with a dynamic of *p*.

4

Musical score for orchestra, page 21, measures 11-20. Measure 11 begins with a dynamic of *dim.*. Measure 12 features a solo section for the first violin, marked *p dolce*. Measures 13-14 continue with eighth-note patterns. Measure 15 introduces pizzicato notation for the bassoon and double bass. Measures 16-17 show eighth-note patterns with dynamics of *p*. Measures 18-19 feature eighth-note patterns with dynamics of *pizz.*. Measures 20-21 conclude with eighth-note patterns and dynamics of *pizz.*

Poco Largamente.

Tutti.

dim. *f express.*

f express.

f express.

f express.

cresc. *arco*

cresc. *arco*

cresc. mf express.

espress. arco

cresc.

cresc. *arco*

cresc.

Allargando.

a tempo

5

mf

mf

cresc.

cresc.

cresc.

mf

cresc.

cresc.

cresc.

pizz.

cresc.

pizz.

cresc.

pizz.

cresc.

arco

mf

arco

mf

arco

mf

A musical score page featuring six staves of music for orchestra and piano. The top two staves are for the piano, showing various rhythmic patterns and dynamics like 'meno f' and 'dim.'. The bottom four staves are for the orchestra, divided into two groups: woodwind (clarinet, bassoon) and brass (horn, trumpet). The brass section has dynamic markings 'dim.' in each measure. Measures 11-12 show woodwind entries. Measures 13-14 show brass entries. Measures 15-16 show woodwind entries again.

6 poco a poco ritard.

Allentando.

Tranquillo.

7

5. Reel.

The de'il amang the tailors.

Granville Bantock.

Vivo, con spirito ($\text{d} = 112$)

Violino I. {

Violino II. {

Viola. {

Violoncello. { *pp leggierissimo*

Contrabasso. { *pp leggierissimo*

1

ten. *sempre pp*

ten. *sempre pp*

p poco espress.

pp

p

mp

poco cresc.

poco cresc.

poco cresc.

2

3

mf poco espress.
pizz.

mp pizz.

mp pizz.

mp

cresc. poco

cresc. poco

cresc. poco

cresc. poco

piu f

4

cresc.

arco

sf

arco

sf

arco

sf

cresc.

cresc.

cresc.

cresc.

5

f

ten.

f

26

mf

mf

mf

pizz. *f*

f pizz.

f

[6]

mf

f espress.

mf

mf

arc

arc

mf

[7]

mf

sempr f

mf

f

mf

27

8

9

A musical score page showing system 10. The page number '28' is at the top left, and the measure number '10' is centered above the staves. The music consists of four staves, each with a treble clef and a key signature of three sharps. The first two staves begin with 'espress.' dynamics. The third staff begins with 'sf' dynamics and 'sempre f' instruction. The fourth staff begins with 'sempre f' dynamics. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as 'f', 'sf', 'cresc.', and 'piu f'. Measure 10 concludes with a series of eighth-note chords.

11

cresc.

cresc.

mp dim.

mp dim.

mp dim.

mp dim.

mp dim.

mp dim.

Musical score for orchestra, page 12, showing measures 12-15. The score includes five staves: two violins, cello, double bass, and piano. Measure 12 starts with piano dynamics. Measures 13-14 show dynamic changes from piano to forte, with crescendos and decrescendos. Measure 15 begins with a forte dynamic and ends with a molto accelerando.