

King James VI's Salute

Ronald MacDonald

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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.

King James VI's Salute

First Movement

Ronald MacDonald
1989-

5

1 $\text{♩} = c.69$

Flute

Flute

Clarinet in E \flat

Bassoon

Bassoon

Bagpipes
Quasi 'Cool Mòr' cup mute

Trumpet in B \flat

Cymbals

Triangle

Harp

Violin I $\text{♩} = c.69$

Violin II

Viola

Violoncello

Double Bass

p

pp pizz.

pp pizz.

pp pizz.

pp

p

p

6 **A**

Fl.

Fl.

E \flat Cl.

Bsn.

Bsn.

Bagp.

Tpt.

Cym.

Tri.

Hp.

Vln. I **A** arco

Vln. II *p* arco

Vla. arco

Ve. *mf*

Db.

mf

f

mf

mf

f

mf

mp

(♩ = 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.

mf

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

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*

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

Musical score for measures 173-182. The score includes parts for Flute (Fl.), Clarinet in E-flat (Es. Cl.), Bassoon (Bsn.), Bagpipe (Bagp.), Trumpet (Tpt.), Cymbal (Cym.), Triangle (Tri.), Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Ve.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The score features various dynamics such as *mf*, *f*, and *mp*. A double bar line with repeat dots is located at the beginning of the section.

183

Musical score for measures 183-192. The score includes parts for Flute (Fl.), Clarinet in E-flat (Es. Cl.), Bassoon (Bsn.), Bagpipe (Bagp.), Trumpet (Tpt.), Cymbal (Cym.), Triangle (Tri.), Horn (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Ve.), and Double Bass (Db.). The key signature is two sharps (F# and C#). The score features various dynamics such as *f*, *mf*, and *pizz.*. A section marked with a box containing the letter 'H' begins at measure 183. A double bar line with repeat dots is located at the beginning of the section.

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

Vla. arco

Ve. arco

Db.

206

This page of a musical score, numbered 206, contains 13 staves for various instruments. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The instruments and their parts are as follows:

- Fl. (Flute):** Two staves. The first staff has a melodic line with some grace notes and slurs. The second staff has a more rhythmic, eighth-note pattern.
- Es. Cl. (E-flat Clarinet):** One staff with a melodic line.
- Bsn. (Bassoon):** Two staves. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment.
- Bagp. (Bagpipe):** One staff, mostly silent with some rests.
- Tpt. (Trumpet):** One staff with a melodic line.
- Cym. (Cymbal):** One staff with a few accents.
- Tri. (Triangle):** One staff with a rhythmic pattern of eighth notes.
- Hp. (Harp):** One staff with a complex, arpeggiated rhythmic pattern.
- Vln. I (Violin I):** One staff with a melodic line.
- Vln. II (Violin II):** One staff with a melodic line.
- Vla. (Viola):** One staff with a rhythmic pattern of eighth notes.
- Ve. (Violoncello):** One staff with a rhythmic pattern of eighth notes.
- Db. (Double Bass):** One staff with a rhythmic pattern of eighth notes.

Third Movement

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

Flute p p p p

Clarinet in Eb mf p

Bassoon p p p p

Bassoon p p p p

Bagpipes

Trumpet in Bb

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

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

Harp f mf

Violin I $\text{♩} = 52$ $\text{♩} = 112$

Violin II pp mp pp mf

Viola p mp pp mf *arco* f

Violoncello pp mp pp mf

Double Bass pp mp pp mf

228

Fl. N mf f H mf

Fl. mf f mf

Es. Cl. p f p

Bsn. p f p

Bsn. p f p

Bagp.

Tpt. H f N mf H

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.

f
mf
f
f

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** $\text{♩} = e.65$

Bagp.
Bagp.

a)

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