



Barron, Richard (2021) *From text to music: a Scots portfolio*. PhD thesis.

(1. The Jaud, for string orchestra)

<http://theses.gla.ac.uk/82393/>

Copyright and moral rights for this work are retained by the author

A copy can be downloaded for personal non-commercial research or study,
without prior permission or charge

This work cannot be reproduced or quoted extensively from without first
obtaining permission in writing from the author

The content must not be changed in any way or sold commercially in any
format or medium without the formal permission of the author

When referring to this work, full bibliographic details including the author,
title, awarding institution and date of the thesis must be given

Enlighten: Theses

<https://theses.gla.ac.uk/>
research-enlighten@glasgow.ac.uk

The Jaud

for string orchestra

Richard Barron

The Jaud is a piece for string orchestra lasting approximately twelve minutes.

The idea for the piece is drawn from the poem of the same name by the Scottish poet Violet Jacob (1863-1946). The text of the poem is shown below.

'O what are ye seein', ye auld wife,
I' the bield o' the kirkyaird wa'?'
*'I see a place whaur the grass is lang
Wi' the great black nettles grawn fierce an' strang
And a stane that is clour'd in twa.'*

'What way div ye glower, ye auld wife,
Sae lang on the whumml'd stane?
Ye hae nae kin that are sleepin' there,
Yet three braw dochters are swak an' fair
And ilk wi' a man o' her ain!

There's dule an' tears i' yer auld een
Tho' little eneuch ye lack;
Yer man is kindly, as weel ye ken,
Yer fower bauld laddies are thrivin' men
And ilk wi' a fairm at his back.

Turn, turn yer face frae yon cauld lair
And back tae yer plenish'd hame;
It's a jaud lies yont i' the nettle shaws
Whaur niver a blink o' the sunlicht fa's
On the mools that hae smoor'd her name.'

*'Her hair was gowd like the gowd broom,
ca' Her een like the stars abune,
Sae prood an' lichtsome an' fine was she
Wi' her breist like the flowers o' the white rose tree
When they're lyin' below the mune.'*

Haud you yer havers, ye auld wife,
Think shame o' the words ye speak,
Tho' men lay fast in her beauty's grip
She brocht the fleer tae the wumman's lip
An' the reid tae the lassie's cheek.

Ye've lived in honour, ye auld wife,
But happit in shame she lies,
And them that kent her will turn awa
When the Last Day braks tae the trumpet's ca'
And the sauls o' the righteous rise.'

*'Maybe. But lave me tae bide my lane
At the fit o' the freendless queyn;
For oh! Wi' envy I'm like tae dee
O' the warld she had that was no for me
And the kingdom that ne'er was mine!'*

The Jaud

Score

after the poem by Violet Jacob

Richard Barron

$\text{♩} = 90$

Violin I
Violin II
Viola
Cello
Contrabass

pp *p* *mp* *pp* *cresc.*

sul pont. *p*

Violin II: sul pont. *p*

Mesto $\text{♩} = 66$

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *marcato* *ppp*

nat. *cresc.* *marcato* *f*

nat. *marcato* *f* *marcato* *pp*

f *marcato* *ppp*

Tempo primo $\text{♩} = 90$

Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp *pp* *mf* *ff*

ppp *pp* *p* *mf* *ff*

pp *mf* *ff*

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *f* *mf* *ff* *pp*

p *f* *mf* *ff* *pp*

pp *p* *f* *mf* *ff* *pp*

pp *p* *f* *mf* *ff* *pp*

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p* *pp* *f*

pp *f*

p *mp* *p*

p *f* *p* *fp*

p *f* *f*

stringendo *a tempo*

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *pp* *pp* *pp*

pp *pp* *pp*

pp *pp*

pp *pp*

pp *pp* *p* *mp*

Musical score for measures 40-44, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *pp*, *p*, *cresc. marcato*, *f*, *mp*, and *ff*. It also features articulation marks like accents and slurs, and performance instructions such as *pp* and *ff*. The time signature changes from 2/4 to 3/4 and back to 4/4.

Musical score for measures 45-48, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *pp*, *p*, *pp*, *mf*, and *f*. It also features articulation marks like accents and slurs, and performance instructions such as *pp*, *mf*, and *f*. The time signature changes from 4/4 to 5/4.

Musical score for measures 49-52, featuring five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f*, *ff*, *f*, and *ff*. It also features articulation marks like accents and slurs, and performance instructions such as *pizz.* and *arco*. The time signature changes from 2/4 to 4/4 and back to 2/4.

54 *stringendo*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

ff

58 *a tempo*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *pp*

Cb. *pp*

Div.

pp *f* *pp* *f*

Div. *Unis.*

pp *f* *pp* *f*

65 *sul pont.*

Vln. I *f* *pp*

Vln. II *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

sul pont.

pp *p* *ppp* *pp* *pp*

sul pont.

f *pp* *f* *pp* *f* *f* *f*

sul pont.

f *pp* *pp* *f* *pp* *pp* *f* *f* *pp*

sul pont.

f *p* *f* *pp* *f* *f*

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis.

ppp

p

ppp

pp

f

pp

p

f

pp

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

f

pp

p

f

pp

p

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div. nat.

mf

f

pp

ff

ppp

mf

f

pp

ff

ppp

pp

pp

mf

f

pp

ff

ppp

mf

f

pp

ff

ppp

The Jaud

82

rit. *I solo* *a tempo* *tutti unis.*

Vln. I *p* *mp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *cresc.*

Vc. *pp* *cresc.*

Cb. *p* *cresc.*

86

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Allegretto leggiero $\text{♩} = 90$

89

Vln. I *ppp* *sf* *pp*

Vln. II *pp*

Vla. *pp* *sf* *pp*

Vc. *pp*

Cb. *ppp* *sf* *pp*

96

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Detailed description: This system covers measures 96 to 99. Vln. I has a sustained chord with a fermata. Vln. II and Vla. play eighth-note triplets, with Vln. II starting at measure 97. Vc. and Cb. play a simple bass line with a fermata at the end of the system. Dynamics include *p* for Vln. II and Vla. in measure 99.

100

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp, *mf*, *f*, *pp*

Detailed description: This system covers measures 100 to 102. Vln. II and Vla. play eighth-note quintuplets. Vln. I has a sustained chord with a fermata. Vc. and Cb. play eighth-note triplets. Dynamics range from *mp* to *pp* across the system.

103

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf, *p*, *mf*, *mf*, *cresc.*, *mf cresc.*

15/8

Detailed description: This system covers measures 103 to 105. Vln. I has a sustained chord with a fermata. Vln. II has a short melodic phrase. Vla. and Vc. play eighth-note triplets. Cb. has a sustained chord with a fermata. Dynamics include *mf*, *p*, *mf*, *mf*, *cresc.*, and *mf cresc.*. The system ends with a 15/8 time signature.

The Jaud

8

Lilting $\text{♩} = 76$

107

Vln. I *mf cresc. f p*

Vln. II *cresc. f p pizz.*

Vla. *f p arco pizz.*

Vc. *f p arco*

Cb.

110

Vln. I *f arco*

Vln. II *f pp 3*

Vla. *f pp 3*

Vc. *f p pp pizz. arco*

Cb. *f p*

113 **Tempo primo** $\text{♩} = 90$

Vln. I

Vln. II

Vla. *f 3*

Vc. *p mp f 3*

Cb. *p mp f 3*

117

Vln. I *ff* *pp* *ppp* sul pont.

Vln. II *ff* *pp* *ppp* sul pont.

Vla. *ff*

Vc. sul pont. *pp*

Cb.

122

Vln. I *ff*

Vln. II *ff*

Vla. pizz. *ff*

Vc. *mp* *pp* *ff* arco *pp* *ff*

Cb. pizz. *ff*

126

Vln. I *ppp* *cresc.*

Vln. II *ppp* *cresc.*

Vla. arco *pp* *p* *cresc. marcato*

Vc. arco *pp* *p* *cresc. marcato*

Cb. arco *pp*

The Jaud

10

133

133-140

Vln. I: *pp*, *p*, *pp*

Vln. II: *pp*

Vla.: *f*, *ppp*

Vc.: *f*, *pp*, *mp* *marcato*, *f*

Cb.: *pp*, *mp* *marcato*, *f*

Measures 133-140. The score is in 2/4 time, changing to 4/4 at measure 134. It features complex rhythmic patterns with triplets and accents. Dynamics range from *pp* to *f*. The Vln. I part has a *rit.* marking at the start of measure 137.

137

137-140

Vln. I: *f*, *p*, *f*, *mp*

Vln. II: *f*, *pp*, *ppp*, *f*, *mp*

Vla.: *f*, *pp*, *ppp*, *f*, *mp*

Vc.: *pp*, *f*, *mp*, *pp*

Cb.: *pp*, *f*, *mp*

Measures 137-140. This section includes a *div.* (divisi) marking for the strings. The Vln. I part has a *rit.* marking at the start of measure 137 and an *a tempo* marking at the start of measure 139. Dynamics range from *pp* to *f*.

141

141-144

Vln. I: *p*, *pp*

Vln. II: *pp*, *ppp*

Vla.: *pp*, *ppp*

Vc.: *pp*

Cb.: *pp*, *pp*

Measures 141-144. The Vln. I part has a *div.* marking at the start of measure 141 and a *non div.* marking at the start of measure 144. Dynamics range from *pp* to *ppp*.

144

Vln. I *f* *pp* *f* *pp* sul pont.

Vln. II unis. *pp* sul pont.

Vla. *f* *f* *f*

Vc. *f* *pp* *f* *f* *pp*

Cb. *f* *pp* *f* *f* *pp*

148

Vln. I *ppp*

Vln. II *p* *ppp*

Vla. sul pont. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Cb. *p* *f* *pp*

151

Vln. I *ppp*

Vln. II *ppp* *ppp*

Vla. *mp* *f*

Vc. *mp* *f* *pp*

Cb. *mp* *f* *p*

The Jaud

12

154

Vln. I *nat.* *pp* *mp* *f* *ppp*

Vln. II *nat.* *pp* *mp* *f* *ppp*

Vla. *nat.* *pp* *pp*

Vc. *nat.* *pp* *pp*

Cb. *nat.* *pp* *mp* *f* *ppp*

158

Vln. I *mp* *cresc.* *f*

Vln. II *pp* *cresc.* *f*

Vla. *cresc.* *f* *marcato*

Vc. *pp* *cresc.* *f*

Cb. *p* *cresc.* *mp* *f*

161

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *marcato* *ff*

Cb. *ff* *Div.*

164

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f marcato* *pp*

Cb. *f* non div.

Detailed description: This system covers measures 164 to 167. The music is in 2/4 time. Measures 164 and 165 are in 2/4, while measures 166 and 167 are in 3/4. Dynamics range from *f* to *pp*. The Cello part includes the instruction 'non div.' in measure 166. There are triplets in the Violoncello and Contrabass parts in measures 164 and 167.

168

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *p* *f marcato* *ff*

Cb. *p* *f marcato* *f* *ff*

Detailed description: This system covers measures 168 to 170. The music is in 4/4 time. Measures 168 and 169 are in 4/4, while measure 170 is in 3/4. Dynamics range from *p* to *ff*. The Violoncello and Contrabass parts feature triplets in measures 168 and 169.

171

Affettuoso ♩ = 66

Vln. I *fff* *p*

Vln. II *fff* *p*

Vla. *fff* *p*

Vc. *fff* *p*

Cb. *fff*

Detailed description: This system covers measures 171 to 173. The music is in 4/4 time. Measures 171 and 172 are in 4/4, while measure 173 is in 3/4. The tempo is marked 'Affettuoso' with a quarter note equal to 66. Dynamics range from *fff* to *p*. The Violoncello and Contrabass parts have *fff* markings in measures 171 and 172.

174

174

Vln. I *ppp* *p* *p*

Vln. II *ppp* *p* *pp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p* *pp*

Cb. *p* *mf* *pp*

Detailed description: This system contains measures 174, 175, 176, and 177. The music is in 3/8 time. Measures 174 and 175 feature a piano introduction with *ppp* dynamics. In measure 176, the strings play a rhythmic pattern of eighth notes. Measure 177 shows a crescendo leading to a *mf* dynamic, followed by a *pp* dynamic in the final measure.

178

178

Vln. I *mp*

Vln. II *mf* *3*

Vla. *p* *mf* *3* *cresc.*

Vc. *p* *mp* *mf* *3* *mf cresc.*

Cb. *mp*

Detailed description: This system contains measures 178, 179, 180, and 181. The music is in 3/8 time. Measure 178 has a *mp* dynamic. Measures 179 and 180 feature triplets with *mf* dynamics. Measure 181 shows a crescendo leading to a *mf cresc.* dynamic.

182

182

Vln. I *mf* *cresc.* *f* *pizz.* *arco* *ff*

Vln. II *cresc.* *f* *mp* *pp* *arco* *ff*

Vla. *f* *pizz.* *arco* *ff*

Vc. *f* *pizz.* *arco* *p* *pp* *ff*

Cb. *ff*

Detailed description: This system contains measures 182, 183, 184, and 185. The music is in 3/8 time. Measures 182 and 183 feature a crescendo from *mf* to *f*. Measures 184 and 185 show a dynamic shift to *pp* and then *ff* with *arco* and *pizz.* markings.

185

185

Vln. I *pp* *ff* *ff* *pp*

Vln. II *pp* *ff* *ff* *a niente*

Vla. *pp* *ff* *ff* *a niente*

Vc. *pp* *ff* *ff* *a niente*

Cb. *pizz.* *pp* *arco* *ff* *ff* *pp*

Detailed description: This system covers measures 185 to 187. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 12/8 time. Measures 185-186 are in 5/4 time, and measure 187 is in 3/4 time. Dynamics range from *pp* to *ff*. The Contrabass part includes *pizz.* and *arco* markings. The Viola and Violoncello parts end with *a niente*.

188

188

Vln. I *ppp*

Vln. II *pp* *p*

Vla. *ppp*

Vc. *pp* *p* *mp*

Cb. *ppp*

Detailed description: This system covers measures 188 to 191. The Violin I part has a long note in measure 188. The Violoncello part features a triplet in measure 191. Dynamics include *ppp*, *pp*, *p*, and *mp*.

192

rall.

192

Vln. I *ppp*³

Vln. II *ppp*³

Vla. *pp* *p* *ppp* *pp* *ppp*

Vc. *ppp*

Cb. *ppp*

Detailed description: This system covers measures 192 to 195. It begins with a *rall.* marking. The Violin parts feature triplets. The Viola part has a dynamic contour from *pp* to *p* to *ppp* to *pp* to *ppp*. The Violoncello part has a triplet in measure 192. Dynamics include *ppp*, *pp*, and *p*.