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(2.(a) Twa Drumlie Sangs for soprano and cello)

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Richard Barron

Twa Drumlie Sangs

for

Soprano and Cello

The Daemon Lover

and

In to thir Dirk and Drublie Dayis

April 2021

The Daemon Lover

A song for soprano and cello

The text of the song is taken – selectively – from a Scottish ballad of the same name. The story is one that appears, in similar forms, in many cultures. A woman is sought out, after seven years, by her former lover. She now has a husband and two children, but she is persuaded to leave them behind and to sail with her lover. After sailing only a league or three, he reveals himself as the devil and takes her down to hell.

In the song, the singer takes all three voices that figure in the poem – the woman, her lover and the narrator. The narrator's part is set as *Sprechstimme*, and crossed noteheads are used to notate it.

Performance time is around 14 minutes.

The song was performed by Nora Holden and David O'Connell at the CCA in Glasgow in April 2016, at the Glasgow University Sound Thought Festival.

The text used in the song is as follows:

*'O where have you been, my long, long love,
This long seven years and mair?'
'I'm come to seek my former vows
Ye granted me before.'*

*'O hold your tongue of your former vows,
For I am become a wife.*

*If I was to leave my husband dear,
And my two babes also,
O what have you to take me to,
If with you I should go?'*

*'I hae seven ships upon the sea,
With four and twenty mariners,
With music on every hand.'*

*She has taken up her two little babes,
Kissd them baith cheek and chin:
'O fair ye weel, my ain two babes,*

For I'll never see you again.'

*She had not saild a league, a league,
A league but barely three,
When dismal grew his countenance,
And drumlie grew his ee.*

*They had not saild a league, a league,
A league but barely three,
Until she spied his cloven foot,
And she wept right bitterlie.*

*'O what hills are yon, yon pleasant hills,
That the sun shines sweetly on?'*
*'O yon are the hills of heaven,
Where you will never win.'*

*'O whaten a mountain is yon,
All so dreary with frost and snow?'*
*'O yon is the mountain of hell,
Where you and I will go.'*

Into thir dirk and drublie dayis

This is a setting, also for soprano and cello, of part of the poem of the same name by the Scots makar William Dunbar (c.1460 – c.1520). The text used, the first three stanzas and the final stanza of the poem, is shown below.

The sections marked *Sprechgesang* should be closer to singing than speaking, and those marked *Sprechstimme* should be closer to speaking than singing. It is intended throughout that diction should be very clear and emphatic, and that performance should be highly expressive.

Performance time is about five minutes.

*In to thir dirk and drublie dayis,
Quhone sabill all the hevin arrayis
With mystie vapouris, cluddis and skyis,
Nature all curage me denyis
Of sangs, ballattis and of playis.*

*Quhone that the nycht dois lenth in houris,
With wind, with haill and havy schouris,
My dule spreit dois lurk for schoir;
My hairt for langour dois forloir,
For laik of symmer with his flouris.*

*I walk, I turne, sleip may I nocht;
I vexit am with havie thocht;
This warld all ovir I cast about,
And ay the mair I am in dout,
The mair that I remeid have socht.*

*Yit quhone the nycht begynnys to schort
It dois my spreit sum pairt confort,
Of thocht oppressit with the schowris.
Cum, lustie symmer, with thi flowris,
That I may leif in sum disport.*

The Daemon Lover

Score

Richard Barron

Affettuoso ♩ = 66

Soprano

Cello

pp *mp*

5

fp *mp* *pp* *p* *p* *f*

10

♩ = 66 *p*

Where _____

p *f* *mp* *p* *al niente*

16

p

— O where _____ O where have you been, _____

pp *p* *p*

22 *mp* *mf*

O where have you been, my long, long love This

27 *f* *mf* *f* *mf*

lang se-ven years and mair?

32 *p rit.* *pp* *p*

This lang se-ven years and mair? and mair?

37 *Vigoroso* ♩ = 80 *mp* *f*

Vigoroso ♩ = 80

42 *p* *subito p* *sf*

p

I'm come come

45 *f* *mp*

I'm come to seek my for-mer _____ vows I'm

f *p*

49 *mf*

come to seek my for-mer vows ye gran-ted me _____ be-fore, _____

mf *mp* *mf*

53 *p sub.*

my vows _____ ye grant ed me be fore. _____

f *f*

57 *p scornfully* *mp*

Vows? Your vows? _____ O hold your

p *mp* *f*

62 *f* *p* *rubato*

tongue of your for - mer vows, For I, For I am be - come

mp *f* *p sub.*

64 *mp* *p*

a — wife, a wife.

mf *f* *pp* sub.

68 *a tempo*

sul pont.

f *pp* agitato *mf* *pp*

72

mf *f*

74 *p* *affettuoso* ♩ = 66

norm. If —

mf *f* *p* sub.

76

If —

pp *mp* *rit.* *mf* *jeté*

79 *p* *pp* *pp* *pp*

If _____ I _____ was to leave my hus-band dear, my

83 *rit.* *mf* *p* *a tempo*

hus-band dear, And _____ my two _____ babes al-so,

87 *mf* *accel.*

O what have you to

90 *pp* *meno mosso*

take me to, If with you

93 *pp*

If _____ with you _____ I should go? _____

96

f 3 *f* 3

100

$\text{♩} = 90$ *f*

I hae se-ven ships —

pizz. 6

103

— up-on the sea With four and twen-ty bold ma-ri-ners, With

arco 7 3

106

— mu - sic With mu - sic on e - v'ry hand. —

3

109

dim. 3 3

113 **Lento** ♩ = 55 *p* *Sprechstimme* *3*

sul pont. She has ta-ken up _____ her two lit-tle babes,

p *3* *pp*

117

Kissd them baith cheek and chin:

3

121 *pp* *senza misura* *a tempo*

Kissd them baith cheek and chin: _____

pp *3* *sul tasto*

124 *p* *tristamente*

O fair ye weel,

mp *p*

128 *mf* *p* *3*

O fair ye weel, my ain two _____ babes, For I'll _____ ne-ver I'll

131 Urgently ♩ = 100

ne-ver see you a - gain.

ff *norm.* *pp* *mp* *ritmico*

135

mf *pp* *sim.* *sul pont.*

141 *p*

She had not saild a league, a league, A league but bare-ly

145 *p*

— three, When dis-mal grew his coun-te - nance, And drum-lie

p

148 *mp* *cresc.*

grew his ee. They had not saild a

norm. *mp*

151 *p sub.* *pp*

league, a league, A league but bare-ly three, Un - til she spied his

pp

155

clo-ven foot, And she wept right bit-ter lie, And she

160 *Meno mosso* ♩ = 72

wept right bit-ter lie,

pp *f*

165

pp *mp*

168

mf *f* *p*

171 *p* *rit. mp*

What _____ O what hills are yon, yon pleas-ant hills, —

pp *mp*

174 *mf*

That the sun shines —

pp *mf*

177

— sweet - ly — on?

p

181 *a tempo f* *p sub.*

O yon are the hills of hea-ven, — Where you will — ne-ver — win.

f *p sub.*

184 *pp dolente* *3*

O what-en a

pp *mf* *p* *pp*

188

mf

moun-tain is yon, All so drea-ry with frost and snow? _____

mf

f

191

pp

All so drea-ry with frost and snow? _____

pp sub.

196

p sinister

O _____ yon is the moun-tain _____ of _____ hell, _____ Where

f

p

sul pont.

pp

pp

200

rall.

you and I will _____ go, Where you and I will _____ go.

rall.

f

204

f

p

pp

a niente

Into thir dirk and drublie dayis

Score

Richard Barron

Inquieto ed espressivo ♩ = 66

p 3

Soprano

Cello

p *mp* *mp*

4

mp *f* *pp*

7

mf *pp*

10

3 *f*

In to thir dirk _____

In to thir dirk and drublie _____ dayis, _____

Quhone _____ sa - bill _____ all the hev'n ar - rays _____ With

mys - tie va - pouris, cluddis(ss) _____ and s(ss)kyis, _____

13 *mf* *gliss.* *f*

Na-ture all cu - rage me de-nyis Of sangs ____ (ngs), of ____ sangs, ____ bal-latis

mf 3 3

17 *rit.* *mp* *gliss.* *p* *a tempo* *p* Sprechgesang

(tss) and of ____ playis. Quhone that the nycht dois

f 5 *p* *pp* *p* *sul pont.*

22 *mp* *gliss.* *stringendo* *gliss.* *f*

lenth in ____ houris, ____ With wind, with haill ____ and ha-vy schouris,

mp *fp* *f* *p* *f* *gliss.*

25 *meno mosso* *p* 3

____ My du - le s(s)preit dois lurk for schoir; ____ My

sul tasto *pp* *mf* *pp*

28 *mp* *gliss.* *rit.*

hairt for lan - gour dois for loir, _____ For laik of s(s)ym-mer _____ with his

mp *norm.* *pp*

31 **Primo tempo**

flouris.

f *p* *f*

35 **Sprechstimme** *p* *f* *gliss.*

I walk, I turne, _____

p *f*

38 *pp* *mf*

s(ss)leip may I nocht; _____ I vex-it am

pp *mf* *pp*

sul pont.

41 *p* *mp*

__ with ha-vie __ thocht; This world all __ o-vir __ I __ cast a -

pizz.

45 *mf* *gliss.* *p* *pp*

bout, And ay the mair __ I am in dout, __ The

f *p* *pp*

arco sul tasto

48 *accel.*

mair that I __ re - meid have __ s(s)ocht.

norm. *p*

51 *Andante, poco calmato* *pp*

Yit

f *pp*

54 *mf*

quhone the nycht be-gynnys to schort ____ It dois my spreit sum pairt con-fort,

mf ³ *pizz.* *arco* *p* *mf*

57 *gliss.* *f* *gliss.*

____ Of thocht op-press-it with the schowris. Cum ____ (mm), cum lus-tie

mp *f* *3* *5* *7* *3*

60 *p*

____ sym-mer ____ with thi flowris, ____

pp ³ *5* *7*

62 *pp*

That I may leif ____ in sum dis-port. ____

p *pp*