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# **In to thir dirk and drublie dayis**

**A setting of William Dunbar's poem**

**for**

**Soprano, mezzo-soprano, contralto  
and cello**

**Richard Barron**

**April 2021**

*In to thir dirk and drublie dayis* is a setting, for soprano, mezzo-soprano, contralto and cello, of part of the poem of the same name by the Scots makar William Dunbar (c.1460 – c.1520). The text used is shown on the following page.

The poet is here represented by the mezzo-soprano part (though it could be taken, an octave lower, by a baritone), while the other voices represent the personifications that beset him. The soprano part represents Despair and then Age, the contralto represents Patience and Deid (Death).

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, even melodramatic.

Performance time is about eight minutes.

**The text of the poem (text not used in the piece is shown in italics):**

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.

I am assayit on everie syde.  
Despair sayis ay, 'In tyme provyde,  
And get sum thing quhairon to leif,  
Or with grit trouble and mischeif  
Thow sall in to this court abyd.'

Than Patience sayis, 'Be not agast,  
Hald hoip and treuthe within the fast,  
And lat Fortoun wirk furthe hir rage,  
*Quhone that no rasoun may assuage,*  
*Quhill that hir glas be run and past.'*

*And Prudence in my eir sayis ay,  
'Quhy wald thow hald that will away,  
Or craif that thow may have no space,  
Thow tending to ane uther place,  
A journey going everie day?'*

And than sayis Age, 'My friend, cum neir,  
And be not strange, I the requier.  
Cum, brodir, by the hand me tak.  
*Remember thow hes compt to mak  
Of all thi tyme thow spendit heir.'*

Syne deid castis upe his yettis wyd,  
Saying, 'Thir oppin sall the abyd;  
*Albeid that thow wer never sa stout,*  
*Undir this lyntall sall thow lowt.*  
Thair is nane uther way besyde.

For feir of this all day I drowp:  
*No gold in kist nor wyne in cowp,*  
*No ladies bewtie nor luiffis blys*  
*May lat me to remember this,*  
*How glaid that ever I dyne or sowp.*

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.

# Into thir dirk and drublie dayis

Score

Richard Barron

**Molto inquieto ed espressivo** ♩ = 66

Soprano

Mezzo

Alto

Vlc.

4

S

M

A

Vlc.

7

M

Vlc.

*p* 3

In to thir dirk

*p* *mp* *mp*

*mp*

3

In to thir dirk and drublie dayis,

*f* *pp*

3 *f* *p*

Quhونه sa-bill all the hev'n ar rays With

*mf* *pp*

10

M

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

Vlc.

3

*f*

13

M

*mf* *gliss.* *f*

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

Vlc.

*mf* 3

17

M

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

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

Vlc.

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

22

M

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

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

Vlc.

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

25 *meno mosso* *p* *3*

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

Vlc. *sul tasto* *pp* *mf* *pp*

28 *mp* *3* *gliss.* *rit.*

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

Vlc. *3* *mp* *norm.* *5* *3* *pp*

31 **Primo tempo**

M flouris.

Vlc. *3* *5* *f* *p* *f* *3*

35 *Sprechstimme* *p* *3* *f* *gliss.* *pp*

M I — walk, I — turne, — s(ss)leip may I — nocht;

Vlc. *p* *f* *pp* *sul pont.*

The musical score is written for Soprano (M) and Violoncello (Vlc.). It consists of four systems of music. The first system (measures 25-27) is marked 'meno mosso' and 'p'. The Soprano part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes and a triplet of sixteenth notes. The second system (measures 28-30) is marked 'mp', 'gliss.', and 'rit.'. The Soprano part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes and a triplet of sixteenth notes. The third system (measures 31-34) is marked 'Primo tempo'. The Soprano part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes and a triplet of sixteenth notes. The fourth system (measures 35-37) is marked 'Sprechstimme', 'p', 'f', 'gliss.', and 'pp'. The Soprano part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes and a triplet of sixteenth notes.

39 *mf* *p*

M I vex-it am with ha-vie thocht; This

Vlc. *mf* *pp*

43 *mp* *mf* *gliss.*

M world all o-vir I cast a - bout, And ay the mair I am in

Vlc. *pizz.* *f* *p* *arcosul tasto*

47 *p* *pp*

M dout, The mair that I re - meid have s(s)ocht.

Vlc. *pp* *norm.*

50 *piu mosso* *p* *3*

M I am as-

Vlc. *pp* *fp* *pp* *f* *pp*



54

Sprechstimme *stringendo*

S

'In tyme pro - vyde,

M

say - it on ev' - rie syde. De - spair sayis ay,

A

Vlc.

*fp* *p*

57

*a tempo*

S

And get sum thing \_\_\_\_\_ quhair-on to leif, \_\_\_\_\_

M

*mp*

Than Pa-tience sayis,

A

Sprechstimme *mp*

Be not a -

Vlc.

*mf* *pp*

61

*mp* *gliss.* *mf* *f*

S Or with grit trou-ble\_\_ and mis - cheif\_\_ Thow sall in to\_\_ this

M

A *mf* *f*

gast, Hald hoip and treuthe\_\_ with-in\_\_ the fast, And lat\_\_

Vlc. *mp*

65

S court a - byd.

M

A *f* *gliss.*

And lat For-toun\_\_ wirk furthe hir rage.

Vlc. *ff*

68 *meno mosso*

**S** *p* My freind, cum neir, And be not s(s)trange,

**M** *p* And than sayis — Age, *gliss.*

**A**

**Vlc.** *p* *pp*

73

**S** I the re - queir. —

**M** *mp* Syne Deid castis up his yett-is wyd, Say-ing,

**A**

**Vlc.** *f* *pp* *sul pont.*

77

*pp*

*gliss.*

S Cum, bro-dir, by the hand me tak,

M

*pp*

*gliss.*

A Thir op-pin sall the a - byd; Thair is nane u-ther

Vlc.

81

S by the hand me tak.

*pp*

M For feir of this,

A way be - syde, nane u-ther way be - syde.

Vlc.

Into thir dirk and drublie dayis

85 *accel.*

S

M *pp*

A

Vlc. *norm.* *mp* *pp* *p*

For feir of this all day I drowp.

89 **Andante, poco calmato**

S

M *pp*

A

Vlc. *f* *pp*

Yit

92 *mf*

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

Vlc. *mf* 3 *pizz.* *p* *arco*

95 *gliss.* *f* *gliss.*

M — Of thoct op-press-it with the schowris. Cum — (mm), cum lus-tie

Vlc. 3 5 7 3

98 *p*

M — sym-mer — with thi flowris, —

Vlc. 5 7 *pp* 3

100 *rit.* *pp*

M That I may leif — in sum dis - port. —

Vlc. *p* *pp*

The musical score is written for a voice part (M) and a lute part (Vlc.). It consists of four systems of music, each with a vocal line and a lute line. The key signature has one sharp (F#), and the time signature is 7/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are in Scots Gaelic and English.