

ONE HUNDRED THOUSAND PLACES*

A Sound Journey into the Inner & Outer Landscapes of the Scottish Highlands



*as you look out
over the hill shapes you feel your way over the hill shapes
your eyes walk
over the slopes*

*the hill that was bright
is now dark*

*a blue butterfly's
moment on a purple
thistle flower**

Composed by Maddy Chassar Hesketh
August 2020
Duration- 5'

For Full Orchestra

* *Thomas A. Clarke, One Hundred Thousand Places.*

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Instrumentation

2 Flutes
2 Oboes
2 B♭ Clarinets
2 Bassoons

4 Horns in F
2 B♭ Trumpets
Trombone
Tuba

Timpani

Crotales
Vibraphone
Tubular Bells
Cymbals
Tam Tam (18")

Harp

Piano

Violin I
Violin II
Viola
Violoncello I
Violoncello II
Double Bass

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Composer's Statement

Scotland truly offers 100,000 beautiful epiphany moments - in every glen, at the top of every mountain, across each remote bay. This is a place to lose - and then find yourself.

I wanted to write a piece that felt like 'poetry of place'. To capture the energy, the wildness, and serenity of the Highlands - the outer typography of the Scottish Highlands.

I also wanted to capture the energy and effect of the landscape on the inner-self - and map this typography into the music also.

One Hundred Thousand Places attempts to interweave both these inner and outer experiences and evoke them in the listener.

**The Title was Inspired by Thomas A. Clark's Poem, The Hundred Thousand Places
- a Scottish Poet based on the East Highland Coast of Scotland.*

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A Sound Journey of 5 one-minute movements

1. Sunlight Dances

Inspired by the magical pools & falls, Isle of Skye. This is a place with a sense of innocence (they call it the land of fairy). Pools, water and cascading waterfalls shimmer in the sunlight. The harp represents the crystal light dancing across the tumbling waters. The clarinet gives a sense of loss we all have if we stop believing in fairy tales and myths. The tubular bell warns us of an inner sense of sadness if we don't believe in myth & legend.

2. The colours of clouds

Inspired by the changing weather above the Silversand beaches of Morar- the cascading clouds and their ever-changing colours are representing by the twist and turn of the oboe. The woodwind swells represent the ebb & flow the sea. The together represent the harmony of all-natural things in flow with each other.

3. Cathedrals in the sky

Inspired by the mighty Lovers Rock*, St Kilda. The melody on the clarinet represents the strength of bond found in true love. The harp depicts the also delicate nature of love. The crashing gong and cymbals represent the sea below.

* It is called Lover's Rock because traditionally to be married couples would visit it - where upon the groom to be would have to prove his love by climbing to the top of this dangerous precipice and then stand on the top, on one leg swearing his undying love for his bride to be!

4. In Wind's Edge

Inspired by Arisaig, Morar and the vast views out to the Isle along golden beaches. The orchestration represents the light dancing, shimmering, breaking through the clouds to provide flashes of light. The flute represents a lone sea eagle whilst the harp represents the orca whales crashing back into the sea which you can observe from the shimmering golden sands.

5. Circle of Light

Sithean More (Angel Hill Stone Circle) Iona. A place which allows you to come full circle. To renew that lost sense of innocence. The timpani represents the heart - as it flutters back to life. The harp's circular motif represents the stone circles. The trumpet heralds the triumph of coming full circle - of coming home.

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Proposed Stage Set

Designed to represent the inner and outer landscapes of the piece;

A number of TV screens hung in the air with images of the highlands fading in and out on each (which focus on the contrasting dark and light images) to represent the outer landscapes

An opaque sheet is draped in front of the screens to soften what can be seen and to soften the light

Lights installed in the floor behind the screens that swell brighter and darker with the music - to evoke the inner landscapes of the mind

A video projection of rippling water on the floor from the opaque screen to where the lights are - representing the movement between the inner and outer typography



One Hundred, Thousand Places

Transposed Score

I. Sunlight Dances

Energised with Light, Dancing

MCH

(♩ = 120)

1 2 3 4 5 6 7 8

Flute I *pp*

Flute II *pp*

Oboe I *ppp*

Oboe II *ppp*

Clarinet in Bb I *mf* **SOLO** *f dolce e espress.* *mf*

Clarinet in Bb II *pp*

Bassoon I *ppp*

Bassoon II *ppp*

(♩ = 120)

1 2 3 4 5 6 7 8

Horn in F I *ppp* *mp*

Horn in F II *ppp* *mp*

Horn in F III *ppp* *mp*

Horn in F IV *ppp* *mp*

Trumpet in Bb I *ppp*

Trumpet in Bb II *ppp*

Trombone *ppp* *pp*

Tuba *ppp* *pp*

(♩ = 120)

1 2 3 4 5 6 7 8

Timpani [E, A] *pp* *f* *pp* *f* *pp* *f*

Bowed Crotales and Vibraphone *pp* *p* *mp* *mp*

Tubular Bells

Cymbals *mf*

Tam-tam *mp* *p*

Harp *mf* *f*

Piano *mf* *p* *mf* *p* *mf*

(♩ = 120)

1 2 3 4 5 6 7 8

Violin I *ppp* *pp* *ppp* *pp*

Violin II *ppp* *pp* *ppp* *pp*

Viola *ppp* *pp*

Violoncello I *ppp* *pp*

Violoncello II *mp* *ppp* *pp*

Contrabass *ppp* *pp*

Meno Mosso (♩ = 80)
rit.

9 10 11 12 13 14 15

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II

Meno Mosso (♩ = 80)
rit.

9 10 11 12 13 14 15

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tbn.
Tba.

Meno Mosso (♩ = 80)
rit.

9 10 11 12 13 14 15

Timp.
Vib.
Tub. B.
Cym.
T.-L.
Hp.
Pno.

Meno Mosso (♩ = 80)
rit.

9 10 11 12 13 14 15

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

II. The Colour Of Clouds

Mysterious, with a sense of awe

L'istesso tempo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12

Flute I
Flute II
Oboe I
Oboe II
Clarinet in B♭ I
Clarinet in B♭ II
Bassoon I
Bassoon II

L'istesso tempo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12

Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trumpet in B♭ I
Trumpet in B♭ II
Trombone
Tuba

L'istesso tempo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12

Bowed Crotales and Vibraphone
Piano

L'istesso tempo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12

Violin I
Violin II
Viola
Violoncello I
Violoncello II
Contrabass

attaca subito

12 13 14 15 16 17 18 19 20 21 rit. 22 23

Fl. I *mp*

Fl. II *mp*

Ob. I **SOLO**
H
f dolce e espress.

Ob. II **SOLO**
H
f dolce e espress.

Cl. I

Cl. II *mp*

Bsn. I *pp* *ppp* *p* *pp*

Bsn. II *pp* *p* *pp*

12 13 14 15 16 17 18 19 20 21 22 23

Hn. I *ppp* *pp* *pp* *ppp*

Hn. II *ppp* *pp* *pp* *ppp*

Hn. III *pp* *ppp*

Hn. IV *pp* *ppp*

Tpt. I *pp* *pp* *ppp*

Tpt. II *ppp*

Tbn. *pp* *p* *pp*

Tba. *pp* *ppp* *p* *pp*

12 13 14 15 16 17 18 19 20 21 rit. 22 23

Vib. *mp*

Cym. *mf* *mp* *p* *pp*

T.-t.

suddenly spry *majestically*

Hrp. *f* *p* *f* *p* *f* *p*

suddenly spry *majestically*

Pno. *f* *p* *mf* *pp* *mf* *p* *f* *p* *f* *pp*

ppp *ppp*

12 13 14 15 16 17 18 19 20 21 rit. 22 23

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

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

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

Vcl. I *p* *p* *p* *pp* *p* *ppp*

Vcl. II *ppp* *p* *p* *p* *p* *pp*

Cb. *pp* *ppp* *p* *ppp* *p* *pp*

IV. In Wind's Edge

With Care, Deliberate

Comme il secondo (♩ = 80)

1 2 (SOLO) 3 4 5 6 7 8 9 10 11 12 13 14

Flute I *f dolce* *mp* *mf* *f*

Flute II *p* *mp* *pp* *ppp* *pp* *ff* *f*

Oboe I

Oboe II

Clarinet in B♭ I *p* *mp* *pp* *ppp* *pp*

Clarinet in B♭ II *p* *mp* *pp* *ppp* *f*

Bassoon I *p* *mp* *pp*

Bassoon II *pp*

Comme il secondo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Horn in F I *ppp*

Horn in F II *ppp*

Horn in F III *ppp*

Horn in F IV *ppp*

Trumpet in B♭ I *pp*

Trumpet in B♭ II *pp*

Trombone *pp*

Tuba *pp*

Comme il secondo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Bowed Crotales and Vibraphone *p* *mp* *mp*

Harp *mf*

Piano *mf* *f* *p* *mp* *mf* *f*

Comme il secondo (♩ = 80)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Violin I *p* *mp* *p* *ppp* *p*

Violin II *p* *ppp* *p*

Viola *p* *mp* *ppp* *p*

Violoncello I *p* *ppp*

Violoncello II *ppp*

Contrabass *p*

attaca subito

V. Circle Of Light

Suddenly Joyful, with Sunlight

Comme prima (♩ = 120)

Musical score for woodwinds. Flute I and II play a melodic line starting at measure 6 with dynamics *p* and *mp*. Oboe I and II play a similar line starting at measure 9 with dynamics *mp*. Clarinet in Bb I and II play a sustained line with dynamics *mp* and *p*. Bassoon I and II play a low, sustained line with dynamics *ppp* and *pp*.

Comme prima (♩ = 120)

Musical score for brass. Horns in F I-IV play a sustained line with dynamics *ppp*. Trumpet in Bb I and II play a melodic line starting at measure 9 with dynamics *p* and *mf*. A **SOLO** instruction is present for the Trumpet in Bb I. Trombone and Tuba play a sustained line with dynamics *ppp*.

Comme prima (♩ = 120)

Musical score for percussion and strings. Timpani play a rhythmic pattern with dynamics *pp* and *f*. Bowed Chordals and Vibraphone play a melodic line with dynamics *mp*. Cymbals play a rhythmic pattern with dynamics *mf*. Tam-tam plays a sustained line. Harp plays a melodic line with dynamics *p* and *mf*. Piano plays a complex melodic line with dynamics *mp* and *mf*, including the instruction *con Sda*.

Comme prima (♩ = 120)

Musical score for strings. Violin I and II play a melodic line with dynamics *ppp*. Viola plays a sustained line with dynamics *ppp* and *pp*. Violoncello I and II play a sustained line with dynamics *ppp* and *pp*. Contrabass plays a sustained line with dynamics *ppp* and *pp*.

rit. **Meno Mosso** (♩ = 80)

13 14 15 16 17 18 19 20 21 22 23 24

Fl. I *p* *pp* *ppp*

Fl. II *p* *pp* *ppp*

Ob. I

Ob. II

Cl. I *pp* *ppp* *ppp*

Cl. II *pp* *ppp* *ppp*

Bsn. I

Bsn. II *pp* *p*

rit. **Meno Mosso** (♩ = 80)

13 14 15 16 17 18 19 20 21 22 23 24

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *p* *mp* *mf* **SOLO**

Tpt. II *mp* **SOLO**

Tbn. *pp* *p*

Tba.

rit. **Meno Mosso** (♩ = 80)

13 14 15 16 17 18 19 20 21 22 23 24

Timp. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vib. *mp* *mp* *mp*

Cym. *mf* *mf* *mf*

T.-t.

Hp. *mp* *mp* *mf*

Pno.

rit. **Meno Mosso** (♩ = 80)

13 14 15 16 17 18 19 20 21 22 23 24

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

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

Vla. *pp* *p* *pp* *p* *mp*

Vcl. I *pp* *p* *pp* *p* *p* *mp*

Vcl. II *pp* *p* *pp* *p* *p*

Cb. *pp* *p* *pp* *p* *p*