

young symphonic band series

Tales of Dundee

By Robert Sheldon

Tales Of Dundee is a delightful medley of three Scottish folk songs, “Loch Lomond,” “Fare Thee Well Love,” and “The Piper of Dundee.” Commissioned for W. Patrick Wylie in honor of his many years as a successful music educator, this piece also honors Mr. Wylie’s Scottish heritage. Conductors will appreciate the expert scoring while audiences and performers will enjoy the tunefulness of these lovely melodies and the rhythmic energy inherent in this outstanding setting of these wonderful tunes.

INSTRUMENTATION

1 — Conductor Score
 10 — Flute
 2 — Oboe
 2 — Bassoon
 6 — 1st B \flat Clarinet
 6 — 2nd B \flat Clarinet
 1 — E \flat Alto Clarinet
 2 — B \flat Bass Clarinet
 2 — 1st E \flat Alto Saxophone
 2 — 2nd E \flat Alto Saxophone
 2 — B \flat Tenor Saxophone
 1 — E \flat Baritone Saxophone

4 — 1st B \flat Trumpet
 4 — 2nd B \flat Trumpet
 2 — F Horn
 3 — 1st Trombone
 3 — 2nd Trombone
 2 — Baritone T.C.
 2 — Baritone B.C.
 4 — Tuba

Percussion - 6 players:

1 — Bells
 4 — Percussion 1 (Snare Drum, Bass Drum,
 Crash Cymbals, Triangle/Suspended Cymbal)
 1 — Timpani



TALES OF DUNDEE

Loch Lomond

The most popular story of the writing of this piece seems to refer to the Jacobite's disastrous loss at the Battle of Culloden, April 16, 1746. After the battle, many of the captured Scottish soldiers were taken by the English to Carlisle where they were imprisoned at Carlisle Castle. Many were executed while others were forced to watch the executions, and then freed to return to the Highlands to tell of the fate of the rebels. Two young Jacobite soldiers – cellmates – shared this fate, with one scheduled to be hung the next morning and the other to be freed. The one to be executed wrote this song for his true love, asking his friend to take it to her. “Oh! Ye’ll take the high road” (the road leading back to the highlands for the freed soldier) “And I’ll take the low road” (the road of death – after my execution) “And I’ll be in Scotland afore ye” (my spirit will arrive before your body will) – “But me and my true love will never meet again on the bonnie bonnie banks of Loch Lomond”.

Fare Thee Well Love

The distinguished Gaelic scholar the Rev Donald MacNicoll, minister of Lismore at age 36 proposed to the 17 year old Liliias Campbell. Apart from the considerable age difference, Rev MacNicoll also suffered some disfigurement from childhood smallpox. He was turned down in favour of a Captain Campbell, and sadly made his way home on horseback, stopping along the way to compose this famous song of his lost love. However, Captain Campbell may have overplayed his hand in celebration by asking his servant to kiss Liliias for a wager of a shilling. Liliias was so incensed by this ungallant act that she immediately broke off the engagement and sent word for the Rev MacNicoll to return, whereupon she accepted HIS proposal and they married shortly after. They had a long and happy marriage with 16 children (many of whom died in infancy as was common at the time). The song remains as an example of the romantic side of someone who was supposed to have been a rather serious clergyman.

Horo, my cailin, of thee I dream
My cailin, dear cailin, of thee I dream
My own, my cailin, throughout the years
Dark is my pathway, bedimmed with tears.

I rose up early, ere dawn of day
And cut me the yarrow mid new-mown hay
To see by its magic my true love dear
Alas I saw her, she turned from me.

O had I like others the strength of youth
My hound to follow, my path were smooth
Oh stark and grim is the fight I’d make
Ere I’d let man living my true-love take.

No lark is there in the meadow nigh
Nor bird in the forest that hears my sigh
But mourns now with me, both night and day
Since I am my true-love are parted, for aye.

The Piper of Dundee

The popularity of this rollicking tune is evident in its immediate appeal, but it was not only used for entertainment as it sometimes was used to send “secret” messages. The men mentioned in the text were Jacobite leaders, and Amulrie is a village in Perthshire where secret meetings were held. This song contains many long-forgotten references.

The piper cam’ t’our toon,
T’our toon, t’our toon,
The piper cam’ t’our toom,
And he played bonnielie!
He played a spring, the laird t’ please
A spring brand new from o’er the seas
And then he gave his bags a squeeze,
And played another key!

And wasn’t a he a rougie.
A rougie, a rougie?
Wasn’t a he a rougie. The Piper O’ Dundee?

He played the “Welcome o’er the Main”
And “Y’se be fou”, but I be fain,
And “Auld Stuart’s back again!”
With muckle mirth and glee!
He played “The Kirk”, he played “The Quier”
“The Mullin Dhu” and “Chevalier”
And “Land awa’ but welcome here!”
Sae sweet and merrily!

It’s some got swords, and some got nane,
And some were dancin’ mad the lane
And many a vow of war was ta’en
That night in Amulrie!
There was Tullabardine an’ Burleigh,
Stuart, Keith and Ogilvie
And brave Carnegie, wha’ but he?
The Piper O’ Dundee!

**Notes by Pat Wylie*

FULL SCORE
Duration - 4:15

Tales of Dundee

Robert Sheldon
Op. 106

Moderato ♩ = 88 [3] "Loch Lomond"

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato ♩ = 88 [3] "Loch Lomond"

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

1 Trombones

2 Trombones

Baritone

Tuba

Bells

Percussion
(Snare Drum, Bass Drum, Crash Cymbals, Triangle/Suspended Cymbal)

Cr. Cym. *ff*
Tune to F, B♭, C, E♭

Timpani

ff *mf* *mp*

1 2 3 4

Fl.

Ob.

Bsn.

Cls.
1
2

A. Cl.

B. Cl.

A. Saxes
1
2

T. Sax.

Bar. Sax.

Tpts.
1
2

Hn.

Trbs.
1
2

Bar.

Tuba

Bells

Perc.

Timp.

Sus. Cym.

23310

5 6 7 8

Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
A. Cl.
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Trbs. 1
Trbs. 2
Bar.
Tuba
Bells
Perc.
Timp.

13

Fl.

Ob.

Bsn.

1
2
Cls.

A. Cl.

B. Cl.

1
2
A. Saxes

T. Sax.

Bar. Sax.

13

1
2
Tpts.

Hn.

1
2
Trbs.

Bar.

Tuba

Bells

Perc.

Timp.

13 14 15 16

35 Flowing slowly with gentle motion ♩ = 82
"Fare Thee Well Love"

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

35 Flowing slowly with gentle motion ♩ = 82
"Fare Thee Well Love"

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

p

mp

a2

43

41 42 43 44 45 46

55

Fl. *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2 *mf*

A. Cl. *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1

Tpts. 2

Hn. *mp*

Trbs. 1 *mp*

Trbs. 2 *mp*

Bar. *mp*

Tuba *mp*

Bells

Perc. *Tri.* *mp*

Timp. *mp*

63

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

63

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

59

60

61

62

63

64

Fl. **rall.**

Ob.

Bsn.

Cls. 1 2

A. Cl.

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 **rall.**

Hn.

Trbs. 1 2

Bar.

Tuba

Bells

Perc.

Timp.

mf

65 66 67 68 *mf* 69 70

Allegro ♩ = 120

Fl. *ff* *mf*

Ob. *ff*

Bsn. *p* *ff* *mp*

Cls. 1 *p* *ff* *mf*

2 *p* *ff*

A. Cl. *p* *ff* *mp*

B. Cl. *p* *ff* *mp*

A. Saxes 1 *p* *mp*

2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *ff* *mp*

Tpts. 1 *ff*

2 *ff*

Hn. *mp*

Trbs. 1 *mp*

2 *mp*

Bar. *mp*

Tuba *ff* *mp*

Bells *p*

Perc. *mf* *ff* Cr. Cym. *mp*

Timp. *ff*

77 "The Piper of Dundee"

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

77 "The Piper of Dundee"

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

85 Poco più mosso ♩ = 126

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

85 Poco più mosso ♩ = 126

Tpts. 1
mf

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

85 86 87 88 89 90 91 92

93 Più mosso ♩ = 132

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

93 Più mosso ♩ = 132

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

f

93 94 95 96 97 98 99 100

101 **Vivo!** ♩ = 144

Fl. *f*

Ob. *f*

Bsn. *mf*

1 Cls. *f*

2 Cls. *f*

A. Cl. *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

101 **Vivo!** ♩ = 144

1 Tpts.

2 Tpts.

Hn.

1 Trbs.

2 Trbs.

Bar.

Tuba

Bells

Perc. *mf*

Timp. *mf*

molto rall.

111 **Tempo Primo** ♩ = 88

Fl.

Ob.

Bsn.

1
Cls.

2

A. Cl.

B. Cl.

A. Saxes 1
2

T. Sax.

Bar. Sax.

molto rall.

111 **Tempo Primo** ♩ = 88

1
Tpts.

2

Hn.

1
Trbs.

2

Bar.

Tuba

Bells

Perc.

Timp.

107

108

109

110

111

112

Fl.
Ob.
Bsn.
Cls. 1
Cls. 2
A. Cl.
B. Cl.
A. Saxes 1
A. Saxes 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Hn.
Trbs. 1
Trbs. 2
Bar.
Tuba
Bells
Perc.
Timp.

