

Breathing Place

For SATB Choir and Piano

Aileen Sweeney
Words: Martin Raymond

(2020)



Aileen
Sweeney

Breathing Place

"We cannot belong simply by being in a place. We have to give it our full attention."

John Burnside - poet.

Breathing in, breathing out
Breathing space, breathing place
Walk with us, see our land
Morning mist on Stuc a Chroin
Evening sun fires the Ben
Night falls on Inversnaid
Deer haunt the velvet dark
Salt lick, Atlantic winds
Feel the pines tug your hair
Rain beads on stalks of grass
Drops on wire, notes on staves
Tang of thyme under foot.

Weather changing, water rising
What we love, what we lose.
Glen Falloch slips away
Ardlui floods again
Geese will fly in other skies.
Endless lochs, mountain scree
Rocks of age standing bare
Nothing lasts forever here
Five hundred million years
To consecrate this place
Watch it go in our time.

Land that breathes, land that saves.
In the tress, in the lochs
Beds of peat, stands of birch
Holding carbon storing water
Keeping us from our harm.
Fail to plant, fail to tend
Lose the way, miss the path
This great lung starts to choke
Make it last, so we might too
Breathing space, breathing place
Breathing still, breathing yet
Breathing in, breathing out.

Martin Raymond

Programme Note:

This piece was written for The Helensburgh Oratorio Choir as part of the "Adopt a Composer" scheme run by Making Music in partnership with Sound and Music, in association with BBC Radio 3. It is funded by The PRS Foundation, Philip and Dorothy Green Trust and Creative Scotland.

Through getting to know the choir, it became clear that Helensburgh and the surrounding area of Loch Lomond is very important to the members and that this love for the area they live in, should be the main focus of the piece.

Unfortunately, the effects of climate change are causing a serious threat to the Loch Lomond. Soon, it may cease to exist as we know it. The rise in global temperature is causing flooding across The National Park and the oversaturation results in landslides in the surrounding areas. The changes in rainfall patterns and seasonal temperatures see species under dual pressure to adapt to warmer and wetter climates with new plant diseases emerging. Some species such as the Arctic char are highly endangered due to the rise in water temperatures.

However, drastic measures are being taken to protect our National Park and Loch Lomond itself is a fantastic resource in the fight against climate change. The trees alone hold approximately 2.5 million tonnes of carbon and the peatlands holding 20 million tonnes. However we can't rely on Loch Lomond alone to save itself. We must take small measures ourselves every day to fight climate change.

Duration: circa 12 minutes

Performance Directions for Pianist at Letter C:

The diamond notation shows that the chord should be played silently and then be held down with the sostenuto pedal. Regular note heads show when the notes should be sounded. A soft beater should be used to "strum" the strings softly on the inside of the piano and the chord should be left to ring until the next strumming of the chord. Follow the directional arrows for whether the chord should be "strummed" in an upwards or downwards movement.

Breathing Place

for the Helensburgh Oratorio Choir

With a lilting feel,
a feeling of space.

Music by Aileen Sweeney
Words by Martin Raymond

$\text{♩} = \text{c.40}$ In Two

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 6/4 time with a key signature of two flats. The tempo is marked as $\text{♩} = \text{c.40}$ In Two. The dynamics are *pp*. The lyrics are "Breath - ing" repeated twice. The piano part features a lush, sustained chordal texture.

Musical score for Solo voices (S. Solo, A. Solo) and Piano. The score is in 6/4 time with a key signature of two flats. The tempo is marked as $\text{♩} = \text{c.40}$ In Two. The dynamics are *mp*. The lyrics are "Breath - ing in Breath - ing". The piano part features a lush, sustained chordal texture. A double bar line is present at the beginning of this section.

(Solo) Minimal vibrato throughout.

(Solo) Minimal vibrato throughout.

2 13

S. Solo *mp*
out _____ Breath-

A. Solo *mp*
out _____ Breath-

S. *p*
Breath - ing _____ Breath - ing _____ Breath - ing

A. *p*
Breath - ing _____ Breath - ing _____ Breath - ing

T. *p*
Breath - ing _____ Breath - ing _____ Breath - ing

B. *p*
Breath - ing _____ Breath - ing _____ Breath - ing

Pno. *p*

18

S. Solo *mf*
- ing space Breath - ing place _____

A. Solo *mf*
- ing space Breath - ing place _____

S. *mp*
Breath - ing _____ place _____

A. *mp*
Breath - ing _____ place _____

T. *mp*
Breath - ing _____ place _____

B. *mp*
Breath - ing _____ place _____

Pno. *mp*

S. Solo *mp* Walk with

A. Solo *mp* Walk with

S. *p* *pp* Breath - ing place Breath - ing

A. *p* *pp* Breath - ing place Breath - ing

T. *p* *pp* Breath - ing place Breath - ing

B. *p* *pp* Breath - ing place Breath - ing

Pno. *p* *pp*



S. Solo us see our land Morn-ing mist on Stuc a

A. Solo us see our land Morn-ing mist on Stuc a

S. us see our land Morn-ing on Stuc a

A. us see our land Morn-ing on Stuc a

T. us see our land Morn-ing on Stuc a

B. us see our land Morn-ing on Stuc a

Pno.

4

34

f *mf* *ff* *mp*

S. Solo

Chroin

Eve-ning sun fires the Ben

A. Solo

Chroin

Eve-ning sun fires the Ben

S.

Chroin

Breath - ing fires the Ben

A.

Chroin

Breath - ing fires the Ben

T.

Chroin

Breath - ing fires the Ben

B.

Chroin

Breath - ing fires the Ben

Pno.

mf *mp*

41

S. Solo

Night falls on In-vers- naid

A. Solo

Night falls on In-vers- naid

S.

fires the Ben

Night falls

Night falls

Night falls

A.

fires the Ben

Night falls

Night falls

Night falls

T.

fires the Ben

Night falls

Night falls

Night falls

B.

fires the Ben

Night falls

Night falls

Night falls

Pno.

mp *pp*

49

S. Solo *mp* ————— *mf* 5
Deer haunt the vel - vet dark

A. Solo *mp* ————— *mf*
Deer haunt the vel - vet dark

S. *mp*
Night falls Deer haunt Breath - ing

A. *mp*
Night falls Deer haunt Breath - ing

T. *mp*
Night falls Deer haunt Breath - ing

B. *mp*
Night falls Deer haunt Breath - ing

Pno. *mf*

55

S. Solo *mf* ————— *f*
Salt lick, At - lan - tic winds

A. Solo *mf* ————— *f*
Salt lick, At - lan - tic winds

S. *p* ————— *mf*
Breath - ing At - lan - tic winds

A. *p* ————— *mf*
Breath - ing At - lan - tic winds

T. *p* ————— *mf*
Breath - ing At - lan - tic winds

B. *p* ————— *mf*
Breath - ing At - lan - tic winds

Pno. *p* ————— *mf*

6

60

mp *ff*

S. Solo
 — Feel the pines tug your hair

A. Solo
 — Feel the pines tug your hair

S.
 winds Feel the pines tug your hair

A.
 winds Feel the pines tug your hair

T.
 winds Feel the pines tug your hair

B.
 winds Feel the pines tug your hair

Pno.
f *ff*

67

p

S. Solo
 Rain beads on stalks of grass

A. Solo
 Rain beads on stalks of grass

S.
pp
 Rain beads Rain beads

A.
pp
 Rain beads Rain beads

T.
pp
 Rain beads Rain beads

B.
pp
 Rain beads Rain beads

Pno.
pp

71 7

S. Solo *pp*
Drops on wire— notes on staves— Tang of thyme un - der

A. Solo *pp*
Drops on wire— notes on staves— Tang of thyme un - der

S.
Rain beads— Notes on staves— Breath - ing

A.
Rain beads— Notes on staves— Breath - ing

T.
Rain beads— Notes on staves— Breath - ing

B.
Rain beads— Notes on staves— Breath - ing

Pno. *p*

77 rit.

S. Solo
foot

A. Solo
foot

S. *ppp*
Breath- ing— Breath- ing— Breath - ing

A. *ppp*
Breath- ing— Breath- ing— Breath - ing

T. *ppp*
Breath- ing— Breath- ing— Breath - ing

B. *ppp*
Breath- ing— Breath- ing— Breath - ing

Pno. *ppp*

A ♩ = 144-160 With a growing sense of urgency until bar 101.

83 *mp*

S. Weath - er chang - ing wa - ter ris - ing Weath - er chang - ing

A. *mp* Weath - er chang - ing wa - ter ris - ing Weath - er chang - ing

T. *mp* Weath - er chang - ing wa - ter ris - ing Weath - er chang - ing

B. *mp* Weath - er chang - ing wa - ter ris - ing Weath - er chang - ing

A

Pno. *mp*



92 *legato* *mf* *sub p cresc.*

S. wa - ter ris - ing Weath - er chang - ing wa - ter ris - ing

A. *legato* *mf* *sub p cresc.* wa - ter ris - ing Weath - er chang - ing wa - ter ris - ing

T. *legato* *mf* *sub p cresc.* wa - ter ris - ing Weath - er chang - ing wa - ter ris - ing

B. *legato* *mf* *sub p cresc.* wa - ter ris - ing Weath - er chang - ing wa - ter ris - ing

Pno. *mf* *mp*

98

S. *legato*
 Weath - er chang - ing wa - ter ris - ing wa - ter ris - ing

A. *legato*
 Weath - er chang - ing wa - ter ris - ing wa - ter ris - ing

T. *legato*
 Weath - er chang - ing wa - ter ris - ing wa - ter ris - ing

B. *legato*
 Weath - er chang - ing wa - ter ris - ing wa - ter ris - ing

Pno.



103

S. *f*
 What we love What we lose *ff*

A. *f*
 What we love What we love What we love What we lose *ff*

T. *mf*
 What we love What we love What we lose *ff*

B. *mf*
 What we love What we love What we lose *ff*

Pno. *f*
ff

109

S. *what we lose what we lose what we lose*

A. *what we lose what we lose what we lose*

T. *what we lose what we lose what we lose*

B. *what we lose what we lose what we lose*

Pno. *f ff f ff*



114

S. Solo *mp* *3 + 2*
Glen Fal - -

S. *sub. p*
Glen Fal - loch slips a - way Glen Fal - loch

A. *sub. p*
Glen Fal - loch slips a - way Glen Fal - loch

T. *sub. p*
Glen Fal - loch slips a - way Glen Fal - loch

B. *sub. p*
Glen Fal - loch slips a - way Glen Fal - loch

Pno. *p*

117

S. Solo

loch Ard - - - - - lui

S.

slips a - way Ard - lu - i floods a - gain floods a - gain

A.

slips a - way Ard - lu - i floods a - gain floods a - gain

T.

slips a - way Ard - lu - i floods a - gain floods a - gain

B.

slips a - way Ard - lu - i floods a - gain floods a - gain

Pno.



121

S.

Geese will fly fly in o - ther

A.

Geese will fly Geese will fly Geese will fly fly in o - ther

T.

Geese will fly geese will fly fly in o - ther

B.

Geese will fly geese will fly fly in o - ther

Pno.

125

ff

S. skies

A. skies

T. skies

B. skies

Pno. *ff*



♩. = 46 Slightly held back tempo

129

mf *mp*

S. End-less lochs moun-tain scree hmm hmm hmm

A. hmm hmm Noth-ing lasts for-ev - er here hmm

T. hmm Rocks of age stand-ing bare hmm hmm

B. hmm hmm hmm Noth-ing lasts for-ev - er here

Pno. *mp*

accel...

3 + 2 + 2

133 *mf*

S. Five hun - dred years To con - se - crate this

A. Five hun - dred years To con - se - crate this

T. Five hun - dred years To con - se - crate this

B. Five hun - dred years To con - se - crate this

accel...

Pno. *mf*

a tempo

136 *ff*

S. place Watch it go in our time

A. place Watch it go in our time

T. place Watch it go in our time

B. place Watch it go in our time

a tempo

Pno. *ff*

B Calmer 3 + 2 + 2

139

mp legato

S. Land that breathes Land

A. Land that breathes Land

T. Land that breathes Land

B. Land that breathes Land

B With pedal throughout

Pno. *mp*



146

S. that saves In the trees

A. that saves *legato* In the trees

T. that saves In the trees

B. that saves In the trees

Pno.

153

S. *mf*
In the lochs

A. *mf*
In the lochs

T. *mf*
In the lochs

B. *mf*
In the lochs

Pno. *mf* *f*



159

S. *f* *mf*
Beds of peat

A. *f* *mf*
Beds of peat

T. *f* *mf*
Beds of peat

B. *f* *mf*
Beds of peat

Pno. *mf* *f* *mf*

166

S. *f* *mf*
Stands of birch

A. *f* *mf*
Stands of birch

T. *f* *mf*
Stands of birch

B. *f* *mf*
Stands of birch stands of birch

Pno. *f*



172

Very still. *mp* **3 + 2 + 2**

S. *mp*
Hold - - ing car - - bon

A. *mp*
Hold - - ing car - - bon

T. *mp*
car - - bon

B.

Pno. *mp*

177 3 + 2 + 2

S. *mf*
Stor - ing wa - - - ter

A. *mf*
Stor - - - ing wa - - - ter

T. *mf*
wa - - - ter

B. *mf*
wa - - - ter

Pno. *mf*



181 *sub. p*

S. *sub. p*
Keep - ing us from our

A. *sub. p*
Keep - ing us from our

T. *sub. p*
us from our

B. *sub. p*
us from our

Pno. *p*

186 *mp*

S. *harm.*

A. *harm.*

T. *harm.*

B. *harm.*

Pno. *mp*



191 *pp*

S. *pp* Fail to plant *p* fail to tend

A. *pp* Fail to plant *p* fail to tend

T. *pp* Fail to plant *p* fail to tend

B. *pp* Fail to plant *p* fail to tend

Pno. *pp*

197

S. *mp* Lose the way — miss the path — *mf* This great lung —

A. *mp* Lose the way — miss the path — *mf* This great lung —

T. *mp* Lose the way — miss the path — *mf* This great lung —

B. *mp* Lose the way — miss the path — *mf* This great lung —

Pno. *mp* *mf*

=

204

3 + 2 + 2

S. *f* Starts to choke — Make it — last —

A. *f* Starts to choke — Make it — last —

T. *f* Starts to choke — Make it — last —

B. *f* Starts to choke — Make it — last —

Pno. *f*

210

S. *so we might*

A. *so we might*

T. *so we might*

B. *so we might*

Pno.



213 *ff* *c. 5-7"*

S. *too*

A. *too* *c. 5-7"*

T. *too* *c. 5-7"*

B. *too* *c. 5-7"*

Pno. *ff* *c. 5-7"*

217

S. Solo *mp*
Breath - ing space Breath - ing place Breath - ing still breath - ing

A. Solo *mp*
Breath - ing space Breath - ing place Breath - ing still breath - ing

S. *ppp*
hmm_____

A. *ppp*
hmm_____

T. *ppp*
hmm_____

B. *ppp*
hmm_____

Pno. **C** L.V Simile *mp*

Sostenuto Pedal

225

S. Solo
yet Breath - ing in breath - ing out

A. Solo
yet Breath - ing in breath - ing out

S.

A.

T.

B.

Pno.

Emerge from silence. Hum softly throughout.
Follow conductor for variations in dynamics.

229

Choir A

Choir B

Choir C

hmm

hmm

hmm

hmm

hmm

236

Choir A

Choir B

Choir C

hmm

hmm

hmm

242

Choir A

Choir B

Choir C

This musical score covers measures 242 to 246. It is arranged for three choirs: Choir A, Choir B, and Choir C. Each choir part consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a fermata over the first measure of each part. In measure 242, Choir A and B play chords, while Choir C is silent. In measure 243, all choirs play. In measure 244, Choir A and B have melodic lines, while Choir C plays chords. In measure 245, all choirs play. In measure 246, all choirs play chords. The score concludes with a fermata over the final measure.

247

Choir A

Choir B

Choir C

This musical score covers measures 247 to 251. It is arranged for three choirs: Choir A, Choir B, and Choir C. Each choir part consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a fermata over the first measure of each part. In measure 247, Choir A and B play chords, while Choir C is silent. In measure 248, all choirs play. In measure 249, Choir A and B have melodic lines, while Choir C plays chords. In measure 250, all choirs play. In measure 251, all choirs play chords. The score concludes with a fermata over the final measure.

251

Choir A

Choir B

Choir C

This musical system covers measures 251 to 254. It features three choirs, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by long, sustained notes and chords, with some melodic movement in the vocal lines. The piano parts provide harmonic support with sustained chords and some rhythmic patterns.

255

Choir A

Choir B

Choir C

Fade to nothing.

This musical system covers measures 255 to 258. It features three choirs, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by long, sustained notes and chords, with some melodic movement in the vocal lines. The piano parts provide harmonic support with sustained chords and some rhythmic patterns. The system concludes with the instruction "Fade to nothing." in bold text.