



# Three Carriages

Nicholas Olsen



## Three Carriages

### Instrumentation

Fretted Orchestra

Mandolin I

Mandolin II

Mandola

Guitar

Double Bass

Concertina (optional) *if no concertina, sing vocal line without concertina part*

### Duration

c. 10 minutes 30 seconds

- |                  |                         |
|------------------|-------------------------|
| I. The Navvy Boy | c. 4 minutes            |
| II. Runaway      | c. 3 minutes            |
| III. Sidings     | c. 3 minutes 30 seconds |

This work was developed for *Da Capo Alba* as part of the Adopt a Composer scheme, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

First performed by *Da Capo Alba* on Thursday 3rd October 2019 at the New Auditorium, Glasgow Royal Concert Hall conducted by Barbara Pommerenke-Steel.

### Programme Note

When I first met *Da Capo Alba*, I was excited to explore what makes a mandolin and guitar orchestra based near East Kilbride tick. It wasn't long before I discovered their shared love for the camaraderie of their ensemble, their heritage, and Scotland. I was keen to use these themes while adding a few of my own interests along the way.

*Three Carriages* explores the work song of Irish Navvies on the Scottish Railroads, a runaway train, and the exhausted creaking of locomotives at a railway siding at the end of a long day.

I'd like to extend a special thank you to David Horne for his mentorship on this project, to Barbara Pommerenke-Steel for her insight and knowledge, and to all in *Da Capo Alba* for putting up with my bad jokes, but most importantly for making music with me.

*Three Carriages* is that culmination of our work together as part of the Adopt a Composer scheme, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

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nicholas@nicholasolsenmusic.com



# Three Carriages

for Da Capo Alba

Nicholas Olsen

## I. The Navy Boy

$\text{♩} = \text{c. } 66$

Mandolin I

Mandolin II

Mandola

Guitar *p*

Violoncello and Double Bass *p*

Concertina (Optional) *p* *mf* sung and played

When I was young and ten- der I left my na- tive home And of- ten to old Scot- land I

5

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

Concert. (Opt.)

star - ted\_ out to roam. As I walked down to Bish - ops - town A - seek - ing to em - ploy The\_

A

Three Carriages

Musical score for measures 8-12. The score includes staves for Mand. I, Mand. II, Mla., Gtr., Vlc & Db., and Concert. (Opt.).

Lyrics: gang-er he knew by me I was a Nav-vy boy

Dynamic markings: *mf*, *f*, *mf*



Musical score for measures 13-16. The score includes staves for Mand. I, Mand. II, Mla., Gtr., Vlc & Db., and Concert. (Opt.).

Dynamic markings: *f*, *mf*, *mf*

Concert. (Opt.) instruction: return to ensemble part to play from figure B

Three Carriages

17

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*mf*

*f*

*mf*

*f*

21

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*mf*

*ppp*

*p*

25 **B**

*hummed, stagger breathing*

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.



30

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*sempre l.v.*

*mp*

*ppp*



34 **C** play

Mand. I  
Mand. II  
Mla.  
Gtr.  
Vlc & Db.

40

Mand. I  
Mand. II  
Mla.  
Gtr.  
Vlc & Db.

47

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*mf*

*p*

*p < mf*

*p*

*gliss.*

*pp*

*mp*

*mf*

*mp*

**D**



54 *hummed*

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p*

*(play)*

*hummed*

*(play), no damp.*

*hummed*

62 **E**

Mand. I *mp*

Mand. II *mp*

Mla. *mp*  
play

Gr. *mp*

Vlc & Db. *mp*

68 *poco rit.*

Mand. I

Mand. II

Mla.

Gr. *solo*

Vlc & Db. *morendo* *pp*

*p* *pp*

## II. Runaway

♩ = c. 144

Musical score for measures 1-4 of 'Runaway'. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = c. 144. The instruments and their parts are:

- Mandolin I:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff*.
- Mandolin II:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff*.
- Mandola:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff* (measures 1-2), *p* (measures 3-4). Includes a *div.* (divisi) marking.
- Guitar:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff* (measures 1-2), *p* (measures 3-4). Includes a *div.* (divisi) marking.
- Violoncello and Double Bass:** Bass clef, playing a continuous eighth-note pattern. Dynamics: *ff*.



Musical score for measures 5-8 of 'Runaway'. The score is in 4/4 time with a key signature of one flat (B-flat). The instruments and their parts are:

- Mand. I:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *p* (measure 5), *ff* (measures 6-7), *p* (measure 8). Includes a *div.* (divisi) marking.
- Mand. II:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *p* (measures 5-6), *ff* (measures 7-8).
- Mla.:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff*.
- Gtr.:** Treble clef, playing a continuous eighth-note pattern. Dynamics: *ff*.
- Vlc & Db.:** Bass clef, playing a continuous eighth-note pattern. Dynamics: *p* (measures 5-6), *ff* (measures 7-8).



19

Mand. I

Mand. II

Mla.

Gr.

Vlc & Db.

*p* *ff* *p* *ff*

*p* *ff* *p* *ff*

*ff* *p* *ff*

*ff* *ff*

*p* *ff*

Detailed description: This block contains the musical score for measures 19 through 23. It features six staves: Mandolin I, Mandolin II, Mellophone, Guitar, and Violin/Double Bass. The key signature is one sharp (F#). Measure 19 starts with a half rest for Mand. I and a quarter rest for Vlc & Db, both marked *p*. Mand. II and Mla. enter with eighth-note patterns. Measures 20-23 show dynamic shifts: Mand. I alternates between *ff* and *p*; Mand. II between *ff* and *mf*; Mla. between *ff* and *p*; Gr. between *ff* and *p*; and Vlc & Db between *ff* and *p*.

24

Mand. I

Mand. II

Mla.

Gr.

Vlc & Db.

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

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*

Detailed description: This block contains the musical score for measures 24 through 27, separated from the previous block by a double bar line. It features the same six staves. Measure 24 has Mand. I playing eighth notes (*p*) and Mand. II playing eighth notes (*mp*). Measure 25 has Mand. I playing eighth notes (*p*) and Mand. II playing eighth notes (*p*). Measure 26 has Mand. I and Mand. II playing eighth notes (*p*). Measure 27 has Mand. I playing eighth notes (*p*) and Mand. II playing eighth notes with triplets (*f*). Mla., Gr., and Vlc & Db continue with their respective patterns from the previous block.

28

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

32 **G**

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

37 **H**

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

42

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

Musical score for measures 42-46. The score includes parts for Mandolin I, Mandolin II, Mandolin, Guitar, and Violin/Double Bass. Measure 42 starts with a *ff* dynamic. Measure 43 has a *p* dynamic. Measure 44 has a *ff* dynamic. Measure 45 has a *ff* dynamic. Measure 46 has a *ff* dynamic. The Violin/Double Bass part has a *ff* dynamic throughout.

47

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

Musical score for measures 47-51. The score includes parts for Mandolin I, Mandolin II, Mandolin, Guitar, and Violin/Double Bass. Measure 47 has a *ff* dynamic. Measure 48 has a *ff* dynamic. Measure 49 has a *ff* dynamic. Measure 50 has a *ff* dynamic. Measure 51 has a *ff* dynamic.

52

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

I

Musical score for measures 52-56. The score includes parts for Mandolin I, Mandolin II, Mandolin, Guitar, and Violin/Double Bass. Measure 52 has a *ff* dynamic. Measure 53 has a *pp* dynamic. Measure 54 has a *p* dynamic. Measure 55 has a *p* dynamic. Measure 56 has a *f* dynamic. The Violin/Double Bass part has a *p* dynamic in measure 52 and a *mf* dynamic in measure 56. There are triplets in measures 54, 55, and 56.



57

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p* *p* *p*



61

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p* *f* *p* *ff*

*p* *f* *p* *f*

*p* *ff* *p*

*f* *f* *f* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

65 **J**

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*fff*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*p*

68

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p*

*f*

*p*

*p*

*f*

*ff*

**K**  
71

Mand. I  
solo  
*p* — *mf*

gli altri  
*p* — *f* — *p*

Mand. II  
solo  
*p* — *mf*

gli altri  
*p* — *f* — *p*

Mla.  
*p* — *f* — *p*

Gr.  
tutti  
*ppp* — *p* — *f* — *p* — *f*

Vlc & Db.  
*p* — *mf*

76

Mand. I  
*f*

Mand. II  
*f*

Mla.  
*p* — *f* — *p* — *f* — *p* — *f* — *p* — *ff*

Gr.  
*p* — *p* — *f* — *p* — *p* — *f* — *p*

Vlc & Db.  
*f*

81

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*(solo)*

*(gli altri)*

*p*

*f*

*ff*

85

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*tutti*

*p*

*pp*

*ff*

*div.*

*ff*

89

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

### III. Sidings

♩ = c. 66

Mandolin I *solo*  
*p*  $\longleftarrow$  *f*  
*gliss.*  
*p*  $\longleftarrow$  *f*  
*gliss.*  
*p*  $\longleftarrow$  *f*  
*p*  $\langle$  *f* *p*  $\langle$  *f*

Mandolin II *solo*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\langle$  *f* *p*  $\langle$  *f*

Mandola *solo*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\langle$  *f* *p*  $\langle$  *f*

Guitar *solo*  
*mp*  
*mp*  
*mp*  
*mp*

Violoncello and Double Bass *solo*  
*mp*  
*mp*  
*mp*  
*mp*



Mand. I *L* *tutti*  
*p*  $\longleftarrow$  *f*  
*gliss.*  
*p*  $\longleftarrow$  *f*  
*gliss.*  
*p*  $\longleftarrow$  *f*  
*gliss.*  
*p*  $\longleftarrow$  *f*

Mand. II *tutti*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*

Mla. *tutti*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*  
*p*  $\longleftarrow$  *f*

Gr. *tutti*  
*mp*  
*mp*  
*mp*  
*mp*

Vlc & Db. *tutti*  
*mp*  
*mp*  
*mp*  
*mp*

14

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p < f* *p < f* *p < f* *mf*

*p < f* *p < f* *p < f* *mf*

*p < f* *p < f* *mf*

*mf*

*mf*

L'istesso tempo accel. . . . .

19

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*ff* *p < f* *p < f*

*p < f* *p < f*

*ff* *p < f* *p < f*

*f* *mf*

*f* *mf*

23

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.

*p < f* *p < f* *p < f* *p < f* *f*

*p < f* *p < f* *p < f* *p < f*

*p < f* *p < f* *p < f* *p < f* *f*

*mf* *f*

27 **N** ♩ = 92

Mand. I  
Mand. II  
Mla.  
Gtr.  
Vlc & Db.

*f*

31 *poco rit.* . . . . .

Mand. I  
Mand. II  
Mla.  
Gtr.  
Vlc & Db.

*f* *p* *p*

36 **O** ♩ = 66

Mand. I  
Mand. II  
Mla.  
Gtr.  
Vlc & Db.

*p*



Three Carriages

P

40

Mand. I (opt. solo) *mp*

Mand. II

Mla.

Gtr. *ppp*

Vlc & Db. *ppp*

45

Mand. I

Mand. II (opt. solo) *mp*

Mla.

Gtr.

Vlc & Db.

49

Mand. I

Mand. II

Mla.

Gtr. *pp* *p*

Vlc & Db. *pp* *p*

53 **Q** rit. . . . .

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.



57 ♩ = 50

Mand. I

Mand. II

Mla.

Gtr.

Vlc & Db.