Ben Hanlon

Connections:

Original Compositions

with

Detailed Analytical Commentary

Volume 2 of 3

Submission for the degree of Doctor of Philosophy (Music)

Waterford Institute of Technology

Supervisor: Dr Marian Ingoldsby

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One of the houses James Joyce lived in. Once 227

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Never give all the heart

Duilleoga

Irish Feast

O Frondens Virga

for unaccompanied SATB Choir (with divisions)

O Frondens Virga

O frondens virga, in tua nobilitate stans sicut aurora procedit.
Nunc gaude et laetare et nos debiles dignare a mala consuetudine liberare;
Atque manum tuam porrige ad erigendum nos!

O flowering, noble stem, your flower comes forth like the dawn.
Rejoice now and be glad, and free us from evil ways, weak as we are –
Stretch out your hand and lift us up!

Hildegard Von Bingen
(Source: The Glenstal Book of Prayer)

Composer's Note

O Frondens Virga is a prayer by Hildegard Von Bingen and her own setting of the prayer is still performed.

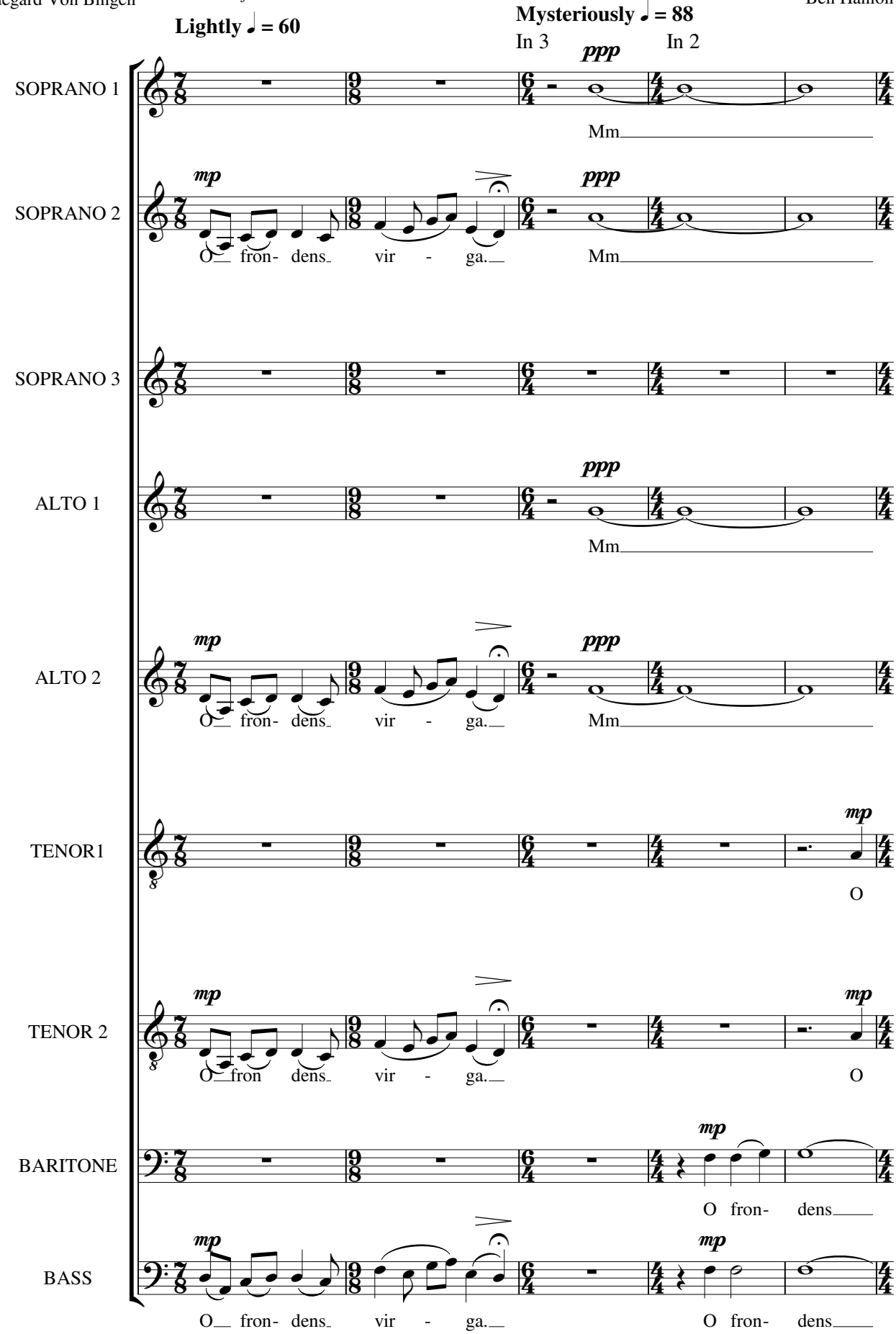
The images are both powerful and beautiful. In the opening section Jesus is pictured as a flower emerging at dawn, through music that builds to a powerful climax. This is followed by the *First Dance* as the text tells us to '*rejoice and be glad*.' The music here is fast and rhythmic. Section three employs whole-tone clusters to convey God stretching out his hand to us. The final section titled *Last Dance* pictures God lifting us up and saving us. The first dance music returns and the piece ends triumphantly.

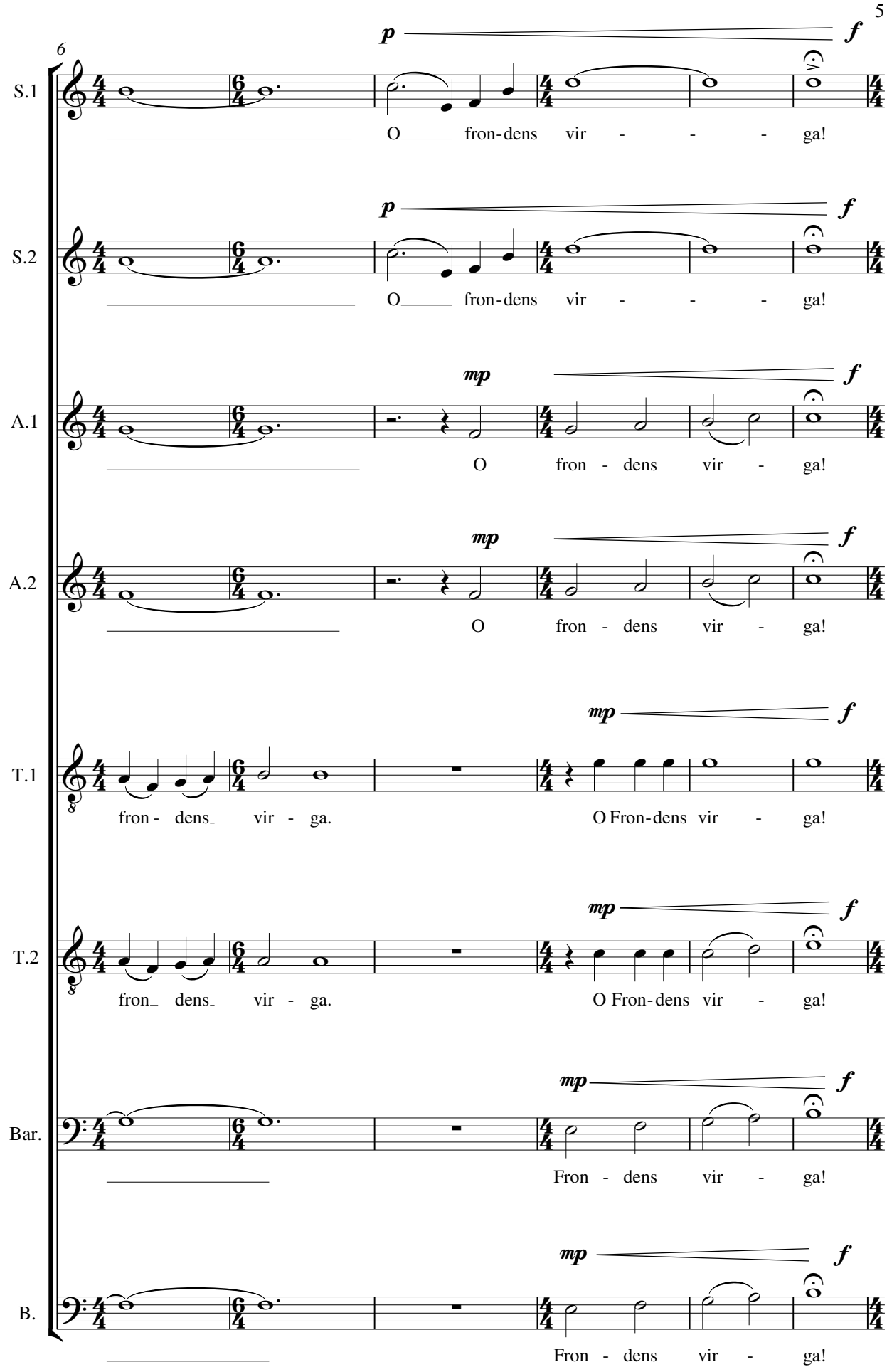
O Frondens Virga

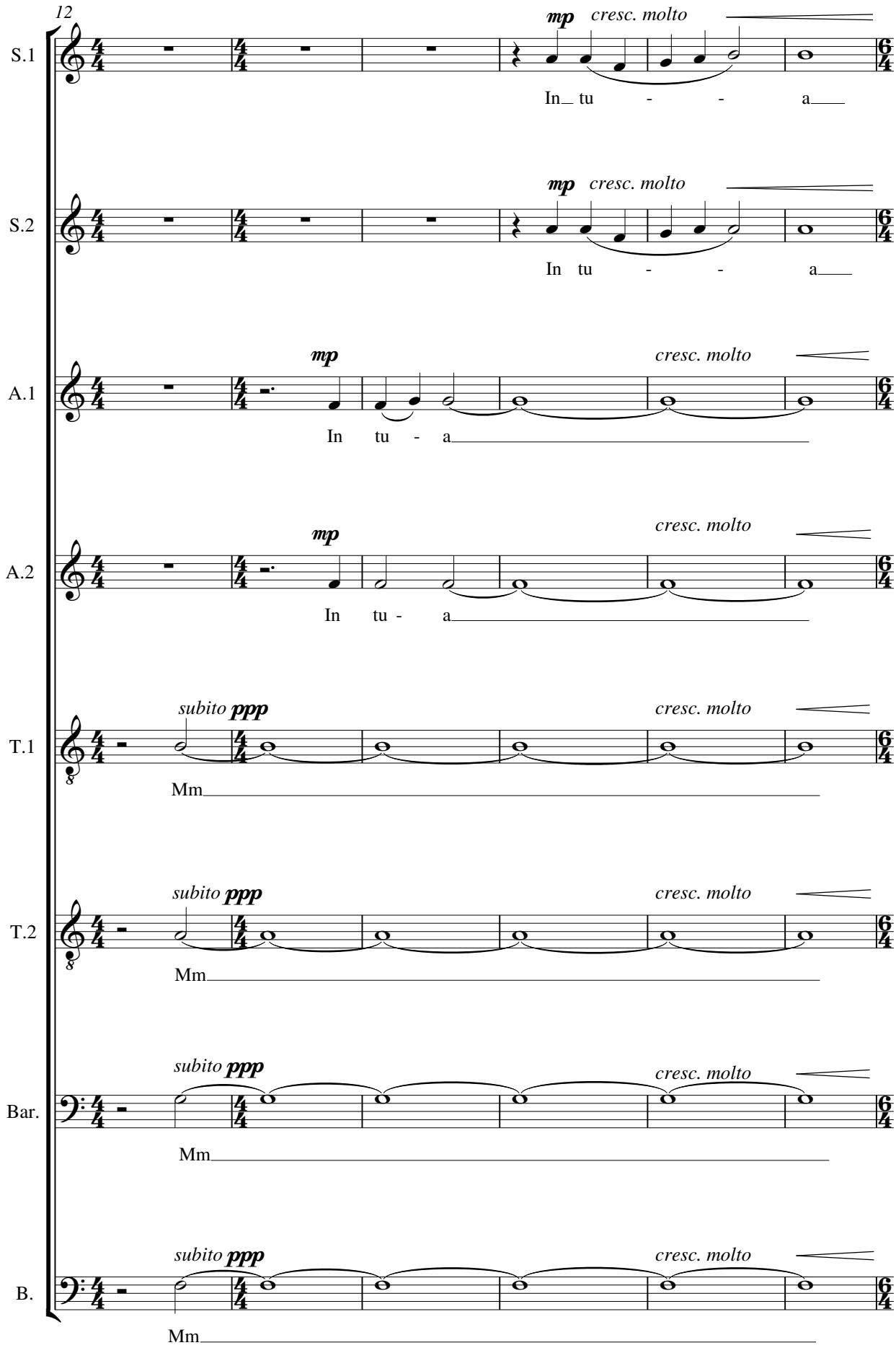
Text : Hiledegard Von Bingen

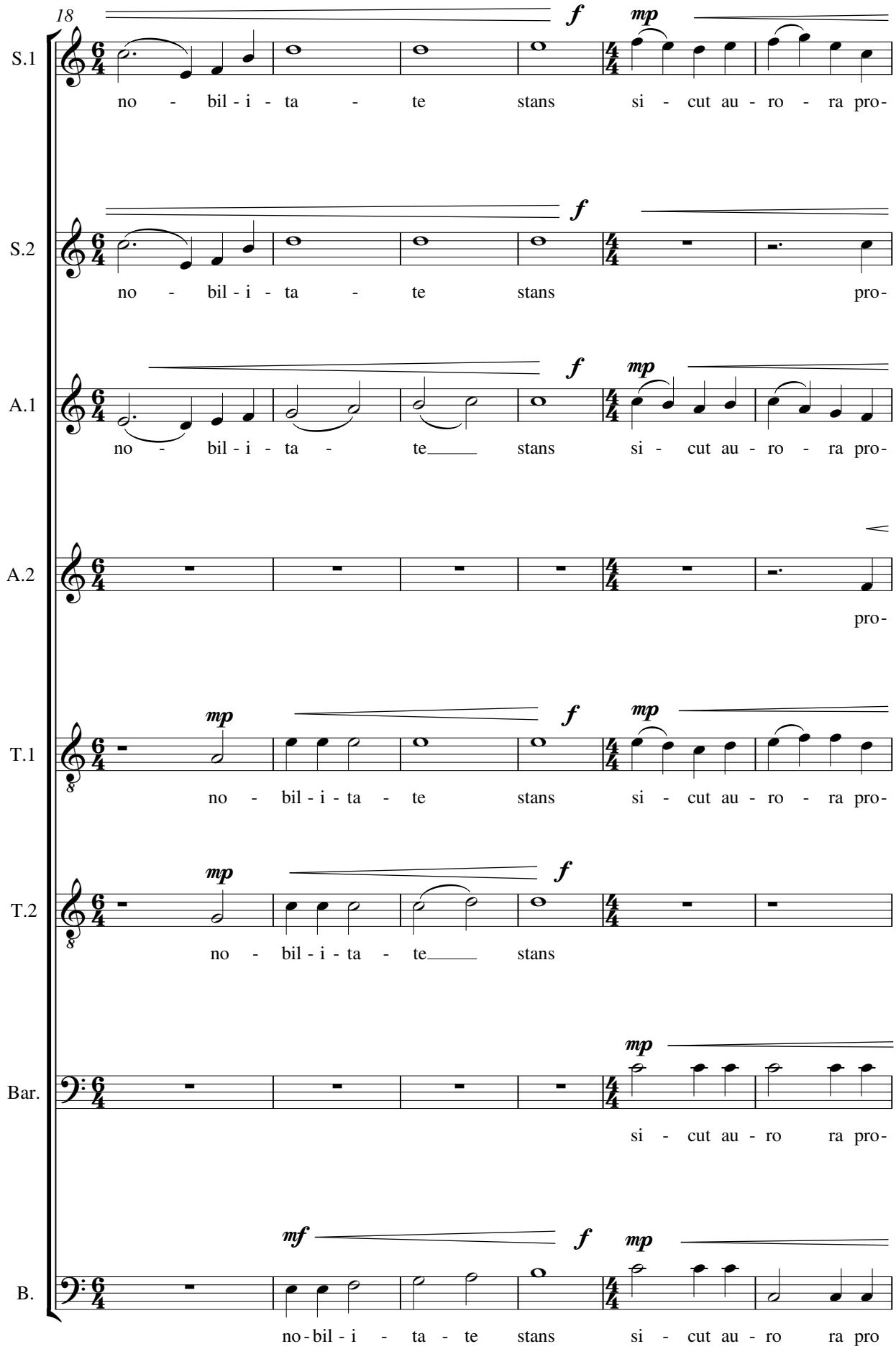
for Bernie Sherlock and New Dublin Voices

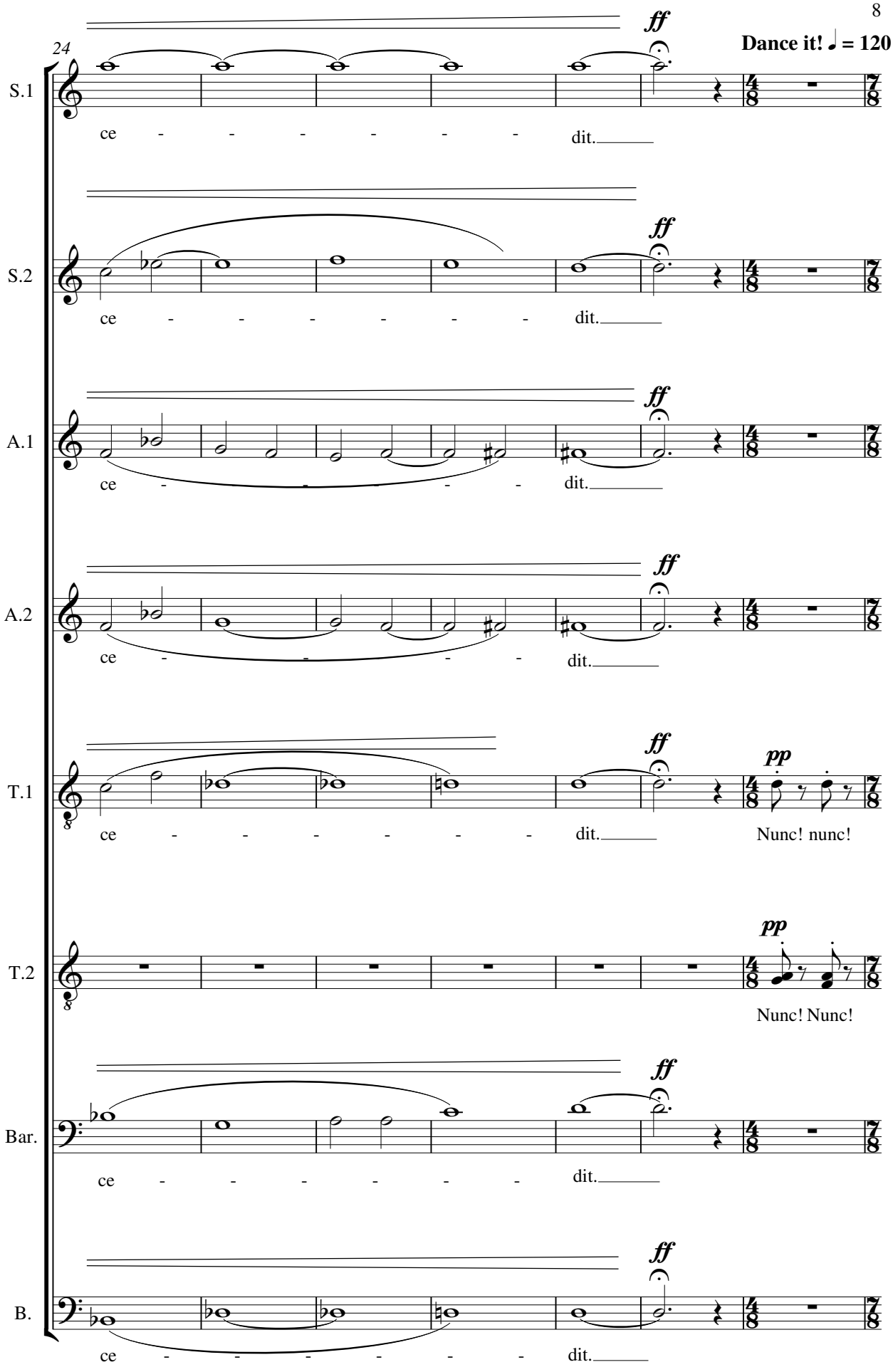
Ben Hanlon

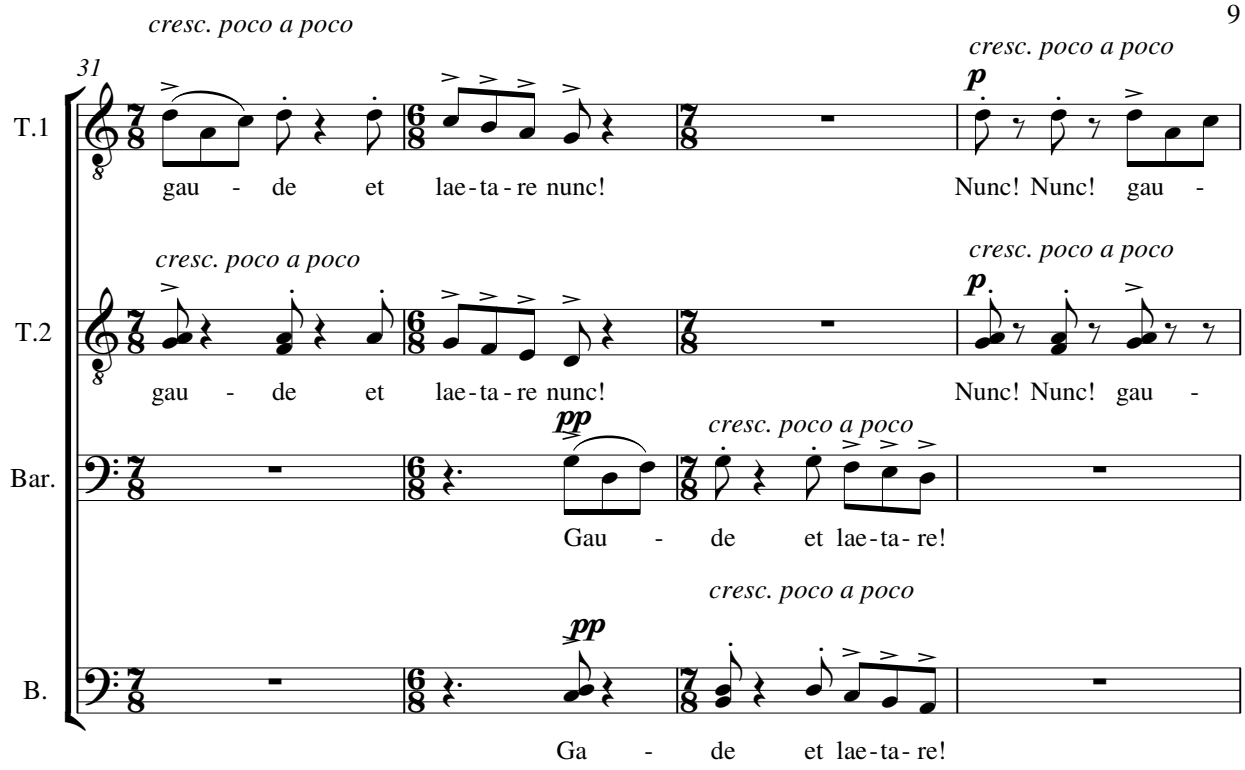


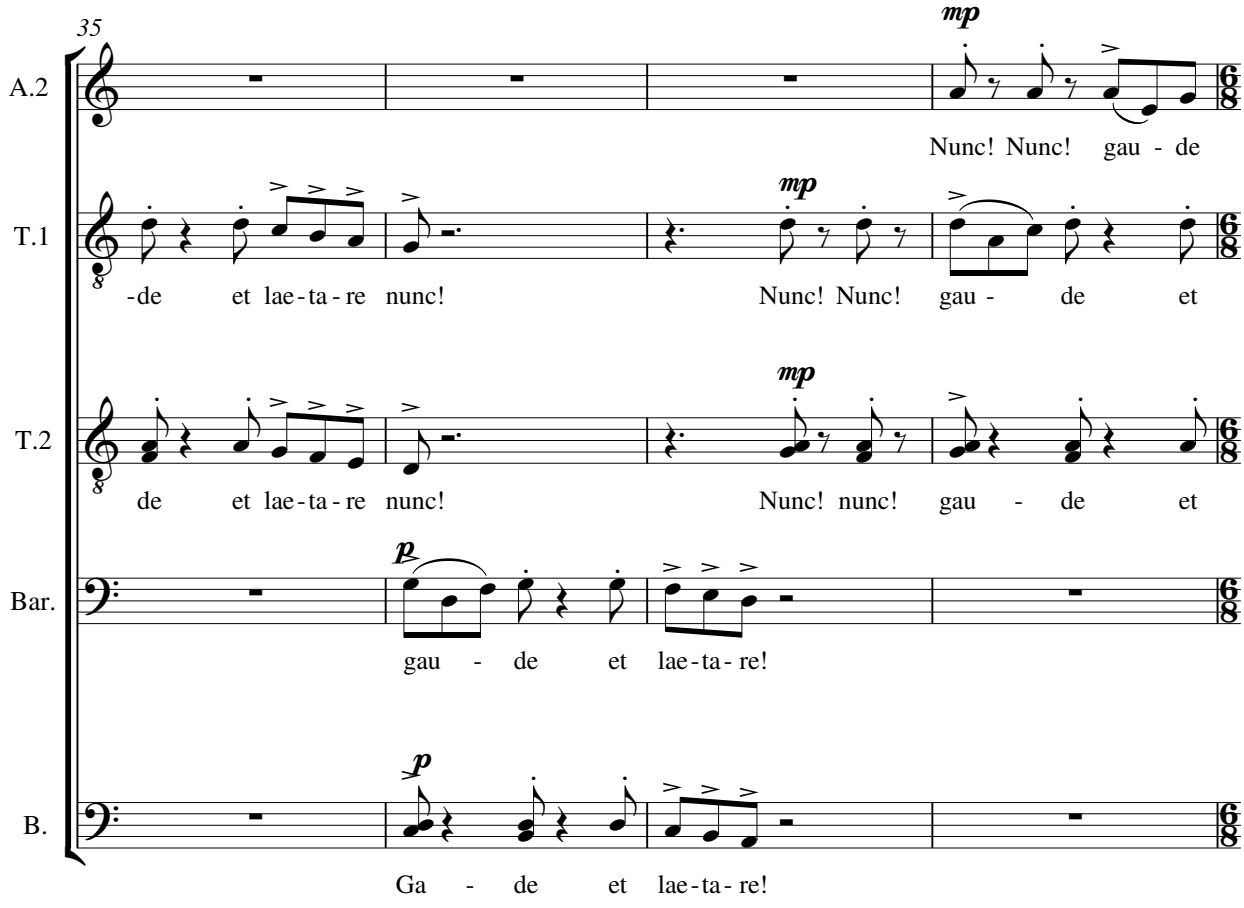

6
S.1
p
f
O fron-dens vir - - - ga!
S.2
p
f
O fron-dens vir - - - ga!
A.1
mp
f
O fron - dens vir - ga!
A.2
mp
f
O fron - dens vir - ga!
T.1
mp
f
fron - dens vir - ga.
O Fron-dens vir - ga!
T.2
mp
f
fron dens vir - ga.
O Fron-dens vir - ga!
Bar.
mp
f
Fron - dens vir - ga!
B.
mp
f
Fron - dens vir - ga!

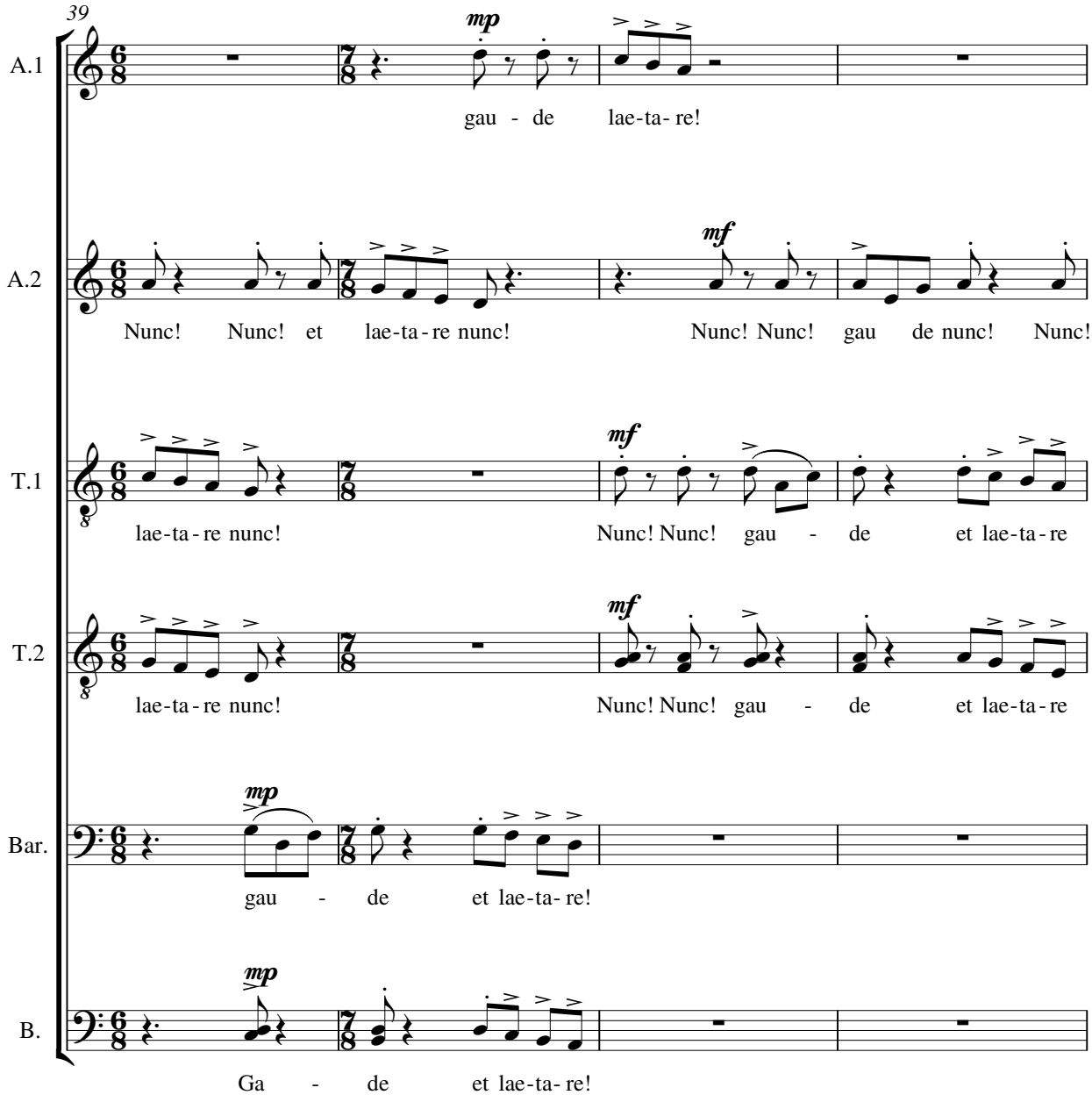

12
S.1
mp cresc. molto
In tu - - a
S.2
mp cresc. molto
In tu - - a
A.1
mp cresc. molto
In tu - a
A.2
mp cresc. molto
In tu - a
T.1
subito ppp cresc. molto
Mm
T.2
subito ppp cresc. molto
Mm
Bar.
subito ppp cresc. molto
Mm
B.
subito ppp cresc. molto
Mm

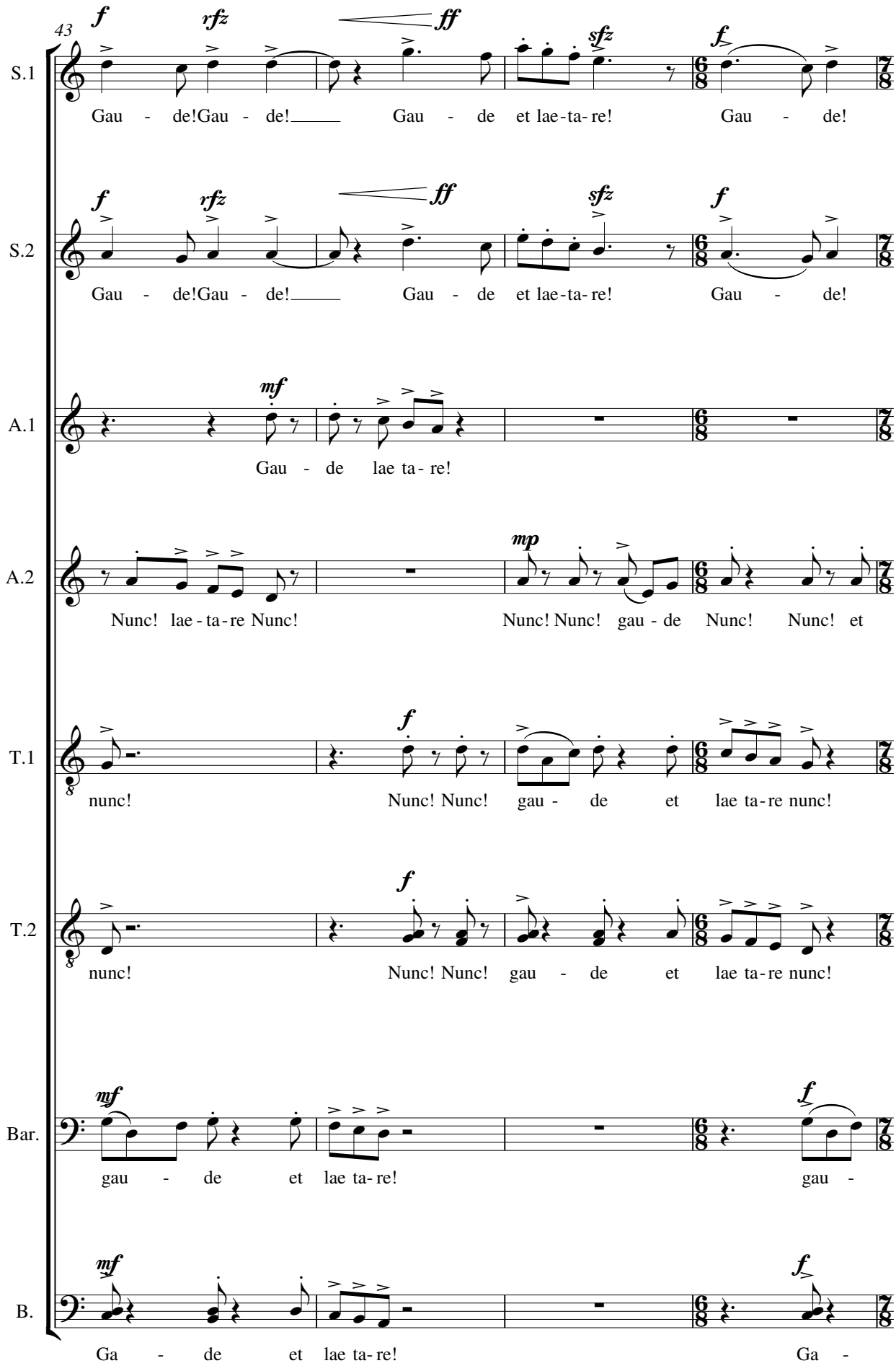

18
S.1
no - bil - i - ta - te stans si - cut au - ro - ra pro-
S.2
no - bil - i - ta - te stans pro-
A.1
no - bil - i - ta - te stans si - cut au - ro - ra pro-
A.2
pro-
T.1
no - bil - i - ta - te stans si - cut au - ro - ra pro-
T.2
no - bil - i - ta - te stans
Bar.
si - cut au - ro ra pro-
B.
no-bil - i - ta - te stans si - cut au - ro ra pro
f
mp
mf

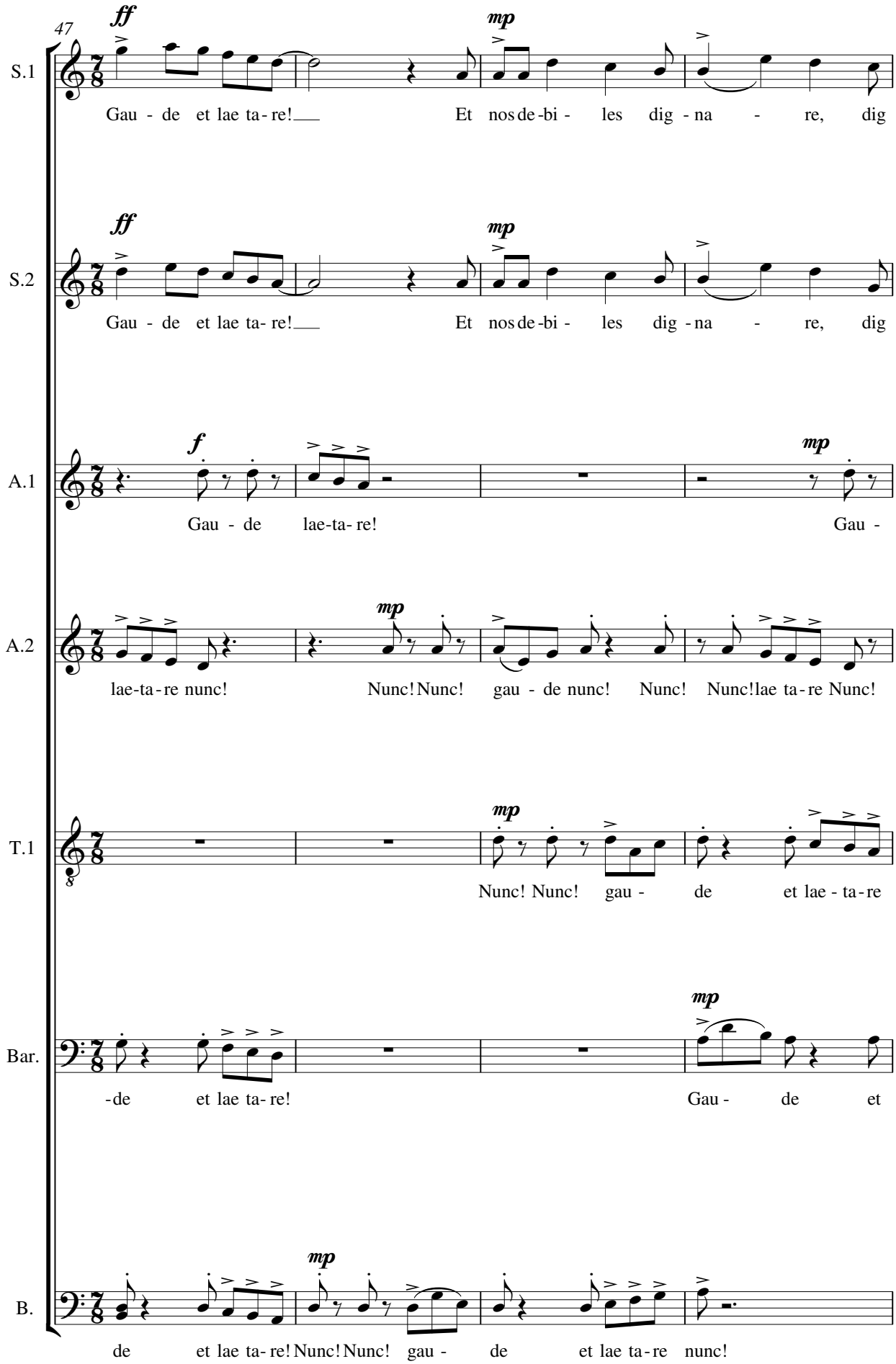

24
Dance it! ♩ = 120
S.1
S.2
A.1
A.2
T.1
T.2
Bar.
B.
ff
pp
ce - - - - - - dit.
Nunc! nunc!
Nunc! Nunc!

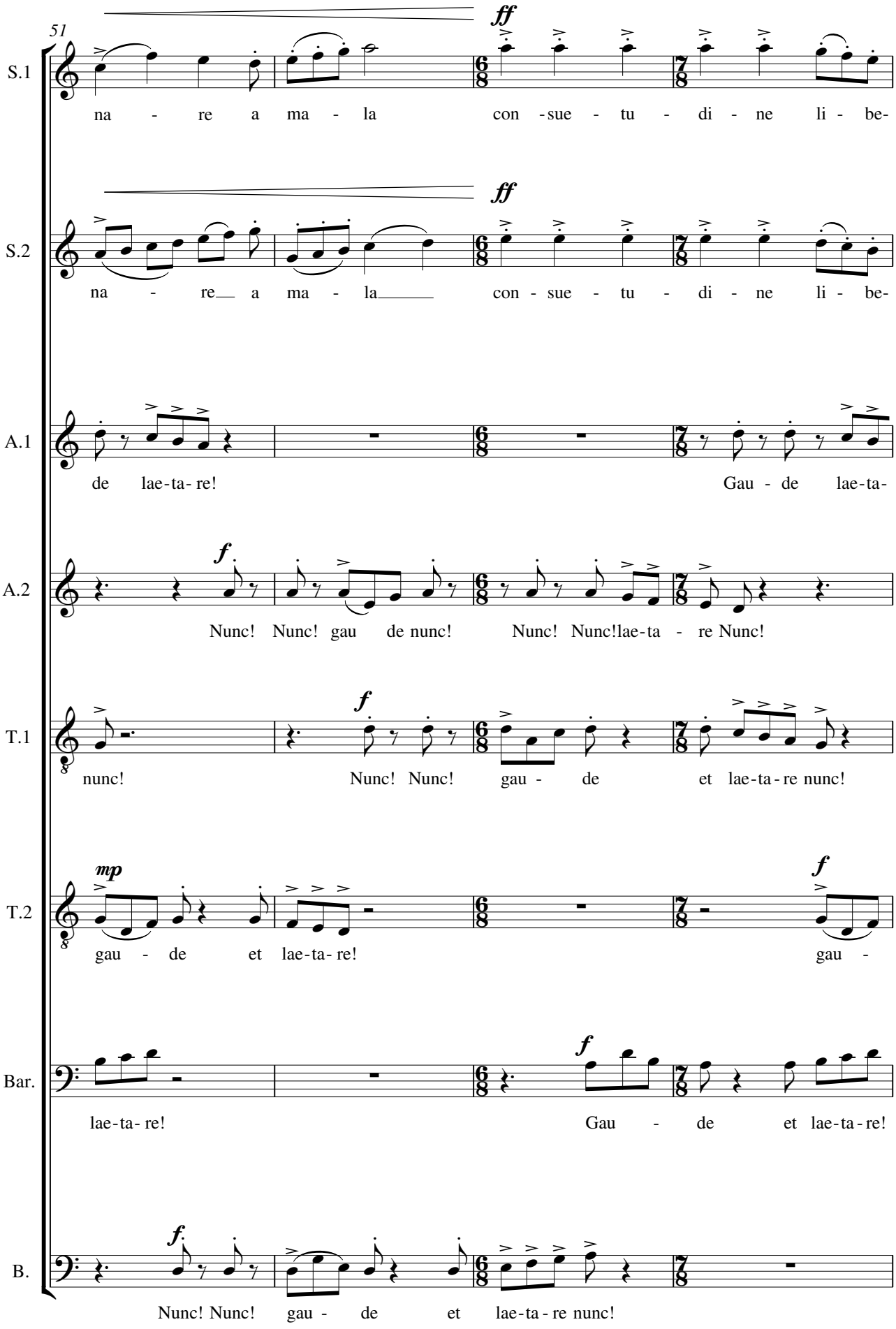

31
T.1
T.2
Bar.
B.
cresc. poco a poco
gau - de et lae-ta-re nunc!
Nunc! Nunc! gau -
p
pp
Gau - de et lae-ta-re!
Ga - de et lae-ta-re!

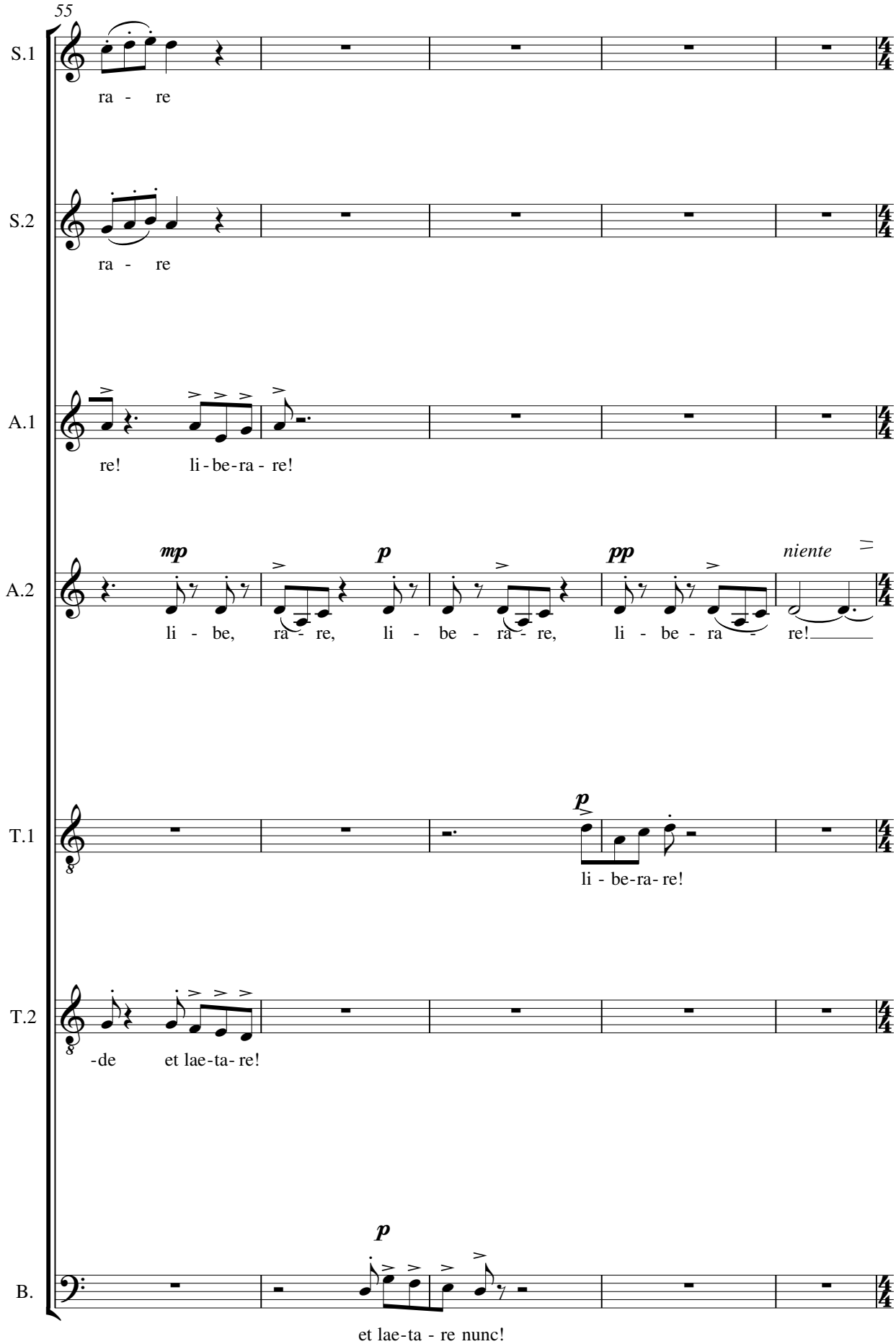

35
A.2
T.1
T.2
Bar.
B.
mp
p
Nunc! Nunc! gau - de
-de et lae-ta-re nunc!
Nunc! Nunc! gau - de et
de et lae-ta-re nunc!
Nunc! nunc! gau - de et
gau - de et lae-ta-re!
Ga - de et lae-ta-re!

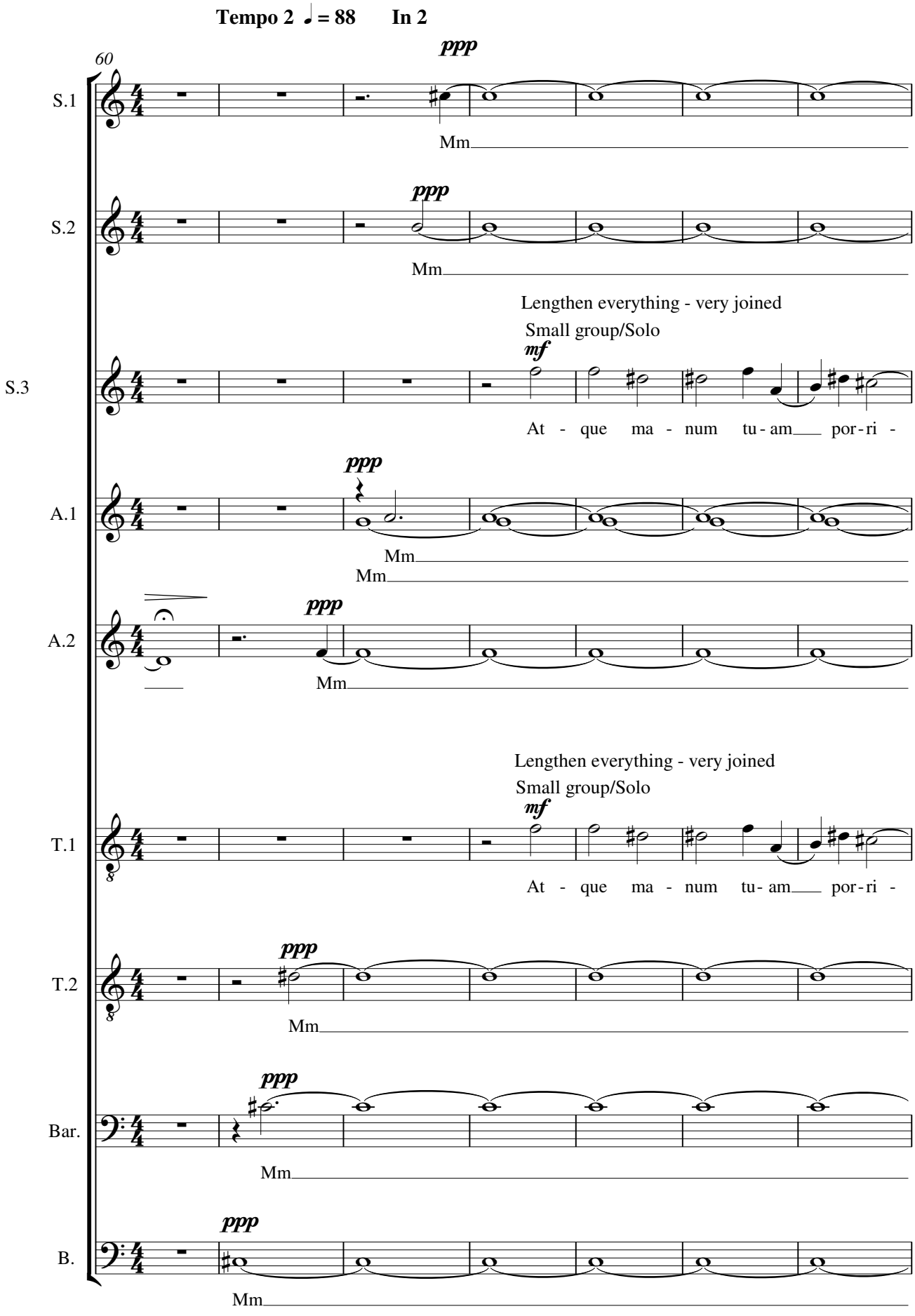

39
A.1
mp
gau - de lae-ta-re!
A.2
mf
Nunc! Nunc! et lae-ta-re nunc! Nunc! Nunc! gau de nunc! Nunc!
T.1
mf
lae-ta-re nunc! Nunc! Nunc! gau - de et lae-ta-re
T.2
mf
lae-ta-re nunc! Nunc! Nunc! gau - de et lae-ta-re
Bar.
mp
gau - de et lae-ta-re!
B.
mp
Ga - de et lae-ta-re!

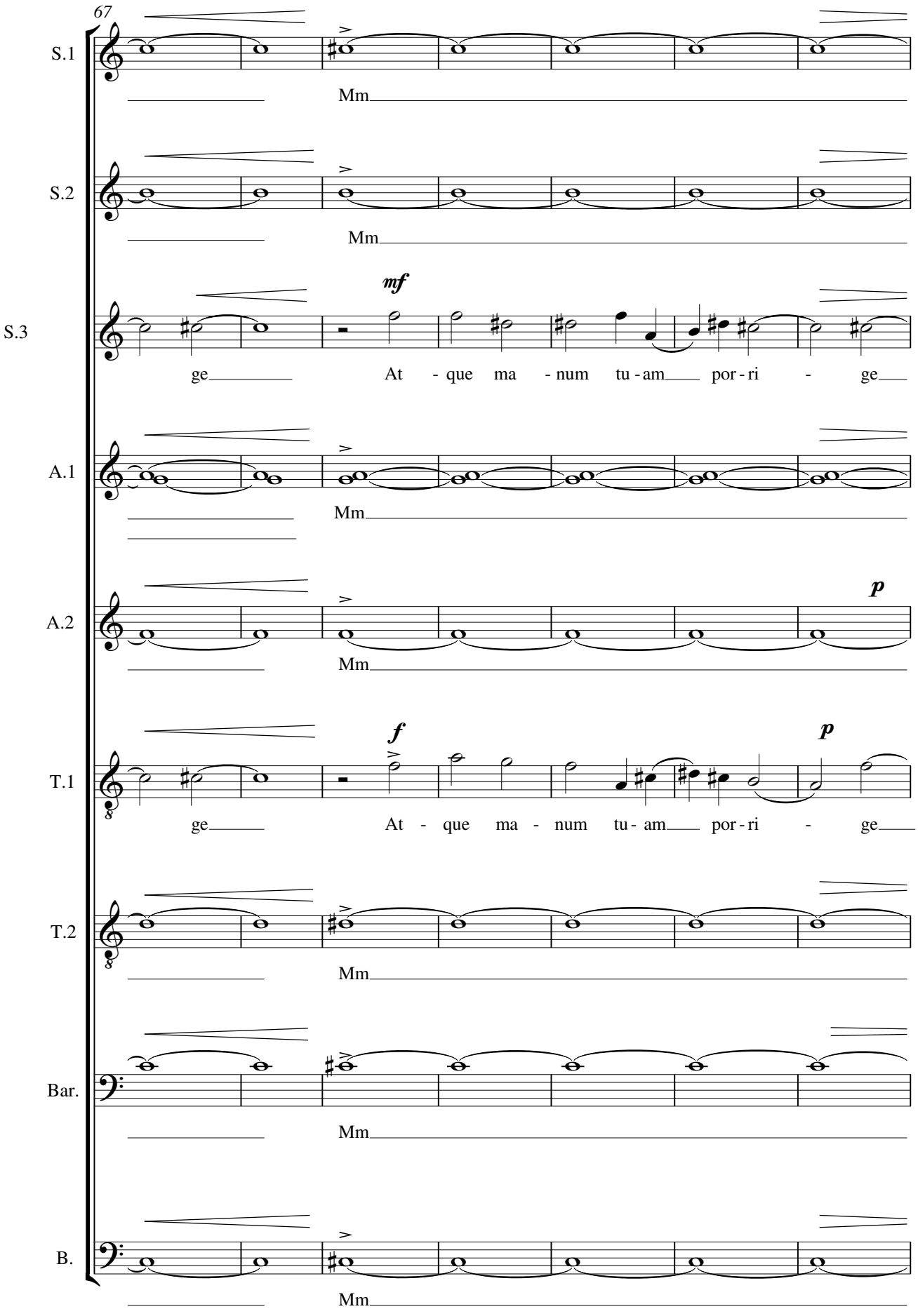

43
S.1
Gau - de!Gau - de!___ Gau - de et lae-ta-re! Gau - de!
S.2
Gau - de!Gau - de!___ Gau - de et lae-ta-re! Gau - de!
A.1
Gau - de lae ta- re!
A.2
Nunc! lae - ta - re Nunc! Nunc! Nunc! gau - de Nunc! Nunc! et
T.1
nunc! Nunc! Nunc! gau - de et lae ta-re nunc!
T.2
nunc! Nunc! Nunc! gau - de et lae ta-re nunc!
Bar.
gau - de et lae ta- re! gau -
B.
Ga - de et lae ta- re! Ga -

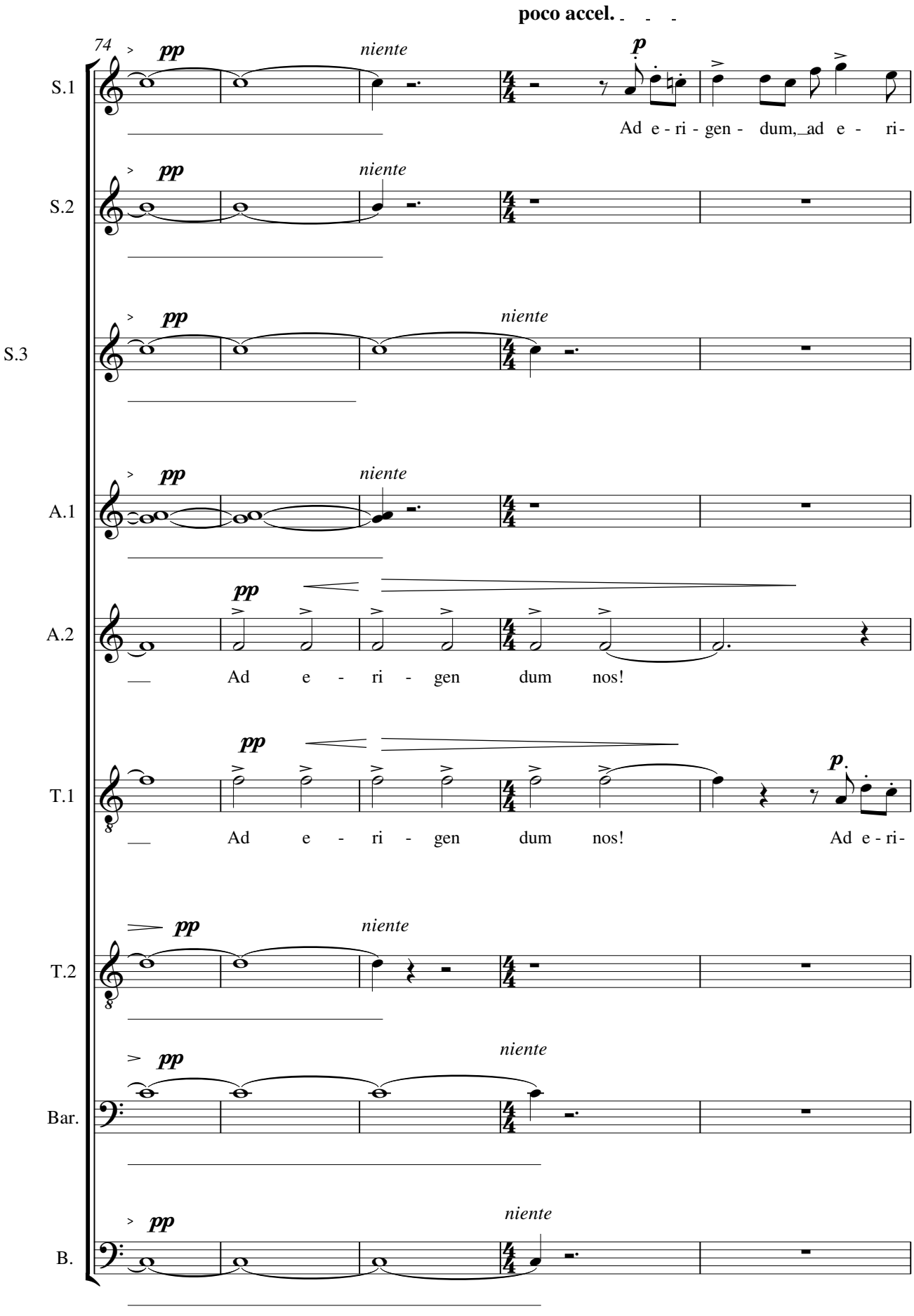

47
S.1
ff
mp
Gau - de et lae ta - re! Et nos de - bi - les dig - na - re, dig
S.2
ff
mp
Gau - de et lae ta - re! Et nos de - bi - les dig - na - re, dig
A.1
f
mp
Gau - de lae-ta - re! Gau -
A.2
mp
lae-ta - re nunc! Nunc! Nunc! gau - de nunc! Nunc! Nunc! lae ta - re Nunc!
T.1
mp
Nunc! Nunc! gau - de et lae - ta - re
Bar.
mp
-de et lae ta - re! Gau - de et
B.
mp
de et lae ta - re! Nunc! Nunc! gau - de et lae ta - re nunc!

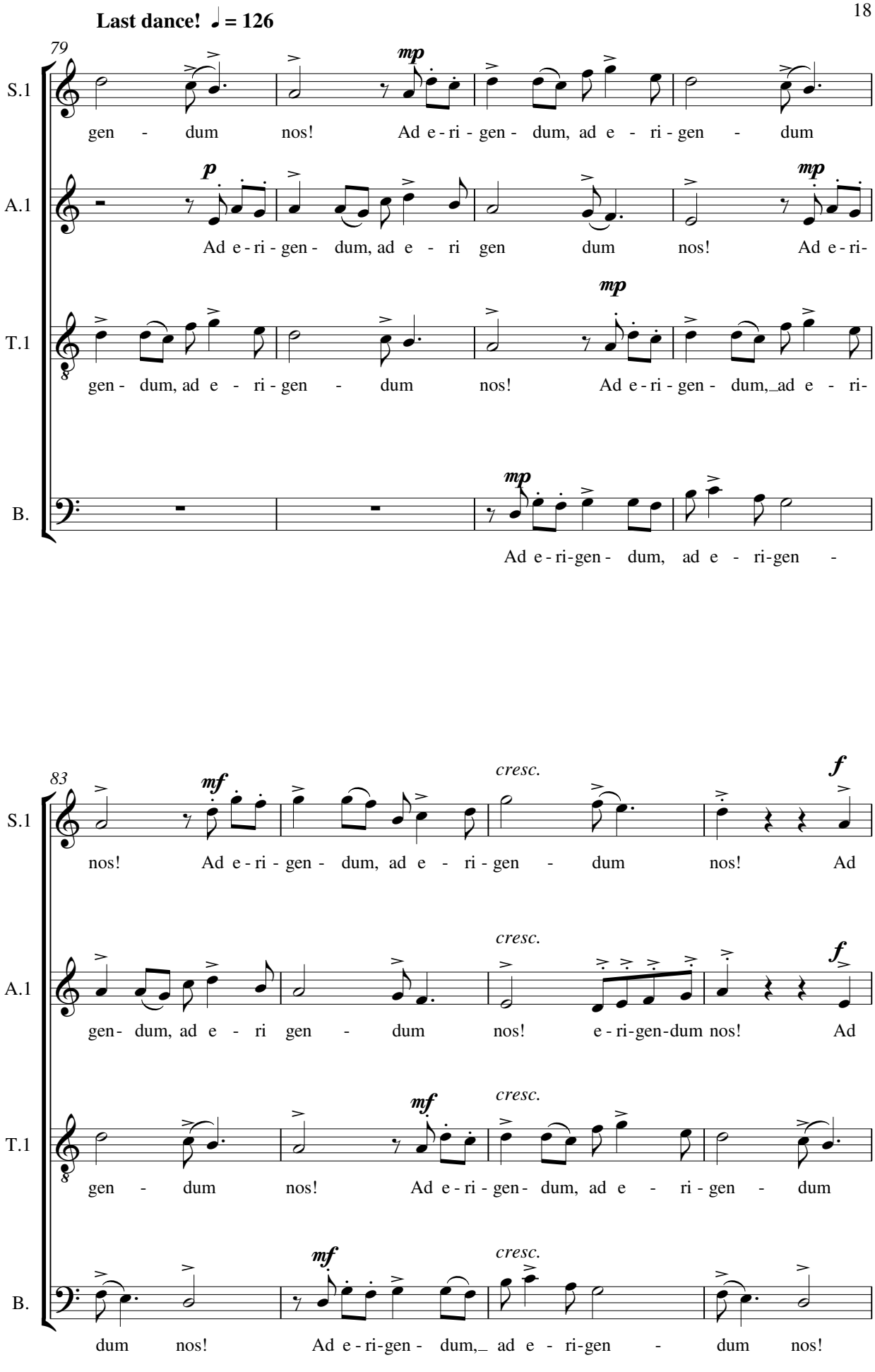

51
S.1
ff
na - re a ma - la con - sue - tu - di - ne li - be-
S.2
ff
na - re a ma - la con - sue - tu - di - ne li - be-
A.1
de lae-ta-re! Gau - de lae-ta-
A.2
f
Nunc! Nunc! gau de nunc! Nunc! Nunc! lae-ta - re Nunc!
T.1
f
nunc! Nunc! Nunc! gau - de et lae-ta-re nunc!
T.2
mp
f
gau - de et lae-ta-re! gau -
Bar.
f
lae-ta-re! Gau - de et lae-ta-re!
B.
f
Nunc! Nunc! gau - de et lae-ta-re nunc!

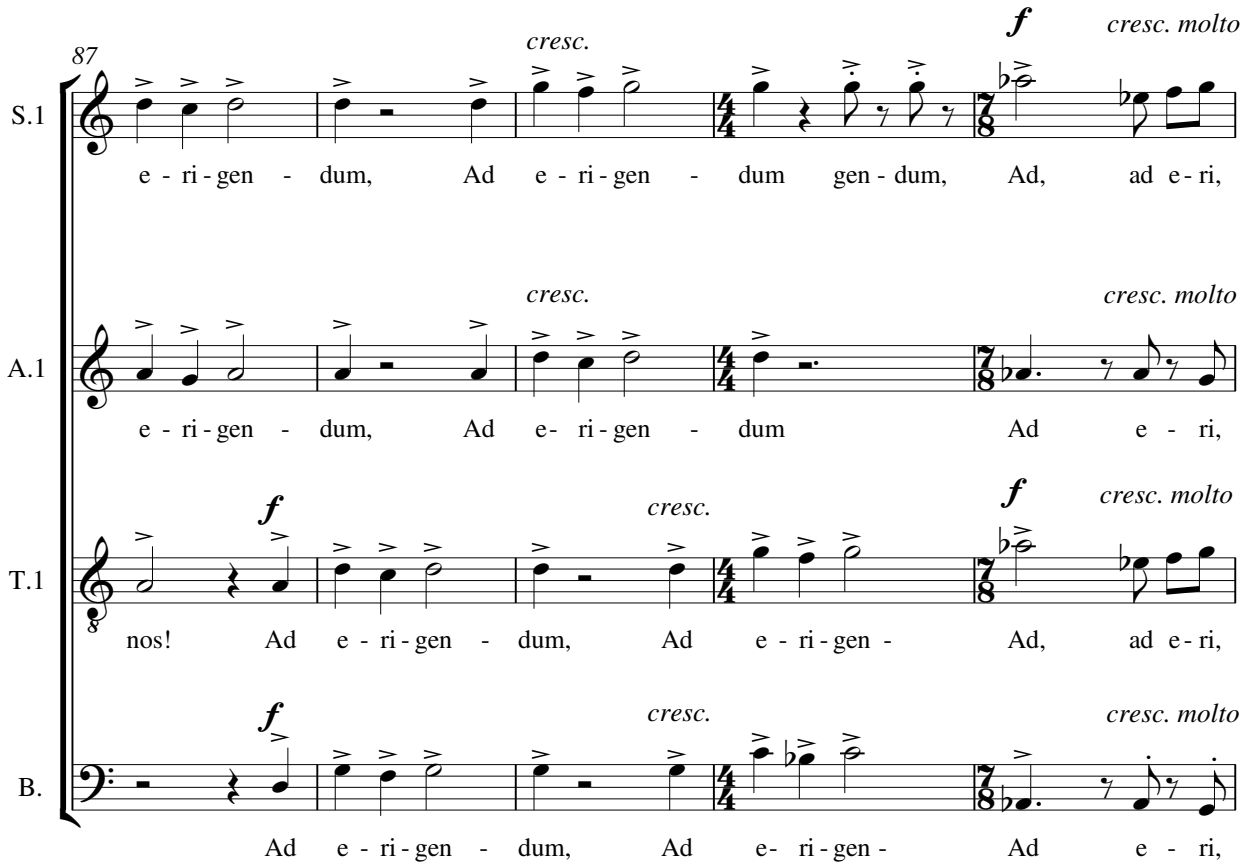

55
S.1
ra - re
S.2
ra - re
A.1
re! li-be-ra-re!
A.2
mp
p
pp
niente
li - be, ra - re, li - be - ra - re, li - be - ra - re!
T.1
p
li - be-ra-re!
T.2
-de et lae-ta-re!
B.
p
et lae-ta - re nunc!

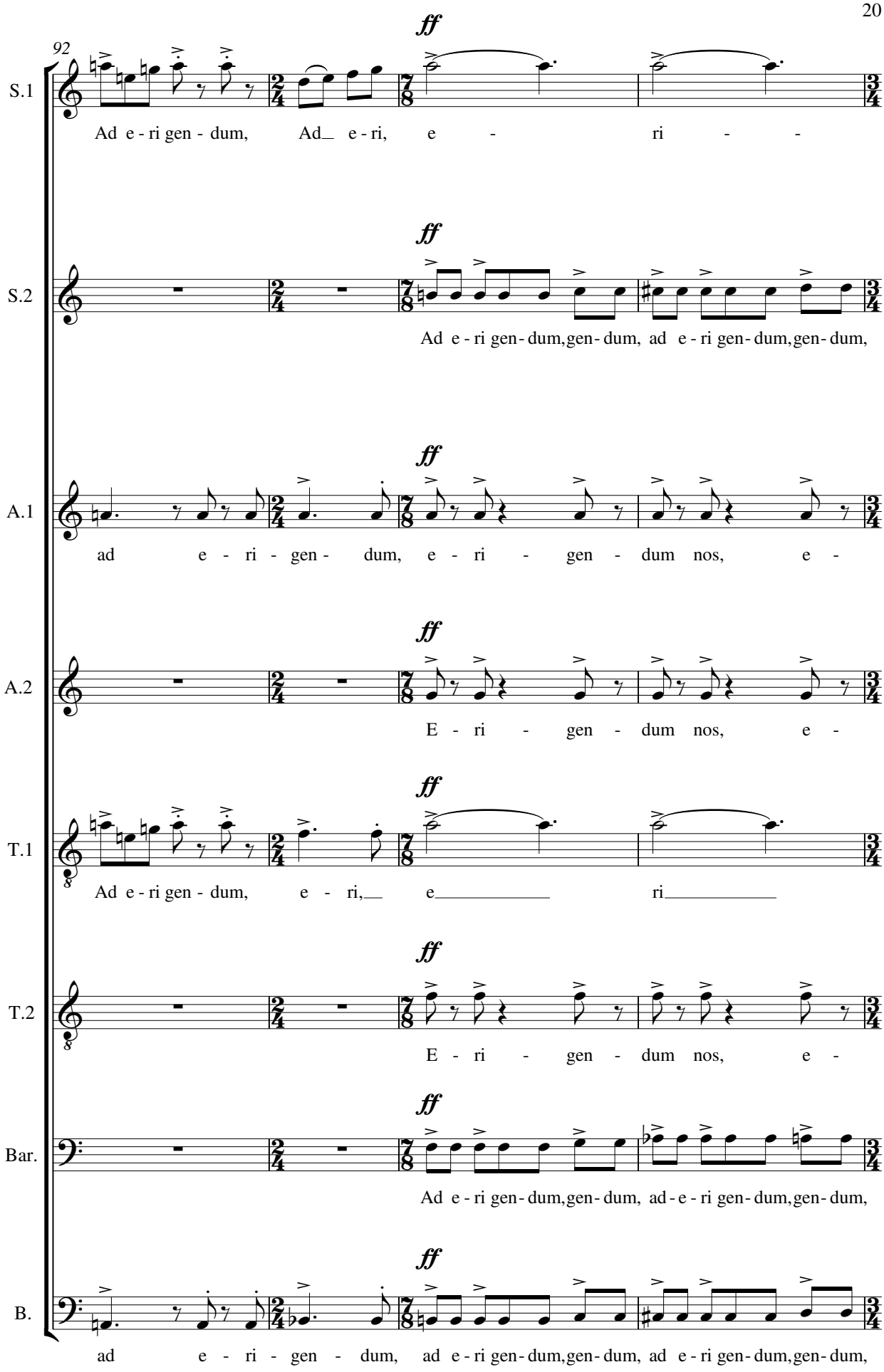

Tempo 2 ♩ = 88 In 2
60
S.1
S.2
S.3
A.1
A.2
T.1
T.2
Bar.
B.
ppp
mf
Mm
Lengthen everything - very joined
Small group/Solo
At - que ma - num tu - am por - ri -

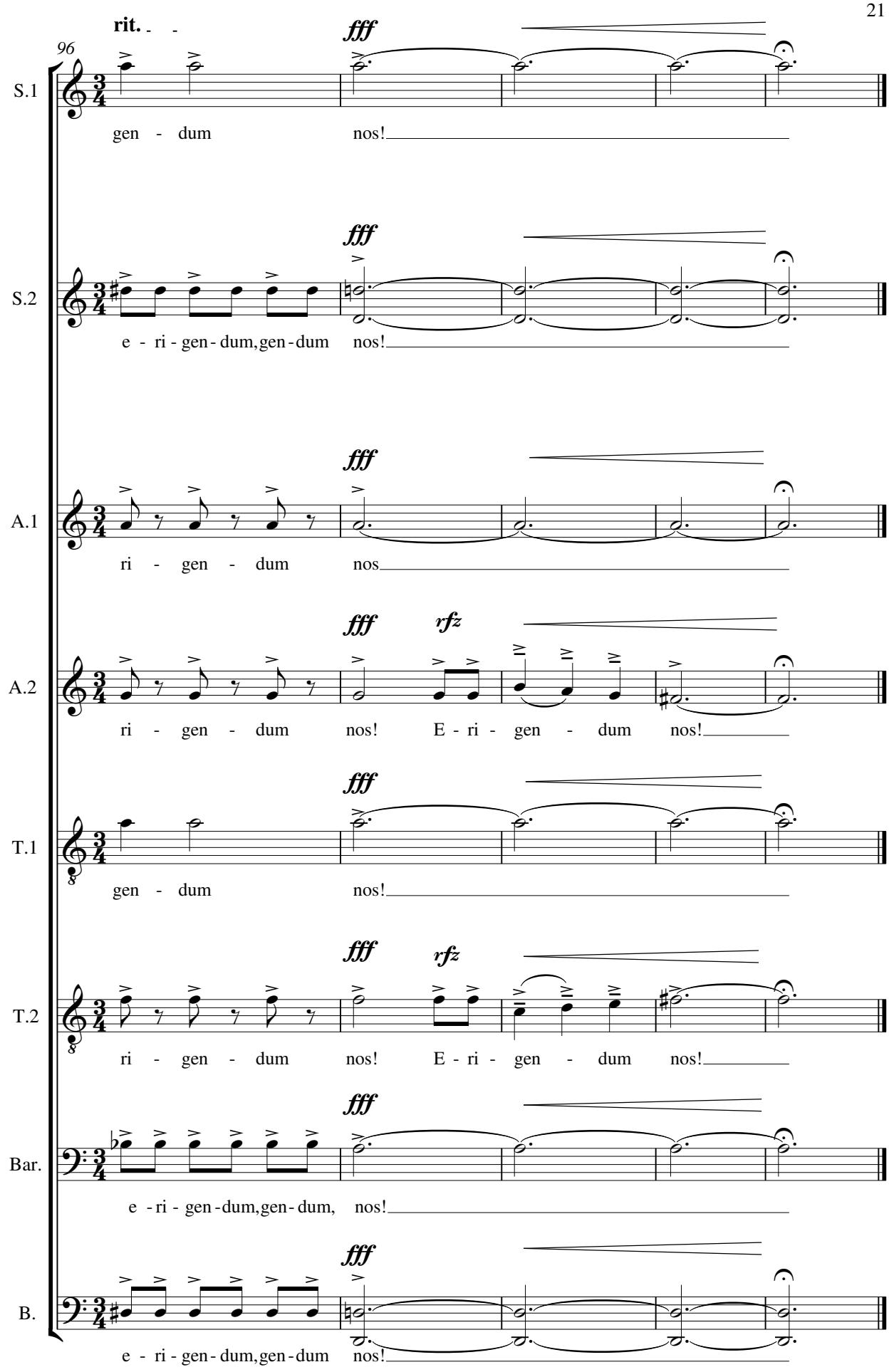

67
S.1
Mm
S.2
Mm
S.3
mf
ge At - que ma - num tu - am por - ri - ge
A.1
Mm
A.2
p
Mm
T.1
f
p
ge At - que ma - num tu - am por - ri - ge
T.2
Mm
Bar.
Mm
B.
Mm


poco accel.
74
S.1
S.2
S.3
A.1
A.2
T.1
T.2
Bar.
B.
pp
niente
p
Ad e - ri - gen - dum, ad e - ri-
Ad e - ri - gen dum nos!
Ad e - ri - gen dum nos! Ad e - ri-


Last dance! ♩ = 126
79
S.1
A.1
T.1
B.
gen - dum nos! Ad e - ri - gen - dum, ad e - ri - gen - dum
Ad e - ri - gen - dum, ad e - ri gen dum nos! Ad e - ri-
gen - dum, ad e - ri - gen - dum nos! Ad e - ri - gen - dum, ad e - ri-
Ad e - ri-gen - dum, ad e - ri-gen -
83
cresc.
nos! Ad e - ri - gen - dum, ad e - ri - gen - dum nos! Ad
gen- dum, ad e - ri gen - dum nos! e - ri-gen-dum nos! Ad
gen - dum nos! Ad e - ri - gen - dum, ad e - ri - gen - dum
dum nos! Ad e - ri-gen - dum, ad e - ri-gen - dum nos!


87
S.1
A.1
T.1
B.
cresc.
cresc. molto
f
e - ri - gen - dum, Ad e - ri - gen - dum gen - dum, Ad, ad e - ri,
e - ri - gen - dum, Ad e- ri - gen - dum Ad e - ri,
nos! Ad e - ri - gen - dum, Ad e - ri - gen - Ad, ad e - ri,
Ad e - ri - gen - dum, Ad e- ri - gen - Ad e - ri,


92
ff
S.1
Ad e - ri gen - dum, Ad_ e - ri, e - ri - -
S.2
Ad e - ri gen - dum, gen - dum, ad e - ri gen - dum, gen - dum,
A.1
ad e - ri - gen - dum, e - ri - gen - dum nos, e -
A.2
E - ri - gen - dum nos, e -
T.1
Ad e - ri gen - dum, e - ri,_ e_____ ri_____
T.2
E - ri - gen - dum nos, e -
Bar.
Ad e - ri gen - dum, gen - dum, ad - e - ri gen - dum, gen - dum,
B.
ad e - ri - gen - dum, ad e - ri gen - dum, gen - dum, ad e - ri gen - dum, gen - dum,


rit.
96
fff
S.1
gen - dum nos!
S.2
e - ri - gen - dum, gen - dum nos!
A.1
ri - gen - dum nos
A.2
rfz
ri - gen - dum nos! E - ri - gen - dum nos!
T.1
gen - dum nos!
T.2
ri - gen - dum nos! E - ri - gen - dum nos!
Bar.
e - ri - gen - dum, gen - dum, nos!
B.
e - ri - gen - dum, gen - dum nos!

Compline

fantasia for orchestra

Instrumentation:

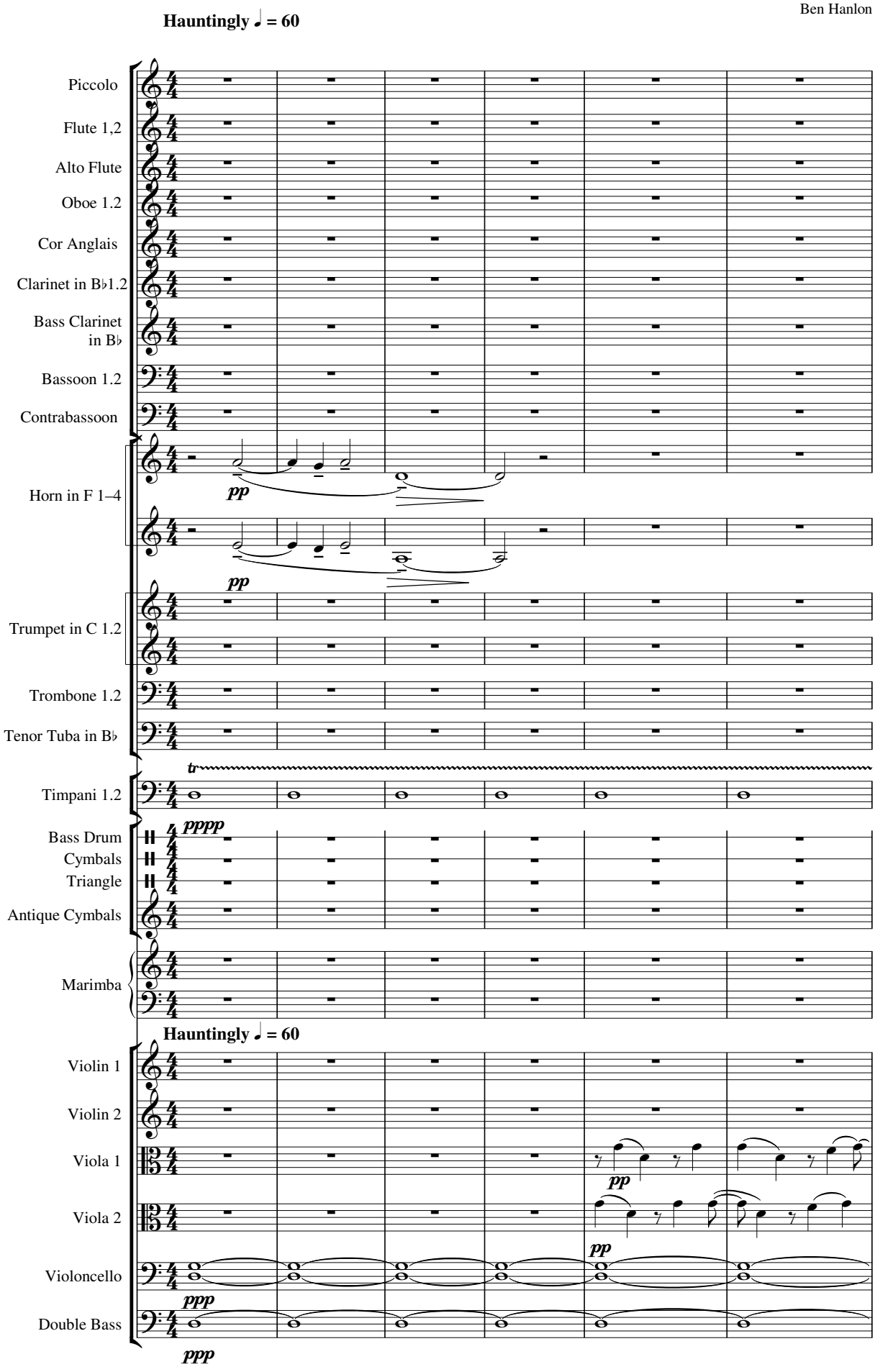
Piccolo, Flute 1,2, Alto Flute, Oboe 1,2, CorAnglais, Clarinet in Bflat 1,2, Bass Clarinet in Bflat, Basson 1,2, Conrtrabassoon, Horn in F 1-4, Trumpet in C 1,2, Trombone 1,2, Tenor Tuba in Bflat, Timpani 1,2, Bass Drum, Cymbals, Triangle, Antique Cymbals, Marimba, Violin 1,2,3,4, Viola 1,2, Violoncello, Double bass.

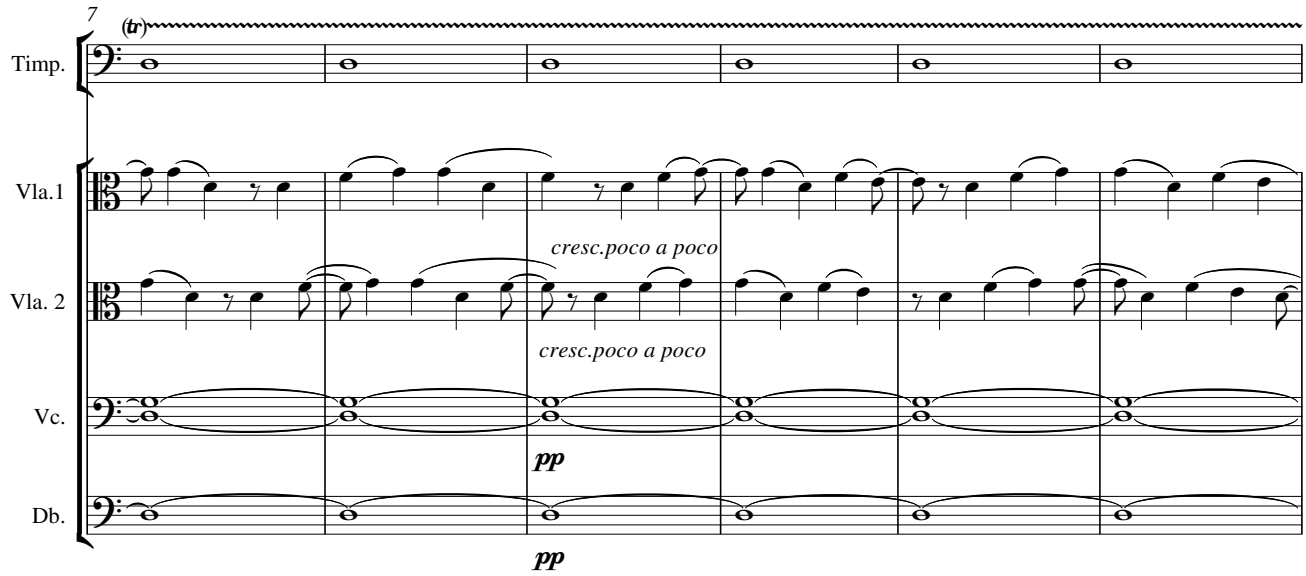
Composer's Note

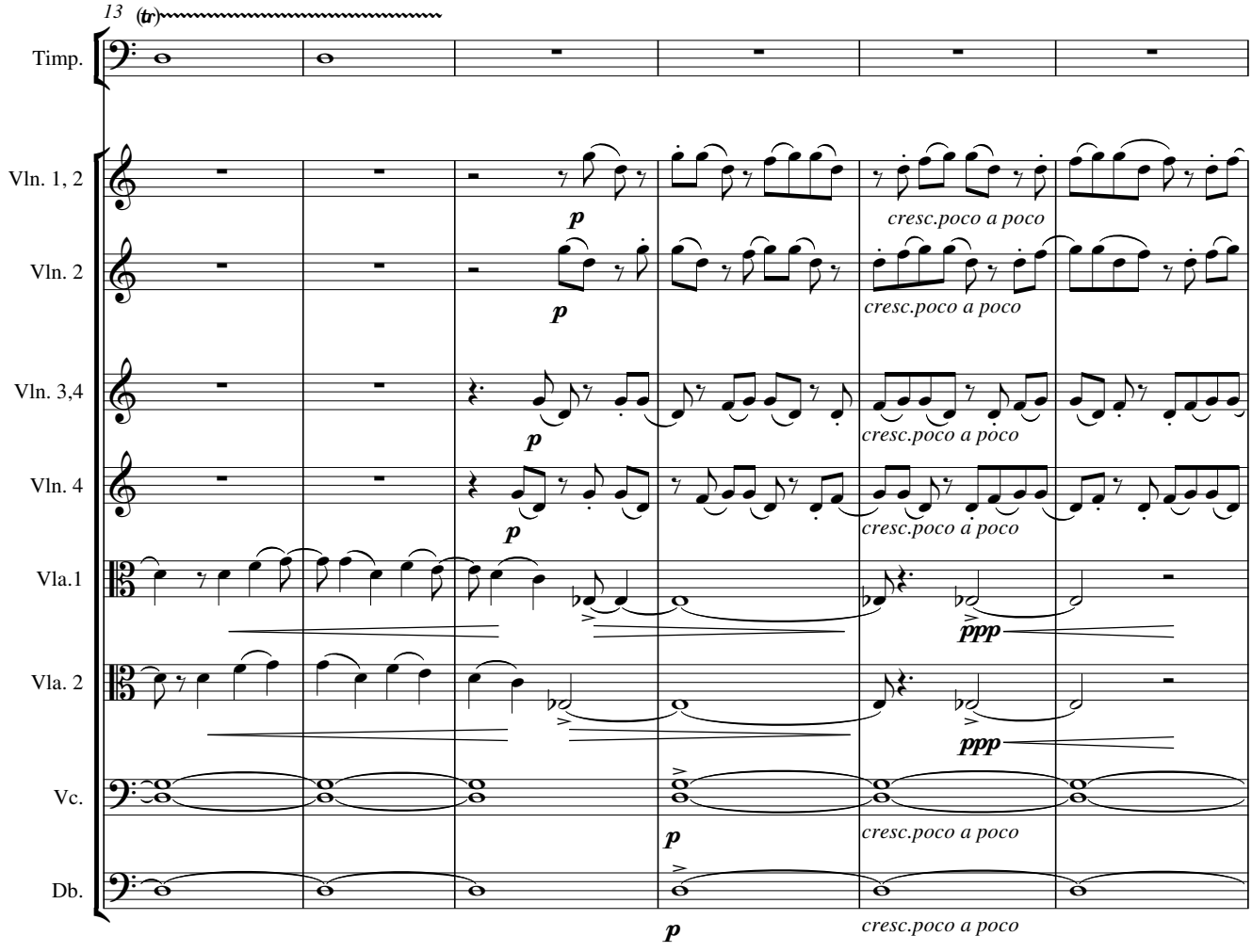
Compline is a night fantasy, a musical reflection on various aspects of night. Sleep, nightmares, death and the wonder of night are all elements of the programme.

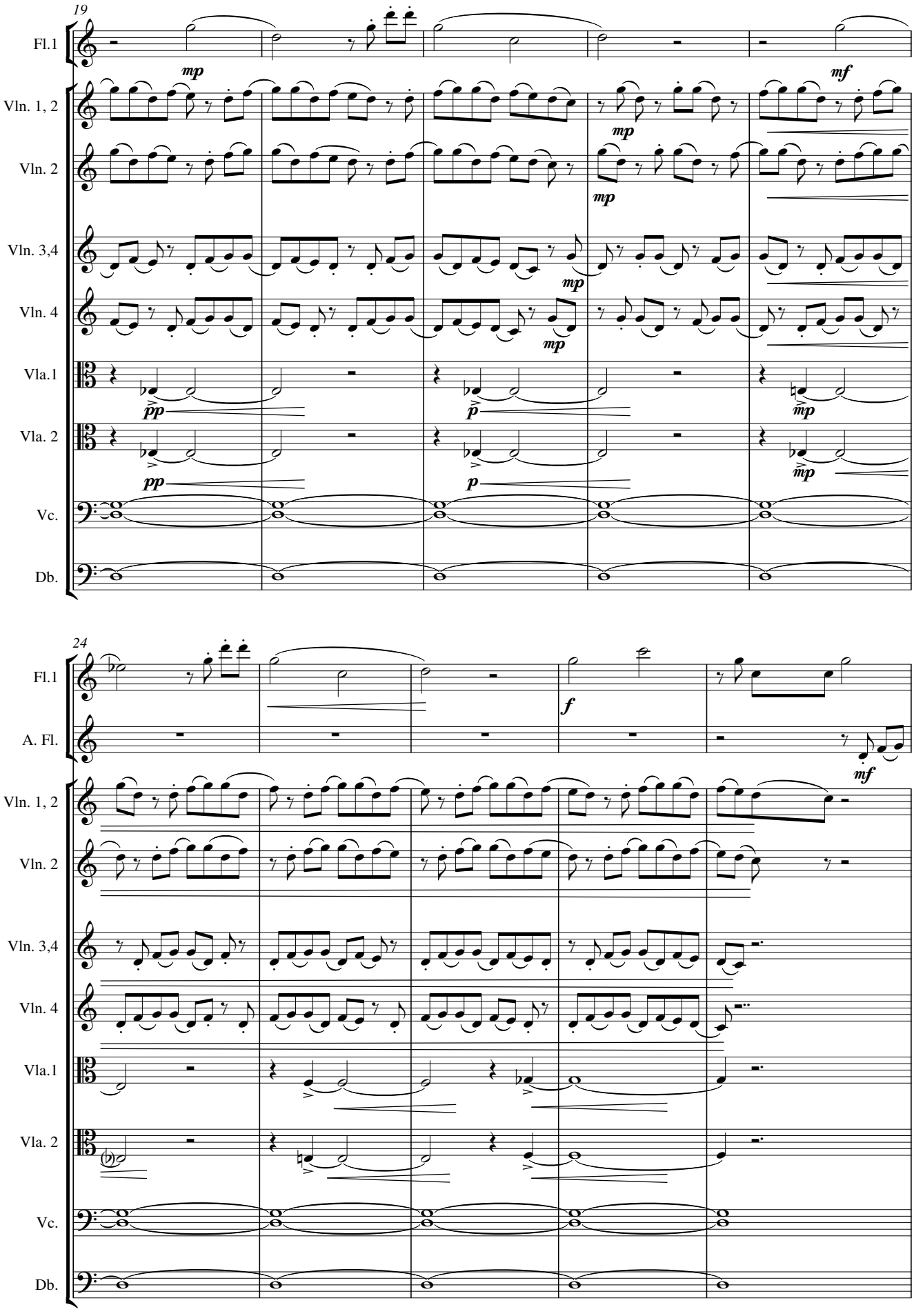
The work based on a plainchant Marian antiphon, titled *Salve Regina*. This antiphon is still sung in Christian monasteries at the end of night prayer. *Compline* was inspired by James MacMillan's brilliant *Veni, Veni Emmanuel*. In this latter work plainchant, which is the basis of the music, is presented in a completely new context.

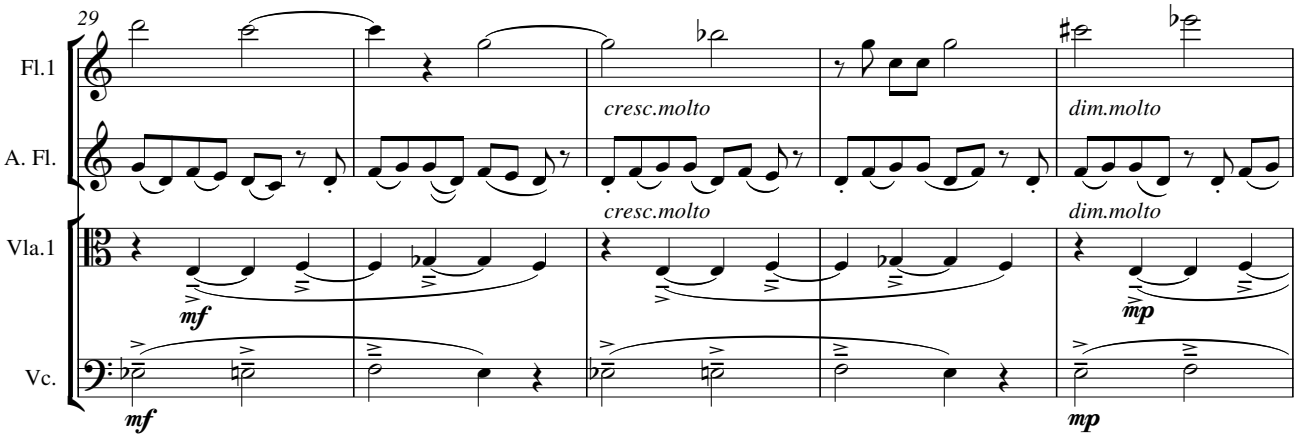
In *Compline* a number of short motifs from the *Salve Regina* are given new and very different treatments: the bright sun on a funeral day is painted through the tight imitations of micropolyphony, the last gasps of a dying person can be heard, while the sky at night is also featured. The development consists of a death waltz vaguely inspired by a Mark Granier poem titled *Dancing Plague*. In the Recapitulation the entire *Salve Regina* is played in retrograde and original versions which use evenly weighted quaver notes. The music attempts to create a hypnotic mood in which the different night events are recalled. The work ends quietly and calmly.

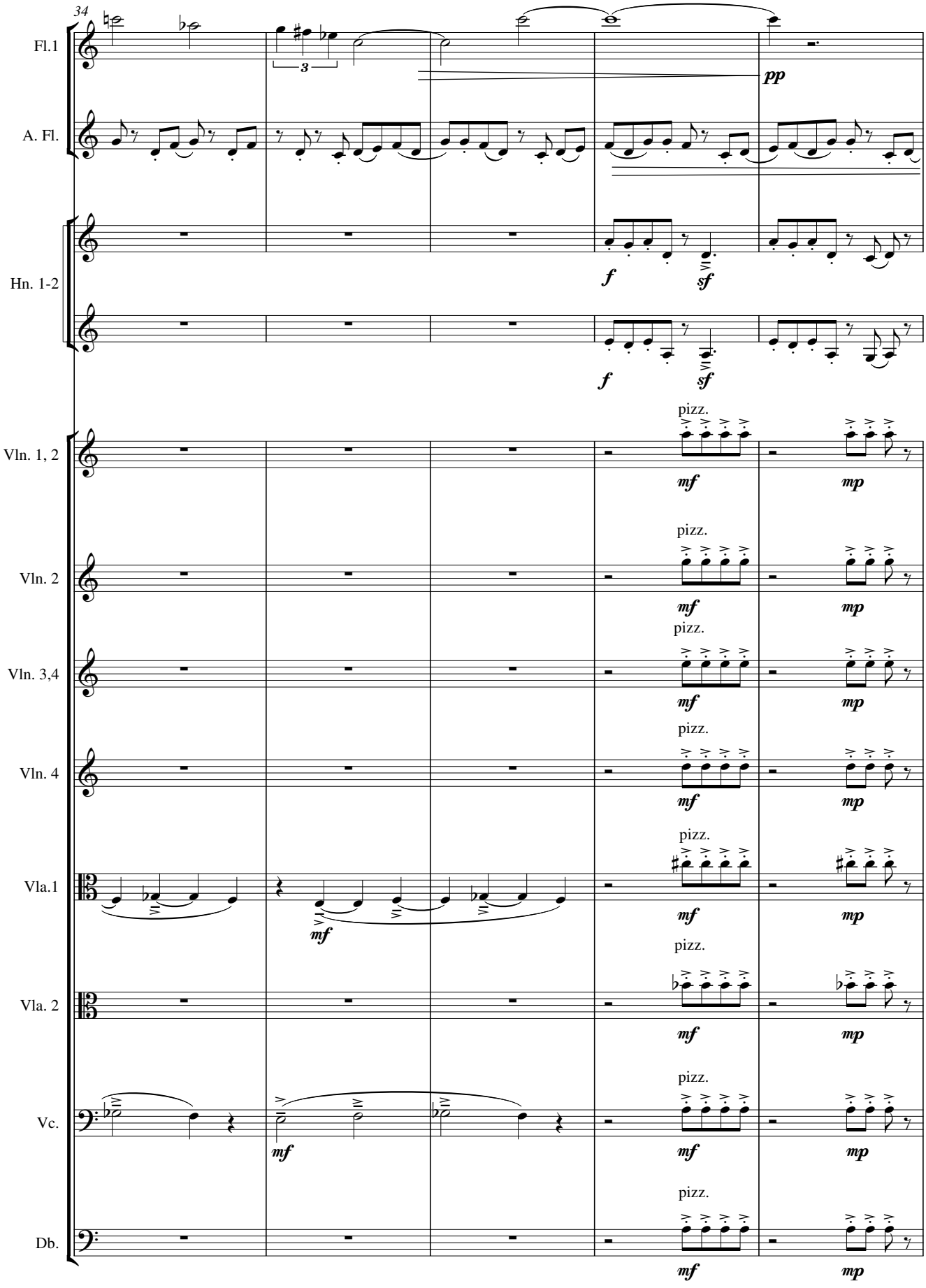

Hauntingly ♩ = 60
Piccolo
Flute 1,2
Alto Flute
Oboe 1.2
Cor Anglais
Clarinet in B♭1.2
Bass Clarinet in B♭
Bassoon 1.2
Contrabassoon
Horn in F 1–4
pp
pp
Trumpet in C 1.2
Trombone 1.2
Tenor Tuba in B♭
tr
Timpani 1.2
pppp
Bass Drum
Cymbals
Triangle
Antique Cymbals
Marimba
Hauntingly ♩ = 60
Violin 1
Violin 2
Viola 1
pp
Viola 2
pp
Violoncello
ppp
Double Bass
ppp

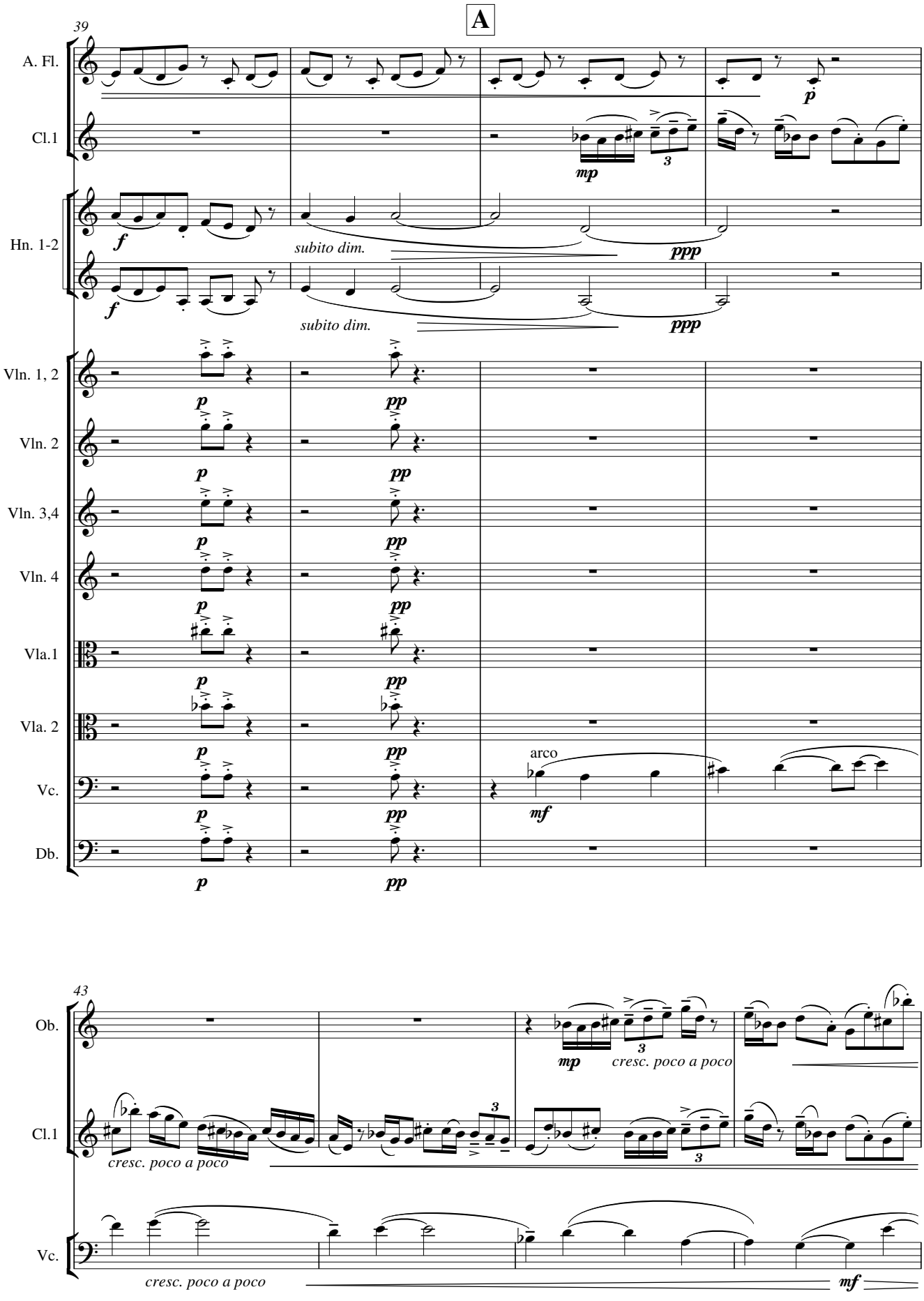

7
(tr)
Timp.
Vla.1
cresc.poco a poco
Vla. 2
cresc.poco a poco
Vc.
pp
Db.
pp

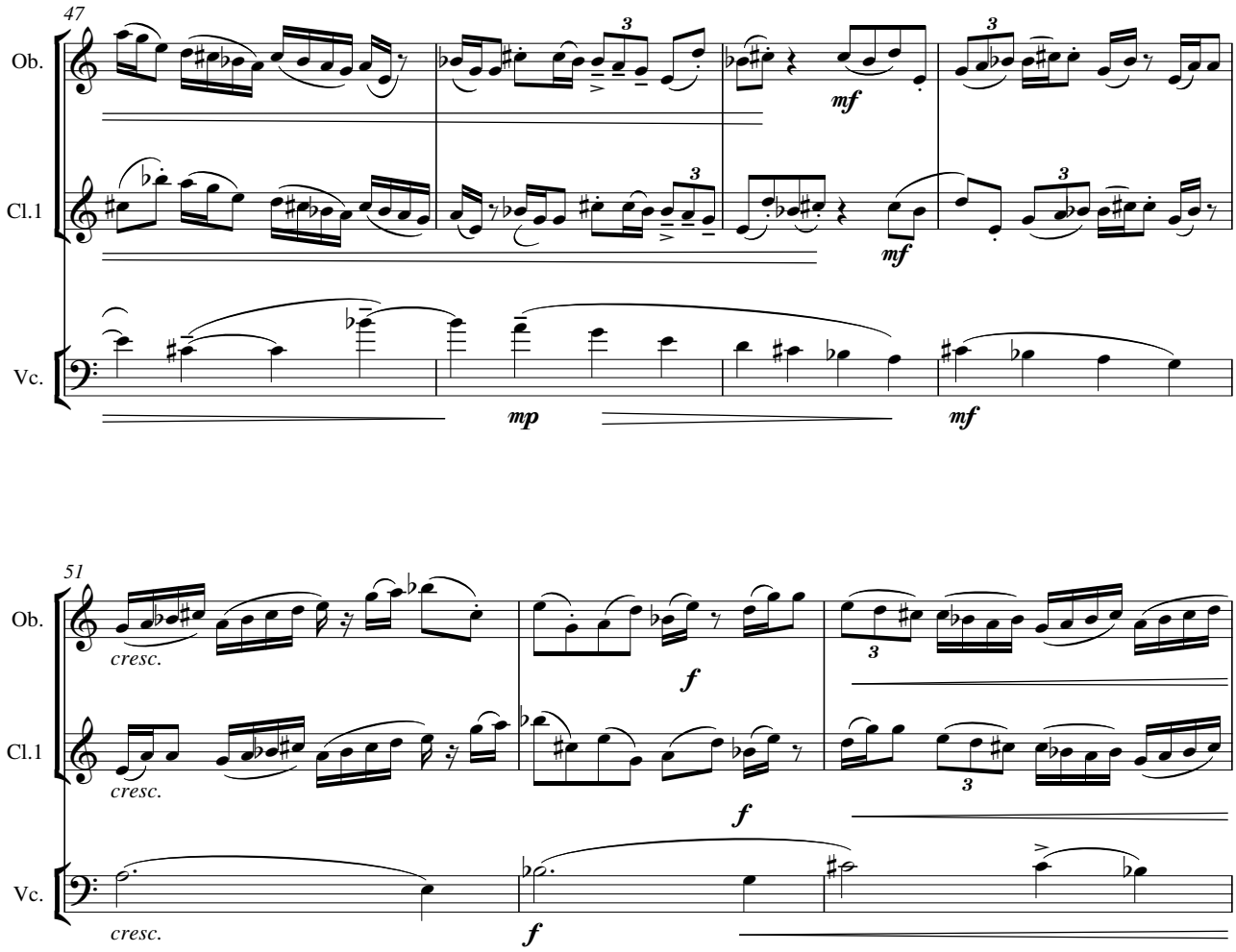

13
(tr)
Timp.
Vln. 1, 2
p
cresc.poco a poco
Vln. 2
p
cresc.poco a poco
Vln. 3,4
p
cresc.poco a poco
Vln. 4
p
cresc.poco a poco
Vla.1
ppp
Vla. 2
ppp
Vc.
p
cresc.poco a poco
Db.
p
cresc.poco a poco

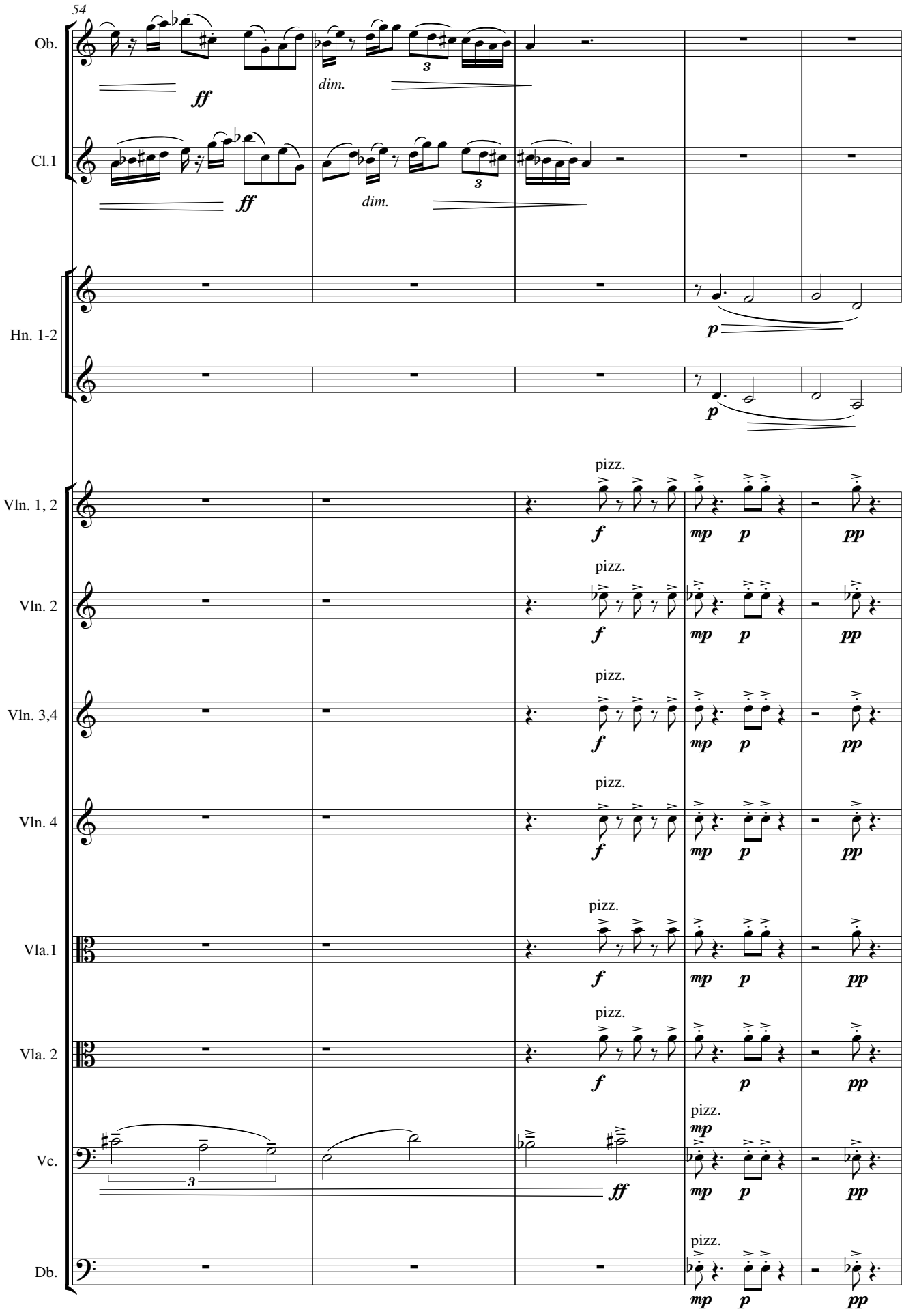

19
Fl.1
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
mp
mf
pp
p
24
A. Fl.
f

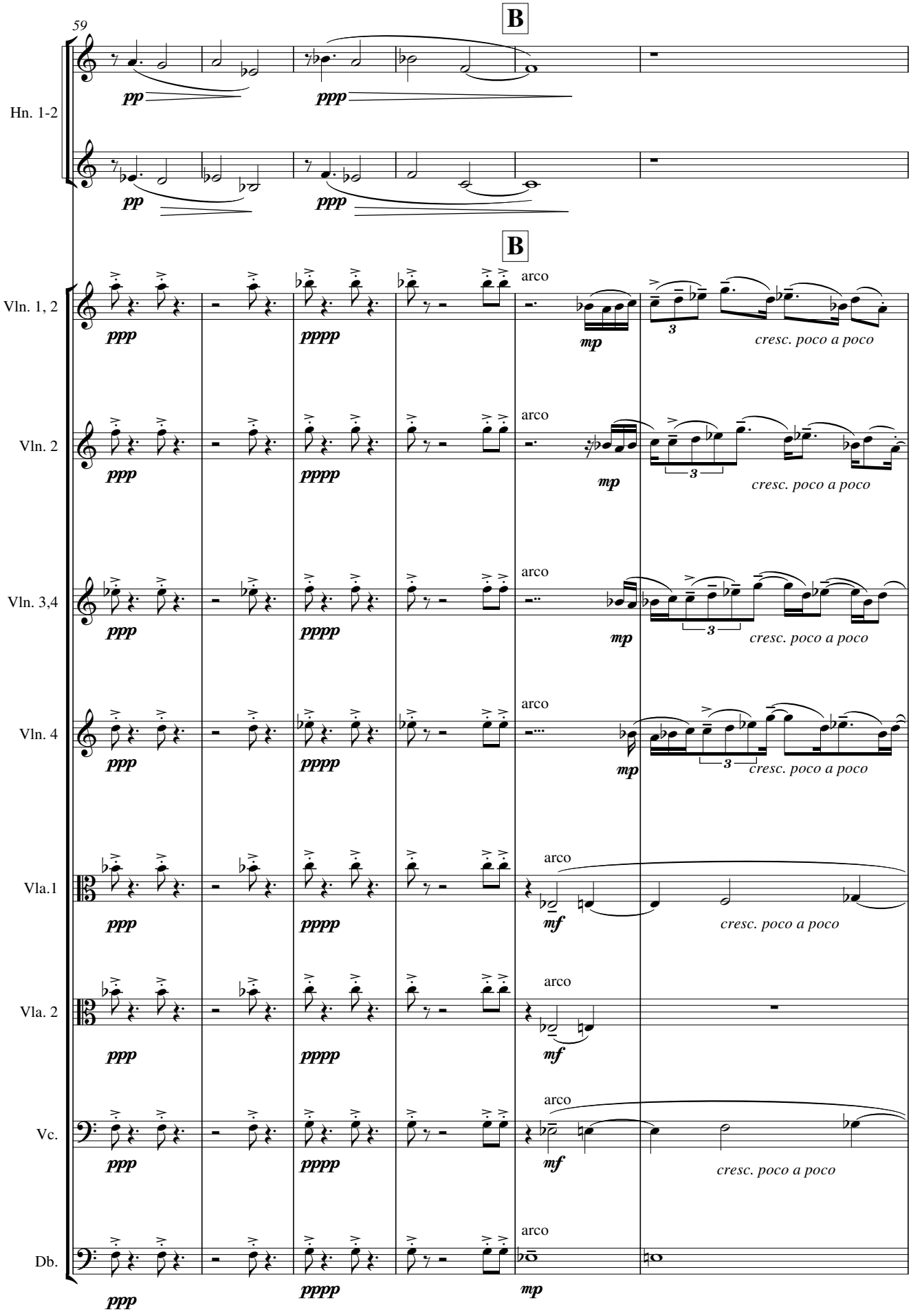

29
Fl.1
A. Fl.
Vla.1
Vc.
cresc.molto
dim.molto
cresc.molto
dim.molto
mf
mf
mp
mp

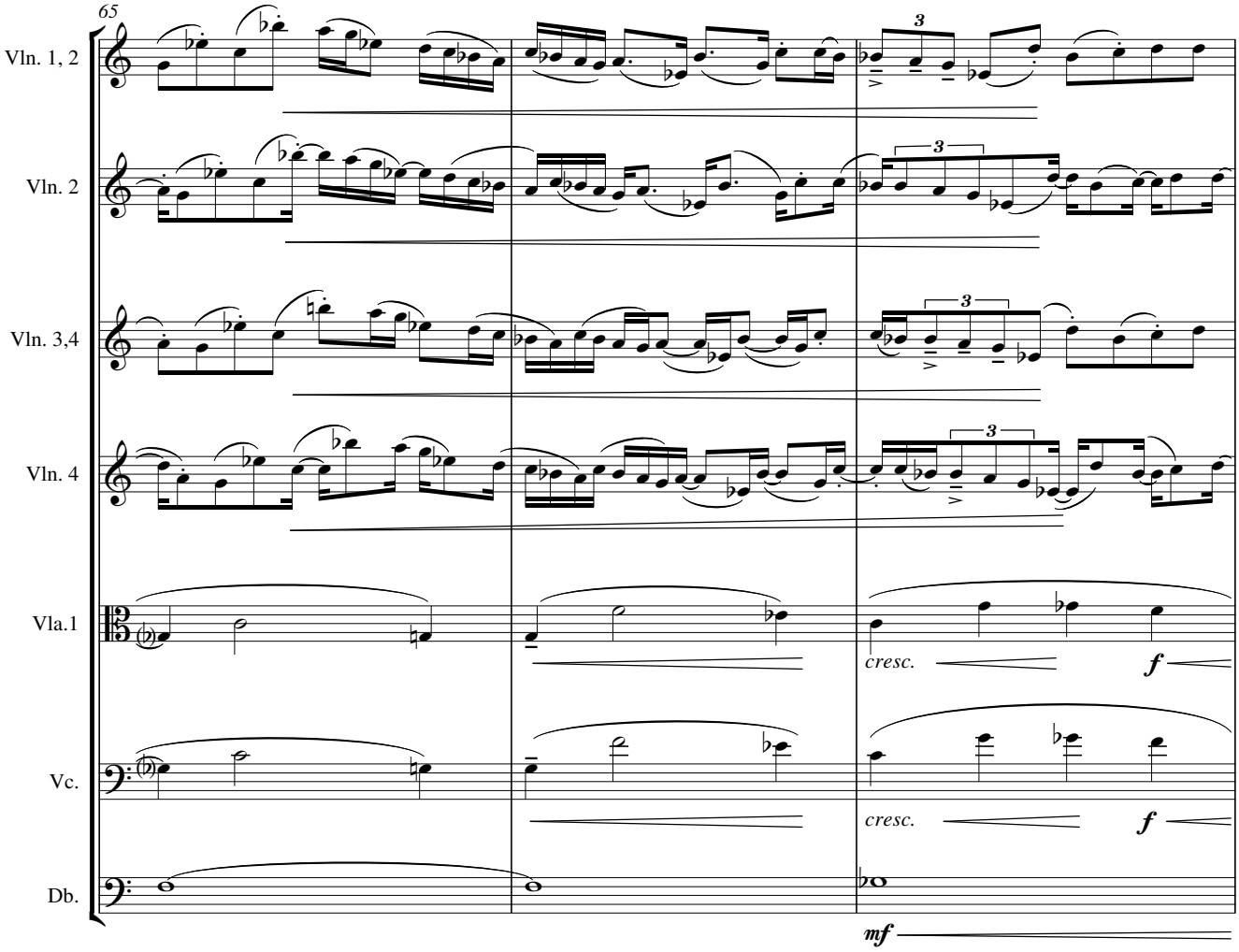

34
Fl.1
A. Fl.
Hn. 1-2
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
3
pp
f
sf
pizz.
mf
mp

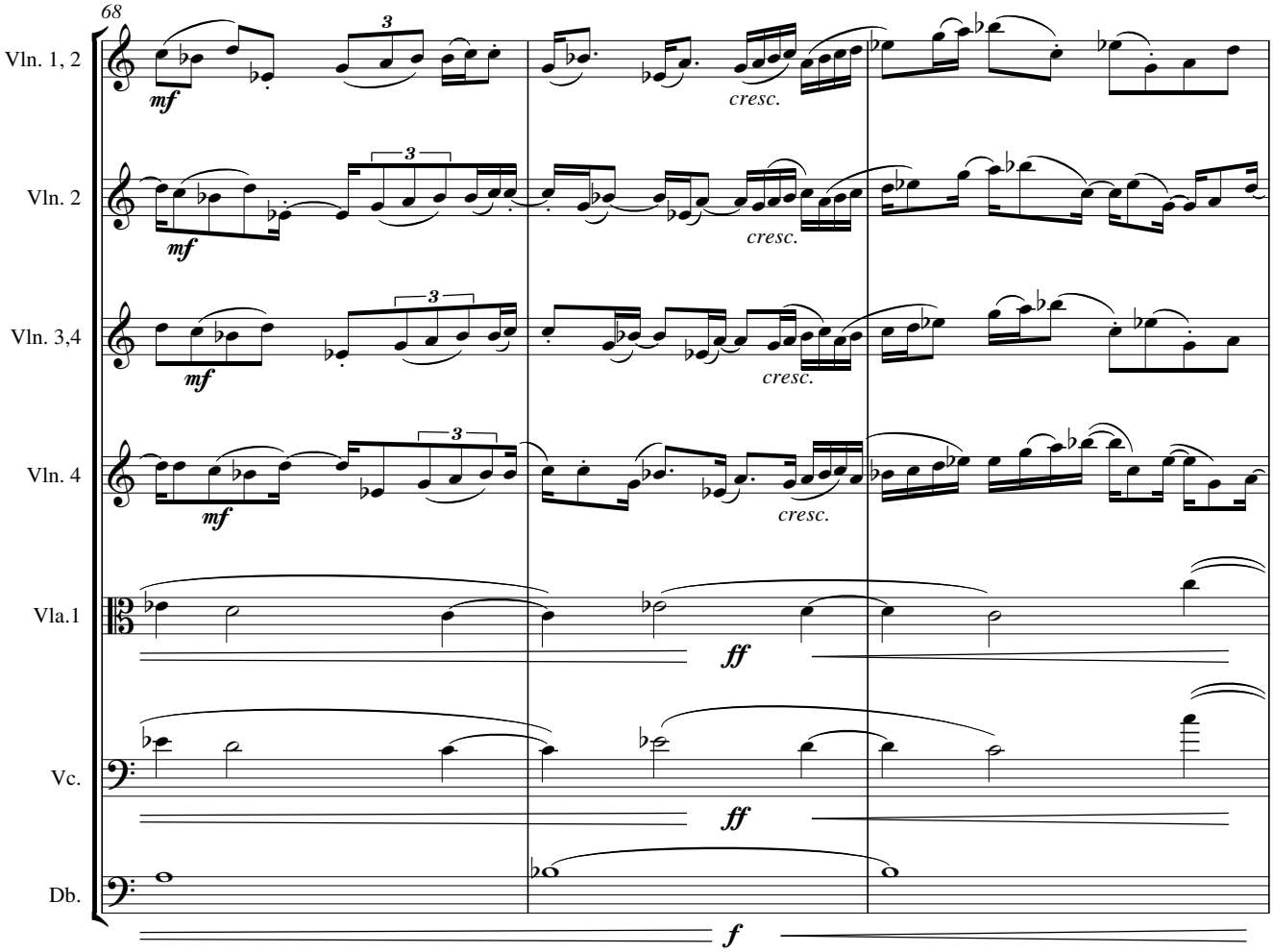

A
39
A. Fl.
Cl.1
Hn. 1-2
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
subito dim.
arco
43
Ob.
Cl.1
Vc.
cresc. poco a poco

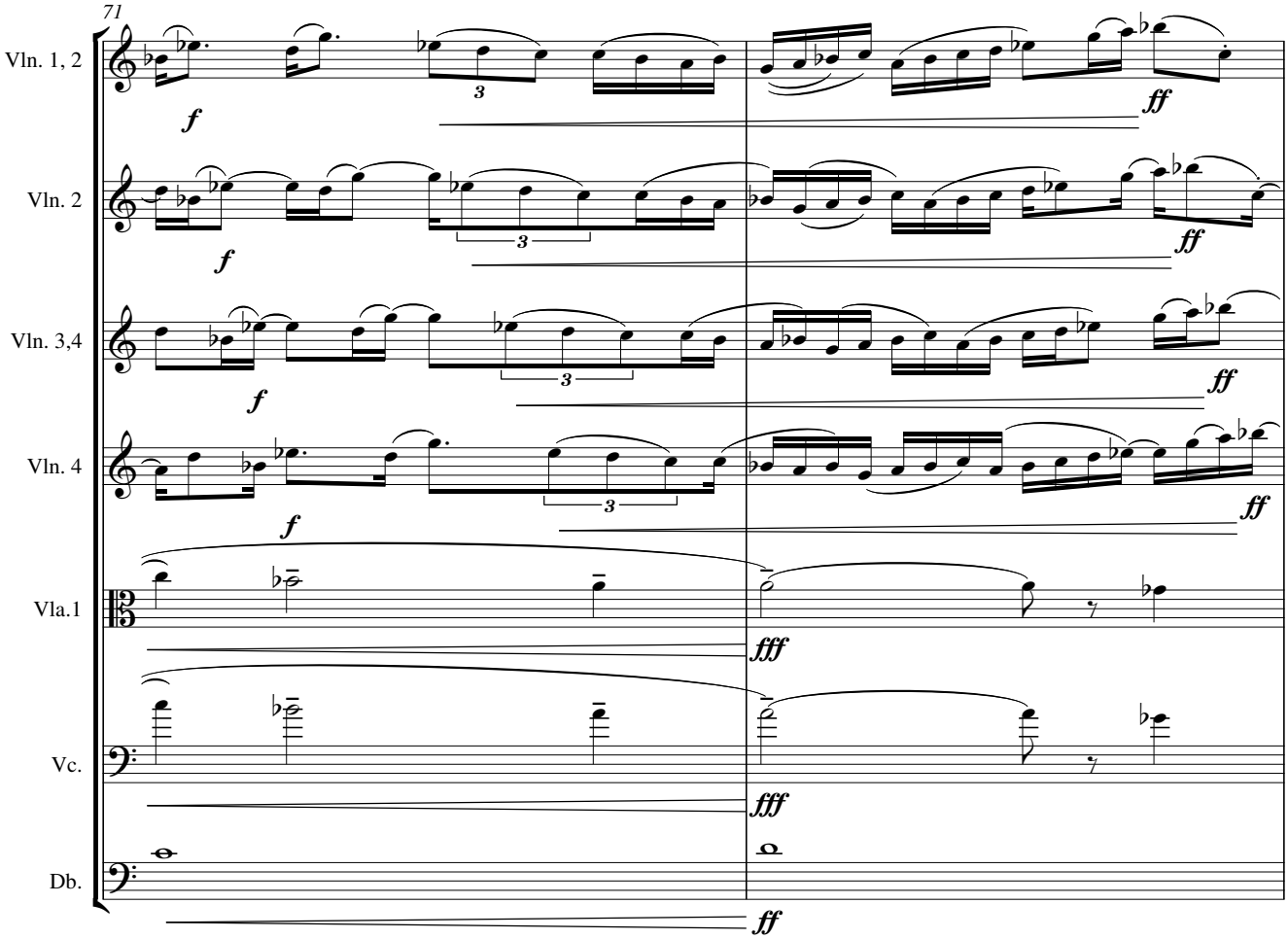

47
Ob.
Cl.1
Vc.
mf
mf
mp
mf
51
Ob.
Cl.1
Vc.
cresc.
cresc.
cresc.
f
f
f

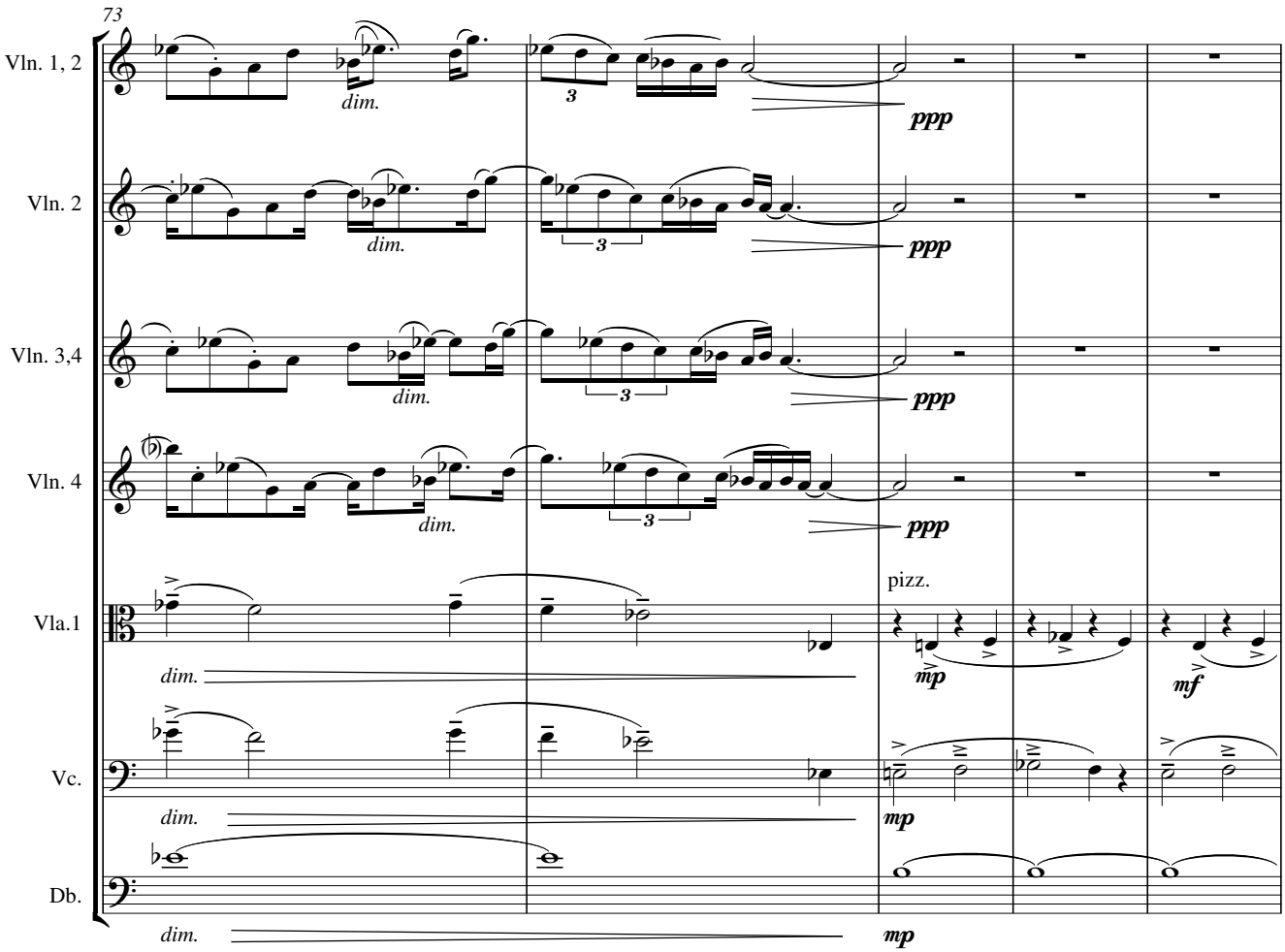

54
Ob.
Cl.1
Hn. 1-2
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
ff
dim.
p
pizz.
f
mp
pp
3

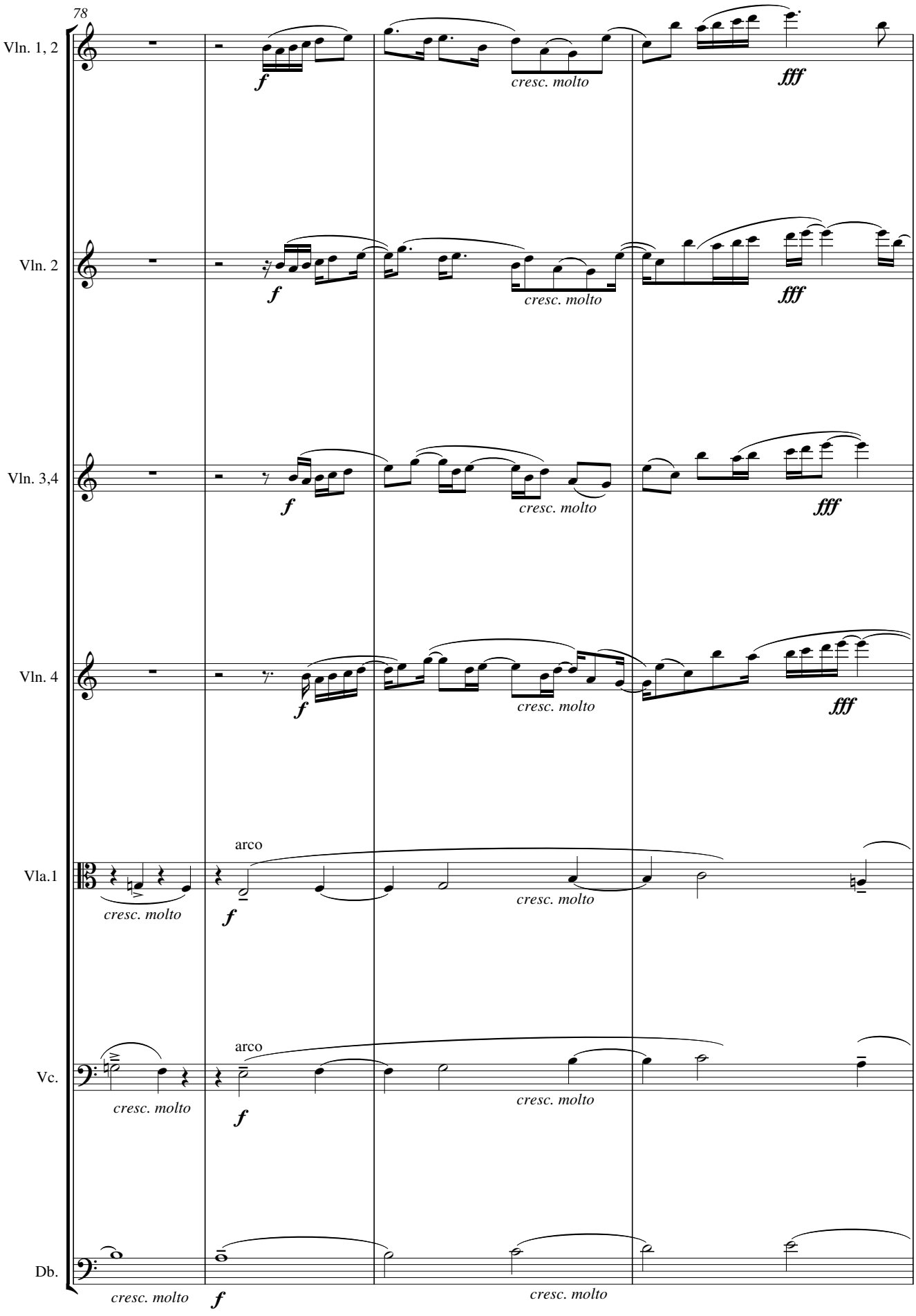

59
B
Hn. 1-2
pp
ppp
B
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
arco
ppp
pppp
mp
mf
3
cresc. poco a poco

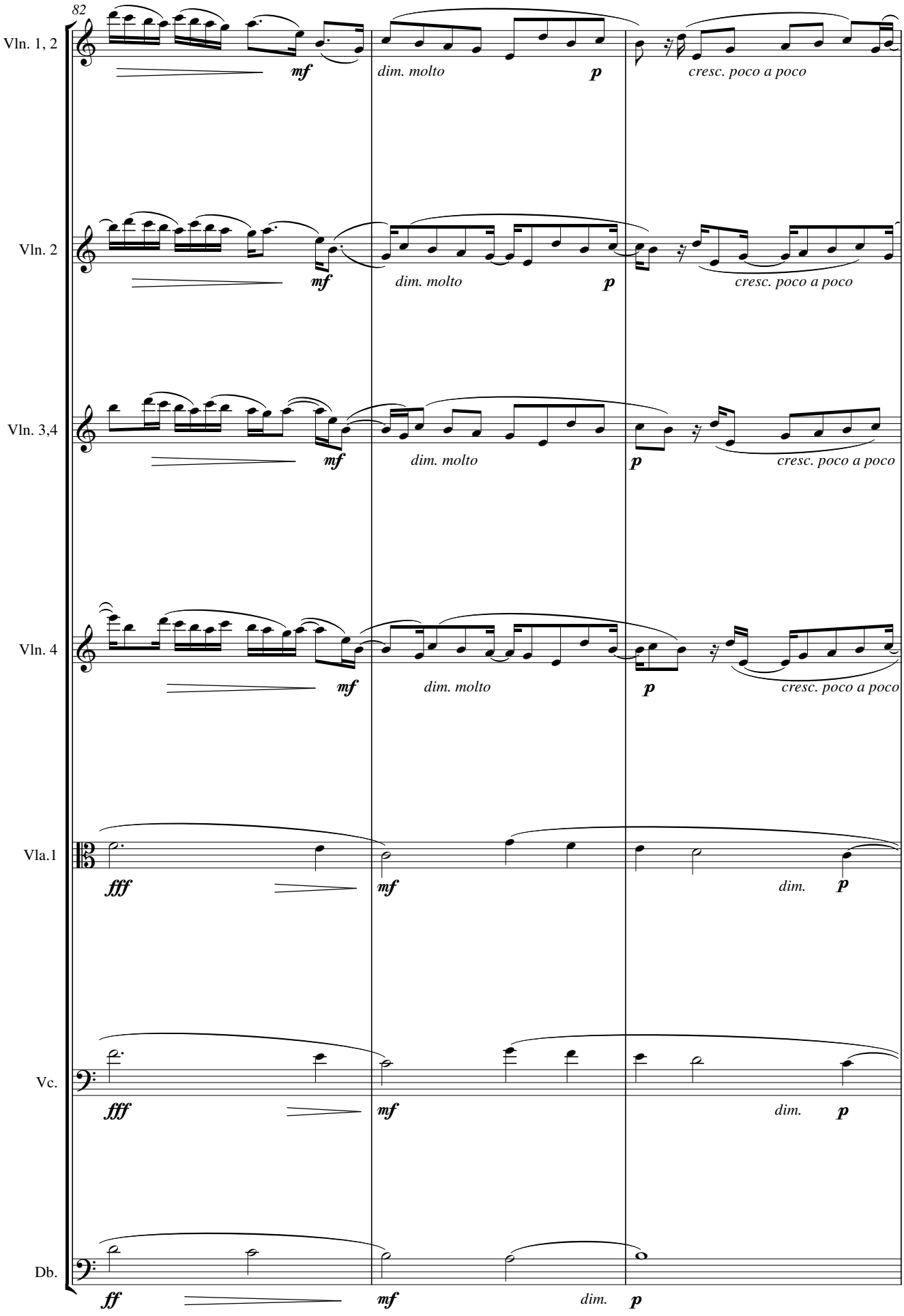

65
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
3
cresc.
f
mf

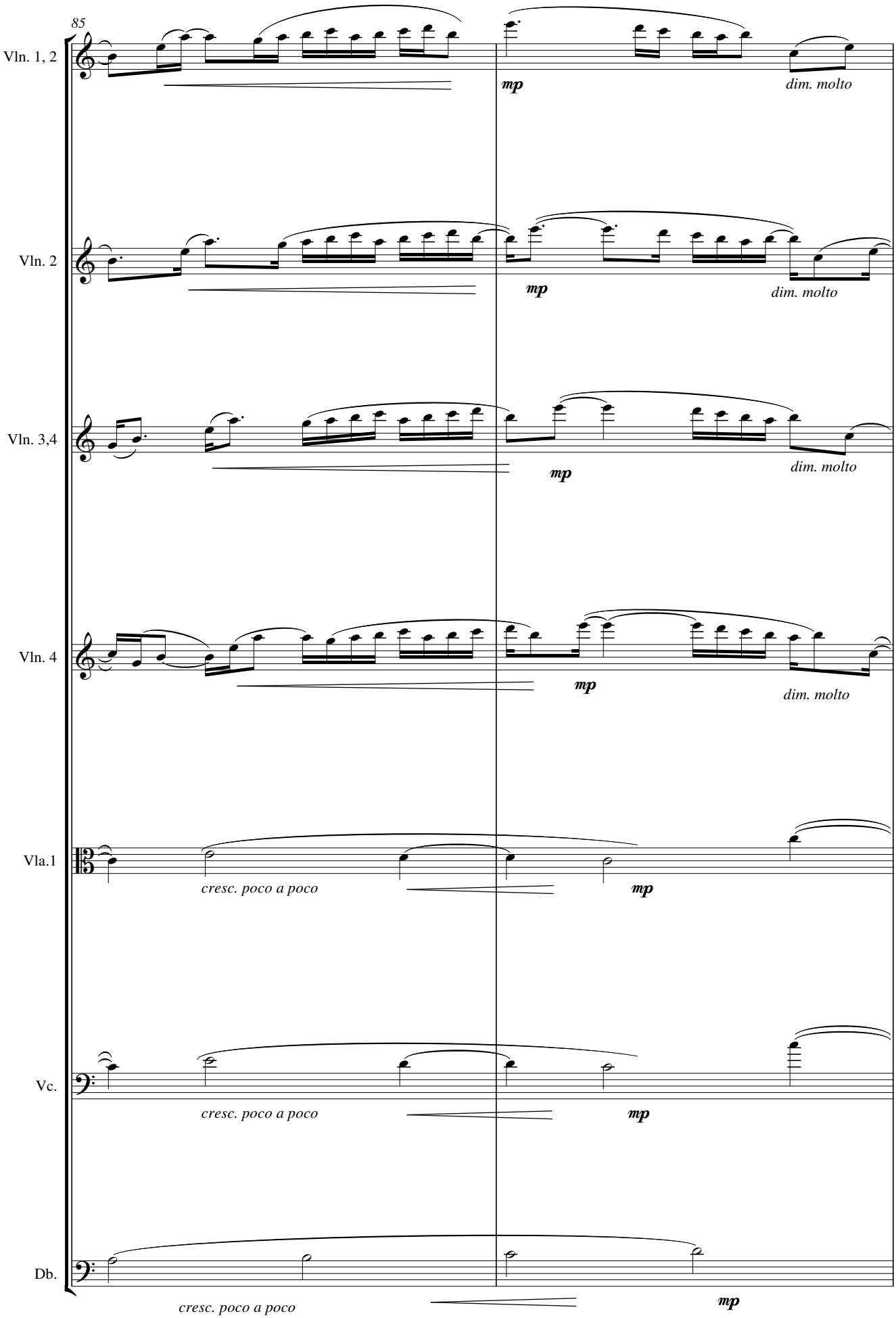

68
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
mf
cresc.
ff
f

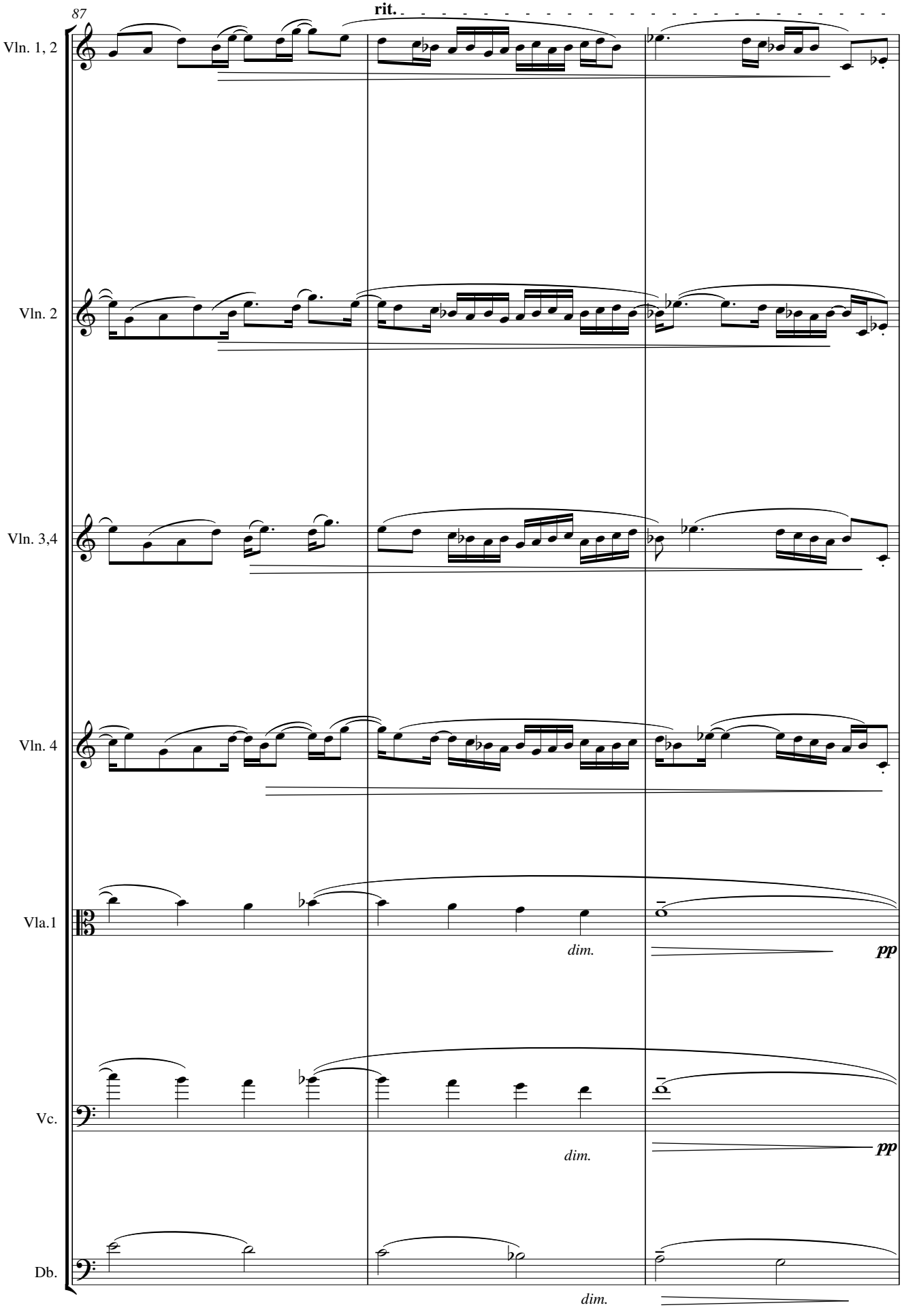

71
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
f
ff
fff
3

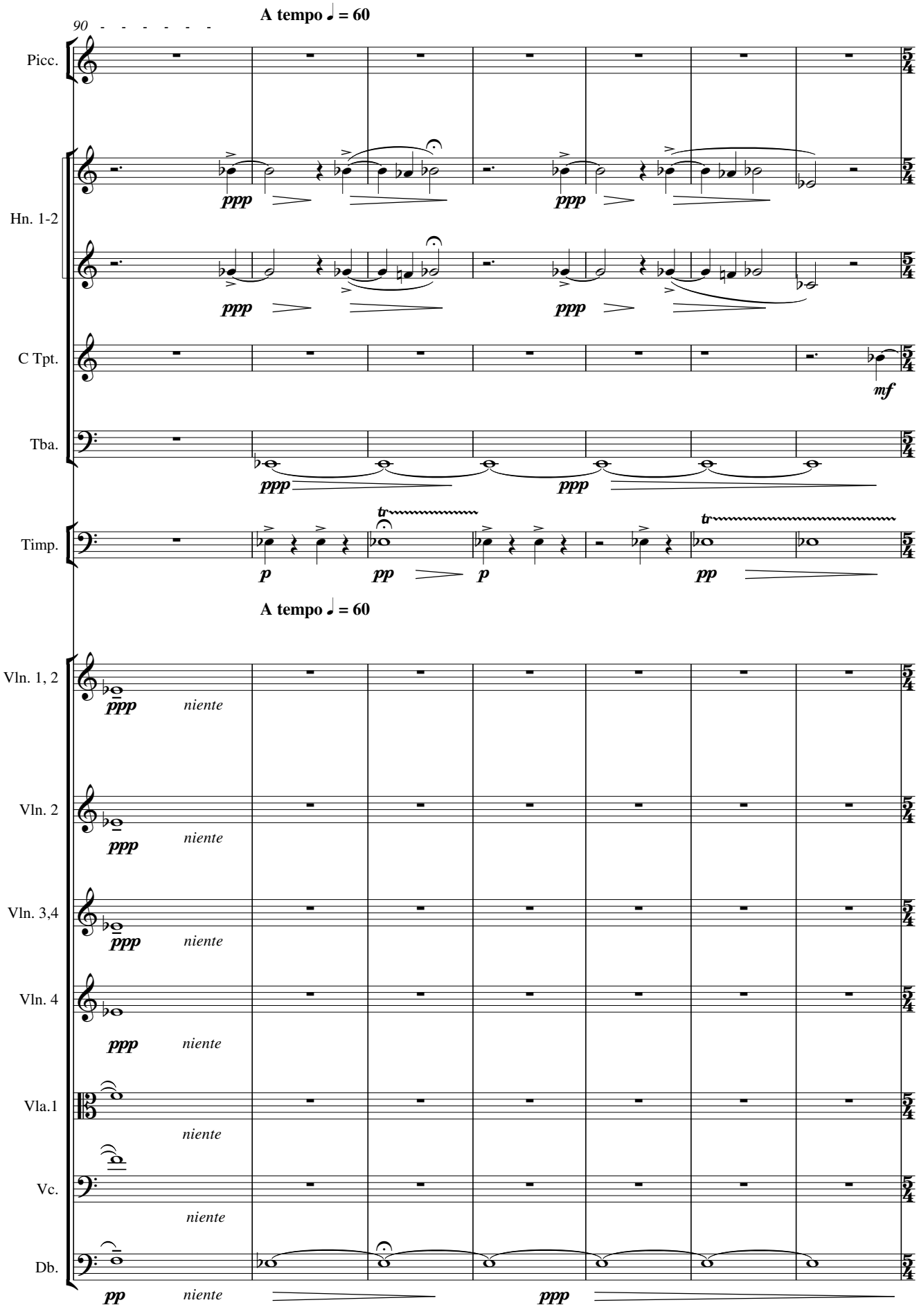

73
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
dim.
3
ppp
pizz.
mp
mf

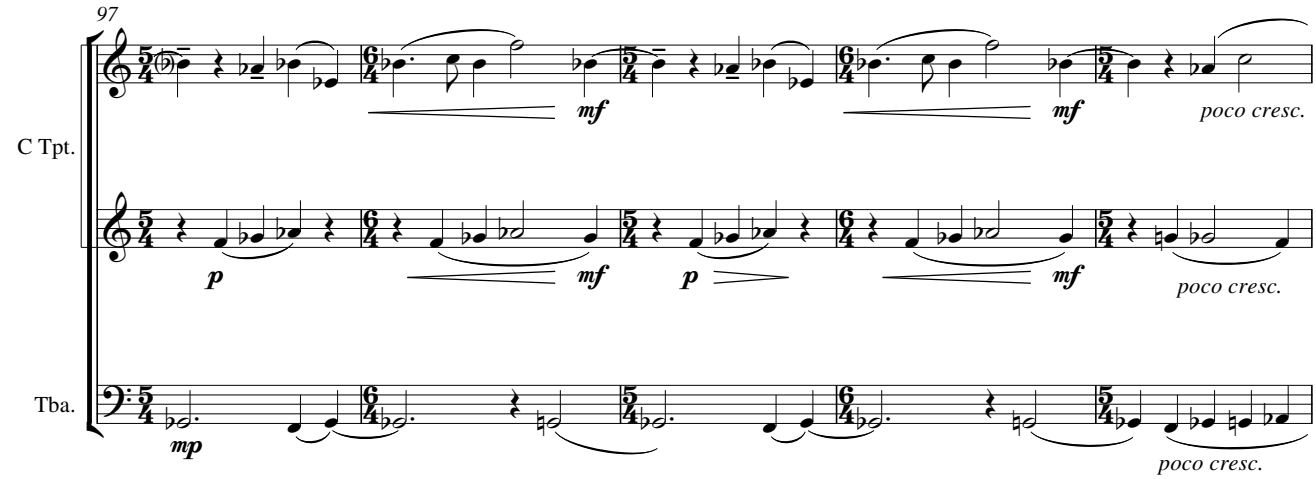

78
Vln. 1, 2
f
cresc. molto
fff
Vln. 2
f
cresc. molto
fff
Vln. 3,4
f
cresc. molto
fff
Vln. 4
f
cresc. molto
fff
Vla.1
arco
cresc. molto
f
cresc. molto
Vc.
arco
cresc. molto
f
cresc. molto
Db.
cresc. molto
f
cresc. molto

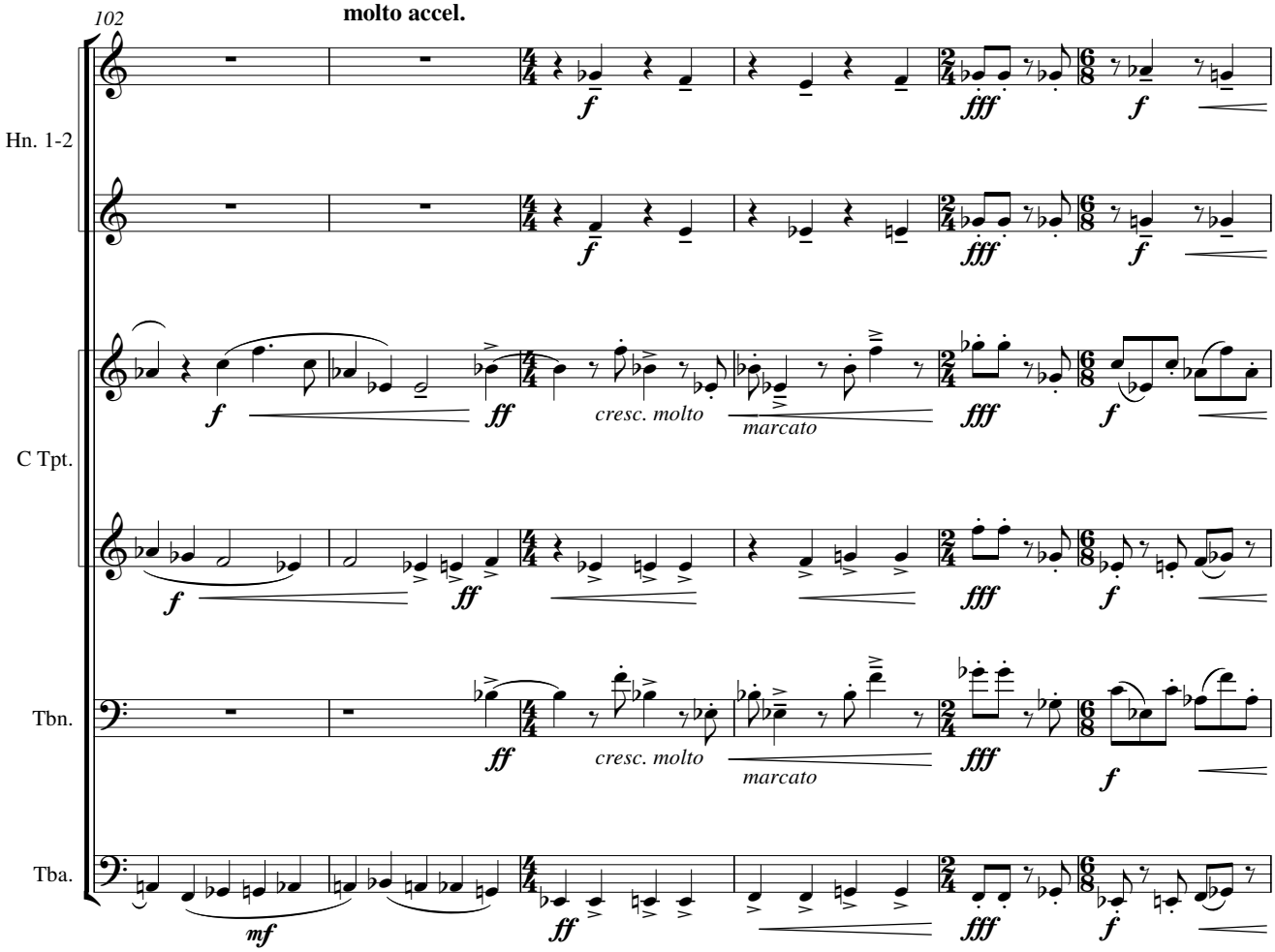

82
Vln. 1, 2
mf
dim. molto
p
cresc. poco a poco
Vln. 2
mf
dim. molto
p
cresc. poco a poco
Vln. 3,4
mf
dim. molto
p
cresc. poco a poco
Vln. 4
mf
dim. molto
p
cresc. poco a poco
Vla.1
fff
mf
dim.
p
Vc.
fff
mf
dim.
p
Db.
ff
mf
dim.
p

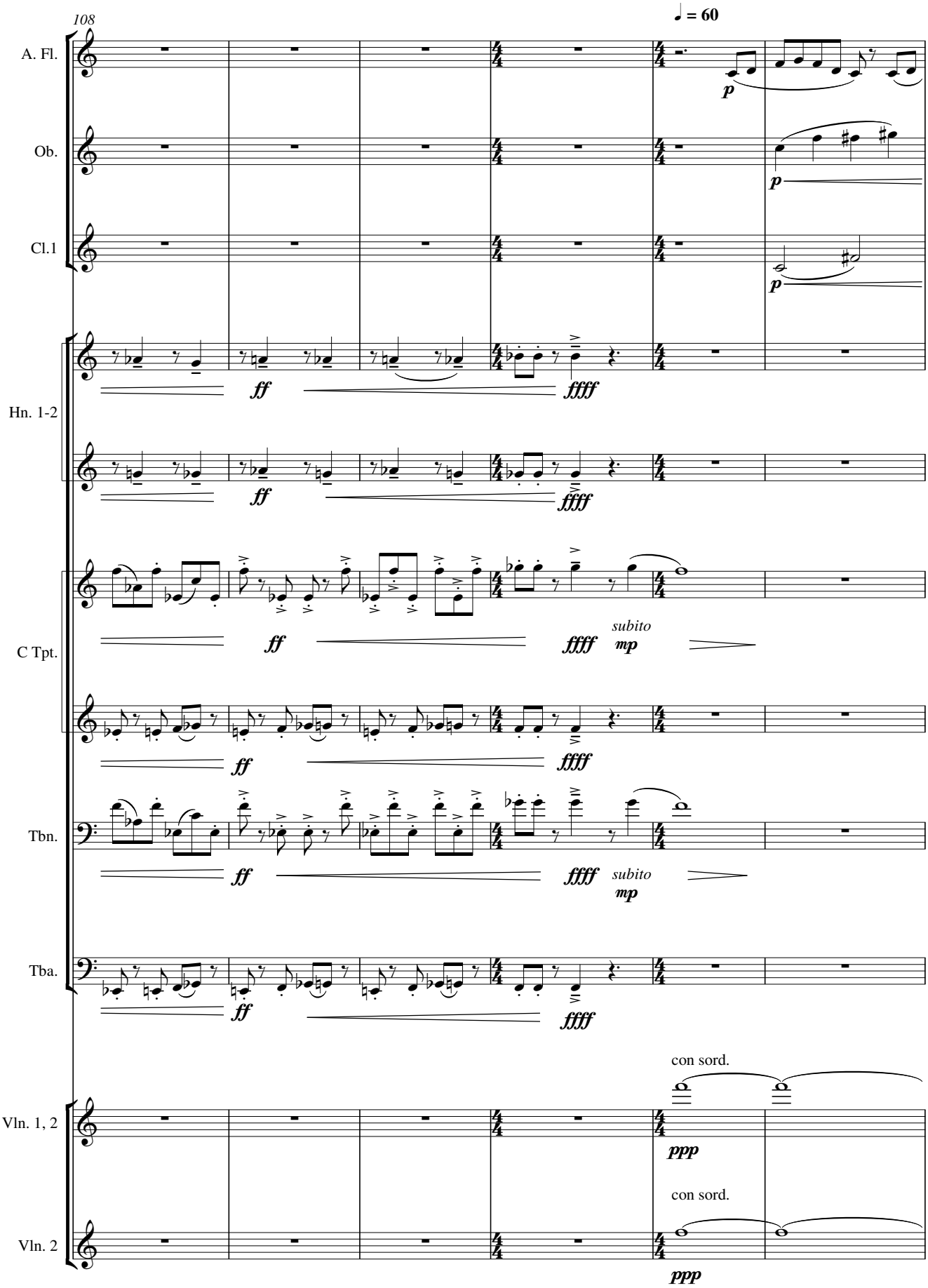

85
Vln. 1, 2
mp
dim. molto
Vln. 2
mp
dim. molto
Vln. 3,4
mp
dim. molto
Vln. 4
mp
dim. molto
Vla.1
cresc. poco a poco
mp
Vc.
cresc. poco a poco
mp
Db.
cresc. poco a poco
mp

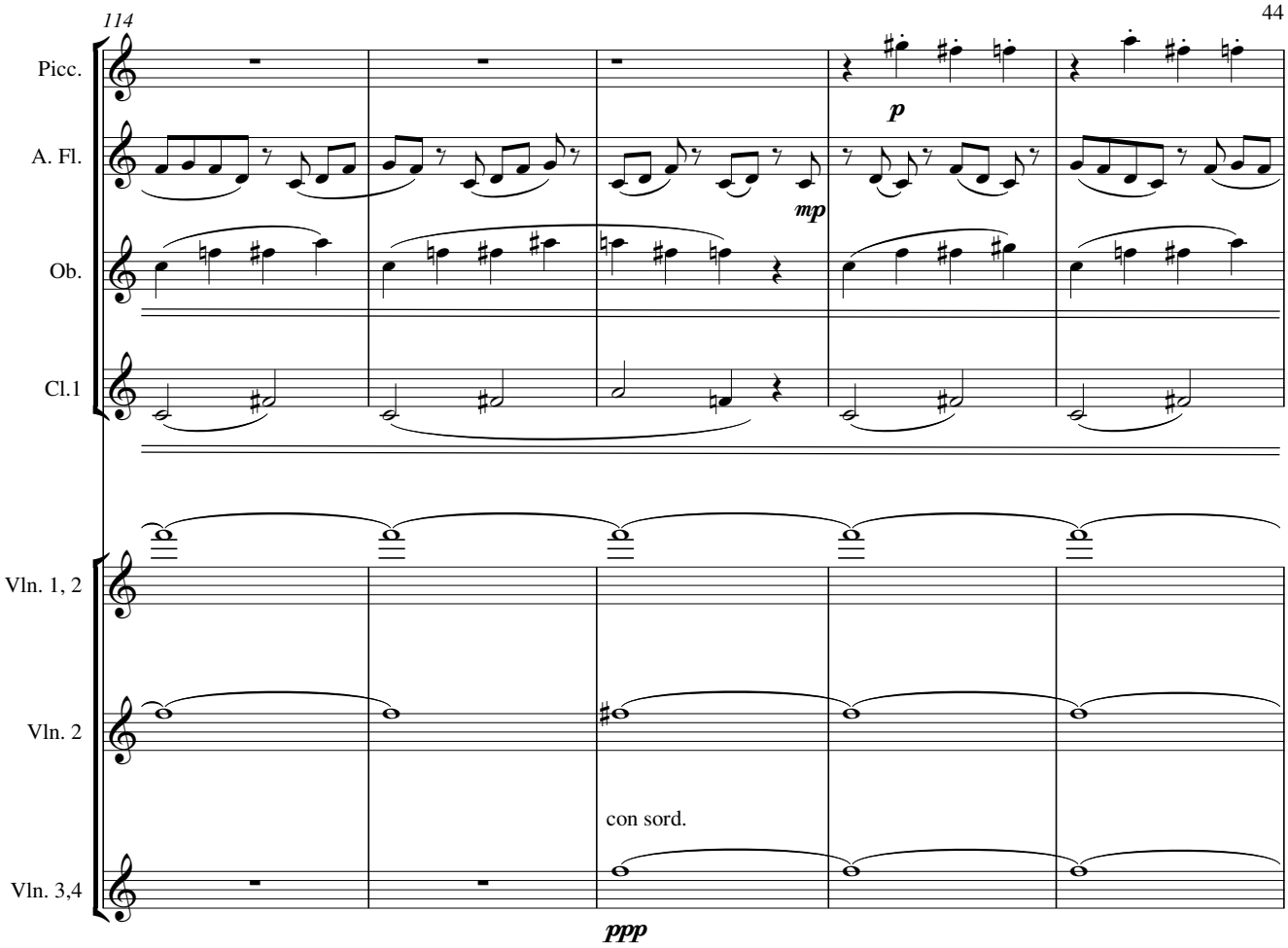

87
rit.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
dim.
pp
Vc.
dim.
pp
Db.
dim.

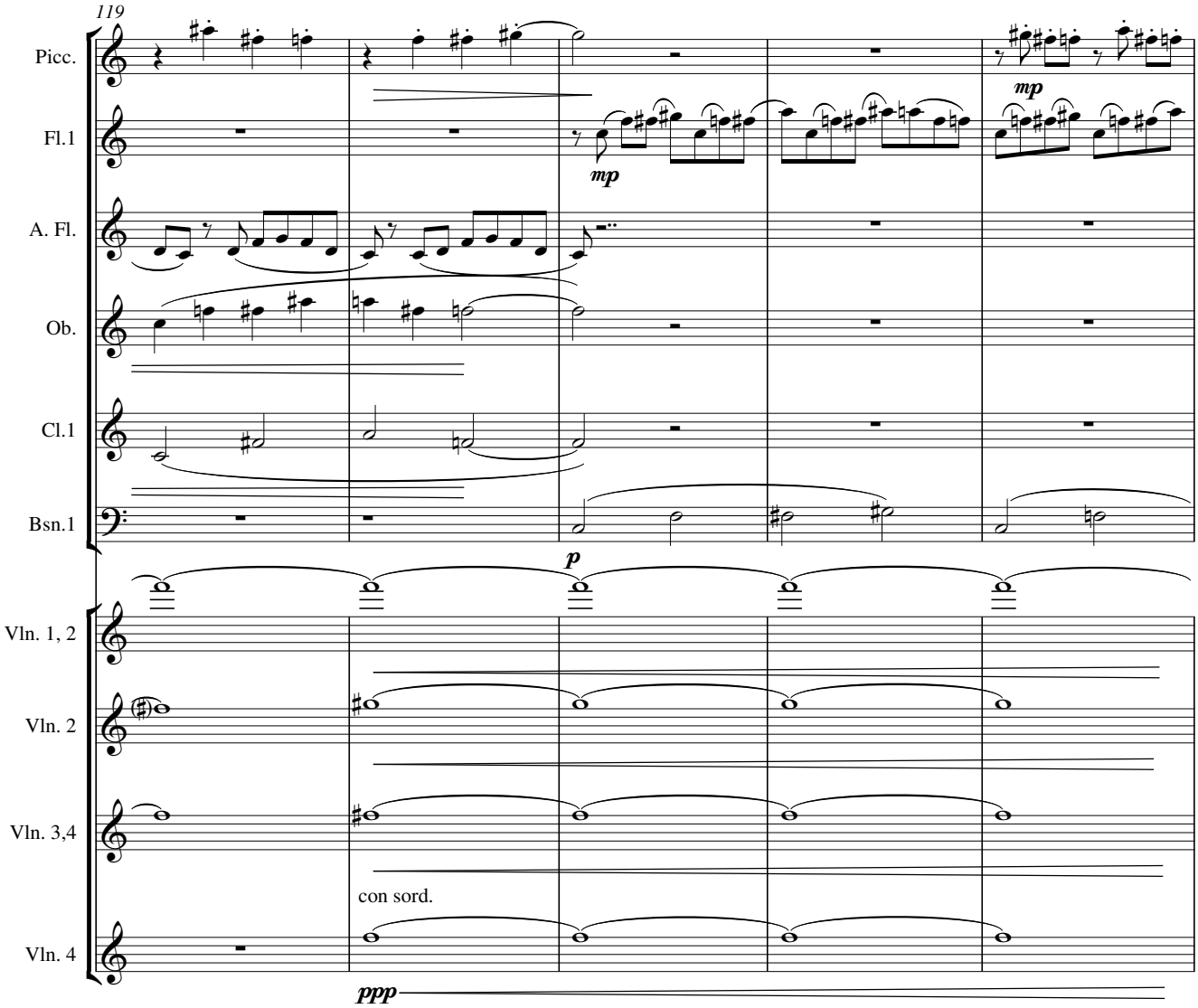

90
A tempo ♩ = 60
Picc.
Hn. 1-2
C Tpt.
Tba.
Timp.
A tempo ♩ = 60
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
ppp
niente
pp
p
mf
tr

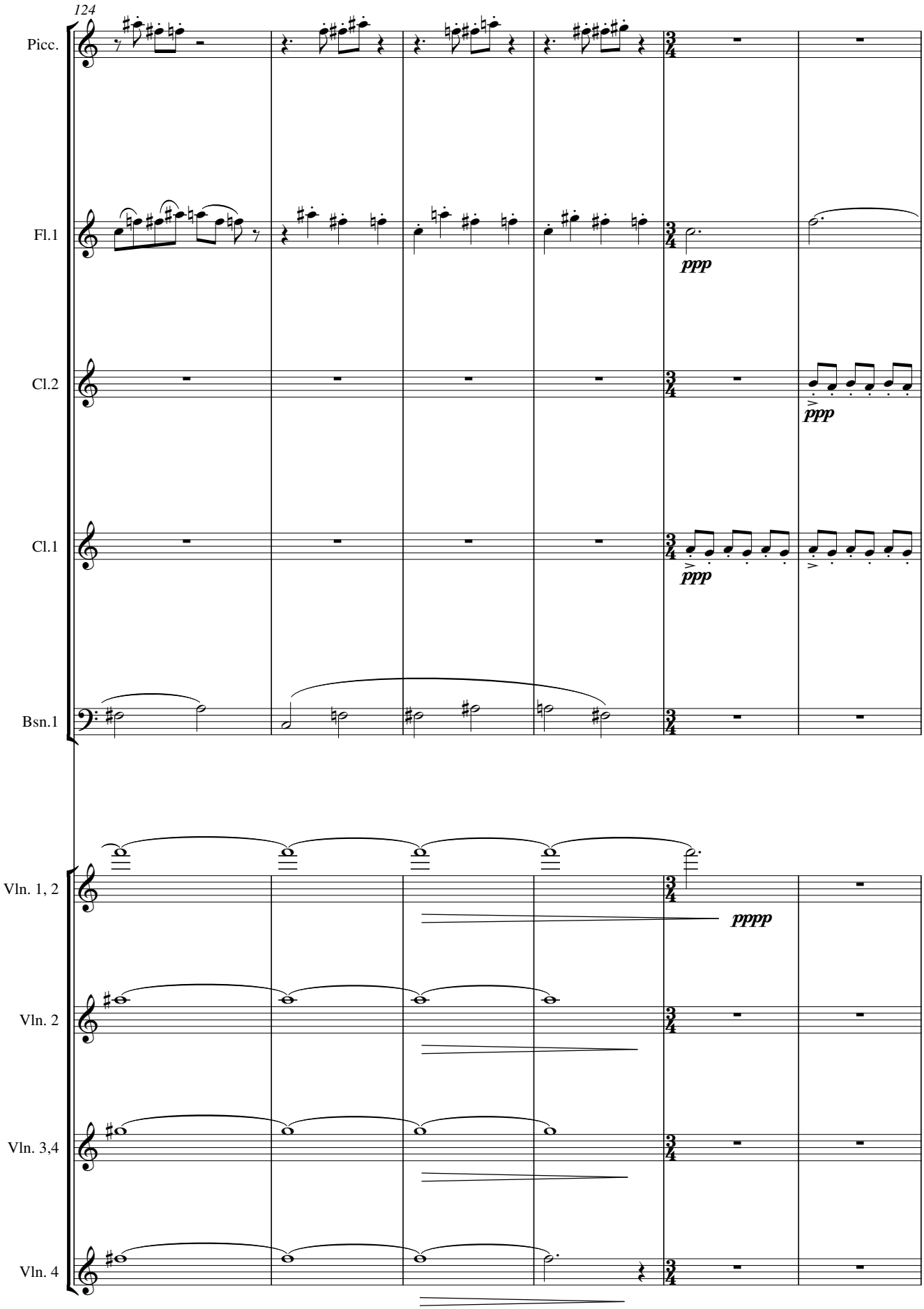

97
C Tpt.
Tba.
mf
p
mp
poco cresc.

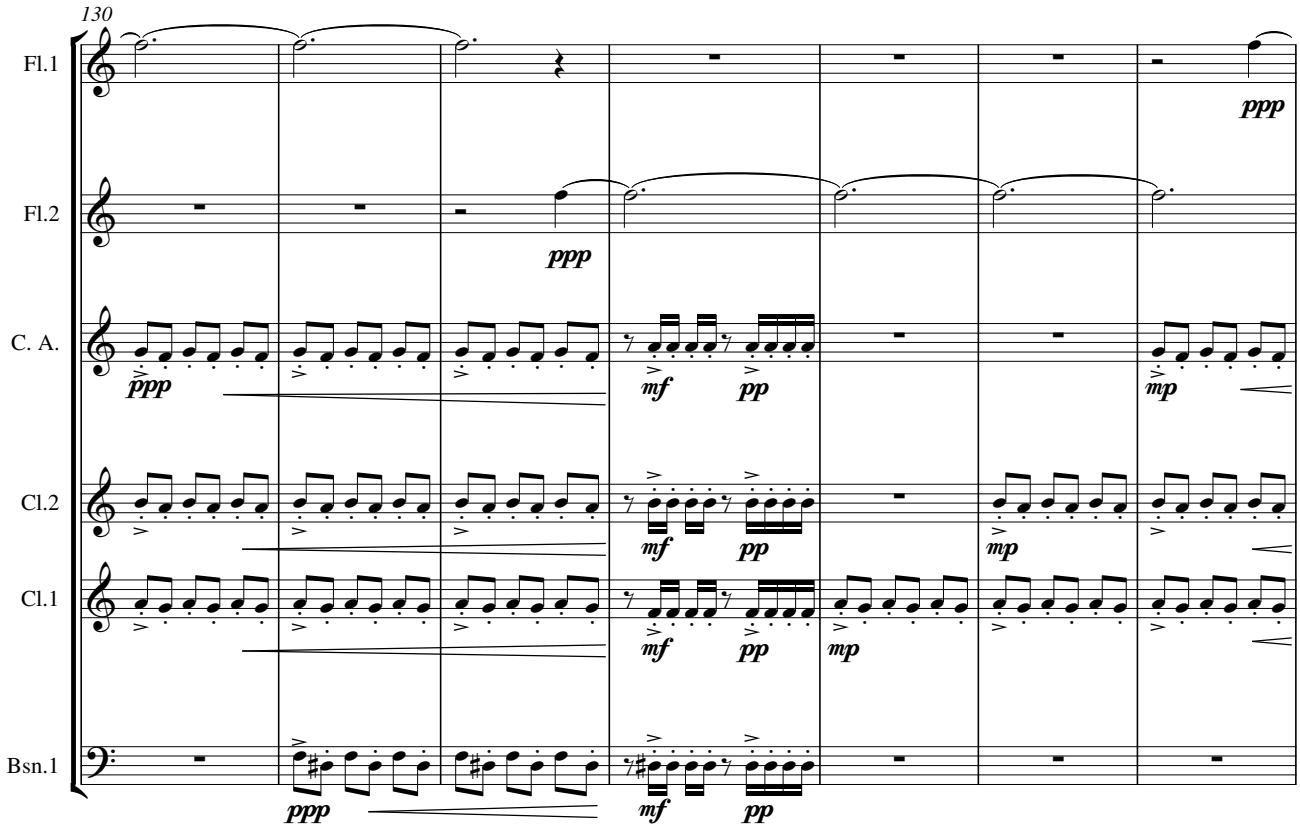

102
molto accel.
Hn. 1-2
C Tpt.
Tbn.
Tba.
f
ff
fff
cresc. molto
marcato
mf

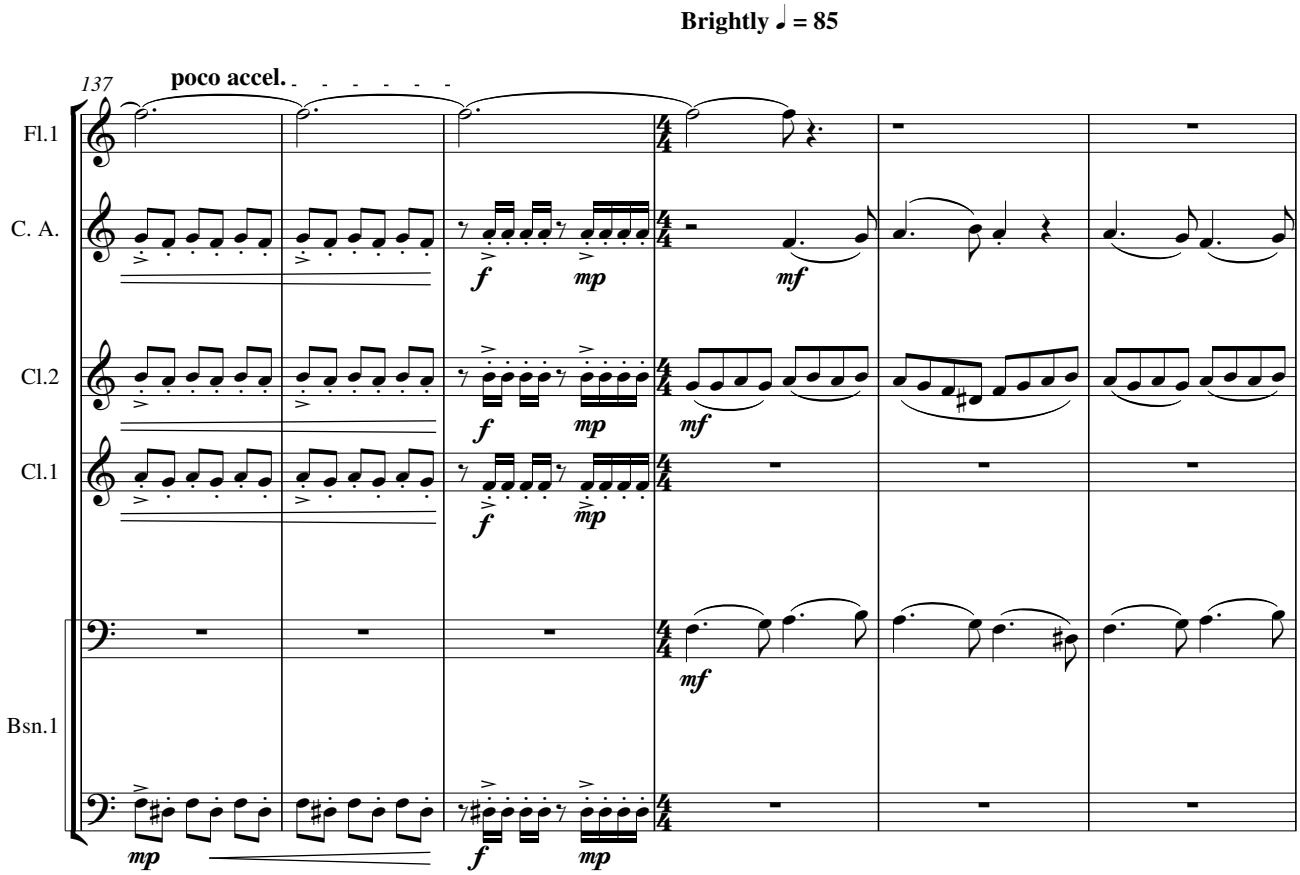

108
♩ = 60
A. Fl.
Ob.
Cl.1
Hn. 1-2
C Tpt.
Tbn.
Tba.
Vln. 1, 2
Vln. 2
p
ff
ffff
fff
mp
subito
con sord.
ppp

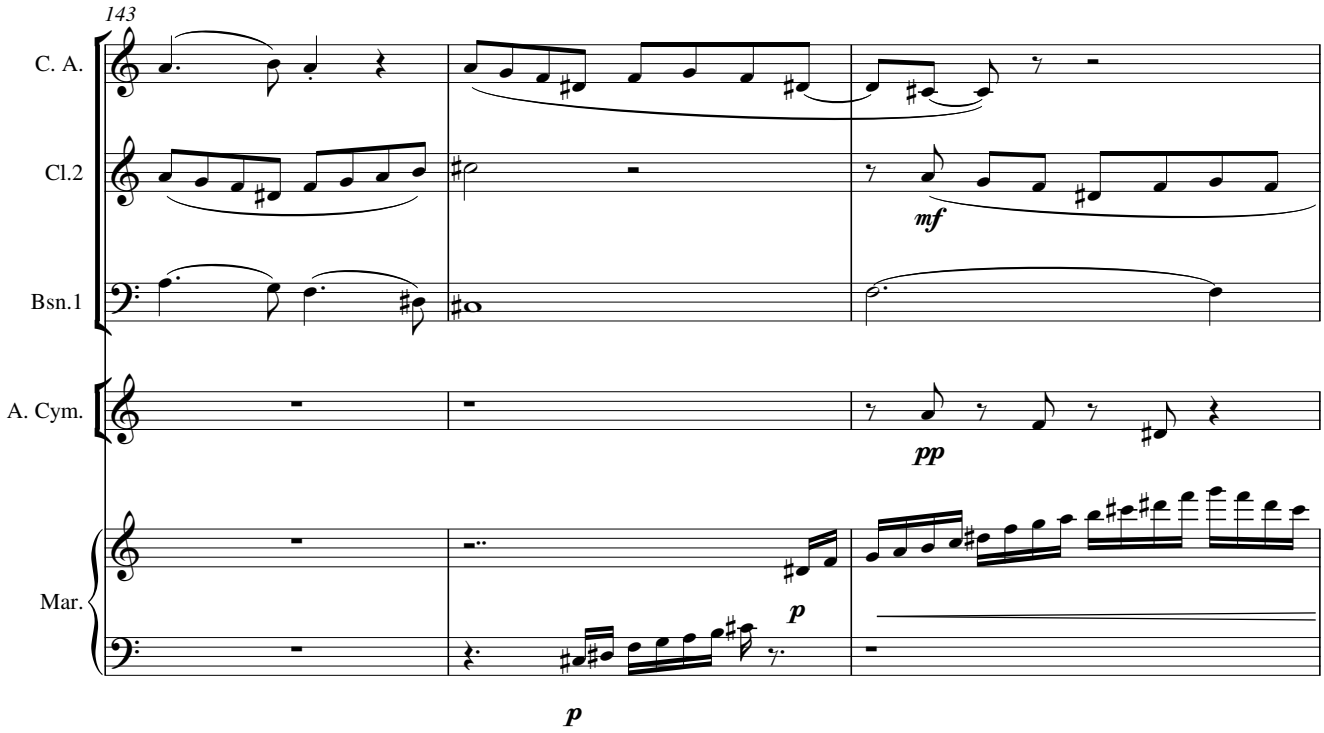

114
Picc.
A. Fl.
Ob.
Cl.1
Vln. 1, 2
Vln. 2
Vln. 3,4
p
mp
con sord.
ppp

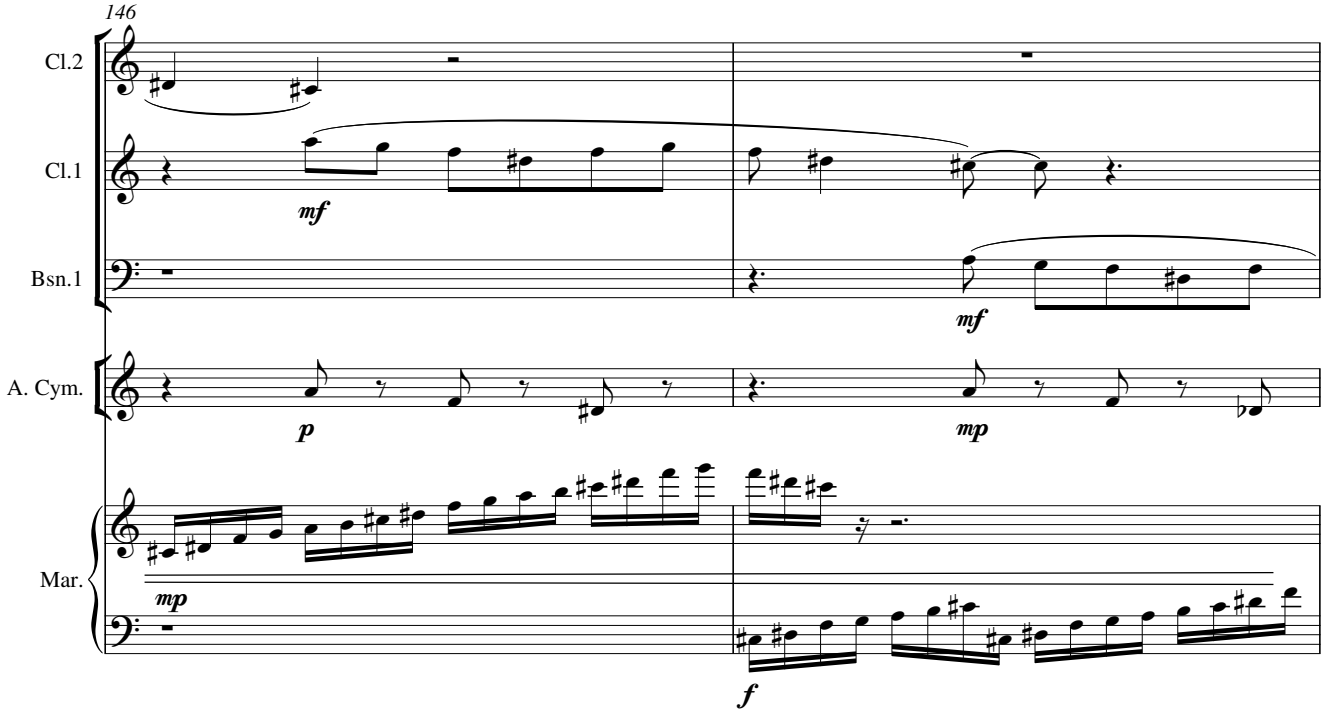

119
Picc.
Fl.1
A. Fl.
Ob.
Cl.1
Bsn.1
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
mp
mp
p
con sord.
ppp

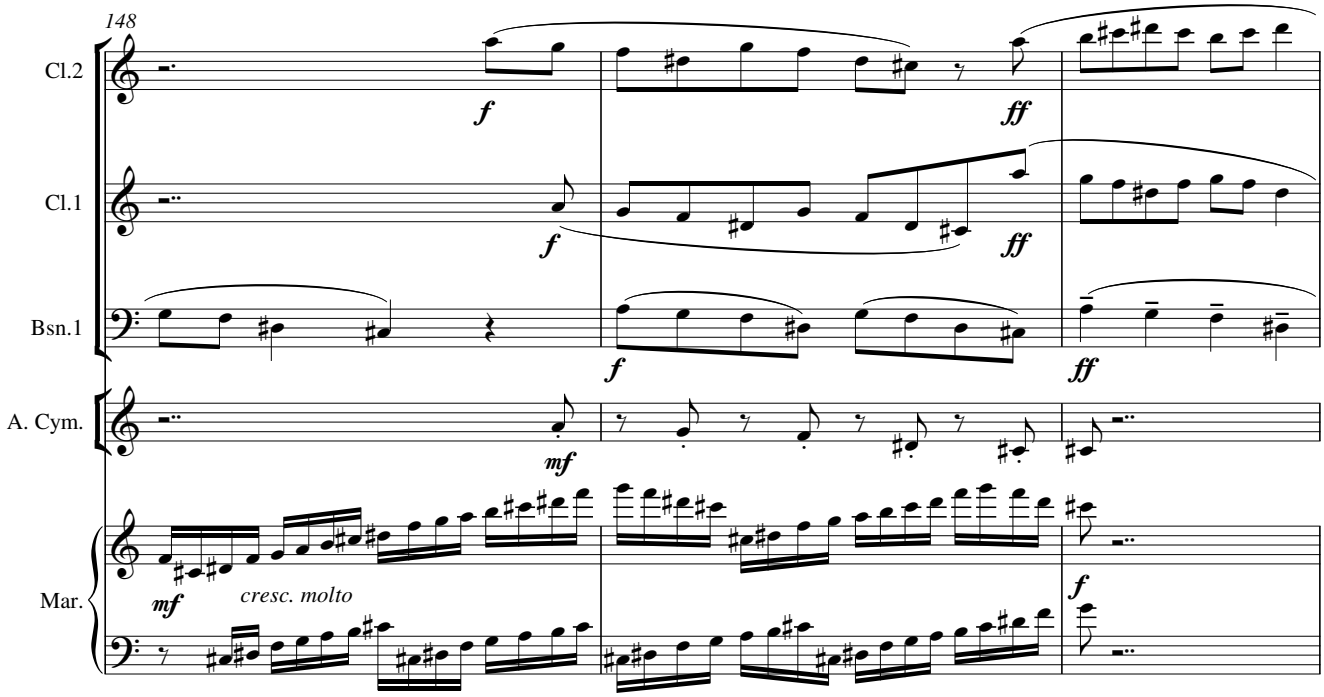

124
Picc.
Fl.1
ppp
Cl.2
ppp
Cl.1
ppp
Bsn.1
Vln. 1, 2
pppp
Vln. 2
Vln. 3,4
Vln. 4

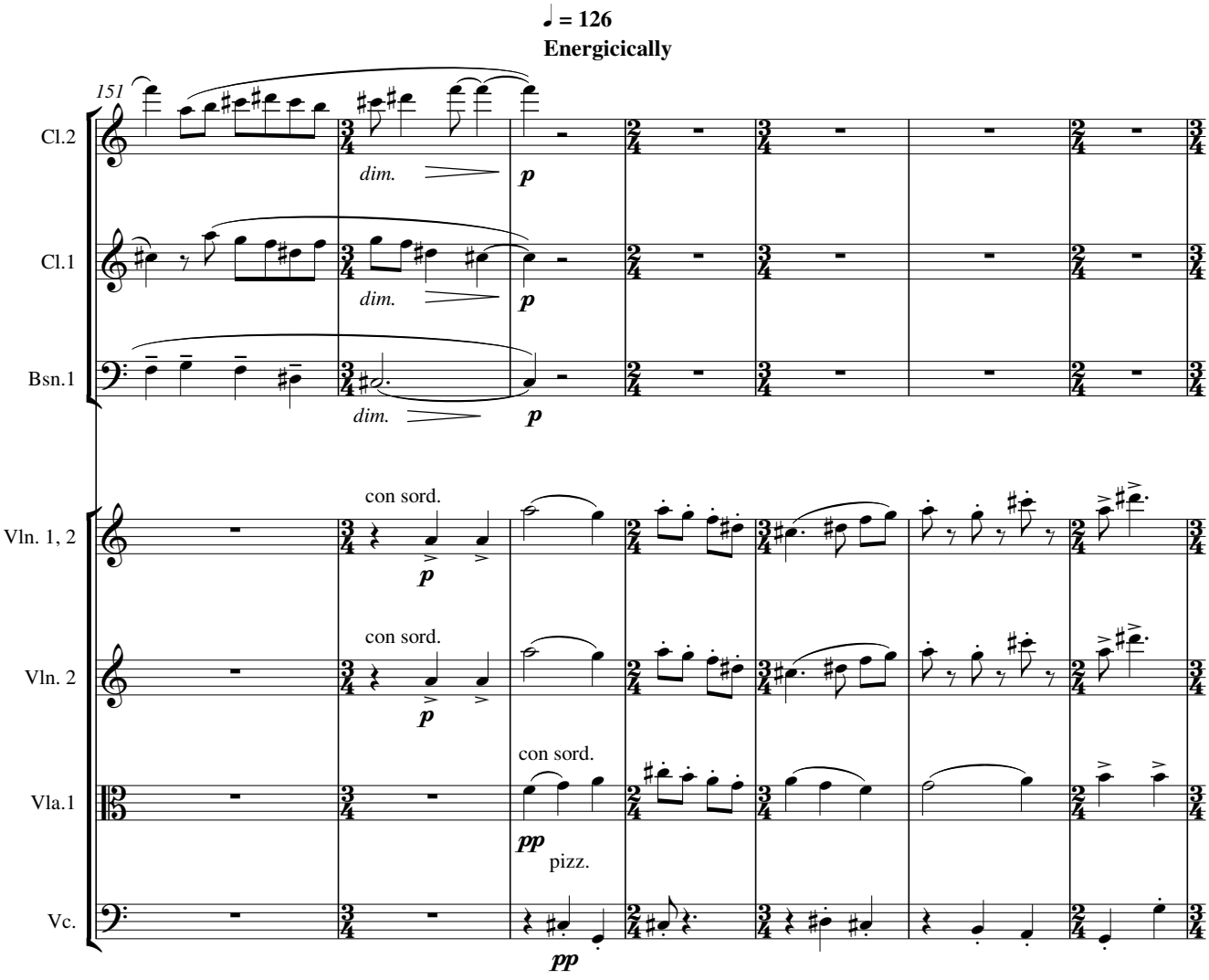

130
Fl.1
Fl.2
C. A.
Cl.2
Cl.1
Bsn.1
ppp
mf
pp
mp

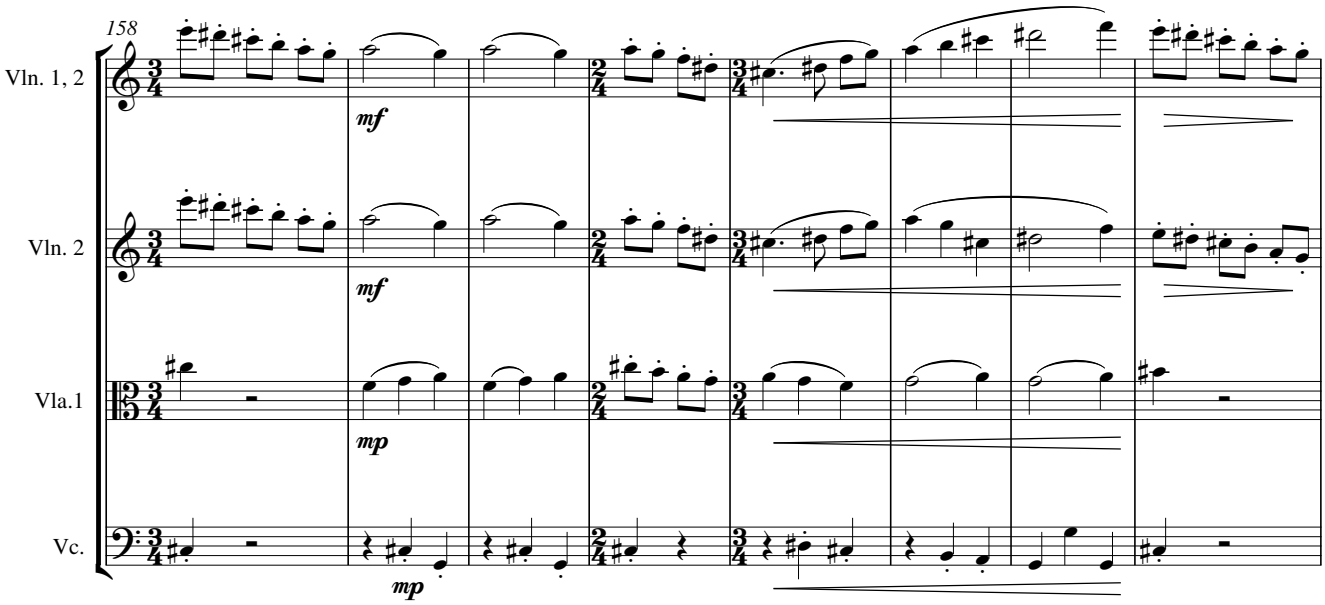

Brightly ♩ = 85
137
poco accel.
Fl.1
C. A.
Cl.2
Cl.1
Bsn.1
f
mp
mf

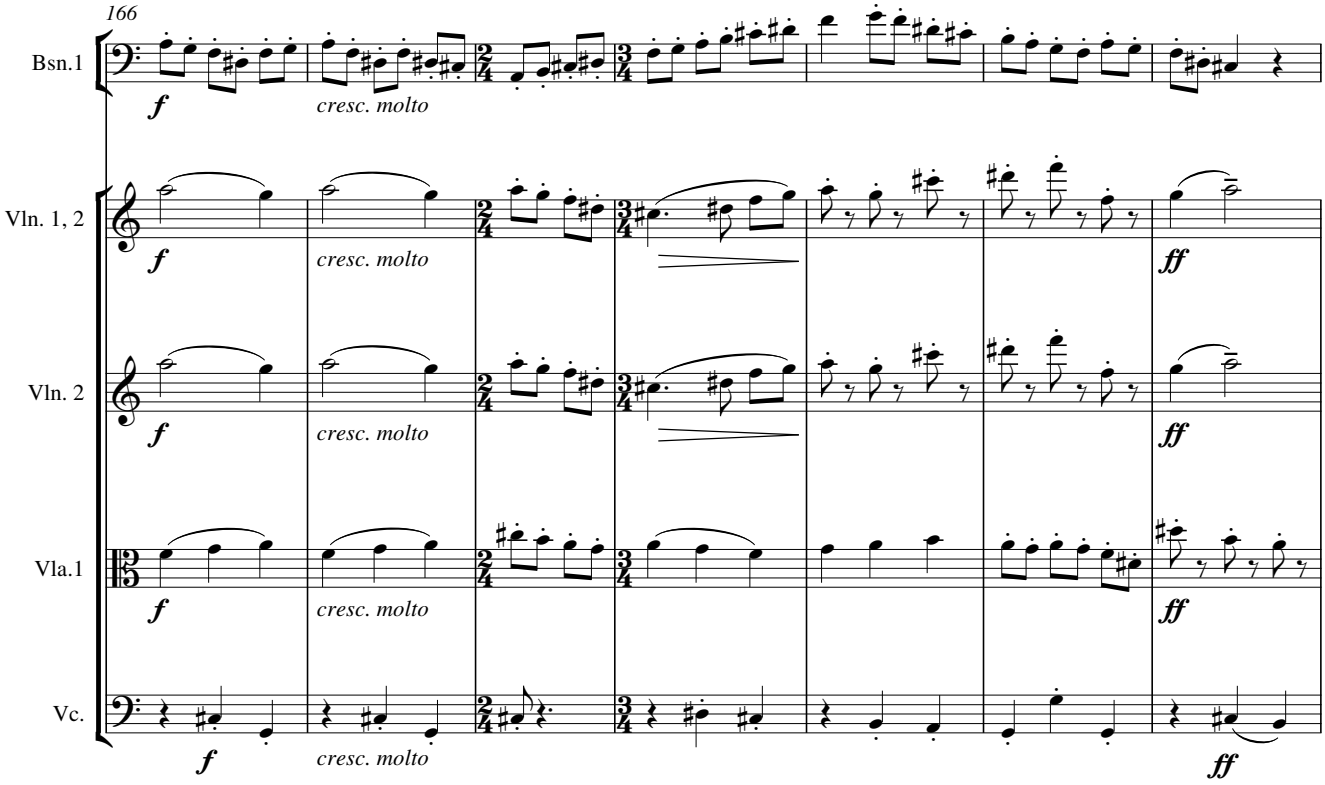

143
C. A.
Cl.2
Bsn.1
A. Cym.
Mar.
mf
pp
p
p

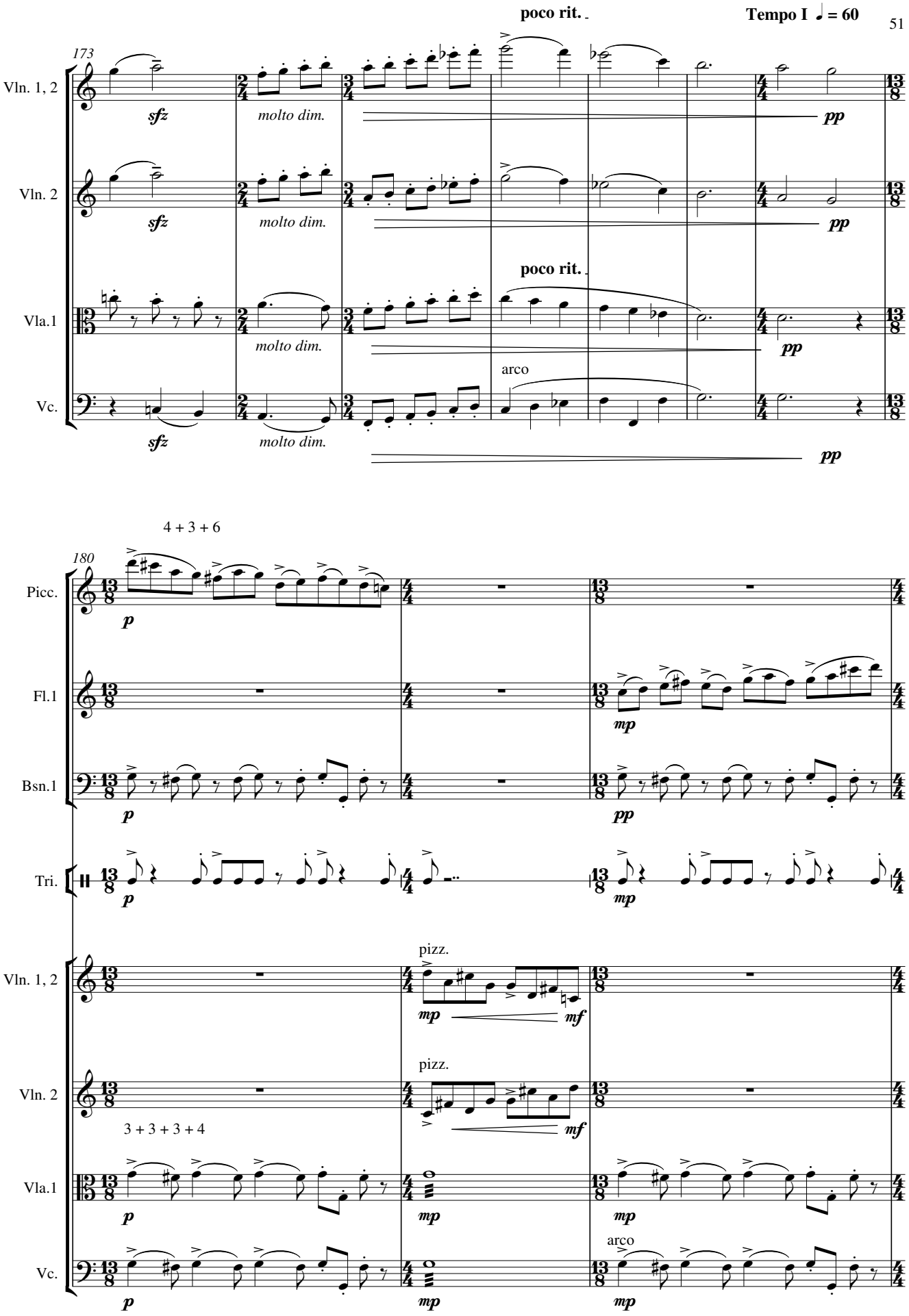

146
Cl.2
Cl.1
Bsn.1
A. Cym.
Mar.
mf
mf
p
mp
mp
f

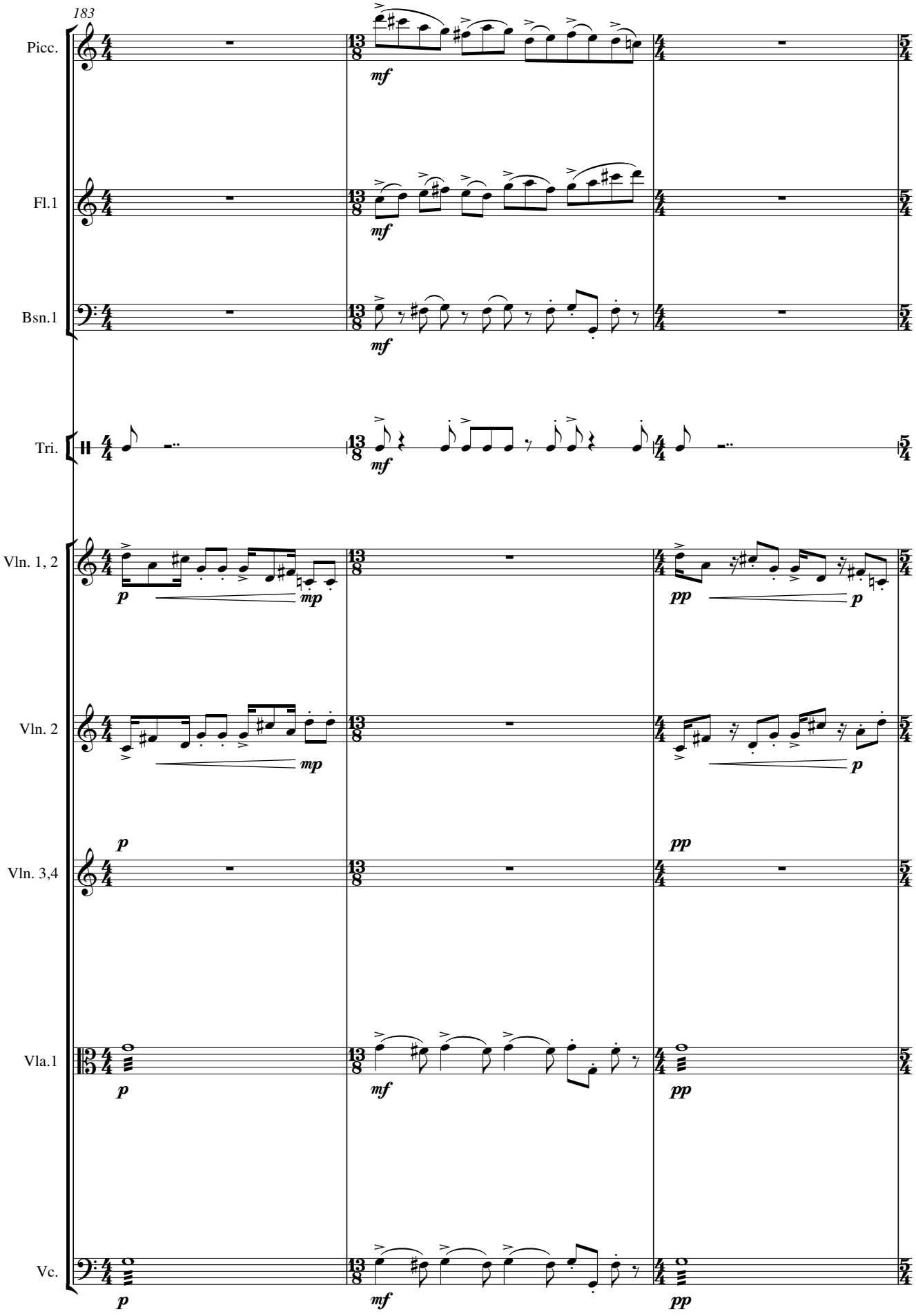

148
Cl.2
Cl.1
Bsn.1
A. Cym.
Mar.
f
ff
mf
cresc. molto

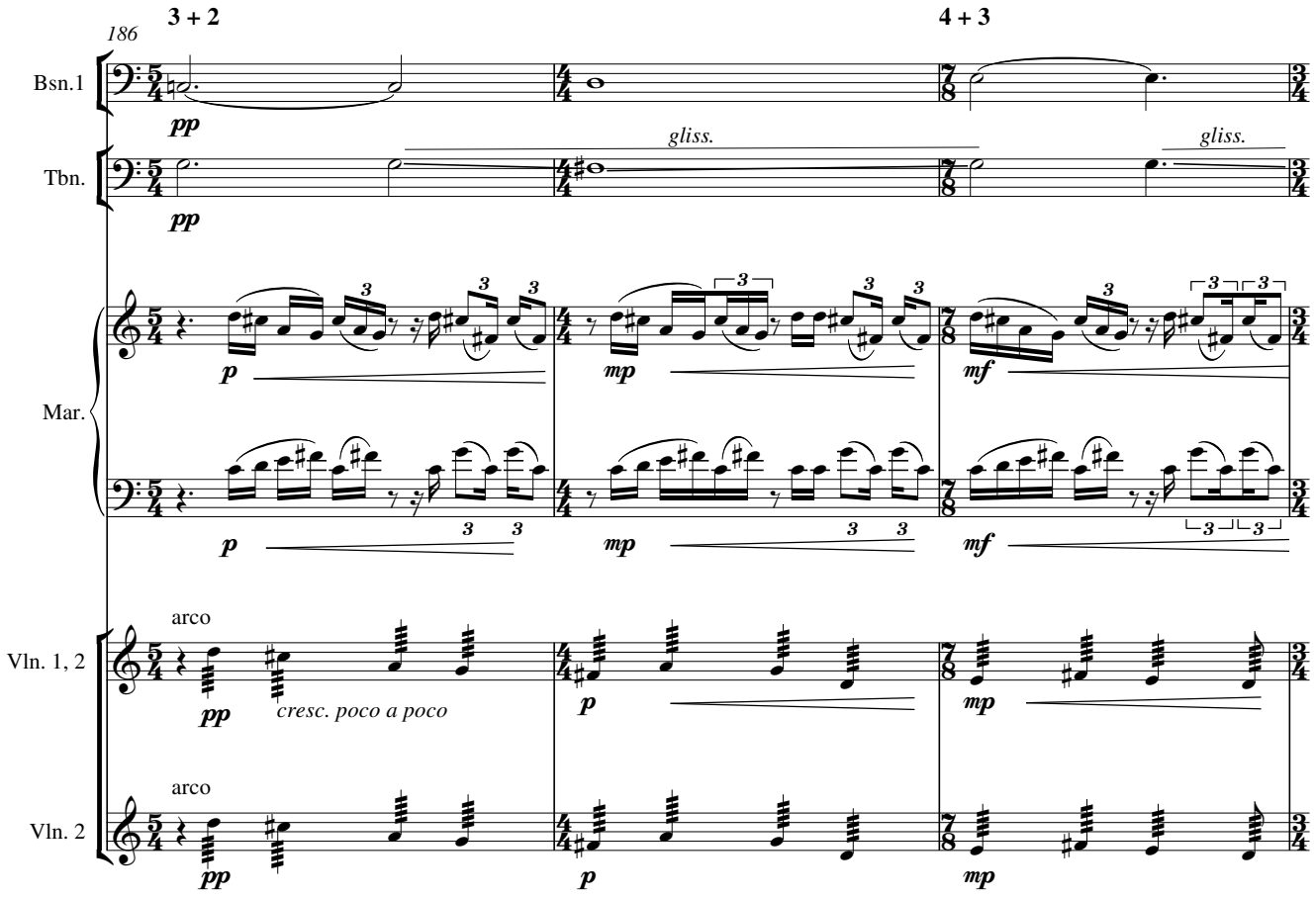

♩ = 126
Energicically
151
Cl.2
Cl.1
Bsn.1
Vln. 1, 2
Vln. 2
Vla.1
Vc.
dim.
p
con sord.
pp
pizz.

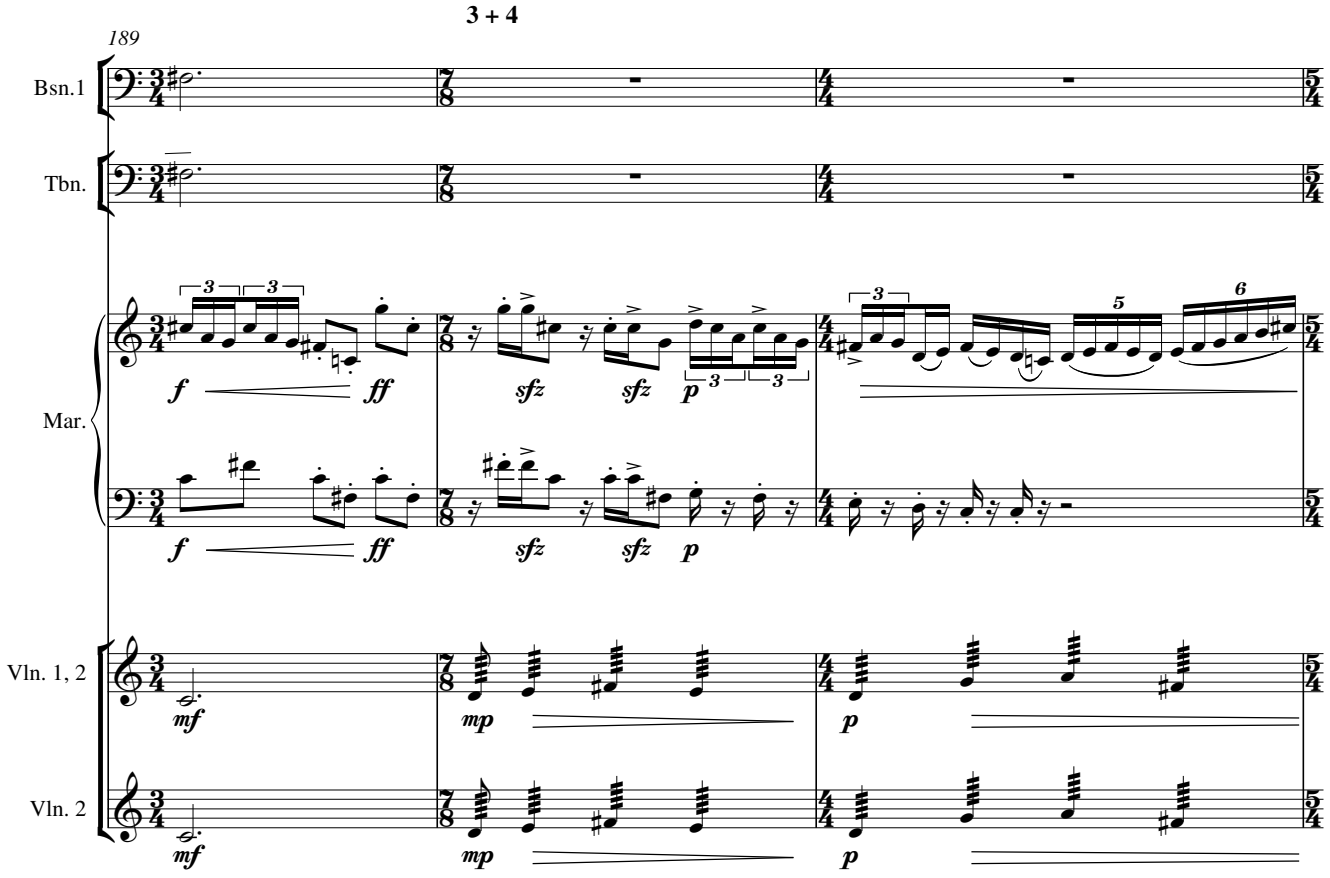

158
Vln. 1, 2
Vln. 2
Vla.1
Vc.
mf
mf
mp
mp

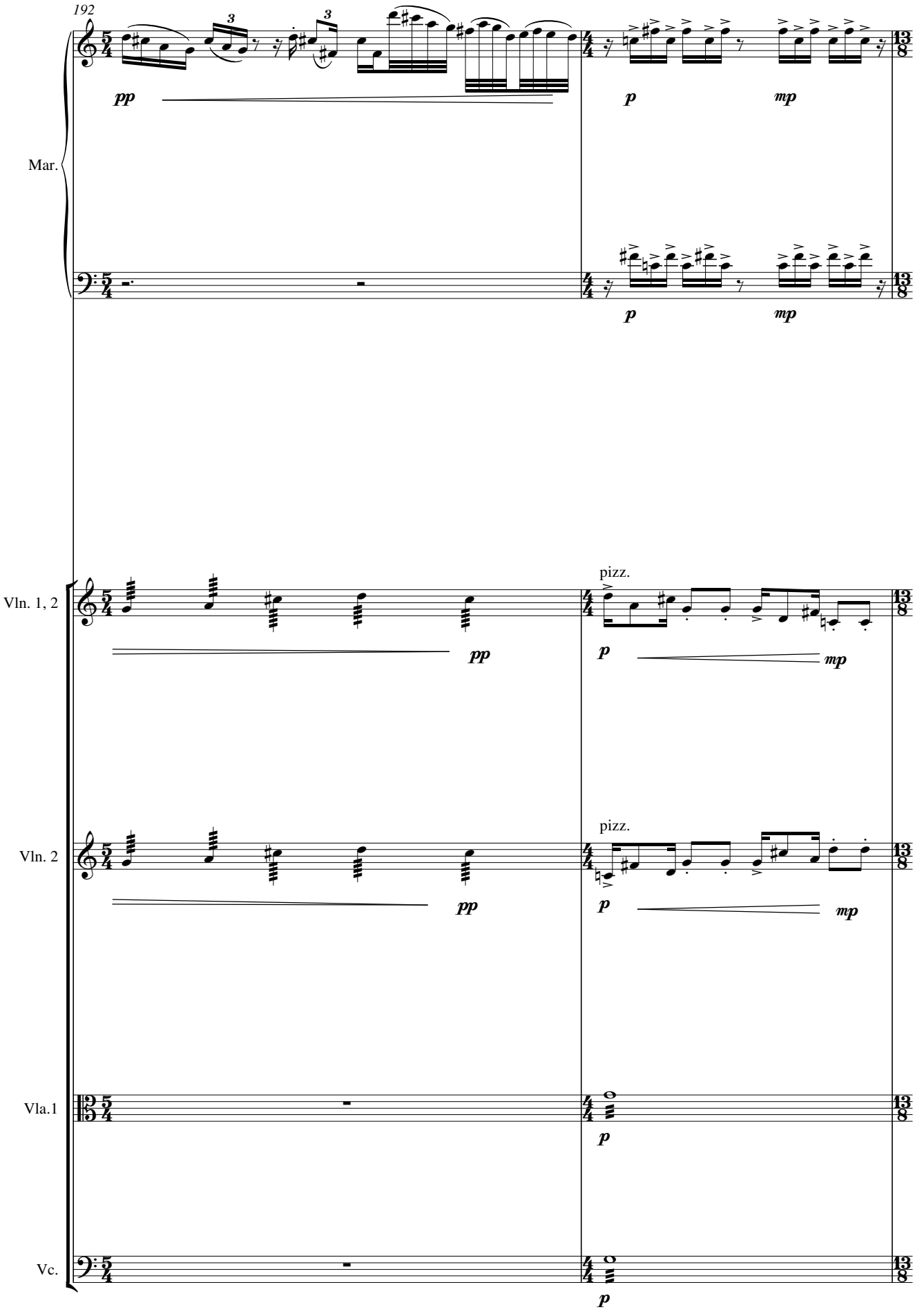

166
Bsn.1
Vln. 1, 2
Vln. 2
Vla.1
Vc.
f
cresc. molto
ff

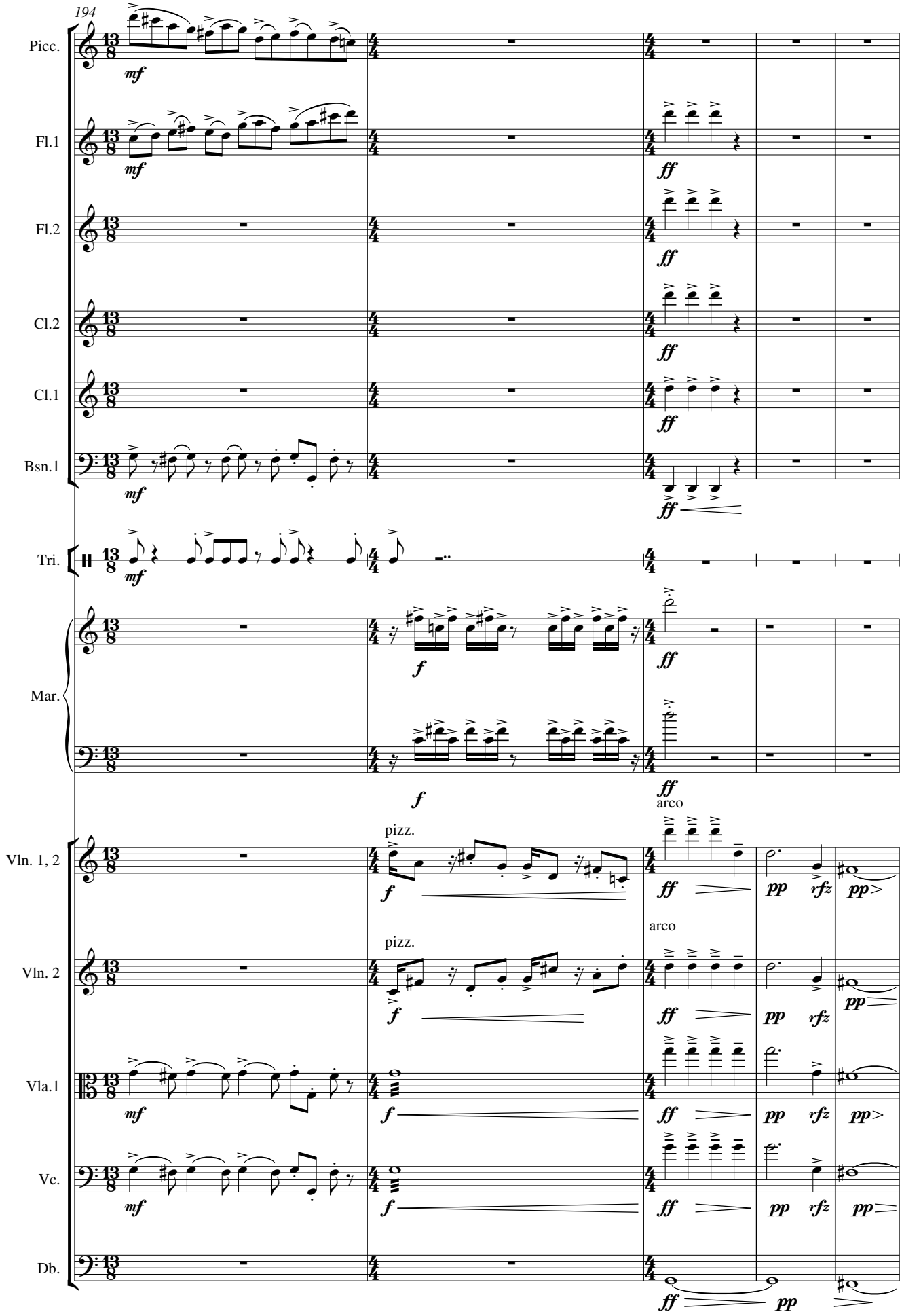

poco rit.
Tempo I ♩ = 60
173
Vln. 1, 2
Vln. 2
Vla.1
Vc.
sfz
molto dim.
pp
poco rit.
arco
4 + 3 + 6
180
Picc.
Fl.1
Bsn.1
Tri.
p
mp
pp
pizz.
mf
3 + 3 + 3 + 4

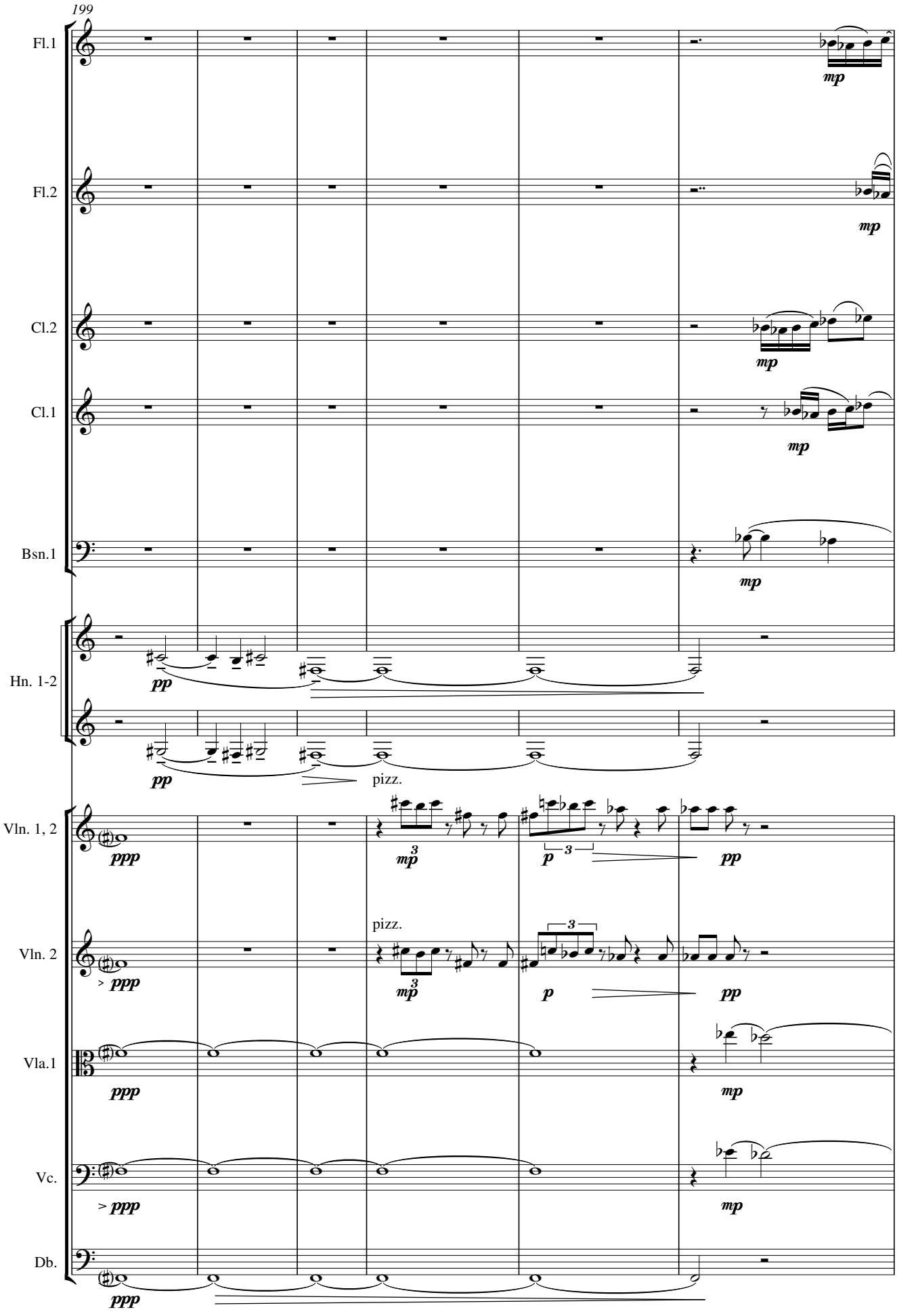

183
Picc.
Fl.1
Bsn.1
Tri.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vla.1
Vc.
mf
p
mp
pp

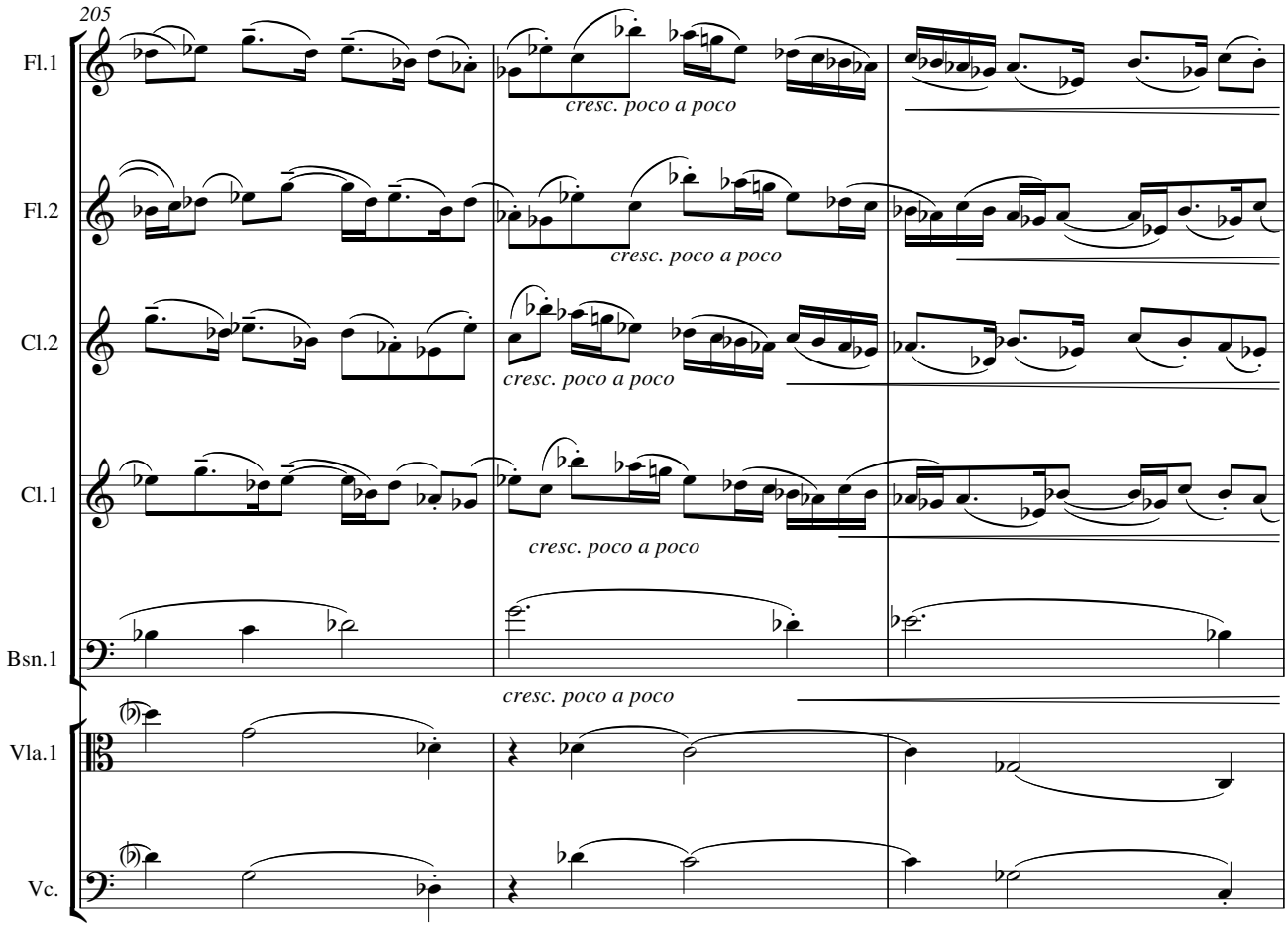

3 + 2
4 + 3
186
Bsn.1
Tbn.
Mar.
Vln. 1, 2
Vln. 2
pp
gliss.
p
mp
mf
arco
cresc. poco a poco

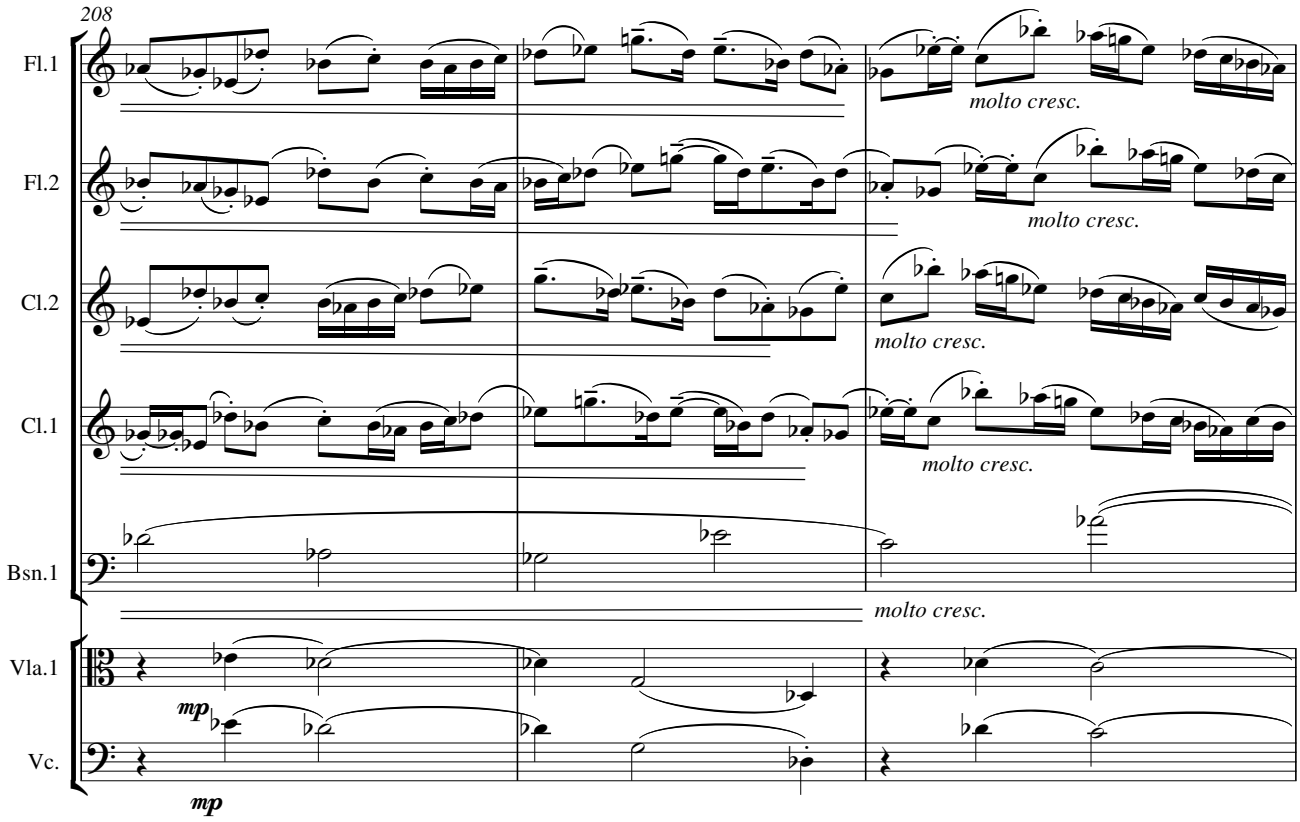

3 + 4
189
Bsn.1
Tbn.
Mar.
Vln. 1, 2
Vln. 2
f
ff
sfz
p
mf
mp

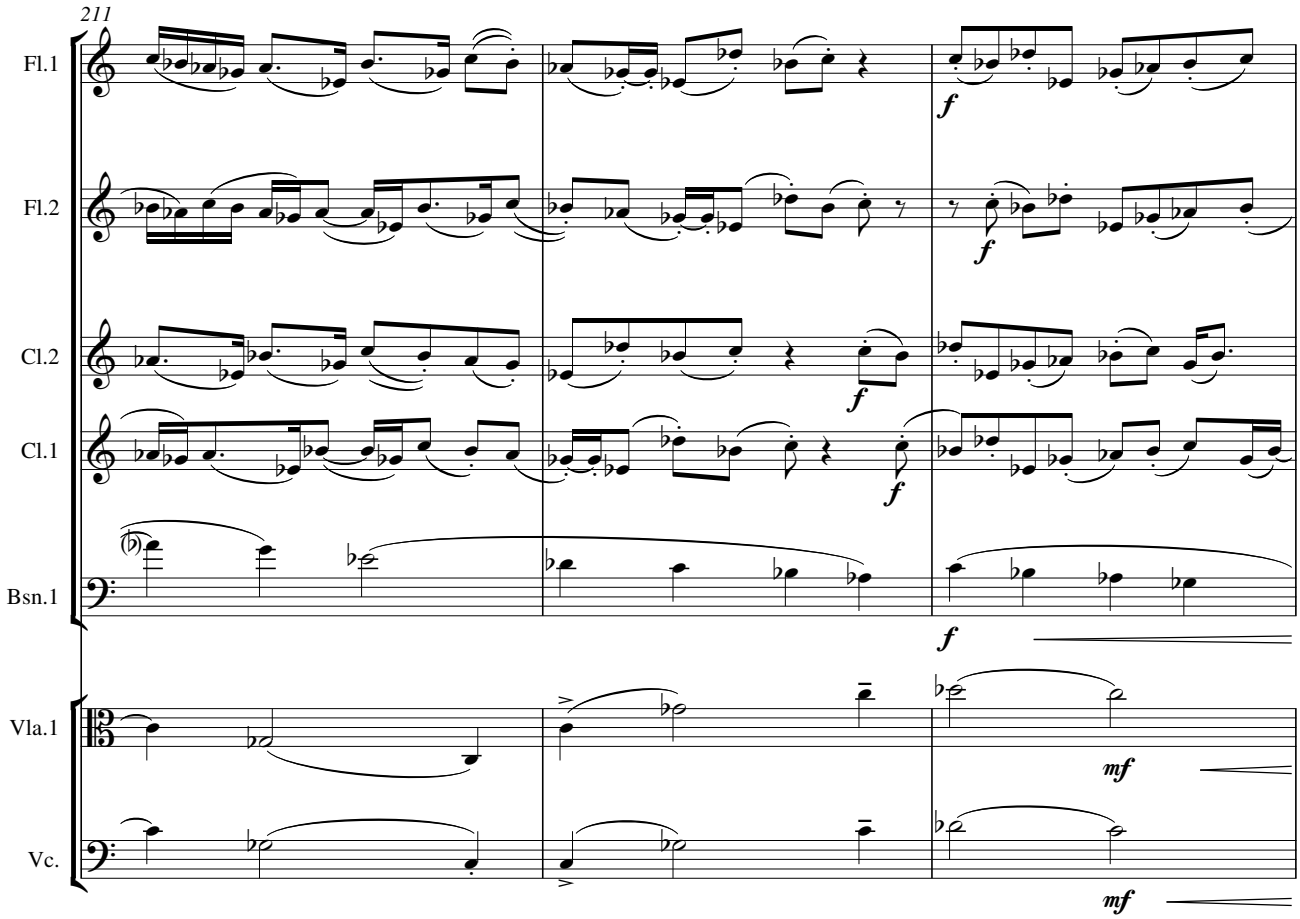

192
Mar.
Vln. 1, 2
Vln. 2
Vla.1
Vc.
pizz.
pizz.

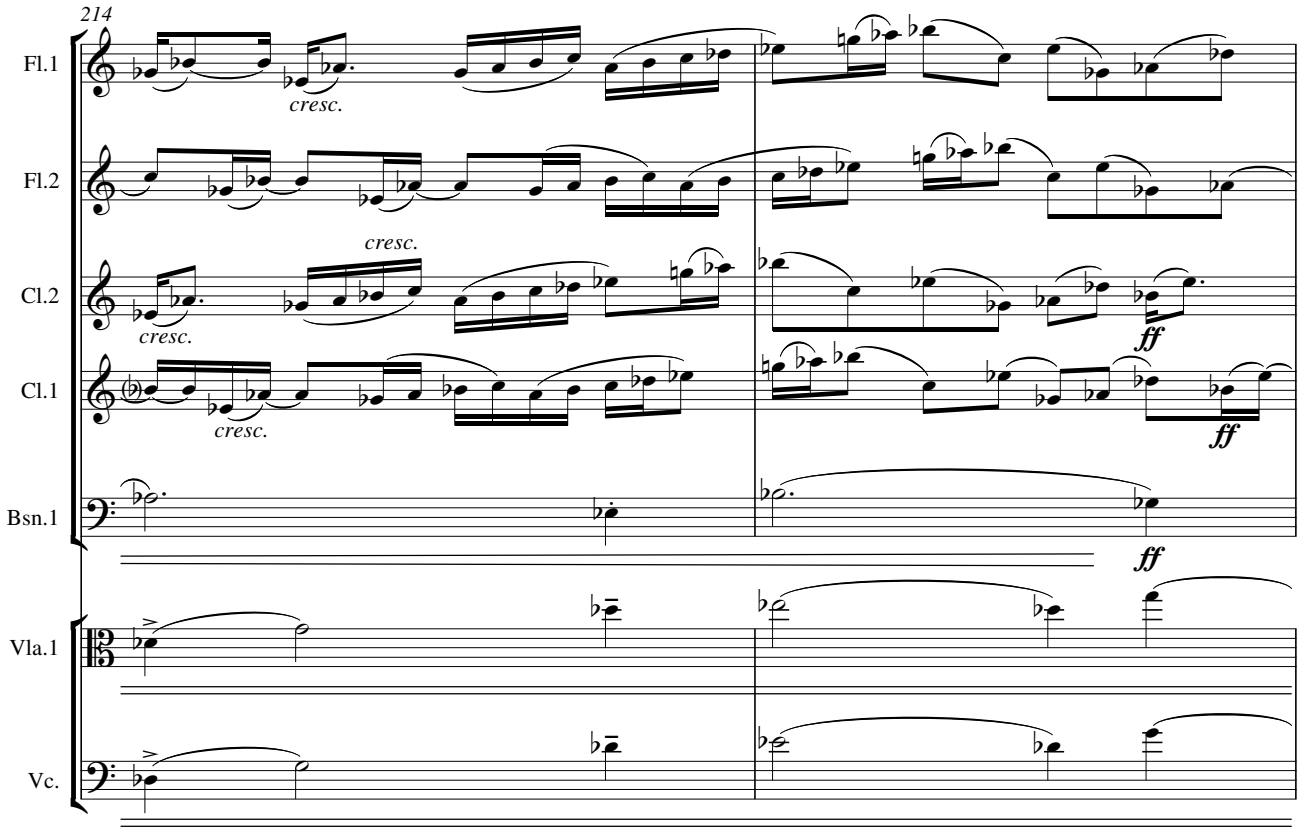

194
Picc.
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Tri.
Mar.
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
mf
ff
f
pp
rfz
pizz.
arco

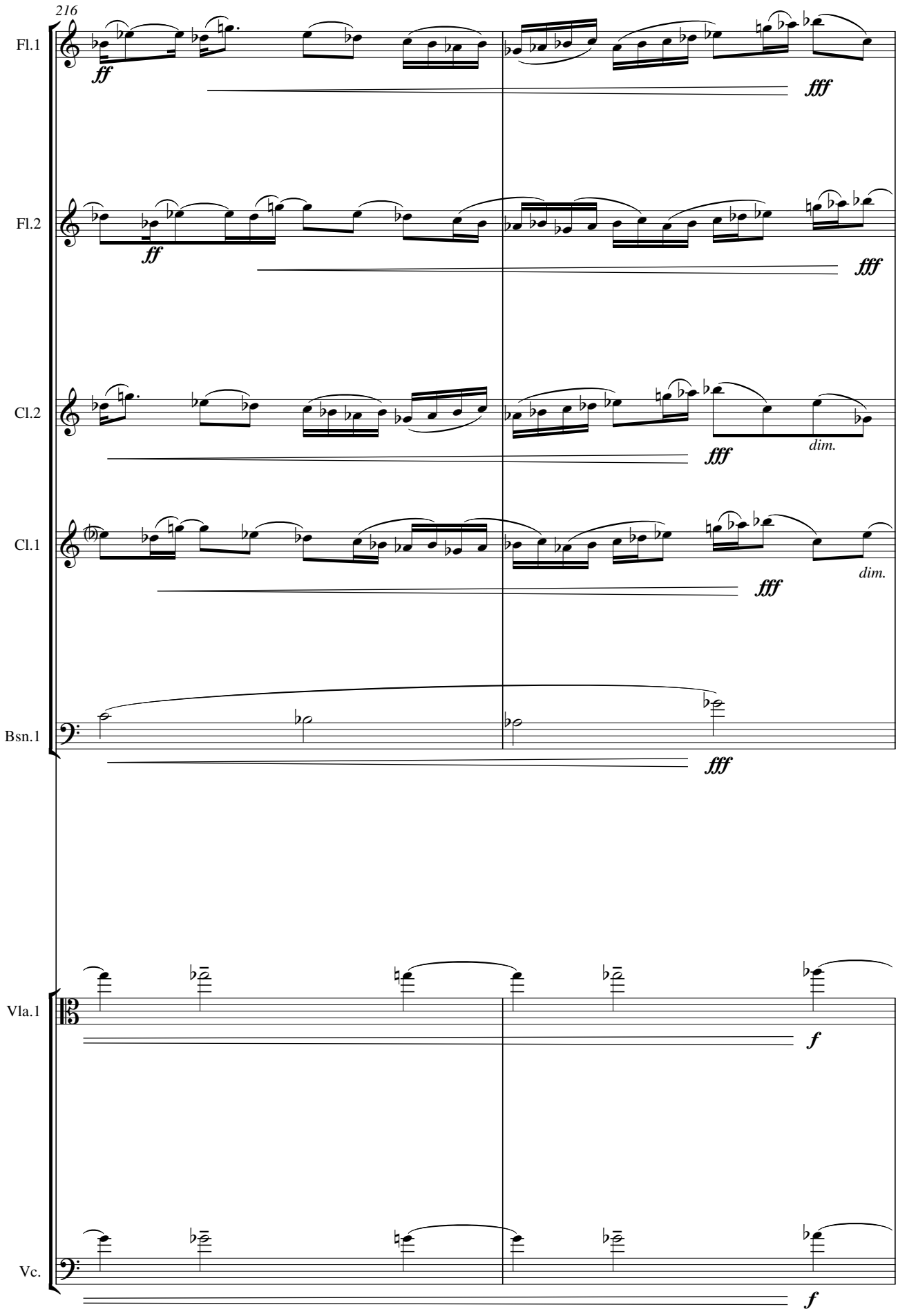

199
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Hn. 1-2
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
mp
pp
pizz.
ppp
mp
p
3


205
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco


208
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
mp
mp


211
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.
f
f
f
f
f
mf
mf


214
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.
cresc.
cresc.
cresc.
cresc.
ff
ff
ff


216
Fl.1
ff
fff
Fl.2
ff
fff
Cl.2
fff
dim.
Cl.1
fff
dim.
Bsn.1
fff
Vla.1
f
Vc.
f

poco rit.

Brightly in 1 𝅗𝅥. = 54

218

Fl.1

dim.

mp

Fl.2

dim.

mp

Cl.2

mp

Cl.1

mp

Bsn.1

dim.

mp

Brightly in 1 𝅗𝅥. = 54

Vln. 1, 2

arco

mf

Vln. 2

arco

mf

poco rit.

Vla.1

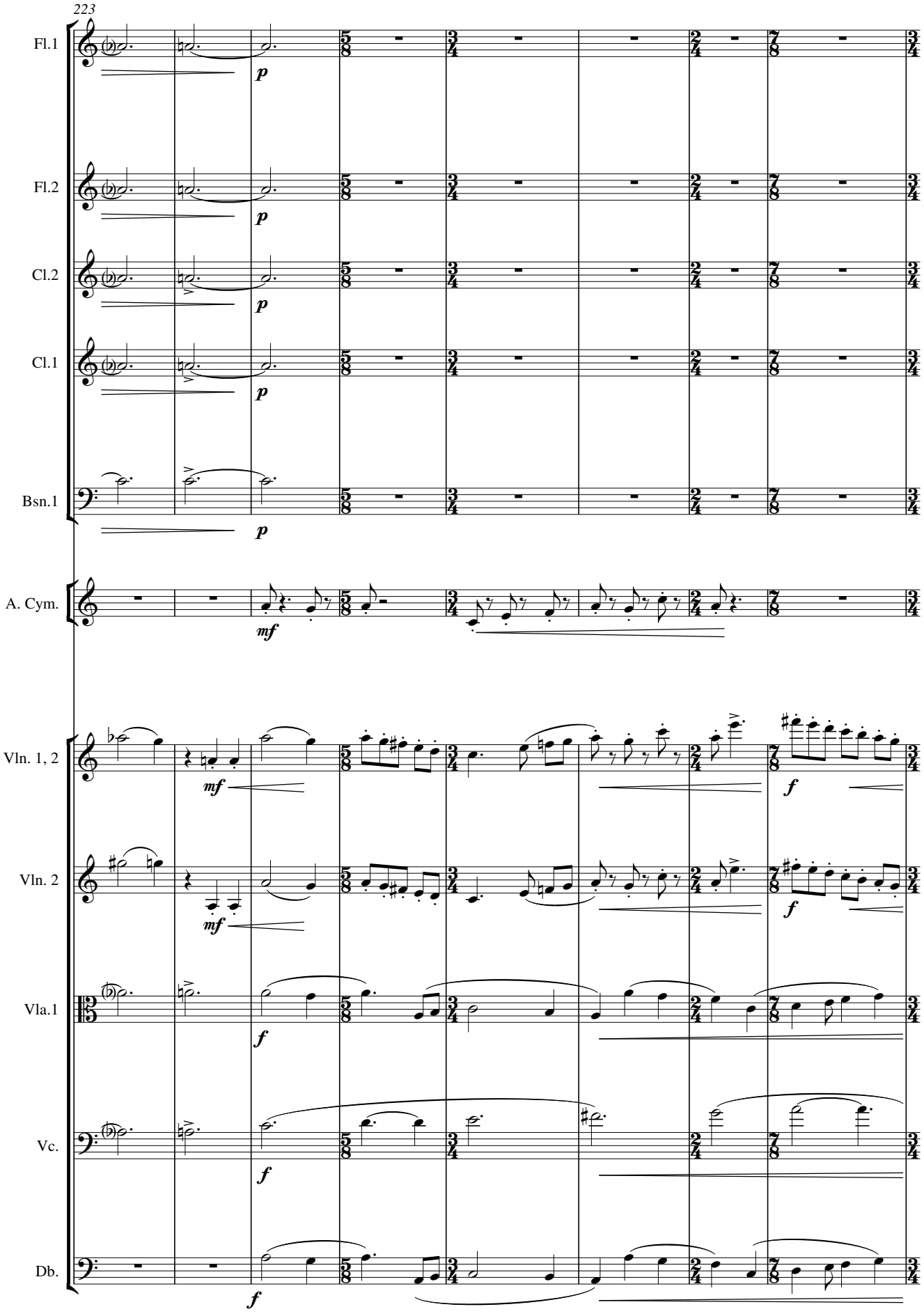
dim.

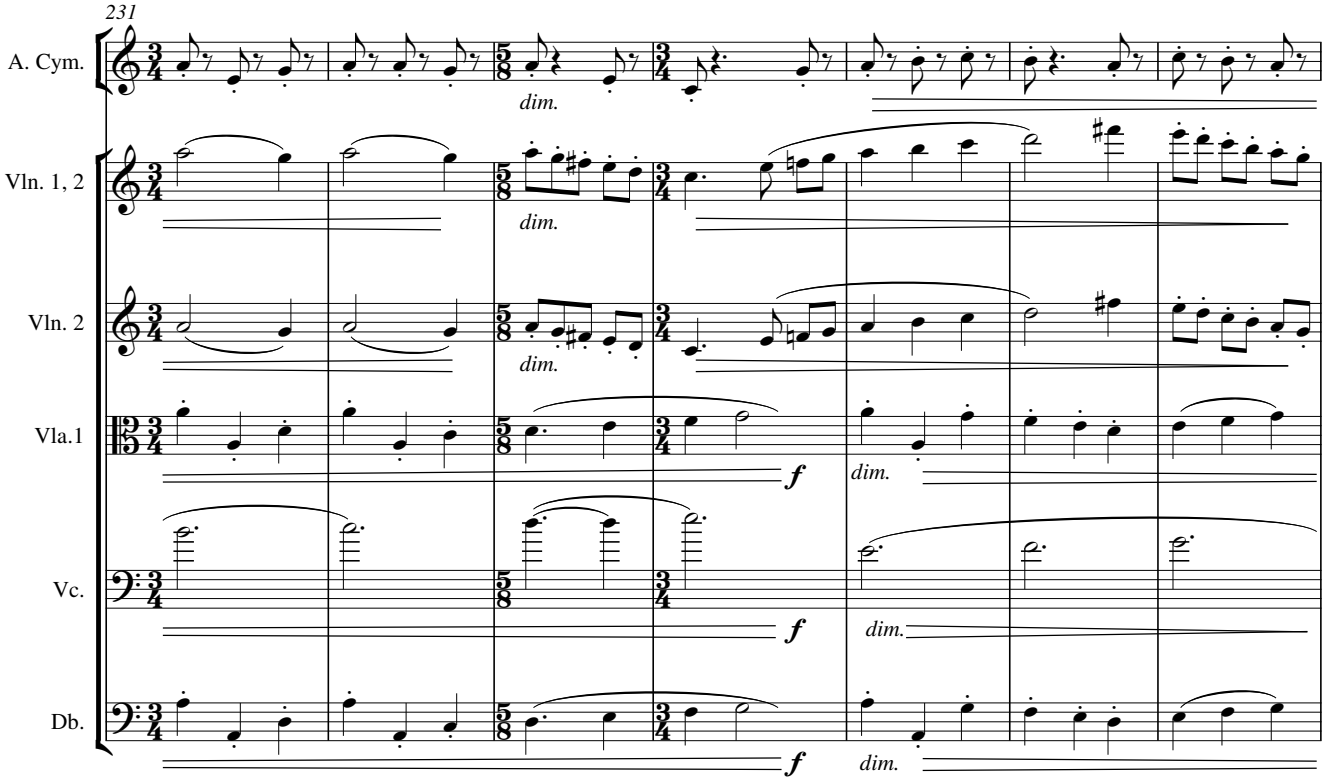
p

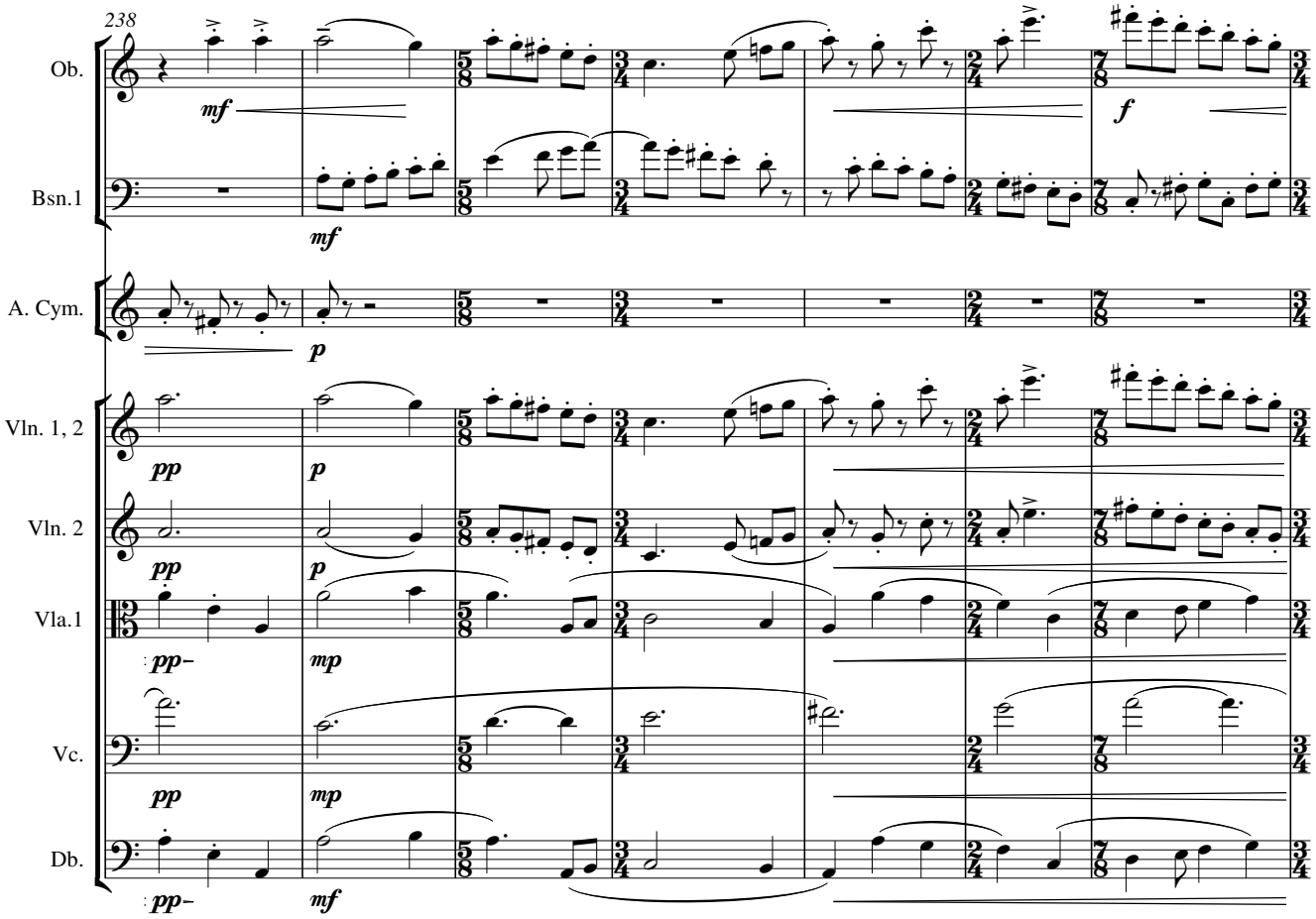
Vc.

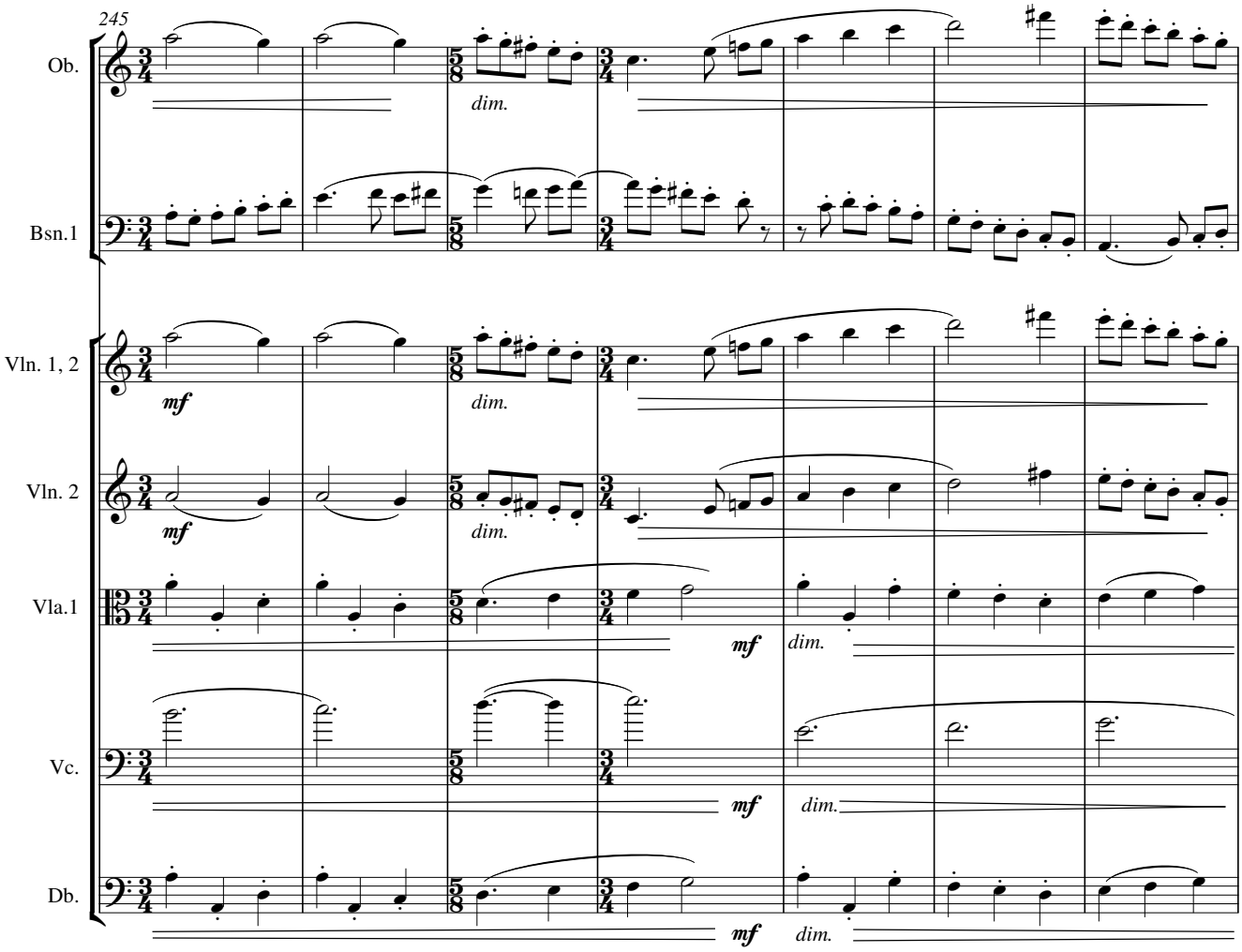
dim.

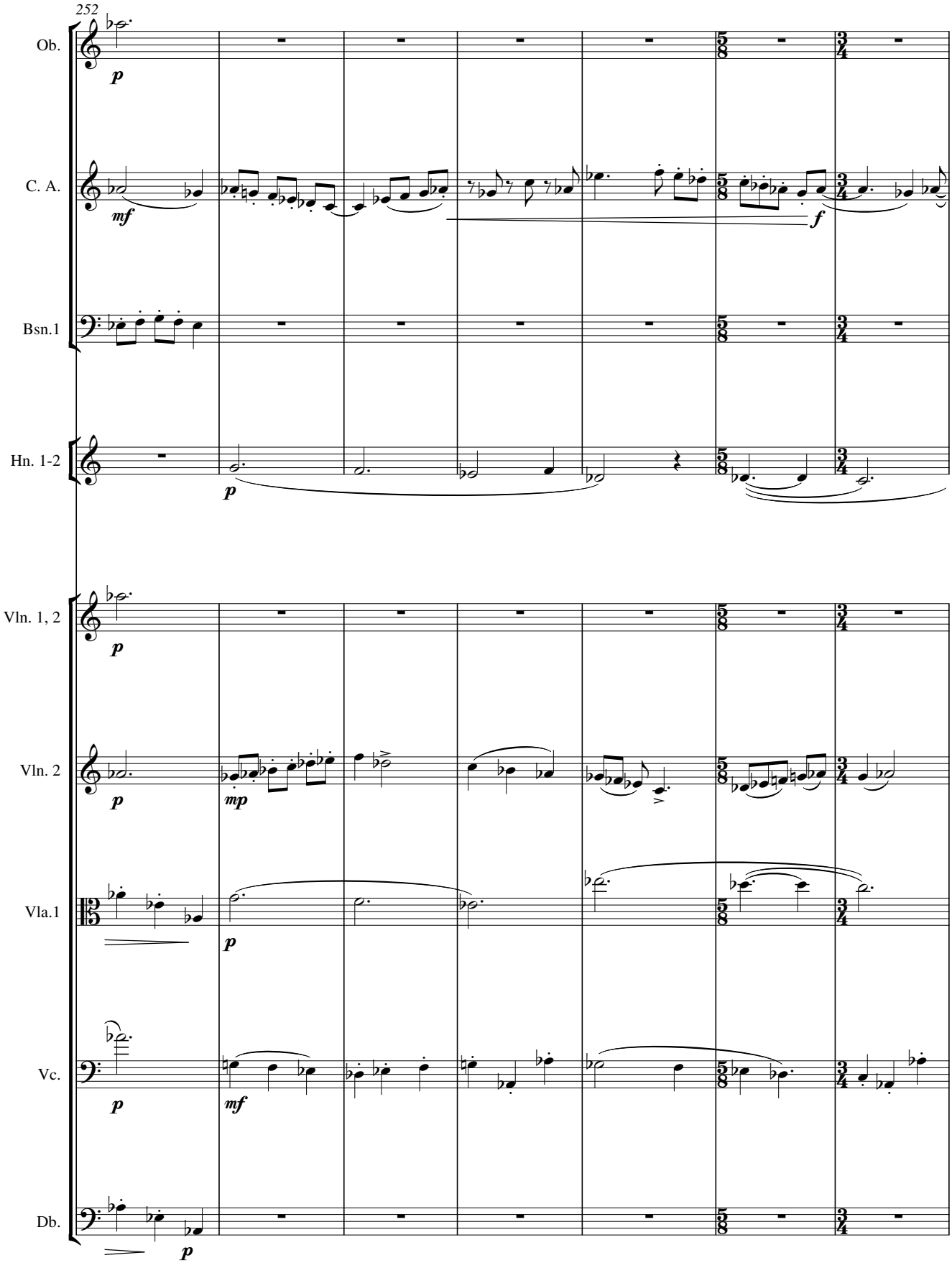
p

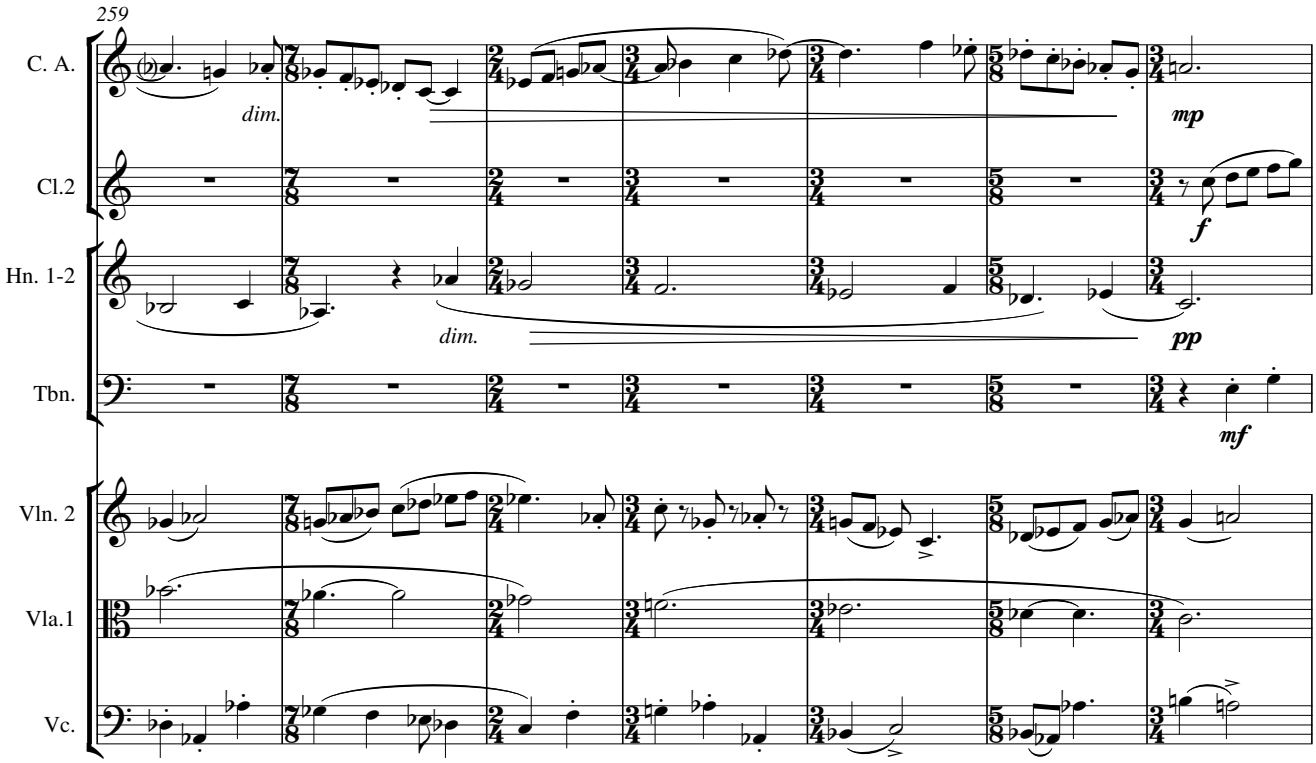

223
Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
A. Cym.
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
p
mf
f

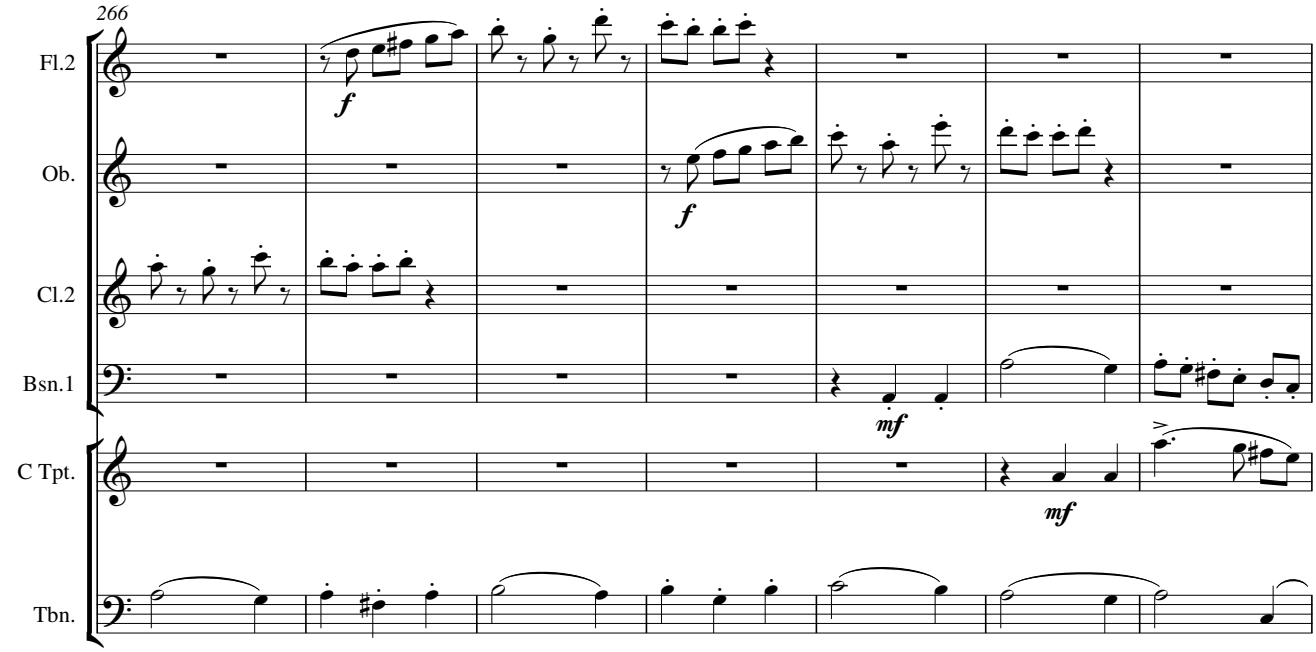

231
A. Cym.
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
dim.
f

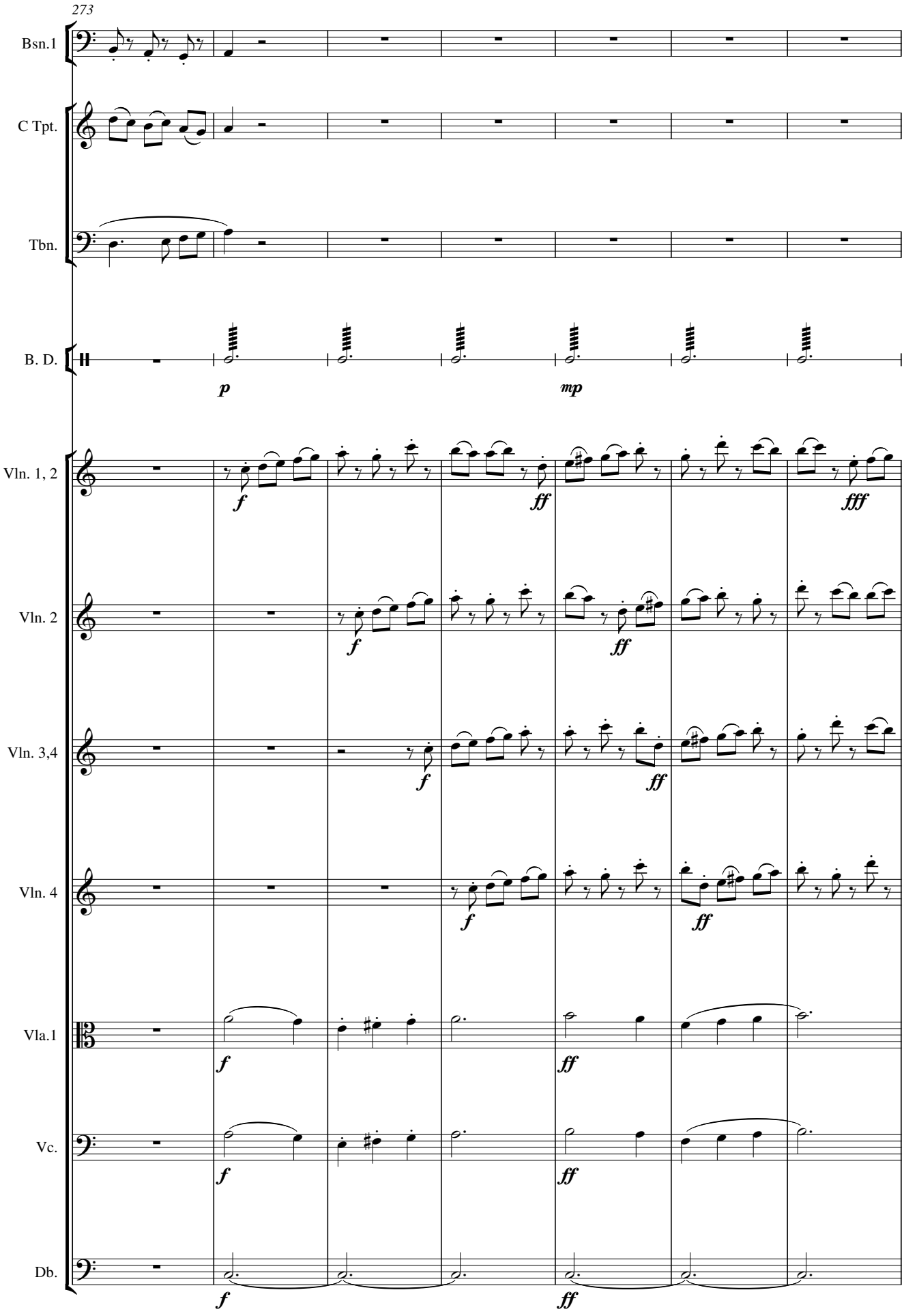

238
Ob.
Bsn.1
A. Cym.
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
mf
f
p
pp
mp
pp–

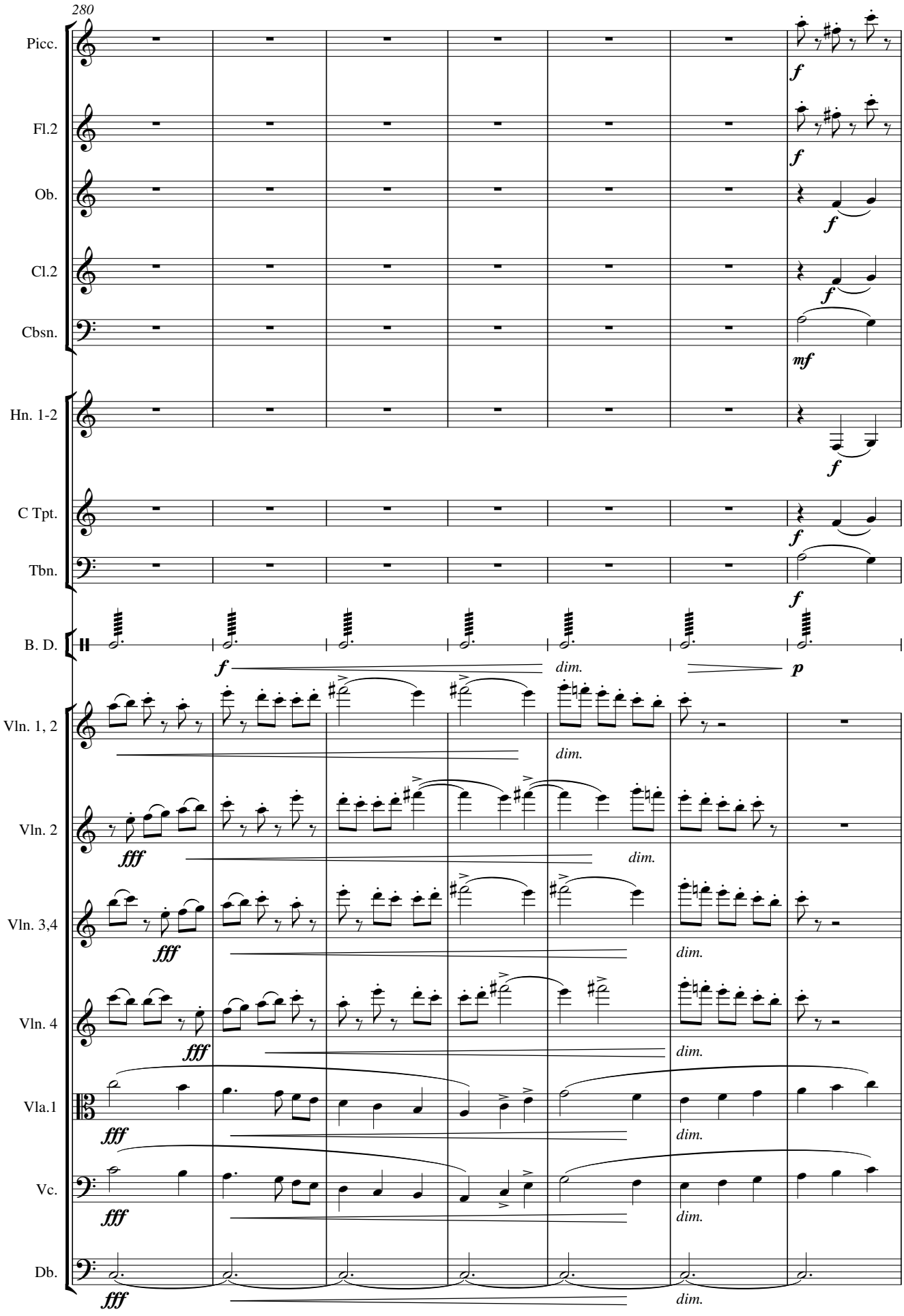

245
Ob.
Bsn.1
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
mf
dim.

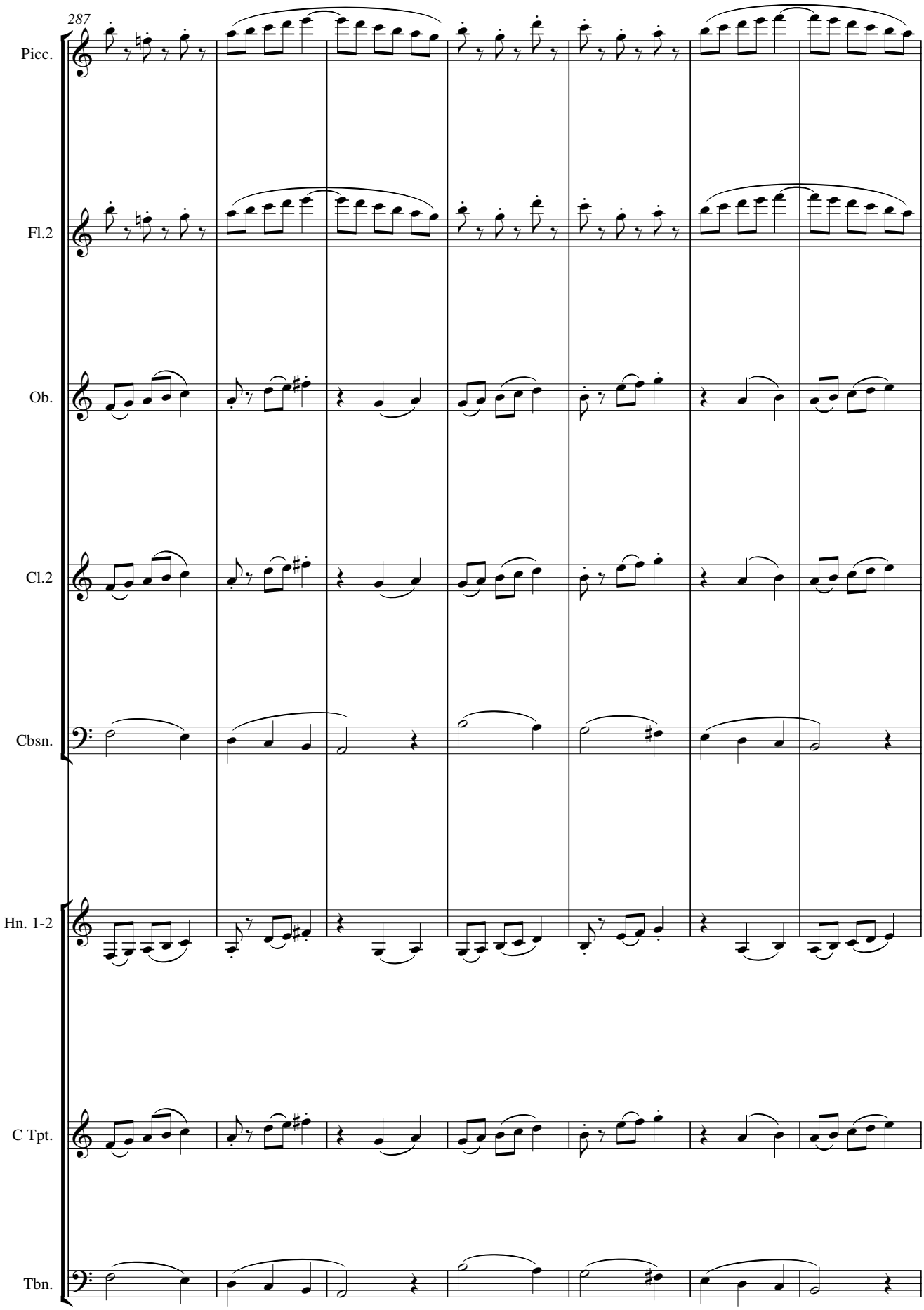

252
Ob.
C. A.
Bsn.1
Hn. 1-2
Vln. 1, 2
Vln. 2
Vla.1
Vc.
Db.
p
mf
f
mp

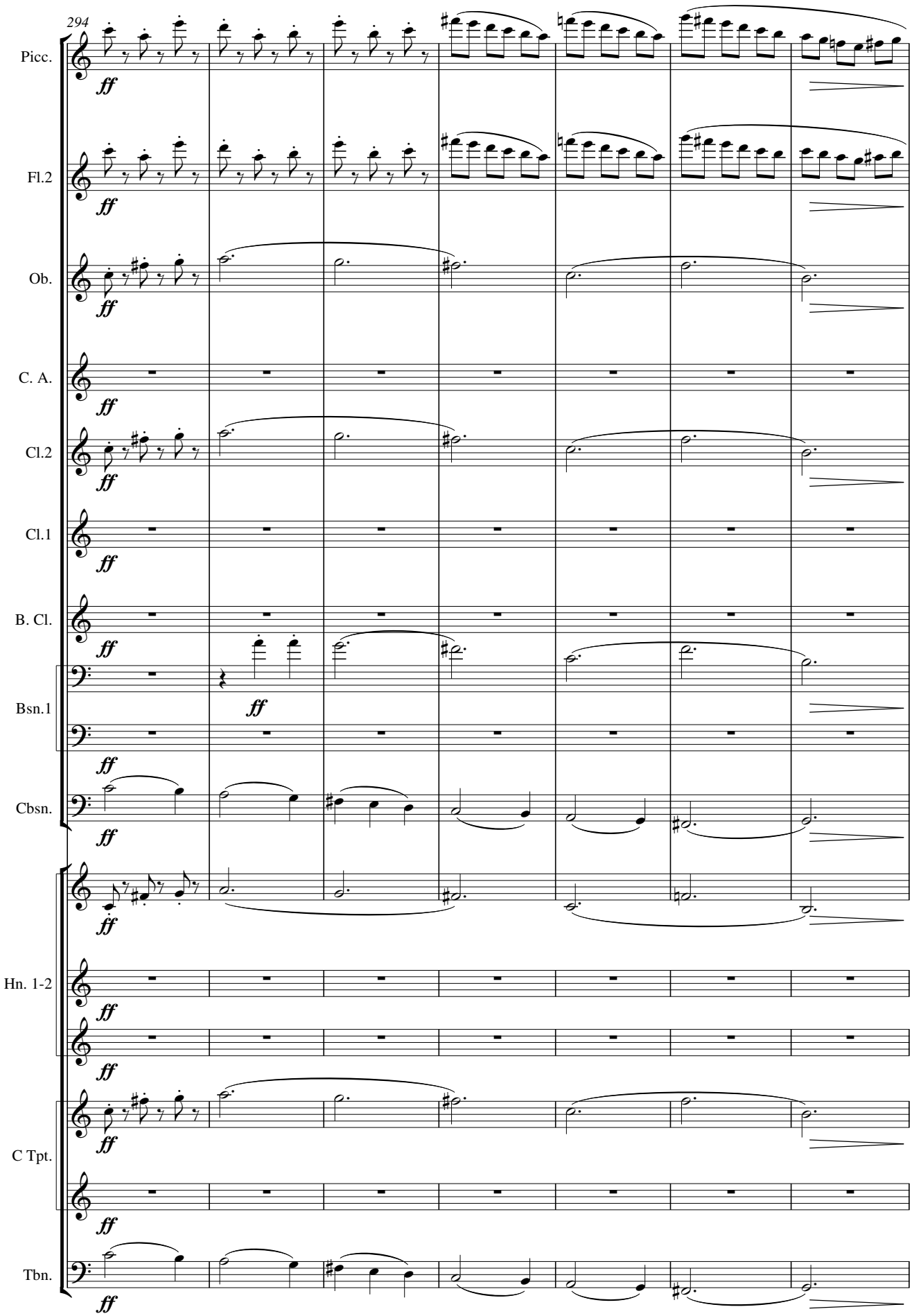

259
C. A.
dim.
mp
Cl.2
f
Hn. 1-2
dim.
pp
Tbn.
mf
Vln. 2
Vla.1
Vc.

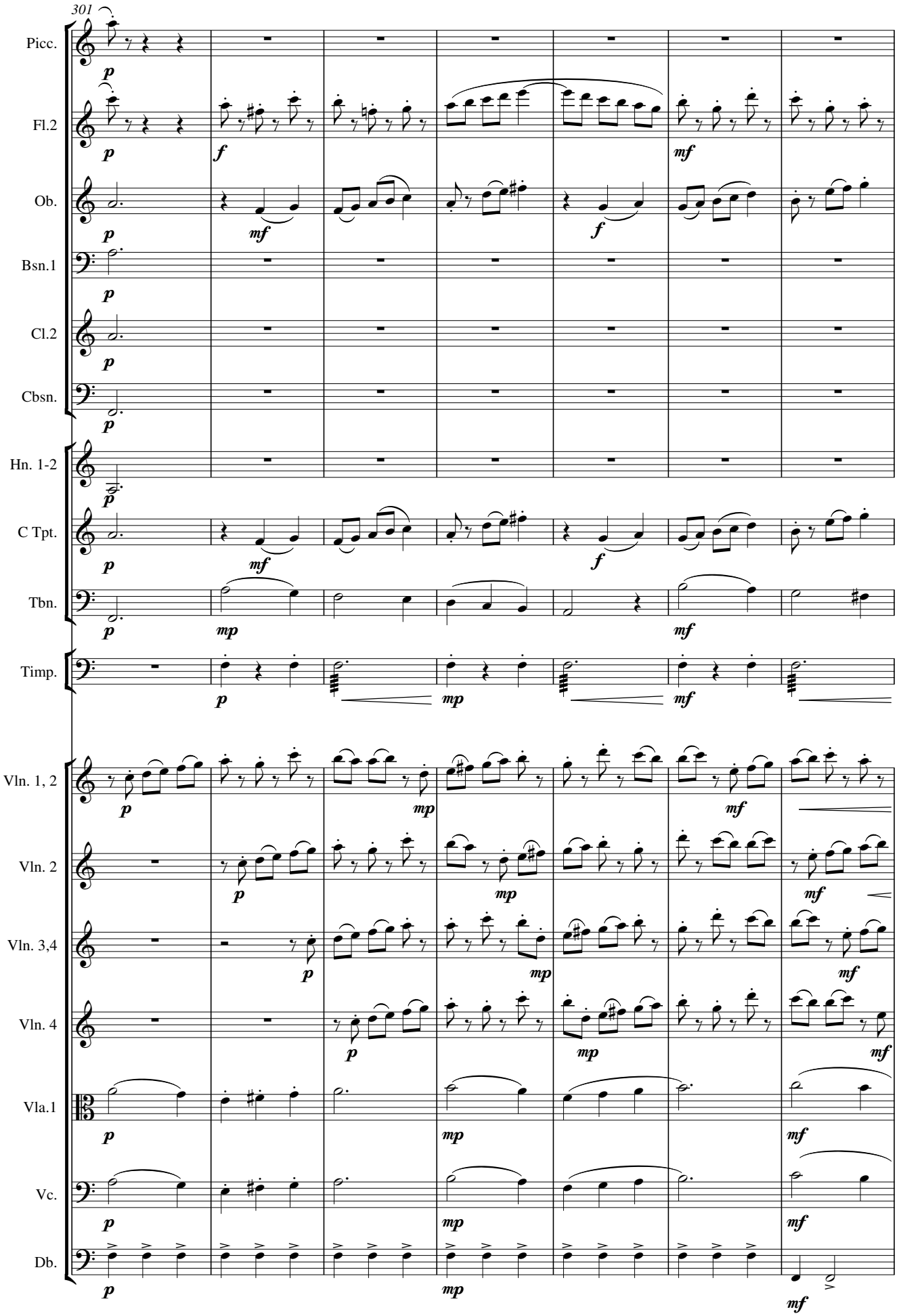

266
Fl.2
f
Ob.
f
Cl.2
Bsn.1
mf
C Tpt.
mf
Tbn.

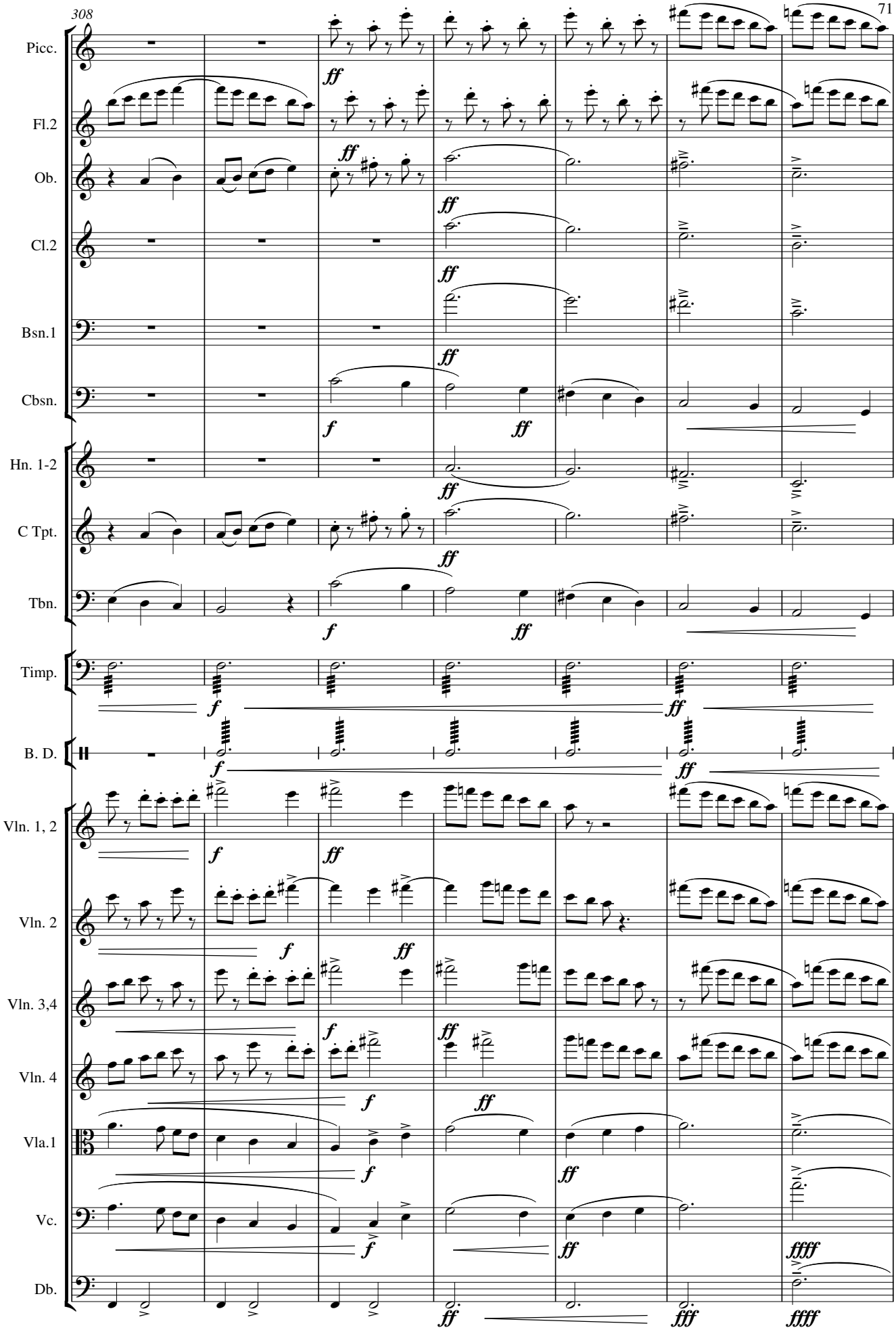

273
Bsn.1
C Tpt.
Tbn.
B. D.
p
mp
Vln. 1, 2
f
ff
fff
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.

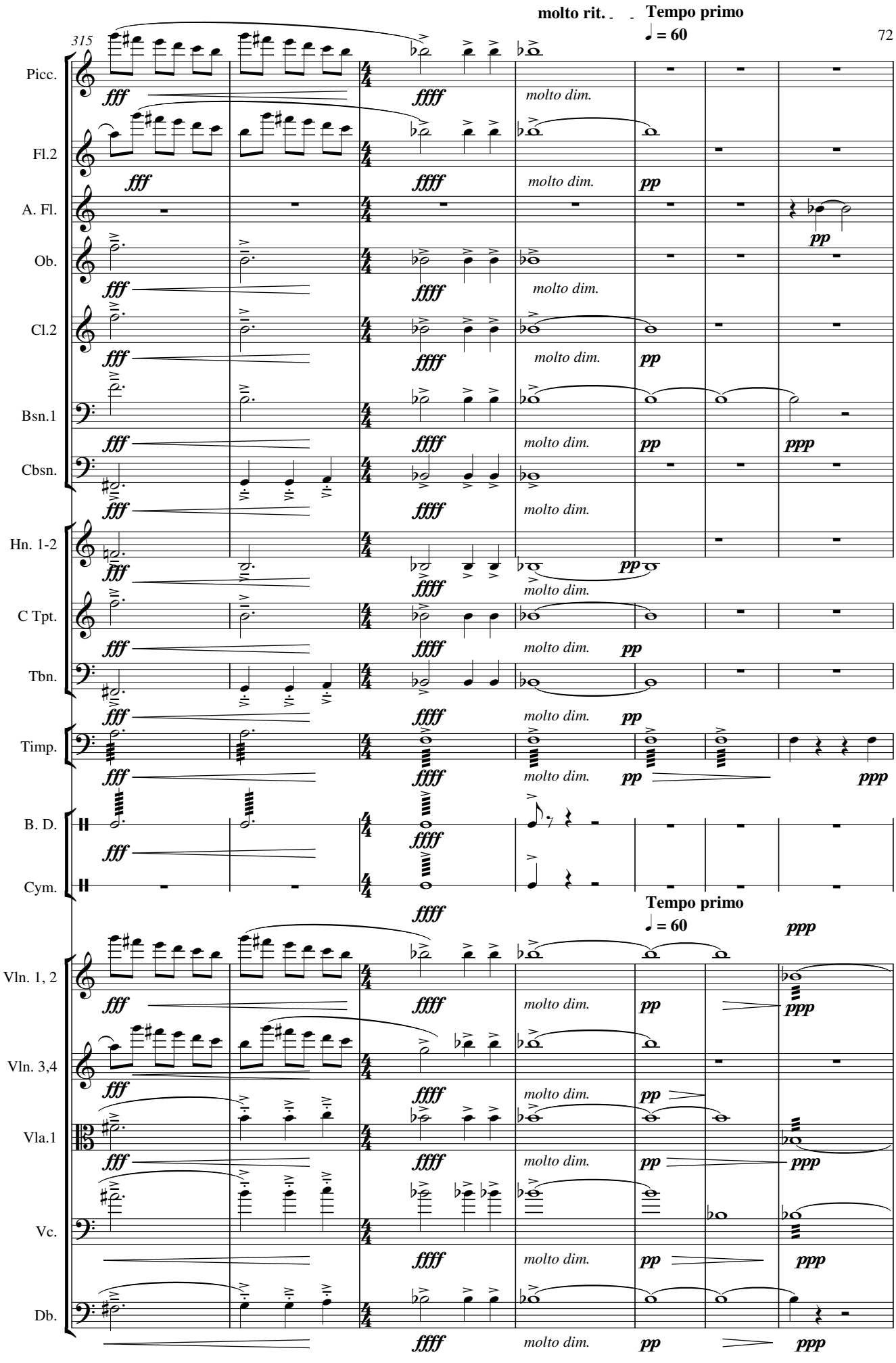

280
Picc.
Fl.2
Ob.
Cl.2
Cbsn.
Hn. 1-2
C Tpt.
Tbn.
B. D.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
f
mf
p
fff
dim.

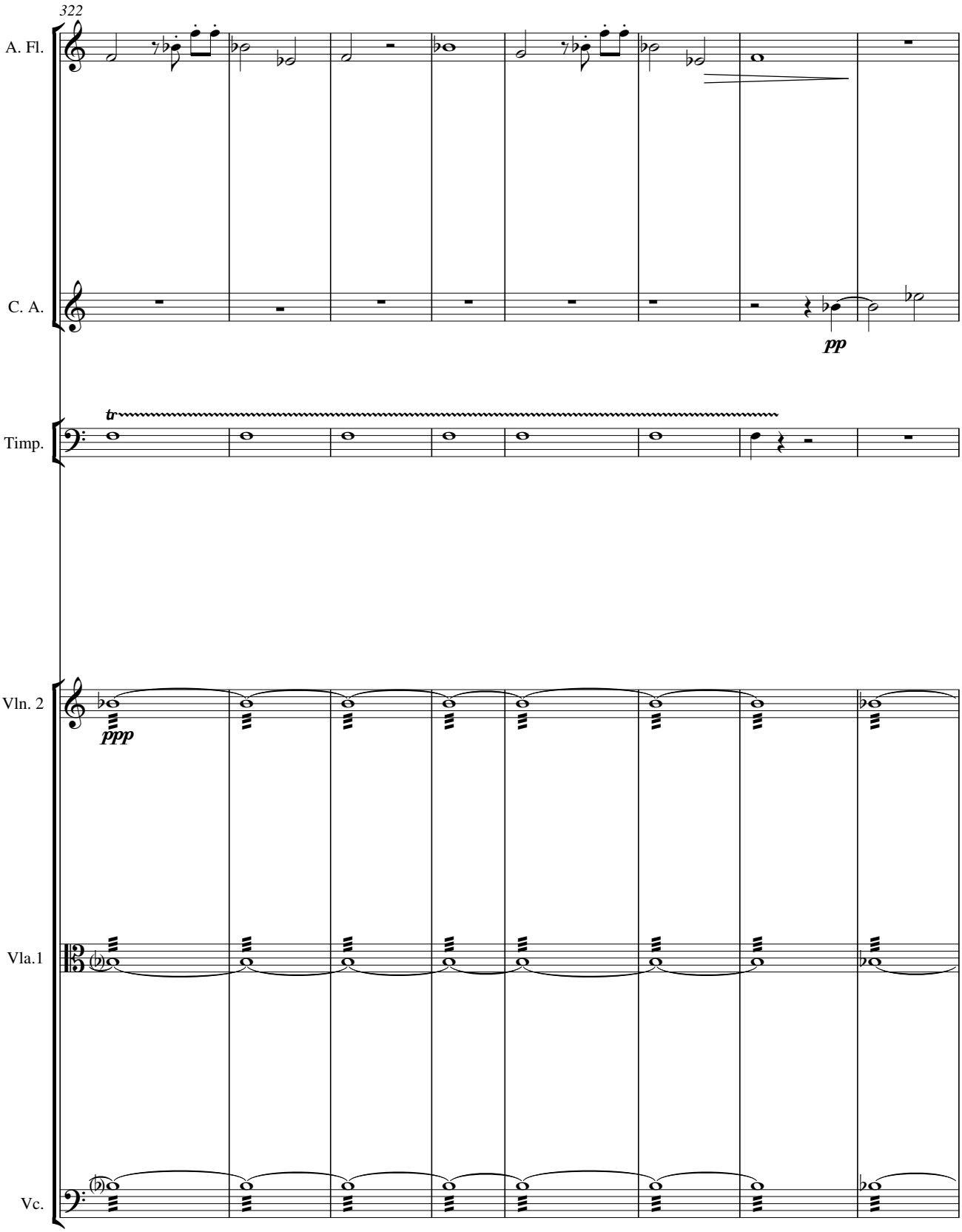

287
Picc.
Fl.2
Ob.
Cl.2
Cbsn.
Hn. 1-2
C Tpt.
Tbn.

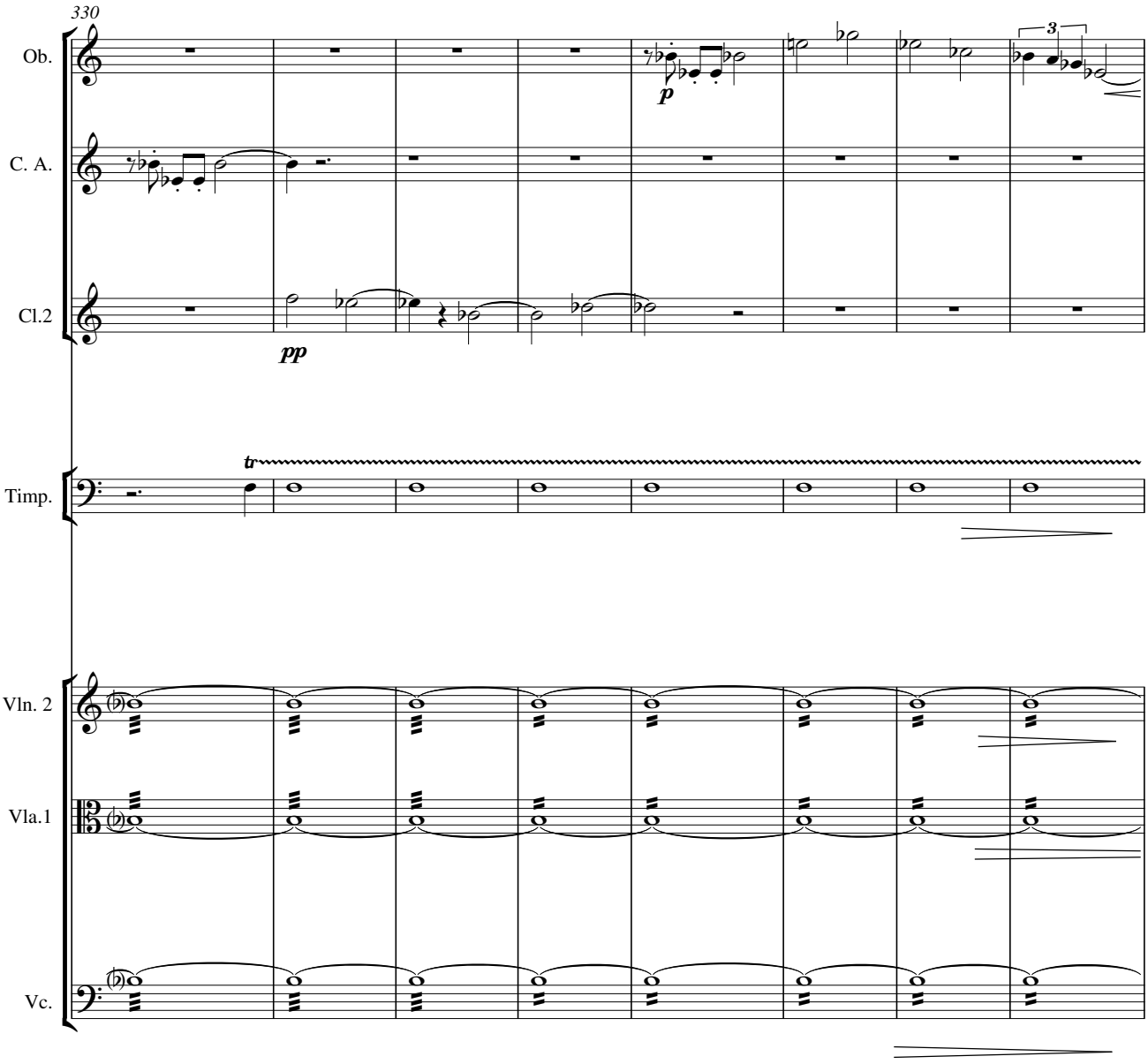

294
Picc.
Fl.2
Ob.
C. A.
Cl.2
Cl.1
B. Cl.
Bsn.1
Cbsn.
Hn. 1-2
C Tpt.
Tbn.
ff

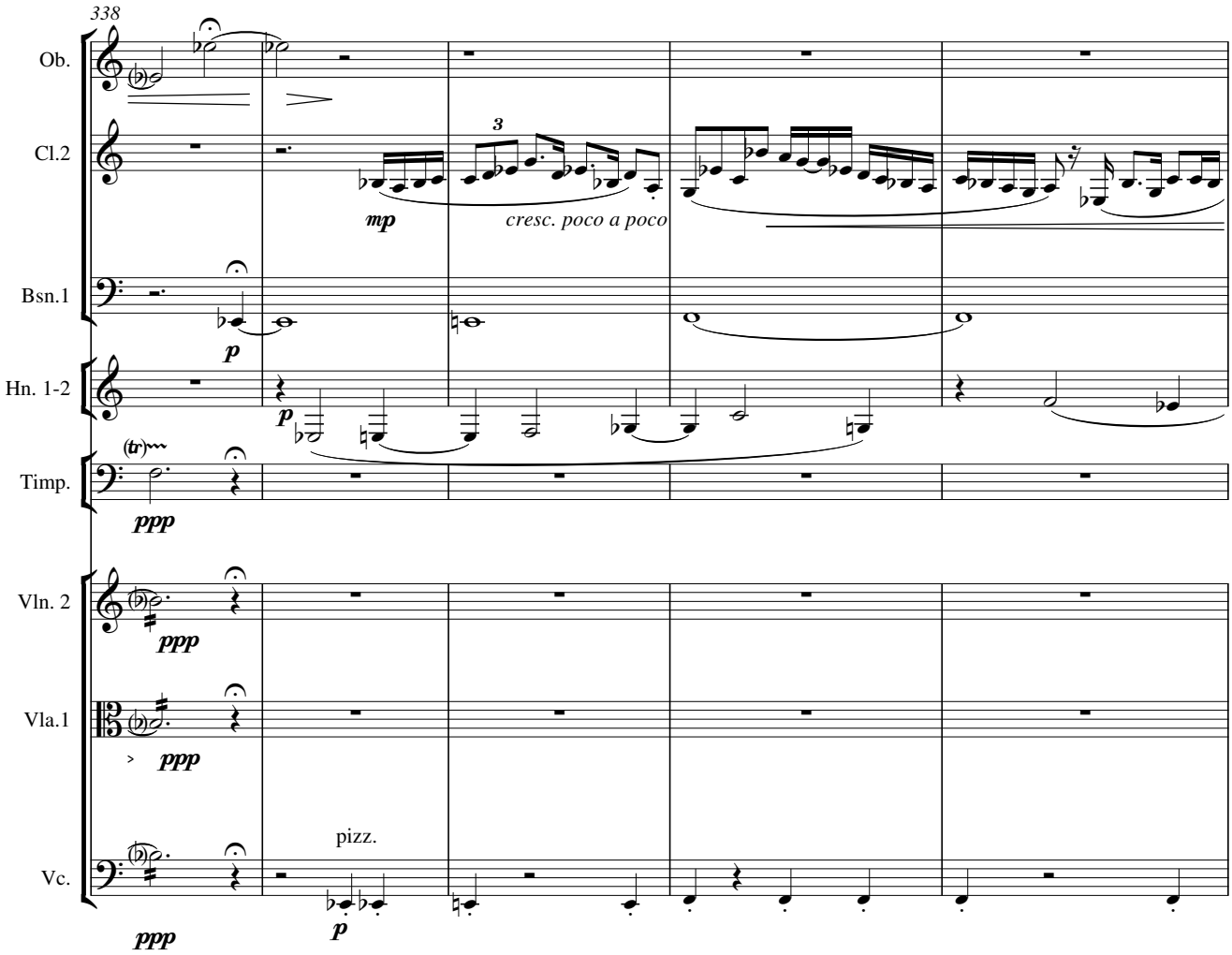

301
Picc.
Fl.2
Ob.
Bsn.1
Cl.2
Cbsn.
Hn. 1-2
C Tpt.
Tbn.
Timp.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.

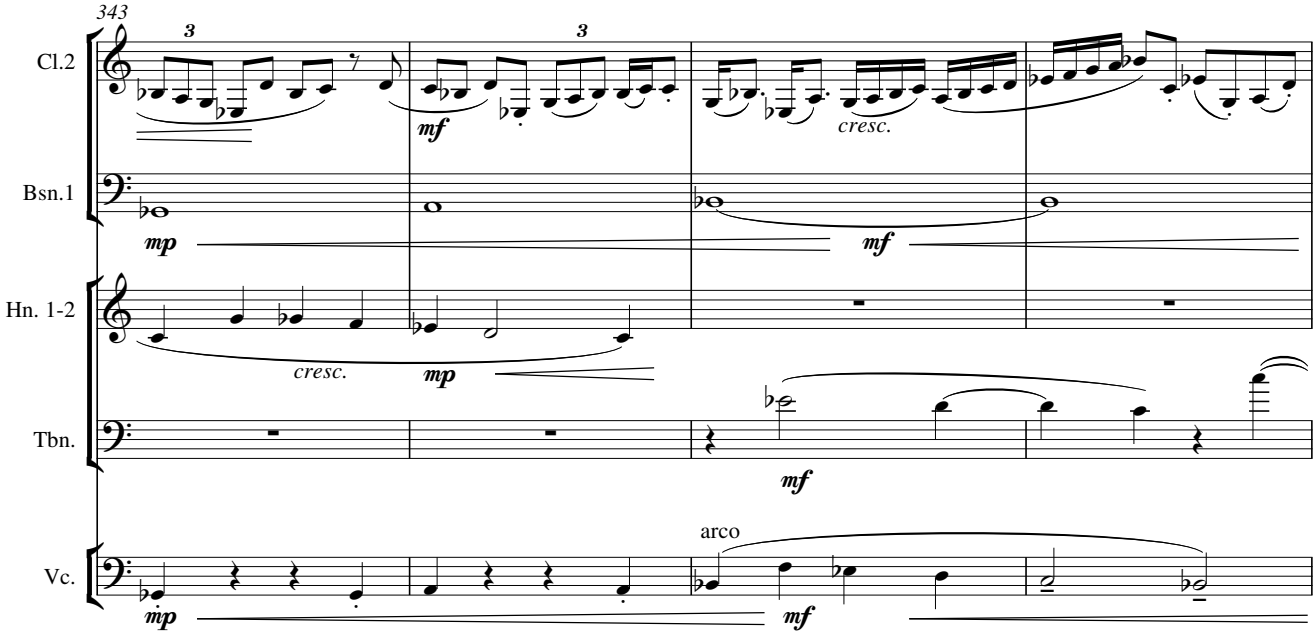

308
Picc.
Fl.2
Ob.
Cl.2
Bsn.1
Cbsn.
Hn. 1-2
C Tpt.
Tbn.
Timp.
B. D.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vc.
Db.
ff
f
fff
ffff

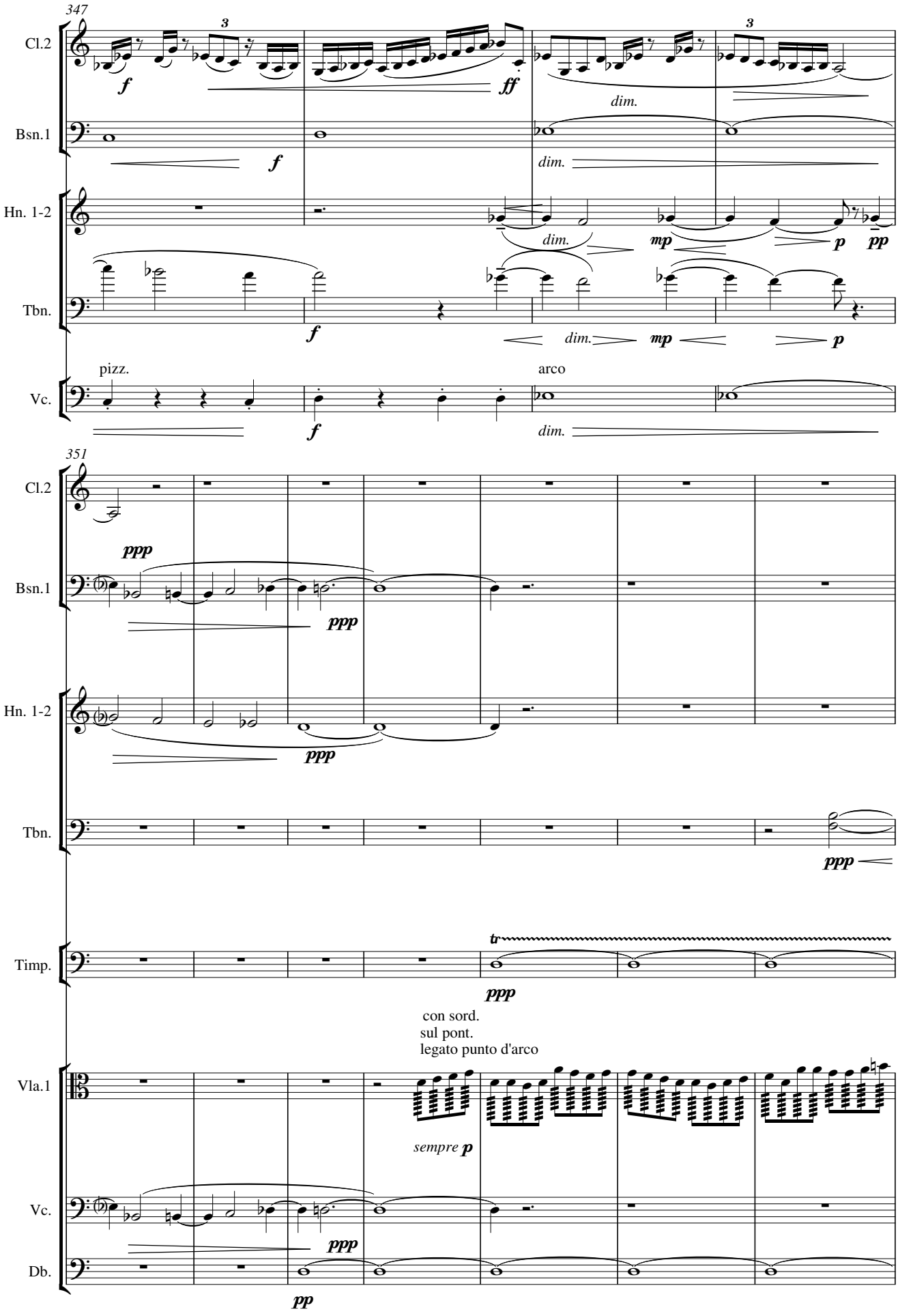

molto rit.
Tempo primo
♩ = 60
315
Picc.
Fl.2
A. Fl.
Ob.
Cl.2
Bsn.1
Cbsn.
Hn. 1-2
C Tpt.
Tbn.
Timp.
B. D.
Cym.
Vln. 1, 2
Vln. 3,4
Vla.1
Vc.
Db.
fff
ffff
molto dim.
pp
ppp

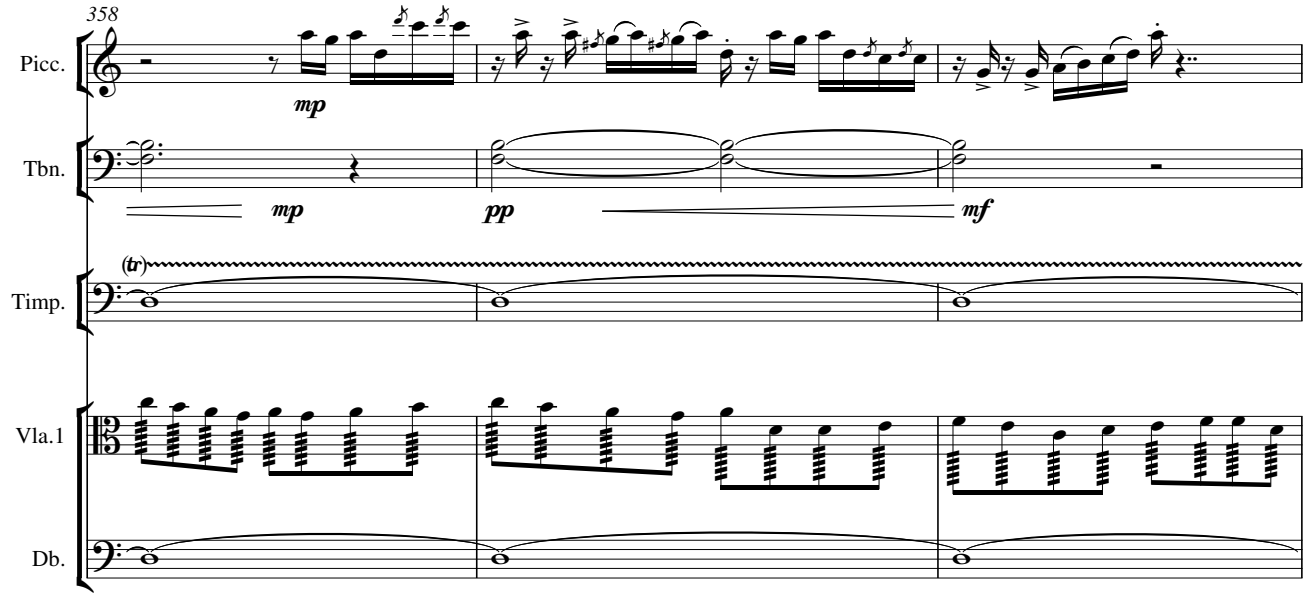

322
A. Fl.
C. A.
pp
Timp.
tr
Vln. 2
ppp
Vla.1
Vc.

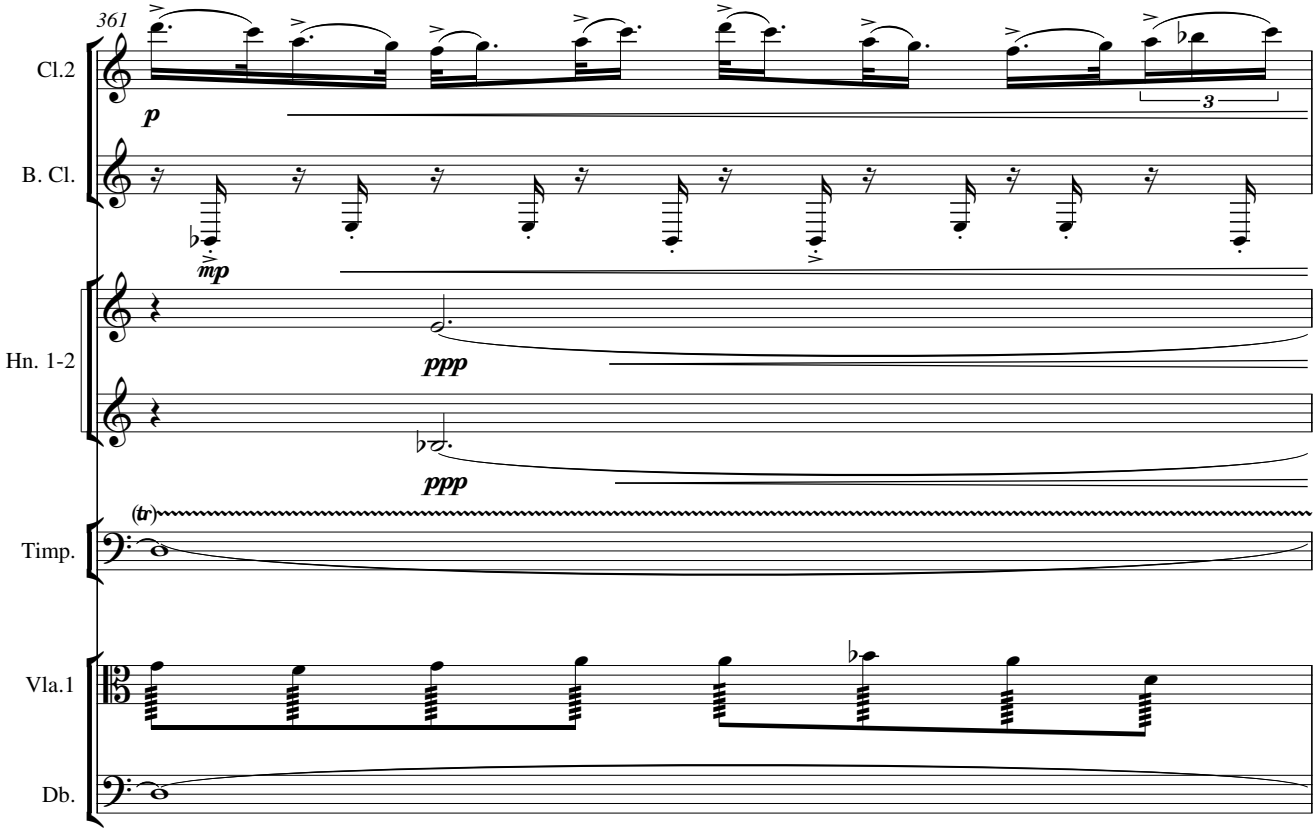

330
Ob.
C. A.
Cl.2
Timp.
Vln. 2
Vla.1
Vc.
p
pp
tr
3

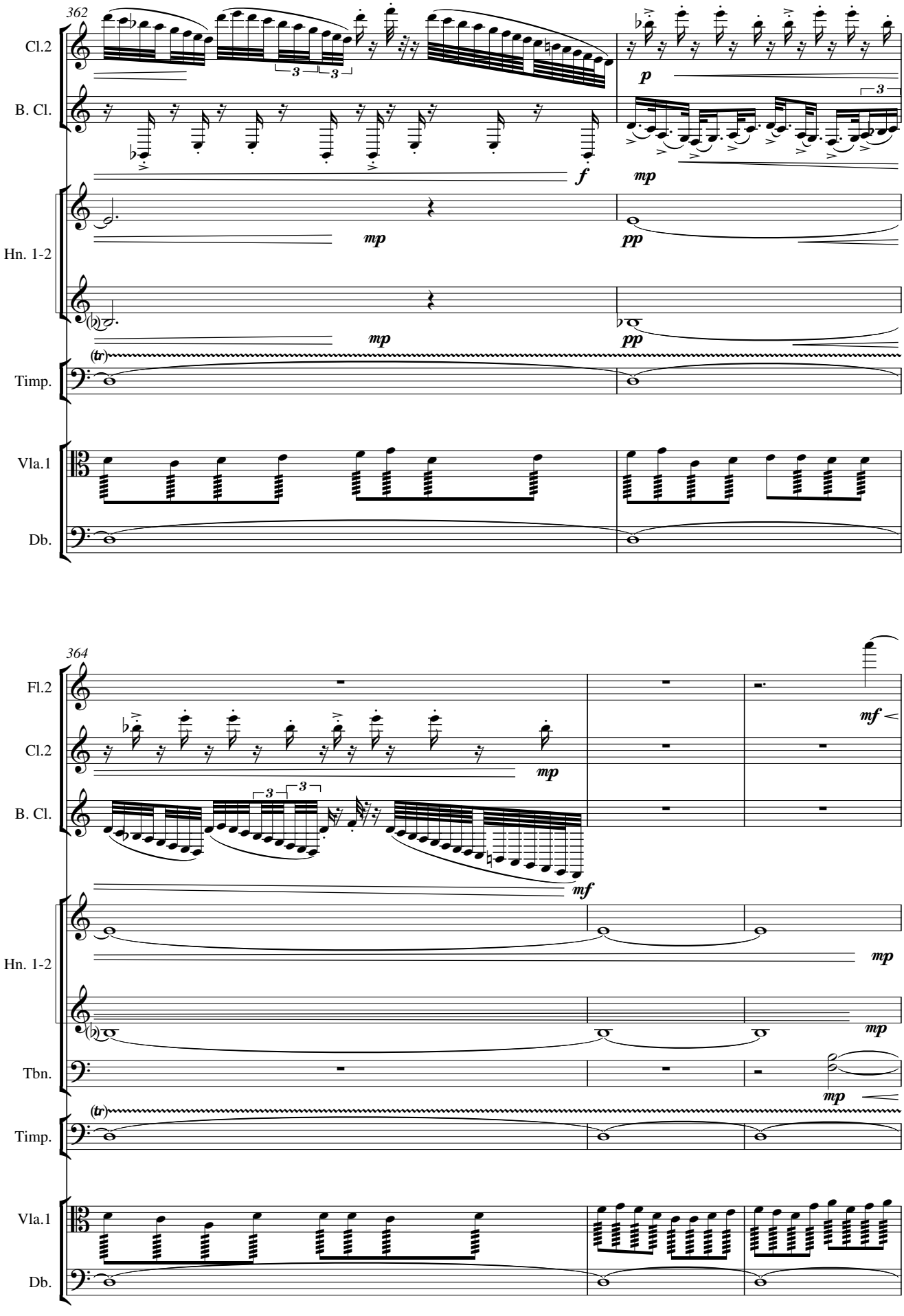

338
Ob.
Cl.2
Bsn.1
Hn. 1-2
Timp.
Vln. 2
Vla.1
Vc.
3
mp
cresc. poco a poco
p
(tr)
ppp
pizz.

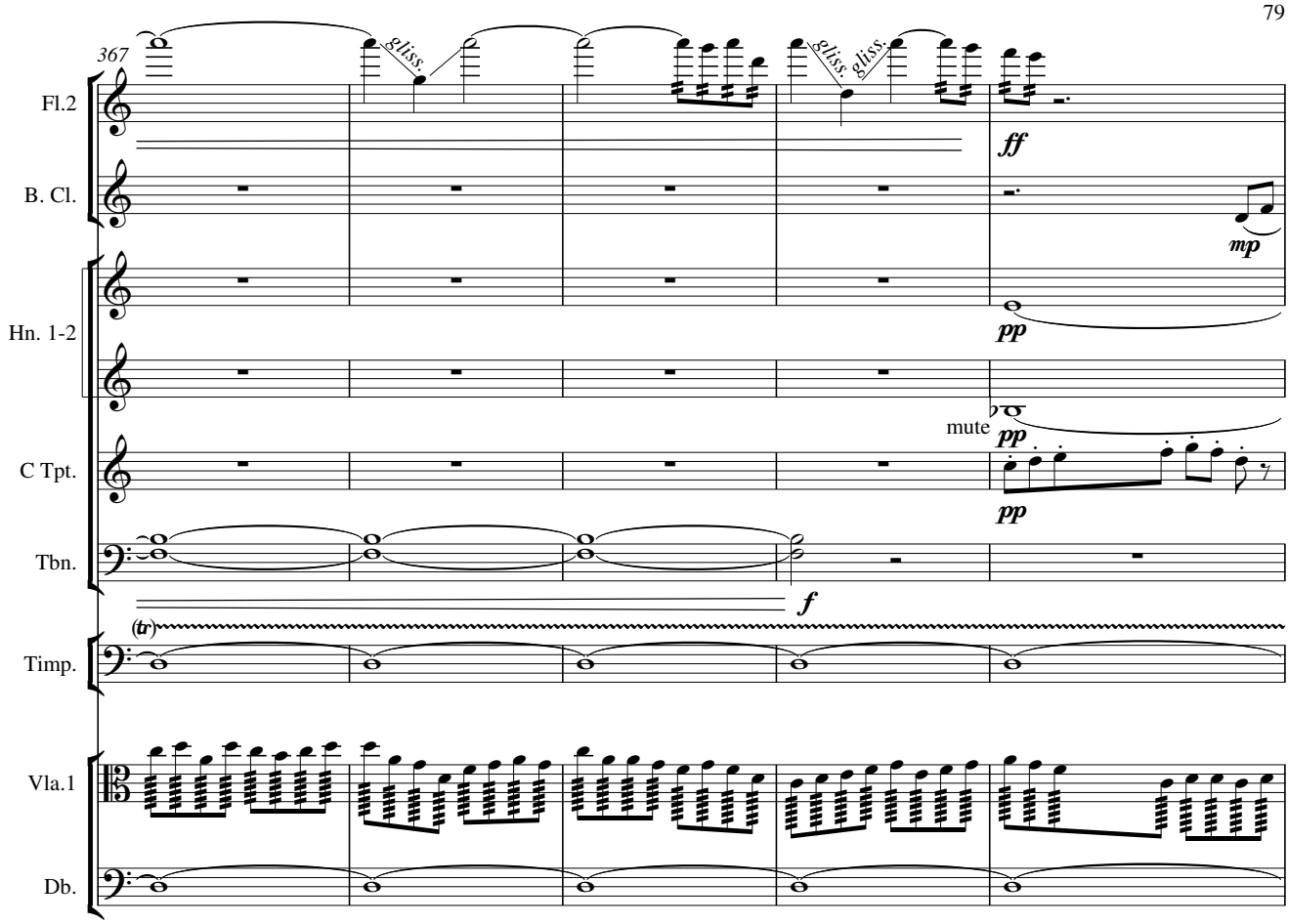

343
Cl.2
Bsn.1
Hn. 1-2
Tbn.
Vc.
3
mf
cresc.
mp
arco

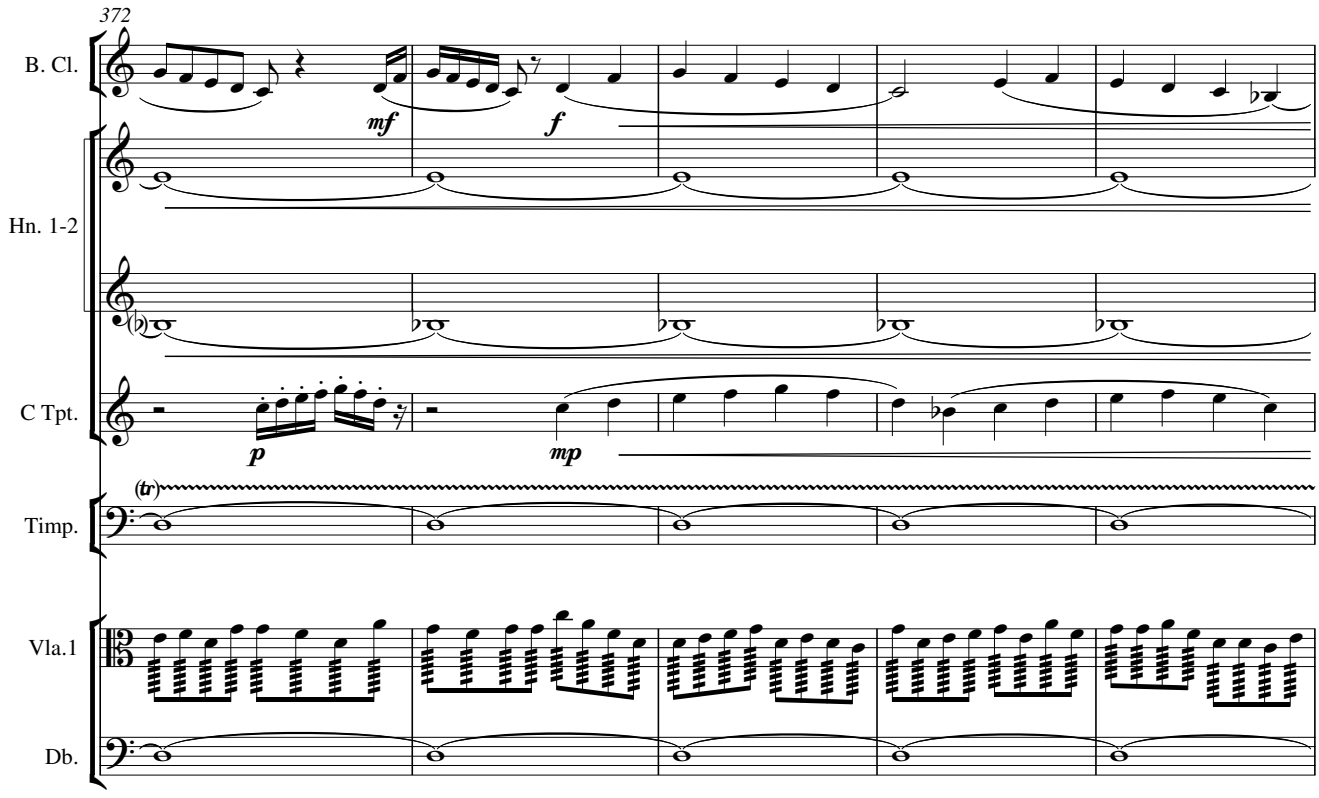

347
Cl.2
Bsn.1
Hn. 1-2
Tbn.
Vc.
pizz.
arco
351
Timp.
con sord.
sul pont.
legato punto d'arco
Vla.1
sempre p
Db.

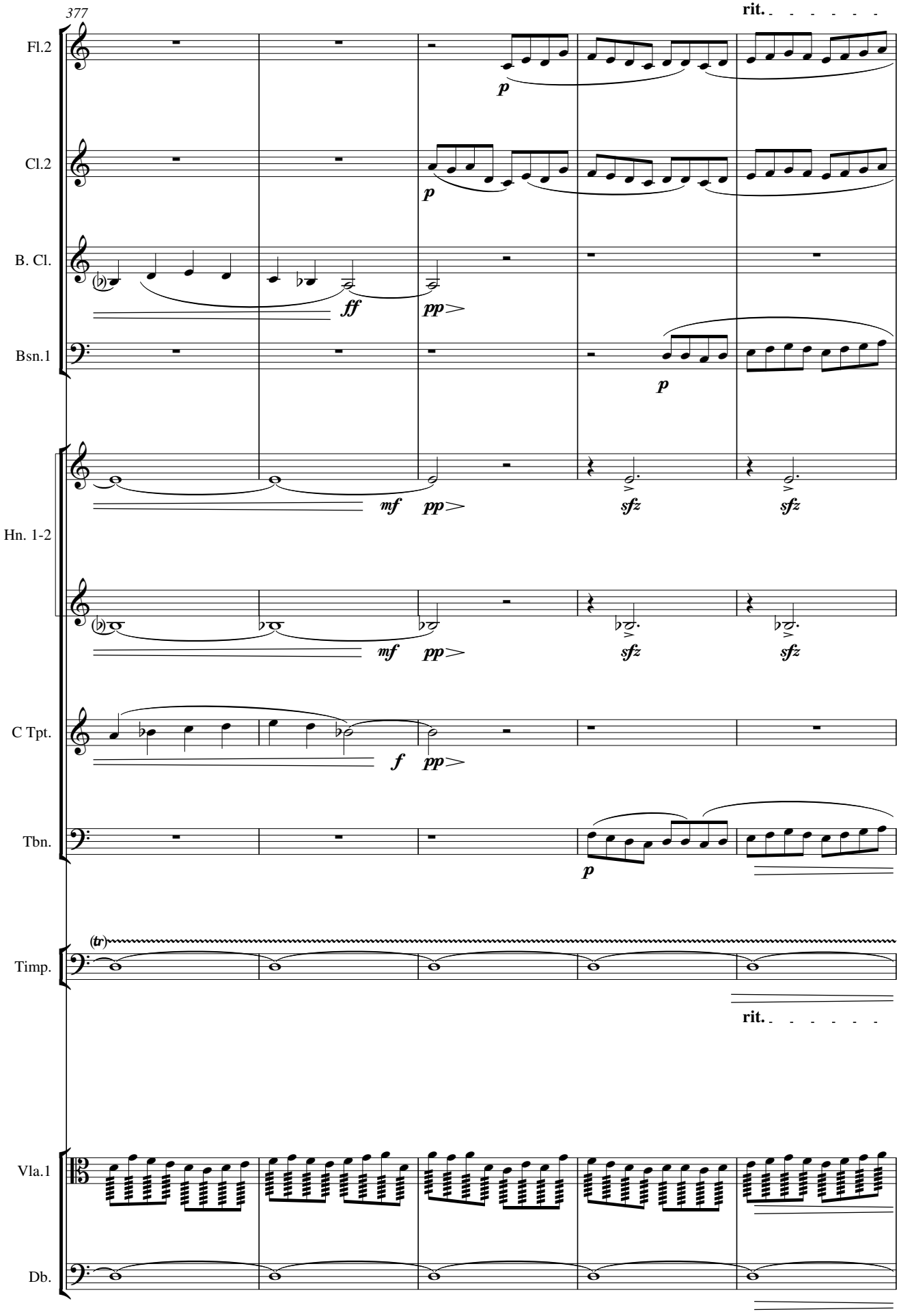

358
Picc.
mp
Tbn.
mp
pp
mf
(tr)
Timp.
Vla.1
Db.


361
Cl.2
p
B. Cl.
mp
Hn. 1-2
ppp
ppp
(tr)
Timp.
Vla.1
Db.


362
Cl.2
B. Cl.
Hn. 1-2
Timp.
Vla.1
Db.
364
Fl.2
Cl.2
B. Cl.
Hn. 1-2
Tbn.
Timp.
Vla.1
Db.


367
Fl.2
B. Cl.
Hn. 1-2
C Tpt.
Tbn.
Timp.
Vla.1
Db.
gliss.
gliss.
gliss.
ff
mp
pp
mute
pp
pp
f
(tr)


372
B. Cl.
Hn. 1-2
C Tpt.
Timp.
Vla.1
Db.
mf
f
p
mp
(tr)


377
rit.
Fl.2
p
Cl.2
p
B. Cl.
ff
pp
Bsn.1
p
Hn. 1-2
mf
pp
sfz
sfz
mf
pp
sfz
sfz
C Tpt.
f
pp
Tbn.
p
(tr)
Timp.
rit.
Vla.1
Db.

Tempo primo ♩ = 60

382

Fl.2

Cl.2

Bsn.1

mp

Hn. 1-2

sfz

sfz

Tbn.

(*tr*)

Timp.

Tempo primo ♩ = 60

Vln. 1, 2

ppp

Vla.1

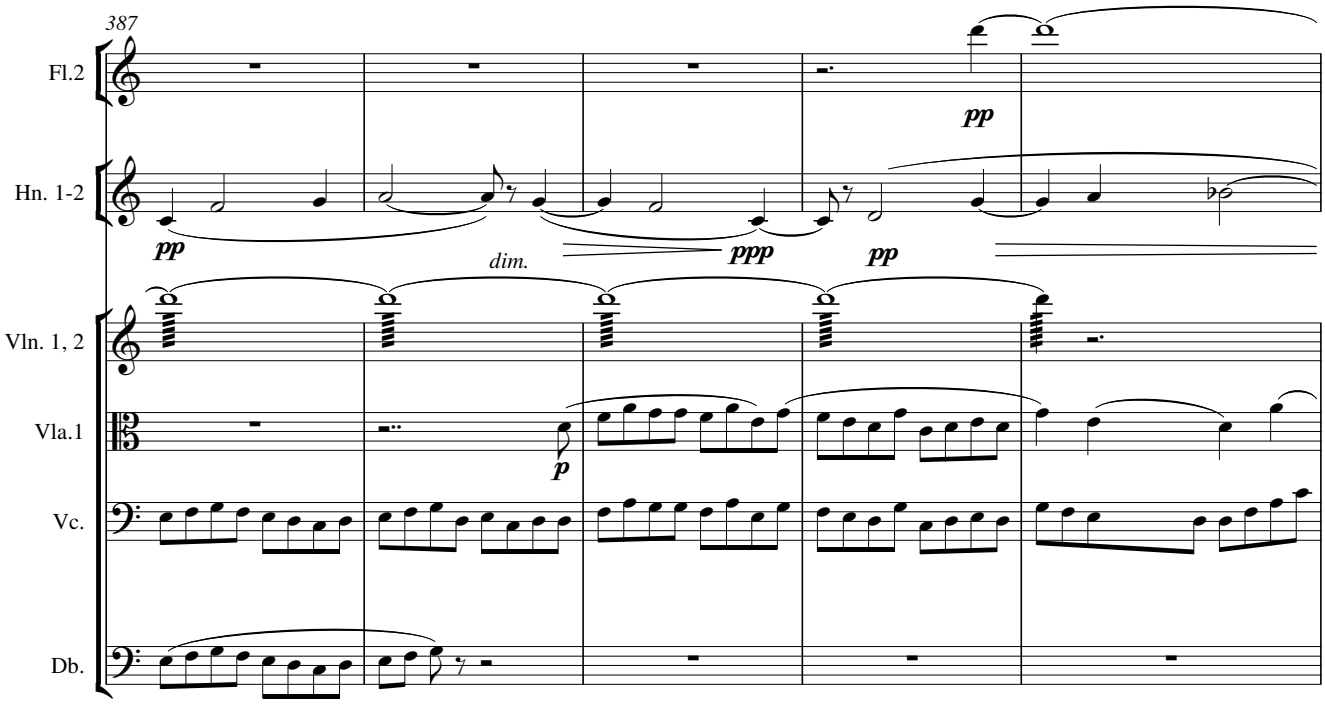
sul pont.
legato punto d'arco
con sord.

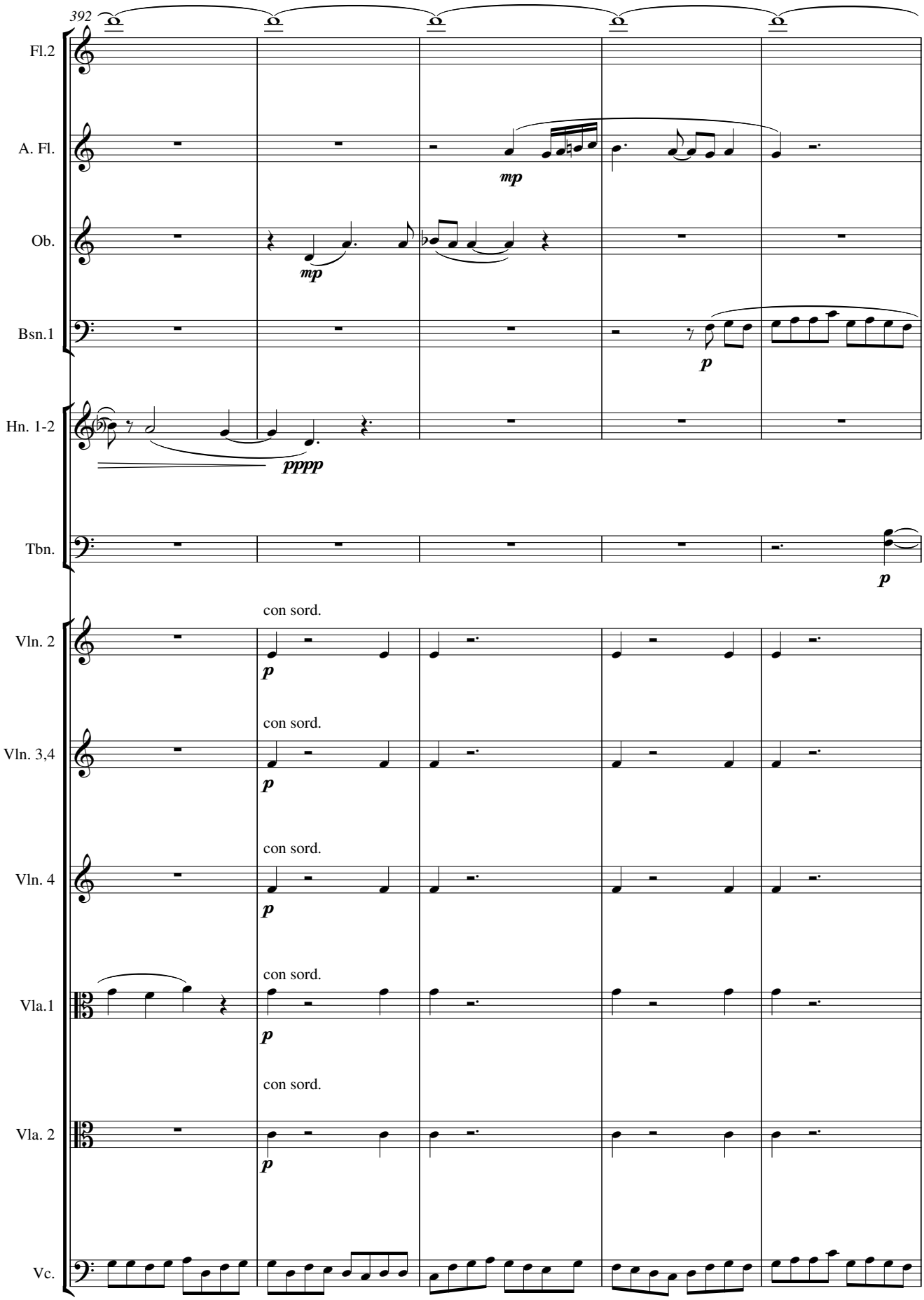
Vc.

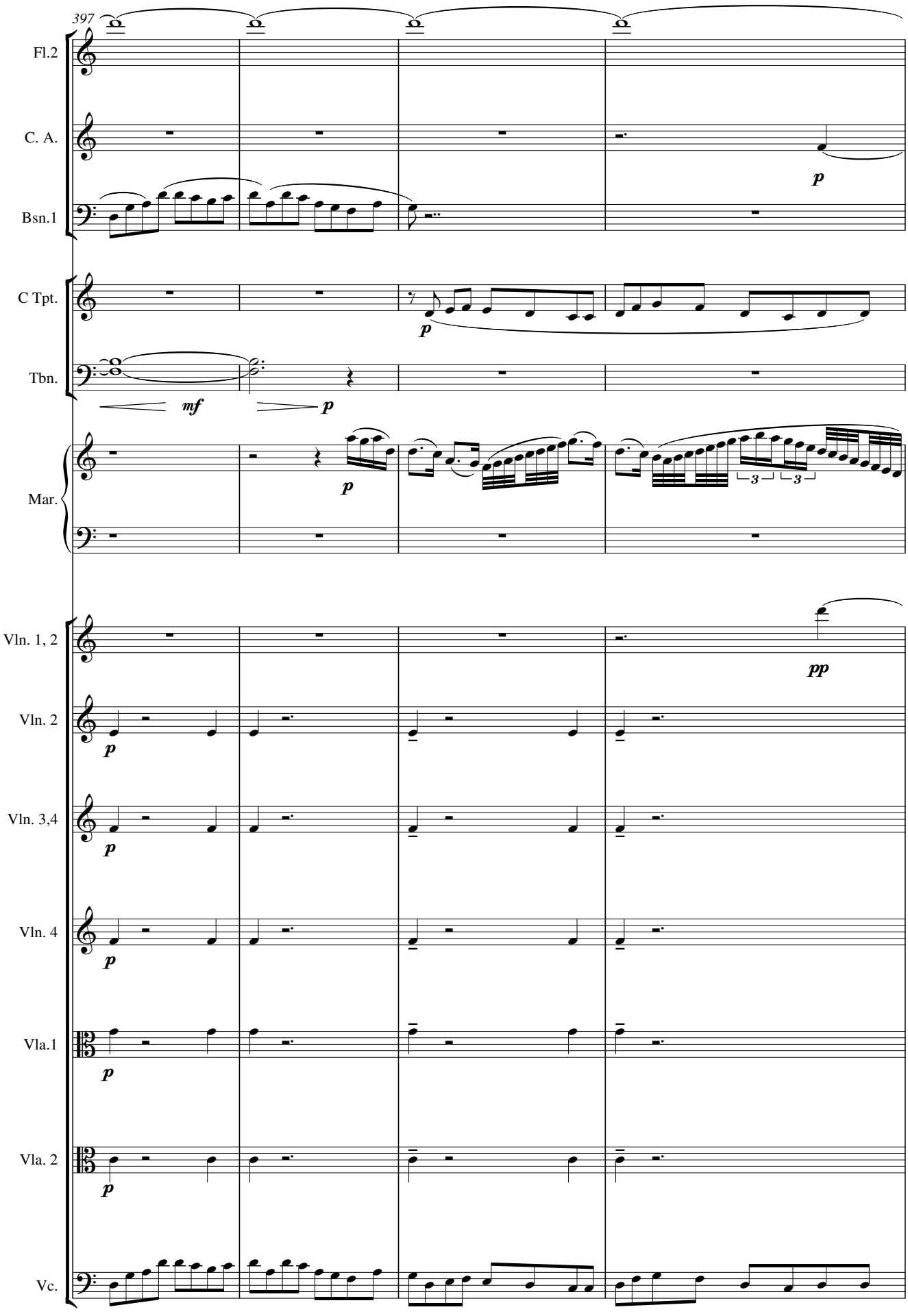
sempre ***p***

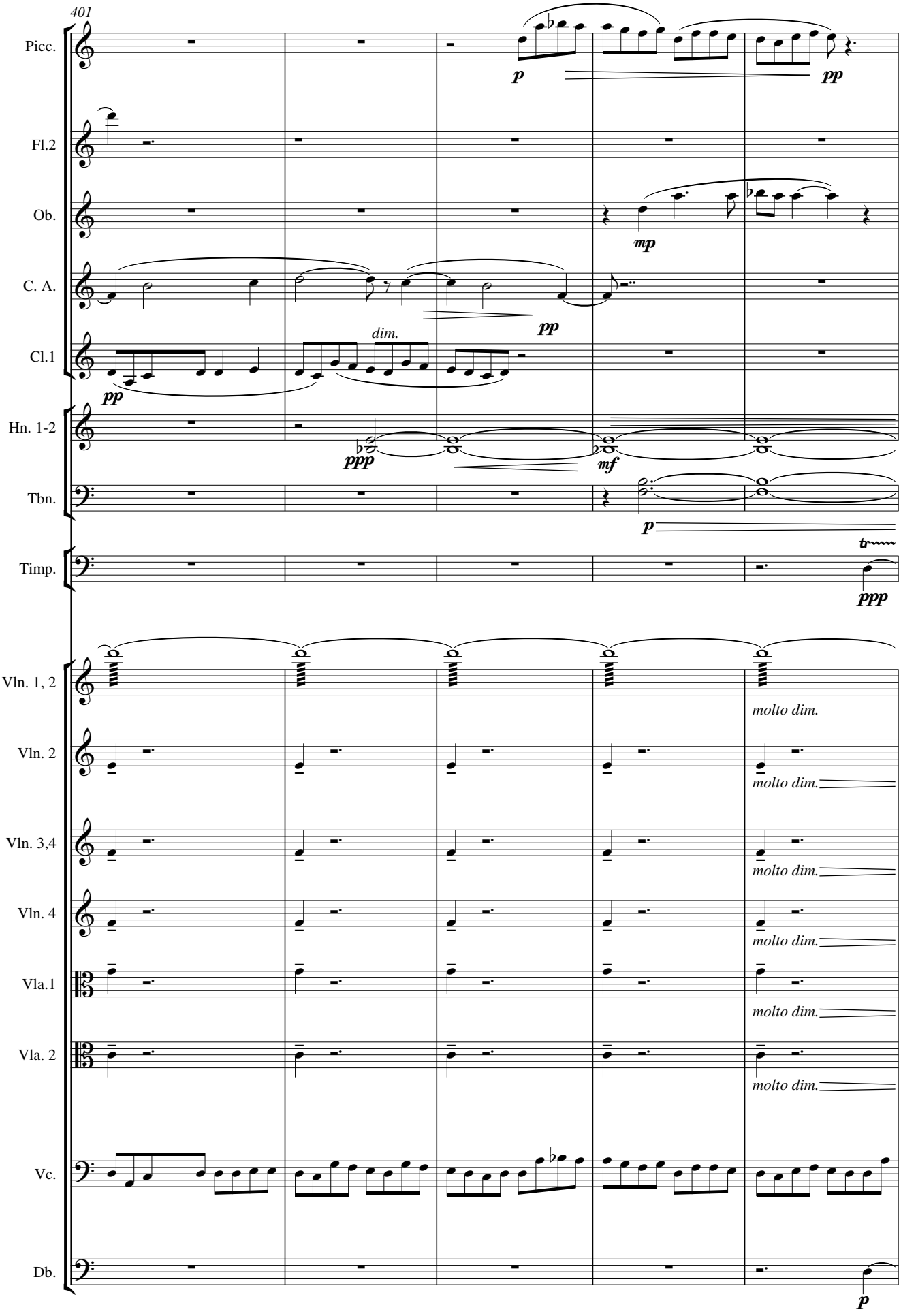
Db.

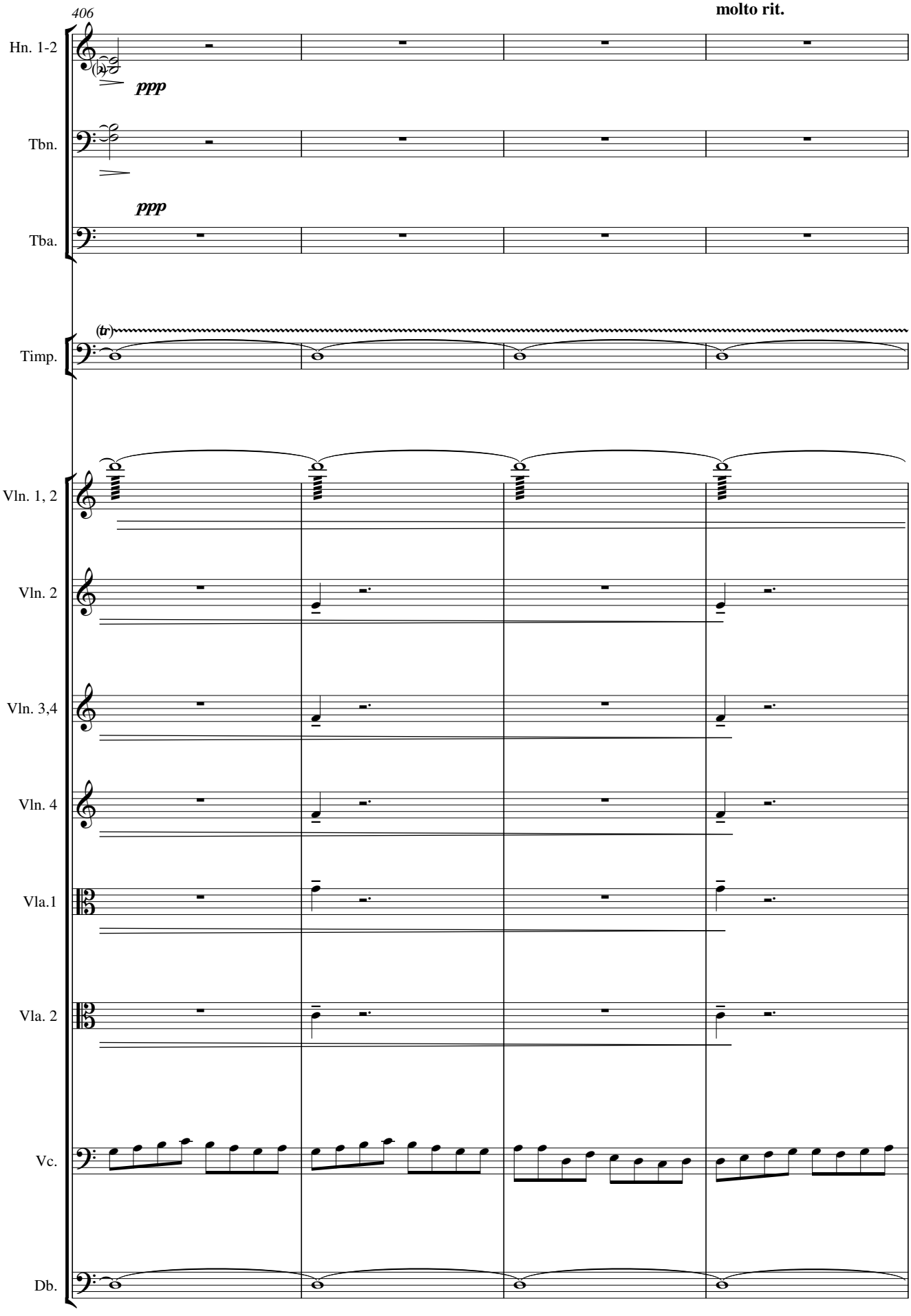
mp

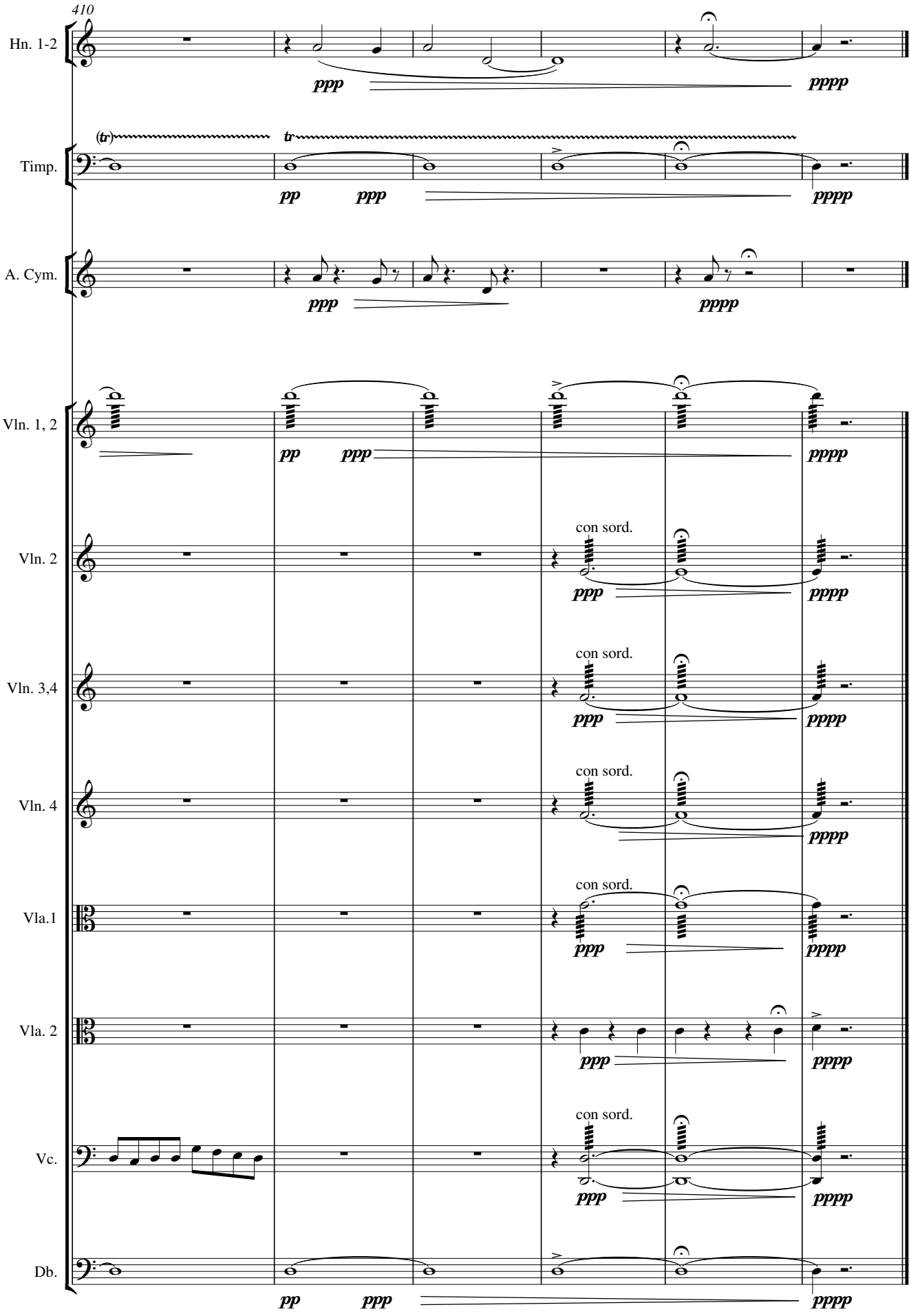

387
Fl.2
Hn. 1-2
Vln. 1, 2
Vla.1
Vc.
Db.
pp
pp
dim.
ppp
pp
p


392
Fl.2
A. Fl.
mp
Ob.
mp
Bsn.1
p
Hn. 1-2
pppp
Tbn.
p
Vln. 2
con sord.
p
Vln. 3,4
con sord.
p
Vln. 4
con sord.
p
Vla.1
con sord.
p
Vla. 2
con sord.
p
Vc.


397
Fl.2
C. A.
Bsn.1
C Tpt.
Tbn.
Mar.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
p
mf
p
p
3
3
pp
p
p
p
p
p


401
Picc.
Fl.2
Ob.
C. A.
Cl.1
Hn. 1-2
Tbn.
Timp.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.
p
pp
mp
dim.
ppp
mf
tr
molto dim.


406
molto rit.
Hn. 1-2
ppp
Tbn.
ppp
Tba.
(tr)
Timp.
Vln. 1, 2
Vln. 2
Vln. 3,4
Vln. 4
Vla.1
Vla. 2
Vc.
Db.


410
Hn. 1-2
ppp
pppp
Timp.
(tr)
tr
pp
ppp
pppp
A. Cym.
ppp
pppp
Vln. 1, 2
pp
ppp
pppp
Vln. 2
con sord.
ppp
pppp
Vln. 3,4
con sord.
ppp
pppp
Vln. 4
con sord.
pppp
Vla.1
con sord.
ppp
pppp
Vla. 2
ppp
pppp
Vc.
con sord.
ppp
pppp
Db.
pp
ppp
pppp

Summer Suite

for oboe and bass clarinet

Movement 1 *Seaside*

Movement 2 *Glencomeragh*

Movement 3 *The Final*

Composer's Note

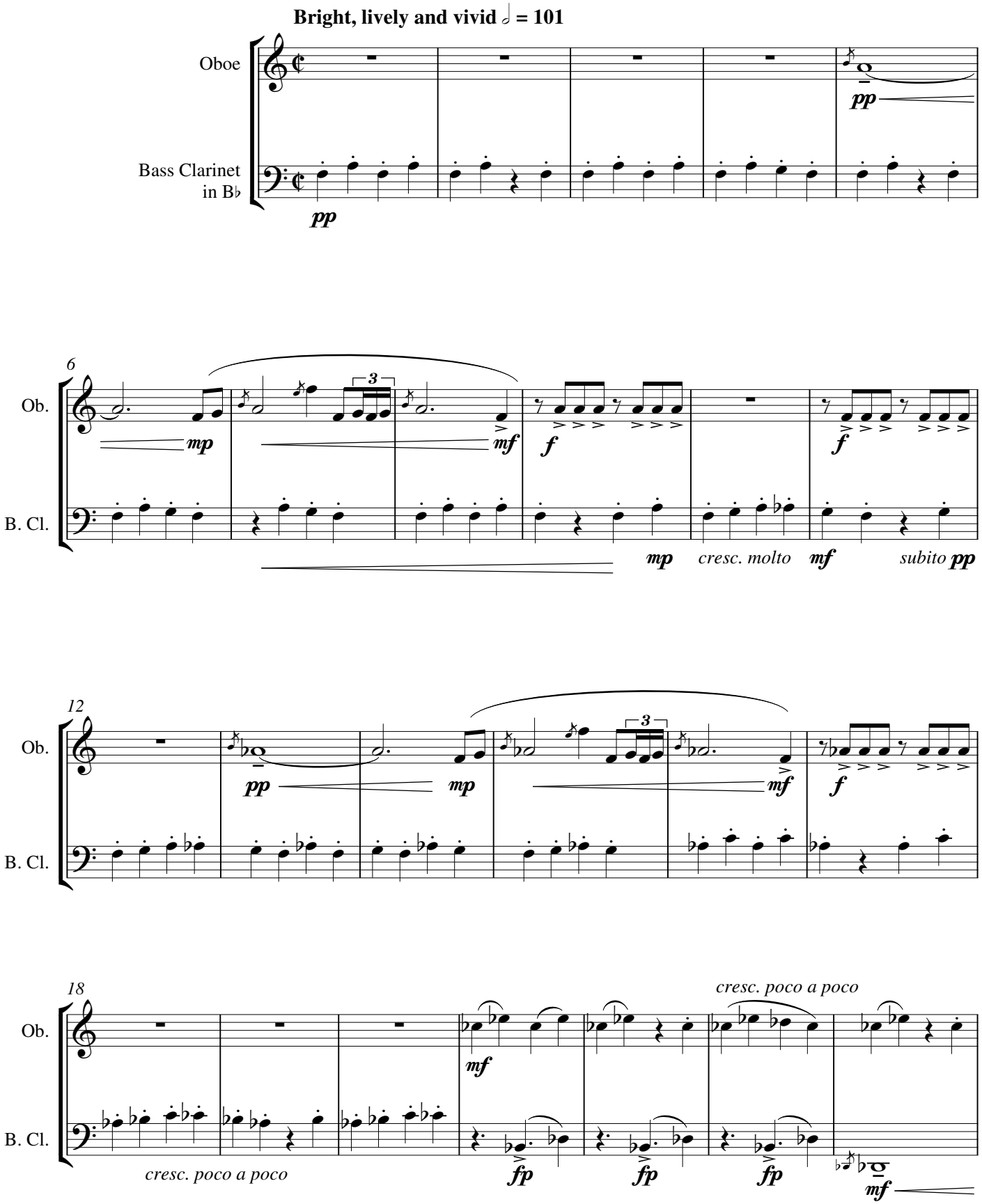
Summer Suite for Oboe and Bass Clarinet comprises three movements: *Seaside, Glencomeragh* and *The Final*. Each movement is based on a summer activity which has significance for the composer.

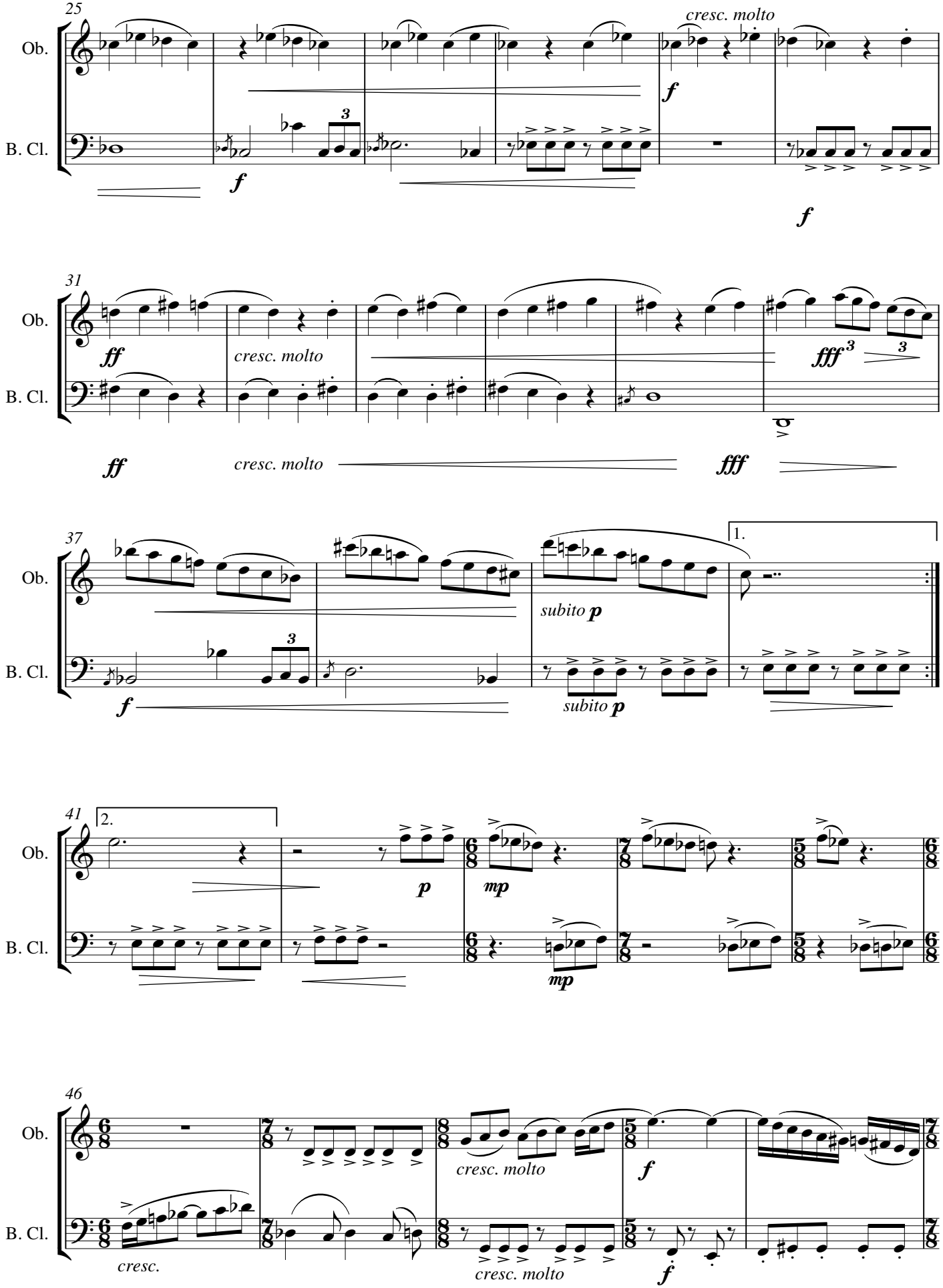
Seaside attempts to capture the sounds associated with the sea, such as ocean waves, seagulls and children playing on the beach. *Glencomeragh* evokes a quiet place of retreat in the foothills of the Comeragh Mountains where the sounds of birds and trees fill the air in summer. *The Final* is a depiction of two teams battling it out on final day.

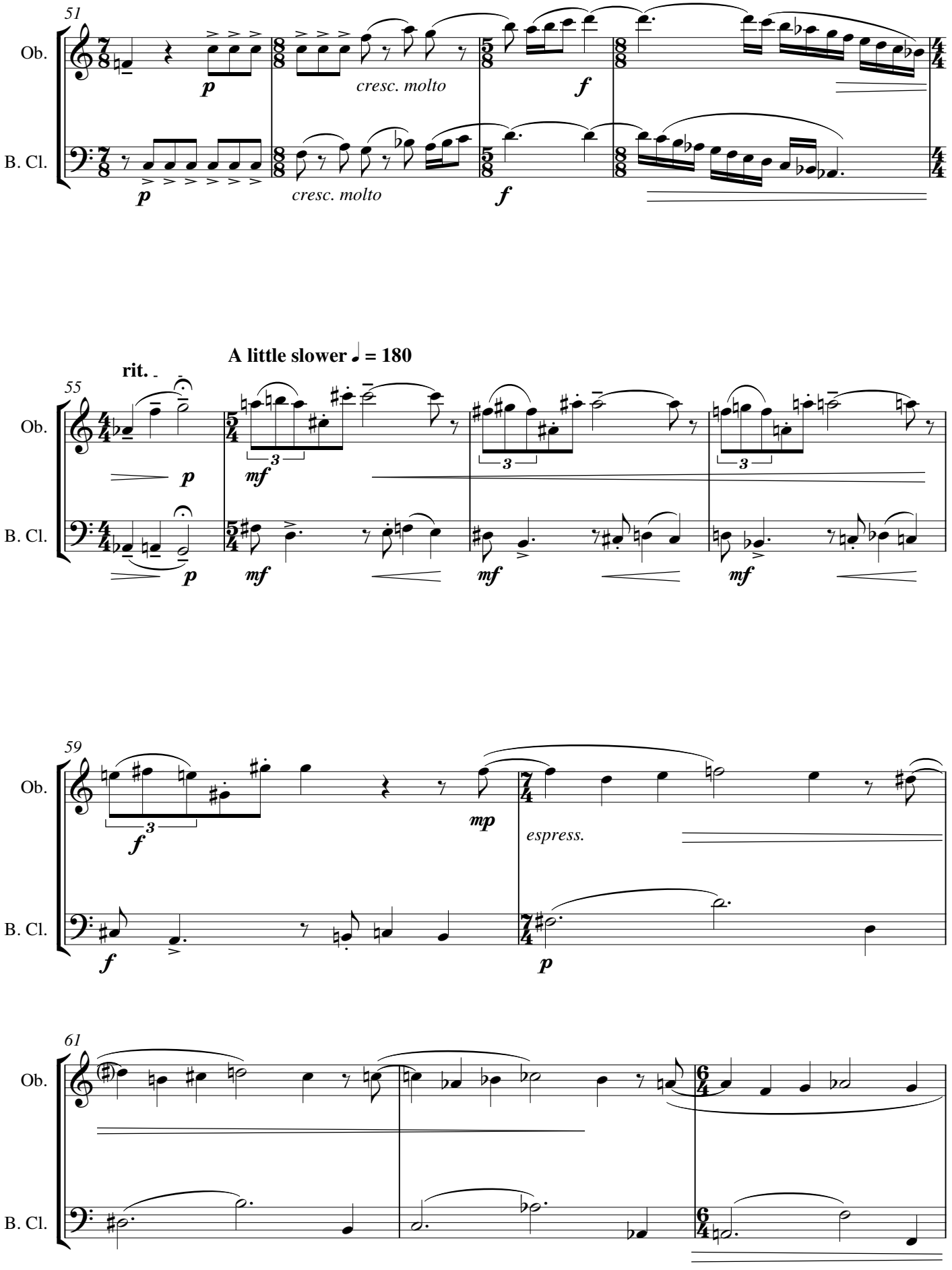
Movement 1 is characterised by an exploration of major and minor thirds. Movement 2 creates calm by the use of long notes and is unusual in that it requires the Bass Clarinet to play in its upper register for the entire movement. Movement three is an exact palindrome.

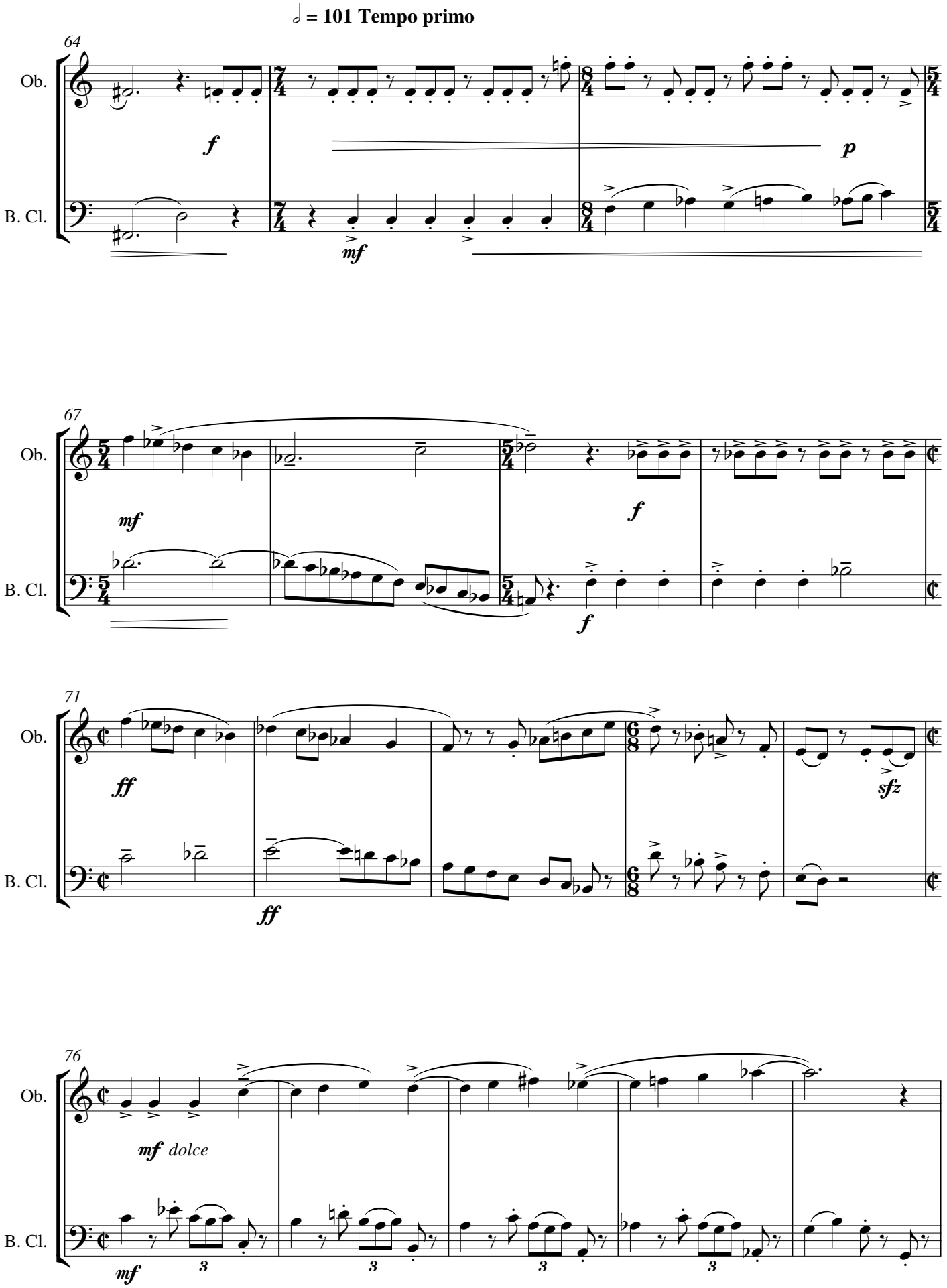
Seaside

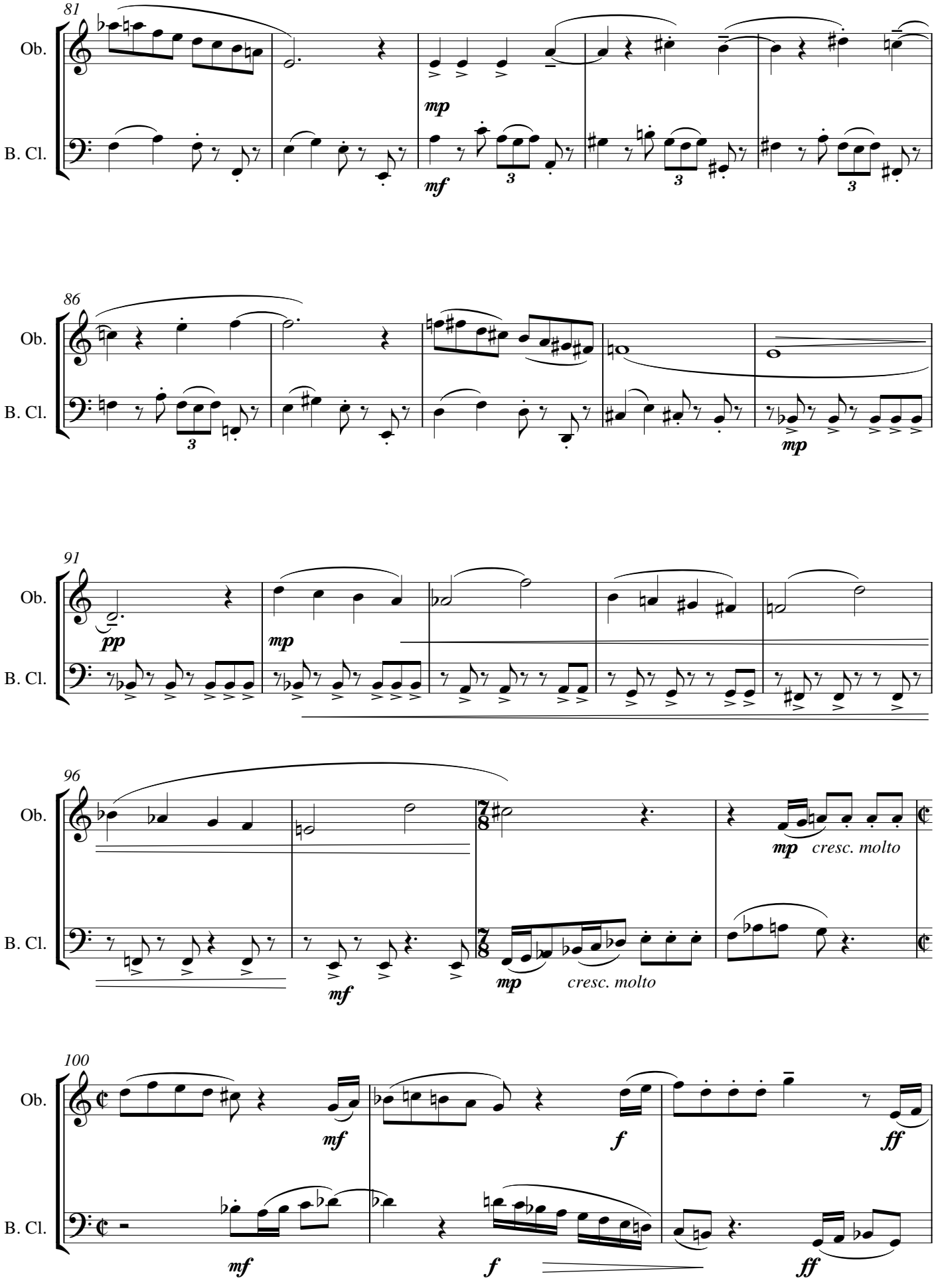
Ben Hanlon

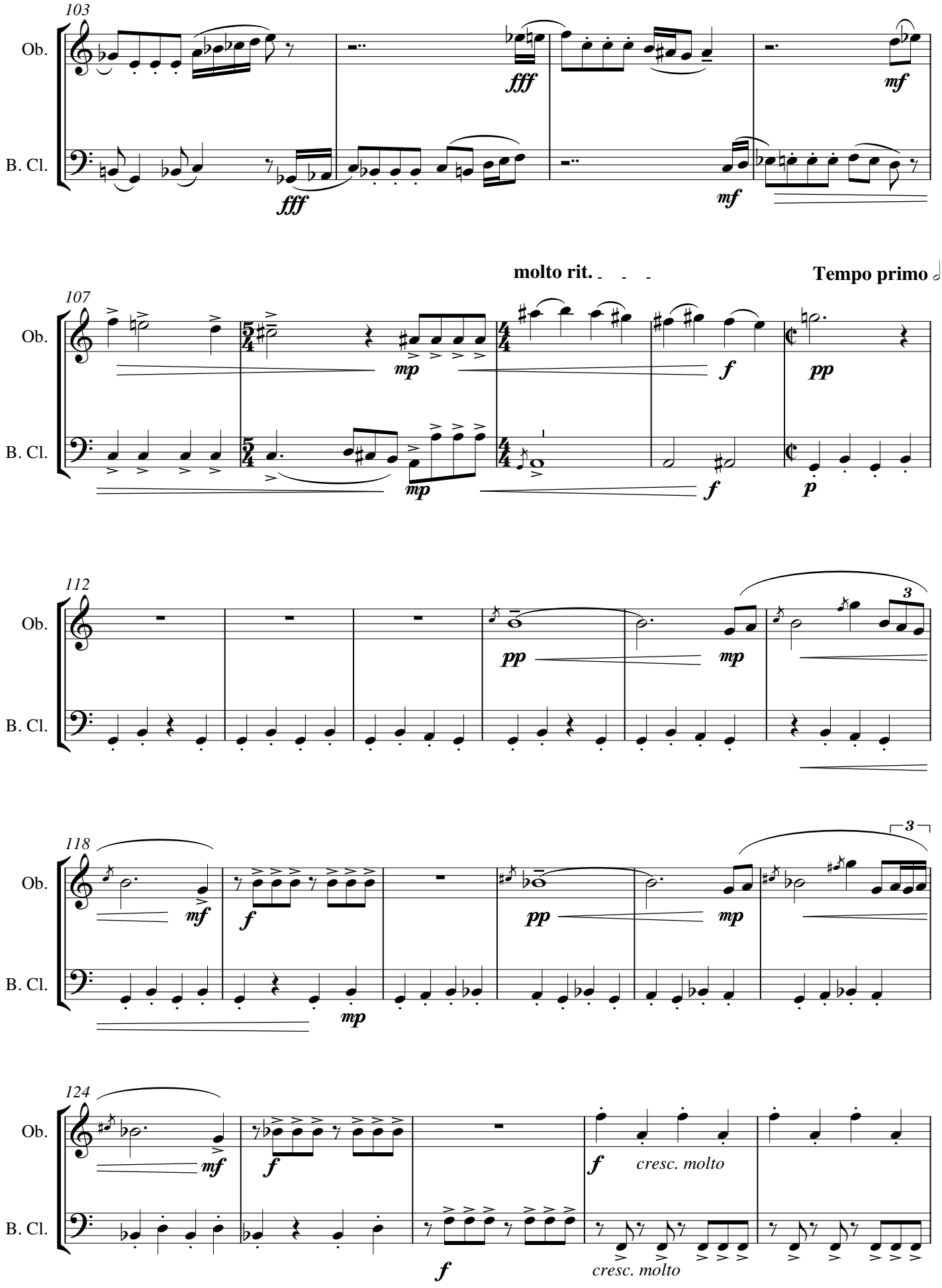


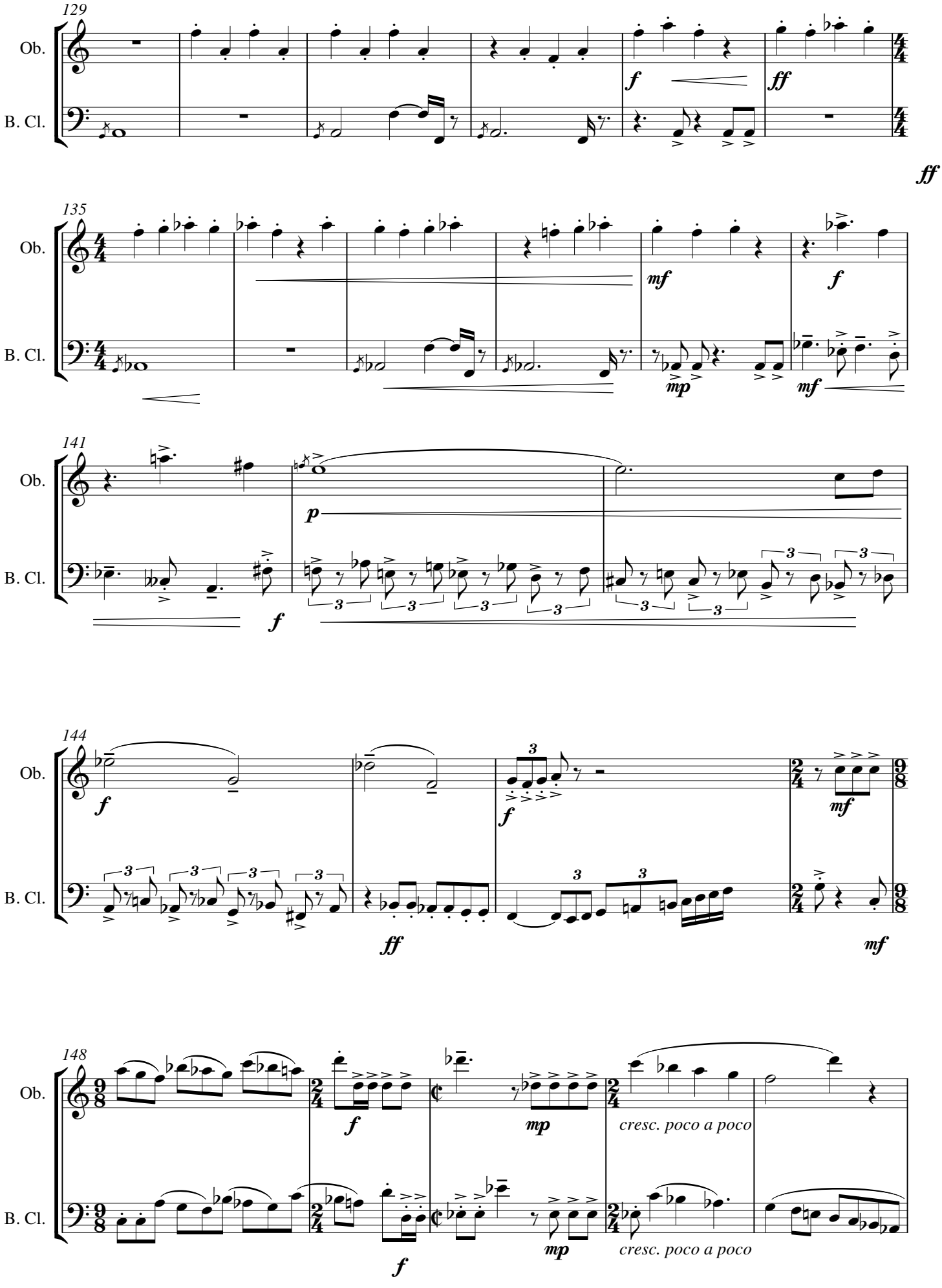

25
Ob.
B. Cl.
cresc. molto
f
f
f
31
ff
cresc. molto
fff
ff
cresc. molto
fff
37
1.
subito p
f
subito p
41
2.
p
mp
mp
46
cresc.
cresc. molto
f
cresc. molto
f

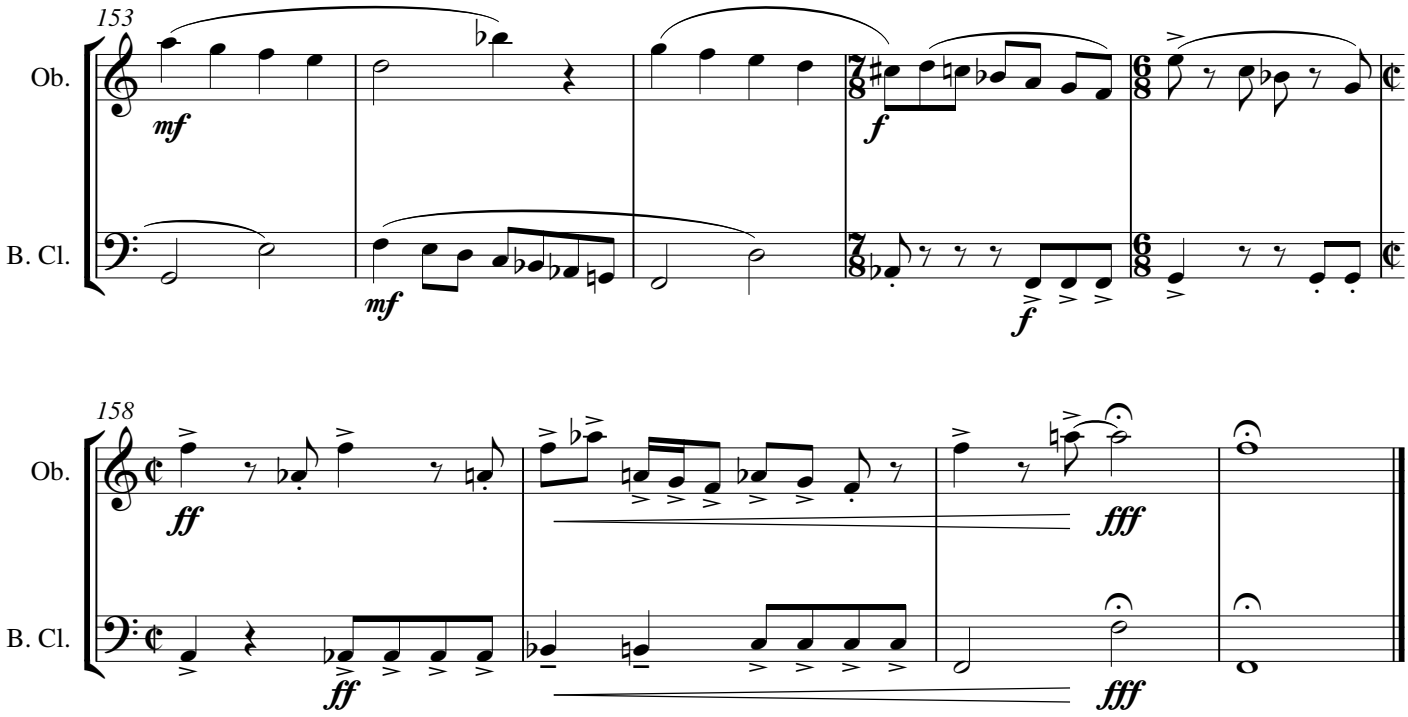

51
Ob.
B. Cl.
p
cresc. molto
f
55
rit.
A little slower ♩ = 180
mf
59
mp
espress.
61


♩ = 101 Tempo primo
64
Ob.
B. Cl.
f
p
mf
67
mf
f
f
71
ff
ff
sfz
76
mf dolce
mf
3
3
3
3

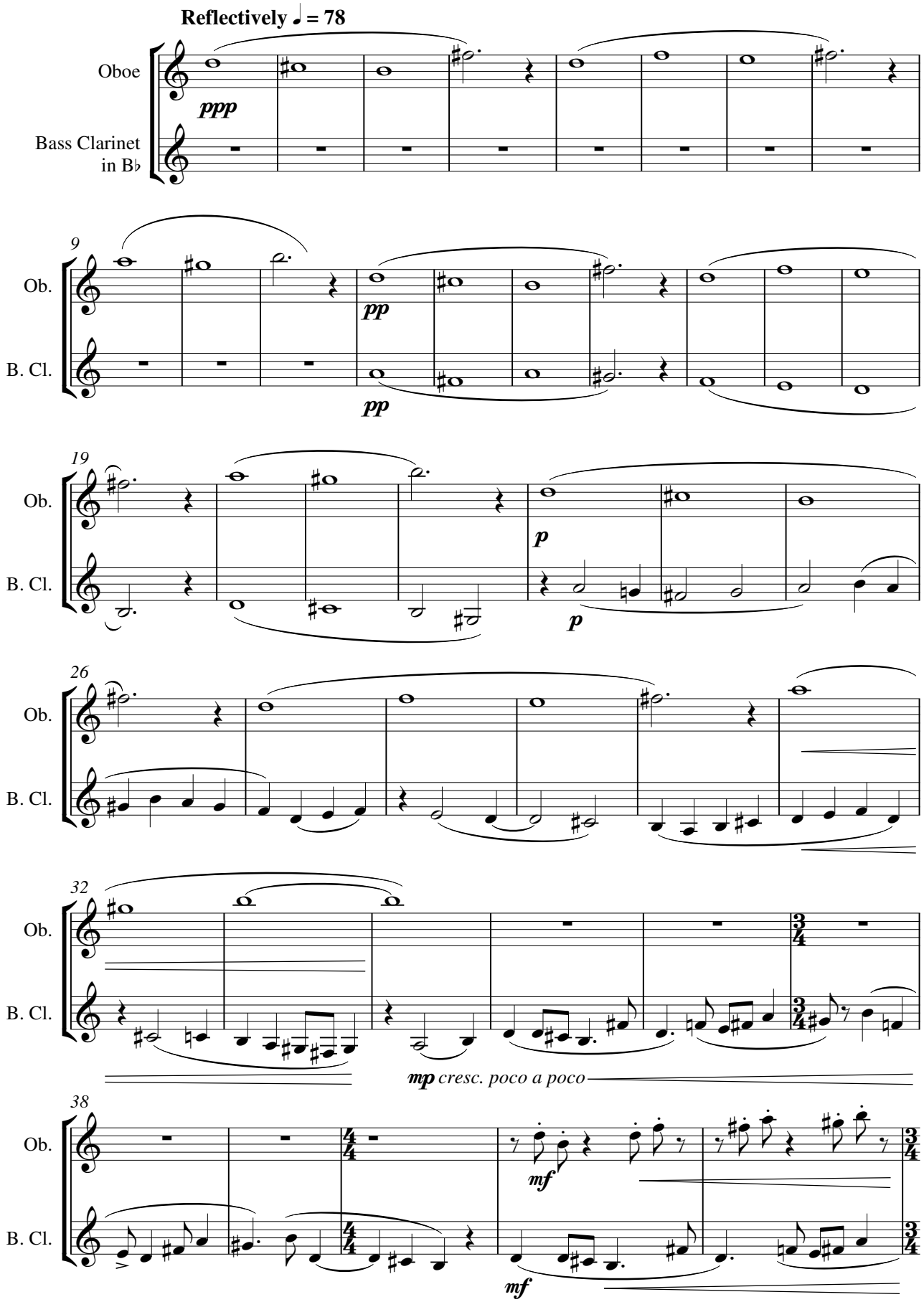

81
Ob.
B. Cl.
mp
mf
3
86
Ob.
B. Cl.
3
mp
91
Ob.
B. Cl.
pp
mp
96
Ob.
B. Cl.
mp
cresc. molto
mf
mp
cresc. molto
100
Ob.
B. Cl.
mf
f
ff
mf
f
ff

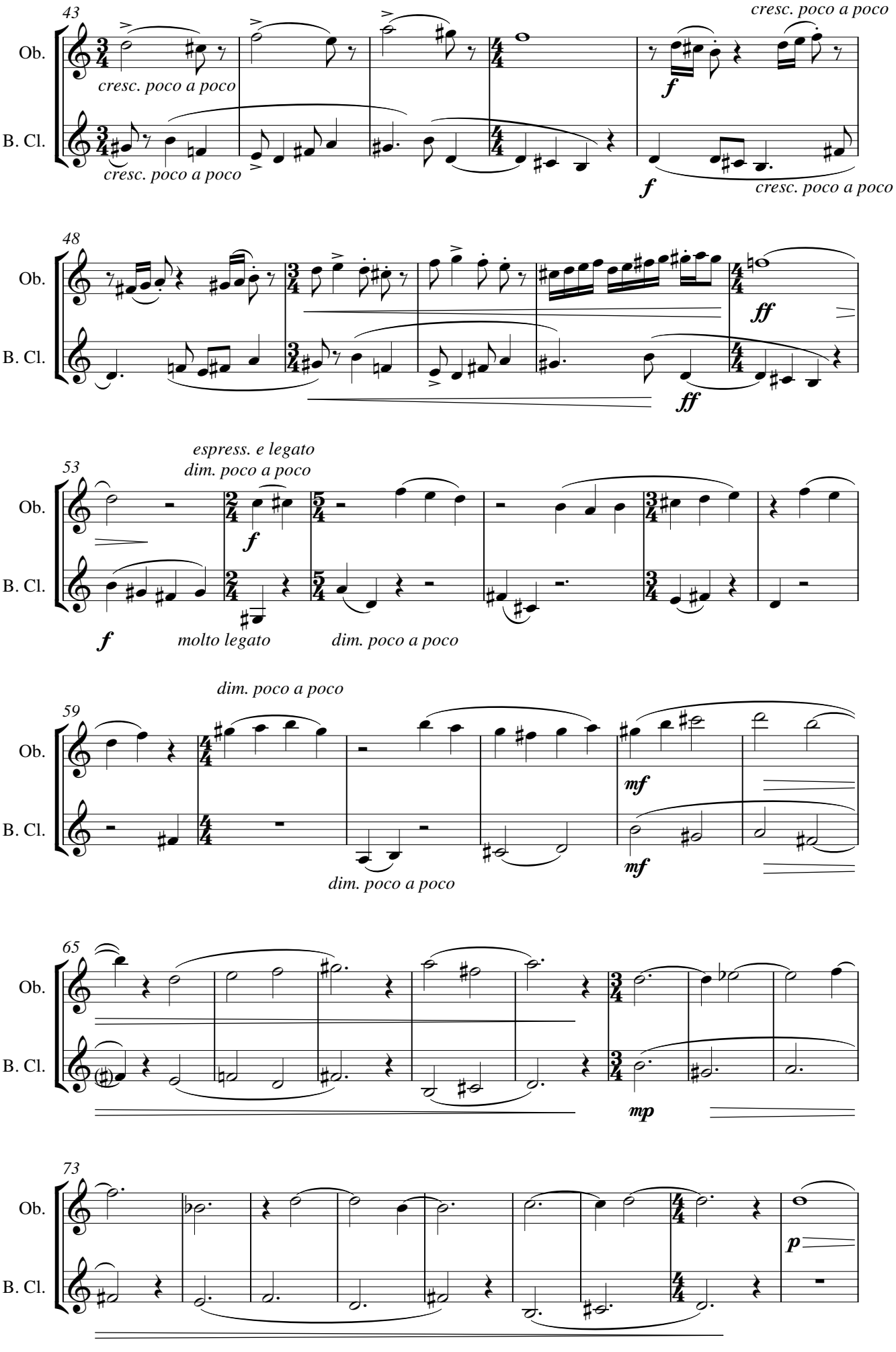

103
Ob.
B. Cl.
fff
fff
mf
mf
molto rit.
Tempo primo ♩ = 101
107
mp
mp
f
f
pp
p
112
pp
mp
3
118
mf
f
mp
pp
mp
3
124
mf
f
f
cresc. molto
f
cresc. molto

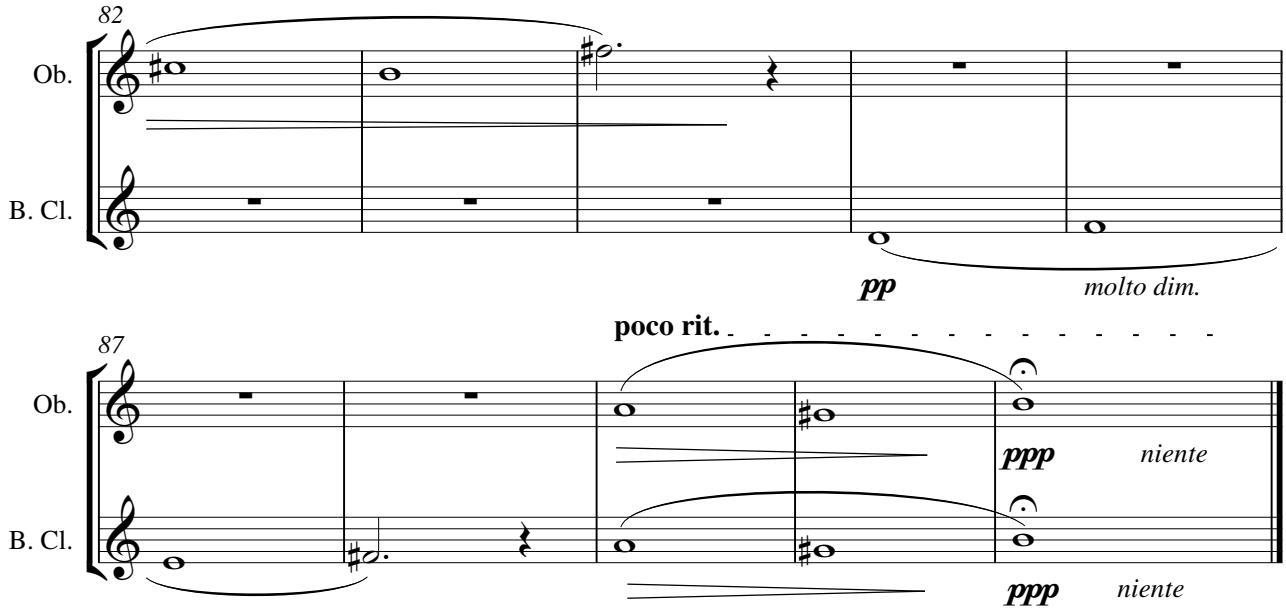

129
Ob.
B. Cl.
f
ff
ff
135
Ob.
B. Cl.
mf
f
mp
mf
141
Ob.
B. Cl.
p
f
144
Ob.
B. Cl.
f
f
mf
ff
mf
148
Ob.
B. Cl.
f
mp
cresc. poco a poco
f
mp
cresc. poco a poco


153
Ob.
B. Cl.
mf
mf
f
f
158
Ob.
B. Cl.
ff
ff
fff
fff

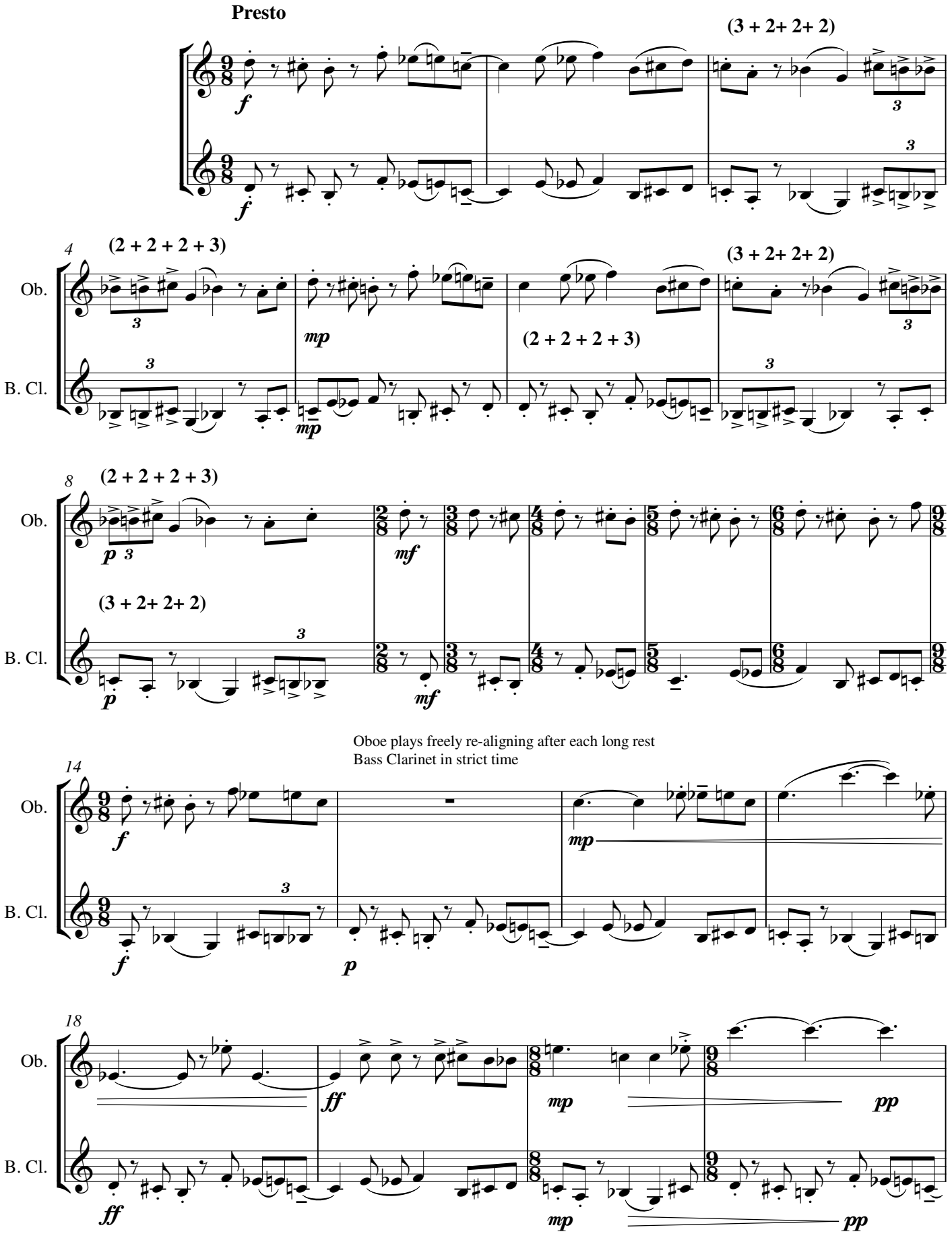
Glencomeragh

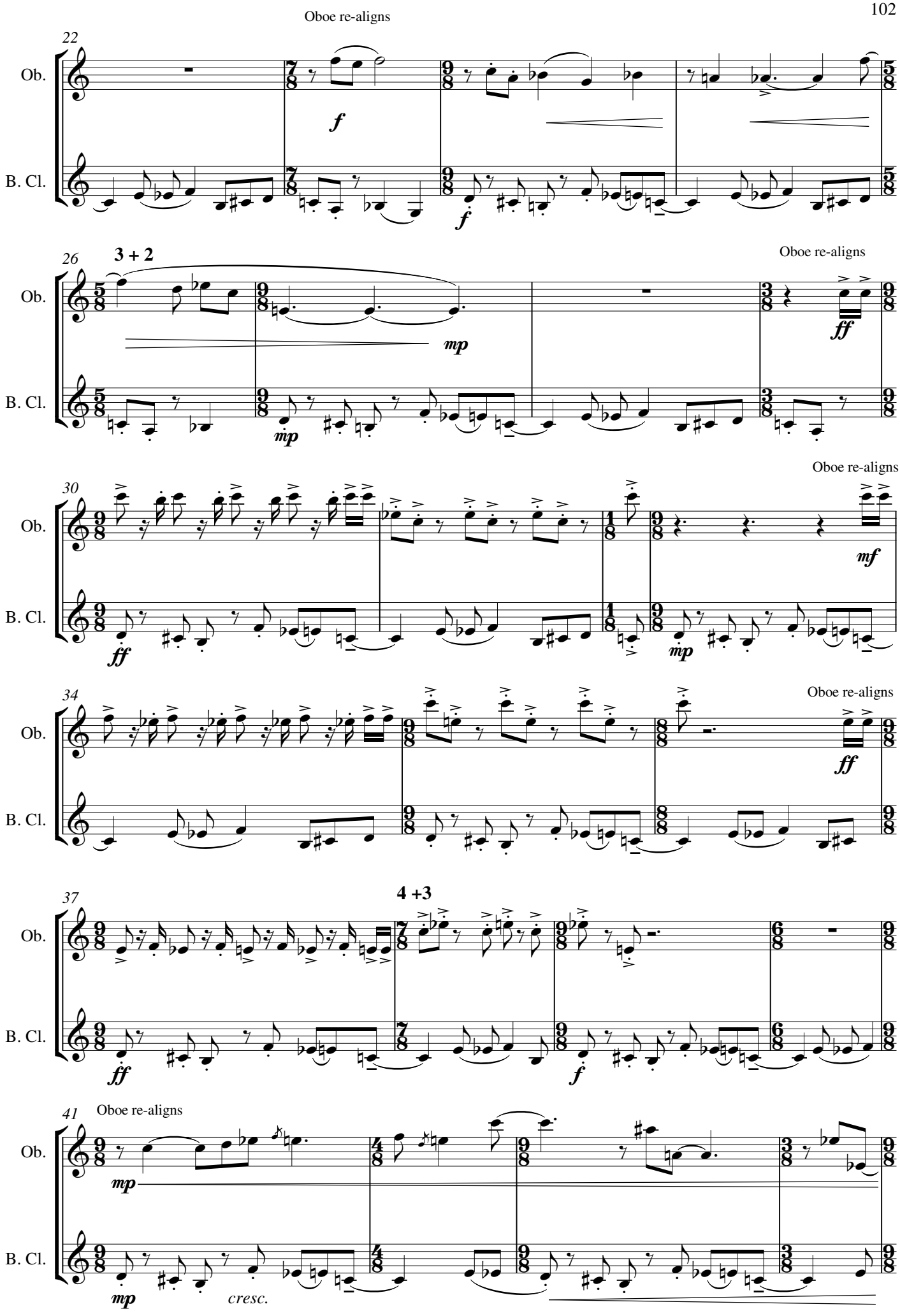


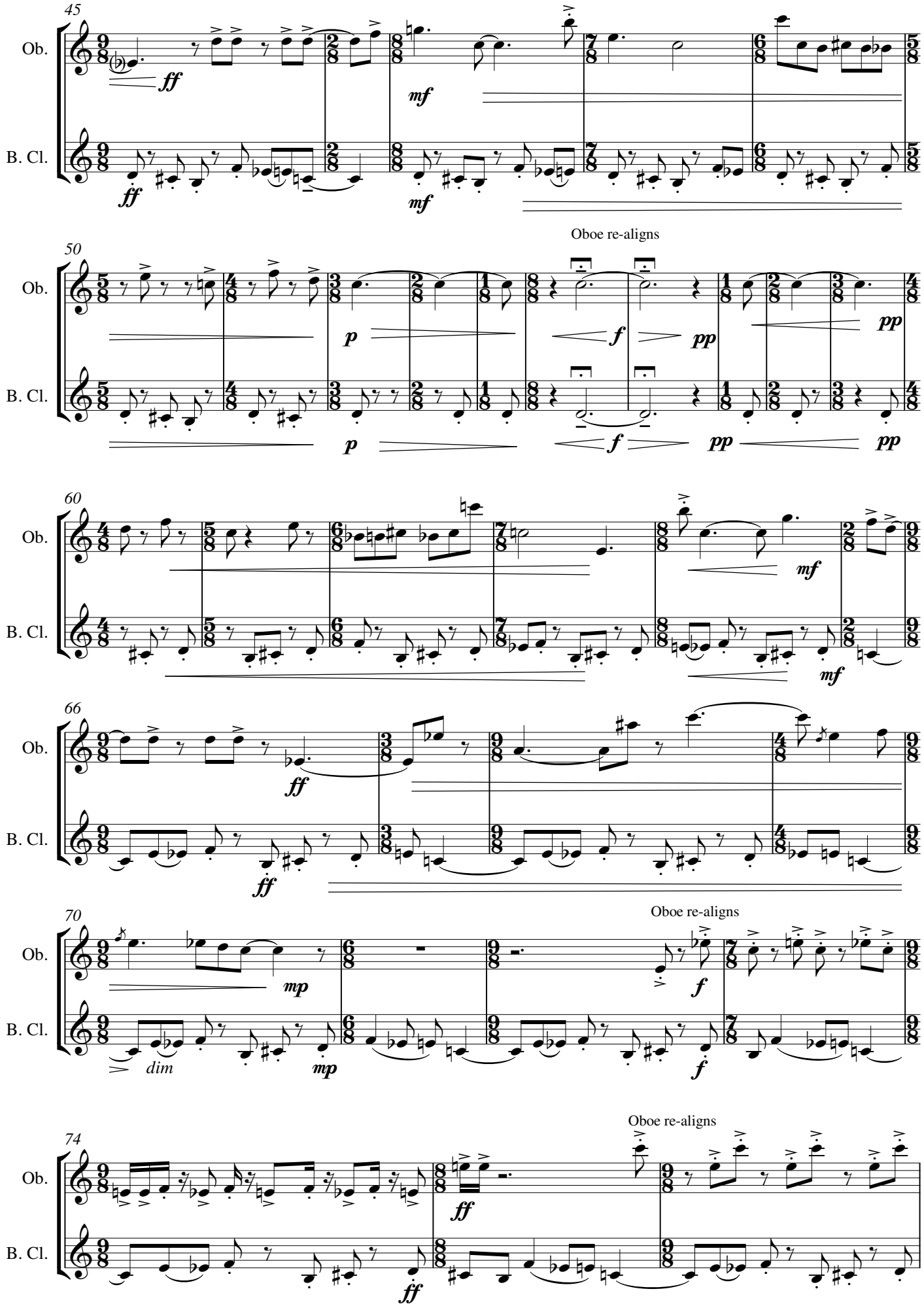

43
Ob.
B. Cl.
cresc. poco a poco
cresc. poco a poco
f
f
cresc. poco a poco
cresc. poco a poco
48
Ob.
B. Cl.
ff
ff
53
espress. e legato
dim. poco a poco
Ob.
B. Cl.
f
f
molto legato
dim. poco a poco
59
dim. poco a poco
Ob.
B. Cl.
mf
mf
dim. poco a poco
65
Ob.
B. Cl.
mp
73
Ob.
B. Cl.
p

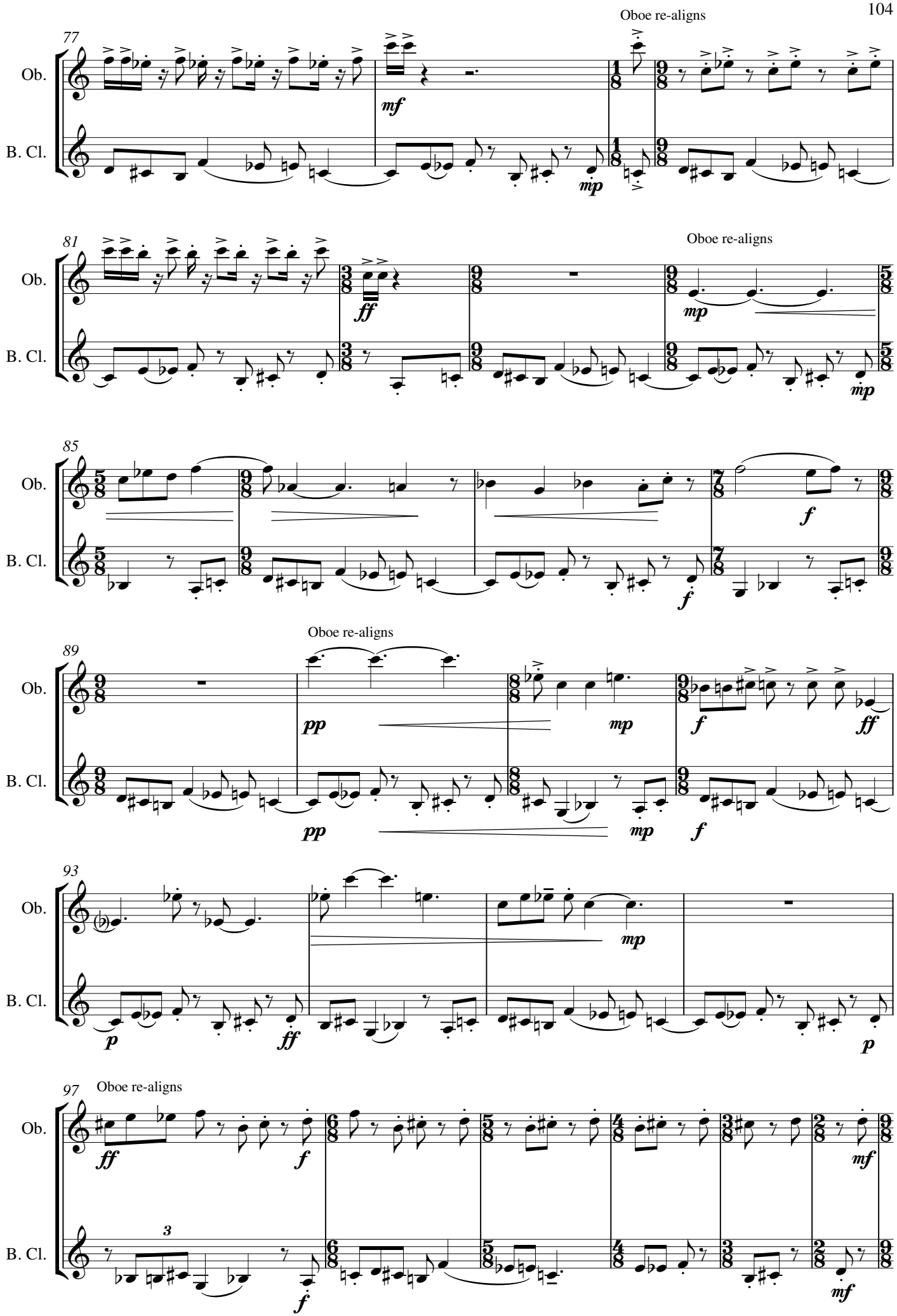

82
Ob.
B. Cl.
pp
molto dim.
poco rit.
87
Ob.
B. Cl.
ppp
niente
ppp
niente

The Final

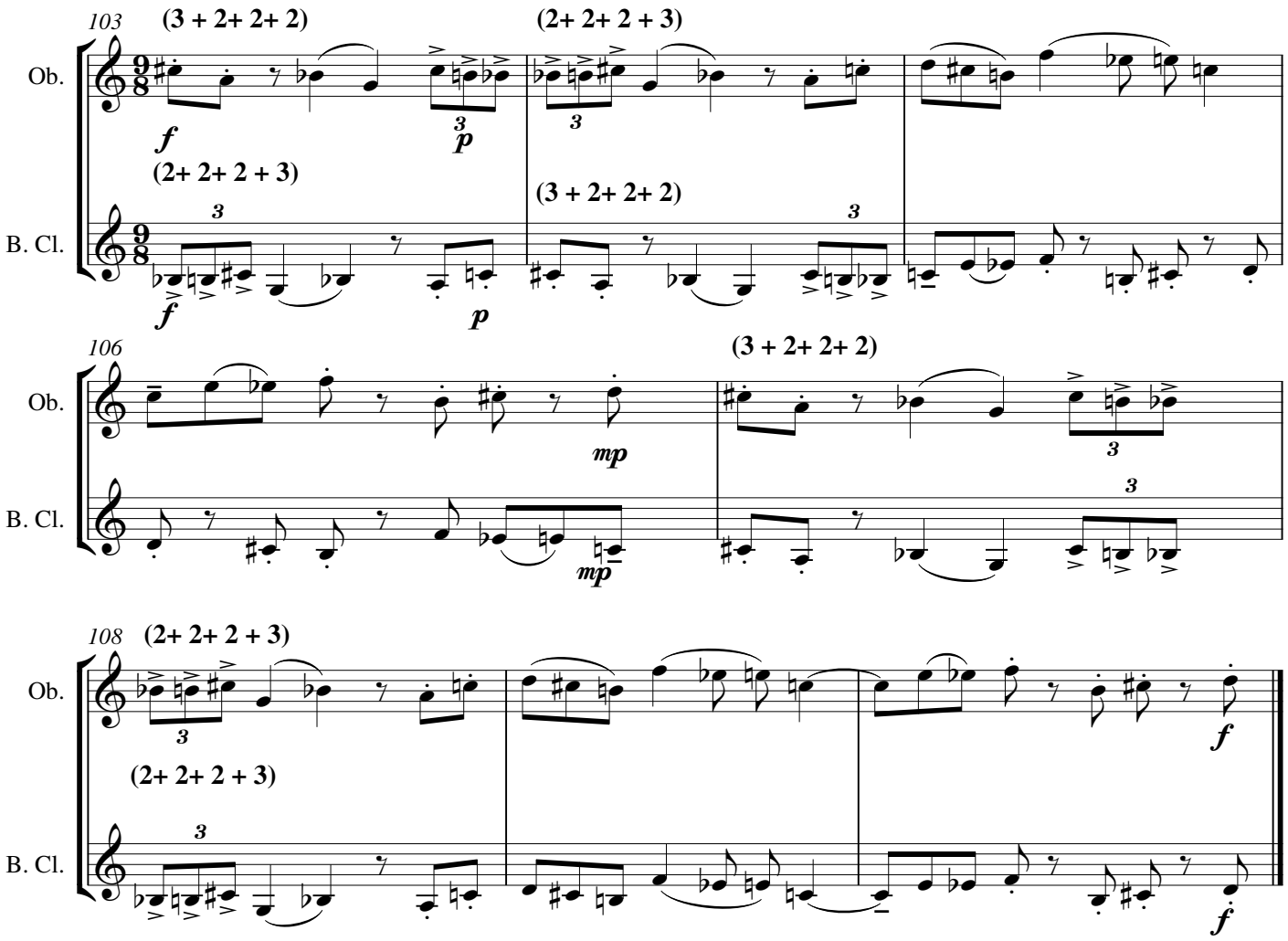

Presto
(3 + 2+ 2+ 2)
4
(2 + 2 + 2 + 3)
Ob.
B. Cl.
mp
(2 + 2 + 2 + 3)
(3 + 2+ 2+ 2)
8
(2 + 2 + 2 + 3)
p
mf
(3 + 2+ 2+ 2)
Oboe plays freely re-aligning after each long rest
Bass Clarinet in strict time
14
f
mp
p
18
ff
mp
pp


Oboe re-aligns
22
Ob.
B. Cl.
f
f
26
3 + 2
Oboe re-aligns
mp
mp
ff
30
Oboe re-aligns
ff
mp
mf
34
Oboe re-aligns
ff
37
4 +3
ff
f
41
Oboe re-aligns
mp
mp
cresc.


45
Ob.
B. Cl.
ff
mf
50
Oboe re-aligns
p
f
pp
60
mf
66
mp
dim
70
Oboe re-aligns
74


Oboe re-aligns
77
Ob.
B. Cl.
mf
mp
81
Oboe re-aligns
ff
mp
85
f
f
89
Oboe re-aligns
pp
pp
mp
mp
f
f
ff
93
mp
p
ff
p
97
Oboe re-aligns
ff
f
3
f
mf
mf

Both instruments in strict time



Children of the Monsoon

for mixed instrumental ensemble and soprano

The First Lullaby **- *Muna bara payara***

Muna bara payara, ami ka dolara.
Koie kahai chand koie ankh katara.
Hasiay tou bhala lagay. Roiay tou bhal lagay.
Ami ko os kai bina huch bhi achana lagay.
Jia mere lal.
Tum ko lagay umer meri, jia mere lal.

My son is beautiful – he is his Mom's love.
Some say he is the moon and some say he is a star.
When he laughs he looks good, when he cries he looks good.
His Mom loves him more than herself.
May my son live a long life.
I give my life for you.

The Second Lullaby - ***Suan***

Suan, suan, suan a chroi.
Suan gan cheo go deireadh na hoi(che.)

Rest, rest, rest my darling.
Rest without disturbance 'til the end of the night.

Instrumentation

Alto Flute, Clarinet in Bflat, Trombone, Timpani, Bongos, Maracas, Congas, Piano, Soprano, Violin, Viola, Violoncello, Contrabass.

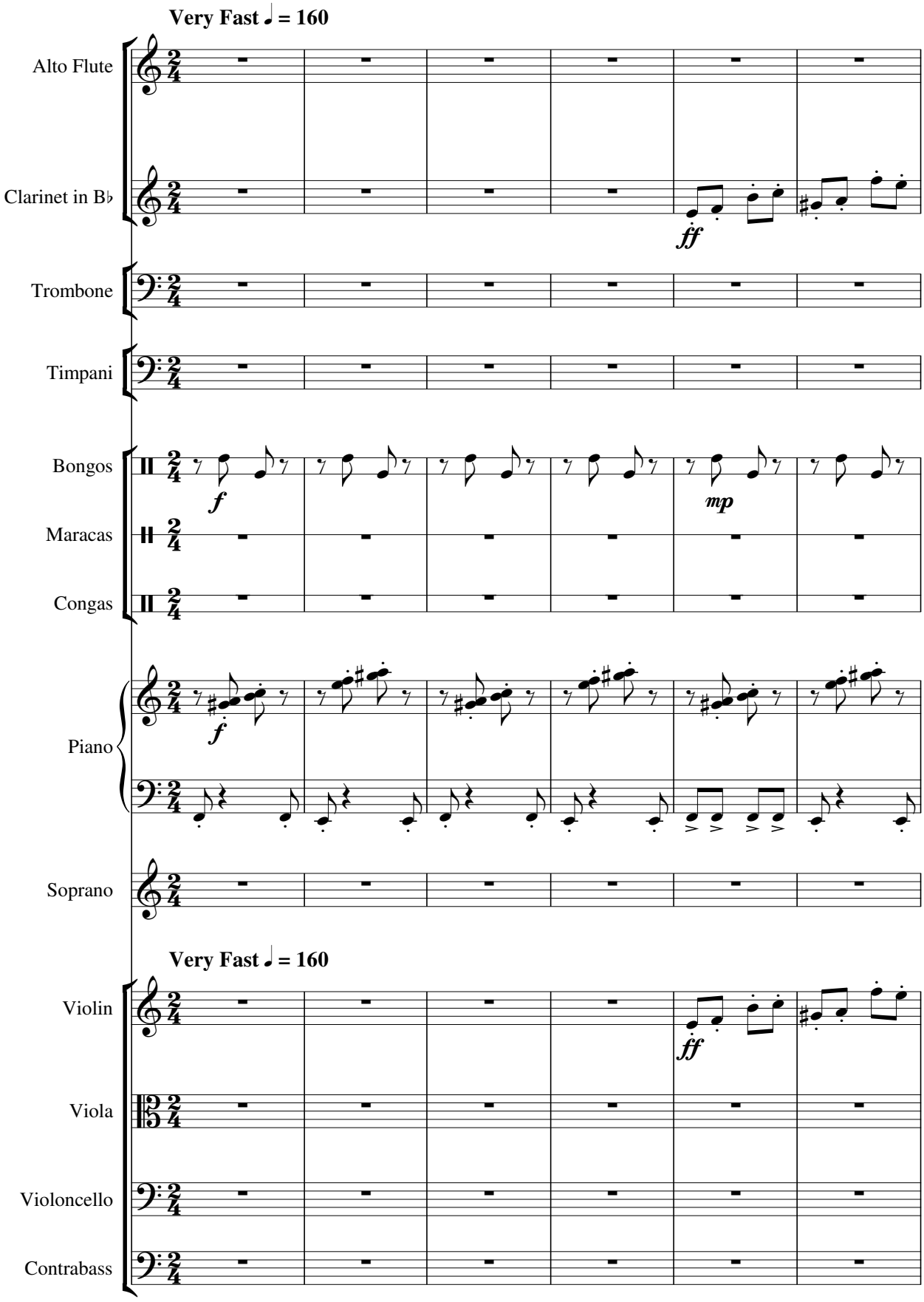
Composer's note

Children of the Monsoon was composed in 2010 shortly after Pakistan was ravaged by monsoons. It was inspired by a newspaper article which told how children were dying of typhoid having drunk contaminated water.

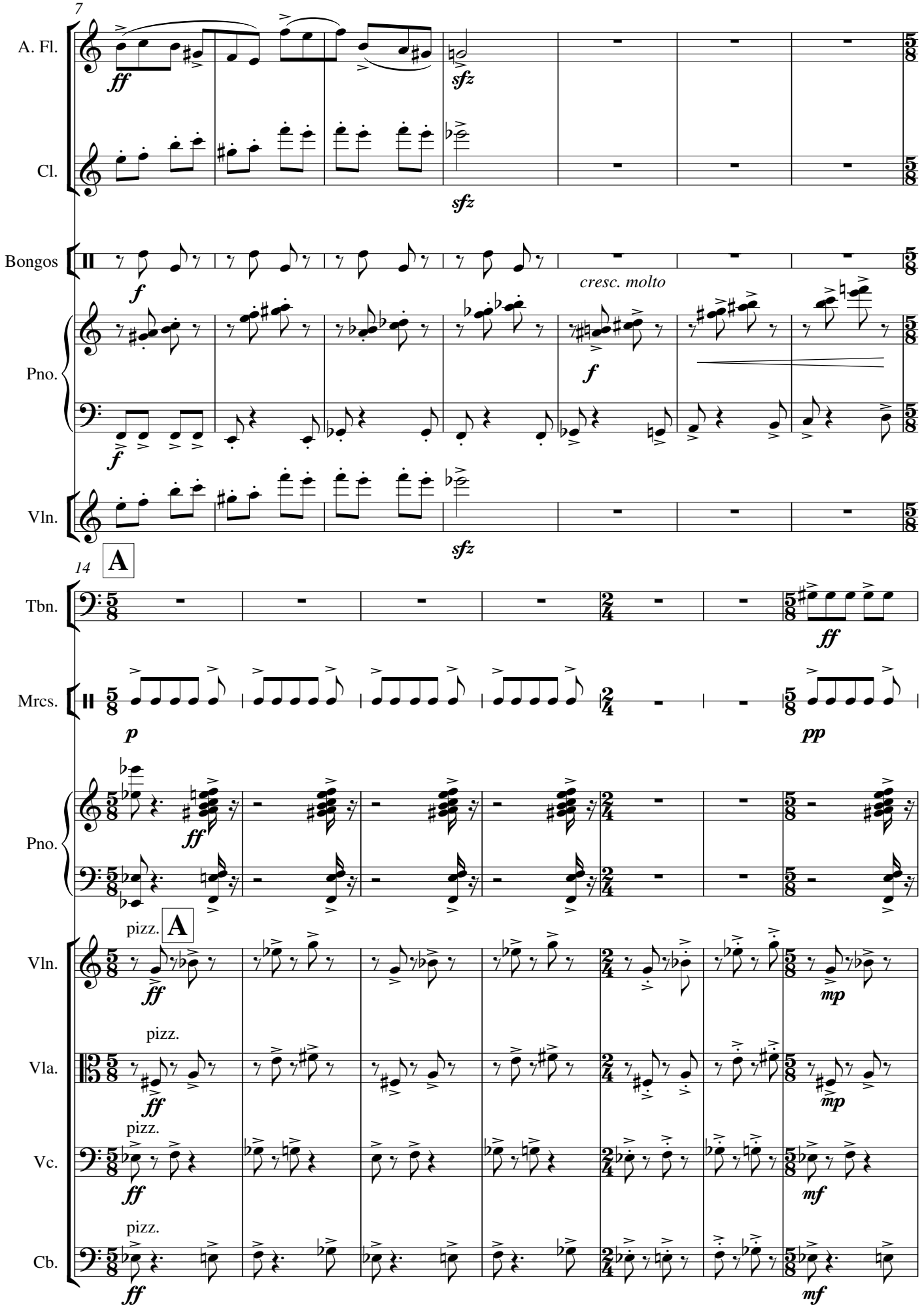
The work is in two parts: the first part depicts the children playing games oblivious of the impending danger. A mother sings a lullaby (in Urdu) expressing her love for her child. A feeling of doom and disaster gradually envelops the music. Part two is a lament, in the form of a lullaby, for a dead child. Melodies based on three sets of semitones are feely interlinked. Whole-tone scales are also used to create an atmosphere of desolation. The mother sings a lullaby (in Irish)' *Suan a chroi*..' lamenting the death of her child. The music ends quietly, with the soprano and strings shrouded in sadness.

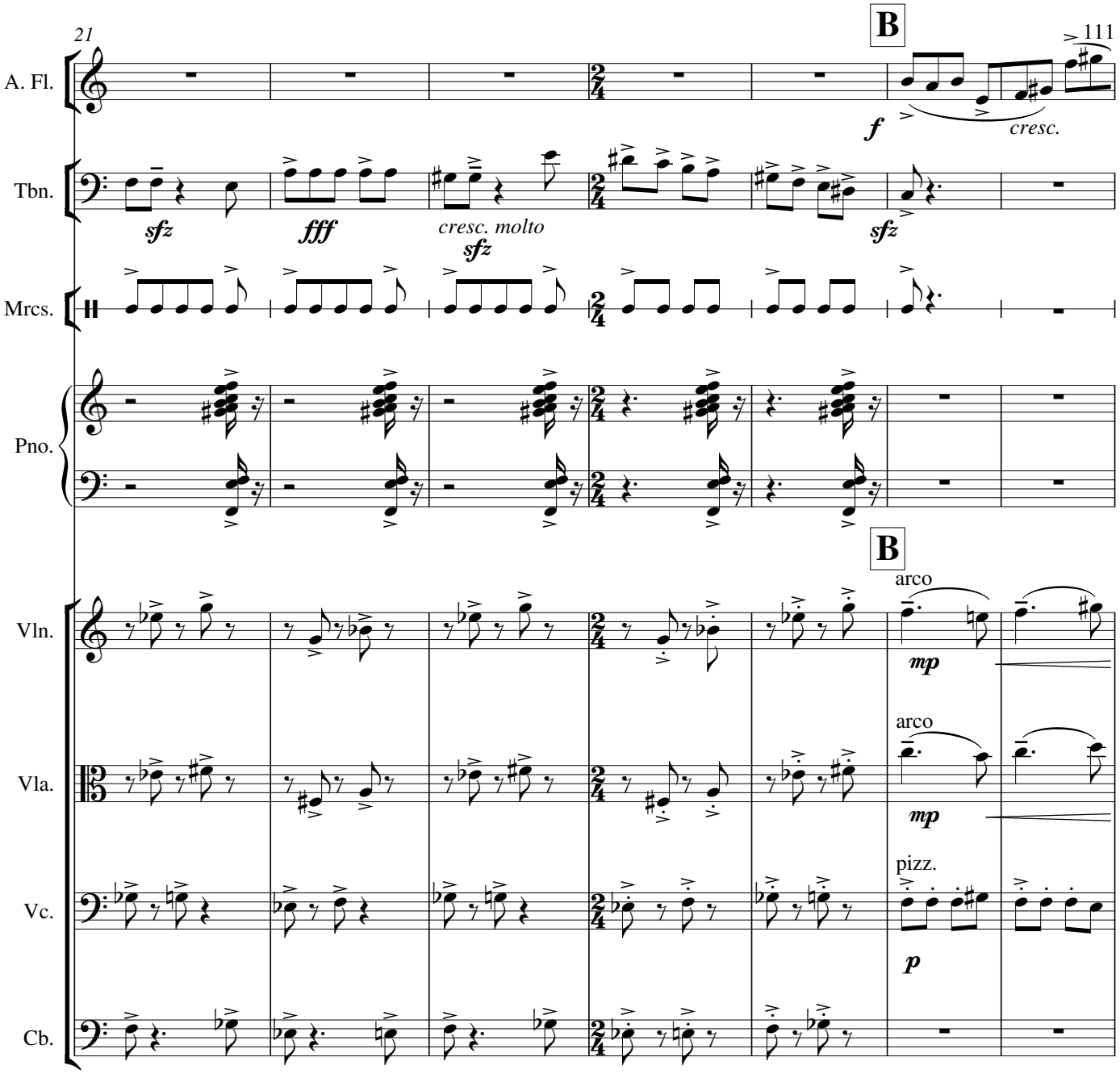
Children of the Monsoon

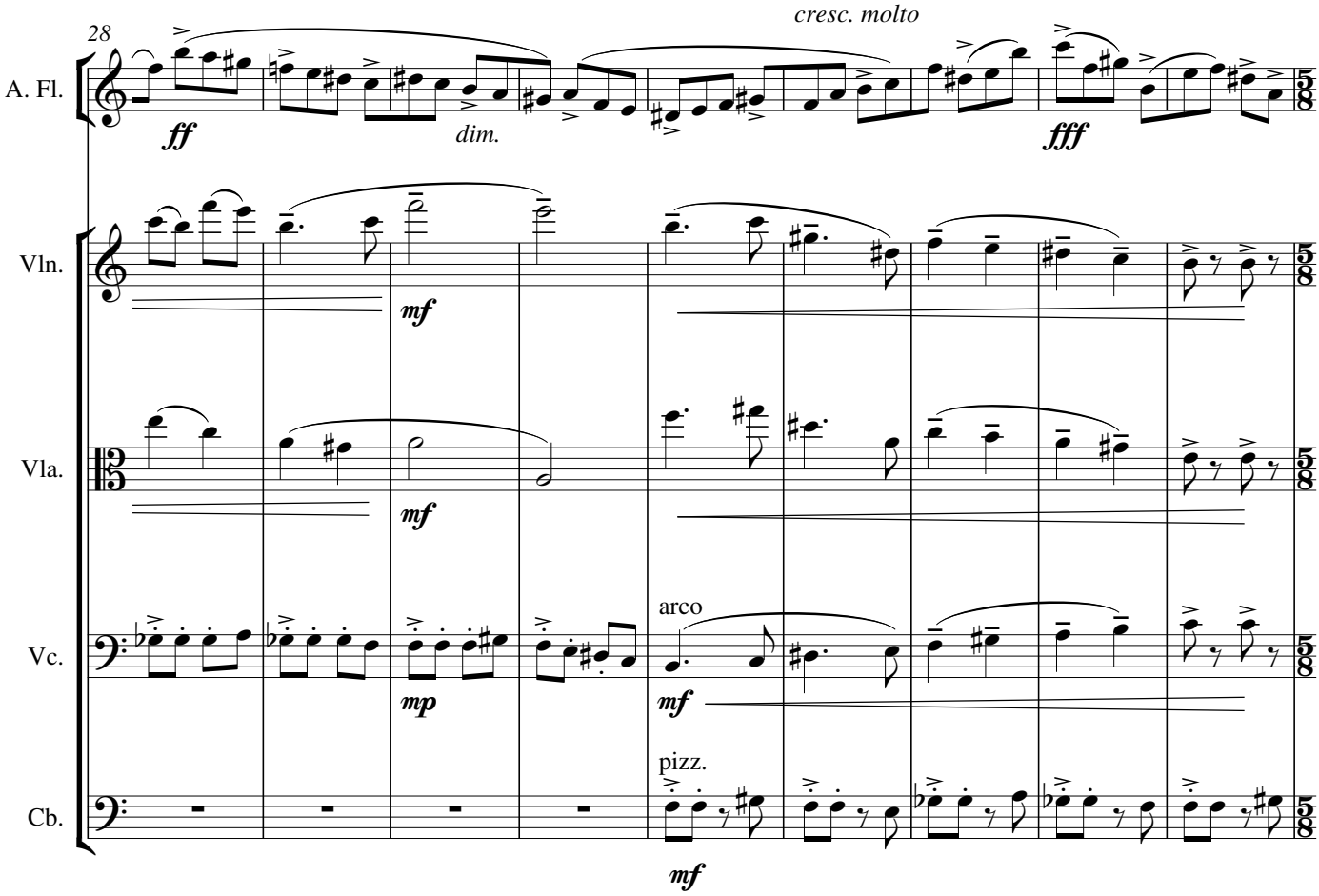
Ben Hanlon
Texts: Traditional Pakistani and Irish

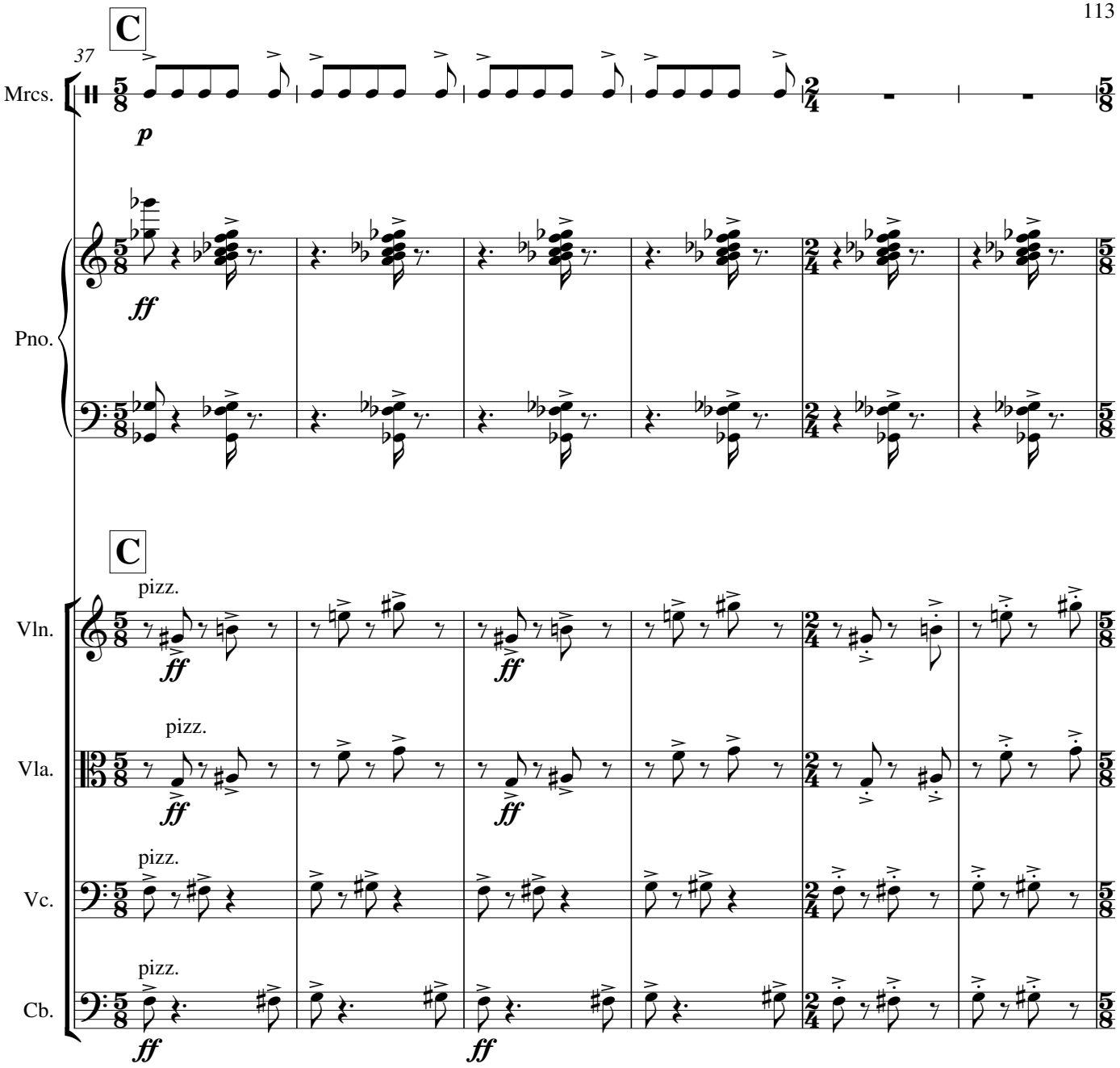


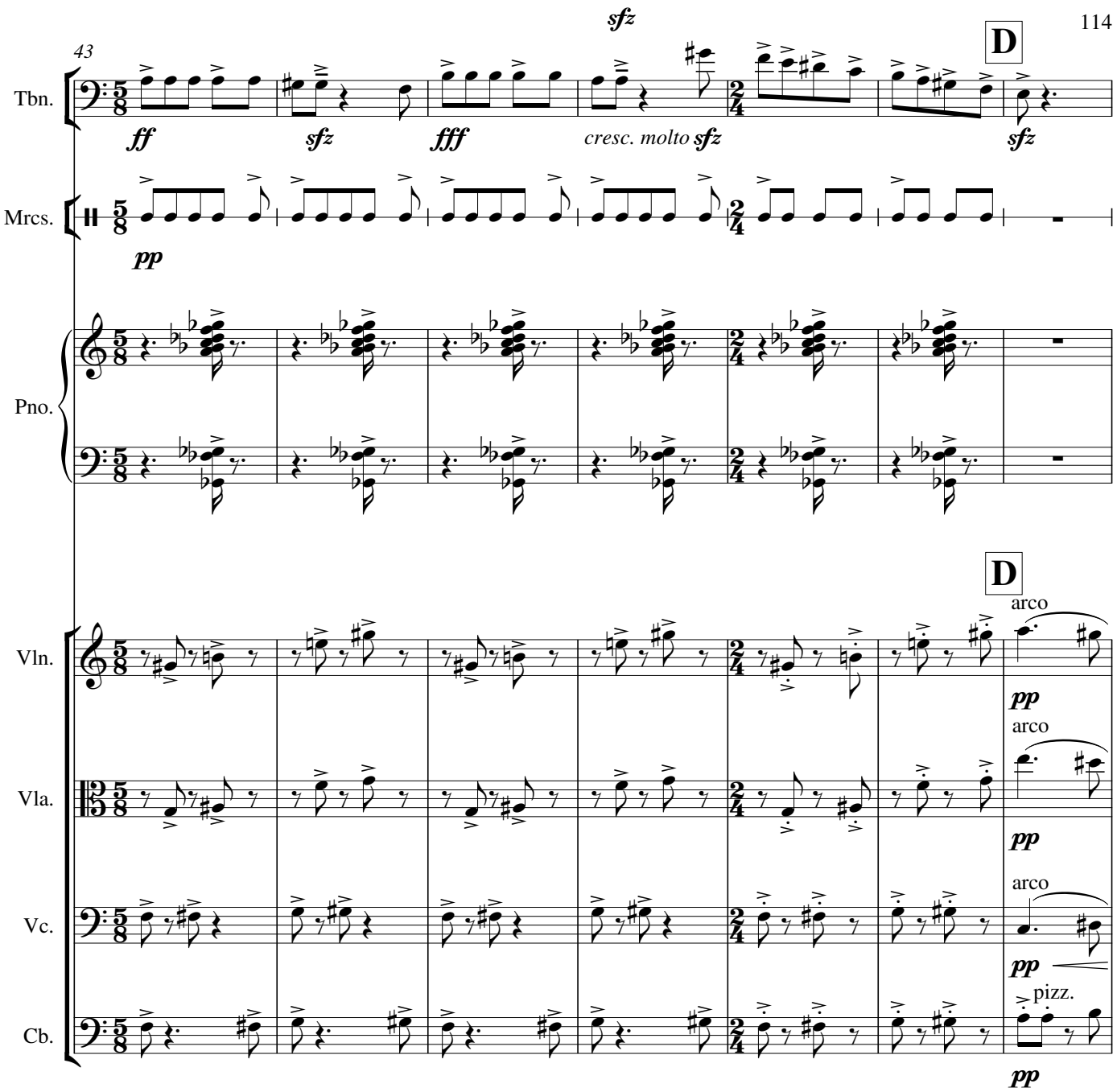
Copyright BH Oct.'10

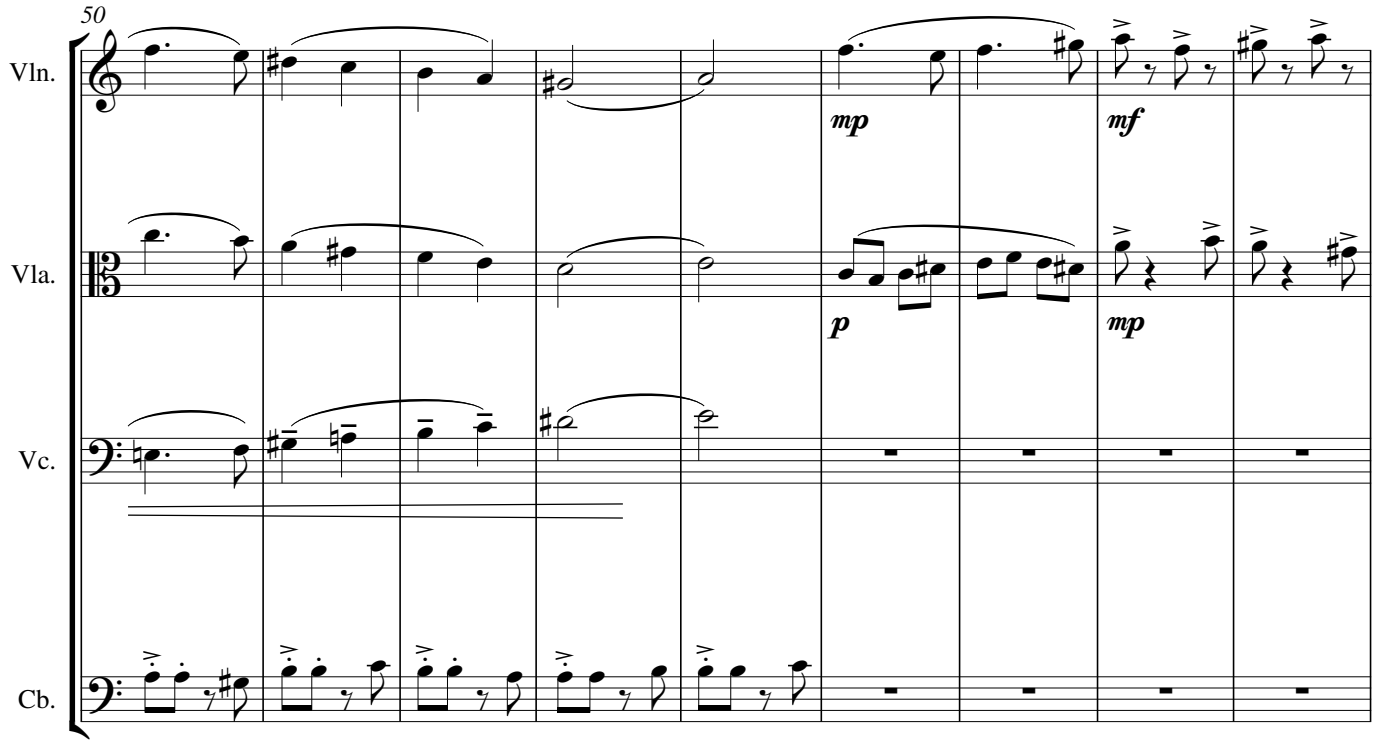

7
A. Fl.
Cl.
Bongos
Pno.
Vln.
cresc. molto
14
A
Tbn.
Mrcs.
Pno.
pizz.
A
Vln.
Vla.
Vc.
Cb.

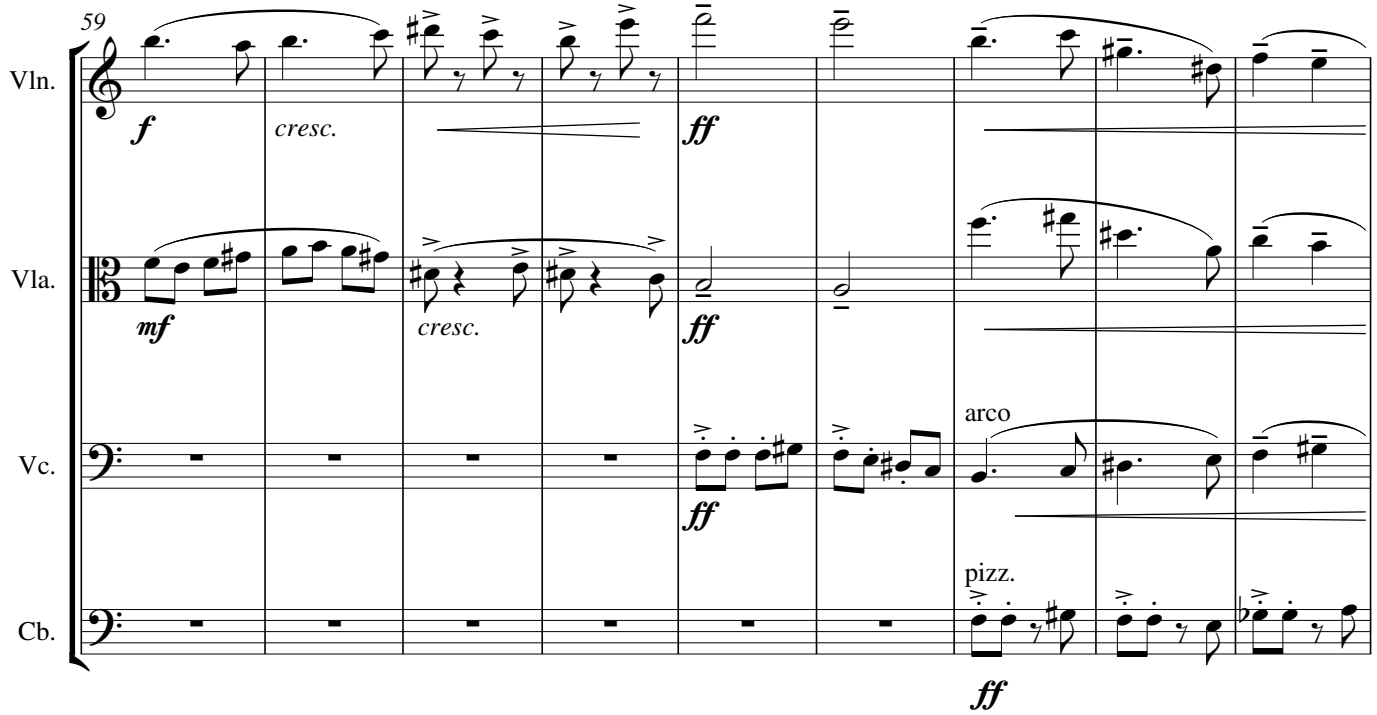

21
B
111
A. Fl.
f
cresc.
Tbn.
sfz
fff
cresc. molto
sfz
sfz
Mrcs.
Pno.
B
Vln.
arco
mp
Vla.
arco
mp
Vc.
pizz.
p
Cb.

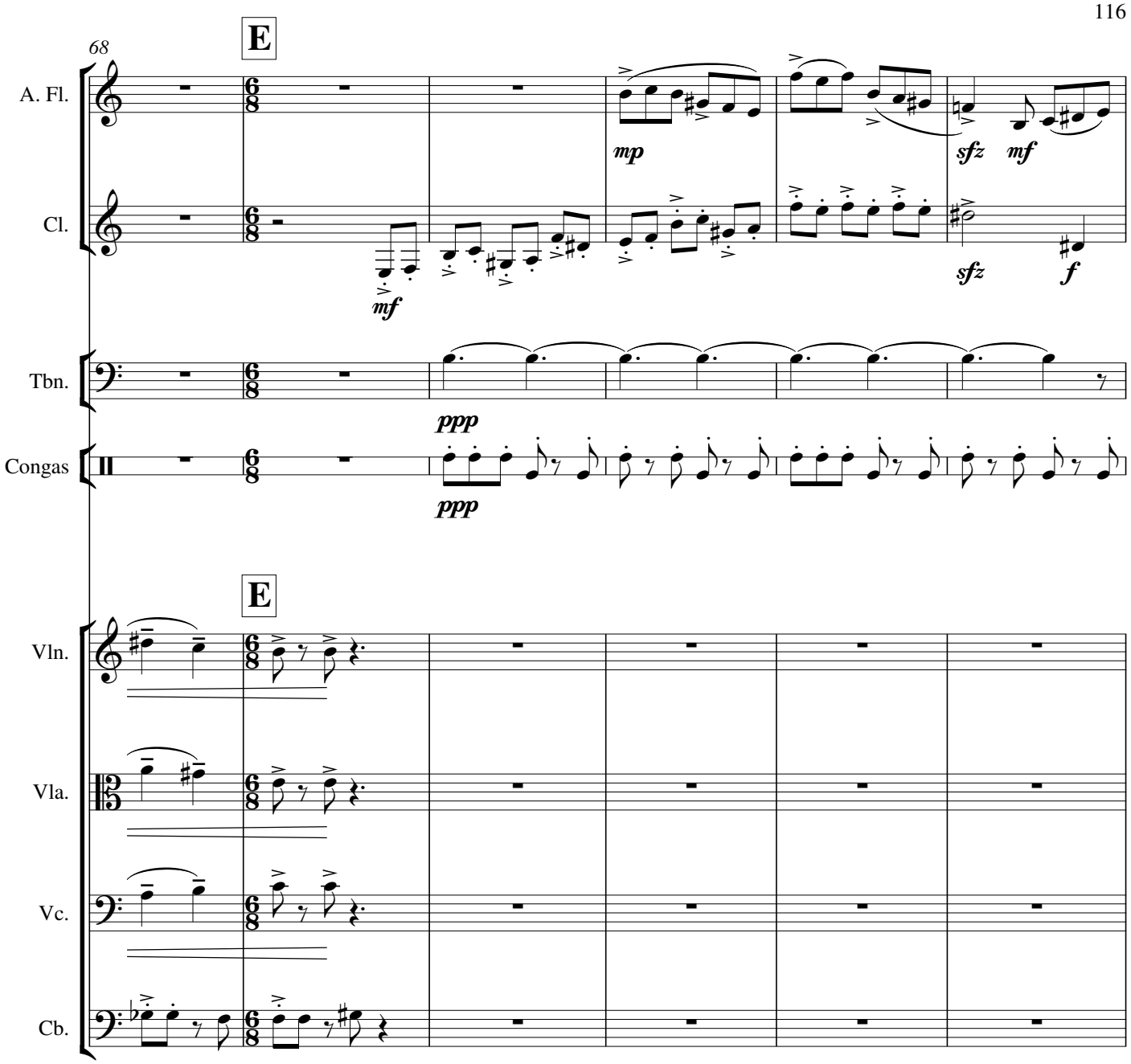

28
A. Fl.
Vln.
Vla.
Vc.
Cb.
ff
dim.
cresc. molto
fff
mf
mf
mp
arco
mf
pizz.
mf

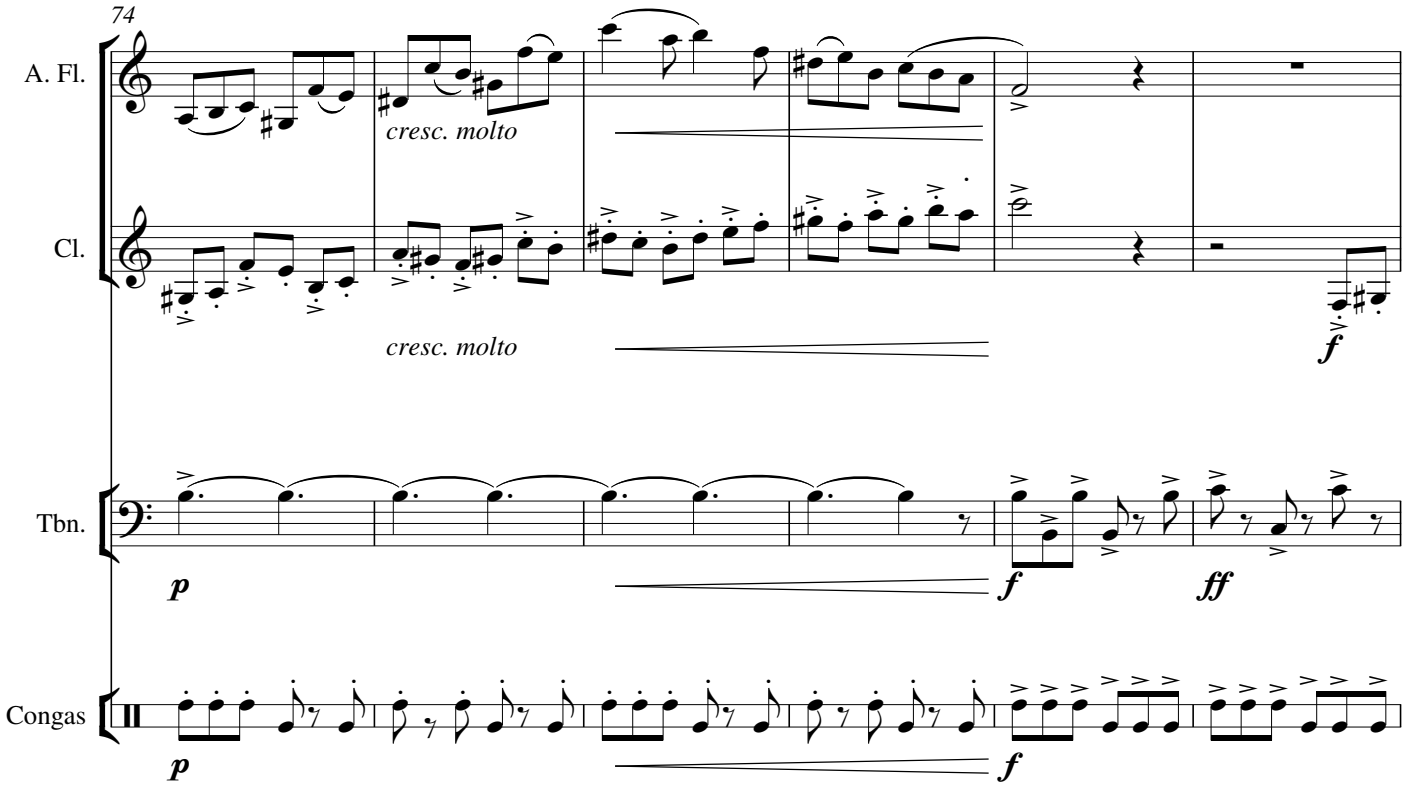

C
37
Mrcs.
p
Pno.
ff
C
pizz.
Vln.
ff
Vla.
Vc.
Cb.

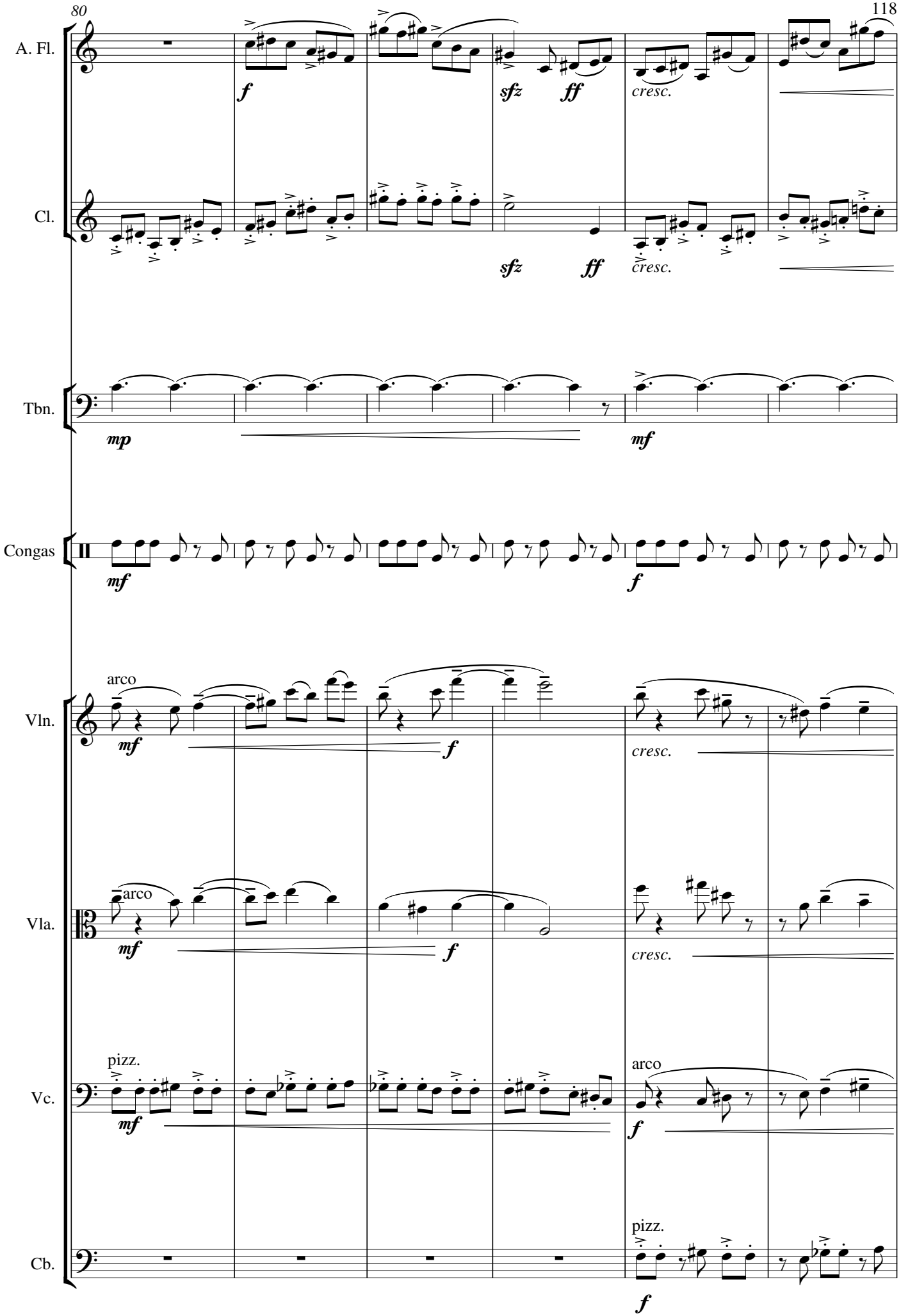

43
Tbn.
Mrcs.
Pno.
Vln.
Vla.
Vc.
Cb.
ff
sfz
fff
cresc. molto sfz
sfz
pp
D
arco
pizz.

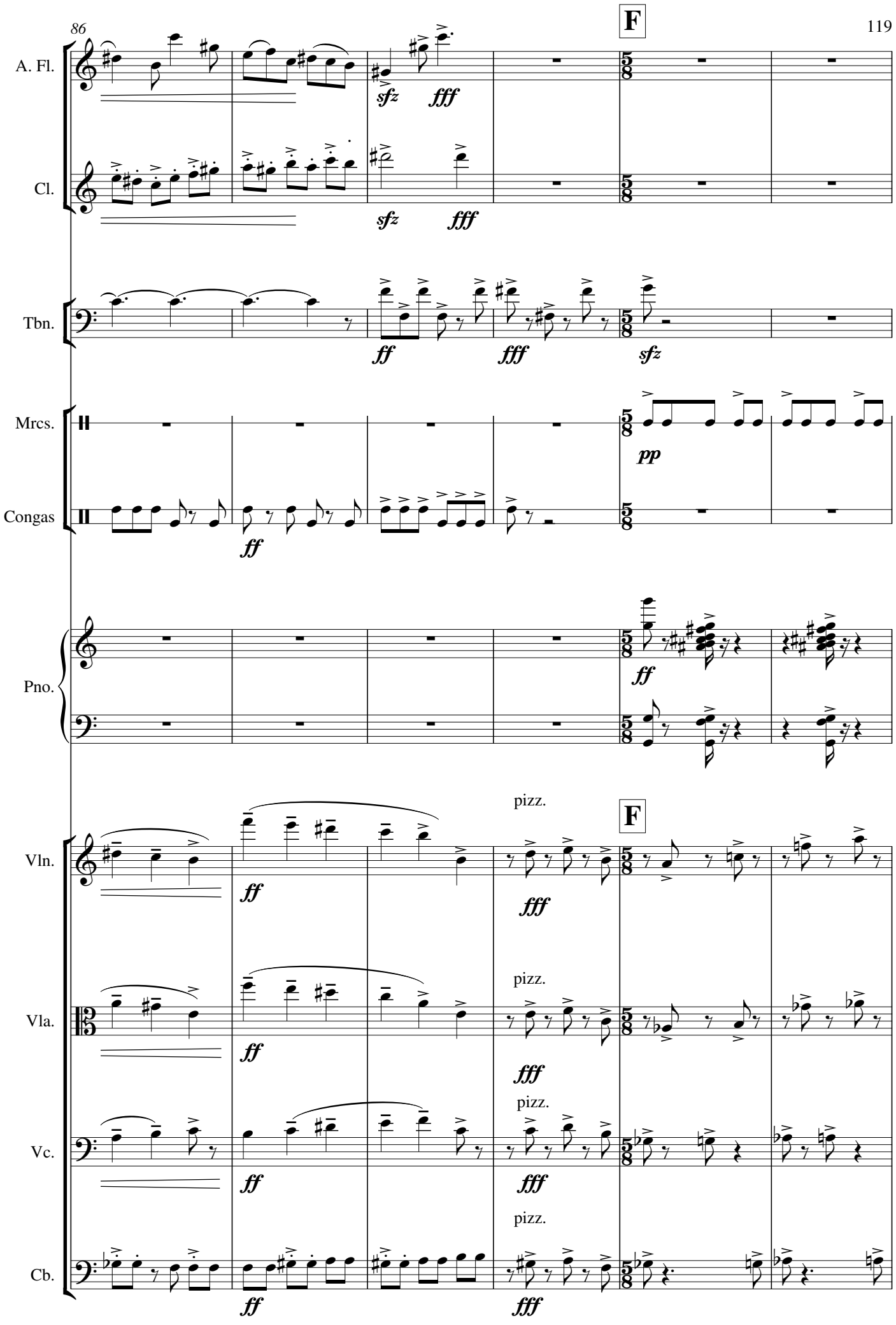

50
Vln.
Vla.
Vc.
Cb.
mp
mf
p
mp

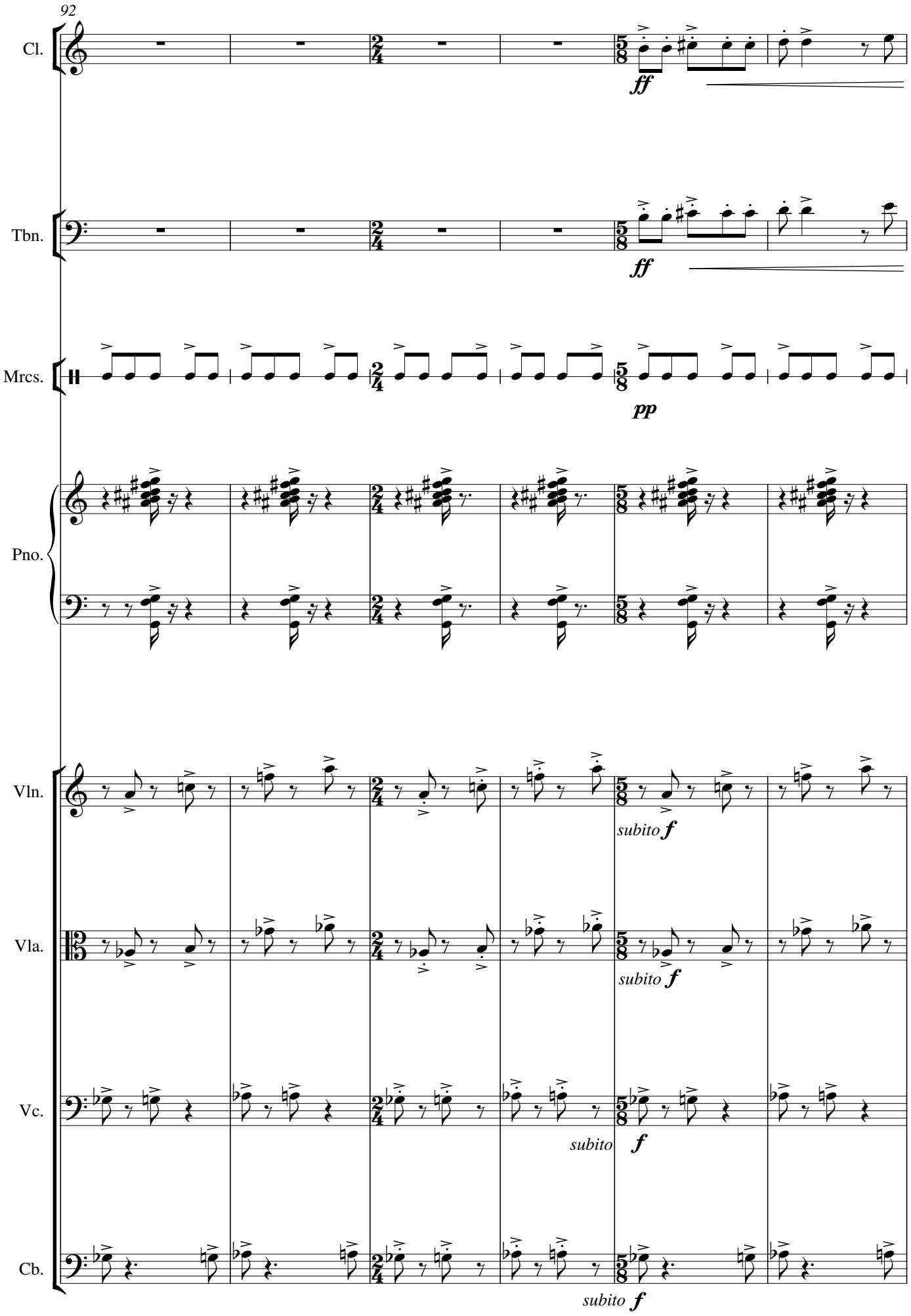

59
Vln.
Vla.
Vc.
Cb.
f
cresc.
ff
mf
cresc.
ff
ff
arco
pizz.
ff

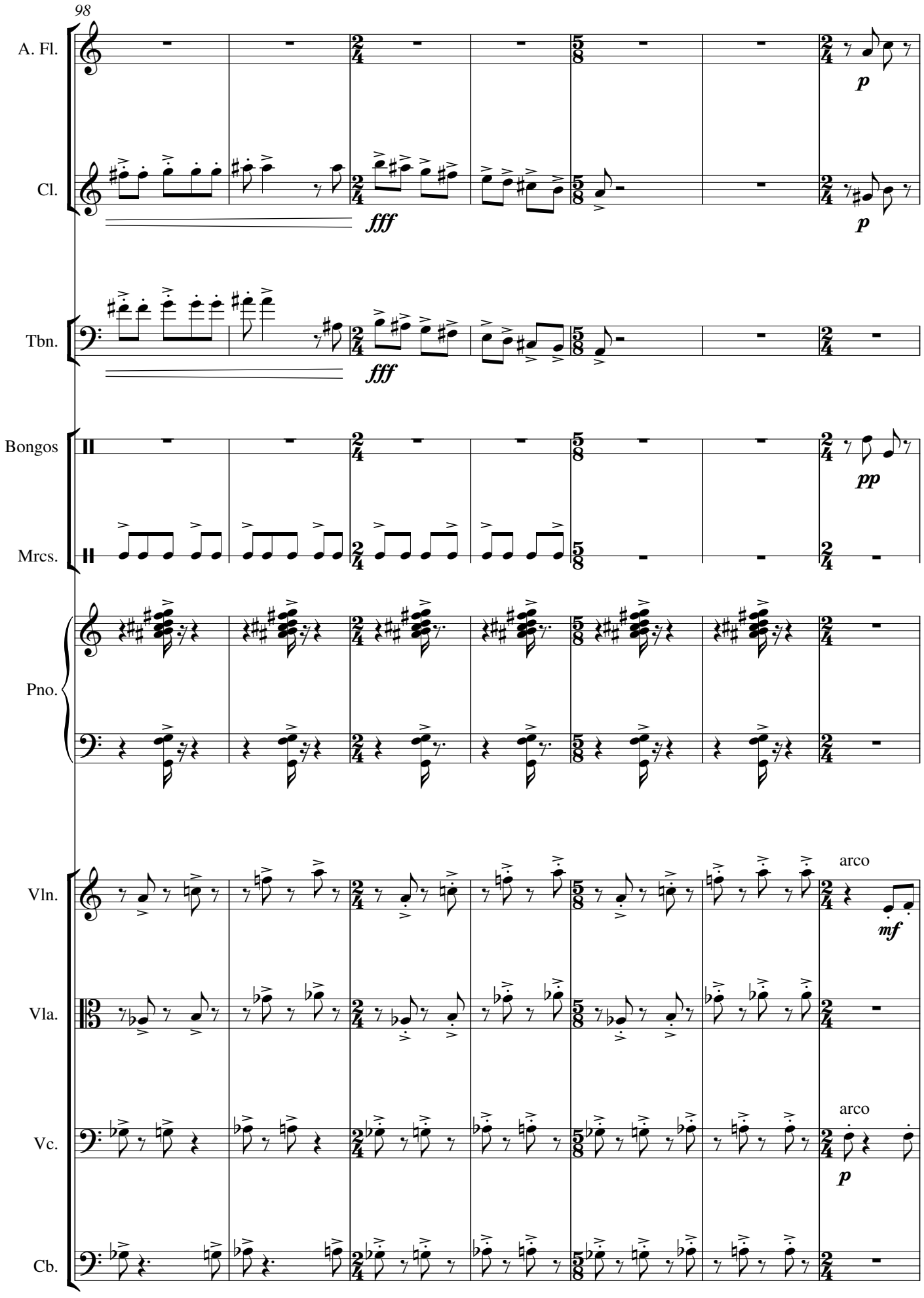

68
E
A. Fl.
Cl.
Tbn.
Congas
Vln.
Vla.
Vc.
Cb.
mp
sfz
mf
mf
sfz
f
ppp
ppp

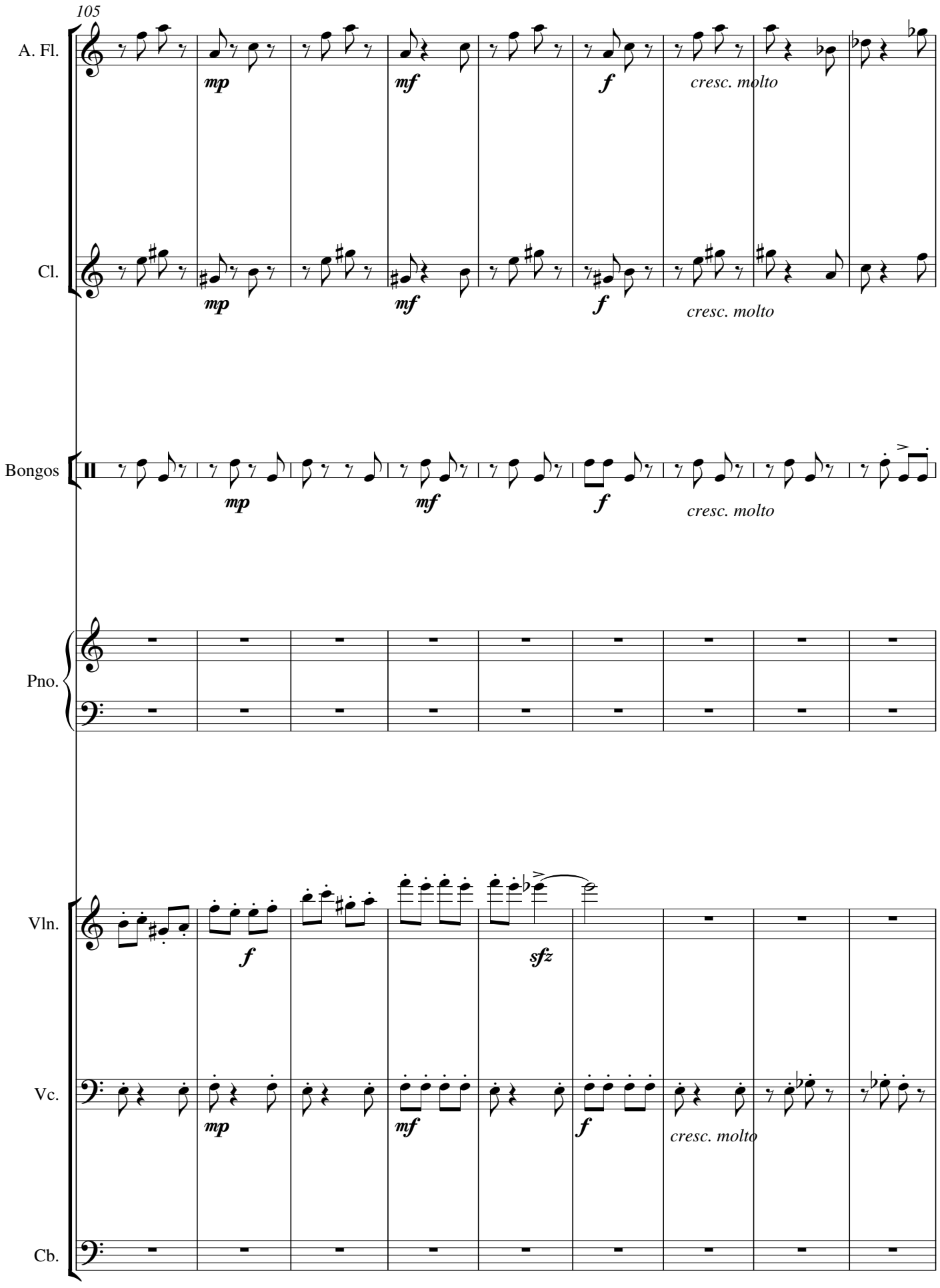

74
A. Fl.
cresc. molto
Cl.
cresc. molto
f
Tbn.
p
f
ff
Congas
p
f

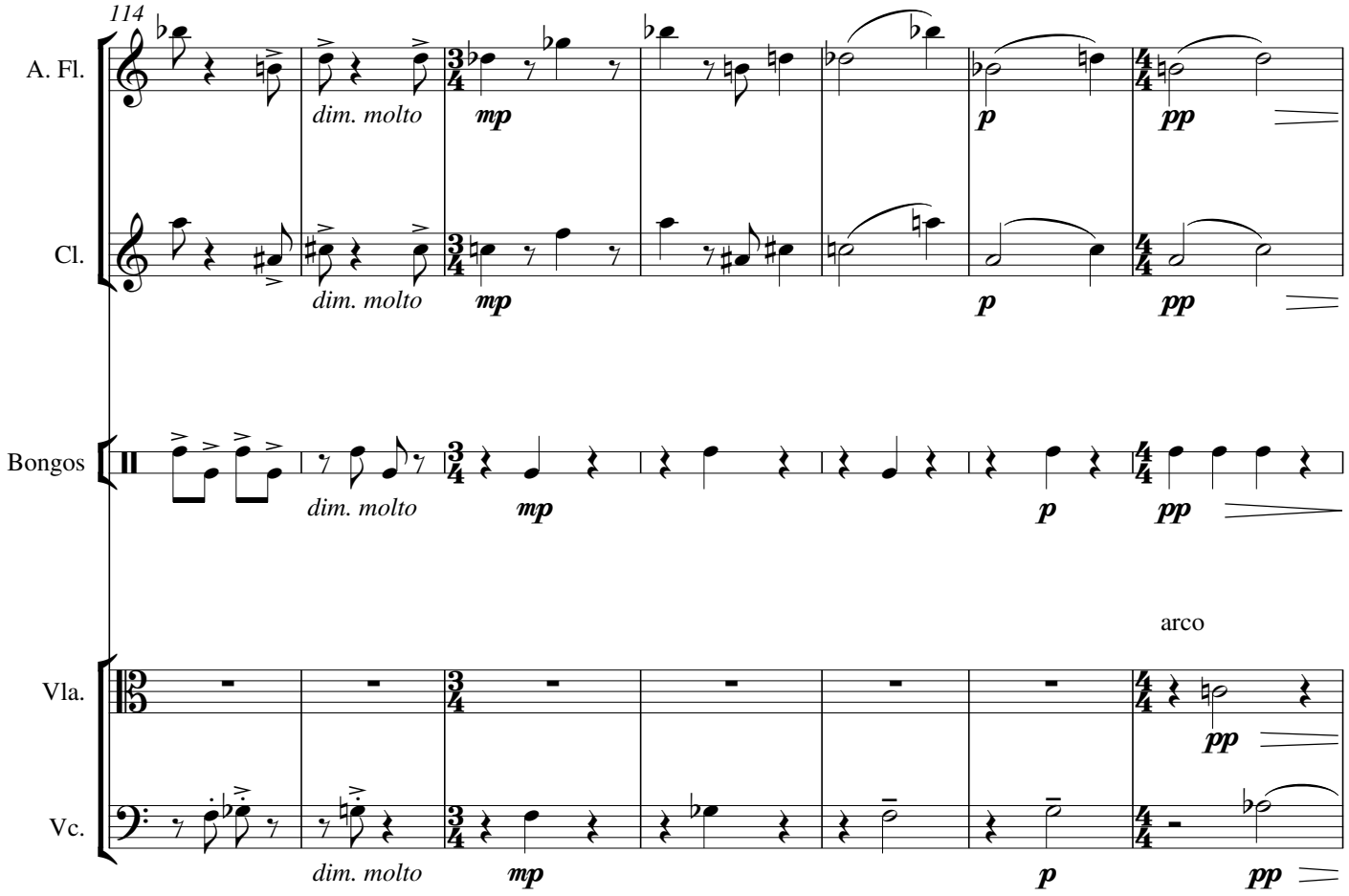

A. Fl.
Cl.
Tbn.
Congas
Vln.
Vla.
Vc.
Cb.
arco
pizz.
f
sfz
ff
cresc.
mp
mf

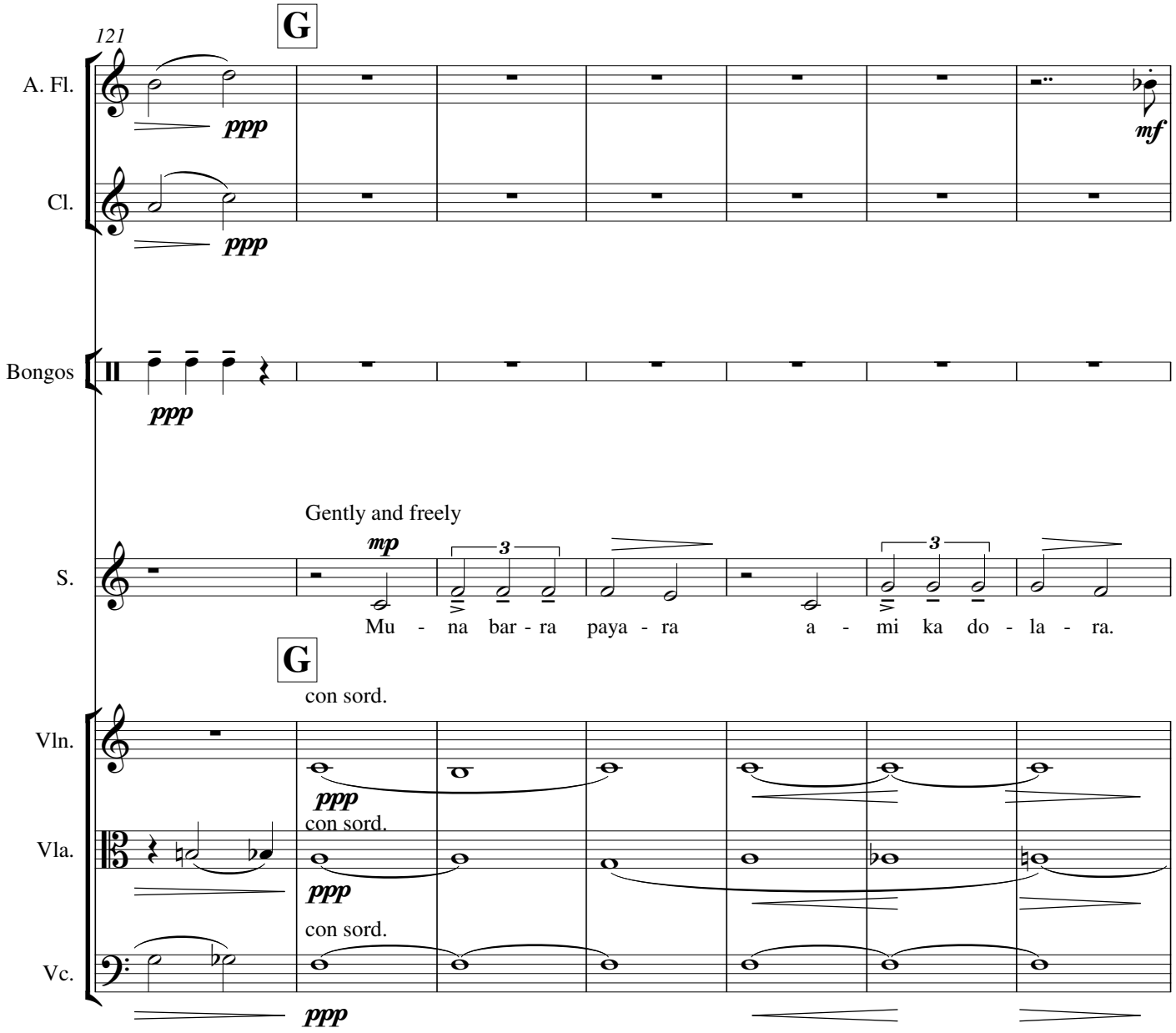

F
A. Fl.
Cl.
Tbn.
Mrcs.
Congas
Pno.
Vln.
Vla.
Vc.
Cb.
sfz
fff
ff
pp
pizz.

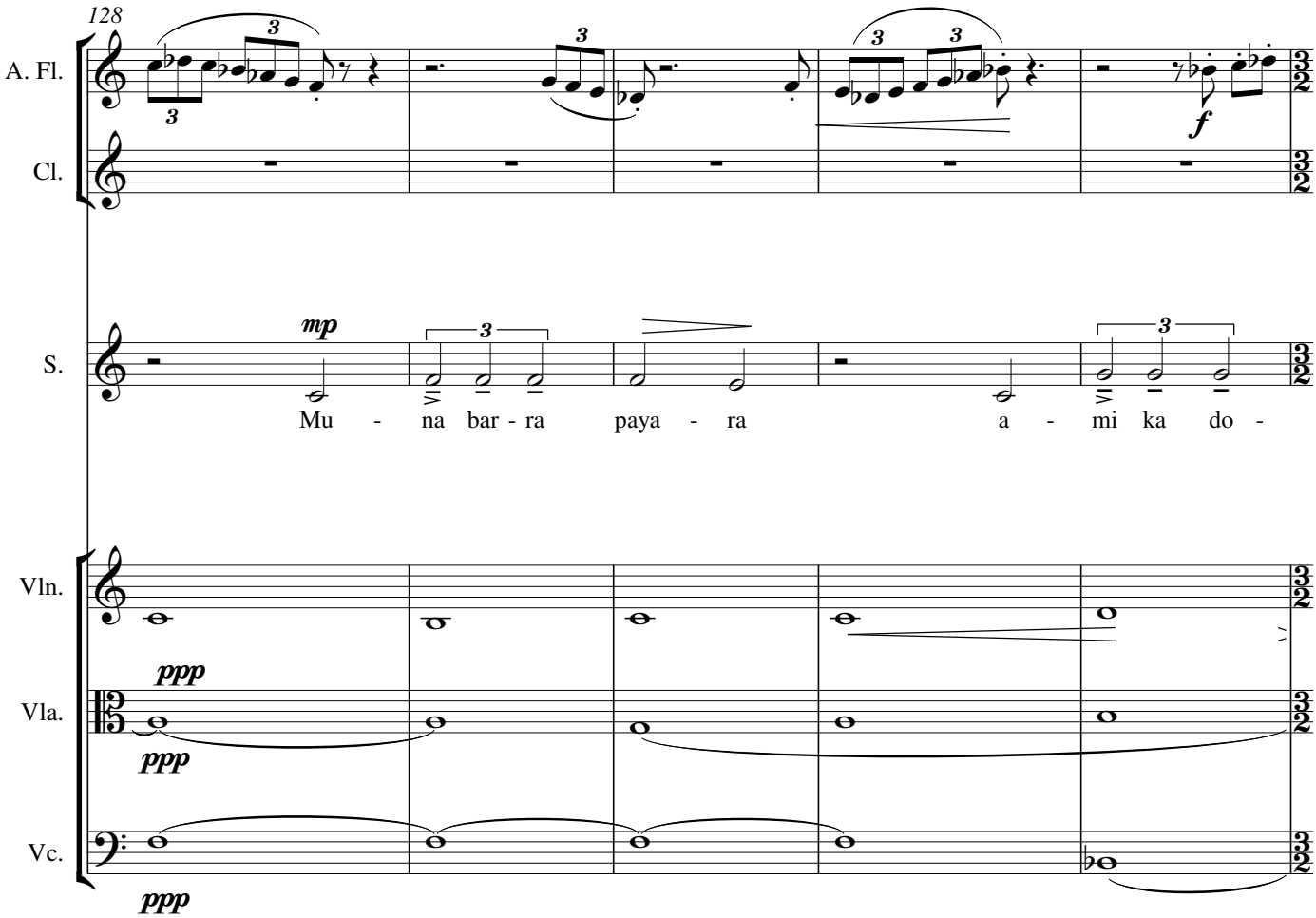

92
Cl.
ff
Tbn.
ff
Mrcs.
pp
Pno.
Vln.
subito f
Vla.
subito f
Vc.
subito
f
Cb.
subito f

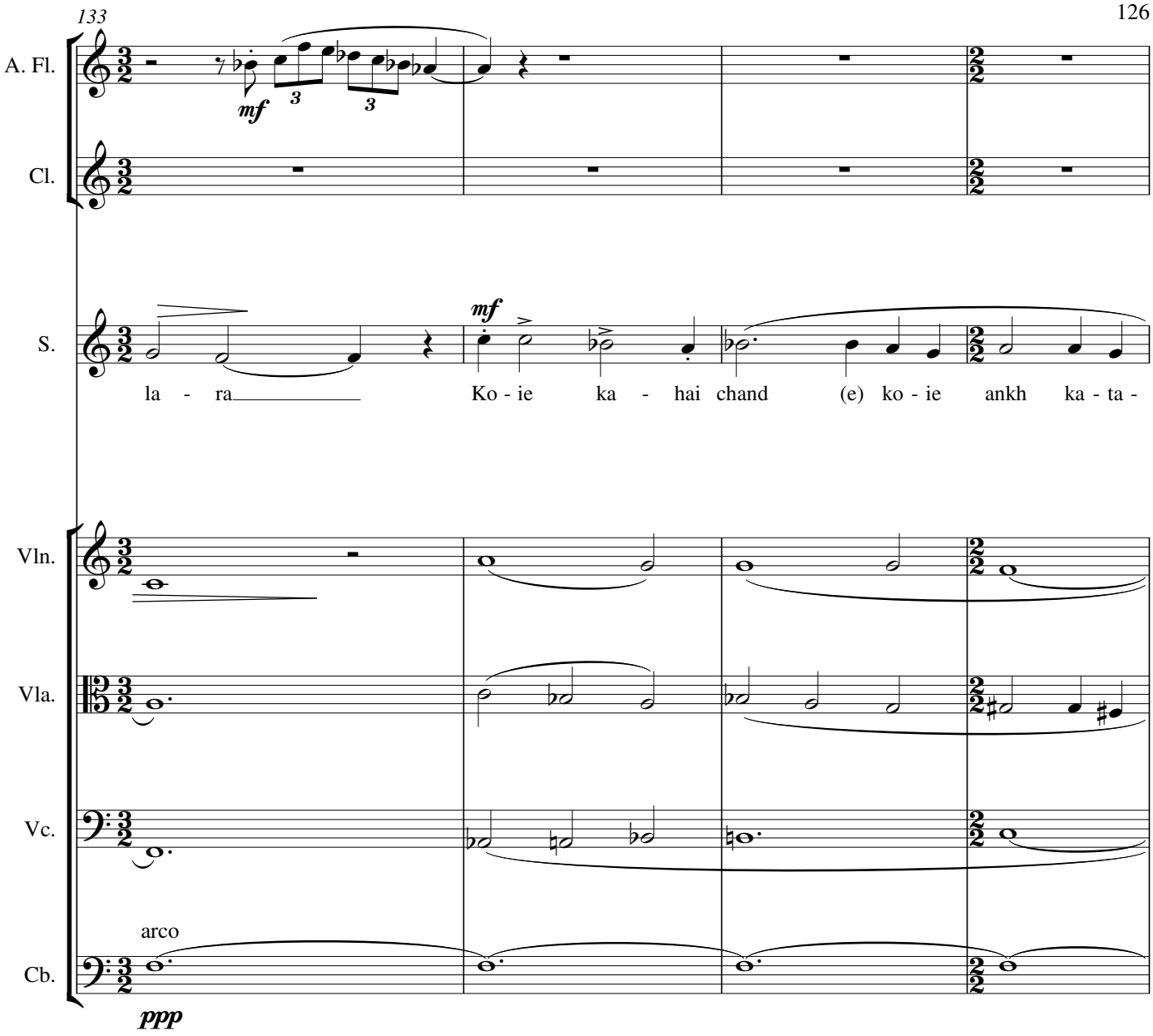

98
A. Fl.
Cl.
Tbn.
Bongos
Mrcs.
Pno.
Vln.
Vla.
Vc.
Cb.
fff
fff
p
p
pp
arco
mf
arco
p

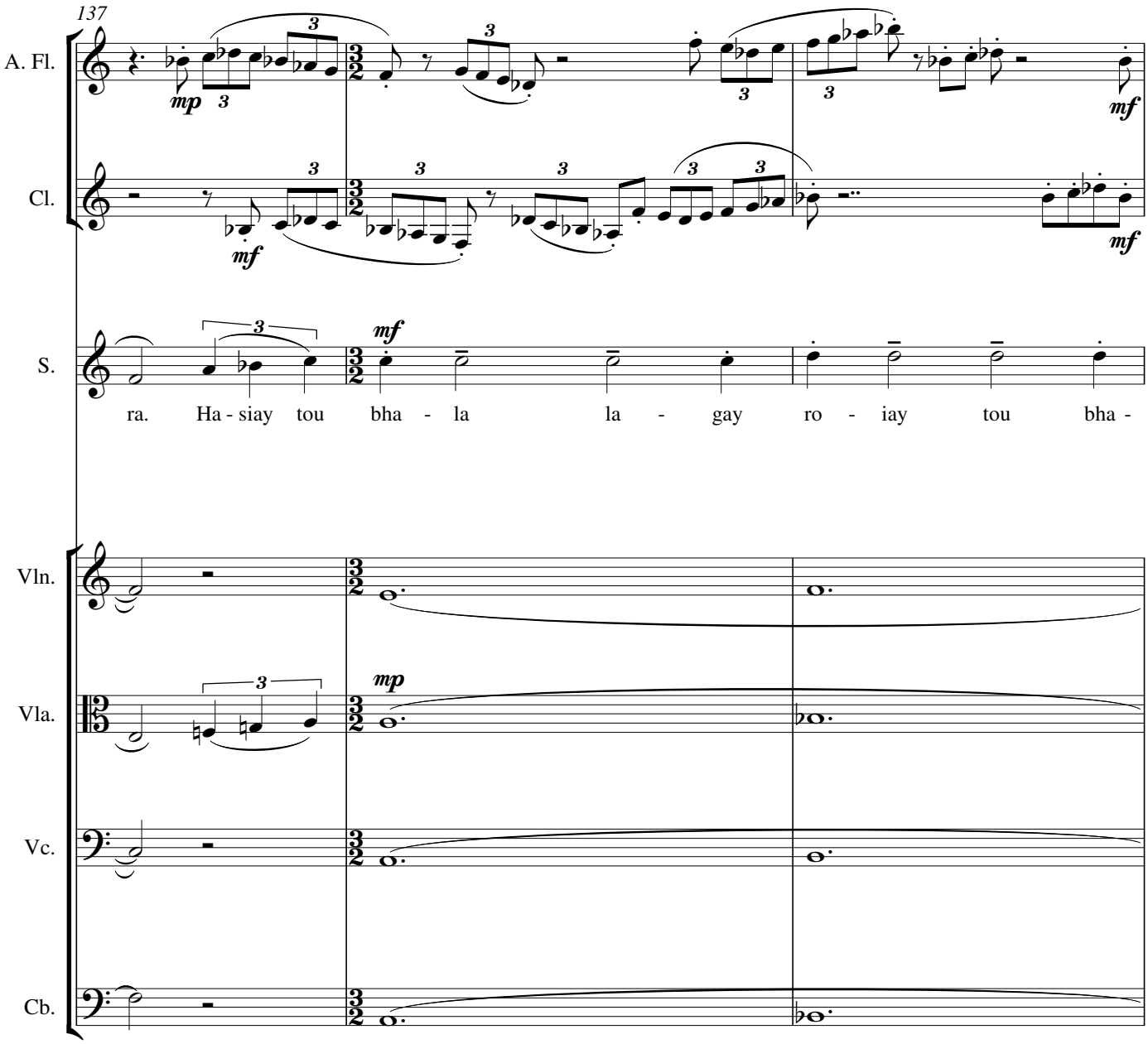

105
A. Fl.
mp
mf
f
cresc. molto
Cl.
mp
mf
f
cresc. molto
Bongos
mp
mf
f
cresc. molto
Pno.
Vln.
f
sfz
Vc.
mp
mf
f
cresc. molto
Cb.

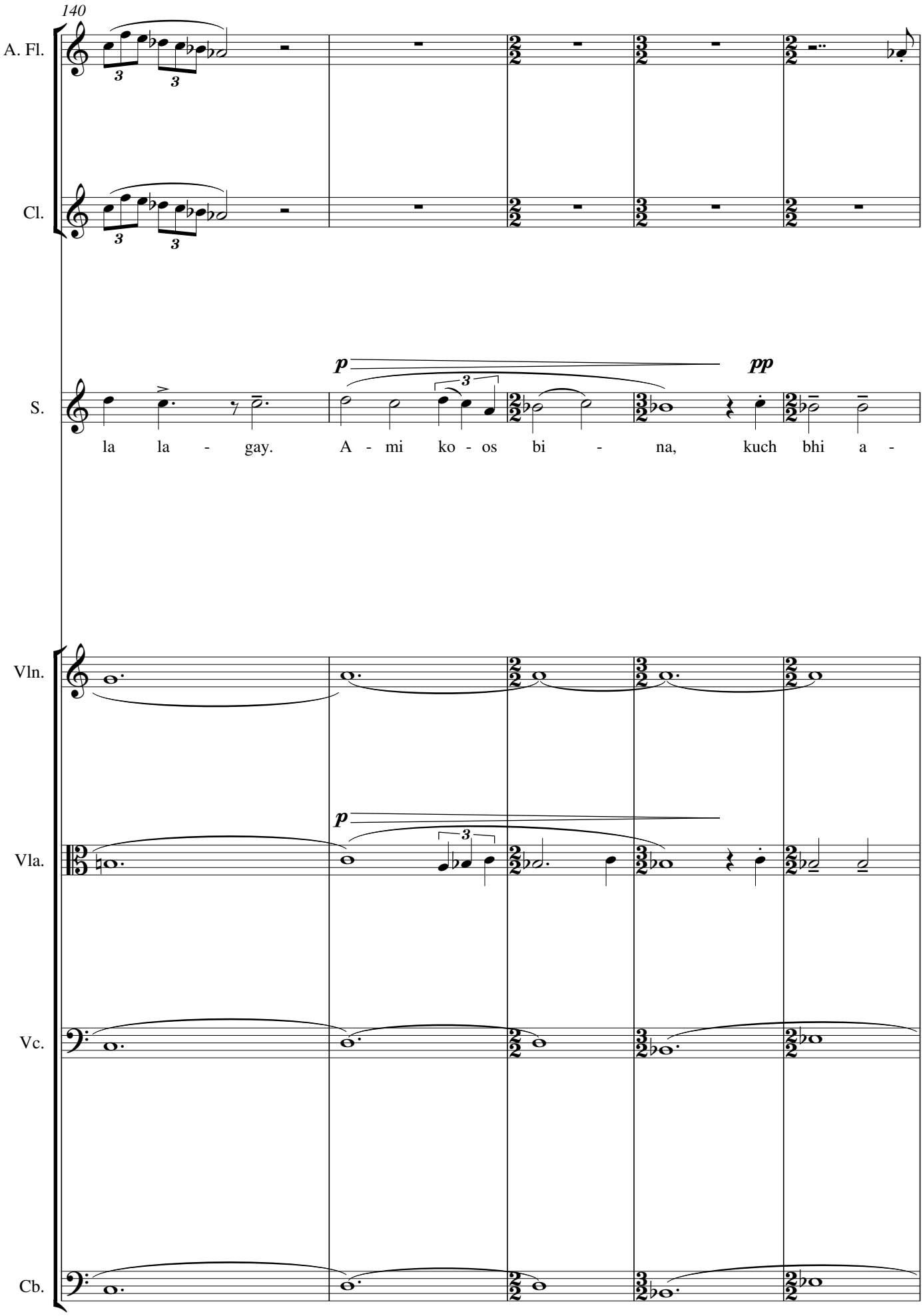

114
A. Fl.
Cl.
Bongos
Vla.
Vc.
dim. molto
mp
p
pp
arco

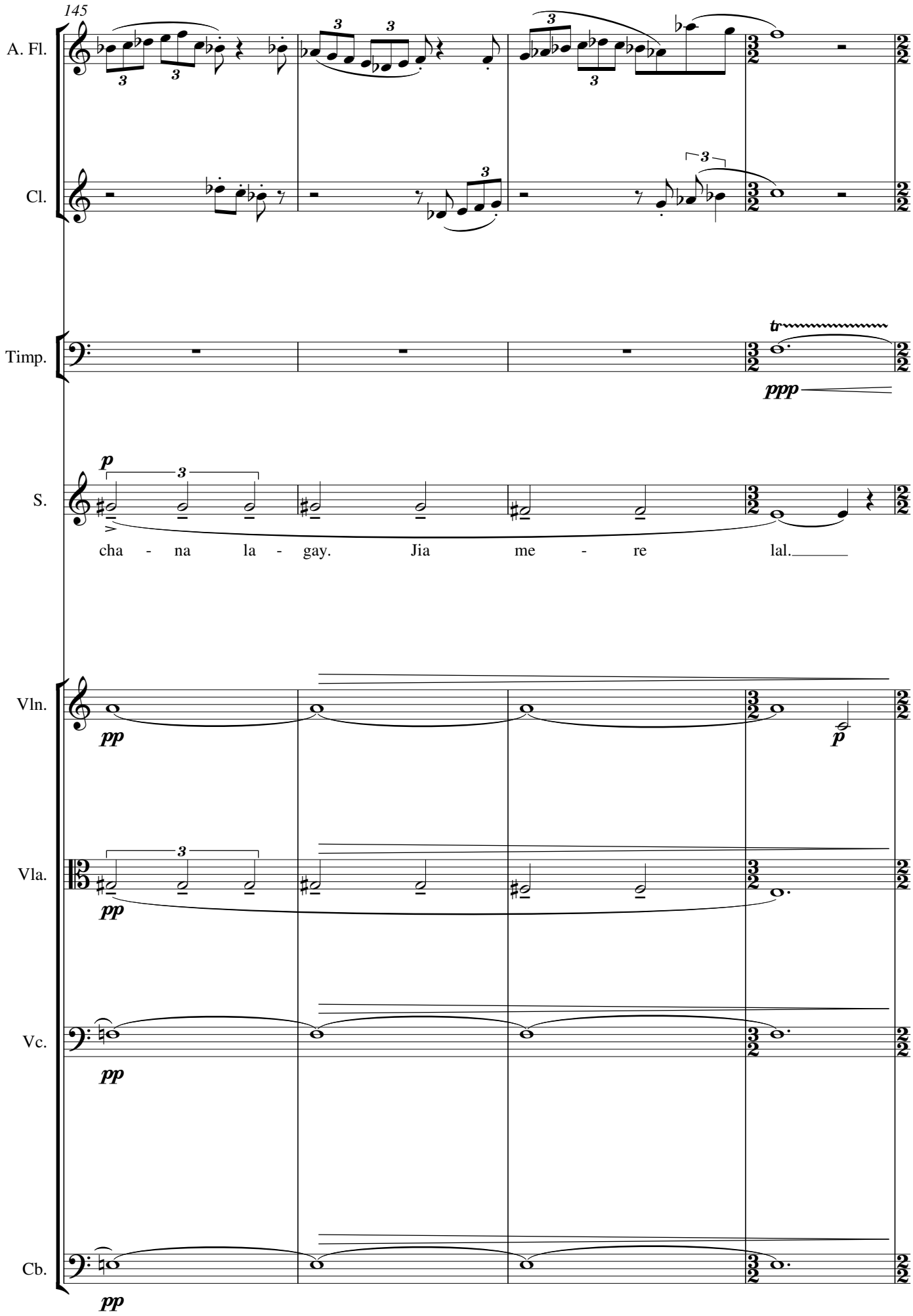

121
G
A. Fl.
ppp
mf
Cl.
ppp
Bongos
ppp
Gently and freely
S.
mp
3
3
Mu - na bar - ra paya - ra a - mi ka do - la - ra.
G
con sord.
Vln.
ppp
con sord.
Vla.
ppp
con sord.
Vc.
ppp

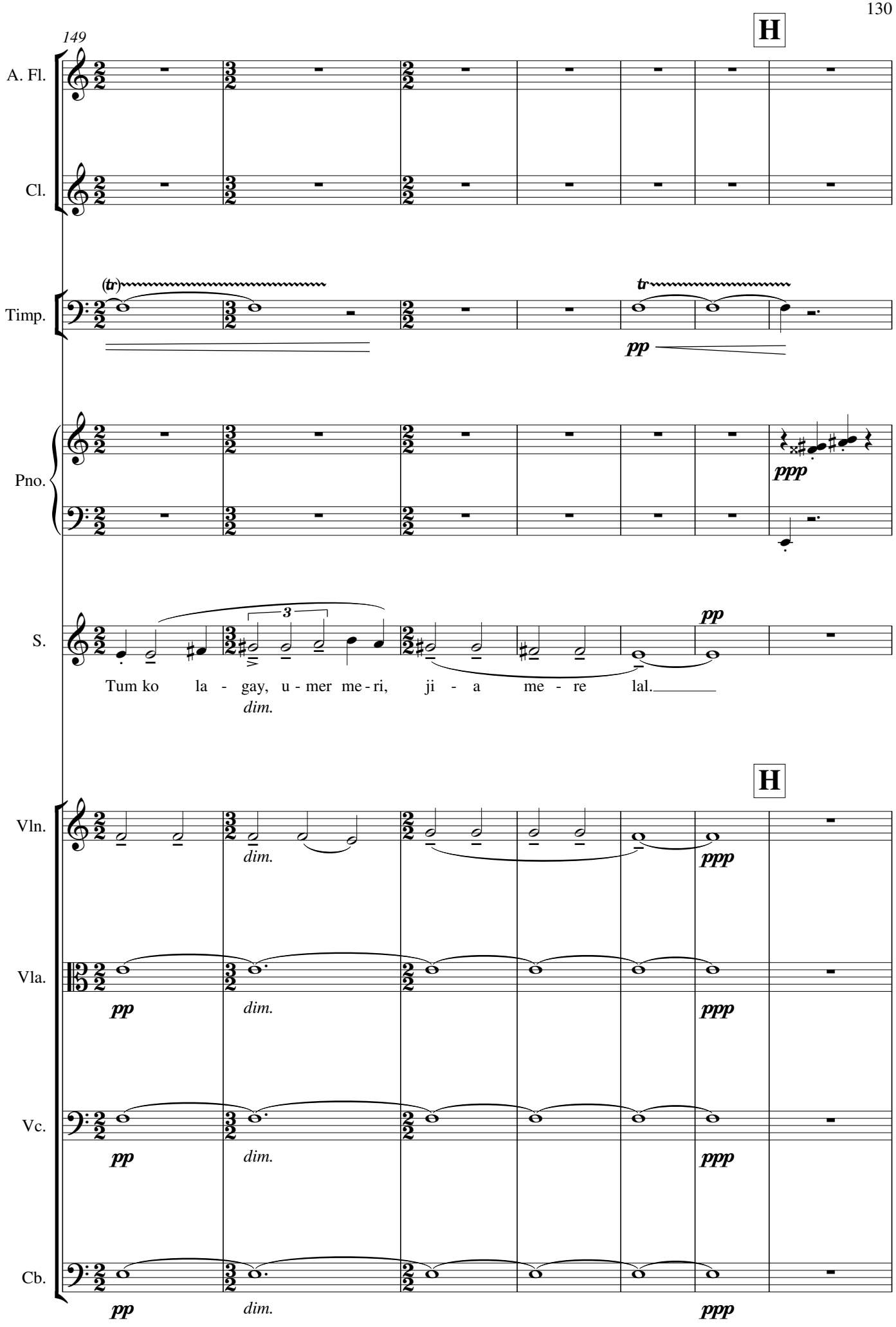

128
A. Fl.
Cl.
S.
Vln.
Vla.
Vc.
mp
f
ppp
ppp
ppp
Mu - na bar - ra paya - ra a - mi ka do -

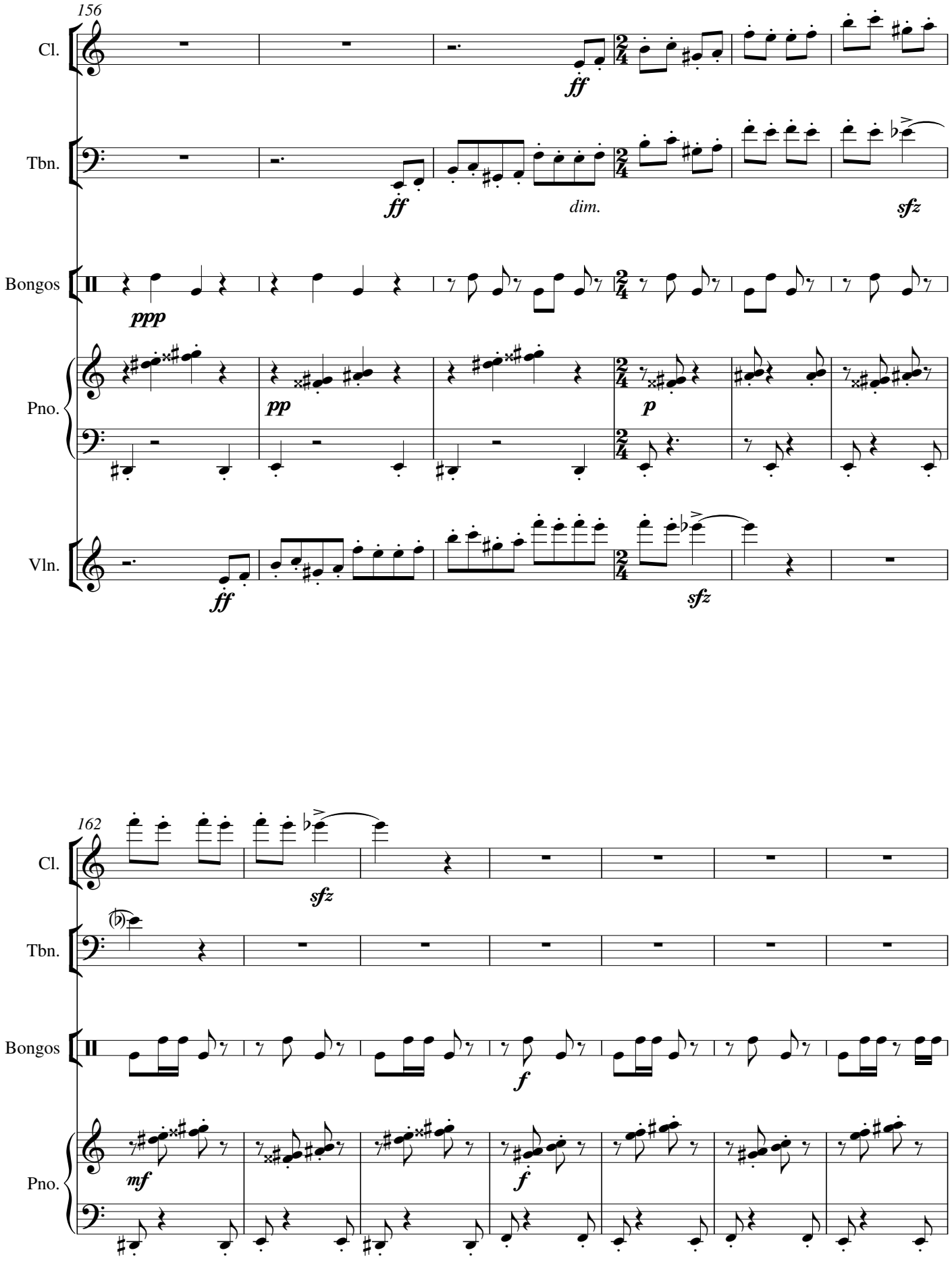

133
A. Fl.
Cl.
S.
Vln.
Vla.
Vc.
Cb.
mf
mf
la - ra
Ko - ie ka - hai chand (e) ko - ie ankh ka - ta -
arco
ppp

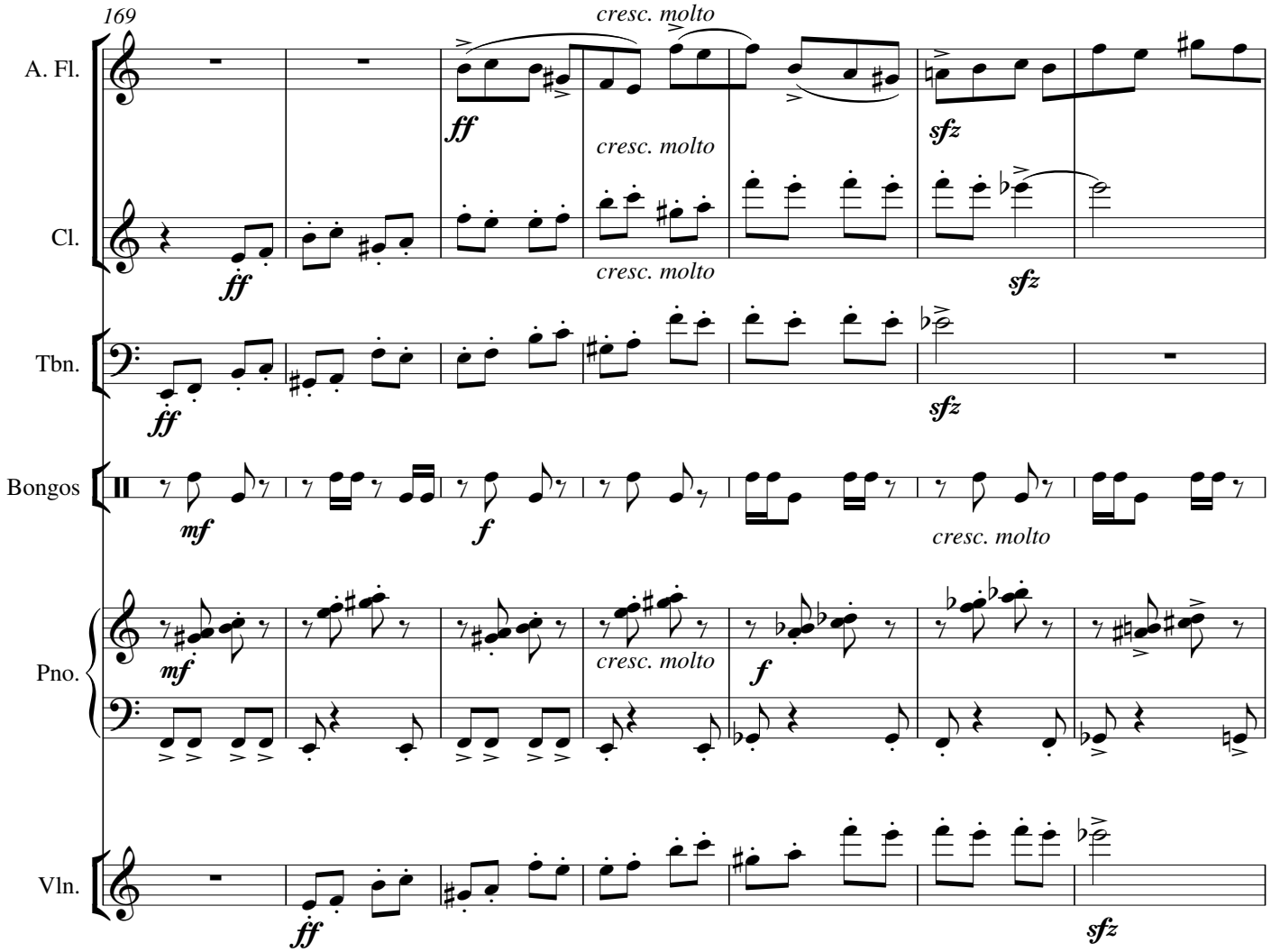

137
A. Fl.
Cl.
S.
Vln.
Vla.
Vc.
Cb.
mp
mf
ra. Ha - siay tou bha - la la - gay ro - iay tou bha -

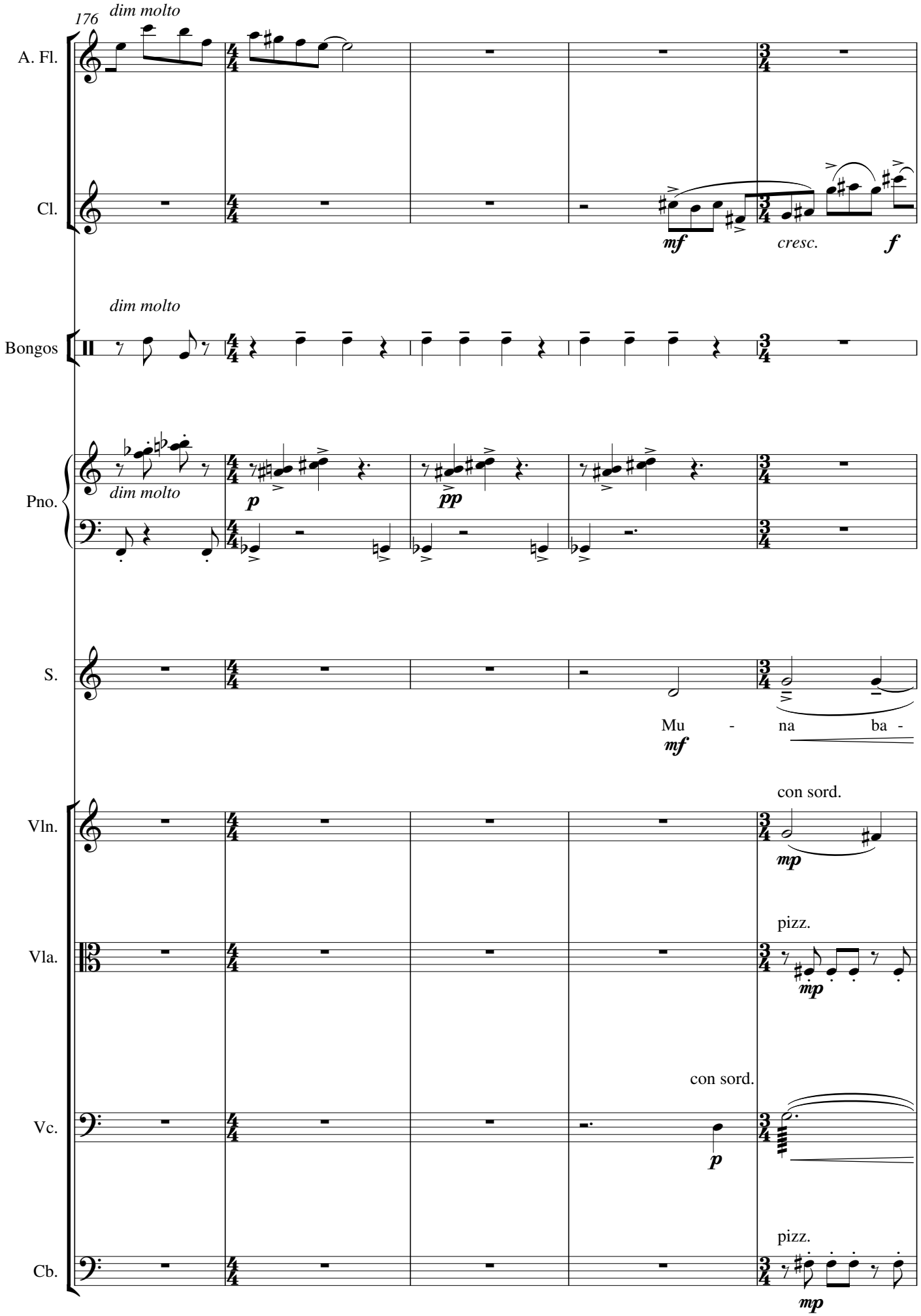

140
A. Fl.
Cl.
S.
p
pp
la la - gay. A - mi ko - os bi - na, kuch bhi a -
Vln.
Vla.
p
Vc.
Cb.

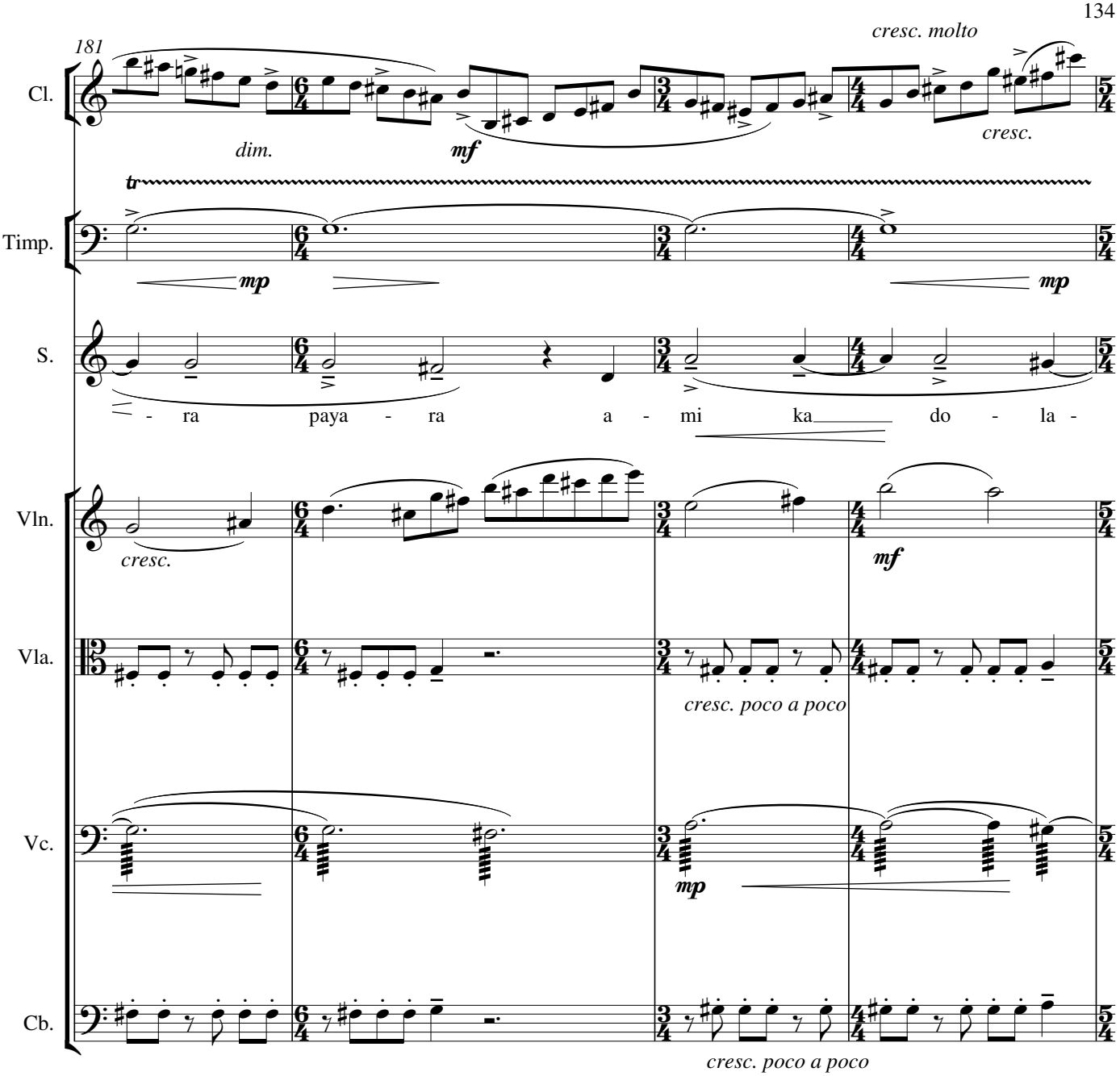

145
A. Fl.
Cl.
Timp.
ppp
S.
p
cha - na la - gay. Jia me - re lal.
Vln.
pp
p
Vla.
pp
Vc.
pp
Cb.
pp

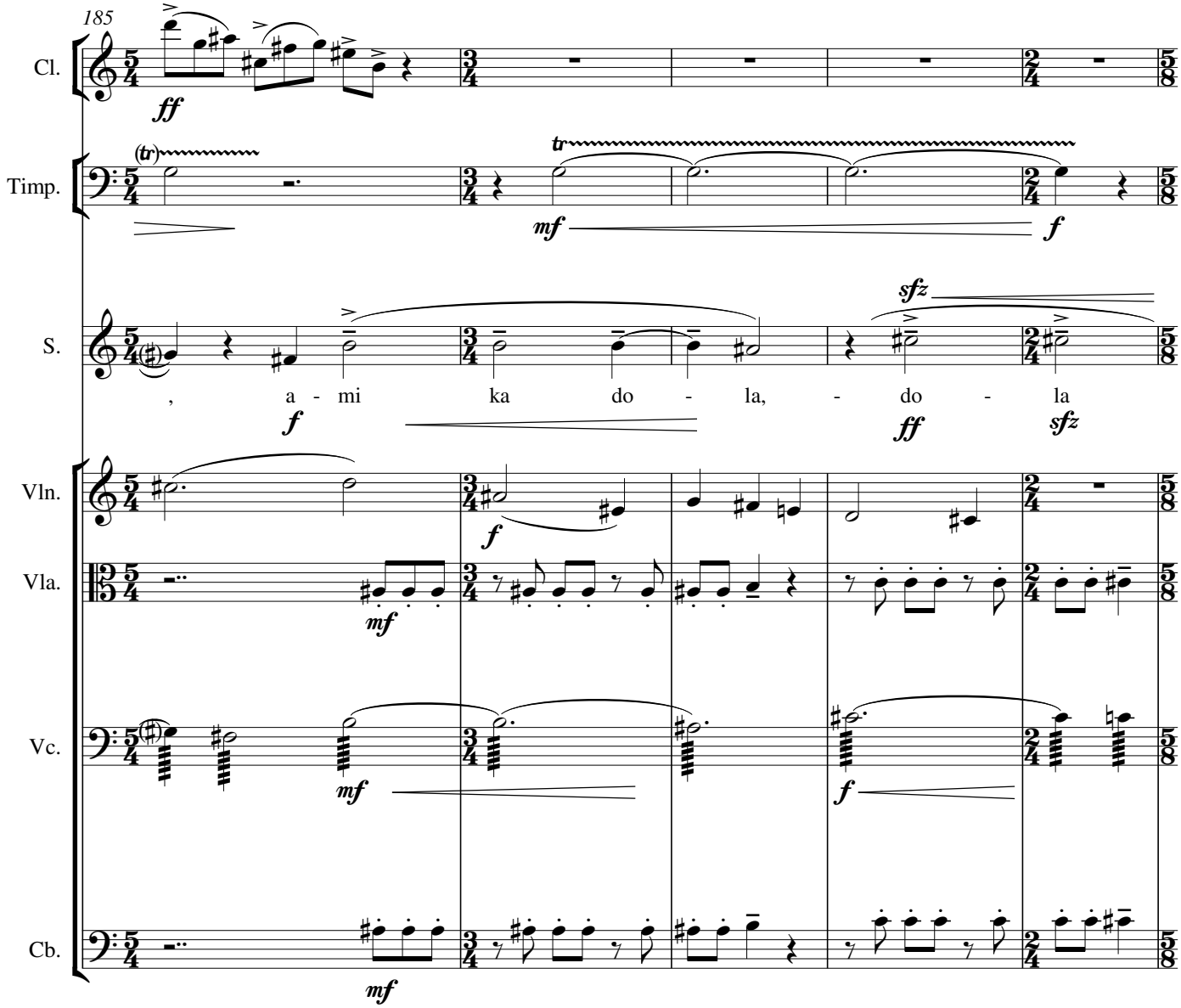

149
H
A. Fl.
Cl.
Timp.
(tr)
tr
pp
Pno.
ppp
S.
3
pp
Tum ko la - gay, u - mer me - ri, ji - a me - re lal.
dim.
H
Vln.
dim.
ppp
Vla.
pp
dim.
ppp
Vc.
pp
dim.
ppp
Cb.
pp
dim.
ppp

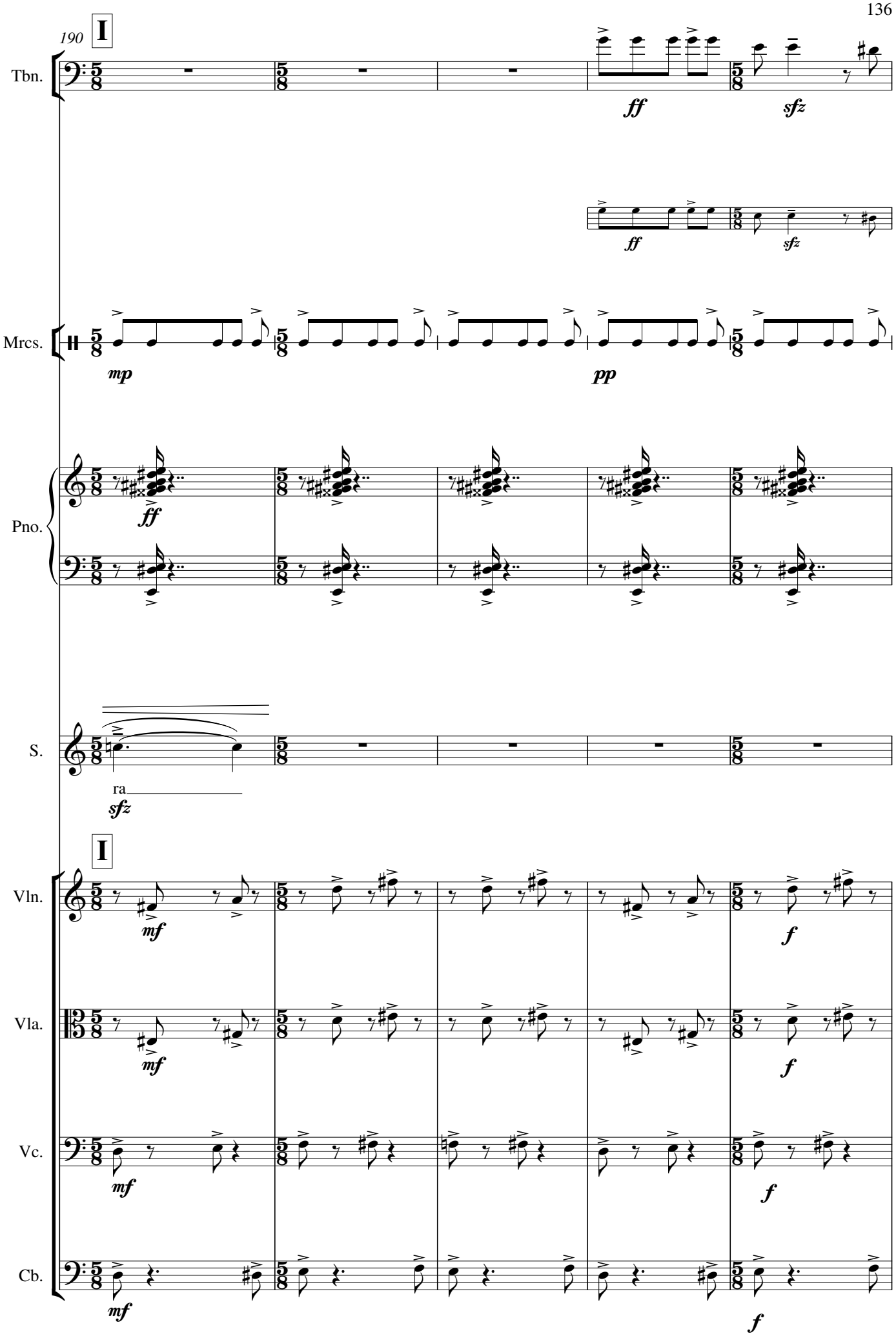

156
Cl.
Tbn.
Bongos
Pno.
Vln.
ff
dim.
sfz
ppp
pp
p
162
mf
f

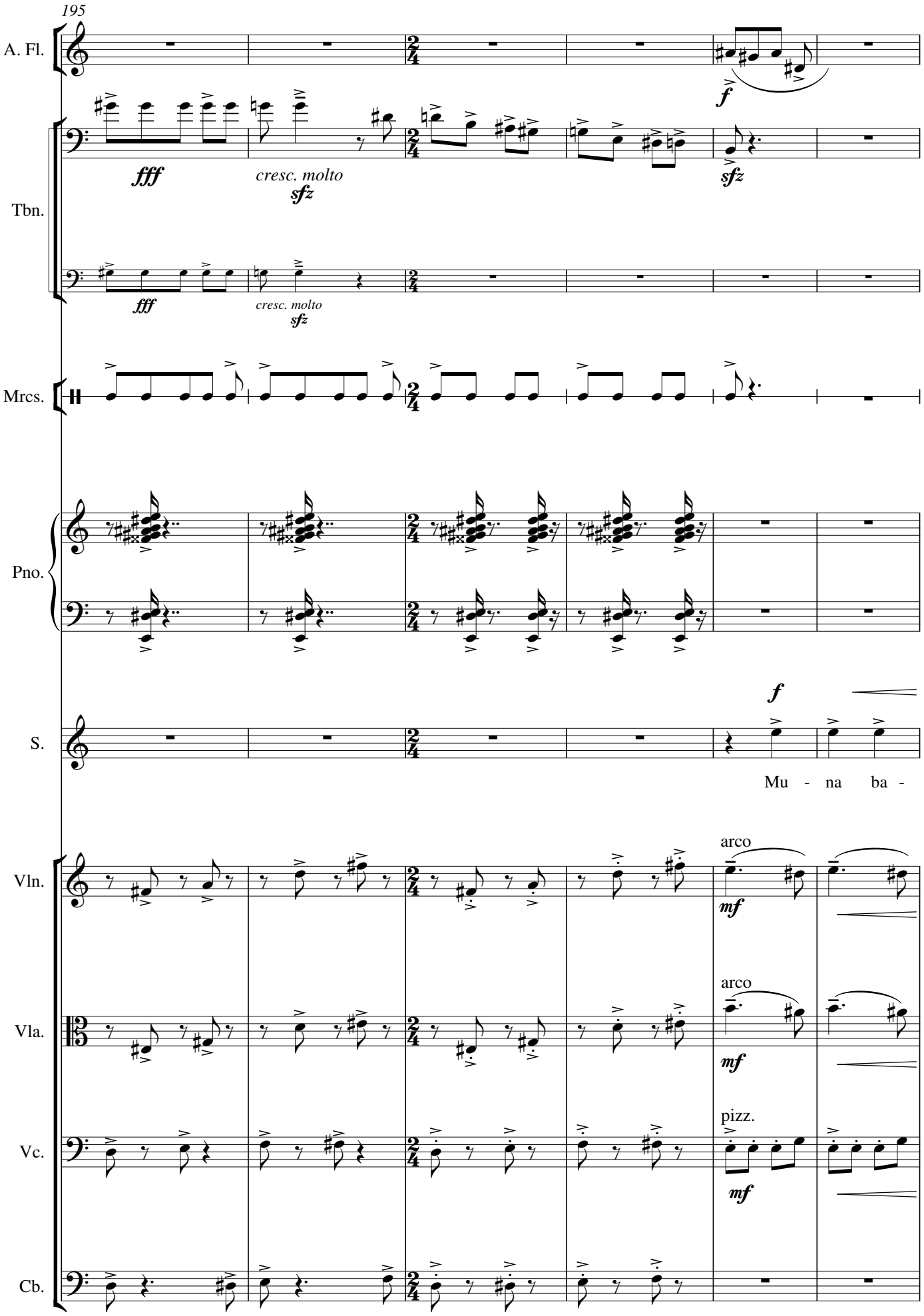

169
A. Fl.
Cl.
Tbn.
Bongos
Pno.
Vln.
cresc. molto
ff
sfz
mf
f

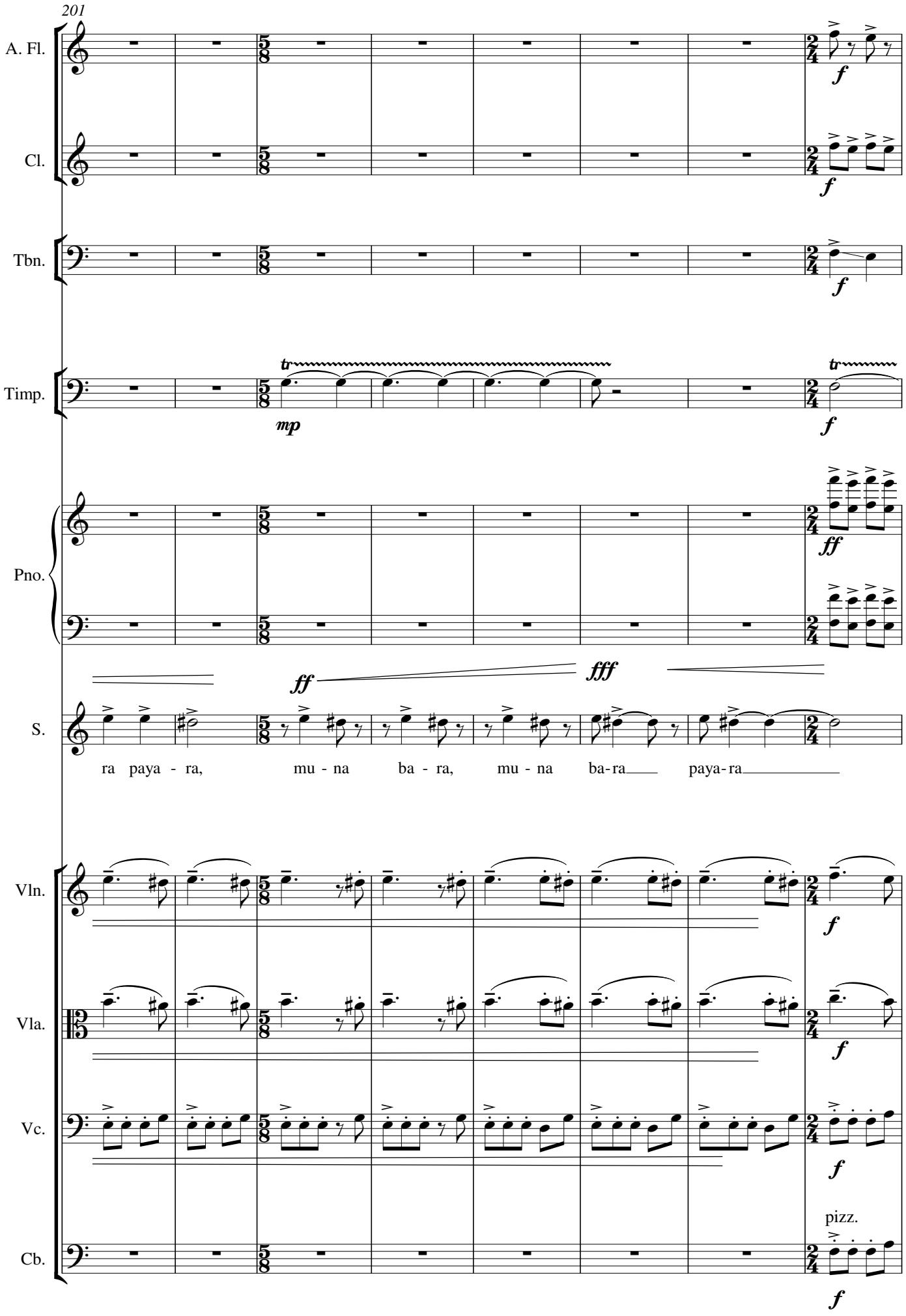

176
dim molto
A. Fl.
Cl.
mf
cresc.
f
dim molto
Bongos
dim molto
Pno.
p
pp
S.
Mu - na ba -
mf
con sord.
Vln.
mp
pizz.
Vla.
mp
con sord.
Vc.
p
pizz.
Cb.
mp

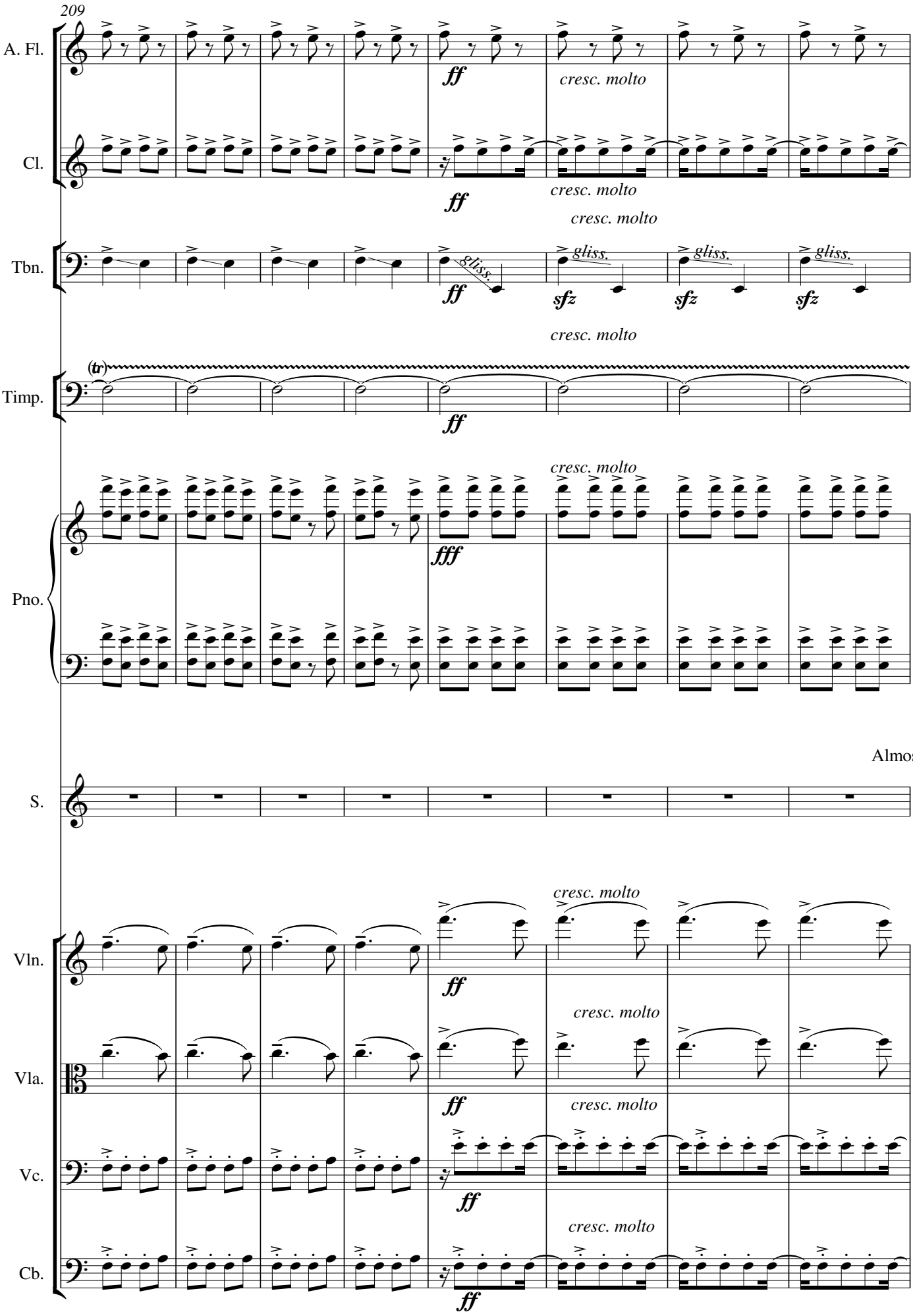

181
cresc. molto
Cl.
dim.
mf
cresc.
tr
Timp.
mp
mp
S.
- ra paya - ra a - mi ka do - la -
Vln.
cresc.
mf
Vla.
cresc. poco a poco
Vc.
mp
Cb.
cresc. poco a poco

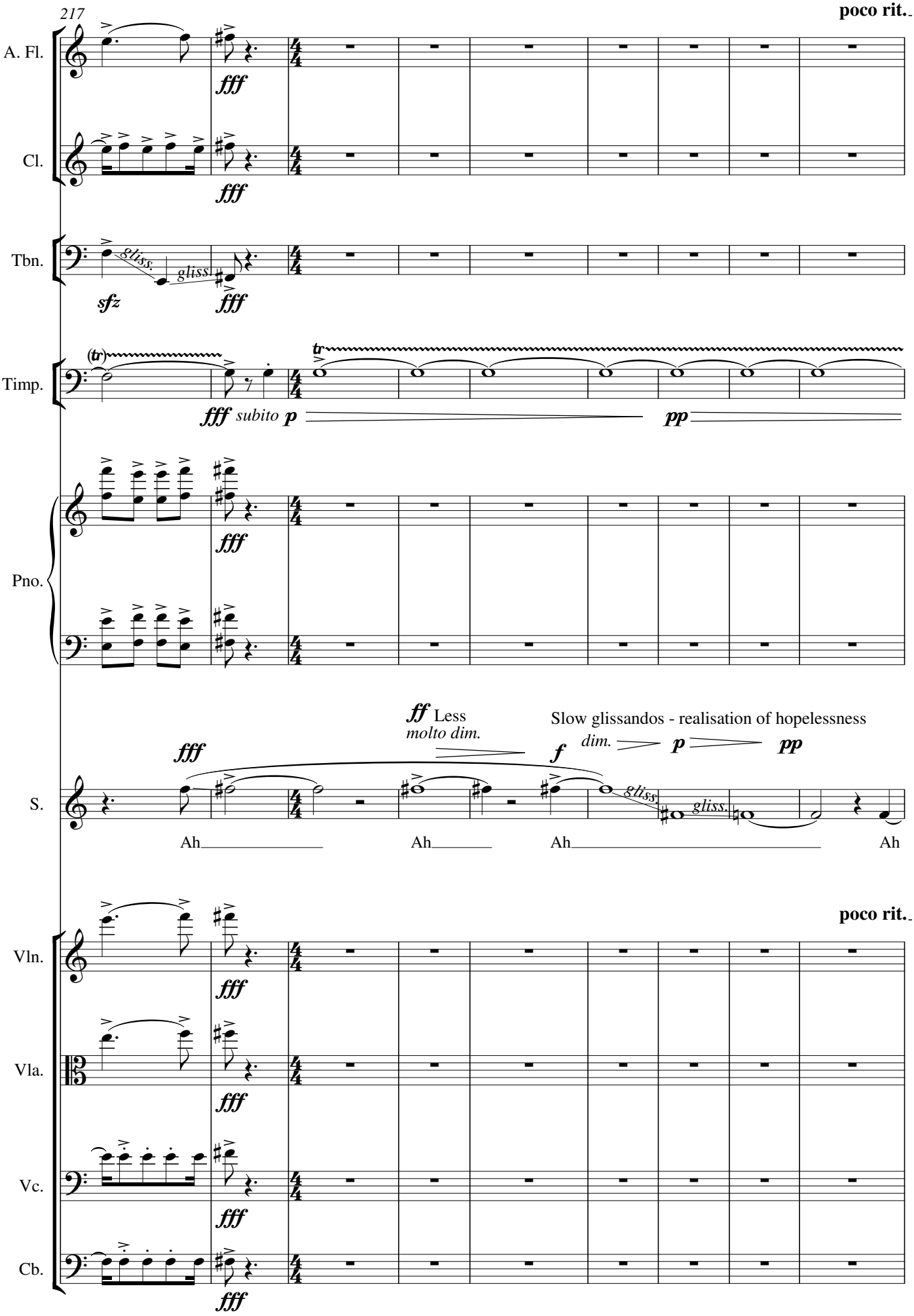

185
Cl.
ff
Timp.
(tr)
tr
mf
f
S.
sfz
, a - mi ka do - la, - do - la
f
ff
sfz
Vln.
f
Vla.
mf
Vc.
mf
f
Cb.
mf

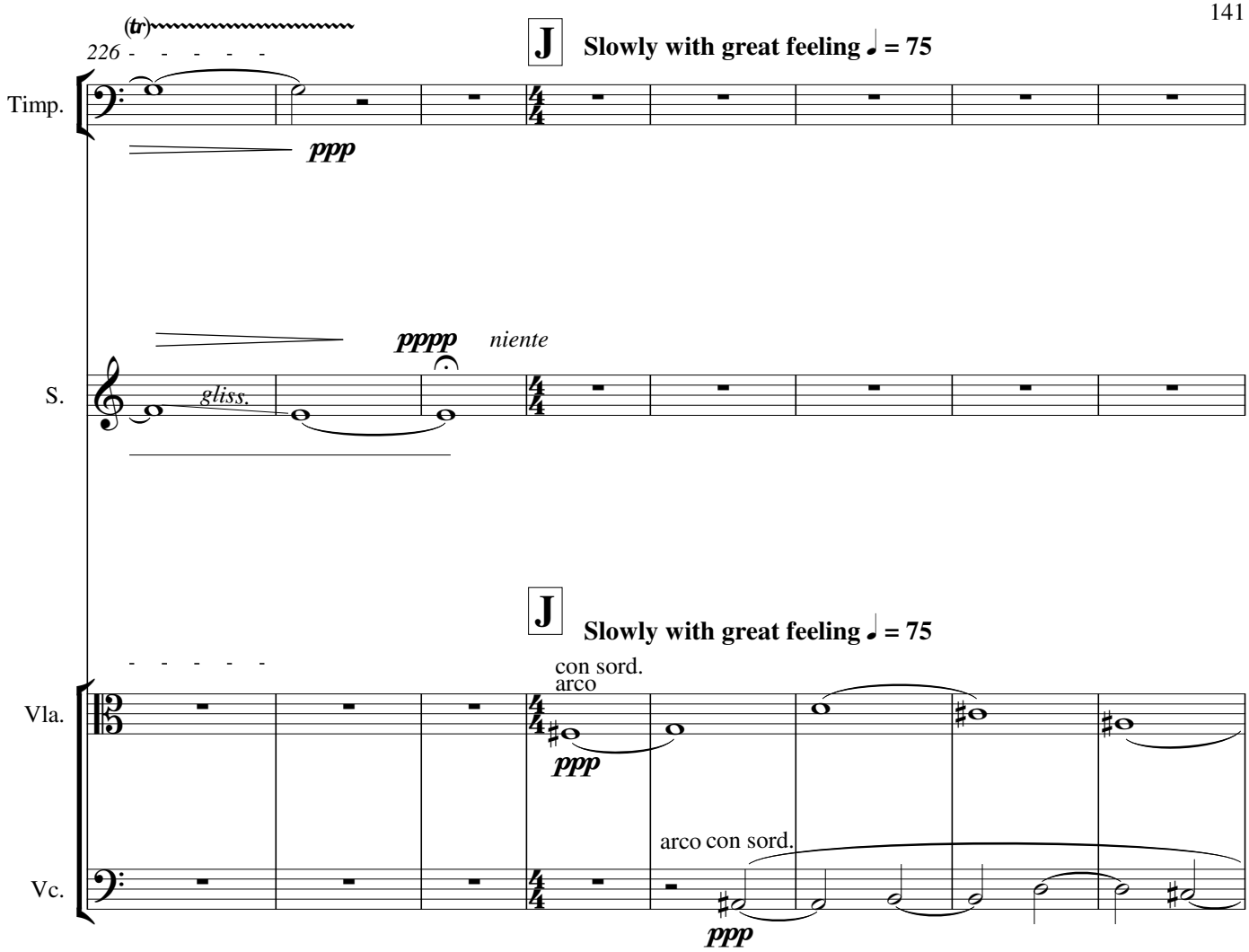

190
I
Tbn.
ff
sfz
ff
sfz
Mrcs.
mp
pp
Pno.
ff
S.
ra
sfz
I
Vln.
mf
f
Vla.
mf
f
Vc.
mf
f
Cb.
mf
f

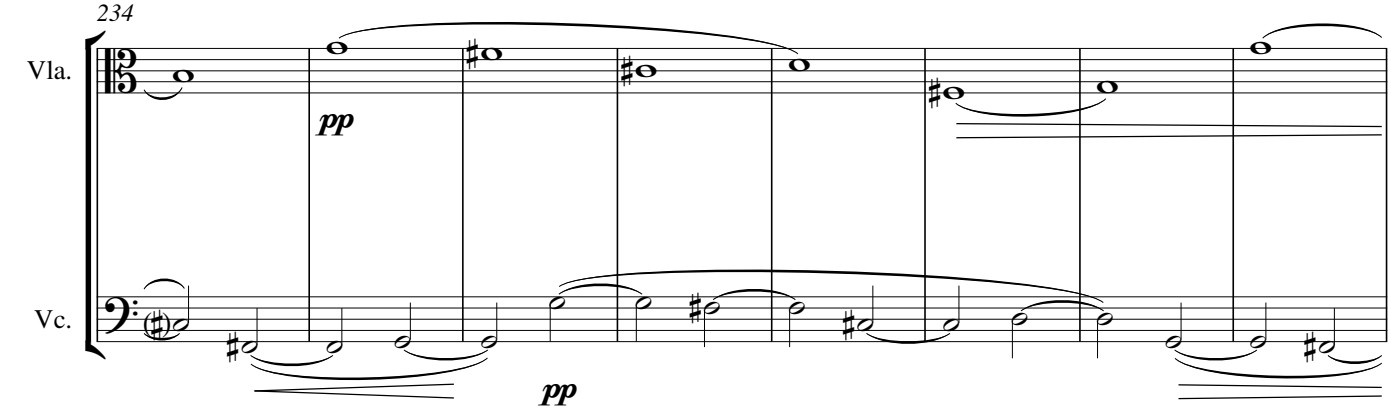

195
A. Fl.
Tbn.
Mrcs.
Pno.
S.
Vln.
Vla.
Vc.
Cb.
fff
cresc. molto
sfz
f
Mu - na ba -
arco
mf
pizz.

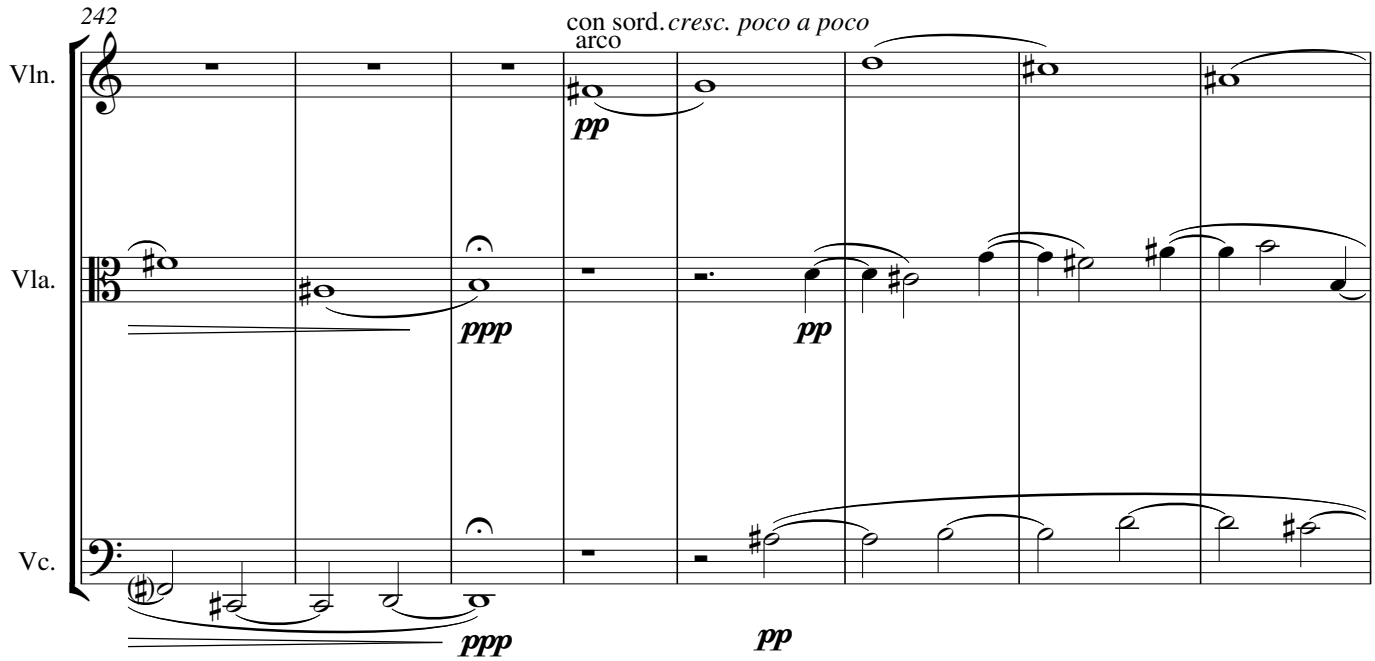

201
A. Fl.
Cl.
Tbn.
Timp.
Pno.
S.
Vln.
Vla.
Vc.
Cb.
mp
f
ff
fff
ra paya - ra, mu - na ba - ra, mu - na ba-ra paya-ra
pizz.

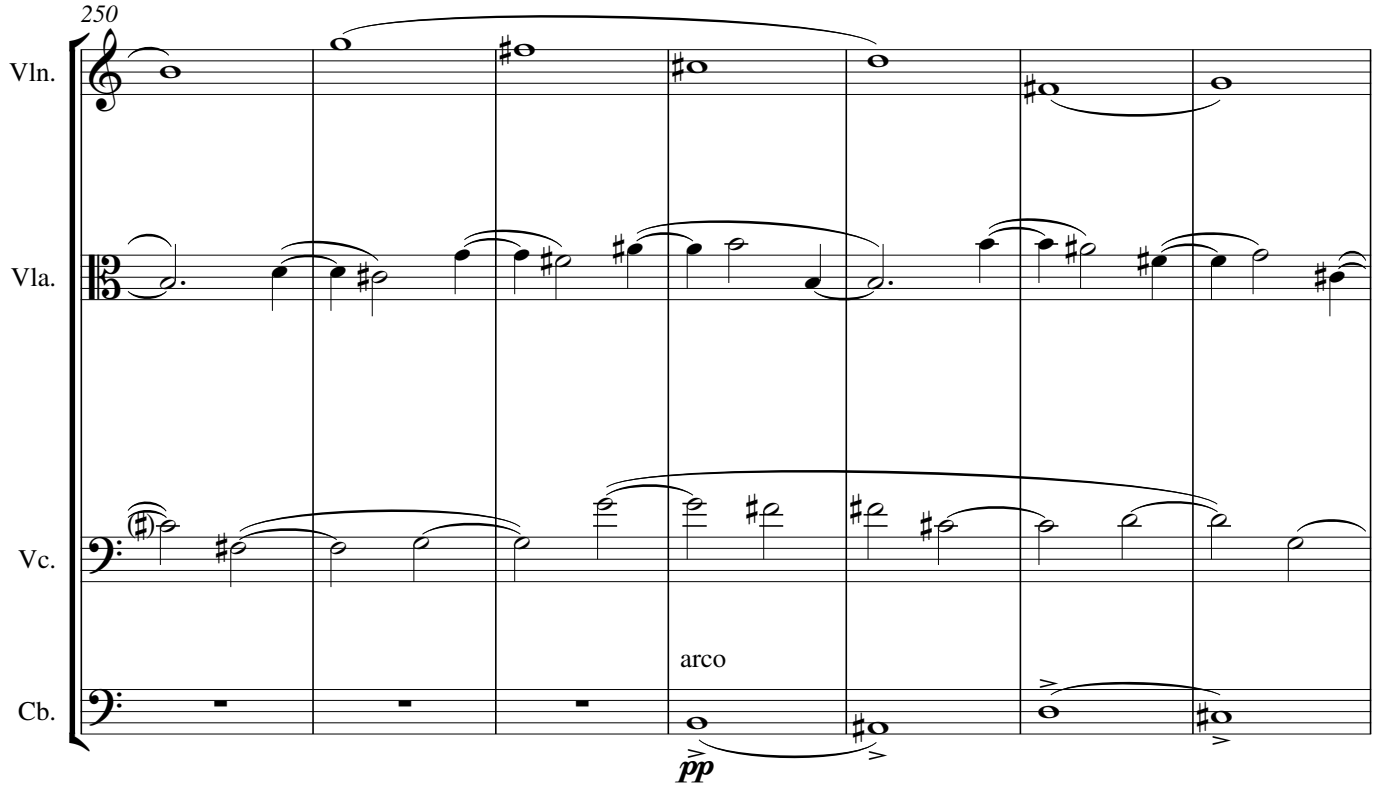

209
A. Fl.
Cl.
Tbn.
Timp.
Pno.
S.
Vln.
Vla.
Vc.
Cb.
ff
cresc. molto
gliss.
sfz
(tr)
fff
Almost scream

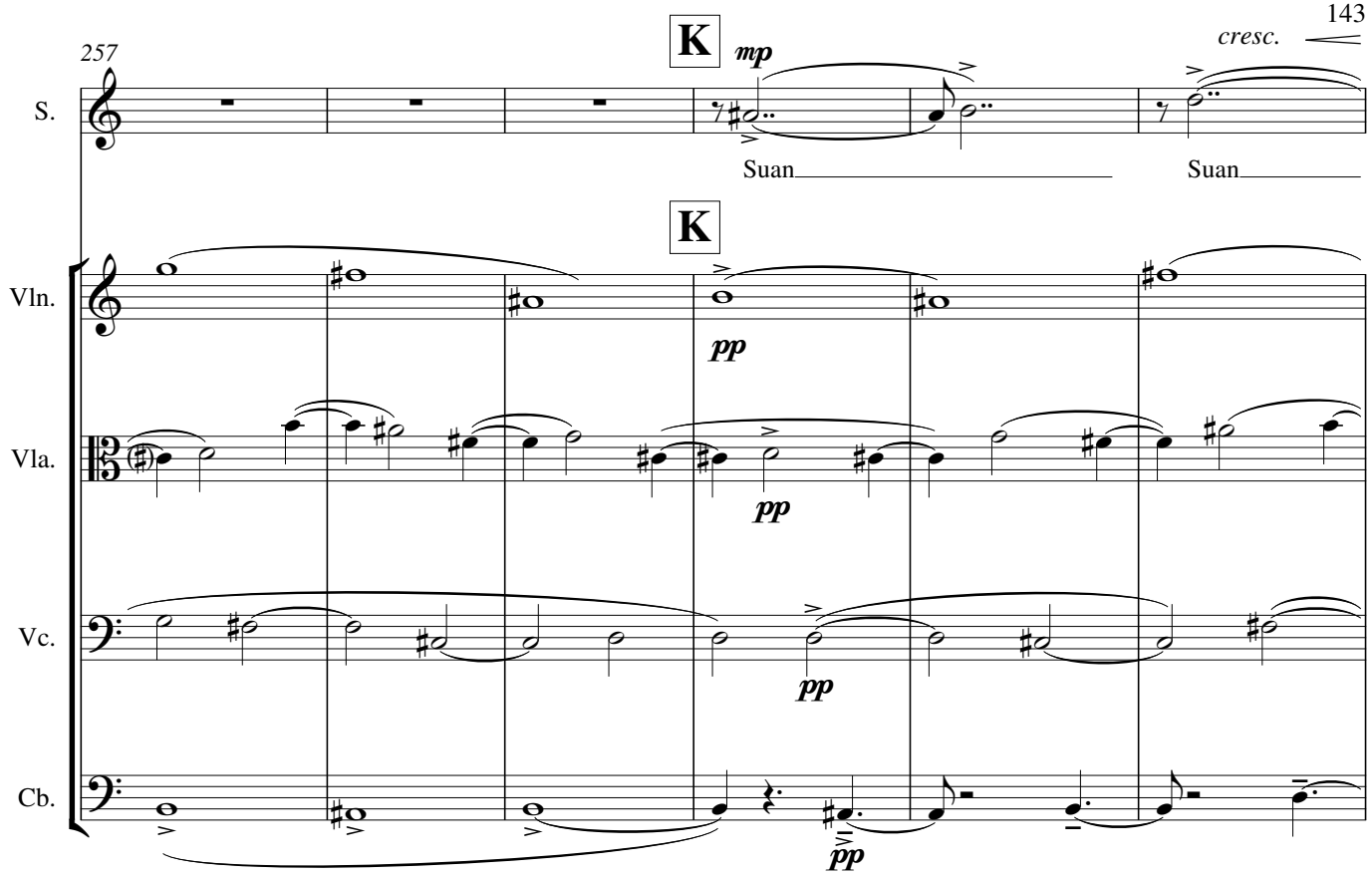

217
poco rit.
A. Fl.
Cl.
Tbn.
Timp.
Pno.
S.
Vln.
Vla.
Vc.
Cb.
fff
sfz
gliss.
(tr)
tr
fff subito p
pp
ff Less
molto dim.
Slow glissandos - realisation of hopelessness
dim.
f
p
pp
Ah
Ah
Ah
Ah
poco rit.

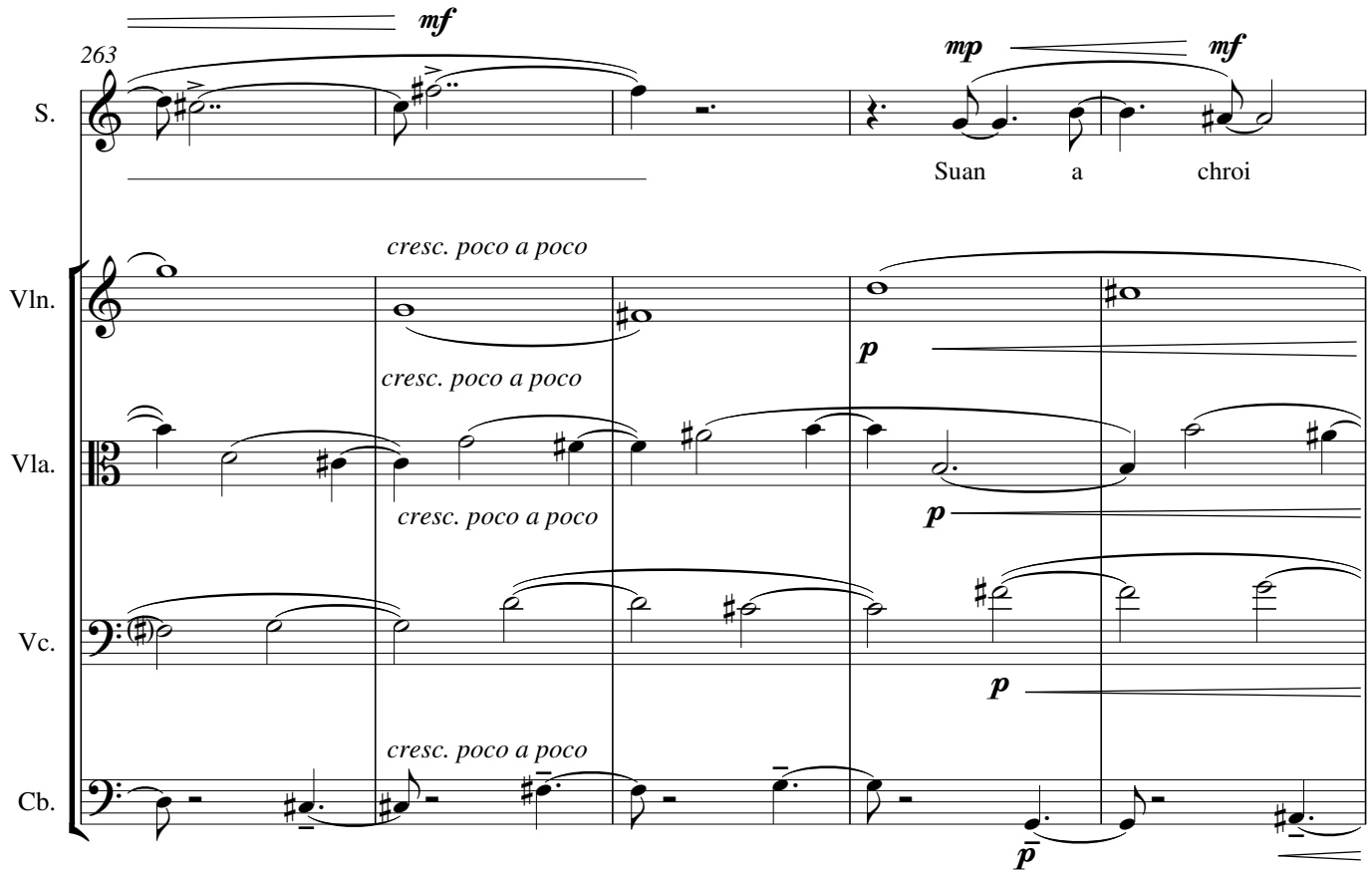

(tr)
226
J
Slowly with great feeling ♩ = 75
Timp.
ppp
pppp
niente
S.
gliss.
J
Slowly with great feeling ♩ = 75
con sord.
arco
Vla.
ppp
arco con sord.
Vc.
ppp

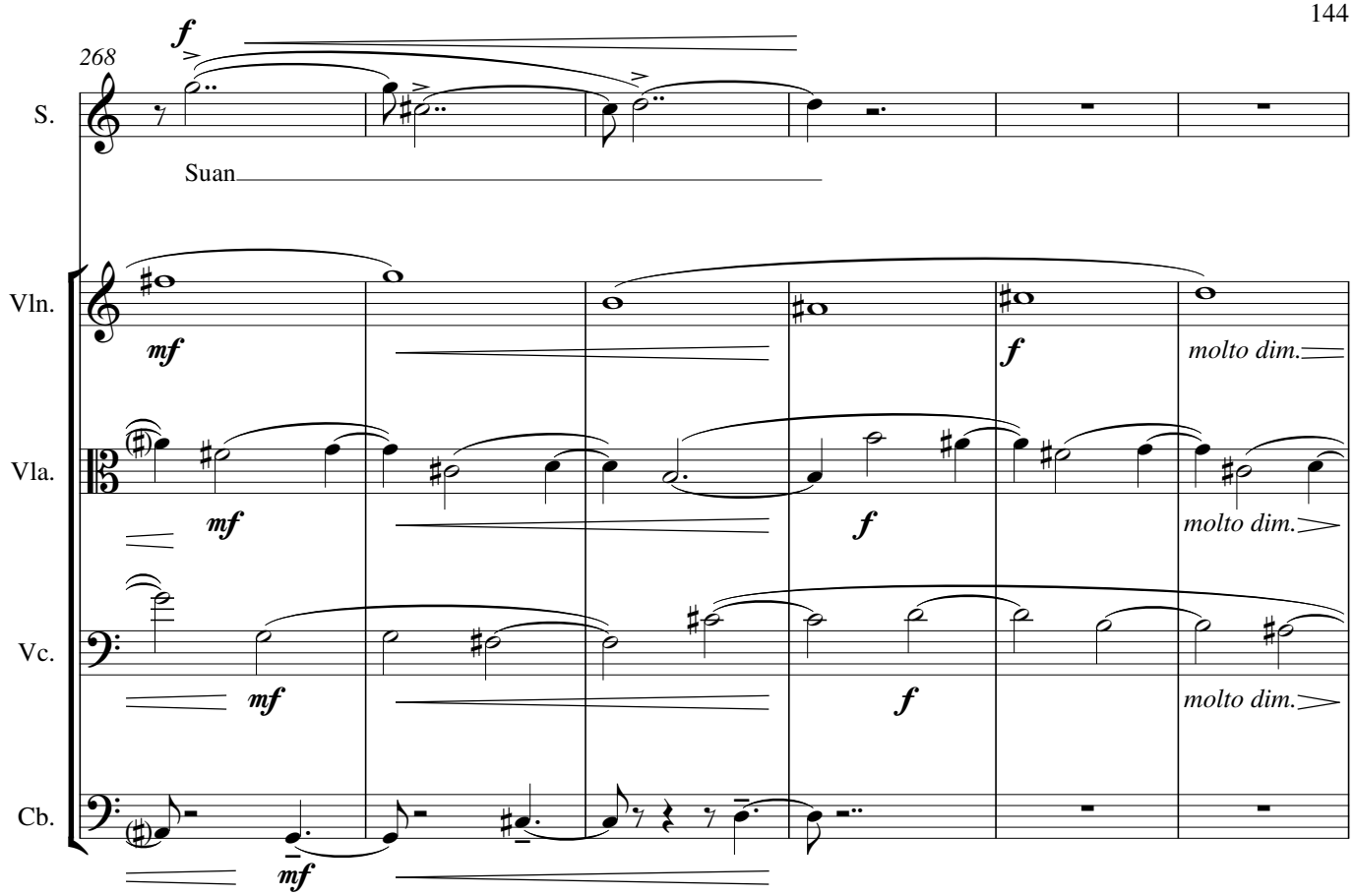

234
Vla.
pp
Vc.
pp

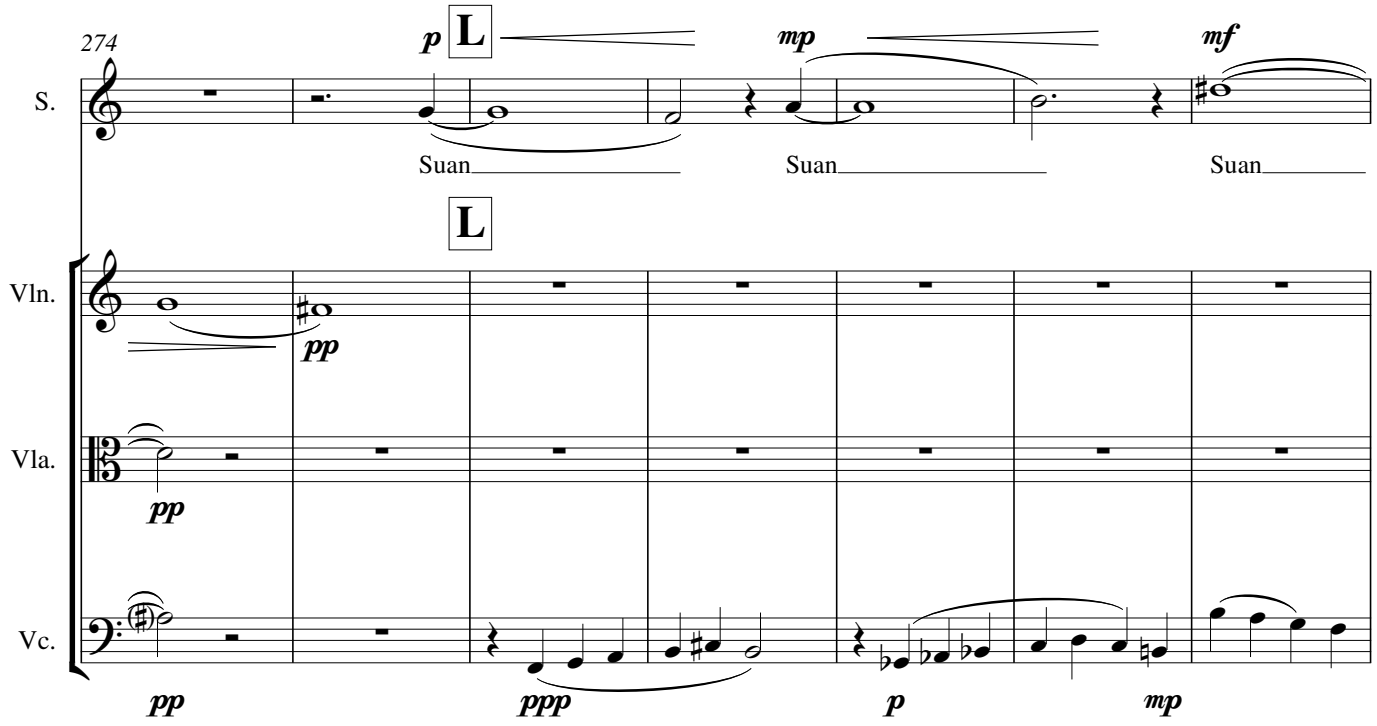

242
con sord.
cresc. poco a poco
arco
Vln.
Vla.
Vc.
pp
ppp
pp
ppp
pp

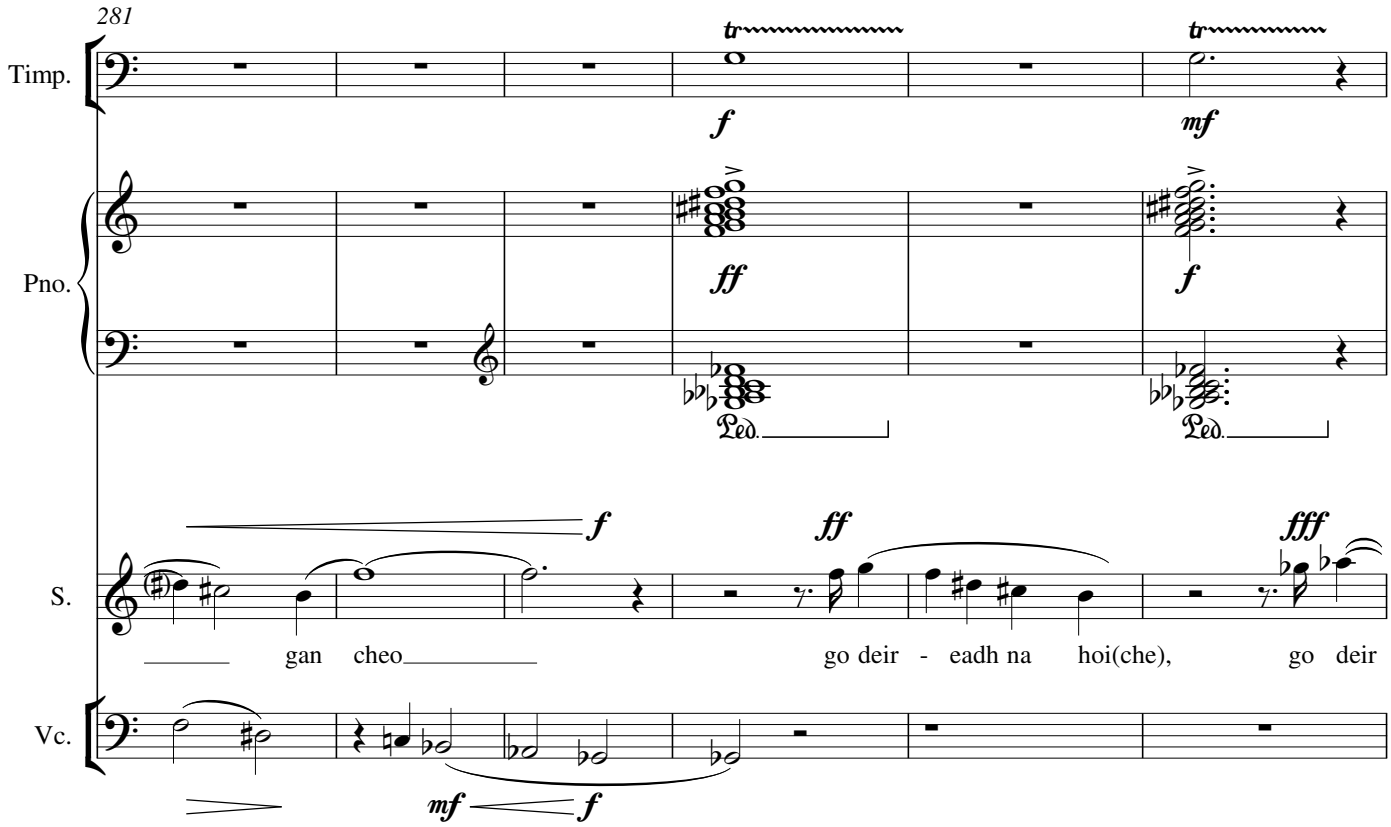

250
Vln.
Vla.
Vc.
Cb.
arco
pp

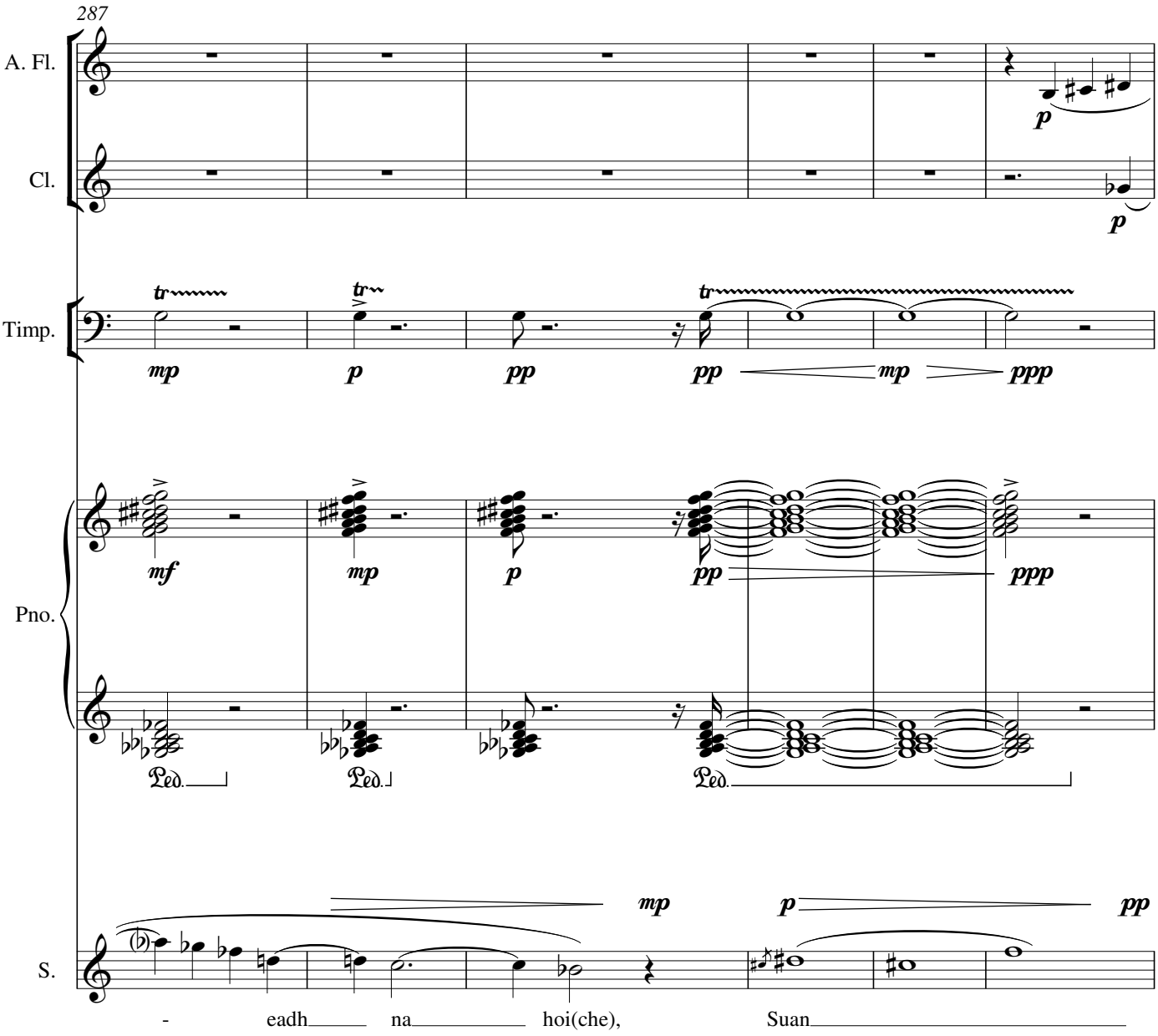

257
K
mp
cresc.
S.
Suan
Suan
K
Vln.
pp
Vla.
pp
Vc.
pp
Cb.
pp

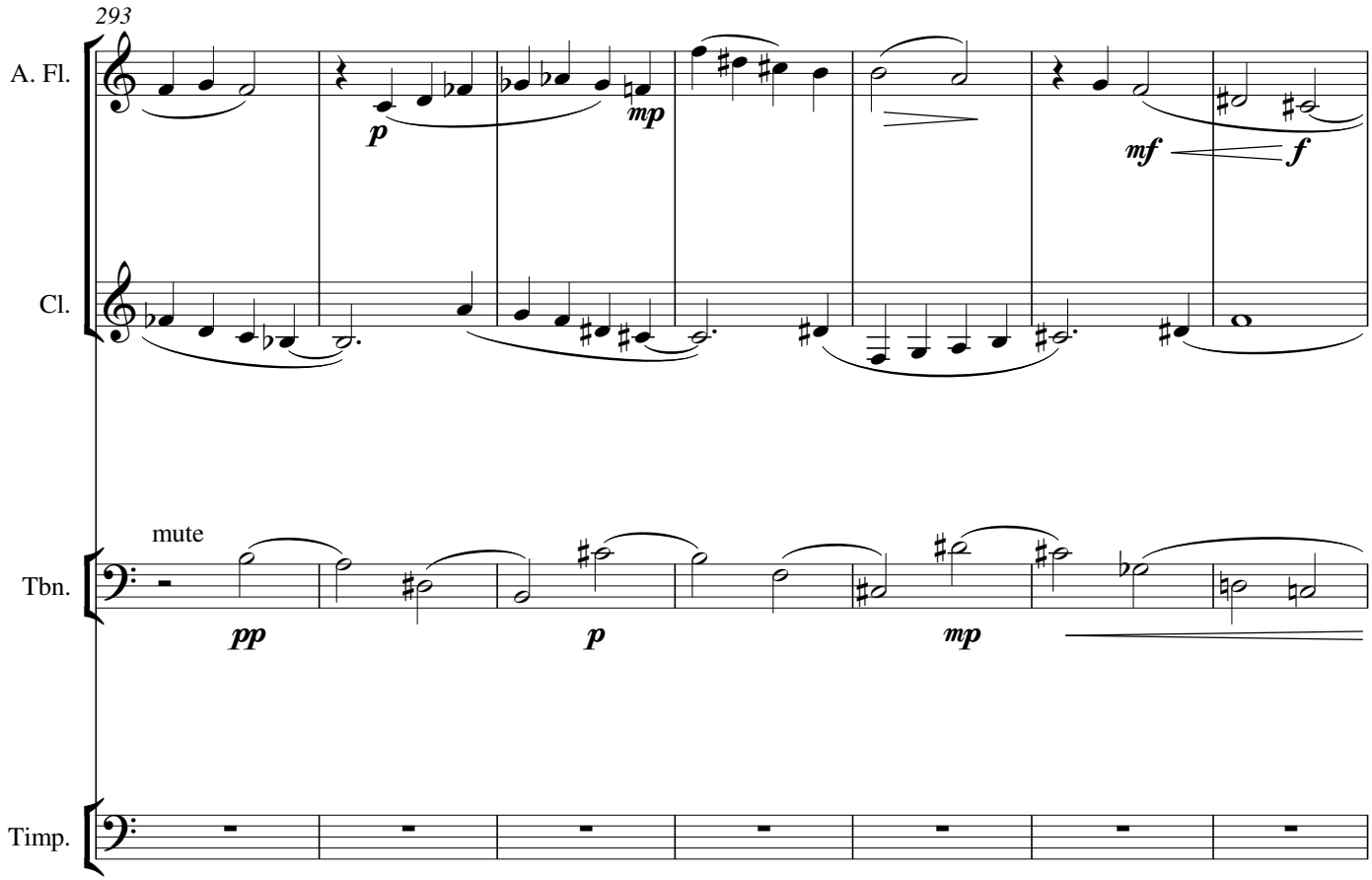

263
mf
mp
mf
S.
Suan a chroi
cresc. poco a poco
Vln.
p
cresc. poco a poco
Vla.
cresc. poco a poco
p
Vc.
p
cresc. poco a poco
Cb.
p

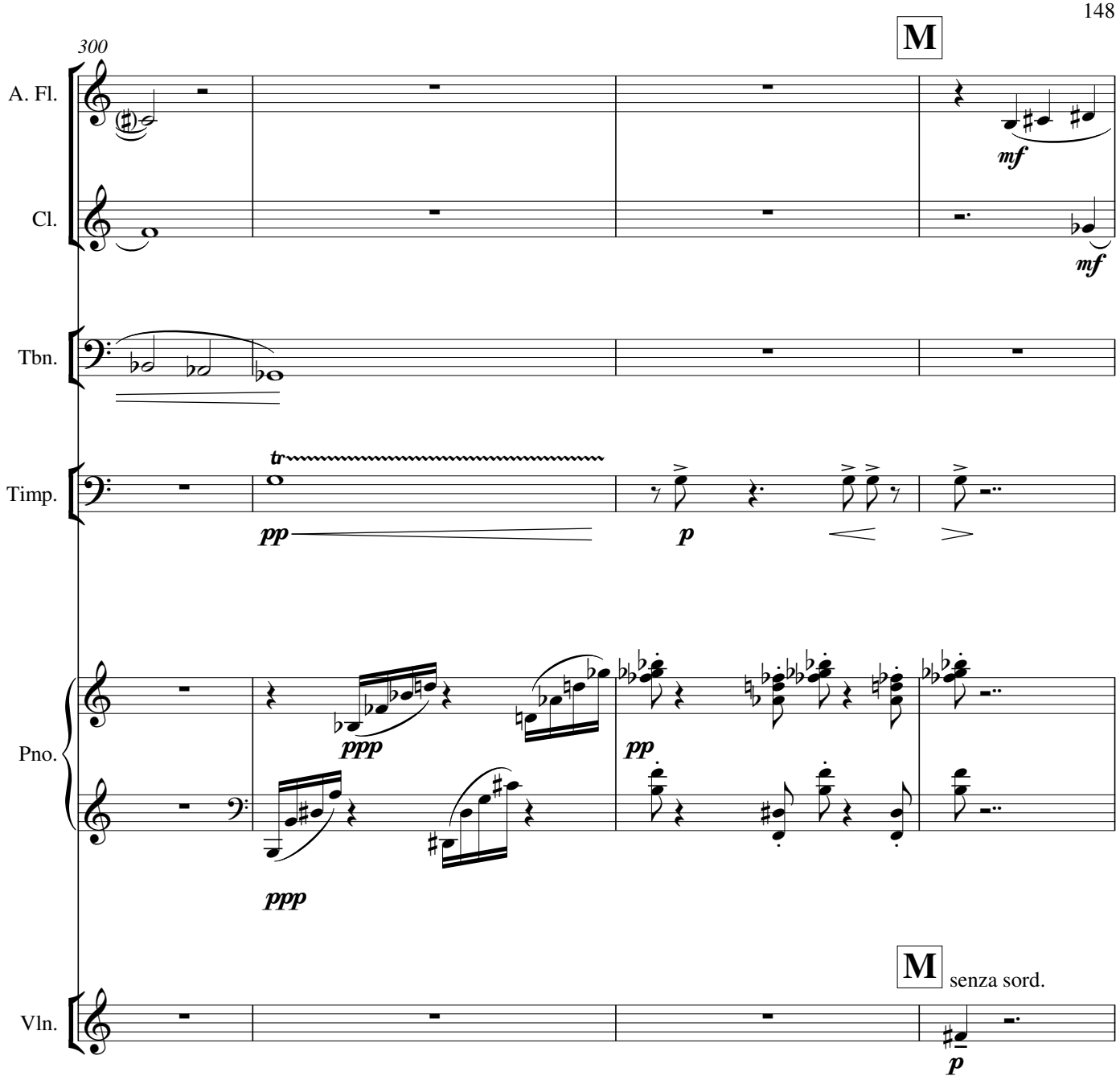

268
S.
Suan
Vln.
Vla.
Vc.
Cb.
molto dim.

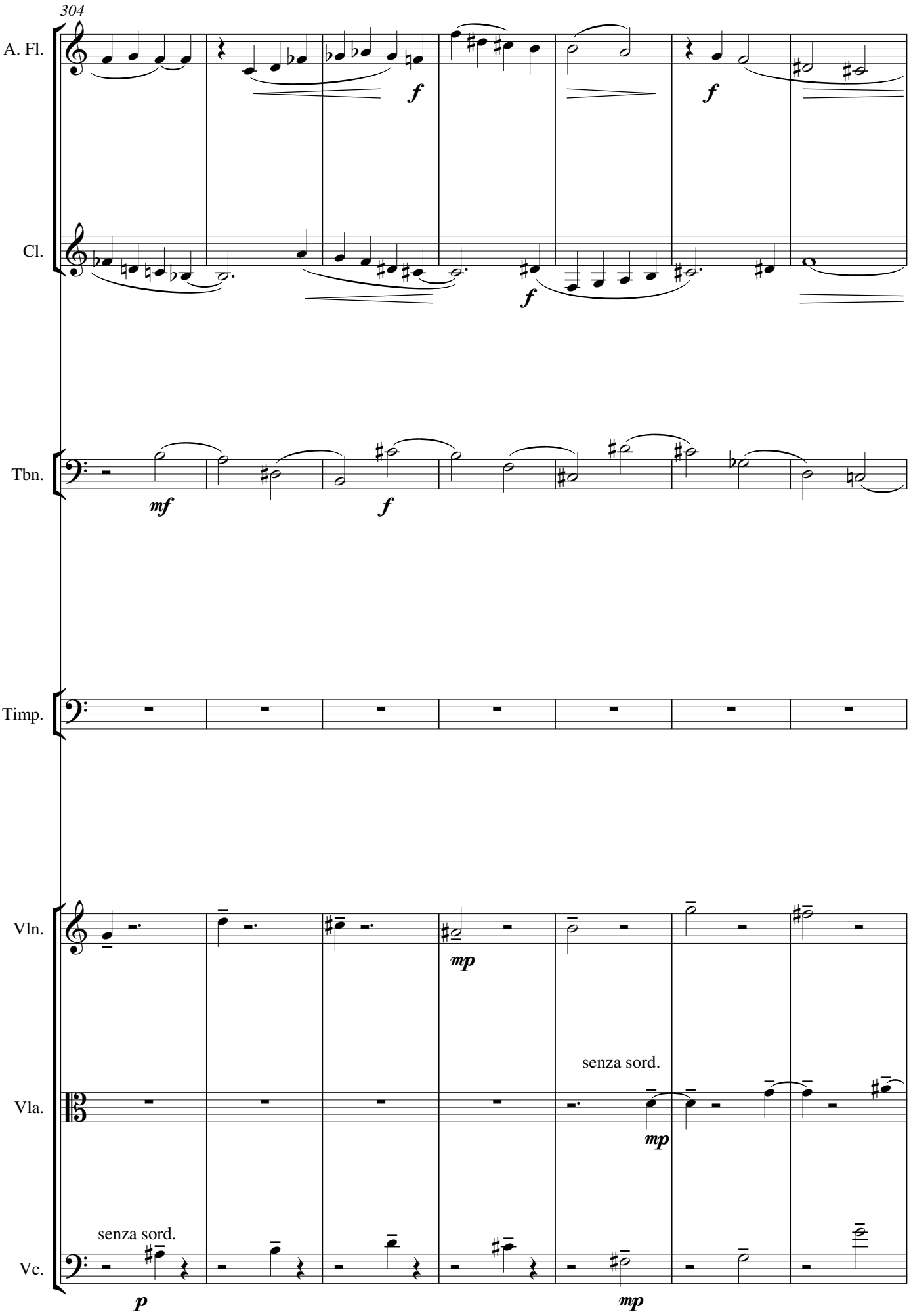

274
S.
Suan
Suan
Suan
Vln.
Vla.
Vc.

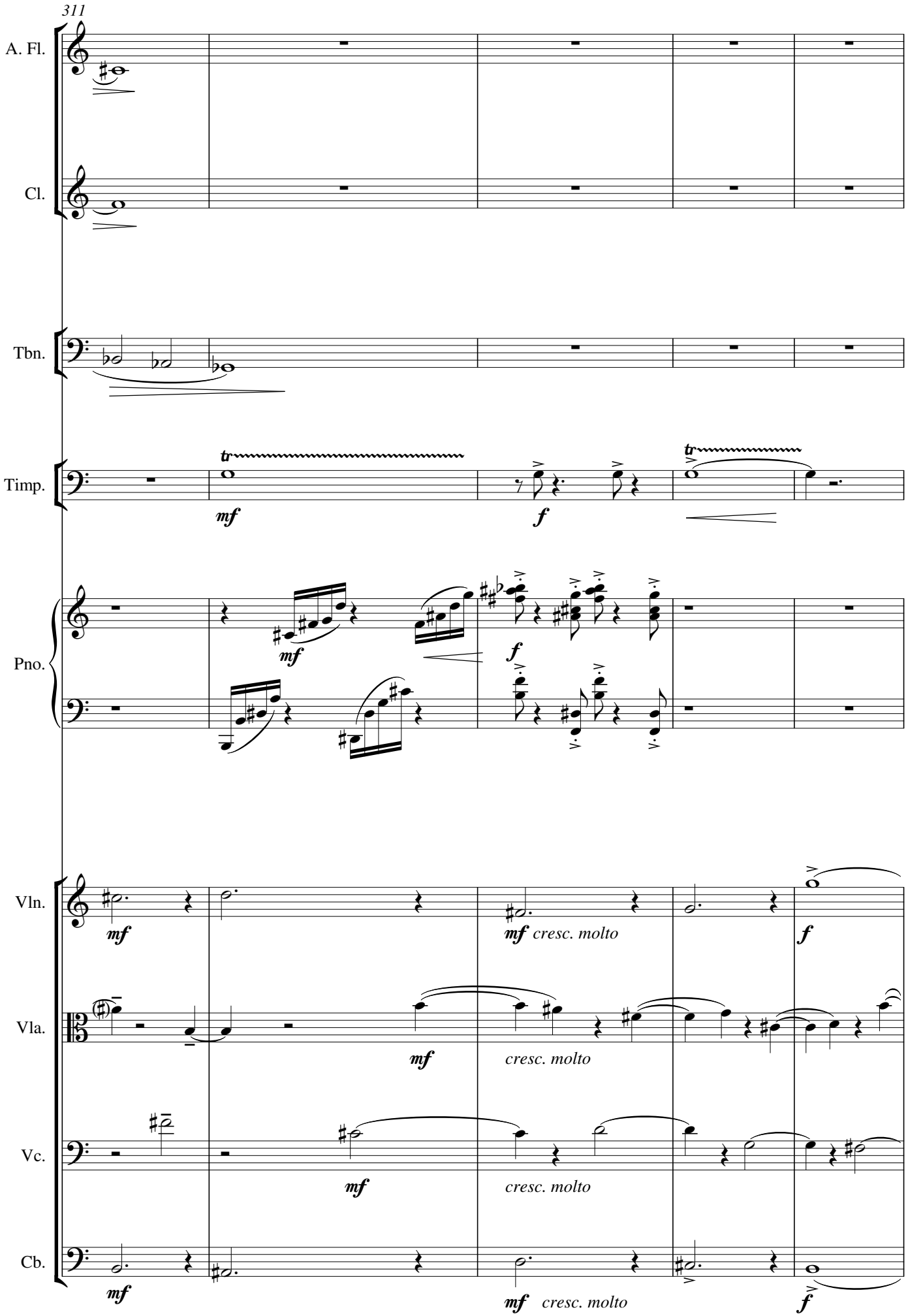

281
Timp.
Pno.
S.
Vc.
f
mf
ff
f
f
ff
fff
gan cheo
go deir - eadh na hoi(che), go deir
mf
f

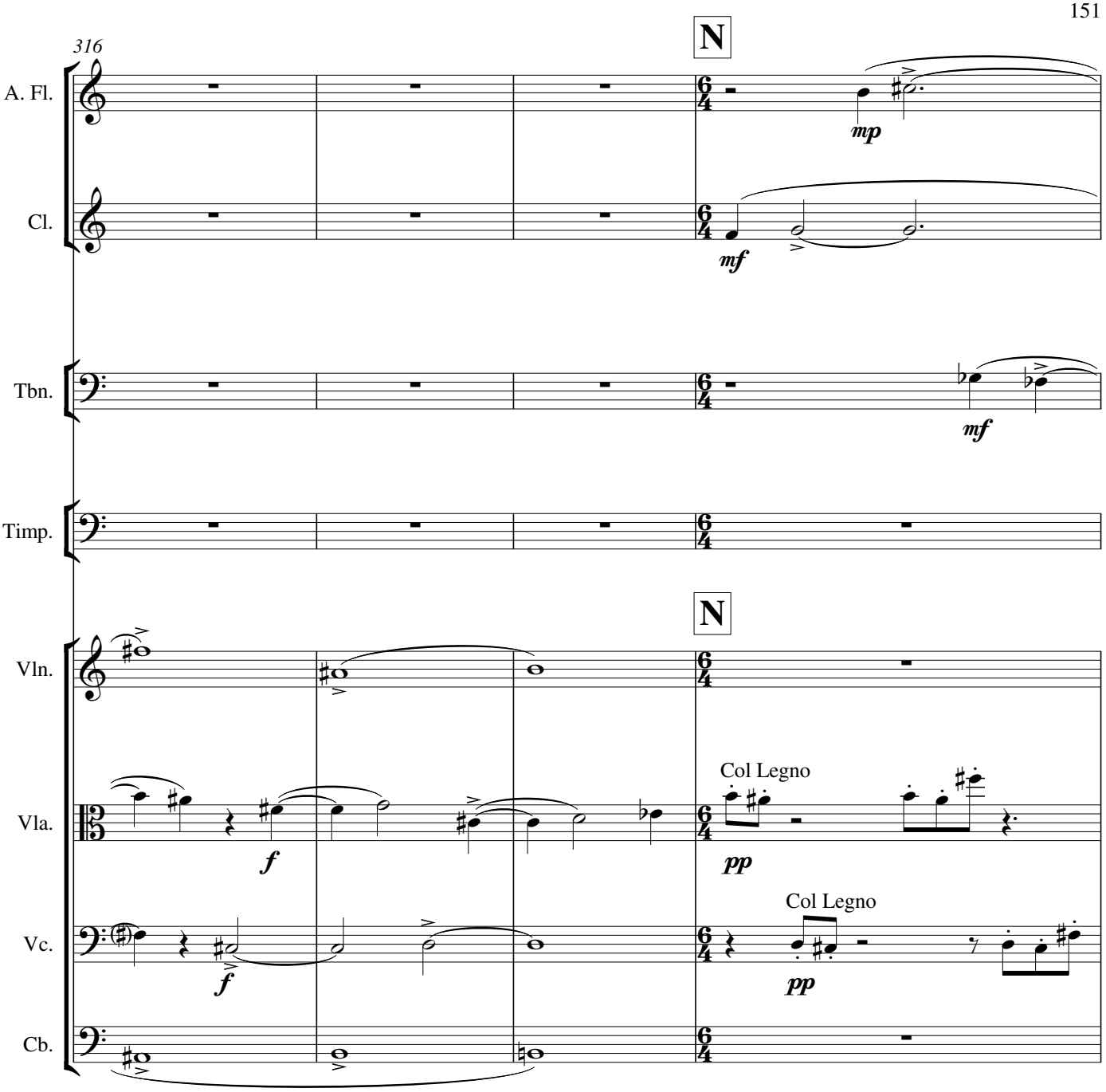

287
A. Fl.
Cl.
Timp.
Pno.
S.
p
p
tr
mp
p
pp
pp
mp
ppp
mf
mp
p
pp
ppp
Ped.
Ped.
Ped.
mp
p
pp
- eadh na hoi(che), Suan

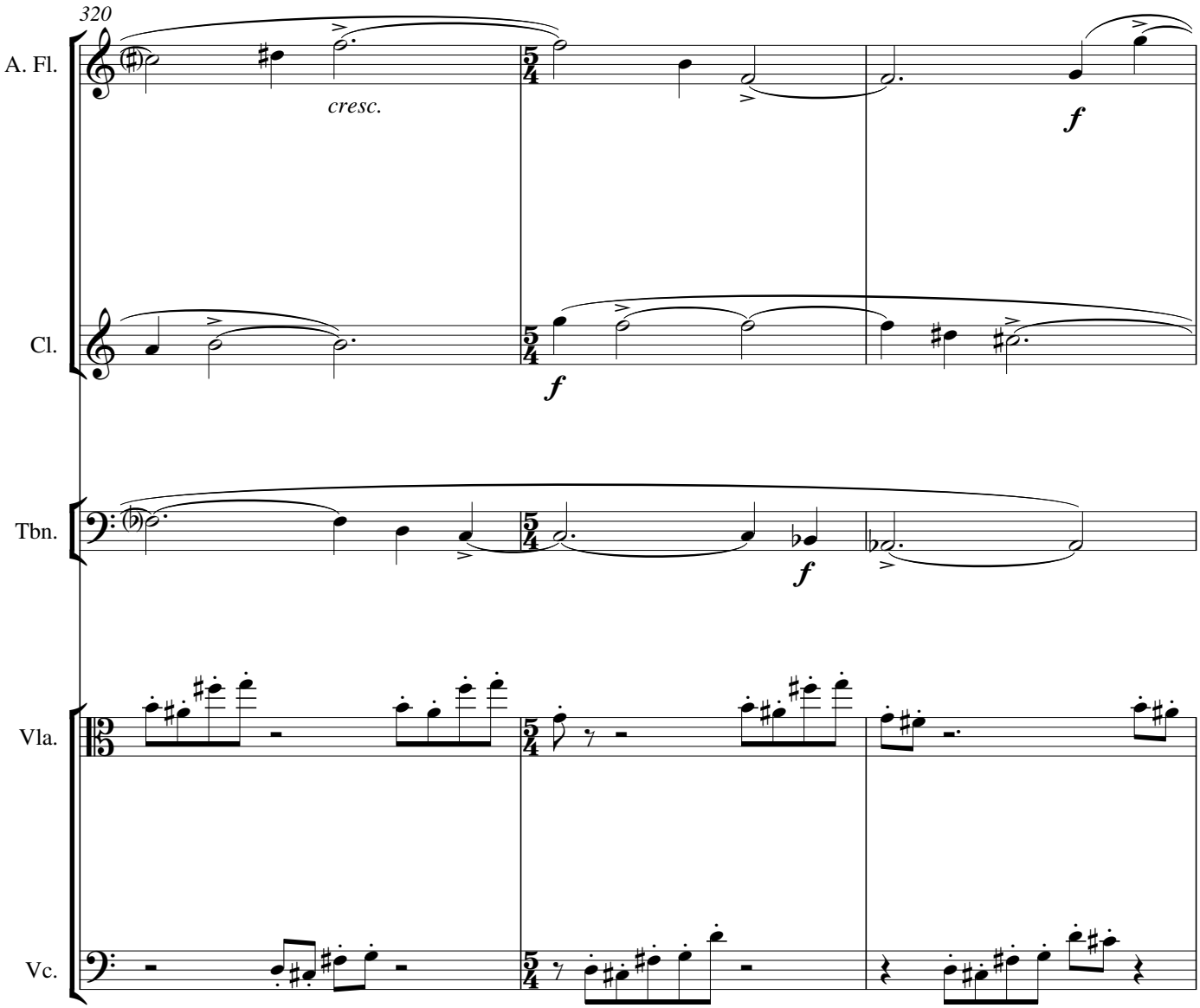

293
A. Fl.
Cl.
Tbn.
Timp.
mute
p
mp
mf
f
pp
p
mp

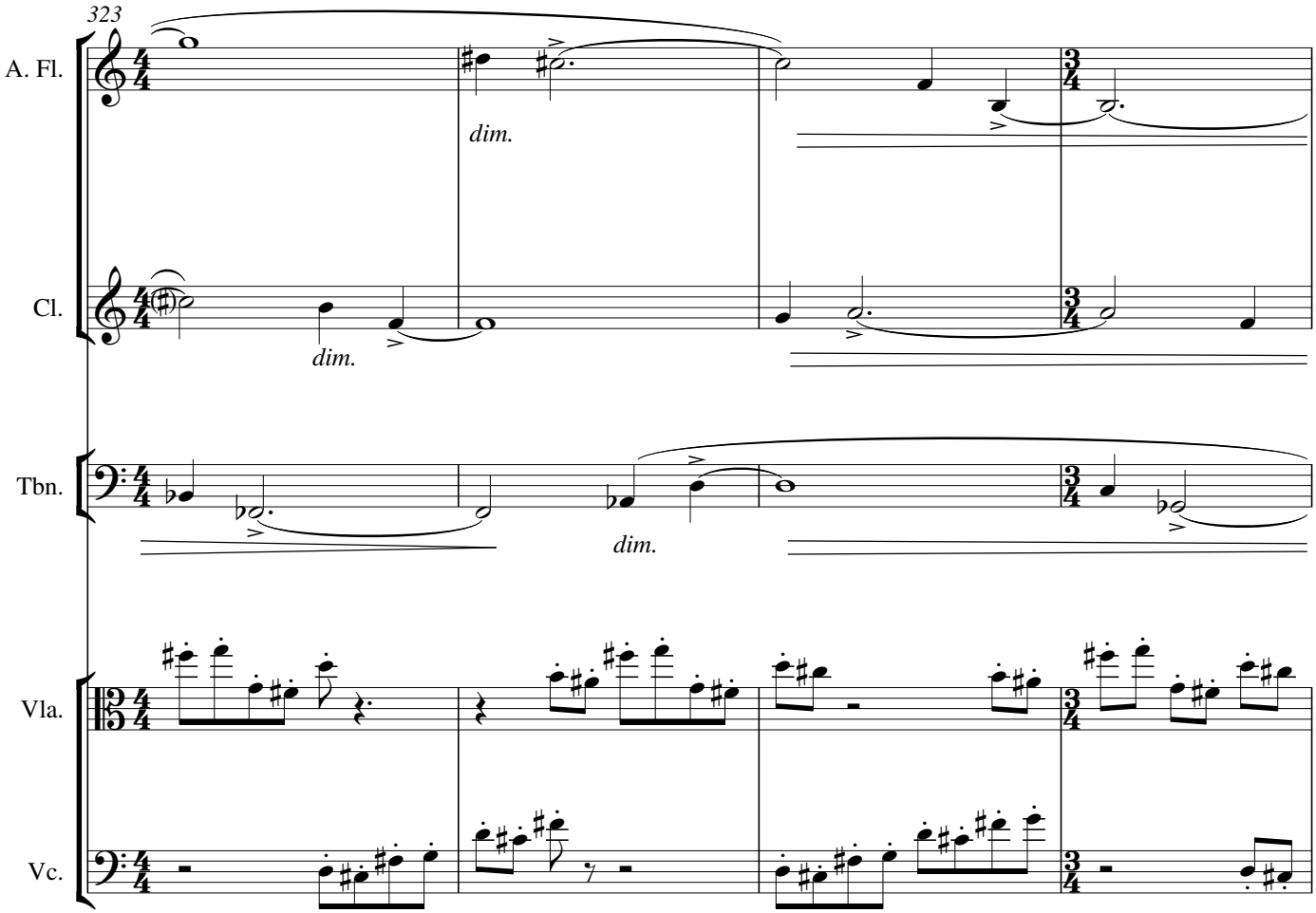

300
M
A. Fl.
mf
Cl.
mf
Tbn.
Timp.
tr
pp
p
Pno.
ppp
pp
ppp
M
senza sord.
Vln.
p

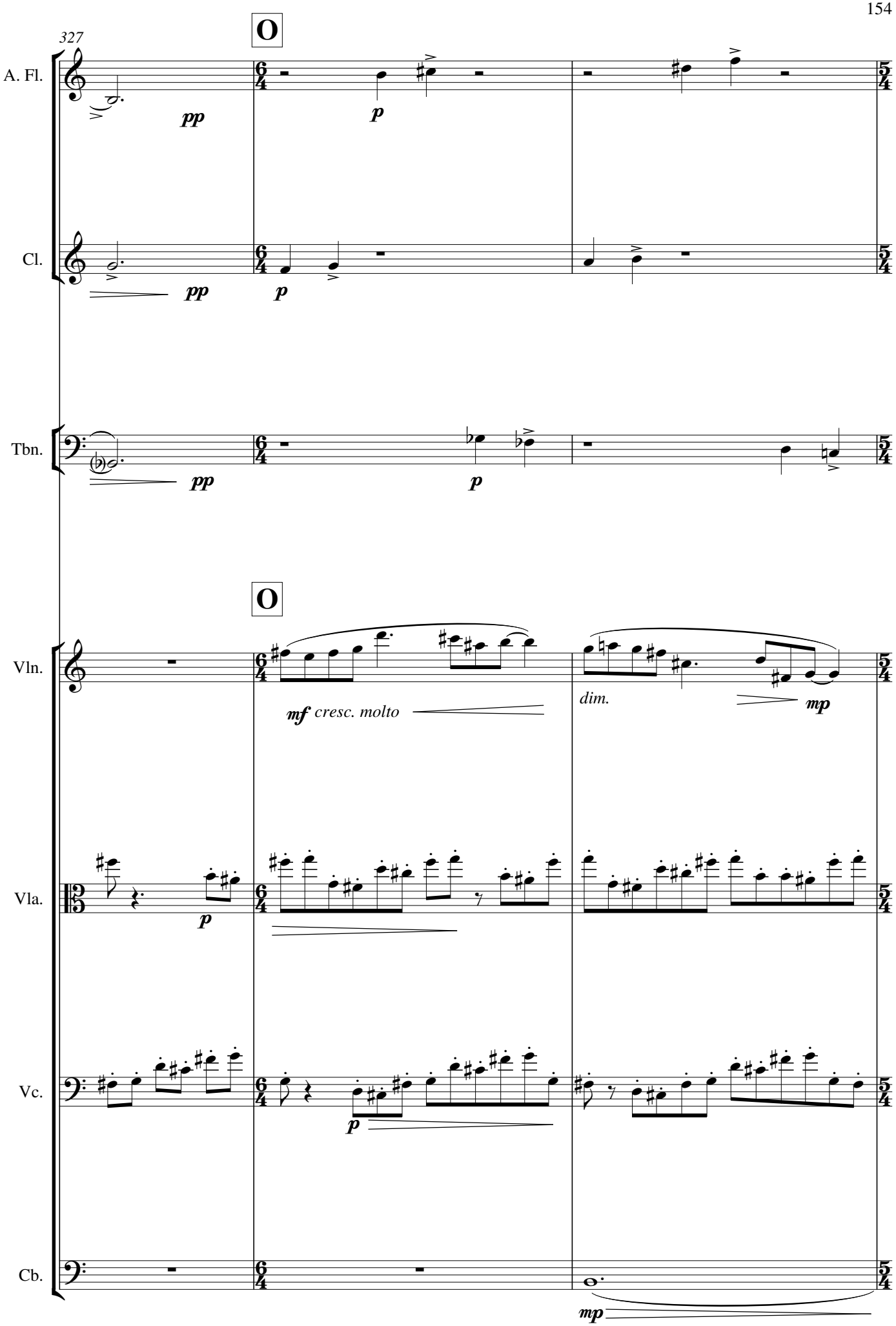

304
A. Fl.
Cl.
Tbn.
Timp.
Vln.
Vla.
Vc.
f
f
f
mf
f
mp
senza sord.
mp
senza sord.
p
mp

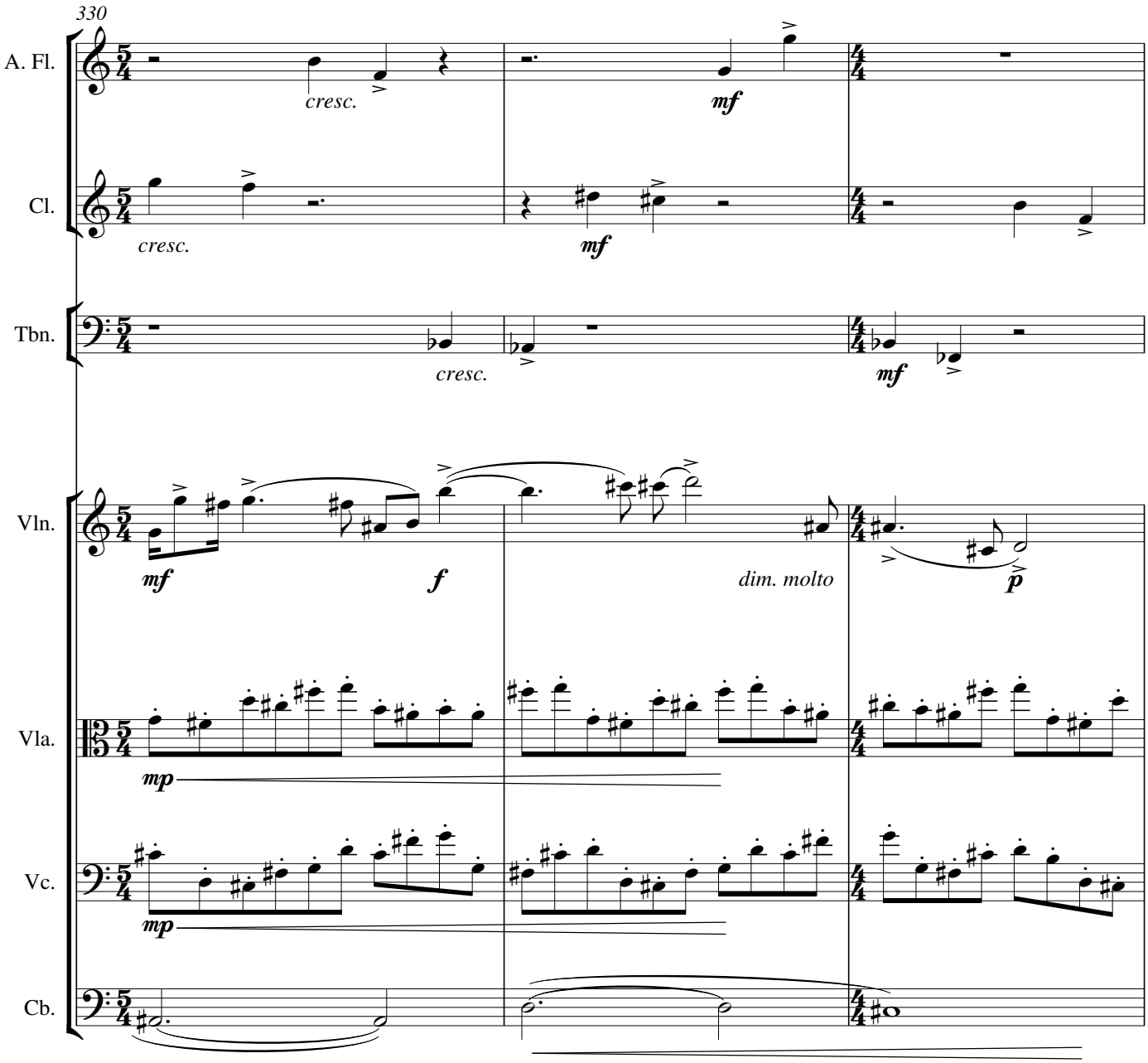

311
A. Fl.
Cl.
Tbn.
Timp.
Pno.
Vln.
Vla.
Vc.
Cb.
mf
f
cresc. molto

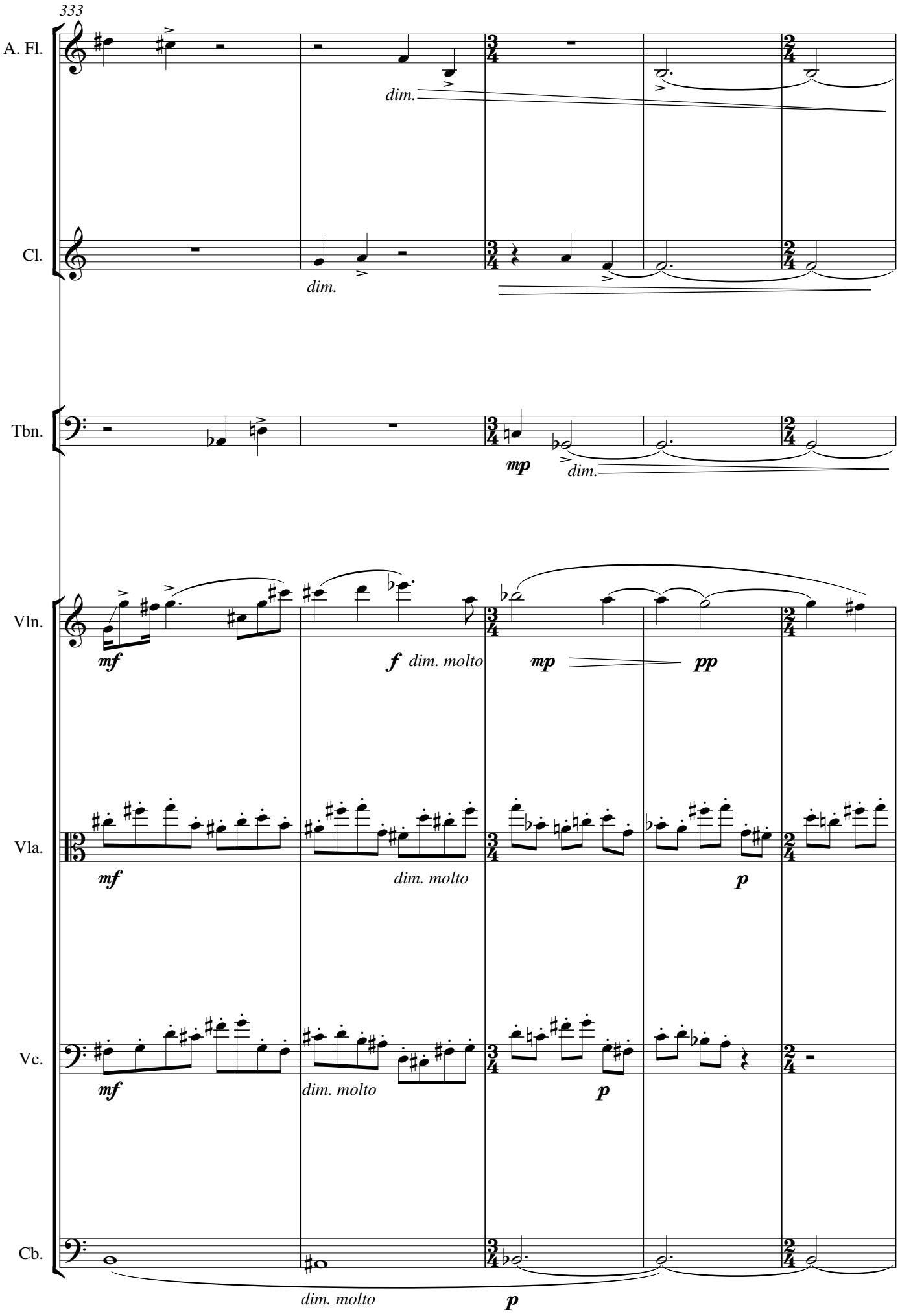

316
N
A. Fl.
mp
Cl.
mf
Tbn.
mf
Timp.
N
Vln.
Vla.
f
Col Legno
pp
Vc.
f
Col Legno
pp
Cb.

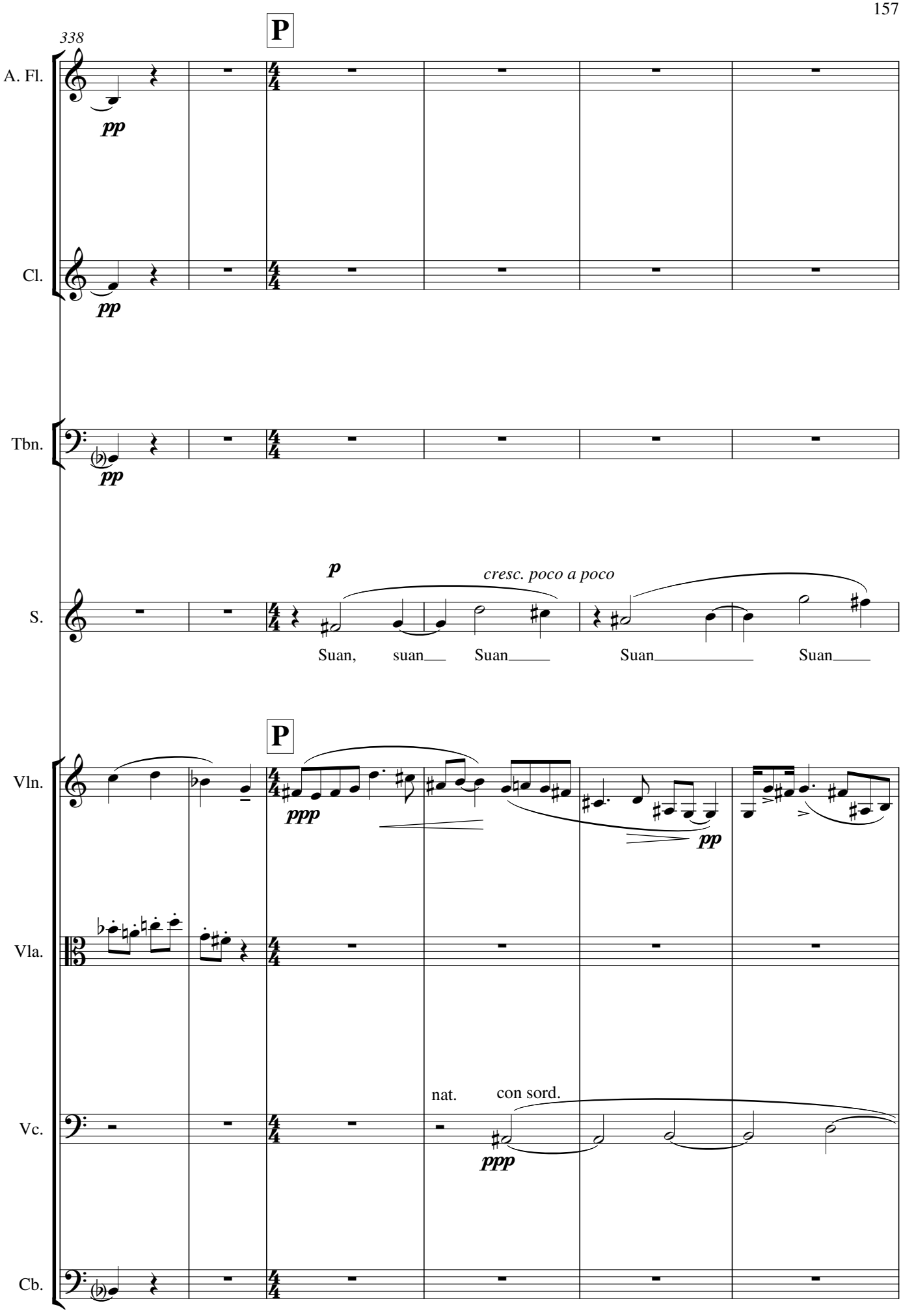

320
A. Fl.
cresc.
f
Cl.
f
Tbn.
f
Vla.
Vc.


323
A. Fl.
dim.
Cl.
dim.
Tbn.
dim.
Vla.
Vc.


327
O
A. Fl.
pp
p
Cl.
pp
p
Tbn.
pp
p
O
Vln.
mf cresc. molto
dim.
mp
Vla.
p
Vc.
p
Cb.
mp


330
A. Fl.
cresc.
mf
Cl.
cresc.
mf
Tbn.
cresc.
mf
Vln.
mf
f
dim. molto
p
Vla.
mp
Vc.
mp
Cb.


333
A. Fl.
dim.
Cl.
dim.
Tbn.
mp
dim.
Vln.
mf
f dim. molto
mp
pp
Vla.
mf
dim. molto
p
Vc.
mf
dim. molto
p
Cb.
dim. molto
p


338
P
A. Fl.
pp
Cl.
pp
Tbn.
pp
p
cresc. poco a poco
S.
Suan, suan Suan Suan Suan
P
Vln.
ppp
pp
Vla.
nat.
con sord.
Vc.
ppp
Cb.

344

S. *mp* *cresc. molto* *mf* *dim. molto* *p* *pp*

Suan a chroi, go deir - eadh, go

Vln. *dim. molto* *pp* *ppp*

Vla. nat. con sord. *ppp*

Vc. *ppp*

350

molto rit.

S. *dim.* *pp* *ppp*

deir - eadh na hoi(che), Suan

molto rit.

Vln. *niente* *pppp*

Vla. *niente* *pppp*

Vc. *espress.* *pp* *ppp* *niente* *pppp*

Cb. *ppp* *pppp* *niente*

Tall Ships Suite

for traditional group, piano, percussion and string quartet

Movement 1 Reel *Movement 2 Slow Airs* *Movement 3 Jig*

Instrumentation

Tin whistle 1, 2, Traditional Flute, Uilleann Pipes, Concertina, Fiddle, Tenor Banjo, Bongos, Castansts, Bodhran, Piano, Violin 1, 2, Viola, Violoncello.

Composer's Note

The Tall Ships Suite was commissioned by the Waterford traditional group Craobh Nua for performance at the Waterford Tall Ships Festival in 2011.

The suite is experimental in that it combines the traditional group with a string quartet. Such an instrumental approach meant that the predominantly tune-based texture of the traditional group could be varied by having imitating lines, layering and harmony. It also created opportunities to experiment with rhythmic techniques such as changing time-signatures.

The suite comprises three movements: reel, slow airs and jig. The basis of the reel is the traditional reel Sporting Paddy, which was chosen because of its interesting rhythmic qualities. This movement is a set of variations on the traditional air with the music employing contemporary techniques. Variation 1, is built up using an additive process while micropolyphony is used in the third variation. The reel becomes a jig in Variation 4, while the final variation employs bi-tonality.

The Second Movement features two slow airs played as a double canon by the traditional instruments, over a sustained chords in the quartet. There is an attempt to defy the norm by not only having two slow airs but in effect having four slow airs played simultaneously.

The final movement is a lively pentatonic jig. The movement is in two parts. In part 1 the traditional group take the jig's first phrase (A) and subject it to a layered treatment. Multiple pedals also feature here. In Part 2 the second phrase (B) is given a layered treatment by the quartet against sustained (pedal) notes in the traditional instruments. The movement ends with the ensemble playing the complete jig in unison.

The slow airs and jig featured in the second and third movements respectively are new music composed for this work.

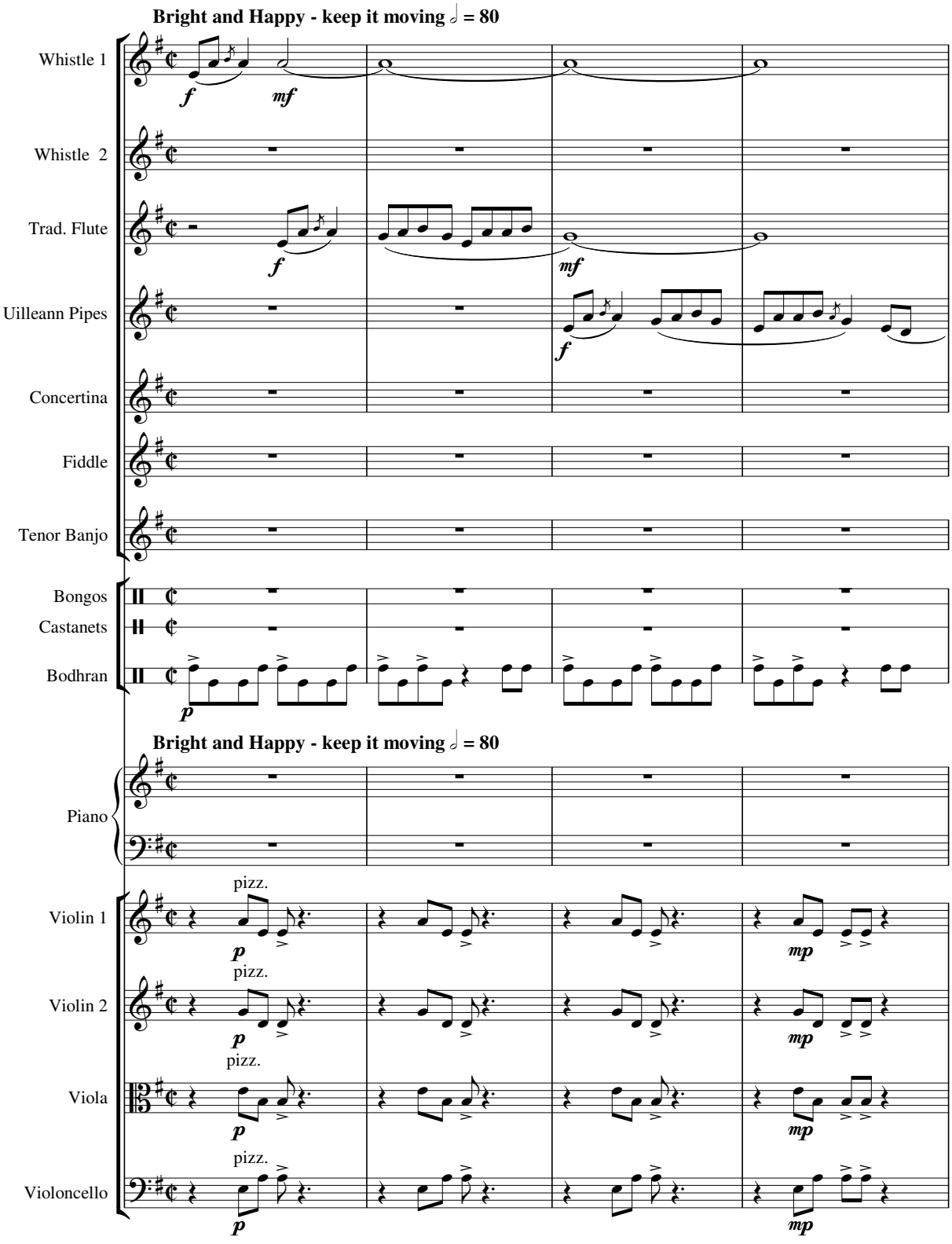
Movement 1

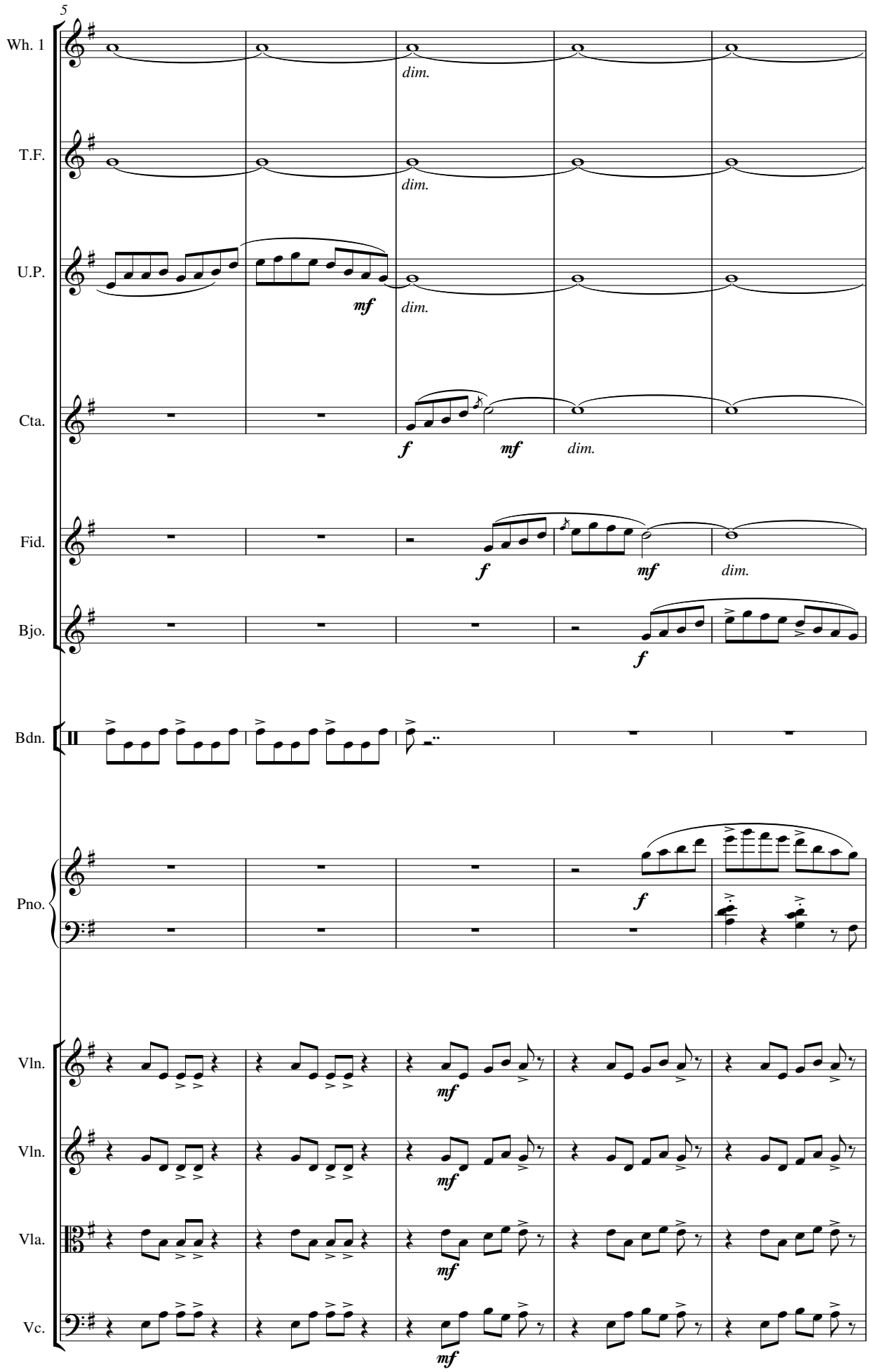
Reel

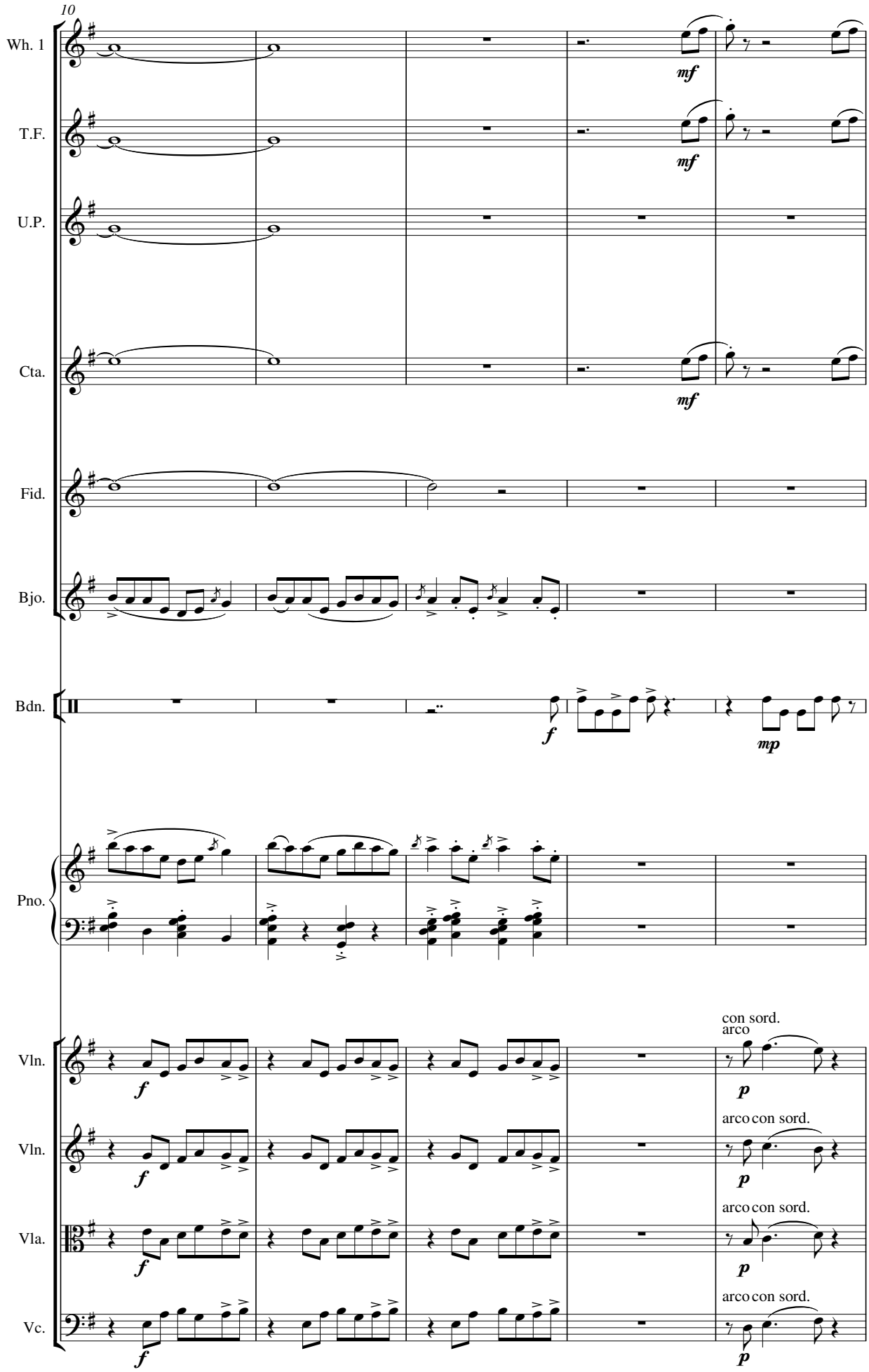
Movement 1 Reel

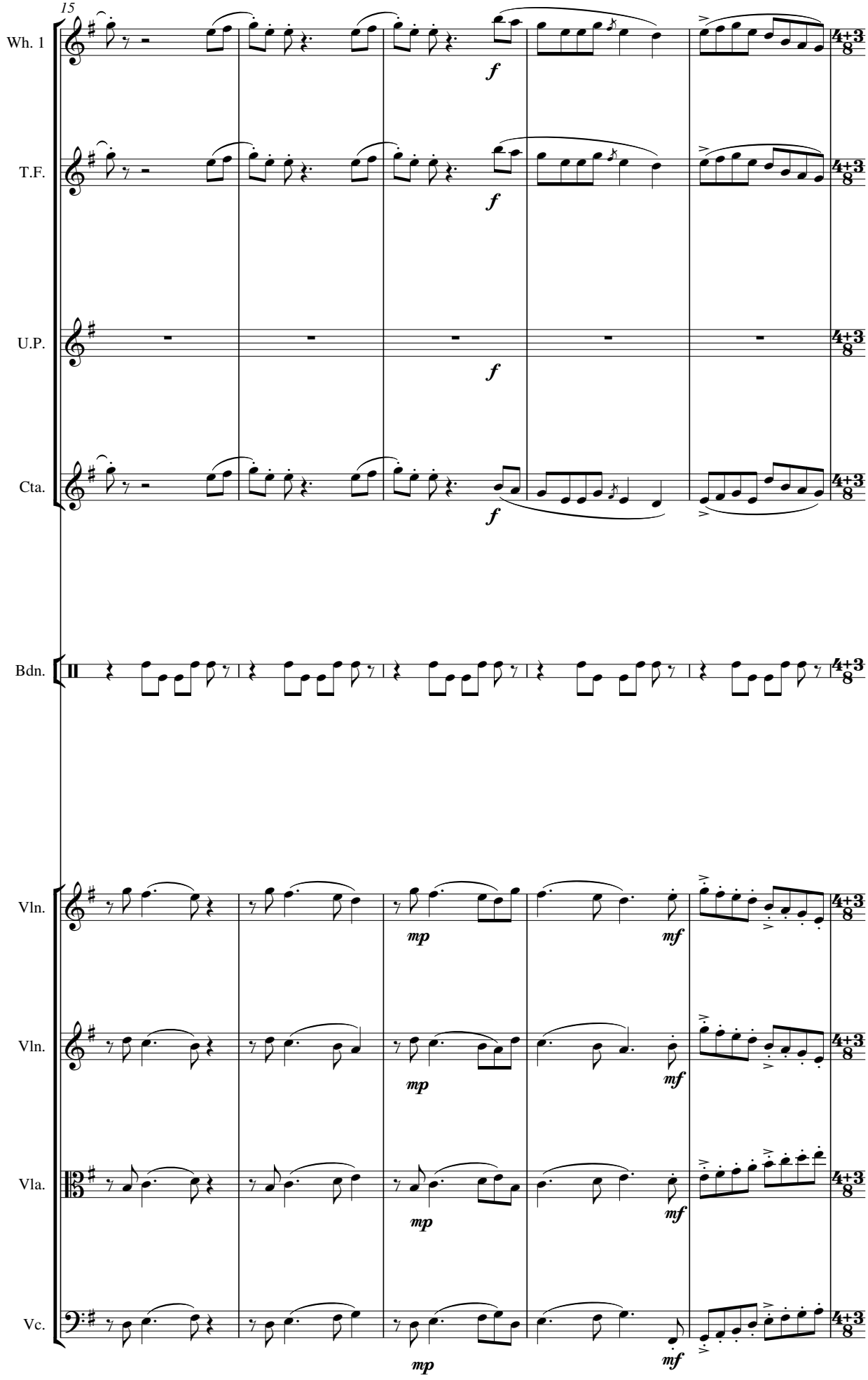
Based on traditional reel *Sporting Paddy*

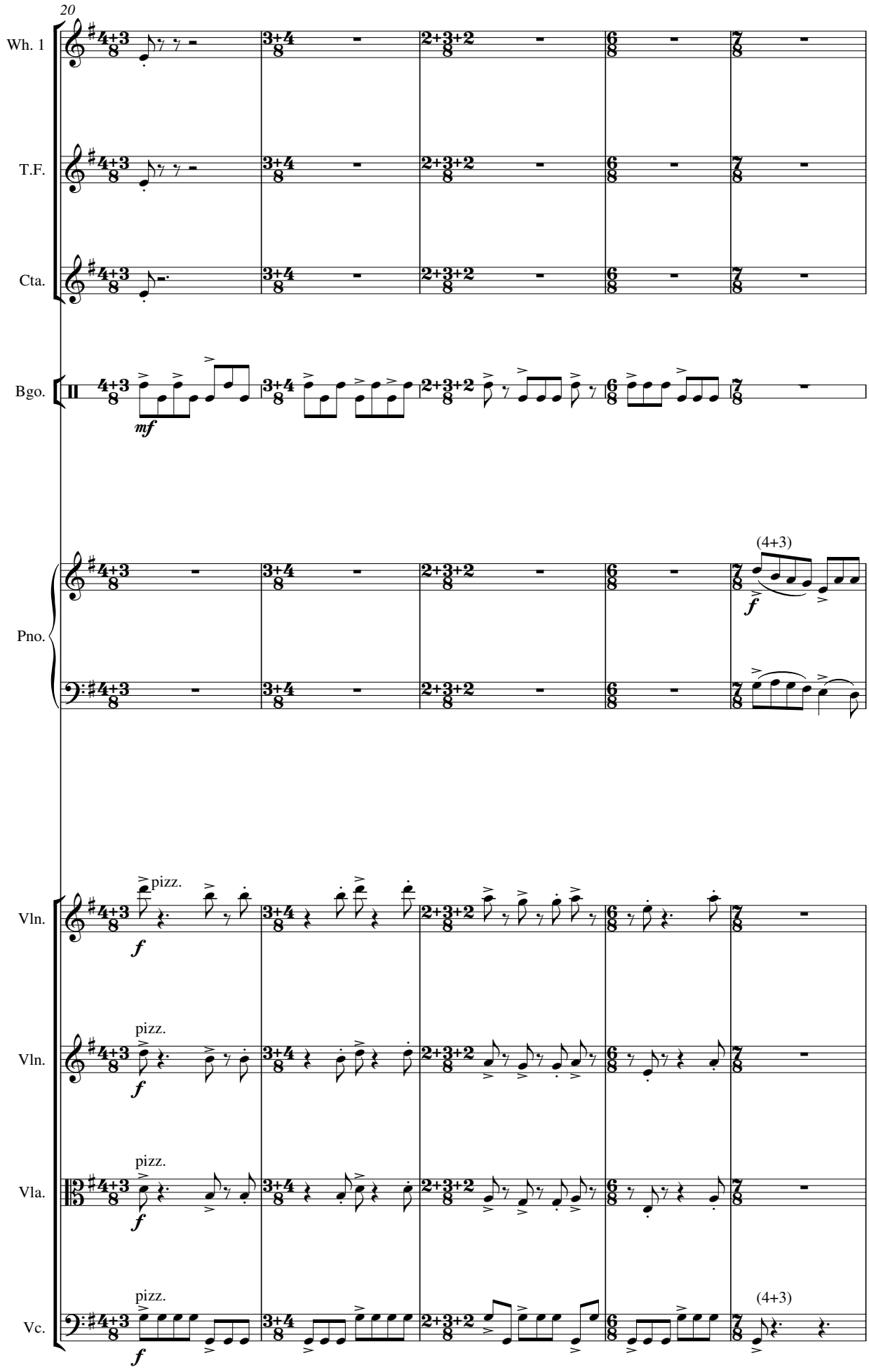
Ben Hanlon

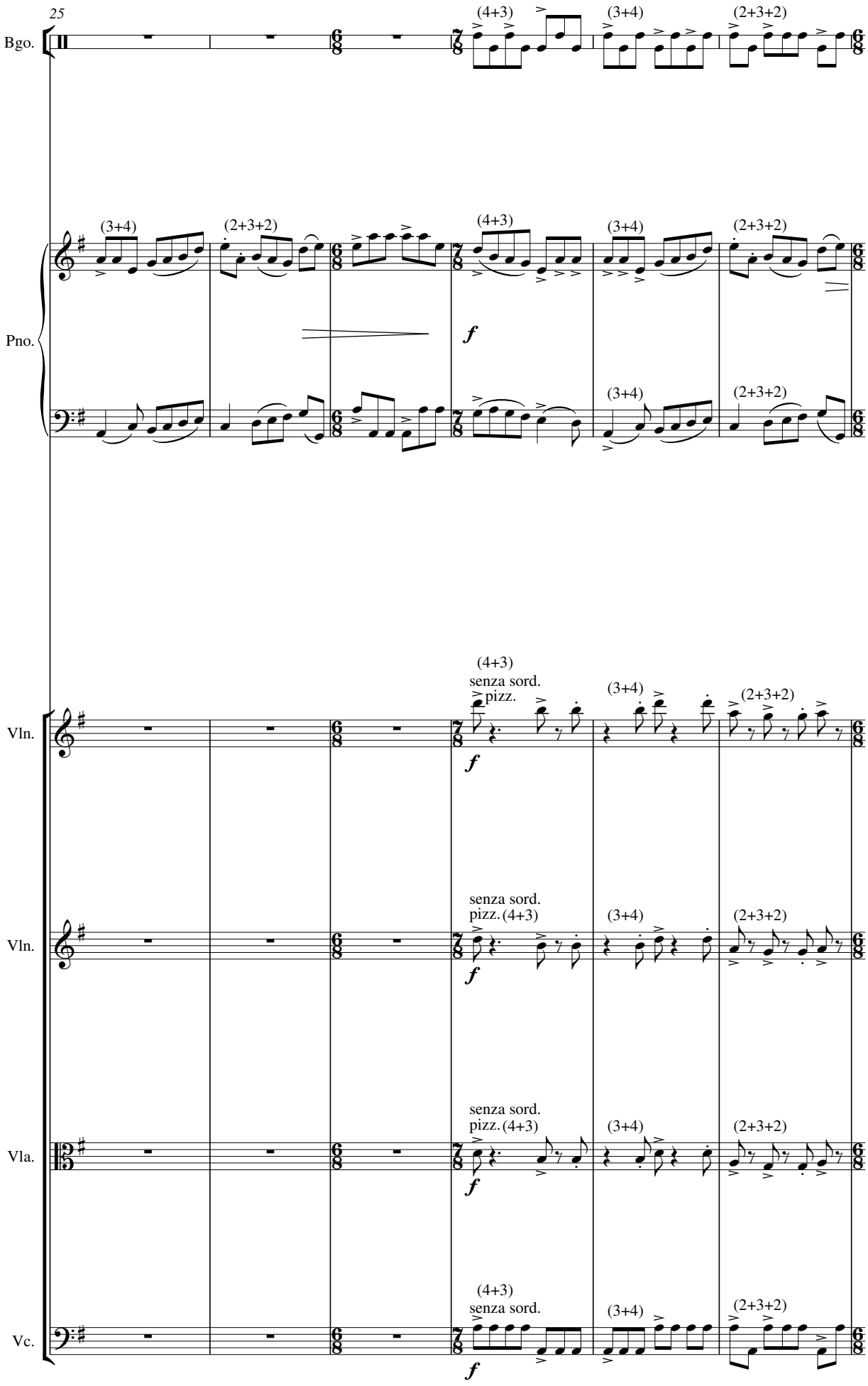


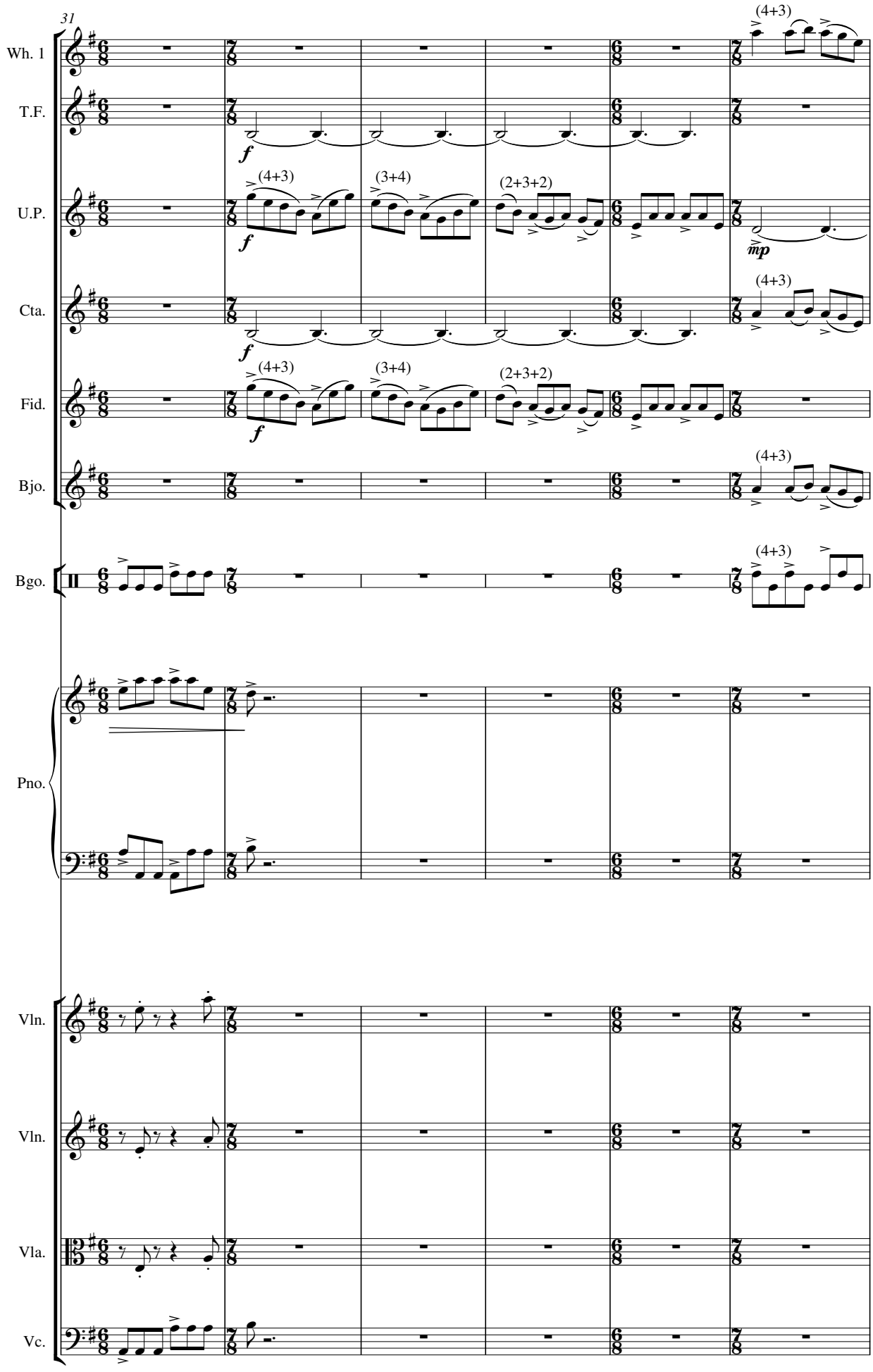

5
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
dim.
mf
f

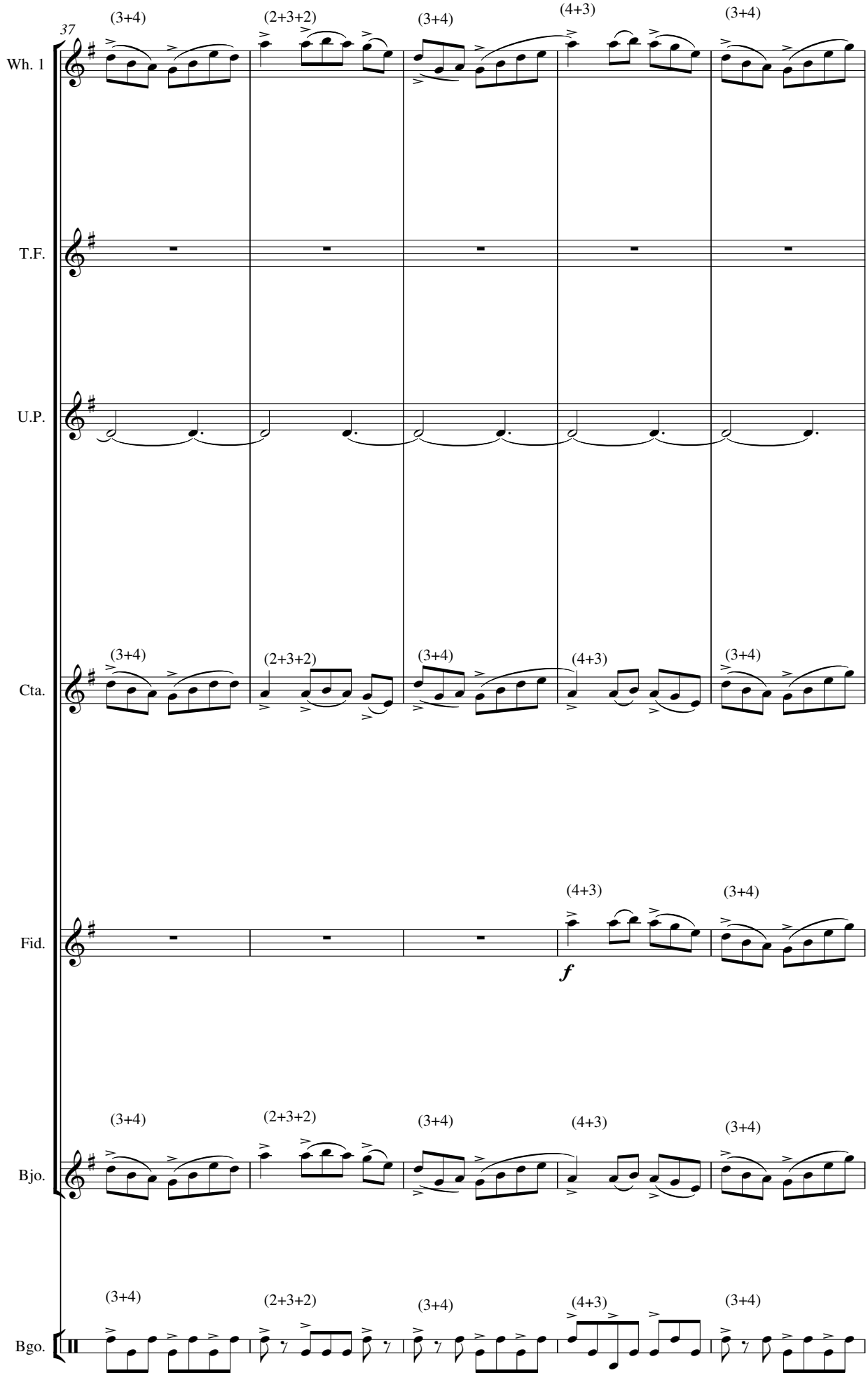

10
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
mf
mf
mf
f
mp
f
f
f
f
con sord.
arco
p
arco con sord.
p
arco con sord.
p
arco con sord.
p

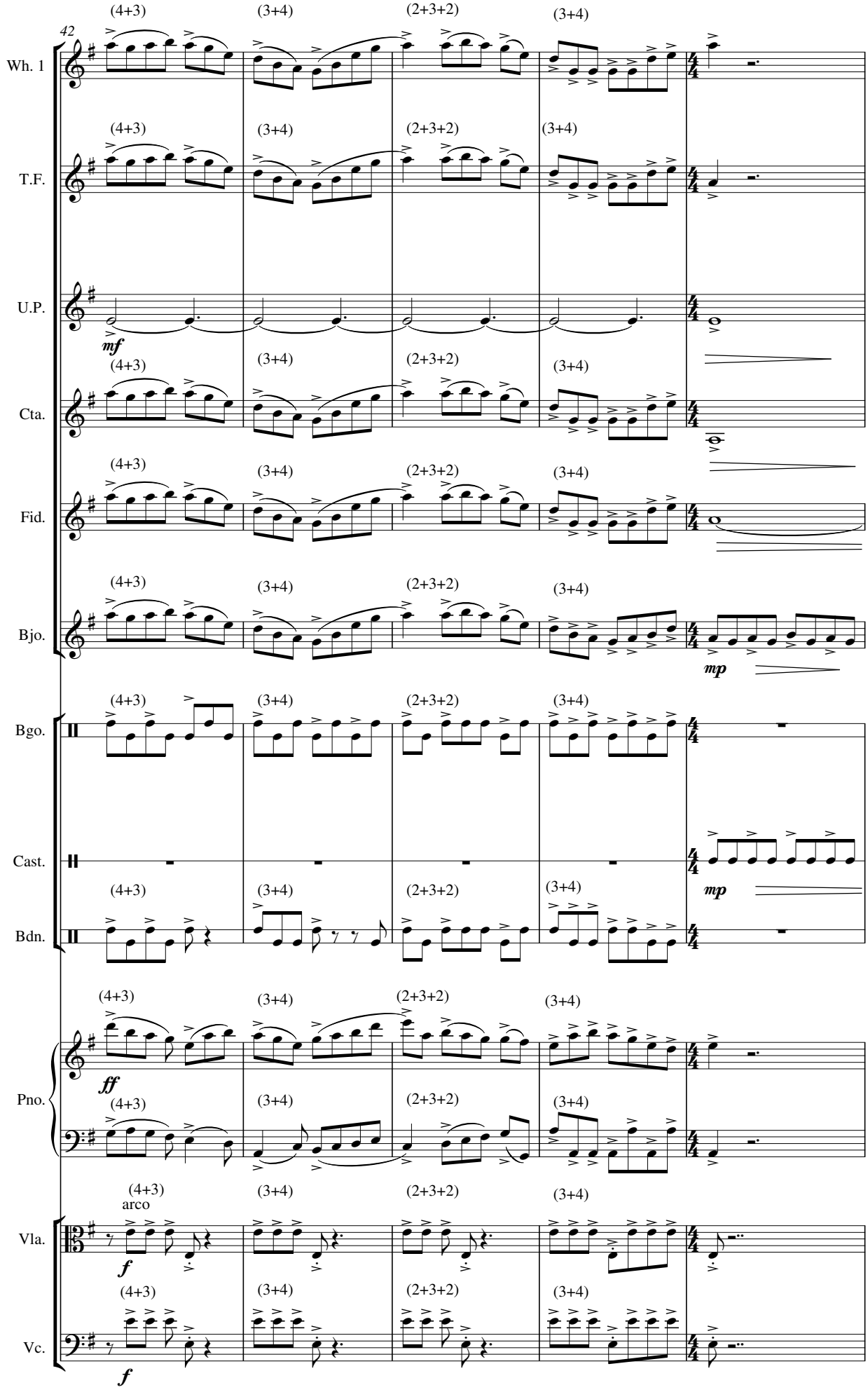

15
Wh. 1
T.F.
U.P.
Cta.
Bdn.
Vln.
Vln.
Vla.
Vc.
f
mp
mf
4+3
8

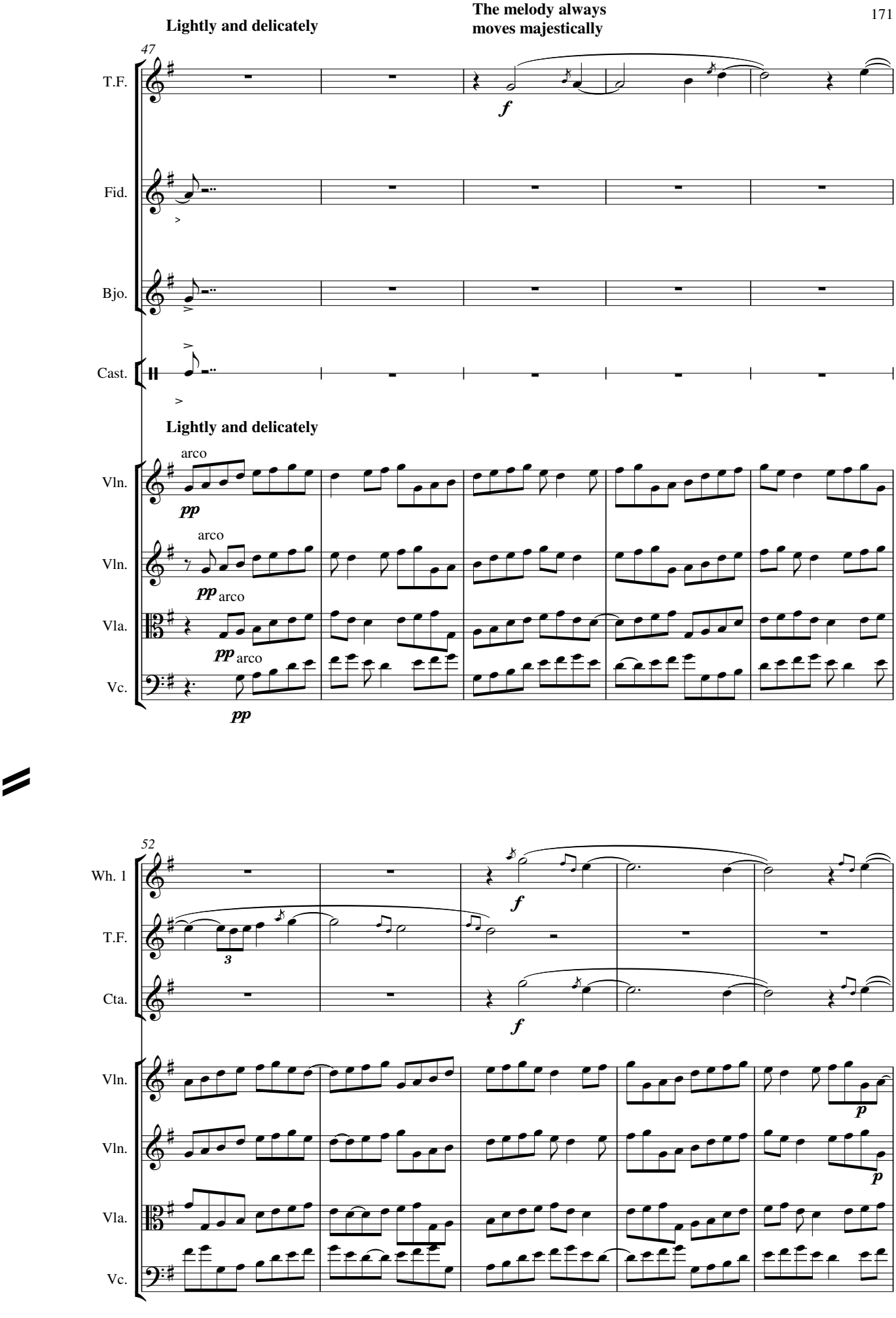

20
Wh. 1
T.F.
Cta.
Bgo.
mf
Pno.
(4+3)
f
Vln.
pizz.
f
Vln.
pizz.
f
Vla.
pizz.
f
Vc.
pizz.
f
(4+3)

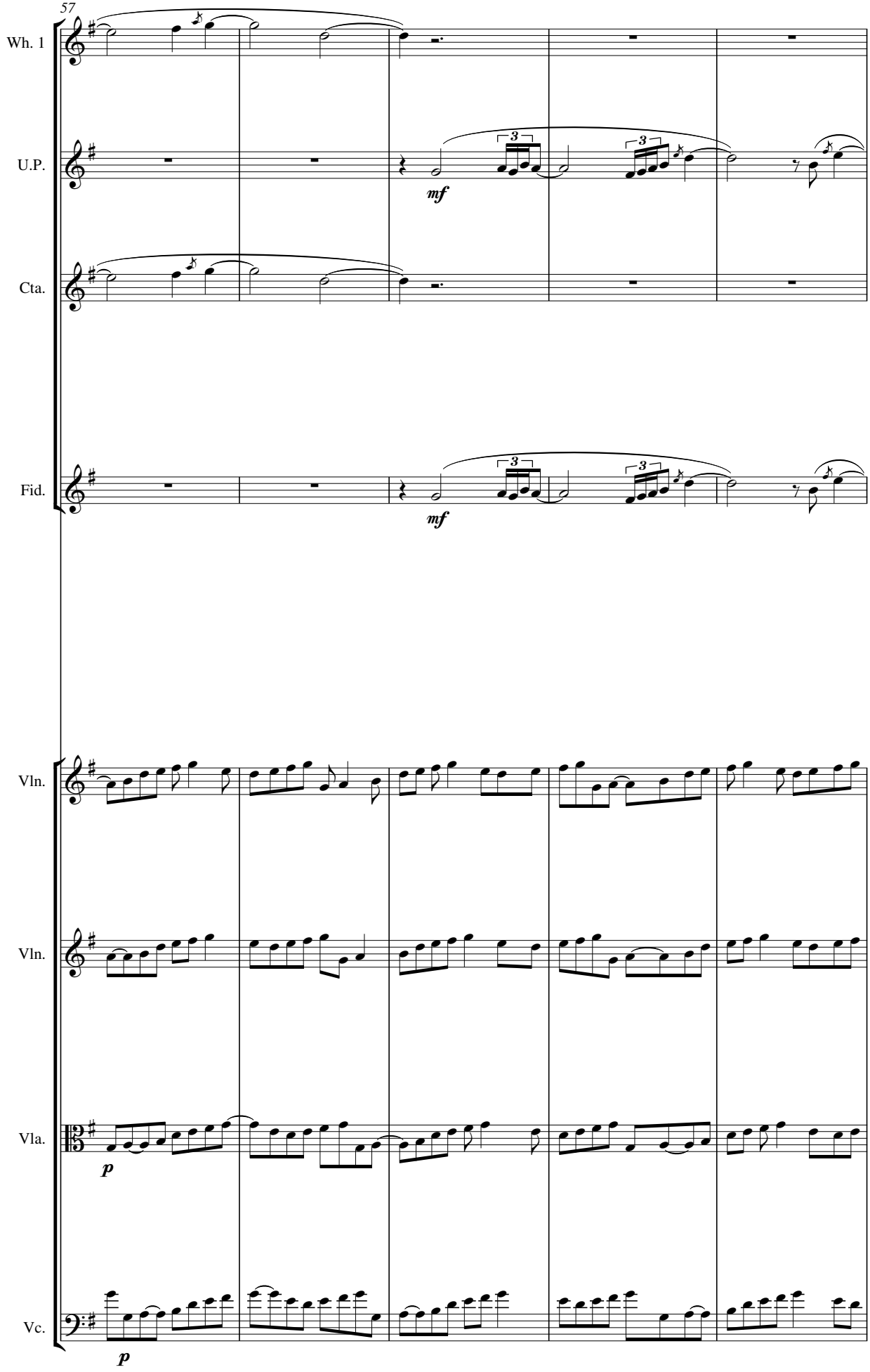

25
Bgo.
(4+3)
(3+4)
(2+3+2)
Pno.
(3+4)
(2+3+2)
(4+3)
(3+4)
(2+3+2)
f
(3+4)
(2+3+2)
Vln.
(4+3)
senza sord.
pizz.
(3+4)
(2+3+2)
f
Vln.
senza sord.
pizz. (4+3)
(3+4)
(2+3+2)
f
Vla.
senza sord.
pizz. (4+3)
(3+4)
(2+3+2)
f
Vc.
(4+3)
senza sord.
(3+4)
(2+3+2)
f

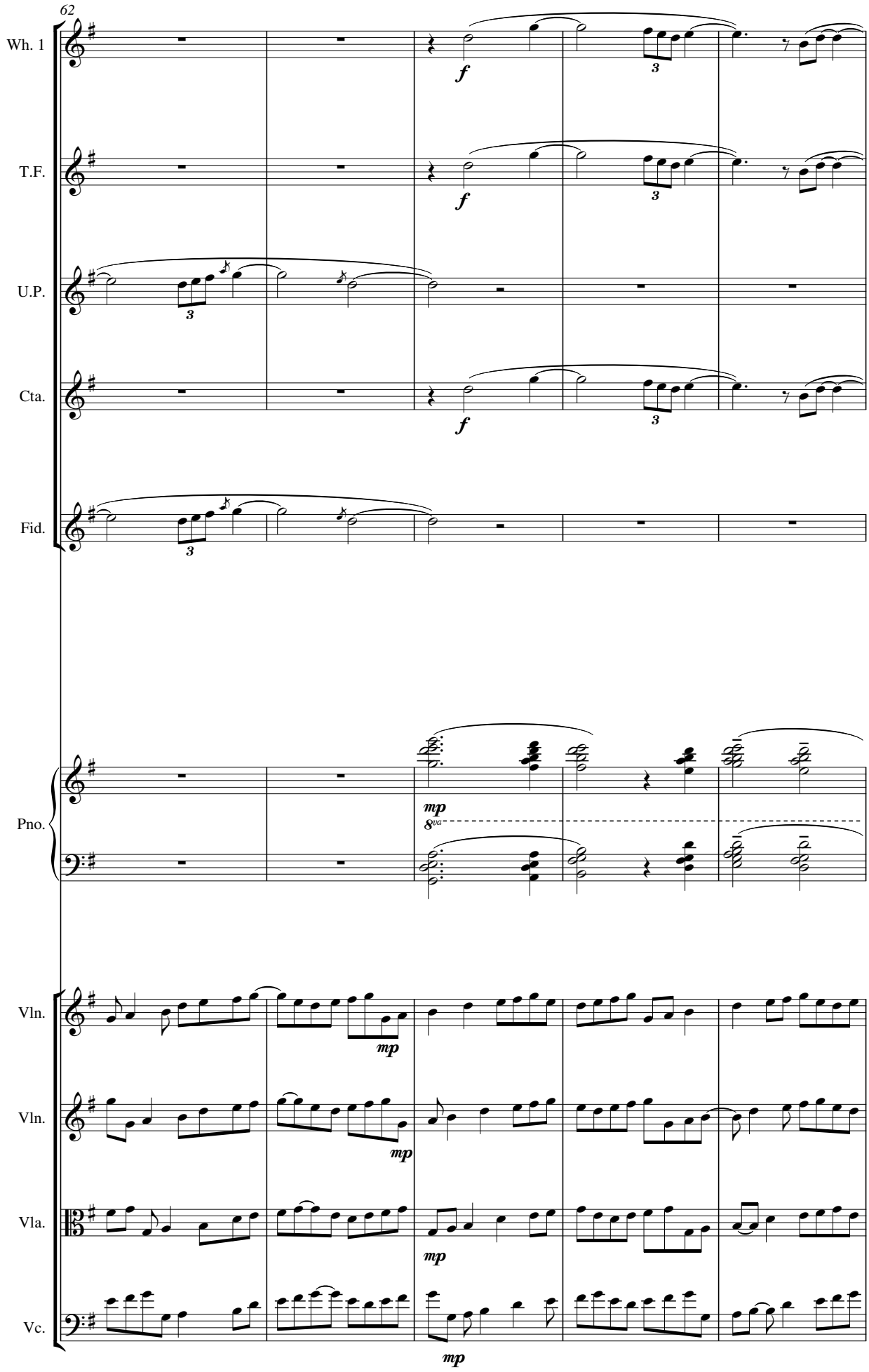

31
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bgo.
Pno.
Vln.
Vln.
Vla.
Vc.
(4+3)
(3+4)
(2+3+2)
f
mp

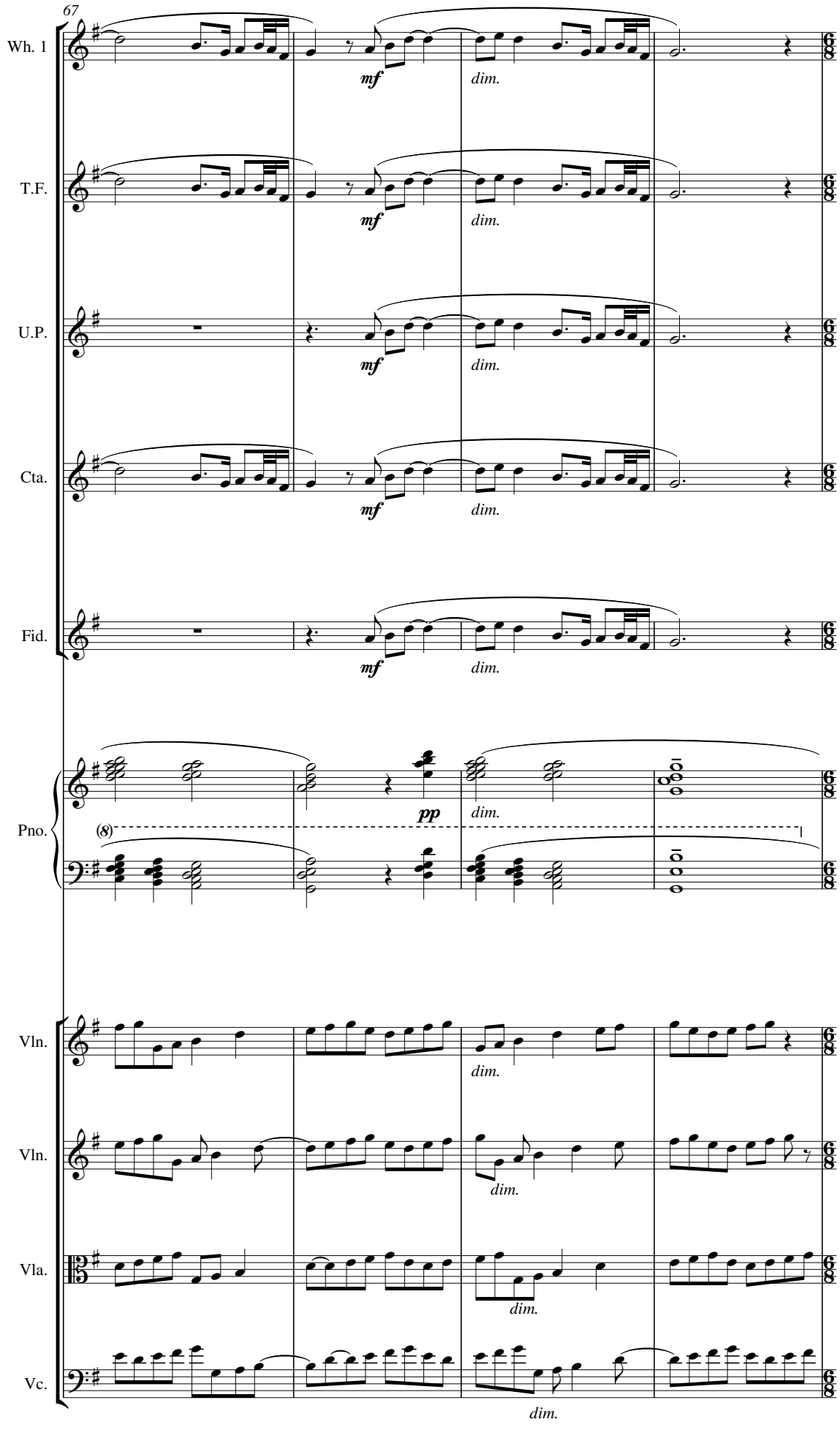

37
(3+4)
(2+3+2)
(3+4)
(4+3)
(3+4)
Wh. 1
T.F.
U.P.
Cta.
Fid.
f
Bjo.
Bgo.

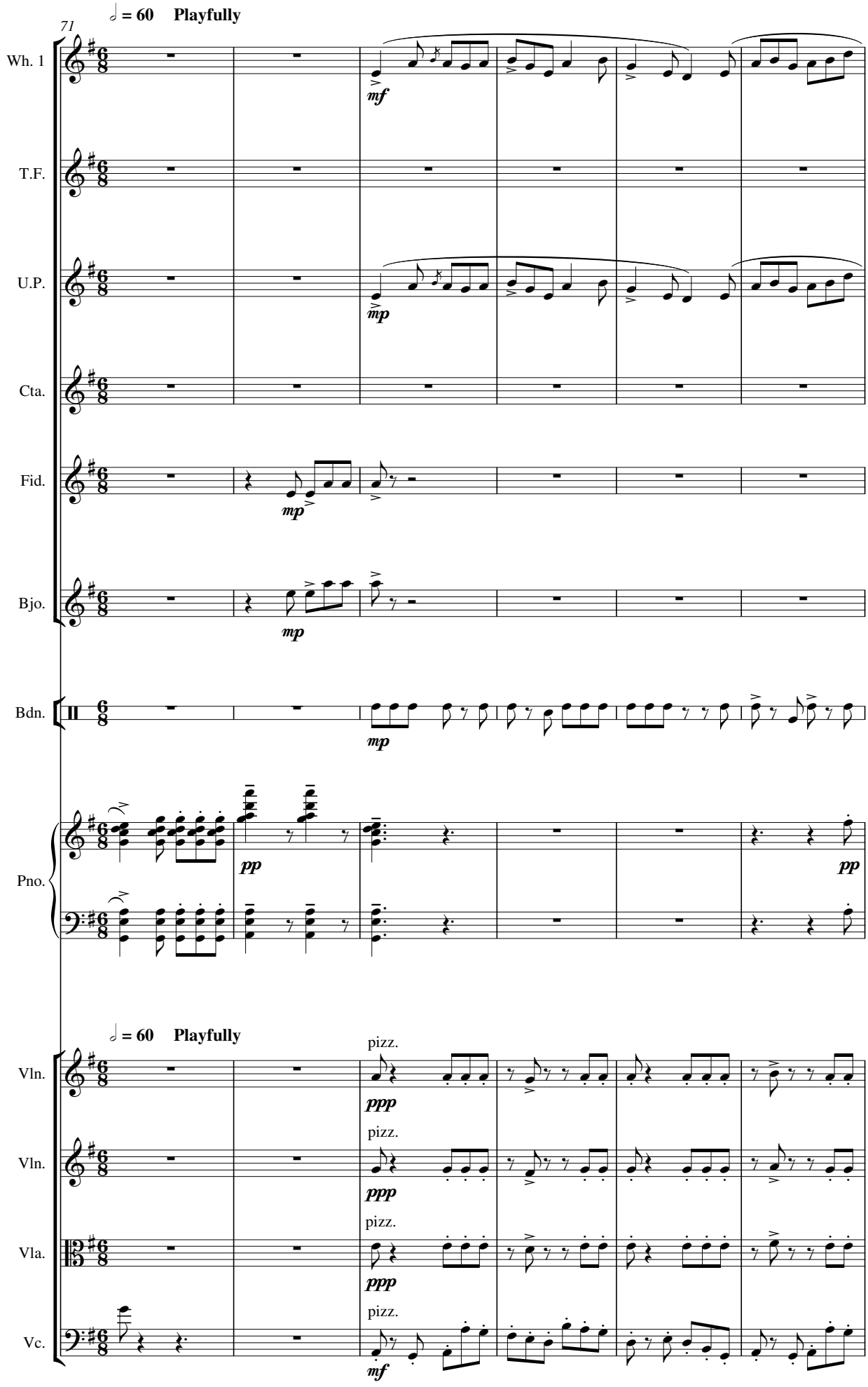

42
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bgo.
Cast.
Bdn.
Pno.
Vla.
Vc.
(4+3)
(3+4)
(2+3+2)
mf
mp
ff
f
arco

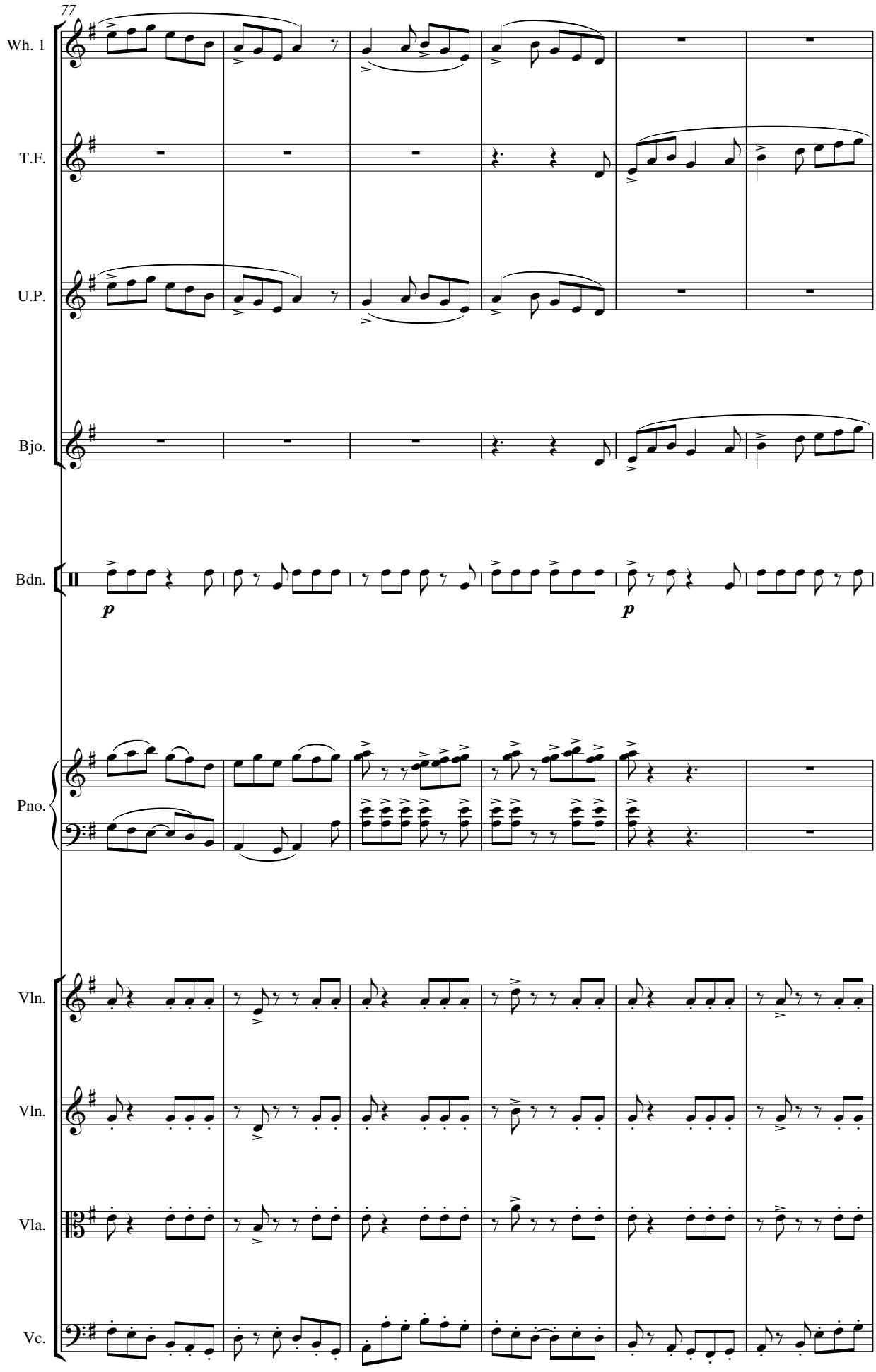

Lightly and delicately
The melody always
moves majestically
47
T.F.
Fid.
Bjo.
Cast.
Lightly and delicately
Vln.
Vln.
Vla.
Vc.
arco
pp
f
52
Wh. 1
T.F.
Cta.
Vln.
Vln.
Vla.
Vc.
p

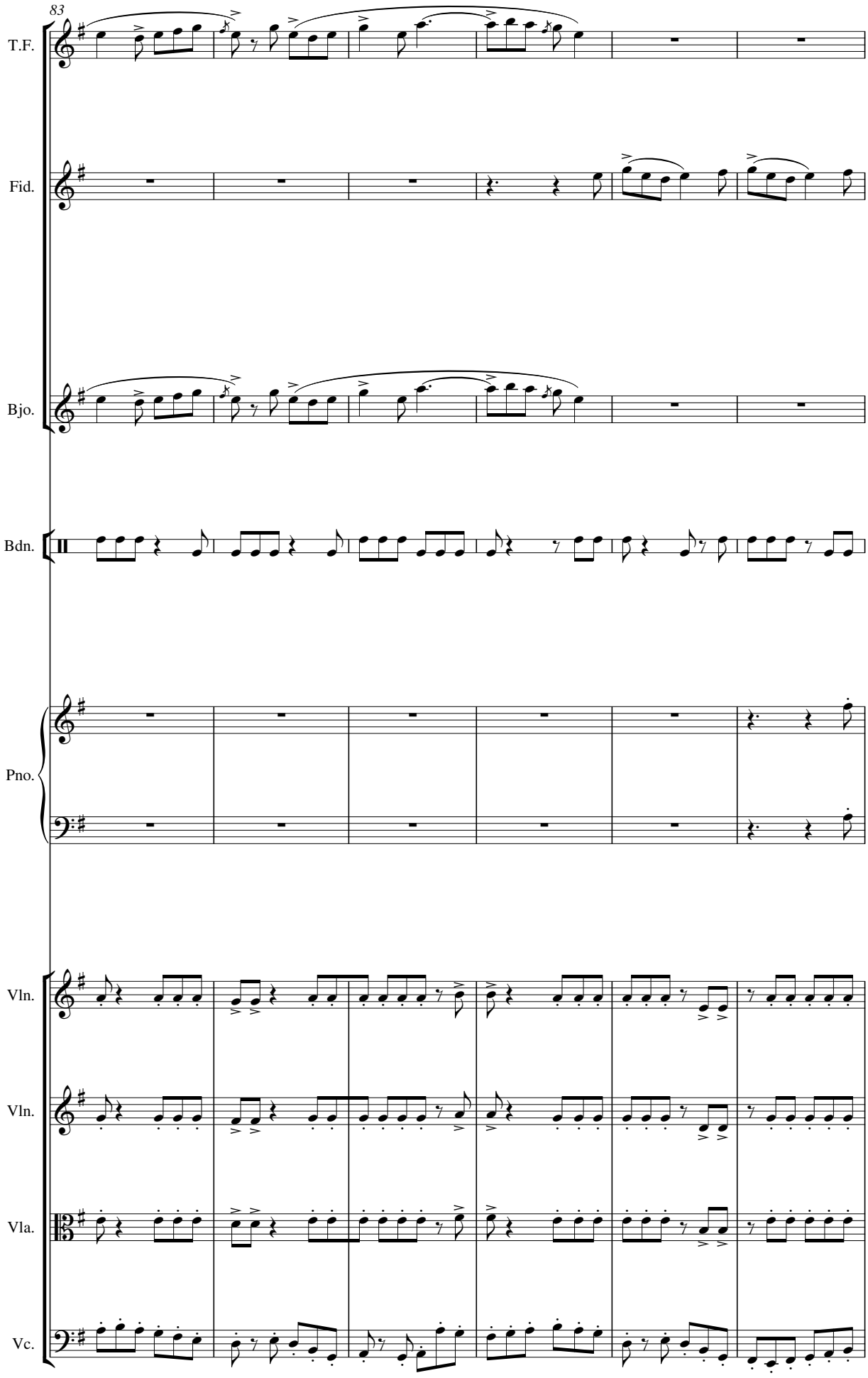

57
Wh. 1
U.P.
Cta.
Fid.
Vln.
Vln.
Vla.
Vc.
mf
mf
p
p

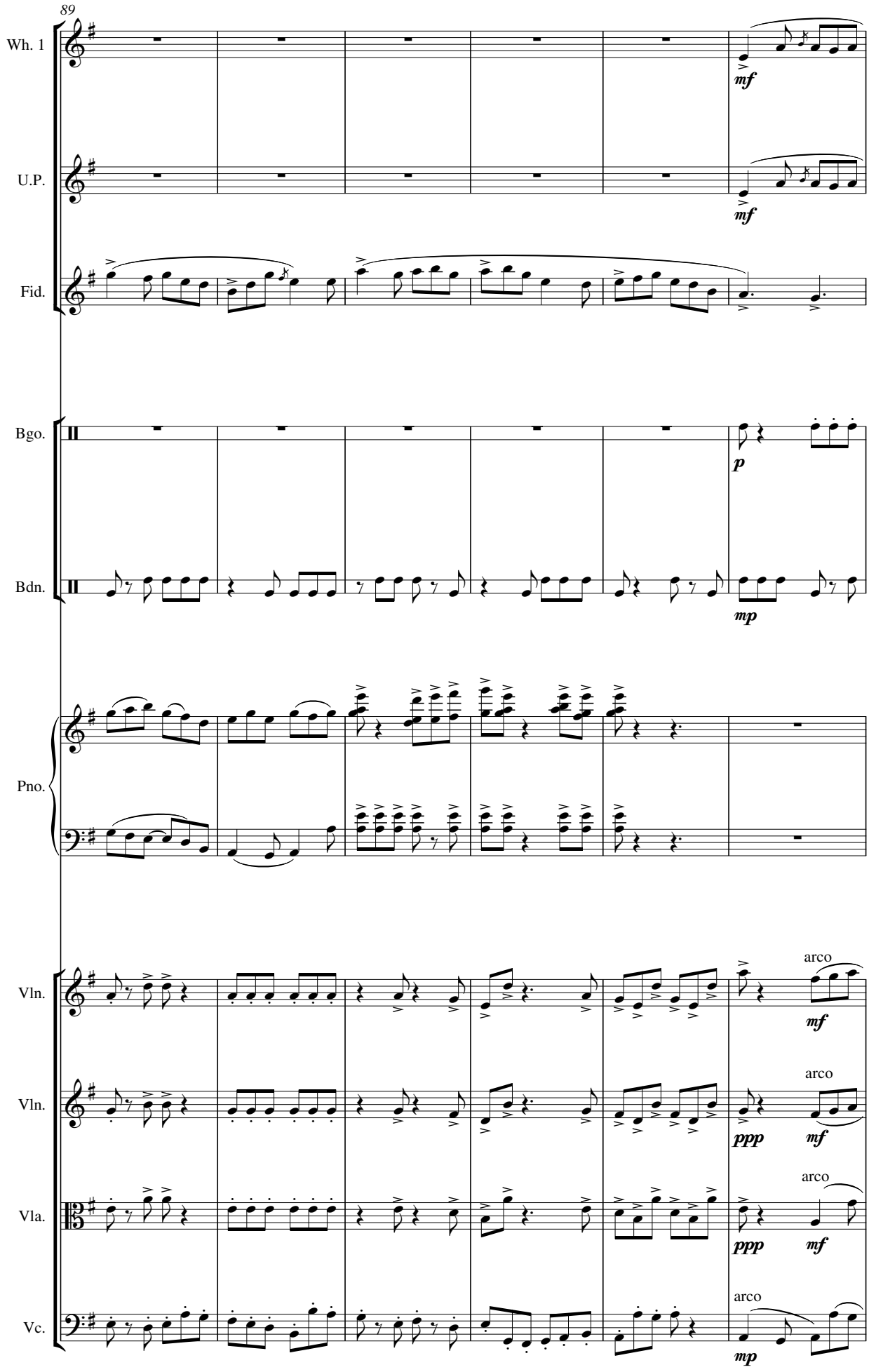

62
Wh. 1
T.F.
U.P.
Cta.
Fid.
Pno.
Vln.
Vln.
Vla.
Vc.
f
mp
8va

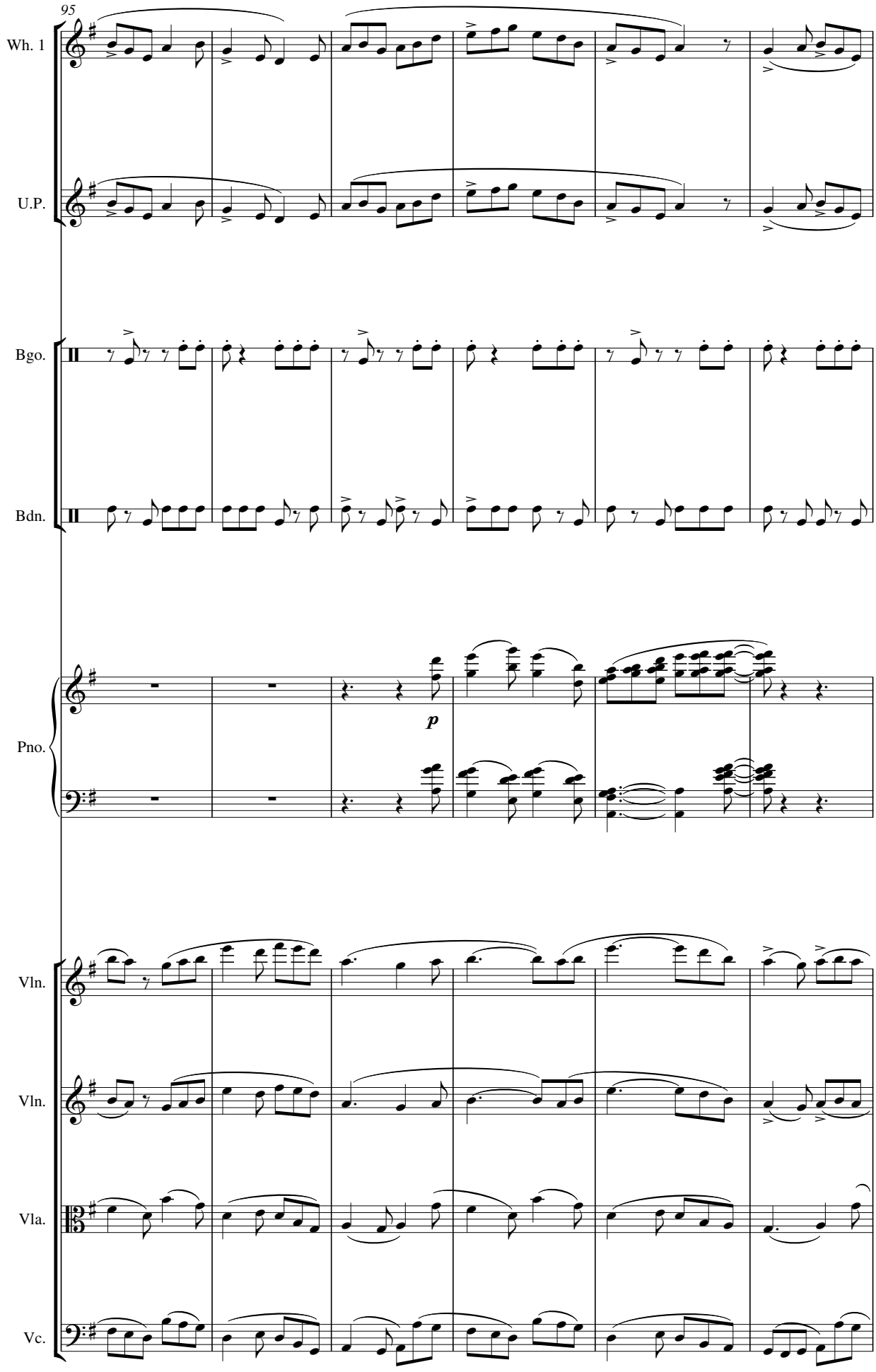

67
Wh. 1
T.F.
U.P.
Cta.
Fid.
Pno.
Vln.
Vln.
Vla.
Vc.
mf
dim.
pp
(8)

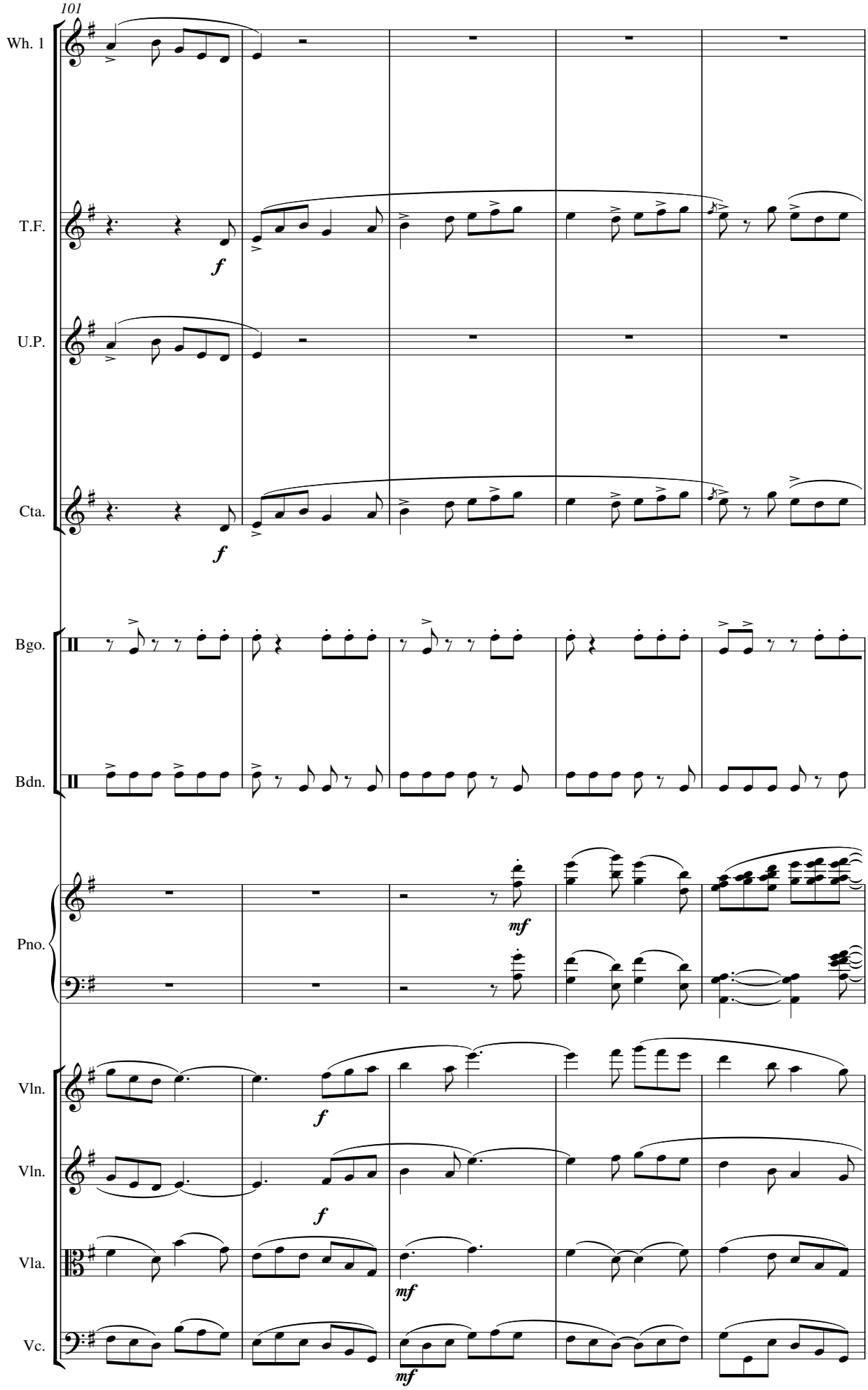

71
♩ = 60 Playfully
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Pno.
♩ = 60 Playfully
Vln.
Vln.
Vla.
Vc.
pizz.
mf
mp
pp
ppp

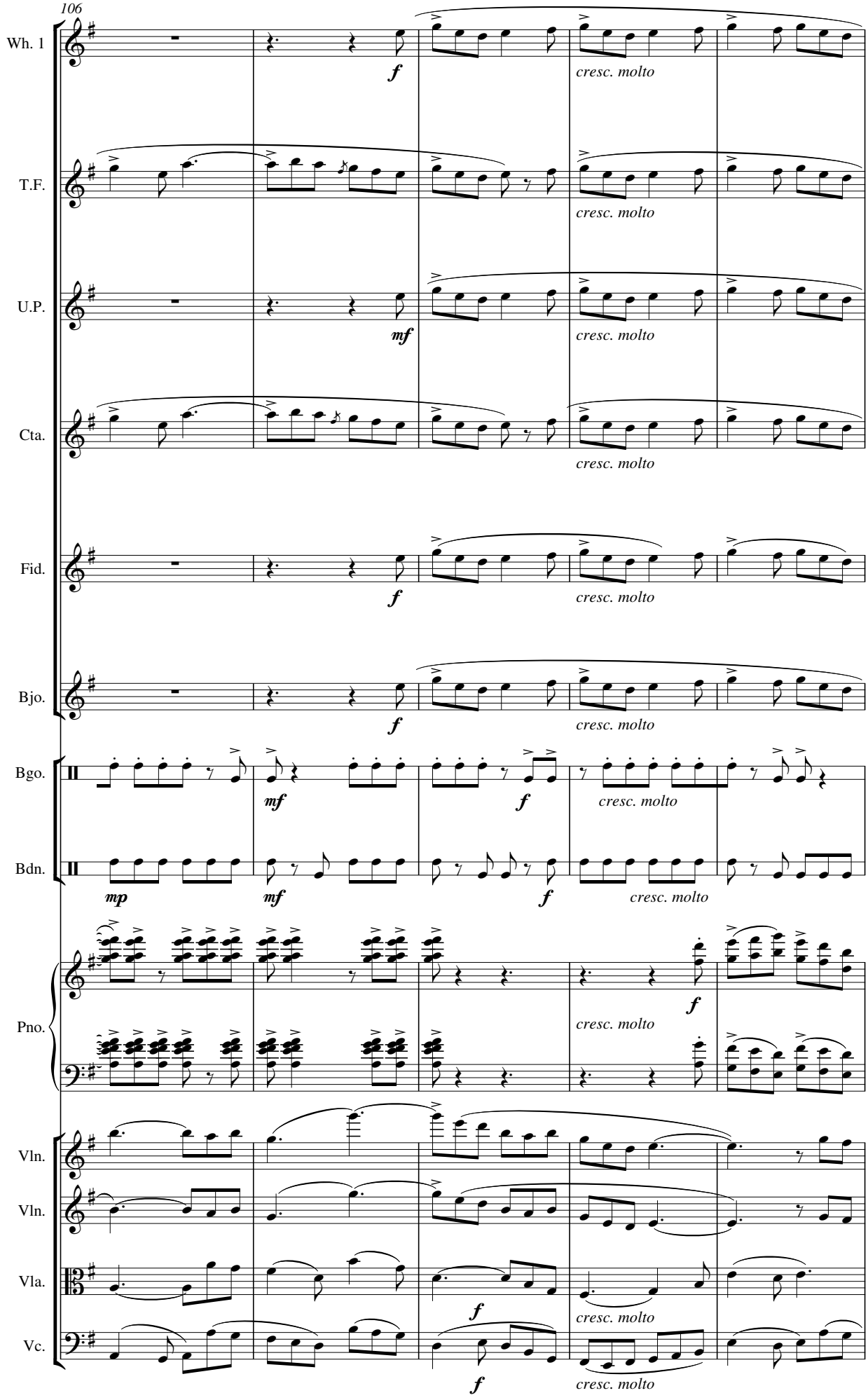

77
Wh. 1
T.F.
U.P.
Bjo.
Bdn.
p
p
Pno.
Vln.
Vln.
Vla.
Vc.

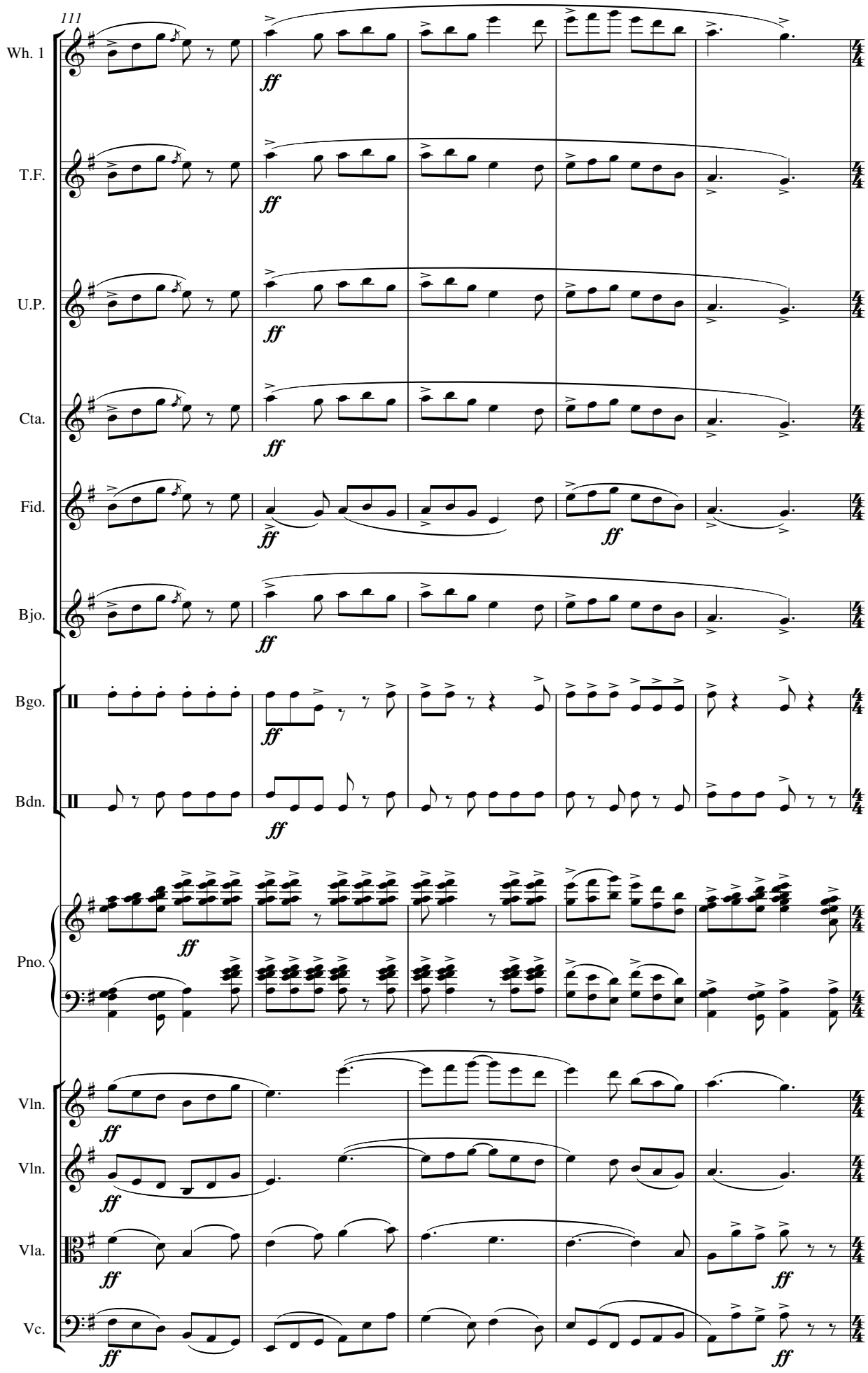

83
T.F.
Fid.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.

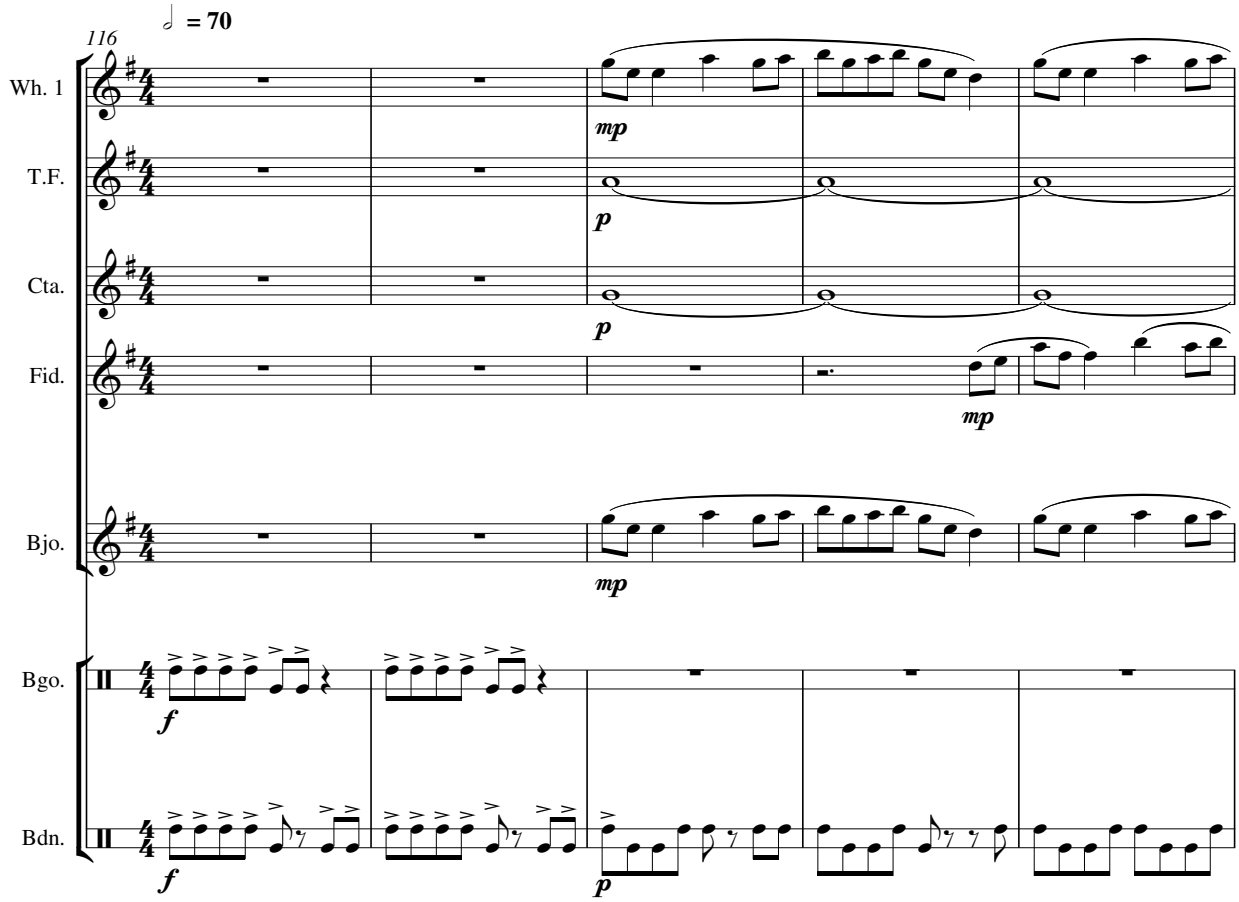

89
Wh. 1
U.P.
Fid.
Bgo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
mf
mf
p
mp
arco
mf
arco
ppp
mf
arco
ppp
mf
arco
mp

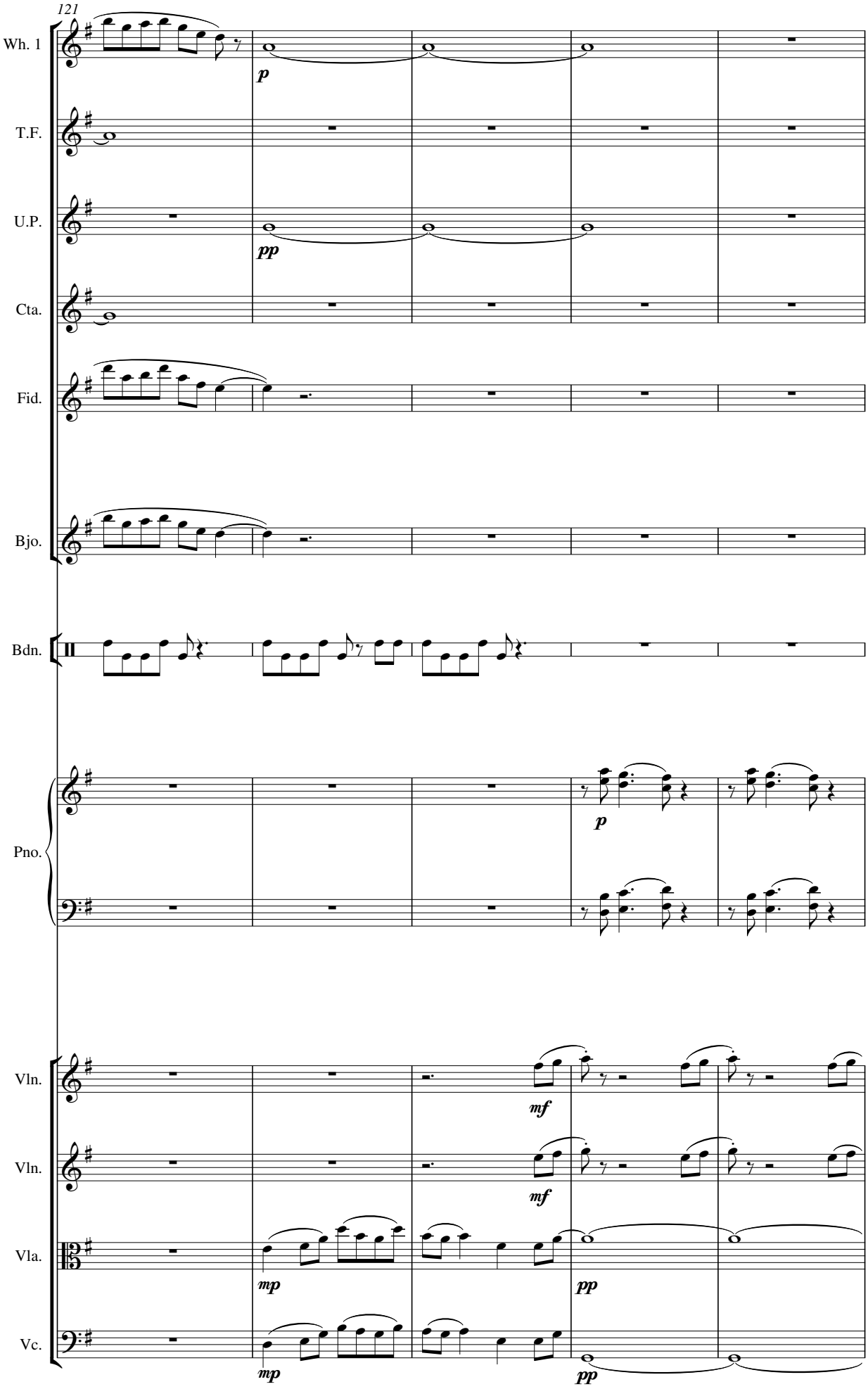

95
Wh. 1
U.P.
Bgo.
Bdn.
Pno.
p
Vln.
Vln.
Vla.
Vc.

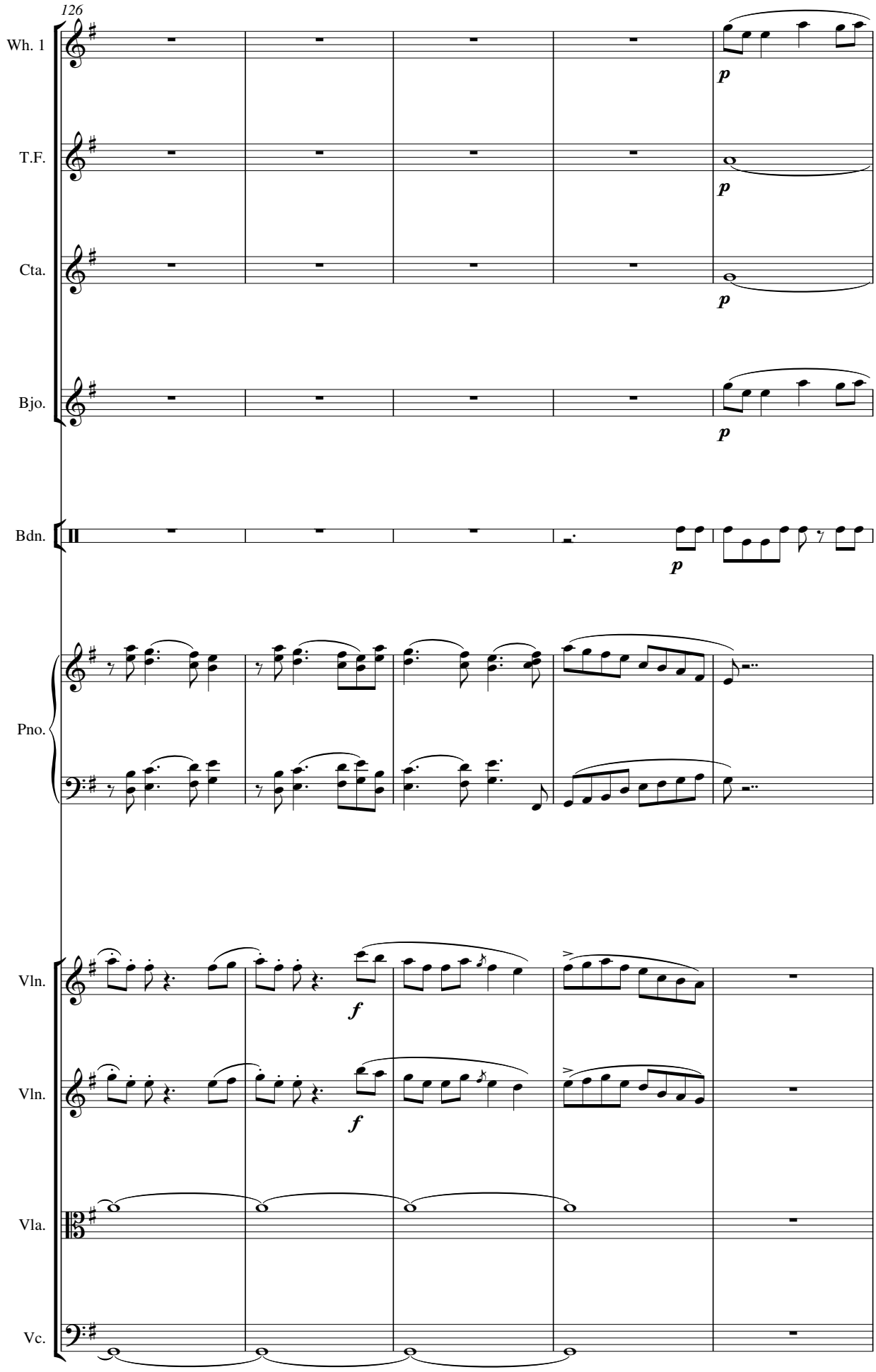

101
Wh. 1
T.F.
U.P.
Cta.
Bgo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
f
mf

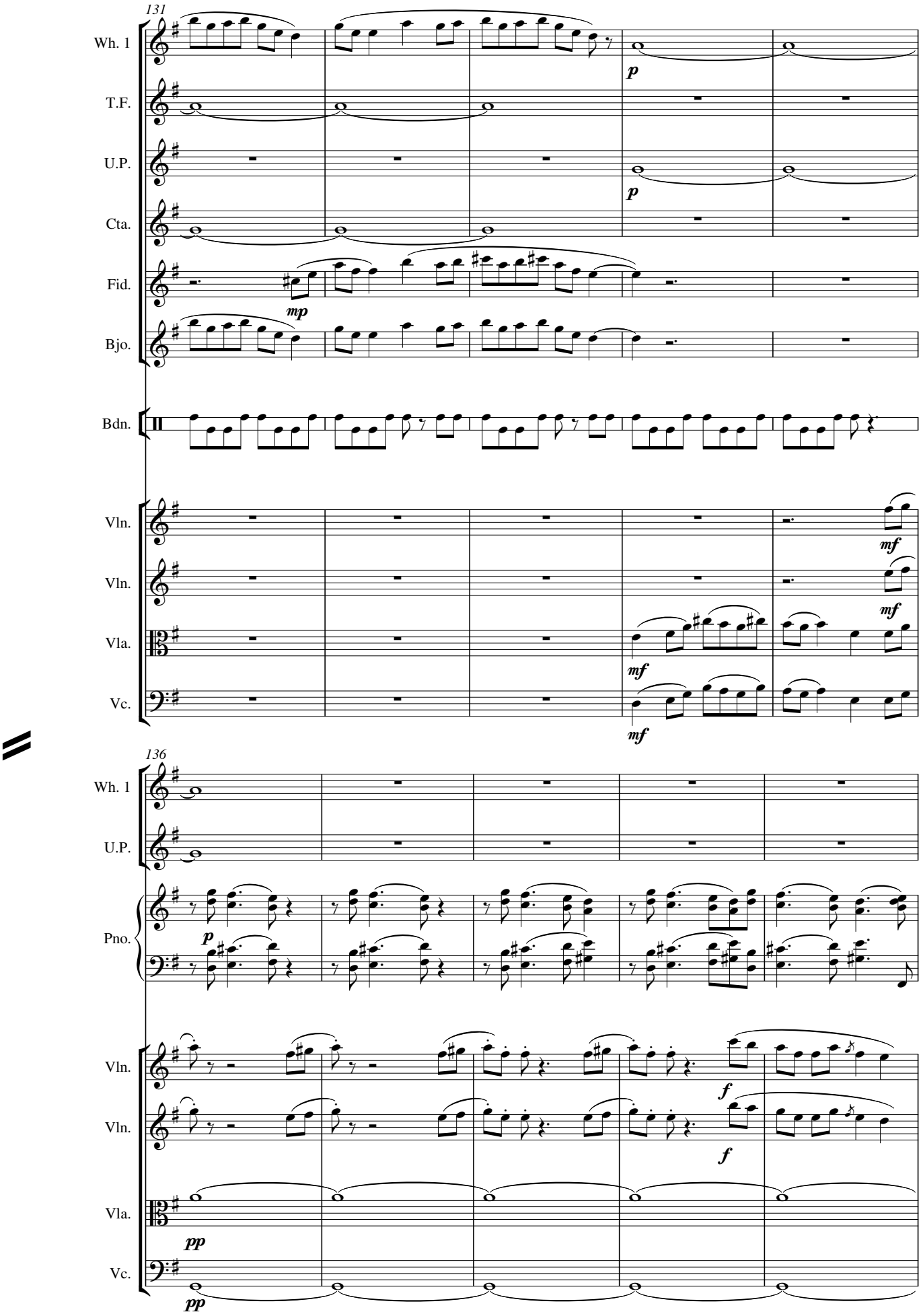

106
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bgo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
f
cresc. molto
mf
mp

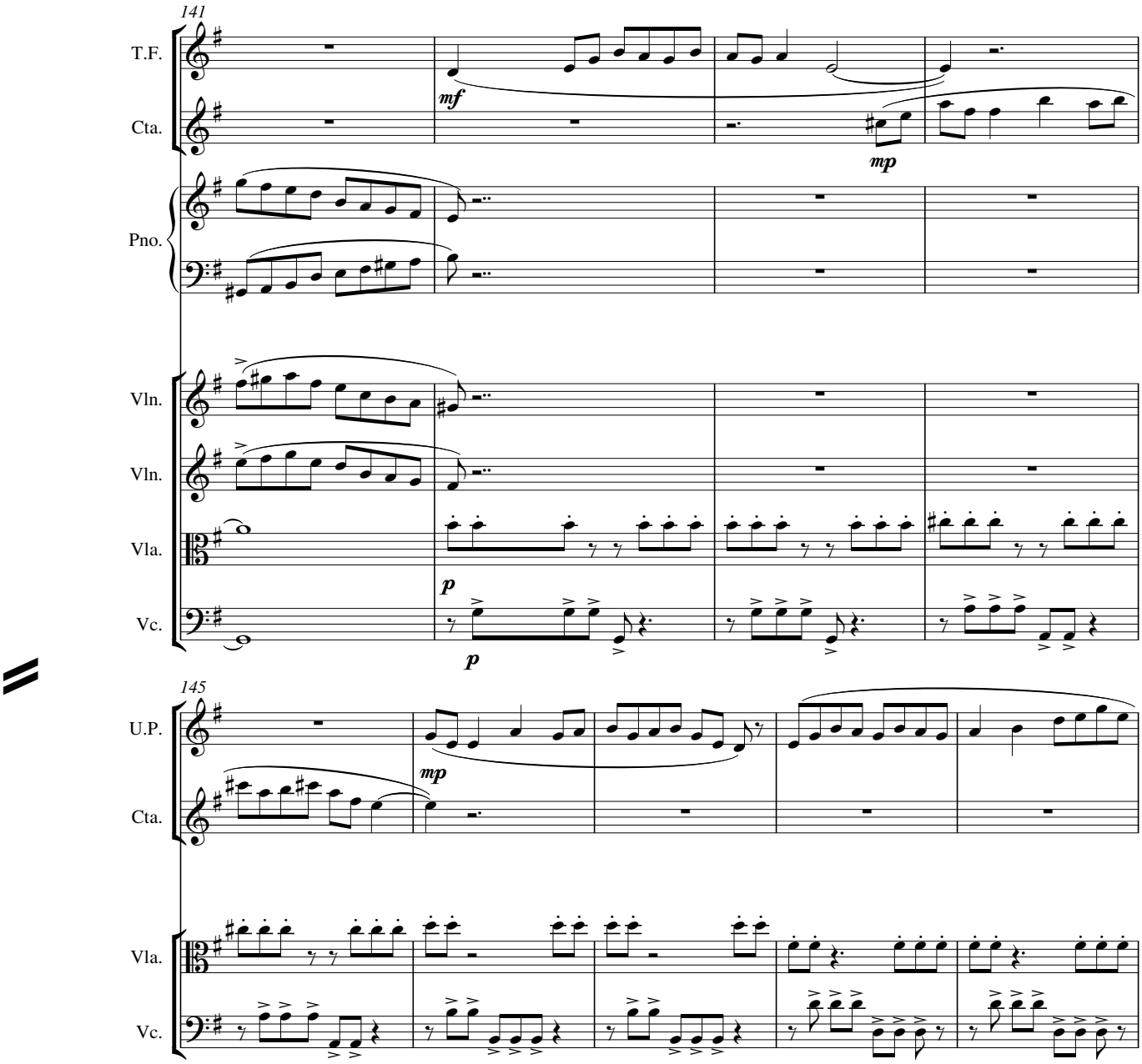

111
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bgo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
ff

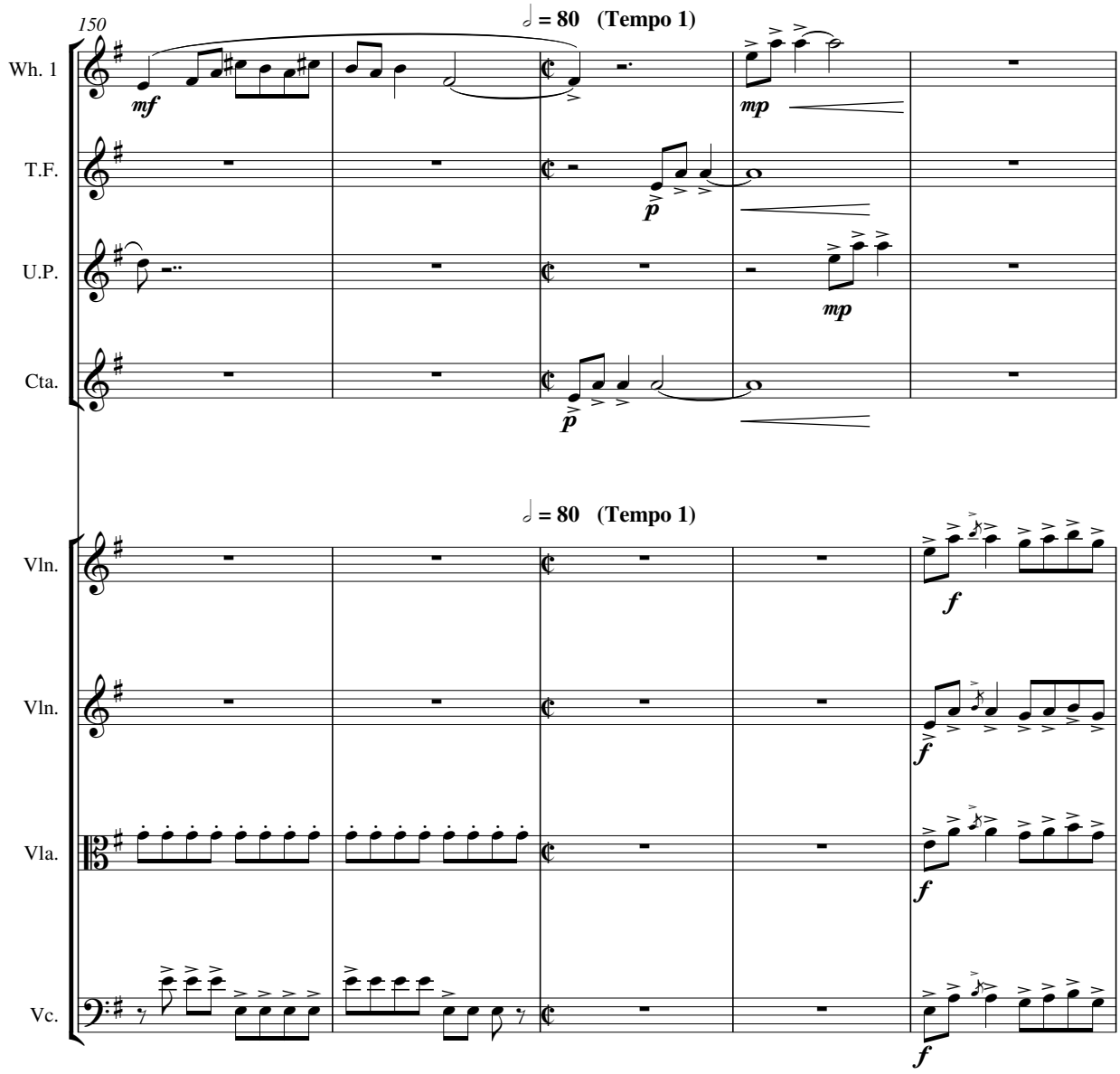

116
♩ = 70
Wh. 1
T.F.
Cta.
Fid.
Bjo.
Bgo.
Bdn.
mp
p
mp
mp
f
f
p

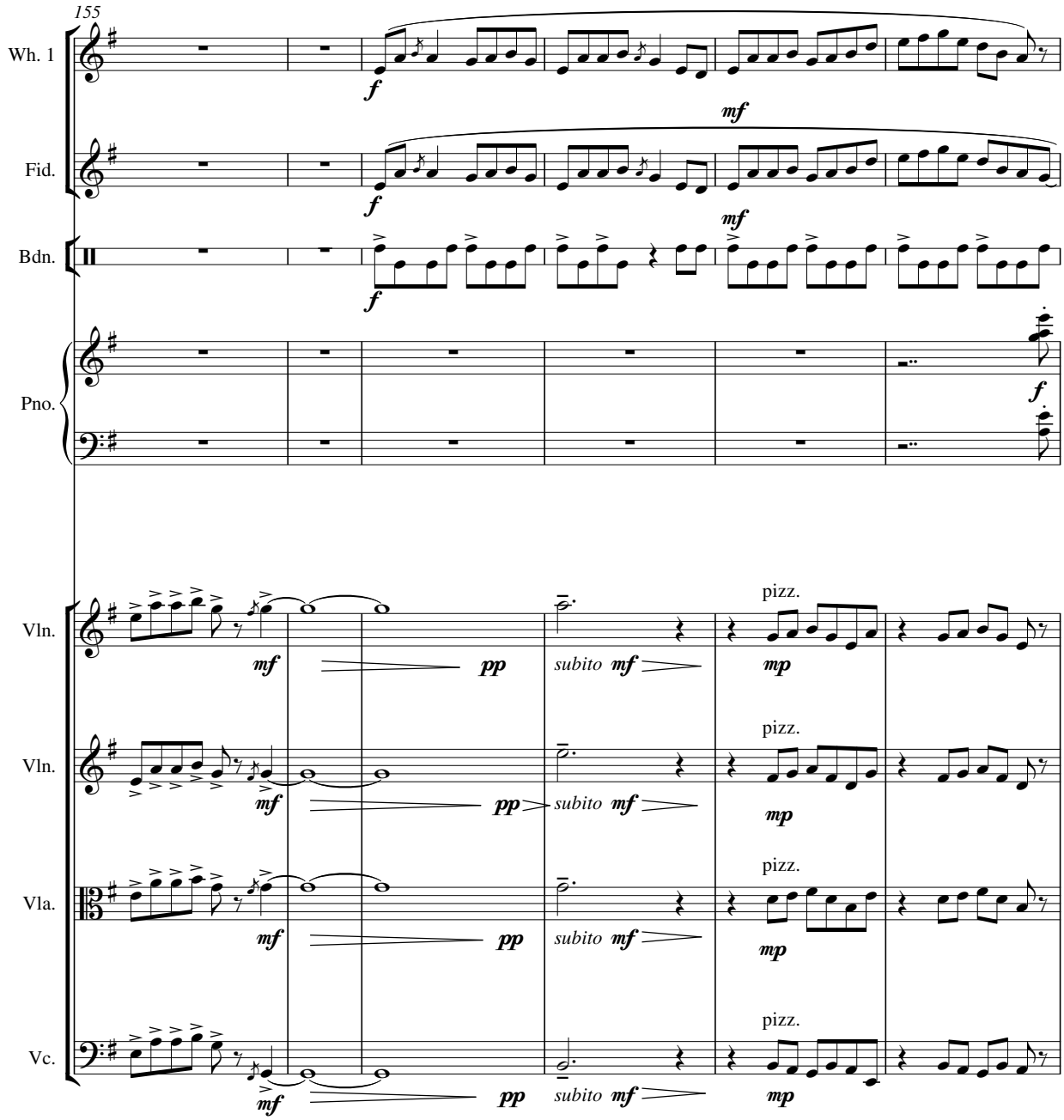

121
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
p
pp
p
mf
mf
mp
pp
mp
pp

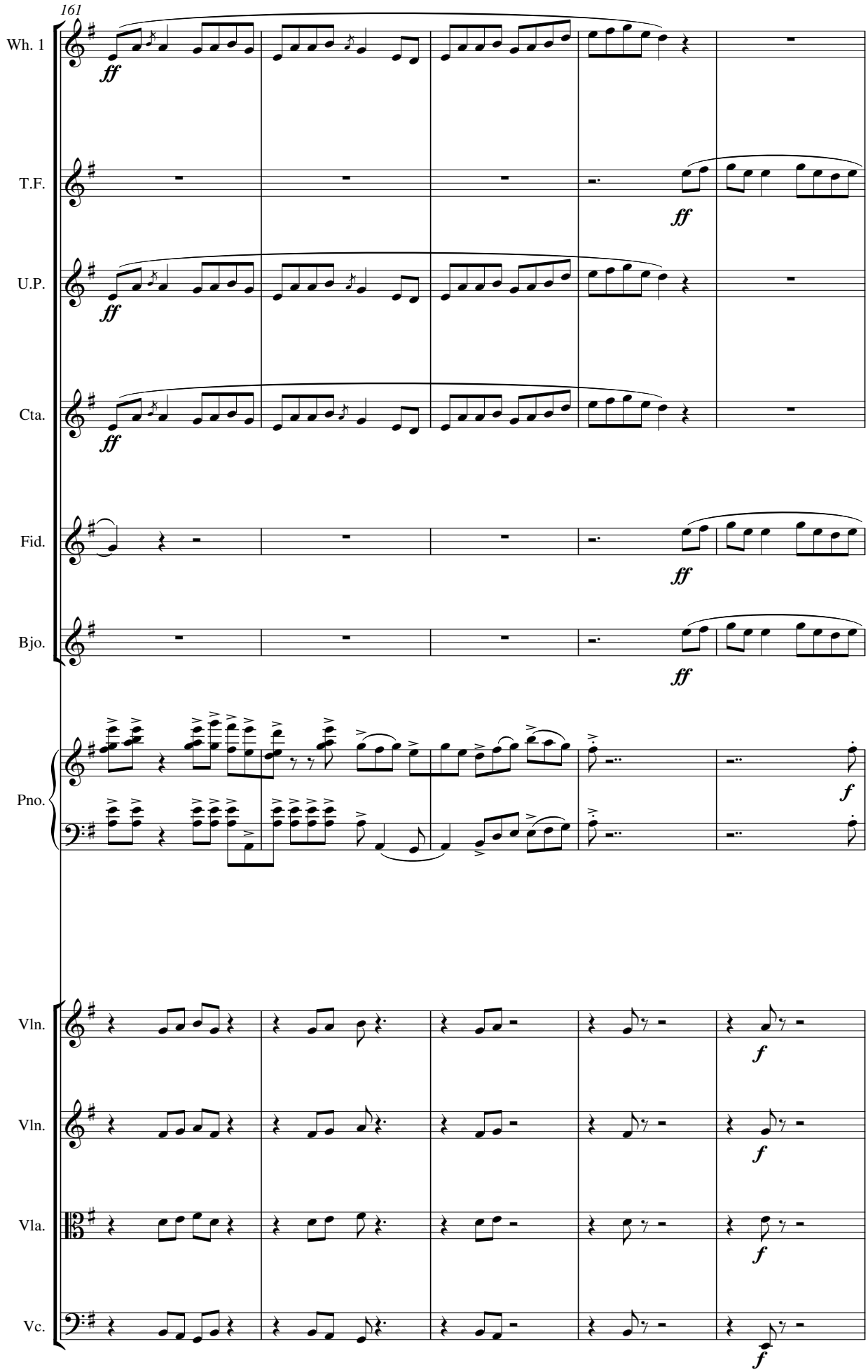

126
Wh. 1
T.F.
Cta.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
p
f

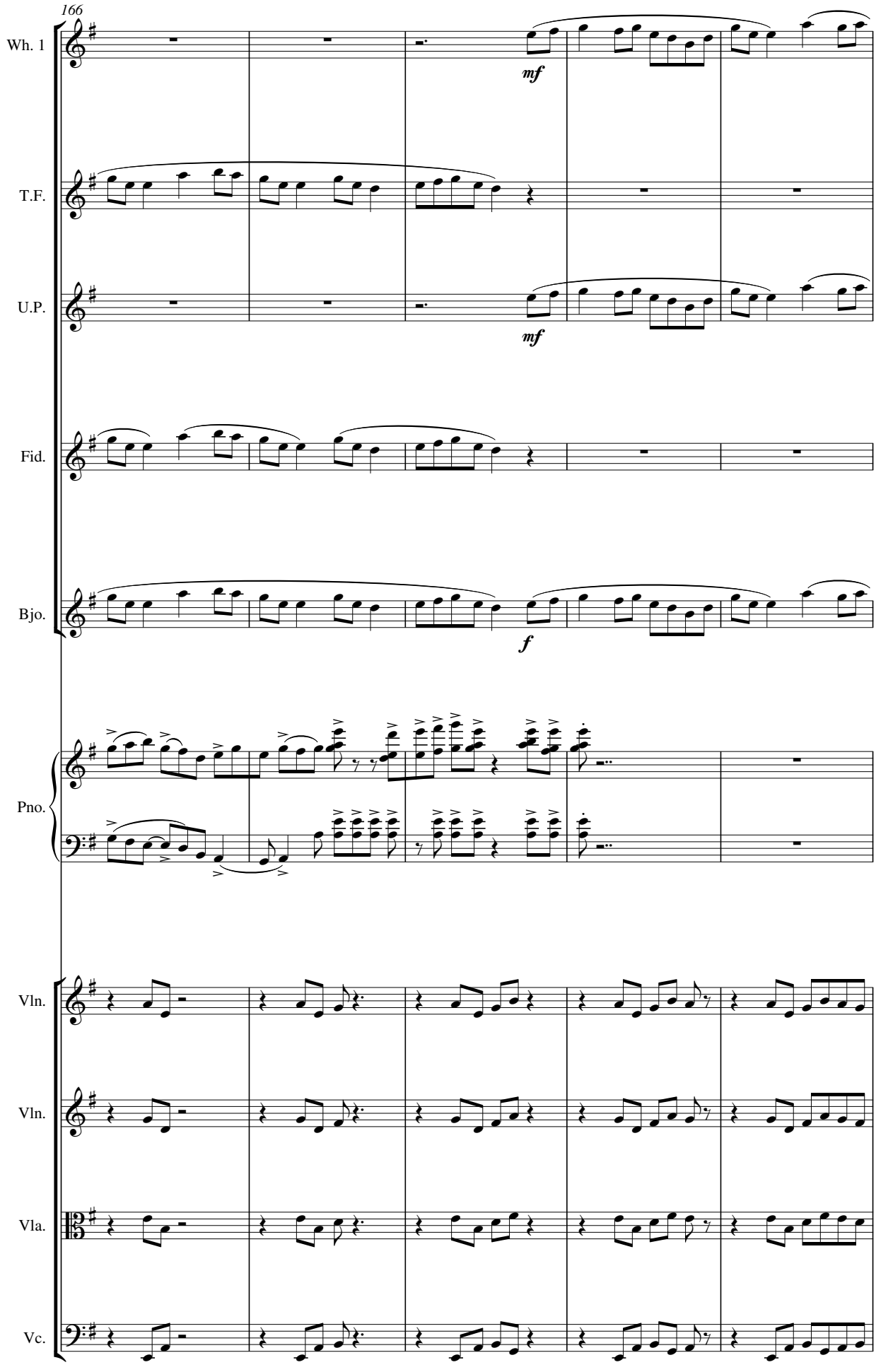

131
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Vln.
Vln.
Vla.
Vc.
136
Wh. 1
U.P.
Pno.
Vln.
Vln.
Vla.
Vc.

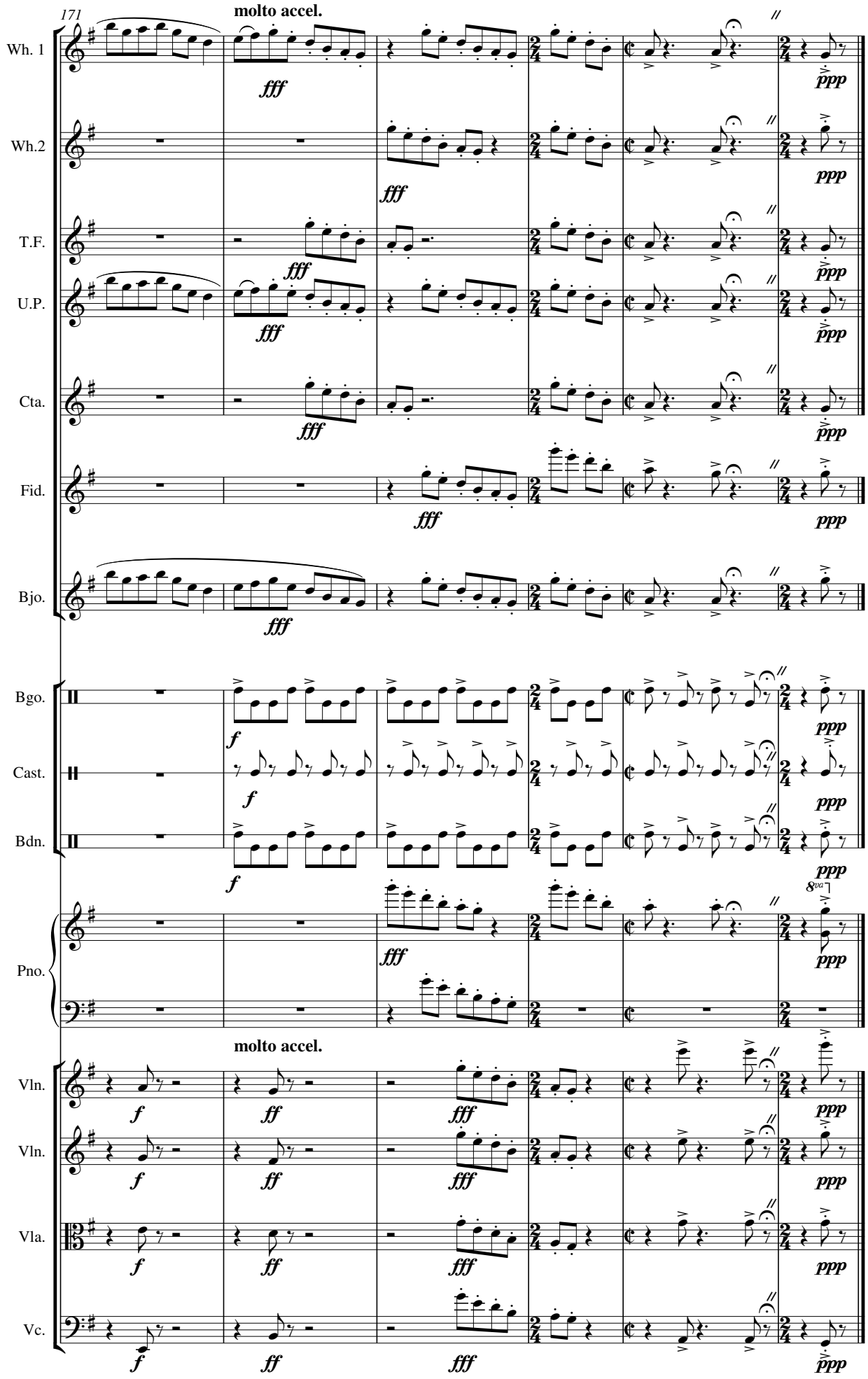

141
T.F.
Cta.
mf
mp
Pno.
Vln.
Vln.
Vla.
Vc.
p
p
145
U.P.
Cta.
mp
Vla.
Vc.


150
♩ = 80 (Tempo 1)
Wh. 1
T.F.
U.P.
Cta.
mf
mp
p
mp
p
♩ = 80 (Tempo 1)
Vln.
Vln.
Vla.
Vc.
f
f
f
f


155
Wh. 1
Fid.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.
f
mf
pp
subito mf
mp
pizz.

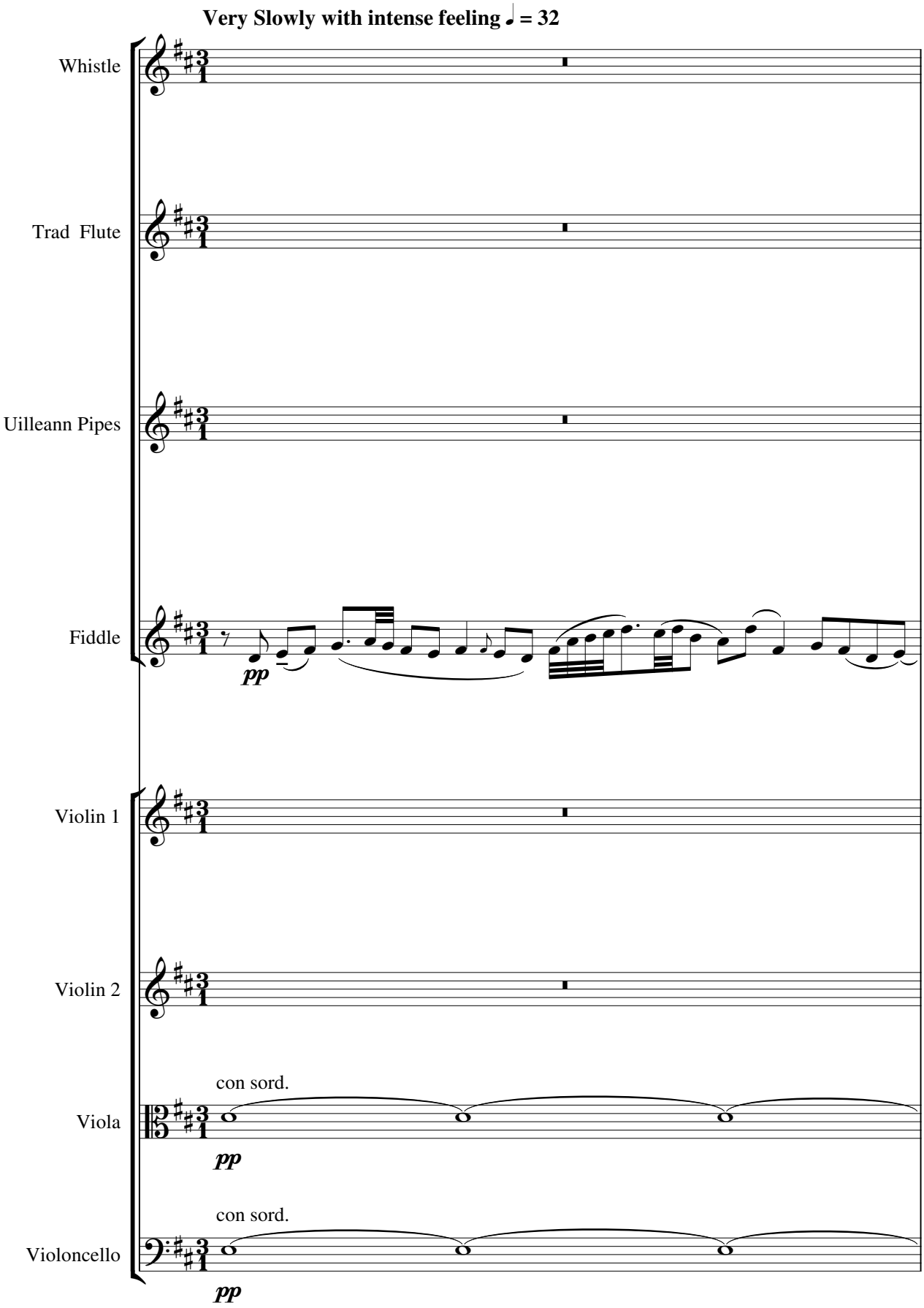

161
Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Pno.
Vln.
Vln.
Vla.
Vc.
ff
f

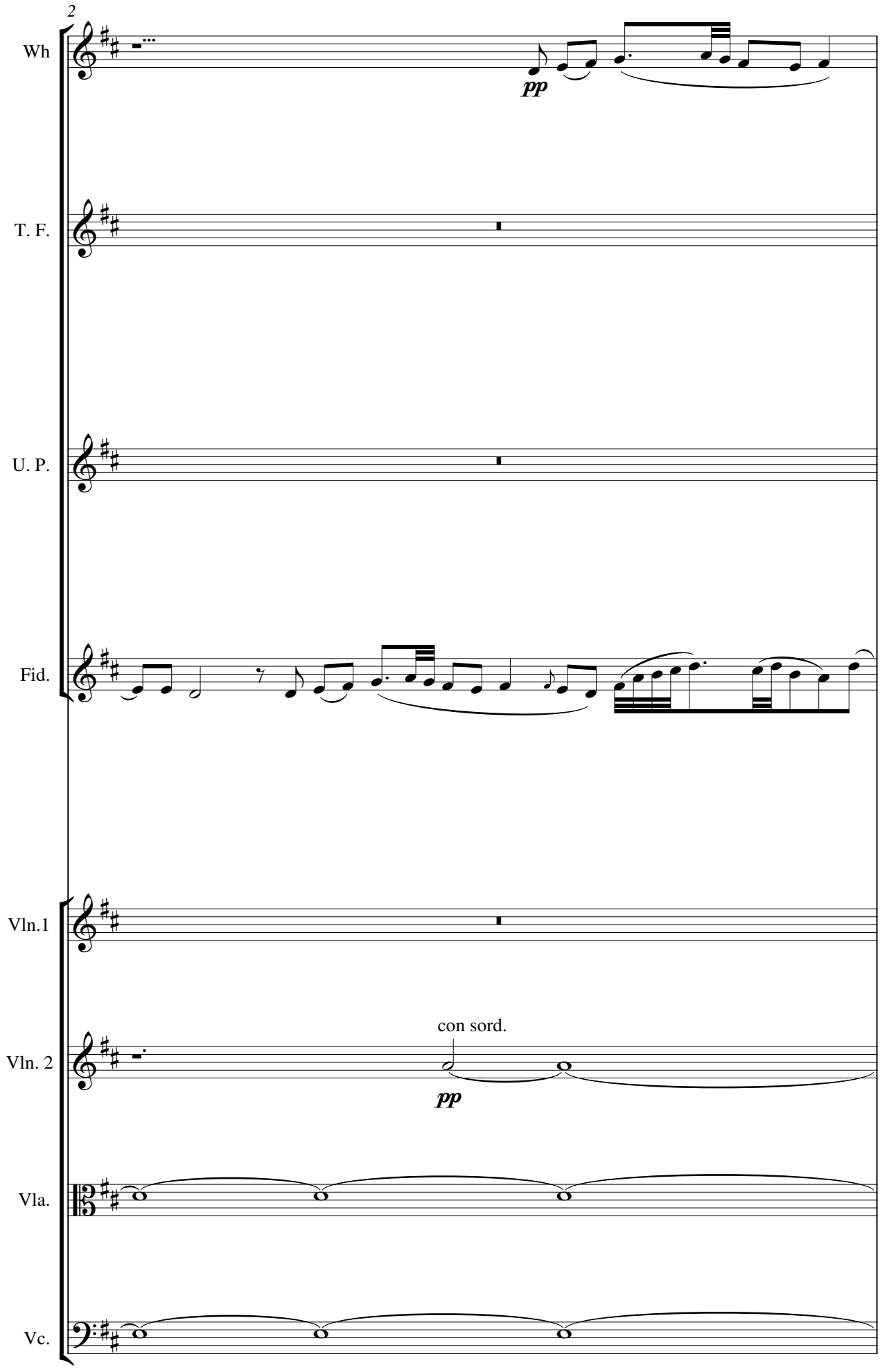

166
Wh. 1
T.F.
U.P.
Fid.
Bjo.
Pno.
Vln.
Vln.
Vla.
Vc.
mf
mf
f

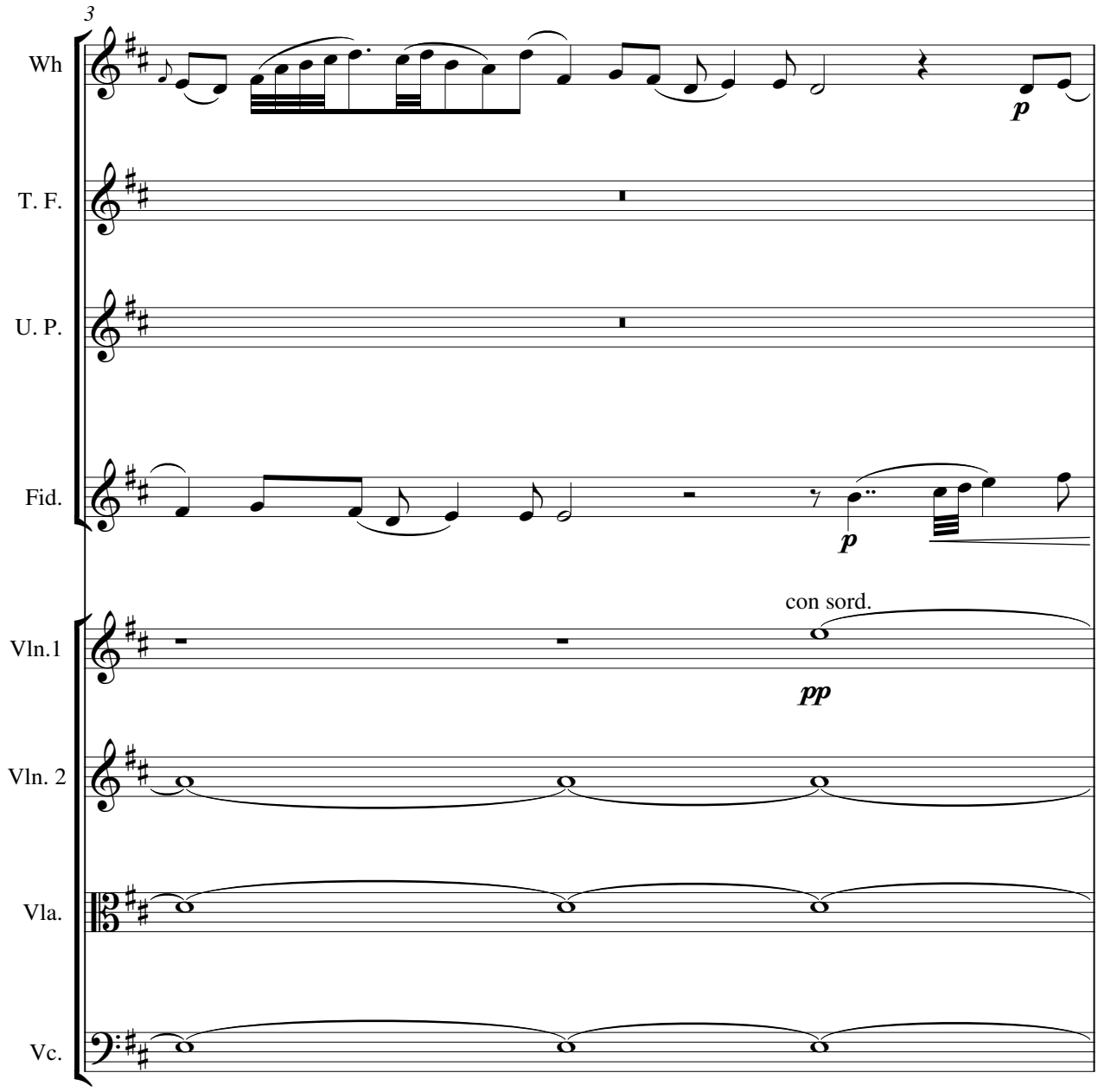

171
molto accel.
Wh. 1
Wh.2
T.F.
U.P.
Cta.
Fid.
Bjo.
Bgo.
Cast.
Bdn.
Pno.
molto accel.
Vln.
Vln.
Vla.
Vc.
fff
ppp
f
ff
8va

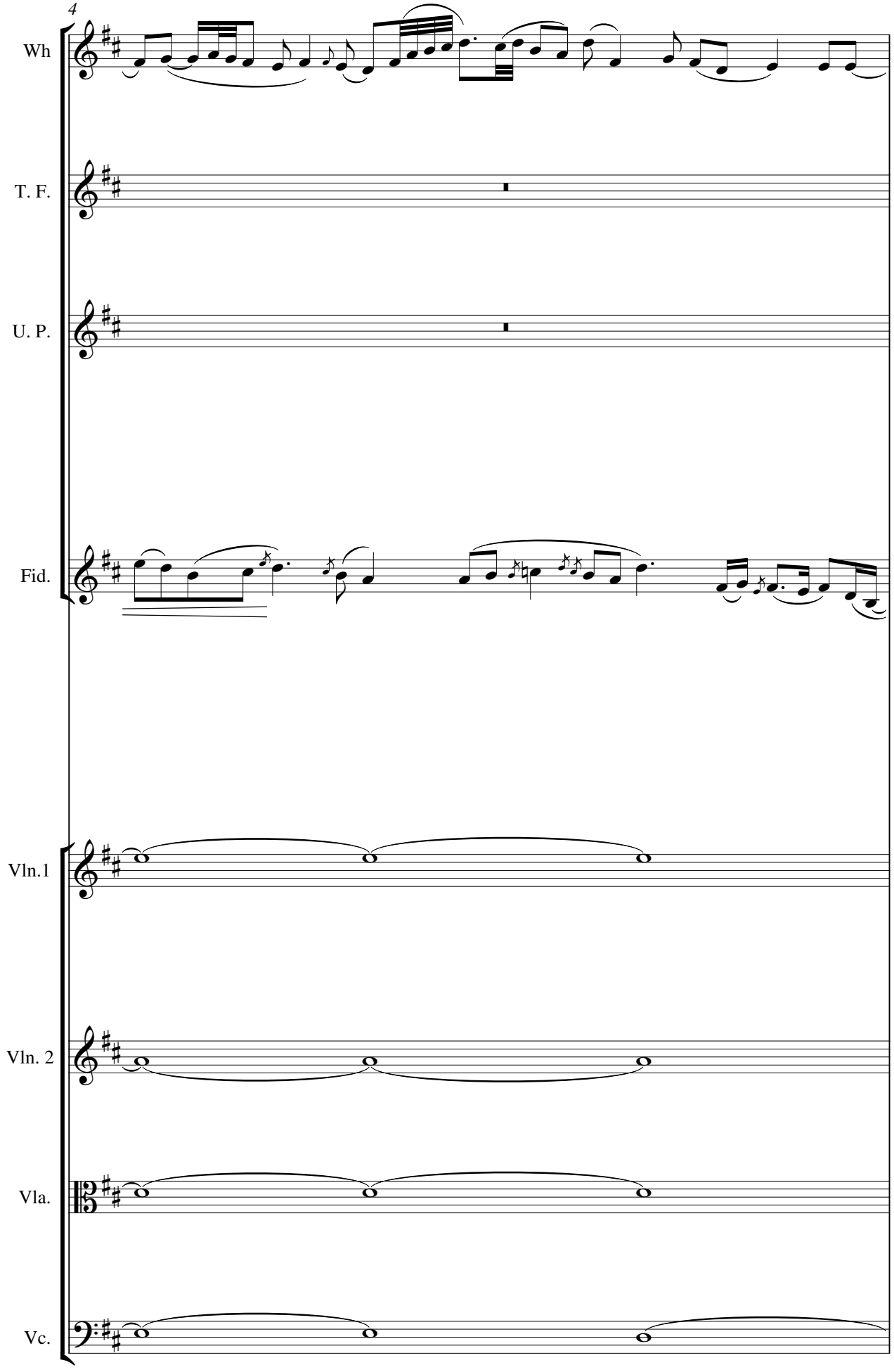
Movement 2 Slow Air

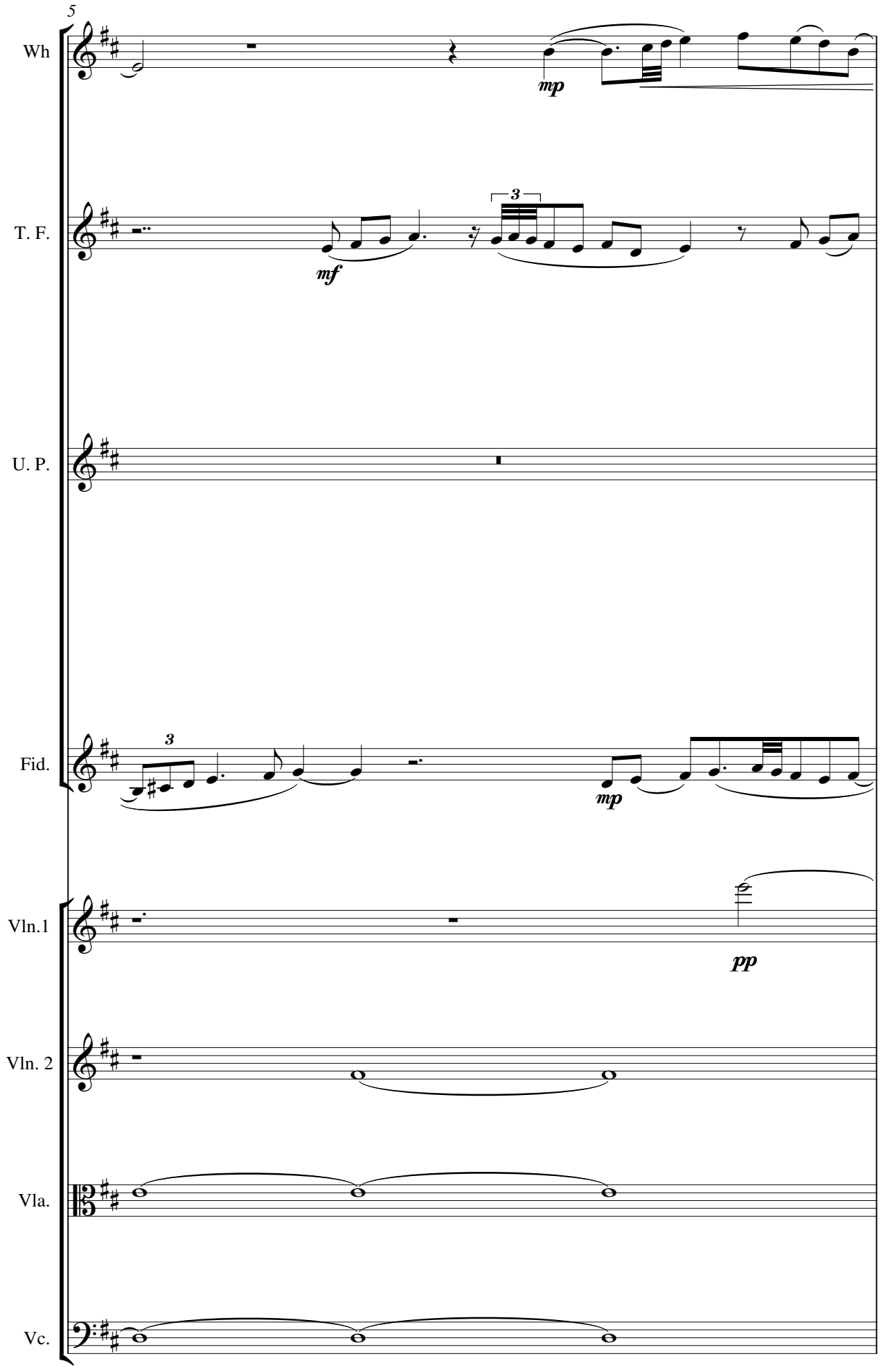
Movement 2 Slow Air

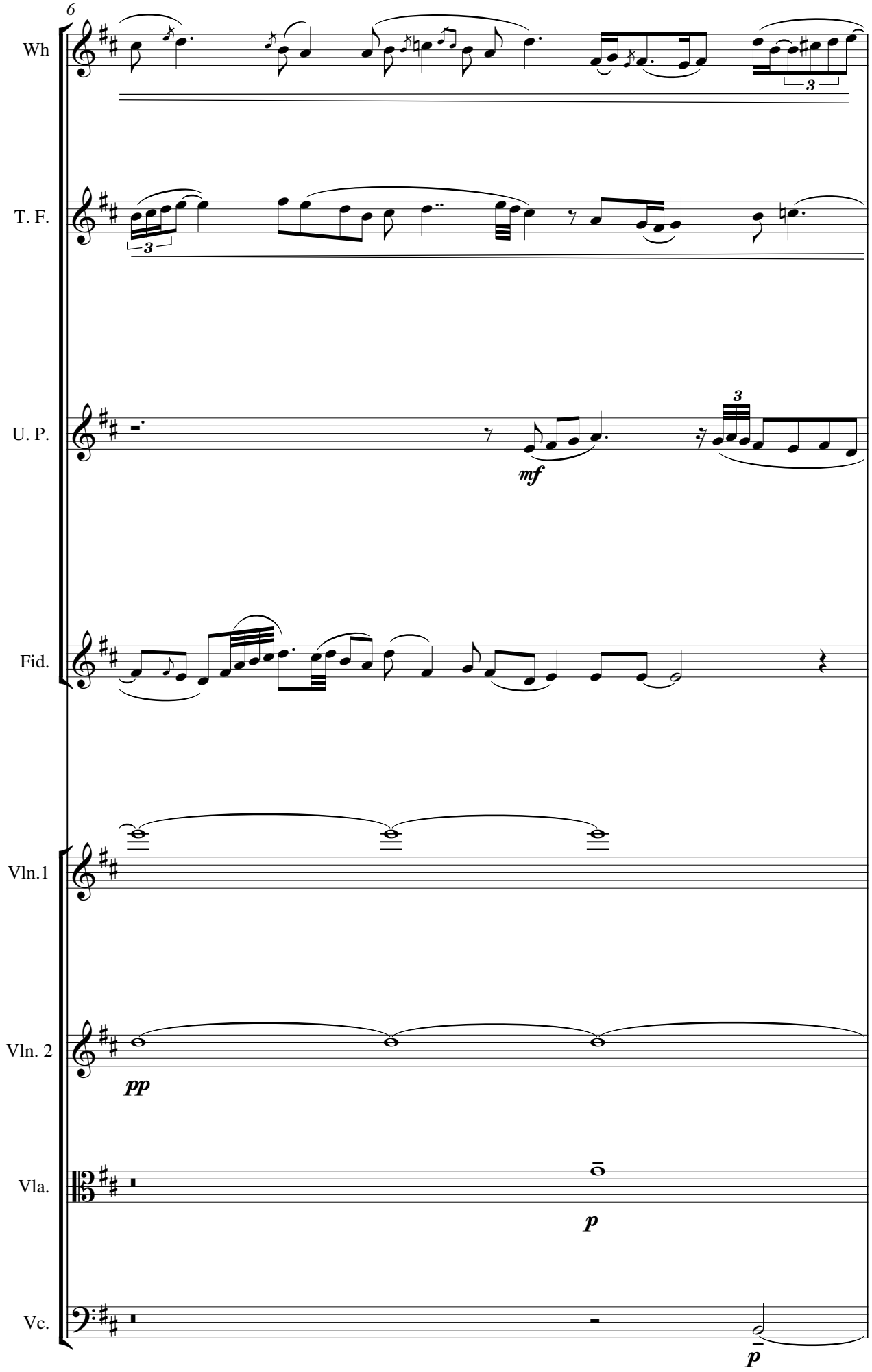


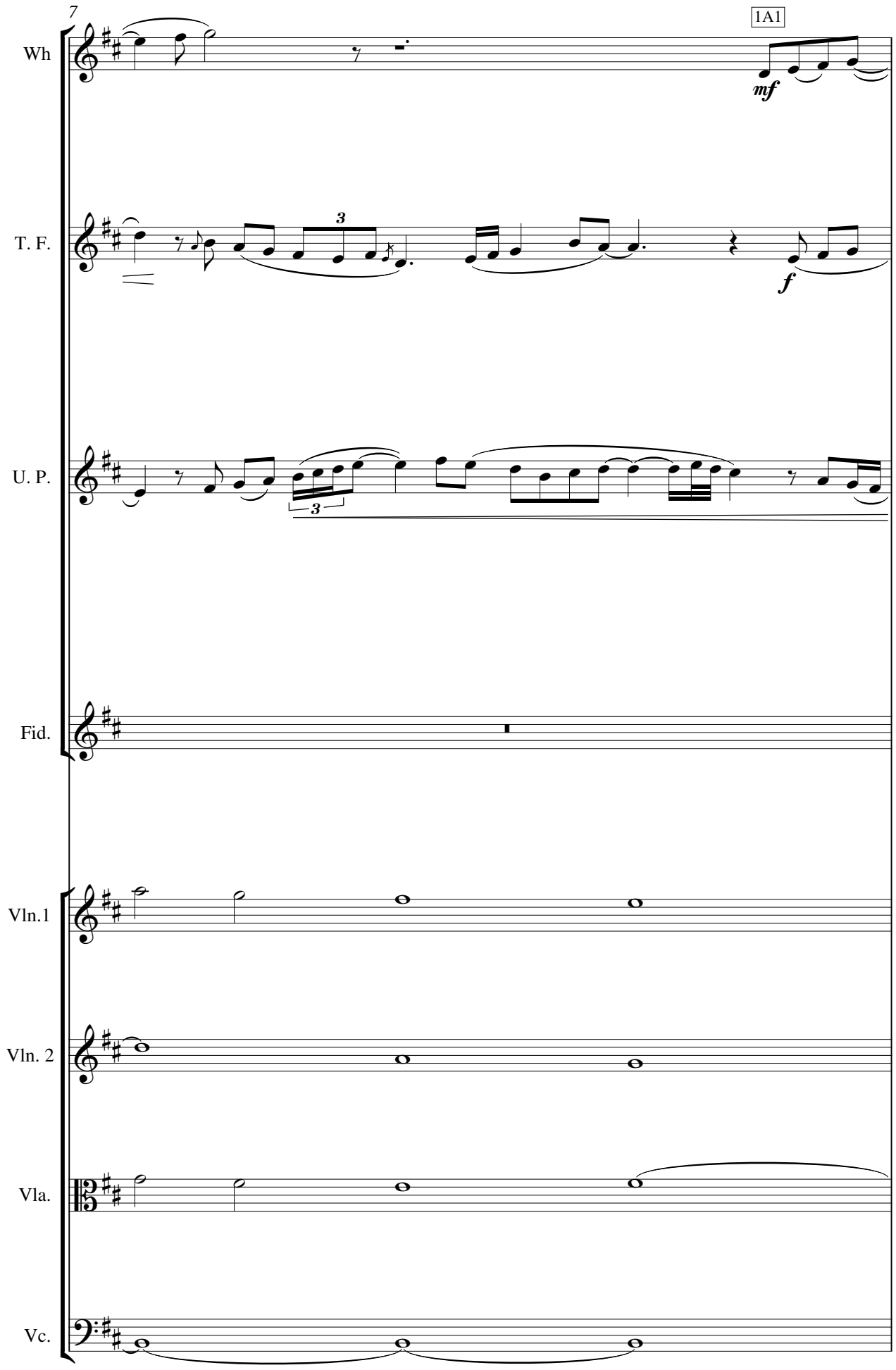

2
Wh
pp
T. F.
U. P.
Fid.
Vln.1
con sord.
Vln. 2
pp
Vla.
Vc.

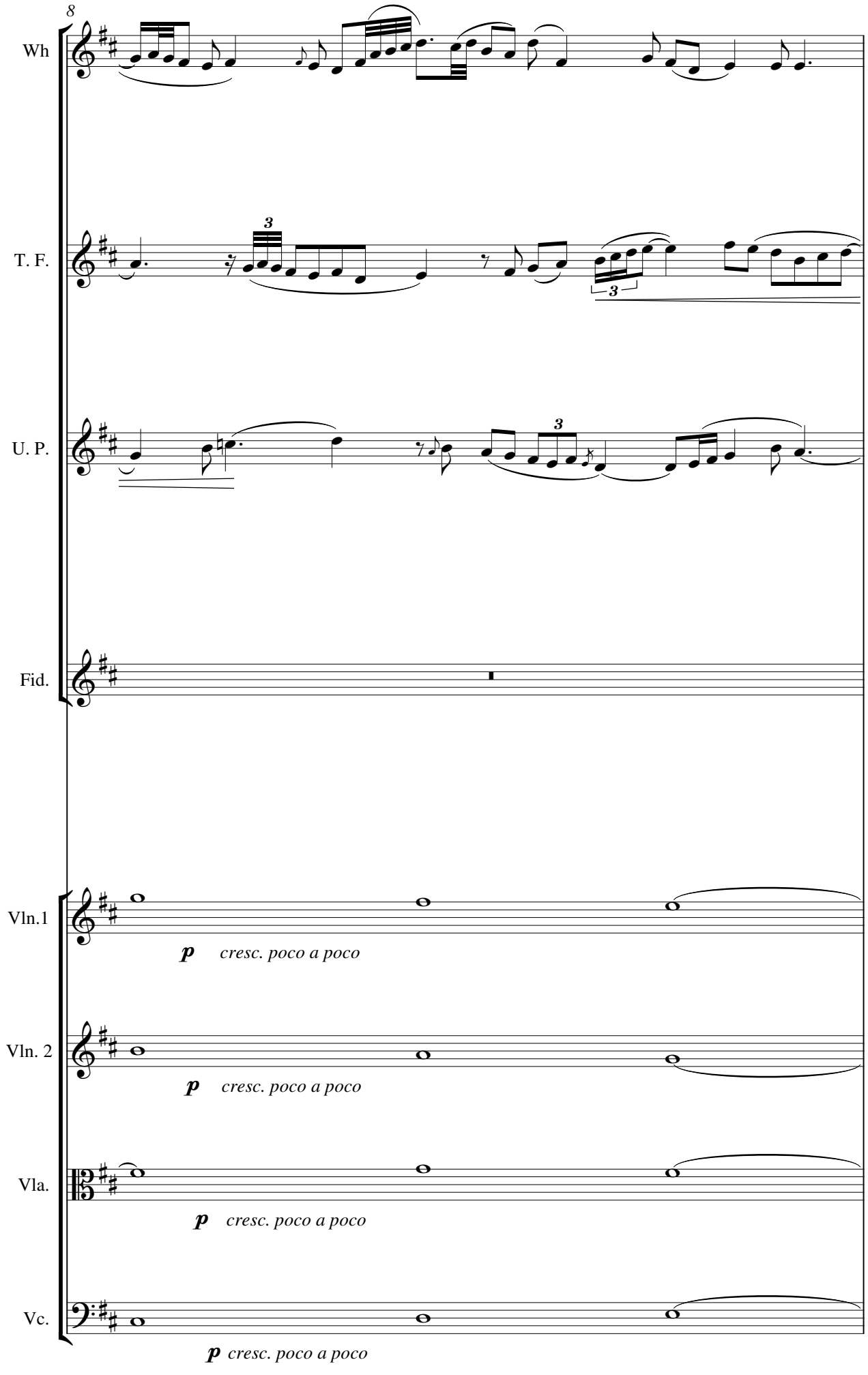

3
Wh
T. F.
U. P.
Fid.
Vln.1
Vln. 2
Vla.
Vc.
p
p
con sord.
pp

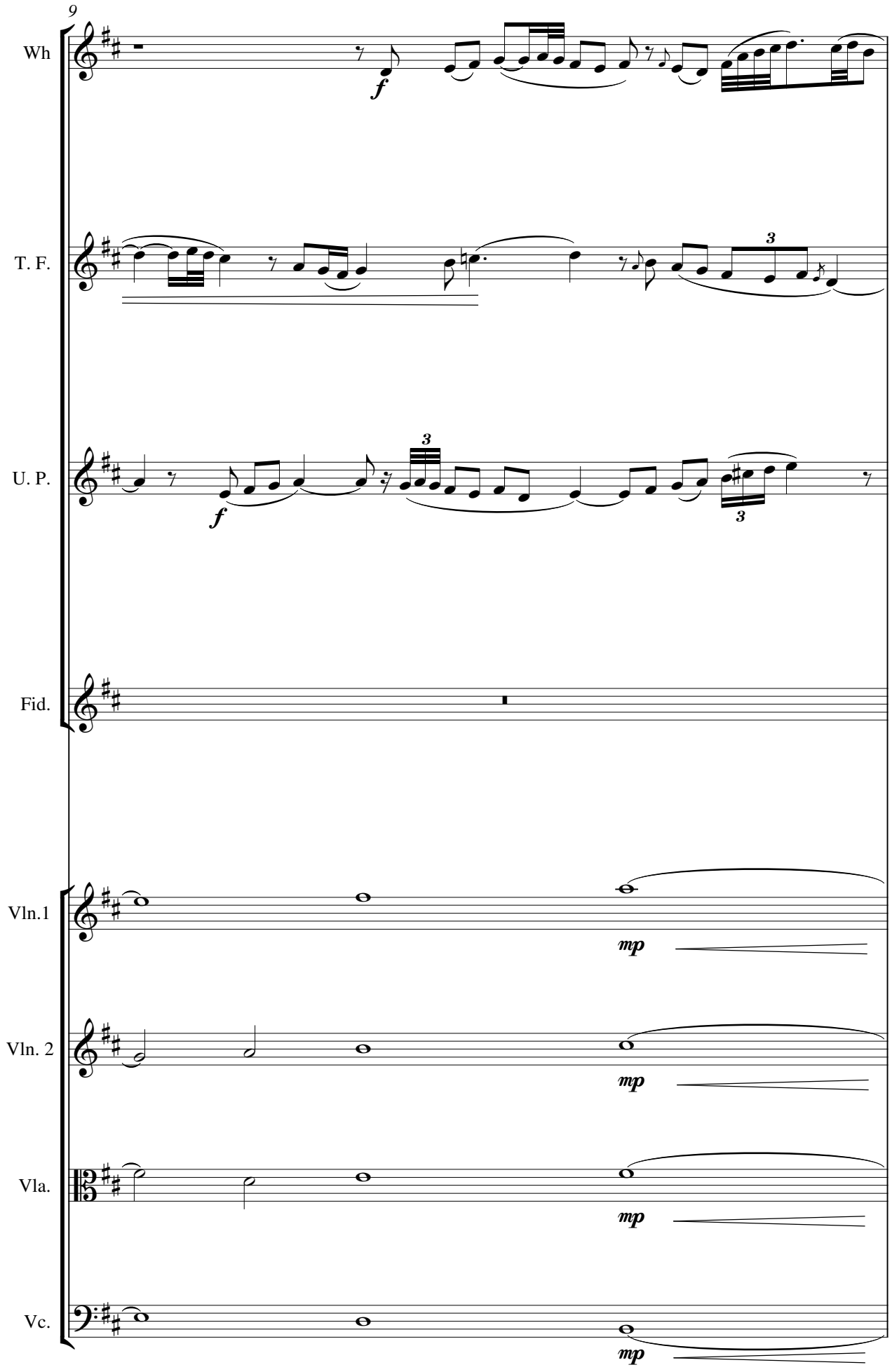

4
Wh
T. F.
U. P.
Fid.
Vln.1
Vln. 2
Vla.
Vc.

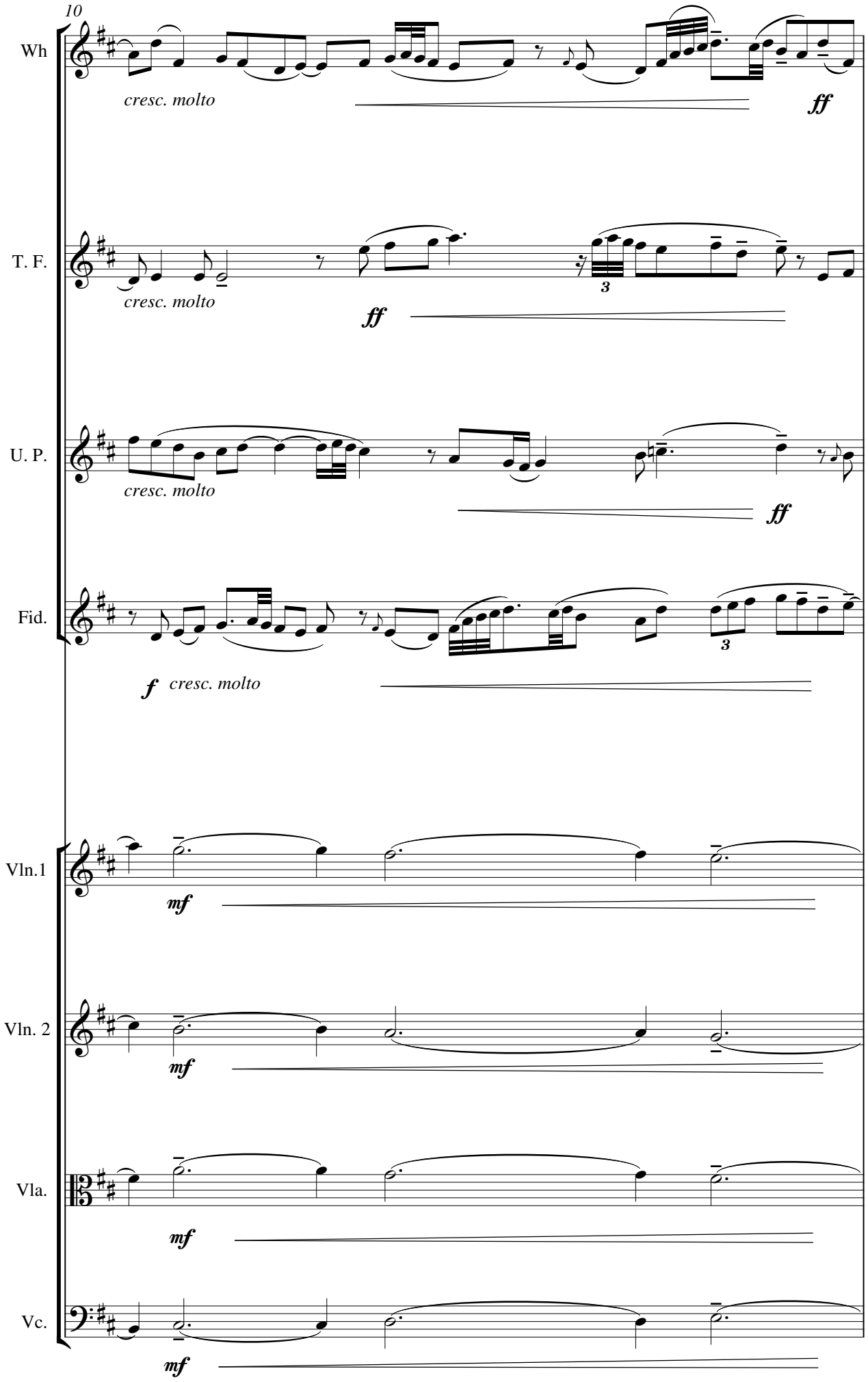

5
Wh
mp
T. F.
3
mf
U. P.
Fid.
3
mp
Vln.1
pp
Vln. 2
Vla.
Vc.

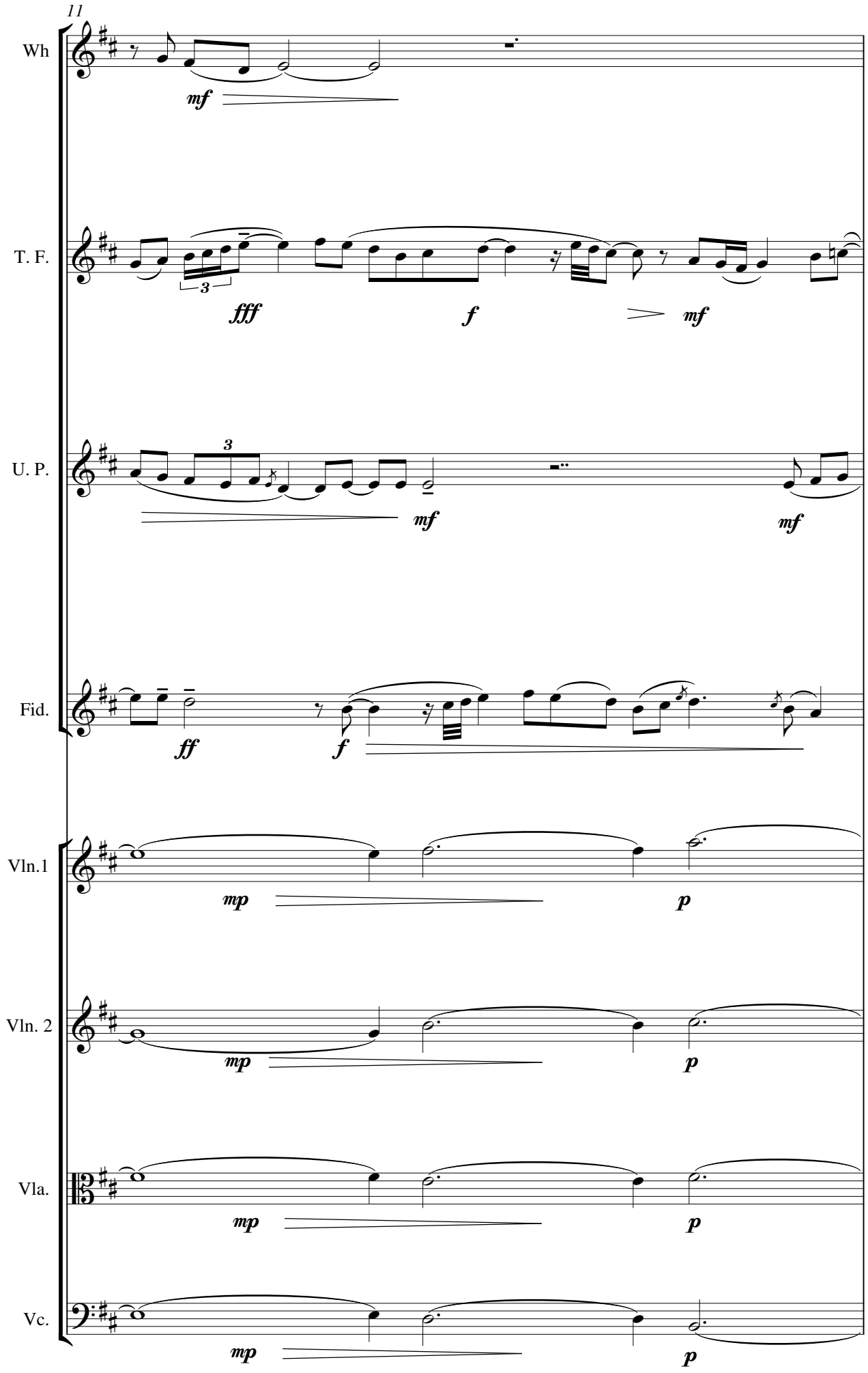

6
Wh
T. F.
U. P.
mf
Fid.
Vln.1
Vln. 2
pp
Vla.
p
Vc.
p

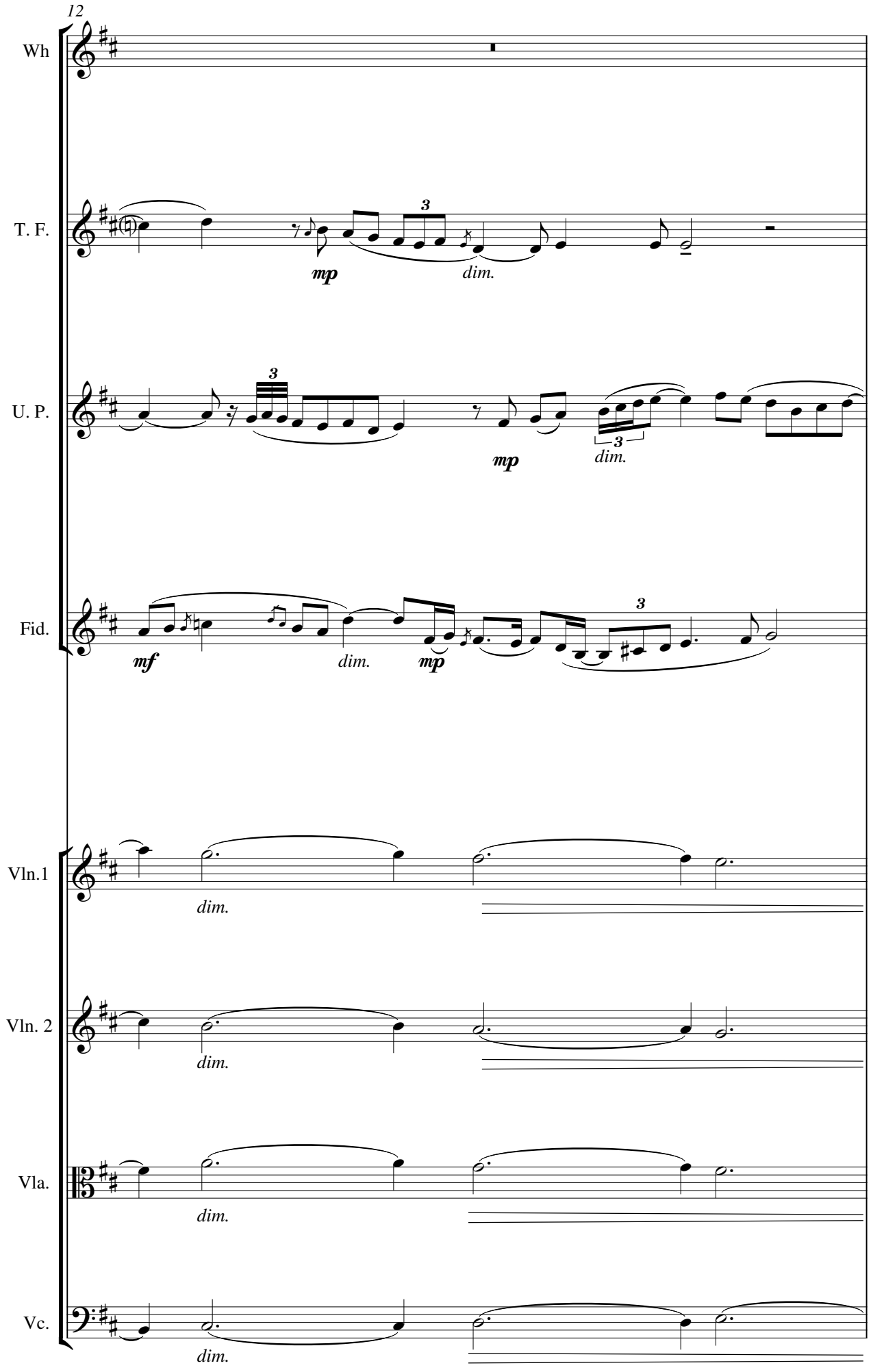

7
1A1
Wh
mf
T. F.
3
f
U. P.
3
Fid.
Vln.1
Vln. 2
Vla.
Vc.

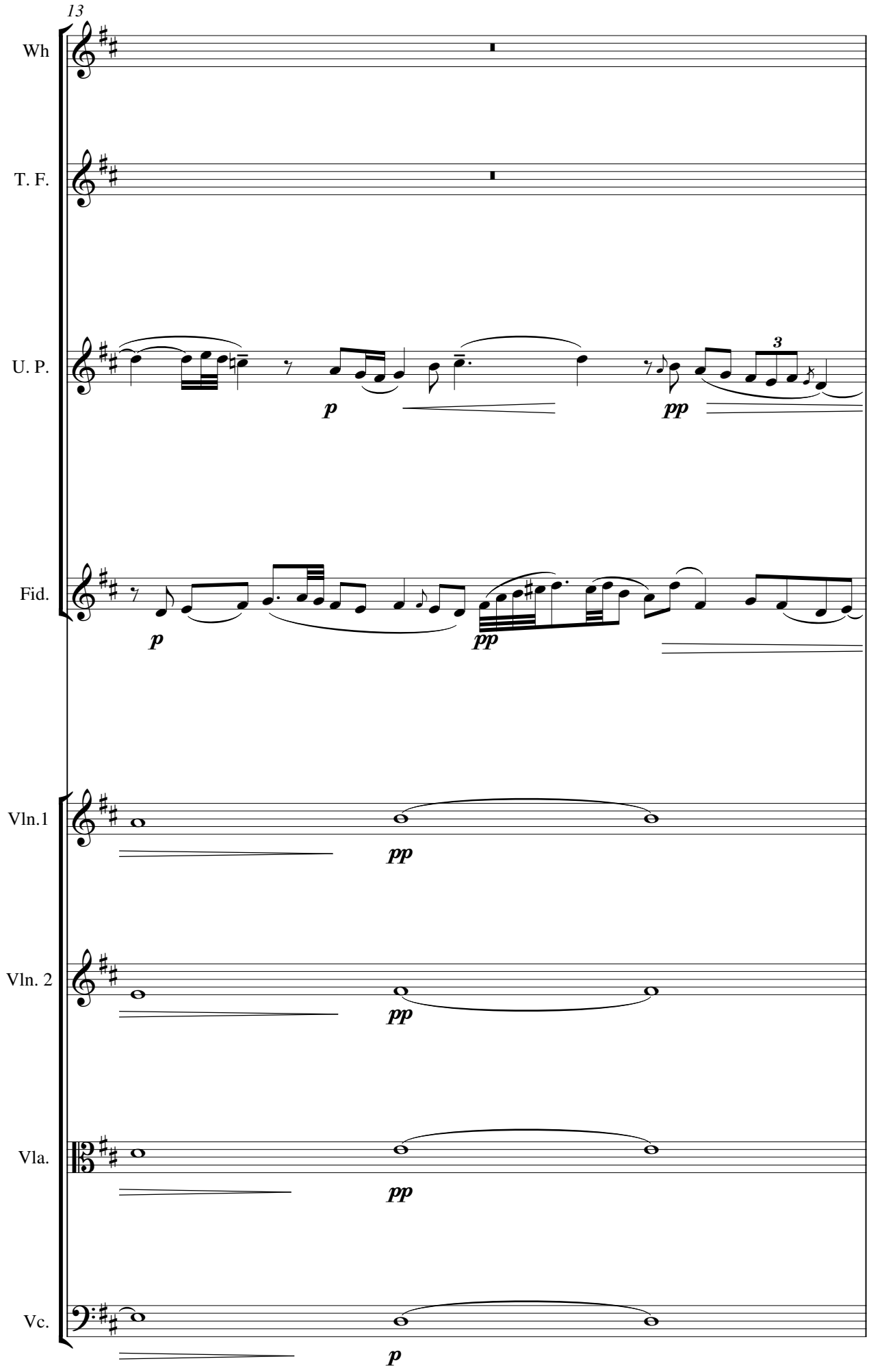

8
Wh
T. F.
U. P.
Fid.
Vln.1
p cresc. poco a poco
Vln. 2
p cresc. poco a poco
Vla.
p cresc. poco a poco
Vc.
p cresc. poco a poco

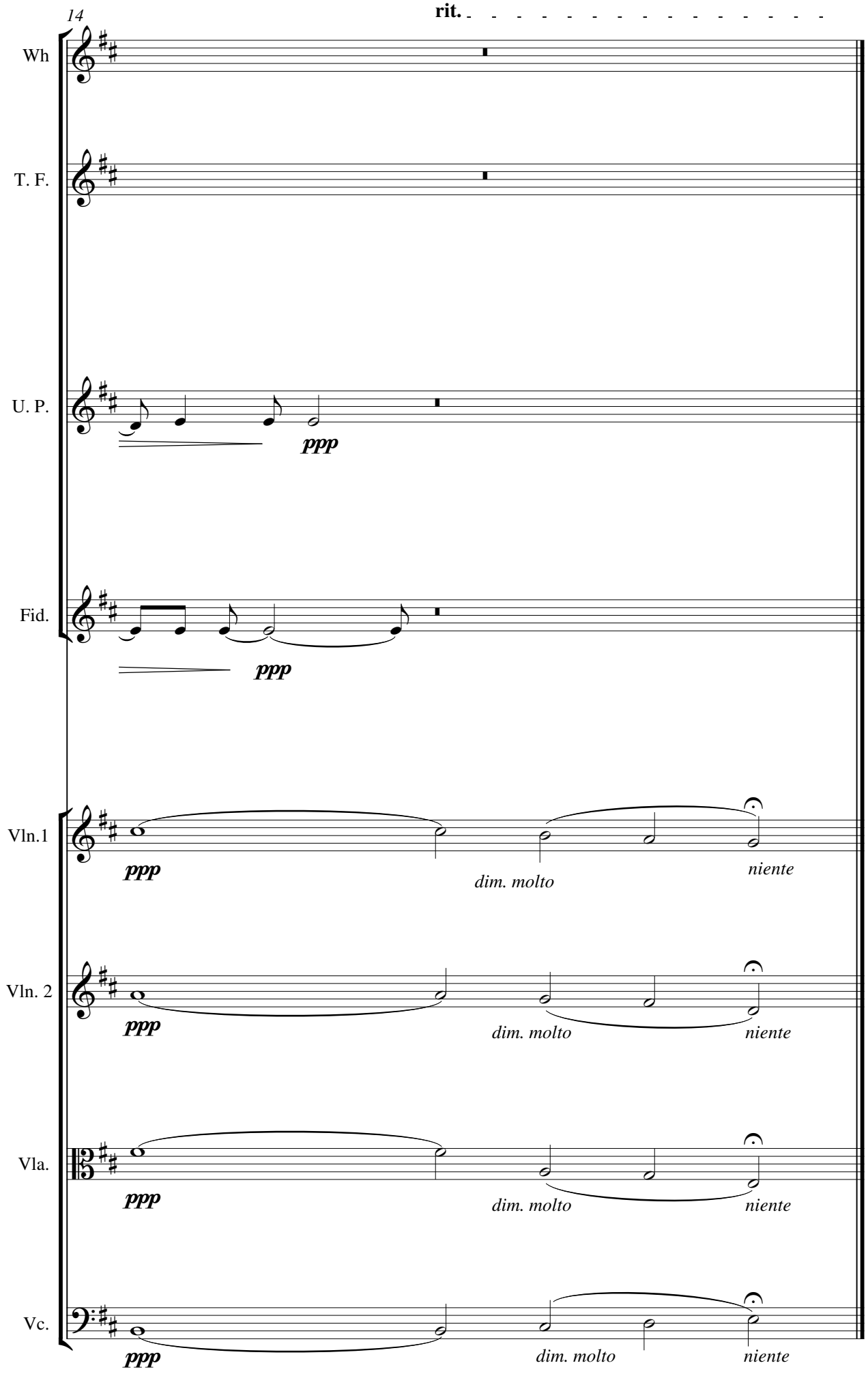

9
Wh
T. F.
U. P.
Fid.
Vln.1
Vln. 2
Vla.
Vc.
f
mp
3


10
Wh
cresc. molto
ff
T. F.
cresc. molto
ff
3
U. P.
cresc. molto
ff
Fid.
f cresc. molto
3
Vln.1
mf
Vln. 2
mf
Vla.
mf
Vc.
mf


11
Wh
mf
T. F.
3
fff
f
mf
U. P.
3
mf
mf
Fid.
ff
f
Vln.1
mp
p
Vln. 2
mp
p
Vla.
mp
p
Vc.
mp
p


12
Wh
T. F.
mp
dim.
U. P.
3
mp
3
dim.
Fid.
mf
dim.
mp
3
Vln.1
dim.
Vln. 2
dim.
Vla.
dim.
Vc.
dim.

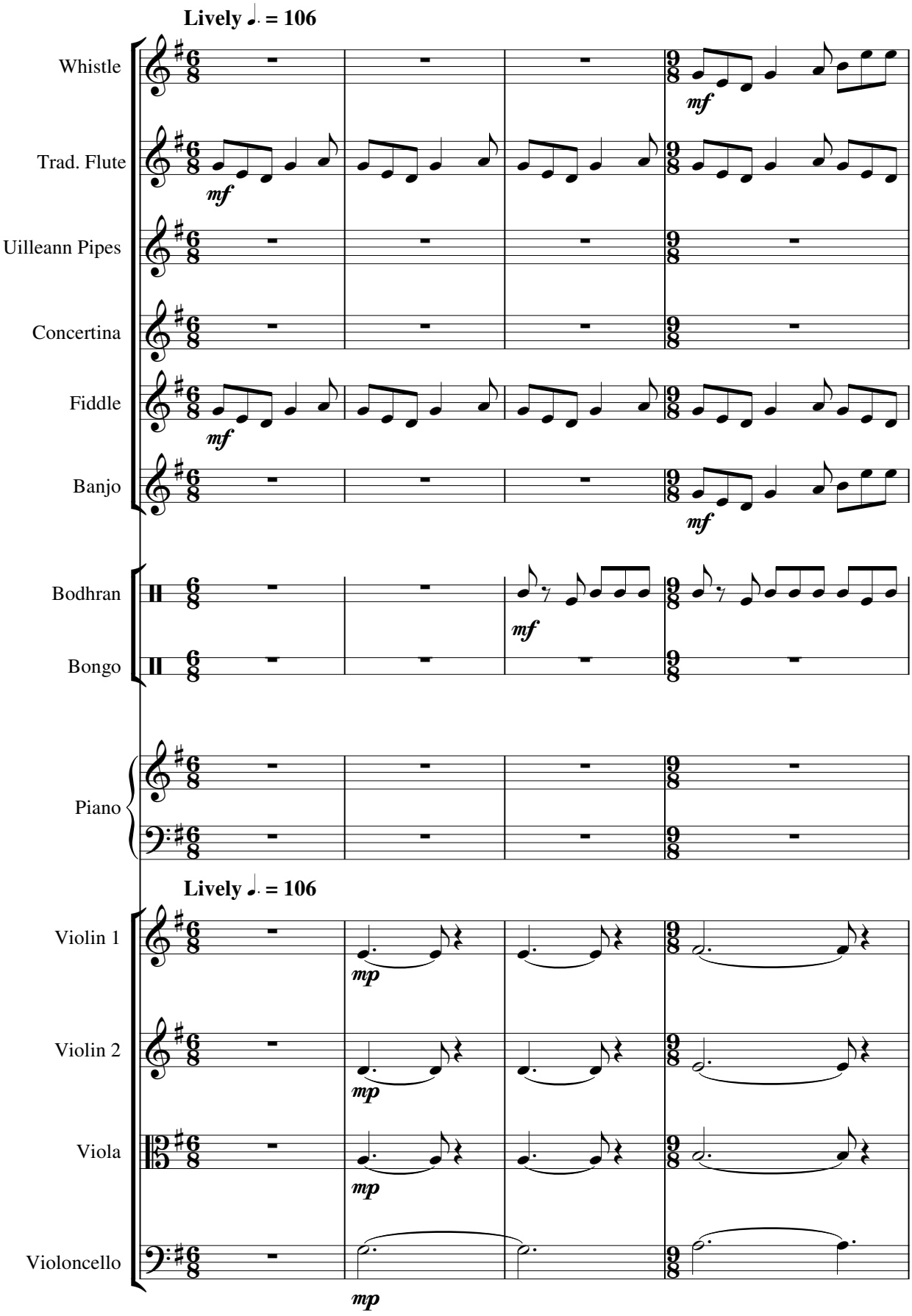

13
Wh
T. F.
U. P.
Fid.
Vln.1
Vln. 2
Vla.
Vc.
p
pp
3

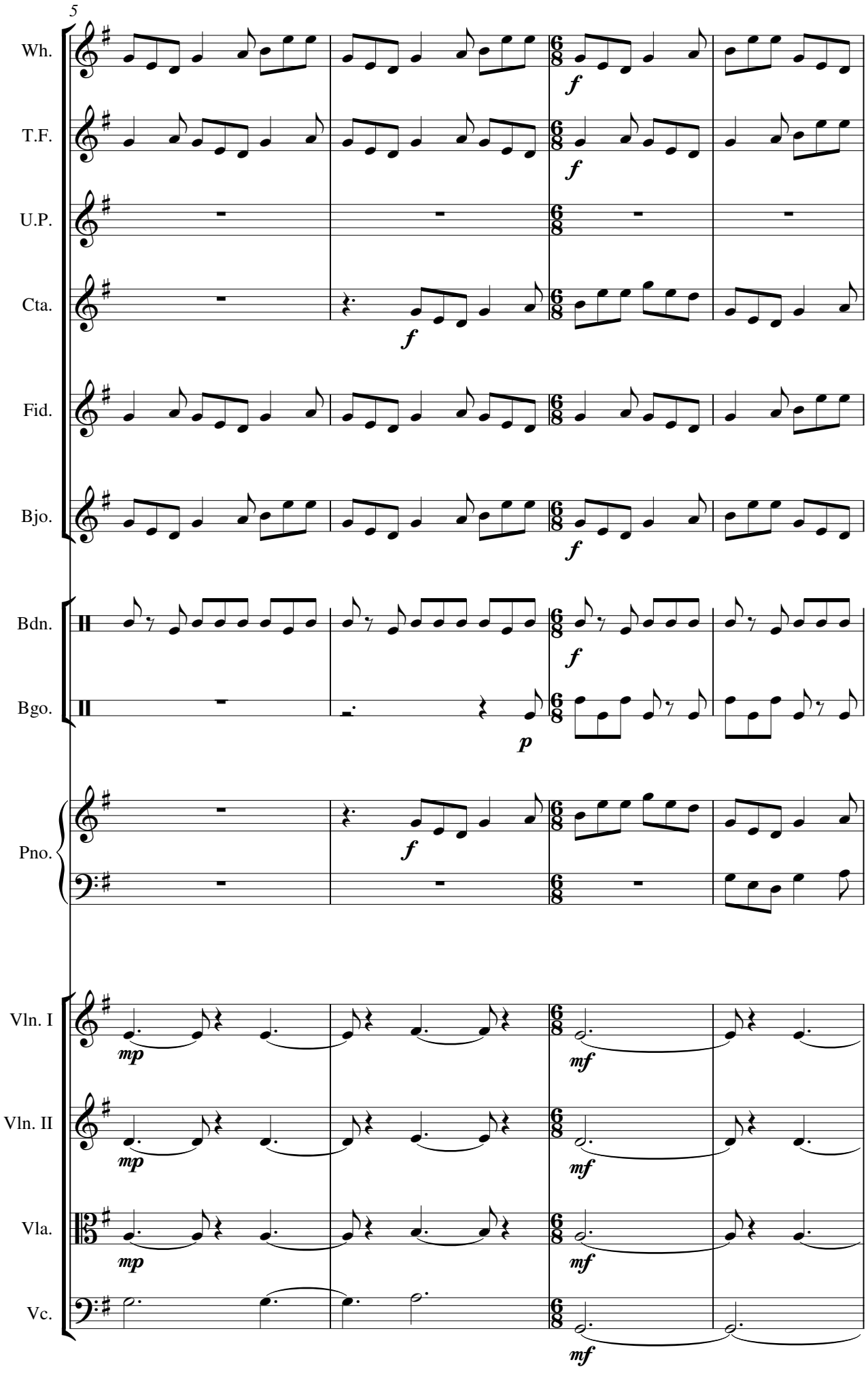

14
rit.
Wh
T. F.
U. P.
ppp
Fid.
ppp
Vln.1
ppp
dim. molto
niente
Vln. 2
ppp
dim. molto
niente
Vla.
ppp
dim. molto
niente
Vc.
ppp
dim. molto
niente

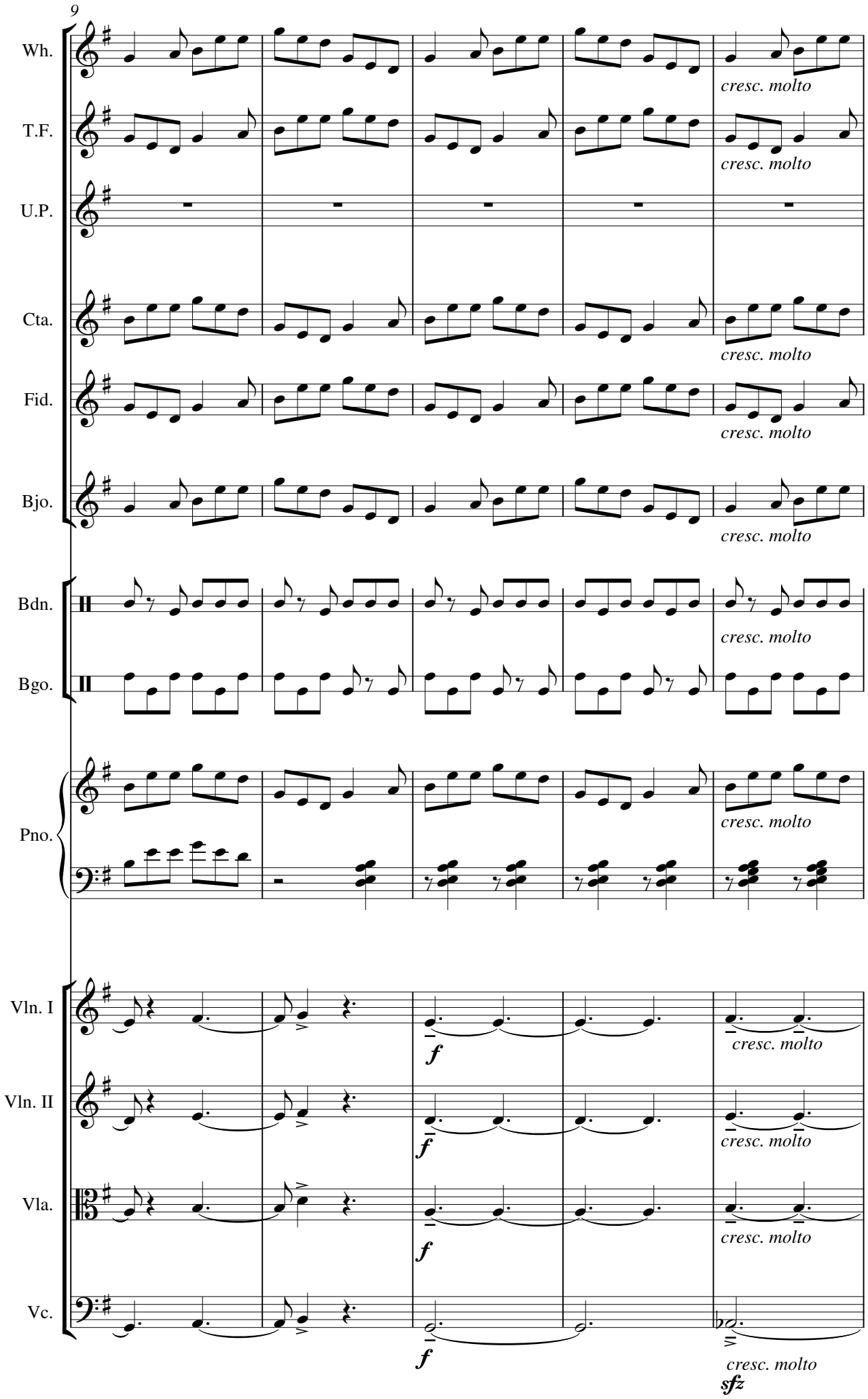
Movement 3 Jig

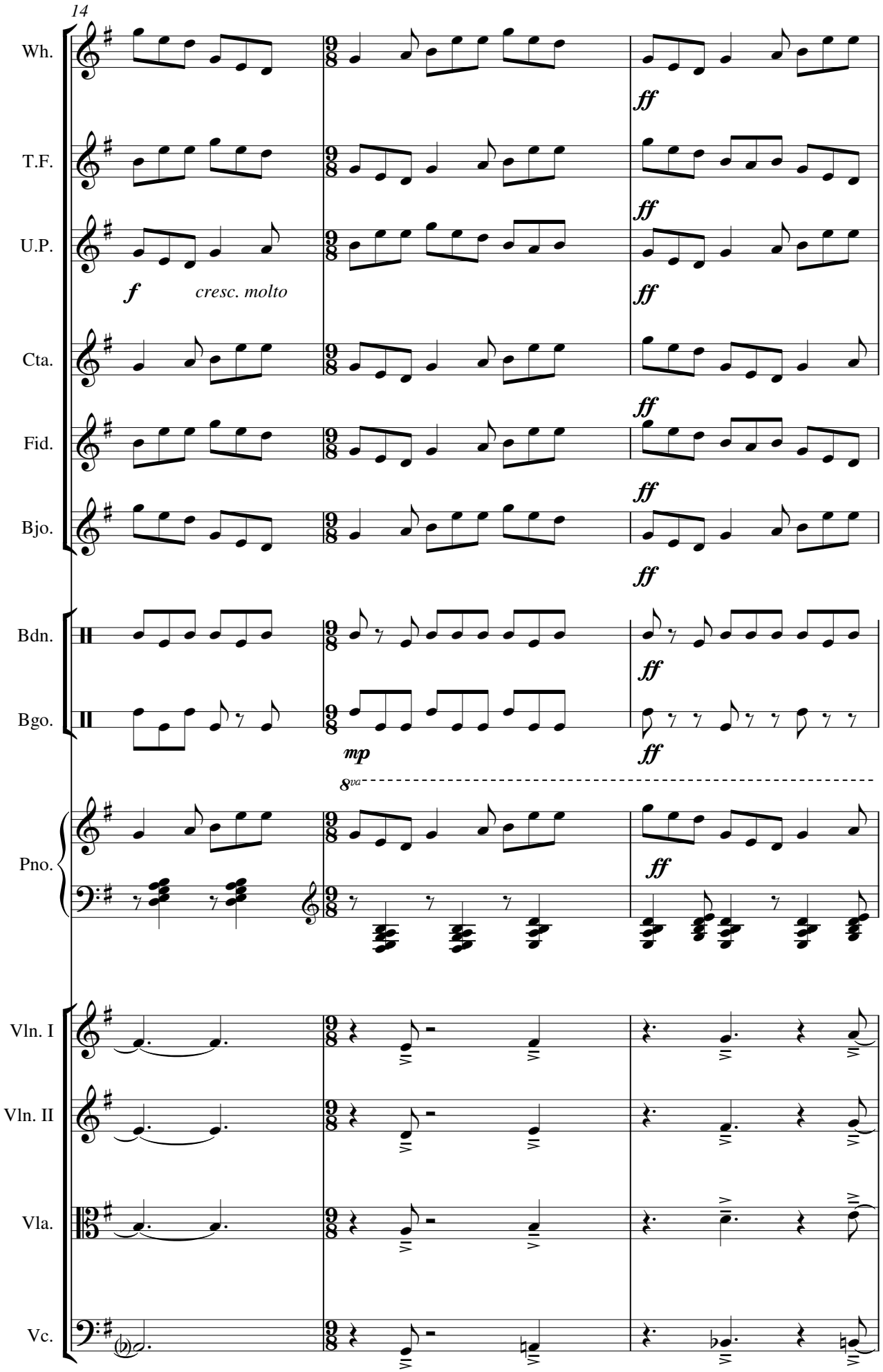
Movement 3 Jig

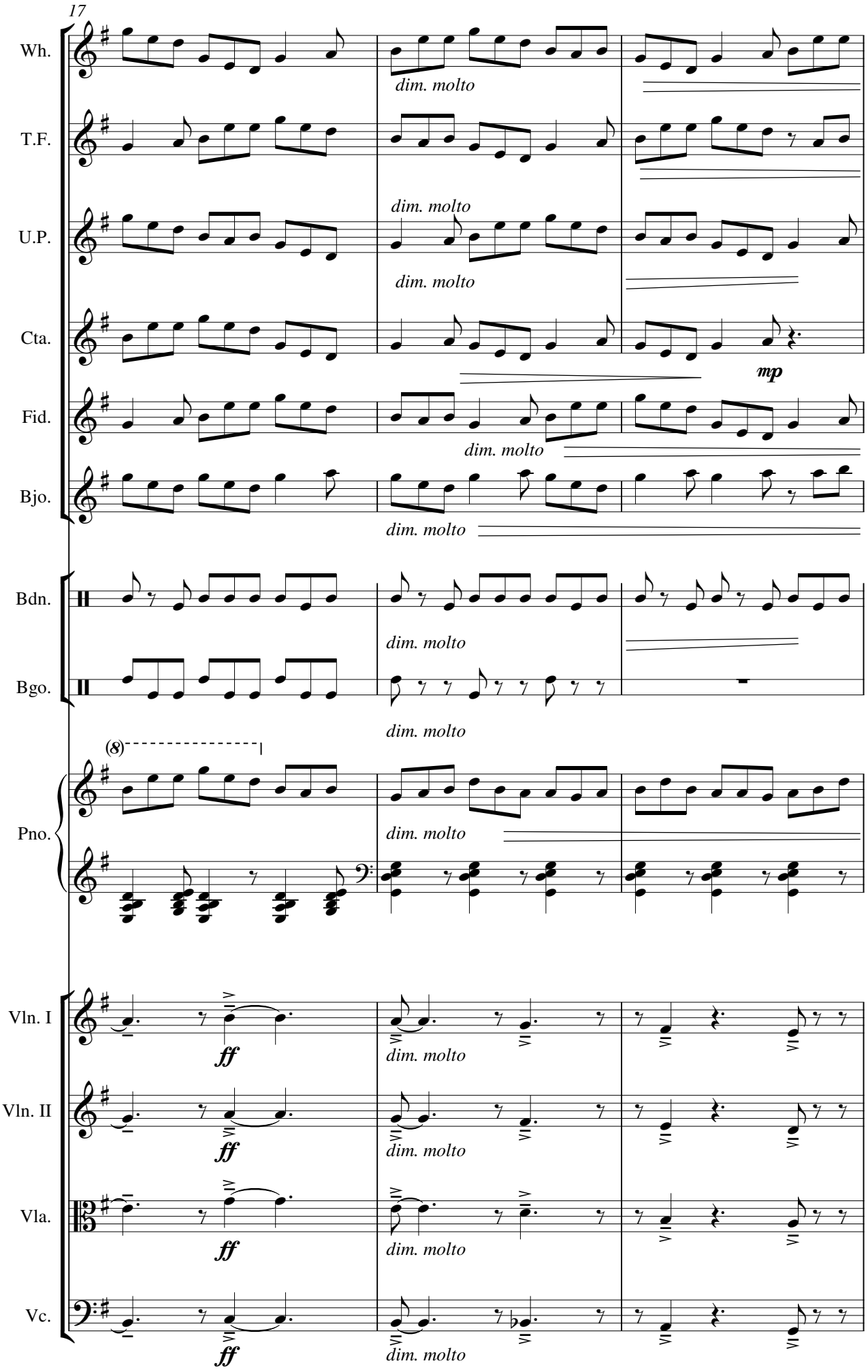
Ben Hanlon

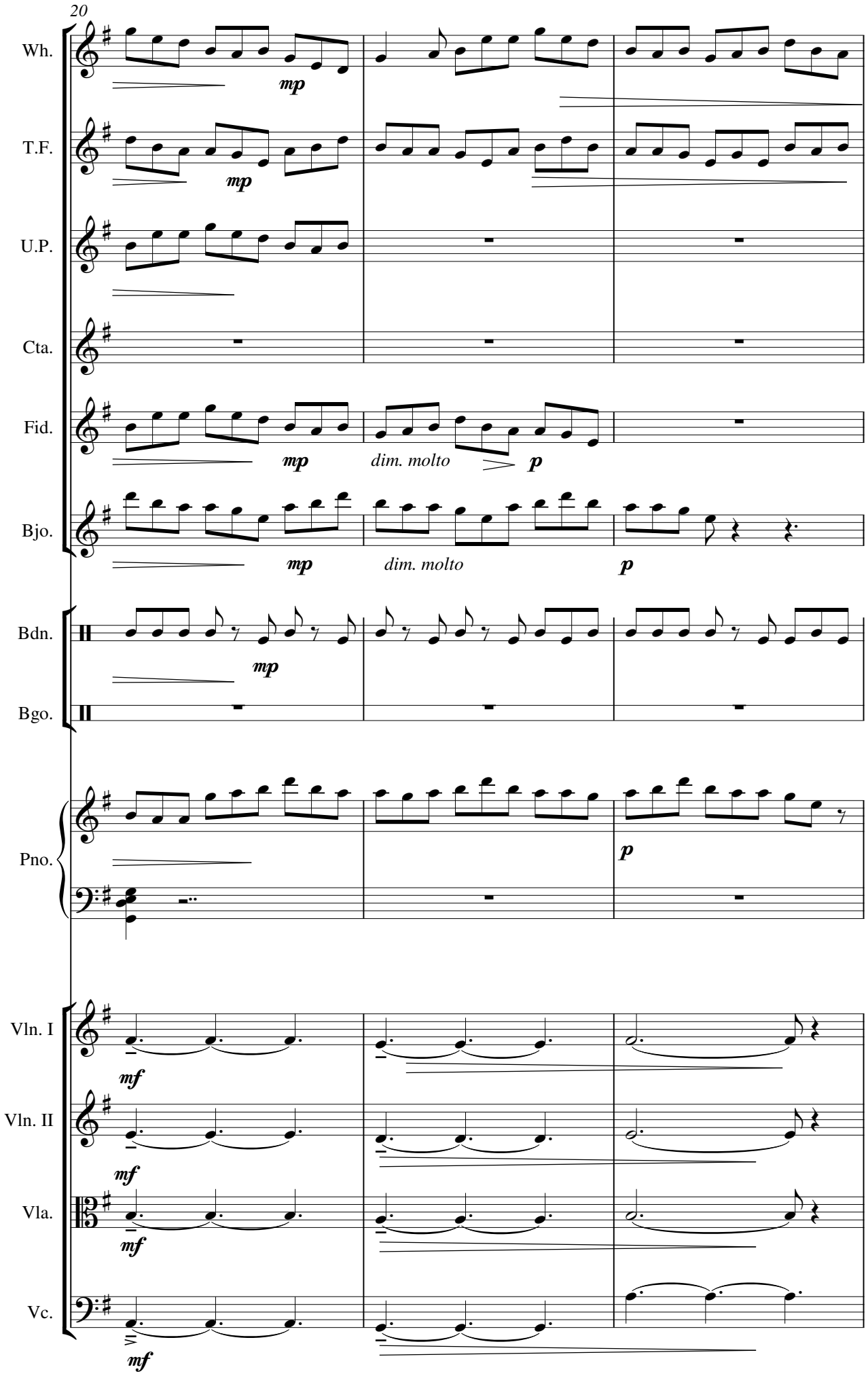


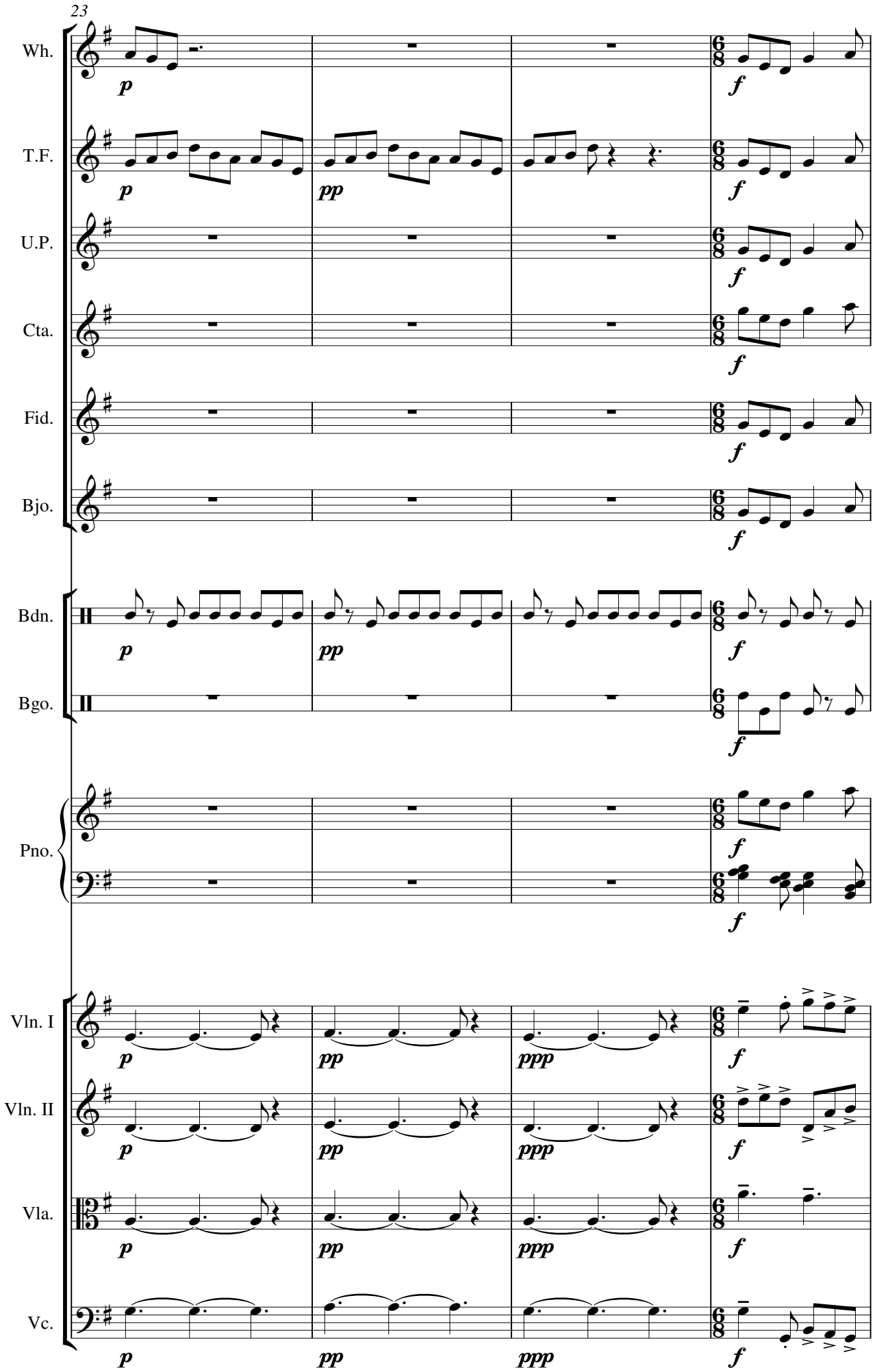

5
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
p
mp
mf

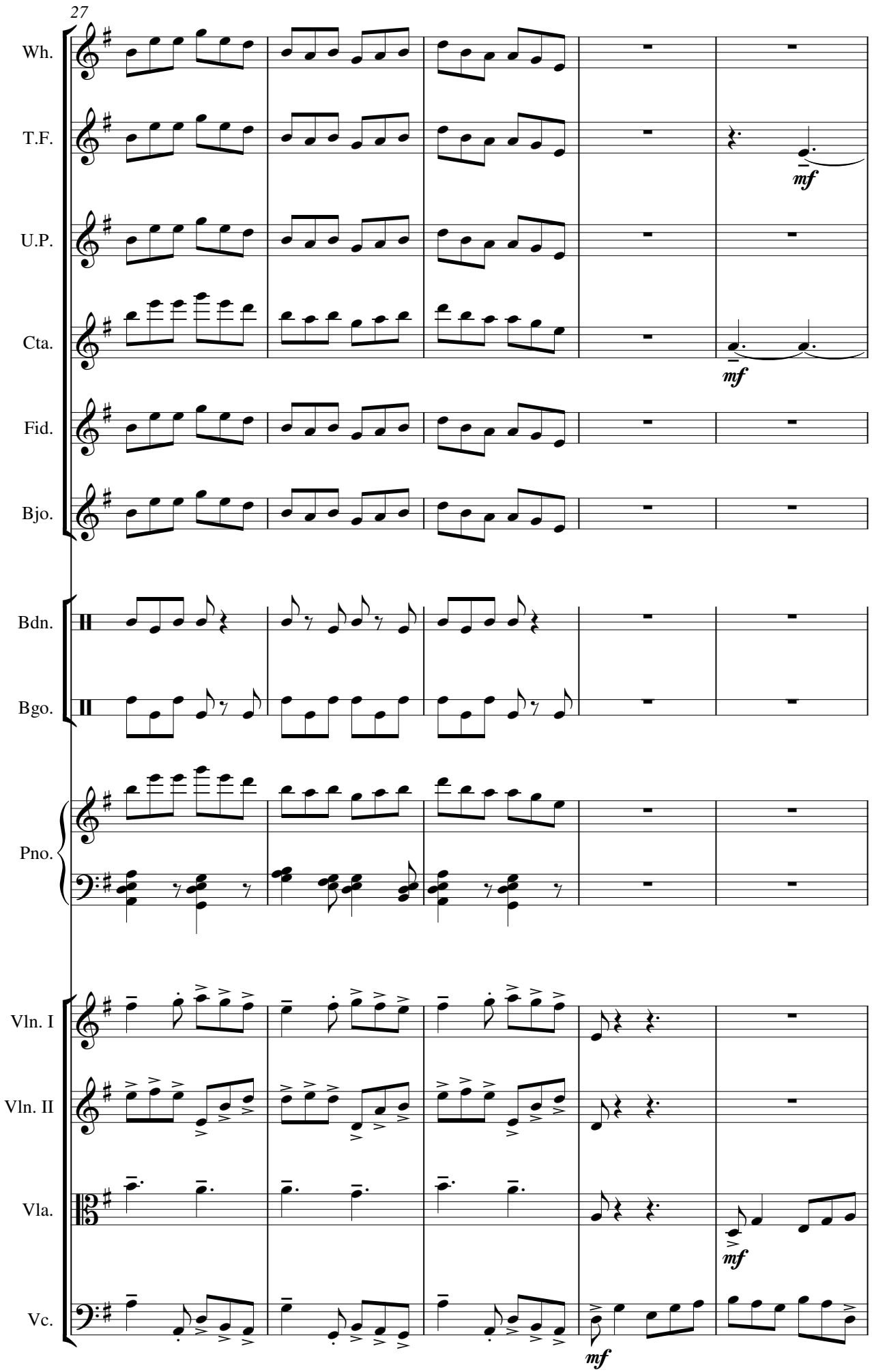

9
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
cresc. molto
f
sfz

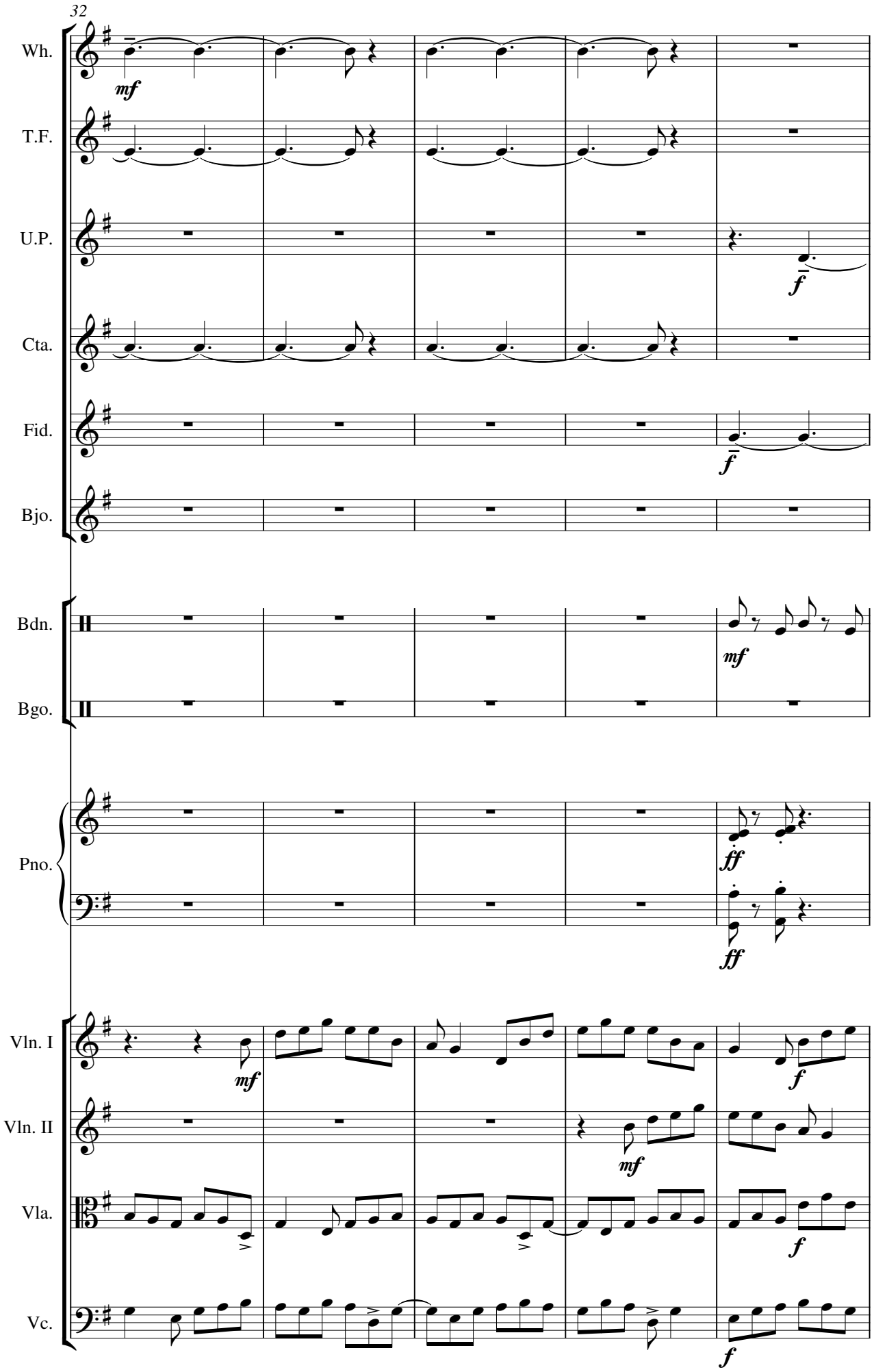

14
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
cresc. molto
ff
mp
8va

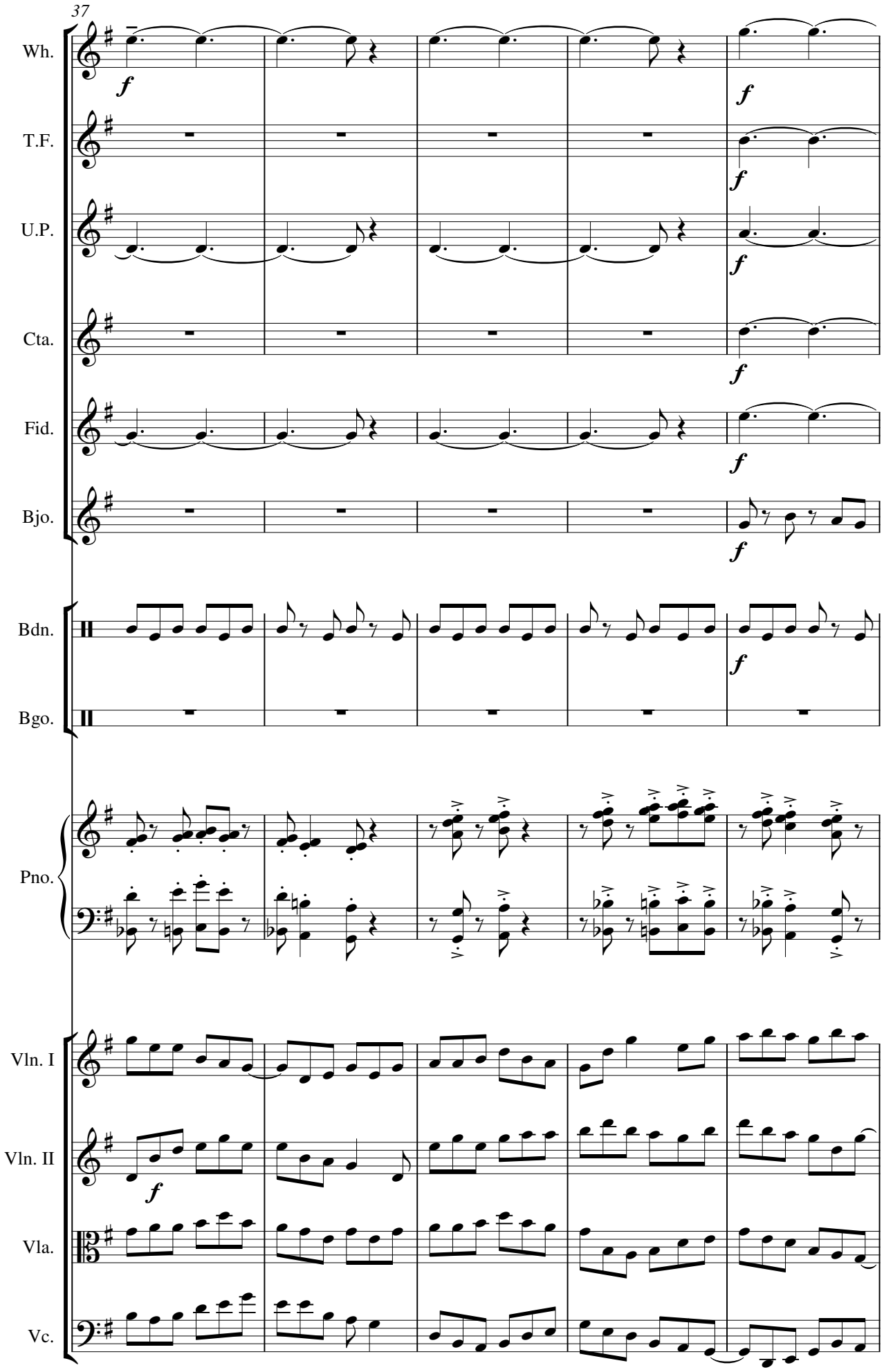

17
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
dim. molto
mp
ff
(8)

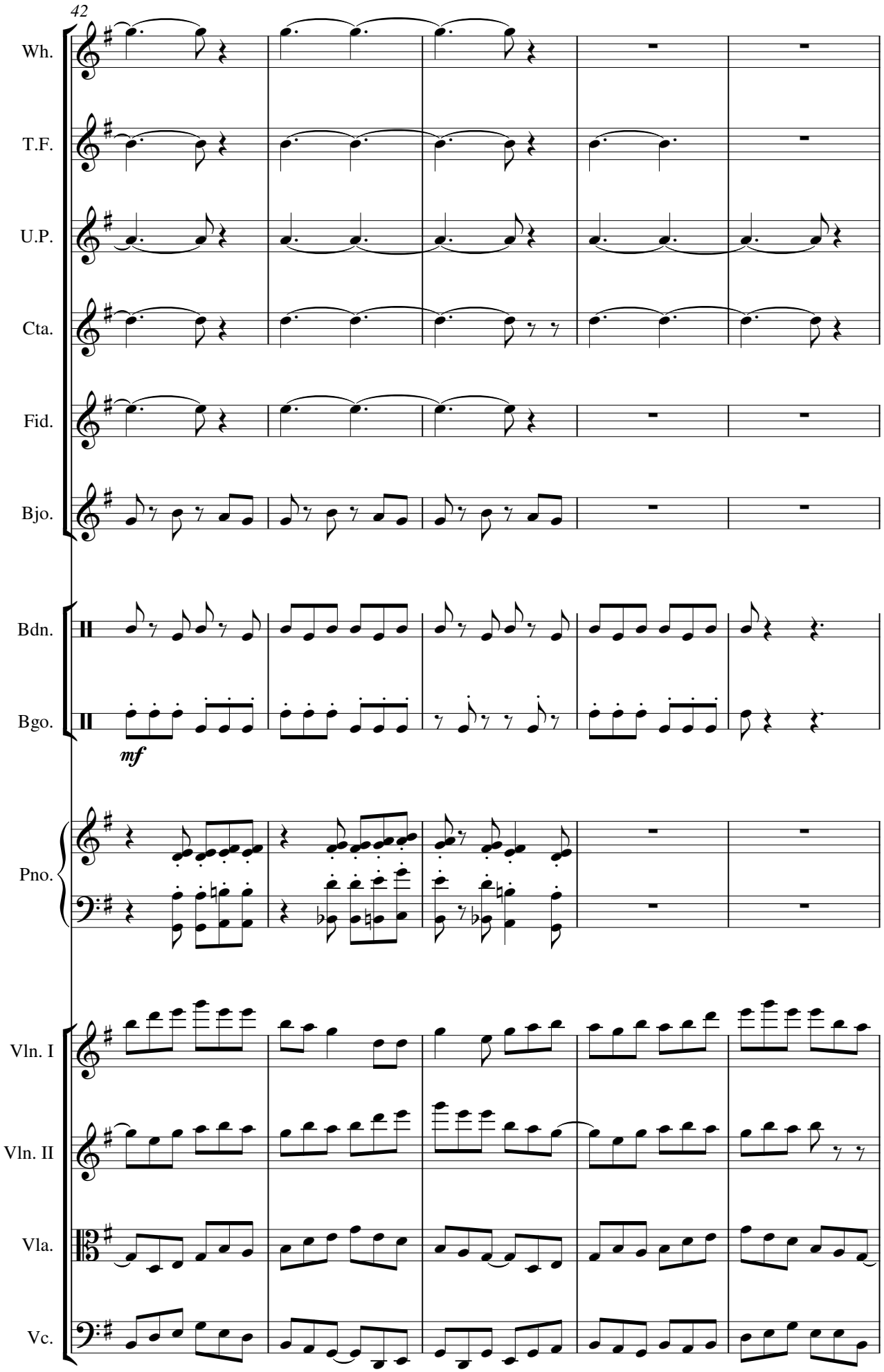

20
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
dim. molto
p
mf

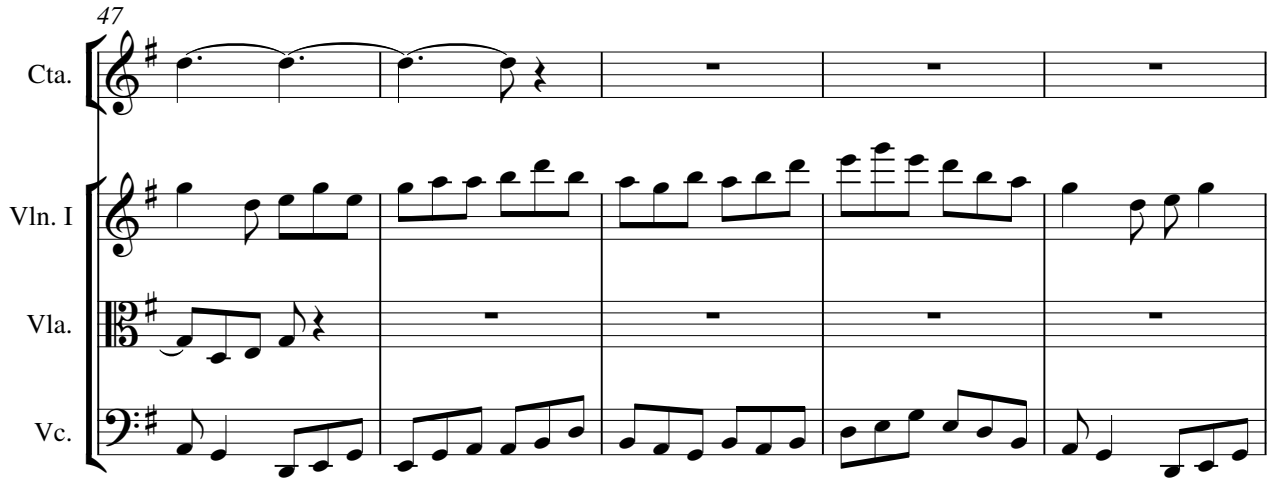

23
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
pp
ppp
f

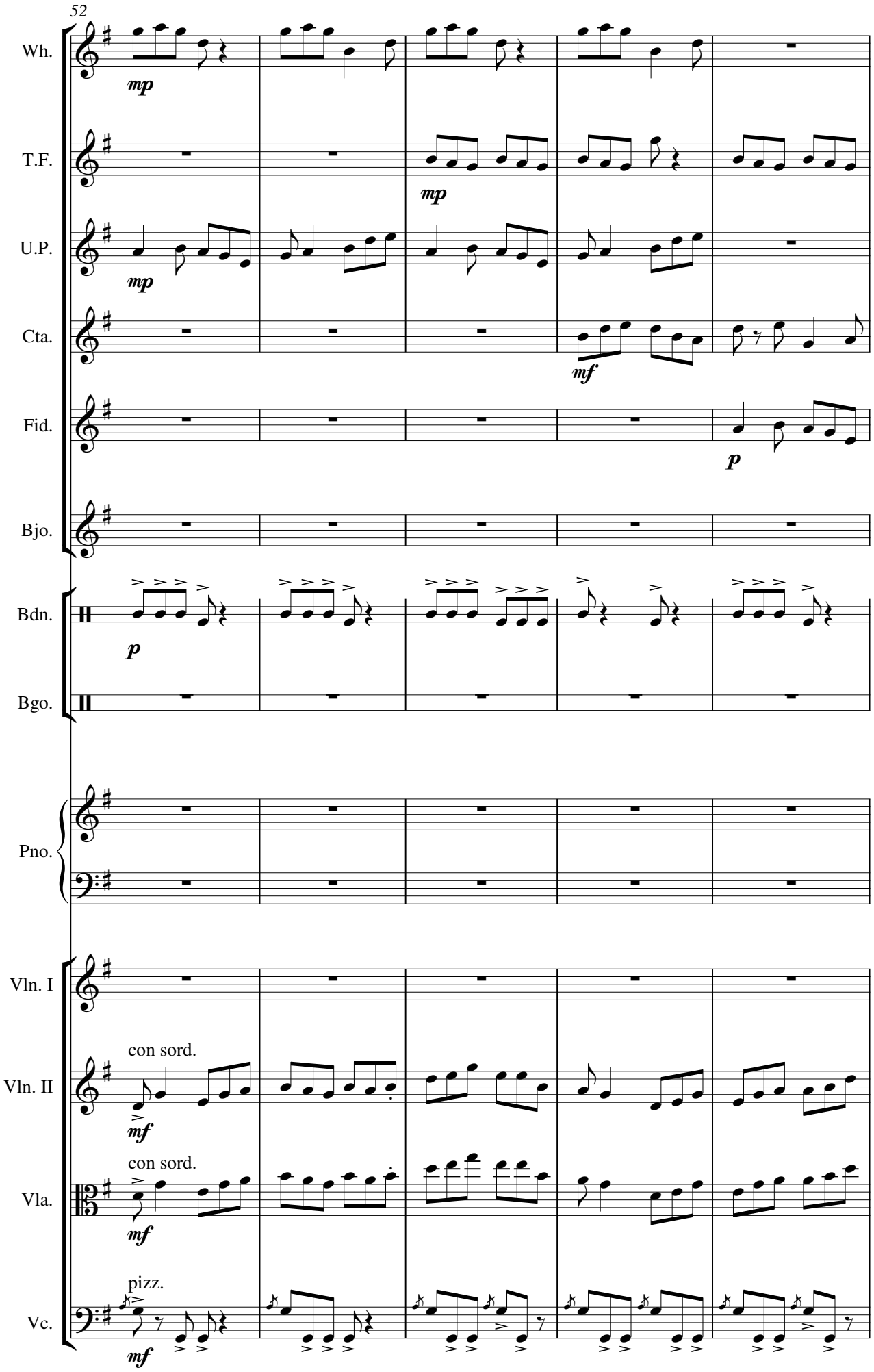

27
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf
mf

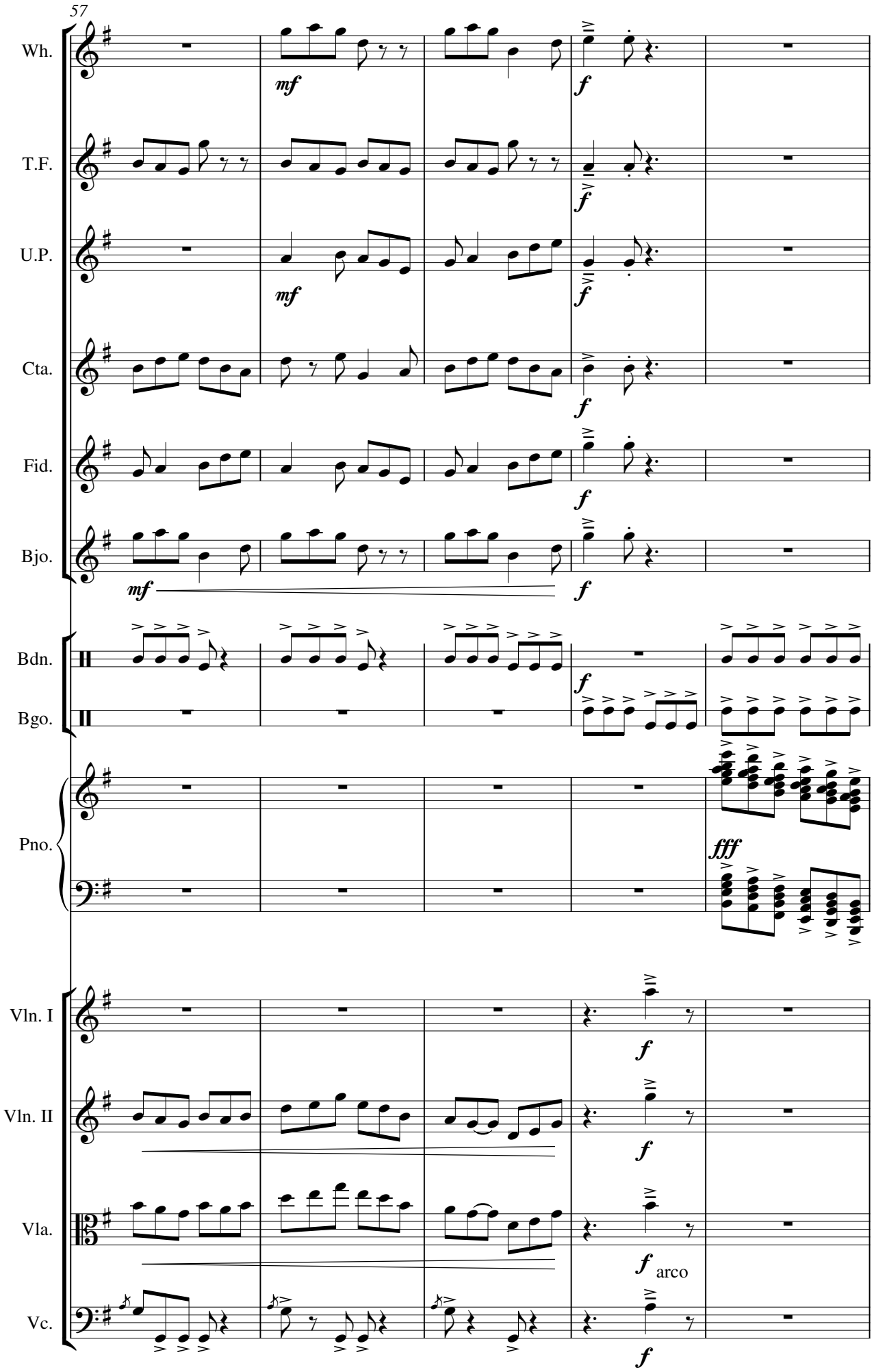

32
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
f
ff

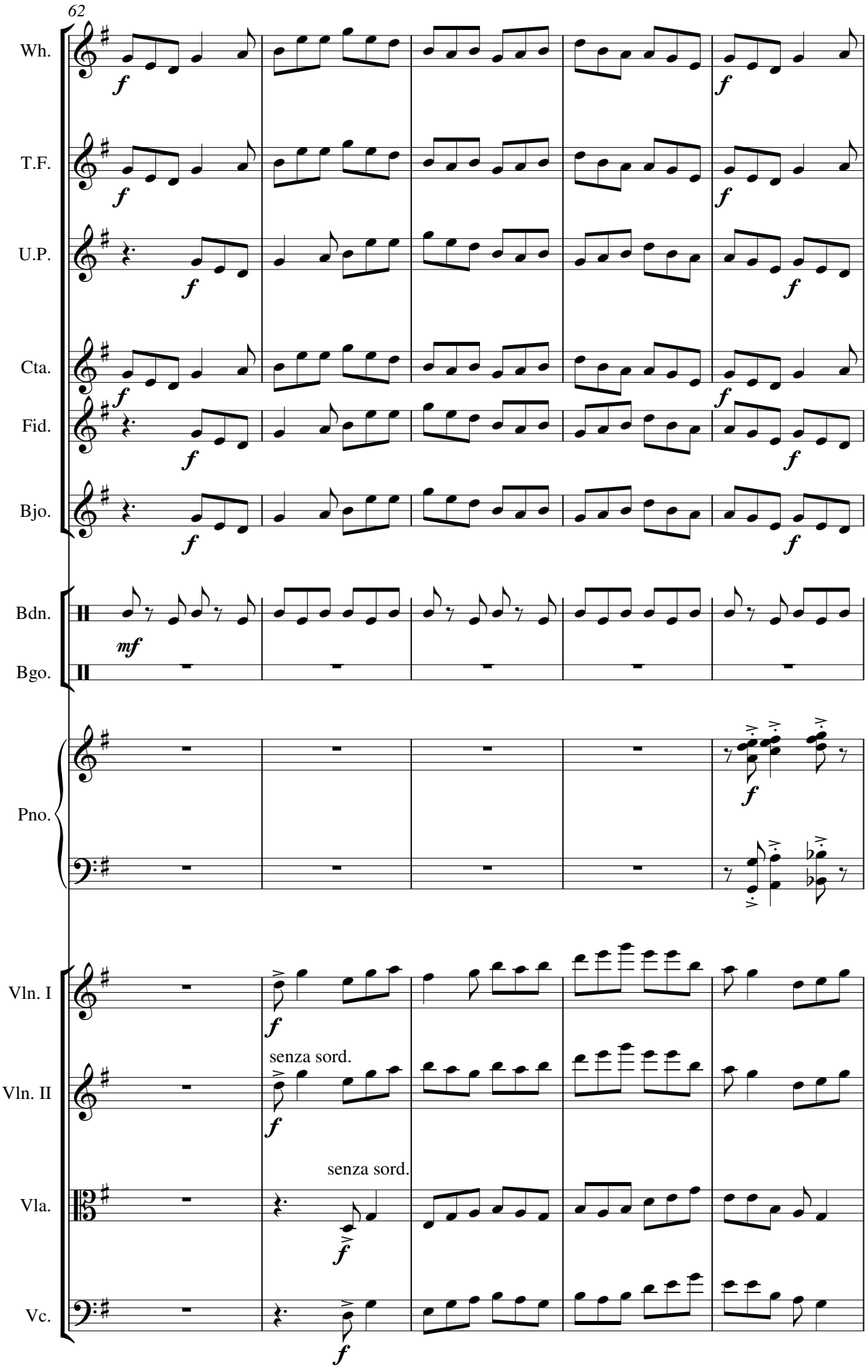

37
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f

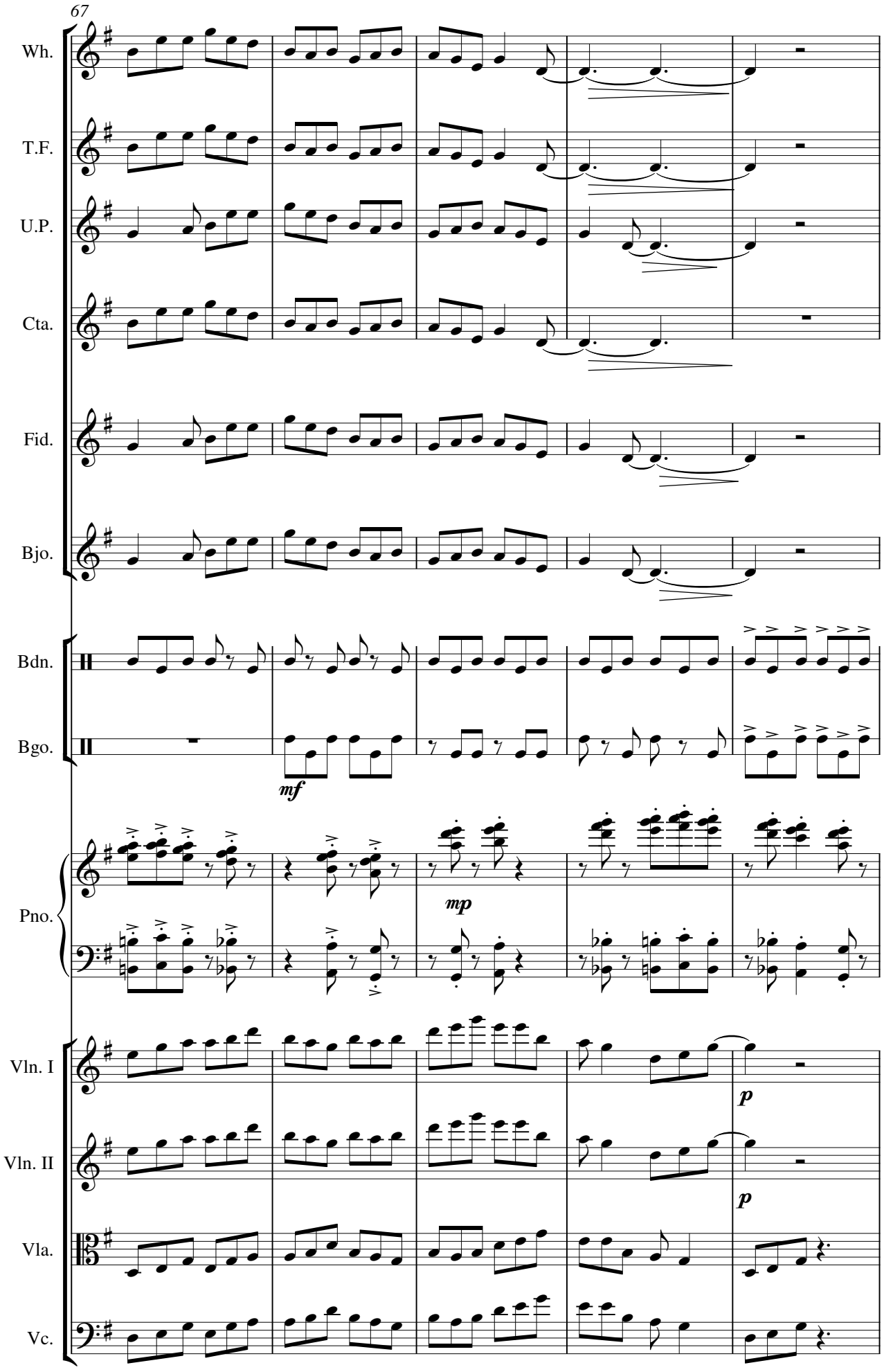

42
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
mf
Pno.
Vln. I
Vln. II
Vla.
Vc.

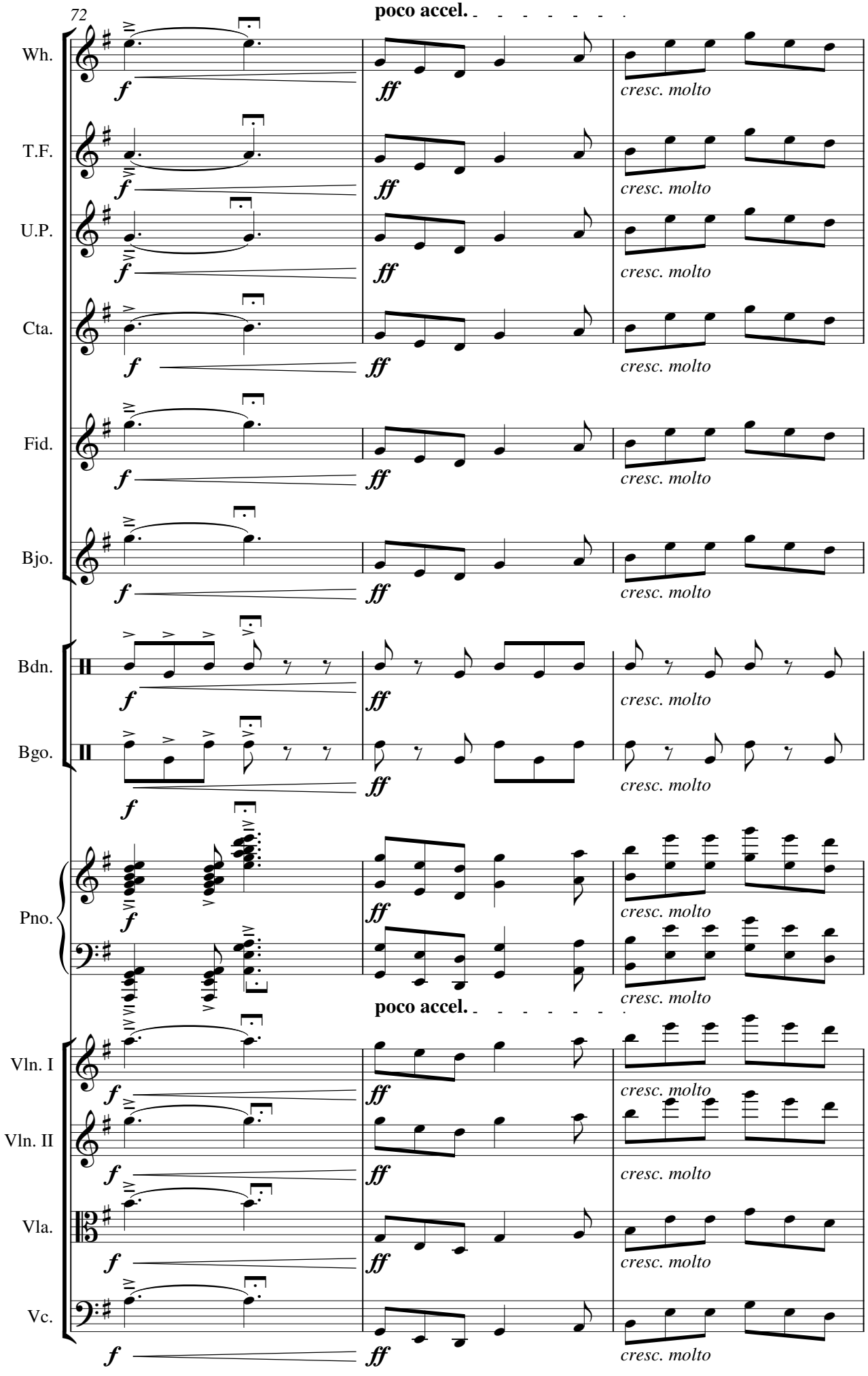

47
Cta.
Vln. I
Vla.
Vc.

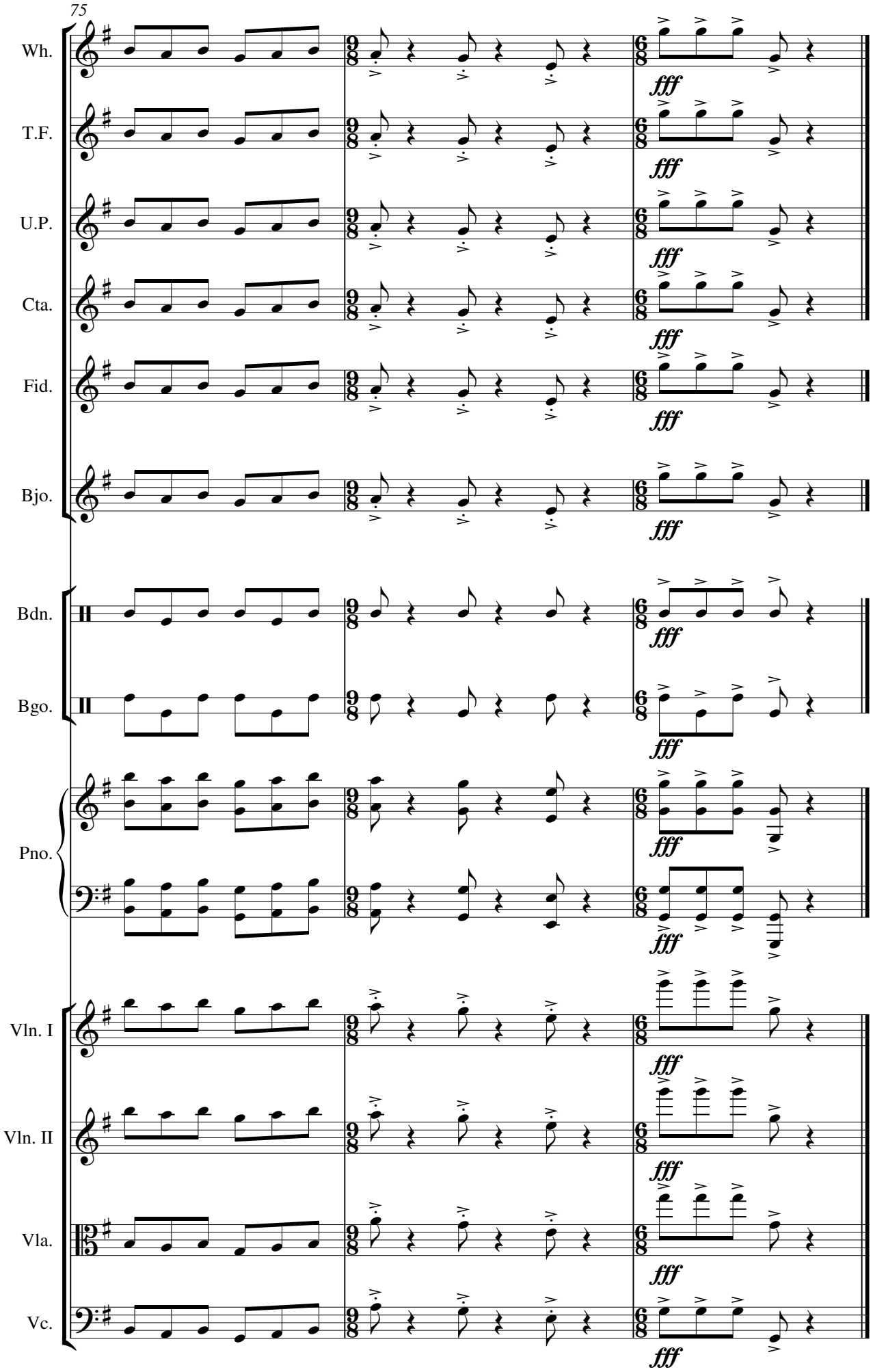

52
Wh.
mp
T.F.
mp
U.P.
mp
Cta.
mf
Fid.
p
Bjo.
Bdn.
p
Bgo.
Pno.
Vln. I
con sord.
Vln. II
mf
con sord.
Vla.
mf
pizz.
Vc.
mf


57
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
f
fff
arco


62
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
senza sord.
senza sord.


67
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
mf
Pno.
mp
Vln. I
p
Vln. II
p
Vla.
Vc.


72
poco accel.
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
poco accel.
Vln. I
Vln. II
Vla.
Vc.
f
ff
cresc. molto


75
Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.
fff

One of the Houses James Joyce Lived in. Once

a short piece for soprano, alto, tenor, baritone, bass

and

clarinet in Bflat

One of the Houses James Joyce Lived in. Once

James Joyce ivy,

On James Joyce plaque,

James Joyce pebbles,

On James Joyce dash.

James Joyce knocker,

On James Joyce door,

James Joyce dust,

On James Joyce floor.

James Joyce windows,

On James Joyce glass.

Waiting for James Joyce

clouds to pass.

Fade Street

Mark Granier

Salt Publishing 2010

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Composer's Note

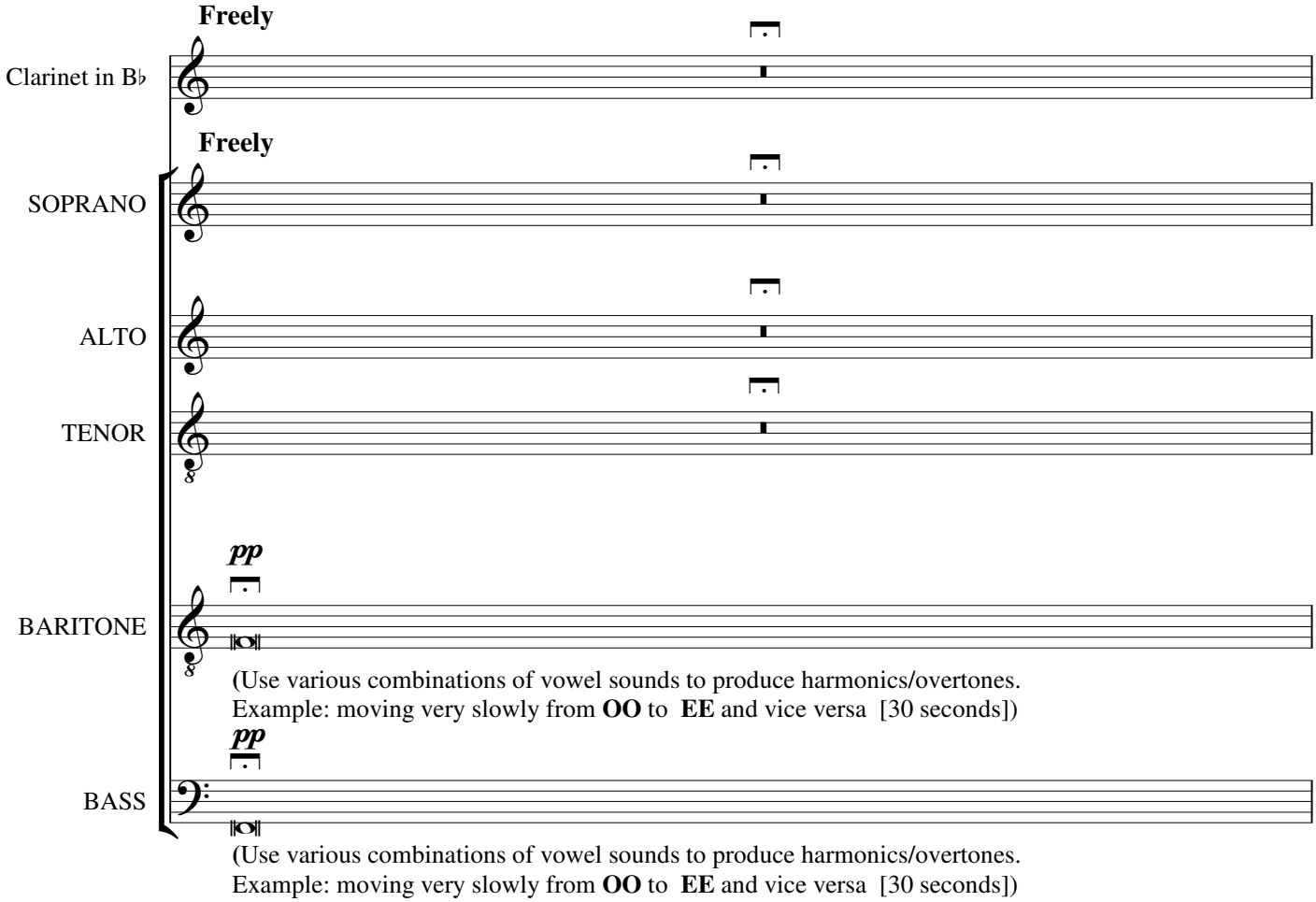
One of the Houses James Joyce lived in. Once is a short experimental piece for vocal quintet (SATBB) and clarinet in Bflat.

The piece explores the harmonic series using a seventh that is three quarter tone flat and a second which is mostly three quarter tone sharp. The lower voices sing harmonics on a sustained F which are developed using a very slow vowel transition from 'oo' to 'ee' and vice versa.

Humour is also a feature of the work. There is a play on particular words such as 'pebbles', 'knocker' and on the name 'James Joyce'. Mark Granier's poem satirises a German lady who saw so many of the famous author's former dwellings while on a James Joyce Tour, she never wished to see one again.

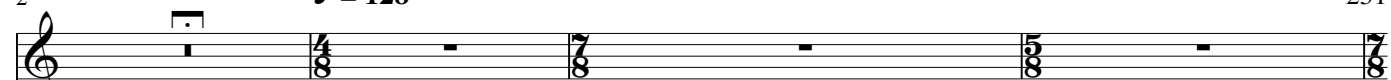
One of the Houses James Joyce lived in. Once

Ben Hanlon



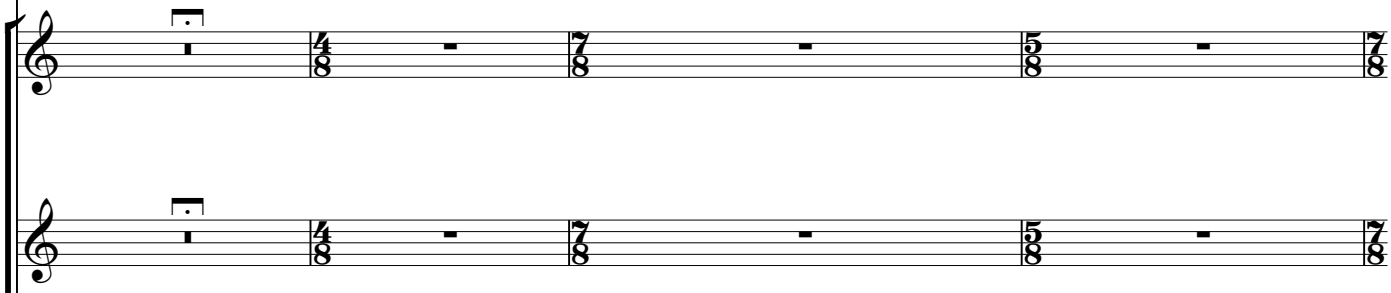
In strict time

♪ = 128



In strict time

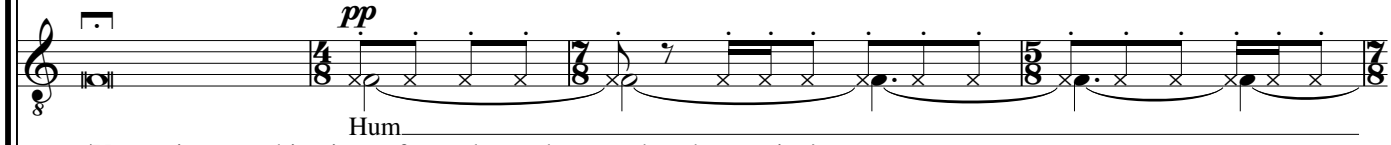
♪ = 128



p

Humming combined with short rhythmic lip-slaps

pp



Hum

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

p

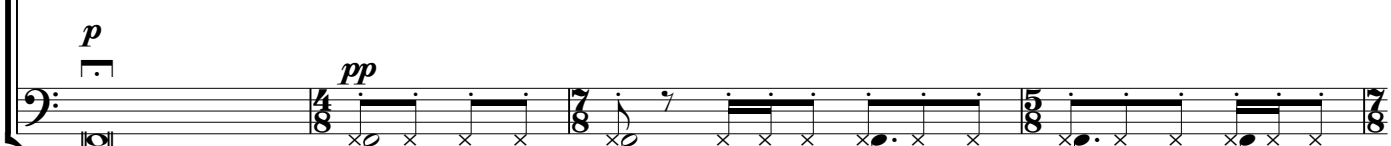
pp

Hum

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

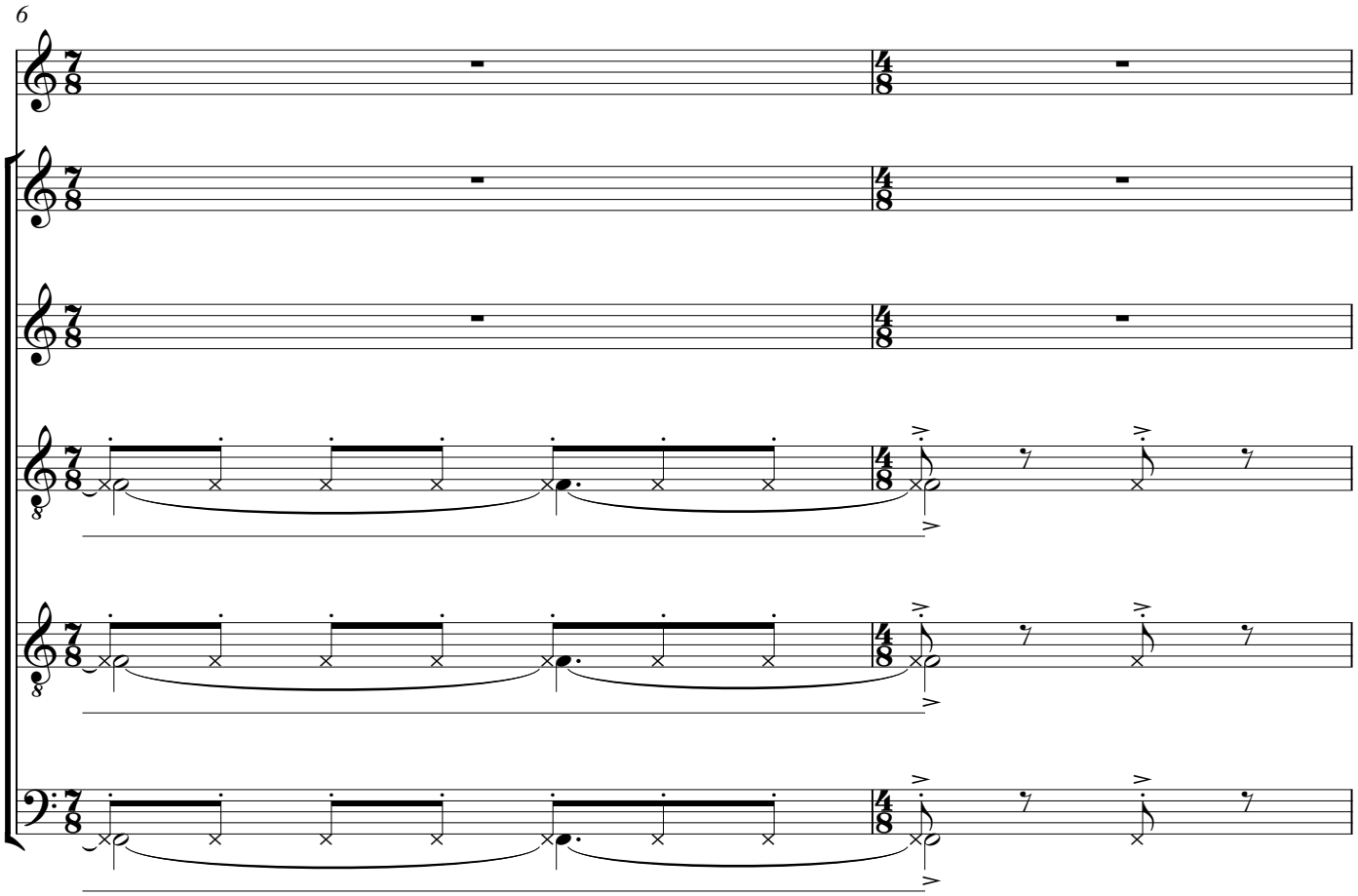
p

pp

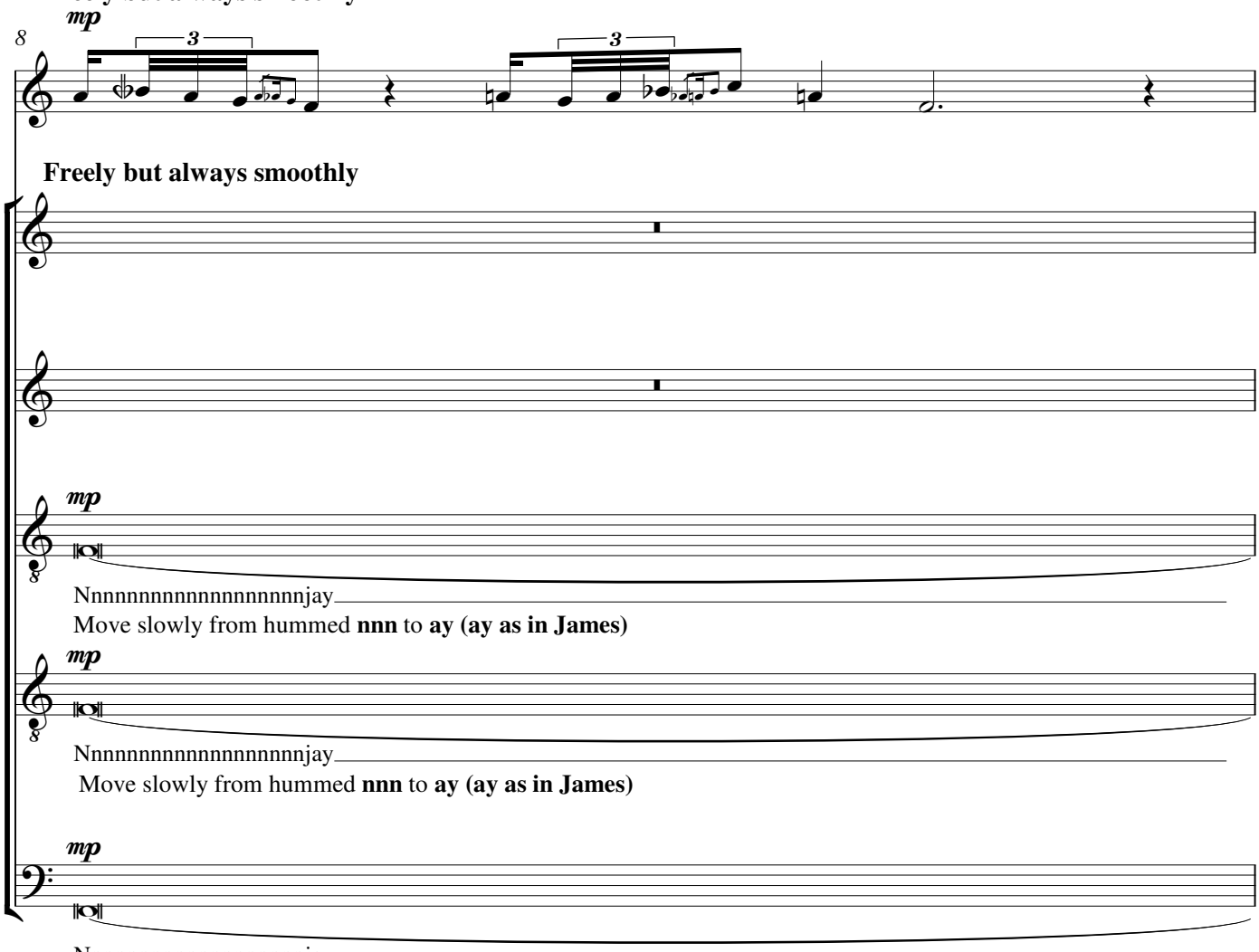


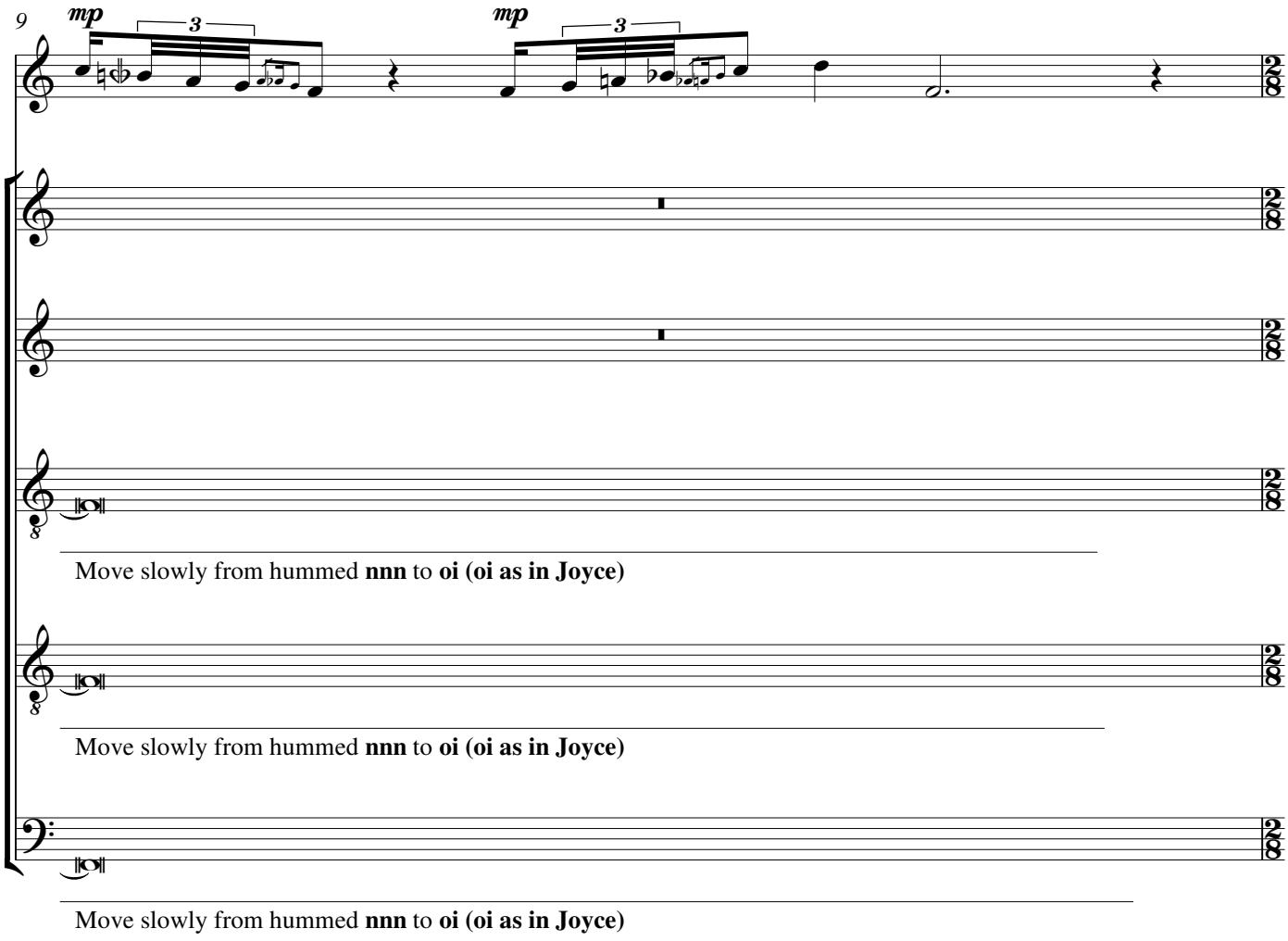
Hum

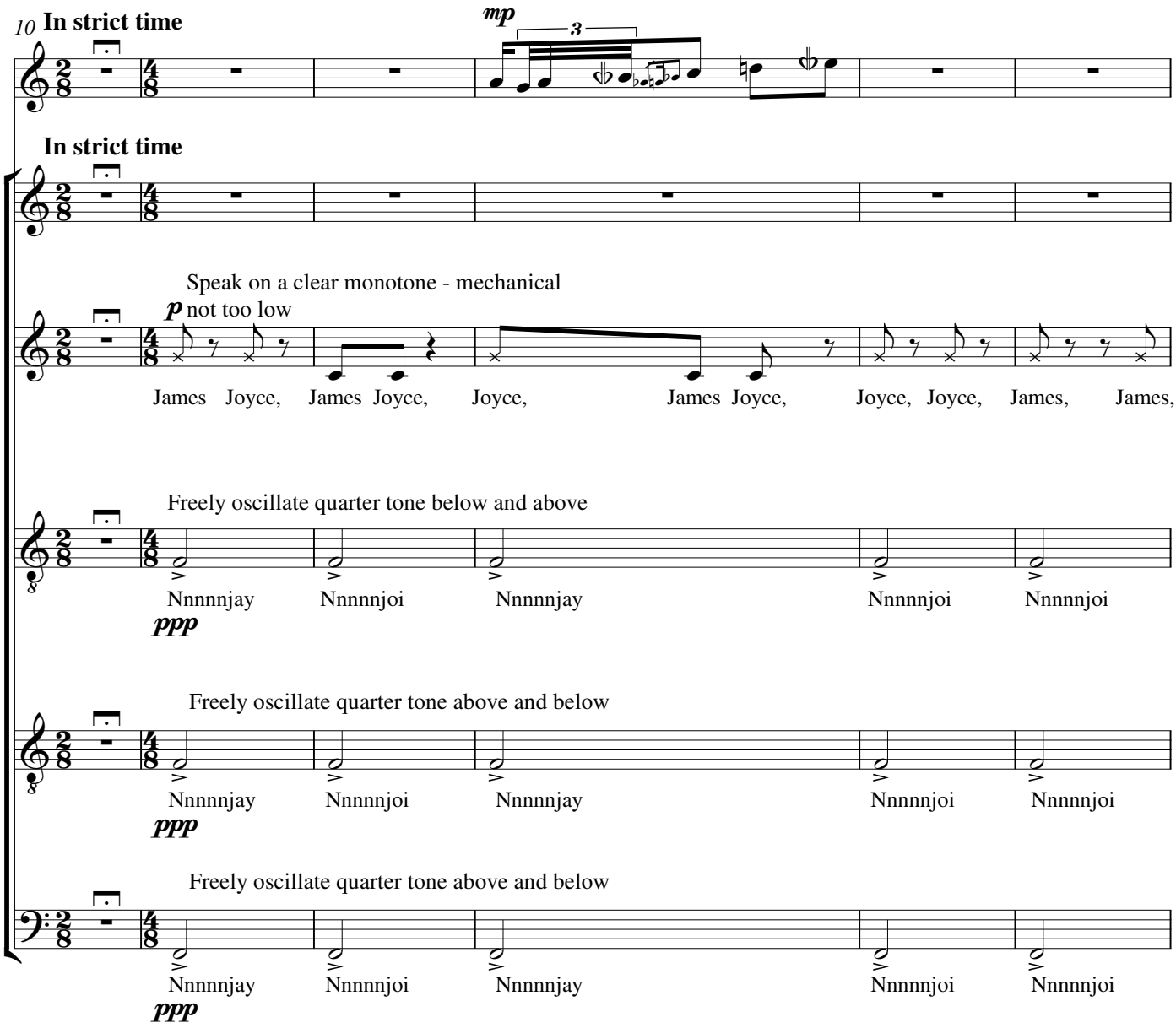
(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

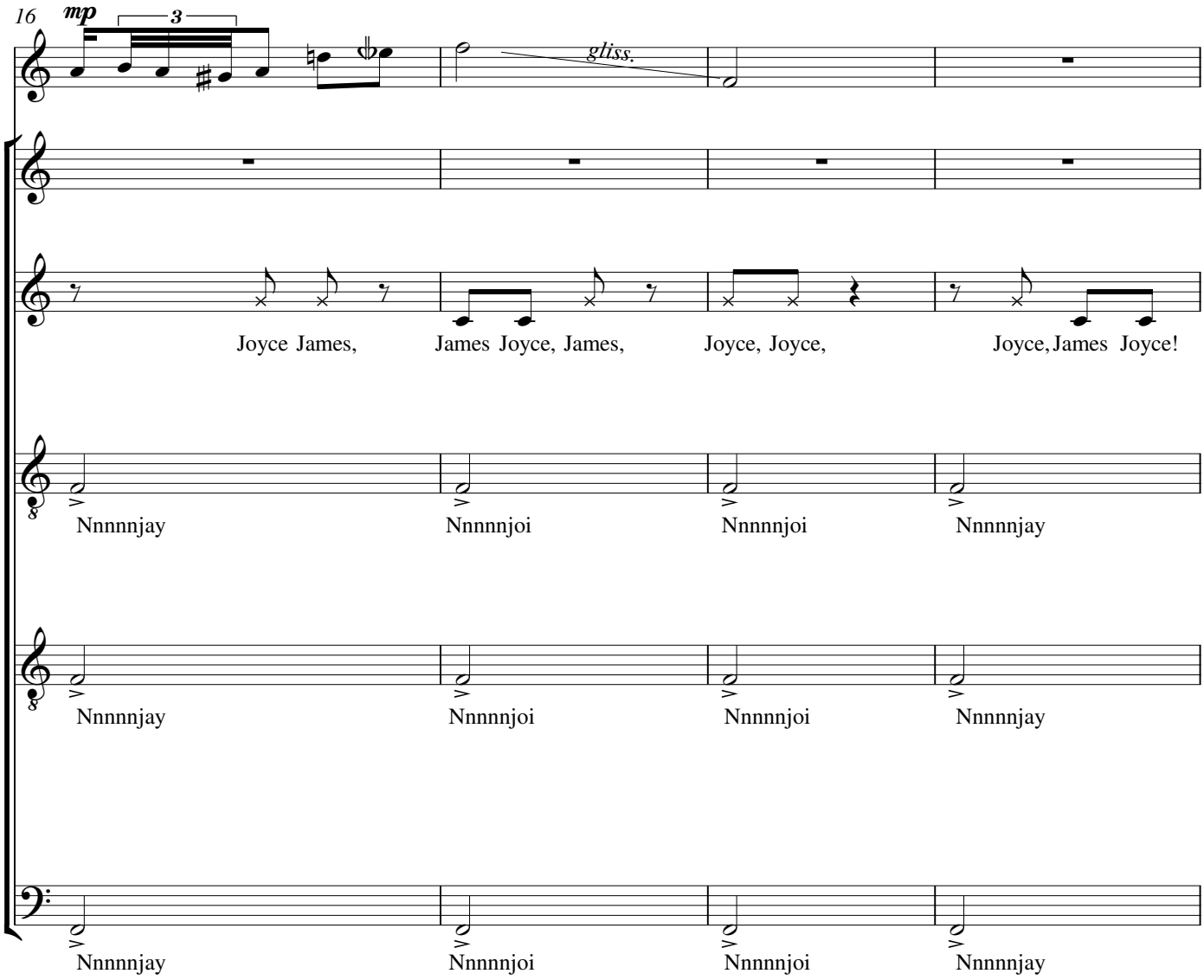

6

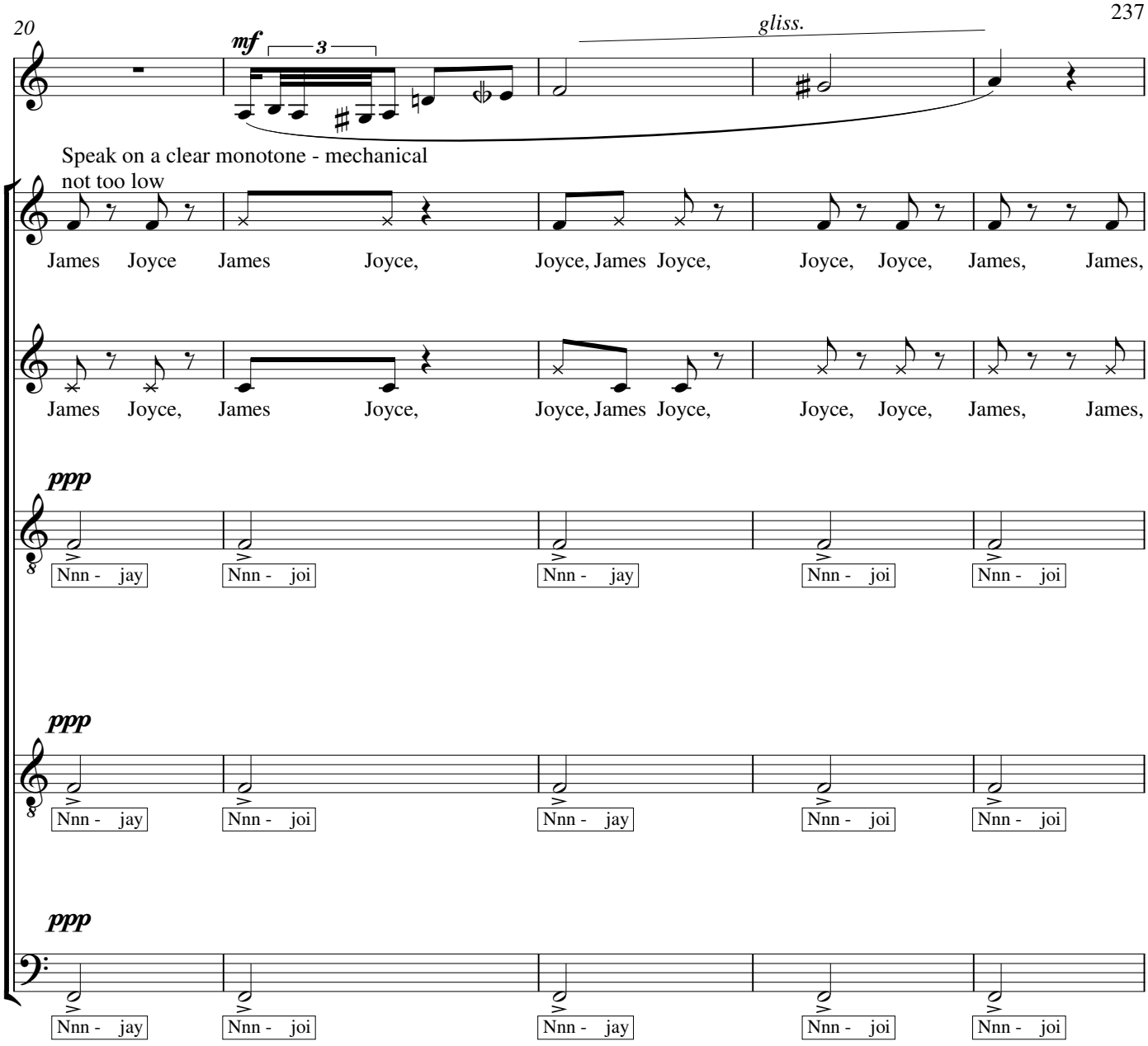
Freely but always smoothly

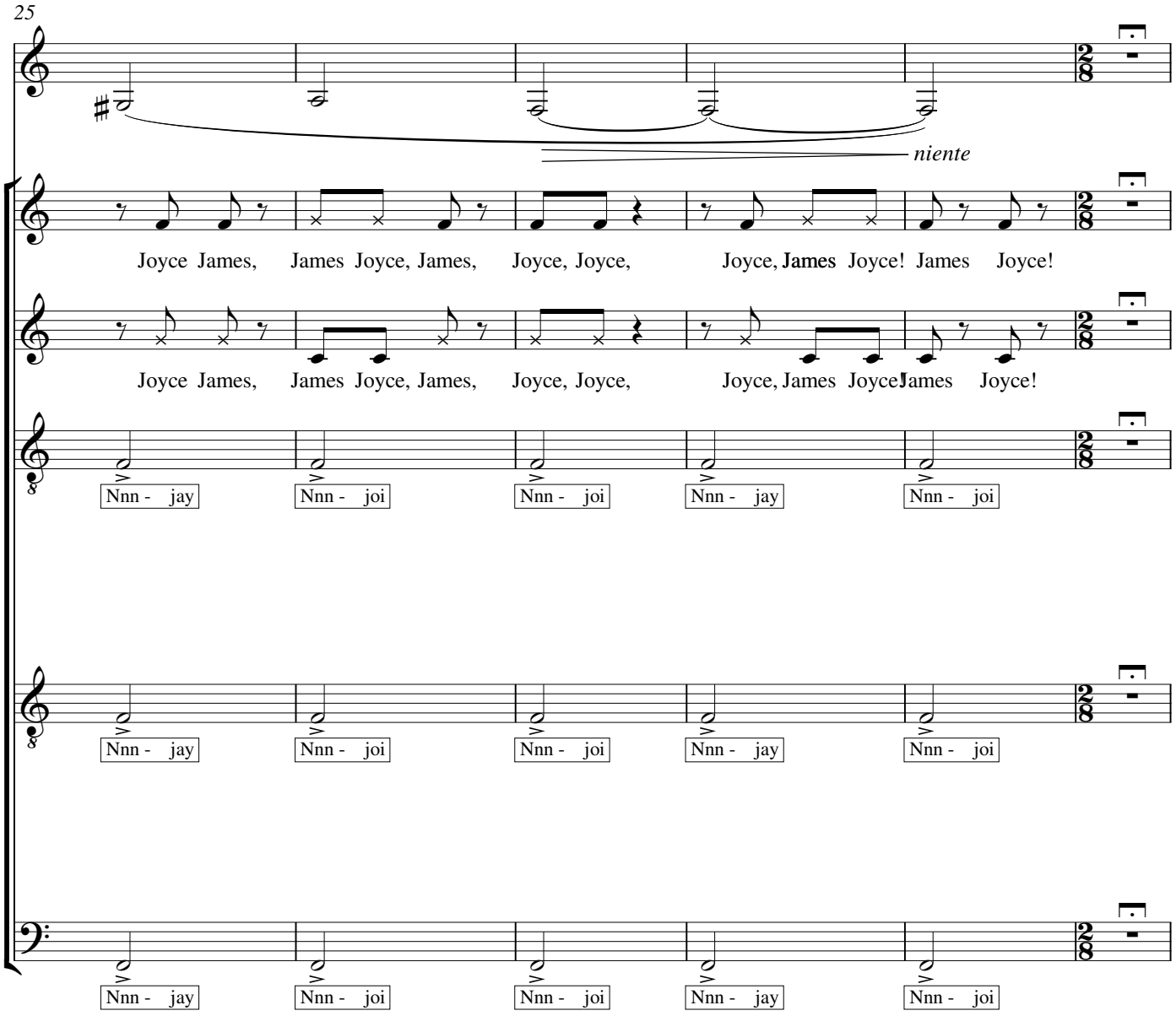


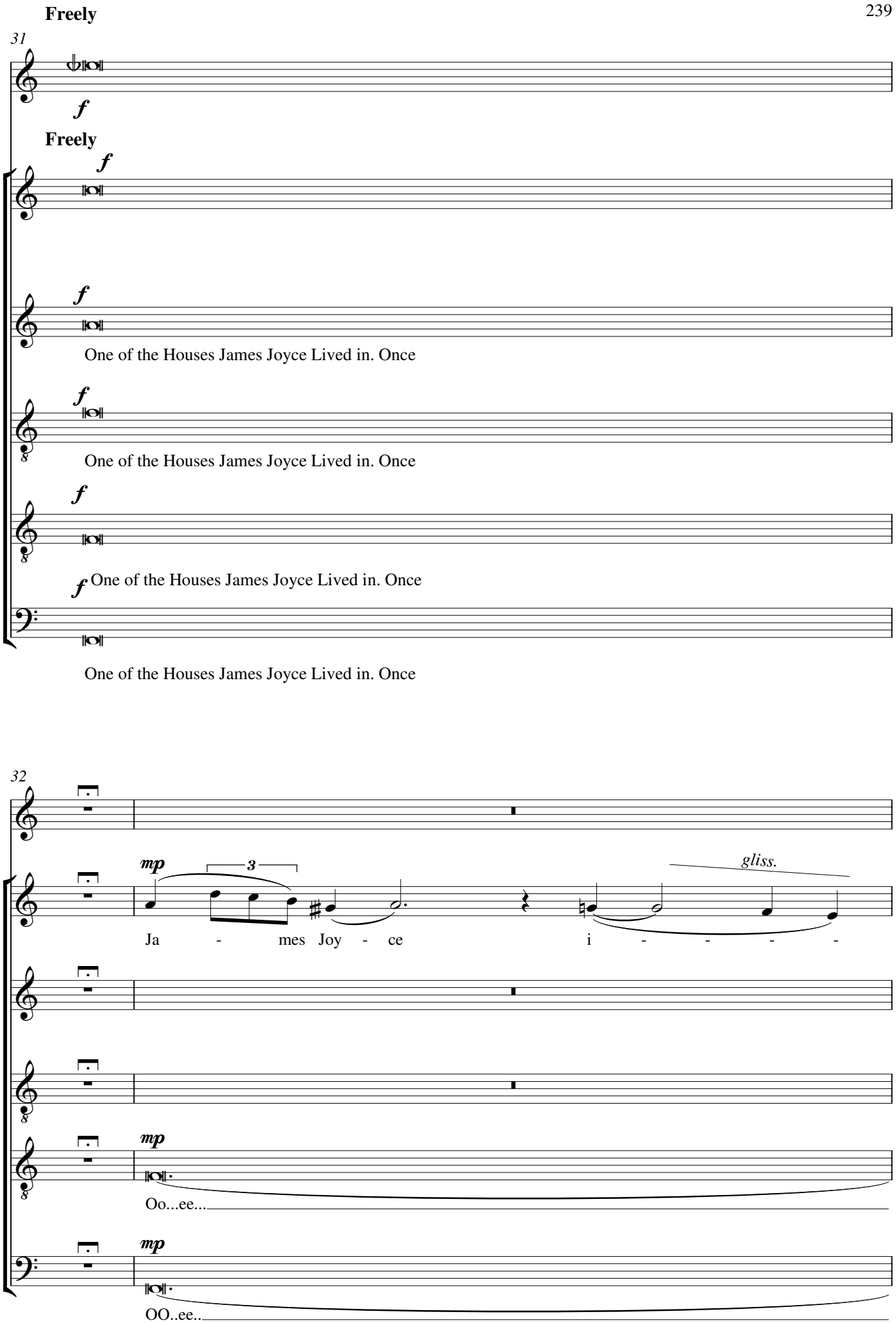

9
mp
3
mp
3
Move slowly from hummed **nnn** to **oi (oi as in Joyce)**
Move slowly from hummed **nnn** to **oi (oi as in Joyce)**
Move slowly from hummed **nnn** to **oi (oi as in Joyce)**

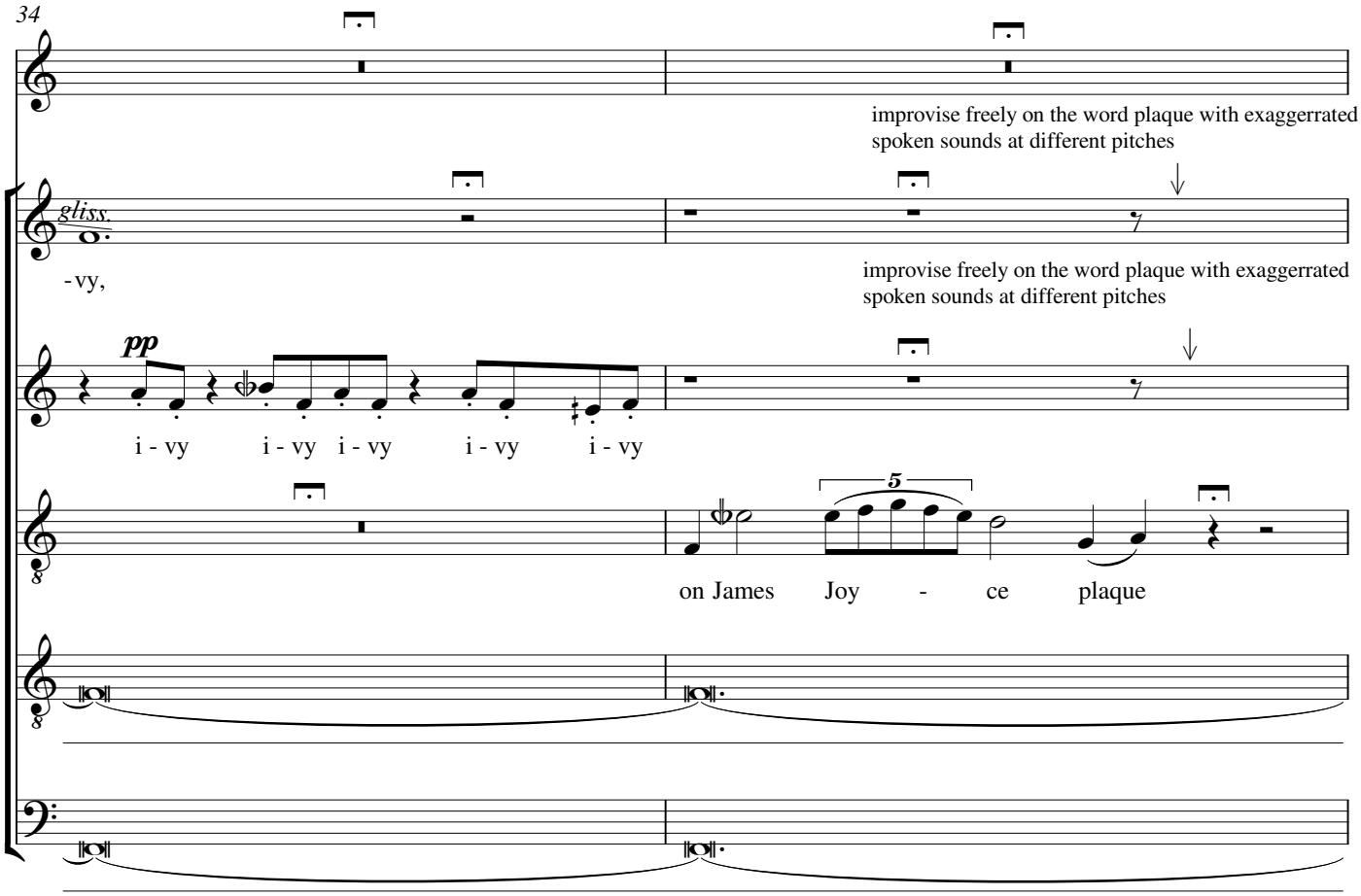

10
In strict time
mp
3
In strict time
Speak on a clear monotone - mechanical
p not too low
James Joyce, James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,
Freely oscillate quarter tone below and above
Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi
ppp
Freely oscillate quarter tone above and below
Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi
ppp
Freely oscillate quarter tone above and below
Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi
ppp

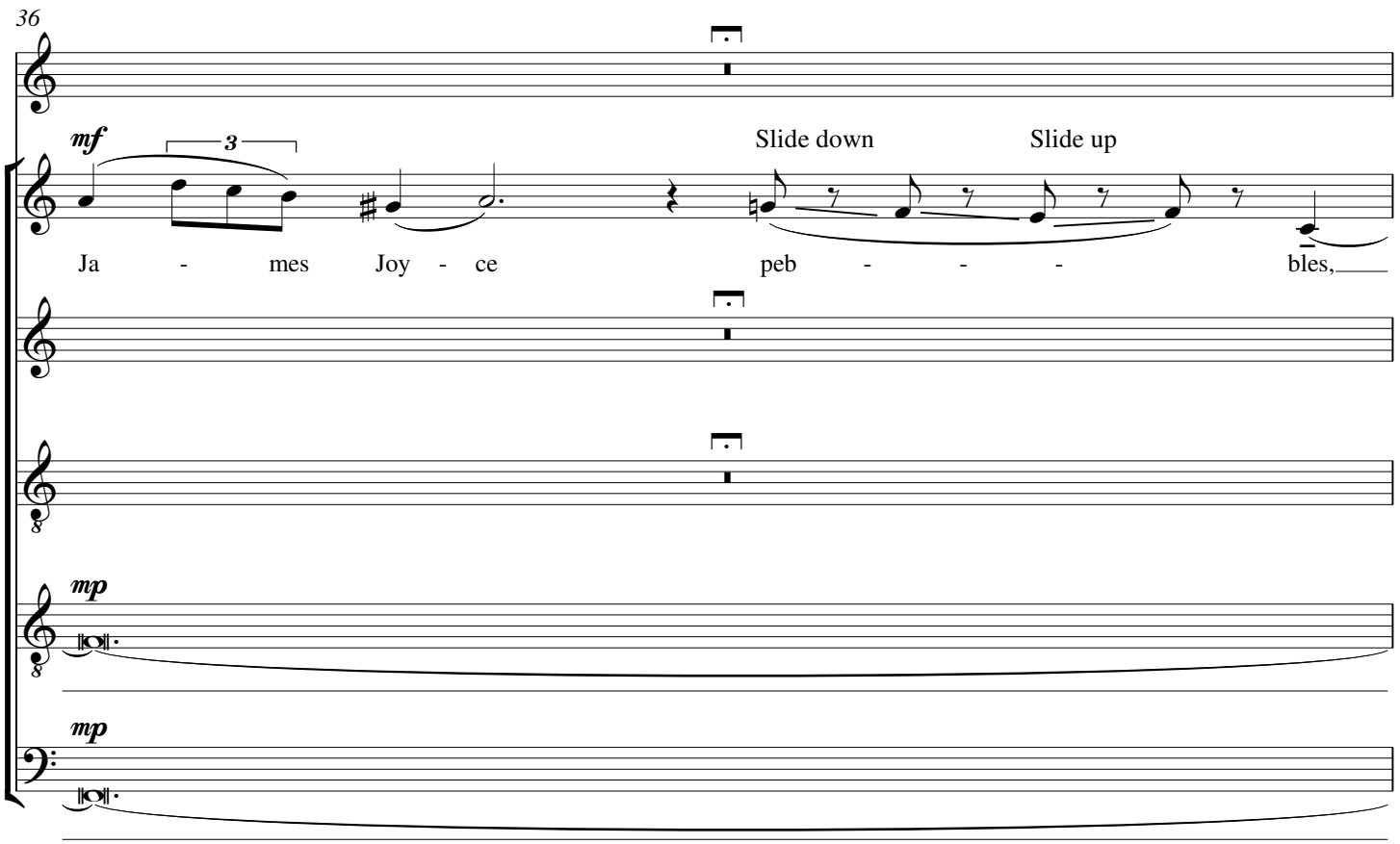

16
mp
3
gliss.
Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce!
Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay
Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay
Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay

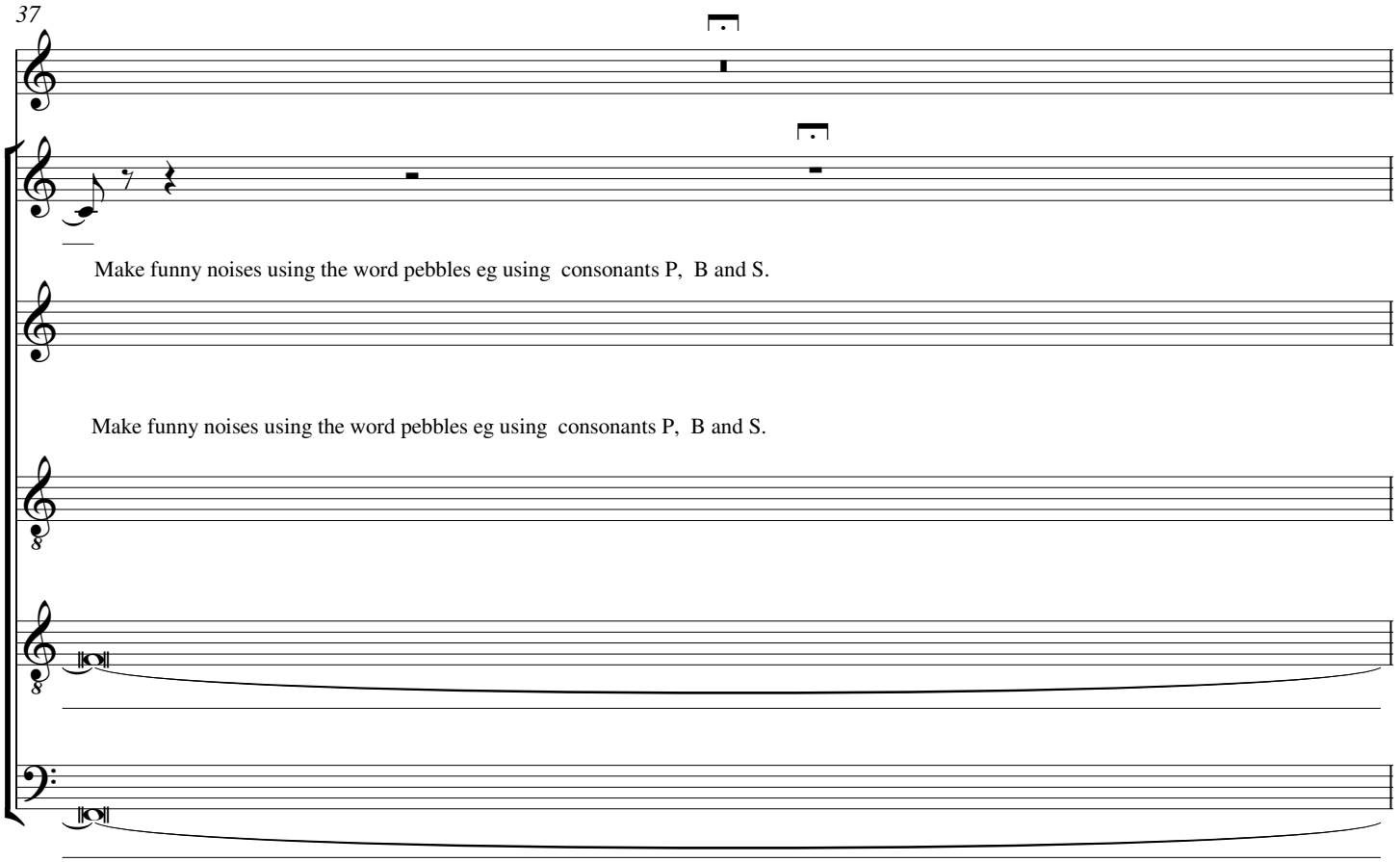

20
mf
3
gliss.
Speak on a clear monotone - mechanical
not too low
James Joyce James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,
James Joyce, James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,
ppp
Nnn - jay
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - joi
ppp
Nnn - jay
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - joi
ppp
Nnn - jay
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - joi

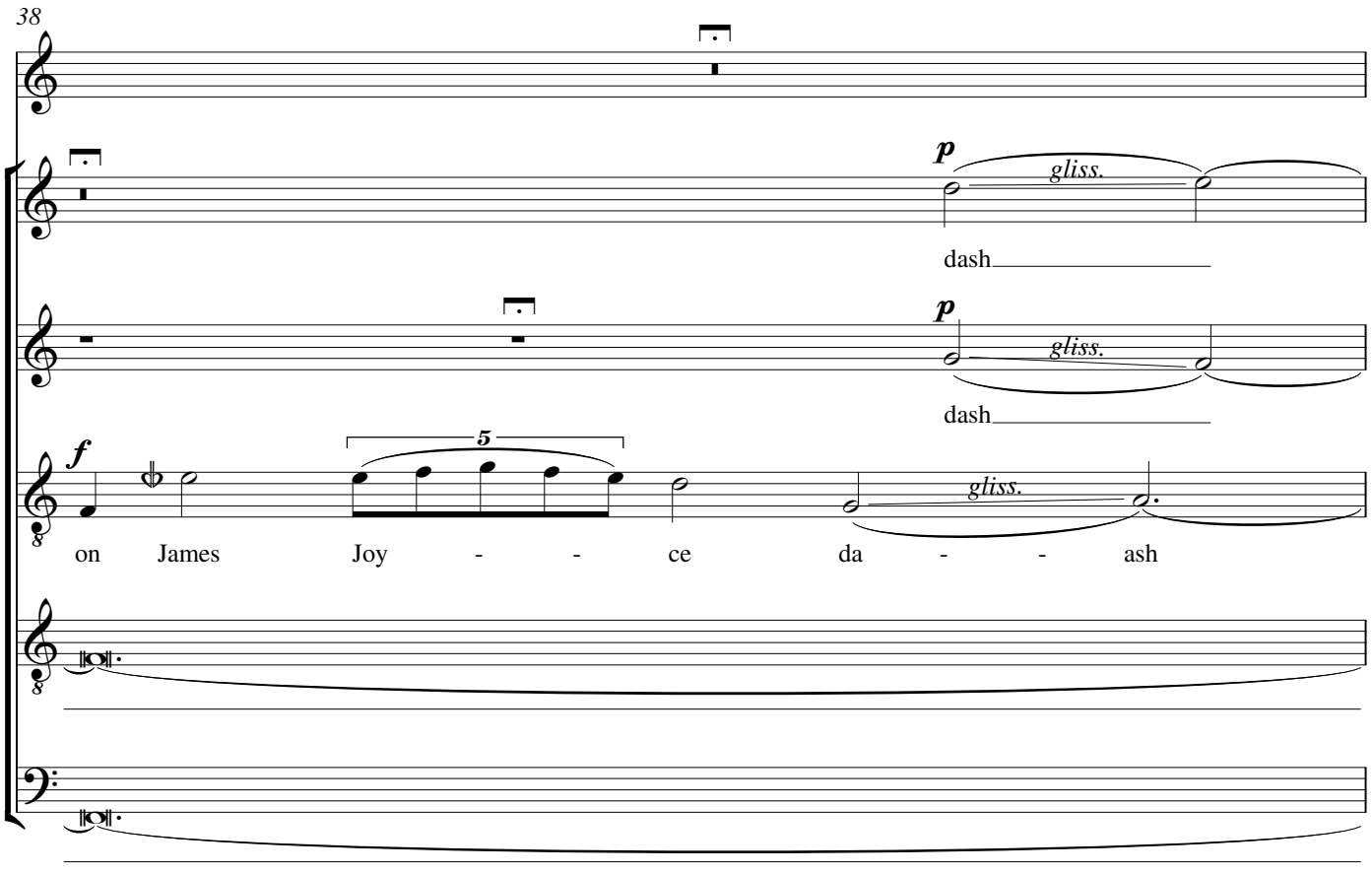

25
niente
Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce! James Joyce!
Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce James Joyce!
Nnn - jay
Nnn - joi
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - joi
Nnn - jay
Nnn - joi
Nnn - jay
Nnn - joi

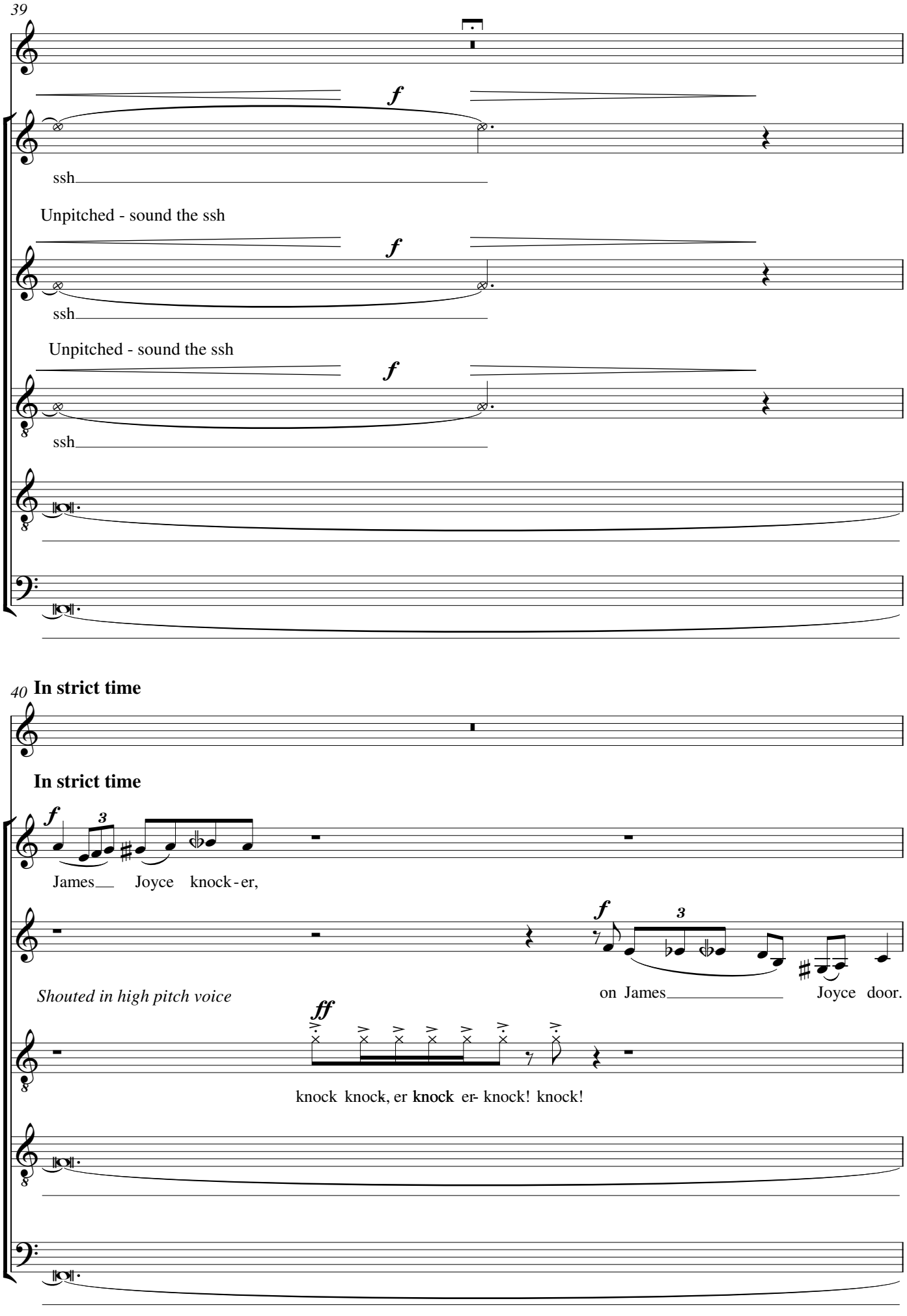

Freely
31
f
Freely
f
f
One of the Houses James Joyce Lived in. Once
f
One of the Houses James Joyce Lived in. Once
f
f One of the Houses James Joyce Lived in. Once
One of the Houses James Joyce Lived in. Once
32
mp
3
gliss.
Ja - mes Joy - ce i - - - -
mp
Oo...ee...
mp
OO..ee..

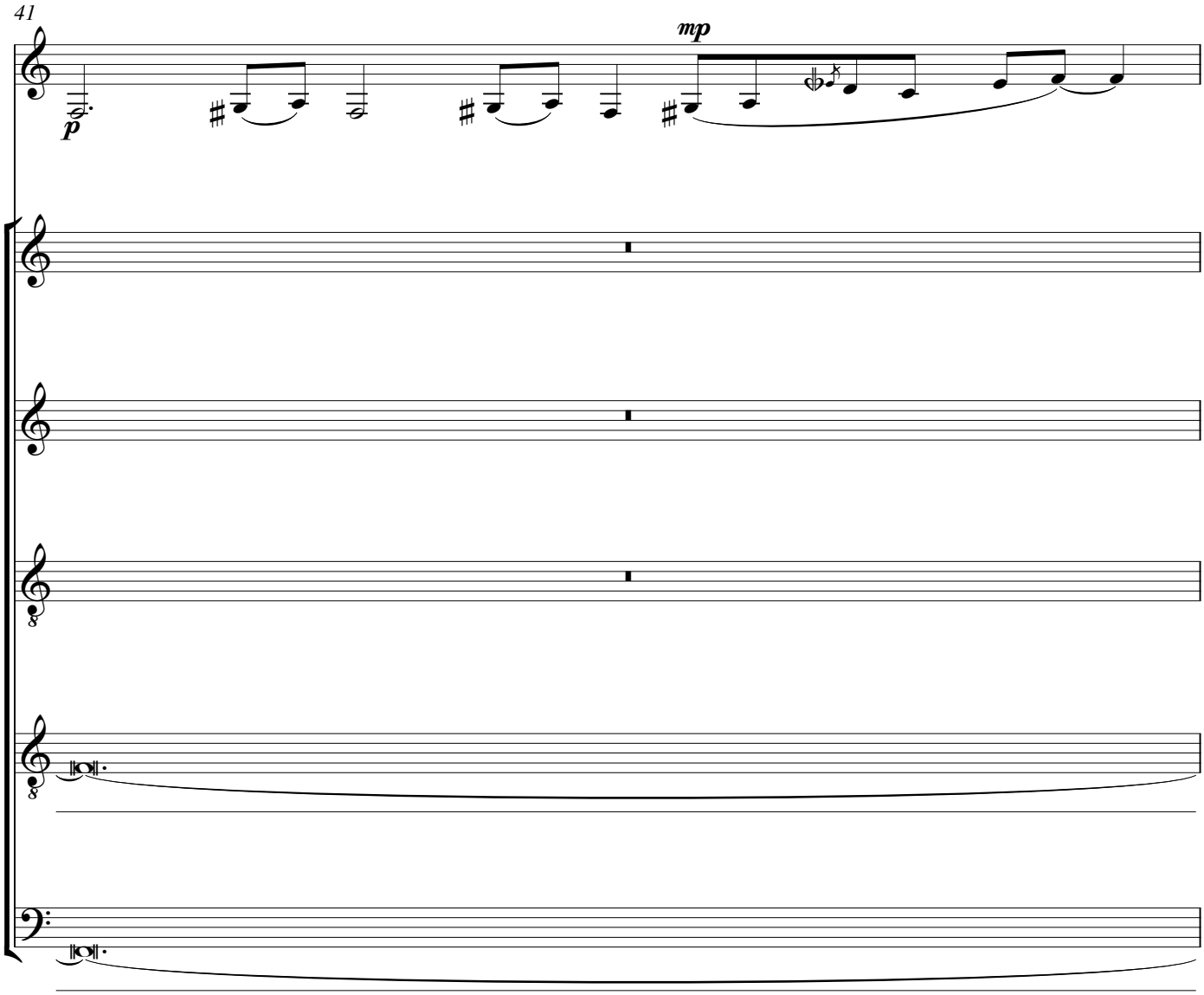

34
gliss.
-vy,
improvise freely on the word plaque with exaggerrated spoken sounds at different pitches
improvise freely on the word plaque with exaggerrated spoken sounds at different pitches
pp
i - vy i - vy i - vy i - vy i - vy
5
on James Joy - ce plaque

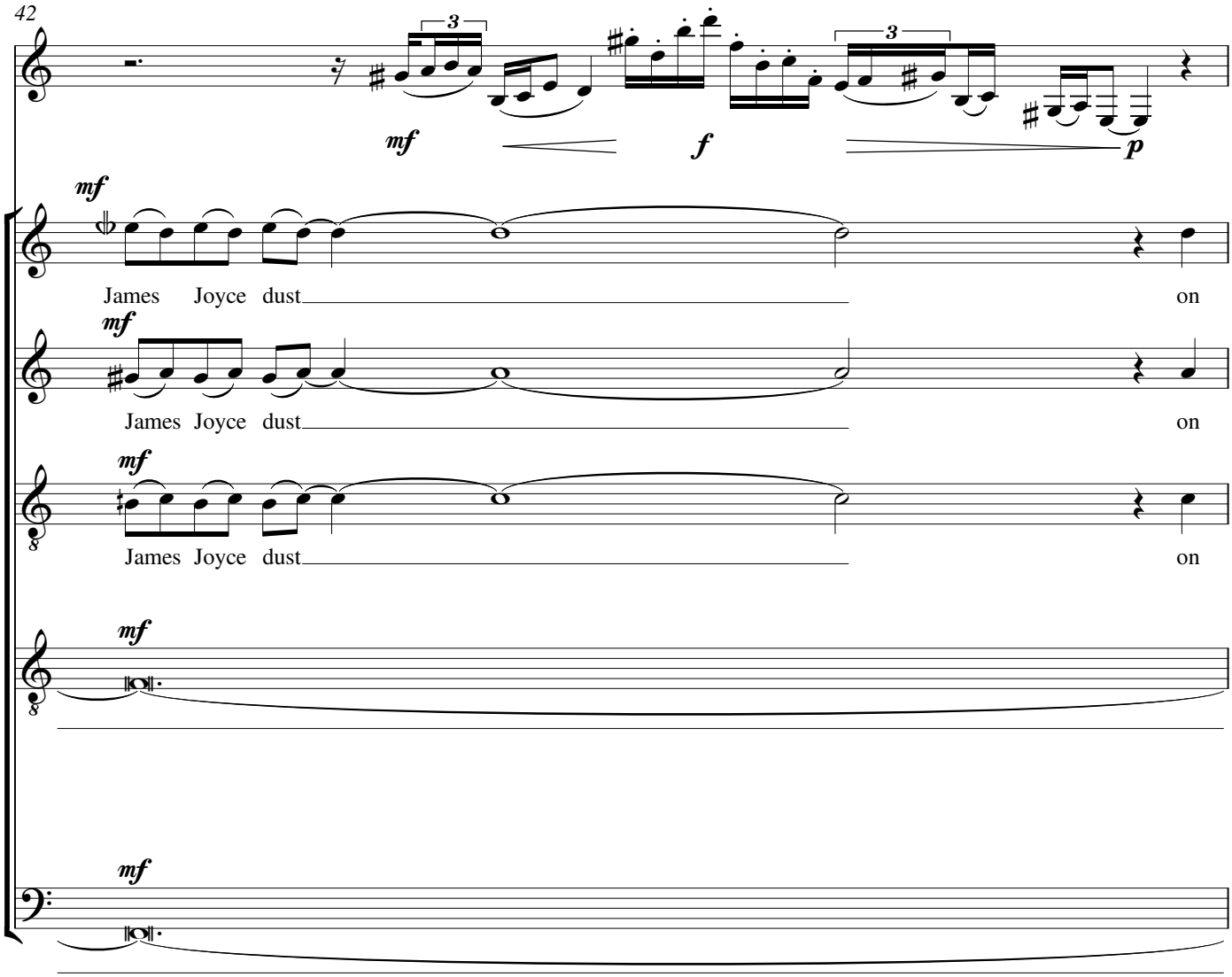

36
mf
3
Slide down
Slide up
Ja - mes Joy - ce peb - - - bles,
mp
mp

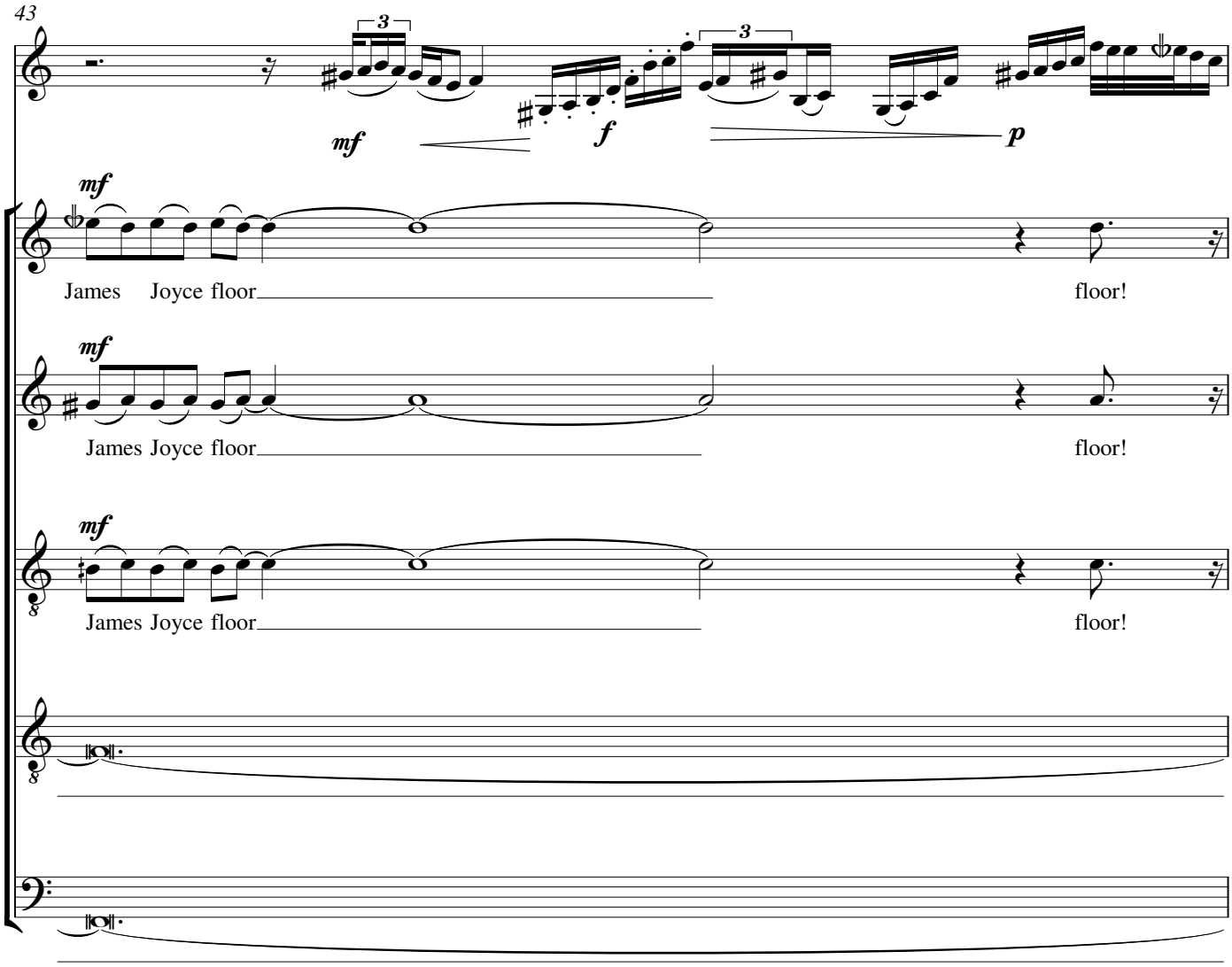

37
Make funny noises using the word pebbles eg using consonants P, B and S.
Make funny noises using the word pebbles eg using consonants P, B and S.

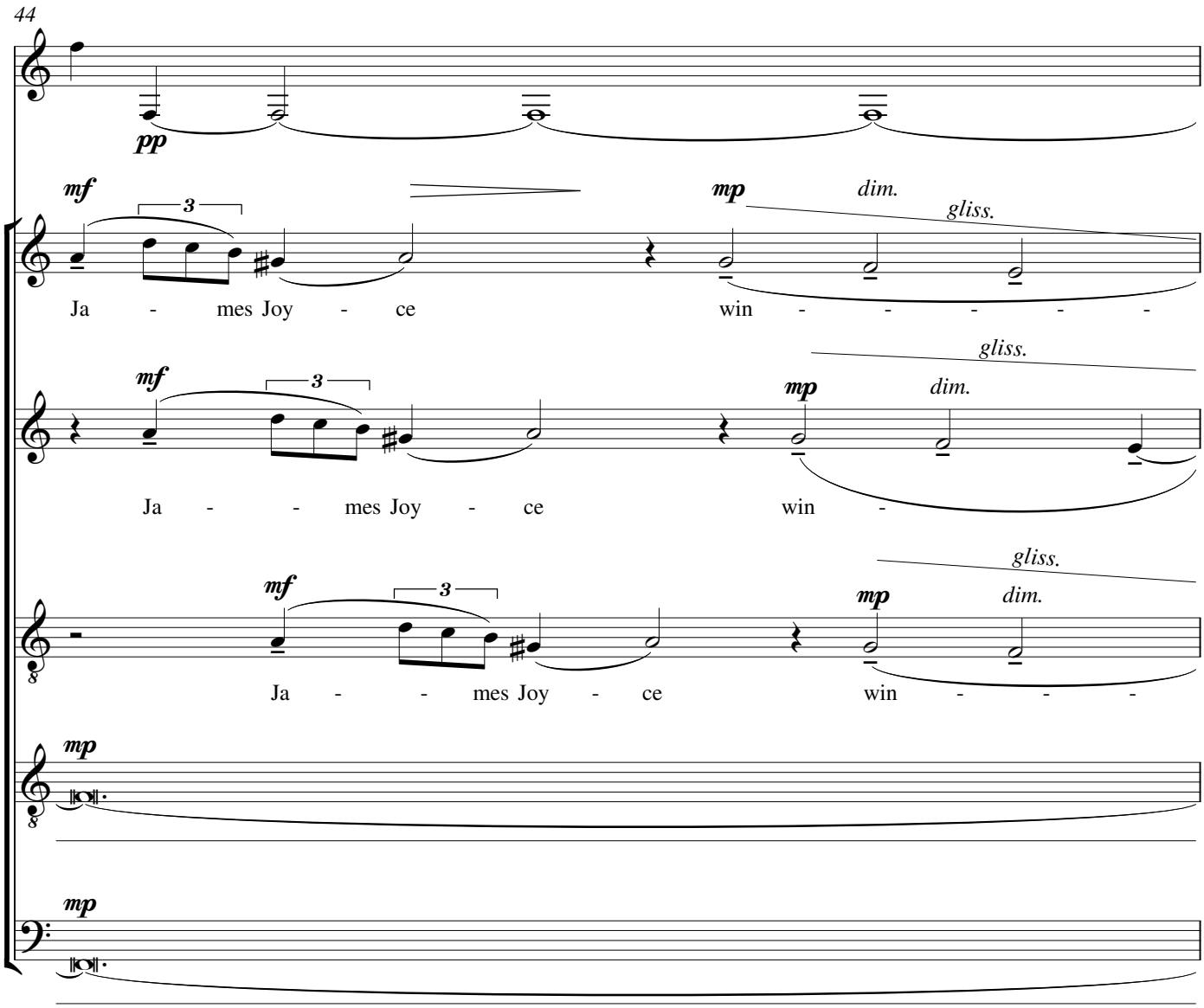

38
p
gliss.
dash
p
gliss.
dash
f
5
gliss.
on James Joy - - ce da - - ash

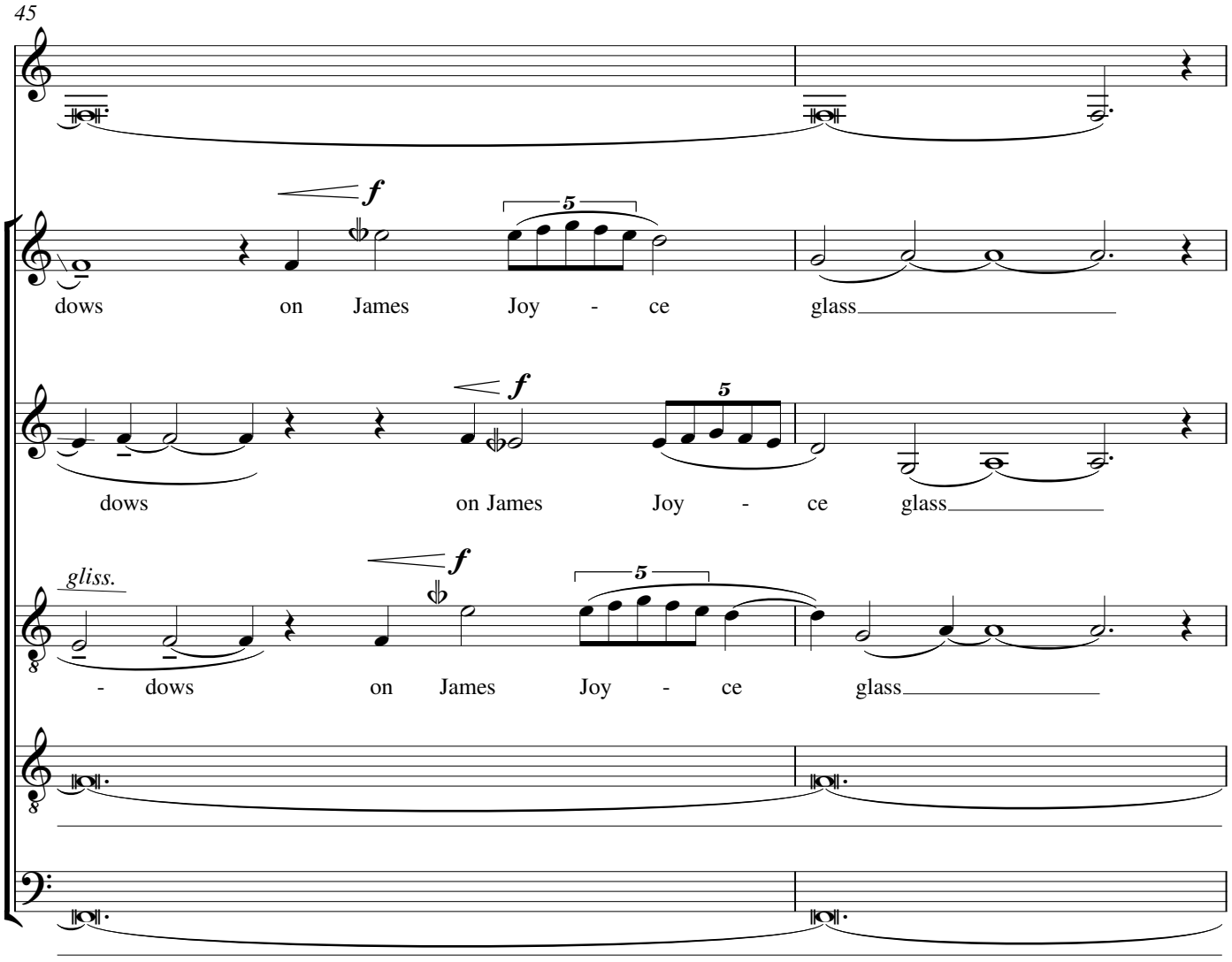

39
f
ssh
Unpitched - sound the ssh
f
ssh
Unpitched - sound the ssh
f
ssh
40 In strict time
In strict time
f
3
James Joyce knock-er,
f
3
on James Joyce door.
Shouted in high pitch voice
ff
knock knock, er knock er- knock! knock!

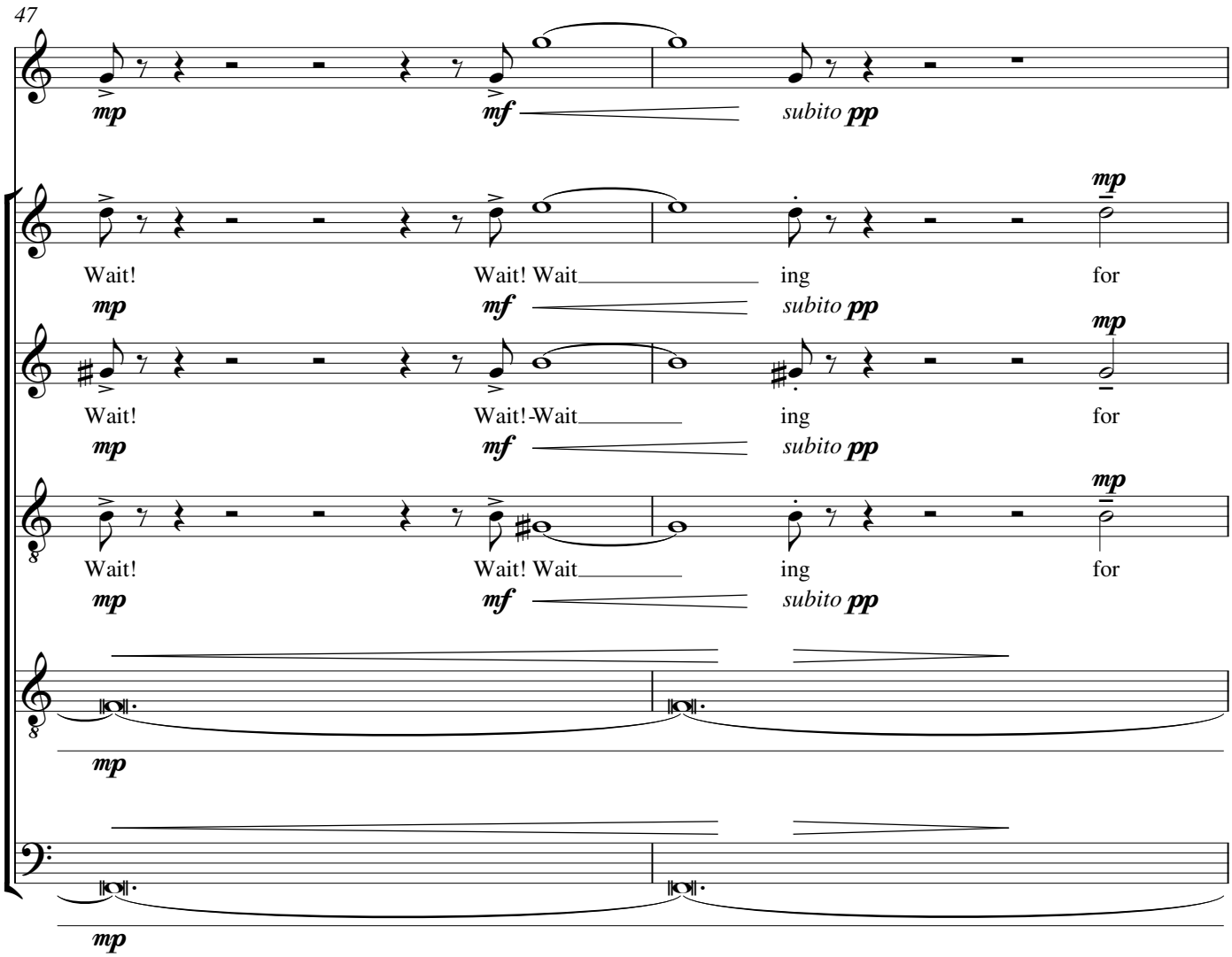

41
mp
p

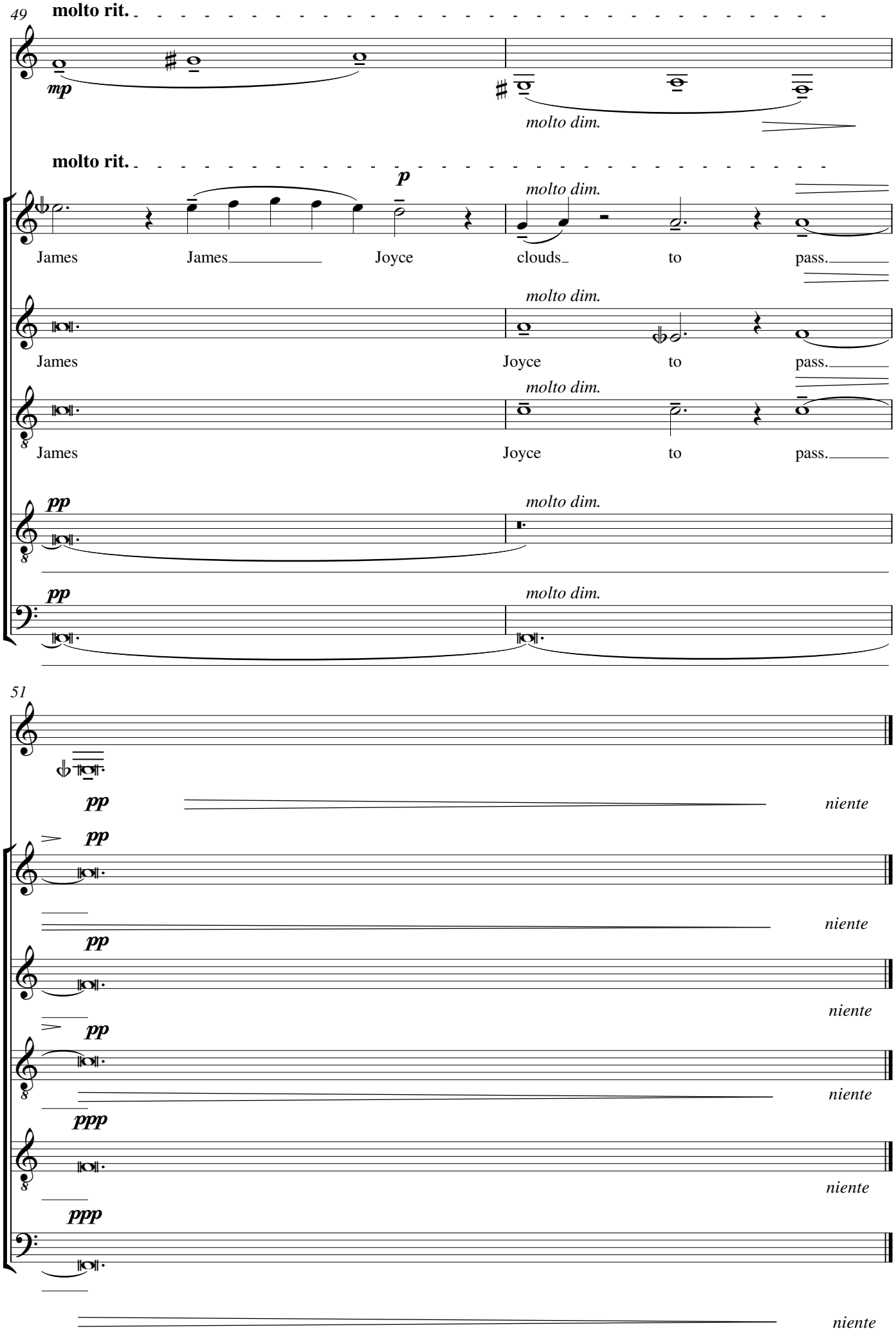

42
mf
f
p
mf
James Joyce dust on
mf
James Joyce dust on
mf
James Joyce dust on
mf
mf


43
3
3
mf
f
p
mf
James Joyce floor
floor!
mf
James Joyce floor
floor!
mf
James Joyce floor
floor!


44
pp
mf
3
mp
dim.
gliss.
Ja - mes Joy - ce win - - - - -
mf
3
mp
dim.
gliss.
Ja - - mes Joy - ce win -
mf
3
mp
dim.
gliss.
Ja - - mes Joy - ce win - - -
mp
mp


45
f
5
dows on James Joy - ce glass
f
5
dows on James Joy - ce glass
gliss.
f
5
- dows on James Joy - ce glass


47
mp
mf
subito pp
Wait!
Wait! Wait
ing
for
Wait!-Wait


49
molto rit.
mp
molto dim.
molto rit.
p
molto dim.
James James Joyce clouds to pass.
molto dim.
James Joyce to pass.
molto dim.
James Joyce to pass.
pp
molto dim.
pp
molto dim.
51
pp
niente
pp
niente
pp
niente
pp
niente
ppp
niente
ppp
niente

3 Songs for Baritone and Piano

Never give all the heart

Duilleoga

Irish Feast

Texts

Never give all the heart

Never give all the heart, for love
Will hardly seem worth thinking of
To certain women if it seem
Certain, and they never dream
That it fades out from kiss to kiss;
For everything that's lovely is
But a brief, dreamy kind delight.
O Never give all the heart outright,
For they, for all smooth lips can say,
Have given their hearts up to the play.
And who can play it well enough
If deaf and dumb and blind with love?
He that made this knows all the cost,
For he gave all his heart and lost.

W.B. Yeats

Duilleoga

Duilleoga ar snámh,
Donn, geal ‘is rua.
Ag seoladh le sruth.
Spréigh said dath glas ar bharra na gcrann,
Ar fud cuibhreann ‘is coillte
I bhfad ó shin ann.

Duilleoga ar snámh,
Lá ceoch fomhair,
Ag iompair na háilleachta,
Trí sráideanna dobhair.

Séamus O Neill

Leaves

Leaves swimming,
Brown, bright and red.
Floating with the stream.
They cover the tops of the trees in green,
Across fields and woods
A long way from here.

Leaves swimming,
On a foggy Autumn day,
Carrying beauty,
Through dull streets.

Séamus O Neill

Irish Feast

O Rourke's noble fare

Will ne'er be forgot,

Bye those who were there,

Or those who were not.

Is revels to keep, We sup and we dine,

On seven score sheep,

Fat bullocks and swine.

Usquebagh to our feast,

In pails was brought up,

An hundred at least,

And a madder our cup.

O there is the sport,

We rise with the light,

In disorderly sort,

From snoring all night.

O how I was trick'd,

My pipe it was broke,

My pocket was pick'd,

I lost my new cloak.

I'm rifled quoth Nell,

Of mantle and kercher,

Why then fare them well,

The De'il take the searcher.

Good Lord, what a sight,

After all their good cheer,

For people to fight

In the midst o their beer:

They rise from their feast,

And hot are their brains,

A cubit at least

The length of their skeans.

What stabs and what cuts,

What clatt'ring of sticks,

What strokes on the guts,

What bastings and kicks!

With cudgels of oak,

Well harden'd in flame,

An hundred heads broke,

An hundred struck lame,

Come down from that beam,

If cudgels are scare,

A blow on the weam,

Or a kick in the arse!

Jonathan Swift (adapted)

Composer's Note

The baritone voice combines the darker sounds of the bass voice and the brighter colours of the tenor. These songs attempt to explore this unique sonority.

Never give all the heart by W.B. Yeats' is a dark, somewhat depressive poem. Relationships have wounded the poet and he is determined not to get hurt again. The vocal line conveys this intense sadness and is only animated where recalling happier times. The tritone which features in both the vocal line and the piano part adds to the sombre mood.

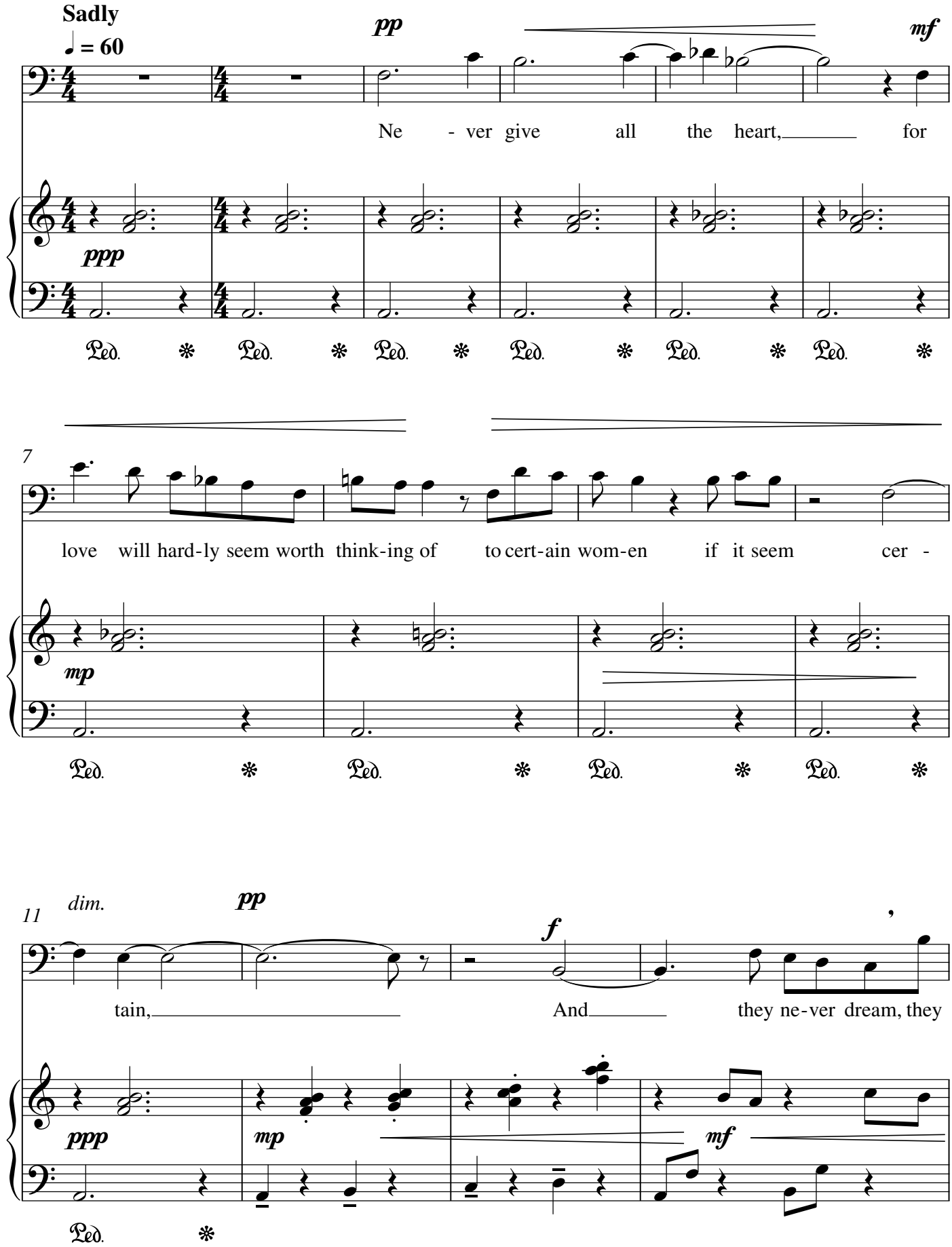
Duilleoga is a beautiful poem by Seamus O Neill. It tells of the beauty of leaves and how they brighten our sometimes dull world. The word *Duilleoga* is explored by the voice which is required to sing at the extremes of both its upper and lower registers. The syncopated figure developed for the words 'ag seoladh le sruth', was developed from watching leaves getting caught in a stream at Glencomeragh.

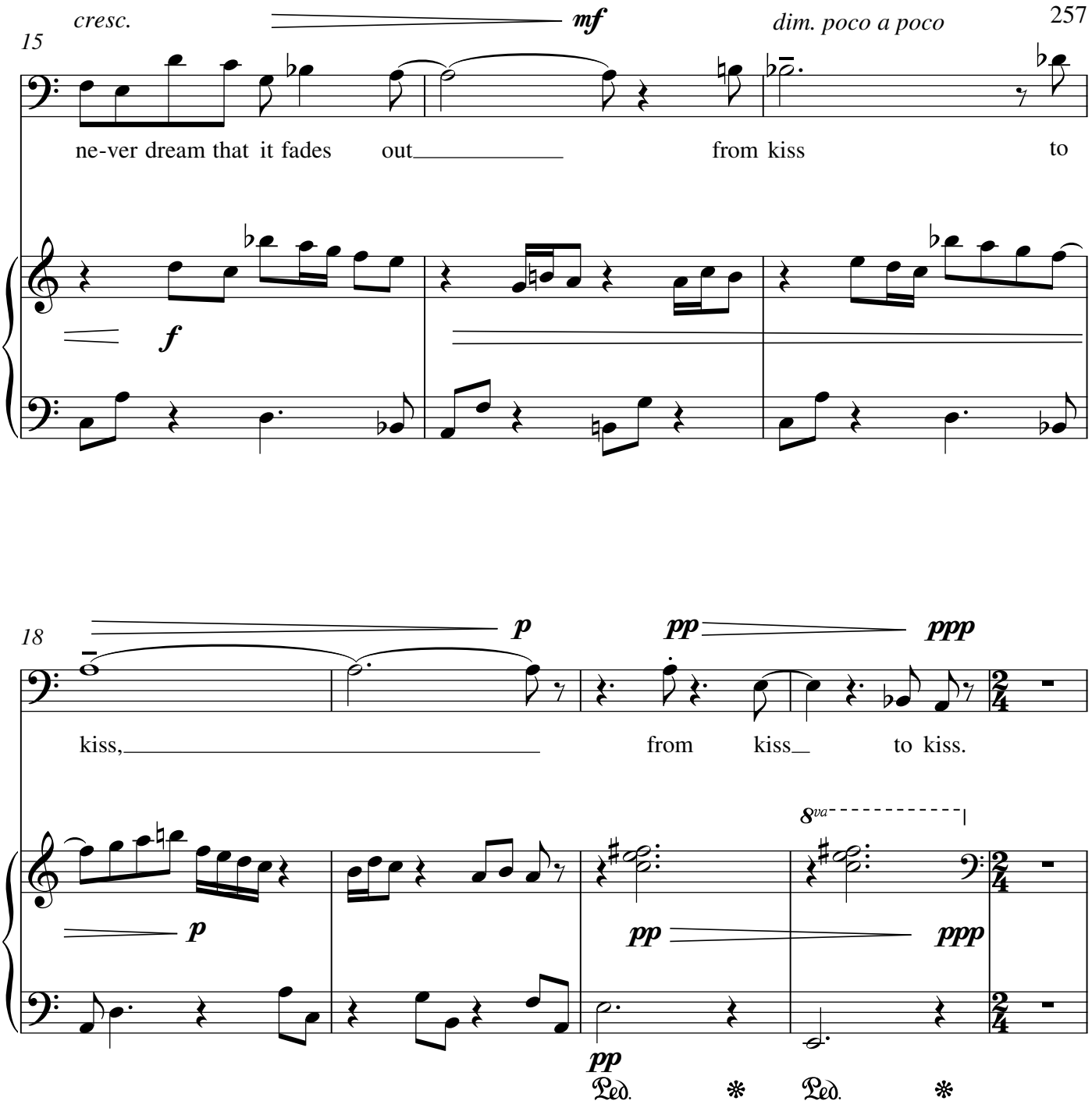
Irish Feast is adapted from a poem by Jonathan Swift. It describes a wild drinking session which seems to have last a number of days. The music is centered on an A tonality and the melody line is varied for each verse. The piano part is hugely important because it support the voice is setting the different tempi and preparing the voice for the different changes in mood which the piece requires. Irish feast is a humorous song.

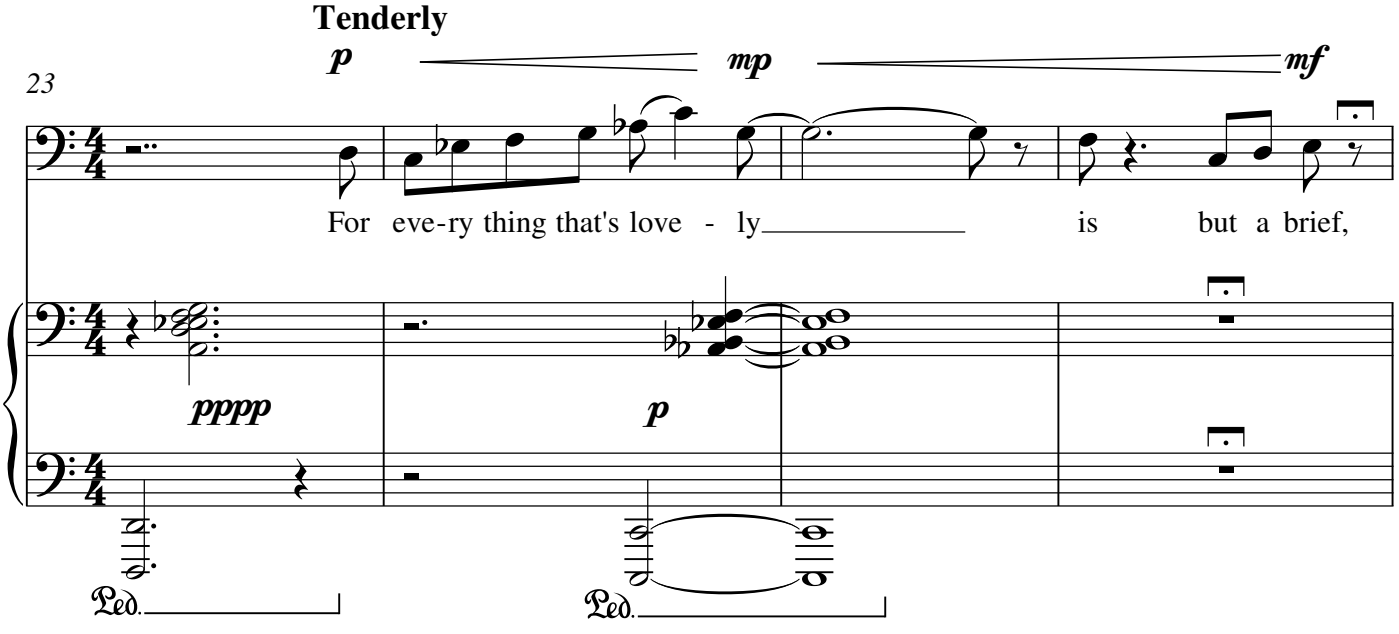
Never Give All The Heart

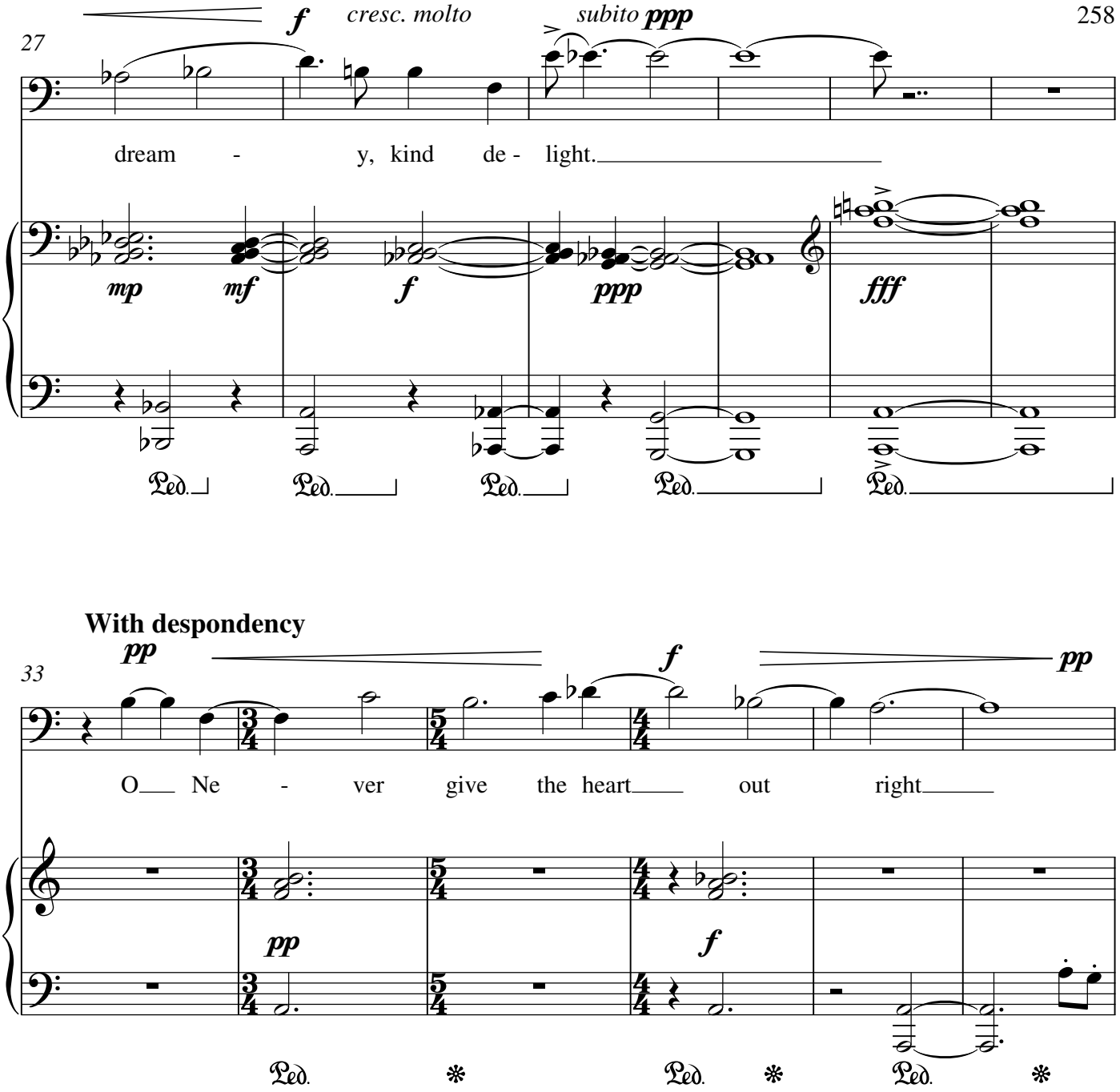
W.B. Yeats

Ben Hanlon

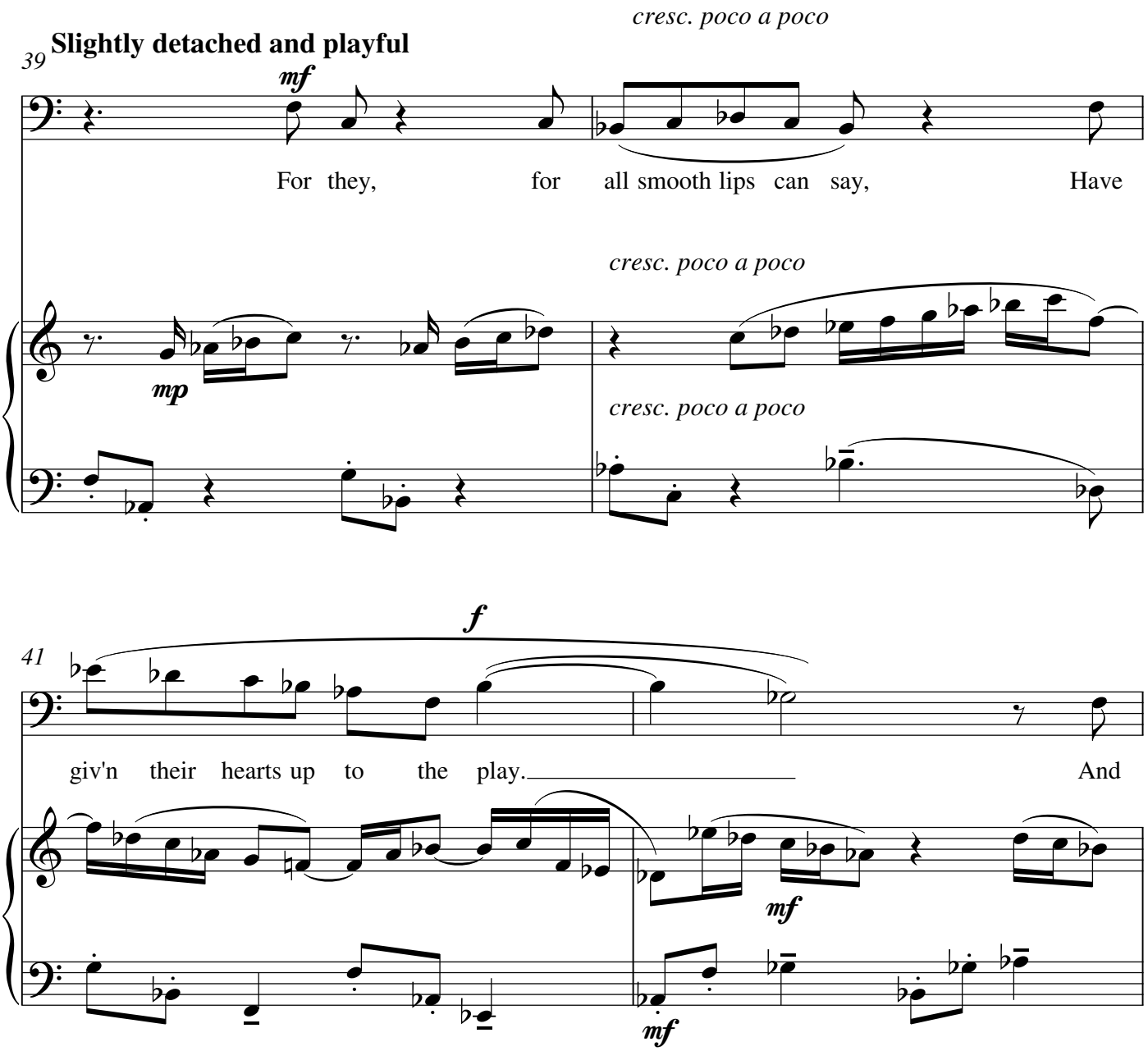


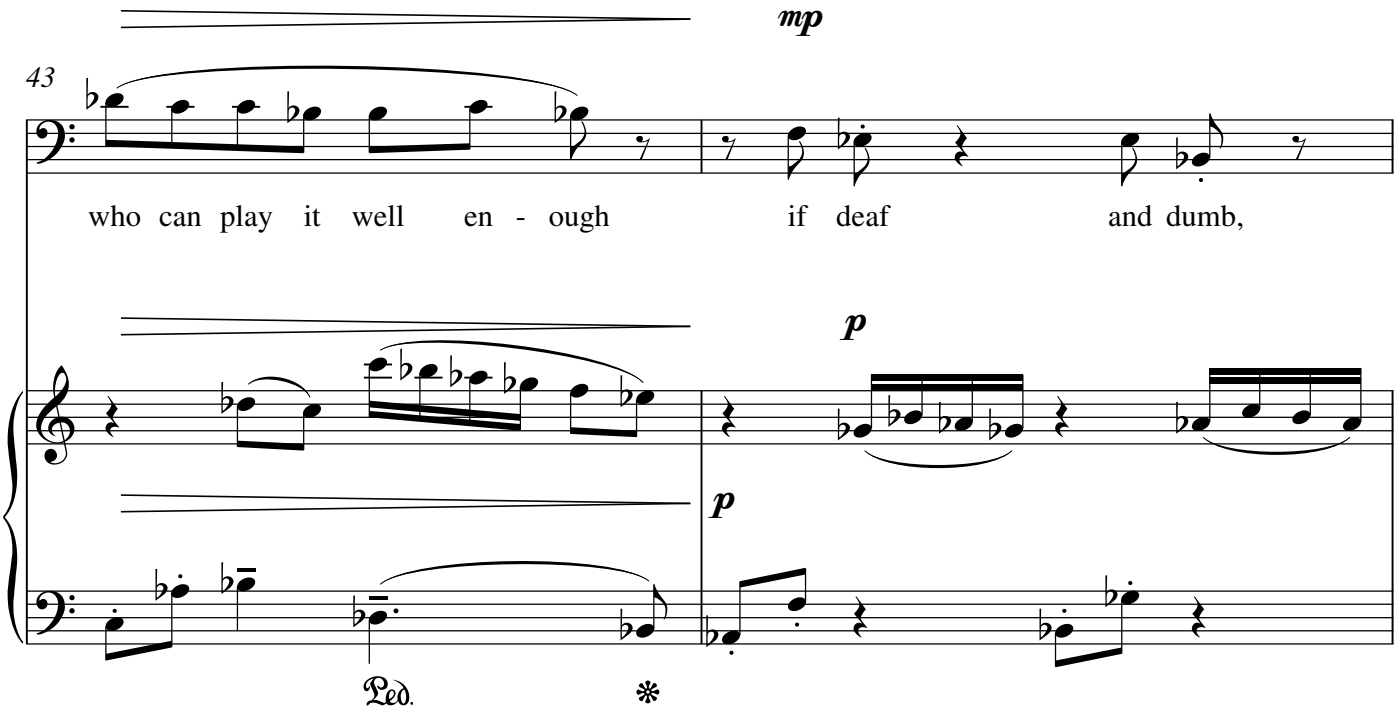

cresc.
mf
dim. poco a poco
15
ne-ver dream that it fades out from kiss to
f
18
p
pp
ppp
kiss, from kiss to kiss.
8va
p
pp
ppp
pp
Ped. * Ped. *

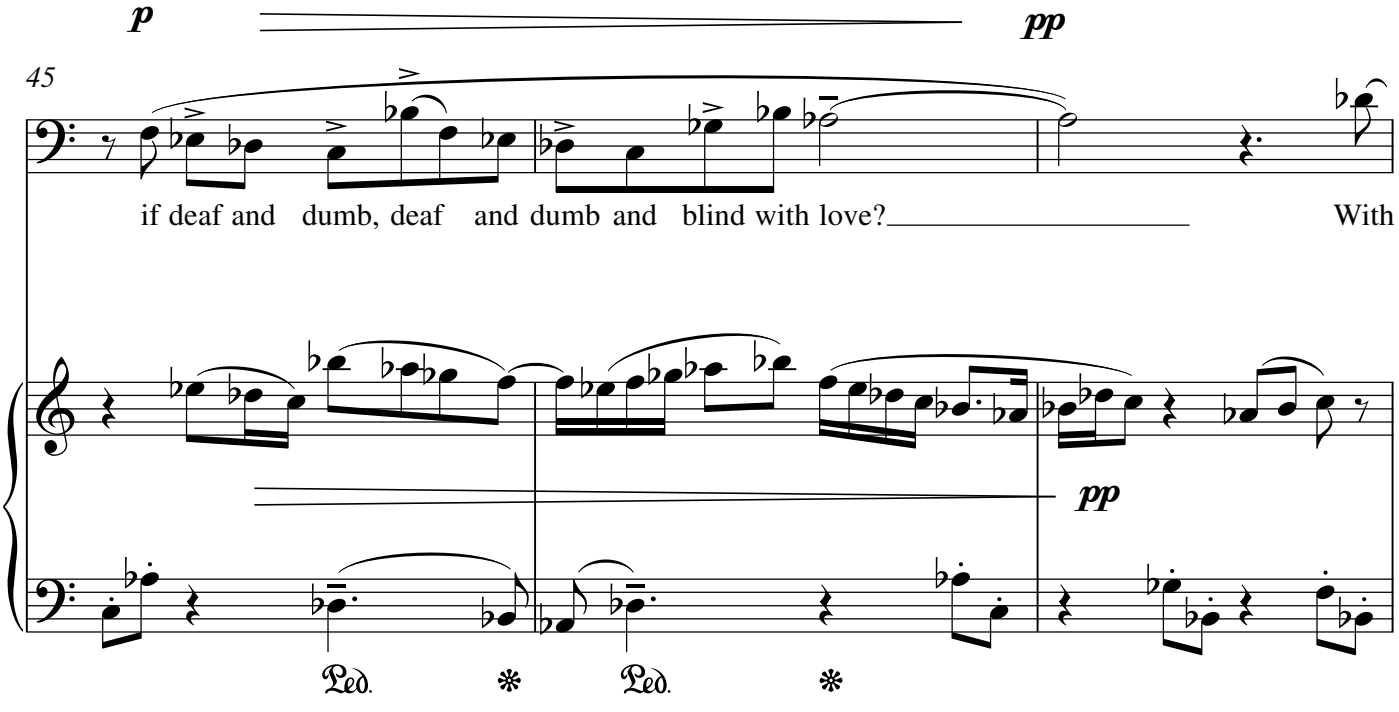

Tenderly
p
mp
mf
23
For eve-ry thing that's love - ly is but a brief,
pppp
p
Ped. Ped.


27
f
cresc. molto
subito ppp
dream - y, kind de - light.
mp
mf
f
ppp
fff
Ped.
Ped.
Ped.
Ped.
Ped.

With despondency
33
pp
f
pp
O Ne - ver give the heart out right
pp
f
Ped.
Ped.
Ped.


cresc. poco a poco
39
Slightly detached and playful
mf
For they, for all smooth lips can say, Have
cresc. poco a poco
mp
cresc. poco a poco
f
41
giv'n their hearts up to the play. And
mf
mf


mp
43
who can play it well en - ough
if deaf and dumb,
p
p
Ped.
*


p
pp
45
if deaf and dumb, deaf and dumb and blind with love?
With
pp
Ped.
*
Ped.
*

48

poco rit.

pp

ppp

love? With love, With love.

8va

ppp

Ped. * Ped. * Ped.

52

♩ = 60

pp

He that made this knows all the

(8)

pppp

ppp

58

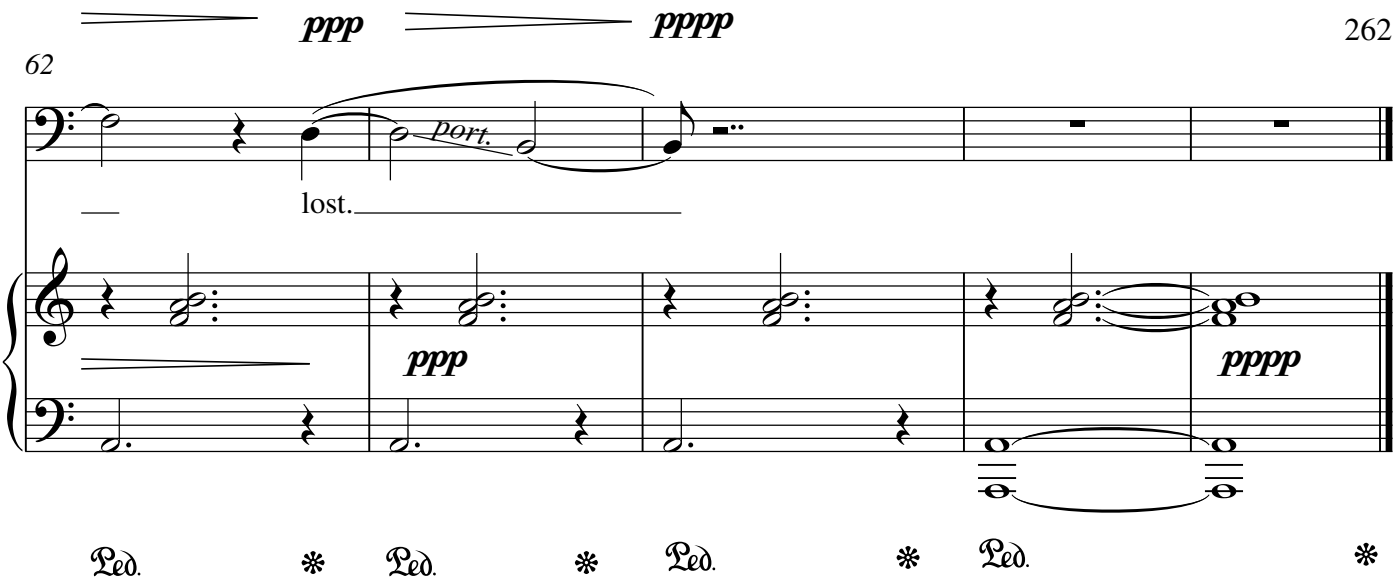
mf

cost For he gave all his heart and

mp

Ped. * Ped. * Ped. * Ped. *

62

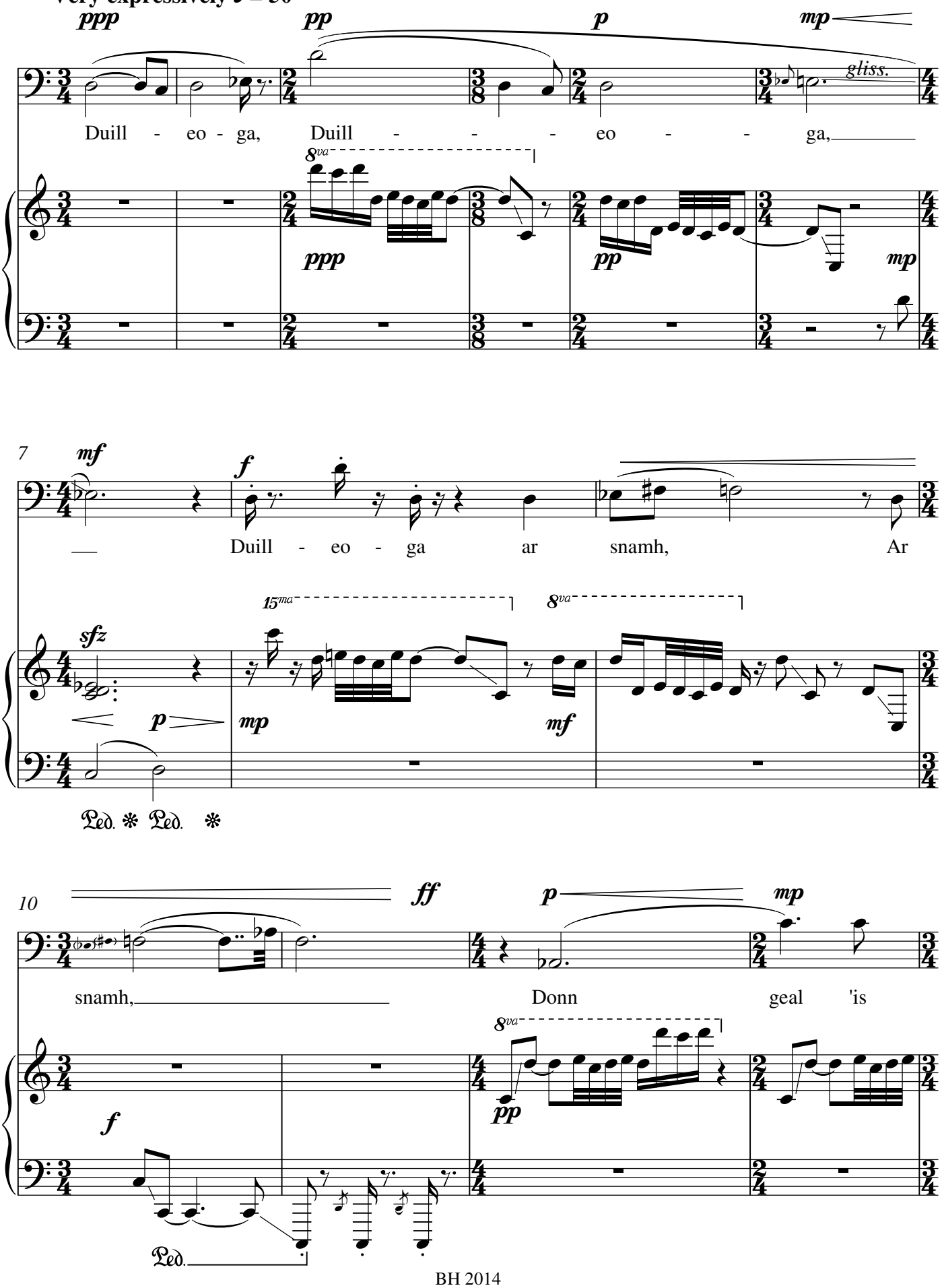


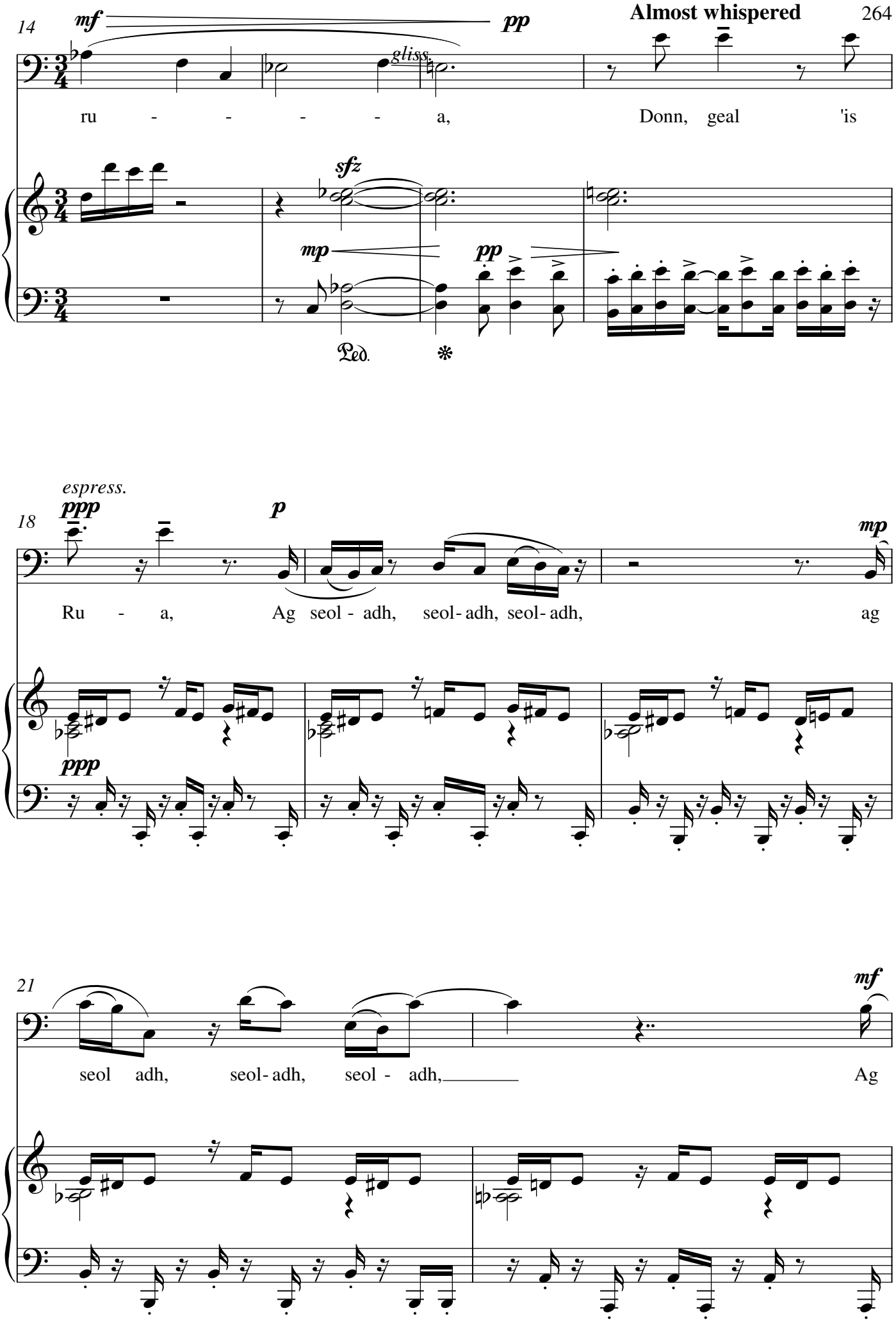
Duilleoga (Baritone Solo)

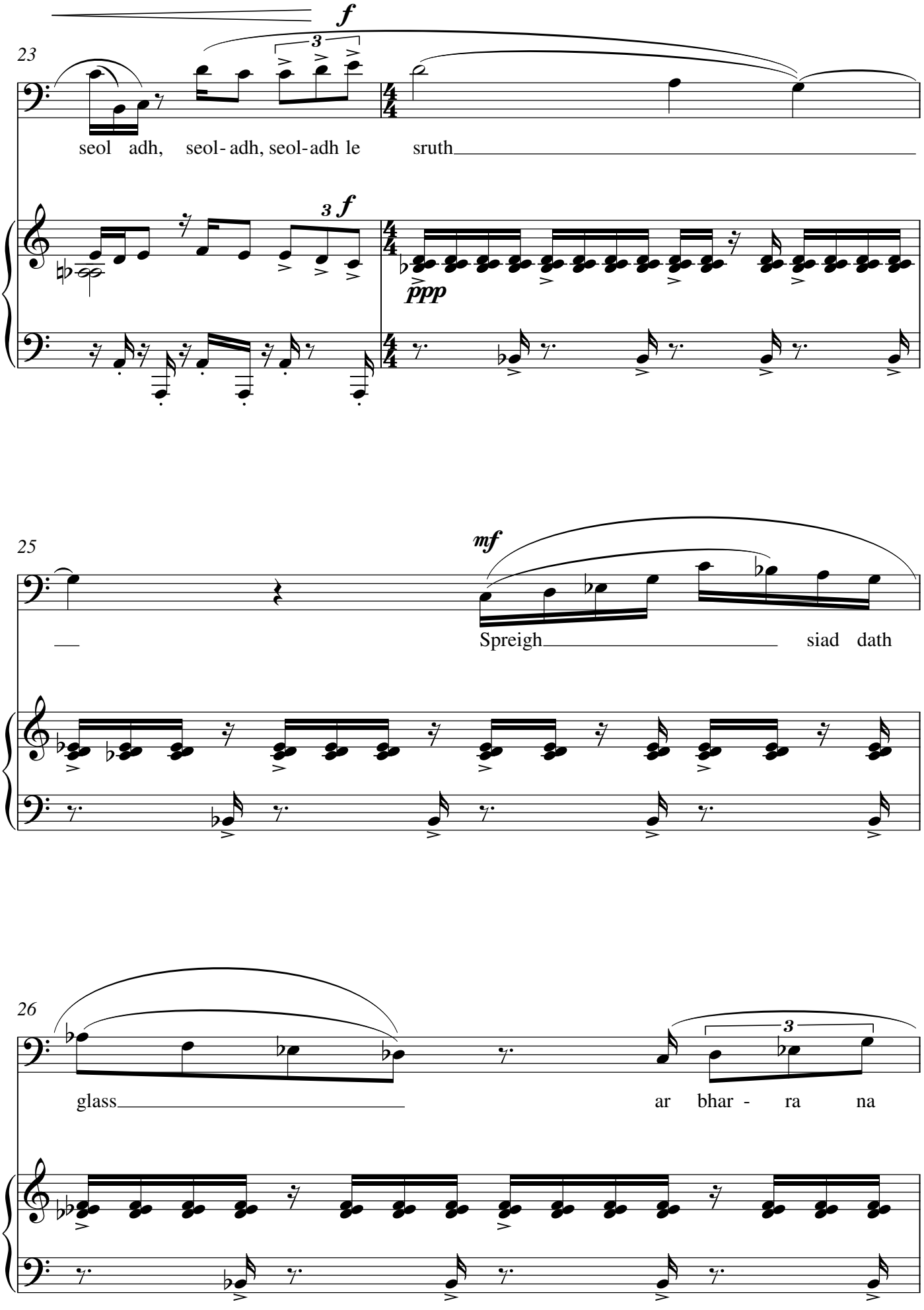
Text: Seamus O Neill

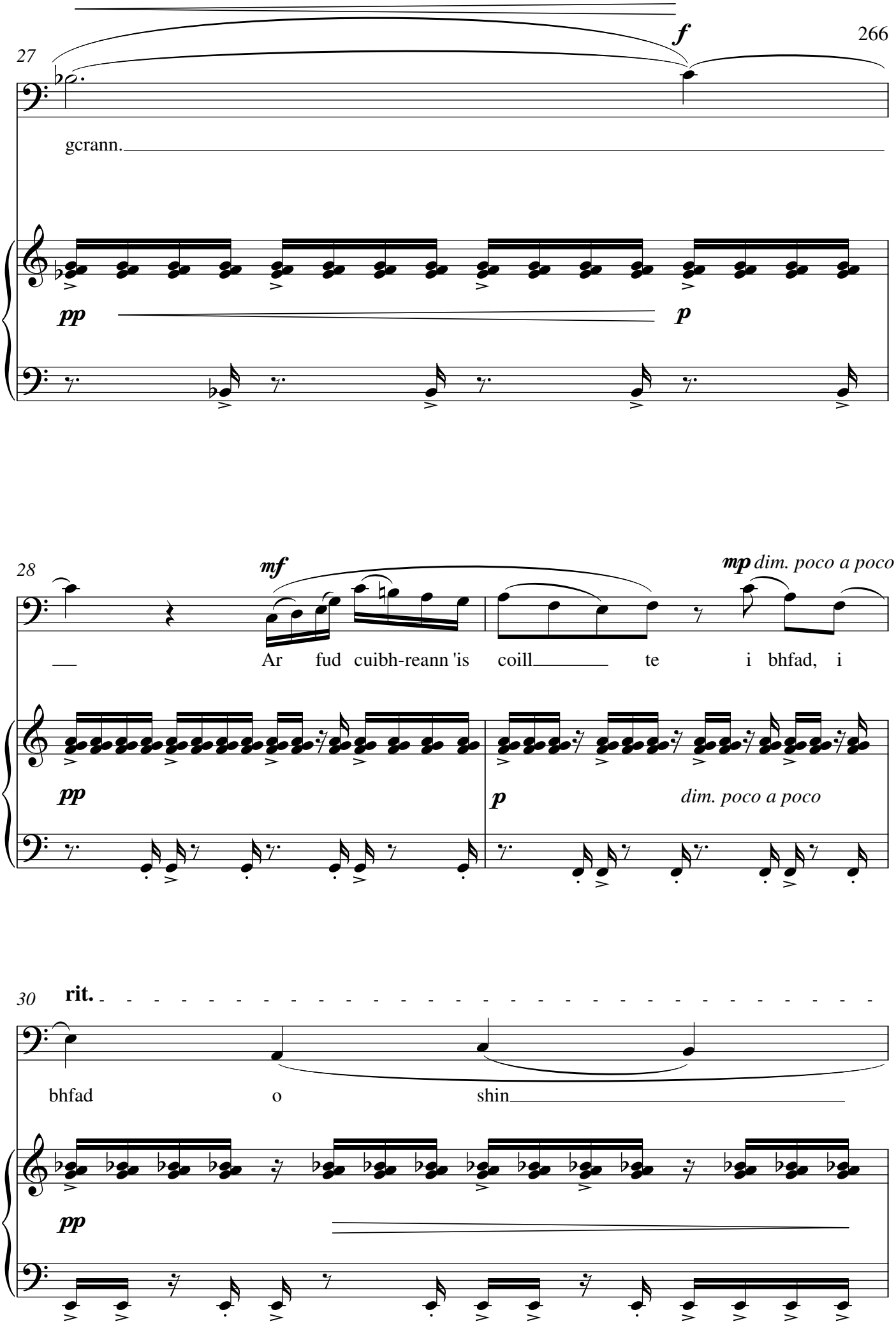
Ben Hanlon

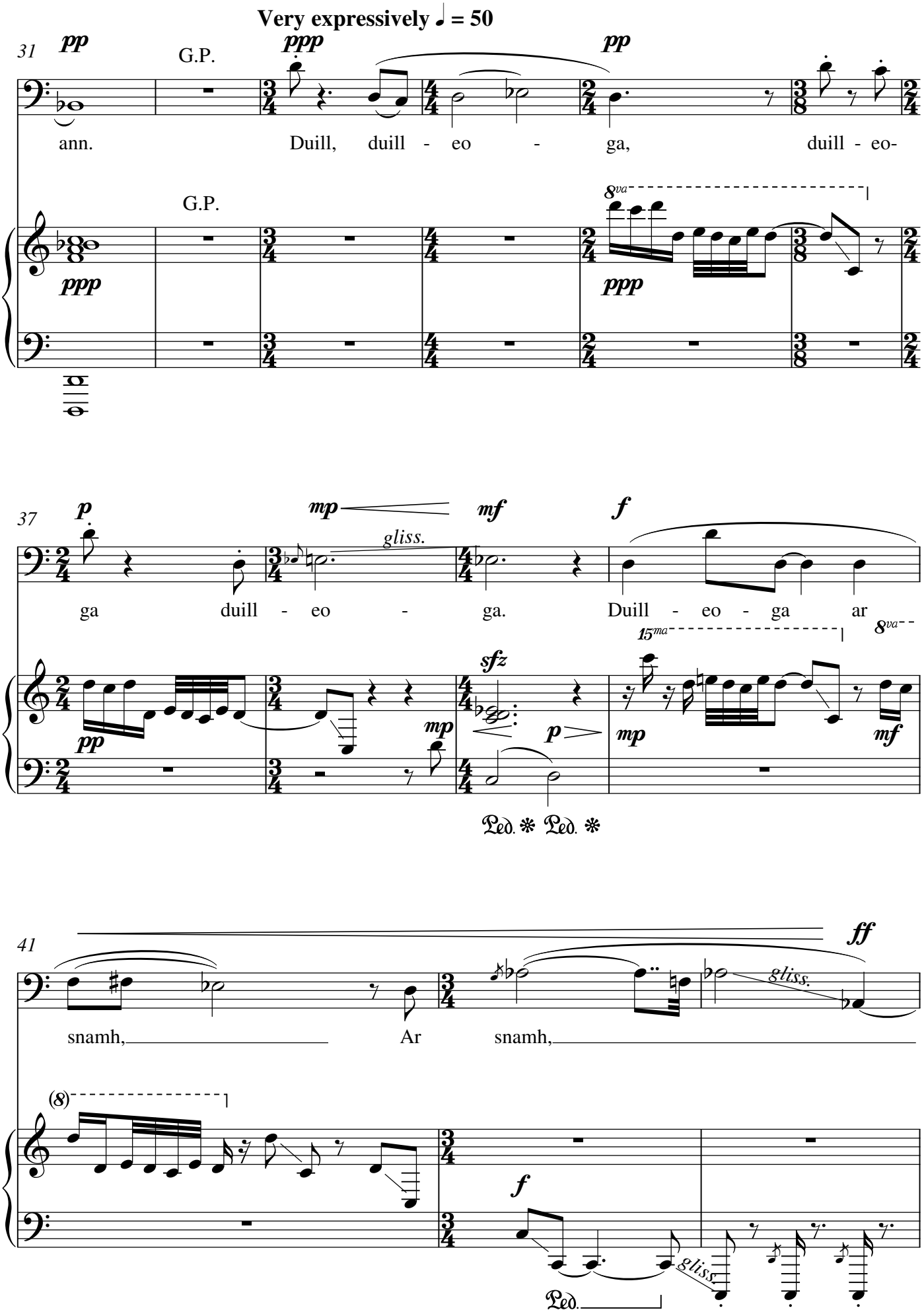
Very expressively ♩ = 50

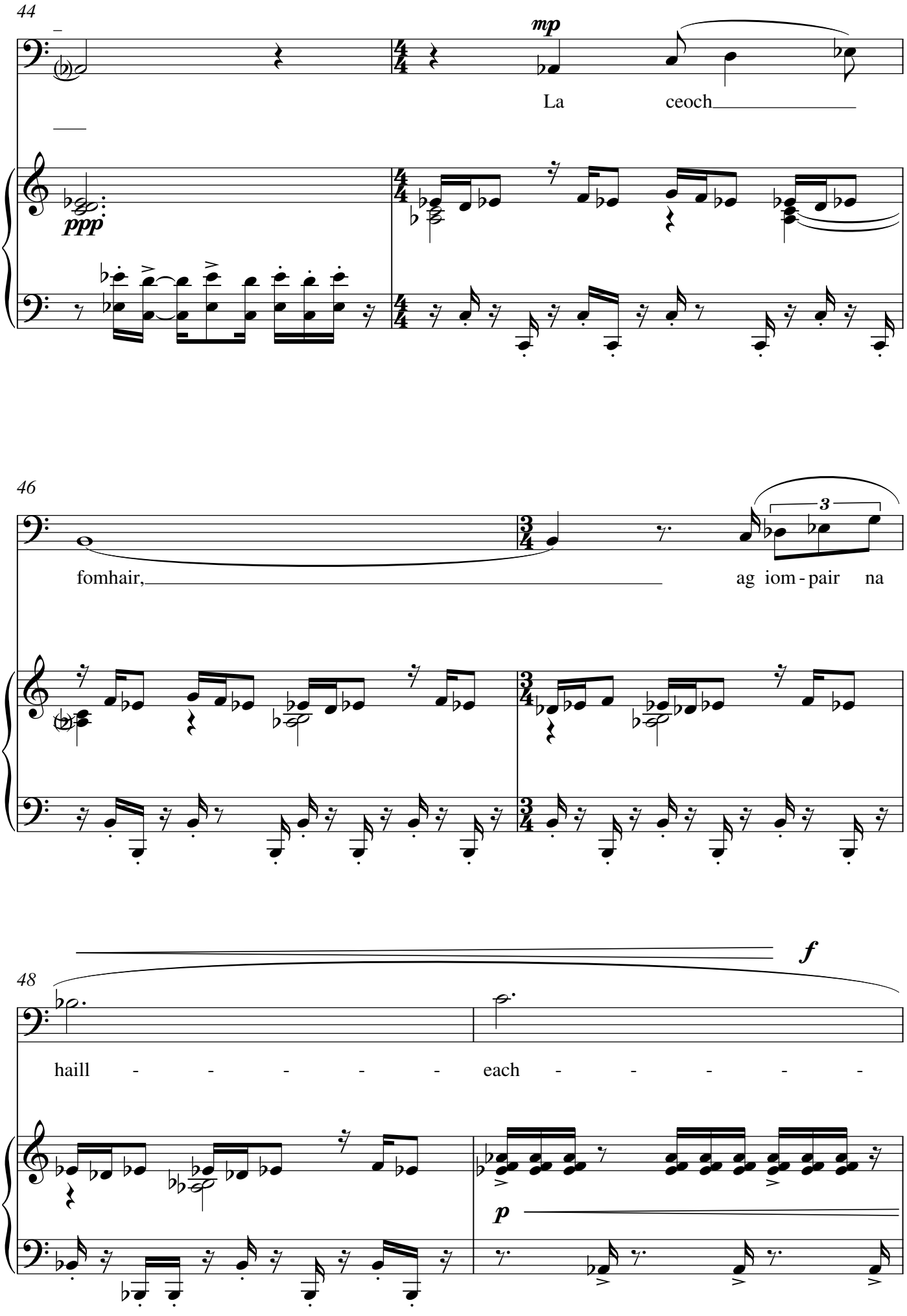


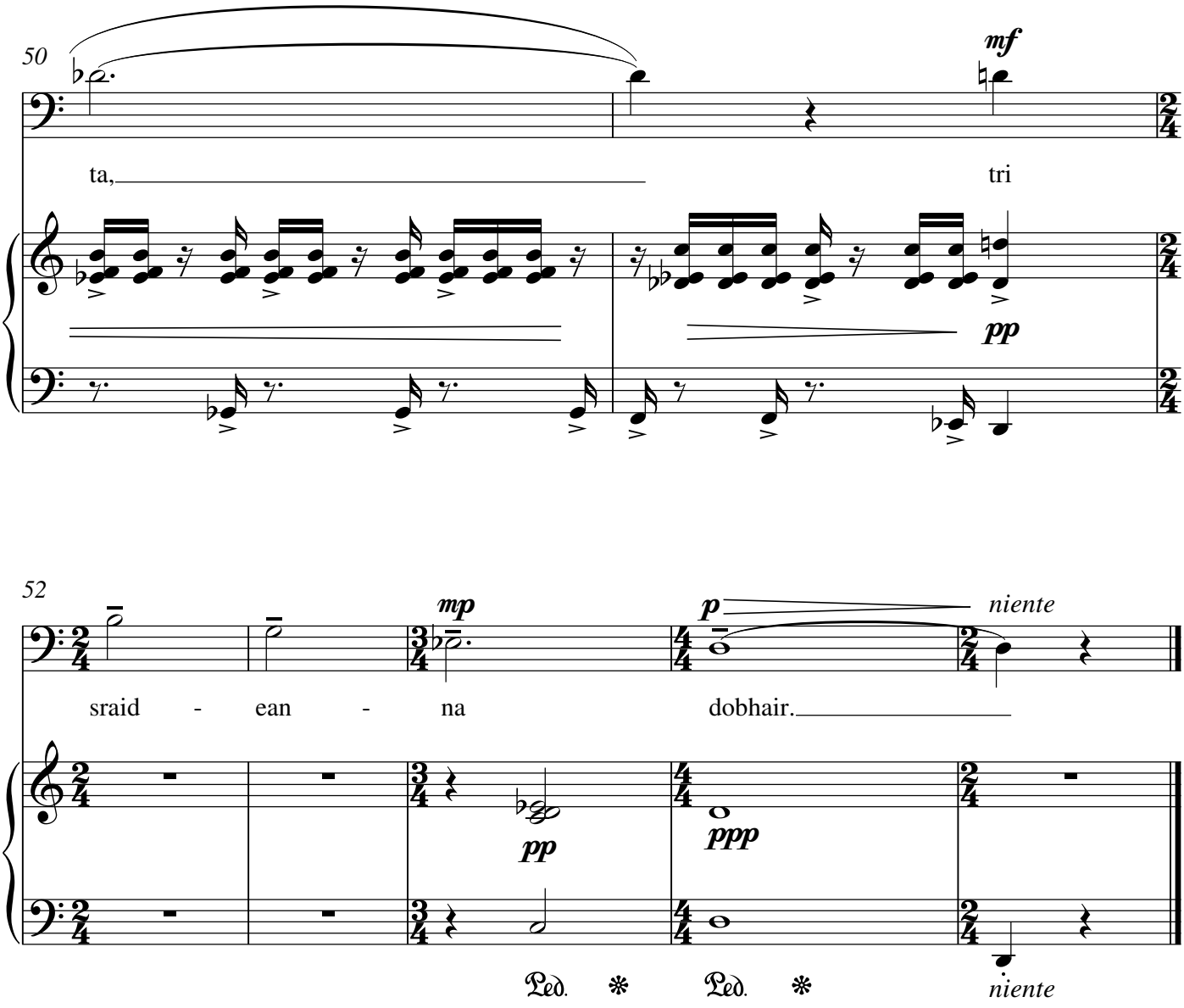

14
mf
pp
gliss.
Almost whispered
ru - - - - - a,
Donn, geal 'is
sfz
mp
pp
Ped.
*
espress.
ppp
18
p
mp
Ru - a,
Ag seol - adh, seol- adh, seol- adh,
ag
ppp
21
mf
seol adh, seol- adh, seol - adh,
Ag


23
f
3
seol adh, seol- adh, seol- adh le sruth
3 f
ppp
25
mf
Spreigh siad dath
26
glass
3
ar bhar - ra na


27
f
gcrann.
pp
p
28
mf
mp dim. poco a poco
Ar fud cuibh-reann 'is coill te i bhfad, i
pp
p
dim. poco a poco
30
rit.
bhfad o shin
pp


Very expressively ♩ = 50
31
pp
G.P.
ppp
pp
ann.
Duill, duill - eo - ga,
duill - eo-
G.P.
8va
ppp
ppp
37
p
mp
mf
f
gliss.
ga
duill - eo - ga.
Duill - eo - ga ar
15ma
8va
sfz
pp
mp
p
mp
mf
Ped. * Ped. *
41
ff
snamh,
Ar
snamh,
gliss.
(8)
f
Ped.
gliss.


44
mp
La ceoch
ppp
46
3
fomhair,
ag iom - pair na
48
f
haill - - - - - - each - - - - - -
p


50
mf
ta,
tri
pp
52
mp
p
niente
sraid - ean - na
dobhair.
pp
ppp
Ped. * Ped. *
niente

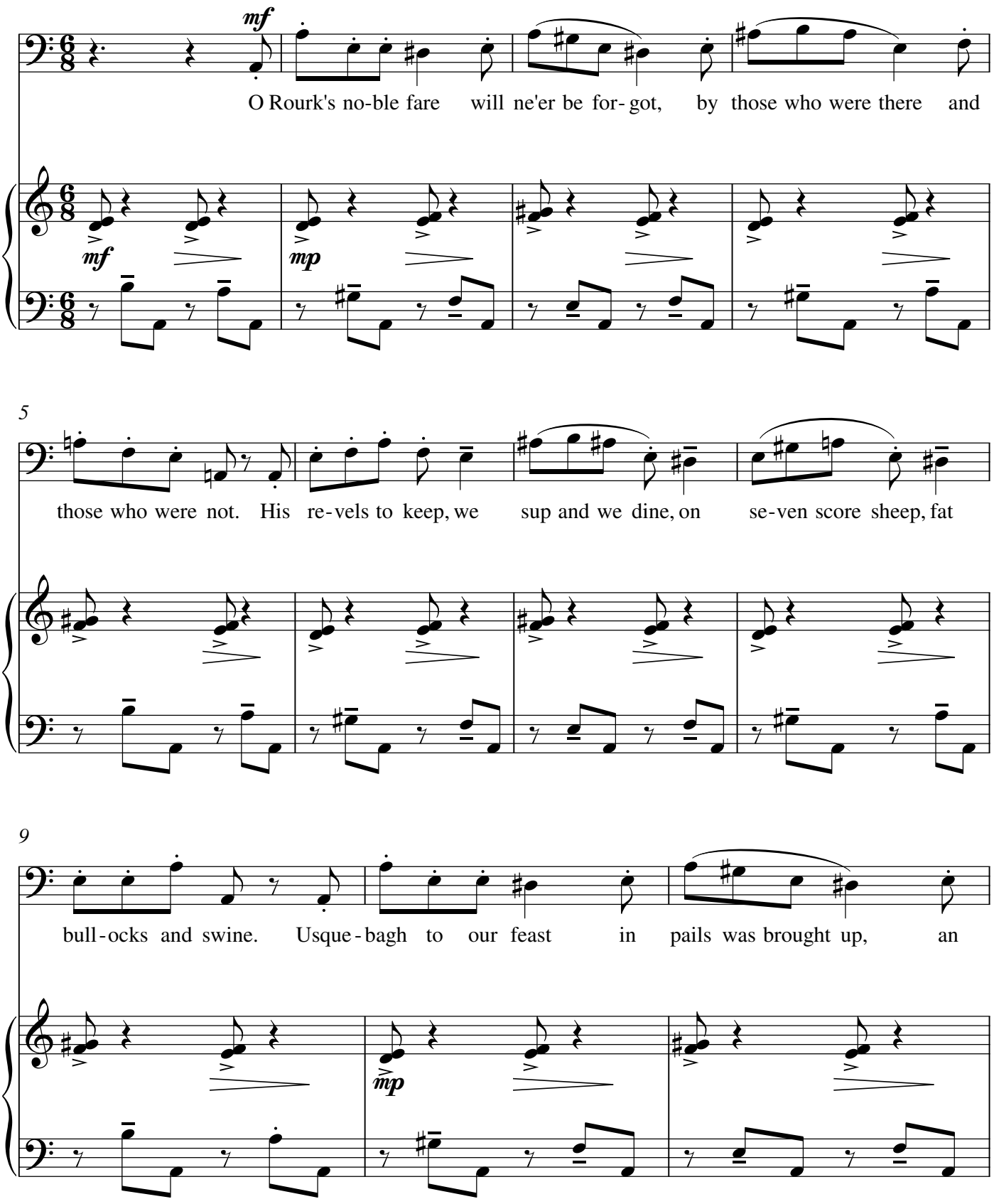
Irish Feast

For Malcom Singer, with thanks, on the occasion of his 60th birthday

Poem: Jonathan Swift (adapted)
Translated from the original Irish in 1720

Music: Ben Hanlon

Leisurely ♩. = 60



12

♩. = 72

hun-dred at least, and a mad-der our cup. a mad- der, a mad-der our cup.

ff

16 **Increasing sense of excitement**

f

O

8va

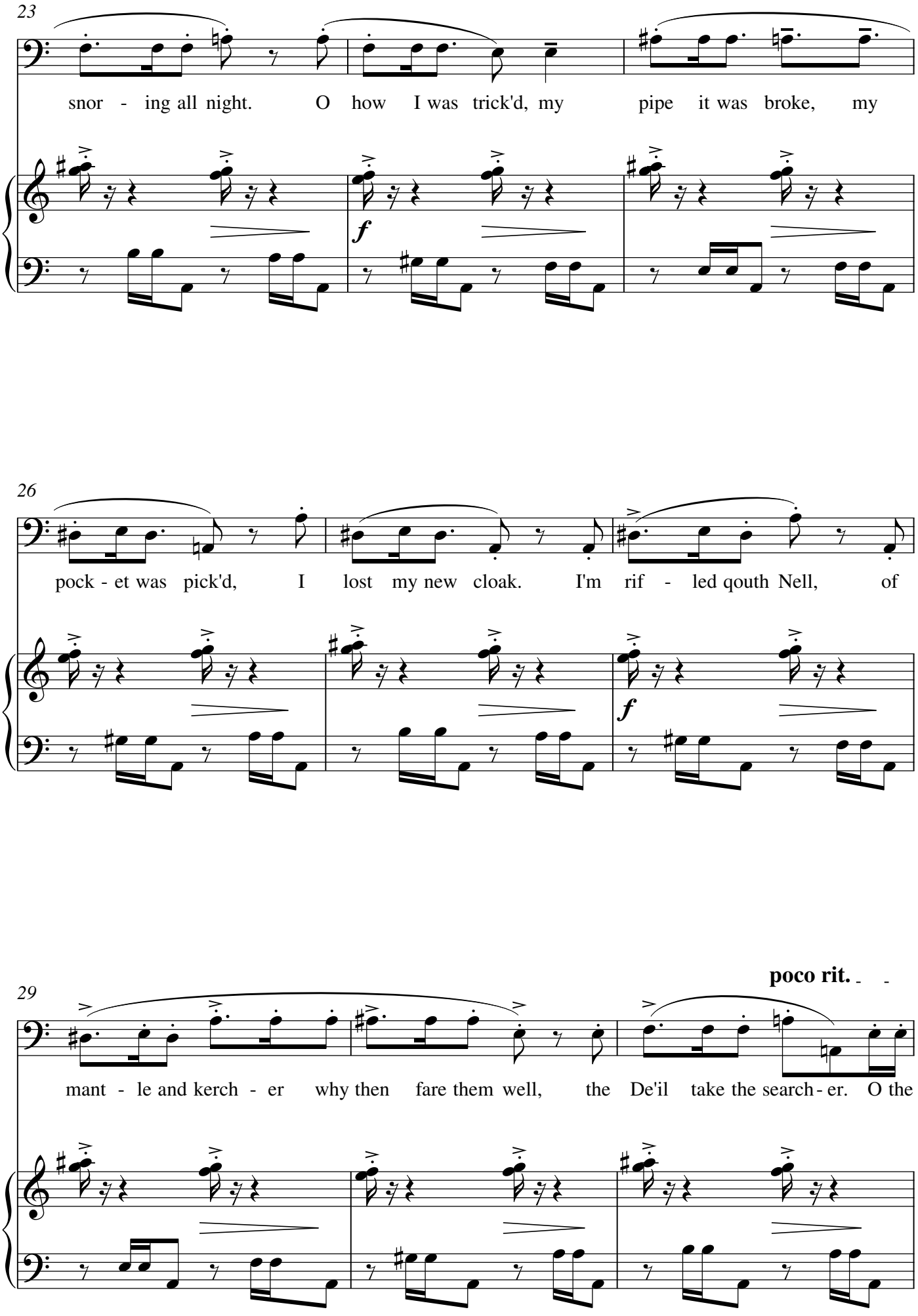
f

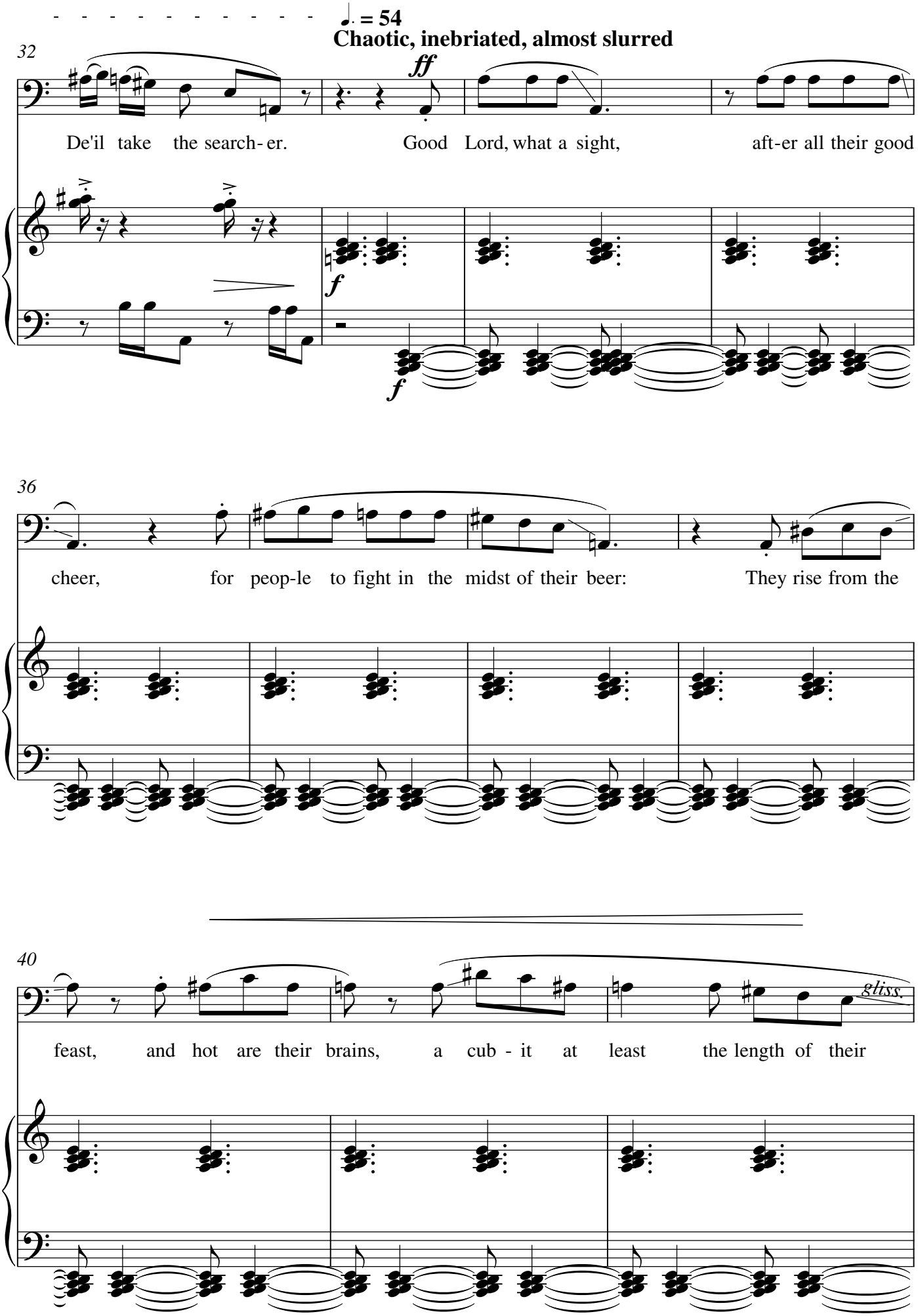
8vb

20

there is the sport, we rise with the light, in dis - ord - er-ly sort, from

f


23
snor - ing all night. O how I was trick'd, my pipe it was broke, my
f
26
pock - et was pick'd, I lost my new cloak. I'm rif - led qouth Nell, of
f
29
poco rit.
mant - le and kerch - er why then fare them well, the De'il take the search - er. O the


♩. = 54
Chaotic, inebriated, almost slurred
32
ff
De'il take the search- er. Good Lord, what a sight, aft-er all their good
f
f
36
cheer, for peop-le to fight in the midst of their beer: They rise from the
40
gliss.
feast, and hot are their brains, a cub - it at least the length of their

Tempo Primo
♩. = 60

Gathering intensity **accel.**

43

mf

skeans. What stabs and what cuts, what

mf *mp*

46

clatt-'ring of sticks, what strokes on the guts, what bast-ings and kicks!

49

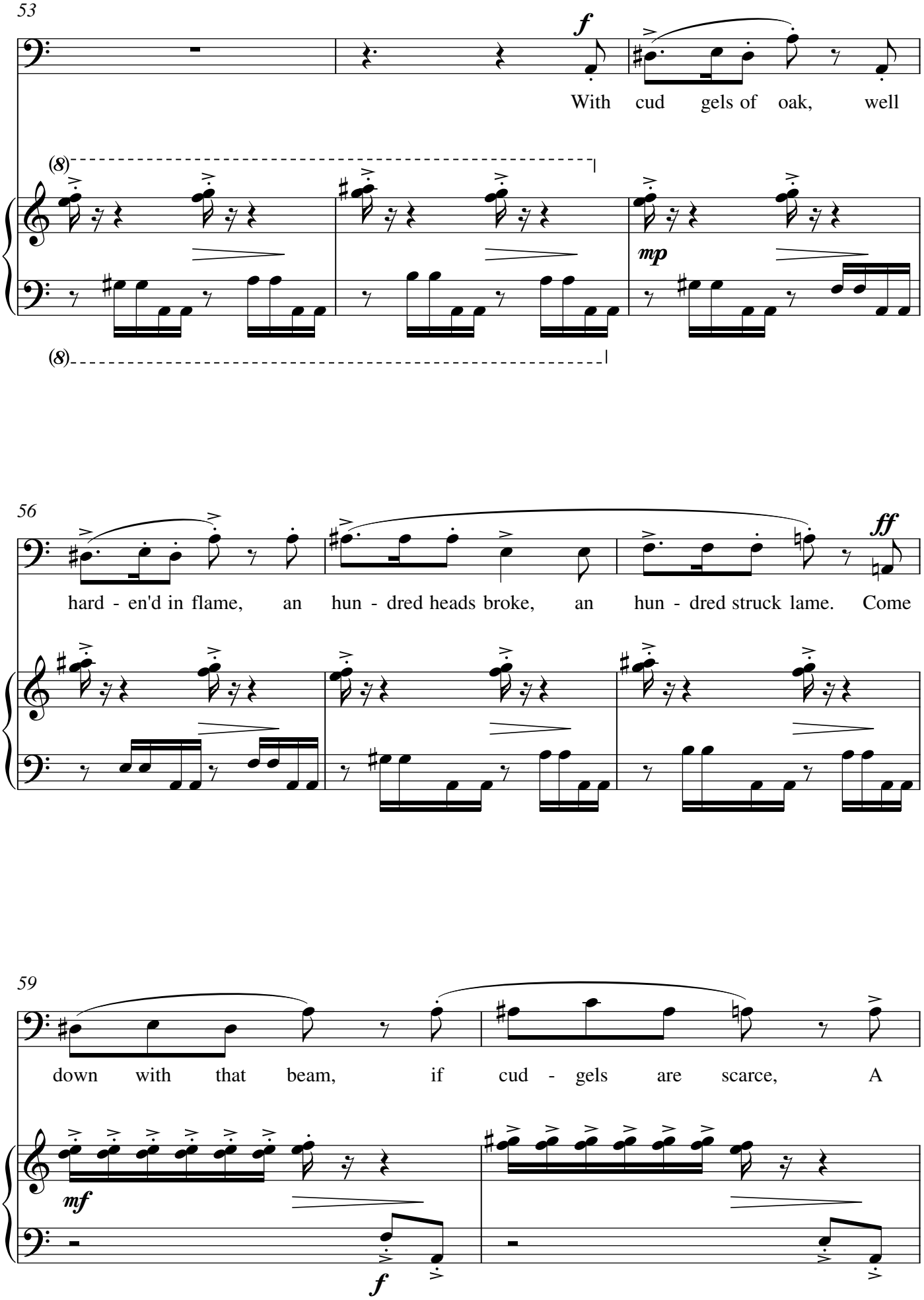
♩. = 72 **Increasingly frenetic**

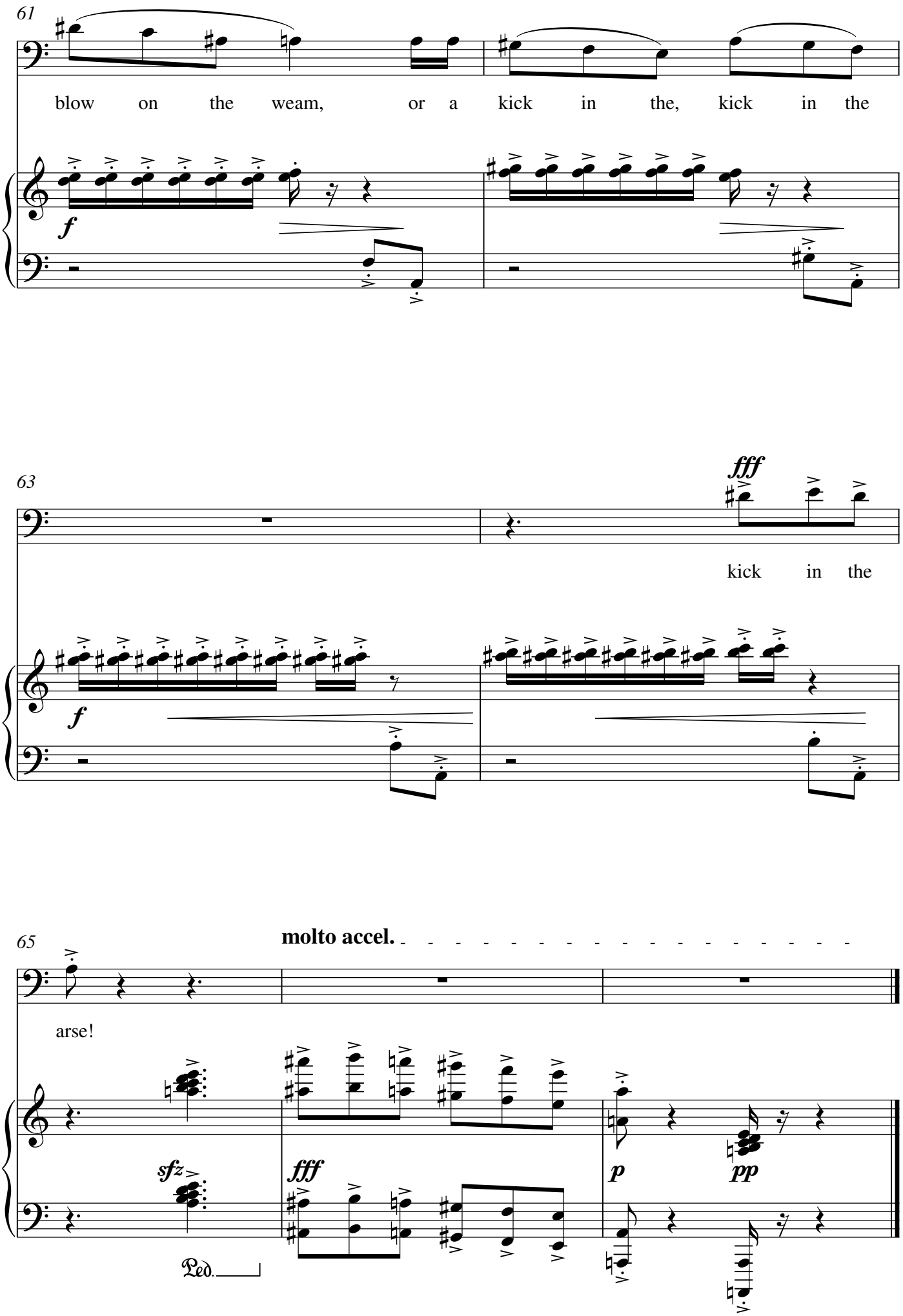
bast - tings and kicks!

8va

ff *f*

8vb


53
f
With cud gels of oak, well
(8)
mp
(8)
56
ff
hard - en'd in flame, an hun - dred heads broke, an hun - dred struck lame. Come
59
down with that beam, if cud - gels are scarce, A
mf
f


61
blow on the weam, or a kick in the, kick in the
f
63
fff
kick in the
f
65
molto accel.
arse!
sfz
fff
p
pp
Ped.