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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## Volume 2

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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: Hildegard von Bingen

for Bernie Sherlock and New Dublin Voices

Lightly $\dot{\text{j}} = 60$

Mysteriously $\dot{\text{j}} = 88$

SOPRANO 1

SOPRANO 2

SOPRANO 3

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARITONE

BASS

BH 2010
S.1

S.2

A.1

A.2

T.1

T.2

Bar.

B.

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!

fron-dens vir-ga!
S.1
S.2
A.1
A.2
T.1
T.2
Bar.
B.
Dance it! $J = 120$

S.1

S.2

A.1

A.2

T.1

Nunc! nunc!

T.2

Nunc! Nunc!

Bar.

B.
cresc. poco a poco

T.1

Gaudi et lae-tera nunc!

Nunc! Nunc! gaudi et lae-tera nunc!

B.

Gaudi et lae-tera!

p

cresc. poco a poco

T.2

Gaudi et lae-tera!

Nunc! Nunc! gaudi et lae-tera!

pp

cresc. poco a poco

Bar.

Gaudi et lae-tera nunc!

Nunc! Nunc! gaudi et lae-tera nunc!

B.

Gaudi et lae-tera!

cresc. poco a poco

T.1

Gaudi et lae-tera nunc!

Nunc! Nunc! gaudi et lae-tera nunc!

mp

cresc. poco a poco

T.2

Gaudi et lae-tera nunc!

Nunc! Nunc! gaudi et lae-tera nunc!

pp

cresc. poco a poco

Bar.

Gaudi et lae-tera!

B.

Gaudi et lae-tera!

mp

B.

Gaudi et lae-tera!
A.1

\[\text{gau-de lae-ta-re!}\]

A.2

\[\text{Nunc! Nunc! et lae-ta-re nunc! Nunc! Nunc! gau-de nunc! Nunc!}\]

T.1

\[\text{lae-ta-re nunc! Nunc! Nunc! gau-de et lae-ta-re}\]

T.2

\[\text{lae-ta-re nunc! Nunc! Nunc! gau-de et lae-ta-re}\]

Bar.

\[\text{gau-de et lae-ta-re!}\]

B.

\[\text{Ga-de et lae-ta-re!}\]
Gaudete! Gaudete! Gaudete et lae-ta-re! Gaudete!

Gaudete! Gaudete! Gaudete et lae-ta-re! Gaudete!

Gaudete lae-ta-re!

Nunc! Nunc! Nunc! Nunc! Nunc! Nunc! et

Nunc! Nunc! Nunc! Nunc! Nunc! et

Nunc! Nunc! Nunc! Nunc! et lae-ta-re nunc!

Nunc! Nunc! Nunc! Nunc! et lae-ta-re nunc!

Gaudete et lae-ta-re!

Gaudete et lae-ta-re!

Gaudete et lae-ta-re!
Gaudete et laetare! Et nos debile dignare, dignare,

Gaudete et laetare! Gaudete et laetare nunc! Nunc! Nunc! gaudete nunc! Nunc! Nunc!laetare Nunc!

Nunc! Nunc! gaudete et laetare

Gaudete et laetare! Nunc! Nunc! gaudete nunc! Nunc! Nunc!laetare 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.

et lae-ta re nune!
Tempo 2 \( \frac{j}{= 88} \)  In 2

\[ \text{Mm}\]

\[ \text{ppp}\]

Lengthen everything - very joined
Small group/Solo

\[ \text{At - que ma - num tu - am\_ por - ri -} \]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]

\[ \text{Mm}\]
Last dance! $\frac{4}{4} = 126$

\begin{align*}
S.1 & \quad \text{gen - dum nos! Ad e-ri-gen - dum ad e-ri-gen - dum nos! Ad e-ri-gen - dum ad e-ri-gen - dum nos!}
A.1 & \quad \text{p} \\
T.1 & \quad \text{Ad e-ri-gen - dum ad e-ri-gen - dum nos! Ad e-ri-gen - dum ad e-ri-gen - dum nos!}
B. & \quad \text{Ad e-ri-gen - dum, ad e-ri-gen - dum nos! Ad e-ri-gen - dum ad e-ri-gen - dum nos!}
\end{align*}
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.
S.1

rit.

S.2

e - ri - gen - dum, gen - dum nos!

A.1

A.2

E - ri - gen - dum nos!

T.1

gen - dum nos!

T.2

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, Contrabassoon, 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.
A tempo $q = 60$

Picc.

Hn. 1-2

C Tpt.

Tba.

Timp.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla.1

Vc.

Db.

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente

niente
molto rit.

Tempo primo

\( j = 60 \)

Picc.  fff  molto dim.

Fl.2  fff  molto dim. pp

A. Fl.  fff  molto dim.

Ob.  fff  molto dim.

Cl.2  fff  molto dim. pp

Bsn.1  fff  molto dim.

Cbsn.  fff  molto dim.

Hn. 1-2  fff  molto dim. pp

C Tpt.  fff  molto dim.

Tbn.  fff  molto dim. pp

Timp.  fff  molto dim. pp

B. D.  fff  molto dim. pp

Cym.  fff  molto dim.

Vln. 1, 2  fff  molto dim. pp

Vln. 3,4  fff  molto dim. pp

Vla.1  fff  molto dim. pp

Vc.  fff  molto dim. pp

Db.  fff  molto dim. pp
molto rit.

Hn. 1-2

Tbn.

Tba.

Timp.

Vln. 1, 2

Vln. 2

Vln. 3,4

Vln. 4

Vla. 1

Vla. 2

Vc.

Db.
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

Bright, lively and vivid \( \frac{4}{4} = 101 \)

Oboe

Bass Clarinet in Bb

\( \text{pp} \)

\( \text{Bright, lively and vivid} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{mp} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{f} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{pp} \)

\( \text{mp} \)

\( \text{cresc. molto} \)

\( \text{mf} \)

\( \text{subito} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{pp} \)

\( \text{mp} \)

\( \text{mf} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{fp} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{fp} \)

\( \text{fp} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{fp} \)

\( \text{mf} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{fp} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{fp} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{fp} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)

\( \text{Ob.} \)

\( \text{B. Cl.} \)

\( \text{cresc. poco a poco} \)
Ob. B. Cl.
p cresc. molto f

A little slower \( \dot{\text{\textit{j}}} = 180 \)

Ob. B. Cl.
p mf3

Ob. B. Cl.
f3 mp espress.

Ob. B. Cl.
p
$d = 101$ Tempo primo

\begin{music}
\example{\clef=bass
\G clef=treble
\time 4/4
\key d\major
\relative c
\tempo "= 101
\note f\p\
\note f\p\
\note ff\sfz
\note mf\dolce\mf\
\note mf\dolce\mf\
\note f\p\p\
\note f\p\p\
\\note f\p\p\p\p
}
\end{music}
Glencomeragh

Reflectively \( \dot{\frac{7}{8}} = 78 \)

Oboe

Bass Clarinet in Bb

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.

Ob.

B. Cl.
Ob. B. Cl.
82

Ob. B. Cl.
87

poco rit.

pp
molto dim.
niente

ppp
niente

ppp
niente
The Final

Presto

\[
\begin{align*}
& (3 + 2 + 2 + 2) \\
& (2 + 2 + 2 + 3) \\
& (3 + 2 + 2 + 2)
\end{align*}
\]

Oboe plays freely re-aligning after each long rest
Bass Clarinet in strict time
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.*
*Hasiyay 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

Very Fast $\frac{3}{4} = 160$

Alto Flute

Clarinet in B$lat$

Trombone

Timpani

Bongos

Maracas

Congas

Piano

Soprano

Very Fast $\frac{3}{4} = 160$

Violin

Viola

Violoncello

Contrabass

Copyright BH Oct.'10
Gently and freely

Muna bar-ra paya-ra ami ka do-la-ra.

con sord.
A. Fl.

Cl.

S.  
Muna barra payara a mi ka do -

Vln.

Vla.

Vc.
ra. Ha-siay tou bha-la la-gay ro-iay tou bha-
la la gay. A - mi ko - os bi - na, kuch bhi a -
Tum ko la gay, u-mer me-ri, jia me-re lal.
181

cresc. molto

dim.

mp

ra - paya - ra a - mi ka do - la -

cresc. poco a poco

mp

mf

mp

mf

mp

mf
Almost screamed!
fff poco rit.

A. Fl.

Cl.

Tbn.

Timp.

Pno.

S.

Vln.

Vla.

Vc.

Cb.

sfz fff

fff subito p

fff

fff

Ah

fff

Ah

Less molto dim.

fff Slow glissandos - realisation of hopelessness

Ah

fff poco rit..
Timp.  

Slowly with great feeling  \( j = 75 \)

S.  

Niente

Vla.  

Con sord. arco

Vc.  

Arco con sord.
A. Fl.

Cl.

Timp.

Pno.

S.

eadh na hoï(che), Suan
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, Castanets, 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

Bright and Happy - keep it moving $\frac{3}{4} = 80$

Whistle 1

Whistle 2

Trad. Flute

Uilleann Pipes

Concertina

Fiddle

Tenor Banjo

Bongos

Castanets

Bodhran

Bright and Happy - keep it moving $\frac{3}{4} = 80$

Piano

Violin 1

Violin 2

Viola

Violoncello

BH 2011
Lightly and delicately

The melody always moves majestically
Wh. 1

T.F.

U.P.

Cta.

Fid.

Bjo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

\(\Leftrightarrow 60 \text{ Playfully}\)

\(\Leftrightarrow 60 \text{ Playfully}\)

\(\text{mf}\)

\(\text{mp}\)

\(\text{mp}\)

\(\text{pp}\)

\(\text{pp}\)

\(\text{pizz.}\)

\(\text{ppp}\)

\(\text{pizz.}\)

\(\text{ppp}\)

\(\text{pizz.}\)

\(\text{mf}\)
Wh. 1
T.F.
U.P.
Cta.
Vln.
Vln.
Vla.
Vc.
molto accel.

Wh. 1

Wh. 2

T.F.

U.P.

Cta.

Fid.

Bjo.

Bgo.

Cast.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.
Movement 2 Slow Air
Movement 2  Slow Air

Very Slowly with intense feeling $\dot{=} 32$

Whistle

Trad Flute

Uilleann Pipes

Fiddle

Violin 1

Violin 2

Viola

Violoncello

con sord.

con sord.

con sord.

BH 2011
Movement 3 Jig
Movement 3  Jig

Whistle

Trad. Flute

Uilleann Pipes

Concertina

Fiddle

Banjo

Bodhran

Bongo

Piano

Violin 1

Violin 2

Viola

Violoncello

Lively $\downarrow = 106$

mf

Lively $\downarrow = 106$

mf

Ben Hanlon
One of the Houses James Joyce Lived in. Once

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

and

clarinet in B-flat
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
(used with permission)
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

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

(Use various combinations of vowel sounds to produce harmonics/overtones. Example: moving very slowly from OO to EE and vice versa [30 seconds])
In strict time
\( \dot{\gamma} = 128 \)

Humming combined with short rhythmic lip-slaps

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

Hum

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

Hum

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

Move slowly from hummed nnn to ay (ay as in James)
Move slowly from hummed nnn to oi (oi as in Joyce)
In strict time

Speak on a clear monotone - mechanical
not too low

Freely oscillate quarter tone below and above

Freely oscillate quarter tone above and below

Freely oscillate quarter tone above and below
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
Nnñ - jay Nnñ - joi Nnñ - jay Nnñ - joi Nnñ - joi

ppp
Nnñ - jay Nnñ - joi Nnñ - jay Nnñ - joi Nnñ - joi

ppp
Nnñ - jay Nnñ - joi Nnñ - jay Nnñ - joi Nnñ - joi
Joyce James, James Joyce, James, Joyce, Joyce, Joyce, Joyce, Joyce! James Joyce!

Joyce James, James Joyce, James, Joyce, Joyce, Joyce, Joyce, Joyce!

Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce James Joyce!
One of the Houses James Joyce Lived in. Once
improvise freely on the word plaque with exaggerated spoken sounds at different pitches

Slide down Slide up

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

on James Joyce - dash - dash
In strict time

James Joyce knock-er,

Shouted in high pitch voice

knock knock, er knock! knock!
James Joyce dust on
James Joyce floor

James Joyce floor

James Joyce floor

floor!
dows on James Joyce - glass

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dows on James Joyce glass

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dows on James Joyce glass

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dows on James Joyce glass
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3 Songs for Baritone and Piano

Never give all the heart

Duilleoga

Irish Feast
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

Sadly

\( \text{pp} \)

Never give all the heart,

for

\( \text{mf} \)

love will hardly seem worth thinking of to certain women if it seem cer-

\( \text{pp} \)

tain.

And they never dream, they

\( \text{dim.} \)

\( \text{pp} \)

Never Give All The Heart

W.B. Yeats

Ben Hanlon

Sadly

\( \text{ppp} \)

Never give all the heart,

for

\( \text{mf} \)

love will hardly seem worth thinking of to certain women if it seem cer-

\( \text{pp} \)

tain.

And they never dream, they

\( \text{dim.} \)

\( \text{pp} \)

Never Give All The Heart

W.B. Yeats

Ben Hanlon

Sadly

\( \text{ppp} \)

Never give all the heart,

for

\( \text{mf} \)

love will hardly seem worth thinking of to certain women if it seem cer-

\( \text{pp} \)

tain.

And they never dream, they

\( \text{dim.} \)
ne- ver dream that it fades out________ from kiss to
kiss,____________ from kiss_ to kiss.

For every- thing that's love- ly________ is but a brief,
27  \(f\) cresc. molto  \(\text{subito} \ ppp\)

dream - y, kind de - light.

mp  mf  \(f\)  \(\text{ppp}\)  \(fff\)

With despondency

33  \(pp\)

O__ Ne - ver give the heart__ out right__

\(\text{pp}\)  \(f\)  \(\text{pp}\)
Slightly detached and playful

For they, for all smooth lips can say, Have
giv'n their hearts up to the play.

And
who can play it well enough if deaf and dumb,

if deaf and dumb, deaf and dumb and blind with love?

With
love?

With love, With love.

He that made this knows all the

cost For he gave all his heart and

ppp
lost.
Duilleoga (Baritone Solo)

Text: Seamus O Neill

Very expressively \( \text{\textit{t}} = 50 \)

Ben Hanlon
Almost whispered

ru - a, Donn, geal 'is

espress.

Ru - a, Ag seol-adh, seol-adh, seol-adh, ag

seol adh, seol-adh, seol - adh,_______ Ag
Very expressively \( \frac{j}{\text{pp}} = 50 \)

\( \frac{pp}{\text{G.P.}} \)

ann. Duill, duill - eo - ga, duill - eo -

\( \frac{pp}{\text{G.P.}} \)

\( \frac{pp}{\text{G.P.}} \)

\( \frac{pp}{\text{G.P.}} \)

\( \frac{p}{\text{G.P.}} \)

mp --- \( \text{gliss.} \) mf \( \frac{f}{\text{G.P.}} \)

duill - eo - ga. Duill - eo - ga ar

\( \frac{pp}{\text{G.P.}} \)

\( \frac{pp}{\text{G.P.}} \)

\( \frac{pp}{\text{G.P.}} \)

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\( \frac{pp}{\text{G.P.}} \)
La ceeoch

fomhair, ag iom-pair na

haill each
O'Rourk's no-ble fare will ne'er be for-got, by those who were there and
those who were not. His re-vels to keep, we sup and we dine, on se-ven score sheep, fat
bull-ocks and swine. Usque-bagh to our feast in pails was brought up, an
hundred at least, and a mad-der our cup. a mad-der, a mad-der our cup.

Increasing sense of excitement

there is the sport, we rise with the light, in disorderly sort, from
snor-ing 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 rif-led qouth Nell, of mantle and kercher why then fare them well, the De'il take the search-er. O the poco rit.
Chaotic, inebriated, almost slurred

De'il take the search-er. Good Lord, what a sight, after all their good cheer, for people to fight in the midst of their beer: They rise from the feast, and hot are their brains, a cub-it at least the length of their
skeans. What stabs and what cuts, what

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

bast-ings and kicks!
With cud gels of oak, well

hard en'd in flame, an hundred heads broke, an hundred struck lame. Come

down with that beam, if cud gels are scarce, A
Blow on the weam, or a kick in the arse!

molto accel.