

Aisling Gheal

(a spectral working)

Donnacha Dennehy

In free time

(following the singer)

a

$\text{♩} = 80$

For the ensemble: there should be little gaps between one chord and the next at the start - to allow it breath

Sample page only

Voice

Ais - - ling gheal do -

Flute

mp

p

Clar/ Bass Cl

mp

p

Vibraphone

p

mp

p

Percussion

1 2 3 4 5 6

(Bass Drum)

p

Elec. Guitar

(e-bow)

p

Violin

mp

p

Viola

mp

p

Cello

mp

p

Bass

mp

(Gradual transformation - over duration of hairpin - from a noisy tone to a purely pitched tone)

Hairpin ABOVE is to show that you move gradually from tremolo to steady state

(each transition can also be accentuated by a transition from a position of greater noise to greater pitch)

As pure as possible (certainly senza vib)

[8°] (or else produced artificially)

[7°]

[5°]

Unobtrusively shift to 2nd harmonic

18

e **f**

'Gus go rabhas I ngleann cois abhann im ao - - - nar 's go

(1) (2) (3) (1) (2) (3)

Start on the low D and gradually overblow (but staying quiet) to produce the 2nd harmonic

Sample page only

(or else produced artificially)

IV Δ [7°]

Vln Δ [5°] Δ [8°]

Vla Δ [2°]

Cello Δ [5°] Δ [5°]

Bass Δ [7°] Δ [5°]

III IV

p

The Contemporary Music Centre, Ireland. e-mail: info@cmc.ie www.cmc.ie

26 (wait for cue of conductor)

rabhas ag aer - aiocht le gradh mo chroi

1 2 3 4

FI

+40c (13c)

mp *p*

CI/ B CI

+40c (13c)

mp *p*

Vibes

14 15 16 17

Perc.

p

Elec. Guit

p

Vln

[4°]

mp *p*

Vla

[5°]

[7°]

IV [5°]

III *mp* *p*

Cello

[7°]

IV [7°]

III [2°]

mp *p*

Bass

mp

Sample page only