

**Ben Hanlon**  
*b. 1952*

## **Birth of a Nation**

for Mixed choir

*Dur. 5'*

Contemporary Music Centre

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# Birth of a Nation

for SATB Choir with divisions

Text: Historical Speeches

Duration: 5.25

Ben Hanlon

**With Movement - without dragging**

$\text{♩} = 96$

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

*Solo*  
*f*  
Rob-ert Em met speech from the dock, Dub-lin Sep-

*Solo*  
*f*  
Rob-ert Em met speech from the dock, Dub-lin Sep-

A

tem ber nine -teenth, eigh-teen o three.

*Chorus*  
*mp*  
Rob-ert Em met

T

Let no man dare when I am

*Chorus*  
*mp*  
Rob-ert Em met

B

tem ber nine -teenth, eigh-teen o three.

Rob-ert Em met

8

A *port.* speech from the dock, — Dub - lin Sep - tem ber nine - tenth,

T 8 dead to charge me with dis - hon - our. Let no man at -

B *port.* speech from the dock, — Dub - lin Sep - tem ber nine - tenth,

11

A *f* eigh-teen o three. Rob-ert Em met speech from the dock,

Sung by soloist or small group

T 8 taint my mem-o - ry by be-liev-ing that I could have en - gaged in

B *f* eigh-teen o three. Rob-ert Em met speech from the dock,

15

A Dub - lin Sep - tem ber nine - tenth, eigh-teen o three.

T 8 an - y cause but that of my coun-try's li - ber - ty and in - de - pend -

B Dub - lin Sep - tem ber nine - tenth, eigh-teen o three.

19

S

*Solo*  
*mf*

*p*

Gen - er - al e - lect - ion speech

A

*Solo*  
*mf*

*p*

Charles Stewart Par - nell

T

*p*

ence.

B

*Solo*  
*mf*

Cork,

Detailed description: This block contains the musical notation for measures 19 through 21. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 19 starts with a treble clef and a key signature of one flat. The Soprano part has a rest, followed by a 5/4 time signature change, and then a melodic line with the lyrics 'Gen - er - al e - lect - ion speech'. The Alto part has a rest, followed by a 5/4 time signature change, and then a melodic line with the lyrics 'Charles Stewart Par - nell'. The Tenor part has a rest, followed by a 5/4 time signature change, and then a melodic line with the lyrics 'ence.'. The Bass part has a rest, followed by a 5/4 time signature change, and then a melodic line with the lyrics 'Cork,'. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A *Solo* marking is present above the Soprano and Alto parts in measure 19.

22

S

A

B

Jan - u - a - ry twen - ty sec - ond

eigh - teen eigh - ty

Detailed description: This block contains the musical notation for measures 22 through 23. It features three staves for Soprano (S), Alto (A), and Bass (B). Measure 22 starts with a treble clef and a key signature of one flat. The Soprano and Alto parts have a rest, followed by a 5/4 time signature change, and then a melodic line. The Bass part has a rest, followed by a 5/4 time signature change, and then a melodic line. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A *Solo* marking is present above the Soprano and Alto parts in measure 22.

# Energetically with forward drive - march-like

24

**Chorus**  
*mf*

S — No man has the right to fix the bound - 'ry

**Chorus**  
*mp*

A — No man has the right to fix the bound - 'ry

**Chorus**  
*p*

T 8 No man has the, No man has the right to fix the bound - 'ry

**Chorus**  
*mp*

B five. No man has the right to fix the bound - 'ry

## Relentless

28

*f*

S to the march of a na - tion. No man has the right to fix the bound' - ry

*f*

A to the march of a na - tion. No man has the right to fix the bound - 'ry

*mf*

T 8 to the march of a na - tion. Ra ta ta

*mf*

B to the march of a na - tion. Ra ta ta

Legato - very joined as in chant 5

33

S

*p* *3*

Coun-tess Mark-iev-icz

S

to the march of a na - tion.

*subito pp*

A

*p* *3*

Coun-tess Mark-iev-icz

A

to the march of a na - tion. —

*p* *3*

Coun-tess Mark-iev-icz

T

*f* *subito pp*

the march of a, march of a nat - ion.

B

*f* *subito pp*

the march of a, march of a na - tion.

36

S  
lec-ture to the young wo-men of the Nat-ion-al Lit-er ar-y So-ci-e-ty, Dub-lin

A  
lec-ture to the young wo-men of the Nat-ion-al Lit-er ar-y So-ci-e-ty, Dub-lin

A  
lec-ture to the young wo-men of the Nat-ion-al Lit-er ar-y So-ci-e-ty, Dub-lin

40

S  
Chorus *mp*  
Nine-teen o nine. Arm your souls with nob - le and free i de - as.

A  
Chorus *pp*  
Nine-teen o nine. Oo\_\_\_\_\_

A  
Chorus *pp*  
Nine-teen o nine. Oo\_\_\_\_\_



43 *mf* *mp*

S Arm your minds with the his-to - ries and mem - o - ries of your coun - try

A *p* *mf*  
Oo And of her

A *p*  
Oo

46 *f*

S and of her in-dus-tries, her

A *f*  
mar - tyrs, and her lang - uage, and her arts, and of her in - dus-

A *mf* *f*  
and of her mar - tyrs and a know-ledge of her arts, and of her

Solo  
subito  
***p***

*cresc. poco a poco*

49

S

Pat-rick Pearse speech at the grave-side

Solo  
subito  
***pp***

*cresc. poco a poco*

S

in - dus - tries. Oo

Solo

*cresc. poco a poco*

A

tries, her in-dus-tries. Oo

Solo  
***pp***

*cresc. poco a poco*

A

in - dus - tries. Oo

Solo  
***mp***

*cresc. poco a poco*

T

Pat-rick Pearse speech at the grave-side

Solo  
***pp***

*cresc. poco a poco*

T

Oo

Solo

*cresc. poco a poco*

B

Oo

52

S

of O Don - o - van Ros - sa Aug - ust first nine - teen - fif - teen...

S

A

A

T

of O Don - o - van Ros - sa Aug - ust first nine - teen - fif - teen...

T

B

The musical score is for a vocal ensemble. It consists of four staves, each with a vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part is in treble clef and has lyrics: 'of O Don - o - van Ros - sa Aug - ust first nine - teen - fif - teen...'. The Alto and Tenor parts are also in treble clef and have long, sustained notes. The Bass part is in bass clef and has long, sustained notes. The score is for measures 52-54. The Soprano part has a triplet of eighth notes in measure 52. The Alto and Tenor parts have a long, sustained note in measure 52. The Bass part has a long, sustained note in measure 52. The score is written in treble and bass clefs with a key signature of one flat.

**A little slower** ♩ = 90  
**Expressively and hopefully**

55

**Chorus**  
*mf*

S Life, life, life springs from death, springs

**Chorus**  
*mp*

A Life springs from death

**Chorus**  
*p*

T Life, life springs from death: the graves of

**Chorus**  
*p*

B Life springs from death: And from the graves of

*mp*

59

S from death:

*mf*

A Life, life, life springs from death, springs from death: spring

*mf*

T pat - ri - ot men and wo - men spring liv - ing na -

*mf*

B pat - ri - ot men and wo - men spring liv - na ing -

63

S *mf* While Ire-land holds these

A *f* *p* *ppp*  
liv - ing, liv - ing na - tions. Mm

T *f* *p* *ppp*  
- - - - - tions. Mm

B *f* *p* *ppp*  
- - - - - tions. Mm

69

S graves, Ire-land un free(eee) shall nev-er be at peace. shall

A

T

B

Sung **poco rit.** . . .**Tempo primo** ♩ = 96

73

S

nev-er be at peace, shall nev er \_\_\_\_\_ be at peace.

A

*ppp niente*

mm

Solo

T

*ppp niente* *f*

mm

Rog-er Case-ment

B

*ppp niente* *f*

mm

Rog-er Case-ment

77

T

speech from the dock, Lon- don, June twen-ty ninth nine-teen six-teen.

B

speech from the dock, Lon- don, June twen-ty ninth nine-teen six-teen.

Relaxed - with a gentle flow ♩ = 110

81

Chorus *p*

S Self - gov - ern - ment is our right, a thing born in us at birth,

Chorus *p*

A Self - gov - ern ment our right a thing born in us at birth

Chorus *pp*

T Ah

B

88

S no more than the right to life it - self, than the right to feel the

A no more than the right to life it - self than the right to feel the

T Ah to feel the

Chorus *p*

B Ah the

95 *f*

S sun or smell the flowers or to love our kind, love our kind.

A sun or smell the flowers or to love our kind, love our

T sun or smell the flowers or to love, to love our kind.

B sun or smell the flowers, to love, to love our kind.

101 *p* *mp* Solo

S — Prin - ci - ples of Free-dom

A *p* *mp* Solo  
kind. Ter-ence Mac Swi-ney

T *p* *mp* Solo  
— Prin - ci - ples of Free-dom

B *p* *mp* Solo  
— Ter-ence Mac-Swi-ney



104 **Jubilantly** Chorus *mf*

S nine-teen twen-ty one. jub - i - lant, de

A nine-teen twen-ty one. per - sist - ent, per - sist - ent,

T nine-teen twen-ty one. Be proud, pass-ion - ate, de -

B nine-teen twen-ty one. Be proud, pass-ion - ate, pass - ion - ate,

108 *mf*

S fi - ant, wak - en - ing the fin - er in-stincts of men, the

A stirr - ing hid - den mem - o - ries kind - ling old

T fi - ant till all are one in the spi - rit

B kind - ling old fires, kind - ling old fires,

*cresc. molto*

112

S *f* spi - rit that will not ad - mit de - feat,

*cresc. molto*

A *mf* fires, the spi - rit that has been voic'd, voic'd by thou -

*cresc. molto*

T *f* kind - ling old fires, kind - ling old

*cresc. molto*

B *f* the spi - rit that has been voic'd by thou -

115

S *ff* that is nob-lest in Em met's e - pi taph: \_\_\_\_\_ *fff*

A sands, the spir-it, the spir - it, e-pi-taph: \_\_\_\_\_ *ff*

T *ff* fires, that is nob - lest in Em met's e - pi taph: \_\_\_\_\_ *fff*

B sands, the spir-it, the spir - it, e-pi-taph: \_\_\_\_\_ *ff*

**Broadly, Majestically without rushing**

♩ = 80

119 *p* *cresc. poco a poco*

S Hum Rob-ert Em-met e - pi - taph,

A Hum Rob-ert Em-met e - pi - taph,

T *p* When my coun - try takes her place *mp* a-mong the nat - ions of the *cresc. poco a poco*

B *p* When my coun - try takes her place *mp* a-mong the nat - ions of the *cresc. poco a poco*

Solo

**Maestoso**

♩ = 70

123 *poco rit.* *mf* *f*

S Rob-ert Em-met e - pi - taph, Mich-ael Col-lins 'Clear-ing the road'—

A Rob-ert Em-met e - pi - taph, Mich - ael Col - lins

T earth. Mich - ael Col - lins

B earth. Mich-ael Col-lins 'Clear-ing the road',

## Chorus

*ff*

127

S nine - teen twen - ty two — The strength of our na - tion must be the

A 'Clear - ing the road'. The strength of our na - tion must be the

T 'Clear - ing the road'. — The strength of our nat - ion must be the

B nine-teen twen - ty — two, The strength of our na - tion must be the

Chorus

Chorus

Chorus

Chorus

131

S strength, the strength of the spir - it, the spir - it of the whole

A strength of the spir - it, the spir - it of the whole —

T strength — of the spir - it of the whole

B strength of the spir - it of the whole —

134

S

rit. *fff*

peo - ple, the peo - ple.

A

*fff*

peo - ple, the whole peo - ple.

T

8

*fff*

peo - ple, the whole peo - ple.

B

*fff*

peo - ple.