



CMC CHORAL CATALOGUE:

CHILDREN'S AND FEMALE VOICE REPERTOIRE

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Irish Choral Music for Children's and Female Voices, start your search!

The Contemporary Music Centre documents, develops and promotes contemporary music from Ireland, throughout the island and abroad. CMC represents almost two hundred composers born or based in Ireland. As you can imagine, the total amount of scores housed in the library of the Contemporary Music Centre runs into thousands. These scores are accessed daily for performance or research, both through the physical collection and online through sample pages on our website.

CMC's priority is to ensure that the music of Irish composers is easy to obtain and access. But even with the help of our talented library staff, we appreciate that selecting from so many wonderful works by Irish composers can present a challenge of time and energy.

In recent years we have experienced an increased engagement by choral conductors (of all forces) with our catalogue of choral works. We were honoured to partner with the Association of Irish Choirs and Chamber Choir Ireland to develop the first anthology of Irish Choral music, *Choirland* in October 2012, funded by the Arts Council / An Chomhairle Ealaíon, featuring a representation of works for SATB choir.

Since that time we have consistently been approached for information on works for children's choir and female voices. CMC is delighted that Anne Barry took up the invitation to curate this area of our catalogue. We hope that this curated catalogue of choral compositions by Irish composers will offer guidance to conductors, choral directors, teachers and singers in the search for new repertoire among the hidden gems of Irish Choral music.

All of the works listed are supplied by the Contemporary Music Centre and can be ordered through www.cmc.ie, except where other publisher details are outlined. Start the search and enjoy the singing!

Evonne Ferguson, Director of CMC

I was delighted to be invited by the Contemporary Music Centre to curate this catalogue. My own teaching and conducting experience includes working with children's choirs, female school choirs, and women's community choirs, and so I have considered each piece from both a teaching and conducting perspective. The catalogue includes an array of pieces from unison to four-parts, and range from an easy to a challenging level, but all of the pieces listed are accessible to amateur choirs.

An important element of this curation project for both myself and the Contemporary Music Centre was to ensure ease of access to choral works by Irish Composers through the sharing of relevant information about the selected works. The other main consideration in selecting this repertoire is its suitability for the child voice and for developing adolescent voices. It is with these aims in mind that I have graded the works according to my experience of the amateur choral sector both at home and abroad.

Musical details are provided as well as a short paragraph with some additional notes and suggestions. I was encouraged by the number of great pieces in this selection, and I hope you will take the opportunity to explore some of this wonderful repertoire with your choirs.

Grading as follows:

A: Easily Accessible

B: Moderately Difficult

C: Difficult

D: Works more suitable for professional or semi-professional choirs

Anne Barry, Curator

Level A

Elaine Agnew - Christmas Day (2011)

Instrumentation:	unison choir, pf, triangle [opt.]
Range:	B4 – D5
Language:	English
Text:	Gabriel Fitzmaurice
Key:	D Major
Metre:	4/4
Tempo:	Crotchet = 88, With excitement
Duration:	2'
Length:	36 bars
Publisher:	Score supplied by CMC

Commissioned under the RTÉ lyric fm Composer in Residence scheme, 2011.

A delightful, short setting of this lovely poem. The text, musical setting and range all make this most suitable for young voices. Repetitive melodic ideas together with some rhythmic interjections give this piece a nice balance of ease of learning combined with appropriate musical challenges. The coda offers an opportunity for some simple, two-part singing.

Fergal Carroll - Hail Mary (1999)

Instrumentation:	ssa, pf
Range:	Soprano 1: E4 – D5 Soprano 2: C4 – A5 Part 3: A4 – F4
Language:	English
Text:	Traditional prayer
Metre:	3/4 and 4/4
Tempo:	Slow. Crotchet = 66
Duration:	1' 30"
Length:	26 bars
Publisher:	Score supplied by CMC

This short setting is very suited to an adolescent or adult choir. The narrow ranges, homophonic texture and simple harmonic structure make the piece very accessible for all.

Angel Climent - Mass in honour of Saint Aengus (2001)

Instrumentation:	unison choir
Range:	C4 – D5
Language:	English
Text:	Sections of the Traditional Mass Text
Metre:	Mixed – sometimes free
Tempo:	-
Duration:	The duration of this piece depends on the duration of the Mass.
Length:	36 bars
Publisher:	Score supplied by CMC

Short Mass extracts are set for unison voices with a narrow range and accessible melodies. The opening melodic ideas return in other sections making the Mass suitable for young and older voices alike.

Eibhlís Farrell - Ave Maria (2009)

Instrumentation:	S-solo, ssa	
Range:	Soprano Solo:	D4 – G5
	Soprano 1:	G4 – D5
	Soprano 2:	B4 – A5
	Alto 1:	G3 – F4
Language:	Latin	
Text:	Traditional	
Key:	G Major/E Minor	
Metre:	Mixed	
Tempo:	Gently. Crotchet = c.80	
Duration:	7'	
Length:	58 bars	
Publisher:	Score supplied by CMC	

This setting features a soprano solo which is accompanied by the choir in chordal style. The soloist's part has many disjunct leaps, and is at times quite exposed. An experienced singer would be best suited to this line. The choral parts are most accessible for any amateur group, and the range and parallel nature of the writing ensures that they would be successful with this setting.

Aloys Fleischmann - Mass for Children's Choir and Organ (1972)

Instrumentation:	ssa [children's], org
Range:	D4 – A6
Language:	English
Text:	Ordinary of the Mass
Key:	Varied
Metre:	Varied
Tempo:	Varied
Duration:	13'
Length:	199 bars
Publisher:	Score supplied by CMC

Cry Out With Joy – A jubilant setting of the text is supported by a spirited organ part. The range is comfortable for children's voices though this opening movement of the Mass has some rhythmic challenges for young singers.

Kyrie – A gentle setting which includes some accessible melismatic writing for children. The vocal line lives predominantly in E minor while the organ part explores more dissonant lines.

Gloria – This movement requires three-part singing. The range, mixed metre, rhythmic and melodic challenges here would call for an advanced children's choir, or a good secondary school or adult ensemble. There are some very manageable unison passages, some homophonic writing, and some imitative sections, but the final 'Amen' section calls for confident singers.

Sanctus – There are some melodic, tonal, and rhythmic challenges in this Sanctus, but the predominantly homophonic writing works to help overcome these. In many places the organ doubles the vocal parts, and once again it becomes more tonally adventurous when the voices are less so.

Agnus Dei – This final movement of the Mass setting once again uses three treble parts. Following a short organ introduction, part 1 sings the opening phrase with subtle additions from parts 2 and 3 at the cadence. The second phrase repeats this idea, but the third calls for the three parts in unison to begin, a final floating statement of 'Grant us peace' by part 1, and as we began the Mass, the organ concludes in ascension to the heavens. Some aspects of this work are Level B in difficulty, but in the main it is Level A.

Paul Flynn - Ave Maria (2009)

Instrumentation: ssa ssa
Range: Soprano 1: G4 – G5
Soprano 2: E flat 4 – F5
Part 3: G3 – B flat 5
Language: Latin
Metre: 4/4
Tempo: Crotchet = 70
Duration: 1' 14"
Length: 47 bars
Publisher: Score supplied by CMC

This is an *a cappella*, double choir (SSA, SSA) setting of this Latin text. The ranges and amount of overlapping of parts at times makes it very accessible for young adolescent and adult voices alike.

Bernard Geary - Éist le fuaim na hAbhann (1981)

Instrumentation: unison choir [female], pf
Range: D4 – E5
Language: Irish
Text: Seán MacMathúna
Metre: 6/8
Tempo: No indication given
Duration: 4'
Length: 47 bars
Publisher: Score supplied by CMC

This setting begins with a lilting accompaniment that feels like the lapping of water, inviting us to listen to the sound of the river. This setting is very suitable for young, unchanged voices, but is also accessible for adolescent singers.

John Gibson - Codhladh Sámh (2004)

Instrumentation: unison choir [female], pf
Range: B4 – E5
Language: Irish
Text: John Gibson
Key: E Major
Metre: 3/4
Tempo: Crotchet = 100
Duration: 3'
Length: 38 bars
Publisher: Score supplied by CMC

This Irish carol is written for young voices. Its sequential melodic patterns make it very accessible for teaching by rote or reading.

arr. Joseph Grocock - Has Sorrow Thy Young Days Shaded? (n.d.)

Instrumentation: ssa, pf
Range: Part 1: D4 – G5
Part 2: C4 – G5
Part 3: B4 – C5
Language: English
Text: Thomas Moore
Key: G Major
Metre: 6/8
Tempo: *Moderato*
Duration: 3'
Length: 75 bars
Publisher: Score supplied by CMC

The vocal ranges and repetitive nature of this setting deems it suitable for younger and older voices alike. The melody is shared across the three voice parts at different stages and the composer varies the texture throughout, allowing opportunity for unison, two-part, and three-part singing in this arrangement.

Mary Kelly - Táimse im' Chodladh (1984)

Instrumentation: ssa
Range: Soprano 1: B flat 4 – G5
Soprano 2: B flat 4 – F5
Alto: B flat 4 – B flat 5
Language: Irish
Text: Traditional
Key: E flat Major
Metre: 3/4
Tempo: *Andante*
Duration: 3'
Length: 69 bars
Publisher: Score supplied by CMC

One of the appeals of this setting is the even distribution of the melody across all voice parts. It begins in the alto line while the upper voices share an alternating, syncopated accompaniment. The first sopranos take over the melody in verse two while the accompanying idea is now transferred to the two lower voices. Verse three sees a mixture of unison/octave lines that move to momentary harmony and back to unison/octave. The accompaniment to verse four takes on a more drone-like quality, and here again the melody is shared between voice parts. Some interesting harmonic shifts take place in the final verse lending a haunting quality to the piece. This would be suitable for all age groups.

Vincent Kennedy - "It's a Nonsense" from *The Heart of Truth* (2011)

Instrumentation: unison choir [children's choir], pf
Range: B4 – G5
Language: English
Text: Vincent Kennedy
Key: G Major
Metre: C
Tempo: Crotchet = 120
Duration: 2'
Length: 24 bars
Publisher: Vincent Kennedy Publications

A clever setting of the composer's own text, *It's a Nonsense* is a great piece for young singers. It is light and whimsical, with mostly conjunct motion and plenty of repetition making it very accessible. Subtle rhythmic contrasts offer good learning opportunities.

Philip Martin - "A Child's Grace" from *Three Unison Songs for Choir* (1977)

Instrumentation: unison choir, pf
Range: F sharp 4 – F sharp 5
Language: English
Text: Robert Merrick
Key: F sharp Major
Metre: 8/8
Tempo: Graceful
Duration: 1' 30"
Length: 26 bars
Publisher: Score supplied by CMC

Another unison setting, the text of *A Child's Grace* is written for children. Despite many accidentals throughout the score, this piece reads predominantly diatonically. It has a comfortable range and tessitura for young voices, and there is a considerable amount of repetition of melodic material.

Colin Mawby - "Jubilate Deo" from *A cycle of Praise, Joy and Mystery* (2007)

Instrumentation: ssaa
Range: Soprano 1: D4 – G flat 5
Soprano 2: D4 – E5
Alto 1: D4 – E5
Alto 2: A4 – B flat 5
Language: Latin
Text: Traditional
Key: D Major
Metre: 4/4
Tempo: *Allegro Vivace e Molto Ritmico* -- Crotchet = 116
Duration: 2' 40"
Length: 60 bars
Publisher: Edition Ferrimontana

A wonderfully vibrant setting, this *Jubilate Deo* is very accessible for a good secondary school girls' choir, or an adult female ensemble. Its rhythmic vitality, which features varied syncopations, contributes greatly to the work's energy and appeal. An interesting tonal shift in an otherwise entirely diatonic setting allows for a momentary change of colour before returning to the original key to conclude the work.

arr. Patrick McCormack - I've a Secret to Tell Thee (2008)

Instrumentation: ssa [with soli]
Range: Soprano 1: C4 – G5
Soprano 2: B flat 4 – A5
Alto: G3 – E4
Language: English
Text: Thomas Moore
Key: F Major
Metre: 3/4
Tempo: Gently. Crotchet = 90
Duration: 3'
Length: 69 bars
Publisher: Score supplied by CMC

This arrangement features a soprano solo accompanied by three-part choir. At times the melody overlaps in the first soprano line. The opening verse explores more sustained lines in the accompanying parts, but soon the rhythmic pace increases and the texture fills out to a richly-textured, four-part setting. The arrangement is suitable for adolescent and adult voices.

arr. Gerry Murphy - A Rí an Domhnaigh (1973)

Instrumentation: ssa
Range: Part 1: E4 – F sharp 5
Part 2: C sharp 4 – E4
Part 3: A4 – A5
Language: Irish
Text: Traditional
Key: A Major
Metre: Mixed
Duration: 1'
Length: 17 bars
Publisher: Score supplied by CMC

This short setting begins in imitation but quickly all parts come together to move homophonically, with the melody then remaining in the uppermost part. The range is suitable for an adolescent or adult choir.

A.J. Potter - “The Birds” from Three Children's Pieces (1977-78)

Instrumentation: ss [children's]
Range: Soprano 1: D4 – E5
Soprano 2: D4 – D5
Language: English and Latin
Text: Hilaire Belloc
Metre: 2/2
Tempo: Andante
Duration: 1' 30"
Length: 36 bars
Publisher: Cumann Náisiúnta na gCór

This a cappella setting of Belloc's poem would be suitable for young singers with some experience in part-singing. It explores a lot of strict canonic writing, and some imitative writing at the fourth. The range and tessitura are ideal, and apart from the opening interval in almost every phrase, the writing is predominantly conjunct. The rhythm offers some subtle syncopations but overall its simplicity is well suited to this age group.

Ian Wilson - Haru no sono (2011)

Instrumentation: ssa
Range: Part 1: E4 – F5
Part 2: E4 – C5
Part 3: A4 – A5
Language: Japanese
Text: Yakamochi (718-785 AD)
Key: Modal
Metre: Mixed
Tempo: Slow, peaceful. Crotchet = 48
Duration: 3'
Length: 33 bars
Publisher: Score supplied by CMC

Written for Mount St. Michael Secondary School, Claremorris, Co. Mayo.

This is a very accessible setting of a Japanese text, and is suitable for all age groups. Its homophonic texture balances the frequently changing metre and dynamic shifts that characterize this piece. The ranges and melodic shapes are sensitive to the adolescent voices it was written for, and dissonances are progressively introduced from points of consonance.

James Wilson - “*Glory Be To God On High* ” from Missa Brevis (Op.55) (1973)

Instrumentation: sa, org
Range: Soprano: E4 – E5
Alto: A4 – B5
Language: English
Text: English Mass Text
Metre: 4/4
Tempo: Lively. Crotchet = 112
Duration: 3'
Length: 66 bars
Publisher: Score supplied by CMC

The lower tessitura of the alto part in this movement would make this Gloria setting more suitable for adolescent or adult voices. Following an opening, imitative section, the voices move homophonically with some solo moments for both vocal parts. The choral parts are interspersed with congregational and cantor parts.

Level B

arr. Seóirse Bodley - Caoineadh na dTrí Muire (1960)

Instrumentation:	ssa
Range:	Soprano 1: E4 – F sharp 5 Soprano 2: C sharp 4 – C sharp 5 Alto: A4 – A5
Language:	Irish
Text:	Traditional
Key:	A Major
Metre:	Mixed
Tempo:	<i>Andante</i>
Duration:	1' 30"
Length:	16 bars
Publisher:	Oireachtas na Gaeilge

This setting of *Caoineadh Na dTrí Muire* is in strophic form. Its three parts are set homophonically throughout, with varying metre and rhythm which flow with the freedom heard in sean-nós singing. The range and tessitura sits well in each voice part, making this suitable for any treble-voiced ensemble, youth or adult.

Irene Buckley - A Bé Find / Lovely Lady (2010)

Instrumentation:	ssaa, org
Range:	Soprano 1: F4 – F5 Soprano 2: F4 – D5 Alto 1: E flat 4 – C5 Alto 2: G3 – G4
Language:	Macaronic (Irish and English)
Text:	Anon.
Key:	B flat Major/G Minor
Metre:	4/4; 3/4
Tempo:	Crotchet = 100
Duration:	3'
Length:	69 bars
Publisher:	Score supplied by CMC

Composed for the Irish Chamber Choir of Paris.

A Macaronic setting for Christmas which combines modern English with old Irish. It combines some modern nuances in its melodies and rhythms, but also manages to retain a stability and connection to older times through its simple harmonic structure and textural consistency. The opening, duple section is comprised of paired melodies in the first and second sopranos. The soprano 1 melody uses English text, while the soprano 2 line uses old Irish text. They alternate entries, and these lie over an alto 1 and 2 four-bar ostinato that moves in syncopated thirds, also set in English. A middle section in triple metre sees the English text and more chordal writing in the soprano 1, alto 1 and alto 2 parts, while the soprano 2 line has the melody, and is still in old Irish. A return to the opening idea sees a reversal of text-setting for the voices, as does the coda section which follows in triple metre and more homophonic lines. The organ plays a very subtle accompanying role. It is sparsely textured throughout, and at times it simply supports the choral parts with repeated or sustained pedal notes.

Ben Hanlon - Caife Gaelach (2009)

Instrumentation: ssa [div.]
Range: Soprano 1: G4 – G5
Soprano 2: C4 – E5
Alto: G3 – D5
Language: Irish
Text: Anon.
Metre: Mixed
Tempo: *Molto Vivace*; Crotchet = 146
Duration: 2'
Length: 83 bars
Publisher: Score supplied by CMC

This setting is suitable for an adult or advanced adolescent choir. There are a number of musical and vocal demands placed on the singers. The number of parts increases at times to four, and then five. The chording is often dissonant and the parts move to seconds, thirds and fourths apart. The changing metre and frequent use of 5/4 and 5/8 lies neatly with the text setting, but requires careful execution on the part of the singers. The repeated G4 that persists in all but ten bars in the second soprano line is a deceiving challenge, but, once secured, allows the singers to have a constant focal point, and the piece to have a strong core.

Michael Holohan - "Anahorish" from My Place of Clear Water (1988)

Instrumentation: sa [some div.]
Range: Soprano: F sharp 4 – F sharp 5
Alto: B3 – B4
Language: English
Text: Séamus Heaney
Metre: 4/4
Tempo: Meditative, slow, but with movement
Duration: 2'
Length: 32 bars
Publisher: Score supplied by CMC

The first in a set of five pieces, *Anahorish* is an ideal piece for amateur choir. The writing is predominantly homophonic with some imitative moments. The ranges are very comfortable for all age groups, and while there is some *divisi*, this is predominantly a two-part setting.

arr. Oliver Hynes - A Cheann Dubh DÍlis (1978)

Instrumentation: sa
Range: Part 1: D4 – F5
Part 2: B flat 4 – D5
Language: Irish
Text: Traditional
Key: B flat Major
Metre: 3/4
Tempo: Crotchet = 78
Duration: 2'
Length: 80 bars
Publisher: Playright Music Ltd.

A Cheann Dubh DÍlis is an a cappella two-part setting. The clear form allows for ease of learning. The opening chorus, set contrapuntally, establishes good tonal strength and allows the parts to move freely in their respective ranges. Though the voices are set together for the most part, there are solo moments for each voice at the beginning of different phrases. The range and tessitura are very suitable for a children's or youth choir.

Mary McAuliffe - My Lord, O Hear (1997)

Instrumentation: sa, pf tpt [opt.]
Range: Soprano: A4 – G5
Alto: A4 – D5
Language: English
Text: Mary McAuliffe
Key: D major
Metre: C
Tempo: Crotchet = 96
Duration: 4' 30"
Length: 107 bars
Publisher: Mary McAuliffe Publications

Written for two upper voice parts, with some occasional *divisi*, this piece explores the full vocal range. It would be suitable for a good secondary school girls' choir, or an adult female ensemble. The trumpet part acts almost as a third voice, sometimes doubling, sometimes in harmony, and sometimes acting as a solo. The recurrence of the opening thematic material anchors the piece and appears at other times in a different register for the alto part. The final hearing of the theme is accompanied by fully-textured piano and a delightfully jubilant trumpet line. Added to this, the voices are celebrated in their upper registers, and with some *divisi* lead us to the concluding motivic statement in the organ.

Peter Moran - “*Glaoch agus Freagairt*” from *Two Children’s Songs* (2013)

Instrumentation: ss [children’s], perc
Range: Call: C4 – C5
Response: D4 – A5
Language: Irish
Text: Peter Moran
Metre: 2/4
Tempo: Crotchet = 72
Duration: 2’
Length: 24 bars
Publisher: Score supplied by CMC

Commissioned by Kildare County Council under the Per Cent for Art Scheme 2012-13 for Caragh National School.

This is a “call and response” song for children. The narrow range, limited and repetitive text, melodic concepts, and simple intervals used are ideal for young voices. I would consider placing this in a higher key to encourage use of head voice (D or E flat major).

Jonathan Nangle - *Coventry Carol* (2011)

Instrumentation: sa [div.]
Range: Soprano [div.]: G4 – G5
Alto: C4 – D5
Language: English
Text: Anon.
Metre: 3/4 and 4/4
Tempo: Crotchet = 66
Duration: 3’ 10”
Length: 46 bars
Publisher: Score supplied by CMC

The complexity in this piece lies in its simplicity. The innocence it portrays is successfully achieved by a purity of sound. The melody lies entirely in the alto part while the upper voices sing a descant. The two main challenges to overcome here are intonation and the fact that the soprano part lies predominantly across the passagio. The range is appropriate to unchanged voices, and even considering the subtleties of the mixed metre, and the occasionally challenging dissonance, this would be suitable for an advanced children’s choir, an adolescent or adult choir.

Some aspects of this work are Level C in difficulty, but in the main it is Level B.

Havelock Nelson - Dark Eyed William (1964)

Instrumentation: sa, pf
Range: Part 1: E4 – E5
Part 2: C4 – E5
Language: English
Text: Traditional
Key: G Major
Metre: C
Tempo: *Andantino*
Duration: 2'
Length: 59 bars
Publisher: Cumann Náisiúnta na gCór

Composed for Herbert Wiesman.

This two-part setting shows great variety of compositional techniques, and allows the singers opportunity to sing in unison, in homophony, in counterpoint, in canon and in their individual lines. This makes for interesting learning and performing. Diatonically centred with a brief move to the dominant, this piece also allows for ease of reading. It is most suitable for a children's or youth choir.

Caitríona Ní Dhubhghaill - Más Luí Dom (2003)

Instrumentation: ss [div.], org
Range: Soprano: F sharp 4 - G sharp 5
Language: Irish
Text: Psalm 139
Key: D Major
Metre: 12/8
Tempo: *Delicato ma con gioia*
Duration: 3'
Length: 30 bars
Publisher: Score supplied by CMC

Written during a residency at the Heinrich Böll Cottage, Achill Island, Co. Mayo.

Más Luí Dom opens with a close-chord, four-part texture, and continues by alternating between unison and two-part sections with some interesting metrical variations.

At the date of publication of this catalogue, this work has not as yet been performed publicly. Permission from the composer to have the unique opportunity of giving the premiere should be sought.

Seán Ó Riada - “*An Phaidir (Ár nAthair)*” from *Ceol an Aifrinn* (1968)

Instrumentation: unison choir, org
Range: A4 – E flat 5
Language: Irish
Text: Traditional
Metre: 3/4
Tempo: Free
Duration: 2’ 30”
Length: 13 bars
Publisher: Gael Linn

This beautiful setting of the prayer *An Phaidir* is often heard sung as a solo but can also be performed by a unison choir. It is the latter that can still be heard today in the singing tradition of Cór Chúil Aodha in West Cork. The use of ornamentation, free tempo and free rhythm would encourage singers to listen carefully, and become especially sensitive to one another’s singing so as to ensure good ensemble and blend. Apart from the last short phrase where the register descends briefly, the music is set in a comfortable tessitura for most voices. There are a few tricky leaps and very little repetition of ideas, but this setting is short and works ideally for a group of similar ages, and likewise for a mixed group from children to senior singers.

Jane O’Leary - “*Only my dreams*” from *Dream Songs* (1996)

Instrumentation: ssa, pf
Range: Soprano 1: F4 – G5
Soprano 2: D4 – E Flat 5
Alto: C4 – C5
Language: English
Text: William Butler Yeats
Metre: Mixed
Tempo: Crotchet = 62
Duration: 5’
Length: 114 bars
Publisher: Score supplied by CMC

The ranges are well chosen in this setting, though the tessitura of the Soprano 1 line lives primarily across the passagio and this may prove challenging for amateur singers. The piece presents alternating piano with piano/choral sections. It is mostly homophonic, and while there are some rhythmic challenges, the lines centre mostly around E flat, and can be read quite easily.

Martin O'Leary - "Nunc Dimittis" from Magnificat and Nunc Dimittis (1994)

Instrumentation: ssa
Range: Soprano 1: F sharp 4 – A6
Soprano 2: C sharp 4 – F sharp 5
Alto: G3 – F sharp 5
Language: English
Metre: Mixed
Tempo: Slow, sustained
Duration: 3'
Length: 61 bars
Publisher: Score supplied by CMC

This setting is also suitable for a more advanced adolescent or adult ensemble. The more sustained lines in *Nunc Dimittis* require disciplined phrasing and breathing arrangements within lines. The writing is primarily conjunct and, where leaps occur, they are assisted by common pitches in each chord.

C.S.L. Parker - The Air Ship Waltz (2005)

Instrumentation: sa [children's], pf
Range: Part 1: C4 – G5
Part 2: C4 – E flat 5
Language: English
Text: Emmett Thornton
Metre: 3/4
Tempo: Crotchet = 84
Duration: 3'
Length: 59 bars
Publisher: Score supplied by CMC

Commissioned by Cork Opera Works and dedicated to the memory of Evelyn Thornton. Written for children's chorus, this piece is more suited to younger singers with some experience. This piece offers some unison singing, alternating melodies that are shared across parts, and some challenging and often disjunct lines which are an established character from the opening octave leaps.

arr. Donal Sarsfield - The Rocky Road to Dublin (2005)

Instrumentation: ssa, pf
Range: Part 1: E sharp 4 – G5
Part 2: C sharp 4 – E5
Part 3: A4 – B5
Language: English
Text: D.K. Gavan
Metre: Mixed
Tempo: Slowly, freely. Crotchet = 44 (Later Dotted Crotchet=68)
Duration: 4'
Length: 71 bars
Publisher: Score supplied by CMC

A rousing arrangement of this ballad which is suitable for an adult choir or an advanced adolescent choir. Some fragmented entries may pose a challenge but overall this is a very accessible setting. At the date of publication of this catalogue, this work has not as yet been performed publicly. Permission from the composer to have the unique opportunity of giving the premiere should be sought.

Eric Sweeney - “Weathers” from 'Still South I Went' and Four Other Songs for Children (1982)

Instrumentation: unison choir, pf
Range: D4 – E5
Language: English
Text: Thomas Hardy
Metre: 4/4
Tempo: Brightly
Duration: 1'
Length: 25 bars
Publisher: Roberton Publications

This delightful setting of Thomas Hardy's poem is an ideal repertoire choice for a children's choir of any level. Its predominantly stepwise motion and limited rhythmic patterns makes this a great piece for teaching the nuances of these basic rhythms to the young singers. The range and tessitura are very comfortable and even the one challenging interval of a ninth is worth the exciting journey as it leads us into a whole new tonal area before ending with the recurring motif for “...and so do I”.

Declan Townsend - The Christmas Candle (2002)

Instrumentation:	S-solo, ssa, pf	
Range:	Soprano 1:	E4 – G5
	Soprano 2:	B4 – E5
	Alto:	F3 – B5
Language:	English	
Text:	Sigerson Clifford	
Key:	A Minor	
Metre:	4/4	
Tempo:	Flowing = 78	
Duration:	4'	
Length:	63 bars	
Publisher:	Score supplied by CMC	

Set for three parts with soprano solo, this Christmas piece is suitable for an adult or adolescent choir. *A cappella* sections are interspersed with accompanied verses, and the setting allows for each voice to play a melodic as well as an accompanying role at various points of the piece.



Level C

John Buckley - Suantraí (1978)

Instrumentation:	s [div.]
Range:	E flat 4 – F5
Language:	Irish
Text:	John Buckley
Key:	Modal
Metre:	6/8
Tempo:	Dotted Crotchet = 46, <i>Andante</i>
Duration:	3' 30"
Length:	35 bars
Publisher:	Cumann Náisiúnta na gCór

Written for Mary O'Flynn.

This beautiful two-part setting of an Irish lullaby is worth the challenges it poses to young singers. Influenced by the Irish sean-nós tradition, the opening melody is adorned with rhythmic and melodic embellishments. The melody is sung in unison at first, then in canon, and back to unison. There are some tricky leaps but these could be introduced in warm-up exercises. There are excellent range and tessitura choices which exercise the young singers' voices most appropriately.

David Byers - Cerises d'Amour (1972)

Instrumentation:	ssa
Range:	Soprano 1: E4 – G sharp 5 Soprano 2: E4 – F sharp 5 Alto 1: D flat 4 – D5
Language:	French
Text:	Jean-Baptiste Clément
Metre:	Mixed
Tempo:	Crotchet = 55. To be sung in a gentle and quiet trance
Duration:	6'
Length:	173 bars
Publisher:	Score supplied by CMC

This setting is for an advanced-level choir. It contains many metrical, rhythmic, and harmonic challenges. The parts are sometimes paired, but for the most part move independently; both in terms of the rhythm and the layering of the French text in many places. The voice parts cross on occasion and the many disjunct intervals require experienced singers to deliver this setting with conviction.

Rhona Clarke - Cnámh (2008)

Instrumentation: ssaa
Range: Soprano 1: D4 – G5
Soprano 2: B4 – D5
Alto 1: G sharp 3 – A5
Alto 2: G sharp 3 – G sharp 4
Language: Irish
Text: Nuala Ní Dhomhnaill
Metre: 4/4
Tempo: Sustained, intense. Crotchet = 60
Duration: 5'
Length: 62 bars
Publisher: Score supplied by CMC

Commissioned by Marjorie Moran at Loreto College, Fermoy in 2008.

Suitable for advanced adolescent or adult choir, this piece is sensitively set for the young voices it was written for. The ranges are extremely appropriate and carefully considered, and although it has its challenges rhythmically and harmonically, there are many aspects in the writing that assist the singers in being successful.

Donal Hurley - Sing a New Song to the Lord (1988)

Instrumentation: ssa [div.]
Range: Soprano 1: D4 – A6
Soprano 2: C4 – F sharp 5
Alto: F3 – B4
Language: English
Text: From Psalm 98
Metre: Mixed
Tempo: Varied
Duration: 4'
Length: 101 bars
Publisher: Score supplied by CMC

This setting of Psalm 98 is most suited to an advanced adult choir. The density of texture, the wide ranges, the mixed metre and varied tempi combine to create a dramatic presentation of the psalm which would be more convincingly executed by mature voices.

Marian Ingoldsby - Fuinneamh (2011)

Instrumentation: ssa, perc
Range: Soprano1: D4 – G5
Soprano 2: D4 – D5
Alto [div.]: G3 – G4
Language: Irish
Text: Seán Ó Ríordáin
Metre: 6/8
Tempo: Crotchet = 112, Snappy
Duration: 3' 20"
Length: 198 bars
Publisher: Score supplied by CMC

Commissioned for Presentation Secondary School, Ballyphehane, Cork.

Given the range of the alto part and the duration of sustain on G3 and A4 at times, this piece would not be suitable for children's choirs. The overall two-octave span leaves little room for upward transposition. The opening 26 bars offer a fun teachable section in pure pentatonic. The 6/8 rhythm established from the beginning becomes the underlying rhythmic foundation. As the piece develops, 3/4 lines contrast the 6/8 patterns in both upper voices. It is tonally interesting and accessible. 2nds, 7ths and 9ths seem to be the favoured intervals but they are always approached from consonant intervals. The motivic and repetitive nature of this piece greatly assists the learning process.

Alan Mills - Song of Courtship (1995 rev. 2014)

Instrumentation: unison choir, pf/hrp
Range: B4 – F sharp 5
Language: English
Text: Anon. No.140 from the *Skih-ching*
Metre: 3/2
Tempo: Moderately slow *saraband* tempo – but without dragging
Duration: 2'
Length: 42 bars
Publisher: Score supplied by CMC

Written for Ingeborg Boerch.

This unison setting poses a number of rhythmic and melodic challenges and is most suited to an advanced adolescent or adult ensemble. The piece is short however, and presents opportunities for teaching a number of concepts and skills. The accompaniment offers opportunity for piano or harp and would require a skilled player.

Gerard Victory - Mo bheannacht leat, a scríbhinn (1993)

Instrumentation: ssa, pf
Range: Soprano 1: F4 – A6
Soprano 2: C4 – D5
Alto: G3 – C5
Language: Irish
Text: Seathrún Céitinn
Key: F Major
Metre: 4/4
Tempo: -
Duration: 6'
Length: 63 bars
Publisher: Score supplied by CMC

Set for three parts with piano accompaniment, this setting of a 17th century poem offers melodic opportunities in each line, some interesting rhythmically-driven sections, well-crafted tonal shifts that move sensitively on the voices, and a range of dynamic and metrical changes giving wonderful overall colour to this piece. The ranges and line-writing are appropriate for school and adult ensembles.

Patrick Zuk - An das Angesicht des Herrn Jesu (1998)

Instrumentation: ssaa
Range: Soprano 1: F4 – B6
Soprano 2: C sharp 4 – G5
Alto 1: A4 – D5
Alto 2: A4 – D flat 5
Language: German
Text: Paul Gerhardt
Metre: 2/
Tempo: *Lento, intenso*
Duration: 3'
Length: 128 bars
Publisher: Score supplied by CMC

Beginning with the second altos, then the second sopranos, this setting gradually builds to a rich texture. Contrapuntal, chromatic lines are contrasted with full homophonic sections. This piece is most suited to an advanced adult choir.

Level D

Anne-Marie O'Farrell - A Winter's Prayer (2010)

Instrumentation: ssaa
Range: Soprano 1: E4 – A6
Soprano 2: C4 – F sharp 5
Alto 1: A4 – B5
Alto 2: G3 – F sharp 4
Language: English
Text: Samuel Longfellow
Metre: Mixed
Tempo: Crotchet = 60
Duration: 2' 30"
Length: 47 bars
Publisher: Score supplied by CMC

Written for Emma O'Halloran and Soundset.

The wide ranges and tonal challenges in this piece deem it most suitable for an advanced adolescent or adult choir. The melodic material appears in the upper voices and most predominantly in the first soprano part. Frequent metric shifts and some chromatic writing is present in all parts.

Nick Roth - Maoz Tsur (2010)

Instrumentation: ssaa [div.]
Range: Soprano 1: C4 – A6
Soprano 2: C4 – G5
Alto 1: C4 – B flat 5
Alto 2: A flat 4 – A5
Language: Hebrew
Text: Traditional
Metre: Mixed
Tempo: *Lento*. Crotchet = 60
Duration: 6'
Length: 81 bars
Publisher: Score supplied by CMC

Written for Emma O'Halloran and Soundset.

Challenging piece written for semi-professional ensemble. Uses complex harmonies, lengthy sustained passages and speech patterns in a variety of rhythms.

