

AMHRÁIN  
EALAÍNE | IRISH  
GHAELGE | ART  
**2019** | SONG

Tionscadal na nAmhrán Ealaíne Gaeilge 2019 / Irish Language Art Song Project 2019

Coimisiúnaithe le maoiniú ón gComhairle Ealaíon / Commissioned with funds from the Arts Council

SNÁTH / YARN

TRÍ AMHRÁN / THREE SONGS

I. An Croí / The Heart

*Téacs / Text: Colm Breathnach*

II. Snáth / Yarn

*Téacs / Text: Nuala Ní Chonchúir*

III. Chugat / Towards You

*Téacs / Text: Michael Davitt*

SOPRÁN & PIANÓ / SOPRANO & PIANO

CEOL / MUSIC: JONATHAN NANGLE



**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

**I. An Croí / The Heart**

An Croí  
(*dom Mham*)

The Heart  
(*for my Mam*)

síordhubh  
níos duibhe ná dubh

everblack  
blackest black

agus síos na céimeanna  
go bhfuil caonach orthu

then down  
the mossy steps

síordhubh  
níos dorcha ná dubh

everblack  
darkest dark

agus go dtí an doras  
go bhfuil glasar copair air

down to the green-licked  
copper door

i leith an duibh  
ná téir

don't go  
as far as the blackness

dúshíoraíocht  
níos sia ná síor

black eternity  
further than infinity

ná cnag  
cas thart

don't knock  
turn around

síordhubh ná dubh níos duibhe  
ná téir go dtí é  
ach coinnigh ag bualadh an croí  
go fóill ionat  
ná fág sa síordhubh mé  
níos duibhe ná dorcha  
gan tusa faram

everblacker than the blackest black  
don't go there  
just keep your heart  
still beating inside you  
don't leave me in the everblack  
blacker than darkness  
alongside me without you

Le / By: Colm Breathnach  
Aistriúchán Béarla / English translation: Mary O' Donoghue

*Scáthach*, Coiscéim, 1994  
*Leabhar na hAthghabhála / Poems of Repossession*,  
Eag. / Ed. Louis de Paor, Cló Iar-Chonnacht / Bloodaxe, 2016

Atáirgte le caoinchead ó Cholm Breathnach & Mary O' Donoghue /  
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**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

## **I. An Croí / The Heart**

### Nótaí Scóir

Sa scór seo a leanas tá trí líne de théacs faoin gcliath gutha. Sa líne ar barr tá téacs an amhráin – an fhilíocht. An líne sa lár – seo an tras-scríobh IPA mar threoir fhuaimnithe d'amhránaithe nach bhfuil Gaeilge ar a dtoil acu. Sa líne ar bun tá aistriúchán focal ar fhocal (i gcló iodálach) tugtha den fhilíocht. Tugann sé seo nod d'amhránaithe faoi bhri agus béim na bhfocal.

Tá an chliath uachtarach de pháirt an phianó nótáilte in eochair ochtaí na tribile; seinntear an ceol octach níos airde ná mar atá scríofa (ag leanúint mar sin tríd an fhíos). Brúitear síos an troitheán buaine ó thús deiridh. Má tá athshondas láidir ag an bpianó, is leor leath-throitheán.

### Score Notes

In the following score there are three lines of text under the vocal staff. The top line is the song's text – the poetry. The middle line contains an IPA transcription as a guide for those singers unfamiliar with the Irish language. The bottom line is a word-for-word translation (in italics) of the poetry. This gives a hint to singers about the meaning and emphasis of the text.

The top staff of the piano part is notated using an octave treble clef; thus the music will sound an octave higher than notated (and is maintained throughout the piece). The sustain pedal is held throughout. If the piano is particularly resonant, then employ half pedal.

# Snáth / Yarn

## I. An Croí / The Heart

Soprán & Pianó / Soprano & Piano

Colm Breathnach  
(foilsithe / published 1994)

Jonathan Nangle (2019)

*mf*

*mf* *sim.*

*mp*

*mp*  
Ped. →

*mf*

Soprán / Soprano

eochair an ochtá sa l.d.! / r.h. octave clef!

síor -  
sí:əi. -  
ever -

5

- dhubh -  
- γΑΥ -  
- black

níos duibh - e ná dubh  
ní:əs də:iv. - ə nɔ dʌv  
blacker than black

9

a - gus síos na céi-meá - nna go bhfuil cao -  
e. - gəs sí:əs na ke. - mə. - næ gʌ wɪl kʷe:ʌ. -  
and down the steps that have moss

3

13

-nach or - thu síor - -  
-nəx ʌɪ. - hə\_ jí:əɪ. - -  
on them ever - -

18

- dhubh níos do - r - cha ná dubh  
- ɣʌv ni:əs dʌ. - ɪʌ. - xə nɒ dʌv  
- black darker than black

22

a - gus go dtí an do - ras go bhfuil glas - ar  
e. - gəs gʌ di ʌn dʌ. - ɪəs gʌ wɪl gləs. - əɪ  
and to the door that has verdigris

26

co - pair air  
 kλ. - pə:ɪɪ ɛɪ  
 (of) cop - per on it

31

i leith an duibh ná téir dú-  
 i le an dā:ɪv nɔ te:ɪɪ du-  
 towards the black don't go black

*p*

*p*

*p*

36

- shíor - aí - ocht níos sia ná síor  
 - hɪ:ɪɪ - i - ɔxt nɪ:əs fɪ:ə nɔ fɪ:ɪɪ  
 eternity further than forever

42

ná enag cas thart síor - dhubh ná  
 nɔ k.nɛg kɛs hɛ.ɪt sɪ:ə.ɪ - ɣʌv nɔ  
 don't knock turn around ever - black or

48

dubh níos duibh-e ná téir go dtí  
 dʌv ni:əs də:ɪv.-ə nɔ te:ɪ.ɪ ɣʌ di  
 black (that is) black-er don't go to

*f* *p* *mp*

53

*le fuinneamh athnuaithe / with renewed vigour*  
*mf*

— é — ach coin - nigh ag bua -  
 — e — ex k<sup>w</sup>m. - ig eg bl:ə -  
 it but continue beating

*mf* *mp* *sim.*



An Croí / The Heart | Jonathan Nangle

73

do - r - cha gan tu - sa fa - ram  
dA. - IA. - xə gen tA. - sə fə. - jəm  
dark without you around me

80

84

89

\*



**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

**II. Snáth / Yarn**

Snáth

Is mise  
d' Ariadne,  
lig dom,  
le mo mhéara,  
an snáth  
i do lámh  
a scaoileadh.

Treoirfidh mé  
thú, trí do  
chathair ghriobháin,  
trí na tolláin,  
gach áit dhorcha,  
is beidh tú slán liomsa  
faoin tsolas.

Yarn

Let me be  
your Ariadne,  
my fingers fixed  
to one end  
of an untwining  
ball of yarn  
that your hands hold.

I will guide you  
through the labyrinth,  
tunnels, all of your  
dark places,  
pulling you safe  
towards me  
and the light.

Le / By: Nuala Ní Chonchúir  
As / From: *Tatú / Tattoo* (Arlen House, 2007)

Atáirgthe le caoinhead ó Nuala Ní Chonchúir /  
Reproduced by kind permission of Nuala Ní Chonchúir

**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

**II. Snáth / Yarn**

Nótaí Scóir

Sa scór seo a leanas tá trí líne de théacs faoin gcliath gutha. Sa líne ar barr tá téacs an amhráin – an fhilíocht. An líne sa lár – seo an tras-scríobh IPA mar threoír fhuaimnithe d'amhránaithe nach bhfuil Gaeilge ar a dtoil acu. Sa líne ar bun tá aistriúchán focal ar fhocal (i gcló iodálach) tugtha den fhilíocht. Tugann sé seo nod d'amhránaithe faoi bhri agus béim na bhfocal.

Go minic coimeádtar an troitheán buaine síos do mhíreanna fada. Má tá athshondas láidir ag an bpianó, is leor leath-throitheán.

Score Notes

In the following score there are three lines of text under the vocal stave. The top line is the song's text – the poetry. The middle line contains an IPA transcription as a guide for those singers unfamiliar with the Irish language. The bottom line is a word-for-word translation (in italics) of the poetry. This gives a hint to singers about the meaning and emphasis of the text.

The sustain pedal is often held for long passages. If the piano is particularly resonant, then employ half pedal.

# Snáth / Yarn

## II. Snáth / Yarn

Soprán & Piano / Soprano & Piano

Nuala Ní Chonchúir  
(foilsithe / published 2007)

Jonathan Nangle (2019)

♩ = 55

Soprán /  
Soprano

Piano /  
Piano

*mp* bíodh an frása seasmhach, mar snáithe á scaoileadh go socair /  
maintain a consistent phrase, like a steady unspooling of thread

*Ped.* →

*gléghlan agus ar foluain, le vibrato spárálach, mar snáithe á scaoileadh trí mhéara /  
pure and floating, use vibrato sparingly, like fingers gently unspooling thread*

3

*mp*

Is mi - se d'A - ri - ad - - -  
is 'mí. - fə dæ. - ii. - æd. - - -  
Am I your A - ri - ad - - -

*P* ar foluain /  
floating

8<sup>vb</sup> 1

8<sup>vb</sup>

5

- - - ne,  
- - - ne lig  
- - - ne, let

8<sup>va</sup> 1

8<sup>va</sup> 1

7

dom, le mo mhéa -  
 dAm le ma ve. -  
 me, with my fin -

athrú tempo obann, mar luasghéarú ar an snáithe ó fhórsa nach bhfeictear /  
 sudden tempo change, like a rapid acceleration of the spool from an unseen force

10  $\text{♩} = 72$  *mf*

ra, an snáth i do lámh a scaoi -  
 ra an snáth i do lámh a scaoi -  
 gers, the thread in your hand loosen

athrú tempo obann, mar luasghéarú ar an snáithe ó fhórsa nach bhfeictear /  
 sudden tempo change, like a rapid acceleration of the spool from an unseen force

13

leadh  
 le

\*

17 ♩ = 55

♩ = 55 *gléghlan agus ar foluain, le vibrato spárálach, mar snáithe á scaoileadh trí mhéara / pure and floating, use vibrato sparingly, like fingers gently unspooling thread*

*p* ————— *mp*

*mp* *ar foluain / floating*

*p*

19 *séimh, muiníneach / p gentle, reassuring*

*mf*

Treoir - fidh mé thú, trí  
 tío:ii. - hig me hu tui  
 Guide I you, through

21

do cha - - thair ghrí-o - bháin, trí  
 da xe. - - hāi yii. - a. - vō:m tui  
 your labyrinth, through

♩ = 80

23

na tol - láin, gach áit  
 na tA. - ló:m gex v:it  
 the tun - nels, every place

♩ = 80

26

dho - r - cha, is beidh tú slán liom - - - sa  
 YA. - IA. - xə is bəg tu slɔn li:AM. - - - sə  
 dark, and be you safe with me

*mf*

8<sup>va</sup>

29

faoin tso - las  
 f'win tA. - ləs  
 under light

8<sup>va</sup>

*cosúil le macalla /  
p like an echo*

32

is beidh tú slán liom-sa  
is beag tu slán liam.-sə  
and be you safe with me

34

faoin tso - las  
f<sup>v</sup>in tλ. - ləs  
under light

37

*pp*

\*



**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

### **III. Chugat / Towards You**

Chugat

ná fan rófhada liom  
mura dtagaim sa tsamhradh bán  
uaireanta meallann an fharraige mé

ar an mbóthar fada chugat  
níl inti ach mo dheora féin

slánaigh do chroí  
ná habair gur thréigeas tú  
abair gur bád mé

Towards You

don't wait for me too long  
if I don't come in white summer  
sometimes the sea puts one over on me

on the long road towards you  
the sea is made of my own tears

rescue your heart  
never say I forsook you  
tell them I drowned

Le / By: Michael Davitt (1981)  
Aistriúchán Béarla / English translation: Paul Muldoon

As / From: *Dánta 1966-1998* (Coiscéim, 2004)

Atáirgthe le caoinhead ó Anna Davitt agus Paul Muldoon /  
Reproduced by kind permission of Anna Davitt and Paul Muldoon

**Snáth / Yarn | Jonathan Nangle**  
**soprán & pianó / soprano & piano**

**III. Chugat / Towards You**

Nótaí Scóir

Sa scór seo a leanas tá trí líne de théacs faoin gcliath gutha. Sa líne ar barr tá téacs an amhráin – an fhilíocht. An líne sa lár – seo an tras-scríobh IPA mar threoír fhuaimnithe d'amhránaithe nach bhfuil Gaeilge ar a dtoil acu. Sa líne ar bun tá aistriúchán focal ar fhocal (i gcló iodálach) tugtha den fhilíocht. Tugann sé seo nod d'amhránaithe faoi bhri agus béim na bhfocal.

I bpáirt an tsopráin, tá *glissando* nótaílte i mbarra 22-23. Tosaítear é seo ar an gcamán deireanach den bharra agus críochnófar é ar an dara camán sa chéad bharra eile.

Sa mhír leantach, ag tosú ag barra 63, ba chóir don soprán tosú ar imeacht ón stáitse. Cruthóidh sé seo críoch dhrámatúil don saothar agus an líne ‘ná fan rófhada liom’ á athrá aici. Ag an dara athrá, ba chóir don soprán a bheith imithe ar fad ón stáitse, as radharc ag an lucht féachana. Cothaíonn seo atmaisféar ina bhfuil an scéal ag scaradh uainn, i dtaobh an cheoil agus i dtaobh na mothúchán. Munar féidir an stáitse a fhágáil, bheadh gluaiseachtaí eile inghlactha – ar nós siúl tríd an lucht féachana go dtí cúl an ionaid, nó an seomra a fhágáil go mall.

Go minic coimeádtar an troitheán buaine síos do mhíreanna fada. Má tá athshondas láidir ag an bpianó, is leor leath-throitheán.

Score Notes

In the following score there are three lines of text under the vocal stave. The top line is the song's text – the poetry. The middle line contains an IPA transcription as a guide for those singers unfamiliar with the Irish language. The bottom line is a word-for-word translation (in italics) of the poetry. This gives a hint to singers about the meaning and emphasis of the text.

In the soprano part, there is a *glissando* notated in bar 22-23. This should begin on the last quaver / eighth note of the bar and end on the second quaver / eighth note in the following bar.

During the repeat section, beginning at bar 63, the soprano should start making their way off stage. The idea is to create a dramatic ending to the piece while repeating the line ‘ná fan rófhada liom’ (‘don’t wait for me too long’). By the second repeat, the soprano should be entirely off-stage and out of sight from the audience. The effect is one of distancing, both musically and emotionally. If it is not possible to exit the stage, then alternatives such as walking through the audience to the rear of the performance venue or slowly exiting the room are acceptable.

The sustain pedal is often held for long passages. If the piano is particularly resonant, then employ half pedal.

# Snáth / Yarn

## III. Chugat / Towards You

Soprán & Pianó / Soprano & Piano

Michael Davitt (1981)

Jonathan Nangle (2019)

$\text{♩} = 66$

Soprán / Soprano

Pianó / Piano

*pp*

Ped. →

5

*smaointeach / pensive*

*p*

ná fan,  
no fén.  
don't wait,

11

ná fan ró-fha-da liom  
no fén io. - e. - dá liam  
don't wait too long for me

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17

mu - ra dta - gaim sa tsamh -  
 mΛ. - ɪə dɛ. - gim sa ta:u. -  
 if I don't come in the sum -

\* Ped. └─ 3 ─┘

22

- radh bán uair-ean-  
 - ɪə bɒn u:ɪ. - ən. -  
 - mer white sometimes,

*gliss.* **P**

\* Ped. →

27

ta, uair-ean-ta meal - lann an fhar - rai - ge mé -  
 tə u:ɪ. - ən. tə mæ. - lən ən ɛ. - ɪ. - gə me -  
 sometimes attracts the sea me

8va **mp**

31

*mf*

ar an mbó - thar fa - da chugat  
 εΙ ΑΝ μο. - ηαι fe. - δα xut  
 on the road long to you

*f* *mf* *pp*

*mf* *mf* *pp*

\* Ped. →

36

nil in - ti ach mo dheo-ra féin  
 nil in. - ti ex μα jo. - ια fen  
 not is (the sea) but my tears own

*mf* *mf* *pp*

\* Ped. →

40

*mf* *mf* *pp*

\* Ped. →

45 *p*

slán-aigh do chroí,  
slón. - ig da xii  
rescue your heart

slán-aigh do chroí  
slón. - ig da xii  
rescue your heart

49

ná ha - bair gur  
nó hé. - bí gAI  
don't say I

53 *f*

thréi-geas tú ab-air gur bádhd mé, ná ha-bair gur thréi-geas  
hé. - gés tu éb. - ii gAI bóx me nó hé. - bí gAI hé. - gés  
abandoned you say that drowned I was don't say I abandoned

Chugat / Towards You | Jonathan Nangle

57

tú ab - air gur bádhdh mé  
 tu eb. - li gAI bDx me  
 you say that drowned was I

Ba chóir don soprán tosú ag imeacht den stáitse. Cantar an líne gutha don dara athrá agus an taibheoir go hiomlán as radharc. / The soprano should begin walking off-stage. The vocal line 2nd time 'round should be performed entirely off-stage and out of sight.

61

\* Ped. →

65

Chugat / Towards You | Jonathan Nangle

68 *géilliúil, sollúnta /*  
*p resigned, solemn*

ná fan  
no fen  
don't wait

71

ná fan ró - fha - da liom  
no fen io. - e. - dā lī:am.  
don't wait too long for me

75

Ná hardódh an pianódóir an troitheán buaine idir na mireanna athráite. / → \*  
The pianist should not lift the pedal between repeats.