

CMC VOCAL CATALOGUE:

ALL VOICE TYPES

WITH PIANO ACCOMPANIMENT

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Contemporary Music Centre Ireland is used by performers, composers, teachers, students and members of the public interested in finding out more about music from Ireland. CMC Ireland is the official Music Information Centre for the island of Ireland and can assist with any general queries you may have, or put you in touch with other organisations. As a member of the International Association of Music Information Centres, we co-operate with similar bodies in more than thirty other countries worldwide.

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Vocal Catalogue: All Voice Types with Piano Accompaniment

Contemporary Music Centre Ireland documents, develops and promotes contemporary music from Ireland throughout the island and abroad. CMC Ireland represents over two hundred composers born or based in Ireland. The total number of scores and recordings housed in the library of the Contemporary Music Centre Ireland runs into thousands. These scores are accessed daily for performance or research, both through the physical collection and online through sample pages on cmc.ie.

CMC Ireland's priority is to ensure that the music of composers from Ireland is easy to obtain and access. But we appreciate that selecting from such a vast collection of works can sometimes present a challenge. Given this challenge, alongside the developing interest in the performance of works by composers from Ireland both at home and abroad, we invited CMC Ireland's inaugural Scholar-in-Residence, Orla Shannon, to curate a catalogue of selected works for voice from the CMC Ireland collection. CMC Ireland hopes that this curated catalogue will offer guidance to singers, singing teachers and musicologists in search of new repertoire, and increase the performance of vocal works written by composers born or based on the island.

As a people, we engage with songs and with singers in a meaningful way. Whilst reading through Orla Shannon's insightful comments on the works she has selected for this catalogue, it struck me that this catalogue reflects the richness, vibrancy and diversity of contemporary vocal music from the island of Ireland. Surely we are now in a golden age of contemporary music from Ireland, as composers from Ireland continue to gain international recognition through prestigious awards, high-profile commissions and imaginative creative collaborations.

These works come to life through the performers who choose to champion this music and to share it to new audiences. We wish you every success in your musical journey through this catalogue as these works come alive for you.

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

Evonne Ferguson, Director of Contemporary Music Centre Ireland

This vocal catalogue has been curated to showcase the breadth of vocal music written by composers from the island of Ireland. A contrasting collection suitable for any programme, the repertoire has been chosen from the unique library at the Contemporary Music Centre Ireland. It is the first of its kind to provide a practical resource for both singers and teachers in search of contemporary Irish vocal music of an advanced level. This catalogue may be used as guide in finding challenging repertoire for examination, competition, and recital settings such as the performance platforms suggested below:

- Royal Irish Academy of Music Examinations: List C of the Senior Certificate Vocal Syllabus, Advanced Vocal Certificate
- Third-Level Education: Practical Performance Exams
- Dublin Feis Ceoil Vocal Competitions (as per 2020 syllabus): Count John McCormack Vocal Recital, Plunket Greene Cup, Percy Whitehead Cup, Denis O'Sullivan Medal, Corn Cuimneacháin Mhic Cathmhaoil, individual voice type choice pieces
- Arklow Music Festival (as per 2020 syllabus): Competition for Irish air, solo female/ male choice pieces
- Sligo Feis Ceoil (as per 2020 syllabus): Dennis O'Sullivan Prize, Sligo Feis Ceoil Cup (female & male categories), Maeve Nadaraja Perpetual Cup
- Sligo Feis Shligigh (as per 2020 syllabus): John Gannon Memorial Cup
- Professional Recitals

In curating this catalogue, I have drawn on my own performance experience to categorise each work by specific voice type, sensitively considering the suitability of range, timbre, and tessitura. Each entry is accompanied by a short commentary containing information on tempo, metre, range, text, and duration, as well as more subjective suggestions and observations from the performer's perspective. Where available, I have also included premiere and background information collated from CMC Ireland's archive of ephemera to offer additional contextual detail. These notes aim to aid singers and teachers in their selection process by providing insights into the various musical nuances of each work.

This catalogue's selected repertoire is representative of the greater body of vocal works housed at CMC Ireland. It is hoped that through it the performer will explore this vast collection and find further repertoire to challenge and excite both singers and audiences alike.

Orla Shannon, Curator

Orla Shannon holds dual professional engagements both as a musicologist and performer. As CMC Ireland's first Scholar-in-Residence, her primary focus is the completion of her PhD at DCU which explores gender (in)equality in the canon of twentieth-century Irish art song. This research has been endorsed by two scholarships awarded by the Irish Research Council and the Faculty of Arts and Humanities, DCU and will appear in the form of a book chapter as a forthcoming publication with Routledge Press (2020). Her many international conference presentations include a lecture-recital at the Musical Grant Series 2019 which was awarded a bursary by the Royal Musical Association London.

Also active as a lyric coloratura soprano soloist, Orla studies privately with Professor Ashley Stafford in London with previous training at the Universität für Musik und darstellende Kunst, Vienna. She is ideally suited to curate this catalogue as a past prizewinner at Dublin Feis Ceoil, Sligo Feis Ceoil, and Feis Shligigh, combined with a track-record of holding distinction in all her RIAM singing grades and subsequent performances at the National Gala Concerts of the Permanent TSB High Achiever Awards. She currently enjoys combining her musicological and performance expertise in a tutoring and lecturing capacity at DCU.

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Soprano

Ed Bennett

'It is an Offence' from *Motion Songs* (2002, rev. 2003)

Range: D4-B♭5
Language: English
Text author: Andrew Motion
Metre: 4/4, 3/8, 2/4
Tempo: Quirky and exuberant
Publisher: Score supplied by CMC

Motion Songs was premiered on the 2nd of July at the Guildhall School of Music and Drama, London in a performance by Paul Hopwood (tenor) and Katie Kooten (piano). Although the song cycle comprises of five movements, the first song 'It is an Offence' best satisfies the requirements of an exam or competition setting, with respect to level of vocal difficulty and duration. It can be characterised by octave leaps, chromatic movement, and alternations between sustained notes and agile syllabic movement. The performer's intonation is tested through an array of chromatic motives and phrases, dissonance against the piano line (often at points of entry), and melodic phrases of angular contour.

Seóirse Bodley

Squall (2006)

Duration: 4 minutes
Range: B3-A5
Language: English
Text author: Micheal O'Siadhail
Metre: 4/4
Tempo: Moderato
Publisher: Score supplied by CMC

The premiere of *Squall* took place on the 20th of April 2008 at the Hugh Lane Municipal Gallery of Modern Art. It was performed by soprano Sylvia O'Brien with the composer on piano. It was composed to mark the Trinity celebrations of Micheal O'Siadhail's sixtieth year, celebrating the author's affiliation with the sonnet sequence. 'Squall' is the fourth poem in the ten-poem series and is written as an Italian sonnet.

Bodley's setting reflects the themes of twisting and misunderstanding from the poetry through large intervallic leaps in the vocal line, demisemiquaver movement, and tonal ambiguity reminiscent of Schoenbergian writing. In taking on this work, the performer is presented with several opportunities to showcase a wide-ranging spectrum of expressive and dynamic colours.

John Buckley

Abendlied (1989)

Duration: 10 minutes
Range: E4-B♭5
Language: German
Text author: Clemens Brentano and Joseph von Eichendorff
Metre: 6/4, 5/4, 4/4, 3/4, 2/4, 5/8, 7/8
Tempo: Molto adagio
Publisher: Score supplied by CMC

Abendlied was commissioned by, and is dedicated to, soprano Penelope Price Jones and Philip Martin (piano) who both gave the first performance of the work in the Royal Irish Academy of Music, Dublin in July 1989. The composer juxtaposes two well-known texts by German Romantic poets, Brentano's 'Hör', es klagt die Flöte', and Eichendorff's 'Mondnacht'. Buckley's setting unifies these two texts through melismatic singing and elaborate motivic development in the piano part. The constant demands on breath control and consistent use of upper register are features of the vocal line which will challenge the singer.

Fergus Johnston

After a Childhood away from Ireland (1997)

Duration: 5 minutes
Range: C4-A5
Language: English
Text author: Evan Boland
Metre: 4/4, 3/2, 7/8, 6/4
Tempo: ♩ = 52
Publisher: Score supplied by CMC

After a Childhood away from Ireland was commissioned by the Irish Centre for Migration Studies, University College Cork. Its premiere took place on the 24th of September 1997 at The Scattering, University College, Cork by Kathleen Tynan (soprano) and Eleanor Malone (piano). This work is an ambitious undertaking for the singer. Long expansive phrases require pace and stamina and are therefore demanding in terms of breath control. The piano part grows more active towards the end of the work. Its final bars are dominated by scalic and arpeggiated sextuplets which appear disjointed from the text. This atmospheric setting contains many phrases that fit the description of 'tension and release'. The singer will enjoy its well-crafted melodic contours and range of dynamics.

Bernadette Marmion
[The Thoughtful Moon](#) (1992)

Duration: 4 minutes
Range: C#4-A5
Language: English
Text author: John Freeman
Metre: 4/4, 9/8, 6/8, 2/4
Tempo: Largo
Publisher: Score supplied by CMC

This song was commissioned by the National Concert Hall for the prizewinning recital of Jennifer Davis (soprano), winner of the 2013 Bernadette Greevy Bursary. It was first performed by Jennifer, with accompaniment by Aoife O'Sullivan on the 4th November 2014 in the John Field Room, National Concert Hall, Dublin. The time signature in this work is unusual, balancing simple duple and triple metres throughout. It can be characterised by triplet movement and shifting tonalities with opportunity to showcase the lower register of the voice. However, the work also tests the performer's use of upper range where the climax demands a decrescendo on a held A♭5.

Philip Martin
[‘The Coolin’ from Four Irish Love Songs](#) (1997)

Duration: 8 minutes
Range: D4-B♭5
Language: English
Text author: James Stephens
Metre: 4/4
Tempo: Allegro giusto
Publisher: Score supplied by CMC

Although this song cycle contains four movements, the first two are too short to satisfy the requirements of an exam or competition setting. The third movement has been recommended for either soprano or mezzo-soprano voice types in this catalogue. However, ‘The Coolin’ is a substantial work for soprano voice consisting of sweeping, legato phrases within a lively tempo. The vocal line is contrasted by syncopated rhythms in the piano accompaniment. The performer's intonation is tested by frequent dissonances between the two parts.

Seóirse Bodley
[The Hiding Places of Love](#) (2011)

Total duration: 40 minutes
Language: English
Text author: Seamus Heaney
Publisher: Score supplied by CMC

The Hiding Places of Love was premiered on the 8th of May 2011 at the Hugh Lane Municipal Gallery of Modern Art in a concert which featured an all-Bodley programme. It was performed by the composer on piano and Irish soprano Sylvia O'Brien who also commissioned the song cycle with funding from the Arts Council. The nine movements are taken from two poetry collections dated a decade apart; *The Spirit* (1996), and *District and Circle* (2006). Eight out of the nine movements are suggested for an exam or competition setting, with the sixth, i.e. ‘The Strand’, being omitted from suggestion as the vocal line features a total of just nine bars. Each work challenges the performer to establish and sustain a gentle atmosphere amidst asymmetrical time signatures and dissonant harmonies.

1. The Rain Stick

Range: D4-A5
Metre: 3/4, 2/4
Tempo: Andante

2. St Kevin and the Blackbird

Range: E4-A5
Metre: 4/4
Tempo: Andante

3. At Banagher

Range: E4-A5
Metre: 4/4
Tempo: Allegro

4. A Call

Range: D4-B♭5
Metre: 4/4, 3/4, 2/4, 5/4
Tempo: Allegro moderato

5. Cavafy: ‘The rest I’ll speak of to the ones below in Hades’

Range: D4-C6
Metre: 3/4, 5/4, 4/4
Tempo: Allegro moderato

6. The Strand

Range: F#4-A5
Metre: 4/4
Tempo: Andante

7. The Blackbird of Glanmore

Range: E4-A5
Metre: 3/4, 6/4, 4/4
Tempo: Allegretto

8. The Walk

Range: C#4-G5
Metre: 3/4, 6/4, 4/4, 3/2, 4/2, 3/1
Tempo: Andante

9. Postscript

Range: D4-C6
Metre: 4/4, 3/2
Tempo: Allegro moderato

Rhona Clarke
Five Songs (1998)

Total duration: 12 minutes
Language: English
Publisher: Score supplied by CMC

Five Songs was premiered as two movements ('The Old Men' and 'Autobiography') in 1998 by Judith Mok (soprano) and Dearbhla Collins (piano). It took place in the Hugh Lane Municipal Gallery of Modern Art, Dublin. Having been awarded a Ballinglen Fellowship, the composer wrote the song cycle in Ballycastle, Co. Mayo and dedicated the work to the directors of the Ballinglen Foundation, Margo Dolan and Peter Maxwell. As described by Clarke herself, each song reflects 'the cyclical nature of life and the inevitability of change and death'. These sombre, melancholic themes are reflected in the stillness and lyricism of the vocal line. As in all of Clarke's vocal works, the range and melodic shapes are sensitive to its designated voice type making it an attractive selection for any advanced soprano.

1. Season Song

Duration: 1'20"
Text author: Anon.
Range: G4-A♭5
Metre: 4/4
Tempo: ♩ = 96

2. The End of the Day

Duration: 2'
Text author: W.B. Yeats
Range: E4-A5
Metre: 4/4
Tempo: ♩ = 80

3. Repeat That, Repeat

Duration: 2'20"
Text author: Gerard Manley Hopkins
Range: E4-A5
Metre: 5/8, 6/8, 7/8
Tempo: Lightly

4. The Old Men Admiring Themselves in the Water

Duration: 2'45"
Text author: W.B. Yeats
Range: D4-F5
Metre: 3/4
Tempo: Sadly, thoughtfully

5. Autobiography

Duration: 3'20"
Text author: Louis MacNeice
Range: D#4-G♭5
Metre: 6/8, 9/8, 7/8
Tempo: ♩ = 96

David Harold Cox
Transience (1992)

Total duration: 24 minutes
Language: English
Text author: John Irvine
Publisher: Score supplied by CMC

The premiere of *Transience* took place on the 2nd of December 1993 at the University Firth Hall, Sheffield, England. It was performed by Margaret Field (soprano) accompanied by Joyce Marchant (piano). The cycle consists of seven songs, each of which explores chromatic motives throughout. The vocal register is very wide often with notation above and below the stave. The piano line generally supports the voice but there are also areas where the accompaniment is sparse, demanding independence from the singer in their ability to pitch entries. This is especially true in the final movement where there are moments of dissonance between the voice and piano. Overall, the singer will enjoy the legato phrases in this work as well as its elaborate dynamic range.

1. Spring, the Cherry Tree

Range: D4-A5
Metre: 4/4
Tempo: Animato

2. Nocturne

Range: B3-B♭5
Metre: 4/4
Tempo: Andante

3. Dusk

Range: B♭3-A5
Metre: 4/4
Tempo: Moderato

4. The Dancing Girl

Range: D4-B♭5
Metre: 4/4
Tempo: Animato

5. The Sorrow of Ming Huang

Range: C4-B♭5
Metre: 4/4
Tempo: Moderato

6. The Poet

Range: A3-B♭5
Metre: 2/4
Tempo: Allegro

7. Music at Dusk and Farewell

Range: A3-B♭5
Metre: 4/4
Tempo: Allegro

Deirdre Gribbin

An Strainséir Féin/Outsider Self (2019)

Language: Irish
Text author: Ailbhe Ní Ghearbhuigh
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne
Gaeilge

This set of three songs was composed as part of the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, commissioned with funds from the Arts Council of Ireland. The first 'Sealbhú' contains sweeping legato phrases of a melismatic nature in the vocal line with an accompaniment largely consisting of quavers. The text-setting in the second, 'Emigrante', is more syllabic with a distinct contrasting character mid-way through. The final song, 'Geimhríú', opens with the voice and piano in unison and is characterised by its meditative atmosphere. All three works are unified by glissando techniques, steep melodic contours, wide vocal range, and their detail in outlining very clear dynamic and tempo markings.

1. Sealbhú/Possession

Duration: 3'
Range: B \flat 3-B5
Metre: 10/8, 9/8, 6/8, 7/8, 3/4, 2/4, 5/8, 4/4,
3/8, 5/8, 5/4
Tempo: ♩ = 116

2. Emigrante/Emigrant

Duration: 2'10"
Range: C4-B \flat 5
Metre: 6/8, 4/4, 8/8, 5/8, 7/8, 5/4, 3/8, 3/4,
2/4
Tempo: ♩ = 126

3. Geimhríú/Wintering

Duration: 2'30"
Range: B3-A5
Metre: 2/4, 3/4, 4/4, 5/4, 3/2
Tempo: ♩ = 50

Fiona Linnane

The Bay of Fundy (2013)

Total duration: 12 minutes
Language: English
Publisher: Score supplied by CMC

The Bay of Fundy was first performed by Vania Chan (soprano) and Simon Docking (piano) in St. Matthews United Church, Halifax, Nova Scotia, Canada on the 25th of August 2013. All three movements contain particularly angular melodic lines interspersed with coloratura passages often in the upper tessituras of the voice. Repeated notes and octave leaps are also features of this demanding vocal line.

The piano generally offers harmonic support for the performer and evokes a sense of musical comedy through staccato lines, homophonic movement, vamp-like accompaniment and rhythmic ostinatos in the left hand. Any singer will enjoy bringing this dynamic, energetic score to life.

1. Tidal Ranges

Range: D4-C5
Metre: 4/4, 2/4, 7/8
Tempo: Relaxed

2. Her Perception of Being Alone

Range: E4-A5
Metre: 5/4, 4/4, 3/4

3. Wild Imaginings

Range: D4-D6
Metre: 7/8, 2/4, 6/8, 4/4

Philip Martin

Under the Harvest Moon (1982)

Language: English
Text author: Carl Sandburg
Publisher: Score supplied by CMC

Under the Harvest Moon is a song cycle comprising of three movements. Each song introduces the voice in its own unique fashion; the first in contrary motion with the piano, the second as a solitary unaccompanied statement, and the third as the lead to a three-part opening statement in strict canon. The entire cycle is sculpted in such a manner that showcases the composer's deep understanding for the workings of the voice. The sweeping phrases, legato lines, instances of close chromatic movement as well as wider intervallic leaps ensure that the expressivity of the vocal line is central to the music. The harmony is tinged with melancholic undertones drawing on the poem's themes of nature, loss, and nostalgia.

1. Under the Harvest Moon

Range: D \sharp 4-A5
Metre: 4/4, 2/8, 3/4, 5/4
Tempo: Andante con moto

2. Gone

Range: E4-A5
Metre: 5/4, 2/4, 3/4, 4/4, 6/4, 7/8
Tempo: Lively

3. Stars, Songs, Faces

Range: C4-B5
Metre: 3/4, 4/4, 2/4, 6/4, 5/4
Tempo: Moderato semplice

Philip Martin
On Wings of Ebony (1980)

Total duration: 14 minutes
Language: English
Text author: John B. Keane
Publisher: Score supplied by CMC

On wings of Ebony was premiered on the 8th of January 1982 as part of the Dublin Festival of Twentieth Century Music. The performance took place in the Examination Hall, Trinity College, Dublin by soprano Penelope Price Jones accompanied by the composer. The use of piano in the first movement, 'Come Destiny' is distinct in its largely homophonic texture comprising of block chords throughout. The second movement 'The Wagtail' places the voice to the fore, with no time signature, sparse accompaniment, and instances of unaccompanied singing. The third movement can be characterised by legato lines and quaver movement, and is contrasted by the vivacity and climatic moments of 'Certainty'. The final movement, 'Faces', employs lyrical lines above a continuous semiquaver/demisemiquaver piano line evoking the nostalgic poetic narrative.

1. Come Destiny

Range: C4-G5
Metre: 2/2, 3/2, 5/2
Tempo: Larghetto

2. The Wagtail

Range: D4-A5
Metre: n/a
Tempo: Freely

3. On Leaving home for the First Time

Range: E \flat 4-B \flat 5
Metre: 3/4 (although not written in the score)
Tempo: Moderato

4. Certainty

Range: C#4-B \flat 5
Metre: 8/8, 5/8, 7/8, 6/8, 4/8
Tempo: Vivace

5. Faces

Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato

Jonathan Nangle
Snáth/Yarn (2019)

Language: Irish
Publisher: Score supplied by CMC, Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge

Commissioned with funds from the Arts Council of Ireland, *Snáth/Yarn* was written as part of the 2019 Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge. A noteworthy characteristic in all three pieces is the extent to which the sustain pedal is employed. Its use creates suspense and similarly adds to a pensive ambiance through the resonance of overtones from previous chords. In all three works, the voice is placed to the fore of the setting with sparse accompaniment, repeated notes, and sustained phrases. Rests are also a common feature in these works where silence is used to encapsulate the melancholy of the poetry. The singer will need stamina in committing to the expressivity of these works.

1. An Croí/The Heart

Duration: 4'
Text author: Colm Breathnach
Range: C4-A5
Metre: 4/4
Tempo: ♩ = 110

2. Snáth/Yarn

Duration: 2'30"
Text author: Nuala Ní Chonchúir
Range: C4-A5
Metre: 4/4
Tempo: ♩ = 55

3. Chugat/Towards You

Duration: 5'
Text author: Michael Davitt
Range: B \flat 3-B5
Metre: 2/4, 7/8, 5/4, 5/8, 3/8, 3/4, 6/8, 4/4
Tempo: ♩ = 66

Kevin O'Connell

Sin mo Scéal/This I Heard (2019)

Language: Irish
Text author: Unknown
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne Gaeilge

Sin mo Scéal was written for the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge 2019, with funds from the Arts Council.

The performer will enjoy the dramaticism and challenges contained within these three songs. The first, 'An Domhan', opens in an almost recitative-like fashion. The repeated phrases in the poetry are faithfully reflected in the music over a piano line dominated by sextuplet and septuplet rhythms. The second movement is unique with the voice pre-empting the piano entry. A parallel between the poetic repetition and the music is again prevalent with sections of declamatory singing. The final movement contains a mesmerising piano line which may be challenging to the singer at entry points amidst the song's unusual time signatures and frequent changes throughout.

1. An Domhan/The World

Duration: 3'
Range: B3-G5
Metre: 6/8, 5/8, 4/8, 3/4
Tempo: Declamatory, ♩ = 92

2. Íosagán/Isucan

Duration: 3'30"
Range: C4-G5
Metre: 4/4, 3/4, 6/4, 5/4
Tempo: Flexible tempo, ♩ = 63

3. Scéal liom díomh/Winter

Duration: 2'
Range: E4-A5
Metre: 4/8, 5/8, 15/32, 13/32, 16/32, 7/32
Tempo: Flowing, ♩ = 112

Gerard Victory

Cinq Chansons de Rimbaud (1975)

Language: French
Text author: Jean Nicolas Arthur Rimbaud
Publisher: Vanderbeek & Imrie

This song cycle was premiered by Patricia McCarry (soprano) and Nuala Herbert (piano) in the Purcell Room, South Bank Centre, London in 1975. The composer's understanding of the French language is reflected in the choice of text by poet Rimbaud, a French poet renowned for his influence on modern literature and the arts. Victory was honoured with the *Ordre des arts et des lettres* in 1975 for his promotion of French texts. In this cycle, each song resonates with the composer's affiliation with serialist harmonic colours, although not strictly written in the Schoenberg tradition. The work incorporates an array of extended vocal techniques—such as a descending glissando from a B♭5 in the third movement—and sections of declamation or Sprechgesang lines in the fifth enhancing the eclectic expressivity of the setting.

1. Les Corbeaux

Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato

2. Tête de Faune

Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato

3. Bal des Pendus

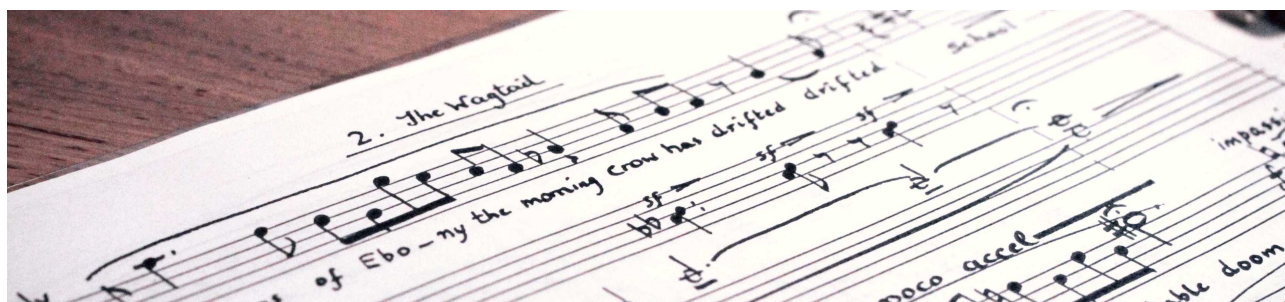
Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato

4. Ophélie

Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato

5. Chanson de la Plus Haute Tour

Range: E4-A5
Metre: 3/4, 2/4, 5/8, 6/16, 3/8
Tempo: Moderato



Soprano / Mezzo-soprano

Bernadette Marmion **A Meath Lullaby** (1999)

Range: C4-G5
Language: English
Text author: Francis Ledwidge
Metre: 6/8, 9/8
Tempo: Cantabile
Publisher: Score supplied by CMC

The premiere of *A Meath Lullaby* took place on the 25th of August 2000 at The Temple, Salt Lake City, Utah. It was performed by Robin Tritschler (tenor) and Lawrence Mc Gee (piano). The metre of this work is unusual in its alteration of 6/8 and 9/8 time signatures. The work challenges the singer to execute occasional wide intervallic leaps, and chromatic passages whilst retaining its opening tempo marking of 'cantabile' as well as its most dominant dynamic marking of *piano*.

An advanced singer will find plenty of opportunity to demonstrate significant technical ability in performing this work.

Philip Martin **'Be Still as you are Beautiful'** from **Four Irish Love Songs** (1977)

Range: D4-G \flat 5
Language: English
Text author: Patrick McDonagh
Metre: 4/4
Tempo: Piacetole
Publisher: Score supplied by CMC

Although this song cycle contains four movements, the first two are too short to satisfy the requirements of an exam or competition platform. In this catalogue the fourth movement has been recommended for soprano with its use of upper register. However, the range and general tessitura of this third movement, 'Be Still as you are Beautiful', may also suit a mezzo-soprano wishing to showcase some upper register. The opening statement of this movement is an unaccompanied legato phrase, establishing the expressive nature of this setting. The singer should be mindful of intonation considering the work's abundance of chromatic turns and descending phrases.

Anne-Marie O'Farrell **Rastlose Liebe** (1986)

Duration: 3 minutes
Range: C#4-G5
Language: German
Text author: J.W. von Goethe
Metre: 6/4 vocal line against 12/8 piano;
then voice and piano: 6/8, 12/8, 3/8
Tempo: Allegro
Publisher: Score supplied by CMC

Rastlose Liebe (translated as 'Restless Love') was premiered by soprano Colette Delahunt and accompanied by the composer on harp. The performance took place in the Chapel at Mary Immaculate College in March 2018. From the onset, the work is striking in its unique treatment of time signatures where the voice is notated in 6/4 against a piano line in 12/8, symbolising the title of the poem. However, the two lines unite by the third line of the poetry (*through steamy ravines*) in a mixture of 12/8, 6/8 and 3/8 metres. Rhythmic security is necessary in both parts where the voice often conflicts with the piano line (e.g. duplets against a grouping of three quavers etc.). The final line presents a descending chromatic phrase which requires careful intonation in the vocal line in order to finish on a C# as sounded in the accompaniment.

Martin O'Leary **Berceuse** (2000)

Duration: 6 minutes
Range: C#4-F#5
Language: English
Text author: Adapted from Musashi
Metre: 6/4, 6/8, 12/8, 3/8
Tempo: Tentatively
Publisher: Score supplied by CMC

Berceuse is a unique work which sets an adaptation of a Musashi text from the 1600s. The structure is indicative of ritornello form where the opening material returns in variation throughout. For the most-part, the tonality centres around C# with a deliberate use of this note for the opening and closing bars (both in the vocal and piano line individually). The repetition of this same note on the word 'sleep' particularly indicates its harmonic relevance throughout. A contrasting middle section presents a change in character with an increased rate of dynamic change and harmonic modulation. The accompaniment generally offers harmonic support to the singer throughout. Overall, the work is an accessible setting of this rare text.

David Byers

On the Pathless Ocean (2012)

Duration: 20 minutes
Language: English
Publisher: Score supplied by CMC

This song cycle was commissioned by the Belfast Titanic Company with funds provided by the Arts Council of Northern Ireland. It was first performed by Rachel Kelly (mezzo-soprano) and Úna Hunt (piano) as part of the Titanic Festival of Creative Arts. The performance took place on the 12th of April 2012 in the Public Record Office of Northern Ireland, Titanic Quarter, Belfast. Although there are six movements in the cycle, the second movement is perhaps less suitable for an exam or competition setting, given its shorter length. The name of the cycle is contained within the first movement, although each relates to the sea and its sadness. Throughout the setting, there are several instances where the voice is exposed, either through sparse accompaniment, or through the complete absence of accompaniment, drawing on the melancholic undertones of the poetry.

1. Islandmen

Range: E4-G5
Text author: Richard Rowley
Metre: 4/4, 3/2
Tempo: Con moto e flessibile

2. On seeing the old moon in the new moon's arms

Range: F4-G#5
Text author: Robin Wilson
Metre: 9/8
Tempo: Molto ancora e estatico

3. Landscape with Ruins

Range: F4-A5
Text author: Robin Wilson
Metre: 2/2, 3/2
Tempo: Slow

4. In the Night

Range: E4-F5
Text author: Irish Scholar of Malmesbury, trans. Helen Waddell
Metre: 4/4, 3/4, 3/2, 5/4
Tempo: Con moto

5. My Grief on the Sea

Range: D4-G5
Text author: Irish text, trans. Douglas Hyde
Metre: 4/4, 9/8, 4/4
Tempo: Flessibile

6. The Convergence of the Twain

Range: D4-A5
Text author: Thomas Hardy
Metre: 4/4, 5/4, 3/4, 2/4, 6/8, 7/8, 5/8
Tempo: Con atmosfera

John Gibson

Four Emily Dickinson Songs (1991-1992)

Duration: 10 minutes
Language: English
Text author: Emily Dickinson
Publisher: Score supplied by CMC

Four Songs by Emily Dickinson was premiered on the 4th of December 1992 at the Aula Maxima, University College Cork in a performance by Mary Mulcahy (soprano) and the composer on piano. Although the cycle consists of four movements, the voice is featured quite briefly in the second movement (fifteen bars total) and is perhaps less suited for an exam or competition setting. The four movements are settings of poems by Emily Dickinson, each of which are unrelated. In the opening movement, 'The Cricket Sang', the singer is offered plenty of support from the piano where it often doubles the vocal line. More independence is required in the final two movements though the accompaniment generally reinforces the harmony. Repeated notes amidst sweeping phrases are features of this work.

1. The Cricket Sang

Range: C#4-F#5
Metre: 3/4, 4/4, 2/4
Tempo: ♩ = 60

2. The Red Blaze

Range: E4-A5
Metre: 4/4
Tempo: Con fuco

3. I Went to Heaven

Range: D4-G5
Metre: 3/4
Tempo: Allegro

4. I'll Tell You How the Sun Rose

Range: E4-A♭5
Metre: 4/4, 5/4, 6/4
Tempo: Con moto

Ailís Ní Ríain

Sop Préacháin (Sleachta)/A Crow's Wisp (Excerpts) (2019)

Language: Irish
Text author: Aifric Mac Aodha
Publisher: Score supplied by CMC/Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge

Sop Préacháin (Sleachta)/A Crow's Wisp (Excerpts) is a setting of three songs written for the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, with funds from the Arts Council of Ireland. The first movement, 'An Chéad Phlaic', contains a limited vocal range which may deem it less appropriate for the level of difficulty required for an exam or competition setting. The second and third songs—'An Dara Plaic' and 'An Tríú Plaic'—pose rhythmic challenges to the singer in their combinations of triplet and syncopated motifs often conflicting with the piano part. Glissandos, chromatic turns, repeated notes, and grace notes add interest to both melody lines in the vocal part. The ending of each work is unique in the use of unaccompanied singing and declamation respectively.

1. An Chéad Phlaic/The First Mouthful

Range: D#4-D#5
Metre: 3/4
Tempo: ♩ = 62

2. An Dara Plaic, Nó Ath-Quoof 1/The Second Mouthful (Quoof: Slight Return 1)

Range: D4-A5
Metre: 4/4, 5/4, 3/4, 2/4, 6/8, 7/8, 5/8
Tempo: Con atmusfera

3. An Tríú Plaic, Nó Ath-Quoof 2/The Third Mouthful (Quoof: Slight Return 2)

Range: D4-A5
Metre: 4/4, 5/4, 3/4, 2/4, 6/8, 7/8, 5/8
Tempo: Con atmusfera

James Wilson

Irish Songs (1970)

Duration: 25 minutes
Language: English
Publisher: Score supplied by CMC

Dedicated to renowned Irish soprano, Veronica Dunne, *Irish Songs* was premiered on the 4th of March 1971 at the Goethe Institute, Dublin by the soprano and John O'Connor on piano. The cycle consists of seven contrasting movements, each of which portrays the composer's sensitivity to the poetry in their encompassment of word painting and similar expressive nuances. Although the entire song cycle appears in this category for soprano or mezzo-soprano, the performer should note that movements three and five may be more suited for contralto or countertenor voices, given their extensive reliance on lower register throughout. The cycle offers a combination of syllabic and lyrical lines always placing the text to the forefront of each setting.

1. Music at Night

Range: C#4-A#5
Metre: 2/4 (not marked)
Tempo: Molto moderato

2. Sea Ritual

Range: B♭4-G5
Metre: 3/4
Tempo: Appassionato

3. A City Shower

Range: G3-F5
Metre: 2/4
Tempo: Con moto

4. Swallows

Range: D4-A5
Metre: 2/4
Tempo: Adagio

5. The Widow Malone

Range: E4-C5
Metre: 4/4
Tempo: Con spirito

6. A Glass of Beer

Range: G#3-A5
Metre: 4/4
Tempo: Adagio pathetico

7. The Black Rose

Range: G3-G#5
Metre: 4/4
Tempo: A piacere ma molto espressivo

James Wilson

Three Yeats Songs (1970)

Duration: 10 minutes
Language: English
Text author: W.B. Yeats
Publisher: Score supplied by CMC

Although *Three Yeats Songs* is originally written for soprano voice, this catalogue also deems the register appropriate for mezzo-soprano. Written in three movements, the work sets three unrelated poems by renowned Sligo poet, W.B. Yeats to music. The dance-like marking in the first, 'The Cat and the Moon', creates a buoyancy throughout, which is enhanced by well-crafted phrases in the vocal line. The second, 'Lullaby', explores the lower registers of the voice. It provides the singer with opportunity to showcase the range and colour of this timbre through a consistent legato line. Compared to the first two movements, the final piece, 'Sweet Dancer', is more action-packed featuring an increase of repeated notes and a more expansive use of vocal range within phrases. Overall, the cycle offers three contrasting, expressive vocal pieces for the performer to enjoy.

1. The Cat at the Moon

Range: C4-G \flat 5
Metre: 6/8, 9/8
Tempo: Andante ballabile

2. Lullaby

Range: C4-D5
Metre: 9/8
Tempo: Tranquillo

3. Sweet Dancer

Range: D \sharp 4-G5
Metre: 2/4
Tempo: Con tenerezza

contemporary music centre Ireland

Handwritten musical score for 'Lullaby' from 'Three Yeats Songs' by James Wilson. The score is written in treble and bass clefs with lyrics: 'LOV-ED - MAY YOUR SLEEP BE SOUND THAT HAVE FOUND IT WHERE YOU WHAT WERE ALL THE WORLD'S ALARMS TO MIGHTY DAR'. The tempo marking is 'TRANQUILLO' and the time signature is '9/8'. There are some handwritten annotations like '6', '8', and 'p'.

James Wilson 'Lullaby' from *Three Yeats Songs*

Mezzo-soprano

Ina Boyle

[Sleep Song](#) (1923)

Duration: 3 minutes
Range: C3-E5
Language: English and Irish
Text author: Traditional Irish, trans. Padraic Pearse
Metre: 3/4, 2/4
Tempo: Lento e tranquillo
Publisher: Score supplied by CMC

Composed in 1923, *Sleep Song* contains traditional Irish words translated to English by Padraic Pearse. The temperament of the song has been described by critic John France, as the 'perfect balance between countryside description and lullaby'. The setting is faithful to the poetic structure of the text, punctuating the first and third lines of each stanza with the repeated phrase, 'Deirín dé'. Amidst an array of word painting examples, the work can be characterised by its use of oscillating thirds, tertiary relations and minor modes throughout.

John F. Larchet

[An Ardglass Boat Song](#) (1920)

Duration: 3 minutes
Range: D4-F5
Language: English
Text author: Padraic Gregory
Metre: 6/8
Tempo: Andante con moto
Publisher: Stainer & Bell

An Ardglass Boat Song was first performed in Dublin in 1920 by Jean Nolan (mezzo-soprano) to whom the work was also dedicated. The work is typical of Larchet's compositional style in its celebration of traditional Irish music. The song champions this genre of music in its employment of jig rhythms, modal harmonies, and occasional triplet ornamentation in the vocal line, reminiscent of the *casadh* from sean-nós singing. The piece can be used as a means of showcasing contrasting singing styles within a largely legato setting.

Ryan Molloy

[An Seilgeoir](#) (2009)

Duration: 4 minutes
Range: B3-A#5
Language: English
Text author: Brendan Kennelly
Metre: 4/4, 5/4, 5/8
Tempo: Fitting, spacious, rubato
Publisher: Score supplied by CMC

An Seilgeoir is a setting of the poem *Blackbird* by Brendan Kennelly. It was premiered by Elizabeth Hilliard (soprano) and David Bremner (piano) on the 22nd of June 2011 at the National Concert Hall, Dublin. In 2009, it was highly commended at the Jerome Hynes Composition Competition. The work draws on a variety of devices indebted to Irish traditional music such as sean-nós style singing techniques, ornamentation, and the use of modal harmonic frameworks. The composer has described the work as a bridge between traditional and contemporary idioms.

Joan Trimble

[My Grief on the Sea](#) (1937)

Duration: 4 minutes
Range: B3-E5
Language: English
Text author: Trans. Douglas Hyde
Metre: 3/4
Tempo: Quasi lento, ma con moto
Publisher: Winthrop Rogers (Boosey & Hawkes)

My Grief on the Sea was initially written as a compositional exercise while Trimble was studying under Herbert Howells. It was premiered on the 1st of March 1938 at the Royal College of Music, London in a performance by Diana Lake (mezzo-soprano) with the composer on piano. The same year, the song was successful at Dublin Feis Ceoil under the adjudication of Armstrong Gibbs who also arranged for its publication. The work is very dramatic in nature with varying moods paralleling the text. References to traditional Irish music are palpable through use of ornamentation in the vocal line, harp-like textures, and modal tonalities.

Joan Trimble
Green Rain (1937)

Duration: 3 minutes
Range: C#4-E♭5
Language: English
Text author: Mary Webb
Metre: 3/4, 4/4
Tempo: Andante calmato
Publisher: Winthrop Rogers (Boosey & Hawkes)

Green Rain was composed as a pairing to follow *My Grief on the Sea* and was premiered in the same concert. It also received a prize at Dublin Feis Ceoil in the Composition Category (1938). Throughout the work, the accompaniment acts as a medium through which 'rain' is symbolised. This is achieved through an off-beat ostinato in quavers. Unlike the first song, *Green Rain* is less overtly 'Irish' in flavour and draws on the composer's affinity with the music of Debussy and Ravel. Its impressionist harmonies are set within a complex rhythmic structure where a 6/8 metre is often fabricated, and disguised, within a 3/4 time signature. Overall, the setting is atmospheric and somewhat understated in style.

Joan Trimble
Girl's Song (1937)

Duration: 3 minutes
Range: C4-G5
Language: English
Text author: Wilfrid Wilson Gibson
Metre: 4/4
Tempo: Allegro giusto
Publisher: Winthrop Rogers (Boosey & Hawkes)

Girl's Song was written to complete a trilogy of songs containing *My Grief on the Sea* and *Green Rain*. It was premiered in the aforementioned performance at the Royal College of Music, London in 1938. It was the only song not published in the trilogy, perhaps due to the fact that it was not entered into Dublin Feis Ceoil where the other two songs had gained propitious recognition. The presence of Irish idiom is a prominent stylistic feature of this work. The use of ornamentation, modality, and vamp-like accompaniment epitomise this sense of traditional Irish music. The performer will enjoy engaging with the text's humorous narrative as well as its climactic ending.

James Wilson
The Witches' Ballad (1979)

Duration: 8 minutes
Range: G#3-A♭5
Language: English
Text author: William Bell Scott
Metre: 2/4, 3/4, 4/4
Tempo: Parlanto
Publisher: Score supplied by CMC

The Witches' Ballad (Op. 79) was written with a dedication to mezzo-soprano Aylish Kerrigan. In a dramatic setting, the work recalls the 'Widow Malone' and 'Glass of Beer' from an earlier song cycle by the composer, *Irish Songs* (1970) which is listed in the soprano/mezzo-soprano section of this catalogue. The emphasis of this work clearly lies in the communication of the text where the vocal line consists of a parlanto singing style, areas marked 'shouting', 'muttered', and 'laughing', as well as melismatic passages. This varied combination of vocal techniques form the basis of an energetic and entertaining performance elevated by a charged piano line.



Joan Trimble *Green Rain*

Seóirse Bodley
A Passionate Love (1985)

Duration: 8 minutes
Language: English
Text author: Seóirse Bodley
Publisher: Score supplied by CMC

Commissioned by Brown Thomas & Co. Ltd, the premiere of *A Passionate Love* took place on the 5th of May 1985 by Aylish Kerrigan (mezzo-soprano) and the composer on piano at the Hugh Lane Municipal Gallery of Modern Art, Dublin. The song cycle portrays three dramatic settings of texts written by the composer. Each song contains references to traditional Irish music amidst Bodley's continental compositional nuances. The score includes a helpful note of introduction for the performer which outlines the intended approach to the ornamentation throughout.

- 1. Aflame**
Range: C4-F5
Metre: 4/4
Tempo: Andante
- 2. A Quiet Evening**
Range: C4-F#5
Metre: 4/4, 2/4, 3/4
Tempo: Andante
- 3. A Human Voice**
Range: C4-E5
Metre: 4/4, 3/4, 2/4, 6/4
Tempo: Moderato

Eoghan Desmond
Phrases (2015)

Duration: 6 minutes
Language: French
Text author: Arthur Rimbaud
Publisher: Score supplied by CMC

Winner of the Jerome Hynes Young Composers' Award, *Phrases* was premiered by Gemma Ní Bhriain (mezzo-soprano), with accompaniment by Alfredo Abbati, as part of her Bernadette Greevy Bursary Recital on the 7th of October 2015. The performance took place in the John Field Room at the National Concert Hall, Dublin. The score contains a brief note from the composer, advising the performer to embrace the declamatory style of the setting and to avoid dramatisation of select syllables on melismatic passages. The instruction highlights a sensitivity to the fundamental characteristics of French pronunciation in its prioritisation of an even distribution of syllabic emphasis. The fifth movement is longest, and perhaps most substantial in terms of vocal content rendering it most suitable for exam and competition settings alike.

- 1. Movement 1**
Range: E4-C#5
Metre: 4/4
Tempo: Largo misterioso
- 2. Movement 2**
Range: A4-F5
Metre: 3/4
Tempo: Adagio misterioso
- 3. Movement 3**
Range: D \flat 4-F5
Metre: 4/4
Tempo: Adagio liberamente
- 4. Movement 4**
Range: F#4-E \flat 5
Metre: 6/8
Tempo: $\text{♩} = 60$
- 5. Movement 5**
Range: E4-G5
Metre: 4/4
Tempo: $\text{♩} = 72$

Eibhlís Farrell
Songs of Death (1980)

Duration: 15 minutes
Language: English
Text author: Anne Le Manquand Hartigan
Publisher: Score supplied by CMC

Songs of Death received its first performance on the 1st of March 1986 by Anne-Marie O'Sullivan (mezzo-soprano) and Jane O'Leary (piano) at the Hugh Lane Municipal Gallery of Modern Art, Dublin. Some unifying features in each work include unaccompanied singing, repeated notes, chromatic motifs and fluctuating time signatures. The cycle also contains a variety of contemporary singing techniques such as ascending and descending glissandos, whispering, and extreme dynamic changes ranging from *ppp* to *fff*. A singer with secure intonation will enjoy this work given the sparsity/ absence of accompaniment at times.

1. The Old Woman

Range: B \flat 3-A5
Metre: 4/4, 3/4, 5/4
Tempo: Slowly, with great feeling

2. The Hare

Range: C4-G#5
Metre: 4/4, 6/8, 3/4, 7/8, 2/4
Tempo: Tempo I, with speed and urgency

3. The Old Bull

Range: B3-G5
Metre: 3/4, 4/4, 5/4
Tempo: Tempo I, with great solemnity and dignity

4. Little Lord of Death

Range: D4-G#5
Metre: 7/8, 3/8, 2/4, 4/4, 5/8
Tempo: Very lively, dance-like

5. Cloch Staca

Range: B3-G#5
Metre: 5/4, 4/4, 3/4
Tempo: Moderato, with a certain monotony, with menace

Ryan Molloy
Trí Amhrán/Three Songs (2019)

Language: Irish
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne Gaeilge

Trí Amhrán/Three Songs was written as part of the 2019 Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, with funds from the Arts Council of Ireland. Each movement shares a stylistic indebtedness to Irish traditional music, particularly in their use of ornamentation such as grace notes and triplet movement (some of which are same-note triplets) in the voice part. The first song, 'Cranna Foirtíl' contains quite a homophonic, chordal texture with occasional embellishments written out in three staves at times. Leaps of a seventh feature heavily in its vocal line. The second song is quite programmatic in nature where the hemidemisemiquaver movement in the piano line evokes birds, and the notes and isolated motifs in the voice represent loneliness. The third, 'Anseo ag Stáisiún Chaiseal na gCorr', is unique in its separation of the voice and piano as two independent scores allowing the voice to adopt a free tempo.

1. Cranna Foirtíl/Strong Oars

Duration: 7'
Text author: Máirtín Ó Direáin
Range: B3-F#4
Metre: 5/4, 6/4, 2/4, 4/4
Tempo: Shifting, striving, heaving, exerting
♩ = 66

2. Ceoltóir na nÉan/The Bird Singer

Duration: 4'
Text author: Pearse Hutchinson
Range: B3-E#5
Metre: 5/4, 7/4, 4/4
Tempo: Sprightly, ♩ = 60

3. Anseo ag Stáisiún Chaiseal na gCorr/Here at Caiseal na gCorr Station

Duration: 8'
Text author: Cathal Ó Searcaigh
Range: C4-F5
Metre: 2/2, 5/4, 6/4, 7/4, 3/4,
Tempo: Floating heavily, ♩ = 42

Contralto / Countertenor

Ina Boyle

Eternity (1924-1925)

Duration: 2 minutes
Range: D4-E5
Language: English
Text author: Robert Herrick
Metre: 3/2, 2/2
Tempo: Slow
Publisher: Score supplied by CMC

Eternity is taken from the poetry collection by Robert Herrick, *Hesperides*, which was published in 1648. The work was first aired as part of a radio series called 'Music by Contemporary Irish Composers' which was broadcast by Radio Éireann in 1947. Interestingly, Boyle was the only woman represented on the series. The music draws on the composer's Anglo-Irish roots presenting an array of shifting chords indicative of Anglican church music. The rarity and simplicity of the accompaniment creates a texture which places the voice to the fore of the setting.

Seán Doherty

Bridal Song (1924-1925)

Range: C4-F5
Language: English
Text author: George Chapman
Metre: 3/4, 2/4
Tempo: Adagio
Publisher: Score supplied by CMC

The premiere of *Bridal Song* took place on the 22nd of April 2016 in Wigmore Hall, London as part of a concert entitled *Irish Culture in Britain: A Centenary Celebration*. The work was performed and commissioned by countertenor, Eoin Conway with accompaniment by Dearbhla Collins. The work possesses a unique time signature alternating between 3/4 and 2/4 throughout. The singer will enjoy the expansive phrases, chromatic turns, and sudden octave leaps which contribute to the striking dramaticism of this setting.

Dave Flynn

I have always known (2002)

Duration: 3 minutes
Range: A \flat 3-B4
Language: English
Text author: Narihira
Metre: Calmly, moderato
Publisher: Frisbee Publications

I Have Always Known premiered in March 2002 as part of the 'Mostly Modern Festival', Bank of Ireland Arts Centre, Dublin 2. The purity of the voice is central in this setting of Narihira's text, and is established from the onset through the marking 'to be sung with little or no vibrato.' The asymmetrical time signatures draw on the Japanese origins of the words, often grouped as 2, 3, 2 within the 7/4 signatures and 2, 3 for 5/4. The harmonic line encompasses dissonance and enharmonic notation in places (for example, A \sharp , B \flat & C \flat , B \natural), creating an ambivalent tonality.

Michael Holohan

The Potter's Field (A Wanderer's Song) (1990 rev. 1997)

Duration: 5 minutes
Range: G3-C5
Language: English
Text author: Ivan V. Lalić
Metre: 4/4, 5/4
Tempo: Slow
Publisher: Score supplied by CMC

Commissioned by Dedalus Press in 1989, *The Potter's Field (A Wanderer's Song)* was premiered on the 21st of May 1990 at Buswell's Hotel, Dublin in a performance by Gabrielle Holohan (alto) with the composer on piano. The text is taken from the collection *The Passionate Measure* by Francis R. Jones who translated Lalić's poem. This chilling text is captured through the slow tempo and sparse accompaniment and is further enhanced by its slow rate of harmonic change. This starkness is also encapsulated in the vocal line through repeated notes, recitative singing, and rubato. Overall, the work is an atmospheric setting of an eerie text which provides plenty of opportunity for expressive singing.

John F. Larchet
The Stranger (1939)

Range: D \flat 4-F5
Language: English
Text author: Unknown ancient Gaelic text
Metre: 4/4
Tempo: Lento espressivo
Publisher: Stainer & Bell

The text for *The Stranger* was taken from an unknown Ancient Gaelic author, recovered by Kenneth Macleod. References to the text's Irish origins is reflected through modal tonalities, ornamentation, and repeated motifs. The vocal part is coloured with many examples of word painting and short melismatic passages. The singer will especially enjoy the expansive climax towards the end of the work which champions the upper register of the voice in a legato line. The accompaniment also adds to the accessibility of this traditional text through its harmonic colour and through its consistent expression of melodic interest throughout.

John F. Larchet
The Wee Boy in Bed (1942)

Duration: 3 minutes
Range: C4-F5
Language: English
Text author: Robert Herrick
Metre: 4/4
Tempo: $\text{♩} = 52$
Publisher: Boosey & Hawkes

The Wee Boy in Bed was originally premiered as a choral work in the Capitol Theatre as part of the Sunday Afternoon Symphony Concerts and contained solos by William Watt (tenor) and Robert Irwin (baritone). This work opens with a repeated motif in the voice which is contrasted with a middle section marked 'quasi recitativo' allowing for an expressive communication of the text. References to Irish traditional music are present throughout with modal tonalities and use of triplet movement and instance of ornamentation indicative of sean-nós singing.

Fiona Linnane
Songs from Kate O'Brien (2012)

Duration: 13 minutes
Language: English
Text author: Mary Coll
Publisher: Score supplied by CMC

This song cycle's first performance took place on the 24th of February 2012 at the Belltable Arts Centre, Limerick in a performance by Sarah-Ellen Murphy (alto) accompanied by Colette Davis. The four songs are excerpts from a set of eight with the last four being written for Baritone. Each movement is inspired by characters from O'Brien's novels – Mary (from the novel *Mary Lavelle*), Agnes (*The Ante-room*), Claire (*Of music and splendour*) and Caroline (*Without my cloak*). The music suitably reflects the various personalities of these characters making for a dramatic and contrasting performance.

1. Mary

Range: B4-F5
Metre: 7/8, 6/8, 2/4, 5/8, 4/4
Tempo: Dreamily

2. Agnes

Range: A4-E5
Metre: 5/4, 3/4, 4/4, 7/8
Tempo: Slowly and patiently

3. Caroline

Range: A4-D \flat 5
Metre: 3/4, 4/4, 2/4

4. Clare

Range: G3-D \flat 4
Metre: 3/4, 2/4, 4/4

Eoin Mulvany
Sigh (2010)

Duration: 5 minutes
Range: C4-F5
Language: French
Text author: Stéphane Mallarmé
Metre: 3/4
Tempo: $\text{♩} = 60$
Publisher: Score supplied by CMC

Sigh is a setting of the poem *Soupir* by Stéphane Mallarmé (circa 1890). The long expansive phrases of the vocal line reflect the poetic content in its allegorical description of the autumn landscape and a woman in a dream-like setting. The woman in question is the poet's wife, Mary. Its melancholic undertones draw on the death of their daughter at age of 13 on 'the eve of autumn'. A syncopated motif in the left hand of the piano creates a sense of unease throughout and chording is often dissonant. The final line is taken from an earlier excerpt in the poem (line 6). Its isolation heightens the desolate theme bringing the work to an ominous conclusion.

Seán Ó Riada
Hill Field (1965)

Duration: 2 minutes
Range: A3-F5
Language: English
Text author: John Montague
Metre: Varying metre
Publisher: Woodtown Music Publications

The premiere of *Hill Field* took place on the 25th of June 1972 as part of the Dublin Festival of Twentieth Century Music. The performance took place at the Examination Hall of Trinity College Dublin and was performed by the New Irish Chamber Orchestra conducted by Andre Prier with Mary Gallagher (violin), Bernadette McGreevy (voice), and Veronica McSwiney (piano). One of the most difficult features of this work is its use of a consistently changing time signature. Both the singer and pianist will identify the consistently changing time signature as a feature which poses difficulty in performing this work. This change of metre occurs within bar measures posing challenges for both performers alike in maintaining continuity in a unified stable pulse. The use of chromaticism and shifting harmonies will also challenge the singer in their ability to secure the intonation throughout.

Gerard Victory
Prelude (1924-1925)

Duration: 4 minutes
Range: A3-F5
Language: French
Text author: John Millington Synge
Metre: 4/4
Tempo: Andante
Publisher: Woodtown Music Publications

The text for *Prelude* draws on a short poem by J.M. Synge which possesses the same title as the vocal work. The words describe the author's own experience walking around County Wicklow providing insights into the social history of rural dwellers at the turn of the twentieth century. The slow tempo captures this pensive atmosphere and is elevated by repeated words in the final bars. The use of semi-quaver and triplet movement are pertinent throughout. The singer will delight in the unfailing harmonic support of the accompaniment.

James Wilson
Arpiade (Kunigundulakonfiguration
Op. 158) (1999)

Duration: 3 minutes
Range: G3-E \flat 5
Language: German
Text author: Hans Arp Zúrich
Metre: 4/4, 3/4, 2/4, 5/4, 5/8
Tempo: ♩ = 80
Publisher: Score supplied by CMC

Arpiade was premiered by Barbara Sutter (mezzo-soprano) and Béatrice Wolf (piano) on the 8th of August 1999 at Hotel Albana, Weggis, Switzerland. The rate of harmonic progression is very quick in this work and often ambivalent with accidentals of both sharps and flats within the same bar. Therefore, a level of independence is required from the singer in securing the intonation of the voice within a constantly fluctuating time signature. At times, the accompaniment doubles the voice but the singer should be mindful of areas where dissonance arises between parts. The vocal line is largely legato in the opening section with triplet motifs but a contrasting middle section draws on a more declamatory style of singing before returning to the opening character.

James Wilson
Sixth Canticle Op. 39c (2012)

Duration: 5 minutes
Range: B4-G5
Language: English
Metre: 4/4
Tempo: Deciso
Publisher: Score supplied by CMC

Wilson's 'Sixth Canticle' was first performed at the Royal Irish Academy of Music, Dublin by Anne Woodworth (voice) and Jeannie Reddin (piano) in 1971. The music renders a dramatic expression of this liturgical text through changing tempi, sustained upper register and dramatic dynamic changes. There are a number of musical and vocal demands placed upon the singer such as its wide vocal register which often contains steep, angular melodic motifs. These wide intervallic leaps will expose the intonation of the vocal line especially where the piano contains sustained chords as accompaniment. The singer will enjoy the building climax towards the end of the work.

Tenor

Paul Collins

Night Sequence (1981)

Range: B \flat 2-G4
Language: English
Text author: Alan Roche
Metre: 4/8
Tempo: Lento
Publisher: Score supplied by CMC

Having been awarded first prize in the Composer's Class of the RTÉ Musician of the Future Competition, *Night Sequence* was premiered in RTÉ Studio One, Dublin on the 11th of January 1982. It was performed by Judith O'Brien (voice) and Roy Holmes (piano). The melody in the vocal line has quite an angular contour and can be characterised by its exploration of augmented fourths/ diminished fifths as well as triplet motifs. The accompaniment opens with a demisemiquaver motif which reappears throughout the setting. The singer will need to be attentive and accurate at entry points, which may seem disguised within the piano rhythms at times.

Bernadette Marmion

When You Are Old (1974)

Range: C3-F#4
Language: English
Text author: W.B. Yeats
Metre: 4/4, 3/4, 9/8, 6/8, 5/4
Tempo: Andante
Publisher: Score supplied by CMC

When You Are Old was premiered in Bonn, Germany on the 31st of May 1983. It was performed by Paul Deegan (tenor) with accompaniment by Albert Richenhagen. Written in ternary form, the work reflects the three distinct stanzas of the poetic layout. The opening and final sections are written in simple time signatures (3/4, 4/4, 5/4) with a key signature of two flats whereas the middle section employs compound metres (6/8, 9/8), a quicker tempo, six sharps for a key signature, and also possesses a contrasting piano line of legato semiquaver movement. The detailed dynamic markings also aid the singer with the expression of the text in its exploration of various moods.

Bernadette Marmion

A Little Boy in the Morning (2010)

Duration: 2 minutes
Range: D#3-G4
Language: English
Text author: Francis Ledwidge
Metre: 3/4
Tempo: Mesto
Publisher: Score supplied by CMC

A Little Boy in the Morning is a solemn poem by Francis Ledwidge written about the death of a family friend who died at the age of twelve. The work comes with a dedication to Gráinne Thomas. Marmion's setting captures the melancholic sentiment of the poetic content from the onset with its tempo marking of 'mesto' and the opening descending piano motif which is repeated and reflected in the opening two bars of the vocal line. The first stanza is narrated in a style drawing on recitative singing with repeated notes and chromatic intervals. The second stanza develops a more melodic line to express the poem's descriptive imagery. Both stanzas envelop a sombre tone making for a deeply expressive sing.

Philip Martin

The Warden (1973)

Duration: 2 minutes
Range: D3-G4
Language: English
Text author: Stevie Smith
Metre: 12/8, 9/8, 15/8, 3/4, 4/4, 5/4, 6/4
Tempo: Floating
Publisher: Score supplied by CMC

The premiere of *The Warden* took place on the 28th of March 2015 at the Longy School of Music of Bard College, Cambridge, Massachusetts, USA. It was performed by tenor Doug Sabo with accompaniment by Jamie Castellanos. Throughout the work, a duplet rhythmic ostinato characterises the piano line until the final section where sustained chords mark a shift in the music mirroring the poignancy of the text's melancholic closing lines. Throughout the work, there are occasional moments that require care in maintaining a unified pulse where rhythmic conflict arises between the vocal and piano part (e.g. duplets against three quavers). This largely syllabic setting presents the performer with a well-constructed legato line and plenty of harmonic shifts.

Philip Martin**Déjeuner du Matin** (1980)

Duration: 3 minutes
Range: D3-G4
Language: French
Text author: Jacques Prévert
Metre: 3/8, 3/4, 4/4
Tempo: Andantino
Publisher: Score supplied by CMC

Taken from the famous French poem by Jacques Prévert, *Déjeuner de Matin* expresses an unusually slow narrative. The music mirrors the simplicity of the poem's short sentences through deliberate quaver patterns within a simple triple metre (3/8). The staccato articulation in the opening statement of the voice also draws on the character of the poem and is used as a disguise to delay the listener from uncovering the despondent ending of its seemingly routine story-line. The climax occurs at the end of the piece aligning with the reveal of the poem's melancholic ending. The singer will enjoy the octave leap and chromatic descent which give rise to a dramatic conclusion.

Eoin Mulvany**Under the Greenwood Tree** (1980)

Duration: 4 minutes
Range: D3-A \flat 4
Language: English
Text author: William Shakespeare
Metre: 6/8
Tempo: \downarrow . = 33
Publisher: Score supplied by CMC

Under the Greenwood Tree was premiered on the 28th of March 2015 by Doug Sabo (tenor) and Jamie K. Castellanos (piano) at the Longy School of Music, Bard College, Cambridge, USA. Although the work possesses a slow tempo throughout, the vocal line is quite decorative, containing several melismatic coloratura passages often on the vowel sound 'ah'. Both the legato lines and dynamic markings enable an expressive performance of the work. The final phrase may pose challenges to the singer where the concluding ascending notes are to be executed as a hum with quietening dynamics.

Caitríona Ní Dhubhghaill**Auf der blauen Ebene** (1994)

Duration: 3 minutes
Range: B2-A4
Language: German
Text author: Richard Huelsenbeck
Metre: 4/4
Tempo: Freely
Publisher: Score supplied by CMC

Auf der blauen Ebene is a setting of the poem *Schalaben-Schalamai-Schalamezomai* by Richard Huelsenbeck. It was written in 1916 during an artistic movement known as Dadaism which initially developed during the first World War as a radical movement ridiculing the meaninglessness of the modern world at the time. The music draws on this sense of the European avant-garde in its distinct treatment of rhythm. Syncopated motifs and cross-rhythms feature between the voice and piano, where triplets are often sounded against semiquavers in the accompaniment. The focus of the work lies in the expression of the text which the singer is licensed to dramatise through the liberal tempo marking.

Garrett Sholdice**'A Dhónaill Óig/O Dónall Óg'** from *Trí Vearsa as 'Dónal Óg'/Three Verses from 'Dónall Óg'* (2019)

Duration: 4 minutes
Range: E2-A4
Language: Irish
Text author: Unknown
Metre: 2/2, 4/2, 3/2, 5/4
Tempo: \downarrow = 60
Publisher: Score supplied by CMC, Irish Language Art Song Project/
 Tionscadal na nAmhrán Ealaíne
 Gaeilge

Commissioned by the Arts Council of Ireland, *Trí Vearsa as "Dónall Óg"* was written as part of the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, with funds from the Arts Council of Ireland. Although there are three movements in the work, only the third, 'A Dhónaill Óig, má théir thar farraige' is suggested for the purpose of fitting an exam or competition setting. This song challenges the singer's ability to retain pitch. Largely comprising of unaccompanied singing, the intonation is particularly exposed at the select points of piano entry. The expressivity of the words is central in the setting where emphasis is placed on the voice in a muted dynamic throughout. Bars 43–56 may pose difficulties in maintaining a freeness in sound quality during the repetition of upper pitches during a dynamic marking of *ppp*.

Aloys Fleischmann
Trí hAmhráin (1937)

Duration: 11 minutes
Language: Irish
Publisher: Score supplied by CMC

With a dedication to Carl Hardebeck, *Trí hAmhráin* was written under the pseudonym Muiris Ó Ronáin as a means of attaching a more Irish association to the music than that of the composer's German name. Comprising of three movements, the cycle was first performed by soloist Seán Cuirte (tenor), accompanied by the UCC Orchestra and conducted by the composer on the 15th of December 1935 at University College Cork. Each song draws on an array of suitable modes and Irish idioms reflective of the composer's own pursuit in developing a national 'Irish' sound. The first and third movements are more dramatic with the second acting as a contrasting, light intermezzo. The cycle is an attractive setting of these traditional texts.

1. Marbhna Eoghain Ruaidh Uí Neill

Text author: attrib. Turlough O'Carolan
Range: D3-A4
Metre: 3/2, 4/4, 5/2, 10/4, 7/4
Tempo: Grave funebre

2. Biogadh

Text author: Mícheál Ó Murchú
Range: E3-G4
Metre: 2/4
Tempo: Allegro assai

3. An Piobaire

Text author: Mícheál Ó Murchú
Range: C3-A4
Metre: 5/4, 6/4, 9/4
Tempo: Moderato

James Wilson
Bucolics (1968)

Duration: 10 minutes
Language: English
Text author: John Clare
Publisher: Score supplied by CMC

Bucolics received its first performance on the 20th of July 1982 by Paul Deegan (tenor) and John O'Sullivan (piano) at the Royal Irish Academy of Music, Dublin. Consisting of three movements, the vocal range is comfortable throughout with appropriate dynamic markings to elevate the expression of the texts. The first movement comprises of smooth lines with opportunity to colour instances of sibilance in the text. The second contains two contrasting sections; suspense is built from a pianissimo sparse texture which gives way to a more robust dynamic and increased tempo for the conclusion. The final movement is delicate in style evoking the presence of birds through grace notes and higher pitches in the piano part. The vocal line similarly protects ease throughout with a tessitura concentrated in the centred tessitura for tenor voice.

1. In the cowslip pips I lie

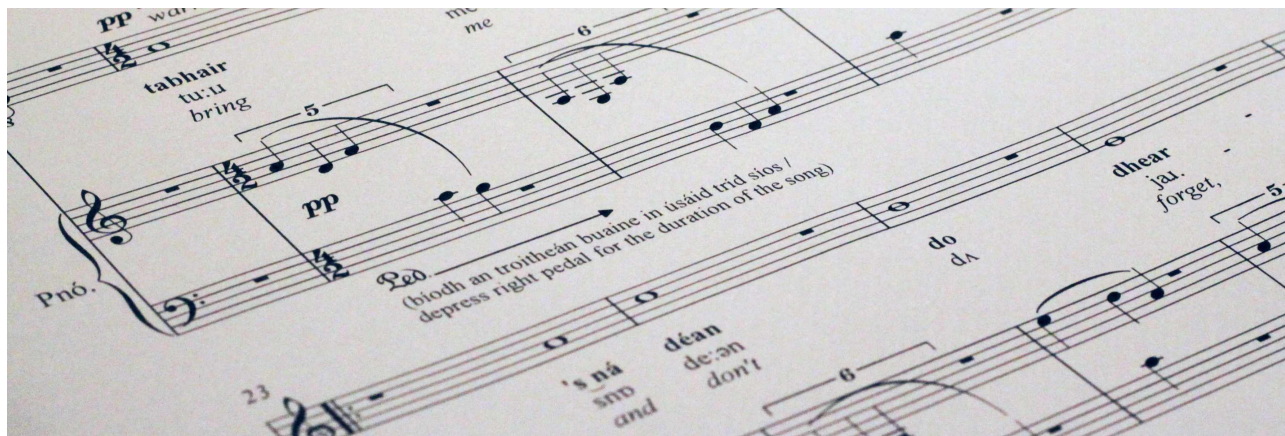
Range: C3-F#4
Metre: 3/4
Tempo: Calmato

2. When midnight comes

Range: C3-G4
Metre: 4/4
Tempo: Sostenuto, furioso

3. The birds are gone to bed

Range: C#4-G4
Metre: 4/4
Tempo: Soave



Garrett Sholdice 'A Dhónaill Óig/O Dónall Óg' from *Trí Vearsa as 'Dónal Óg'*/Three Verses from 'Dónall Óg'

Baritone

Seóirse Bodley

By the Margin of the Great Deep (1995)

Duration: 5 minutes
Range: A#2-F4
Language: English
Text author: George William Russel ("Æ")
Metre: 4/4
Tempo: Andante
Publisher: Seóirse Bodley Publications

The premiere of *By the Margin of the Great Deep* took place on the 14th of May 1995 at the University of Bochum, Germany. It was performed by mezzo-soprano Aylish Kerrigan accompanied by the composer. The setting is quite slow-moving with a largely syllabic text-setting. The few melismatic phrases offer points of indulgence for the singer adding to the expressivity of the work. The mystery of the poetry is captured through repeated diatonic chords and reserved dynamic markings.

Ryan Molloy

Innisfail (2012)

Duration: 5 minutes
Range: C#3-F#4
Language: English
Text author: Thomas Moore
Metre: 6/8, 9/8, 4/4, 3/4
Tempo: A jaunty jig-time
Publisher: Score supplied by CMC

Like much of Molloy's compositional output, *Innisfail* is a work heavily influenced by traditional Irish music. The score contains a helpful list of performance directions outlining the various ornamentation and technical markings contained in the notation. The accompaniment possesses a jig-rhythm throughout which is contrasted by a unique harmonic framework embedded in polymodality. These features combine to establish a sense of Irish idiom fitting with Moore's poem in its cultivation of a romanticised Ireland.

Gerard Victory

The Return (2012)

Duration: 4 minutes
Range: C3-G4
Language: English
Text author: Gerard Victory
Metre: 4/4, 5/4, 3/4
Tempo: Molto tranquillo
Publisher: Score supplied by CMC

The Return is unusual in the fact that both the text and the music were written by the composer. Commissioned by Irish mezzo-soprano Bernadette Greevy, the work comprises of contrasting sections marked *molto tranquillo*, *con moto*, *assai agitato*, and *un poco recitante* in an ambiguous harmonic framework. The text-setting ensures that the several instances of word repetition from the poetry are never repeated identically in the music. Rhythmically the piece can be characterised by triplet motifs. The singer will enjoy the dramatic climax at bar 53 as well as the dialogue between voice and piano towards the end of the work.

James Wilson

'Sea Ritual' from *Irish Songs* (1970)

Range: B2-D4
Language: English
Text author: George Darley
Metre: 3/4
Tempo: Appassionato
Publisher: Score supplied by CMC

Sea Ritual was premiered on the 4th of March 1971 by Veronica Dunne (soprano) and John O'Connor (piano) at the Goethe Institute, Dublin. The text is taken from the poem 'Dirge' (from the collection, *The Sea Bride*) by George Darley. The music is effectively punctuated by the repetition of the phrase 'dingle dong, the dead bells...'. Although the piano part is supportive throughout, the chromatic turns require stable intonation of the voice. Rhythmically, the vocal line is straightforward largely consisting of crotchets and minims. There is plenty of opportunity for the singer to colour the words, making for an expressive performance.

Derek Ball

[The Way We Are](#) (2012)

Duration: 80 minutes
Publisher: Score provided by CMC

The Way We Are is a song cycle containing 17 villanelles; a nineteen-line poetic form borrowed from the seventeenth century. It was written as one of a triptych of works in memory of soprano Eileen Donlon. Each of the contemporary villanelle poets featured in the cycle are friends of the composer, with some texts written specifically for him. Its premiere took place on the 26th of June 2015 at the Royal Irish Academy of Music, Dublin, in a performance by Elizabeth Hilliard (soprano), accompanied by David Bremner (piano). The composer noted that the poetic themes and music are quite diverse but are unified through use of the strict villanelle structure. This expressive cycle offers the performer a variety of contrasting styles, moods, and tempi to choose from.

1. My tears will come with me

Language: English
Text author: Maurice Harmon
Range: G2-D4
Metre: 3/2, 3/8, 5/8, 4/4, 9/8, 7/8, 3/4, 6/8
Tempo: Slow

2. Lucky I draw my breath

Language: English
Text author: Richard Berengarten
Range: B2-E4
Metre: 4/4, 5/4, 3/4, 6/8
Tempo: Unhurried

3. A villanelle without words

Language: Sung on 'ah'
Range: A \flat 2-C#4
Metre: 7/8, 5/8, 4/8, 8/8
Tempo: With determination

4. Ag Éisteacht le Dord na nDamh

Language: Irish
Text author: Paddy Bushe
Range: G#2-F4
Metre: 9/8, 6/8, 3/4
Tempo: Calm but ecstatic

5. Night Start

Language: English
Text author: Paddy Bushe
Range: A2-D4
Metre: 2/4, 3/8, 4/4, 3/4, 7/8
Tempo: $\text{♩} = 70$

6. A Foretaste of Spring

Language: English
Text author: Anne Makower
Range: A \flat 2-E4
Metre: 3/2, 5/4, 6/4, 7/4
Tempo: Serene

7. Black is the Light

Language: English
Text author: Richard Berengarten
Range: A2-D4
Metre: 2/4, 5/8, 6/8, 5/4, 3/4
Tempo: Fairly slow

8. René Descartes

Language: English
Text author: Derek Ball
Range: A2-E4
Metre: 3/4, 2/4, 5/8, 18/16
Tempo: $\text{♩} = 64$

9. Odysseus in Hades

Language: English
Text author: Gregory Rosenstock
Range: B2-E \flat 4
Metre: 3/4
Tempo: Slow

10. The birds speak out

Language: English
Text author: Gregory Rosenstock
Range: C3-E4
Metre: 3/4, 5/8, 8/8, 7/8, 5/8, 3/4, 9/8, 4/4
Tempo: Free time

11. Dark water seems white within the fall

Language: English
Text author: Colin Dewar
Range: A#2-E4
Metre: 5/4, 2/4
Tempo: Proco agiato

12. Aniar Aduaidh

Language: Irish
Text author: Paddy Bushe
Range: B \flat 2-E4
Metre: 4/4, 3/8, 7/8
Tempo: Glacial

13. A villanelle without words

Language: Sung on 'ah'
Range: A2-G3
Metre: 4/4-6/8
Tempo: $\text{♩} = 160$

14. A Villanelle Love Songs

Language: English
Text author: Anne Makower
Range: B \flat 2-F4
Metre: 4/4-5/8
Tempo: Vivace

15. Belle Epoque

Language: English
Text author: Mary O'Donnell
Range: F#2-F4
Metre: 13/16, 3/4, 17/16, 2/4, 4/4
Tempo: $\text{♩} = 70$

16. Clean out the house

Language: English
Text author: Richard Berengarten
Range: G2-F4
Metre: 4/4, 9/8, 6/4, 7/8, 5/8, 5/4, 7/4, 3/4
Tempo: $\text{♩} = 100$

17. The way we are

Language: English
Text author: Maurice Harmon
Range: G#2-E4
Metre: 9/4, 7/4, 4/4, 7/8, 11/8, 4/8, 5/4, 3/4
Tempo: Slow

Seóirse Bodley

[The Naked Flame](#) (1987)

Language: English
Text author: Micheal O'Siadhail
Publisher: Seóirse Bodley Publications

Commissioned by RTÉ, the premiere of *The Naked Flame* took place on the 7th of April 1988 at the National Concert Hall, Dublin in a performance by Bernadette Greevy (mezzo-soprano)—to whom the work was also dedicated—and Mícéal O'Rourke on piano. The song cycle consists of twelve movements, all of which reflect the beauty of O'Siadhail's poetry in their vivid evocations of imagery. True to Bodley's writing style, the music is expressive and sensitive to the various literary devices contained in the poetry. The singer will enjoy its wide intervallic leaps, its contrasting moods, and expansive melodic phrases.

1. Tuning In

Range: A2-E4
Metre: 4/4, 5/8
Tempo: Andante

2. Rondo for Éamon

Range: A2-E \flat 4
Metre: 4/4, 5/8
Tempo: Allegro

3. Those we follow

Range: A2-D4
Metre: 4/4, 5/8
Tempo: Moderato

4. A Toast on the Eve

Range: A2-D4
Metre: 4/4, 5/8
Tempo: Moderato

5. Debonair

Range: C3-D4
Metre: 4/4, 5/8
Tempo: Allegro moderato

6. Hurt

Range: C3-E \flat 4
Metre: 4/4, 5/8
Tempo: Adagio

7. Return

Range: D3-E4
Metre: 4/4, 5/8
Tempo: Allegro

8. Love-Song

Range: B2-E4
Metre: 4/4, 5/8
Tempo: Andante rubato

9. A Closure

Range: B2-E4
Metre: 4/4, 5/8
Tempo: Largo

10. Invitation

Range: B2-F#4
Metre: 4/4, 5/8
Tempo: Allegro

11. Hovering

Range: B \flat 2-F#4
Metre: 4/4, 5/8
Tempo: Andante

12. Rhapsody

Range: C3-G4
Metre: 4/4, 5/8
Tempo: Andantino

Ann Cleare

[Ceo, Glór, Eitilt/Fog, Voice, Flight](#) (2019)

Language: Irish
Text author: Caitríona Ní Chléirchín
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne
Gaeilge

Ceo, Glór, Eitilt/Fog, Voice, Flight was written as part of the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge. All three works are very expressive with well-detailed dynamic and articulation markings. The first, 'Ceo/Fog', contains many examples of word painting, employing melismatic quaver movement as alternating pitches in the vocal line. A similar technique is taken up in the piano with alternations between hands. In the second song, 'Glór/Voice', the voice and piano enter together. The voice will enjoy moments of expressive unaccompanied singing in this movement. The final song, 'Eitilt/Flight' contains some syncopated rhythms against a piano line comprising entirely of sextuplets.

1. Ceo/Fog

Duration: 3'30"
Range: C3-A4
Metre: 4/4, 2/4, 3/4, 5/4
Tempo: $\text{♩} = 72$

2. Glór/Voice

Duration: 3'30"
Range: B2-F#4
Metre: 4/4, 3/4, 5/4
Tempo: $\text{♩} = 66$

3. Eitilt/Flight

Duration: 3'30"
Range: D \flat 2-A \flat 4
Metre: 4/4, 5/8
Tempo: $\text{♩} = 42$

John Kinsella

Trí Amhrán/Three Songs (2019)

Language: Irish
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne
Gaeilge

This set of three songs was written for the 2019 Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, with funds from the Arts Council of Ireland. Some features in each of the movements include chromaticism, grace notes in the piano line, tied rhythms and overarching themes of nostalgia. The first song, 'Bóithre Bána' contains many developmental phrases perhaps paralleling a journey on the white roads from the poetry. The second, 'Filleadh ón Antartach', has a piano line largely characterised by triplet and sextuplet motifs and the final piece, 'An Muince Dreoilíní' possesses a more legato line in the voice with instances of rhythmic tension where duplets and quadruplets in the voice conflict with semiquaver movement in the piano. The singer will enjoy the expressive nature of all three works.

1. Bóithre Bána/White Roads

Duration: 3'30"
Text author: Eoghan Ó Tuairisc
Range: B2-G♭4
Metre: 4/4, 6/4, 3/4
Tempo: Moderato ♩ = 54

2. Filleadh ón Antartach/Return from Antarctica

Duration: 5'
Text author: Ailbhe Ní Ghearbhuigh
Range: C3-G#4
Metre: 4/4, 5/4, 6/4
Tempo: ♩ = 50

3. An Muince Dreoilíní/A Necklace of Wrens

Duration: 3'
Text author: Michael Hartnett
Range: C3-A♭4
Metre: 6/8, 9/8
Tempo: ♩ . = 68

Joan Trimble

The County Mayo (1949)

Language: English
Text author: James Stephens
Publisher: Score provided by CMC

The County Mayo was originally written for Irish Baritone, Robert Irwin, with accompaniment for two pianos, intended to be played by the composer and her sister Valerie. It was premiered on the 4th of November 1949 at Wigmore Hall, London by these performers. However, the cycle was rewritten for one piano and voice under the persuasion of London-born baritone, Brian Raynor Cook, so he could include the songs in his recitals. The cycle sets four poems by James Stephens; two of which were translations of Antoine Ó Raifteiri, one from Egan O'Rahily, and one original work. Each song possesses an inherent use of Irish idiom, accompanied by a virtuosic piano line in the first and final songs, and sparser accompaniment in the second and third songs.

1. In the County Mayo

Range: A2-E4
Metre: 4/4, 5/8
Tempo: Allegro con moto

2. Innisfál

Range: B2-D4
Metre: 4/4, 3/4
Tempo: Lento

3. Peggy Mitchell

Range: B2-E4
Metre: 6/8, 9/8
Tempo: Andante espressivo

4. In the Poppy Fields

Range: B2-E4
Metre: 6/8
Tempo: Allegretto con brio

Baritone/Bass

Derek Ball

Of Love and Idleness (2004)

Range: E \flat 2-F4
Language: English
Text author: George Brew
Metre: 2/4
Tempo: Giusto
Publisher: Score supplied by CMC

Of Love and Idleness is a unique work which will challenge the intonation, range, and rhythmic security of the singer. Stemming across a register of almost two octaves, the vocal line is largely constructed of descending chromatic scales. The accompaniment generally conflicts with the voice in its distinct use of triplets, quintuplets, nonuplets, and similar contrametric rhythms played as cross-rhythms against the voice. Subsequently, the singer must be clear and exact in their delivery of quavers to maintain a stable pulse. Further interest is generated in the vocal line where appoggiaturas appear in alternation between quavers spanning over intervals of a semitone to a minor tenth.

James Wilson

First Frost (1988)

Duration: 18 minutes
Range: F#2-E4
Language: English
Text author: Kevin Nichols
Metre: 2/4
Tempo: A piacere
Publisher: Score supplied by CMC

The premiere of *First Frost* took place on the 18th of September 1988 at the Hugh Lane Municipal Gallery of Modern Art. It was performed by Nigel Williams (bass), who also commissioned the work with funds from the Arts Council of Ireland, with accompaniment by Roy Holmes on piano. As CMC's collection contains fewer works written specifically for bass soloists, this catalogue includes excerpts of a larger work, which may suit an exam or competition setting, i.e. from the bottom of p.34 (marked 'a piacere') to the end of the work. The proposed section opens with very sparse accompaniment where the voice is introduced over a drone in the piano line before a fuller texture emerges. This feature of a cappella singing reappears throughout the work reflecting the text in its depiction of the changing seasons. The pre-eminence of the voice is integral in rendering an effective performance of this bleak and atmospheric excerpt.

The image shows a handwritten musical score for the song 'A Fear' by Francis Ledwidge. The score is written on a single page and includes a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is written in a bass clef. The lyrics are: 'roamed the woods to - day and seemed to hear, As Dan. to heard, the voice of water - ing trees.' The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'mf'. There is a large, faint watermark in the background that reads 'contemporary music Ireland'.

Mary Kelly 'A Fear' from *Two Songs on Words by Francis Ledwidge*

Mary Kelly

Two Songs on Words by Francis Ledwidge (1991)

Language: English
Text author: Francis Ledwidge
Publisher: Score provided by CMC

This set of two songs is taken from two independent poems by Francis Edward Ledwidge (1887–1917). The first song, 'A Fear', possesses an intensity and weight of expression which is reflected in the music through chromatic movement, harmonic ambiguity, and wide-ranging dynamic markings. The second, 'June', depicts the beauty of countryside in summertime. The vocal line in this song contrasts legato phrases and staccato motifs. The interspersions of rests is also an effective feature of this work, used as a means of punctuating the text in a speech-like manner. There are several examples of word painting throughout which invite a colourful expression of the words.

1. A Fear

Range: C3-F4
Metre: 5/8, 4/8, 3/4, 2/4
Tempo: Andante
Publisher: Score provided by CMC

2. June

Range: A3-F#4
Metre: 4/4, 2/4, 3/4
Tempo: Andante
Publisher: Score provided by CMC

Alan Mills

Three Songs on Ancient Texts (1994)

Duration: 8 minutes
Language: English
Publisher: Score provided by CMC

Three Songs on Ancient Texts was written as a commission for the Malvern Festival with funds from the Arts Council of Northern Ireland. Although the cycle consists of three movements, the second be more suitable for exam or competition platforms compared to the shorter length of the second. The first movement is based on an ancient Chinese text from the 'Nineteen Old Poems of the Han Dynasty' translated by Arthur Waley and the third contains ancient Egyptian lines taken from a tomb of the Ptolemaic period and translated by Lisa Manniche. The first and third works possess fluctuating time signatures, ambivalent harmonic structures, and relatively active piano lines. The combination of repeated notes, articulation, and dynamic range make for a well-crafted vocal line.

1. Old Poem

Range: C3-E4
Text author: Ancient Chinese
Metre: 4/4, 3/4, 5/4
Tempo: Andantino molto moderato

2. On a Statue of a Pan

Range: C3-E#4
Text author: Ancient Greek
Metre: 2/4
Tempo: Moderato tranquillo

3. Grape Harvesting

Range: B2-F4
Text author: Ancient Egyptian
Metre: 3/4, 2/4, 5/4, 4/4
Tempo: Allegro poco vivace giocoso

Any voice type

Jennifer Walshe

Trí Amhrán/Three Songs (2019)

Language: Irish
Text author: Jennifer Walshe
Publisher: Score supplied by CMC, Irish Language Art Song Project/
Tionscadal na nAmhrán Ealaíne Gaeilge

This work has been placed in its own category free from voice type classification as the score outlines a clear note for the performer to transpose sections up or down an octave as needed to suit individual range. The three pieces were composed as part of the Irish Language Art Song Project/Tionscadal na nAmhrán Ealaíne Gaeilge, with funds from the Arts Council of Ireland. The first, 'An Róbat' contains a substantial amount of unaccompanied singing, alongside sparse interjections from the piano. The second movement has a novel concept placing a responsibility on the performer to select two particular 'nuafhocail' (from a list provided in the score) which, in turn, are adopted as the text. These choices are then sung in a style indicative of Irish traditional music. The final work, 'Dhá Amhrán Déag Faoi Athrú Aeráide' is also unique in giving the performer the freedom to add dynamics and expression at their own free will and encompasses twelve fragments of varying musical styles. The performer will enjoy the responsibility of shaping these works with their own creative imprint.

1. An Róbat/The Robot

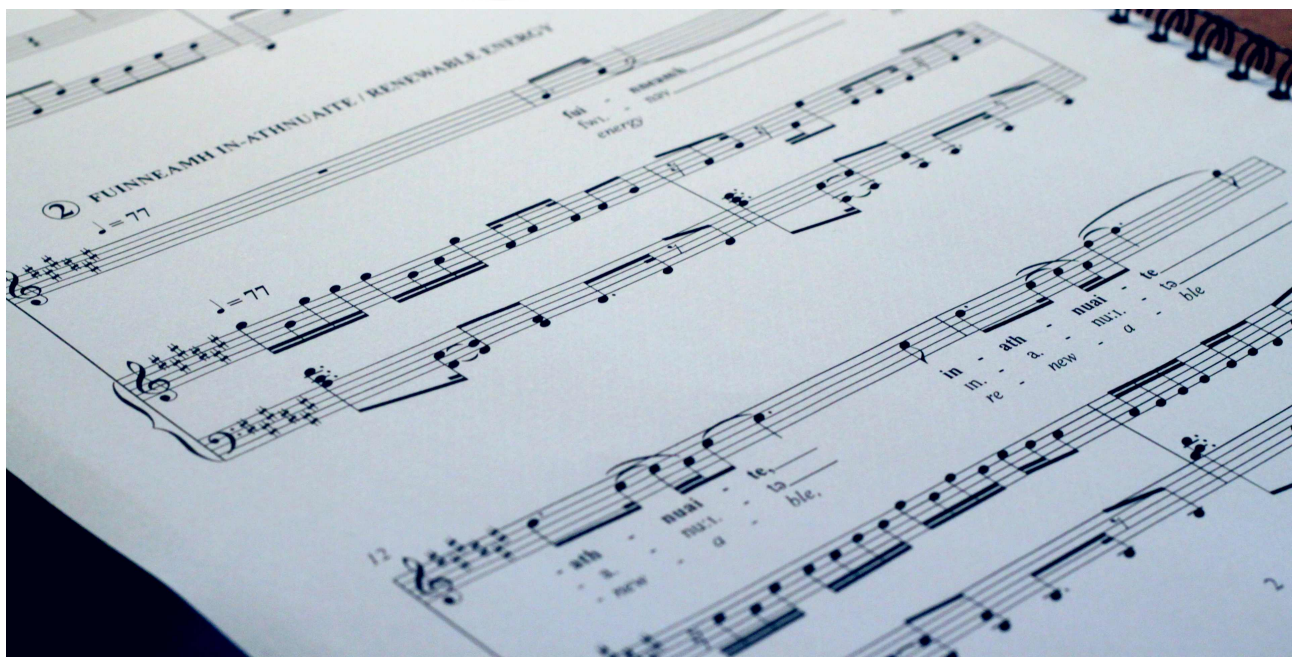
Duration: 5'30"
Range: G3-C5
Metre: 2/2
Tempo: ♩ = 60

2. Nuafhocail/New Proverbs

Duration: 1'
Range: G3-C5
Metre: 4/4
Tempo: ♩ = 110

3. Dhá Amhrán Déag Faoi Athrú Aeráide/Twelve Climate Change Songs

Duration: 6'
Range: A2-B♭3
Metre: 4/4
Tempo: ♩ = 128



Jennifer Walshe 'Dhá Amhrán Déag Faoi Athrú Aeráide/Twelve Climate Change Songs' from *Trí Amhrán/Three Songs*