

AMHRÁIN
EALAÍNE
GHAEILGE
2019

IRISH
ART
SONG

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

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

TRÍ AMHRÁN / THREE SONGS

1. An Róbat / The Robot
2. Nuafhocail / New Proverbs
3. Dhá Amhrán Déag Faoi Athrú Aeráide / Twelve Climate Change Songs

CINEÁL GUTHA AR BITH & PIANÓ / ANY VOICE TYPE & PIANO

CEOL / MUSIC: JENNIFER WALSHE

TÉACS / TEXT: JENNIFER WALSHE

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Nóta ón gCumadóir

Rinneadh na hamhráin a chumadh agus AI in úsáid. Oileadh lónraí néaracha ar leith le réimse leathan ceoil – amhráin ealaíne de chuid na hÉireann ag Ina Boyle, Rhoda Coghill, Hamilton Harty agus Charles Stanford; albaim chlúiteacha le ceoltóirí Gaelacha ó Enya go dtí Stiff Little Fingers; chomh maith le popamhráin ó na cairteacha in Éirinn ó na 80í go dtí an lá inniu.

Composer's Note

The songs were composed using AI. Different neural networks were trained on a wide range of music – the Irish art songs of Ina Boyle, Rhoda Coghill, Hamilton Harty and Charles Stanford; notable albums by Irish artists ranging from Enya to Stiff Little Fingers; as well as pop songs which charted in Ireland from the 1980s to today.

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

An Róbat

An Róbat

Sheas mé ar feadh fiche nóiméad ag faire le garda an mhúsaem fad is a theip ar an róbat tuáille a bhailiú agus a fhilleadh.

“An bhfuil sé briste, nó an é sin an leibhéal teicneolaíochta?” a d’iarr mé, gan mo shúile a bhaint de.

“Níl a fhios,” a dúirt garda an mhúsaem, “ach d’fhéadfainn breathnú air an lá ar fad.”

The Robot

I stood for twenty minutes, watching with the museum guard as the robot failed to pick up and fold a towel.

“Is it broken, or is that just the level of technology?” I asked, without removing my eyes from it.

“Who knows,” said the museum guard, “but I could watch it all day.”

Le / By: Jennifer Walshe (2019)

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

An Róbat

Nótaí Scóir

Is féidir an t-amhrán seo a chanadh, cuma cén cineál gutha, agus an pianó ag tionlacan. Is féidir leis an amhránaí roinnt codanna a aistriú ochtach níos airde nó níos ísle de réir mar a oireann. Cé go bhfuil an t-amhrán nótáilte in eochair na tribile, is féidir é a ghléasaistriú go dtí ochtaí eile.

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

Score Notes

This song is intended to be performed by any voice type and piano. Singers are free to transpose certain sections up or down an octave as needed. While the song is notated in the treble clef, it may be transposed into different octaves.

In the following score there are three lines of text under the vocal stave. The top line is the song's text. 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). This gives a hint to singers about the meaning and emphasis of the text.

An Róbat / The Robot

Cineál Gutha ar Bith & Pianó / Any Voice Type & Piano

Jennifer Walshe (2019)
(ceol & téacs / music & text)**fairsing agus machnamhach /**
spacious and ruminative $\text{♩} = 60$

Guth / Voice

fairsing agus machnamhach /
spacious and ruminative

$\text{♩} = 60$

Pianó / Piano

bíodh an troitheán in úsáid tríd síos ag an pianó /
piano holds pedal down throughout

7

mé
me
I

13

ar
εɪ
for

feadh
fæ
fæ

fi - che
fi.
- he

nói-
no:
- ty

twen-ty minutes

An Róbat / The Robot | Jennifer Walshe

19

méad
med

pp

mp

24

ag
eg
fai
fæ.
re
rə
watching

mf

mp

pp

29

le
le
with

gar
gar.

da
də
of

mp

pp

f

An Róbat / The Robot | Jennifer Walshe

35

an
the
mhú - saeim*
vu. - se:im.
museum

pp

41

fad is
fed is
as

mf **f** **pp** **mp**

47

a theip
a hep
failed

pp

* Fan ar an “ae” chomh fada agus is féidir sara gcríochnaítear le “im”. B’fhearr go dtiocfaidh “im” i mbarra 41. / Hold the “ae” as long as possible before closing onto “im”. Ideally, the “im” would come in bar 41.

An Róbat / The Robot | Jennifer Walshe

52

mp

ar an ró - bat tu - ái - lle
εɪ ʌn ɪo. - bet tu. - a:i. - lə
the ro - bot towel

b *—* *b* *—* *b* *—* *b* *—*

pp *mf* *p* *pp*

cresc. de réir a chéile /
gradual cresc.-----

57

a bhai - liú
e ve. - lu
to col - lect

— *—* *—* *—* *—* *—* *—* *—*

pp *pp*

63

a - gus fhi - lleadh.
a. - gʌs a. i. - lə
and fold.

— *—* *—* *—* *—* *—* *—* *—*

p *—* *—* *—* *—* *—* *—* *—* *pp*

An Róbat / The Robot | Jennifer Walshe

68 *mf/f*

mp *p* *mf*

74 *mp*

"An bhfuil sé bris - te,
an wil se bns. - tø_____
"Is he bro - ken,

p *p* *mp* *pp*

80 *mp*

nó an é sin
no an e sin
or is that

an lei
an le.
the le -

pp *p*

An Róbat / The Robot | Jennifer Walshe

85

bhéal
- vel
- vel
teic
- tek.
of technology?"

90

neo
no.
laí-
li:

94

och
- ta?
- a
- a
AX.
- tə
p
pp

An Róbat / The Robot | Jennifer Walshe

99

d'íarr
di:ərl
asked

mé,
me
I,

ppp p ppp

p

104

gan mo shuí - le
gen m^ʌ hu:ⁱ. - l^ə
without my eyes

mp

mf

p

p

109

a bhaint de.
a vwint de.
taking from it.

pp

An Róbat / The Robot | Jennifer Walshe

114

mp

121

p

"Nil _____
nil _____
"Not _____

a fhios,"
a IS
known is it,"

ppp

ppp

127

p

a dúirt
a du:rt
said

gar - da
gar. - də
guard

an mhú -
an vu. -
of the mu -

An Róbat / The Robot | Jennifer Walshe

132

sae im,
se: im
se um,

3

3

ppp

138 labhartha / spoken:

“ach d’fhéadfainn breathnú air an lá ar fad.”
vχ de:əd.hn̪j bræ.hnu εɪ ʌn la εɪ fed
“but I could watch it all day long.”

p

mf

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Nuafhocail / New Proverbs

Ná caith giall uait le bád beag ar imeall aill.

Do not throw a hostage away with a small boat on a cliff edge.

Fás féasoga thar cait an fhuath.

Grow beards over the cats of hatred.

Tá sé níos mó, nó níl sé, toisc gur féidir go mbéarfáí fear don bhfear marbh.

It is more, or not, because a man can be born to the dead man.

Maing ar a coim i dteach buí.

Woe to her waist in a yellow house.

Níl úsáid acu siúd atá lúcháireach do bhia.

The joyful do not have a use for food.

Ná bain leis an ais riamh, ach go bog.

Never touch the axis unless gently.

Ba chóir do bhean moill a chur ar gach hata.

A woman should delay all hats.

Is sa sléacht a thagann mioscais an chóir.

In the slaughter comes the wickedness of the chorus.

Lig do na rósanna grean a chur lena ndéine féin.

Let the roses each grit to their own intensity.

Níl gó a bheith maite.

No need to be forgiven.

Is fearr le gach duine gach duine.

Everyone prefers everyone.

Agus tá sé go breá nach cóir do dhuine fanacht.

And it is fine that one should not linger.

Is ionann an mhaig agus ciall ghéill duine éigin.

Woe is someone's sense of hostage.

Ní dhéanann an yurt an dragan feoite a adhlacadh.

The yurt does not bury the withered dragon.

Is í an ghrian deannach na haontachta.

The sun is the dust of the unity.

Má bhíonn d'intinn lách, déantar teannas ded' fhaoiseamh.

If your mind is gracious, your relief becomes tension.

NÍL coinín maith, agus duine ar bith óna ghrian.

A rabbit is NOT good, and no one from his sun.

Mar gur geata nó cúnne maith é an té atá marbh.

For the deceased is a gate or a good corner.

Neart do mhaorgacht shíoraí na ngleannta.

Strength for the everlasting majesty of the valleys.

Is iad muintir na talún muintir na tíre agus tá an mhuintir ina leann maith.

The people of the land are the people of the country and the people are good ale.

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Nuafhocail / New Proverbs

Nótaí Taibhithe

Is féidir an t-amhrán seo a chanadh, cuma cén cineál gutha, agus an pianó ag tionlacan. Is féidir leis an amhránaí roinnt codanna a aistriú oochtach níos airde nó níos ísle de réir mar a oireann. Cé go bhfuil an t-amhrán nótáilte in eochair na tribile, is féidir é a ghléasaistriú go dtí ochtaí eile.

Ba chóir don amhránaí ceann nó dhó de na nuafhocail sa liosta a roghnú agus iad a chanadh leis an bhfonn nótáilte. Cruthaíodh na nuafhocail trí líonra néarach “torch-rnn” a thraenáil ar réimse ollmhór de sheanfhocail Ghaeilge.

Is minic na nuafhocail a bheith gan chiall ach, mar sin féin, ba chóir iad a chanadh amhail is go mba shaíocht na ndaoine a bhí iontu. Is féidir an séis a chur in oiriúint do na nuafhocail roghnaithe. Is féidir téacs sa nuafhocal a athúsáid (mar atá sa sampla tugtha). Fáiltítear roimh ornáidiú traidisiúnta.

Tá liosta de na nuafhocail go léir, le tras-scríobh IPA agus aistriúcháin focal ar fhocal, curtha ar fáil. Tá an tras-scríobh IPA mar threoir fhuaimnithe d'amhránaithe nach bhfuil Gaeilge ar a dtoil acu. San aistriúchán focal ar fhocal (i geló iodálach), tugtar nod d'amhránaithe faoi bhí agus béim na bhfocal.

Tá cóiriú samplach den chéad dá nuafhocal tugtha, le tras-scríobh IPA agus aistriúchán focal ar fhocal sna línte de théacs faoin gcliath gutha.

Nóta don bpianódóir: tá an tréine níos tábhachtaí ná cruinneas nótaí – coinnigh leis an tiomáint mearaí agus buile na leathchamáin ag 110 BSN.

Performance Notes

This song is intended to be performed by any voice type and piano. Singers are free to transpose certain sections up or down an octave as needed. While the song is notated in the treble clef, it may be transposed into different octaves.

The singer should pick one or two of the *nuafhocail* listed and sing them to the melody notated. The nuafhocail were created by training the neural network “torch-rnn” on a huge range of Irish *seanfhocail*.

The *nuafhocail* are often absurd, but should nevertheless be sung as if they are timeless examples of folk wisdom. The melody can be adapted to fit the nuafhocail chosen. Text from a given *nuafhocail* may be repeated (as in the example provided). A high level of “trad” ornamentation is encouraged.

A complete list of *nuafhocail*, with IPA transcriptions and word-for-word translations, is provided. The IPA transcriptions are intended as a guide for those singers unfamiliar with the Irish language. The word-for-word translations (in italics) give a hint to singers about the meaning and emphasis of the text.

An example setting of the first two *nuafhocail* is also provided, with IPA transcriptions and word-for-word translations included in the lines of text beneath the vocal staff.

A note for the pianist: Intensity is more important than total note accuracy – just keep the manic drive and the feeling of semiquavers at 110 BPM.

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Nuafhocail / New Proverbs

Ná caith giall uait le bád beag ar imeach aill.
na ke gi:əl u.ət le bad b̄ag ei i.məl a:il
Don't throw hostage from you with boat small on edge of cliff.

Fás feasoga thar cait an fhuath.
fas fe:ə.so.gə hei kʷit ən u:ə
Grow beards over cats of hatred.

Tá sé níos mó, nó níl sé, toisc gur féidir go mbéarfáí fear don bhfear marbh.
ta se ni:əs mo no nil se t̄jk ḡr fe.d̄ri ḡa me:ər.f̄i f̄ēi d̄an v̄ēi m̄ar̄v̄
Is it more big, or is not, because it can (that) born a man to a man dead.

Mairg ar a coim i dteach buí.
m̄ē.ug ei a kʷm i d̄ēy b̄v̄i
Woe on her waist in house yellow.

Níl úsáid acu siúd atá lúcháireach do bhia.
níl u.sa:id e.ku.sud a.ta lu.xa:l.r̄ex d̄a vi.ə
No use to them that are joyful is food.

Ná bain leis an ais riamh, ach go bog.
na b̄w̄m lēs an ǣs ii:əv ex ḡa b̄ag
Don't touch with the axis ever, but gently.

Ba chóir do bhean moill a chur ar gach hata.
ba xo:ii d̄a v̄en m̄a:il a x̄l̄i ei ḡex he.t̄o
Should woman delay put on every hat.

Is sa sléacht a thagann mioscais an chóir.
is sa fle.əxt a he.ḡən m̄i:əs.k̄if an xo:ii
In the slaughter comes wickedness of chorus.

Lig do na rósanna grean a chur lena ndéine féin.
lig d̄a na io.sa.na ḡa:n a x̄l̄i le.na.ne.n̄e fen
Let the roses grit to put with their intensity own.

Níl gá a bheith maite.
níl ḡa a ve me:1.t̄o
No need to be forgiven.

Is fearr le gach duine gach duine.
is f̄ēi le ḡex di.n̄e ḡex di.n̄e
Is preferred by everyone everyone.

Agus tá sé go breá nach cóir do dhuine fanacht.
a.ḡos ta se ḡa b̄ia n̄ex xo:ii d̄a ȳw̄.n̄e f̄e.n̄ext
And is it fine not necessary for person to stay.

Is ionann an mhaир agus ciall ghéill duine éigin.
is a.n̄ən an ve.əlḡ a.ḡos ki:əl jel di.n̄e e.ḡin
Is the same the woe and meaning (of) hostage someone.

Ní dhéanann an yurt an dragan feoite a adhlacadh.
ni je:ə.n̄ən an j̄at̄ an dia.gan f̄o:1.t̄o a a:i.l̄.k̄o
Not does the yurt the dragon withered to bury.

Is í an ghrian deannach na haontachta.
is i an ji:ən d̄z̄æ.n̄əx na he:ən.tex.t̄o
Is it the sun dust of unity.

Má bhíonn d'intinn lách, déantar teannas ded' fhaoiseamh.
ma vi:ən din.tin láχ de:ən.tai t̄e:ə.n̄əs ded i.j̄ēv
If is your mind gracious, is made tension of your relief.

NÍL coinín maith, agus duine ar bith óna ghrian.
nil k̄v̄i.n̄in ma a.ḡos di.n̄e ei bi o.n̄e ji:ən
NOT rabbit good, and person none from his sun.

Mar gur geata nó cúnne maith é an té atá marbh.
mar ḡa:i ḡæ:t̄o no ku:i.n̄o ma e an te a.ta m̄ar̄v̄
Because a gate or corner good is the one who is dead.

Neart do mhaorgacht shioráí na ngleannnta.
n̄æ:t̄ d̄a v̄w̄e.i.ḡox̄t̄ hi:.i na n̄gl̄a:un.t̄o
Strength for majesty eternal of the valleys.

Is iad muintir na talún muintir na tíre agus tá an mhuintir ina leann maith.
is i:ad m̄i:in.tu na te.lun m̄i:in.tu na ti:ə a.ḡos ta an v̄i:in.tu i.n̄o l̄ən̄ ma
Is it people of the land people of the country and are the people in ale good.

Nuafhocail / New Proverbs

Cineál Gutha ar Bith & Pianó / Any Voice Type & Piano

Jennifer Walshe (2019)
(ceol & téacs / music & text)

Guth / Voice

Pianó / Piano

J = 110

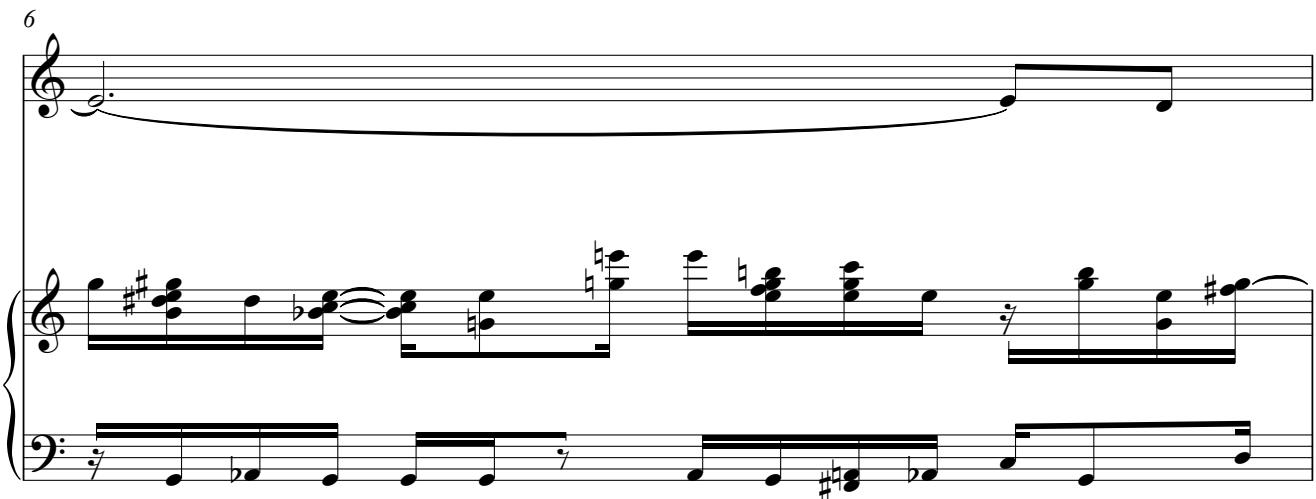
gan stad,
ff *gan staonadh /*
relentless

sim.

2

f *saor agus forleathan /*
free and expansive

6



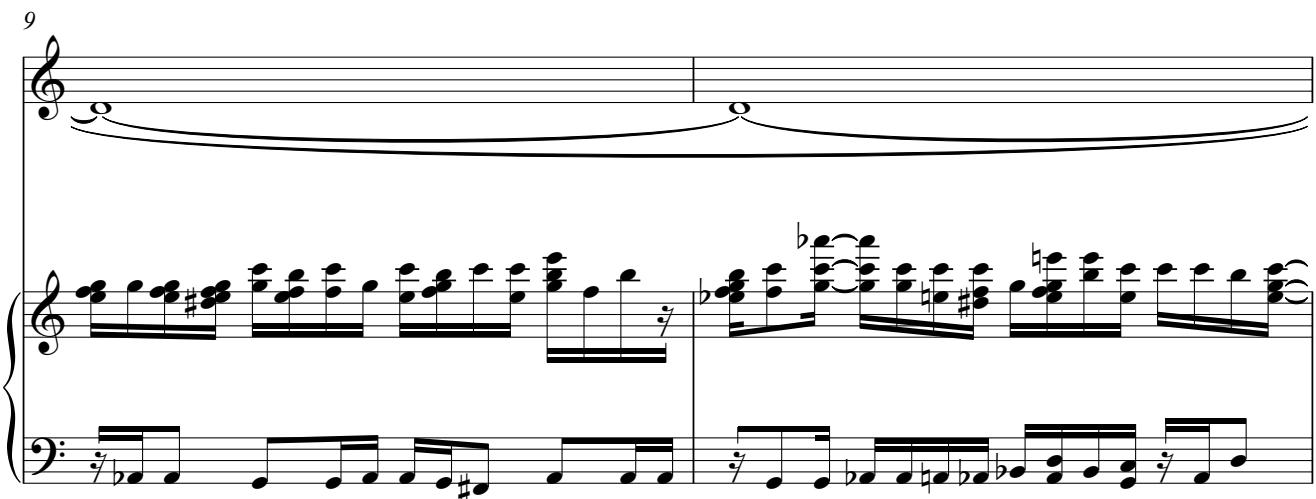
Musical score page 6. The top staff shows a melodic line starting with a grace note followed by a sustained note. The middle staff consists of two staves: treble and bass. The treble staff features chords in G major (B7, D7, G7) with various inversions and some grace notes. The bass staff provides harmonic support with sustained notes and eighth-note patterns.

7



Musical score page 7. The top staff shows a melodic line with sustained notes and grace notes. The middle staff consists of two staves: treble and bass. The treble staff features a continuous pattern of sixteenth-note chords in G major. The bass staff provides harmonic support with eighth-note patterns. A measure number '3' is placed above the bass staff.

9



Musical score page 9. The top staff shows a melodic line with sustained notes and grace notes. The middle staff consists of two staves: treble and bass. The treble staff features a continuous pattern of sixteenth-note chords in G major. The bass staff provides harmonic support with eighth-note patterns.

11



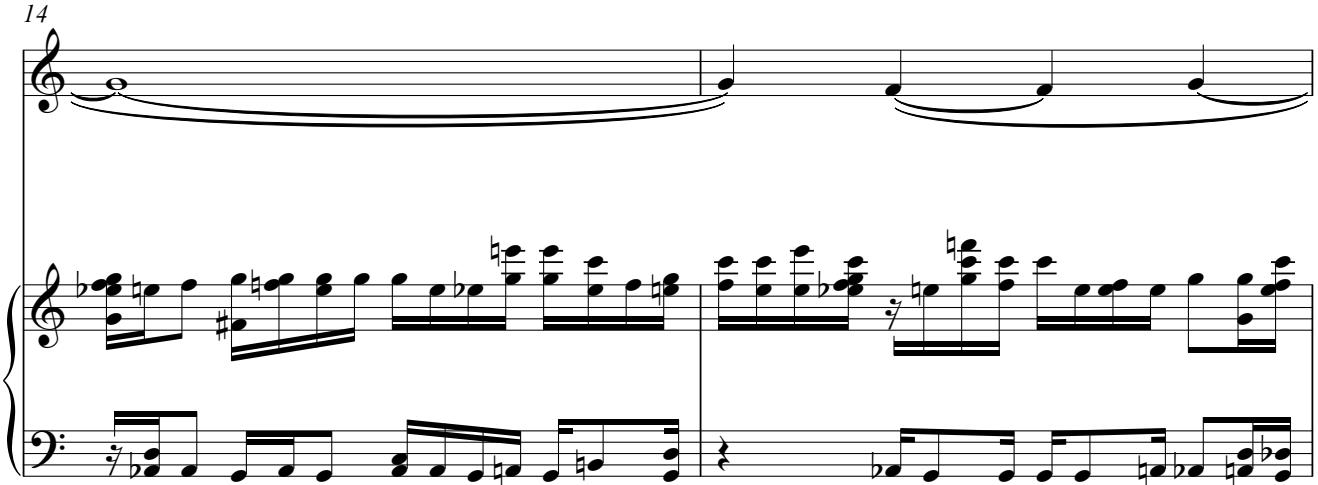
This musical score page contains two staves. The top staff is for a treble clef instrument, likely a flute or recorder, featuring a single melodic line with grace notes and a fermata over the last note. The bottom staff is for a bass clef instrument, showing harmonic patterns with various note heads and rests. A brace groups the two staves together. A bracket labeled '3' spans the top staff across three measures.

12



This page continues the musical structure from the previous page. It consists of two staves. The top staff shows a melodic line with sustained notes and grace notes. The bottom staff provides harmonic support with a steady pattern of eighth and sixteenth notes. A vertical bar line separates the two staves.

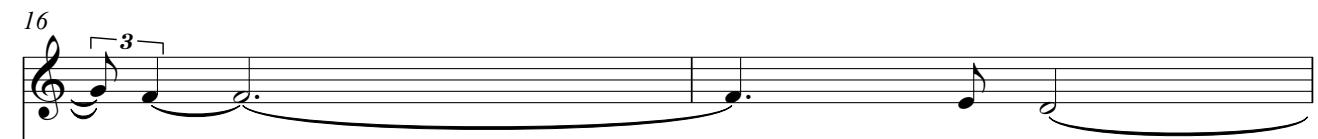
14



This page concludes the musical score. It features two staves. The top staff has a melodic line with sustained notes and grace notes. The bottom staff provides harmonic support with a steady pattern of eighth and sixteenth notes. A vertical bar line separates the two staves.

Nuaghcail / New Proverbs | Jennifer Walshe

16

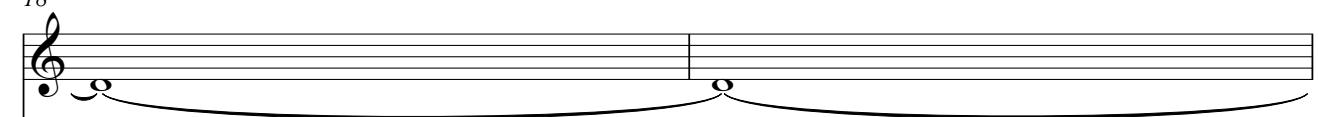


Musical score page 16. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.



Musical score page 17. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.

18

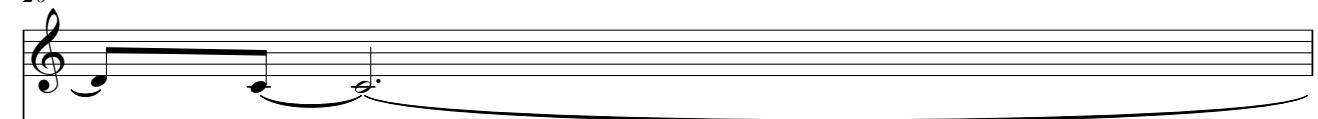


Musical score page 18. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.



Musical score page 19. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.

20



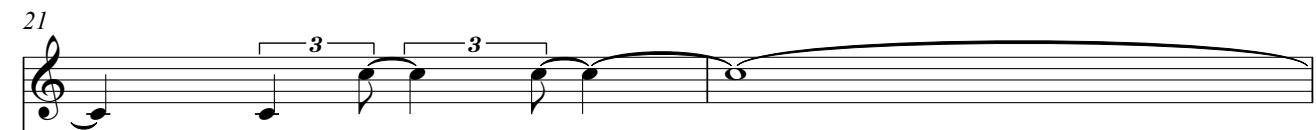
Musical score page 20. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.



Musical score page 21. The top staff shows a soprano vocal line with a grace note and a three-note group. The bottom staff shows a piano accompaniment with eighth-note chords.

Nuaghcail / New Proverbs | Jennifer Walshe

21

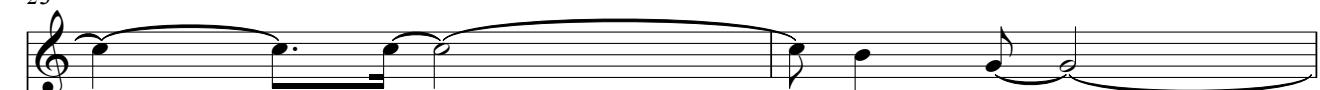


Musical score page 21. The top staff shows a melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.



Musical score page 22. The top staff continues the melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.

23

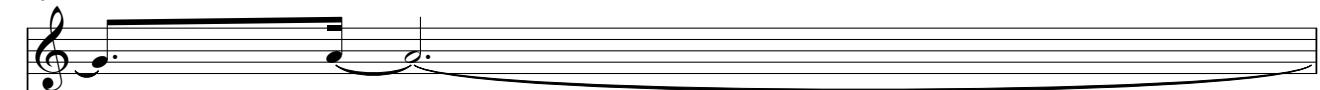


Musical score page 23. The top staff shows a melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.



Musical score page 24. The top staff continues the melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.

25



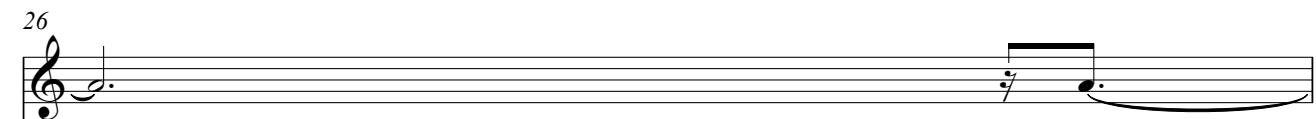
Musical score page 25. The top staff shows a melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.



Musical score page 26. The top staff continues the melodic line with eighth notes and sixteenth-note grace patterns. The bottom staff shows harmonic support with chords and bass lines.

Nuaghcail / New Proverbs | Jennifer Walshe

26



Musical score page 26. The top staff shows a single eighth note followed by a fermata over a dotted half note. The bottom staff consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern.

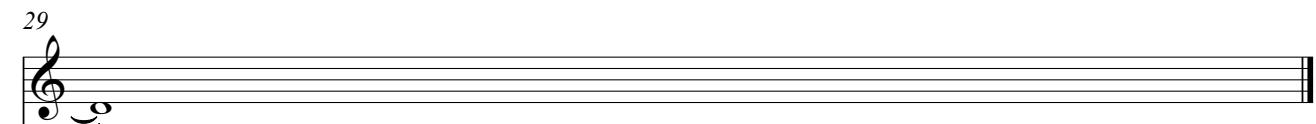


Musical score page 27. The top staff shows a single eighth note followed by a fermata over a dotted half note. The bottom staff consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern.

27



Musical score page 28. The top staff shows a single eighth note followed by a fermata over a dotted half note. The bottom staff consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern.



Musical score page 29. The top staff shows a single eighth note followed by a fermata over a dotted half note. The bottom staff consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern.



Musical score page 30. The top staff shows a single eighth note followed by a fermata over a dotted half note. The bottom staff consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern.

Nuafhocail / New proverbs
[Cóiriú samplach / Example Setting]
Cineál Gutha ar Bith & Pianó / Any Voice Type & Piano

Jennifer Walshe (2019)
(ceol & téacs / music & text)

Guth / Voice

Pianó / Piano

J = 110

*gan stad,
ff gan staonadh /
relentless*

sim.

J = 110

2

*f saor agus forleathan /
free and expansive*

Ná
na
Don't

caith
ke
throw

6

giall
gi:əl
hostage

7

uait
u.it
from you

9

3

II

le
le
with

bád
bad
boat

12

beag
biág
small

14

ar
εí
on

Nuaghcail / New Proverbs | Jennifer Walshe

16

i
L.
edge

meall
mal
aill.
a:ll.
cliff.

18

Fáis
fas
Grow

20

Fáis
fas
Grow

21

fea - só - ga
fe:ə. - so. - gə
beards

23

(a)
(ə) thar cait
 hər kʷit
 over cats

25

an,
ʌn
of,

26

cait
kʷit
cats

27

an
ən
of

fhuath.
u:ə
hatred.

29

6

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Dhá Amhrán Déag Faoi Athrú Aeráide / Twelve Climate Change Songs

1. CISEAL ÓZÓIN

ciseal ózón

“ag leathadh os cionn na talún aoibhne seo,
dorchadas agus sceimhle á scaipeadh aige ar
fud an domhain”
poll san ózón

2. FUINNEAMH IN-ATHNUAITE
fuinneamh in-athnuaité

3. GRIANRADAÍOCHT

grianradáiocht

ardú ar leibhéal na farraige
ardú ar leibhéal na mara

4. AN t-ATHRÚ AERÁIDE
An t-athrú aeráide

5. PLÚCHADH, ASMA, DÍOTHÚ
Plúchadh! Asma! Díothú!
deacrachtaí anála

6. ASTAÍOCHTAÍ CARBÓIN
astaíochtaí carbón

7. TUARADH COIRÉAL
tuaradh coiréal

8. IARMHAIRT CHEAPTHA TEASA
iarmhairt cheaptha teasa

9. TÉAMH DOMHANDA
téamh domhanda

10. ATMAISFÉAR

“Ba mhaith liom a insint duit faoi rud atá gar do mo
chroí. Rud a ba chóir a bheith gar dár gcroíthe go
léir. A chuisle, éist liom nuair a insím duit”
Atmaisféar

11. LORG CARBÓIN
Mo lorg carbón
Do lorg carbón
Ár lorg carbón

12. LÚB AISCHOTHAITHE

“Breosla iontaise, gás ceaptha teasa, meatán,
éiginnteacht, aimsir, dé-ocsáid charbón,
antrapaigineach, oighearshruthanna, codanna sa
mhiliún, éiceachórás, borradh stoirmé, lúb
aischothaithe.”

1. OZONE LAYER

ozone layer

“spreading over this sweet land,
bringing darkness and terror to
the entire world”
hole in the ozone

2. RENEWABLE ENERGY
renewable energy

3. SOLAR RADIATION

solar radiation

sea-level rise
sea-level rise

4. CLIMATE CHANGE
climate change

5. SUFFOCATION, ASTHMA, EXTINCTION
asthma, asthma, extinction
difficulties breathing

6. CARBON EMISSIONS
carbon emissions

7. CORAL BLEACHING
coral bleaching

8. GREENHOUSE EFFECT
greenhouse effect

9. GLOBAL WARMING
global warming

10. ATMOSPHERE

“I’d like to tell you about something that’s close to
my heart. Something that should be close to all our
hearts. Oh baby, listen to me when I tell you”
Atmosphere

11. CARBON FOOTPRINT
My carbon footprint
Your carbon footprint
Our carbon footprint

12. FEEDBACK LOOP

“Fossil fuel, greenhouse gas, methane,
uncertainty, weather, carbon dioxide,
anthropogenic, glaciers, parts per million,
ecosystem, storm surge, feedback loop.”

Trí Amhrán / Three Songs | Jennifer Walshe
cineál gutha ar bith & pianó / any voice type & piano

Dhá Amhrán Déag Faoi Athrú Aeráide / Twelve Climate Change Songs

Nótaí Taibhithe

Is féidir an t-amhrán seo a chanadh, cuma cén cineál gutha, agus an pianó ag tionlacan. Is féidir leis an amhránaí roinnt codanna a aistriú ochtach níos airde nó níos ísle de réir mar a oireann. Cé go bhfuil an t-amhrán nótáilte in eochair na tribile, is féidir é a ghléasaistriú go dtí ochtaí eile.

Tá an t-amhrán seo roinnte i mblúirí gearra, dhá cheann déag díobh, le heochairthearmaí a bhaíneann le hathrú aeráide. Séis agus rithim bunúsach atá ins na blúirí nótáilte, gan dinimic ná léiriú – ba chóir do na taibheoirí iad sin a roghnú, ach don chuid is mó bíodh an dinimic leathghlórach nó glórach.

Go ginearálta, is stíl *pop* a bheidh ann, le blúirí áirithe ag dul i dtreo *prog rock*, snagcheol mín, bailéid chorraitheacha &rl. An príomhrud ná go mbeadh stíl taibhithe an-tiomanta ann, stíl áibhéalach. Ba chóir do na taibheoirí a gcuid fén a dhéanamh de na blúirí.

Sa scór seo a leanas tá trí líne de théacs faoin gcliath gutha. Sa líne ar barr tá téacs an amhráin. An líne sa lá – 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). Tugann sé seo nod d'amhránaithe faoi bhrí agus béim na bhfocal.

Performance Notes

This song is intended to be performed by any voice type and piano. Singers are free to transpose certain sections up or down an octave as needed. While the song is notated in the treble clef, it may be transposed into different octaves.

This song is comprised of 12 short fragments, each setting key terms relating to climate change. The fragments are notated as bare bones melody and rhythm, without dynamics or expression – these should be decided on by the performers, though generally the dynamic will be medium-loud to loud.

The style of singing is in general very pop, though some fragments veer into prog rock, smooth jazz, power ballads etc. Key to all is a performative style which is utterly committed, high camp. Performers should make these fragments completely their own.

In the following score there are three lines of text under the vocal stave. The top line is the song's text. 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. The bottom line is a word-for-word translation (in italics). This gives a hint to singers about the meaning and emphasis of the text.

Dhá Amhrán Déag Faoi Athrú Aeráide / Twelve Climate Change Songs

Cineál Gutha ar Bith & Pianó / Any Voice Type & Piano

Jennifer Walshe (2019)
(ceol & téacs / music & text)

① CISEAL ÓZÓIN / OZONE LAYER

Guth / Voice

Pianó / Piano

♩ = 128

ráite, i stíl “prog rock” /
spoken, in the style of “prog rock”

ci - seal ó - zón “ag leathadh os cionn na talún aoibhne seo
ki. - sel o. - zo:in “spreading over the land sweet this
layer of o - zone

Pianó / Piano

♩ = 128

4 (canta / sung)

dorchadas agus sceimhle á scaipeadh aige ar fud an domhain”
dorchadas agus sceimhle á scaipeadh aige ar fud an domhain”
darkness and fear spreading by it all over the world”

poll san ó - zón
pa:ul san o. - zon
hole in the o - zone

7

ci - seal ó - - zón
ki. - sel o. - - zo:in
layer of o - - zone

(2) FUINNEAMH IN-ATHNUAITE / RENEWABLE ENERGY

10 $\text{♩} = 77$

fui - nneamh in -
fwl. - nəv in -
energy re -

$\text{♩} = 77$

12

- ath - nuai - te, in - ath - nuai - te
- a. - nu:i. - tə in - a. - nu:i. - tə
- new - a - ble, re - new - a - ble

14

③ GRIANRADAÍOCHT / SOLAR RADIATION

17 $\text{♩} = 123$

grian - ra - dai-ocht
gri:ən. - ra. - di.-oxt
sun radiation

ar - dú ar lei-bhéal na
aɪ. - du ei le.-ve:əl na
rai-sing of le - vel of

$\text{♩} = 123$

fa-rrai-ge
fe. - u. - ge
sea

ar - dú ar lei - bhéal na ma - ra
aɪ. - du ei le. - ve:əl na mə. - rə
rai - sing of le - vel of sea

21

fa-rrai-ge
fe. - u. - ge
sea

ar - dú ar lei - bhéal na ma - ra
aɪ. - du ei le. - ve:əl na mə. - rə
rai - sing of le - vel of sea

(4) AN t-ATHRÚ AERÁIDE / CLIMATE CHANGE

25

$\text{♩} = 83$

An t-ath - rú ae - rái - de,
an ta. - hru e. - ia:i. - də _____
The change of climate, an the

$\text{♩} = 83$

t-ath-rú ae - rái - de,
ta. - hru e. - ia:i. - də _____
change of climate, an t-ath-rú ae - rái - de,
the change of climate,

29

t-ath-rú ae - rái - de,
ta. - hru e. - ia:i. - də _____
change of climate, an t-ath-rú ae - rái - de,
the change of climate,

32

an t-ath - rú
an ta. - hru
the change

5 PLÚCHADH, ASMA, DÍOTHÚ / SUFFOCATION, ASTHMA, EXTINCTION

5

 $\text{♩} = 110$ 36 guthaigh, nó seinn ar uirlis /
vocalise, or play on an instrument

39

42

45 labhartha, mar “funky shout-out”, tuinairde ag athrú /
spoken, like a “funky shout-out”, with variations in pitch:

Plú - chadh!
plu. - xə
As - thma!

As - ma!
es. - mə
As - thma!

Plú - chadh!
plu. - xə
As - thma!

48

Díó - thú!
di:ə. - hu
Extinction!

Plú - chadh!
plu. - xə
As - thma!

As - ma!
es. - mə
As - thma!

51

Díó - thú!
di:ə. - hu
Extinction!

(canta / sung)

Plú - chadh!
plu. - xə
As - thma!

As - ma!
es. - mə
As - thma!

54

dea-crach-taí a - ná - la Plú - chadh! As - ma!
dæ.- krax. - ti a.- na. - la plu. - xə es. - mə
difficulties breathing As - thma! As - thma!

⑥ ASTAÍOCHTAÍ CARBÓIN / CARBON EMISSIONS

57

$\text{♩} = 116$

Plú - chadh as - taí - och - taí
plu. - xə es. - ti: - ax. - ti
As - thma! emissions of

$\text{♩} = 116$

61

car - bóin,
kar. - bo:m
car - bon,

car - - - - - bóin,
kar. - - - - - bo:m
car - - - - - bon,

64

as - - tai - och - tai car - bóin,*
es. - - ti: - AX. - ti kai. - bo:in
emissions of car - bon,

67

car - bóin,
kai. - bo:in
car - bon, as - tai - och - tai car - bóin
es. - ti: - AX. - ti kai. - bo:in
emissions car - bon

⑦ TUARADH COIRÉAL / CORAL BLEACHING

71 $\text{♩} = 102$

tua - radh coi-réal,
tu:ə. - rə____ kʷi. ɻel
blea - ching of co - ral,

$\text{♩} = 102$

* can ar “ó”, agus cas an défhoghar go “in” chomh déanach agus is féidir / sing on “ó”, turning the diphthong onto “in” as late as possible

74

tua - radh coi - réal,
tu:ə - ər kʷɪ. - rél
blea - ching of co - ral,

tua - radh coi - réal,
tu:ə - ər kʷɪ. - rél
blea - ching of co - ral,

tua - radh, tua - radh coi - réal,
tu:ə - ər, tu:ə - ər kʷɪ. - rél
blea - ching, blea - ching of co - ral

tua - radh coi - réal
tu:ə - ər kʷɪ. - rél
blea - ching of co - ral

83

tua - radh, tua - radh coi - réal,
tu:ə. - er. tu:ə. - er. kʷi. - ɿ. - er.
blea - ching, blea - ching of co - ral
blea - ching of co - ral

(8) IARMHAIRT CHEAPTHA TEASA / GREENHOUSE EFFECT

87

$\text{♩} = 90$

iar - mhairt cheap - tha tea - sa, iar - mhairt
i:ər. - vʷlit x̃æp. - hə tæ. - sə
re - sult formed of heat, re - sult

$\text{♩} = 90$

91

cheap - tha tea - sa, iar - mhairt cheap - tha tea - sa, iar - mhairt cheap - tha
x̃æp. - hə tæ. - sə i:ər. - vʷlit x̃æp. - hə tæ. - sə i:ər. - vʷlit x̃æp. - hə
formed of heat, re - sult formed of heat, re - sult formed of

(9) TÉAMH DOMHANDA / GLOBAL WARMING

11

95

tea - sa
tæ. - sə
heat

téamh domh - an - da,
te:əv da:u. - wən.-də
heating of world,

téamh domh-an - da,
te:əv da:u. wən.-də
heating of world,

J = 102

99

- da,
- də

téamh domh - an - da,
te:əv da:u. - wən. də
heating of world,

J = 102

102

téamh domh - an - da
te:əv da:u. - wən. - də
heating of world

téamh domh - an - da
te:əv da:u. - wən. - də
heating of world

J = 102

(10) ATMAISFÉAR / ATMOSPHERE

104

J = 69

ráite, i stil “snagcheol mín” / spoken, in the style of “smooth jazz”

-da
-də

Ba mhaithe liom a insint duit faoi rud atá gar do mo chroí.
ba we l̄am a in.fint dit f̄i r̄ud a.ta gr̄i d̄a m̄a xii
“Would like to tell you about a thing that is close to my heart.”

Rud a ba chóir a bheith gar dár gcroíthe go léir. A chuisle,
r̄ud a ba x̄o:ii a ve gāt dui ḡui.h̄e ḡā lēi a x̄v̄if.l̄e
“Thing that ought to be close our hearts all. O my pulse,”

J = 69

109

(canta / sung)

éist liom nuair a insím duit”
est l̄am nu:ii a in.fsim dit
listen to me when I tell you”

At - mais-féar, at - mais - féar
æt.-mæs.-fe:ər æt.-mæs.-fe:ər
At - mos - phere, at - mos - phere,
æt.-mæs.-fe:ər æt.-mæs.-fe:ər
at - mais - féar, at - mais - féar
æt.-mæs.-fe:ər æt.-mæs.-fe:ər
at - mos - phere, at - mos - phere,
æt.-mæs.-fe:ər æt.-mæs.-fe:ər

(11) LORG CARBÓIN / CARBON FOOTPRINT

113

J = 104

Mo lo - rg car - bón
m̄a l̄a. - rḡer kai.-bo:in
My foot - print car - bon

J = 104

117

— Do lo - rg car - bón Ár
— dΛ lΛ. — gΛr kai. - bo:m ai
your foot - print car - bon Our

120

lo - rg car - bón, car - bón
lΛ. - gΛr kai. - bo:m ai
foot - print car - bon, car - bon

(12) LÚB AISCHOTHAITHE / FEEDBACK LOOP

123

$\text{♩} = 102$

$\text{♩} = 102$

128

labhartha / spoken:

“Breosla iontaise, gás ceaptha teasa, meatán, éiginnteacht, aimsir, dé-ocsaid charbóin, antrapaigineach, oighearshruthanna,
 bios.lə 'un.ti.ʃe gas kæp.hə tæ.sə 'mæ.tan e. ʃm.təxt 'a:im.jɪl de.'ʌk.sid ʃal.'bo:min en.'tue.pá.gí.nax 'a.i.ei.'hɪl.hə.nə
 “Fuel fossil, gas forming of heat, methane, uncertainty, weather, dioxide carbon, anthropogenic, glaciers,

codanna sa mhilliún, éiceachóras, borradh stoirmé, lúb aischothaithe.”
 'kʌ.də.nə sa vi.ljún 'e.kæ.'χo.ɾas 'er.vd sər.o.ɾe 'stɪ..n̩.m̩ lub æʃ.'χʌ.hi.hɛ
 parts in million, ecosystem, surge of storm, loop feedback.”