

Irish settings

1. James Joyce - On the beach at Fontana

Andrew Toovey 1994

♩ = c. 66

Voice *mp*

Viola *pp* *sul pont.*

Wind whines and

f

whines the shin - gle, The crazy pier - stakes groan;

mp

A

pp

f *ff*

senile sea numbers each sin - gle slime silv-ered stone.

mf

flaut. trem. (♩) →

From whin-ing wind and colder gray sea

mf

mp I wrap him warm and touch his trem bling fine boned shou-lder

p

sul pont.

pp

and boy - ish arm

ppp!

A - round us fear,

f

(pp)

f

de - scending dark - ness of fear a-bove and in my heart

ff

how deep un - end - ing

mp

p

pp

ache of love!

2. W.B. Yeats - Father and child

f *mp*

mf

She hears me strike the board and say That she is un - der ban of

f *mp*

all good men and wo - men, Be ing mentioned with a man that has the worst of

f *p* *mf*

p

all bad names; And there upon re - plies That his

mp

hair is beau - ti - ful Cold as

no dim.

the March wind his eyes

(mf) *p*

3. Louis MacNiece - The sunlight on the gardens

$\text{♩} = \text{c. } 53$ *mp* (throughout this setting add < and > befitting)

The sunlight on the garden Hardens and - grows cold

III
* *pp* (constant)

we cannot cage the minute with in its nets of gold, When

all is told we cannot beg for pardon. Our free - dom as free - lances,

Ad - van - ces to - wards its end; The earth com - pels u -

pon it Son - nets and birds descend; And soon, my friend, we

* tune C string to D. Drone throughout piece, slur with melody

shall have no time for dan - ces. The sky was good for

flying Defying the church bells and every evil iron Siren and what it tells the earth com-

ppp!
pels, We are dy-ing, E - gypt, dy - ing. And not ex -

pecting par - don, Har-dened in heart a - new, But glad to have sat under

Thunder and rain with you, and grateful too for sunlight on the garden

(Tune C string back to C)

4. W.B. Yeats - To a child dancing in the wind

♩ = c. 70

ff

Dance there upon the shore; what need have you to care for wind or water's roar?

f

pp

And tumble out your hair That the salt drops have wet;

ff

ff *f*

Being young, you have not known The god's triumph, nor yet love last as soon as won.

f

ff *p*

Nor the best labourer dead And all the sheaves to bind. What need have you to dread

ff

mp *ff*

The monstrous crying of the wind?

f *ff*

5. Louis MacNiece - Snow

$\text{♩}(\cdot)\text{♩}(\cdot) = 60$

mp

The room was

p flaut.

suddenly rich and the

3

great bay win - dow was

3

mf *f*

spawn - - ing snow and

mf *f*

mp

pink ros - es a - gainst it

p

Sound less - ly col - la - ter - al and in - com - pat - i -

p

mf

ble world is sud - de - ner

mf

than we fan - cy it.

World is cra - zi - er and

p sul pont

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a key signature of one flat and a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern with arched notes. Dynamics include *p* and *sul pont*.

more of it than we think,

f

The second system continues the vocal line and piano accompaniment. The piano accompaniment ends with a *f* dynamic marking.

mp *f*

In - co - rrig - ib - ly plu - ral.

p *mf* *ff*

The third system includes a dynamic crescendo from *mp* to *f* in the vocal line. The piano accompaniment has dynamics *p*, *mf*, and *ff*. A fermata is placed over the final note of the piano accompaniment.

I peel and

p flaut.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment starts with a *p* dynamic and includes the instruction *flaut.*

por - tion A tan - ger - ine and

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a triplet of eighth notes (G4, A4, B4) over the words "por - tion". This is followed by a half note (C5) for "A", a quarter note (D5) for "tan -", a quarter note (E5) for "ger -", and a half note (F5) for "ine". The system concludes with a quarter rest followed by a quarter note (G5) for "and". The piano accompaniment consists of a steady eighth-note pattern in the left hand, with arpeggiated chords in the right hand.

spit the pips and feel

The second system continues the vocal line with a triplet of eighth notes (G5, A5, B5) for "spit", a quarter note (C6) for "the", and a quarter note (D6) for "pips". This is followed by a quarter rest, a quarter note (E6) for "and", and a half note (F6) for "feel". The piano accompaniment continues with the same eighth-note pattern and arpeggiated chords.

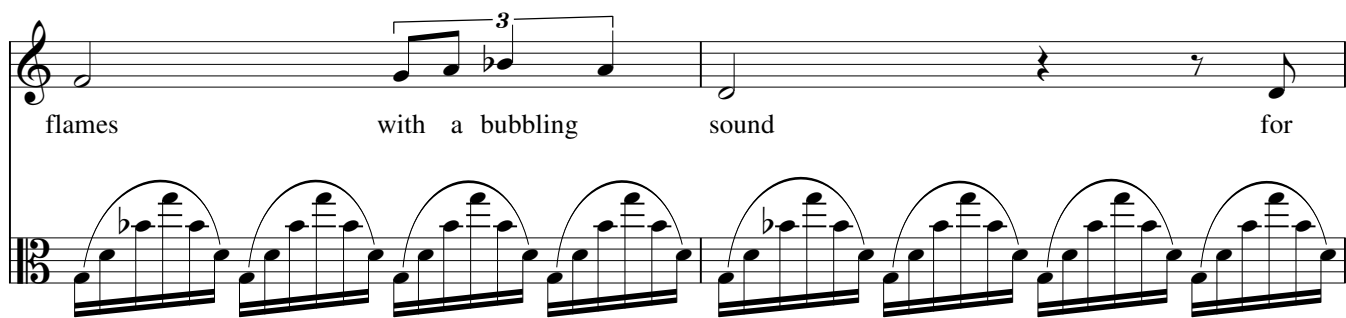
The drunk - en - ness of things be - ing

The third system features a vocal line starting with a quarter rest, followed by a triplet of eighth notes (G5, A5, B5) for "The drunk - en -", a quarter note (C6) for "ness", a quarter note (D6) for "of", a quarter note (E6) for "things", and a half note (F6) for "be - ing". The piano accompaniment continues with the same eighth-note pattern and arpeggiated chords.

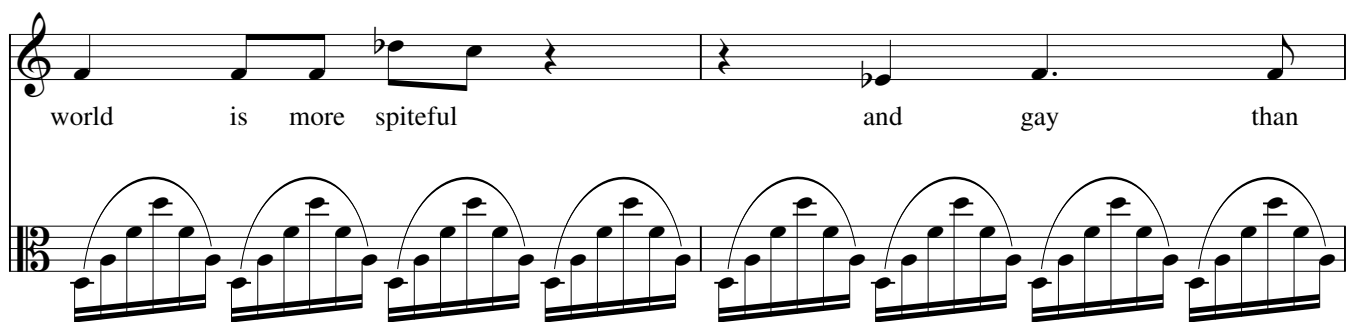
Var - i - ous. And the fire

The fourth system features a vocal line starting with a triplet of eighth notes (G5, A5, B5) for "Var - i -", a quarter note (C6) for "ous.", a quarter rest, a quarter note (D6) for "And", a quarter note (E6) for "the", and a half note (F6) for "fire". The piano accompaniment continues with the same eighth-note pattern and arpeggiated chords.

flames with a bubbling sound for

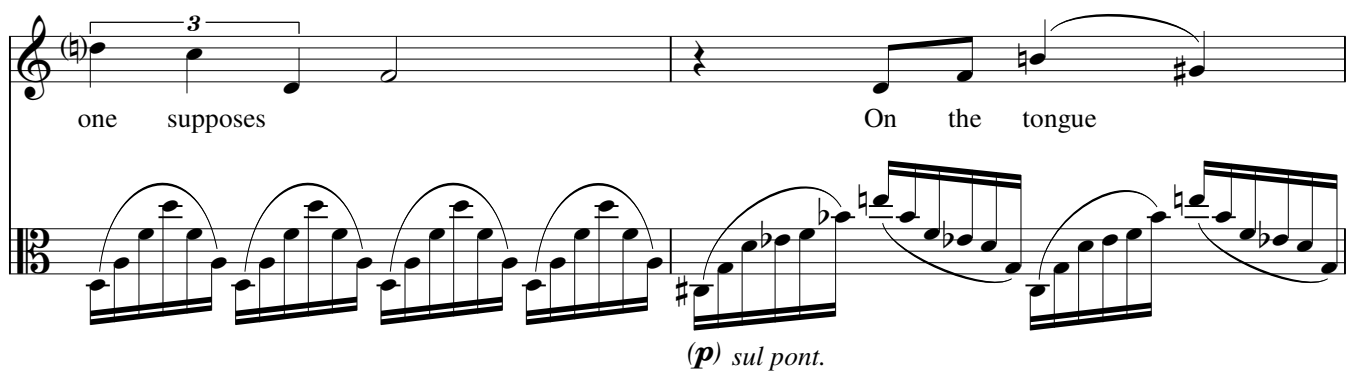


world is more spiteful and gay than



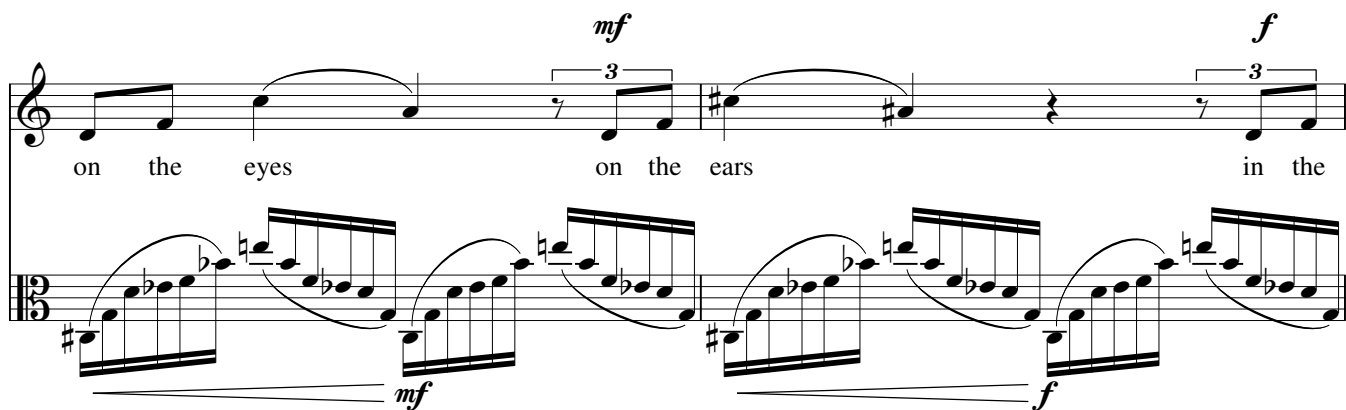
one supposes On the tongue

(p) sul pont.



on the eyes on the ears in the

mf *f*



palms of one's hands - - - There is *mp*

more than glass be - tween the snow *mp*

and the huge roses. *p*

6. Paul Muldoon - Bran

♩. = c. 56 *mf*

While he looks in to the eyes of wo men who have let them-selves go, while they

mp
con sord

sigh and they moan for pure joy, He weeps for the boy on that small

mp
p

farm Who takes an oat - meal La - bra-dor In his arms,

mf

Who knows all there is of rapture

mf *mute off*

7. Paul Muldoon - Ireland

$\text{♩} = c. 57$
mp

The Volks - wa - gon parked in the gap. But gen - tly

p

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes on the word 'parked' and another triplet on 'gen - tly'. The bottom staff is the piano accompaniment in 12/8 time, starting with a piano (*p*) dynamic. It consists of a steady eighth-note accompaniment.

tick ing over. You won - der if it's lo - vers And not

pp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes on 'lo - vers'. The piano accompaniment continues in 12/8 time, with a piano (*p*) dynamic, and ends with a pianissimo (*pp*) dynamic. There are some double bar lines and a key signature change to one sharp in the piano part.

men hurrying back A - cross two fields

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues in 12/8 time, with a mezzo-piano (*mp*) dynamic, and features a key signature change to two sharps.

and a riv - er.

p *mp* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues in 12/8 time, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*) and back to piano (*p*). It features a key signature change to one sharp and ends with a fermata.

8. Derek Mahon - The golden bough

(higher version)

♩ = c. 54

mp (constant)

What will be left af- ter The twilight of cities, The flowers of

pp (constant)

fire, will be the soft vegetables where our Po - li-tics were conceived.

when we give back the cleared counties To the first forest, The hills to the hills

The re- claimed mud flats to the vigilant sea, There will be

si - lence, then a sigh of wak - ing As from a long dream.

once more I shall rise early and plough my country by first light,

At noon lie down in a warm field, my head in the shade, And after mid-night

fish for stars in the dark wa-ters. Once more I shall wor-ship the moon, make gods

of clay, gods of stone, And cel-e-brate In a world of waste

Their deaths and their re - turn.

8b. Derek Mahon - The golden bough

(lower version)

mp (constant)

What will be left af - ter The twilight of cities, The flowers of fire, will be the

pp (constant)

soft vegetables where our Po - li-tics were conceived. when we give back the

cleared counties To the first forest, The hills to the hills The re claimed nud flats

to the vigilant sea, There will be si - lence, then

a sigh of wak - ing As from a long dream.

once more I shall rise early and plough my country by first light,

At noon lie down in a warm field, my head in the shade, And after mid-night

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Their deaths and their re - turn.