

# A CRAZED GIRL

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Seán Doherty  
2015

Soprano solo,  
SATB div. a cappella

TEXT

A Crazyed Girl

That crazed girl improvising her music.  
Her poetry, dancing upon the shore,  
Her soul in division from itself  
Climbing, falling She knew not where,  
Hiding amid the cargo of a steamship,  
Her knee-cap broken, that girl I declare  
A beautiful lofty thing, or a thing  
Heroically lost, heroically found.

No matter what disaster occurred  
She stood in desperate music wound,  
Wound, wound, and she made in her triumph  
Where the bales and the baskets lay  
No common intelligible sound  
But sang, 'O sea-starved, hungry sea.'

William Butler Yeats (1865–1939)

PROGRAMME NOTE

The eponymous 'Crazyed Girl' of this poem is the Irish actor, singer, and poet Margot Ruddock (1907–51), who was twenty-seven when she met the sixty-nine year old Yeats in October 1934. Their tumultuous romantic affair and artistic relationship ended when the mentally unstable Ruddock was permanently institutionalised in late 1937. In May 1936, Ruddock arrived unexpectedly in Majorca from Barcelona, to see Yeats. In Barcelona, she had been locked in a room by well-meaning friends. In her escape, she fell from a window and crashed through the roof of a barber's shop, breaking her knee. The next day she fled from the clinic where her knee had been treated and, hoping to return to Yeats in Majorca, hid in the hold of a boat.

Performance Time: *c.* 4 mins

PERFORMANCE NOTES



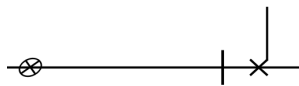
Repeat marks with curved notches indicate independent repetition for duration of wavy line



Triangular notehead: as high/low as possible



Stems without note heads indicate approximate, indeterminate pitch



Crossed noteheads indicate unpitched material

Perusal Copy  
Not for Performance

Commissioned by Dr Róisín Blunnie and Laetare Vocal Ensemble

# A Crazy Girl

W.B. Yeats (1865–1939)

Seán Doherty

Adagio ♩ = 80

*molto rubato e espress.*

Soprano Solo

O, sea-starved, hun gry

S. Solo

sea, O sea-starved sea,

S.

That crazed girl im-pro-vis-ing her mu - sic. her

A.

That crazed girl im-pro-vis-ing her mu - sic. her

T.

That crazed girl im-pro-vis-ing her mu - sic. her

B.

That crazed girl im-pro-vis-ing her mu - sic. her

16

O sea-starved, hun-gry sea, O sea-starved sea.

po-et-ry, danc-ing up-on the shore, Her

po-et-ry, danc-ing up-on the shore, Her

po-et-ry, danc-ing up-on the shore, Her

po-et-ry, danc-ing up-on the shore, Her

## 23 Più mosso ♩ = 100

23 *mf* *mp* *f*

soul in di - vi - sion from it - self, Her soul in di -

soul in di - vi - sion from it - self, Her soul in di - vi - sion from it -

soul in di - vi - sion from it - self, Her soul in di - vi - sion

soul in di - vi - sion from it - self, Her soul in di -

26 *f* *mf* *f* *mf* *f* *mf*

vi - sion from it - self, Her soul in di - vi - sion from it - self,

self, Her soul in di - vi - sion from it - self, Her soul

from it - self, Her soul in di - vi - sion from it - self, Her soul

vi - sion from it - self, Her soul in di - vi - sion from it - self, Her

29 (o) (o) *gliss.*

Climb - ing, Climb -

in di - vi - sion from it - self, in di - vi - sion from it - self, in di - vi - vi - vi - sion

in di - vi - sion from it - self, in di - vi - sion from it - self, in di - vi - sion

soul in di - vi - sion from it - self, fall - ing, fall -

32 (o) (d.) *gliss.* **molto rit.**

She knew not

Her soul \_\_\_\_\_ in di - vi - sion from it - self She knew not

Her soul \_\_\_\_\_ in di - vi - sion from it - self She knew not

(o) (d.) *gliss.*

She knew not

35 *p sub.* *f* **Allegro** ♩ = 120 *p*

where, \_\_\_\_\_ Hid - ing a - mid the car - go

*p sub.* *f* *mp*

where, \_\_\_\_\_ Hid - ing a - mid the car - go

*p sub.* *f* *mf sub.*

where, \_\_\_\_\_ Hid - ing a - mid the car - go of a

*p sub.* *f* *gliss.* *mf sub.*

where, \_\_\_\_\_ Hid - ing a - mid the car - go of a

38 *mf* *f*

of a steam-ship her knee-cap \_\_\_\_\_ bro-ken her knee - cap\_

*mf* *f*

of a steam-ship her knee-cap \_\_\_\_\_ bro- bro-ken her knee-cap\_

*f*

steam-ship her knee-cap \_\_\_\_\_ bro- bro-ken her knee-cap\_

*f*

steam-ship her knee-cap \_\_\_\_\_ bro- bro-ken her knee-cap\_

41

*ff* *mp* *f*

bro-, bro-, bro-, bro-, bro-, bro-, bro-, bro-, A

*ff* *mf* *f*

bro-ken, -ken, -ken, -ken, -ken, -ken, I de - clare

*ff* *f* *f*

bro-, bro-, bro-, bro-, That girl

*ff* *mp*

bro-ken, -ken, -ken, -ken, -ken, -ken, -ken, -ken, bro-ken, bro-ken, bro-ken, bro-ken,

44

*gliss.* *p*

beau - ti - ful lof - ty thing,

*p*

*mp* *f* *sffz* *mp*

He - ro - ic - 'lly lost,

*pp* *f* *sffz* *mp*

bro-ken, bro-ken, bro-ken, bro-ken, or a thing He - ro - ic - 'lly lost,

48

*rit.* **Tempo primo** ♩ = 100

*p lontano*

O sea-starved, hun - gry sea, O

*p lontano*

O sea-starved, hun - gry sea

*mp espress.*

he - ro - ic - 'lly found. *mm*

*mp espress.*

he - ro - ic - 'lly found. *mm*

52

*pp* sea-starved sea, *mp cresc.* in des-p'rate mu - sic

*pp* O sea-starved sea, *mp cresc.* She stood in des p'rate mu - sic

*mp* No mat-ter what dis-as-ter oc curred She stood

She stood,

57

*cresc. poco a poco* wound, wound, wound, wound, wound,

*cresc. poco a poco* wound, wound, wound, wound, wound,

*mf* in her tri-umph Where the bales and the bas-kets lay *f* No

*mf* and she made Where the bales and the bas-kets lay *f* No

62

*mf* wou(nd) *f* *ff* rit. 'O sea-starved, hun - gry

*mf* wou(nd) *f* *ff* 'O sea-starved,

com-mon in - tell - i - gi - ble sound But sang, 'O

com-mon in - tell - i - gi - ble sound But sang, 'O



Meno mosso ♩ = 90

66 *fff* *ff* *f dim.*

sea, O sea-starved sea, sea-starved sea, sea-starved sea,

*fff* *ff* *f dim.*

hun - gry sea, O sea-starved sea, sea-starved sea, sea-starved

*fff* *ff* *f dim.*

sea - - starved sea, O

*fff* *ff* *f dim.*

sea - - starved sea, O

70 *mf* Independent repetition at different tempi

sea-starved sea,

*mf* Independent repetition at different tempi

sea, sea-starved sea,

*mf* Independent repetition at different tempi

sea - - starved sea, O sea starved sea,

*mf* Independent repetition at different tempi

sea - - starved, O sea starved sea,

Gradual shift to random pitches

sea, \_\_\_\_\_

Gradual shift to random pitches

sea, \_\_\_\_\_

Independent repetition at different tempi

As fast as possible

sea.'

As fast as possible

sea.'

78

widely spaced pitches

Individual **molto accel.**

Musical score for measures 78-82. It consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are a grand staff (treble and bass clefs) with the same key signature. The first two staves contain wavy lines representing widely spaced pitches. The third and fourth staves contain notes with a *sss* marking below them, indicating a specific performance technique. The tempo marking **molto accel.** is present above the staves.

83

Musical score for measures 83-87. It consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are a grand staff (treble and bass clefs) with the same key signature. The first two staves contain wavy lines representing widely spaced pitches. The third and fourth staves contain notes with a *sss* marking below them, indicating a specific performance technique. The tempo marking **molto accel.** is present above the staves. The word *gliss.* is written above the notes in measures 83, 84, 85, and 86, indicating a glissando. The dynamic marking **fff** is present above the notes in measures 83, 84, 85, and 86. The word *sea.!* is written below the notes in measures 83, 84, and 85.