

LAMENT FOR THE POETS

Seán Doherty
2016

Soprano and
String Quartet

PROGRAMME NOTE

This work is collection of three contemporaneous responses to the Easter Rising, imagined as an interconnected *Aisling* or ‘dream’—a genre of political poem in which the poet, asleep, sees a vision of a beautiful young woman, who represents Ireland. She tells the poet of her sadness at being repressed by foreigners and seeks the poet’s help to free the country. In this modern *aisling*, the allegorical *spéirbhean* (sky-woman) embodies the fierce spirit of the radical revolutionary poet Lola Ridge (1873–1941), who only laments that she is not in Dublin to mount the barricades (*The Tidings, Easter 1916*). In her *Sojourn in the Whale*, Marianne Moore (1887–1972) tells Ireland that the injustice and indignities she suffered and suffers are unbearable; Ireland has passed the point of no return by entering the belly of the beast.

In his Lament for the Poets, Francis Ledwidge (1887–1917) sees the *spéirbhean* in her incarnation as the *sean-bhean bhocht* (the poor old woman), mourning the loss of her ‘blackbirds’, which represent the Nationalist rebels—in particular, Ledwidge’s friend and fellow poet, Thomas MacDonagh—who have been destroyed by the ‘fowler’, the British Empire, and their loss is lamented by Ireland in her lowliest guise. I have used the traditional Irish slow air *The Lament for Staker Wallace* in the final movement. Patrick ‘Staker’ Wallace was an Irish freedom fighter, brutally executed for pro-independence activities in 1798, who gained his moniker posthumously, when his decapitated head was hoisted onto a stake to discourage further insurrection. As the original lyrics of this air are long since lost, *Lament for the Poets* serves as a contrafactum.

Seán Doherty
Derry, March 2016

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TEXTS

I

The Tidings (Easter 1916)

Censored lies that mimic truth...
Censored truth as pale as fear...
My heart is like a rousing bell—
And but the dead to hear...

My heart is like a mother bird,
Circling ever higher,
And the nest-tree rimmed about
By a forest fire...

My heart is like a lover foiled
By a broken stair—
They are fighting to-night in Sackville Street,
And I am not there!

Lola Ridge (1873–1941)

The Ghetto, and Other Poems (New York: Huebsch, 1918)

II
Sojourn in the Whale

Trying to open locked doors with a sword, threading
The points of needles, planting shade trees
Upside down; swallowed by the opaqueness of one
whom the seas
Love better than they love you, Ireland—

You have lived and lived on every kind of shortage.
You have been compelled by hags to spin
Gold thread from straw and have heard men say:
“There is a feminine
Temperament in direct contrast to

Ours, which makes her do these things. Circum-
scribed by a
Heritage of blindness and native
Incompetence, she will become wise and will be
forced to give
In. Compelled by experience, she

Will turn back; water seeks its own level”; and you
Have smiled. “Water in motion is far
From level.” You have seen it, when obstacles
happened to bar
The path—rise automatically.

Marianne Moore (1887–1972)

Others: An Anthology of the New Verse (1917), ed. Alfred Kreyborg (New York: Knopf, 1917), 78.

III
Lament for the Poets: 1916

I heard the Poor Old Woman say:
“At break of day the fowler came,
And took my blackbirds from their songs
Who loved me well thro’ shame and blame

No more from lovely distances
Their songs shall bless me mile by mile,
Nor to white Ashbourne call me down
To wear my crown another while.

With bended flowers the angels mark
For the skylark the place they lie,
From there its little family
Shall dip their wings first in the sky.


And when the first surprise of flight
Sweet songs excite, from the far dawn
Shall there come blackbirds loud with love,
Sweet echoes of the singers gone.

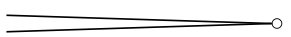
But in the lovely hush of eve
Weeping I grieve the silent bills”
I heard the Poor Old Woman say
In Derry of the little hills.

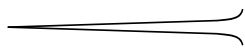
Francis Ledwidge (1887–1917)

Anthology of Irish Verse, ed. Padraic Colum (New York: Boni and Liveright, 1922).

PERFORMANCE NOTES


 *crescendo al niente*

 *diminuendo al niente*


 *molto crescendo*


m. / s.t. *molto sul tasto*

m. / s.p. *molto / sul ponticello*


 change very gradually from one way of playing to another


 *glissando*


 excessive bow pressure (scratching sound)


 independent repetition for duration of trill line


 *accelerando*  *decelerando*


 as high as possible

 headless notes show approximate pitch

 square note heads show approximate pitch and approximate rhythm

 Extended technique clarified with text instruction

 bow on bridge (non pitch)

 Treble bow (see below)

The treble bow is a right-hand figuration pervasive in the Donegal fiddle tradition, achieved by a quick flick of the wrist, using very little bow (1–2mm approx.) and heavy bow pressure. It should contain little pitch.

I The Tidings

Lola Ridge (1873–1941)

Seán Doherty

Motivic ♩ = 120

(Easter 1916)

ff con fuoco

Soprano

Lies! _ (s) Truth! (th) Truth! _____ *sim.*

Motivic ♩ = 120

Violin I

sfz < ff sfz < ff sfz < ff sfz <

Violin II

sfz < ff sfz < ff sfz < ff sfz <

Viola

sfz < ff sfz < ff sfz < ff sfz <

Violoncello

sfz < ff sfz < ff sfz < ff sfz <

4

Fear, _____ Cen sores lies, _____ Truth! _____

ff sfz < ff sfz < ff sfz <

ff sfz < ff sfz < ff sfz <

ff sfz < ff sfz < ff sfz <

ff sfz < ff sfz < ff sfz <

8

mf mechanically

Cen- sored truth, _____ Fear _____ Cen- sored lies, _____ that

ff sfz < ff

ff sfz < ff

ff sfz < ff

ff sfz < ff

mf

11

mi-mic truth _____ Cen sored truth, _____ as pale as fear, _____

pp

pp

mp

mf

14

Cen- sored lies, _____ that mi-mic truth _____

mp

mf

pp

16

Cen - sored truth, _____ as pale as fear, _____

G.P.

19 **A** *f*

Cen - sored _____ lies, _____ that

f

double 'treble' bow *sim.*

6 6

20

mi - mic truth _____

gliss.

6 6

21

Cen - sores truth, as

6 6

22

pale as fear,

gliss.

6 6

23

Cen - sores lies, that

gliss.

6 6

24

mi - mic truth

gliss.

6 6

25

Cen - sores truth, as

gliss.

6 6

26

pale as fear,

gliss.

6 6

27

Cen - sores_ lies_ that mi - mic truth_

gliss.

This system contains measures 27 through 31. The vocal line features a melodic line with lyrics: "Cen - sores_ lies_ that mi - mic truth_". The piano part includes a glissando (marked "gliss.") across measures 27-31. The guitar accompaniment consists of sixteenth-note chords in the right hand and sixteenth-note patterns in the left hand, with some chords marked with a "6".

28

Cen - sores_ truth_ as pale as fear_

gliss.

This system contains measures 32 through 36. The vocal line features a melodic line with lyrics: "Cen - sores_ truth_ as pale as fear_". The piano part includes a glissando (marked "gliss.") across measures 32-36. The guitar accompaniment consists of sixteenth-note chords in the right hand and sixteenth-note patterns in the left hand, with some chords marked with a "6".

29

Cen - sores_ lies_ that mi - mic truth_

gliss.

This system contains measures 37 through 41. The vocal line features a melodic line with lyrics: "Cen - sores_ lies_ that mi - mic truth_". The piano part includes a glissando (marked "gliss.") across measures 37-41. The guitar accompaniment consists of sixteenth-note chords in the right hand and sixteenth-note patterns in the left hand, with some chords marked with a "6".

30

Cen - sores truth as pale as fear

gliss.

Detailed description: This system covers measures 30 and 31. The vocal line (top staff) has lyrics 'Cen - sores truth as pale as fear' with a long note on 'fear'. The piano line (second staff) features a glissando marked 'gliss.' over a sustained chord. The guitar line (third and fourth staves) consists of sixteenth-note patterns, with a '6' marking above the strings in the piano part.

31

as pale as

gliss.

Detailed description: This system covers measures 31 and 32. The vocal line (top staff) has lyrics 'as pale as' with a long note on 'as'. The piano line (second staff) features a glissando marked 'gliss.' over a sustained chord. The guitar line (third and fourth staves) consists of sixteenth-note patterns, with a '6' marking above the strings in the piano part.

32

fear as pale as

Detailed description: This system covers measures 32 and 33. The vocal line (top staff) has lyrics 'fear as pale as' with a long note on 'as'. The piano line (second staff) features a glissando marked 'gliss.' over a sustained chord. The guitar line (third and fourth staves) consists of sixteenth-note patterns, with a '6' marking above the strings in the piano part.

33

lies _____ as pale as

gliss.

6 6

This block contains the musical score for measures 33 and 34. It features a vocal line with lyrics, a piano line with sixteenth-note patterns, and a bass line with sixteenth-note patterns. A glissando is indicated in the piano part. The piano part includes sixteenth-note chords with a '6' marking. The bass line also features sixteenth-note chords with a '6' marking.

34

truth _____ as pale as lies, as pale as truth, as pale as fear, _____

ff $\text{♩} = 80$

$\text{♩} = 80$

6 6 6 6

6 6 6 6

6 6 6 6

This block contains the musical score for measures 34 and 35. It features a vocal line with lyrics, a piano line with sixteenth-note patterns, and a bass line with sixteenth-note patterns. A fortissimo (*ff*) dynamic and a tempo marking of quarter note = 80 are present. The piano part includes sixteenth-note chords with a '6' marking. The bass line also features sixteenth-note chords with a '6' marking.

36 *f*

My heart is like a rous - ing bell and

p sub. *mf*

40

but the dead to

ff sfz < ff sfz < ff

B Adagio ♩ = 54

43 *mp*

hear.

Adagio ♩ = 54

con sord.

Bow approx. ||: ♩ ♩ :||

s.t. $\begin{pmatrix} \circ \\ \text{---} \\ \text{---} \end{pmatrix}$ 0 0

pp

Bow approx. ||: ♩ ♩ :||

s.t. $\begin{pmatrix} \circ \\ \text{---} \\ \text{---} \end{pmatrix}$ 0 0

pp

Bow approx. ||: ♩ ♩ :||

s.t. $\begin{pmatrix} \circ \\ \text{---} \\ \text{---} \end{pmatrix}$ 0 0

pp

48

mp

My heart is like a mother,

53

Increase LH finger pressure

Increase LH finger pressure

Increase LH finger pressure

55

mf bird, *mp* a bird, cir - cling, cir - cling,

keep the same trilled note through repeated chords

mp cresc. keep the same trilled note through repeated chords

mp cresc. keep the same trilled note through repeated notes/glissandi

58 *mf* *poco cresc.* *poco cresc.*

cir - cling, ev-er high - - er, high -

3 *tr* 5 5 *f* 9 5

62 *poco cresc.*

- er, high - - -

5 7 9 5 5

64 *poco cresc.* *mp* *mf*

- er, high - - er, and the

Doppio più mosso (♩ = 108)

67 *ff*

nest tree rimmed a-bout by a fo-rest fire, fire, fire! fire!

Doppio più mosso (♩ = 108)

ff s.p. non trem.

ff widely vary dynamic from *pp* to *fff* ad lib.

s.p. tr (no tr) tr

ff 0 0 0

s.p. tr (no tr) tr

ff 0 0 0

Musical score for measures 71-74. The score is written for four staves: a grand staff (treble and bass clefs) and two additional staves. The key signature is two sharps (F# and C#). The time signature is 2/4. The music features complex rhythmic patterns, including a 7-measure rest in the first staff of measure 71, and various trills (tr) and ornaments (ord.) in the lower staves. Measure numbers 9 and 5 are indicated below the first and third staves respectively.

molto rit.

Musical score for measures 75-78. The score continues from the previous page. It features a 7-measure rest in the first staff of measure 75, followed by a 9-measure rest in the second staff of measure 76, and a 5-measure rest in the third staff of measure 77. The music includes trills (tr) and ornaments (ord.) in the lower staves. The dynamic marking *ff* is present at the beginning of the section. The tempo marking *molto rit.* is repeated at the start of measure 77. The instruction *mp normale* appears in the second staff of measure 78.

Adagio ♩ = 60

80 **C** *ppp* *mp*

My heart My heart My heart My heart My heart is like a lo - ver_ a

senza sord. **Adagio** ♩ = 60

85 **rit.** *p* *ff*

lo - ver_ foiled by a bro - ken a bro - ken a bro - ken stair,

rit. *ppp* *ppp*

D

Tempo primo ♩ = 120

89

Tempo primo ♩ = 120

ff

ff

double 'treble' bow

sim.

6

6

6

91

gliss.

6

6

6

92

They are fight - ing, They are fight - ing,

gliss.

6

6

6

93

They are fight - ing to - night,

gliss.

6

6

6

Detailed description: This system contains measures 93 and 94. The vocal line (top staff) has lyrics "They are fight - ing to - night,". The piano accompaniment consists of a right hand with a sixteenth-note pattern and a left hand with a sixteenth-note pattern. A glissando is indicated in the right hand of measure 94. Fingerings '6' are marked in the left hand of measures 93 and 94.

94

They are fight - ing to - night, to - night in

gliss.

6

6

6

Detailed description: This system contains measures 94 and 95. The vocal line (top staff) has lyrics "They are fight - ing to - night, to - night in". The piano accompaniment continues with the same rhythmic patterns. A glissando is indicated in the right hand of measure 95. Fingerings '6' are marked in the left hand of measures 94 and 95.

95

Sack - ville Street, and I am not there!

6

6

Detailed description: This system contains measures 95 and 96. The vocal line (top staff) has lyrics "Sack - ville Street, and I am not there!". The piano accompaniment continues with the same rhythmic patterns. Fingerings '6' are marked in the left hand of measures 95 and 96.

II Sojourn in the Whale

Marianne Moore (1887-1972)

Seán Doherty

♩ = 54

Soprano Solo

Violin I

Violin II

Viola

Violoncello

col legno battuto

p

3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

p

5

S. Solo

Vln. I

Vln. II

Vla.

Vc.

sfz

p

7

S. Solo

Vln. I

Vln. II

Vla.

Vc.

sfz

p

sfz

6

9

S. Solo

Vln. I

Vln. II

Vla.

Vc.

p

mp

p *cresc.*

poco col legno battuto

3

3

3

Rise

Ire - land

You have

6

11

S. Solo

Vln. I

Vln. II

Vla.

Vc.

3

5

3

3

seen it

You have seen the wa - - ter

p *cresc.*

6

13 *mf*

S. Solo
Rise Ire - land You have

Vln. I

Vln. II *pp*

Vla.

Vc. *6*

15

S. Solo
seen it You have seen the wa - - ter

Vln. I

Vln. II

Vla.

Vc. *6* arco ord. *mp*

17 *f*

S. Solo
Rise Ire - land You have

Vln. I *mp*

Vln. II

Vla.

Vc. *6*

19

S. Solo

seen it You have seen the wa - - - - - ter

Vln. I

Vln. II

Vla.

Vc.

21

S. Solo

rise. *gliss.*

Vln. I

Vln. II

Vla.

Vc.

23

S. Solo

rise. *ff*

Vln. I

Vln. II

Vla.

Vc.

A

25

S. Solo

Vln. I

Vln. II

Vla.

Vc.

p

p

29

S. Solo

Vln. I

Vln. II

Vla.

Vc.

'treble' bow

32

S. Solo

Vln. I

Vln. II

Vla.

Vc.

mp semplice

Try - ing to o - pen locked doors with a sword,

35

S. Solo

thread - ing the points of need - les, plant - ing shade trees

Vln. I

Vln. II

Vla.

Vc.

38

S. Solo

up - side down Swal - lowed by the o - paque - ness of

Vln. I

Vln. II

Vla.

Vc.

41

S. Solo

one whom the seas love bet - ter, love bet -

Vln. I

Vln. II

Vla.

Vc.

44 *mf*

S. Solo
ter than they— love you,

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

47

S. Solo
Ire - land You have lived and

Vln. I

Vln. II

Vla.

Vc.

50

S. Solo
lived and lived and lived and lived on e - very kind of

Vln. I

Vln. II

Vla.

Vc.

53 *f*
S. Solo short - age Ire - land

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

56
S. Solo You have been com - pell'd by hags to

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

59
S. Solo spin gold thread from straw, gold thread from straw, *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

62

S. Solo

Ire - land

Vln. I

Vln. II

Vla.

Vc.

65

S. Solo

and have heard men say

Vln. I

Vln. II

Vla.

Vc.

rit.

fff

rit.

ff

ff

ff

ff

♩ = 60

B

67

f *clipped and haughty spoken*

Vln. I

Vln. II

Vla.

Vc.

“There is a fe - min - ne tem - p’ra - ment

f *clipped and haughty spoken*

fe - min - ine

||

69

fe-min-ine to

tem-p’ra-ment in di-rect con-trast to

f *clipped and haughty spoken*

tem-p’ra-ment con-trast to

f *clipped and haughty spoken*

a fe-min-ne tem-p’ra-ment? to

71

molto rit.

Vln. I

ours, which makes her do these things.

pizz.

mp

f

Vln. II

ours, which makes her do these things.

pizz.

mp

f

Vla.

ours, which makes her do these things.

pizz.

mp

f

Vc.

ours, which makes her do these things.

pizz.

mp

f



74 **A tempo**

Vln. I

Cir - cum - scribed by a he - ri - tage of

Vln. II

Cir - cum - scribed by a he - ri - tage of

Vla.

mp

Vc.

mp

75

Vln. I blind-ness and na-tive in-com-pe-tence. she will be-come wise

Vln. II blind-ness and na-tive in-com-pe-tence. she

Vla. a he ri-tage of na-tive in-com-pe-tence.

Vc. a he ri-tage of na-tive in-com-pe-tence.

mp



77

Vln. I and will be forced to give in. forced_ to give

Vln. II will be-come wise and will be forced to give in. forced to give

Vla. she will be-come wise and will be forced to give in. forced to give

Vc. she will be-come wise and will be forced to give in.

ff

80

Vln. I in. Com *f*

Vln. II in. Com-pelled by ex-pe-ri - ence *f*

Vla. in. Com - pelled by ex-pe-ri - ence *f*

Vc. Com-pelled by ex-pe-ri - ence *f*

82

Vln. I pelledby ex-pe-ri-ence she will turn back; turn back; "Wa - ter seeks it's own le-vel, *ff*

Vln. II she will turn back; turn back; "Wa - ter seeks it's own le-vel, *ff*


Vla. she will turn back; turn back; "Wa - ter seeks it's own le-vel *ff*

Vc. she will turn back; turn back; "Wa - ter seeks it's own le-vel, *ff*

86

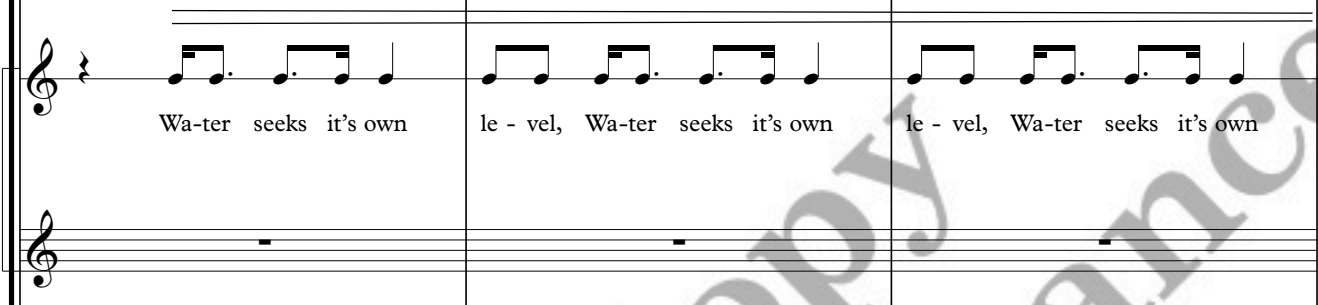
Vln. I

Wa-ter seeks its own le - vel, Wa-ter seeks its own le - vel, Wa-ter seeks its own le - vel"



Vln. II

Wa-ter seeks its own le - vel, Wa-ter seeks its own le - vel, Wa-ter seeks its own



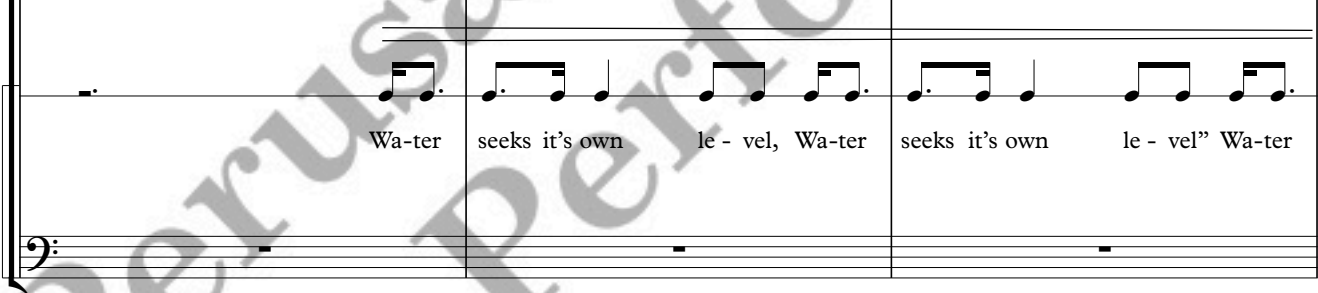
Vla.

Wa-ter seeks its own le - vel, Wa-ter seeks its own le - vel" Wa-ter seeks its



Vc.

Wa-ter seeks its own le - vel, Wa-ter seeks its own le - vel" Wa-ter



Perusal Copy for Performance
Not for Performance

Spoken (slow)

senza misura **In tempo** ♩ = 74

89 *mp* and you have smiled. *mf* > *p* c. 10" *mf* < *f* le - vel." "Water in motion is far from

Vln. I *senza misura* **In tempo** ♩ = 74

repeat independently until sop. sings 'from'

arco

harm. → non. harm. →
non trem. → trem. →

Vln. II *pp* le - vel"

repeat independently until sop. sings 'from'

arco

harm. → non. harm. →
non trem. → trem. →

Vla. own le - vel"

repeat independently until sop. sings 'from'

arco

harm. → non. harm. →
non trem. → trem. →

Vc. seeks it's own le - vel"

repeat independently until sop. sings 'from'

arco

I

harm. → non. harm. →
non trem. → trem. →

Detailed description: This is a page of a musical score for a vocal solo and string ensemble. The vocal part (S. Solo) begins at measure 89 with the lyrics 'and you have smiled.' followed by a 10-second rest, then 'le - vel.'" and a spoken phrase 'Water in motion is far from'. The dynamics range from mezzo-piano (mp) to fortissimo (f). The string parts (Vln. I, Vln. II, Vla., Vc.) play a rhythmic pattern of eighth notes, starting with a piano-pianissimo (pp) dynamic. Each string part includes performance instructions such as 'senza misura' (without a fixed tempo), 'In tempo' (at the tempo of the vocal solo, 74 bpm), and 'arco' (bowed). A specific instruction 'repeat independently until sop. sings 'from'' is given for the string parts. Additionally, there are arrows indicating transitions between 'harm.' (harmonics) and 'non. harm.' (no harmonics), and 'non trem.' (no tremolo) and 'trem.' (tremolo).

92 **C**

S. Solo

f
3
You have

Vln. I

trem. sul pont.
mf cresc.

Vln. II

trem. sul pont.
mf cresc.

Vla.

trem. sul pont.
mf cresc.

Vc.

III
IV molto sul pont.
mf cresc.



95

S. Solo

seen it You have seen it You have

Vln. I

Vln. II

Vla.

Vc.

98

S. Solo

seen it, when ob-sta-cles hap-pen'd to bar the path,

Vln. I

Vln. II

Vla.

Vc.

f cresc.

f cresc.

f cresc.

f cresc.

100

S. Solo

rise

gliss.

ff

Vln. I

Vln. II

Vla.

Vc.

As fast as possible, independent tempi, chaotic

♩ = 70+
sempre m.s.p. play two or three times

Vln. I *fff*

Vln. II *fff* *ad lib., occasionally strike open III and IV* *sffz* *jeté, ricochet ad lib.* *play two or three times*

Vla. *fff* *ad lib., occasionally strike open III and IV* *play two or three times*

Vc. *loco* *sempre m.s.p.* *play three or four times* *trem.* *molto vib. non trem.* *sffz* *15^{mb}*

ad lib., occasionally strike open III and IV *mf* *II I* *f < ff* *molto vib.*

play two or three times

play two or three times *half-stopped (reduce finger pressure)* *excessive bow pressure*

sffz | p *f*

play two or three times pizz. *arco (m.s.p.)* *ad lib., occasionally strike open III and IV*

bow freely
 ord. _____ → excessive bow pressure
 vib. _____ → molto vib. _____
 c. 5" _____ senza vib.

109

IV
mf

ff

harm. gliss

play two or three times
pizz.

play two or three times

jeté, ricochet *ad lib.*

3

I
II
sffz

play two or three times
bow freely

ff
III
IV

A tempo ♩ = 45

Repeat until all other parts have joined pattern, then cue rehearsal mark

110

In tempo ♩ = 45
arco (ord.)

mf

arco (excessive pressure, bow freely) → ord.

harm. gliss

IV

mf

trem. → non trem. → ord.

excessive pressure, bow freely

Join pattern with Vln I and repeat until Vln I cues reh. mark

mf

excessive pressure, bow freely → ord.

Join pattern with Vln I and repeat until Vln I cues reh. mark

mf

111 **A**

half-stopped p pp bow on bridge (non-pitch)

half-stopped p pp bow on bridge (non-pitch)

half-stopped p pp bow on bridge (non-pitch)

half-stopped p pp bow on bridge (non-pitch)

113

s.t. p mf sfz $tr.$ slow $tr.$ fast $tr.$ mf sfz $m.s.p.$

s.t. p mf sfz $m.s.p.$

114

bow on bridge (non-pitch) half-stopped pp sfz ord.

bow on bridge (non-pitch) half-stopped pp sfz ord.

ord. sfz ord. sfz

115

Violin: bow freely, s.t. → m.s.p.

Viola: bow freely, s.t. → m.s.p.

Cello/Bass: *mp* bow freely, s.t. → m.s.p. *mf*

Cello/Bass: *mp* fast tr. → slow tr. → fast tr. *mf*

116

Violin: ord. → m.s.p. *mf* 3 3 3 3 tr. *p sub.* → *mf*

Viola: bow freely, s.t. → m.s.p. *mp* *mf*

Cello/Bass: bow on bridge (non-pitch) half-stopped, s.t. → m.s.p. *mp* *mf*

Cello/Bass: s.t. → m.s.p. → s.t. → m.s.p. slow tr. → fast tr.

117

Violin: *mp* → *sfz* → *mp* → *f*

Viola: ord. *mp sub.*

Cello/Bass: ord. *mp sub.*

Cello/Bass: s.t. → s.p. → s.t. *mp* *sfz* → *mp* → *f*

118

s.t. —————> m.s.p. —————> s.t.

mf ————— *sfz* ————— *mf*

s.t. —————> m.s.p. —————> s.t.

mf ————— *sfz* ————— *mf*

s.t. —————> m.s.p. —————> s.t.

mf ————— *sfz* ————— *mf*

ord.

mf

119

fast tr.
ord.

tr. —————> m.s.p.

sfz ————— *p sub.* ————— *f*

fast tr.
ord.

tr. —————> m.s.p.

sfz ————— *p sub.* ————— *f*

fast tr.
ord.

tr. —————> m.s.p.

sfz ————— *p sub.* ————— *f*

f

120

ord. s.t. → m.s.p → s.t. ord.

f *mf* *sfz* *mf* *f*

ord. ord.

f *p* *f* *sfz* *p sub.* *f*

ord. ord.

f *sfz* *p sub.* *f*

ord. s.t. → m.s.p

p *f*

122

f *sfz* *p sub.* *ff*

sfz *p sub.* *ff*

ord. slow tr. → fast tr.

mp *ff* *f* *p sub.* *mp*

124

III s.p. \flat tr mp II \sharp tr

p sub. *f* *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

p sub. \rightrightarrows *mp* *f* *p sub.* \rightrightarrows *mp* *p sub.* \rightrightarrows *mp*

f *p sub.* \rightrightarrows *mp* *mf* \rightrightarrows *mp*

127

ord. (tr) III s.p. \flat tr II \sharp tr

f *mf*

f *mf* \rightrightarrows *mp* *mf* \rightrightarrows *mp* *mf*

f *p sub.* \rightrightarrows *mp* *p sub.* \rightrightarrows *mp*

f *p sub.* \rightrightarrows *mp* *mf*

129

ord.

f *p sub. (molto cresc.)*

3/4

131

ff *m.s.p.*

2/4

Frenzied, hysterical

c. 7^o, ad lib. presto possibile, occasionally strike open III and IV, Vln I cues abrupt cut-off

133

fff

fff

fff

fff

Perusal Copy
Not for Performance

III Lament for the Poets

Francis Ledwidge (1887–1917)

Seán Doherty

♩ = 60

Soprano (offstage) : X - 4/4 - - - - -

Vln. I gives all cues
G.P.
 1st: c. 10"
 2nd: c. 7"
 3rd: c. 5"

Violin I : X - 4/4 - - - - -
 instrument at ease prepare to play I II III IV *f*
 Mute strings with left hand. Pizz. with fingernail
 ♯ ♮
brutalmente arco m.s.p.
ff
 I 0
 II 0

Violin II : X - 4/4 - - - - -
 instrument at ease prepare to play I II III IV *f*
 Mute strings with left hand. Pizz. with fingernail
 ♯ ♮
brutalmente arco m.s.p.
ff
 II 0
 III 0

Viola : X - 4/4 - - - - -
 instrument at ease prepare to play I II III IV *f*
 Mute strings with left hand. Pizz. with fingernail
 ♯ ♮
brutalmente arco m.s.p.
ff
 II 0
 III 0

Violoncello : X - 4/4 - - - - -
 instrument at ease prepare to play I II III IV *f*
 Mute strings with left hand. Pizz. with fingernail
 ♯ ♮
brutalmente arco m.s.p.
ff
 III 0
 IV 0

♩ = 60

5

S.

Vln. I

Vln. II

Vla.

Vc.

Repeat independently until sop. cue.
Gradual increase in tempo and intensity.
Gradual decrease in value of rests.

S.t. *gliss.*
p *mf*

Repeat independently until sop. cue.
Gradual increase in tempo and intensity.
Gradual decrease in value of rests.
S.t. *gliss.*
p *mf*

Repeat independently until sop. cue.
Gradual increase in tempo and intensity.
Gradual decrease in value of rests.
S.t. *gliss.*
p *mf*

Repeat independently until sop. cue.
Gradual increase in tempo and intensity.
Gradual decrease in value of rests.
S.t. *gliss.*
p *mf*

9

S.

Vln. I

Vln. II

Vla.

Vc.

Independent tempo, Largo
mp phrase dynamics *ad lib.*

ah *etc.*

accel.

15 *mf* *tr*

S.

Vln. I

Vln. II

Vla.

Vc.

21 *f* *tr*

In strict time
♩ = 60

S.

Vln. I

Vln. II

Vla.

Vc.

24 **A** All parts in strict time (♩ = 60)

S. 

Vln. I *All parts in strict time (♩ = 60)*
f *gliss.* *fff* trem. sul pont. *mf cresc.*

Vln. II *f* *gliss.* *fff* trem. sul pont. *mf cresc.*

Vla. *f* *gliss.* *fff* trem. sul pont. *mf cresc.*

Vc. *f* *gliss.* *fff* molto sul pont. *mf cresc.*

26

S. 

Vln. I 

Vln. II 

Vla. 

Vc. 

28

S.

Vln. I

Vln. II

Vla.

Vc.

30

S.

Vln. I

Vln. II

Vla.

Vc.

32

ff

S.

Vln. I

Vln. II

Vla.

Vc.

f cresc.

f cresc.

f cresc.

f cresc.

34

S.

Vln. I

Vln. II

Vla.

Vc.

35

S.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

37 **Largo** ♩ = 45

Soprano

Violin I

Violin II

Viola

Violoncello

Largo ♩ = 45
Let other parts repeat cell until sop. has returned onstage

half-stop
s.t.
pp
IV

half-stop
s.t.
pp
IV

half-stop
s.t.
pp
IV

41 *mf* *sempre molto rubato*

I heard the poor old wo man say, At break of day the fow-ler came And

46

took my black-birds from their songs Who_ loved_ me well through shame and

p

49

blame. No_ more from_ love-ly_ dis- tan

A

harm. ord.

harm. ord.

harm. ord.

51

ces Their songs shall bless me mile by mile, Nor

p

5

7

tr

5

5

54

to white Ash-bourne call me down To wear my crown an oth-er

tr

3

3

3

9

3

tr

tr

57 All parts in strict time (♩ = 45)

while.

All parts in strict time (♩ = 45)

ord.

ppp *mp* *mp*

ord.

mp

59

B

f

And when the first sur - prise of

f

And when the first sur - prise of

tr *lontano* *tr*

p *mf* *p* *p* *5* *5* *9*

lontano

pp

lontano

pp

ord.

ppp *p*

61

flight sweet songs excite, from the far

5 5 9

p 9 5 9 5

7 *p*

62

dawn Shall there come black-birds

mp 5 5 9

mp 9 5

mp 7 9

mp 3/4

63

loud with

64

love, Sweet ec-hoes of the sing-ers gone But

ff *mf* *rit.* *mp*

f *p* *ppp* *mp* *pp*

C

♩ = 45

67

in the lone ly hush of eve Weep - ing I grieve the si - lent bills." I

♩ = 45

ppp
s.t.

ppp
s.t.

ppp
s.t.

ppp
s.t.

71

heard the Poor Old Wo man say In Der - ry of the lit - tle hills.

p

rit.

pp

rit.