

MOBHI'S BELT

Seán Doherty
2021

SATB, String Orchestra,
and Piano (opt.)

MOBHI'S BELT

- I. 'The Torrent' Tacet
- II. 'Colmcille's Greeting to Ireland' p. 1
Text from *A Celtic Psaltry* by Alfred Perceval Graves (1917)
- III. 'Crios Mobi' p. 17
Text from *The Martyrology of Donegal: A Calendar of the Saints of Ireland* by Mícheál Ó Cléirigh (c.1630)

Duration: 15 mins

PROGRAMME NOTE

It was a pandemic, such as we are currently living through, that gave St Colmcille the impetus to found his first monastery. He was forced to flee from his teacher St Mobhi's monastery in Glasnevin, Dublin, by a contagious plague that ravaged Ireland, the 'Buidhe Chonnaill' or 'yellow pestilence'. He resorted to his home in Ulster and was granted land at Derry by the King of Ireland but refused to found a monastery there until he had permission from St. Mobhi. Two of Mobhi's monks arrived at Derry to tell Colmcille that Mobhi had died of the plague and to prove this, they presented him with Mobhi's belt. Colmcille took this as a sign that he could proceed to found the monastery at Derry. That we are living through another pandemic during the 1500 anniversary year of Colmcille's birth emphasis the understanding that pandemic is a constant of human experience. This understanding is particularly relevant to the people of Donegal and Derry, who were so badly impacted by COVID-19. My thanks to Deirdre Ní Chaomhánaigh who helped me prepare the text of 'Crios Mobi'. Go raibh míle maith agat.

READINGS

Passages to be read before each movement from *Insula Sanctorum et Doctorum* (1890) by John Healy.

I. The Torrent

It was the custom in those days for the students to visit the various saints of Erin, who were celebrated for holiness and learning; and so we find that Colmcille, when he had finished his studies under Finnian of Clonard, directed his steps to the school of another great master of the spiritual life, St. Mobhi Claraineach of Glasnevin. The students' cells at Glasnevin were situated on one side of the River Tolka, and Mobhi's church was on the other, at or near the spot where the Protestant church now stands.

The light-footed youngsters of those days, however, found no difficulty in crossing the rapid and shallow stream at ordinary times. But when the river was swollen with heavy rains, it was no easy task to breast the flood; yet such was Colmcille's zeal in the service of God that on one such occasion, to his master's admiration and surprise, he crossed the angry torrent, that he might be present as usual at the exercises in the church. 'May God be praised', said Colmcille, when he had crossed safely over, 'and deliver us from these perils in future'. It is said that his prayer was heard; and that all the cells, with their occupants, were suddenly transferred to the other side of the stream, and remained there ever after.

II. Colmcille's Greeting to Ireland

It was doubtless during his leisure hours, while under Mobhi's care at Glasnevin, that Colmcille used to ramble out to the Hill of Howth, and sitting on the brow of its lofty cliffs, gaze in pensive mood over the wide spreading sea, and contemplate, with a poet's eye, all the stern grandeur of that iron-bound coast. He fed his soul on the glorious vision, and in after years, when surrounded by the sterile rocks of Iona, his sad thoughts often turned to those scenes of his youth, and found expression in words that cannot fail to touch a sympathetic chord in every heart.

III. Crios Mobi

Colmcille had four companions at Glasnevin St. Cannech, St. Ciaran, and St. Comgall—and during their entire lives a tender and ardent friendship united these holy men together. A pestilence which broke out in A.D. 544, and of which St. Ciaran appears to have died, scattered the holy disciples of St. Mobhi's School; so Colmcille resolved to return home to his native territory. When he crossed the stream then called the Bior, but now called the Moyola Water, which flows into Lough Neagh at its north-western extremity, he earnestly prayed to God to stay the ravages of the terrible 'Buidhe Chonnaill' on the southern banks of that stream, so that it might not invade the territories of his kinsmen. His earnest prayer was heard, and thus Tir-Owen and Tir-Connell escaped the dreadful plague.

Colmcille was now a priest twenty-five years of age; and he began to think of founding a church in his native territory. The *Annals of Ulster* record the founding of Derry by Colmcille in the year A.D. 545; and it was brought about in this way. The first cousin of St. Colmcille, Ainmire, son of Setna, who succeeded to the throne of Tara later on, was in A.D. 545 prince of Ailech and the neighbouring territory. His eldest son Aedh, was then a boy of ten years; but it seems, according to O'Donnell's *Life of Colmcille*, the king in the name of his son Aedh, offered the fort in which he then dwelt on the site of the present city of Derry to his cousin in order to found his church and monastery.

Colmcille, however, was at first unwilling to accept the gift, because his master Mobhi had not yet given him, as was customary, permission to found a church—doubtless thinking him too young and inexperienced. But Mobhi himself was taken sick, and died of the plague in A.D. 544, shortly after Colmcille had left him; and before he died he retracted his prohibition, and sent two of his disciples to Colmcille with his belt as a sign to give him full permission to act as he pleased. These messengers had just then arrived; and so Colmcille gladly accepted the gift of his cousin, and founded his church on, what was called then and long after, the Island of Derry. When Colmcille received the belt he said, 'Good was the man who had this belt' said he, 'for it was never opened for gluttony, nor closed on falsehood'.

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato ♩ = 100

This system of the score includes staves for Violin I, Violin II, Violin III, Viola, Violoncello, and Double Bass. The music is in 4/4 time and begins with a tempo marking of Moderato and a metronome marking of ♩ = 100. The first violin part starts with a melodic line marked *p dolce*. The second and third violins, viola, and cello enter in the second measure with a similar melodic line, also marked *p dolce*. The double bass part remains silent in this system. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano) in later measures.

This system continues the musical score from the first system. It begins with a section marked 'A' starting at measure 7. The first violin part features a triplet of eighth notes marked *mp*. The second violin part has a triplet of eighth notes marked *p*. The third violin part has a triplet of eighth notes marked *p*. The viola part has a triplet of eighth notes marked *p*. The cello part has a triplet of eighth notes marked *mp*. The double bass part has a triplet of eighth notes marked *mp*. Dynamics include *p* (piano) and *mp* (mezzo-piano).

12 **B**

Vln. I
Vln. II
Vln. III
Vla.
Vc.
Db.

mf
mf
mf
mf
mf
mp
mp
mp
mp
mp
mp

Detailed description: This is a page of a musical score, page 2, starting at measure 12. The score is for a string quartet (Violin I, Violin II, Violin III, Viola) and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 12 is marked with a box containing the letter 'B'. The dynamics are marked as mezzo-forte (mf) for measures 12 and 13, and mezzo-piano (mp) for measures 14 and 15. The Violin I part has a melodic line starting in measure 14. The Violin II part has a melodic line starting in measure 13. The Violin III part has a melodic line starting in measure 12. The Viola part has a melodic line starting in measure 12. The Violoncello part has a melodic line starting in measure 12. The Double Bass part has a melodic line starting in measure 12. The score is watermarked with 'Perusal Copy' and 'Not for Performance'.

16 **C**

Vln. I *mp*

Vln. II *mf* *mp*

Vln. III *mf* *mp*

Vla. *mf* *mp*

Vc. *mf*

Db. *mf*

20 **D**

Vln. I *fagitato* *mf*

Vln. II *fagitato* *mf* *f*

Vln. III *fagitato* *mf* *f*

Vla. *fagitato* *mf* *f*

Vc. *fagitato* *mf* *f*

Db. *fagitato* *mf* *f*

mp *fagitato* *mf*

E

Musical score for measures 27-31, featuring six staves: Vln. I, Vln. II, Vln. III, Vla., Vc., and Db. The score includes dynamic markings such as *ff*, *mf*, and *ord.*, and performance instructions like *sul pont.* and *gliss.*. The notation includes various note values, rests, and slurs.

Musical score for measures 32-36, featuring six staves: Vln. I, Vln. II, Vln. III, Vla., Vc., and Db. The score includes performance instructions like *gliss.* and *sul pont.*, and dynamic markings such as *ff*. The notation includes various note values, rests, and slurs.

36

molto sul pont. *fff*

ord. *pp calmo*

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

42

F

p *pp*

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

47 rit.

The musical score consists of six staves for string instruments: Violin I, Violin II, Violin III, Viola, Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 47 with a 'rit.' (ritardando) marking. The dynamics are as follows: Violin I starts with *p* and has a crescendo leading to *p* in the next measure; Violin II starts with *p*, then *pp*, then *p*, and ends with *p*; Violin III starts with *pp*, then *p*, and ends with *pp*; Viola starts with *pp*, then *p*, and ends with *pp*; Violoncello starts with *pp*, then *p*, and ends with *pp*; Double Bass starts with *pp*, then *p*, and ends with *pp*. The notation includes various note values, slurs, and dynamic hairpins.

Perusal Copy
Not for Performance

II. Colmcille's Greeting to Ireland

7

Andante

♩ = 60

mp

S. De

A. De

T. De

B. De

Andante

♩ = 60

Pno. *mp dolce*

Vln. I *mp dolce*

Vln. II *mp dolce*

Vln. III *mp dolce*

Vla. *mp dolce*

Vc. *mf dolce*
pizz.

Db. *mf dolce*

5

S. light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

A. light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

T. light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

B. light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

Pno.

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc.

Db.

8

S. sea! The dash-ing of the wave in wild dis - or - der On its de-so-late bor-der de-light-ful to

A. sea! The dash-ing of the wave in wild dis - or - der On its de-so-late bor-der de-light-ful to

T. sea! The dash-ing of the wave in wild dis - or - der On its de-so-late bor-der de-light-ful to

B. sea! The dash-ing of the wave in wild dis - or - der On its de-so-late bor-der de-light-ful to

Pno.

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc.

Db.

12

S. me! _____ De-light-ful to stand on the brow of Ben

A. me! _____ De-light-ful to stand on the brow of Ben

T. me! _____ De-light-ful to stand on the brow of Ben

B. me! _____ De-light-ful to stand on the brow of Ben

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

16

S. E - dar, Af-ter be-ing a speed-er o'er the white bo-somed sea, Af-ter

A. E - dar, Af-ter be-ing a speed-er o'er the white bo-somed sea, Af-ter

T. E - dar, Af-ter be-ing a speed-er o'er the white bo-somed sea, Af-ter

B. E - dar, Af-ter be-ing a speed-er o'er the white bo-somed sea, Af-ter

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

19

S. row-ing and row-ing in my lit-tle cur - ragh! To the loud___ shore O, Och, O-cho-

A. row-ing and row-ing in my lit-tle cur - ragh! To the loud___ shore O, Och, O-cho-

T. row-ing and row-ing in my lit-tle cur - ragh! To the loud___ shore O, Och, O-cho-

B. row-ing and row-ing in my lit-tle cur - ragh! To the loud___ shore O, Och, O-cho-

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

accel.

22

S. nee! _____

A. nee! _____ Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

T. nee! _____

B. nee! _____

accel.

Pno.

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

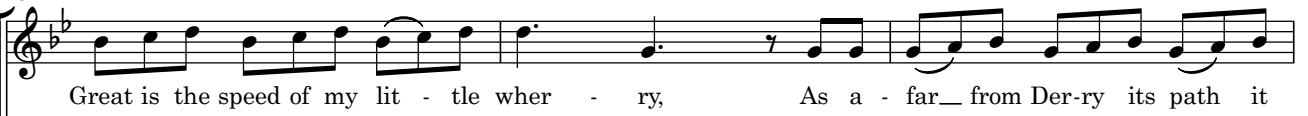
Vc. *mf*

Db.

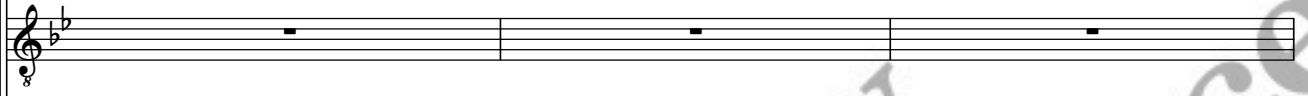
G


Con moto ♩ = 70

25

S.  Great is the speed of my lit - tle wher - ry, As a - far_ from Der-ry its path it

A.  nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

T. 

B. 

G

Con moto ♩ = 70

Pno. 

Vln. I  *p*

Vln. II  *p*

Vln. III  *p*

Vla.  *p*


Vc.  *mp*

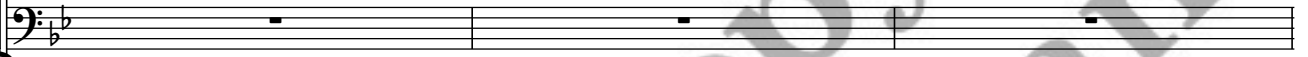
Db. 

28

S.  ploughs; — Hea-vy my heart out of Er - in steer ing and

A.  nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

T. 

B. 

Pno. 

Vln. I  *p*

Vln. II  *p*

Vln. III  *p*

Vla.  *p*

Vc. 

Db. 

31

S. near - ing Al - ba of the beet - ling brows.

A. nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

T. *p* Och, O - cho - nee! Och, O - cho - nee!

B. *p* Och, O - cho - nee! Och, O - cho - nee!

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

34

S. 
Were all_ of Al-ba mine now_ to en - ter;

A. 
nee! Och, O-cho-nee! Och, O-cho-nee! Och, O-cho-

T. 
Och, O-cho-nee! Och, O-cho-nee! Och, O-cho-nee!

B. 
Och, O-cho-nee! Och, O-cho-nee! Och, O-cho-nee!

Pno. 

Vln. I 
p

Vln. II 
p

Vln. III 
p

Vla. 
p

Vc. 
mp

Db. 

37

S. Mine from the cen - tre and through to the sea; I would

A. nee! Och, O - cho - nee! Och, O - cho -

T. Och, O - cho - nee! Och, O - cho - nee!

B. Och, O - cho - nee! Och, O - cho - nee!

Pno.

Vln. I

Vln. II


Vln. III

Vla.

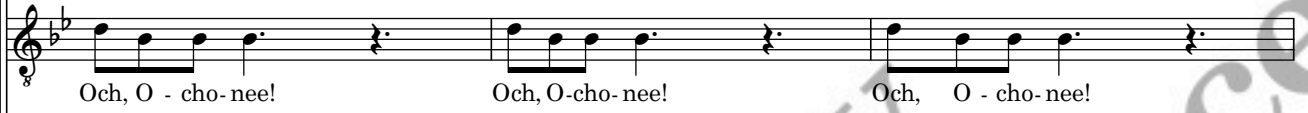
Vc.

Db.

39

S.  ra-ther poss - ess_ in deep - leaved Der - ry The home that was ve - ry dear to

A.  nee! Och, O-cho - nee! Och, O-cho nee! Och, O-cho

T.  Och, O - cho-nee! Och, O-cho-nee! Och, O - cho-nee!

B.  Och, O-cho-nee! Och, O-cho-nee! Och, O-cho-nee!

Pno. 

Vln. I  *p*

Vln. II  *p*

Vln. III  *p*

Vla.  *p*

Vc. 

Db. 

rit.

42

S. me.

A. nee! *f* To

T.

B.

rit.

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

H Adagio ♩ = 50

S. *p*
ah _____ ah _____

A.
Der-ry my love is e-ver a - ward-ed, For her lawns smooth-sward-ed, her pure clear wells, And the

T. *p*
ah _____ ah _____

B. *p*
ah _____ ah _____

H Adagio ♩ = 50

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vla. *pp*

Vc.

Db.

S. 
ah ah

A. 
hosts of an-gels that ho-ver and ho - ver O-ver and o-ver her oak - set dells.

T. 
ah ah

B. 
ah ah

Pno. 

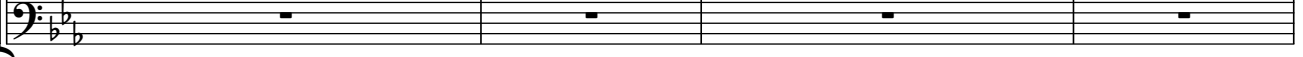
Vln. I 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 

53

S. *p*
ah

A. In - deed and in-deed for these joys I love her, Pure

T. *p*
ah

B. *p*
ah

Pno. *mp* *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vln. III *mp* *pp*

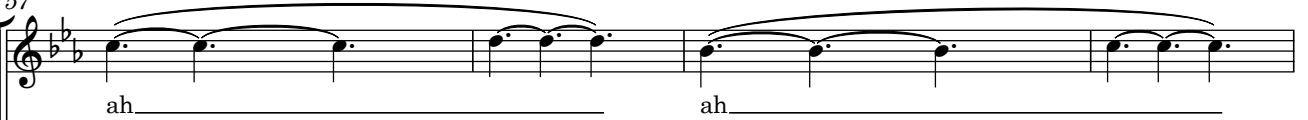
Vla. *mp* *pp*

Vc. *mp* *p*

Db. *arco* *mp* *p*

Detailed description: This is a page of a musical score, page 23, starting at measure 53. The score is for a vocal soloist (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts (S, A, T, B) are in the upper staves, each with a melodic line and lyrics. The Soprano and Tenor parts have the vocalization 'ah'. The Alto part has the lyrics 'In - deed and in-deed for these joys I love her, Pure'. The piano accompaniment (Pno.) and string sections (Vln. I, II, III, Vla., Vc., Db.) are in the lower staves. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The string sections play a rhythmic pattern in the first two measures, which then changes to a more melodic line in the third measure. The dynamic markings are *mp* (mezzo-piano) and *pp* (pianissimo) for the piano and strings, and *p* (piano) for the vocalists. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. A large watermark 'Academy of Music Performance' is visible across the page.

57

S.  ah ah

A.  air is a - bove her, smooth turf be - low; While e - ver-more o-ver each oak-boughleaf - y a

T.  ah ah

B.  ah ah

Pno. 

Vln. I 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 



61

accel.

S.

ah

A.

beau-ti-ful be-vy of an - gels go.

T.

ah

B.

ah

Pno.

accel.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.



Andante

I

65

S.

A.

mp

T.

B.

mp

Andante

I

Pno.

mp

Vln. I

mp

Vln. II

mp

Vln. III

mp

Vla.

mp

Vc.

mp

Db.

mp

68

S. _____

A. *ff*
dwell-ing was there-in, my small dear cell. _____ Strike him, O Liv - ing God out of

T. _____

B. *ff*
dwell-ing was there-in, my small dear cell. _____ Strike him, O Liv - ing God out of

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

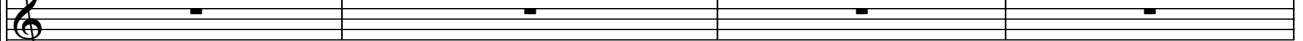
Vln. III *ff*

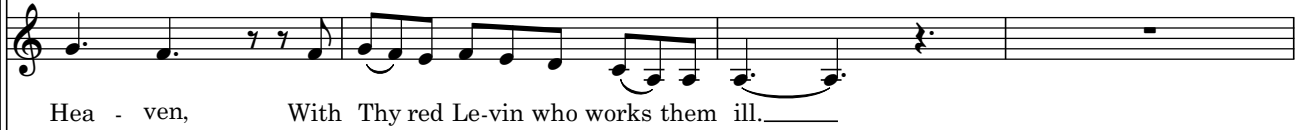
Vla. *ff*

Vc. *ff*

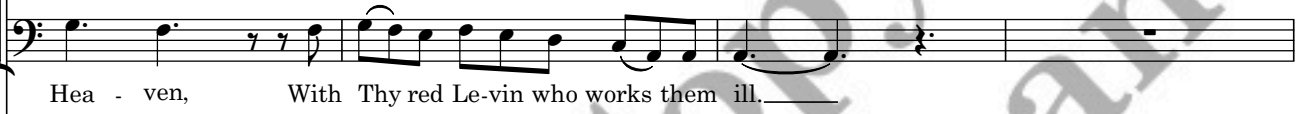
Db. *ff*

71

S. 

A. 

T. 

B. 

Pno. 

Vln. I 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 

75

S. *p echo*
Be - lov-ed shall Der-ry and Dur-row en -

A. *mf*
Be - lov-ed shall Der-ry and Dur-row en - dure, Be -

T. *p echo*
Be - lov-ed shall Der-ry and Dur-row en -

B. *mf*
Be - lov-ed shall Der-ry and Dur-row en - dure, Be -

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

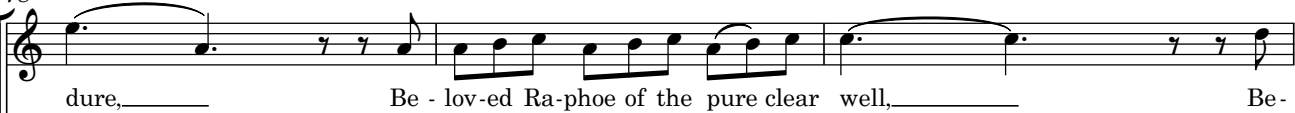
Vln. III *mf*


Vla. *mf*

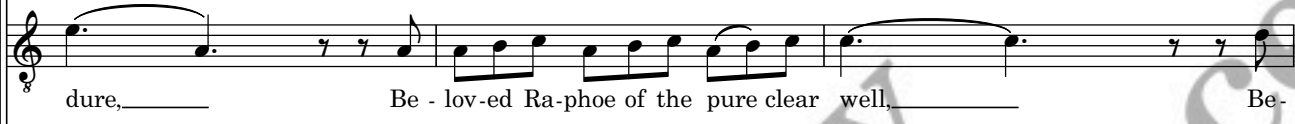
Vc. *mf*

Db. *mf*

78

S.  dure, _____ Be - lov-ed Ra-phoe of the pure clear well, _____ Be-

A.  lov-ed Ra-phoe of the pure clear well, _____ Be - lov-ed Drum-home with its sweet a-corn

T.  dure, _____ Be - lov-ed Ra-phoe of the pure clear well, _____ Be-

B.  lov-ed Ra-phoe of the pure clear well, _____ Be - lov-ed Drum-home with its sweet a-corn

Pno. 

Vln. I 

Vln. II 


Vln. III 


Vla. 


Vc. 

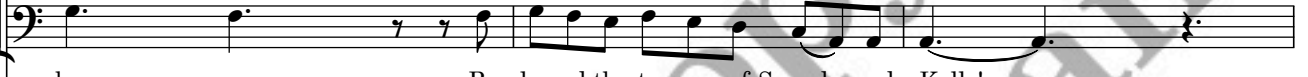
Db. 

81

S. 
lov-ed Drum-home with its sweet a-cornshow - ers, Be - lov-ed the to-wers of Swords and

A. 
show - ers, Be - lov-ed the to-wers of Swords and Kells!_____

T. 
lov-ed Drum-home with its sweet a-cornshow - ers, Be - lov-ed the to-wers of Swords and

B. 
show - ers, Be - lov-ed the to-wers of Swords and Kells!_____

Pno. 

Vln. I 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 

J Maestoso

84 rit. ♩ = 54

S. *f* Kells!___ My

A. *f* Be - lov - ed too at my heart as a - ny Art

T. *f* Kells!___ Be - lov - ed too at my heart as a - ny Art

B. *f* Be - lov - ed too at my heart as a - ny Art

J Maestoso

rit. ♩ = 54

Pno. *f*

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc. *f*

Db. pizz.

88

S. heart_____ o - ver Lough Foyle_____ 'tis

A. thou Drum-cliffe on Cul-cin-ne's strand,____ And o-ver Lough Foyle, 'tis de-light to be

T. thou Drum-cliffe on Cul-cin-ne's strand,____ And o-ver Lough Foyle, 'tis de-light to be

B. thou Drum-cliffe on Cul-cin-ne's strand,____ And o-ver Lough Foyle, 'tis de-light to be

Pno.

Vln. I

Vln. II

Vln. III

Vla.

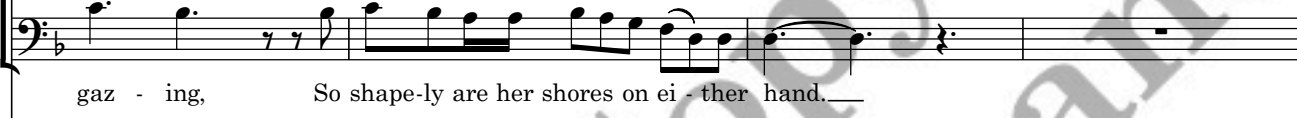
Vc.

Db.

S.  gaz - ing, So shape - ly — her shores. —

A.  gaz - ing, So shape-ly are her shores on ei - ther hand. —

T.  gaz - ing, So shape-ly are her shores on ei - ther hand. —

B.  gaz - ing, So shape-ly are her shores on ei - ther hand. —

Pno. 

Vln. I 

Vln. II 

Vln. III 

Vla. 

Vc. 

Db. 

95

S. You

A. De-light-ful in-deed, is the pur-ple sea's gla mour Where

T. De-light-ful in-deed, is the pur-ple sea's gla mour Where

B. De-light-ful in-deed, is the pur-ple sea's gla mour Where

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

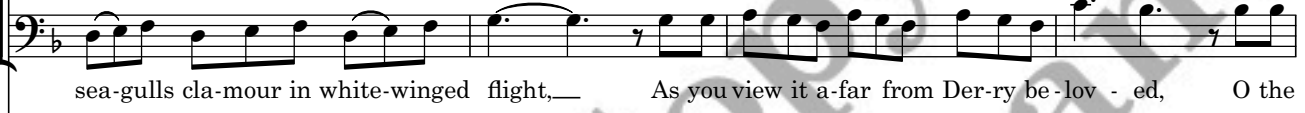
Db.

98

S.  view _____ far _____ from Der - ry be - lov - ed, the

A.  sea-gulls cla-mour in white-winged flight, — As you view it a-far from Der-ry be-lov - ed, O the

T.  sea-gulls cla-mour in white-winged flight, — As you view it a-far from Der-ry be-lov - ed, O the

B.  sea-gulls cla-mour in white-winged flight, — As you view it a-far from Der-ry be-lov - ed, O the

Pno. 

Vln. I 

Vln. II 

Vln. III 

Vla. 


Vc. 


Db. 

rit. ff

102

S.  *ff*
 peace_ and_ de - light!_ O the peace of it,_ the peace and de - light!

A.  *ff*
 peace of it,_ the peace and de - light!_ O the peace of it,_ the peace and de - light!

T.  *ff*
 peace of it,_ the peace and de - light!_ O the peace of it,_ the peace and de - light!

B.  *ff*
 peace of it,_ the peace and de - light!_ O the peace of it,_ the peace and de - light!

rit. ff

Pno.  *ff*

Vln. I  *ff*

Vln. II  *ff*

Vln. III  *ff*

Vla.  *ff*

Vc.  *ff*

Db.  *ff*

III. Crios Mobi

Adagio

♩ = 50

f *espress.*

T. Solo

Crios Mo-bi, Crios Mo-bi, Crios Mo-bi, Crios Mo-bi,
Kriss Mo-vi, Kriss Mo-vi, Kriss Mo-vi, Kriss Mo-vi,

S.

p

Crios Mo-bi, Crios Mo-bi, Crios
Kriss Mo-vi, Kriss Mo-vi, Kriss

A.

p

Crios Mo-bi, Crios Mo-bi, Crios
Kriss Mo-vi, Kriss Mo-vi, Kriss

T.

p

Crios Mo-bi, Crios Mo-bi, Crios
Kriss Mo-vi, Kriss Mo-vi, Kriss

B.

p

Crios Mo-bi, Crios Mo-bi, Crios
Kriss Mo-vi, Kriss Mo-vi, Kriss

Adagio

♩ = 50

Pno.

p

Vln. I

p

trem. non trem. *sim.*

Vln. II

p

trem. non trem. *sim.*

Vln. III

p

trem. non trem. *sim.*

Vla.

p

trem. non trem. *sim.*

Vc.

p

trem. non trem. *sim.*

Db.

p

p arco trem. non trem. *sim.*

T. Solo

Musical staff for Tenor Solo, showing a melodic line with a fermata over the final note.

Nir hos - laic - cedh ria sáith,
 Nir hus - lak - kugh ria saw,

S.

Musical staff for Soprano, showing a melodic line with a fermata over the final note.

ló, —
 low, —

Nir hos - laic - cedh ria sáith,
 Nir hus - lak - kugh ria saw,

A.

Musical staff for Alto, showing a melodic line with a fermata over the final note.

ló, —
 low, —

Nir hos - laic - cedh ria sáith,
 Nir hus - lak - kugh ria saw,

T.

Musical staff for Tenor, showing a melodic line with a fermata over the final note.

ló, —
 low, —

Nir hos - laic - cedh ria sáith,
 Nir hus - lak - kugh ria saw,

B.

Musical staff for Bass, showing a melodic line with a fermata over the final note.

ló, —
 low, —

Nir hos - laic - cedh ria sáith,
 Nir hus - lak - kugh ria saw,

Pno.

Piano accompaniment, featuring a rhythmic pattern of chords and single notes.

Vln. I

Violin I part, featuring a melodic line with a fermata over the final note.

Vln. II

Violin II part, featuring a melodic line with a fermata over the final note.

Vln. III

Violin III part, featuring a melodic line with a fermata over the final note.

Vla.

Viola part, featuring a melodic line with a fermata over the final note.

Vc.

Violoncello part, featuring a melodic line with a fermata over the final note.

Db.

Double Bass part, featuring a melodic line with a fermata over the final note.

Cymbal and snare drum part, featuring a rhythmic pattern of cymbal and snare hits.

25

T. Solo

Nir hiadh - adh _____ im - gó.
 Nir hiadh - ugh _____ im go.

S.

Nir hiadh - adh _____ im - gó.
 Nir hiadh - ugh _____ im go.

A.

Nir hiadh - adh _____ im - gó.
 Nir hiadh - ugh _____ im go.

T.

Nir hiadh - adh _____ im - gó.
 Nir hiadh - ugh _____ im go.

B.

Nir hiadh - adh _____ im - gó.
 Nir hiadh - ugh _____ im go.

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

Cris
 Kriss

K

34

T. Solo

Mo-bi, Crios Mo-bi, Crios Mo-bi, Crios Mo-bi, Nibh - dar sibh - ne im ló, Nir
 Mo-vi, Kriss Mo-vi, Kriss Mo-vi, Kriss Mo-vi, Neev - dar shiv - ne im low, Nir

S.

A.

T.

B.

K

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

mp

T. Solo

hos - laic - cedh ria saíth, Nir hiadh - adh _____ im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh _____ im go.

S.

mp

Crios Mo-bi, Crios
Kriss Mo-vi, Kriss

A.

mp

Crios Mo-bi, Crios
Kriss Mo-vi, Kriss

T.

mp

Crios Mo-bi, Crios
Kriss Mo-vi, Kriss

B.

mp

Crios Mo-bi, Crios
Kriss Mo-vi, Kriss

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.



51

S. Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv-ne im low, Nir

A. Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv-ne im low, Nir

T. Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv-ne im low, Nir

B. Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv-ne im low, Nir

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

58

mf

S. *hos - laic - cedh ria sáith, Nir hiadh - adh im - gó. Crios*
hus - lak - kugh ria saw, Nir hiadh - ugh im go. Kriss

A. *hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.*
hus - lak - kugh ria saw, Nir hiadh - ugh im go.

T. *hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.*
hus - lak - kugh ria saw, Nir hiadh - ugh im go.

B. *hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.*
hus - lak - kugh ria saw, Nir hiadh - ugh im go.

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.

L

66

S. *Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low,*

A. *Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss*

T.

B.

L

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vln. III

Vla.

Vc.

Db. *mf*



S. Nir hos - laic - cedh ria saíth, Nir hiadh - adh im -
 Nir hus - lak - kugh ria saw, Nir hiadh - ugh im

A. Mo - bi, Nibh - dar sibh - ne im ló, Nir hos - laic - cedh ria
 Mo - vi, Neev - dar shiv - ne im low, Nir hus - lak - kugh ria

T. *mf* Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im
 Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im

B. *mf* Crios Mo - bi, Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss Mo - vi, Kriss

Pno. Musical notation for piano accompaniment.

Vln. I Musical notation for Violin I.

Vln. II Musical notation for Violin II.

Vln. III *mf* Musical notation for Violin III.

Vla. *mf* Musical notation for Viola.

Vc. *mf* Musical notation for Violoncello.

Db. Musical notation for Double Bass.

80 **M** *f*

S. *f*

gó. Crios Mo-bi, Crios Mo-bi, Crios Mo-bi, Crios Mo-bi, Nibh - dar
 go. Kriss Mo-vi, Kriss Mo-vi, Kriss Mo-vi, Kriss Mo-vi, Neev - dar

A. *f*

sáith, Nir hiadh - adh im - gó. Crios Mo-bi, Crios
 saw, Nir hiadh - ugh im go. Kriss Mo-vi, Kriss

T. *f*

ló, Nir hos - laic - cedh ria sáith, Nir hiadh - adh
 low, Nir hus - lak - kugh ria saw, Nir hiadh - ugh

B. *f*

Mo-bi, Crios Mo-bi, Nibh - dar sibh-ne im ló, Nir hos - laic -
 Mo-vi, Kriss Mo-vi, Neev - dar shiv-ne im low, Nir hus - lak -

M

Pno. *f*

Vln. I *f*

Vln. II *f*

Vln. III

Vla. *f*

Vc. *f*

Db. *f*

87

S. *sibh - ne im ló, Nir hos - laic - cedh ria*
shiv - ne im low, Nir hus - lak - kugh ria

A. *Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im*
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im

T. *im - gó. Crios Mo - bi, Crios Mo - bi, Crios*
im go. Kriss Mo - vi, Kriss Mo - vi, Kriss

B. *cedh ria sáith, Nir hiadh - adh im -*
kugh ria saw, Nir hiadh - ugh im

Pno.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Db.



92

S. *p*
 Sáith, Nir hiadh - adh im - gó. Crios
 saw, Nir hiadh - ugh im go. Kriss

A.
 ló, Nir hos - laic - cedh ria sáith, Nir
 low, Nir hus - lak - kugh ria saw, Nir

T.
 Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

B. *f*
 gó. Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
 go. Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

Pno.

Vln. I *p*

Vln. II

Vln. III

Vla.

Vc. *f*

Db.

98

S. Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

A. *p*
 hiadh - adh _____ im - gó. Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
 hiadh - ugh _____ im go. Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

T. hos - laic - cedh ria sáith, Nir hiadh - adh _____ im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh _____ im go.

B. Nibh - dar sibh-ne im ló, _____ Nir hos - laic - cedh ria sáith,
 Neev - dar shiv-ne im low, _____ Nir hus - lak - kugh ria saw,

Pno.

Vln. I

Vln. II *p*

Vln. III

Vla.

Vc.

Db.

105

S. Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

A. Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

T. *p*
Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

B. Nir hiadh - adh im - gó. Crios
Nir hiadh - ugh im go. Kriss

Pno.

Vln. I

Vln. II

Vln. III *p*

Vla. *p*

Vc.

Db.

110

ff

S. *ff*
Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

A. *ff*
Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

T. *ff*
Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

B. *ff*
Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *p* *ff*

Db. *ff*

Mobhi's Belt

dedicated to the Hannigan Family

I. The Torrent

6th-century attrib. Colmcille

SEÁN DOHERTY

Moderato ♩ = 100

TACET



II. Colmcille's Greeting to Ireland

Andante

♩ = 60

5

light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

light-ful to stand on the brow of Ben E - dar, Be-fore be-ing a speed-er on the white-haired

8

sea! The dash-ing of the wave in wild dis - or - der On its de so-late bor-der de-light-ful to

sea! The dash-ing of the wave in wild dis - or - der On its de so-late bor-der de-light-ful to

sea! The dash-ing of the wave in wild dis - or - der On its de so-late bor-der de-light-ful to

sea! The dash-ing of the wave in wild dis - or - der On its de so-late bor-der de-light-ful to

12

me!_____ De-light-ful to stand on the brow of Ben

me!_____ De-light-ful to stand on the brow of Ben

me!_____ De-light-ful to stand on the brow of Ben

me!_____ De-light-ful to stand on the brow of Ben

The musical score for measures 12-15 consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "me!" followed by a long horizontal line. The lyrics "De-light-ful to stand on the brow of Ben" are written below each staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

16

E - dar, Af - ter be - ing a speed - er o'er the white bo - somed sea, _____ Af - ter

E - dar, Af - ter be - ing a speed - er o'er the white bo - somed sea, _____ Af - ter

E - dar, Af - ter be - ing a speed - er o'er the white bo - somed sea, _____ Af - ter

E - dar, Af - ter be - ing a speed - er o'er the white bo - somed sea, _____ Af - ter

The musical score for measures 16-19 consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "E - dar, Af - ter be - ing a speed - er o'er the white bo - somed sea, _____ Af - ter" written below it. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

19

row-ing and row-ing in my lit-tle cur - ragh! To the loud shore O, Och, O - cho-

row-ing and row-ing in my lit-tle cur - ragh! To the loud shore O, Och, O - cho-

row-ing and row-ing in my lit-tle cur - ragh! To the loud shore O, Och, O - cho-

row-ing and row-ing in my lit-tle cur - ragh! To the loud shore O, Och, O - cho-

22

accel.

nee! nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

nee! nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

nee! nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

nee! nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

accel.

25 **G** Con moto ♩ = 70

Great is the speed of my lit - tle wher - ry, As a - far_ from Der-ry its path it
nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

G Con moto ♩ = 70

Piano accompaniment for measures 25-31, featuring chords in the right hand and a steady eighth-note bass line in the left hand.

28

ploughs;_ Hea-vy my heart out of Er - in steer ing and
nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho -

Piano accompaniment for measures 28-34, continuing the harmonic and rhythmic patterns from the previous section.

31

near - ing Al - ba of the beet - ling brows.

nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

p Och, O - cho - nee! Och, O - cho - nee!

p Och, O - cho - nee! Och, O - cho - nee!

34

Were all_ of Al - ba mine now_ to en - ter,

nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

37

Mine from the cen - tre and through to the sea; I would
nee! Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee!

39

ra-ther poss - ess_ in deep - leaved Der - ry The home that was ve - ry dear. to
nee! Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

Och, O - cho - nee! Och, O - cho - nee! Och, O - cho - nee!

42 rit.

me.

nee!

To

rit.

f

Adagio ♩ = 50

45 **H** *p*

ah

ah

Der-ry my love is e-ver a-ward-ed, For her lawns smooth-sward-ed, her pure clear wells, And the

ah

ah

ah

ah

Adagio ♩ = 50

H *pp*

49

ah ah

hosts of an-gels that ho-ver and ho - ver O-ver and o-ver her oak - set dells.

ah ah

ah ah

mp *pp*

53

p ah

In - deed and in-deed for these joys I love her, Pure

p ah

p ah

mp *pp*

57

ah ah

air is a - bove her, smooth turf be - low; While e - ver-more o-ver each oak-bough leaf - y a

ah ah

ah ah

61

accel.

ah

beau-ti-ful be-vy of an - gels go.

ah

ah

accel.

65 *Andante*

I

My Der-ry, my lit - tle oak grove of E - rin! My

My Der-ry, my lit - tle oak grove of E - rin! My

Detailed description: This block contains the vocal score for measures 65 to 67. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Andante' and the dynamic is 'mp'. The key signature has two flats. The vocal line starts with a rest, followed by the lyrics 'My Der-ry, my lit - tle oak grove of E - rin! My'. The piano accompaniment consists of chords and moving lines in both hands.

Andante

I

mp

Detailed description: This block shows the piano accompaniment for measures 65 to 67. It includes the right and left hand parts. The tempo is 'Andante' and the dynamic is 'mp'. The right hand plays chords and the left hand plays a moving bass line.

68

dwel-ling was there-in, my small dear cell. _____ Strike him, O Liv - ing God out of

dwel-ling was there-in, my small dear cell. _____ Strike him, O Liv - ing God out of

ff

ff

Detailed description: This block contains the vocal score for measures 68 to 70. The vocal line has lyrics: 'dwel-ling was there-in, my small dear cell. _____ Strike him, O Liv - ing God out of'. The piano accompaniment includes the right and left hand parts. The dynamic for the second part of the measure is 'ff'. The key signature has two flats.

71

Hea - ven, With Thy red Le-vin who works them ill.

Hea - ven, With Thy red Le-vin who works them ill.

75

p echo
Be - lov - ed shall Der - ry and Dur - row en -

mf
Be - lov - ed shall Der - ry and Dur - row en - dure, Be -

p echo
Be - lov - ed shall Der - ry and Dur - row en -

mf
Be - lov - ed shall Der - ry and Dur - row en - dure, Be -

78

dure, _____ Be - lov - ed Ra-phoe of the pure_ clear well, _____ Be -
lov - ed Ra-phoe of the pure_ clear well, _____ Be - lov - ed Drum-home with its sweet a-corn
dure, _____ Be - lov - ed Ra-phoe of the pure_ clear well, _____ Be -
lov - ed Ra-phoe of the pure_ clear well, _____ Be - lov - ed Drum-home with its sweet a-corn

The musical score for measures 78-80 consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "dure, _____ Be - lov - ed Ra-phoe of the pure_ clear well, _____ Be - lov - ed Ra-phoe of the pure_ clear well, _____ Be - lov - ed Drum-home with its sweet a-corn".

81

lov - ed Drum-home with its sweet a-corn show - ers, Be - lov - ed the to-wers of Swords and
show - ers, Be - lov - ed the to-wers of Swords and Kells! _____
lov - ed Drum-home with its sweet a-corn show - ers, Be - lov - ed the to-wers of Swords and
show - ers, Be - lov - ed the to-wers of Swords and Kells! _____

The musical score for measures 81-83 consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "lov - ed Drum-home with its sweet a-corn show - ers, Be - lov - ed the to-wers of Swords and show - ers, Be - lov - ed the to-wers of Swords and Kells! _____ lov - ed Drum-home with its sweet a-corn show - ers, Be - lov - ed the to-wers of Swords and show - ers, Be - lov - ed the to-wers of Swords and Kells! _____".

Maestoso
♩ = 54

84 rit. **f**

Kells!_____ My

f Be - lov - ed too at my heart as a - ny Art

f Kells!_____ Be - lov - ed too at my heart as a - ny Art

f Be - lov - ed too at my heart as a - ny Art

rit. **Maestoso**
♩ = 54

f

88

heart_____ o - ver Lough Foyle_____ 'tis

thou Drum-cliffe on Cul-cin-ne's strand,_____ And o - ver Lough Foyle,'tis de-light to be

thou Drum-cliffe on Cul-cin-ne's strand,_____ And o - ver Lough Foyle,'tis de-light to be

thou Drum-cliffe on Cul-cin-ne's strand,_____ And o - ver Lough Foyle,'tis de-light to be

91

gaz - ing, So shape - ly her shores. —

gaz - ing, So shape-ly are her shores on ei - ther hand. —

gaz - ing, So shape-ly are her shores on ei - ther hand. —

gaz - ing, So shape-ly are her shores on ei - ther hand. —

The musical score for measures 91-94 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady bass line and chords in the right hand. A large watermark 'Not for Performance' is overlaid diagonally across the page.

95

You

De - light-ful in-deed, is the pur-ple sea's gla mour Where

De - light-ful in-deed, is the pur-ple sea's gla mour Where

De - light-ful in-deed, is the pur-ple sea's gla mour Where

The musical score for measures 95-98 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady bass line and chords in the right hand. A large watermark 'Not for Performance' is overlaid diagonally across the page.

98

view far from Der-ry be-lov-ed, the
 sea-gulls cla-mour in white-winged flight, As you view it a-far from Der-ry be-lov-ed, O the
 sea-gulls cla-mour in white-winged flight, As you view it a-far from Der-ry be-lov-ed, O the
 sea-gulls cla-mour in white-winged flight, As you view it a-far from Der-ry be-lov-ed, O the

102

rit. *ff*
 peace and de-light! O the peace of it, the peace and de-light!
 peace of it, the peace and de-light! O the peace of it, the peace and de-light!
 peace of it, the peace and de-light! O the peace of it, the peace and de-light!
 peace of it, the peace and de-light! O the peace of it, the peace and de-light!
 rit. *ff*

9

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low,

Mo - bi,
Mo - vi,

Mo - bi,
Mo - vi,

Mo - bi,
Mo - vi,

Mo - bi,
Mo - vi,

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low,

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low,

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low,

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low,

17

Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

25

Nir hiadh - adh _____ im - gó. Crios
Nir hiadh - ugh _____ im go. Kriss

Nir hiadh - adh _____ im - gó.
Nir hiadh - ugh _____ im go.

Nir hiadh - adh _____ im - gó.
Nir hiadh - ugh _____ im go.

Nir hiadh - adh _____ im - gó.
Nir hiadh - ugh _____ im go.

Nir hiadh - adh _____ im - gó.
Nir hiadh - ugh _____ im go.

K

34

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

K
mp

42

hos - laic - cedh ria saíth, Nir hiadh - adh im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh im go. *mp*

Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss
mp

Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss
mp

Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss
mp

Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss

51

Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

58

mf

hos - laic - cedh ria sáith, Nir hiadh - adh im - gó. Crios
 hus - lak - kugh ria saw, Nir hiadh - ugh im go. Kriss

hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh im go.

hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh im go.

hos - laic - cedh ria sáith, Nir hiadh - adh im - gó.
 hus - lak - kugh ria saw, Nir hiadh - ugh im go.

L

66

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, _____
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, *mf* Neev - dar shiv - ne im low, _____

Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

mf

73

Nir hos - laic - cedh ria sáith, Nir hiadh - adh - im -
 Nir hus - lak - kugh ria saw, Nir hiadh - ugh - im

Mo - bi, Nibh - dar sibh-ne im ló, Nir hos - laic - cedh ria
 Mo - vi, *mf* Neev - dar shiv-ne im low, Nir hus - lak - kugh ria

Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im
 Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, *mf* Neev - dar shiv-ne im

Crios Mo - bi, Crios Mo - bi, Crios
 Kriss Mo - vi, Kriss Mo - vi, Kriss

80

M *f*

gó. Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar
 go. Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, *f* Neev - dar

sáith, Nir hiadh - adh - im - gó. Crios Mo - bi, Crios
 saw, Nir hiadh - ugh - im go. Kriss Mo - vi, Kriss

ló, Nir hos - laic - cedh ria sáith, Nir hiadh - adh -
 low, Nir hus - lak - kugh ria saw, Nir hiadh - ugh -

Mo - bi, Crios Mo - bi, Nibh - dar sibh-ne im ló, Nir hos - laic -
 Mo - vi, Kriss Mo - vi, Neev - dar shiv-ne im low, Nir hus - lak -

M

87

sibh - ne im ló, Nir hos - laic - cedh ria
 shiv - ne im low, Nir hus - lak - kugh ria

Mo - bi, Crios Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im
 Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im

im - gó. Crios Mo - bi, Crios Mo - bi, Crios
 im go. Kriss Mo - vi, Kriss Mo - vi, Kriss

cedh ria sáith, Nir hiadh - adh im -
 kugh ria saw, Nir hiadh - ugh im

92

sáith, Nir hiadh - adh im - gó. Crios
 saw, Nir hiadh - ugh im go. Kriss

ló, Nir hos - laic - cedh ria sáith, Nir
 low, Nir hus - lak - kugh ria saw, Nir

Mo - bi, Crios Mo - bi, Nibh - dar sibh - ne im ló, Nir
 Mo - vi, Kriss Mo - vi, Neev - dar shiv - ne im low, Nir

gó. Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
 go. Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

N

98

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

hiadh - adh im - gó.
hiadh - ugh im go. Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

hos - laic - cedh ria sáith,
hus - lak - kugh ria saw, Nir hiadh - adh im - gó.
Nir hiadh - ugh im go.

Nibh - dar sibh-ne im ló,
Neev - dar shiv-ne im low, Nir hos - laic - cedh ria sáith,
Nir hus - lak - kugh ria saw,

N

105

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios
Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss

Nir hiadh - adh im - gó. Crios
Nir hiadh - ugh im go. Kriss

110

The musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a homophonic style with a steady rhythm. The lyrics are repeated across all vocal parts. The piano accompaniment provides harmonic support with chords and a simple melodic line. The score concludes with a double bar line and a fermata over the final notes.

ff

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

ff

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

ff

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

ff

Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi, Crios Mo - bi,
Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi, Kriss Mo - vi,

ff

Perusal Copy
Not for Performance

Piano

*Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme*

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

rit. . . . Moderato ♩=100

TACET



Perusal Copy
Not for Performance

Piano

II. Colmcille's Greeting to Ireland

Andante

$\text{♩} = 60$

mp dolce

Measures 1-3 of the piano score. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

Measures 4-7 of the piano score. The right hand continues with chords and a melodic line, and the left hand maintains the eighth-note accompaniment.

Measures 8-11 of the piano score. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

Measures 12-15 of the piano score. The right hand continues with chords and a melodic line, and the left hand maintains the eighth-note accompaniment.

Measures 16-19 of the piano score. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment.

Measures 20-23 of the piano score. The right hand continues with chords and a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with an *accel.* marking.

G Con moto ♩ = 70

24

Musical notation for measures 24-26. Measure 24 features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measures 25 and 26 show a shift to a more chordal texture in the treble, while the bass continues with eighth notes.

27

Musical notation for measures 27-30. The treble clef continues with complex chordal patterns, and the bass clef maintains a consistent eighth-note accompaniment.

31

Musical notation for measures 31-34. The treble clef shows a mix of chords and moving lines, while the bass clef continues with eighth notes.

35

Musical notation for measures 35-38. The treble clef features dense chordal textures, and the bass clef continues with eighth-note accompaniment.

39

Musical notation for measures 39-42. The treble clef continues with complex chordal patterns, and the bass clef maintains a consistent eighth-note accompaniment.

rit.

43

Musical notation for measures 43-46. Measure 43 features a treble clef with a melodic line and a bass clef with eighth notes. Measure 44 is marked with a box 'H' and 'Adagio ♩ = 50'. Measures 45 and 46 show a significant change in texture, with the treble clef playing chords and the bass clef playing a slower, more sustained line. The dynamic marking 'pp' is present.

H Adagio ♩ = 50

pp

Piano

47

53

mp *pp*

57

61

accel.

64

Andante

66 **I**

Musical notation for measures 66-69. The piece is in piano. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *mp*.

70

Musical notation for measures 70-73. The right hand continues with chords and dyads. The dynamic marking is *ff*.

74

Musical notation for measures 74-77. The right hand has a melodic line with eighth notes and chords. The dynamic marking is *mf*.

78

Musical notation for measures 78-81. The right hand features chords and dyads. The left hand has a simple bass line.

82

Musical notation for measures 82-84. The right hand has a melodic line with eighth notes. The dynamic marking is *rit.* (ritardando).

Maestoso

J ♩ = 54

85

Musical notation for measures 85-88. The piece changes to a new key signature (one flat) and tempo. The right hand has chords and dyads. The dynamic marking is *f*.

88

Musical notation for measures 88-91. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

92

Musical notation for measures 92-95. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment.

96

Musical notation for measures 96-99. The right hand has a mix of chords and moving lines, and the left hand continues with the eighth-note accompaniment.

100

Musical notation for measures 100-102. The right hand features sustained chords and arpeggios, and the left hand continues with the eighth-note accompaniment.

103

rit.

Musical notation for measures 103-105. Measure 103 continues the previous texture. Measure 104 has a *rit.* marking. Measure 105 features a key signature change to C major (no sharps or flats) and a *ff* (fortissimo) dynamic marking. The piece concludes with a double bar line.

Piano

III. Crios Mobi

7

Adagio

$\text{♩} = 50$

Measures 1-8 of the piano score. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of quarter notes with slurs.

Measures 9-16 of the piano score. The melodic and accompanimental patterns continue from the previous system.

Measures 17-24 of the piano score. The melodic and accompanimental patterns continue from the previous system.

Measures 25-32 of the piano score. The melodic and accompanimental patterns continue from the previous system.

Measures 33-41 of the piano score. Measure 33 is marked with a 'K' in a box. The dynamic changes to mezzo-piano (*mp*). The right hand introduces a complex texture with multiple slurs and ties, while the left hand continues with quarter notes.

Measures 42-49 of the piano score. The right hand continues with its complex, multi-slurred texture, and the left hand continues with quarter notes.

52

Musical score for measures 52-60. The right hand features a series of chords with a melodic line on top, while the left hand plays a steady accompaniment of chords.

61

L

mf

Musical score for measures 61-67. Measure 61 is marked with a box containing the letter 'L'. The dynamic marking *mf* is present in measure 65. The right hand continues with chords and a melodic line, and the left hand provides accompaniment.

68

Musical score for measures 68-73. The right hand has a more active melodic line with eighth notes, while the left hand continues with a steady accompaniment.

74

Musical score for measures 74-79. The right hand features a melodic line with some rests, and the left hand provides a consistent accompaniment.

80

M

f

Musical score for measures 80-85. Measure 80 is marked with a box containing the letter 'M'. The dynamic marking *f* is present in measure 81. The right hand has a melodic line with some rests, and the left hand provides accompaniment.

86

Musical score for measures 86-91. The right hand has a melodic line with some rests, and the left hand provides accompaniment.

92

Musical score for measures 92-97. The piece is in piano. The right hand features a melodic line with a long slur over measures 94-95. The left hand provides a steady accompaniment of eighth notes.

98 N

Musical score for measures 98-104. The right hand has a melodic line with slurs over measures 98-99 and 102-103. The left hand continues with eighth-note accompaniment.

105

Musical score for measures 105-109. The right hand has a melodic line with a slur over measures 106-107. The left hand continues with eighth-note accompaniment.

110

Musical score for measures 110-114. The right hand has a melodic line with a slur over measures 110-111. The left hand continues with eighth-note accompaniment. The piece concludes with a double bar line and a final chord in the right hand, marked *ff*.

Not for Personal Performance

Violin I

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato ♩ = 100

pdolce *pp* *mp*

8 **B** *p* *mf*

16 **C** *mp* **D**

22 *fagitato* *mf* **E**

27 *sul pont.* *ord.* *sul pont.* *gliss.* *gliss.* *gliss.* *ff* *ff*

32 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

36 *molto sul pont.* *ord.* **F** *fff* *ppcalmo* *p* *pp*

45 *rit.* *p* *p*

II. Colmcille's Greeting to Ireland

Andante

♩. = 60

Musical notation for measures 1-4. The piece is in 9/8 time with a key signature of one flat (B-flat). The tempo is Andante with a quarter note equal to 60 beats per minute. The dynamics are marked *mp dolce*. The melody consists of eighth and quarter notes with various phrasings and slurs.

Musical notation for measures 5-7. The dynamics are marked *p*. The melody continues with eighth and quarter notes.

Musical notation for measures 8-11. The dynamics are marked *p*. The melody features dotted quarter notes and eighth notes.

Musical notation for measures 12-15. The melody continues with eighth and quarter notes.

Musical notation for measures 16-18. The melody continues with eighth and quarter notes.

Musical notation for measures 19-21. The melody continues with eighth and quarter notes.

Musical notation for measures 22-24. The tempo is marked *accel.* and the dynamics are marked *mf*. The melody features eighth notes with slurs.

Musical notation for measures 25-27. The tempo is marked *Con moto* with a quarter note equal to 70 beats per minute. The dynamics are marked *p*. The melody consists of eighth notes with accents.

Musical notation for measures 28-30. The dynamics are marked *p*. The melody continues with eighth notes and accents.

Violin I

31

34

37

39

42

rit.

45

H Adagio ♩ = 50

49

53

57

Violin I

accel.

61

65 *Andante* **I**

68

71

75

78

81

84 *rit.* **J** *Maestoso* ♩ = 54

88

Violin I

91

Musical staff 1: Treble clef, key signature of one flat, measures 91-94. The melody consists of eighth notes with slurs and accents. A double bar line is present below the staff.

95

Musical staff 2: Treble clef, key signature of one flat, measures 95-97. The melody continues with eighth notes and slurs. A double bar line is present below the staff.

98

Musical staff 3: Treble clef, key signature of one flat, measures 98-101. The melody continues with eighth notes and slurs.

102

rit.

Musical staff 4: Treble clef, key signature of one flat, measures 102-104. The melody continues with eighth notes and slurs. A double bar line is present below the staff, followed by the dynamic marking *ff*.

Perusal Copy
Not for Performance

Violin I
III. Crios Mobi

Adagio

 $\text{♩} = 50$ trem. non trem. *sim.*

Violin I score for "III. Crios Mobi". The score is in G major and 4/4 time, marked Adagio with a tempo of 50 beats per minute. The piece begins with a tremolo on the first measure, which then transitions to a non-tremolo section. The first section (measures 1-33) is marked *p* and features a complex rhythmic pattern with many sixteenth notes. A key signature change to D major is indicated by a box containing the letter 'K' at measure 34. The second section (measures 34-65) is marked *mp* and consists of a series of long, flowing phrases with wide intervals. A second key signature change to G major is indicated by a box containing the letter 'L' at measure 66. The final section (measures 66-73) is marked *mf* and features a more rhythmic, eighth-note pattern.

Measures 1-33: *p*, trem. non trem. *sim.*

Measures 34-65: *mp*, **K**

Measures 66-73: *mf*, **L**

Violin I

73

Musical staff 73: Treble clef, starting with a whole rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

80

M

f

Musical staff 80: Treble clef, starting with a half rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

87

Musical staff 87: Treble clef, starting with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

92

Musical staff 92: Treble clef, starting with a half rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

98

N

Musical staff 98: Treble clef, starting with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

102

Musical staff 102: Treble clef, starting with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

105

Musical staff 105: Treble clef, starting with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

110

ff

Musical staff 110: Treble clef, starting with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note G4. The final measure contains a half note G4 with a slur over it and a quarter note A4.

Violin II

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

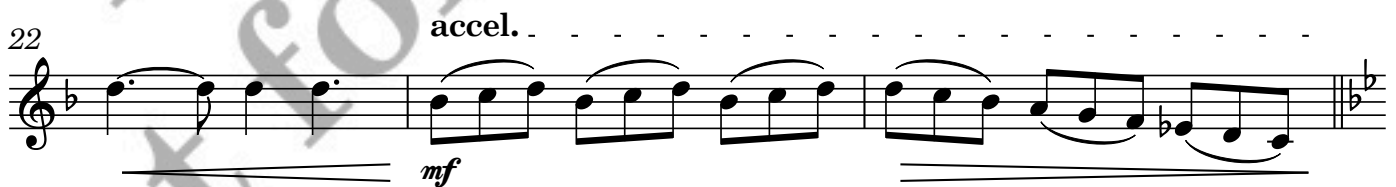
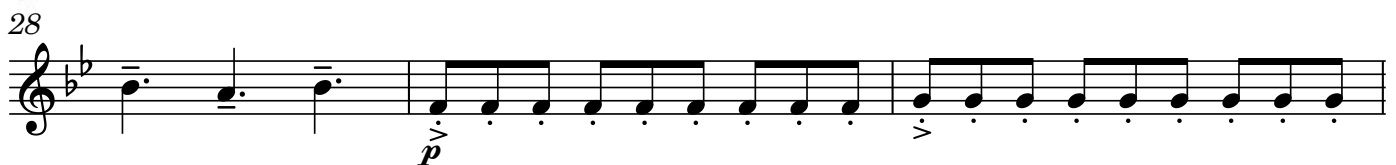
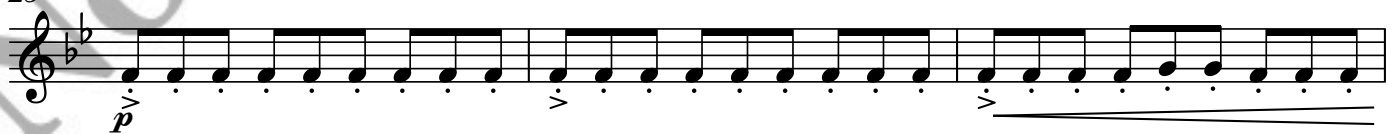
SEÁN DOHERTY

Moderato ♩ = 100

The musical score is written for Violin II in 4/4 time, marked Moderato with a tempo of 100 beats per minute. It consists of nine staves of music. The score includes various dynamics such as *p dolce*, *pp*, *mp*, *mf*, *ff*, *f*, and *pp calmo*. Performance markings include *fagitato*, *sul pont.*, *ord.*, and *gliss.*. The score is divided into sections labeled A through F. Section A (measures 7-13) features triplets and a *mp* dynamic. Section B (measures 14-19) includes triplets and a *mp* dynamic. Section C (measures 20-26) features a *mf* dynamic and a *fagitato* marking. Section D (measures 27-33) includes *ff* dynamics and *sul pont.* markings. Section E (measures 34-41) includes *fff* dynamics, *gliss.* markings, and *sul pont.* markings. Section F (measures 42-47) includes *p* and *pp* dynamics. The piece concludes with a *rit.* marking at measure 48.

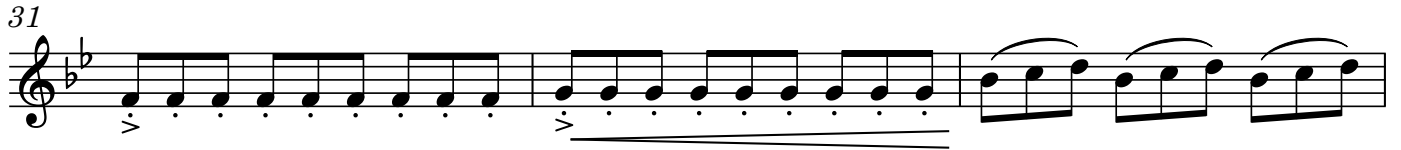
II. Colmcille's Greeting to Ireland

Andante

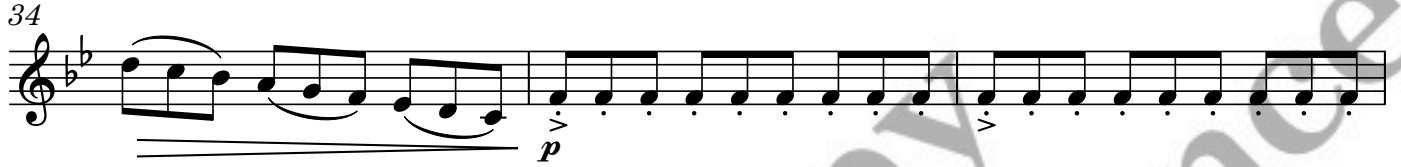
 $\text{♩} = 60$ *mp dolce**accel.**mf*25 **G** Con moto $\text{♩} = 70$ 

Violin II

31



34



37



39



42

rit.

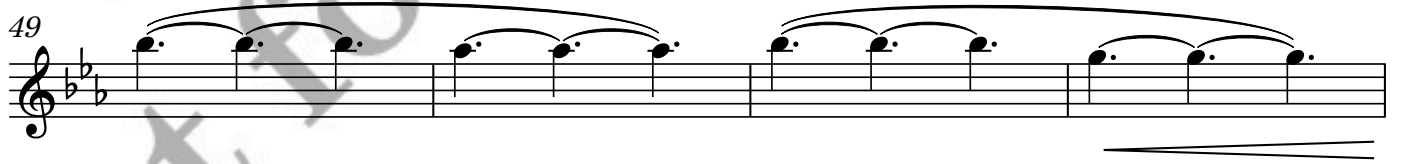


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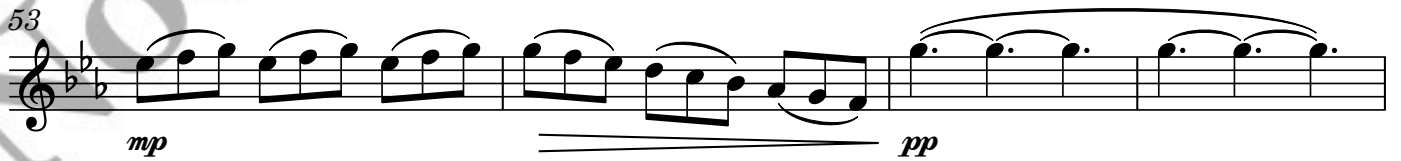
H Adagio ♩ = 50



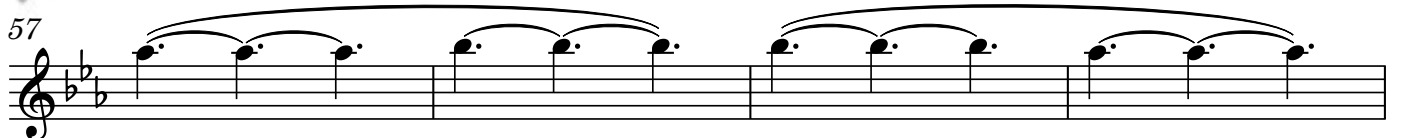
49



53



57



Violin II

61 *accel.*

65 *Andante* **I** *mp*

68 *ff*

71

75 *mf*

78

81

84 *rit.* **J** *Maestoso* ♩ = 54 *f*

88

91

Musical staff 1: Treble clef, key signature of one flat, measures 91-94. Measures 91-92 contain dotted quarter notes with slurs. Measures 93-94 contain eighth notes with slurs. A double bar line is present below the staff between measures 93 and 94.

95

Musical staff 2: Treble clef, key signature of one flat, measures 95-97. Measures 95-97 contain eighth notes with slurs. A double bar line is present below the staff between measures 95 and 96.

98

Musical staff 3: Treble clef, key signature of one flat, measures 98-101. Measures 98-101 contain dotted quarter notes with slurs.

102

rit.

Musical staff 4: Treble clef, key signature of one flat, measures 102-105. Measures 102-104 contain dotted quarter notes with slurs. Measure 105 contains a half note. A double bar line is present below the staff between measures 104 and 105. The dynamic marking *ff* is placed below the staff at the end of the piece.

Perusal Copy
Not for Performance

Violin II
III. Crios Mobi

Adagio

♩ = 50

trem. non trem. *sim.*

p

8

16

25

34 **K**

mp

42

51

58

66 **L**

mf

73

80

M

87

92

98

N

102

105

110

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Violin III

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato $\text{♩} = 100$

p dolce *mp*

7 **A** *p* *mp* *p*

12 **B** **C** *mf* *mp* *mf* *f* *mf*

19 **D** **E** *mp* *fagitato* *mf* *f* *mf*

28 *sul pont.* *ord.* *sul pont.* *gliss.* *gliss.* *gliss.* *ff* *ff*

34 *molto sul pont.* *ord.* *fff* *ppcalmo*

42 **F** *p* *p*

47 *rit.* *pp* *p* *pp*

II. Colmcille's Greeting to Ireland

Andante

$\text{♩} = 60$

Staff 1: Treble clef, key signature of one flat, 9/8 time signature. Measures 1-4. Dynamics: *mp dolce*. Includes a hairpin crescendo.

Staff 2: Treble clef, key signature of one flat, 9/8 time signature. Measures 5-8. Dynamics: *p*.

Staff 3: Treble clef, key signature of one flat, 9/8 time signature. Measures 9-12. Dynamics: *p*.

Staff 4: Treble clef, key signature of one flat, 9/8 time signature. Measures 13-16. Dynamics: *p*.

Staff 5: Treble clef, key signature of one flat, 9/8 time signature. Measures 17-20. Dynamics: *mf*. Includes an *accel.* marking.

Staff 6: Treble clef, key signature of one flat, 9/8 time signature. Measures 21-23. Dynamics: *p*. Includes a **G** box and *Con moto* marking.

Staff 7: Treble clef, key signature of one flat, 9/8 time signature. Measures 24-27. Dynamics: *p*.

Staff 8: Treble clef, key signature of one flat, 9/8 time signature. Measures 28-31. Dynamics: *p*.

Staff 9: Treble clef, key signature of one flat, 9/8 time signature. Measures 32-35. Dynamics: *p*.

40 *rit.*

44 **H** Adagio ♩ = 50 *pp*

49 *mp*

54 *pp*

59

63 *accel.* **Andante**

66 **I** *mp* *ff*

72 *mf*

77

82 *rit.*

Maestoso



♩. = 54

86

Musical staff 1 (measures 86-90) with dynamic marking *f*.

91

Musical staff 2 (measures 91-95) with a hairpin crescendo.

96

Musical staff 3 (measures 96-100).

101

Musical staff 4 (measures 101-105) with dynamic markings *rit.* and *ff*.

Perusal Copy
Not for Performance

Violin III
III. Crios Mobi

Adagio

$\text{♩} = 50$

trem.

non trem. *sim.*

Musical staff 1: Treble clef, starting with a *p* dynamic. The staff contains a series of notes with slurs and accents. A large watermark "Not for Performance" is visible across the page.

Musical staff 2: Treble clef, starting at measure 11. Continuation of the musical line with slurs and accents.

Musical staff 3: Treble clef, starting at measure 21. Continuation of the musical line with slurs and accents.

Musical staff 4: Treble clef, starting at measure 31. A box labeled "K" is placed above the staff. The dynamic *mp* is indicated below the staff.

Musical staff 5: Treble clef, starting at measure 41. Continuation of the musical line.

Musical staff 6: Treble clef, starting at measure 51. Continuation of the musical line.

Musical staff 7: Treble clef, starting at measure 61. A box labeled "L" is placed above the staff. Continuation of the musical line.

Musical staff 8: Treble clef, starting at measure 71. The dynamic *mf* is indicated below the staff. Continuation of the musical line.

Musical staff 9: Treble clef, starting at measure 77. Continuation of the musical line.

82 **M**

Musical staff 1: Treble clef, measures 82-89. The music consists of quarter and eighth notes. A dynamic marking *f* is placed below the final note of the staff.

90

Musical staff 2: Treble clef, measures 90-96. The music consists of eighth notes.

97 **N**

Musical staff 3: Treble clef, measures 97-104. The music consists of quarter and eighth notes. A dynamic marking *p* is placed below the first note of the staff.

105

Musical staff 4: Treble clef, measures 105-110. The music consists of quarter notes. A dynamic marking *p* is placed below the first note of the staff.

110

Musical staff 5: Treble clef, measures 110-115. The music consists of quarter notes. A dynamic marking *ff* is placed below the final note of the staff.

Perusal Copy
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Viola

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

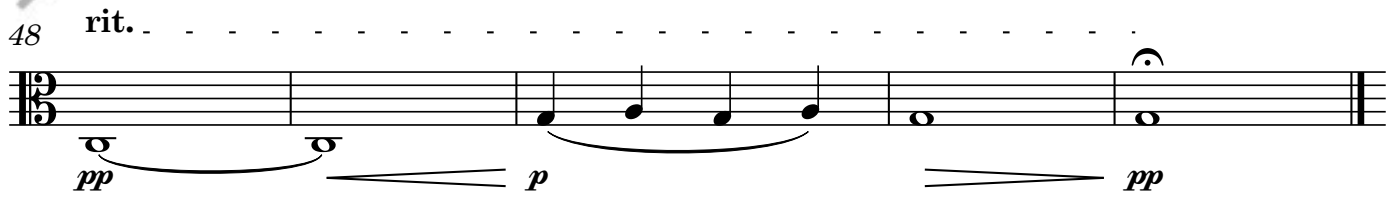
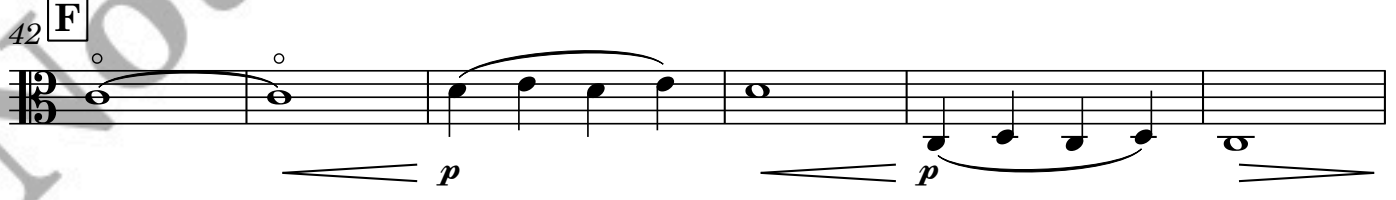
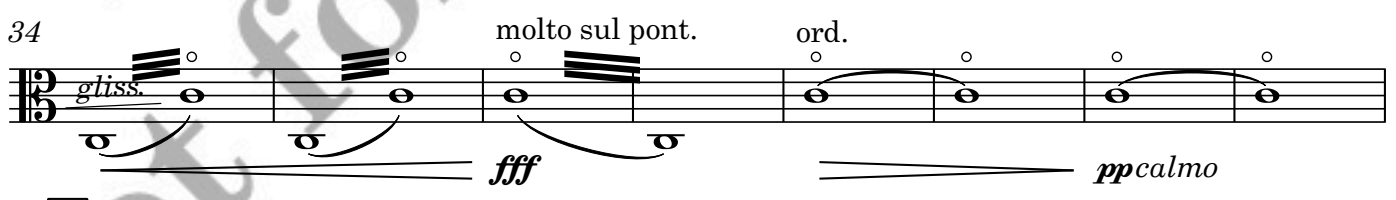
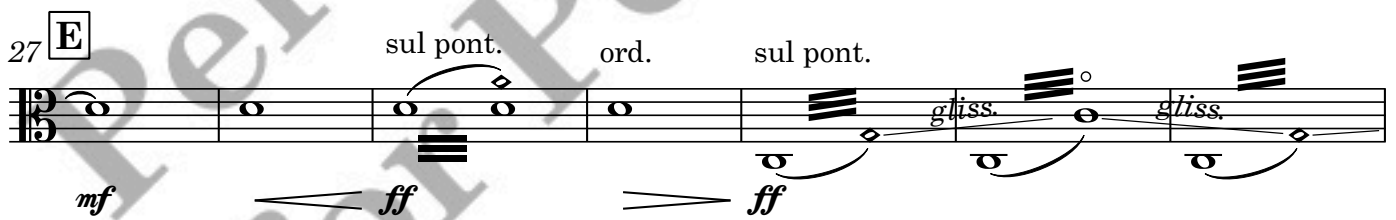
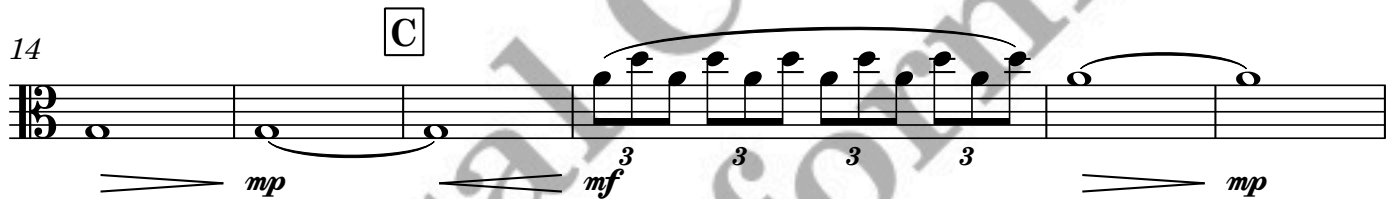
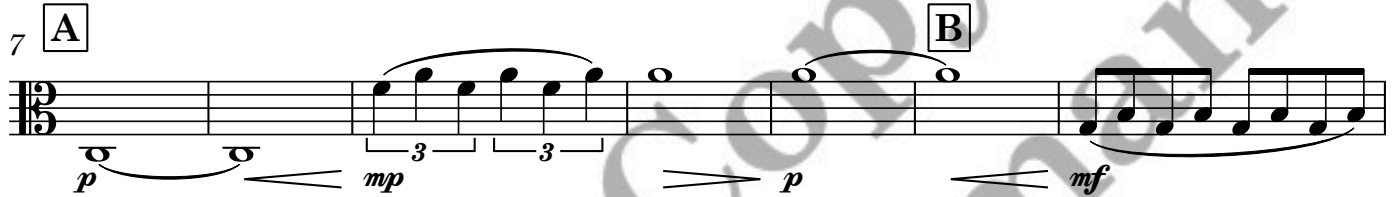
6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato $\text{♩} = 100$

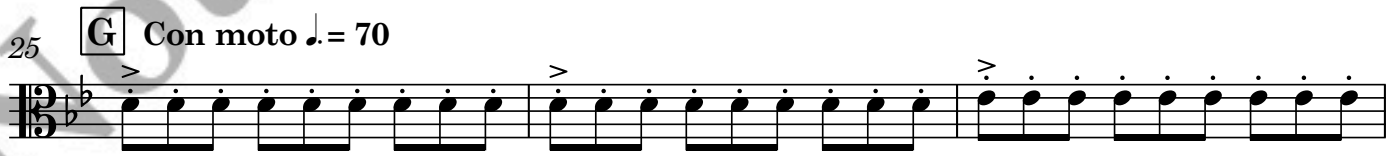
2



II. Colmcille's Greeting to Ireland

Andante

♩ = 60

*mp dolce**p**p**mf**p**p*

Viola

31

34

37

39

42

45

H Adagio ♩. = 50

49

53

57

Viola

61

accel.

Musical staff 61-64: Viola part, 12/8 time signature, key of B-flat major. Measures 61-64 feature a melodic line with slurs and accents, ending with a double bar line.

65

Andante

I

Musical staff 65-67: Viola part, 12/8 time signature, key of B-flat major. Measures 65-67 feature a melodic line with slurs and accents, ending with a double bar line. The dynamic marking *mp* is present.

68

Musical staff 68-70: Viola part, 12/8 time signature, key of B-flat major. Measures 68-70 feature a melodic line with slurs and accents, ending with a double bar line. The dynamic marking *ff* is present.

71

Musical staff 71-74: Viola part, 12/8 time signature, key of B-flat major. Measures 71-74 feature a melodic line with slurs and accents, ending with a double bar line.

75

Musical staff 75-77: Viola part, 12/8 time signature, key of B-flat major. Measures 75-77 feature a melodic line with slurs and accents, ending with a double bar line. The dynamic marking *mf* is present.

78

Musical staff 78-80: Viola part, 12/8 time signature, key of B-flat major. Measures 78-80 feature a melodic line with slurs and accents, ending with a double bar line.

81

Musical staff 81-83: Viola part, 12/8 time signature, key of B-flat major. Measures 81-83 feature a melodic line with slurs and accents, ending with a double bar line.

rit.

Maestoso

84

J

♩ = 54

Musical staff 84-87: Viola part, 12/8 time signature, key of B-flat major. Measures 84-87 feature a melodic line with slurs and accents, ending with a double bar line. The dynamic marking *f* is present.

88

Musical staff 88-91: Viola part, 12/8 time signature, key of B-flat major. Measures 88-91 feature a melodic line with slurs and accents, ending with a double bar line.

Viola

91

Musical staff for measures 91-94. The staff is in 3/4 time with a key signature of one flat. It contains a melodic line with eighth and quarter notes, some with slurs and accents. A hairpin crescendo is located below the staff, starting under measure 92 and ending under measure 94.

95

Musical staff for measures 95-97. The staff continues the melodic line with eighth and quarter notes. A hairpin crescendo is located below the staff, starting under measure 95 and ending under measure 97.

98

Musical staff for measures 98-101. The staff continues the melodic line with eighth and quarter notes. A hairpin crescendo is located below the staff, starting under measure 98 and ending under measure 101.

102

Musical staff for measures 102-104. The staff continues the melodic line. Above measure 103, the word "rit." is written with a dashed line extending to the end of the staff. Below the staff, a hairpin crescendo is located, starting under measure 102 and ending under measure 104, followed by the dynamic marking "ff".

Perusal Copy
Not for Performance

Viola
III. Crios Mobi

Adagio

 $\text{♩} = 50$

trem.

non trem.

sim.

8

16

25

34 **K**

mp

42

51

58

66 **L**

73

Musical staff 73-79: Treble clef, 3/4 time signature. Starts with a half rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *mf* is placed below the first note.

80

M

Musical staff 80-86: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. A dynamic marking of *mf* is placed below the first note.

87

Musical staff 87-91: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, a half note C4. A dynamic marking of *f* is placed below the first note.

92

Musical staff 92-97: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, a half note C4. A dynamic marking of *f* is placed below the first note.

98

N

Musical staff 98-101: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, a half note C4. A dynamic marking of *f* is placed below the first note.

102

Musical staff 102-104: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, a half note C4. A dynamic marking of *f* is placed below the first note.

105

Musical staff 105-109: Treble clef, 3/4 time signature. Starts with a half rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *p* is placed below the first note.

110

Musical staff 110-111: Treble clef, 3/4 time signature. Starts with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, a half note C4. A dynamic marking of *ff* is placed below the first note.

Violoncello

Commissioned by the Donegal Chamber Music Society,
supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato ♩ = 100
3

p dolce

7 **A** **B**

14 **C** *mp* *mf*

20 **D** *mp* *mf*

27 **E** *fagitato* *mf* *f* *ff* *ff* *ff*
sul pont. ord. sul pont. ord. sul pont. *gliss.* *gliss.*

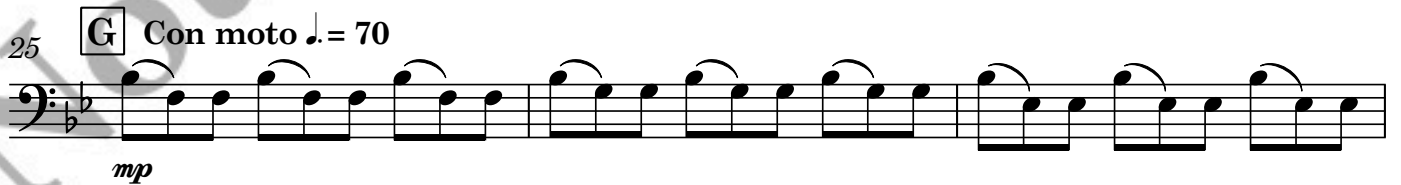
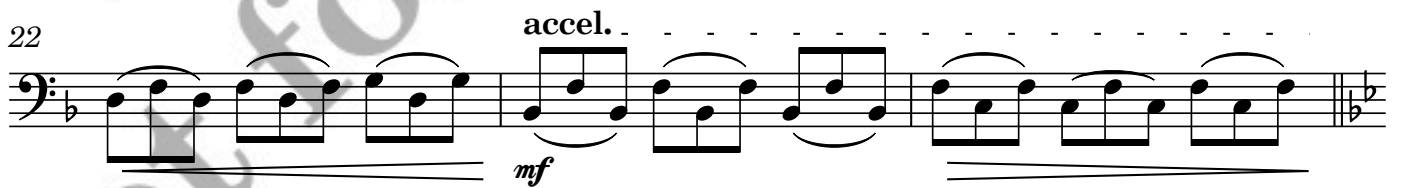
34 *gliss.* *gliss.* molto sul pont. ord. *fff* *pp calmo*

42 **F**

48 rit. *p* *pp*

Andante II. Colmille's Greeting to Ireland

♩. = 60



Violoncello

31



34



37



39



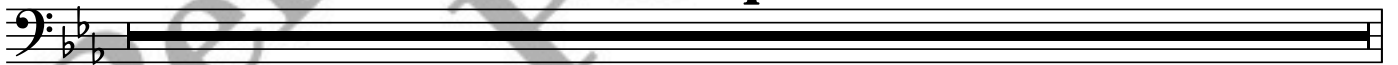
42



45

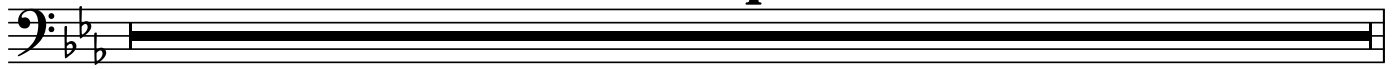
H Adagio ♩ = 50

4



49

4



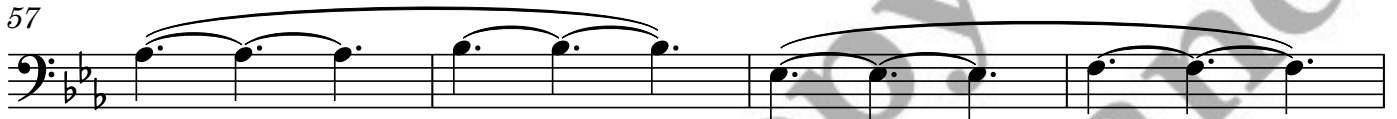
53



mp

p

57



61

accel.



65

Andante

I



68

mp



71

ff



75

mf



78

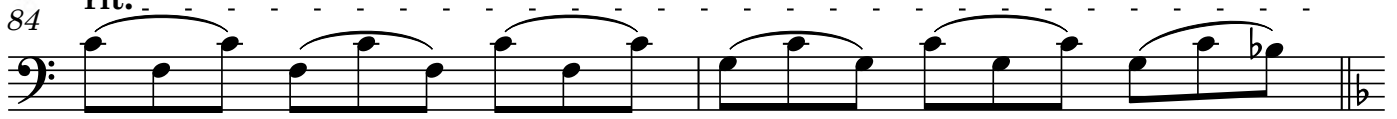


81




84

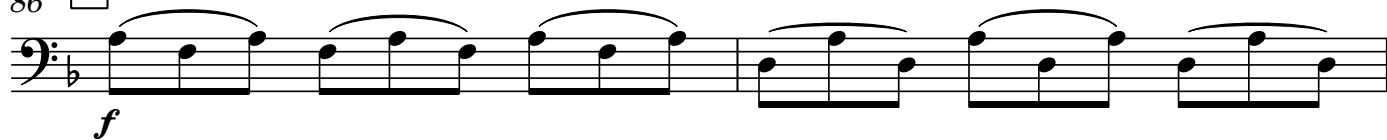
rit.



Maestoso

Violoncello

86  ♩. = 54



Musical staff 86-87: Bass clef, key signature of one flat (B-flat). Measure 86 starts with a forte (*f*) dynamic. The staff contains six measures of music, each with a pair of eighth notes beamed together, moving in a stepwise fashion.



Musical staff 88-89: Continuation of the eighth-note pattern. Measure 88 has a pair of eighth notes with a slur over them. Measure 89 continues the stepwise motion.



Musical staff 90-91: Continuation of the eighth-note pattern. Measure 91 ends with a pair of eighth notes with a slur over them.



Musical staff 92-94: Continuation of the eighth-note pattern. Measure 94 ends with a pair of eighth notes with a slur over them.



Musical staff 95-97: Continuation of the eighth-note pattern. Measure 97 ends with a pair of eighth notes with a slur over them.



Musical staff 98-102: Continuation of the eighth-note pattern. Measure 102 includes a *rit.* (ritardando) marking above the staff and a *ff* (fortissimo) dynamic marking below the staff. The staff ends with a double bar line.

Violoncello
III. Crios Mobi

Adagio

$\text{♩} = 50$

trem.

non trem.

sim.

mp

Violoncello

73

Musical staff for measures 73-79. The staff is in bass clef. Measures 73-75 contain a melodic line with a slur over three notes. Measure 76 has a whole rest. Measures 77-79 contain a descending eighth-note pattern. The dynamic marking *mf* is placed below the staff at the beginning of measure 77.

80

M

Musical staff for measures 80-86. The staff is in bass clef. Measures 80-82 contain a descending eighth-note pattern. Measure 83 has a whole rest. Measures 84-86 contain a melodic line with a slur over three notes.

87

Musical staff for measures 87-91. The staff is in bass clef. Measures 87-89 contain a melodic line with a slur over three notes. Measure 90 has a whole rest. Measure 91 contains a descending eighth-note pattern.

92

Musical staff for measures 92-97. The staff is in bass clef. Measure 92 has a whole rest. Measures 93-97 contain a descending eighth-note pattern. The dynamic marking *f* is placed below the staff at the beginning of measure 93.

98

N

Musical staff for measures 98-101. The staff is in bass clef. Measures 98-100 contain a melodic line with a slur over three notes. Measure 101 has a whole rest.

102

Musical staff for measures 102-104. The staff is in bass clef. Measures 102-104 contain a melodic line with a slur over three notes.

105

Musical staff for measures 105-109. The staff is in bass clef. Measure 105 has a whole rest. Measures 106-108 contain a melodic line with a slur over three notes. Measure 109 has a whole rest.

110

Musical staff for measures 110-114. The staff is in bass clef. Measures 110-113 contain a descending eighth-note pattern. Measure 114 contains a melodic line with a slur over two notes. The dynamic marking *p* is placed below the staff at the beginning of measure 110, and *ff* is placed below the staff at the beginning of measure 114.

Double Bass

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supported by the Colmcille 1500 Grant Scheme

Mobhi's Belt

dedicated to the Hannigan Family

6th-century attrib. Colmcille

I. The Torrent

SEÁN DOHERTY

Moderato $\text{♩} = 100$

A **B**

6 4

mp 3 3

16 **C** **D**

mf 3 3 3 3

21

E *mp* *fagitato* *mf*

27 sul pont. ord. sul pont. ord.

ff *ff*

31 sul pont. *gliss.* *gliss.* *gliss.*

ff

35

36 molto sul pont. ord. **F**

fff *ppcalmo*

45 rit.

II. Colmcille's Greeting to Ireland

Andante

♩ = 60
pizz.

mf dolce

9

17 accel.

25 **G** Con moto ♩ = 70

33

41 rit. **H** Adagio ♩ = 50
4

49 4

53 arco
mp p

59 accel. Andante

Double Bass

66 **I**

Musical staff 66-69: Bass clef, starting with a mezzo-piano (*mp*) dynamic. The music consists of eighth and sixteenth notes with various slurs and ties.

70

Musical staff 70-73: Bass clef, starting with a fortissimo (*ff*) dynamic. The music features eighth and sixteenth notes with slurs and ties.

74

Musical staff 74-77: Bass clef, starting with a mezzo-forte (*mf*) dynamic. The music consists of dotted quarter notes with slurs.

78

Musical staff 78-83: Bass clef, continuing with dotted quarter notes and slurs.

84

rit. **J** Maestoso
pizz. ♩ = 54

Musical staff 84-89: Bass clef, starting with a double bar line and a fermata. The music then continues with dotted quarter notes in a bass clef with a flat key signature.

90

Musical staff 90-97: Bass clef, continuing with dotted quarter notes in a bass clef with a flat key signature.

98

rit.

Musical staff 98-100: Bass clef, ending with a ritardando (*rit.*) and a double bar line.

III. Crios Mobi

Adagio

♩ = 50

arco

trem.

non trem.

sim.

1

p

8

16

25

34 **K**

mp

42

51

58

66 **L**

mf

73



80

M



87



92



98

N



105



110

