

ANDREW TOOVEY

IRISH SETTINGS

FOR HIGH VOICE AND VIOLA

DEDICATED TO MORAG MORRIS

DURATION FOURTEEN MINUTES

FIRST PERFORMANCE : JACKIE HORNER AND CHARLES MUTTER

SUNDAY OCTOBER 23 SURREY UNIVERSITY GUILDFORD

The Poems :

James Joyce : On the Beach at Fontana

Wind whines and whines the shingle,  
The crazy pierstakes groan;  
A senile sea numbers each single  
Slimesilvered stone.

From whining wind and colder  
Gray sea I wrap him warm  
And touch his trembling fineboned shoulder  
And boyish arm.

Around us fear, decending  
Darkness of fear above  
And in my heart how deep unending  
Ache of love!

W.B.Yeats : Father and Child

She hears me strike the board and say  
That she is under ban  
Of all good men and women,  
Being mentioned with a man  
That has the worst of all bad names;  
And thereupon replies  
That his hair is beautiful,  
Cold as the March wind his eyes.

Louis MacNeice : The Sunlight on the Garden

The sunlight on the garden  
Hardens and grows cold  
We cannot cage the minute  
Within its nets of gold,  
When all is told  
We cannot beg for pardon.

Our freedom as free lances,  
Advances towards its end;  
The earth compels, upon it  
Sonnets and birds descend;  
And soon, my friend,  
We shall have no time for dances.

The sky was good for flying  
Defying the church bells  
And every evil iron  
Siren and what it tells  
The earth compels,  
We are dying, Egypt, dying.

And not expecting pardon,  
Hardened in heart anew,  
But glad to have sat under  
Thunder and rain with you,  
And grateful too  
For sunlight on the garden.

W.B. Yeats : To a Child Dancing in the Wind

Dance there upon the shore;  
What need have you to care  
For wind or water's roar?  
And tumble out your hair  
That the salt drops have wet;  
Being young, you have not known  
The fool's triumph, nor yet  
Love lost as soon as won.  
Nor the best labourer dead  
And all the sheaves to bind.  
What need have you to dread  
The monstrous crying of the wind?

Louis MacNeice : Snow

The room was suddenly rich and the great bay-window was  
Spawning snow and pink roses against it  
Soundlessly collateral and incompatible:  
World is suddener than we fancy it.

World is crazier and more of it than we think,  
Incorrigibly plural. I peel and portion  
A tangerine and spit the pips and feel  
The drunkenness of things being various.

And the fire flames with a bubbling sound for world  
Is more spiteful and gay than one supposes -  
On the tongue on the eyes on the ears in the palms of one's hands -  
There is more than glass between the snow and the huge roses.

Paul Muldoon : Bran

While he looks into the eyes of women  
Who have let themselves go,  
While they sigh and they moan  
For pure joy,

He weeps for the boy on that small farm  
Who takes an oatmeal Labrador  
In his arms,  
Who knows all there is of rapture.

Paul Muldoon : Ireland

The Volkswagon parked in the gap.  
But gently ticking over.  
You wonder if it's lovers  
And not men hurrying back  
Across two fields and a river.

Derek Mahon : The Golden Bough

What will be left after  
The twilight of cities,  
The flowers of fire,  
Will be the soft  
Vegetables where our  
Politics were conceived.

When we give back  
The cleared counties  
To the first forest,  
The hills to the hills,  
The reclaimed mudflats  
To the vigilant sea,

There will be silence, then  
A sigh of waking  
As from a long dream.  
Once more I shall rise early  
And plough my country  
By first light,

At noon lie down  
In a warm field,  
My head in the shade,  
And after midnight  
Fish for stars  
In the dark waters.

Once more I shall worship  
The moon, make gods  
Of clay, gods of stone,  
And celebrate  
In a world of waste  
Their deaths and their return.

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2.  $\downarrow = c. 66$

Voice

4  
4 Sul Pont.

Wind whines and

pp

whines the shi-ngle, The crazy pier - stakes groan;

f >

A

mp

senile sea numbers each single slime silvered stone.

f

Flaut. trem. (♯) →

mf

From whining wind and colder Gray sea

*mp*

*Sul Pont.*

I wrap him warm and touch his trembling fine boned shoulder

*pp*

*pp*

and boy-ish arm.

*pp!*

(*pp*)

*f*

A - round us fear, de - cending Dark - ness of fear

*f*

*ff*

*mp*

a - bove And in my heart how deep

*ff*

*pp*

*p*

un - ending Ache of love!

4.

W.B. Yents: Father and Child

$\text{♩} = c.76$

*f*

6 8  $\square \vee \square^* \vee \vee$

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

*mf* 5:6♩

*f* *mp*

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

*f* *p* *mf*

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

*mp*

hair is beau - ti - ful, Cold as the March

(No >)

wind his eyes.

(*mf*)  $\longrightarrow$  *p*

\* Left hand Pizz.

Louis MacNeice : The Sunlight on the Gardens

$\text{♩} = \text{c. } 53$

*mp* (Throughout this setting add  $\langle$  and  $\rangle$  as befitting)

The sunlight on the garden Hardens and -

\* *pp* (Constant).

grows cold we cannot cage the mi - nute within its nets of gold,

When all is told we cannot beg pardon. Our free - dom

as free lances, Ad - van - ces to - wards its end;

The earth compels, u - pon it Son - nets and birds descend;

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

6.

And soon, my friend, we shall have no time for dan - ces.

The sky was good for flying De fying the church

bells And every evil iron Siren and what it tells The earth com-

-pels, We are dy - ing, E - gypt,

dy - ing. And not ex -



pecting par-don, Har-dened in heart a - new,

But glad to have sat under Thunder and rain with you, and grateful too for sunlight

on the garden.

(Tune C string back to C).

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8.

W.B. Yeats : To a child Dancing in the wind

$\text{♩} = \text{c. } 70$

*ff*

6 Dance there upon the shore; What need have you to care For wind or water's roar?

*f*

And tumble out your hair

*pp*

That the salt drops have wet;

*f*

*ff*

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

*f*

*f*

Nor the best labourer dead And all the sheaves to bind.

*ff*

*p*

What need have you to dread

*mp*

The monstrous crying of the wind?

*f*

Louis MacNeice : Snow

$\text{♩} = 60$

Flaut. *mp* The room was suddenly rich

The first system of music features a vocal line in treble clef and a flute line in bass clef. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The flute line begins with a piano (*p*) dynamic and plays a rhythmic pattern of eighth notes. The lyrics are: "The room was suddenly rich".

and the great bay win - dow was

The second system continues the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The flute line continues with eighth notes. The lyrics are: "and the great bay win - dow was".

*mf* spawr - ing *f* snow and *mp* pink ros - es a -

The third system shows a change in dynamics. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The flute line continues with eighth notes. The lyrics are: "spawr - ing snow and pink ros - es a -".

gainst it *p* Soundlessly col - la - ter - al and incompati

The fourth system continues the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The flute line continues with eighth notes. The lyrics are: "gainst it Soundlessly col - la - ter - al and incompati".

- ble : world is *mf* sudd - e - ner than we fancy it.

The fifth system concludes the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The flute line continues with eighth notes. The lyrics are: "- ble : world is sudd - e - ner than we fancy it."

Sul Pont World is crazier and

Musical notation for the first system. The vocal line starts with a whole rest, followed by a half note 'World', a quarter note 'is', and a half note 'crazier and'. The piano accompaniment features a bass line with a fermata and a melody of eighth notes. Dynamics include *p* and *mp*. A 'Sul Pont' marking is present above the piano part.

more of it than we think, Incorrigibly

Musical notation for the second system. The vocal line continues with 'more of it than we think,' followed by a half note rest and 'Incorrigibly'. The piano accompaniment continues with eighth notes and includes a triplet of eighth notes. Dynamics include *f* and *p*.

plural. I peel and

Musical notation for the third system. The vocal line has 'plural.' followed by a half note rest, a quarter note 'I', and a half note 'peel and'. The piano accompaniment features a bass line with a fermata and a melody of eighth notes. Dynamics include *f* and *ff*. A 'Plant.' marking is present above the piano part.

por-tion A tan-ger-ine and spit the pips

Musical notation for the fourth system. The vocal line has 'por-tion A tan-ger-ine and spit the pips'. The piano accompaniment features a bass line with a fermata and a melody of eighth notes, including a triplet. Dynamics include *f* and *ff*.

and feel The drunkenness of things being

Musical notation for the fifth system. The vocal line has 'and feel The drunkenness of things being'. The piano accompaniment features a bass line with a fermata and a melody of eighth notes, including a triplet. Dynamics include *f* and *ff*.

Var - i - ous.      And the fire      flames with a bubbling

sound for world is more spiteful      and gay than

one supposes      - On the tongue      on the eyes      on the

ears in the palms of one's hands -      There is

more than glass between the snow      and the huge roses.

12.

Paul Muldoon : Bran

$\text{♩} = c. 56$

*mf*

while he looks into the eyes of women who have let themselves go, while they

*mp muted*

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

*mp*

on that small farm who takes an oat-meal

*p*

La brador in his arms, who knows

*mf*

all there is of rapture

*mf*

(mute off)

Paul Muldoon : Ireland

$\text{♩} = c. 57$

*mp*

The Volks-wa-gon parked in the gap. But gently

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef, 4/4 time, with lyrics 'The Volks-wa-gon parked in the gap. But gently'. The piano accompaniment is in bass clef, 4/4 time, with a dynamic marking of *f*. There are triplets in the piano part over the words 'parked' and 'gap'. A dynamic marking of *mp* is at the beginning.

tick-ing over. You won-der if it's lo-vers

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'tick-ing over. You won-der if it's lo-vers'. The piano accompaniment continues with a similar rhythmic pattern.

And not men hurrying back Across

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'And not men hurrying back Across'. The piano accompaniment continues.

two fields and a riv-er

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'two fields and a riv-er'. The piano accompaniment continues.

Detailed description: This system contains measures 9 and 10. The vocal line is mostly empty, with a few notes. The piano accompaniment continues with a similar rhythmic pattern.

# Derek Mahon: The Golden Bough.

(Higher Version)

$\text{♩} = \text{c. } 54$

*mp* (constant).

what will be left af - ter The twilight of cities,

*pp* (constant).

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are 'what will be left af - ter The twilight of cities,'. There are dynamic markings 'mp (constant)' and 'pp (constant)'. A triplet of eighth notes is marked with a '3' above it.

The flowers of fire, will be<sup>3</sup> the soft vegetables

Detailed description: This system contains the next two measures. The lyrics are 'The flowers of fire, will be<sup>3</sup> the soft vegetables'. The piano accompaniment features chords with a '3' below them, indicating a triplet. There are also some star-like symbols above notes in the piano part.

\* All notes are artificial harmonics until end of movement.

where our po - li - ties were conceived.

Detailed description: This system contains the next two measures. The lyrics are 'where our po - li - ties were conceived.'. A triplet of eighth notes is marked with a '3' above it. A large blue watermark 'Preview File Only' is overlaid diagonally across the system.

when we give back the cleared countries To the first forest,

Detailed description: This system contains the next two measures. The lyrics are 'when we give back the cleared countries To the first forest,'. Above the first measure, there is a bracket with '5:4' above it. Below the piano accompaniment, there is a bracket with '5:4' below it. The piano part has some star-like symbols above notes.

The hills to the hills The

Detailed description: This system contains the final two measures. The lyrics are 'The hills to the hills The'. The piano accompaniment has some star-like symbols above notes.



re - claimed mud flats to the vigilant sea,

There will be si - lence, then a sigh of

wak - ing As from a long dream.

once more I shall rise early and plough -

my country by first light, At noon

lie down in a warm field, my head in the shade,

And after mid night fish for stars in the dark

wa - ters. once more I shall worship the

moon, make gods of clay, gods of stone, And celebrate in a

world of waste Their deaths and their re - turns.

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Derek Mahan : The Golden Bough

(Lower Version)

$\text{♩} = c. 54$

*mp* (constant).

4  
4

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

*pp* (constant).

The flowers of fire, will be the soft vegetables

where our po- li- tics were conceived.

5:4

when we give back the cleared countries To the first forest,

5:4

The hills to the hills The

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re - claimed mudflats to the vigilant sea,

There will be silence, then A sigh of

Wak- ing As from a long dream.

Once more I shall rise early And plough -

my country By first light, At noon

lie down in a warm field, my head in the shade,

And after midnight fish for stars in the dark

Wa - ters. Once more I shall worship the

moors, make gods of clay, gods of stone, And celebrate in a

World of waste Their deaths and their re - turns.