

Anne-Marie O'Farrell

Pomes Penyeach

for soprano, string quartet and harp

(2012)

Words by James Joyce

Pomes Penyeach for soprano, string quartet and harp

This song cycle received its premiere on 24th February 2015 at the Lime Tree Theatre, Limerick, performed by soprano Colette Delahunt and the RTÉ ConTempo Quartet, to whom it is dedicated, with Anne-Marie O'Farrell on harp. It has since been featured in the nationwide Kaleidoscope concert series. Individual movements have been performed in versions for reduced forces at Áras an Uachtaráin (residence of the President of Ireland) for James Joyce celebrations, and at the Irish Cultural Festival in Stuttgart in 2016 with mezzo Aylish Kerrigan and pianist Dearbhla Collins. The following are the poems as used in the song cycle.

1. Tilly

*He travels after a winter sun,
Urging the cattle along a cold red road,
Calling to them, a voice they know,
He drives his beasts above Cabra.*

*The voice tells them home is warm.
They moo and make brute music with their hoofs.
He drives them with...flowering branch before him,
Smoke pluming their foreheads.*

*Boor, bond of the herd,
Tonight stretch full by the fire!
I bleed by the black stream
For my torn bough!*

2. Simple

*Of cool sweet dew and radiance mild
The moon a web of silence weaves
In the still garden where a child
Gathers the simple salad leaves.*

*A moon dew stars her hanging hair
And moonlight kisses her young brow
And, gathering, she sings an air:
Fair as the wave is, fair, art thou!*

*Be mine, I pray, a waxen ear
To shield me from her childish croon*

*And mine a shielded heart for her
Who gathers simples of the moon.*

3. Watching the Needleboats at San Sabba.

*I heard their young hearts crying
Loveward above the glancing oar
And heard the prairie grasses sighing:
No more, return no more!*

*O hearts, O sighing grasses,
Vainly your loveblown bannarets mourn!
No more will the wild wind that passes
Return, no more return.*

4. A Flower Given to my Daughter

*Frail the white rose and frail are
Her hands that gave
Whose soul is sere and paler
Than time's wan wave.*

*Rosefrail and fair – yet frailest
A wonder wild
In gentle eyes thou veilest,
My blueveined child.*

5. 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
Grey sea I wrap him warm
And touch his trembling fineboned shoulder
And boyish arm.*

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

6. Flood

*Goldbrown upon the sated flood
The rockvine clusters lift and sway,
Vast wings above the lambent waters brood
Of sullen day.*

*A waste of waters ruthlessly
Sways and uplifts its weedy mane
Where brooding day stares down upon the sea
In dull disdain.*

*Uplift and sway, O golden vine,
Your clustered fruits to love's full flood,
Lambent and vast and ruthless as is thine
Incertitude!*

7. Nightpiece

*Gaunt in gloom,
The pale stars their torches,
Enshrouded, wave.
Ghostfires from heaven's far verges faint illumine,
Arches on soaring arches,
Night's sindark nave.*

*Seraphim,
The lost hosts awaken
To service till
In moonless gloom each lapses muted, dim,
Raised when she has and shaken
Her thurible.*

*And long and loud,
To night's nave upsoaring,*

A starknell tolls
As the bleak incense surges, cloud on cloud,
Voidward from the adoring
Waste of souls.

8. Bahnhofstrasse

The eyes that mock me sign the way
Whereto I pass at eve of day,

Grey way whose violet signals are
The trysting and the twining star.

Ah star of evil! star of pain!
Highhearted youth comes not again

Nor old heart's wisdom yet to know
The signs that mock me as I go.

9. A Memory of the Players in a Mirror at Midnight

They mouth love's language. Gnash
The thirteen teeth
Your lean jaws grin with. Lash
Your itch and quailing, nude greed of the flesh.
Love's breath in you is stale, worded or sung,
As sour as cat's breath,
Harsh of tongue.

This grey that stares
Lies not, stark skin and bone.
Leave greasy lips their kissing. None
Will choose her what you see to mouth upon.
Dire hunger holds his hour.
Pluck forth your heart, saltblood, a fruit of tears.
Pluck and devour!

10. Alone

The moon's greygolden meshes make
All night a veil,
The shorelamps in the sleeping lake
Laburnum tendrils trail.

The sly reeds whisper to the night
A name – her name –
And all my soul is a delight,
A swoon of shame.

11. A Prayer

Again!
Come, give, yield all your strength to me!
From far a low word breathes on the breaking brain
Its cruel calm, submission's misery,
Gentling her awe as to a soul predestined.
Cease, silent love! My doom!

Blind me with your dark nearness, O have mercy, beloved enemy of my will!
I dare not withstand the cold touch that I dread.
Draw from me still
My slow life! Bend deeper on me, threatening head,
Proud by my downfall, remembering, pitying
Him who is, who was!

[...]

Only joy, only anguish,
Take me, save me, soothe me, O spare me!

1. Tilly

words by James Joyce

music by Anne-Marie O'Farrell

Allegretto con brio (♩ = 72)

Soprano

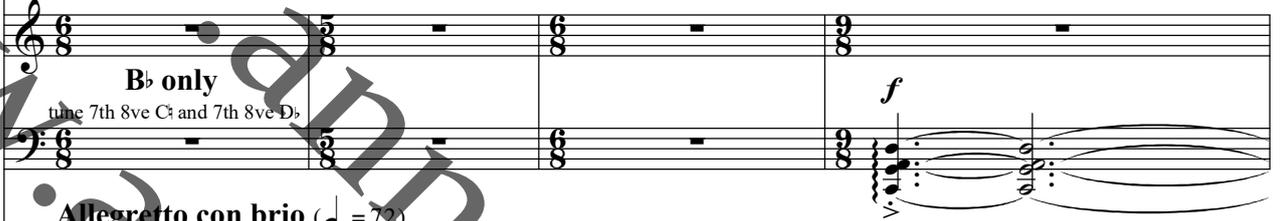


He tra-vels af-ter a win-ter

Allegretto con brio (♩ = 72)

Harp

B \flat only
tune 7th 8ve C \sharp and 7th 8ve D \flat



Allegretto con brio (♩ = 72)

Violin 1

Violin 2

Viola

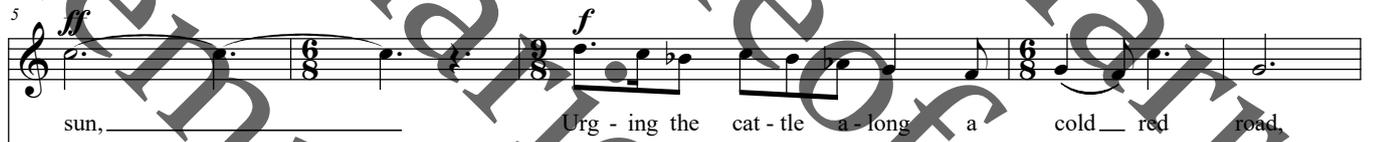
Cello



Sop.

5

sun, Urg-ing the cat-tle a-long a cold red road



Hp.

5

A \flat f E \flat B \flat



Vln. 1

Vln. 2

Vla.

Vc.

5



1. Tilly

The musical score is divided into two systems. The first system (measures 10-14) features a Soprano line with lyrics "Cal - ling to them, a voice they know, — He" and a Harp accompaniment with a forte (*f*) dynamic and a trill marked *8va*. The string section (Violins 1 & 2, Viola, and Violoncello) enters at measure 10 with a mezzo-piano (*mp*) dynamic, transitioning to forte (*f*) by measure 14. The second system (measures 15-18) features the Soprano with lyrics "drives — his beasts a - bove — Cab - ra. —". The string section continues with a mezzo-forte (*mf*) dynamic, featuring triplet patterns in the Violin and Viola parts. A glissando marking is present in the Violoncello part at the end of measure 18.

1. Tilly

Sop. 30
make brute mu - - sic with their hoofs. He *f*

Hp. 30
slap bass strings with palm of hand *C_b* *A_b* *D_b* *D C_b B E F# G_b A* gliss. with bass strings hitting each other *D_b* *C_b* *B_b* *ff* *8vb* L.V.

Vln. 1 30 *mf dim.*

Vln. 2 30 *mf dim.*

Vla. 30 *mf* ricochet col legno

Vc. 30 *mf* ricochet col legno

Sop. 34
drives them with flow'r - ing branch be fore *ff*

Vln. 1 34 *f*

Vln. 2 34 *f*

Vla. 34 *f*

Vc. 34 *f*

1. Tilly

48 Sop. *mf* To-night — stretch full — by the fire! *ff* I —

Hp. *f* D^{\sharp} E^{\sharp}

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

53 Sop. *mf* bleed — by the black stream — For my tom bough! *pp*

Hp. E^{\flat} D^{\sharp} B^{\sharp} *mf* *ppp*

Vln. 1 *ff* *mf* *mp* *ppp*

Vln. 2 *ff* *mf* *mp* *ppp*

Vla. *ff* *mf* *mp* *ppp*

Vc. *ff* *mf* *mp* *ppp*

2. Simples

words by James Joyce

music by Anne-Marie O'Farrell

Dolce con moto (♩ = c. 90)

Soprano

Dolce con moto (♩ = c. 90)

Harp

Dolce con moto (♩ = c. 90)

Violin 1

Violin 2

Viola

Cello

Sop.

Of cool

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

2. Simples

16 Sop. sweet dew and ra - - - - - diance mild

16 Hp. *8va* bisbigliando $E\sharp F\sharp A\sharp$ $E\flat F\flat A\flat$ $B\flat D\flat$

16 Vln. 1 ord. espr. *p*

Vln. 2 ord. espr. *p*

Vla. ord. espr. *p*

Vc. ord. espr. *mp*

20 Sop. *mp* The moon a web of si - lence, si - lence *poco cresc.*

22 Hp. $E\sharp F\sharp A\sharp$ *mf* *mp*

22 Vln. 1 senza sord. *mp* *mf* *p* *mp*

Vln. 2 senza sord. *mp* *mf* *p* *mp*

Vla. senza sord. *mp* *mf* *p* *mp*

Vc. *mp*

2. Simples

Sop. *mp*
weaves In the still gar - - - den

Hp. *mp*
A \sharp F \sharp A \flat E \flat

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Sop. *p*
where a child Ga - thers the sim - ple sa - lad leaves.

Hp. *mp*
sons xylophoniques A \sharp E \sharp A \flat D \flat

Vln. 1 *mp* pizz. arco

Vln. 2 *mf* pizz. arco *mp*

Vla. *mf* pizz. arco *mp*

Vc. *mf* pizz. arco *mp*

2. Simples

40

Sop.

mf 3

A — moon — dew

Hp.

f 5

pp

Vla.

Vc.

47

Sop.

f *mf*

stars her hang - ing hair And

Hp.

f *mf*

Vln. 1

f *mf*

Vla.

f *mf*

2. Simples

50 Sop. moon - - light kis - ses her young brow And,

Hp. A^b A^{\sharp} E^{\sharp} A^b E^b B^{\sharp}

Vln. 1

Vla.

Vc. *mf*

53 Sop. ga - thring, she sings an air: Fair as the wave is,

Hp. *p* B^b *mp*

Vln. 1 *mp* *pizz.* *mp*

Vln. 2 *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

2. Simples

rit.

a tempo

mf

Sop. 59 fair, art thou! Fair as the wave is, fair, art thou!

Hp. 59

rit.

a tempo

Vln. 1 59 arco *mf*

Vln. 2

Vla. arco

Vc. arco

Sop. 65

Hp. 65 *p* D# C# C# A# B# D# B# D#

Vln. 1 65

Vln. 2 *p* arco *p*

Vla. *mp* *p*

Vc. *mp* *p*

2. Simples

p

71

Sop.

Be — mine,

Hp.

mp

D:

Vln. 1

con sord.

p

Vln. 2

con sord.

Vla.

con sord.

senza sord.

p

Vc.

senza sord.

p

pp

79

Sop.

I — pray, — a wax — en ear To

Hp.

A: E: **E \flat** **F \flat E:**

Vln. 1

senza sord.

pp

Vln. 2

senza sord.

pp

Vla.

pp

Vc.

pp

mp

2. Simples

86 *mf*

Sop. shield me from her child - - - - - ish - croon

Hp. $G^{\#} B^{\flat}$ $F^{\#} G^{\flat} A^{\flat} A^{\sharp} F^{\sharp} B^{\flat}$

Vln. 1 *mf* *mp*

Vln. 2 *mp* IV

Vla. *mf* *mp*

Vc. *mf* *mp*

86

86 *mf* *dim.*

Sop. And mine a shield ed heart for her Who

Hp. *mf* $A^{\flat} E^{\flat}$ sons xylophoniques $A^{\sharp} E^{\sharp}$

Vln. 1

Vln. 2

Vla. pizz.

Vc. 4

2. Simples

97

Sop. *pp*
ga - thers sim - ples of the moon. *8va*

Hp. L.V. *p*
A^b E^b

Vln. 1 *p* pizz. arco *pp*

Vln. 2 *p* arco III pizz. arco *pp*

Vla. *p* arco pizz. arco *pp*

Vc. *p* arco pizz. arco *pp*

104

Sop. *8va*

Hp. *D^b D^b*

Vln. 1

Vln. 2

Vla.

Vc.

3. Watching the Needleboats at San Sabba

words by James Joyce

music by Anne-Marie O'Farrell

Allegro (M.M. ♩ = c. 118) *ff* *rhythmic and bitter*

Soprano
I heard their young hearts cry - ing Love ward a bove the glanc - ing oar And

Allegro (M.M. ♩ = c. 118) *ff* *rhythmic and bitter*

Harp
glissando with pencil along back of tuning pins

Allegro (M.M. ♩ = c. 118) *pizz. rhythmic and bitter*

Viola
am Frosch

Cello
am Frosch *ff*

Sop. 6
heard the prairie grass-es sigh - ing: No more, re turn no more! _ O

Hp. 6

Vln. 1 6 *ff*

Vln. 2 6 *ff*

Vla. 6 *ff* arco

Vc. 6 *sf*

3. Watching the Needleboats at San Sabba

Sop. hearts, sigh ing grass - es, Vain - ly your loveblown mourn! No more will the wild_ wind that

Hp. glissando with pencil along back of tuning pins

Vln. 1 col legno damp string, no tone

Vln. 2 col legno damp string, no tone

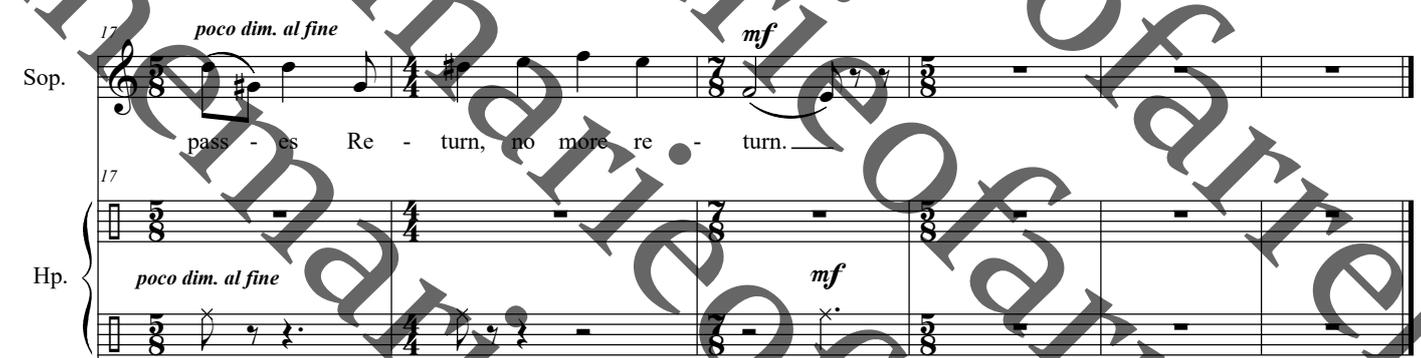
Vla. Bartok pizz. *ff*

Vc.



Sop. pass - es Re - turn, no more re - turn.

Hp. *poco dim. al fine* *mf*

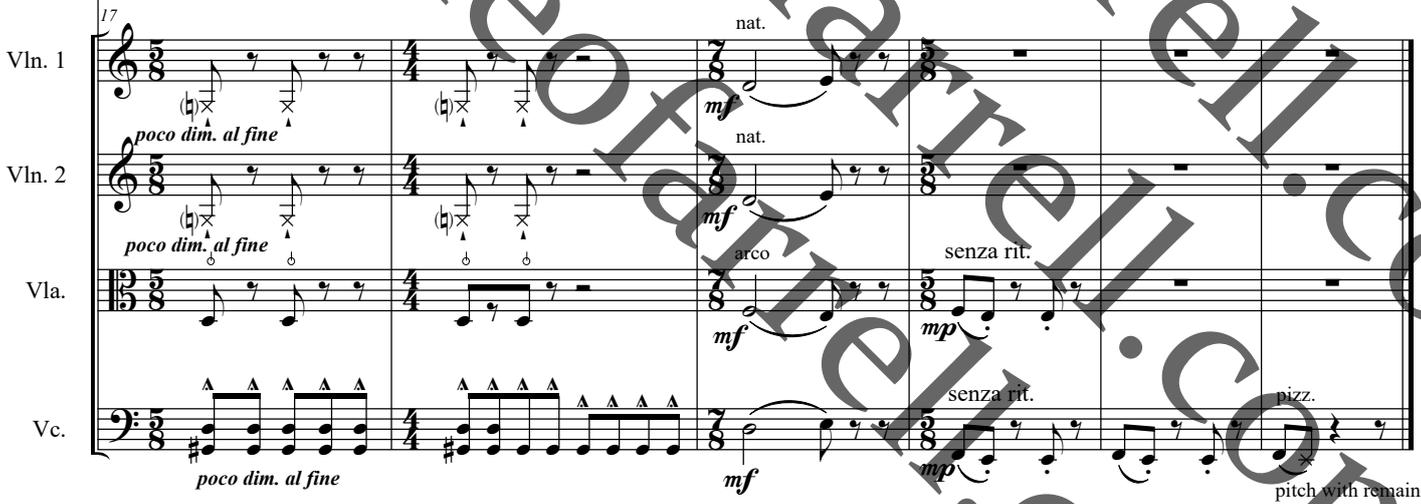


Vln. 1 nat. *mf*

Vln. 2 *poco dim. al fine* nat. *mf*

Vla. arco *mf* senza rit. *mp*

Vc. *poco dim. al fine* *mf* senza rit. *mp* pizz. *pitch with remaining resonance from pizz.*



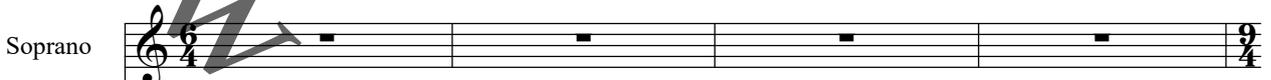
4. A Flower given to my Daughter

words by James Joyce

music by Anne-Marie O'Farrell

Adagietto con moto $\text{♩} = 44$

Soprano



Staff with rests for Soprano.

Adagietto con moto $\text{♩} = 44$

Violin 1



Violin 1 staff with notes and dynamics: *tenderly p mfp*

Violin 2



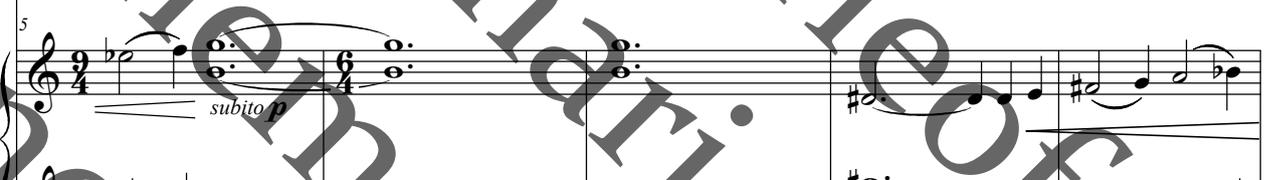
Violin 2 staff with notes and dynamics: *tenderly p mfp*

Sop.



Soprano staff with notes and lyrics: *5 delicately mp*
Frail the white rose and frail are Her hands that gave

Vln. 1



Violin 1 staff with notes and dynamics: *5 subito p*

Vln. 2



Violin 2 staff with notes and dynamics: *subito p*

Sop.



Soprano staff with notes and lyrics: *10 mf pp*
Whose soul is serene and paler Than time's wan wave.

Vln. 1



Violin 1 staff with notes and dynamics: *10 mf pp*

Vln. 2



Violin 2 staff with notes and dynamics: *mf pp*

4. A Flower given to my Daughter

15 Sop. *mp* Rose - frail and

15 Vln. 1 *mp*

15 Vln. 2 *pp* *mp*

19 Sop. *f* fair - yet frail - est A won - der wild In gen - tle eyes thou

19 Vln. 1 *f*

19 Vln. 2 *f*

23 Sop. *p* veil - est My blue - - - veined child. *pp*

23 Vln. 1 *p* *pp*

23 Vln. 2 *p* *pp*

Detailed description: This is a page of a musical score for a piece titled '4. A Flower given to my Daughter'. The score is arranged for Soprano (Sop.) and two Violins (Vln. 1 and Vln. 2). The music is in 9/4 time, with a key signature of one flat (B-flat major or D minor). The score is divided into three systems. The first system (measures 15-18) features the Soprano part with lyrics 'Rose - frail and' and dynamic markings of *mp*. The Violin parts are marked *pp* and *mp*. The second system (measures 19-22) features the Soprano part with lyrics 'fair - yet frail - est A won - der wild In gen - tle eyes thou' and a dynamic marking of *f*. The Violin parts are also marked *f*. The third system (measures 23-26) features the Soprano part with lyrics 'veil - est My blue - - - veined child.' and dynamic markings of *p* and *pp*. The Violin parts are marked *p* and *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

5. On the Beach at Fontana

words by James Joyce

music by Anne-Marie O'Farrell

Soprano
= 68 eerily *ppp* *mf*
Mm gliss.

Harp
= 68 eerily
E \sharp D \flat
vertical glissando with metal object on single string
F \flat brush palm of hand vertically up and down bass strings
8 \flat

Violin 1
= 68 eerily

Violin 2

Viola
behind the bridge, freely con sord.

Cello

Sop.
4 *p* *pp* *p* *pp*
oh mm ooh ooh mm

Hp.
sons xylophoniques
6 6

Vln. 1
ppp

Vln. 2
ppp con sord.

Vla.
ppp con sord.

Vc.
senza sord. *ppp* con sord.

5. On the Beach at Fontana

10 *mp* *mf*

Sop. Wnd whines and whines, whines the shin - gle,

Hp. A \sharp

Vln. 1 *mp*

Vln. 2 *p* sul tasto pizz. senza sord. pizz. gliss.

Vla. *p* sul tasto senza sord. pizz. ord.

Vc. *p* sul tasto senza sord. ord. gliss.

14 *f*

Sop. The cra-zy pier-stakes groan;

Hp. G \sharp F \sharp C \sharp B \sharp *f* G \flat D \flat *mf*

Vln. 1

Vln. 2 pizz. gliss.

Vla. \circ sim. *f*

Vc. gliss. *f*

5. On the Beach at Fontana

19 *p* < *mp* *p*

Sop. *gliss.*
mm ah mm, —

8va — *gliss.*

A sen - ile sea num - bers each sin - gle,

Hp. *F# E# Bb* *p* *Db C# Bb E# F G A* *E# D# C#* *mp* *E# D# C#*

Vln. 1

Vln. 2

Vla. *glissando of nat. harmonics* *arco* *p* *p*

Vc. *p*

24 *mf*

Sop. *mf*
Slime - sil - vered stone. From whi - ningwind and col - der Grey sea I —

Hp. *Db C# Bb E# F G A* *p* *gliss.* L.V.

Vln. 1 *pp* *mf*

Vln. 2 *mf*

Vla. *glissando of nat. harmonics*

Vc. *glissando of nat. harmonics*

5. On the Beach at Fontana

29 Sop. *p* wrap him warm — And touch — histrem ling fine boned shoul — der — And boy —

Hp. vertical glissando with metal object on single string *8^{va}* *8^{vb}* Db C# Bb E# F G A

Vln. 1 *p* col legno ricochet

Vln. 2 *p* col legno ricochet

Vla. *mf* *p* glissando of nat. harmonics col legno ricochet

Vc. *p*

33 Sop. *mf* ish arm — *f* A — round us — fear, desc-end - ing

Hp. *mf* *gliss.* A^b G^b D⁺ D⁺ E⁺ D⁺ D C# Bb E F Gb Ab

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *mp cresc.*

Vc. *mp cresc.*

5. On the Beach at Fontana

Sop. *Dark-ness of fear a - - bove*

Hp. *vertical glissando with metal object on single string*

Vln. 1

Vln. 2

Vla. *behind the bridge, freely*

Vc.

Sop.

Hp. *brush palm of hand vertically up and down bass strings* *pp* *F^b* *C[♯]* *p sons xylophoniques*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp* *mf* *p* *pp* *p* *pp* *gliss.*

5. On the Beach at Fontana

47 *mp* *crescend molto e sostenuto al fine*

Sop. And in my heart how deep un - end - ing Ache of love! And in my heart bisbigliando

Hp. *mp* *crescend molto e sostenuto al fine*

Vln. 1 *mp* *crescend molto e sostenuto al fine*

Vln. 2 *crescend molto e sostenuto al fine*

Vla. *mp* *crescend molto e sostenuto al fine*

Vc. *mp* *crescend molto e sostenuto al fine*

53 *ff* *fff*

Sop. how deep un - end - ing Ache of love!

Hp. *ff* *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

6. Flood

Anne-Marie O'Farrell

Vibrant ♩ = 66

Violin 1
Violin 2
Viola
Cello

subito p **ff** **gliss.** **mf** **f** molto dim. **p**

p **ff** **sfzmf** **f** molto dim. **p** **ppp**

subito p **ff** **sfzmf** **f** molto dim. **p** **ppp**

subito p **ff** **sfzmf** **f** molto dim. **p** **ppp**

Piu mosso ♩ = 165

Vln. 1
Vln. 2
Vla.
Vc.

very slightly detached **p**

very slightly detached **p**

f

poco a poco sul. pont.

Flood

♩ = 66

12

Vln. 1

Vln. 2

Vla.

Vc.

p

mf

3

16

Vln. 1

Vln. 2

Vla.

Vc.

ff

pp *ff*

poco a poco sul tasto

5

20

Vln. 1

Vln. 2

Vla.

Vc.

fff *mf*

warm

mf

Flood

Vln. 1 *mp* *ff* *mf*

Vln. 2 *mp* *ff* *mf*

Vla. *mp* *ff* *mf*

Vc. *ff* *mf*

II

III

appassionato 6

Detailed description: This system contains the first six measures of the piece. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one sharp (F#). The time signature is 4/4. The first measure is marked *mp*. The second measure is marked *ff*. The third measure is marked *mf*. The Viola part has a dynamic marking of *mp* and a tempo marking of *appassionato* with a '6' below it. The Violoncello part starts with a dynamic marking of *ff* and ends with *mf*. There are two rehearsal marks labeled 'II' and 'III' above the staves.

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

$\text{♩} = 165$

Detailed description: This system contains measures 7 through 12. The key signature changes to two sharps (F# and C#). The time signature is 2/4. The first measure is marked *mp*. The tempo is marked $\text{♩} = 165$. There are several triplet markings (3) over the notes in the Violin and Viola parts.

Vln. 1 *mp*

Vln. 2 *mp* *espress.*

Vla. *mp* *espress.*

Vc. *mp* *espress.*

Piu adagio $\text{♩} = 48$

Detailed description: This system contains measures 13 through 18. The key signature changes to one sharp (F#). The time signature is 3/4. The first measure is marked *mp*. The tempo is marked *Piu adagio* with a tempo of $\text{♩} = 48$. The Violin 2 and Viola parts have dynamic markings of *espress.* and *mp* respectively. The Violoncello part has dynamic markings of *mp* and *espress.*

Flood

34

Vln. 1

Vln. 2

Vla.

Vc.

p *fff* *mf* *fff*

poco a poco molto vib. poco a poco meno vib.

37

Vln. 1

Vln. 2

Vla.

Vc.

sfz *f dim.* *p*

41

Vln. 1

Vln. 2

Vla.

Vc.

mp *mp* *mf*

ricochet

Flood

40

Vln. 1

Vln. 2

Vla.

Vc.

51

Vln. 1

Vln. 2

Vla.

Vc.

55

Vln. 1

Vln. 2

Vla.

Vc.

IV slow gliss.

f

mf

Flood

58

Vln. 1 *f* sempre molto cresc.

Vln. 2 *mf* sempre molto cresc.

Vla. sempre molto cresc.

Vc. sempre molto cresc.

60

Vln. 1 molto energico e accelerando *ff*

Vln. 2 molto energico e accelerando *ff*

Vla. molto energico e accelerando *ff*

Vc. molto energico e accelerando *ff*

62

Vln. 1

Vln. 2

Vla.

Vc.

Flood

58
64

Vln. 1
Vln. 2
Vla.
Vc.

71

Vln. 1
Vln. 2
Vla.
Vc.

subito
mp
mf
dim.
mp
p
cant.
p

76

Vln. 1
Vln. 2
Vla.
Vc.

pp
ppp
p
pp
ppp
pp
ppp

7. Nightpiece

words by James Joyce

music by Anne-Marie O'Farrell

Andante ♩ = 62

Soprano

Harp

Andante ♩ = 62

E♭ only

Violin 1

Andante ♩ = 62

Violin 2

Viola

Cello

poco vib.
espressivo

p

espressivo
poco vib.

p

poco vib.
espressivo

p

9
Sop.

mp

Gaunt in gloom, The pale stars their torches, Enshrouded,

9
Vln. 1

poco vib.
espressivo

p

Vla.

Vc.

15
Sop.

wave. Ghost - - - fires from heaven's far - - - verges faint - - - il -

15
Vln. 1

Vla.

Vc.

7. Nightpiece

20

Sop. lume, Arch - es on - soar - ing arch - es,

Vln. 1 con vib. *mf*

Vln. 2 con vib. *mf*

Vla. con vib. *mf*

Vc. con vib. *mf*

25

Sop. Night's sin - dark nave.

Hp. *mp* B \flat A \flat B \flat A \flat

Vln. 1 col legno *p* naturale *mf*

Vln. 2 col legno *p*

Vla. col legno *p*

Vc. *p*

7. Nightpiece

33 *p* *cresc.* *mf*

Sop. Se - ra - phim, Se - ra - phim, The lost hosts a - wa - ken To ser -

Hp. *mf* D \flat E \flat F \sharp A \natural B \natural

Vln. 1

Vln. 2

Vla. *naturale* *mf*

Vc. *mf*

39 *p*

Sop. - vice till In moonless gloom each laps - es mu - ted, dim, Raised when she

Hp. *8va* C \sharp E \flat *p* B \flat G \flat E \flat *mf* *p*

Vln. 1

Vln. 2 *naturale* *p* 3 3 3 *p* *pizz.* *p*

Vla. *p* *pizz.*

Vc. *mp* *p* *pizz.* arco gliss.

7. Nightpiece

46

Sop. has and sha - ken Her - tu - ri - ble. And long and

Hp. *son xylophonique* **F₄** **D_b** **B₄** **G₄** *f*

Vln. 1 *arco* *pizz.* *arco* *f*

Vln. 2 *arco* *f*

Vla. *arco* *sul tasto* *pizz. gliss.* *f* *arco*

Vc. *pizz. gliss.* *arco* *f*

54

Sop. loud. To night's nave up - soar - ing A star - knell tolls As the bleak in - cense

Hp. **G₄** **D₄** **B₄** *8va* *8vb*

Vln. 1

Vln. 2

Vla.

Vc.

7. Nightpiece

61 *ff*

Sop. sur - ges, cloud — on cloud, Void - ward from — the a -

Hp. *ff* non arp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

68 *dim. al fine*

Sop. dor - ing Waste of souls.

Hp. *dim. al fine* *p*

Vln. 1 *dim. al fine* *pp*

Vln. 2 *dim. al fine* *pp*

Vla. *dim. al fine* *pp*

Vc. *dim. al fine* *pp*

8. Bahnhofstrasse

words by James Joyce

music by Anne-Marie O'Farrell (2012)

Andante comodo (♩ = c. 108)

Soprano *mf*

The eyes that mock me sign the way Where -

Sop. *p*

to I pass at eve of day, Grey

Sop.

way whose violet signals are The

Sop. *f*

tryst - - - ing and the twi - - - ning star.

Sop. *ff*

Ah star of e - vil! star of pain!

Sop. *mf* *mp*

High - heart ed youth comes not a - gain

Sop. *p* *mf* *mp*

Nor old heart's wis - dom yet to know The signs that

Sop. *p*

mock me as I go, yet to know The signs that

Sop. *calando* *pp*

mock me as I go, as I go.

9. In Memory of the Players in a Mirror at Midnight

12

Sop. *mf*
Your lean jaws grin with. Lash Your itch and

Vla. *sf* *sf* *tr* *slap body of instrument* *sf* *sf*

Vc. *sf* *sf* *sffz* *sf* *sf*

18

Sop. quail - ing, nude greed of the flesh.

Vla. *sf* *arco* *sf* *pizz.* *sim.* *sf*

Vc. *sf* *sf* *sf* *sf*

22

Sop. *p*
Love's breath in you is stale, word - ed or sung,

Hp. *gliss.* *mf* *gliss.*
8vb

Vln. 2 *sfp*

Vla. *arco* *tr* *sfp*

Vc. *nat. tr* *sfp*

9. In Memory of the Players in a Mirror at Midnight

Sop. *mf*
As sour as cat's breath, Harsh of

Hp. *sfz* gliss. 8vb

Vln. 1 *mf*

Vln. 2 *sfz* tr Bartok pizz.

Vla. *f*

Vc. *sfz* *sf* *sf* *sf*

Sop. tongue.

Hp. *f* gliss. V.S. 8vb

Vln. 1 *sfz* tr

Vln. 2

Vla.

Vc. *sf* *sf* *sf* *sfz*

9. In Memory of the Players in a Mirror at Midnight

39

Sop.

Hp. *mf* p.d.lt

Vln. 1 *mf* arco gliss.

Vln. 2 *mf* arco gliss.

Vla. *mf* arco

Vc. *mf* arco

44

Sop.

Hp. *f* nat. gliss. *ff* p.d.lt

Vln. 1 *ff* gliss.

Vln. 2 *ff* gliss.

Vla. *ff*

Vc. *ffz*

This grey that stares

9. In Memory of the Players in a Mirror at Midnight

50

Sop. speak in a hissed whisper:
Lies not, stark skin and bone. Leave greasy lips their kissing.

Hp. *f* gliss. G.P.

Vla. *tr* *8vb* G.P.

Vc. *tr* *ffz* G.P.

55 *a tempo*

Sop. None Will choose her what you see to mouth up-on.

Vln. 1 *a tempo* *col legno battuto*

Vln. 2 *col legno battuto*

Vla. *pizz.* *col legno battuto*

Vc. *col legno battuto*

9. In Memory of the Players in a Mirror at Midnight

60 *fff* Dire hun - ger holds his hour. *mp* Pluck

Hp *mp* nat.

Vln. 1 *mf* gliss. slap fingers on fingerboard

Vln. 2 *mf* slap fingers on fingerboard

Vla. *mf* pizz. slap fingers on fingerboard

Vc. *mf* slap fingers on fingerboard

*Viola & cello to pizz. *PP* any low Cs in bars 64-69

65 Sop. forth your heart, salt - blood,

Hp

Vln. 1

Vln. 2

Vla.

Vc.

9. In Memory of the Players in a Mirror at Midnight

69

Sop. *cresc.*
a fruit _____ of tears. _____ *f*

Hp. *mf*

Vln. 1 tap RH fingers on strings with thimbles *f*
tap RH fingers on strings with thimbles

Vln. 2 *f*

Vla. pizz. *f*

Vc. *sffz* *mf*

75

Sop.

Hp. *f* gliss. *8vb*

Vln. 1 remove thimbles

Vln. 2 remove thimbles

Vla. gliss. pizz. *f*

Vc.

9. In Memory of the Players in a Mirror at Midnight

80 *ff*

Sop. Pluck and de - vour! Fruit of

Hp. *ff*

Vln. 1 *Bartok pizz.*

Vln. 2 *Bartok pizz.*

Vla. *Bartok pizz.*

Vc. *Bartok pizz.*

85

Sop. tears.

Hp. *f* gliss. *pp* E_b G^{\sharp}

Vln. 1

Vln. 2

Vla.

Vc.

90

Hp.

10. Alone

words by James Joyce

music by Anne-Marie O'Farrell

Adagietto ♩ = 68, con poco rubato

Soprano

47

Harp

49

Adagietto ♩ = 68, con poco rubato

mp coldly, non arp.

E \flat 5 E \natural D \sharp

4

Sop.

48

Hp.

7

Sop.

48

Hp.

mp

The moon's

9

Sop.

48

Hp.

gliss.

grey - gol - - - den mesh - es make

10. Alone

Sop. 11 All night a veil, The *p*

48 Hp. 11 *E_b D_b*

Sop. 14 shore lamps in the sleep - ing lake La - bur num tend - rils trail. *mp*

48 Hp. 14 *p* *E_b B_b A_b F_b A_b 5 G# D#*

Sop. 18

48 Hp. 18 *F# D# B_b E_b G# G_b D_b G_b F_b C#* *mf*

Sop. 21 *mp* The sly reeds whis - per to the night A name - her

48 Hp. 21 *p* *D# E_b D_b F_b D# bisbigliando sfpp cresc. mf mp*

10. Alone

Sop. *ff*
name And all my soul is a de - light,³ A

48 Hp. *ff*
G^b C^b G[#] B^b B^b C[#] D[#]

Sop. *subito p*
swoon, a swoon of shame.

48 Hp. *subito p* F^b E^b

Sop.

48 Hp. *pp* *cresc.*

Sop.

48 Hp. *Rit.* *Adagio al fine*
f *mp* *p* *pp* L.V.

11. A Prayer

words by James Joyce

music by Anne-Marie O'Farrell

Urgently ♩ = 63

fff

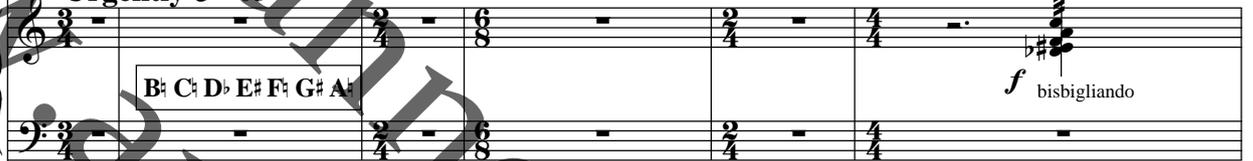
Soprano



A - gain! Come, give, yield, A-gain!

Urgently ♩ = 63

Harp



B: C: D: E: F: G: A: *f* bisbigliando

Urgently ♩ = 63

Violin 1



f

Violin 2



f

Viola



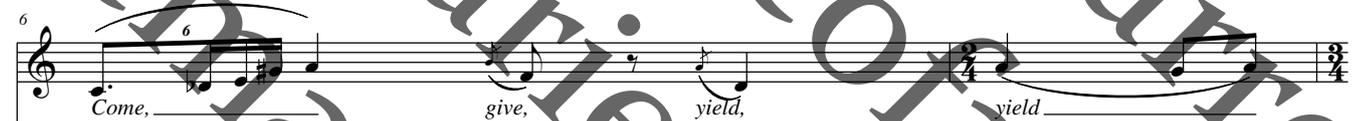
f

Cello



f

Sop.



Come, give, yield, yield

Hp.



E: A:

Vln. 1



f

Vln. 2



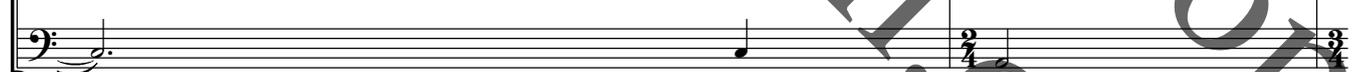
f

Vla.



f

Vc.



f

11. A Prayer

Sop. *all* your — strength to — me!

Hp. *sfz* G:

Vln. 1 *molto marcato e legato*

Vln. 2 *molto marcato e legato*

Vla. *molto marcato e legato* *ff*

Vc. *molto marcato e legato* *ff*

Sop. *p* From far — a low word breathes on the break - ing brain Its

Hp. *gliss.*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

11. A Prayer

16 Sop. *dim.* 3 3 *p* *pp*
cru - el - calm, sub - mis - sion's mi - se - ry, Gent - ling her

Hp. *A:* *p* *E#*

Vln. 1 *dim.* 3 3 *p* *pp* 3
Vln. 2 *dim.* 3 3 *p* *pp* 3 3
Vla. *dim.* 3 3 *p*
Vc. *dim.* 5 3 *p*

20 Sop. *p*
awe as to a soul pre - dest - ined.

Hp. *C# F#* *E#* *E*
G# D: *C:*

Vln. 1 3 3 3 *p* 3 3 3
Vln. 2 3 3 3 *p* 3
Vla. *p*
Vc. *p*

11. A Prayer

Sop. *ff*
23 Cease, si - lent love! My

Hp. E^b
 D^b

Vln. 1 *ff*
pizz. arco 3

Vln. 2 *ff*
pizz. arco 3

Vla. *ff*
arco 3

Vc. *ff*
6

Sop. *mp*
26 doo - mmm!

Hp. *mp*
L.V.

Vln. 1 *mp*
con sord. sul tasto delicate *pp* senza sord. *fff*

Vln. 2 *mp*
con sord. sul tasto delicate *pp* senza sord. *fff*

Vla. *mp*
con sord. sul tasto delicate *pp* senza sord. *fff*

Vc. *mp*
f 5 gliss. *Appass.* *fff*

11. A Prayer

32 *mp* *subito cresc.* *f*

Sop. *Ahl*

Hp. *f cresc.*

Vln. 1 *f cresc.* *ff*

Vln. 2 *f cresc.* *ff*

Vla. *f cresc.* *ff*

Vc. *f cresc.* *ff*

39 *fff*

Sop. *Blind,*

Hp. *E_b D_# F_# C_#* *slap bass strings* *fffz*

Vln. 1 *fffz* *ff* *am Frosch* *gliss.*

Vln. 2 *fffz* *ff* *am Frosch* *gliss.*

Vla. *fffz* *ff* *am Frosch* *gliss.*

Vc. *fffz* *ff* *am Frosch* *gliss.*

11. A Prayer

45

Sop. blind me with your dark near - ness,

Hp. G \sharp F \sharp D \flat E \flat C \sharp B \flat

Vln. 1

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

48

Sop. *f dim.* O have — mer cy, be - lov - ed e - - - - ne - my

Hp. D \sharp F \sharp B \sharp *mf* F \sharp B \sharp

Vln. 1 *mp* subito senza vib.

Vln. 2 *mp* subito senza vib.

Vla. *mp* subito senza vib. nat.

Vc. *mp* subito senza vib.

11. A Prayer

51

Sop. *o — my — will! I dare not with —*

Hp. *F# B# A♭ C♯ D♭ B♯ mp F♯ D♯ B♯*

Vln. 1

Vln. 2

Vla. *p sul pont.*

Vc. *p sul pont.*

53

Sop. *stand the cold touch that*

Hp. *A♯ A♭ A♯ D♭ B♭ G♯*

Vln. 1 *mp*

Vln. 2

Vla. *gliss.*

Vc. *gliss.*

ff

11. A Prayer

55 Sop. *mf* *p*
dead. Draw from me still My slow — life! Bend

Hp. *p*
A^b C[#] F[#] B^b C^b D^b A^b F^b G^b

Vln. 1 *p*

Vln. 2 *p*

Vla. nat. *p*

Vc. nat. *p*

59 Sop. *mf* *dim.* *p*
dee-per on me, threat-en-ing head, Proud by my down-fall, re-mem-be-ring,

Hp. *mf* *dim.* *p*
B^b F[#] A^b A^b

Vln. 1 *mf* *dim.* *p*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

11. A Prayer

65

Sop. pi-ty-ing — Him — who is, who was! —

Hp. F# G# F#

Vla. poco a poco molto vibrato

Vc. *p*

70

Sop. On — — — ly joy,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

11. A Prayer

The musical score is for a piece titled "11. A Prayer". It is arranged for Soprano, Harp, Violin 1, Violin 2, Viola, and Violoncello. The score is divided into two systems, with measures 73-75 in the first system and measures 76-79 in the second system. The time signature is 2/4. The key signature is one sharp (F#), with a change to two sharps (F# and C#) in the second system. The Soprano part has lyrics: "on - ly ang - - - -". The Harp part includes chord diagrams: F# and A# in the first system, and Db, Eb, Fb, and Eb in the second system. A box in the Harp part of the second system contains the sequence: B, C# D# E, F, G, A#. The string parts (Violins, Viola, and Violoncello) feature complex rhythmic patterns with many slurs and fingering numbers (5). In the second system, there are markings "off the string" with arrows pointing to the strings, and dynamic markings *p* and *sf*. The Soprano part in the second system has lyrics: "uish, Take me," and "nal giss".

11. A Prayer

79 *cresc.*

Sop. save, me, soothe me, O spare me!

Hp. A^b B^b

Vln. 1 *pp* sul tasto *nat.* 3 5 *cresc.* 5

Vln. 2 *pp* sul tasto *nat.* 3 5 *cresc.* 5

Vla. *pp* sul tasto *nat.* 3 6 *cresc.* 6

Vc. *pp* sul tasto *nat.* 6 *cresc.* 6 *espr.* 5 3

85 *ff*

Sop. save me

Vln. 1 *ff* 6

Vln. 2 *ff* 6

Vla. *ff* 6

Vc. *ff* 6

11. A Prayer

87 *molto dim.* *mp* *sempre dim.*

Sop. soothe me!

Hp. *pp* bisbigliando *F# D:*

Vln. 1 *molto dim.* 6 *mp* poco a poco sul tasto *sempre dim.*

Vln. 2 *molto dim.* 6 *mp* poco a poco sul tasto *sempre dim.*

Vla. *molto dim.* 6 *mp* poco a poco sul tasto *sempre dim.*

Vc. *molto dim.* 6 *mp* sul tasto *sempre dim.*

90

Sop.

Hp. *gliss.* *8va* *8vb* *pp* *pp* *pp* *pp*

A: *B:* *C:* *D:* *E:* *F#:* *G#:* *A:* *G:* rub hand up and down bass strings *C#:* creating a metallic hiss

Vln. 1 *8va* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*