Three *Sean-nós* Songs

*Loch Léin*
*Síul a Rún*
*Táim Cortha ó Bleith im' Aonar im' Luí*

Arranged by Dan Trueman
after Iarla Ó Lionaírd

2013
2 Flutes (2nd doubles piccolo)
2 Oboes
2 Bb Clarinets (2nd doubles Bb Bass Clarinet)
2 Bassoon (2nd doubles Contrabassoon)
3 Horns
3 Trumpets
2 Trombones
1 Bass Trombone
2 Percussion (Marimba, Vibraphone, Glockenspiel)
Harp
Piano
Voice
Strings
Loch Léin

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mostly un-metered; sustain, follow Iarla. 

meter becomes roughly and inconsistently 6/8 or 9/8 here, though always follow Iarla of course.
Niobh fha-da liom
la_bhei-th
spis ar Thuaí-rín
an
Chéim
Ag
am-harc an áit
ba
bhr-eá ba dhi-e-se fainnéir
Mór-thi
mp-caill
ghuá-rín_an

con sord., non-vib.
gentle swells to mp

ppp
Bíonn acu gan an bhí
míl a-gus céní
An maití a bhíodh
ramhar i dheann-
ta an bhíodh a
bhíodh míth
an bra-
dán
ón
lens-í tamh
ag

Fl. 1
Fl. 2
Cl. 1
B. Cl.
Iarlá
Vln. I
Vln. II
Vla.
Vc.
\textit{To Bb-Clarinet}

dam̆lsa don choir ri go líir

\textit{senza sord.}

\textit{f}
Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Mac.

Vlb.

Hg.

Irda

Vln. I

Vln. II

Vla.

Ve.

Ch.
<table>
<thead>
<tr>
<th>89</th>
<th>90</th>
<th>91</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fl. 1</td>
<td>Fl. 2</td>
<td>Ob. 1</td>
<td>Ob. 2</td>
</tr>
<tr>
<td>Cl. 1</td>
<td>Cl. 2</td>
<td>Vln. 1</td>
<td>Vln. 2</td>
</tr>
<tr>
<td>Bsn. 1</td>
<td>Bsn. 2</td>
<td>Vib.</td>
<td>Hp.</td>
</tr>
<tr>
<td>Iarla</td>
<td>Main</td>
<td>ge</td>
<td>gan</td>
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<tr>
<td>bhreá</td>
<td>agus</td>
<td>trí</td>
<td>mhue</td>
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<tr>
<td>in</td>
<td>Airm</td>
<td>i</td>
<td>d’Usáin</td>
</tr>
<tr>
<td>Ni</td>
<td>tha</td>
<td>caí</td>
<td>in</td>
</tr>
<tr>
<td>aon</td>
<td>bhall</td>
<td>den</td>
<td></td>
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</tbody>
</table>
mhéid sin c'é gur fada mo chuairf. Ba bhrea tha na Loch. Léin mur a bhi oм maigh-shliua.
finish here if not continuing to Siul a Rín

Síul a Rún

*attacca*
Siul a Rún

Irish Traditional music, arr. Dan Trueman
for Iarla Ó Lionaírd and the RTE Concert Orchestra

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hold sustain here for as long as feels right; Iarla will lead

Oh I wish I were on yonder hill there was an old seat

(violin 1 sus here only if continuing from Loch Léin)

dir., solo first stand, non. vib.

(cello sus here only if continuing from Loch Léin)

cry my fill and every tear would turn the mill
Vln. II

Vln. I

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Mar.

Vib.

Hpd.

Lrfl

Vln. 1

Vln. II

Vla.

Vc.

Ch.

Note: The image contains musical notation with various clefs and dynamics, indicating the playing instructions and dynamics for each instrument.
TOTAL STILLNESS HERE, UNTIL MALLETS ENTER

during all of letter L, ONLY violin 1/2 quiedy.
turn pages in preparation for next song; all others wait until
Living alone it well along, and then subtly turn pages.

attacca, Living Alone.
Táim Cortha ì d’Uachtarán
I Am Weary of Lying Alone

Note/measure lengths only roughly indicate actual lengths. These are all basically fermatas, and the orchestra follows Iarla.

Irish Traditional

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again, measures lengths are approximate; orchestral swells should peak at indicated lyric in the song (by fade and bold text)
non. vib., no swells, completely flat
non. vib., no swells, completely flat
non. vib., no swells, completely flat
orchestral swells to cut-off of text

1. Fl.
2. Fl.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Thn. 1
Mar.
Vib.

orchestral swells to cut-off of text

Irish

tutti, non vib. until and
gently undulating,
peaking at mp
tutti, non vib. until and
gently undulating,
peaking at mp
tutti, non vib. until and
gently undulating,
peaking at mp
tutti, non vib. until and
gently undulating,
peaking at mp
"keening" solo parts are free, expressive, approximately placed within the measures. Arrows indicate where other winds should enter, relative to "keenings," who lead...

"keenings" should cue to help other wind players find their entrances, as indicated.

in each bar gradually, arhythmically accelerating and softening, then settling into quiet tremolo
g gentle swells, peaking at f
strings vanish while "maid" is sustained 113

114 wea ry

115 wea ry

116 wea ry