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 (rev. 2017)
Flute
Bb Clarinet/Bb Bass Clarinet
C Trumpet
Trombone
Percussion (Vibraphone, Glockenspiel, Kick drum)
Guitar (nylon string)
Piano
Voice
Strings
Loch Léin

Irish Traditional sean nós, arr. Dan Trueman
for Iarla Ó Lionáird and Contemporaneous

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mostly un-metered; sustain, follow Iarla

breath marks indicate likely spots for Iarla to breath, and where the forward flow may pause, follow Iarla.

meter becomes roughly and inconsistently 6/8 or 9/8 here, though always follow Iarla of course

non vibrato, gentle but full swells to f

con sord., solo

con sord., solo
follow Iarla becomes intermittently more metered, in 6/8 or 9/8.

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Níorbh fha-da liom
la_bhei-th
spus ar Thuaí-rín an
Chéim
Ag

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

con sord., completely flat, non-vib., no articulation

p

gentle swells to mp

p

con sord., non-vib.

p
\( \text{Fl.} \)
\( \text{B. Cl.} \)
\( \text{C Tpt.} \)
\( \text{Tbn.} \)
\( \text{Vib.} \)
\( \text{Gtr.} \)
\( \text{Pno.} \)
\( \text{Cb.} \)

\( \text{sf < pp subito mp < >} \)
\( \text{mf} \)

\( \text{(bowed)} \)

\( \text{mf} \)

\( \text{mp} \)

\( \text{gentle swells to mf} \)

\( \text{gentle swells to mf} \)

\( \text{gentle swells to mf} \)

\( \text{pp} \)

\( \text{mp} \)

\( \text{sf < pp subito mp < >} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{pp} \)

\( \text{J} \)

\( \text{œ} \)

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\( \text{œ} \)}
Nuair a tha-gann an t'samhain is ge-all le No-llraig chomh é airiáBionn acu gan amhras bra-ndá mil a - gus céir An_

Vln. I

Vln. II

Vla.

Vc.
mairt a bhiodh ramhar i dhean–ta an bhroc a bhiodh méith an bra–dán ón – lea – hman ag

To Bb-Clarinet

To Bb-Clarinet


- "Swells to f now" is indicated for various instruments.

- "Pizz. l.v." is indicated for the Cello, indicating pizzicato technique.

- "Struck, l.v." is indicated for the Vibraphone, indicating a strumming technique.

- "Completely flat, no articulations" is indicated for the Flute, Cl, strings, and Ch, indicating no vibrato or other articulations are used.

- "Swells to f now" is indicated for the other instruments to reach the forte dynamic level.

- The text "Do do shíúi - leas buí Bhéar - a cois Éir - ne is an theoir thuaidh - Cois" is written in Irish and is sung by the sopranos (Flute, Cl, and Pno).

- The text is set to a melody with quarter notes and quarter rests, with the "Irish" words sung with a rising pitch.

- The dynamics are marked with "mp" for a moderate piano level and "f" for a forte level.

- The notation is consistent with a typical orchestral score, indicating the tempo and dynamics for each section.

- The notation includes rests and ties, indicating the flow of the melody.

- The text "Irish" words are placed within the music, suggesting the piece is a fusion of Western orchestral music with Irish traditional music elements.

- The notation is precise, with the dynamics, articulations, and rests clearly marked.

- The piece appears to be a classical composition with an emphasis on the voice and the "Irish" words, possibly a traditional Irish song arranged for classical orchestra.

- The overall structure is cohesive, with the voice leading the piece and the "Irish" words being the focal point.

- The notation is clear and readable, with the music symbols and text being well-aligned.
H

finish here if not continuing to Síul a Rún

attacca, Síul a Rún
Siúl a Rún

Irish Traditional sean nós, arr. Dan Trueman
for Iarla Ó Lionaírd and Contemporaneous

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Síul a Rún

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

\( \text{\textit{=82}} \)

Iarla

Oh I wish I were on yonder hill tis there that i'd sit and

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

violin 1 sus only if continuing from Loch Léin

\( \text{ppp} \)

non. vib.

\( \text{mp} \)

violin 1 sus only if continuing from Loch Léin

\( \text{ppp} \)

mp

---

Iarla

cry my fill and every tear would turn the mill

Vla.

Vc.

Cb.

pp
bhua-chaillín aoi - hín -n a láinnóg
Ba lea-thán do chroi, ba dheas do pháigh

pizz.

p

ppp

pp
d

p

non. vib., as close to a harmonic sound as possible
sell my rock and I'd sell my reel I'd sell my only spinning wheel

non. vib., with stillness and quiet intensity
To buy my love a sword of steel
l's go dté tú mo mhúir nin slán

senza sord.
Iarla

Siúil__siúil__siúil__a rún__a Siúil__go so-cair__siúil__go cúian__Siúil__go do ras a-gus
TOTAL STILLNESS HERE, UNTIL MALLETs ENTER!

during all of letter L, ONLY violins 1/2 and guitar quietly
turn pages in preparation for next song; all others wait until
Lying Alone is well along, and then subtly turn pages.

Lying Alone is well along, and then subtly turn pages.
Táim Cortha ó Bleith im' Aonar im' Lú

I Am Weary of Lying Alone

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

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

15

Vln. I

Vln. II

care-less-ly-stray-ed-I-es-pied-a-fair-maid,-in-deep-mourn-I-asked-her-the-matter-she

16

17

18

19

20

21

22

23

24

25

26

Iarla

Vln. I

Vln. II

quick-ly-made-answer-I-am-wea-ry-from-lying-alone-I-am

24

Iarla

Vln. I

Vln. II

wea-ry-from-lying-alone.

6"

2"

's-a-mhui-min-domn-di-lis-suigh-an-sa-taobh-liom-agus
Iarla

Vln. I

Vln. II

Vla.

Vc.

se-v-en gone long and e-le-ven years a-long I am wea-ry from ly-ing a-

lone a lone I am wea-ry from ly-ing a lone 'da bhfuigh-innse
Gtr. I

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. II

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. III

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. IV

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. V

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. VI

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. VII

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. VIII

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. IX

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. X

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. XI

Iarla

Vln. I

Vln. II

Vla.

Vc.

Gtr. XII

Iarla

Vln. I

Vln. II

Vla.

Vc.
again, measure lengths are approximate; orchestral swells should peak at indicated lyric in the song (by fada and bold-text)

non. vib., no swells, completely flat

gently undulating, peaking at $\text{mp}$

no swells, completely flat

gently undulating, peaking at $\text{mp}$

completely smooth, flat, no swells

tutti, non vib. until end

tutti, non vib. until end

tutti, non vib. until end

come-ly young man would take me with-out for-tune and make me a wife of his own but the
truth is
I'll explain
is I'll
despair
If I
lie
any
longer
a
"keening" solo parts are free, expressive, approximately placed within the measures. Arrows indicate where other winds should enter, relative to "keener," who leads. "keeners" should cue to help other players find their entrances, as indicated.

Each bar gradually, arhythmically accelerating and softening, not necessarily in sync with piano, then settling into quiet tremolo.
keening... (solo)

bhain-cann mar stao - nadh me_ dhion mar is...

keening... (solo)
Fl.
Cl. I
C Tpt.
Tbn. I
Vib.
Gtr.
Iarla
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ro ghearr na dhiaidh sin go mbad a ro thra-ocht na dhiaidh sin go mbad a ro thra-ocht

mf
f
f
keening, (solo)
Fl.

Cl. 1

Tbn. 1

Vib.

Gtr.

Iarla

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91 keening... (solo)

92

93

94

naoi bhiodh  na_  h^aonar_  na_  lui  leis  a'

œœœœ

œœœœ

œœœœ

œœœœ

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œœœœ
Fl.
Cl. 1
Tbn. 1
Vib.
Gtr.
Iarla
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

naoi bhiodh  na  h’aoanar  na  lui

orchestra swells to cut-off of ‘lui’
G gentle swells, peaking at $f$

G gentle swells, peaking at $f$

G gentle swells, peaking at $f$

G gentle swells, peaking at $f$

G gentle swells, peaking at $f$
there's a

 PPP

 PPP

 PPP
110

Iarla

neat sweet flower in this garden long side us take it and make it your own for the

Vln. I

Vln. II

Vla.

Vc.

112

strings vanish while "maid" is sustained 113

Iarla

flower it will fade and so also will the maid though she's

Vln. I

Vln. II

Vla.

Vc.

114

wea-ry from ly-ing a-lone a-lone though she's wea-ry from ly-ing a-lone

Vla.

Vc.

Cb.

ppp mp

arco ppp mp