

Delphica Gaedhlica

for Mixed Voices

Dan Trueman
2014/2020

”Delphica Gaedhlica” is a macaronic setting of the third of the *Prophetiae Sibyllarum*, and is inspired in part by Orlando di Lasso’s wonderful set of motets. The setting is primarily in Irish, using a translation by Iarla Ó Lionáird made for this piece, though parts of the Latin and English versions also find their way into the piece.

Non tarde veniet, tacita sed mente tenendum
Hoc opus. hoc memori semper qui corde reponet,
Huius pertentant cur gaudia magna prophetae
Eximii, qui virginea conceptus ab alvo
Prodibit, sine contactu maris. omnia vincit
Hoc naturae opera: at fecit, qui cuncta gubernat.

—from Peter Bergquist, “The Poems of Orlando di Lasso's "Prophetiae Sibyllarum" and Their Sources.” *Journal of the American Musicological Society*, Vol. 32, No. 3 (Autumn, 1979), pp. 516-538

He shall not come slowly (but this work must be held with quiet thought), he who will ever store this in a mindful heart, why his prophets may announce great joys of this exalted one, who shall come forth conceived from the virginal womb without taint of man. This conquers all the works of nature: yet he has done this who governs all things.

—Translation from the Latin by Peter Bergquist (ibid)

Ni mall a thiochfaidh sé ach is i gciún mhacnaimh
gur coir an saothar seo a chaomhnú. An té a choinneoidh go deo é seo ina chroi intinne
Árdoigh a shaoithibh luchtáir an té is airde;
A thiochfaidh chugainn ó bhroinn na maighdean
gan locht ár gcinne. Sáraíonn sé seo oibreacha uile dúlra an domhain,
ach fós féin is eisean a riallaíonn thar an uile ní a rinne é.

—Translation by Iarla Ó Lionáird

I can provide recordings of Ó Lionáird (a native Irish speaker) reading this text to assist with translation, as needed. I have created some basic phonetic spelling guidelines within the score.

About the Accidentals, Instruments, and Tuning

I use the Helmholtz-Ellis Just Intonation notation system; these sites offer resources for learning about it:

<http://www.marcsabat.com/pdfs/notation.pdf>

<https://www.plainsound.org/HEJI/>

This is NOT a quarter-tone system, so don't interpret the up and down arrows in that way. Rather, it indicates how particular notes can be tuned to one another, aspiring to acoustically pure frequency ratios; the just major-3rd, for instance, targets a 5/4 frequency ratio, which is slightly but audibly smaller than the equal-tempered major-3rd, and quite easy to tune by ear. Examples to follow...

To begin with, simply ignore the funny symbols; if you see a G-flat with some kind of arrow or other symbol, interpret it as a G-flat. Later, the symbols may prove useful if/when the group tries to tune more precisely.

I have created a ***short set of tuning exercises*** (at the end of this score) that should serve to make the symbols clear, and provide a way of approaching the tuning in the actual piece in a natural, intuitive way. I recommend working through those slowly, attending closely to the tuning, so it just becomes part of the sound of the piece, and not something you have to constantly think about while singing.

The most challenging sonority recurs a number of times and first appears at letter A; it represents a kind of "other," something unknown, new, aspirational, something that might have been... prophesied. The sonority buzzes beautifully and takes on a completely new character when tuned as indicated; it is essential that every effort be made to learn how to sing and play this sonority and to not revert to something more tempered, even if the tuning itself is aspirational to a degree (I can provide example recordings and software tools for practice, as needed: manyarrowsmusic@gmail.com).

However, ***it is also important not to become bogged down in absolute precision; this can be something of an aspirational sonority, one that represents a kind of "other" that is perhaps not perfectly attainable.*** Tuning like this is not about being correct, but is rather a state of mind, a process, and intention. And, of course, at some point everyone should just stop thinking about tuning and focus on singing/playing together in the most engaged way possible, without the often dispiriting worry about whether you are "in tune" or not; just sing, listen, and don't forget about everything else that goes into music!

Delphica Gaedhlica

after Lassus

Irish translation by Iarla Ó Lionáird

Dan Trueman

$\text{♩} = 50 \sim 69$

pp non vib. *mf* *pp*

Soprano 1

pp non vib. *mf* slow *pp* *pp* *mf*

Soprano 2

Ni
Knee

ly

Mezzo-soprano

pp non vib. *mf* *pp* *pp*

mall
mahl

Ni
Knee

Tenor 1

Tenor 2

Bass

Do not try to match vowels from different words.
Rather, do them naturally—I am interested in the
timbral variation that the rotation and layering
of the vowels should create.

6

pp *mf* *pp* *pp* *mf* *pp*

S. 1

mall
mahl

Ni
Knee

pp *pp* *mf* *pp* *pp* *mf*

S. 2

slow

mall
mahl

mf *pp* *mf* *pp* *pp*

M-S.

ly

slow

T. 1

T. 2

B.

Delphica Gaedhlica

A *1 ~ 76*

12 *pp* *mf* *pp* *pp* *mf* *mp* *f* *f* *p* *accel.....*

S. 1 ly _____ Ni a thio - cfiadh sé a thio - cfiadh sé
Knee ah hook uh shay, ah hook uh shay,

S. 2 *pp* *pp* *mf* *mp* *f* *f* *p*
ly _____ a thio - cfiadh sé a thio - cfiadh sé
ah hook uh shay, ah hook uh shay,

M-S. *mf* *pp* *pp* *mf* *mp* *f* *f* *p*
ly _____ a thio - cfiadh sé a thio - cfiadh sé
ah hook uh shay, ah hook uh shay,

T. 1 *pp* *mf* *pp* *pp* *mf* *mp* *f* *f* *p*
Ni ly _____ a thio - cfiadh sé a thio - cfiadh sé
Knee ah hook uh shay, ah hook uh shay,

T. 2 *pp* *mf* *pp* *pp* *mf* *mp* *f* *f* *p*
mall _____ a thio - cfiadh sé a thio - cfiadh sé
mahl _____ ah hook uh shay, ah hook uh shay,

B. *pp* *mf* *pp* *pp* *mf* *mp* *f* *f* *p*
slow _____ a thio - cfiadh sé a thio - cfiadh sé
ah hook uh shay, ah hook uh shay,

19 *rit.....* *mp* *p* *poco più mosso* *mf* *6* *♩ = 54 ~ 60*

S. 1 comes he slow - ly ach is a gci - ún mhac - naimh
ahk is a gweu in_vhach niv_

S. 2 *mp* *p* *mp* *mf*
comes he slow - ly mmm mhac - naimh
pp *mp* *pp* *p* *mp* *mf*
vhach niv_

M-S. *pp* *mp* *pp* *p* *mp* *mf*
comes he slow - ly mmm
pp *mp* *pp* *p* *mp* *mf*
not.

T. 1 *pp* *mp* *pp* *p* *mp* *mf*
comes he slow - ly not. mmm
pp *mp* *pp* *p* *mp* *mf*
ach is a gci - ún mhac - naimh

T. 2 *pp* *mp* *pp* *p* *mp* *mf*
comes he slow - ly not. ahk is a gweu in_vhach niv_
pp *mp* *pp* *p* *mp* *mf*
ach is a gci - ún mhac - naimh

B. *mp* *p* *mp* *mf*
comes he slow - ly ahk is a gweu in_vhach niv_
pp *mp* *pp* *p* *mp* *mf*
ach is a gci - ún mhac - naimh

C

25

S. 1
 ach is a gci - ún_ mhac - naimh re - flec - tion qui - et qui - - et
 ahk is a gyew in_ vhach niv

S. 2
 ach is a gci - ún_ mhac - naimh re - flec - tion qui - - - - et
 ahk is a gyew in_ vhach niv

M.S.
 mhac - naimh gciú - - n gciú - -
 vhach niv gyew in_ gyew

T. 1
 mhac - naimh
 vhach niv

T. 2
 ach is a gci - ún_ mhac - naimh re - flec - tion qui - et qui - - et
 ahk is a gyew in_ vhach niv

B.
 ach is a gci - ún_ mhac - naimh re - flec - tion gur coir an sao - -
 ahk is a gyew in_ vhach niv ger core un say

29

S. 1
 qui - - et qui - - et qui - - et qui - - et
p *mf* *p* *mf* *pp*

S. 2
 qui - - - - et qui - - - - et *pp*

M.S.
 - n gciú - - n gciú - - n gciú - - n gciú - - n
 in_ gyew in_ gyew in_ gyew in_ gyew in_ gyew in_ gyew
p *mf* *p* *mf* *pp*

T. 1
 gciú - - - - n gciú - - - - n
 gyew in_

T. 2
 qui - - et qui - - et qui - - et qui - - et *pp*

B.
 - thar seo a chao - - mh - - - nú
 her shuh uh hoy uv nu

D

34 *p* *mf*

S. 1
 ach is a gci - ún_ mhac - naimh re - flec - tion mhac - naimh slow - ly comes he
 ahk is a gyew in_ vchach niv vchach niv

S. 2
 ach is a gci - ún_ mhac - naimh mhac - naimh slow - ly comes he
 ahk is a gyew in_ vchach niv vchach niv

M-S.
 mmm mhac - naimh slow - ly comes he
 vchach niv

T. 1
 mmm mhac - naimh slow - ly comes he
 vchach niv

T. 2
 ach is a gci - ún_ mhac - naimh mhac - naimh slow - ly comes he
 ahk is a gyew in_ vchach niv vchach niv

B.
 ach is a gci - ún_ mhac - naimh re - flec - tion mhac - naimh slow - ly comes he
 ahk is a gyew in_ vchach niv vchach niv

E

38 *ff* *mp* *f* *rit.* *p* *n40* *n80*

S. 1
 not an té he who an té an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -

S. 2
 not an té he who comes not an té an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -

M-S.
 an té he who comes not an té an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -

T. 1
 not an té he who comes not an té an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -
stay on C?

T. 2
 an té he who comes not an té an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -

B.
 an té he who an té a choi - nneo - oidh_ go
 ahn tay ahn tay ahn tay ahn tay ah huh know egg, - huh know egg, -

44

S. 1
 — deo chroi in - tin - ne an té choi nneo - oidh deo
 — doh, hree in ton uh, ahn tay huh know egg doh,

S. 2
 deo é seo in a chroi in - tin - ne an té a choi - nneo - oidh go deo é seo
 doh, ey shuh in a hree in ton uh, ahn tay ah huh know egg, guh doh, ey shuh

M-S.
 deo é seo in a chroi in - tin - ne an té a choi - nneo - oidh go deo é seo
 doh, ey shuh in a hree in ton uh, ahn tay ah huh know egg, guh doh, ey shuh

T. 1
 deo é seo in a chroi in - tin - ne an té a choi - nneo - oidh go deo é seo
 doh, ey shuh in a hree in ton uh, ahn tay ah huh know egg, guh doh, ey shuh

T. 2
 deo é seo in a chroi in - tin - ne an té a choi - nneo - oidh go deo é seo
 doh, ey shuh in a hree in ton uh, ahn tay ah huh know egg, guh doh, ey shuh

B.
 — deo chroi in - tin - ne té an té choi nneo - oidh deo
 — doh, hree in ton uh, ahn tay huh know egg, doh,

50

S. 1
 chroi in - tin - ne an té choi - nneo - oidh go deo
 hree in ton uh, ahn tay huh know egg, guh doh,

S. 2
 in a chroi in - tin - ne an té a choi - nneo - oidh go deo go deo he
 in a hree in ton uh, ahn tay ah huh know egg, guh doh, guh doh,

M-S.
 in a chroi in - tin - ne an té a choi - nneo - oidh go deo go deo he
 in a hree in ton uh, ahn tay ah huh know egg, guh doh, guh doh,

T. 1
 in a chroi in - tin - ne an té a choi - nneo - oidh go deo go deo he
 in a hree in ton uh, ahn tay ah huh know egg, guh doh, guh doh,

T. 2
 in a chroi in - tin - ne an té a choi - nneo - oidh go deo go deo he
 in a hree in ton uh, ahn tay ah huh know egg, guh doh, guh doh,

B.
 chroi in - tin - ne an té choi - nneo - oidh go deo
 hree in ton uh, ahn tay huh know egg, guh doh,

Tempo 1 (♩ ≈ 69)

F

56

S. 1 go deo chroi an té a choin
guh doh hree ahn tay ah huh

S. 2 stores for - ev - er é an té a choin
ey ahn tay ah huh

M-S. stores for - ev - er seo tin an té a choin
shuh ton ahn tay ah huh

T. 1 stores for - ev - er a go an té a choin
ah guh ahn tay ah huh

T. 2 stores for - ev - er in ne an té a choin
in uh ahn tay ah huh

B. go deo in deo an té a choin
guh doh in doh, ahn tay ah huh

pp mf pp mf ppp

65

S. 1 - neoi - dh go deo go deo go deo go Ár - doi - gh a shaoi - thibh
know egg, - guh doh guh doh, guh doh guh Are doe egg eh he - hiv

S. 2 - neoi - dh go deo go deo go deo go Ár - doi - gh a shaoi -
know egg, - guh doh guh doh, guh doh guh Are doe egg eh he -

M-S. - neoi - dh go deo go deo go deo go Ár - - doi Ár - doi - gh a shaoi -
know egg, - guh doh guh doh, guh doh guh Are doe Are doe egg eh he -

T. 1 - neoi - dh go deo go deo go deo go Ár - - doi - gh a
know egg, - guh doh guh doh, guh doh guh Are doe egg eh

T. 2 - neoi - dh go deo go deo go deo go Ár - - doi - gh a
know egg, - guh doh guh doh, guh doh guh Are doe egg eh

B. - neoi - dh go deo go deo go deo go Ár - - doi - gh a
know egg, - guh doh guh doh, guh doh guh Are doe egg eh

f

G

(♩ ≈ 69) with movement

72

S. 1
 lú - - cháir an té is air - de Ár - doi - gh a shaoi - thibh
 lou har_ ahn_ tay ess ear duh_ Are doe - egg eh he hiv

S. 2
 - thibh lú - cháir an té is air - de Ár - doi - - gh a shaoi - -
 hiv_ lou har_ ahn_ tay_ ess_ ear duh egg doe_ egg eh he

M-S.
 - - - thibh lú - cháir an té is air - de Ár - doi - gh a shaoi -
 hiv lou har_ ahn tay ess ear duh Are doe_ egg eh he

T. 1
 shaoi - thibh lú - - cháir an té is air - - de
 he hiv lou har_ ahn tay ess ear duh

T. 2
 shaoi - thibh lú - - cháir an té is air - - de
 he hiv lou har_ ahn tay ess ear duh

B.
 shaoi - thibh lú - - cháir an té is air - - de
 he hiv lou har_ ahn tay ess ear duh

76

S. 1
 lú - chair an té is air - de Non tar - - de non
 lou har ahn tay ess ear duh

S. 2
 - thibh lú - cháir an té is air - de Ár - doi - - gh a shaoi - -
 hiv lou har_ ahn tay ear duh Are doe egg eh he

M-S.
 - - - thibh lú - cháir an té is air - de Ár - doi - gh a shaoi -
 hiv lou har_ ahn tay ess ear duh Are doe egg eh he

T. 1
 ár - - doigh a shaoi - thibh Non tar - - de
 Are doegg eh he hiv

T. 2
 ár - - doigh a shaoi - thibh Non tar - - de
 Are doegg eh he hiv

B.
 ár - - doigh a shaoi - thibh Non tar - - de
 Are doegg eh he hiv

80

S. 1
tar - de ve - - - ni - - - et ta - - -

S. 2
- thibh lú - cháir an té is air - de Ár - doi - gh a shaoi -
hiv lou har ahn tay ess ear duh Are doe egg eh he

M-S.
- - - thibh lú - cháir an té is air - de Ár - doi - gh a shaoi -
hiv lou har ahn tay ess ear duh Are doe egg eh he

T. 1
ve - - - ni - - - et ta - - - ta -

T. 2
ve - - - ni - - - et ta - - - ta - - -

B.
ve - - - ni - - - et ta - - - ta - - -

84

S. 1
- - - - - ci - - - ta Ár - doi - gh a
Are doe egg eh *mf*

S. 2
- thibh lú - cháir an té is air - de air - de Ár - doi - gh a
hiv lou har ahn tay ess ear duh ear duh Are doe egg eh *mf*

M-S.
- - - thibh lú - cháir an té Ár - doi - gh a
hiv lou har ahn tay Are doe egg eh *mf*

T. 1
- - - - - ci - - - ta is air - de Ár - doi - gh a
ess ear duh Are doe egg eh *mf*

T. 2
- - - - - ci - - - ta Ár - doi - gh a
Are doe egg eh *mf*

B.
- - - - - ci - - - ta Ár - doi - gh a
Are doe egg eh

Lu 76 again with movement

H *mf*

89

S. 1
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de
he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

S. 2
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de de
 he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

M.S.
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de
 he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

T. 1
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de
 he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

T. 2
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de
 he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

B.
 shaoi - thibh lú - cháir an té is air - de ár - doigh a shaoi - thibh an té is air - de
 he hiv lou har ahn tay ess ear duh Are doegg eh he hiv ahn tay ess ear duh,

97

S. 1
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

S. 2
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

M.S.
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

T. 1
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

T. 2
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

B.
 sed men - te te - nen dum, Hoc o - pus, hoc me - mo - ri sem - per, ___ go deo for - ev - er, ___
 guh doh

I *maintain tempo (♩ ≈ 76)*

104 *pp*

S. 1
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

S. 2
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

M-S.
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

T. 1
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

T. 2
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

B.
 — al - ways re - mem - ber — this a thiocf - aidh chu - gainn ó bhroinn
 ah hook ick hoo ing oh vrinn

110

S. 1
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

S. 2
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

M-S.
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

T. 1
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

T. 2
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

B.
 na maigh - de - an a thiocf - aidh chu - gainn vir - gin ó bhroinn
 nah my duh nuh ah hook ick hoo ing oh vrinn

116 J

S. 1 con - ceived with - out taint of man not ni
Knee

S. 2 con - ceived with - out taint of man not not mall
mahl

M-S. con - ceived with - out taint of man not not not

T. 1 con - ceived with - out taint of man not not not

T. 2 con - ceived with - out taint of man not not not

B. con - ceived with - out taint of man not not not



(still ↓ 276)

123 *mf*

S. 1 a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

S. 2 a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

M-S. slow a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

T. 1 not ly a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

T. 2 not not not not a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

B. not not not not a thioe - faidh chu - gainn ó bhroinn na
ah hook ick hoo ing oh vrinn nah

131 *mp* *p* *pp* **K** (♩ = c. 70) 76

S. 1
 maigh - de - an gan locht ár gci - nne
 my duh nuh gone locked are /g/in uh

S. 2
 maigh - de - an gan locht ár gci - nne Sá - rai - onn
 my duh nuh gone locked are /g/in uh Sah ree un

M-S.
 maigh - de - an gan locht ár gci - nne
 my duh nuh gone locked are /g/in uh

T. 1
 maigh - de - an gan locht ár gci - nne ár gci - nne
 my duh nuh gone locked are /g/in uh are /g/in uh

T. 2
 maigh - de - an gan locht ár gci - nne ár gci - nne
 my duh nuh gone locked are /g/in uh are /g/in uh

B.
 maigh - de - an gan locht ár gci - nne ár gci - nne
 my duh nuh gone locked are /g/in uh are /g/in uh

138 *mp* *f*

S. 1
 Sáí - rai - - onn Sáí - rai - onn
 Sah ree un *f* Sah ree un

S. 2
 Sáí - rai - onn con - quers
 Sah ree un *f*

M-S.
 Sáí - rai - - onn Sáí - rai - onn Sáí - rai - onn con - quers
 Sah ree un *f* Sah ree un Sah ree un

T. 1
 ár gci - nne Sáí - - rai - - onn Sáí - rai -
 are /g/in uh Sah ree un Sah ree *f*

T. 2
 ár gci - nne ár gci - nne Sáí - rai -
 are /g/in uh are /g/in uh Sah ree *f*

B.
 ár gci - nne ár gci - nne Sáí - rai - onn Sáí - rai -
 are /g/in uh are /g/in uh Sah ree un Sah ree

L

with movement, perhaps a tad faster *♩ = 80*

146

S. 1 he rules all he rules all sé seo oib - rea - cha ui -
shay shah ib ruh huh, ill

S. 2 all he rules all he rules all sé seo oib - rea - cha ui -
shay shah, ib ruh huh, ill

M.S. all he rules all he rules all sé seo oib - rea - cha ui -
shay shah ib ruh huh, ill

T. 1 -onn na - ture works na - ture works sé seo oib - rea - cha ui -
un shay shah, ib ruh huh, ill

T. 2 -onn na - ture works na - ture works sé seo oib - rea - cha ui -
un shay shah, ib ruh huh, ill

B. - onn om - ni - a om - ni - a sé seo oib - rea - cha ui -
un shay shah, *no breathe!* ib ruh huh, ill

M

♩ = 84

156

S. 1 - le dúl - ra an domh - ain ach fós féin a rial - lai -
uh dool ruh, ahn dow un, ahk fohs fain uh ree - lee -

S. 2 - le dúl - ra an domh - ain is eis - ean ach fós féin
uh dool ruh, ahn dow un, iss esh_in, ahk fohs fain,

M.S. - le dúl - ra an domh - ain is eis - ean a rial - lai -
uh dool ruh, ahn dow un, iss esh_in, uh ree - lee -

T. 1 - le dúl - ra an domh - ain ach fós féin ach
uh dool ruh, ahn dow un, ahk fohs fain, ahk

T. 2 - le dúl - ra an domh - ain is eis - ean ach fós
uh dool ruh, ahn dow un, iss esh_in, ahk fohs

B. - le dúl - ra an domh - ain ach fós féin ach fós féin
uh dool ruh, ahn dow un, ahk fohs fain, ahk fohs fain,

167

S. 1
- onn thar ach fós féin ach fós féin a rial - lai - - onn
un, har ahk fohs fain, ahk fohs fain uh ree - lee un,

S. 2
at fe - cit an ui - le ni is eis - ean at fe - cit ach fós
un ill luh knee, esh_in ahk fohs

M-S.
- onn thar an ui - le ni is eis - ean a rial - lai - - onn thar
un, har un ill luh knee, iss esh_in uh ree - lee un, har

T. 1
fós féin ach fós féin at fe - - cit
fohs fain, ahk fohs fain,

T. 2
féin ach fós féin at fe - - cit ach
fain, ahk fohs fain ahk

B.
at fe - cit ach fós féin ach fós féin at fe - - cit
ahk fohs fain, ahk fohs fain



176

N *More relaxed*

S. 1
thar an ui - le Sá - rai - onn sé seo oib - rea - cha and
har un ill luh Sah ree un, shay shah, ib ruh huh

S. 2
féin at fe - cit a rin - ne é this con - quers and this
fain, uh rin nuh eh

M-S.
an ui - le ni a rin - ne é oib - rea - cha ui -
un ill luh knee, uh rin nuh eh ib ruh huh, ill

T. 1
fós féin, ui - le ni a rin - - ne é and this con - quers all
fohs fain, ill luh knee, uh rin nuh eh

T. 2
fós féin Sá - - rai - - onn oib - rea - cha ui -
fohs fain Sah ree un, ib ruh huh ill

B.
not Sá - - rai - onn sé seo oib - rea -
Sah ree un, shay shah ib ruh

! ~ 76

185

S. 1
this con - quers all na - - - - - ture dúl - - - - - ra
dool ruh

S. 2
con - quers all na - - - - - ture dúl - - - - - ra
dool ruh

M-S.
le dúl - - - - - ra dúl - - - - - ra
uh, dool ruh dool ruh

T. 1
dúl - - - - - ra dúl - - - - - ra
dool ruh dool ruh

T. 2
le dúl - - - - - ra dúl - - - - - ra
uh dool ruh dool ruh

B.
cha ui - - - - - le dúl - - - - - ra dúl - - - - - ra
huh ill uh dool ruh dool ruh

192

S. 1
dúl - - - - - ra not not ni
dool ruh mp Knee

S. 2
dúl - - - - - ra not not not
dool ruh mp

M-S.
dúl - - - - - ra not not not
dool ruh mp

T. 1
dúl - - - - - ra not not not
dool ruh mp

T. 2
dúl - - - - - ra not not not
dool ruh mp

B.
dúl - - - - - ra not not not
dool ruh mp

199

S. 1

S. 2
mall
mahl

M-S.
not slow

T. 1
not not not will

T. 2
not not - - - ly

B.
not slow - - - ly will he come

2. Tuning Exercises

The musical score consists of six staves: Soprano 1, Soprano 2, Mezzo-soprano, Tenor 1, Tenor 2, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. Section A (measures 1-4) features Soprano 2 and Mezzo-soprano. Soprano 2 has notes with tuning adjustments of -2 and -14 cents. Mezzo-soprano has notes with tuning adjustments of +12 cents. Section B (measures 5-8) features Soprano 2 and Mezzo-soprano with similar tuning adjustments. Labels 'Just M3' are placed between the Soprano 2 and Mezzo-soprano staves in both sections.

These first two set up the opening of the piece. The lowered E indicates a Just M3 (5/4) over the E; it's lower than an equal-tempered or Pythagorean M3, hence the down arrow, and should sound super pure and open.

The Db is tuned as a Just M3 under the F. Then, they come together, giving a sense of how these thirds sound when layered.

the small integers indicate you would expect to see in a tuner, as cents off to equal temperament; of course, these will fluctuate!

Try these in multiple octaves, and different voice combinations.

Then, the following four (C through F) setup the most complex sonority in the piece (first encountered at letter A). We begin by isolating the sounds of the M6 and m6 over the bass, and see how the E and A should be a perfect, beat-free fourth, when tuned properly; in HEJI, accidentals with the same number of down/up arrows (or none at all) will be related by perfectly tuned 5ths and 4ths.

In D, we introduce the Overtone (or Septimal) 7th. This whole-step feels big, and it is awesome. The E to Gb in the soprano should result in a Just m6 to the bass.

We put these all together in exercises E/F.

C

9

S. 1

-16 +14 -16 +14

Just M6 to bass
P4 to E

Just m6 to bass

S. 2

M-S.

T. 1

T. 2

B.

D

16

S. 1

S. 2

-14 -18 -14 -18

Just m6 to bass

M-S.

-14

T. 1

-14

T. 2

B.

Overtone 7th

-31 -31

26 **E** **F**

S. 1 -16 +14 -16 +14

S. 2 -14 Overtone 7th to S.1 -14
-18 and still Just m6 to bass!

M-S. -14 -14

T. 1 -14 -14

T. 2

B. -31 -31



36 **G**

S. 1

S. 2

M-S.

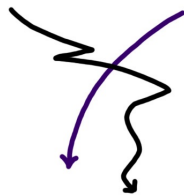
T. 1

T. 2

B.

This last one sets up a recurring sonority, most prominent after letter F. Here, the E is lowered, because it comes in the context of a C.

In order for the G \sharp to be Just relative to the lowered E, it needs to be lowered (hence the two down arrows; a "double-down"). The D \sharp is then also a double-down, to be P5 to the G \sharp , and the A \sharp is similarly double-down, to be P4 to the D \sharp . The soprano 1 A \natural is single-down, to be P4 to the soprano 2 E \natural .



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