

AMERGIN AND CESSAIR

by

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A THESIS

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THESIS APPROVAL PAGE

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Title: Amergin and Cessair

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THESIS ABSTRACT

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Master of Music

School of Music and Dance

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Title: Amergin and Cessair

Amergin and Cessair is a musical setting of the text “Amergin and Cessair: A Battle of Poetic Incantation” by Michael Meade and Erica Helm Meade. The music takes the form of a dramatic “duet,” scored for double choir and chamber orchestra. It depicts an exchange of self-exalting verses proclaimed by the two demigods Amergin and Cessair. Cessair—an early inhabitant of Ireland—uses her verses to churn the sea and fend off ship-borne Amergin, who in turn calms the sea with his verses. Musically, the two characters are distinguished by their own unique melodic motives, harmonic sonorities, and instrumentations. The drama of the battle unfolds over the course of the fifteen-minute work, and ultimately Amergin is the victorious one. Overall, the work expresses the pride, determination, and intense emotionality of the two characters objectively, without taking the side of either one, and it is an allegory for cultural conflict.

CURRICULUM VITAE

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TABLE OF CONTENTS

Chapter	Page
I. TEXT	1
II. AMERGIN AND CESSAIR	3

LIST OF INSTRUMENTS

VOICES

Double Chorus
Soprano, Alto, Soprano, Bass *Solos*

CHAMBER ORCHESTRA

2 Flutes (Flute II Doubling Alto Flute)
Oboe
Clarinet in Bb (Doubling Bass Clarinet)
Bassoon

2 Horns
2 C Trumpets
Bass Trombone

Piano
Harp
Timpani
Percussion (Tam-tam, Bass Drum, Cymbals, Triangle, Chimes)

Strings

TEXT

Amergin and Cessair *A Battle of Poetic Incantation*

- Amergin:** I plant my foot on this land.
For I am Amergin
Son of Mil
Son of the People of the Sea
Peoples of ships and barks
Prince of the White Cave
Son of the builder of the Spiral Castle.
Foetus of the Womb of the Earth
Son of the Hag of Beara
Builder of the Tower of Bregon
Climber through the Needle's Eye
Namer of names
Judge between combatants.
- Cessair:** Here I stand
Daughter of the moon
Cessair.
Poet of Arianrhod
Daughter of Danae, the Mother and Queen
Keeper of the house of Sidh
Daughter of the Northwest Wind; I am
Cessair.
Navigator on water
Mistress on shore
Fair as a flower
Daughter of Darkness
Daughter of the House of Arianrhod.
- Amergin:** Who fortells the ages of the moon?
Who brings the cattle from the sea and segregates them?
For whom but me will the fish of the laughing ocean make welcome?
Who but I knows the secret of the unhewn Dolmens?
Who shapes weapons from hill to hill?
Who but myself knows where the sun shall set?
- Cessair:** I am the flash of sun on water.
I am the clash of battle swords.
I am the teeth in the sea-shark's mouth.
I am the blood of wild beasts.
I am the fire in the witch's hearth.
I am the evening sky ablaze—
The red of serpents' tongues,
The black of deepest night.
I am a mare that knows no reins.
- Amergin:** I am the roar of the sea.
I am a bull of seven fights.
I am a hawk on a cliff.
I rove the hills, a ravening boar.
I am lightning that blasts the trees.
I am the point of weapons.
I am thunder on the mountains.
I am a God that fashions fire for a head.
I am a dragon that eats the sky.

Cessair: I thread the stars across the sky.
I am the kiss of lovers' lips.
I am the mortar and the stone.
I am the song of my homeland.

Amergin: I am the wind on the sea.

Cessair: I am the bow of every ship.

Amergin: I am ocean waves.

Cessair: I am the foam upon the sea.

Amergin: I am a lake on a plain.

Cessair: I am the green of the fairest hill.

Amergin: I am a dewdrop, a tear of the sun.

Cessair: I am a lily on a still pond.

Amergin: I am the son of harmony.

Cessair: I am a word of skill.

Amergin: I am the silence of things secret.

Amergin's verses adapted by Michael Meade from the traditional Irish *Song of Amergin*.
Cessair's verses written by Erica Helm Meade.
Copyright © 1992 by Michael Meade and Erica Helm Meade. Text used with permission.

Amergin and Cessair

Score in C

Amergin's verses adapted by Michael Meade
Cessair's verses written by Erica Helm Meade

David Eisenband

Driving, ♩ = 88

2 Flutes

Oboe

B♭ Clarinet

Bassoon

2 Horns

2 C Trumpets

Bass Trombone

Timpani

Percussion

Harp

Piano

SA
Choir 1:
Amergin

TB

SA
Choir 2:
Cessair

TB

Driving, ♩ = 88

Violin I

Violin II

Viola

Cello

Contrabass

2 Hns. *ff* *p* *mp* *p* *mf*

2 Tpts. (a2) *mf* *p* *mp* *p* *mf*

B. Tbn. *mf* *p* *mp* *p* *mf*

Timp. *f* *mp* *p* *mf*

Perc. (B.D.) *f*

Pno. *mf*

Choir 1: Amergin

S *f*
I plant my foot on this land.

A *f*
I plant my foot on this land.

T *f*
I plant my foot on this land.

B *f*
I plant my foot on this land.

Vln. I *f* *p* *mp*

Vln. II *p* *mp*

Vla. *f* *p* *mp*

Vc. *f* *p* *mp*

Cb. *f* *p* *mp* *mf*

1

2 Hns. *mp* unis.

2 Tpts. *p*

B. Tbn. *p*

Timp.

Perc. *mf*

Pno.

S *f*
I — plant my foot on this

A *f*
I — plant my foot on this

T *f*
I — plant my foot on this

B *f*
I — plant my foot on this

1

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *mf* *p*

2 Hns.

2 Tpts.

B. Tbn.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *mf* *mp*

mp *f* *mf* *mp*

mp *f* *mf* *mp*

(B.D.) *p* *mp* *p*

mf *f*

mf *f*

mf *f*

mf *f*

land. For I am A - - - mer - gin

land. For I am A - - - mer - gin

land. For I am A - - - mer - gin

land. For I am A - - - mer - gin

mp

mp

mp

2

2 Hns.

2 Tpts.

B. Tbn.

S
I am A - mer-gin Son of Mil Son of the

A
I am A - mer-gin Son of Mil Son of the

T
I am A - mer-gin Son of Mil Son of the

B
I am A - mer-gin Son of Mil Son of the

2

Vln. I
p *mp*

Vln. II
p *mp*

Vla.
p

Vc.

Cb.

2 Hns.

2 Tpts.

B. Tbn.

Timp.

S
Peo - ple of the Sea

A
Peo - ple of the Sea

T
8 Peo - ple of the Sea

B
Peo - ple of the Sea

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

mf

mf

mf

mf

pp

pp

pp

pp

Peo - ples of ships

Peo - ples of ships

and barks _____

and barks _____

3

3

3

3

3

3

3

3

3

3

3

2 Hns. *mf*

2 Tpts. *mp* a2

B. Tbn. *mp*

Timp. *mp*

Perc. (B.D.) *mp*

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 4. The woodwind section includes two Horns (Hns.) in bass clef, two Trumpets (Tpts.) in treble clef, and one Baritone Trombone (B. Tbn.) in bass clef. The percussion section includes Timpani (Timp.) and a Bass Drum (B.D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The Horns play a melodic line starting in measure 1 with a mezzo-forte (*mf*) dynamic. The Trumpets and Baritone Trombone play sustained notes, with the Trumpets marked mezzo-piano (*mp*) and the Trombone also marked *mp*. The Timpani and Bass Drum play rhythmic patterns, both marked *mp*. The strings play a complex rhythmic pattern with triplets, marked *mp*. The vocalists are silent throughout the page.

3

2 Hns. *ff* *p* *mp* *p*

2 Tpts. *f* *p* *mp* *p*

B. Tbn. *f* *p* *mp* *p*

Timp. *f* *mp* *p*

Perc. *f*

Pno. *f*

S. Prince of the White Cave Son of the

A. Prince of the White Cave Son of the

T. Prince of the White Cave Son of the

B. Prince of the White Cave Son of the

3

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

2 Hns.

2 Tpts.

B. Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc.

mp

mp

build - - - er of the Spi - - - - - ral Cast - le.

build - - - er of the Spi - - - - - ral Cast - le.

Build - - - er of the Spi - - - - - ral Cast - le.

Build - - - er of the Spi - - - - - ral Cast - le.

mp

mp

2 Hns. *mf* *f* unis. **4**

2 Tpts. *mf* *f*

B. Tbn. *f* *p*

Timp. *molto* *f*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *mf* *p*

2 Hns. *p* *dolce*

2 Tpts. *p*

S. *p dolce* *mf* *p*
Foe - tus of the Womb

A. *p dolce* *mf* *p*
Foe - tus of the Womb

T. *p dolce* *mf* *p*
Foe - tus of the Womb

B. *p dolce* unis. *mf* *p*
Foe - tus of the Womb

meno mosso *a tempo*

2 Hns. *ppp* *p* *molto*

2 Tpts. *p* *molto*

B. Tbn. *p* *molto*

Timp. *p* *molto*

Perc. (B.D.) *ppp* *p* *n*

S
— of — the — Earth. *mp* *p*

A
— of the Earth. *mp* *p*

T
— of the Earth. *mp* *p*

B
— of the Earth. *mp* *p*

meno mosso *a tempo*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

5

2 Hns. *f* *mp*

2 Tpts. *f* *mp*

B. Tbn. *f* *mp*

Timp. *f*

Perc. *f*

Pno. *f*

S *f*
 Son of the Hag of Bae - ra

A *f*
 Son of the Hag of Bae - ra

T *f*
 Son of the Hag of Bae - ra

B *f*
 Son of the Hag of Bae - ra

5

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p*

2 Hns. *mp* *mf*

2 Tpts. *mp* *mf*

B. Tbn. *mp* *mf*

Timp.

Pno. *f* *mf* *f*

S. *mf* *f*
Build - er of the Tower of Bre - gon

A. *mf* *f*
Build - er of the Tower of Bre - gon

T. *mf* *f*
Build - er Build - er of the Tower of Bre - gon

B. *mf* *f*
Build - er Build - er Build - er of the Tower of Bre - gon

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Cb.

6

2 Hns. *p* *mp*

2 Tpts.

B. Tbn. *p*

Timp. *pp* *p*

Pno. *pp* *p*

S

A *mp*
Climb - er through the Need - le's Eye

T *mp* *mf*
Climb - er through the Need - le's Eye through the

B *mf*
Climb - er through the

6

Vln. I *f* *p*

Vln. II *f* *p* *mp*

Vla. *f* *p*

Vc. *f* *p* *mp*

Cb. *pp*

2 Hns. *mf* 7

2 Tpts. *p* *mf*

B. Tbn. *mf*

Timp. *mf* *sub. pp*

Pno. *mf*

S *mf* *f* *p intenso*
 Climb - er through the Need - les Eye _____ Nam - er of names

A *mf* *f* *p intenso*
 _____ through the Need - le's Eye _____ Nam - er of names

T *f* *p intenso*
 Need - le's Eye through the Need - le's Eye _____ Nam - er of names

B *f* *p intenso*
 Need - le's Eye through the Need - le's Eye _____ Nam - er of names

Vln. I *mf* *f* *pp* 7

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *f* *pp*

Cb. *mp* *f*

Fl. 1 *pp* *mf* 7

Fl. 2 *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

2 Hns. *pp*

2 Tpts. *pp*

B. Tbn. *pp*

Timp.

Perc. T-tam *mf*

Hp. *mp* freely 6 6

S Judge — be-tween com - bat - ants

A Judge — be-tween com - bat - ants

T Judge — be-tween com - bat - ants.

B Judge — be-tween com - bat - ants

Vln. I

Vln. II

Vla.

Vc.

Cb.

8 *a tempo*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

2 Hns. *mp*

Timp. *mp*

Perc. *f*

Pno. *f*

Choir 2: Cessair

S *f*
Here 1

A *f*
Here 1

T *f*
Here 1

B *f*
Here 1

8 *a tempo*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

sub. p

f *p*

f *p*

f *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

2 Hns. *mp* *p*

Timp. *mp* *p*

S
stand Daugh - - - ter of the moon Ces -

A
stand Daugh - - - ter of the moon Ces -

T
stand Daugh - - - ter of the moon Ces -

B
stand Daugh - - - ter of the moon Ces -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1 *ff* *p*
 Fl. 2 *mf* *ff* *p*
 Ob. *mf* *p*
 Cl. *mf* *p*
 Bsn. *mf* *p*
 2 Hns. *mf* *p*
 Timp. *mf*
 Perc. Cym. *f*
 S. *mf* Po - - - et of Ar -
 A. *mf* Po - - - et of Ar -
 T. *mf* Po - - - et of Ar -
 B. *mf* Po - - - et of Ar -
 Vln. I *mp* *p*
 Vln. II *mp* *p*
 Vla. *mp* *p*
 Vc. *mp* *p*
 Cb. *mp* *p*

9

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

2 Hns.

S

A

T

B

ian - rhod Daugh - ter of Dan - ae, the Moth - er and

ian - rhod Daugh - ter of Dan - ae the Moth - er and

ian - rhod Daugh - ter of Dan - ae the Moth - - - - er and

ian - rhod Daugh - ter of Dan - ae the Moth - - - - er and

p *mp*

p

p

p

(a1) *mp* *mf*

f

f

f

f

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

Fl. 1 *ff* *p*
 Fl. 2 *mf* *ff* *p*
 Ob. *mf* *mp*
 Cl. *mf* *mp*
 Bsn. *mf* *p* *mp*
 2 Hns. *mf* *p* *mp*
 Timp. *f* *mp*
 Perc. (Cym.) *f*
 S *mf*
 A *mf*
 T *mf*
 B Queen
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Queen Keep - er of the house of Sidh
 Queen
 Queen Keep - er of the house of Sidh
 Queen

10

Fl. 1 *mp* *mf* 3

Fl. 2 *mp* *mf* 3

Ob. *mp*

Cl. *mp* *mf* 3

Bsn. *p* *mf* 3

2 Hns. *p*

Timp. *p*

Perc. T-tam *mp cresc.* -----

S *mf*
Daugh - - - ter of the North - - - west Wind; 3

A *mf*
Daugh - - - ter of the North - - - west Wind; 3

T *mf*
Daugh - - - ter of the North - - - west Wind; 3

B *mf*
Daugh - - - ter of the North - - - west Wind; 3

10

Vln. I

Vln. II

Vla.

Vc.

Cb.




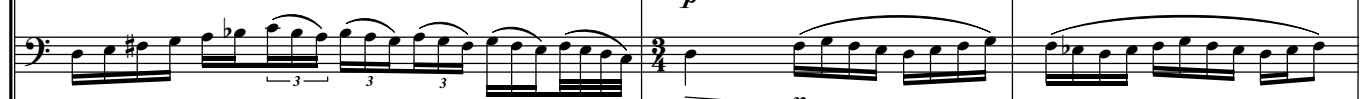

This page of a musical score contains the following parts and dynamics:

- Fl. 1 & Fl. 2:** Flutes 1 and 2, playing triplets in the first two measures, then moving to a *pp* dynamic in the third measure.
- Ob.:** Oboe, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Cl.:** Clarinet, playing triplets in the first two measures, then moving to a *pp* dynamic in the third measure.
- Bsn.:** Bassoon, playing triplets in the first two measures, then moving to a *pp* dynamic in the third measure.
- 2 Hns.:** Two Horns, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Timp.:** Timpani, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Perc.:** Percussion, playing a sustained note in the first two measures, then moving to a *f* dynamic in the third measure.
- S.:** Soprano, playing triplets in the first two measures, then moving to a *p* dynamic in the third measure.
- A.:** Alto, playing triplets in the first two measures, then moving to a *p* dynamic in the third measure.
- T.:** Tenor, playing a sustained note in the first two measures, then moving to a *p* dynamic in the third measure.
- B.:** Bass, playing triplets in the first two measures, then moving to a *p* dynamic in the third measure.
- Vln. I & Vln. II:** Violins I and II, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Vla.:** Viola, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Vc.:** Violoncello, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.
- Cb.:** Contrabass, playing a sustained note in the first two measures, then moving to a *pp* dynamic in the third measure.

11

2 Fl. 
Ob. 
Cl. 
Bsn. 
2 Hns. 
S. 
A. 
T. 
B. 

11

Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 

2 Fl.

Ob.

Cl.

Bsn.

2 Hns.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

p

pp

f

mp

f

mp

f

f

mp

mp

p

mf

mf

p

Fair as a flower

Fair as a flower

Mis - tress on shore

Mis - tress on shore

Fair as a flower Fair as a

Fair as a flower Fair as a

Fl. 1 *mp* *f* *dolce*
 Fl. 2 *mp* *f* *dolce*
 Ob. — — — — —
 Cl. *p* — — — — —
 Bsn. *f* *p* — — — — —
 Pno. *mp* *pp*
 S *mp* *f* *dolce*
 Fair as a flower Fair as a Flower
 A — — — — —
 T *p*
 Flower
 B *f* *p*
 Flower Fair as a flower
 Vln. I *dolce*
 Vln. II *p*
 Vla. — — — — —
 Vc. *p*
 Cb. — — — — —

12
a tempo

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
2 Hns.
Timp.
Perc.
Pno.
S
A
T
B
12
a tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.

Daugh - ter of Dark - ness
Daugh - ter of Dark - ness
Daugh - ter of Dark - ness
Daugh - ter of Dark - ness

13 *a tempo*

2 Hns. *f* \rightarrow *p*

2 Tpts. *f* \rightarrow *p*

B. Tbn. *f* \rightarrow *p*

Timp. *f*

Perc. *f*
B.D.

Choir 1: Amergin

S *f*
Who for - tells the age - - - - - s of the

A *f*
Who for - tells the age - - - - - s of the

T *f*
Who for - tells the age - - - - - s of the

B *f*
Who for - tells the age - - - - - s of the div.

13 *a tempo*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

2 Hns. *p* *f* *p*

2 Tpts. *p* *f* *p* unis.

B. Tbn. *p* *f* *p*

Timp. *p* *f*

Perc.

S
moon? Who brings the cat - tle from the sea and

A
moon? Who brings the cat - tle from the sea _____ and

T
moon? Who brings the cat - tle from the sea _____ and

B
moon? Who brings the cat - tle from the sea and

Vln. I *mp* *sub. p*

Vln. II *mp* *sub. p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

14

2 Hns. *f* *p* unis. *a2*

2 Tpts. *f* *p*

B. Tbn. *f* *p*

Timp. *f*

Perc. (B.D.) *f*

S
seg - re-gates them? For whom but me will the fish of the laugh -

A
seg - re-gates them? For whom but me will the fish of the laugh -

T
seg - re-gates them? For whom but me will the fish of the laugh -

B
seg - re-gates them? For whom but me will the fish of the laugh -

14

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

2 Hns.

15 ^{al}
mp

S
- - ing o - cean make wel - come?

A
- - ing o - cean make wel - come?

T
- - ing o - cean make wel - come? Who but I _____ knows the

B
- - ing o - cean make wel - come?

15
pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf



2 Hns.

S

A

T
se - cret of the un - - - hewn Dol - mens?

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

16

2 Hns. *f* *ff* unis.

2 Tpts. *f*

B. Tbn. *f*

Timp. *mf* *f*

Perc. (B.D.) *f*

S. *f* Who shapes wea - pons from hill

A. *f* Who shapes wea - pons from hill

T. *f* Who shapes wea - pons from hill

B. *f* Who shapes wea - pons from hill

16

Vln. I *sub. f* *p*

Vln. II *mp* *p*

Vla. *sub. f* *p*

Vc. *sub. f* *p*

Cb. *p*

2 Hns. *mf* ^{a2}

2 Tpts. *mf*

B. Tbn. *mf*

Timp. *mf*

Perc. *mf*

S
A
T
B

to hill? Who but my - self knows

Vln. I

Vln. II

Vla.

Vc.

Cb.

(a2) 17

2 Hns.

2 Tpts.

B. Tbn.

Timp.

S
where the sun shall set?

A
where the sun shall set?

T
where the sun shall set?

B
where the sun shall set?

Vln. I 17
sub. mf *mp*

Vln. II
sub. mf *mp*

Vla.
sub. mf *mp*

Vc.

Cb.

18 Slightly slower, ♩ = 80 threatening

2 Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

2 Hns. *f* *p*

Timp. *f*

Perc. Cym. *f*

Pno. *f* *p*

Choir 2: Cessair

S *f* I am the flash of *p*

A *f* I am the flash of *p*

T *f* I am the flash

B *f* I am the flash

18 Slightly slower, ♩ = 80 threatening

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* 2 solo vlas.

Vc. *pizz.* *f* *p*

Cb. *pizz.* *f* *p*

mosso *a tempo*

2 Fl. *f* \curvearrowright *p*

Ob. *f* \curvearrowright *p*

Cl. *f* \curvearrowright *p*

Bsn. *f* \curvearrowright *p*

2 Hns. *f* \curvearrowright *p*

Timp. *f*

Perc. (Cym.) *f*

Pno. *f*

S. *f*
 sun on wa - ter. I am the

A. *f*
 sun on wa - ter. I am the

T. *f*
 I am the

B. *f*
 I am the

mosso *a tempo*

Vln. I *f* \curvearrowright *p*

Vln. II *f* \curvearrowright *p*

Vla. *f* \curvearrowright *p*
tutti

Vc. *f* \curvearrowright *p*

Cb. *f* \curvearrowright *p*
p

mosso rit. a tempo

2 Fl.

Ob.

Cl.

Bsn.

2 Hns.

Timp.

Perc.

Pno.

S
clash

A
clash

T
clash of bat - tle swords.

B
clash of bat - tle swords.

I am the

I am the

I am the

I am the

mosso rit. a tempo

Vln. I

Vln. II

Vla.
solo

Vc.
2 solo vlc.

Cb.

accel. ----- Tempo primo, ♩ = 88

FL. 1
FL. 2
Ob.
Cl.
Bsn.
2 Hns.
Perc.
S
A
T
B

teeth in the sea - - - shark's mouth.

teeth in the sea - - - shark's mouth.

teeth in the sea - - - shark's mouth.

teeth in the sea - - - shark's mouth.

accel. ----- Tempo primo, ♩ = 88

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

mp

mp

mp

mp

Fl. 1
 Fl. 2
 Ob.
 Cl.
 Bsn.
 Timp.
 Perc.
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
p
mf
f
mp
mf
f
mf
f
f
f
f
f
p
p
p
p
p

I am the blood of wild

2 Fl.

Ob.

Cl.

Bsn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

beasts.

mf

I am the fire in the witch - - - 's

beasts.

mf

I am the fire in the witch - - - 's

20

2 Fl.

Ob.

Cl.

Bsn.

2 Hns.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hearth. _____

hearth. _____

The black of

The red of serpents' tongues,

I am the eve - ning sky a-blaze

I am the eve - ning sky a-blaze

f *mf* *mp* *p* *sub. p* *f* *mf* *mp* *p*

20

accel. -----

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *p*

Cl. *p*

Bsn. *p*

2 Hns. *p*

Timp. *molto* *f*

S. *mp*
 deep - est night. I am a mare that knows no

A. *mp*
 I am a mare that knows no

T. *mp*
 I am a mare that knows no

B. *mp*
 I am a mare that knows no

accel. -----

Vln. I *pp cresc.* ----- (*p*) ----- (*mp*)

Vln. II *pp cresc.* ----- (*p*) ----- (*mp*)

Vla. *pp cresc.* ----- (*p*) ----- (*mp*)

Vc. *pp cresc.* ----- (*p*) ----- (*mp*)

Cb. *f* *p* *pp cresc.* ----- (*p*) ----- (*mp*)

21 ♩ = 104, wildly

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. *f*

Bsn. *f*

2 Hns. *f* *p*

Timp.

Perc. (Tri.) *f*

S. *f*
reins.

A. *f*
reins.

T. *f*
reins.

B. *f*
reins.

21 ♩ = 104, wildly

Vln. I *(mf)* *f* *p*

Vln. II *(mf)* *f* *p*

Vla. *(mf)* *f* *p*

Vc. *(mf)* *f* *p*

Cb. *(mf)* *f* *p*

This page of a musical score includes the following parts and their dynamics:

- Fl. 1:** Treble clef, featuring triplet eighth notes and sixteenth notes. Dynamics: *f*.
- Fl. 2:** Treble clef, featuring triplet eighth notes. Dynamics: *f*.
- Ob.:** Treble clef, featuring triplet eighth notes. Dynamics: *f*.
- Cl.:** Treble clef, featuring triplet eighth notes. Dynamics: *f*.
- Bsn.:** Bass clef, featuring a half note. Dynamics: *mf* to *p*.
- 2 Hns.:** Bass clef, featuring a half note. Dynamics: *mf* to *p*.
- Timp.:** Bass clef, featuring a half note. Dynamics: *p*, *f*, *p*.
- Perc.:** Features a triplet of eighth notes marked "(Tri.)".
- Vln. I:** Treble clef, featuring a half note. Dynamics: *mf* to *p*.
- Vln. II:** Treble clef, featuring a half note. Dynamics: *mf* to *p*.
- Vla.:** Bass clef, featuring a half note. Dynamics: *mf* to *p*.
- Vc.:** Bass clef, featuring a half note. Dynamics: *mf* to *p*.
- Cb.:** Bass clef, featuring a half note. Dynamics: *mf* to *p*.

This page of a musical score, numbered 49, contains the following parts and their respective musical content:

- Fl. 1:** Treble clef, playing a continuous eighth-note triplet pattern with a dynamic of *f*.
- Fl. 2:** Treble clef, playing a triplet of eighth notes in the second measure with a dynamic of *f*.
- Ob.:** Treble clef, mostly silent with rests.
- Cl.:** Treble clef, playing a triplet of eighth notes in the third measure with a dynamic of *f*.
- Bsn.:** Bass clef, playing a half note in the first measure (*mf*) and a half note in the third measure (*p*).
- 2 Hns.:** Bass clef, playing a half note chord in the first measure (*mf*) and a half note chord in the third measure (*p*).
- Timp.:** Bass clef, playing a half note in the first measure (*f*) and a half note in the third measure.
- Perc.:** Treble clef, playing a rhythmic pattern of eighth notes with a dynamic of *f*.
- Vln. I:** Treble clef, playing a half note (*mf*) in the first measure and a triplet of eighth notes (*f*) in the third measure.
- Vln. II:** Treble clef, playing a half note (*mf*) in the first measure and a half note (*p*) in the third measure.
- Vla.:** Bass clef, playing a half note (*mf*) in the first measure and a triplet of eighth notes (*f*) in the third measure.
- Vc.:** Bass clef, playing a half note (*mf*) in the first measure and a half note (*p*) in the third measure.
- Cb.:** Bass clef, playing a half note (*mf*) in the first measure and a half note (*p*) in the third measure.

The score is in 2/4 time and features various dynamics including *f*, *mf*, and *p*, along with triplet markings.

22

Sostenuto, ♩ = 112

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

2 Hns.

2 Tpts.

B. Tbn.

Timp.

Perc.

Pno.

Choir 1: Amergin

S

A

T

B

I am the roar of the

22

Sostenuto, ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

Cb.

Suddenly quicker, ♩ = 160 Previous tempo, ♩ = 112

2 Hns. *mf*

2 Tpts. *mf*

B. Tbn. *f* *p*

Timp. *fp*

Perc. *p* *mf* *sfz*

Pno.

S. sea. *f* I am a bull of sev - en

A. sea. *f* I am a bull of sev - en

T. sea. *f* I am a bull of sev - en

B. sea. *f* I am a bull of sev - en

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *p*

23

Suddenly quicker, ♩ = 160

Slower, ♩ = 100

2 Hns.

2 Tpts.

B. Tbn.

Timp.

Perc.

Pno.

S

A

T

B

fights.

fights.

fights.

fights.

mp

f

sfz

mf

mf

(B.D.)

f > *p*

fp

I am a hawk on a

I am a hawk on a

23

Suddenly quicker, ♩ = 160

Slower, ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mp

f

mp

f

p

p

p

2 Hns. *mp* *mp* *mp* *mp* a2

2 Tpts. *mp* *mp* *mp* *mp*

B. Tbn. *mp* *mp* *mp* *mp*

Timp. *fp* *fp* *fp* *fp*

Perc. *mf* *f* *mf* *f*

Pno. *mp* *f* *mp* *f*

S. cliff. *f* I am

A. cliff. *f* I am

T. *mf* I rove the hills a rav-en-ing boar. *f* I am

B. *mf* I rove the hills a rav-en-ing boar. *f* I am

Vln. I

Vln. II

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Detailed description of the musical score: This page contains a full orchestral score for page 53. The instruments listed on the left are 2 Horns (Hns.), 2 Trumpets (Tpts.), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (S, A, T, B) include lyrics: 'cliff. I am', 'I rove the hills a rav-en-ing boar. I am'. The score includes various musical notations such as dynamics (mp, fp, mf, f, p), articulation (accents), and performance instructions (a2, 3). The music is written in 4/4 time and spans four measures.

24

Tempo primo, ♩ = 88

(a2)

2 Hns.

2 Tpts.

B. Tbn.

Timp.

Perc.

Pno.

S

A

T

B

light - ning that blasts the trees.

light - ning that blasts the trees.

light - ning that blasts the trees.

light - ning that blasts the trees.

mf *ff* *p*

(B.D.)

mf *ff*

mp *ff*

24

Tempo primo, ♩ = 88

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *ff* *p*

p *mp* *ff* *p*

ff *p*

ff *p*

ff *p*

Musical score for Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time and features a tempo marking of $\text{♩} = \text{♩}$. The dynamics range from *p* to *mf*. The Vln. I and Vln. II parts feature prominent triplet patterns. The Cb. part has a long, sustained note.



molto rit. $\text{♩} = \text{♩} = 58, \text{morendo}$

Musical score for Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time and features a tempo marking of *molto rit.* and $\text{♩} = \text{♩} = 58, \text{morendo}$. The dynamics range from *mp* to *pp*. The Vln. I and Vln. II parts feature triplet patterns. The Cb. part has a long, sustained note.

25 Grave, ♩ = 52

2 Hns. *p* *lontano*

2 Tpts. *p* *a2*

B. Tbn. *p*

Perc. *Chm.* *p*

Pno. *pp*

S *pp*
I am the point of weap-ons.

A *pp*
I am the point of weap-ons

T *pp*
I am the point of weap-ons

B *pp*
I am the point of weap-ons.

25 Grave, ♩ = 52

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

26

2 Hns. *mp* *mf*

2 Tpts. *mp*

B. Tbn. *mp*

Perc. *mp*

Pno. *mp*

S *mp* *mf*
I am thun-der on the moun-tains. I am a God that —

A *mp* *mf*
I am thun-der on the moun-tains. I am a God that

T *mp* *mf*
I am thun-der on the moun-tains. I am a God that

B *mp* *mf*
I am thun-der on the moun-tains. I am a God that

26

Vln. I

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

2 Hns. *mf* *f*

2 Tpts. *mf* (a2)

B. Tbn. *mf*

Timp. *mf* *p* (Chm.)

Perc. *mf*

Pno. *mf*

S
fash - ions fire for a head.

A
fash - ions fire for a head.

T
fash - ions fire for a head.

B
fash - ions fire for a head.

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

27

2 Hns. *ff* *mp* *f* *mp* *f*

2 Tpts. *mp* *f* *mp* *f*

B. Tbn. *mp* *f* *mp* *f*

Timp. *f* *mp* *f* *mp* *f*

S *f*
I am a drag - on I am a drag - on I am a

A *f*
I am a drag - on I am a drag - on I am a

T *f*
I am a drag - on I am a drag - on I am a

B *f*
I am a drag - on I am a drag - on I am a

28 Slow, Lamenting ♩ = 56

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Choir 2: Cessair

Sop. solo
mp
I thread the stars a - cross the
Alto solo
mp
I thread the stars a - cross the
S.
A.
T.
B.

S. Vln. 1
S. Vln. 2

28 Slow, Lamenting ♩ = 56

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1 *p*
 Fl. 2 *p*
 Ob. *p*
 Cl. *p*
 Bsn. *p*
 2 Hns. *p*
 S. *mf*
 sky. _____
 A. *mf*
 sky. _____
 T. *8*
 B.
 S. Vln. 1 *mf*
 S. Vln. 2 *mf*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

mf *mf* *pp* *pp*

Fl. 1
 Fl. 2 *pp*
 Ob.
 Cl.
 Bsn. *p*
 2 Hns. *p*
 S.
 A.
 T. *ten. solo mp*
 B. *bass solo mp*
 S.Vla. *mp*
 S.Vlc. *mp*
 Vln. I *pp*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

I am the kiss of lov - ers' lips.

I am the kiss of lov - ers' lips.

29

30

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Ob.

Cl. *pp*

Bsn.

2 Hns. *pp*

S. *mp*
I am the mor - tar

A.

T. *mp*
I am the mor - tar

B.

S. Vln. 1 *p*

S. Vln. 2 *p*

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

30

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

2 Hns.

S

A

T

B

S. Vln. I

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

f

mp

rit.

tutti

I am the song of my home-land.

song

I

Detailed description of the musical score: This page of a musical score includes parts for woodwinds (Flutes 1 & 2, Oboe, Clarinet, Bassoon), strings (2 Horns, Violins I & II, Viola, Violoncello, Contrabass), and a vocal soloist (Soprano). The woodwinds and strings play a melodic line with dynamic markings of *mf* and *pp*. The vocal soloist sings the lyrics 'I am the song of my home-land.' with dynamic markings of *mf*, *mp*, and *tutti mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The tempo marking *rit.* (ritardando) is present at the top right of the page.

Fl. 1 *p* *mp*
 Fl. 2 *p* *mp*
 Ob.
 Cl.
 Bsn.
 2 Hns. *p*
 2 Tpts. *p*
 S. thread the stars I thread the stars
 A. I thread the stars I thread the
 T. kiss I am the kiss
 B. kiss I am the kiss
 S. Vln. 1
 S. Vln. 2
 S. Vla.
 S. Vlc.
 Vln. I *p* *mp*
 Vln. II *p* *mp*
 Vla.
 Vc.
 Cb.

FL. 1 *mf*

FL. 2 *mf*

Ob.

Cl.

Bsn.

2 Hns.

2 Tpts.

S *mf*
I thread the stars I

A *mf*
stars I thread the stars

T *mf*
I am the kiss I am the

B *mf*
I am the kiss I am the

S. Vln. 1 *mf*

S. Vln. 2 *mf*

S. Vla. *mf*

S. Vlc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

molto rit.

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
2 Hns.
S.
A.
T.
B.
S. Vln. 1
S. Vln. 2
S. Vla.
S. Vlc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

thread the stars
I thread the stars
kiss I am the kiss
kiss I am the kiss

mp
mp
p
pp
p
pizz.
p
p
pizz.
p
pizz.
p

33

Tempo primo, ♩ = 88

Musical score for woodwinds and percussion. The score includes staves for 2 Flutes (Fl.), 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (Bsn.), 2 Horns (Hns.), 2 Trumpets (Tpts.), 2 Baritone Trombones (B. Tbn.), and Timpani (Timp.). The woodwinds and horns are currently silent. The Timpani part features a rhythmic pattern of quarter notes with a dynamic marking of *p* at the start, followed by a crescendo leading to *(mp)* and then *(mf)*.

Musical score for strings, starting at measure 33. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes with a dynamic marking of *p* at the start, followed by a crescendo leading to *(mp)* and then *(mf)*. The Viola and Violoncello parts are marked *arco*. The Violin I and II parts include triplet markings (3) in the final measures.

FL. 1
Flute
f \rightarrow *p* *mf* \rightarrow *p*

FL. 2
f \rightarrow *p*

2 Fl.

Ob.
f \rightarrow *p* *mf* \rightarrow *p*

Cl.
Bb Clarinet
f \rightarrow *p* *mf* \rightarrow *p*

Bsn.
f \rightarrow *p* *mf* \rightarrow *p*

2 Hns.
f \rightarrow *p* *mf* \rightarrow *p*

2 Tpts.

B. Tbn.

Timp.
mp

Perc.
T-tam
mf

SA
Choir 1:
Amergin
TB

SA
Choir 2:
Cessair
TB
f sempre
I am the bow of eve - - - ry ship.
f sempre
I am the bow of eve - - - ry ship.

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
p *mf*

Cb.

35

2 Fl.

Ob.

Cl.

Bsn.

2 Hns.

2 Tpts.

B. Tbn.

Timp.

Perc.

SA

Choir 1: Amergin

TB

SA

Choir 2: Cessair

TB

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *mp*

B.D.

f

I am o - - - cean waves.

I am o - - - cean waves.

p *f* *f* *f*

2 Fl. *f* \rightarrow *p* *mf* \rightarrow *p* a2

Ob. *f* \rightarrow *p* *mf* \rightarrow *p*

Cl. *f* \rightarrow *p* *mf* \rightarrow *p*

Bsn. *f* \rightarrow *p* *mf* \rightarrow *p*

2 Hns. *f* \rightarrow *p* *mf* \rightarrow *p* *mp*

2 Tpts. *mp*

B. Tbn. *mp*

Timp. *f* *mp*

Perc. *f* T-tam *mf*

Choir 1: Amergin
SA
TB

Choir 2: Cessair
SA
TB
I am the foam up-on the sea.

Vln. I *p* *f*³ 3

Vln. II *p* *f*³ 3

Vla. *p* *f*³ 3

Vc. *f*³

Cb. *f*³

36

2 Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

2 Hns. *f* \rightarrow *mp* *mp*

2 Tpts. *f* \rightarrow *mp*

B. Tbn. *f* \rightarrow *mp*

Timp. *f*

Choir 1:
Amergin

SA
I am a lake on a plain.

TB
I am a lake on a plain.

Choir 2:
Cessair

SA

TB

36

Vln. I *p* \rightarrow *mf*

Vln. II *p* \rightarrow *mf*

Vla. *p* \rightarrow *mf*

Vc. *mf*

Cb. *p*

2 Fl. *f*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *p*

2 Hns. *f* *mp*

2 Tpts.

B. Tbn.

Timp.

SA
Choir 1:
Amergin

TB

SA
Choir 2:
Cessair

TB

I am the green of the fair - - est hill.

I am the green of the fair - - est hill.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb.

Detailed description of the musical score: This page contains a full orchestral score for page 77. The woodwind section includes two flutes, oboe, clarinet, bassoon, two horns, two trumpets, and a euphonium. The percussion section includes a timpani. The vocal section features two choirs: Choir 1 (Amergin) with Soprano Alto (SA) and Tenor Bass (TB) parts, and Choir 2 (Cessair) with SA and TB parts. The lyrics for both choirs are "I am the green of the fair - - est hill." The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score shows dynamic markings such as *f* (forte) and *p* (piano), and includes various musical notations like slurs, accents, and triplets.

37

2 Fl.
Ob.
Cl.
Bsn.

2 Hns.
2 Tpts.
B. Tbn.

Timp.

Pno.

SA
Choir 1:
Amergin
TB

Tenors *mp*

I am a dew - drop, a tear of the sun.

SA
Choir 2:
Cessair
TB

Altos *mp*

I am a lil - y on a

37

Vln. I
Vln. II
Vla.
Vc.
Cb.

38

2 Fl. - - - - -
Ob. - - - - -
Cl. - - - - -
Bsn. - - - - -
2 Hns. - - - - -
2 Tpts. - - - - -
B. Tbn. - - - - -
Timp. - - - - - *p* - - - - - *cresc.* - - - - - (*mp*) - - - - -
Pno. *mp* - - - - -
Choir 1: Amergin
SA - - - - -
TB - - - - -
Choir 2: Cessair
SA *skill.* - - - - -
TB - - - - -
38
Vln. I *p* - - - - - *cresc.* - - - - - (*mp*) - - - - -
Vln. II *sub. p* - - - - - *cresc.* - - - - - (*mp*) - - - - -
Vla. *sub. p* - - - - - *cresc.* - - - - - (*mp*) - - - - -
Vc. *sub. p* - - - - - *cresc.* - - - - - (*mp*) - - - - -
Cb. *sub. p* - - - - - *cresc.* - - - - - (*mp*) - - - - -

Fl. 1
 Fl. 2
 Ob.
 Cl.
 Bsn.
 2 Hns.
 2 Tpts.
 B. Tbn.
 Timp.
 Perc.
 Pno.
 SA
 Choir 1: Amergin
 TB
 SA
 Choir 2: Cessair
 TB
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
p
mf
p
p
f sempre
 (B.D.)
 I am the si - lence of things se - cret.
 I am the si - lence of things se - cret.
 — am the... I
 — am the... I
p
mf

40

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

2 Hns. *f*

2 Tpts. *mp*

B. Tbn. *mp*

Timp.

Perc. *f* Cym.

Pno.

Choir 1: Amergin
SA I am the silence I am the
TB I am the si - lence I am the

Choir 2: Cessair
SA — am the.. I am the..
TB — am the.. I am the..

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

40

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

2 Hns.

2 Tpts.

B. Tbn.

Timp.

Perc. (Cym.)

Pno.

Choir 1: Amergin

SA

si - lence I am the si - lence I am the

TB

si - lence I am the si - lence I am the

Choir 2: Cessair

SA

I am the... Ah!

TB

I am the... Ah!

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

unis.

unis.

mf *f*

41 *meno mosso*

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

2 Hns.
2 Tpts.
B. Tbn.

Timp.
Perc.

Pno.

SA
TB
SA
TB

Choir 1:
Amergin

Choir 2:
Cessair

Vln. I
Vln. II
Vla.
Vc.
Cb.

musical notation including notes, rests, and dynamic markings (*mf*, *ff*, *p*, *mp*)

Lyrics:
si - lence I am the si - lence of things
si - lence I am the si - lence of things

41 *meno mosso*

molto rit.

2 Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

2 Hns. *pp*

2 Tpts. *pp*

B. Tbn. *pp*

Hp. *mp* *mf* *p* l.v.

Choir 1: Amergin
SA
TB
se - - - - - cret.

Choir 2: Cessair
SA
TB