



CMC CHORAL CATALOGUE:

# MIXED CHOIR REPERTOIRE

*the*  
**contemporary**  
music centre  
*Ireland*

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## **Irish Choral Music for Mixed Voices, start your search!**

The Contemporary Music Centre documents, develops and promotes contemporary music from Ireland, throughout the island and abroad. CMC represents almost two hundred composers born or based in Ireland. As you can imagine, the total amount of scores housed in the library of the Contemporary Music Centre runs into thousands. These scores are accessed daily for performance or research, both through the physical collection and online through sample pages on our website.

CMC's priority is to ensure that the music of Irish composers is easy to obtain and access. But even with the help of our talented library staff, we appreciate that selecting from so many wonderful works by Irish composers can present a challenge of time and energy.

In recent years we have experienced an increased engagement by choral conductors (of all forces) with our catalogue of choral works. We were honoured to partner with the Association of Irish Choirs and Chamber Choir Ireland to develop the first anthology of Irish Choral music, 'Choirland' in October 2012, funded by the Arts Council / An Chomhairle Ealaíon, featuring a representation of works for SATB choir, available from [www.cmc.ie](http://www.cmc.ie).

Given this developing interest in the performance of choral works by Irish composers, we invited composer Rhona Clarke to curate a catalogue of selected works for mixed voices. We hope that this curated catalogue will offer guidance to choral directors, teachers and singers in search of new repertoire, and increase the performance of choral works written by composers born or based on the island.

All of the works listed are supplied by the Contemporary Music Centre and can be ordered through [www.cmc.ie](http://www.cmc.ie), except where other publisher details are outlined. Start the search and enjoy the singing!

### **Evonne Ferguson, Director of CMC**

When asked by the CMC to curate a catalogue of choral music by Irish Composers, my first instinct was to include a title by a large number of composers who have a body of works for this genre. Almost all of the composers included here have written at least three pieces for SATB choir, *a capella* or with one or two instruments. The lists are graded according to accessibility as follows:

Level A: Accessible - These works could be performed by most amateur choirs; they tend to have very straightforward rhythm and are either in a definite key or mode or use a limited amount of pitch material. In some cases the metre may change, but the basic pulse is always clear.

Level B: Moderately Difficult - These have certain challenges, perhaps alternating or irregular metres, some chromaticism, a certain amount of dissonance or tricky rhythms. The latter arise frequently in cases where the rhythms imitate the natural patterns of speech or also where the style draws on Traditional Irish or other folk idioms with melismatic lines or ornamentation.

Level C: Difficult - These works may have challenges in more than one area (e.g. pitch, rhythm, metre) or may pose serious challenges in relation to one area, such as constantly changing and irregular metre. It is hoped that the short note after each title will be helpful in pointing out any obvious challenging element.

Level D: Works more suitable for professional or semi-professional choirs.

The fifteen pieces published in 'Choirland' are not included within as these are already 'out there'. In looking at the body of choral music by Irish composers born since the 1930s, it is clear that there are differences in styles, not only from one composer to another, but invariably, even within the body of work of a single composer. While just a single piece by each is selected for this catalogue, in finding a composer whose work appeals to them, it is hoped that the choral director will look beyond this and delve into the greater body of work in the CMC library. Whether you are seeking to delight, to challenge, to excite, to enervate or to impress, you are sure to find something suitable.

### **Rhona Clarke, Curator**

## Level A

### Derek Ball - 'No. 1 - *Éanlaith strae an tsamhraigh (Wanderer birds of summer)*' from *Five Tagore Songs* (2011)

**Instrumentation:** satb pf  
**Range:** Soprano: E4 – E5  
Alto: B3 – F4  
Tenor: B2 – F3  
Bass: F2 – A3  
**Language:** English  
**Text:** Derek Ball (translation of Gabriel Rosenstock's Irish version of the original poem by Rabindranath Tagore [Bengali])  
**Metre:** 9/8  
**Tempo:** Unhurried; dotted crotchet = 70  
**Duration:** 1'  
**Publisher:** Score supplied by CMC

The style here is influenced by Indian music and this first song (of a series of five) has sustained tones in the parts; the sopranos sing a gentle melody above this, based on a descending, gapped scale.

### David Byers - *Canzonets* (1972)

**Instrumentation:** satb  
**Range:** Soprano: C4 – B flat 5  
Alto: G3 – E4  
Tenor: D3 – A flat 5  
Bass: G2 – D4  
**Language:** English  
**Text:** Max Adler; Anon.; Harold Graham  
**Metre:** Various  
**Tempo:** Various, contrasting  
**Duration:** 5'  
**Publisher:** Score supplied by CMC

A sense of mischief and humour prevails in these eight very short movements based on epitaphs and amusing rhymes. The premiere was given by the New Belmont Consort, conducted by David Byers.

### Rhona Clarke - *Do not stand by my grave and weep* (2006 rev. 2010)

**Instrumentation:** satb [with soli]  
**Range:** Solo soprano: E4 – F sharp 5  
Soprano: D4 – F5  
Alto: B3 – C5  
Tenor: D3 – F4  
Bass: A2 – C4  
**Language:** English  
**Text:** Mary Elizabeth Frye  
**Metre:** 3/4 and 4/4  
**Tempo:** *Andante, legato*  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

This was first performed by the University of Minnesota Chamber Singers, director Dr. Stanley R. Wold, conducted by Dr Tina Thielen-Gaffey in Duluth, USA. It is calm, with a reflective mood and is dedicated to Pat Tubbert Clarke, the composer's sister-in-law, who died shortly after the composition was completed.

**Angel Climent - Ave Maria (1997)**

**Instrumentation:** satb  
**Range:** Soprano: G4 – G5  
Alto: C4 – C5  
Tenor: E3 – E4  
Bass: C3 – C4

**Language:** Latin  
**Text:** Angelic salutation, traditional prayer  
**Metre:** 4/4  
**Tempo:** *Moderato*  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

Commissioned by the Angel Colomer Choir, Barcelona, Spain who performed the piece at St Fin Barre's Cathedral, Cork. Provided the choir has high tenor voices, this should prove quite straightforward. It can also be performed with organ accompaniment.

**Jerome de Bromhead - Our Hands Have Met (2009)**

**Instrumentation:** atb  
**Range:** Alto: C4 – E5  
Tenor: B3 – E4  
Bass: G3 – A3

**Language:** English  
**Text:** William Morris  
**Metre:** 3/4  
**Tempo:** *Andante*; crotchet = 100  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

This was composed for a three-part male choir but is equally performable by mixed choir (giving the sopranos a rest) or even by soloists. There is the possibility for the basses to sing their part an octave lower.

**Oliver Hynes - Sos (1980)**

**Instrumentation:** satb [div.]  
**Range:** Soprano: C4 – A5  
Alto: A3 – C5  
Tenor: C2 – G4  
Bass: F2 – D4

**Language:** Irish  
**Text:** Seán Ó Ríordáin  
**Metre:** 4/4  
**Tempo:** *Allegretto*; crotchet = 108  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

A lively, dramatic piece dedicated to Caintairí Avondale and their director Seán Creamer, who gave the first performance at the Cork International Choral and Folk Dance Festival in 1980.

**Mary Kelly - May Morning (2003)**

**Instrumentation:** satb pf  
**Range:** Soprano: G4 – G5  
Alto: C4 – D5  
Tenor: G3 – F sharp 4  
Bass: G2 – G3  
**Language:** English  
**Text:** Francis Ledwidge  
**Metre:** 2/4  
**Tempo:** *Andante*  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

*May Morning* vividly describes the cacophony of bird-song and the awakening of nature. At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

**Vincent Kennedy - 'We're Goin' To Build a Bridge' from *John Fitzgerald Kennedy - The Torch Still Burns Brightly* (2014)**

**Instrumentation:** satb pf  
**Range:** Soprano: C4 – A5  
Alto: A3 – D5  
Tenor: C3 – F4  
Bass: F2 – D4  
**Language:** English  
**Text:** Vincent Kennedy  
**Metre:** 4/4  
**Tempo:** Crotchet = 108  
**Duration:** 3'  
**Publisher:** Vincent Kennedy Publications

This is in the style of a spiritual, with catchy syncopated rhythms. The piece is part of a cantata, *The Torch Still Burns Brightly* about John F. Kennedy and the Civil Rights movement in 1962. The first performance was by A Company of Friends conducted by Vincent Kennedy.

**Mary McAuliffe - Rejoice! You are the Light of the World! (1997)**

**Instrumentation:** satb pf  
**Range:** Soprano: C4 – G5  
Alto: G3 – C4  
Tenor: D flat 3 – G4  
Bass: E flat 2 – D4  
**Language:** English  
**Text:** Sacred: Matthew: Chapter 5  
**Metre:** 3/4  
**Tempo:** Crotchet = 106  
**Duration:** 6'  
**Publisher:** Mary McAuliffe Publications

The two distinct sections of this piece may be performed separately, the first consisting of a setting of the Beatitudes and the second beginning 'Rejoice, you are the light of the world.' At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

**Andrew Purcell - Pie Jesu (2002)**

**Instrumentation:** satb [div.]  
**Range:** Soprano: C4 – B5  
Alto: A flat 3 – C sharp 5  
Tenor: D3 – A4  
Bass: F2 – D4

**Language:** Latin  
**Text:** Liturgical  
**Metre:** 4/4  
**Tempo:** *Lento*; crotchet = 60  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

This setting is mostly homophonic and apart from a melodic feature of a leap of a ninth in the soprano, it is very accessible. At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

**Eric Sweeney - Prayer (1995 rev. 2002)**

**Instrumentation:** satb  
**Range:** Soprano: E4 – F5  
Alto: G3 – D5  
Tenor: E3 – E4  
Bass: C3 – C sharp 4

**Language:** English  
**Text:** Seán Dunne  
**Metre:** Alternating 4/4 and 5/4  
**Tempo:** *Moderato*  
**Duration:** 3'  
**Publisher:** Beaumaris Publications

*Prayer* is a setting of a poem by Waterford poet Seán Dunne. It was commissioned by the Blackwater Singers, conductor Jan Van Putten in 1995. The poem deals with environmental issues, imploring each King of Monday/Tuesday etc. to consider the frailty of nature and its impact on man.

**Declan Townsend - Sea Fever (1969 rev. 2005)**

**Instrumentation:** sab  
**Range:** Soprano: E4 – F sharp 5  
Alto: D4 – D5  
Baritone: B3 – E4

**Language:** English  
**Text:** John Masefield  
**Metre:** 2/2  
**Tempo:** Crotchet = 96-104  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

Written for, and dedicated to, the boys' choir of the Christian Brothers College, Cork. Baritones take the main melodic line for most of this setting with vocalisations in the upper voices.

## Level B:

### Seóirse Bodley - 'Knockmealdown' from A Chill Wind (1977)

**Instrumentation:** satb [div. with soli]  
**Range:** Soprano solo: E flat 4 – E5  
Soprano: G4 – G5  
Alto: C4 – D5  
Tenor: G2 – G4  
Bass solo: C1 – G3  
Bass: G2 – A3

**Language:** English  
**Text:** Brendan Kennelly  
**Metre:** 3/4 alternating with 2/4, 4/4 & 3/2; final section in 4/4  
**Tempo:** *Andante ma rubato*  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

An ornamental melody in an Irish traditional style is set with very low bass drone sung by a soloist. While singers will be faced with a challenge in relation to pulse, the demarcation of the crotchet beat is always clear.

### Brian Boydell - 'I Loved a Lass' from Two Madrigals (1964)

**Instrumentation:** satb [div.]  
**Range:** Soprano: G4 – G5  
Alto: C4 – C5  
Tenor: D3 – G4  
Bass: D3 – D4

**Language:** English  
**Text:** George Wither  
**Metre:** Varied (2/4, 3/4, 3/8 etc.)  
**Tempo:** Rather whimsically, with an air of affected tragedy; crotchet = 92  
**Duration:** 2'  
**Publisher:** J. Curwen & Sons Ltd. [now Music Sales Group]

Dedicated to the Dowland Consort and commissioned by the 11<sup>th</sup> Cork International Choral and Folk Dance Festival, the piece is in the style of a madrigal but within a dissonant idiom. The verse and refrain structure is clearly delineated and there are many examples of word painting, bars of uneven length or subdivision, and imitation.

### John Buckley - There is a spot mid barren hills (1998)

**Instrumentation:** satb  
**Range:** Soprano: D4 – D5  
Alto: B flat 3 – B flat 4  
Tenor: D3 – E4  
Bass: G2 – B flat 3

**Language:** English  
**Text:** Emily Brontë  
**Metre:** Mostly 4/4  
**Tempo:** *Andante*; crotchet = 80  
**Duration:** 4'  
**Publisher:** John Buckley Publications

The setting is in a modern, gentle, madrigal style. It was composed for the People's College Choir conducted by Paul Walsh to mark the fiftieth anniversary of the College. The dedication is to the president of the College, Sheila Conroy.



**Patrick Connolly - To One Dead (2013)**

**Instrumentation:** satb  
**Range:** Soprano: D4 – F sharp 5  
Alto: A3 – D5  
Tenor: F3 – F sharp 4  
Bass: G2 – D4

**Language:** English  
**Text:** Francis Ledwidge  
**Metre:** 4/4  
**Tempo:** Solemnly; crotchet = 60  
**Duration:** 5'  
**Publisher:** Score supplied by CMC

The text is full of strong imagery describing nature: “blackbird singing” and “bluebells swinging”. The mood, of restrained sorrow, reflects the sense of longing in the poem.

**David Harold Cox - ‘January Dusk’ from Roundels of the Year (1992)**

**Instrumentation:** satb [with soli]  
**Range:** Soprano solo: E4 – G5  
Soprano: C4 – A5  
Alto: B3 – D4  
Tenor: E3 – G4  
Bass: F sharp 2 – C4

**Language:** English  
**Text:** John Drinkwater  
**Metre:** 4/4  
**Tempo:** *Moderato*; crotchet = 88  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

The choir starts imitatively in a smooth, flowing, syllabic style. The soloist, who should be a member of the choir, has a part which represents the song of the thrush in an ornamental, melismatic fashion.

**Séamas de Barra - A Chraobh Chrom (1983)**

**Instrumentation:** ssatb  
**Range:** Soprano: F sharp 4 – A5  
Alto: A3 – E5  
Tenor: F sharp 3 – G sharp 4  
Bass: D sharp 2 – C sharp 4

**Language:** Irish  
**Text:** Áine Ní Fhoghlú  
**Metre:** 4/4  
**Tempo:** *Allegretto leggiero*; crotchet = 112-120  
**Duration:** 3'  
**Publisher:** Cumann Náisiúnta na gCór

This was first performed by a Cork choir, Cór Baile an Easpaig, conducted by Aiveen Kearney. It has a light texture with ‘la,la’ vocalisations in the parts, against which sopranos sing the main melody.

**Seán Doherty - Et clamabant (2013)**

**Instrumentation:** satb  
**Range:** Soprano: E4 – A5  
Alto: A3 – D5  
Tenor: G sharp 3 – G sharp 4  
Bass: A2 – C4

**Language:** Latin  
**Text:** Harwick missal fragment  
**Metre:** 6/8  
**Tempo:** Energetic; dotted crotchet = 66  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

Based on a piece of 12<sup>th</sup> century chant, just twelve words of the text are used here with short motives based on fragments of the chant melody. The piece builds up using the full scope of dynamic expression.

**Fergal Dowling - Song for Astrid (1998)**

**Instrumentation:** satb  
**Range:** Soprano: E4 – G5  
Alto: C4 – E5  
Tenor: D3 – F4  
Bass: G2 – D4

**Language:** English  
**Text:** William Husband  
**Metre:** 4/4  
**Tempo:** Crotchet = 48; steady, flowing  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

Starting with long, sustained notes, this is a very expressive piece evoking a particular moment and place at dawn. Use of triplet figures (both quaver and crotchet) ensure smooth, flowing lines. It was performed in 1999 by the TCD Composers' Forum Choir.

**Ciarán Farrell - Meditations II (2007)**

**Instrumentation:** satb [div. with soli], ssax  
**Range:** Voice solo: D4 – F sharp 5  
Soprano: D4 – A5  
Alto: B3 – A4  
Tenor: D3 – F sharp 4  
Bass: E2 – B3

**Language:** Tibetan  
**Text:** Sonam Di Yi and Phowa  
**Metre:** 4/4  
**Tempo:** Crotchet = 75  
**Duration:** 6'  
**Publisher:** Ciarán Farrell Publications

Commissioned and first performed by *Codetta* conducted by Donal Doherty, with Gerard McChrystal (saxophone) at the Northern Ireland Opera Fringe Festival, Downpatrick. The choral parts are chant-like with melismatic lines for solo voice and the soprano saxophone.

**Paul Flynn - Recipe for Disaster (2000)**

**Instrumentation:** ssatbb  
**Range:** Soprano 1: G4 – F5  
 Soprano 2: F4 – F5  
 Alto: G3 – E5  
 Tenor: F3 – G4  
 Bass 1: G2 – C4  
 Bass 2: C3 – C4

**Language:** English  
**Text:** Darina Allen  
**Metre:** Varied (4/4; 2/4; 3/8; 5/8 etc)  
**Tempo:** Crotchet = 36 (varies)  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

This piece was written for the Mornington Singers, director Orla Flanagan, for performance at The Three Choirs Festival in Hereford, U.K. The text is a recipe by Darina Allen. Declamatory in style, there is a lively 'bouncy' section in the middle announcing some of the ingredients, including the 'two to four tablespoons of Irish whiskey'.

**John Gibson - Uaigneach (1983)**

**Instrumentation:** satb [div.]  
**Range:** Soprano: B3 – B5  
 Alto: G3 – C5  
 Tenor: D sharp 3 – C4  
 Bass: E2 – C4

**Language:** Irish  
**Text:** Douglas Hyde  
**Metre:** 4/4  
**Tempo:** *Allegretto maestoso*, crotchet = 120  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

Dedicated to Sr Augustine who conducted the first performance with Thurles Cathedral Choir. Alternating textures (S+A, T+B, *tutti*) provide much interest here; there are also two phrases for solo bass.

**Douglas Gunn - Kinsale (2005)**

**Instrumentation:** satb  
**Range:** Soprano: C4 – B flat 5  
 Alto: G3 – D4  
 Tenor: C3 – G4  
 Bass: F2 – E flat 4

**Language:** English  
**Text:** Robert O'Donoghue  
**Metre:** Mostly 4/4  
**Tempo:** Crotchet = 85  
**Duration:** 4'  
**Publisher:** Melrose Music

*Kinsale* is dedicated to the Cork poet Robert O'Donoghue 'in remembrance of times past'. Set in 1601, the poem is about this Irish town and makes reference to the Battle of Kinsale and the Flight of the Earls. The music reflects both the meaning and the rhythm of the words. At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

**Marian Ingoldsby - Primrose (1989)**

**Instrumentation:** satb  
**Range:** Soprano solo: E flat 4 – C6  
Soprano: E flat 4 – A5  
Alto: A sharp 3 – E5  
Tenor: C sharp 3 – G4  
Bass: E2 – C4

**Language:** English  
**Text:** Patrick Kavanagh  
**Metre:** Mostly 4/4  
**Tempo:** Crotchet = 66  
**Duration:** 5'  
**Publisher:** Score supplied by CMC

Composed for a workshop given by the BBC Singers at The Cork International Choral Festival 1989. There is occasional *divisi* in all parts and sections of varying tempi. At the date of publication of this catalogue, this work has not as yet been performed publicly. Permission from the composer to have the unique opportunity of giving the premiere should be sought.

**John Kinsella - Jubilate Deo (1982)**

**Instrumentation:** satb  
**Range:** Soprano: D4 – B flat 5  
Alto: A3 – E5  
Tenor: C3 – G sharp 4  
Bass: F sharp 2 – C sharp 4

**Language:** Latin  
**Text:** Sacred: Psalm 100  
**Metre:** 2/2  
**Tempo:** *Allegro*  
**Duration:** 6'  
**Publisher:** Score supplied by CMC

Dedicated to Colin Block and The Dublin County Choir who commissioned the work for performance at The National Concert Hall in 1982. The music uses imitation and is boldly celebratory in mood in keeping with the meaning of the text.

**Colin Mawby - Jubilate Deo (1992)**

**Instrumentation:** ssaattbb, org  
**Range:** Soprano: E4 – A5  
Alto: C4 – E5  
Tenor: E3 – A4  
Bass: E3 – E4

**Language:** Latin  
**Text:** Sacred: Psalm 100  
**Metre:** Varied, irregular (mostly 5/8 & 4/4)  
**Tempo:** Quick and lively  
**Duration:** 3'  
**Publisher:** Kevin Mayhew Ltd.

A high tessitura gives this a very bright sound. Two choral groups are needed but the texture remains largely homophonic. The work was first performed by The National Chamber Choir of Ireland, conducted by Colin Mawby.

**John McLachlan - Two Poems in Memoriam Stevie Smith (1986)**

**Instrumentation:** satb  
**Range:** Soprano: C4 – G5  
Alto: B3 – C4  
Tenor: B2 – F4  
Bass: F sharp 2 – C4  
**Language:** English  
**Text:** Leland Bardwell  
**Metre:** Varied, irregular  
**Tempo:** (I) *Moderato e marcato*; (II) *Andante*  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

Although the time signature changes throughout, there is a definite pulse starting with 5+5+4 and changing to 3/4 in (I), with mostly crotchet groupings in (II). The work was broadcast on RTÉ Radio in 1989 by The RTÉ Chamber Choir conducted by Colin Mawby.

**Caitríona Ní Dhubhghaill - An raibh tú ar an gCarraig (2004)**

**Instrumentation:** satb  
**Range:** Soprano: A3 – G4  
Alto: A3 – D4  
Tenor: G3 – F4  
Bass: B flat 2 – D4  
**Language:** Irish  
**Text:** Ascribed to Dominic Ó Mongáin  
**Metre:** Various, mostly 5/8 and 12/8  
**Tempo:** Crotchet = 58  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

Commissioned and first performed by The Mornington Singers directed by Orla Flanagan, the music is strongly influenced by Irish traditional style with ornamentation, flexible metre and modal harmonies.

**Eoin O’Keeffe - John 12:46 (2006)**

**Instrumentation:** satb  
**Range:** Soprano solo: C4 – G5  
Alto: A flat 3 – C sharp 5  
Tenor: D3 – A4  
Bass: F2 – D4  
**Language:** English  
**Text:** Sacred: Gospel of St John  
**Metre:** Various, alternating time signatures  
**Tempo:** Crotchet = 72  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

Although the time signatures change with almost every bar, the crotchet pulse is always present and the rhythm is straightforward. The piece constantly moves between parallel wave-like passages and block chords. At the date of publication of this catalogue, this work has not as yet been performed publicly. Permission from the composer to have the unique opportunity of giving the premiere should be sought.

**Martin O'Leary - 'Agnus Dei' from *Missa Sacra* (1989 -1993)**

**Instrumentation:** satb [div. with soli], org  
**Range:** Soprano: F sharp 4 – G5  
Alto: C sharp 4 – E5  
Tenor: D3 – G4  
Bass: F sharp 2 – B flat 3  
**Language:** Latin  
**Text:** Liturgical  
**Metre:** Alternating 6/8, 3/8, 5/8 etc.  
**Tempo:** Very slow  
**Duration:** 3'  
**Publisher:** Score supplied by CMC

The organ part, which doubles the voices, may be omitted. At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

**Garrett Sholdice - *Cherubikon* (2013)**

**Instrumentation:** satb  
**Range:** Soprano: D flat 4 – E flat 5  
Alto: F3 – C5  
Tenor: E flat 3 – F4  
Bass: E flat 2 – B flat 3  
**Language:** Old Church Slavonic  
**Text:** Orthodox Divine Liturgy  
**Metre:** 4/4  
**Tempo:** Crotchet = 50; muscular, forthright, resonant  
**Duration:** 7'  
**Publisher:** Ergodos

Commissioned by Resurgam (choir) and dedicated to their founder and director Mark Duley and Resurgam, Ronan Denny and Clermont Chorale and Brian Lennon and Cór Maigh Eo. The text of this cherubic hymn is presented both in the original Cyrillic and in the Musica Russica transliteration with the English translation.

**Gerard Victory - 'No. 1 - Lyonesse' from *Songs from Lyonesse* (1984)**

**Instrumentation:** satb [div. with soli], pf  
**Range:** Soprano: C4 – G sharp 5  
Alto: D flat 4 – D5  
Tenor: G sharp 3 – F4  
Bass: B flat 2 – D4  
**Language:** English  
**Text:** Thomas Hardy  
**Metre:** Sections in 2/4, 3/4 and 4/4  
**Tempo:** Varied: crotchet = 56; 60; 72; 92 etc.  
**Duration:** 2'  
**Publisher:** Banks Music

The set of songs was commissioned by Geoffrey Spratt and the University College Cork Choir who performed the work at UCC in 1986. Some tricky chromatic movement for the solo soprano, but the harmony is largely triadic.

**Ian Wilson - 'Crabbing' from *Harbouring* (2007)**

**Instrumentation:** satb pf  
**Range:** Soprano: D4 – G5  
Alto: A3 – D5  
Tenor: C3 – G4  
Bass: F2 – D4  
**Language:** English  
**Text:** Jacob Polley  
**Metre:** Sections in 4/4 then 3/4; final section  
alternates 5/4 & 4/4  
**Tempo:** Crotchet = 68  
**Publisher:** Score supplied by CMC

Commissioned by Wexford County Council and funded by the Department of the Environment, Heritage and Local Government Per Cent for Art scheme in association with Rosslare Harbour and Carcur Main Drainage schemes. The vocal lines and also much of the piano writing are based on a scale of C major.



## Level C

### Elaine Agnew - Bread (2004)

<b>Instrumentation:</b>	satb [div. with soli]	
<b>Range:</b>	Soprano:	D4 – A flat 5
	Alto:	C4 – D5
	Tenor:	D3 – G4
	Bass:	A flat 2 – C4
<b>Language:</b>	English	
<b>Text:</b>	Pat Boran	
<b>Metre:</b>	Varied (7/8, 5/8 etc.)	
<b>Tempo:</b>	Energetic; crotchet = 80 (semi-quaver patterns)	
<b>Duration:</b>	6'	
<b>Publisher:</b>	Score supplied by CMC	

Commissioned by RTÉ lyric fm, this was first performed by the National Chamber Choir directed by Celso Antunes. The text consists solely of types of bread and the rhythms are based on a natural way of saying these, hence the written patterns look more complicated than if you were simply to say them.

### Siobhán Cleary - Sweil Rois of Vertew (2007)

<b>Instrumentation:</b>	satb [div. with soli]	
<b>Range:</b>	Soprano 1:	A4 – E5
	Soprano 2:	C4 – E5
	Alto:	A3 – C5
	Tenor:	E3 – G4
	Bass:	G2 – F3
<b>Language:</b>	Middle English	
<b>Text:</b>	William Dunbar	
<b>Metre:</b>	6/8	
<b>Tempo:</b>	Very fast; quaver= 200	
<b>Duration:</b>	5'	
<b>Publisher:</b>	Score supplied by CMC	

Commissioned by Orbsen Galway City Choir, this is a setting of a poem in the courtly love tradition. It requires the choir to produce overtones while singing long, sustained vowel sounds. At the date of publication of this catalogue, this work has not as yet been performed. Permission from the composer to have this unique opportunity should be sought.

### Frank Corcoran - 'No. 2 - Winter' from Nine Medieval Irish Epigrams (1973)

<b>Instrumentation:</b>	satb [div.]	
<b>Range:</b>	Soprano	C4 – E flat 5
	Alto	C4 – E flat 4
	Tenor	B flat 3 – E flat 3
	Bass	B2 – D3
<b>Language:</b>	English	
<b>Text:</b>	Anon. (Middle Irish) trans. Frank Corcoran	
<b>Metre:</b>	Varied (mostly alternating 3/4 & 3/8)	
<b>Tempo:</b>	<i>Andante</i>	
<b>Duration:</b>	1'	
<b>Publisher:</b>	Score supplied by CMC	

This is a great place to start with Corcoran's work. Although the metre at first may seem difficult, patterns are repeated as are melodic intervals.



**Eibhlís Farrell - 'No. 2 - The Witch' from Moods (1978)**

**Instrumentation:** ssatb  
**Range:** Soprano: B3 – A5  
Alto: A sharp 3 – F5  
Tenor: D sharp 3 – E4  
Bass: A2 – B3

**Language:** English  
**Text:** W.B. Yeats  
**Metre:** Various alternating (9/8, 3/4, 9/8, 4/4 etc.)  
**Tempo:** With heaviness and effort; crotchet = 96  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

The set of five choral pieces was first performed by the RTÉ Singers, conducted by Eric Sweeney. The bold, energetic second piece, 'The Witch', explores *glissandi* and challenges the singers with use of augmented intervals.

**Aloys Fleischmann - Poet in the Suburbs (1973)**

**Instrumentation:** satb [div.]  
**Range:** Soprano: D4 – A5  
Alto: A3 – F sharp 5  
Tenor: E flat 3 – A4  
Bass: G sharp 2 – F4

**Language:** English  
**Text:** Thomas Kinsella  
**Metre:** 12/16; 18/16  
**Tempo:** *Allegro commodo*; crotchet or dotted crotchet = 74  
**Duration:** 6'  
**Publisher:** Banks Music (first published by Oxford University Press)

Commissioned by the Cork International Choral Festival in 1975 for the Seminar in Contemporary Choral Music, the piece is dedicated to Stephen Wilkenson and the BBC Northern Singers who gave the first performance. A background of nonsense syllables accompany the main theme in the Sopranos.

**Stephen Gardner - Ecce Puer (2010)**

**Instrumentation:** ssaatb  
**Range:** Soprano 1: E4 – F5  
Soprano 2: D4 – E5  
Alto 1: A4 – C5  
Alto 2: C4 – G4  
Tenor: E3 – E4  
Bass: F2 – A3

**Language:** English  
**Text:** James Joyce  
**Metre:** Intro. in 7/4; mostly 7/8 (3+2+2)  
**Tempo:** Crotchet = 140  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

First performed by a choir of eight singers from the Royal Irish Academy of Music, conductor Lynsey Callaghan. Its restricted range and repeated pitch material mean that the singers can concentrate on the challenging use of metre.

**Ben Hanlon - Psalm 62 (2007)**

**Instrumentation:** ssaattbb  
**Range:** Soprano: D flat 4 – A5  
Alto: A flat 3 – D sharp 5  
Tenor: A flat 2 – C5 (falsetto)  
Bass: D2 – C sharp 4

**Language:** English  
**Text:** Sacred: Psalm 62  
**Metre:** Varied: starts 4/4; central section 2/8, 3/8, 4/8 etc.  
**Tempo:** *Adagio*, crotchet =60; Brightly; *Misterioso*  
**Duration:** 6'  
**Publisher:** Score supplied by CMC

Dedicated to Ad Hoc Chorale, Waterford, this piece is quite demanding in relation to range and tessitura but the approach to higher notes is carefully prepared. While there are some strong dissonances within the harmonic language, which is based on an octatonic scale, the fundamental tone, E, always gives the ear a point of reference.

**Michael Holohan - Quis est Deus? (2001 rev. 2006)**

**Instrumentation:** satb  
**Range:** Soprano: C sharp 4 – A5  
Alto: A flat 3 – C5  
Tenor: D3 – F4  
Bass: E flat 2 – C4

**Language:** Latin  
**Text:** Anon 600 A.D.  
**Metre:** Mostly 4/4 (also 2/4; 4/8)  
**Tempo:** Crotchet = 60  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

Commissioned by the Cork International Choral Festival 2002 for the Seminar in Contemporary Choral Music, *Quis est Deus?* was performed at the Festival by The National Chamber Choir of Ireland conducted by Celso Antunes. Mostly homophonic with strongly articulated accents.

**Fergus Johnston - Salm 84 (1997)**

**Instrumentation:** satb [div.]  
**Range:** Soprano: C4 – C6  
Alto: G3 – D5  
Tenor: B flat 2 – A4  
Bass: F2 – C4

**Language:** Irish  
**Text:** Sacred: Psalm 84  
**Metre:** 10/16 (12/16)  
**Tempo:** Crotchet = 90  
**Duration:** 7'  
**Publisher:** Score supplied by CMC

*Salm 84* was composed for the centenary of the restoration of St Brigid's Cathedral, Kildare in 1997. It was first performed by the National Chamber Choir, directed by Colin Mawby. The piece has tricky, but very catchy rhythms with regular repetition of 3+3+2+2 in a homophonic setting.

**Anne-Marie O'Farrell - *Skimming Stones* (2013)**

**Instrumentation:** ssaattbb  
**Range:** Soprano: C4 – A5  
Alto: G3 – C5  
Tenor: B2 – G4  
Bass: E flat 2 – B3  
**Language:** English  
**Text:** Ian Adams  
**Metre:** Various, alternating time signatures (3/4, 3/8, 2/4, 5/8 etc.)  
**Tempo:** Tranquil and flowing; crotchet = 78  
**Duration:** 5'  
**Publisher:** Anne Marie O'Farrell Publications

This was premiered by the BBC Singers conducted by Matthew Hamilton in St Paul's Church, London in 2014. It illustrates the journey of the pebble into the unknown expanse of sea and expresses the religious and philosophical ideas in the poem.

**James Wilson - *Keats on Keats* (1993)**

**Instrumentation:** ssatb  
**Range:** Soprano: C sharp 4 – G sharp 5  
Alto: G3 – F5  
Tenor: C3 – G4  
Bass: F sharp 2 – C sharp 4  
**Language:** English  
**Text:** John Keats  
**Metre:** 4/4  
**Tempo:** Bouncy; crotchet = 126  
**Duration:** 4'  
**Publisher:** Score supplied by CMC

Commissioned by The Cork International Choral Festival for the 30<sup>th</sup> Seminar on Contemporary Choral Music, this was first performed at the festival by Madrigal '75 conducted by Geoffrey Spratt. This is full of fun and in a jazz style rhythmically.

## Level D

### Deirdre McKay - *Dieppe* (2006)

**Instrumentation:** satb [div.]  
**Range:** Soprano: C4 – F5  
Alto: A3 – A flat 4  
Tenor: C3 – A flat 4  
Bass: D flat 2 – F4  
**Language:** French  
**Text:** Samuel Beckett  
**Metre:** Various (7/8; 5/4; 5/8; 3/4 etc.)  
**Tempo:** Crotchet = 48  
**Duration:** 6'  
**Publisher:** Score supplied by CMC

Commissioned by the National Chamber Choir of Ireland who gave the first performance under the direction of Celso Antunes. Seventeen individual parts here, and the work is very challenging in relation to durations with many sustained, tied notes and frequent, complex time changes.

### Andrew Hamilton - *music for people who like the future* (2010)

**Instrumentation:** ssatb  
**Range:** Soprano 1: G4 – A5  
Soprano 2: G4 – G5  
Alto: D4 – B4  
Tenor: G3 – F4  
Bass: F 2 – B3  
**Language:** German  
**Text:** Richard Wagner  
**Metre:** Mostly 12/8 (also 5/8; 3/8 etc)  
**Tempo:** Dotted crotchet = 160  
**Duration:** 2'  
**Publisher:** Score supplied by CMC

Commissioned by Akademie Schloss Solitude for a project "Tristan Akkord" based on the Tristan chord from Wagner's *Tristan und Isolde*. It was first performed by the Neue Vocalsolisten at the Theaterhaus Stuttgart in 2010. Moving at a frenetic pace, this has a hard, driven, accented style with loud dynamics throughout.

### Kevin Volans - *One Day Fine* (2000)

**Instrumentation:** satb [large choir] + satb [small choir]  
**Range:** Soprano: C4 – F5  
Alto: A3 – A flat 4  
Tenor: C3 – A flat 4  
Bass: D flat 2 – F4  
**Language:** Xhosa  
**Text:** Anon.  
**Metre:** Various (7/8; 5/4; 5/8; 3/4 etc.)  
**Tempo:** Varies (fast): crotchet= 144; 180; 216 etc.  
**Duration:** 4'  
**Publisher:** Chester Music

This rhythmic *tour de force* has been performed and recorded by The National Chamber Choir of Ireland directed by Paul Hillier. It is inspired by the exuberant clicking vocal techniques of the composer's native South Africa.