



THE SONG OF FIONNUALA

FOUR PART SONG (Unaccompanied)

Poem by Thomas Moore

SET TO MUSIC BY

Granville Bantock

(1909)

VOCAL SCORE



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

COVER IMAGE

“The Swan Maidens” by Walter Crane, 1894



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript

Vocal Score

Manuscript Transcription & Score Preparation

n.a.

The Musical Times, Vol. 51, no. 803, Jan. 1910

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 4.3.30.1132 *Audio Software:* NotePerformer 3 *Graphic Software:* Adobe Photoshop CS5

Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

THE SONG OF FIONNUALA

by
Thomas Moore

Silent, oh Moyle, be the roar of thy water,
Break not, ye breezes, your chain of repose,
While, murmuring mournfully, Lir's lonely daughter
Tell's to the night-star her tale of woes.
When shall the swan, her death-note singing,
Sleep, with wings in darkness furl'd?
When will heaven, its sweet bell ringing,
Call my spirit from this stormy world?

Sadly, oh Moyle, to thy winter-wave weeping,
Fate bids me languish long ages away;
Yet still in her darkness doth Erin lie sleeping,
Still doth the pure light its dawning delay.
When will that day-star, mildly springing,
Warm our isle with peace and love?
When will heaven, its sweet bell ringing,
Call my spirit to the fields above?

The Song of Fionnuala

Thomas Moore

Traditional Irish Melody

"Arrah, My Dear Eveleen"

Arranged by Granville Bantock

Lento misterioso rubato. (♩ = c. 50) *p* con dolore.

Soprano
Si - lent, O Moyle, be the roar of thy wa - ter,

Alto
p *pp* *p* nat.
Si - lent, O Moyle, si - lent, O Moyle, si - lent, O Moyle, be the roar of thy wa - ter,

Tenor
p *pp* *p* nat.
Si - lent, O Moyle, si - lent, O Moyle, si - lent, O Moyle, be the roar of thy wa - ter,

Bass
pp *p* nat.
Si - lent, O Moyle, si - lent, O Moyle, be the roar of thy wa - ter,

Lento misterioso rubato. (♩ = c. 50) con dolore.

Soprano
4 *poco cresc.* *dim. pp*
Break not, ye breez - es, your chain of re - pose, While, mur - mur - ing mourn - ful - ly,

Alto
poco cresc. *dim. pp*
Break not, ye breez - es, your chain of re - pose, While, mur - mur - ing mourn - ful - ly,

Tenor
poco cresc. *dim. pp*
Break not, ye breez - es, your chain of re - pose, While, mur - mur - ing mourn - ful - ly,

Bass
poco cresc. *dim. pp*
Break not, ye breez - es, your chain of re - pose, While, mur - mur - ing mourn - ful - ly,

N.B. - Fionnuala, the daughter of Lir, was transformed by enchantment into a swan and condemned to wander over the lakes and rivers of Ireland till the advent of Christianity. The signal of her release was to be the first sound of the Mass-bell.

The Song of Fionnuala

7 *poco cresc.* *espress.*

Soprano
Lir's lone - ly daugh - ter Tells to the night - star her tale of woes.

Alto
Lir's lone - ly daugh - ter Tells to the night - star her tale of woes.

Tenor
Lir's lone - ly daugh - ter Tells to the night - star her tale of woes.

Bass
Lir's lone - ly daugh - - ter Tells to the night - star her tale of woes.

poco cresc. *espress.*

10 *mf* *con espress.* *dim.*

Soprano
When shall the swan, her death - note sing - ing, Sleep, with wings in

Alto
When shall the swan, her death - note sing - ing, Sleep, with wings in

Tenor
When shall the swan, her death - note sing - ing, Sleep, with wings in

Bass
When shall the swan, her death - note sing - - ing, Sleep, with wings in

mf *espress.* *dim.*

mf *con espress.* *dim.*

13 *mp* *cresc.*

Soprano
 dark - ness furl'd? When will heav'n, its sweet bell ring - ing,

Alto
 dark - ness furl'd, in dark - ness? When will heav'n, its sweet bell ring - ing,

Tenor
 dark - ness furl'd, in dark - ness? When will heav'n, its sweet bell ring - ing,

Bass
 dark - ness furl'd? When will heav'n, its sweet bell ring - ing,

16 *rit.* *più p* *dim.* *p* *a tempo* *p*

Soprano
 Call my spi - rit from this storm - - y world? Sad - ly

Alto
 Call my spi - rit from this storm - - y world? O Moyle,

Tenor
 Call my spi - rit from this storm - y world? Sad - ly, O Moyle, to thy

Bass
 Call my spi - rit from this storm - y world? Sad - ly, O Moyle, to thy

rit. *a tempo* *p* *mp espress.*

The Song of Fionnuala

19 *dim.* *più p*

Soprano
to thy win - ter wave, _____ Fate bids me lan - guish long a - ges a -

Alto
sad - ly to thy win - ter wave weep - ing, Fate bids me lan - - guish, Yet
p
poco cresc.

Tenor
win - ter wave weep - ing, Fate bids me lan - guish long a - ges a - way; _____ Yet
poco cresc.

Bass
win - ter wave weep - ing, Fate bids me lan - guish long a - ges a - way; _____ Yet

dim. *più p*
poco cresc.

22 *dim.* *p* *cresc.*

Soprano
- way; _____ doth E - rin lie sleep - ing, Still doth the pure light its
mp espress. *cresc.*

Alto
still in her dark - ness doth E - rin lie sleep - ing Still doth the pure light its
più p *cresc.*

Tenor
still in her dark - ness doth E - rin lie sleep - ing, Still doth the pure light its
più p *cresc.*

Bass
still in her dark - ness doth E - rin lie sleep - ing, Still doth the pure light its

cresc.

25

Soprano
 dawn - ing de - lay! *mf* When will that day - star, *dim.* mild - ly___

Alto
 dawn - ing___ de - lay!_ *mf* When will that day - star, *dim.* mild - ly___ spring - ing,

Tenor
 dawn - ing de - lay! *mf* When will that day - star, *dim.* mild - ly___ spring - ing,

Bass
 dawn - ing de - lay! *mp* Warm our isle___ with peace and

mf *dim.* *mp*

28

Soprano
 spring - ing, *mp* Warm our isle___ with peace and love?___ *dim.* *p* When will *cresc.*

Alto
 Warm our isle with peace and love? *mp* When will heav'n, its sweet bell ring-ing, *mf cresc.*

Tenor
 Warm our isle with peace and love? *mp* When will heav'n,___ its *mf cresc.*

Bass
 love, with peace and love, *dim.* with peace___ and love? When will heav'n,___ its *mf cresc.*

mp *dim.* *mf cresc.* *p* *cresc.*

The Song of Fionnuala

31

dim. **molto rall.** *pp*

Soprano
heav'n, its sweet bell ring - ing, Call my spi - rit to the fields a - bove?

dim. *pp*

Alto
its sweet bell ring - ing, Call my spi - rit a - bove?

dim. *pp*

Tenor
sweet bell ring - ing, Call my spi - rit to the fields a - bove?

dim. *pp*

Bass
sweet bell ring - ing, Call my spi - rit to the fields a - bove?

molto rall.

dim. *pp*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

7.6/02