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Three Robes

for Voice and Piano

Nuala Ní Dhomhnaill

Paul Muldoon, tr.

Gilda Lyons

1. Three Robes

Briskly in step ♩ = 62

Voice

Briskly in step ♩ = 62

Clap (vocalist)

Clap (Pianist)

f

f

f

f

5

lay down three robes be-

10

fore you: a man - - tle of

(1-3x)

* The number of repeats need not be pre-determined.

Poems no. 6, 5, 10, 8 and 11 from *Carnival* by Nuala Ní Dhomhnaill

Translation by Paul Muldoon

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2. I Straighten the Bed

Always moving ahead ♩ = 66

Piano

The musical score is written for piano in 6/8 time. It consists of four systems of staves. The first system (measures 1-7) features a treble and bass staff with a melody in the treble and accompaniment in the bass. Dynamics include *mf* and *decresc.*. The second system (measures 8-12) continues the melody and accompaniment, with dynamics *cresc.* and *f*. The third system (measures 13-17) includes a *p sub.* marking and a *cresc.* marking. The fourth system (measures 18-22) features a *f* marking and a *mf* marking. The score is marked with a large 'Copyrighted Material' watermark.

8

13

18

mf

decresc.

cresc.

f

p sub.

cresc.

f

mf

* The feather-beamed gestures are to be performed out of time.

4. Lovebite

Gently, with ease ♩ = 72

(♩ = 144, ♩ = ♩ sempre)

mp *pp*

Voice

I — dreamt of you

Gently, with ease ♩ = 72

(♩ = 144, ♩ = ♩ sempre)

p *niente*

* *sempre colla voce*

Piano

l.h. mp sempre

6 *mp* *pp* *mp* *mf*

a - gain last night: (hna hna hna ha — hna — ha ha)

p *niente* *p* *mp*

9 *p* *mp* *mf*

ha) we were walk - ing hand in hand

pp *p* *mp*

* Piano should envelope the voice.

5. The Quay

Spare and free, with intense focus (♩ = 60-65) *

♩ = 42 *pp* *sempre senza vib.* *mp* *pp*

Voice

When I left _____ you _____ at the quay _____ to - night _____

Spare and free, with intense focus (♩ = 42) (♩ = 60-65) *

Clap (vocalist)

Clap (Pianist)

3

an e - nor - mous trench _____

7 *mp con vib.* *mf*

o - pened up in my core _____

pp *f* *pp* *f*

* All clapping gestures are to be performed with flat palms that are brushed together in a sweeping motion while clapping — a cross between a clap and the motion of warming one's hands. All clapping gestures are to be performed at a faster tempo than the vocal line. Clapping gestures occur at ♩ = 60-65 while the vocal line occurs at a constant ♩ = 42. Because of these shifts in tempo, these notated claps are not precise. They indicate the overall gesture, and may be lengthened or shortened by the performer in order to preserve the continuity of the vocal line.