

**Aloys Fleischmann**

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**Amhrán na gCúigí**

**[Song of the Provinces]**

**(James Clarence Mangan from the Old Irish attributed to Prince Alfrid)**

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**Choir and Piano Rehearsal Score**

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## Composer's Programme Note

This is a setting of an old Irish poem attributed to an Anglo-Saxon prince, Prince Alfrid, who later became king of the Northumbrian Saxons. Prince Alfrid was educated in Ireland around the year 684 A.D. and was known here as Flan Fionn, or fair-haired Flan. He must have enjoyed his student years in Ireland, because the long poem he wrote in praise of his stay gives a glowing account of his experiences in travelling around every part of the country. He deals with each of the five provinces in turn – five, because Meath, the seat of the high-king, was a province too at that time. The poem was first transcribed by John O'Donovan, and was subsequently translated by James Clarence Mangan, who has kept fairly closely to the original.

The setting is for mixed choir and orchestra, with participation of the audience, who sing the first verse as a refrain, come in again after the choir has sung the second and third verses, and come in at the end with an expanded version of the refrain against the last verse sung by the choir and against the orchestra in a resounding final climax.

The work is dedicated to Lady Dorothy Mayer in gratitude for her work for music in the provinces of Ireland.

*The first performance was given on 29 June 1965 by the Radio Éireann Singers, Radio Éireann Choral Society, Radio Éireann Symphony Orchestra, conducted by Aloys Fleischmann, in St Francis Xavier Hall, Dublin. It was broadcast live.*

### **The composer's introductory speech to the audience at the first performance of Amhráin na gCúigí or Song of the Provinces in the St Francis Xavier Hall, Dublin, 29 June 1965**

Ladies and Gentlemen,

It's not very often that an audience is asked to take an important part in a performance, but we invite you now to join with us in this setting of a poem by a British visitor to Ireland who, strange to relate, had nothing but good to say about the country. Admittedly, that was in the seventh century. The translation I fear does contain a certain amount of doggerel. The original in Old Irish is quite impressive – much of it being obscure.

I find it a bit embarrassing as a Munster man to have to point out that in the whole poem there is only one reference to the arts, and that is in a verse dealing with Munster, with its 'poets well skilled in music and measure'. Of course, complimentary references of this kind to the arts in the South are quite common in the Annals; as a matter of fact, an early medieval life of St Kieran relates how King Oengus of Munster imported seven harpers out of Gaul to add to the musicians at his court. So you see already at that time in Munster we must have had something very like the Radio Éireann Symphony Orchestra.

Though it is a seventh-century poem you can see that it is all very contemporary. The only thing that you won't find contemporary, I dare say, is the setting – there are no notes orbiting in space. But perhaps that will make it all the easier for you to chime in.

**‘Alfrid’s Itinerary through Ireland’**  
**attributed to Prince Alfrid c. 684 AD, translated James Clarence Mangan**

Choir:

I found in Inisfail the fair,  
In Ireland while in exile there,  
Women of worth, both grave and gay men,  
Many clerics and many lay men.

I travelled its fruitful provinces round,  
And in every one of the five I found,  
Alike in church and in palace hall,  
Abundant apparel, and food for all.

Gold and silver I found, and money,  
Plenty of wheat and plenty of honey;  
I found God’s people rich in pity,  
Found many a feast and many a city.

Audience:

I found in Inisfail the fair (*as above*)

Choir

I found in Munster unfettered of any,  
Kings, and queens, and poets a many –  
Poets well skilled in music and measure,  
Prosperous doings, mirth and pleasure.

I found in Connaught the just, redundance  
Of riches, milk in lavish abundance;  
Hospitality, vigour, fame,  
In Cruachan’s land of heroic name.

I found in Ulster, from hill to glen,  
Hardy warriors, resolute men;  
Beauty that bloomed when youth was gone  
And strength transmitted from sire to son.

I found in Leinster, the smooth and sleek,  
From Dublin to Slewmary’s peak,  
Flourishing pastures, valour, health,  
Long-living worthies, commerce, wealth.

I found in Meath’s fair principality  
Virtue, honour and liberality,  
Candour, joyfulness, bravery, purity,  
Ireland’s bulwark and security.

I found strict morals in age and youth,  
I found historians recording truth;  
The things I sing of in verse unsmooth,  
I found them all – I have written sooth.

## **Note**

This digitised score is an exact reproduction of Fleischmann's manuscript, with the exception of one or two obvious errors, which have been removed.

There are three minor discrepancies between the orchestral and rehearsal scores:

Bars 62-64: different articulation, different dynamics

Bar 213, count time 2: adaptation to Vl. 1

Bar 214, count time 1+2: adaptation to Vl. 1

# Song of the Provinces

Aloys Fleischmann  
(1910-1992)

Tempo di marcia

The piano introduction consists of two staves. The right hand features a melody with triplets and slurs, starting with a *pp* dynamic and moving to *p*. The left hand provides a steady accompaniment with eighth notes and chords.

Choir & Audience **1**

The first system of lyrics is: "I found in I-nis-fail the". The vocal line is marked *mp*. The piano accompaniment includes triplets and a *f* dynamic marking. A first ending bracket is shown above the vocal line.

The second system of lyrics is: "fair, in Ire-land while in e-xile there, Wo-men of". The vocal line is marked *p*. The piano accompaniment includes a 2/4 time signature change and a triplet in the bass line.

The third system of lyrics is: "worth, both grave and gay men, Ma-ny cle-rics and ma-ny lay men, Ma-ny". The vocal line is marked *mf*. The piano accompaniment includes *mf* and *sfz* dynamics.

17

cle - rics and ma - ny lay men.

21

Choir & Tutti 2

I tra - velled its fruit - ful pro - vin - ces

25

round, and in ev' - ry one of the five I found, A - like in

29

church and in pa - lace hall, A - bun - dant ap - pa - rel, and food for all.

33

3 Tenors & Basses

Gold and sil - ver I found, and mo - ney,

Sopranos & Altos

37 *mf* Plen - ty of wheat and plen - - - ty of ho - ney; *p* I found

41 *Tutti mf* God's peo - ple rich in pi - ty, Found ma - ny a feast and ma - ny *cresc.*

4 *mf* S. & T. A. & B.

47 a ci - ty.

*mp*

54 *mf*

5

8<sup>va</sup>.

61 *cresc.* *f*

Choir &amp; Audience

6

67 *f*

I found in I-nis-fail the fair, In Ire-land while in

73 *mf* *f*

e-xile there, — Wo-men of worth, — both grave and gay men, ma-ny cle-rics — and ma-ny lay men, ma-ny

79

cle - rics — and a - ny lay men. —

82 **7** L'istesso tempo, ma con brio (♩=♩)

*mf*



85 Choir *mf*

I found in Mun - ster un - fet - tered of a - ny,

*mf*

I found in Mun - ster un - fet - tered of a - ny,

*mf*

I found in Mun - ster un - fet - tered of a - ny,

*mf*

I found in Mun - ster un - fe - tered of a - ny,

89 8

*f*

Kings, and queens, and po - ets a - ma - ny — Po - ets well skilled in

*f*

Kings, and queens, and po - ets a - ma - ny — Po - ets well skilled in

*f*

Kings, and queens, and po - ets a - ma - ny — Po - ets well skilled in

*f*

Kings, and queens, and po - ets a - ma - ny — Po - ets well skilled in

92

*mp* mu - sic and mea - - - - - sure, *mp* Pros - pe rous

*mp* mu - sic and mea - - - - - sure, *mp* Pros - pe rous

*mp* mu - sic and mea - - - - - sure, *mp* Pros - pe rous

*mp* mus - sic and mea - - - - - sure, *mp* and mea - sure, Pros - pe rous

9

97

*f* doings, mirth and plea - sure.

*f* doings, mirth and plea - sure. *mf* I found in Con - naught the

*f* doings, mirth and plea - sure.

*f* doings, mirth and plea - sure. *mf* I found in Con - naught the

102 *mf*

re - dun - dance Of ri - ches,

just, re - dun - dance Of ri - ches,

*mf*

re - dun - dance Of ri - ches,

just, re - dun - dance Of ri - ches,

106 *p*

milk, milk in la - vish a -

*p*

milk, milk in la - vish a -

*p*

in la - - - vish, in la - - - - vish a -

*p*

in la - - - vish, in la - - - - vish a -

10

110

bun - dance; Hos - pi - ta - li - ty, hos - pi - ta - li - ty,

bun - dance; Hos - pi - ta - li - ty,

bun - - - dance; Hos - pi - ta - li - ty, hos - pi - ta - li - ty,

bun - - - dance; Hos - pi - ta - li - ty, in la - vish, in la -

*mp* *mf* *mp* *mf* *p* *mp* *mf*

115

vi - gour, fame, In Crua - chan's Land

vi - gour, fame, In Crua - chan's Land

vi - gour, fame, In Crua - chan's Land

- - vish a - bun - dance, In Crua - chan's Land

*f* *f* *f* *f*

119 *f*  
— of he - ro - ic name. \_\_\_\_\_

*f*  
— of he - ro - ic name. \_\_\_\_\_

*f*  
— of he - ro - ic name. \_\_\_\_\_

*f*  
— of he - ro - ic name. \_\_\_\_\_

*piu f* *ff*

123 9 10

11

Molto Marcato (♩. = ♩.)

124 *sfz* *mf*

130 *mf*

I found in Ul - ster, \_\_\_\_\_ from hill to glen, \_\_\_\_\_ Har - dy war - riors, \_\_\_\_\_ re - so - lute

*mf*

I found in Ul - ster, \_\_\_\_\_ from hill to glen, \_\_\_\_\_ Har - dy war - riors, \_\_\_\_\_ re - so - lute

*mf*

I found in Ul - ster, \_\_\_\_\_ from hill to glen, \_\_\_\_\_ Har - dy war - riors, \_\_\_\_\_ re - so - lute

*mf*

I found in Ul - ster, \_\_\_\_\_ from hill to glen, \_\_\_\_\_ Har - dy war - riors, \_\_\_\_\_ re - so - lute

Detailed description: This block contains the musical score for measures 130 to 143. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "I found in Ul - ster, \_\_\_\_\_ from hill to glen, \_\_\_\_\_ Har - dy war - riors, \_\_\_\_\_ re - so - lute". The music is in a minor key with a 3/4 time signature. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

12

144 *f*

men; \_\_\_\_\_ Beau - - - ty that bloomed \_\_\_\_\_ when youth was gone \_\_\_\_\_ And strength

*f* *sfz*

men; \_\_\_\_\_ Beau - - - ty that bloomed \_\_\_\_\_ And strength

*f* *sfz*

men; \_\_\_\_\_ Beau - - - ty that bloomed \_\_\_\_\_ And strength

*f* *sfz*

men; \_\_\_\_\_ Beau - - - ty that bloomed when youth was gone \_\_\_\_\_ And strength

Detailed description: This block contains the musical score for measures 144 to 153. It features four vocal staves and a piano accompaniment. The lyrics are: "men; \_\_\_\_\_ Beau - - - ty that bloomed \_\_\_\_\_ when youth was gone \_\_\_\_\_ And strength". The music is in a minor key with a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. There are dynamic markings of *f* and *sfz* throughout the piece.

157

*f*

trans - mit - ted from sire to

*f*

trans - mit - ted from sire to

*f*

trans - mit - ted from sire to

*f*

trans - mit - ted from sire to

13

L'istesso tempo

168

*sfz* *mp*

son. I found in Lein - ster,

*sfz* *mp*

son. I found in

*sfz* *mp*

I found in Lein - ster

*sfz*

son.

L'istesso tempo

*sfz mp* *mp*

8<sup>vb</sup>

173

*mf*

I found in Lein - ster,

*mf*

Lein - ster the smooth and sleek the smooth and sleek,

*mp*

I found in Lein - ster the smooth and sleek,

*mf*

178

**14**

*mf*

From Dub - lin to Slew - mar - gy's

*mf*

From Dub - - - lin to Slew - mar - gy's

*mf*

the smooth and sleek, From Dub - lin to Slew - mar - gy's

*mf*

the smooth and sleek, From Dub - lin, from Dub - lin to Slew - mar - gy's

*mf*



183 *mp*

peak; Flour - ri - shing pas - - - - tures,

*mp*

peak; Flou - ri - shing pas - - - - tures,

*mp*

peak; From Dub - - - - lin

*mp*

peak; From Dub - lin to Slew - mar - - - - gy's

*f* *mp*

15

188 *f*

va - lour, health, Long - li - ving

*f*

va - lour, health, Long - li - ving

*f*

va - lour, health, Long - li - ving

*f*

peak; From Dub - lin,

*f*

193

wor - thies, com -

wor - thies, com -

wor - thies, com -

From Dub - lin to Slew - mar

*cresc.*

197

16

merce, wealth, wealth,

merce, wealth, wealth,

merce, wealth, wealth,

gy's peak; wealth, wealth,

*ff* *f*

202

*mf* wealth. *pp* I

*mf* wealth, *p* wealth. *pp* I

*mf* wealth, *p* wealth. *pp* wealth.

*mf* wealth, *p* wealth. *pp* wealth.

*f* *mf*

17

206 **Poco meno mosso, dolce**

S. 1 found in Meath's fair prin - ci - pa - li -

S. 2 found in Meath's fair prin - ci - pa - li -

A. 1 found in Meath's fair prin - ci - pa - li -

A. 2 found in Meath's fair prin - ci - pa - li -

T. & B.

**Poco meno mosso, dolce**

*pp*


208

S. 1 *p* ty Vir - - - - tue, ho - nour

S. 2 *p* ty Vir - - - - tue, ho - nour

A. 1 *p* ty Vir - tue, ho - nour

A. 2 *p* ty Vir - tue, ho - nour



210

S. 1 and li - - - - be - ra - li - ty,

S. 2 and li - - - - be - ra - li - ty,

A. 1 and li - - - - be - ra - li - ty,

A. 2 and li - - - - be - ra - li - ty,

T. *p* li - be -



212

S. 1 *p* Can - - - - - dour, joy -

S. 2 *p* Can - - - - - dour, joy -

A. 1 *p* Can - - - - - dour, joy, \_\_\_\_\_

A. 2 *p* Can - - - - - dour, joy -

T. ra - li - - - ty, \_\_\_\_\_ joy -

B. *p* li - - - be - ra - li - ty, \_\_\_\_\_

*p* *cresc.*

214

S. 1  
ful - ness,

S. 2  
ful - ness,

A. 1  
joy - ful -

A. 2  
ful -

T.  
ful -

B.  
joy

*cresc.*

8 8 7 7 *tr*

216 18 *f*

S. 1  
bra - ve - ry, pu - - -

S. 2  
bra - ve - ry, pu - - -

A. 1  
ness, bra - ve - ry, pu - - -

A. 2  
ness, bra - ve - ry, pu - - -

T.  
ness, bra - ve - ry, and pu - - -

B.  
- ful - ness, bra - ve - ry, and pu -

219

S.  
- ri - ty, Ire - land's

A.  
- ri - ty, Ire - land's

T.  
- ri - ty, Ire - land's

B.  
- ri - ty, Ire - land's

222

S. *ff*  
bul - wark and se - cu - - - ri - ty. \_\_\_\_\_

A. *ff*  
bul - wark and se - cu - - - ri - ty. \_\_\_\_\_

T. *ff*  
bul - wark and se - cu - - - ri - ty. \_\_\_\_\_

B. *ff*  
bul - wark and se - cu - - - ri - ty. \_\_\_\_\_



225

Voice *f* Audience  
I

A. *f*  
I

B. *f*  
I





229 **Trionfale**

Aud. found in I-nis - fail the fair, in Ire - land

S. *f* I found strict mo-rals in age and youth, I found his -

A. found in I-nis - fail the fair, in Ire - land

T. *f* I found strict mo-rals in age and youth, I found his -

B. found in I-nis - fail the fair, in Ire - land

**Trionfale**

20

234

Aud. *sempre f* while in e-xile there, Wo men of worth, both grave and

S. *sempre f* sto - rians re - cor - ding truth; The things I sing of

A. *sempre f* while in e-xile there, Wo men of worth, both grave and

T. *sempre f* sto - rians re - cor - ding truth; The things I sing of

B. *sempre f* while in e-xile there, Wo men of worth, both grave and

240

Aud. *ff*  
 gay men, Ma-ny cle - rics and ma-ny cle - rics

S. *cresc.* *ff*  
 in verse un smooth, in verse,

A. *ff*  
 gay men, Ma-ny cle - rics and ma-ny cle - rics

T. *cresc.* *ff*  
 in verse un smooth, in verse,

B. *ff*  
 gay men, Ma-ny cle - rics and ma-ny cle - rics

245

Aud. *ff* **21**  
 man-ny cle - rics and ma-ny lay men.

S. *ff*  
 un - smooth, the things I

A. *ff*  
 man-ny cle - rics and ma-ny lay men.

T. *ff*  
 un - smooth, the things I

B. *ff*  
 man-ny cle - rics and ma-ny lay men.

250 *ff*

Aud.

S. *ff*  
sing of \_\_\_\_\_ in verse \_\_\_\_\_ un - smooth,

A. *ff*  
\_\_\_\_\_ the things I sing of \_\_\_\_\_ in verse \_\_\_\_\_ un - smooth,

T. *ff*  
sing of \_\_\_\_\_ in verse \_\_\_\_\_ un - smooth,

B. *ff*  
\_\_\_\_\_ the things I sing of \_\_\_\_\_ in verse \_\_\_\_\_ un - smooth,

(8) *sempre ff*

254 *f*

Aud. *f*  
I have found them all, \_\_\_\_\_ I have found them

S. *f*  
I have found them all, \_\_\_\_\_ I have found them

A. *f*  
I have found them all, \_\_\_\_\_ I have found them all, \_\_\_\_\_

T. *f*  
I have found them all, \_\_\_\_\_ I have found them

B. *f*  
I have found them all, \_\_\_\_\_ I have found them all, \_\_\_\_\_

(8) *f*

8<sup>vb</sup>

258

Aud. *all.*

S. *all,* *ff*

A. *f* I have found them *cresc.* *ff* *all,* I

T. *all,* *ff* I

B. *f* I have found them *cresc.* *ff* *all,* I

263

Aud.

S. have writ - ten sooth.

A. have writ - ten sooth.

T. have writ - ten sooth.

B. have writ - ten sooth.

*sempre ff*

269

Aud. 

S. 


A. 

T. 

B. 




273

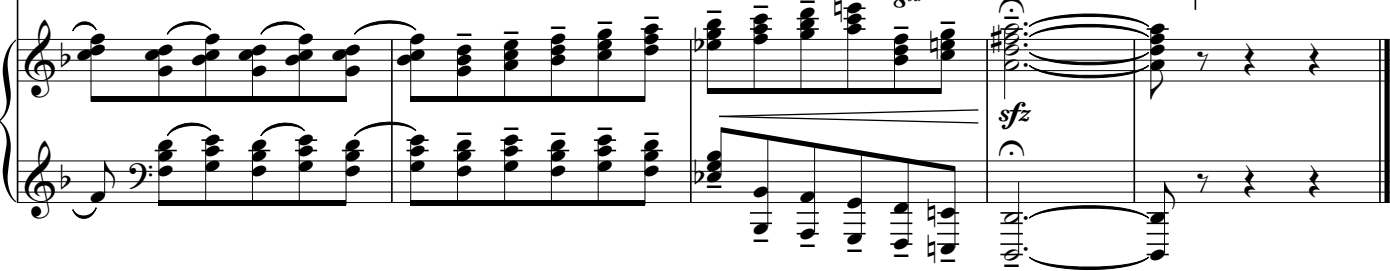
Aud. 

S. 

A. 

T. 

B. 



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