RIDERS TO THE SEA

DISSENTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Michael Carson, B.M., M.M.
Denton, Texas
December, 1993
RIDERS TO THE SEA

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Michael Carson, B.M., M.M.
Denton, Texas
December, 1993
Carson, Michael, *Riders to the Sea*. Doctor of Musical Arts (Composition), May, 1994, 205 pp., Discussion and Analysis, lvi pp., bibliography, 5 titles.

*Riders to the Sea* is a chamber opera in one act of approximately 40 minutes in duration. The single act is divided into six scenes that progress without pause. The vocal parts are comprised of 2 sopranos, 1 mezzo-soprano, 1 baritone, and an off-stage chorus of men’s voices (tenor I, tenor II, baritone, and bass; two per part). The orchestra will be comprised of winds (1-1-1-1-1), brass (2-2-1-1), strings (2-2-2-2-1), piano, 2 percussionists, and tape, that will be used to provide a continuous background of surf and wind sounds. Authentic Irish folk songs are threaded throughout the work, generally functioning as a background element, while twentieth-century compositional techniques are utilized primarily for special effects.
TABLE OF CONTENTS

DISCUSSION AND ANALYSIS ........................................ vii
Discussion .............................................................. vii
The Libretto ........................................................... vii
Folk Melodies ......................................................... viii
Chamber Opera ....................................................... ix
Analysis ................................................................. xi
The Arioso ............................................................... xi
Arias and Duets ...................................................... xiv
Folk Music .............................................................. xxxiii
History of Folk Music ................................................ xxxiii
Utilization of Irish Folk Melodies ................................. xxxv
Closing ................................................................. xxxvii
END NOTES ............................................................ xl
BIBLIOGRAPHY ....................................................... xli
APPENDIX A - Authentic Irish folk tunes used in Riders to the Sea ........................................... xliii
APPENDIX B - LIBRETTO FOR RIDERS TO THE SEA ......................................................... li
RIDERS TO THE SEA
Scene 1 ..................................................................... 1
Scene 2 ..................................................................... 16
Scene 3 ..................................................................... 51
Scene 4 ..................................................................... 77
Scene 5 ..................................................................... 118
Scene 6 ..................................................................... 156
<table>
<thead>
<tr>
<th>Number</th>
<th>Illustration Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Binary form of &quot;It's Hard Set We'll Be&quot; Scene 2, measures 98-119.</td>
<td>xii</td>
</tr>
<tr>
<td>2</td>
<td>Division of formal sections compared to division of orchestral choirs in &quot;It's Hard Set We'll Be&quot; Scene 2, measures 98-199.</td>
<td>xii</td>
</tr>
<tr>
<td>3</td>
<td>Binary form of &quot;It's Michael's, Cathleen&quot; Scene 4, measures 98-119.</td>
<td>xiii</td>
</tr>
<tr>
<td>4</td>
<td>Division of formal sections compared to division of orchestral choirs in &quot;It's Michael's, Cathleen&quot; Scene 4, measures 98-119.</td>
<td>xiv</td>
</tr>
<tr>
<td>5</td>
<td>Binary form of &quot;They're All Together This Time&quot; Scene 6, measures 208-220.</td>
<td>xiv</td>
</tr>
<tr>
<td>6</td>
<td>Division of formal sections compared to division of orchestral choirs in &quot;They're All Together This Time&quot;, Scene 6, measures 208-220.</td>
<td>xv</td>
</tr>
<tr>
<td>7</td>
<td>Symmetry in antecedent phrase of A period from &quot;He's Gone Now&quot;, Scene 3, measures 5-14.</td>
<td>xvi</td>
</tr>
<tr>
<td>8</td>
<td>Melismatic line from second half of A antecedent of &quot;He's Gone Now&quot;, Scene 3, measures 39-41.</td>
<td>xvi</td>
</tr>
<tr>
<td>9</td>
<td>Antecedent phrase of B period from &quot;He's Gone Now&quot;, Scene 3, measures 46-51.</td>
<td>xvii</td>
</tr>
<tr>
<td>10</td>
<td>Final presentation of A material from &quot;He's Gone Now&quot; Scene 3, measures 62-66.</td>
<td>xvii</td>
</tr>
<tr>
<td>11</td>
<td>Incipient ternary form of &quot;He's Gone Now&quot; Scene 3, measures 4-71.</td>
<td>xviii</td>
</tr>
<tr>
<td>12</td>
<td>Division of formal sections compared to division of orchestral choirs in &quot;He's Gone Now&quot; from Scene 3, measures 4-71.</td>
<td>xviii</td>
</tr>
<tr>
<td>13</td>
<td>Ternary form of &quot;There Were Two Men&quot;, Scene 4, measures 16-64.</td>
<td>xix</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Second half of antecedent phrase of the first period of &quot;There Were Two Men&quot;, Scene 4, measures 18-20.</td>
<td>xix</td>
</tr>
<tr>
<td>14. Second half of consequent phrase of the first period of &quot;There Were Two Men&quot;, Scene 4, measures 23-26.</td>
<td>xix</td>
</tr>
<tr>
<td>15. Oboe and solo Violin imitation of the B period first phrase, and vocal line through the second phrase from &quot;There Were Two Men&quot;, Scene 4, measures 30-42.</td>
<td>xx</td>
</tr>
<tr>
<td>16. Third and final phrase of the B period from &quot;There Were Two Men&quot;, Scene 4, measures 44-51.</td>
<td>xx</td>
</tr>
<tr>
<td>17. Division of formal sections compared to divisions of orchestral choirs in &quot;There Were Two Men&quot;, Scene 4, measures 16-64.</td>
<td>xxii</td>
</tr>
<tr>
<td>18. Ternary form in &quot;They’re All Gone Now&quot;, Scene 6, measures 62-103.</td>
<td>xxii</td>
</tr>
<tr>
<td>19. Maurya’s entrance with choral accompaniment in &quot;They’re All Gone Now&quot;, Scene 6, measures 62-65.</td>
<td>xxiii</td>
</tr>
<tr>
<td>19. Men’s chorus imitating Maurya’s line in the antecedent phrase of the B period, in &quot;They’re All Gone Now,&quot; Scene 6, measures 76-80.</td>
<td>xxiii</td>
</tr>
<tr>
<td>20. Men’s chorus imitating Maurya’s line in the consequent phrase of the B period, in &quot;They’re All Gone Now&quot;, Scene 6, measures 85-88.</td>
<td>xxiv</td>
</tr>
<tr>
<td>21. Division of formal section compared to divisions of orchestral choirs in &quot;They’re All Gone&quot;, Scene 6, measures 58-103.</td>
<td>xxiv</td>
</tr>
<tr>
<td>22. Through composed form of &quot;I’ve See the Fearfulest Thing&quot;, Scene 5, measures 51-114.</td>
<td>xxv</td>
</tr>
<tr>
<td>23. Orchestral effects in Scene 5, measures 71-89.</td>
<td>xxvii</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>24.</td>
<td>Division of formal sections to division of orchestral choirs from &quot;I've Seen the Fearfulest Thing&quot;, Scene 5, measures 51-114.</td>
</tr>
<tr>
<td>25.</td>
<td>&quot;Feast of the Birds&quot;-Vc., Bn. / Background /</td>
</tr>
<tr>
<td></td>
<td>Scene 1, measures 27-32.</td>
</tr>
<tr>
<td>26.</td>
<td>&quot;Oh, the Cruel Wars&quot;-Eng. h. / Middleground /</td>
</tr>
<tr>
<td></td>
<td>Scene 2, measures 16-24.</td>
</tr>
<tr>
<td>27.</td>
<td>&quot;Johnny's Gone to Hilo&quot;-Piano / Background /</td>
</tr>
<tr>
<td></td>
<td>Scene 3, measures 72-78.</td>
</tr>
<tr>
<td>28.</td>
<td>&quot;The Banks of the Roses&quot;-Vla. / Middleground /</td>
</tr>
<tr>
<td></td>
<td>Scene 4, measures 1-14.</td>
</tr>
<tr>
<td>29.</td>
<td>&quot;The Winding Banks of the Erne&quot;-Bb Cl. /</td>
</tr>
<tr>
<td></td>
<td>Background / Scene 6, measures 37-42.</td>
</tr>
<tr>
<td>30.</td>
<td>&quot;Wild Mountain Thyme&quot;-M.C., Vc., DB., T. Tbn., B. Tbn. / Middleground /</td>
</tr>
<tr>
<td></td>
<td>Scene 5, measures 96-100.</td>
</tr>
</tbody>
</table>
Riders to the Sea is a chamber opera in one act of approximately 40 minutes in duration. The single act is divided into six scenes that progress without pause. The vocal parts are comprised of 2 sopranos, 1 mezzo-soprano, 1 baritone, and an off-stage chorus of men's voices (tenor I, tenor II, baritone, and bass; two per part). The orchestra is comprised of winds (1-1-1-1-1-1), brass (2-2-1-1), strings (2-2-2-2-1), piano, 2 percussionists, and tape, which are used to provide a continuous background of surf and wind sounds.

The Libretto

The story of the opera is an adaption of the play Riders to the Sea by John Millington Synge (1871-1909). The treatment of the text involves some minor updating and adaption to conform to traditional operatic forms, including recitatives, arias, duets, trios, etc. The setting for the story is an island off the west coast of Ireland. The action takes place in a cottage kitchen. The opening scene finds Maurya (soprano), the mother, with her two daughters, Cathleen (alto) and Nora (soprano), waiting to hear the fate of her son Michael, who has been missing at sea for nine days. Meanwhile, Bartley, her other son, is determined to
go to the mainland to sell two horses, a trip that Maurya opposes, for she fears he, too, will perish, and there would be no men left in the family. In spite of his mother’s pleading, Bartley goes and in so doing fulfills his mother’s prophetic fear by drowning in an accident. Bartley’s body is brought up about the same time Maurya and her two daughters find out for certain that Michael had drowned as well. At least two male and two speaking female extras are cast in the last scene as people from the docks who bring Bartley’s body home.

Folk Melodies

In *Riders to the Sea*, the use of authentic Irish folk melodies is an important element designed to create unity and cohesiveness throughout the work and at the same time provide an ethnic element. The melodies are integrated into the orchestral and vocal fabric primarily as background material; however, they may occasionally emerge as foreground material. The melodic lines are for the most part lyrical in nature with the rhythmic structure patterned to some extent after that of the Irish folk tunes. This works to enhance the setting of the text in a more authentic, Irish fashion. The recitatives are both accompanied and spoken; however, arioso passages are used as well.
The model of the treatment of the recitative is opera comique, a French comic opera of the early 19th century (c. 1825). An example of this form of opera is La Dame blanche (1825) by Boieldieu (1775-1834) and La Sirene (1844) by Auber (1782-1871).

Chamber Opera

Chamber opera is a distinct 20th century genre. One of the early pioneers was Richard Strauss (1864-1949). A composer who is known typically to score his works for very large orchestras, he turned to an orchestra of only 23 musicians in his opera Ariadne auf Naxos (1912). Although this work is considered a grand opera, it represents a turn towards a reduction of means and scope. Another, even earlier example of this new simplicity and conciseness of form and expression is the chamber opera Savitri (1908), composed by Gustav Holst (1874-1934). In 1917, Igor Stravinsky (1882-1971) composed Renard, an opera with on-stage chamber orchestra, motionless singers, and actor-mimes. This work and another, Mavra (1922), firmly established the new genre of chamber opera, later enjoying success with such works as The Rape of Lucretia (1946) by Benjamin Britten (1913-1976), Romeo und Julia (1947) by Boris Blacher (1903-1975), and more currently, La Tragedie de Carmen (1983) by Peter Brook (b. 1925).

One act chamber operas that exhibit folk and
nationalist characteristics, forming the more specific category under which Riders to the Sea would be classified, are numerous. Sunday Costs Five Pesos (1947) by Charles Haubiel (1892-1978), The Stranger of Manzano (1947) by Julia Smith (b. 1911), Boney Quillen (1951) by Herbert Haufrecht (b. 1909), and Deirdre (1956) by Leon Stein (b. 1910) are representative.

In the past, there have been other attempts to set Riders to the Sea as an opera. Prior to 1914, Ethel Smith and Ivor Gunney explored the idea of setting the play; however, the first successful endeavors occurred at the hands of Fritz Hart and, more notably, Henri Rabaud, whose setting was titled L’Appel de la Mer. Still another setting far more remarkable in every way was composed by Ralph Vaughan Williams, who began the project in 1925. Vaughan Williams retained the name of the play for his setting and published the work in 1936 with the premiere performance taking place before the public on December 1, 1937, in London by the Royal College of Music. The forces Vaughan Williams used in his production include two flutes (second doubling on piccolo), one oboe, one English horn, one bass clarinet, one bassoon, two horns, one trumpet, one timpani, one bass drum, one sea machine, and strings (not more than 6-6-4-4-2). The vocal parts were assigned as follows: Maurya--contralto; Cathleen--soprano; Nora--
soprano; a woman—mezzo soprano; a chorus of women on and off stage; and a man and woman with non-singing roles.

Analysis

This portion of the paper will be divided into two sections. The objective of the first section is to investigate the most important sung portions of *Riders to the Sea*. The duets and ariosos whose dramatic content is the most vital to the story will be categorically described as to form. Generally, the ariosos are cast in binary form while the duets are set in ternary and sometimes through-composed form.

The Ariosos

The first example, Bartley and Maurya’s arioso "It’s Hard Set We’ll Be" from Scene 2, measures 98-119, is in binary form, with Bartley singing in the A period and Maurya singing in the B period. In the antecedent phrase of the first period, Bartley instructs Cathleen as to what to do, while he is away at Galway Fair. In the following phrase Bartley sings, "It’s hard set we’ll be with no one but one man to work." The phrases of the A section form a contrasting period. In the antecedent phrase of the second period, Maurya conveys her fear that Bartley will perish at sea like the other male members of their family. In the
consequent phrase Maurya reproaches Bartley for leaving the girls and herself with no man to take care of them. The phrases of the B section form a contrasting period. See fig. 1.

Figure 1 -- Binary form of "It’s Hard Set We’ll Be" Scene 2, measures 98-119.

```
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>98</td>
<td>110</td>
</tr>
<tr>
<td>110</td>
<td>119</td>
</tr>
</tbody>
</table>
```

The orchestral activity during "It’s hard set we’ll be" is divided into three sections: (1) strings -- measures 98-106, (2) woodwinds -- measures 106-111, and (3) strings -- measures 111-119. See fig. 2

Figure 2 -- Division of formal sections compared to division of orchestral choirs in "It’s Hard Set We’ll Be" Scene 2, measures 98-199.

```
<table>
<thead>
<tr>
<th>A</th>
<th>98</th>
<th>106</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartley</td>
<td>Maurya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings</td>
<td>Woodwinds</td>
<td>Strings</td>
<td></td>
</tr>
</tbody>
</table>
```

The second example, Nora’s soloario "It’s Michael’s, Cathleen," from Scene 4, measures 92-108, is in binary form. In the antecedent phrase of the first period Nora sings, "It’s Michael’s, Cathleen; it’s Michael’s," in reference to the bundle of clothes brought to them by the young priest. In the following consequent phrase, Nora is echoed by the
chorus on the line, "God spare his soul." The phrases of
the A section form a contrasting period. The second period
is set off from the first by a change of key, from D minor
in the A section to Db Major in the B section. In the
antecedent phrase in the second period, Nora wonders aloud,
"What will Mother say when she hears of this," followed by
the consequent phrase in which she completes her thought,
"and Bartley on the sea." The phrases of the B section form
a contrasting period. See fig. 3.

The orchestral activity during "It's Michael's,
Cathleen" begins in measure 92 with the full orchestra
except for the oboe. In measure 94, while the brass fades
away, the oboe enters on beat 3 in imitation of the incipit
at the unison. In measure 97, the woodwinds fade out
leaving only the strings to accompany the rest of the
arioso. See fig. 4.

Figure 3 -- Binary form of "It's Michael's, Cathleen"
Scene 4, measures 98-119.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>92 - 98</td>
<td>101 - 108</td>
</tr>
</tbody>
</table>

The third example, Maurya's solo arioso "They're All
Together This Time" from scene 6, measures 208-220, is in
binary form. In the antecedent phrase, Maurya laments
because all of her men are now dead. In the following
phrase, she continues with "and the end has come." The
Figure 4 -- Division of formal sections compared to division of orchestral choirs in "It's Michael's, Cathleen" Scene 4, measures 98-119.

Arias and Duets

The first example of a duet is Maurya and Cathleens'
Figure 6 -- Division of formal sections compared to division of orchestral choirs in "They're All Together This Time", Scene 6, measures 208-220.

A

Woodwinds
Brass
Maurya
Mens chorus
Strings

B

208
213
216
220

duet "He's gone now" from scene 3, measures 4-71. The duet is in incipient ternary form (A B A) with Maurya singing the A period, Cathleen singing the B period, and together singing the final A period.

The shape of the first period's antecedent phrase is a symmetrical arch that occurs in mm. 5-14. The peak of the arch is reached on the downbeat of m. 10 with an E2 half-note on the word "God." See fig. 7. The consequent phrase (measures 17-25) of the first period is a reiteration of the antecedent, making the A section a parallel period. Before and during the consequent phrase (measures 14-21), the men's chorus interjects a repeating four-note pattern using the text "God spare us all." This forms an ostinato under Maurya's vocal line until measures 22-25, when the men's chorus and Maurya sing "God spare us all for we won't see him again" in a homophonic texture.

After the first instrumental interlude (measures 25-33) the A period begins with the first half of the antecedent
Figure 7 -- Symmetry in antecedent phrase of A period from "He's Gone Now", Scene 3, measures 5-14.

phrase being identical to the previous presentations; however, in the second half of the antecedent new text in a melismatic setting creates contrast between the two parts of the phrase. See fig. 8.

Figure 8 -- Melismatic line from second half of A antecedent of "He's Gone Now", Scene 3, measures 39-41.

In measure 41 the key changes from Bb to B minor as Maurya sings the final line of this section, "I'll have no son left to me in the world". In measure 46, the B section begins in the established key of B minor with Cathleen rebuking Maurya for sending Bartley away without her blessing. Between Cathleen’s statements, Maurya, who seems oblivious to Cathleen's scoldings, interjects, "He's gone now", at the original pitch level with the same motivic profile. See fig. 9.

Just before the second instrumental interlude from
"He’s Gone Now" (m. 55), the key changes from Bb major to B minor. The interlude occurs in measures 56-62 with the material being the same as before; however, in the first presentation, the key was Db major, and in the second presentation, the key is Bb major. In measures 62-71, the final return of the A period takes place without a consequent phrase. See fig. 10. Maurya and Cathleen are singing the title verse together with accompaniment from the men’s chorus. All three elements come together in a final homophonic presentation of the text "God spare us all, for we’ll not see him again." See fig. 11.
The use of the orchestra during "He's Gone Now" is in measures 4-26, 31-52, and 62-71. In the instrumental interludes in measures 25-33 and 56-62, the woodwinds are predominant; however, the parts have been rearranged. See fig. 12.

The second example of a duet in Riders to the Sea is Nora and Cathleen's duet "There Were Two Men," from scene 4, measures 16-60. The duet is in ternary form with Nora singing the A period and Cathleen singing the B and A periods. See fig. 13.
Both the antecedent and consequent phrases (measures 16-17 and 22-23 respectively) are parallel as Nora sings the same text for both—"'There were two men' says he." The second halves of each phrase differ from one other. The text for the antecedent’s second half (measures 17-20) describes what the two men were doing and the consequent second half (measures 23-36) relates what then happened to them. See fig. 14.

The B period (measures 30-51) is actually a phrase group consisting of three phrases -- measures 30-37, 37-42, and 44-51. The first phrase begins with Cathleen telling Nora to give her the knife so that she may cut away the string.
that ties the bundle of clothes the priest brought them.
The key has shifted to Bb minor, and the oboist and a solo
first violinist imitate the vocal line at the unison and at
a distance of six beats in measures 30-34 and 13 beats in
measures 33-42. Here, the second phrase activates before
the first phrase ends. See fig. 15.

Figure 15 — Oboe and solo Violin imitation of the B
period first phrase, and vocal line through
the second phrase from "There Were Two Men", Scene 4, measures 30-42.

The third and final phrase of the B period is divided
between Nora, who in measures 44-47 sings, "I've heard tell
it was along way to Donegal", and Cathleen, who responds by
singing, "It is, surely." See fig. 16.

Figure 16 — Third and final phrase of the B period from
"There Were Two Men", Scene 4, measures 44-51.

The final A period begins in measure 53. The key of D
minor is reestablished as Cathleen sings, "There was a man in

xx
here" using the same opening melody. Now the subject is about a man who told her how long it would take to walk to Donegal. The final A section comes to a close in measures 61-64 when Nora then sings, "And what time would a man take and be be floating?"

The orchestral background of "There Were Two Men" begins in measure 16 with only the strings accompanying Nora's vocal line until measure 21 when the woodwinds enter. The brass enters in measure 25 completing the full orchestra on the words "caught in the rocks." The instrumentation returns to strings and woodwinds in measures 27-52. In measure 52, the woodwinds recede until measure 57, where they return and remain until the end of the duet. See fig. 17.

The third example is Maurya's aria, "They're All Gone Now", from scene 6, measures 58-103. The form is ternary, and Maurya sings all three sections alone; however, there is extensive activity on the part of the men's chorus. The men's chorus presents a four measure introduction on a D major pedal. They repeat this pattern twice, using the first line of the text each time. Maurya enters in measure 62 with the same text. See fig. 18.

Maurya seems to be in a serene state, as she sings of not having to worry about what the sea can do to her, now that Bartley is dead. In the antecedent phrase of the B
division of formal sections compared to divisions of orchestral choirs in "There Were Two Men", Scene 4, measures 16-64.

Figure 18 — Ternary form in "They're All Gone Now", Scene 6, measures 62-103.

period, the men's chorus is used to echo Maurya's text "and the surf is in the east". See fig. 19.

The consequent phrase is treated in the same manner as the antecedent where Maurya sings of the sounds of the surf "making a great stir with the two noises". The men's chorus echoes the words "with the two noises". See fig. 20.

Because of their similarity, the antecedent and consequent phrases of the first period are parallel.
Maurya’s entrance with choral accompaniment in "They’re All Gone Now", Scene 6, measures 62-65.

Figure 19 -- Men’s chorus imitating Maurya’s line in the antecedent phrase of the B period, in "They’re All Gone Now," Scene 6, measures 76-80.

In the return of the A period, the key has changed from E minor of the B period to E major. The antecedent and consequent phrases are parallel, as Maurya sings of not having to get holy water in the dark night, or worry about “what way the sea is when other women will be crying.”

The orchestral forces are used sparingly in this aria. The strings are in support of the vocal line of the entire aria, while the woodwinds join forces with the strings in measures 89-103. See fig. 21.
Figure 20 -- Men's chorus imitating Maurya's line in the consequent phrase of the B period, in "They're All Gone Now", Scene 6, measures 85-88.

Figure 21 -- Division of formal section compared to divisions of orchestral choirs in "They're All Gone", Scene 6, measures 58-103.

The final example is Maurya and Cathleen's duet, "I've Seen the Fearfulest Thing", from scene 5, mm. 51-114. The duet is through-composed with Maurya singing the A period, Cathleen the B period, and Maurya the C period. See fig. 22.

The duet begins with a seven measure introduction in which a
Figure 22 -- Through composed form of "I've See the Fearfulest Thing", Scene 5, measures 51-114.

<table>
<thead>
<tr>
<th>Intr.</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>51-57</td>
<td>58-64</td>
<td>64-71</td>
<td>85-89</td>
</tr>
<tr>
<td>90-95</td>
<td>102-106</td>
<td>109-114</td>
<td></td>
</tr>
</tbody>
</table>

tympanum roll on Eb provides the only accompaniment. In mm. 51-54, Maurya sings, "I've seen the fearfulest thing any person has seen", to which Nora replies in mm. 56-64, "Tell us what it is you seen". In the antecedent phrase of the A period (mm. 58-64) Maurya gives an account of what she has seen. She arrived at the spring well and was praying to herself as she waited for Bartley to ride by. In the consequent phrase of the first period (mm. 64-71) Maurya sings of how Bartley rode by on the red mare "with the gray pony beside him", and concludes the phrase with "The Son of God spare us". Cathleen asks, "What is it you seen?", to which Maurya replies, "I seen Michael himself." The phrases of the A section form a contrasting period.

The orchestral activity at this moment (measures 71-89) is extremely important. The great intensity of the drama is projected through three elements, the first being a "sound mass" created by the mens chorus, who begin on their lowest pitch in measures 68-71. In measures 71-75, the sound mass expands to cover more than a two octave range before it recedes back to the lowest pitch in measure 72. There it
remains until measures 88-89 when it again expands and begins a glissando up and down a jagged path. The second element is an upward glissando in the strings in measures 71-78. In measures 79-88, the strings cease their glissando and settle on sustained pitches. This coincides with the beginning of the glissandi activity in the men’s chorus. The third element is the upward triplet sixteenth-note, eighth-note pattern in the flute and oboe supported by the sustained pitches in the other wind instruments. See fig. 23.

In the antecedent phrase of the B period (mm. 85-89) Cathleen tells Maurya that she hasn’t seen Michael. In the consequent phrase (measures. 90-95), Cathleen continues to tell her mother that Michael is dead, and he received a "clean burial by the grace of God". By this time all orchestral activity has stopped, leaving just a tympanum roll on C2 to accompany Cathleen in the consequent phrase. The phrases of the B section form a contrasting period.

At the end of Cathleen’s line in measure 95, Maurya exclaims in measures 96-99 that "I have seen him this day . . . and he riding and galloping!". Heightening the dramatic effect of her outburst, the orchestral forces are gain utilized. The men’s chorus is singing a two-part presentation of the Irish folk song "Wild Mountain Thyme," with the Bb clarinet and viola doubling the tenor’s line and
Figure 23 -- Orchestral effects in Scene 5, measures 71-89.
Figure 23 -- Continued.
Figure 23 -- Continued.
the bassoon, cellos, and double bass doubling the baritone and bass line. The flute and violin are imitating one another with a repetitive, sixteenth-note, quintuplet figure. The oboe, English horn, French horns, trumpets, and snare drum are presenting a series of two to four sixteenth-note, repetitive, staccato pitches, each group ending on an eight-note. See fig. 24.

Figure 24 — Division of formal sections to division of orchestral choirs from "I've Seen the Fearfullest Thing", Scene 5, measures 51-114.

The orchestral activity ceases in measure 100 with the exception of the cellos, double bass, and timpani, playing an E1 and E0 pedal tone. This bass line descends by half steps to C1 and C0 (measure 111) and provides the only accompaniment to the C period until measure 111. In the antecedent phrase of the C period (measures 102-106), Maurya again begins her account of what she has seen singing: "Bartley went by saying 'the blessing of God on you' and I
could say nothing." In the consequent phrase of the C period (measures 109-114), Maurya sings of looking up again at the gray pony and seeing Michael upon it "with fine clothes on him and new shoes on his feet." Once again the full orchestra (measures 111-114) supports this moment in the drama. The phrases of the C section form a contrasting period.

Folk Music

In this second section of the analysis, folk music will be briefly defined and discussed in regard to its position in serious music in the nineteenth and twentieth centuries. Appendix A provides the Irish folk melodies incorporated in Riders to the Sea. This appendix documents where, when, and how the folk melodies are used along with examples of the pieces themselves.

History of Folk Music

This part of the analysis will deal with one of the single most important issues of Riders to the Sea: the use of authentic Irish folk melodies, primarily in the areas of recitation and occasionally during sung passages. A brief summary will be presented on folk music itself. This will include a look at the rise of national styles, an examination of Irish folk music's origins, and, finally, their application in Riders to the Sea.

xxxiii
The nineteenth century saw the development of a nationalist movement in which the style of individual countries became more separate and distinct. From this came a new type of tonal framework in which composers adapted small forms indicative of folk song into larger canvases of musical expression.

In the twentieth-century, the pursuit, study, and use of folk material covered a much wider range and was researched with more precision and rigorous scholarly method. Composers of this era began to turn away from traditional styles, allowing the folk idiom to design new styles and to further extend into the realm of tonality.

In 1947, the International Folk Music Council was founded, and it attempted in 1955 to define folk music to the satisfaction of its international membership. "Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity that links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives."
Utilization of Irish Folk Melodies

The application of authentic Irish folk melodies in Riders to the Sea is accomplished through interweaving throughout the musical fabric melodies taken from the Joyce, Pigot, Forde, Graves, and Allington collections. These collections represent some of the oldest specimens of Irish folk music ever assembled.

The selection of melodies for Riders to the Sea was utilized in ranges from the basic incipit to the entire piece. Generally, the melodies appear in the background of the musical texture, but frequently they do occur in the middle ground, and far less frequently in the foreground. There may be an occasional alteration in the melody to accommodate the musical lines around it.

Figures 25-30 provide examples of the use and treatment of the Irish folk melodies throughout the opera. Each scene is addressed in regards to the title of the melody, the instrument (or instruments) used for that melody, its position in the texture, and the scene and measure numbers. See figs. 25-30.

Appendix A provides complete documentation of the authentic Irish folk melodies used in Riders to the Sea. The information given includes the title of the folk song, the collection to which it belongs, its position in the texture, where it is located, what instruments are used, the
genre, how much of the melody is presented, and the alterations there are, if any. Finally, the folk song itself is presented in full or in part.

Figure 25 — "Feast of the Birds"—Vc., Bn. / Background / Scene 1, measures 27-32.

Figure 26 — "Oh, the Cruel Wars"—Eng. h. / Middleground / Scene 2, measures 16-24.
The major theme of *Riders to the Sea* is man's struggle against nature, a Romantic concept indicative of the 19th century. Another issue characteristic of the 19th century style is the harmonic and melodic language used in *Riders to the Sea*. Only during great moments of intensity, particularly in the 5th scene, are 20th century techniques and style characteristics such as "sound mass" and atonality used.
The cohesive factors of the opera include the text of the play and the use of authentic Irish folk melodies that weave throughout the musical fabric. Therefore the most apparent characteristics of Riders to the Sea are "Nationalism" with the use of the folk melodies; "Naturalism" with the use of a real and believable setting with the forces of nature ever present; and conservative use of common practice harmonic language.
Figure 30 -- "Wild Mountain Thyme" - M.C., Vc., DB., T. Tbn., B. Tbn. / Middleground / Scene 5, measures 96-100.
END NOTES

1. Salzmann, Eric, Twentieth-Century Music: An
   Introduction, 2nd Edition (Englewood Cliffs, New

2. Wachsmann, Klaus P., "Folk Music", New Grove Dictionary
   of Music and Musicians, ed. Stanley Sadie; Vol. 6

3. Salzmann, Eric, Twentieth-Century Music: An
   Introduction, 2nd Edition (Englewood Cliffs, New


5. Wachsmann, Klaus P., "Folk Music", New Grove Dictionary
   of Music and Musicians, ed. Stanley Sadie; Vol. 6
BIBLIOGRAPHY


APPENDIX A

Authentic Irish folk tunes used in Riders to the Sea

1. The Croppy Boy (Joyce Collection) pg. 141, no. 300.
   [A] Background / Scene 1, measures 1-6 / Violas / Narrative Air / 1st 3/4 of the piece / Altered: Rhythm
   [B] Background / Scene 4, measures 66-76 / Piano; Clarinet: measures 66-68; English horn: 68-69; Violas: 69-71; French horn: 71-76 / Retrograde presentation / Narrative Air / 1st 4/5 of the piece / Altered: Rhythm.

2. Oh, the Cruel Wars (Joyce Collection) pg. 168, no. 366.
   Background / Scene 2, measures 17-24 / English Horn / Set Dance / 1st 1/2 of the piece / Unaltered.
3. **Gradh Mo Chroidhe Do Shean Wig: Your Old Wig is the Love of my Life** (Pigot Collection) pg. 346, no. 690.

   [A] Background / Scene 1, measures 64-71 / Bassoon, Cellos, Double Basses / Reel / 1st 1/3 of the piece / Unaltered.

   [B] Background / Scene 1, measures 81-88 / Bassoon, Cellos, Double Basses / Reel / 1st 1/4 of the piece / Unaltered.

4. **Jenny Dwyer** (Joyce Collection) pg. 169, no. 370.

   [A] Background / Scene 1, measures 91-96 / Cellos, Piano / Double Jig / 1st 1/4 of the piece / Altered: Metrically.

   [B] Background / Scene 2, measures 139-143 / Bassoon / Double Jig / 1st 1/4 of the piece / Altered: Rhythmic Augmentation.
5. Lamentation for Father Charles O'Rodican (Forde Collection) pg. 315, no. 612.
Background / Scene 1, measures 57-61 / Bb Clarinet, Cellos, Piano: measures 57-61; Bassoon: 59-61 / Hornpipe / 1st 1/3 of the piece / Unaltered.

Middleground / scene 1, measures 14-18 / 2nd Violins, Oboe / Double Jig / 1st 1/10 of the piece / Altered: Rhythm.

7. The Feast of the Birds (Forde Collection) pg. 259, no. 464.
Background / Scene 1, measures 27-32 / Cellos, Bassoon / Hornpipe / 1st 1/4 of the piece / Altered: Rhythm.
8. An Bunnan Buidhe; The Yellow Bittern (Forde Collection) pg. 314, no. 609.
Middleground / Scene 2, measures 5-8 / Violas, English Horn / Hornpipe / 1st 1/4 of the piece / Altered: Rhythm.

9. Moirin Ni Chealla: Moreen o'Kelly or The Pilgrimage to Skellig (Joyce Collection) pg. 56-57, no. 110.
Background / Scene 2, measures 25-36 / Bb Clarinet: 25-33, / Bassoon: 34-36 / Song / 1st 2/5 of the piece / Altered: Metrics.

10. The Banks of the Roses (Joyce Collection) pg. 65. no. 128.
Middleground / Scene 4, measures 1-15 / Violas / Song / Complete piece / Unaltered.
11. The Winding Banks of Erne (Allingham Collection) pg. 64-65.


[B] Middleground / Scene 6, measures 37-43 / Bb Clarinet / Song / 1st 1/5 of the piece / Altered: Fifth note of passage.

A - dieu to Bel - a - shan - ny, where I was bred and

bom; Go where I may, I'll think of you, As

sure as night and morn... The kindly spot, the

friend - ly town, where ev'ry - one is known. And

not a face in all the place but partly sees my son; There's

not a house or win - now, there's not a tree or hill, But

cost or west, in for - eign lands, I'll re - collect them still...
12. *Shule Agra: Come my love* (Graves Collection) pg. 50.


His hair was black, his eye was blue, His arm was stout, his

word was true. I wish in my heart I was with you. Go -

dee-thu, ma-wor-teen aum. Shule... shule...

shule a - gra.... Un - ly death can ease my woe. Since the

lost of my heart from me did go. Go -
/Song / Complete piece / Altered: measure 35-Register shift and Pitch alteration.

To other shores across the sea we speed with swelling sail; Yet still there lingers on our lee a phantom mis-fall. Oh, fear not, fear not, gentle ghos, Your sons shall turn untie: Their fain to fly your love-ly coast, They leave their hearts with you.

14. I've found my Bonnie Babe a nest, (Graves Collection) pg. 48.
Background / Scene 2, measures 81-83 / Violas / Song / 1st 1/5 of the piece / Altered: Placement of beat.

I've found my bonny babe a nest On Slumber Tree: I'll rock you thereto ro-isy rest, As-trove Ma-cherre!
15. **Johnny's Gone to Hilo / Songs of the Sea; Clancy Brothers and Tommy Makem.**

[A] Foreground / Scene 2, measures 132-135 / Maurya / Song / 1st 2/5 of the piece / Unaltered.

[B] Background / Scene 3, measures 71-78 / Piano / Song / 1st 2/5 if the piece / Unaltered.

[C] Background / Scene 3, measures 79-94 / Piano, Clarinet, Violas, Cellos / Song / 1st 2/5 of the piece / Unaltered.

16. **Wild Mountain Thyme; Clancy Brothers and Tommy Makem.**

Background / Scene 5, measures 96-100 / Off stage chorus of mens voices / Song / 1st 1/10 of the piece / Unaltered.
APPENDIX B - LIBRETTO FOR RIDERS TO THE SEA

By J. M. Synge
An Adaption by C. Michael Carson

N: "Where is she?"

C: "She's lying down God help her, and may be sleeping if she's able . . . What is it you have?

N: "The young priest brought them. It's a shirt and a plain stocking that were got off a drowned man in Donegal. We'll find out if it is Michael's sometime when mother is down looking by the sea."

C: "How would they be Michael's, Nora? How would he go the length of that way to the far north?"

N: "The young priest says he's known the like of it, 'If it is Michael's they are,' says he, 'you can tell your mother he's got a clean burial by the grace of 'God, and if they're not his, let no one say a word about them.'"

C: "Did you ask him if he would stop Bartley from taking the horses to Galway fair today?"

N: "I won't stop him,' says he, 'but let you not be afraid.'"

C: "Is the sea bad by the rocks, Nora?"

N: "Middling bad, God help us. There's a great roaring in the west, and it's worse it'll be getting when the tides turned to the sea. Shall I open it now?"

C: "Maybe she'd wake up and come in before we're done. It's a long time we'll be, and we're both crying."

N: "She's moving about on the bed. She'll be coming in a minute."

C: "Give me the ladder and I'll put them in the wood loft. That way she won't know of them at all. Give me the ladder and I'll put them in the wood loft and maybe when the tide turns she'll be going down to see if he'll be floating in from the east."
M: "Isn't it enough wood you have for this day and evening?"

C: "There's bread baking, and Bartley will want it when the tide turns if he goes to Connemara."

M: "He won't go this day with the wind rising from the south and west. He won't go this day for the young priest will stop him surely."

N: "He'll not stop him, Mother, and I heard Eamon Simon and Stephen Rheety saying he would go."

M: "Where is Bartley?"

N: "He went down to see if there would be another boat sailing in the week, and I'm thinking it won't be long before he's here now, for the tides turning and the wind's blowing from the east."

C: "I hear someone passing the gate."

N: "He's coming now and in a hurry."

B: "Where is that bit of new rope, Cathleen?"

C: "Give it to him, Nora; it's on a nail by the white boards."

N: "Is this it Bartley?"

M: "You'd do right to leave the rope hanging by the boards Bartley. There will be sorrow I'm telling you, if he's washed up in the morning, or the next morn, or any morning of the week, for it's a deep grave we'll make him by the grace of God."

B: "I've no halter for the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, and the fair will be a good fair for horses."

M: "It's a hard thing they'll be saying about you if the body is washed up and there's no man to make the coffin, and after I've gotten the finest white boards found in Connemara."
B: "How would he be washed up, and we after looking each day for nine days, and a strong wind blowing a while back from the west and south?"

M: "If he wasn't found, then . . . The moon is raising the sea, and there was a star up against the moon, and it is rising in the night. If it was a hundred horses, or a thousand horses you had, what is the price of a thousand horses against a son when there is only one son left?"

B: "Go down each day Cathleen, and see if the sheep aren't jumping on the rye. If the west wind holds with the last bit of the moon, it's hard set we will be with no one but one man to work."

M: It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me and I an old woman looking for the grave?"

B: "Is she coming to the pier?"

N: "She's passing the greenhead and letting her sails fall."

B: "I'll have half an hour to go down, and you'll see me again in two or three days, maybe four if the wind is bad."

M: "Isn't it a hard and cruel man who won't hear a word from an old woman, and she holding him from the sea?"

C: "It's the life of a young man to be going on the sea, and who would listen to an old woman with only one thing to say and the saying it over and over."

B: "I must go now quickly. I'll ride down on the red mare, and the grey pony will run behind me . . . the blessing of God on you."

M: "He's gone now. He's gone now. God spare us all for we'll not see him again. He's gone now. He's gone now. God spare us all for we'll not see him again. He's gone now. He's gone now, and when the black night is falling, I'll have no son left to me in the world."

C: "Why wouldn't you give him your blessing?"

M: "He's gone now."
C: "And he looking back at the door."

M: "He’s gone now."

C: "Isn’t it sorrow enough on everyone without your sending him away with an unlucky word in his ear?"

M&C: "He’s gone now. He’s gone now. God spare us now for we won’t see him again."

N: "You’re taking the wood from the bread."

C: "The son of God forgive us, Nora, we’re forgetting his bit of bread."

N: "And it’s hungry he’ll be going till dark night."

C: "It’s starving he will be surely!" Mother go down to the spring well and give him this when he passes.

N: "You’ll see him then and the dark spell will be broken and you can say, ‘God speed you’, so he’ll be easy in his mind."

M: "Will I have time?"

C: "If you go now quickly."

M: "It’s hard set I am to walk."

C: "Give her the stick, Nora, or she may slip on the stones."

N: "What stick?"

C: "The stick Michael brought from Connemara."

M & C & N: "In the big world, the old people do be leaving things after them"

M: "for their sons and daughters, but in this place, it is the young men that do be leaving things behind for them that do be old."

C: "Wait Nora, maybe she’d come back quickly. She’s that upset. God help her, you wouldn’t know what she’d do."

N: "Is she gone round by the bush?"
C: "She's gone now . . . Bring it down quickly, for the Lord knows when she'll be back again."

N: "The young priest said he'd be passing tomorrow and we might go down and speak to him if it's Michael's they are."

C: "Did he say what way they were found?"

N: "'There were two men,' says he, 'and they were rowing around the black cliffs of the north.' 'There were two men,' says he, 'and the oar of one of them caught in the rocks.'"

C: "Give me the knife, Nora, the strings perished with the salt and there's a black knot on it you wouldn't loosen in a week."

N: "I've heard tell it was a long way to Donegal."

C: "It is surely. There was a man in here awhile ago. He said if you set off walking from the rocks beyond, it would be seven days before you'd be in Donegal."

N: "And what time would a man take and he be floating?"

C: "The Lord spare us, Nora. Isn't it a hard thing to say if it's his they are?"

N: "I'll get his shirt off the hook, that way we could put the one flannel on the other. It's not with them, Cathleen, and where will it be?"

C: "I'm thinking Bartley put it on this morning for his old shirt was heavy with salt. There's a bit of the same stuff. Give me that and it will do. It's the same, Nora, but wasn't there great rolls of it in the shops of Galway? It's the same, Nora, but doesn't many another man have a shirt like Michael's?"

N: "It's Michael's, Cathleen. It's Michael's. God spare his soul. What will Mother say when she hears of this and Bartley on the sea."

C: "It's a plain stocking, just a plain stocking."

N: "It's the second one of the third pair I've knitted, and I put in three score stitches and dropped four of them."
C: "It's that number, it is. Oh, Nora . . ."

C&N: "Isn't it a bitter thing"

C: "to think of him floating all that way to the far north
and no one to mourn him but the black vultures that do
be flying on the sea."

C&N: "Isn't it a pitiful thing"

N: "when there is nothing left of a man who was a great
rower and fisher but a shirt and a plain stocking."

C: "Tell me, is Mother coming, Nora? I hear a sound on
the path. Put these things away before she comes in. Maybe it's easier she'll be after giving her blessing
to Bartley."

N: "She's coming up to the door. We'll put it here in the
corner. Will she see it was crying I was?"

C: "Keep your back to the door the way the light'll not be
on you. Don't let on anything the time he's on the
sea. You didn't give him his bit of bread? Did you
see him riding down? God forgive you. Isn't it a
canter thing to raise your voice and tell what you
seen? Did you see Bartley? I'm saying to you."

M: "My heart is broken from this day."

N: "Did you see Bartley?"

M: "I've seen the fearfulest thing."

N: "God forgive you. He's riding the mare now over the
green head and the gray pony behind him."

M: "The gray pony behind him?"

C: "What is it that ails you?"

M: "I've seen the fearfulest thing any person has seen."

C: "Tell us what it is you seen."

M: "I went down to the spring well and stood there saying
a prayer to myself, then Bartley came along and he
riding on the red mare with the gray pony beside him.
The Son of God spare us."
C: "What is it you seen?"

M: "I seen Michael himself!"

C: "You did not, Mother. It was not Michael you seen for his body is after being found in the far north and he's got a clean burial by the grace of God."

M: "I have seen him this day . . . and he riding and galloping! Bartley came first on the red mare and went by quickly saying 'The blessing God on you,' and I could say nothing. I looked up again at the gray pony and there was Michael upon it with fine clothes on him and new shoes on his feet!"

C: "It's doomed we are from this day."

N: "Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?"

M: "It's little the likes of him knows of the sea . . . Bartley will be lost now, and let you call on Eamon and make me a good coffin out of the white boards, for I won't live after them. I've had a husband and a husband's father and six sons in this house. Some of them were found and some of there were not found. What shall I do? They're all gone, they're all gone. There was Stephen and Shawn who were lost in the great wind and was found in the bay of Gregory. Then there was Cheamus and his father and his own father again who were lost in the dark and not a sign was seen of them when the sun came up. Then there was Patch who drowned when his boat turned over. I remember four women coming in and not saying a word. I looked out then and there were four men carrying something in the half of a red sail and water dripping out of it and leaving a track to the door.

N: "Did you hear that Cathleen? Did you hear that noise?"

C: "There's someone crying out by the seashore."

M: "Isn't it Michael?"

C: "Michael is after being found in the far north, and if he was found there, now could he be in this place?"
M:  "There do be a lot of men floating round in the sea and what would they know if it was Michael they had or another man like him, for when a man is nine days in the sea and the wind is blowing, it's hard set his own mother would be to say what man it was."

C:  "It's Michael, God spare him for they've sent us a bit of his clothes from the far north."

N:  "They're carrying a thing among them and there's water dripping out of it."

C:  "Is it Bartley?"

E:  "It is surely, God rest his soul."

C:  "What way was he drowned?"

E:  "The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks."

M:  "They are all gone now, and there isn't anything more that the sea can do to me. I'll have no call now to be up crying and praying when the wind blows from the south and the surf is in the east, and the surf is in the west making a great stir with the two noises. I'll have no call now to be going down to get Holy Water in the dark night. I won't care what way the sea is when other women will be crying. Give me the Holy Water, Nora, there's a small cup of it still on the dresser. It's a great rest I'll have now. It isn't that I haven't prayed for you, Bartley, saying prayers in the dark night till you wouldn't know what I'd been saying, but it's a great rest I'll have now and it's time surely, and great sleeping I'll have after sun set."

C&N:  "She's quiet now and easy"

C:  "but the day Michael was drowned you could hear her crying from here to the spring well."

C&N:  "She's quiet now and easy."

N:  "It's fonder she was of Michael . . . ."

C:  "and would any one have thought that?"
C&N: "An old woman will soon be tired of any thing she may do"

C: "and isn't it nine days Mother has cried and wept"

N: "and made great sorrow in this house."

M: "They're all together this time and the end has come, may the Almighty God have mercy on Bartley's soul and on Michael's soul . . . and may he have mercy on my soul, and on the soul of everyone left living in the world. Michael has a clean burial in the far north and Bartley will have a fine coffin made out of the white boards. What more can we ask than that? What"

M & C & N: "more can we want than that?"

M: "No man at all can be living for ever and we must be satisfied."
Riders to the Sea

by C. M. Carson
Instrumentation and Voices

1 Flute
1 Oboe
1 English Horn
1 Bb Clarinet
1 Bassoon
2 French Horns
2 Bb Trumpets
1 Tenor Trombone
1 Bass Trombone
2 Percussionists
1 Piano
2 First Violins
2 Second Violins
2 Violas
2 ’Cellos
1 Double Bass

Voices

Maurya - Soprano
Cathleen - Soprano
Nora - Mezzo-Soprano
Bartley - Baritone

Off Stage Mens Chorus

2 First Tenors
2 Second Tenors
2 Baritones
2 Basses
Performance Notes

The individual scenes should progress without pause. When time signatures change during the course of a page, it is restated at the start of the next page. On a few occasions the off-stage mens chorus produces sound mass sonorities with indeterminate pitch content. These are represented by large black bands in the staff lines of the mens chorus, including three types: (1) wide block--chorus sings steady, sustained pitches ad libitum and avoiding doubling (2) narrow block--each person sings his lowest possible note, and (3) mobile block--like the wide block, except the pitches are moving up and down using "glissando."

On occasion when the narrow block changes to a wide block, the conductor should instruct which singers are to remain at their lowest note and which ones are to move and where they should move.
Riders to the Sea

Flute

Oboe

English horn

Bb Clarinet

Bassoon

Horn I & II

Trumpet I & II

Tenor Trombone

Bass Trombone

Percussion

Timpani

Piano

Maurya

Cathleen

Nora

Bartley

Mens Chorus

Violin I

Violin II

Viola

Violoncello

Double Bass
Kit. . . iteO

Fl.
Ob.
Eng. H.
Bb Cl.
Bsn.
Hn. I & II
Rb Tpt. I & II
T. Tim.
R. Tim.
Perc.
Timp.
Piano
Maurya
Cathleen
Nora
Bartley
Mens Chorus
Vln. I
Vln. II
Vla.
Vc.
Db.

"She's lying down God help her."
"Mora speaks in a low voice from the door."
"where is she?"
"How would they be Michael? How would be the length of that way to the far north?"

"We'll find out if it's a short one, or a long one, when mother is there, walking by the sea."

"The young priest brought the hat wheel with a sudden movement, and leans out to listen."

"Cathieen - Cathieen Cupe - Cathieen Cupe - Cathieen Cupe - Cathieen Cupe - Cathieen Cupe."
Fl.
Br.
Eng. H.
Bb Cl.
Dan.
Bn.
I & II
Bb Tpt.
I & II
T. Tbn.
B. Tbn.
Perc.
Timp.
Piano
Hauta
Cathleen
Nora
rearing in the rear. and it's worse it'll be getting when the
Bartley
Hong Chorus
Vln. I
Vln. II
Vln.
Vc.
rh.
Cathleen comes to the table

"Shall I open it now?"
Mayba she'd wake up and come in before we're done. It's a long trip we'll be and we'll both crying.

Maurya

Cathleen

Nora goes to the inner door and listens, "She's moving about on the bed. She'll be
Give me the ladder and I'll put them in a minute.
That way she won't know of them at all.
Fl.

Ob.

Eng. h.

Fb Cl.

Bsn.

Bn.

Hn. 1 & II

Fb Tpt. 1 & II

Tbn.

Bb Tbn.

Perc.

Timp.

Piano

Hauyga

Nora

Bartley

Menz Chorus

Vln. I

Vln. II

Vln.

Vc.

Db.

SCENE II

from the inner room and speaks to heel. "Isn't it enough wood you have for this day and evening?"
Fl.
Ob.
Eng. h.
Hn Cl.
Hm.
B. Tpt.
T. Ten.
B. Ten.
For.
Timp.
Piano
Maurya
Cathleen
Boro
Rortley
Hans Chorus
Vln. I
Vln. II
Vla.
Vc.
Bsn.
He won't go this day with the wind rising from the
do this day
lot

He won't
South

from and west.

He won't to this day to the

Mourya

Cahleen

Mara

Docilloy

Mara Chorus

Vln. I

Vln. II

Vla.

Ve.

mm.
He went down to see if there would be another boat tailing in the week, and I'm thinking it.
"I hear someone passing the gate."

"He's coming. Normalize. Where is that bit of new rope from Andy?"
"You'd do right to leave the rope hanging by the boards, Bartley."

"Is this in Bartley? Nora gives me a rope.

Nora

"It's on a nail by the white boards."

Callisto
Fl.
Ob.
Fng.
h.
Mb CI
.
lin.
Ir.
Tb:
Tn.
Ht.
B. Thn.
Perc.
Timp.
Pno.
M. Thn.
Cathleen
More
Barley
Mens Chorus
Vln. I
Vln. II
Vla.
Vc.
Bsn.

I'm telling you, if he's washed up
in the mor... or the next mor... or any morning of the
There will be sorrow, there will be sorrow.
It's a hard thing about you if they'll be saying body is washed up
I've no halter for the mare, and I must go now quickly. This is the one boat going for two weeks or beyond it, and the fair will be a good fair for horses.
and there's no man to make the coffin. and after I've gotten the line... white boards found in Connemara.
How would he be washed up, and we
...and a strong wind from the west and blowing a while back south?...
Waltz of the Flowers

There was a dream

The moon is taking the west and

Majesty

Cathleen

Horn

Raciloy

Horn Chorus

Vln. 1

Vln. II

Vla.

Vc.

Bc.
The moon and it is rising
In the night
Fl.  
Fag.  
Fsn.  
Hn.  
Mbr.  
T. Tim.  
B. Tim.  
Perc.  
Timb.  
Pno.  
Sopr.  
Cath.  
Nora  
Farley  
Hena  
Vln. I  
Vln. II  
Vln.  
Vc.  
Dr.  

It was a hundred horses, or a thousand horses.
What is the price of a thousand horses?
While Hartley works at the halter,
Go down each day Cathleen, and
Oh, if the sheep aren't jumping in the eye.
If the west wind holds with the last bit of the moon, it's hard not we will
"Oh, did you drown with the rest? What way will I live and the girls with me and..."
Bartley lays down the halter, takes off his old coat, and puts on a newer one; he then turns to Horr.

Murya:

looking for the grave.
She's passing the greenhead
when her sails fall.
"Is she coming to the pier?"
Barley says the pier
and tobacco.
"I'll have half an hour to
do down, and you'll see me.
"
Maurya

Cathieen

Horn

Hartley

again in two or three days, maybe four if the wind is bad

Maurya turns around to the

site, and puts her shawl or

scarf on her head.

Maurya

Chorus
Accel... J:80

Chorus

V. Thou.
B. Thou.
Perc.
Timb.

Piano

Maury
Cathleen
Nora
Betsey

Chorus

vln. I
vln. II
Una.
Vc.
Dr.
who would listen to an old woman with only one thing to say and the saying it over and
M. Hartley must go now quickly. I'll ride down on the red horse and the gray pony will run behind me ... the blessing of Bartley takes the halter; God on you.
fl.
ob.
Fag. B.
Bb Cl.
Bsn.
bn.
Tpt. 1 & II
Bb Tpt. 1 & II
B. Tbn.
B. Tbn.
Perc.
Timp.
Piano

Floury: All for we'll not see him again.

Cathleen
Nora
Hartley
Hens Chorus

Vln. I
Vln. II
Vla.
Vc.
Db.

YAW God spare us all.
Cod spare us all.
Maurya
Cathleen
Dora
Hedley
Hone Chorus
Vln. I
Vln. II
Vla.
Vc.
Db.
Fl.
Ob.
Eng. H.
M. Cl.
Ban.

Maurya
Cathleen
Hartley
Mens Chorus
Vln. 1
Vln. II
Vla.
Vc.
Bsn.

Fl. now. —ff
not see him again

God spare us all for we'll not see him again.
'When the black night is falling, I'll have so son'
Fl.

Eng. h.

Bb Cl.

Bsn.

Hn. I & II

Bp Tpt. I & II

T. Tim.

M. Tim.

F. Perc.

Timp.

Pno.

Maurya

Cathleen

Nora

Bartley

Harp

Chorus

Vln. I

Vln. II

Vla.

Vc.

vb.

In the world.
Oh.

Fug. H.

Oh 't.

Han.

Un. 1 & II

Un. Quart. 1 & II

T. Theo.

N. Theo.

Fare.

Viola.

Piano

Maeva

Cathleen

Harry

Harley

Hans

Vln. I

Vln. III

Vla.

Vc.

Oh.
"out your sending him away with an unlucky word to his"
H. 

Oh.

Eng. H.

Bac.

Rec.

In.

It.

Tbn.

B. Tbn.

Perc.

Tim.

Piano

Soprana

Bassoon

Horn

Barbey

Mej. Chorus

Vln. I

Vln. II

Vln.

Va.

ft.
Haurya takes up the lamp and begins pacing the floor aimlessly without looking back. 

Cathleen cuts the bread and turns to Haurya. 

Maurya 

Cathleen 

Bora 

Martloy 

Hans 

Chorus 

Vln. 1 

Vln. II 

Vla. 

Vc. 

ns. 

The son of God forgive us. Here we're forgetting the bit of bread. Cathleen takes the bread and turns to Haurya. It's starving he'll be going. 

Hans

Hans cuts the bread and turns to Haurya. Cathleen takes the bread and turns to Haurya. It's starving he'll be going.
Mother go down to the spring well and give him this when he passes.
in his mind.

say, God

he'll be

in his mind.
Maurya pauses, and the weeping rises a little more loudly from the women, then sinks away. May he have mercy on my soul, and on the soul of everyone left living in the world.
Fl.
Ob.
Eng. h.
Hb cl.
Sn.
Ft.
Bc.
Tpt. I & II
T. Tim.
B. Tim.
Perc.
Timp.
Piano
Maurya
Rathleen
Nora
Bartley
Mens Chorus
Vln. I
Vln. II
Vjns.
Vc.
Db.
Maurya kneels down again
and bow her head.

Curtain and lights slowly fall.
Maurya stands up (instead!)

Cathleen walks slowly.

"It's hard set, I am to walk."

"Will I have time?"

"If you go now quickly,"

"Give her the stick."

Vln. I

Vln. II

Vln.

Vc.

Dr.
old people do be leaving things after them for their sons and

old people do be leaving things after them. slow

lirring things after them.

lirring things after them.
Maurya's daughter, Nora Bartley, and the Men's Chorus sing the following:

Maurya

Catlinen

Nora

Bartley

Men's Chorus

Vln. I

Vln. II

Vla.

Vc.

Bsn.
Enq. h
Bb Cl.
Bb
En.
Tpt.
Tbn.
Timp.
Perc.
Piano
Maurya
Cathleen
Nora
Dartboy
June
Chorus
Vln. I
Vln. II
Vla.
Vc.
Dr.
F1.
Fl.
Ob.
Eng. H.
Eb Cl.
Bsn.
Bsn. lln.
Bsn. II
Tpt.
Tbn.
Tbn.
B. Tbn.
F. Tbn.
Perc.
Timp.
Piano
Maurya
Cathleen
Bartley
Bartley
Chorus
Vln. I
Vln. II
Vla.
Vc.
Db.

Next goes over to the ladder
Wart more,copy she's come back quickly.She's that upset. God help her, you wouldn't know what she'd do. [Nathanael looks out]

"What have you gone sound by the bushes?"
Bring it down quickly, for the Lord knows when she'll be back again. Nora got the bundle from the loft.
They have found the young priest, who said he'd be passing tomorrow and we might go down and speak to him if it's Michael's they are.
"there were two men", says he, "and they were rowing a-
round the black cliffs of the north
The image contains a musical score with various musical notations and annotations. The text on the page appears to be a musical score with sections for different instruments and vocals, indicating a piece of classical or orchestral music. The score includes parts for flute (Fl.), oboe (Ob.), clarinet (Cl.), horns (Hrn.), trumpets (Tpt.), trombones (Tbn.), timpani (Timp.), harp (Hp.), and strings (Pno., Vln. I & II). There are also sections for the chorus (Chorus) and orchestra (Orch.). The text on the page seems to be a transcription or a commentary on the music, possibly including lyrics or musical directions.
Caught in the rocks.
The fence no longer stands with the years.
It is far, it was a long way to Donegal.
And what time would a man take and be done.
Fl.
Ob.
Eng. h.
Hb Cl.
Hn.
Hn. I & II
Hb Trp. I & II
T. Tbn.
R. Tbn.
Perc.
Timp.
Piano
Hautyx
Cathleen
Kora
Bartley
Mensa
Chorus
Vln. I
Vln. II
Vla.
Vc.
Bb
"The Lord spare us, Nora. Isn’t it a hard thing to say if it’s him they are.”

Nora: “I’ll get his shirt off the hook, that way we could put the one there on the other.”
I'm thinking Bartley
put it on this morn-
ing (or his old shirt was heavy with salt.)

Theres a hint of the same stuff

in the corner. Cathleen, and where

will it be?
it's the land they compare Ulivan akn.
Maurya
Cathleen

wasn't there great rolls of it in the shops of Galway.

Maurya
Cathleen

wasn't there great rolls of it in the shops of Galway.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
F1, Ch.
Eng. H.
Mb Cl.
Bsn.
Hn.
Tpt.
Mts.
Tbn.
Perc.
Tim.
Pno.
Maurya
Cathleen
Bora
Bartley
None
Chorus
Vln. I
Vln. II
Vla.
Vc.
Db.
It's a plain stocking.
Just a plain stocking
I've knitted
It's the second one of the third pair I've knitted.
Cathleen counts the stitches and cries out.
"It's that number. It is. Oh Nora..."
Now's the time
for a bitter thing
now's the time
for a bitter thing
to think of how floating all that way
him but the black vultures to the far north and no one to mourn him but the black vultures
Isn't it a pitiful thing when there is nothing
left of a man who was a great rower and fisher but a shirt and a plain
Catherine turns towards the door.

"Tell me, is nothing coming here?"

I hear a sound on the path...
"Put these things away before she comes in. Maybe it's easier she'll be after giving her blessing to Bartley."

"She's coming up to the door."
Mens 

Chorus 

Vln. I (m/c) 

Vln. II (m/c) 

Vla. (m/c) 

Vc. (m/c) 

Bsn.
"Keep your back to the door the way the light will not be on you."
"Let on anything the time he's on the way."
"Will she see it was crying I see."
The girls look at each other. Maurya comes in very slowly without looking at the girls and goes over to her stool at the other side of the fire.
the cloth with the bread is still in her hand
You didn't give him his bit of bread?"
Maurya goes on crying.

Henry

Cathleen

Did you see him riding down?

Cathleen sings while Henry is crying.

Bartley

Chorus:

Viol. I

Viol. II

Vla.

Vc.

Db.
Did you see Bartley? I'm saying to you.
Oh, my heart is broken from this day.

Did you see Bert ley?
I've seen the fearfulest thing.
riding the mare now over the green head and the gray
Mauryn is startled to the point that her shawl falls back from head and shows her white upturned heel.

"The gray pony behind him!"

Cathleen goes to the fire.

"Pooh! Rear up!"

Cathleen goes to the fire.
I've seen the most beautiful thing.
Tell us what it is you seem.
...down to the spring well and stood there say ing a prayer to my self, then...
Bartley came long and he riding on the red mare with the gray po-ny he

Fl.

Oh.

Eng. H.

Br. Cl.

Bsn.

Hn.

Hn. Tpt.

Hn. Tbn.

B. Thn.

Perc.

Timp.

Pno.

Chorus VI

Vln. II

Vla.

Vc.

Dr.
Son of God, spare us.

What is it you mean?
It was not Michael you saw.

[Music notation]
for his body after being found in the sea, north and he's got a clean burial in the town.
"I have seen him this day... and he riding and galloping!"
Could say nothing. But when I looked up again, there was Michael up there.
"With fine clothes on him and new shoes on his feet!"

Cathleen begins to cry.
It's little the likes of him knows of them. Bartley will be lost now, and let you call on Denes.

Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?
Fng. A

Oh.

Fng. h.

In C.

Do.

Hn. I & II

Hn. Tpt., I & II

T. Thn.

R. Thn.

Perc.

Tim.

Viol.

Vln.

Maurya, Cathleen, Betsy

Mom Chor.

Vln. I

Vln. II

Vc.

Bc.
In the great wind and wave
Then there was
Then there was Patch...
There were four men carrying something in the half of a red sail.

[Sheet music page with clefs and musical notations]
Kanyas pauses for a moment, with her hand stretched out towards the door.
They first start as if they heard something through the door that is half opened. Nora and Cathleen speak to each other in a whisper.

"Did you hear that Cathleen? Did you hear a noise?" They look at each other, and then start staring at the door.
The door opens and old women begin to come in, crossing themselves on the threshold, and kneel down in front of Maurya and the girls. Maurya speaks as if in a dream.

"Isn't it Michael?" 

"Michael is after being"
Atoil, Fl • Ob.
Eng. H., Bb Cl.
Fsn.
Hn. 1 & II
Bb Tpt., 1 & II
T. Tbn.
B. Tbn.
Frc.
Timp.
Piano
Maurya
Cathleen found in the far north, and if he was
found there, how could he be in this
place?
Mora
Bartley
Hens
Chorus
Vln. I
Vln. II
Vla.
Vc.
DB.
There do be a lot of men floating round in the sea.

Maurya

Cathleen

Nora

Bartley

Hong Chorus

Vln. 1

Vln. II

Vla.

Ve.

Db.
for when a

in nine days to the

for whom a new
and the wind it blowing its hard, set his own mother would
Nora looks out from the window. Maury hands her the clothes that belonged to Michel.

Chorus

Hand in hand, God alone, we walk on a

tougher path. The tears are rising to her eyes.

Opening line: "If it's not clear, God's word will make it clear."

[Music notation and score]
The women that have come in. Is it Hartley?

"It is truly God rest his soul."

Two younger women come in and pull out the table. The men carry the body of Hartley laid on a plank.
Cathleen speaks to the two younger women as they are doing so: "What way was he drowned?"

TEXT: The gray pony knocked him into the sea, and he was washed out where there is a great surf on the white rocks.
Maurya has gone over and knelt down at the head of the table. The women are crying softly and weeping to themselves with a slow movement.

Cathleen kneel at the other end of the table. The men kneel near the door.
Maurya raises her head and
speaks as if she did
not see the people a-
round her.

They're all gone now.

They're all gone now.
They're all gone now, and there isn't anything more.
If the sea can do to me, I'll have no cell now to be up, crying and
They're all gone now.
Ft.
Ob.
Eng. H.
Bb Cl.
Ban.
Hn.
Hn. I & II
Hn. Tpt. I & II
Tbn.
A. Tbn.
Perc.
Timp.
Piano

My prayer—when the wind blows from the south...
and the surf is in the east.
stir with the two
dark night
fl.  obo.  eng. h.  b♭ cl.  ban.  fin.  f. c.  tb.  b♭ tpt.  1 & ii  t. tim.  b. tim.  for.  timp.  piano  mourya  catalaen  nora  bartley  mann  chorus  vln. i  vln. ii  vla.  vc.  dr.
Then she aprinkled th' Holy Water over him.
It's a great
It isn't that I haven't
Fl.
Ob.
Eng. h.
Ebd Cl.
Bsn.
Un.
I & II
Mn Tpt.
I & II
T. Tbn.
T. Tim.
Perc.
Timp.
Piano
Soprano
Mezzosoprano
Cello
Baritone
Tenor
Bass
Chorus
Vln. I
Vln. II
Vla.
Vc.
Db.

My prayers for you, Bartley, were prayers in the dark night.
Fl.  
Ob.  
Eng. H.  
Bb Cl.  
Bsn.  
Hn.  
Hn. 1 & II  
T. Tpt. 1 & II  
T. The.  
B. The.  
Frc.  
Timp.  
Pno.  
Mourya  
Cathleen  
Nora  
Bartley  
Hans Chorus  
Vln. I  
Vln. II  
Vla.  
Vc.  
DB.  

'Put it to you wouldn't know what I'd been saying but it's a great'
Fl.

Ob.

Eng. h.

Eb Cl.

Bsn.

Hn.

1 & II

Bb Tpt.

T

Tbn.

M. Thor.

B. Thor.

Perc.

Timp.

Piano

Cathleen

Maura

Barlony

Maggie

Chorus

Vln. 1

Vln. II

Via.

Vc.

DB.
She crosses herself and begins to pray
The spread out the pieces of Michael's clothes beside the body.
now and
Michael
quiet slow end
could hear her crying from house to the spring well.
Fl.
Ob.
Mrs. h.
Sn. Cl.
Bsn.
Mn. I & II
Ml. Tp., I & II
T. Tim.
C. Tim.
Froce.,
Timp.
Piano
Hartley
Hons
Chorus
Vln. I
Vln. II
Vla.
Vo.
Db.

and would a ny one have thought there?...
row in this house
on Bartley's soul and on Michael's soul.