

## Contents

Danny boy	page 3
Róisín dubh	6
Carrickfergus	16

## Foreword

The traditional songs of Ireland have a haunting, emotionally charged atmosphere of their own, tinged as they are with a sense of heartfelt longing and loss. The three in this collection, in this respect, are poignant fellow travellers: *Danny boy* (the 1910 words of which, by Englishman Frederick Weatherly, were adapted to the much older Irish tune 'Londonderry Air') is surely one of the most beautiful folk melodies in Europe, with its wide, soaring leaps, its perfect, landscaped arcs and its almost hymn-like solemnity. There is no escaping the prevailing sense of farewell and melancholy in its rise and fall, even without the yearning of the text. It has long been one of my favourite folk melodies and I am not sure it would be possible to tire of it. Singers should leave themselves plenty in the reserve oxygen tank to reach the climactic peak of the tune, and to support the final cadence with appropriate tenderness.

*Róisín dubh*, meaning 'my little black rose', is thought to have originated from an Irish-language original in the late 16th or early 17th century (though probably not set to this tune). In it, the 'little black rose' is both the (real-life) daughter – it is supposed – of the then Earl of Tyrone, Hugh O'Neill, and also a metaphor for Ireland itself, bowing under the yoke of English oppression. With its underlying message of defiance and hope in the face of adversity, it has been adapted into many variants to suit the mood of the moment (its first stanza in the 17th century unequivocally read, '*Little Rose, be not sad for all that hath behapp'd thee: The friars are coming across the sea, they march on the main. From the Pope shall come thy pardon, and from Rome, from the East – And stint not Spanish wine to my Little Dark Rose*'). As an English composer, some of whose ancestors must have been at least complicit in the humiliation of Ireland (the other side of my family were Irish), I found adapting this most moving of love songs a humbling experience, perhaps even some minute act of apology. It should be sung with the passion of those seeking, and one day finding, their heart's desire, against all odds.

*Carrickfergus* takes us to a rocky County Antrim harbour town in Northern Ireland, though it is thought that the song may have originated, again in Gaelic, further south in County Cork, popping up in the 18th century in a raucously unsentimental, bawdy version (though it may have been around for ages by then, of course). That the two counties were linked during the Industrial Revolution by the linen trade might explain the transformation of its location northwards. The version we now know is achingly nostalgic, suggesting to me that it developed as a migrant's homesick plaint. It is above all a lament for lost youthfulness, a quality that should be captured touchingly in performance – as with the other two in this collection – without a hint of inhibition, irony or Anglo-Saxon reserve.

Howard Goodall  
March 2009

© 2009 by Faber Music Ltd  
First published in 2009 by Faber Music Ltd  
Bloomsbury House 74–77 Great Russell Street London WC1B 3DA  
Music processed by MusicSet 2000  
Cover designed by Sue Clarke  
Printed in England by Caligraving Ltd  
All rights reserved

ISBN10: 0-571-52980-1  
EAN13: 978-0-571-52980-3

To buy Faber Music publications or to find out about the full range of titles available please contact your local music retailer or Faber Music sales enquiries:

Faber Music Limited, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England  
Tel: +44 (0)1279 82 89 82 Fax: +44 (0)1279 82 89 83  
sales@fabermusic.com fabermusic.com

# Danny boy

Traditional Spiritual  
arr. Howard Goodall

F. E. Weatherly

Largo con anima

SOPRANO  
ALTO

Oh Dan - ny boy, the pipes, the pipes are  
come and all the flowers are

*p* v.1

TENOR  
BASS

Largo con anima

PIANO  
(for rehearsal  
only)

*p* v.1

2

call - ing from glen to glen and down the moun - tain -  
dy - ing, If I am dead, as dead I well may

v.2

v.2

4

- side; the sum - mer's gone and all the ros - es  
be, you'll come and find the place where I am

# Róisín dubh

(My dark Rosaleen)

Traditional Words and Music  
arr. Howard Goodall

$\text{♩} = 60$

**SOPRANO**  
*pp* *Mm* *mm* *mp*  
O my sweet lit-tle

**ALTO**  
*pp* *Mm* *mm*

**TENOR**  
*pp* *Mm* *mm* *p*  
O my sweet lit-tle

**BASS**  
*pp* *Mm* *mm* *p*  
O my sweet \_\_\_\_\_

**PIANO**  
(for rehearsal only)  
 $\text{♩} = 60$   
*pp* *p*

6

rose,  $\overset{3}{\text{do not}}$  pine \_\_\_\_\_ for the past, for the friends - that - come

pine \_\_\_\_\_ for the friends that come

rose,  $\overset{3}{\text{do not}}$  pine \_\_\_\_\_ for the past, friends that - come

\_\_\_\_\_ pine \_\_\_\_\_ friends

Róisín dubh is pronounced 'Rosheen doov'

# Carrickfergus

Traditional Words and Music  
arr. Howard Goodall

**Adagio teneramente** ♩ = 54

*p sempre legato*

SOPRANO  
ALTO

Ah \_\_\_\_\_ ah \_\_\_\_\_

TENOR  
BASS

*p sempre legato*

PIANO

**Adagio teneramente** ♩ = 54

6

ah \_\_\_\_\_

*p*

11

ah \_\_\_\_\_