

# feamainn

le Richard Hughes  
2021

Clairinéad i B  $\flat$ , Veidhlín, Vióla, Dordveidhil, Olldord, Meáin Bhuana  
Clarinet in B  $\flat$ , Violin, Viola, Cello, Double Bass, Fixed Media

coimisiúnaithe ag Crash Ensemble  
le maoiniú ón gComhairle Ealaíon na hÉireann

commissioned by Crash Ensemble  
with funds from the Arts Council of Ireland

## Nótaí cláir

### Programme notes

‘Sí an teanga a thuganns léargas ar an tírdhreach.

Athraíonn spásanna aonchineálacha ina n-áiteanna sainiúla nuair a dhoimhníonn teanga, mar Ghaeilge, léargas an bhreathnóra ar a dtimpeallacht. Is eiseamlár é ár saibhreas logainmneacha ar sin, agus iad gan chiall i mBéarla.

Ag breathnú ag an gcladach, feiceann an Béarlóir *seaweed*. I nGaeilge, dar ndóigh, feictear *coirleach, scothach, sleabhac, míoránach, ríseach, dúlamán...*

Language gives perspective to the landscape.

Homogeneous spaces turn to localised places when a language, such as Irish, deepens the viewer’s perspective on their environment. An exemplar of this is our wealth of placenames in Irish, which are nonsensical in English.

Taking a look along a shoreline, one sees *seaweed*. In Irish, one sees *coirleach, scothach, sleabhac, míoránach, ríseach, dúlamán...*

Sliocht as *An Ghaeilge agus an Éiceolaíocht* le Michael Cronin.

Extract from *Irish and Ecology* by Michael Cronin.

‘In the age of human-induced climate change... we are no longer biological but geological agents. We need to look to the long term to understand why we have done so much damage in the short term. The Irish language, no more than any other existing human language on the planet, only goes back so far and is dwarfed by the immensity of geological time. On the other hand, it goes back far enough to create a sense of the long view, a perspective on the present informed by the almost two millennia of recorded experience. One of the effects of this move towards deep history is that the familiar becomes strange. The familiar, nameless [seaweed] is given a name and a story by its name in Irish and this longer view leads us in turn to the deeper time of geology.

The landscape, taken for granted in its undescribed banality, suddenly comes alive with new information. As Timothy Morton has pointed out the word for something that is both familiar and strange at the same time is uncanny. The world around us is both familiar and, as the playing out of the climate drama indicates, deeply strange. In other words, a growing ecological awareness is bound up with this sensitivity to the uncanny...

For many, who have been born and grown up in Anglophone Ireland, the language can have a certain familiarity about it but, at the same time, remain disconcertingly strange...

An ecological ethics based on appreciating, tolerating and accepting strangeness is, in many respects, a more realistic and more useful approach to Irish-language learning for the

majority population in Ireland than the older nationalist trope of sudden, effortless conversion. What is more, this necessary humility faced with the unfamiliar becomes an ecological virtue as we unlearn many of the prejudices we had about the environment and come to a new understanding of it through the uncanny, long-term perspective of the language. Irish forces us to look at our surroundings anew and it is precisely the need to be jolted out of our complacency which becomes a pressing necessity in the midst of a climate crisis.'



## Nótaí seanma

### Performance notes

- SP - sul ponticello
- pSP - poco sul ponticello
- mSP - molto sul ponticello
- N - normale

Tá na meáin ar fáil le híoslódáil tríd an nasc seo

The media is available for download from the following link

**[richardhughes.ie/feamainn](http://richardhughes.ie/feamainn)**

atá san áireamh      físeán 7 rian steiréó - 2'20

included is              video & stereo track

Tosnaíonn an ceol 16 soicind (4 barr) théis tosnú na meán agus ba chóir go mbeadh dian-tempo ann. Moltar amharc-mhéadranóm.

The music begins 16 seconds (4 measures) after the media begins and there should be strict tempo. A visual metronome is recommended.

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Richard Hughes

♩ = 120

Clairinéad i B♭

Veidhlín

Vióla

Dordveidhil

Olldord

5

Vln.

Vla.

Dv.

Od.

8

Vln.

Vla.

Dv.

Od.

11 *coirleach*

Musical score for measures 11-19. The score is for a woodwind ensemble consisting of Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Double Bass (Dv.), and Oboe (Od.). The key signature has two flats (B-flat and E-flat).  
- **Cl.:** Measures 11-19. Starts with a whole rest. At measure 12, a glissando begins, marked *mp*. It reaches *f* by measure 13 and continues with a glissando through measure 19. A hairpin indicates a crescendo from *mp* to *f*.  
- **Vln.:** Measures 11-19. Starts with a whole rest. At measure 12, a glissando begins, marked *gliss.*. It reaches *p* by measure 13 and continues with a glissando through measure 19. A hairpin indicates a crescendo from *p* to *f*.  
- **Vla.:** Measures 11-19. Starts with a whole rest. At measure 12, a glissando begins, marked *gliss.*. It reaches *f* by measure 13 and continues with a glissando through measure 19. A hairpin indicates a crescendo from *f* to *p*.  
- **Dv.:** Measures 11-19. Starts with a whole rest. At measure 12, a glissando begins, marked *gliss.*. It reaches *f* by measure 13 and continues with a glissando through measure 19. A hairpin indicates a crescendo from *f* to *p*.  
- **Od.:** Measures 11-19. Starts with a whole rest. At measure 12, a glissando begins, marked *gliss.*. It reaches *f* by measure 13 and continues with a glissando through measure 19. A hairpin indicates a crescendo from *f* to *p*.

Musical score for measures 20-24. The score is for a woodwind ensemble consisting of Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Double Bass (Dv.), and Oboe (Od.). The key signature has two flats (B-flat and E-flat).  
- **Cl.:** Measures 20-24. Starts with a whole rest. At measure 21, an 8-measure eighth-note pattern begins, marked *mf*. It continues through measure 24.  
- **Vln.:** Measures 20-24. Starts with a whole rest. At measure 21, a glissando begins, marked *gliss.*. It reaches *f* by measure 22 and continues with a glissando through measure 24. An 8-measure eighth-note pattern begins at measure 23, marked *f*.  
- **Vla.:** Measures 20-24. Starts with a whole rest. At measure 21, a glissando begins, marked *gliss.*. It reaches *f* by measure 22 and continues with a glissando through measure 24. An 8-measure eighth-note pattern begins at measure 23, marked *f*.  
- **Dv.:** Measures 20-24. Starts with a whole rest. At measure 21, a glissando begins, marked *gliss.*. It reaches *p* by measure 22 and continues with a glissando through measure 24. An 8-measure eighth-note pattern begins at measure 23, marked *p*.  
- **Od.:** Measures 20-24. Starts with a whole rest. At measure 21, a glissando begins, marked *gliss.*. It reaches *f* by measure 22 and continues with a glissando through measure 24. An 8-measure eighth-note pattern begins at measure 23, marked *f*.

Musical score for measures 25-29. The score is for a woodwind ensemble consisting of Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Double Bass (Dv.), and Oboe (Od.). The key signature has two flats (B-flat and E-flat).  
- **Cl.:** Measures 25-29. Starts with a whole rest. At measure 26, an 8-measure eighth-note pattern begins, marked *mf*. It continues through measure 29.  
- **Vln.:** Measures 25-29. Starts with a whole rest. At measure 26, a 4-measure eighth-note pattern begins, marked *4*. It continues through measure 29. A glissando begins at measure 28, marked *gliss.*. It reaches *mp* by measure 29.  
- **Vla.:** Measures 25-29. Starts with a whole rest. At measure 26, a 4-measure eighth-note pattern begins, marked *4*. It continues through measure 29. A glissando begins at measure 28, marked *gliss.*. It reaches *mp* by measure 29.  
- **Dv.:** Measures 25-29. Starts with a whole rest. At measure 26, a glissando begins, marked *gliss.*. It reaches *p* by measure 27 and continues with a glissando through measure 29. An 8-measure eighth-note pattern begins at measure 28, marked *8*. It reaches *f* by measure 29.  
- **Od.:** Measures 25-29. Starts with a whole rest. At measure 26, a glissando begins, marked *gliss.*. It reaches *f* by measure 27 and continues with a glissando through measure 29. An 8-measure eighth-note pattern begins at measure 28, marked *8*. It reaches *mf* by measure 29.

29

Cl. *mf* *f* *p*

Vln. *p*

Vla. *f* *p*

Dv. *p* *f* *p*

Od. *mf*

*sleabhac*

32 ad lib accel tremolo - - - - -

Cl. *pp* *f* *gliss.* *gliss.*

Vln. *pp* *gliss.*

Vla. *p*

Dv. *gliss.* *f* *gliss.* *SP*

Od. *p*

38

Cl. *gliss.* *gliss.*

Vln. SP mSP

Vla. *gliss.* *f*

Dv. *gliss.* *mp*

Od. *mp* *f* 4

43 *míoránach*

Cl. *pp* *f* *gliss.* *gliss.* *gliss.*

Vln. *p* N *gliss.*

Vla. *p* N

Dv. *mp* *gliss.* *gliss.*

Od. 4

49 ♩ = 120

Cl. *gliss.*

Vln. SP *gliss.* N *f*

Vla. SP *f*

Dv. *gliss.* SP N *f*

Od. *f*

55

Vln. Vln. Vla. Dv. Od.

SP

3

3

Detailed description: This system contains measures 55, 56, and 57. Measure 55 starts with a treble clef and a key signature of two flats. The Violin (Vln.) part has a quarter note G4, a quarter rest, and a quarter note A4. The Viola (Vla.) part has a quarter note G3, a quarter note F3, and a quarter note E3. The Double Bass (Dv.) part has a quarter note G2, a quarter note F2, and a quarter note E2. The Oboe (Od.) part has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 56 features a double bar line with a fermata over the first measure. The Vln. part has a quarter note G4, a quarter rest, and a quarter note A4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 57 features a double bar line with a fermata over the first measure. The Vln. part has a quarter note G4, a quarter rest, and a quarter note A4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. The dynamic marking 'SP' is placed above the Vln. part in measure 57. The number '3' is written below the Vla. and Od. parts in measures 55 and 56, indicating a triplet.

58

Vln. Vln. Vla. Dv. Od.

SP ff 3 SP f pSP

3

SP

SP

Detailed description: This system contains measures 58, 59, 60, and 61. Measure 58 starts with a treble clef and a key signature of two flats. The Vln. part has a quarter note G4, a quarter note A4, and a quarter note B4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 59 features a double bar line with a fermata over the first measure. The Vln. part has a quarter note G4, a quarter rest, and a quarter note A4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 60 features a double bar line with a fermata over the first measure. The Vln. part has a quarter note G4, a quarter rest, and a quarter note A4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 61 features a double bar line with a fermata over the first measure. The Vln. part has a quarter note G4, a quarter rest, and a quarter note A4. The Vla. part has a quarter note G3, a quarter note F3, and a quarter note E3. The Dv. part has a quarter note G2, a quarter note F2, and a quarter note E2. The Od. part has a quarter note G2, a quarter note F2, and a quarter note E2. The dynamic markings 'ff', 'f', and 'pSP' are placed above the Vln. part in measures 58, 60, and 61 respectively. The number '3' is written below the Vla. part in measure 59. The dynamic marking 'SP' is placed above the Vla. part in measure 59 and above the Od. part in measure 59.