

Vocal Score

Jon F. Howe

The Tale of Cú Chulainn

A Monodramatic Cantata for
Amplified Mezzo-Soprano and Wind Ensemble

Libretto by Elisedd Knapp McGinley

Based on the Ulster Cycle, *an Rúraíocht*

Perusal Score

Characters

Macha, human form of the Morrígan/Narrator of the Story

The Crow, animal form of the Morrígan/Irish goddess of War, Fate, and Death

Conchobar, the king of Ulster and the uncle of Cú Chulainn

Dechtire, Conchobar's sister and Cú Chulainn's mother

The Men of Ulster, various notable men in Ulster who fight to raise Setanta

Morann, judge of Conchobar's court

Setanta, son of Dechtire. The name Cú Chulainn is born with

Culain, the smith

Cathbad, the chief druid

Cú Chulainn, the hound of Culain. The name Setanta is given

Ferdiad, Cú Chulainn's brother in arms

Emer, wife of Cú Chulainn

King Forgall, king of Lusk and father of Emer

Perusal Score

Pronunciation Guide

Irish Name	Phonetic Pronunciation
Amergin	A-vár-ghin
Cathbad	Kaf-fá
Conchobar	Kon-kor
Connacht	Kon-nacht
Cú Chulainn	Koo Kul-len
Culain	Kul-len
Dechtire	Deck-tír-a
Emain Macha	Ev-in Ma-ka
Emer	Ay-ver
Ferdiad	Fer-dia
Fergus	Fer-yus
Forgall	For-gall
Lámfota	Láwn-fa-da
Lugh Mac Ethenn	Loo Mac E-thenn
Macha	Ma-ka
Morann	More-ann
Samildánach	Sav-il-dáwn-ok
Scáthach	Scáw-thak
Sencha	Shen-ka
Setanta	Sháy-dawn-da
Ulster	Ul-ster

Written for Dr. Brian Cardany and the American Band

The Tale of Cú Chulainn

Elisedd Knapp-McGinley

Jon F. Howe (2025-2026)

*A Monodramatic Cantata for
Amplified Mezzo-Soprano and Wind Ensemble*

I. Coimperta

Adagio pesante ♩ = 66

Mezzo-soprano

Piano Reduction

ppp

8

9

Macha

mp parlando

Once on an is - land where a hun - dred kings reign Out to its North, where the

Woodwinds

13

storms and sea beat a shore of stone, a king - dom rose and its peo - ple called it Ul - ster. Once on the plains where the

18

king's hor - ses race the crows wheeled and said:

f

accel.....

Tom Drums

Ensem.

pp poco a poco

mf

f

mf

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Moderato maestoso $\text{♩} = 108$

Crows

23 *f*
"Run girl, run____ let your feet drum war of this woun - ded soil____

Alto Saxes
Ensem. *mp* *f* 3

29 *mf* *p sub.*
run girl, run____ let it all fall be - hind."____

35 *pp* 3 3 3

Macha

36 *mf*
Once in Ul - ster a pride - ful man said to a young and pride - ful king:—

mf *p sub.* 3 3 3 3 3 3 3 3 3 3 3 3

41 *f*
— my wife, a wild wo - man, is fas - ter than a - ny man my wife, a wild wo - man,

8va *mf sub.* *p sub.* *f sub.* *mf* 3

47

would put your horse to shame.

Ensem. *mf* Horns

p sub.

55

62 *f*

Once in Ul - ster the

Percussion *8va*

Ensem. *mp* *n mp* *n p* *n mp*

63

young king Con - chobar let no chal - lenge rest. He called for his fast - est hor ses He called

(Kon - kor)

68

70

ev - ery man to wit - ness what he called hon - or's price and he called the wild wo - man, though found a

p

73

mo - ther soon to be, while crows_ called_ o - ver head._____ She bled and fought for

p

78

81 *ff*

breath: she screamed_ for ev - ery man: "a mo - ther bore each one of you:____

mf *ff*

83

a mo - ther you_ for - got._____ When you are most in need, a mo - ther's pangs u -

ff

89

95

pon you: let ev - ery man of Ul - ster wet his beard with la - bor's_ tears."_____

pp

96

Conchobar *mf* Macha *ff*

Con - chobar called a - gain:_____ "what is your name, wild_ wo - man? She an - swered Ma - cha, (Kon - kor) (Ma - ka),

mp

103 *quasi sprechstimme*

daugh - ter of the Sea my_ name is Ma - cha.____ You'll ne'er for - get me.
(Ma - ka)____

ff

II. An Athid

Moderato misterioso $\text{♩} = 76$

Macha
mp parlando

Fif - ty song - birds flew o - ver E - mai Ma - cha: Fif - ty birds
(Ev - in Ma - ka):

p

3 flew o - ver the keeps of Con - chobar, King of Ul - ster, built on the hill where a
(Kon - kor)

5 wild_ wo - man once wept then bur - dened with her name.

repeat ad lib, asynchronously

8va

repeat ad lib

7 Recitativo (repeat ad lib)

Sing the following text on any pitch or pitches
in the Eb pentatonic series, *senza misura*.
Change pitches freely.

Once in Emain Machaa charioteer sat with fifty maids and wine in one cup.
They called her Dechtire, Conchobar's sister:
Dechtire, Conchobar's chariot-driver, she who bore him into battle from behind his war horses.
But Dechtire left a year before fifty songbirds flew over Emain Macha fifty birds that tore and
feasted on its growing fields:
fifty birds lay siege to Emain Macha and the men took up arms to chase the birds away.

7 *mp*

Play notes in Eb pentatonic series, freely, in any order, duration, or octave, *ad lib*.

mp
repeat, *ad lib*, asynchronously

repeat ad lib

repeat ad lib

11 *mp parlando*

on-cue A - cross the hills and val - leys o - ver streams and ditch through the woods and marsh - es un - til a house, a -

p *ppp*

15

lone, they found where each bird set foot sprung a wo - man who hid and slipped a - way.

18

And in the house_ they found Dech - ti - re, an in - fant in her arms.

(Deck - tír - ra)

pp

mf

III. An Slúagaid

Rubato con dolcezza (♩ = ca. 88)

Macha *mp* 3

She—

Piccolo solo *8va*

Ensem. *pp*

mp

7

Dectire

named him Se - tan - ta or one who knows the way. His fa - ther came to her in Em - ain
(Sháy - dawn - da) (Ev - in

ppp *pp* *mp* *pp* *p*

13

Ma - cha his fa - ther came con - cealed a year be - fore: his fa - ther, who the sto - ries named
Ma - ka) (Ev - in

pp *mp* *f* *mp*

20

Lugh mac E - thenn, Lugh Láim - fo ta, Sa - mil - dà - nach, God of Ma - ny Gifts
(Loo Mac E - thenn, Loo Láwn - fa - da, Sav - il - dáwn - ok)

E♭ clarinet solo *tr*

Ensem. *pp* *mp* *pp*

loco *pp* *pp > ppp*

A little quicker ♩ = ca. 96

26 wiel - der_ of a fla - ming spear. 31 Macha

Horn solo

Ensem. *mf* *pp* *mf* *mp*

32 mor - tal men of Ul - ster knew e - ve - ry child must be fos - tered: _ e - ven sons of di - vine fa - thers. So _

Oboe solo

Ensem. *mp* *f* *mp*

Con moto ♩ = 120

38 they fought_ and pled_ for Se - tan - ta like star - ving dogs: Con - chobar, let me teach him; (Shay - dāwn - da) (Kon - kor)

41 *f* Men of Ulster

Ensem. *mf*

42 Con - chobar, let me keep him; Con - chobar, please, Con - chobar, me, me, un - til the king de - fea - ted (Kon - kor) (Kon - kor)

Macha *mp*

ppp sub.

49

rit. *Rubato con dolcezza* (♩ = ca. 80-88)

46 let a laugh - ing Dech - ti - re set Se - tan - ta in his arms. They would take the
(Deck - tír - a) (Shay - dáwn - da)

51 boy to E - main Ma - cha and let its judge de - cide
(Ev - in Ma - ka)

a piacere *pp*

pp

IV. An Tochomlada

Recitativo: Misterioso ♩ = 76

Macha *mf parlando* Morann *dolce*

Mor - ann stared at anx i - lent men and a squir - ming child at a sul - len king. 'Let
(More - ann)

8^{va}

ppp

Brass

Ensem.

Ensemble continues

4 5

Con - chobar who is kin lead him to a wor - thy name. Let the po - et Sen - cha teach him
(Kon - kor) (Shen - ka)

8

quasi
sprechstimme

7

sung

speaking Let the dru-id A-mer-gin be his guide Le the war-ri-or

(A-vár-ghin)

(8)

13

11

parlando

Fer-gus be a fa-ther and the res will be the first of ma-ny men to love him as a

(8)

14

guard-i-an let all who know Dech-ti-re's son sing his prai-ses and if I am

(Deck-tir-a's)

(8)

18

f *mp*

wrong he will right it you will raise him high, men of Ul-ster, make us wor-thy of this son.'

(8)

loco

mp

23

p

ppp *f*

V. An Airgní I

Allegro eroico ♩ = 140

Macha

f

Cul - ain, the smith, lived in the deep - est wood, the dark - est
(Kul - len),

grove the thick - est bram - - ble Cul - ain, the smith, kept a hound with
(Kul - len)

teeth like haw - thorn barbs and one

day Cul - ain, the smith, wait - ed for King Con - chobar
(Kul - len), (Kon - kor)

and his court to come, and sit and gawk at his great house and its great and wild

24 *f* **26** *Meno mosso* $\text{♩} = \text{ca. } 122$ *mp* *rit.*

— beast on guard. — But on the lawns of Em - ain Ma - cha — a boys' ba - ta - lion
(Ev - in Ma - ka) —

33 *Maestoso con tenerezza* $\text{♩} = 72$ *p*

rose and fell be - fore the stran - ger's son. — Con - chobar called:
(Kon - kor)

Conchobar

36 come, win - ning child, win - ning boy, ride with us. Leave them to their brui - ses let them lick their

Macha **42** *quasi sprechstimme*

41 ten - der wounds. To which Se - tan - ta said:
(Shay - dáwn - da)

Setanta
sung

47 *f*

let me win the game, un - cle let me best this bunch un - cle I won't be far be - hind: it

8va

p

51 *3*

won't take ve - ry long.

52 Allegro eroico ♩ = 140

mf

Con - chobar left
Kon - kor)

p *mf* *pp*

55 *f*

laugh - ing laugh - ing laugh - ing and once at Cul - ain's door, the smith bade:

(Kul - len's)

mp

Meno mosso ♩ = ca. 122

Culain
mp

59 *mp*

I'll keep the fire warm and the spi - rits high those that are not poured. My hearth is yours to

pp mp

Red.

67 **69** Allegro $\text{♩} = 140$ *ff* Like a ghostly wail.
Pitches approximate

wan - der but my hound is wild Don't o - pen the

72 rit. *mp* door. Un - les Do we ex - pect a - ny

78 **78** Meno mosso $\text{♩} = \text{ca. } 122$ Macha accel. more? And Cor - chobar, for - get - ting, raised a glass, called a cheer, chain of the hound un -
(Win - kor),

85 **85** Allegro eroico $\text{♩} = 140$ *f* *mf* - done but else - where, boys' war won, -

The musical score is written for voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs with the same key signature. The score is divided into measures, with measure numbers 67, 72, 78, and 85 marked at the beginning of new sections. Performance markings include dynamics (mf, fff, ff, mp, pp, p), articulation (accents, slurs), and tempo changes (Allegro, Meno mosso, Allegro eroico). A large diagonal watermark 'Perusal Score' is overlaid across the center of the page.

88

Se - tan - - ta set out clutch - ing game's stick and lea - ther ball: tracked
(Shay - dáwn - - da)

92

cha - ri - ots though glen and gul - ly and quick - en - ing night on - to the land of the

p *mp* *mf*

96

smith Cul - ain.
(Kul - len).

Ev - er - y - man heard the howl ev - er - y

Adagietto $\text{♩} = 72$
mf

Piccolo solo
8va *ff-mp*

Ensem.

fp *ff* *ff-mp*

102

cour - ti - er the scream Me - mor - y - struck Con - chobar like the ring - ing of a bell.
(Kon - kor)

a piacere

Ensem.

p

VI. An Airgní II

Allegro moderato $\text{♩} = 120$

Culain *f* "Good was the friend you robbed from me," **Macha** Cried Cu - lain, — stand - ing in the door - way (Kul - len) —

where he found his guard dog slain. Each man's heart — be - came a ham - mer As the

child shook crim - son quenched His thin voice wa - vered his breath did hitch, but to the

Setanta *mf* **16** *Nobilmente* $\text{♩} = 80$ smith red - faced and thun - der - ing he of - fered this: "I'll find a whelp of that dog's kind to train

and while it grows I'll be your guard dog watch your door and flock and forge." —

The musical score is written for voice and piano. It features two vocal parts: Culain and Macha. The piano accompaniment includes various dynamic markings such as *ffz*, *f*, *ff*, *ffz*, *pp*, *ff*, *mf*, and *p*. The tempo is marked as Allegro moderato with a quarter note equal to 120 beats per minute. The key signature is B-flat major. The score includes lyrics in English and Irish, with some lyrics in parentheses. The score is divided into measures, with measure numbers 6, 10, 14, and 19 indicated. The score also includes a large diagonal watermark that reads 'Perusal Score'.

24 **Macha** *f*

Con - chobar called the of - fer fair. The smith sub - mit - ted to his king,
(Kon - kor)

pp

28 **Cathbad** *mp* 30

And the dru - id Cath - bad spoke to seal a vow sol - emn made. Hence - forth your name will be Cú Chu - lain,
(Kaf - fá) (Koo Kul - len)

ppp *8va*

32 **Sentanta** *mf* 35

the Hound of Cu - lain" But the boy pro - test - ed: "My mo - ther said I am Se -
(Kul - len) (Shay-

loco *mp*

36 **Macha**

- tan - ta my mo - ther's son I wil al - ways be." But the dru - id did not
- dáwn - da)

Ensem. Flute *8va*

p

39 Recitativo (repeat ad lib)

(mf) Freely, as before —————→ for what's a son to a hero? What's worthier than war?
 What mother would fight her only child's fortune in the face of fated glory?
 Who's Setanta to this story – every man of Ireland will know the name Cú Chulainn.

fal - ter,

(p) *p* *p* (final repeat only) *mf*

46 rit.....

mf

VII. Tochmarc Emire

Macha
Adagietto ♩ = 72 *mp parlando*

The years there - af - ter found three flaws in the youth Cú Chul - ainn by then no lon - ger a boy, ———
 (Koo Kul - len)

p

5

but not yet a man. That is, at least, three flaws found by Ul - ster's wo - men:

mp

10 **Allegro capriccioso** $\text{♩} = 124$
f *energico*

One: Cú Chul - ainn was too spry, smooth - skinned and beard - less, strong and sel - dom still
 (Koo Kul - len)

Two: Cú Chul - ainn was too dar - ing bold and self - as - sured, first to fight and last to
 (Koo Kul - len)

lose which he nev - er did Three: Cú Chul - ainn was too fine, with hair of sev - en col - ors
 (Koo Kul - len)

and a sweet - ness to his speech, each word giv - en a shin - ing grin.

26 **Recitativo** $\text{♩} = \text{ca. } 72$
pp *parlando freely*

The ma - ny hus - bands of Ul - ster, find - ing these flaws too, set to seek a wo - man the wild one might

ppp

28 *mf*

will - ful - ly wed. But Cú Chu - lain had no want for prof - ferred part - ners____
(Koo Kul - len)

f

32 **32** *Allegro capriccioso* $\text{♩} = 124$ *mf*

He and Fer - di - ad____ went out one night to a
(Fer - di - a)____

mp

36

king - dom far be - yond____ Em - ain Ma - cha's watch - ing eyes:
(Ev - in - Ma - ka's)____

f sub.

39 **40**

Ensem. *f*

mf

45 **49** *Recitativo* ($\text{♩} = \text{ca. } 72$) *pp parlando freely*

They snuck East in - to King For - gall's gar - dens, nest - led be -

Ensem. *ppp*

51 *3* *3*
tween the crook of two streams where his daugh - ter E - mer spied them en - ter - ing____ Both boy - ish would - be
(Ay - ver)

54 *3* *quasi sprechstimme* *sung f_{sub.}* *pp sub.*
war - ri - ors bent knees to the la - dy fair. Cú Chu - lain's look lin - gered: he asked "who are you, beau - ty rare?" But she
(Koo Kul - len's)
Oboe solo
mp *fp*

59 **60** Adagio misterioso ♩ = 66 *Emer* *mf dolce*
rat - tled off rid - dles ra - ther than re - ply:____ "I am the

64 *8^{va}*
watch - er who sees un - seen, the cur - ling eel____ a - round a wad - er's an - kle:____ "I am the

69 *8^{va}*
reed which would spare you the riv - er's rap - id's, but waves just be - yond your reach.

73 *mp parlando in time*

My fa - ther's men are as the wild's for - tune, and no man could claim me

(8)

Recitativo (♩ = ca. 72)

77 *ff* *mp* 79 *f sub.* Macha Cú Chulainn

a - gainst their will and gift." To this Cú Chu lainn said "I see you and all that you would give.

(Koo Kul - len)

(8)

fp

82 Macha 86 *quasi sprechstimme* *Allegro capriccioso* ♩ = 124

Name your fa - ther's men, love - ley E - mer. Why would they not re - lent?" E - mer said:

(Ay - ver) (Ay - ver)

Emer *f sung*

87 "You are an Ul - ster - man, fierce be - yond re - pent, but un - test - ed and a more pract - iced wield -

mp sub.

91 *a piacere*

- er of words than a - ny weap - on. It is not their name you need: it is yours all should know.

f sub.

96 **97** Recitativo (♩ = ca. 72) *pp parlando freely*

If you went to bat - tle but un - blood - ied from now to spring's new

100 *ppp* *mp* **102** Adagio misterioso ♩ = 66

blos - som, and un - rest - ed from sum - mer's end to then: If af - ter you can best my fa - ther's champ - i - ons,

104 *ppp* *pp* *p* *ppp* **108** *a piacere*

I might find you a wor - thy he - ro; I might yet take you to hap - pi - ly wed."

109 **Macha** *mp* **Cú Chulainn** *f sub.*

Cú Chu - lainn de - clared dip - ping his head to her: "All you have
(Koo Kul - len)

113 **Macha** *mp* **Emer**

com - mand - ed I as - sent" and E - mer an - swered, chin held high, "All that you have of - ferred,
(Ay - ver)

117 121 Allegro capriccioso ♩ = 124 Macha

I ac - cept." As they left,

123

Fer - di - ad slapped his arm and begged his bro - ther to un - ra - vel the rid - dles their two minds wove. But
(Fer - di - a)

127

Cú Chu - lainn would say no more than he knew how what it was to yield by way of one's own want - ing to
Koo Kul - len)

131

bend a wil - ling knee. He left For - gall's court grin - ning, not know - ing the dark King

135

trailed just be - hind. *a piacere*

f *mp sub.* *f sub.* *mp sub.*

VIII. An Echtri

Misterioso $\text{♩} = 108$

Macha

mf

One mor - ning in E - main Ma - cha the dru - id Cath - bad spoke a grim pro - phe - cy:—
(Ev - in Ma - ka) (Ka - fá)

mp

sfz *pp*

Recitativo (repeat ad lib)

Cathbad

9

Freely, as before

mp

...he who takes his arms today will make a legend who lives on the lips of
storytellers long after his death, but his heart will beat in brief: make no
warriors until tomorrow if they mean to last beyond youth.'

ff *fp* *sfz* *pp* *pp* *p*

(final repeat only)

14

pp *ff* *sfz*

16 Recitativo (repeat ad lib)

Macha

Freely, as before

mp

But Cú Chulainn, hearing this, ran to Conchobar to say he had to get a spear, and shield, and soon,
for Cathbad said great men would take up arms that day and so, smiling,
Conchobar gifted him his own blades.

Later Cathbad said to Conchobar, watching Cú Chulainn batter the boy's battalion on the practice-field:
the Hound's mother may mourn with a fury we ought fear.

Conchobar, confused, drew from him the bloody omission his beloved nephew made.

mp

20 *f* Cú Chulainn *f* 23

When con - fron - ted Cú Chu - lain said:
(Koo Kul - len) "One day a live is e - nough

Ensem. *p* Horn

24

if my name lives on af - ter me."

Ensem. *p* 3 3 3

27 Macha *mp* Forgall Macha Forgall

Freely, as before →

But all the while, Forgall moved disguised in the halls of Emain Macha.
Enos's father trickled quiet counsel into the ears of Northern king and druid wise: he said
and the boy to Scathach's isle. Send the reckless child across the sea,"
and when Cú Chulainn's kin wavered, he said
Cruel and wild she may be, no blood of Conchobar's could be bested by a woman's hand.
Send the boy to Scathach's side. Let her make him a man worthy of his name."

27 *mp* 3 3 3 3 3 3 3 3

Ensem. *mp* Bassoons Bassoons continue

31 Macha *mp* Macha Macha Macha

Freely, as before →

Conchobar and Cathbad dismissed this strange, shadowed man but looked once at one another, considering his plan.
In the end they sent Cú Chulainn with Ferdiad to Scathach to battle one another on her training grounds – and where the
warrior woman taught Cú Chulainn sweeping strokes and how to dye his straight sword red,
but despite her fearsome strength she could draw no blood from the boy who, with Ferdiad, forged men of each other.

31 *mp* 3 3 3 3 3 3 3 3

Ensem. *mp* Sax and Horn Instruments continue

35

Freely, as before

mp

For near a year, Cú Chulainn wondered about Emer while Forgall arranged another to take her hand. After near a year, the brothers sailed to find word of her looming wedding waiting upon flowering land. Cú Chulainn rode at once to Forgall's gardens, where the gates were drawn and the grinning king's champions waited in ranks of nine. Cú Chulainn did not falter; he swept his blade through eight of each set as Scathach taught him and soaked the stoop in gore. To those left shaking behind their shields, he said:

Ensem.

Piccolo *graz.*

39

Cú Chulainn

ff

"Know my name, men of east - ern Ire - land I am the Hound of Ul - ster the man meant to wed E - mer. (Ay - ver)

45

quasi sprechstimme

Let her grant her hand to me or join your kins - men as a mem - or - y

48

Macha

Freely, as before

mp

The trembling few let him through to where Emer waited and Forgall, fearing the fearsome man forged by his own hand, fled along the ramparts far away, where he could not see the Hound carry his daughter off to wed in Emain Macha.

IX. Cath in Bráthaire

Allegro vivace ♩ = 140

Cú Chulainn
f
 "Keep ——— your

Macha
 friend - ship, then." called Cú Chu - lainn to Fer - di - ad both stand - ing in a run - ning ford.
 Koo Kul - len) (Fer - di - a)

20
f
 In

32
 Con - nacht reigned a wolf - like queen — Who set her sights on Ul - ster. — In the years be - tween
 (Kon - nacht)

Low Brass
 Ensemble continues
 Ensem.

35

love and war Fer - gus, the Hound's once fos - ter fa - ther, en - tered ex - ile.

41

Fer - di - ad fol - lowed and brought their num - bers un - der his com - mand.
(Fer - di - a)

47

She led her men to Ul - ster's door where Ma - cha's pains ren - dered each man fee - ble for nine days' rule
(Ma - ka's)

53

On - ly the Hound, beard - less and young, could stand on the bat - tle - field and

Horn solo

Ensem.

59
hun - ted from the camps of Con - nacht's Queen— grind - ing their he - ro - ic host to bone - dust and un - an - swered prayer
(Kon - nacht's)

Ensem.

65 *ff agitato, freely*
feast - ing on the flock where cowered sol - diers ought to be.

68 **68** *Recitativo* (♩ = ca. 72)
So Con - nacht's Queen set - tled each day on send - ing a sin - gle man to meet him (bet - ter to lose one by bat - tle)
(Kon - nacht's)

71
than a hun - dred by siege, so her hus - band said) and each day Ul - ster's Hound cut them down

75 **75** *Allegro vivace* ♩ = 140
Now they stood in the ri - ver where

ff *sfz* *f* *ff* *sfz* *pp*

l.v. *p sub.*

84

Cú Chu - lainn had slain Con - nacht - men a - gain and a - gain, and red in the face with rage—
 Koo Kul - len) (Kon - nacht - men)

ff *ffp* *ff*

95

rit. *Allegro lamentoso* $\text{♩} = 132$

90

he begged for them to turn from each o - ther as bro - thers ought to do, —

mp

96

mp *trumpetful*

Fer di - ad held his pro - mise still. He
 (Fer di - a)

Trumpet
 Ensem.

102

said to Cú Chu - lainn — “You could lay down your arms dear - est bro - ther you could
 Koo Kul - len) —

mp

rit.

108

Macha
mf parlando

cross this ford to me” but the Cú re - plied
 (Koo)

pp *mp*

Meno mosso $\text{♩} = 100$

Cú Chulainn
mp mournful *p*

114
My high heart would ra - ther face a thou - sand fights than fight this fight with you. —

120
but I am the Hound_ of Ul - ster I am its sole de - fense. No more can I cross this wa - ter than the dog would

121

f

127
kill its mas - ter."

129 *Allegro vivace* $\text{♩} = 140$

135

142
Macha
f

Alto Saxophone
Ensem. *p*

For three days they fought with spears. For three days they bled the

148

ri - ver red._____ For three days they knew no kin in each - o - ther, un - til Cú Chu - lainn's
(Koo Kul - len's)

Ensem.

mp

153

spear land - ed where he be - gan to think it ne - ver would. Fer - di - ad fell
(Fer - di - a)

mp 158 rit.....

ff *p*

159

in his ach - ing arms gasp - ing a fi - nal breath with which his once bro - ther said:_____

mf *pp*

165

Ferdiad

— "On your hands, Hound, my blood,_____ "On your hands, Hound, my blood, My ribs

f *mp* *f* *p* *p*

con sord.

170 **Moderato lamentoso** ♩ = 88

can - not hold My ribs can - not hold my heart my_heart My end is fi - nal - ly My end is fi - nal - ly

Alto sax solo

Ensem.

mp *dim.* *3*

like a dying heartbeat *attaca*

X. An Aideo

Adagio ♩ = 66

Ferdiad

pp

come."

Horn solo

Ensem.

ppp *pp* *pp*

Piano and Timpani

Ensem.

7

13 *accel.*.....

p *f*

14Adagio pesante $\text{♩} = 76$

f *p* *mp* *p*

23 Macha 25 *mf* $\text{♩} = \text{♩}$

When the Hound strode a-gain through E-main Ma-mha each spear and shi-eld and sword top-pled from
(Ev-in Ma-mha)

pp *p*

29 35 accel.....Andante con moto $\text{♩} = 96$ *f* *ff*

high-pla-ces as if to tri-ving knees. In his ire, con sord.

Tom Drums ♩ *f*

Ensem. *f* *mf*

mp *f* *mf*

37

he flung his cloak and its pin, sent fly-ing, struck his foot

p sub. *mp* *ff*

pesante

44

fast - en - ing him where he stood. cha - ri - ot wheels were scat - - - - - tered

f *3* *ff*

8^{va} 6

50

scat - tered crow's fea - thers all a - round. Thrice fif - ty queens keened

mf *3* *p*

51

59

as at last he rode to his mo - ther where she for - e - ver

mp *3*

66

wai - ted with wine and well wi - shes for when he went to war.

Ensem. Flutes *mp* *3*

Allegro moderato $\text{♩} = 132$

73 *f*

But when he took Dech - ti - re's cup the bles - sing cur - dled
(Deck - tír - a's)

Ensem.

f *ff* *6* *8va* *fp* *ff sub.* *6* *fp*

78 *84* Moderato pesante $\text{♩} = 108$ *mf*

to blood the sip soured where he stood An il - ler o - men ne - ver

p *ff sub.* *6* *pp*

84

found, but Dech - ti - re's son - nought heard none of her plead - ing and rode on - to the bat - tle field

(Deck - tír - a's)

90 *quasi sprechstimme* *sung* *ff*

where Con - nacht - men were wait - - - ing wait - ing The

(Kon - nacht - men)

ff *6* *f*

94

red - haired queen sum - moned ev - ery fa - ther of ev - ery son he'd ev - er slain: ev - ery

8^{va} 6 *ff* sub. *p* 8^{va} 6 *ff* sub. 3

98

daugh - ter of ev - ery mo - ther he'd carved a wi - dow - room.

102

8^{va} 6 3 *pp*

105

mf

When he stepped to - ward the crows wheeled o - ver - head. They

p *mf*

113

sang a song of mourn - ing they sang a song for the dead:

rall.

121 The Keening: Maestoso lamentoso ♩ = 86

121

The Keening: Maestoso lamentoso ♩ = 86

solo

p

mp

Low brass

Ensem.

The Crows

mf enraged

127

The Crows

mf enraged

Should have been king

Should have been king

8va

mp

Ensem.

134

cut small by your own

am - bi - - - - - tion: could have

8va

Ensem.

139

won the game

but you'd ra - ther be a play -

8va

fp

144

145

er a play-er bound by your own heart - - - strings a-fraid of no - - -

fp

152

thing but an end - - ing; love no-thing like war.

f

158

159

Lit-tle boy pro-ven man, man pro-ven he-ro champ-i-on

ff

Ensem.

8va

Ensem.

8va

165

of all which you've put your blood-ed hand your blood - - -

mp

Ensem.

Ensem.

3

171

ied hand. Who are you not pro - ven to? —

Tenor sax

Ensem.

177

What are you not wor - of? Why are you still

Ensem.

184

189

figh - ting like you have no - thing you could lose?

192

203

Macha
mf

206 Marcia moderato $\text{♩} = 92$

quasi
spoken sung

And for ev - ery man who fell, a - no - ther wait - ed For ev - ery spear he threw a - no - ther

209 *f*
found him For ev - ery shield he shat - tered an ar - row land - ed un - til a crow perched on his shoul - der

214
A stone stood on the bat - tle - field No glo - ry wait - ed on war - wet grass: no

Flutes
Ensem. *mf*

219 *quasi sprechstimme* *Macha sung*
leg - end went while wail - ing on his mud - ded back. Blood - ied Cú, blood - ied hound, held his en - trails in his hand, and
(Koo),

Timpani
Ensem. *pp distant*

224 *quasi sprechstimme* *Macha sung* *a piacere* **230**
stag - gered to - wards the loom - ing stone. Blood - ied Cú, blood - ied hound, took his fi - nal stand.
(Koo),

pp *p*

232 242

Horn soli

Ensem.

pp *mp* *pp* *mf* *f*

243

Ensem.

pp *mf* *p* *n*

Macha *f* *a piacere*

Blood - ied Cú, blood - ied hound, took his fi - nal stand. _____
(Koo),

mf *p* *n* *n*

Percussion

Ensem.