

Donnacha Dennehy

The Hunger

(a docu-opera)

2012-2016

for soprano, male sean nós singer, sinfonietta, playback and video

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Commissioned by Alarm Will Sound

With funding provided by Arts Council of Ireland, MAP Fund, New Music USA

*For Kate Manley (soprano), Iarla O'Lionáird (sean nós singer)
& Alarm Will Sound (conducted by Alan Pierson)*

Dedicated to Courtney Orlando

DURATION 70 minutes

INSTRUMENTATION

flute (doubling piccolo and alto flute)
 oboe (doubling english horn)
 clarinet in Bb
 clarinet in Bb (doubling bass clarinet)
 bassoon

horn in F
 trumpet in C
 trombone (with F attachment)

percussion 1 :
 vibraphone (struck and bowed)
 crotales (higher set, bowed only)
 orchestral bass drum

percussion 2:
 marimba
 kick drum

piano

soprano voice
 sean nós singer (male tenor voice)

violin 1
 violin 2
 viola
 cello
 bass (with C extension, tuned down to B)

playback
 video playback (to be sent to 5 different screens)

NOTATION AND ACCIDENTALS

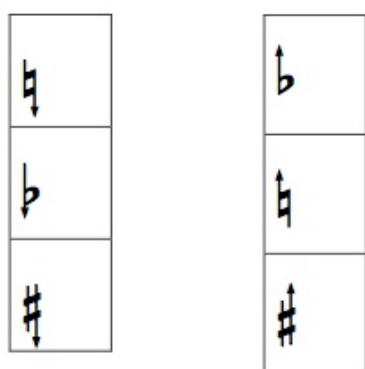
Accidentals hold through the bar, and are immediately cancelled at the next barline.
 This also applies for microtonal accidentals.

MICROTONAL ACCIDENTALS

Deviation by 1/4 tone:

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Deviation by 1/6 tone, or thereabouts:



The piece moves in and out of overtone-based tuning. Most microtonally inflected pitches are notated in terms of the governing fundamental and its particular harmonic number. For example, 1o:G indicates that the governing fundamental is G, and 7o indicates the 7th harmonic. Its tuning will thus be 31 cents lower than the equal tempered equivalent of that note. It is best to find the tuning in one of two ways:

- (1) finding the harmonic naturally from an open string and tuning to that OR
- (2) making use of a software application (for example MSP, PD or Cleartune among many others) to play back the pitch at the correct tuning, given its placement in the overtone series.

"EQ" indicates that the pitch should be played at equal temperament. This is usually indicated if that same pitch has been microtonally inflected before, or if it is a chord tone that might be interpreted by the player as needing to be microtonally inflected (e.g., the third or seventh) but should not be.

[illegible]

C

3

4

4

4

Fl.

Ob.

Cl.

Cl. 2

Bsn.

Thinner sound for the microtones
(13o)

pp

pp

To Bass Cl.

3

4

4

4

Hn.

Tpt.

Tbn.

p

pp

pp

3

4

4

4

Vib.

Pno.

Sop.

mf

slightly glottal

brighter again

p

pp

p

pp

bread" for months, and have told the sto - ry.

MURPHY

C

3

4

4

4

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

mf

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

pp

4
4

Fl.

3
4

Ob.

4
4

Cl.

4
4

Cl. 2

4
4

Bsn.

4
4

Hn.

3
4

Tpt.

4
4

Tbn.

4
4

Vib.

3
4

Pno.

4
4

Sop.

MURPHY

in Eigh-teen Four-ty Se-ven to raise an a-ware - ness a-bout the I-rish poor and their suf-fe-ring by then of course they were in - to the se-cond

4
4

Vln. I

3
4

Vln. II

4
4

Vla.

4
4

Vc.

4
4

Db.

27

28

29

30

6/8 4/4 2/4 6/8 4/4

Fl. Ob. Cl. Cl. 2 Bsn. Hn. Tpt. Tbn. Vib. Pno. Sop. Vln. I Vln. II Vla. Vc. Db.

lo: B

mf p mp p mp

Bass Clarinet

p mp

p mp

6/8 4/4 2/4 6/8 4/4

6/8 4/4 2/4 6/8 4/4

slightly glottal mp mf p mp 3 mf mp mf etc. (dipping and rising) heroic

bleak waste on the coast, I met a pi-ti-ful oldman in hun-ger and ta-tters with a child on his back,

(13o) m.s.p.

ord.

pp p p pp pp p pp p m.s.p. p pp

38 39 40 41 42 43 44 45

[illegible]

[illegible]

63	64	65	66	67	68	69	70	71	72
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G

4

4

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

4

4

Hn.

Tpt.

Tbn.

4

4

Vib.

Mar.

Pno.

KRUGMAN

KRUGMAN

G

4

4

Fa-mines ve-ry ra - rely is there you know li-te-rare-ly not e-nough ca-lo-ries to keep e-very bo dy a-live so

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Pno.

KRUGMAN

fa-mines hap-pen be - cause most most of the peo-ple are not get-ting the ca - lo - ries that (they that) so they're al-ways at

Vln. I

Vln. II

Vla.

Vc.

Db.

H

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

KRUGMAN : some le-vel e - co no-mic so it's a-bout who has con-trol of the re-sour-ces was I - re - land u - nique-ly be-cause of the__

H

Vln. I

Vln. II

Vla.

Vc.

Db.

2
4

4
4

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

2
4

4
4

Vib.

Mar.

Pno.

2
4

4
4

KRUGMAN

ty-ran-ny of free mar-ket e - co no-mics in in Bri-tish thought at the time hum pro-ba - bly not things like that have

2
4

4
4

Vln. I

Vln. II (EQ)

Vla.

Vc.

Db.

KRUGMAN

Lon-don took to jus-ti-fy do-ing no-thing to keep peo-ple from dy-ing hum was you know couched in in clas-si-cal po-li-ti-cally e-co no-my

3
4

4
4

Vln. I

Vln. II

Vla.

Vc.

Db.

(11o)

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

Fl.

p

Ob.

pp

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

KRUGMAN

be-cause that was the lan-guage in which peo-ple ra-tio-na-lized hum in-jus-tice in in in the mid nine teenth cen-tury

Vln. I

p

Vln. II

p

Vla.

mp

Vc.

mp

Db.

34

44

34

44

34

44

34

44

17

96	97	98	99	100	101
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Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Pno.

Sean-nós singer

Vln. I

Vln. II

Vla.

Vc.

Db.

sa hUain sa hUain na Trua_ 'sa hUain - n Ghil Bhean nai the Fúas- cail ar_ ai - ní - se a thá_ nár_ a gcrá

mf *mp* *p* *mf*

sul D (all natural harmonics)
(6o) (7o)

102 103 104 105 106 107 108 109 110

[illegible]

K
4
4

Fl. (11o)

Ob.

Cl. soft

Bass Cl.

Bsn. *p*

4
4

Hn. Senza sord.
like a natural third
mp

Tpt.

Tbn.

4
4

Vib.

Pno.

Sean-nós singer sa Pháis

MILANOVIC

K
4
4

You know, one

Vln. I *p*

Vln. II *p*

Vla. (7o) s.p. ord. s.p. ord. s.p. *p*

Vc. *p*

Db.

