



The foggy dew

version for SATB senza divisi

English song 1815

Irish ballad 1916

Arrgt. Jean-Christophe Rosaz



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English song 1815

Irish ballad 1916

Arrgmt. Jean-Christophe ROSAZ

$\text{♩} = 88$

Soprano

Alto

Ténor

Basse

solo ad lib. *p* as emerging of the fog

8

1) As down the glen one Eas - ter morn To a ci - ty fair rode I.

pp as emerging of the fog

O O O

* : overton ad lib. see at the end of the score

10

T

B

8

Where armed lines of proud - ly mar - ching men In squa - drons passed me by.

O O O

18

T

B

8

No pipes did hum, no bat - tle drum Did sound its loud tat - too

O

26

T

B

8

But the An - ge - lus bell o'er the Lif - fey's swell Rang out in the fog - gy dew.

misterioso

O In the fog - gy dew.

34

A

T

B

p as emerging of the fog

mp

8

2) Right proud - ly high o - ver Du - blin town They hung out a flag of war.

p

O O O O



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42

A

T

B

O O

'Twas bet - ter to die 'neath an I - rish sky Than at Suv - la or Sud el Bar.

50

A

T

B

O O O

And from the plains of Ro - yal Meath Strong men came hur - rying through;

58

A

T

B

misterioso

O Through the fog - gy

While Brit - ta - nia's huns with their great big guns Sailed in through the fog - gy

O Through the fog - gy

65

S

A

T

B

mf

mp

mp

dew. The fog - gy dew, the fog - gy dew! In the fog - gy dew, all the

3) 'Twas Brit - ta - nia bade our wild geese go That small

dew. In the fog - gy dew, all na -

dew. The fog - gy dew, the fog - gy dew! in the fog - gy dew the

The foggy dew

72

S na - tions__ might be free. But their lone - ly__ graves are by Suv - la's

A tions__ might be free! Free! Might be free, might be

T na - tions might be free! Might__ be free, might be

B na - tions might be__ free! Might be free, might be__

79

S waves On the fringe of the gray North Sea. But had they died by__

A free on the Sea! On the sea! The sea!

T free__ on gray North Sea! On__ sea! On__ the

B free__ on gray North Sea! On__ sea!

87

S Pear - se's side Or__ fought with Ca - thal__ Brugha, Their names we'd

A On the sea!

T sea! On the sea!

B The sea! The sea!

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94

S keep where the Fe-nians sleep 'Neath the shroud of the fog-gy dew. The

A In the fog - gy dew! The fog - gy

T In the fog - gy dew! In the dew! O!

B On the sea! In the fog - gy dew! The fog - gy dew

101 *f con forza*

S dew! O! 4)The bra - vest fell, and the so - lemn bell Rang mourn - ful - ly and

A dew! 4)The bra - vest fell, and the so - lemn bell O! Rang mourn - ful - ly and

T 4)The bra - vest fell, and the so - lemn bell Rang mourn - ful - ly and

B O! 4)The bra - vest fell, and the so - lemn bell Rang mourn - ful - ly and

108

S clear For those who died that Wa - ter - tide In the sprin - ging

A clear, and clear! For those who died that Wa - ter - tide O! In the sprin - ging

T clear, and clear! O! For those who died that Wa - ter - tide In the sprin - ging

B clear, For those who died that Wa - ter - tide In the sprin - ging

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115

S of the year. And the world did gaze with deep a - maze At those

A of the year. And the world did gaze with deep a - maze At those

T of the year. And the world did gaze with deep a - maze At those

B of the year, of the year! And the world did gaze with deep a - maze At those

122 *diminuendo*

S fear - less men, but few Who bore the fight that free-dom's

A fear - less men, but few Who bore the fight that free-dom's

T fear - less men, but few, but few Who bore the fight that free-dom's

B fear - less men, but few, but few Who bore the fight that free-dom's

129 *le chant disparaît dans la brume...
chaque voix entre en canon, librement*

S light Might shine through the fog - gy dew. bouche fermée respiration indépendante

A light Might shine through the fog - gy dew. bouche fermée
chaque voix entre en canon, librement

T light Might shine through the fog - gy dew. bouche fermée

B light Might shine through the fog - gy dew. bouche fermée respiration indépendante

The foggy dew

137

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The Soprano and Tenor parts feature a melodic line with eighth and quarter notes, while the Alto and Bass parts provide a harmonic accompaniment with sustained notes and ties.

145

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The Soprano and Tenor parts continue their melodic line, and the Alto and Bass parts maintain their accompaniment.

153

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts. The Soprano and Tenor parts end with a fermata and the instruction "tenir la note". The Alto and Bass parts end with a fermata and the instruction "colla parte".

1) As down the glen one Easter morn
 To a city fair rode I.
 Where armed lines of proudly marching men
 In squadrons passed me by.
 No pipes did hum, no battle drum
 Did sound its loud tattoo
 But the Angelus bell o'er the Liffey's swell
 Rang out in the foggy dew.

2) Right proudly high over Dublin town
 They hung out a flag of war.
 'Twas better to die 'neath an Irish sky
 Than at Suvla or Sud el Bar.
 And from the plains of Royal Meath
 Strong men came hurrying through;
 While Britannia's huns with their great big guns
 Sailed in through the foggy dew.

3) 'Twas Britannia bade our wild geese go
 That small nations might be free.
 But their lonely graves are by Suvla's waves
 On the fringe of the gray North Sea.
 But had they died by Pearse's side
 Or fought with Cathal Brugha,
 Their names we'd keep where the Fenians sleep
 'Neath the shroud of the foggy dew.

4) The bravest fell, and the solemn bell
 Rang mournfully and clear
 For those who died that Watertide
 In the springing of the year.
 And the world did gaze with deep amaze
 At those fearless men, but few
 Who bore the fight that freedom's light
 Might shine through the foggy dew.

La rosée brumeuse

Un matin de Pâques au pied de la vallée encaissée,
 Tandis que je me rendais vers Dublin,
 Là, des lignes armées d'hommes qui marchaient
 en escadron me dépassèrent.
 Aucune voix ne fredonnait,
 aucun tambour de guerre ne résonnait
 Mais la cloche de l'Angélus carillonnait crescendo
 au-dessus de la Liffey jusque dans la rosée brumeuse.

Avançant fièrement dans la ville de Dublin,
 ils arborèrent le drapeau de guerre avec dignité.
 C'était mieux de mourir sous le ciel irlandais
 qu'à Suvla ou Sud el Bar.
 Et depuis les plaines de Royal Meath
 des hommes forts arrivèrent en désordre
 Tandis que les Huns britanniques avec leurs armes longues portée
 tiraient à travers la rosée brumeuse.

C'est l'Angleterre qui a dit à nos oies sauvages de partir
 que les petites nations pourraient être libres
 Mais leurs tombes solitaires sont près des vagues de Suvla
 Au bord de la mer grise du Nord.
 Mais s'ils étaient morts aux côtés de Pearse
 Ou avaient combattu avec Cathal Brugha,
 Leurs noms, nous les garderions là où dorment les Fenians
 Sous le linceul de la rosée brumeuse.

Les plus courageux tombèrent, et la cloche du requiem
 sonna lugubre et cristalline
 Pour ceux qui sont morts en cette journée de Pâques
 dans le renouveau de l'année
 Pendant que le monde contemplant avec stupéfaction
 cette poignée d'hommes si braves
 Qui supportèrent le combat afin que la lumière de la liberté
 puisse à nouveau briller à travers la rosée brumeuse.

* There are three possibilities to get to the fifth-sound:

1. Bass sings 6th harmonic in overtone singing style. Sounds flute-like two octaves and a fifth higher as a separate instrument. This doesn't serve as a stabilizing fundament but gives the piece a completely new character.
2. Bass sings /o/ with an emphasised 6th harmonic in singing phonetics style, which doesn't sound like overtone singing, thus not changing the all over sound, but still giving the impression of a present fifth. (My favourite)
3. Bass sing 3rd harmonic with NG-technique. Sounds quite (too) dark as a vowel. *Wolfgang Saus*

Il y a trois possibilités pour obtenir la quinte:

1. La basse chante la 6e harmonique en chant diphonique. Le son est proche de celui d'une flûte, deux octaves et une quinte plus haut, comme si c'était un instrument à part entière. Cela ne sert pas de base stabilisatrice, mais donne au morceau un caractère totalement nouveau.
2. La basse chante /o/ avec une 6e harmonique accentuée en chant phonétique. Le son ne ressemble pas à du chant diphonique, ce qui ne modifie pas le son d'ensemble, mais donne tout de même l'impression d'une quinte présente. (Ma préférée)
3. La basse chante la 3e harmonique avec la technique NG. Le son est assez (trop) sombre, comme une voyelle.