

Aloys Fleischmann

An Cóitín Dearg

[The Red Petticoat]

Irish Harp



IMPRESSUM

Presented by Cork City Libraries
Grand Parade, Cork, Republic of Ireland, 2016
in collaboration with the Fleischmann family and Dr Séamas de Barra

© Aloys Fleischmann Estate

Typeset by David Wallace

MS score:
Presented to Sheila Larchet Cuthbert by the composer

NOTE

Aloys Fleischmann completed the score of *An Cóitín Dearg* [The Red Petticoat], his second ballet, in 1951. It was composed to a scenario by the Irish actor and writer Micheál MacLiammóir and, with choreography by Joan Denise Moriarty, it was premiered in Cork in May of that year by the Cork Ballet Group and the Cork Symphony Orchestra (under the composer's baton). The following October, Fleischmann conducted the Radio Éireann Symphony Orchestra in the first performance of an eight-movement suite extracted from the score. When in 1968 the composer was asked to provide a short work for Irish harp to be included in *The Irish Harp Book: A Tutor and Companion* by Sheila Larchet Cuthbert and Attracta Coffey, he turned to the score of the ballet for ideas and based the piece on material selected from Act I. It duly appeared under the title *An Cóitín Dearg* when *The Irish Harp Book* was eventually published by the Mercier Press in 1975. (*The Irish Harp Book* was reissued by Carysfort Press of Dublin in 2004.) The fact that he gave it the same name as the ballet is most likely due to simple convenience; there is no evident programmatic connection between the two works.

Although *An Cóitín Dearg* may have been publically performed subsequent to the publication of *The Irish Harp Book*, there is no record of a performance prior to that given by Susanne Quill on 25 April 2010 at the Fleischmann Centenary Concert held at the Siamsa Tíre Theatre, Tralee, which was organised by Pat Ahern and Aidan O'Carroll.

The present edition follows that of the *Irish Harp Book* in every respect. The directions for blade changes are those of the original editors, although prospective performers should note significant omissions in bar 47 where the note B natural (3) occurs and contradicts the previous indication for B flat (3); and again in bar 49 where the B flat (3) is re-established. The tempo *Allegretto scherzando* should not be taken too slowly if the piece is to have its proper effect; ♩. = *circa* 104 will probably be found to be a suitable speed.

Séamas de Barra
Cork
March, 2013

AN CÓITÍN DEARG

for Irish Harp

Aloys Fleischmann

(1910-1992)

Allegretto scherzando

6

p

mp

11

mf

I

mp

16

mf

21

mf

poco frenando

26 *rit.*

f

31 *a tempo* B \flat (3) F \sharp (2) II L'istesso tempo

mp *p*

36

f

41

mp *mf* *mp*

46

p *f* *mf*

51

mf *mf*

56

f *pp*
B \flat (3) F \sharp (2)

61 **III Moderato**

mf *p*

64

gliss.

mf

67

f

71

mf

6
74

ff *Ab* (2) *f*

77

p

82

IV Tempo primo

pp *A#* (2) *mp*

87

p

93

p *pp* *mp*

99

pp *p* *pp* *ppp*