

**A Portfolio**  
**of**  
**Original Compositions**

**by**  
**Julie Quinlan BA Mus (Hons), HDip.Ed**

**Volume 1 of 2 volumes**

**A submission for the Degree of Masters of Arts (Music)**

**Waterford Institute of Technology**  
**Supervisor: Dr. Marian Ingoldsby**

**Submitted to Waterford Institute of Technology, 2014**

**This portfolio is dedicated to my -**

**husband John; sons Daniel and Adam;  
my parents, brothers and sister.**

**'Where words failed, music always spoke  
in our family.....long may it continue'**

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### **Declaration**

This portfolio is a result of my own work, except where otherwise stated. Other sources are acknowledged by footnotes and references. A bibliography is appended.

Signed: ..... (candidate)

Julie Quinlan

Date: .....

## Acknowledgements

There are a number of people I would like to thank for their support throughout the course of this study. Firstly, sincere thanks is due to my supervisor, Dr. Marian Ingoldsby, for her constant dedication, guidance, critique and friendship over the past number of years. I would also like to thank my husband, John Mernin for his advice when putting together my analysis for submission. I also owe a huge thanks to Jennifer Doyle, Sarah O'Regan, Alan Dunne and Fergus O'Carroll (OCMP Ireland) for their input and advice with typesetting my compositions.

I would like to thank and acknowledge all the musicians who have worked with me during my course of study. Their input was invaluable to me throughout both the composition process and performance of my music. Thanks to the performers, without whom, my music would not come to life - a sincere thanks to John Mernin, Dr Marian Ingoldsby, Gerard Dower, Gavin Barr, Diarmaid Brennan, Lucy Kirby, the members of City of Waterford Brass, St Pauls' Chapel choir with guests, Valerie Leahy, Caroline Reid-O'Brien, Roisin O'Grady, Andrea O'Mahony, Una Howley, Alan Duggan, Eoin Power, Dylan Browne and Tramore Singers. I wish to thank also Mr Roger Childs, Head of Religious Programming at Radio Teilifís Éireann for the opportunity afforded to me to have a live television broadcast of *Celebration Mass*.

I also look forward to the opportunities that may present themselves with future performances of my compositions presented in this portfolio, namely *Poppies* which is currently (November 2013) at committee level with the head of Music of the Royal British Legion, Mr David Cole. It is also under consideration for the Ceremony of Remembrance of the Waterford War Dead in the City in May 2014 in conjunction with the Waterford 1100<sup>th</sup> Anniversary Celebrations.

I would like to thank the committee of Waterford New Music Week. During the last few years this committee has provided me with opportunities to perform my music aswell as giving me continued learning opportunities through workshops, master-classes and concerts.

I would also like to thank all those who would directly or indirectly have been an influence on my musical journey which has resulted in me presenting this portfolio of compositions.

Finally, I owe a huge thanks to my family and friends for their constant guidance and support throughout this course of study. I dedicate my portfolio to my husband, John; sons, Daniel and Adam; aswell as my parents, brothers and sister without whom I would not have found my compositional voice.

## **Introduction:**

Since my undergraduate studies, where I majored in composition for my final degree, it was always my ambition to undertake further studies in the area of composition.

Family and career became more important in the intervening years and my composing voice was very much a silent one. It was not forgotten however. The opportunity arose in September 2008 to commence studies for a Masters Degree in composition. Once the doubts were put to rest, the manuscript and pencil were put to work and the first sketches for *Muse* began to emerge.

Now, as I come to the end of my Master Studies, I am happy I took the decision to begin composing again. It has been a journey of mixed emotions from start to finish, elation to frustration with many tears, smiles and hugs along the way. All of the emotions experienced have in some way contributed to my music, many of which gave me the drive to continue.

I have particularly enjoyed working with all the musicians, both amateur and professional, for the performances of my music. At times I know I became very involved with rehearsing and conducting for the performances, which in itself became very time consuming. However, I would not change the time I spent with the musicians, as I believe working with them kept me grounded and focused. At the same time it made me believe I was a composer with a voice, whilst reaffirming to me that I want to remain being a composer into the future. The time spent with the musicians afforded me as a composer and conductor a very personal journey with every composition. I cannot thank all the performers enough for willingly giving their time to rehearse and perform my music.

The highlights for me throughout this course of study would have to be both the premiere performance of *Celebration Mass* in 2011 and its subsequent live television broadcast on Radio Telefís Éireann in 2012. It was truly a wonderful experience both personally and professionally to have my music broadcast on RTE television. Working and liaising with RTE in the months leading up to the live broadcast was indeed an

extremely busy time. It was a time I gained huge knowledge and experience that I hopefully will utilise into the future.

There have been times I have asked myself 'why didn't I do this earlier when I was younger ?'.....I know my journey would have been different at a younger age, but as we know with age you gain a certain wisdom with life experiences. I believe my life experiences are reflected in the music presented in this portfolio, they are who I am now.....Julie Quinlan, composer.

## **Chapter One: Muse for Trumpet and Piano (2008)**

### **Initial Thoughts:**

When I began writing *Muse*, I knew who the performer was going to be, I was writing the piece specifically for him, (my husband). In the past I have accompanied my husband on piano at various competitions and concerts. I have also conducted City of Waterford Brass accompanying John, where he plays principal cornet. This gave me an insight into his strengths and weaknesses as a player. However, John had never really tackled contemporary trumpet music. I was acutely aware that his first experience would be of my piece and he was already committed to performing it.

I wanted to challenge John both technically and musically, and as I would be the accompanist, I wanted to create an interesting piano part. I was also aware that the composition might make it into mainstream trumpet repertoire, therefore it had to be challenging enough on all fronts for other players as well.

When writing *Muse* I didn't compose the trumpet part in its entirety and then set the accompaniment. They were composed as a unit, very much with both parts inspiring and initiating ideas for the other. I tried to keep the link between the trumpet and piano by utilising rhythmic and melodic ideas from both parts and exchanging them between the two instruments.

In learning the piece John did find it challenging, especially when it came to putting both parts together. I knew exactly how I wanted everything to sound and John wanted to put the 'performer's stamp' on the piece. Discussions resulted between us, and it certainly gave me an early insight into how as composers we sometimes have to take a step back from the composition to allow the performer make the piece come alive. *Muse* received its first performance on Thursday April 2<sup>nd</sup> 2009 at the Postgraduate composers concert in Garter Lane Arts Centre, during Waterford New Music Week 2009.



## Analysis of Muse

### Table of Contents:

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Fugato section: bar 68

Section C1; bars 101-134

Section B1: bars 135-157

Section A2: bars 158 – 166

Section A3: bars 167-195: Recapitulation

### **Section A: bars 1-15**

The opening bold, '*brillante*' statement by the solo trumpet has elements that are used later in the composition. (1) octaves (2) semiquavers (3) intervals of fourths (4) rising thirds (later inverted). The trumpet is answered at pitch by the piano with an additional two-bar phrase. In bar 5 both the trumpet and piano state the same melodic phrase heard in bars 3-4. I deliberately chose this style of opening for *Muse* as it is difficult for the trumpet player to maintain tuning in such an exposed fashion.

***Fig.1*** opening '*brillante*' statement



Open fifths are introduced to the piano part at bar 7, an inversion of the fourths used at the opening. These perfect fourths and fifths are a harmony I particularly like, although they can aurally be bare, they can also be powerful when utilised effectively. As a young brass player I studied and performed *Partita* (for brass band) by Edward Gregson. Gregson's use of open fifths throughout, in particular in Movement One, gives a very eerie yet heroic element to his music. In some way I wanted to include this compositional feature, hopefully effectively and in a new context given that I was writing for a different combination of instruments.

**Fig.2** *open fifths*



In bar 9 there is a slight twist to the pulse with the introduction of the 5/8 time signature. In the melodic line the elements of octaves (bar 10) and fourths (bar 12) are present with the piano accenting the 2+3 and 3+2 rhythmic pulse. Overall, the key of this section is rooted in Bflat and Eflat major tonality (bars 2 and 3) with section A ending on a chord of Bflat major (bar 15).

**Fig.3** *5/8 pulse with open fifths*



### Section B: bars 16-27

The piano part utilises the aforementioned bare fifths element in contrary motion as accompaniment. It also introduces a punchy rhythmic feature across the 2/4 barline that will be used in a later section.

**Fig.4** piano accompaniment Bars 19-26

The musical score for Figure 4 shows the piano accompaniment for bars 19-26. The trumpet part (Tpt.) is written in a single staff with a treble clef. The piano part (Pno.) is written in two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The piano part includes a 'rall' marking in bar 26. The score shows the following notes and rests:

Bar	Tpt. (Notes)	Pno. (Notes)
19	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
20	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
21	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
22	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
23	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
24	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
25	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
26	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4
27	F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4	F4, C5, Bb4, A4, G4, F4, E4, D4

In bar 16, a new melodic idea is introduced in the trumpet part, but again using ideas from the opening statement, (1) semiquavers (2) the rising thirds, now falling thirds, (bars 19-20 and bars 20-23).

The trumpet part in bar 25 begins to slow down to a moment of repose, the piano eventually 'catches up' in the last crotchet beat of bar 27. This section is not without its difficulties for both performers, as the downbeat, which one might normally expect from the accompanying part is absent. It requires strict timing and counting on the part of both performers.

### Section A1: bars 28-42

The dialogue between the trumpet and piano from the opening A section statement is re-introduced. It now has harmony which is different from the open octaves heard in the opening.

**Fig.5** opening statement with harmony

27

Tpt.

Pno.

*a tempo*

*f*

In bars 28-29 in Eflat major, the opening statement, the octave jump is inverted with the inclusion of Bflat minor 2<sup>nd</sup> inversion chord on the last crotchet beat of bar 29. The trumpet enters at bar 30 with a development of the four semiquavers. It is answered by the piano with the rhythmic figure of bar 3 with an Fmajor 7<sup>th</sup> chord to a Bflat major 2<sup>nd</sup> inversion in bar 32 as its resolution.

In bars 32-36, the trumpet now takes the lead with the same melodic line just previously the piano part (bars 29-32).

**Fig.6** trumpet utilising the previous piano melodic line

32

Tpt.

36

Tpt.

*mf*

*f*

*mf*

The piano again has harmony with a development of the four semiquaver idea in the moments of repose in the trumpet part, bars 34 and 38.

The harmonic element in bars 40-42 in this section is reinforced by chords rooted on Eflat and F leading to an Eflat 7<sup>th</sup> chord on the final minim in bar 42. The melodic line in the trumpet introduces a rhythmic figure that will be used later in the piece.

**Fig.7** *syncopated rhythmic feature*



**Section C: bars 43-54**

In bar 43 the right hand of the piano inverts the melodic idea used in the trumpet in the B section bars 16-17. The open fifths are re-introduced but remain on the bass notes C, Dflat and Bflat, rather than the stepwise movement previously heard.

The trumpet part enters in bar 47 with the melodic phrase heard as before on the piano, but now extends upwards in short scale-like bursts.

**Fig.8** *melodic and rhythmic features between the trumpet and piano*

Musical notation for Figure 8, showing melodic and rhythmic features between the trumpet and piano. The notation is on two staves: the top staff is for the Trumpet (Tpt.) and the bottom staff is for the Piano (Pno.). The key signature is one flat (B-flat). The Trumpet part starts in bar 46 with a melodic phrase marked 'mf'. The Piano part starts in bar 46 with a melodic phrase marked 'mp'. The notation shows the interaction between the two parts, with the Trumpet part extending upwards in short scale-like bursts. The number 46 is written above the Trumpet staff.

The piano continues the open fifths in the left hand while the right hand moves in contrary motion with the trumpet. The parts work in contrary motion with the intervals of fifths and fourths between the two. The section concludes with the syncopated rhythmic feature between the two parts on a chord of an open fifth in left hand piano and open fifth between right hand piano and trumpet.

**Section D: bars 54-100**

This is the longest section of *Muse* and the one I refer to as the lyrical section. When writing *Muse* I found I was having no problems with the brassy, fanfare and rhythmic

ideas. On reflection I could see the piece could not sustain itself with just those elements. For the performer especially it would not have shown all a trumpet had to offer, namely the *legato* sustained sound that could be achieved. Once I had made my decision that a lyrical section was to be included, my D section became the centre point of my composition. The form was now developing into a rough palindromic shape. There is no change of tempo for the lyrical section from the previous sections,

In bar 55 there is a change from the open fifths and the introduction of fourths in the right hand piano accompaniment with octaves in the left hand. The use of the pedal in the piano accompaniment also helps emphasize the sustained legato sound. The role of the piano part in this section, bars 55-67 is one of pure harmonic support.

**Fig.9** intervals of fourth's with octaves in piano

**Espressivo e legato**

Ped.

The trumpet melodic line in bar 59 begins with a syncopated version of the opening statement (minus the octave notes).

**Fig.10** bar 1 of trumpet part and bar 59 of trumpet part

Bar 1



Bar 59



The introduction of the triplet adds to the lengthening of the melody, in contrast to the fast semiquavers previously heard. This ‘slowing’ of the melody is mirrored in the piano part in bars 60, 62 and 64 respectively.

### Bar 68: The Fugato Section

Beginning with the piano, this fugato section is a form of recapitulation of Section C, bar 43, the rising five-note melodic idea followed by falling notes in bar 69. The phrase is repeated by the trumpet in bar 70 with the right hand of the piano entering in bar 70 last crotchet with the phrase repeating again.

**Fig.11** opening of fugato

The image shows the opening of the fugato section, spanning three measures. The first measure is in 4/4 time and contains a whole rest for the trumpet. The second measure is in 3/4 time and contains a rising five-note melodic idea (G4, A4, B4, C5, D5) for the trumpet, marked *mf*. The third measure is in 2/4 time and contains a falling five-note melodic idea (D5, C5, B4, A4, G4) for the trumpet, marked *mf*. The piano part enters in the second measure with a rising five-note melodic idea (G3, A3, B3, C4, D4) marked *mf*. The piano part continues in the third measure with a falling five-note melodic idea (D4, C4, B3, A3, G3) marked *mp*. The piano part ends with a triplet of eighth notes (G3, A3, B3) marked *3*.

This fugato leads to a recapitulation of the opening of section D, now transposed rooted on G (rather than C) with a shortened interlude/introduction before the trumpet



enters with the melodic line. The piano's harmonic line leads us back to C with the triplet figure in bars 84-86, ending on a chord of C minor 1<sup>st</sup> inversion chord.

In bar 87, the piano resumes its supporting harmonic role with the crotchet chordal accompaniment and a walking bass line. The trumpet melody builds on the syncopated idea first heard in bars 40-42.

**Fig.12** syncopated melody extended from bars 40-42 :- Bars 87-90 shown here



The addition of ties across the bar once again gives the piece a sense of no downbeat. This passage creates a feeling of restlessness to conclude the section.

### **Section C1: bars 101-134**

The open fifths make a return with a similar bass line heard in bars 43-54. The trumpet is now an octave higher than the original C section at bar 103. It also builds on the five-note scale pattern. It continues at bar 108 with the melodic idea heard on the right hand of the piano at bar 47. Once again the parts are in contrary motion with the right hand of the piano just slightly altering the five-note pattern.

The trumpet and piano exchange voices in bar 112 with the right hand of the piano taking the melodic idea of bars 108-110, while the trumpet takes the material of the right hand of the piano bars 108-110.

**Fig.13** exchange of voices between the trumpet and piano





In bar 115 the piano repeats bars 112-114 and ends with a chord of C major in bar 118 while the trumpet takes an accompanying role of syncopated quavers. The rhythmic feature starting in bar 16 of the B section is now utilised in 4/4 at bar 119. It is now in contrary motion between the right and left hand of the piano. To change the tone colour, the trumpet now uses a straight mute, the sound becomes more piercing. Once again bare intervals are used for this section with the trumpet entering in bar 123, enriching the overall texture of the piece. The trumpet finishes in bar 131 with the piano stating the final reprise of this rhythmic section.

### **Section B1: bars 135-157**

The mood in bar 135 is melancholy, with a hint of the melodic material from the D section. This section includes both harmonic support by the left hand piano and the open fifths. The rhythmic pattern in the trumpet at bar 143 is taken from the B section, bars 18-24. This is a more chordal ‘hymn-like’ accompaniment in contrast to the open fifths heard earlier in the B section. A slight hint of bi-tonality emerges in bar 150 with D major combined with F major chords and Eflat major combined with Dmajor with the inclusion of the fourth.

**Fig.14** *bi-tonality – bars 149-151*



The melodic idea in the right hand of the piano at bars 152-155 is taken from bars 135-138. It is rhythmically different but melodically similar. The slight changes in the harmony, G natural in bar 137 left hand becomes G flat bar 154 and A flat left hand bar 138 becomes A natural in bar 155. This keeps the harmonic structure alive and fresh, allowing the use of small variations to sound as a new idea.

## Section A2: bars 158-166

The roles of the trumpet and piano are altered to what was heard in the A1 of bar 28.

Starting with the piano in bar 158, it plays the trumpet part heard in bar 30. The harmony of bar 160 (F 7) and bar 161 (Bflat 2nd inversion) are the same as bars 31 and 32. Bar 162 last crotchet beat is the same as bar 33 last crotchet beat. As the melodic roles between the instruments are changed in the A2 (bar 158), it does link harmonically with the A1 in bar 28. It does however maintain its own restatement of the opening fanfare that leads to the recapitulation.

Bar 164 once again shows a role reversal between the trumpet and piano. This links back to the A1 in bar 40, the trumpet now playing the right hand top line while the piano right hand plays the trumpet part. This role reversal used at various points in *Muse* connects both the Trumpet and Piano as a one-unit ensemble, rather than the piano just taking a mere accompanimental role.

*Fig.15 role reversal between the trumpet and piano in bars 164-166*



## Section A3 bars 167-195: Recapitulation

The recapitulation is devoted to hearing the melodic, rhythmic and harmonic ideas heard throughout *Muse* in one self-contained section. It is a fusion of all the material to conclude the composition. The twist to the recapitulation is the fact that the compositional ideas are not in the order heard throughout the piece, there may even be more role reversal between the instruments in this closing section. A slight change to

the rhythm in bar 190 leads to the final fanfare conclusion by the trumpet to end on a high and triumphant note, with support from the open fifth and the arpeggio C major chord.

### **Summary of Recapitulation**

Bars 167-169	section A
Bars 170-171	section C1
Bar 172	section C1
Bars 173-174	section C
Bar 175	section C1
Bar 176	section A
Bar 177	section A instrumentation altered
Bar 180	section D
Bar 181	section A 5/8 with no trumpet
Bar 186	section A 5/8 with trumpet
Bar 189	section A change in rhythm
Bar 191	section B bar 24 altered rhythm.

### **Conclusion**

Overall I was happy with the process of composing my first composition for this portfolio. I certainly enjoyed the freedom to explore all initial sketches and ideas that I had written to achieve the final version of *Muse* that is now being presented.

Further insights from my supervisor and invaluable advice to help me structure my sketches and ideas certainly fuelled my ambition to keep composing.

## **Performances**

- ***April 2<sup>nd</sup> 2009***: Waterford New Music Week, Garter Lane Arts Centre: John Mernin (trumpet) and Julie Quinlan (piano).
- ***December 4<sup>th</sup> 2011***: Coffee Morning Concert, Christchurch Cathedral, Waterford: John Mernin (trumpet) and Julie Quinlan (piano).
- I have given a copy of *Muse* to my brother who teaches Trumpet in London, England for his students and fellow colleagues in the brass band circles in England.

## **Chapter Two: Connections for Piano (2009)**

### **Initial Thoughts:**

I have been teaching piano for nearly twenty years to both children and adults of all levels of ability. The idea of composing a piece for piano seemed an obvious choice in my portfolio, but as I was to find out, not an easy task. I set about writing for the piano with an open mind and wondering whether or not I could write something original and challenging. I began by researching piano repertoire from my own library of books and those of my tutor and the WIT library. I listened extensively to contemporary piano music, and also to one of my favourite piano composers, Debussy, in particular the *Piano Preludes* of 1912. Armed with all of this knowledge, I opened my manuscript. However, my first attempts seemed too simple in technique to me. I developed these ideas and they became a *Suite of Piano Pieces* for the younger pianist. One of the pieces *Funky Walk* was performed by one of my own students at Waterford New Music Week 2009. *Funky Walk* was also chosen as the test piece for the under 11 Fintan O'Carroll Feis piano competition 2011. The winning under 11 student performed *Funky Walk* at the prize-winners concert in April 2011. There have been several other performances by other students of *Funky Walk* since April 2011.

Writing what one would call a substantial contemporary piece was proving more formidable than I had imagined. I went back to researching more existing piano repertoire and immersed myself in the piano music of Brian Boydell, John Buckley, Eric Sweeney, Marian Ingoldsby, James Wilson and Philip Martin to name but a few.

Melodic ideas were beginning to form, small fragments of harmonic structures and chords were gradually emerging. As I played my initial ideas on the piano the composition began to emerge slowly. It was a case of trial and error as to where melodic ideas and harmonic passages fitted together. My piecing together of the various melodies and harmonies through playing them myself on the piano gradually developed into what became *Connections*. It received its first performance on Friday 3<sup>rd</sup> April 2009 at Waterford New Music Week.

### **About the piece:**

I wanted *Connections* to be very atmospheric with a dream-like quality. I explored the use of merging chords and melodic lines, with the sustaining pedal playing a pivotal role in this. My love of Debussy's piano music has certainly influenced my approach to this technique. Although there are metronome markings for each section of the piece, it is the *rubato/ad lib* quality through *rallentandos*, *accelerandos* and *fermata* that allows the music to breathe. It is written with a key signature of Bflat major, but does deviate by using accidentals to include other tonalities within the overall composition.

### **Why the title *Connections*?**

I wrote each section of the piece independently, each as a self-contained section.

There were harmonic and melodic links between each section, but as I played each movement separately I felt it was too disjointed. A review of the closing bars of each movement and the opening of the next drew me to the note Eflat. That one note (Eflat) gave me the link between each movement. I now had a continuous composition rather than a series of separate movements.

However, *Connections* does not finish on the Eflat as one might expect, but instead, an F natural. It gradually fades away, *a niente* losing the connection at the very end and breaking away from it.

### **Analysis of *Connections***

#### Table of Contents:

Section A: bars 1-37

Section B: bars 38-69

Section C: bars 69-143

Section D: bars 143-185

Coda: bars 185-201; Recapitulation

## Section A: bars 1-37

The three musical ideas of this section are (1) triplets (2) octaves harmonised with a tone (3) octaves harmonised with fifths (4) changing time signatures, with '*rubato*' included.

**Fig.1** opening musical ideas

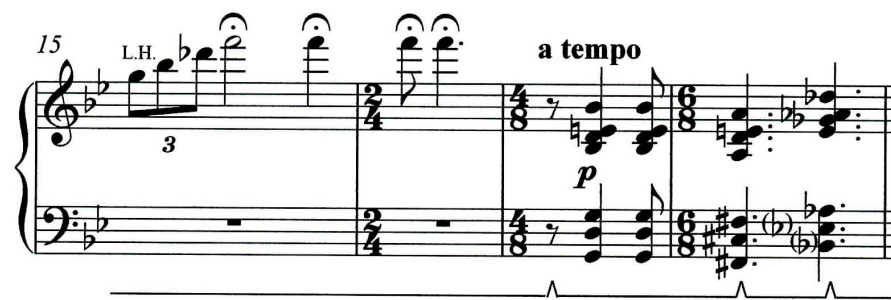


This section introduces all of these elements that will be used either rhythmically or melodically throughout the composition. Material presented in this A section is used to form the Coda, again emphasising that final connection to conclude the composition.

The A section developed melodically from simply improvising chords on the piano. I had a series of chord progressions sketched and wanted to use them as the basis for the composition. I developed the chords melodically, bar 1, and even kept them unchanged as the original chords I played, bar 2 and bars 17-22. This gave me the framework for my section.

The changing time signatures, 4/4, 5/8 and 2/4 with rests, were chosen to give the A section a sense of space and time and also a freedom from the feeling of a strict pulse. It allows the listener to enjoy the sounds created both harmonically and melodically without the confines of a rigid time signature.

**Fig.2** changing time signatures



I have utilised the full register of the piano for the A section, this pre-empt's some ideas for later in the piece.

**Fig.3** register of the piano



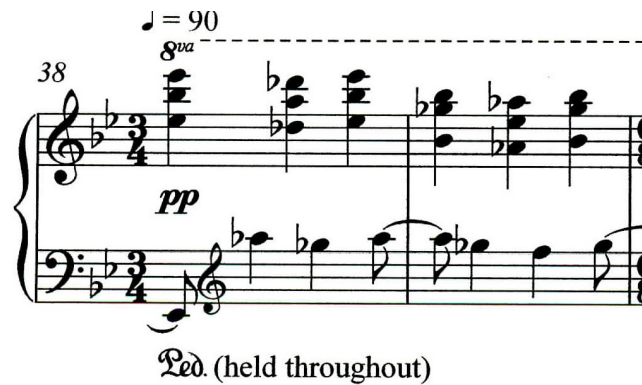
When I began writing *Connections* I did find myself confined to the middle register. It was not until I began forming the melodic lines, particularly those of the triplet passages that I began to explore the higher and lower registers more, a significant feature of Debussy's piano repertoire.

### **Section B: bars 38-69**

The right hand of the piano plays octaves harmonised with intervals of fourths and fifths, (an occasional third is included e.g in bar 41).

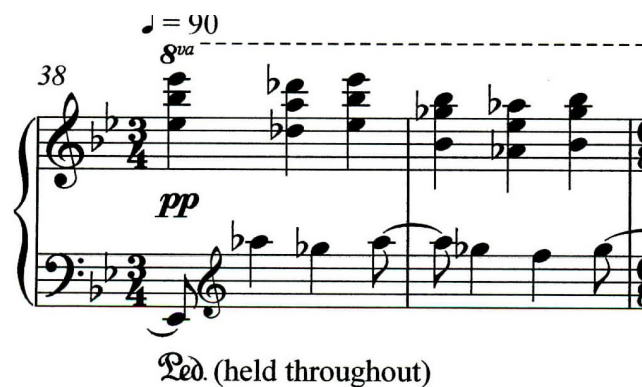


**Fig.4** harmonised treble clef part



It is a variation of the harmonisation previously heard in the A section, left hand bars 2 and 3. It is also a technique I admired in a piano accompaniment used by Philip Catelinet in his Euphonium solo *Legend*. Although Catelinet does not use it in the same manner as I have, it was the harmonic sound I found myself drawn to, and tried to develop it as a melodic idea. Another influence on this passage of the music is Gabriel Grovlez, particularly his piano composition *Petites Litanies De Jesus*. I have set the octaves in the high register of the piano, against a syncopated melody in the left hand.

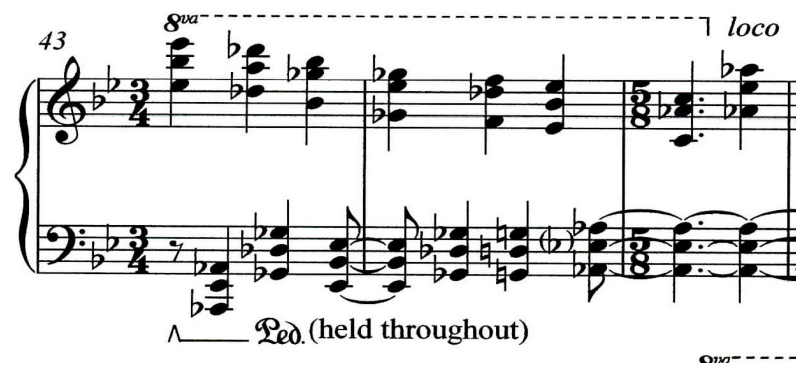
**Fig.5** glacial effect



In bar 43, the left hand begins to mirror the right hand with the harmonised octaves. This section has expanded the register of the piano between the treble and bass clefs.

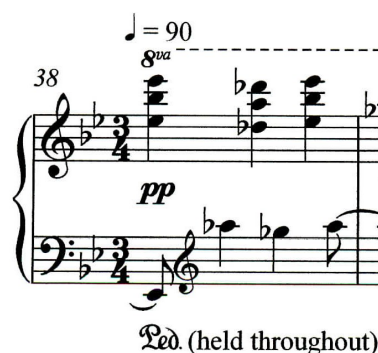
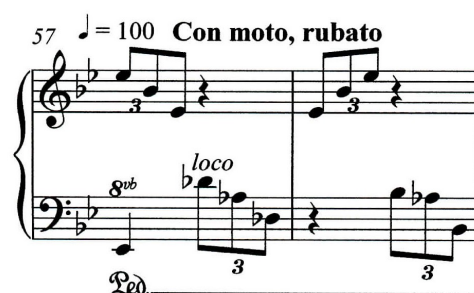
It reaches its climax at bar 48 with the chord of Aflat and Eflat between the two parts. Bars 49-51 is a reprise of the triplet phrase from the A section, bar 14. It provides a moment of clarity and connection to the first section.

**Fig.6** bass part mirroring treble part



The opening bars of section B are inverted at bar 52 while the left hand part is the open fifth from bar 38. Rhythmic impetus, with harmony is introduced in bar 51 with the recapitulation of syncopated crotchets from bar 38. Bar 57 introduces a change of tempo and a repeated variation of the triplet rhythm. These triplets form a melodic line in themselves between the treble and bass.

**Fig.7** bars 57-58 and bar 38



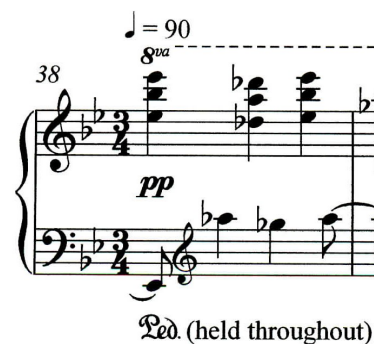
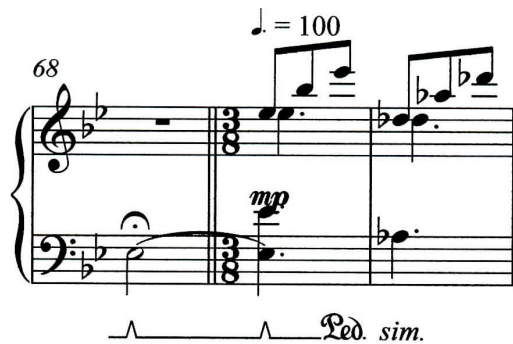
The melodic line of these triplets is taken from the harmonised octaves of bar 38. The pedal Eflat and Bflat act as points of repose, especially the Bflat in bar 61. This Bflat

acts as a pivot, working towards the Eflat in bar 64, eventually connecting to section C. The pulling and dragging of the tempo in this segment of the composition gives the performer control over the *rubato/ad lib* quality of the music. Although the beginning of section B is syncopated, the tempo is quite strict. The dynamics, especially the crescendo to bar 48, are important to the overall sound being achieved. The triplets used in bar 57 add a slight hint of the pulse of section C, although it does have a new melodic line.

### Section C: Bars 69-143

The melodic line of the 3/8 bars is taken from the harmonised octaves in section B.

**Fig.8** bars 69-70 and bar 38



This section is waltz-like in character with a simple bass line supporting the treble melody. It is linked, note-wise, to section B both at bar 38 and bar 57 but still

retains a new fresh element to the composition, by the introduction of a new rhythm and register for the melody. The music at bar 89 is a new departure for the mid-section of this movement by the introduction of a variation on the close-knit harmonies seen in section one.

**Fig.9** bass clef harmonies bar 89-90



The step-wise movement of the right hand contrasts with the opening of this movement. The quavers in the left hand are not always on the first beat of the bar, thus slightly displacing the downbeat a little, a similar technique to my composition *Muse* for trumpet and piano. This is further expanded in the passage of a 2/4 time signature, mirroring the step-wise melodic movement in the right hand.

The beginning of section C returns an octave lower at bar 105. The step-wise movement also returns with the 'marcato' quaver accompaniment and is extended to the higher register of the piano. This extension provides a link back to the reprise of bar 69, one octave higher. The left hand line develops the dotted crotchet accompaniment into crotchet followed by quaver, thus enriching the melodic line.

**Fig.10** development of the accompaniment bars 128-131

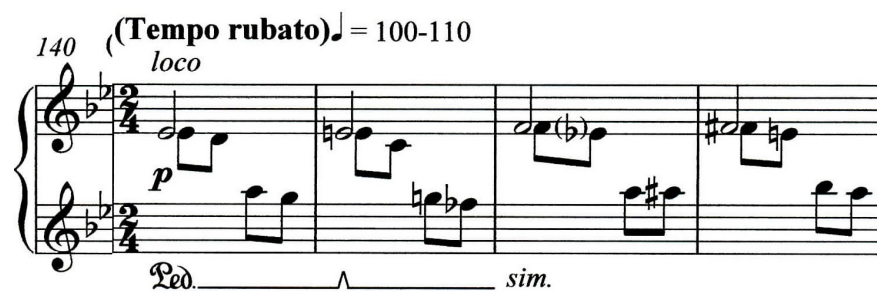


The sustained A flat in bar 139 pivots to the final note of this section of the composition, while at the same time connecting into Section D.

### Section D: bars 143-185

A study of *The rainbow comes and goes* by Philip Martin was the inspiration for the melodic content of section D, particularly the use of the rising chromatic scale.

**Fig.11** rising chromatic quavers bars 143-146



This section starts in a rhythm of four quavers (2/4) in bar 143, it extends to five quavers in bar.153 (5/8) and six quavers (6/8) in bar.163. It concludes in bar 173 with a four-quaver rhythm. The four-quaver pulse in the 2/4 is the basis for the further development of the melodic line in the 5/8 and 6/8. The first four quavers are constant right through to the 6/8; the 5/8 adds an additional quaver and takes that into the 6/8 where a further quaver is added.

The melodic directions of the 2/4 and 5/8 are basically the same pattern. They both follow the rising chromatic minims in the treble and bass. By the 6/8 in bar 163, there is further development of the melodic line away from the rising chromatic notes. Although the note-pattern remains in sequence from the 5/8, the mixture of treble and bass clef for the melodic line is extended. The use of the *poco accelerando*, *rallentando* and pedal re-introduce the blurred effect of Section B in bar 57.

Bar 175 is a recapitulation of the opening of the D section, with a new melodic line.

Once again this passage of melody leads to the final note Eflat, held before the commencement of the final recapitulation of the composition.

### **Coda: bars 185-201 Recapitulation**

This section returns to the original tempo of the piece. The material of the Coda is all taken from the original A section. It is utilised in different guises (1) material shortened (2) transposition (3) inversion (4) original format.

In Bar 185 the triplets are taken from bar 7 of the A section.

**Fig.12** bars 185 and bar 7

The figure displays two musical staves. The top staff, representing bar 185, is in 3/4 time and features a melody with a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest, then another triplet of eighth notes (Bb4, A4, G4). The tempo is marked as *mp* and the tempo range is indicated as  $\text{♩} = 60-70$ . The bottom staff, representing bar 7, is in 3/4 time and features a triplet of eighth notes (G3, A3, Bb3) followed by a quarter rest. The tempo is marked as *mp*. The two staves are connected by a brace on the left, indicating they are part of the same musical figure.

These bars are retrograded exactly in pitch and also in a different register between the treble and bass. The two dotted crotchets from bar 18 can be seen in bars 186-187. Bar 188 repeats the triplets utilised in bar 4.

Bar 189, is taken from bar 18 (first dotted crotchet), while bar 190 has material from bar 19. In bar 191, the sequence of triplets used in bar 7 and 8 is utilised to lead to a

transposed version bar 192 (with not all notes transposed exactly to suit the melodic line) from bar 9.

The final statement of *Connections* is the original melodic line taken from bar 14 of the A section. It concludes on the final F natural *a niente*.

### **Conclusions:**

The process of composing for piano was one I found satisfying, rewarding and challenging. My research into other contemporary composers was certainly an excellent reference point and guide. I did write more material initially than that which I presented as the final version. I made cuts to certain sections of the compositions, mainly sections C and D. In the end I couldn't justify what I had written, I found I was writing to attempt to lengthen the overall duration of the composition. On reflection after hearing the first performance I was certainly happy with my decision to abbreviate and to Marian for helping me organise my thoughts.

### **Chapter Three: Suite of Piano Pieces (2008)**

As stated in my introduction to *Connections* my *Suite of Piano Pieces* were my initial sketches into composing for piano. They vary in standard from grade two to grade five for the young pianist. The individual pieces are titled *Funky Walk*, *March*, *Waltz*, and *Dream*.

The compositions vary in style and are short in duration. Each piece focuses on a different pianistic technique making it possible to perform each piece separately and not restricted to performing the *Suite of Piano Pieces* as a complete collection.

#### **Funky Walk:**

The bass clef part reflects the 'walk' in this composition with the repeated downward crotchet movement featured in the first section of the piece, the tonality is rooted in C minor. Contrasted to the bass clef crotchets is the 'swing' dotted rhythm in the treble clef. To make it challenging to the young pianist the treble clef melody does move up and down an octave. The middle section introduces the bass clef with the melody from the opening bars, leading to both treble and bass clef with the tutti 'swing' rhythm at bar 17. The piece concludes with an augmentation of the opening bass clef crotchets at bar 23, supported by chords in the treble clef to the final C major chord, with a semi-quaver double octave c as the final note.

#### **March:**

Varied articulation, combined with tutti octave melodies, bass clef melodies and chord accompaniments feature in the piano piece *March*. The challenge for the young pianist is being able to keep the accompaniment quaver motifs in both the treble and bass clef very light against the melody. Like *Funky Walk* the range of various octaves is utilised to expand the range on the piano the performer will have to use.

#### **Waltz:**

Without doubt the inspiration for the style of this composition can be credited to Christopher Norton and Dimitri Kabelevsky. Co-incidentally while composing *Waltz I* was working with students on the compositions *Jazz Waltz* by Christopher Norton and



*Novelette* by Kabelevsky. The bass clef of *Waltz* reflects the similiar bass clef utilised by Kabelevsky, a challenging technique, including the pedal with the left hand providing the bass note and accompanying chord. An expressive, flowing treble clef melody contrast the bass clef chord accompaniment. In a similiar technique to Christopher Norton, the concluding section of *Waltz* shifts both treble and bass an octave higher.

### **Dream:**

In a similiar vein to *Connections* the composition *Dream* utilises a sense of freedom and rubato within the notated time values. This composition in particular, unlike the previous pieces, explores changing time signatures and a wider range of the piano. I have used melodic motifs extending up and down octaves often from one bar to the next, for example bars 6-7.

The use of triplets gives fluidity to the composition. In a similiar manner, I explored and developed this further in *Connections*. The open fifths in the bass clef accompaniment can be seen also in *Muse for Trumpet and Piano*. As stated in my analysis of *Muse*, it is an interval I do particularly like to use within my compositions.

### **Performances of Piano Music:**

- ***April 2009:*** *Connections* performed by Marian Ingoldsby at Waterford New Music Week.
- ***April 2009:*** *Funky Walk* performed by Diarmaid Brennan at Waterford New Music Week.
- ***March 2011:*** *Funky Walk* performed by all the under11 competitors (twenty students) at WIT Music School Fintan O’Carroll Feis.
- ***April 2011:*** *Funky Walk* by Lucy Kirby at WIT Music School Fintan O’Carroll Feis Prizewinners’ concert.

- ***October 2011:*** *Funky Walk* performed by Anna Walsh at Royal Irish Academy Celebration Concert.
- ***December 2011:*** *Funky Walk* by Lucy Kirby at Coffee Morning Concert in Christchurch Cathedral.
- ***Future Performances:*** Three of my piano students are currently preparing *Funky Walk* and *Dreams* for inclusion in their respective Royal Irish Academy recital programmes and Junior Certificate practical examinations in 2014.

## **Chapter Four: Celebration Mass for Choir, Brass, Percussion and Organ (2009)**

### **Background to Composition:**

In October 2011, my father, Michael Quinlan, celebrated fifty years as a member of City of Waterford Brass. While preparing this portfolio of compositions I wanted in some way to honour my dad's achievement. I knew I wanted to write for choir, brass, percussion and organ, but had yet to decide what form the composition would take. The idea of writing a Mass began to take root in my head when the band committee began discussing what they would do to celebrate Michael's achievement. I offered to write a Mass for performance during his celebration year. The concept of a Mass was a good one as it was going to merge several of my dad's interests, (1) the band (brass) (2) a choir (both of my parents are members of the local parish choir) (3) his love of church music, particularly choir and brass.

As a young musician I was aware of the church music of the late Waterford-born composer Fintan O'Carroll. I had performed in both of Fintan's masses. *Mass of the Immaculate Conception* and *Mass of the Annunciation* with City of Waterford Brass. His *Praise the lord, all ye nations* and *Alleluia* are now part of the standard church music repertoire for church choirs. I cannot say I was directly influenced by Fintan's music, but I would be familiar with it both as a performer and conductor. I have always admired his drive and ambition to write religious music as part of his compositional output.

I have always had an interest in church music of all styles and eras. Church and religious services of all denominations are an important aspect of the performing calendar for City of Waterford Brass. The band has an extensive library of religious music of all styles that we regularly perform. I have also arranged many hymns for the band for performance with various local, national and international choirs. The BBC's programme 'Songs of Praise' is a programme that I regularly watch. I am always keen to hear newer versions of hymns and different arrangements for the instrumentalists accompanying the congregation. Hymns have now also been used in different contexts as well, for example the theme tune to the "*Vicar of Dibley*", composed by Howard Goodall.

During my teenage years I was a member of a local church youth choir. Being a member of the choir gave me an experience of more modern secular music, different from the music I was playing in the band.

City of Waterford Brass have performed and accompanied many local, national and international choirs for church services. To be part of *Celebration Mass*, accompanying the choir was a challenge they embraced whole-heartily. The band members, if they were not needed as brass players within the brass ensemble, became percussion, organ and members of the choir in their enthusiasm to be part of the performance. It was indeed a testament to my father, that many of whom he would have taught in the beginner brass classes, now as players, honoured him in this way.

It was invaluable having the brass players at my disposal while writing the Mass in order to assist with the practicalities of the compositional process. I often rehearsed various parts of the Mass with them and was able to make adjustments afterwards, for example particularly the inclusion of the countermelody in the final refrain of the *Gloria*, their input as players was also invaluable to me.

When writing the Mass, I knew I needed it to be strong melodically for two reasons: firstly it would have to be easily memorable, and secondly it was my first setting of a text to music. I spent quite an amount of time on the melodic lines of each hymn. I especially wanted to make sure I had melodic lines that worked well for the singers, the members of St Paul's Chapel Choir. Once the melody line was complete, I set about harmonising it. The key signature of Eflat major was beginning to become evident on a number of hymns. Brass sound well in flat key signatures due to the tuning nature of the instruments. It is also co-incidentally the pivot note in my piano composition *Connections*. Flat keys can have quite a strong sound in *forte* passages yet a very sonorous sound in the mellow hymns. However, although the Eflat major key signature exists, I would not say it is a 'Mass in Eflat major', because a number of the hymns do not exactly settle into that key. There are numerous occasions where the hymns are of a minor tonality, for example *The Lord's my Shepherd* is grounded in A minor.

I was totally immersed in preparations for the first performance of *Celebration Mass*, rehearsing both the choir and band and subsequently conducting the performance. It was both a memorable and emotional event not only for my family but the band and

choir also. The premiere performance took place on Sunday 13<sup>th</sup> November 2011 in St. Paul's Church, Waterford, four days after my dad's sixty-fifth birthday.

### **The Mass Setting**

Entrance Hymn: 'Serve the Lord with Gladness' Psalm 99  
Lord have Mercy  
Gloria  
Responsorial Psalm  
Alleluia  
Offertory 'My Gift'  
Holy Holy  
Memorial Acclamation  
Amen  
Our Father  
Lamb of God  
Communion: 'The Lord's my Shepherd' Psalm 22  
Recessional: 'I will give you glory, O God my King' Psalm 144

### **Instrumentation**

Unison Choir (male and female voices)  
Cantor soloists (male or female optional, for three separate parts of the Mass)

Brass Ensemble: 2 x B flat cornets, 2 x E flat tenor horns, 1 x B flat euphonium, 1 x tenor trombone (treble clef) 1 x bass trombone (bass clef), B flat tuba (all written in concert pitch)

Percussion: timpani, tambourine, triangle, suspended cymbal, glockenspiel, bongos.

Organ

For the purposes of this analysis I have grouped various parts of the mass together:

1. Entrance Hymn
2. Hymns with cantor: Lord have mercy, Responsorial Psalm, Lamb of God
3. Gloria, Alleluia, Holy Holy, Acclamation, Amen, Our Father
4. Offertory: Instrumental
5. Communion
6. Recessional

**Entrance Hymn: Serve the Lord with Gladness (Psalm 99)**

Serve the Lord with Gladness,  
Come before him singing for Joy,  
We are his people,  
the sheep of his flock.

Know that he the Lord is good,  
he made us we belong to him.  
We are his people,  
the sheep of his flock.

Indeed how good is the Lord,  
eternal is his love,  
he is faithful from age to age.  
We are his people,  
the sheep of his flock.

**Instrumentation:**

Choir, full brass ensemble and percussion.

**Introduction: bars 1-8**

A full brass ensemble and percussion are utilised to herald the beginning of the Mass with a fanfare opening. The lower instruments are in unison while the horns and cornets answer in harmony with the chords of Aflat major, F minor and Bflat major.

**Fig. 1** opening bars 1-4

The musical score for opening bars 1-4 features three staves: Horn 1 in Eb, Horn 2 in Eb, and Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. Horn 1 and Horn 2 enter in bar 3 with a triplet of eighth notes (G4, A4, Bb4) marked *ff*, followed by a half note C5 in bar 4. The Euphonium part begins in bar 1 with a half note Bb3 marked *ff*, followed by a triplet of eighth notes (A3, G3, F3) in bar 2, a half note E3 in bar 3, and a triplet of eighth notes (D3, C3, Bb2) in bar 4, also marked *ff*.

These same chords are repeated in bar 5, with a pedal C in the lower instruments. The relationship between the lower and upper instruments is one of dialogue.

Although the upper instruments use relatively simple major and minor chords, the lower line at times undermines the stability of these chords, for example bar 4, the first minim beat. The percussion in this opening section uses timpani to reinforce the pedal C, while the cymbal mirrors the triplet rhythm. The resolution of the fanfare occurs in bar 8 on the chord of Eflat major, the first outing of the ‘key signature’ chord.

### **Verse One: bars 9-18**

A tutti choir to open the entrance hymn. In the accompaniment over a pedal Eflat (in the tuba), the trombones and horns have crotchets in rising thirds, with the euphonium providing a countermelody in minims.

**Fig. 2** bars 9-10 Trombones

The musical score for bars 9-10 for Trombones features two staves: Tbn. (Tenor Trombone) and B. Tbn. (Baritone Trombone). The key signature is B-flat major (two flats) and the time signature is 4/4. The Tbn. part begins in bar 9 with a half note Bb3 marked *mf*, followed by a half note C4 in bar 10 marked *f*. The B. Tbn. part begins in bar 9 with a half note Bb2 marked *mf*, followed by a half note C3 in bar 10 marked *f*.

The cornets support the vocal melody. A brief interlude in bars 11-12 is a reprise of the opening fanfare.

At bar 13 the choir re-enters, with a change to the brass accompaniment. The previously heard thirds in the horns and trombones are this time descending.

**Fig. 3** bars 13-14 Trombones



The female voices supported by the euphonium enter at bar 15, with what is a refrain at the end of the written verse. I have utilised simple chords to harmonize the melody, for example F minor, B flat major. Throughout the accompaniment of the vocal line four-part harmonies are audible, a traditional method for brass writing (SATB). There are moments of conflict between the bass line and harmonies written above it.

I have also omitted the cornets from the instrumentation from these bars in order to achieve a more mellow tone in the accompaniment. A brief fragment of the opening fanfare at bar 19 serves as an interlude before verse two.

## Verse Two: bars 22-29

Tutti voices open this verse, with a melodic line similar to that of verse one. The brass accompaniment mirrors that of verse one also. The rising thirds, previously in crotchets are now augmented into minims.

**Fig. 4** Minims in the horn parts





The male voices at bar 26 sing the refrain at the end of the verse, previously sung by the female voices in verse one. A crescendo in bar 29 supported by the timpani leads to another opening reprise interlude, an octave higher, before the start of verse three.

### **Verse Three: bars 33-42**

The vocal melodic line of verse three is developed from fragments of verses one and two. This gives the hymn a sense of unity in the melodic line. Traditionally hymns would have the same melodic line for each verse, with subtle changes in the harmony used. The harmonization of the rising and falling thirds in the horns and trombones is repeated. The final refrain of the verse for the choir '*We are his people, the sheep of his flock*' is sung by all voices in unison. The harmony in the accompaniment remains the same as that used in verses one and two.

### **Postlude: bars 43-50**

Here there is a full reprise of the opening introduction to conclude the entrance hymn.

### **Hymns sung with Cantor:**

Lord have Mercy, Responsorial Psalm, Lamb of God

#### **Lord have Mercy**

Lord, we have sinned against you,

Lord have mercy.

Lord have mercy. (refrain)

Lord, show us your mercy and love, and grant us your salvation.

Christ have mercy.

Christ have mercy. (refrain)

May almighty God have mercy on us,

Forgive us our sins, and bring us to everlasting life.

Lord have mercy.

Lord have mercy. (refrain)

### Instrumentation:

cantor, choir, 2 x cornets, 1 x horn, 1 x euphonium, organ.

### Introduction: bars 51-52

The brass quartet commence with the *Lord have mercy* melodic line, with what will become the tutti refrain and postlude. It is harmonized in SATB texture.

### Verses: bars 53-76

The cantor and choir alternate between the main verse and refrain. The organ accompanies the cantor with the brass quartet accompanying the choir on the refrain.

The chordal structure of the *Lord have mercy* is simple, however I have used both inversions (e.g. The first chord is C minor 2<sup>nd</sup> inversion) and closely voiced chords (e.g. Intervals harmonized with a tone as seen in bar 60).

**Fig. 5** bar 51

The musical score for bar 51 is presented in a multi-staff format. The top staff is for the Choir, showing a whole note chord. Below it are four staves for the brass quartet: Cornet 1 in Bb, Cornet 2 in Bb, Horn 1 in Eb, and Euphonium. The brass quartet plays a melodic line, with the Euphonium playing a sustained chord. The score is in 4/4 time and features a melodic line for the brass quartet, with the Euphonium playing a sustained chord. The Choir part is shown as a whole note chord.

The organ and brass are also dovetailed to give a smooth transition from one accompanying medium to the other, for example bar 57. The introduction acts as a postlude to conclude the hymn.

## Responsorial Psalm: The Lord will bless his people with Peace

R: The Lord will bless his people with peace.

O give the Lord you sons of God,  
give the Lord the glory an power;  
give the Lord the glory of his name.  
Adore the Lord in his holy court.

The Lord's voice resounding on the water,  
the Lord on the immensity of water,  
the voice of the Lord, full of power,  
the voice of the Lord, full of splendour.

The God of glory thunders.  
In his temple they all cry: 'Glory'!  
The Lord sat enthroned over the flood:  
the Lord sits as king for ever.

### Instrumentation:

cantor, choir, 2x cornets, 1 x trombone, 1 x euphonium.

This psalm has a haunting quality to its sound, through the use of the A minor tonality. It utilises the harmonically unstable second inversion, for example bar 153 and often shifts the harmony from minor to major to achieve this ambiguous quality to the sound.

**Fig. 6** bar 152, C major chord, 2<sup>nd</sup> inversion



It is essentially a simple chordal accompaniment in the brass for the response *The Lord will bless his people with Peace*.

The melodic line used by the Cantor is basically the same for each verse. It has some variations of note or rhythm pattern in order to accommodate the flow of the text. The harmonisation by the organ remains the same for each verse. A quartet of brass instruments is once again utilised in a similar fashion to the *Lord have mercy*, alternating between the organ and brass accompanying the cantor and choir. The melodic line for the solo cantor is basically in keeping with the tradition of the responsorial psalm, however I have notated it precisely rather than in the free recitative style often used.

## Lamb of God

Lamb of God, you take away the sins of the world.

Lamb of God, you take away the sins of the world,

Have mercy on us.

Lamb of God, you take away the sins of the world.

Lamb of God, you take away the sins of the world,

Grant us Peace.

## Instrumentation:

cantor, choir, 2 x cornets, 1 x horn, 1 x euphonium.

A lilting 3/8 time signature is used for the *Lamb of God*. The melodic line alternates between the cantor and the choir, accompanied throughout by a brass quartet. The melodic line remains the same for each of the lines *Lamb of God, you take away the sins of the world* and only extended to accommodate the text when needed.

**Fig. 7** bars 369-375 Voice

♩. = 60, Lilting (in 1)

366

Choir

(Cantor)

*mf*

Lamb of God you take a - way\_ the sins of the world.\_\_\_\_

I deliberately chose the same melodic line for the full choir when they repeat after the cantor. It is a traditional form of repetition used in both written and melody lines in church music. Harmonically it is similar to the *Lord have mercy* and *Responsorial*

*Psalm*, with the mixture of major and minor chords and the use of inversions that shift it aurally away from the tonic.

**Fig. 8** bars 383-384, root to inversion chords

The musical score for bars 383-384 shows a root to inversion chord progression. The score is written for five parts: Choir, Cor. 1, Cor. 2, Eb Hn. 2, and Euph. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics for the Choir part are "mer-cy on us.\_\_\_\_". The progression is a root position triad in bar 383, moving to a first inversion triad in bar 384. The notes are: Bar 383: G2 (Choir), F2 (Cor. 1), E2 (Cor. 2), D2 (Eb Hn. 2), C2 (Euph.). Bar 384: A2 (Choir), G2 (Cor. 1), F2 (Cor. 2), E2 (Eb Hn. 2), D2 (Euph.).

## **Gloria, Alleluia, Holy Holy, Acclamation, Amen, Our Father**

### **Gloria**

Glory to God, Glory to God,  
Glory to God in the highest, and peace to his people on earth.  
Lord God, heavenly King, almighty God and father.

Glory to God, Glory to God,  
Glory to God in the highest, we worship you, we give you thanks,  
We praise you for your glory.

Lord Jesus Christ, only Son of the Father,  
Lord God, lamb of God, you take away the sins of the world, have mercy on us.  
You are seated at the right hand of the father, receive our prayer.

For you alone are the holy one, you alone are the Lord,

You alone are the most high Jesus Christ, with the holy spirit, in the glory of God the father.

Glory to God, Glory to God,  
Glory to God in the highest.

**Instrumentation:**

choir, full brass ensemble and percussion.

Following an initial opening chord of F minor as the introduction there is a bright energetic 6/8 melody and rhythm to raise God in the *Gloria*.

**Fig. 9** *rhythmic accompaniment feature, bars 80-83*

The image shows a musical score for three brass instruments: Euphonium, Trombone in Bb, and Bass Trombone. The score covers bars 79 to 83. The key signature is E-flat major (three flats: Bb, Eb, Ab). The time signature is 6/8. Bar 79 is marked with a forte (*f*) dynamic and a 'J' (ritardando) marking. Bars 80-83 are marked with a mezzo-forte (*mf*) dynamic. The Euphonium part plays a melodic line starting on a half note in bar 79, followed by eighth notes. The Trombone in Bb and Bass Trombone parts play a supporting bass line, starting on a half note in bar 79, followed by eighth notes. The overall texture is a strong melodic line supported by a rhythmic pulse.

The overall structure of the *Gloria* is three separate sections, with sections one and two interspersing interludes between the choir's vocal line.

**Section One: bars 79-106**

Although written in the key signature of Eflat major, the opening bars have an F minor tonality. This is achieved by the introduction chord and opening bars grounded in the root chord of F minor. The opening section has a strong melodic line, with an equally strong supporting bass line (on the tuba) with the rhythmic pulse taken by the euphonium, trombones and tambourine. Bar 88 leads to a plagal cadence in bar 89, the strongest indication of the Eflat major key.

The first interlude at bar 90 has the accompaniment of bar 80 as its content. The triangle enhances the accompaniment tone colour on the main dotted crotchet beat.

There is a reprise of the opening *Glory to God* at bar 96, with the emphasis on the word ‘praise’ in this passage. A brighter mood is created by the use of more major chords, used to reinforce ‘thanks’ (Cmajor), ‘praise’ (Eflat major) and ‘glory’ (Cmajor). The rhythmic pattern is augmented to dotted minims.

## Section Two: bars 107-118

The 6/8 pulse has been replaced with a gentle 4/4 time signature for the middle section of the *Gloria*. In bars 107-111, the melody (sung by the women) is supported by the horns, with a countermelody on the euphonium.

**Fig. 10** bars 107-109 countermelody in euphonium

The musical score for Figure 10 shows two staves. The top staff is for the Choir, starting at bar 108, with lyrics: "on - ly Son of the Fa - ther. Lord God lamb of God you take a-way the sins of the world, have". The bottom staff is for the Euphonium (Euph.), also starting at bar 108, providing a countermelody. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "on - ly Son of the Fa - ther. Lord God lamb of God you take a-way the sins of the world, have".

There is a change of tone-colour in bars 114-116 with the melody line (sung by the men) supported by the trombones, and the countermelody in horn 1.

**Fig. 11** bars 114-115 countermelody in horn 1

The musical score for Figure 11 shows two staves. The top staff is for E-flat Horn 1 (Eb Hn. 1), and the bottom staff is for E-flat Horn 2 (Eb Hn. 2). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mp* (mezzo-piano). The lyrics are: "on - ly Son of the Fa - ther. Lord God lamb of God you take a-way the sins of the world, have".

The tutti choir enters for *have mercy on us* in bars 111-113 and *receive our prayer* in bars 116-118 with full SATB chordal harmony in the brass. The timpani also supports the Eflat bass note in bars 113 and 118. By alternating the vocal line and supporting instruments, it allows scope for all the accompanying instruments to explore both melody and countermelody roles within the piece.

### Section Three: bars 119-145

Beginning with a reintroduction of the interlude heard in bar 90, this section leads to the final verse and the bright 6/8 melodic and rhythmic patterns of section one. The instrumentation has now been changed to cornets, horns and triangle.

A countermelody in the horns at bar 128 is added to the final section of the *Gloria*.

**Fig. 12** bars 128-129 horn countermelody



The bright major chords are once again made use of to emphasise the words ‘Jesus Christ’ (C major) and ‘Spirit’ (C major), with a perfect cadence on ‘Father’. A shortened version of the interlude at bars 139-140 leads to the final reprise of the opening refrain *Glory to God* with a short development of the melodic material to conclude on the two C major chords.

### Alleluia

Alleluia, Alleluia,  
Your words are spirit Lord, and they are life.  
Alleluia.  
You have the message of eternal life,  
Alleluia, Alleluia.



**Instrumentation:**

choir, full brass and percussion.

Syncopation, harmony built on a pedal bass and the use of percussion, drive the joyful mood of the *Alleluia* to herald the reading of the Gospel. All voices sing the *Alleluia* with a counter (harmonic) melody in the horns.

On the second verse the choir, brass and percussion play the same musical material as that of the first verse with the first cornet introducing a countermelody to the vocal line.

**Fig. 13** Cornet countermelody at bar 187



The reprise of the introduction at the end acts as postlude and ends the *Alleluia* on an Eflat major chord.

**Holy, Holy**

Holy, Holy, God of power and might,  
heaven and earth are full of your glory,  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

**Instrumentation:**

choir, 2 cornets, 2 horns, 1 euphonium.

The introduction to this part of the Mass was inspired by another hymn I have conducted many times, *God be in my head* composed by Henry Walford Davies. The opening melodic line of the hymn is performed *ad lib*, it is this element of '*ad lib*' that appealed to me when writing the introduction to *Holy, Holy*. The first cornet sounds the first four notes of the hymn. They are notated precisely, but are to be performed *ad lib*.

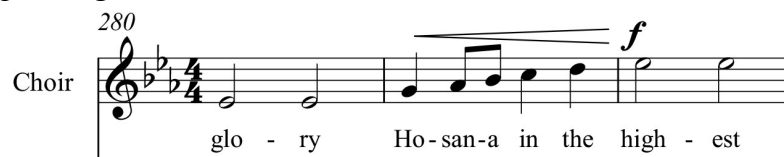
When the choir enters with the melodic line, it is supported by the second cornet. Throughout the chordal accompaniment I have explored the use of close harmonies with the bass line, Eflat, F and Bflat, or with the upper note, Eflat, Aflat and Bflat, this allowed for the exploration of harmonic tension within the accompanying instruments.

**Fig. 14** introduction in cornet 1 Bar 270



As in the *Gloria*, there are interludes between the text, sung by the choir, using various repetitions of previously heard material. Word painting is evident in the text *Hosanna in the highest* with the melodic line rising upwards from G to Eflat (the key note?).

**Fig. 15** word painting in voice at bars 281-282



The harmony changes somewhat on the final reprise of the *Hosanna in the highest* with a change under the first Eflat in bar 289 to an Aflat, producing a plagal cadence to end the *Holy, Holy*.

## Acclamation

When we eat this bread,  
When we drink this cup,  
We proclaim your death Lord Jesus.

When we eat this bread,  
When we eat drink this cup,  
We proclaim your death Lord Jesus,  
until, until you come in Glory,  
until, until you come in Glory.

**Instrumentation:**

choir, full brass ensemble and percussion.

A return to the 6/8 time signature (used previously in the *Gloria*) but this time in a lilting, rocking style.

The accompaniment of bars 291-292 provides the dotted crotchet pulse of 6/8. The timpani adds rhythmic impetus to the long held notes in the first and second time bars.

**Fig. 16** *Timpani rhythm*



The melodic support for the vocal line alternates between the horns (bars 291-292) and the cornets (bars 293-294).

Bars 304-306 are a varied repeat of bars 300-304 but with harmony added by the horns. The hymn ends on a chord of B-flat major, the dominant chord of the E-flat major introductory chord used at the beginning.

**Amen**

Amen, Amen, Amen, Amen, O Lord.

Amen, Amen, Amen, Amen, O Lord

**Instrumentation:**

choir, full brass ensemble and percussion.

The *Amen* is set on a pedal E-flat note with changing harmonies above it. The timpani also supports the E-flat with a triplet rhythm. The introduction written in bars 309-310 becomes bar 313-314 of the hymn.

The melodic support to the vocal line is provided by alternating the horns and cornets, with the second cornet in harmony at bars 318-319. The accompanying pattern in bars

311-314 and subsequent bars is one of dividing the chord between all the parts on different beats of the bar.

**Fig. 17** accompaniment in horns, euphonium and trombone bars 311-314

The musical score for bars 309-314 shows four parts: Horn 1 in Eb, Horn 2 in Eb, Euphonium, and Trombone in Bb. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into two systems of two bars each. In the first system (bars 309-310), all parts play a dotted half note on beat 1, followed by a quarter note on beat 2. The dynamics are marked *f* (forte) for the first two parts and *mf* (mezzo-forte) for the last two parts. In the second system (bars 311-312), the parts play a broken chord pattern: Horn 1 and 2 play a dotted half note on beat 1, followed by a quarter note on beat 2; Euphonium and Trombone play a dotted half note on beat 1, followed by a quarter note on beat 2. The dynamics are marked *mf* for all parts.

A similar effect was used in the hymn *I will be the Vine* by Liam Lawton, one I arranged from piano score for brass band. It was an idea that appealed to me and I developed it for this *Amen*. Bars 318-321 sees a break from the broken chord accompaniment, it now follows the melodic line closely. To provide a traditional compositional approach to the hymn, it concludes on a plagal cadence.

## Our Father

Our father who art in heaven,  
Hallowed be thy name.  
Thy kingdom come, thy will be done,  
on earth as it is in heaven.  
Give us this day our daily bread,  
and forgive us our trespasses,  
as we forgive those who trespass against us,  
and lead us not into temptation,  
but deliver us from evil.

### Instrumentation:

choir, full brass ensemble and percussion.

### Section A: bars 326-347

Similar to the *Amen* the introduction is a hint of the melodic content of the hymn by using bars 328-329 of the *Our Father*. I had initially considered using chords in minims to support the melody line. However, when I came to arrange the hymn from the short piano score I felt it needed some rhythmic movement and texture.

**Fig. 18** accompaniment in horns and euphonium at bars 326-329

Figure 18 shows the musical score for the accompaniment in horns and euphonium for bars 326-329. The score is written for three parts: Horn 1 in Eb, Horn 2 in Eb, and Euphonium. The key signature is Bb (two flats) and the time signature is 4/4. The music begins at bar 326. Horn 1 and Horn 2 play a melody starting on G4, moving to A4, Bb4, and C5. The Euphonium part plays a similar melody but with a different rhythmic pattern, starting on G4, moving to A4, Bb4, and C5. The dynamics are marked *f* (forte) at the beginning of bar 326 and *mf* (mezzo-forte) at the beginning of bar 328. The music continues through bar 329.

I settled on a rumba-style rhythm but did not abandon the chordal accompaniment entirely; instead I looked for points in the music where it would be effective.

**Fig. 19** sustained notes in accompaniment – Cornet and Horn Bars 336 - 337

Figure 19 shows the musical score for the accompaniment in Cornet 2 and Horn 1 in Eb for bars 336-337. The score is written for two parts: Cor. 2 and Eb Hn. 1. The key signature is Bb (two flats) and the time signature is 4/4. The music begins at bar 336. Both parts play a sustained note on G4. The dynamics are marked *f* (forte) at the beginning of bar 336. The music continues through bar 337.

I also contrasted it with unison accompaniment in the lower brass instruments while the bongos provide a constant rumba rhythm throughout. A repeat of bars 344-345 in bars 346-347 acts as an interlude into section A1.

### **Section A1: bars 347-365**

The melodic line of this section is taken directly from the melody of the A section.

The opening of section A1 *Our father who art in heaven* is taken from *Give us this day our daily bread* (bar 336) to *lead us not into temptation* (bar 341-342). The use of the chordal and unison accompaniment is evident throughout.

The second half of the A1 at bars 354-356, *Give us this day our daily bread*, is taken from the *Our father who art in heaven* from bar 327 onwards. The rumba rhythm returns as the accompaniment for part of this hymn. A final reprise in the voices *but deliver us from evil* in bars 360-362 is repeated in the brass as a postlude. The hymn finishes on a dominant (G major) to tonic, C major second inversion chord. This by its very nature, is unstable.

### **Offertory: 'My Gift' - Instrumental**

#### **Instrumentation:**

Euphonium solo, full brass ensemble and percussion.

Following a funeral of a long-standing member of City of Waterford Brass, I was looking for inspiration for the Offertory hymn for *Celebration Mass*. The band had played the Welsh song *Myfanwy* by special request at this funeral mass. Two elements of that song made a lasting impression: (1) the key signature, Dflat major: a rich and deep key for brass (2) a simple melody. I had already decided the offertory hymn was going to be an instrumental, and in particular a euphonium solo. As the Mass was composed in dedication to my Dad, it seemed only fitting to feature him as a soloist at this point.

## Section A: bars 206-241

The main accompaniment of *My Gift* is based on two separate four-bar ideas, one built on Dflat (bars 206-209).

**Fig. 20** accompaniment chords built on Dflat

Figure 20 displays the accompaniment chords built on Dflat for bars 206-209. The score is written for six instruments: Horn 1 in Eb, Horn 2 in Eb, Euphonium, Trombone, Bass Trombone, and Tuba in Bb. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte). The Euphonium part is silent throughout the four bars. The other instruments play a four-bar rhythmic pattern starting on Dflat (Bb3).

206

Horn 1 in Eb

206

Horn 2 in Eb

206

Euphonium

206

Trombone

206

Bass Trombone

206

Tuba in Bb

The second feature is built on Gflat (bars 220-223).

**Fig. 21** accompaniment chords based on Gflat

Figure 21 displays the accompaniment chords based on Gflat for bars 219-223. The score is written for three instruments: Tbn. (Trombone), B. Tbn. (Bass Trombone), and Tuba. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte). The Tuba part is silent throughout the five bars. The other instruments play a five-bar rhythmic pattern starting on Gflat (Eb3).

219

Tbn.

219

B. Tbn.

219

Tuba

These two accompaniment ideas were the first elements of the composition to emerge. I wanted them to be a main feature of the hymn. To contrast the tone colours in the accompaniment, I omit the cornets in the Dflat accompanying sections and when included, they use ‘cup mutes’ to soften the sound.

The euphonium is often described as the violoncello of the brass band. It has a mellow and rich tone quality within its range. The melodic line for the soloist is a simple one, but one that would also show the legato quality of the instrument.

The melody begins in the lower range of the instrument and gradually extends as the hymn progresses. Technically this is not a very demanding solo part for the player, but having the correct tone quality and legato playing is of utmost importance to the performance. The glockenspiel has two distinct parts in this composition (1) quaver melodic line (bars 206-209) and (2) punctuating the chords (bars 210-211).

#### **Section B: bars 242-255**

Using a technique from the *Amen*, starting at Bar 242 it is built on a pedal, syncopated note F with the rhythm of the horns and trombones similar to that of the *Alleluia*.

**Fig. 22** bars 243 - 245

The image shows a musical score for three brass instruments: Tbn. (Tenor Trombone), B. Tbn. (Baritone Trombone), and Tuba. The score covers bars 243, 244, and 245. The key signature is three flats (B-flat, E-flat, A-flat). The Tbn. part is in the treble clef, the B. Tbn. part is in the bass clef, and the Tuba part is in the treble clef. The Tbn. part starts with a quarter note G4, followed by a quarter note F4, and then a half note E4. The B. Tbn. part starts with a half note F3, followed by a half note F3, and then a half note F3. The Tuba part starts with a quarter note F3, followed by a quarter note F3, and then a half note F3. The score ends with a double bar line and a repeat sign.



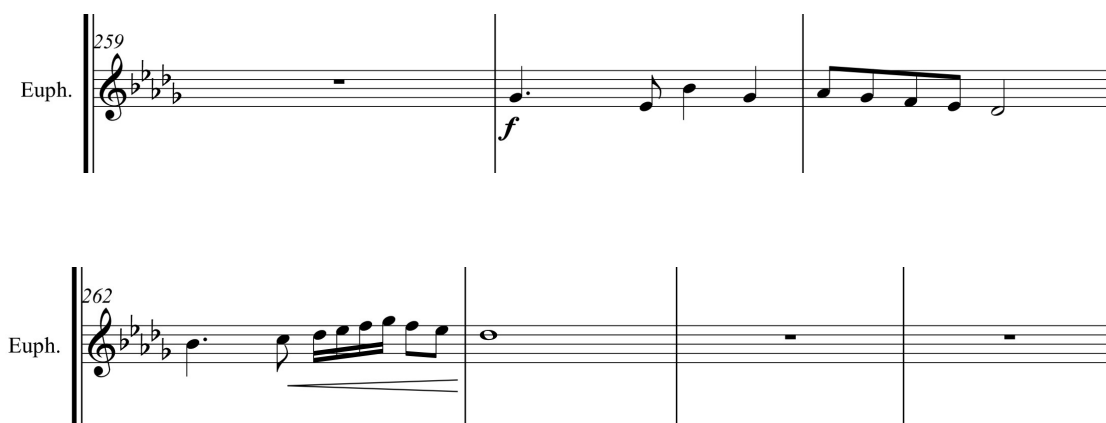
The mixture of major, minor and close harmonised chords make up the accompaniment in this section. The cornets (now open) have a sustained passage, played in octaves between the two parts.

In bar 246, the euphonium enters with a two-bar phrase, which is repeated twice more. The harmony in the accompanying instruments remains the same for these repeated phrases. The bass line however, changes, beginning with F, moving to Gflat and then to Dflat.

### **Section A1: bars 256-269**

In this section there is a return to the accompaniment built on the Dflat and Gflat, a four-bar interlude (two bars of each). This leads to the return of the euphonium re-entering and extending the register of the melody.

**Fig.23** last refrain of euphonium melody at bars 260-263



The final six bars of the composition consist of a gradual winding down of the hymn, built on the Dflat pedal note. It states the full four bars of the accompaniment, starting at bar 263 and repeats the last bar of the phrase twice more before an *a niente* Dflat major chord.

### **'My Gift' arranged for euphonium and piano/organ**

In June 2011 my dad was honoured with the Munster Express/Dooley's Hotel Arts, Heritage and Cultural Award for his fifty years as a member of City of Waterford Brass. The band were invited to perform as an ensemble for the occasion and if possible, my dad to feature as a soloist.

My dad requested I arrange *My Gift* with piano/organ accompaniment from *Celebration Mass* for the event. The euphonium melody line is taken directly from the score with the accompaniment outlining the main arpeggios and harmonic chordal support heard in the brass parts.

Since the performance in Dooley's Hotel, dad has performed this version of *My Gift* with piano/organ accompaniment on several occasions.

**Communion: 'The Lord's my Shepherd' (Psalm 22)**

The Lord's my shepherd, there's nothing I shall want.

He makes me down to lie.

In pastures green he leadeth me,  
the quiet waters by.

My soul he doth restore again,  
and me to walk doth make.

Within the paths of righteousness,  
e'n for his own names sake.

Yea though I walk through death's dark vale,  
yet will I fear no ill,  
for thou art with me and thy rod,  
and staff me comfort still.

My table that has furnished,  
in presence of my foes,  
my head than dost with oil anoint,  
and my cup overflows.

Goodness and mercy all my life,  
shall surely follow me,  
and in God's house forever more,  
my dwelling place shall be.

### Instrumentation:

Choir, Full brass ensemble, percussion and organ.

*The Lord's my shepherd* was the first hymn I wrote when composing the mass. It is one of my favourite traditional hymns. I was acutely aware when choosing the text of Psalm 22, that it is a well-known melody line in its original guise. When setting about composing the melody line I wanted to write a different melody line for each verse in an effort to compose a new through composed, Psalm 22. The Psalm is divided into five verses with interludes between each verse.

### Introduction: bars 413-419

The Psalm begins with a *tempo rubato* melodic line over three bars. It is rooted on three notes, A, Eflat and C, which are supported by the timpani. This is followed by a link to the opening verse that settles the tempo using chords taken from the *Responsorial Psalm* introduction, with the addition of arpeggio quaver movement in the euphonium.

### Verse One: bars 419-427

The opening verse, sung by the women, is based on the A minor mode. Harmony to the melody is provided by horn one.

**Fig.24** *Vocal melody with harmony in horn 1*

The musical score for Figure 24 consists of two staves. The top staff is for the Choir, with a treble clef and a key signature of one flat (B-flat). It begins at bar 419 with a rest, followed by a melody starting on A4. The melody is marked with a dynamic of *mf* (mezzo-forte). The lyrics under the melody are: "The Lord's my shep- herd, there's no-thing I shall want, He makes me down to". The bottom staff is for Eb Horn 1, also with a treble clef and one flat key signature. It begins at bar 419 with a rest, followed by a harmonic line starting on A4. The dynamic is marked as *mp* (mezzo-piano). The harmonic line consists of sustained chords that support the vocal melody.

The remainder of the brass ensemble support with sustained chords. This creates a very simple, uncomplicated, reverent atmosphere to verse one of this very famous Psalm. The verse finishes on the chord 1(c), unstable by nature, it is quickly resolved in the

organ with the A minor root chord. A brief link of sustained chords in the organ, with support on the cymbal leads to verse two.

### Verse Two: bars 429-438

The vocal line is now sung by the men, with support in the melodic line by the euphonium. A descending bass line (tuba and bass trombone) with harmony in trombone one and horn one, with contrary motion movement in this verse between the voices and brass.

### Verse Three: bars 438-446

All voices sing verse three. The brass accompany the voices in homophonic texture with sustained chords on the organ. The verse concludes with a *tutti unison* melodic line *for thou are with me and thy rod* to finish on a C major chord, the first ending of a verse away from the prevailing A minor mode.

**Fig.25** 'tutti' passage for band and choir bars 442-444

440

Choir

death's dark vale, yet will I fear no ill, fo-r Thou art with me and Thy rod, an-d

440

Cor. 1

440

Cor. 2

440

♭ Hn. 1

*mf*

### Interlude: bars 447-449

There is a reprise of the introductory pedal notes and *rubato* melodic lines rooted on A, Eflat and C. The melodic lines in the brass new while still played over the bass pedal notes.

#### Verse Four: bars 450-461

The organ and percussion feature in this verse as accompanying instruments with the organ introducing the verse. The two horns support the melody line in the voices, but they also have a harmonic function.

**Fig. 26** horns at bars 442-444



The voices divide between the male and female in this verse. Harmonically this verse utilises more chord changes than in previous verses, although it still maintains the simplicity of the previous verses.

#### Verse Five: bars 468-476

There is a final reprise of the introduction in bars 462-468 acts as an interlude to the final verse, as with the interlude before verse four, the melodic lines are varied over the pedal notes. The four bars in the original introduction are re-stated as before leading to the final *tutti* verse.

Traditionally, the final verse of a hymn would have a descant above the voices. Instead I have put the descant in the cornet one part, with cornet two supporting the melodic line.

**Fig. 27** cornet 1 descant to final verse



Harmonically this verse continues from verse four with movement away from the simple modal harmonies of the previous verses, leading to a shift down a semitone to conclude the Psalm on a perfect cadence in Aflat major, reaffirming the ‘flat tonality’ of the brass instruments.

**Recessional: I will give you glory O God my King (Psalm 144)**

I will give you glory, O God my king,  
I will praise your name forever.  
I will bless you day after day,  
and praise your name for ever.  
All creatures shall thank you O Lord,  
and your friends shall repeat their blessing.  
They shall speak of the glory of your reign,  
and declare your might O God.

The Lord is faithful in all his words,  
and loving in all his deeds,  
The Lord supports all who fall,  
and raises all who are bowed down  
I will bless your name forever, O God my king.

**Instrumentation:**

Choir, full brass ensemble, percussion and organ.

**Introduction: bars 477-488**

As with the entrance hymn *Serve the Lord with Gladness*, the recessional hymn begins with an introductory fanfare in the brass. It opens with the two cornets *f brillante* with *tutti* ensemble in bar 478.

**Fig.28** opening fanfare in cornets

The image shows a musical score for two cornets, Cornet 1 in Bb and Cornet 2 in Bb. The score covers measures 477 to 482. Both staves are in Bb major (two flats) and 4/4 time. The music begins at measure 477 with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). This is repeated in measure 478. In measure 479, there is a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). In measure 480, there is a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). In measure 481, there is a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). In measure 482, there is a triplet of eighth notes (Bb, A, G) followed by a quarter note (F). The dynamic markings are *f*, *f Brillante*, *dim.*, and *mf*.

The triplets in bar 479 are a reprise of the opening introductory fanfare taken from the entrance hymn (bar 2). The predominant chords of this introduction are Eflat and Aflat, both suitable tonalities for brass, with a gradual build-up to the dominant chord of Bflat major before the male voices enter.

### **Verse One: bars 486-498**

Verse one has a majestic and strong melodic line for the opening verse of the recessional hymn, with support in the melody from the cornets. The horns provide a countermelody. The lower instruments of the ensemble are in contrary motion to the rest. The tuba and first trombone provide the ‘walking’ bass line with the euphonium providing sustaining notes.

### **Interlude: bars 499-503**

A brief interlude before verse two starts with a timpani solo, outlining the Eflat and Bflat tonality. This is followed by a reprise of the triplet figure as heard in the introduction.

## Verse Two: bars 504-511

The female voices sing this verse, with melody support from the cornets. The ‘walking’ crotchets from verse one continue also in this verse with different instrumentation. The euphonium, bass trombone and tuba, with the timpani supporting the ensemble with sustained pedal notes.

## Verse Three: bars 511-529

The final verse of the recessional hymn continues with material straight from verse two with a full brass ensemble, organ and percussion to triumphantly conclude the hymn and the *Celebration Mass*. The full choir sings the final verse, leading to strong statement of *O God my King*.

The brass ensemble with its ‘walking bass’ line, appears again in the tuba for added strength, the pedal bass notes are supported by the organ.

**Fig.29** trombones, tuba and organ at bars 512-514

The musical score for bars 512-514 is presented for four instruments: Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba, and Organ. The key signature is B-flat major (two flats). The Trombone and Bass Trombone parts are written in treble and bass clefs respectively, both marked *f marcato*. The Tuba part is in treble clef, also marked *f marcato*. The Timpani (Timp.) part is in bass clef, marked *f*, and features a single note in bar 512 followed by rests. The Organ part is in grand staff (treble and bass clefs), marked *f*, and provides sustained pedal points in both hands across the three bars.



The contrary motion movement is heard again in the euphonium, with the countermelody heard in the horns.

**Fig.30** *countermelody in the horns bars 519-522*



The ensemble concludes with a final reprise of *O God my King* melody line in the final two bars to the end.

### **Conclusion:**

Overall I found composing *Celebration Mass* a very enjoyable experience from start to finish. I believe as it was such a personal project I did find myself getting completely absorbed in and protective of the composition. My first draft was completed when I attended the Irish Composition Summer School in 2009. It was during an individual tutorial class with Judith Ring that I finally realised (despite being assured by my own supervisor) each composer has their own voice. Although Judith and I are from completely differing compositional backgrounds (Judith being immersed in electro-acoustic) we did find common ground in our discussions about the thought process behind our compositions.

As I stated earlier, I was totally immersed in the preparations for the first performance of *Celebration Mass* by rehearsing the brass ensemble and the choir. It was not until I put down my hands after the final hymn that I realised that I could be a composer. I would certainly say it was one of the highlights of my professional career, but also a very personal highlight for my family and for my Dad.

I do not know where this compositional career will take me into the future, but I do hope to continue writing, and I suppose the best compliment I could have been given was ‘When are you writing the next mass?’

I was overjoyed to receive a phone-call on July 17<sup>th</sup> 2012 from the Head of RTE Religious Programming Mr Roger Childs, inviting me to give a Live Broadcast of *Celebration Mass* on RTE in December. It was performed by City of Waterford Brass, St Paul's Chapel Choir and conducted by myself.

Another invitation was issued to me for City of Waterford Brass and St Paul's Chapel choir to perform *Celebration Mass* as part of the Waterford Institute of Technology's Festival *Waterford New Music Week 2013* in the Cathedral, Barronstrand Street, Waterford. This performance of *Celebration Mass* was a very special occasion as all my family, parents, three siblings and husband all performed together for the first time.

#### **Performances of *Celebration Mass*:**

- **June 2011:** Cathedral of the Most Holy Trinity, Waterford. Oldham Choral Society (England) with City of Waterford Brass performed *Gloria, Alleluia, Amen* and *Lamb of God*. The cantor part for the *Lamb of God*, was sung by the musical director of the choir, Mr Nigel Wilkinson. The choir hope to perform the mass in its entirety on their return visit to Waterford at a future date.
- **June 2011:** Dooley's Hotel, Waterford. Michael Quinlan (euphonium) and Julie Quinlan (Piano) performance of 'My Gift' at the Munster Express/Dooley's Hotel Arts, Heritage and Cultural Awards ceremony. Adapted from the score with piano accompaniment.
- **November 2011:** St Paul's Church, Waterford. First Performance with City of Waterford Brass and St Paul's Chapel Choir and guests.
- **December 2012:** Live RTE Broadcast from Montrose Studios, Dublin with City of Waterford Brass, St Paul's Chapel Choir and guests.
- **February 2013:** Cathedral, Barronstrand Street, Waterford as part of Waterford New Music Week 2013 with City of Waterford Brass, St Paul's Chapel Choir and guests.
- **Various Dates September-December 2012:** In preparation for the Live RTE broadcast the St Paul's Chapel choir sung parts of '*Celebration Mass*' during the

10:30am sunday mass in St Paul's Church, Waterford accompanied by organ only. City of Waterford Brass also included the Entrance, Offertory and Recessional as part of their annual mass for deceased members in November 2012.

- **October 2013:** By kind invitation from Fr Michael Toomey, parish priest of Tramore and Carbally, Waterford '*Celebration Mass*' was performed in the Holy Cross Church, Tramore, Co Waterford. City of Waterford Brass with St Paul's Chapel Choir and guest singers from the Tramore and Carbally parish and Soprano Roisin O'Grady as cantor.

## **Chapter Five : Memories for Solo Flute (2009)**

### **Initial Thoughts:**

*Memories* is the fourth composition written for my portfolio. It holds personal significance for me on two counts. Firstly I began sketching my ideas in the month of September 2009 and secondly, September is the month my maternal grandmother died in 1984.

I was thirteen years of age and very close to my grandmother and always loved spending time with her. Having spent the summer of 2009 putting the finishing touches to *Celebration Mass*, I was immersed in a type of religious mode; my grandmother would have been a woman of great faith throughout her life. I cannot say for certain if the two are linked or not, but I do remember sitting with my mother and sister in late August 2009 remembering my grandmother. It was during these conversations we remembered granny was happiest when doing her gardening and humming tuneless melodies that no-one could recognise. It was this humming, and I hope not the tuneless melodies, that gave me the initial inspiration for the composition!

### **Background to the Composition:**

Having just completed *Celebration Mass* I was ready for the challenge of writing for a solo instrument. When composing the mass, I focused mainly on the melodic lines and the text. It was important for me that the text fitted the strong melodic lines that I had written. These elements gave me a strong foundation to subsequently concentrate on the rhythm and harmony of the brass, organ and percussion parts. By writing for a solo instrument, I now had full melodic freedom and scope to explore all my ideas without the confines of a text.

My tutor at my initial tutorials strongly emphasised the importance of maintaining interest in the melodic line whilst simultaneously challenging the performer and listener. This composition needed to be substantial. I wanted to explore fully all melodic possibilities from those initial sketches of bars 1-5. When I began putting my sketches onto manuscript I was undecided as whether to use violin, cello, oboe or flute. Having listened to various solo compositions for the four instruments and in particular *The Great Train Race* by Ian Clarke (England), *Air For Solo Flute* by Toru Takemitsu

(Japan) and *Le Merle Noir* by Messiaen (France) that the flute began to emerge as the preferred instrument on completion of the first forty-one bars. The tone quality of the flute had begun to stay in my mind; the ability of the flautist to achieve rapid melodic lines or mellow and haunting tones, was something I wanted to explore further. To reflect on my initial inspiration of humming melodies, the tone quality of the flute made it a suitable choice as the solo instrument for *Memories*. Being a brass player, I also understand too well about performance for wind players. While producing air to blow a brass instrument and producing air to blow a flute, the instrumental techniques might be different but the principles are very much the same.

### **About the Composition:**

#### Table Of Contents:

Section 1: bars 1-41

Section 2: bars 42-88

Section 3: bars 89-108

Section 4: bars 109-141

Section 5: bars 148-164

The composition is divided into five sections, slow contrasting with animated and playful passages. The sections are clearly marked ‘haunting’, ‘sad’, animated’ and ‘playful’ which reflect my relationship with my grandmother. The ‘haunting’ and ‘sad’ represent the memories of times past, ‘animated’ reminds me of my grandmother’s face, always full of expression with ‘playful’ reflecting on her youthful nature and outlook on life.

I have deliberately left the fifth section as a metronome marking only, this affords the performer freedom for interpretation. In melodic and rhythmic structure it is similar to the opening bars but I have left it to the discretion of the performer to interpret as they see fitting to their own memories. My initial inspiration for the closing section is one of the previous use of rhythm, reflecting the past. The new melody represents the generation of new memories that, on reflection, allow us to look forward.

My piano composition *Connections* is a very atmospheric piece using *rallentando*, *accelerando* and *fermata* to give time for the music to breathe. With *Memories* I

wanted to develop and explore further use of the *rubato/ad lib*, this time with the flute. I have been very deliberate with the metronome markings, expressions, dynamics, tempo, rests and pauses in *Memories*. This I believe I needed to do as a composer in order to fully instruct the performer in what I was hoping to achieve with the composition. Secondly, I hoped to convey to the performer a clear sense of my overall intention with the piece.

## Analysis of Memories

### Section 1: bars 1-41

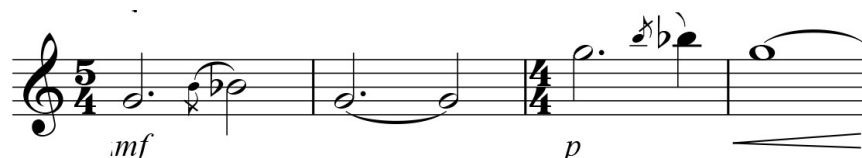
The intervals of 3rds, 4ths and semitones are well established in the opening bars of the composition, for example bars 1 and 4.

**Fig.1** bars 1 and 4 intervals established



Utilising the wide range of the flute also allows more scope for the development of the melody of the piece, thus giving a strong melodic emphasis in the composition. Bars 4-7 are an example of this, although the pitches are repeated.

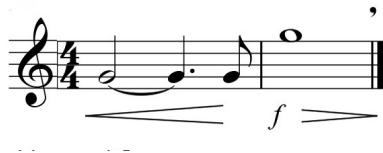
**Fig. 2** use of pitch bars 4-7



I have changed the time signature, allowing for augmentation in note values whilst maintaining the pulse. Ornamentation, acciaccatura and turns are used extensively throughout the composition. They are a musical concept I particularly thought idiomatic for the flute and would work well in performance. I was conscious of being careful not to overuse ornamentation. Given that there was a single melody line, there was a risk of this element becoming clichéd. I hoped to achieve a balance between including and excluding embellishment from a melodic line.

Another feature is the use of the octave range of the flute. It allows for full melodic scope to use all the different registers of the instrument whilst reinforcing and extending the melodic ideas. Examples of this can be seen in bars 11-12, 25 and 28-29.

**Fig.3** use of octaves bars 28-29



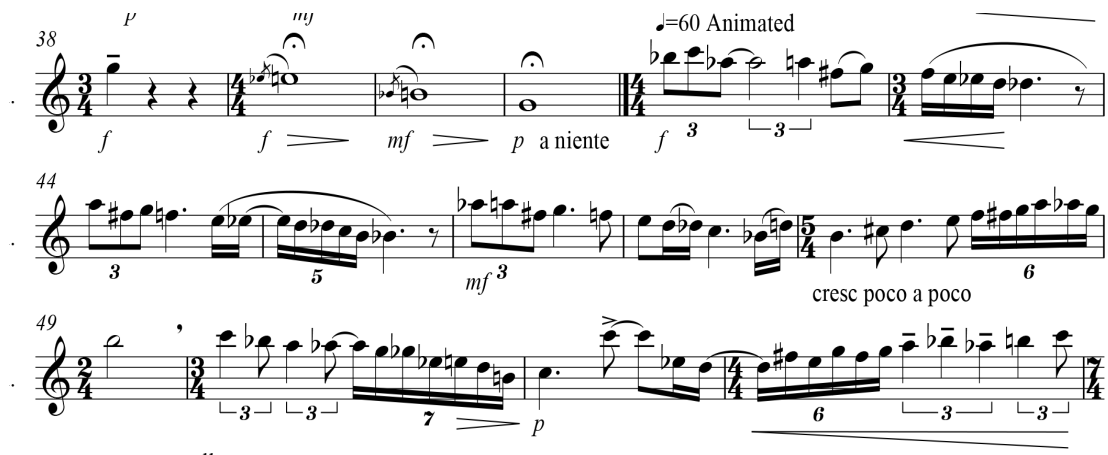
There are a number of moments of repose within the first section which hopefully portray the reflective nature of *Memories*. These moments are clearly defined by the use of either *rallentando* or *pause* markings, for example bars 12-13, 17 and 28-29.

As with every composition, consideration must be given to dynamics and articulation. I needed to give careful thought to all of these elements in order to maintain interest not only for the performer but in the actual melodic line itself. To the forefront of the process of composition, the melodic structure of *Memories* reflect the memory of my grandmother humming her melodies.

## **Section 2: bars 42-88**

A change of tempo and mood is reflected in the melodic content of this section. Although elements of section one can be identified, it is the development of chromatic passages and varied melodic material which is to the fore. The melodic material in the opening bars is loosely based around five pitches: Bflat, A, Aflat, Bnatural and C. Each two-bar phrase begins with one of these five notes.

**Fig.4** note pitches at the start of each bar: 42,44,46,48,50

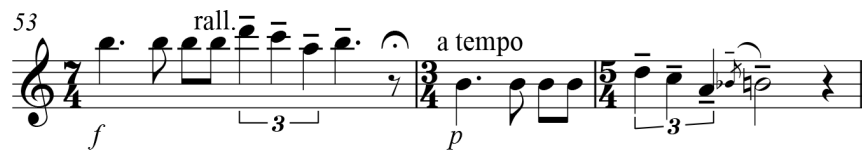


The five notes were a cluster of notes I had previously considered for another composition as an accompanimental figure. By separating them, this enabled me to develop them into the opening melodies which formed the basis of this section of *Memories*.

The chromatic element of section two is evident in bars 42-52. The use of chromatic elements allowed for links between notes whilst also utilising an effective technique of the flute, particularly the rapid passages of notes between different octaves. It is a technique that can be quite difficult to achieve in rapid succession on a brass instrument. I admire greatly the varied techniques that other instruments can achieve quite easily compared to the brass. In consultation with an experienced flautist my idea to explore this was reinforced and encouraged.

Elements of repetition can be seen in bars 53-55, 70-72 and 76-77.

**Fig.5** bars 53-55 repetition by utilising the octave

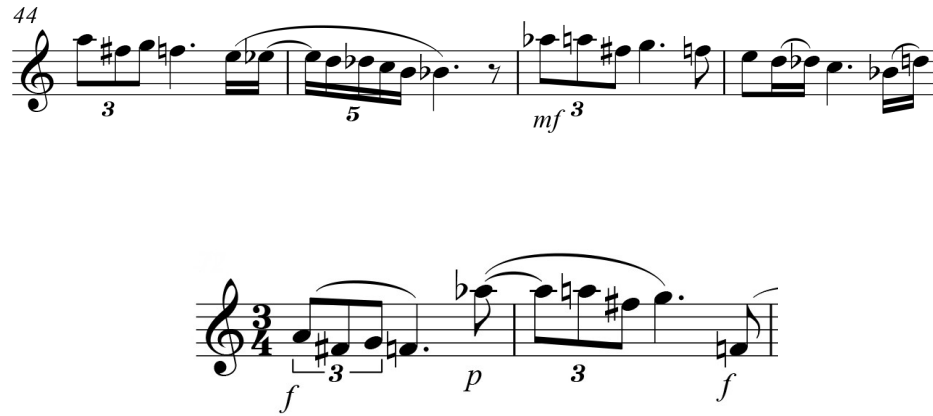


These passages also incorporate the repeated melodic octave elements introduced in section one. Bars 73-74 utilise the melodic elements of bars 44 – 46, bars 80-81 repeat



bars 62. This allows for a recapitulation towards the end of the section. It also provides a unity of melodic content in the section.

**Fig.6** bars 44-46 and bars 73-74, unity within the composition



When writing this part of the composition I wanted to portray once again one of my grandmother's qualities. She was a woman who never seemed to sit down for a moment. She was the original multi-tasker, always maintaining a smile.

### **Section 3: bars 89-108**

This section of the composition is a direct transposition of two melodic sections heard in section one. Bars 89 to the first quaver of bar 96 are written an interval of a 4<sup>th</sup> higher than bars 30 to first quaver of bar 37. Bars 97-108 is transposed an interval of a semitone higher than bars 18-29.

The only new material is the link passage of semiquavers of bars 96-97. It was a conscious decision to use transposition of older material for this section, in order to bring unity to the 'haunting, sad' section of the composition. This provided me with an opportunity to compose freer and newer material for the 'playful, animated' section. The melodic content of this section keeps the 'memory' and inner theme of looking back with reflection in the composition as a dominant theme.

### **Section 4: bars 109-141**

The predominant feature of this section is two scales: D flat, E, F, G, B and C with the second being G, B, D, E flat and F sharp. The second scale starting on G is a

rearranged combination of bars 1 and 2, with the first scale a newly composed scale to start the new section.

**Fig.7** scales bar 109 and bar 130



The series of notes described above are explored fully as scales in rapid quintuplet and septuplets, arpeggios and strong melodic lines.

Bar 109 introduces the first scale in a rapid playful flurry to a pause. The melodic material following the pause is based entirely on the notes of this scale. Various elements from sections one and two are recognisable, for example bar 113 (use of octaves) and bar 115 (long notes with ornamentation: acciaccatura) that is also an extension of the material in bars 62-63. Bars 122-125 are a recapitulation of bars 53-55.

The triplet passage in bar 125 is also another varied use of the six-note scale, it leads to the second scale of this section in bar 130. Similar to the beginning of this section, the five-note scale dominates the melodic material with previous elements also utilised, for example bar 132-133 repeated an octave higher in bar 134.

A combination of the two scales is used melodically in bars 135-137.

**Fig.8** scale combination bars 135-137



Bar 135 uses the six-note scale with the four semiquavers to the *sfz* using four notes of the five-note scale. To mirror the triplets used in bars 126-127, they reoccur again in bars 138-139 using the five-note scale. It ends the passage melodically using the six-note scale. The final use of both scales is in bars 144-146 in a rhythmically augmented melodic version.

### **Section 5: bars 148-164**

The melodic material of the last section of *Memories* is entirely new material. However, the rhythm is the same as that used in the opening bars of the composition with the exception of the septuplet in bar 158. It represents a memory of the past (rhythm) while looking forward (new melody) to the future, in essence the circle of life. The ‘open-ended’ conclusion to a composition interested me; I had used it in *Connections* for piano, but wanted to explore it further in *Memories* by composing an entirely new section to the piece.

### **Conclusion**

With the guidance of my tutor and advice from an experienced flautist I am satisfied with *Memories* and the composition that developed from my initial sketches. I did find the extension of material and its development challenging at first for the solo instrument. But once I had organised my melodic lines for each section of the composition, the development of ideas with support from my tutor and peers my confidence began to emerge in writing for a solo instrument.

The composition was first performed at Waterford New Music Week in March 2010 by Mr Gerard Dower and again in Waterford New Music Week April 2012. I particularly enjoyed the second performance of *Memories* more so than the first. During the performance for the second time, I heard the nuances of the composition more clearly than the first time round. I also deliberately listened without a copy of the printed music, so that my aural awareness of the composition was certainly heightened and more informed.

**Performances:**

- ***March 2010:*** Waterford New Music Week, Chapel, College Street Campus: Gerard Dower (flute).
- ***April 2012:*** Waterford New Music Week, Chapel, College Street Campus: Gerard Dower (flute).
- ***Future performances:*** The renowned Irish flautist and teacher Mr William Dowdall has a copy of *Memories* for future performance and teaching practice.

## **Chapter Six :Episodes for Brass for Tenor Horn, Brass Ensemble and Percussion (2010)**

### **Initial Thoughts:**

Having successfully completed the *Celebration Mass* I was keen to explore the idea of composing for brass once again. Being as immersed in the brass world as I am, and having been so for over thirty years, it is a medium I cannot easily ignore. I find myself constantly thinking of possible suitable melodic ideas, techniques and rhythms to use in brass compositions. Ideas for brass writing often come to me during rehearsal time when explaining a rhythm or concept to the players in the brass band I conduct. On review of the compositions I had completed thus far, with *Muse* for solo trumpet and piano and the *Celebration Mass*, I was keen to explore a solo brass instrument accompanied by other brass instruments. This is not the traditional brass ensemble, where all the instruments take a role in the ensemble, and feature both as melodic and accompanying instruments. Instead the ensemble adopt an accompanying role throughout the composition similar to that of a '*concertante*' piece.

### **Background to the Composition:**

Playing in brass ensembles and entering ensemble competitions has been an invaluable learning experience throughout my years as a young brass player. Ensemble playing with my peers not only provided me with a social outlet, where as young players we were encouraged to teach and learn from each other, but also develop our standard of playing. My first steps in conducting were taken during those ensemble rehearsals where on many occasions I would be 'in- charge' of taking the ensemble rehearsal, under supervision, learning to score-read the parts and correct mistakes. As young players at the time we probably didn't realise it but, with all this extra rehearsal time, we really began to improve as players. On reflection I can now see it gave myself, my brothers and peers opportunities to audition successfully for principal positions within the band and national music groups within a very short period of time.

As part of ensembles and quartets I would have been actively competing on a regular basis, circa 1983-1995 with success at regional and national competitions at all levels from junior through to senior level. Our repertoire would have included arrangements by Susato and Gabrieli, works that are internationally accepted in the brass ensemble

repertoire. Contemporary original compositions and arrangements by the ‘new’ contemporary brass composers would also have been part of our repertoire. *Three Episodes for Brass* by A. Hariness and *Brass Cats* by Chris Hazell (born 1945, England) and a very clever arrangement of *Frere Jacques* by John Iveson, principal trombone with the renowned Philip Jones Brass Ensemble. During the 1960s and 1970s John Iveson pioneered the performance of brass ensemble music. On a national level now in Ireland, the competitions are all but extinct, due to a changing society where young people today have so many other activities other than banding to occupy their time. The time is now concentrated on the main band activities and rehearsals. I do however encourage my own players within the ranks of the band with ensemble playing at opportune moments, particularly when a full brass band is not required for a specific occasion.

Unlike full brass band original works and arrangements of compositions featuring solo instruments, most of the quartet and ensemble music I am familiar with does not feature a soloist. I wanted to explore writing for brass once again, this time featuring a soloist accompanied by a brass quartet and percussion. The inspiration came from the euphonium solo featured as the offertory hymn *My Gift*, in *Celebration Mass*. I wanted to explore writing for a smaller group of accompanying instruments with a solo instrument, expanding and developing the melodic line of the composition. I could have utilised the piano as the accompanying instrument or use the ensemble as a unit without one featured instrument, but I felt these concepts had been explored in my previous brass compositions. I also wanted to develop my brass writing from the traditional genre into a composition that would challenge and engage all of the performers.

Before commencing work on the piece I listened extensively to recordings of the internationally renowned brass ensembles including ‘German Brass’ and the ‘Philip Jones Brass Ensemble’. I also reviewed several brass ensemble scores to re-familiarise myself with ‘part-writing’ for brass ensemble. The composers/arrangers I studied included Charpentier, Scheidt, Derek Ashmore, Dennis Wilby make the most of the traditional brass ensemble set-up, two trumpets/cornets, horn, trombone/euphonium and tuba/trombone. I wanted to break away from this traditional ensemble and hopefully make the most of my new instrumentation to achieve a new contemporary sound for brass ensemble.

## **About the Composition:**

I chose the Eflat tenor horn as the solo instrument, with tenor horn, tenor and bass trombone, euphonium and percussion as accompanying instruments for two reasons:

It is not the typical brass ensemble of two trumpets (cornets), horn, trombone and tuba and secondly I come from that 'family' or section of brass instruments and have played all of those brass instruments at one time or another in my career. They have a very sonorous sound with good blend and balance. I did not initially include percussion as part of the ensemble as I thought I wanted brass alone. It was when the rhythms emerged and developed as percussive sounds that I felt the addition of some percussion instruments would compliment the brass.

Titled *Episodes for Brass*, there are three movements, *Scherzo*, *Calmato* and *Allegro*. This appears classically traditional with a fast- slow-fast form mixing the old (form) with the new (solo instrument feature). Depending on the standard of the players involved, this composition can be performed with or without a conductor.

The members of City of Waterford Brass have heard the piano-accompaniment version and are keen to perform the brass accompanied version as are the Championship Brass Band, Regent Brass in London. (My brother is principal cornet player with this band). The melodic content of the composition is interesting and challenging for the performer. Strong off-beat rhythm and syncopated rhythmic passages both play an integral part in the accompaniment, contrasting long legato syncopated passages with short rhythmic bursts that both interrupt and intersperse with the soloist.

## **Analysis of Episodes for Brass**

### **Movement One: Scherzo**

#### **Section One: Bars 1-37**

'*Scherzo*' consists of three sections. The opening bars 1-7 contain the main melodic and rhythmic material that is expanded and elaborated throughout the movement.

**Fig. 1** *rhythmic feature bars 1-4*

Horn in Eb (Solo)

Trombone 1.

Trombone 2.

Horn in Eb

Euphonium in Bb

Percussion

Woodblock

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f*

To further develop the material in the opening bars, the techniques of augmentation, diminution and transposition have been used and contrasted. Juxtaposed legato and staccato rhythmic patterns are also used in the composition.

**Fig. 2** *opening tenor horn melody bars 5-8*

5

Hn.

*legato*

**A**

The use of syncopation is also evident in the rhythmic patterns, both in the accompaniment and in the solo melody, mixed with strong ‘off-beat’ quavers.



**Fig. 3** 'off-beat' quavers, bar 20

The musical score for bars 19 and 20 is presented in a system with five staves. The first staff is for the Eb Horn (Hn.), the second for the Trombone (Tbn.), the third for the Euphonium (Euph.), and the fourth for the Percussion (Perc.). The fifth staff is a grand staff for the Eb Horn and Trombone. The key signature is one sharp (F#). In bar 19, the Eb Horn plays a solo melodic line, while the Trombone, Euphonium, and Percussion parts play quavers. In bar 20, the Eb Horn continues its solo melodic line, and the Trombone, Euphonium, and Percussion parts play off-beat quavers. The Percussion part is marked with a 'Perc.' label and a drumstick icon.

The majority of the solo melodic line is an extension of the material in bars 4-7 in various guises. The transposition, a fourth lower, can be heard in bar 18 with a rearrangement of the main beats of bar 7 to provide a different ending, which in itself is utilised later in the composition.

The melodic line of the solo part in bars 8-15 is taken from bar 5, the notes E, Fsharp and G are used, with a break from the punchy, *marcato* syncopated quavers in the accompaniment leading to a contrasting *legato*. Momentum is maintained in the accompaniment by varying the beats on which each part changes whilst maintaining a sustained sound.

Letter B, at bar 15, can be seen as the first development section of the melodic material. As stated earlier, it is a fifth higher and introduces a two-bar melody in bars 19-20 which is explored further between the soloist and the accompaniment.

A dialogue of question and answer between the soloist and accompaniment using the material of bars 19-20 appears in bars 21-25. I particularly like strong ‘1 and 2 and’ quaver beats in brass writing. When used effectively within a composition they can divide sections of music before progression to a new section or a recapitulation.

Edward Gregson, the British Brass composer, born in 1945 is one whose work I admire, in particular his use of ‘off-beat’ and syncopated quavers in compositions such as *‘Prelude for an Occasion’* (1970) and *‘Variations on Laudate Dominum’* (1976, revised 2005). Having rehearsed, performed and conducted both compositions, players find the quaver passages both exciting and frustrating to master. This passage of music concludes by dividing the melody of bar 7 between the soloist and accompaniment, extending the dialogue among the instruments.

A short three- bar link at bars 29-31 leads to a recapitulation of the opening solo melodic line a fifth higher. The solo horn answers without the quaver upbeat and holds the second note instead. This is followed in the same fashion by the bass trombone and euphonium a fifth higher again, with ascending quavers on the last beat.

**Fig. 4** bars 31-33

31 **rall.** ten. **Brilliante**

E♭ Hn. *f*

Tbn. **Brilliante**

Tbn. *f marcato*

E♭ Hn. **Brilliante**

Euph. *f marcato*

Perc.

The conclusion to the first section of Movement One is a recapitulation of bars 20-21, an octave higher leading to an E major chord.

### Section Two: Bars 38-58

In this section I have made the most of the melodic elements of section one. It is, however, contrasted by the introduction of a legato, sustained accompaniment. In place of the constant static chords in the accompaniment, I wanted some rhythmic movement interspersed throughout.

**Fig. 5** *sustained arpeggio movement in the accompaniment starting at bar 38*

The musical score for Figure 5 shows the following parts and markings:

- E♭ Hn.**: Treble clef, key of D major. Marking: *molto sost.*
- Tbn.**: Treble clef, key of D major. Marking: *mp molto sost.*
- Tbn.**: Bass clef, key of D major. Marking: *mp molto sost.*
- E♭ Hn.**: Treble clef, key of D major. Marking: *mp molto sost.*
- Euph.**: Treble clef, key of D major. Marking: *mp molto sost.*
- Bell tree**: Treble clef, key of D major. Marking: *mp*

The rhythmic movement is achieved by writing divided arpeggios distributed among the accompanying instruments, in an attempt to re-create the use of the sustained pedal while playing arpeggios on the piano.

The opening melody in the solo horn in bars 38-42 is a variation of bars 5-7. In this section of the movement, I have also used the solo horn as an accompanying instrument to the other brass parts. This expands the dialogue of section one, by giving

the solo horn the arpeggios. A brief reminder of bar 8 and bars 10-11 can be heard in bars 47-50. There is a melancholic moment of repose in bars 53 and 54, with a reminder of the syncopated quavers from section one, although this time with a *tenuto* marking.

**Fig. 6** *moment of repose bars 53-54*

The musical score for bars 53-54 is presented for four instruments: Eb Horn, Tenor Trombone, Euphonium, and Percussion. The Eb Horn part begins with a melodic line in bar 53, marked with a tenuto, and continues into bar 54. The Tenor Trombone and Euphonium parts provide harmonic support with syncopated rhythms. The Percussion part features a rhythmic pattern with a tenuto marking.

### Section Three: Bars 59-73

A quieter moment is heard at this point before the final section of the movement in bars 55-58. The solo horn melody is developed from bar 8. This passage leads to a dialogue between the tenor trombone and horn in bar 59.

**Fig. 7** *dialogue between soloist and trombone bars 59-60*

**G**    **A tempo**

The musical score for bars 59-60 is presented in a system of six staves. The top staff is for the Eb Horn (soloist), followed by two staves for the Trombone (Tbn.), then the Euphonium (Euph.), and finally the Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is 'A tempo'. The soloist (Eb Horn) begins in bar 59 with a melodic line marked *mf*. The trombone and euphonium parts enter in bar 60 with marcato rhythms, also marked *mf*. The percussion part, labeled 'woodblock', plays a rhythmic pattern marked *mf*. The score shows a dialogue between the soloist and the ensemble instruments.

The dialogue is extended into bar 61 with the bass trombone and euphonium featuring bar 47. The passage begins on the quaver upbeat, creating a syncopation, similar to that of bar 32 in the solo horn part.

The first movement concludes in a flurry of quaver rhythms and rapid semiquavers in the final seven bars. The movement ends with the two key-notes. A similar technique can be seen in Stravinsky's *Concerto for two pianos* (1935), the final variation from movement three. The notes are taken from the opening bar, A and C, heard in the high register of the solo horn in the last bar, answered by the accompanying ensemble.

## **Movement Two: Calmato**

*Calmato*, Movement Two has five defined sections with four of the five directly related to each other with one distinct contrasting section. This movement also introduces unaccompanied passages for the solo horn. These afford the performer an opportunity to explore some *rubato* playing in combination with a lyrical style. The accompanied

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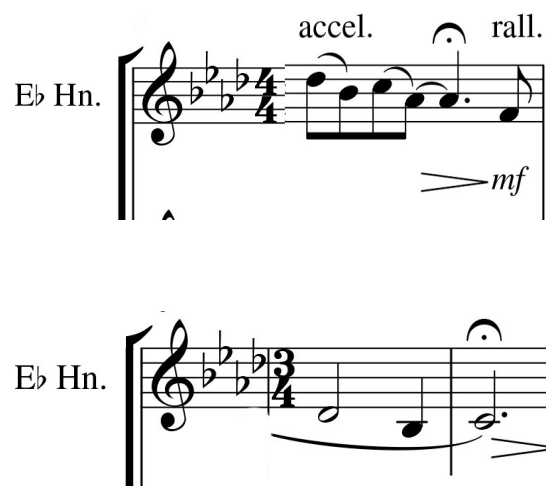
use more dissonant chords in order to achieve an unsettled, meandering approach to the accompaniment. The use of the syncopated accompaniment beneath the solo horn creates a sense of *rubato* within the ensemble.

### Section Three: Bars 17-23

Part two of the melody is heard in the solo horn with accompaniment provided by the ensemble. The syncopation is continually utilised and expanded in the accompaniment by means of variation and repetition. The highest note of the melodic line is heard in this section at bar 20, (Aflat). It is preceded by a *tutti crescendo* with the trombone and horn matching the triplet rhythm of the solo part.

The closing bars of this section (bars 21-23) are linked to notes heard in the opening part of the melody. Bar 6 is heard again in bar 21, with bars 22-23 first heard in bars 2-3 in the opening unaccompanied section.

**Fig. 9** bars 6 and 22-23



The accompanying chord to the solo horn is an elongated version of the syncopation heard in bar 8. This helps to create unity between the opening and closing of sections two and three.

### Section Four: Bars 24-56

This is a contrasting section, both in terms of melody and accompaniment content, to what has been previously stated in the movement. It combines elements of the previous

sections to provide a sense of unity to the movement with new material added. The content expands and augments within a strict time structure and *tempo rubato*. It is a passage of the composition that requires constant communication between all the performers, particularly when it is performed without a conductor.

The solo horn melody line is quite free and allows the performer freedom of interpretation and tempo. The content of the melody in the solo part is new and not directly related to the main melodic content of sections one and three. There are some structural similarities though, for example, the interval of a third, downward moving triplets and repetition of the same pitch.

The accompaniment is two-fold in content. The first element is evident in bars 24-26, with the moving quavers and intervals of thirds. The second element is the sustained chords supporting the soloist, these chords are taken directly from the accompaniment of sections two and three. The chord in bar 27 is similar to as that of in bar 8, bar 29 uses the third beat of bar 18, the exception to this is in bar 48, where a new chord constructed on G (G,B,F, Eflat), is introduced.

There is a brief link passage in bars 51-56, leading to the closing section. It includes amodest hint of the elusive A flat major tonic chord in bar 53, before a recapitulation of bars 24 and 25 leading to an open fifth rooted on Eflat (the dominant) to conclude the accompaniment.

### **Section Five: Bars 57-63**

The second part of the melody, bars 8-16, is performed unaccompanied by the soloist to conclude the movement. It is written in *tempo rubato*, *molto legato* the same as the opening.

### **Movement Three: Allegro**

There are five distinct sections to the final movement of *Episodes for Brass*.

Although both melodically and rhythmically different to movement one, I have re-used various rhythmic figures from movement one in the final movement. I sketched ideas from movement one in an effort to see if I could expand them further, and possibly



feature them in movement three. The semiquaver/quaver rhythm was certainly a rhythm re-used, with the addition of a melody line, a wider range of rhythmic and melodic possibilities began to emerge.

### Section One: Bars 1-14

The opening bars in both the accompaniment and solo horn immediately state the *Allegro, Attaca* melody in what is a total contrast to the final bars of *Calmato*, movement two. The impact is immediate, not only for the performers, but also for the audience as well.

In these opening bars we can see the development of the semiquaver/quaver patterns in both a dialogue and imitation between the soloist and ensemble.

**Fig. 10** semiquaver pattern in bar 1

$\text{♩} = 110$

The musical score for Figure 10 shows the first bar of a piece in 4/4 time, marked with a tempo of 110 beats per minute. The score is arranged in six staves, grouped by a brace on the left. The instruments are: Horn in Eb (top), Trombone (middle), Horn in Eb (bottom), Euphonium (bottom), Percussion (bottom), and woodblock (bottom). The key signature is two flats (Bb and Eb). The first bar contains a semiquaver pattern in the Horn in Eb, Trombone, and Euphonium parts, marked with a forte (ff) dynamic. The Percussion part features a woodblock pattern, also marked with a forte (ff) dynamic. The Trombone part is silent in this bar.

As a brief reversion back to movement one, there are times not only in these opening bars, but later in the movement, where the ensemble is a *tutti* rhythm and melody.

This can be seen in bar 3, towards the end of beat two. The accompaniment extends a melodic idea from the solo horn part in bar 6 that leads to a recapitulation of a prominent rhythm from movement one in bars 6-7 of the solo horn part (movement one bars 31-32).

A question/answer between the soloist and accompanying instruments concludes the section. In the final refrain of the dialogue the accompaniment pre-empt the chords of the next section in bar 13.

### **Section Two: Bars 15-27**

Following the flurry of the rapid semiquavers, a more sustained, flowing ‘waltz-like’ and lyrical section is heard. The pulse of this passage almost certainly has a one-beat per bar with a syncopated feel to it with notes crossing the bar-line.

The melodic content of the solo horn part is based on notes from the opening section, bar 2, the last beat of bar 4 and bar 6.

**Fig. 11** solo horn bars 1-3



The displacement of the beat in the accompaniment with the emphasis on a change on beat two in the  $\frac{3}{4}$  time signature provides a good sense of forward momentum in among the ensemble. The accompanying chords are based on a chord of Aflat, Cflat and Eflat with the addition of Dflat, F and G for the purposes of creating harmonic tension.

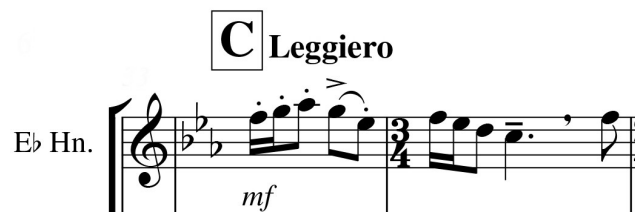
### Section Three: Bars 28-35

In order to contrast the 'off-beat' accompaniment quavers utilised extensively in movement one, I have reversed them to be 'on the beat' in this movement. Over a rhythmic idea in the bass I have also added a melody in the accompaniment, with the solo horn taking an accompanying role in bars 30-31.

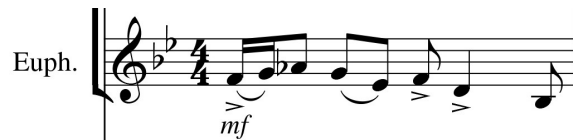
*Fig. 12 quaver accompaniment, now 'on the beat' in the trombones*

The musical score for Figure 12 shows three staves for E♭ Horn, Trombone 1, and Trombone 2. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at bar 30. The E♭ Horn part (top staff) plays a melody of eighth notes: B♭4, A4, G4, F4, E4, D4, C4, B♭3, A3, G3, F3, E3, D3, C3, B♭2, A2, G2, F2, E2, D2, C2, B♭1, A1, G1, F1, E1, D1, C1, B♭0, A0, G0, F0, E0, D0, C0, B♭-1, A-1, G-1, F-1, E-1, D-1, C-1, B♭-2, A-2, G-2, F-2, E-2, D-2, C-2, B♭-3, A-3, G-3, F-3, E-3, D-3, C-3, B♭-4, A-4, G-4, F-4, E-4, D-4, C-4, B♭-5, A-5, G-5, F-5, E-5, D-5, C-5, B♭-6, A-6, G-6, F-6, E-6, D-6, C-6, B♭-7, A-7, G-7, F-7, E-7, D-7, C-7, B♭-8, A-8, G-8, F-8, E-8, D-8, C-8, B♭-9, A-9, G-9, F-9, E-9, D-9, C-9, B♭-10, A-10, G-10, F-10, E-10, D-10, C-10, B♭-11, A-11, G-11, F-11, E-11, D-11, C-11, B♭-12, A-12, G-12, F-12, E-12, D-12, C-12, B♭-13, A-13, G-13, F-13, E-13, D-13, C-13, B♭-14, A-14, G-14, F-14, E-14, D-14, C-14, B♭-15, A-15, G-15, F-15, E-15, D-15, C-15, B♭-16, A-16, G-16, F-16, E-16, D-16, C-16, B♭-17, A-17, G-17, F-17, E-17, D-17, C-17, B♭-18, A-18, G-18, F-18, E-18, D-18, C-18, B♭-19, A-19, G-19, F-19, E-19, D-19, C-19, B♭-20, A-20, G-20, F-20, E-20, D-20, C-20, B♭-21, A-21, G-21, F-21, E-21, D-21, C-21, B♭-22, A-22, G-22, F-22, E-22, D-22, C-22, B♭-23, A-23, G-23, F-23, E-23, D-23, C-23, B♭-24, A-24, G-24, F-24, E-24, D-24, C-24, B♭-25, A-25, G-25, F-25, E-25, D-25, C-25, B♭-26, A-26, G-26, F-26, E-26, D-26, C-26, B♭-27, A-27, G-27, F-27, E-27, D-27, C-27, B♭-28, A-28, G-28, F-28, E-28, D-28, C-28, B♭-29, A-29, G-29, F-29, E-29, D-29, C-29, B♭-30, A-30, G-30, F-30, E-30, D-30, C-30, B♭-31, A-31, G-31, F-31, E-31, D-31, C-31, B♭-32, A-32, G-32, F-32, E-32, D-32, C-32, B♭-33, A-33, G-33, F-33, E-33, D-33, C-33, B♭-34, A-34, G-34, F-34, E-34, D-34, C-34, B♭-35, A-35, G-35, F-35, E-35, D-35, C-35, B♭-36, A-36, G-36, F-36, E-36, D-36, C-36, B♭-37, A-37, G-37, F-37, E-37, D-37, C-37, B♭-38, A-38, G-38, F-38, E-38, D-38, C-38, B♭-39, A-39, G-39, F-39, E-39, D-39, C-39, B♭-40, A-40, G-40, F-40, E-40, D-40, C-40, B♭-41, A-41, G-41, F-41, E-41, D-41, C-41, B♭-42, A-42, G-42, F-42, E-42, D-42, C-42, B♭-43, A-43, G-43, F-43, E-43, D-43, C-43, 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**Fig.13** solo horn melody, bar 36-37 developed from bar 28 (euphonium)



Euphonium Bar 28



In addition I have reversed the order of the beats of the two semiquavers in the phrase. I originally had the rhythm with the two semiquavers before the quaver, however, I changed it around as it was beginning to sound too predictable. The swapping of the semiquavers gives the melodic line a better *leggiero* and combined with clear articulation it drives and maintains the *Allegro* title.

### Section Five: Bars 50-67

The closing section of the movement is a mixture of new and old material combined, similar to the ending of *Muse* for trumpet and piano. It begins with in the accompaniment at bar 50 with a melodically augmented version of some of the notes from bar 43, using the depth of the lower instruments to contrast with the florid movement of the solo horn melody.

The accompanying instruments at bar 55 have a variation on bar 28, in an imitative passage. This leads to both soloist and accompaniment parts come together, as heard previously throughout the movement in bar 58-59 before the final flourish to the end.

**Fig. 14** Bar 55-57

55

E♭ Hn.

Tbn.

Tbn.

E♭ Hn.

Euph.

Perc.

A recapitulation of bar 28, including new dialogue between the solo horn and euphonium, leads to the final *tutti* statement and the last *ff* paused note.

**Fig. 15** dialogue between solo horn and euphonium, with quaver accompaniment

62

E♭ Hn.

Euph.

### **Episodes for Brass for Tenor Horn and Piano (2011)**

A re-arrangement of the original *Episodes for Brass* came about when I was choosing a composition for performance in Waterford New Music Week 2011. I was able to secure a tenor horn soloist interested in performing the work, but unable to secure the

brass ensemble for the concert. The idea of re-arranging the brass accompaniment into short score for piano then became the preferred option for the composition.

As many of my sketches for the composition would have been done sitting at the piano, it was a matter of formulating the piano accompaniment from those and the brass ensemble parts to suit for performance on piano. Throughout my brass career I have re-scored choral and piano music for performance by brass bands and brass ensembles. I found myself working in reverse to accommodate the piano part to accompany the soloist.

I also choose to present the score not in concert pitch, as one would normally expect. The reason for this is for the complexity of performing the work in the absence a conductor, particularly movement two. It allows both the soloist and piano player better timing, communication and awareness of each others' parts during the performance. Movement One and Movement Two have been performed on two separate occasions so far, by Gavin Barr (tenor horn) and Julie Quinlan (piano).

## **Conclusion**

Overall this was a challenging composition to write for two reasons. Firstly, I was conscious of the fact that the brass accompaniment parts were just that- an accompaniment. They had to be both interesting and challenging for the performers, yet complement the soloist. Secondly, I needed to try to keep the standard of my own brass players in City of Waterford Brass out of my mind, so that I would not impede the content or complexity of the composition. The players of City of Waterford Brass will find this more challenging than the repertoire they are accustomed too, but I know they will rise to the challenge when presented with it at rehearsals.

I am also pleased with the resulting composition, re-arranged with piano accompaniment. It gives the composition a whole new sound and other possibilities for performance in brass repertoire.

### **Performances:**

- ***April 2011:*** Waterford Institute of Technology Chapel, College Street Campus, Waterford. Movement 1 and 2 performed by Gavin Barr (tenor horn) and Julie Quinlan (piano).
- ***December 2011:*** Christchurch Cathedral, Waterford. Movement 1 and 2 performed by Gavin Barr (tenor horn) and Julie Quinlan (piano).
- ***Future performances:*** City of Waterford Brass with Gavin Barr as soloist will commence rehearsals of *Episodes for Brass* for performance in 2014.

## **Chapter Seven : Inner Peace for Orchestra (2011)**

### **Initial Thoughts:**

*Inner Peace* is the sixth composition for my portfolio and my first attempt at writing for full orchestra. I had experience of orchestration during my undergraduate studies, in addition to performing with various orchestral groups on a local and national level.

My favoured composers are Debussy, Ravel, Mahler, Tchaikovsky and Rimsky-Korsakov. It was these composers I studied first for inspiration by studying scores such as *Scheherazade, Op.35* Rimsky-Korsakov, Mahler's *Symphonies, Overture for Symphony Orchestra* and *The Heron on the Weir* by Marian Ingoldsby and *Islands of Discovery* by Jane O'Leary to name but a few. I also found that listening to various works gave me an aural awareness of the sections of the orchestra and their various complementary blending and grouping before putting pen to paper. I became acutely aware that I was attempting to write in a medium of which I had no experience. I did find it a daunting task and initially I was experiencing a writer's block.

To assist me, my supervisor suggested looking to other sources for inspiration. My research thus far for composing *Inner Peace*, although invaluable, was not providing me with a starting point. I immersed myself in reading the chapter titled 'Awake and Asleep: Musical Dreams' from 'Musicophilia, Tales of Music and the Brain' by Oliver Sacks and in particular the reference to Paul McCartney (related in Barry Miles's book): "*I woke up with a lovely tune in my head. I thought, 'That's' great, I wonder what that is?*" certainly gave me food for thought.

Another quote I found helpful was "*By better understanding what music is and where it comes from, we may be able to better understand our motives, fears, desires, memories, and even communication in the broadest sense*" from "This is your brain on Music, understanding a Human Obsession' by Daniel Levitin.

### **About the Piece:**

I wanted *Inner Peace* to be a self-contained one-movement composition, but within the composition there would be various sections with new ideas and instrumentation explored and developed. I had chosen the snare drum as a pivotal instrument for the



opening and closing section of the composition. I chose it because, although I had used percussion in other compositions, they were supportive in nature rather than being featured. Ravel may have been an influence on this decision, as it was a performance of his *Bolero* performed by the National Youth Orchestra of Ireland (my brother was a member), that was the first orchestral concert I attended in the National Concert Hall, Dublin. I also particularly admire the use of percussion by the film composer Hans Zimmer.

*Inner Peace* is scored for flute, oboe, clarinet, bassoon, trumpet, horn, trombone, violin, viola cello, double bass, snare drum, timpani, triangle, tambourine and glockenspiel. With my background in brass, and having featured brass as a large component of my portfolio, I was conscious of the need to include brass in the orchestra without over emphasising them to the detriment of the other sections of the orchestra.

### **Why the title Inner Peace?**

*“Inner peace is not just a state of mind – it is also a state of being.”* Breda Gardner (taken from Waterford Today newspaper dated 30.05.12). From conversations with other composers, I discovered any life experience, memory, comment passed, colour, or an individual, can trigger the inspiration for the thought process behind a composition. In my experience in order to achieve inner peace one must have had experienced emotional anguish. After all no life is full of a constant stream of happiness and contentment. We learn from these experiences. My composition *Inner Peace* is my journey.

**“Inner peace doesn’t just come from outside us: it begins with ourselves and within ourselves.”**

Breda Gardner (taken from Waterford Today newspaper 30.05.12)

### **Analysis of Inner Peace**

#### Table Of Contents:

Section A: bars 1-32

Interlude: bars 33-42

Section B: bars 43-63

Section B1: bars 64-96

Section A1: bars 97-113

### Section A: bars 1-32

In the opening two bars, the snare drum sets the rhythm that is repeated as an *ostinato* rhythm throughout this section of the composition.

**Fig.1** bars 1-2 drum *ostinato* rhythm



As the composition progresses, more percussion are added. The string section join the snare drum at bar 3. The sustained notes in the strings consist of a series of chords I had initially thought I would use in my piano composition *Connections*. Having discussed the revision of *Connections* with my supervisor some of these chord progressions became redundant, and instead became the opening bars of *Inner Peace*. I hoped to achieve an atmospheric opening to the composition and a sense of anticipation, by contrasting the *ostinato* rhythm with the sustained strings.

**Fig. 2** String Chords bars 3-6

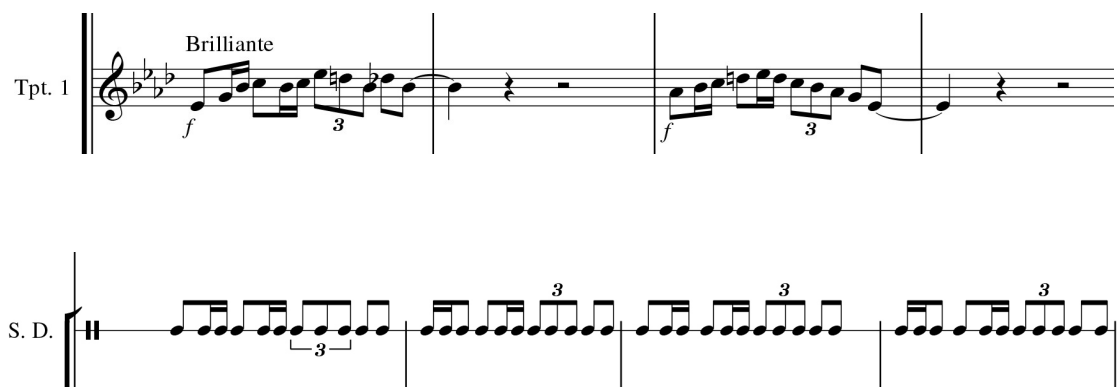
The image shows the musical notation for string chords in bars 3-6. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and Db. The notation is in 4/4 time and includes dynamic markings of *p* (piano) and *mp* (mezzo-piano). The chords are sustained across the four bars, with some notes changing in the second and fourth bars. The notation includes slurs, ties, and accents (>).

The woodwind (flutes and clarinets) enter in bar 13 in a dialogue, a feature that is explored further and developed later in the composition. While the snare drum and string section continue in the same fashion as the opening, the woodwind is

deliberately marked *leggiero* to contrast with the sustaining chords. With the snare drum so strict in time, the fleeting brief motifs in the woodwind provide a suitable contrast. The triangle enters at bar 17. This passage leads to the first *forte* of the section at bar 21. This also sees a change in texture from that of the opening bars.

Both the texture and tonality have changed at bar 21. The tonality is rooted on Aflat, Eflat and Gflat by the *pizzicato* double bass, cello and timpani, with a rhythm outlining that of the snare drum also mirrored in the tambourine part. The texture loses the short motifs of the woodwind heard earlier; although still maintaining sustained notes in the violins and viola, with extra support from the brass at bar 23. There is a triumphant passage in the trumpet at bar 23-29, utilising the rhythm of the snare drum heard in the opening bars.

**Fig. 3** trumpet motif utilising drum rhythm, bar 23



The brass instruments add some dissonant harmony to the sustained chords while the violins and viola continue with unison notes.

A link to the next section of the composition can be seen in bars 30-32. The brass conclude with the *diminuendo*, while the sustained string instruments gradually fade out. The snare drum begins to alter the *ostinato* rhythm by the introduction of rests to pre-empt the conclusion of this rhythm for the next section of the composition.

### **Interlude: bars 33- 42**

Reaffirming the Eflat tonality in this interlude, the string section return to a *tutti* sustained Eflat note, shifting the bass note to Aflat in bar 36. The woodwind develop

the short motif passages heard in the middle of section one. The rhythmic extension of this is achieved by re-using the opening two-bar rhythm of the snare drum.

**Fig. 4** bar 33-34 bassoon and clarinet utilising drum ostinato rhythm



With the addition of the melodic material to the snare drum rhythm, it has given me scope to recycle material. I have deliberately omitted the snare drum from the percussion section in this passage. The triangle and tambourine outline the material of the woodwind.

To conclude the interlude there is an overlap between it and the new section B at bar 43. By the use of some chromatic notes in the double bass the transition to a new tonality is achieved, with violin 1 outlining the G flat. A new accompanimental figure is introduced at bar 39 in violin 2 and viola, that will be the dominant accompaniment feature of section B.

**Fig. 5** Fluid semi-quaver accompanying motif in violin 2 and viola starting at bar 39



## Section B: bars 43-63

In contrast to the short melodic motifs this section features an expressive and '*legato*' melody in violin 1.

**Fig.6** Violin legato melody, bar 43-46



The fluid and flowing contrary motion semiquaver accompaniment heard in the interlude at bar 39 can be heard in the violin 2 and viola. The short motifs included in the woodwind, with triangle, mirror the accompaniment of this section, whilst providing some dissonance to the root note B in the cello. This helps to increase the tension towards the climax in the coming bars.

The violin 1 melodic line moves up an octave at bar 49, with the cello transferring from the bass line to the melodic line. The contrast of the register between the instruments adds an atmospheric element to this section. With the cello now playing the melody, the double bass now plays the bass line. The woodwind motifs progressively become shorter than their first statement in bar 45-46. The notes of the woodwind motifs are related to the accompaniment in violin 2 and viola.

To conclude this section of the melodic line, the woodwind recall bars 45-46, with the root note B firmly in place. Dynamically these two bars, 55-56, provide the climax of this passage of music.

In bar 57 the second part of the melody is introduced in the bassoon and cello, with the bass line in the viola and double bass. The tonality has now moved from a root B to E.

**Fig. 7** second melody heard in the violoncello, bar 57



The semiquaver accompaniment continues in both violin parts in a higher register than that previously heard. The woodwind once again return with the shortened motifs featured in section one. The melodic content of the woodwind in these bars is taken directly from the accompanying violin semiquavers, rather than the dissonant notes heard in bars 45-56.

The climax of this passage is achieved by upward melodic movement to the high register of the bassoon and cello with the repeated B notes rising to a D. The climax is supported by the increase in dynamic level and a dramatic pause on the barline.

### **Section B1: bars 64-96**

For this section of the composition I found two books invaluable in my study of orchestration, *Orchestral Technique* by Gordon Jacob (third edition 1982 OUP) and 'Principles of Orchestration' by Rimsky-Korsakov (Dover Publications). I had already made the decision that this section would be the point in the composition where all instruments of the orchestra would work together.

I see this section as the development of the material used in Section B, with major shifts in tonality and texture throughout. With a transposition up a tone from bar 43, the first part of the melody (from section B) is heard in the viola, cello and trombone one. I have introduced a change of texture in the accompaniment, with the horns featuring the dotted crotchet and quaver rhythm. It is a reminiscent of section A, with a repeated rhythm.

**Fig. 8** *horn accompaniment feature starting at bar 64*



The timpani and trombone 2 support the bass line. A vague reminder of the short woodwind motifs is introduced in the trumpets and violins at bars 66 and 69.

Bar 70 commences the build –up to the change of key at bar 77. All brass and strings, supported by percussion, gradually build to a *ff*. There are elements of previous musical sections in these passages. The contrary motion semiquaver accompaniment returns in the violins. The trumpets recall the violin motif of bars 39-42, with the cello and double bass in a downward chromatic movement similar to that of bar 3

All four sections of the orchestra are utilised from bar 77 for the final passage of this section of the composition. There is another shift in tonality rooted on Gsharp in the double bass, timpani, glockenspiel, bassoon and trombone two. The melody can be seen in the remaining strings, full chordal support is evident in the brass. The woodwind enter at bar 79, mirroring the chords seen of the brass with a brief motif in the flutes based on the melodic material in the strings.

In bar 83, a recapitulation of the second part of the melody, heard in bar 57, becomes the main melodic material for the main climax of the composition. The orchestral texture is also changed from the previous statement of the melody in bar 57. The melody now appears in the violins, with the bass notes sustained in the viola, cello and bassoon, while also enhanced by *pizzicato* double bass notes. The repeated timpani crotchets heard previously (bar 64 onwards), are supported by the brass. Once again the woodwind reuse the chords of this passage with triplet and semiquaver motifs. Rather than one section continuing with the melody, it is divided between sections of the orchestra, the trombones and bassoon continue with the melodic line at bar 86. The violins return to the legato semiquaver accompaniment that was a significant feature earlier in the piece.

The repeated melody notes (B) in bar 88 begin the ascending melody line to the final *tutti* F sharp in bar 95.

**Fig. 9** bar 88 trombone melody (also heard in bassoon)



These six bars layer and dovetail the melodic material and accompaniment figures together in the only passage in the composition that utilises the full compliment of instruments. The piece has been gradually building towards the Fsharp in bar 95, with it's melodies, dynamics and textures. A general pause in bar 96 leads into the final section of *Inner Peace* and a return to the original key.

### Section A1: bars 97-113

A modified recapitulation of the opening section of *Inner Peace* concludes the composition. The snare drum returns with the two-bar repeated rhythm heard in the opening two bars, with a chord rooted on Eflat supporting the trumpet 1 melodic line.

As with the trumpet entry in bar 23, the melodic material follows the rhythm of the snare drum. The woodwind enter at bar 100 with the latter part of the trumpet melody of bar 97.

**Fig. 10** woodwind with 'echo' of trumpet motif in bar 100-101

The image displays a musical score for four woodwind instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), and Oboe 2 (Ob. 2). The score is for bars 100 and 101. In bar 100, each instrument plays a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) in the second measure. The dynamic is marked 'f' (forte). The key signature is three flats (B-flat, E-flat, A-flat). The notation is in treble clef.

Bar 98 re-introduces the opening string entry of bar 3 with the addition of the timpani, outlining the bass notes with the double bass. *Brillante* passages by the woodwind in bars 102-104 is the final statement of them, the woodwind as a section in the composition. It includes a small element of question/answer dialogue between the melodic lines. The brass section bring *Inner Peace* to its conclusion from bar 104,



using only the triplet and two quaver rhythm from the snare drum. Rooted on the Eflat and Aflat the brass use the rich sonorities of their instruments.

The rhythms of the snare drum and the brass begin to diminish by the use of omissions from the original rhythm and rests. The brass chords conclude on the open fifth of Eflat and Bflat that was heard in the opening bars of the strings in bar 3. A reminder of the open fifths that I particularly like to use in my work and two final notes on the snare drum lead the composition to a peaceful end.

**Fig. 11** Brass section, bar 108-111, concluding with extension of woodwind heard in bar 100

The musical score for the brass section (Horn 1, Trumpet 1, Trombone, and Baritone Trombone) for bars 108-111. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is marked 'Brilliante'. The dynamics start at 'f' (forte) and transition to 'mp marcato' (mezzo-piano marcato) in the final bar. The music consists of triplet eighth notes and quarter notes, concluding with a final chord on the open fifth of E-flat and B-flat.

## Conclusion

Throughout history artists, song-writers, authors and composers have cited personal circumstances or events as the inspiration or self-therapy for their resulting painting, song, novel or musical composition. We draw on these life experiences everyday; it was only during the process of composing *Inner Peace* that I fully understood the need to express my inner thoughts on paper. Composing became my personal release from the outside world. It may sound as 'psycho-babble', but when you sit, think and reflect on your personal circumstances, they do provide both the solution and inspiration for the creative mind.

Overall I am satisfied with *Inner Peace* as an orchestral piece and the decisions I made in the composition process. I would like to explore string writing in further detail, I

revised my notes and composition from my undergraduate attendance at the 'IMRO Composition School'. It was during this summer school that we composed for string quartet. While writing these notes and revising *Inner Peace* I feel that it could become possibly a movement of a larger orchestral composition in the future.

**Performances:**

As yet *Inner Peace* has not had a first performance. I do have plans to present the score to a number of orchestral conductors in Waterford for possible inclusion in their repertoire for performance in the future.

**Chapter Eight : Poppies for SATB Choir and Cello (2012)**  
**with text by Mrs Maureen Dower**

**Background to the composition:**

It was with encouragement from my supervisor that I continued to compose more music following the completion of *Inner Peace*; the sixth composition for my portfolio. I also wanted to explore new textures for voices to further complement the unison writing I had used in *Celebration Mass*. It was at this stage I was beginning to formulate my thesis and in order to keep the composing alive, I set about looking for inspiration. It came in the form of a conversation at the end of choir rehearsal for *Celebration Mass*. A choir member, Mrs Maureen Dower was chatting about her forthcoming visit to her relation's graves in France; they had died while serving during World War 2. Maureen had written a poem in their memory that she was bringing to leave at the graveside. The end of the conversation resulted in me asking if I could set her poem *Poppies* to music.

My family also has history with both World Wars on my maternal side. My mother's two granduncles and her grandfather died while on duty in World War 1. My grandfather served in the Royal Air Force in World War 2. Our connection to this part of history was an important part of our family lives growing up. We would always have watched the remembrance service on the BBC television in November, and continue to do so each year. Both my brothers have played the Last Post at the services, and continue to do so at remembrance services both in Waterford and London. The most poignant image in the BBC broadcast each year is the releasing of poppies from the roof of the Royal Albert Hall onto the soldiers during the minute silence, representing the lives lost.

When I presented the text to my supervisor with some initial sketches, and while explaining the historical context of why this was the right text for me at this time, she was fully supportive throughout the process. I had initially only thought of writing for SATB. My supervisor suggested also including an orchestral instrument into the texture. I decided to add the cello. The rich tone quality of the instrument was a deciding factor in my decision to include it. I also listened to various contemporary cello compositions including *Third Suite for Cello op.87* by Benjamin Britten, *Capriccio per violoncello solo* by Hans Werner Henze and Bach's *Cello Suites*.

## **Initial Concepts:**

When presented with the text of the poem I was acutely aware my setting of this text to music would have to be more expansive in structure than the texts I had set for *Celebration Mass*. Writing now for SATB choir provided me with the harmonies instead of relying on the brass for accompaniment as was the case for the Mass setting. I researched choral scores to familiarise myself with SATB writing.

Reading through *Requiem* for SATB, unaccompanied by Herbert Howells, *Lux Aeterna* by Ligeti and scores by Karl Jenkins and John Rutter gave me a starting point for all the possibilities available to me when composing a choral work.

I also found myself reading and re-reading the text of the poem to find its nuances and inflections. In essence I began by de-constructing the poem from its original setting in several versions, some of which remained as musical ideas began to emerge. I found this process useful for dividing the composition into sections for melodic and rhythmic ideas that were beginning to emerge and develop

The four-note scale C, Eflat, Fsharp and G became my musical starting point for the melodic material of *Poppies*. These four notes gave me the intervals that I particularly like to use, namely minor thirds, augmented fourths and perfect fifths. I had also considered a chord series with notes common to progressions as a starting point for my harmonies as well. Some of the chord progressions did make their way into the harmonic structure of *Poppies*, whilst I did discard some.

# **Poppies**

**By**

**Maureen Dower**

**Red and Green blowing in the wind  
Like a whisper flowing from the sky,  
Touches the Earth and what lies below  
Lives that were lost and what's to show?**

**Oh, if only they could talk and tell  
Of how they ran into that fire,  
So young, so alive, so full of power  
But now so still in that soft hush  
Listening to feet threading above.**

**Where are they now?**

**Just blossoms**

**Blowing**

**Red**

**And**

**Green**

## Analysis of Poppies

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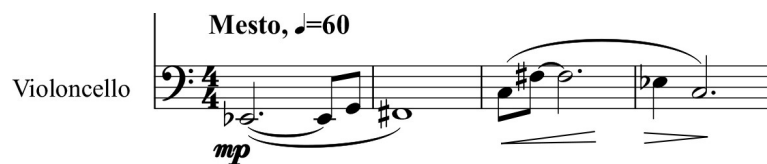
### **Section 1: bars 1-52**

#### **Red and Green blowing in the wind**

#### **Like a whisper flowing from the sky**

This section is based on the four-note scale of C, Eflat, Fsharp and G and links to the first two lines of the poem.

**Fig. 1** *four notes in bars 1-4*



The two notes, C and Fsharp, are the two pivotal notes in this opening section. The composition begins with the cello. Although notated exactly, it does have a *tempo rubato* feel to it with the use of the longer note values.

The choir is set in SATB with no divisions at this early stage in the composition. Bar 11 in the soprano and alto *red and green* pre-empt the spoken voice that becomes a feature later in the section. I have also re-visited the dovetailing of parts that I used in my orchestral composition *Inner Peace* at bar 17 onwards. This dovetailing of voices is also developed further later in the composition to give a fuller texture to the composition.

At bar 29 the word *whisper* is spoken very quietly in the alto, tenor and bass, while the cello continues to outline the main four-note scale. The first elongated melodic line is now heard in the soprano part starting at the end of bar 29, developed from the initial melodic bars at the beginning of the composition.

**Fig. 2** bars 29-32 *soprano melody*



The soprano continues with the melody line, as the other voices gradually begin to stop the spoken word and return to notated melody. Contrapuntal writing is introduced from bar 33 between all the voices on the words *like a whisper*. The cello continues by mirroring the melodic elements of the voices, providing a unity within the ensemble. A short interlude in the cello at bar 41 leads to contrary motion melodic line in the soprano and alto. This is followed by spoken text on the word *flowing*, in the tenor and bass at bar 47. The soprano, alto and cello are now melodically in unison with a recapitulation of the soprano melody heard at bar 29. The section concludes with the full ensemble in unison *flowing from the sky* with the four-note scale that is so dominant in this section of the piece

## **Section 2: bars 53-68**

### **Touches the Earth and what lies below**

#### **Lives that were lost and what's to show?**

Continuing with the emphasis on the four-note scale, the texture of section two changes from that heard thus far, with the voices grouped into male and female. Both groups are rhythmically together with harmony between the two sets of groupings. All four parts come together in bars 57, with the range between the voices extended at bar 59-62, the climax of this section of the piece. The cello returns with a recapitulation of the soprano melody heard in bar 29. While all the voices sing tutti in bars 67-68, the cello has the final refrain of the four-note scale with the melody taken from *flowing from the sky* heard first in bar 32 in the soprano.

**Fig. 3** Violoncello refrain of four note-scale in bars 62-64



### Section 3: bars 69-103

**Oh, if only they could talk and tell  
Of how they ran into that fire,**

A change in texture and tonality is introduced in the vocal parts for this section of the composition. The soprano is now divided into a solo vocal part and accompaniment with the alto, tenor and bass. The accompanying vocal parts are notated in unison, with an augmented rhythm beneath the solo soprano voice. The tonality now shifts to a pedal Eflat in the bass, with two main chords built above it: (1) Eflat, Bflat, C and Fsharp (2) Eflat, Aflat and C (3)

**Fig. 4** SATB chords in bars 69-72

The solo soprano, although notated within the bar-line, is recitative like in style. The other female voices and cello join the soprano solo towards the end of bar 76 in octaves to the text *of how they ran into that fire*, answered immediately by the tenors and basses with the same vocal melody. These two bars 76-77 pre-empt the development of this vocal melody and rhythm that will be developed later in the composition. A *tutti*



ensemble rooted on the pedal Eflat using the harmony of the previous chords heard in bars 65-66 again singing *of how they ran into that fire*. There is a moment of repose in the female voices, *that fire into that fire* at bar 79-91, this moment of repose will be heard later in the piece.

**Fig. 5** *soprano solo, soprano and alto, moment of repose 'that fire, into that fire' bar 79-81*

79

sub. *mp*

S. ran in-to that fire, that fire, in-to that fire

S. ran in to that fire, that fire, in-to that fire

A.

A. ran in to that fire, that fire, in-to that fire

I found the text of the first two lines of verse two very powerful, moving and intense and wanted in some way to portray the emotions underlining the text. A study of the score of Ligeti's *Lux Aeterna* gave me the inspiration to increase the texture of the voices, with the increase in all voices at bar 76. Using the melody from bar 63 the female voices in a contrapuntal pattern dovetail each other. The male voices using the four-part chords from bar 63 support with sustained chords on the text *if only*. The coming together of all the voices begins at bar 82 *they could talk*, soprano 1, alto 1, tenor and basses with the *tutti* voices at bar 84. A repeat of the moment of repose heard in bar 79-81 is now heard in the male voices towards the end of bar 92-93.

The final bars in this section of *Poppies*, has a change of texture with the introduction of a solo tenor voice with support in the vocal line from the cello. I chose the tenor and cello for this section to add to the intensity of the emotion, particularly by utilising the cello in its higher register, the climax of the passage being the sustained Eflat in bar 92,

answered by the accompanying choir in unison rhythm *of how they ran into that fire*. The final *tutti* voices of this section *that fire into that fire*, provides the moment of repose that was heard previously in the section

#### **Section 4: bars 103-130**

**So young, so alive, so full of power**

**But now so still in that soft hush**

**Listening to feet threading above.**

Beginning with the female voices *so young*, the next section of the composition changes texture to all parts divided to a full eight-part choral group. With a question/answer between the male and female voices it utilises melodic ideas from the previous section. The climax is reached at bar 110 on the word *power* with a *tutti* sustained chord. The soprano's emerge from the chord with a plaintive melodic line to the text *but now so still in that soft hush* as the sustained chord of the other voices gradually fades.

The next passage of the composition is based on two sets of three notes: (1) C, D and Eflat (2) Gflat, Aflat and Bflat. The melodic line of the voices, that are now back to four-part choral group use these six notes on the word *listening* beginning with the soprano. The cello in a separate melodic role also utilises the six notes throughout this passage as a countermelody to the choir.

A return to the spoken word for the word *listening* is similar to the opening of *Poppies* in the alto, tenor and bass voices. The soprano sings a variation on the melodic line heard in bar 29. It concludes with a rearrangement of the four-note scale that was so dominant in bars 1-46 on the text *flowing from the sky, now listening to feet*.

**Fig. 6** bars 122-124, spoken word with soprano melody

S. *mp*  
But now so still, in that soft hush

A. *p sotto voce*  
List-'ning list-'ning list-'ning list-'ning

A gradual upward melodic line beginning in bar 128 mirrors the text as it rises to the word *above* with the use of quavers in the full ensemble to reflect the *feet threading*.

## Section 5: bars 131-142

**Where are they now?**

**Just blossoms**

**Blowing**

**Red**

**And**

**Green**

A unison homophonic rhythm can be seen again to begin the concluding section of the composition. A short recapitulation of the same melodic lines used in bar 8 can be seen again on the text *red and green* starting this time in the soprano. The composition ends as it started with the cello performing solo with a variation on its opening bars.

**Fig. 7** bars 133-135, final refrain of 'red and green'

S. *mp* *pp*  
red and green, red and green

A. *mp* *pp*  
red red

T. *mp* *pp*  
red red

B. *mp* *pp*  
red red

Vc. *Rubato* *mf*

## **Conclusion**

I found the process of composing this word setting a rewarding and challenging experience. I am happy that I have set this poem *Poppies* to music not only for myself as a composer but for the author of the poem, Mrs Maureen Dower. Given the fact that the poem has relevance to both our families lives, it made the process a very rewarding experience. Composing while continuing to write up my notes kept the composer in me alive as well as open up a whole new format of composing for voices that I had not previously considered.

I had hoped to have *Poppies* performed in November 2012, but due to time constraints for a choral group this was not possible. I have submitted it to the Royal British Legion and BBC England for consideration. I also hope to have *Poppies* performed in conjunction with the Waterford 1100<sup>th</sup> Anniversary memorial to all Waterford men and women who lost their lives in war and conflict. The ceremony is due to take place in May 2014. I am currently in negotiations with a renowned choral conductor and semi-professional choral group who may be in a position to perform *Poppies* at this event.

**'When you go home,  
Tell them of us and Say,  
For their tomorrow,  
we gave our today'**

**(Kohima Epitaph)**

## **Conclusion:**

I look forward to continuing my compositional journey into the future with other projects planned for performance in 2014.

To coincide with the Waterford New Music Week 2014 school's choral day, there will be a preview of *Time to Celebrate* for voices, brass, percussion and organ. *Time to Celebrate* is a children's Mass that will be performed in its' entirety on Friday June 6<sup>th</sup> 2014. The performance of the Mass on June 6<sup>th</sup> is being done in collaboration with all the local primary schools in Waterford City as part of Waterford's 1100<sup>th</sup> Anniversary Celebrations. A core choir of 150+ children from Waterpark National School and De La Salle Stephen Street National School accompanied by City of Waterford Brass will join forces for the first performance in the Cathedral, Barronstrand Street.

All of the local primary schools have been invited to attend the Mass. They will also learn smaller parts of the Mass in order to be able to participate more with the singing. There will be upwards of 1100 children in the Cathedral celebrating Waterford City's 1100<sup>th</sup> Anniversary in a very unique way. RTE's Nationwide television programme and WLRfm (Waterford local radio) are interested in featuring the Mass for programming and broadcast.

As I have previously mentioned, my choral work 'Poppies' is under consideration for performance in conjunction with the unveiling of a memorial to all Waterford men and women who lost their lives in conflict. This is due to take place in May 2014.

In a joint collaboration with the WIT Choral Programme in September 2014, the children of the junior choirs will compose the text for three songs on set themes. I will compose the original accompanying music for each song. I hope to have workshops and input from the children regarding the melodies and accompaniment to the songs. The three songs will receive their first performance at a Choral Concert in WIT.

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