

Ben Hanlon

**Connections:
Original Compositions
with
Detailed Analytical Commentary**

Volume 2 of 3

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O Frondens Virga

for unaccompanied SATB Choir (with divisions)

O Frondens Virga

O frondens virga, in tua nobilitate stans sicut aurora procedit.
Nunc gaude et laetare et nos debiles dignare a mala consuetudine liberare;
Atque manum tuam porrige ad erigendum nos!

O flowering, noble stem, your flower comes forth like the dawn.
Rejoice now and be glad, and free us from evil ways, weak as we are –
Stretch out your hand and lift us up!

Hildegard Von Bingen
(Source: The Glenstal Book of Prayer)

Composer's Note

O Frondens Virga is a prayer by Hildegard Von Bingen and her own setting of the prayer is still performed.

The images are both powerful and beautiful. In the opening section Jesus is pictured as a flower emerging at dawn, through music that builds to a powerful climax. This is followed by the *First Dance* as the text tells us to '*rejoice and be glad.*' The music here is fast and rhythmic. Section three employs whole-tone clusters to convey God stretching out his hand to us. The final section titled *Last Dance* pictures God lifting us up and saving us. The first dance music returns and the piece ends triumphantly.

O Frondens Virga

Text : Hiledegard Von Bingen

for Bernie Sherlock and New Dublin Voices

Ben Hanlon

Lightly ♩ = 60

Mysteriously ♩ = 88

In 3 *ppp* In 2

Musical score for 'O Frondens Virga' featuring Soprano, Alto, Tenor, Baritone, and Bass parts. The score includes lyrics and performance markings such as *mp* and *ppp*. The piece is in 7/8 time, with a tempo of 60 for the first section and 88 for the second section. The key signature is one flat (B-flat).

SOPRANO 1
Mm

SOPRANO 2
mp O_ fron- dens_ vir - ga... *ppp* Mm

SOPRANO 3

ALTO 1
ppp Mm

ALTO 2
mp O_ fron- dens_ vir - ga... *ppp* Mm

TENOR 1
mp O

TENOR 2
mp O_ fron dens_ vir - ga... *mp* O

BARITONE
mp O fron- dens_

BASS
mp O_ fron- dens_ vir - ga... *mp* O fron- dens_

6

p ————— *f*

S.1 O — fron-dens vir - - - ga!

p ————— *f*

S.2 O — fron-dens vir - - - ga!

mp ————— *f*

A.1 O fron - dens vir - ga!

mp ————— *f*

A.2 O fron - dens vir - ga!

mp ————— *f*

T.1 8 fron - dens_ vir - ga. O Fron-dens vir - ga!

mp ————— *f*

T.2 8 fron_ dens_ vir - ga. O Fron-dens vir - ga!

mp ————— *f*

Bar. Fron - dens vir - ga!

mp ————— *f*

B. Fron - dens vir - ga!

Detailed description: This is a page of a musical score for a SATB choir. It features six staves: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), and Tenor 2 (T.2), plus a Bass line (Bar.) and a Bass line (B.). The music is in 4/4 time, with a key signature of one flat (B-flat). The score begins at measure 6. The lyrics are 'O fron-dens vir - - - ga!' for the vocal parts. Dynamics range from piano (p) to forte (f), with mezzo-piano (mp) for the lower parts. The Tenor parts have an 8-measure rest at the beginning of the phrase. The Bass line has a 6-measure rest at the beginning of the phrase. The score ends at measure 10.

12

S.1 *mp cresc. molto*
In tu - a

S.2 *mp cresc. molto*
In tu - a

A.1 *mp cresc. molto*
In tu - a

A.2 *mp cresc. molto*
In tu - a

T.1 *subito ppp cresc. molto*
Mm

T.2 *subito ppp cresc. molto*
Mm

Bar. *subito ppp cresc. molto*
Mm

B. *subito ppp cresc. molto*
Mm

18

S.1 *f* *mp*
no - bil - i - ta - te stans si - cut au - ro - ra pro-

S.2 *f*
no - bil - i - ta - te stans pro-

A.1 *f* *mp*
no - bil - i - ta - te stans si - cut au - ro - ra pro-

A.2
pro-

T.1 *mp* *f* *mp*
no - bil - i - ta - te stans si - cut au - ro - ra pro-

T.2 *mp* *f*
no - bil - i - ta - te stans

Bar. *mp*
si - cut au - ro ra pro-

B. *mf* *f* *mp*
no - bil - i - ta - te stans si - cut au - ro ra pro

Dance it! ♩ = 120

24

S.1
ce - - - - - dit. *ff*

S.2
ce - - - - - dit. *ff*

A.1
ce - - - - - dit. *ff*

A.2
ce - - - - - dit. *ff*

T.1
ce - - - - - dit. *ff* Nunc! nunc! *pp*

T.2
Nunc! Nunc! *pp*

Bar.
ce - - - - - dit. *ff*

B.
ce - - - - - dit. *ff*

Detailed description of the musical score: The score is for a piece titled 'Dance it!' with a tempo of 120 beats per minute. It consists of eight staves. The vocal parts (S.1, S.2, A.1, A.2, T.1, T.2, Baritone, and Bass) all sing the lyrics 'ce - - - - - dit.' with a fermata over the final note. The dynamics for these parts are marked *ff* (fortissimo). The Tenor 1 part (T.1) has an additional phrase 'Nunc! nunc!' in a *pp* (pianissimo) dynamic. The Tenor 2 part (T.2) has the phrase 'Nunc! Nunc!' also in *pp*. The music is written in 4/8 time and ends with a double bar line and repeat signs. The number '24' is written at the beginning of the first staff.

cresc. poco a poco

cresc. poco a poco

31

T.1
gau - de et lae-ta-re nunc! Nunc! Nunc! gau -

T.2
gau - de et lae-ta-re nunc! Nunc! Nunc! gau -

Bar.
pp Gau - de et lae-ta-re!

B.
pp Ga - de et lae-ta-re!

35

A.2
Nunc! Nunc! gau - de

T.1
-de et lae-ta-re nunc! Nunc! Nunc! gau - de et

T.2
de et lae-ta-re nunc! Nunc! nunc! gau - de et

Bar.
p gau - de et lae-ta-re!

B.
p Ga - de et lae-ta-re!

39

A.1 *mp*
gau - de lae-ta-re!

A.2 *mf*
Nunc! Nunc! et lae-ta-re nunc! Nunc! Nunc! gau de nunc! Nunc!

T.1 *mf*
lae-ta-re nunc! Nunc! Nunc! gau - de et lae-ta-re

T.2 *mf*
lae-ta-re nunc! Nunc! Nunc! gau - de et lae-ta-re

Bar. *mp*
gau - de et lae-ta-re!

B. *mp*
Ga - de et lae-ta-re!

43 *f* *rfz* *ff* *sfz* *f*

S.1
Gau - de! Gau - de! Gau - de et lae-ta-re! Gau - de!

S.2
Gau - de! Gau - de! Gau - de et lae-ta-re! Gau - de!

A.1 *mf*
Gau - de lae ta-re!

A.2 *mp*
Nunc! lae - ta-re Nunc! Nunc! Nunc! gau - de Nunc! Nunc! et

T.1 *f*
nunc! Nunc! Nunc! gau - de et lae ta-re nunc!

T.2 *f*
nunc! Nunc! Nunc! gau - de et lae ta-re nunc!

Bar. *mf* *f*
gau - de et lae ta-re! gau -

B. *mf* *f*
Ga - de et lae ta-re! Ga -

47 *ff* *mp*

S.1 Gau - de et lae ta-re! Et nos de-bi - les dig - na - re, dig

S.2 *ff* *mp*
Gau - de et lae ta-re! Et nos de-bi - les dig - na - re, dig

A.1 *f* *mp*
Gau - de lae-ta-re! Gau -

A.2 *mp*
lae-ta-re nunc! Nunc!Nunc! gau - de nunc! Nunc! Nunc!lae ta-re Nunc!

T.1 *mp*
Nunc! Nunc! gau - de et lae - ta-re

Bar. *mp*
-de et lae ta-re! Gau - de et

B. *mp*
de et lae ta-re! Nunc!Nunc! gau - de et lae ta-re nunc!

51

S.1 *ff*
na - re a ma - la con - sue - tu - di - ne li - be-

S.2 *ff*
na - re a ma - la con - sue - tu - di - ne li - be-

A.1
de lae-ta-re! Gau - de lae-ta-

A.2 *f*
Nunc! Nunc! gau de nunc! Nunc! Nunc! lae-ta - re Nunc!

T.1 *f*
nunc! Nunc! Nunc! gau - de et lae-ta-re nunc!

T.2 *mp* *f*
gau - de et lae-ta-re! gau -

Bar. *f*
lae-ta-re! Gau - de et lae-ta-re!

B. *f*
Nunc! Nunc! gau - de et lae-ta-re nunc!

55

S.1
ra - re

S.2
ra - re

A.1
re! li - be - ra - re!

A.2
mp li - be, *p* ra - re, *pp* li - be - ra - re, *niente* re!

T.1
p li - be - ra - re!

T.2
-de et lae - ta - re!

B.
p et lae - ta - re nunc!

Tempo 2 ♩ = 88 In 2

60

S.1 *ppp*
Mm

S.2 *ppp*
Mm

S.3 *mf*
Lengthen everything - very joined
Small group/Solo
At - que ma - num tu - am por - ri -

A.1 *ppp*
Mm
Mm

A.2 *ppp*
Mm

T.1 *mf*
Lengthen everything - very joined
Small group/Solo
At - que ma - num tu - am por - ri -

T.2 *ppp*
Mm

Bar. *ppp*
Mm

B. *ppp*
Mm

67

S.1
Mm

S.2
Mm

S.3
mf
ge At - que ma - num tu - am por - ri - ge

A.1
Mm

A.2
Mm *p*

T.1
f *p*
ge At - que ma - num tu - am por - ri - ge

T.2
8
Mm

Bar.
Mm

B.
Mm

poco accel. . . .

74 > *pp* niente *p*

S.1 Ad e - ri - gen - dum, ad e - ri-

S.2 > *pp* niente

S.3 > *pp* niente

A.1 > *pp* niente

A.2 *pp* Ad e - ri - gen dum nos!

T.1 *pp* Ad e - ri - gen dum nos! *p.* Ad e - ri-

T.2 > *pp* niente

Bar. > *pp* niente

B. > *pp* niente

Last dance! ♩ = 126

79

S.1 *mp*
gen - dum nos! Ad e - ri - gen - dum, ad e - ri - gen - dum

A.1 *p* *mp*
Ad e - ri - gen - dum, ad e - ri gen dum nos! Ad e - ri -

T.1 *mp*
gen - dum, ad e - ri - gen - dum nos! Ad e - ri - gen - dum, ad e - ri -

B. *mp*
Ad e - ri - gen - dum, ad e - ri - gen -

83

S.1 *mf* *cresc.* *f*
nos! Ad e - ri - gen - dum, ad e - ri - gen - dum nos! Ad

A.1 *cresc.* *f*
gen - dum, ad e - ri gen - dum nos! e - ri - gen - dum nos! Ad

T.1 *mf* *cresc.*
gen - dum nos! Ad e - ri - gen - dum, ad e - ri - gen - dum

B. *mf* *cresc.*
dum nos! Ad e - ri - gen - dum, ad e - ri - gen - dum nos!

87

cresc. ***f*** *cresc. molto*

S.1
e - ri - gen - dum, Ad e - ri - gen - dum gen - dum, Ad, ad e - ri,

cresc. *cresc. molto*

A.1
e - ri - gen - dum, Ad e - ri - gen - dum Ad e - ri,

f *cresc.* ***f*** *cresc. molto*

T.1
nos! Ad e - ri - gen - dum, Ad e - ri - gen - Ad, ad e - ri,

f *cresc.* *cresc. molto*

B.
Ad e - ri - gen - dum, Ad e - ri - gen - Ad e - ri,

92

ff

S.1
Ad e - ri gen - dum, Ad e - ri, e - gen - dum, ri - -

ff

S.2
Ad e - ri gen - dum, gen - dum, ad e - ri gen - dum, gen - dum,

ff

A.1
ad e - ri - gen - dum, e - ri - gen - dum nos, e -

ff

A.2
E - ri - gen - dum nos, e -

ff

T.1
Ad e - ri gen - dum, e - ri, e - ri

ff

T.2
E - ri - gen - dum nos, e -

ff

Bar.
Ad e - ri gen - dum, gen - dum, ad e - ri gen - dum, gen - dum,

ff

B.
ad e - ri - gen - dum, ad e - ri gen - dum, gen - dum, ad e - ri gen - dum, gen - dum,

96 *rit.* *fff*

S.1
gen - dum nos!

S.2
e - ri - gen - dum, gen - dum nos!

A.1
ri - gen - dum nos

A.2
ri - gen - dum nos! *rfz* E - ri - gen - dum nos!

T.1
gen - dum nos!

T.2
ri - gen - dum nos! *rfz* E - ri - gen - dum nos!

Bar.
e - ri - gen - dum, gen - dum, nos!

B.
e - ri - gen - dum, gen - dum nos!

Compline

fantasia for orchestra

Instrumentation:

Piccolo, Flute 1,2, Alto Flute, Oboe 1,2, CorAnglais, Clarinet in Bflat 1,2, Bass Clarinet in Bflat, Basson 1,2, Contrabassoon, Horn in F 1-4, Trumpet in C 1,2, Trombone 1,2, Tenor Tuba in Bflat, Timpani 1,2, Bass Drum, Cymbals, Triangle, Antique Cymbals, Marimba, Violin 1,2,3,4, Viola 1,2, Violoncello, Double bass.

Composer's Note

Compline is a night fantasy, a musical reflection on various aspects of night. Sleep, nightmares, death and the wonder of night are all elements of the programme.

The work based on a plainchant Marian antiphon, titled *Salve Regina*. This antiphon is still sung in Christian monasteries at the end of night prayer. *Compline* was inspired by James MacMillan's brilliant *Veni, Veni Emmanuel*. In this latter work plainchant, which is the basis of the music, is presented in a completely new context.

In *Compline* a number of short motifs from the *Salve Regina* are given new and very different treatments: the bright sun on a funeral day is painted through the tight imitations of micropolyphony, the last gasps of a dying person can be heard, while the sky at night is also featured. The development consists of a death waltz vaguely inspired by a Mark Granier poem titled *Dancing Plague*. In the Recapitulation the entire *Salve Regina* is played in retrograde and original versions which use evenly weighted quaver notes. The music attempts to create a hypnotic mood in which the different night events are recalled. The work ends quietly and calmly.

Compline

Hauntingly ♩ = 60

Piccolo

Flute 1,2

Alto Flute

Oboe 1.2

Cor Anglais

Clarinet in B \flat 1.2

Bass Clarinet in B \flat

Bassoon 1.2

Contrabassoon

Horn in F 1-4

Trumpet in C 1.2

Trombone 1.2

Tenor Tuba in B \flat

Timpani 1.2

Bass Drum

Cymbals

Triangle

Antique Cymbals

Marimba

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

Double Bass

pp

pp

tr

pppp

Hauntingly ♩ = 60

pp

pp

ppp

ppp

7 (tr)

Timp.

Vla. 1

Vla. 2

Vc.

Db.

pp

cresc.poco a poco

pp

13 (tr)

Timp.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vla. 2

Vc.

Db.

p

cresc.poco a poco

ppp

p

cresc.poco a poco

ppp

p

cresc.poco a poco

p

cresc.poco a poco

19

Fl. 1

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vla. 2

Vc.

Db.

mp

mf

mp

mp

pp

p

mp

mp

Detailed description: This system of musical notation covers measures 19 through 23. It features eight staves: Flute 1 (Fl. 1), Violins 1 and 2 (Vln. 1, 2), Violin 2 (Vln. 2), Violins 3 and 4 (Vln. 3, 4), Violin 4 (Vln. 4), Violas 1 and 2 (Vla. 1, 2), Violoncello (Vc.), and Double Bass (Db.). The Flute 1 part begins with a melodic line in measure 19, marked *mp*, and reaches a dynamic of *mf* by measure 23. The Violin 1 and 2 parts play a rhythmic eighth-note pattern. The Violin 2 part has a dynamic of *mp* in measure 23. The Violin 3 and 4 parts play a similar eighth-note pattern. The Violin 4 part has a dynamic of *mp* in measure 23. The Viola 1 and 2 parts play a slower melodic line, with Viola 1 marked *pp* and *p*, and Viola 2 marked *mp*. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes and chords.

24

Fl. 1

A. Fl.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vla. 2

Vc.

Db.

f

mf

Detailed description: This system of musical notation covers measures 24 through 28. It features eight staves: Flute 1 (Fl. 1), Alto Flute (A. Fl.), Violins 1 and 2 (Vln. 1, 2), Violin 2 (Vln. 2), Violins 3 and 4 (Vln. 3, 4), Violin 4 (Vln. 4), Violas 1 and 2 (Vla. 1, 2), Violoncello (Vc.), and Double Bass (Db.). The Flute 1 part continues its melodic line, marked *f* in measure 24. The Alto Flute part has a dynamic of *mf* in measure 28. The Violin 1 and 2 parts continue their rhythmic pattern. The Violin 2 part has a dynamic of *mf* in measure 28. The Violin 3 and 4 parts continue their eighth-note pattern. The Violin 4 part has a dynamic of *mf* in measure 28. The Viola 1 and 2 parts continue their melodic line. The Violoncello and Double Bass parts continue their harmonic support.

29

Fl.1

A. Fl.

Vla.1

Vc.

mf

cresc. molto

dim. molto

mp

mf

mp

Detailed description: This is a musical score for four instruments: Flute 1 (Fl.1), Alto Flute (A. Fl.), Viola 1 (Vla.1), and Violoncello (Vc.). The score is for measures 29 through 32. Fl.1 starts with a dynamic of *f* and features a melodic line with slurs and a key signature change from *b2* to *#2* to *b2*. A. Fl. and Vla.1 both play a rhythmic eighth-note pattern with a dynamic of *mf*. Vc. plays a bass line with a dynamic of *mf*. The A. Fl. and Vla.1 parts include dynamic markings of *cresc. molto* and *dim. molto*. The Vc. part includes dynamic markings of *mf* and *mp*.

39 A

A. Fl. *p*

Cl. 1 *mp* 3

Hn. 1-2 *f* *subito dim.* *ppp*

Vln. 1, 2 *p* *pp*

Vln. 3, 4 *p* *pp*

Vln. 4 *p* *pp*

Vla. 1 *p* *pp*

Vla. 2 *p* *pp*

Vc. *p* *pp* *arco* *mf*

Db. *p* *pp*

43

Ob. *mp* *cresc. poco a poco* 3

Cl. 1 *cresc. poco a poco* 3

Vc. *cresc. poco a poco* *mf*

47

Ob. *mf*

Cl.1 *mf*

Vc. *mp* *mf*

51

Ob. *cresc.* *f*

Cl.1 *cresc.* *f*

Vc. *cresc.* *f*

54

Ob. *ff* *dim.* 3

Cl. 1 *ff* *dim.* 3

Hn. 1-2 *p*

Vln. 1, 2 *pizz.* *f* *mp* *p* *pp*

Vln. 2 *pizz.* *f* *mp* *p* *pp*

Vln. 3, 4 *pizz.* *f* *mp* *p* *pp*

Vln. 4 *pizz.* *f* *mp* *p* *pp*

Vla. 1 *pizz.* *f* *mp* *p* *pp*

Vla. 2 *pizz.* *f* *p* *pp*

Vc. *ff* *pizz.* *mp* *p* *pp*

Db. *pizz.* *mp* *p* *pp*

65

Vln. 1, 2

Vln. 2

Vln. 3,4

Vln. 4

Vla.1

Vc.

Db.

cresc. *f*

cresc. *f*

mf

Detailed description: This page of a musical score contains measures 65, 66, and 67. The score is for a string quartet (Violins 1 & 2, Violins 3 & 4, Viola 1, and Cello) and a Double Bass. Measures 65 and 66 feature a complex rhythmic pattern in the strings, primarily consisting of eighth and sixteenth notes, with some triplets. The woodwinds (Viola 1, Cello, and Double Bass) play sustained notes with a crescendo leading to a fortissimo (f) dynamic. Measure 67 continues the string pattern, with a prominent triplet in the first and second violins. The woodwinds continue their sustained notes, also marked with a crescendo and fortissimo. The Double Bass part is marked mezzo-forte (mf) and plays a sustained note.

68

Vln. 1, 2 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vln. 3,4 *mf* *cresc.*

Vln. 4 *mf* *cresc.*

Vla.1 *ff*

Vc. *ff*

Db. *f*

Detailed description: This page of a musical score covers measures 68, 69, and 70. It features seven staves: Violins 1 and 2, Violin 2, Violins 3 and 4, Violin 4, Viola 1, Violoncello, and Double Bass. The Violin parts (Vln. 1, 2, 2, 3,4, 4) are in treble clef and play a melodic line with eighth-note patterns, including triplets in measures 68 and 69. They start at a mezzo-forte (*mf*) dynamic and gradually increase to a crescendo (*cresc.*) by measure 70. The Viola 1 (Vla.1), Violoncello (Vc.), and Double Bass (Db.) parts are in bass clef. The Viola and Cello play sustained notes with long slurs, starting at a fortissimo (*ff*) dynamic. The Double Bass part is simpler, with a few notes and a slur, marked with a forte (*f*) dynamic. The overall texture is dense and dramatic.

71

Vln. 1, 2 *f* *ff*

Vln. 2 *f* *ff*

Vln. 3,4 *f* *ff*

Vln. 4 *f* *ff*

Vla.1 *fff*

Vc. *fff*

Db. *ff*

Detailed description: This page of a musical score, numbered 35, contains measures 71 and 72. The score is for a string quartet (Violins 1, 2, 3, 4) and woodwinds (Viola 1, Violoncello, and Double Bass). Measures 71 and 72 are marked with a dynamic of *f* (forte). The string parts feature a melodic line with a triplet of eighth notes in measure 71, which continues into measure 72. The woodwind parts (Vla.1, Vc., and Db.) play sustained notes, with the Double Bass part marked with a dynamic of *ff* (fortissimo) in measure 72. The score is written in a key signature of two flats and a common time signature.

73

The musical score consists of seven staves. The first four staves are for Violins 1, 2, 3, and 4, all in treble clef. The fifth staff is for Viola 1 in alto clef. The sixth and seventh staves are for Violoncello and Double Bass, both in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score begins with a *dim.* marking. The violin parts feature a melodic line with a triplet of eighth notes in measure 74. The viola part has a sustained chord with a *dim.* marking. The cello and double bass parts have sustained chords, with the double bass part marked *mp*. The score concludes with a *ppp* marking for the violins and a *mp* marking for the lower strings.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vc.

Db.

dim.

ppp

ppp

ppp

ppp

dim.

pizz.

mp

mf

mp

mp

78

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vc.

Db.

f

cresc. molto

fff

arco

f

cresc. molto

f

cresc. molto

f

cresc. molto

82

Vln. 1, 2 *mf* *dim. molto* *p* *cresc. poco a poco*

Vln. 2 *mf* *dim. molto* *p* *cresc. poco a poco*

Vln. 3, 4 *mf* *dim. molto* *p* *cresc. poco a poco*

Vln. 4 *mf* *dim. molto* *p* *cresc. poco a poco*

Vla. 1 *fff* *mf* *dim. p*

Vc. *fff* *mf* *dim. p*

Db. *ff* *mf* *dim. p*

85

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vc.

Db.

mp *dim. molto*

mp *dim. molto*

mp *dim. molto*

mp *dim. molto*

cresc. poco a poco *mp*

cresc. poco a poco *mp*

cresc. poco a poco *mp*

87

rit.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vc.

Db.

dim.

pp

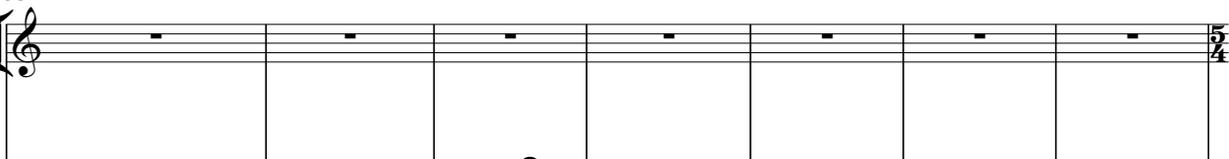
dim.

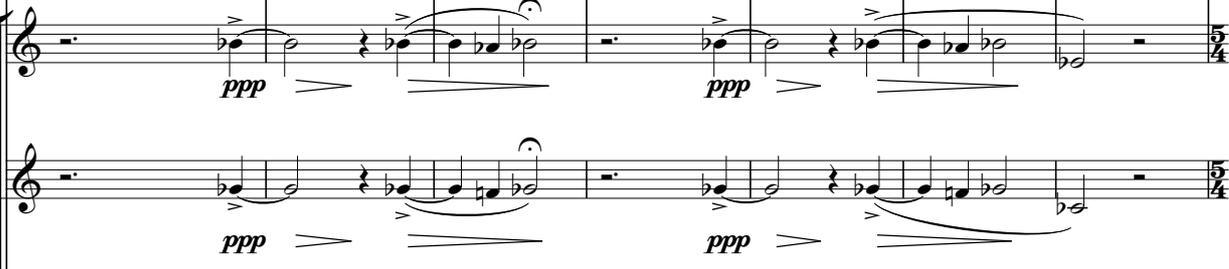
pp

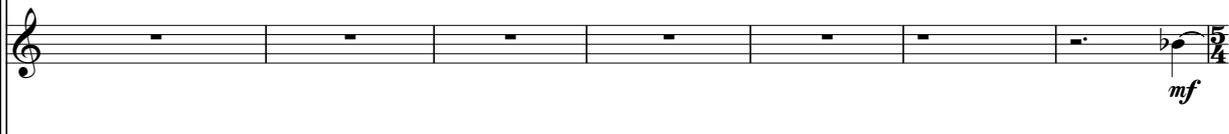
dim.

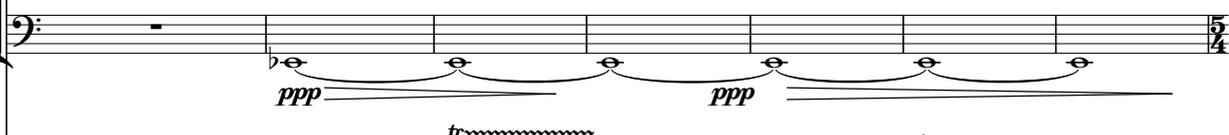
A tempo ♩ = 60

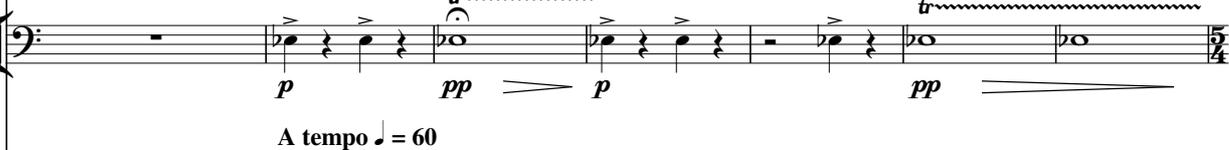
90

Picc. 

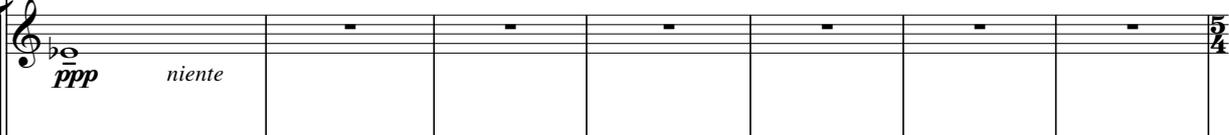
Hn. 1-2 

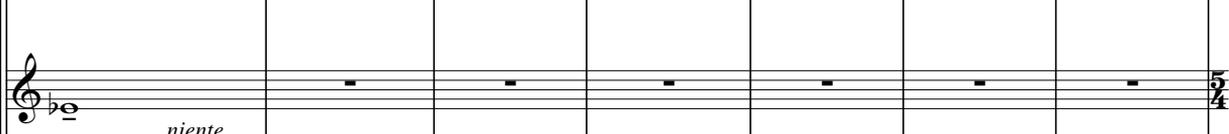
C Tpt. 

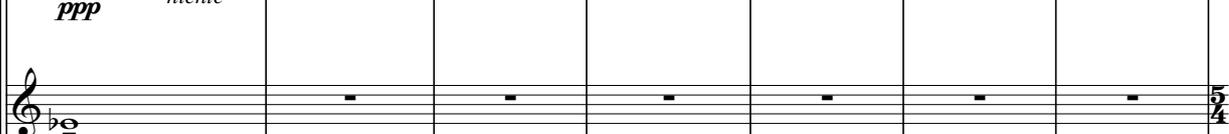
Tba. 

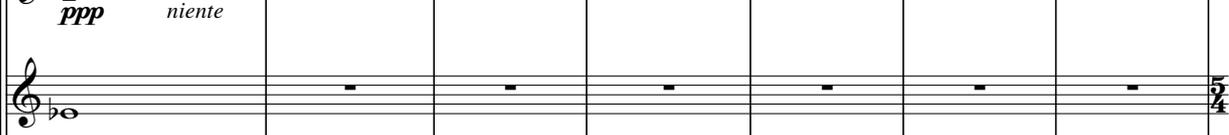
Timp. 

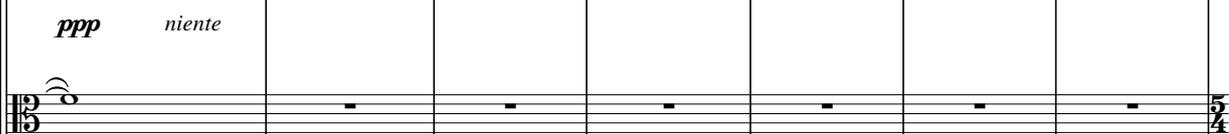
A tempo ♩ = 60

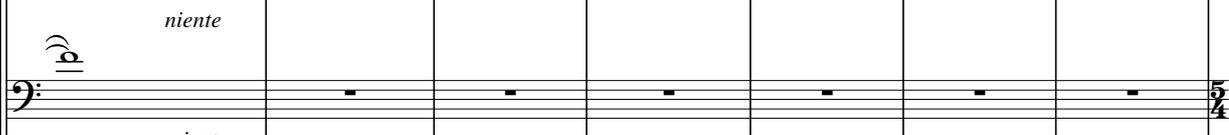
Vln. 1, 2 

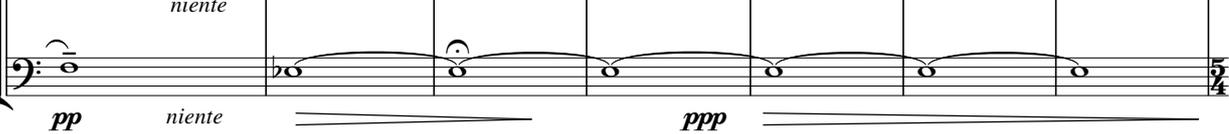
Vln. 2 

Vln. 3, 4 

Vln. 4 

Vla. 1 

Vc. 

Db. 

97

C Tpt.

Tba.

mf *mf* *poco cresc.*

p *mf* *p* *mf* *poco cresc.*

mp *poco cresc.*

102

molto accel.

Hn. 1-2

C Tpt.

Tbn.

Tba.

f *fff* *f*

f *fff* *f*

f *ff* *cresc. molto marcato* *fff* *f*

f *ff* *fff* *f*

ff *cresc. molto marcato* *fff* *f*

mf *ff* *fff* *f*

108 $\text{♩} = 60$

A. Fl. *p*

Ob. *p*

Cl. 1 *p*

Hn. 1-2 *ff* *ffff*

C Tpt. *ff* *ffff* *subito mp*

Tbn. *ff* *ffff* *subito mp*

Tba. *ff* *ffff*

Vln. 1, 2 *ppp* con sord.

Vln. 2 *ppp* con sord.

Picc. *p*

A. Fl. *mp*

Ob.

Cl. 1

Vln. 1, 2

Vln. 2 *con sord.*

Vln. 3, 4 *ppp*

Detailed description: This is a page of a musical score for a symphony orchestra. It features seven staves. The Piccolo (Picc.) part is silent until the fourth measure, where it plays a half note chord (F#4, G#4, A4) marked *p*. The Alto Flute (A. Fl.) plays a rhythmic eighth-note pattern throughout, marked *mp*. The Oboe (Ob.) plays a half-note line with a slur over the first four measures. The Clarinet 1 (Cl. 1) plays a half-note line with a slur over the first four measures. The Violin 1 and 2 (Vln. 1, 2) parts are silent. The Violin 2 (Vln. 2) part has a half-note chord (F#4, G#4, A4) in the fourth measure, marked *con sord.*. The Violin 3 and 4 (Vln. 3, 4) parts are silent until the fourth measure, where they play a half-note chord (F#4, G#4, A4) marked *ppp*. The score is in 2/4 time and uses treble clefs for all parts.

119

Picc.

Fl. 1

A. Fl.

Ob.

Cl. 1

Bsn. 1

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

mp

mp

p

con sord.

ppp

124

Picc. Fl. 1 Cl. 2 Cl. 1 Bsn. 1 Vln. 1, 2 Vln. 2 Vln. 3, 4 Vln. 4

ppp *ppp* *ppp* *pppp*

Detailed description: This is a page of a musical score, page 46, starting at measure 124. The score is for a woodwind and string ensemble. The woodwind parts include Piccolo (Picc.), Flute 1 (Fl. 1), Clarinet 2 (Cl. 2), Clarinet 1 (Cl. 1), and Bassoon 1 (Bsn. 1). The string parts include Violin 1 and 2 (Vln. 1, 2), Violin 2 (Vln. 2), Violin 3 and 4 (Vln. 3, 4), and Violin 4 (Vln. 4). The music is in 3/4 time. The Piccolo part has a melodic line with slurs and accents. Flute 1 has a melodic line with slurs and accents, and a dynamic marking of *ppp*. Clarinet 2 and Clarinet 1 have melodic lines with slurs and accents, and dynamic markings of *ppp*. Bassoon 1 has a melodic line with slurs and accents. Violin 1 and 2 have melodic lines with slurs and accents, and a dynamic marking of *pppp*. Violin 2, Violin 3 and 4, and Violin 4 have melodic lines with slurs and accents.

130

Fl. 1

Fl. 2

C. A.

Cl. 2

Cl. 1

Bsn. 1

ppp

ppp

mf *pp*

mf *pp*

mf *pp* *mp*

ppp *mf* *pp*

Brightly ♩ = 85

137 *poco accel.*

Fl. 1

C. A.

Cl. 2

Cl. 1

Bsn. 1

mp

f *mp* *mf*

f *mp* *mf*

f *mp*

mp *f* *mp*

148

Cl. 2 *f* *ff*

Cl. 1 *f* *ff*

Bsn. 1 *f* *ff*

A. Cym. *mf*

Mar. *mf* *cresc. molto* *f*

♩ = 126
Energically

151

Cl. 2 *dim.* *p*

Cl. 1 *dim.* *p*

Bsn. 1 *dim.* *p*

Vln. 1, 2 *con sord.* *p*

Vln. 2 *con sord.* *p*

Vla. 1 *con sord.* *pp* *pizz.*

Vc. *pp*

158

Vln. 1, 2

Vln. 2

Vla. 1

Vc.

mf

mp

166

Bsn. 1

Vln. 1, 2

Vln. 2

Vla. 1

Vc.

f *cresc. molto*

f *cresc. molto* *ff*

f *cresc. molto* *ff*

f *cresc. molto* *ff*

poco rit. .

Tempo I ♩ = 60

173

Vln. 1, 2 *sfz* *molto dim.* *pp*

Vln. 2 *sfz* *molto dim.* *pp*

Vla. 1 *molto dim.* *pp*

Vc. *sfz* *molto dim.* *pp*

arco

4 + 3 + 6

180

Picc. *p*

Fl. 1 *mp*

Bsn. 1 *p* *pp*

Tri. *p* *mp*

Vln. 1, 2 *mp* *mf*

Vln. 2 *mf*

Vla. 1 *p* *mp* *mp*

Vc. *p* *mp* *mp*

pizz.

pizz.

arco

3 + 3 + 3 + 4

183

The musical score consists of nine staves. The Picc., Fl. 1, and Bsn. 1 parts play a melodic line starting at measure 183, marked *mf*. The Tri. part plays a rhythmic pattern of eighth notes, also marked *mf*. The Vln. 1, 2 and Vln. 2 parts play a melodic line starting at measure 183, marked *p* and *mp* respectively. The Vln. 3, 4 part is silent. The Vla. 1 and Vc. parts play a melodic line starting at measure 183, marked *p*. The score is divided into three measures: 183, 184, and 185. Measure 183 is in 4/4 time, measure 184 is in 13/8 time, and measure 185 is in 5/4 time. The Picc., Fl. 1, and Bsn. 1 parts have a dynamic marking of *mf* in measure 183. The Tri. part has a dynamic marking of *mf* in measure 183. The Vln. 1, 2 part has a dynamic marking of *p* in measure 183 and *mp* in measure 184. The Vln. 2 part has a dynamic marking of *mp* in measure 183 and *p* in measure 184. The Vln. 3, 4 part has a dynamic marking of *p* in measure 183 and *pp* in measure 184. The Vla. 1 part has a dynamic marking of *p* in measure 183, *mf* in measure 184, and *pp* in measure 185. The Vc. part has a dynamic marking of *p* in measure 183, *mf* in measure 184, and *pp* in measure 185.

Picc. *mf*

Fl. 1 *mf*

Bsn. 1 *mf*

Tri. *mf*

Vln. 1, 2 *p* *mp* *pp* *p*

Vln. 2 *mp* *p*

Vln. 3, 4 *p* *pp*

Vla. 1 *p* *mf* *pp*

Vc. *p* *mf* *pp*

186 $3 + 2$ $4 + 3$

Bsn. 1 *pp*

Tbn. *pp* *gliss.* *gliss.*

Mar. *p* *mp* *mf*

Vln. 1, 2 *pp* *cresc. poco a poco* *p* *mp*

Vln. 2 *pp* *p* *mp*

189 $3 + 4$

Bsn. 1

Tbn.

Mar. *f* *ff* *sfz* *sfz* *p* *3* *3* *3* *5* *6*

Vln. 1, 2 *mf* *mp* *p*

Vln. 2 *mf* *mp* *p*

192

Mar.

pp

p mp

p mp

Detailed description: This block contains the musical score for the Maracas. It consists of two staves, a treble clef staff and a bass clef staff. The music is in 5/4 time. The first measure (192) features a treble staff with a melody of eighth notes, including two triplet markings (3). The bass staff is mostly silent. The second measure (193) features a treble staff with a melody of eighth notes and a bass staff with a similar melody. Dynamics include *pp*, *p*, and *mp*.

Vln. 1, 2

pp

pizz. p mp

Detailed description: This block contains the musical score for Violins 1 and 2. It consists of a single treble clef staff. The first measure (192) features a melody of eighth notes with a *pp* dynamic. The second measure (193) features a melody of eighth notes with a *pizz.* marking and dynamics of *p* and *mp*.

Vln. 2

pp

pizz. p mp

Detailed description: This block contains the musical score for Violin 2. It consists of a single treble clef staff. The first measure (192) features a melody of eighth notes with a *pp* dynamic. The second measure (193) features a melody of eighth notes with a *pizz.* marking and dynamics of *p* and *mp*.

Vla. 1

p

Detailed description: This block contains the musical score for Viola 1. It consists of a single alto clef staff. The first measure (192) is silent. The second measure (193) features a single note with a *p* dynamic.

Vc.

p

Detailed description: This block contains the musical score for Violoncello. It consists of a single bass clef staff. The first measure (192) is silent. The second measure (193) features a single note with a *p* dynamic.

194

Picc. *mf*

Fl. 1 *mf* *ff*

Fl. 2 *ff*

Cl. 2 *ff*

Cl. 1 *ff*

Bsn. 1 *mf* *ff*

Tri. *mf*

Mar. *f* *ff*

Vln. 1, 2 *f* *ff* *pp* *rfz* *pp*

Vln. 2 *f* *ff* *pp* *rfz* *pp*

Vla. 1 *mf* *f* *ff* *pp* *rfz* *pp*

Vc. *mf* *f* *ff* *pp* *rfz* *pp*

Db. *ff* *pp*

199

Fl.1 *mp*

Fl.2 *mp*

Cl.2 *mp*

Cl.1 *mp*

Bsn.1 *mp*

Hn. 1-2 *pp* *pizz.*

Vln. 1, 2 *ppp* *mp* *p* *pp*

Vln. 2 *> ppp* *pizz.* *mp* *p* *pp*

Vla.1 *ppp* *mp*

Vc. *> ppp* *mp*

Db. *ppp*

205

Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.

cresc. poco a poco

208

Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.

mp

molto cresc.

211

Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.

f
f
f
f
f
mf
mf

Detailed description: This system of musical notation covers measures 211, 212, and 213. It features seven staves: Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet 2 (Cl.2), Clarinet 1 (Cl.1), Bassoon 1 (Bsn.1), Viola 1 (Vla.1), and Violoncello (Vc.). Measures 211 and 212 show complex rhythmic patterns with many beamed notes. Measure 213 begins with a dynamic marking of *f* (forte) for the woodwinds. The strings (Vla.1 and Vc.) play sustained notes with a dynamic marking of *mf* (mezzo-forte).

214

Fl.1
Fl.2
Cl.2
Cl.1
Bsn.1
Vla.1
Vc.

cresc.
cresc.
cresc.
cresc.
ff
ff
ff

Detailed description: This system of musical notation covers measures 214, 215, and 216. It features the same seven staves as the previous system. Measures 214 and 215 are marked with *cresc.* (crescendo) for the woodwinds. Measure 216 features a dynamic marking of *ff* (fortissimo) for the woodwinds. The strings (Vla.1 and Vc.) continue with sustained notes, marked with *ff* in measure 216.

216

Fl.1

Musical staff for Flute 1 (Fl.1) in treble clef. The staff contains a melodic line with slurs and accents. The dynamic marking *ff* is at the beginning, and *fff* is at the end of the staff.

Fl.2

Musical staff for Flute 2 (Fl.2) in treble clef. The staff contains a melodic line with slurs and accents. The dynamic marking *ff* is at the beginning, and *fff* is at the end of the staff.

Cl.2

Musical staff for Clarinet 2 (Cl.2) in treble clef. The staff contains a melodic line with slurs and accents. The dynamic marking *fff* is at the end of the staff, followed by *dim.*

Cl.1

Musical staff for Clarinet 1 (Cl.1) in treble clef. The staff contains a melodic line with slurs and accents. The dynamic marking *fff* is at the end of the staff, followed by *dim.*

Bsn.1

Musical staff for Bassoon 1 (Bsn.1) in bass clef. The staff contains a sustained note with a slur. The dynamic marking *fff* is at the end of the staff.

Vla.1

Musical staff for Violin 1 (Vla.1) in treble clef. The staff contains a sustained note with a slur. The dynamic marking *f* is at the end of the staff.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. The staff contains a sustained note with a slur. The dynamic marking *f* is at the end of the staff.

poco rit..

Brightly in 1 ♩. = 54

218

Fl. 1 *dim.* *mp*

Fl. 2 *dim.* *mp*

Cl. 2 *mp*

Cl. 1 *mp*

Bsn. 1 *dim.* *mp*

Detailed description: This block contains the musical notation for five instruments: Flute 1, Flute 2, Clarinet 2, Clarinet 1, and Bassoon 1. Each instrument has a staff with a treble clef (except for the Bassoon 1 which has a bass clef). The music is in 3/4 time and features a melodic line with various dynamics including *dim.* and *mp*. The score is divided into measures by vertical bar lines.

Brightly in 1 ♩. = 54

Vln. 1, 2 *arco* *mf*

Vln. 2 *arco* *mf*

Vla. 1 *poco rit..* *dim.* *p*

Vc. *dim.* *p*

Detailed description: This block contains the musical notation for four instruments: Violins 1 and 2, Viola 1, and Violoncello. The Violin staves have a treble clef, and the Viola and Violoncello staves have a bass clef. The Violin parts are marked *arco* and *mf*. The Viola and Violoncello parts are marked *poco rit..*, *dim.*, and *p*. The music is in 3/4 time and features a melodic line with various dynamics. The score is divided into measures by vertical bar lines.

223

This musical score page contains measures 223 through 228. The instruments and their parts are as follows:

- Fl. 1, 2, Cl. 2, Cl. 1:** These instruments play a melodic line starting in measure 223, marked *p* (piano). The line consists of a half note followed by a quarter note, then rests for the remainder of the measure. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note.
- Bsn. 1:** Plays a melodic line starting in measure 223, marked *p*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, it plays a half note, and in measure 228, it plays a quarter note.
- A. Cym. (Anvil):** Remains silent until measure 227, where it plays a rhythmic pattern of eighth notes, marked *mf* (mezzo-forte).
- Vln. 1, 2:** Violins play a melodic line starting in measure 223, marked *mf*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note. The dynamics change to *f* (forte) in measure 227.
- Vln. 2:** Violins play a melodic line starting in measure 223, marked *mf*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note. The dynamics change to *f* in measure 227.
- Vla. 1:** Violas play a melodic line starting in measure 223, marked *f*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note.
- Vc. (Violoncello):** Cellos play a melodic line starting in measure 223, marked *f*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note.
- Db. (Double Bass):** Double basses play a melodic line starting in measure 223, marked *f*. The line consists of a half note followed by a quarter note, then rests. This pattern repeats in measures 224, 225, and 226. In measure 227, they play a half note, and in measure 228, they play a quarter note.

The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The measures are separated by bar lines, and the dynamics are indicated by *p*, *mf*, and *f*.

231

A. Cym. *dim.*

Vln. 1, 2 *dim.*

Vln. 2 *dim.*

Vla.1 *f dim.*

Vc. *f dim.*

Db. *f dim.*

238

Ob. *mf* *f*

Bsn.1 *mf*

A. Cym. *p*

Vln. 1, 2 *pp* *p*

Vln. 2 *pp* *p*

Vla.1 *pp-* *mp*

Vc. *pp* *mp*

Db. *pp-* *mf*

245

Ob.

Bsn. 1

Vln. 1, 2

Vln. 2

Vla. 1

Vc.

Db.

mf *dim.* *mf* *dim.* *mf* *dim.*

Detailed description: This page of a musical score covers measures 245 through 250. It features six staves: Oboe (Ob.), Bassoon 1 (Bsn. 1), Violin 1 and 2 (Vln. 1, 2), Viola 1 (Vla. 1), Violoncello (Vc.), and Double Bass (Db.). The music is written in 3/4 time, with several changes to 5/8 and 3/4 time signatures. The Oboe and Violin parts have dynamic markings of *mf* and *dim.*. The Viola, Cello, and Double Bass parts also have *mf* and *dim.* markings. The score includes various musical notations such as slurs, ties, and accidentals.

252

Ob. *p*

C. A. *mf* *f*

Bsn. 1

Hn. 1-2 *p*

Vln. 1, 2 *p*

Vln. 2 *p* *mp*

Vla. 1 *p*

Vc. *p* *mf*

Db. *p*

Detailed description: This page of a musical score covers measures 252 through 257. The instrumentation includes Oboe (Ob.), Clarinet in A (C. A.), Bassoon 1 (Bsn. 1), Horns 1-2 (Hn. 1-2), Violins 1 and 2 (Vln. 1, 2), Viola 1 (Vla. 1), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Oboe part (Ob.) is mostly silent, with a dynamic marking of *p* at the beginning. The Clarinet in A (C. A.) part is active, starting with a *mf* dynamic and reaching a *f* dynamic by measure 257. The Bassoon 1 (Bsn. 1) part is mostly silent. The Horns 1-2 (Hn. 1-2) part is active, starting with a *p* dynamic. The Violins 1 and 2 (Vln. 1, 2) parts are active, with Vln. 1 starting at *p* and Vln. 2 starting at *p* and moving to *mp*. The Viola 1 (Vla. 1) part is active, starting with a *p* dynamic. The Violoncello (Vc.) part is active, starting with a *p* dynamic and moving to *mf*. The Double Bass (Db.) part is active, starting with a *p* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

259

C. A. *dim.* *mp*

Cl.2 *f*

Hn. 1-2 *dim.* *pp*

Tbn. *mf*

Vln. 2

Vla.1

Vc.

Detailed description: This system of musical notation covers measures 259 to 265. It features seven staves: C. A. (Cassinetto Alto), Cl.2 (Clarinete 2), Hn. 1-2 (Fagote 1-2), Tbn. (Trombone), Vln. 2 (Violino 2), Vla.1 (Viola 1), and Vc. (Violoncello). The C. A. staff begins with a *dim.* marking and ends with *mp*. The Cl.2 staff has a *f* marking. The Hn. 1-2 staff has a *dim.* marking and ends with *pp*. The Tbn. staff has a *mf* marking. The Vln. 2, Vla.1, and Vc. staves contain various melodic and harmonic lines with dynamic markings like *mf* and *f*.

266

Fl.2 *f*

Ob. *f*

Cl.2

Bsn.1 *mf*

C Tpt. *mf*

Tbn.

Detailed description: This system of musical notation covers measures 266 to 272. It features six staves: Fl.2 (Flauto 2), Ob. (Oboe), Cl.2 (Clarinete 2), Bsn.1 (Fagote 1), C Tpt. (Trompete C), and Tbn. (Trombone). The Fl.2 and Ob. staves both have a *f* marking. The Bsn.1 staff has a *mf* marking. The C Tpt. staff has a *mf* marking. The Tbn. staff contains a sustained harmonic line.

273

Bsn. 1

C Tpt.

Tbn.

B. D.

Vln. 1, 2

Vln. 2

Vln. 3, 4

Vln. 4

Vla. 1

Vc.

Db.

p *mp* *f* *ff* *fff* *f* *ff* *f* *ff* *f* *ff*

280

Picc. *f*

Fl. 2 *f*

Ob. *f*

Cl. 2 *f*

Cbsn. *mf*

Hn. 1-2 *f*

C Tpt. *f*

Tbn. *f*

B. D. *f* *dim.* *p*

Vln. 1, 2 *dim.*

Vln. 2 *fff* *dim.*

Vln. 3, 4 *fff* *dim.*

Vln. 4 *fff* *dim.*

Vla. 1 *fff* *dim.*

Vc. *fff* *dim.*

Db. *fff* *dim.*

287

Picc.

Fl.2

Ob.

Cl.2

Cbsn.

Hn. 1-2

C Tpt.

Tbn.

Detailed description: This page of a musical score, numbered 287, features eight staves for woodwind instruments. The Piccolo and Flute 2 parts are in the upper register, playing a melodic line with eighth-note patterns and slurs. The Oboe and Clarinet 2 parts play a similar melodic line in the middle register. The Bassoon part is in the lower register, playing a more sustained, harmonic line. The Horns 1-2, Trumpet, and Trombone parts are also in the lower register, providing harmonic support with sustained notes and some rhythmic patterns. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

294

Picc. *ff*

Fl. 2 *ff*

Ob. *ff*

C. A. *ff*

Cl. 2 *ff*

Cl. 1 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1-2 *ff*

C Tpt. *ff*

Tbn. *ff*

301

Instrumentation and Dynamics:

- Picc.**: *p*
- Fl. 2**: *p*, *f*, *mf*
- Ob.**: *p*, *mf*, *f*
- Bsn. 1**: *p*
- Cl. 2**: *p*
- Cbsn.**: *p*
- Hn. 1-2**: *p*
- C Tpt.**: *p*, *mf*, *f*
- Tbn.**: *p*, *mp*, *mf*
- Timp.**: *p*, *mp*, *mf*
- Vln. 1, 2**: *p*, *mp*, *mf*
- Vln. 2**: *p*, *mp*, *mf*
- Vln. 3, 4**: *p*, *mp*, *mf*
- Vln. 4**: *p*, *mp*, *mf*
- Vla. 1**: *p*, *mp*, *mf*
- Vc.**: *p*, *mp*, *mf*
- Db.**: *p*, *mp*, *mf*

This page of a musical score, numbered 308 and 71, contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 2**: Flute 2
- Ob.**: Oboe
- Cl. 2**: Clarinet 2
- Bsn. 1**: Bassoon 1
- Cbsn.**: Contrabassoon
- Hn. 1-2**: Horns 1 and 2
- C Tpt.**: Trumpet in C
- Tbn.**: Trombone
- Timp.**: Timpani
- B. D.**: Bass Drum
- Vln. 1, 2**: Violins 1 and 2
- Vln. 3, 4**: Violins 3 and 4
- Vln. 4**: Violin 4
- Vla. 1**: Viola 1
- Vc.**: Violoncello
- Db.**: Double Bass

The score features dynamic markings such as *f*, *ff*, and *ffff*, along with various musical notations including notes, rests, slurs, and articulation marks. The bottom of the page shows a series of *ffff* markings under the Double Bass staff.

molto rit. . . Tempo primo

♩ = 60

315

Picc. *fff* *ffff* *molto dim.*

Fl.2 *fff* *ffff* *molto dim.* *pp*

A. Fl. *fff* *ffff* *molto dim.* *pp*

Ob. *fff* *ffff* *molto dim.*

Cl.2 *fff* *ffff* *molto dim.* *pp*

Bsn.1 *fff* *ffff* *molto dim.* *pp* *ppp*

Cbsn. *fff* *ffff* *molto dim.*

Hn. 1-2 *fff* *ffff* *molto dim.* *pp*

C Tpt. *fff* *ffff* *molto dim.* *pp*

Tbn. *fff* *ffff* *molto dim.* *pp*

Timp. *fff* *ffff* *molto dim.* *pp* *ppp*

B. D. *fff* *ffff* *molto dim.* *pp* *ppp*

Cym. *fff* *ffff* *molto dim.* *pp* *ppp*

Tempo primo
♩ = 60

Vln. 1, 2 *fff* *ffff* *molto dim.* *pp* *ppp*

Vln. 3, 4 *fff* *ffff* *molto dim.* *pp* *ppp*

Vla.1 *fff* *ffff* *molto dim.* *pp* *ppp*

Vc. *fff* *ffff* *molto dim.* *pp* *ppp*

Db. *fff* *ffff* *molto dim.* *pp* *ppp*

322

A. Fl.

C. A.

Timp.

Vln. 2

Vla. 1

Vc.

pp

tr

ppp

ppp

330

Ob.

C. A.

Cl. 2

Timp.

Vln. 2

Vla. 1

Vc.

p

pp

tr

3

338

Ob.

Cl. 2

Bsn. 1

Hn. 1-2

Timp.

Vln. 2

Vla. 1

Vc.

mp *cresc. poco a poco*

p

ppp

ppp

ppp

pizz.

p

ppp

343

Cl. 2

Bsn. 1

Hn. 1-2

Tbn.

Vc.

mf *cresc.*

mp *mf*

mp *mf*

mp *mf*

arco

347

Cl.2 *f* *ff* *dim.*

Bsn.1 *f* *dim.*

Hn. 1-2 *dim.* *mp* *p* *pp*

Tbn. *f* *dim.* *mp* *p*

Vc. *pizz.* *f* *arco* *dim.*

351

Cl.2 *ppp*

Bsn.1 *ppp*

Hn. 1-2 *ppp*

Tbn. *ppp*

Timp. *tr* *ppp*

Vla.1 *sempre p*

Vc. *ppp*

Db. *pp*

con sord.
sul pont.
legato punto d'arco

358

Picc. *mp*

Tbn. *mp* *pp* *mf*

Timp. (tr)

Vla.1

Db.

361

Cl.2 *p*

B. Cl. *mp*

Hn. 1-2 *ppp* *ppp*

Timp. (tr)

Vla.1

Db.

362

Cl. 2

B. Cl.

Hn. 1-2

Timp.

Vla. 1

Db.

p

f

mp

pp

mp

pp

(tr)

Detailed description: This system covers measures 362 and 363. The Clarinet 2 part features a complex melodic line with trills and triplets. The Bass Clarinet part has a rhythmic pattern of eighth notes. The Horns 1-2 play sustained notes with dynamic markings of *mp* and *pp*. The Timpani part includes a trill (tr) and sustained notes. The Violin 1 and Double Bass parts play rhythmic patterns of eighth notes.

364

Fl. 2

Cl. 2

B. Cl.

Hn. 1-2

Tbn.

Timp.

Vla. 1

Db.

mf

mp

mf

mp

mp

mp

(tr)

Detailed description: This system covers measures 364, 365, and 366. The Flute 2 part has a melodic line with a dynamic marking of *mf*. The Clarinet 2 part has a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The Bass Clarinet part features a melodic line with trills and triplets, ending with a dynamic marking of *mf*. The Horns 1-2 play sustained notes with a dynamic marking of *mp*. The Trombone part has a melodic line with a dynamic marking of *mp*. The Timpani part includes a trill (tr) and sustained notes. The Violin 1 and Double Bass parts play rhythmic patterns of eighth notes.

367

Fl.2
B. Cl.
Hn. 1-2
C Tpt.
Tbn.
Timp.
Vla.1
Db.

gliss.
gliss. aliss.
ff
mp
pp
mute pp
pp
f
(tr)
f

372

B. Cl.
Hn. 1-2
C Tpt.
Tbn.
Timp.
Vla.1
Db.

mf
f
p
mp
(tr)
f

377

rit.

Fl.2

Cl.2

B. Cl.

Bsn.1

Hn. 1-2

C Tpt.

Tbn.

Timp.

Vla.1

Db.

p

p

ff *pp*>

p

mf *pp*>

mf *pp*>

f *pp*>

p

(tr)

p

sfz *sfz*

sfz *sfz*

rit.

rit.

382 - - - -

Fl.2

Cl.2

Bsn.1

Hn. 1-2

Tbn.

Timp.

Tempo primo ♩ = 60

Vln. 1, 2

Vla.1

Vc.

Db.

sfz

mp

sfz

tr

ppp

sul pont.
legato punto d'arco
con sord.

sempre p

mp

387

Fl. 2

Hn. 1-2

Vln. 1, 2

Vla. 1

Vc.

Db.

pp

ppp

pp

dim.

p

Detailed description: This is a page of a musical score, page 82, starting at measure 387. The score is arranged in a system with six staves. From top to bottom, the staves are: Fl. 2 (Flute 2), Hn. 1-2 (Horn 1 and 2), Vln. 1, 2 (Violin 1 and 2), Vla. 1 (Viola 1), Vc. (Violoncello), and Db. (Double Bass). The Fl. 2 part has a rest for the first four measures and then plays a half note G4 in measure 5, marked *pp*. The Hn. 1-2 part plays a melodic line starting with a half note G4 in measure 387, marked *pp*. The Vln. 1, 2 part plays a tremolo pattern of G4 and A4, marked *ppp*. The Vla. 1 part has a rest for the first two measures, then plays a half note G4 in measure 3, marked *p*, followed by a tremolo pattern. The Vc. part plays a continuous eighth-note tremolo pattern. The Db. part plays a continuous eighth-note tremolo pattern. Dynamics include *pp*, *ppp*, *dim.*, and *p*. There are also some hairpins and slurs in the Hn. 1-2 part.

392

Fl. 2

A. Fl. *mp*

Ob. *mp*

Bsn. 1 *p*

Hn. 1-2 *pppp*

Tbn. *p*

Vln. 2 *p* con sord.

Vln. 3,4 *p* con sord.

Vln. 4 *p* con sord.

Vla. 1 *p* con sord.

Vla. 2 *p* con sord.

Vc.

401

Picc. *p* *pp*

Fl. 2

Ob. *mp*

C. A. *pp*

Cl. 1 *pp* *dim.*

Hn. 1-2 *ppp* *mf*

Tbn. *p*

Timp. *tr* *ppp*

Vln. 1, 2 *ppp* *molto dim.*

Vln. 2 *molto dim.*

Vln. 3,4 *molto dim.*

Vln. 4 *molto dim.*

Vla. 1 *molto dim.*

Vla. 2 *molto dim.*

Vc. *p*

Db. *p*

molto rit.

406

Hn. 1-2

Musical staff for Horns 1-2, showing rests and a *ppp* dynamic marking.

Tbn.

Musical staff for Trombone, showing rests and a *ppp* dynamic marking.

Tba.

Musical staff for Trombone, showing rests and a *ppp* dynamic marking.

Timp.

Musical staff for Timpani, showing a trill (tr) and a sustained note.

Vln. 1, 2

Musical staff for Violins 1 and 2, showing a *dim* dynamic marking and a sustained note.

Vln. 2

Musical staff for Violin 2, showing a sustained note.

Vln. 3,4

Musical staff for Violins 3 and 4, showing a sustained note.

Vln. 4

Musical staff for Violin 4, showing a sustained note.

Vla. 1

Musical staff for Viola 1, showing a sustained note.

Vla. 2

Musical staff for Viola 2, showing a sustained note.

Vc.

Musical staff for Violoncello, showing a melodic line.

Db.

Musical staff for Double Bass, showing a sustained note.

410

Hn. 1-2
ppp *pppp*

Timp.
pp *ppp* *pppp*

A. Cym.
ppp *pppp*

Vln. 1, 2
pp *ppp* *pppp*

Vln. 2
con sord.
ppp *pppp*

Vln. 3,4
con sord.
ppp *pppp*

Vln. 4
con sord.
ppp *pppp*

Vla. 1
con sord.
ppp *pppp*

Vla. 2
ppp *pppp*

Vc.
con sord.
ppp *pppp*

Db.
pp *ppp* *pppp*

Summer Suite

for oboe and bass clarinet

Movement 1 *Seaside*

Movement 2 *Glencomeragh*

Movement 3 *The Final*

Composer's Note

Summer Suite for Oboe and Bass Clarinet comprises three movements: *Seaside*, *Glencomeragh* and *The Final*. Each movement is based on a summer activity which has significance for the composer.

Seaside attempts to capture the sounds associated with the sea, such as ocean waves, seagulls and children playing on the beach. *Glencomeragh* evokes a quiet place of retreat in the foothills of the Comeragh Mountains where the sounds of birds and trees fill the air in summer. *The Final* is a depiction of two teams battling it out on final day.

Movement 1 is characterised by an exploration of major and minor thirds. Movement 2 creates calm by the use of long notes and is unusual in that it requires the Bass Clarinet to play in its upper register for the entire movement. Movement three is an exact palindrome.

Seaside

Ben Hanlon

Bright, lively and vivid $\text{♩} = 101$

Oboe

Bass Clarinet in B \flat

pp

6

Ob.

B. Cl.

mp *mf* *f* *f*

mp *cresc. molto* *mf* *subito pp*

12

Ob.

B. Cl.

pp *mp* *mf* *f*

18

Ob.

B. Cl.

mf *cresc. poco a poco*

cresc. poco a poco *fp* *fp* *fp* *mf*

25

Ob. *cresc. molto*

B. Cl. *f*

31

Ob. *ff* *cresc. molto* *fff* *3*

B. Cl. *ff* *cresc. molto* *fff*

37

Ob. *subito p* 1.

B. Cl. *f* *subito p*

41

Ob. *p* *mp*

B. Cl. *mp*

46

Ob. *cresc. molto* *f*

B. Cl. *cresc.* *cresc. molto* *f*

51

Ob. *p* *cresc. molto* *f*

B. Cl. *p* *cresc. molto* *f*

rit. A little slower ♩ = 180

55

Ob. *p* *mf* *mf* *mf*

B. Cl. *p* *mf* *mf* *mf*

59

Ob. *f* *mp* *espress.*

B. Cl. *f* *p*

61

Ob.

B. Cl.

$\text{♩} = 101$ Tempo primo

64

Ob. *f* *p*

B. Cl. *mf*

67

Ob. *mf* *f*

B. Cl. *f*

71

Ob. *ff* *sfz*

B. Cl. *ff*

76

Ob. *mf dolce*

B. Cl. *mf* 3 3 3 3

81

Ob.

B. Cl.

mp

mf

3

3

3

86

Ob.

B. Cl.

3

mp

91

Ob.

B. Cl.

pp

mp

96

Ob.

B. Cl.

mp cresc. molto

mf

mp cresc. molto

100

Ob.

B. Cl.

mf

f

ff

mf

f

ff

103

Ob. *fff* *mf*

B. Cl. *fff* *mf*

molto rit. . . . **Tempo primo** ♩ = 101

107

Ob. *mp* *f* *pp*

B. Cl. *mp* *f* *p*

112

Ob. *pp* *mp* *3*

B. Cl.

118

Ob. *mf* *f* *pp* *mp* *3*

B. Cl. *mp*

124

Ob. *mf* *f* *f cresc. molto*

B. Cl. *f* *cresc. molto*

129

Ob.
B. Cl.

f *ff*

ff

135

Ob.
B. Cl.

mf *f*

mp *mf*

141

Ob.
B. Cl.

p *f*

144

Ob.
B. Cl.

f *f* *mf*

ff *mf*

148

Ob.
B. Cl.

f *mp* *cresc. poco a poco*

f *mp* *cresc. poco a poco*

153

Ob. *mf* *f*

B. Cl. *mf* *f*

158

Ob. *ff* *fff*

B. Cl. *ff* *fff*

Glencomeragh

Reflectively ♩ = 78

Oboe

Bass Clarinet in B \flat

ppp

9

Ob.

B. Cl.

pp

19

Ob.

B. Cl.

p

26

Ob.

B. Cl.

32

Ob.

B. Cl.

mp cresc. poco a poco

38

Ob.

B. Cl.

mf

43 *cresc. poco a poco* *cresc. poco a poco* *f* *f* *cresc. poco a poco*

48 *ff* *ff*

53 *espress. e legato* *dim. poco a poco* *f* *f* *molto legato* *dim. poco a poco*

59 *dim. poco a poco* *mf* *mf* *dim. poco a poco*

65 *mp*

73 *p*

82

Ob.

B. Cl.

pp *molto dim.*

87

Ob.

B. Cl.

poco rit.

ppp niente

The Final

Presto

(3 + 2+ 2+ 2)

Musical notation for measures 1-3. Treble clef, 9/8 time signature. Dynamics: *f*. Includes triplet markings.

4 (2 + 2 + 2 + 3)

(3 + 2+ 2+ 2)

Musical notation for measures 4-7. Oboe and Bass Clarinet parts. Dynamics: *mp*. Includes triplet markings.

8 (2 + 2 + 2 + 3)

Musical notation for measures 8-13. Oboe and Bass Clarinet parts. Dynamics: *p*, *mf*. Includes triplet markings and changing time signatures.

Oboe plays freely re-aligning after each long rest
Bass Clarinet in strict time

14

Musical notation for measures 14-17. Oboe and Bass Clarinet parts. Dynamics: *f*, *mp*, *p*. Includes triplet markings.

18

Musical notation for measures 18-21. Oboe and Bass Clarinet parts. Dynamics: *ff*, *mp*, *pp*. Includes triplet markings.

Ob. 22

B. Cl.

f

Ob. 26

B. Cl.

3 + 2

mp

ff

Oboe re-aligns

Ob. 30

B. Cl.

ff

mp

mf

Oboe re-aligns

Ob. 34

B. Cl.

ff

Oboe re-aligns

Ob. 37

B. Cl.

4 + 3

ff

f

Ob. 41

B. Cl.

Oboe re-aligns

mp

mp

cresc.

45

Ob. *ff* *mf*

B. Cl. *ff* *mf*

50

Ob. *p* *f* *pp* *pp*

B. Cl. *p* *f* *pp* *pp*

Oboe re-aligns

60

Ob. *mf*

B. Cl. *mf*

66

Ob. *ff*

B. Cl. *ff*

70

Ob. *mp* *f*

B. Cl. *dim* *mp* *f*

Oboe re-aligns

74

Ob. *ff*

B. Cl. *ff*

Oboe re-aligns

77

Ob. *mf*

B. Cl. *mp*

81

Ob. *ff*

B. Cl. *mp*

Oboe re-aligns

85

Ob. *f*

B. Cl. *f*

89

Ob. *pp* *mp* *f* *ff*

B. Cl. *pp* *mp* *f*

Oboe re-aligns

93

Ob. *mp*

B. Cl. *p* *ff* *p*

97

Ob. *ff* *f* *mf*

B. Cl. *f* *mf*

Oboe re-aligns

Both instruments in strict time

103 (3 + 2+ 2+ 2) (2+ 2+ 2 + 3)

Ob. *f* *p*

(2+ 2+ 2 + 3) 3 (3 + 2+ 2+ 2) 3

B. Cl. *f* *p*

106 (3 + 2+ 2+ 2)

Ob. *mp*

B. Cl. *mp*

108 (2+ 2+ 2 + 3) (2+ 2+ 2 + 3)

Ob. 3 *f*

B. Cl. 3 *f*

Children of the Monsoon

for mixed instrumental ensemble and soprano

The First Lullaby - *Muna bara payara*

*Muna bara payara, ami ka dolara.
 Koie kahai chand koie ankh katara.
 Hasiay tou bhala lagay. Roiay tou bhal lagay.
 Ami ko os kai bina huch bhi achana lagay.
 Jia mere lal.
 Tum ko lagay umer meri, jia mere lal.*

My son is beautiful – he is his Mom’s love.
 Some say he is the moon and some say he is a star.
 When he laughs he looks good, when he cries he looks good.
 His Mom loves him more than herself.
 May my son live a long life.
 I give my life for you.

The Second Lullaby - *Suan*

*Suan, suan, suan a chroi.
 Suan gan cheo go deireadh na hoi(che.)*

Rest, rest, rest my darling.
 Rest without disturbance ‘til the end of the night.

Instrumentation

Alto Flute, Clarinet in Bflat, Trombone, Timpani, Bongos, Maracas, Congas, Piano, Soprano, Violin, Viola, Violoncello, Contrabass.

Composer's note

Children of the Monsoon was composed in 2010 shortly after Pakistan was ravaged by monsoons. It was inspired by a newspaper article which told how children were dying of typhoid having drunk contaminated water.

The work is in two parts: the first part depicts the children playing games oblivious of the impending danger. A mother sings a lullaby (in Urdu) expressing her love for her child. A feeling of doom and disaster gradually envelops the music. Part two is a lament, in the form of a lullaby, for a dead child. Melodies based on three sets of semitones are feely interlinked. Whole-tone scales are also used to create an atmosphere of desolation. The mother sings a lullaby (in Irish) ' *Suan a chroi..*' lamenting the death of her child. The music ends quietly, with the soprano and strings shrouded in sadness.

Children of the Monsoon

Ben Hanlon
Texts: Traditional Pakistani and Irish

Very Fast ♩ = 160

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Alto Flute:** Treble clef, 2/4 time signature. Rested throughout.
- Clarinet in Bb:** Treble clef, 2/4 time signature. Rested until the 5th measure, then plays a melodic phrase starting on G4, moving to A4, B4, and C5. Dynamics: *ff*.
- Trombone:** Bass clef, 2/4 time signature. Rested throughout.
- Timpani:** Bass clef, 2/4 time signature. Rested throughout.
- Bongos:** Percussion clef, 2/4 time signature. Plays a rhythmic pattern of eighth notes. Dynamics: *f* in the first measure, *mp* in the fifth measure.
- Maracas:** Percussion clef, 2/4 time signature. Rested throughout.
- Congas:** Percussion clef, 2/4 time signature. Rested throughout.
- Piano:** Grand staff (treble and bass clefs), 2/4 time signature. The right hand plays a melodic line with chords, and the left hand plays a bass line. Dynamics: *f*.
- Soprano:** Treble clef, 2/4 time signature. Rested throughout.
- Violin:** Treble clef, 2/4 time signature. Rested until the 5th measure, then plays the same melodic phrase as the Clarinet in Bb. Dynamics: *ff*.
- Viola:** Alto clef, 2/4 time signature. Rested throughout.
- Violoncello:** Bass clef, 2/4 time signature. Rested throughout.
- Contrabass:** Bass clef, 2/4 time signature. Rested throughout.

7

A. Fl. *ff* *sfz*

Cl. *sfz*

Bongos *f* *cresc. molto*

Pno. *f*

Vln. *sfz*

14 **A**

Tbn. *ff*

Mrcs. *p* *pp*

Pno. *ff*

Vln. *ff* *pizz.* **A** *mp*

Vla. *ff* *pizz.* *mp*

Vc. *ff* *pizz.* *mf*

Cb. *ff* *pizz.* *mf*

Detailed description: This page of a musical score contains measures 7 through 14. The instruments and their parts are: A. Flute (A. Fl.), Clarinet (Cl.), Bongos, Piano (Pno.), Violin (Vln.), Trombone (Tbn.), Maracas (Mrcs.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system covers measures 7-13, and the second system covers measures 14-18. Measure 14 is marked with a box containing the letter 'A'. Dynamics include fortissimo (ff), sforzando (sfz), piano (p), pianissimo (pp), and mezzo-forte (mf). Articulations such as pizzicato (pizz.) are used for strings. The time signature changes from 5/8 to 2/4 and back to 5/8. The key signature has one sharp (F#).

21 B

A. Fl. 111

Tbn. *sfz* *fff* *cresc. molto sfz* *sfz* *f* *cresc.*

Mrcs.

Pno.

Vln. B *arco* *mp*

Vla. *arco* *mp*

Vc. *pizz.* *p*

Cb.

28 *cresc. molto*

A. Fl. *ff* *dim.* *fff*

Vln. *mf*

Vla. *mf*

Vc. *mp* arco *mf*

Cb. pizz. *mf*

Detailed description of the musical score: The score is for measures 28 through 32. The first staff is for the Alto Flute (A. Fl.), starting at measure 28 with a dynamic of *ff*. It features a melodic line with slurs and accents, transitioning through *dim.* to *fff* by measure 32. The second staff is for Violin (Vln.), playing a sustained chord with a *mf* dynamic. The third staff is for Viola (Vla.), also playing a sustained chord with a *mf* dynamic. The fourth staff is for Violoncello (Vc.), playing a rhythmic pattern of eighth notes with a *mp* dynamic, switching to *arco* and *mf* in measure 30. The fifth staff is for Contrabass (Cb.), playing a rhythmic pattern of eighth notes with a *pizz.* (pizzicato) instruction and a *mf* dynamic.

37 **C**

Mrcs. *p*

Pno. *ff*

Vln. *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Cb. *ff* pizz.

sfz

D

43

Tbn.

ff sfz fff cresc. molto sfz sfz

Mrcs.

pp

Pno.

D

arco

Vln.

pp arco

Vla.

pp

Vc.

pp arco

Cb.

pp pizz.

pp

50

Vln. *mp* *mf*

Vla. *p* *mp*

Vc.

Cb.

59

Vln. *f* *cresc.* *ff*

Vla. *mf* *cresc.* *ff*

Vc. *ff* arco

Cb. pizz. *ff*

68 **E**

A. Fl.

Cl.

Tbn.

Congas

Vln.

Vla.

Vc.

Cb.

mp

sfz *mf*

mf

sfz *f*

ppp

ppp

74

A. Fl.

Cl.

Tbn.

Congas

cresc. molto

cresc. molto

p

f

ff

p

f

The musical score consists of four staves. The first staff (A. Fl.) is in treble clef and contains a melodic line with a *cresc. molto* marking. The second staff (Cl.) is also in treble clef and contains a melodic line with a *cresc. molto* marking. The third staff (Tbn.) is in bass clef and contains a melodic line with dynamic markings *p*, *f*, and *ff*. The fourth staff (Congas) is in a percussion clef and contains a rhythmic pattern with dynamic markings *p* and *f*. The score is divided into measures 74, 75, 76, 77, and 78. A large brace on the left side groups the four staves together.

80 118

A. Fl.

Cl.

Tbn.

Congas

Vln.

Vla.

Vc.

Cb.

f *sfz* *ff* *cresc.*

mp *mf*

mf *f* *cresc.*

mf *f* *cresc.*

pizz. *arco* *f*

pizz. *f*

f

F

86

A. Fl. *sfz fff*

Cl. *sfz fff*

Tbn. *ff fff sfz*

Mrcs. *pp*

Congas *ff*

Pno. *ff*

Vln. *ff fff* pizz.

Vla. *ff fff* pizz.

Vc. *ff fff* pizz.

Cb. *ff fff*

F

92

Cl. *ff*

Tbn. *ff*

Mrcs. *pp*

Pno.

Vln. *subito f*

Vla. *subito f*

Vc. *subito f*

Cb. *subito f*

98

A. Fl.

Cl.

Tbn.

Bongos

Mrcs.

Pno.

Vln.

Vla.

Vc.

Cb.

p

fff

pp

mf

p

arco

arco

105

A. Fl. *mp* *mf* *f* *cresc. molto*

Cl. *mp* *mf* *f* *cresc. molto*

Bongos *mp* *mf* *f* *cresc. molto*

Pno.

Vln. *f* *sfz*

Vc. *mp* *mf* *f* *cresc. molto*

Cb.

114

A. Fl.

Cl.

Bongos

Vla.

Vc.

dim. molto *mp* *p* *pp*

dim. molto *mp* *p* *pp*

dim. molto *mp* *p* *pp*

pp

dim. molto *mp* *p* *pp*

arco

121 **G**

A. Fl. *ppp* *mf*

Cl. *ppp*

Bongos *ppp*

S. *mp* Gently and freely
Mu - na bar - ra paya - ra a - mi ka do - la - ra.

G
con sord.

Vln. *ppp*

Vla. *ppp* con sord.

Vc. *ppp*

128

A. Fl.

Cl.

S.

Vln.

Vla.

Vc.

mp

ppp

ppp

ppp

Mu - na bar - ra paya - ra a - mi ka do -

A. Fl. *mf* 3 3

Cl.

S. *mf*
la - ra _____ Ko - ie ka - hai chand (e) ko - ie ankh ka - ta -

Vln.

Vla.

Vc.

Cb. arco *ppp*

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Alto Flute (A. Fl.), Clarinet (Cl.), Soprano (S.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/2 time. The Soprano part includes the lyrics: "la - ra _____ Ko - ie ka - hai chand (e) ko - ie ankh ka - ta -". Dynamics include *mf* (mezzo-forte) and *ppp* (pianissimo). The Cb. part is marked "arco". The score is divided into measures by vertical bar lines, with a double bar line at the end of the page.

137

A. Fl. *mp* 3 *mf*

Cl. *mf* 3 3 3 3 3 *mf*

S. *mf*
ra. Ha - siay tou bha - la la - gay ro - iay tou bha -

Vln. *mp*

Vla. *mp*

Vc.

Cb.

140

A. Fl.

Cl.

S.

Vln.

Vla.

Vc.

Cb.

la la - gay. A - mi ko - os bi - na, kuch bhi a -

p *pp*

145

A. Fl.

Cl.

Timp.

S.

Vln.

Vla.

Vc.

Cb.

cha - na la - gay. Jia me - re la.

ppp

156

Cl. *ff*

Tbn. *ff* *dim.* *sfz*

Bongos *ppp*

Pno. *pp* *p*

Vln. *ff* *sfz*

162

Cl. *sfz*

Tbn.

Bongos *f*

Pno. *mf* *f*

169

A. Fl. *ff* *cresc. molto* *sfz*

Cl. *ff* *cresc. molto* *sfz*

Tbn. *ff* *sfz*

Bongos *mf* *f* *cresc. molto*

Pno. *mf* *cresc. molto* *f*

Vln. *ff* *sfz*

Detailed description: This page of a musical score covers measures 169 to 174. It features six staves: A. Fl., Cl., Tbn., Bongos, Pno., and Vln. The A. Fl. part begins with a rest in measure 169, then enters in measure 170 with a *ff* dynamic and a *cresc. molto* marking. The Cl. part starts in measure 170 with *ff* and *cresc. molto*. The Tbn. part starts in measure 170 with *ff* and *sfz*. The Bongos part starts in measure 170 with *mf*, moves to *f* in measure 171, and *cresc. molto* in measure 172. The Pno. part starts in measure 170 with *mf*, *cresc. molto* in measure 171, and *f* in measure 172. The Vln. part starts in measure 170 with *ff* and *sfz* in measure 174. The score includes various musical notations such as slurs, accents, and dynamic markings.

176 *dim molto*

A. Fl.

Cl.

Bongos

Pno.

S.

Vln.

Vla.

Vc.

Cb.

mf *cresc.* *f*

dim molto

dim molto *p* *pp*

Mu - na ba -

mf

con sord.

mp

pizz.

mp

con sord.

p

pizz.

mp

cresc. molto

181

Cl. *dim.* *mf* *cresc.*

Timp. *tr* *mp* *mp*

S. *ra* *paya - ra* *a - mi* *ka* *do - la -*

Vln. *cresc.* *mf*

Vla. *cresc. poco a poco*

Vc. *mp*

Cb. *cresc. poco a poco*

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The score is in 5/4 time and consists of seven staves. The top staff is for Clarinet (Cl.), the second for Timpani (Timp.), the third for Soprano (S.), the fourth for Violin (Vln.), the fifth for Viola (Vla.), the sixth for Violoncello (Vc.), and the seventh for Contrabass (Cb.). The music is in a key with one sharp (F#). The tempo and dynamics are marked with *cresc. molto* at the top right, *dim.* and *mf* under the Cl. staff, *mp* under the Timp. staff, *cresc.* under the Vln. staff, *cresc. poco a poco* under the Vla. and Cb. staves, and *mp* under the Vc. staff. The Soprano part has lyrics: "ra paya - ra a - mi ka do - la -". The Cl. part has a *tr* (trill) marking. The Vln. part has a *mf* marking. The Vla. part has a *cresc. poco a poco* marking. The Vc. part has a *mp* marking. The Cb. part has a *cresc. poco a poco* marking. The score is numbered 181 at the beginning of the Cl. staff.

185

Cl. *ff*

Timp. *mf* *f*

S. *f* *ff* *sfz*

Vln. *f*

Vla. *mf*

Vc. *mf* *f*

Cb. *mf*

a - mi ka do - la, do - la

Detailed description: This page of a musical score covers measures 185 to 188. The score is for a full orchestra and a soloist. The key signature has one sharp (F#) and the time signature changes from 5/4 to 3/4 and back to 5/4. The instruments and their parts are: Clarinet (Cl.) with a forte (ff) melodic line; Timpani (Timp.) with a roll in measure 185 and a series of notes in measures 186-188, marked mezzo-forte (mf) and forte (f); Soprano (S.) with lyrics 'a - mi ka do - la, do - la', marked forte (f), fortissimo (ff), and sforzando (sfz); Violin (Vln.) with a melodic line marked forte (f); Viola (Vla.) with a rhythmic accompaniment marked mezzo-forte (mf); Violoncello (Vc.) with a bass line marked mezzo-forte (mf) and forte (f); and Contrabass (Cb.) with a rhythmic accompaniment marked mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

190 **I**

Tbn. *ff* *sfz*

Mrcs. *mp* *pp*

Pno. *ff*

S. *ra* *sfz*

I

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

195

A. Fl.

Tbn.

Mrcs.

Pno.

S.

Vln.

Vla.

Vc.

Cb.

fff *cresc. molto* *sfz* *f*

fff *cresc. molto* *sfz*

f

Mu - na ba -

arco *mf*

arco *mf*

pizz. *mf*

201

A. Fl. *f*

Cl. *f*

Tbn. *f*

Timp. *mp* *f*

Pno. *ff*

S. *ff* *fff*
ra paya - ra, mu - na ba - ra, mu - na ba - ra paya - ra

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f* pizz.

Detailed description of the musical score for measures 201-204. The score is in 2/4 time. The vocal line (S.) has lyrics: 'ra paya - ra, mu - na ba - ra, mu - na ba - ra paya - ra'. The vocal dynamics are *ff* and *fff*. The string section (Vln., Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes with accents. The woodwinds (A. Fl., Cl., Tbn., Timp.) have specific rhythmic entries and dynamics. The piano part (Pno.) has a dynamic of *ff*. The percussion (Timp.) has a dynamic of *mp* for the first part and *f* for the second part. The brass (A. Fl., Cl., Tbn., Cb.) has a dynamic of *f*. The woodwinds (Vln., Vla., Vc., Cb.) have a dynamic of *f*. The piano part (Pno.) has a dynamic of *ff*. The vocal line (S.) has dynamics of *ff* and *fff*. The percussion (Timp.) has a dynamic of *mp* and *f*. The brass (A. Fl., Cl., Tbn., Cb.) has a dynamic of *f*. The woodwinds (Vln., Vla., Vc., Cb.) have a dynamic of *f*.

217

A. Fl. *fff*

Cl. *fff*

Tbn. *sfz* *gliss.* *fff*

Timp. *fff* subito *p* *pp*

Pno. *fff*

S. *fff* *ff* Less *molto dim.* *f* *dim.* *p* *pp* *gliss.* *gliss.*
 Ah Ah Ah Ah
 Slow glissandos - realisation of hopelessness

Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

poco rit..

226 (tr) - - - - -

J Slowly with great feeling ♩ = 75

Timp. *ppp*

S. *gliss.* *pppp niente*

J Slowly with great feeling ♩ = 75

Vla. *con sord. arco ppp*

Vc. *arco con sord. ppp*

234

Vla. *pp*

Vc. *pp*

242

con sord. *cresc. poco a poco*
arco

Vln.

Vla.

Vc.

250

Vln.

Vla.

Vc.

Cb.

arco

257

K

mp

cresc.

S. *Suan* *Suan*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

263

mf

mp

mf

S. *Suan a chroi*

Vln. *cresc. poco a poco* *p*

Vla. *cresc. poco a poco* *p*

Vc. *p*

Cb. *cresc. poco a poco* *p*

268

S. *f*
Suan

Vln. *mf* *f* *molto dim.*

Vla. *mf* *f* *molto dim.*

Vc. *mf* *f* *molto dim.*

Cb. *mf*

274

S. *p* **L** *mp* *mf*
Suan Suan Suan

L

Vln. *pp*

Vla. *pp*

Vc. *pp* *ppp* *p* *mp*

281

Timp. *f* *mf*

Pno. *ff* *f*

S. *f* *ff* *fff*
gan cheo go deir - eadh na hoi(che), go deir

Vc. *mf* *f*

287

A. Fl.

Cl.

Timp.

Pno.

S.

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

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

mp *p* *pp*

- eadh na hoi(che), Suan

293

A. Fl.

Cl.

Tbn.

Timp.

pp

p

mp

mf

f

mute

Detailed description of the musical score: The score is for measures 293 to 299. The A. Fl. part begins with a whole rest in measure 293, followed by a melodic line in measures 294-299. Dynamics for A. Fl. are *p* (measures 294-295), *mp* (measures 296-297), *mf* (measure 298), and *f* (measure 299). The Cl. part plays a melodic line throughout, with dynamics *p* (measures 294-295), *mp* (measures 296-297), *mf* (measure 298), and *f* (measure 299). The Tbn. part is marked 'mute' and plays a harmonic line with dynamics *pp* (measures 294-295), *p* (measures 296-297), and *mp* (measures 298-299). The Timp. part is silent throughout the measures.

M

300

A. Fl.

Cl.

Tbn.

Timp.

Pno.

Vln.

mf

pp

p

ppp

pp

p

M senza sord.

304

A. Fl.

Cl.

Tbn.

Timp.

Vln.

Vla.

Vc.

f

mf

f

mp

senza sord.

p

mp

Detailed description of the musical score: The score is for measures 304 through 310. It features five staves: A. Fl., Cl., Tbn., Timp., and a string section (Vln., Vla., Vc.). The A. Fl. and Cl. parts are in treble clef, while Tbn., Timp., and Vc. are in bass clef. The Vln. and Vla. parts are in treble clef. The Timp. staff is empty. The woodwinds and strings play a melodic line with various dynamics. The A. Fl. and Cl. parts have dynamic markings of *f* in measures 305, 306, and 307. The Tbn. part has dynamic markings of *mf* and *f*. The Vln. part has a dynamic marking of *mp*. The Vla. and Vc. parts have dynamic markings of *p* and *mp*. The Vc. part has a marking of "senza sord." in measure 304. The Vln. part has a marking of "senza sord." in measure 307. The Vc. part has a marking of "senza sord." in measure 304. The Vln. part has a marking of "senza sord." in measure 307.

311

A. Fl.

Cl.

Tbn.

Timp.

Pno.

Vln.

Vla.

Vc.

Cb.

mf

f

mf

f

mf

mf cresc. molto

f

mf

cresc. molto

mf

cresc. molto

mf

mf cresc. molto

f

N

316

A. Fl. *mp*

Cl. *mf*

Tbn. *mf*

Timp.

Vln. *f*

Vla. *f* *pp* Col Legno

Vc. *f* *pp* Col Legno

Cb.

320

A. Fl. *cresc.* *f*

Cl. *f*

Tbn. *f*

Vla.

Vc.

The musical score consists of five staves. The first staff (A. Fl.) is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. It begins with a half note F#4, followed by a dotted half note G4, and then a half note A4. A crescendo hairpin starts under the first two notes and ends under the third. The second staff (Cl.) is in treble clef with a key signature of one sharp and a 5/4 time signature. It starts with a half note G4, followed by a dotted half note A4, and then a half note B4. A forte hairpin starts under the first note and ends under the second. The third staff (Tbn.) is in bass clef with a key signature of one flat (Bb) and a 5/4 time signature. It starts with a half note Bb3, followed by a dotted half note C4, and then a half note D4. A forte hairpin starts under the first note and ends under the second. The fourth staff (Vla.) is in bass clef with a key signature of one sharp and a 5/4 time signature. It features a rhythmic pattern of eighth notes with a key signature change to one flat in the second measure. The fifth staff (Vc.) is in bass clef with a key signature of one sharp and a 5/4 time signature. It features a rhythmic pattern of eighth notes with a key signature change to one flat in the second measure.

323

A. Fl.

Cl.

Tbn.

Vla.

Vc.

dim.

dim.

dim.

The musical score is arranged in five staves. The top staff is for Alto Flute (A. Fl.) in treble clef, 4/4 time. The second staff is for Clarinet (Cl.) in treble clef, 4/4 time. The third staff is for Trombone (Tbn.) in bass clef, 4/4 time. The fourth staff is for Viola (Vla.) in alto clef, 4/4 time. The fifth staff is for Violoncello (Vc.) in bass clef, 4/4 time. The score begins at measure 323. A large slur covers the first two measures of the woodwinds. In the third measure, the woodwinds change to 3/4 time. The woodwinds have dynamic markings of *dim.* in measures 323, 324, and 325. The strings play a rhythmic accompaniment of eighth notes in the first two measures, then have rests in the third measure, and resume in the fourth measure. The time signature changes from 4/4 to 3/4 at the beginning of the third measure.

327 **O**

A. Fl. *pp* *p*

Cl. *pp* *p*

Tbn. *pp* *p*

O

Vln. *mf cresc. molto* *dim.* *mp*

Vla. *p*

Vc. *p*

Cb. *mp*

Detailed description: This page of a musical score contains measures 327, 328, and 329. The score is for a woodwind and string ensemble. The woodwinds (A. Fl., Cl., Tbn.) play a melodic line in 6/4 time, with dynamics ranging from *pp* to *p*. The strings (Vln., Vla., Vc., Cb.) provide harmonic support. The Violin I part features a melodic line with dynamics *mf cresc. molto*, *dim.*, and *mp*. The Viola, Violoncello, and Contrabass parts play rhythmic accompaniment. A rehearsal mark **O** is placed above the first measure of each system. The page number 154 is in the top right corner.

330

A. Fl. *cresc.* *mf*

Cl. *cresc.* *mf*

Tbn. *cresc.* *mf*

Vln. *mf* *f* *dim. molto* *p*

Vla. *mp*

Vc. *mp*

Cb.

Detailed description: This musical score page contains seven staves for measures 330, 331, and 332. The first staff (A. Fl.) starts with a rest in 5/4 time, then plays a half note G4 in measure 330, followed by a quarter rest, and a half note A4 in measure 331. The second staff (Cl.) plays a half note G4 in measure 330, a quarter rest, and a half note A4 in measure 331. The third staff (Tbn.) plays a half note G3 in measure 330, a quarter rest, and a half note A3 in measure 331. The fourth staff (Vln.) plays a melodic line starting on G4, moving up to A4, then down to G4, and finally to F#4. The fifth staff (Vla.) and sixth staff (Vc.) play a rhythmic accompaniment of eighth notes. The seventh staff (Cb.) plays a half note G3 in measure 330, a quarter rest, and a half note A3 in measure 331. The score includes various dynamics such as *cresc.*, *mf*, *f*, *dim. molto*, and *p*, along with articulation marks like accents and slurs.

333

A. Fl. *dim.*

Cl. *dim.*

Tbn. *mp* *dim.*

Vln. *mf* *f dim. molto* *mp* *pp*

Vla. *mf* *dim. molto* *p*

Vc. *mf* *dim. molto* *p*

Cb. *dim. molto* *p*

The score consists of seven staves for different instruments: A. Fl., Cl., Tbn., Vln., Vla., Vc., and Cb. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure is marked with a dynamic of *mf*. The second measure is marked with *f dim. molto*. The third measure is marked with *mp* and *pp*. The fourth measure is marked with *p*. The A. Fl. and Cl. parts have a *dim.* marking. The Tbn. part has a *mp* marking in the second measure and a *dim.* marking in the third measure. The Vln. part has a *mf* marking in the first measure, *f dim. molto* in the second, *mp* in the third, and *pp* in the fourth. The Vla. part has a *mf* marking in the first measure, *dim. molto* in the second, and *p* in the third. The Vc. part has a *mf* marking in the first measure, *dim. molto* in the second, and *p* in the third. The Cb. part has a *dim. molto* marking in the first measure and *p* in the third. The time signature changes from 2/4 to 3/4 in the second measure and back to 2/4 in the fourth measure.

338 **P**

A. Fl. *pp*

Cl. *pp*

Tbn. *pp*

S. *p* *cresc. poco a poco*
Suan, suan Suan Suan Suan

P

Vln. *ppp* *pp*

Vla. *ppp*

Vc. nat. con sord. *ppp*

Cb. *ppp*

344 *mp cresc. molto* *mf* *dim. molto* *p* *pp*

S. Suan a chroi, go deir - eadh, go

Vln. *dim. molto* *pp* *ppp*

Vla. nat. con sord. *ppp*

Vc. *ppp*

350 *molto rit.* *dim.* *pp* *ppp*

S. deir - eadh na hoi(che), Suan

Vln. *molto rit.* *pppp* niente

Vla. *pppp* niente

Vc. *espress.* *pp* *ppp* *pppp* niente

Cb. *ppp* *pppp* niente

Tall Ships Suite

for traditional group, piano, percussion and string quartet

Movement 1 Reel Movement 2 Slow Airs Movement 3 Jig

Instrumentation

Tin whistle 1, 2, Traditional Flute, Uilleann Pipes, Concertina, Fiddle, Tenor Banjo, Bongos, Castanets, Bodhran, Piano, Violin 1, 2, Viola, Violoncello.

Composer's Note

The Tall Ships Suite was commissioned by the Waterford traditional group Craobh Nua for performance at the Waterford Tall Ships Festival in 2011.

The suite is experimental in that it combines the traditional group with a string quartet. Such an instrumental approach meant that the predominantly tune-based texture of the traditional group could be varied by having imitating lines, layering and harmony. It also created opportunities to experiment with rhythmic techniques such as changing time-signatures.

The suite comprises three movements: reel, slow airs and jig. The basis of the reel is the traditional reel *Sporting Paddy*, which was chosen because of its interesting rhythmic qualities. This movement is a set of variations on the traditional air with the music employing contemporary techniques. Variation 1, is built up using an additive process while micropolyphony is used in the third variation. The reel becomes a jig in Variation 4, while the final variation employs bi-tonality.

The Second Movement features two slow airs played as a double canon by the traditional instruments, over a sustained chords in the quartet. There is an attempt to defy the norm by not only having two slow airs but in effect having four slow airs played simultaneously.

The final movement is a lively pentatonic jig. The movement is in two parts. In part 1 the traditional group take the jig's first phrase (A) and subject it to a layered treatment. Multiple pedals also feature here. In Part 2 the second phrase (B) is given a layered treatment by the quartet against sustained (pedal) notes in the traditional instruments. The movement ends with the ensemble playing the complete jig in unison.

The slow airs and jig featured in the second and third movements respectively are new music composed for this work.

Movement 1

Reel

Movement 1 Reel

Based on traditional reel *Sporting Paddy*

Ben Hanlon

Bright and Happy - keep it moving ♩ = 80

The score is arranged in two systems. The first system includes Whistle 1, Whistle 2, Trad. Flute, Uilleann Pipes, Concertina, Fiddle, Tenor Banjo, Bongos, Castanets, and Bodhran. The second system includes Piano, Violin 1, Violin 2, Viola, and Violoncello. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *mf*, *p*, and *mp*. Performance instructions include *pizz.* (pizzicato) and accents (>).

Whistle 1
Whistle 2
Trad. Flute
Uilleann Pipes
Concertina
Fiddle
Tenor Banjo
Bongos
Castanets
Bodhran
Piano
Violin 1
Violin 2
Viola
Violoncello

5

Wh. I
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Pno.
Vln.
Vln.
Vla.
Vc.

dim.
mf *dim.*
f *mf* *dim.*
f *mf* *dim.*
f
f
mf
mf
mf
mf

Detailed description: This page of a musical score, numbered 163, contains measures 5 through 9. The score is for a large ensemble including woodwinds, strings, and percussion. The woodwinds (Wh. I, T.F., U.P., Cta., Fid., Bjo.) play sustained notes with dynamic markings of *mf* and *dim.*. The percussion (Bdn., Pno.) features rhythmic patterns and accents. The strings (Vln., Vla., Vc.) play a rhythmic accompaniment with *mf* dynamics. The key signature has one sharp (F#) and the time signature is 4/4. A rehearsal mark '5' is placed above the first measure.

10

Wh. I

T.F.

U.P.

Cta.

Fid.

Bjo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

mf

mf

mf

f

mp

f

f

f

f

con sord.
arco

p

arco con sord.

p

arco con sord.

p

arco con sord.

p

15

Wh. 1

T.F.

U.P.

Cta.

Bdn.

Vln.

Vln.

Vla.

Vc.

f

f

f

f

mp

mf

mp

mf

mp

mf

mp

mf

4+3/8

20

Wh. I

T.F.

Cta.

Bgo.

Pno.

Vln.

Vln.

Vla.

Vc.

The musical score for measures 20-24 is written for a chamber ensemble. The key signature is one sharp (F#). The time signatures are 4+3/8, 3+4/8, 2+3+2/8, 6/8, and 7/8. The instruments and their parts are: Wh. I (flute), T.F. (trumpet), Cta. (clarinet), Bgo. (bassoon), Pno. (piano), Vln. (violin), Vln. (violin), Vla. (viola), and Vc. (cello). The bassoon part starts with a *mf* dynamic and features a rhythmic pattern of eighth notes. The piano part has a *f* dynamic in the final measure. The violin and viola parts are marked *pizz.* and *f*. The cello part is marked *pizz.* and *f*. The woodwinds (Wh. I, T.F., Cta.) have rests in measures 20-23 and enter in measure 24. The score includes various musical notations such as accents, slurs, and dynamic markings.

25

Bgo.

Pno.

Vln.

Vln.

Vla.

Vc.

(4+3) (3+4) (2+3+2)

(3+4) (2+3+2) (4+3) (3+4) (2+3+2)

f

(4+3) senza sord. pizz. (3+4) (2+3+2)

f

senza sord. pizz. (4+3) (3+4) (2+3+2)

f

senza sord. pizz. (4+3) (3+4) (2+3+2)

(4+3) senza sord. (3+4) (2+3+2)

f

31

Wh. I

T.F.

U.P.

Cta.

Fid.

Bjo.

Bgo.

Pno.

Vln.

Vln.

Vla.

Vc.

f

mp

(4+3)

(3+4)

(2+3+2)

(4+3)

(4+3)

(4+3)

(4+3)

37 (3+4) (2+3+2) (3+4) (4+3) (3+4)

Wh. 1

T.F.

U.P.

Cta. (3+4) (2+3+2) (3+4) (4+3) (3+4)

Fid. (4+3) (3+4) *f*

Bjo. (3+4) (2+3+2) (3+4) (4+3) (3+4)

Bgo. (3+4) (2+3+2) (3+4) (4+3) (3+4)

42

Wh. I

T.F.

U.P.

Cta.

Fid.

Bjo.

Bgo.

Cast.

Bdn.

Pno.

Vla.

Vc.

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

mf (4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

(4+3) (3+4) (2+3+2) (3+4)

ff (4+3) (3+4) (2+3+2) (3+4)

(4+3) arco (3+4) (2+3+2) (3+4)

f (4+3) (3+4) (2+3+2) (3+4)

f (4+3) (3+4) (2+3+2) (3+4)

mp

mp

Lightly and delicately

The melody always
moves majestically

47

T.F. *f*

Fid. *v*

Bjo. *v*

Cast. *v*

Lightly and delicately

Vln. *arco pp*

Vln. *arco pp arco*

Vla. *pp arco*

Vc. *pp*



52

Wh. 1 *f*

T.F. *f*

Cta. *f*

Vln. *p*

Vln. *p*

Vla.

Vc.

57

Wh. I

U.P.

Cta.

Fid.

Vln.

Vln.

Vla.

Vc.

mf

mf

p

p

Detailed description: This page of a musical score contains measures 57 through 61. The score is arranged in a system with six staves. The top three staves are for Woodwinds: Wh. I (first flute), U.P. (oboe), and Cta. (clarinet). The bottom three staves are for Strings: Vln. (Violin I), Vln. (Violin II), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. In measure 57, the woodwinds play a melodic line with a slur. The strings play a rhythmic accompaniment. In measure 58, the U.P. and Fid. (violin) enter with a melodic line marked *mf*, featuring triplet figures. The woodwinds continue their melodic line. In measure 59, the woodwinds and U.P./Fid. continue. In measure 60, the woodwinds and U.P./Fid. continue. In measure 61, the woodwinds and U.P./Fid. continue. The Vln. I and Vln. II parts play a rhythmic accompaniment throughout. The Vc. part plays a rhythmic accompaniment throughout, marked *p*.

62

Wh. I

T.F.

U.P.

Cta.

Fid.

Pno.

Vln.

Vln.

Vla.

Vc.

The musical score for page 173, measures 62-66, features the following details:

- Wh. I:** Measures 63-66 contain a melodic line starting with a forte (*f*) dynamic, featuring a triplet of eighth notes in measure 64.
- T.F.:** Mirrors the Wh. I part in measures 63-66.
- U.P.:** Measures 62-63 contain a melodic line with a triplet of eighth notes.
- Cta.:** Measures 63-66 contain a melodic line starting with a forte (*f*) dynamic, featuring a triplet of eighth notes in measure 64.
- Fid.:** Measures 62-63 contain a melodic line with a triplet of eighth notes.
- Pno.:** Measures 63-66 contain a chordal accompaniment starting with a mezzo-piano (*mp*) dynamic. The right hand includes an *8va* marking.
- Vln. (top):** Measures 62-66 contain a melodic line with a mezzo-piano (*mp*) dynamic.
- Vln. (middle):** Measures 62-66 contain a melodic line with a mezzo-piano (*mp*) dynamic.
- Vla.:** Measures 62-66 contain a melodic line with a mezzo-piano (*mp*) dynamic.
- Vc.:** Measures 62-66 contain a melodic line with a mezzo-piano (*mp*) dynamic.

67

Wh. 1

T.F.

U.P.

Cta.

Fid.

Pno.

Vln.

Vln.

Vla.

Vc.

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

pp *dim.*

dim.

dim.

dim.

dim.

dim.

Detailed description: This page of a musical score, numbered 174, contains measures 67 through 70. The score is arranged in a system with ten staves. The top five staves are for woodwinds: Wh. 1 (first flute), T.F. (trumpet in F), U.P. (upper part of trombone), Cta. (clarinet in A), and Fid. (fidelio). The sixth staff is for the piano (Pno.), with a circled '8' in the left hand. The bottom five staves are for strings: Vln. (violin), Vln. (violin), Vla. (viola), and Vc. (violin). The key signature is one sharp (F#) and the time signature is 4/4. The woodwind parts (Wh. 1, T.F., U.P., Cta., Fid.) play a melodic line starting in measure 67, marked *mf* and *dim.* The piano part (Pno.) provides harmonic support with chords, marked *pp* and *dim.* The string parts (Vln., Vln., Vla., Vc.) play a rhythmic accompaniment, with the violins and viola marked *dim.* and the cello marked *dim.* at the end of the system.

71 $\text{♩} = 60$ Playfully

Wh. I *mf*

T.F.

U.P. *mp*

Cta.

Fid. *mp*

Bjo. *mp*

Bdn. *mp*

Pno. *pp* *pp*

Vln. *ppp* pizz.

Vln. *ppp* pizz.

Vla. *ppp* pizz.

Vc. *mf* pizz.

77

Wh. 1

T.F.

U.P.

Bjo.

Bdn. *p*

Pno.

Vln.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 77 through 82. The score is for a full orchestra and includes parts for Wh. 1, T.F., U.P., Bjo., Bdn., Pno., Vln., Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds (Wh. 1, T.F., U.P., Bjo.) play a melodic line with slurs and accents. The brass (Bdn.) plays a rhythmic pattern of eighth notes, marked *p*. The piano (Pno.) provides harmonic support with chords and arpeggios. The strings (Vln., Vla., Vc.) play a steady eighth-note accompaniment. The page number 77 is written above the first measure of the Wh. 1 part.

83

T.F.

Fid.

Bjo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

This musical score page contains measures 83 through 88. The instruments and their parts are as follows:

- T.F. (Trumpet First):** Measures 83-85 feature a melodic line with slurs and accents. Measures 86-88 are rests.
- Fid. (Flute):** Measures 83-85 are rests. Measures 86-88 feature a melodic line with slurs and accents.
- Bjo. (Bassoon):** Measures 83-85 feature a melodic line with slurs and accents. Measures 86-88 are rests.
- Bdn. (Bass Drum):** A rhythmic pattern of eighth notes and quarter notes throughout.
- Pno. (Piano):** Measures 83-85 are rests. Measures 86-88 feature a simple harmonic accompaniment.
- Vln. (Violins):** Two staves. Measures 83-85 feature a rhythmic pattern of eighth notes. Measures 86-88 feature a melodic line with slurs and accents.
- Vla. (Viola):** Measures 83-85 feature a rhythmic pattern of eighth notes. Measures 86-88 feature a melodic line with slurs and accents.
- Vc. (Violoncello):** Measures 83-85 feature a rhythmic pattern of eighth notes. Measures 86-88 feature a melodic line with slurs and accents.

89

Wh. I

U.P.

Fid.

Bgo.

Bdn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

p

mp

mf

ppp

mf

ppp

mf

mp

arco

arco

arco

arco

95

Wh. I

U.P.

Bgo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

The musical score for measures 95-100 is arranged in a system with six staves. The top two staves are for Woodwind I (Wh. I) and Upright Piano (U.P.), both in treble clef with a key signature of one sharp (F#). The third and fourth staves are for Bassoon (Bgo.) and Bass Drum (Bdn.), both in alto clef. The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The bottom three staves are for Violin I (Vln.), Violin II (Vln.), and Viola (Vla.), all in treble clef with a key signature of one sharp. The bottom-most staff is for Violoncello (Vc.) in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano).

101

Wh. 1

T.F.

U.P.

Cta.

Bgo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

f

f

f

f

mf

f

f

mf

mf

Detailed description: This page of a musical score contains measures 101 through 104. The score is arranged in a system with ten staves. The instruments are: Wh. 1 (first staff), T.F. (second staff), U.P. (third staff), Cta. (fourth staff), Bgo. (fifth staff), Bdn. (sixth staff), Pno. (seventh staff, grand staff), Vln. (eighth staff), Vln. (ninth staff), Vla. (tenth staff), and Vc. (eleventh staff). The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds (Wh. 1, T.F., U.P., Cta.) play a melodic line starting in measure 101, with dynamics of *f*. The strings (Vln., Vla., Vc.) provide accompaniment, with dynamics of *f* for the violins and *mf* for the viola and cello. The piano part (Pno.) has a dynamic of *mf*. The percussion parts (Bgo., Bdn.) play a rhythmic pattern. The page number 101 is written above the first staff, and the page number 180 is in the top right corner.

106

Wh. I

T.F.

U.P.

Cta.

Fid.

Bjo.

Bgo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

f

cresc. molto

mf

f

cresc. molto

mf

f

cresc. molto

mp

mf

f

cresc. molto

cresc. molto

f

f

cresc. molto

f

cresc. molto

116 $\text{♩} = 70$

Wh. I *mp*

T.F. *p*

Cta. *p*

Fid. *mp*

Bjo. *mp*

Bgo. *f*

Bdn. *f* *p*

Detailed description: This is a page of a musical score for a percussion ensemble, starting at measure 116. The tempo is marked as quarter note = 70. The score is in 4/4 time and features seven parts: Wh. I (Whistle 1), T.F. (Tom-Four), Cta. (Cymbal), Fid. (Fiddle), Bjo. (Björns), Bgo. (Bongos), and Bdn. (Bass Drum). The Whistle 1 part begins in measure 116 with a melodic line marked *mp*. The Tom-Four, Cymbal, and Fiddle parts also begin in measure 116 with sustained notes marked *p*. The Bongos and Bass Drum parts have a rhythmic pattern starting in measure 116, with the Bongos marked *f* and the Bass Drum marked *f*. The Bass Drum part changes to a different rhythmic pattern in measure 118, marked *p*. The Whistle 1 part continues its melodic line through measure 120, marked *mp*. The Tom-Four, Cymbal, and Fiddle parts continue their sustained notes through measure 120, marked *p*. The Bongos and Bass Drum parts continue their rhythmic patterns through measure 120, with the Bongos marked *f* and the Bass Drum marked *p*.

121

Wh. 1

T.F.

U.P.

Cta.

Fid.

Bjo.

Bdn.

Pno.

Vln.

Vln.

Vla.

Vc.

p

pp

mf

mp

pp

Detailed description: This page of a musical score covers measures 121 to 124. The score is for a large ensemble including woodwinds, strings, and piano. The key signature has one sharp (F#) and the time signature is 4/4. Measure 121 begins with a woodwind entry (Wh. 1) playing a melodic line with a dynamic of *p*. The Upright Piano (U.P.) enters in the same measure with a very soft (*pp*) accompaniment. The Flute (Fid.) and Bassoon (Bjo.) also play melodic lines. The Bass Drum (Bdn.) has a rhythmic pattern of eighth notes. The Piano (Pno.) is silent until measure 123, where it plays chords with a dynamic of *p*. The Violins (Vln.) enter in measure 123 with a melodic line at a dynamic of *mf*. The Viola (Vla.) and Violoncello (Vc.) play accompaniment, with the Vc. starting at *mp* and the Vla. at *mp*. In measure 124, the Vc. and Vla. dynamics change to *pp*. The score concludes with a fermata over the final notes of the Vc. and Vla. parts.

131

Wh. 1
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Vln.
Vln.
Vla.
Vc.

p
mp
mf

Detailed description: This system of musical notation covers measures 131 to 135. It features ten staves: Wh. 1, T.F., U.P., Cta., Fid., Bjo., Bdn., Vln., Vln., Vla., and Vc. The key signature has one sharp (F#). The Wh. 1 part has a melodic line with a *p* dynamic. The T.F. and U.P. parts have long rests. The Cta. part has a melodic line with a *p* dynamic. The Fid. part has a melodic line with a *mp* dynamic. The Bjo. part has a melodic line with a *mp* dynamic. The Bdn. part has a rhythmic accompaniment. The Vln. parts have long rests until measure 135, where they enter with a *mf* dynamic. The Vla. part has a melodic line with a *mf* dynamic. The Vc. part has a melodic line with a *mf* dynamic.



136

Wh. 1
U.P.
Pno.
Vln.
Vln.
Vla.
Vc.

p
pp
f
pp

Detailed description: This system of musical notation covers measures 136 to 140. It features seven staves: Wh. 1, U.P., Pno., Vln., Vln., Vla., and Vc. The key signature has one sharp (F#). The Wh. 1 and U.P. parts have long rests. The Pno. part has a complex accompaniment with a *p* dynamic. The Vln. parts have a melodic line with a *f* dynamic. The Vla. part has a melodic line with a *pp* dynamic. The Vc. part has a melodic line with a *pp* dynamic.

141

T.F.

Cta.

Pno.

Vln.

Vln.

Vla.

Vc.

145

U.P.

Cta.

Vla.

Vc.

mf

mp

p

mp



150 $\text{♩} = 80$ (Tempo 1)

Wh. I *mf* *mp*

T.F. *p*

U.P. *mp*

Cta. *p*

$\text{♩} = 80$ (Tempo 1)

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

155

Wh. I

Fid.

Bdn.

Pno.

f *mf*

f *mf*

f *mf*

f

Vln.

Vln.

Vla.

Vc.

mf *pp* subito *mf* *mp* pizz.

mf *pp* subito *mf* *mp* pizz.

mf *pp* subito *mf* *mp* pizz.

mf *pp* subito *mf* *mp* pizz.

161

Wh. I *ff*

T.F. *ff*

U.P. *ff*

Cta. *ff*

Fid. *ff*

Bjo. *ff*

Pno. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score contains measures 161 through 165. The score is arranged in a system with ten staves. The top six staves are for woodwinds and brass: Wh. I (flute), T.F. (trumpet), U.P. (clarinet), Cta. (trumpet), Fid. (flute), and Bjo. (bassoon). The seventh staff is for Piano (Pno.), and the bottom four staves are for strings: Vln. (violin), Vln. (violin), Vla. (viola), and Vc. (cello). The key signature has one sharp (F#) and the time signature is 4/4. Measures 161-164 feature a complex texture with many notes, including triplets and sixteenth notes. Measure 165 is a final measure with a few notes and rests. Dynamics include fortissimo (ff) for the woodwinds and brass, and forte (f) for the piano and strings.

166

Wh. I

T.F.

U.P.

Fid.

Bjo.

Pno.

Vln.

Vln.

Vla.

Vc.

mf

f

Detailed description: This page of a musical score covers measures 166 through 170. The score is for a full orchestra and includes parts for Wh. I, T.F., U.P., Fid., Bjo., Pno., Vln., Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. The Wh. I part begins in measure 166 with a *mf* dynamic. The T.F. part has a melodic line with a slur. The U.P. part also begins in measure 166 with a *mf* dynamic. The Fid. part has a melodic line with a slur. The Bjo. part has a melodic line with a slur and a *f* dynamic. The Pno. part has a complex texture with many notes and slurs. The Vln., Vla., and Vc. parts have rhythmic patterns. The score ends in measure 170 with a repeat sign.

171 **molto accel.**

Wh. 1 *fff* *ppp*

Wh. 2 *fff* *ppp*

T.F. *fff* *ppp*

U.P. *fff* *ppp*

Cta. *fff* *ppp*

Fid. *fff* *ppp*

Bjo. *fff*

Bgo. *f* *ppp*

Cast. *f* *ppp*

Bdn. *f* *ppp*

Pno. *fff* *ppp*

Vln. *f* *ff* *fff* *ppp*

Vln. *f* *ff* *fff* *ppp*

Vla. *f* *ff* *fff* *ppp*

Vc. *f* *ff* *fff* *ppp*

Movement 2 *Slow Air*

Movement 2 Slow Air

Very Slowly with intense feeling ♩ = 32

The musical score is arranged in a system of eight staves. The top three staves (Whistle, Trad Flute, Uilleann Pipes) are in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The bottom five staves (Fiddle, Violin 1, Violin 2, Viola, Violoncello) are in a key signature of two sharps and a 3/4 time signature. The Fiddle part begins with a *pp* dynamic marking and features a melodic line with a complex rhythmic pattern. The Viola and Violoncello parts are marked *pp* and *con sord.*, playing sustained notes with long, sweeping phrasing lines.

2

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

pp

con sord.

pp

The musical score is arranged in a system of seven staves. The top staff, labeled 'Wh', begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. It contains a melodic line starting with a dotted quarter note, followed by eighth and quarter notes, and a half note, all marked with a piano-piano (*pp*) dynamic. The second staff, 'T. F.', and the third staff, 'U. P.', are empty except for a single vertical bar line. The fourth staff, 'Fid.', contains a melodic line with a variety of note values and rests, including a 7-measure rest. The fifth staff, 'Vln. 1', is empty with a vertical bar line. The sixth staff, 'Vln. 2', starts with a dotted quarter note, followed by a half note, and a whole note, all marked with *pp* and 'con sord.'. The seventh staff, 'Vla.', and the eighth staff, 'Vc.', both contain a series of four half notes, each with a slur above it, indicating a sustained or legato passage.

3

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

p

pp

con sord.

Detailed description: This page of a musical score contains eight staves. The top staff, labeled 'Wh', begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3. It features a melodic line with a triplet of eighth notes, followed by a series of eighth notes, and ends with a dynamic marking of *p*. The second and third staves, labeled 'T. F.' and 'U. P.', are empty except for a single vertical bar line. The fourth staff, labeled 'Fid.', has a treble clef and contains a melodic line with a dynamic marking of *p*. The fifth staff, labeled 'Vln. 1', has a treble clef and contains a single note with a dynamic marking of *pp* and the instruction 'con sord.'. The sixth, seventh, and eighth staves, labeled 'Vln. 2', 'Vla.', and 'Vc.', all have a treble clef and contain long, horizontal lines with small circles at the beginning and end, indicating sustained notes or glissandi.

4

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

5

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

mf

pp

3

3

6

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

mf

pp

p

p

7

Wh *mf* [IAI]

T. F. *f*

U. P. *3*

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score contains eight staves. The top staff, labeled 'Wh', begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 7/8. It features a melodic line with a fermata over a dotted quarter note, followed by a rest, and then a phrase of eighth notes marked *mf* with a boxed 'IAI' above it. The second staff, 'T. F.', has a treble clef and a key signature of two sharps. It contains a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The third staff, 'U. P.', also has a treble clef and a key signature of two sharps, featuring a complex melodic line with a triplet of eighth notes. The fourth staff, 'Fid.', has a treble clef and a key signature of two sharps, with a single note and a fermata. The fifth staff, 'Vln. 1', has a treble clef and a key signature of two sharps, with a simple melodic line. The sixth staff, 'Vln. 2', has a treble clef and a key signature of two sharps, with a simple melodic line. The seventh staff, 'Vla.', has a bass clef and a key signature of two sharps, with a simple melodic line. The eighth staff, 'Vc.', has a bass clef and a key signature of two sharps, with a simple melodic line. The entire score is enclosed in a large bracket on the left side.

8

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

Detailed description: This page of a musical score, numbered 201, features seven staves. The top four staves are for woodwinds: Whistle (Wh), Flute (T. F.), Piccolo (U. P.), and Clarinet (Fid.). The bottom three staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#). The woodwind parts are active, with the Flute and Piccolo featuring triplet markings. The string parts are sustained, with dynamic markings of *p* and *cresc. poco a poco* for each. A measure number '8' is placed at the beginning of the Whistle staff.

9

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

mp

mp

mp

mp

3

3

3

3

10

Wh *cresc. molto* *ff*

T. F. *cresc. molto* *ff* 3

U. P. *cresc. molto* *ff*

Fid. *f cresc. molto* 3

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

11

Wh *mf*

T. F. *fff* *f* *mf*

U. P. *mf* *mf*

Fid. *ff* *f*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

12

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

mf *dim.* *mp* *dim.*

mp *dim.*

mf *dim.* *mp* *dim.*

dim.

dim.

dim.

dim.

13

Wh

T. F.

U. P.

Fid.

Vln. 1

Vln. 2

Vla.

Vc.

p *pp*

pp

pp

pp

p

Movement 3 Jig

Movement 3 Jig

Ben Hanlon

Lively ♩ = 106

Whistle

Trad. Flute

Uilleann Pipes

Concertina

Fiddle

Banjo

Bodhran

Bongo

Piano

This section of the score includes parts for Whistle, Trad. Flute, Uilleann Pipes, Concertina, Fiddle, Banjo, Bodhran, and Bongo. The piano part is also present. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Lively' with a quarter note equal to 106. The dynamic marking *mf* is used for the Whistle, Trad. Flute, Fiddle, Banjo, and Bodhran parts.

Lively ♩ = 106

Violin 1

Violin 2

Viola

Violoncello

This section of the score includes parts for Violin 1, Violin 2, Viola, and Violoncello. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Lively' with a quarter note equal to 106. The dynamic marking *mp* is used for all parts.

5

Wh. *f*

T.F. *f*

U.P.

Cta. *f*

Fid.

Bjo. *f*

Bdn. *f*

Bgo. *p*

Pno. *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 210, contains measures 5 through 8. The score is for a large ensemble including woodwinds, brass, strings, and piano. The key signature has two sharps (F# and C#). The time signature changes from 4/4 to 6/8 at the beginning of measure 6. Dynamics are indicated by *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The woodwinds (Wh., T.F., Cta., Fid., Bjo.) and brass (Bdn., Bgo.) parts feature rhythmic patterns of eighth and sixteenth notes. The strings (Vln. I, Vln. II, Vla., Vc.) play sustained notes with some rhythmic movement. The piano part (Pno.) has a more complex texture with chords and moving lines.

9

Wh. *cresc. molto*

T.F. *cresc. molto*

U.P.

Cta. *cresc. molto*

Fid. *cresc. molto*

Bjo. *cresc. molto*

Bdn. *cresc. molto*

Bgo.

Pno. *cresc. molto*

Vln. I *f* *cresc. molto*

Vln. II *f* *cresc. molto*

Vla. *f* *cresc. molto*

Vc. *f* *cresc. molto sfz*

14

Wh. *ff*

T.F. *ff*

U.P. *f cresc. molto ff*

Cta. *ff*

Fid. *ff*

Bjo. *ff*

Bdn. *ff*

Bgo. *mp ff*

Pno. *ff*

Vln. I

Vln. II

Vla.

Vc.

8va

Detailed description: This page of a musical score covers measures 14, 15, and 16. The key signature is one sharp (F#) and the time signature is 3/4. The score is arranged in a system with ten staves. The woodwind section includes Whistle (Wh.), Flute (T.F.), Oboe (U.P.), Clarinet (Cta.), and Bassoon (Fid.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Snare Drum (Bdn.) and Bongos (Bgo.). The Piano (Pno.) part is written in grand staff notation. Dynamics include *f*, *cresc. molto*, *mp*, and *ff*. A *8va* marking is present below the Bongo staff. The music features rhythmic patterns of eighth and sixteenth notes, with some rests and accents.

17

Wh. *dim. molto*

T.F. *dim. molto*

U.P. *dim. molto*

Cta. *mp*

Fid. *dim. molto*

Bjo. *dim. molto*

Bdn. *dim. molto*

Bgo. *dim. molto*

Pno. *dim. molto*

Vln. I *ff* *dim. molto*

Vln. II *ff* *dim. molto*

Vla. *ff* *dim. molto*

Vc. *ff* *dim. molto*

(8)

Detailed description: This page of a musical score covers measures 17, 18, and 19. The score is for a full orchestra and piano. The woodwind section (Wh., T.F., U.P., Cta., Fid., Bjo.) and strings (Bdn., Bgo., Vln. I, Vln. II, Vla., Vc.) all play a melodic line in measure 17, marked *ff*. In measure 18, the woodwinds and strings are marked *dim. molto*. The piano part (Pno.) has a treble clef staff with a melodic line and a bass clef staff with chords. A circled '8' with a dashed line indicates an eighth rest in the treble staff of measure 17. In measure 19, the woodwinds and strings are marked *mp*. The piano part continues with chords in the bass staff.

20

Wh. *mp*

T.F. *mp*

U.P.

Cta.

Fid. *mp* *dim. molto* *p*

Bjo. *mp* *dim. molto* *p*

Bdn. *mp*

Bgo.

Pno. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score covers measures 20, 21, and 22. The instruments and their parts are: Whistle (Wh.), Trombone (T.F.), Trumpet (U.P.), Clarinet (Cta.), Flute (Fid.), Bassoon (Bjo.), Bass Drum (Bdn.), Gong (Bgo.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#). The score includes various dynamics such as *mp* (mezzo-piano), *dim. molto* (diminuendo molto), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The piano part features a melodic line in the right hand and a bass line in the left hand. The string parts (Vln. I, Vln. II, Vla., Vc.) play a sustained, melodic accompaniment.

23

Wh. *p* *f*

T.F. *p* *pp* *f*

U.P. *f*

Cta. *f*

Fid. *f*

Bjo. *f*

Bdn. *p* *pp* *f*

Bgo. *f*

Pno. *f*

Vln. I *p* *pp* *ppp* *f*

Vln. II *p* *pp* *ppp* *f*

Vla. *p* *pp* *ppp* *f*

Vc. *p* *pp* *ppp* *f*

Detailed description: This page of a musical score covers measures 23 through 26. The score is for a large ensemble, including woodwinds, strings, and percussion. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. Measure 23 starts with a dynamic of *p* (piano). Measure 24 has dynamics of *p* and *pp* (pianissimo). Measure 25 has dynamics of *ppp* (pianississimo) and *f* (forte). Measure 26 has a dynamic of *f*. The woodwinds (Wh., T.F., U.P., Cta., Fid., Bjo.) and strings (Vln. I, Vln. II, Vla., Vc.) all play melodic lines. The percussion (Bdn., Bgo.) plays a rhythmic pattern. The piano (Pno.) provides harmonic support. The dynamics are clearly marked throughout the score.

32

Wh. *mf*

T.F.

U.P.

Cta.

Fid. *f*

Bjo.

Bdn. *mf*

Bgo.

Pno. *ff*

Vln. I *mf* *f*

Vln. II *mf*

Vla. *f*

Vc. *f*

Detailed description: This page of a musical score covers measures 32 through 36. The score is for a full orchestra and includes parts for Woodwinds (Wh., T.F., U.P., Cta.), Strings (Fid., Bjo., Vln. I, Vln. II, Vla., Vc.), Percussion (Bdn., Bgo.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 32. The Woodwind section (Wh., T.F., Cta.) plays a melodic line with dotted rhythms, starting at a mezzo-forte (*mf*) dynamic. The Flute (Fid.) and Clarinet (Cta.) parts are similar. The Bassoon (Bdn.) and Bass Drum (Bgo.) parts are mostly silent, with the Bassoon playing a short melodic phrase in measure 36 at a mezzo-forte (*mf*) dynamic. The Piano (Pno.) part is silent until measure 36, where it plays a chordal accompaniment at fortissimo (*ff*) dynamics. The Violin I (Vln. I) part starts at *mf* and increases to *f* by measure 36. The Violin II (Vln. II) part starts at *mf* in measure 36. The Viola (Vla.) part plays a rhythmic accompaniment, starting at *f* in measure 36. The Violoncello (Vc.) part plays a rhythmic accompaniment, starting at *f* in measure 36. The Upright Piano (U.P.) part is silent until measure 36, where it plays a single note at a fortissimo (*f*) dynamic.

37

Wh. *f*

T.F.

U.P. *f*

Cta. *f*

Fid. *f*

Bjo. *f*

Bdn. *f*

Bgo.

Pno.

Vln. I

Vln. II *f*

Vla.

Vc.

Detailed description: This page of a musical score covers measures 37 through 41. The score is for a large ensemble, including woodwinds, brass, strings, and piano. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds (Wh., T.F., U.P., Cta., Fid.) and strings (Vln. I, Vln. II, Vla., Vc.) play melodic lines, while the brass (Bdn., Bgo.) and piano (Pno.) provide harmonic support. The piano part features complex textures with many beamed notes and accents. The woodwinds and strings often play sustained notes with accents. The brass parts are more rhythmic, with the Bdn. playing a steady eighth-note pattern. The Vln. II part starts with a forte (*f*) dynamic. The Wh. part also has a forte (*f*) dynamic. The U.P. part has a forte (*f*) dynamic. The Cta. part has a forte (*f*) dynamic. The Fid. part has a forte (*f*) dynamic. The Bjo. part has a forte (*f*) dynamic. The Bdn. part has a forte (*f*) dynamic. The Bgo. part has a forte (*f*) dynamic. The Pno. part has a forte (*f*) dynamic. The Vln. I part has a forte (*f*) dynamic. The Vln. II part has a forte (*f*) dynamic. The Vla. part has a forte (*f*) dynamic. The Vc. part has a forte (*f*) dynamic.

42

Wh.

T.F.

U.P.

Cta.

Fid.

Bjo.

Bdn.

Bgo.

mf

Pno.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 42 to 46. The score is for a large ensemble. The woodwinds (Wh., T.F., Cta., Fid.) and strings (Vln. I, Vln. II, Vla., Vc.) play melodic lines with various articulations and slurs. The percussion (U.P., Bjo., Bdn., Bgo.) provides a rhythmic accompaniment. The piano (Pno.) part features a complex texture with multiple voices. The dynamic marking *mf* is present in the Bgo. part. The key signature has one sharp (F#) and the time signature is 4/4. The score is written in a standard musical notation style with a grand staff for the piano and individual staves for the other instruments.

47

Cta.

Vln. I

Vla.

Vc.

Detailed description: This is a page of a musical score, page 220, starting at measure 47. The score is for four instruments: Cta. (Cello), Vln. I (Violin I), Vla. (Viola), and Vc. (Violoncello). The key signature has one sharp (F#) and the time signature is 3/4. The Cta. part begins with a melodic line of dotted half notes. The Vln. I part has a more active melodic line with eighth and sixteenth notes. The Vla. part has a simple melodic line. The Vc. part provides a steady bass line with eighth notes. The score is written in a standard musical notation style with a grand staff for each instrument.

52

Wh. *mp*

T.F. *mp*

U.P. *mp*

Cta. *mf*

Fid. *p*

Bjo.

Bdn. *p*

Bgo.

Pno.

Vln. I

Vln. II *con sord.* *mf*

Vla. *con sord.* *mf*

Vc. *pizz.* *mf*

Detailed description: This page of a musical score, numbered 52, contains ten systems of staves. The instruments are: Wh. (Woodwind), T.F. (Trumpet/Fanfare), U.P. (Upper Part), Cta. (Cello), Fid. (Fiddle), Bjo. (Bassoon), Bdn. (Bass Drum), Bgo. (Bongos), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Articulations include accents (>) and staccato (>). The Vln. II and Vla. parts are marked *con sord.* (con sordina). The Vc. part is marked *pizz.* (pizzicato). The Bdn. part features a rhythmic pattern of eighth notes with accents.

57

Wh. *mf* *f*

T.F. *f*

U.P. *mf* *f*

Cta. *f*

Fid. *f*

Bjo. *mf* *f*

Bdn. *f*

Bgo. *f*

Pno. *fff*

Vln. I *f*

Vln. II *f*

Vla. *f* arco

Vc. *f*

Detailed description: This page of a musical score, numbered 57, contains ten staves for various instruments. The key signature is one sharp (F#) and the time signature is 7/8. The woodwinds (Wh., T.F., U.P., Cta., Fid., Bjo.) and strings (Vln. I, Vln. II, Vla., Vc.) play melodic lines, while the percussion (Bdn., Bgo.) and piano (Pno.) provide rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The piano part features a dense texture of chords in the final measure. The strings play a rhythmic pattern of eighth notes, with the cello and double bass parts including accents.

62

Wh. *f*

T.F. *f*

U.P. *f*

Cta. *f*

Fid. *f*

Bjo. *f*

Bdn. *mf*

Bgo.

Pno. *f*

Vln. I *f*

Vln. II *f* senza sord.

Vla. *f* senza sord.

Vc. *f*

Detailed description: This page of a musical score covers measures 62 to 66. The instrumentation includes Woodwinds (Wh., T.F., U.P., Cta., Fid., Bjo.), Percussion (Bdn., Bgo.), Piano (Pno.), and Strings (Vln. I, Vln. II, Vla., Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 62-65 feature a rhythmic pattern of eighth notes in the woodwinds and strings, with a dynamic of *f* (forte). The piano part is mostly silent, with a final chord in measure 66. The strings enter in measure 62 with a dynamic of *f* and the instruction "senza sord." (without mutes). The bassoon (Bdn.) plays a rhythmic pattern with a dynamic of *mf* (mezzo-forte). The bass guitar (Bgo.) is silent throughout. The piano (Pno.) is silent until measure 66, where it plays a chord with a dynamic of *f*. The violin I (Vln. I) and violin II (Vln. II) parts are identical, playing a rhythmic pattern with a dynamic of *f*. The viola (Vla.) and cello (Vc.) parts are also identical, playing a rhythmic pattern with a dynamic of *f*. The woodwinds (Wh., T.F., U.P., Cta., Fid., Bjo.) play a rhythmic pattern of eighth notes with a dynamic of *f*. The bass drum (Bdn.) plays a rhythmic pattern with a dynamic of *mf*. The bass guitar (Bgo.) is silent throughout.

67

Wh.
T.F.
U.P.
Cta.
Fid.
Bjo.
Bdn.
Bgo.
Pno.
Vln. I
Vln. II
Vla.
Vc.

mf

mp

p

p

Detailed description: This page of a musical score covers measures 67 to 71. The score is for a full orchestra and piano. The woodwind section (Wh., T.F., U.P., Cta., Fid., Bjo.) plays a melodic line with eighth and sixteenth notes, often with slurs and ties. The brass section (Bdn., Bgo.) provides a rhythmic accompaniment with eighth notes and rests. The piano (Pno.) features a complex texture with chords and arpeggios, marked *mp*. The string section (Vln. I, Vln. II, Vla., Vc.) plays a steady eighth-note accompaniment, with the violins marked *p* in the final measure. The key signature has two sharps (F# and C#), and the time signature is 3/4.

72 *poco accel.*

Wh. *f* *ff* *cresc. molto*

T.F. *f* *ff* *cresc. molto*

U.P. *f* *ff* *cresc. molto*

Cta. *f* *ff* *cresc. molto*

Fid. *f* *ff* *cresc. molto*

Bjo. *f* *ff* *cresc. molto*

Bdn. *f* *ff* *cresc. molto*

Bgo. *f* *ff* *cresc. molto*

Pno. *f* *ff* *cresc. molto*
poco accel. *cresc. molto*

Vln. I *f* *ff* *cresc. molto*

Vln. II *f* *ff* *cresc. molto*

Vla. *f* *ff* *cresc. molto*

Vc. *f* *ff* *cresc. molto*

One of the Houses James Joyce Lived in. Once

a short piece for soprano, alto, tenor, baritone, bass

and

clarinet in Bflat

One of the Houses James Joyce Lived in. Once

James Joyce ivy,
On James Joyce plaque,
James Joyce pebbles,
On James Joyce dash.
James Joyce knocker,
On James Joyce door,
James Joyce dust,
On James Joyce floor.
James Joyce windows,
On James Joyce glass.
Waiting for James Joyce
clouds to pass.

Fade Street

Mark Granier

Salt Publishing 2010

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Composer's Note

One of the Houses James Joyce lived in. Once is a short experimental piece for vocal quintet (SATBB) and clarinet in Bflat.

The piece explores the harmonic series using a seventh that is three quarter tone flat and a second which is mostly three quarter tone sharp. The lower voices sing harmonics on a sustained F which are developed using a very slow vowel transition from 'oo' to 'ee' and vice versa.

Humour is also a feature of the work. There is a play on particular words such as 'pebbles', 'knocker' and on the name 'James Joyce'. Mark Granier's poem satirises a German lady who saw so many of the famous author's former dwellings while on a James Joyce Tour, she never wished to see one again.

One of the Houses James Joyce lived in. Once

Ben Hanlon

Freely

Clarinet in B \flat

Freely

SOPRANO

ALTO

TENOR

pp

BARITONE

pp

BASS

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

In strict time

♩ = 128

2

Musical staff 1: Treble clef, 4/8 time signature, measures 1-4 with rests.

In strict time

♩ = 128

Musical staff 2: Treble clef, 4/8 time signature, measures 1-4 with rests.

Musical staff 3: Treble clef, 4/8 time signature, measures 1-4 with rests.

p

Humming combined with short rhythmic lip-slaps

pp

Musical staff 4: Treble clef, 4/8 time signature, measures 1-4 with notes and rests, including lip-slap symbols.

Hum

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

p

pp

Musical staff 5: Treble clef, 4/8 time signature, measures 1-4 with notes and rests, including lip-slap symbols.

Hum

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

p

pp

Musical staff 6: Bass clef, 4/8 time signature, measures 1-4 with notes and rests, including lip-slap symbols.

Hum

(Use various combinations of vowel sounds to produce harmonics/overtones.
Example: moving very slowly from **OO** to **EE** and vice versa [30 seconds])

6

The musical score consists of six staves. The first three staves are empty, with a measure rest in each. The fourth, fifth, and sixth staves contain a melodic line. The time signature changes from 7/8 to 4/4 between the fourth and fifth staves. The notation includes slurs, accents, and a fermata over a dotted quarter note in the 4/4 section.

Freely but always smoothly

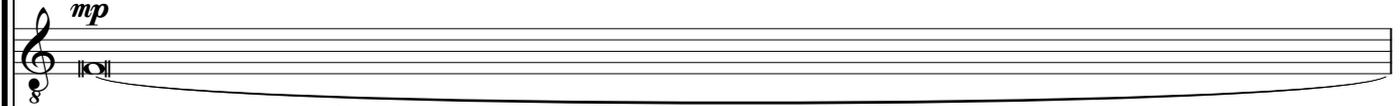
mp

8 

Freely but always smoothly

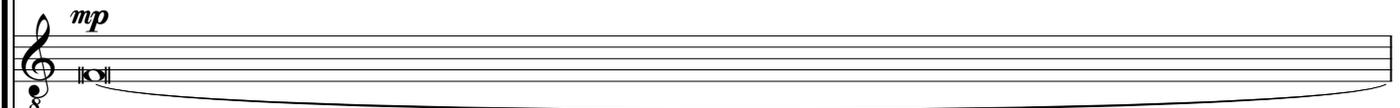


mp



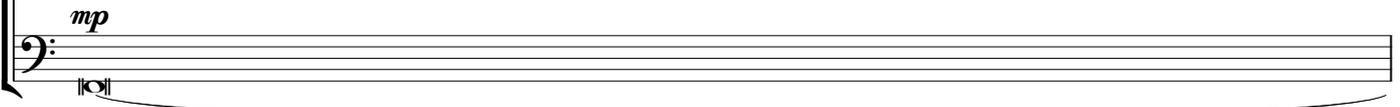
Nnnnnnnnnnnnnnnnnnnnnjay
Move slowly from hummed **nnn** to **ay** (ay as in James)

mp



Nnnnnnnnnnnnnnnnnnnnnjay
Move slowly from hummed **nnn** to **ay** (ay as in James)

mp



Nnnnnnnnnnnnnnnnnnnnnjay
Move slowly from hummed **nnn** to **ay** (ay as in James)

9 *mp* **3** *mp* **3**

Move slowly from hummed **nnn** to **oi** (**oi** as in **Joyce**)

Move slowly from hummed **nnn** to **oi** (**oi** as in **Joyce**)

Move slowly from hummed **nnn** to **oi** (**oi** as in **Joyce**)

10 In strict time

mp

3

In strict time

Speak on a clear monotone - mechanical

p not too low

James Joyce, James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,

Freely oscillate quarter tone below and above

Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi

ppp

Freely oscillate quarter tone above and below

Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi

ppp

Freely oscillate quarter tone above and below

Nnnnnjay Nnnnnjoi Nnnnnjay Nnnnnjoi Nnnnnjoi

ppp

16 *mp* 3 *gliss.*

Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce!

Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay

Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay

Nnnnnjay Nnnnnjoi Nnnnnjoi Nnnnnjay

mf 3 *gliss.*

Speak on a clear monotone - mechanical

not too low

James Joyce James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,

James Joyce, James Joyce, Joyce, James Joyce, Joyce, Joyce, James, James,

ppp

Nnn - jay

Nnn - joi

Nnn - jay

Nnn - joi

Nnn - joi

ppp

Nnn - jay

Nnn - joi

Nnn - jay

Nnn - joi

Nnn - joi

ppp

Nnn - jay

Nnn - joi

Nnn - jay

Nnn - joi

Nnn - joi

25

niente

Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James Joyce! James Joyce!

Joyce James, James Joyce, James, Joyce, Joyce, Joyce, James JoyceJames Joyce!

Nnn - jay Nnn - joi Nnn - joi Nnn - jay Nnn - joi

Nnn - jay Nnn - joi Nnn - joi Nnn - jay Nnn - joi

Nnn - jay Nnn - joi Nnn - joi Nnn - jay Nnn - joi

31

f
Freely *f*

f

One of the Houses James Joyce Lived in. Once

f

One of the Houses James Joyce Lived in. Once

f

f One of the Houses James Joyce Lived in. Once

One of the Houses James Joyce Lived in. Once

32

mp *3* *gliss.*

Ja - mes Joy - ce i - - -

mp

Oo...ee...

mp

OO..ee...

34

improvise freely on the word plaque with exaggerated spoken sounds at different pitches

gliss.

-vy,

pp

i - vy i - vy i - vy i - vy i - vy

on James Joy - ce plaque

36

mf

3

Slide down Slide up

Ja - mes Joy - ce peb - - - bles,

mp

mp

37

Make funny noises using the word pebbles eg using consonants P, B and S.

Make funny noises using the word pebbles eg using consonants P, B and S.

38

dash _____

dash _____

on James Joy - - ce da - - ash

39

Musical score for measure 39. The first staff is a treble clef with a whole note rest. The second staff is a treble clef with a whole note rest, dynamics *f*, and the instruction "Unpitched - sound the ssh". The third staff is a treble clef with a whole note rest, dynamics *f*, and the instruction "Unpitched - sound the ssh". The fourth staff is a treble clef with a whole note rest, dynamics *f*, and the instruction "Unpitched - sound the ssh". The fifth and sixth staves are a grand staff (treble and bass clefs) with a whole note rest.

40 **In strict time**

Musical score for measure 40. The first staff is a treble clef with a whole note rest. The second staff is a treble clef with the instruction "In strict time", dynamics *f*, and a triplet of eighth notes: G4, A4, B4. The lyrics are "James__ Joyce knock-er,". The third staff is a treble clef with a whole note rest, dynamics *f*, and a triplet of eighth notes: G4, F4, E4. The lyrics are "Shouted in high pitch voice on James_____ Joyce door." The fourth staff is a treble clef with a whole note rest, dynamics *ff*, and a series of eighth notes with 'x' marks above them, representing a knock pattern. The lyrics are "knock knock, er knock er- knock! knock!". The fifth and sixth staves are a grand staff (treble and bass clefs) with a whole note rest.

41

mp

The musical score for page 243, starting at measure 41, is presented in a grand staff format. The right hand (treble clef) contains the primary melody, which begins with a quarter note G4 (with an accent), followed by eighth notes A4 and B4, and continues with a series of eighth and quarter notes, including a chromatic descent. The left hand (bass clef) provides a simple accompaniment, starting with a long note (likely a whole note) and a half note. The dynamic marking *mp* (mezzo-piano) is indicated above the first measure of the right hand. The score is otherwise empty, with no other notes or markings visible.

42

mf *f* *p*

mf

James Joyce dust on

mf

James Joyce dust on

mf

James Joyce dust on

mf

mf

43

The musical score begins with a piano introduction in measure 43. The first staff features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains two triplet markings over eighth notes. Dynamic markings *mf*, *f*, and *p* are placed below the staff. The second staff is a vocal line with a treble clef, a key signature of one sharp, and lyrics: "James Joyce floor" followed by a long line and "floor!". The third staff is another vocal line with a treble clef, a key signature of one sharp, and lyrics: "James Joyce floor" followed by a long line and "floor!". The fourth and fifth staves are empty bass staves with bass clefs and a key signature of one sharp.

44

pp

mf *mp* *dim.* *gliss.*

Ja - mes Joy - ce win - - - - -

mf *mp* *dim.* *gliss.*

Ja - - mes Joy - ce win - - - - -

mf *mp* *dim.* *gliss.*

Ja - - mes Joy - ce win - - - - -

mp

mp

45

The musical score consists of five staves. The first staff is a grand staff with a treble clef and a bass clef, containing a long, low note with a fermata. The second staff is a vocal line with lyrics: "dows on James Joy - ce glass". It features a dynamic marking of *f* (forte) and a five-fingered scale-like passage over the word "Joy". The third staff is a piano accompaniment line with lyrics: "dows on James Joy - ce glass". It features a dynamic marking of *f* and a five-fingered scale-like passage. The fourth staff is a glissando line with lyrics: "- dows on James Joy - ce glass". It starts with a *gliss.* marking and features a dynamic marking of *f* and a five-fingered scale-like passage. The fifth staff is a grand staff with a treble clef and a bass clef, containing a long, low note with a fermata.

47

mp *mf* *subito pp*

Wait! Wait... ing for
mp *mf* *subito pp* *mp*

Wait! Wait... ing for
mp *mf* *subito pp* *mp*

Wait! Wait... ing for
mp *mf* *subito pp* *mp*

mp

mp

49 *molto rit.*

mp *molto dim.*

molto rit. *p* *molto dim.*

James James Joyce clouds to pass.

molto dim.

James Joyce to pass.

molto dim.

James Joyce to pass.

pp *molto dim.*

pp *molto dim.*

51

pp *niente*

pp *niente*

pp *niente*

pp *niente*

ppp *niente*

ppp *niente*

niente

3 Songs for Baritone and Piano

Never give all the heart

Duilleoga

Irish Feast

Texts**Never give all the heart**

Never give all the heart, for love
Will hardly seem worth thinking of
To certain women if it seem
Certain, and they never dream
That it fades out from kiss to kiss;
For everything that's lovely is
But a brief, dreamy kind delight.
O Never give all the heart outright,
For they, for all smooth lips can say,
Have given their hearts up to the play.
And who can play it well enough
If deaf and dumb and blind with love?
He that made this knows all the cost,
For he gave all his heart and lost.

W.B. Yeats

Duilleoga

Duilleoga ar snámh,
 Donn, geal 'is rua.
 Ag seoladh le sruth.
 Spréigh said dath glas ar bharra na gcrann,
 Ar fud cuibhreann 'is coillte
 I bhfad ó shin ann.

Duilleoga ar snámh,
 Lá ceoch fomhair,
 Ag iompair na háilleachta,
 Trí sráideanna dohair.

Séamus O Neill

Leaves

Leaves swimming,
 Brown, bright and red.
 Floating with the stream.
 They cover the tops of the trees in green,
 Across fields and woods
 A long way from here.

Leaves swimming,
 On a foggy Autumn day,
 Carrying beauty,
 Through dull streets.

Séamus O Neill

Irish Feast

O Rourke's noble fare
Will ne'er be forgot,
Bye those who were there,
Or those who were not.
Is revels to keep, We sup and we dine,
On seven score sheep,
Fat bullocks and swine.
Usquebagh to our feast,
In pails was brought up,
An hundred at least,
And a madder our cup.

O there is the sport,
We rise with the light,
In disorderly sort,
From snoring all night.
O how I was trick'd,
My pipe it was broke,
My pocket was pick'd,
I lost my new cloak.
I'm rifled quoth Nell,
Of mantle and kercher,

Why then fare them well,
The De'il take the searcher.

Good Lord, what a sight,
After all their good cheer,

For people to fight

In the midst o their beer:

They rise from their feast,

And hot are their brains,

A cubit at least

The length of their skeans.

What stabs and what cuts,

What clatt'ring of sticks,

What strokes on the guts,

What bastings and kicks!

With cudgels of oak,

Well harden'd in flame,

An hundred heads broke,

An hundred struck lame,

Come down from that beam,

If cudgels are scare,

A blow on the weam,

Or a kick in the arse!

Jonathan Swift (adapted)

Composer's Note

The baritone voice combines the darker sounds of the bass voice and the brighter colours of the tenor. These songs attempt to explore this unique sonority.

Never give all the heart by W.B. Yeats' is a dark, somewhat depressive poem. Relationships have wounded the poet and he is determined not to get hurt again. The vocal line conveys this intense sadness and is only animated when recalling happier times. The tritone which features in both the vocal line and the piano part adds to the sombre mood.

Duilleoga is a beautiful poem by Seamus O'Neill. It tells of the beauty of leaves and how they brighten our sometimes dull world. The word *Duilleoga* is explored by the voice which is required to sing at the extremes of both its upper and lower registers. The syncopated figure developed for the words 'ag seoladh le sruth', was developed from watching leaves getting caught in a stream at Glencomeragh.

Irish Feast is adapted from a poem by Jonathan Swift. It describes a wild drinking session which seems to have lasted a number of days. The music is centered on an A tonality and the melody line is varied for each verse. The piano part is hugely important because it supports the voice by setting the different tempi and preparing the voice for the different changes in mood which the piece requires. Irish feast is a humorous song.

Never Give All The Heart

W.B. Yeats

Ben Hanlon

Sadly

♩ = 60

pp

mf

Ne - ver give all the heart, _____ for

ppp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

7

love will hard-ly seem worth think-ing of to cert-ain wom-en if it seem cer -

mp

Ped. * Ped. * Ped. * Ped. *

11 *dim.* *pp* *f*

tain, _____ And _____ they ne-ver dream, they

ppp *mp* *mf*

Ped. *

ne-ver dream that it fades out _____ from kiss to

kiss, _____ from kiss_ to kiss.

Tenderly

For eve-ry thing that's love - ly _____ is but a brief,

27 *f cresc. molto* *subito ppp*

dream - y, kind de - light.

mp *mf* *f* *ppp* *fff*

Ped. Ped. Ped. Ped. Ped.

With despondency

33 *pp* *f* *pp*

O - Ne - ver give the heart out right

pp *f* *pp*

Ped. * Ped. * Ped. *

39 Slightly detached and playful

cresc. poco a poco

mf

For they, for all smooth lips can say, Have

cresc. poco a poco

mp

cresc. poco a poco

f

giv'n their hearts up to the play. And

mf

mf

mp

43

who can play it well en - ough if deaf and dumb,

*p**p*

Ped. *

*p**pp*

45

if deaf and dumb, deaf and dumb and blind with love? _____ With

pp

Ped. * Ped. *

48 *poco rit.* *pp* *ppp* 261

love? With love, With love.

ppp *8va*

Ped. * Ped. * Ped.

52 $\text{♩} = 60$ *pp*

He that made this knows all the

pppp *ppp*

58 *mf*

cost For he gave all his heart and

mp

Ped. * Ped. * Ped. * Ped. *

62

ppp

pppp

The musical score consists of two systems. The first system features a single melodic line in the bass clef, starting with a half note, followed by a quarter note, and then a half note with a slur and a fermata. The dynamic marking *ppp* is above the first note, and *pppp* is above the second note. The instruction *port.* is written above the third note. The second system is a grand staff with a treble clef and a bass clef. The treble clef part has a series of chords, with dynamic markings *ppp* and *pppp*. The bass clef part has a series of notes, with a dynamic marking *pppp* and a slur with a fermata over the final two notes.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Duilleoga (Baritone Solo)

Text: Seamus O Neill

Ben Hanlon

Very expressively ♩ = 50

ppp

pp

p

mp

The first system of the score consists of two staves. The upper staff is for the baritone solo, and the lower staff is for the piano accompaniment. The baritone part begins with a melodic line in 3/4 time, moving through various time signatures (2/4, 3/8, 2/4, 3/4, 4/4). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics range from *ppp* to *mp*. A glissando is indicated in the final measure of the baritone line.

Duill - eo - ga, Duill - eo - ga,

The second system continues the piece. The baritone part has a more rhythmic and expressive quality, with dynamics ranging from *mf* to *f*. The piano accompaniment includes a *sfz* (sforzando) marking and dynamic changes from *p* to *mp* to *mf*. The time signature changes to 4/4 and then 3/4. Pedal markings are present.

Duill - eo - ga ar snamh, Ar

Ped. * Ped. *

The third system concludes the piece. The baritone part features a *ff* (fortissimo) dynamic followed by *p* and *mp*. The piano accompaniment has a *f* (forte) dynamic and includes a *pp* (pianissimo) marking. The time signature changes to 3/4, 4/4, 2/4, and 3/4. Pedal markings are present.

snamh, Donn geal 'is

14

mf

pp

Almost whispered

264

Vocal line for measures 14-17. The melody starts with a half note 'ru' followed by a long rest, then a half note 'a,' with a glissando line above it. The second phrase begins with a quarter rest, followed by a quarter note 'Donn,' and a half note 'geal' with a fermata, ending with a quarter note 'is'.

ru - - - - a, Donn, geal 'is

Piano accompaniment for measures 14-17. The right hand plays a rhythmic pattern of eighth notes in the first measure, then rests. The left hand plays a similar pattern. Dynamics include *sfz* and *pp*. A *Ped.* and *** marking are present below the left hand.

Ped. *

18

espress.
ppp

p

mp

Vocal line for measures 18-20. The melody continues with 'Ru - a,' followed by a half note 'Ag' and a quarter note 'seol - adh,'. The next measure has a quarter note 'seol - adh,' and a half note 'seol - adh,'. The final measure has a quarter note 'ag'.

Ru - a, Ag seol - adh, seol - adh, seol - adh, ag

Piano accompaniment for measures 18-20. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a similar pattern. Dynamics include *ppp*.

21

mf

Vocal line for measures 21-23. The melody continues with a half note 'seol' and a quarter note 'adh,'. The next measure has a half note 'seol - adh,' and a quarter note 'seol - adh,'. The final measure has a half note 'Ag'.

seol adh, seol - adh, seol - adh, Ag

Piano accompaniment for measures 21-23. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a similar pattern.

23

f

seol adh, seol-adh, seol-adh le sruth

3 f

ppp

25

mf

Spreigh siad dath

26

glass ar bhar - ra na

3

27

Bass clef staff with a long slur over the notes, ending with a dynamic marking *f*.

gcrann.

Piano accompaniment for measures 27-28. Treble clef staff with chords and a dynamic marking *pp* that changes to *p*. Bass clef staff with a simple bass line.

28

mf

mp dim. poco a poco

Bass clef staff with lyrics: Ar fud cuibh-reann is coill te i bhfad, i

Ar fud cuibh-reann is coill te i bhfad, i

Piano accompaniment for measures 28-30. Treble clef staff with chords and a dynamic marking *pp* that changes to *p* and then *dim. poco a poco*. Bass clef staff with a simple bass line.

30

rit.

Bass clef staff with lyrics: bhfad o shin

bhfad o shin

Piano accompaniment for measures 30-31. Treble clef staff with chords and a dynamic marking *pp*. Bass clef staff with a simple bass line.

31 *pp* *ppp* *pp*

Very expressively ♩ = 50

G.P. G.P.

ann. Duill, duill - eo - ga, duill - eo-

ppp *ppp*

8^{va}

37 *p* *mp* *mf* *f*

gliss.

ga duill - eo - ga. Duill - eo - ga ar

pp *mp* *p* *mp* *mf*

15^{ma} 8^{va}

Red. * Red. *

41 *ff*

snamh, Ar snamh,

f *gliss.*

Red.

44

mp

La ceoch

46

fomhair, ag iom-pair na

48

f

haill - - - each - - -

p

50

mf

ta, _____ tri

pp

52

mp

p

niente

sraid - ean - na dobhair. _____ niente

pp

ppp

Ped. * Ped. *

Irish Feast

For Malcom Singer, with thanks, on the occasion of his 60th birthday

Poem: Jonathan Swift (adapted)

Translated from the original Irish in 1720

Music: Ben Hanlon

Leisurely $\text{♩} = 60$

mf

O Rourk's no-ble fare will ne'er be for-got, by those who were there and

mf *mp*

5

those who were not. His re-vels to keep, we sup and we dine, on se-ven score sheep, fat

9

bull-ocks and swine. Usque-bagh to our feast in pails was brought up, an

mp

hun-dred at least, and a mad-der our cup. a mad-der, a mad-der our cup.——

16 Increasing sense of excitement

O

20

there is the sport, we rise with the light, in dis - ord - er-ly sort, from

23

snor - ing all night. O how I was trick'd, my pipe it was broke, my

26

pock - et was pick'd, I lost my new cloak. I'm rif - led qouth Nell, of

29

poco rit. . . .
mant - le and kerch - er why then fare them well, the De'il take the search - er. O the

32 $\text{♩} = 54$
Chaotic, inebriated, almost slurred
ff

De'il take the search-er. Good Lord, what a sight, aft-er all their good

36

cheer, for peop-le to fight in the midst of their beer: They rise from the

40

feast, and hot are their brains, a cub - it at least the length of their

Tempo Primo

Gathering intensity

accel.

♩. = 60

43

skeans. *mf* What stabs and what cuts, what

46

clatt'-ring of sticks, what strokes on the guts, what bast-ings and kicks!

49

♩. = 72

Increasingly frenetic

bast - tings and kicks!

8va-----

-----*8vb*

53

f

With cud gels of oak, well

mp

(8)

56

hard - en'd in flame, an hun - dred heads broke, an hun - dred struck lame. Come

ff

59

down with that beam, if cud - gels are scarce, A

mf

f

61

blow on the weam, or a kick in the, kick in the

f

63

kick in the

fff

65

molto accel.

arse!

sfz *fff* *p* *pp*

Ped. _____