

**PORFOLIO OF ORIGINAL COMPOSITIONS  
WITH ANALYTICAL COMMENTARY**

**Volume II**

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of the requirements for the degree of Doctor of Philosophy.

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## **APOLLO AND MARSYAS**

**2004**

Dramatic Concerto for Soprano, baritone  
pre-recorded boy soprano and 7 instruments

**Duration 20 minutes**

## Instrumentation

The score is notated in C

Soprano solo

Baritone solo

Narrator/voice of Zeus

Flute/Piccolo

Clarinet in B flat/Bass Clarinet in B flat

Trombone

Guitar

Percussion (1 player)

Piano

Violin

Double Bass

Pre-recorded tape

## A Note on the Text

The English parts of the text of *Apollo and Marsyas* are my own composition. The idea that the musical contest between the two protagonists is rigged in Apollo's favour was suggested by Zbigniew Herbert's poem on the subject (see Commentary, Vol. I, p. 27, footnote 16, and Bibliography).

The Latin passages are drawn from two sources. The treble solo (bars 248-280) is a setting of the original account in Ovid's *Metamorphoses* Book VI (see Commentary p. 28 and footnote 18, and Bibliography). Apollo's aria (bars 100–183) is a setting of a passage from Virgil's *Fifth Eclogue* (see Commentary p. 58 and footnote 27, and Bibliography). The whole of this passage from Virgil, with E.V. Rieu's translation into English, is reproduced as Appendix 2 of this volume.

# Apollo and Marsyas

Dramatic Concerto for Soprano, Bass, Narrator and Instruments

Narration/voice of Zeus: This is a story with two protagonists, musicians both:high and mighty Apollo,sun-god, founder of cities;and the earthy satyr Marsyas. Imagine:harp-strumming Apollo, challenged to a musical contest by a reed-blower, half-animal, half-man. Man-beast versus god. And the prize? Victor does with vanquished what he will. Wandering in the woods, the Satyr finds the reed of Pallas. He puts it to his lips and blows. (Attacca)

**Poco con moto**  $\text{♩} = \text{ca } 80$

Text and music by Kevin O Connell

Flute

Clarinet in B<sub>b</sub>

Trombone

Percussion 2 bongos hard sticks

Xylophone

Guitar

Soprano

Bass *mf* What's this what's this?

Piano

**Poco con moto**  $\text{♩} = \text{ca } 80$

Violin

Double Bass *mf* *f*

Score is notated in C

Fl.

Cl.

B.

Mu-sic sweet mu - sic, O sweet sounds.

Pno.

Vln.

Db.

p



flz.

Fl.

B.

The birds are en - tranced and ec - ho my sweet mu - sic

Pno.

Vln.

mp p

Fl. 9

Cl. *pp*

Tbn. *pp*

Perc. 2 bongos hard sticks *p* *p* *<mp*

B. the ver-y gods are en-tranced.

Pno. *mf*

D. *pp*

Fl. *p*

Cl. *p*

Tbn. *p* *poco mp* *f* *p*

Perc. *p* *to xylo*

B. *mf* *3* *mp*  
A - pol - o puts by his harp

Pno.

Vln. *p* *mf* *p* *mf* *p* *f* *pp* strum

D. *pp* *molto f* *p* *f*

13

Fl. *p* — *mf p* — *f*

Cl. *p* — *mf p* — *f*

Tbn. *sfp* *f* *mf*

B. and lis-tens to my song. — O

Vln. *f* *p*

Db. *sfp* *sfp* *sfp* *sfp* *p* *f* 5

==

15

Fl. *f* *p*

Cl. *f* *p*

Tbn. god - - do you hear my song? 9

B.

Vln. strum *ff* *pp*

Db. *p*

Fl. 17

Tbn.

xylo 3 3 3 3  
pp

B. p  
Can you match its

Vln. pizz. 3 3 3

Db. pizz. 3 f

*mf*

Fl. 19 5 5 6 ff

xylo 5 5 6 f

B. beau - ty? What

Db. ff

20 ♩. = ♪. = 108 poco scherzando

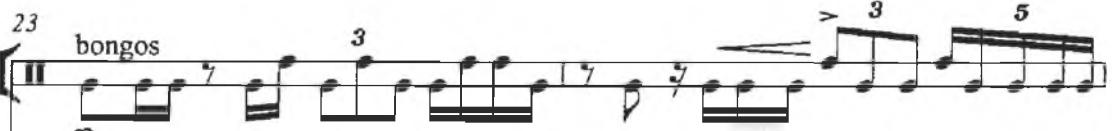
Cl. 

Tbn. 

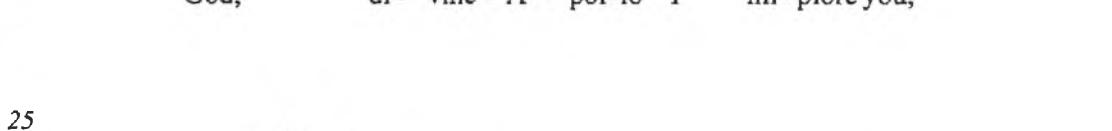
B. 

air-y har-ping ab-stract-ion can e-equal my song?—

==

23 bongos 

Perc. 

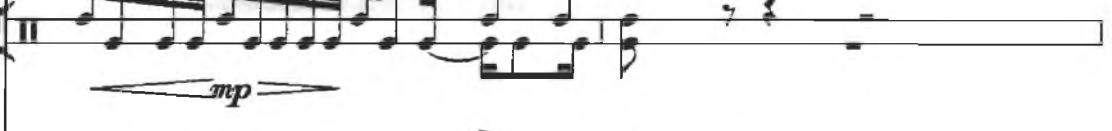
B. 

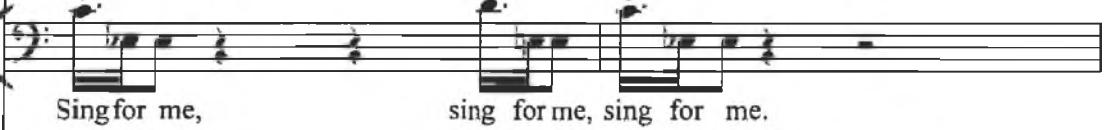
God, di-vine-A-pol-lo I im-plore you,

==

25

Tbn. 

Perc. 

B. 

Db. 

27

Cl.

Tbn.

B.

Db.

*mp*

*p* *mf*

*p* *mf*

*p* *f*

*cant*

With di - vine      me-lo - dy      tran - -



29

Fl.

Cl.

Tbn.

B.

Vln.

Db.

*f* *p*    *f* *p*

*mf* *f*

*ff*

sport me - in - - - an ec - sta - cy.

*arco*

*p* *f*

*f* *ff*

31

Tbn.

Perc. bongos

B.

Pno.

A - pol - lo, great A-pol - lo,  
A pol - lo

34

Fl.

Cl.

Tbn.

B.

Pno.

sing A - pol - lo sing A - pol - lo sing A-pol lo.

36

Fl.

Cl.

Tbn.

Perc.

B.

Pno.

Vln.

Db.

**claves**

2 temple blocks h/m (use claves as beaters)

cowbells (use claves as beaters)

*mp*

God, A-pol-lo, I am im - pat - ient, sing.

**ff** 5

*Reo*

279

Flute      *mf*

Clarinet in B♭      *mf*

Trombone      *mp*

Percussion      *claves*  
*2 temple blocks h/m (use claves as beaters)*  
*cowbells (use claves)*

Xylophone      *f p f p*      *claves*

Bass      *quasi 9/4*

Your song is perhaps too good for us?

Piano      *mf*

Violin      *mf*

Double Bass      *f*

Fl. 40 280  
 Cl.  
 Tbn.  
 Perc. 2 temple blocks  
 cowbells (use claves)  
 B.  
 Pno.  
 Vln.  
 Db.

Can it be my song out strips yours?

Fl.

Cl.

Tbn.

Perc.

B.

claves

Pno.

Vln.

Db.

High and migh-ty though you are,

This musical score page contains six staves of music. The top staff features Flute (Fl.) and Clarinet (Cl.) parts. The second staff shows Bassoon (Tbn.). The third staff includes Percussion (Perc.) and Bass (B.) parts, with 'claves' indicated above the bass staff. The fourth staff is for the Piano (Pno.). The fifth staff consists of Violin (Vln.) and Double Bass (Db.) parts. Measure 42 is indicated at the beginning of the first staff. Various dynamics such as *f* (fortissimo) and *p* (pianissimo) are marked throughout the score. Measure numbers 3 are placed above several notes across the staves, likely indicating a repeating pattern or measure length.

Fl. *pp*

Cl. *p* *pp*

Tbn. *pp*

cowbells To xylo.

B. *p* *pp* *3*  
the sa - tyr \_\_\_\_\_ has sto - len your

Pno.

Vln. *pizz* *pp*

D. *pizz* *p*

45

Fl.      *mf*

Cl.      *mf*

Tbn.      *mp*      *pizz.*      *3*      *3*      *3*

xylo      *f*      *3*      *3*      *3*      *3*      *fff*

B.      *ff*      *p*      *3*      *3*      *3*      *3*

fire.

Pno.

Vln.      *arco*      *mf*      *arco*      *3*      *pizz*      *3*      *3*      *arco*      *ff*      *pizz*      *3*

Db.      *ff*      *p*

Tempo 1  $\text{J} = 80$

Fl. 46  $p$   
Cl. Take bass  $p$  bass  $pp$   $mf$

Tbn. sim 3  $pp$

B.  $mf$   $p$

Pno.

Why do you not an-swer, A-pol - lo?

Vln. arco 3 pizz 3 arco 3 pizz 3  
Db.  $p$   $mf$   $p$  arco  $f$

48

*colla parte*

*colla parte*

*colla parte*

*bell tree*

*colla parte*

*colla parte*

Narration: Satyr, forbear. It is  
dangerous ground,  
challenging a god like this.  
Desist, I say, or beware the vengeance of Zeus.

*repeat ad lib under recitation*

*ff*

*Ped.*

*colla parte*

*colla parte*

*accel.*

*colla parte*

*colla parte*

52  $\text{♩} = 108$  **flessibile**

Fl.  $p$   
Cl.  $p$   
Tbn.  
B.  $p$

No way will I de - sist. The

$\text{♩} = 108$  **flessibile**

Vln.  $p$  dolce  
pizz  
Db.  $p$

arco

56

Fl. Take piccolo  
 $mp$  >

Cl.  $mp$

Tbn.  $mp$  >  $p$   $mp$  >

B. shepherds love my song and gods cannot long a bide\_

Vln. pizz  
arco  
pizz  
 $mf$   
arco  
pizz

Db.  $mf$

60<sup>8</sup>

Fl. picc. *mp distinto*

Cl. *p distinto*

Tbn. *p <*

B. — such ri - val - ry. Who sings of mor - tal

Pno. *p* *mp distinto*

Vln. *p* *mf* *p* *pizz* *p* *pizz*

Db. *arco* *f* *p*

Fl. piccolo *f* *mf*

Cl. *mf*

Tbn. *p* *mf* *mp*

B. *ff* *f* *3* *5*

love and loss?— who mim - ics the snea - ky fox's prowl—

Pno. *f*

Vln. *p* *pp* arco *pizz* *poco f*

D. *arco* *f*

Fl. *p*

Cl. *p*

Tbn.

Perc. (TBs) *p*

B. and sings the snor - ting grun - ting

Pno. *p*

D. *mf* *arco*

This musical score page contains six staves of music. The first three staves (Flute, Clarinet, Trombone) have dynamics *p*. The fourth staff (Percussion) has dynamics (TBs) and *p*. The fifth staff (Bassoon) includes lyrics: "and sings the snor - ting grun - ting". The sixth staff (Piano) has dynamics *p* and *sforzando* (sf). The seventh staff (Double Bass) has dynamics *mf* and *arco*.

290

picc.

Fl. 7/8 take flute  
 Cl. take b flat  
 Tbn. f  
 Perc. take whip whip f to xylo  
 B. pig, or sal - mon's smack on p  
 Pno. mf gliss. f p  
 Vln. arco ff  
 pizz ff  
 Db. arco ff mp



Fl.

Cl.

Tbn.

xyl.  
mp

B.

Hm.

Pno.

Vln.

D. b.

81

Fl.

Cl.

Tbn.

B.

Pno.

Vln.

Db.

Flute part: Measures 1-4, dynamic *p*, measure 5 dynamic *f*, measure 6 dynamic *p*, measure 7 dynamic *p*, measure 8 dynamic *p*.

Clarinet part: Measures 1-4, dynamic *p*, measure 5 dynamic *p*, measure 6 dynamic *p*, measure 7 dynamic *p*, measure 8 dynamic *p*.

Bassoon part: Measures 1-4, dynamic *p*, measure 5 dynamic *p*, measure 6 dynamic *p*, measure 7 dynamic *p*, measure 8 dynamic *p*.

Bass part: Measures 1-4, dynamic *p*, measure 5 dynamic *p*, measure 6 dynamic *p*, measure 7 dynamic *p*, measure 8 dynamic *p*.

Piano part: Measures 1-4, dynamic *pp*, measure 5 dynamic *mf*, measure 6 dynamic *pp*, measure 7 dynamic *pp*, measure 8 dynamic *pp*.

Violin part: Measures 1-4, dynamic *f*, measure 5 dynamic *p*, measure 6 dynamic *pp*, measure 7 dynamic *mf*, measure 8 dynamic *pp*.

Double Bass part: Measures 1-4, dynamic *p*, measure 5 dynamic *p*, measure 6 dynamic *p*, measure 7 dynamic *p*, measure 8 dynamic *p*.

Tempo 1  $\text{J} = 80$

Fl. rit.

Cl.  $f$   $p$

Tbn.  $f$   $p$

$pp$   
susp cym (use xylo. beater)  $\oplus$  to xylo

to susp cym

B.  $f$

The sa-tyr, not A-pol-lo.

Pno.

rit.  $f$   $p$

Vln.  $f$

D.  $p$



90

Cl.

Tbn.

B.

I will wait no more. A - pol - lo I

Pno.

Db.

92

Tbn.

xylo

B.

chal-lenge you to sing.

Pno.

Db.

93

Fl. *p*

Cl. *p*

Tbn.

xylo. *mf*

B.

Take up your harp I pray —

Pno.

Vln.

Db. *>mp* 3

94

Fl. f

Cl. f

Tbn.  $\approx mf$  3  $mp$

xylo. p

B. mp  
Let your im - mor - tal song hold

Pno.

Vln. mp

D. b. f p

Fl. 95 *sfp* 3 6 7

Cl. *sfp* 6

Tbn. *mf* 3 3

xylo. =f 3 5

B. *ff*

Pno.

Vln. pizz. *ff* *p* *ff* *p*

Db. *f* *f*

The musical score page contains six staves of music. The first three staves are for woodwind instruments: Flute (Fl.), Clarinet (Cl.), and Trombone (Tbn.). The Flute and Clarinet staves begin with measure 95, marked *sfp*, with measure numbers 3, 6, and 7 indicated above the notes. The Trombone staff begins later, marked *mf*, with measure numbers 3 and 3 indicated. The fourth staff is for Xylophone (xylo.), marked =f, with measure numbers 3 and 5 indicated. The fifth staff is for Bassoon (B.), marked *ff*. The sixth staff is for Piano (Pno.), which has two staves. The seventh staff is for Violin (Vln.), marked pizz., with dynamics *ff*, *p*, *ff*, and *p* indicated. The eighth staff is for Double Bass (Db.), marked *f*, with dynamics *f* and *f* indicated. The score includes various performance instructions such as *sfp*, *ff*, *f*, *p*, and *pizz.*, along with measure numbers 3, 5, 6, and 7.

300  
slower  $\text{J} = 69$

Fl. ff

Cl. ff

Tbn. ff p

xylo. to vibraphone ff

Gtr.

S.

B. mp p

Sing A-pol-lo\_\_\_\_ I pray you sing, sing,

Pno.

Vln. arco ff slower  $\text{J} = 69$

D. ff mp

J = 69   **Tempo 3**   301

Fl.      *3*      *f*  
 Cl.      *3*      *f*  
 Tbn.      *pp*      *f*  
 hard beaters; motor on  
 vibra      *ff lv*  
 Gtr.      *f*  
 S.      freely; quasi recitative      *fff*  
 Apollo      Ef      fer      a - quam et mo      li  
 B.  
 Pno.      sing.  
 ff      *3*  
 Ped.  
 Vln.      *f*  
 Db.      *pp*      *f*

Fl. 102  
 Cl. p  
 Tbn. p  
 Gtr. p pp  
 S. kin-ge haecal - ta-ri-a uit-ta

Pno.

Vln. >p  
 Db. p  
 104 poco accel.....a.tempo  
 Gtr.  
 S. uer - be - nas - que a - do - le short pause  
 pin - gues et mas - cu - las tu - ra,  
 Pno.

106

Fl. f

Cl. f

Tbn. *mp*

vibra. f

Gtr. ff

S. con - i - u - gis et

Pno. f

Vln. *mf*

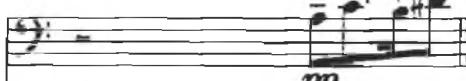
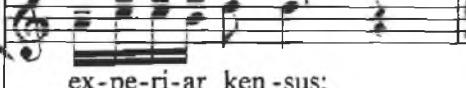
Db. *mf*

Musical score page 304 featuring parts for Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), Guitar (Gtr.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Double Bass (Db.).

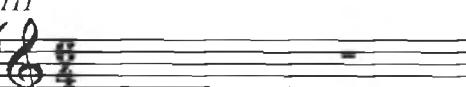
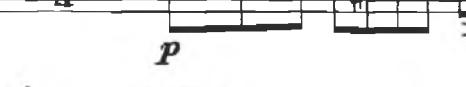
The score includes the following markings and lyrics:

- Fl. & Cl.**: Dynamics **107**, **p**, **pp**.
- Tbn.**: **Mute**.
- Gtr.**: Dynamics **PPP**, **p**.
- S.**: Dynamics **3**, **p**. The lyrics are: **ma - gi - kis sa-nos a-uer-te-ri-s sa- cris**.
- Pno.**: Dynamics **mf**, **ped.**
- Vln.** & **Db.**: Dynamics **p**.

109

Tbn.   
Gtr.   
S.   
Pno.   
 ex-pe-ri-ar ken-sus; ni-hilhic ni-si car-mi - ne de - sunt

poco meno mosso  $\text{♩} = 63$ 

Cl.   
Tbn.   
Gtr.   
S.   
Pno. 

$f$  >  $p$

con sord.

$p$

$\text{♩} = 63$

$f$

$\text{Ped.}$

Cl. 113  
*sub mf*      *pp*      *p*  
 motor off; soft beaters  
 vibra      *p lv*  
 Gtr.      *f*      *vib.*      *mf*      *p*  
 S.      *mf*      *p semplice*  
 du - ki - te      du - ki - te ab ur-be do - num

Pno.  
*p*

Vln.      *pp poco sul pont*  
 Db.      *ppp*

116

Cl. *pp echotone*

Tbn.

Gtr. *pp*

S. *dolce*  
me - a car - mi - na, du - ki - te Daph - nim.

Pno.

poco con moto  $\text{J.} = 54$

Cl. *p*

Gtr. *f*

S. car - mi - na uel cae - lo

Pno. *pp* *p*

D. *p*

122

Cl.

vibra.

Gtr.

S.

Pno.

Db.

pos - sunt de- du - ke re      lu - nam, car - mi - ni - bus car -

pizz

arco

*pp*

125

Cl. vibra.

Gtr.

S. mi - ni - bus\_ Kir - ke so - ki - os mu - ta - uit

Pno.

Vln. pizz

Db. pizz arco

This musical score page contains six staves. The first staff features a Clarinet (Cl.) playing eighth-note patterns with a sharp sign, followed by a vibraphone (vibra.) with sustained notes and a dynamic 'p'. The second staff shows a Guitar (Gtr.) with sixteenth-note patterns and a dynamic 'mf'. The third staff has a Soprano (S.) part with lyrics: 'mi - ni - bus\_ Kir - ke' and 'so - ki - os mu - ta - uit', accompanied by piano (Pno.) rests. The fourth staff is for the Piano (Pno.), which remains silent throughout. The fifth staff is for the Violin (Vln.) and includes a 'pizz' instruction above the staff, with a dynamic 'p' marking. The sixth staff is for the Double Bass (Db.) and also includes a 'pizz' instruction, with a dynamic 'p' marking and an 'arco' instruction at the end.

127

Cl. *=mf* *f*

Tbn. *p* *mp*

vibra. *vib.* *mf* *p*

Gtr. *f*

S. *agitato*  
U - li - xi, fri - gi - i i - i- du - uspra - tis can

Pno.

Vln. *mf* *f*

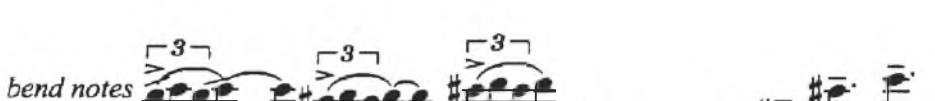
Db. *=mf* *p*

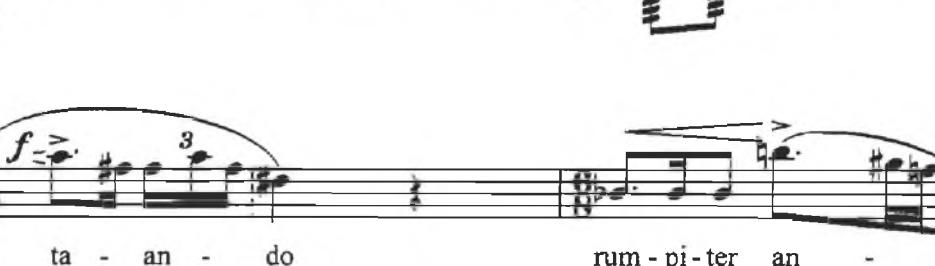
130

Cl. 

Tbn. 

vibra. 

Gtr. 

S. 

Pno. 

Vln. 

D. 

**poco meno mosso**

132

Cl. *f* > *p* sub *mf* — *pp*

vibra. *p*

Gtr. *f* *vib* *vib* *mf*

S. du - ki-te-

Pno. *f* *p* *ped.*

**poco meno mosso**

Vln. *arco* *pp poco sul pont*

Db. *ppp*

135

Cl. *p*

Tbn.

Gtr. *p* *pp*

S. *p*

du-ki-te ab ur-be do- num, me-acar-mi- na, du-ki-te Daph- nim.

Pno.

138

Cl. *pp* *echotone*

Tbn.

Gtr. *mf*

S. ter - na ti - bi haec

Pno.

D. b. *pizz*

poco piu mosso  $\text{J.} = 63$

poco piu mosso  $\text{J.} = 63$

141

Cl.

Tbn.

vibra.

Gtr.

S.

Pno.

Vln.

Db.

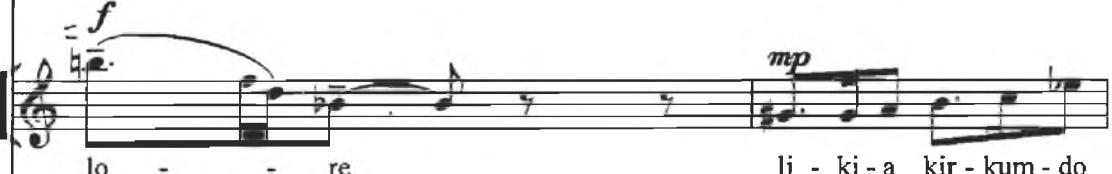
143

Cl. 

Tbn. 

vibra 

Gtr. 

S. 

Pno. 

Vln. 

D. 

145

Fl.

Cl.

Tbn.

vibra

Gtr.

S.

Pno.

Vln.

Db.

ter - que haec al - te - ri - a kir - kam ef - fi - gi - em

p

flutter

*p*

vibra

*p*

p

p

pizz

*sub p*

*mp*

*arco*

*mp*

Fl. 148 *legg.*

Cl. *legg.*

Tbn. *p*

vibra. *p*

Gtr. *mf*

S. *mf* du - ko; *p* nu - me - ro de - us

Pno. *p*

Vln. arco *p* arco

Db. *mp*

150  $\text{♩} = 60$

Fl. ff

Cl. ff

Tbn. senza sord. ff

vibra ff

Gtr. ff

S. — im - pa - re - gau det.

B. O\_\_ ra - vish - ing sweet

Pno. ff p

Vln. ff  $\text{♩} = 60$

D. = ff pp



155

Gtr. *s*

S. *con anima f*  
A - ma - ry yl - li co-

Pno.

156

Cl. *ppp*

Gtr.

S.

lor - res;

Pno.

Fl.

Cl. *mf*

Tbn. *p* *3* *3* *mf*

Gtr. *p* *3* *3* *mf*

S. *p* *f* *3* *3*

nec - te, nec - te, nec - te A ma - ryl - li,

Pno.

D. *3* *B* *3* *f* *3*

158

Fl. *p* *mf*

Cl. *p* *mf*

Tbn. *p* *mf*

Gtr. *f* *ff*

S. *p* *f*  
do - do et uen - er - is

Pno. *mf* *3*

Vln. *p* *mf*

Db. *mp* *f*

Fl. 159 3 322 3 f

Cl. p 3 3 3 f

Tbn. 3 3 3 3 mf

vibra 3 3 3 ff

Gtr. 3 3 3 3 ff

S. p sub p ff

Pno. f

Vln. 3 3 3 3 f

Db. p ff

*J = 63 come sopra*

Cl. 160 *f* > *p* *sub mf* == *pp*

(Mute) Tbn.

vibra Gtr. *p*

S. *vib* *mf* *f*

Pno. *mf* du - ki - te,

*f* *p* *ped.*

*J = 63 come sopra*

Vln. *pp poco sul pont*

Db. *ppp*

163

Cl. *p*

Tbn.

Gtr. *p*

S. *p*      3      *dolciss.*      3

Pno.

du-ki-te ab ur-be do- mum me-acar-mi- na du-ki-te Daph-ni-

166

Cl. *pp echoton*

Tbn. senza sord.

S. *pp*

B. (i) - im. *p*      A - pol - lo's song tor-

Pno.

Db. *p*

169

F1. -

Cl. 3 3 3 3

*pp*

vibra 3

*pp*

Gtr. 3 3 3

*p*

S. p li - mus ut hic dur -

B. -

ments me with its beau - ty.

Pno. -

D. -

171

Fl.

Cl.

vibra

Gtr.

S.

Pno.

Db.

es - kit \_\_\_\_\_ et haec ke-ra li - ques - kit \_\_\_\_\_.

173

breathy

Fl. *p*

Cl. *p*

Tbn. *senza sord* *p*

vibra

S. *p*  
u - no                    e - o - dom - que ig - ni,

Pno. *p*  
-                            3  
3

Db. *mp*  
3                            3

174

Ft. 

Cl. 

Tbn. 

vibra. 

Gtr. 

S. 

Pno. 

D. 

175

Fl. *p*

Cl. *p*

Tbn. *p*

Gtr. *mp*

S. *p* spar-gemo-lam et fra - gi-les in-ken-de bi- tu - mi-nelau- rus.

Pno.

Db. *mp*

Take Piccolo

to xylo

177

F1. *p.....e.....c.....o*  
Picc. *normal breath* *b* *3* *3* *3* *3* *3* *3* *3* *3*

Cl. *mp* *3* *3* *3* *3*

Tbn. *mf* *3* *3* *3* *p* *3* *3* *3* *3* *3*

Xylo. *p* *b* *3* *3* *3* *3* *3* *5*

Gtr. *mp* *3* *3* *3* *3* *3* *3*

S. *mf* *Daph-nis - me ma lus\_ u - rit, e - go*

Pno. *mp* *3* *3* *3* *3*

Vln. *norm* *3* *3* *3* *3*

Db. *f* *mp* *3 pizz* *3* *3* *3*

subito a tempo

J=69

179

Fl. g.....e.....n.....d.....o // take flute

Cl. cresc. 3 3 3 ff //

Tbn. cresc. 3 3 3 3 ff //

xylo. cresc. 5 to vibra ff

Gtr. cresc. 3 3 3 3 ff //

S. cresc. 6 3 ff //  
in Daph - i - ne lau - - - (au)r - u-

Pno. 3 3 3 3 ff //

Vln. 3 3 3 ff arco //

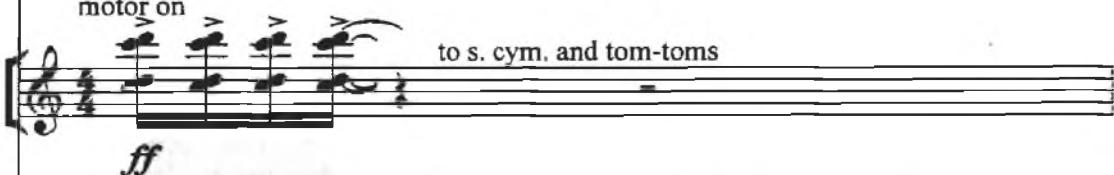
Db. cresc. ff //

180

Ft. 

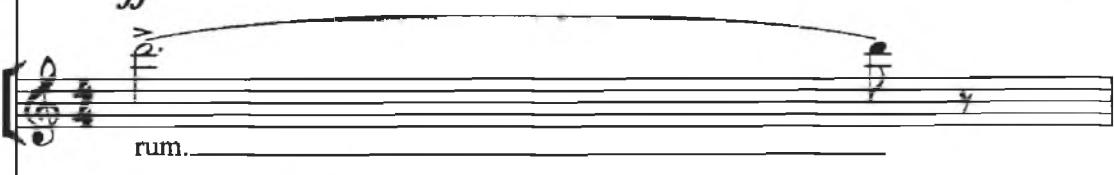
Ct. 

Tbn. 

*motor on* 

to s. cym. and tom-toms

Gtr. 

S. 

Rum.

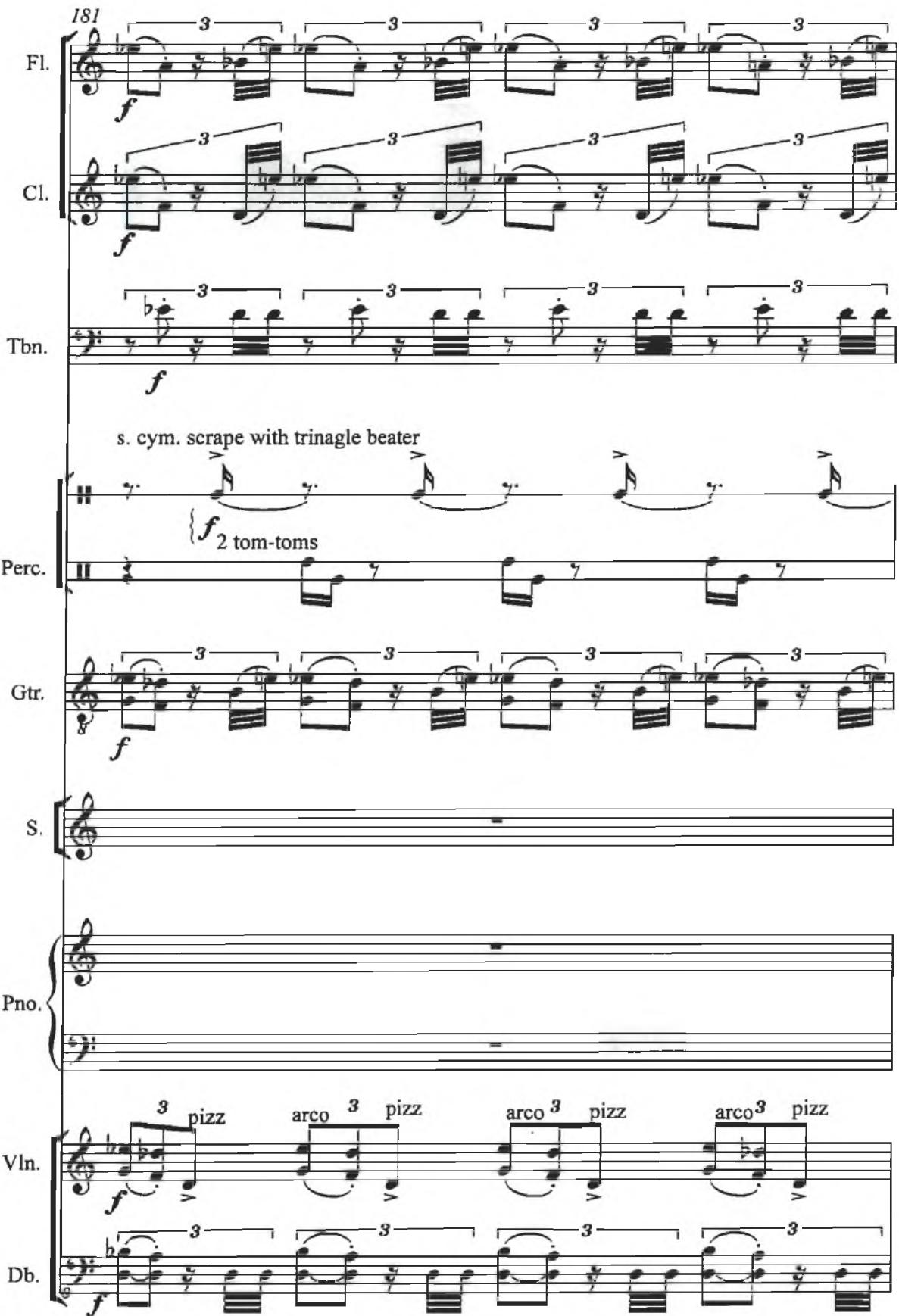
Pno. 

Vln. 

Db. 

333

181



334

182

Fl. *mf*

Cl. *mf*

Tbn. *mf*

Perc.

Gtr. *mf*

Pno.

Vln. arco <sup>3</sup> pizz arco <sup>3</sup> pizz arco <sup>3</sup> pizz arco <sup>3</sup> pizz

Db. *mf*

This musical score page contains eight staves. From top to bottom: Flute (Fl.) playing eighth-note patterns with dynamics *mf*; Clarinet (Cl.) playing eighth-note patterns with dynamics *mf*; Bassoon (Tbn.) playing eighth-note patterns with dynamics *mf*; Percussion (Perc.) playing eighth-note patterns; Guitar (Gtr.) playing eighth-note patterns with dynamics *mf*; Piano (Pno.) with two staves, both of which are blank; Violin (Vln.) playing arco (indicated by a bow) followed by pizzicato (indicated by a vertical line) in groups of three; Double Bass (Db.) playing eighth-note patterns with dynamics *mf*. Measure numbers 182 and 334 are present at the top of the page.

183

Fl. *pp*

Tbn. *pp* take maracas

Gtr. *mp*

B. *p*

Vln. arco *pizz* I am speech-less.

Db. *mp* *pp*

185

Fl. *mp* *mp* *p*

Tbn. *mf*

B. A - pol - lo hence - forth my muse and mas - ter be.

Pno.

Vln.

Fl. 187

Cl. *pp*

Tbn. *pp*

B. *mp*

No earth - ly strain match - es your song.

Pno.

Vln. *p*

D. *p*

This musical score page contains six staves of music. The top staff features Flute and Clarinet parts. The second staff has Trombone and Bassoon parts. The third staff is for the Bassoon. The fourth staff shows piano notation with lyrics: "No earth - ly strain match - es your song." The fifth staff is for the Piano. The bottom staff features Violin and Double Bass parts. Measure numbers 187 and 336 are indicated above the staves. Dynamics such as *pp*, *mp*, and *p* are marked throughout the score.

Cl.

Tbn.

B.

I re - lin - quish my flute      and      at your feet      I sit

Pno.

Vln.

Db.

190

338

Tempo di Menuetto  $J=116$ 

Fl.

Cl.  $\frac{3}{4}$   $p$

Tbn.  $\frac{3}{4}$   $mp$   $mf$   $p$

Maracas  $ff$  To WBs

Perc.  $\frac{3}{4}$   $f$

Gtr.  $mf$

B. to learn - the mea - sures  $\frac{3}{4}$  of cel - es - ti - al art.

Pno.  $f$   $\frac{3}{4}$   $p$

Vln.  $mf$

Db.  $mf$

192

F1. - - - - -

Cl. - - - - - 3 3 6  
sim

Tbn. - - - - - *mf* - - - - - *p*

Perc. - - - - - *f* > - - - - - *p*

2 woodblocks h/l

Gtr. - - - - - *ff* - - - - - *f*

Pno. - - - - - *f*<sup>3</sup> *p* - - - - - *f*<sup>3</sup> *p* - - - - - *f* - - - - -

Vln. - - - - -

Db. - - - - -

196

Fl. *f* *f* *mf* *p*

Cl. *f* *mf* *p*

Tbn.

Perc.

Gtr. *p* *f* *f* *metallic*

Pno. *ff* *f* *p* *mf*

Vln. *f* *pizz* *ff* *mf*

Db. *f* *mf*

199

341

♩ = 60

F1. rit. *pp*

Cl. *pp*

Perc. to tom-toms and susp. cym. susp. cym.  
use t-t sticks tom-toms *p* *f* *f*

Gtr. *p* > *p*

S. Narration:  
The Satyr forgets  
the deal:  
Victor does with  
vanquished what he  
will.

Pno. *f* 5 5 Ped. Ped.

Vln. rit. *mp* *p* *f*

Db. *p* *f*

202

Fl. *b.p.* *p* *mf* *sub p* *f p* *p ff*

Cl. *b.p.* *p* *mf* *sub p* *f* *p ff*

Tbn. *f p* *p mf*

Perc. *to vibra*

Gtr. *b.p.* *p* *mf* *sub p* *f*

S. Hear then  
Zeus's decree: Satyr, bemoan  
your sin, and Die  
without  
your skin.

Pno. *p ff*

Vln. arco *p* *mf* *sub p* *f p*

Db. *p* *mf* *sub p* *mp*

343

Fl. 206 *b2.* Take piccolo  
*pp ff pp*

Cl. *b2.* Take bass  
*pp ff pp*

Tbn. *mf*

Perc. bongos (fingers) 5 *f p sim*  
 vibra. to bongos

Gtr. *ff*

B. *p* You have pro - nounced

Pno. *pp b2:*

Vln. *ff pp*

D. *ff p*

344

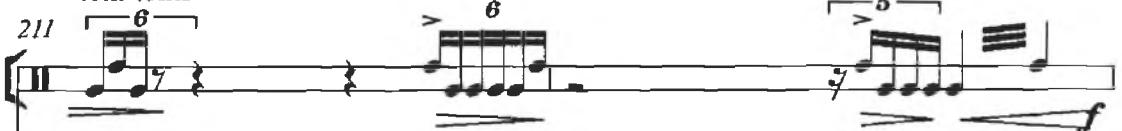
209 tom-toms      > 6      6      > 6

Perc. 

B. 

and so be it.      To Zeus' s will I sub - mit.

211 tom-toms      > 6      > 5

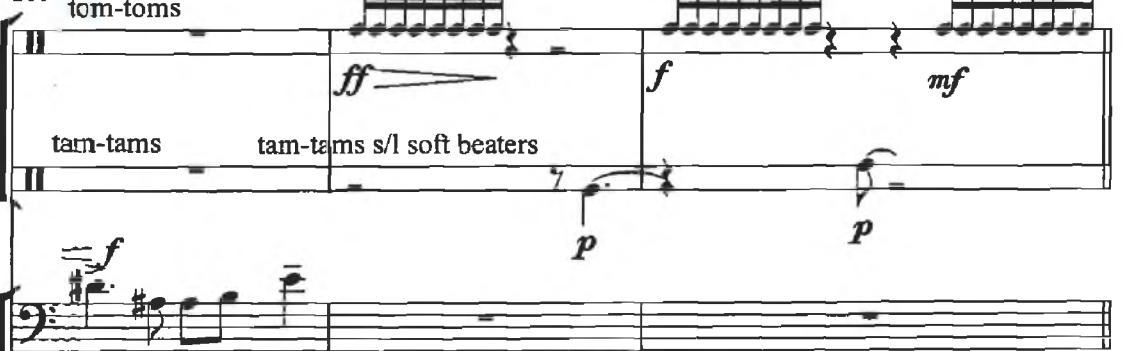
Perc. 

B. 

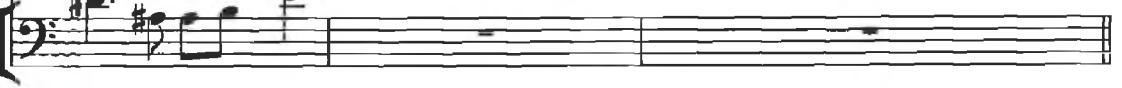
but tell me A - pol - lo,      wan-ting to hearyoursong      what

D. 

213 tom-toms      > ff      > f      > mf

Perc. 

tam-tams      tam-tams s/l soft beaters

B. 

crime did I com- mit?

345

216      **poco accel.....**      *short pause*       $\text{♩} = \text{ca } 80$

Fl. piccolo      *p*      *mp*      *p*      *short pause*      *short pause*

Cl.      *short pause*

Tbn.      *short pause*

Ratchet      *short pause*       $\frac{3}{4}$       *mp*      *short pause*

Gtr.      *short pause*      *short pause*

S.      *p*      *short pause*      *mp*      *short pause*

Your crime was ea - ger - ness.

Pno.      *short pause*      *p legato*      *short pause*

Vln.      *poco accel.....*      *short pause*       $\text{♩} = \text{ca } 80$       *short pause*

Db.      *p*      *mp*      *p*      *short pause*

Musical score page 346, measures 218-346. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), Guitar (Gtr.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Double Bass (Db.). The vocal parts sing the lyrics "Hu - man - kind needs truth, but must learn it". The piano part features a sustained harmonic pattern. The double bass part provides harmonic support with sustained notes.

Fl.  
Cl.  
Tbn.  
Gtr.  
S.  
Hu - man - kind needs truth, but must learn it  
Pno.  
Vln.  
Db.

221

347

Musical score page 347, measures 221-347. The score includes parts for Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), Bassoon (Bsn.), Guitar (Gtr.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Double Bass (Db.). The music is in common time, with various key signatures (F major, C major, G major, A major, D major, E major). Dynamics include *p*, *pp*, and *mp*. Measure 221 starts with *p* for Flute and Cl., followed by *pp* for both. Measures 222-223 show sustained notes with dynamics *p* and *pp*. Measures 224-225 show eighth-note patterns with dynamics *p* and *pp*. Measures 226-227 show eighth-note patterns with dynamics *pp*. Measures 228-229 show eighth-note patterns with dynamics *p* and *pp*. Measures 230-231 show eighth-note patterns with dynamics *p* and *pp*. Measures 232-233 show eighth-note patterns with dynamics *p* and *pp*. Measures 234-235 show eighth-note patterns with dynamics *p* and *pp*. Measures 236-237 show eighth-note patterns with dynamics *p* and *pp*. Measures 238-239 show eighth-note patterns with dynamics *p* and *pp*. Measures 240-241 show eighth-note patterns with dynamics *p* and *pp*. Measures 242-243 show eighth-note patterns with dynamics *p* and *pp*. Measures 244-245 show eighth-note patterns with dynamics *p* and *pp*. Measures 246-247 show eighth-note patterns with dynamics *p* and *pp*. Measures 248-249 show eighth-note patterns with dynamics *p* and *pp*. Measures 250-251 show eighth-note patterns with dynamics *p* and *pp*. Measures 252-253 show eighth-note patterns with dynamics *p* and *pp*. Measures 254-255 show eighth-note patterns with dynamics *p* and *pp*. Measures 256-257 show eighth-note patterns with dynamics *p* and *pp*. Measures 258-259 show eighth-note patterns with dynamics *p* and *pp*. Measures 260-261 show eighth-note patterns with dynamics *p* and *pp*. Measures 262-263 show eighth-note patterns with dynamics *p* and *pp*. Measures 264-265 show eighth-note patterns with dynamics *p* and *pp*. Measures 266-267 show eighth-note patterns with dynamics *p* and *pp*. Measures 268-269 show eighth-note patterns with dynamics *p* and *pp*. Measures 270-271 show eighth-note patterns with dynamics *p* and *pp*. Measures 272-273 show eighth-note patterns with dynamics *p* and *pp*. Measures 274-275 show eighth-note patterns with dynamics *p* and *pp*. Measures 276-277 show eighth-note patterns with dynamics *p* and *pp*. Measures 278-279 show eighth-note patterns with dynamics *p* and *pp*. Measures 280-281 show eighth-note patterns with dynamics *p* and *pp*. Measures 282-283 show eighth-note patterns with dynamics *p* and *pp*. Measures 284-285 show eighth-note patterns with dynamics *p* and *pp*. Measures 286-287 show eighth-note patterns with dynamics *p* and *pp*. Measures 288-289 show eighth-note patterns with dynamics *p* and *pp*. Measures 290-291 show eighth-note patterns with dynamics *p* and *pp*. Measures 292-293 show eighth-note patterns with dynamics *p* and *pp*. Measures 294-295 show eighth-note patterns with dynamics *p* and *pp*. Measures 296-297 show eighth-note patterns with dynamics *p* and *pp*. Measures 298-299 show eighth-note patterns with dynamics *p* and *pp*. Measures 300-301 show eighth-note patterns with dynamics *p* and *pp*. Measures 302-303 show eighth-note patterns with dynamics *p* and *pp*. Measures 304-305 show eighth-note patterns with dynamics *p* and *pp*. Measures 306-307 show eighth-note patterns with dynamics *p* and *pp*. Measures 308-309 show eighth-note patterns with dynamics *p* and *pp*. Measures 310-311 show eighth-note patterns with dynamics *p* and *pp*. Measures 312-313 show eighth-note patterns with dynamics *p* and *pp*. Measures 314-315 show eighth-note patterns with dynamics *p* and *pp*. Measures 316-317 show eighth-note patterns with dynamics *p* and *pp*. Measures 318-319 show eighth-note patterns with dynamics *p* and *pp*. Measures 320-321 show eighth-note patterns with dynamics *p* and *pp*. Measures 322-323 show eighth-note patterns with dynamics *p* and *pp*. Measures 324-325 show eighth-note patterns with dynamics *p* and *pp*. Measures 326-327 show eighth-note patterns with dynamics *p* and *pp*. Measures 328-329 show eighth-note patterns with dynamics *p* and *pp*. Measures 330-331 show eighth-note patterns with dynamics *p* and *pp*. Measures 332-333 show eighth-note patterns with dynamics *p* and *pp*. Measures 334-335 show eighth-note patterns with dynamics *p* and *pp*. Measures 336-337 show eighth-note patterns with dynamics *p* and *pp*. Measures 338-339 show eighth-note patterns with dynamics *p* and *pp*. Measures 340-341 show eighth-note patterns with dynamics *p* and *pp*. Measures 342-343 show eighth-note patterns with dynamics *p* and *pp*. Measures 344-345 show eighth-note patterns with dynamics *p* and *pp*. Measures 346-347 show eighth-note patterns with dynamics *p* and *pp*.

348

223

F1. 3 *mf* *pp*

Cl. 3 *mf* *pp*

Tbn. 3 *mp*

Gtr. 3 *mf* *pp*

S. 3 *mf* *pp*

Pno. 3 *mf* *pp*

Vln. *port.* 3 *mf* *pp*

Db. 3 *mf* *pp*

Im - pa - tience a - bets in

224 349

Fl.

Cl.

Tbn.

Gtr.

S. 
  
 cen - dia - rist      and      the crazed u - sur - per.

Pno.

Vln.

Db.

226  
 Fl.   
 Cl.   
 Tbn.   
 vibraphone   
 Gtr.   
 S.   
 Pno.   
 Vln.   
 Db.

**350**  
**Slower**  $\text{♩} = 60$   
*take flute*  
*take B flat*  
*take guiro*  
*appassionato*  
*ff*  
*pizz*

228

Fl.

Cl.

Tbn.

Gtr.

S. *parlando* ***pp***

B.

Pno.

Vln.

Db.

as war - ning and ex - em - plar.

Im - pa - tience be - gets in -

Wan - ting to hear your

*f cantabile*

*f cantabile*

***mf***

***mf***

***mf***

***mf***

230

Fl.

Cl.

Tbn.

Gtr.

S.      *leggiero*

B.

Pno.

Vln.

D. b.

cen - dia - rist and u - sur - per,    there - fore die,    therefore die, therefore die,

song - - what crime did I com - mit?

232

Fl.

Cl.

*pp*

s. cym. scrape with triangle beater

3 3 3 3 to xylo //

p p p p

S.

B.

(ie), (ie) - ie - ie -

Pno.

233

Fl.

Cl.

S.

- ie, there - fore die ie - there-fore die ie

Pno.

*p*

234

Fl.

Cl.

Tbn.

Gtr.

S.

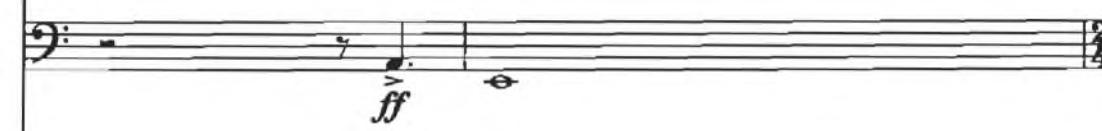
as war - ning and ex - em - plar.

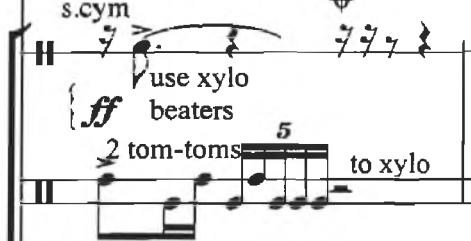
Pno.

*p molto f*

*pp*

Fl. 237   
 Cl. 

Tbn. 

Perc. s.cym   
 use xylo beaters  
 ff 2 tom-toms 5 to xylo

Pno.   
 ff

Db. 

355

9

ff

xylo ff

356

Fl. 239

Cl.

Tbn.

Perc. xylo

Pno.

Vln.

Db.

ff

The musical score page contains six staves of music. The first three staves (Flute, Clarinet, Trombone) are grouped together with measure numbers 239 and 356 above them. The Flute and Clarinet staves have measure numbers 3 and 9 above specific measures. The Trombone staff has measure numbers 3 and 9 above specific measures. The Percussion staff has measure numbers 2 and 3 above specific measures, with 'xylo' written below the staff. The Piano staff has measure numbers 2 and 3 above specific measures. The Violin and Double Bass staves are grouped together with measure number 3 above them. Measure numbers 2 and 3 are also indicated above specific measures in the Violin and Double Bass staves. Dynamics 'ff' are indicated at the end of the score.

357

Fl. 242 3 9 9

Cl. 3 9 9

Tbn. 2 9 9

Perc. 2 9 9 xylo 5

Pno. 3 9 9

Vln. 3 9 9

D. 9 9

244

Fl.

Cl.

Tbn.

Perc.

xylo

ff

Pno.

Vln.

D. b.

247 359

Fl.

Cl.

Tbn.

f ff

Perc.

{p ff

3 5 6

Pno.

fff

Vln.

3 5 ff 6

Db.

f

This page of musical notation is from a score. It features multiple staves for different instruments. The top two staves are for woodwinds: Flute (Fl.) and Clarinet (Cl.). The third staff is for Bassoon (Tbn.), which has a dynamic marking of *f* followed by *ff*. The fourth staff is for Percussion (Perc.), which includes a dynamic marking of *{p ff* and rhythmic patterns labeled 3, 5, and 6. The fifth staff is for Piano (Pno.), showing a dynamic *fff* and a sixteenth-note cluster. The sixth staff is for Violin (Vln.), which has a dynamic *ff* and rhythmic patterns labeled 3, 5, and 6. The bottom staff is for Double Bass (Db.), with a dynamic *f*. Measure numbers 247 and 359 are indicated at the top of the page.

248 Molto Semplice  $\text{♩} = \text{ca } 84$



Tr. Voice of shepherd (pre-recorded treble)

Il-lum ru-ri-co-lae sil-ua-rum nu-mi-na fau-ni et

Pno. *ppp*

Molto Semplice  $\text{♩} = \text{ca } 84$

D. b. *pp*



252

Tr. sa-ty-ri fra-tres ettuncquo-que car-us O-lym-pus et nym phae

Pno.



256

Tr. fle-runt et quis-quis mo-ti-bus il-lis la-ni-ger-os-que gre-ges

Pno.

259

Tr. ar-men-taquebu-ke-ra pa-rit fer-ti-lis im-ma-du-it me-de-fac-tat-que

Pno.

3

3

3

263

Tr. ter - ra ka - du - kas kon - ke - pit la - cri - mas ac ue - nis

Pno.

3

267

Tbn.



bell-tree

to vibra.



Narration: A messy business always, when gods mix it with mortals. I'm as bad myself—that sorry matter with Io, or whatever her name was. The pipe-blower by the way had no chance. The thing was a stitch-up: we couldn't see him win. I never heard much in his unmelodious grunting anyway. Music in the wrong hands spells trouble, as our clever Plato pointed out. We should have a council, maybe: power-sharing elective chambers; that kind of thing. Times, I get tired though.

Tr.

per-bi-bit in - nis

Pno.

**p**

3  
Ped.

Db.



272

A musical score page showing four staves. The first staff (Flute) has a dynamic of **p**. The second staff (Clarinet) has a dynamic of **p** with a fermata. The third staff (Trombone) has a dynamic of **p** with a fermata. The fourth staff (Piano) is silent. The vocal line is divided into two parts: "qua - su - bi fe - kit a - quam" and "ua - kuas e - mi - sit in". The piano staff has a brace under it.

Fl.

Cl.

Tr.

Pno.

qua - su - bi fe - kit a - quam

ua - kuas e - mi - sit in

276

Fl.

Cl.

Tbn.

Gtr.

Tr.

Pno.

Vln.

*au - ras*

**p**

278

Fl. *p cresc* *mf*

Cl. *cresc* *mf*

Tbn.

vibraphone hard beaters

Gtr. *p cresc* *mf* *p dec*

Tr. *cresc*  
in-de pd - tens ra - pidus ri - pisdec - li-ui-bus ae - quor.. Mar -

Pno. *mf cresc*

Vln. *cresc* *mf*

**Fl.** 280 Slower  $\text{♩} = 60$   
**Cl.**  
**Tbn.**  
**Gtr.**  
**Tr.**  
**Pno.**  
**Vln.**  
**D. b.**

**366**

*ff*      6  
*ff*      6  
*f*  
*vibra.*      6      6      3  
*ff*  
*ff*  
*sy - as.*      no - men ha - bet  
*ff*      6      6      3  
*ff*      6      7      6

*ff*      6      6      3

*ff*      6

*ff*

281

Fl. *p* 5 *pp*

Cl. *p* 3

Tbn. *p* 5

*s cym-- to the end, 'bounce' the head of, a soft beater on the dome for quavers' *ppp* and lightly strike the edge of the cymbal for dotted quavers.*

Gtr. 5

Pno. *p* 3 *pp*

Vln. *p*

Db. *p*

284

Pno. *morendo*

Db. *mp* *p* *morendo*

368

287

Pno.

Db.

*ppp*



289 *lv.*

Perc.

Pno.

*ppp*

## **THREE SONGS**

For soprano and piano

**2005**

1. *My Master Hath a Garden* (Anon.)
2. *Virtue* (George Herbert)
3. *Adam* (Anon.)

**Duration 6 minutes**

# 1. My Master Hath a Garden

Anon.

Kevin O Connell

Con moto; gently, like a lullaby  $\text{♩} = \text{ca } 100$

Soprano

Piano { **p**

This system shows the beginning of the musical score. The Soprano part starts with a rest followed by a melodic line. The Piano part provides harmonic support with sustained notes and chords. The key signature is common time (indicated by '2'). The vocal part begins at measure 5 with the instruction 'mp semplice'.

5                    *mp semplice*

S.                    My mas - ter hatha gar - den, full - filled with di - vers flow - ers,

Pno.                *sempre simile*

The vocal line continues with lyrics 'My mas - ter hatha gar - den, full - filled with di - vers flow - ers,'. The piano part maintains a harmonic foundation with sustained notes and chords. The key signature changes to common time (indicated by '2'). The vocal part begins at measure 10 with the instruction '10' above the staff.

10

S.                    Where thou may - est ga-ther po - sies gay,

Pno. {

The vocal line continues with lyrics 'Where thou may - est ga-ther po - sies gay,'. The piano part provides harmonic support with sustained notes and chords. The key signature changes to common time (indicated by '2'). The vocal part begins at measure 15 with the instruction '15' above the staff.

14

S. all times and hours,  
Pno.

Here nought is heard

18 *mf*

S. But pa - ra dise bird,  
Harp, dul - ci -mer and lute With  
Pno.

<sup>3</sup>

22 *p*

S. cym - bal, and tim - brel, And the gen - tle sound - ing flute.  
Pno. *p*

26 *mp* 3 S. Oh! Je-sus, Lord my heal and weal, my bliss com-plete, Make thou my heartthy  
 Pno. { *p* *mp*

30 *f* S. gar-den plot true fair and neat That  
 Pno. {

33 *ff* S. I may hear This mu-sic clear, Harp, dul-ci-mer and lute, With  
 Pno. { *f* *ff*

37

S. cym - bal And tim - brel, And the gen - tle sound - ing flute.

Pno.

41

S.

Pno.

The musical score consists of two systems of music. The top system (measures 37) features a soprano part (S.) and a piano part (Pno.). The soprano part has a treble clef and a key signature of one sharp. The piano part has a treble clef and a bass clef. The soprano sings "cym - bal And tim - brel, And the gen - tle sound - ing flute." with dynamic markings **p**. The piano accompaniment consists of eighth-note chords. The bottom system (measure 41) continues with the soprano part (S.) and piano part (Pno.). The soprano rests throughout. The piano part has a treble clef and a bass clef, and consists of eighth-note chords. The piano dynamic is **p**.

## 2. Virtue

George Herbert

Kevin O Connell

Cantabile  $\text{J} = \text{ca } 88$ 

S.

**p**

Sweet day, so cool so calm, so bright

Pno.

**p**

S.

6

The bri - dal of the earth and skie:                    The dew shall weep thy

Pno.

S.

11

fall to - night, For thou must die.

Pno.

15

S. Sweet rose, whose hue an - gry and brave

Pno.

19

S. Bids the rashga-zer wipe his eye, Thy

Pno.

23

S. root is e-ver in its grave, And thou must

Pno.

27 S. die. *pp* Sweet

Pno. { *pp* *pp*

31 S. spring, full of sweet days and ro - ses,

Pno. {

35 S. A box where sweets com-pac - ted lie,

Pno. { *f* *f*

40 S. My mu - sic shows you have your clo - ses

Pno. { *p* *p*

44

S. And all must die. *poco rall.....*

Pno.

*poco rall.....*

48 ..... **subito a tempo**

S. On - ly a sweet and ver - tuous soul,

Pno.

**subito a tempo**

51

S. Like sea soned tim - ber, ne - ver gives;

Pno.

54      *mf*

S.      But though the whole world turn to coal,

Pno.

*p*

Then chief - ly lives.

Pno.

*mf*

*mp*

*p*

58

S.      Then chief - ly lives.

Pno.

*pp*

Pno.

*pp*

61

S.

Pno.

## 3. Adam

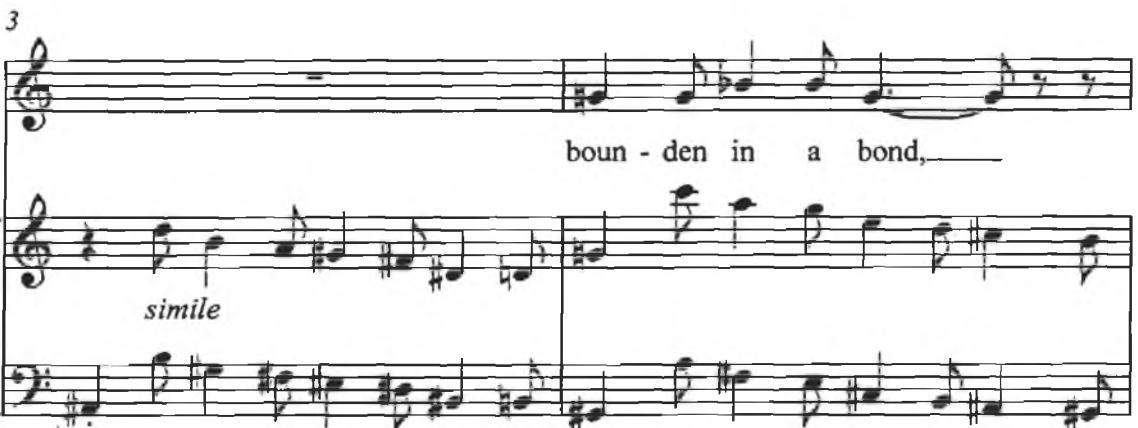
Anon.

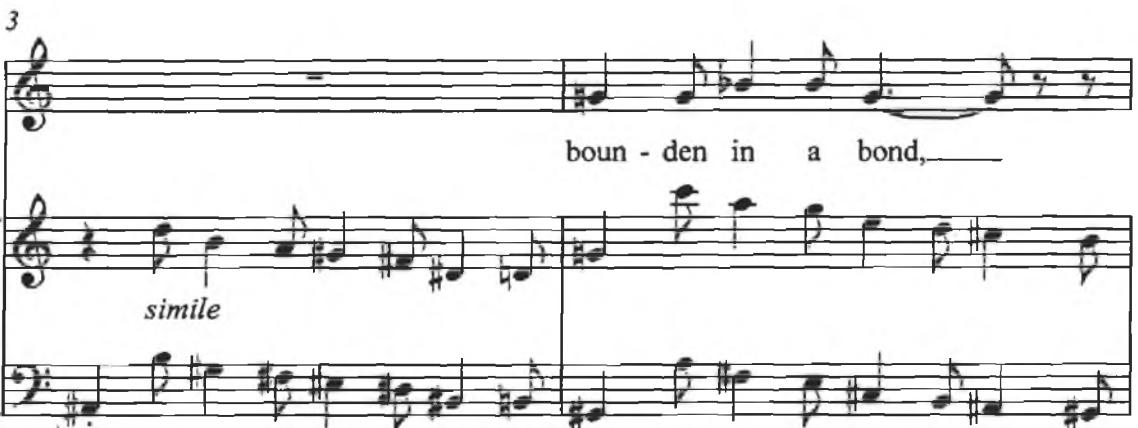
Fast and relentless. = 168

Kevin O Connell

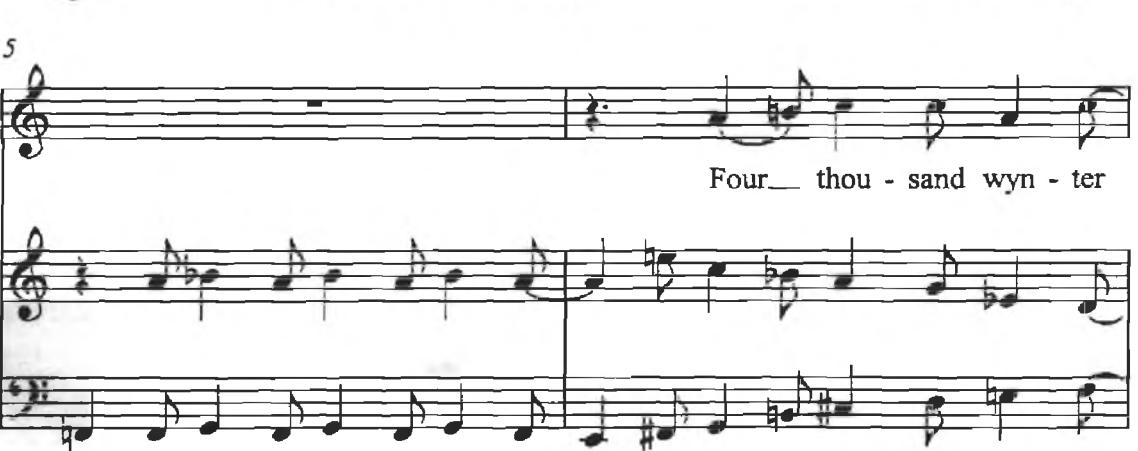
S. 

A - dam lay i - boun - den,

Pno. { 

3 S. 

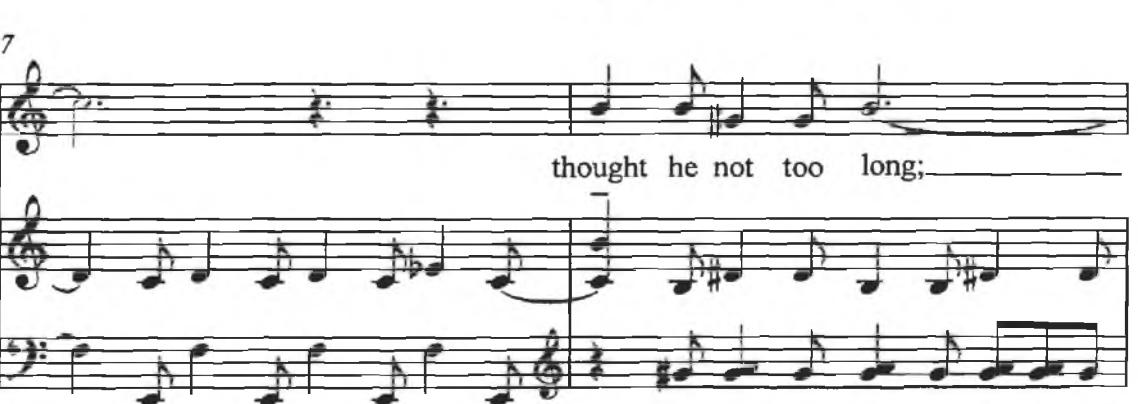
boun - den in a bond,

Pno. { 

5 S. 

Four thou - sand wyn - ter

Pno. { 

7 S. 

thought he not too long;

Pno. { 

9

S. 

Pno. 

12

S. 

Pno. 

And al was for an ap-pil

15

S. 

Pno. 

*mf*

an ap-pil that he tok,

18

S. 

Pno. 

as cler - kes fyn - dyn wre- tyn in their

21 *f*

S. Book. Ne had- de the ap-pil tak-e ben,

Pno. { *p*

24

S. the ap - pil tak - en ben,

Pno. { *gust*

26 *f* *slightly slower* *sub a tempo* *mp*

S. Ne had ne-ver our La - dy

Pno. { *ff* *p* *8<sup>th</sup>* *simile*

28 *poco rall.* *sub a tempo*

S. a ben he-ve-ne qwen.

Pno. { *8<sup>th</sup>* *simile*

31

S.

Blys - sid be that tyme \_\_\_\_\_

Pno.

33

S.

that ap - pil tak - e was! \_\_\_\_\_

Pno.

35

S.

There - fore we mown syn - gyn \_\_\_\_\_

Pno.

37

S. 
  
Pno.

40

S. 
  
Pno.

43

S. 
  
Pno.

46

S. 
  
Pno.

# **PIANO TRIO**

**2002-2004**

For Violin, Cello and Piano

1. *Fuga a 4 voci*
2. *Scherzo*
3. *Adagio*
4. *Passacaille*

**Duration 20 minutes**

## Piano Trio

### 1. Fuga

Kevin O'Connell

J = 56

Musical score for strings and piano. The score consists of three staves: Violin (Vln), Cello (Vc), and Piano (Pno). The Violin and Cello staves begin with eighth-note patterns. The Cello staff has a dynamic marking *p* under the bass clef. The Piano staff is mostly blank, with a few short horizontal dashes indicating sustained notes. Measure numbers 6, 7, and 8 are indicated above the staves. The Cello staff includes a performance instruction "pizz." with a bowing symbol.

Musical score for strings and piano. The top staff shows the Violin (Vln) playing arco with dynamic markings *mp* and **p**. The middle staff shows the Cello (Vc.) with eighth-note patterns. The bottom staff shows the Piano (Pno) with sustained notes.

13

pizz. <sup>8<sup>va</sup></sup> 384

Vln

Vc.

Pno

*p distinto* — 3 — 3 —

16

Vln

Vc.

Pno

arco — 6 — 3 — 3 — 6 —

*mf* — *p*

19

Vln

Vc.

Pno

*p* arco pizz. *f* *mf*

— 3 — 3 — 3 — 6 —

21

Vln

Vc.

Pno

24

Vln

Vc.

Pno

27

Vln

Vc.

Pno

arco 3  
mf

pizz.

p

29

Vln

Vc.

Pno

ten  
subf

arco

molto vibrato

ff

mf

f

pp

32

Vln      *molto vibrato*

Vc.      *sul pont.*      *p*      *f*      *p*  
*norm.*

Pno      *mp*      *mf*

(8)

34

Vln      *gliss.*      *pizz.*      *f*

Vc.      *ff*

Pno

36

Vln arco

Vc.

Pno *ff*

38

Vln pizz. >

Vc. = *ff brutale*

Pno *mf*

40

Vln arco  
Vc.  
Pno *f*

42 pizz. arco  
Vln sul pont. 3 3 3 3 3 3 3  
Vc. *ff* = *p* sim  
Pno

44 norm. molto vibrato  
Vln  
Vc. 3 3 3  
Pno *pp* *ff*

390

47 Vln =ff  
Vc. p ff fff  
Pno ff

49 Vln pizz. > ff arco p f=p  
Vc. pp  
Pno ff

52 Vln fff  
Vc.  
Pno

391

55

Vln V □ V □ pizz. arco 3 3 3  
 Vc. p f b. p  
 Pno 8va

58

Vln 3 3 p  
 Vc. pizz. p  
 Pno mp

392

61

Vln

Vc.

Pno

64

Vln

Vc.

Pno

*pp*

67

Vln

Vc.

Pno

*pp*

## 2. Scherzo

*d. = 72*

arco *p* arco *p*

*d. = 72*

Vln pizz.

Vc.

Pno

*d. = 72*

Vln pizz. *f* *p* *f* *p* *f*

Vc. *f* *p*

Pno *mf* *p*

This musical score page contains four systems of music. The first system shows two staves: Violin (top) and Cello (bottom). The second system shows the Violin and Cello again. The third system shows the Violin and Cello. The fourth system shows the Violin and Cello. The piano part is indicated by a bracket under the Violin and Cello staves in the third and fourth systems. Dynamic markings include 'arco' (with 'p' and 'p' below), 'pizz.' (with 'f' and 'p' below), 'f', 'p', 'mf', and 'p'. Tempo markings 'd. = 72' appear at the beginning of the first and second systems. Measure numbers 75, 79, and 83 are present above the staves in the third and fourth systems respectively.

394

84

Vln: Dynamics *p*, *f*; *arco*. Measures 84-85. Measure 86 dynamic *mf* followed by *p*.

Vc: Measures 84-88.

Pno: Measures 84-88.

89

Vln: Measures 89-90. Measure 91 dynamic *leggiero*.

Vc: Measures 89-93. Measure 91 dynamic *leggiero*.

Pno: Measures 89-93.

93

Vln: Measure 93 dynamic *pizz.* Measure 94 dynamic *f*.

Vc: Measure 93 dynamic *pizz.* Measure 94 dynamic *f*.

Pno: Measure 93 dynamic *pizz.* Measure 94 dynamic *mf*.

97

Vln      Vc.      Pno

101

Vln      Vc.      Pno

105

Vln      Vc.      Pno

*pp molto legato*

110

Vln arco  
Vc. *mf*

Pno

114

Vln

Vc.

8va

Pno

118

Vln

Vc. *p fließend*

8va

Pno *mf leggiero*

122 397

Vln pizz.

Vc.

Pno

128

Vln

Vc.

Pno

134

Vln arco

Vc. cresc.

Pno cresc.

398

slower.....

140

Vln

Vc.

Pno

a tempo

144

Vln

Vc.

a tempo

8va

Vln

Vc.

Pno

148 399

Vln pizz.

Vc. f

Pno

152

Vln p arco

Vc. arco mf

Vc. > p

Pno p

f

156 b2.

400

Vln

Vc.

Pno

160

Vln

Vc.

Pno

164

Vln

Vc.

Pno

This image displays three staves of musical notation for three instruments: Violin (Vln), Cello (Vc.), and Piano (Pno). The notation spans three measures across three staves. Measure 156 (Vln: b2) starts with a dynamic *mf*, followed by a sustained note and a sixteenth-note pattern. Measure 400 (Vln: b2) begins with a dynamic *f*, followed by a sustained note and a sixteenth-note pattern. The Vc. part consists of sustained notes. The Pno part features a sixteenth-note pattern. Measure 160 (Vln: #2) starts with a dynamic *f*, followed by a sustained note and a sixteenth-note pattern. The Vc. part consists of sustained notes. The Pno part features a sixteenth-note pattern. Measure 164 (Vln: #2) starts with a dynamic *f*, followed by a sustained note and a sixteenth-note pattern. The Vc. part consists of sustained notes. The Pno part features a sixteenth-note pattern.

401

168

Vln

Vc.

pizz.

f

Pno

p

173

Vln

Vc.

arco

pizz.

arco

Pno

mf

ff

177

$\text{♩} = \text{♩} = 108$

Vln

Vc.

Pno

$\text{♩} = \text{♩} = 108$

$\text{♩} = \text{♩} = 108$

ppp

pp

181

Vln Vc. Pno

pp

184

Vln Vc. Pno

187

Vln Vc. Pno

403

190 Vln. Vc. Pno.

194 Vln. Vc. Pno.

198 Vln. Vc. Pno.

404

203

Vln

Vc.

*p*

Pno

*p sempre*

207

Vln

Vc.

*pp*

*arco sul tasto*

*pizz.*

*mf*

*p*

*col legno battuto*

Pno

211

Vln

Vc.

*mf*

*pizz.*

*pp*

*arco sul tasto*

Pno

*pizz*

8<sup>va</sup>

215 Vln pizz.

Vcl

Pno *pizz.* *p*

8<sup>va</sup>

220 Vln *f* arco

Vcl *f*

Pno *subf*

224 Vln *normale* *p*

Vcl *p* *pizz.* *p*

Pno *mp*

406

229

Vln

This musical score page contains two staves. The top staff is for the Violin (Vln), which has a treble clef and a common time signature. It features sixteenth-note patterns with grace marks and slurs. The bottom staff is for the Cello (Vc.), also in common time, showing sustained notes and bass clef. Measure 229 concludes with a fermata over the Vc. part.

Vc.

Pno

8va

This page shows the continuation of the musical score. The Vln staff continues its sixteenth-note pattern. The Vc. staff has a bass clef and includes a dynamic instruction 'b.p.'. The Pno staff (piano) begins with a forte dynamic (f) and a sixteenth-note pattern, followed by a measure of sustained notes and a dynamic change to 'mp'.

232

Vln

This page shows the continuation of the musical score. The Vln staff starts with a dynamic 'f' and a sixteenth-note pattern, followed by a measure of sustained notes and a dynamic change to 'mp'. The Vc. staff has a bass clef and includes a dynamic instruction 'arco' and a bass clef. The Pno staff (piano) begins with a dynamic 'f' and a sixteenth-note pattern, followed by a measure of sustained notes and a dynamic change to 'p'.

Vc.

Pno

407

 $\text{J}_3 = \text{J} = 324, \text{J} = 162$ 

235

Vln

Vc.

Pno

238

Vln

Vc.

Pno

8va

>

243

Vln >p

Vc. >p

Pno >p

244

Vln ff pizz.

Vc. ff gtr.

Pno fff v.

v.

409

 $\text{♩} = \text{♩} = 216 \quad \text{♩} = 72$ 

247

Vln

Vc.

Pno

*arco sul G*

$\text{♩} = \text{♩} = 216 \quad \text{♩} = 72$

*p*

251

Vln

Vc.

Pno

*pizz.*

*mf*

*p*

410

256

Musical score for strings (Violin, Cello) and piano. The score consists of three staves. The top staff is Violin (Vln), the middle is Cello (Vc.), and the bottom is Piano (Pno). Measure 256 starts with a dynamic of  $f$ . The Violin has eighth-note pairs. The Cello has eighth-note pairs. The Piano has eighth-note pairs. The measure ends with a repeat sign.

261

Musical score for strings (Violin, Cello) and piano. The score consists of three staves. The top staff is Violin (Vln), the middle is Cello (Vc.), and the bottom is Piano (Pno). Measure 261 starts with a dynamic of  $f$ . The Violin has eighth-note pairs. The Cello has eighth-note pairs. The Piano has eighth-note pairs. The dynamic changes to  $p$  at the end of the measure.

411

265

This musical score page contains two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Cello/Bass (Vc). Measure 265 begins with a single eighth note in the Vln part. Measure 266 starts with a half note in the Vln part, followed by a measure of rests. The Vc part has eighth-note patterns throughout both measures. The piano (Pno) part is shown below with two staves, each containing a treble and bass clef. It features eighth-note chords in the upper staff and quarter notes in the lower staff. Measure 265 ends with a fermata over the piano's eighth-note chord.

267

This musical score page contains two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Cello/Bass (Vc). Measure 267 begins with a single eighth note in the Vln part. Measure 268 starts with a measure of rests. The Vc part has eighth-note patterns throughout both measures. The piano (Pno) part is shown below with two staves, each containing a treble and bass clef. It features eighth-note chords in the upper staff and quarter notes in the lower staff. Measure 267 ends with a fermata over the piano's eighth-note chord.

## 3. Adagio

$\text{♩} = 50$

Violin (Vln) and Cello (Vc) play eighth-note patterns. The piano part consists of sustained notes. Measure 277: Violin has a sixteenth-note run, Cello has eighth-note pairs. Measure 278: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 279: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 280: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 281: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 282: Violin has eighth-note pairs, Cello has eighth-note pairs.

277

Vln  
Vc.  
Pno

Violin (Vln) and Cello (Vc) play eighth-note patterns. The piano part consists of sustained notes. Measure 277: Violin has a sixteenth-note run, Cello has eighth-note pairs. Measure 278: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 279: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 280: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 281: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 282: Violin has eighth-note pairs, Cello has eighth-note pairs.

282

Vln  
Vc.  
Pno

Violin (Vln) and Cello (Vc) play eighth-note patterns. The piano part consists of sustained notes. Measure 277: Violin has a sixteenth-note run, Cello has eighth-note pairs. Measure 278: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 279: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 280: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 281: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 282: Violin has eighth-note pairs, Cello has eighth-note pairs.

284

Vln  
Vc.  
Pno

*sub p*

287 *con sord.* *p cantabile* *mf* — *p*

Vln  
Vc.  
Pno

290

Vln  
Vc.  
Pno

*cresc.*

414

293

Vln cresc.

Vc. cresc.

Pno *f*

295

Vln

Vc.

Pno *mf*

297

Vln

Vc. cresc.

Pno cresc.

415

299

Vln  
Vc.  
Pno

301

Vln  
Vc.  
Pno

302

pizz. sul Df

Vln  
Vc.  
Pno

416

304

Vln Vc. Pno

306

Vln Vc. Pno

308

Vln Vc. Pno

This musical score page contains three systems of music for string instruments (Violin, Cello) and piano. The top system (measures 416-304) shows the Violin and Cello playing sustained notes with dynamic markings 'pp' and 'p'. The Piano part features eighth-note chords. The middle system (measures 306-305) shows the Violin and Cello playing sustained notes with dynamic markings 'mf'. The Piano part features eighth-note chords. The bottom system (measures 308-307) shows the Violin and Cello playing sustained notes with dynamic markings 'f'. The Piano part features eighth-note chords.

310

Vln      *sempre mf*

Vc.      *sempre mf*

Pno

*f*

311

312

Vln

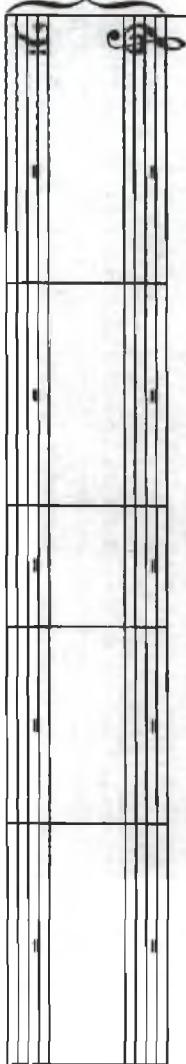
Vc.

Pno

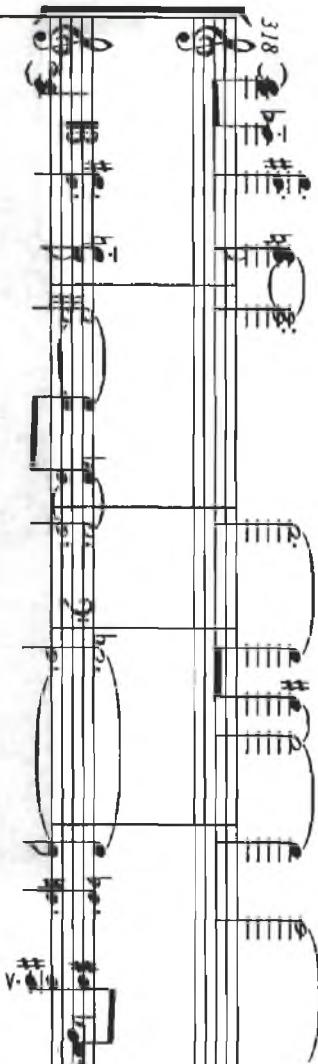
*ff*

313

Pno



Vc.



Vln

Pno

A musical score page featuring two staves. The left staff is for the Piano (Pno), indicated by a bracket above the staff and a treble clef. The right staff is divided into three sections: Violin (Vln) at the top, Cello/Bass (Vc.) in the middle, and Double Bass (D.B.) at the bottom. The music is in common time (indicated by a 'C'). The piano part consists of a series of eighth-note chords, primarily in G major, with occasional sharps and flats. The dynamic marking 'p' (piano) is placed below the piano staff. The string parts feature various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The violin and cello/bass sections have dynamic markings 'mp' (mezzo-piano) and 'f' (forte). The double bass section includes a tempo marking '192'. The score is filled with numerous slurs, grace notes, and performance instructions like '(tr)' and '(v)'.

419

323

Vln

Vc.

Pno

*p cantabile*

*pp cantabile*

328

Vln

Vc.

Pno

*p*

*6*

*6*

331

Vln

Vc.

Pno

332

Vln

Vc.

Pno

420

pizz.

5 6 7

pizz.

333

Vln

Vc.

Pno

dim.

dim.

82

82

334

Vln

Vc.

Pno

pp

pp

9

13

82

82

## 4. Passacaille

*d* = 72

arco

**p** senza vib.

arco

**f**

*d* = 72

344

Vln

Vc.

Pno

351

Vln

Vc.

Pno

357

Vln

Vc.

Pno

422

This musical score page contains two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Cello/Bass (Vc.). Both staves are in treble clef. Measure 357 begins with a single note on the Vln staff followed by eighth-note pairs. Measure 422 starts with a sixteenth-note pattern on the Vln staff, followed by eighth-note pairs. The piano (Pno) staff is present but contains only rests throughout the measures.

364 norm.

Vln

Vc.

Pno

This musical score page shows three staves. The top staff is for the Violin (Vln), the middle for the Cello/Bass (Vc.), and the bottom for the Piano (Pno). The Vln staff features eighth-note patterns. The Vc. staff has eighth-note pairs. The Pno staff consists entirely of rests. Measure 364 is labeled "norm." above the Vln staff.

370

Vln

Vc.

Pno

*mf*

C

This musical score page displays three staves. The top staff is for the Violin (Vln), the middle for the Cello/Bass (Vc.), and the bottom for the Piano (Pno). The Vln and Vc. staves show eighth-note patterns. The Pno staff includes dynamic markings "*mf*" and "C".

374

This musical score excerpt shows three staves: Violin (Vln), Cello (Vc), and Piano (Pno). The Violin and Cello staves begin with eighth-note patterns. The Piano staff features continuous sixteenth-note chords. Measure lines are present between the first and second measures, and between the third and fourth measures.

377

This musical score excerpt continues from the previous section. The Violin and Cello staves show eighth-note patterns. The Piano staff has sixteenth-note chords. Measure lines are present between the first and second measures, and between the third and fourth measures.

380

This musical score excerpt continues from the previous section. The Violin and Cello staves show eighth-note patterns. The Piano staff has sixteenth-note chords. Measure lines are present between the first and second measures, and between the third and fourth measures. A dynamic marking 'p' (pianissimo) is placed above the piano staff in the third measure.

424

383

Vln

Vc.

Pno

386

Vln

Vc.

Pno

390

Vln

Vc.

Pno

425

393

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Cello (Vc), and the bottom for the Piano (Pno). Measure 393 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns. The Vc has eighth-note patterns. The Pno has sustained notes. Measure 425 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns. The Vc has eighth-note patterns. The Pno has sustained notes.

395 pizz.

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Cello (Vc), and the bottom for the Piano (Pno). Measure 395 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns with dynamics (mf) and pizzicato markings. The Vc has eighth-note patterns. The Pno has sustained notes. Measure 425 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns. The Vc has eighth-note patterns. The Pno has sustained notes.

397

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Cello (Vc), and the bottom for the Piano (Pno). Measure 397 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns. The Vc has eighth-note patterns. The Pno has sustained notes. Measure 425 starts with a treble clef, common time, and a key signature of one sharp. The Vln has sixteenth-note patterns. The Vc has eighth-note patterns. The Pno has sustained notes.

426

arco

399

Vln Vc. Pno

401

Vln Vc. Pno

402

Vln Vc. Pno

403

Vln Vc. Pno

404

Vln Vc. Pno

pizz.

sub f p

407

Vln arco

427

Vc.

Pno

This musical score page contains three staves. The top staff is for the Violin (Vln), which starts with a dynamic of  $\text{b} \text{f}$  and plays a series of eighth-note chords. An instruction "arco" is placed above the staff, with a curved arrow pointing from the text to the first note of the next measure. The middle staff is for the Cello (Vc.), showing eighth-note chords. The bottom staff is for the Piano (Pno), with two sets of five-line staves. Measures 407 and 427 are indicated by measure numbers at the beginning of each staff. Measure 427 begins with a dynamic of  $\text{f}$ .

410

pizz.

Vln

$\Rightarrow \text{mf distinto}$

Vc.

$\Rightarrow \text{mf}$  *cantabile quasi rubato*

Pno

$\text{p}$

This musical score page contains three staves. The top staff is for the Violin (Vln), which starts with a dynamic of  $\text{pizz.}$ . The middle staff is for the Cello (Vc.), which starts with a dynamic of  $\text{mf}$  and is described as *distinto*. It then transitions to a dynamic of  $\text{mf}$  and is described as *cantabile quasi rubato*. The bottom staff is for the Piano (Pno), which starts with a dynamic of  $\text{p}$ . Measures 410 and 427 are indicated by measure numbers at the beginning of each staff. Measure 427 begins with a dynamic of  $\text{f}$ .

Musical score for orchestra and piano, page 428. The score consists of six staves:

- Pno**: Piano staff, measures 413-419. Includes dynamic markings *f*, *p*, *pizz.*, *arcu.*, *sostenuto*, and *p*.
- Vc.**: Cello staff, measures 413-419. Includes dynamic *p*.
- Vln**: Violin staff, measures 413-419. Includes dynamic *p*.
- Pno**: Piano staff, measures 416-422. Includes dynamic *p*.
- Vc.**: Cello staff, measures 416-422. Includes dynamic *p*.
- Vln**: Violin staff, measures 416-422. Includes dynamic *p*.

Measure numbers 413, 416, 419, and 428 are visible on the right side of the page.

425

Pno {

Vln

Vc.

Cello

Bassoon

Trombone

Pno

Vcl

Vln

422

3

429

A musical score page featuring two staves. The left staff is for the Piano (Pno), indicated by a treble clef and a bass clef. The right staff is divided into two parts: the lower part is for the Cello (Vcl) and the upper part is for the Violin (Vln), indicated by a bass clef and a treble clef respectively. The score includes dynamic markings such as  $\wedge f_20$ ,  $\wedge f_{20}$ ,  $\wedge f_{60}$ , and  $\wedge f_{60}$ . Measure numbers 422 and 429 are present, along with measure 3. The score consists of several measures of music with various note heads and stems.

430

427

Vln      *p*

Vc.      *pp*

Pno      *pp legato*  
*Ped.*

430

Vln      *p*

Vc.      *arco*  
*mf staccato*      *mp*      *p*

Pno

431

433

Musical score for strings (Violin, Cello) and piano. The score consists of three staves. The top staff is Violin (Vln), the middle is Cello (Vc.), and the bottom is Piano (Pno). Measure 433 starts with Violin playing eighth-note pairs, Cello providing harmonic support, and Piano playing eighth-note chords. Measures 434-435 show Violin and Cello continuing their eighth-note patterns, while Piano provides harmonic support with sustained notes and eighth-note chords. Measure 436 begins with Violin and Cello playing eighth-note pairs, followed by a dynamic change indicated by a large 'f' (fortissimo).

436

Musical score for strings (Violin, Cello) and piano. The score consists of three staves. The top staff is Violin (Vln), the middle is Cello (Vc.), and the bottom is Piano (Pno). Measure 436 continues from the previous section, with Violin and Cello playing eighth-note pairs. Measure 437 shows Violin and Cello playing eighth-note pairs, while Piano plays eighth-note chords. Measures 438-439 show Violin and Cello playing eighth-note pairs, while Piano plays eighth-note chords. Measures 440-441 show Violin and Cello playing eighth-note pairs, while Piano plays eighth-note chords.

439  $\text{J} = 90$  rit..... a tempo  $\text{J} = 90$   
 Vln pizz.  
 Vc. pizz.  
 Pno subf p  
 $\text{Ped.}$

442  
 Vln  
 Vc.  
 Pno  $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

444

Vln arco  
Vc. arco  
Pno f  
Ped.

445

446 pizz.  
Vln  
Vc. pizz.  
Pno

447

434

447

Musical score for strings and piano. The score consists of three staves: Violin (Vln), Cello (Vc), and Piano (Pno). The key signature is one sharp. Measure 434 starts with a dynamic of  $\frac{4}{4}$ . The Vln and Vc play eighth-note patterns. The Pno has a sustained note followed by a dynamic of  $\frac{2}{2}$ .

448

Musical score for strings and piano. The score consists of three staves: Violin (Vln), Cello (Vc), and Piano (Pno). The key signature changes to one sharp. Measure 448 starts with a dynamic of  $\frac{4}{4}$ . The Vln and Vc play eighth-note patterns. The Pno has a dynamic of  $\frac{2}{2}$  and a sustained note.

435

450 arco

Vln

Vc.

Pno

*p*

arco

pizz.

*subf*

*8va*

*8vb*

453 pizz.

Vln

Vc.

Pno

pizz.

arco

*8va*

*8vb*



Pno

Vln

Vc.

436

457

464

Vln

Vc.

Pno

468

molto rall.....

Vln

Vc.

Pno

molto rall.....

*Suu*

slow..... a tempo 438  
 472 Vln  
 Vc.  
 Pno

slow..... a tempo  
 left-hand chords very emphatic!

476 Vln  
 Vc.  
 Pno

480 Vln  
 Vc.  
 Pno

483

Vln Vc. Pno

487

Vln Vc. Pno

490

Vln Vc. Pno

This musical score page contains three systems of music for string instruments (Violin, Cello) and piano.

- Measures 483:** Violin and Cello play eighth-note patterns. The piano provides harmonic support. Dynamics include *sub p*.
- Measures 487:** Violin and Cello play eighth-note patterns. The piano provides harmonic support. Dynamics include *sub f*.
- Measures 490:** Violin and Cello play eighth-note patterns. The piano provides harmonic support. Dynamics include *p*. Measure 490 concludes with a dynamic of *p* and a tempo marking of  $\text{♪} = \text{♪}(3+2)$ .

Measure 490 includes a rehearsal mark "8va" at the bottom right.

440

494

Vln      *pflautando*

Vc.

Pno { *p*

 $\text{J}+\text{J}=\text{J}=72$ 

499

Vln

Vc.

Pno { *f p*

$\text{J}+\text{J}=\text{J}=72$

*sonore*

441

504

Vln pizz. *mp*

Vc. 6 6 6 6 6 6

Pno

(

507

Vln

Vc. 6 6 6 6 6 6

Pno *mp*

(

442

510

Vln

Vc.

Pno

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Cello (Vc.), and the bottom for the Piano (Pno). Measure 442 starts with a dynamic of *f*, followed by a measure of *mp*. Measures 443 through 510 show sixteenth-note patterns with various dynamics and performance instructions like *arco* and *flautando*.

513

Vln

Vc.

Pno

This musical score page contains three staves. The top staff is for the Violin (Vln), the middle for the Cello (Vc.), and the bottom for the Piano (Pno). Measures 513 and 514 feature sixteenth-note patterns with dynamics and performance instructions such as *arco* and *flautando*.

515

Vln  
Vc.  
Pno

517

Vln  
Vc.  
Pno

444

519

Vln  
Vc.  
Pno

*>p*      *mf*

522

Vln  
Vc.  
Pno

*p*

*molto legato e leggiero*  
*lh*

*8va* 1

524

Vln

Vc.

Pno

445

$\text{♪}_6 = \text{♪} \text{ J} = 108$

$\text{♪}_6 = \text{♪} \text{ J} = 108$

$\text{♪}_6 = \text{♪} \text{ J} = 108$

$\text{♪} = \text{♪} \text{ sempre}$

526

Vln

Vc.

Pno

$\text{♪} = \text{♪} \text{ sempre}$

$\text{♪} = \text{♪} \text{ sempre}$

446

529

Vln pizz.

Vc. arco

Pno subf pp

532

Vln

Vc. pizz.

Pno

447

534

Vln

Vc.

Pno

This musical score page contains two staves of music. The top staff is for the Violin (Vln) and the bottom staff is for the Cello (Vc.). Both staves begin with a treble clef, a common time signature, and a key signature of one sharp. The Violin has six eighth-note groups followed by a dynamic ff and a sixteenth-note group. The Cello has a sixteenth-note group followed by a dynamic ff and an arco instruction. The bottom staff is for the Piano (Pno), indicated by a brace. It has a treble clef, a common time signature, and a key signature of one sharp. It features a sustained note with a sharp symbol above it, followed by a dynamic ff and a sixteenth-note group.

536

Vln

Vc.

Pno

This musical score page contains three staves of music. The top staff is for the Violin (Vln), the middle staff for the Cello (Vc.), and the bottom staff for the Piano (Pno). All staves begin with a treble clef, a common time signature, and a key signature of one sharp. The Violin and Cello play sixteenth-note patterns. The Piano provides harmonic support with sustained notes and chords. Dynamics include p (pianissimo) and ff (fortissimo).

Musical score for Violin (Vln), Cello (Vc), and Piano (Pno). The score consists of three staves. The Violin staff (top) starts with a dynamic of  $f$ . The Cello staff (middle) starts with a dynamic of  $f$ . The Piano staff (bottom) starts with a dynamic of  $f$ . The score includes measure numbers 539 and 448, and a tempo marking of  $8va$ .

541

Vln

Vc.

Pno

*fff play high and loud across strings*

*fff play high and loud across strings*

*fff*

*J. = 72*

449

544 pizz.

Vln

Vc.

Pno

549

Vln

Vc.

Pno

553

Vln

Vc.

Pno

# **THE YOUNG ARE ALWAYS RIGHT**

For orchestra

**2006**

**Duration 12 minutes**

## The Young are Always Right

Kevin O Connell

*J = 84*

Piccolo

Flute I and 2

Oboe I and 2

Clarinet I and 2 in B $\flat$

Alto Saxophone

Bassoons 1 and 2

Horn 1 and 2 in F

Horn 3 and 4 in F

2 Trumpets in B $\flat$

2 Trombones

Bass Trombone

Tuba

Timpani soft sticks

Cymbals

Snare Drum

Tambourine

Glockenspiel

Xylophone

Harp

Piano

*J = 84*

div.

Violin I

Violin II

Viola

Violoncello

Contrabass

Score is notated in C

Fl. 1 and 2  
 Ob. 1 and 2  
 Cl. 1 and 2  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

Fl. 1 and 2  
 Ob. 1 and 2  
 Cl. 1 and 2  
 Bsn.  
 Hn. 1 and 2  
 Tbn. 1 and 2  
 B. Tbn.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

1.

1. solo

*p* — *wf*  
*p subf*  
*l.* — *p*

Fl. 1 and 2

C. 1 and 2

Tim.

Hp.

Vln. I

Vla.

unis.

*p*

*ff*

*p*

*ff*

*p*

≡

Fl. 1 and 2

Ob. 1 and 2

C. 1 and 2

Vln. I

Vln. II

*f*

*ff*

*p*

*f*

*f*

*div.*

*f*

*div.*

*f*

454

*poco accel.*

Musical score page 454, featuring a system of ten staves. The top five staves include Picc., Fl. I, Fl. II, Ob. I and 2, Cl. I and 2, C. T. I and 2, Cym., and B. D. The bottom five staves include Vln. I, Vln. II, and Vla. Measure 24 begins with a dynamic of *ff*. The score includes performance instructions such as *poco accel.*, *unis.*, and dynamics like *pp* and *ff*.

Picc.  
Fl. I  
Fl. II  
Ob. I and 2  
Cl. I and 2  
C. T. I and 2  
Cym.  
B. D.  
Vln. I  
Vln. II  
Vla.

poco rit.

37

Picc.

Fl. 1

Fl. 2

Cl. 1 and 2

Cl. 1 and 2

Bsn.

Tbn. 1 and 2

B. Tbn.

Tbn.

Timp.

Cym.

Glock.

Xyl.

Pno.

poco rit.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

456

 $\text{♩} = 92$ 

*a tempo*

Fl. I

Ob. 1 and 2 *h. 1 solo* *b2* *ff*

Hn. 1 and 2

Hn. 3 and 4

Tbn. 1 and 2

B. Tbn.

Pno.

*a tempo* *tutti/half desks*

Vln. 1 *p* *I. solo* *f* *3*

*decel.*

Picc.

Fl. 1 and 2

Cl. 1 and 2

Bsn.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Tbn. 1 and 2

B. Tbn.

Hp.

*rd*

Picc.

Fl. 1 and 2

Cl. 1 and 2

Bsn.

C.m.  $\#$

This page of musical notation is from a score. At the top right, it says "C.m.  $\#$ ". The music is divided into measures by vertical bar lines. Measure 1 consists of a single measure of rests. Measures 2 through 6 are grouped together by a brace. Measure 2 starts with a dynamic  $f$  and contains six measures of eighth-note patterns in the strings and woodwinds. Measures 3 and 4 begin with dynamics  $p$ . Measure 5 starts with a dynamic  $f$ . Measure 6 starts with a dynamic  $p$ . Measures 7 through 11 are also grouped by a brace. Measure 7 starts with a dynamic  $f$  and contains six measures of eighth-note patterns. Measures 8 and 9 begin with dynamics  $p$ . Measure 10 starts with a dynamic  $f$ . Measure 11 starts with a dynamic  $p$ . Measures 12 through 16 are grouped by a brace. Measure 12 starts with a dynamic  $f$  and contains six measures of eighth-note patterns. Measures 13 and 14 begin with dynamics  $p$ . Measure 15 starts with a dynamic  $f$ . Measure 16 starts with a dynamic  $p$ . The score includes parts for Cello 1 and 2, Double Bass 1 and 2, and Piano.

Musical score page 459 featuring eight staves of musical notation for various instruments. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horn 1 and 2, Horn 3 and 4, Trombone 1 and 2, Bass Trombone, Cymbal, and Bass Drum. The score includes dynamic markings such as  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{poco f}$ , and performance instructions like "con sord." (with soft pedal) and "con sord." (without soft pedal). Measure numbers 52 and 53 are indicated at the top of the first two staves.

460

Fl. 1 and 2      *ff*

Hn. 1 and 2      *p*

Hn. 3 and 4      *p*

Tbn. 1 and 2      *p*

B. Tbn.      *p*

Tim.      *p distinto*

B.D.      *poco fp*

9/8 *J. = 96*

*p*

*p*

*p*

*p*

*p*

*p distinto*

*poco fp*

Fl. 1 and 2      *f*

Tim.      *f*

64

461 Broader J. = 76

Broader J. = 76

Broader J = 76

Broader J = 76

div. *p*: *f*

*f*

stringendo

73

Picc.

Fl. I and 2

Ob. I and 2

Cl. I and 2

Bsn.

Hn. 1 and 2

Hn. 3 and 4

Tpt. I and 2

Tbn. I and 2

B. Tbn.

Tba.

B.D.

Glock.

Xyl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

128

129

♩ = 144

463

79

C.1. and 2

Timp.

Hp.

Pno.

Vln. I

85

C.1. and 2

A. Sax.

Timp.

Pno.

Cb.

1.

f

pizz.

p

tempo

so

p

f

p

pizz.

p

97

Musical score page 97. The score includes parts for:

- Cl. I and 2: Flutes play eighth-note patterns.
- A. Sax.: Plays eighth-note patterns.
- Bsn.: Plays eighth-note patterns.
- Tpt. I and 2: Trumpets play eighth-note patterns.
- Tba.: Bassoon plays eighth-note patterns.
- Timp.: Timpani play eighth-note patterns.
- Pno.: Piano plays eighth-note patterns.
- Vc.: Cello plays eighth-note patterns.
- Cb.: Double bass plays eighth-note patterns.

Dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*.

Text: *l. con sord.*

97

98

Musical score page 98. The score includes parts for:

- Cl. I and 2: Flutes play eighth-note patterns.
- A. Sax.: Plays eighth-note patterns.
- Bsn.: Plays eighth-note patterns.
- Tpt. I and 2: Trumpets play eighth-note patterns.
- Timp.: Timpani play eighth-note patterns.
- Pno.: Piano plays eighth-note patterns.
- Vc.: Cello plays eighth-note patterns.
- Cb.: Double bass plays eighth-note patterns.

Dynamic markings: *p*, *p*, *f*, *p*, *p*.

Text: *ff*, *p*, *p*.

192

Cl. 1 and 2  
A. Sax.  
Bsn.  
Timp.  
Pno.  
Violin I  
Violin II  
Vcl.  
Cbs.

A page from a musical score featuring a grid of 12 staves, each representing a different instrument or section. The instruments listed on the left are Picc., Fl. I and 2, Ob. I and 2, Cl. I and 2, A. Sax., Bsn., Tbn. I and 2, B. Tbn., Th., Tim., Cym., S. D., Xyl., Vln. I, Vln. II, Vcl., and Cb. The score is divided into measures by vertical bar lines. Measure 1 shows mostly eighth-note patterns. Measures 2 and 3 show sustained notes with grace notes and slurs. Measure 4 features sixteenth-note patterns. Measure 5 includes dynamic markings: *p*, *p*, *p*, *f*, *p*, and *f*. Measure 6 concludes with a final dynamic marking of *f*.



Bsn.  $\frac{11}{4}$  a 2  $\text{ff}$

Tpt. 1 and 2  $p$   $f$

Cym. use sidedrum sticks  $f$

Vla.

Cb.  $\text{ff}$

J = 112

Fl. I and 2  
Ob. I and 2  
Cl. I and 2  
A. Sax.  
Bsn.  
Tpt. I and 2  
Tbn. I and 2  
B. Tba.  
Tba.  
Tim.  
Xyl.

J = 66

Fl. I and 2  
Ob. I and 2  
Cl. I and 2  
A. Sax.  
Bsn.  
Tpt. I and 2  
Tbn. I and 2  
B. Tba.  
Tba.  
Tim.  
Xyl.

J = 112

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

J = 66

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

124

Clt. 1 and 2

Tbn. 1 and 2

Tim.

Fl. 1 and 2

Clt. 1 and 2

Tbn. 1 and 2

Tim.

Tbn. 1 and 2

Tim.

Vln. I

Vln. II

Vc.

Fl. 1 and 2

Pl.

Tim.

Vln. I

*l. solo*

*f* *ff* *s* *p* *ff*

*l. solo*

*f* *ff* *s* *p*

*fp* *fp* *fp*

*l. solo*

*f*

*s* *p*

*ff* *f*

*fp*

*Tranquillo*

*ff* *s* *p* *ff* *f*

*ff* *s* *f* *fp*

*Tranquillo*

*pp* *pp* *pp*

*rit.* *2* *4* *4* *J=72*

*pp*

Picc. *f*  
 Tpt. I and 2 *i solo con sord.* *p*  
 Vln. I *div.* *p*  
 Vln. II *p*

Tpt. I and 2 *senza sord.*  
 Vln. I *p*  
 Vln. II *p*

*Accel.*  
 Vln. I *j = 120*

A. Sax.  
 Ban.  
 Tba.  
*p*

Cym.  
 B.D. *p*

*J = 120*  
 Vln. I *sempre pp*  
 Vln. II *sempre pp*  
 Vla.  
 Vcl.  
 Cb.

A musical score page featuring ten staves of music. The instruments listed on the left are: CL. and 2, A. Sax., Bsn., Tbn. 1 and 2, Th., Cym., B.D., Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of two measures. In the first measure, the CL. and 2, A. Sax., and Bsn. play eighth-note patterns. The Tbn. 1 and 2, Th., and Cym. provide harmonic support. The B.D. has sustained notes. The Vln. I and Vln. II play sixteenth-note patterns. The Vla. and Vc. play eighth-note patterns. The Cb. has sustained notes. Measure two begins with a dynamic change. The CL. and 2, A. Sax., and Bsn. continue their eighth-note patterns. The Tbn. 1 and 2, Th., and Cym. maintain their harmonic function. The B.D. has sustained notes. The Vln. I and Vln. II play sixteenth-note patterns. The Vla. and Vc. play eighth-note patterns. The Cb. has sustained notes. The overall style is dense and rhythmic.

Musical score page 474, featuring two systems of music. The top system includes parts for Fl. 1 and 2, Ob. 1 and 2, Cl. 1 and 2, A. Sax., Ban., Tbn. I and 2, Tba., Cym., and B.D. The bottom system includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 1 shows woodwind entries with dynamic *f*. Measure 2 shows brass entries with dynamic *f*. Measure 3 shows strings playing eighth-note patterns. Measure 4 shows bassoon entries with dynamic *mf*.

Picc.

Fl. I and 2

Ob. I and 2

C. I and 2

A. Sax.

Bsn.

Hn. I and 2

Hn. 3 and 4

Tbn. I and 2

B. Tbn.

Cym.

B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page shows a musical score for a large orchestra. The instrumentation is listed on the left: Picc., Fl. I and 2, Ob. I and 2, C. I and 2, A. Sax., Bsn., Hn. I and 2, Hn. 3 and 4, Tbn. I and 2, B. Tbn., Cym., B.D., Vln. I, Vln. II, Vla., Vc., and Cb. The score is organized into measures separated by vertical bar lines. Dynamics such as *ff*, *f*, and *ff* are placed above specific measures. The woodwind section (Picc., Flutes, Oboes, Clarinets, Bassoon) has sustained notes or chords in the first few measures. The brass section (Horns, Trombones, Bass Trombone) begins with dynamic *ff*. The strings (Violins, Violas, Cellos, Double Bass) enter later, with Violin I having a prominent eighth-note pattern. The bassoon and double bass provide harmonic support throughout the section.

476

*poco più mosso*  $\text{♩} = 126$ 

Musical score page 476, featuring a system of ten staves. The top section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trombone 1 and 2, Bass Trombone, and Timpani. The bottom section includes Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is set in common time, with a tempo of  $\text{♩} = 126$ . The instrumentation is divided into woodwind, brass, and strings. The woodwinds play sustained notes or simple patterns, while the brass provide harmonic support. The strings, particularly the basses, contribute to the rhythmic drive of the piece.

A page of musical notation for orchestra, page 477. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Horn 1 and 2, Trombone 1 and 2, Bass Trombone, Violin 1, and Cello. The notation shows various musical measures with specific dynamics and articulations.

181

Picc.

Fl. I and 2

Ob. I and 2

Cl. I and 2

Cl. I and 2

A. Sax.

Bassn.

Hn. I and 2

Hn. 3 and 4

Tpt. I and 2

Tbn. I and 2

B. Tbn.

Trom.

S. D.

Glock.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*110*                    *ben in tempo*

Picc.

Fl. 1 and 2

Ob. 1 and 2

Cl. 1 and 2

A. Sax.

Bass.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Tbn. 1 and 2

B. Tbn.

Tba.

S. D.

Glock.

Vin. I

Vin. II

Vla.

Vcl.

Cb.

480

Handwritten musical score page 480. The score consists of eight staves, each with a dynamic marking and specific performance instructions.

- Fl. 1 and 2:** Dynamic  $f$ . Measure 1: Upward arrow with a small circle, followed by a short note. Measures 2-5: Rests.
- Cl. 1 and 2:** Measure 1:  $f$ , dynamic  $s2$ . Measures 2-5: Rests.
- Tbn. 1 and 2:** Measure 1:  $f$ . Measures 2-5:  $p$ .
- B. Tbn.:** Measure 1:  $f$ . Measures 2-5:  $p$ .
- Timp.:** Measure 1:  $f$ . Measures 2-5: Rests.
- Vln. I:** Measure 1:  $f$ . Measures 2-5:  $b\bar{p}$ .
- Vln. II:** Measure 1:  $f$ . Measures 2-5:  $b\bar{p}$ .
- Vc.:** Measure 1:  $f$ . Measures 2-5: Rests.



*Meno Mosso* J = 92

PI. 1 and 2  
Ob. 1 and 2  
CL 1 and 2  
A. Sax.  
Bar.  
Hn. 1 and 2  
Hn. 3 and 4  
Tpt. 1 and 2  
Tbn. 1 and 2  
B. Tbn.  
Tba.

*Meno Mosso* J = 92

Vln. I  
Vln. II  
Cb.

205

Fl. 1 and 2

Ob. 1 and 2

Ct. 1 and 2

A. Sax.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Tbn. 1 and 2

B. Tbn.

Tba.

S. D.

B. D.

Vln. I

Vln. II

109

Ob. 1 and 2

Cl. 1 and 2

Bsn.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Tbn. 1 and 2

B. Tbn.

Tba.

Timp.

hard sticks

ff

S. D.

B.D.

ff

Vln. I

Vln. II

Vcl.

Cb.

2/8

Picc. *p*

Ft. 1 and 2 *p*

Ob. 1 and 2 *p*

Ct. 1 and 2 *p*

A. Sax. *p*

Bsn. *p*

Hn. 1 and 2 *p*

Hn. 3 and 4 *p*

Tpt. 1 and 2 *p*

Tbn. 1 and 2 *p*

B. Tbn. *p*

Tba. *p*

S. D.

B.D.

Vln. I *p*

Vln. II *p*

Cb.

2/4

2/4

Picc.

Fl. 1 and 2

Ob. 1 and 2

Cl. 1 and 2

A. Sax.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Glock.

Xyl.

Hp.

Pno.

Bsn.

Cb.

2/4

3/4

3/4

3

Cym.

B.D.

Hp.

Pno.

This musical score page contains four staves. The top staff is for Cym. (Cymbal), the second for B.D. (Bass Drum), the third for Hp. (Horn), and the bottom for Pno. (Piano). Measure 219 starts with a dynamic of **ff**. The Cym. and B.D. staves have sixteenth-note patterns. The Hp. staff has eighth-note patterns. The Pno. staff has sixteenth-note patterns. Measure 220 begins with a dynamic of **ff ff**. The Cym. and B.D. staves continue their sixteenth-note patterns. The Hp. staff has eighth-note patterns. The Pno. staff has sixteenth-note patterns.

120

Picc.

Fl. I and 2

Ob. I and 2

Cl. I and 2

A. Sax.

Hn. I and 2

Hn. 3 and 4

Tpt. I and 2

Tbn. I and 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Xyl.

Pno.

Vln. I

Vln. II

22.1

Picc.

Fl. 1 and 2

Ob. 1 and 2

Cl. 1 and 2

A. Sax.

Hn. 1 and 2

Hn. 3 and 4

Tpt. 1 and 2

Tbn. 1 and 2

B. Tbn.

Tba.

Cym.

Glock.

Pno.

224

Cym.

B.D.

Hp.

Pno.

This musical score page contains four staves. The top two staves are for Cym (Cymbals) and B.D. (Bass Drum), both with short note heads. The third staff is for Hp. (Harp), featuring vertical stems and dynamic markings such as  $\text{fff}$  and  $\text{p}$ . The bottom staff is for Pno. (Piano), also with vertical stems and dynamic markings like  $\text{fff}$  and  $\text{p}$ . The page number 489 is at the top right, and the measure number 224 is at the top left.

490

**Picc.**

**Fl. 1 and 2**

**Ob. 1 and 2**

**C. 1 and 2**

**Hn. 1 and 2**

**Hn. 3 and 4**

**Tpt. 1 and 2**

**Tbn. 1 and 2**

**B. Tbn.**

**Cym.**

**Hp.**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

slightly  
slower... a tempo

slightly  
slower... a tempo

Picc. 2/2 *slightly slower* 3/8 *accel.* 4/4 *a tempo*  
 Fl. 1 and 2  
 Cl. 1 and 2  
 Hn. 1 and 2  
 Hn. 3 and 4  
 Tpt. 1 and 2  
 Tbn. 1 and 2  
 B. Tbn.  
 Tba.  
 Timp.  
 Cym.  
 S. D.  
 Hp.  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.

Fl. 1 and 2      235      6      8      4      

136

Picc. *ppp*

Fl. I and 2 *ppp* *ff*

Ob. I and 2 *ppp* *ff*

C. II and 2 *ppp* *ff*

A. Sax. *ppp* *ff*

Bsn. *pp* *ff*

Cym. *pp* *ff*

Glock. *pp* *ff*

Xyl. *pp* *ff*

Hp. *pp* *ff*

Pno. *ppp*

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Vln. II *pp* *ff*

Vla. *col legno battuto* *pp* *ff*

Vc. *pp* *ff*

Cb. *col legno battuto* *ff*

217

Bsn.

Tbn. 1 and 2

B. Tbn.

Tha.

Timp.

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

## **FOUR SOLOS**

1. *Slåttar* for double bass (2000) 5 minutes
2. *Motus* for bass clarinet (2005) 4 minutes
3. *Ictus* for flute (alto and C flute) (2006) 4 minutes
4. *90 Seconds for Annaghmakerrig* for piano (2006)

*for Malachy Robinson*

# Slattar

For solo doublebass

Kevin O Connell

*J = 90*

13

19

25

30

*sostenuto*

34

38

$\lambda_3 = \lambda, \lambda = 180$

41

Bars 36 - 38, and throughout the score, notes marked with crosses are pizzicato.

496

44

$\text{♩} = \text{♩} = 144$

47

51

54

*cresc.* .....

56

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

58

*ff*

63

69

74

79

84

$\text{♩} = \text{♪}, \text{♩} = 120$

88 (arco)  $\text{V}$   $\text{n}$   $\text{--}$   $\text{--}$   $\text{--}$   $\text{--}$

93  $\text{mf}$   $\text{V}$   $\text{n}$   $\text{--}$   $\text{--}$   $\text{--}$   $\text{--}$

95  $\text{V}$   $\text{gliss.}$   $\text{n}$   $\text{--}$   $\text{--}$   $\text{--}$   $\text{ff}$

96  $\text{A.6} = \text{A}, \text{A.} = 80$

97  $\text{sub pp}$

98  $\text{♪} \text{♪}$  = 144

498

*cresc.*

99  $\text{♪} \text{♪}$  = 180

Molto sostenuto

*p cantabile*

*ff*

102

108

$\text{♩} \text{♩}$  = 90

114 *ff furiously*

120

125

130

This page contains ten staves of musical notation for a bassoon part. The music is primarily in common time, with some measures in 3/8 and 2/4 time. The key signature varies throughout, with sections in B-flat major, A major, and G major. Dynamic markings include crescendo, fortissimo (ff), molto sostenuto, piano cantabile, and ff furiously. Articulation marks like dots and dashes are present on many notes. Measure numbers 98, 99, 102, 108, 114, 120, 125, and 498 are explicitly labeled.

135

499

140

*sub. p cantabile*

144

146

*mf*

149

5

*pp*

154

7:4      3:2      3:2      3:2

cresc..... 5:4 .....

157

*cresc.....*

*ff*      5:4      >      >      5:4      *fff*

*for Sarah Watts*  
**MOTUS**  
for solo bass clarinet

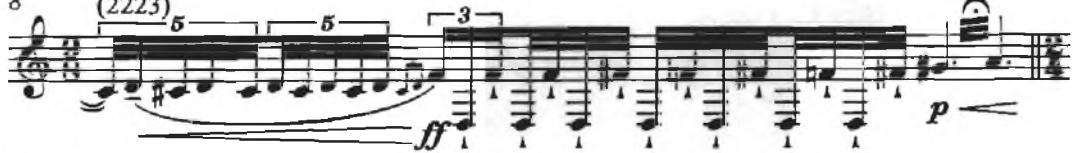
Kevin O Connell

*L.* = 60

Bass Clarinet in B<sub>b</sub> 

(2223) 4 B. Cl. 

6 B. Cl. 

8 B. Cl. (2223) 5 5 3 

9 B. Cl. *L.* = 90 3 3 3 

14 B. Cl. 3 3 3 

19 B. Cl. 3 3 3 

24 B. Cl. *L.* = 135 6 6 3 = 3, *L.* = 135 

28 B. Cl. *p* 

B. Cl. 32

B. Cl. 33  $\text{J}+\text{J}=\text{J}=108$

*ff* *p*

B. Cl. 36

B. Cl. 42  $\text{J}_5 = \text{J}, \text{J.} = 90$   $\text{J.} = \text{J.} = 90$  freely, quasi improv

*f* *pp*

B. Cl. 45 *f* *pp* *f* *pp* *f* *pp*

(Play as if the first two notes of a quintuplet, and gradually build up; the notes under brackets always at similar dynamic and tempo)

B. Cl. 48 *f* *pp* *f* *pp*

B. Cl. 50 *f* *pp*

B. Cl.

51

53

B. Cl.

56

$\lambda_5 = \lambda, \lambda + \lambda = 180$

B. Cl.

59

$\lambda = \lambda$

B. Cl.

62

( $\lambda = 150$ )

B. Cl.

64

$\lambda + \lambda = 108$

B. Cl.

67

$\lambda \rightarrow \lambda = 135$

B. Cl.

69

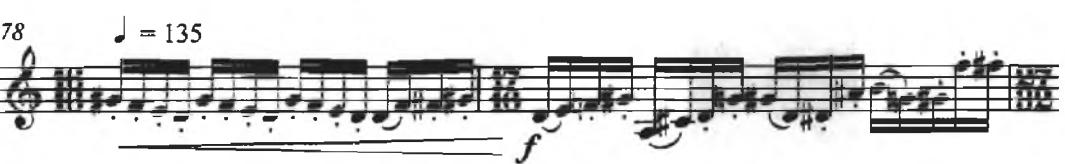
B. Cl.

Measure 51: Treble clef, 5 sharps. Measures 52-53: Treble clef, 5 sharps. Measure 54: Treble clef, 3 sharps. Measure 55: Treble clef, 3 sharps. Measure 56: Treble clef, 3 sharps. Measure 57: Treble clef, 3 sharps. Measure 58: Treble clef, 3 sharps. Measure 59: Treble clef, 3 sharps. Measure 60: Treble clef, 3 sharps. Measure 61: Treble clef, 3 sharps. Measure 62: Treble clef, 3 sharps. Measure 63: Treble clef, 3 sharps. Measure 64: Treble clef, 3 sharps. Measure 65: Treble clef, 3 sharps. Measure 66: Treble clef, 3 sharps. Measure 67: Treble clef, 3 sharps. Measure 68: Treble clef, 3 sharps. Measure 69: Treble clef, 3 sharps.

72 B. Cl. 

74 B. Cl. 

76 B. Cl. 

78 B. Cl. 

80 B. Cl. 

82 B. Cl. 

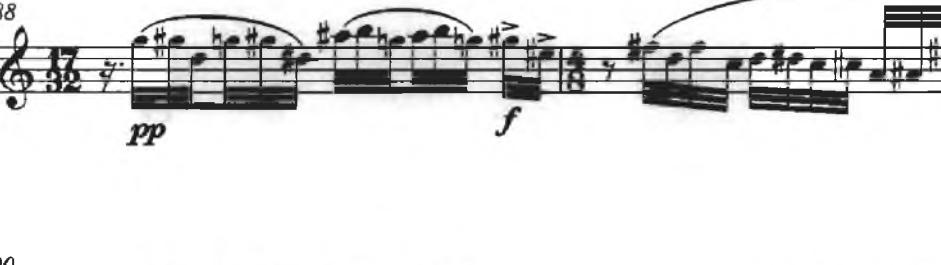
83 B. Cl. 

84 B. Cl. 

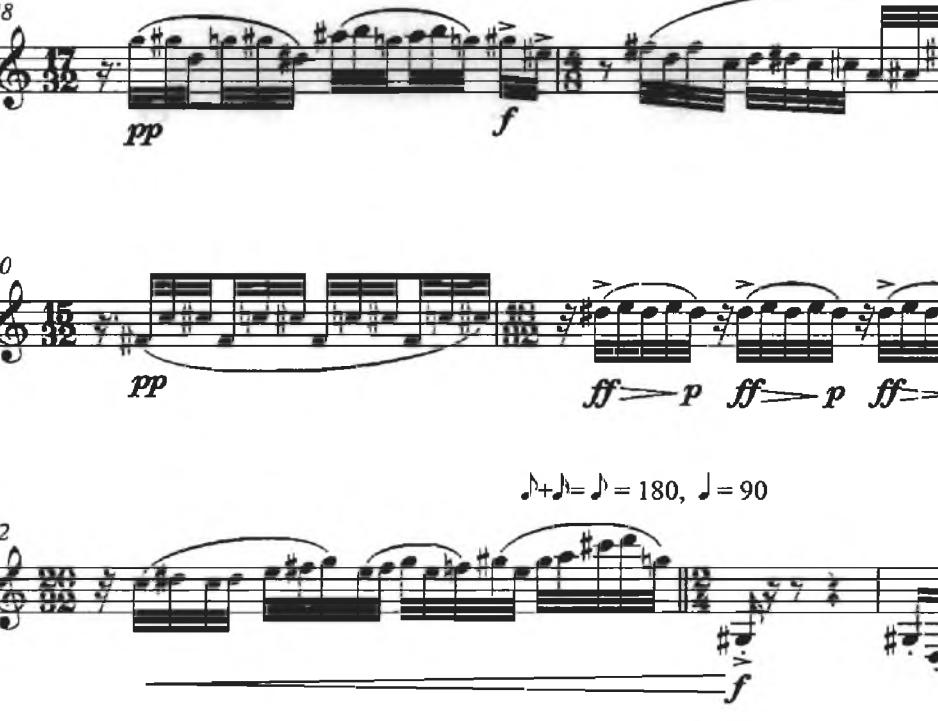
504

B. Cl. 86 

B. Cl. 88 

B. Cl. 90 

$\text{♪} + \text{♪} = \text{♩} = 180, \text{♩} = 90$

B. Cl. 92 

B. Cl. 95 

B. Cl. 100 

B. Cl. 105 

110 (x-notes 'slap')  
 B. Cl.

115  
 B. Cl.

120  
 B. Cl.

125  
 B. Cl.

129  $\text{J} = 135$   
 B. Cl.

131  
 B. Cl.

134 rall.  $\text{J} = 56$   
 B. Cl.

139  
 B. Cl.

142  
 B. Cl.

*for William Dowdall*

# ICTUS

for solo flute

**Slow, very flexible**  $\text{♩} = 60$

Kevin O Connell

Schoenberg Op.23 no. III **poco accel.** ..... **a tempo**

Alto Flute

**poco accel.** ..... **a tempo**

**poco con moto**  $\text{♩} = 72$

**poco f**

**poco f**

**poco f**

$\text{♪}_3 = \text{♪}$

The music for alto flute sounds a fourth lower than written. Also in the music for alto flute, accidentals apply only to the notes which they precede, but see note on page 2 for grace note groups.

**Slower, ad libitum** (*see note at bottom of page*)

ca.4"

sub *f* — *p*

ca.3"

"cut off" ca.2" // ca.5"

ca.3"

ca.2"

ca.5"

*f* — *p* — *f* — *ff*

ca.4" ca.2" ca.2" ca.2" ca.2" ca.6"

*p* — *f* — *p* — *f* — *p* — *f* — *p* — *ff* — *pp*

**Moderato**  $\text{J} = 144$

*p*

**accel.**

**poco** ..... a .....

The trill durations here are approximate. Durations may or may not include the grace note groups at the player's discretion. Grace notes to be executed as fast as possible. Accidentals within grace note groups apply for the whole group.

..... poco ..... fast rall..... Take Flute

Rhythmic, incisively = 90

Fl. ff (for execution of accents see note at bottom of page) mp

The accent in this and the following ten bars should suddenly 'leap out,' the dynamic to be as near to forte as this speed permits.



*sub mp*

*ff*

*fff* freely, quasi cadenza

5

*fff*

*J=90*

*ff molto brillante*

slightly slower, but still with power and brilliance

*ff*

a tempo  $\text{J} = 90$

*sub p*

$\text{J} = 72$

*ff*

ca.5"

Music for Treble Clef, One Sharp Key Signature.

Dynamics:  $p < f$ ,  $p < f$ ,  $p$ ,  $ff$ ,  $p < f$ ,  $p <$

Performance instructions: ca. 5"

Music for Treble Clef, One Sharp Key Signature.

Dynamics:  $ff$ ,  $p < ff$ ,  $f < ff$ ,  $p < ff$ ,  $p < ff$ ,  $p$

Music for Treble Clef, One Sharp Key Signature.

Dynamics:  $f > p$ ,  $ff$ , ca. 4",  $ff$ , ca. 3",  $f$

Music for Treble Clef, One Sharp Key Signature.

Dynamics:  $> p$ ,  $< > p$ ,  $f$ ,  $p$

Music for Treble Clef, One Sharp Key Signature.

Dynamics:  $pp$ ,  $ppp$

*For the 25th Anniversary of the Tyrone Guthrie Centre*

# 90" for Annaghmakerrig

for piano

Kevin O Connell

$\text{♪} = 120$

Piano {

7

$\text{♪} = 80$

10

16

$\text{♪} = 120$

20

Bars 19-24, the notes marked tenuto should have about twice the dynamic of other notes

23

*sub f p*

*ff risoluto*

26

30

33

*sub mp*

38

*=fff*

*p tranquillo*

$\text{♩} = 80$

42

46  $\text{♩} = 120$

50

53

59  $\text{♩} = 120$  pp

Appendix 1: Apollo's aria, *Apollo and Marsyas*, score, bars 100–183.  
Text with translation:

Effer aquam et moli cinge haec altaria vitta  
verbenasque adole pingues et mascula tura,  
coniugis ut magicis sanos avertere sacris  
experiar sensus; nihil hic nisi carmina desunt.

*ducite at urbe domum, mea carmina, ducite Daphnem.*  
carmina vel caelo possunt deducere lunam,  
carminibus Circe socios mutavit Ulixi,  
frigidus in pratis cantando rumpiter anguis.

*ducite ab urbe domum, mea carmina, ducite Daphnem.*  
terna tibi haec primum triplici diversa colore  
licia circumdo, terque haec altaria circum  
effigiem duco; numero deus impare gaudet.

*ducite ab urbe domum, mea carmina, ducite Daphnem.*  
necte tribus nodis ternos, Amarylli, colores:  
necte. Amarylli, modo et 'Veneris' dic 'vincula necto'.

*ducite ab urbe, domum, mea carmina, ducite Daphnem.*  
limus ut hic durescit et haec ut cera liquescit  
uno eodemque igni, sic nostro Daphnis amore,  
sparge molam et fragiles incende bitumine laurus.  
Daphne me malus domum, mea carmina, ducite Daphnem.

Bring water out and wreath this altar with soft strands of wool. Burn rich vervain and manly frankincense, that I may see what sorcery will do to stir that unimpassioned man of mine. Nothing is wanting here but magic spells. *Bring Daphnis from the town, my spells, bring Daphnis home.* Spells can pull down the moon herself from heaven. Circe transformed Odysseus's men. Sing the right spell and you can blast the clammy snakes that live in the fields. *Bring Daphnis* etc. I take three threads – three colours pick them out – and bind them round you first. Next. I walk round this altar with your effigy, three times. Odd numbers please the gods. *Bring Daphnis* etc. Twine the three colours, Amaryllis, in three knots. Come, twine them, Amaryllis, and say: 'These are the chains of Venus that I twine.' *Bring Daphnis* etc. This clay is hardened, and this wax is melted, by the selfsame fire. So may the fire of my love act on Daphnis. Scatter the salted grain and kindle crackling twigs of bay with pitch. The heartless Daphnis burns me up: I burn these bays to deal with him.

Translation by E.V. Rieu (see Commentary, footnote 27 on page 58, and Bibliography).

## Appendix 2 : A Note on the Recordings

All the recordings are live performances with the exception of the *Piano Trio*.

Of the *Five Piano études*, only Nos. 1 and 5 have so far been recorded. For the sake of completeness and to facilitate study, I have included midi soundfiles of the other three Etudes, Nos 2, 3 and 4. I have also included the midi file of *Ninety Seconds for Annaghmakerrig*.

Some of the pieces have been revised since the performances included here. These revisions are often more to do with notational than musical matters. But *Ictus* for solo flute contains one substantial alteration: the cadenza passage on the fifth stave of page 509.

Owing to a technical failure, the final few bars of the recording of *Apollo and Maryas* are missing.

### LIST OF RECORDINGS

*Four Orchestral Pieces*. The RTE National Symphony Orchestra of Ireland, conductor Gavin Maloney, the National Concert Hall Dublin, January 19th 2007

*Five Piano études*. Etudes Nos. 1 and 5 played by Izumi Kimura, Kathleen Brennan Hall, Royal Irish Academy of Music, November 10th 2005

*Apollo and Marsyas*. The Crash Ensemble, O Reilly Hall, Dublin, June 18th 2004

*Piano Trio*. Lontano Ensemble, recorded in London, 2005. Lorelt LNT 117

*Three Songs*. Anna Devin (soprano) and Deborah Kelleher (piano). The Kathleen Brennan Hall, RIAM, November 10th 2005

*The young are always right.* RIAM Symphony Orchestra, conductor James Cavanagh,  
National Concert Hall Dublin, January 30th 2007

*Slåttar* for solo double bass. Malachy Robinson (double bass), CMC recording 2004.  
CMC CD 04

*Ictus* for solo flute. William Dowdall (flute), University of Aukland, New Zealand,  
August 2006

*Motus* for bass clarinet. Sarah Watts (bass clarinet), Kathleen Brennan Hall, RIAM,  
November 10th 2005