PORTFOLIO OF ORIGINAL COMPOSITIONS WITH ANALYTICAL COMMENTARY

Volume II

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Submitted to Dublin City Unversity in partial fulfilment
of the requirements for the degree of Doctor of Philososphy.

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June 2007

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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

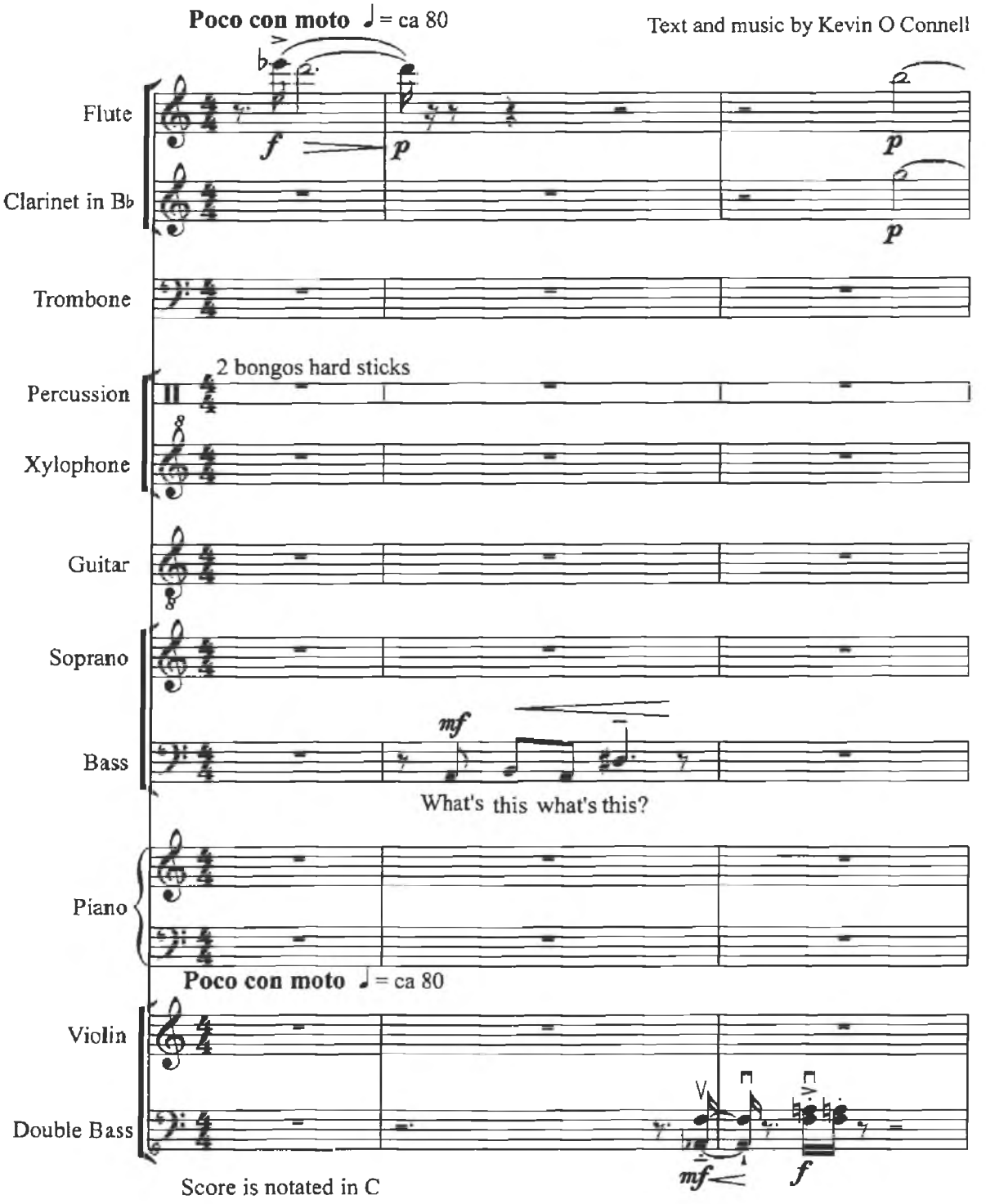
The English parts of the text of *Apollo and Marsyas* are my own composition. The idea that the musical contest between the two protagonists is rigged in Apollo's favour was suggested by Zbigniew Herbert's poem on the subject (see Commentary, Vol. I, p. 27, footnote 16, and Bibliography).

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.

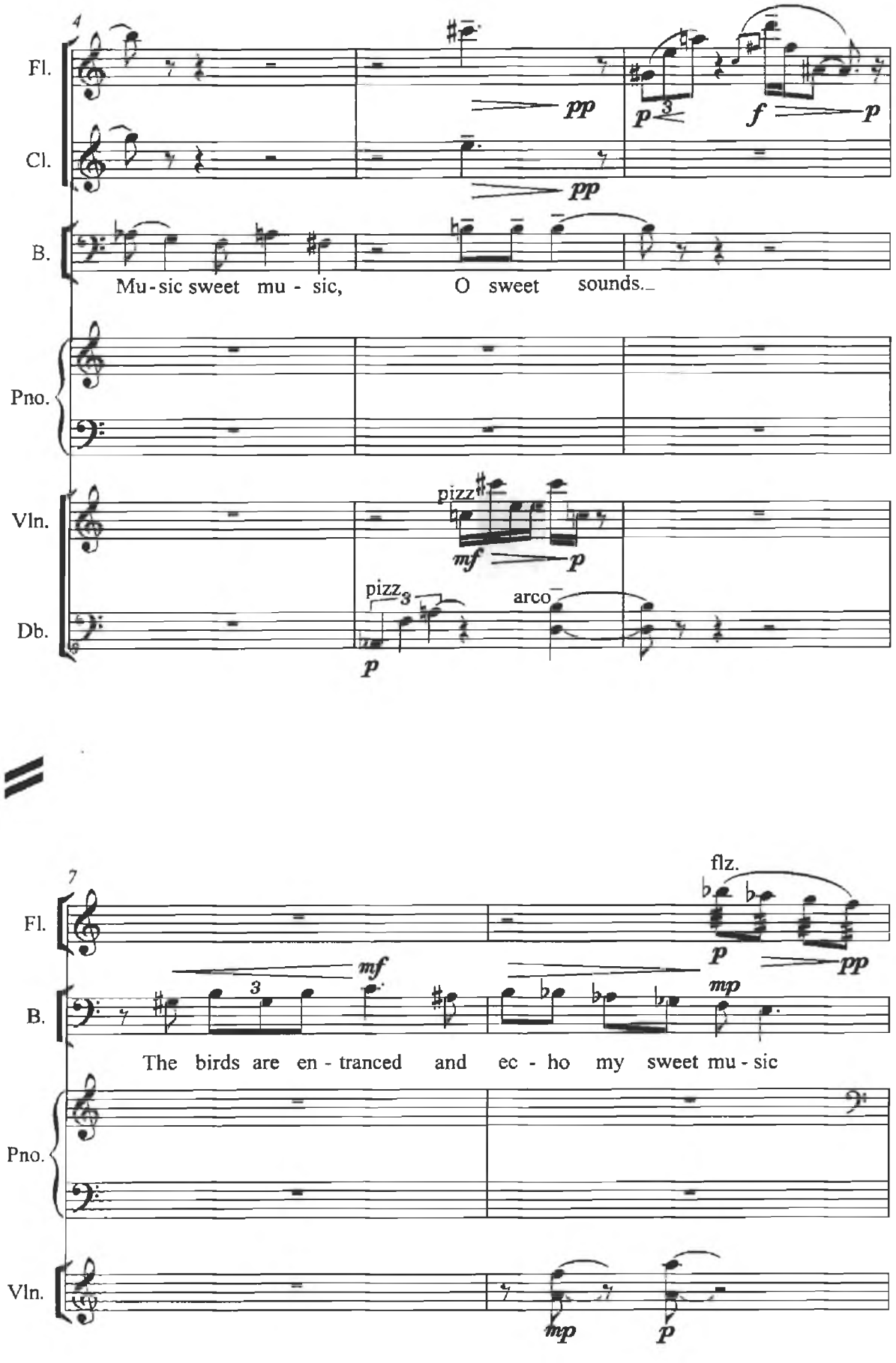
Apollo and Marsyas

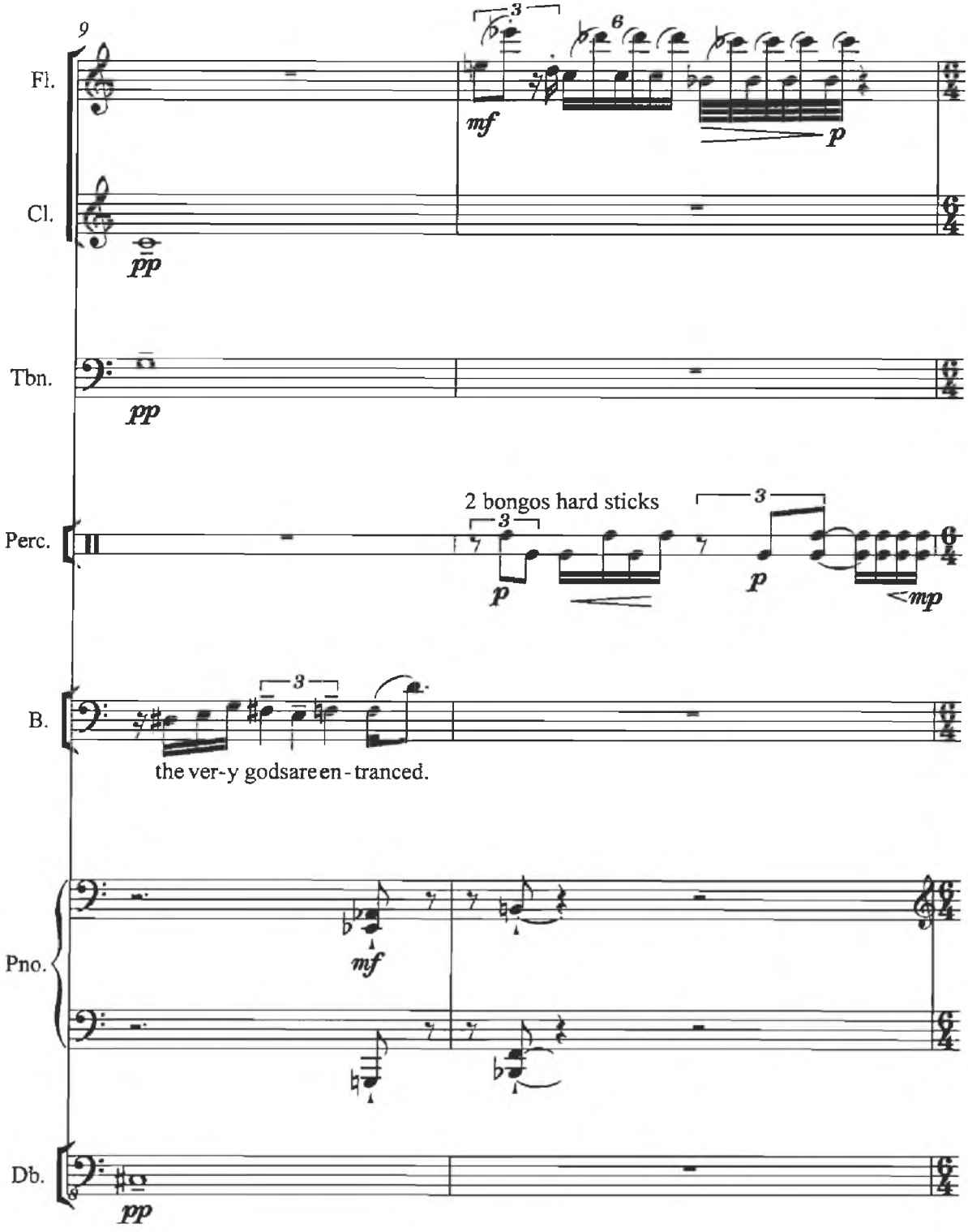
Dramatic Concerto for Soprano, Bass, Narrator and Instruments

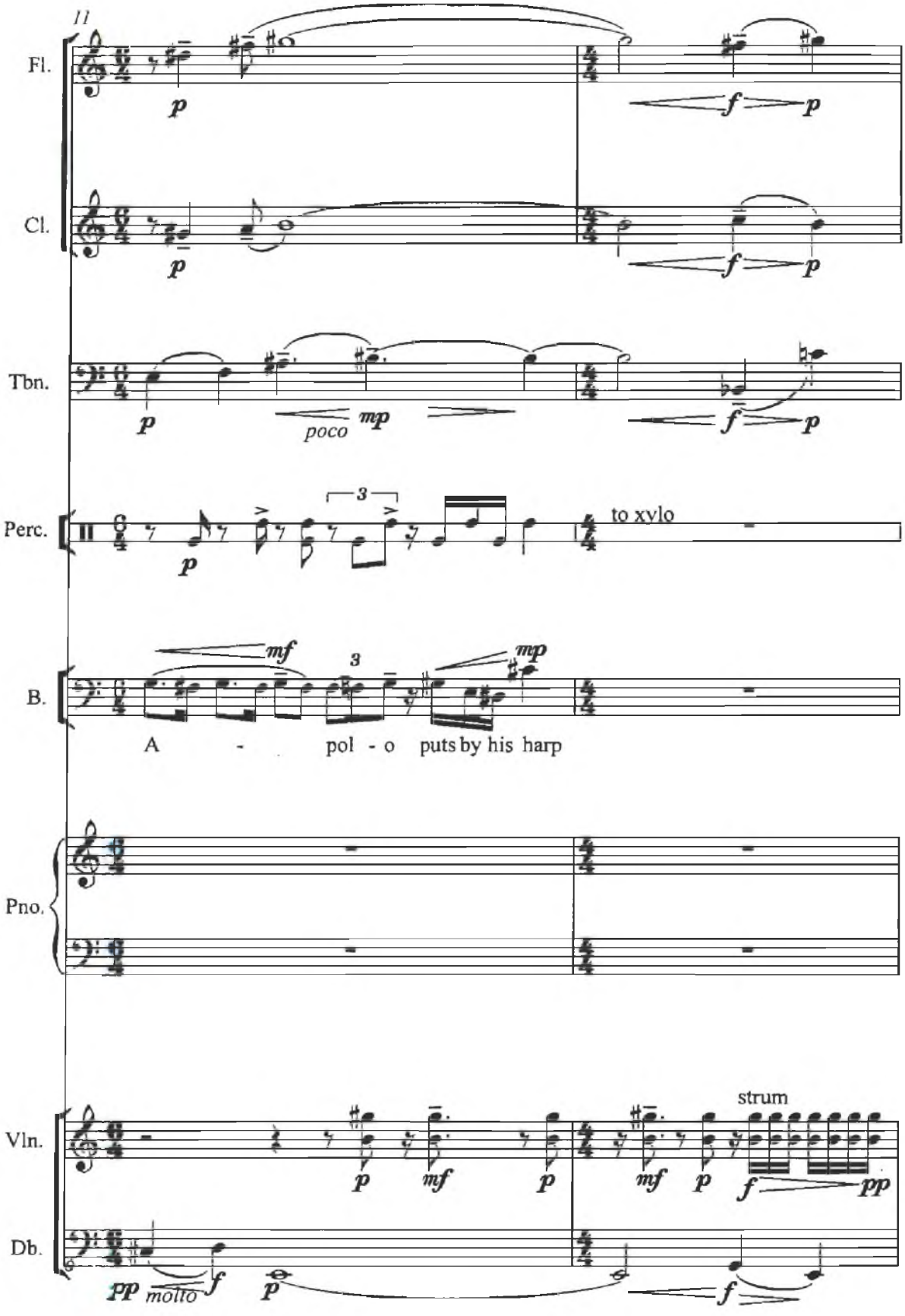
Narration/voice of Zeus:This is a story with two protagonists, musicians both:high and mighty Apollo,sun-god, founder of cities;and the earthy satyr Marsyas. Imagine:harp-strumming Apollo, challenged to a musical contest by a reed-blower, half-animal, half-man. Man-beast versus god. And the prize? Victor 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)

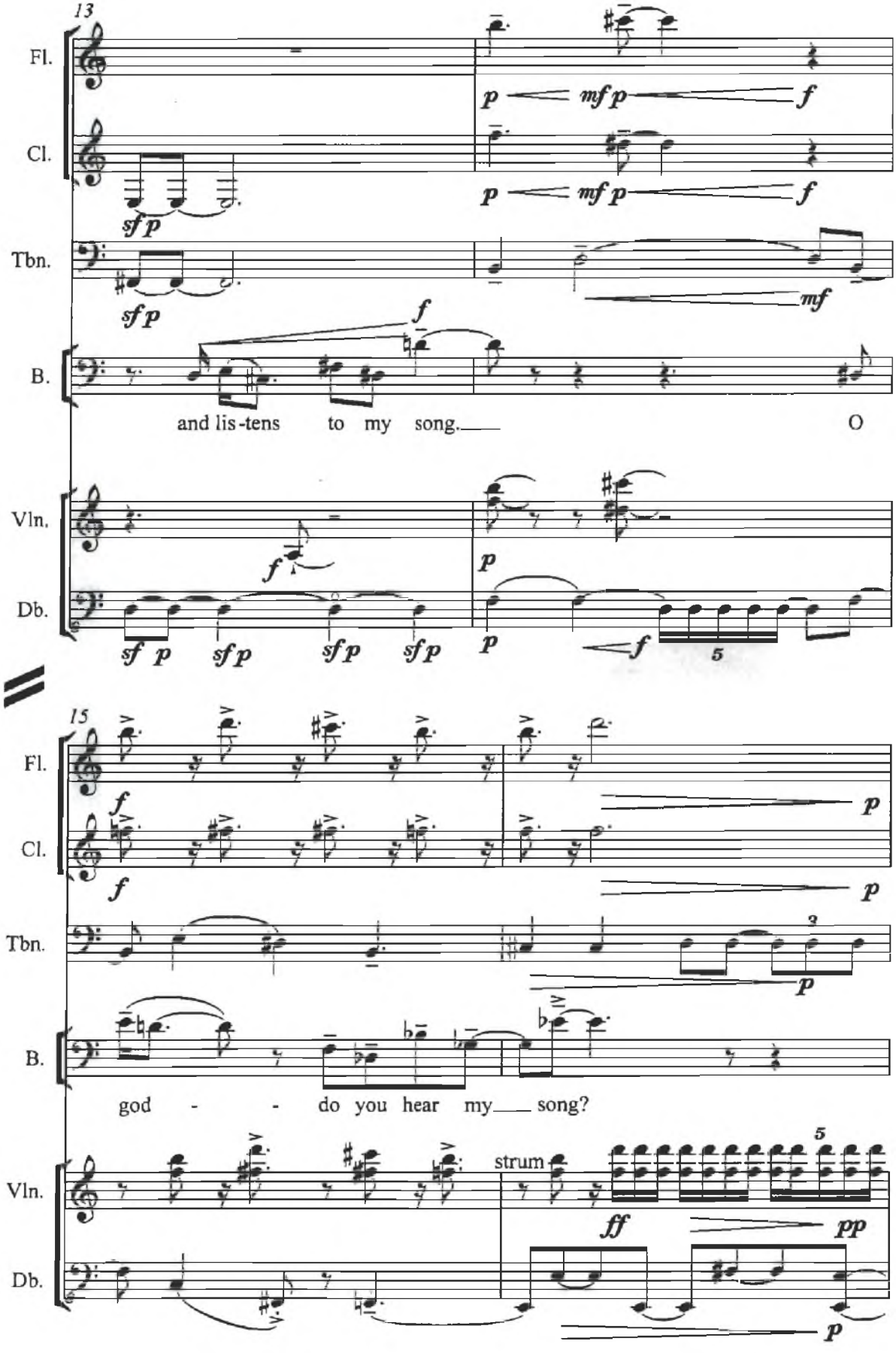


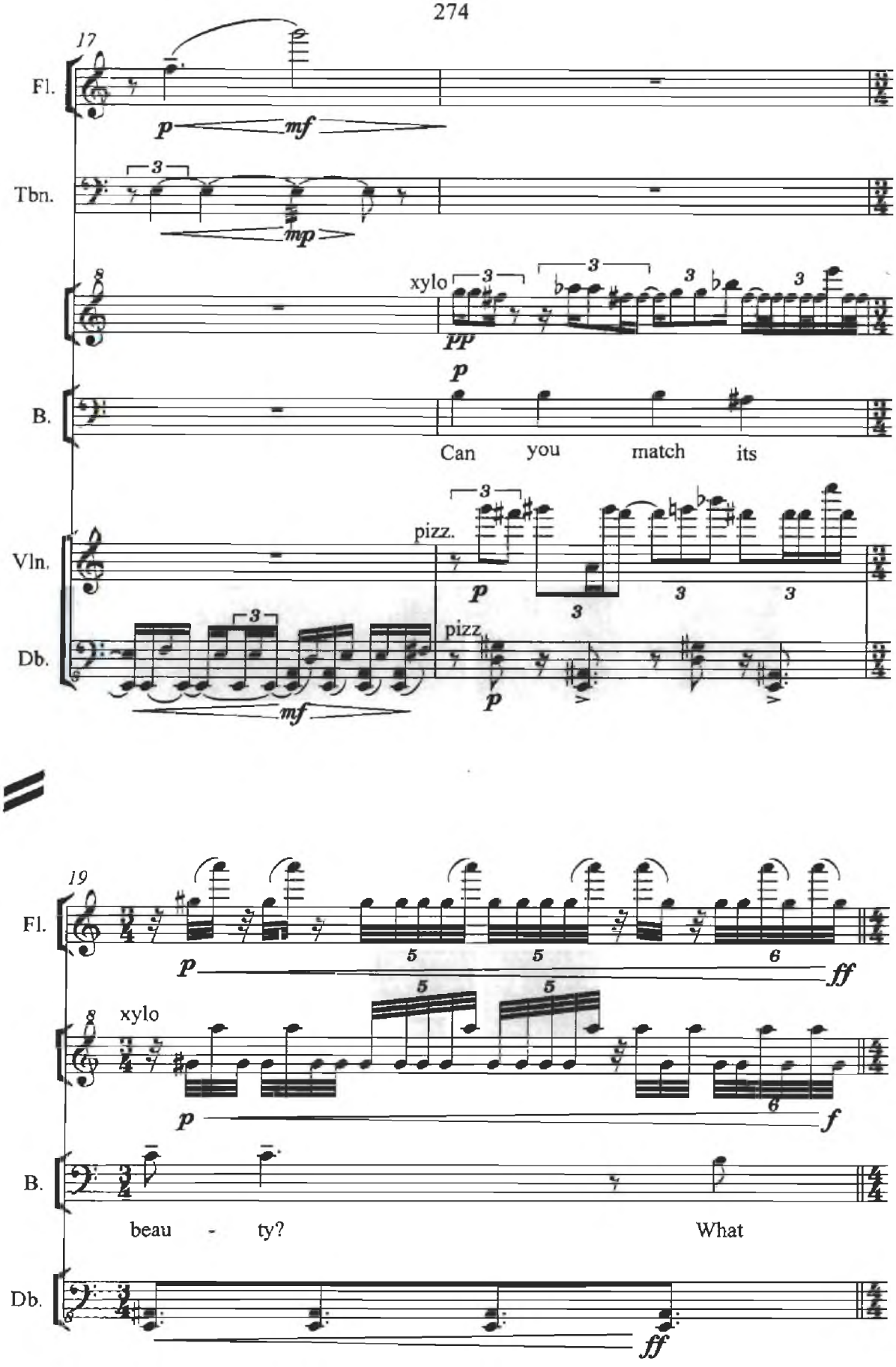
Score is notated in C

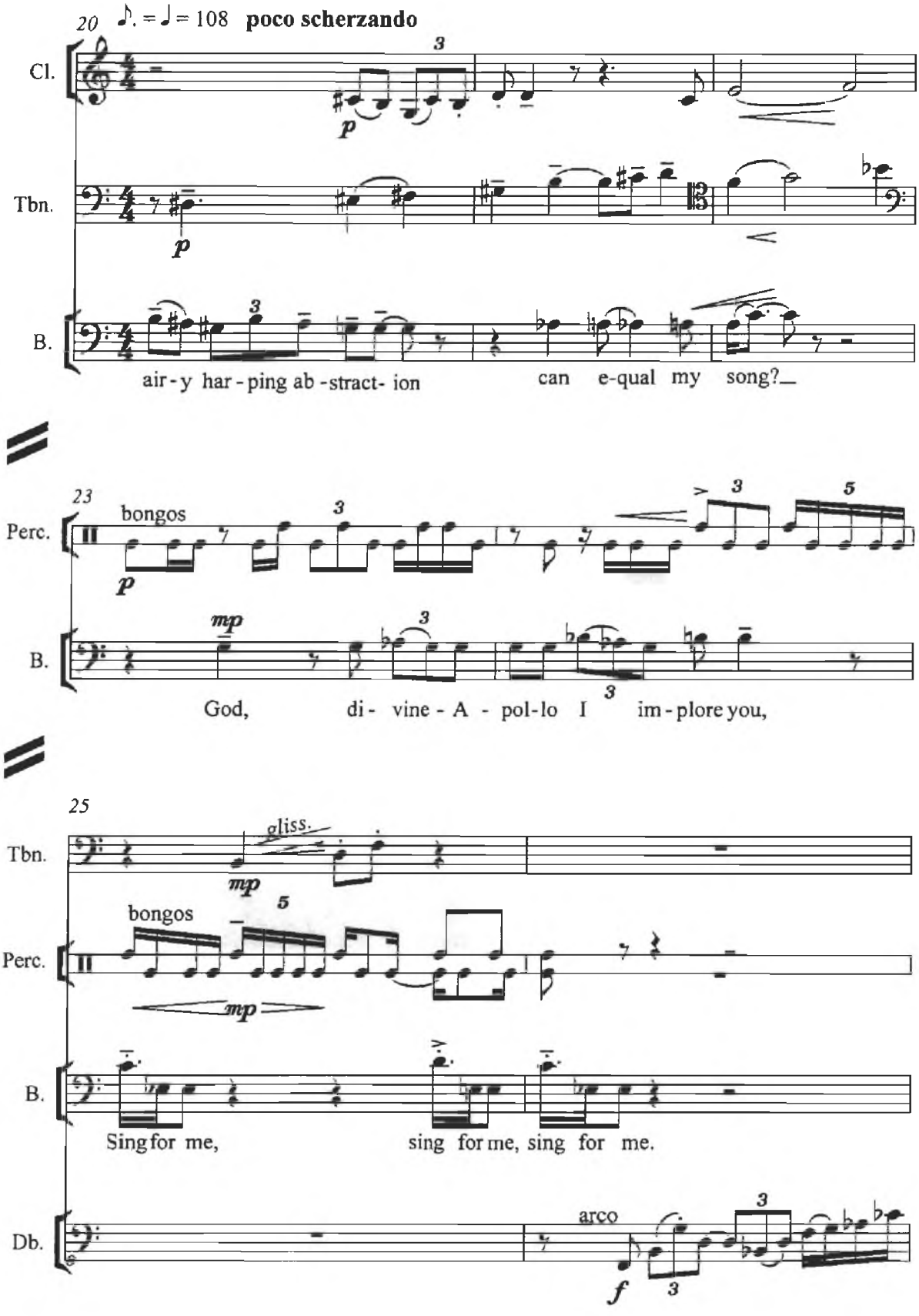

4
Fl.
Cl.
B.
Mu - sic sweet mu - sic,
O sweet sounds.
Pno.
Vln.
Db.
pizz
arco
7
flz.
The birds are en - tranced and ec - ho my sweet mu - sic

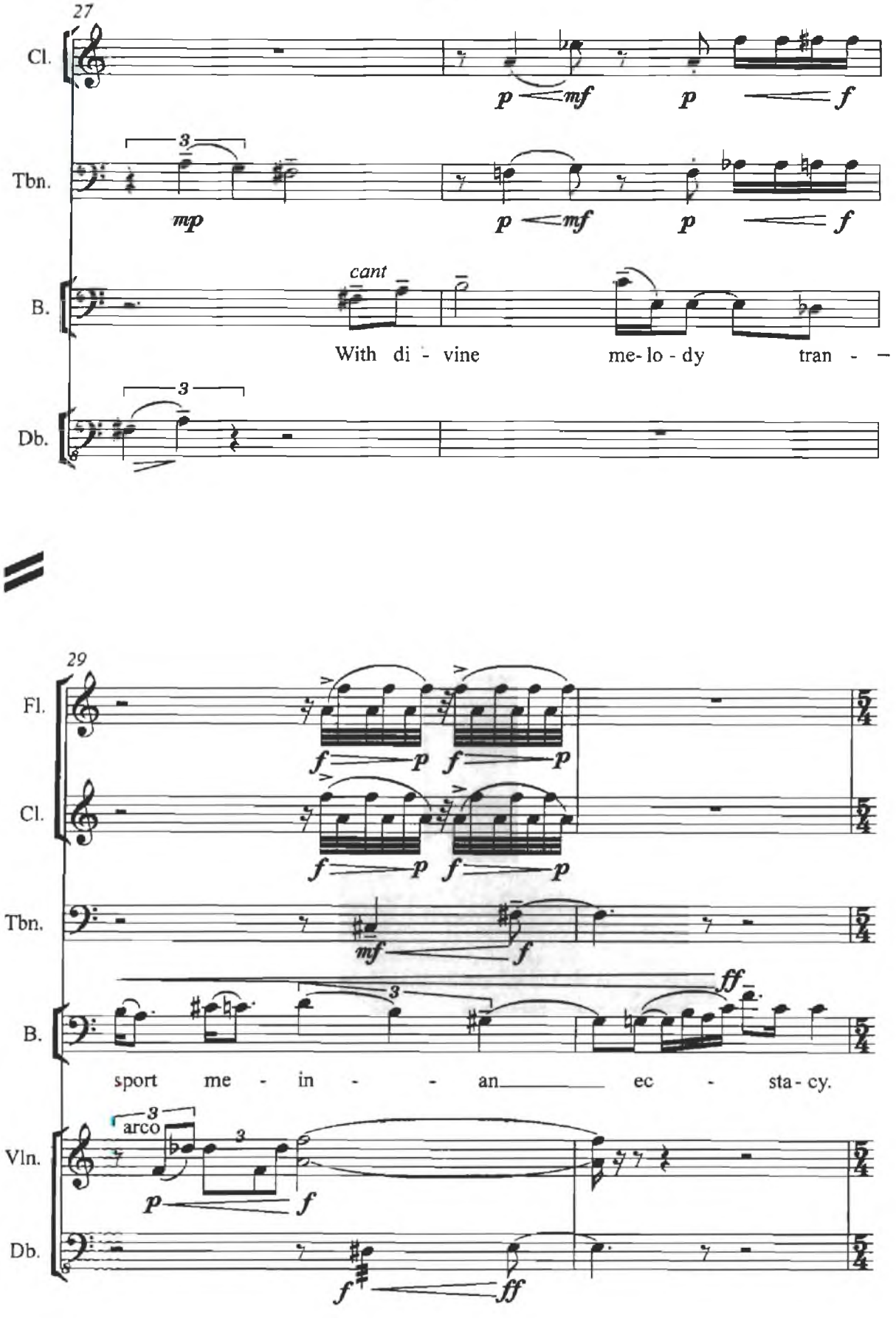

9
Fl.
Cl.
Tbn.
Perc.
B.
Pno.
Db.
mf
p
pp
2 bongos hard sticks
mp
the ver-y godsareen-tranced.

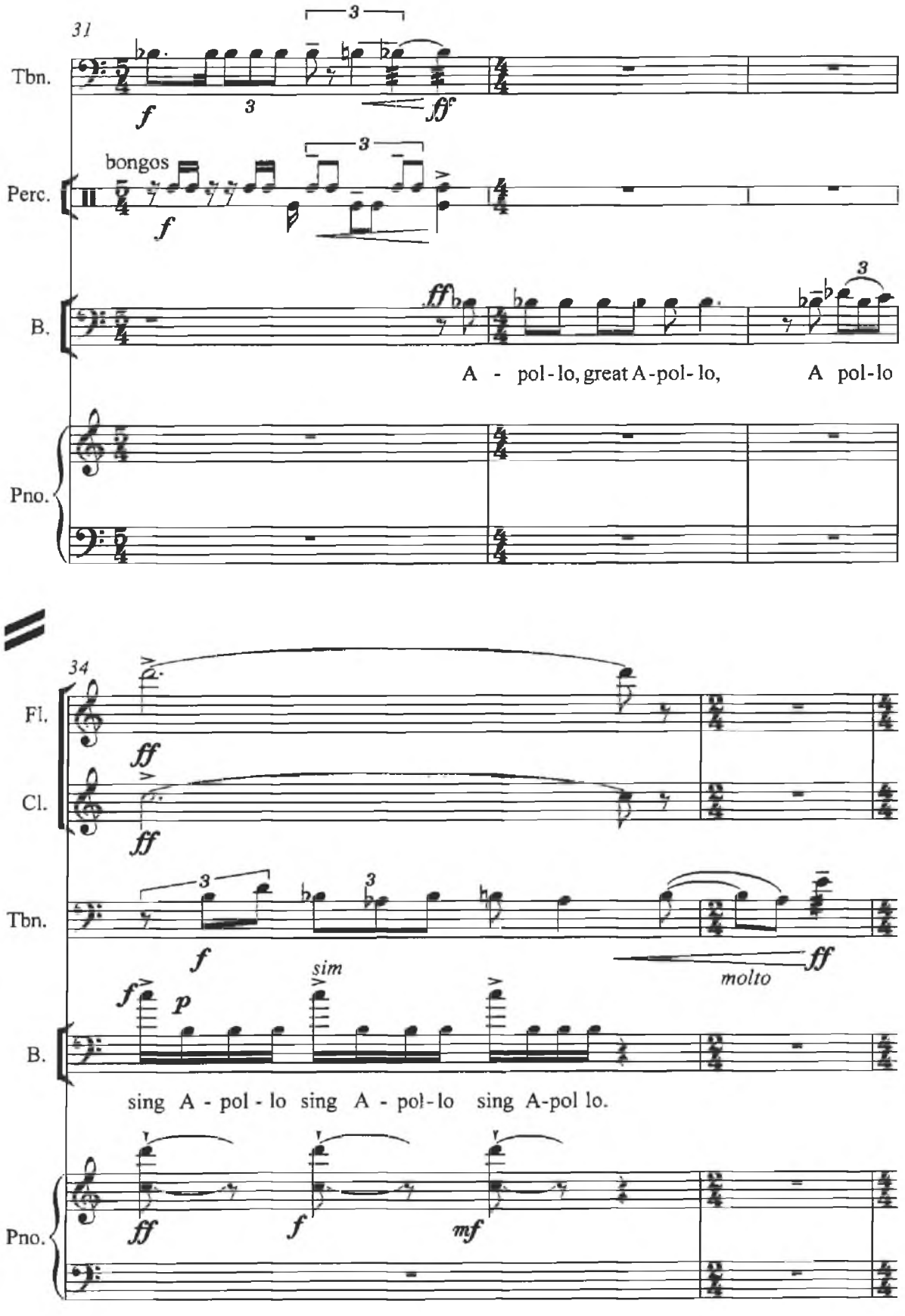

11
Fl.
Cl.
Tbn.
poco
Perc.
to xylo
B.
A - pol - o puts by his harp
Pno.
Vln.
strum
Db.
molto

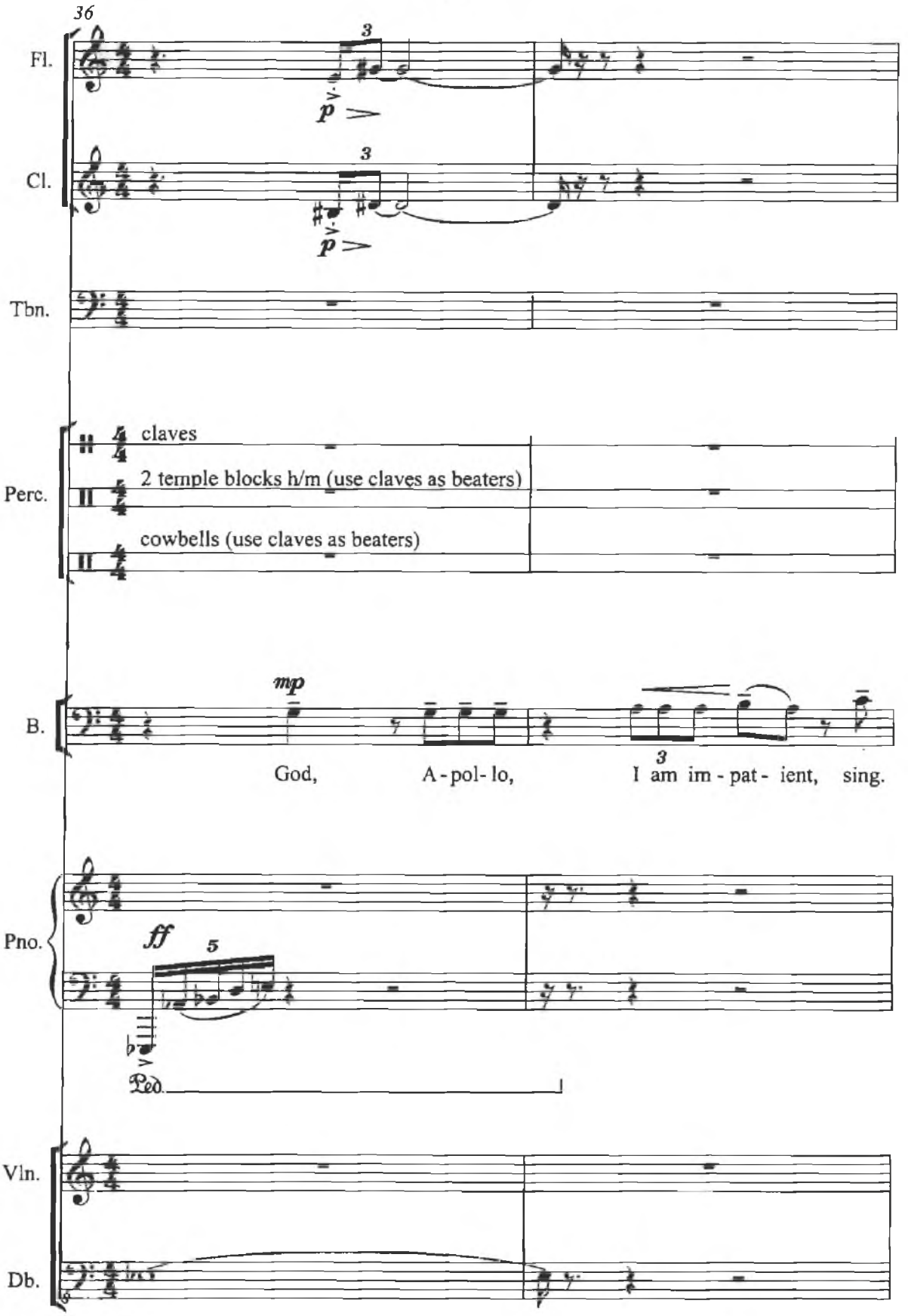

13
Fl.
Cl.
Tbn.
B.
Vln.
Db.
and lis-tens to my song.
O
15
god - - do you hear my song?
strum

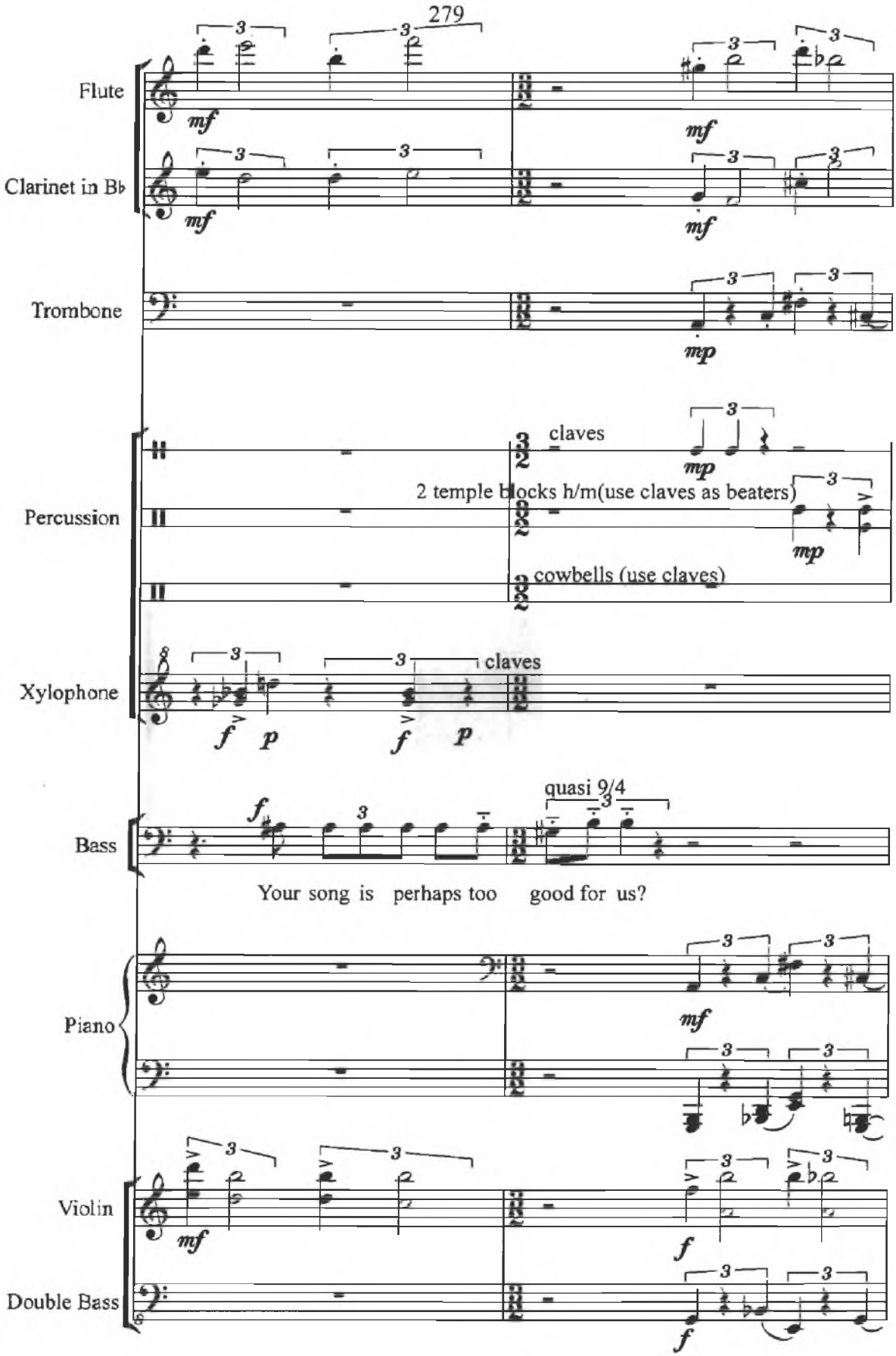

17
Fl.
Tbn.
xylo
B.
Can you match its
Vln.
pizz.
Db.
pizz.
19
Fl.
xylo
B.
beau - ty? What
Db.

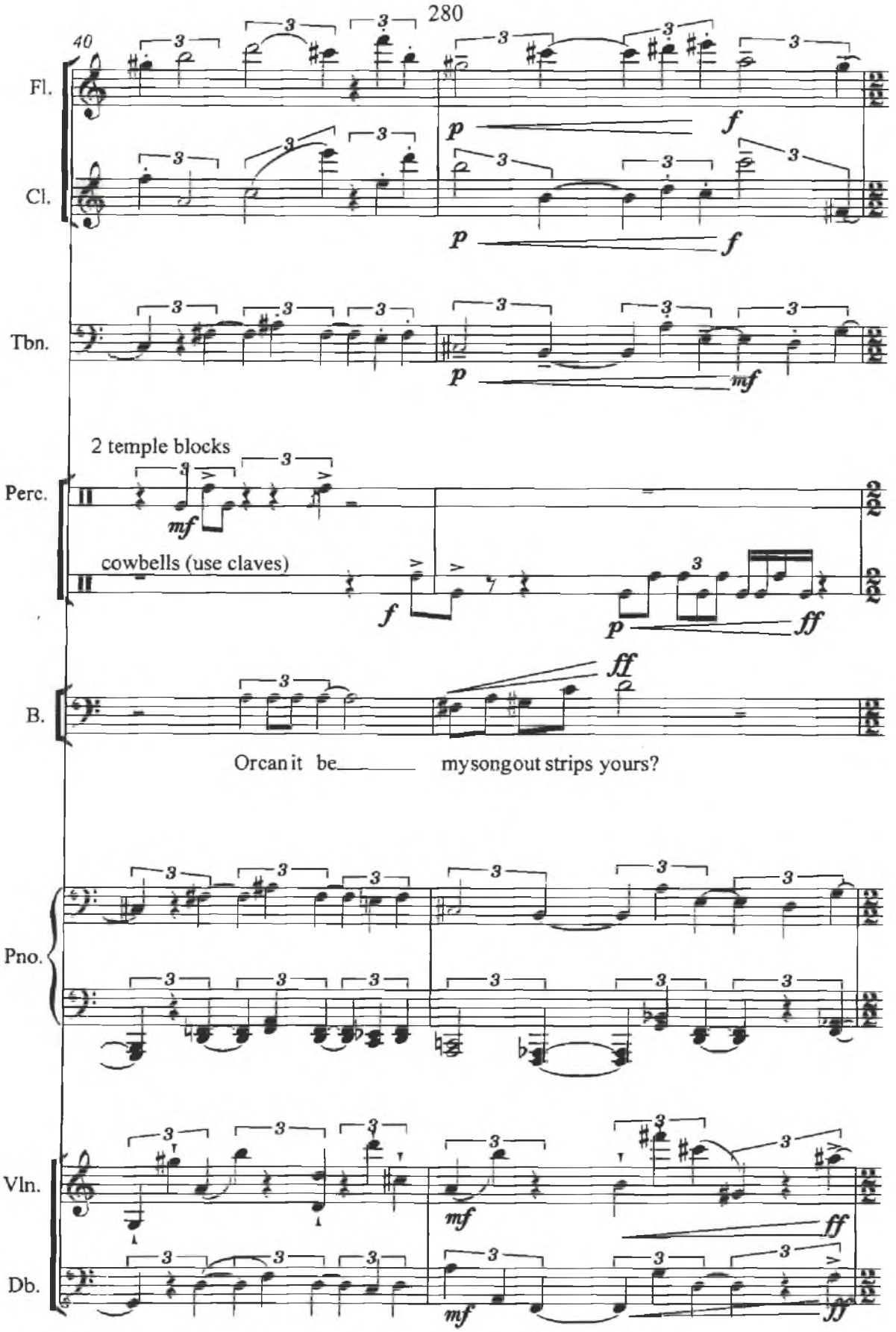

20
♪. = ♩ = 108 poco scherzando
Cl.
Tbn.
B.
air - y har - ping ab - stract- ion
can e-qual my song?
23
Perc.
bongos
B.
God, di - vine - A - pol-lo I im - plore you,
25
Tbn.
gliss.
Perc.
bongos
B.
Sing for me, sing for me, sing for me.
Db.
arco

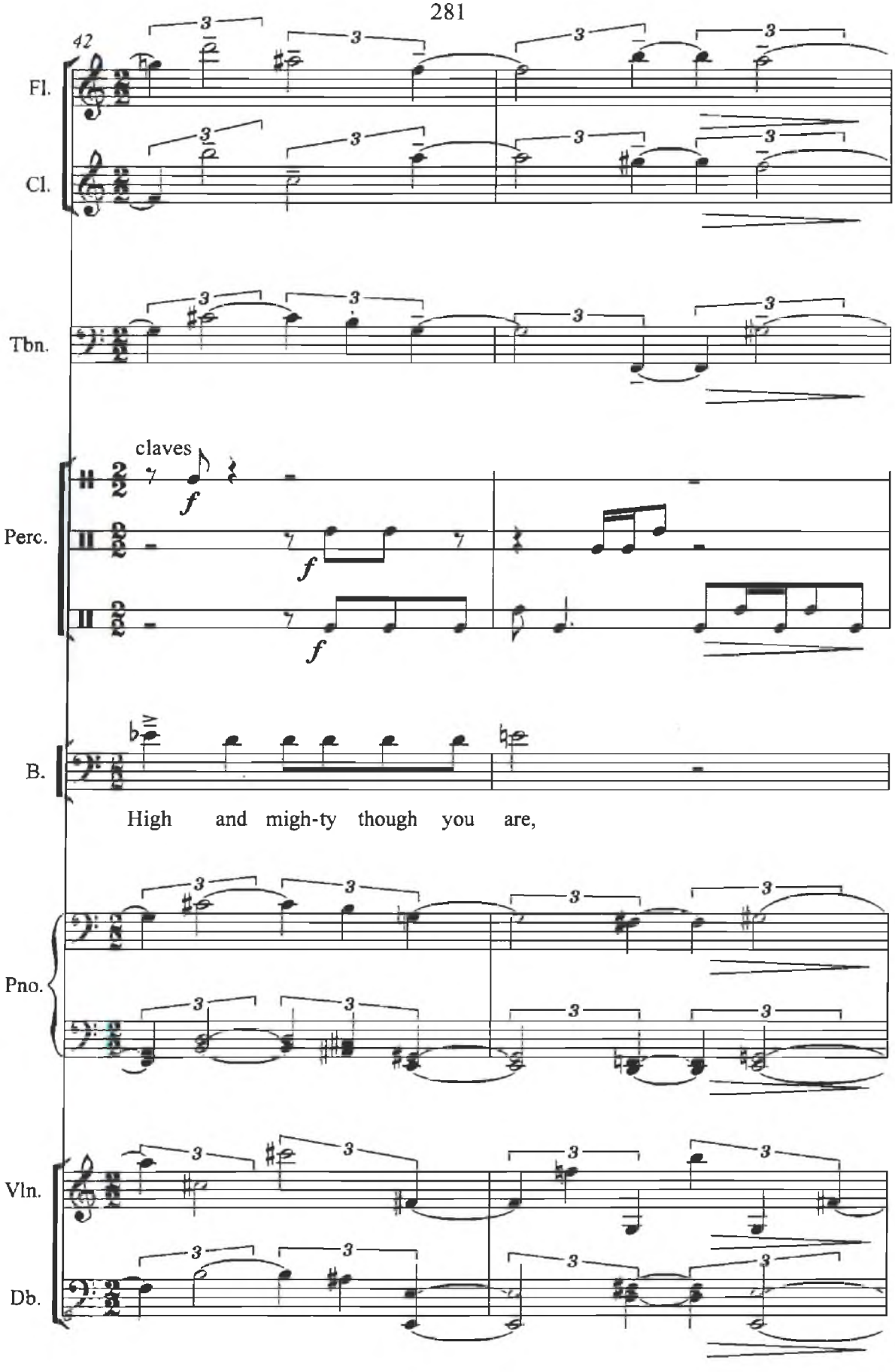

27
Cl.
Tbn.
B.
Db.
cant
With di - vine me- lo - dy tran - -
29
Fl.
Cl.
Tbn.
B.
sport me - in - - an ec - sta - cy.
Vln.
arco
Db.

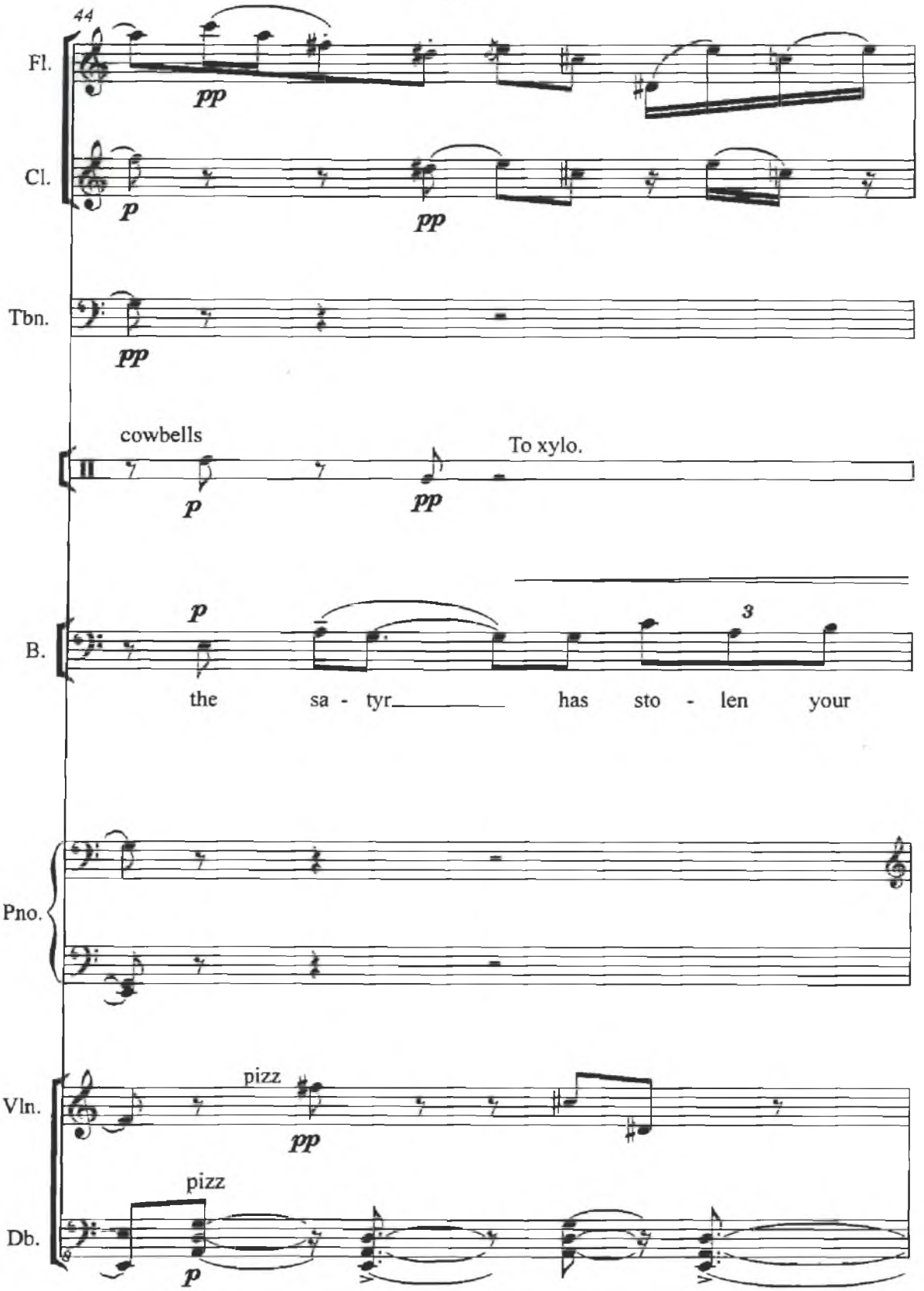

31
Tbn.
Perc.
bongos
B.
A - pol-lo, great A-pol-lo, A pol-lo
Pno.
34
Fl.
Cl.
Tbn.
molto
B.
sim
sing A - pol - lo sing A - pol-lo sing A-pol lo.
Pno.

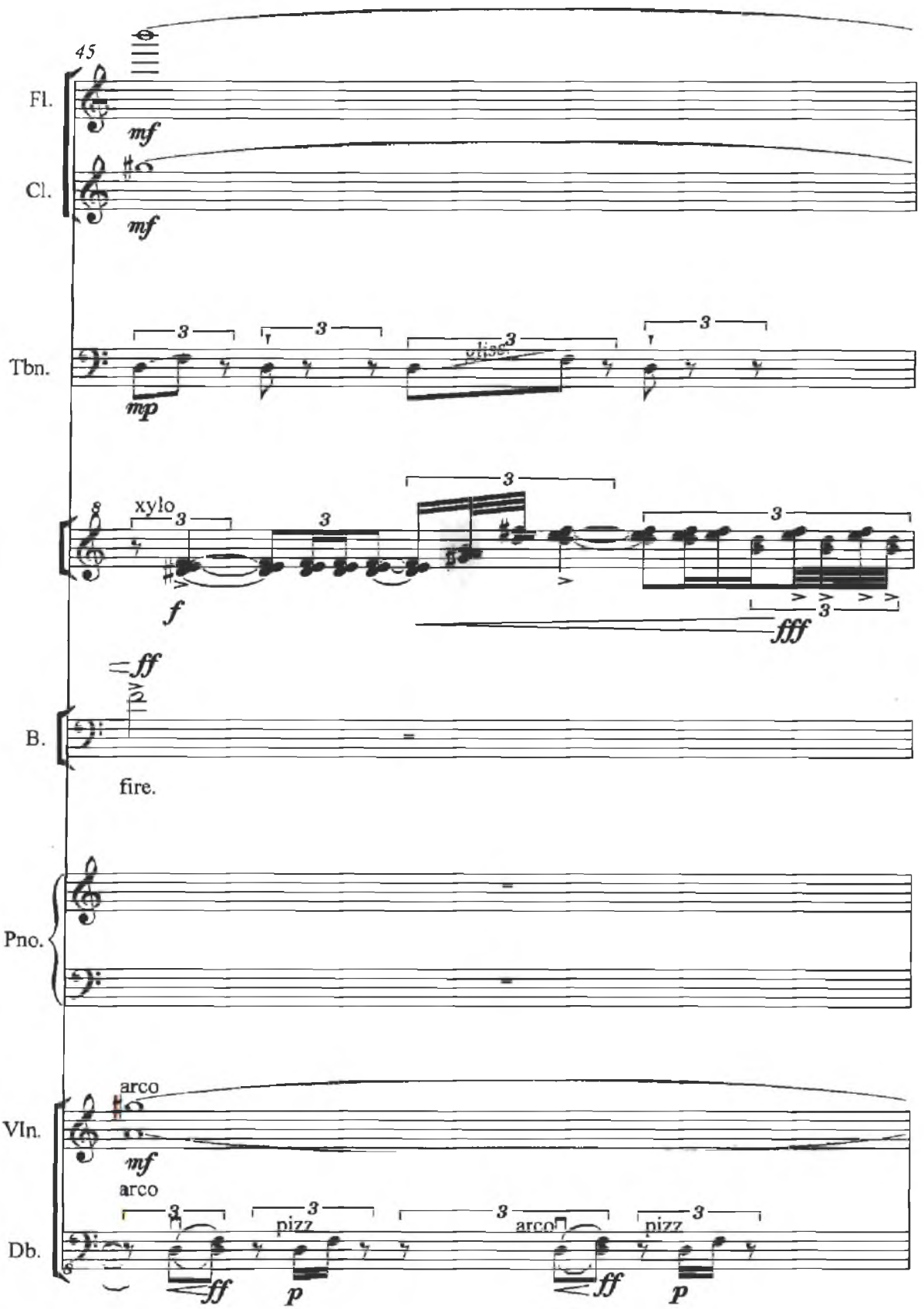

36
Fl.
Cl.
Tbn.
Perc.
claves
2 temple blocks h/m (use claves as beaters)
cowbells (use claves as beaters)
B.
mp
God, A-pol-lo, I am im-pat-ient, sing.
Pno.
ff
Ped.
Vln.
Db.

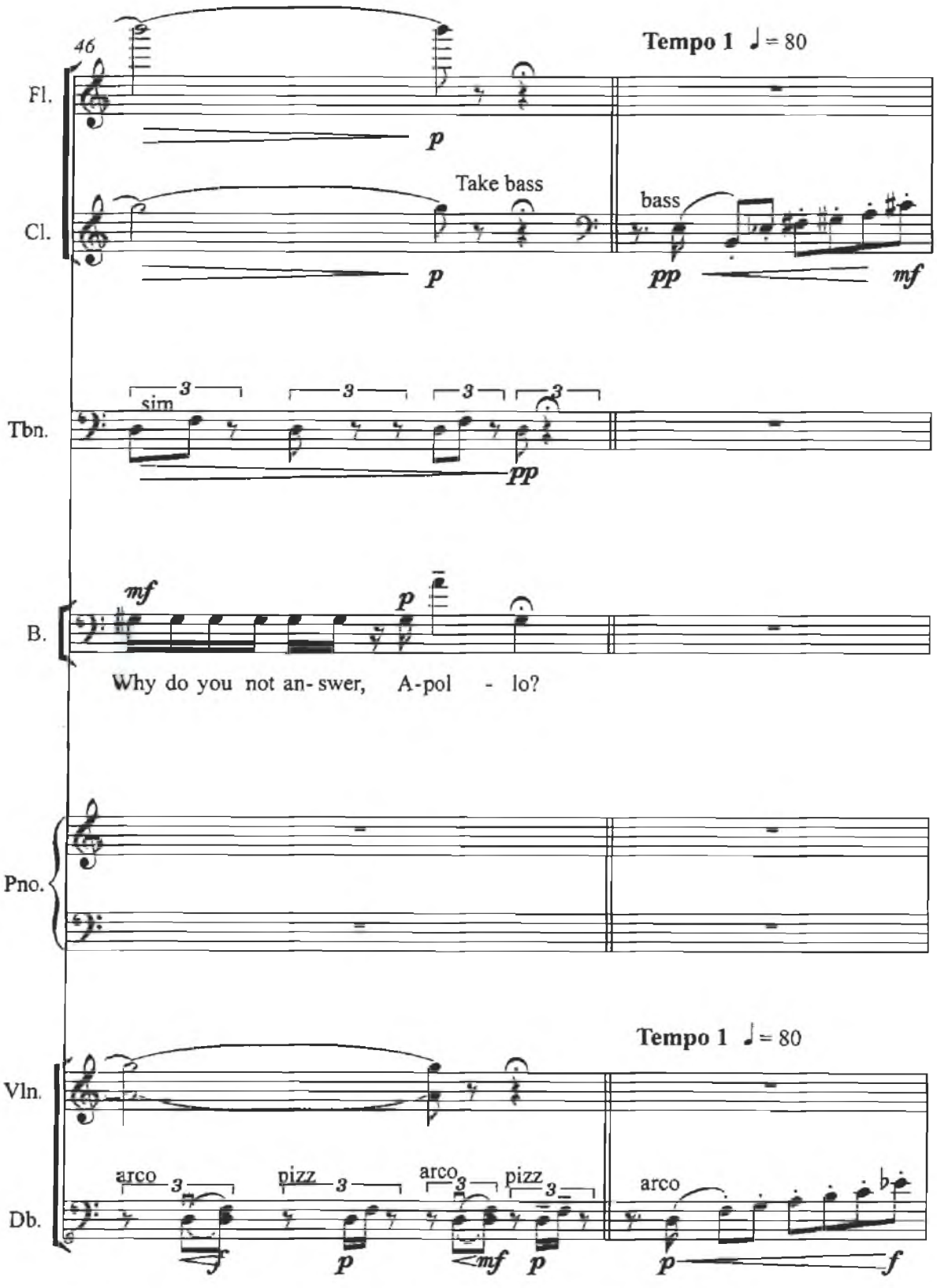

279
Flute
Clarinet in B♭
Trombone
Percussion
claves
2 temple blocks h/m(use claves as beaters)
cowbells (use claves)
Xylophone
claves
quasi 9/4
Bass
Your song is perhaps too good for us?
Piano
Violin
Double Bass

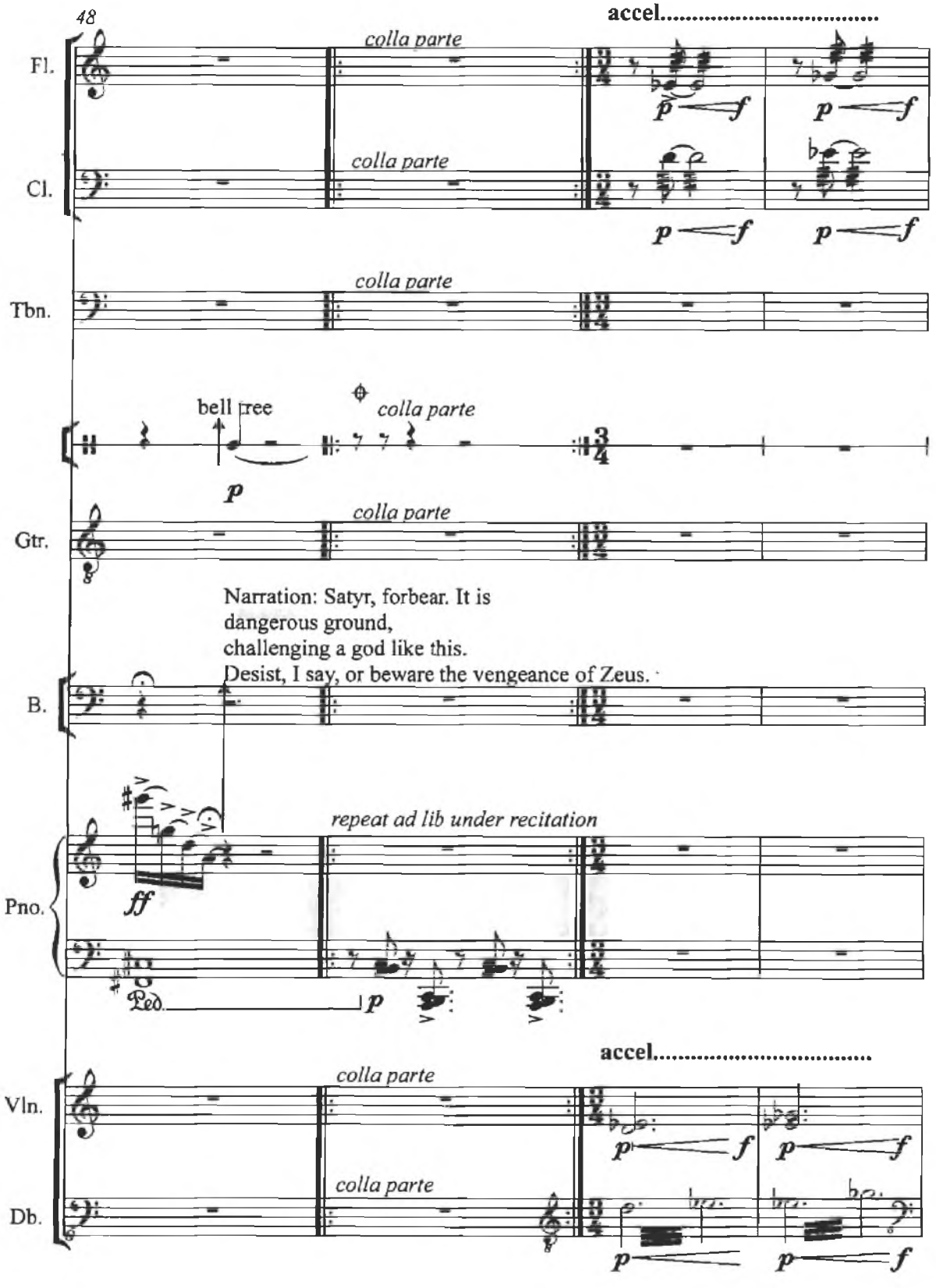

40
Fl.
Cl.
Tbn.
2 temple blocks
Perc.
cowbells (use claves)
B.
Orcan it be_____ mysongout strips yours?
Pno.
Vln.
Db.

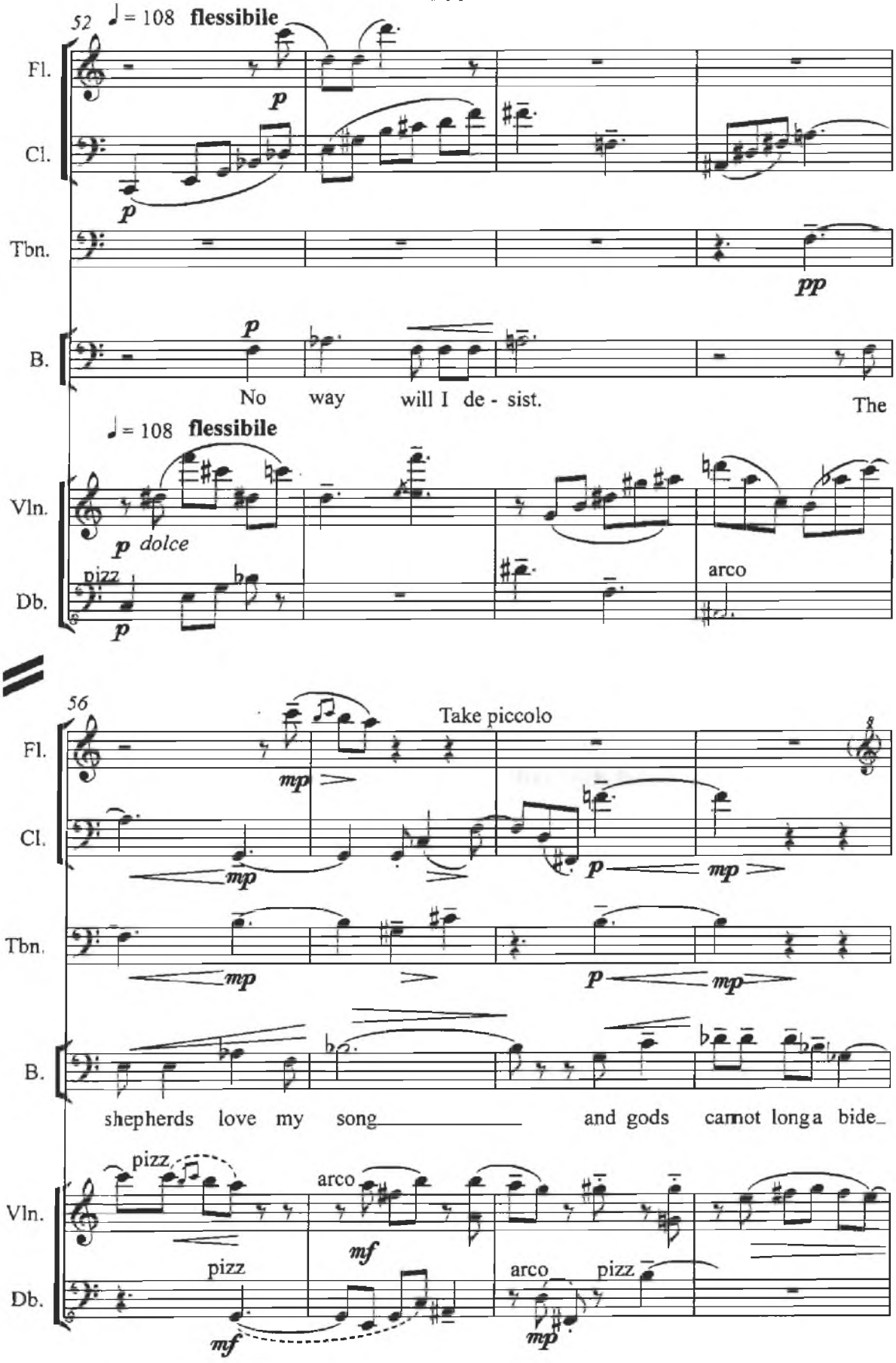

42
Fl.
Cl.
Tbn.
claves
Perc.
B.
High and migh-ty though you are,
Pno.
Vln.
Db.

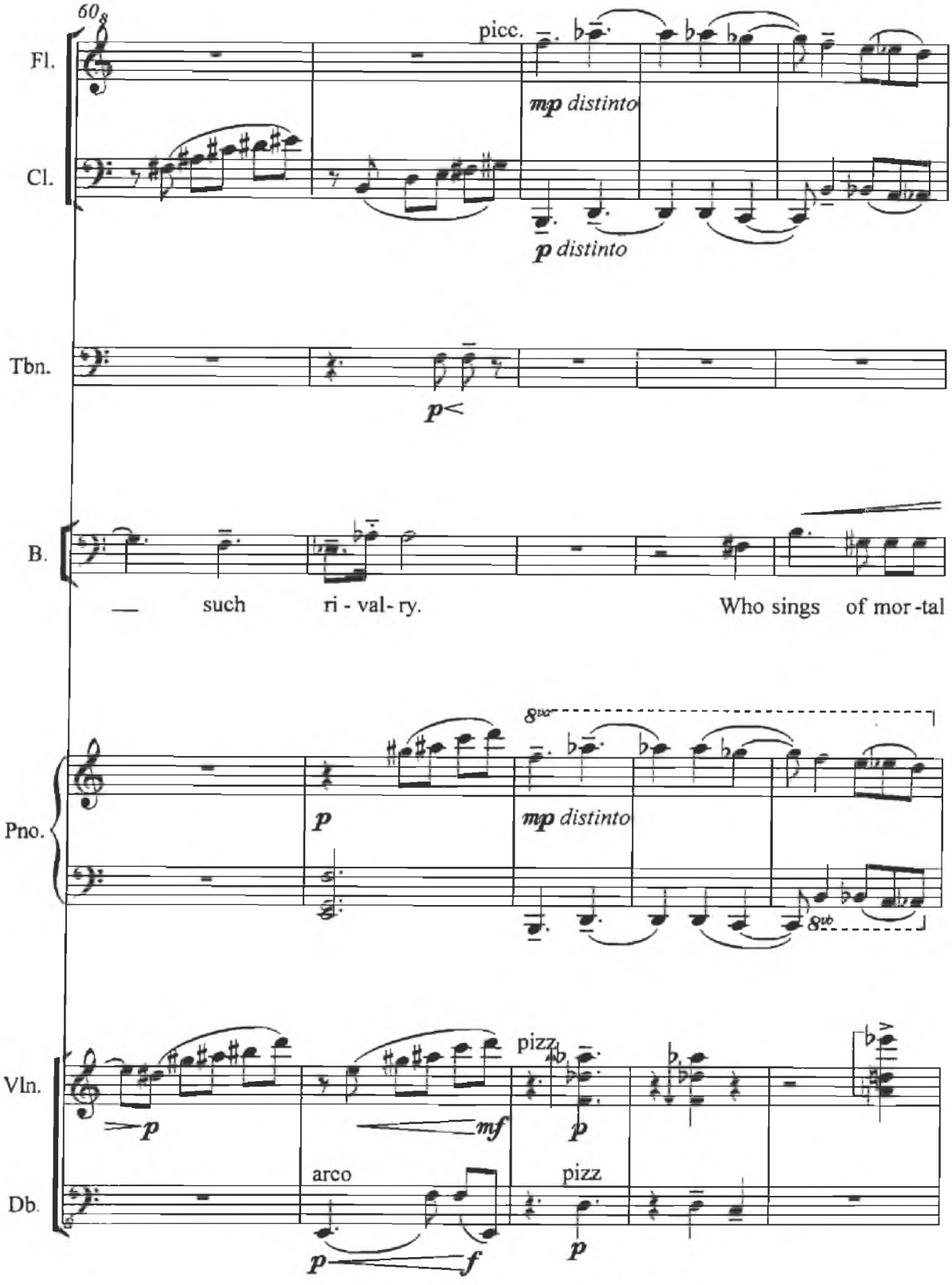

44
Fl.
pp
Cl.
p
pp
Tbn.
pp
cowbells
To xylo.
p
pp
B.
p
3
the sa - tyr has sto - len your
Pno.
Vln.
pizz
pp
Db.
pizz
p

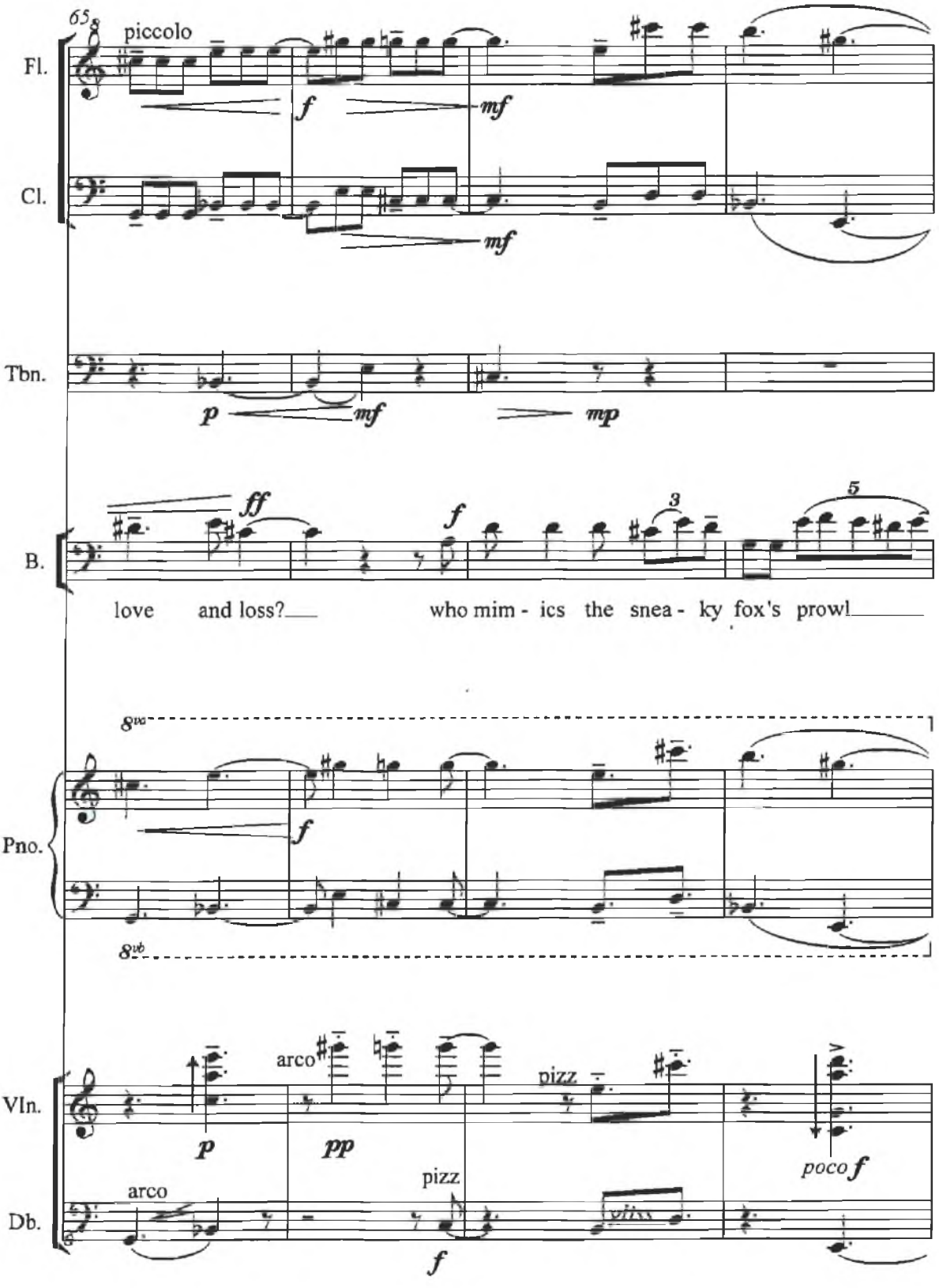

45
Fl.
mf
Cl.
mf
Tbn.
3
mp
xylo
f
fff
B.
ff
fire.
Pno.
Vln.
arco
mf
Db.
arco
pizz
ff
p
arco
pizz
ff
p

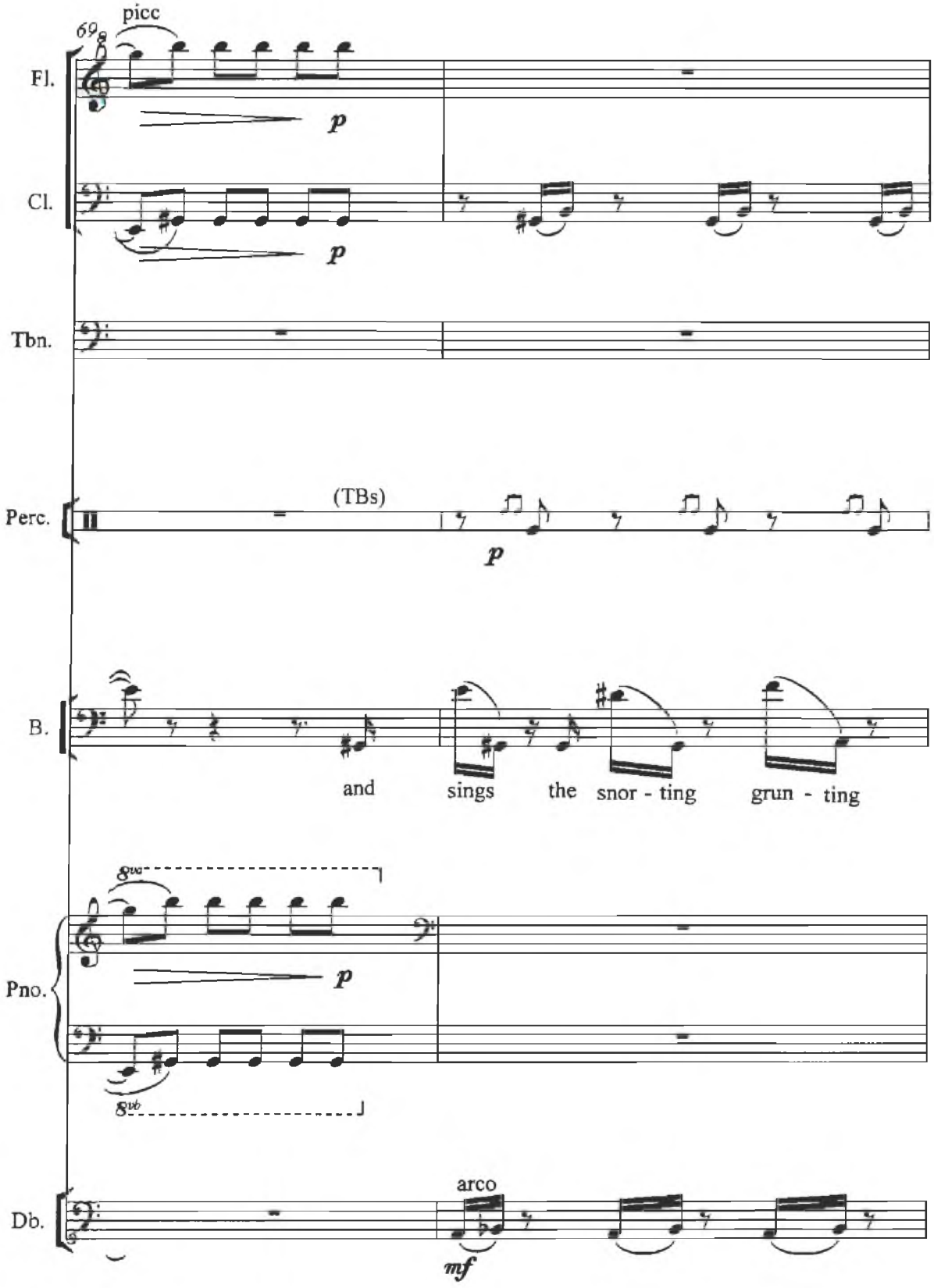

46
Tempo 1 ♩= 80
Fl.
p
Take bass
Cl.
p
bass
pp
mf
sim
Tbn.
pp
mf
p
B.
Why do you not an- swer, A-pol - lo?
Pno.
Tempo 1 ♩= 80
Vln.
arco
pizz
arco
pizz
Db.
f
p
mf
p
arco
p
f

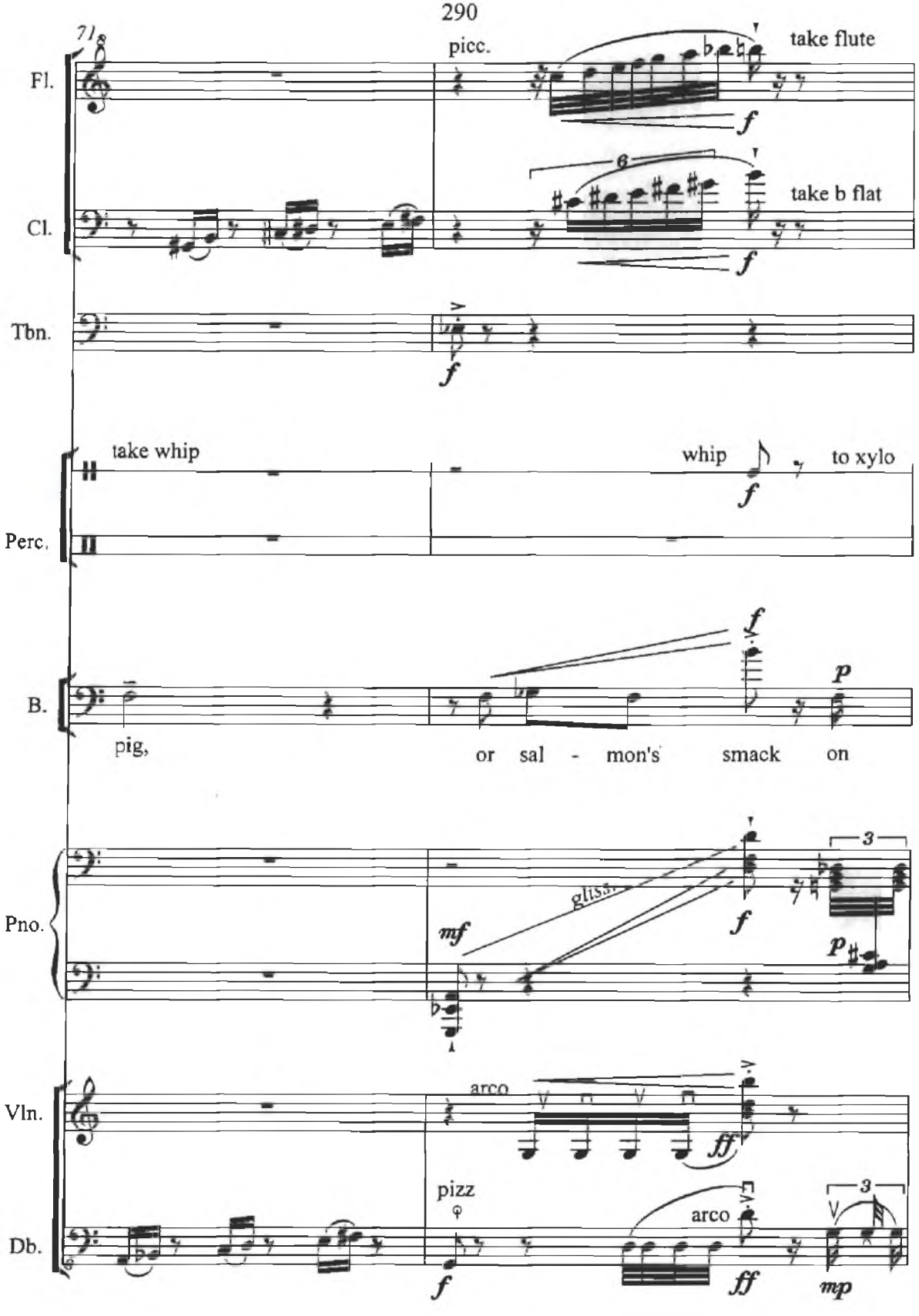

48
accel.....
colla parte
Fl.
Cl.
Tbn.
bell tree
Gtr.
Narration: Satyr, forbear. It is
dangerous ground,
challenging a god like this.
Desist, I say, or beware the vengeance of Zeus.
B.
repeat ad lib under recitation
Pno.
Vln.
Db.

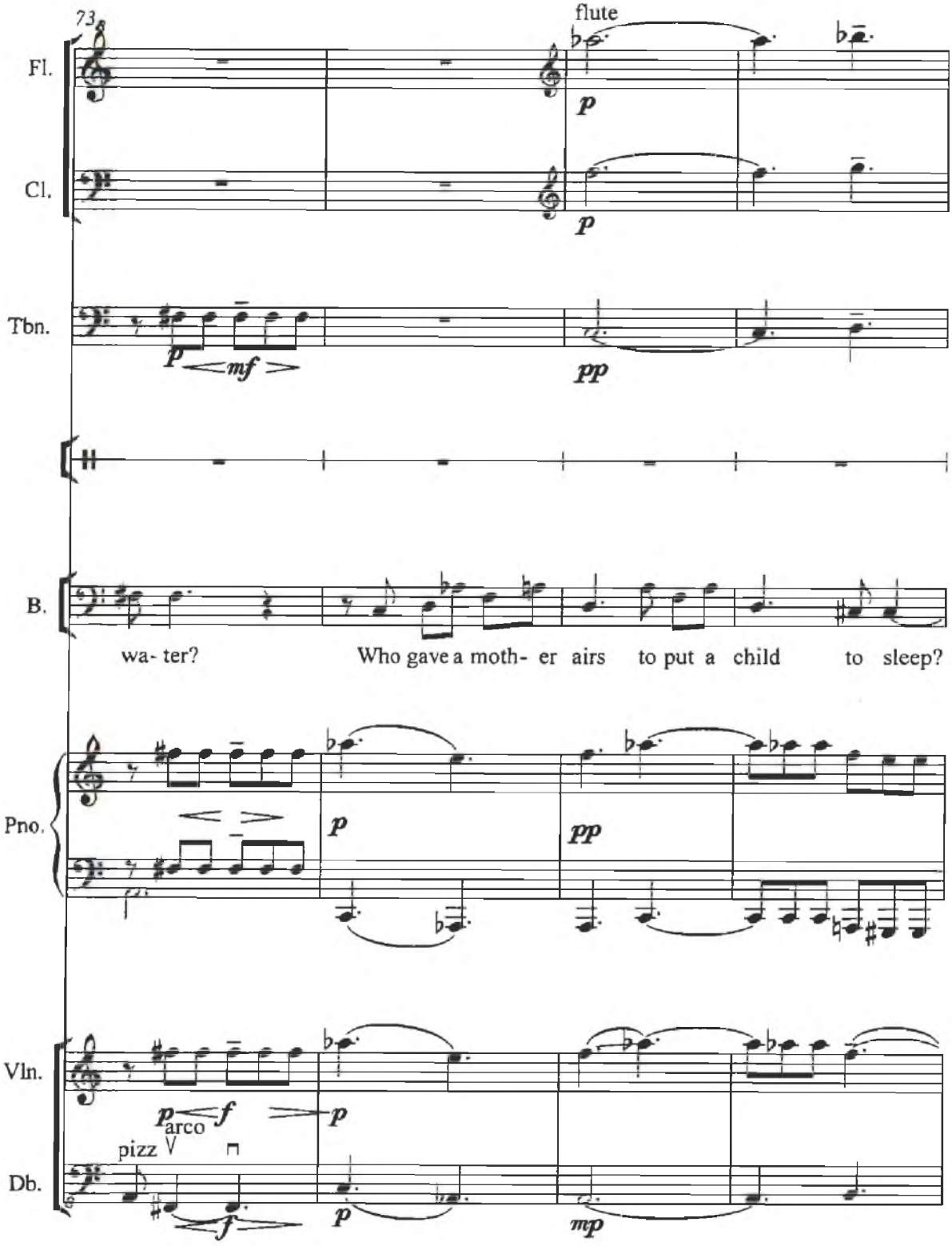

52
♩ = 108 flessibile
Fl.
Cl.
Tbn.
B.
No way will I de - sist.
The
♩ = 108 flessibile
Vln.
Db.
p dolce
pizz
arco
56
Take piccolo
shepherds love my song
and gods cannot longa bide
pizz
arco
pizz
arco
pizz

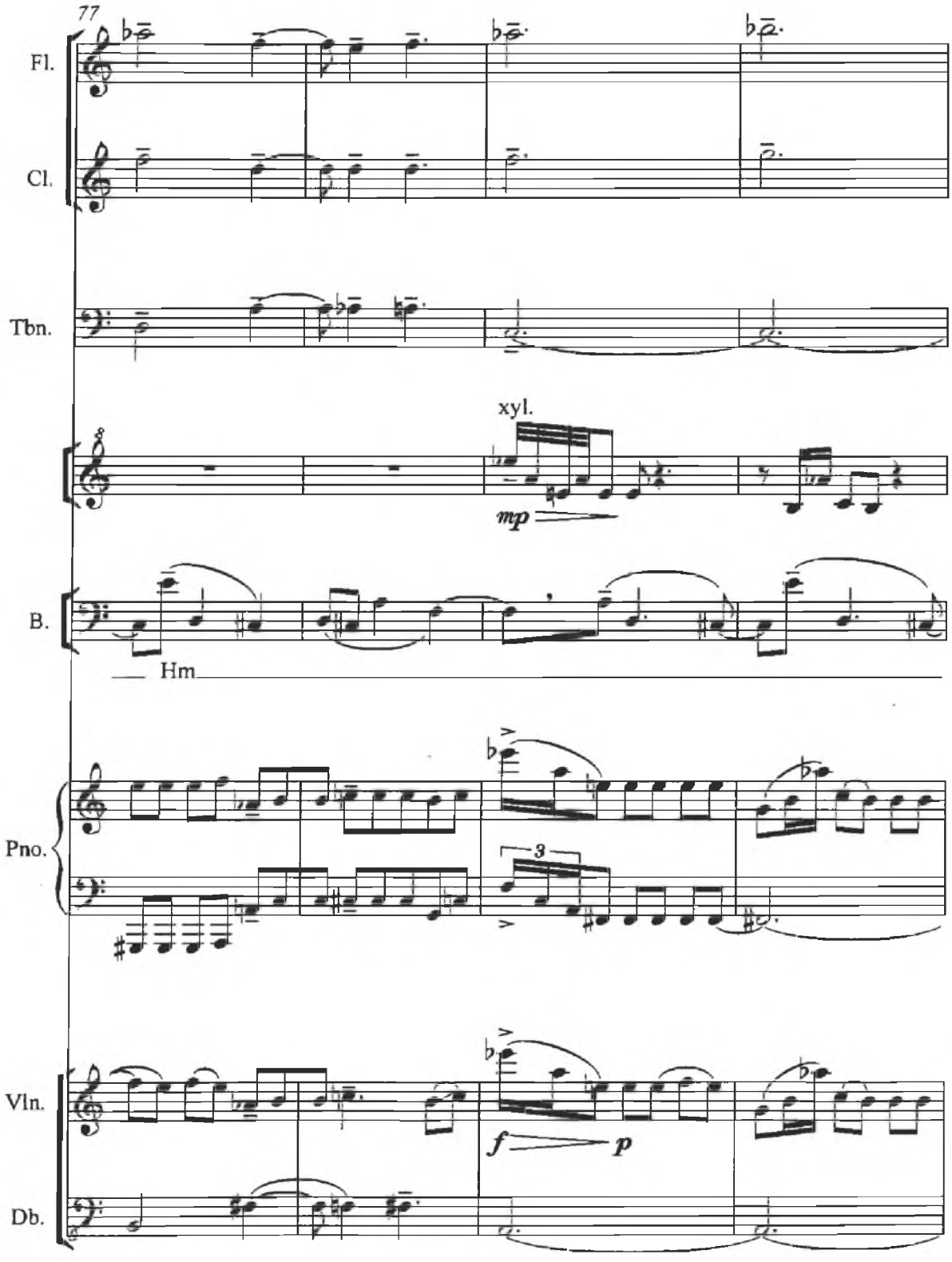

60
Fl.
Cl.
picc.
mp distinto
p distinto
Tbn.
p<
B.
— such ri - val- ry. Who sings of mor -tal
Pno.
8va
p
mp distinto
8vb
Vln.
Db.
p
mf
pizz.
arco
pizz
p
f
p

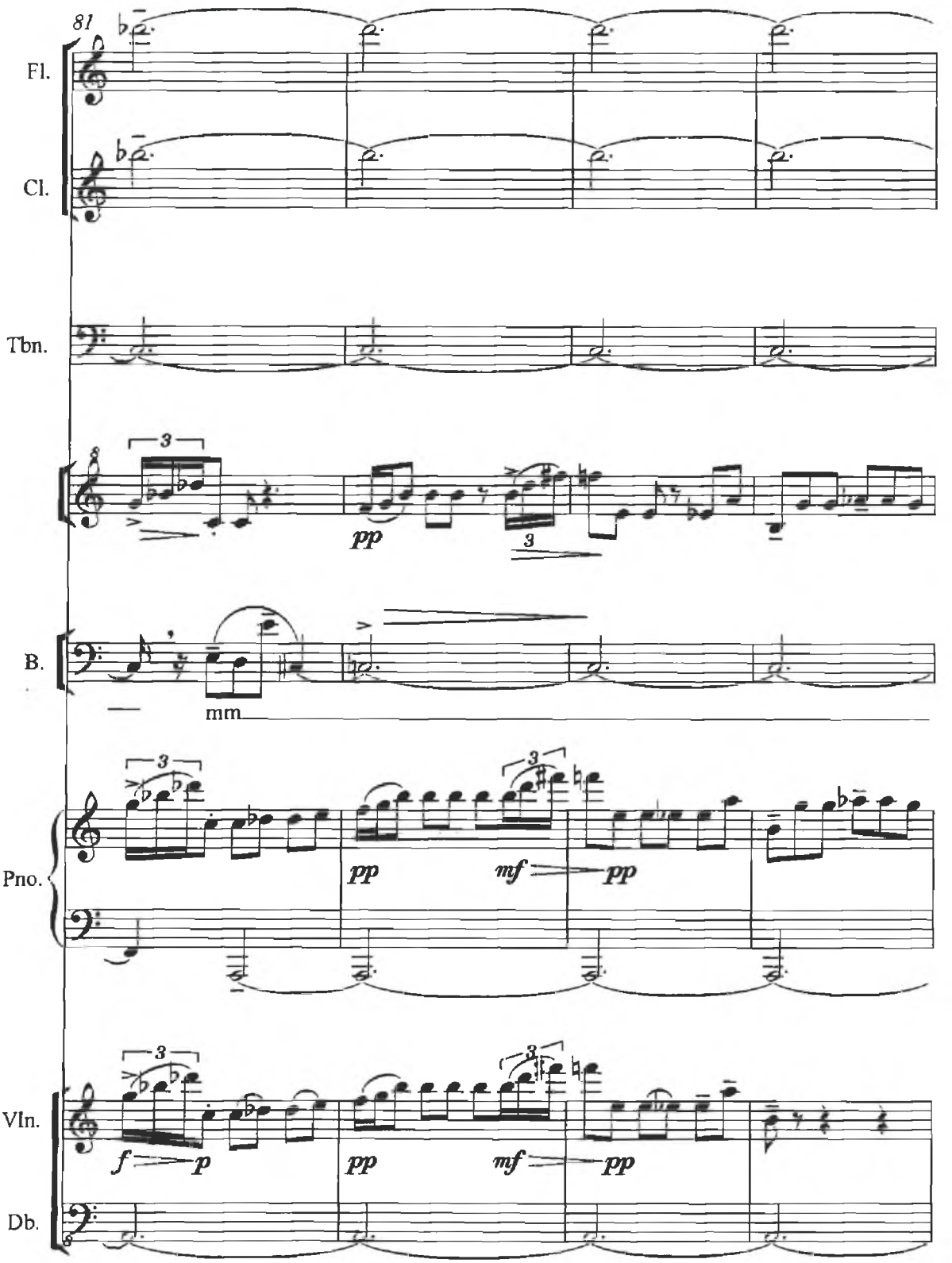

65
piccolo
Fl.
Cl.
Tbn.
B.
Pno.
VIn.
Db.
love and loss?
who mim - ics the snea - ky fox's prowl
arco
pizz
poco f

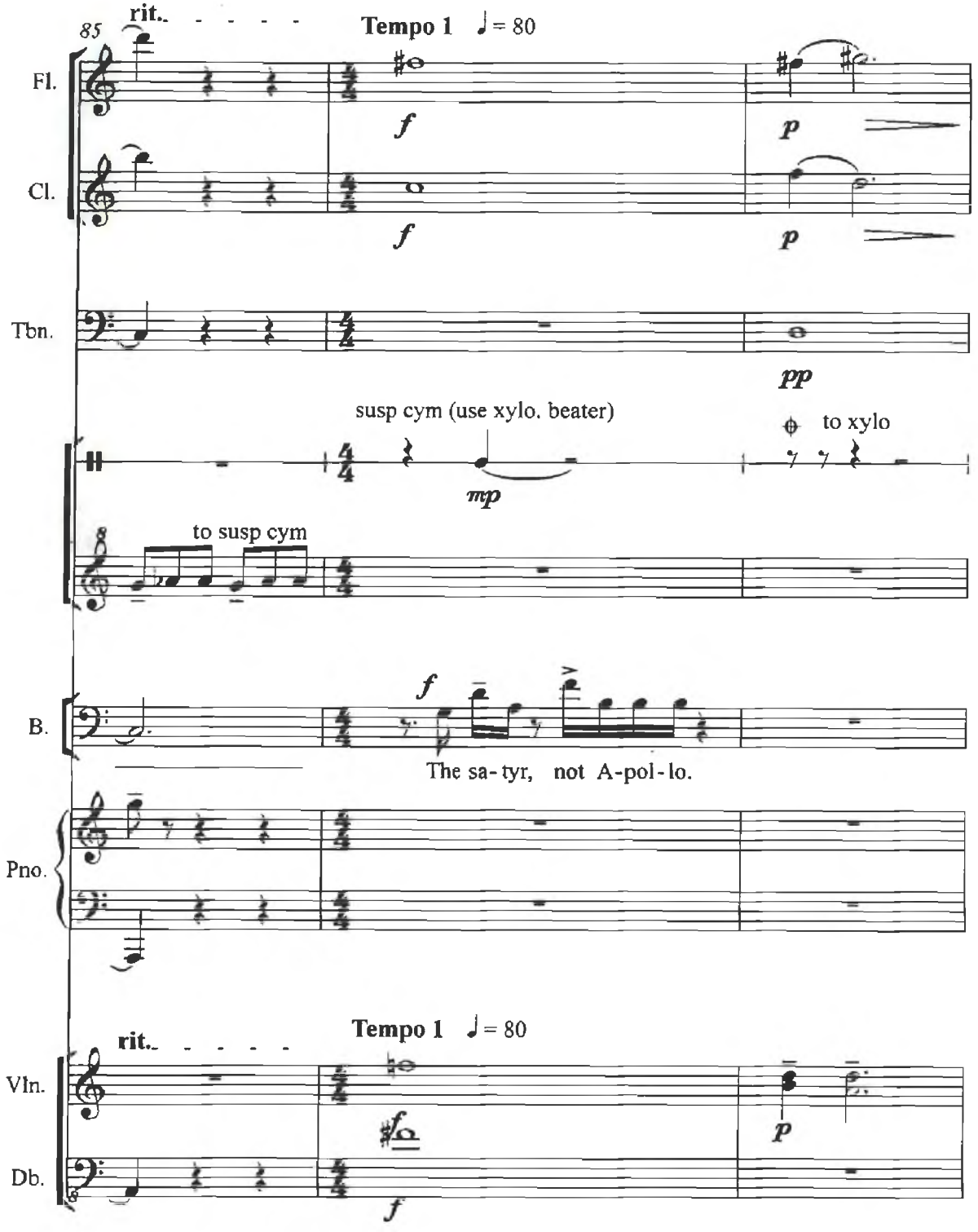

picc
69
Fl.
p
Cl.
p
Tbn.
(TBs)
Perc.
p
B.
and
sings
the
snor - ting
grun - ting
8va
Pno.
p
8vb
arco
Db.
mf

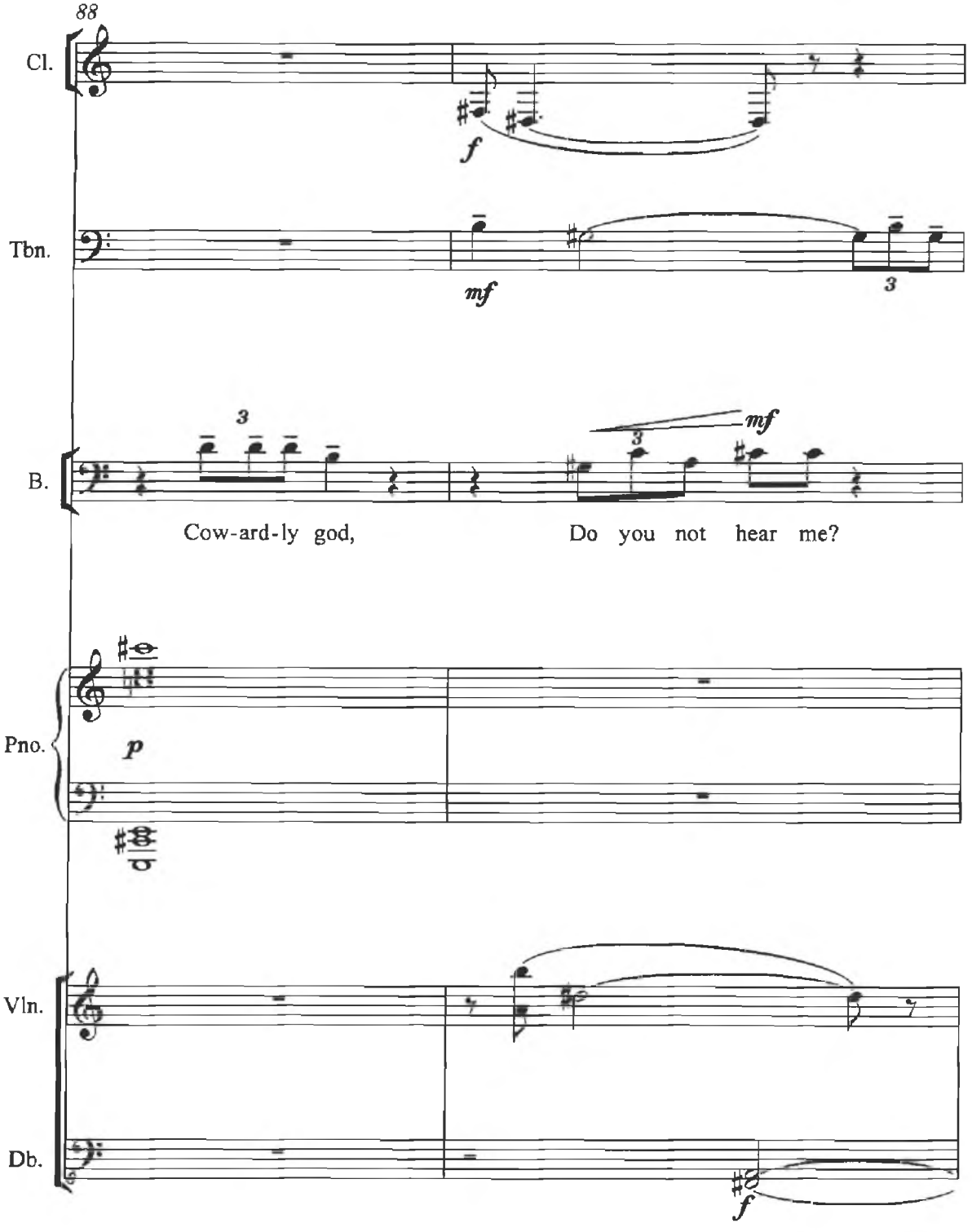

71/8
Fl.
picc.
take flute
Cl.
take b flat
Tbn.
Perc.
take whip
whip
to xylo
B.
pig,
or sal - mon's smack on
Pno.
gliss.
Vln.
arco
pizz
arco
Db.

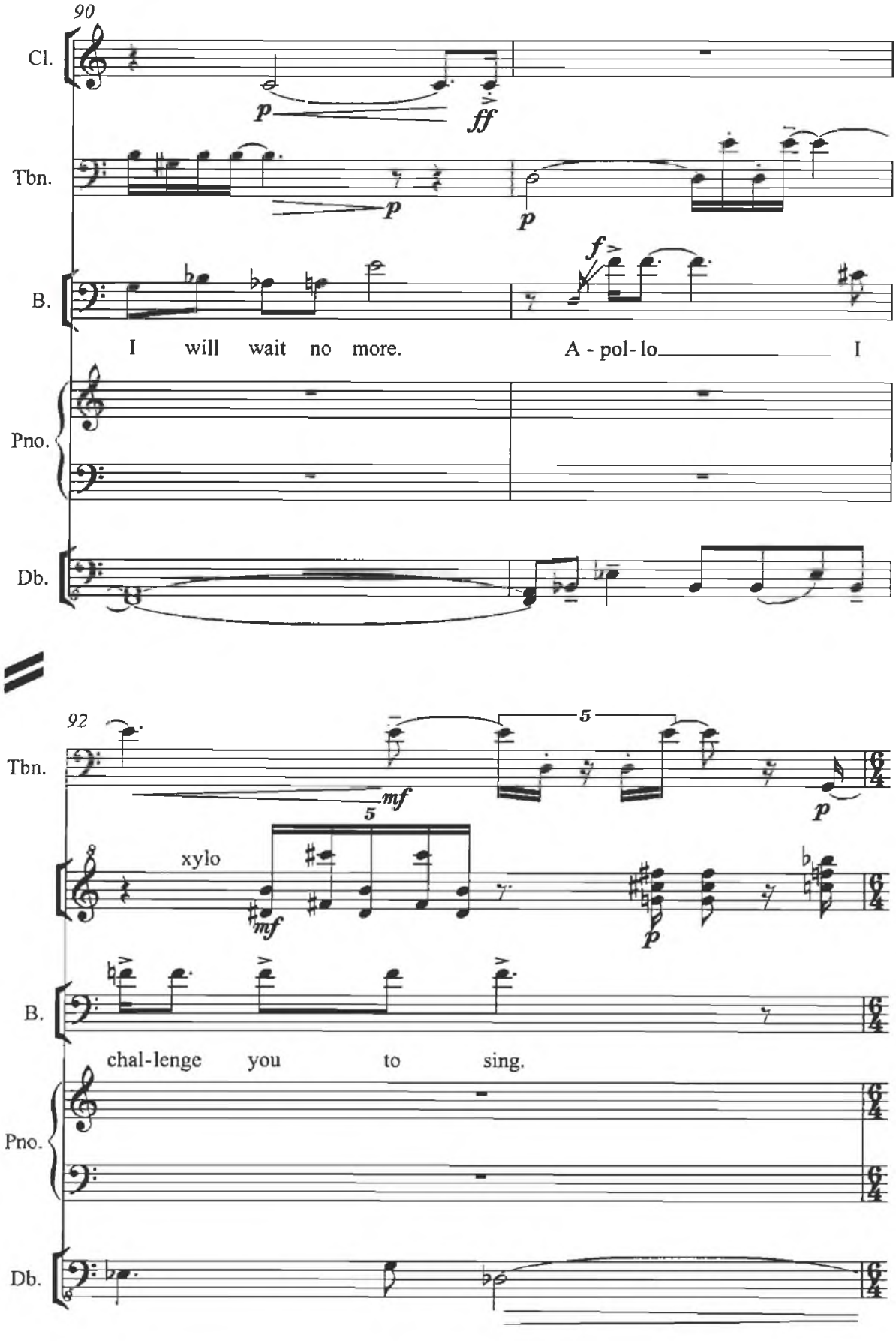

73
flute
Fl.
Cl.
Tbn.
B.
wa- ter?
Who gave a moth- er airs to put a child to sleep?
Pno.
Vln.
arco
pizz
Db.

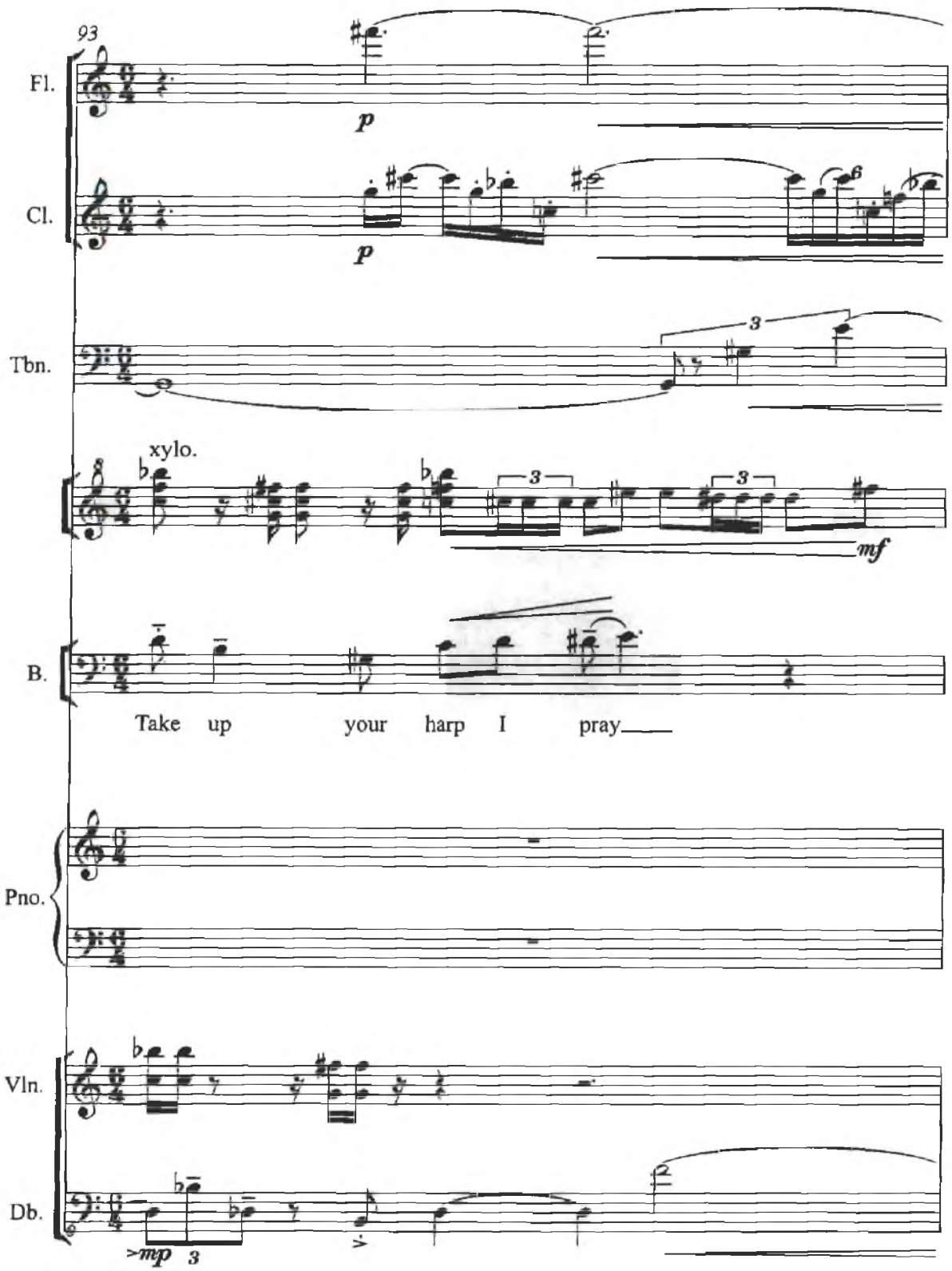

77
Fl.
Cl.
Tbn.
xyl.
mp
B.
Hm
Pno.
3
Vln.
f
p
Db.

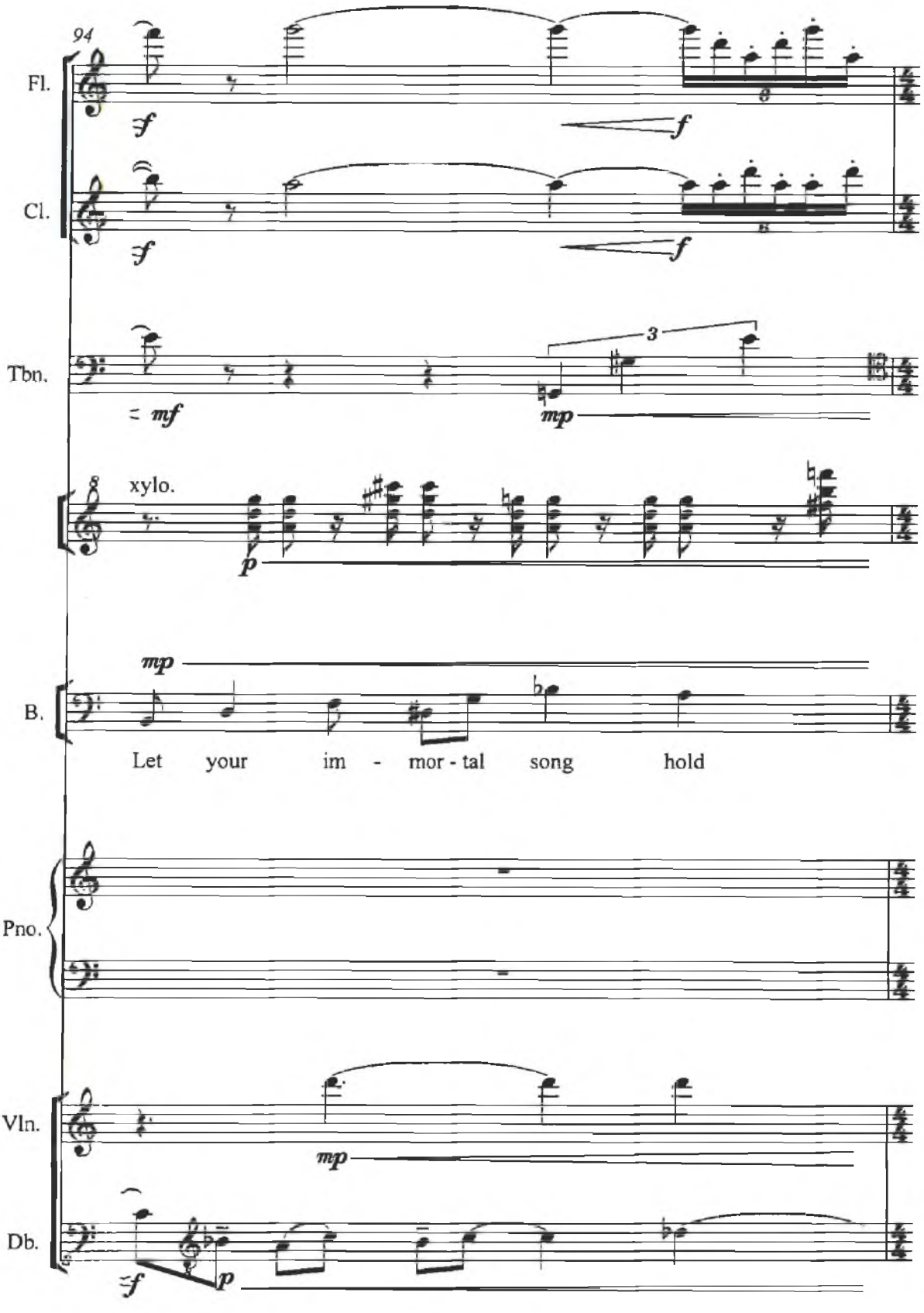

81
Fl.
Cl.
Tbn.
B.
mm
Pno.
Vln.
Db.
pp
mf
f
p

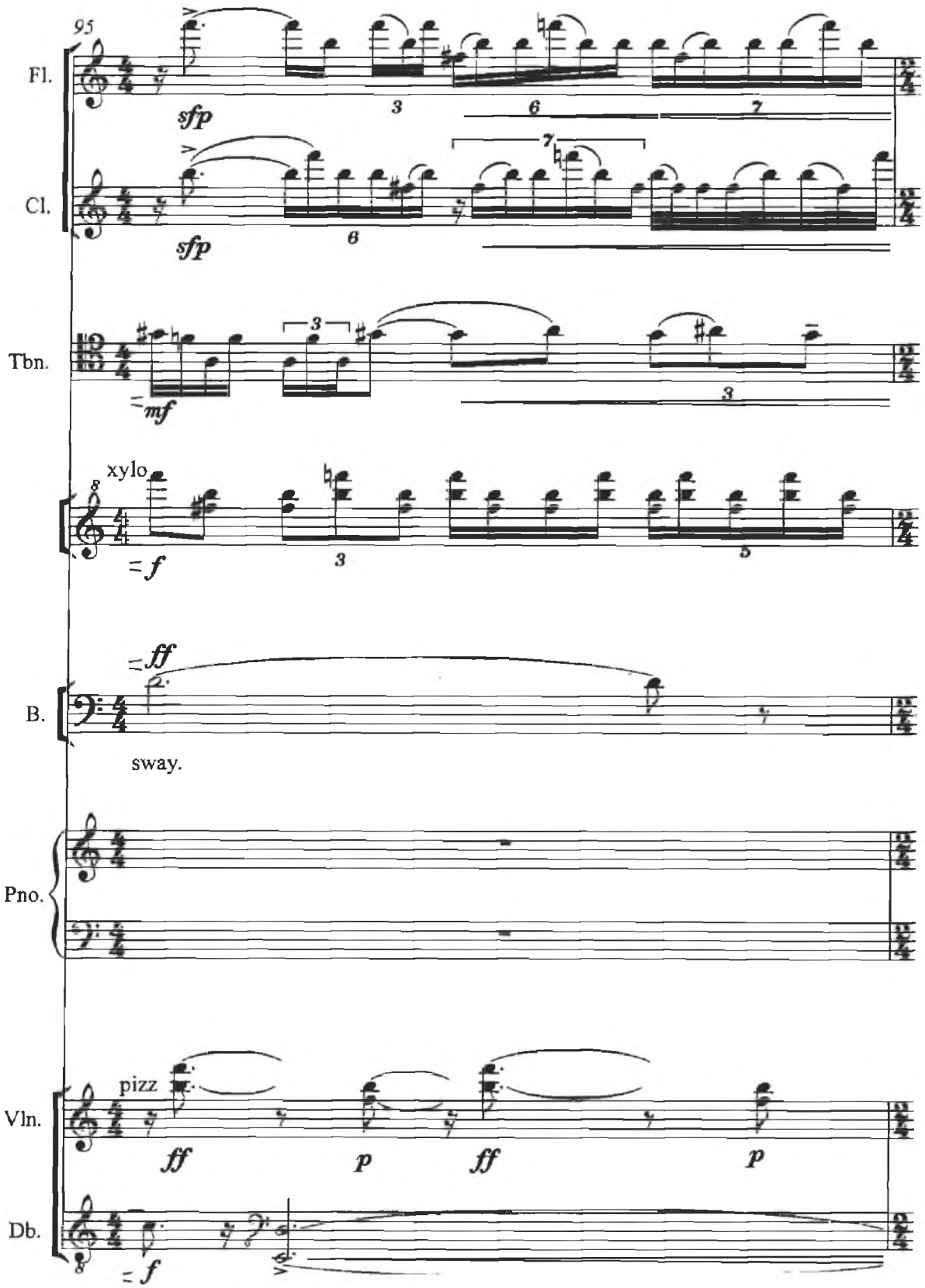

85
rit.
Tempo 1 ♩= 80
Fl.
Cl.
Tbn.
susp cym (use xylo. beater)
to xylo
to susp cym
B.
The sa-tyr, not A-pol-lo.
Pno.
rit.
Tempo 1 ♩= 80
Vln.
Db.

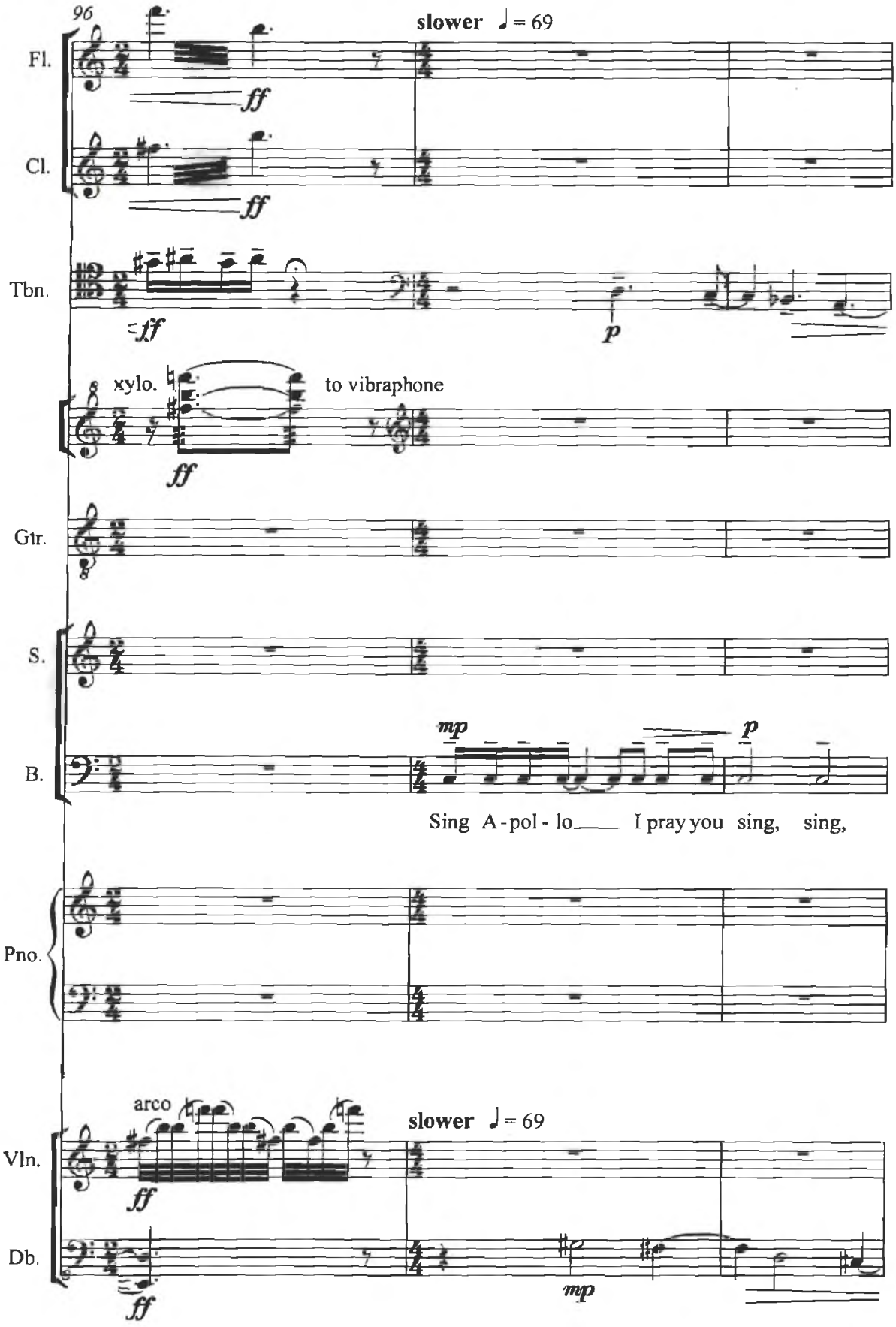

88
Cl.
f
Tbn.
mf
3
B.
3
3
mf
Cow-ard-ly god,
Do you not hear me?
Pno.
p
Vln.
Db.
f

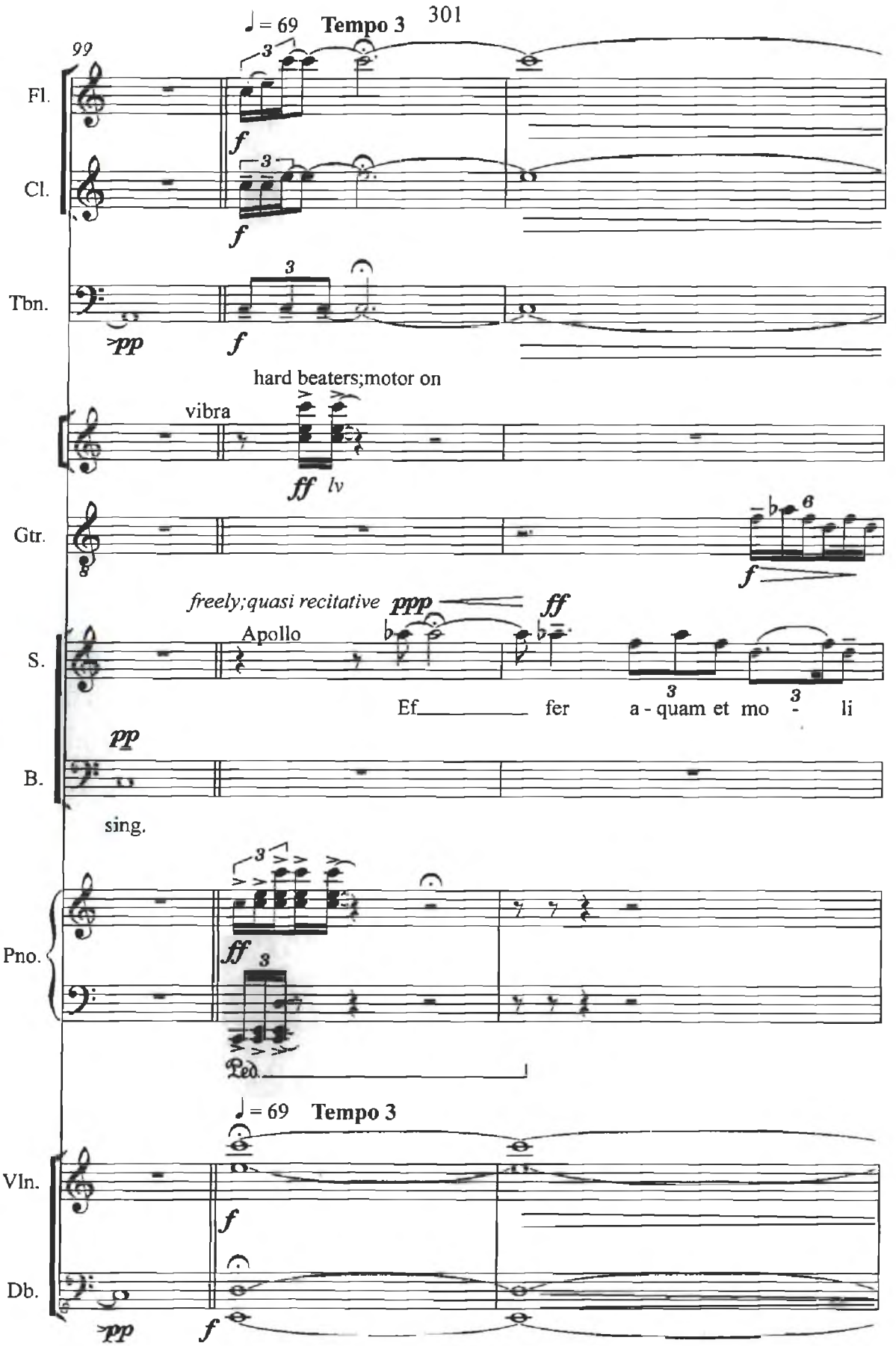

90
Cl.
Tbn.
B.
Pno.
Db.
I will wait no more.
A - pol- lo
I
92
xylo
chal-lenge you to sing.

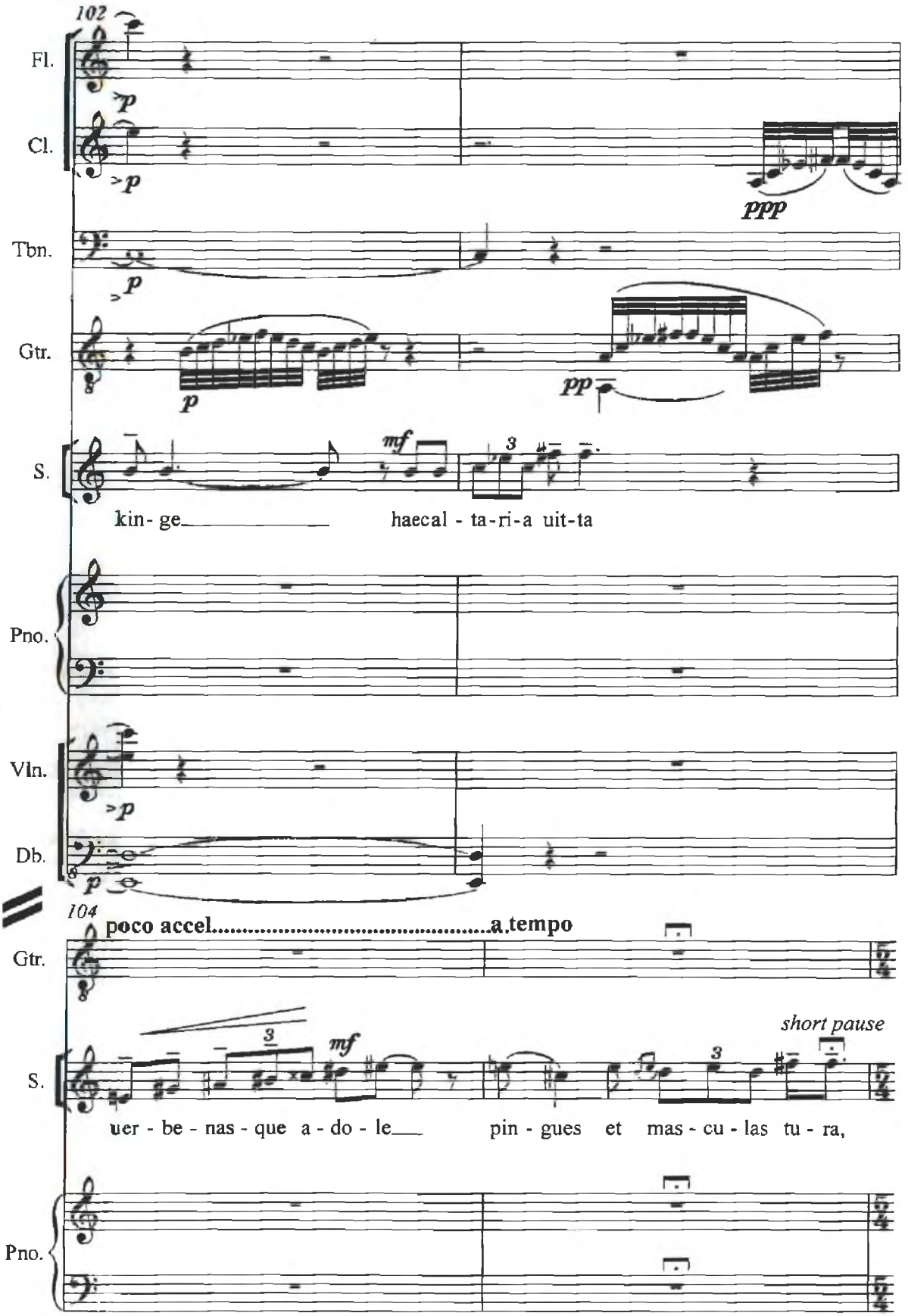

93
Fl.
p
Cl.
p
Tbn.
3
xylo.
3
3
mf
B.
Take up your harp I pray
Pno.
Vln.
Db.
>mp 3

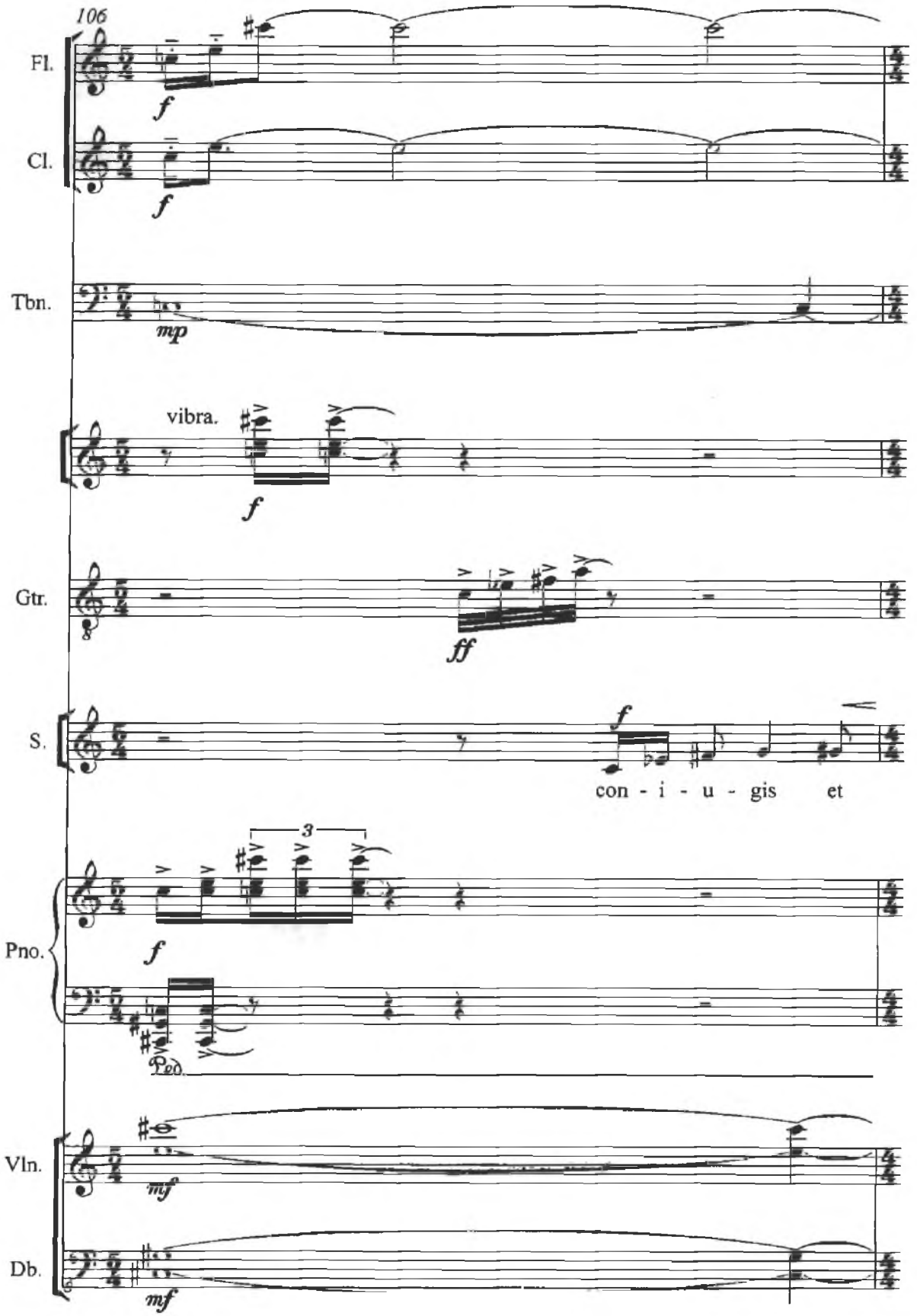

94
Fl.
Cl.
Tbn.
xylo.
B.
Let your im - mor - tal song hold
Pno.
Vln.
Db.

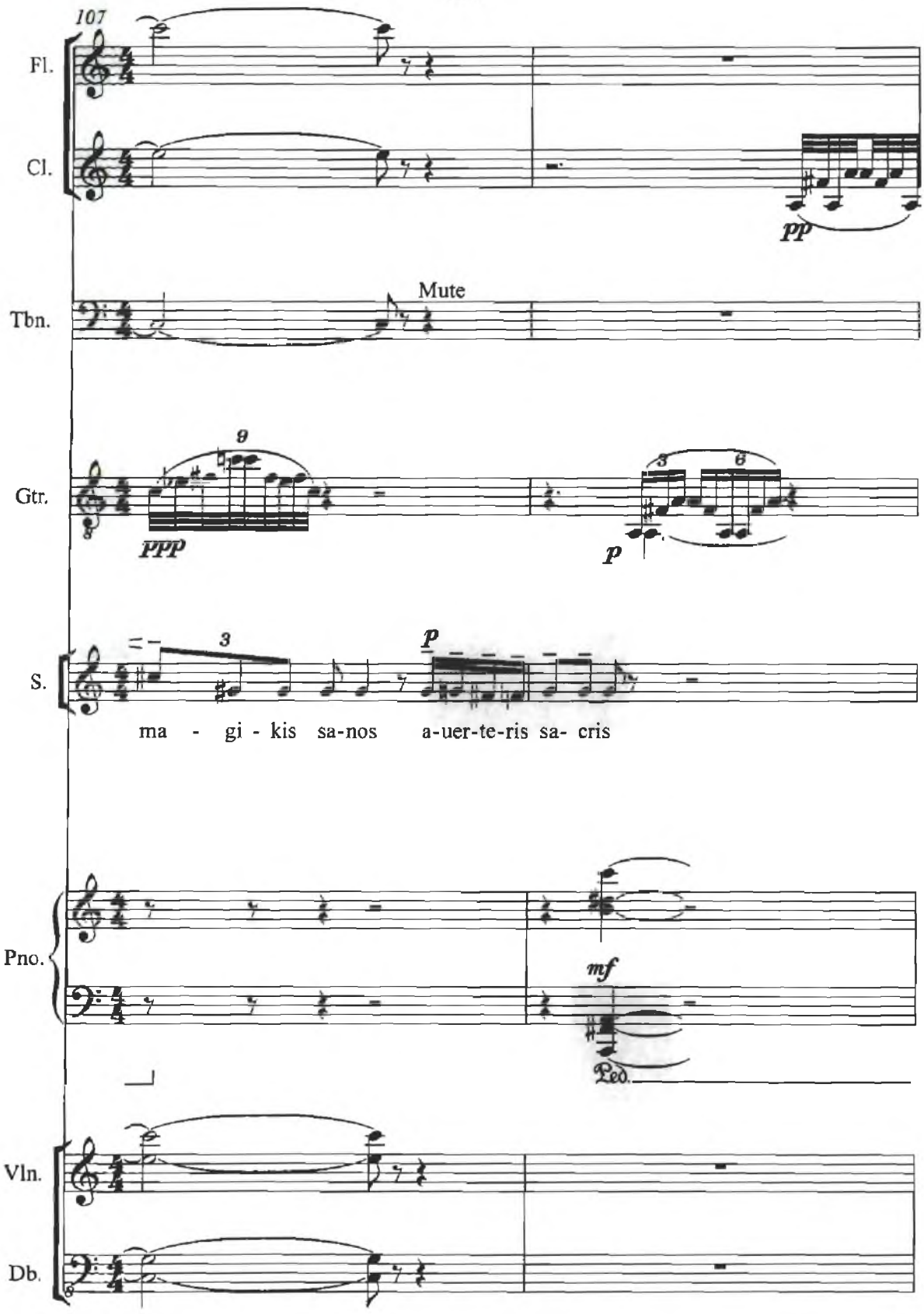

95
Fl.
sfp
Cl.
sfp
Tbn.
mf
xylo
f
ff
B.
sway.
Pno.
pizz
Vln.
ff
p
ff
p
Db.
f

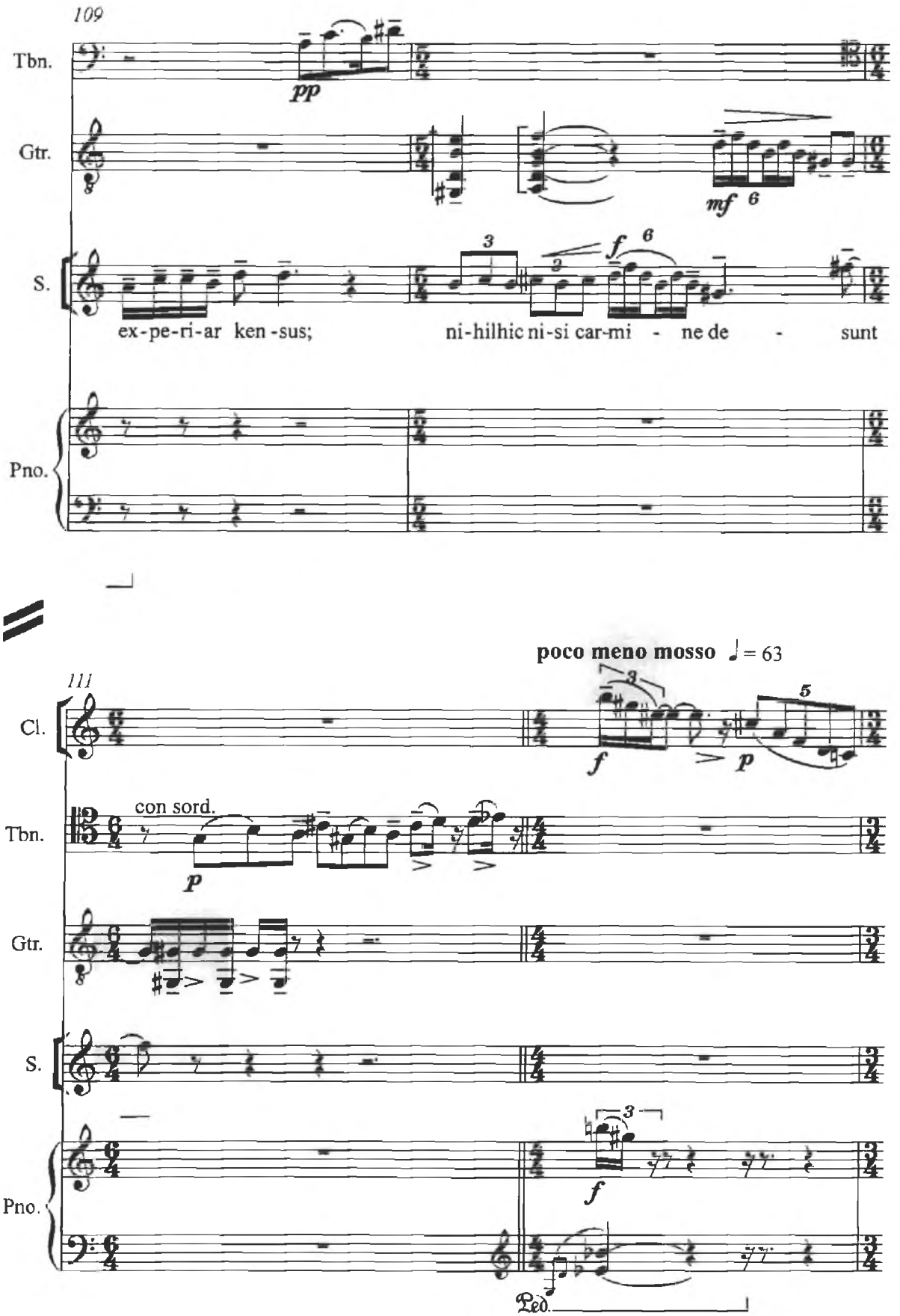

96
slower ♩= 69
Fl.
ff
Cl.
ff
Tbn.
ff
p
xylo.
to vibraphone
ff
Gtr.
S.
B.
mp
p
Sing A - pol - lo___ I pray you sing, sing,
Pno.
arco
slower ♩= 69
Vln.
ff
Db.
ff
mp

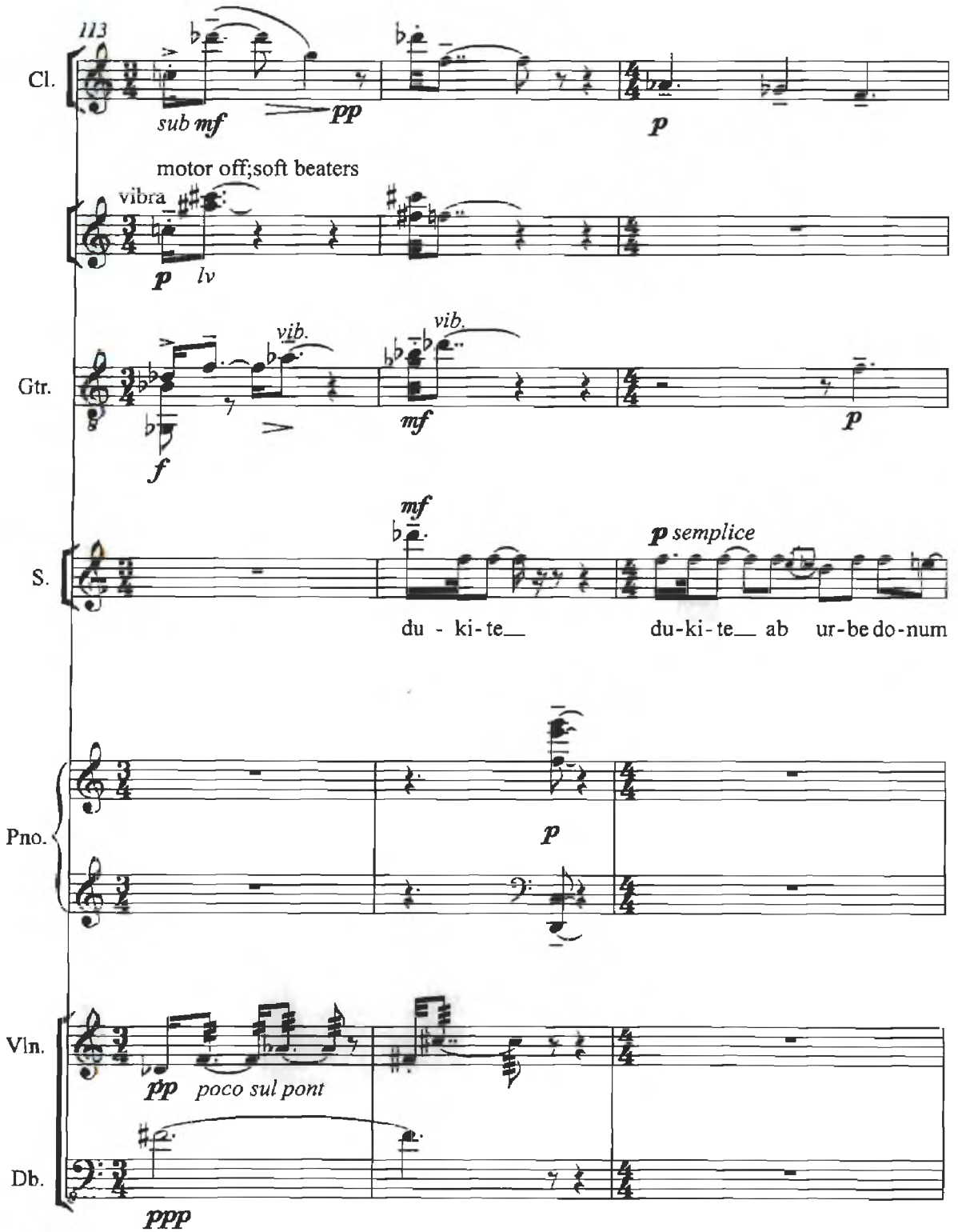

♩= 69 Tempo 3
99
Fl.
Cl.
Tbn.
pp
f
hard beaters;motor on
vibra
ff lv
Gtr.
freely;quasi recitative
ppp
ff
Apollo
S.
Ef fer a - quam et mo - li
pp
B.
sing.
Pno.
Ped.
♩= 69 Tempo 3
Vln.
Db.

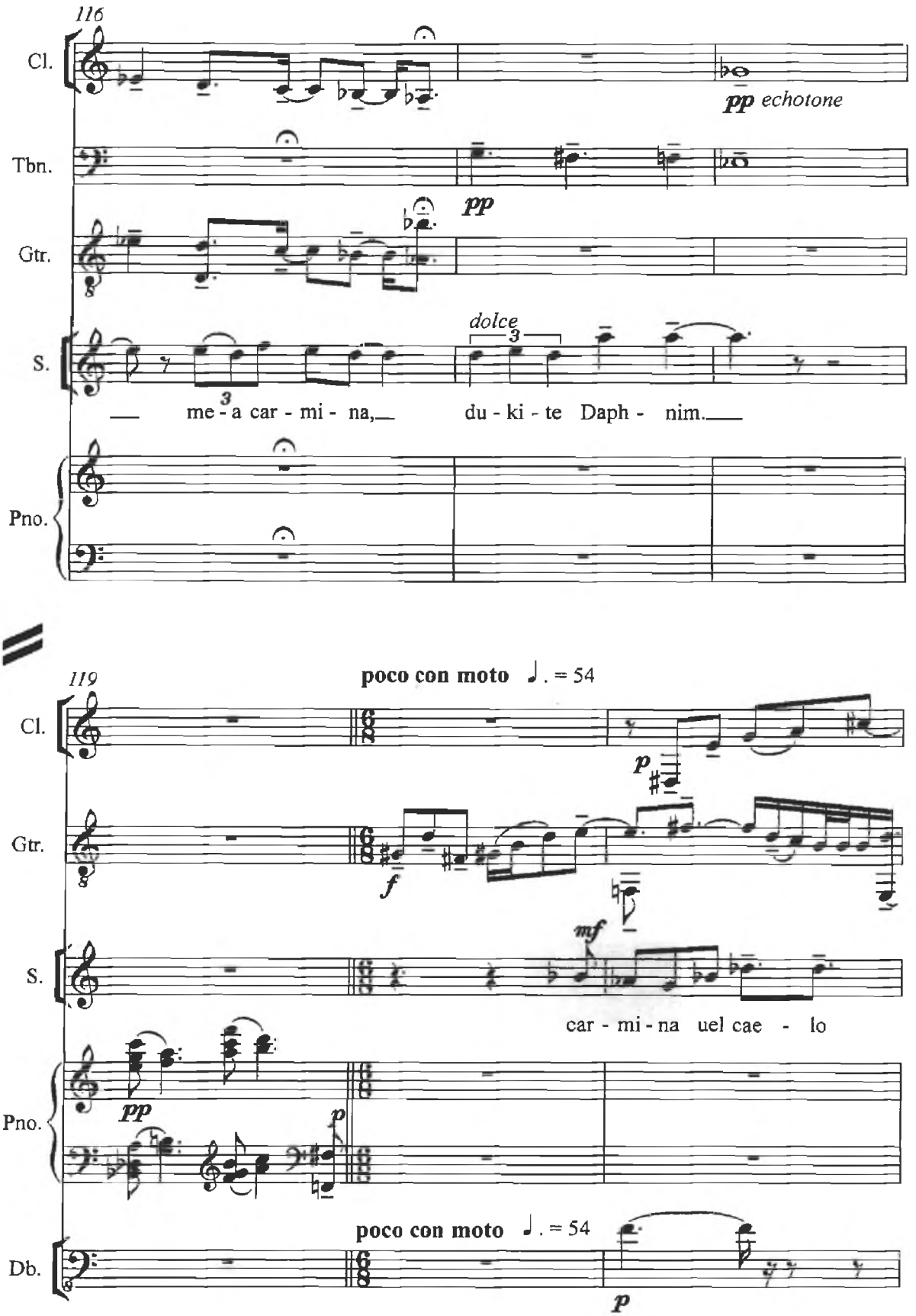

102
Fl.
Cl.
Tbn.
Gtr.
S.
Pno.
Vln.
Db.
104
Gtr.
S.
Pno.
p
ppp
pp
mf
kin- ge haecal - ta-ri-a uit-ta
poco accel.....a.tempo
short pause
uer - be - nas - que a - do - le pin - gues et mas - cu - las tu - ra,

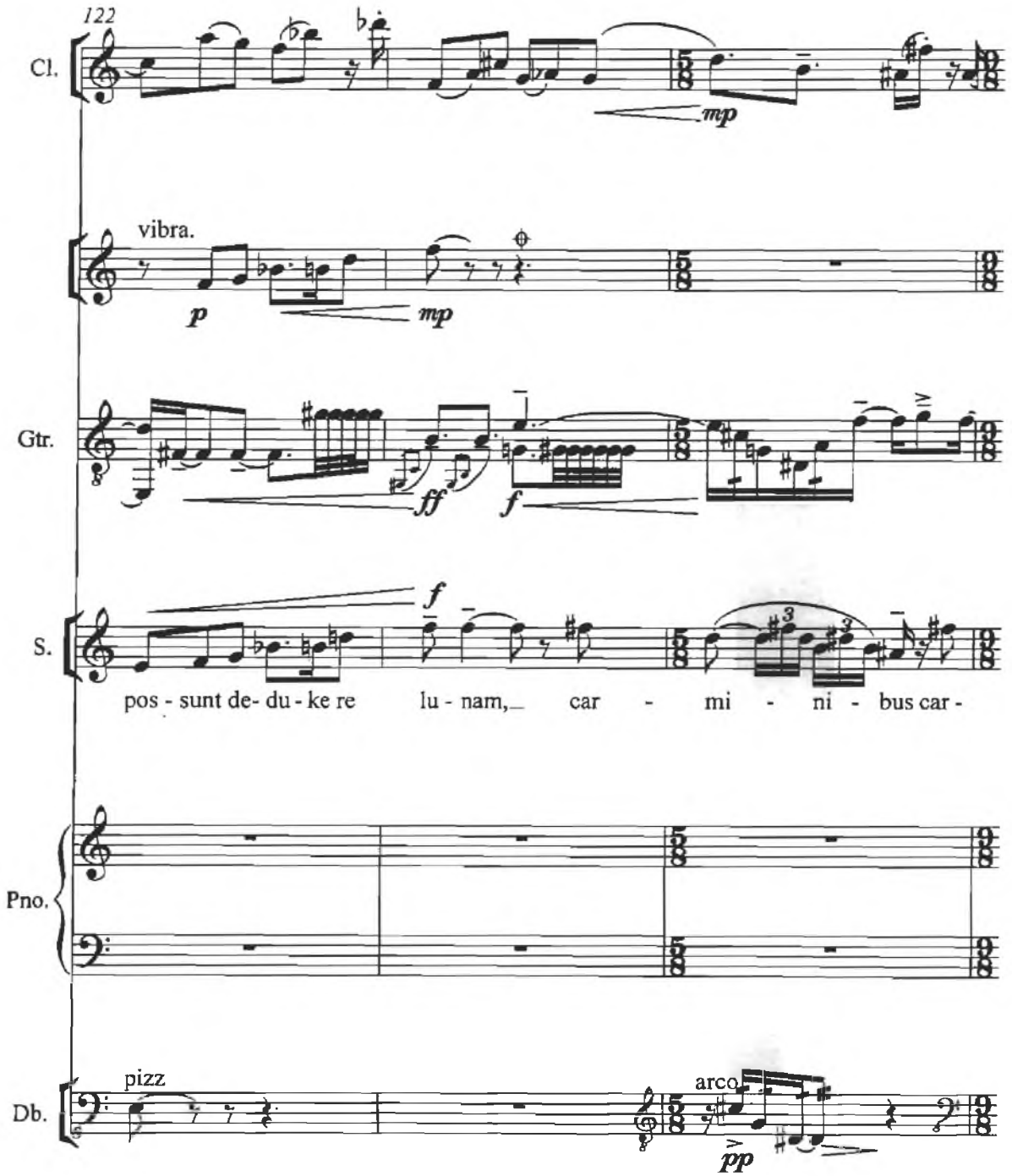

106
Fl.
f
Cl.
f
Tbn.
mp
vibra.
f
Gtr.
8
ff
S.
f
con - i - u - gis et
3
Pno.
f
Ped.
Vln.
mf
Db.
mf

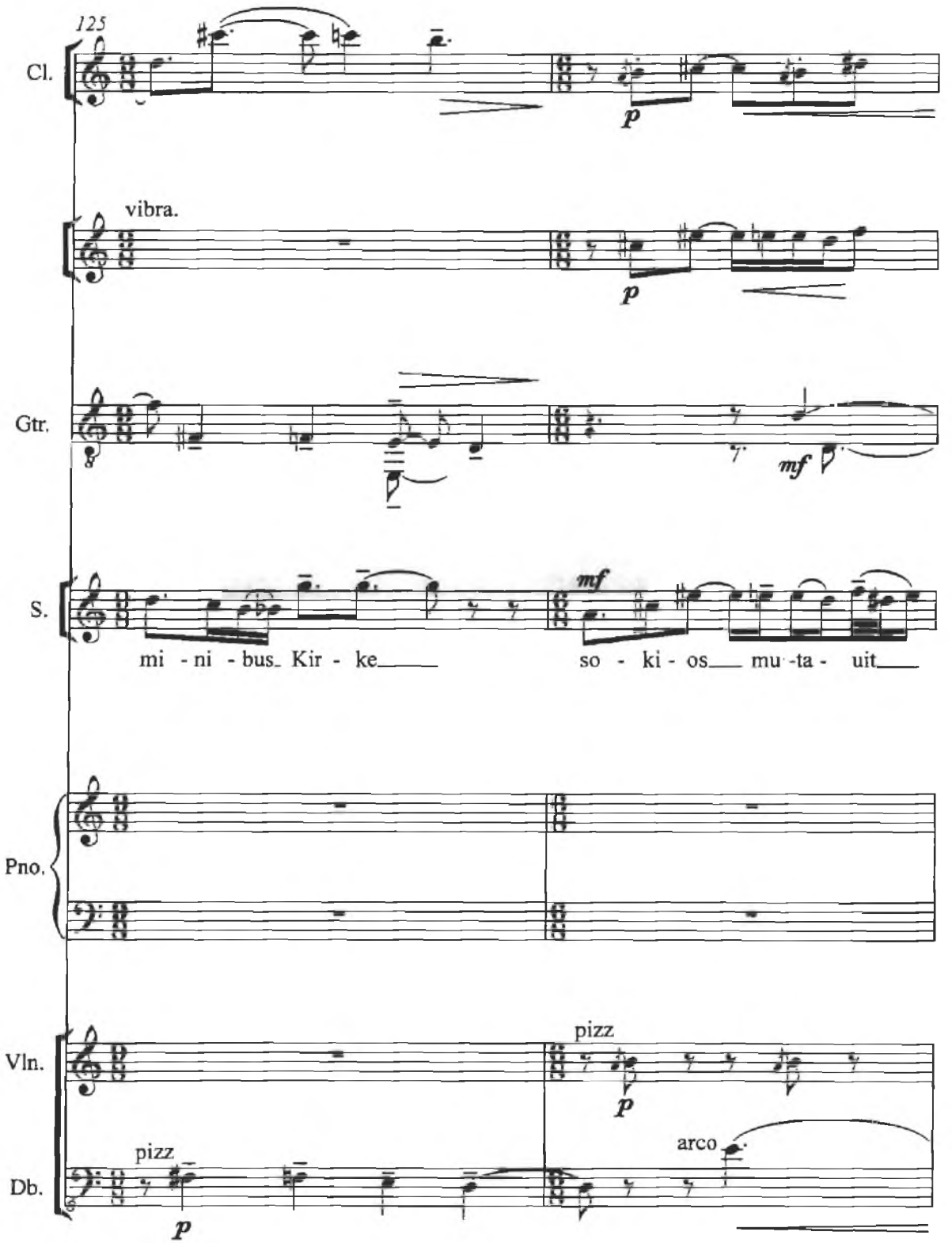

107
Fl.
Cl.
pp
Mute
Tbn.
Gtr.
PPP
p
S.
p
ma - gi - kis sa-nos a-uer-te-ris sa- cris
Pno.
mf
Ped.
Vln.
Db.

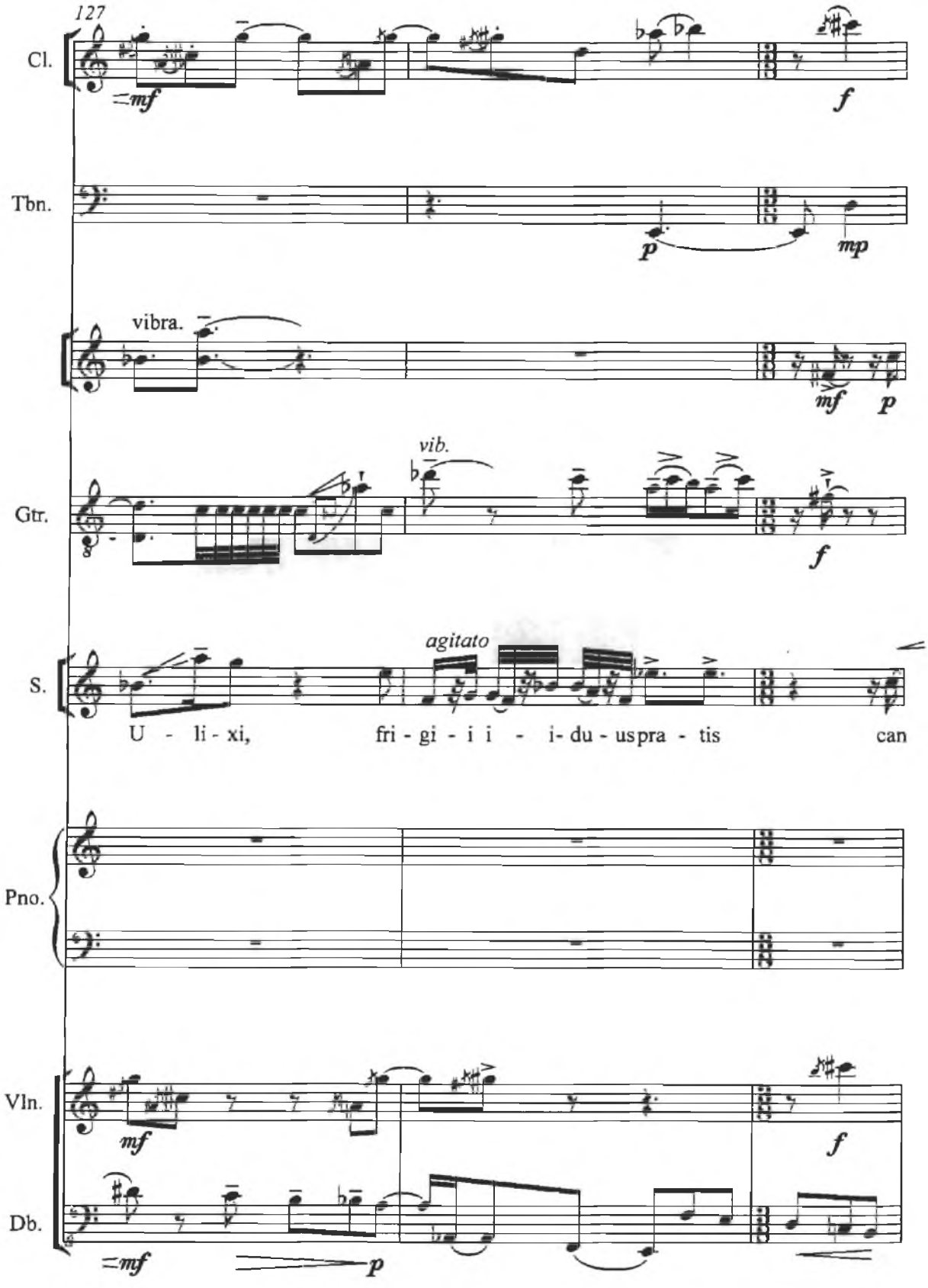

109
Tbn.
pp
Gtr.
mf
S.
ex-pe-ri-ar ken-sus;
ni-hilhic ni-si car-mi - ne de - sunt
Pno.
poco meno mosso ♩= 63
111
Cl.
f
p
Tbn.
con sord.
p
Gtr.
S.
Pno.
f
Ped.

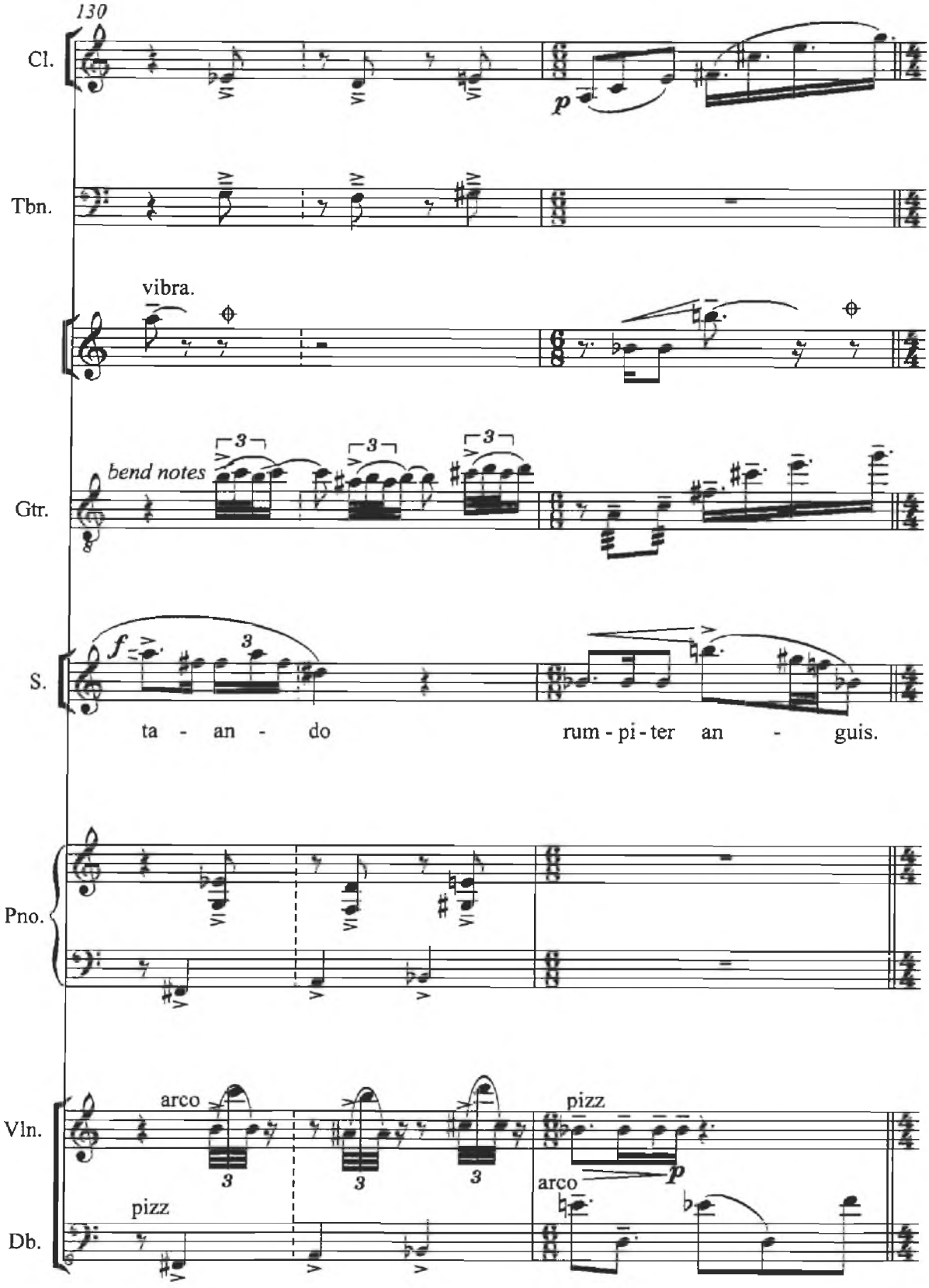

113
Cl.
sub mf
pp
p
motor off;soft beaters
vibra
p lv
Gtr.
vib.
vib.
f
mf
p
S.
mf
p semplice
du - ki - te
du-ki-te ab ur-be do-num
Pno.
p
Vln.
pp poco sul pont
Db.
ppp

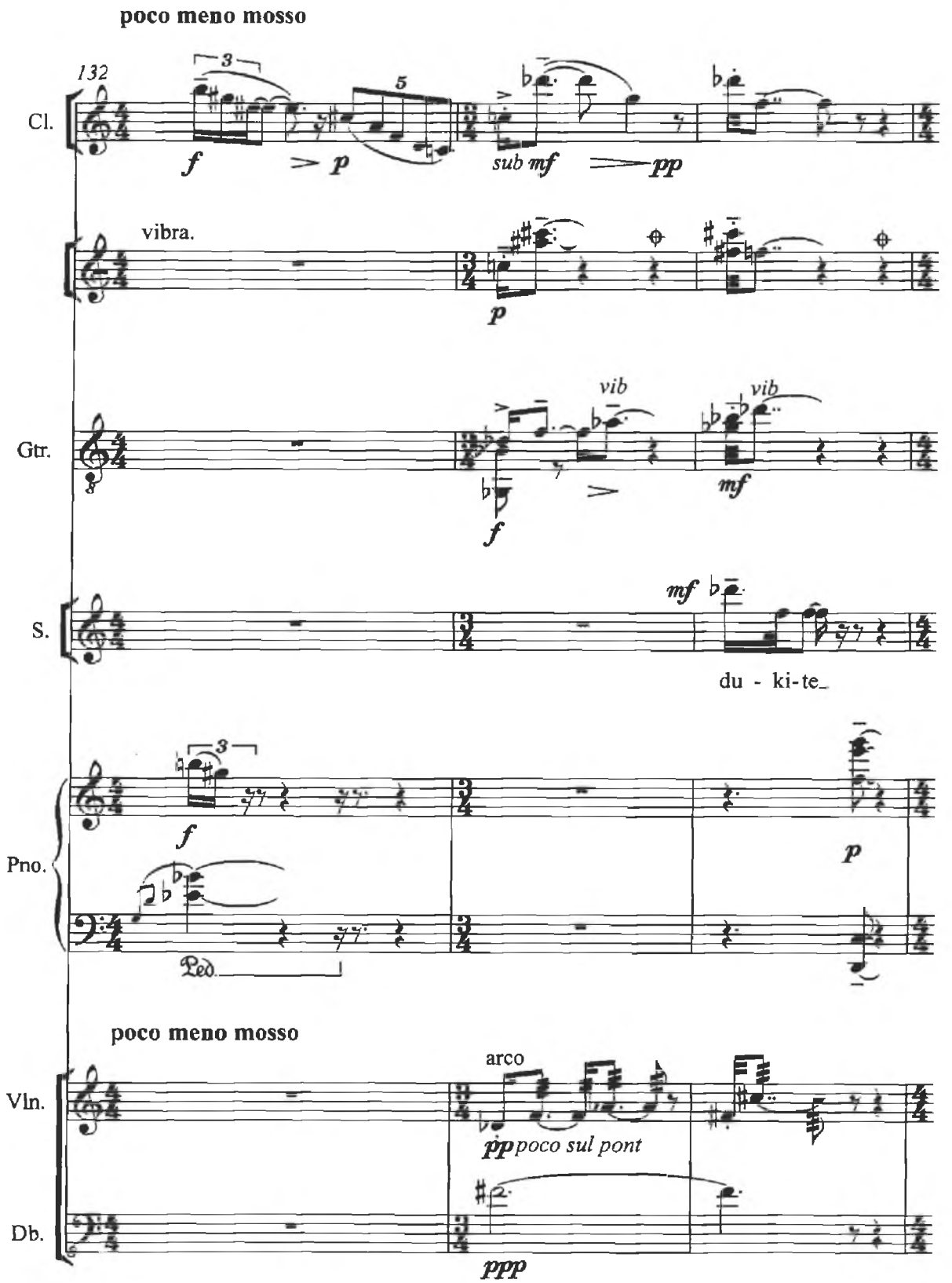

116
Cl.
pp echotone
Tbn.
pp
Gtr.
dolce
S.
me - a car - mi - na, du - ki - te Daph - nim.
Pno.
119
poco con moto ♩. = 54
Cl.
p
Gtr.
f
mf
S.
car - mi - na uel cae - lo
Pno.
pp
p
poco con moto ♩. = 54
Db.
p

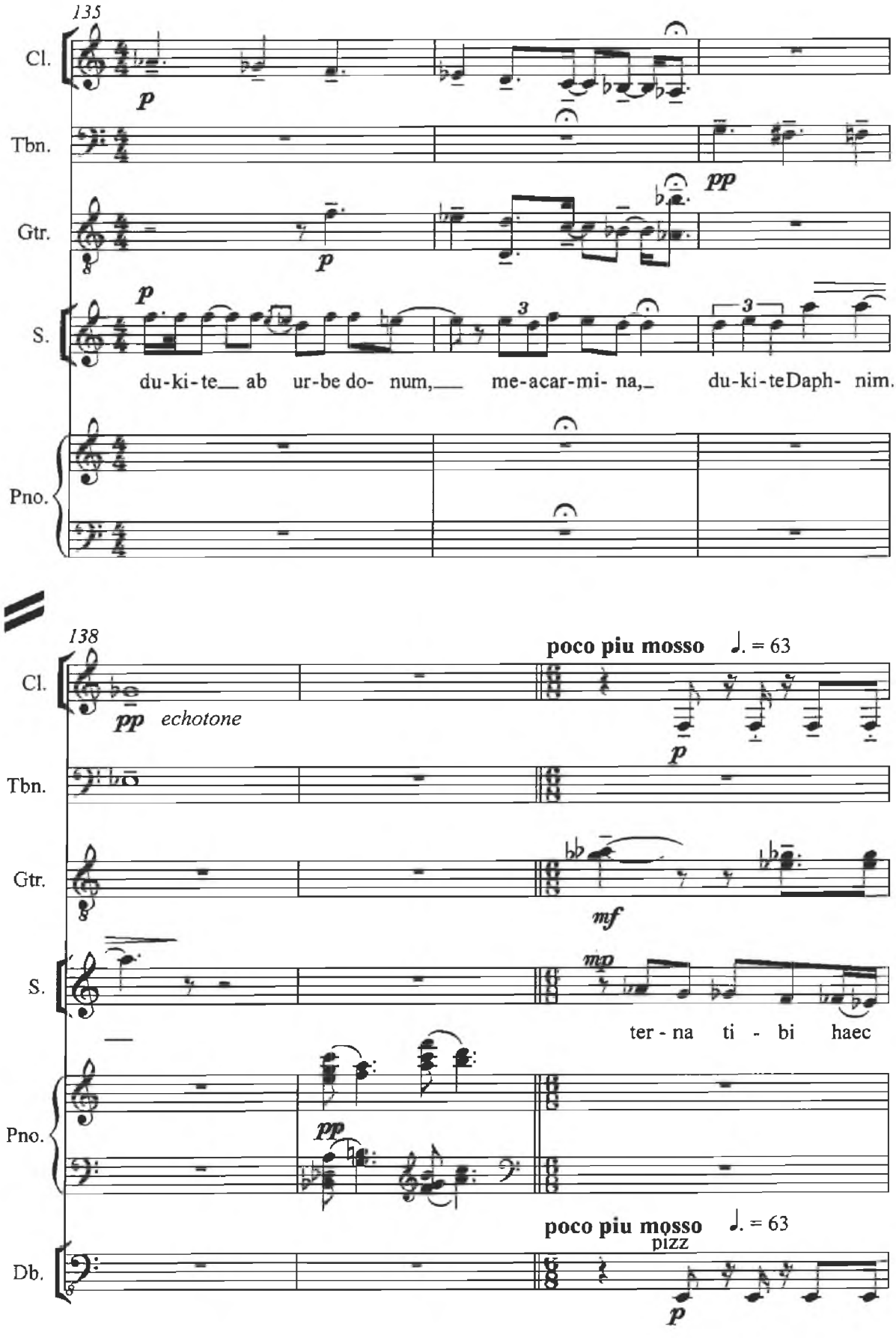

122
Cl.
mp
vibra.
p
mp
Gtr.
ff
f
S.
f
pos - sunt de- du - ke re lu - nam,_ car - mi - ni - bus car -
Pno.
Db.
pizz
arco
pp

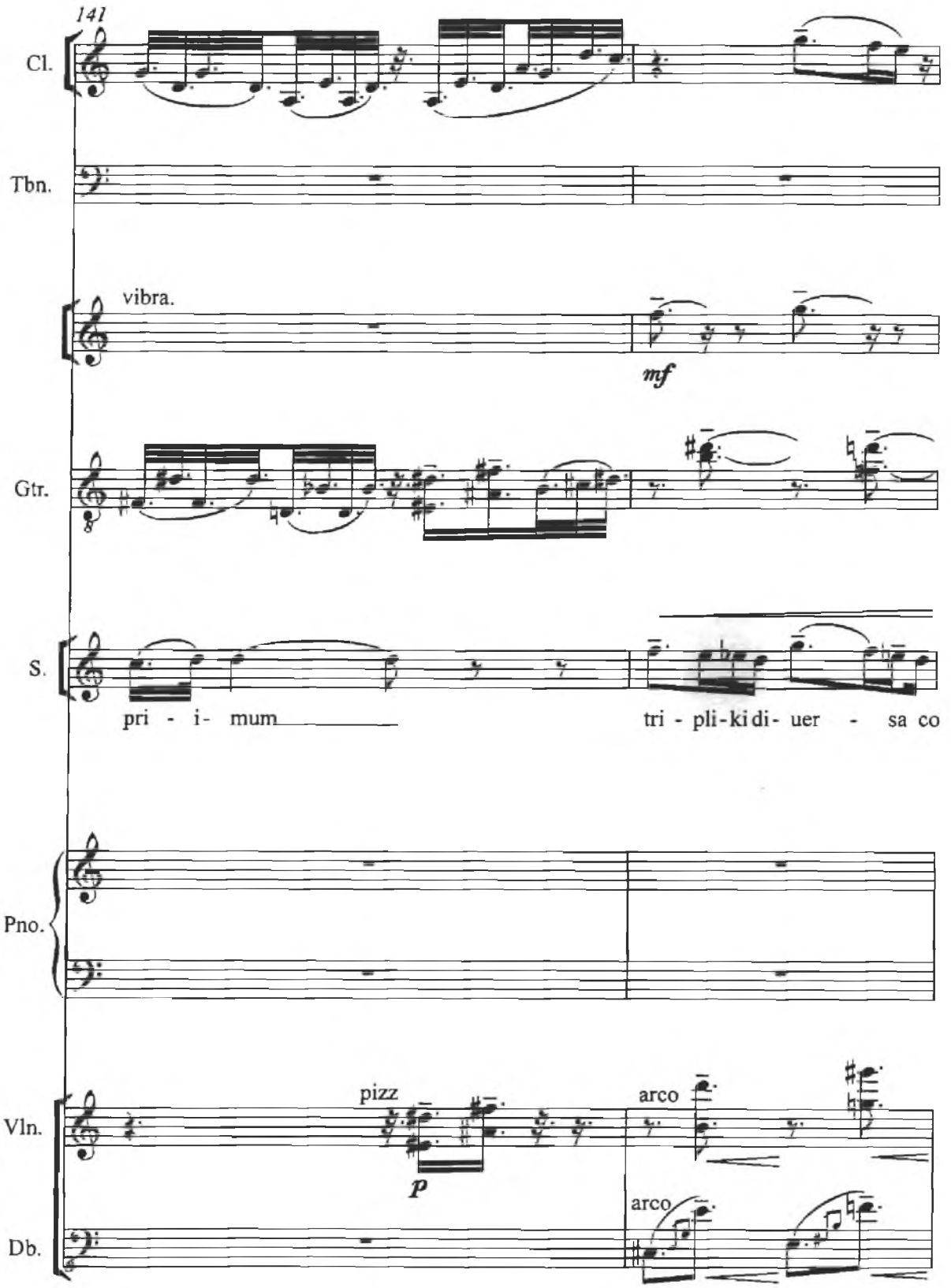

125
Cl.
p
vibra.
p
Gtr.
mf
S.
mf
mi - ni - bus_ Kir - ke_____
so - ki - os___ mu - ta - uit____
Pno.
Vln.
pizz
p
Db.
pizz
p
arco

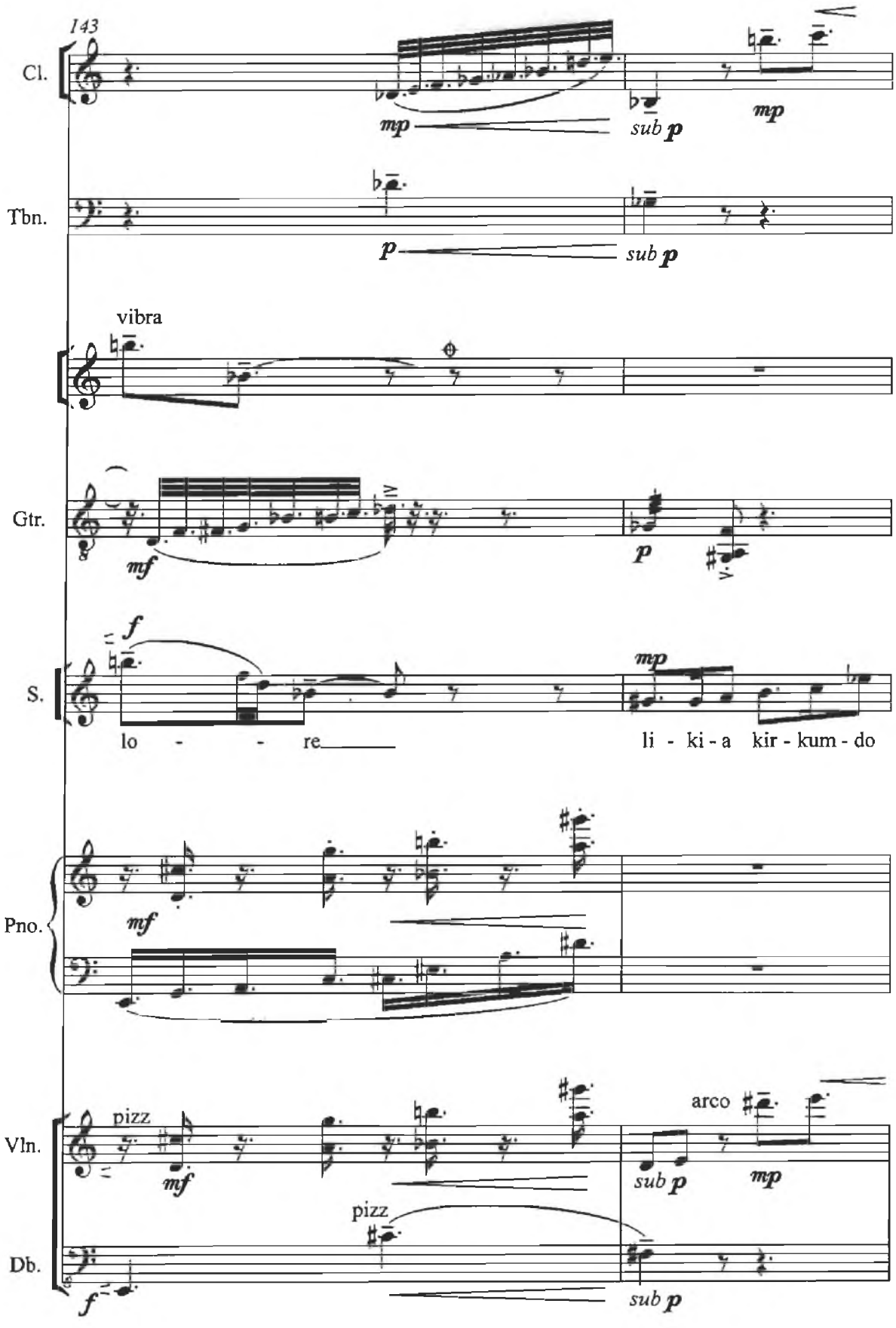

127
Cl.
mf
f
Tbn.
p
mp
vibra.
mf
p
vib.
Gtr.
f
agitato
S.
U - li - xi, fri - gi - i i - i- du - uspra - tis can
Pno.
Vln.
mf
f
Db.
mf
p

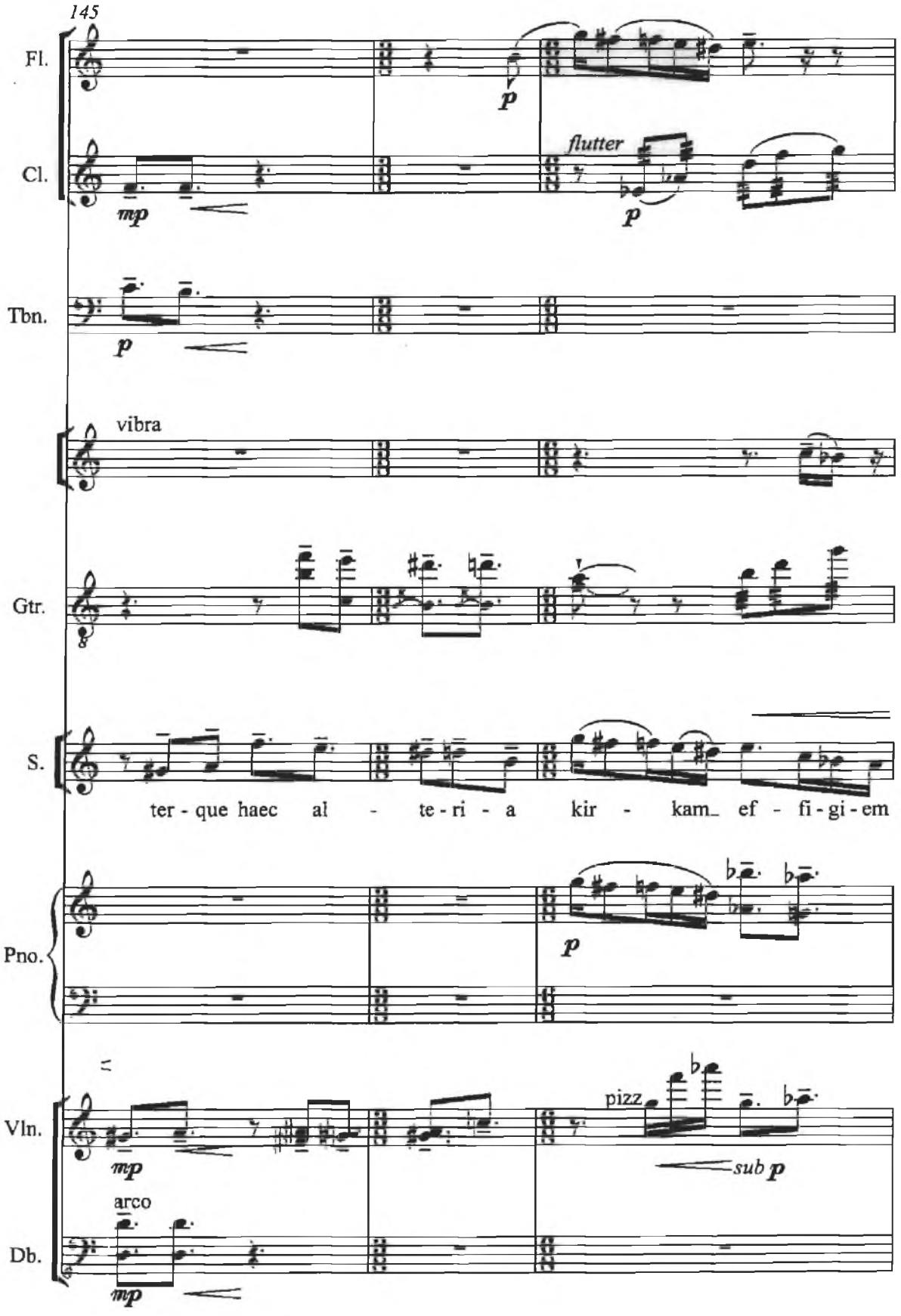

130
Cl.
Tbn.
vibra.
bend notes
Gtr.
S.
ta - an - do
rum - pi - ter an - guis.
Pno.
arco
pizz
Vln.
pizz
arco
Db.

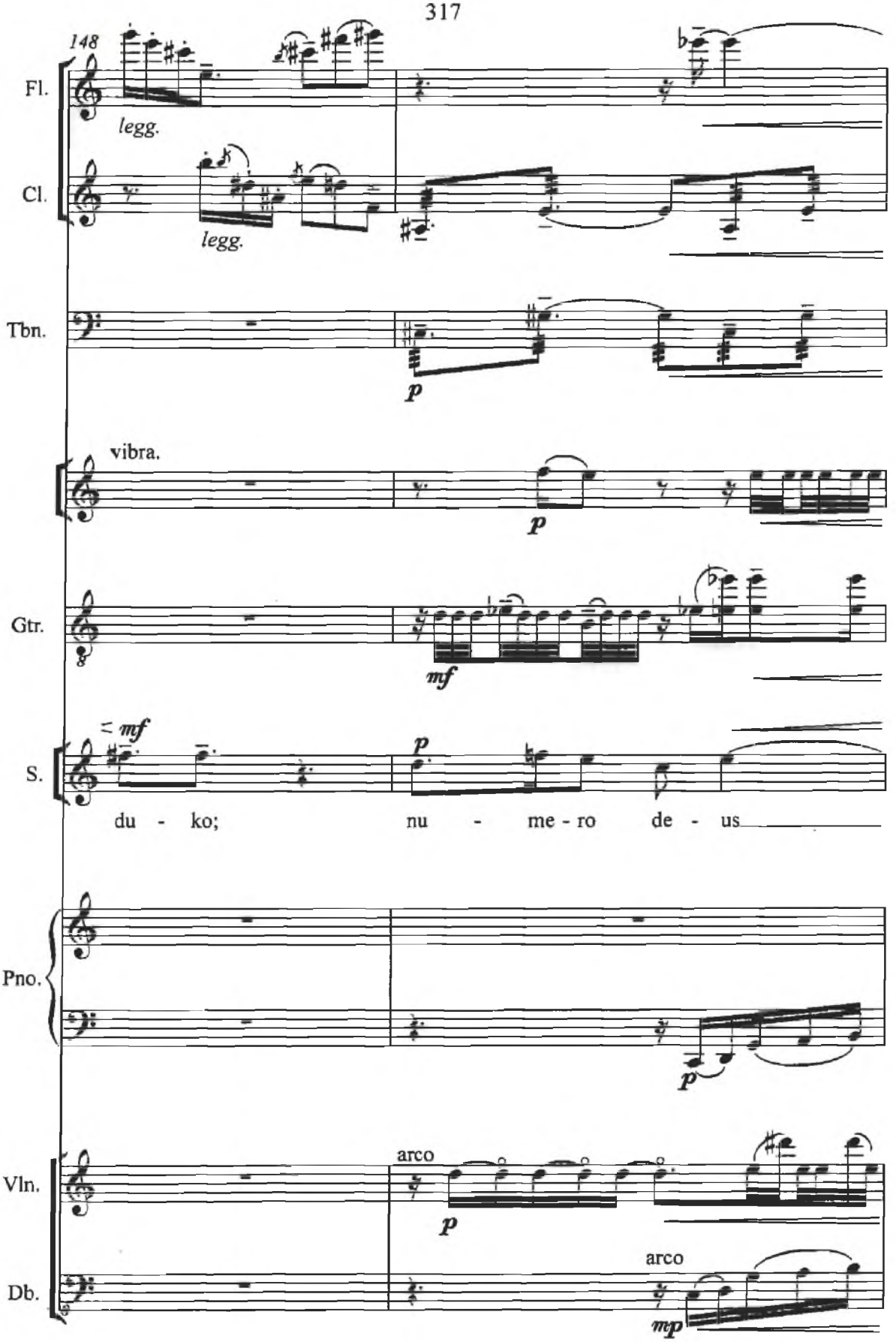

poco meno mosso
132
Cl.
f
p
sub mf
pp
vibra.
p
Gtr.
vib
vib
f
mf
S.
mf
du - ki-te
Pno.
f
p
Ped.
poco meno mosso
Vln.
arco
pp poco sul pont
Db.
ppp

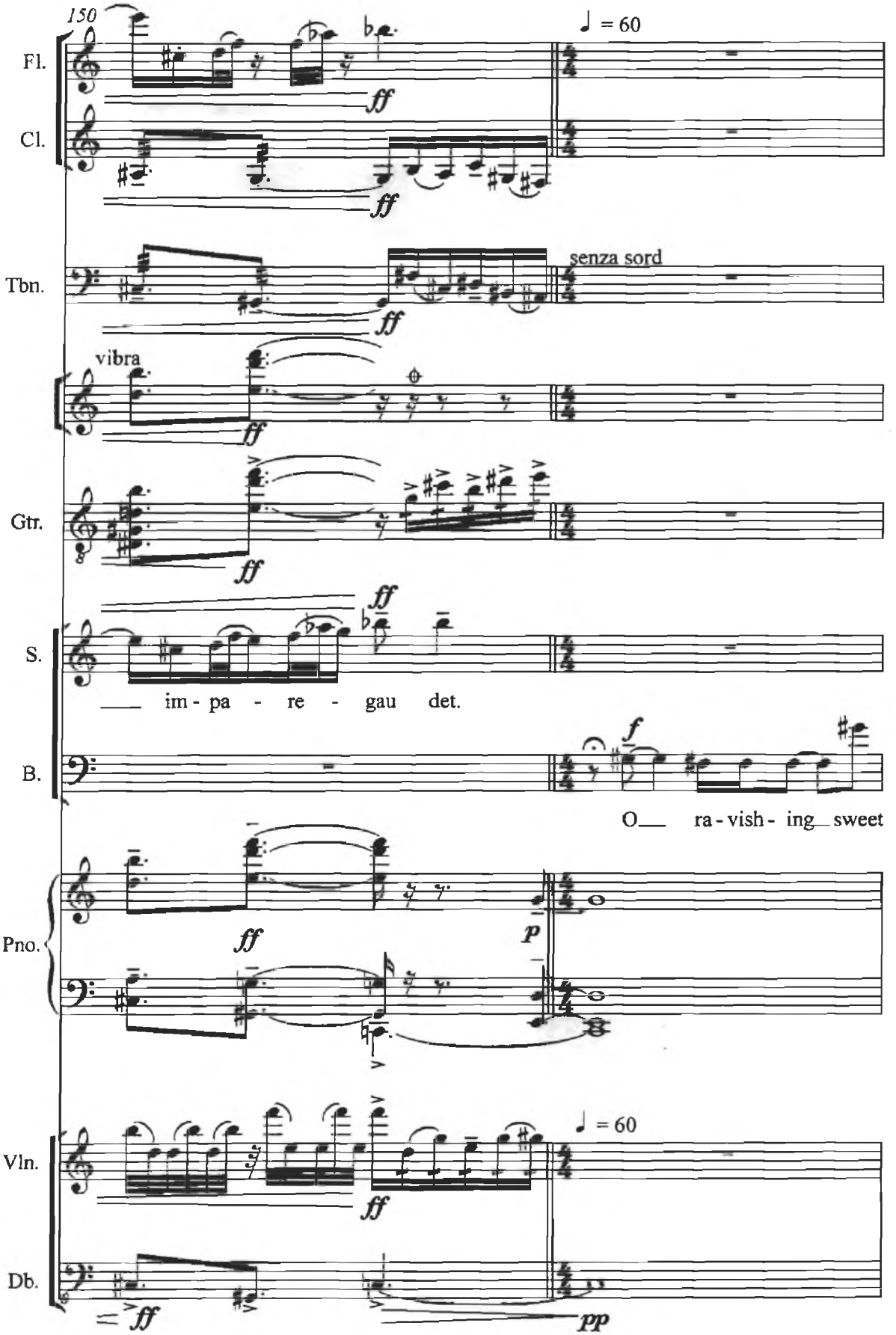

135
Cl.
Tbn.
Gtr.
S.
Pno.
p
pp
du-ki-te ab ur-be do- num, me-acar-mi- na, du-ki-teDaph- nim.
138
poco piu mosso ♩. = 63
pp echotone
mf
mp
ter - na ti - bi haec
Db.
pizz

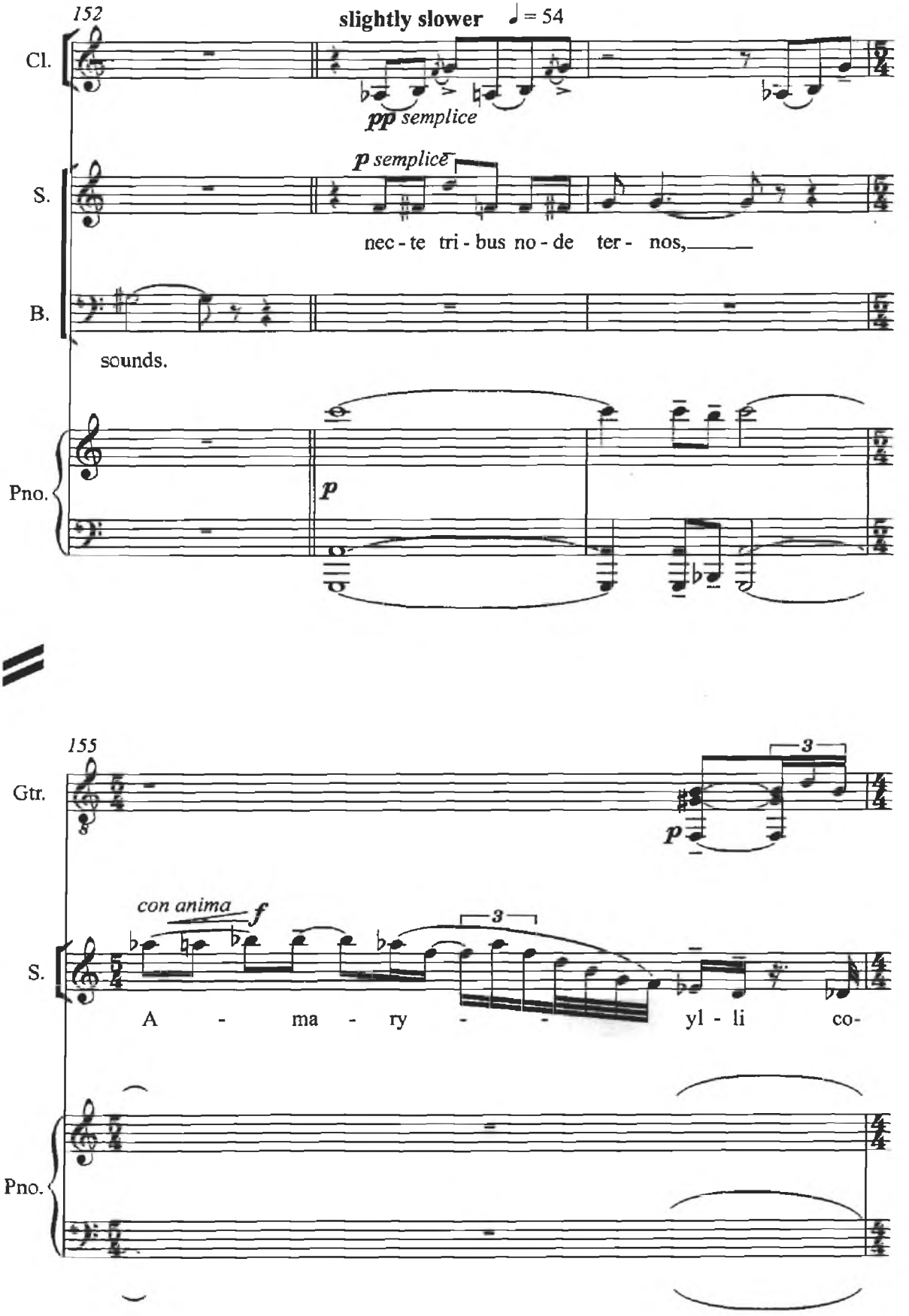

141
Cl.
Tbn.
vibra.
mf
Gtr.
S.
pri - i- mum
tri - pli-ki di- uer - sa co
Pno.
Vln.
pizz
p
arco
Db.
arco

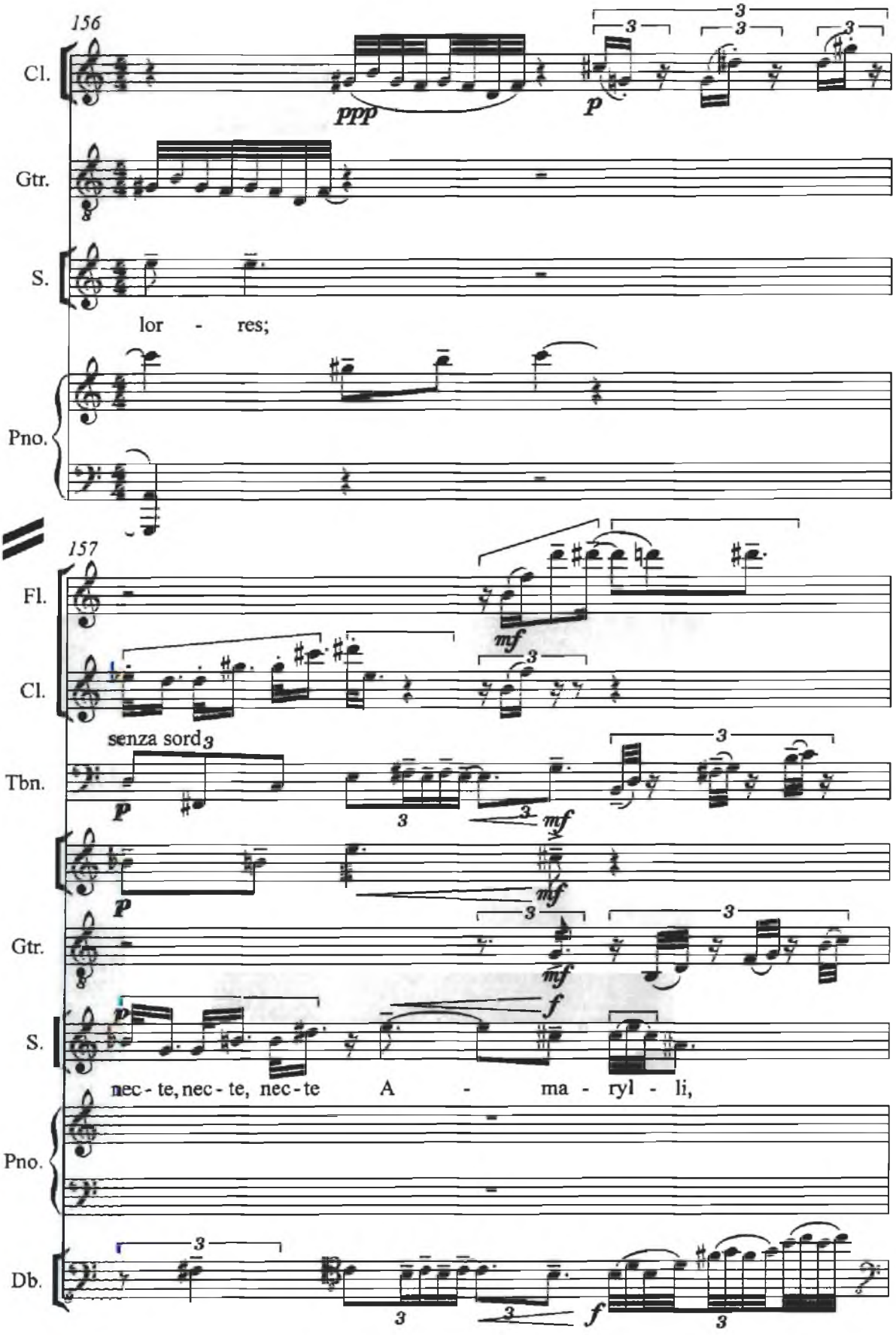

143
Cl.
mp
sub p
mp
Tbn.
p
sub p
vibra
Gtr.
mf
p
S.
f
mp
lo - - re
li - ki - a kir - kum - do
Pno.
mf
Vln.
pizz
mf
arco
sub p
mp
pizz
Db.
f
sub p

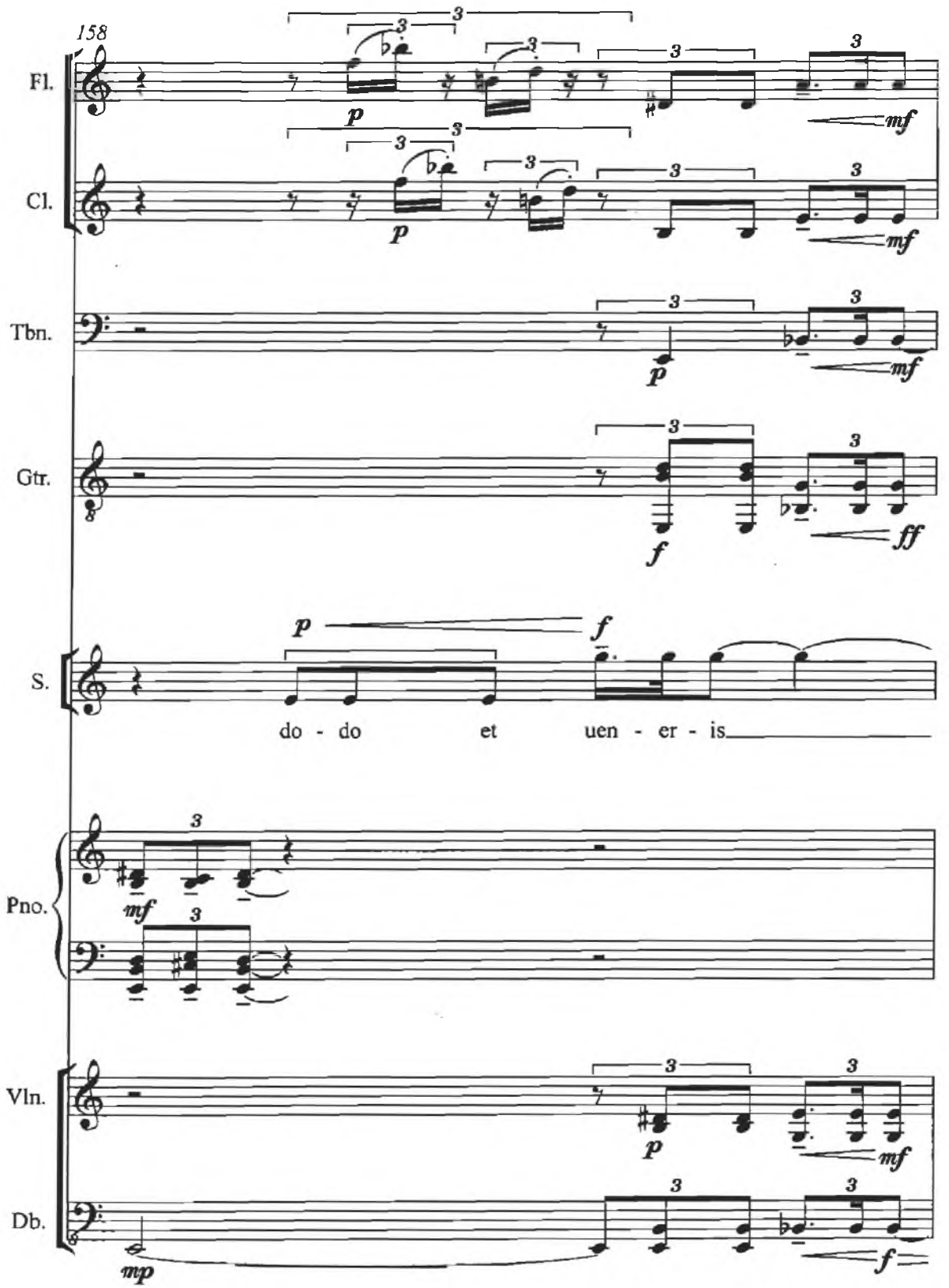

145
Fl.
Cl.
Tbn.
Gtr.
S.
Pno.
Vln.
Db.
flutter
vibra
ter - que haec al - te - ri - a kir - kam_ ef - fi - gi - em
pizz
arco
mp
p
sub p

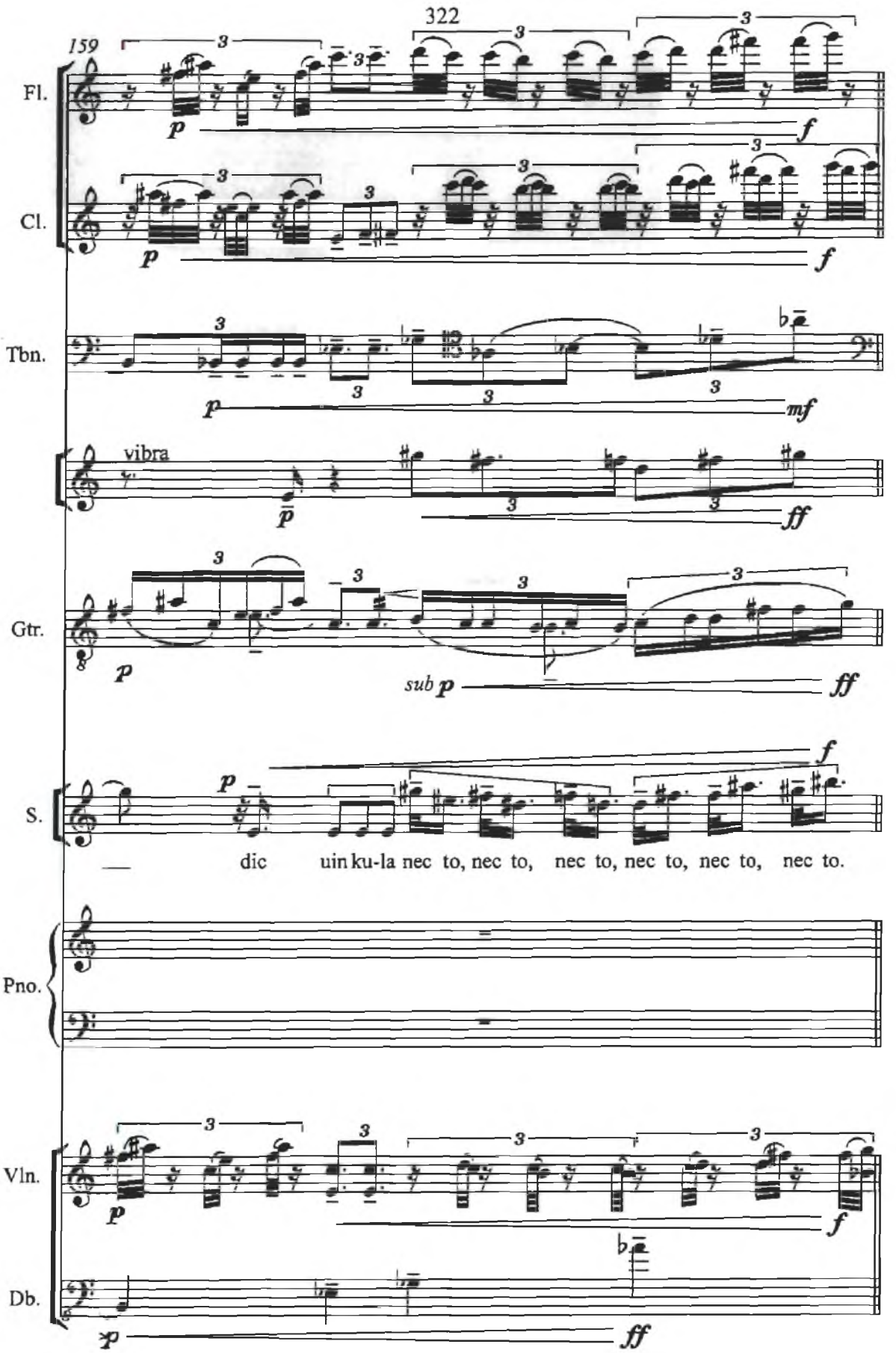

148
Fl.
legg.
Cl.
legg.
Tbn.
p
vibra.
p
Gtr.
mf
S.
mf
p
du - ko; nu - me - ro de - us
Pno.
p
Vln.
arco
p
Db.
arco
mp

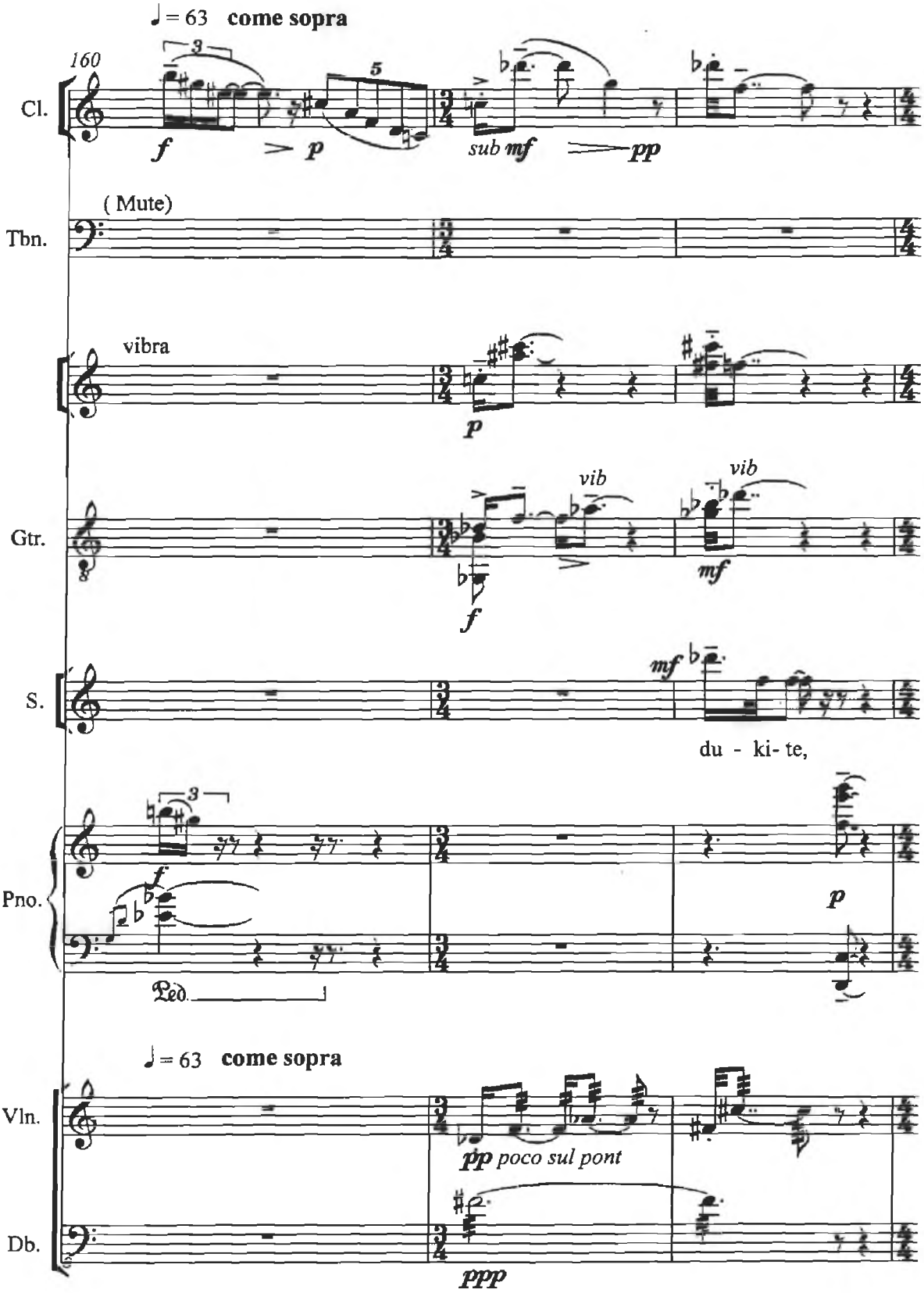

150
♩ = 60
Fl.
Cl.
ff
Tbn.
senza sord
vibra
Gtr.
S.
im - pa - re - gau det.
B.
f
O ra - vish - ing sweet
Pno.
p
Vln.
Db.
pp

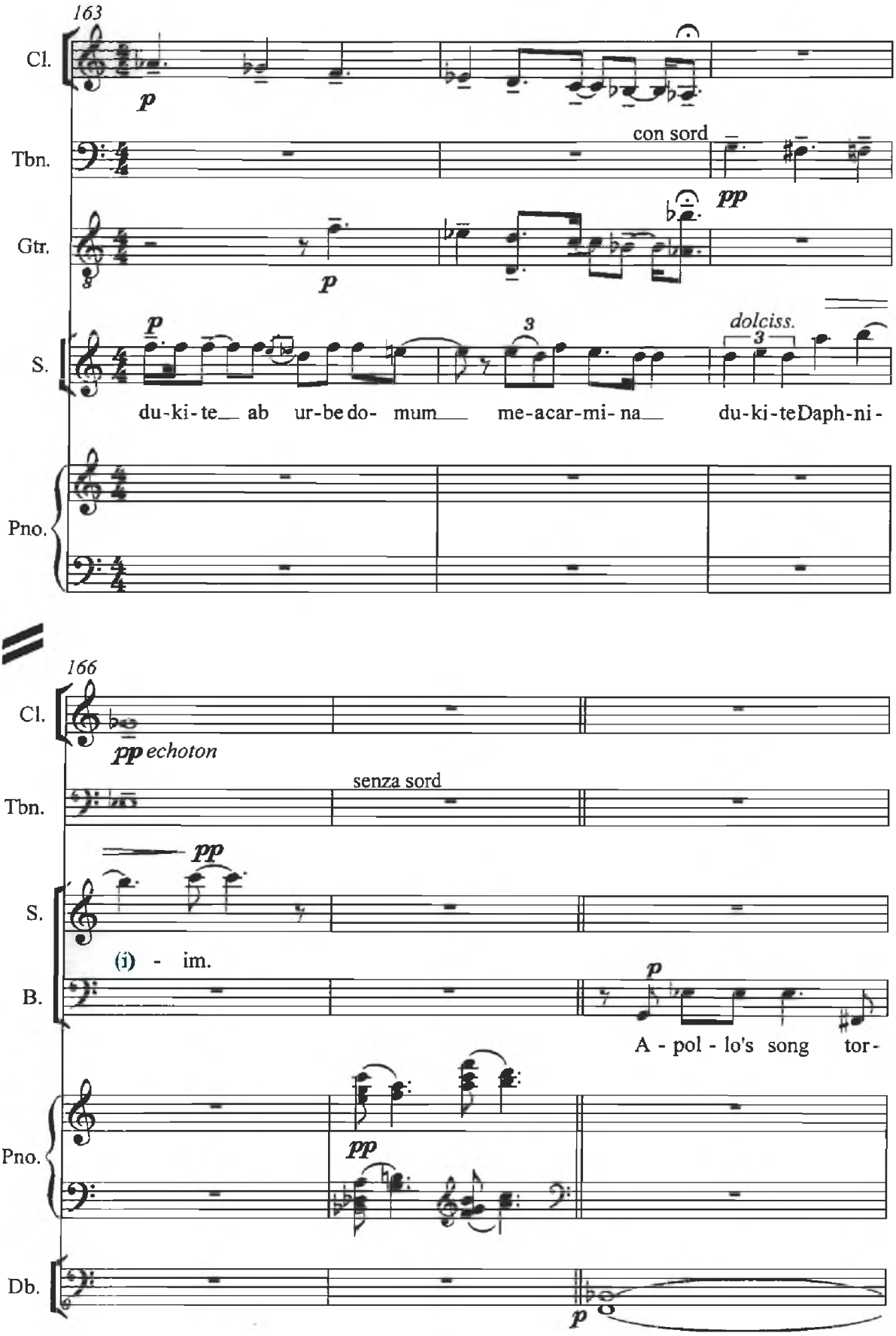

152
slightly slower ♩ = 54
Cl.
pp semplice
S.
p semplice
nec - te tri - bus no - de ter - nos,
B.
sounds.
Pno.
p
155
Gtr.
3
p
con anima
f
S.
3
A - ma - ry - - yl - li co-
Pno.

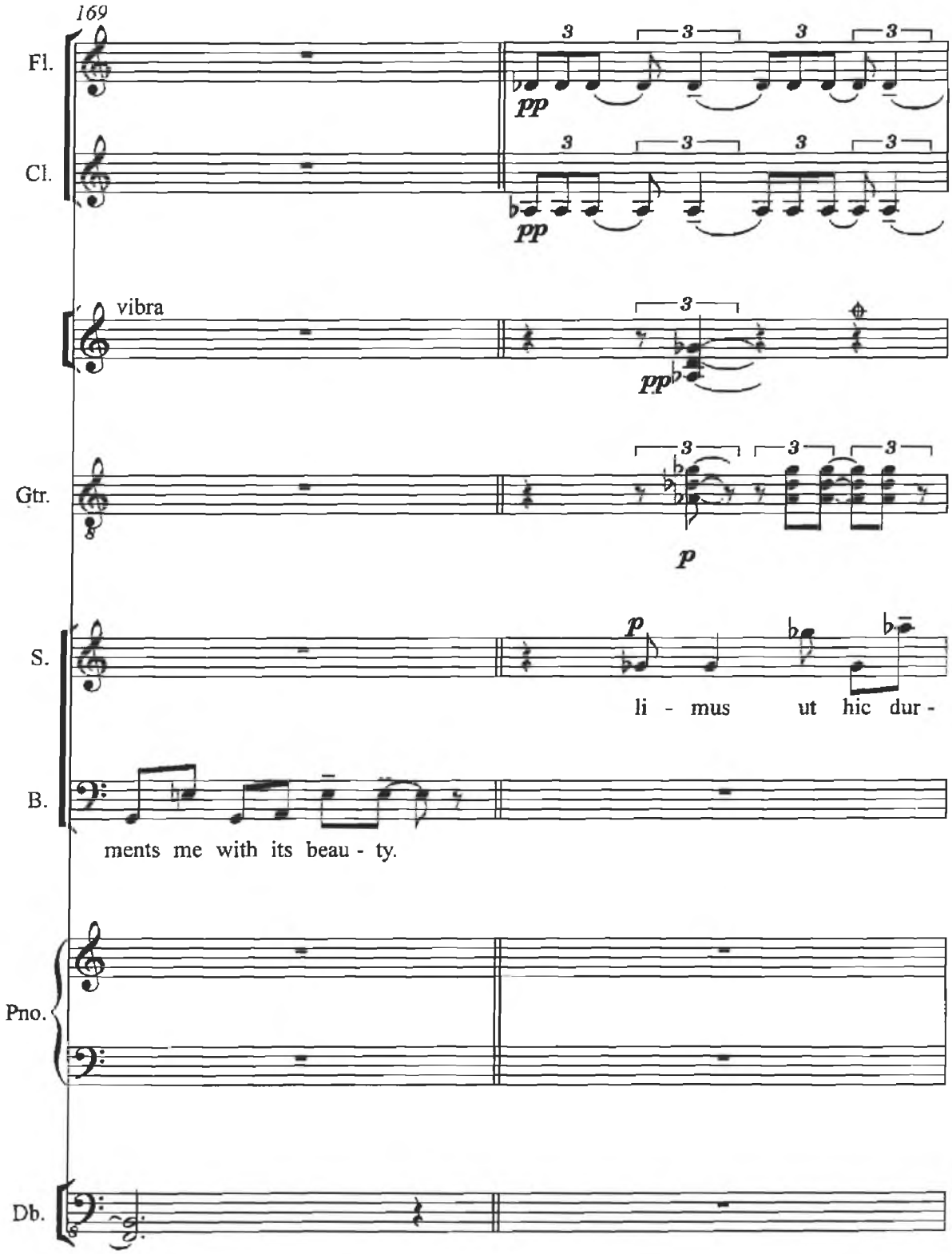

156
Cl.
ppp
p
Gtr.
S.
lor - res;
Pno.
157
Fl.
mf
Cl.
senza sord
Tbn.
p
mf
Gtr.
f
S.
nec - te, nec - te, nec - te A - ma - ryl - li,
Pno.
Db.

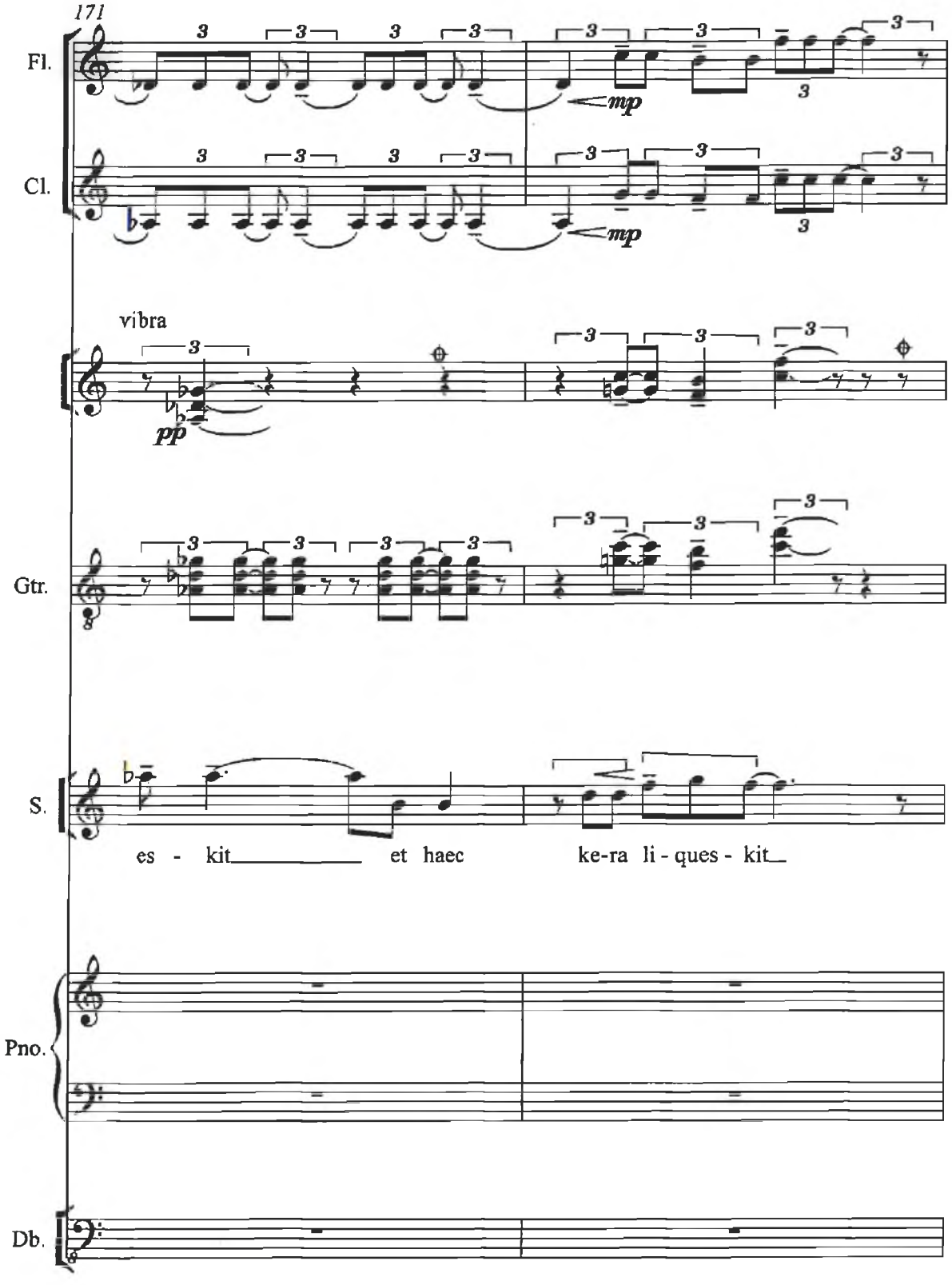

158
Fl.
Cl.
Tbn.
Gtr.
S.
do - do et uen - er - is
Pno.
Vln.
Db.

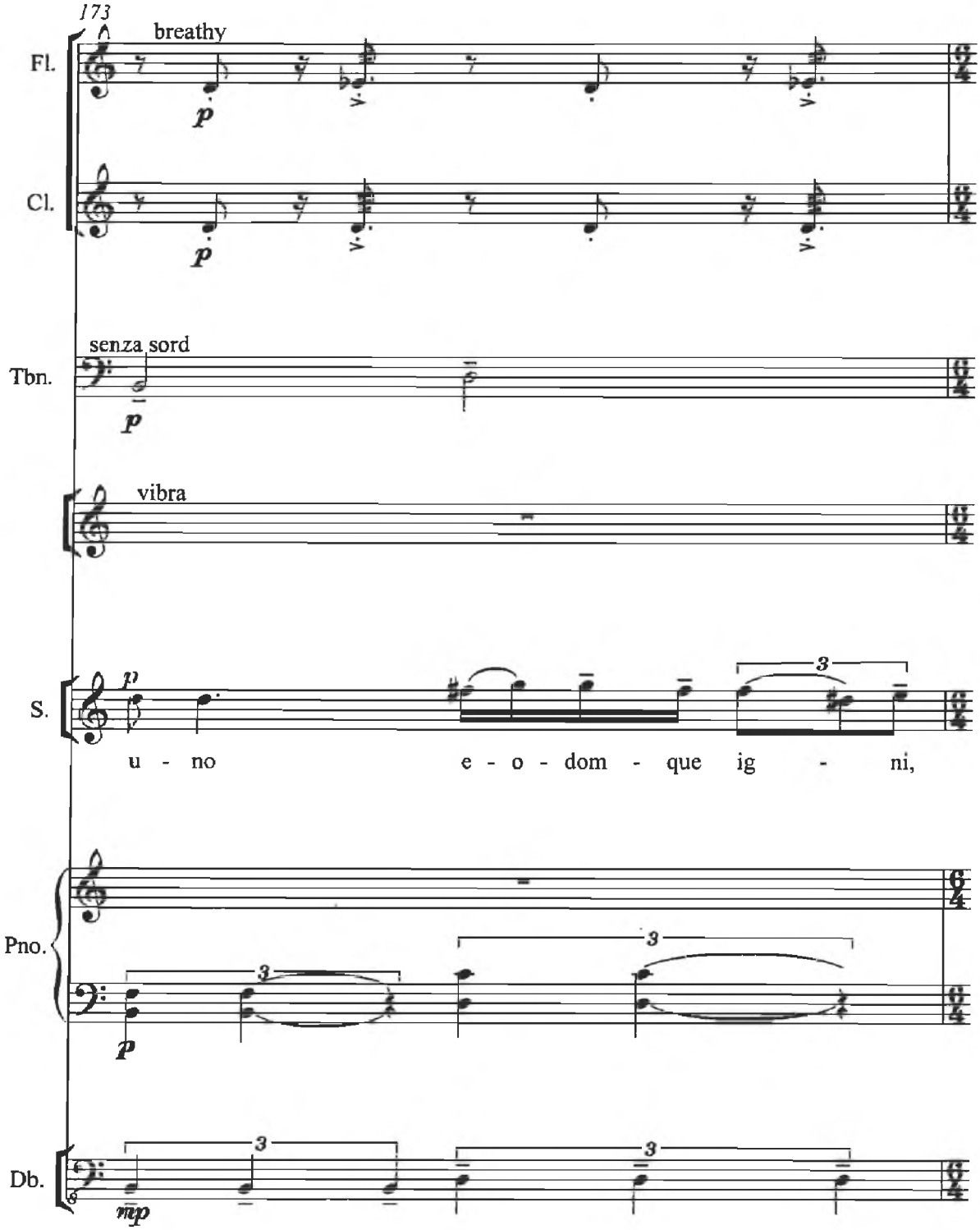

322
159
Fl.
Cl.
Tbn.
vibra
Gtr.
sub p
S.
dic uin ku-la nec to, nec to, nec to, nec to, nec to, nec to.
Pno.
Vln.
Db.

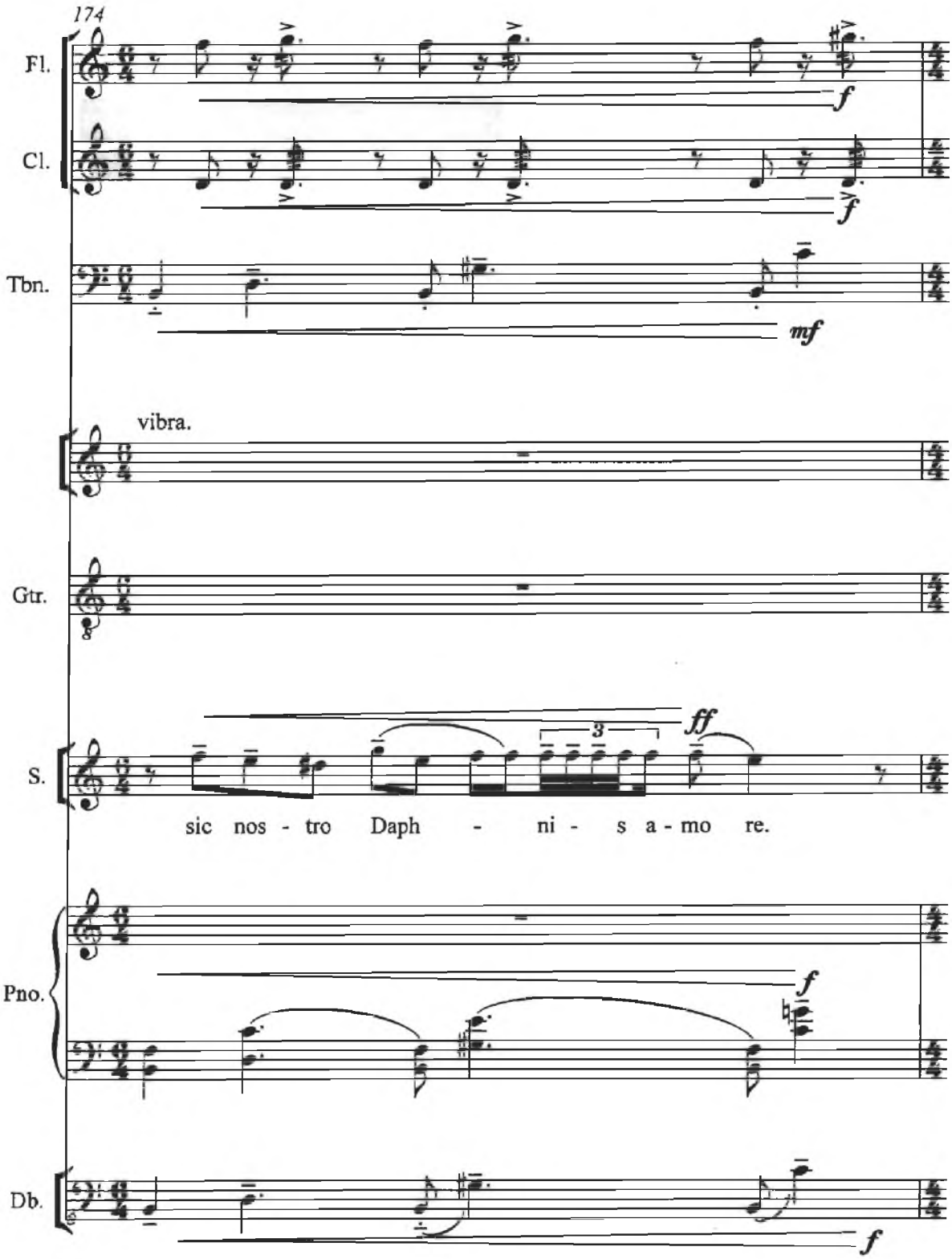

♩= 63 come sopra
160
Cl.
f
p
sub mf
pp
(Mute)
Tbn.
vibra
p
Gtr.
vib
vib
f
mf
S.
mf
du - ki- te,
Pno.
f
p
Ped.
♩= 63 come sopra
Vln.
pp poco sul pont
Db.
ppp

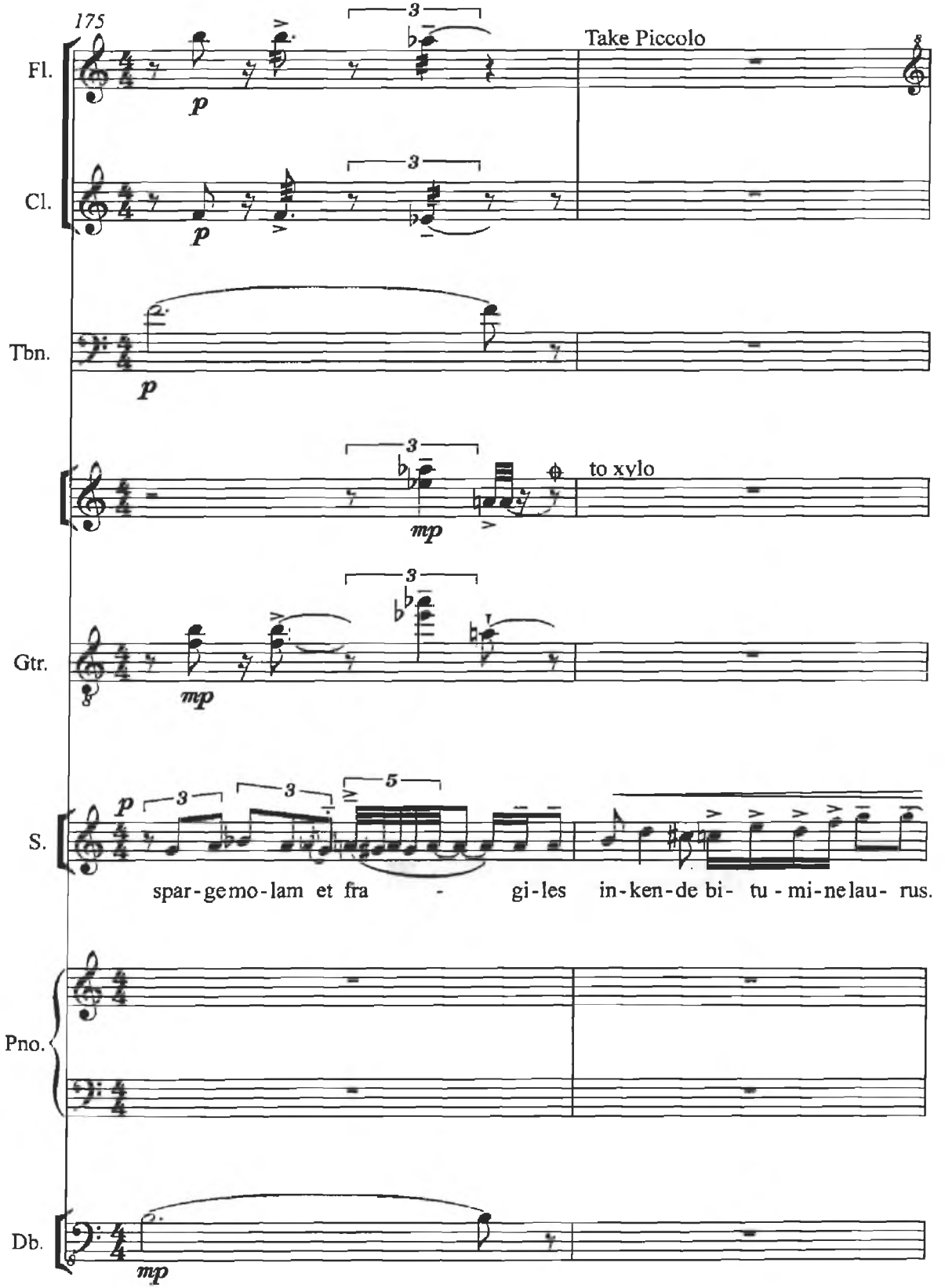

163
Cl.
p
Tbn.
con sord
pp
Gtr.
p
S.
p
3
dolciss.
3
du-ki-te ab ur-be do- mum me-acar-mi-na du-ki-teDaph-ni-
Pno.
166
Cl.
pp echoton
Tbn.
senza sord
pp
S.
(i) - im.
B.
p
A - pol - lo's song tor-
Pno.
pp
Db.
p

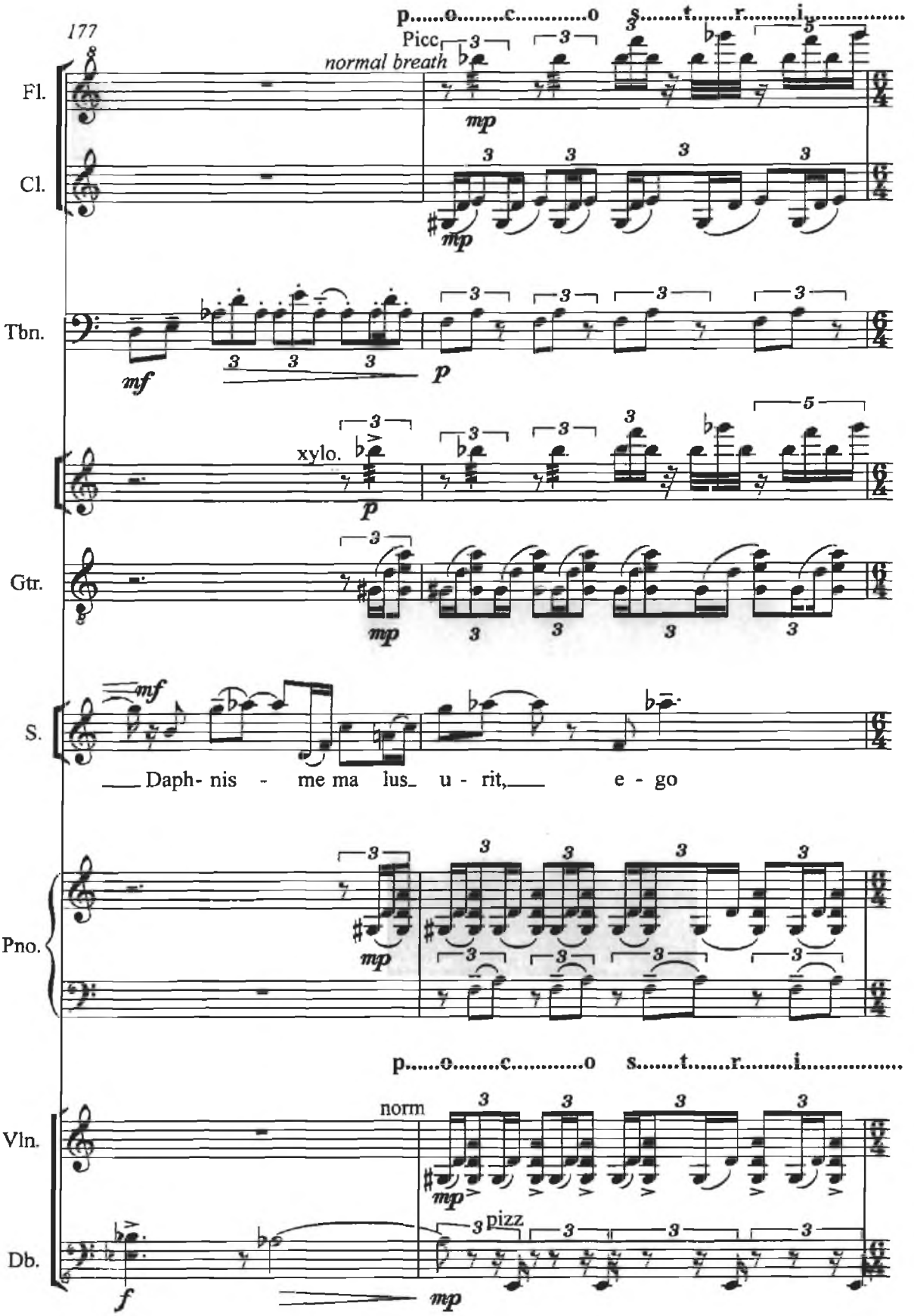

169
Fl.
Cl.
vibra
Gtr.
S.
li - mus ut hic dur -
B.
ments me with its beau - ty.
Pno.
Db.

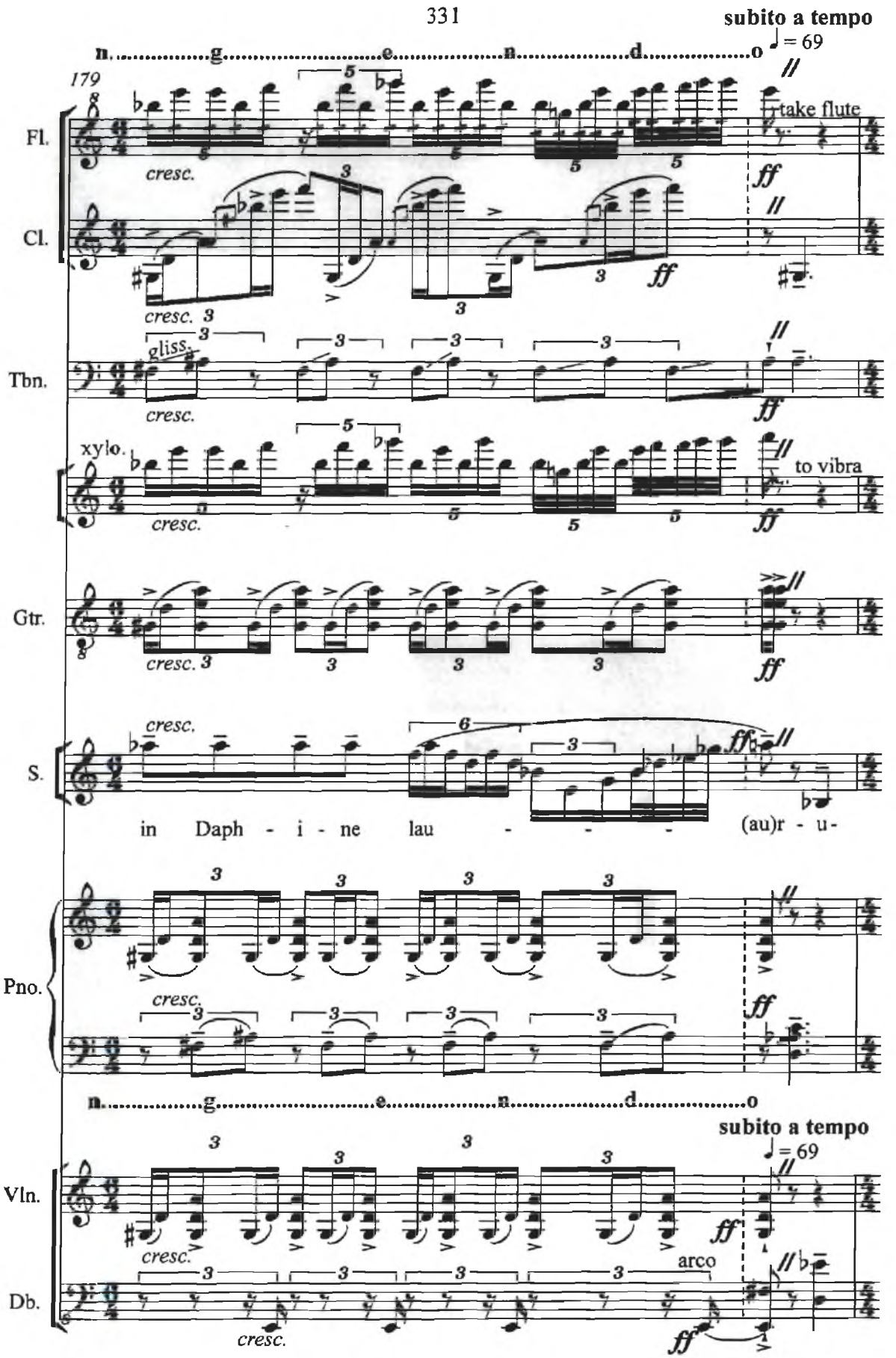

171
Fl.
Cl.
mp
mp
vibra
pp
Gtr.
S.
es - kit et haec ke-ra li - ques - kit
Pno.
Db.

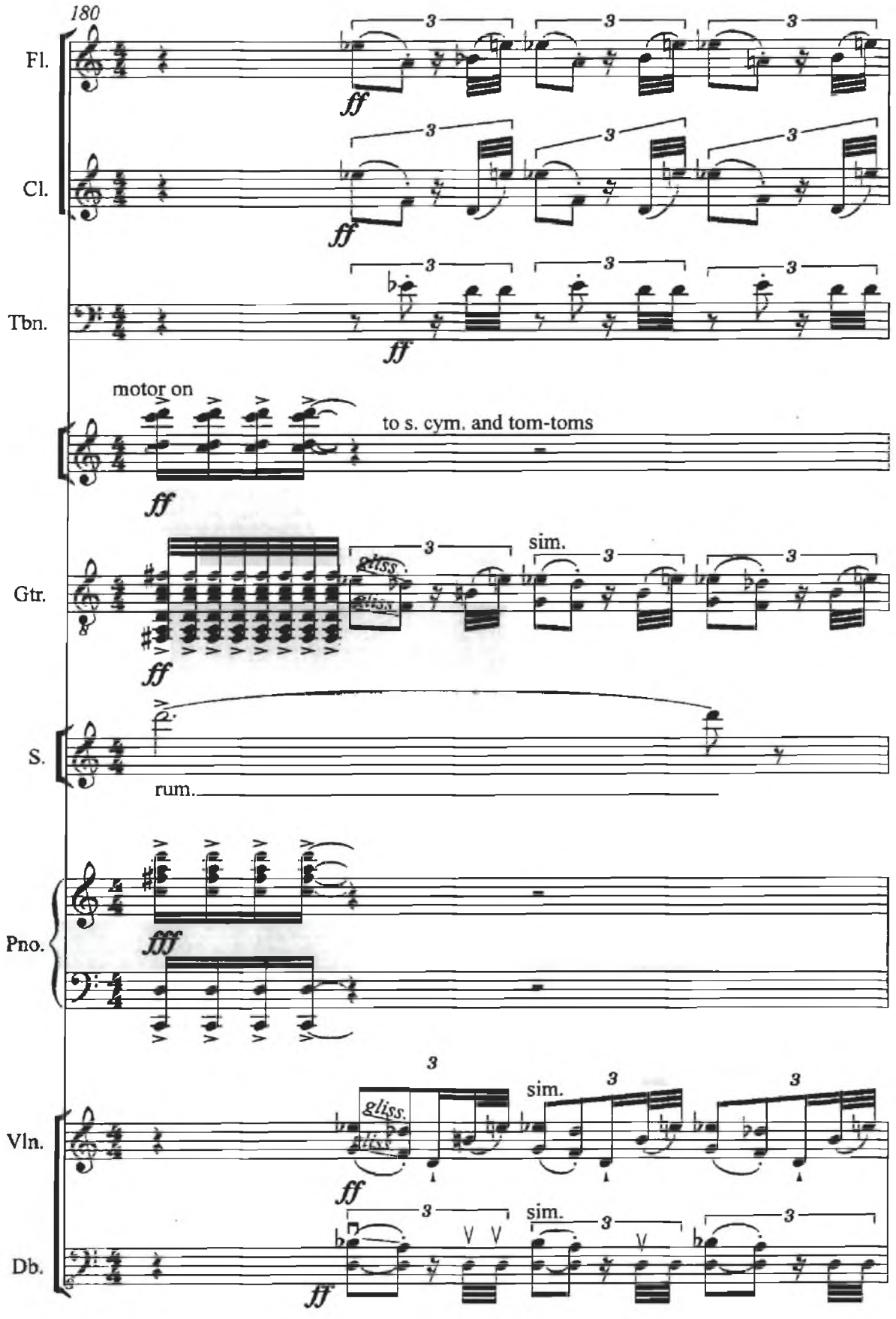

173
breathy
Fl.
Cl.
senza sord
Tbn.
vibra
S.
u - no e - o - dom - que ig - ni,
Pno.
Db.

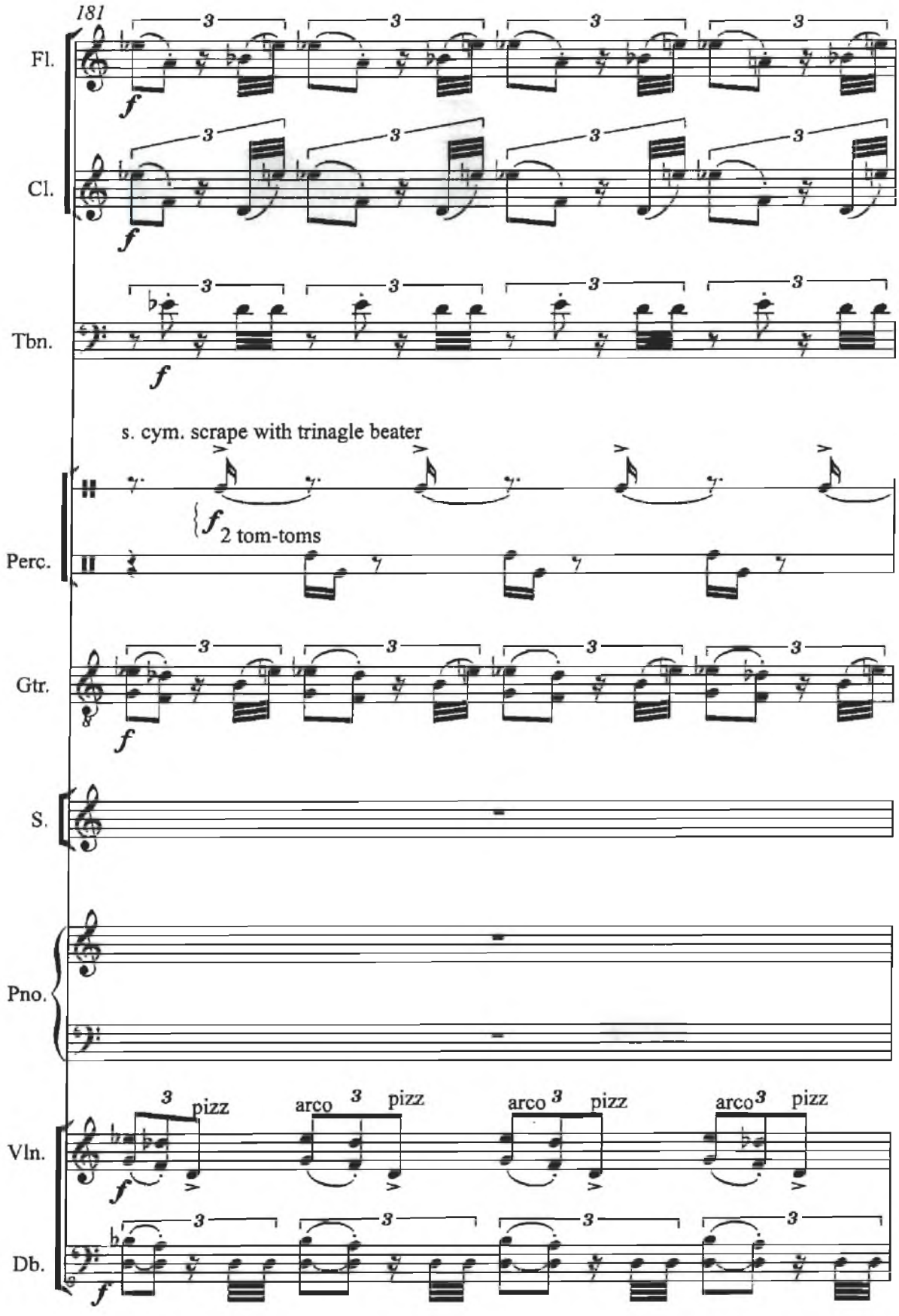

174
Fl.
Cl.
Tbn.
vibra.
Gtr.
S.
sic nos - tro Daph - ni - s a - mo re.
Pno.
Db.
f
mf
ff
3

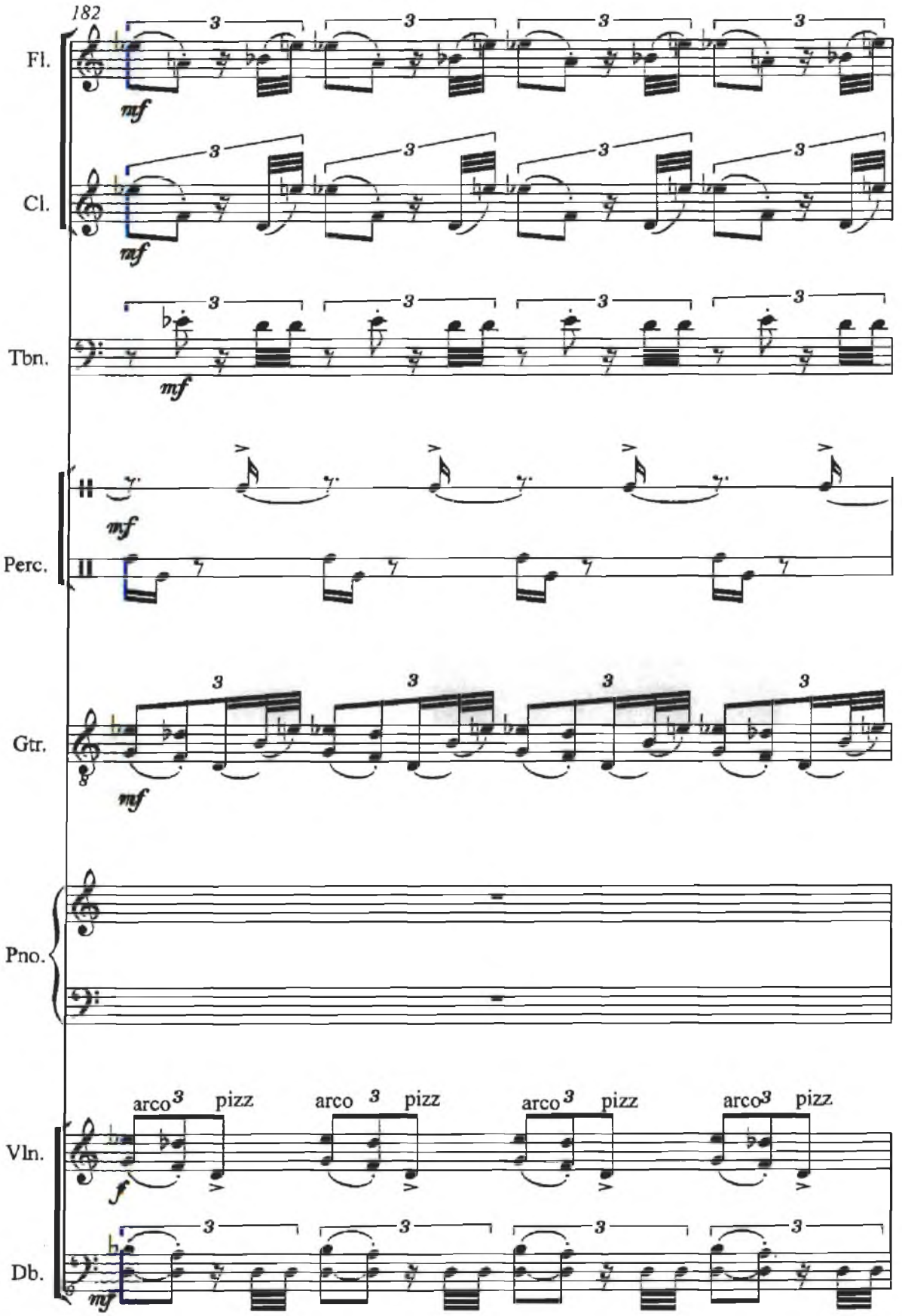

175
Fl.
Take Piccolo
Cl.
Tbn.
to xylo
Gtr.
S.
spar-ge mo-lam et fra - gi-les in-ken-de bi- tu-mi-ne lau- rus.
Pno.
Db.

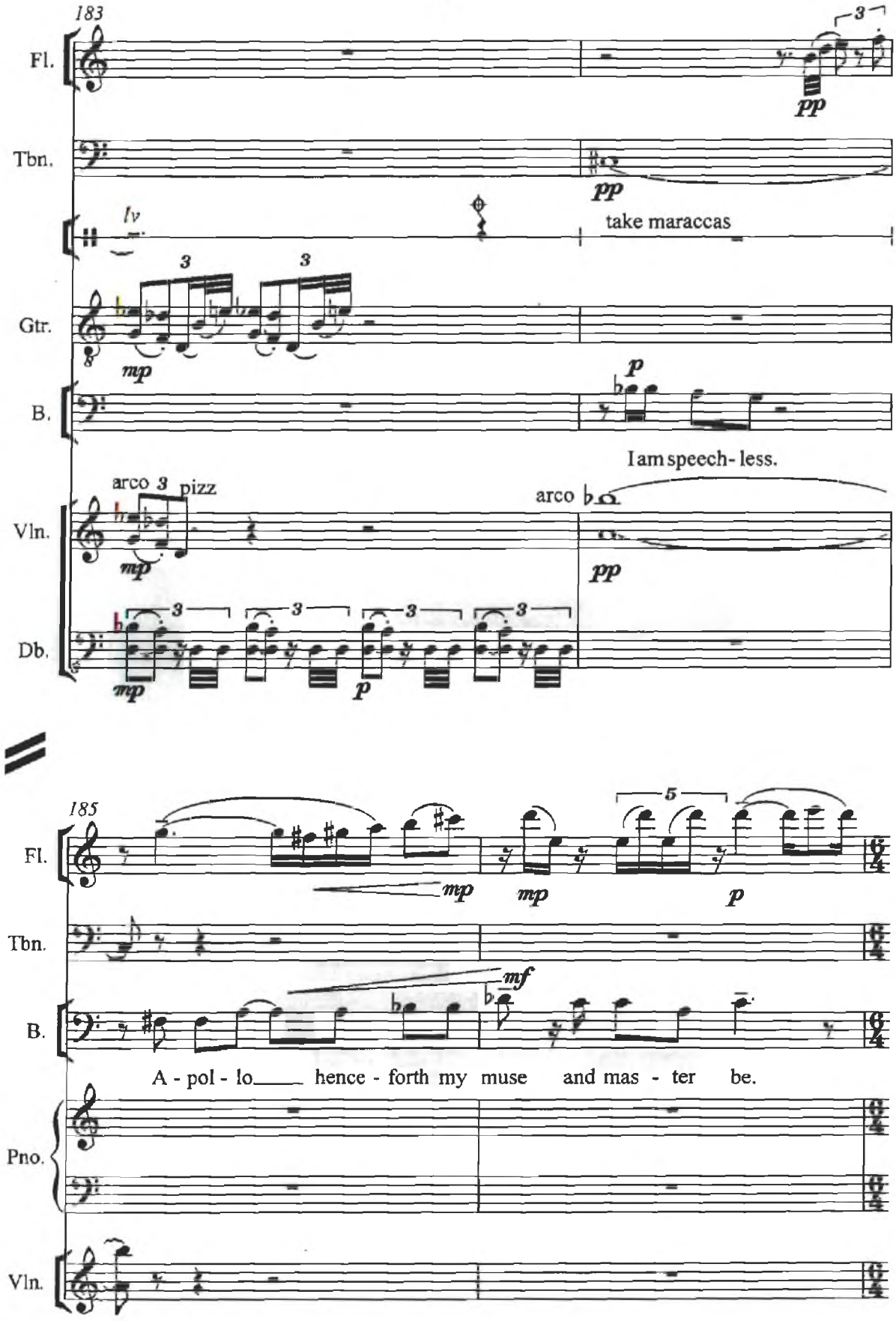

177
p.....o.....c.....o s.....t.....r.....i.....
Picc
normal breath
Fl.
mp
Cl.
mp
Tbn.
mf
p
xylo.
p
Gtr.
mp
S.
mf
___ Daph- nis - me ma lus_ u - rit,___ e - go
Pno.
mp
p.....o.....c.....o s.....t.....r.....i.....
norm
Vln.
mp
pizz
Db.
f
mp

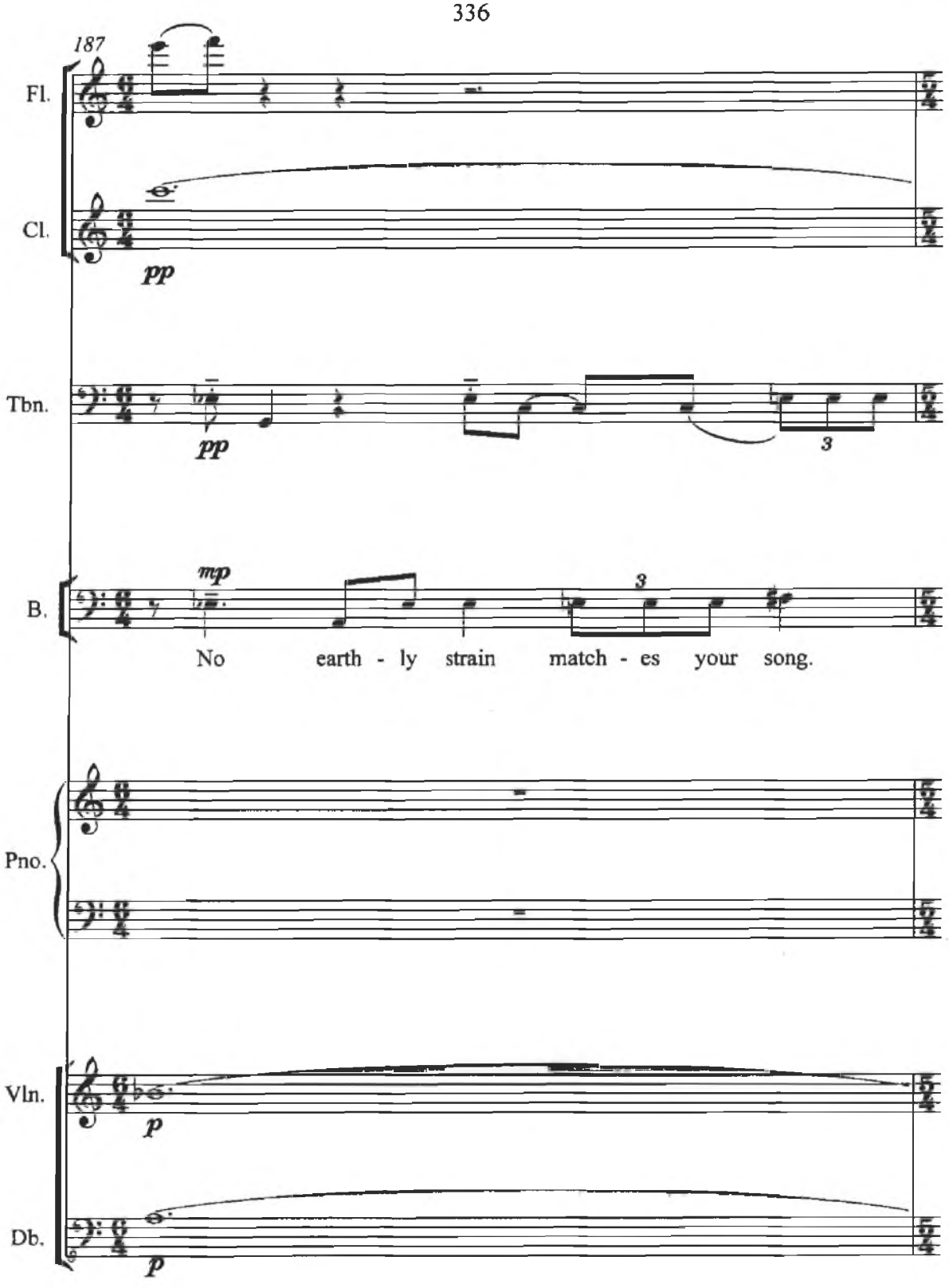

n.....g.....e.....n.....d.....o
subito a tempo
♩= 69
179
Fl.
take flute
cresc.
ff
Cl.
cresc.
ff
Tbn.
gliss.
cresc.
ff
xylo.
to vibra
cresc.
ff
Gtr.
cresc.
ff
S.
cresc.
ff
in Daph - i - ne lau - - - (au)r - u-
Pno.
cresc.
ff
n.....g.....e.....n.....d.....o
subito a tempo
♩= 69
Vln.
cresc.
ff
Db.
arco
cresc.
ff

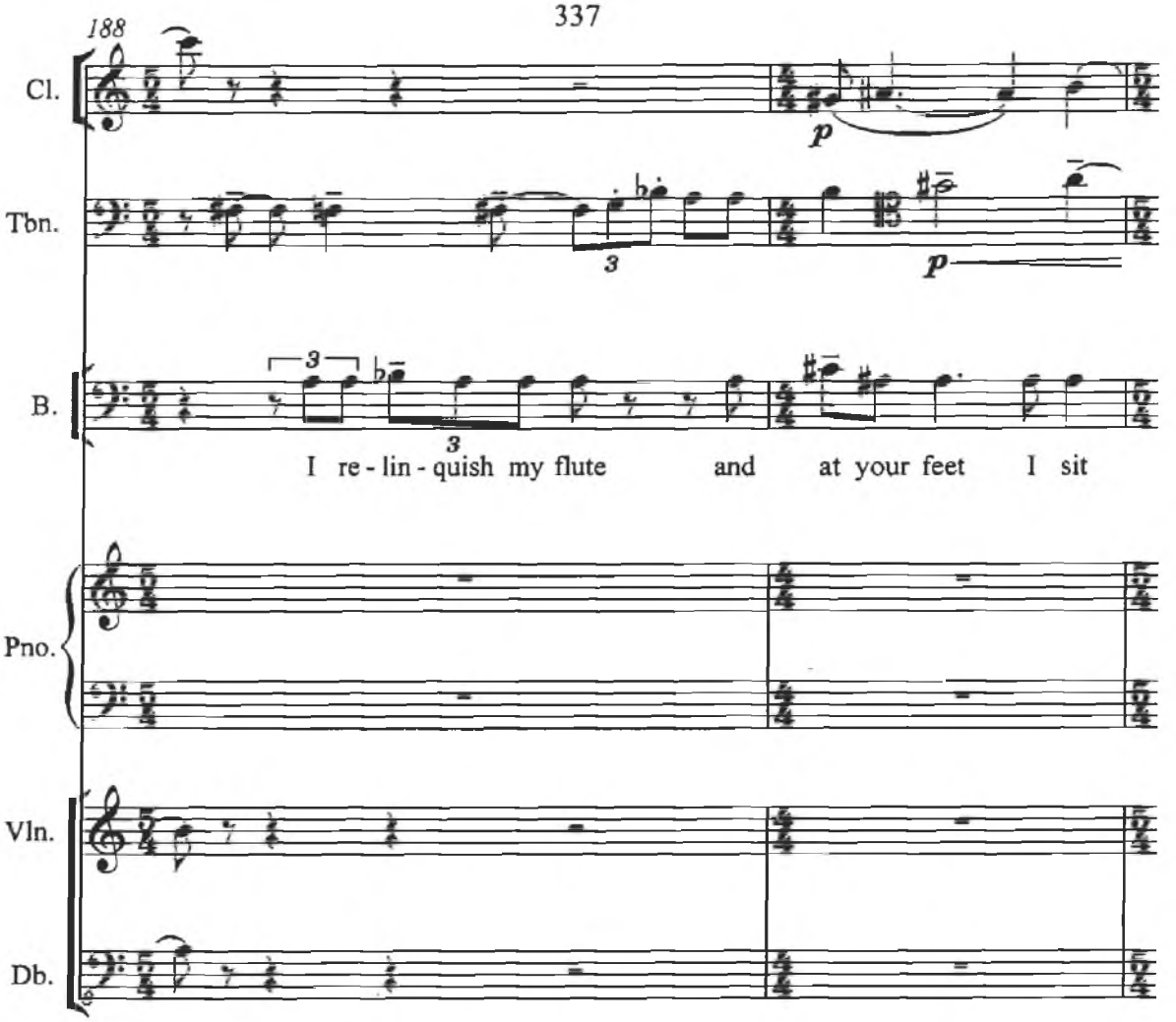

180
Fl.
Cl.
Tbn.
motor on
to s. cym. and tom-toms
Gtr.
sim.
S.
rum.
Pno.
Vln.
Db.
gliss.
sim.

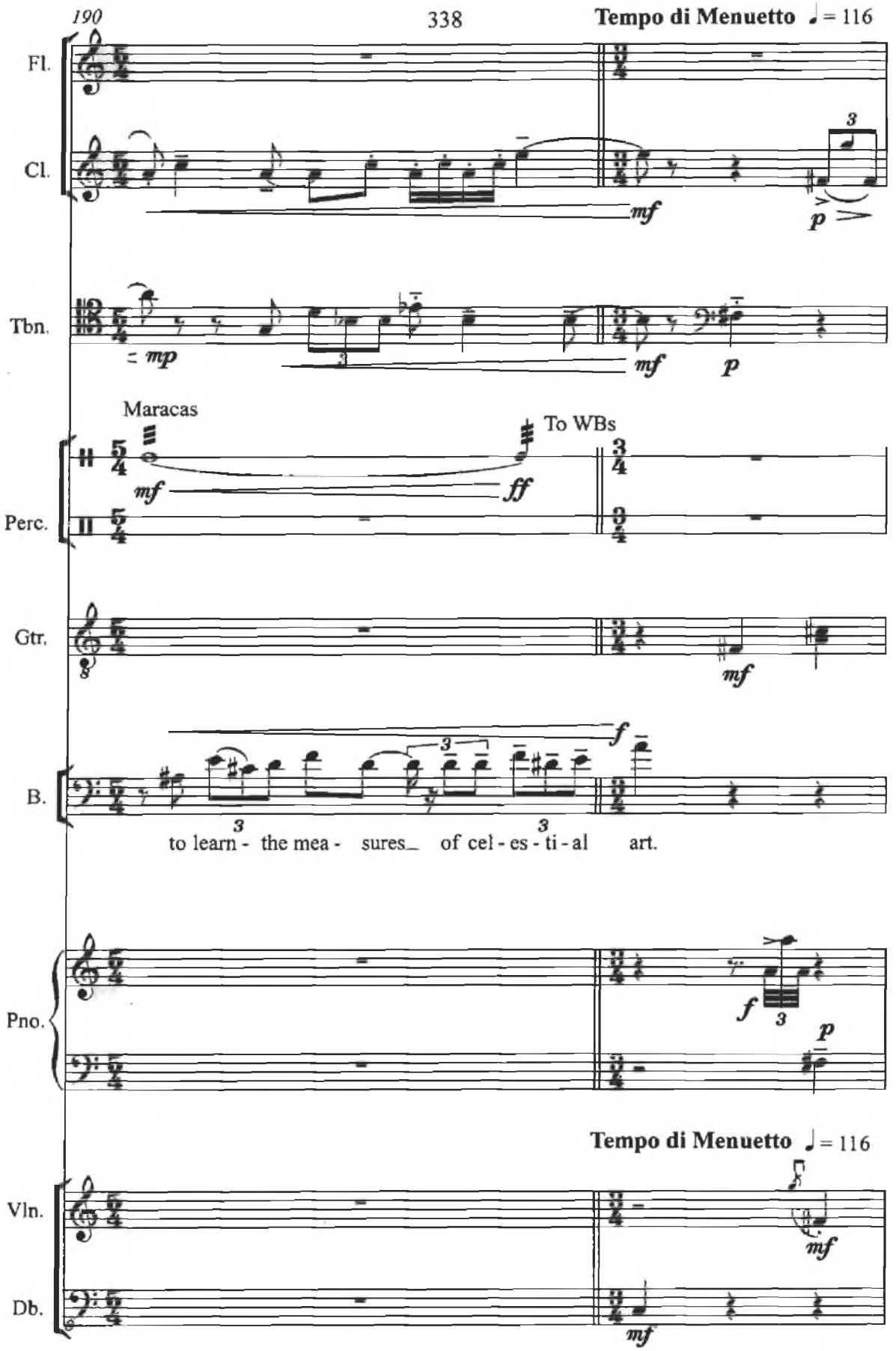

181
Fl.
Cl.
Tbn.
s. cym. scrape with trinagle beater
2 tom-toms
Perc.
Gtr.
S.
Pno.
pizz
arco
pizz
arco
pizz
arco
pizz
Vln.
Db.

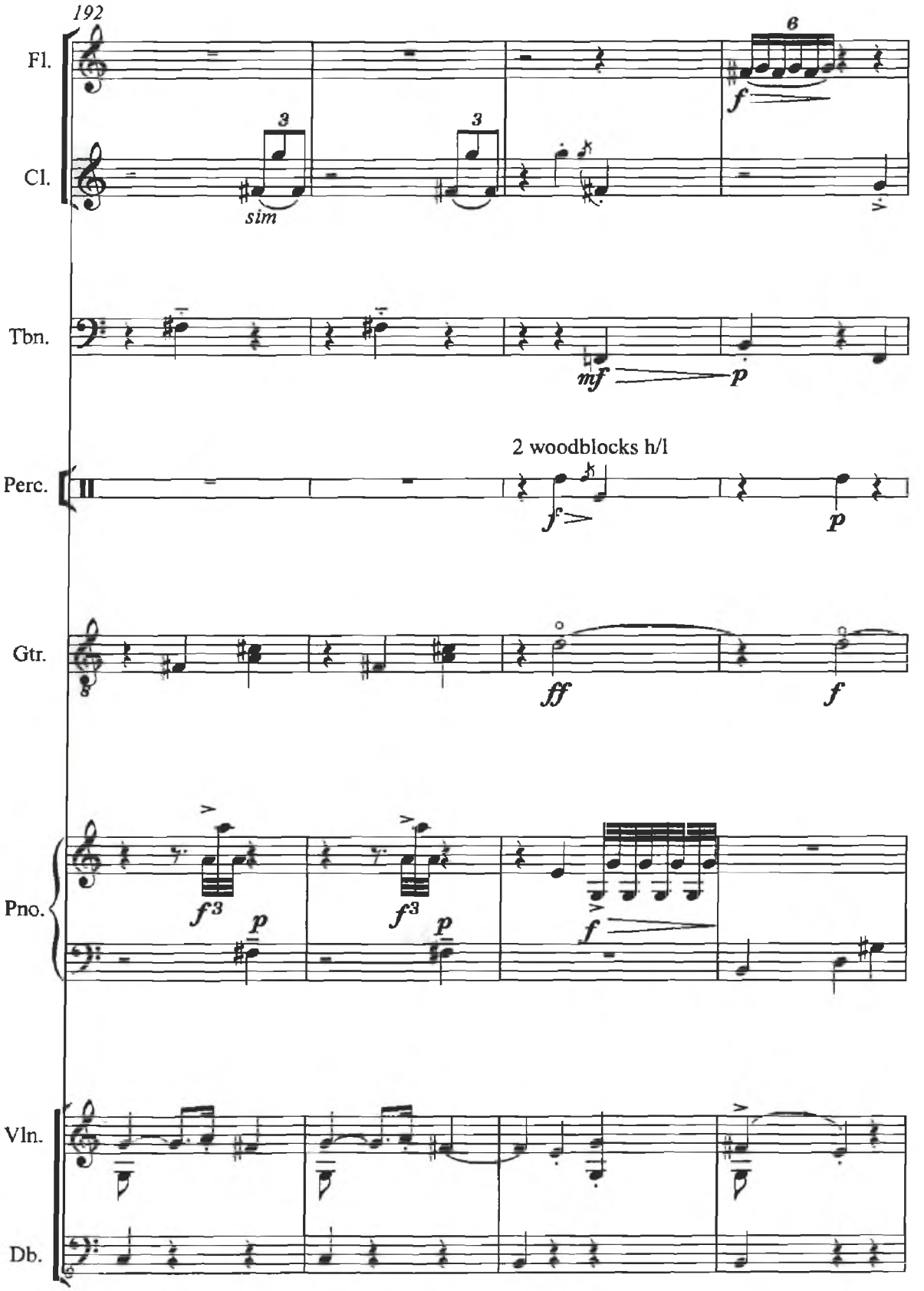

182
Fl.
Cl.
Tbn.
Perc.
Gtr.
Pno.
Vln.
Db.
mf
f
arco
pizz
3

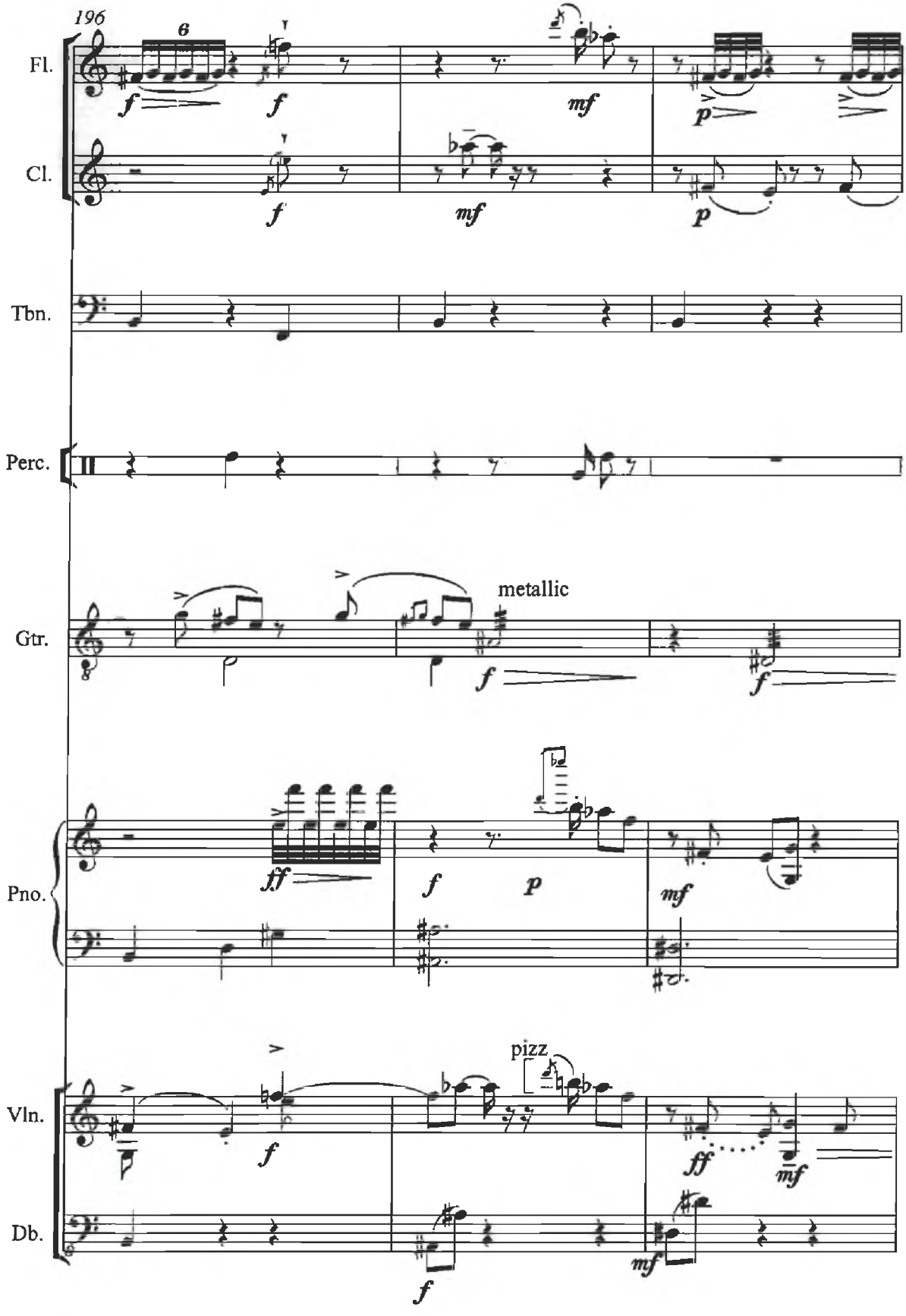

183
Fl.
Tbn.
lv
take maraccas
Gtr.
B.
I am speech- less.
arco 3 pizz
arco
Vln.
Db.
185
Fl.
Tbn.
B.
A - pol - lo hence - forth my muse and mas - ter be.
Pno.
Vln.

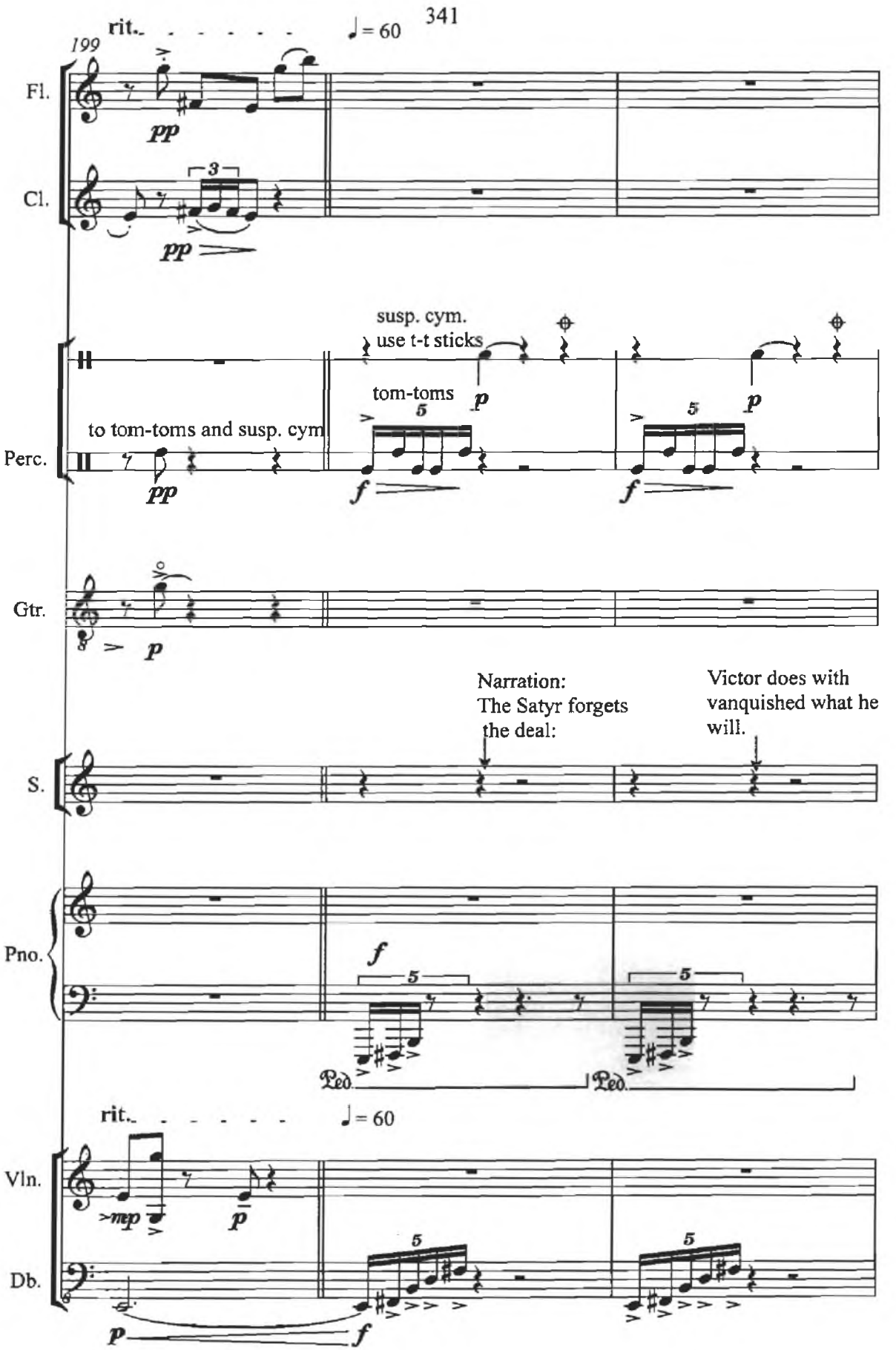

187
Fl.
Cl.
pp
Tbn.
pp
3
B.
mp
3
No earth - ly strain match - es your song.
Pno.
Vln.
p
Db.
p

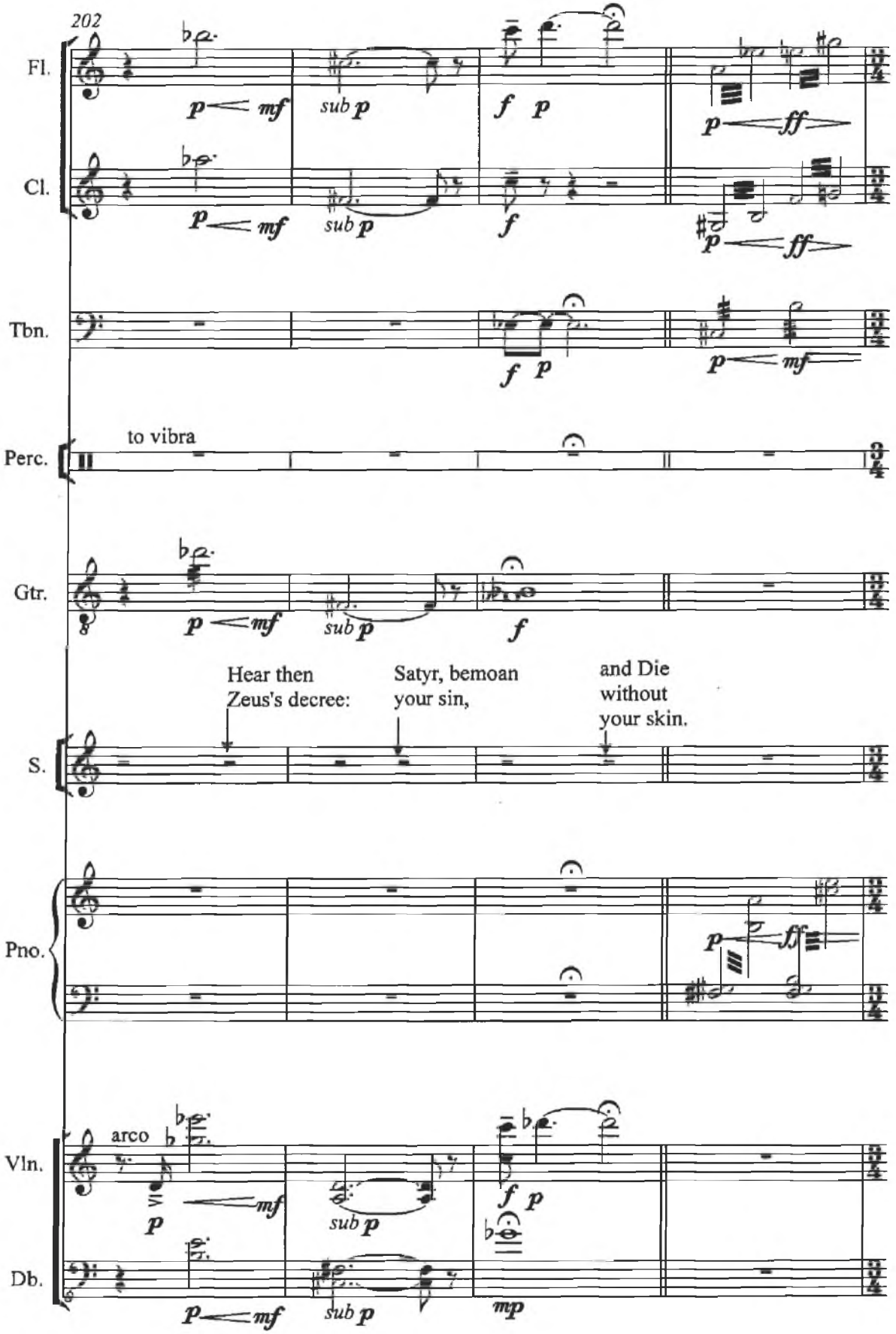

188
Cl.
Tbn.
B.
I re - lin - quish my flute and at your feet I sit
Pno.
Vln.
Db.

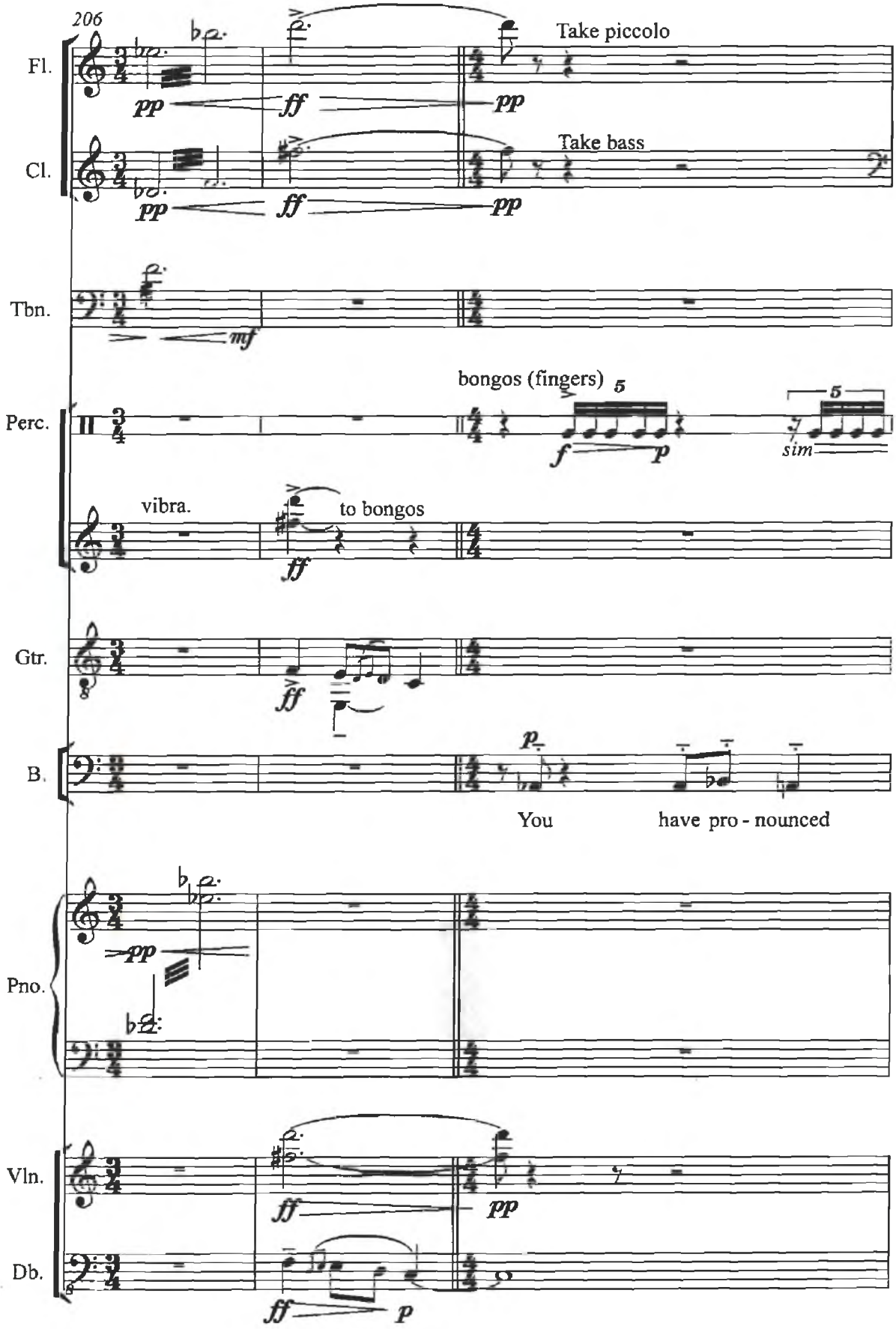

190
Tempo di Menuetto ♩= 116
Fl.
Cl.
mf
p
Tbn.
mp
mf
p
Maracas
To WBs
Perc.
mf
ff
Gtr.
mf
B.
f
to learn - the mea - sures_ of cel - es - ti - al art.
Pno.
f
p
Tempo di Menuetto ♩= 116
Vln.
mf
Db.
mf

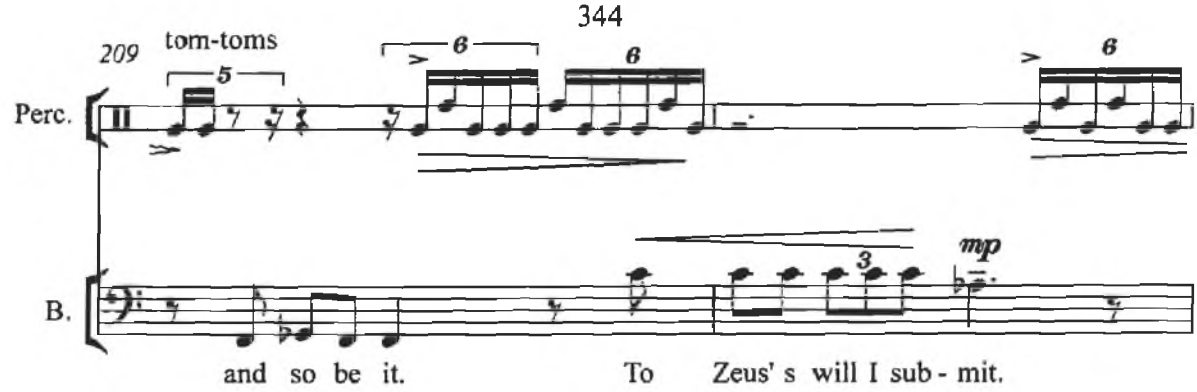

192
Fl.
Cl.
sim
Tbn.
Perc.
2 woodblocks h/l
Gtr.
Pno.
Vln.
Db.

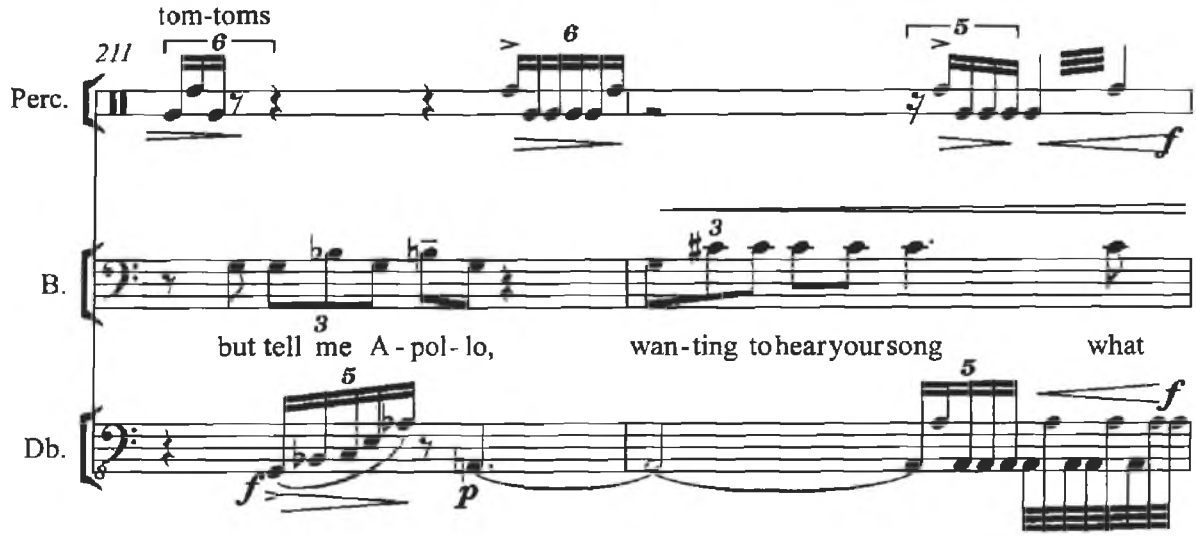

196
6
Fl.
Cl.
Tbn.
Perc.
Gtr.
metallic
Pno.
Vln.
pizz
Db.

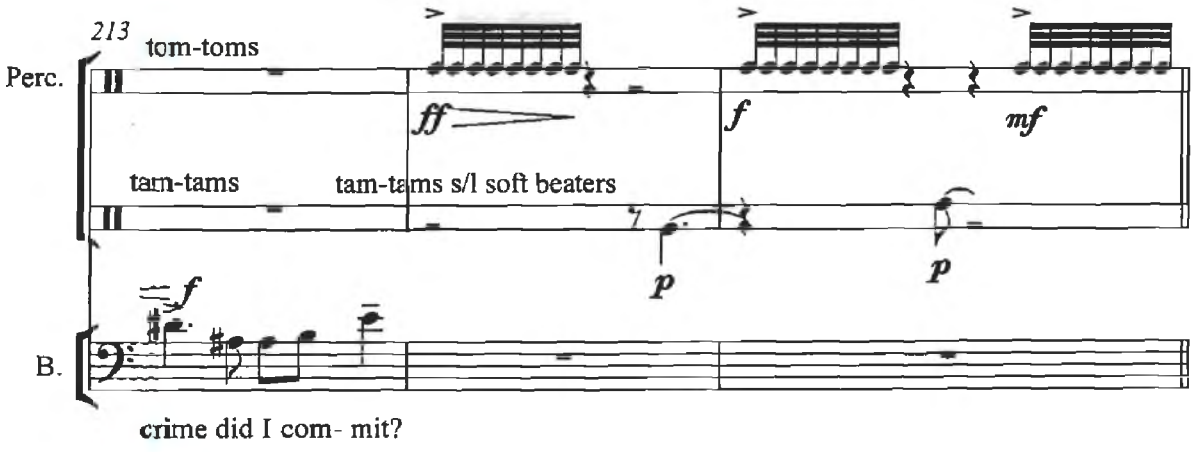

rit.
♩= 60
199
Fl.
pp
Cl.
3
pp
susp. cym.
use t-t sticks
tom-toms
p
5
p
to tom-toms and susp. cym
Perc.
pp
f
5
p
f
Gtr.
p
Narration:
The Satyr forgets
the deal:
Victor does with
vanquished what he
will.
S.
Pno.
f
5
5
Ped.
Ped.
rit.
♩= 60
Vln.
mp
p
Db.
5
5
p
f

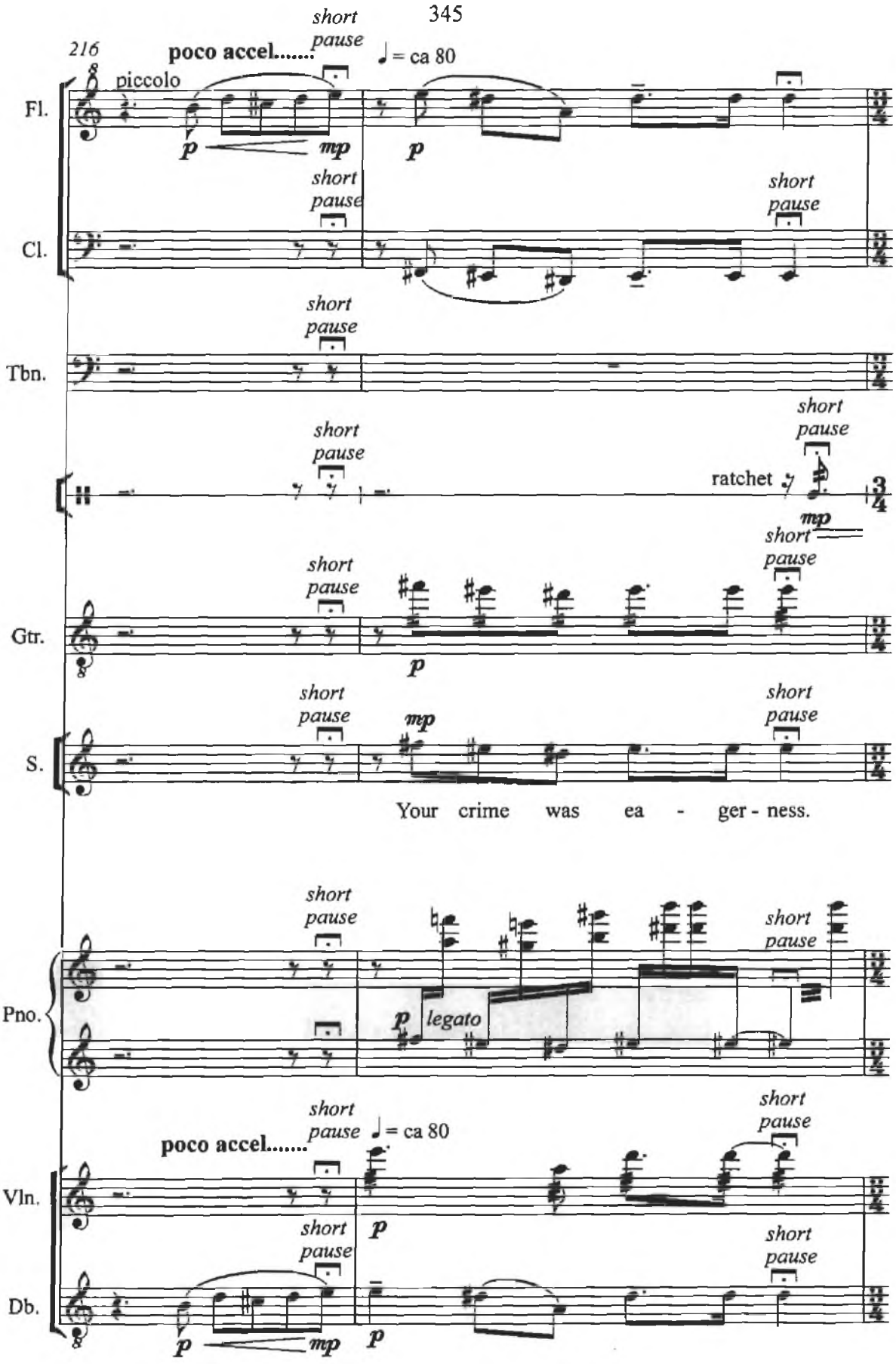

202
Fl.
Cl.
Tbn.
Perc.
to vibra
Gtr.
Hear then
Zeus's decree:
Satyr, bemoan
your sin,
and Die
without
your skin.
S.
Pno.
arco
Vln.
Db.

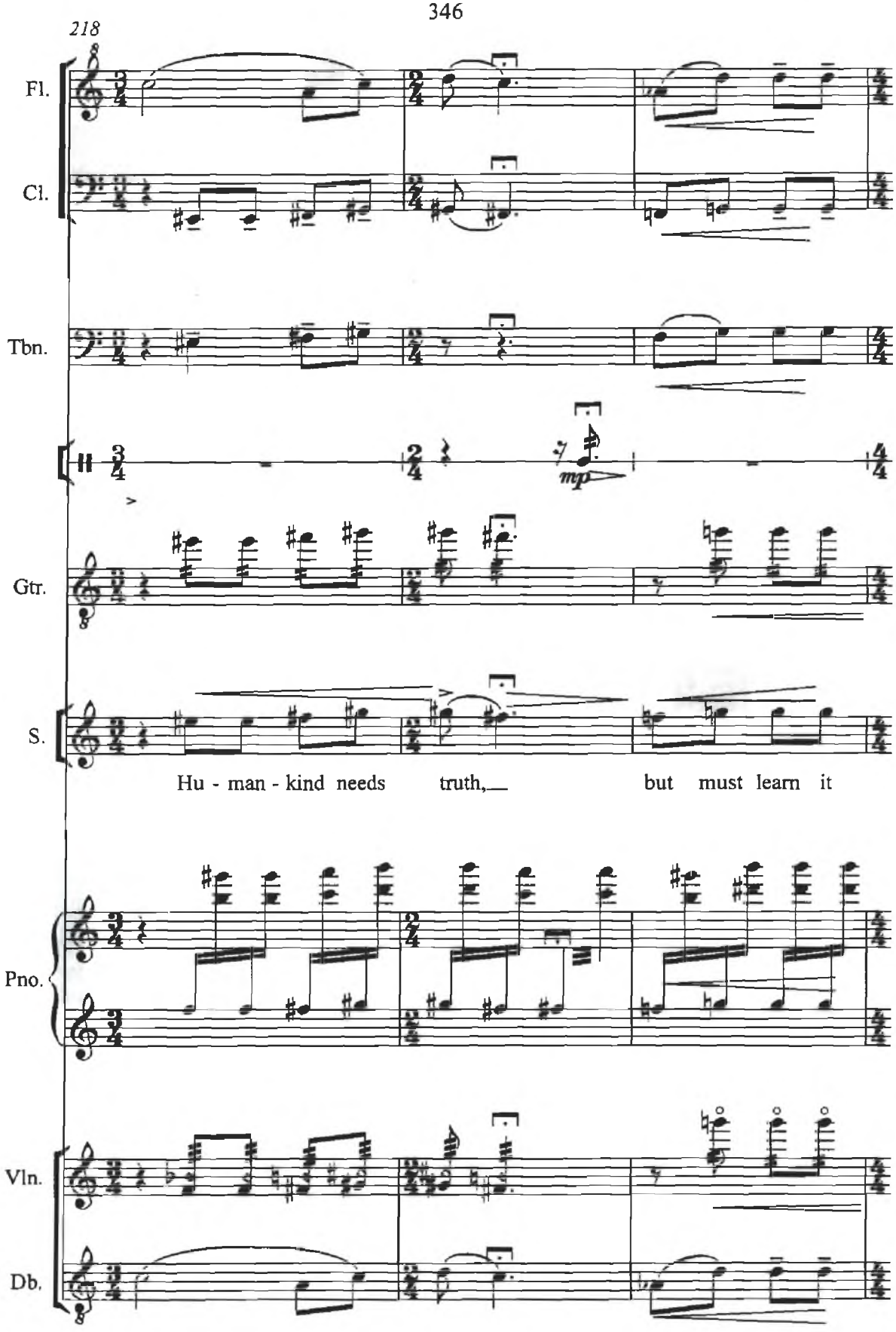

206
Fl.
Take piccolo
pp
ff
pp
Cl.
Take bass
pp
ff
pp
Tbn.
mf
Perc.
bongos (fingers)
5
f
p
5
sim
vibra.
to bongos
ff
Gtr.
ff
B.
p
You
have pro - nounced
Pno.
pp
Vln.
ff
pp
Db.
ff
p

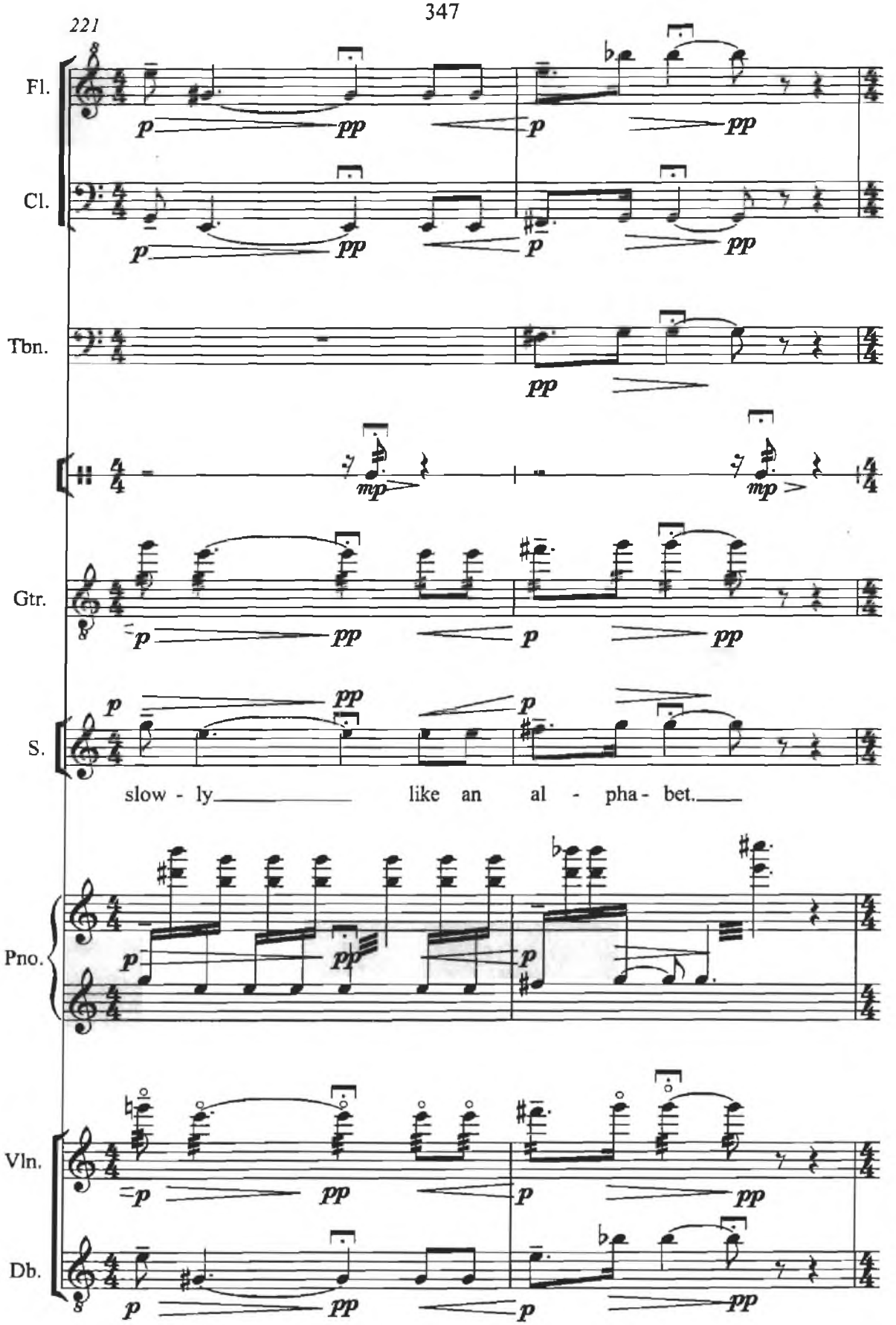

209
tom-toms
Perc.
B.
mp
and so be it. To Zeus' s will I sub - mit.

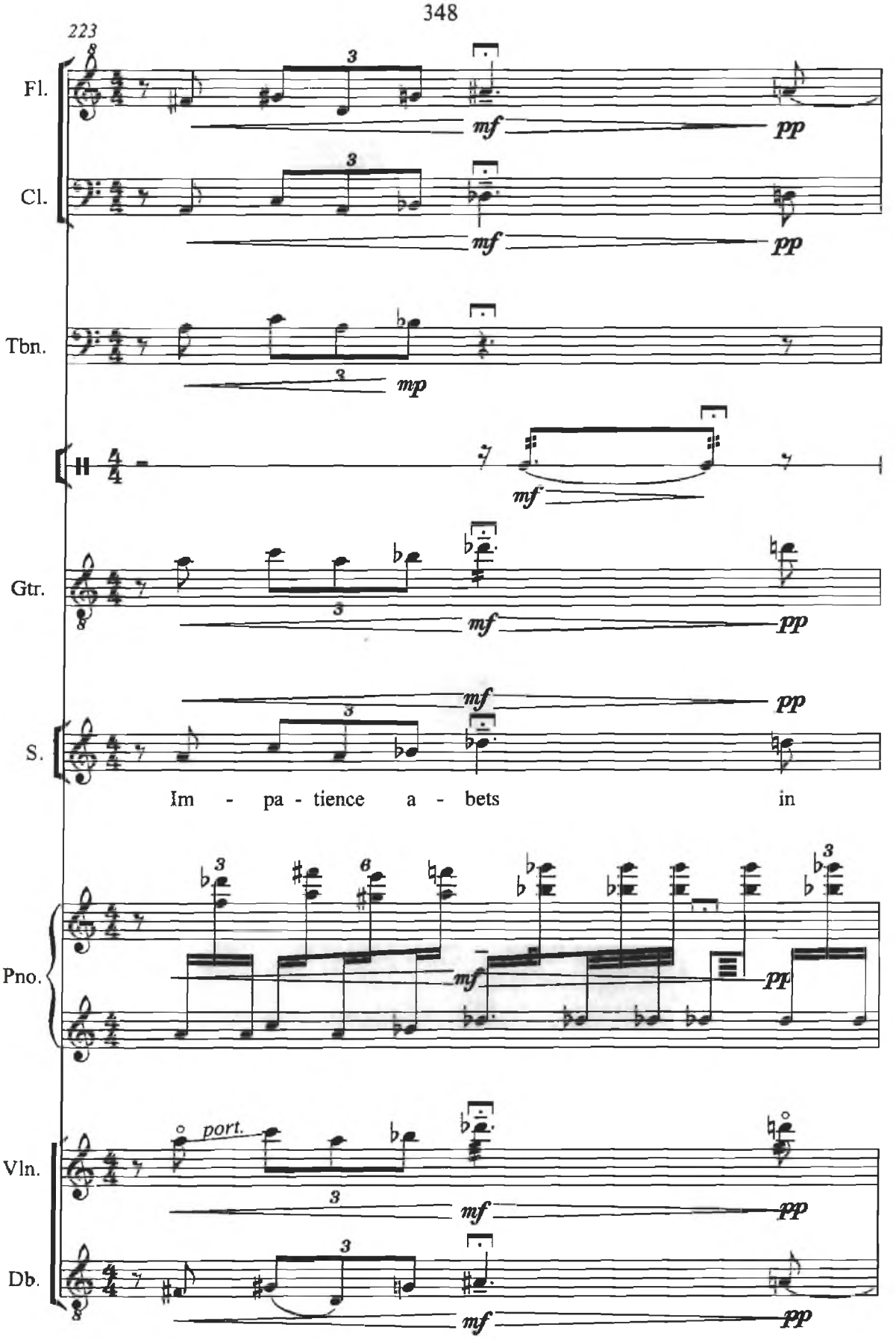

tom-toms
211
Perc.
B.
Db.
f
but tell me A - pol - lo, wan - ting to hear your song what

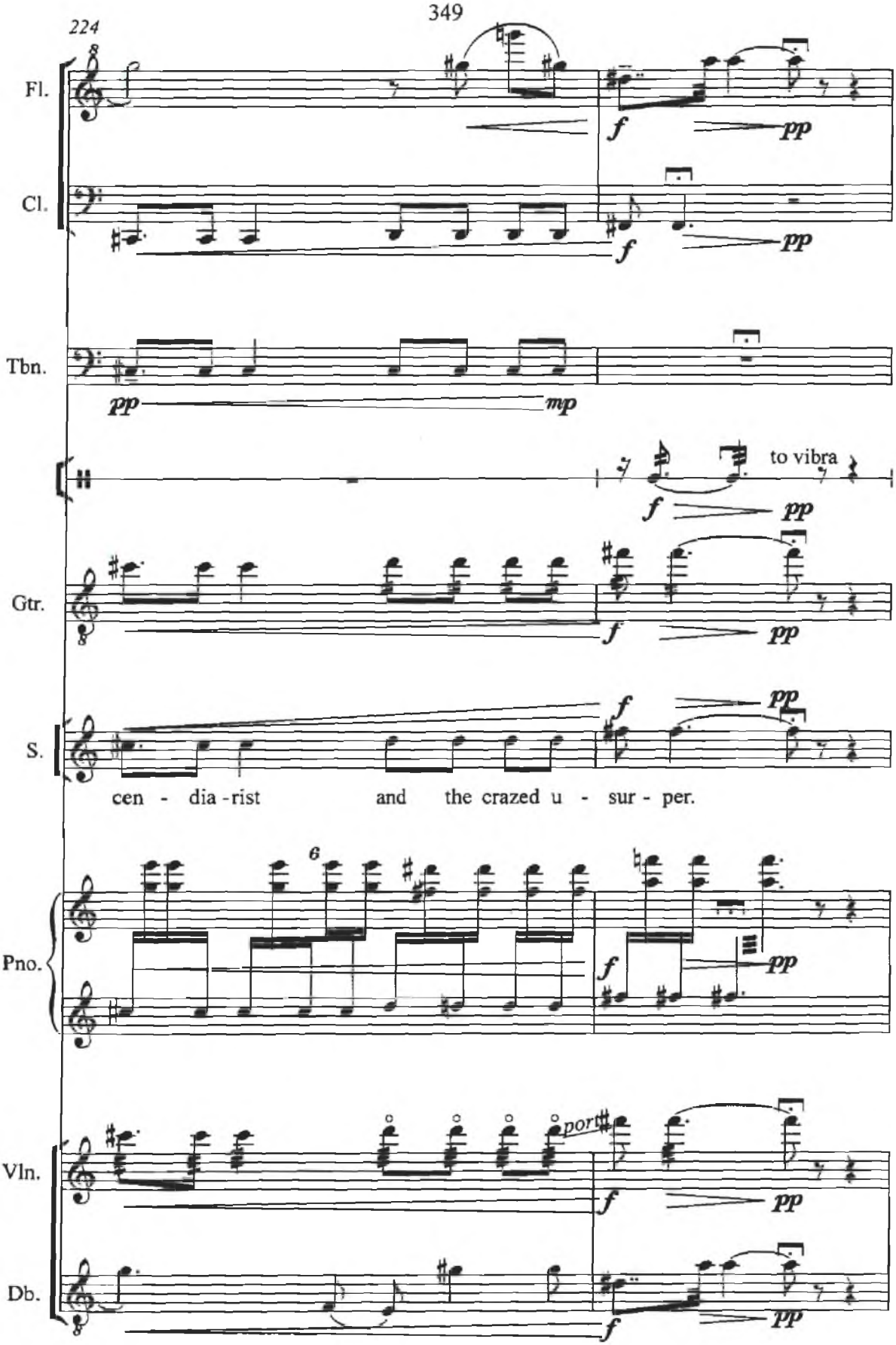

213
tom-toms
Perc.
ff
f
mf
tam-tams
tam-tams s/l soft beaters
p
B.
crime did I com - mit?

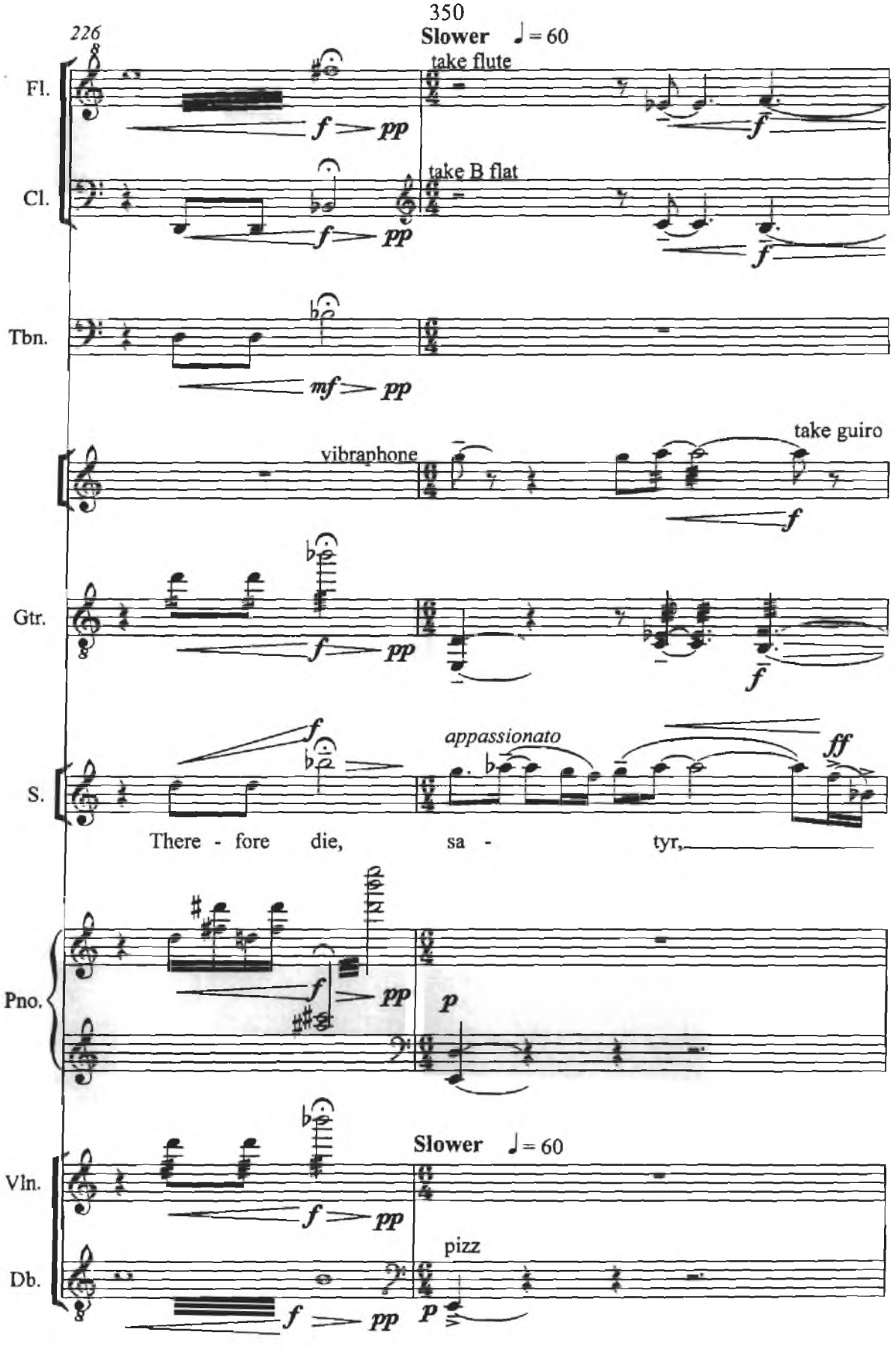

216
poco accel.....
short pause
♩ = ca 80
piccolo
Fl.
Cl.
Tbn.
ratchet
Gtr.
S.
Your crime was ea - ger - ness.
Pno.
legato
Vln.
Db.
p
mp

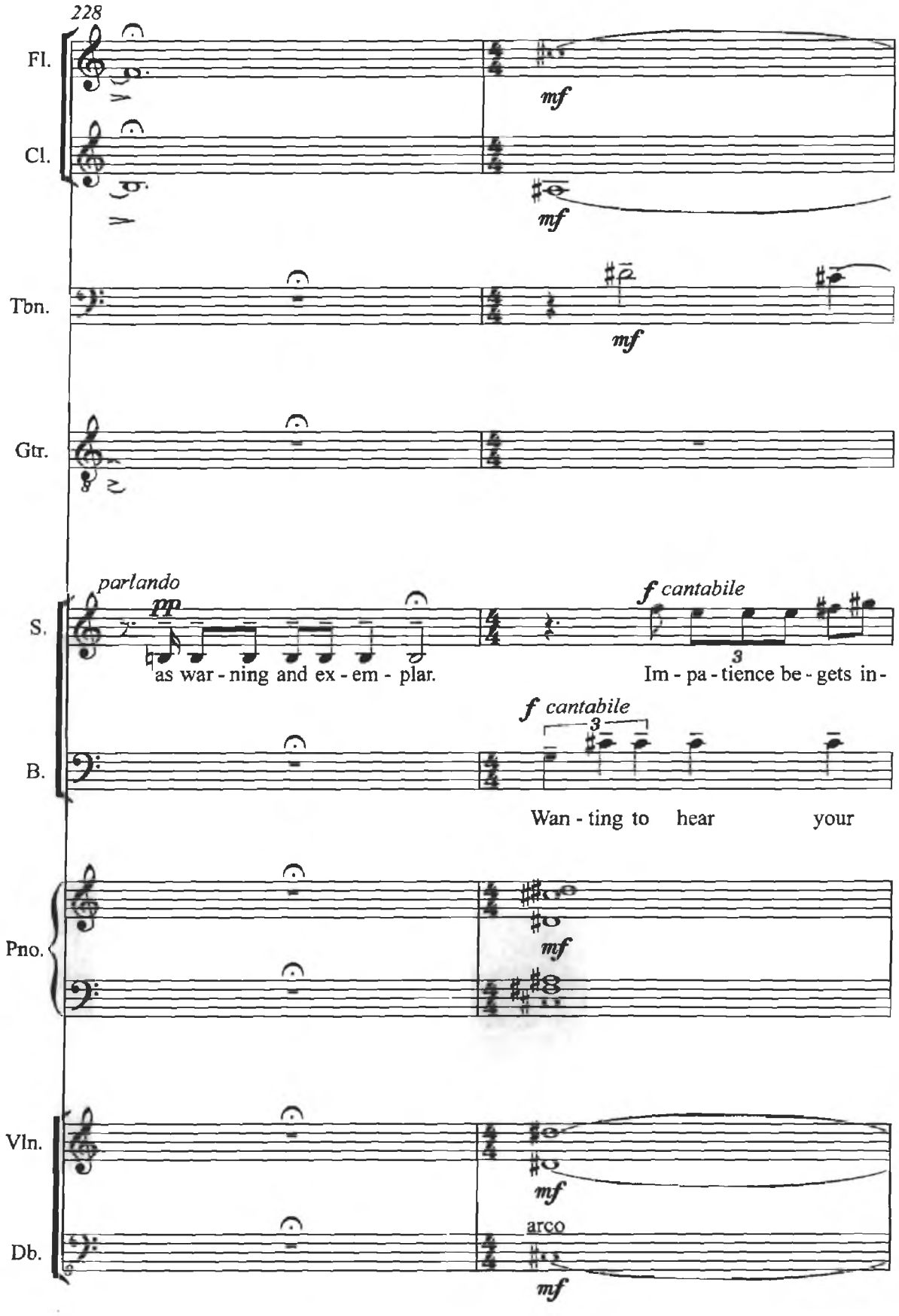

218
Fl.
Cl.
Tbn.
mp
Gtr.
S.
Hu - man - kind needs truth, but must learn it
Pno.
Vln.
Db.

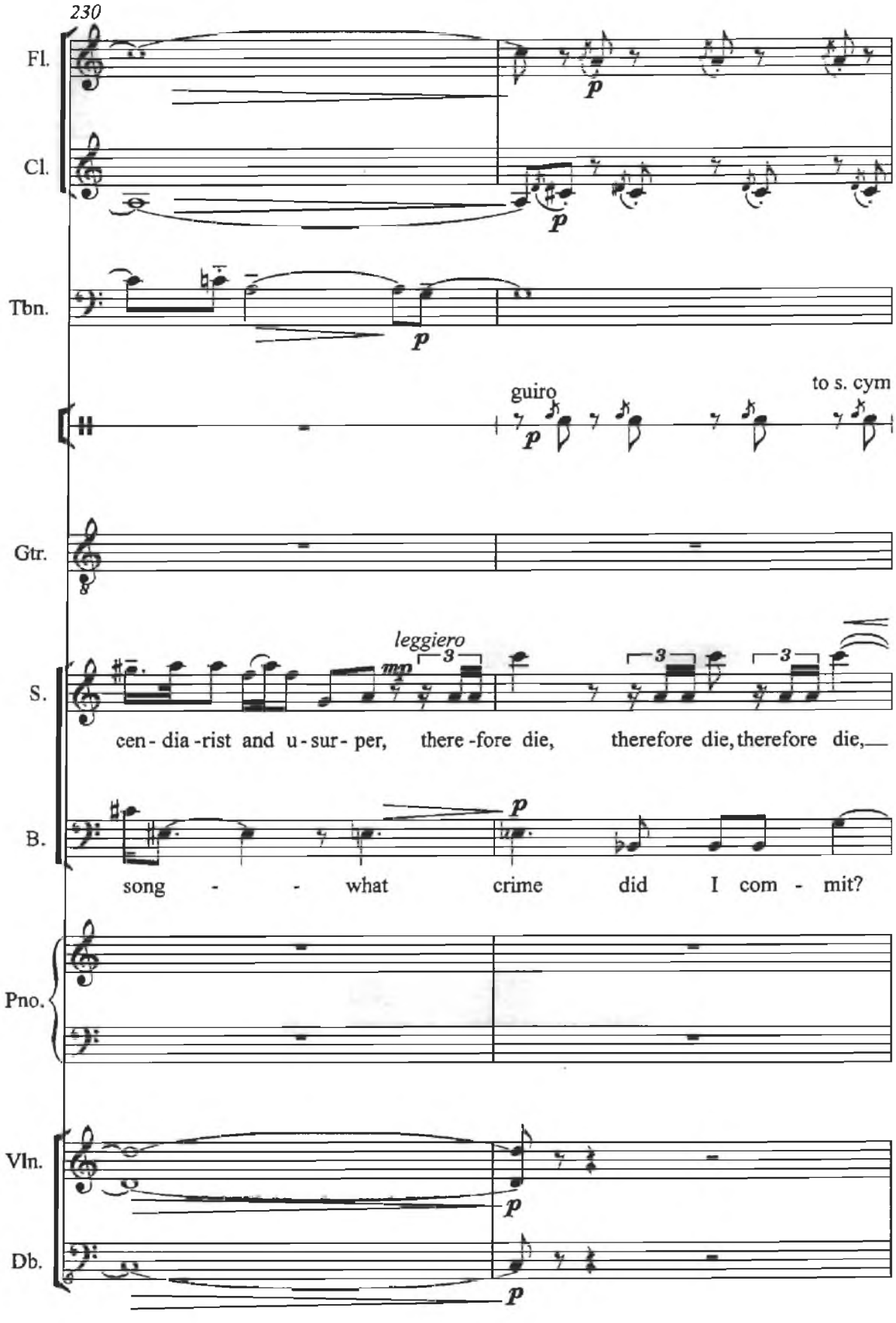

221
Fl.
Cl.
Tbn.
Gtr.
S.
slow - ly like an al - pha - bet.
Pno.
Vln.
Db.

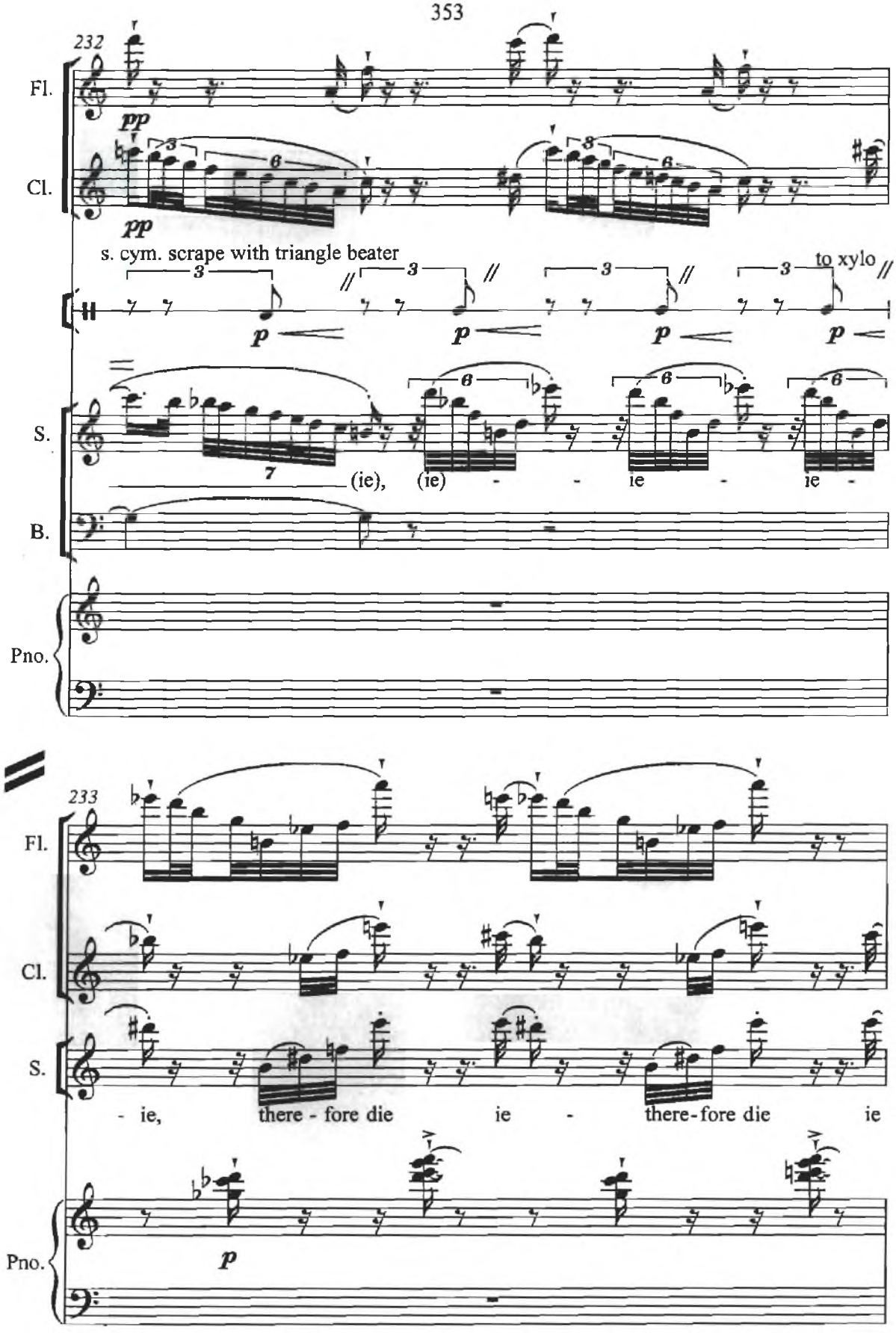

223
Fl.
Cl.
Tbn.
Gtr.
S.
Im - pa - tience a - bets in
Pno.
Vln.
port.
Db.
mf
pp
mp

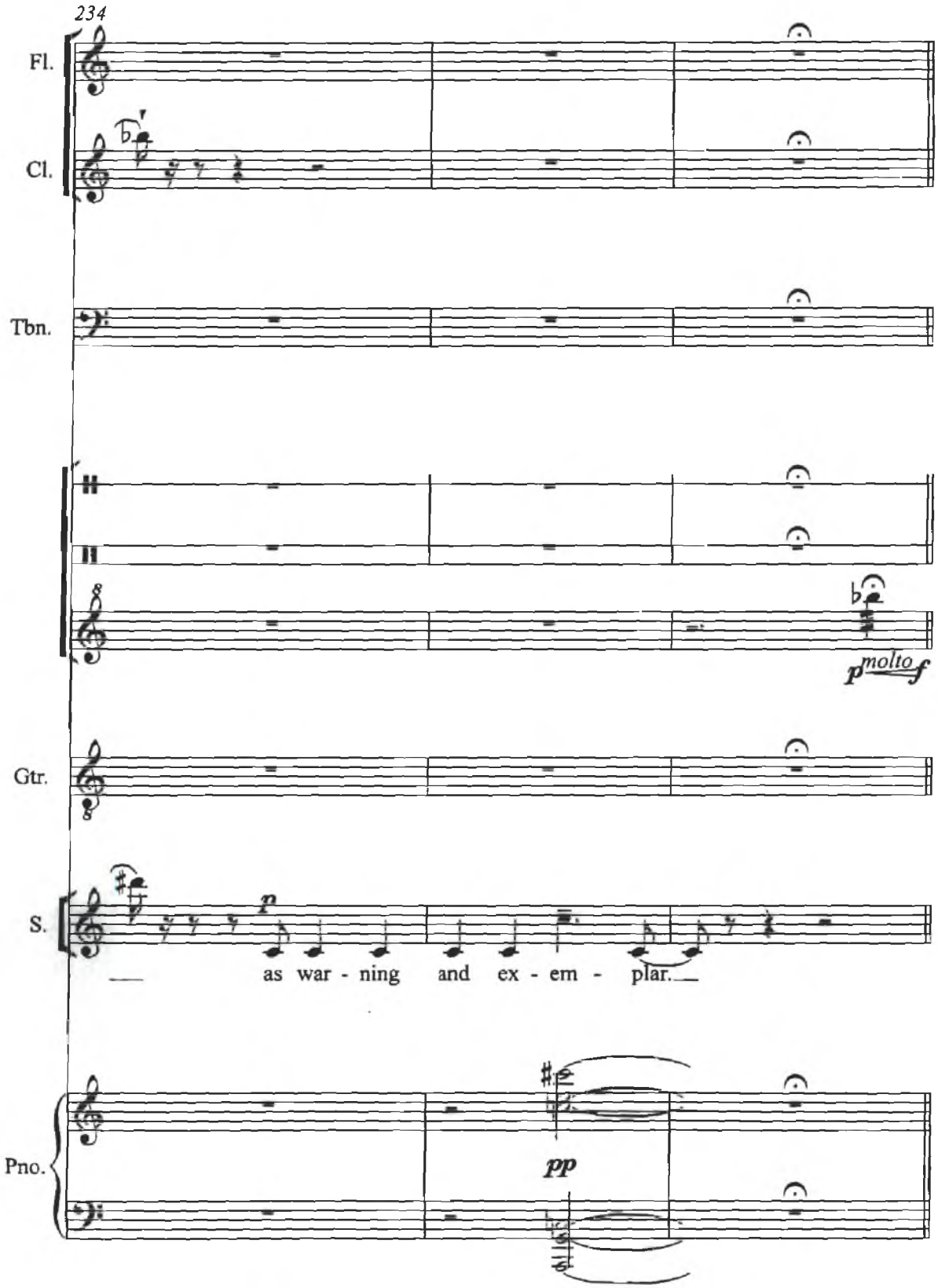

224
Fl.
Cl.
Tbn.
Gtr.
to vibra
S.
cen - dia - rist and the crazed u - sur - per.
Pno.
Vln.
port
Db.

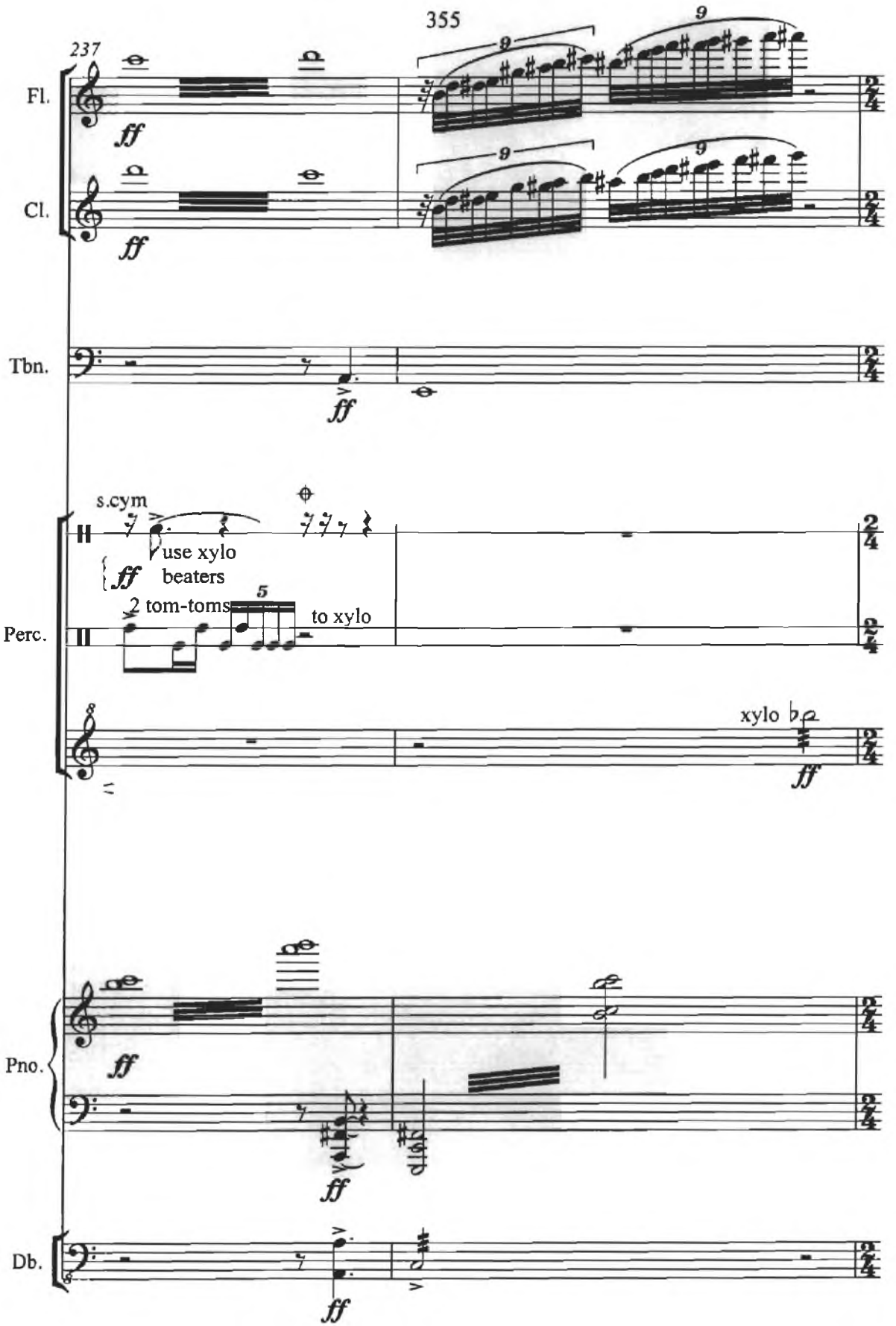

226
Slower ♩= 60
take flute
take B flat
Fl.
Cl.
Tbn.
vibraphone
take guiro
Gtr.
appassionato
S.
There - fore die, sa - tyr,
Pno.
Slower ♩= 60
Vln.
pizz
Db.

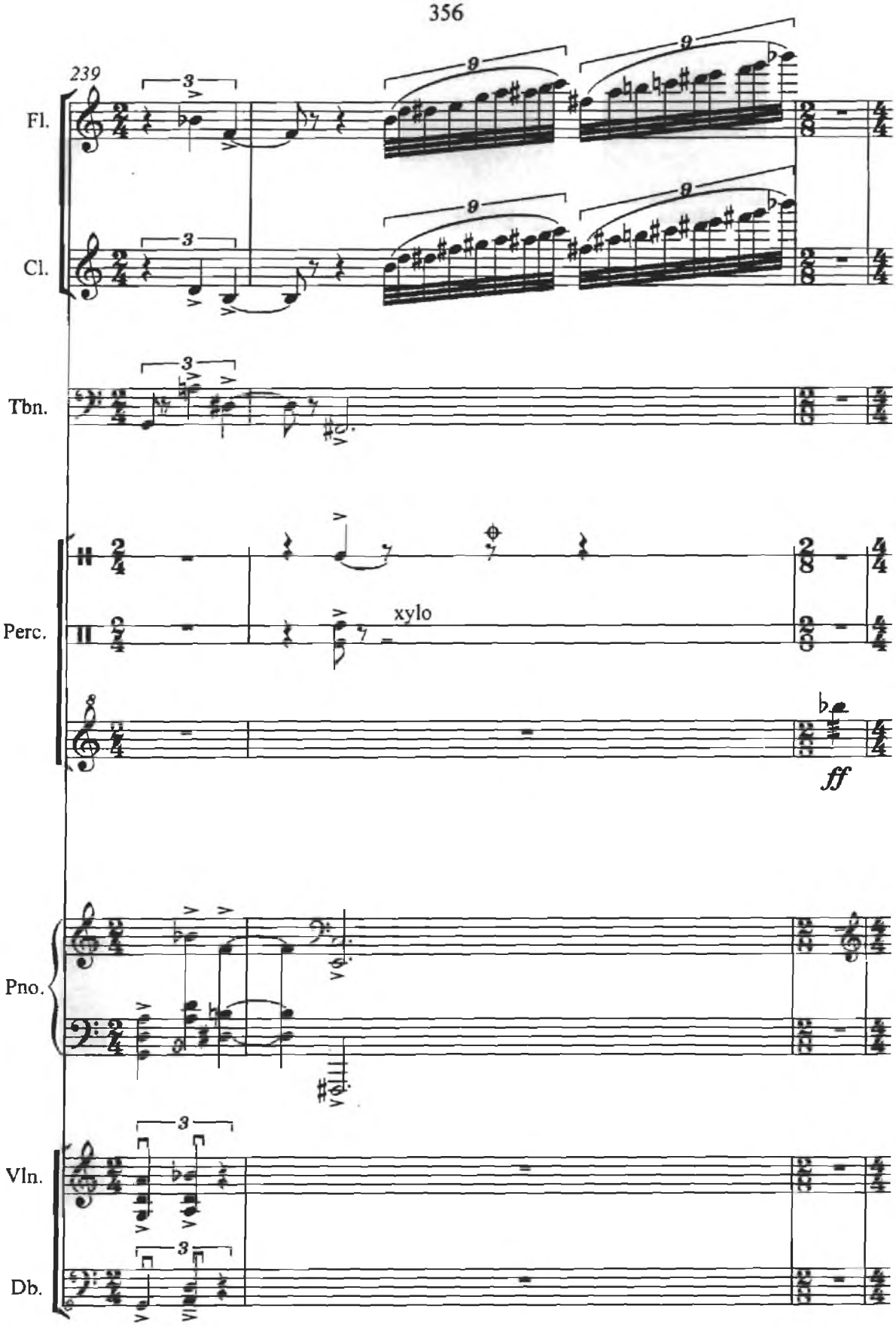

228
Fl.
Cl.
Tbn.
Gtr.
S.
B.
Pno.
Vln.
Db.
mf
parlando
pp
as war - ning and ex - em - plar.
f cantabile
Im - pa - tience be - gets in -
Wan - ting to hear your
arco

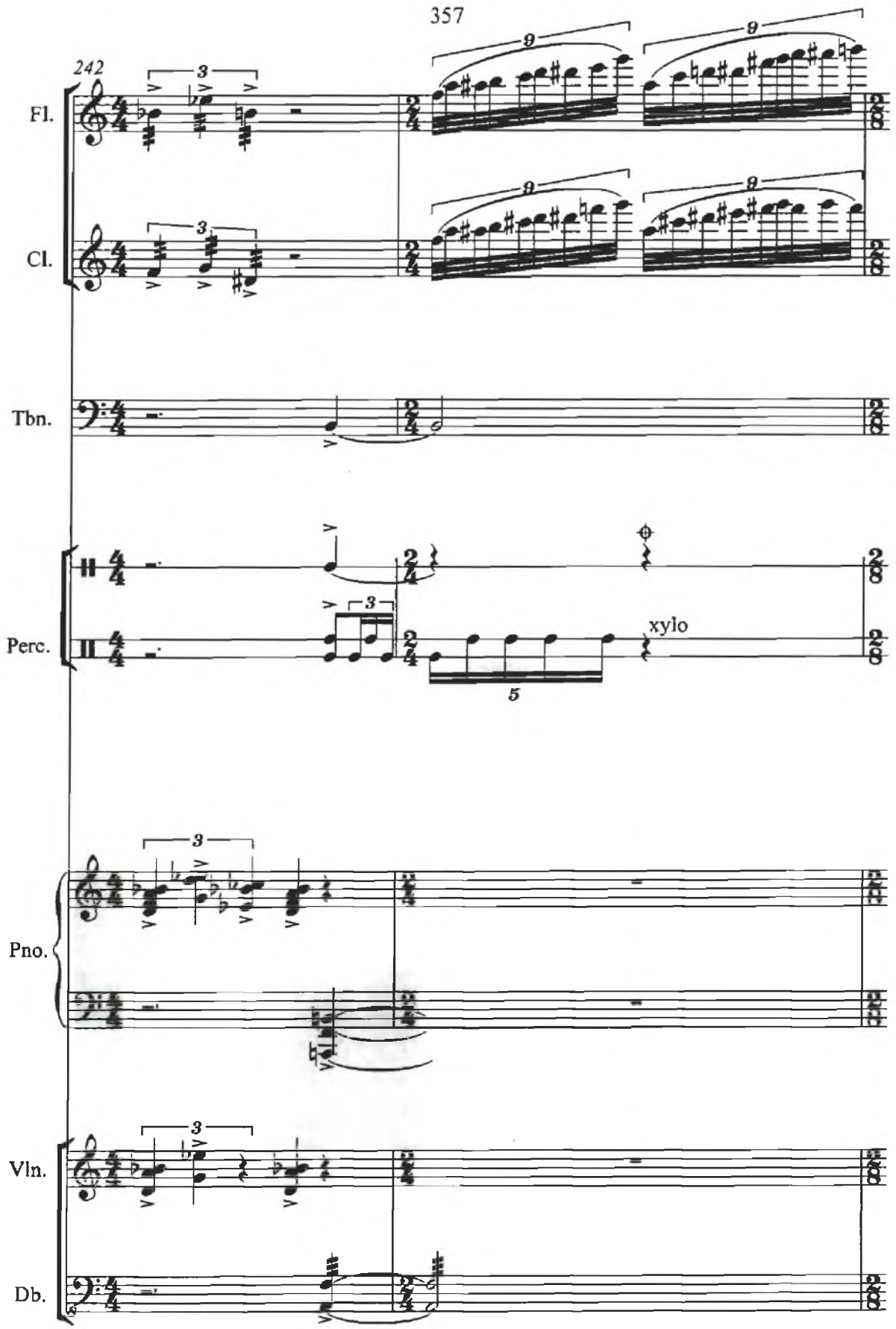

230
Fl.
Cl.
Tbn.
guiro
to s. cym
Gtr.
leggiero
S.
cen - dia - rist and u - sur - per, there - fore die, therefore die, therefore die,
B.
song - - what crime did I com - mit?
Pno.
Vln.
Db.

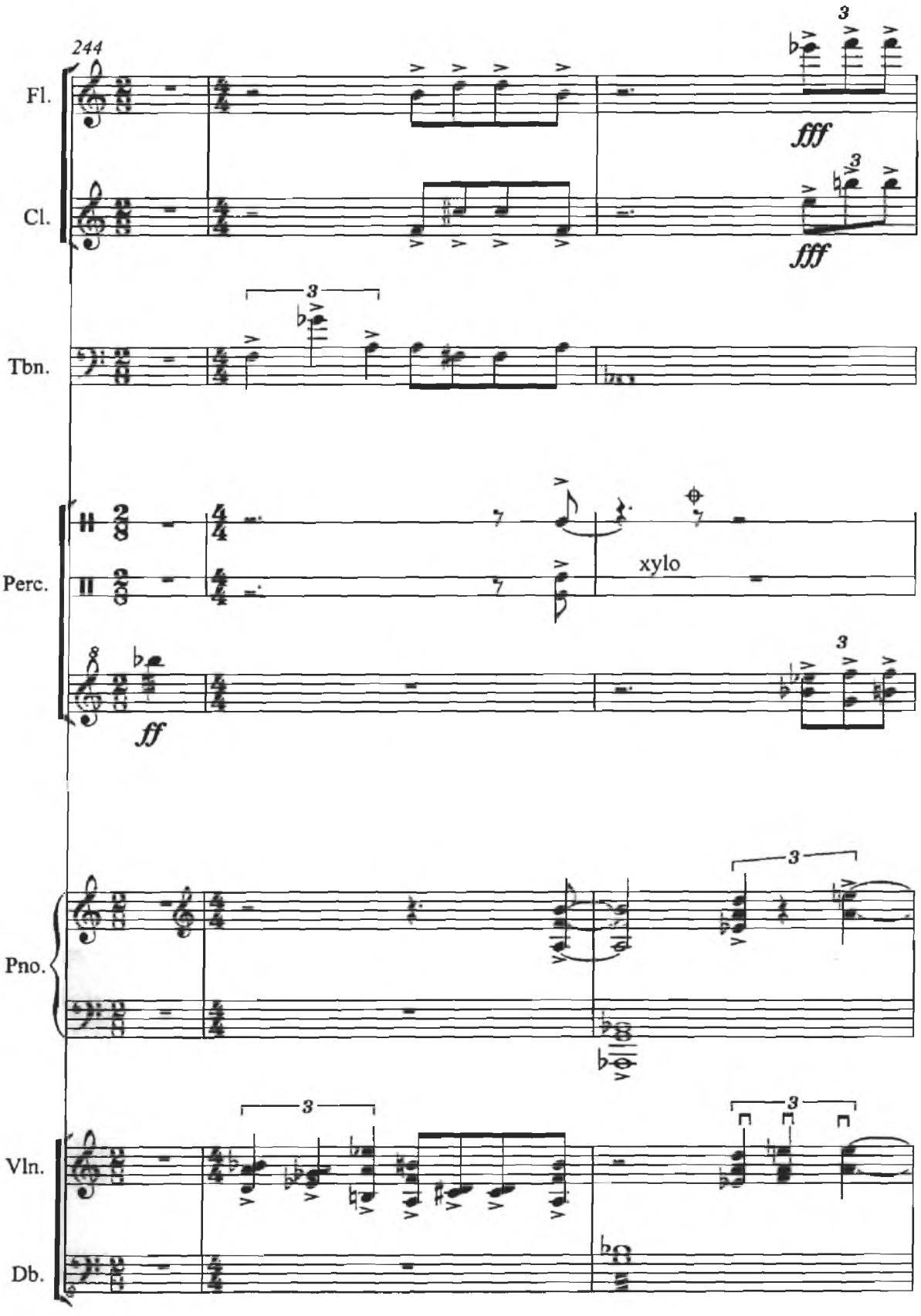

232
Fl.
pp
Cl.
pp
s. cym. scrape with triangle beater
to xylo
p
S.
(ie), (ie) - - ie - ie -
B.
Pno.
233
Fl.
Cl.
S.
- ie, there - fore die ie - there-fore die ie
Pno.
p

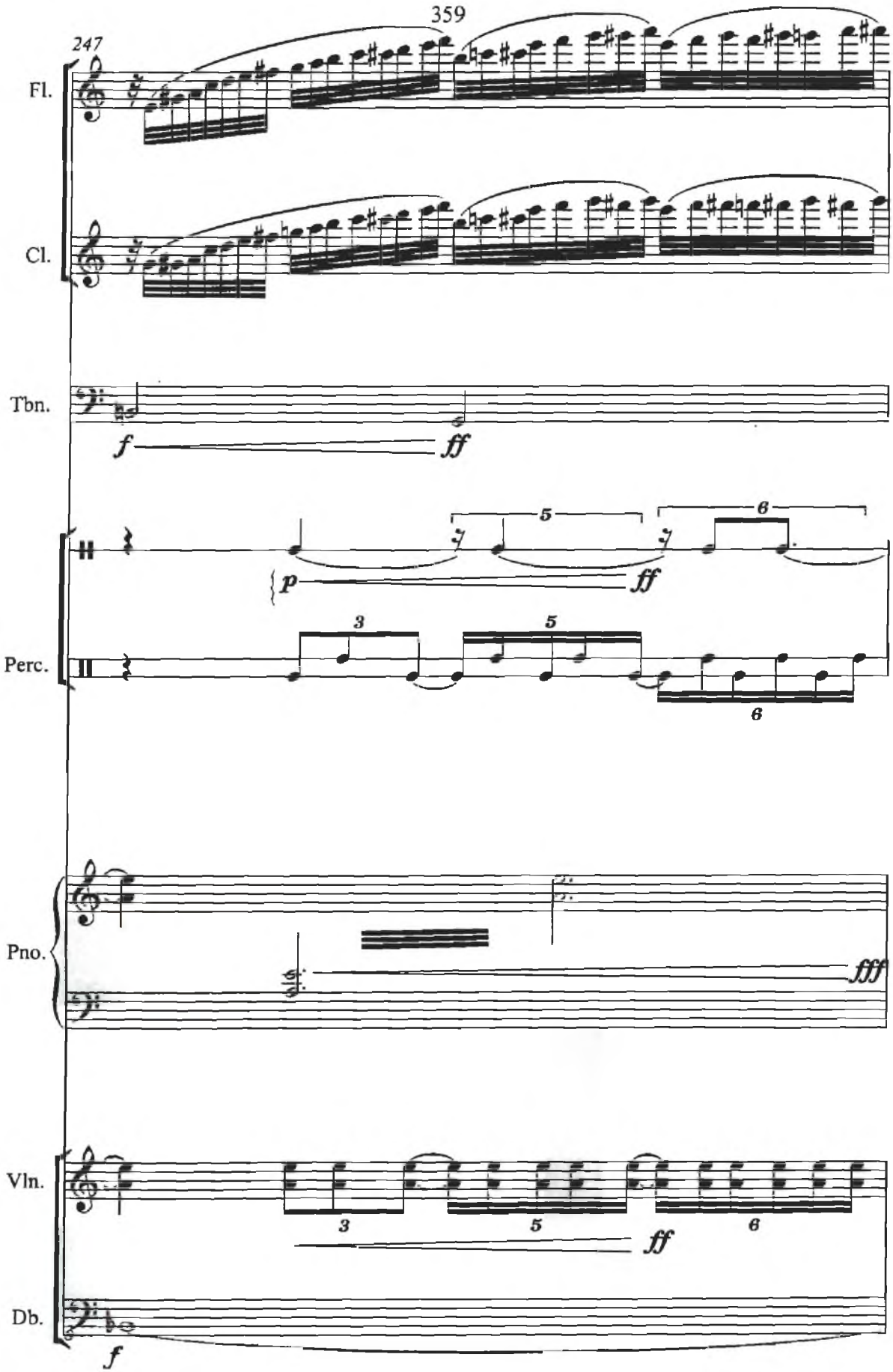

234
Fl.
Cl.
Tbn.
molto
Gtr.
S.
p
as war - ning and ex - em - plar.
Pno.
pp

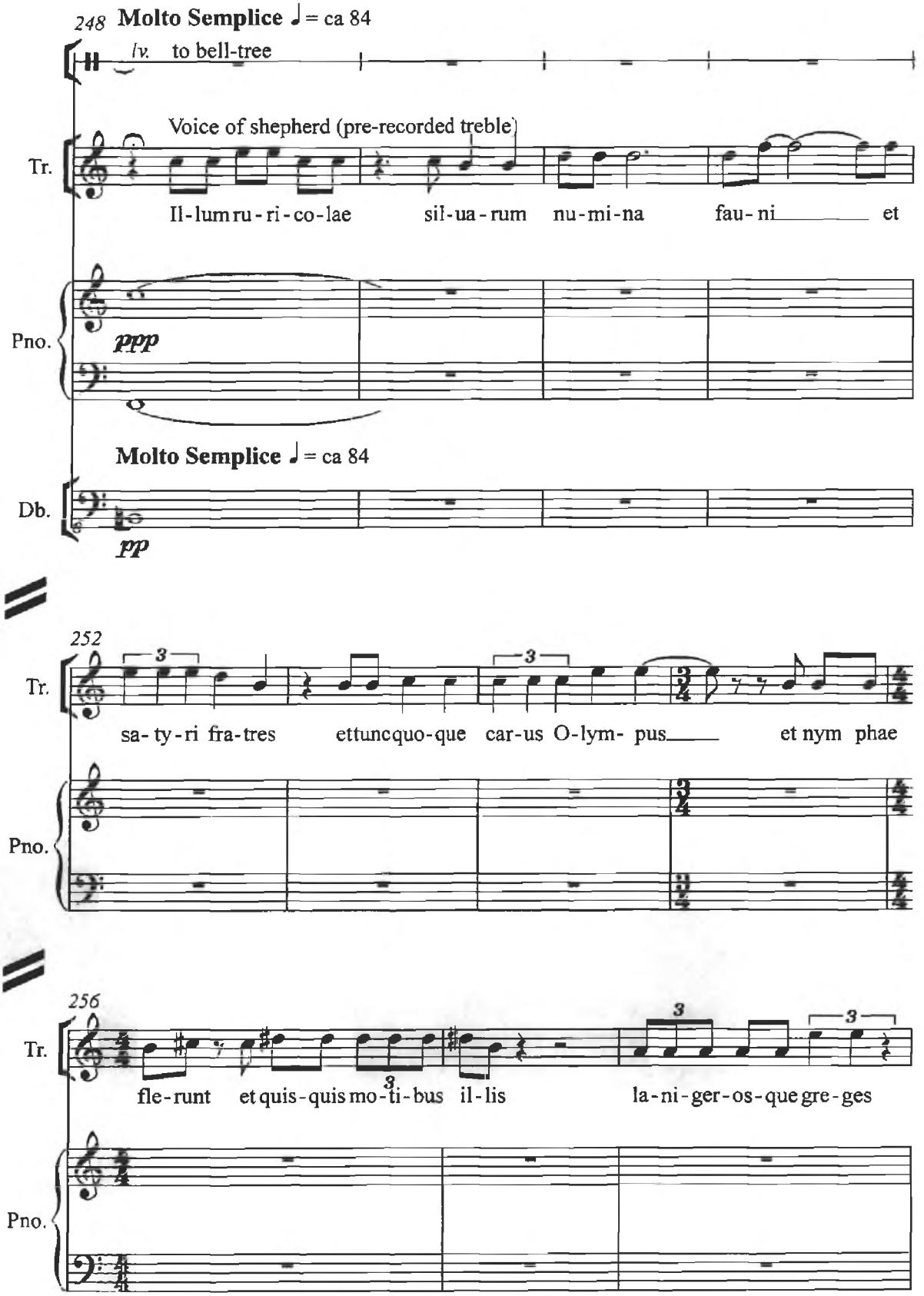

355
237
Fl.
Cl.
Tbn.
Perc.
Pno.
Db.
ff
9
s.cym
use xylo
beaters
2 tom-toms
5
to xylo
xylo

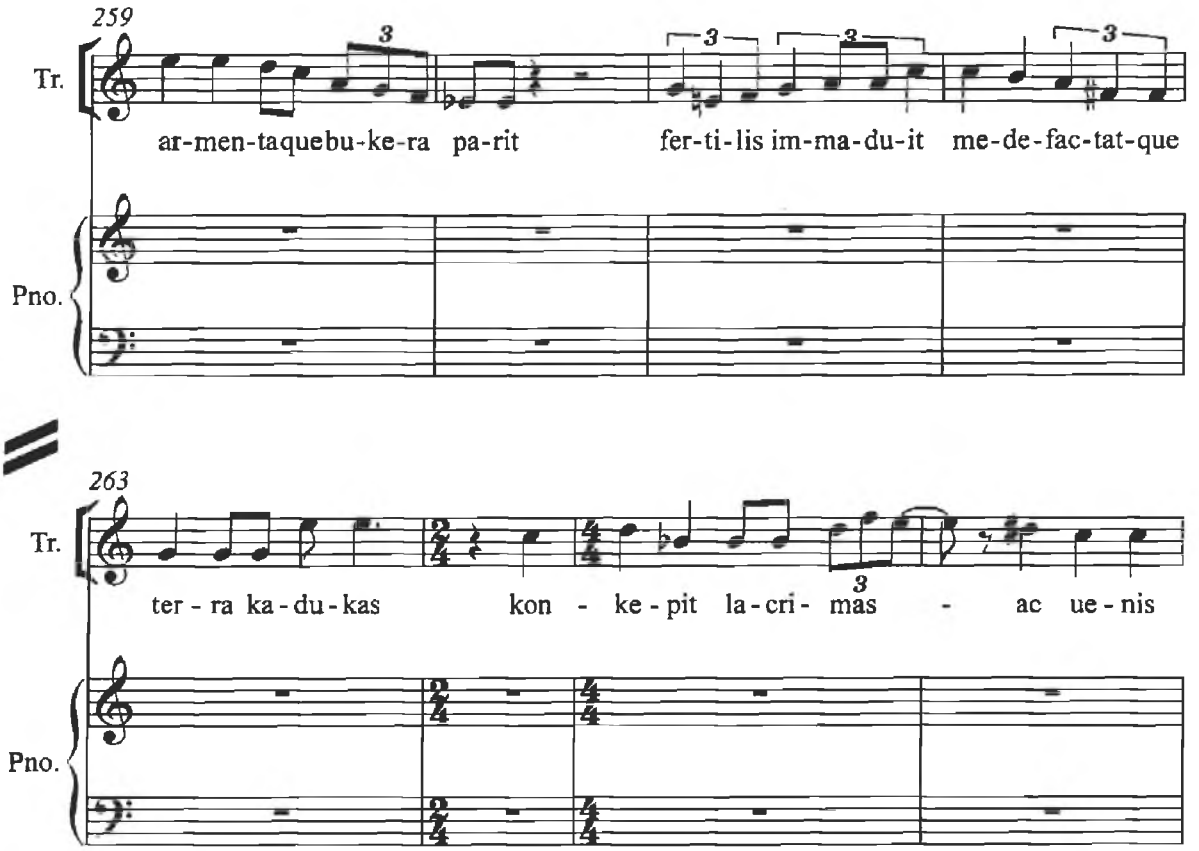

239
Fl.
Cl.
Tbn.
Perc.
xylo
ff
Pno.
Vln.
Db.

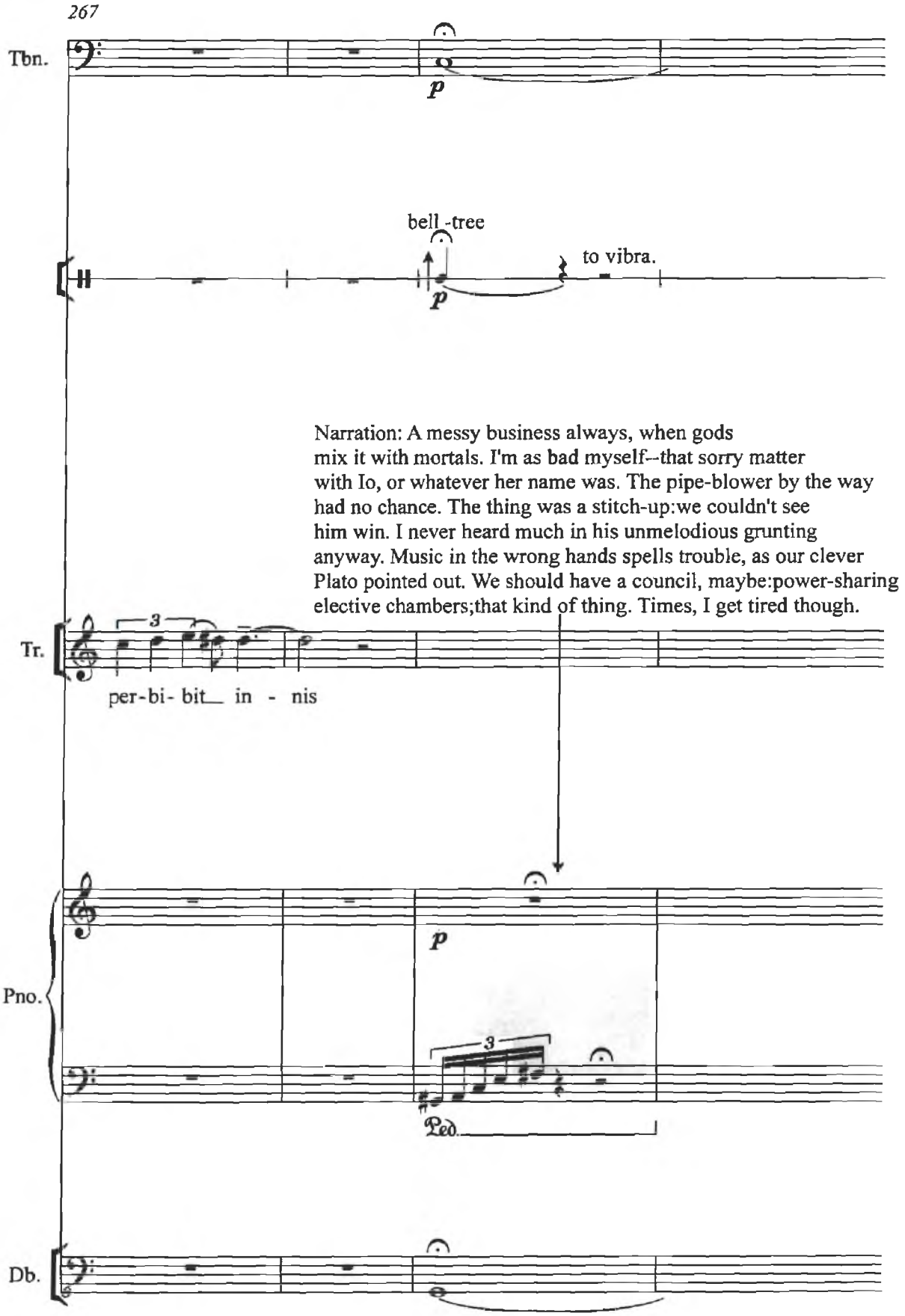

242
Fl.
Cl.
Tbn.
Perc.
xylo
Pno.
Vln.
Db.

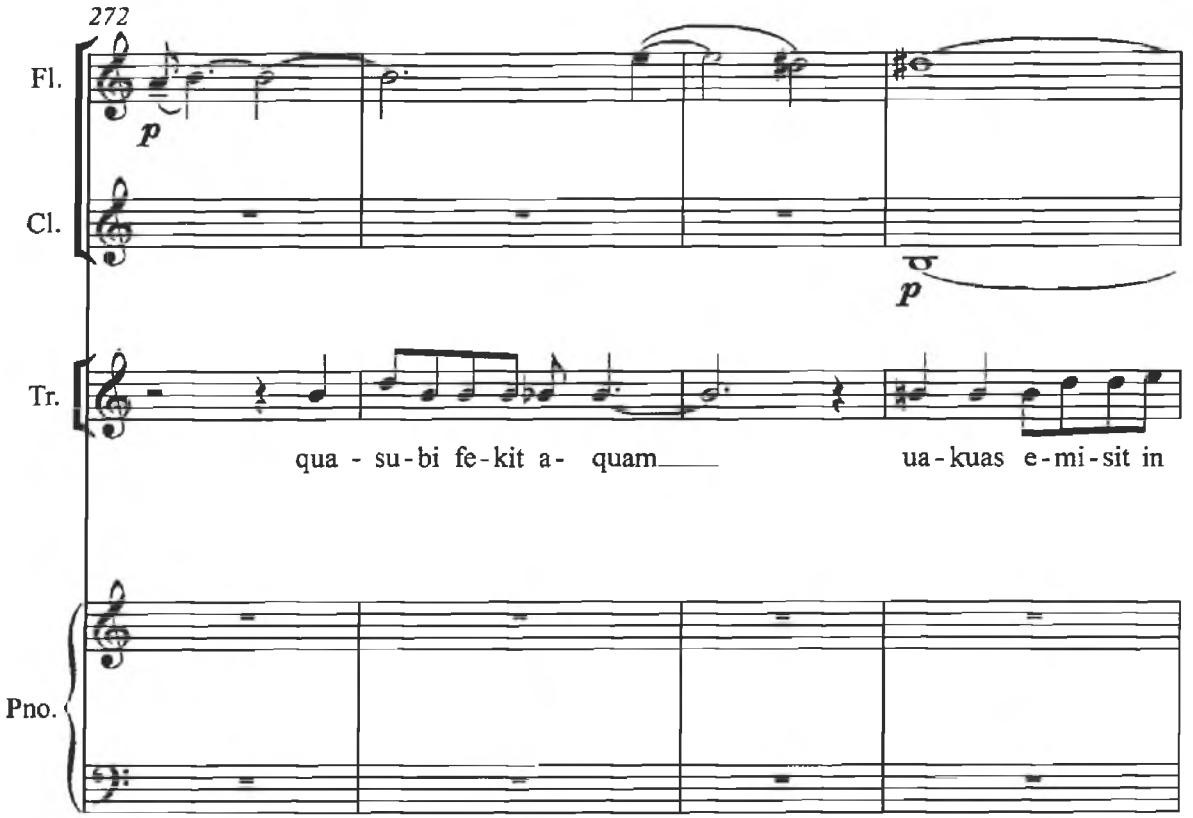

244
Fl.
Cl.
Tbn.
Perc.
Pno.
Vln.
Db.
fff
fff
ff
xylo
3

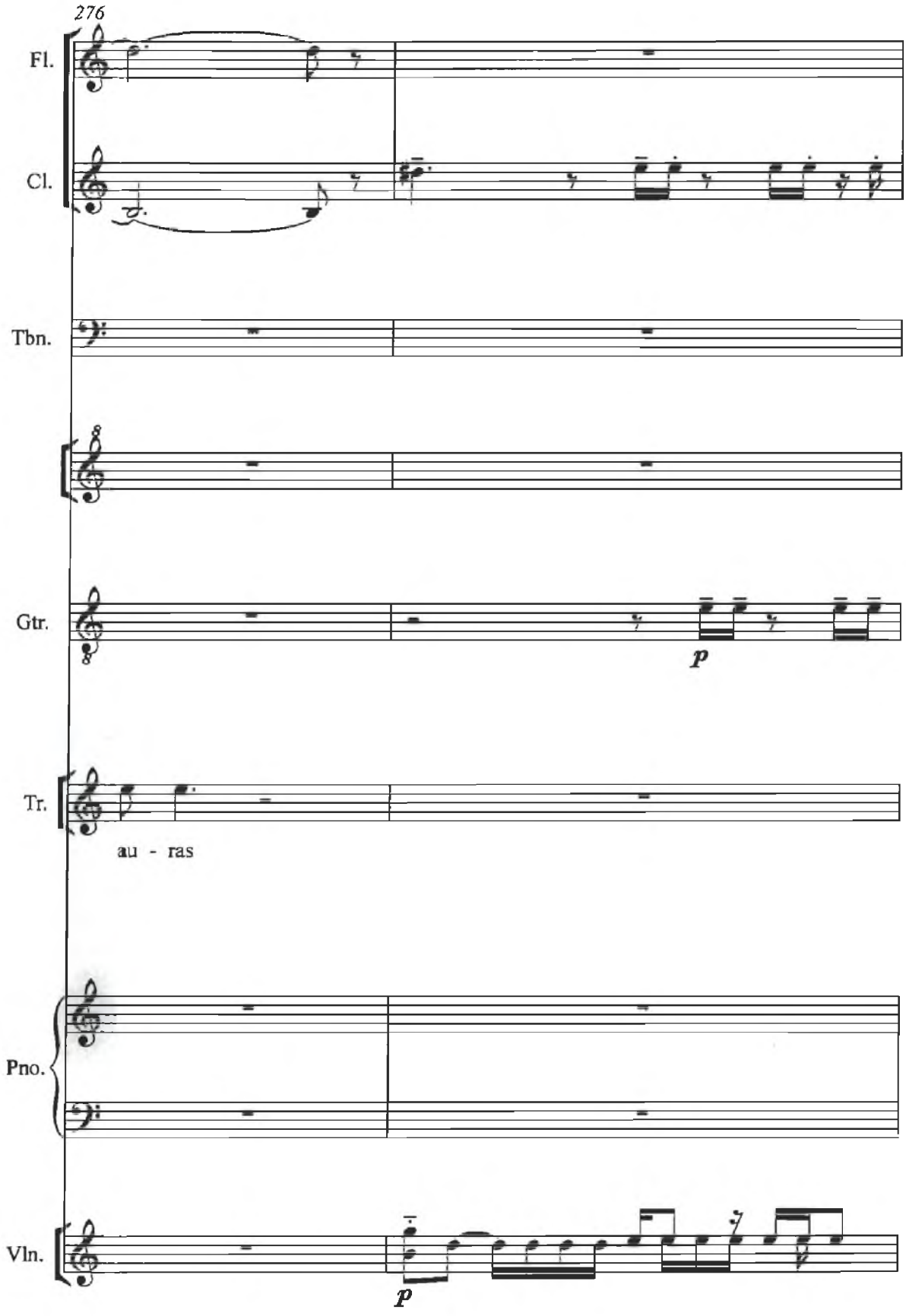

359
247
Fl.
Cl.
Tbn.
f
ff
Perc.
p
ff
Pno.
fff
Vln.
ff
Db.
f

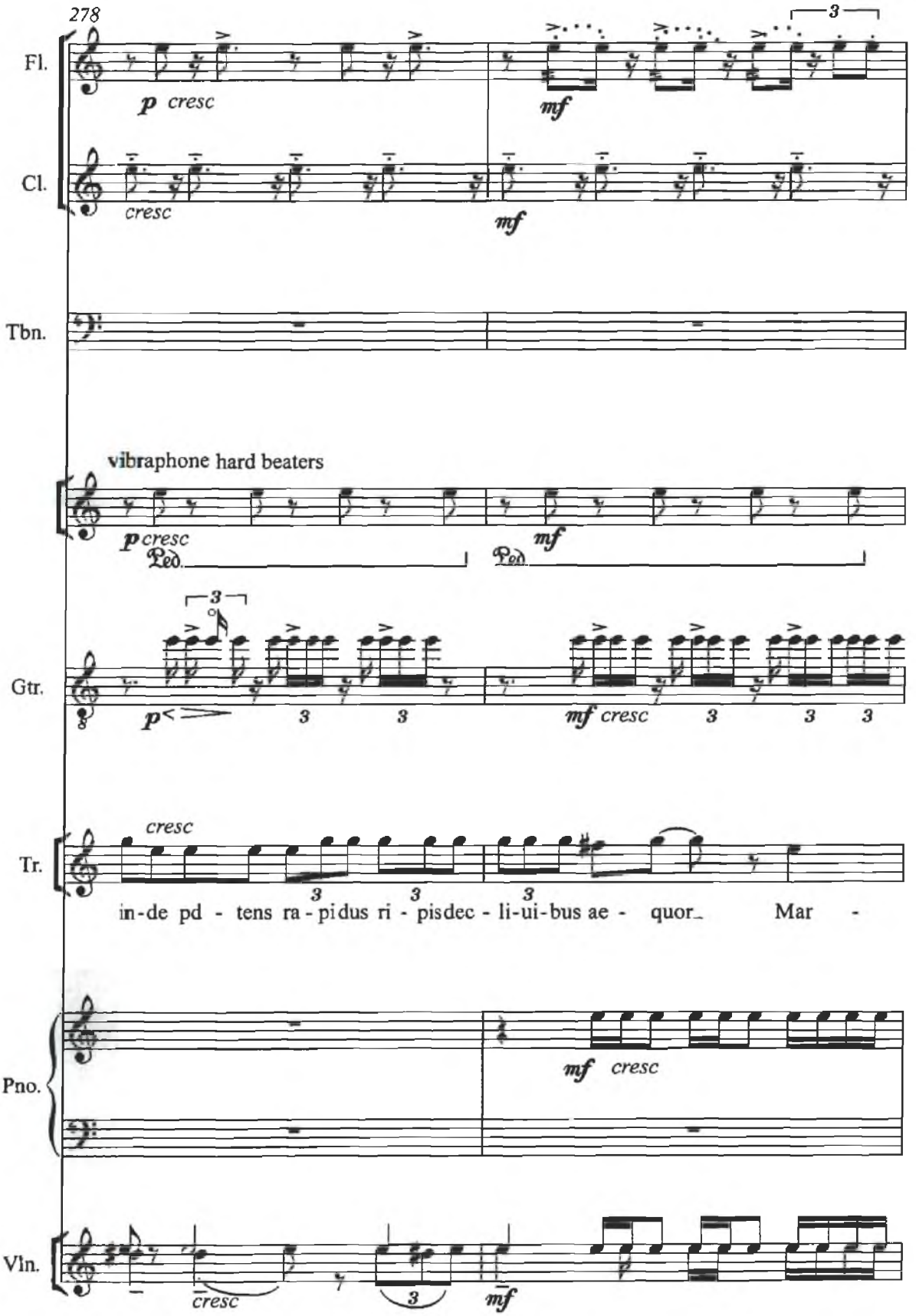

248 Molto Semplice ♩= ca 84
lv. to bell-tree
Voice of shepherd (pre-recorded treble)
Tr.
Il-lum ru-ri-co-lae sil-ua-rum nu-mi-na fau-ni et
Pno.
ppp
Molto Semplice ♩= ca 84
Db.
pp
252
Tr.
sa-ty-ri fra-tres ettuncquo-que car-us O-lym- pus et nym phae
Pno.
256
Tr.
fle-runt et quis-quis mo-ti-bus il-lis la-ni-ger-os-que gre-ges
Pno.

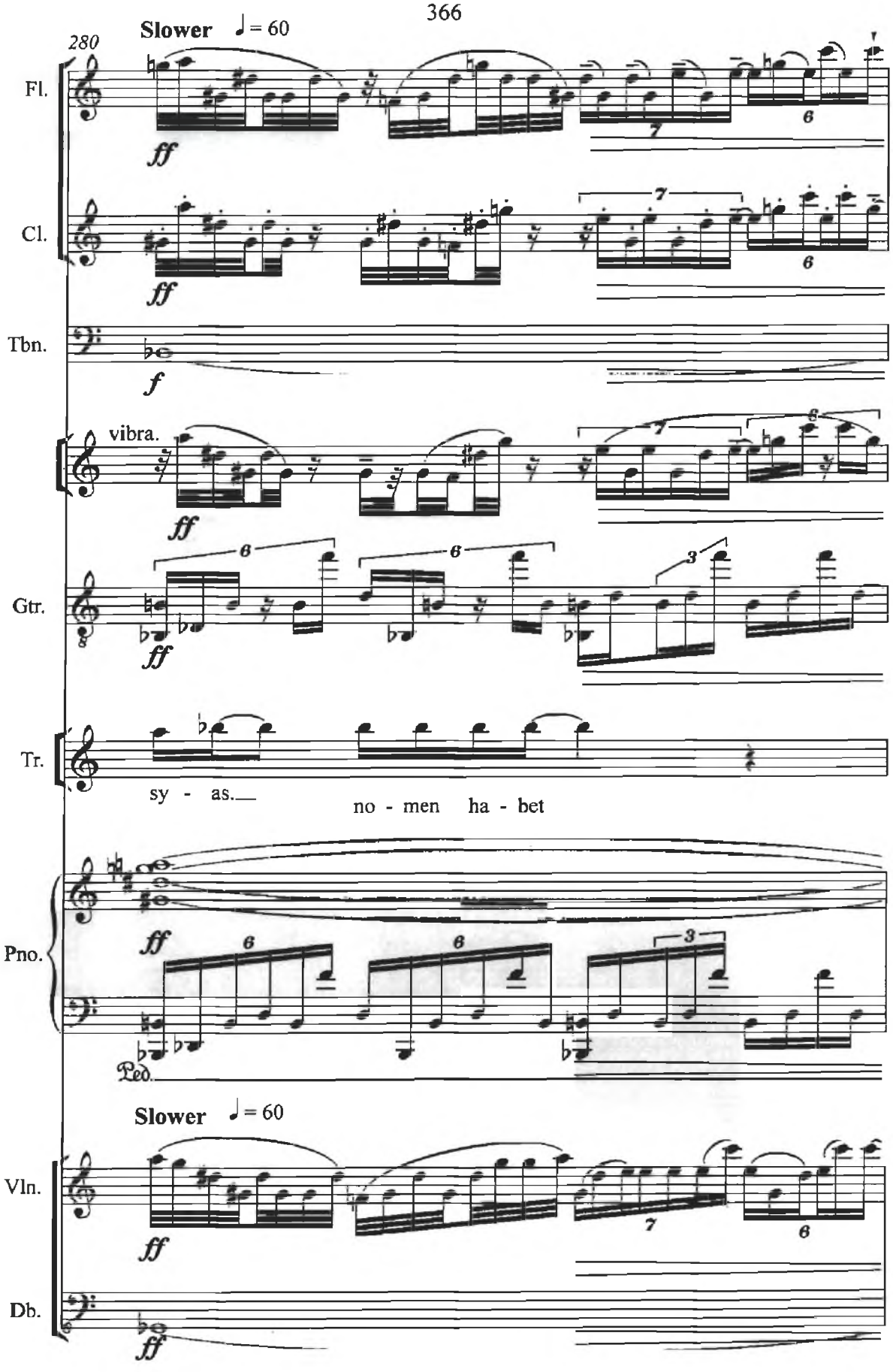

259
Tr.
ar-men-taquebu-ke-ra pa-rit fer-ti-lis im-ma-du-it me-de-fac-tat-que
Pno.
263
Tr.
ter - ra ka - du - kas kon - ke - pit la-cri- mas - ac ue - nis
Pno.

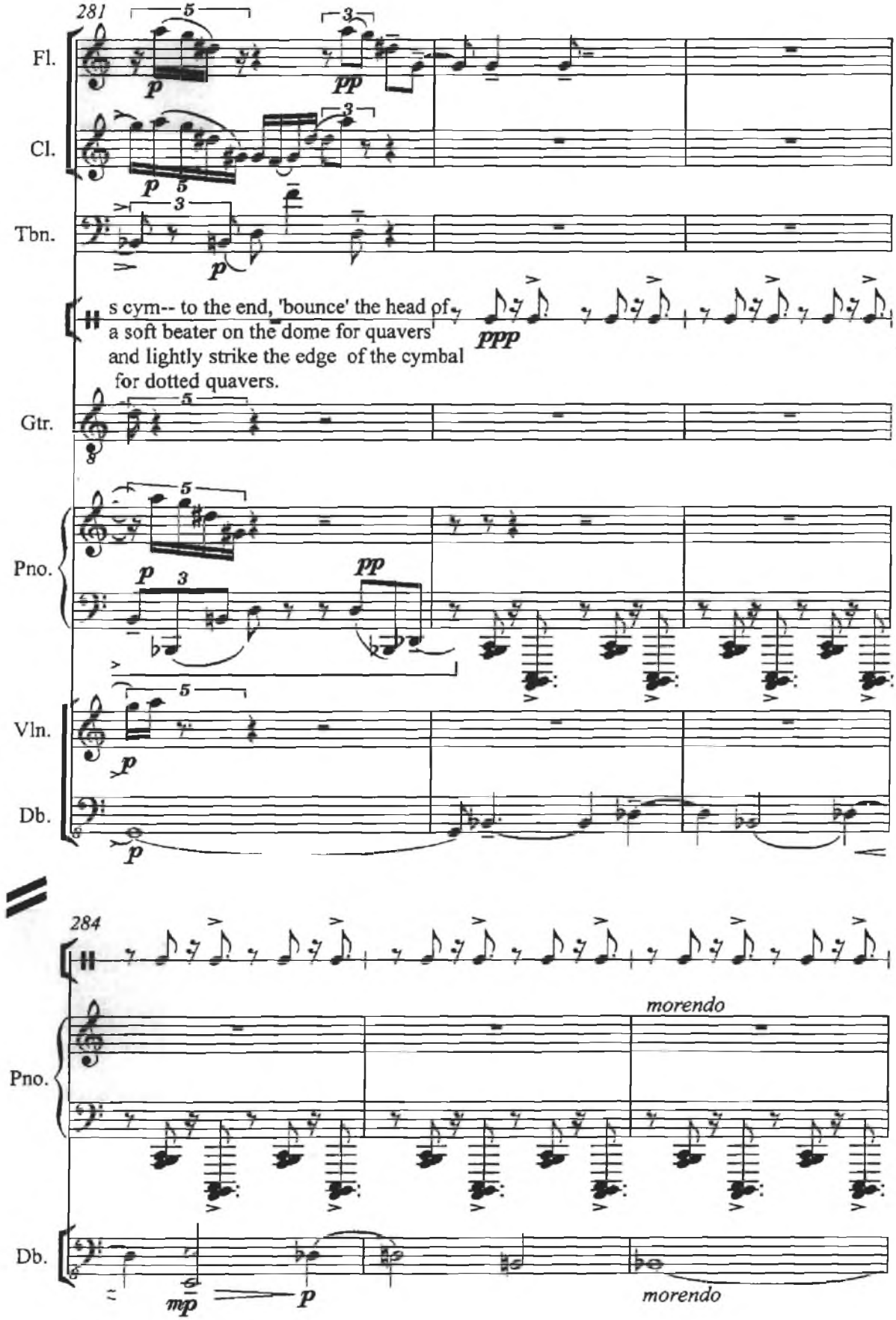

267
Tbn.
p
bell -tree
to vibra.
p
Narration: A messy business always, when gods
mix it with mortals. I'm as bad myself--that sorry matter
with Io, or whatever her name was. The pipe-blower by the way
had no chance. The thing was a stitch-up:we couldn't see
him win. I never heard much in his unmelodious 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.
3
per-bi- bit_ in - nis
Pno.
p
3
Ped.
Db.

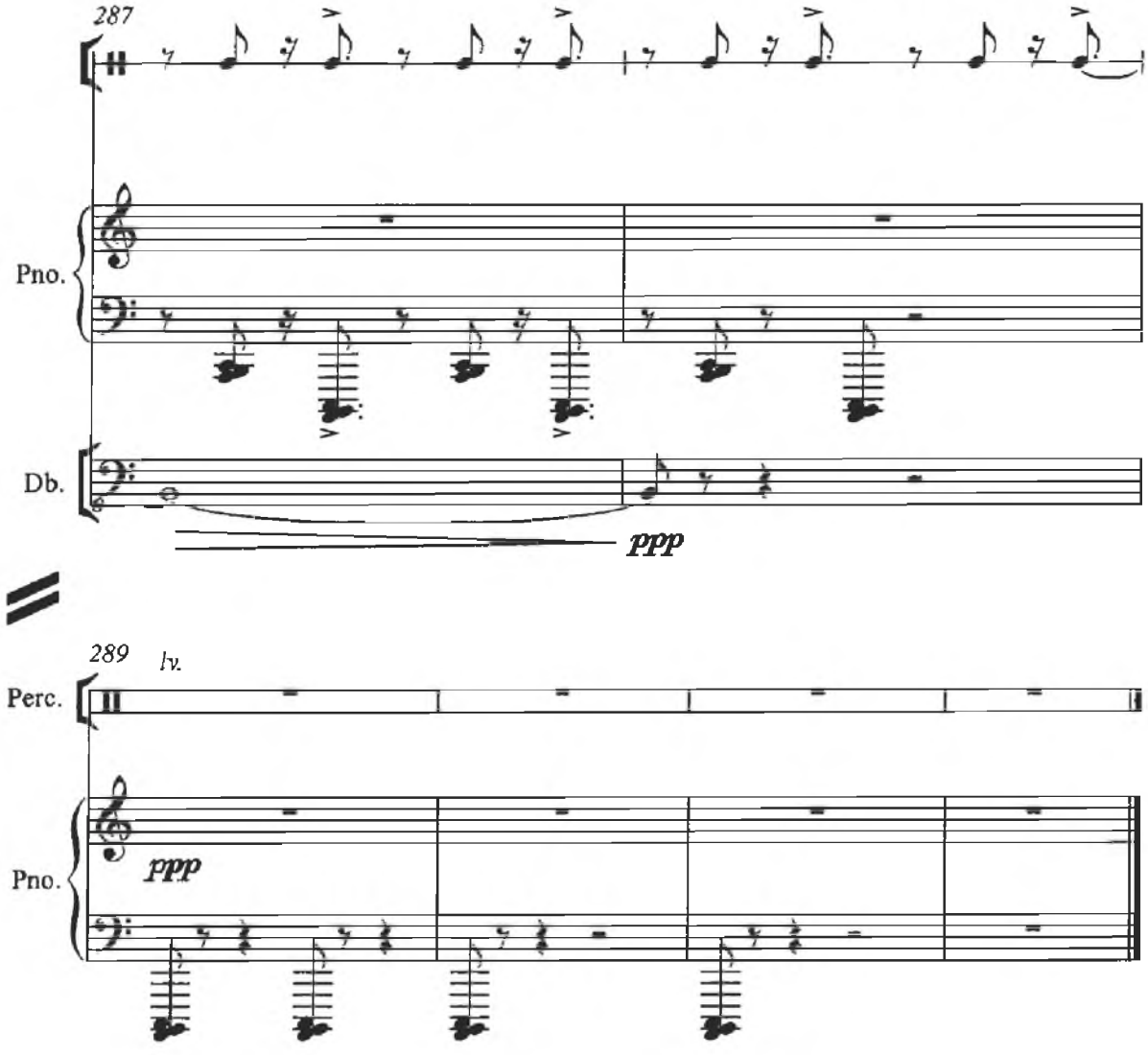

272
Fl.
Cl.
Tr.
Pno.
p
p
qua - su-bi fe-kit a- quam
ua-kuas e-mi-sit in


276
Fl.
Cl.
Tbn.
Gtr.
p
Tr.
au - ras
Pno.
Vln.
p


278
Fl.
p cresc
mf
Cl.
cresc
mf
Tbn.
vibraphone hard beaters
p cresc
Ped.
mf
Ped.
Gtr.
p
mf cresc
Tr.
cresc
in-de pd - tens ra - pidus ri - pisdec - li-ui-bus ae - quor_ Mar -
Pno.
mf cresc
Vln.
cresc
mf


280
Slower ♩= 60
Fl.
ff
Cl.
ff
Tbn.
f
vibra.
ff
Gtr.
ff
Tr.
sy - as.
no - men ha - bet
Pno.
ff
Ped.
Slower ♩= 60
Vln.
ff
Db.
ff


281
Fl.
Cl.
Tbn.
s cym-- to the end, 'bounce' the head of
a soft beater on the dome for quavers
and lightly strike the edge of the cymbal
for dotted quavers.
Gtr.
Pno.
Vln.
Db.
284
Pno.
morendo
Db.
morendo


287
Pno.
Db.
ppp
289
lv.
Perc.
Pno.
ppp

THREE SONGS

For soprano and piano

2005

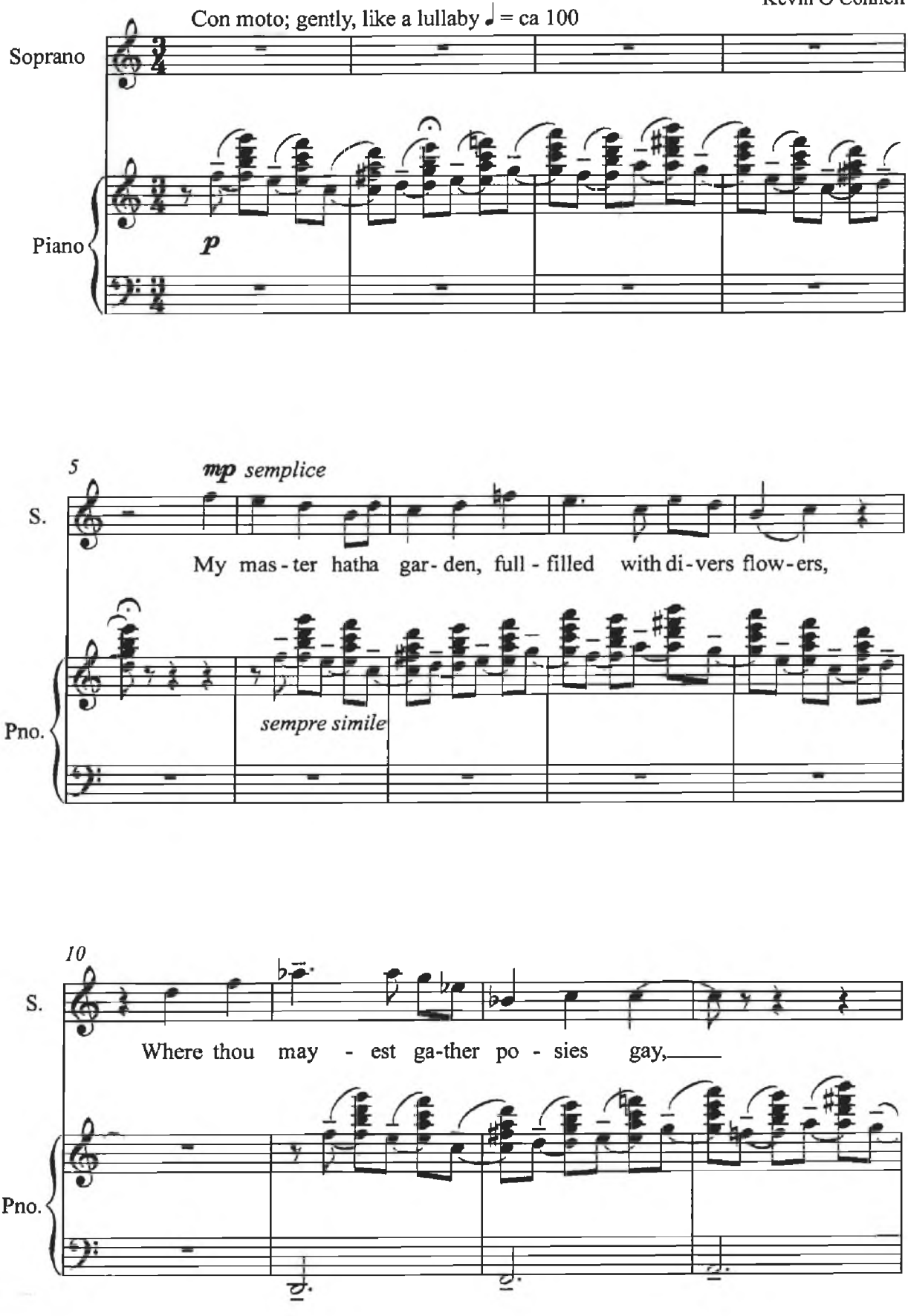
1. *My Master Hath a Garden* (Anon.)
2. *Virtue* (George Herbert)
3. *Adam* (Anon.)

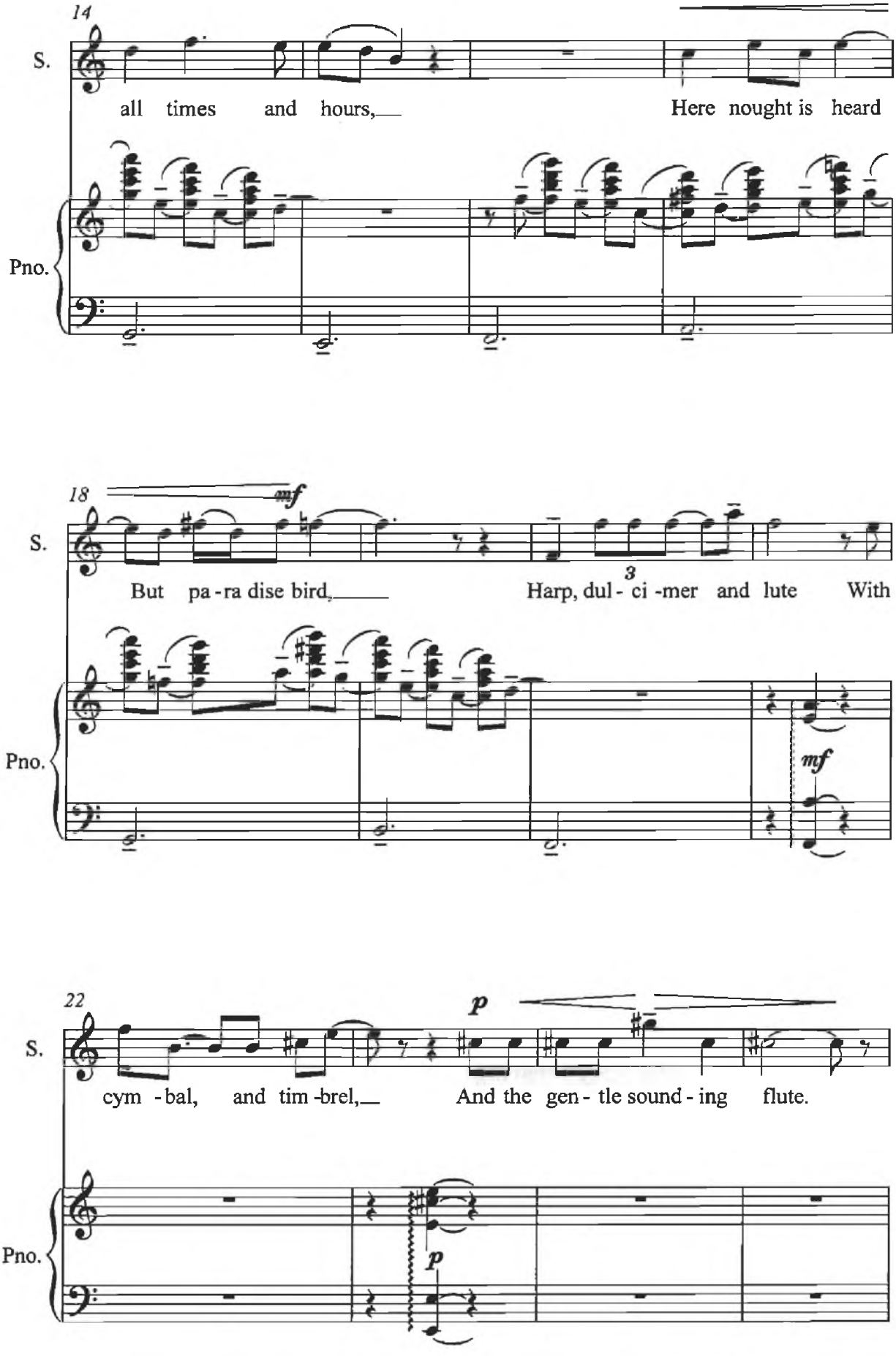
Duration 6 minutes

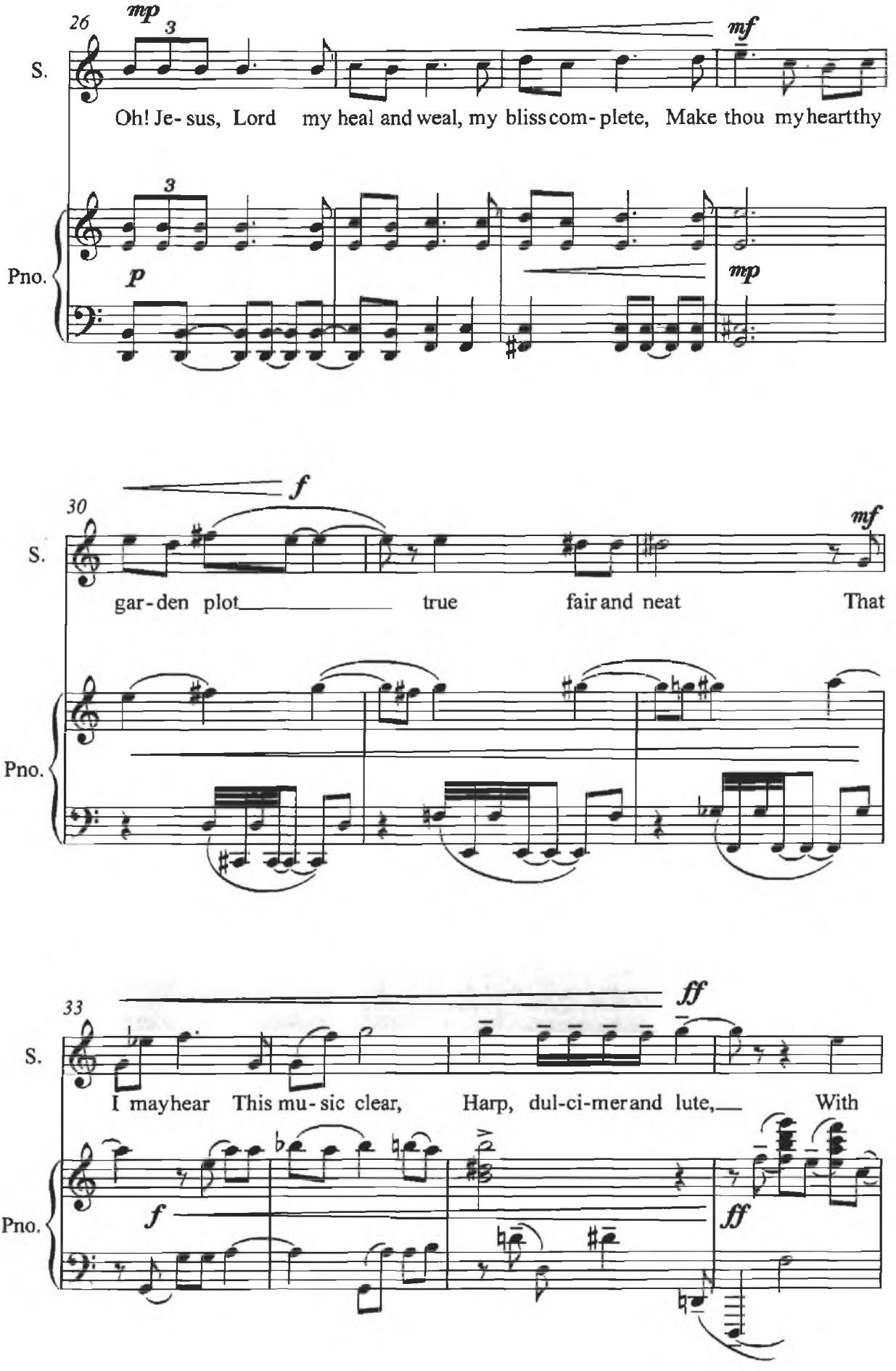
1. My Master Hath a Garden

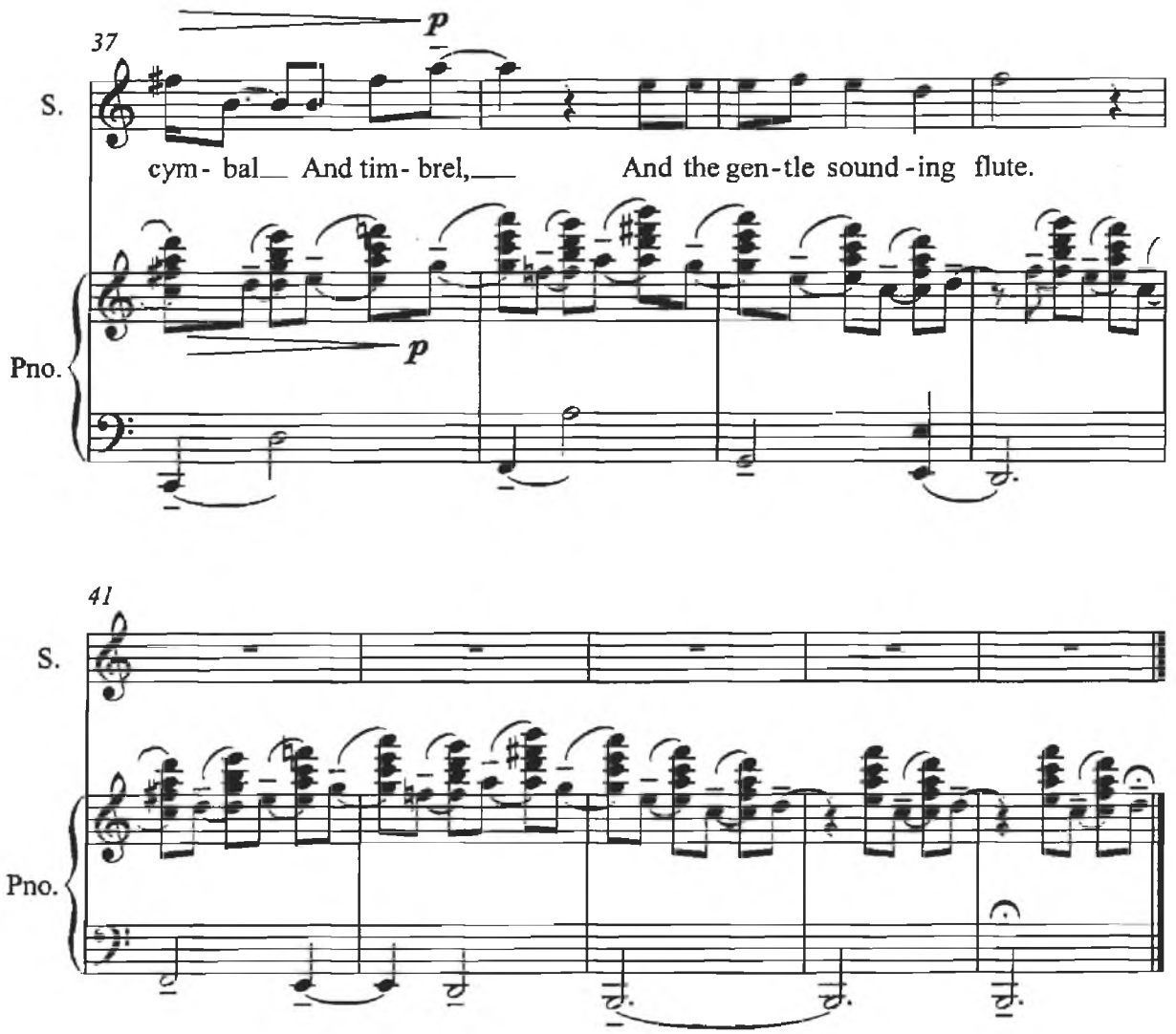
Anon.

Kevin O Connell




14
S.
all times and hours,
Here nought is heard
Pno.
18
mf
S.
But pa - ra dise bird,
3
Harp, dul - ci - mer and lute With
Pno.
mf
22
p
S.
cym - bal, and tim - brel,
And the gen - tle sound - ing flute.
Pno.
p

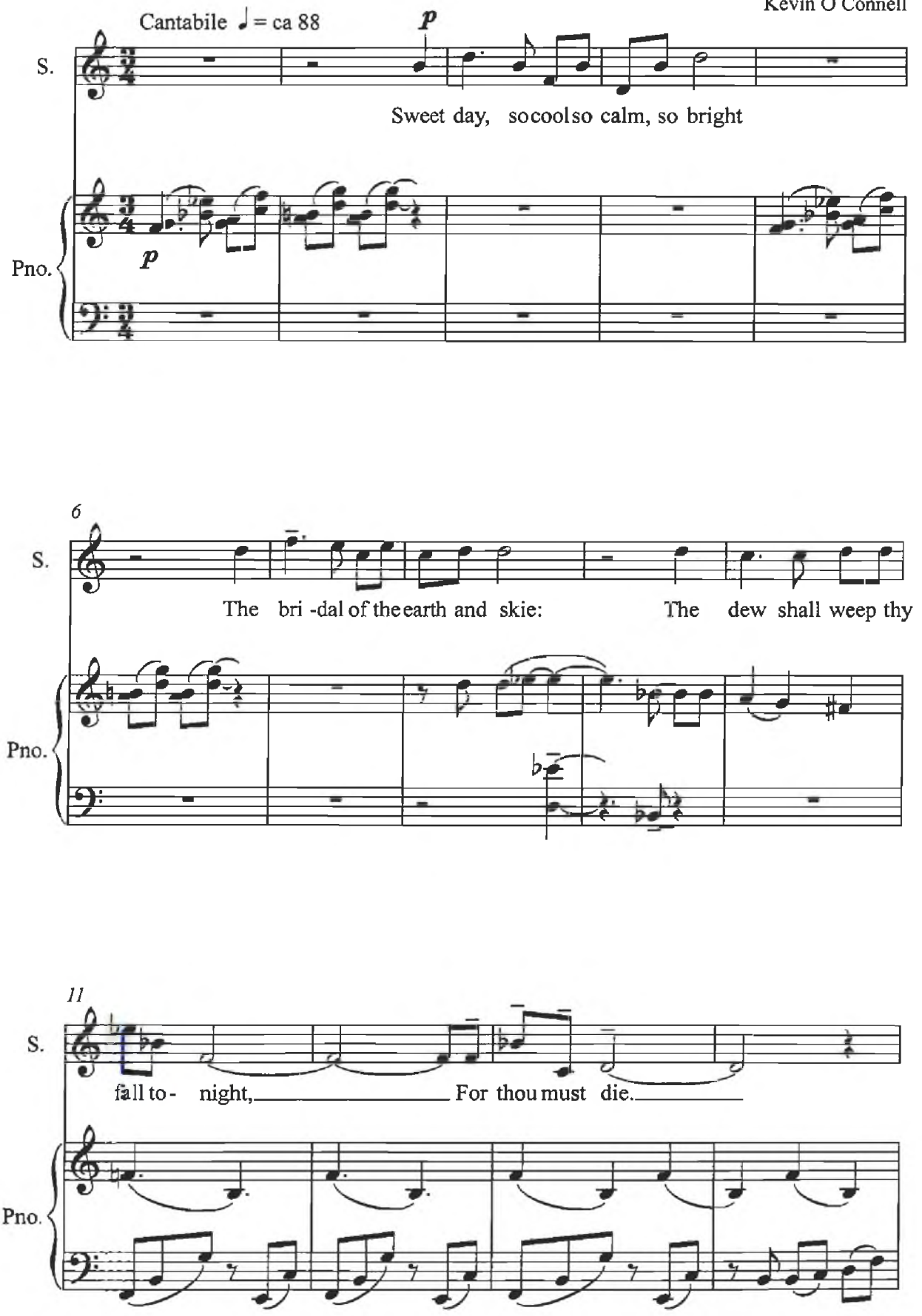

26
mp
3
mf
S.
Oh! Je- sus, Lord my heal and weal, my bliss com- plete, Make thou my heart thy
3
Pno.
p
mp
30
f
mf
S.
gar- den plot true fair and neat That
Pno.
33
ff
S.
I may hear This mu- sic clear, Harp, dul- ci- mer and lute, With
Pno.
f
ff

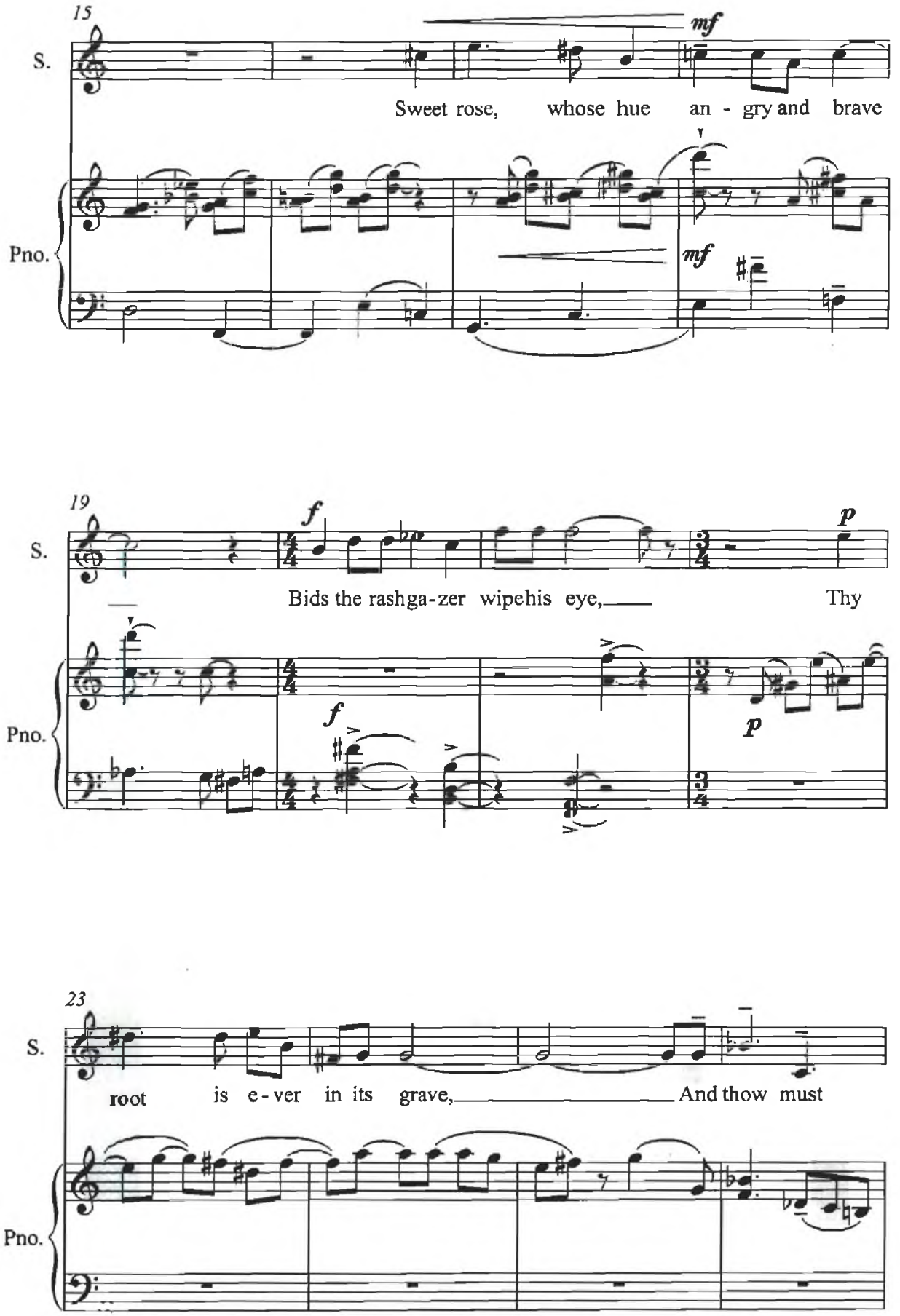

37
S.
p
cym- bal And tim- brel, And the gen-tle sound-ing flute.
Pno.
p
41
S.
Pno.

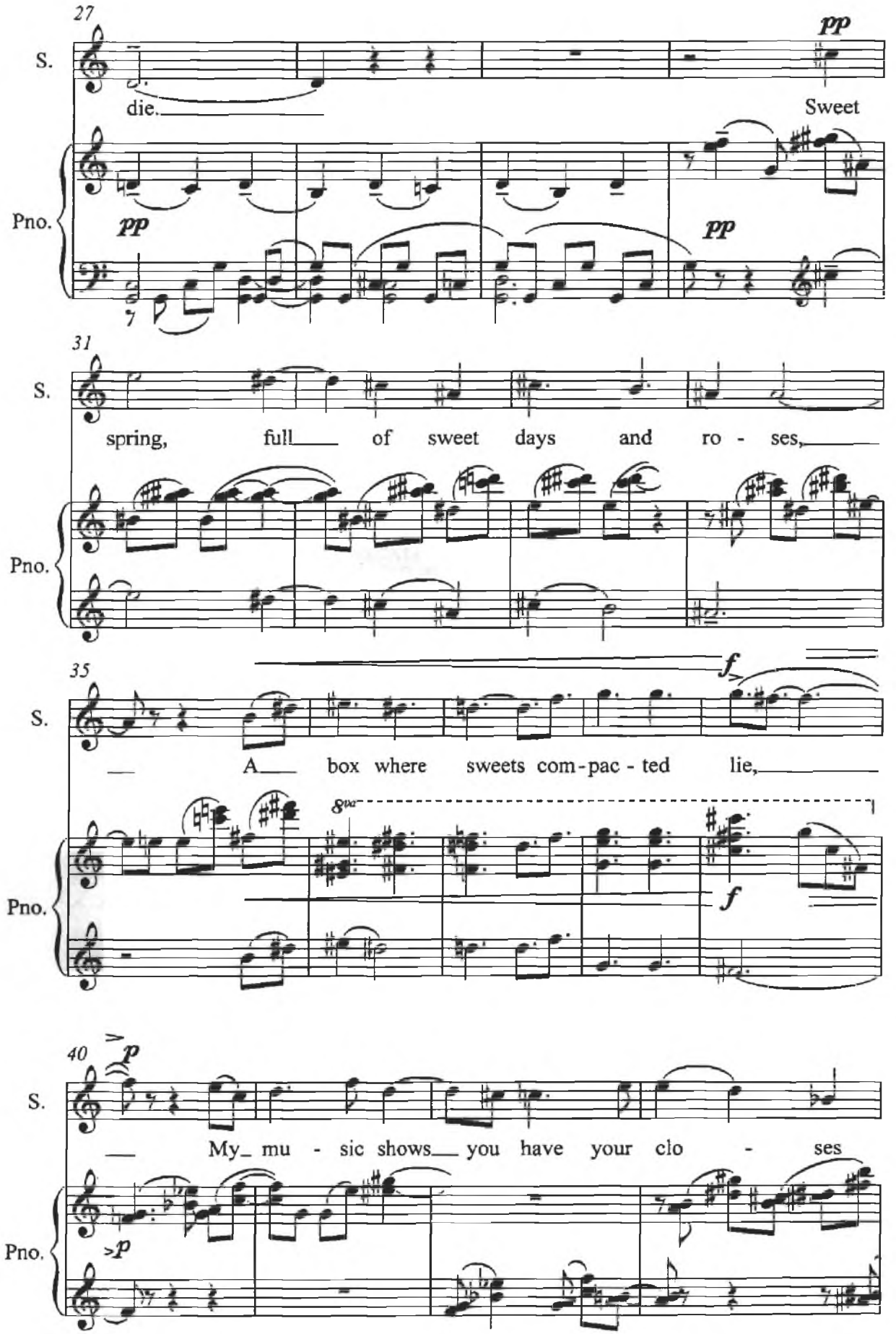
2. Virtue

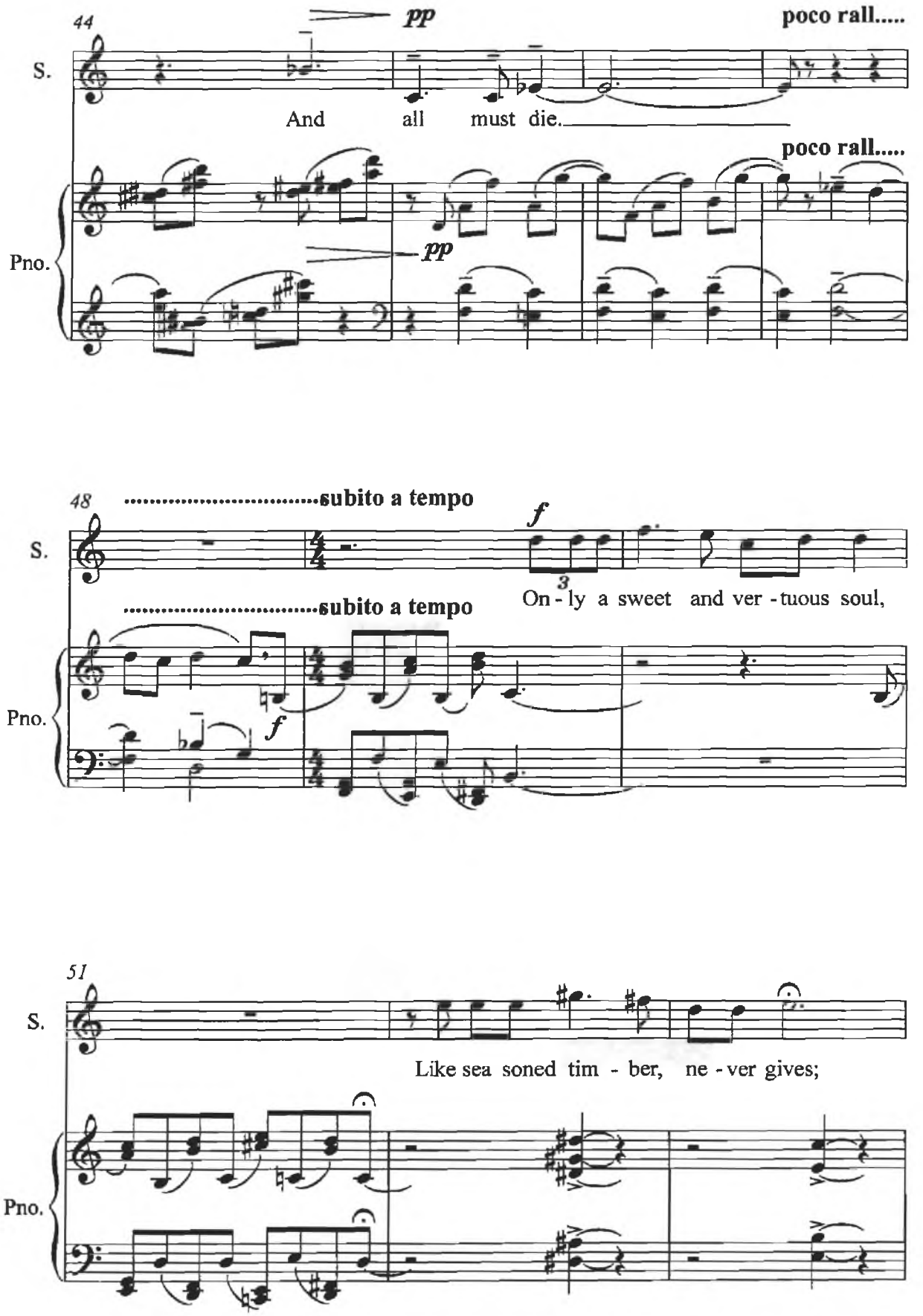
George Herbert

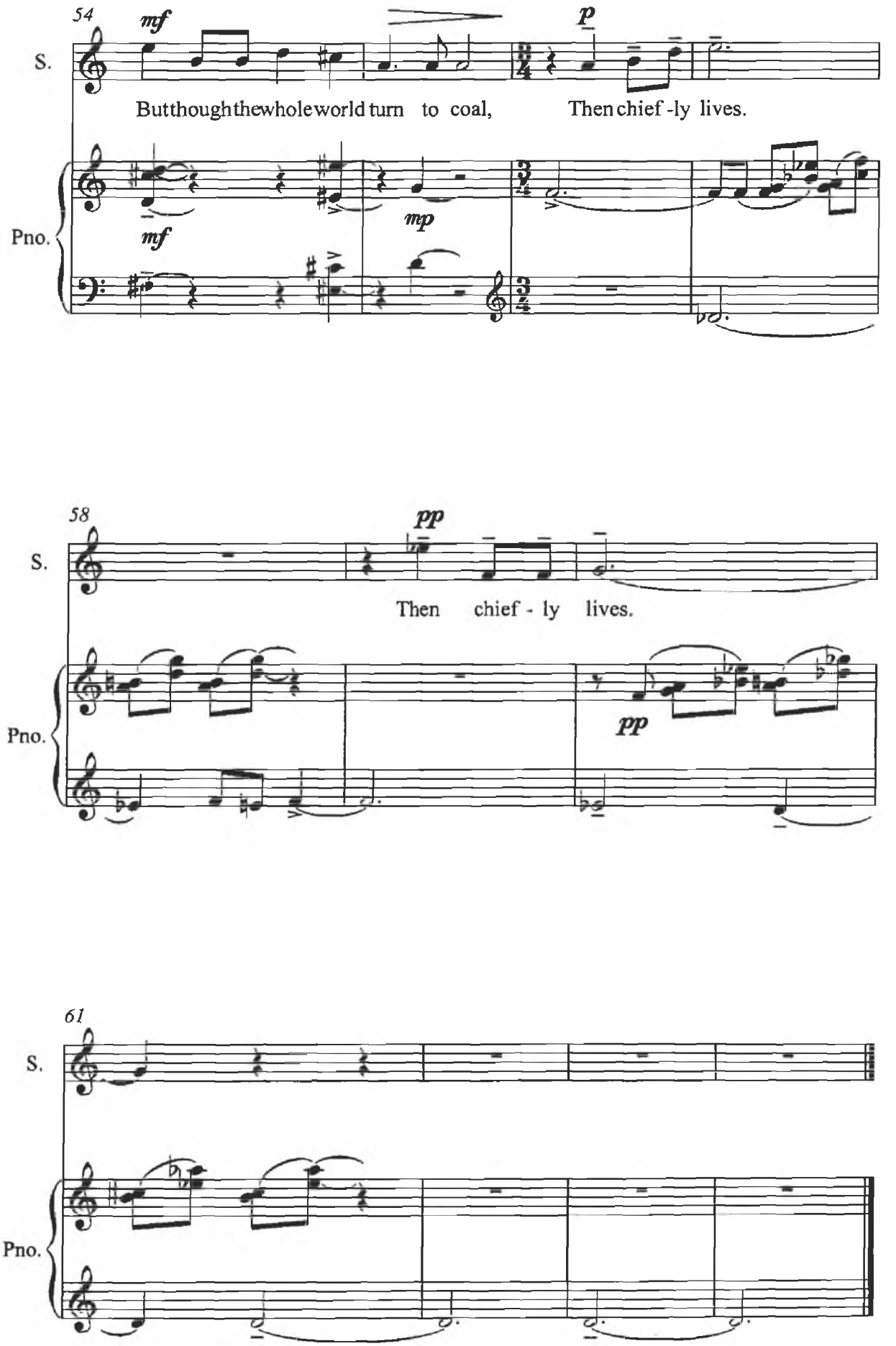
Kevin O Connell




15
S.
Pno.
mf
Sweet rose, whose hue an - gry and brave
mf
19
S.
Pno.
f
Bids the rashga-zer wipehis eye,
Thy
p
f
p
23
S.
Pno.
root is e-ver in its grave,
And thow must

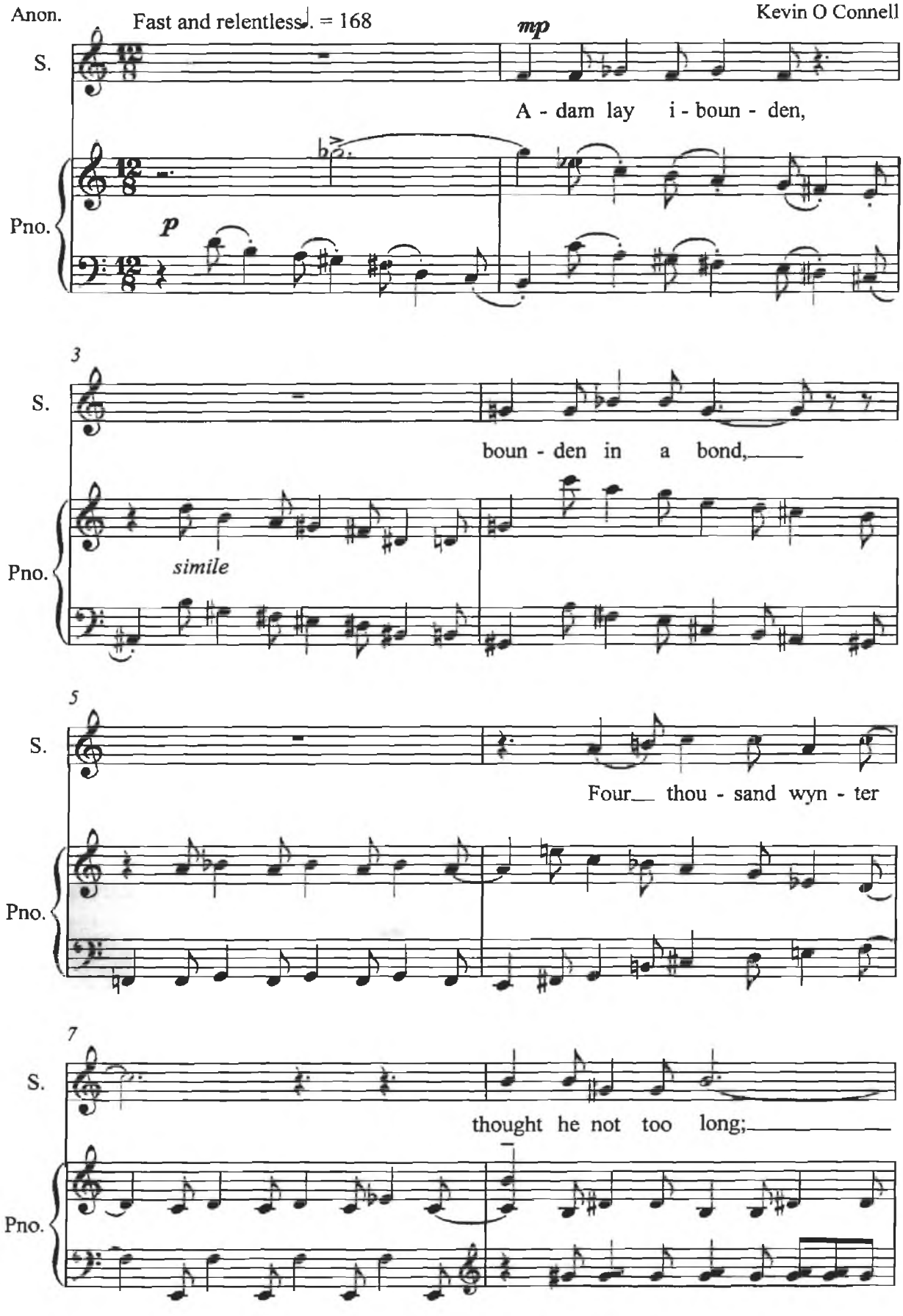

27
S.
Pno.
pp
die.
Sweet
pp
pp
31
S.
Pno.
spring, full of sweet days and ro - ses,
35
S.
Pno.
f
A box where sweets com-pac - ted lie,
8va
f
40
S.
Pno.
p
My mu - sic shows you have your clo - ses
p

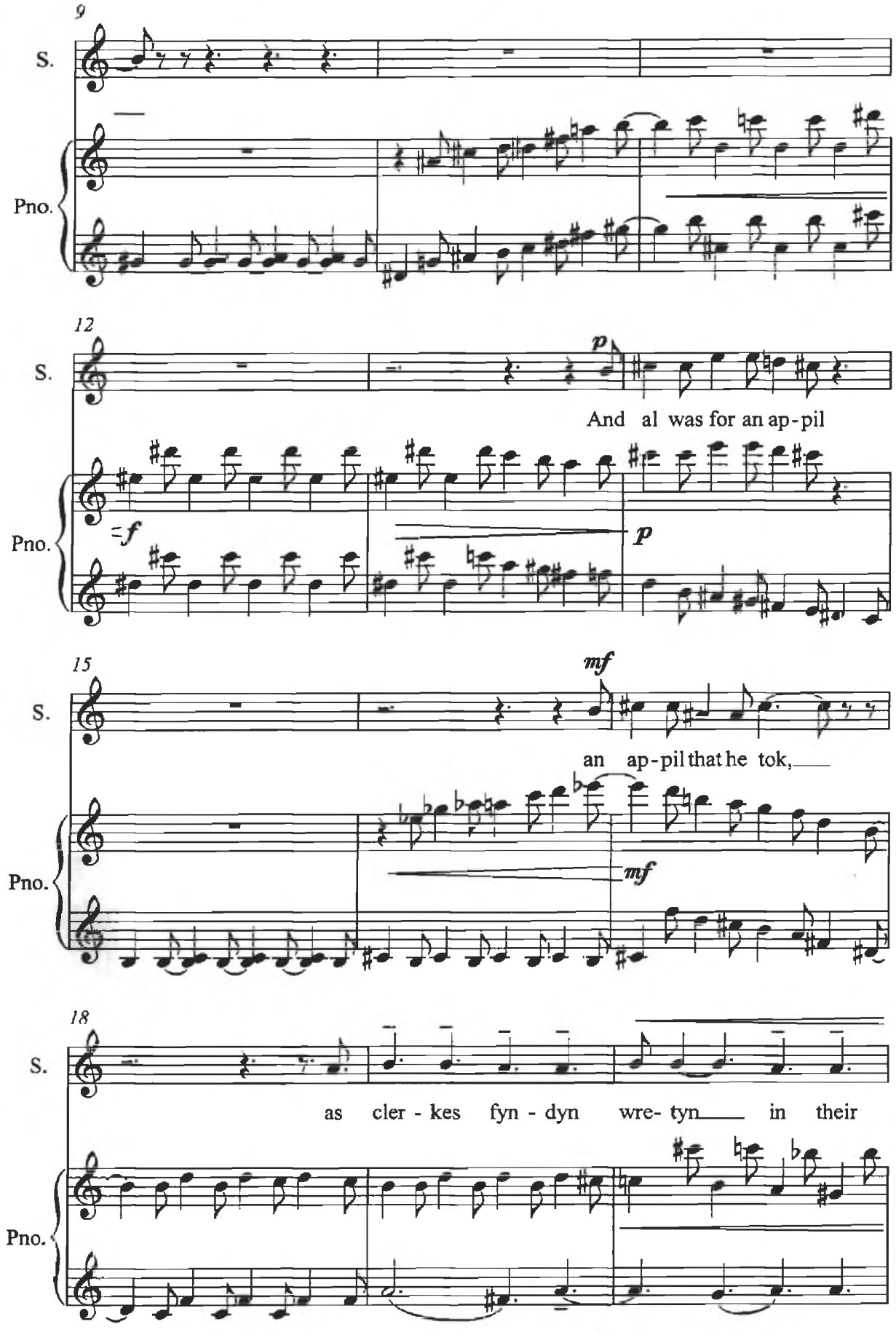

44
pp
poco rall.....
S.
And all must die.
poco rall.....
Pno.
pp
48
.....subito a tempo
f
S.
3
On - ly a sweet and ver - tuous soul,
.....subito a tempo
Pno.
f
51
S.
Like sea soned tim - ber, ne - ver gives;
Pno.

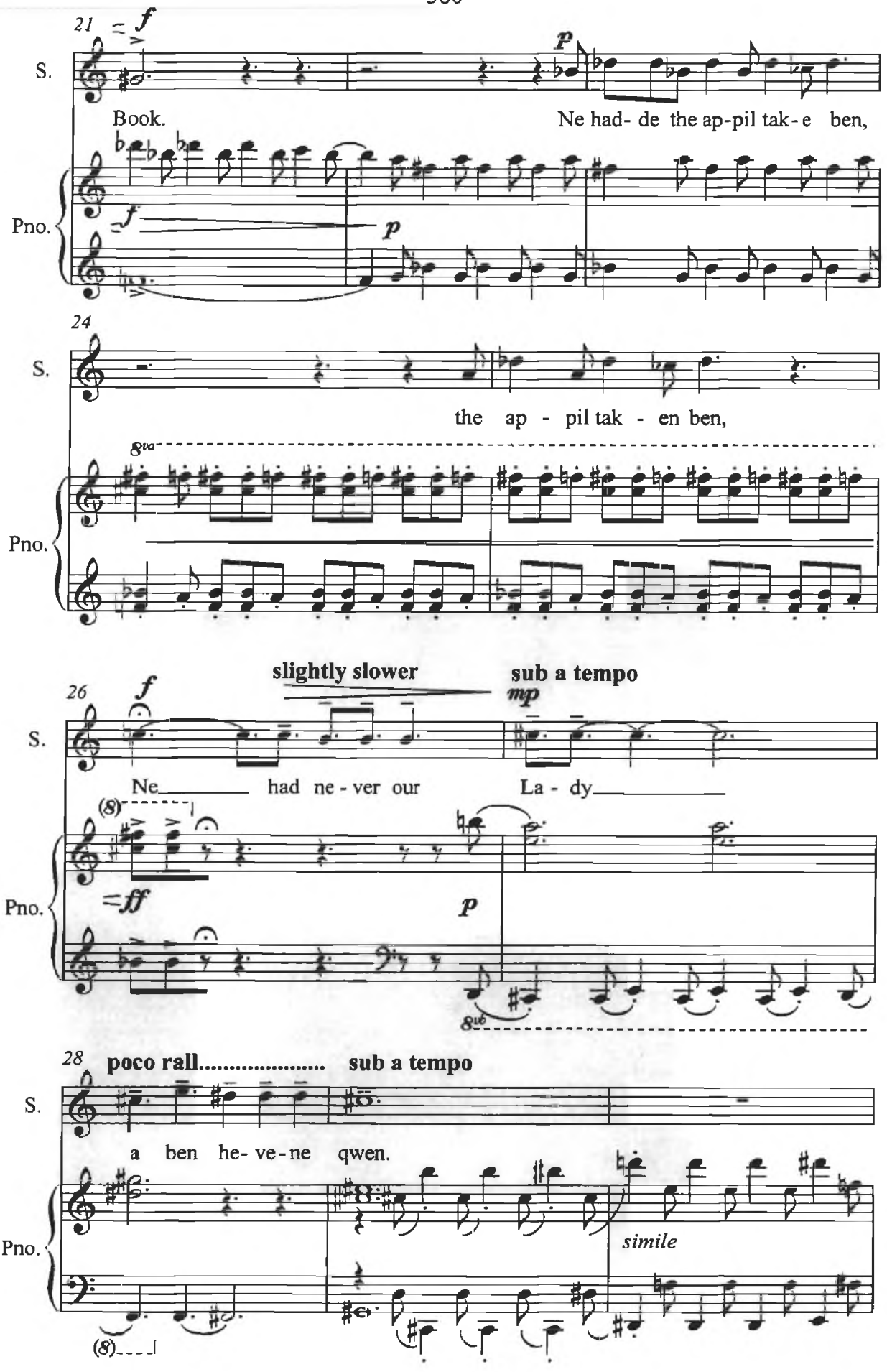

54
mf
p
S.
But though the whole world turn to coal, Then chief - ly lives.
Pno.
mf
mp
58
pp
S.
Then chief - ly lives.
Pno.
pp
61
S.
Pno.

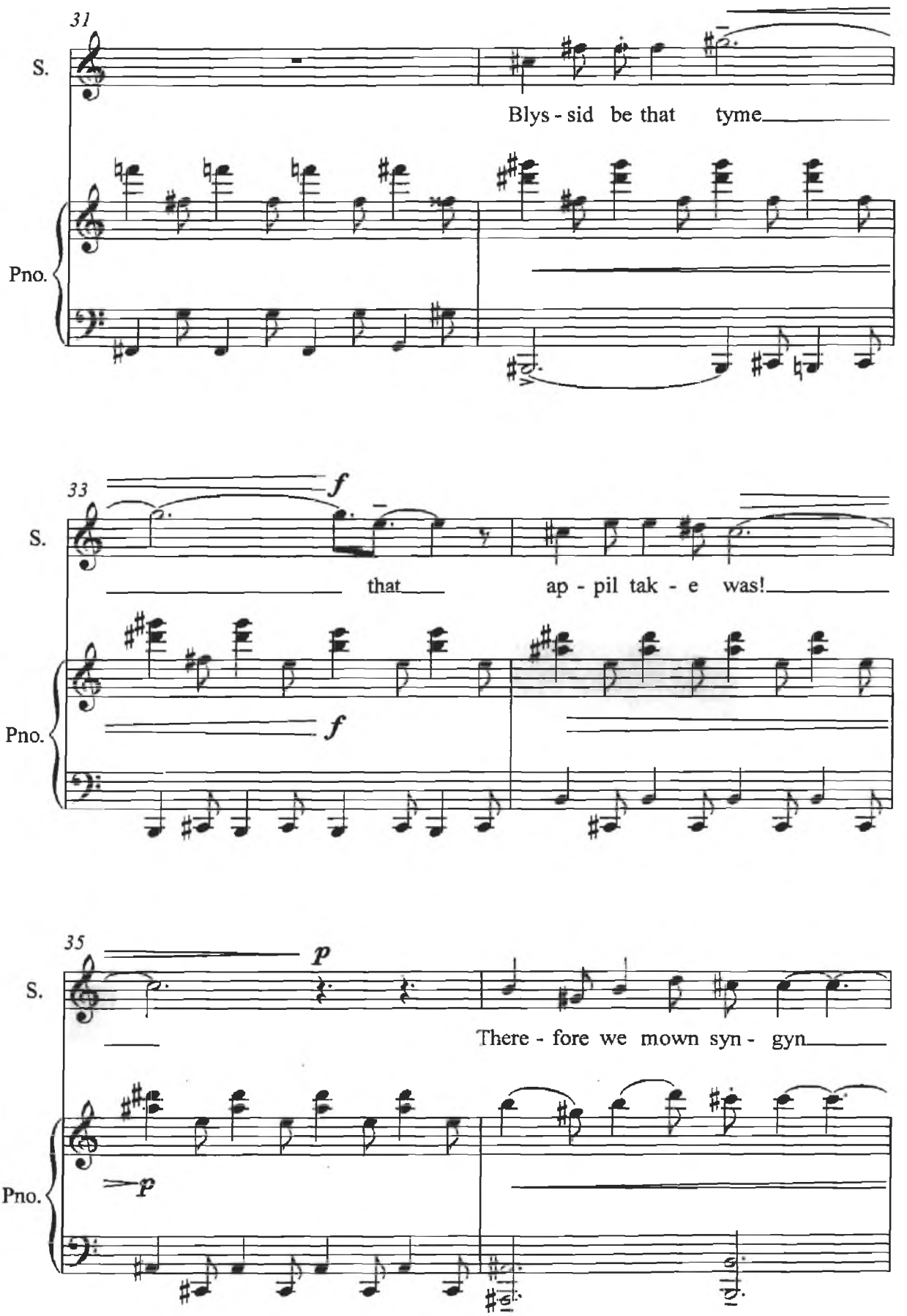
3. Adam

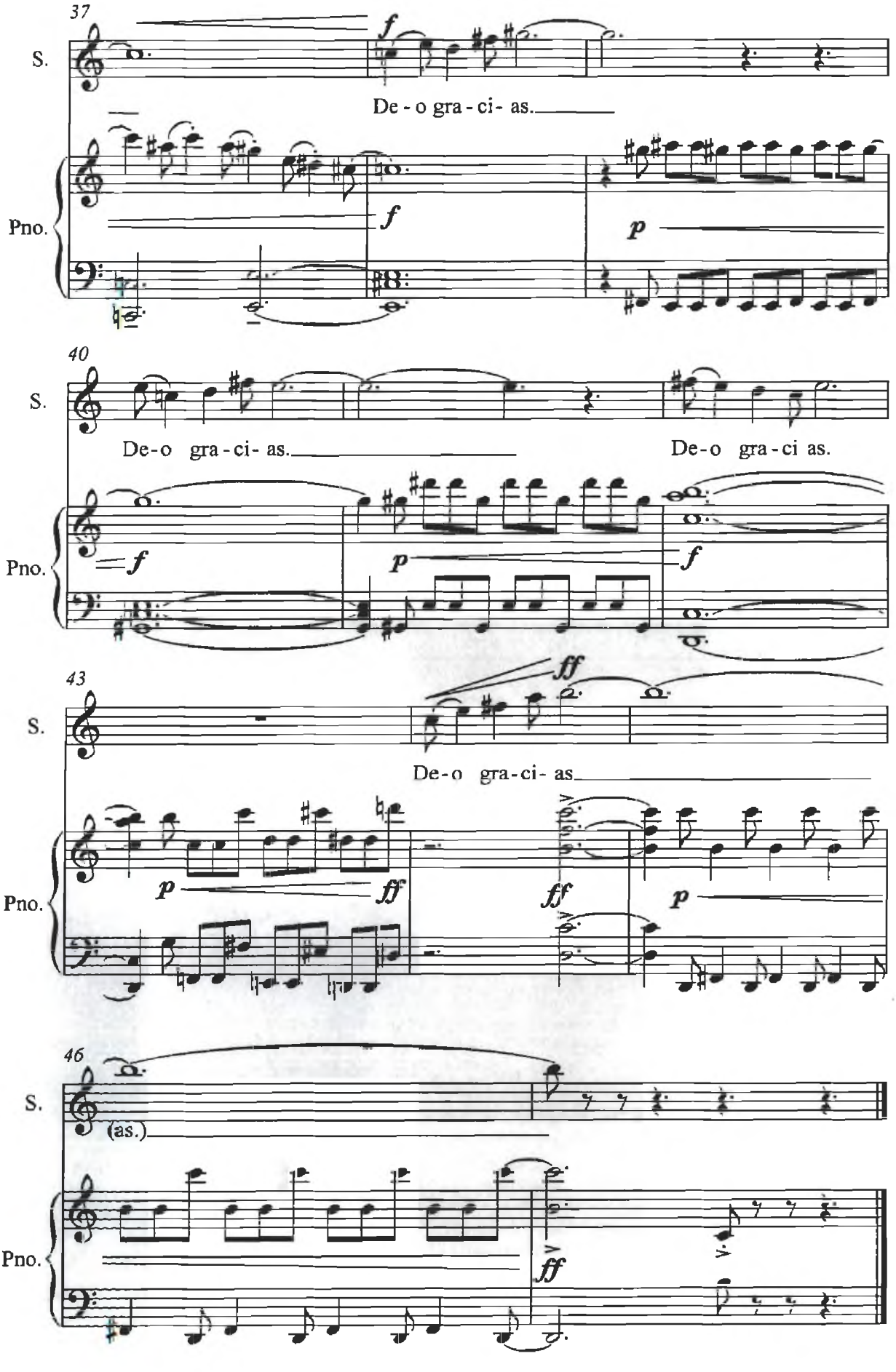
Anon. Fast and relentless ♩. = 168 Kevin O Connell




9
S.
Pno.
12
S.
p
And al was for an ap-pil
Pno.
f
p
15
S.
mf
an ap-pil that he tok,
Pno.
mf
18
S.
as cler - kes fyn - dyn wre- tyn in their
Pno.


21
S.
Book.
Ne had- de the ap-pil tak-e ben,
Pno.
24
S.
the ap - pil tak - en ben,
Pno.
slightly slower
sub a tempo
26
S.
Ne had ne - ver our La - dy
Pno.
28
poco rall..... sub a tempo
S.
a ben he- ve-ne qwen.
Pno.
simile


31
S.
Blys - sid be that tyme
Pno.
33
f
S.
that ap - pil tak - e was!
f
Pno.
35
p
S.
There - fore we mown syn - gyn
p
Pno.


37
S.
f
De - o gra - ci - as.
Pno.
f
p
40
S.
De-o gra-ci- as.
De-o gra-ci as.
Pno.
f
p
f
43
S.
ff
De-o gra-ci- as
Pno.
p
ff
ff
p
46
S.
(as.)
Pno.
ff

PIANO TRIO

2002-2004

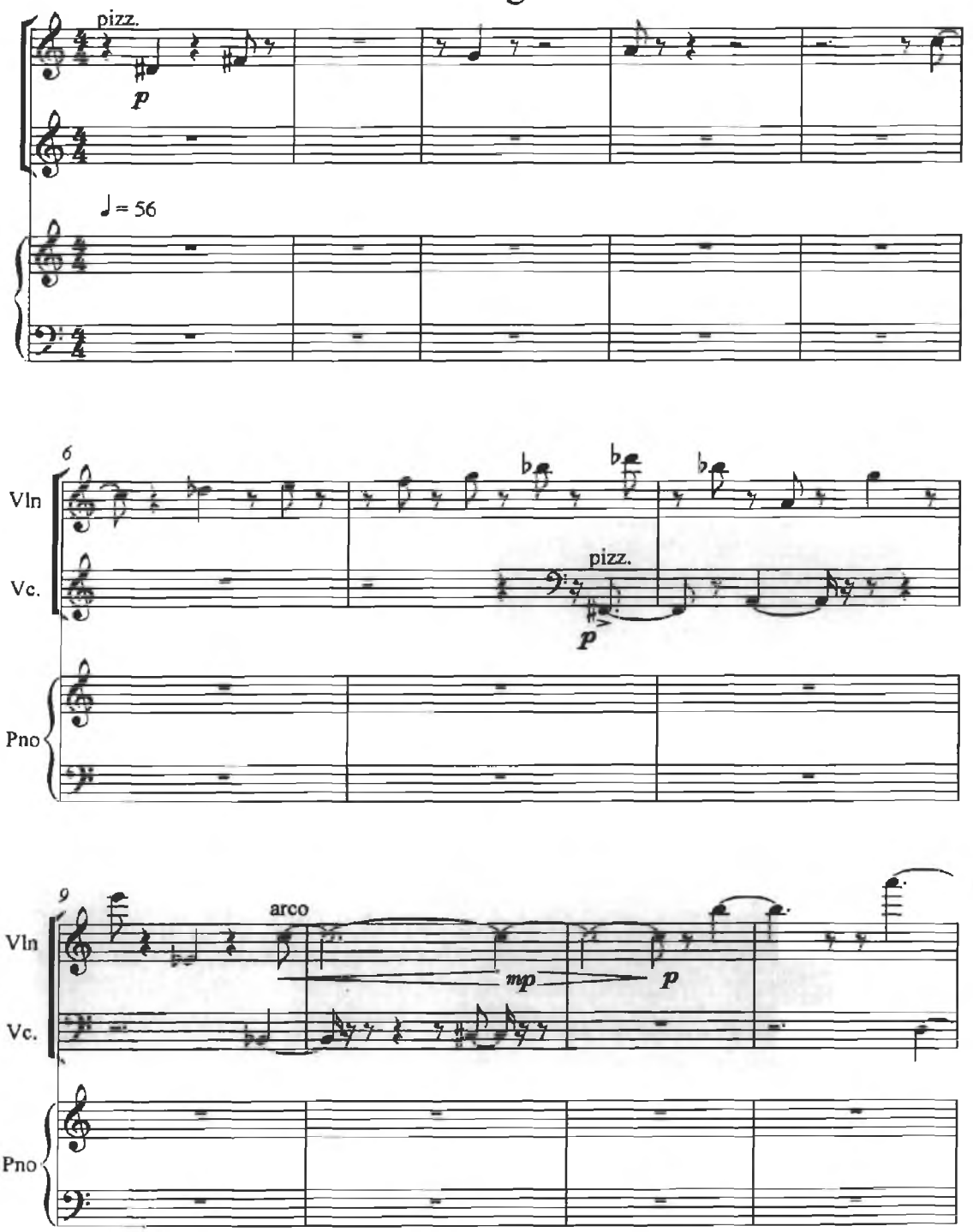
For Violin, Cello and Piano

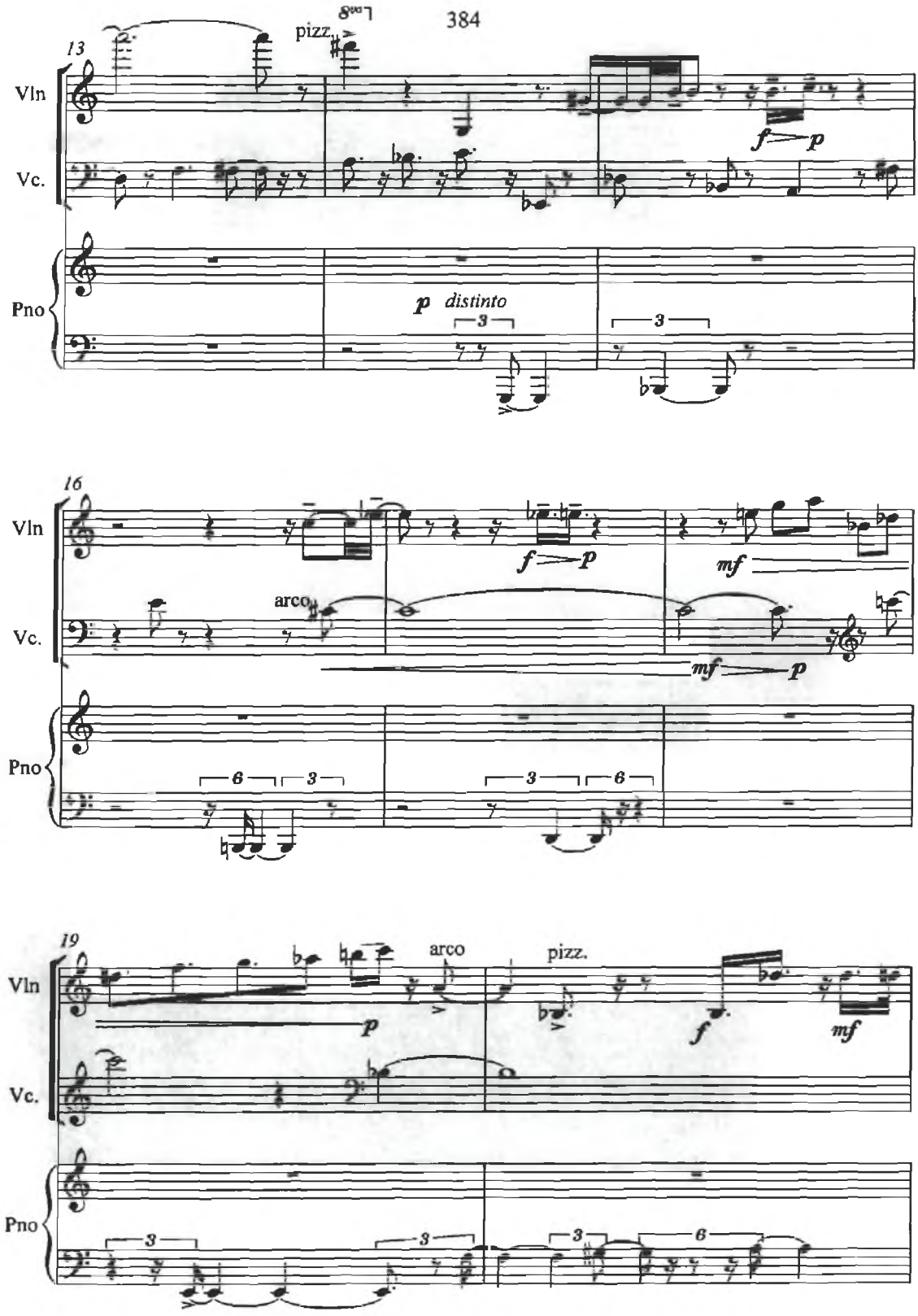
1. *Fuga a 4 voci*
2. *Scherzo*
3. *Adagio*
4. *Passacaille*

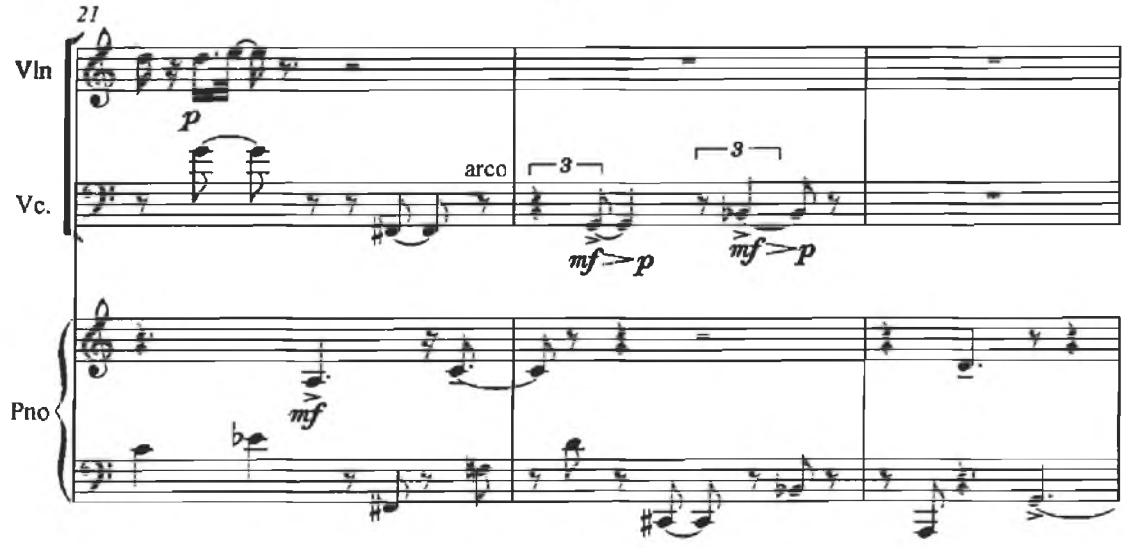
Duration 20 minutes

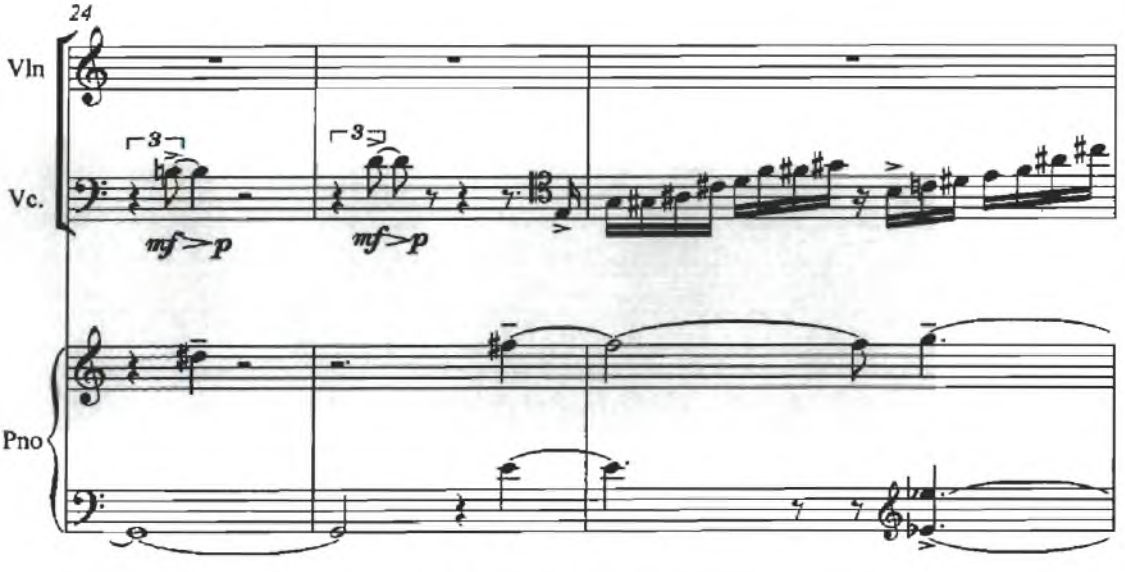
Piano Trio
1. Fuga

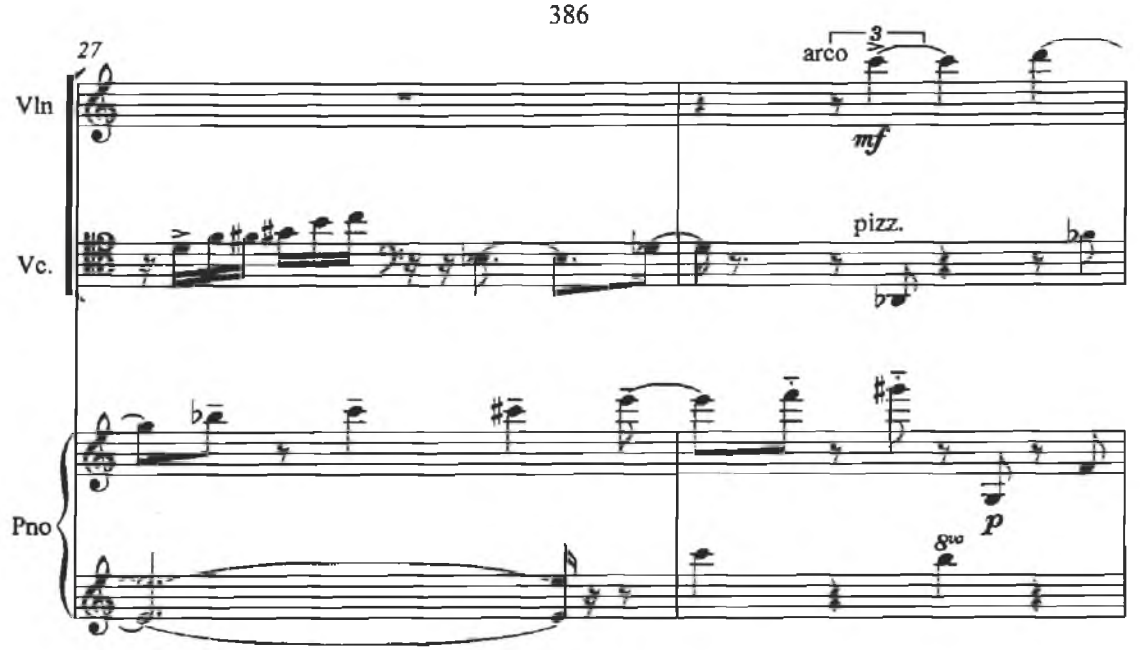
Kevin O Connell

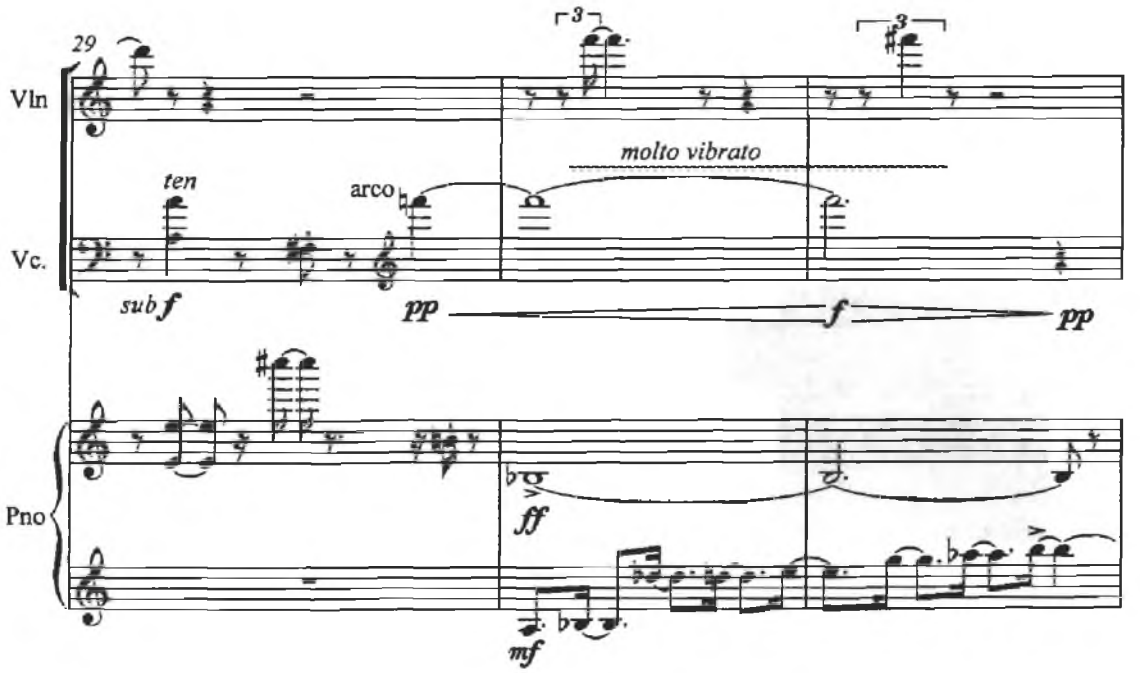


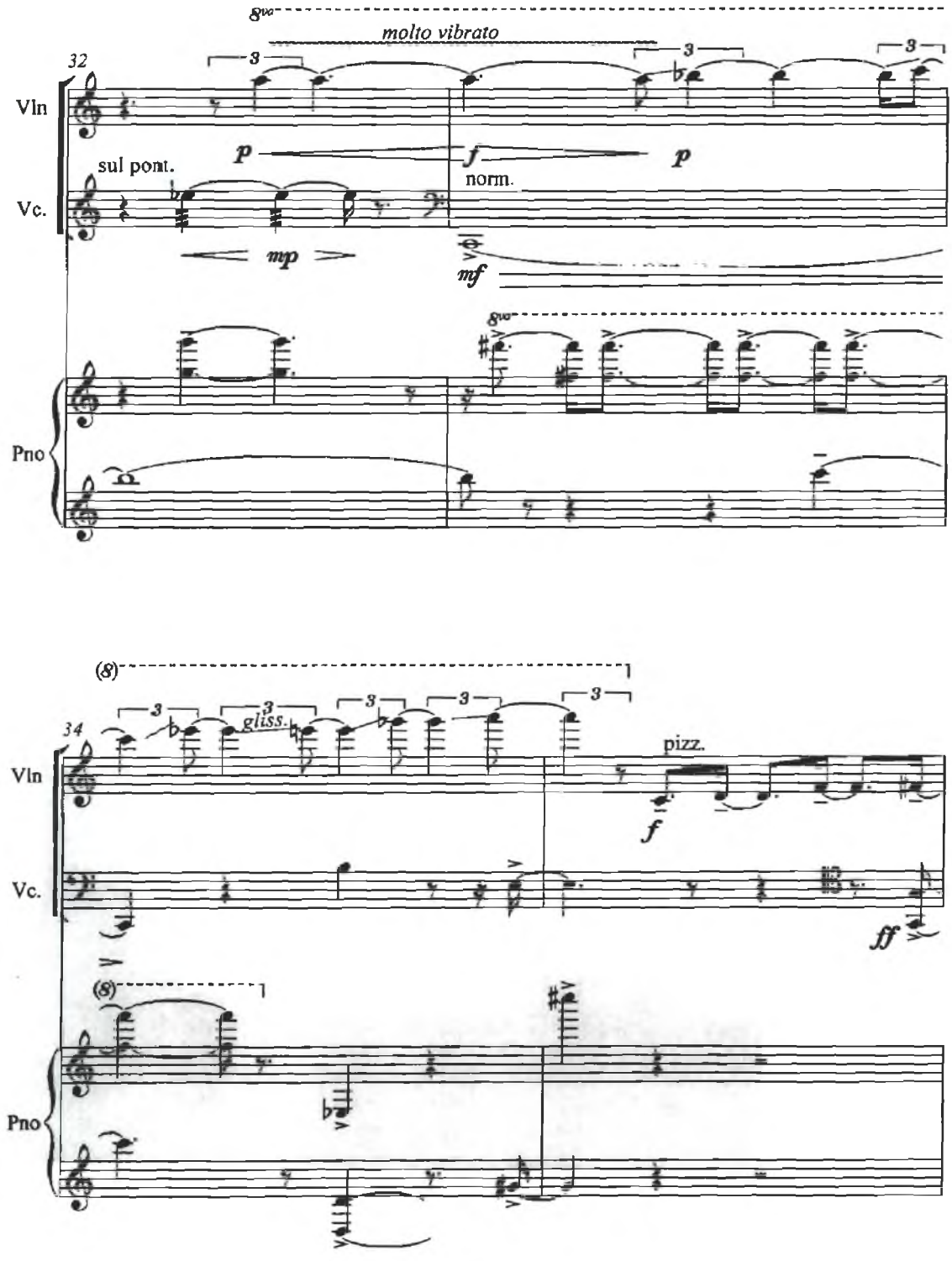

13
Vln
Vc.
Pno
pizz.
8va
f
p
p distinto
3
16
arco
mf
6
19
arco
pizz.

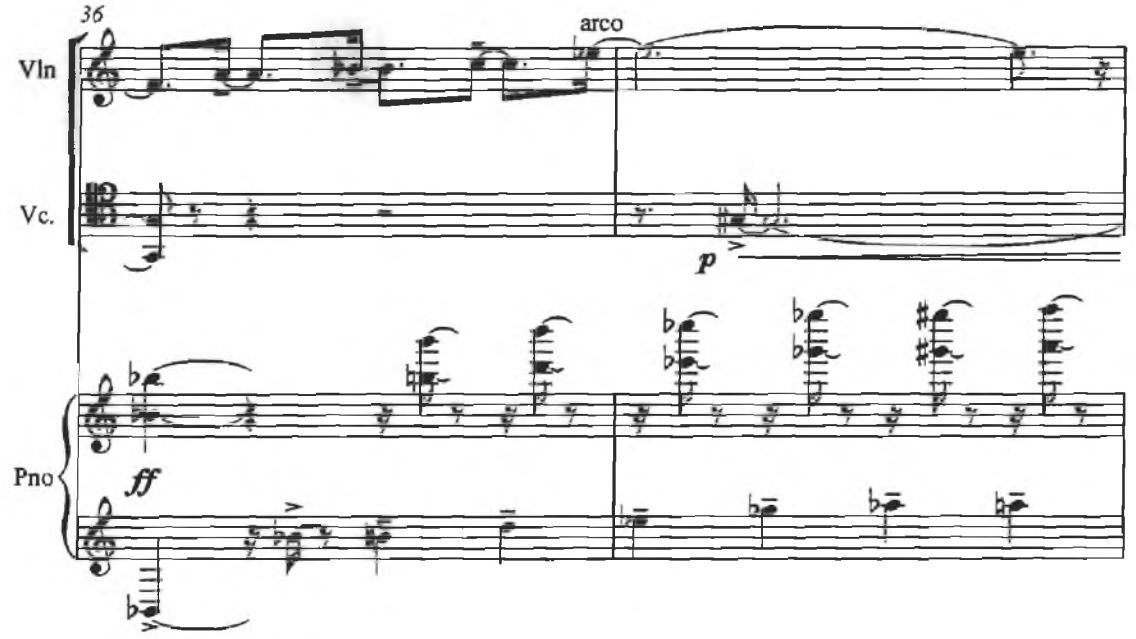

21
Vln
Vc.
Pno
p
arco
3
3
mf>p
mf>p
mf

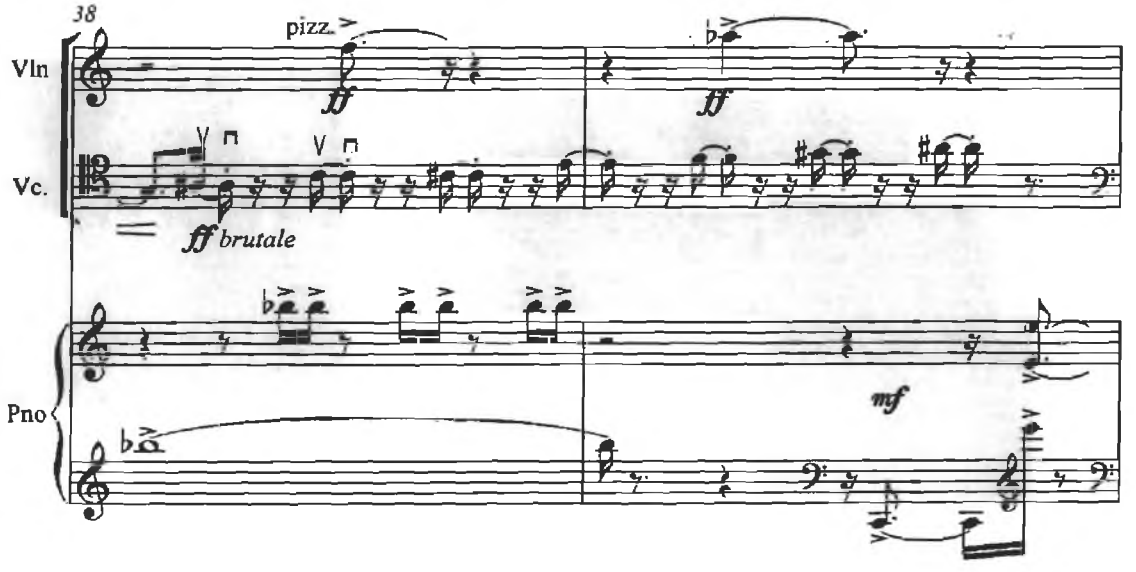

24
Vln
Vc.
Pno
3
3
mf>p
mf>p

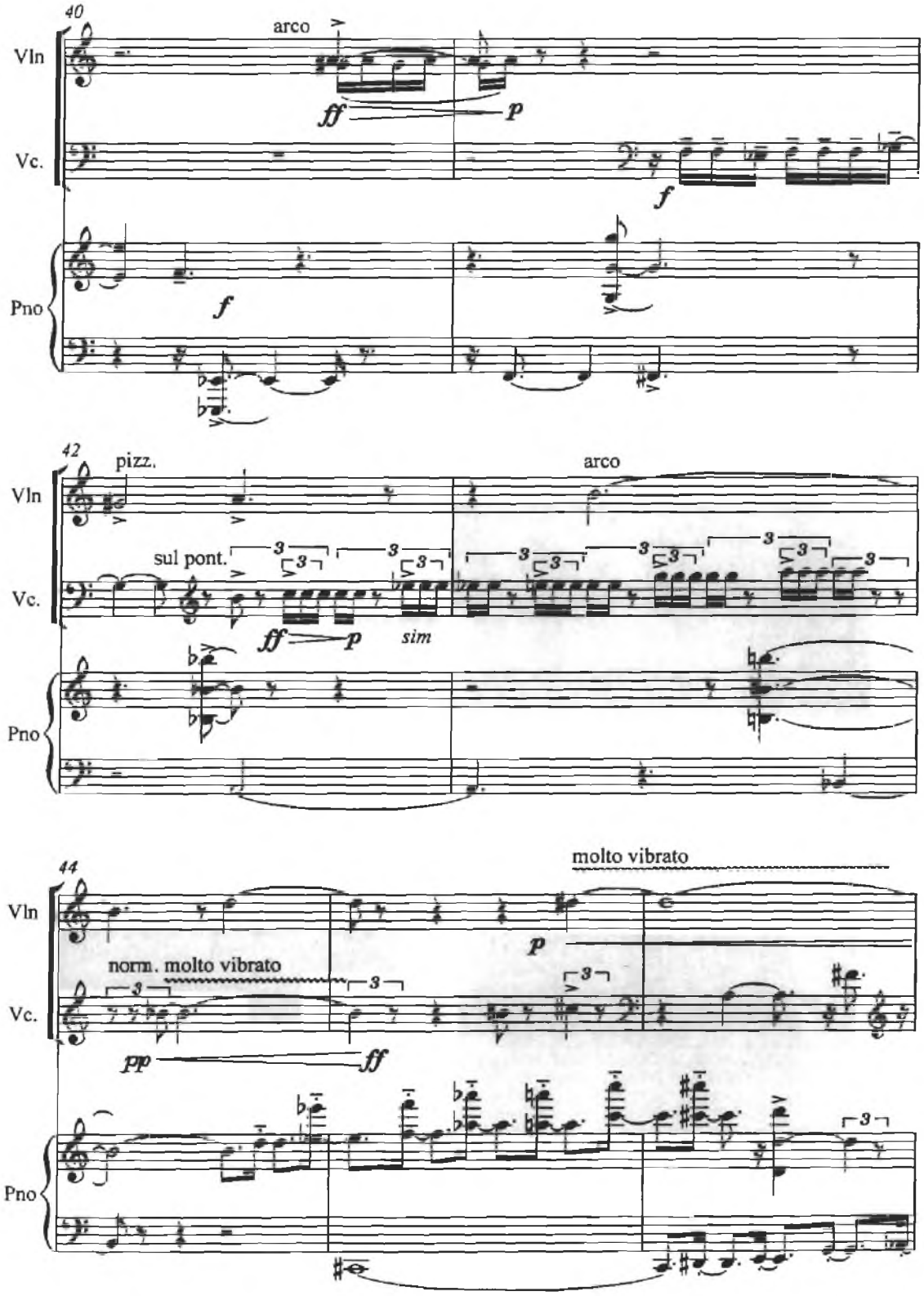

27
Vln
Vc.
Pno
arco
3
mf
pizz.
p
gva

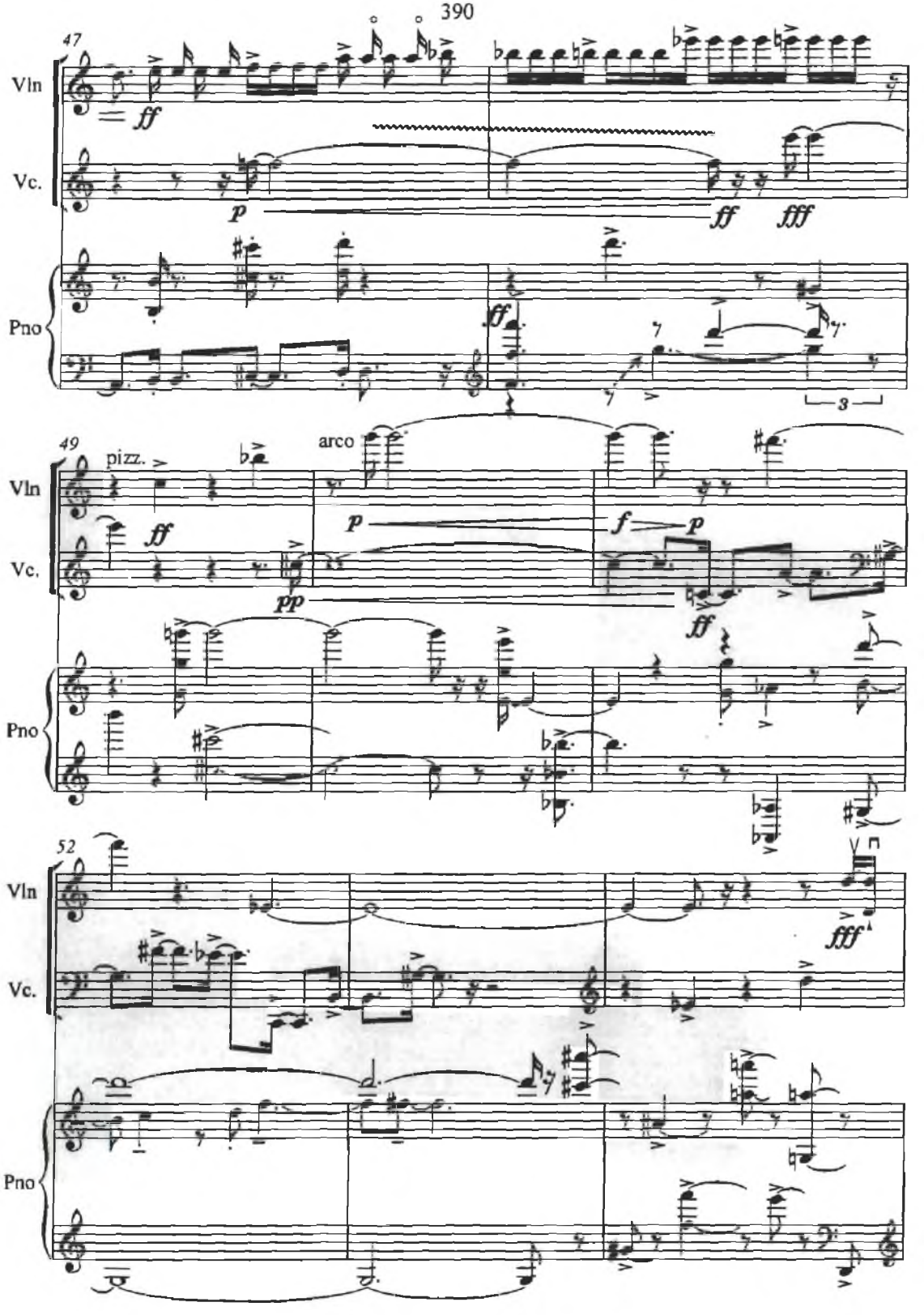

29
Vln
Vc.
Pno
ten
arco
molto vibrato
sub f
pp
f
pp
ff
mf
3
3

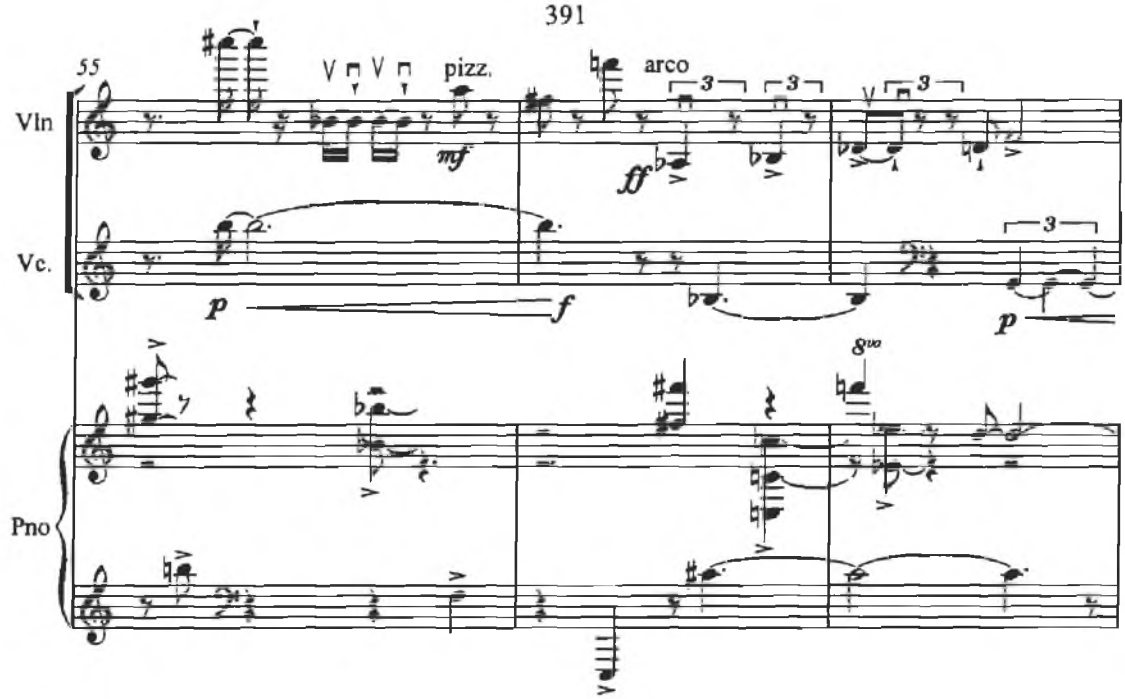

8va
molto vibrato
32
3
3
3
Vln
sul pont.
p
f
p
norm.
Vc.
mp
mf
8va
Pno
(8)
3
3
3
3
3
gliss.
34
pizz.
Vln
f
Vc.
ff
(8)
Pno

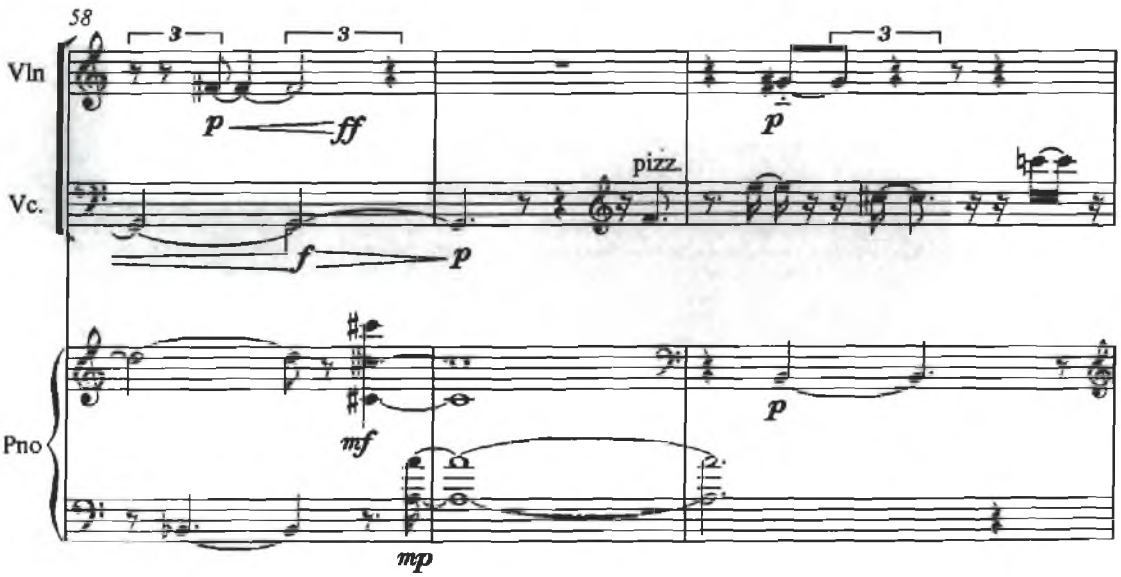

36
Vln
Vc.
Pno
arco
p
ff

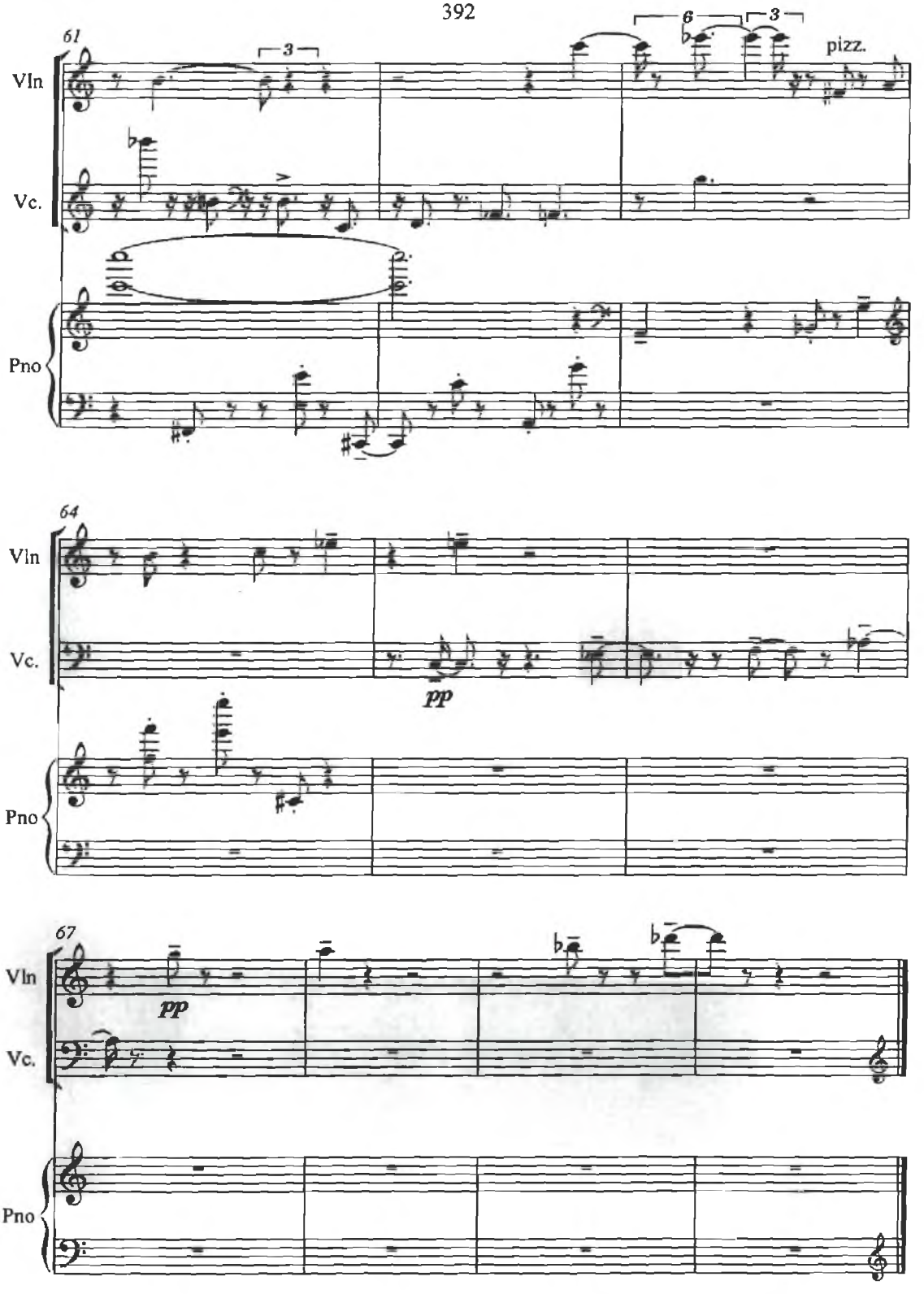

38
Vln
Vc.
Pno
pizz.
ff
ff
ff brutale
mf


40
arco
Vln
Vc.
Pno
ff
p
f
f
42
pizz.
arco
Vln
sul pont.
Vc.
ff
p
sim
Pno
44
molto vibrato
Vln
p
norm. molto vibrato
Vc.
pp
ff
Pno

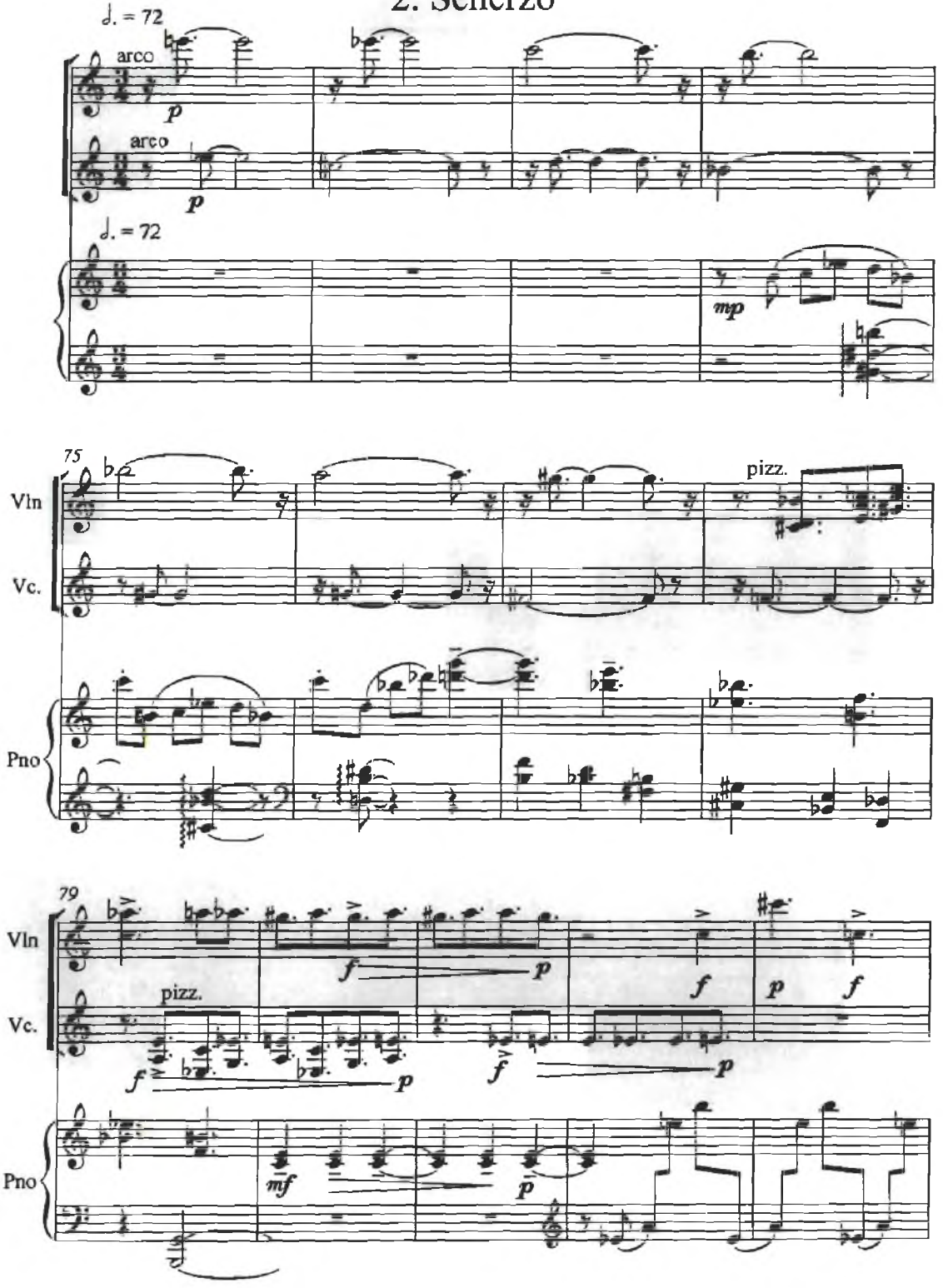

47
Vln
Vc.
Pno
ff
p
ff
fff
ff
3
49
pizz.
arco
Vln
Vc.
Pno
ff
p
f
p
pp
ff
52
Vln
Vc.
Pno
fff

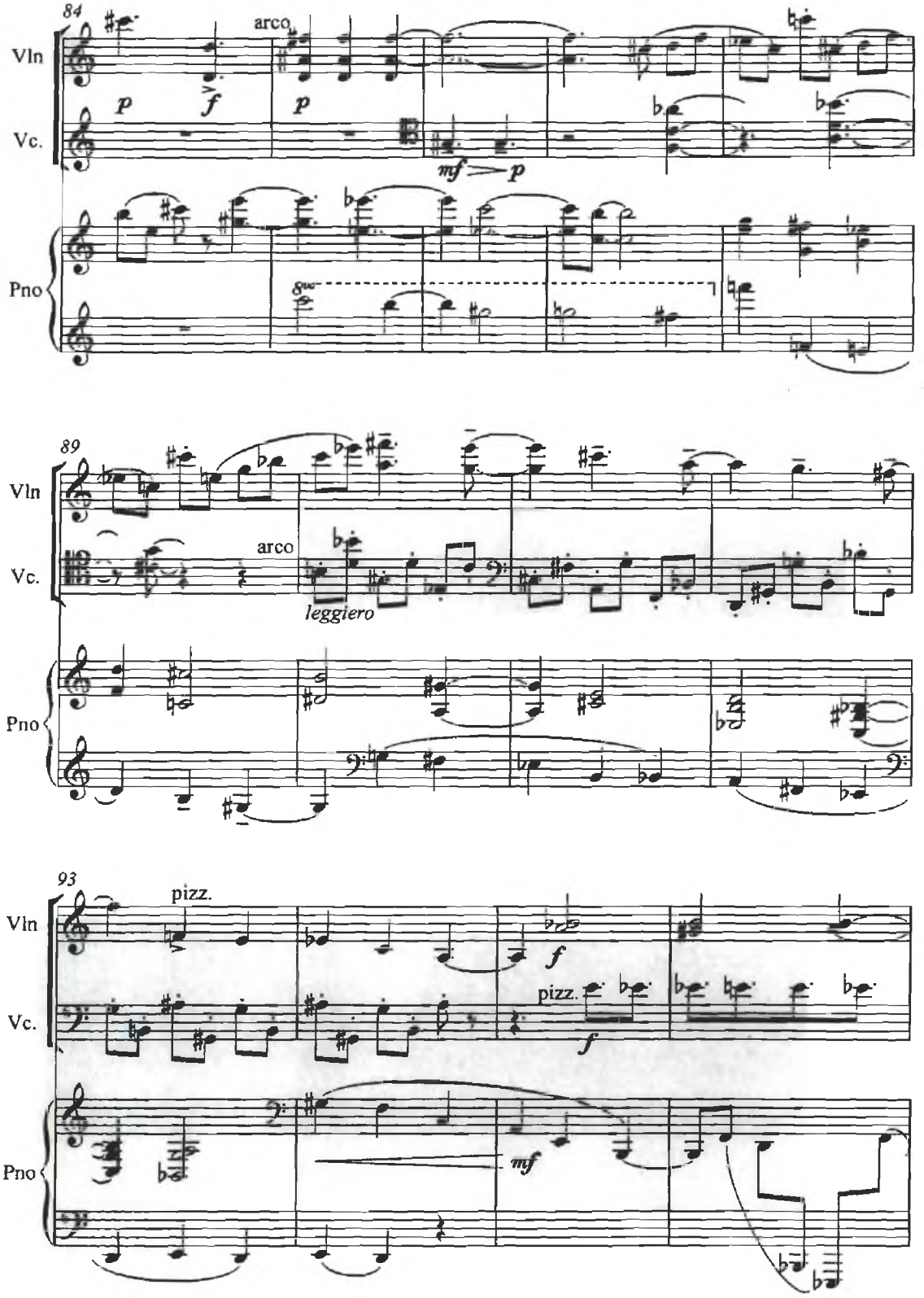

55
Vln
Vc.
Pno
pizz.
arco
mf
ff
p
f
p
3
8va

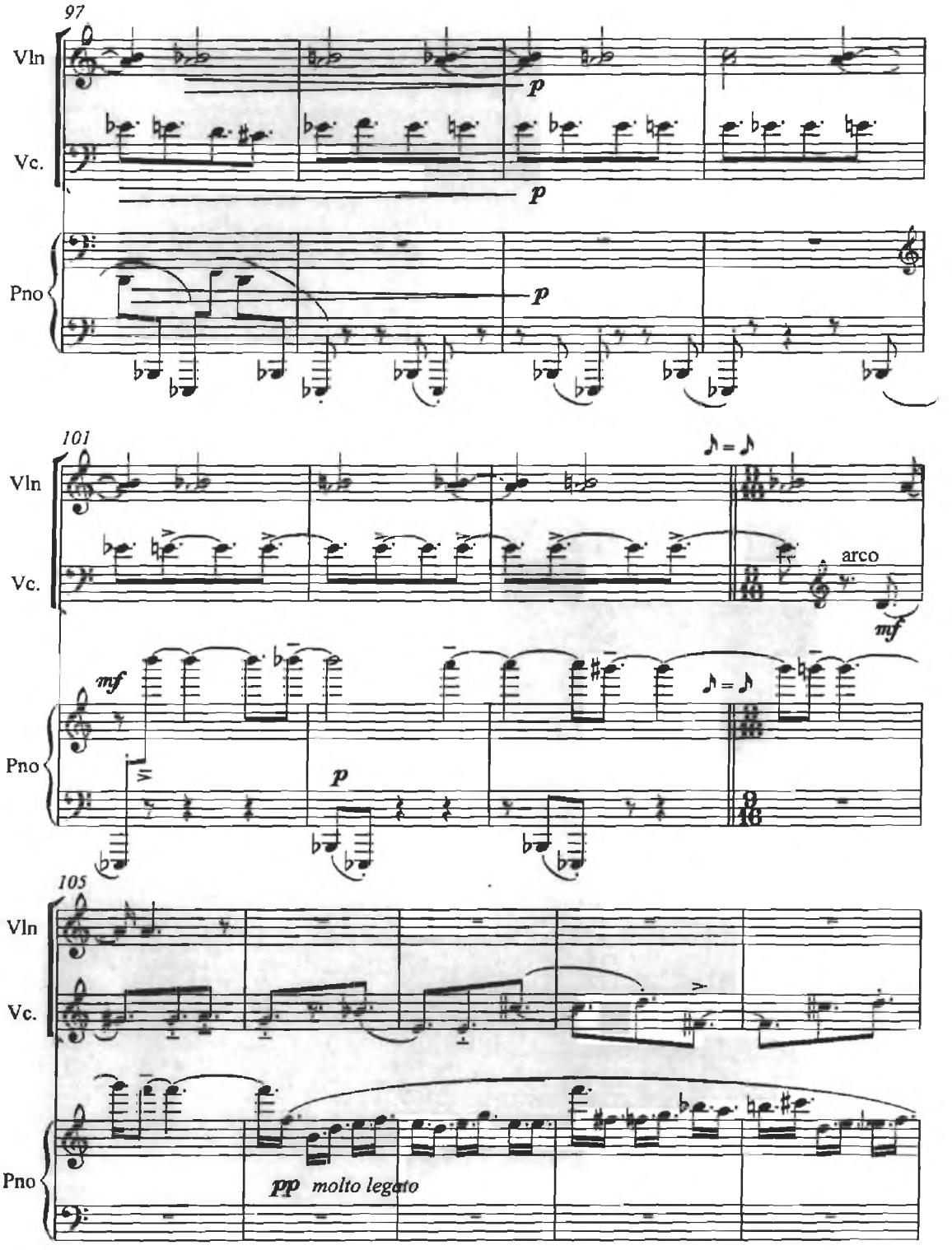

58
Vln
Vc.
Pno
p
ff
p
pizz.
f
p
mf
p
mp
3

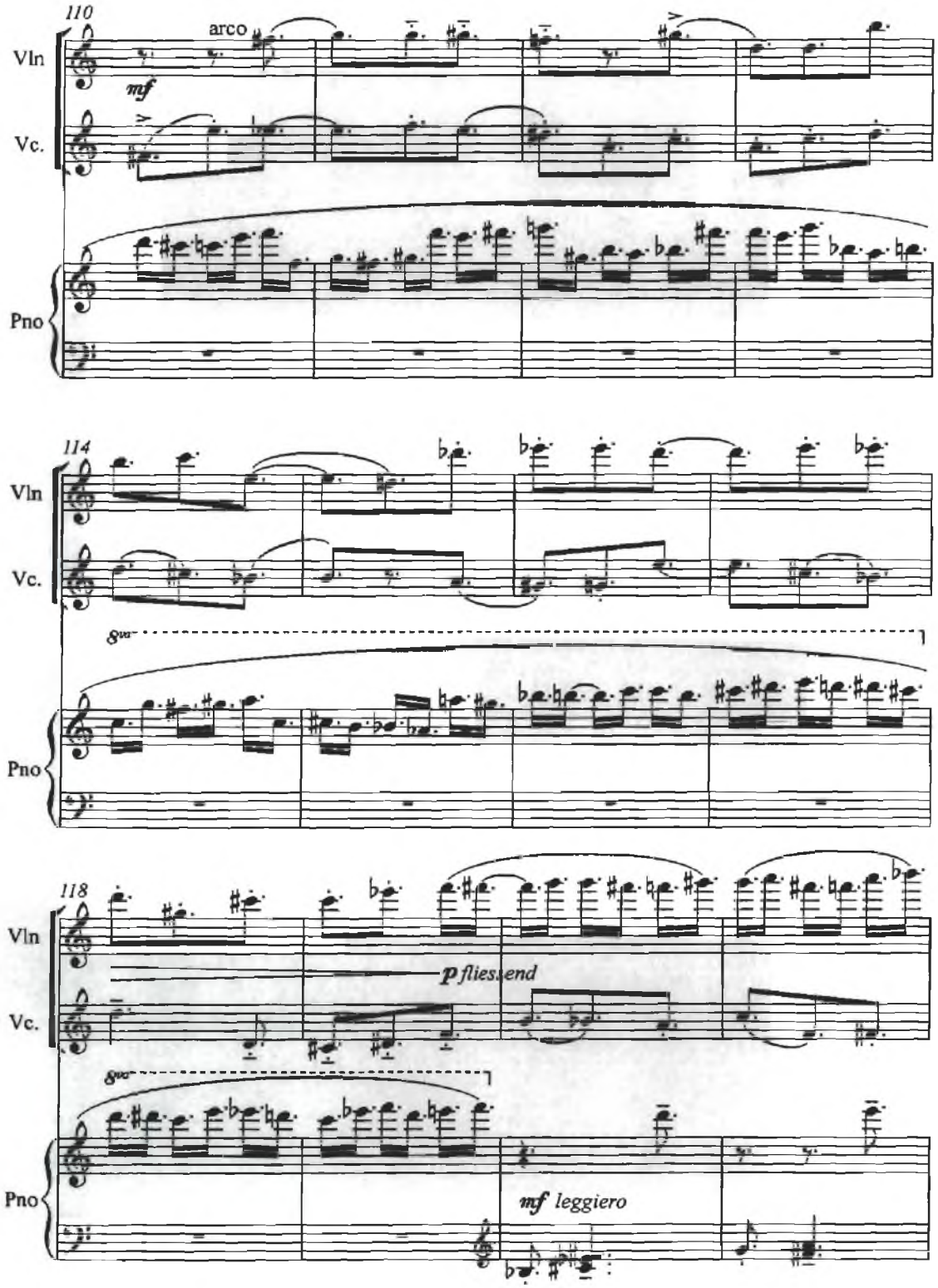

61
Vln
Vc.
Pno
3
6
3
pizz.
64
Vln
Vc.
Pno
pp
67
Vln
Vc.
Pno
pp

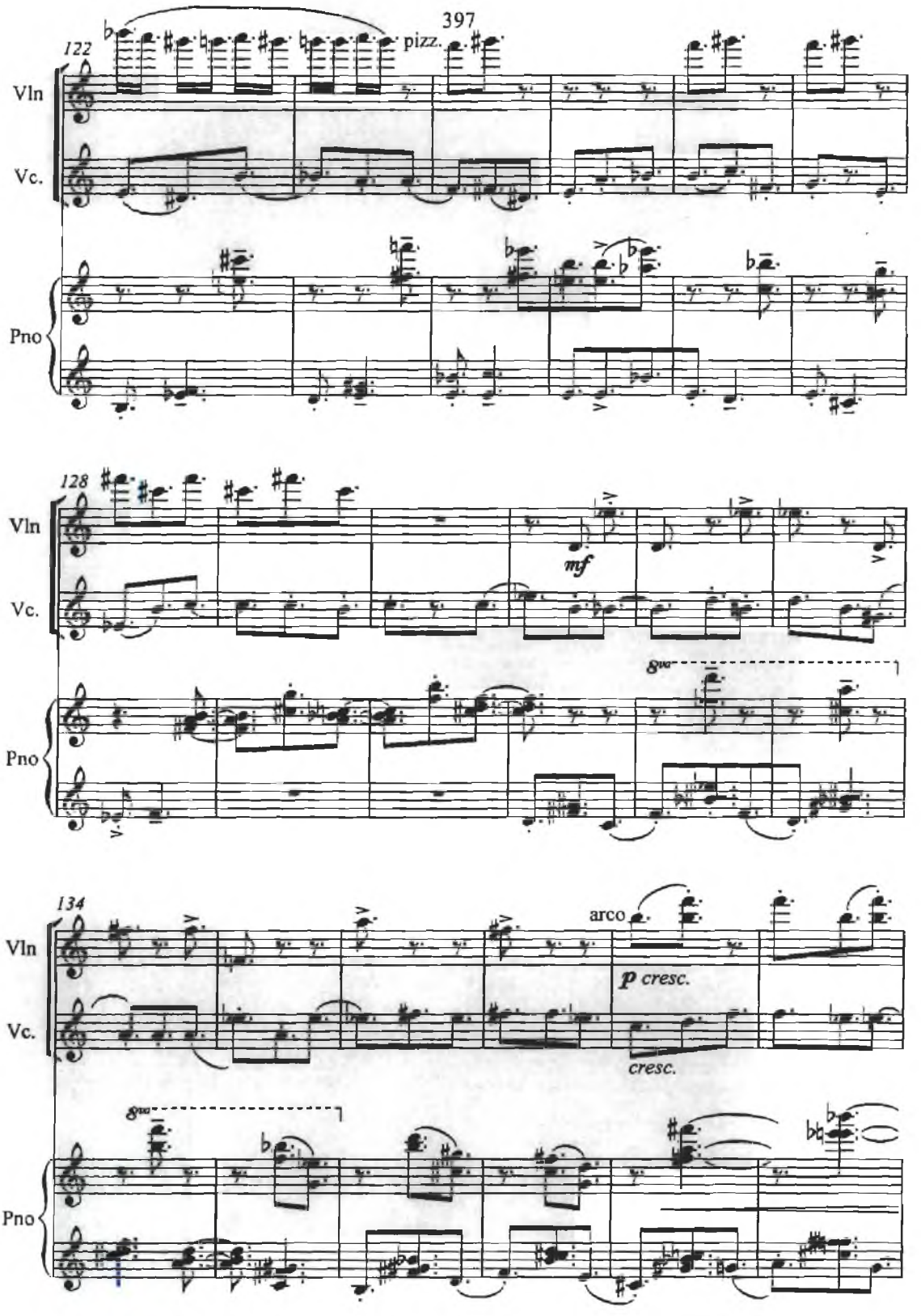
2. Scherzo

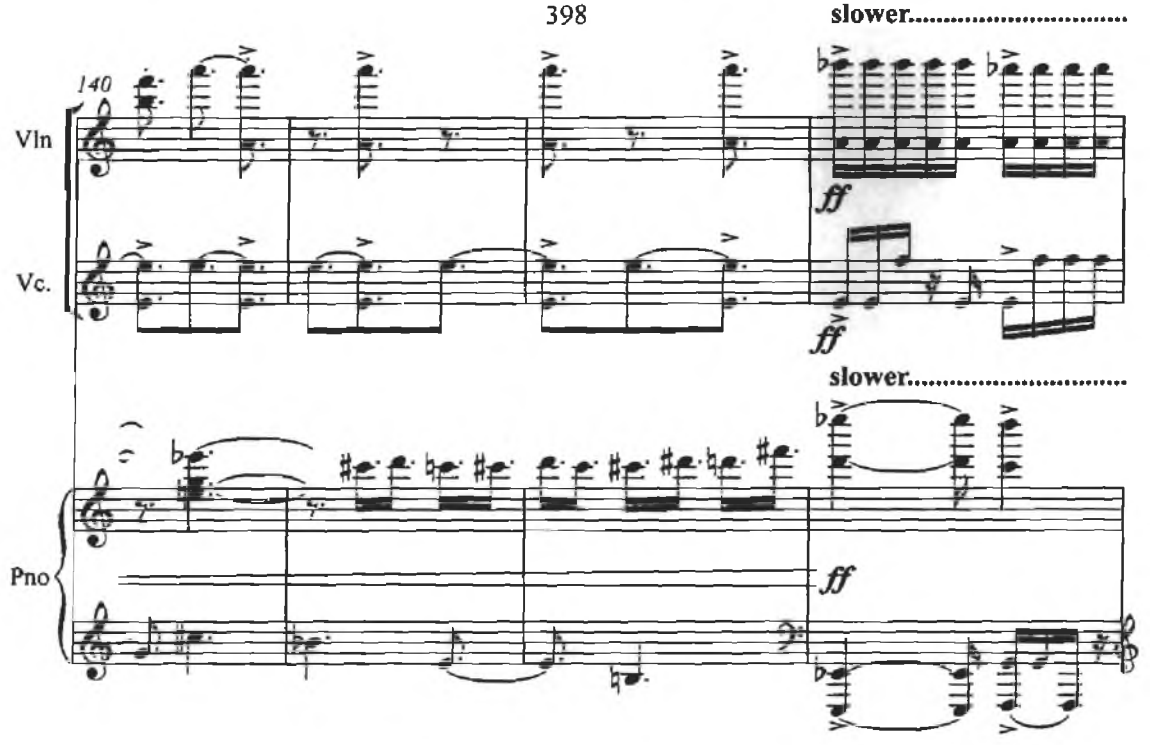

♩. = 72
arco
p
arco
p
♩. = 72
mp
75
Vln
Vc.
Pno
pizz.
79
Vln
Vc.
Pno
pizz.
f
p
f
p
f
p
f
p
f
p
mf
p

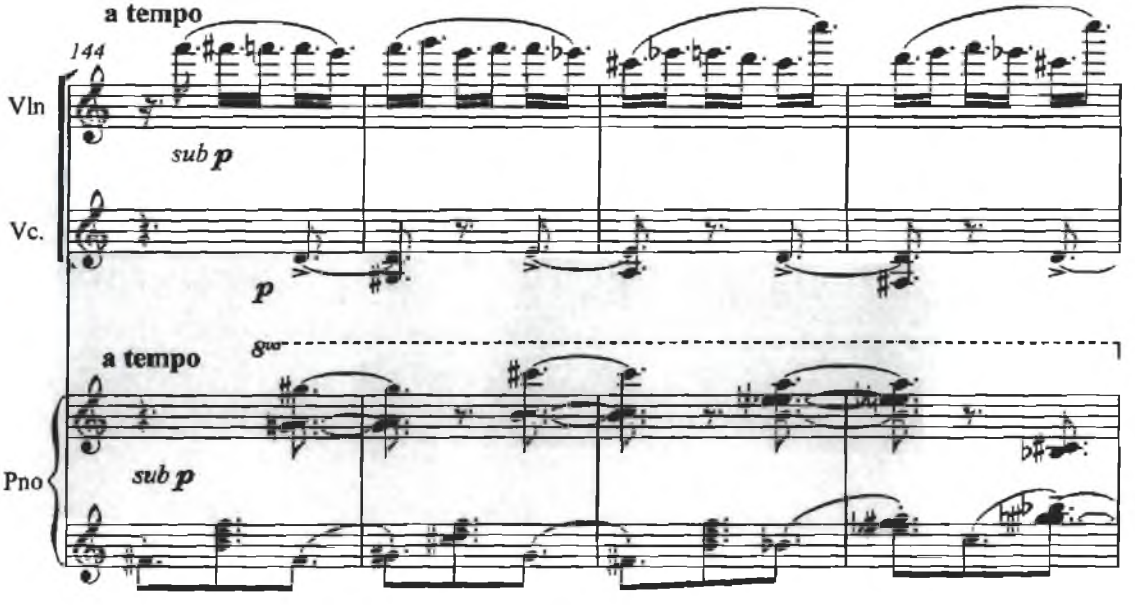

84
Vln
Vc.
Pno
arco
p
f
p
mf
p
89
Vln
Vc.
Pno
arco
leggiero
93
Vln
Vc.
Pno
pizz.
f
pizz.
f
mf

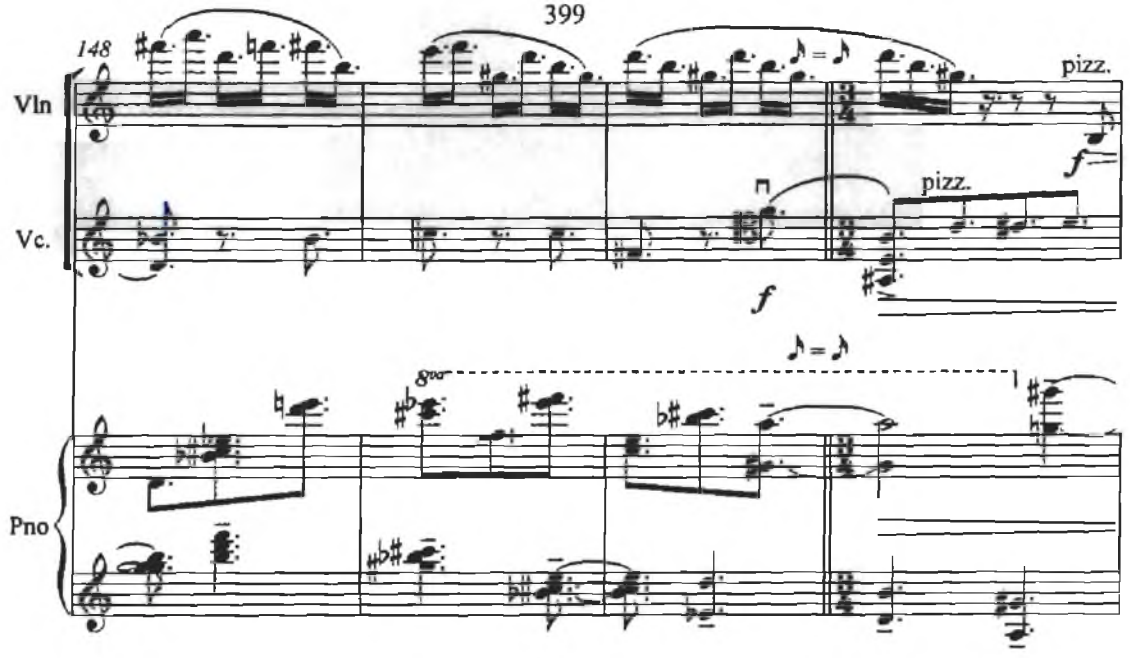

97
Vln
Vc.
Pno
p
101
arco
mf
105
pp molto legato

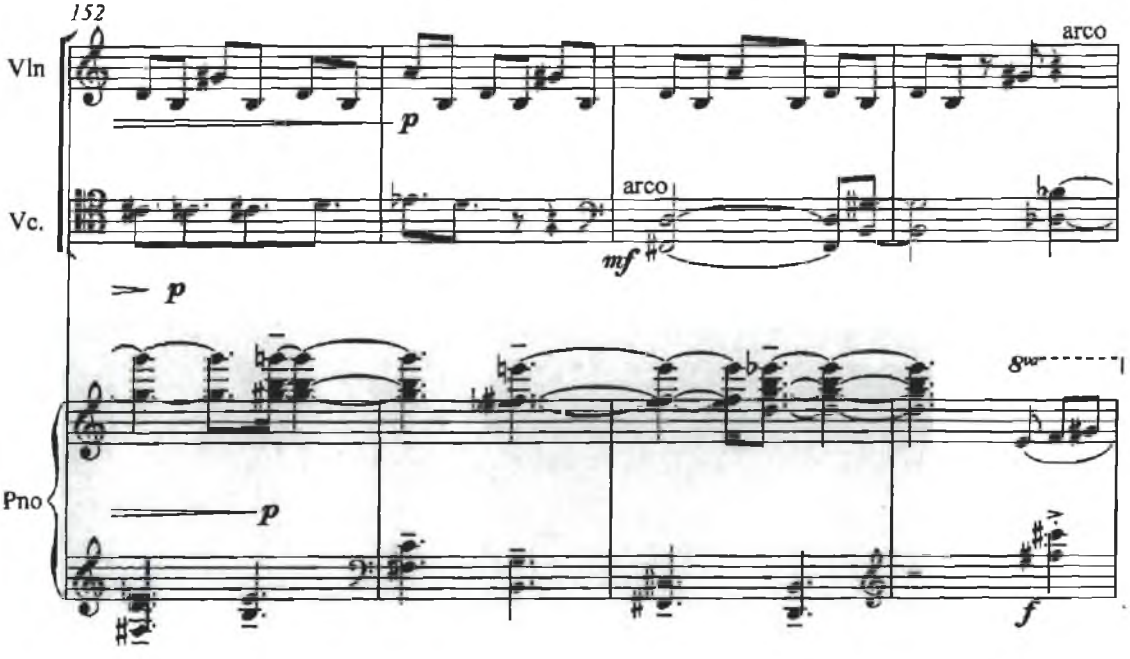

110
arco
Vln
mf
Vc.
Pno
114
Vln
Vc.
8va
Pno
118
Vln
p flies end
Vc.
8va
Pno
mf leggiero

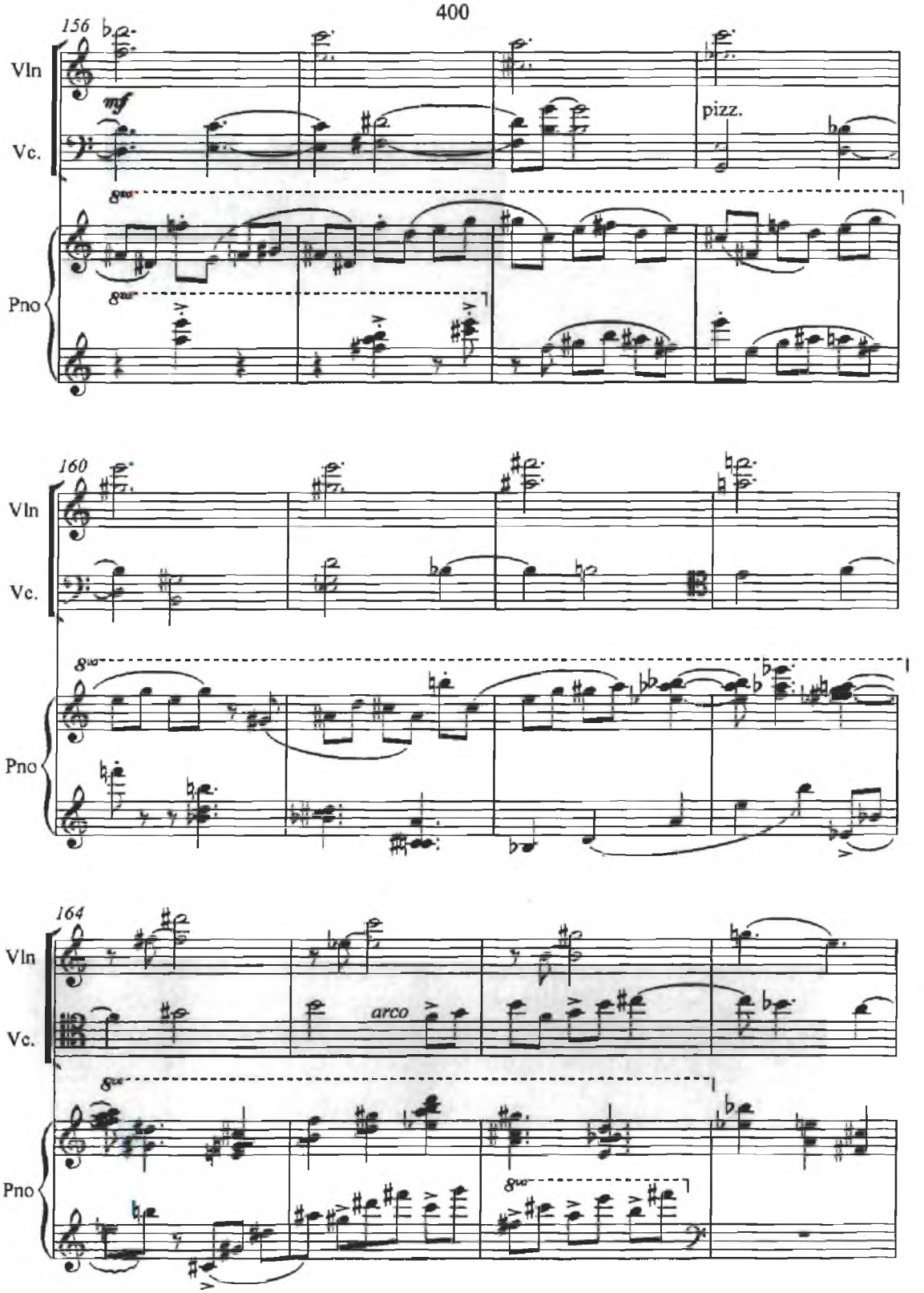

122
pizz.
Vln
Vc.
Pno
128
mf
8va
134
arco
p cresc.
cresc.

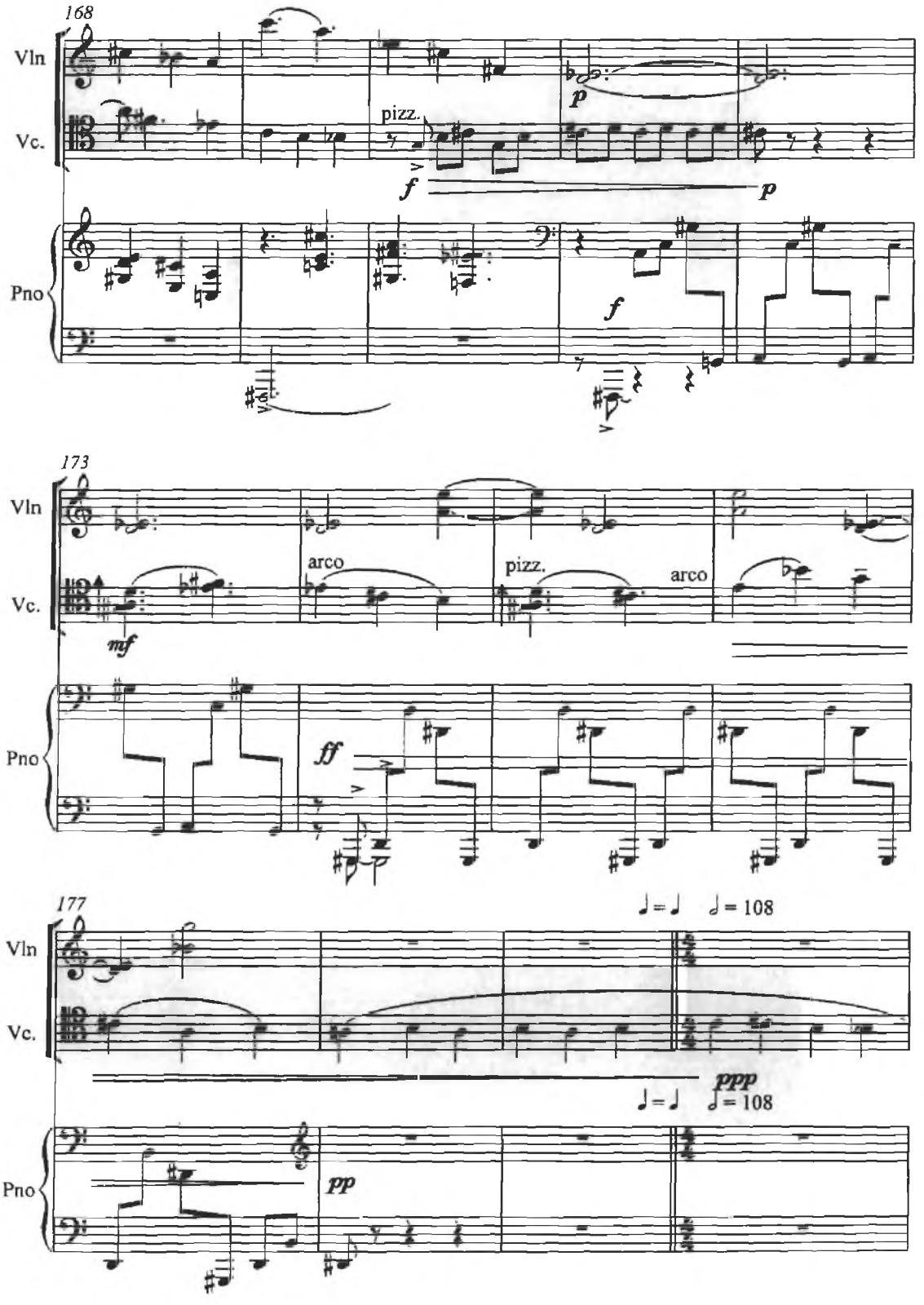

slower.....
140
Vln
Vc.
ff
ff
slower.....
Pno
ff

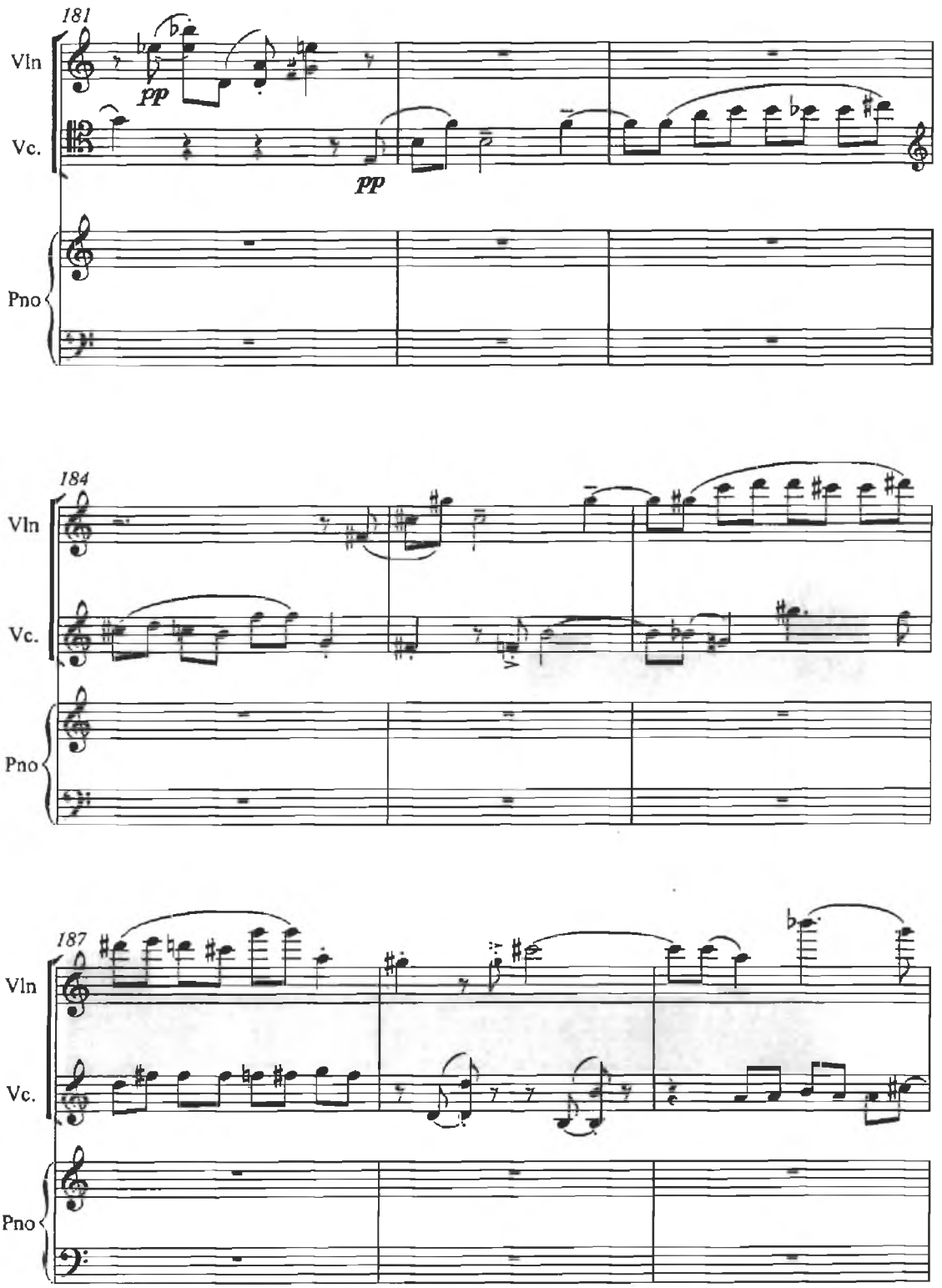

a tempo
144
Vln
sub p
Vc.
p
a tempo
8va
Pno
sub p

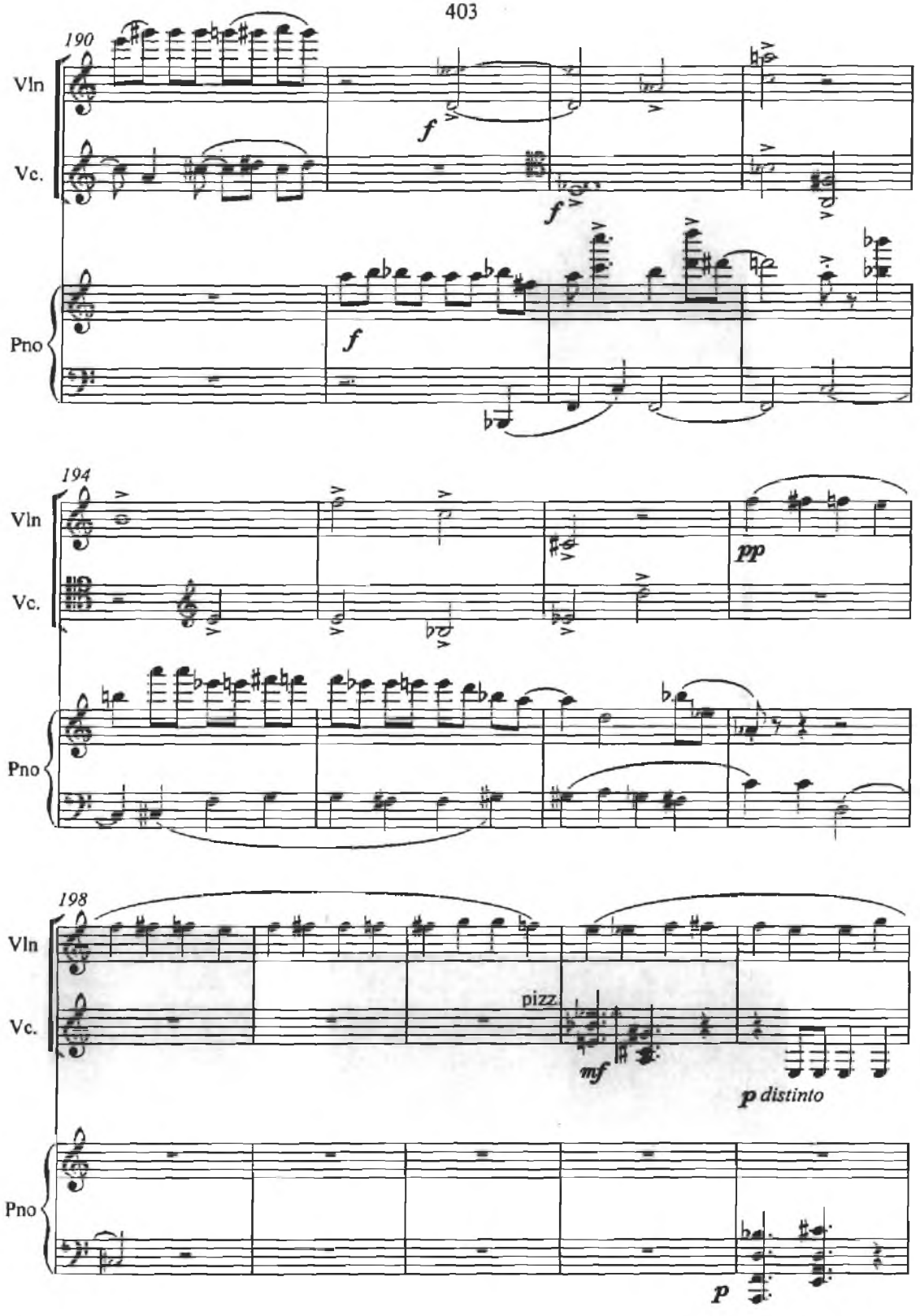

148
Vln
Vc.
Pno
pizz.
f
pizz.
f
8va

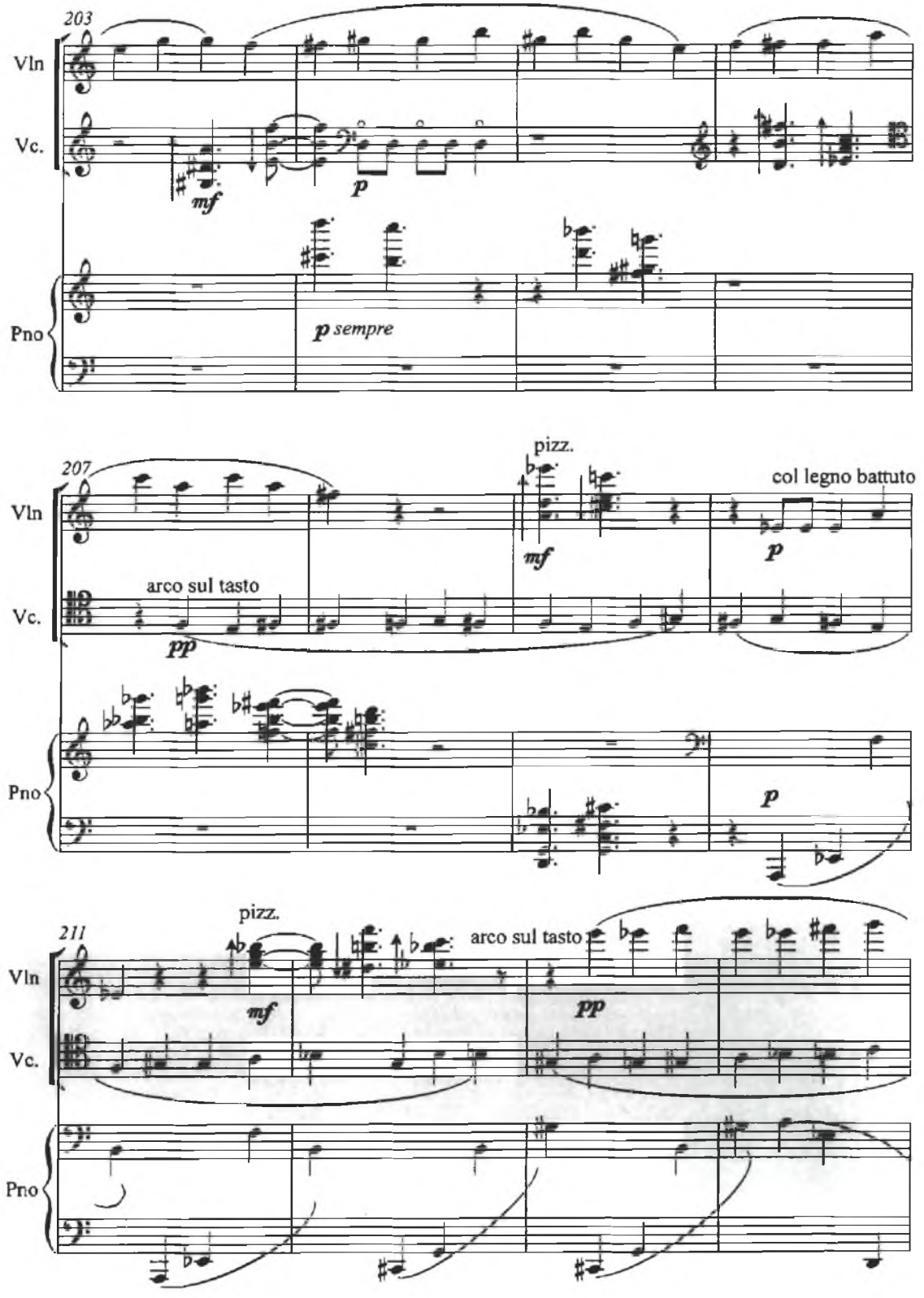

152
Vln
Vc.
Pno
p
arco
mf
arco
p
p
8va
f


156
Vln
Vc.
mf
pizz.
Pno
8va
8va
160
Vln
Vc.
Pno
8va
164
Vln
Vc.
arco
Pno
8va
8va

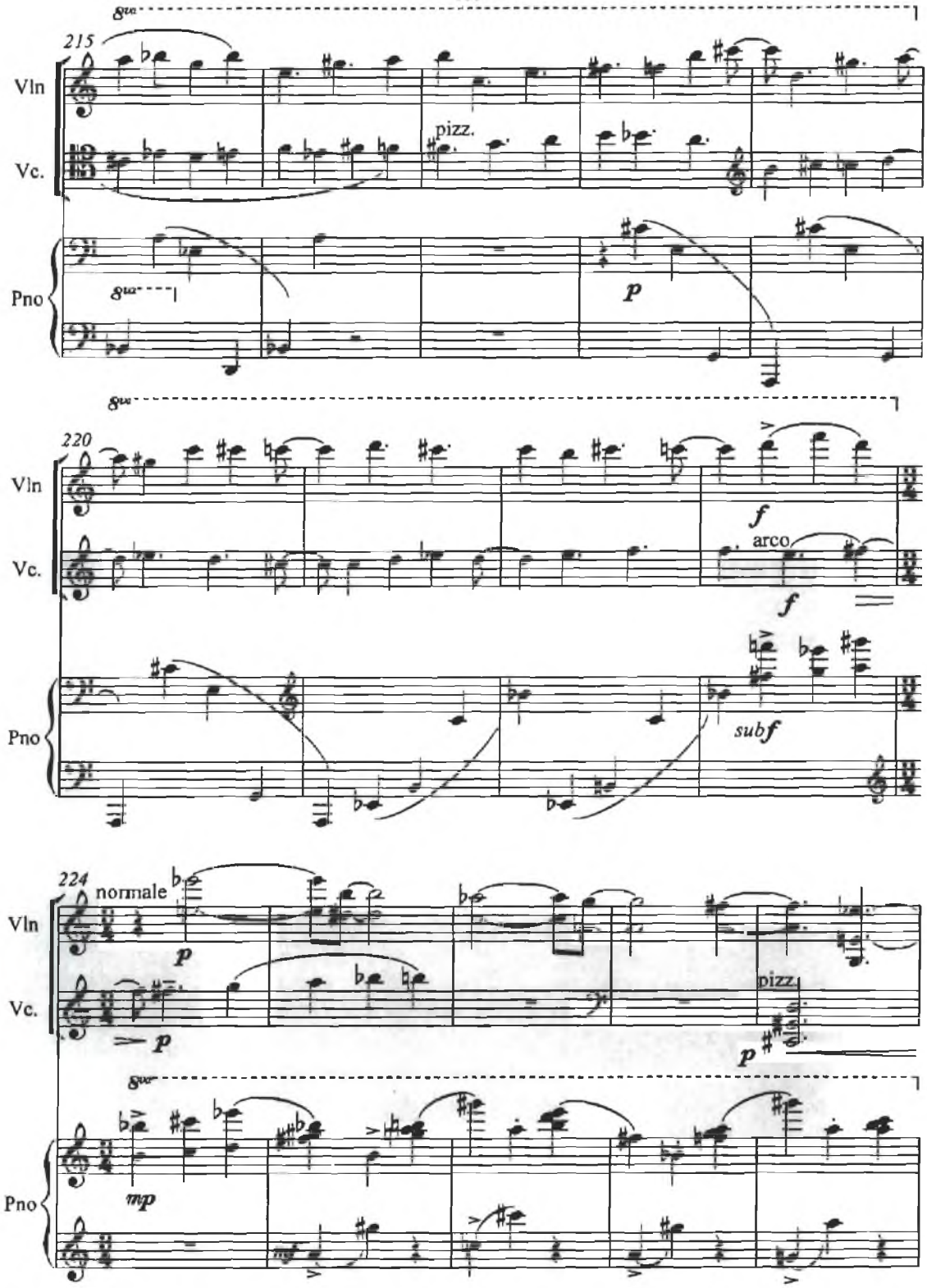

168
Vln
Vc.
Pno
pizz.
p
f
p
f
173
Vln
Vc.
Pno
arco
pizz.
arco
mf
ff
177
Vln
Vc.
Pno
♩=♩ ♩= 108
ppp
♩=♩ ♩= 108
pp

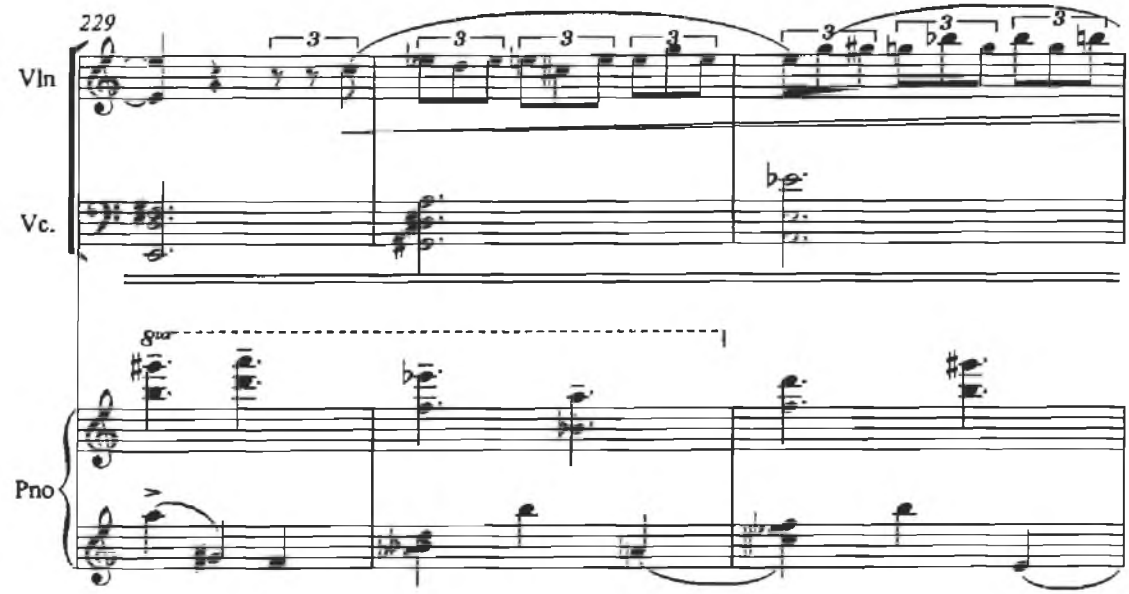

181
Vln
Vc.
Pno
pp
pp
184
Vln
Vc.
Pno
187
Vln
Vc.
Pno

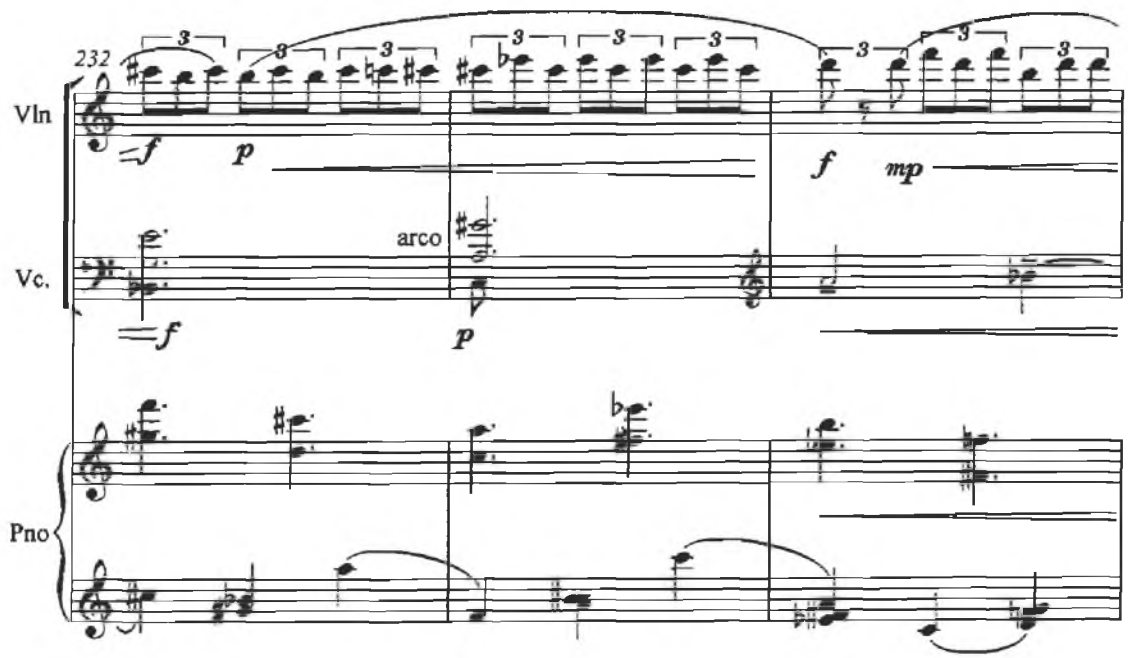

190
Vln
Vc.
Pno
f
f
f
194
Vln
Vc.
Pno
pp
198
Vln
Vc.
Pno
pizz.
mf
p distinto
p

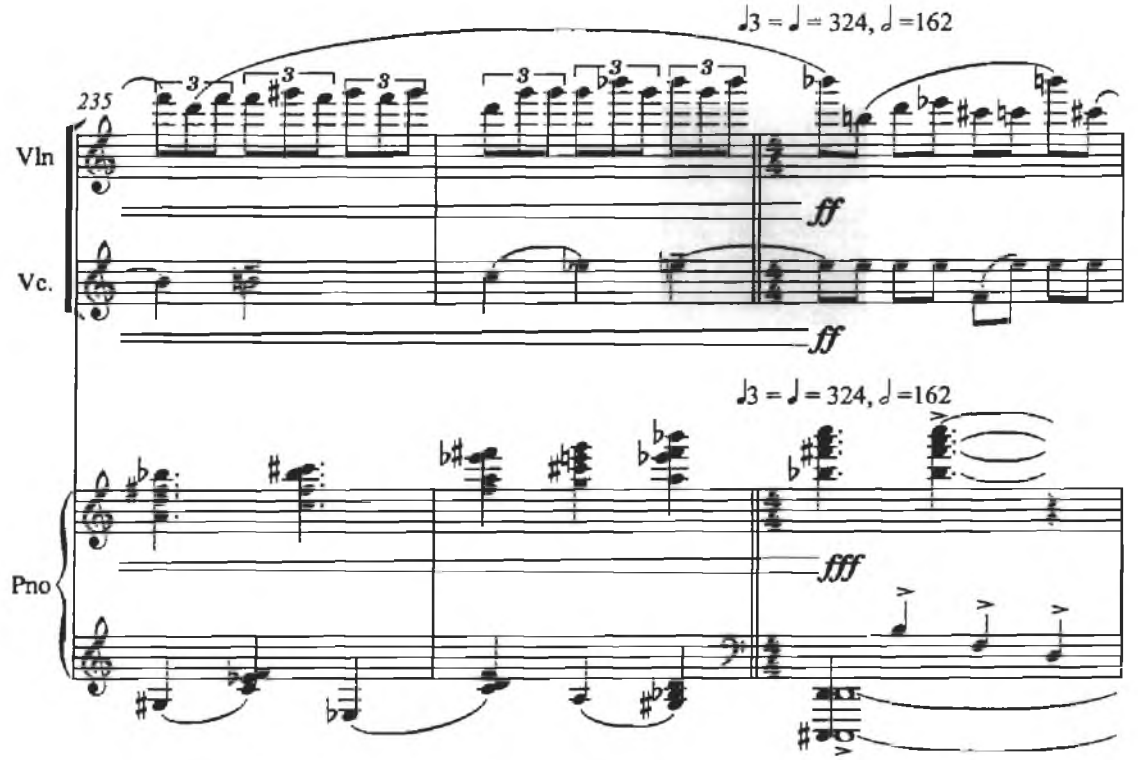

203
Vln
Vc.
mf
p
Pno
p sempre
207
pizz.
col legno battuto
Vln
arco sul tasto
Vc.
pp
mf
p
Pno
p
211
pizz.
arco sul tasto
Vln
mf
pp
Vc.
Pno

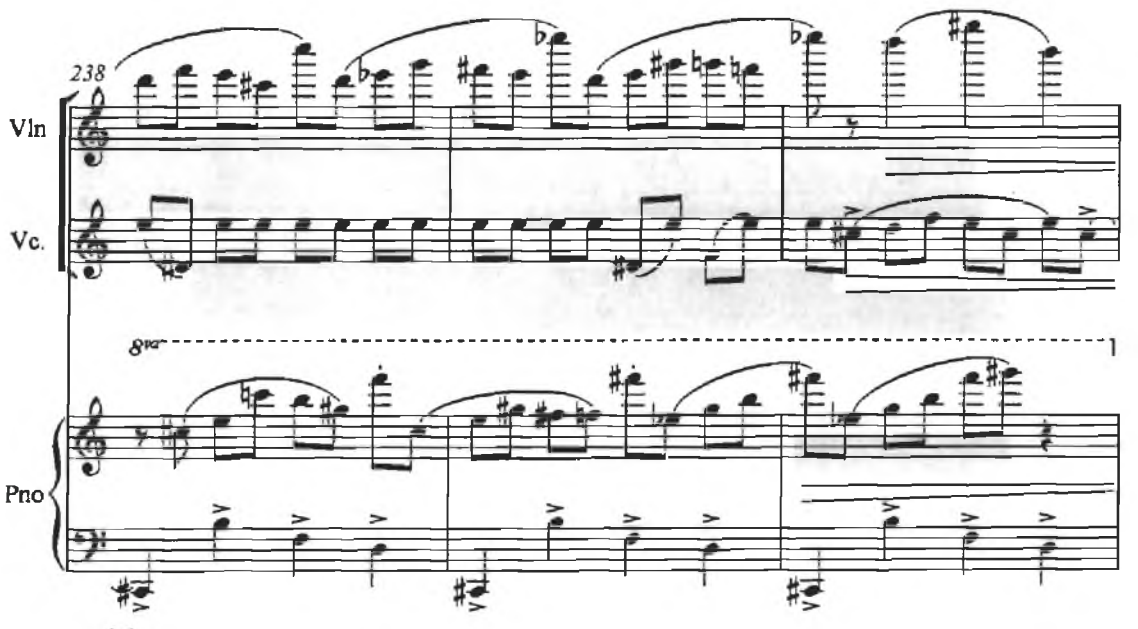
pizz

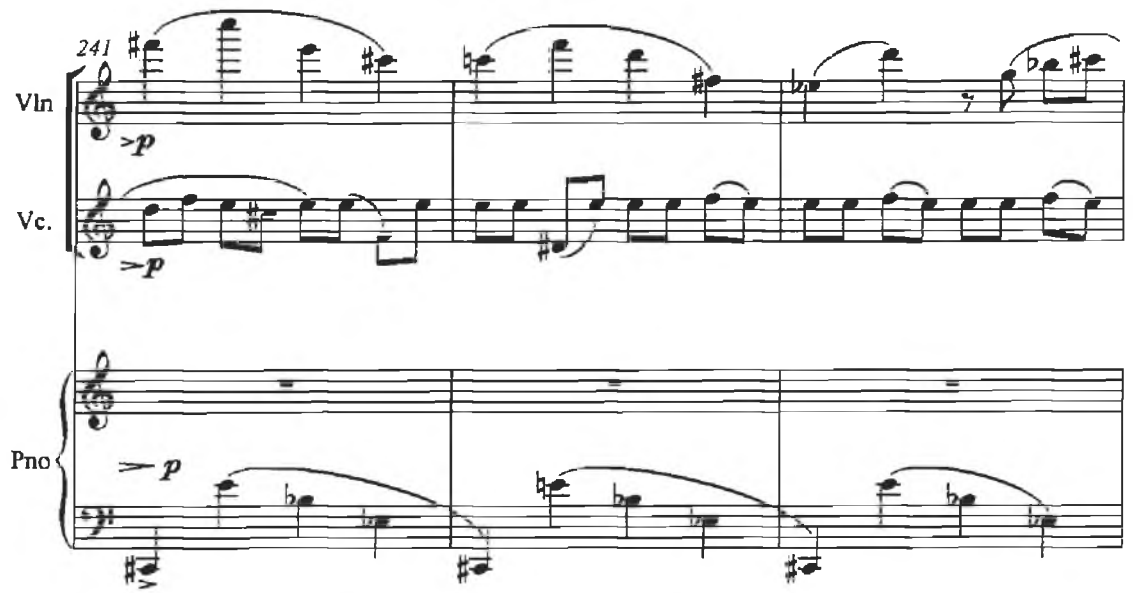

215
Vln
Vc.
Pno
8va
pizz.
p
220
f
arco
subf
224
normale
mp
pizz.

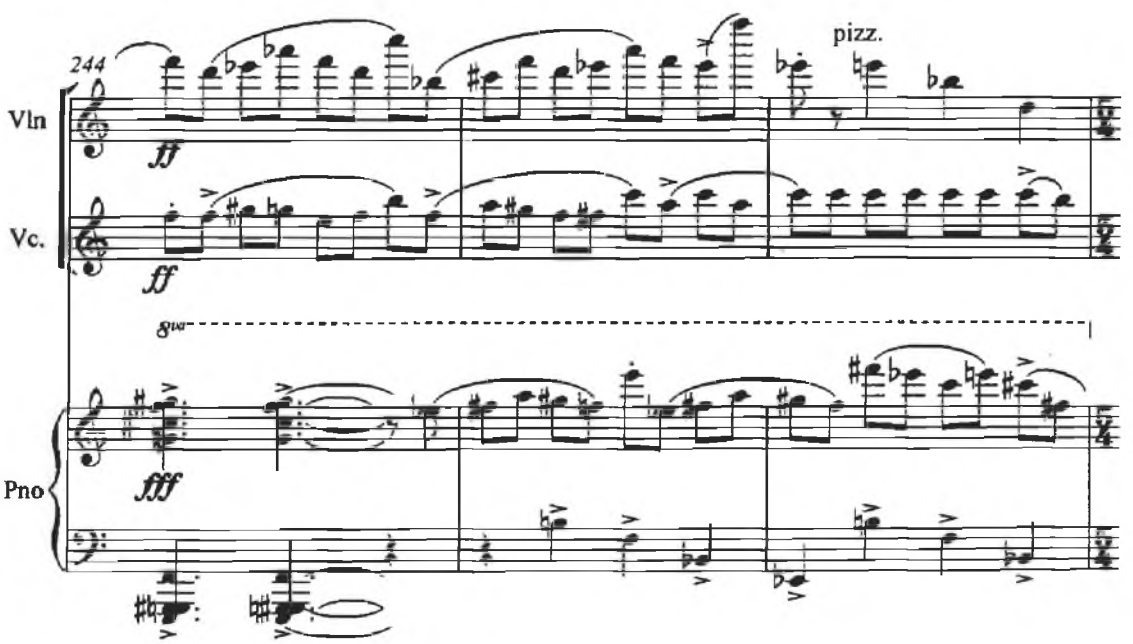

229
Vln
Vc.
Pno

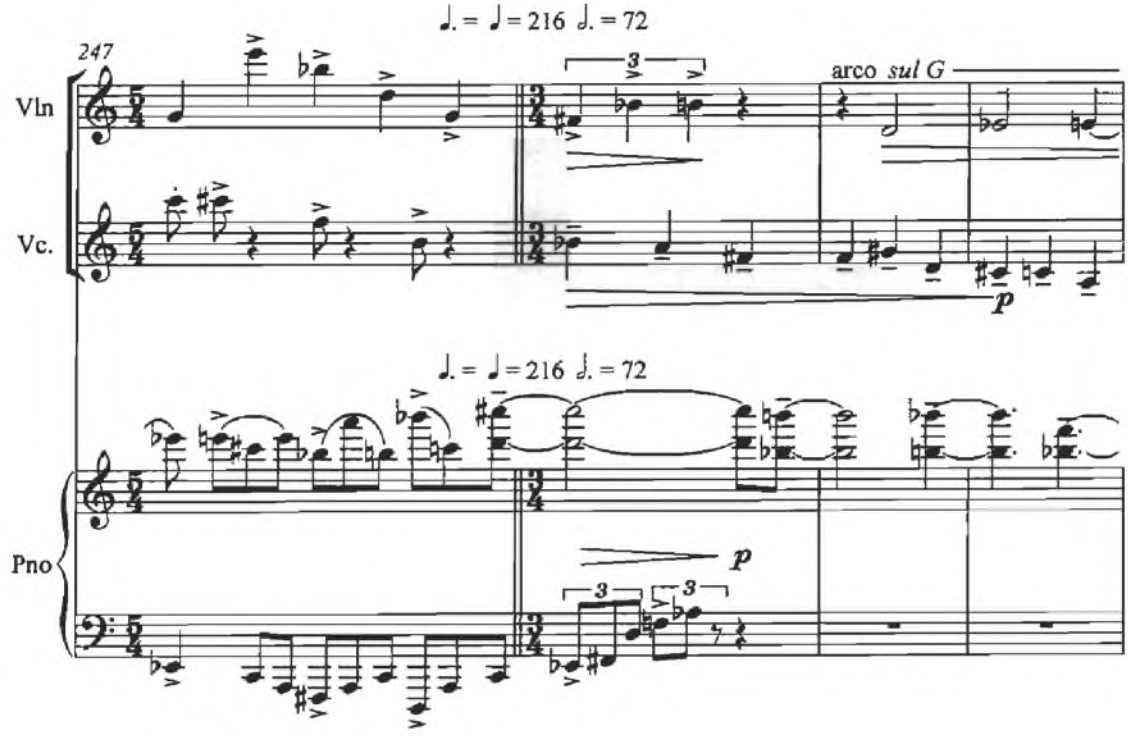

232
Vln
Vc.
Pno
arco

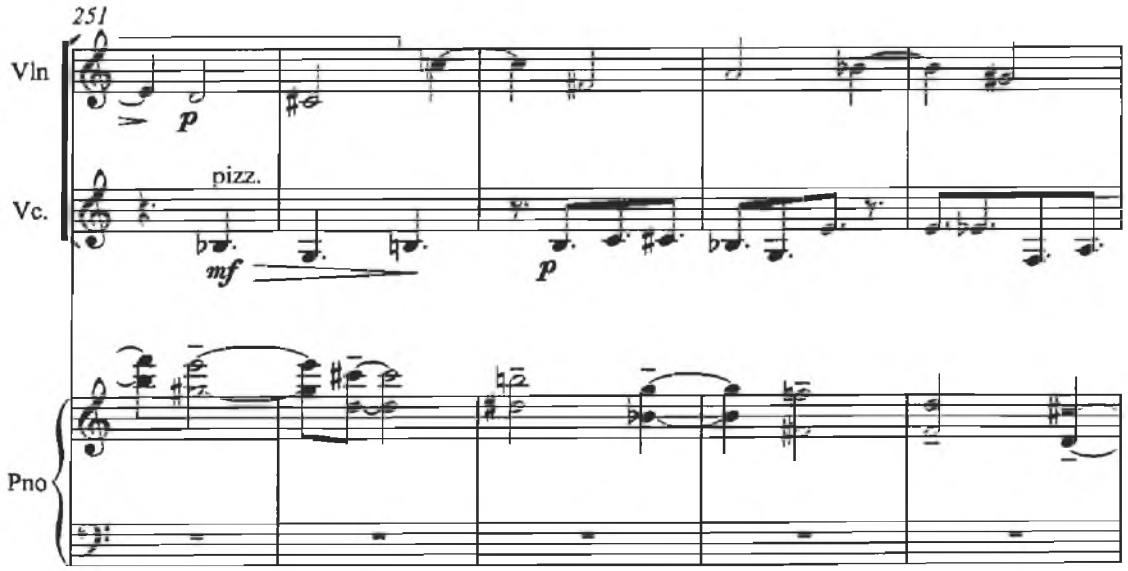

♩3 = ♩ = 324, 𝅗𝅥 =162
235
Vln
Vc.
ff
ff
♩3 = ♩ = 324, 𝅗𝅥 =162
Pno
fff

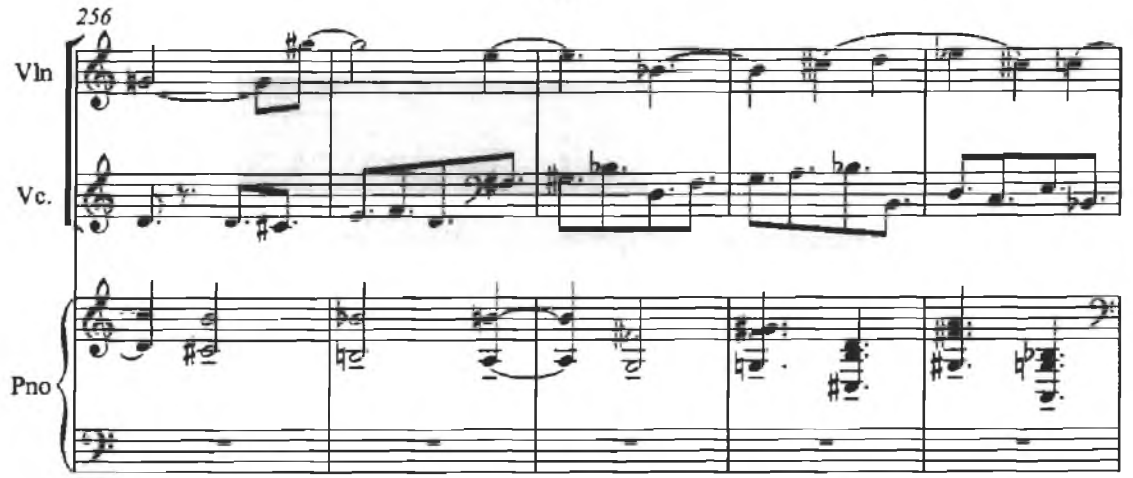

238
Vln
Vc.
8va
1
Pno

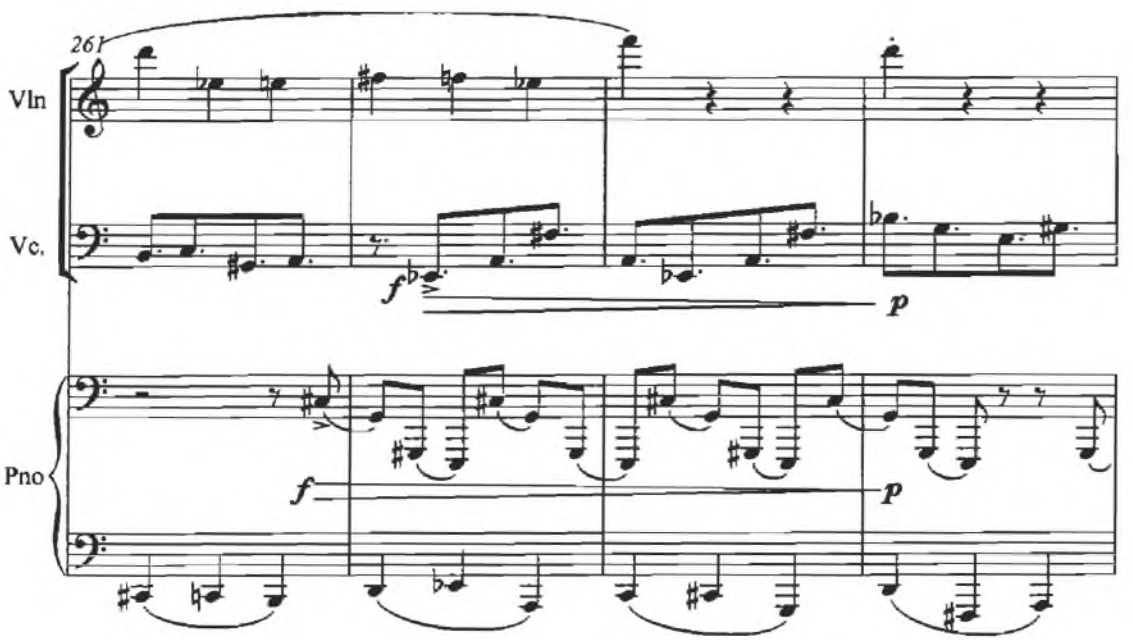

241
Vln
Vc.
Pno
>p
>p
p

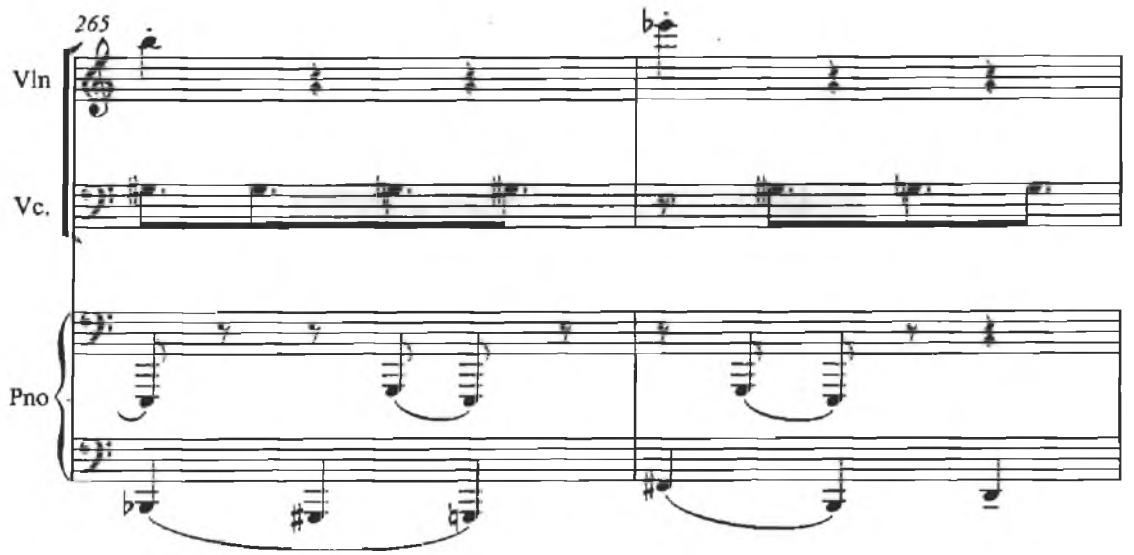

244
Vln
Vc.
Pno
ff
ff
fff
8va
pizz.

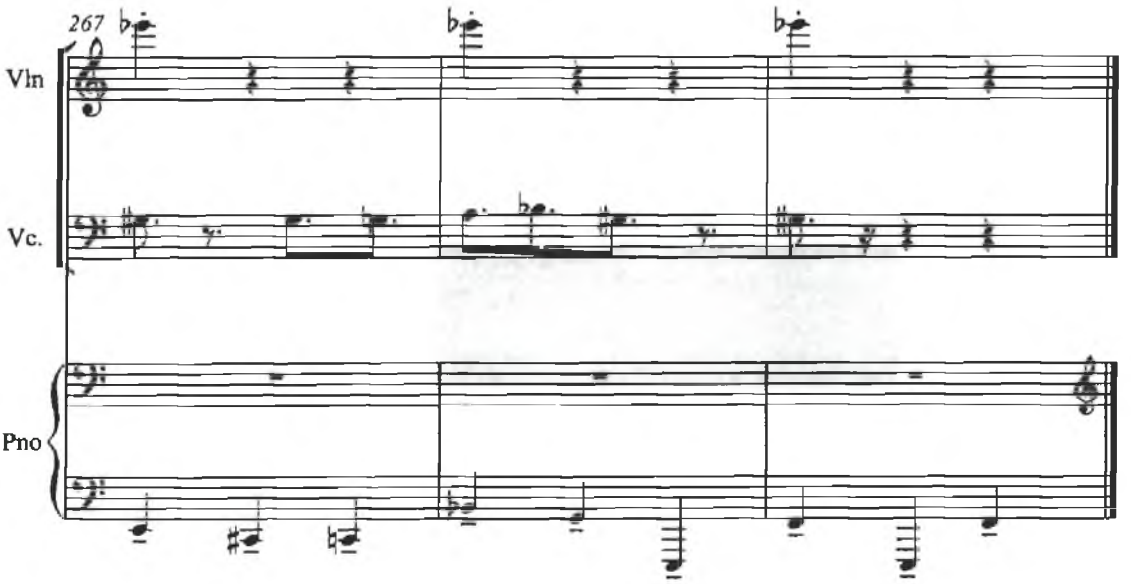

♩. = ♩ = 216 ♩. = 72
247
Vln
Vc.
arco sul G
p
♩. = ♩ = 216 ♩. = 72
Pno
p
3
3
3


251
Vln
p
Vc.
pizz.
mf
p
Pno

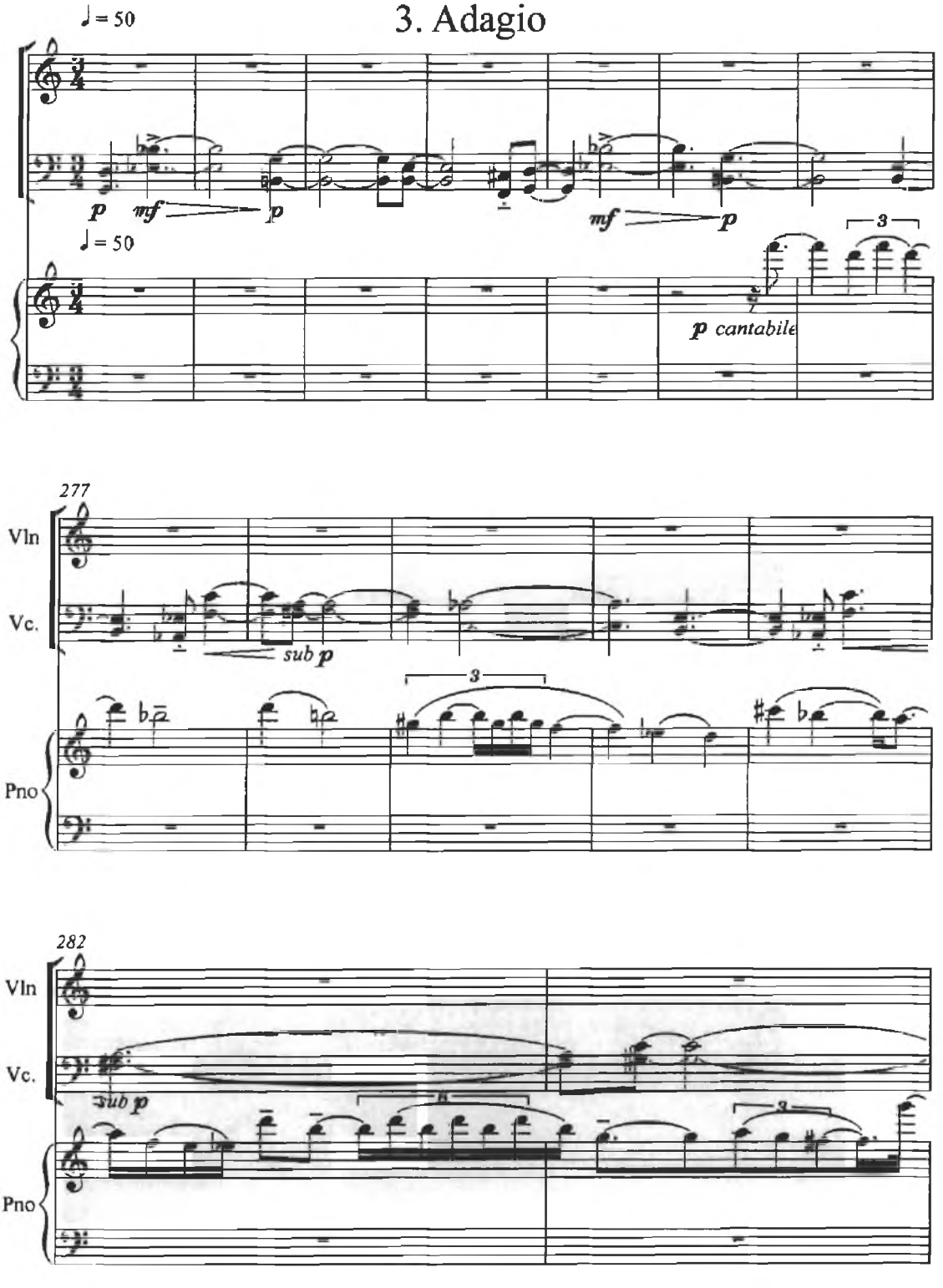

256
Vln
Vc.
Pno

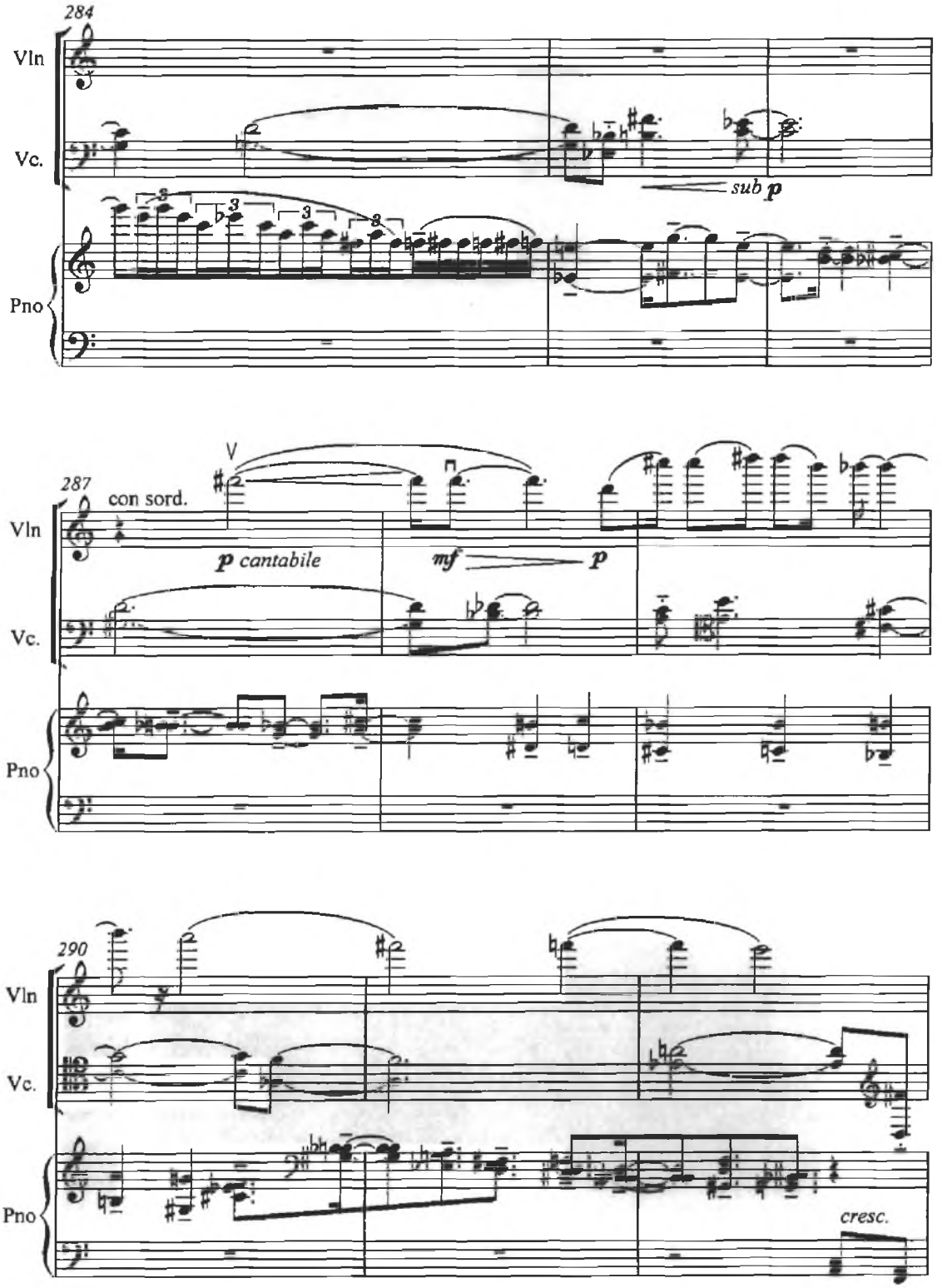

261
Vln
Vc.
Pno
f
p
f
p

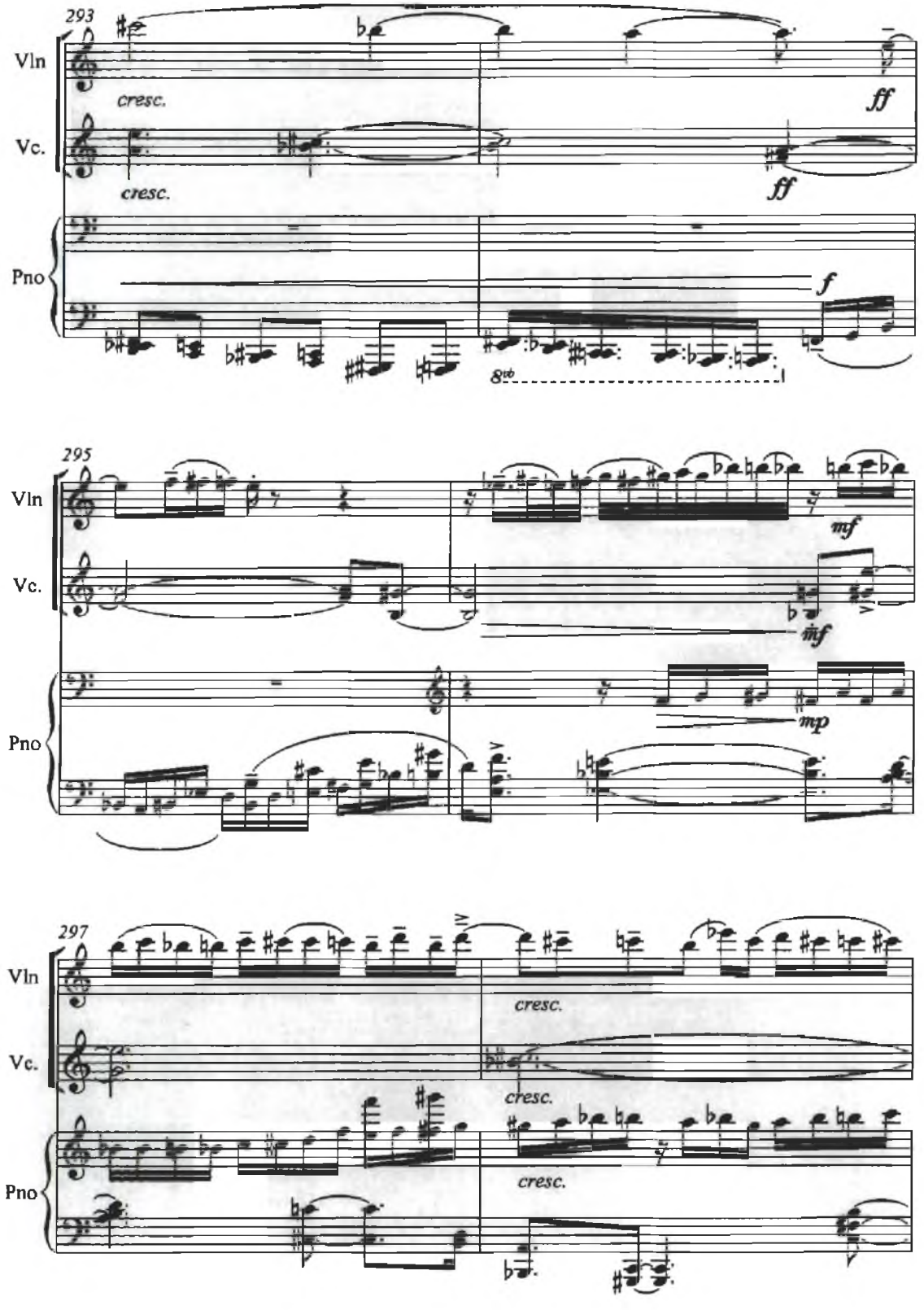

265
Vln
Vc.
Pno

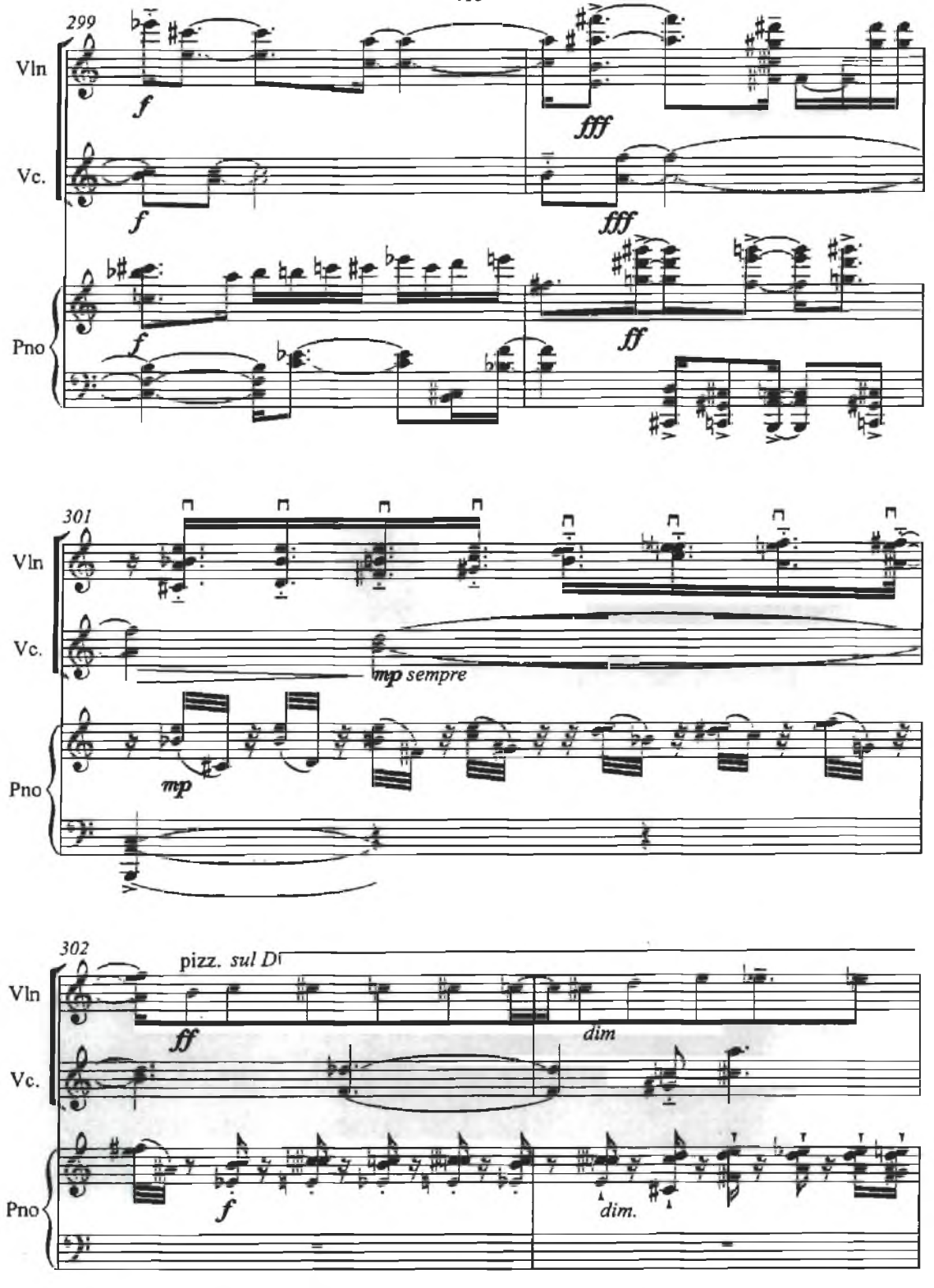

267
Vln
Vc.
Pno

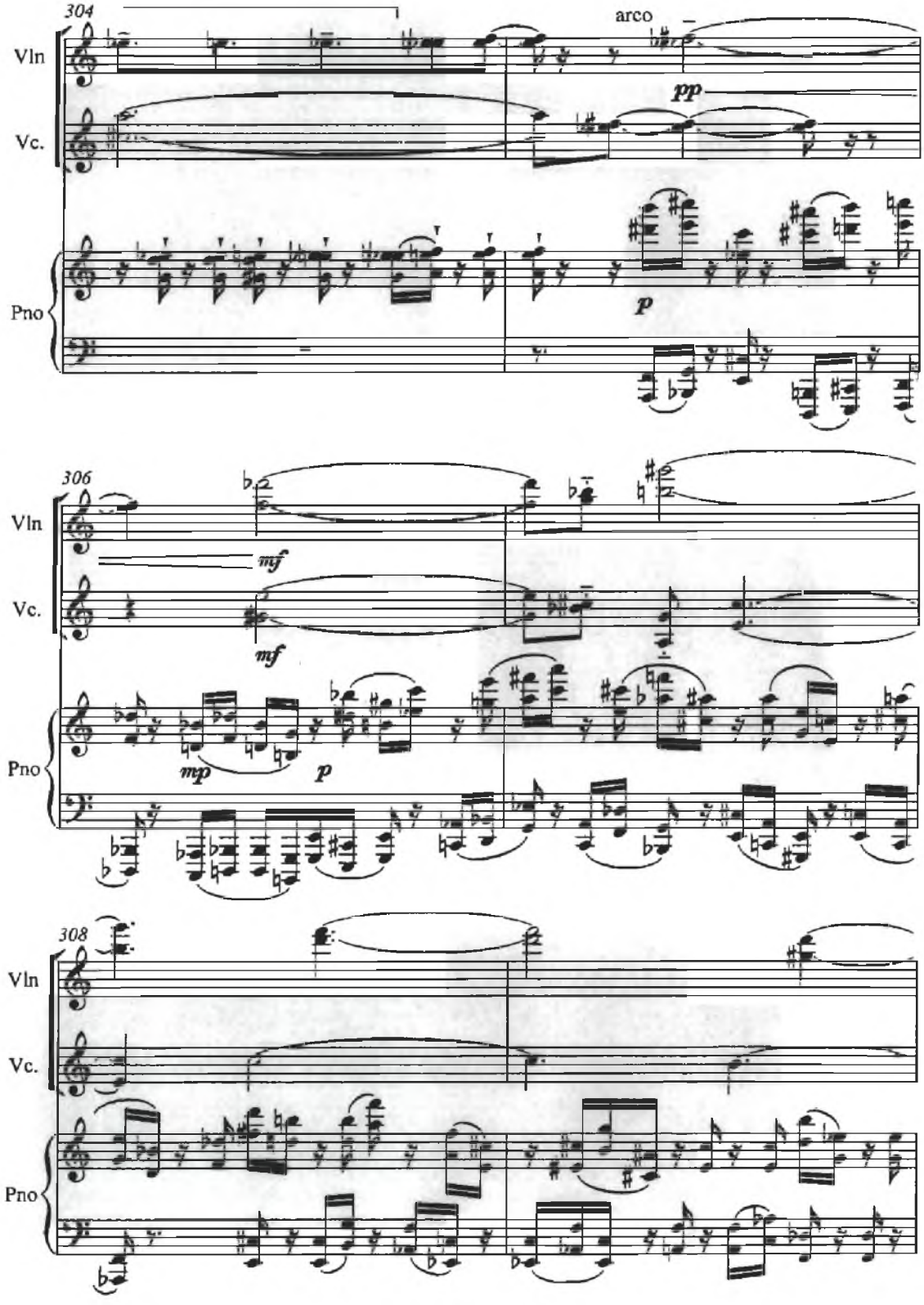
3. Adagio

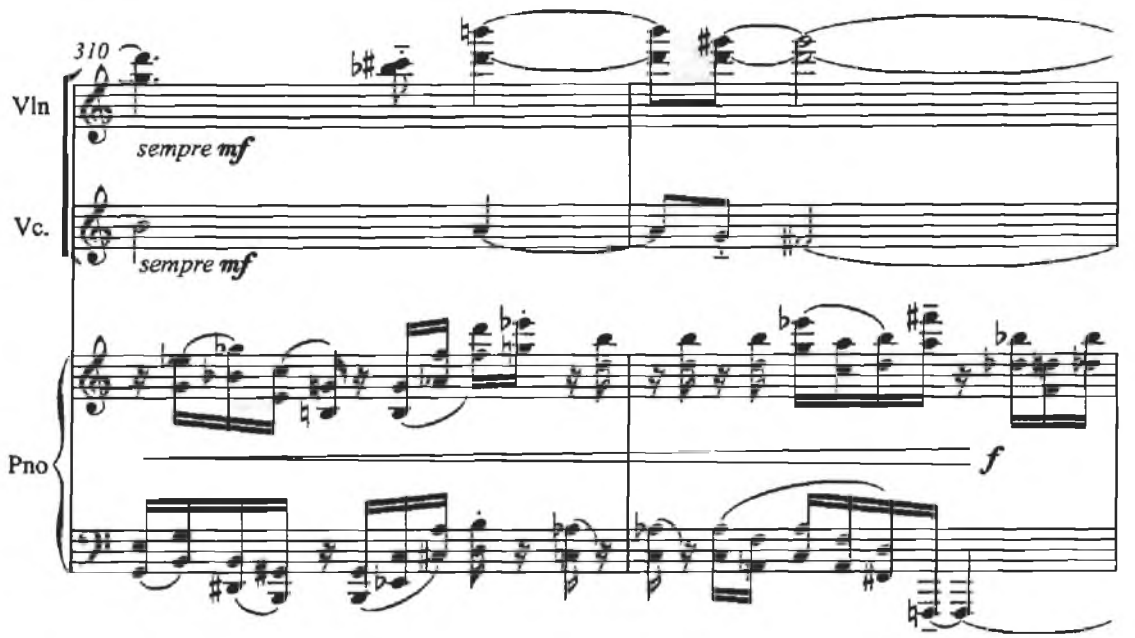

♩= 50
p
mf
p
mf
p
3
♩= 50
p cantabile
277
Vln
Vc.
sub p
3
Pno
282
Vln
Vc.
sub p
3
Pno

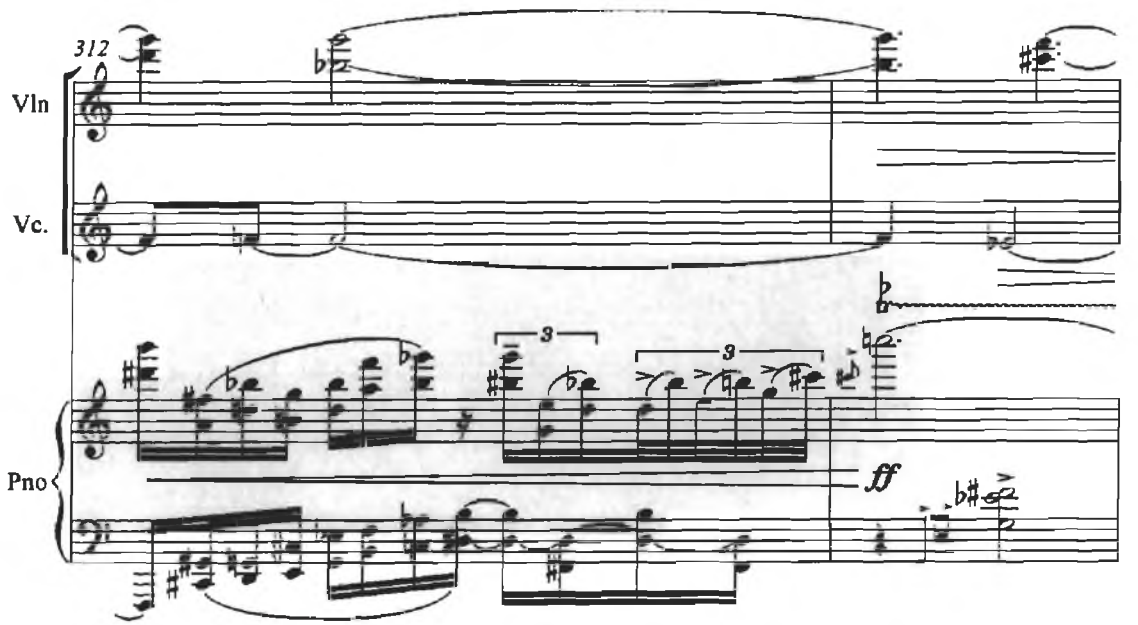

284
Vln
Vc.
Pno
sub p
287
con sord.
V
p cantabile
mf
p
290
cresc.

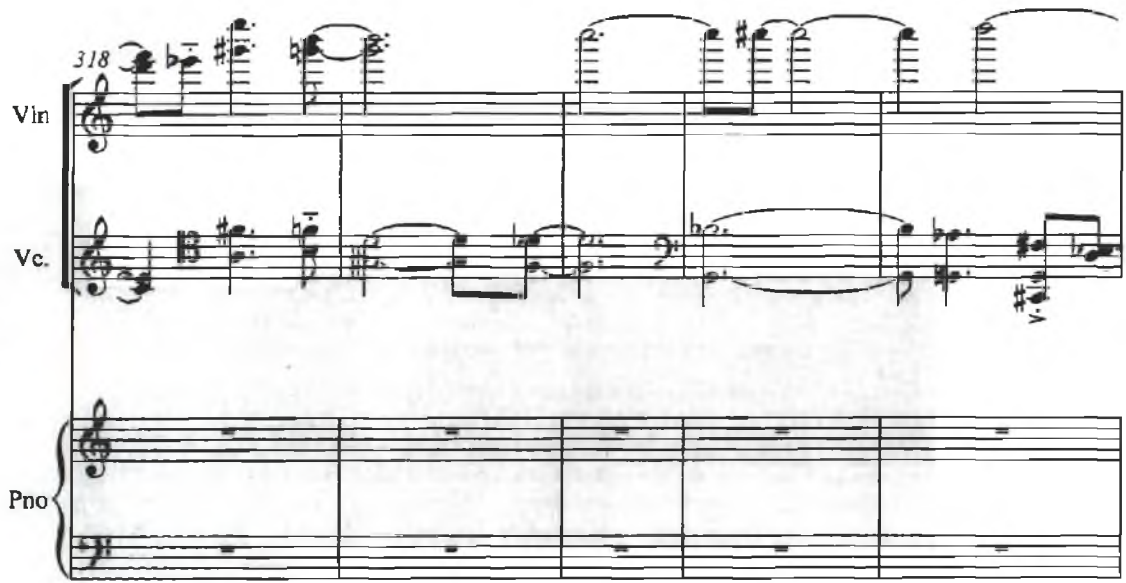

293
Vln
Vc.
Pno
cresc.
cresc.
ff
ff
f
8va
295
Vln
Vc.
Pno
mf
mf
mp
297
Vln
Vc.
Pno
cresc.
cresc.
cresc.

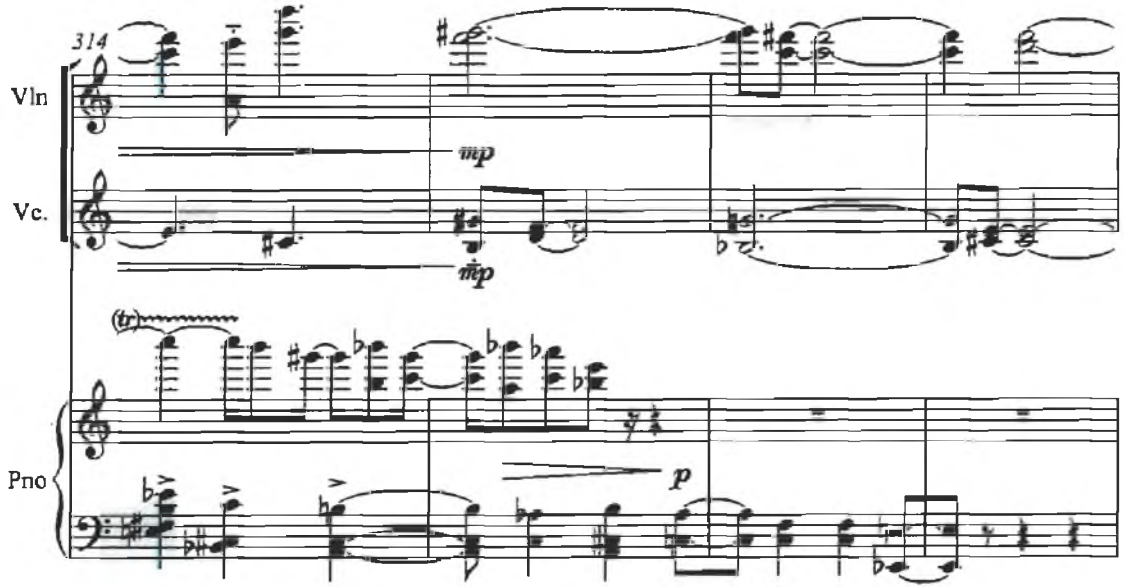

299
Vln
Vc.
Pno
f
fff
ff
301
mp sempre
mp
302
pizz. sul D
ff
dim
f
dim.

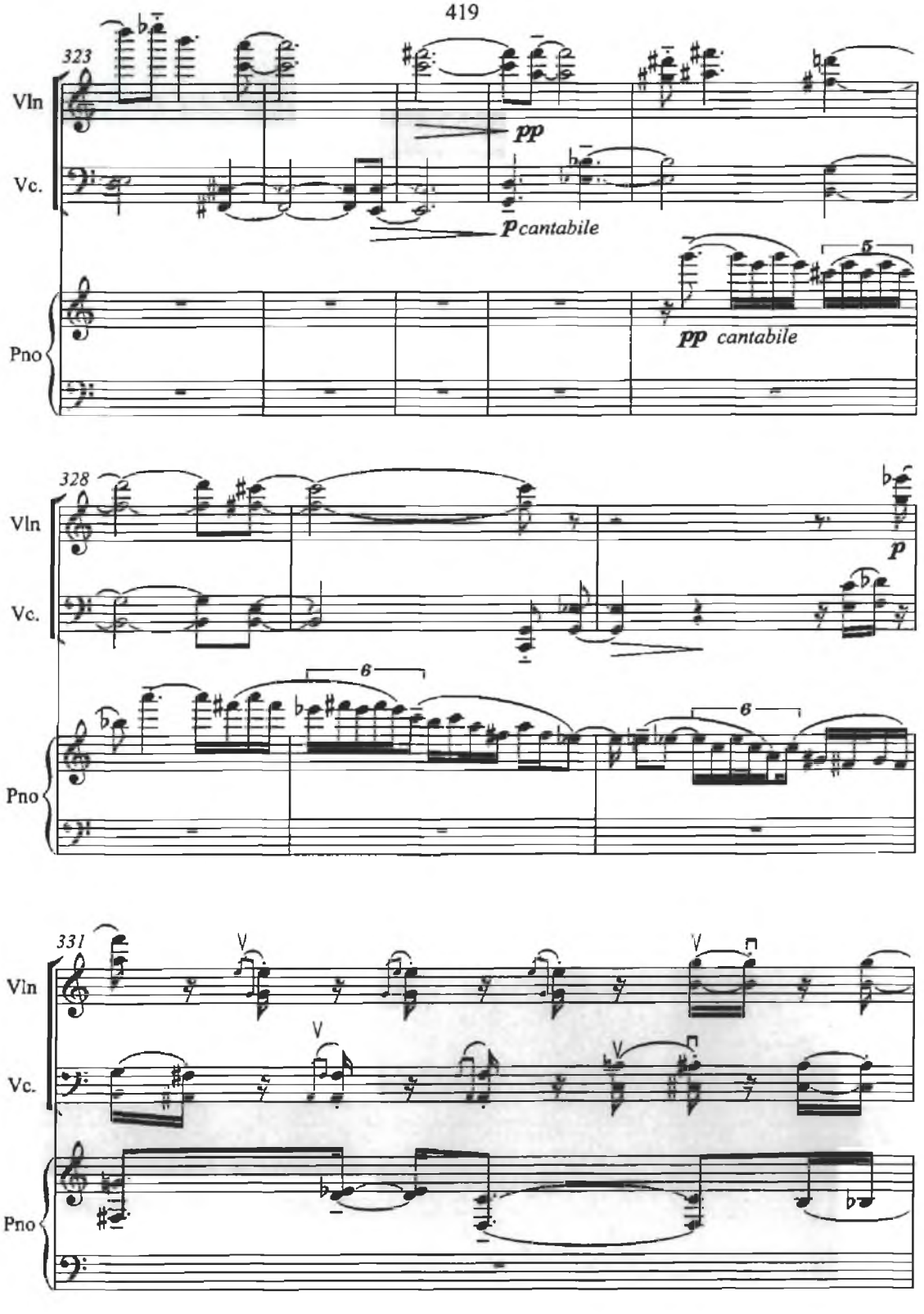

304
Vln
Vc.
Pno
arco
pp
p
306
mf
mf
mp
p
308

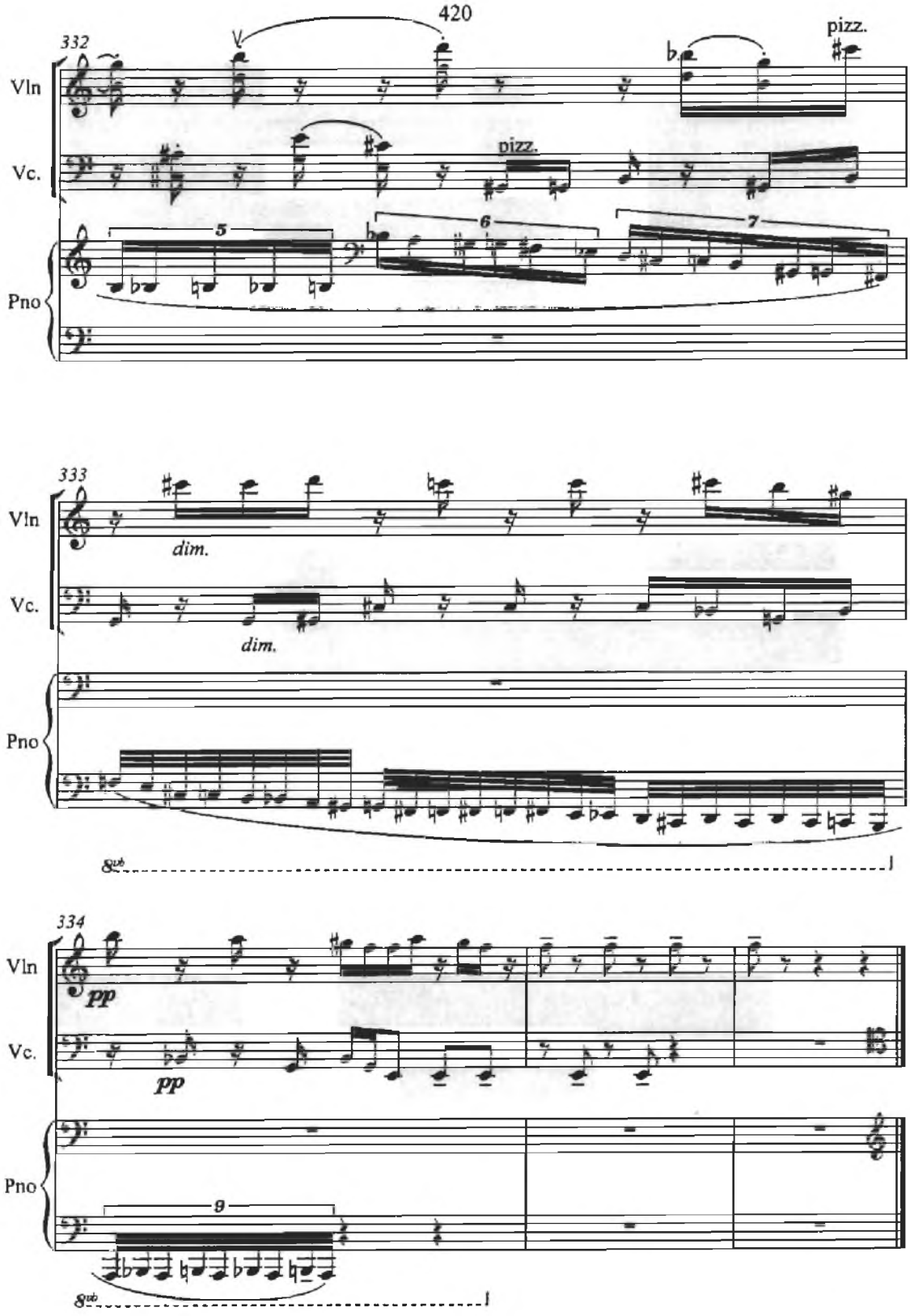

310
Vln
sempre mf
Vc.
sempre mf
Pno
f


312
Vln
Vc.
3
3
Pno
ff

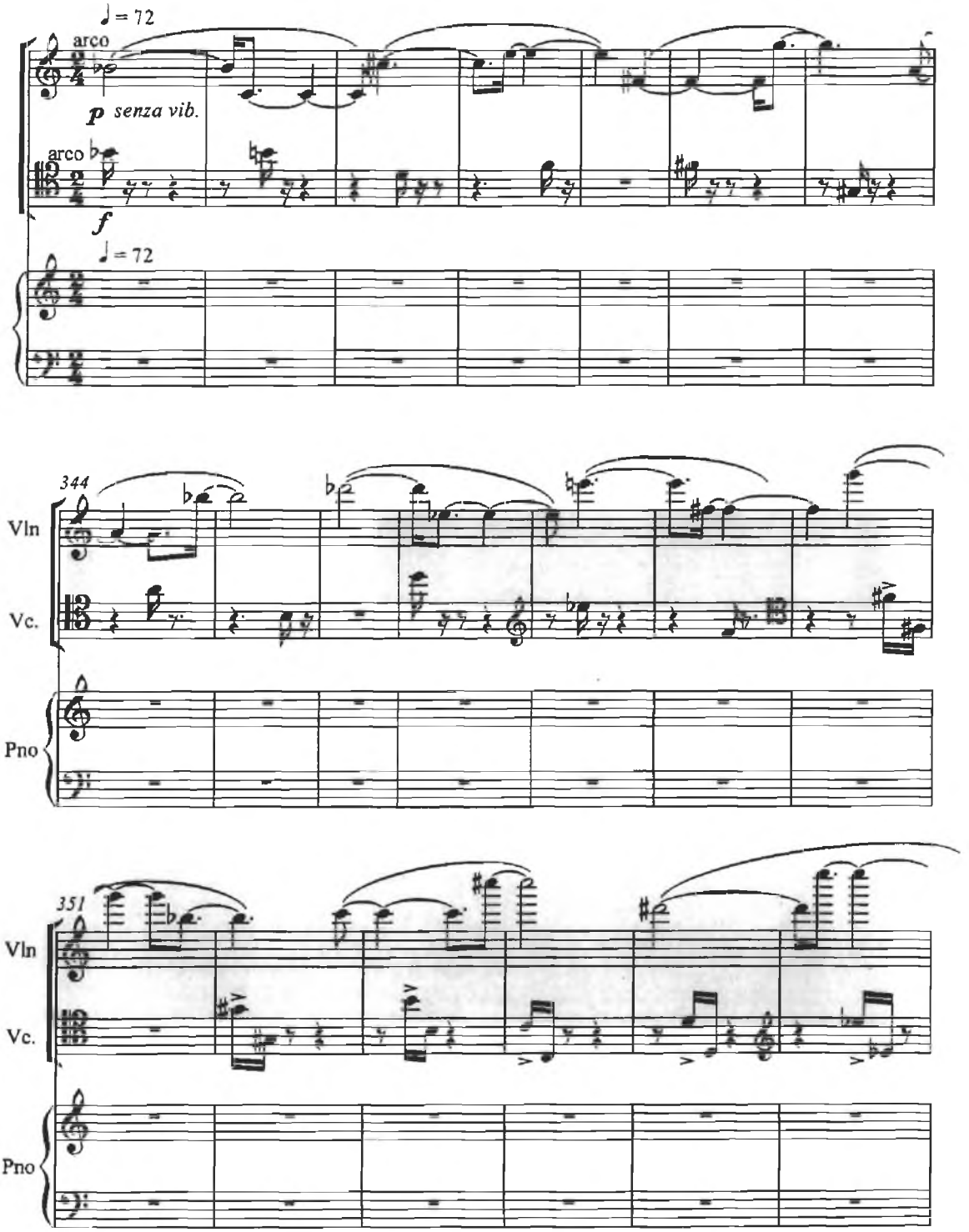

318
Vln
Vc.
Pno

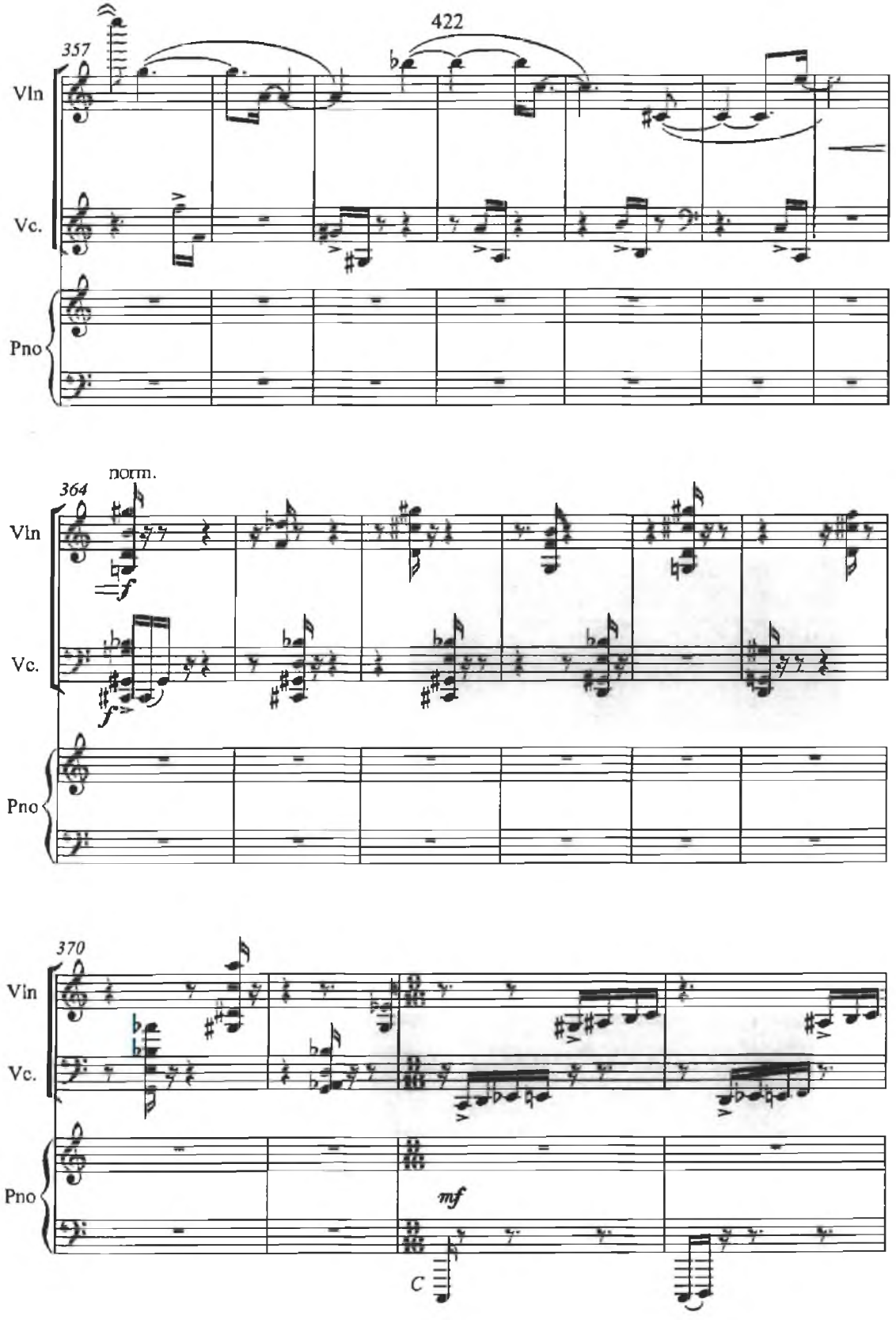

314
Vln
Vc.
Pno
mp
mp
(tr)
p

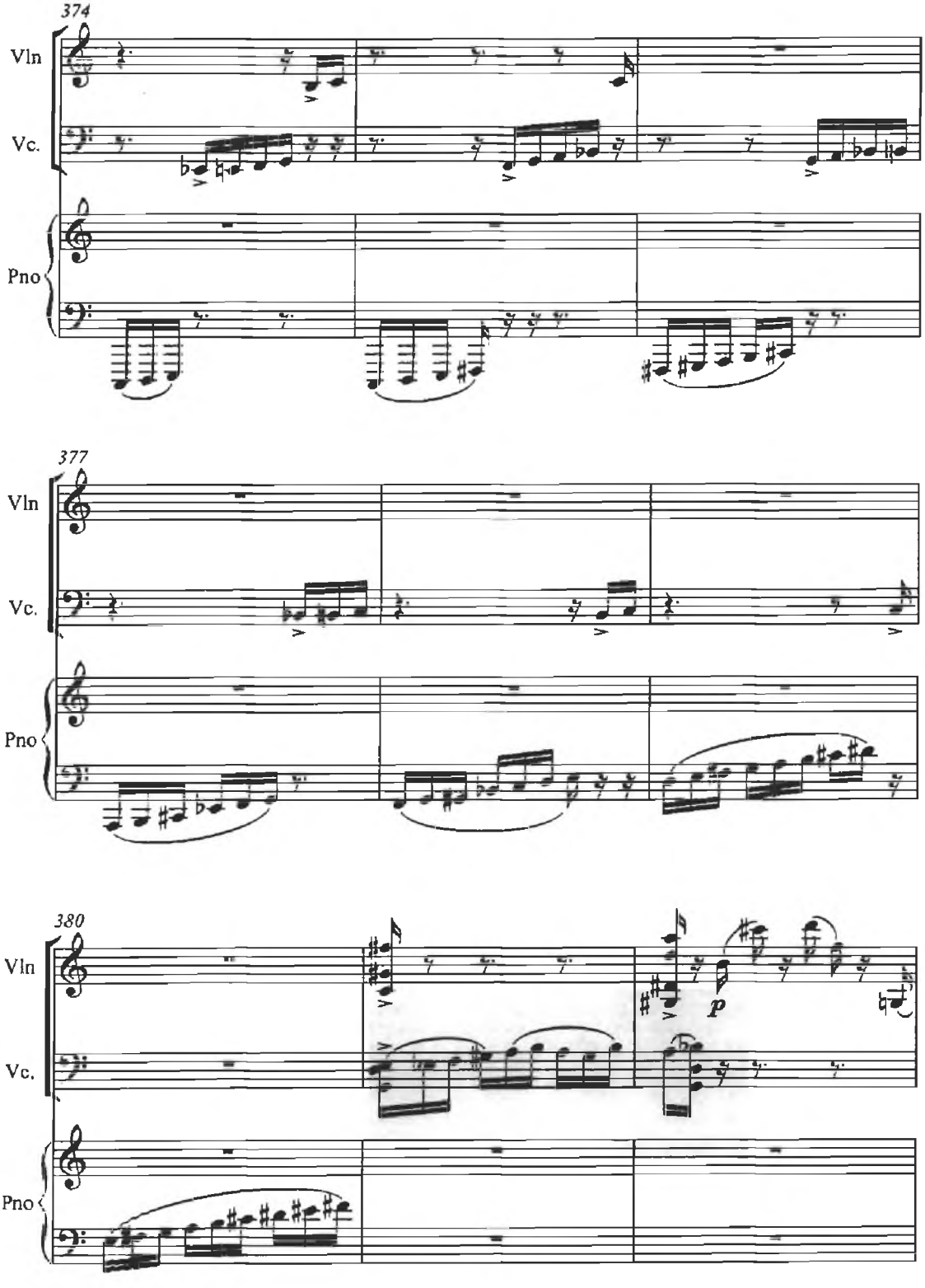

323
Vln
Vc.
Pno
pp
p cantabile
pp cantabile
328
p
331

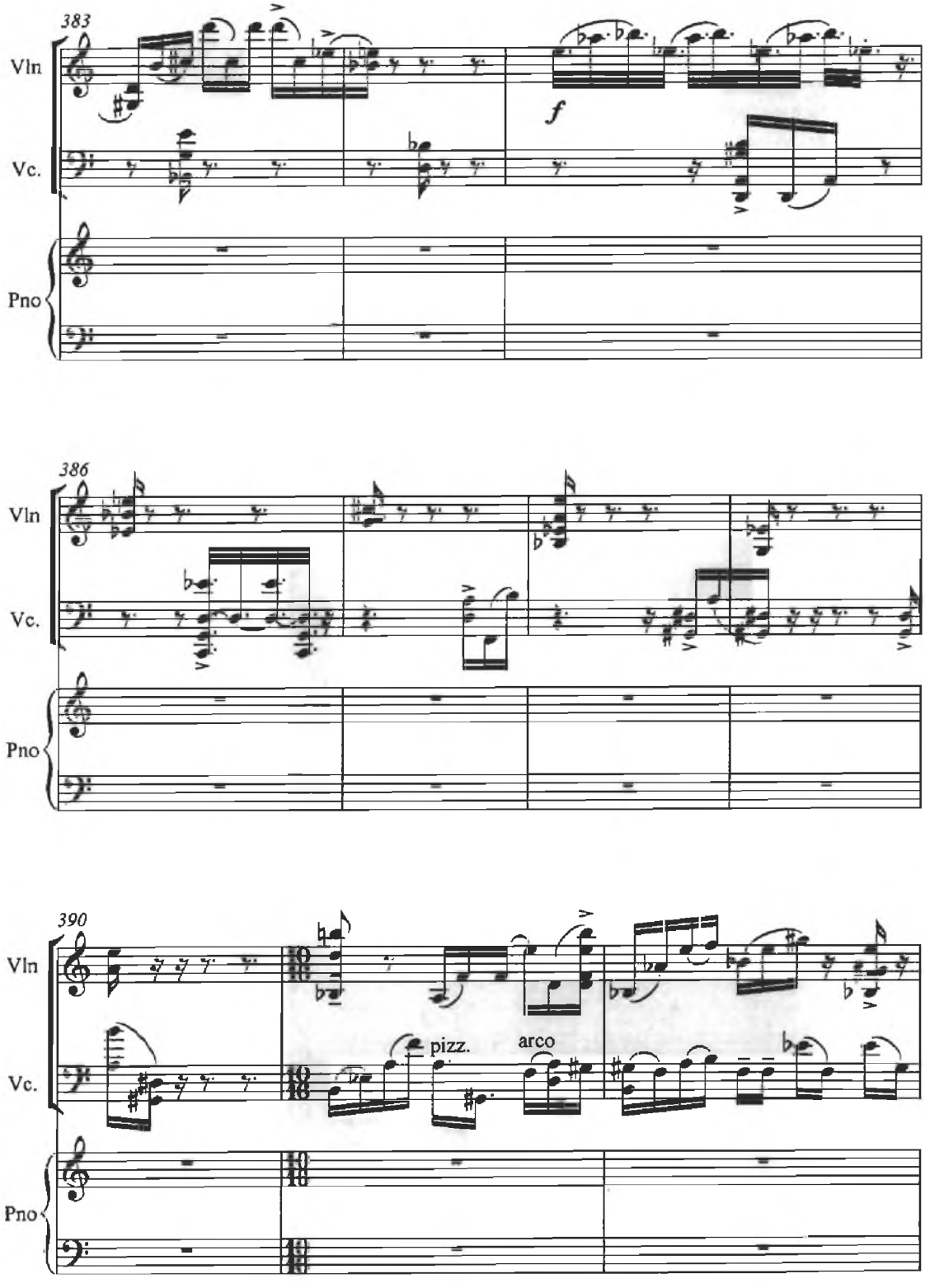

420
332
Vln
Vc.
Pno
pizz.
pizz.
5
6
7
333
dim.
dim.
8vb
334
pp
pp
9
8vb

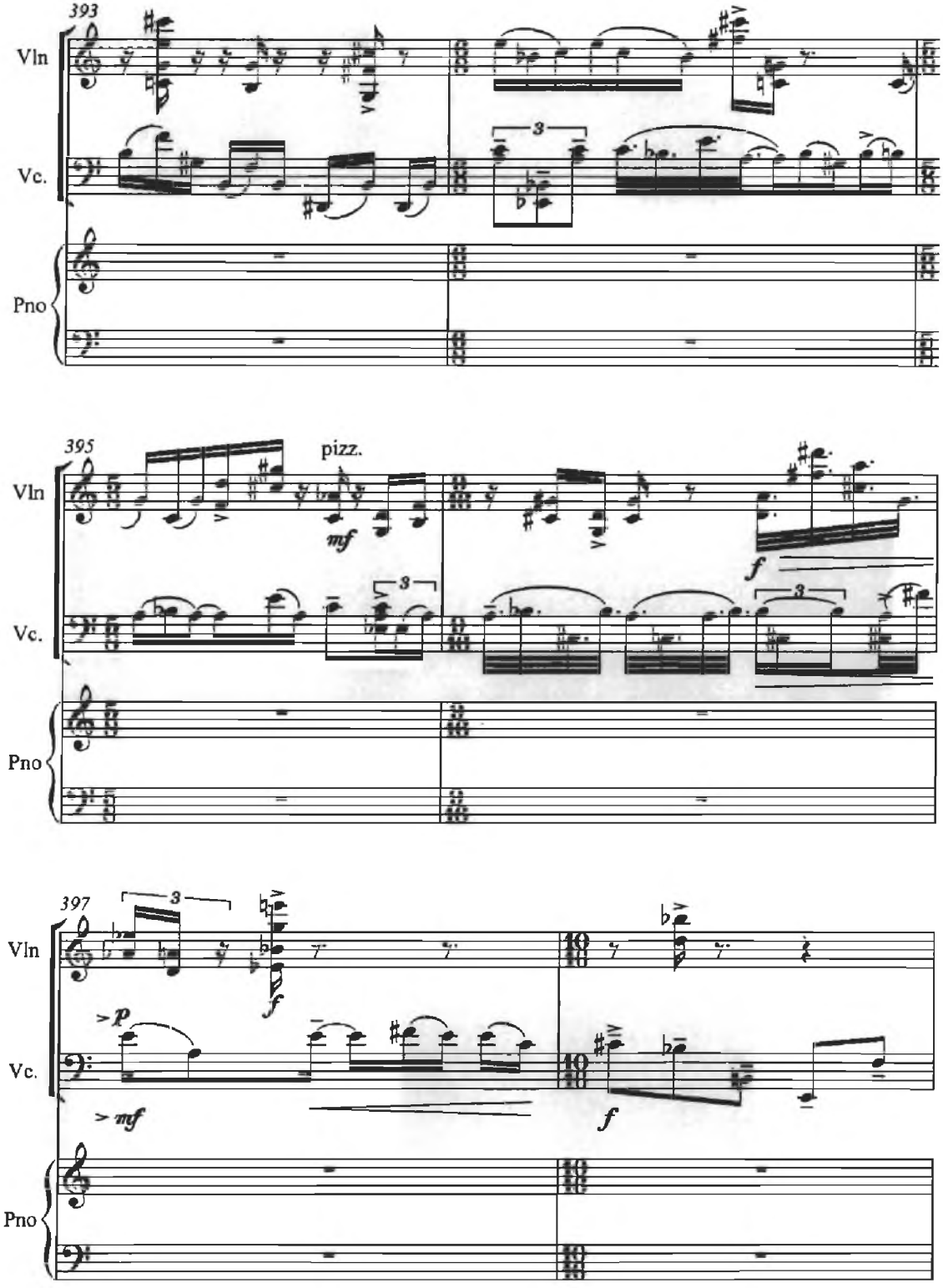
4. Passacaille

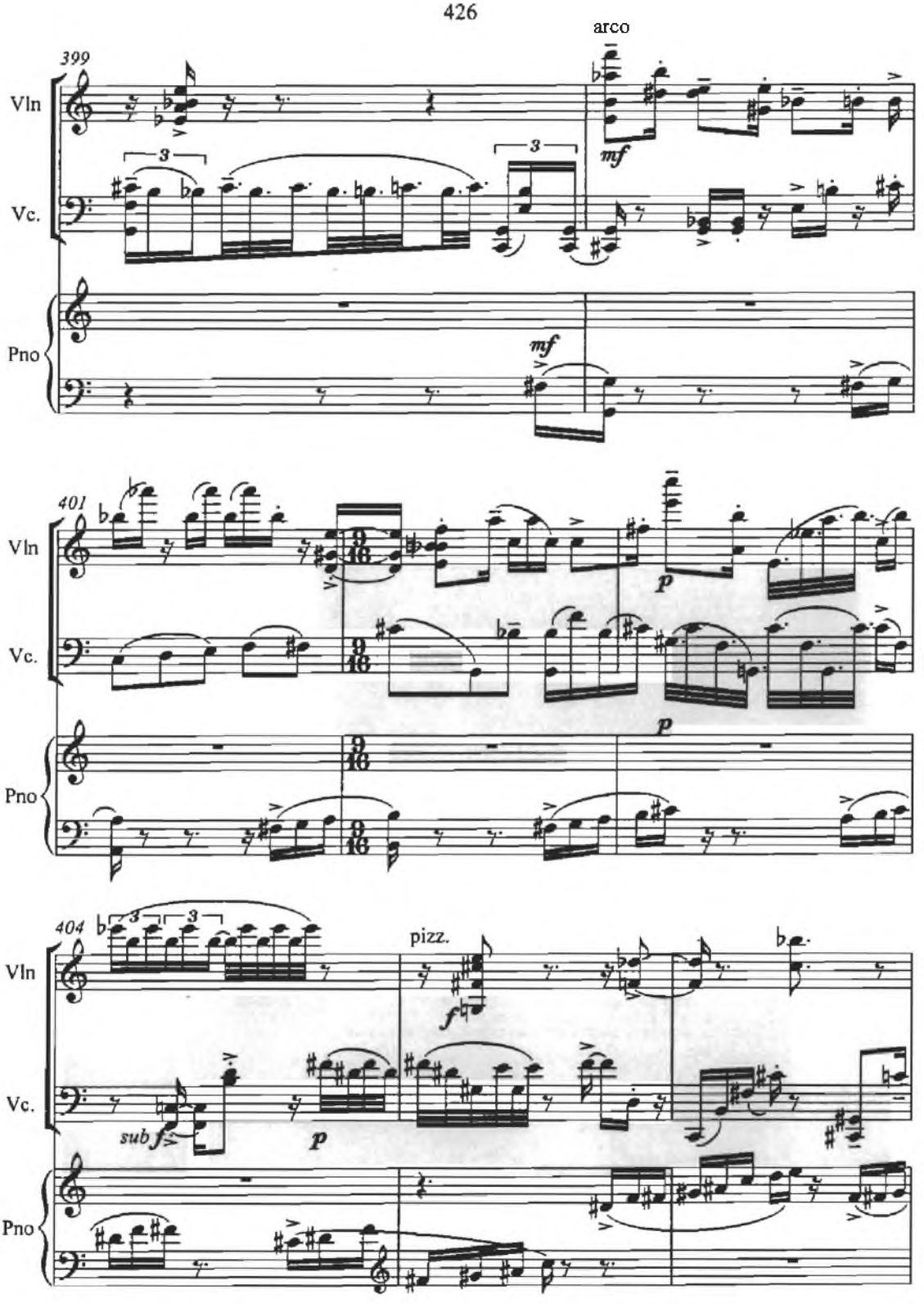


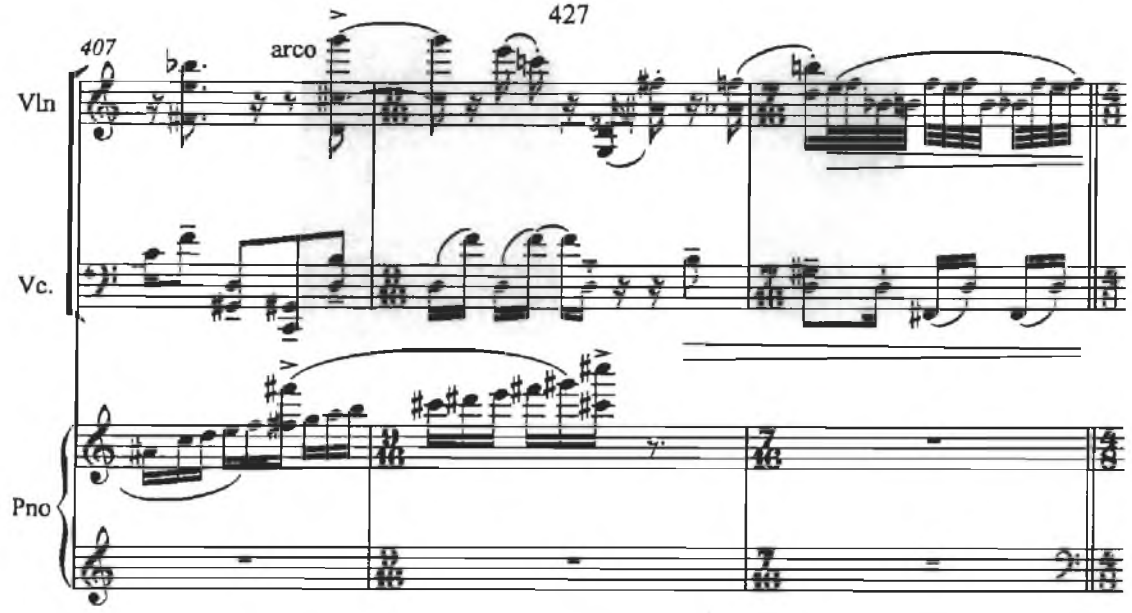

357
422
Vln
Vc.
Pno
364
norm.
f
370
mf
C

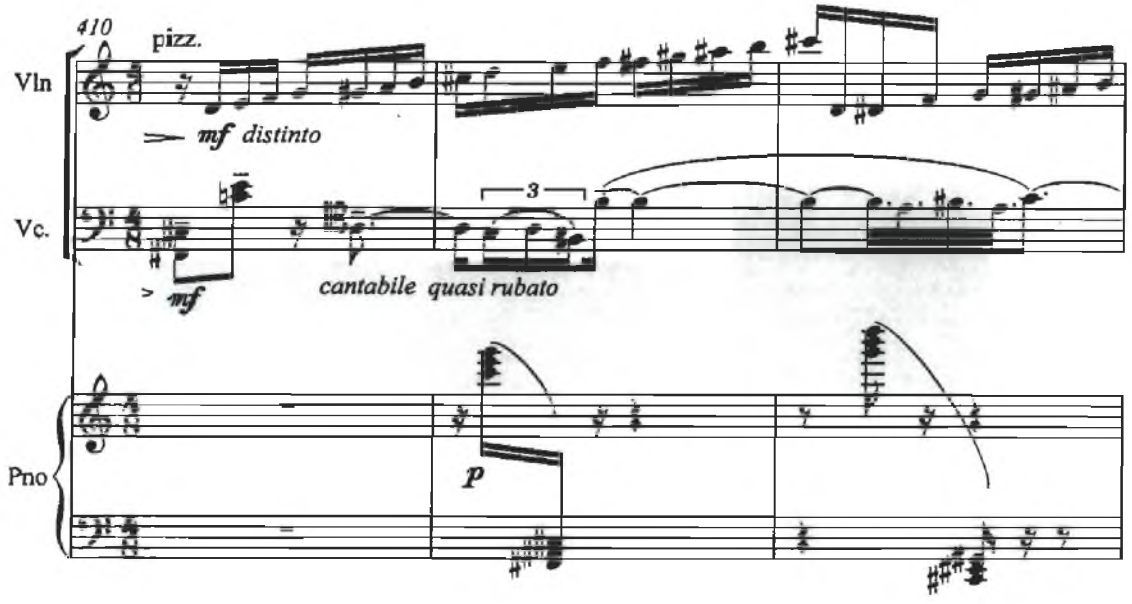

374
Vln
Vc.
Pno
377
Vln
Vc.
Pno
380
Vln
Vc.
Pno
p

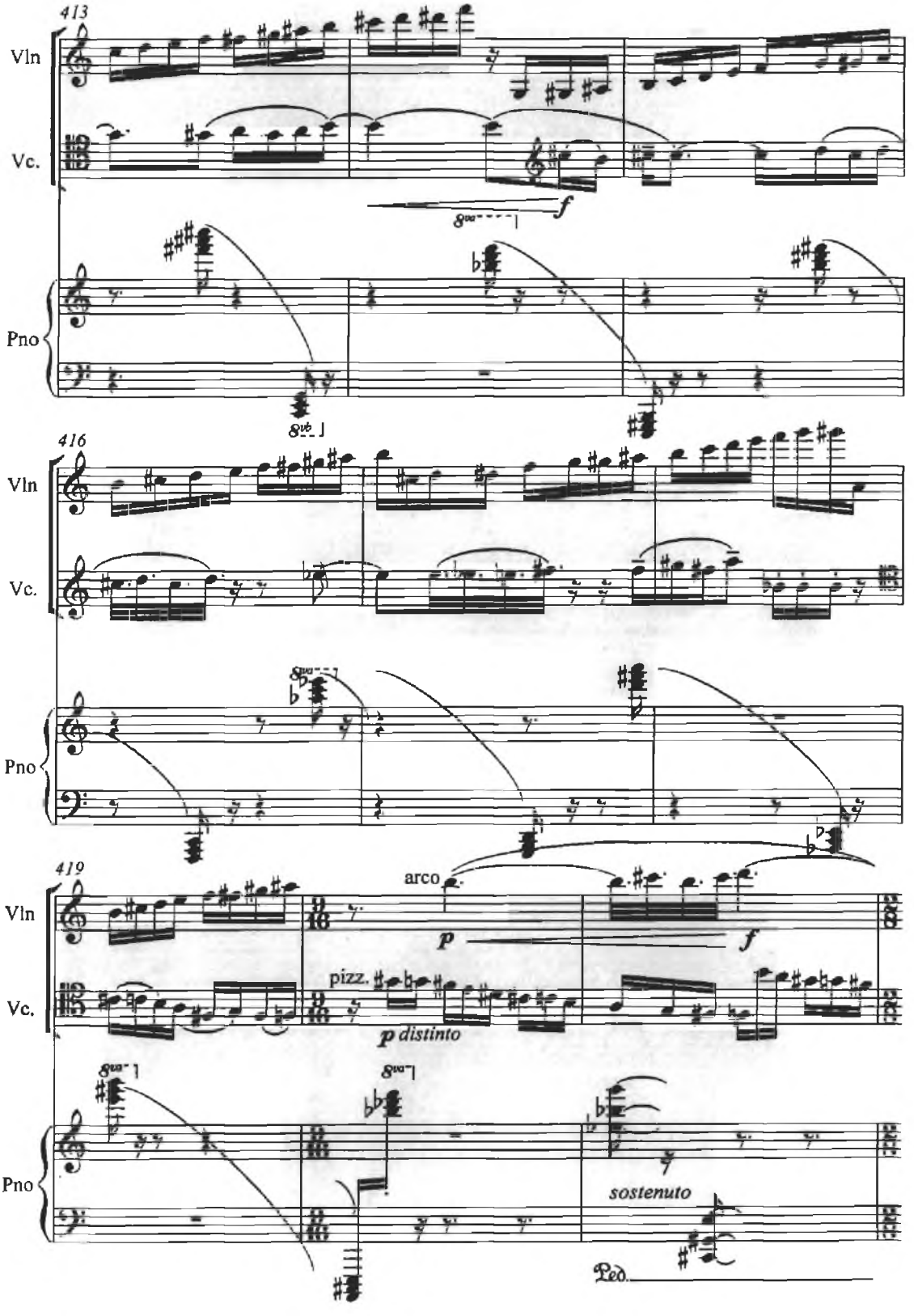

383
Vln
Vc.
Pno
f
386
Vln
Vc.
Pno
390
Vln
Vc.
Pno
pizz.
arco

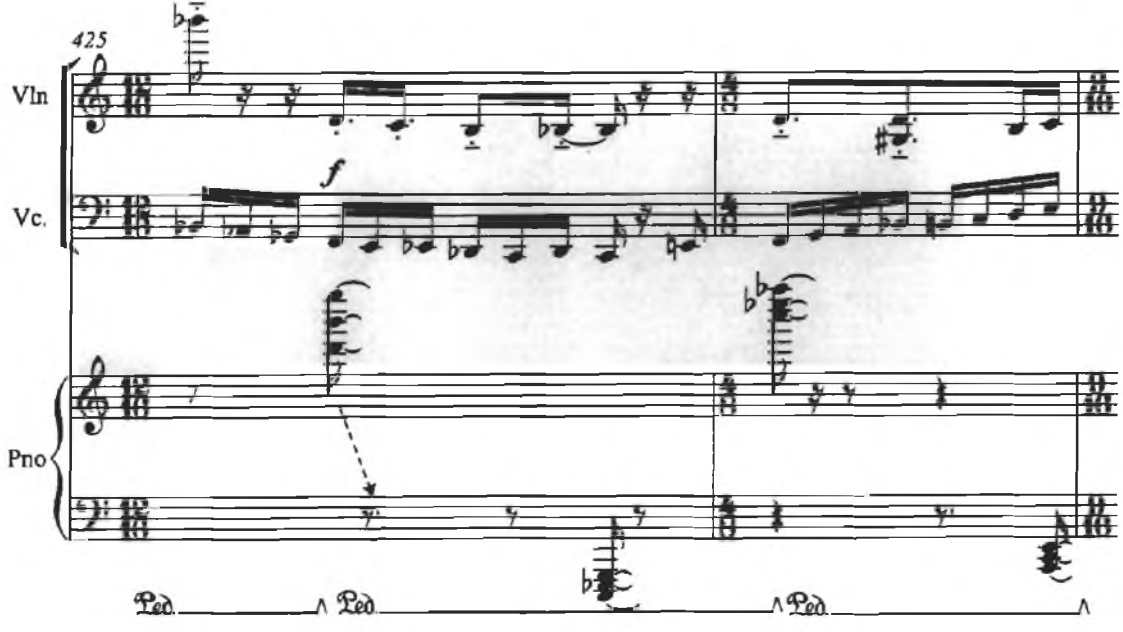

393
Vln
Vc.
Pno
3
395
pizz.
mf
f
397
p
mf

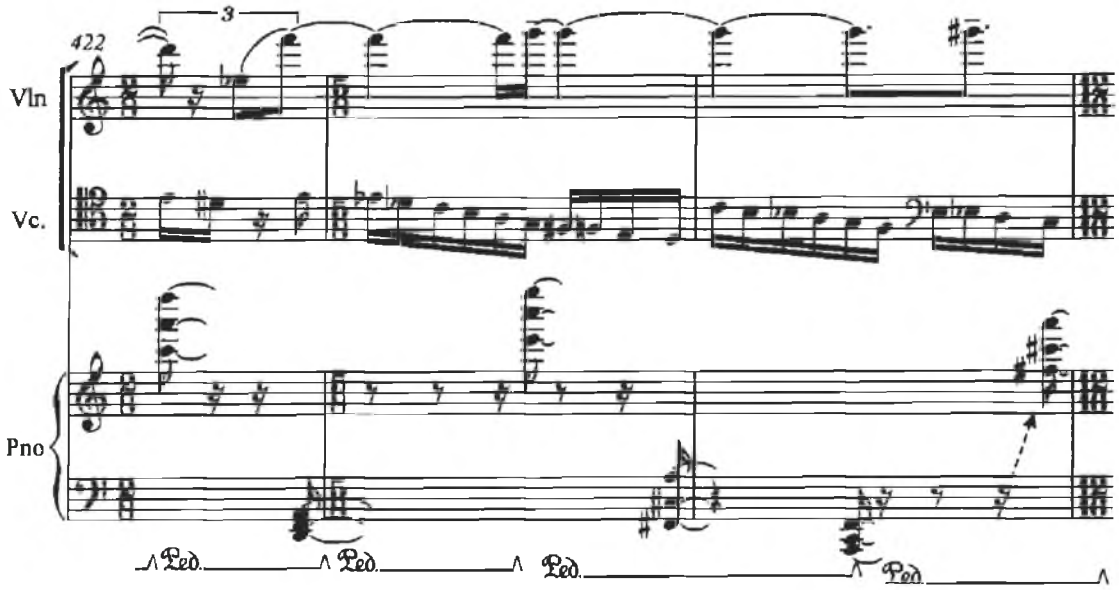

399
arco
Vln
Vc.
Pno
mf
401
p
404
pizz.
sub f
f

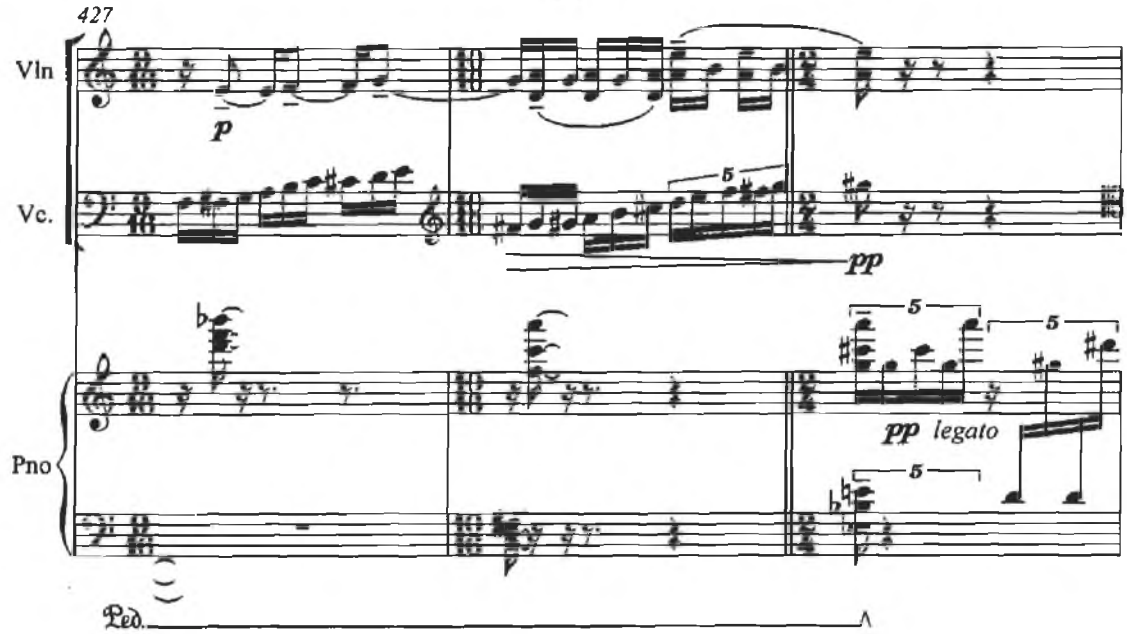

407
arco
Vln
Vc.
Pno

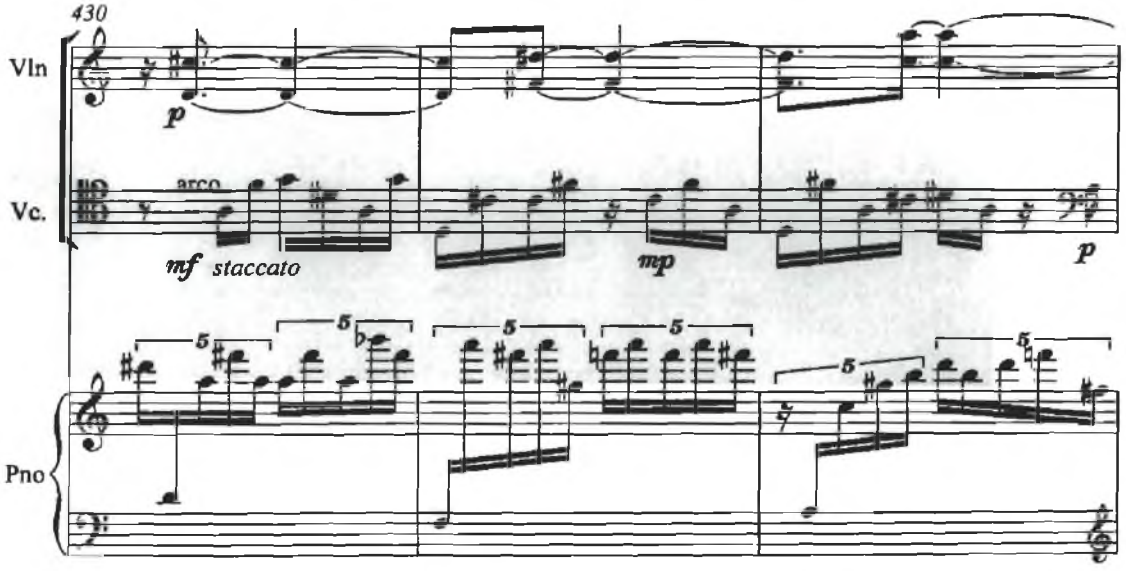

410
pizz.
Vln
mf distinto
Vc.
3
mf
cantabile quasi rubato
Pno
p

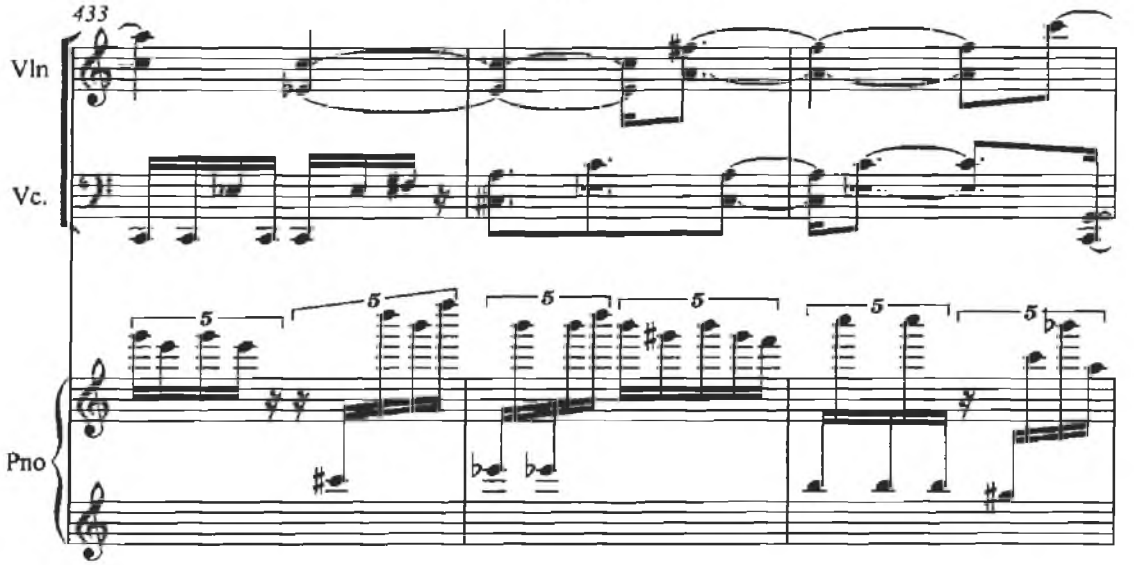

413
Vln
Vc.
f
8va
Pno
8va
416
Vln
Vc.
8va
Pno
419
arco
p
f
Vln
pizz.
p distinto
Vc.
8va
8va
sostenuto
Pno
Ped.

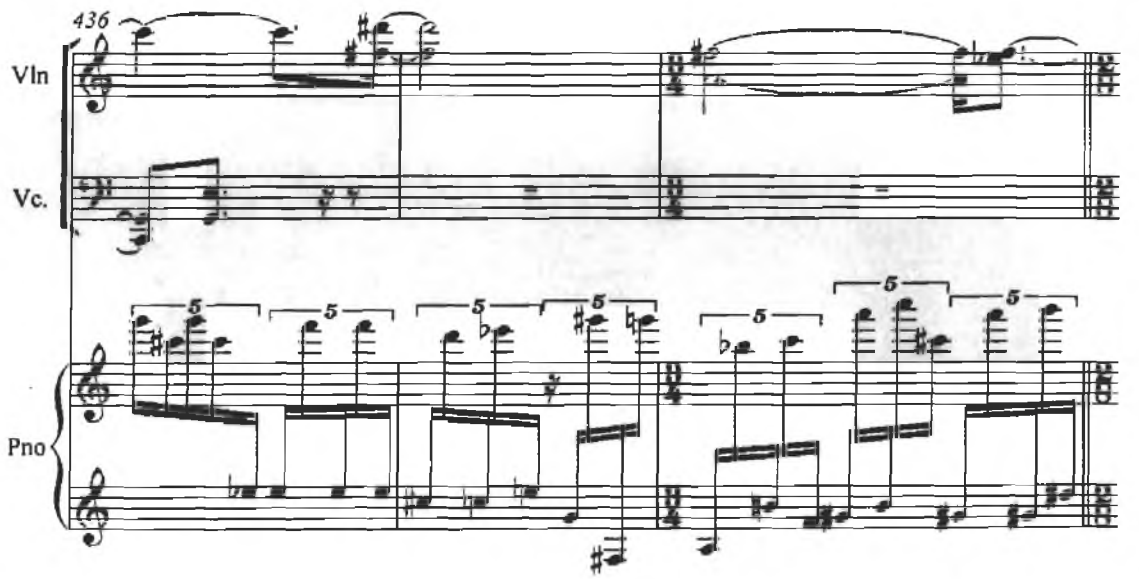

425
Vln
Vc.
Pno
f
Ped
Ped
Ped

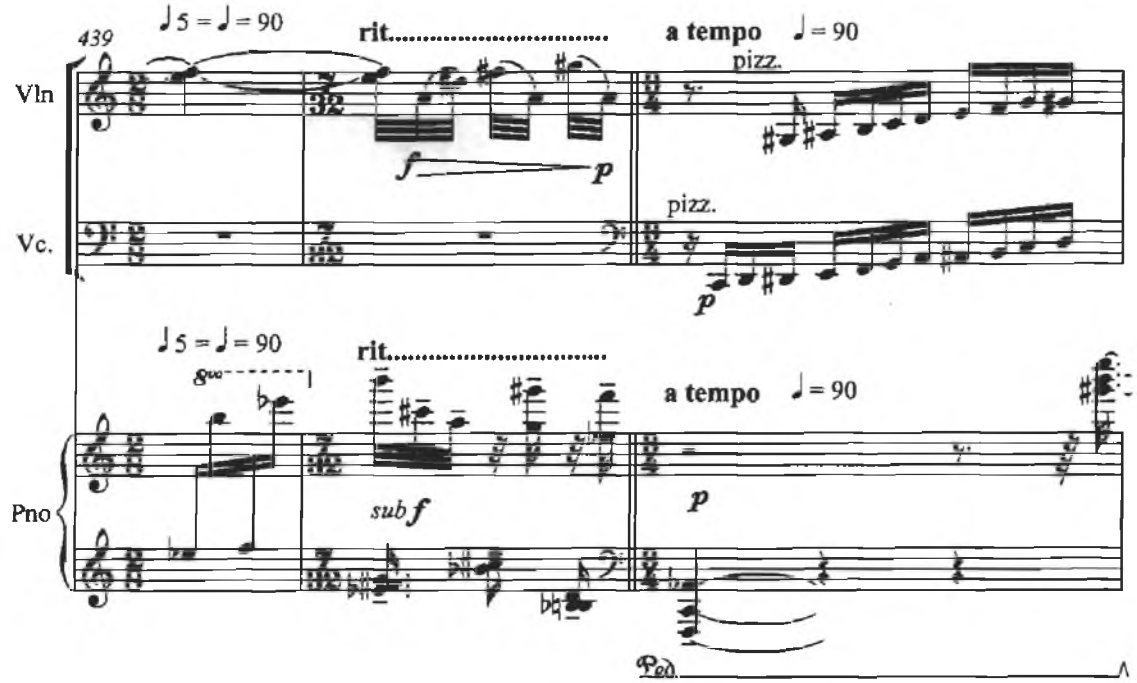

422
3
Vln
Vc.
Pno
Ped.
Ped.
Ped.
Ped.

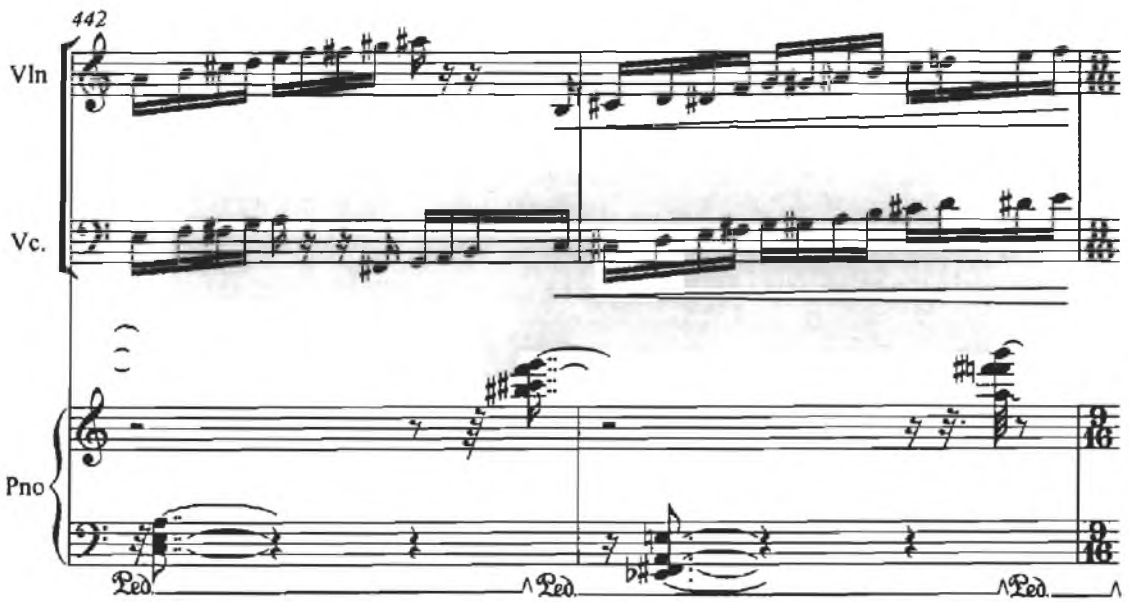

427
Vln
Vc.
Pno
Ped.
p
pp
pp legato
5

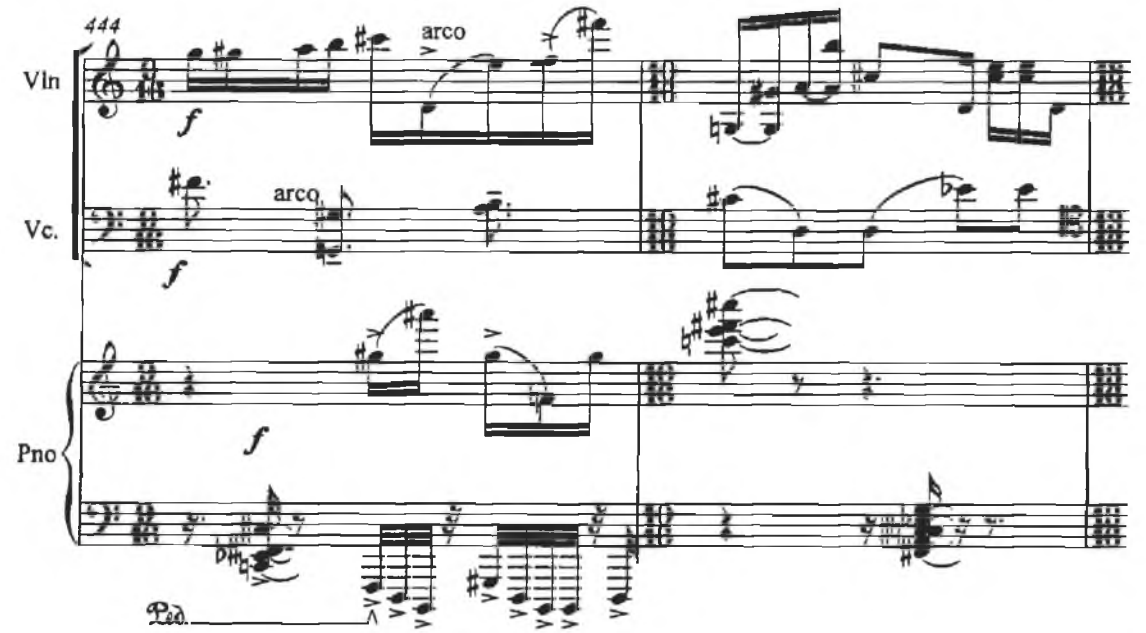

430
Vln
Vc.
Pno
arco
p
mf staccato
mp
p
5

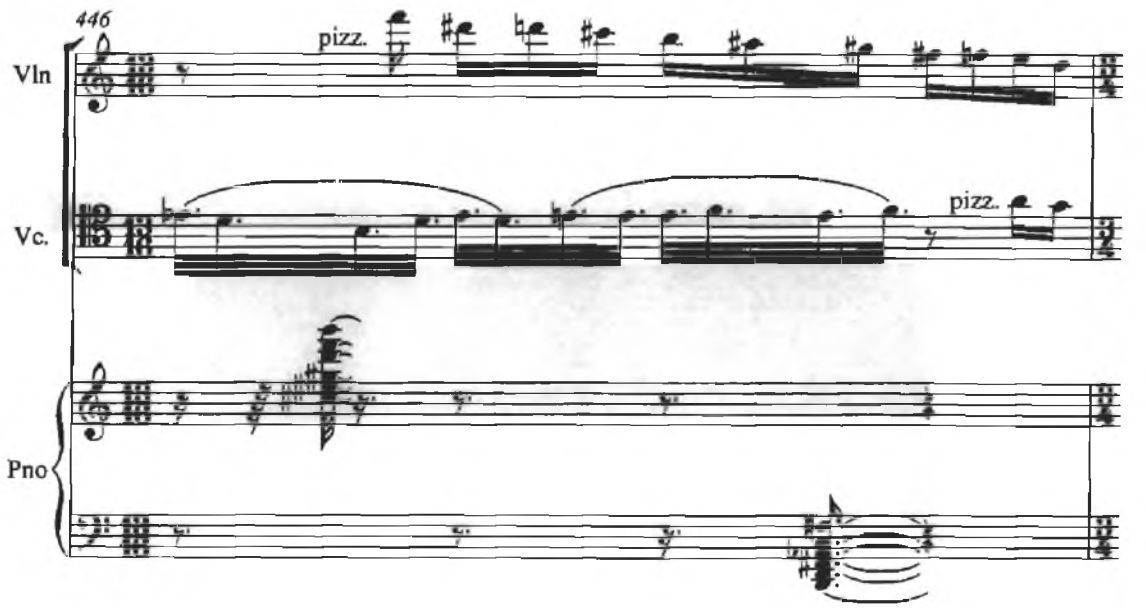

433
Vln
Vc.
Pno
5
5
5
5
5
5

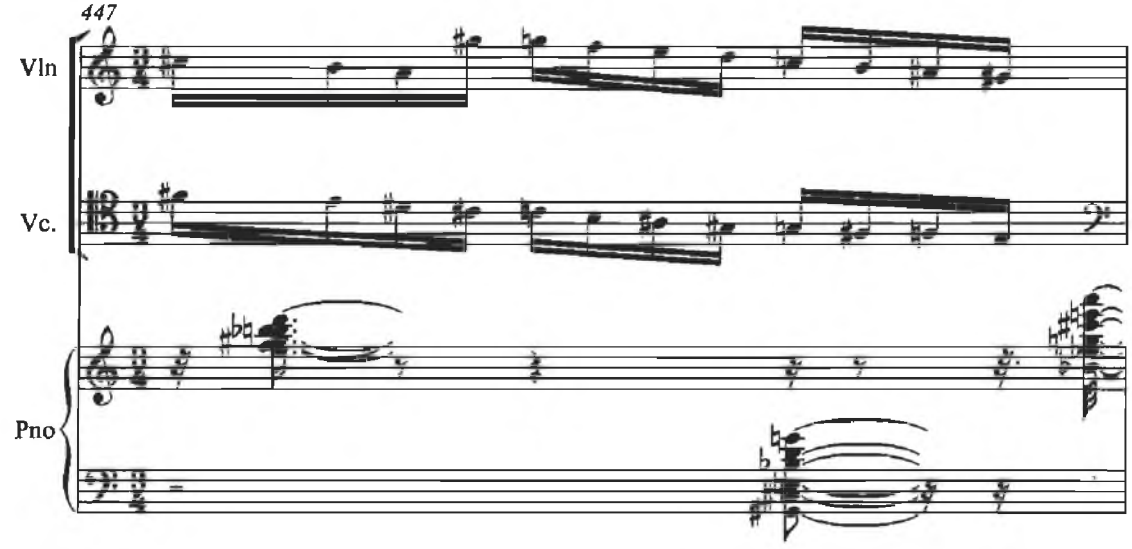

436
Vln
Vc.
Pno
5
5
5
5
5
5
5

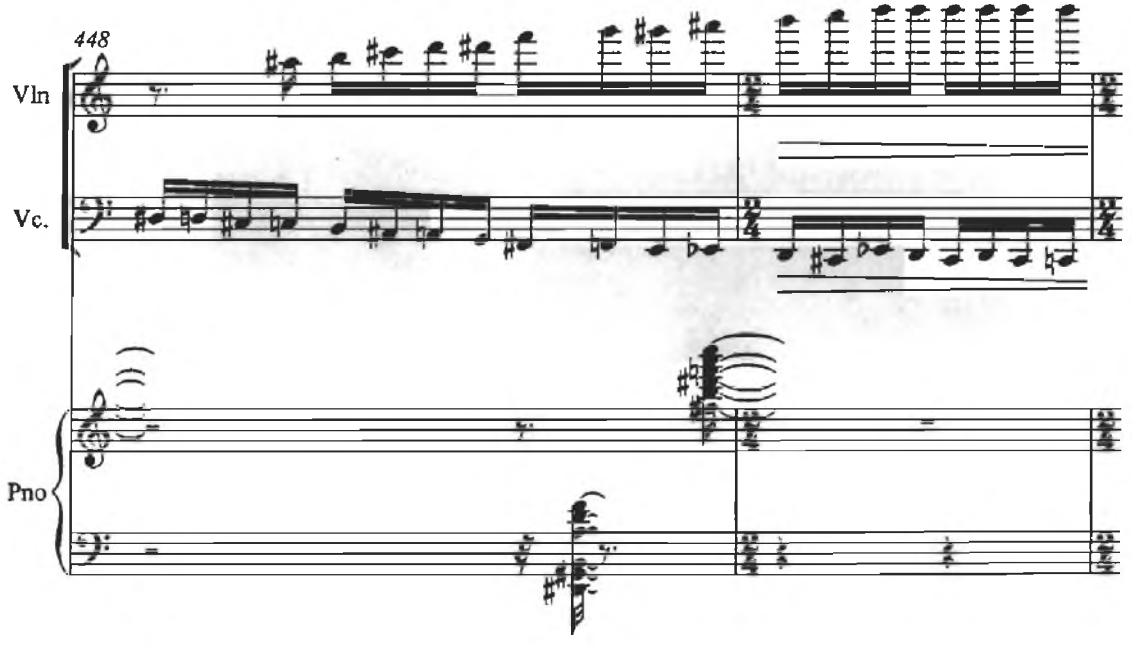

439
♩5 = ♩ = 90
rit.....
a tempo ♩ = 90
Vln
Vc.
pizz.
pizz.
Pno
sub f
Ped.

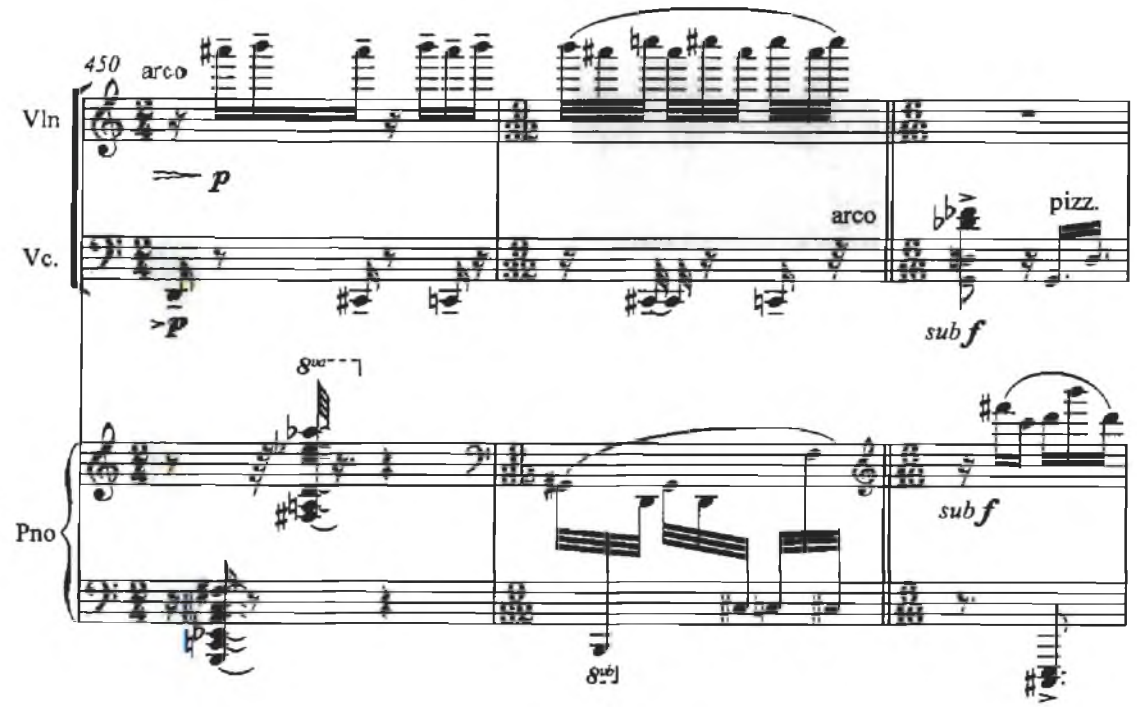

442
Vln
Vc.
Pno
Ped.
Ped.
Ped.

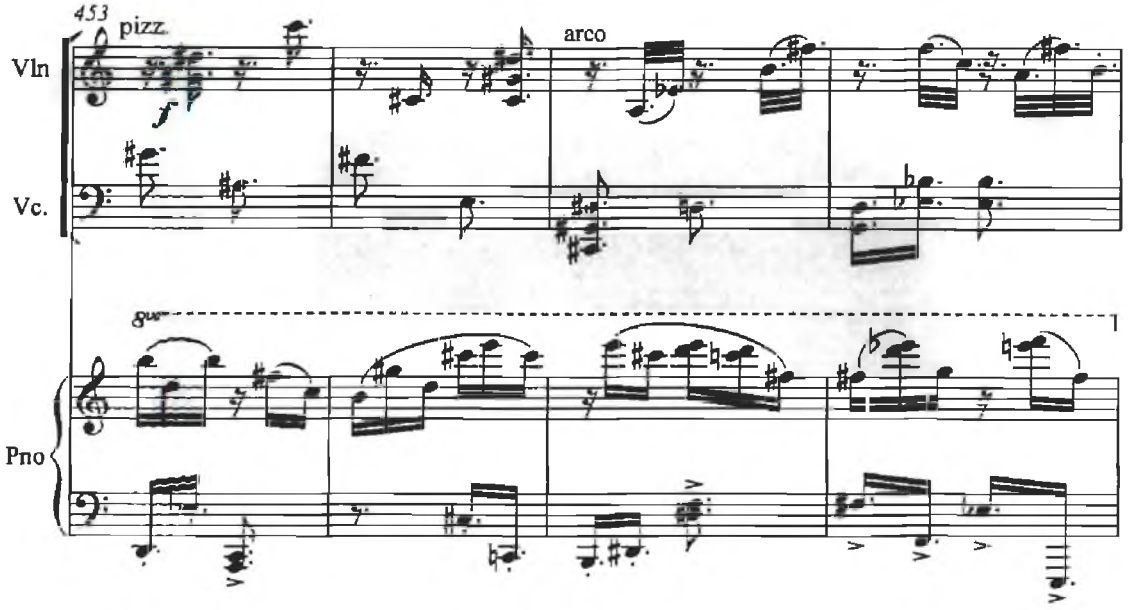

444
Vln
Vc.
Pno
arco
arco
f
f
f
Ped.

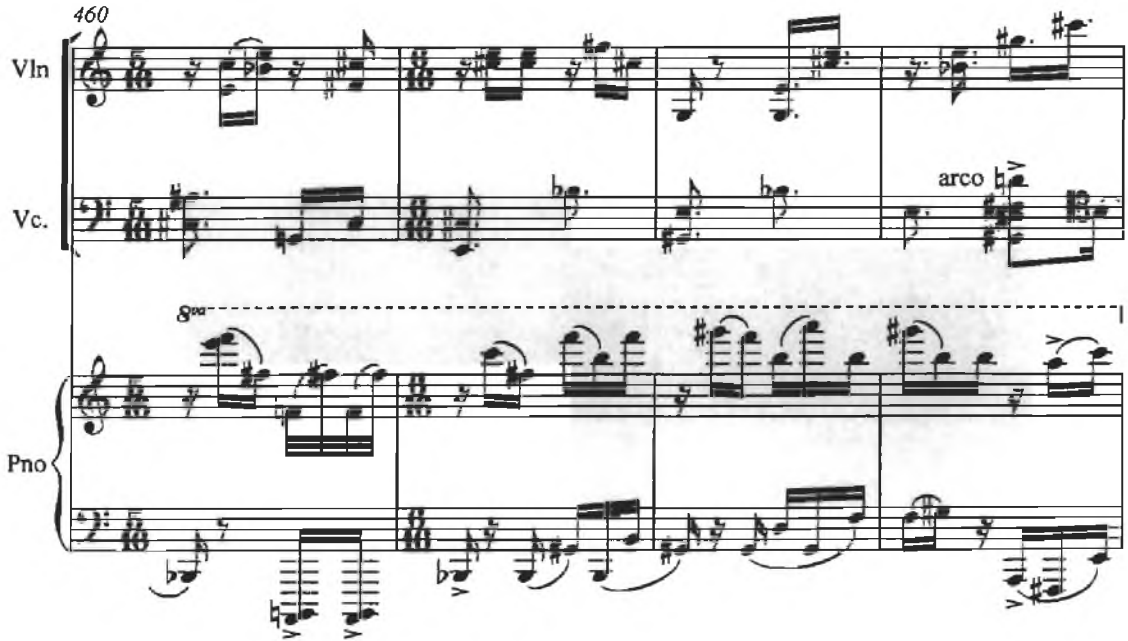

446
Vln
Vc.
Pno
pizz.
pizz.

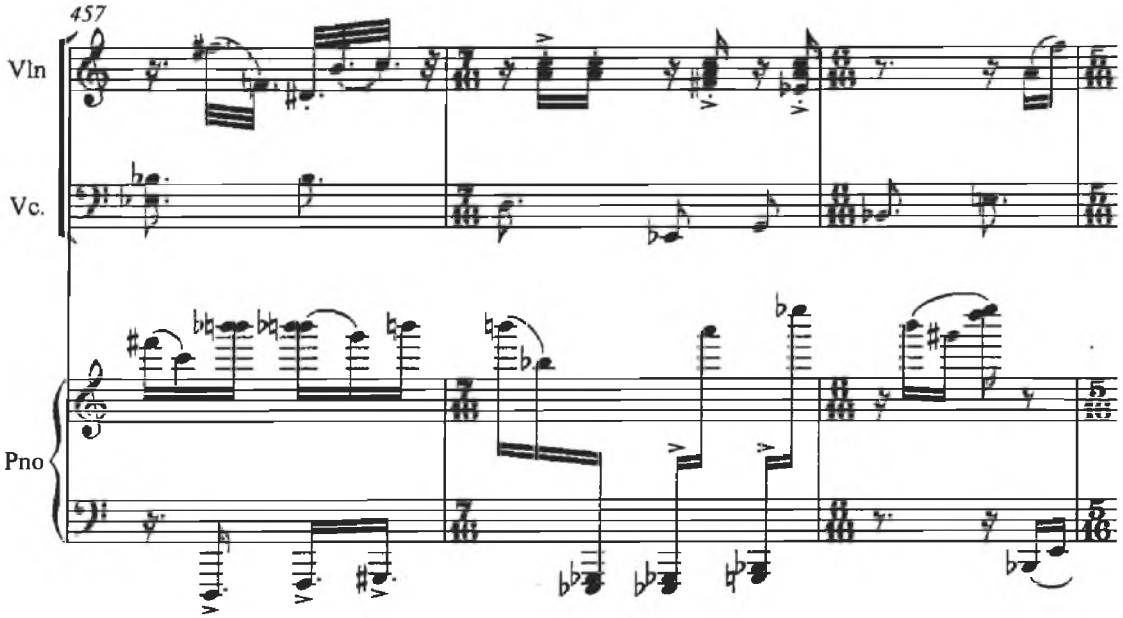

447
Vln
Vc.
Pno

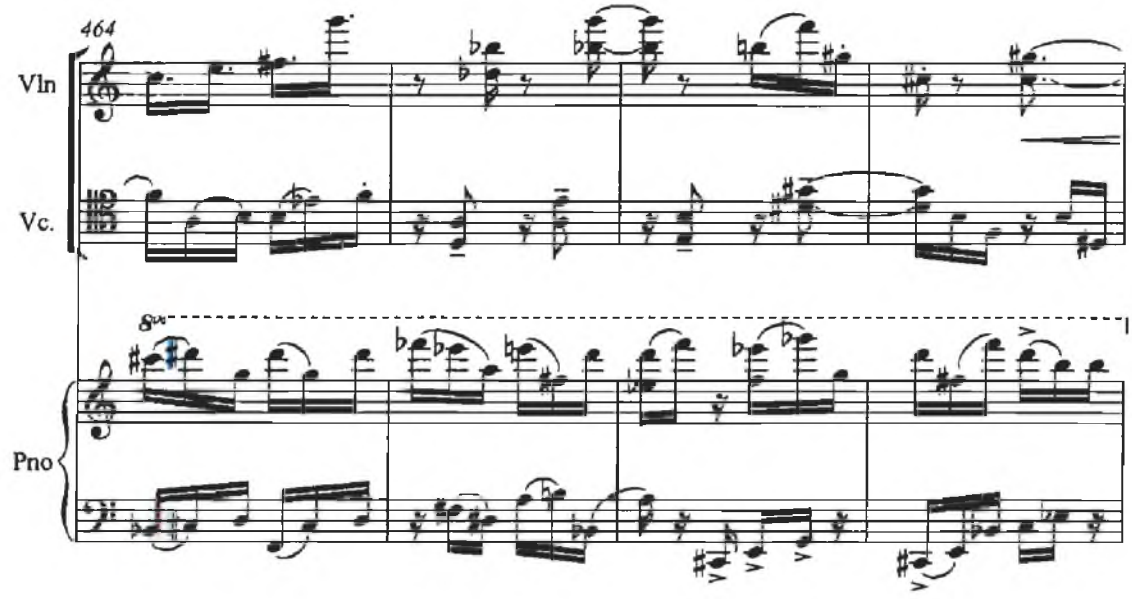

448
Vln
Vc.
Pno

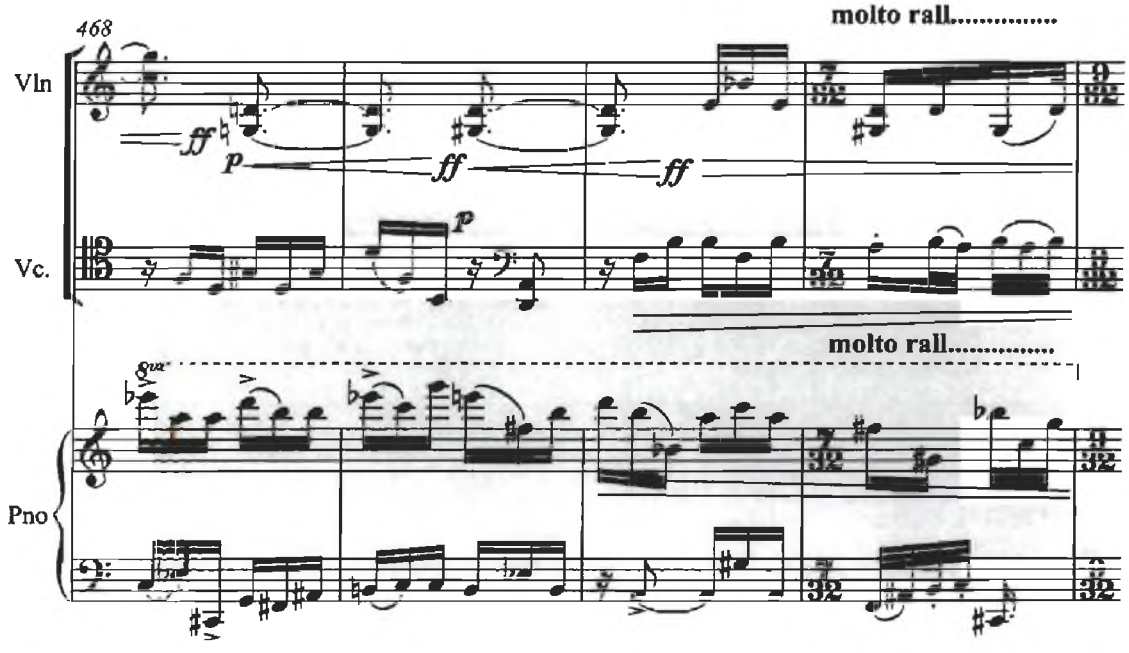

450
arco
Vln
Vc.
Pno
p
arco
pizz.
sub f
sub f

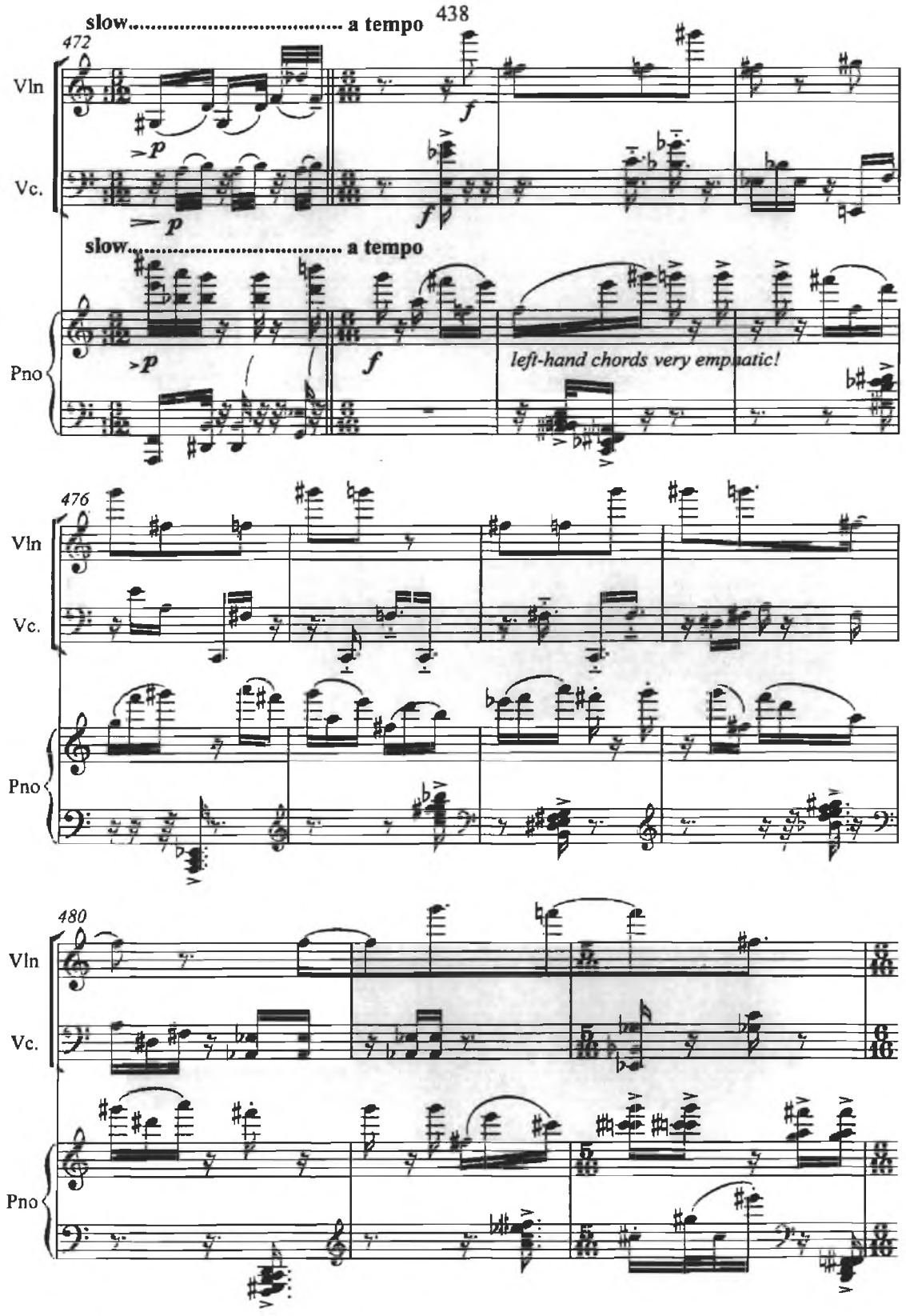

453
pizz.
arco
Vln
Vc.
Pno
f

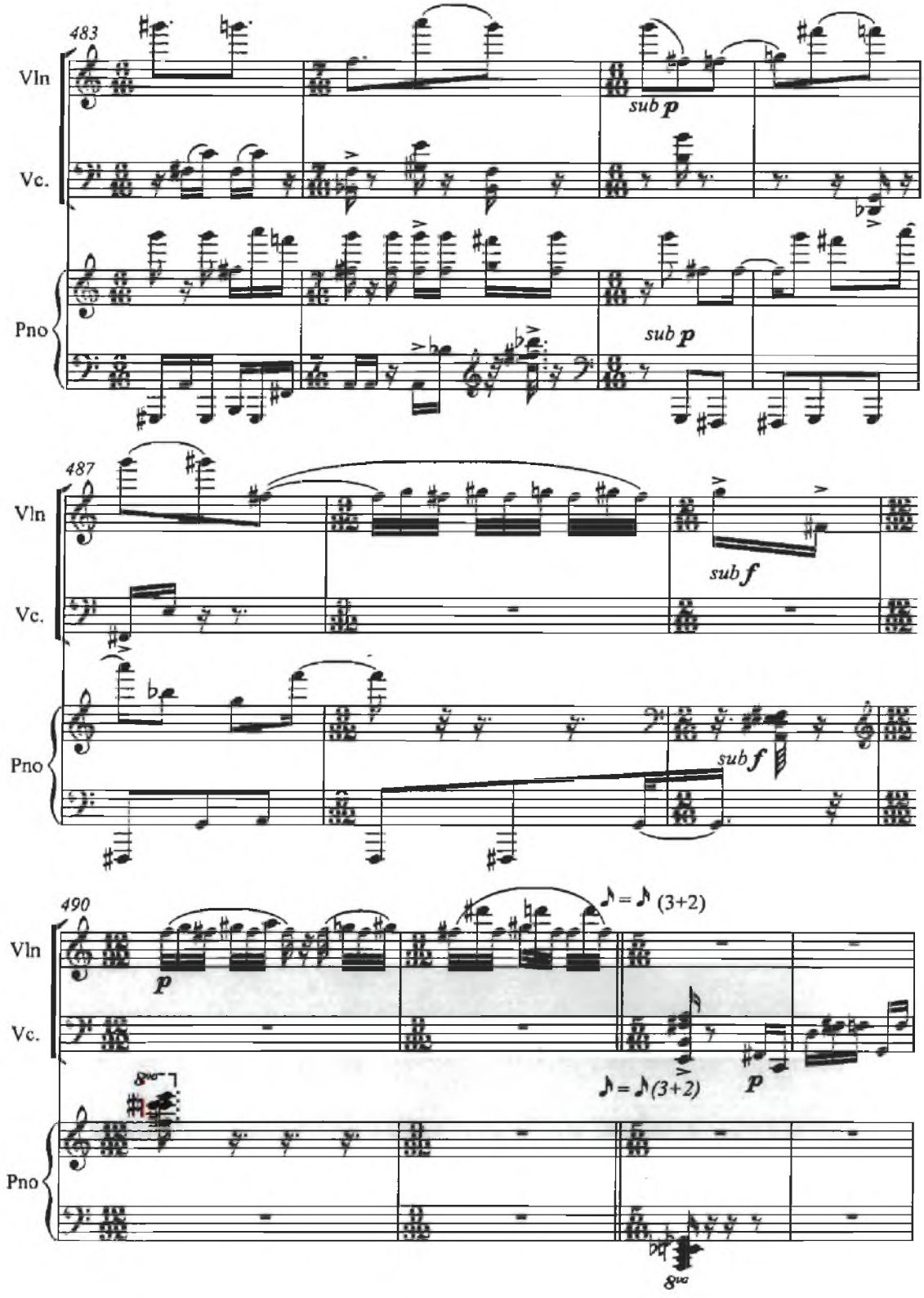

460
Vln
Vc.
arco
8va
Pno

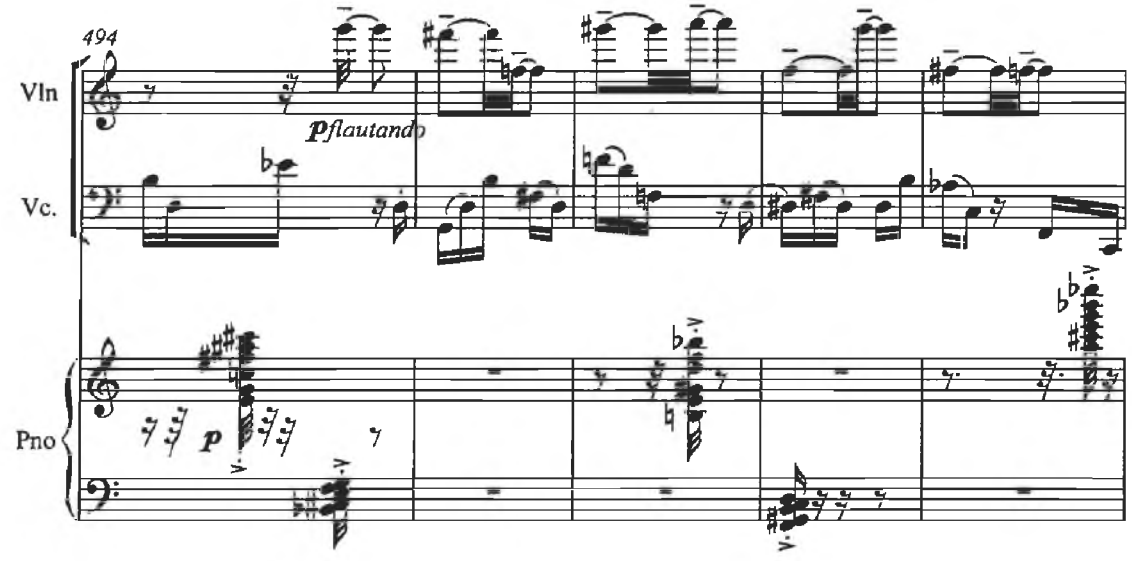

457
Vln
Vc.
Pno

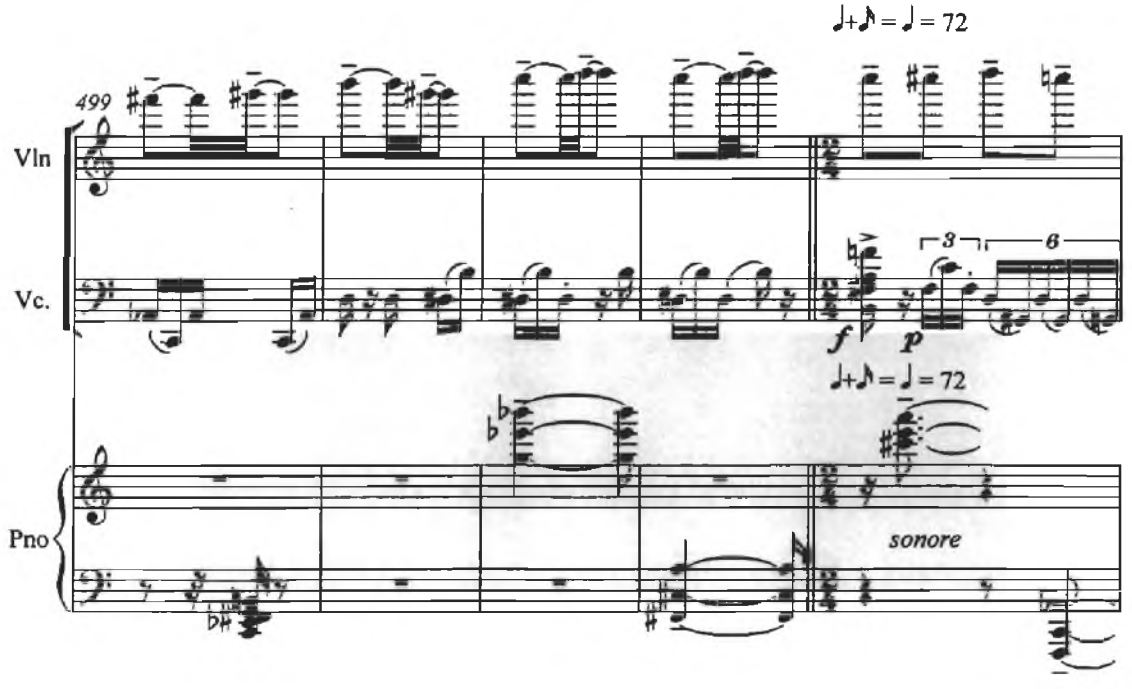

464
Vln
Vc.
8va
Pno

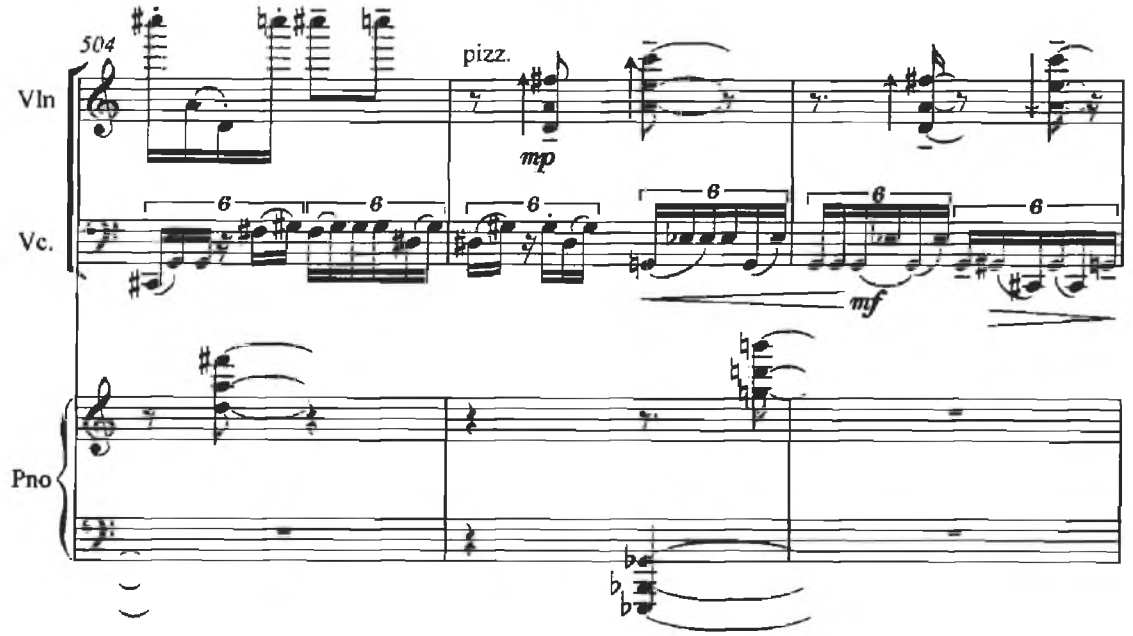

468
molto rall.....
Vln
ff
p
ff
ff
Vc.
p
molto rall.....
8va
Pno

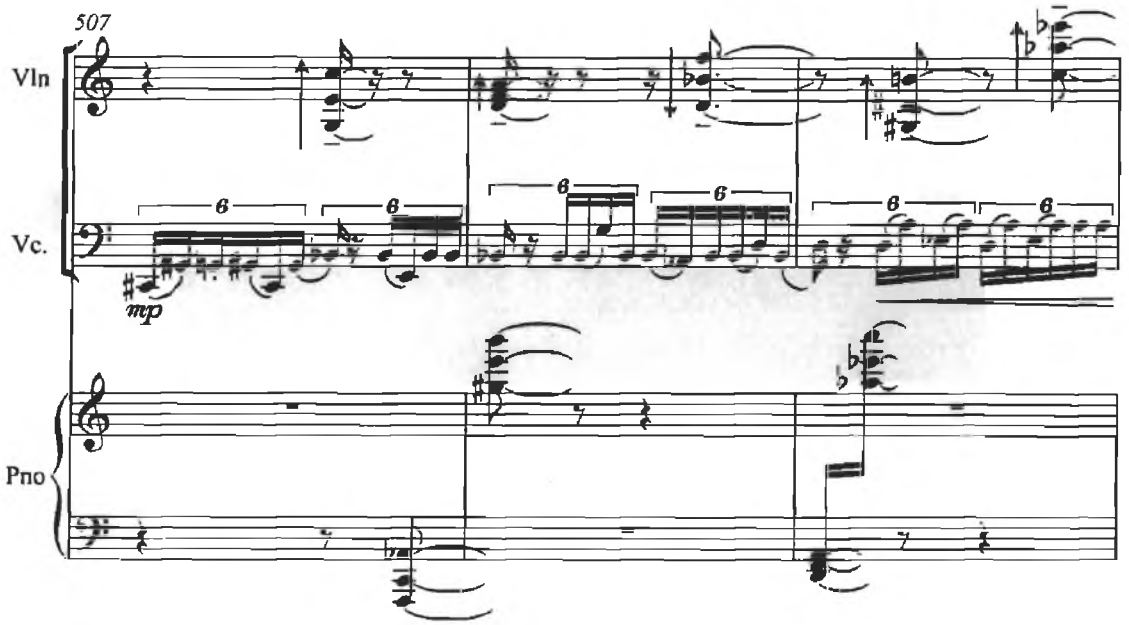

slow..... a tempo
472
Vln
Vc.
Pno
slow..... a tempo
left-hand chords very emphatic!
476
480

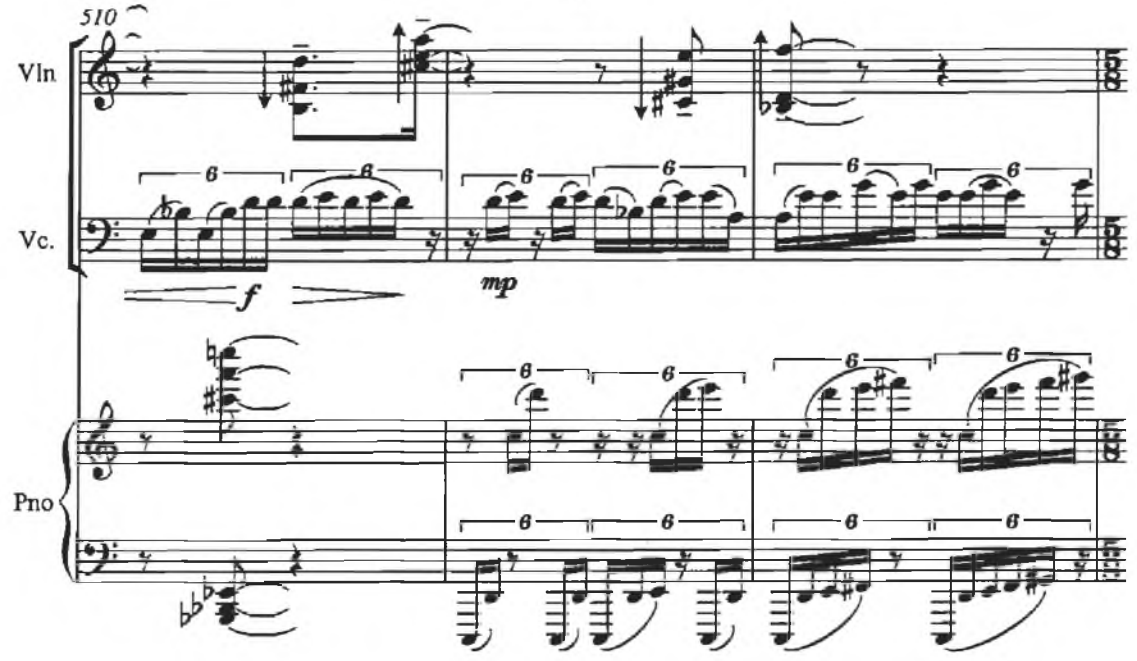

483
Vln
Vc.
Pno
sub p
sub p
487
Vln
Vc.
Pno
sub f
sub f
490
Vln
Vc.
Pno
p
♪ = ♪ (3+2)
♪ = ♪ (3+2)
p
8va
8va

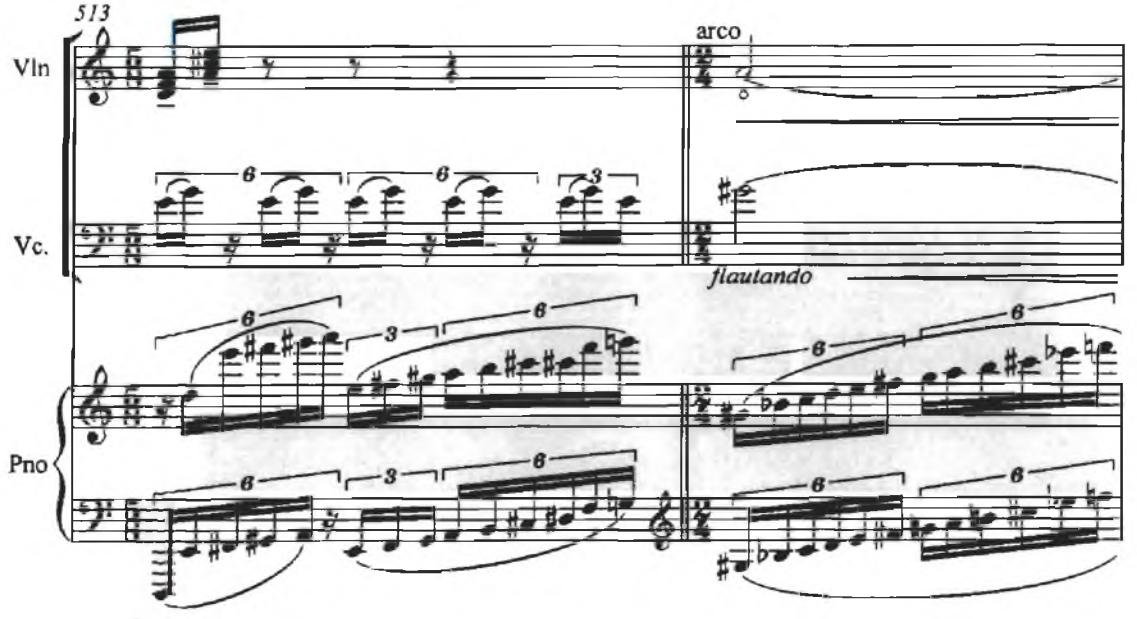

494
Vln
Vc.
Pno
pflautando
p

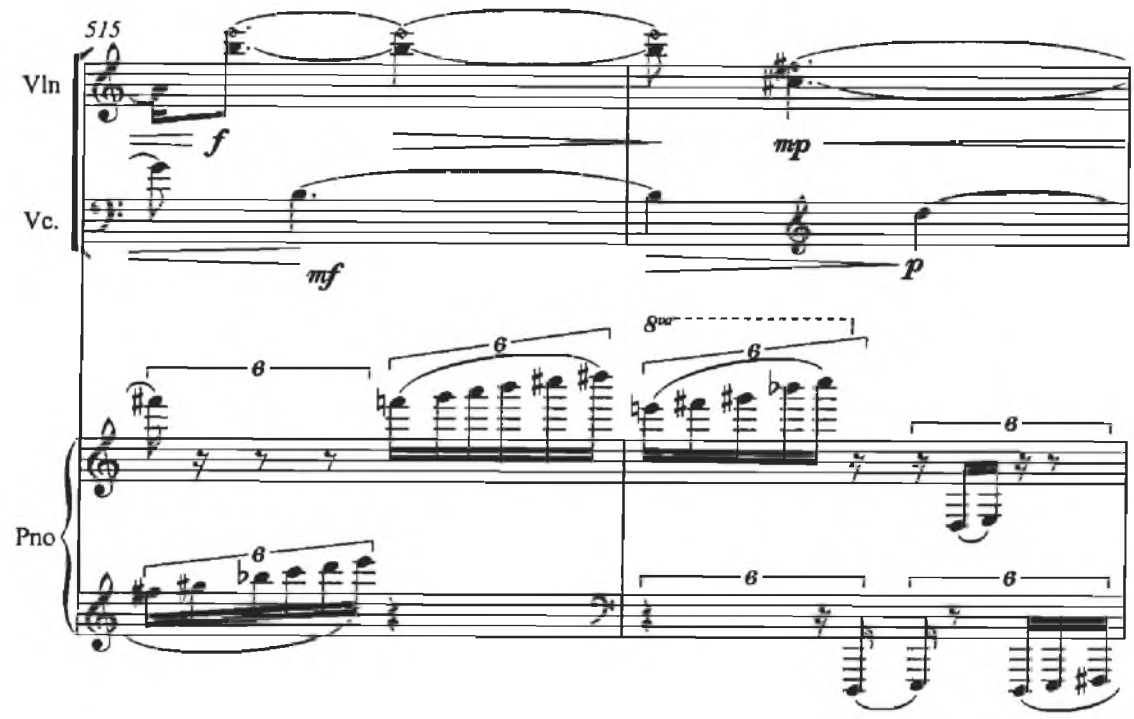

♩+♪ = ♩ = 72
499
Vln
Vc.
Pno
f
p
3
6
♩+♪ = ♩ = 72
sonore

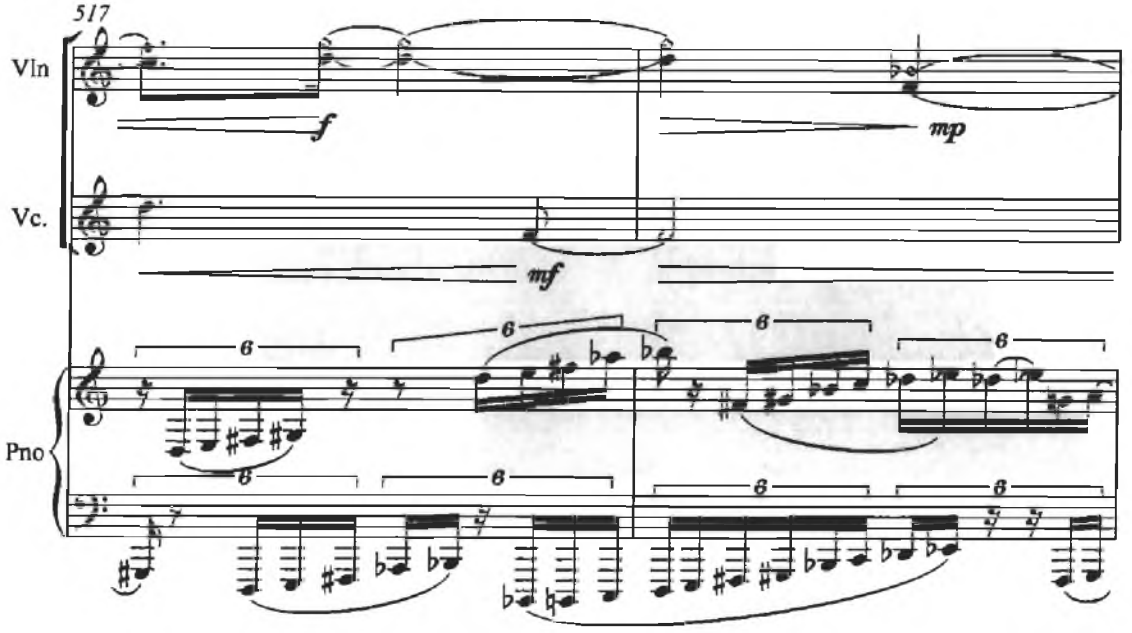

504
pizz.
Vln
Vc.
Pno
mp
mf

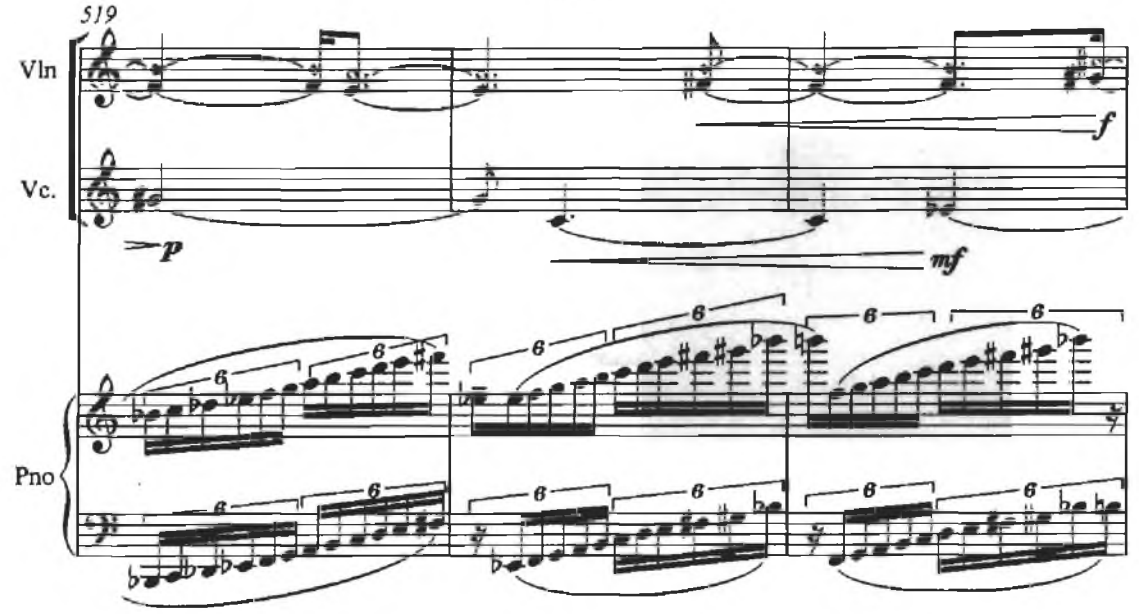

507
Vln
Vc.
Pno
mp

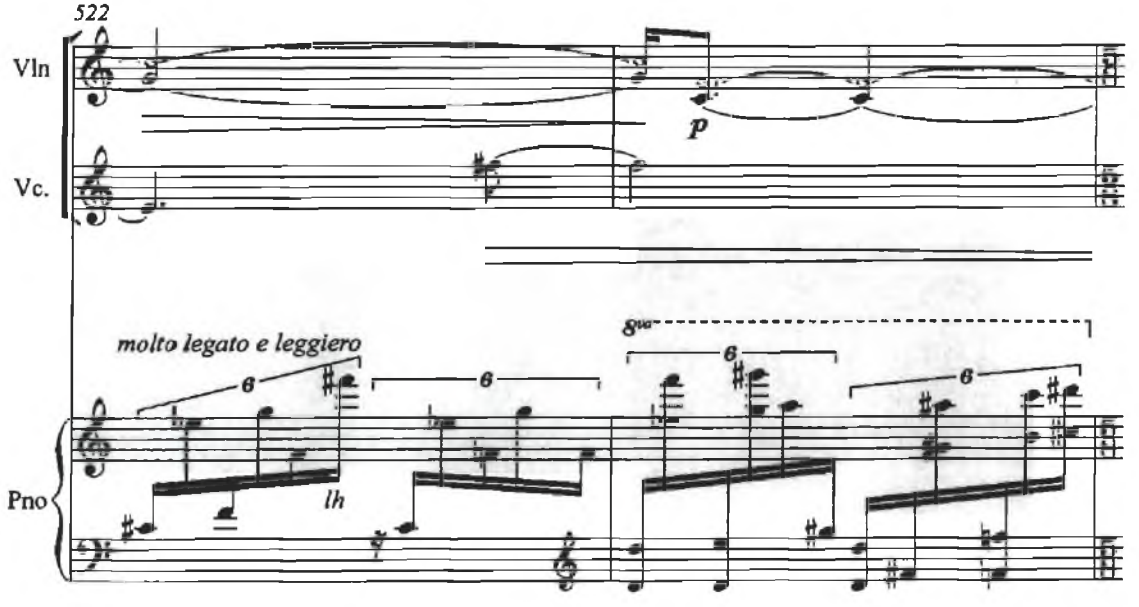

510
Vln
Vc.
Pno
f
mp

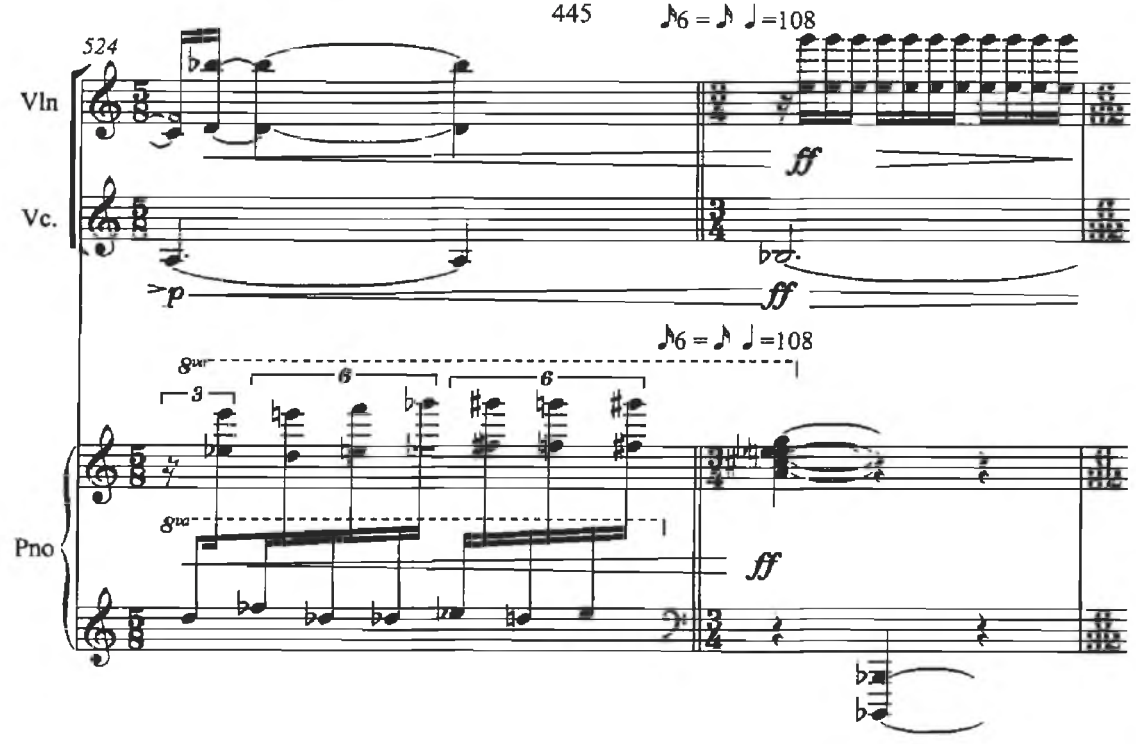

513
Vln
Vc.
Pno
arco
flautando

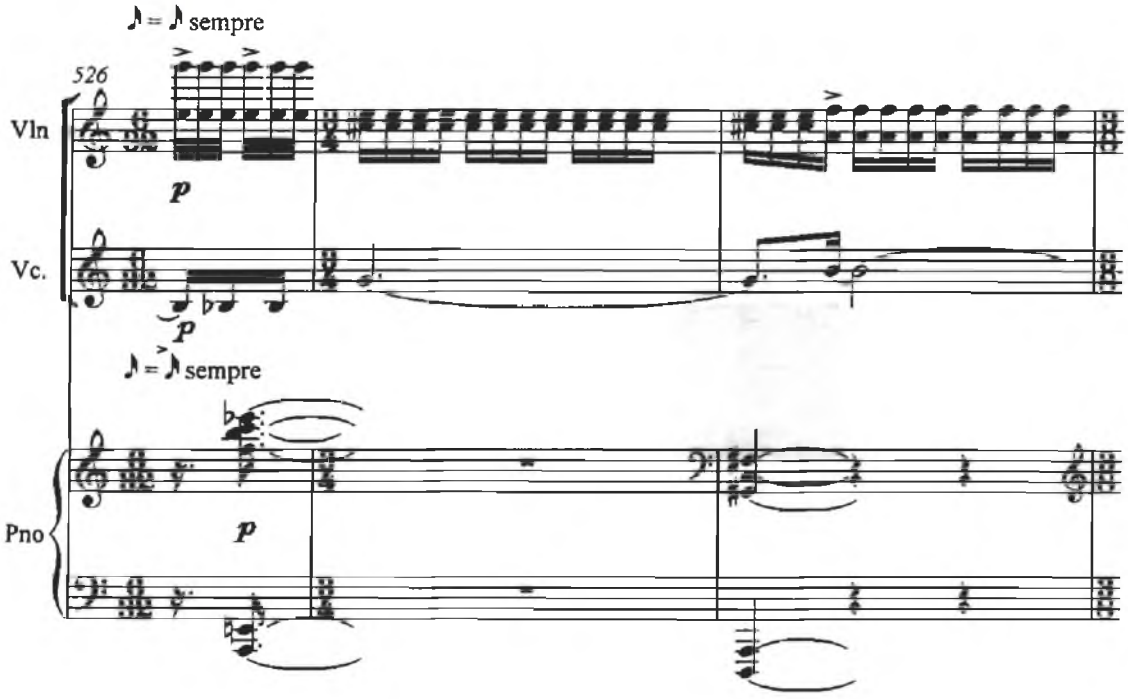

515
Vln
Vc.
Pno
f
mf
mp
p
8va

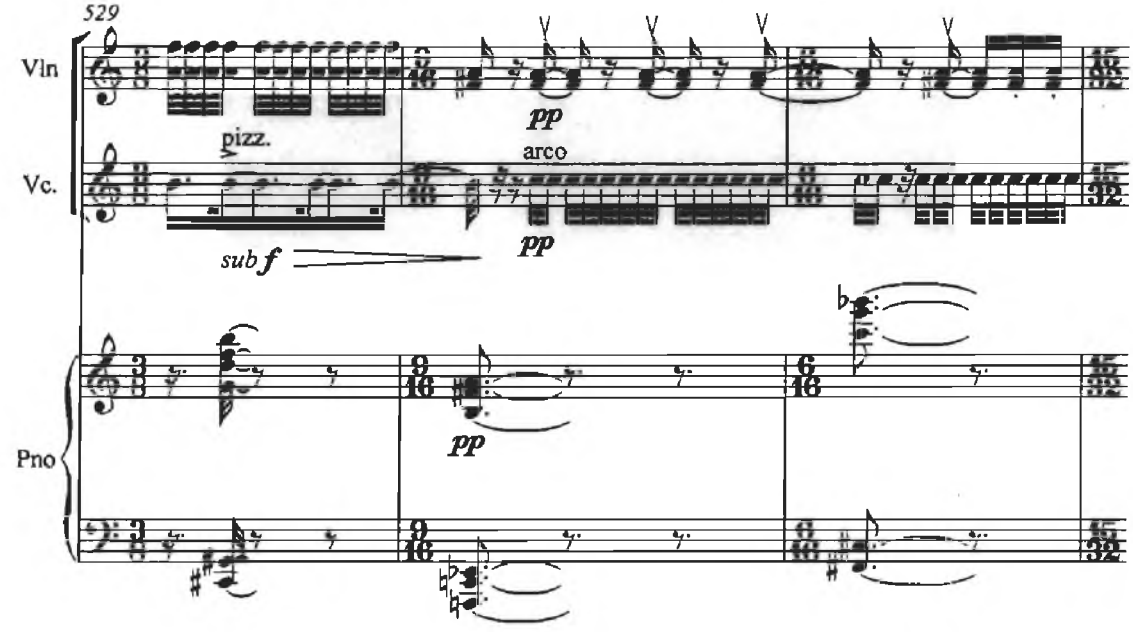

517
Vln
Vc.
Pno
f
mf
mp

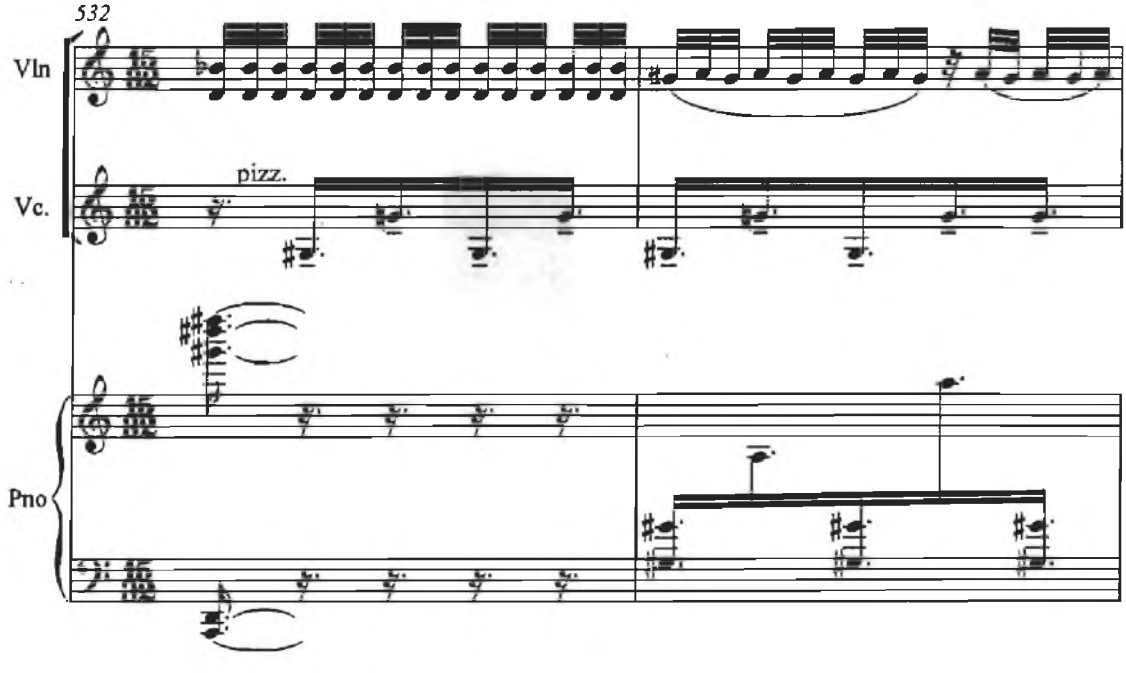

519
Vln
Vc.
Pno
p
mf
f

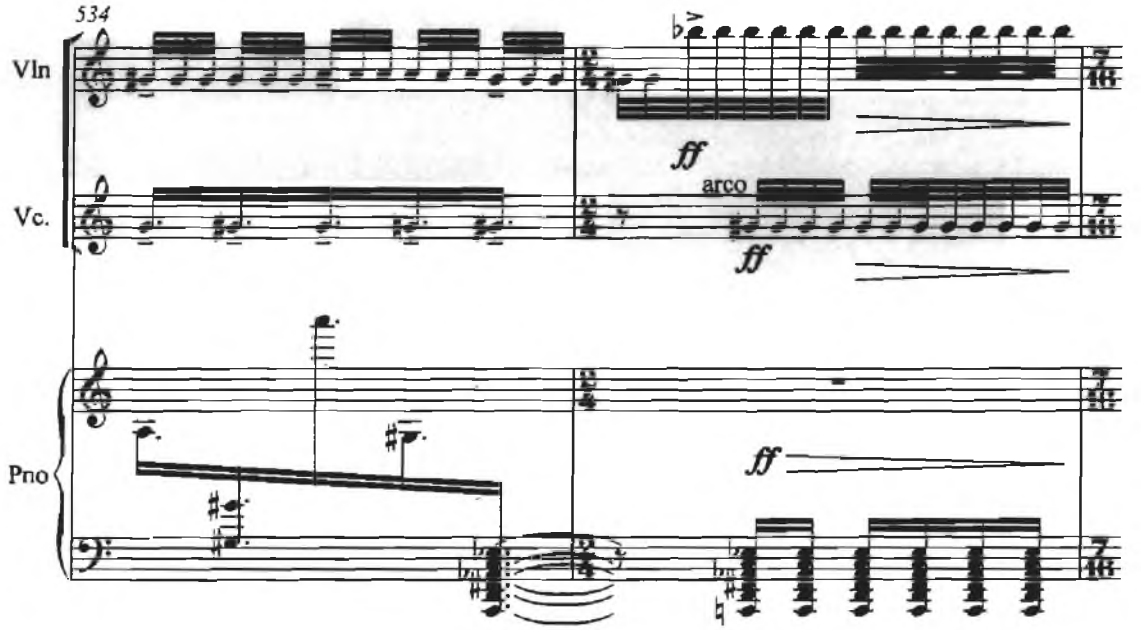

522
Vln
Vc.
Pno
p
molto legato e leggiero
lh
8va

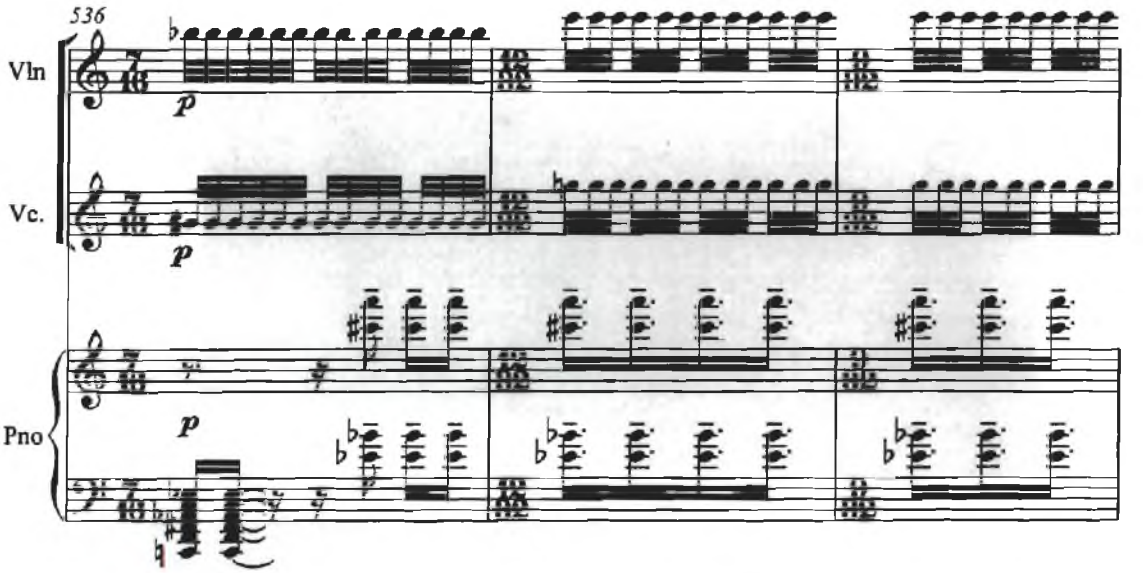

524
Vln
Vc.
Pno
♪6 = ♪ ♩=108
ff
p
8va
3
6

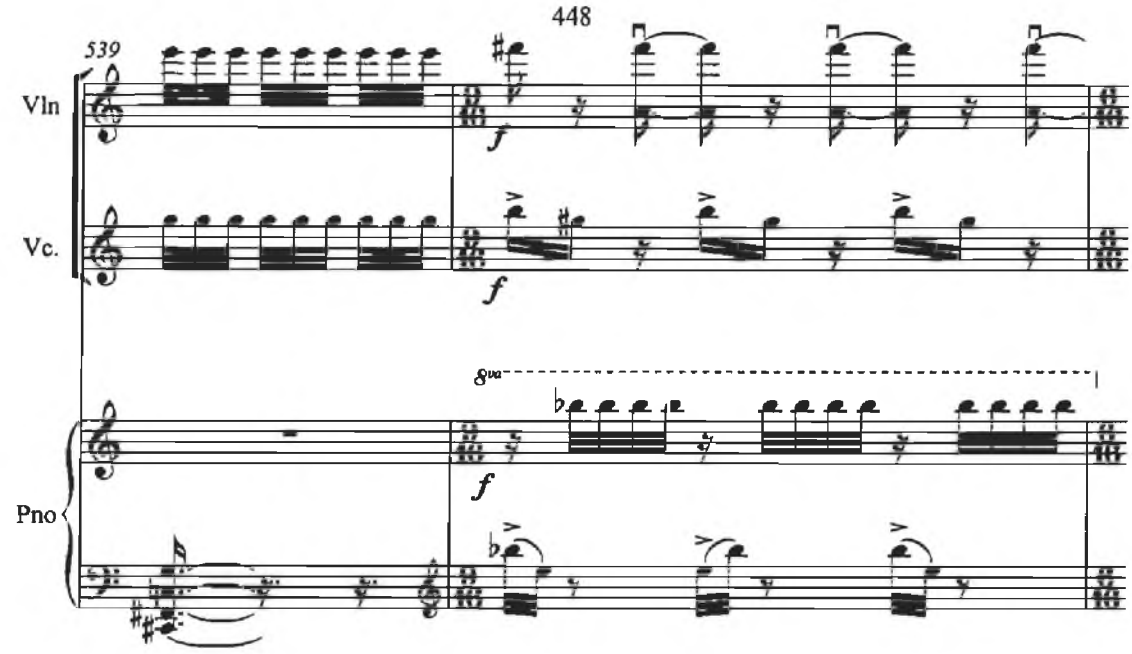

♪ = ♪ sempre
526
Vln
Vc.
Pno
p

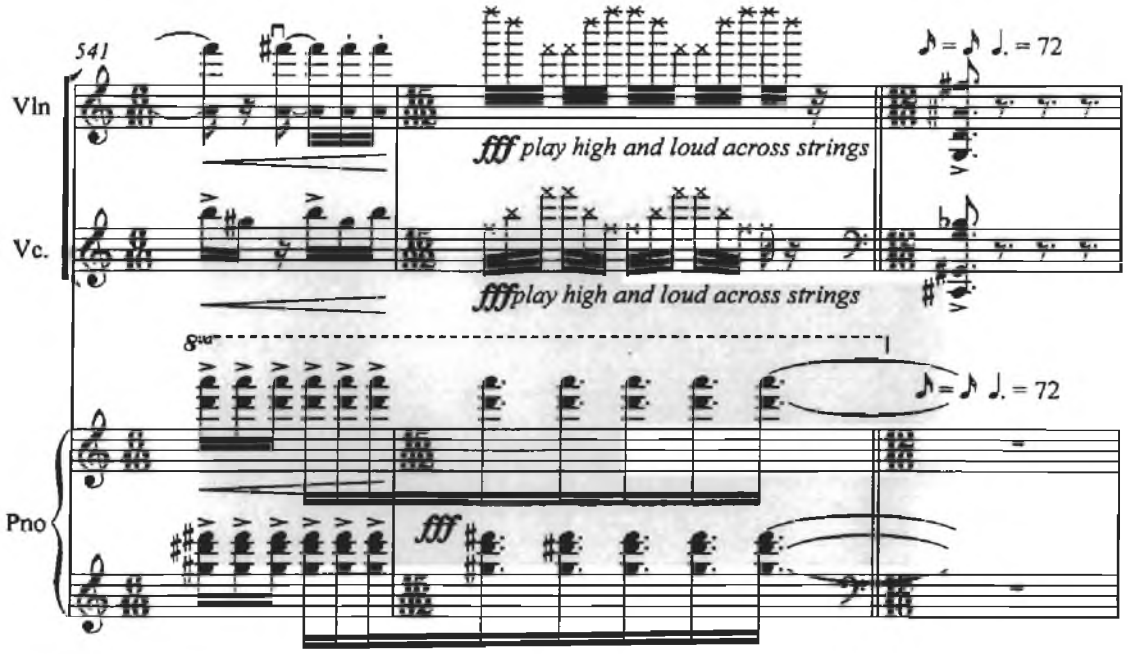

529
Vln
Vc.
Pno
pizz.
arco
pp
pp
sub f
pp

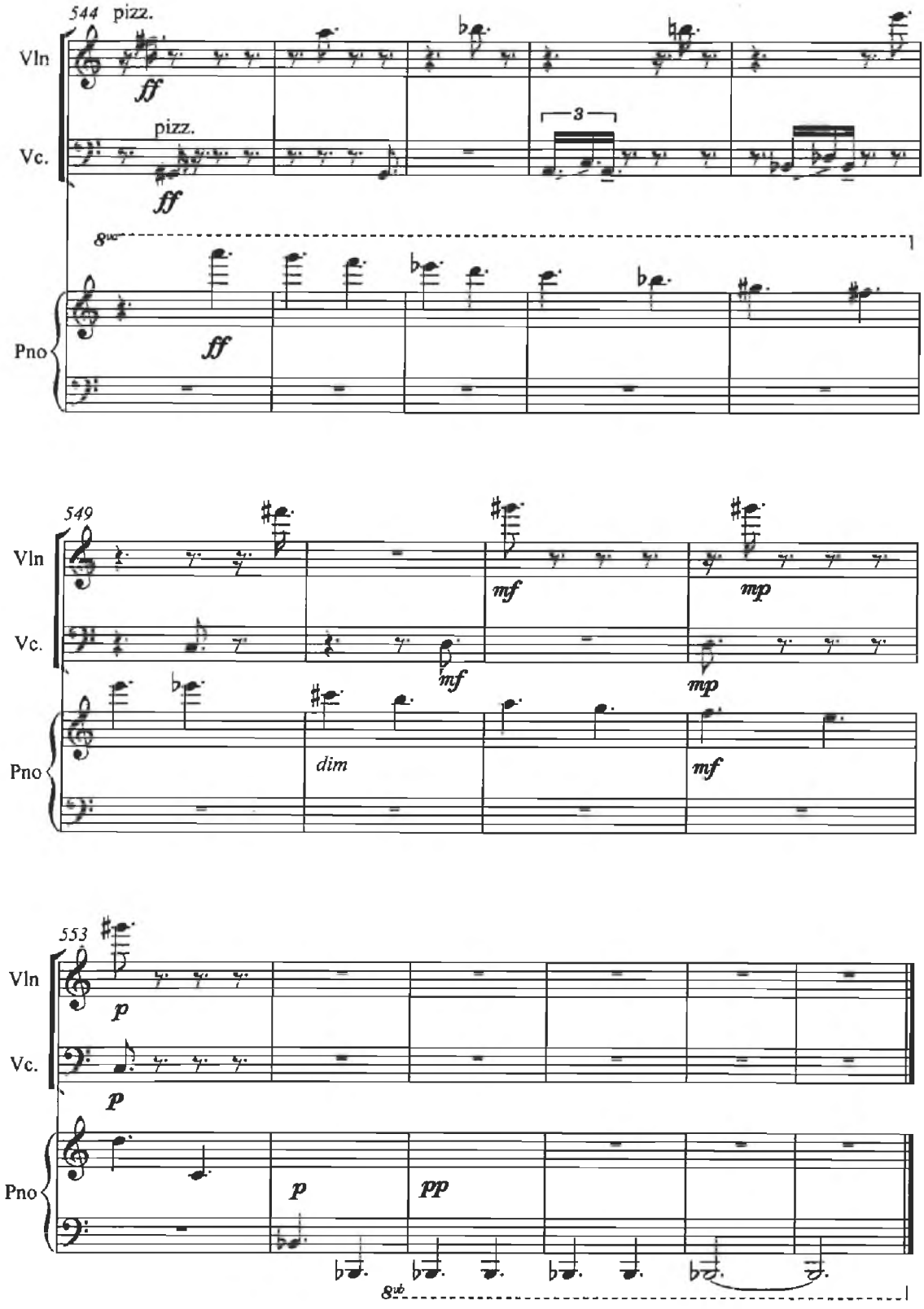

532
Vln
Vc.
Pno
pizz.


534
Vln
Vc.
Pno
ff
arco
ff
ff


536
Vln
Vc.
Pno
p
p
p


539
Vln
Vc.
Pno
f
f
8va
f


541
Vln
Vc.
Pno
fff play high and loud across strings
ffff play high and loud across strings
8va
fff
♪ = ♪ ♩. = 72
♪ = ♪ ♩. = 72


544
pizz.
Vln
Vc.
Pno
ff
pizz.
ff
3
8va
ff
549
Vln
Vc.
Pno
mf
mp
mf
mp
dim
mf
553
Vln
Vc.
Pno
p
p
p
pp
8vb

THE YOUNG ARE ALWAYS RIGHT

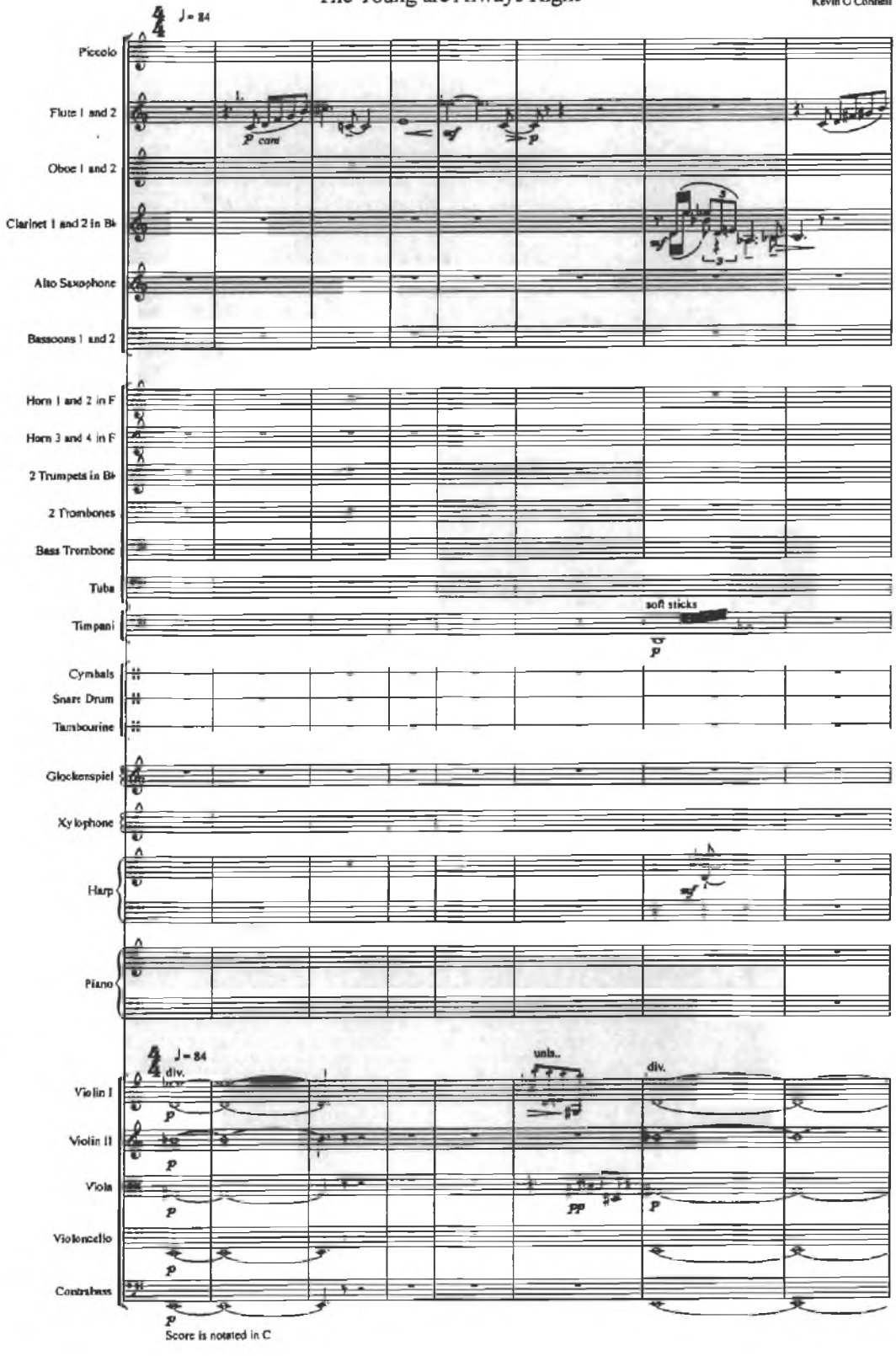
For orchestra

2006

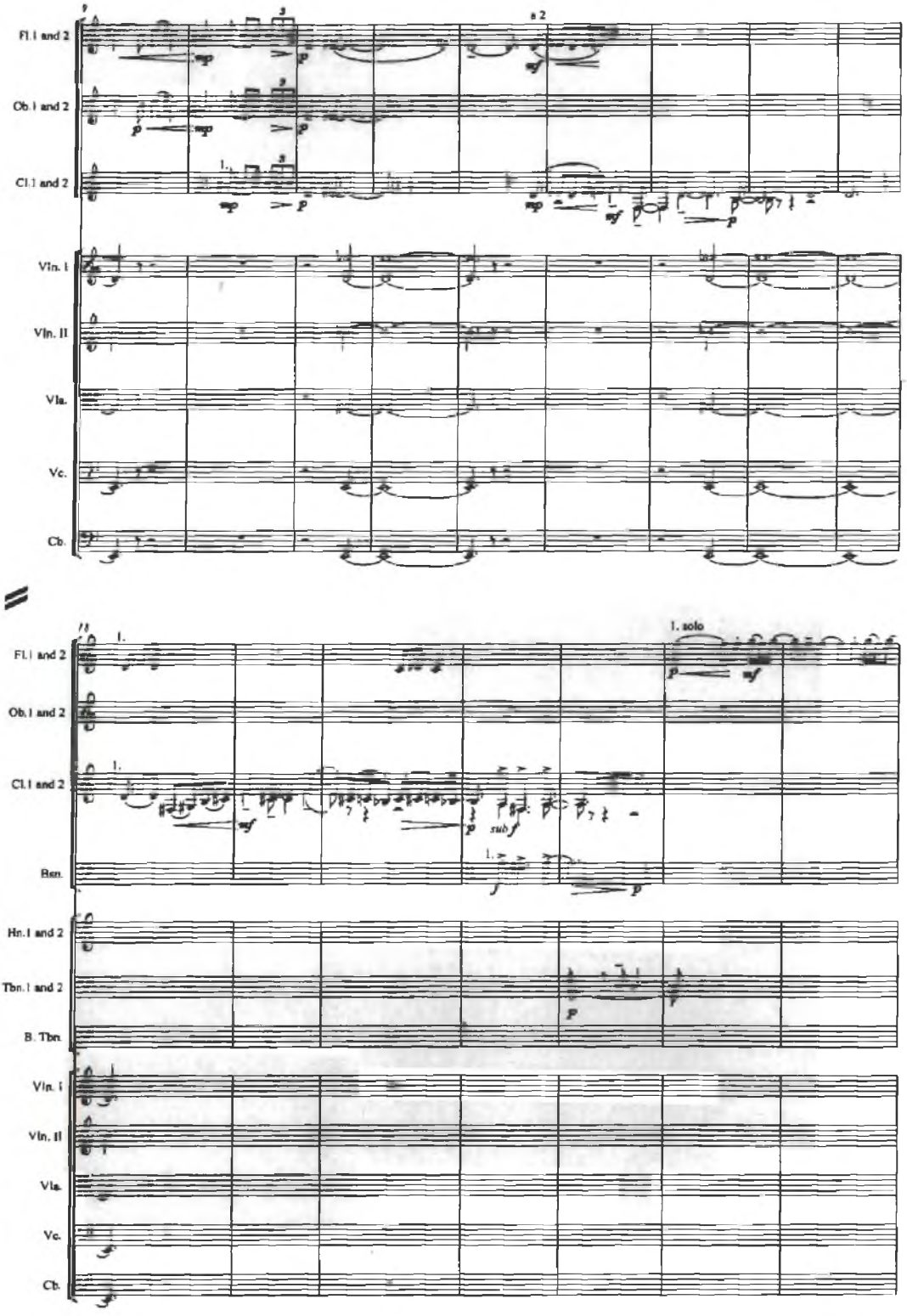
Duration 12 minutes

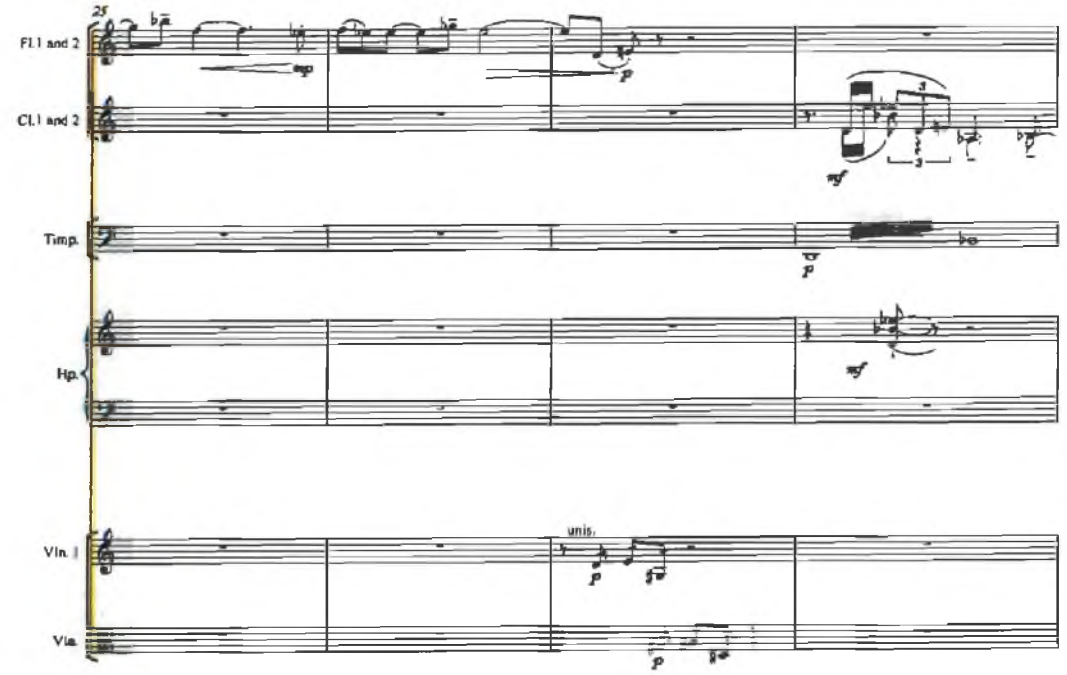
The Young are Always Right

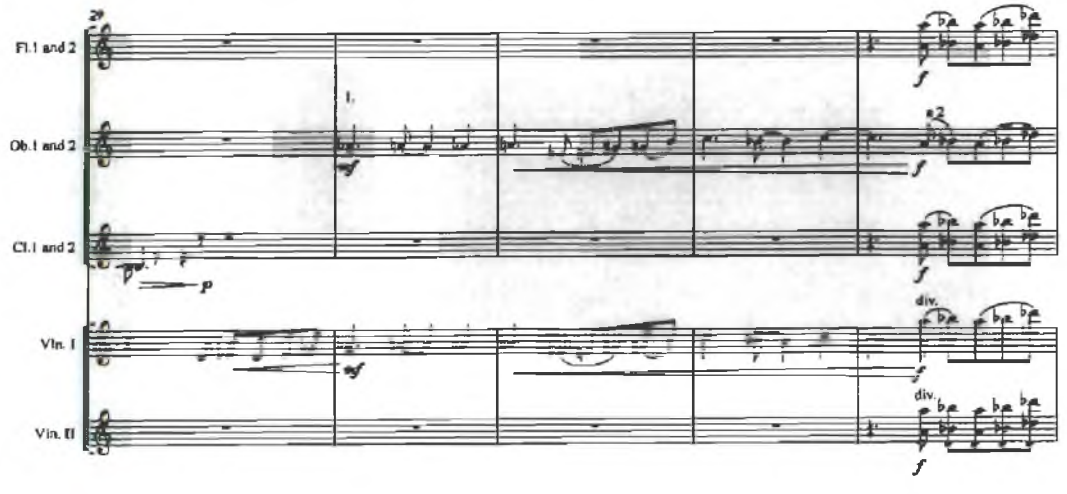
Kevin O Connell

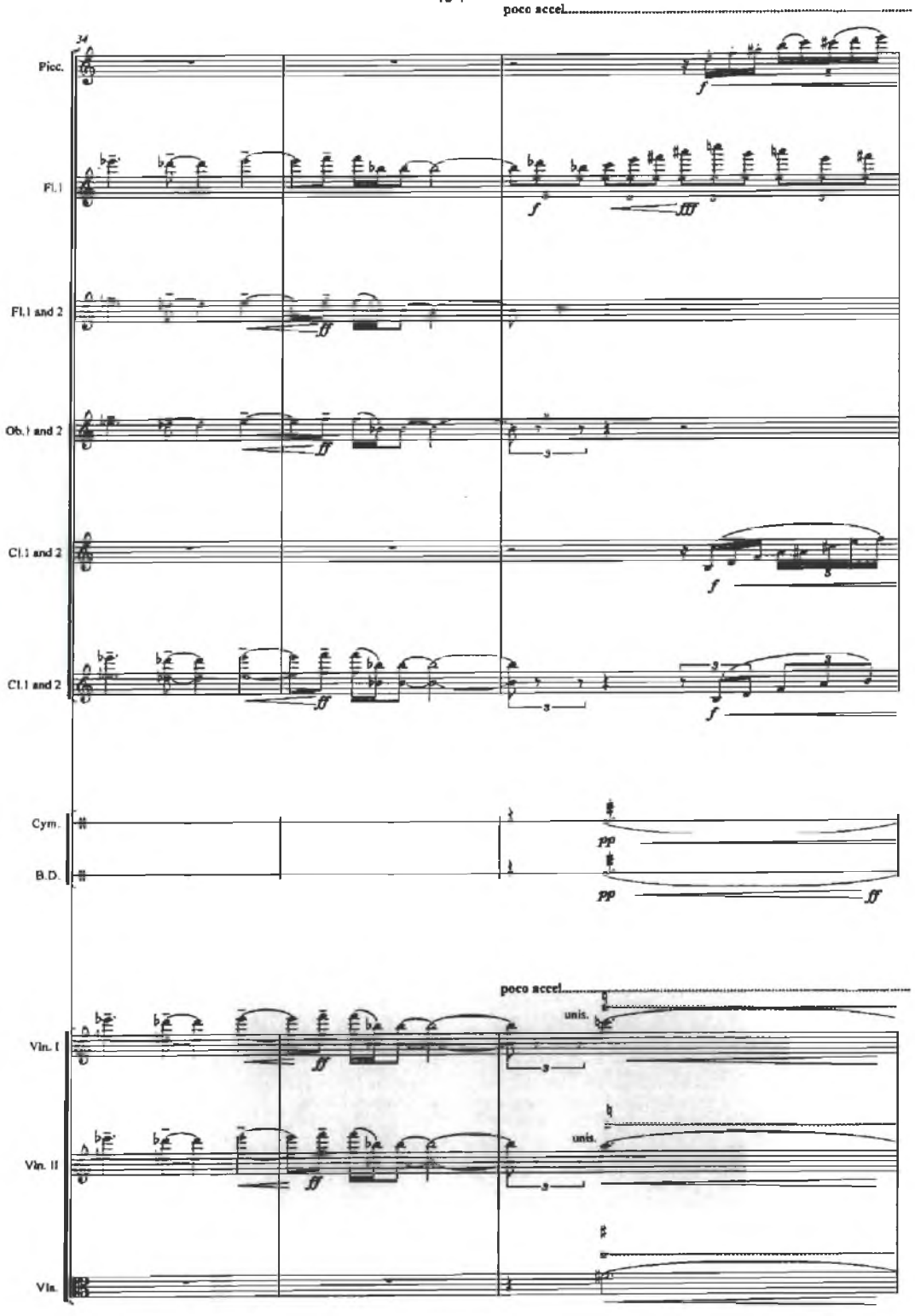


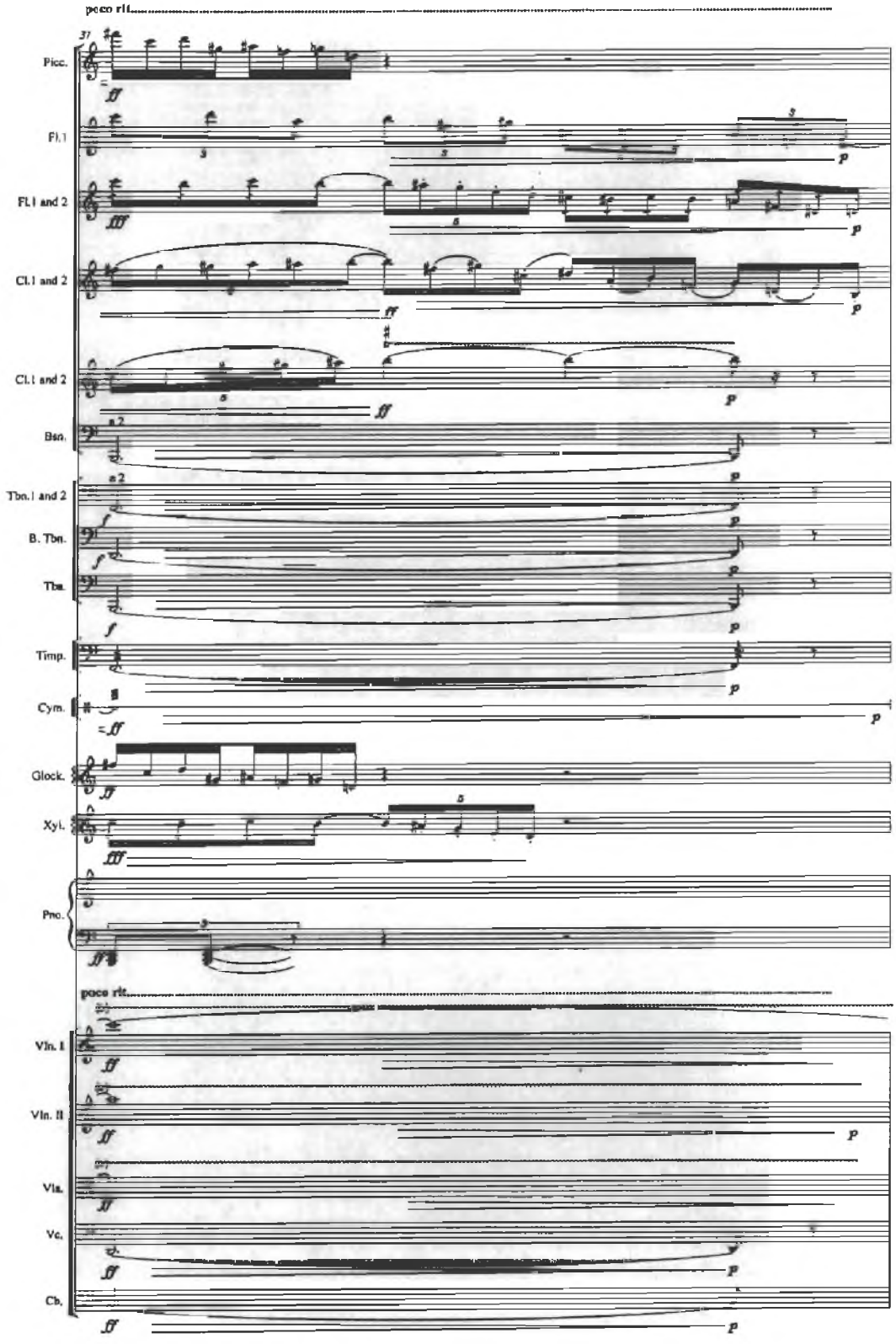
Score is notated in C

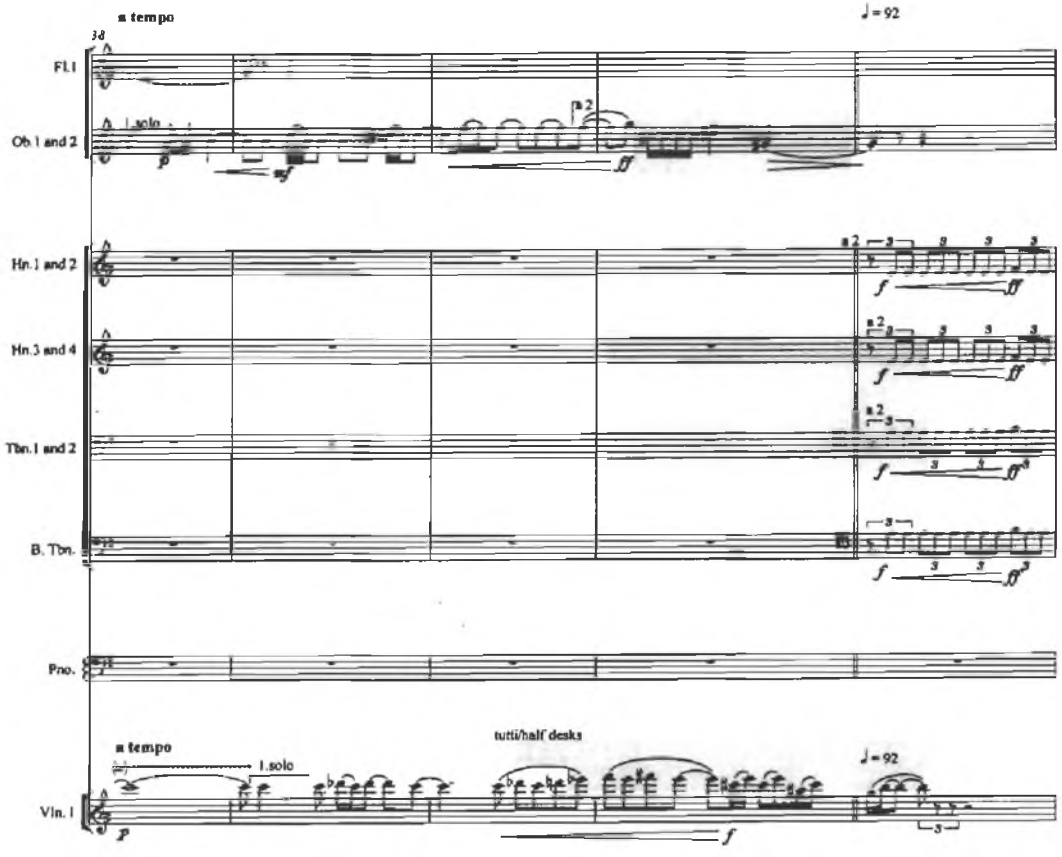

Fl. I and 2
Ob. I and 2
Cl. I and 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
1. solo
Bsn.
Hn. I and 2
Tbn. I and 2
B. Tbn.

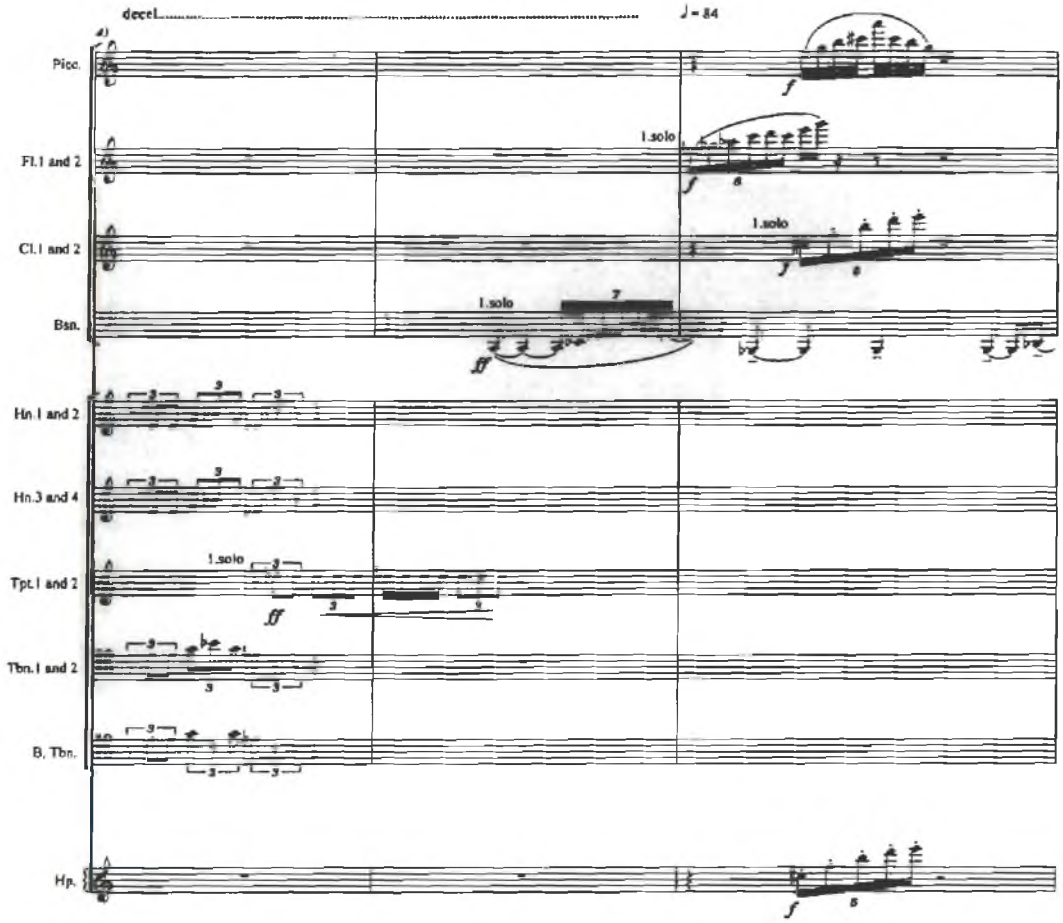

25
Fl.1 and 2
Cl.1 and 2
Timp.
Hp.
Vln. I
Vla.
unis.

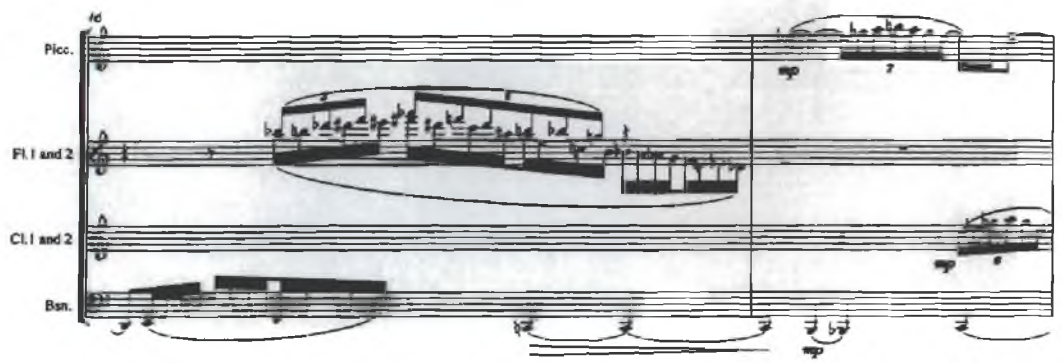

29
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Vln. I
Vln. II
I.
a2
div.
div.

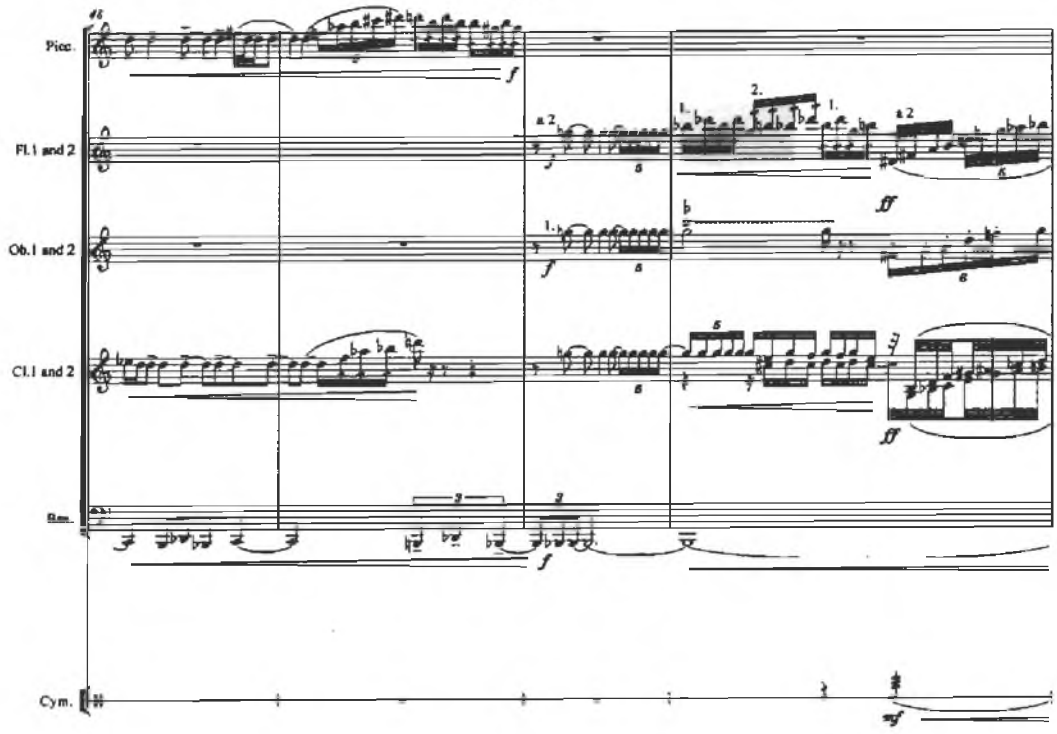

poco accel.
34
Picc.
Fl. I
Fl. I and 2
Ob. I and 2
Cl. I and 2
Cl. I and 2
Cym.
B.D.
poco accel.
unis.
Vln. I
unis.
Vln. II
Vla.

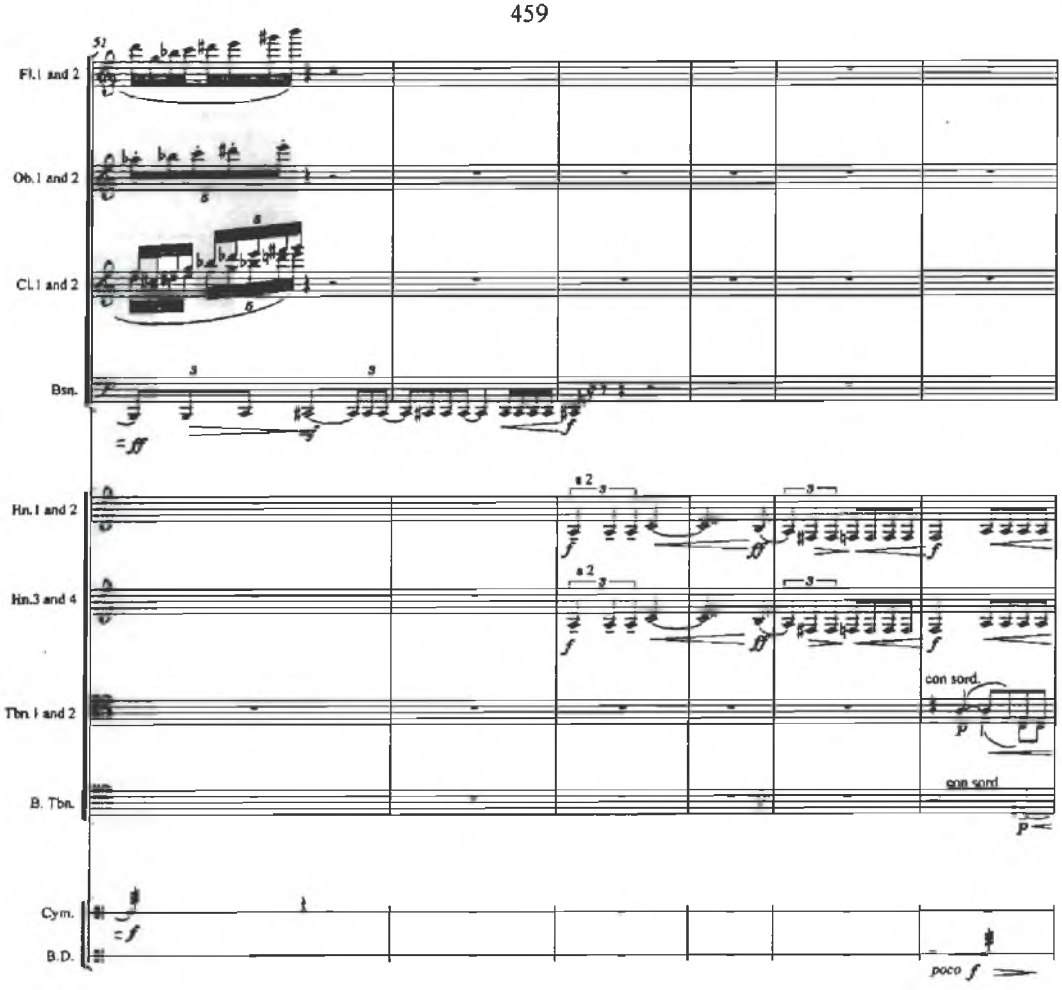

poco rit.
Picc.
Fl.1
Fl.1 and 2
Cl.1 and 2
Cl.1 and 2
Bsn.
Tbn.1 and 2
B. Tbn.
Tba.
Timp.
Cym.
Glock.
Xyl.
Pno.
poco rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.

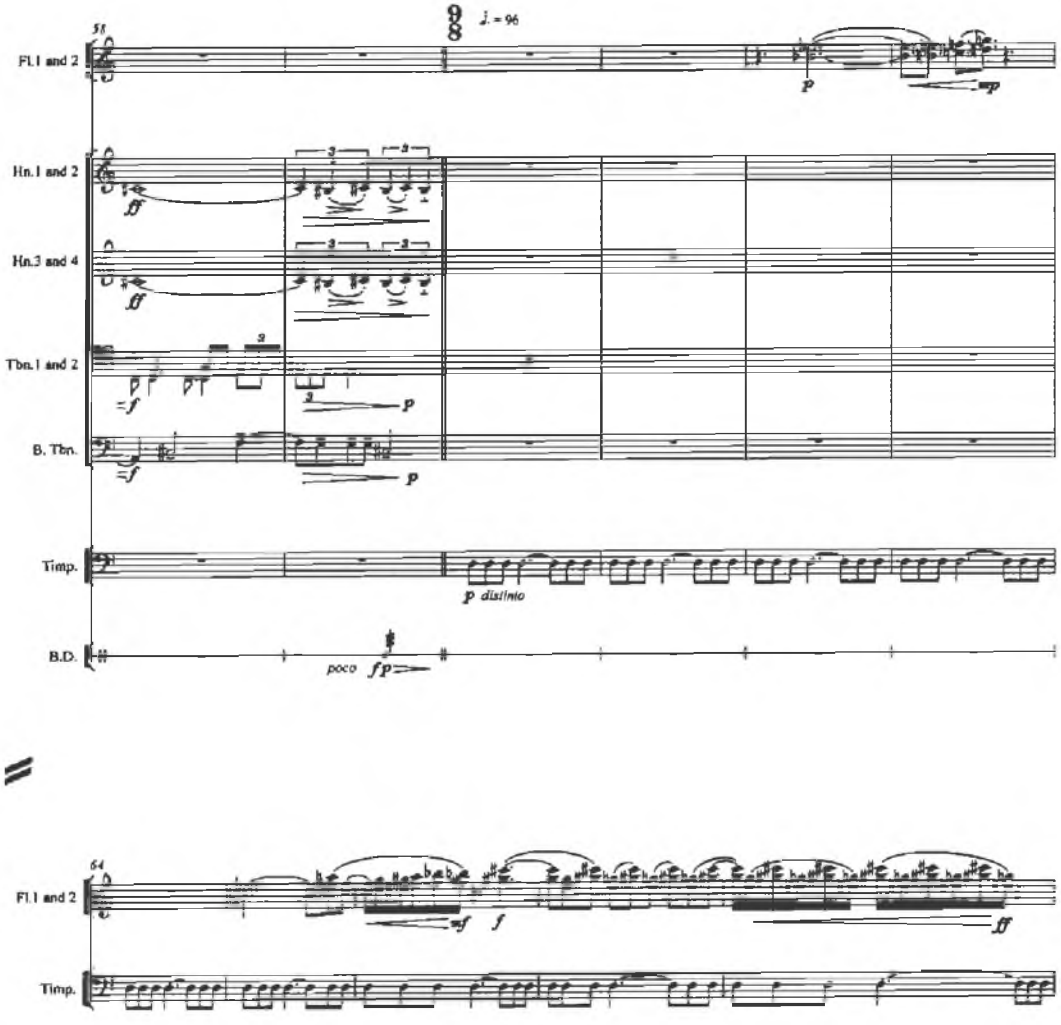

a tempo
♩= 92
Fl.1
Ob.1 and 2
1.solo
a 2
Hn.1 and 2
Hn.3 and 4
Tbn.1 and 2
B. Tbn.
Pno.
a tempo
1.solo
tutti/half desks
♩= 92
Vln. 1

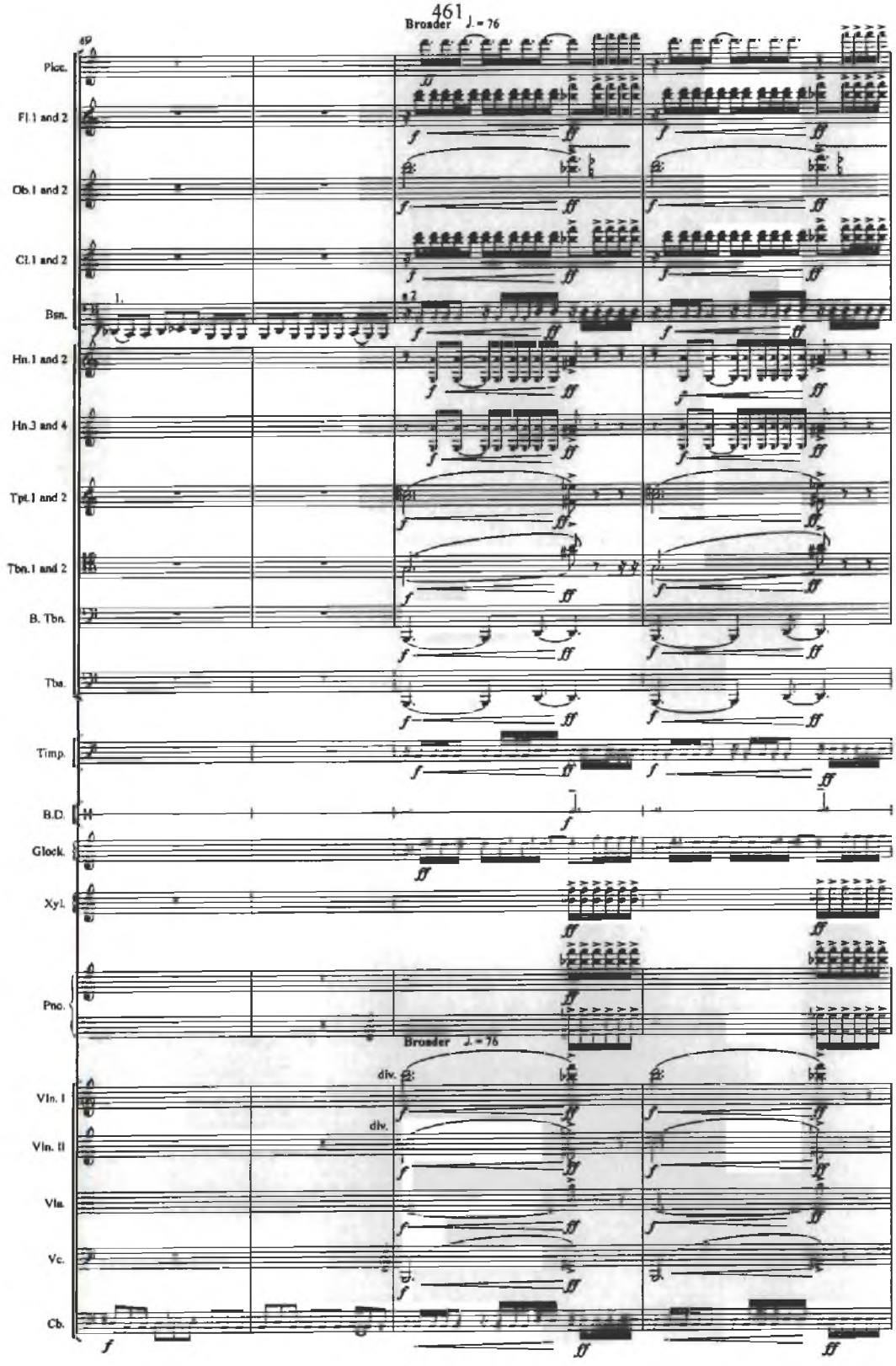

decel.
♩= 84
Picc.
Fl.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Hp.
1.solo
1.solo
1.solo
1.solo
ff
ff
f
f
f

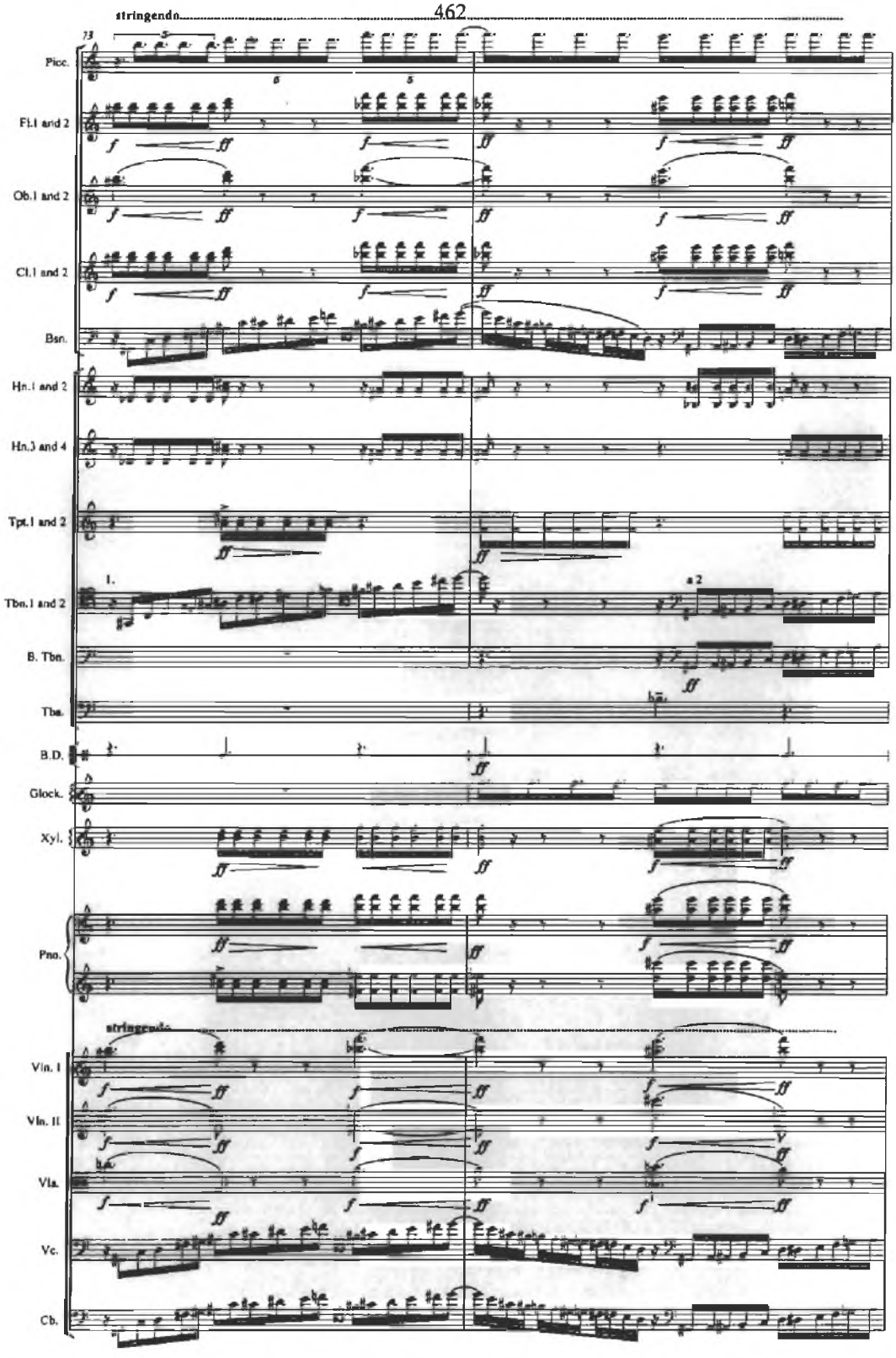

Picc.
Fl.1 and 2
Cl.1 and 2
Bsn.
mp
mp
mp

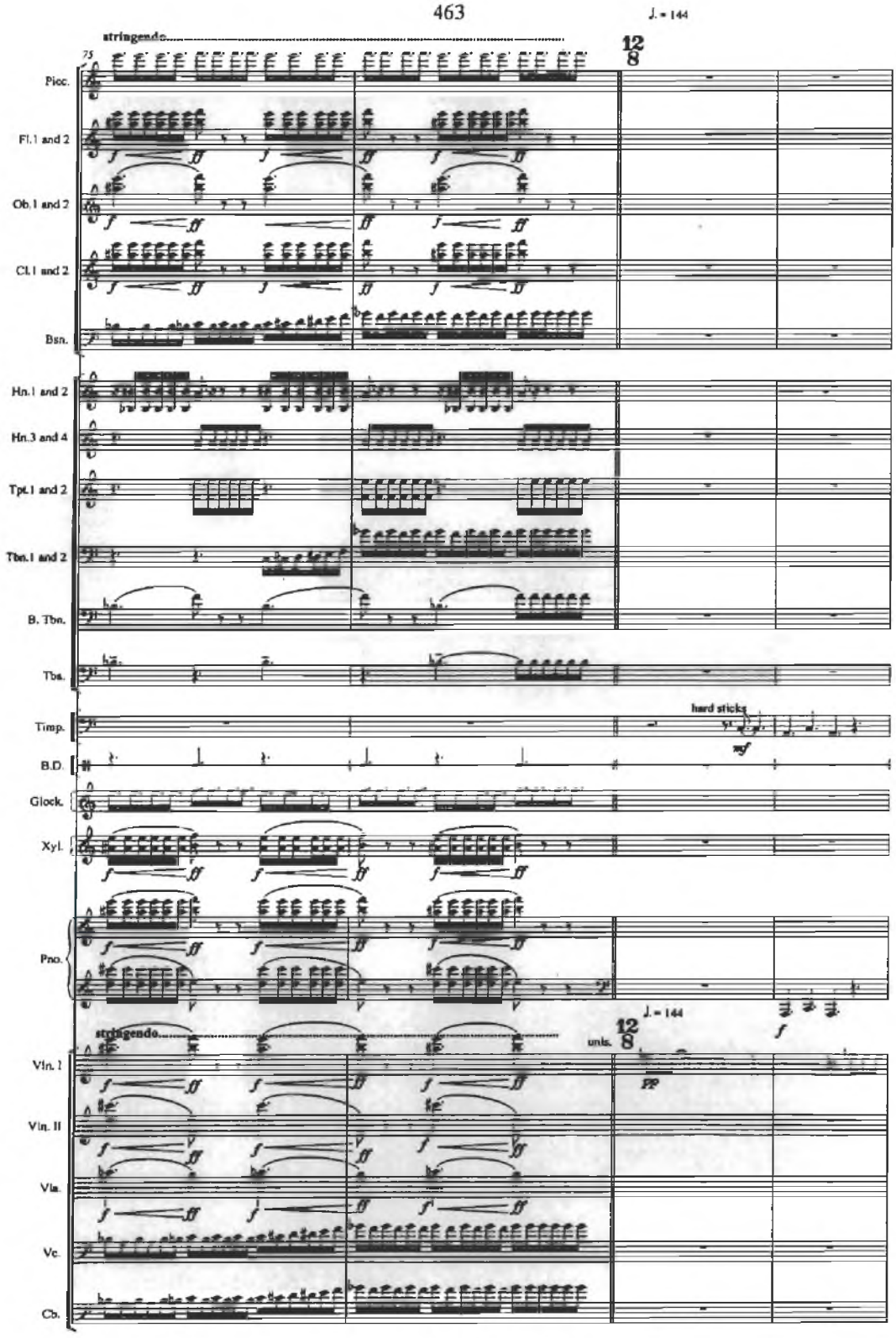

Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Cym.
a 2
1.
2.
f
ff
mf

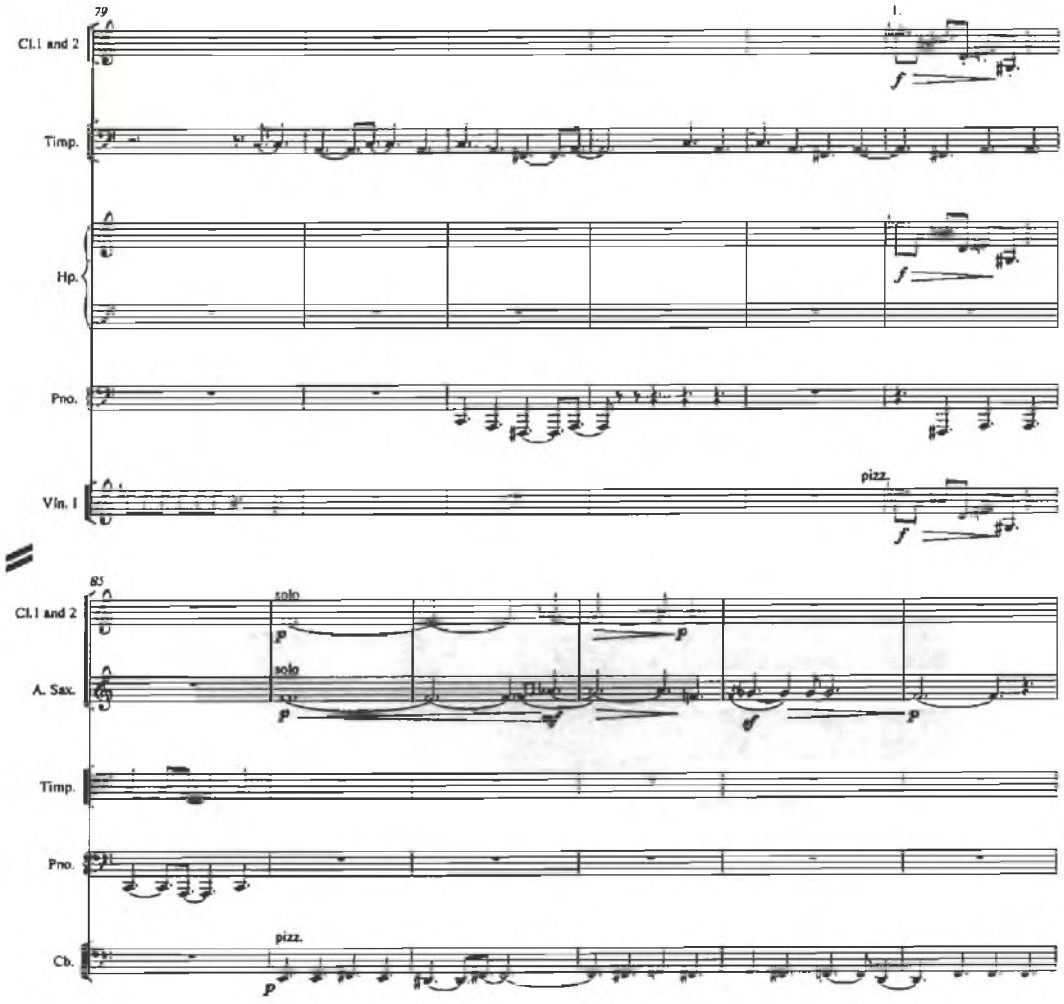

51
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Hn.3 and 4
Tbn.1 and 2
B. Tbn.
Cym.
B.D.
a 2
con sord.
con sord.
poco f

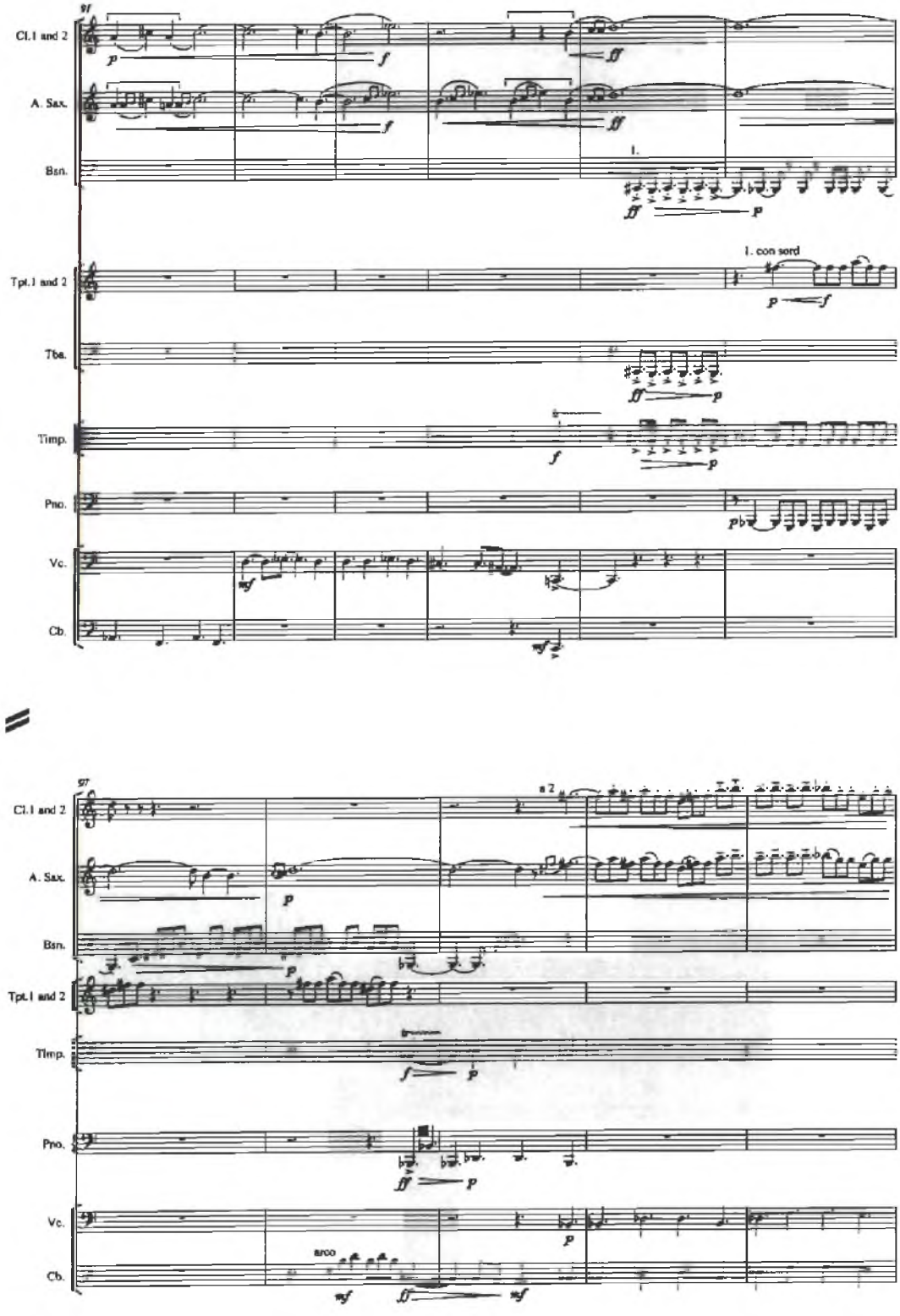

51
♩. = 96
Fl.1 and 2
Hn.1 and 2
Hn.3 and 4
Tbn.1 and 2
B. Tbn.
Timp.
B.D.
p distinto
poco
64
Fl.1 and 2
Timp.

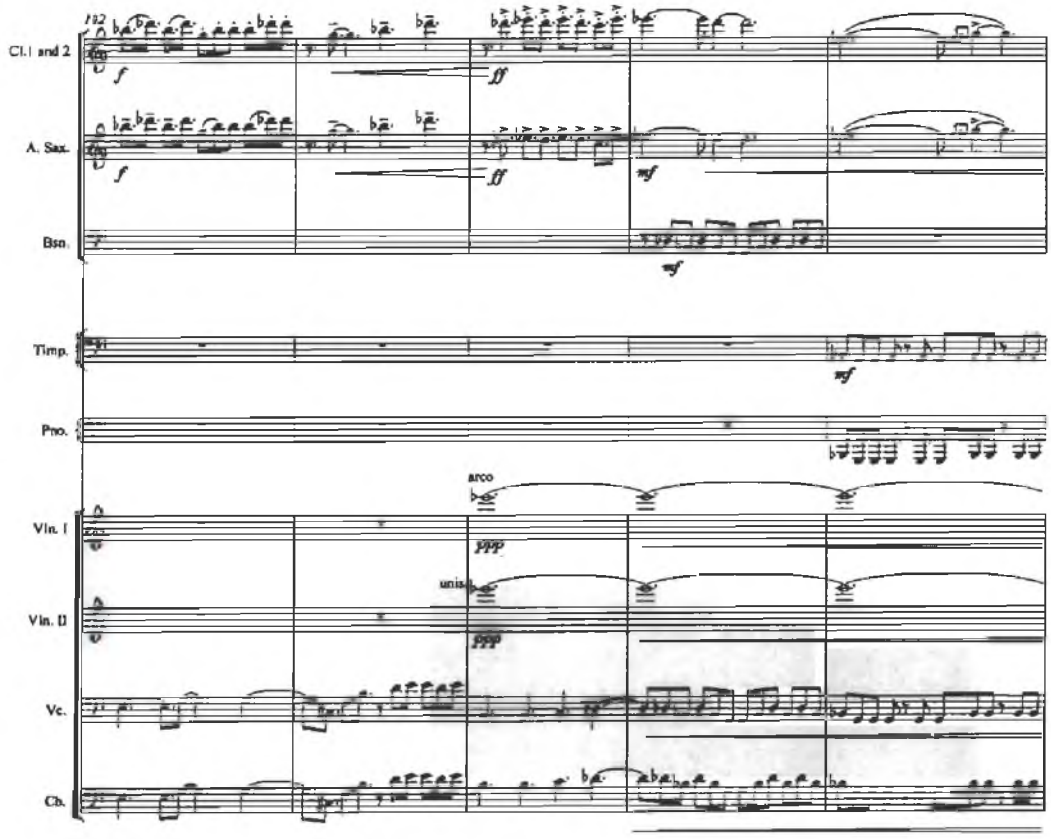

Broader ♩. = 76
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
Timp.
B.D.
Glock.
Xyl.
Pno.
Broader ♩. = 76
div.
Vln. I
div.
Vln. II
Vla.
Vc.
Cb.

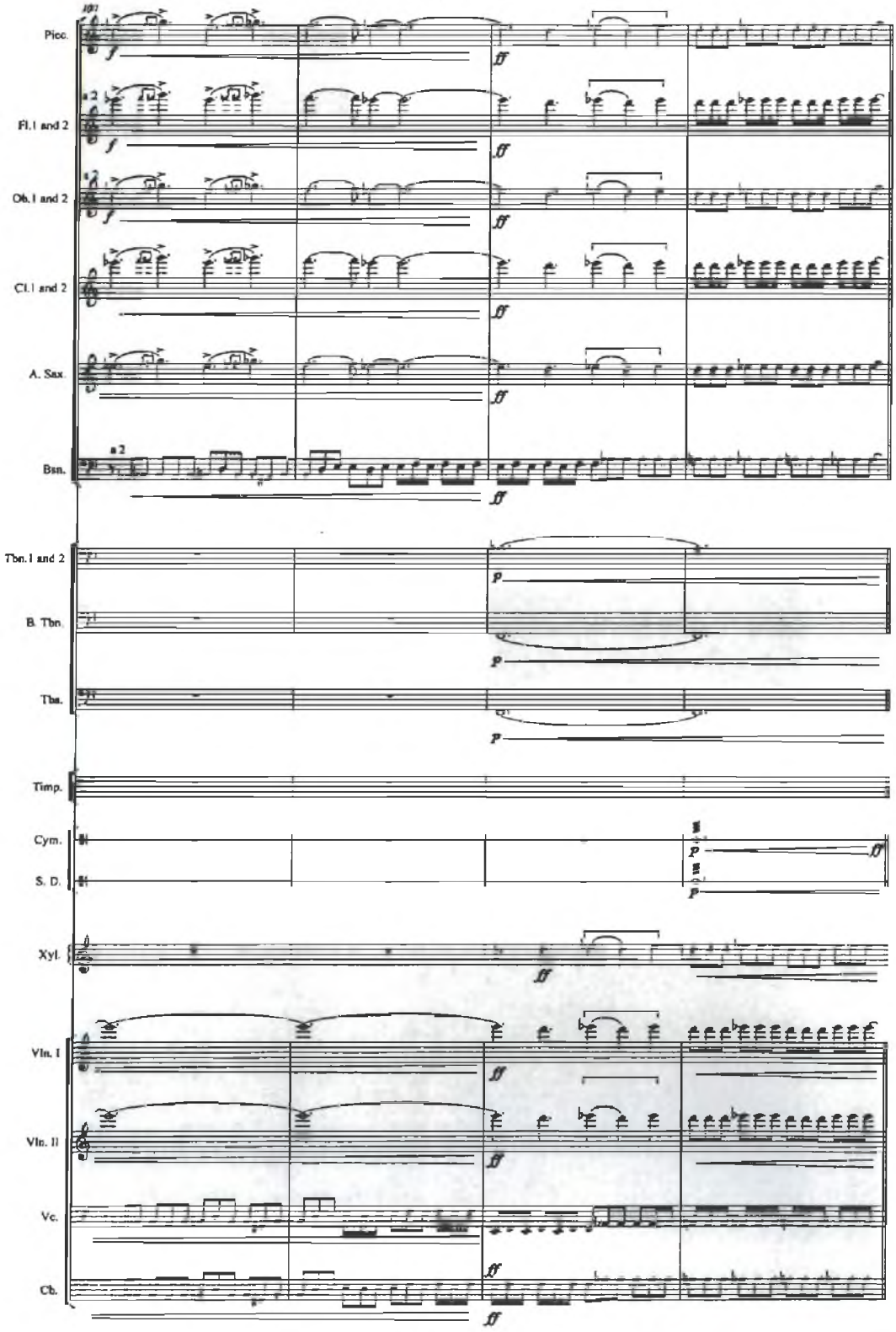

stringendo
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
B.D.
Glock.
Xyl.
Pno.
stringendo
Vln. I
Vln. II
Vla.
Vc.
Cb.

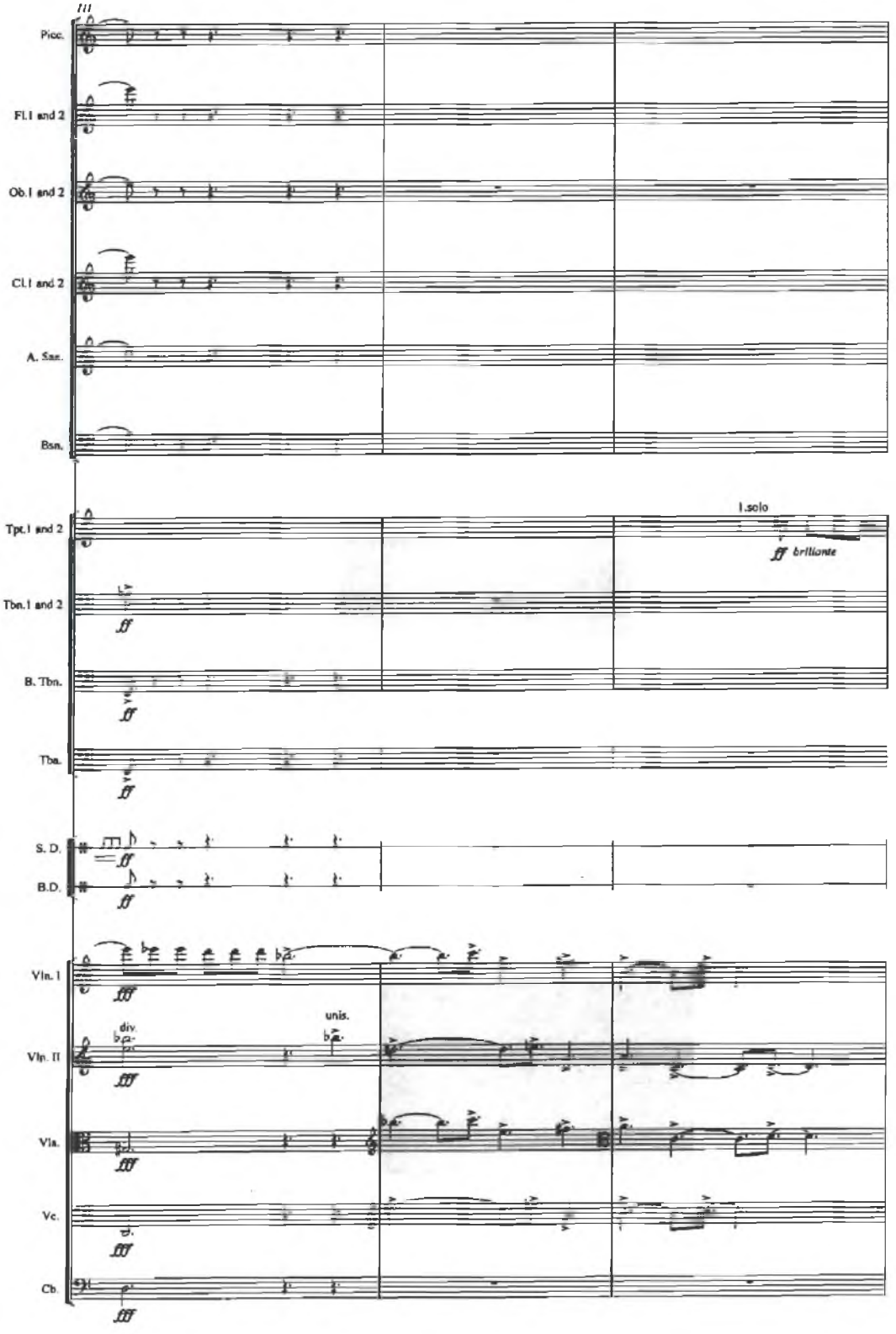

stringendo
J. = 144
12/8
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tbs.
Timp.
hard sticks
B.D.
Glock.
Xyl.
Pno.
stringendo
J. = 144
unis.
12/8
Vln. I
Vln. II
Vla.
Vc.
Cb.

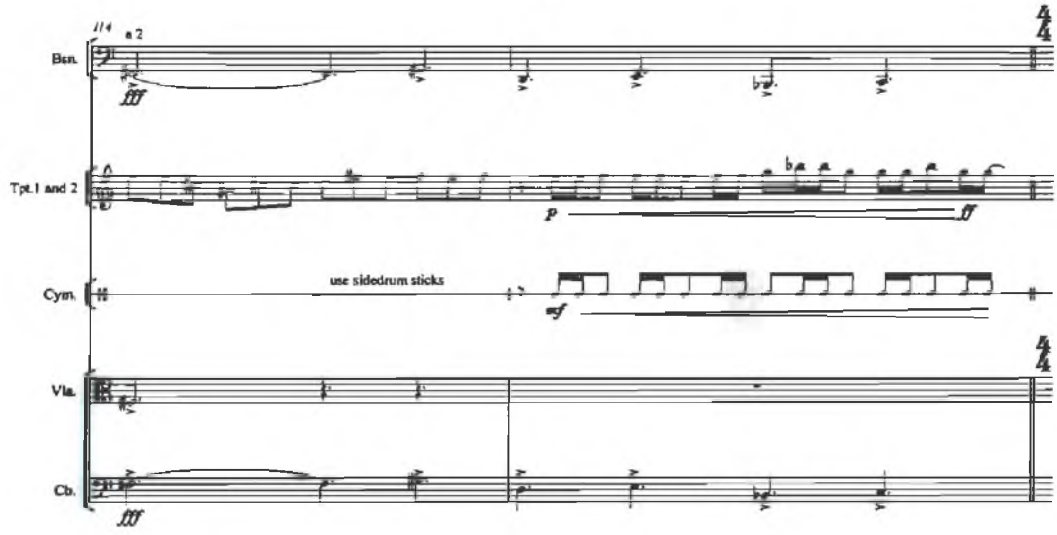

79
1.
Cl.1 and 2
Timp.
Hp.
Pno.
Vln. I
pizz.
85
solo
Cl.1 and 2
solo
A. Sax.
Timp.
Pno.
pizz.
Cb.

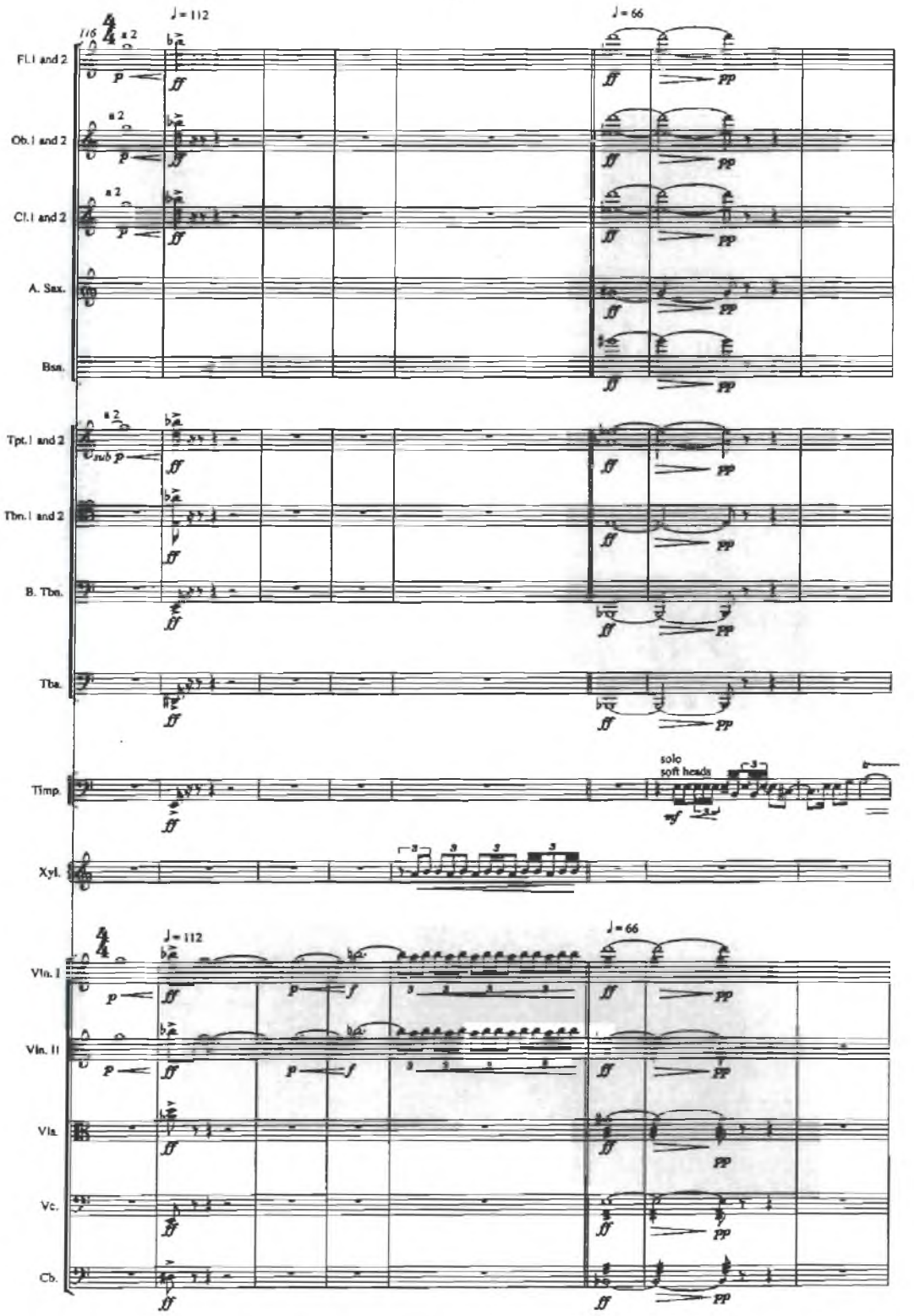

97
Cl.1 and 2
A. Sax.
Bsn.
1.
Tpt.1 and 2
1. con sord
Tba.
Timp.
Pno.
Vc.
Cb.
97
a 2
Cl.1 and 2
A. Sax.
Bsn.
Tpt.1 and 2
Timp.
Pno.
Vc.
arco
Cb.

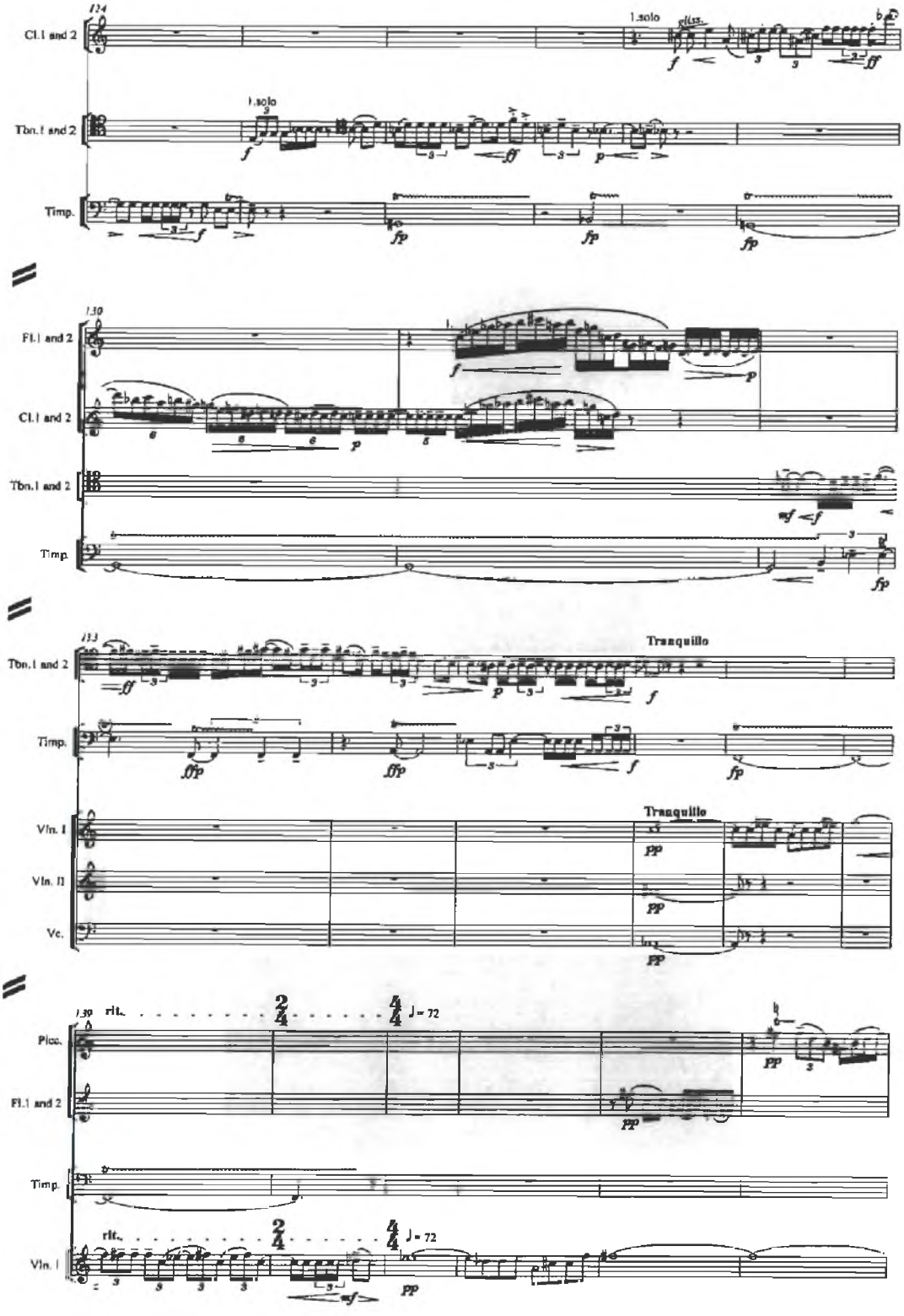

182
Cl. I and 2
A. Sax.
Bsn.
Timp.
Pno.
Vln. I
Vln. II
Vc.
Cb.
arco
unis.

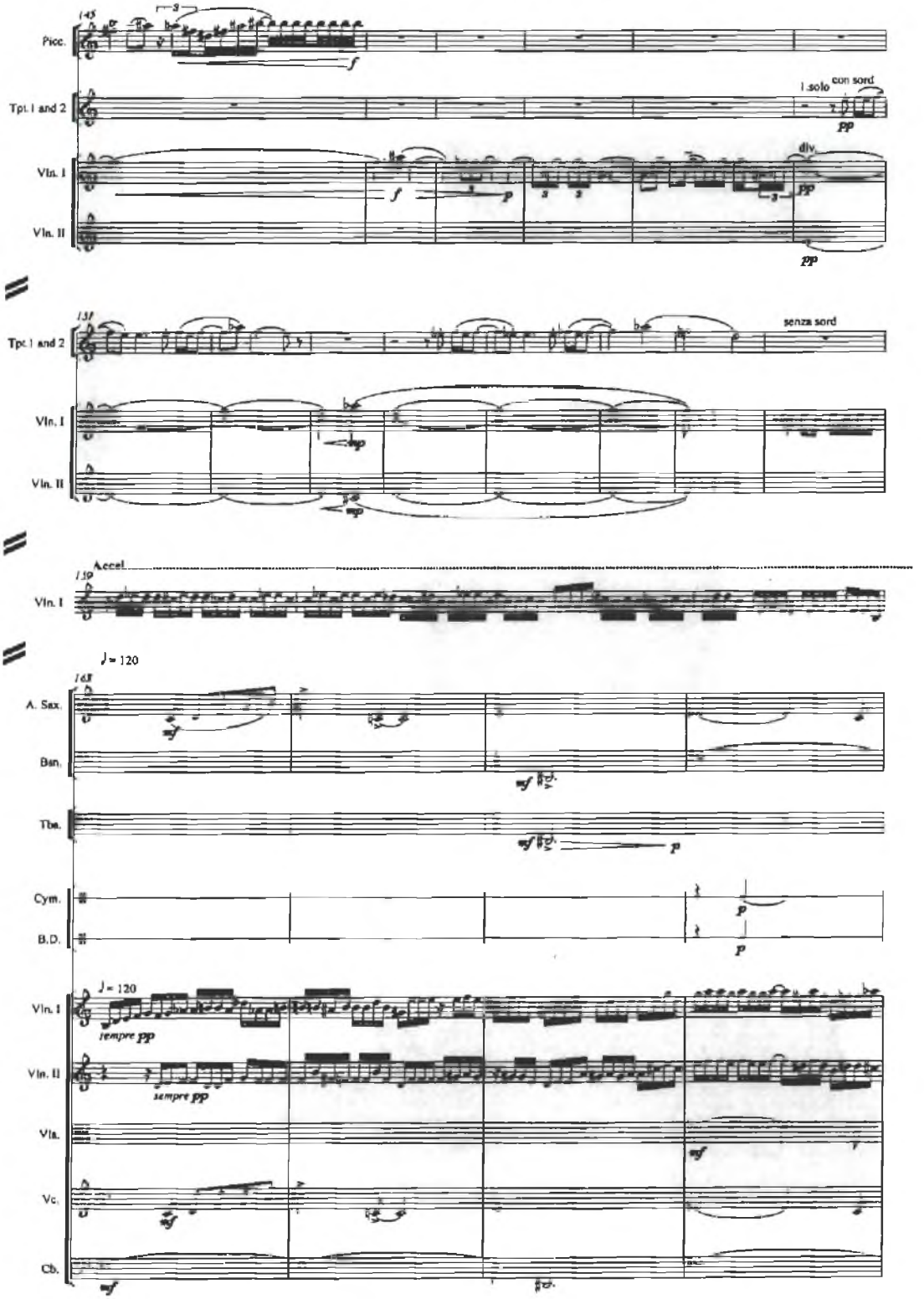

Picc.
Fl. 1 and 2
Ob. 1 and 2
Cl. 1 and 2
A. Sax.
Bsn.
Tbn. 1 and 2
B. Tbn.
Tba.
Timp.
Cym.
S. D.
Xyl.
Vln. I
Vln. II
Vc.
Cb.

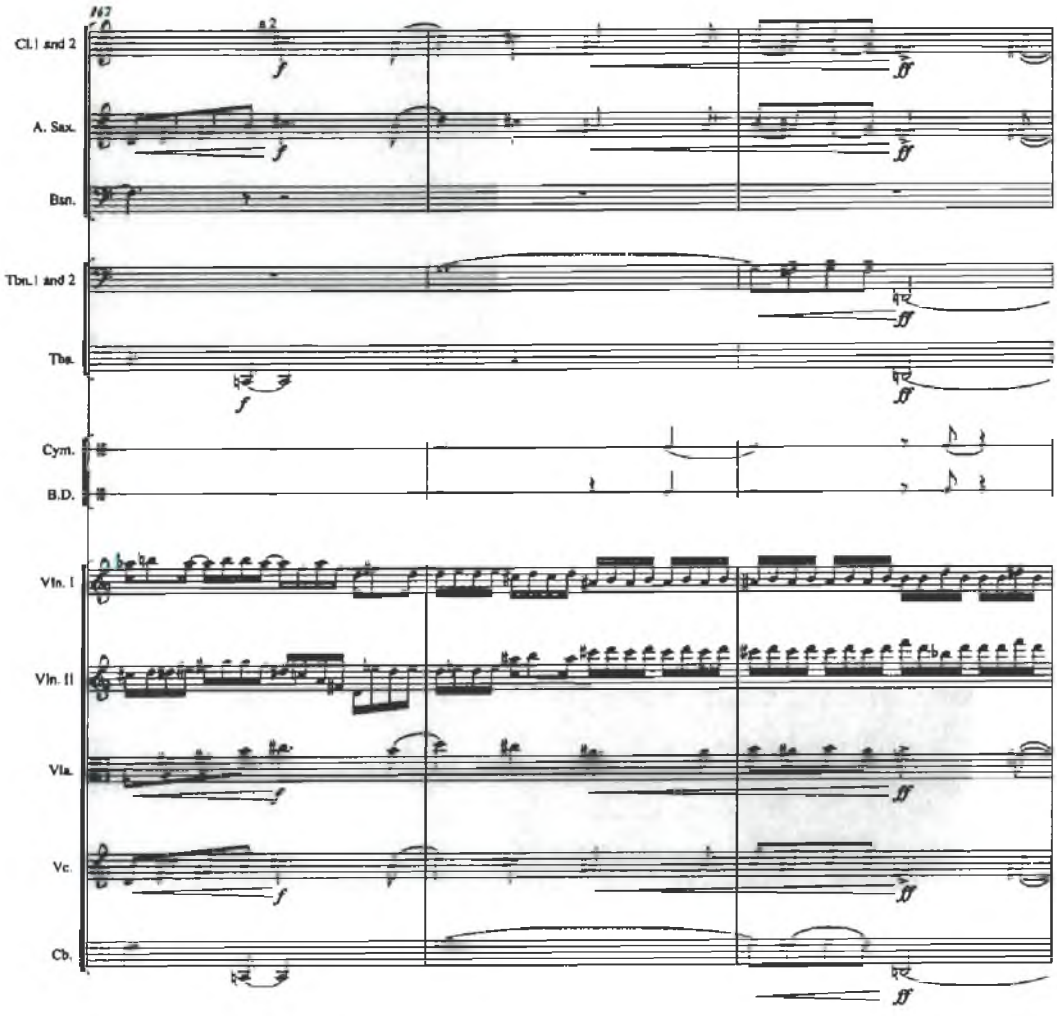

III
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Tpt.1 and 2
I.solo
fff brillante
Tbn.1 and 2
B. Tbn.
Tba.
S. D.
B.D.
Vln. I
div.
unis.
Vln. II
Vla.
Vc.
Cb.

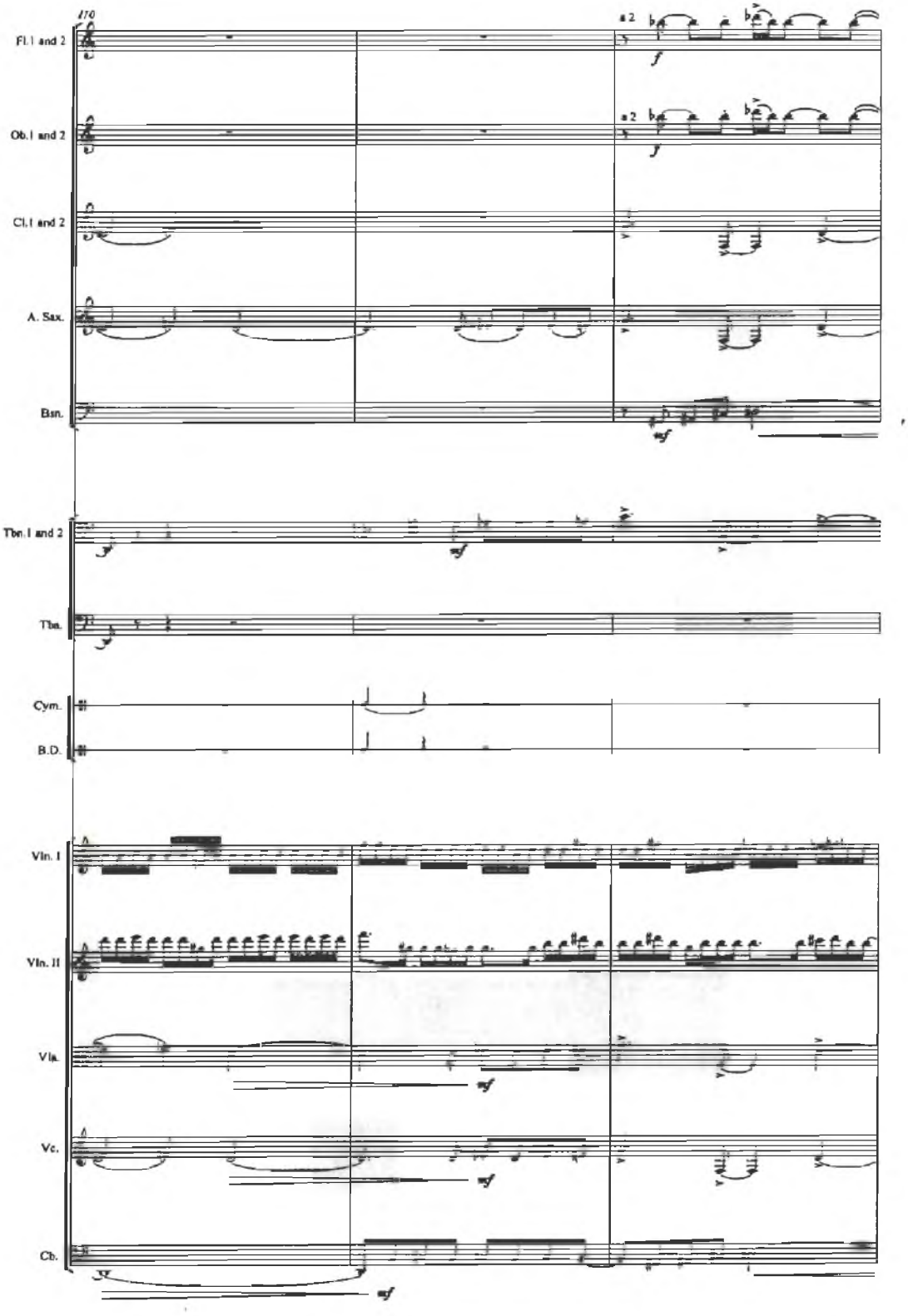

114
a 2
Bsn.
fff
Tpt.1 and 2
p
ff
Cym.
use sidedrum sticks
mf
Vla.
Cb.
fff

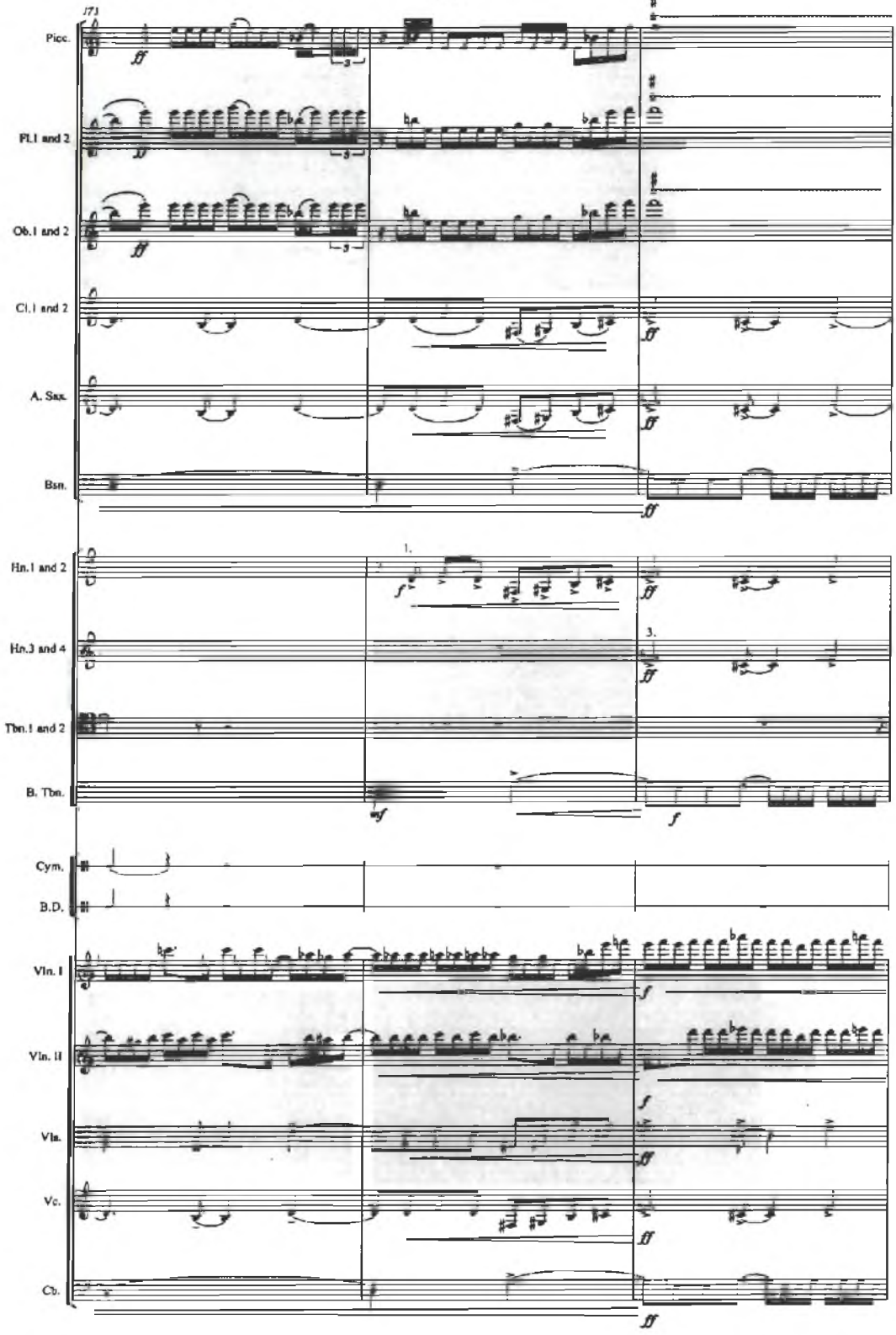

♩= 112
♩= 66
116
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
Timp.
Xyl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
solo
soft heads

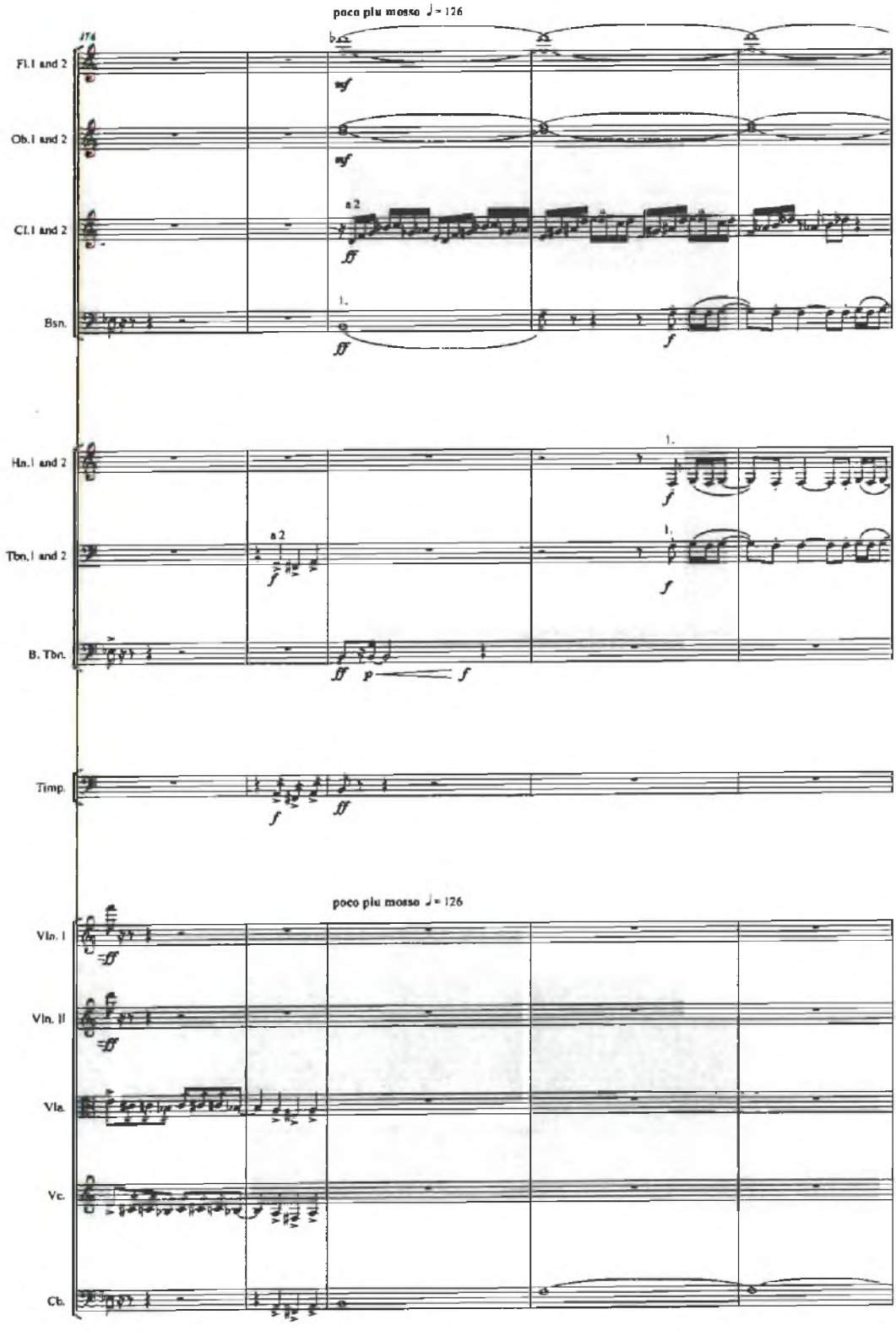

124
Cl.1 and 2
1.solo
gliss.
Tbn.1 and 2
1.solo
Timp.
130
Fl.1 and 2
Cl.1 and 2
Tbn.1 and 2
Timp.
133
Tbn.1 and 2
Tranquillo
Timp.
Vln. I
Tranquillo
Vln. II
Vc.
139
rit.
Picc.
Fl.1 and 2
Timp.
Vln. I
rit.

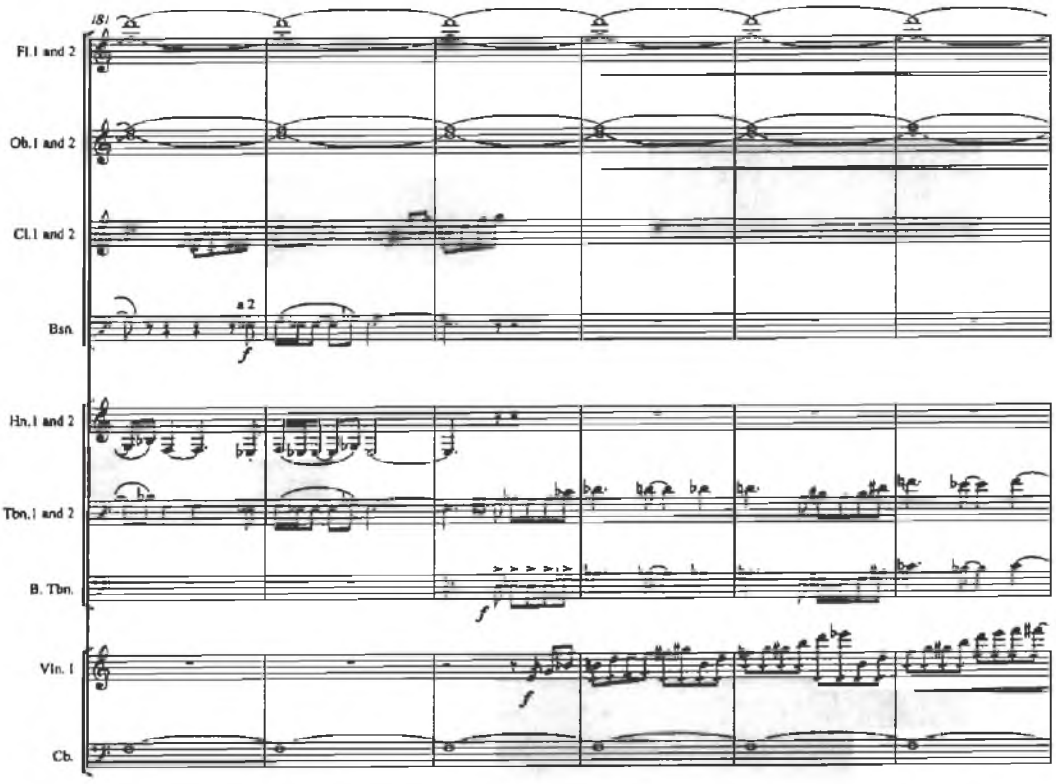

Picc.
Tpt. 1 and 2
1 solo
con sord
Vln. I
Vln. II
div.
senza sord
Accel.
A. Sax.
Bsn.
Tba.
Cym.
B.D.
Vla.
Vc.
Cb.
sempre pp

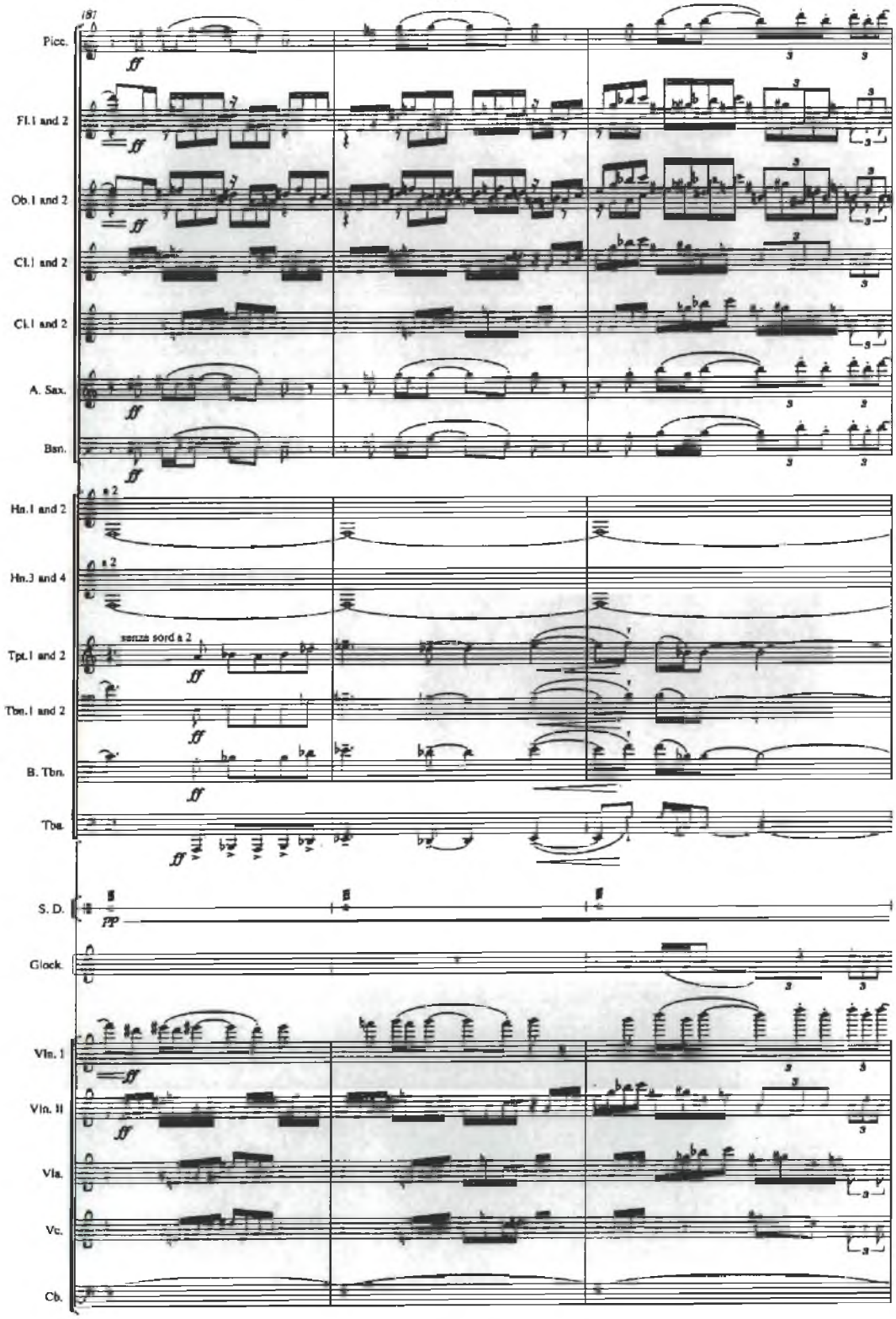

147
Cl.1 and 2
A. Sax.
Bsn.
Tbn.1 and 2
Tba.
Cym.
B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
f
ff

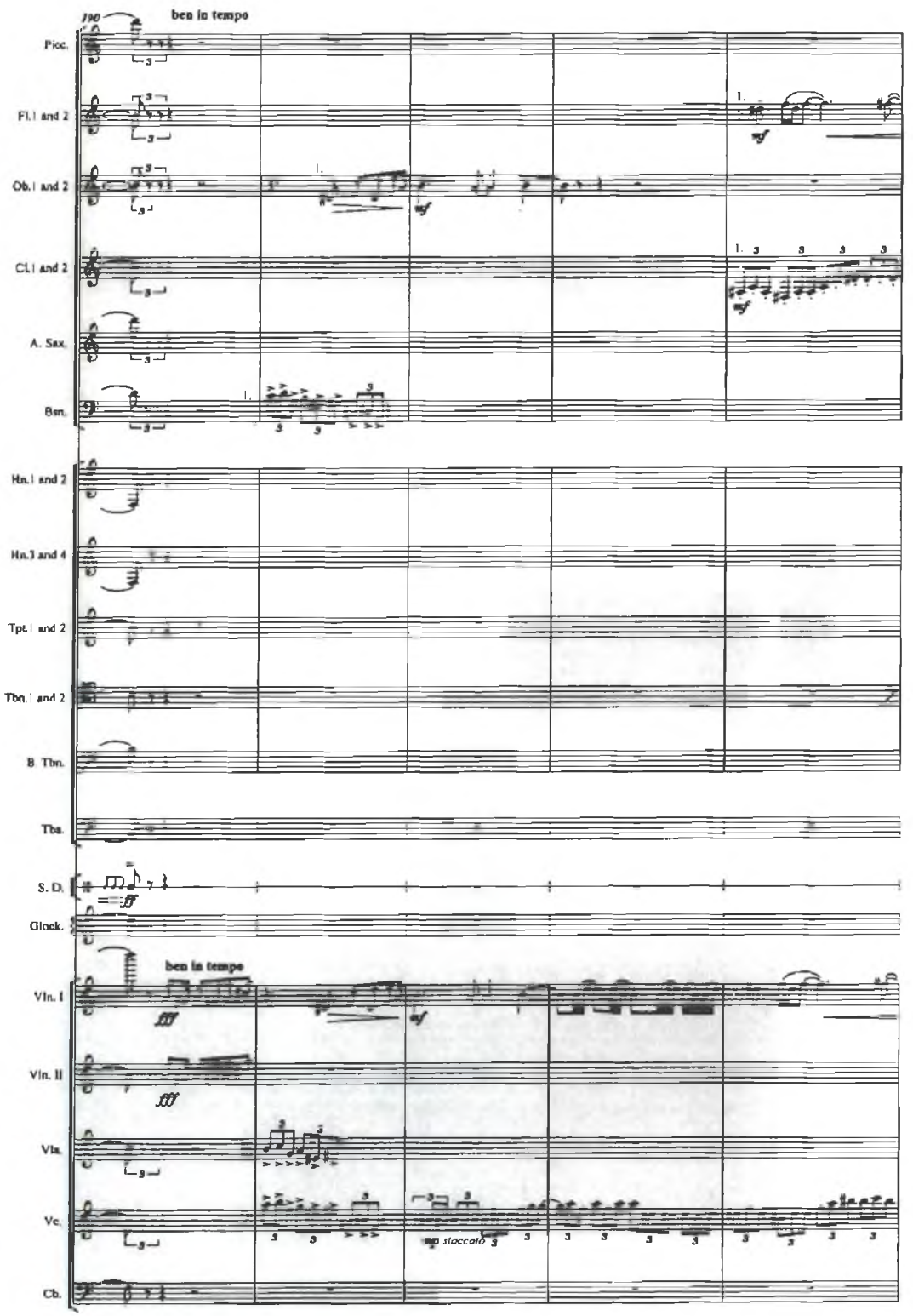

170
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Tbn.1 and 2
Tba.
Cym.
B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 2
f
f
mf
mf
mf
mf
mf

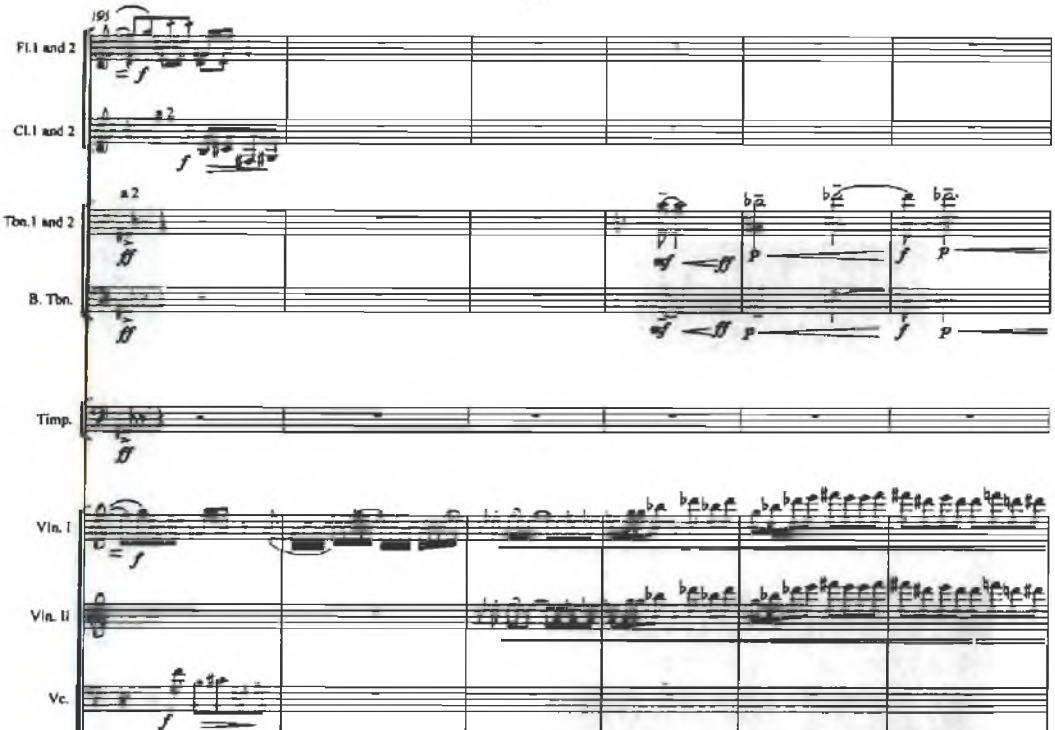

171
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Hn.1 and 2
Hn.3 and 4
Tbn.1 and 2
B. Tbn.
Cym.
B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

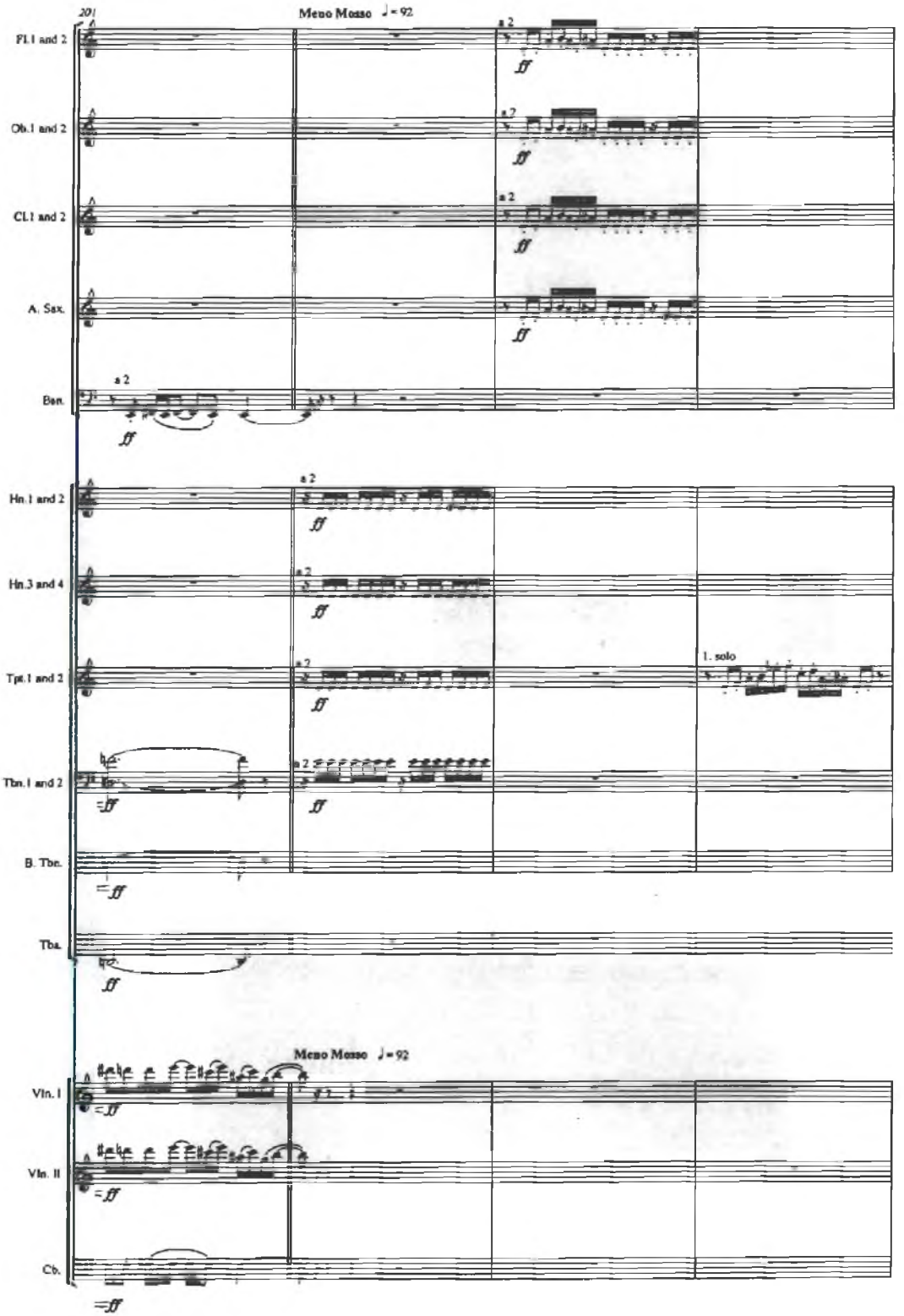

poco piu mosso ♩= 126
174
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Bsn.
Hn.1 and 2
Tbn.1 and 2
B. Tbn.
Timp.
poco piu mosso ♩= 126
Vln. I
Vln. II
Vla.
Vc.
Cb.

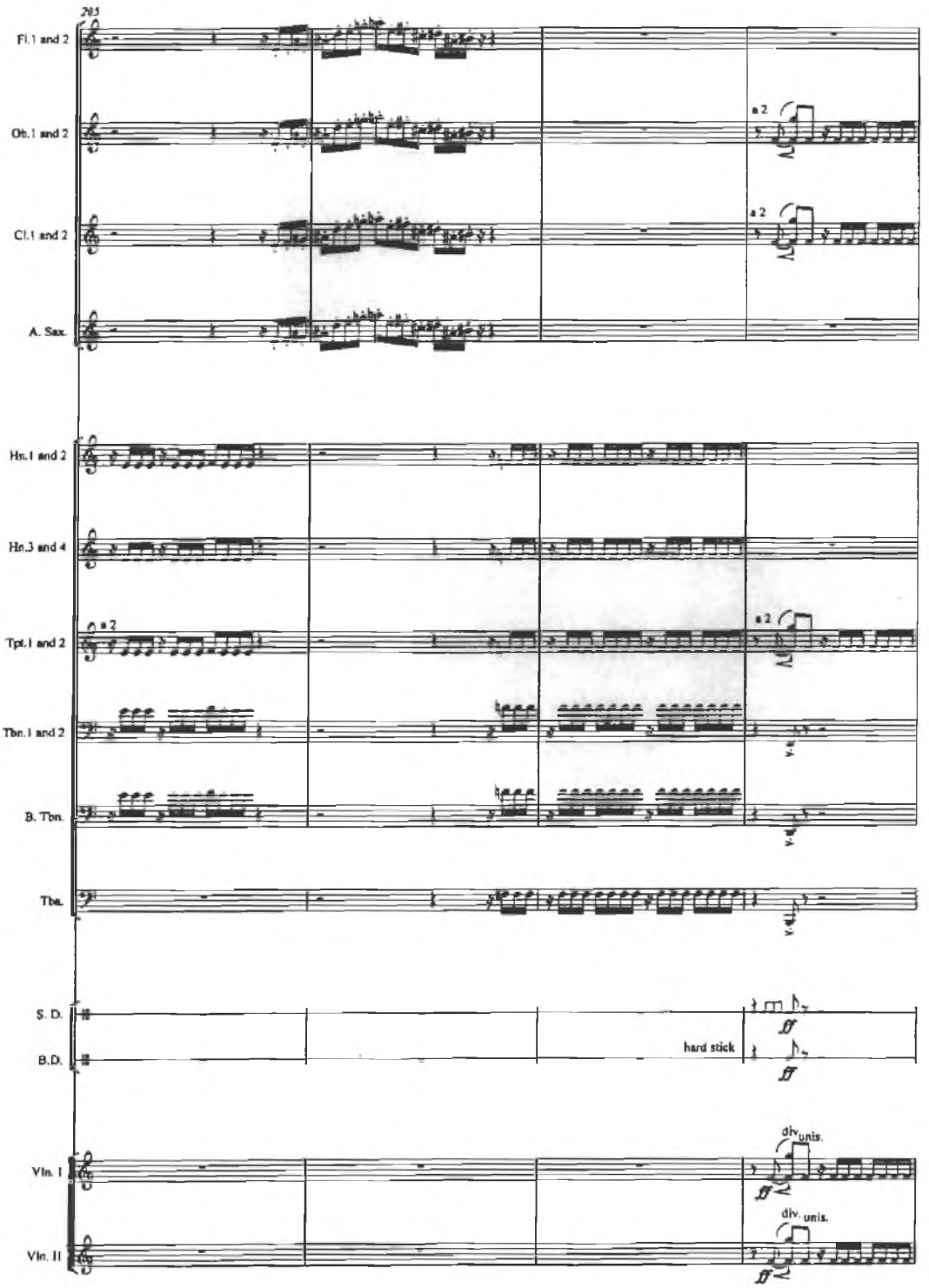

(B)
Fl. I and 2
Ob. I and 2
Cl. I and 2
Bsn.
a 2
f
Hn. I and 2
Tbn. I and 2
B. Tbn.
f
Vln. I
f
Cb.

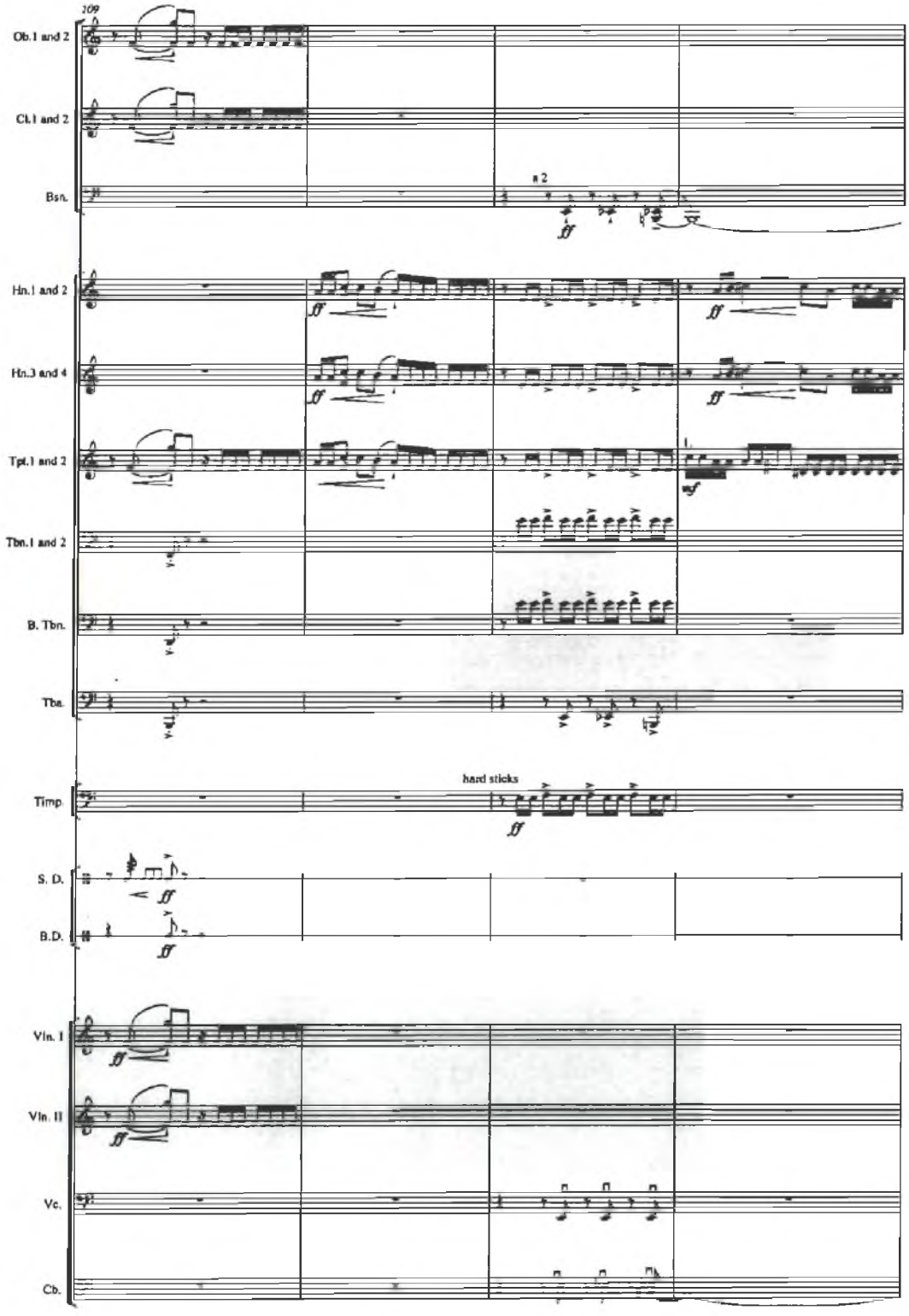

181
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Hn.1 and 2
a 2
Hn.3 and 4
a 2
Tpt.1 and 2
senza sord a 2
Tbn.1 and 2
B. Tbn.
Tba.
S. D.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.

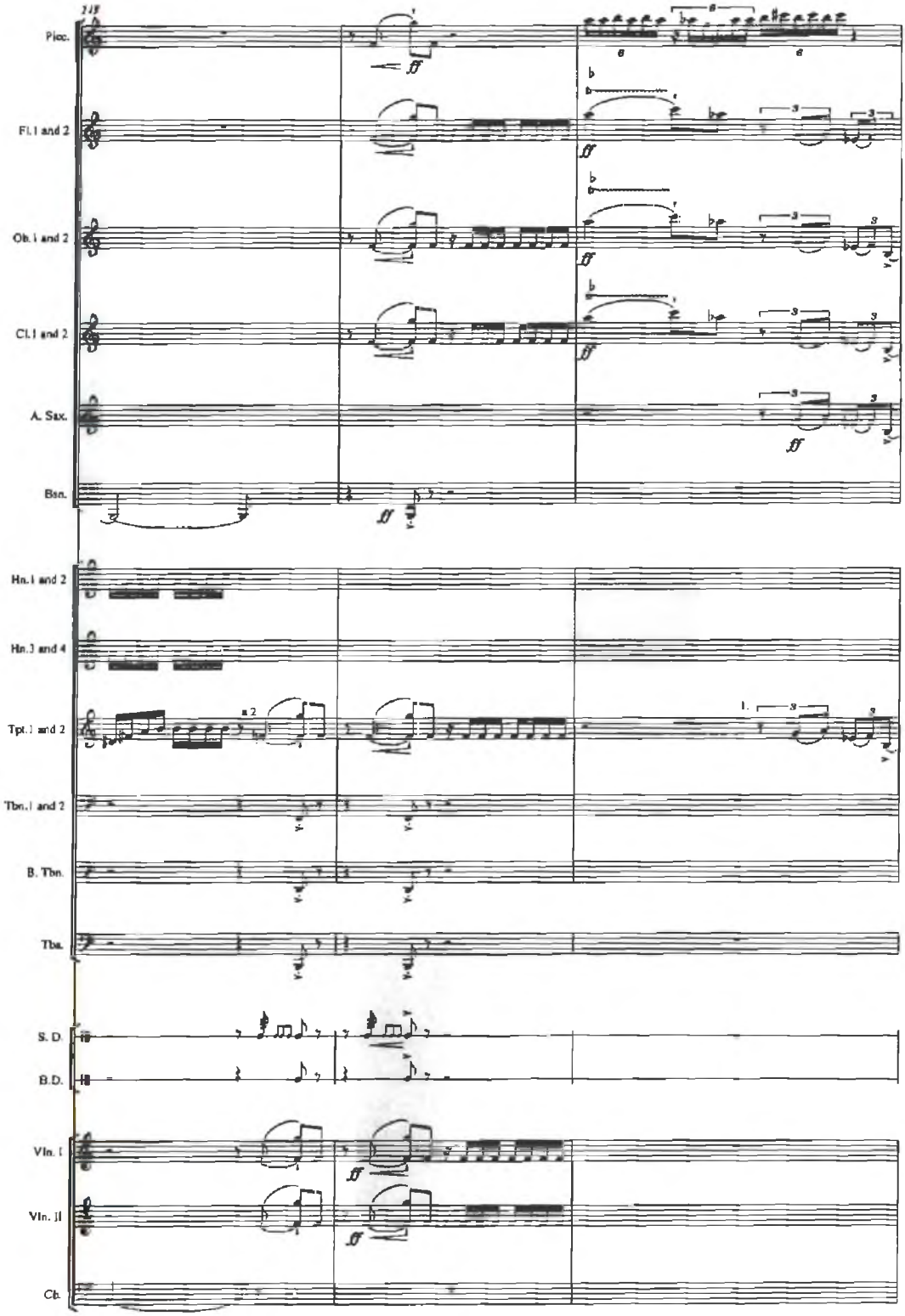

190
ben in tempo
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
S. D.
Glock.
ben in tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
staccato

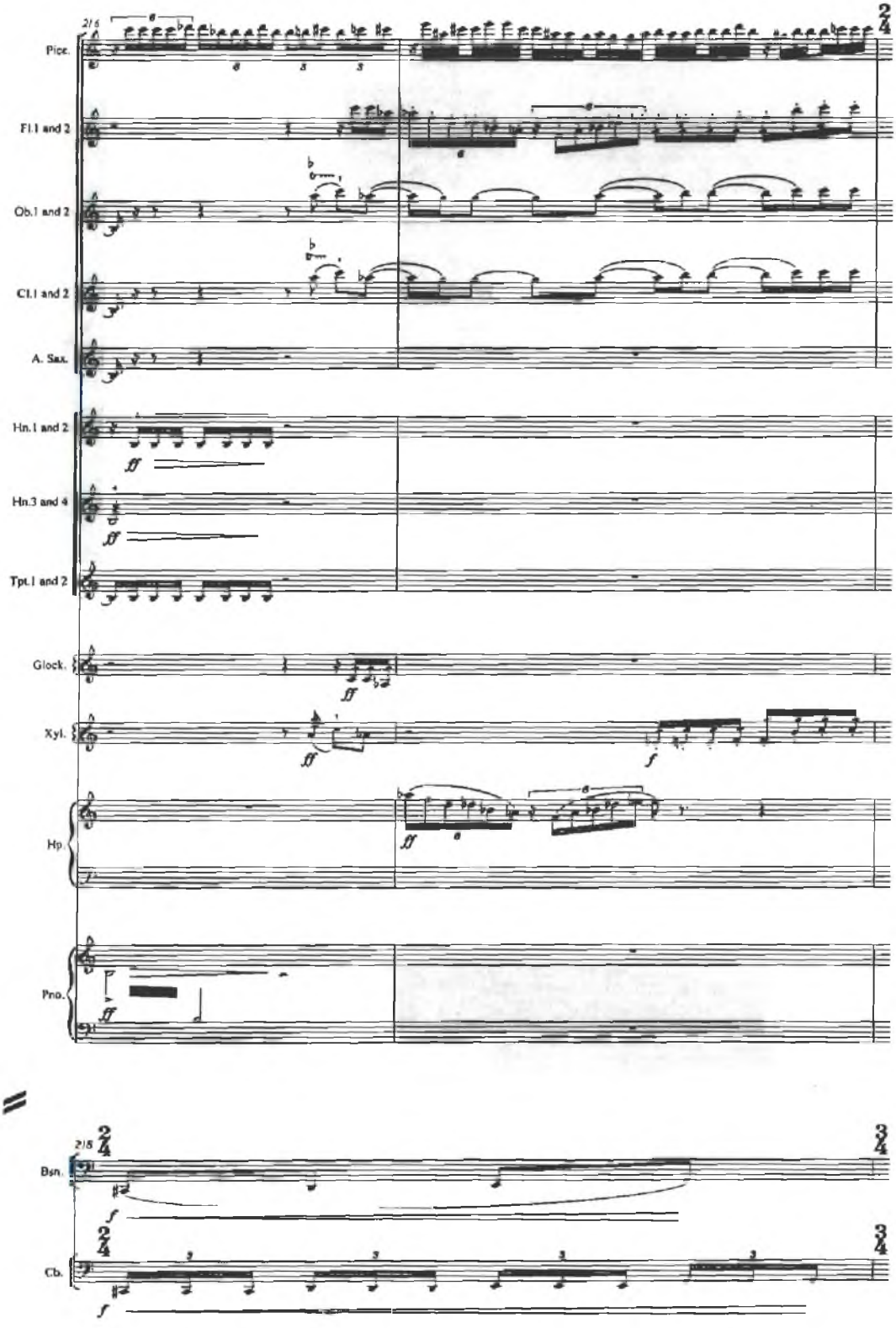

191
Fl.1 and 2
Cl.1 and 2
a 2
Tbn.1 and 2
B. Tbn.
Timp.
Vln. I
Vln. II
Vc.

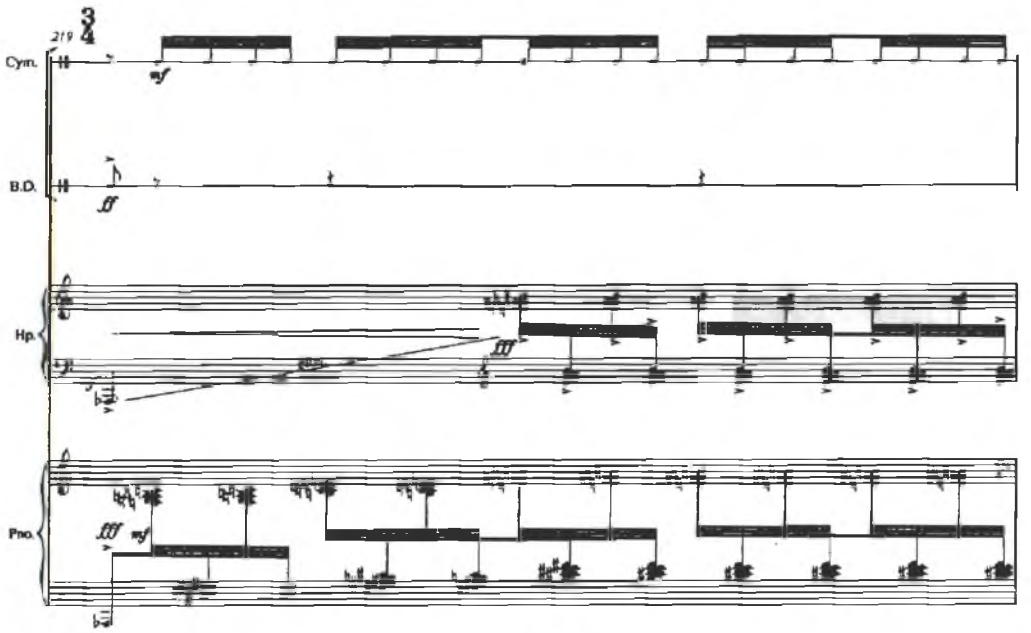

201
Meno Mosso ♩= 92
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
1. solo
Meno Mosso ♩= 92
Vln. I
Vln. II
Cb.

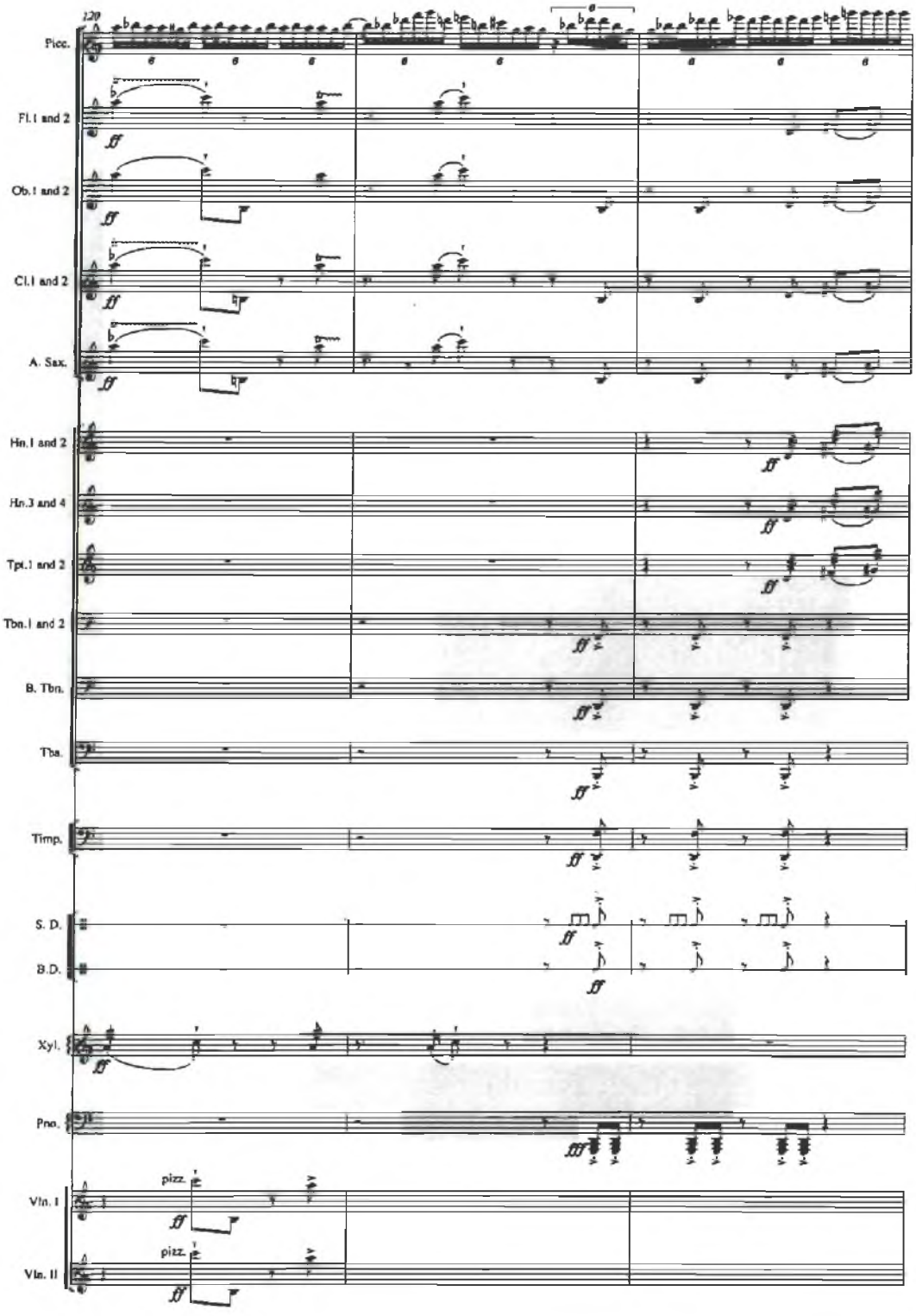

205
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
a 2
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
S. D.
B.D.
hard stick
ff
Vln. I
Vln. II
div.
unis.

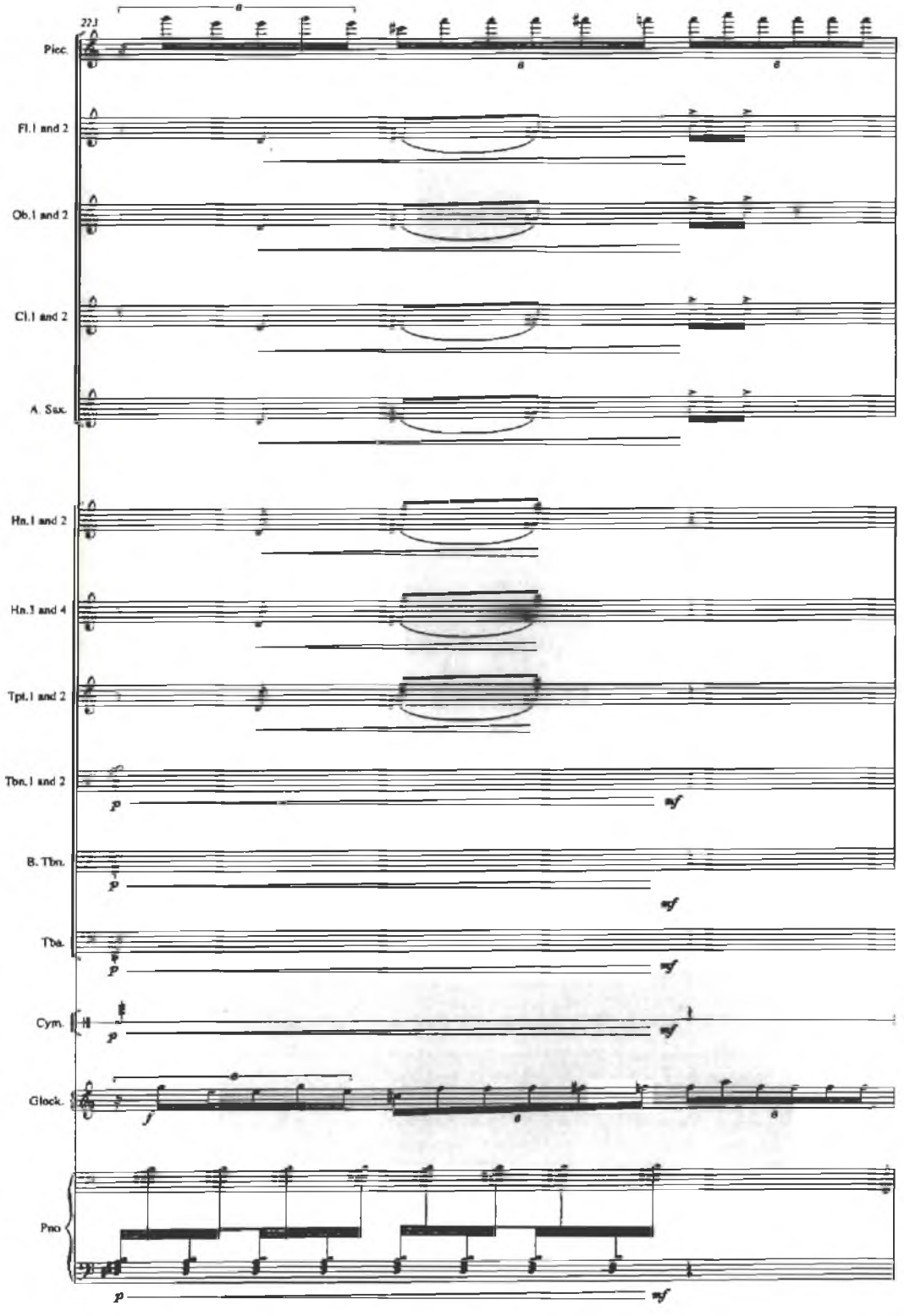

109
Ob. I and 2
Cl. I and 2
Bsn.
a 2
ff
Hn. I and 2
Hn. 3 and 4
Tpt. I and 2
Tbn. I and 2
B. Tbn.
Tba.
hard sticks
Timp.
S. D.
B.D.
Vln. I
Vln. II
Vc.
Cb.

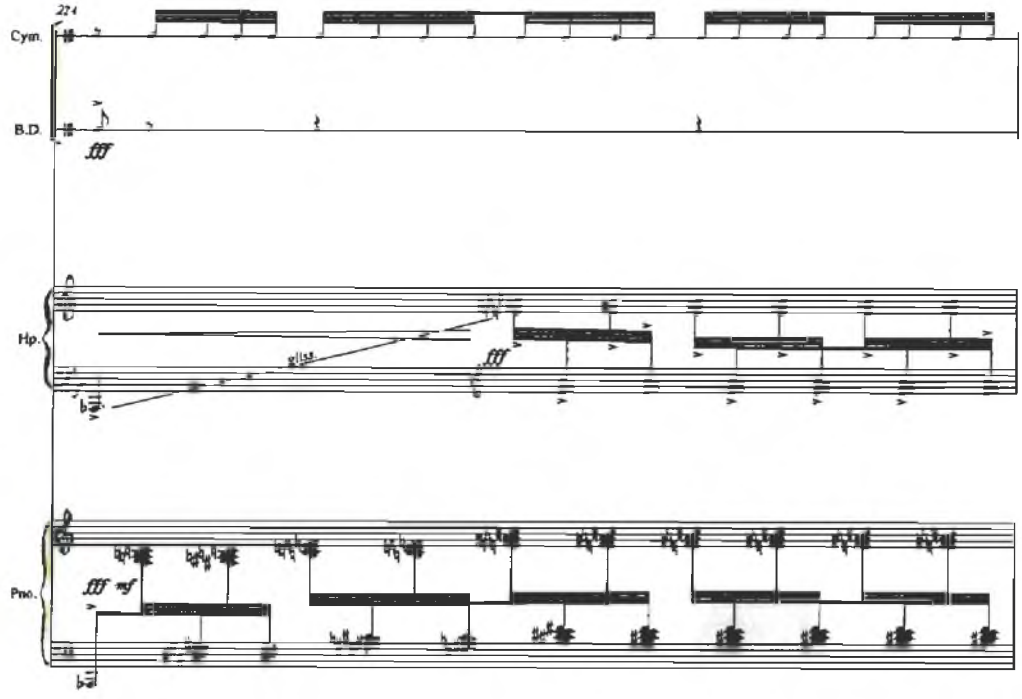

Picc.
Fl. I and 2
Ob. I and 2
Cl. I and 2
A. Sax.
Bsn.
Hn. I and 2
Hn. 3 and 4
Tpt. I and 2
Tbn. I and 2
B. Tbn.
Tba.
S. D.
B.D.
Vln. I
Vln. II
Cb.

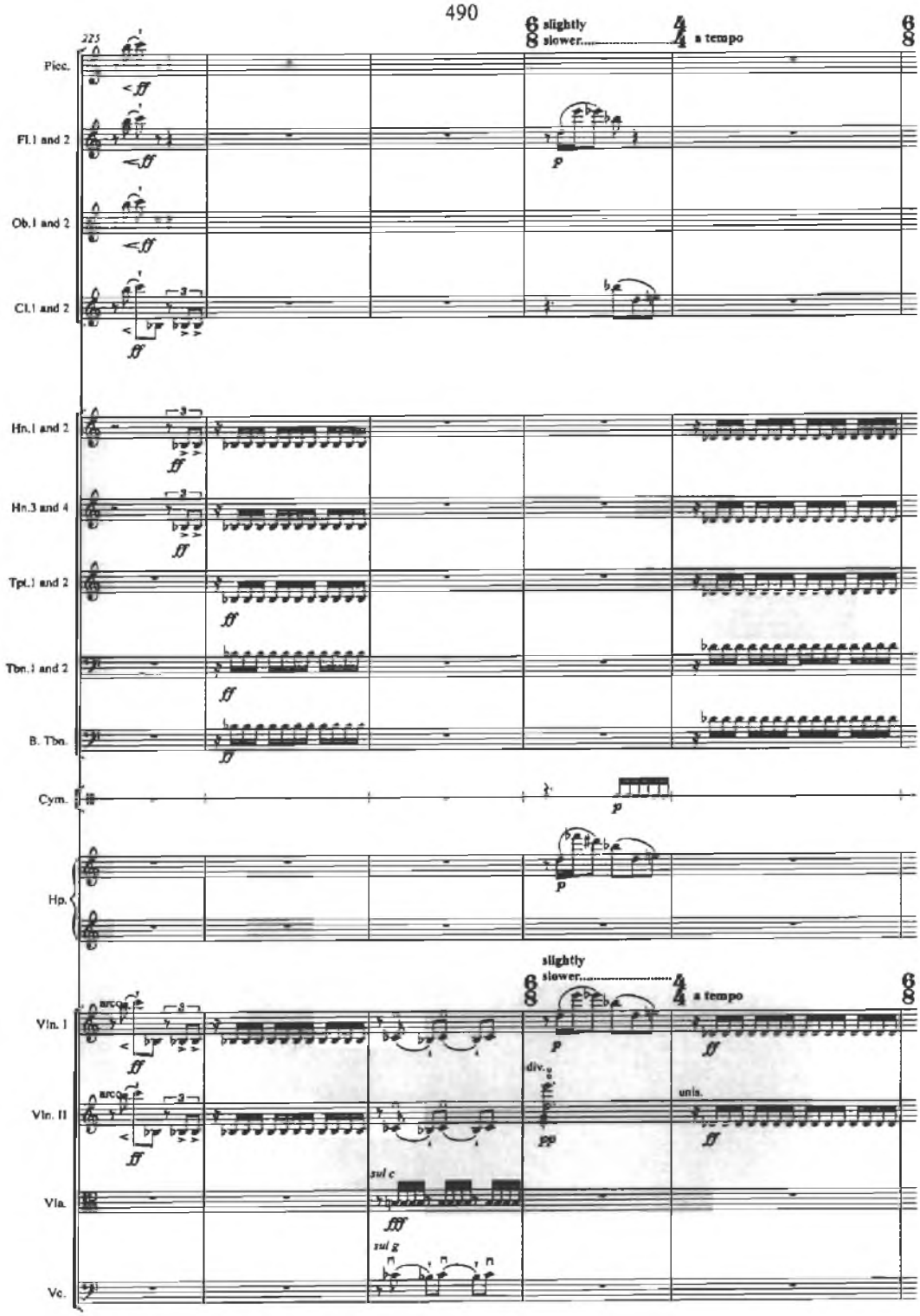

Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Glock.
Xyl.
Hp
Pno.
Bsn.
Cb.

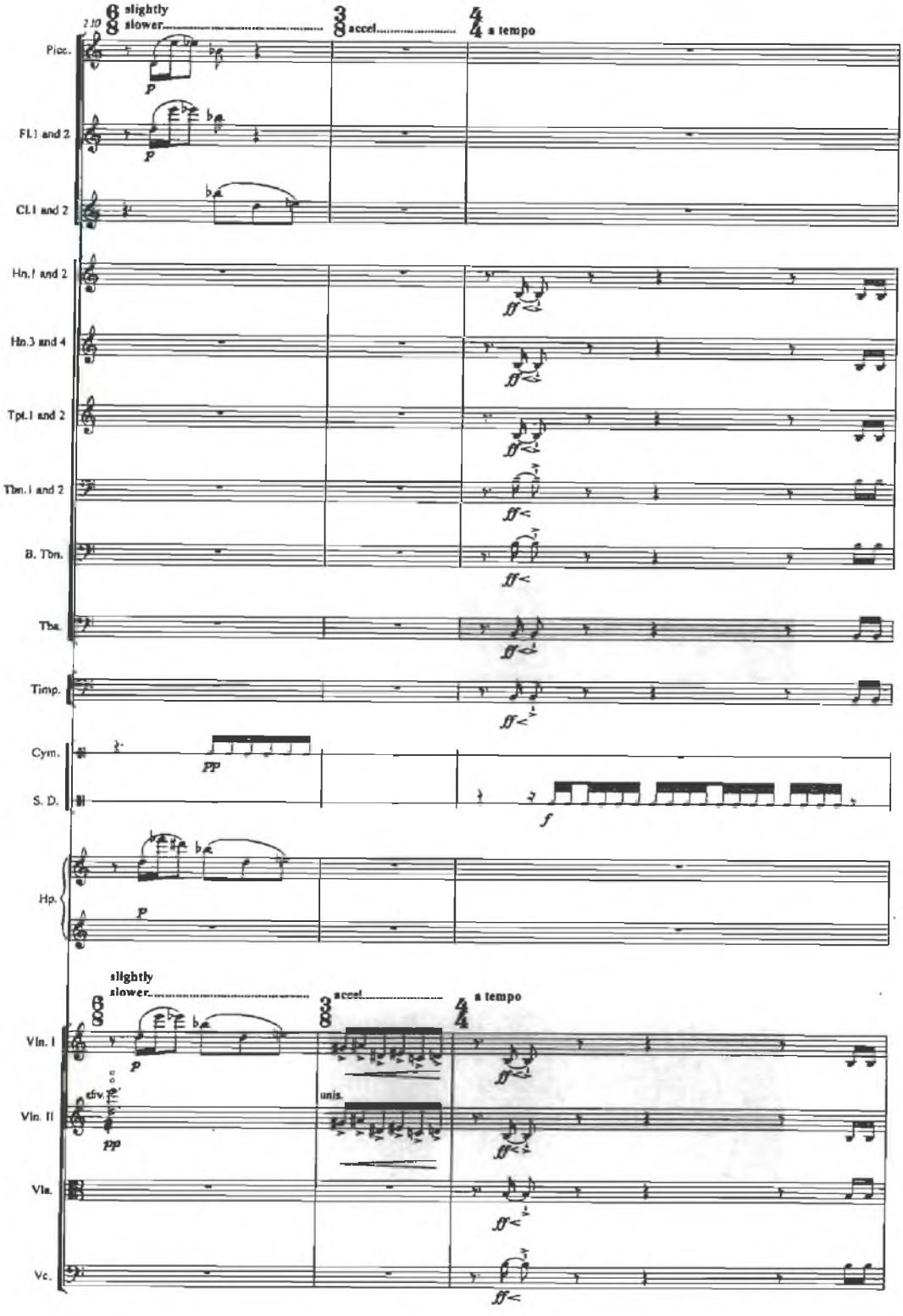

219
3/4
Cym.
mf
B.D.
ff
Hp.
fff
Pno.
fff
mf

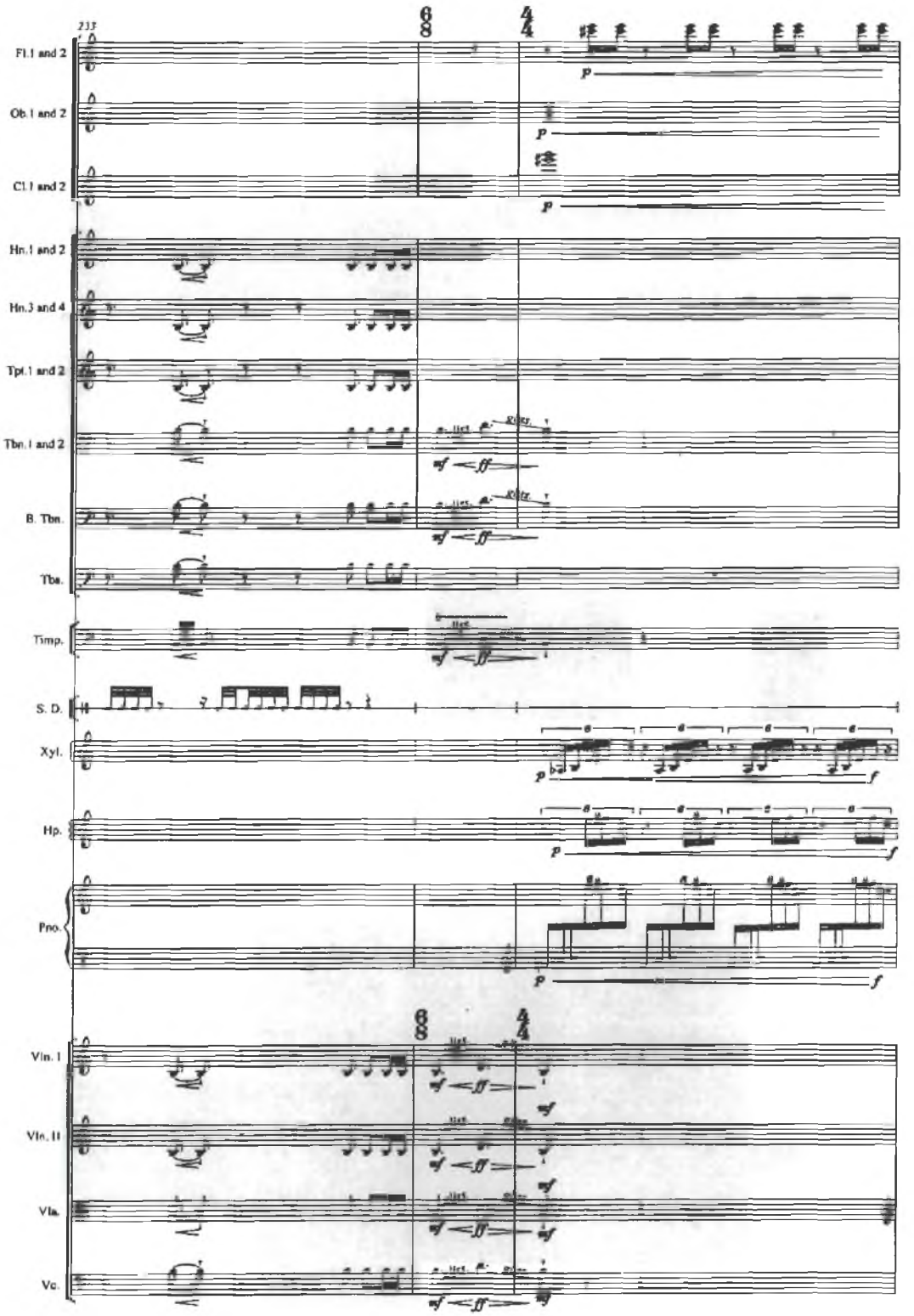

120
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
Timp.
S. D.
B.D.
Xyl.
Pno.
Vln. I
Vln. II
pizz.
pizz.

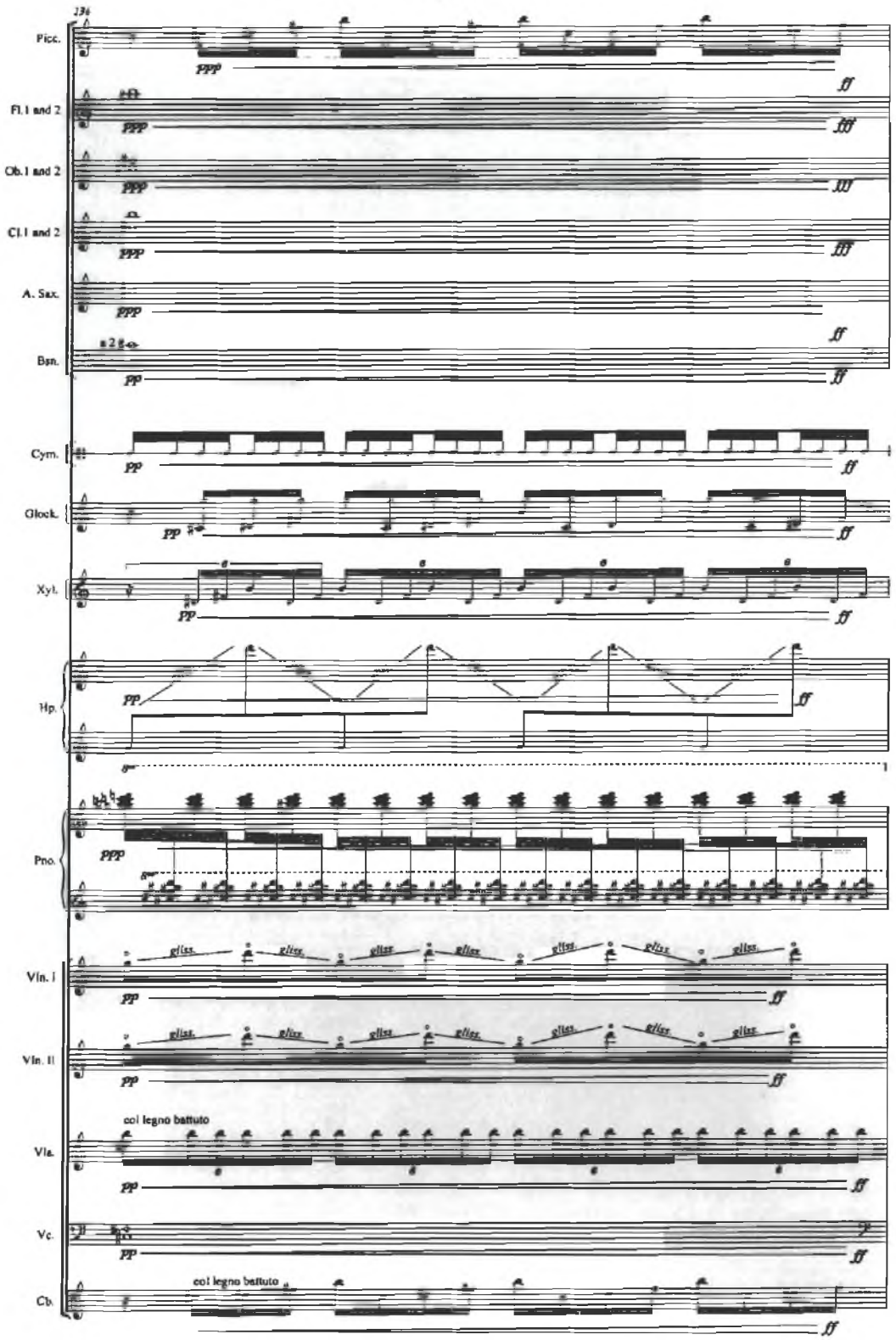

221
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Hn.1 and 2
Hn.3 and 4
Tpt.1 and 2
Tbn.1 and 2
B. Tbn.
Tba.
Cym.
Glock.
Pno
p
mf
f

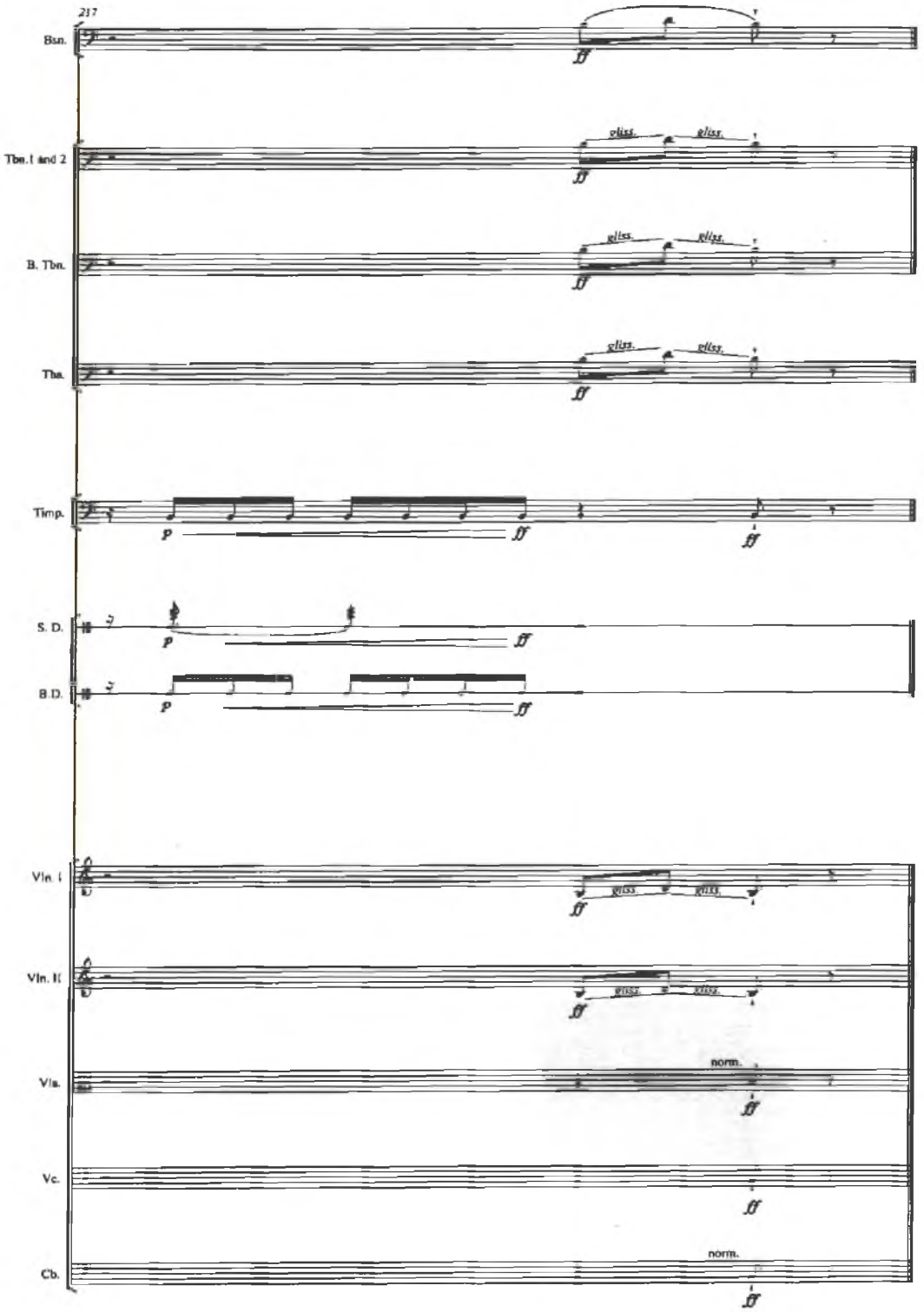

224
Cym.
B.D.
fff
Hp.
fff
Pno.
fff mf


325
slightly slower.....
a tempo
Picc.
Fl.1 and 2
Ob.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.
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
arco
div.
unis.
sul c
sul g


slightly slower
accel.
a tempo
Picc.
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.
slightly slower
accel.
a tempo
Vln. I
Vln. II
Vla.
Vc.
div.
unis.


233
Fl.1 and 2
Ob.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.
S. D.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.


134
Picc.
Fl.1 and 2
Ob.1 and 2
Cl.1 and 2
A. Sax.
Bsn.
Cym.
Glock.
Xyl.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
col legno battuto
col legno battuto


217
Bsn.
Tbn. I and 2
B. Tbn.
Tba.
Timp.
S. D.
B.D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
norm.
p
ff

FOUR SOLOS

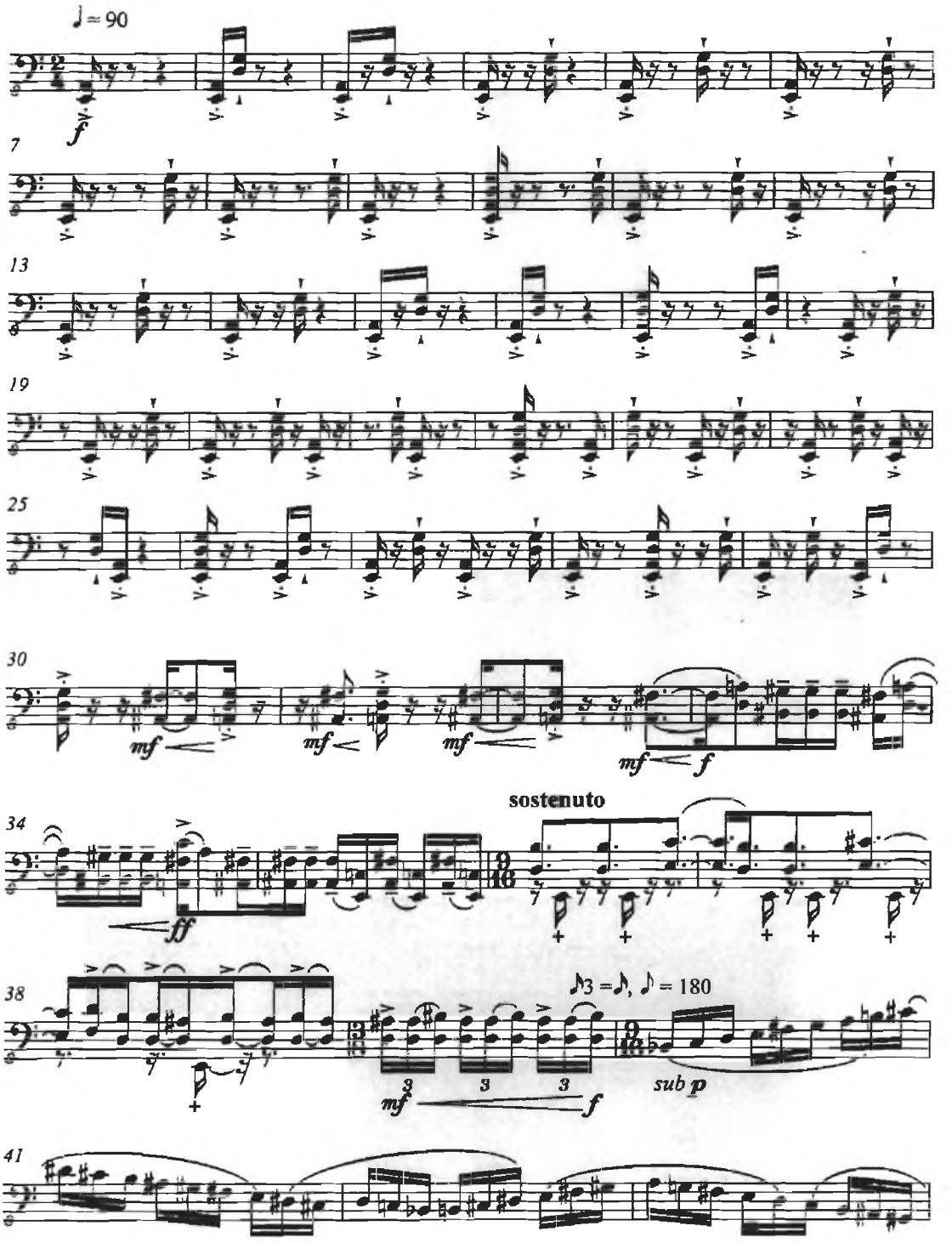
1. *Slåttar* for double bass (2000) 5 minutes
2. *Motus* for bass clarinet (2005) 4 minutes
3. *Ictus* for flute (alto and C flute) (2006) 4 minutes
4. *90 Seconds for Annaghmakerrig* for piano (2006)

for Malachy Robinson

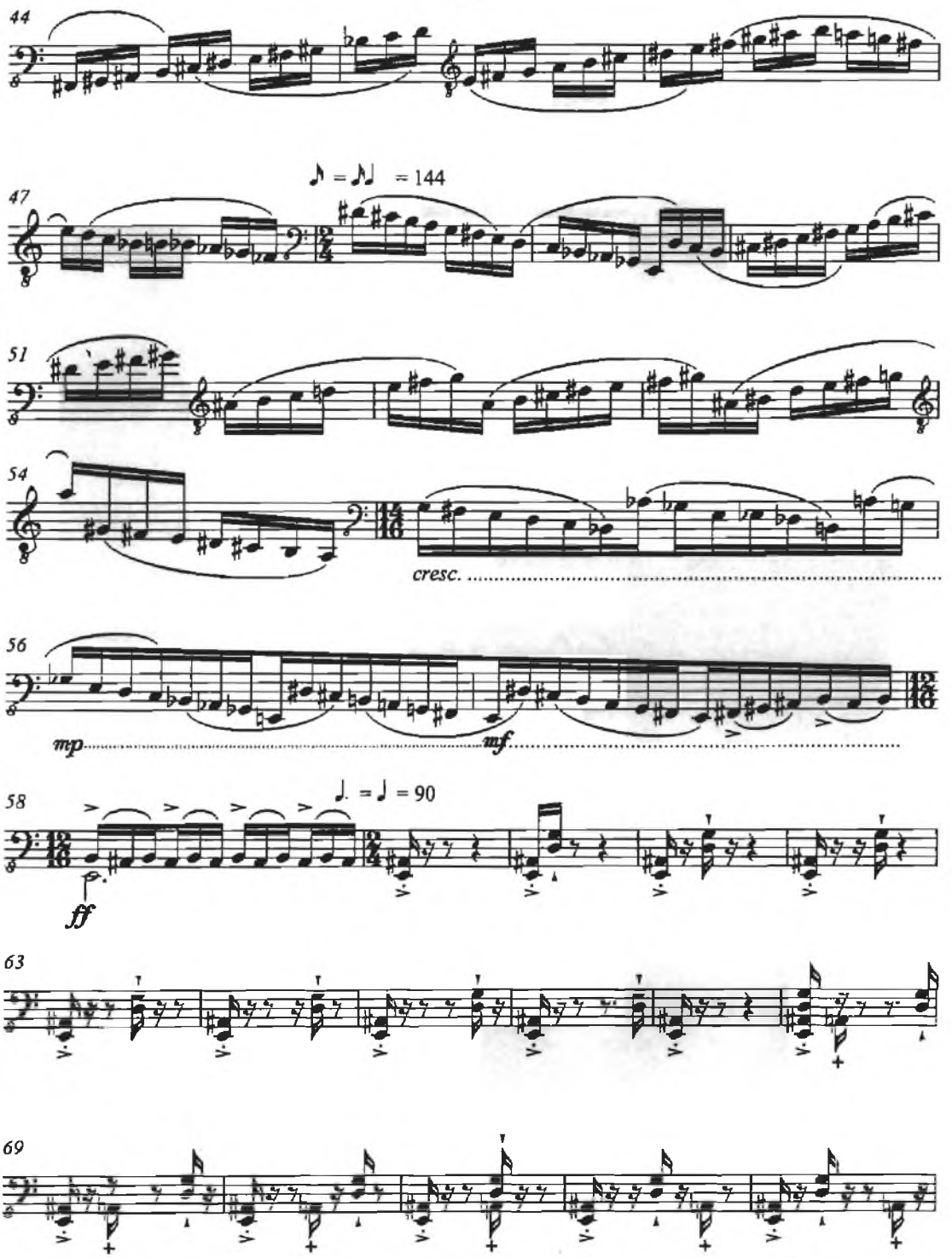
Slattar

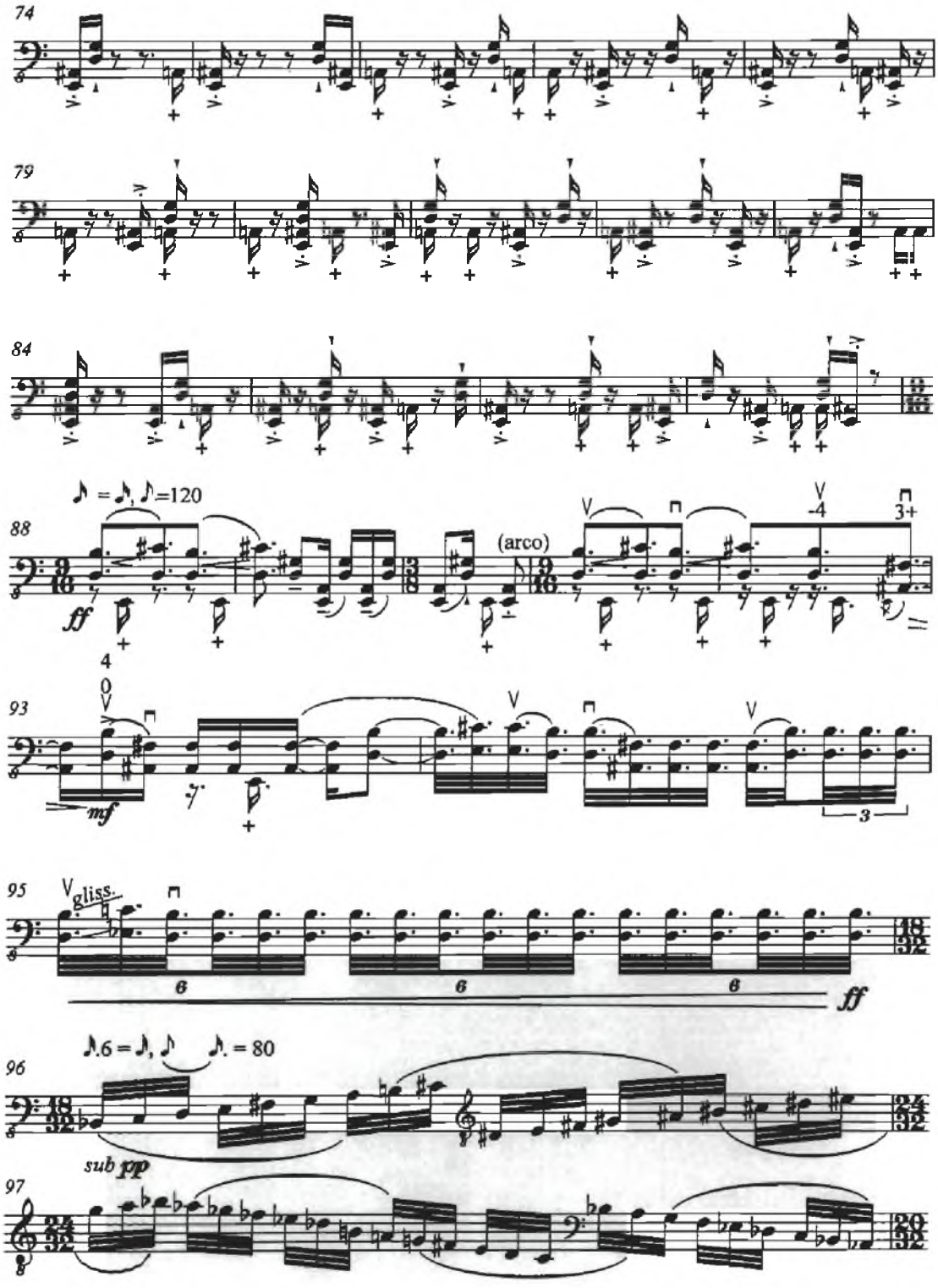
For solo doublebass

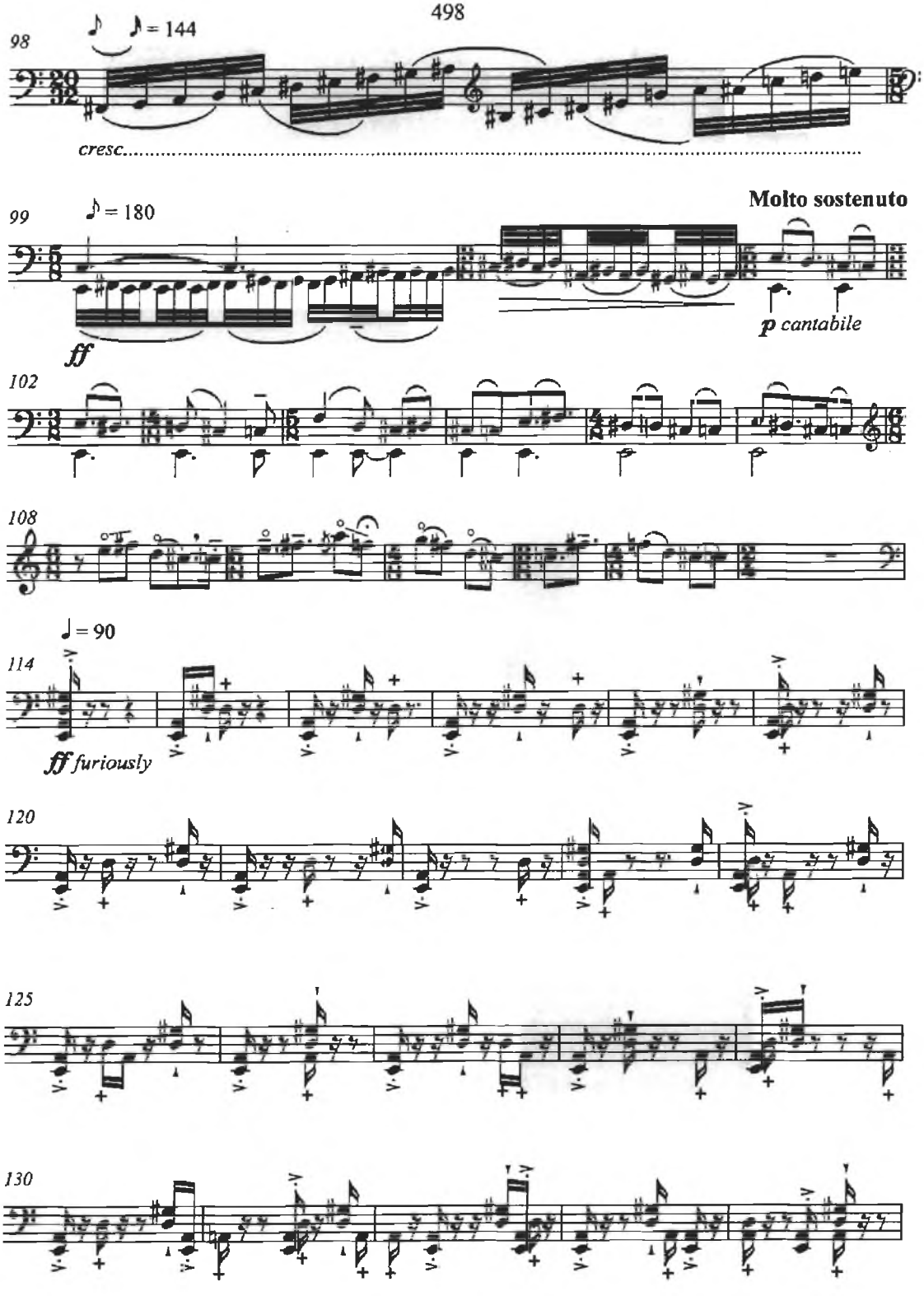
Kevin O Connell

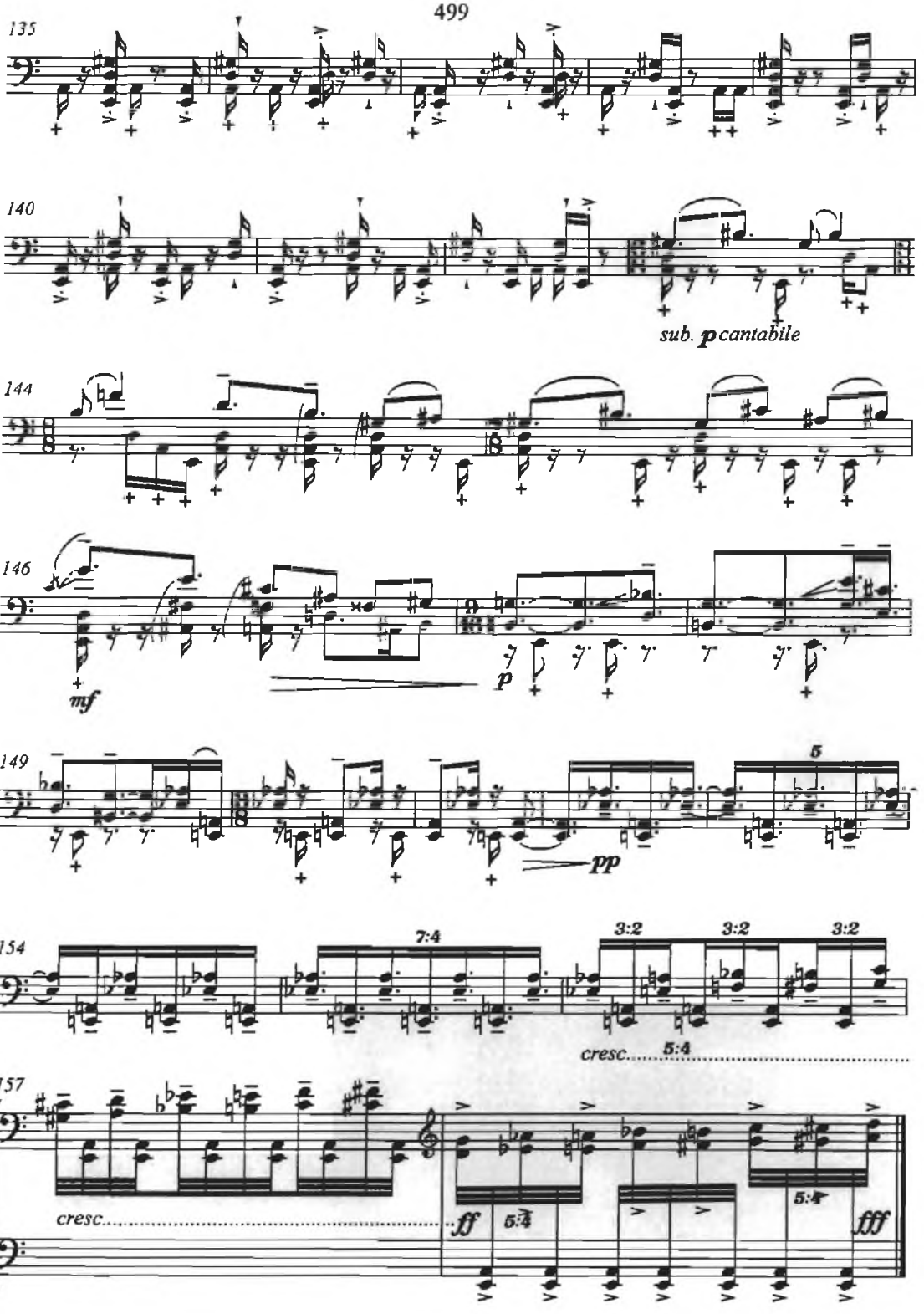


Bars 36 - 38, and throughout the score, notes marked with crosses are pizzicato.


44
47
♪ = ♪♩ = 144
51
54
cresc.
56
mp
mf
58
♩. = ♩ = 90
ff
63
69


74
79
84
♪ = ♪. ♪=120
88
ff
(arco)
93
mf
95
gliss.
ff
96
♪.6 = ♪. ♪ ♪. = 80
sub pp
97


98
♪ ♪ = 144
cresc.
99
♪ = 180
Molto sostenuto
ff
p cantabile
102
108
♩ = 90
114
ff furiously
120
125
130

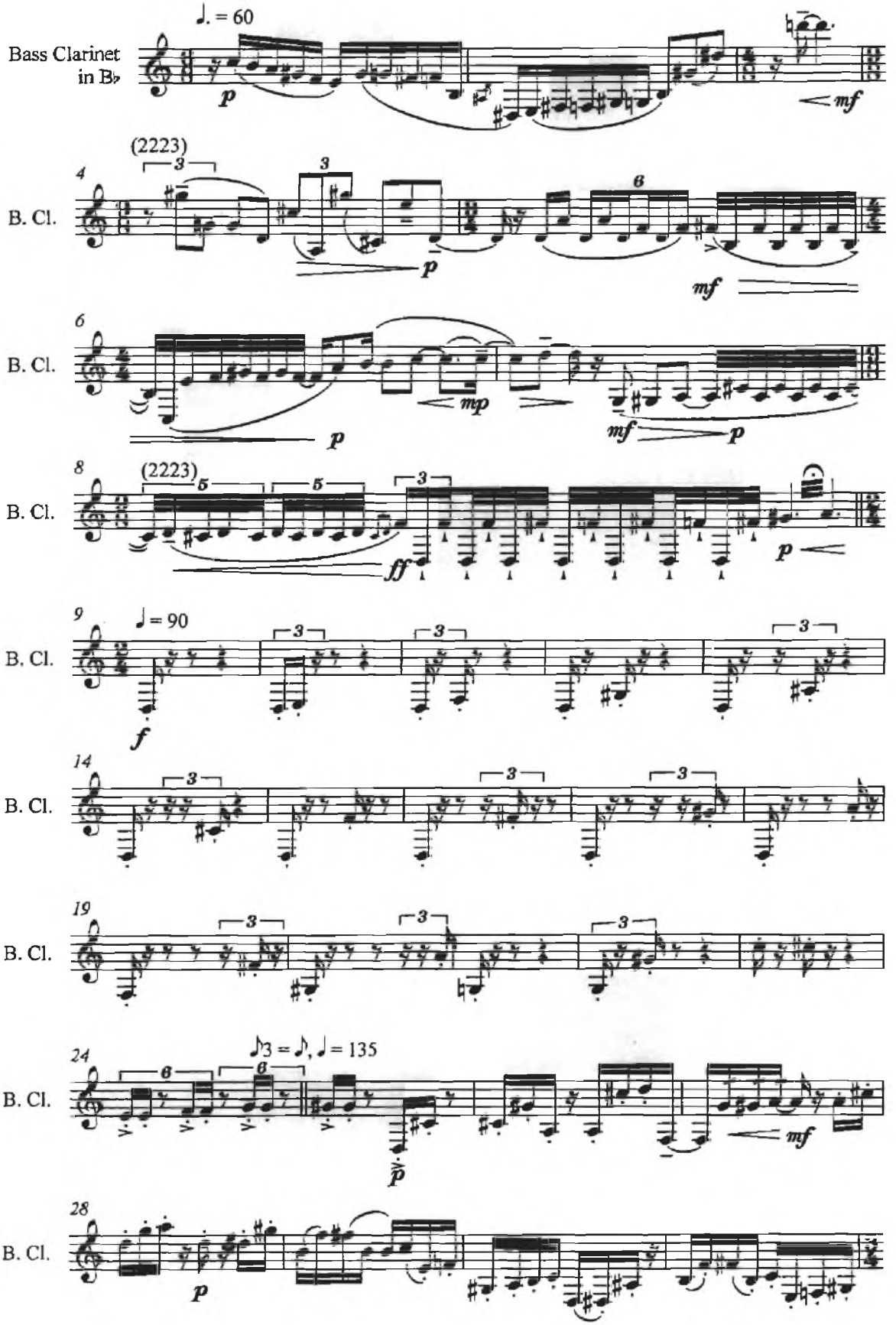

135
140
sub. p cantabile
144
146
mf
p
149
5
pp
154
7:4
3:2
3:2
3:2
cresc.
5:4
157
cresc.
ff
5:4
5:4
fff

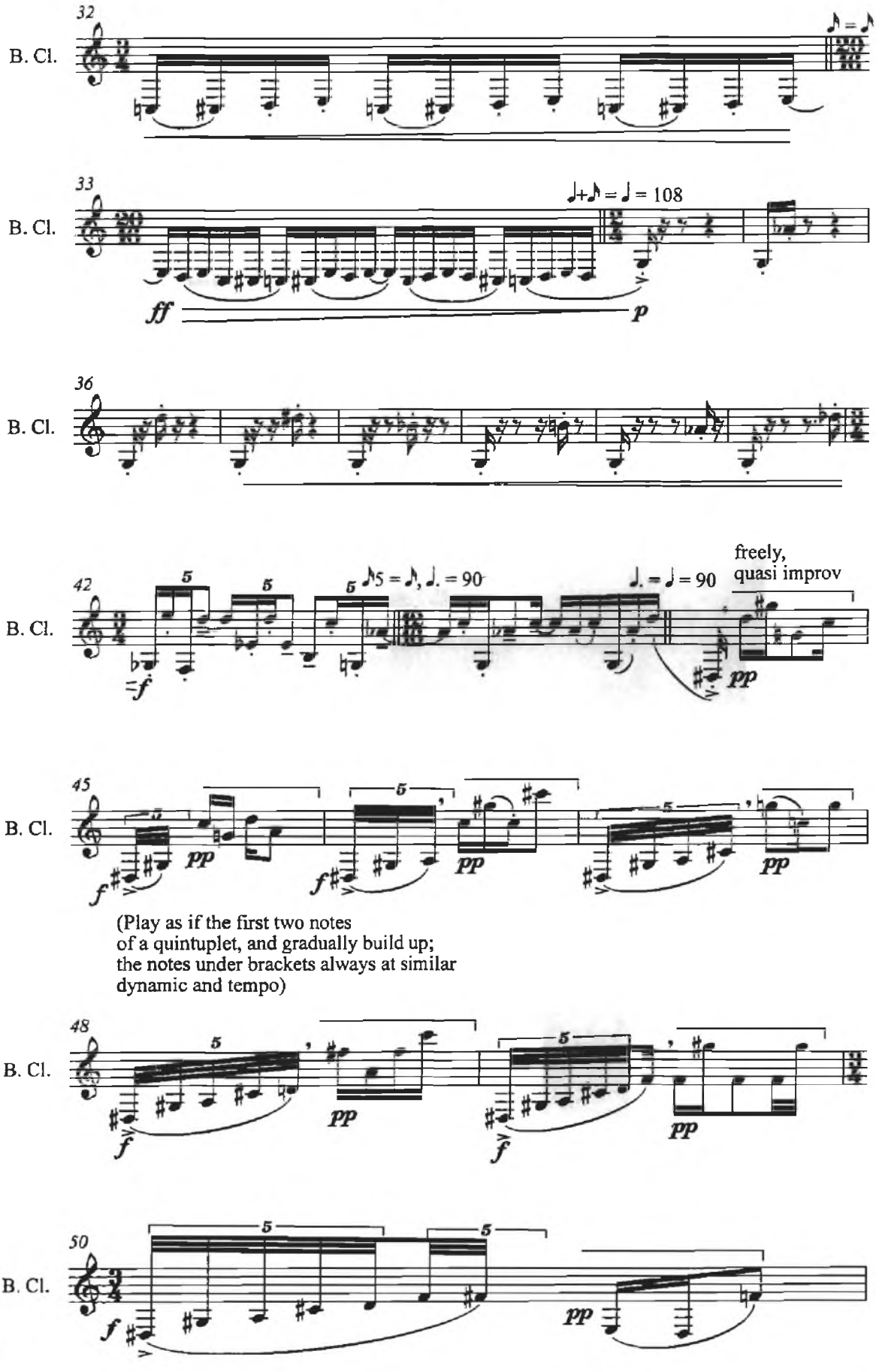
for Sarah Watts

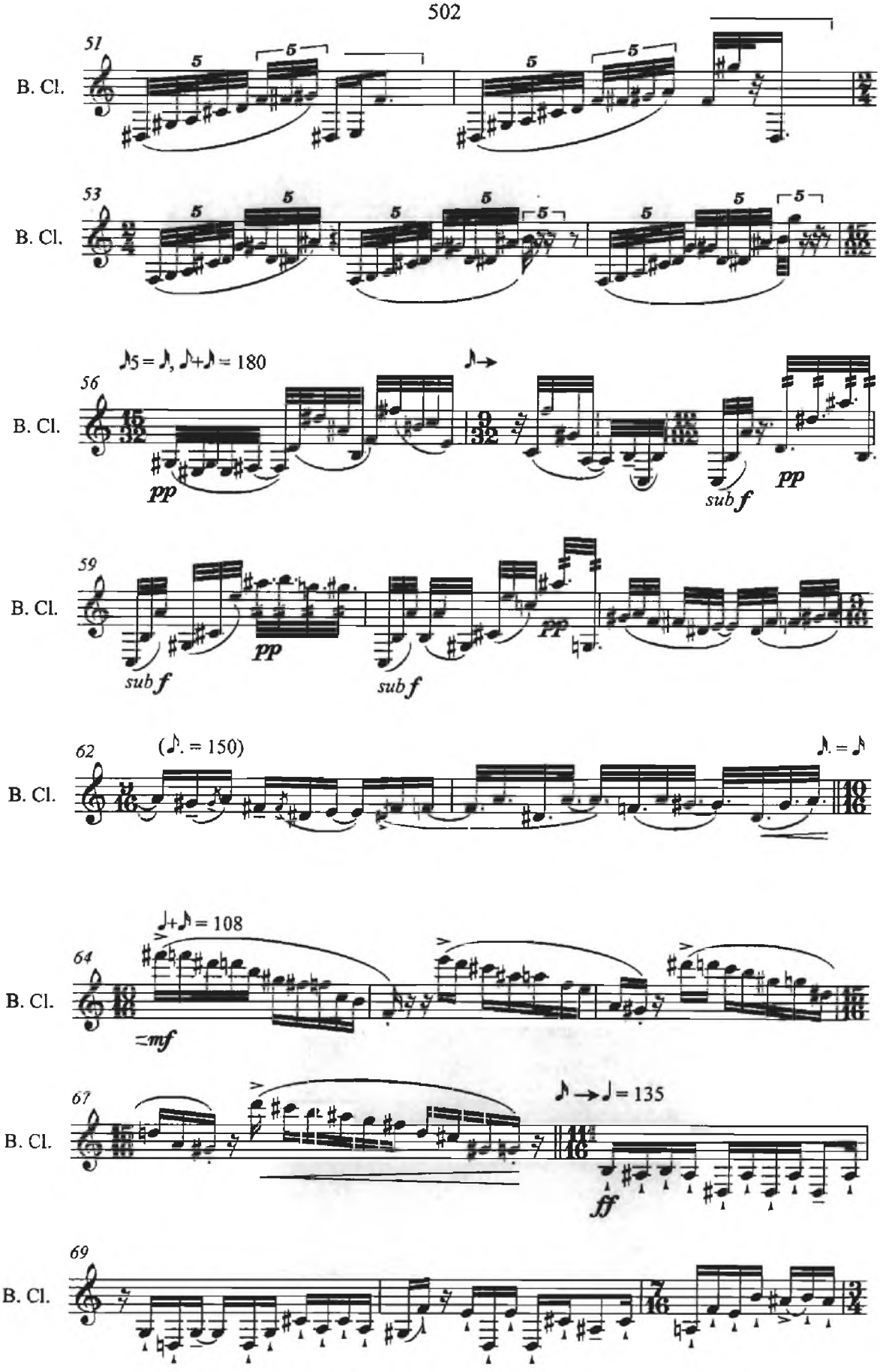
MOTUS

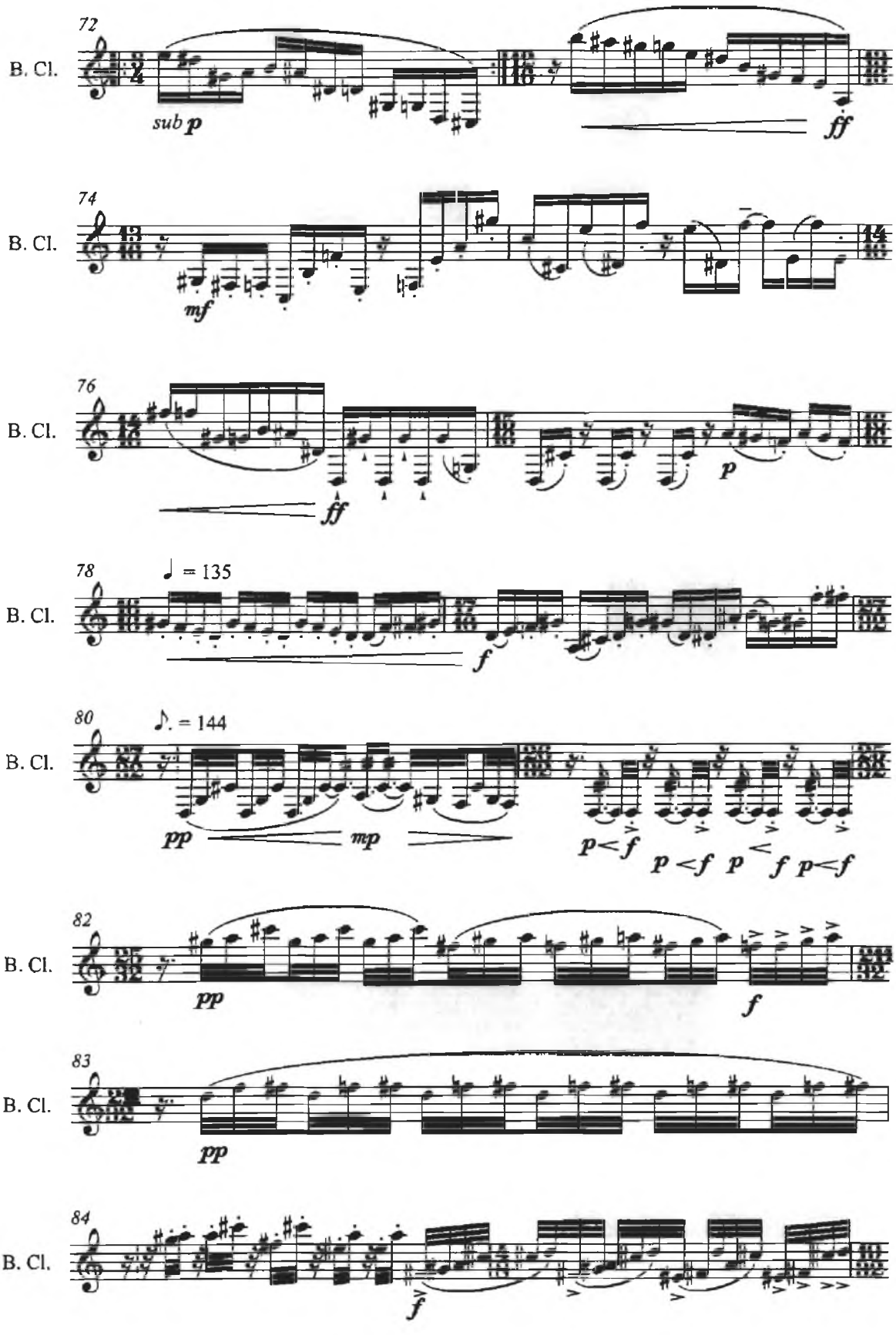
for solo bass clarinet

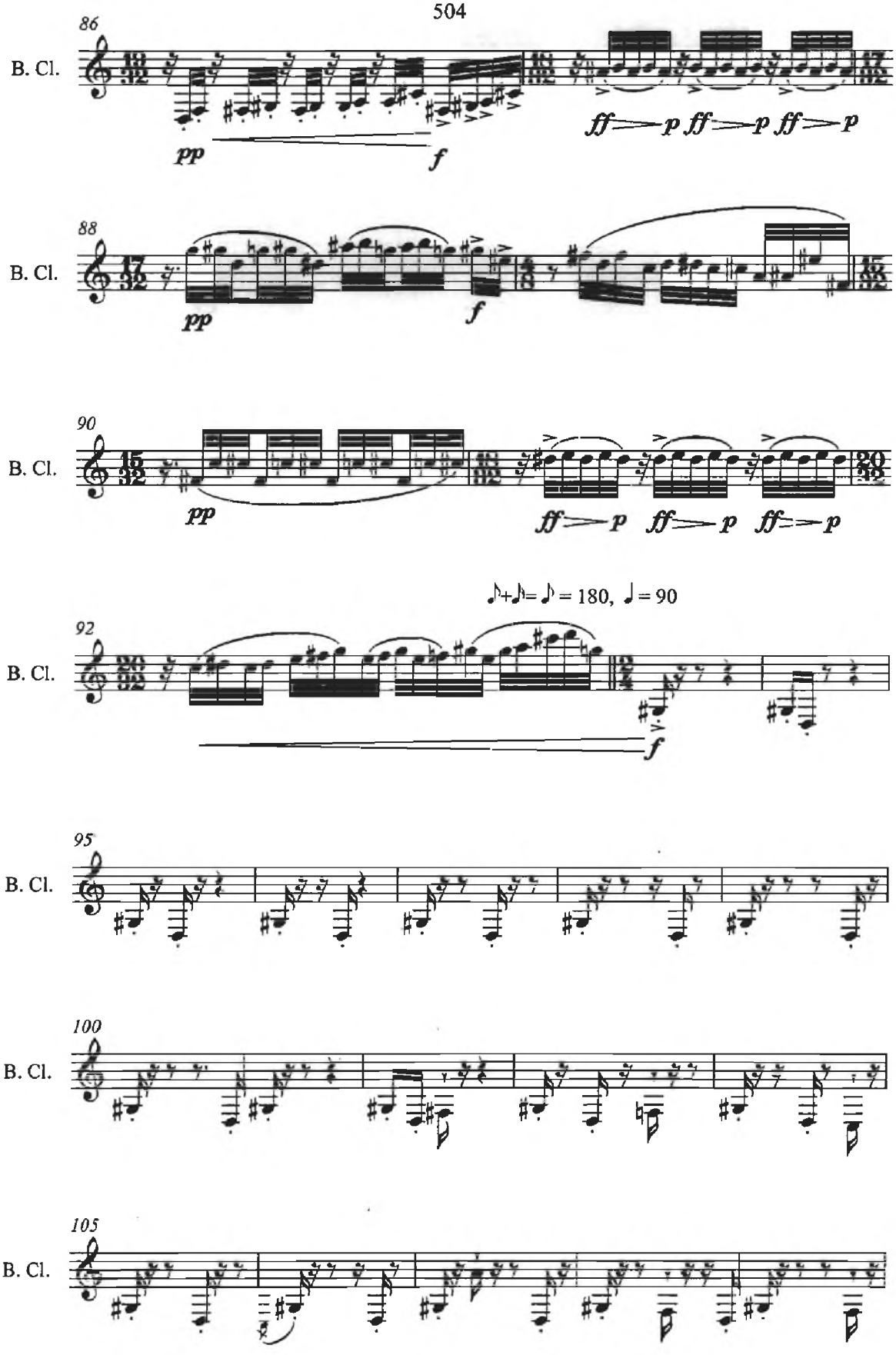
Kevin O Connell

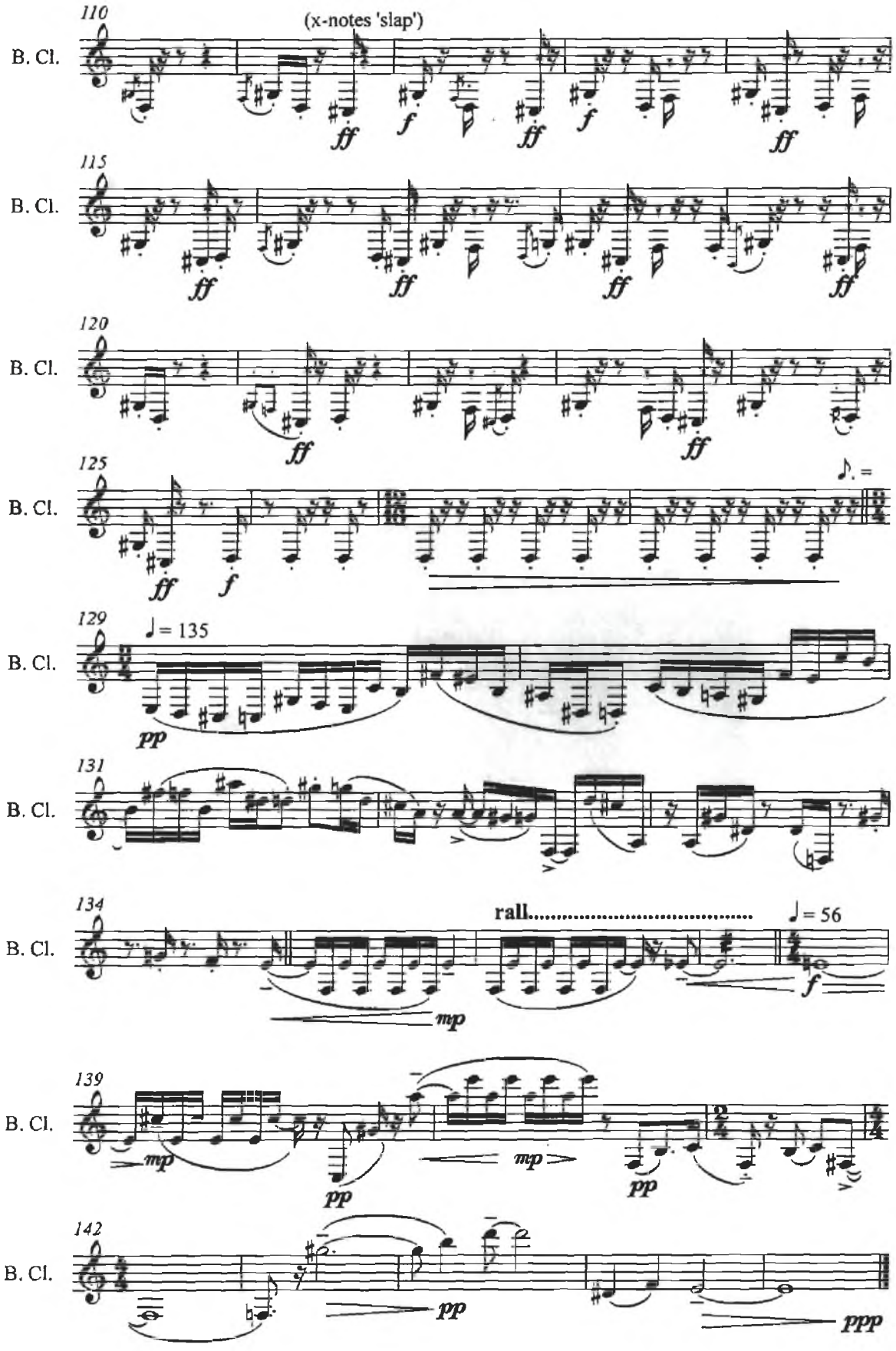



32
B. Cl.
33
B. Cl.
ff
p
36
B. Cl.
42
B. Cl.
f
pp
freely,
quasi improv
45
B. Cl.
f
pp
(Play as if the first two notes
of a quintuplet, and gradually build up;
the notes under brackets always at similar
dynamic and tempo)
48
B. Cl.
f
pp
50
B. Cl.
f
pp


B. Cl.
51
53
56
59
62
64
67
69
♪5 = ♪, ♪+♪ = 180
pp
sub f
(♪. = 150)
♪. = ♪
♩+♪ = 108
=mf
♪ → ♩ = 135
ff


72
B. Cl.
sub p
ff
74
B. Cl.
mf
76
B. Cl.
ff
p
78
♩ = 135
B. Cl.
f
80
♪. = 144
B. Cl.
pp
mp
p<f
p<f p<f p<f
82
B. Cl.
pp
f
83
B. Cl.
pp
84
B. Cl.
f


86
B. Cl.
pp
f
ff p ff p ff p
88
B. Cl.
pp
f
90
B. Cl.
pp
ff p ff p ff p
♪+♪= ♪ = 180, ♩ = 90
92
B. Cl.
f
95
B. Cl.
100
B. Cl.
105
B. Cl.


110
(x-notes 'slap')
B. Cl.
ff
f
ff
f
ff
115
B. Cl.
ff
ff
ff
ff
120
B. Cl.
ff
ff
125
B. Cl.
ff
f
♪. =
129
♩= 135
B. Cl.
pp
131
B. Cl.
134
rall.....
♩= 56
B. Cl.
mp
f
139
B. Cl.
mp
pp
mp
pp
142
B. Cl.
pp
ppp

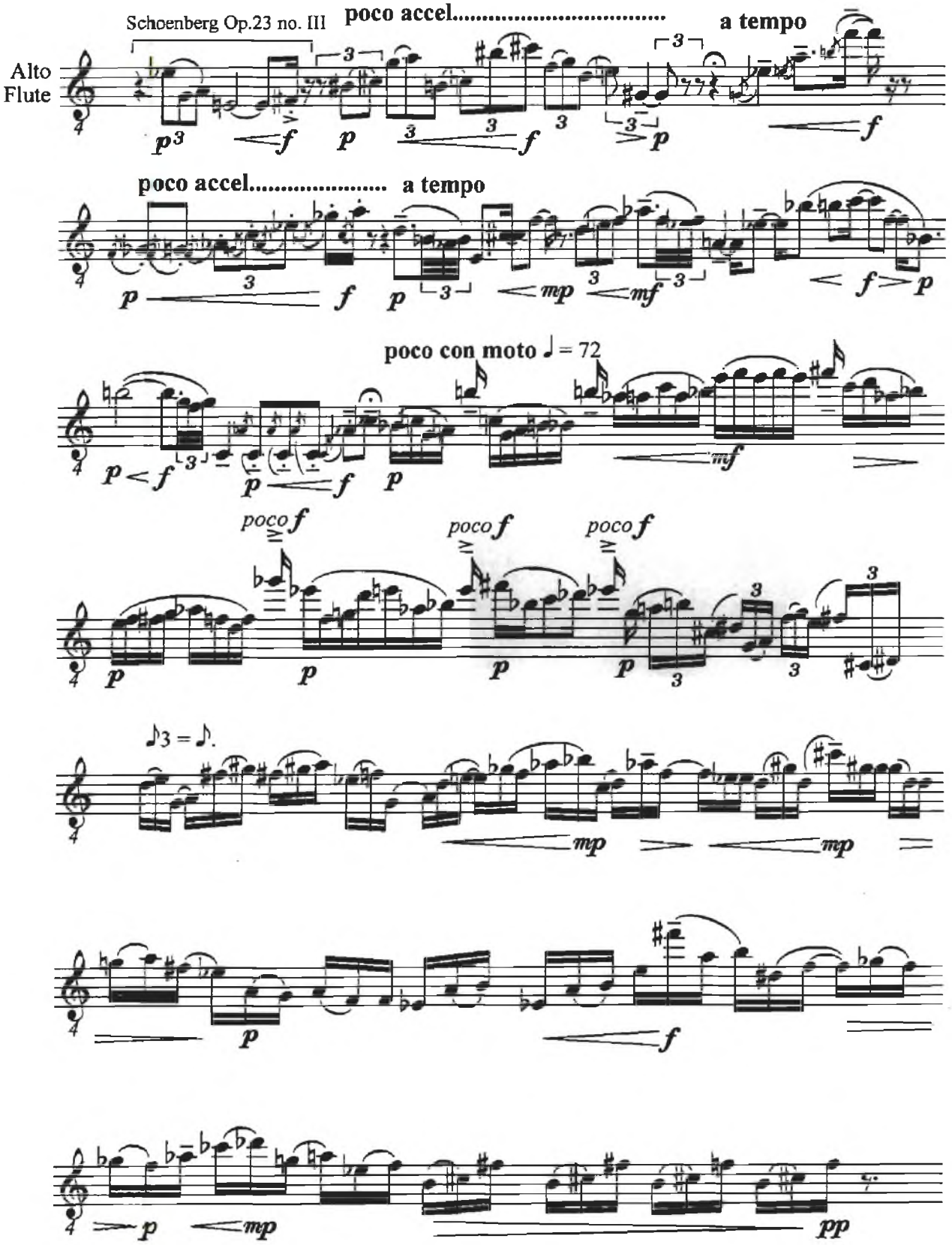
for William Dowdall

ICTUS

for solo flute

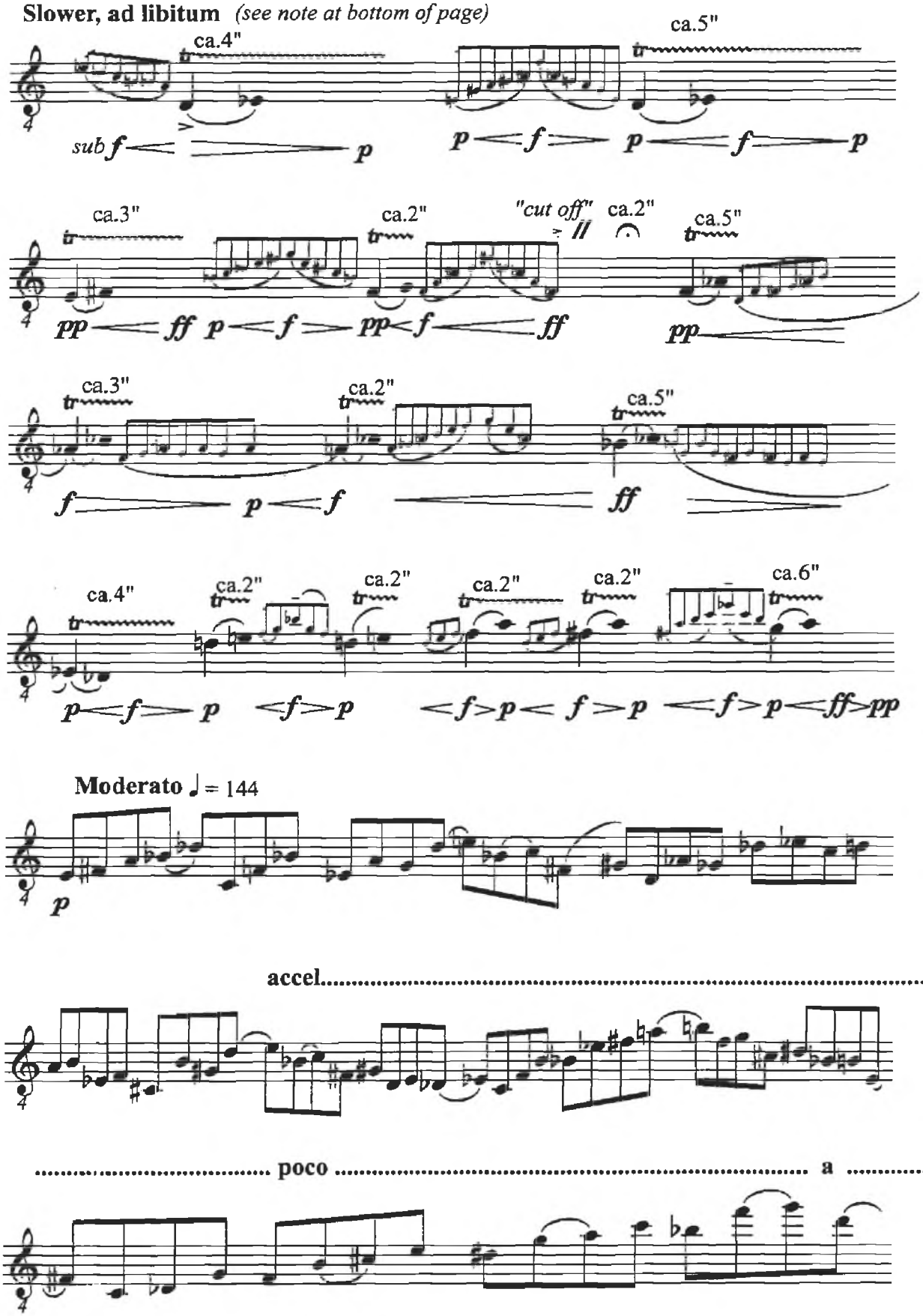
Slow, very flexible ♩= 60↑↓

Kevin O Connell

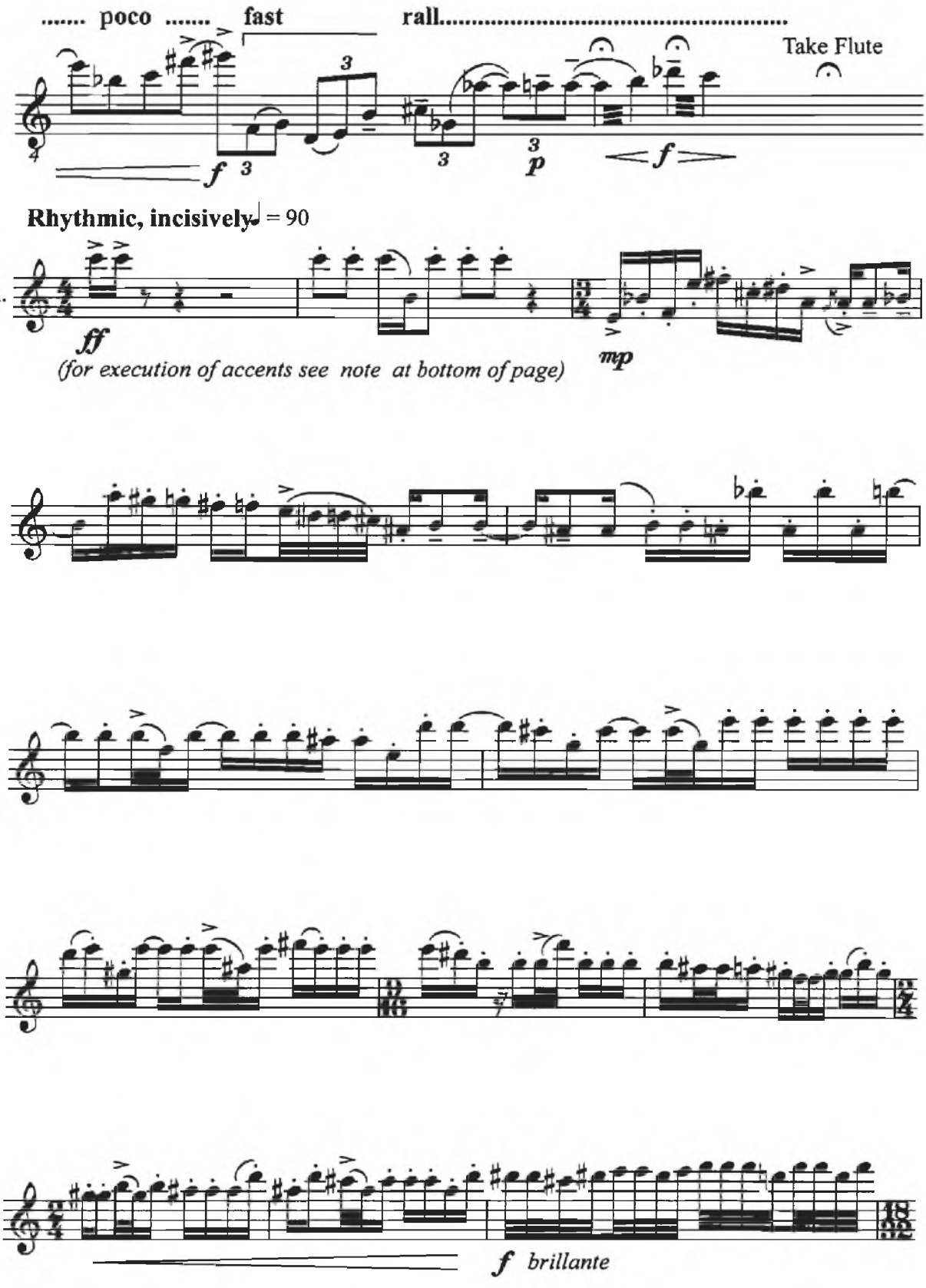


The music for alto flute sounds a fourth lower than written. Also in the music for alto flute, accidentals apply only to the notes which they precede,but see note on page 2 for grace note groups.

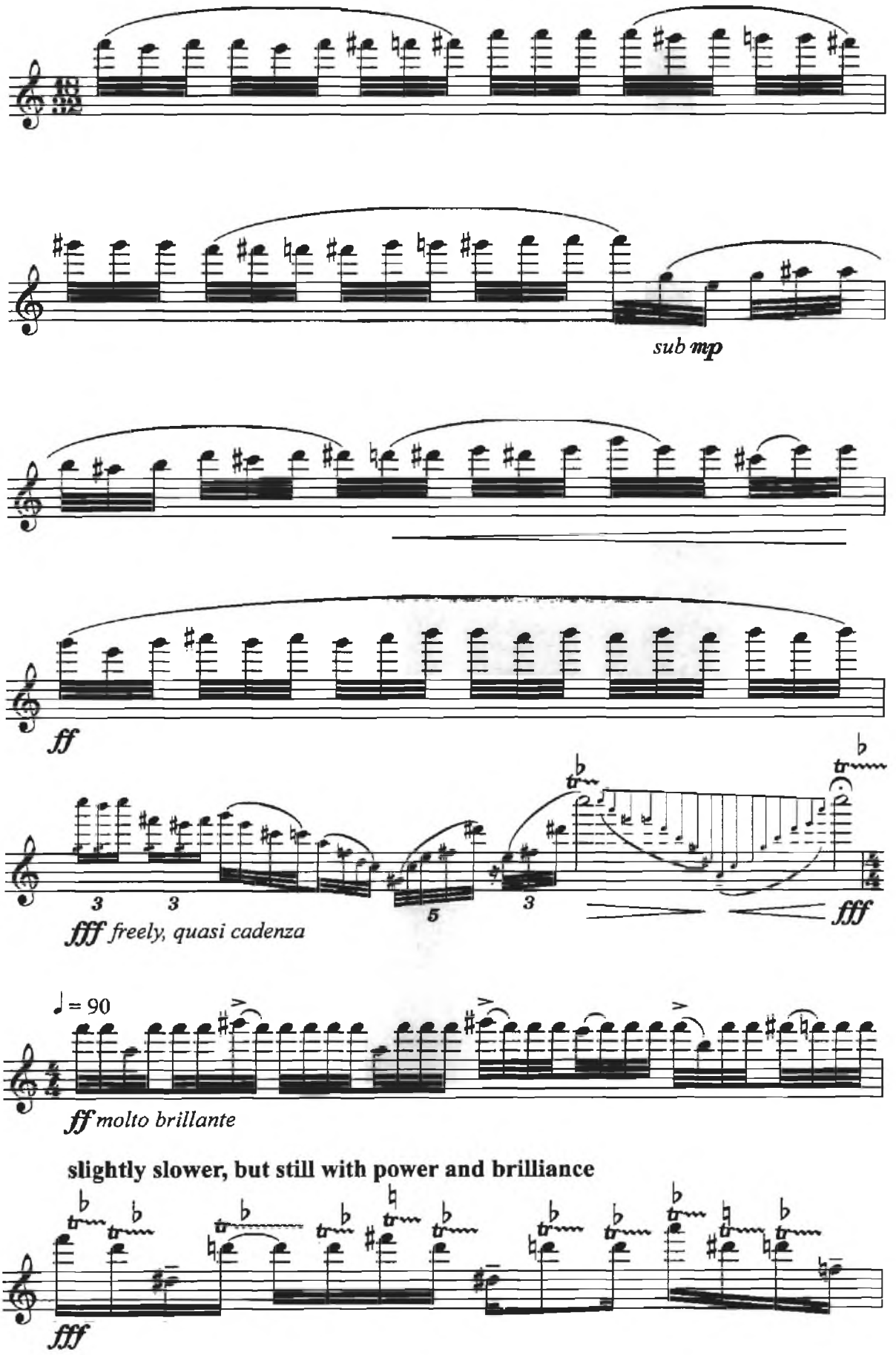
Slower, ad libitum *(see note at bottom of page)*

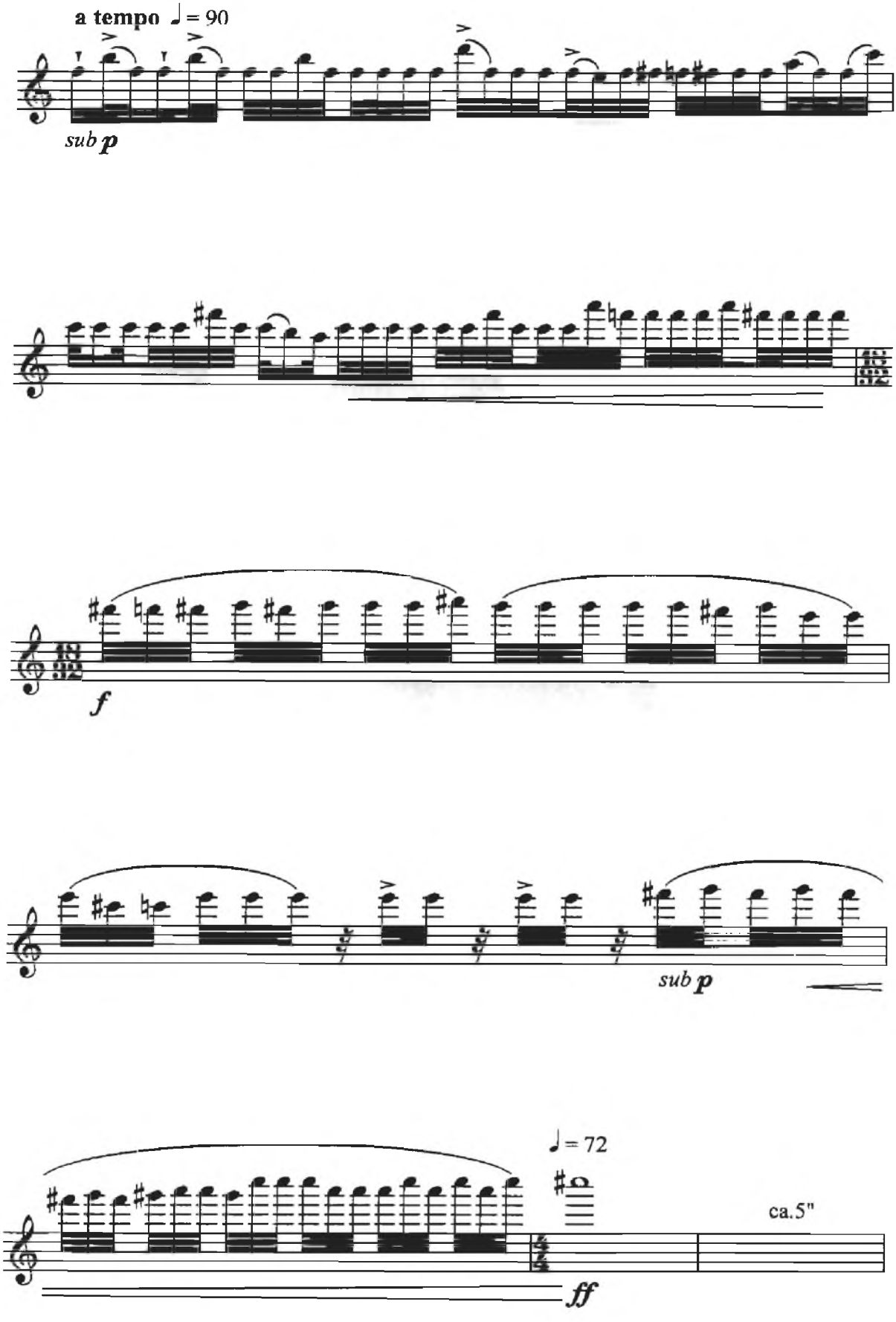


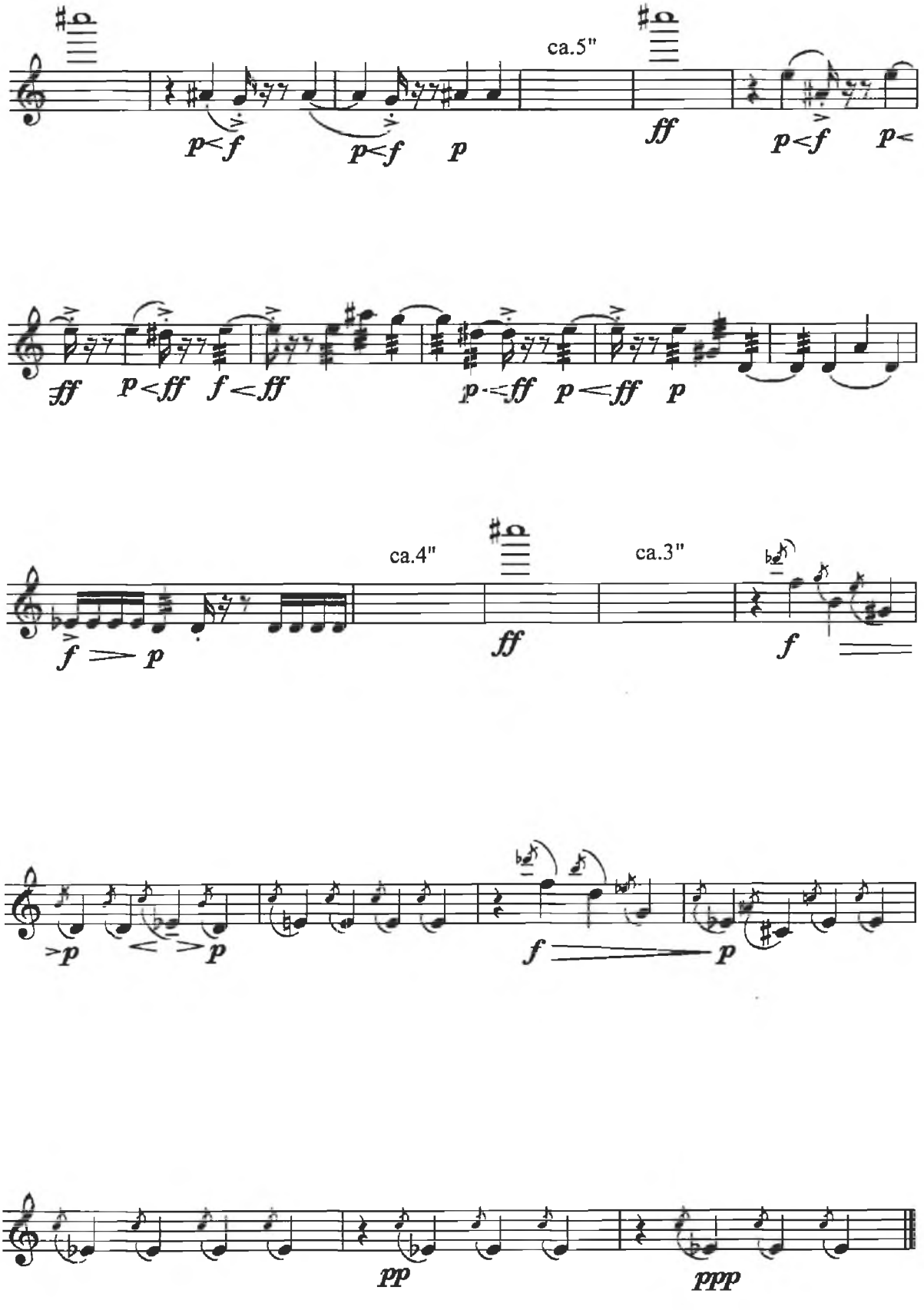
The trill durations here are approximate. Durations may or may not include the grace note groups at the player's discretion. Grace notes to be executed as fast as possible. Accidentals within grace note groups apply for the whole group.



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
3
3
5
3
fff
fff freely, quasi cadenza
♩ = 90
ff molto brillante
slightly slower, but still with power and brilliance
fff


a tempo ♩= 90
sub p
f
sub p
♩= 72
ca.5"
ff

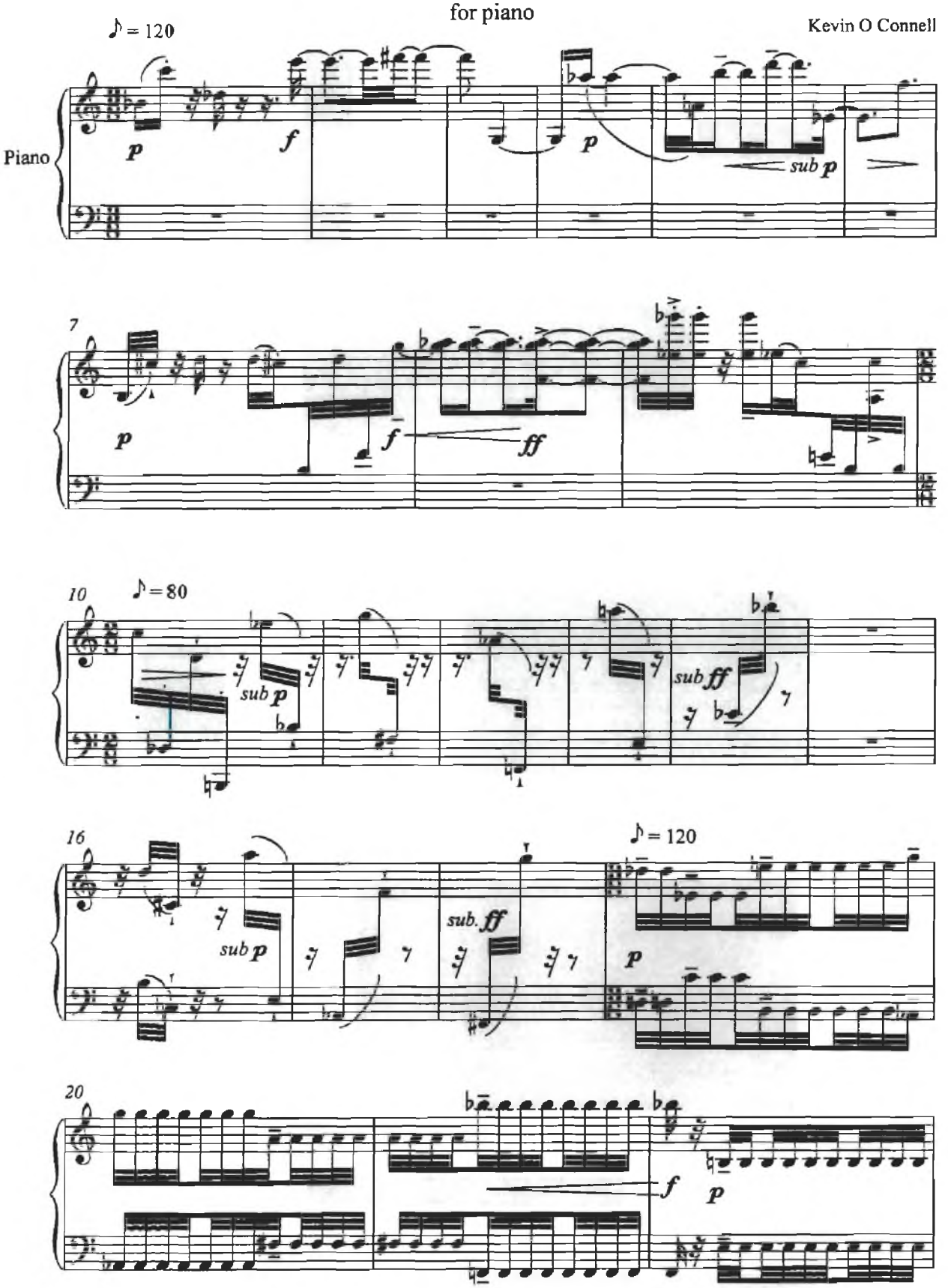

ca.5"
p<f
p<f
p
ff
p<f
p<
ff
p<ff
f<ff
p<ff
p<ff
p
ca.4"
ca.3"
f > p
ff
f
>p
<
>p
f
p
pp
ppp

For the 25th Anniversary of the Tyrone Guthrie Centre

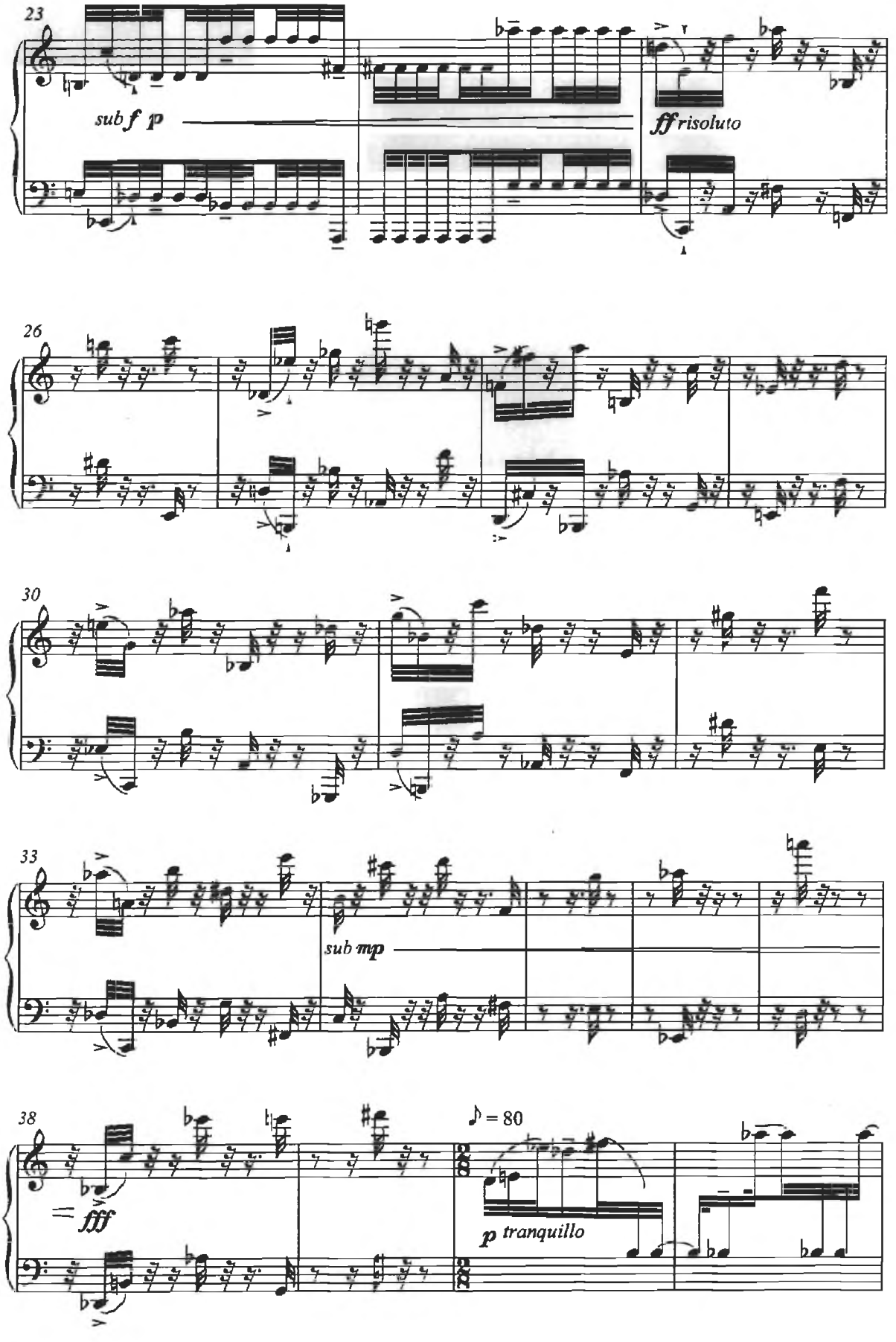
90" for Annaghmakerrig

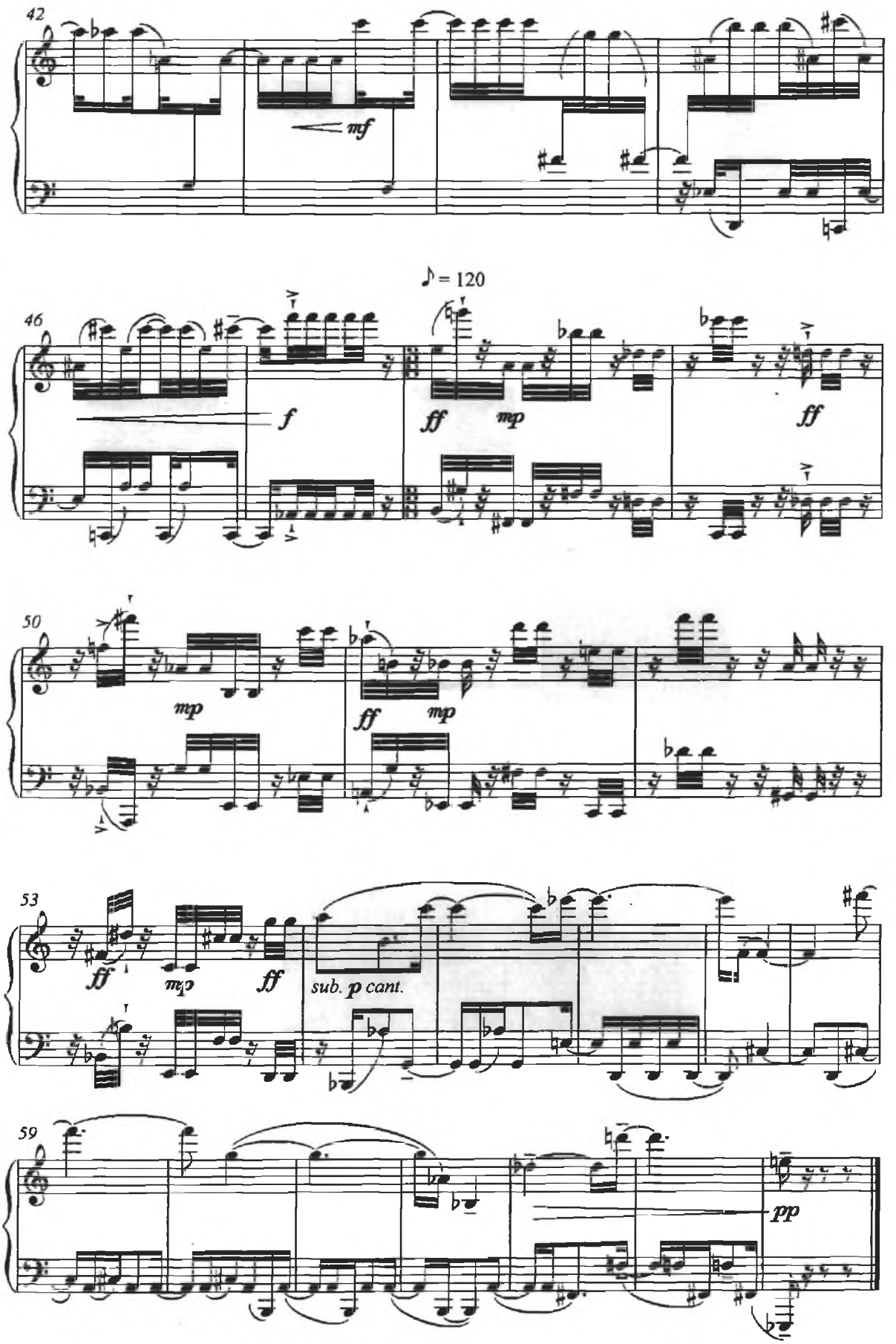
for piano

Kevin O Connell



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
♪ = 80
p tranquillo


42
mf
♪ = 120
46
f
ff
mp
ff
50
mp
ff
mp
53
ff
mp
ff
sub. p cant.
59
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 Daphnim.
carmina vel caelo possunt deducere lunam,
carminibus Circe socios mutavit Ulixi,
frigidus in pratis cantando rumpiter anguis.
ducite ab urbe domum, mea carmina, ducite Daphnim.
terna tibi haec primum triplici diversa colore
licia circumdo, terque haec altaria circum
effegiem duco; numero deus impare gaudet.
ducite ab urbe domum, mea carmina, ducite Daphnim.
necte tribus nodis ternos, Amarylli, colores:
necte. Amarylli, modo et 'Veneris' dic 'vincula necto'.
ducite ab urbe, domum, mea carmina, ducite Daphnim.
limus ut hic durescit et haec ut cera liquescit
uno eodemque igni, sic nostro Daphnis amore,
sparge molam et fragiles incende bitumine laurus.
Daphine me malus domum, mea carmina, ducite Daphnim.

Bring water out and wreathe 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 Dapnis* 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, foonote 27 on page 58, and Bibliograhpy).

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