

Composition Portfolio

Brendan Breslin

Masters in Music

Royal Irish Academy of Music

2014 - 2016

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Preface

The following is a descriptive analysis and interpretation of a body of work spanning two years during my Masters of Music postgraduate course in the Royal Irish Academy of Music, Dublin. I will endeavor to give a broad picture of the thematic elements within the larger portfolio collection, highlight the main influences that have contributed to the works, and also discuss in some detail the processes by which my compositions find completion.

In order to create a concise composition commentary around my portfolio it is important to recognize the influences prior to initiating the Masters course, as well as understand the main contributors to any works undertaken in the last two years. It is my hope that discussing this will indicate what I feel in myself to be a change in compositional voice and direction.

I will also take the opportunity in commentary to discuss possible relevance for future work; processes that were efficient or had greatest reward, devices that proved to be of little benefit, and sketches or ideas that perhaps haven't seen their fulfillment and will benefit from reflection in this document.

I would like to take this opportunity to thank all the staff in The Royal Irish Academy of Music, and more especially Prof. Kevin O'Connell, Head of Composition. I am indebted to his counsel and advice on all matters of compositional thought and output throughout the last two years, which has largely led to the broadening of concept and approach within my work. It is my belief that, as a result of undertaking this course, I am now better equipped as a musician, composer and conductor. With a considered approach this document will serve as a lasting reminder and foundation for further progression in my skill set, most especially within my compositions.

Introduction

Whilst a student in secondary school in Strabane in Northern Ireland some 18 years ago I was afforded the opportunity to arrange and compose for local available ensembles such as brass band, through the 'A' Level modular syllabus. This is essentially where any form of interest in either arranging or composing begins, and to this day, much of my musical language and characteristic nuance is directly borne of this grounding. As a music student of St. Colman's High School in Strabane I was privileged at an early age to engage in various forms of musical outlet;

- The Strabane Concert Brass Band.
- The North Western Education Library board percussion ensemble and wind band.
- The Ulster Youth Orchestra.
- The North Western Big Band.

As a result of engaging in music for the most part from a popular stream, I have developed a good sense of the structural integrity and language from these genres. Through these facilities I feel I have developed a keen sense of voicing, instrumental knowledge in ability, range and integral nuance, and a broad grasp of ensemble relationships with repertoire, environment, preparations and performance.

As a result of engaging with such ensembles largely tasked in the popular stream of music, the main thematic structures have had some influence upon my internal compositional voice; a somewhat tonal and diatonic universe has been the main backdrop to most of my work. In undertaking the Masters of Music course in the Royal Irish Academy of Music, I have made it my goal amongst others, to develop my language and delve into new territory, through a more expressive approach to harmony and rhythm, and a more scrutinized look at motif in how and when to utilize it.

Compositional influences and process

Through the period covered by this portfolio I have been lucky enough to avail of writing stimulus within and outside of the Royal Irish Academy of Music. This has led in no small part to a relatively diverse set of works, spanning genre and instrumentation.

In year one of the course I was fortunate to engage in a reflective project, considering *Pierrot Lunaire* by Arnold Schonberg. Focusing on a specific work, and more over a specific movement gave a great sense of aesthetic and understanding of the language. That in itself provided a strong base on which to compose a work in response, either aesthetically pleasing or contradictory in some part. The only issue I might draw from this was my own concern for my work to sit amongst not only the Schonberg original, but to have some relevance to the other composers' response. However, in the context of this specific project I felt it necessary to immerse myself in the surrounds of *Pierrot Lunaire*, in order to explore a sound world distinctly original and unlike any popular streams.

Other works contained within my portfolio have been created due to external influences outside of the Royal Irish Academy of Music. One of the large ensemble works, 'Ages of Erin' for drum corps band and percussion, was commissioned by an Irish based ensemble visiting America in the summer of 2015. Due to the inherent nature of the events and performances for which this work was required, it has a decidedly tonal and popular feel to it for the most part.



'Ages of Erin' - uilleann pipes motif, bars 6-10

The overall piece is a set of musical snap shots of Ireland through the ages, some of the main contributory events that have shaped the country in some part. In this specific

case, the music is essentially audience orientated- the audience in this case expecting a cliché adoption of traditional Irish folk music. As such, the adoption of appropriate instrumentation, melody and harmony is paramount.

In another example of external influence, I engaged in writing a saxophone quartet suite for a colleague and his ensemble, The Chatham Row Saxophone Quartet. With little or no criteria set before me other than a general time frame of ten to twelve minutes, I found this work to be more of an enjoyable process from a derivation point of view, assessing appropriate stimuli to compose the work. As a result of this marked sense of freedom, I found the process outside of the norm; setting a source theme and material and writing accordingly.

I have always been inspired by the literary world for my works, in no small part because of my own family's interests, including my mother who worked as an English teacher in secondary education. 'Of Stone & Stream' written for symphony orchestra, manifests itself from W.B. Yeats poem 'Easter 1916'. Given the commemorative period in which this portfolio is written, as well as my fondness for this particular poem, I thought it appropriate to try and align music to some sense of the sentiment of this important literary work, or at the very least respond to some of the main themes within the poem that bear greatest significance one hundred years on.

The most fundamental and influential idea within the portfolio is found within the Piano Études. As suggested by Prof. Kevin O'Connell, a set of études based upon intervals would aid a more considered approach to what is a basic but paramount element of composition. The suggestion of piano also benefiting with the immersion into the most fundamental of all compositional tools. This work was the most liberating of all the portfolio, and stood as a good starter project to develop my collection of work. As a limited pianist, and having never really engaged fully with a piano in a more considered

way (sound, feel, register, intervals, intrinsic capabilities and boundaries etc.), these set of études facilitated a careful approach to the instrument, and it's integral role (which I had until now failed to acknowledge) in the large amount of composition that I, and indeed many others produce.

Whilst this last compositional influence was my first main project for the MA portfolio, I discuss this last as it had the greatest bearing upon the process of writing in the last two years. Previous to commencing the MA course the process by which I would compose music was largely influenced by my approach to arranging. Score work largely produced directly to computer, and with little exploration into score alternatives and sketching, and very little interaction with the piano. Having really indulged the process of writing by hand (some twelve years since last I had) whilst seated at the piano, I realized that whilst my rate of output had decreased, the overall work quality and sketch consistency had increased significantly.

Having soon acknowledged the change in writing and it's resulting affect, the work that I have completed in the last two years contained within this document is for the main part resulting from the process of;

- Formulation of/interaction with a stimulus or project theme
- Piano work including initial motif and harmony consideration
- Sketch generation, including multiple ideas for specific sections of work
- Streamlining and definition of a first edit score
- Score analysis, and editing including substitution of other sketch's
- Final score edit

In the case where I have followed this process, there have been examples of further points of process subsequently, as a result of performers insight and feedback. Typically this hasn't resulted in any further development of or substitution of sketch ideas, more a general concern for layout, articulation and dynamic issues, or integral performance

issues with the material I have provided.

I feel it is important to note the change of compositional process described above, as much to highlight the change for myself and it's resulting factors, and to be aware that the process of composing can have an overwhelming affect to the final score.

Thematic analysis

Melody & Harmony

Here I will discuss the various linear passages contained within the portfolio that have some significance toward melody. The more determinable properties of melody can be;

- The contour of the melody
- Range and register
- Patterns such as phrases, sequences, motifs
- Ornamentation or embellishment
- Modulation
- Forms of pitch adjustment, bends or slides etc.
- Range of melody
- Melodic features that belong with particular genres and styles

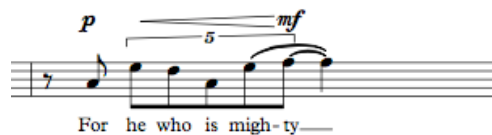
I have combined melody and harmony in this discussion as the two in my opinion can be so integrally linked. For the most part of my writing, I have always and continue to change between melody before harmony and vice versa. In some cases, the two become prevalent simultaneously, but typically in my process of producing sketches, one will predetermine the other.

The form of melodic shape in this portfolio has taken on various shape, and for various reasons. In the example of the Soprano voice from the 'Magnificat', the melody has been developed to ensure that it is attainable by singer, has a relatively level contour to avoid any sense of angular activity and is for the most part modal, relaying a sense of reflection and assuredness.



‘The Magnificat’ – soprano voice – b.10 -12

As the piece progresses and a greater understanding of Mary’s story develops, so does the need for the melody to reciprocate and show a sense of exultation. Now the melody achieves an uplifting sense of acknowledgement and humility.



‘The Magnificat’ – soprano voice – b.27

The intervals are slightly extended and a cleaner sense of contour is now achieved. In this instance it is important to note that the melodies for the vocalist have been consciously constructed to ensure that the general lines are that which are attainable and appropriate, but that the melody is enhanced by its direction in lieu of the words syllables. Again, from the example above the melody initially can afford a fifth leap as the lower, ‘For’ is a rounder and darker syllable, and leads to ‘he’ which benefits from not being overtly low in the voice as it is normally a flatter and thin sound. The melody can afford to travel higher again with the close to the word ‘migh-ty’, with a more acute attack to the note this time.

I have tried to achieve various styles of melodic interpretation throughout the portfolio. Some are more constrained due to the general surrounds of the composition requirements. In the following example from ‘Ages of Erin’ the melodies for the most

part require a form of reference or inference to socially accepts concepts of music in film and media.

So here then, when an ‘Irish Blessing’ is called upon we find a typically tonal and lamenting air with an appropriate peak and fall.

The image shows a musical score for five instruments, likely trumpets and mellophones, in 4/4 time. The key signature has two sharps (F# and C#). The score is marked with a tempo of 'Sombre' and a metronome marking of 80, with the instruction '(Legato)'. The dynamics are marked 'p' (piano). The score consists of five staves, each with a treble clef and a key signature of two sharps. The music is a lamenting air with a peak and fall. The title 'IRISH BLESSING' is enclosed in a box. Above the first staff, there is a box containing the letter 'U'. Below the score, the text reads: 'Ages of Erin' – trumpets and mellophones – b.294 – 298.

This is an example of what I regard as popular harmonic language- the use of common progression for I, II, IV, V, and VI chords. As previously discussed, I find the pathway relatively straight forward in this writing, less so for more complex score makeup.

In other instances where the general language is freer and/or more complex I have considered the melody with a greater sense of diversity. Within the Saxophone Quartet ‘Triple Complex’ a self generated stimulus lead to a greater development of melody throughout all three movements. In the following example taken from the third movement, we see the Soprano Saxophone taking the main motif clearly defined by Solo line.

With all parts considered had the solo marking been left out from Soprano Saxophone

here, we would still assume the Soprano to have the primary material- it's angular activity and syncopated sense of harmony within it's own staff confines would lead us to believe it has important material.

The image shows a musical score for four saxophones: Soprano, Alto, Tenor, and Baritone. The score begins at measure 57. The Soprano part is marked 'Solo' and features a melodic line with dynamics ranging from *f* to *f*. The other instruments provide harmonic support with various dynamics like *fp*, *mf*, and *p*. The Soprano part has a dynamic of *fp* at the start, then *f* for the rest of the solo. The Alto, Tenor, and Baritone parts have dynamics of *fp*, *mf*, and *p* respectively at the start, then *f* and *mf* for the rest of the passage.

The overall harmony is reciprocal of the melody in terms of displacement of more secure three part harmony, and even then the chordal structure is less obvious to the listener with regular use of diminished seventh chords. With strong contemporary jazz influences clear, some harmonies fail to sound together in this specific example. In an example such as this I tend to read the harmonies in a lateral sense- a general colour of bar or phrase rather than a note by note account.

Having analysed the portfolio and compared various contour patterns, more specifically how and where they occur, it is clear that there a common link in my writing between diatonic material and extended melodic contour. For the most part, when the general language of the piece is a little more ambiguous the melodic lines remain less sustained, and are interrupted through angular movement and frequency change. The degree by which rests are displaced through motifs also increases, as well as the occurrence of notes outside of the main harmonies. Whilst the correlation between exploratory writing and diverse melody are apparent, it may be a worth while venture to apply the same the diversity in contour, frequency, rests and unusual framework to melodies belonging to harmonic language that is obviously tonal.

Rhythm

I have always had a keen interest in rhythm, namely it's role and various effects upon music. As a young musician studying percussion I became fascinated at an early age with the complex nature of rhythm, of it's various guises; how can one single rhythmic phrase be notated in so many different ways, leading to so many different performance interpretations. The psychology of the music interpretation is vast an ever investigated world, and this rhythmic element is one of the most important factors in music interpretation and performance. Through years of score study I have analyzed and evaluated various composers approach to the notational process, and in some cases valuing this over harmony and motif.

As a musician and conductor I have grown ever frustrated at composers use of complex rhythm, in cases where it is seemingly complex for complex sake. So then, where possible in the portfolio, and any other considered writing, I will try to ensure the rhythmic interpretation isn't overly complex unless required, for e.g. why write an overtly difficult passage in 9/4 at an adagio tempo, when 9/8 will achieve a greater understanding by performer, and therefore listener.

I have always believed the boundaries of rhythm to be less secure than one would assume (given a somewhat mathematical basis). In the subsequent examples laid out from the Saxophone Quartet I deal with a number of factors, and rhythm is one of the central figures. Mvt I shown here clearly shows definitive rhythmic material, repeated exactly by each player after the correct instance of rest.

'Reactivate'

Brendan Breslin

♩ = 128 Mvt. 1 - Optic

'Reactivate' – Mvt I, b.1 – 6

In this case the sounding of rhythmic material is entirely dependent upon reading, as would normally be the case, and the parts existing within the same framework of tempo and metre.

However, in Mvt II of which a single part is shown below, each player whilst still retaining a largely consistent set of rhythms and rests, plays now with in different metre and tempo, simply co-existing within the same environment playing space. As a result, compiling a score for this is virtually impossible, as defining the comparative placement of notes would ultimately negate the exercise.

Violoncello

'Reactivate'

Mvt. 2 - Metronomic

Brendan Breslin

- * In this mvt. the quartet each have sepearte metres and tempi. The parts should be played simultaneously.
- * The final note in each part should NOT sound together; all parts should finish within an approximate 2 second time frame.
- * All parts begin with at least one silent bar to synchronise a 'close finish'. I suggest using silent metronomes, initiated at the same time.
 - order of entries at the beginning: VIOLIN I (2 secs in), VIOLIN II (7 secs in), VIOLA (10 secs in), CELLO (24 secs in)

♩ = 61

'Reactivate', Mvt II, cello part instructions

This idea of breaking rhythmic boundaries continues into Mvt III, this time enabled through the audio perception of others performing- each player given a very unique set of instructions and material, some of which a direct reference to Mvt I & II, but now reacting to others in a form of cueing system. Just like in Mvt II, the boundaries and lines are very much erased, but now the rhythmical material is sounding in response to each other, so now definitive sense of tempo, metre and style can be ascertained.

'Reactivate'

Mvt. III - Sonic

Brendan Breslin

- * In this mvt. the quartet are to play largely based upon audio cues scored throughout. Players are asked to turn to opposite direction of typical performance layout, ensuring that all are facing away from each other.
- * Entries will be marked with 4 main descriptions:
 - 'LEAD'- instrument/voice to play first, when ready and appropriate after each pause bar, as per tempo, dynamics and articulations marked.
 - '2ND, 3RD, 4TH'- instrument to be played freely in order denoted, following on from preceding instrument/voice. Instruments should attempt to reciprocate tempo, dynamics and style in this instance. Timing of entries are at the discretion of the individual- does not need to be in time with LEAD metre.
 - 'QUICKLY'- instruments to play following entry of LEAD, freely, in any order, enter as quickly as possible.
 - 'SLOWLY'- instruments to play following entry of LEAD, freely, in any order, enter in a delayed manner.
- Paused notes can be released in any order, when deemed appropriate, after all four instruments/voices have sounded. Players should follow any technique changes exactly.

Freely

$\text{♩} = 60$

The musical score is for a quartet consisting of Violin I, Violin II, Viola, and Violoncello. It is written in 3/4 time with a tempo of 60 beats per minute. The score is divided into two main sections by a double bar line. The first section is marked 'Freely' and contains 'Whispered' entries for each instrument: Violin I ('Act'), Violin II ('Tiv'), Viola ('Re' (REE)), and Violoncello ('Ate'). Each entry is preceded by a box indicating the instrument's role: '2ND' for Violin I, '3RD' for Violin II, 'LEAD' for Viola, and '4TH' for Violoncello. The second section begins with a key signature change to one flat and a tempo marking of 60. It features a 'LEAD' entry for the Viola and subsequent entries for Violin I, Violin II, and Violoncello, all marked with dynamics of *pp* and *mp*. The notation includes various note values, rests, and phrasing slurs.

Whilst such an approach isn't necessarily pushing the limits to standardized notated scoring, rhythm depends largely upon the elements of pattern and movement to achieve it's effects. The parallel comparison of 'beats' existing in art is an interesting notion, and one that could be of further investigation in a co artistic and musical element. Just like above there is some sense of a timed beat as coordinated by sight, sound and time.

Form, Tempo & Metre

General form and structure of the works within the portfolio follow a similar set of patterns, largely due to contributing influences and the composing stimulus in each case;

- Vocal works are typically short succinct sections/mvts from a larger body of work
- Chamber elements typically following a 2/3 mvt form
- Larger ensemble works are descriptive tone poems of sort, however ‘Ages of Erin’ is more definitively subdivided into five main parts; ‘Of Stone & Stream’ has three main sections.

The two main chamber groups contained within in the shape of Saxophone and String Quartet, both have three movement suites, but with varying degrees of duration. In the case of the Saxophone quartet, ‘Triple Complex’ sustains a typical fast-slow-fast displacement of general tempo, specifically to align itself to the subject matter;

Mvt 1 – the build of anxious and depressive elements, the tempo begins moderately and builds with disruptive rhythm and metre, as well as harmonic indifference to tonality.

Mvt II – chemical and systemic treatment with medicine, a slow and expressive movement whilst generally diatonic contains moments of unease to reaffirm the artificial sense of relaxation.

Mvt III – the resulting mental and physical state at odds with each other, a fast and stable movement lasting in 4/4 for the most part, with various interruptions of syncopation as another reminder of the artificial blissful state.

Through out the works here I have remained firm to typically western adoption of metre, relying rather on the disruption of rhythm within a standard metre bar. However,

in the case of 'Of Stone & Stream', in the second main section use of 3/8, 5/8 and 7/8 bars helps to add the sense of accented interruption;

The musical score for 'Of Stone & Stream', measures 67-74, is presented in a standard orchestral layout. It includes parts for the following instruments: Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion, Mace, Vibraphone, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one flat and a 3/8 time signature. The dynamics range from *p* (piano) to *ff* (fortissimo), with some passages marked *mf* (mezzo-forte) and *f* (forte). The score includes a section with 3/8, 5/8, and 7/8 time signatures, which helps to add the sense of accented interruption.

'Of Stone & Stream', b. 67 - 74

Texture & Dynamics

Through the last two years of developing this portfolio I have noted a definitive change in approaching texture of scores and dynamics. My scores previously to this portfolio would for example, contain a large concern for doubling instruments in large ensembles, unnecessarily in the most part. Dynamically, my writing would have been largely undressed with expression, and also quite monotone, with a reliance upon performer for variance, exaggeration, and actually realizing the compositional voice on my behalf.

‘Of Stone and Stream’ contains two good examples of texture and dynamics as paramount to the overall score, as much as rhythm harmony and melody;

The image displays a page of a musical score for the piece 'Of Stone and Stream'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Fl. 1, Fl. 2, Cl. 1, Cl. 2, Sax. 1, Sax. 2, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Trp. 1, Trp. 2, Trp. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Tmp., Perc., Harp, Vln. I, Vln. II, Vla., Vcl., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, f). There are also some circled annotations on the Sax. 1 and Tbn. staves. The page is numbered 10 at the bottom.

The previous example is a clear indication of a lightly textured score, as is required from the previous 20-30 bars having contained more robustly scored music. However, the next example is a clear indication of doubling and reinforcement of line and dynamics, in this case warranted and predetermined as the section is directly influenced by the notion of stream, river and mass body of water.

Continued portfolio progression & remarks

I am delighted to present a relatively coherent body of work such as this portfolio, as it is to date the most conscientious and formative approach to composition that I have sustained. Whilst I feel there is much to admire, it also provides a great learning aid, and has helped form a number of definitive processes in my composing that I will endeavor to adhere to. I hope to explore further some of the elements contained within this commentary, as there is much more language to be found within these.

As well as developing processes and a portfolio, I have come to realize the importance of developing and the nature of stimulus. The projects adhered to through the last two years have been of huge benefit in many ways, in no small part due to the wide net cast upon genre.

It is my hope that the following scores will highlight a developing compositional voice, and adherence to important and collaborative elements such as tempo, melody, harmony, and rhythm.

Ultimately I hope that this document will serve as a good reminder of work done, and a strong foundation for composing in the future.

Piano Études

For Piano

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Piano in C

Duration:

15' 45"

Date of completion:

December, 2014

Composition notes:

These set of Piano Études include seven parts based upon interval relationship, and one final Étude Résumé as a general summation to close the set. They are intended as a means to explore the intervallic harmonies, combined with varied rhythmic formulae for each etude. They can be utilized as exercises for familiarizing oneself with the sound world of the piano, and developing muscle memory.

Étude No.1

Unison/Octave Interval

Brendan Breslin

Piano

Adagio **accel.**

Measures 1-6: Treble clef, 4/4 time. Dynamics: *f*, *p*, *mf*, *p*, *mf*. Pedal markings (Ped.) are present in measures 1, 2, and 5.

Pno.

Measures 7-12: Treble clef, 4/4 time. Dynamics: *p*, *mf*, *p*, *mf*, *p*. Includes *15^{ma}* and *8^{vb}* markings.

Pno.

Measures 13-18: Treble clef, 4/4 time. Dynamics: *mf*, *p*, *mf p*, *p mf p*, *mf*.

Pno.

Measures 19-24: Treble clef, 4/4 time. Dynamics: *mf p*, *p*.

Pno.

Prestissimo

Measures 25-30: Treble clef, 4/4 time. Dynamics: *mf*, *f*, *p*. Includes *8^{va}* and *8^{vb}* markings.

31 Pno. *mf* *f* *p* *8va*

37 Pno. *mf* *f* *mf* *f* *mf*

43 Pno. *ff* *p*

49 Pno.

55 Pno.

61

Pno.



67

Pno.



73

Pno.



79

Pno.

dim.



85

Pno.



* niente

Étude No. 2

Second Interval

Brendan Breslin

Piano

f
Ped.

Pno.

dim.
f
Ped.

Pno.

p
dim.
8^{va}
8^{vb}

Pno.

mf
mf

Pno.

mf
mf
8^{va}
8^{vb}

20 ^{8^{va}} _{8^{vb}}

Pno. *p* *molto cresc.* *mf*

24

Pno. _{8^{vb}}

28 ^{8^{va}}

Pno. ^{8^{va}}

32

Pno. *pp*

35

Pno. *mp* *subf*

39

Pno. *pp*

42

Pno.

p

Ped.

45

Pno.

subp

dim.

p

Ped.

49

Pno.

f

Ped.

15^{ma}

8^{va}

Étude No.3

Third Interval

Brendan Breslin

Grave

Piano

p

Ped.

Pno.

Pno.

Pno.

Pno.

rit.

pp

8va

*

Étude No. 4

Fourth Interval

Brendan Breslin

Vivace
8va

Piano

p *cresc. poco a poco*

6 (8)⁻¹

Pno.

subp *cresc. poco a poco*

f *dim. poco a poco*

11

Pno.

15

Pno.

f

subf

18

Pno.

20

Pno.

8^{vb}

22

Pno.

(8)

24

Pno.

pp

(8)

26

Pno.

(8)

28

Pno.

f

(8)

30

Pno.

subp

33

Pno.

dim. poco a poco

cresc. poco a poco

subp

37

Pno.

subf

f

41

Pno.

dim. poco a poco

subp

45 (8)

Pno.

p

subp

Étude No. 5

Fifth Interval

Brendan Breslin

Moderato

Piano

mf *f* *mp* *f* *mp*

3

Pno.

p *f* *mp* *f* *mp*

6

Pno.

f *p* *pp*

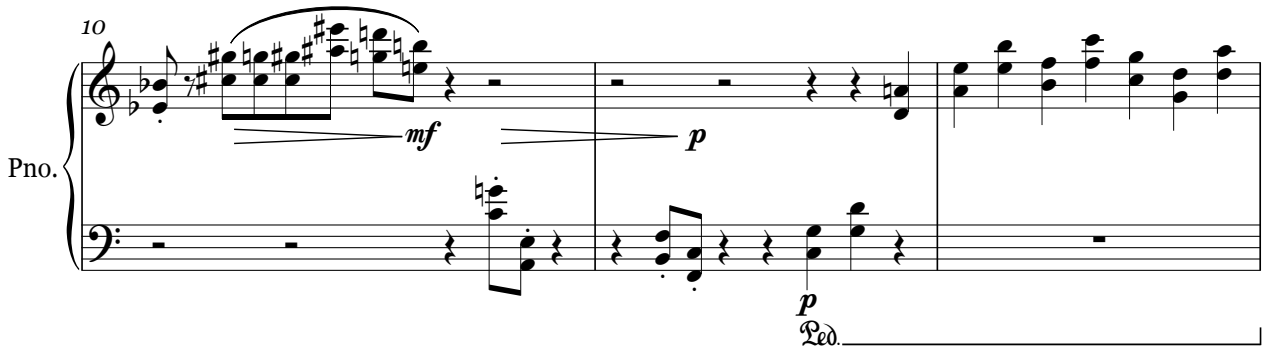
8

Pno.

mf *f*

10

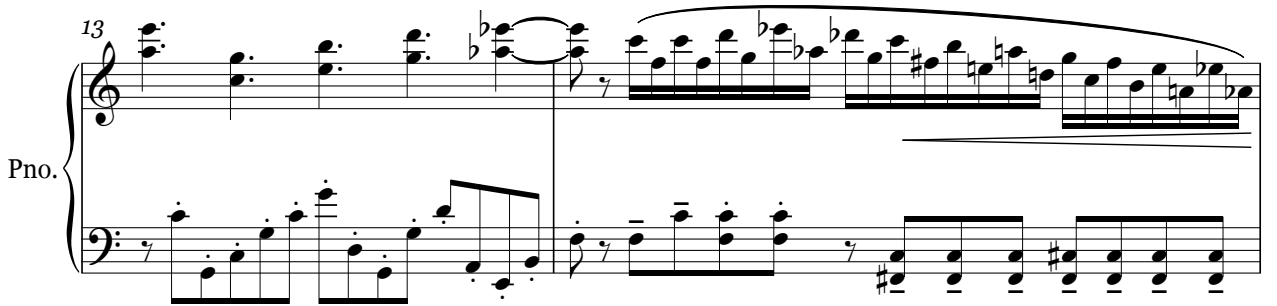
Pno.



mf *p* *p*
Ped.

13

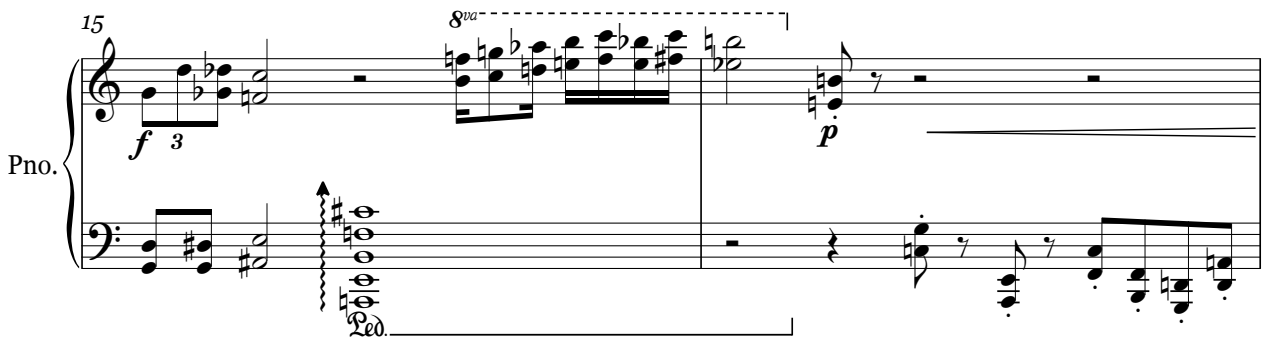
Pno.



p
Ped.

15

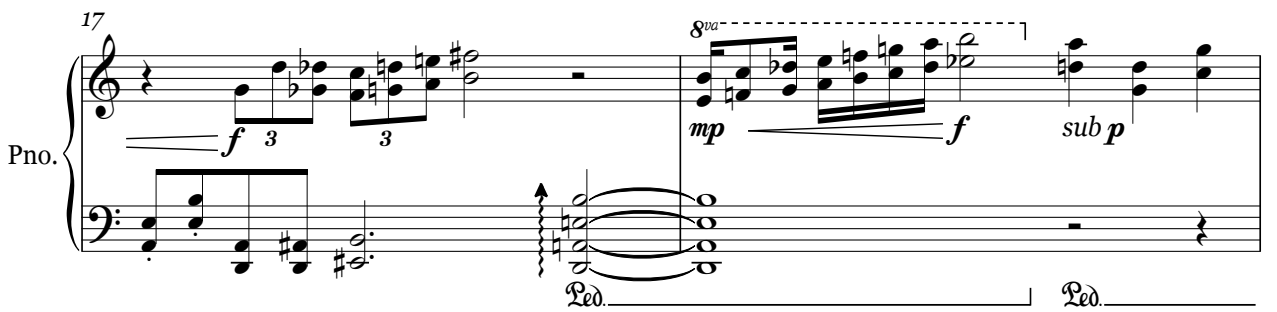
Pno.



f 3 *p*
Ped.

17

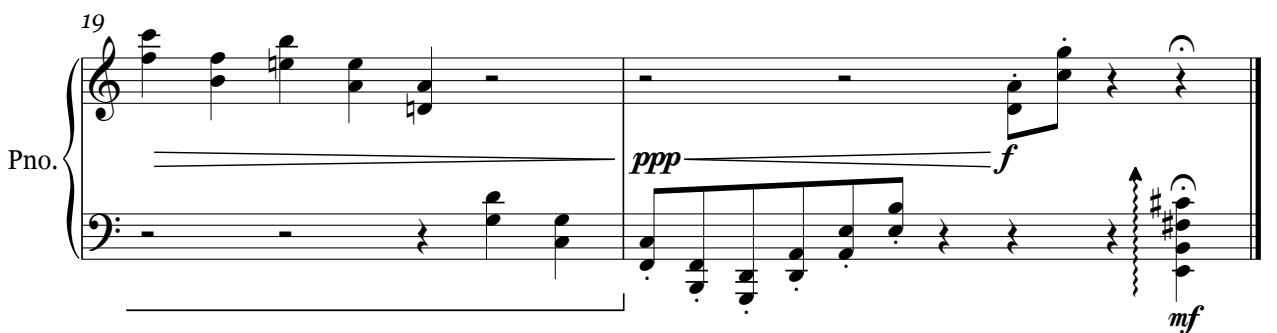
Pno.



f 3 3 *mp* *f* *sub p*
Ped.

19

Pno.



ppp *f* *mf*
Ped.

Étude No.6

Sixth Interval

Brendan Breslin

Prestissimo (as fast as possible)

Piano

p

Pno.

Pno.

mf
ff

Pno.

Pno.

p
p

19

Pno.

22

Pno.

25

Pno.

28

Pno.

31

Pno.

34

Pno.

p

p

37

Pno.

p

40

Pno.

pp

Ped.

43

Pno.

ff

8^{vb}

46

Pno.

fff

(8)

Etude No.7

Seventh Interval

Brendan Breslin

Moderato

Piano

pp

6

8^{va}

Pno.

p

11 (8)

Pno.

8

16 (8)

Pno.

8vb

21 *8^{va}*

Pno.

Ped.

26 (8)

Pno.

cresc.

mf

*

Ped.

31 *8^{vb}*

Pno.

f

*

36 *15^{ma}*

Pno.

dim.

*

41

Pno.

*

pp

46 8^{va}-----

Pno.

p

51 (8)

Pno.

56 (8)

Pno.

niente

Étude Résumé

Brendan Breslin

Largo **molto accel.** (long) **Andante**

Piano

ff *pp*

Ped. *

4

Pno.

(not accented!)

7 **poco accel.** *p*

Pno.

10 *cresc.*

Pno.

13 **Prestissimo**

Pno.

17 Pno. *mf* *f* *pp* *mf*

21 Pno. *f* *mf* *mp* *p*

25 Pno. *pp* *pp*

28 Pno. *cresc.*

31 Pno. *ff* *ff*

34 Pno. *mp* *p*

37

Pno.

40

Pno.

42

Pno.

meno mosso

pp *pp*

8^{vb}

47

Pno.

pp *subf*

3

51

Pno.

pp *subf*

3 3

56

Pno.

pp

poco rall.

Emoji - Music

For Piano

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Piano in C

Duration:

2' 00"

Date of completion:

April, 2016

Composition notes:

Emoji – Music is designed as a fun exercise for pianists to explore the various sounds, styles and techniques from their instrument. It also serves in part as a teaching aid for theory- learning the major and minor chord relationships for e.g., and finally as a means of developing interest in composition, developing the performers own performance prowess. The pianists can avail of various methods of performance, adding voice over themselves or supplying the script to audience in advance.

EMOJI - MUSIC

For solo piano and emoticon story telling.

by **Brendan Breslin**

Meet Mr Emoji- the character that will lead you through the music!

Through his simple yet affective stories, performers can help describe his journey, feelings and surrounds through the use of music.

Try to best capture Mr Emoji's stories by playing what's written, writing your own, and expanding the story!

NOTES:

The following scores are designed as a fun guide to exploring the piano using stories told through emoticons, through the eyes of Mr Emoji.

The emoticons are designed to signify people, places, objects and feelings.

Where notes are provided the player is expected to play as written.

Where example notes are provided the player is expected to try various possibilities themselves.

Where general instructions are provided the player is expected to try various possibilities themselves.

These last two points mean some composing for the player as well- try and find music that imitates the story best, but avoid using any popular references to the exact music of films, t.v., shows etc.

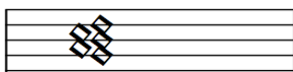
PERFORMING OPTIONS:

Play the music only- test your performing/composing ability, play for friends and family and see what they think the story is about after playing.

Play the music whilst reciting the story lines between musical inserts- play the story and tell the story yourself, or have a friend/family member do the talking.

Play the music, give the listener(s) the story insert provided- let people read the story for themselves as you play the music.

Play the music, let the listeners watch the live video- let people watch the animated video as you play the music.



= Play any notes in general area of keyboard,
as appropriate to the story requirements

EMOJI - MUSIC

“ I HEAR YOU BARKING . . . ” (PERFORMER SCORE)

😊 *Mr Emoji . . .*

Quick & quirky- Mr Emoji theme tune

mp f

A musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F4. The bass staff starts with a bass clef and a 2/4 time signature. It begins with a half note chord of G2 and B2, followed by quarter notes C3, D3, E3, and F3. The piece concludes with a half note chord of G2 and B2. Dynamics are marked as *mp* (mezzo-piano) at the beginning and *f* (forte) at the end.

🚶 *was walking home . . .*

Walking tempo- hand palms down on keyboard


A musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The score is divided into four measures. Each measure contains a diamond-shaped icon representing a hand palm down on the keyboard. The first measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The second measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The third measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The fourth measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The diamond icons are positioned above the treble staff and below the bass staff.

😱 *when he got a sudden shock . . .*

Press as many notes as possible with arms

fff

A musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The score is divided into two measures. Each measure contains a diamond-shaped icon representing a hand palm down on the keyboard. The first measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The second measure has the right hand (R) on the treble staff and the left hand (L) on the bass staff. The diamond icons are positioned above the treble staff and below the bass staff. The piece concludes with a half note chord of G2 and B2. Dynamics are marked as *fff* (fortissimo) at the beginning.

 *by a large dog!*

Like a barking dog

Musical score for 'Like a barking dog' in bass clef, 2/4 time. The piece features a series of eighth notes and triplets, with dynamic markings of *mf* and *f*. A dashed line below the staff is labeled *8^{va}*.

 *Mr Emoji . . .*

Quick & quirky

Musical score for 'Mr Emoji' in 3/4 time. The piece is characterized by triplets and dynamic markings of *mp* and *f*.

 *doesn't like dogs. . .*

Sadly

rit.

Musical score for 'doesn't like dogs' in 4/4 time. The piece is marked *p* and *mf*, and includes a *rit.* (ritardando) section.

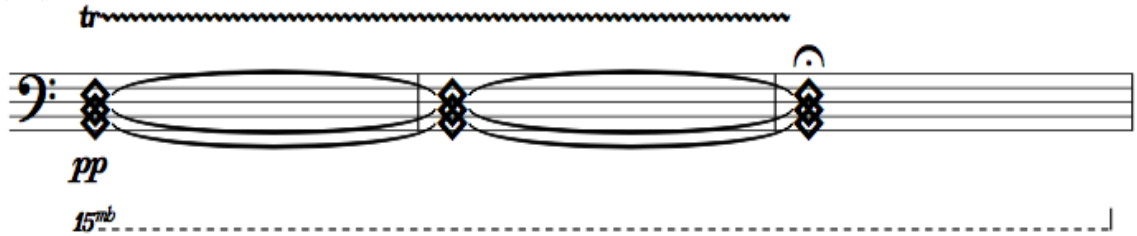
🥰🐱 *he loves cats . . .*

Cat 'Meow'



🐱 *especially when they purr!*

Cat 'Purr'



😎 *He thinks cats are cool!*

Cool



🤨 Mr Emoji . . .

Quick & quirky

A musical score for a piece titled 'Mr Emoji'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The melody in the treble staff is characterized by eighth and sixteenth notes, with some accidentals. The bass staff provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *f* (forte) is placed at the beginning of the bass staff. The piece concludes with a fermata over the final note.

🏃 ran as fast as he could . . .

Running tempo- hand palms down on keyboard

A diagram illustrating a hand exercise for piano. It shows two staves, one for the right hand (R) and one for the left hand (L). The exercise is performed in a 2/4 time signature. The right hand plays a sequence of chords: a triad of G4, B4, D5 in the first measure, followed by a triad of A4, C5, E5 in the second measure. The left hand plays a sequence of chords: a triad of G3, B3, D4 in the first measure, followed by a triad of A3, C4, E4 in the second measure. The exercise is repeated for four measures. The diagram uses diamond-shaped symbols to represent the chords and their positions on the keyboard.

😊🏠 all the way home!

Soft and content

rall.

A musical score for a piece titled 'all the way home!'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The piece begins with a dynamic marking of *pp* (pianissimo) and a *rall.* (ritardando) marking. The melody in the treble staff is characterized by a series of chords in the first measure, followed by a melodic line of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes and rests. A dynamic marking of *sub p* (sub-piano) is placed at the beginning of the bass staff, followed by a crescendo to *mf* (mezzo-forte) and then a decrescendo to *p* (piano). The piece concludes with a fermata over the final note.

‘Magnificat’

from Beata Maria Nativity

For Soprano and chamber group

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Soprano

Clarinet in Bb

Organ in C

(Score in C)

Duration:

4' 40"

Date:

December, 2015

Composition notes:

Written as part of an overall set of Nativity movements, in a modern telling of the Christmas event. Here we find Mary's declaration. The language is largely modal through out, but most material is derived from notes E, F and G- where note A has been used by other composers to signify the Earth, so E, F and G are essentially leading to the furthest point away before returning, to signify a heavenly influence. The consistent return of quintuplet is based upon syllable inflection- 'Hand-~~maid~~-of-the-Lord' .

Beata Maria Nativity The Magnificat

Brendan Breslin

Largo ♩ = 46

Soprano

Clarinet in Bb

Organ

4 6

S.

Cl.

Org.

mf *p* *p* *soft, airy tone* *f*

7

S.

Cl.

Org.

mp *p* *mp* *f*

10 11 *f* *p*

S. Be-hold I am the hand-maid of the Lord;

Cl. *p*

Org. *f* *p*

powerful, reed *f* *p* soft, wind

13 15 *mf* *p* *f*

S. let it be to me ac cor-ding to your word. My soul mag-ni-

Cl. *f* *p* *f* *p*

Org. *mf*

16 *mf* *f* *mf*

S. fies the Lord, and my spi - rit re - joic-es in God my sav-iour for he has re

Cl. *f* *p* *mf* *mp* *mp*

Org. *mf*

19

S. *f*
gar - ded the low es - tate of his hand mai - den. G.P.

Cl. *f > p* *f > p* *f > p* *f > p* G.P.

Org. G.P.
G.P.
G.P.

22

S. *mp*
Hence - forth all gen - er - a - tions will call... G.P.

Cl. *p* *mf* *p* *fp*

Org.

25

S. *p* *mf*
_ me bless - ed. For he who is migh - ty... G.P.

Cl. *p* *mf*

Org. *pp*
soft, airy tone

28 *p* *f*

S. has done great things for me. —

Cl.

Org.

31 *f* *rit.*

S. and ho - ly — is his

Cl.

cutting, reed

Org.

34 *ff* **Meno mosso** ♩ = 38

S. name

Cl.

powerful, brassy

Org.

36

S.

Cl.

Org.

p

soft, airy tone

p

The musical score is for three parts: Soprano (S.), Clarinet (Cl.), and Organ (Org.). It consists of three measures. The Soprano part has rests in the first two measures and a note in the third. The Clarinet part has a triplet in the first measure, another triplet in the second, and a note in the third. The Organ part has a triplet in the first measure, a note in the second, and notes in the third. Dynamics include piano (p) and a 'soft, airy tone' instruction.

‘Nacht’ from
Responses to Pierrot Lunaire

For Soprano and chamber group

by
Brendan Breslin

Score Preface

Instrumentation and transposition details:

Bass Clarinet in Bb

Violincello in C

Soprano in C

Piano in C

Duration:

2' 50"

Date of completion:

May, 2015

Composition notes:

This vocal work with chamber group is part of a larger selection of compositions by other composers, in response to *Pierrot Lunaire* by Arnold Schoenberg. The text is taken directly from the original *No. 8 Nacht*. In keeping with the original, this composition tries to portray some of the overall sense of night time and darkness, as well as reference to some of the specific text contained within. The overall sense of melodrama isn't lost in this singular entity of the larger work.

Nacht

Brendan Breslin

Adagio ♩ = 44

Bass Clarinet in B♭

Violoncello

Voice

Piano

p

Adagio ♩ = 44

Ab F# A Eb G F E F Db

3 rit.

B. Cl.

Vc.

Voice

Pno.

p *f* *p* *f* *f*

rit.

C

5 A tempo

B. Cl.

Vc.

Voice

Pno.

sub. p *ppp* *ppp* *f* *sub. p*

Black gi - gan - tic but - ter - flies, have

A tempo

7

B. Cl. *p* *f* *p* *tr*

Vc. *p* *f* *p* *tr*

Voice *f* *mp* 2
 blot - ted out the shi - - - ning sun. Like a

Pno. *p* *f* *p*

9

B. Cl. *pizz.* *mp* 2

Vc. *p* *f* *mp* 2

Voice *mf* *f*
 sor - cer - er's sealed book the ho -

Pno. *p* *f* *mf*

11

B. Cl. *f* *p* *p* *f* *p* *f* *arco*

Vc. *f* *p* *f*

Voice *ppp* *mf*
 ri - zon sleeps in sil - ence. From

Pno. *f* *p* *f*

13

B. Cl.

Vc.

Voice

Pno.

f *mf* *p* *p*

the mur - ky depths for - got - ten va - pours

depths

p

p

Ed.

15

B. Cl.

Vc.

Voice

Pno.

f *sfp* *ff* *f* *ff*

rise, to mur - der me - mor - y

sfp *ff* *p*

4

6

17

B. Cl.

Vc.

Voice

Pno.

mf *p* *f* *p*

Black gi - gan - tic but - ter - flies have blot - ted out

mf *p* *f* *f* *p*

2

6

19

B. Cl. *ff* *p* *mf* *molto* *ff* *p*

Vc. *ff* *p* *mf* *molto* *ff* *ff* *p* *pp*

Voice

the shi - ning sun.

Pno. *p* *ff* *ff* *p* *ff*

rit.

21 Grave ♩ = 34

B. Cl. *p*

Vc.

Voice *p* *mp* *p* *mf* *p* *f* *ff* *p*

And from hea - ven to - wards the earth sink - ing down on hea - vy - pin - ions all un - seen de -

Grave ♩ = 34

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

Ped.

23 *molto accel.*

B. Cl.

Vc. *f* *p*

Voice *ff* *mp* *ff* *subp*

scend the mon - sters to the hearts of men be - low here...

molto accel.

Pno. *p* *f* *pp*

Ped.

25

Adagio ♩ = 44

B. Cl.

Vc.

Voice *f* Black gi - gan - tic but - ter - flies.
pp

Pno. *mp* *pp*
 A F \flat D B

27

B. Cl. *pp* *ff*

Vc. *pp* *ff*

Voice

Pno. *pp* *ff*

‘Triple Complex’

For Saxophone Quartet

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Soprano Saxophone in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

(Score is transposed)

Duration:

12' 15"

Date of completion:

December, 2015

Composition notes:

Written specifically for the Chatham Row Saxophone Quartet, this is a three-movement suite where the faster outer movements surround the slow second movement. Influenced by the colloquial term by the same name, referred to by doctors for the medical treatment of certain depressive tendencies of patients. The entire suite has an integrally unsettled feel harmonically and rhythmically for the most part, highlighting the medical stimulus and its effects.

Triple Complex

1) Anxiety

Brendan Breslin

Freely

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

ppp p ppp

detune up detune down resolve

5

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

G.P.

ppp p

detune up detune down

detune up detune down

9

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

resolve

G.P.

Largo

ppp p

detune up

detune up

S.T. (slap tongue)

p

13

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

detune down

resolve resolve

mf ppp f

S.T.

p³ f p³

detune down

mf ppp f

S.T.

p³ f p³

S.T.

p³ f p³

f nat. S.T.

f p³ f

17

Sop. Sax. *ff* *p* *f* *3 ff* *mp*

Alto Sax. *ff* *p* *f* *3 ff*

Ten. Sax. *ff* *p* *f* *3 ff*

Bari. Sax. *nat.* *S.T.* *nat.* *f* *3* *p* *f*

21

Sop. Sax. *mp* *cresc. poco a poco* *accel.*

Alto Sax. *mp* *cresc. poco a poco*

Ten. Sax. *mf* *ff* *mf* *ff* *mf* *detune up* *detune down*

Bari. Sax. *mp* *cresc. poco a poco*

25

Grave *ff* *sffz* *p* *mf* *mp* *f* *p* *3*

Alto Sax. *ff* *sffz* *p* *mf* *mp* *f* *p* *3*

Ten. Sax. *ff* *sffz* *p* *mf* *mp* *f* *mp* *3* *p*

Bari. Sax. *ff* *sffz* *p* *f* *mp*

rall. *Vivace* ♩ = 124

29

Sop. Sax. *mp* *f* *p* *3* *mp* *tr*

Alto Sax. *mp* *f* *p* *3* *f* *mp* *tr*

Ten. Sax. *f* *mp* *f* *mp* *p* *3* *f* *mp* *f* *f* *p* *f* *mp*

Bari. Sax. *f* *mp* *p* *3* *f* *mp* *f* *f* *p* *f* *mp*

33

Sop. Sax. *mp* *pp* *f* *mp* *f* *fp*

Alto Sax. *f* *mp* *pp* *f* *mp* *f* *fp*

Ten. Sax. *f* *mp* *pp* *f* *mp* *f* *fp*

Bari. Sax. *f* *mp* *pp* *f* *mp* *f* *fp*

37 * Slap Tongue percussive effect

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

42

Sop. Sax. *ff* *fp* detune down

Alto Sax. *ff* *fp* detune down

Ten. Sax. *ff* *fp* detune down

Bari. Sax. *ff* *mf* *f* *mf* *f* *mf*

46

Sop. Sax. *ff* *p*

Alto Sax. *ff*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

50

Sop. Sax. *mf* *p*

Alto Sax. *pp* *mf* *pp* *mp*

Ten. Sax. *mf*

Bari. Sax. *mf*

54

Sop. Sax.

Alto Sax. *f* *fp* *f*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

58

Sop. Sax. *mf* *f* *p* *ff* *poco a poco dim.*

Alto Sax. *mf* *f* *p* *ff* *poco a poco dim.*

Ten. Sax. *f* *p* *ff* *poco a poco dim.*

Bari. Sax. *f* *p* *ff* *poco a poco dim.*

62

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

66

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

70

Sop. Sax. *fff* *pp legato*

Alto Sax. *pp legato*

Ten. Sax. *fff* *pp*

Bari. Sax. *fff* *pp*

74

Sop. Sax. *mf* *pp*

Alto Sax. *mf* *pp*

Ten. Sax.

Bari. Sax.

78

Sop. Sax. *pp* *f* *pp* *f*

Alto Sax. *f* *pp* *p* *mf* *f*

Ten. Sax. *mp* *f* *p* *f* *p* *f*

Bari. Sax. *mp* *f* *p* *f* *p* *f*

82

Sop. Sax. *ff* *p* *f* *p* *ff* *p* *pp*

Alto Sax. *p* *f* *p* *ff* *p* *f* *p* *ff* *p* *pp*

Ten. Sax. *p* *f* *p* *ff* *p* *f* *p* *ff* *p* *pp*

Bari. Sax. *p* *f* *p* *ff* *p* *f* *p* *ff* *p* *pp*

86

Sop. Sax. *cresc. poco a poco*

Alto Sax. *cresc. poco a poco*

Ten. Sax. *cresc. poco a poco*

Bari. Sax. *cresc. poco a poco*

90

Sop. Sax. *ff* *fp* *ff* *fff* *f*

Alto Sax. *ff* *fp* *ff* *fff* *f*

Ten. Sax. *ff* *fp* *ff* *fff* *f*

Bari. Sax. *ff* *fp* *ff* *fff* *f*

94

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

97

Sop. Sax. *fff* LONG PAUSE detune down release in aggressive manner

Alto Sax. *fff* LONG PAUSE detune down release in aggressive manner

Ten. Sax. *fff* LONG PAUSE detune up release in aggressive manner

Bari. Sax. *fff* LONG PAUSE detune up release in aggressive manner

Triple Complex

2) Relaxation

Largo ♩ = 76

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

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

5

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mp *p* *mp* *p*

9

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf *sub p* *mf* *mf* *f* *mf*

13

rall. A tempo

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

sub p *fp* *sub p* *fp* *f*

17

Sop. Sax. *mf* *p* *pp*

Alto Sax. *mf* *f* *mp* *p*

Ten. Sax. *mf* *f* *mp* *p*

Bari. Sax. *mf* *f* *mp* *p*

21

molto rit. *Largo*

Sop. Sax. *p* *mf* *ppp*

Alto Sax. *pp* *p* *mf* *ppp*

Ten. Sax. *pp* *p* *mf* *ppp*

Bari. Sax. *pp* *p* *mf* *ppp*

25

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

29

Sop. Sax. *ppp* *mf* *sub ppp* *p* *pp*

Alto Sax. *ppp* *mf* *sub ppp* *p* *pp*

Ten. Sax. *ppp* *mf* *ppp* *p* *pp*

Bari. Sax. *ppp* *mf* *sub ppp* *p* *pp*

33

Sop. Sax. *p* *mp* *mf* *f*

Alto Sax. *mp* *mf* *f*

Ten. Sax. *p* *mp* *mf* *f*

Bari. Sax. *p* *mp* *mf* *f*

37

rit. Largo ♩ = 72

Sop. Sax. *mp* *f* *fp* *ff*

Alto Sax. *mp* *f* *fp* *ff*

Ten. Sax. *mp* *f* *fp* *ff*

Bari. Sax. *mp* *f* *fp* *ff*

41

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p* *p*

Bari. Sax. *p* *p* *mf* *p*

45

Sop. Sax. *mf*

Alto Sax. *mp* *mf* *mp* *mf*

Ten. Sax. *mf* *p* *ppp*

Bari. Sax. *pp* *ppp*

49

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

5

3

f

mp

mf

p

pp

3

p

fp

mf

pp

53

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

p

pp

p

ppp

Triple Complex

3) Balance

Vivace ♩ = 144

Score for measures 1-4. The piece is in 4/4 time with a tempo of Vivace (♩ = 144). The Soprano Saxophone part is silent. The Alto Saxophone part has a melodic line starting in measure 4 with the lyrics "daa doo doo doo" and an instruction to "accentuate vowel sounds". The Tenor Saxophone part has a rhythmic accompaniment of eighth notes with the lyrics "doo doo doo daa doo doo daa doo daa doo daa" and an instruction to "accentuate vowel sounds". The Baritone Saxophone part is silent.

5

Score for measures 5-8. The Soprano Saxophone part has a melodic line starting in measure 5 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Alto Saxophone part has a rhythmic accompaniment of eighth notes with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Tenor Saxophone part has a melodic line starting in measure 5 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Baritone Saxophone part has a melodic line starting in measure 5 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds".

9

Score for measures 9-12. The Soprano Saxophone part has a melodic line starting in measure 9 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Alto Saxophone part has a rhythmic accompaniment of eighth notes with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Tenor Saxophone part has a melodic line starting in measure 9 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Baritone Saxophone part has a melodic line starting in measure 9 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds".

13

Score for measures 13-16. The Soprano Saxophone part has a melodic line starting in measure 13 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Alto Saxophone part has a rhythmic accompaniment of eighth notes with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Tenor Saxophone part has a melodic line starting in measure 13 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds". The Baritone Saxophone part has a melodic line starting in measure 13 with the lyrics "daa doo doo daa doo daa doo doo" and an instruction to "accentuate vowel sounds".

17

Sop. Sax. *mp* *fp* *f* *pp*

Alto Sax. *fp* *f* *pp*

Ten. Sax. *mp* *pp* *f*

Bari. Sax. *mp* *fp* *f* *pp*

21

Sop. Sax. *mp*

Alto Sax. *pp* * simile

Ten. Sax. *pp* *mp*

Bari. Sax. *mp*

25

Sop. Sax. *f* *mp* *f*

Alto Sax. *mp* *f*

Ten. Sax. *f* *p* *mp* *p* *pp*

Bari. Sax. *f* *p* *mp* *p* *mp* *f*

29

Sop. Sax. *f* *mp* *pp* *ff*

Alto Sax. *mp* *pp* *ff*

Ten. Sax. *pp* *ff*

Bari. Sax. *mp* *pp* *ff* 5

33

Sop. Sax. *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *no vowel changes

Bari. Sax.

37

Sop. Sax. *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mf* *mf*

Bari. Sax. *mf*

41

Sop. Sax. *f* *f*

Alto Sax. *f* *mf*

Ten. Sax.

Bari. Sax. *f* *f* *f*

45

Sop. Sax. *fp* *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *fp* *f* *ff*

Bari. Sax. *mf* *f* *ff*

49 *Eb Key Centre*

Sop. Sax. *f* *mf*

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf* Solo

Bari. Sax. *f* *mf*

53

Sop. Sax. *f* *mp* [3]

Alto Sax. *f* *mp* [3]

Ten. Sax. *f* *mp* [3]

Bari. Sax. *f*

57 Solo

Sop. Sax. *fp* *f*

Alto Sax. *fp* *mf*

Ten. Sax. *fp* *mf*

Bari. Sax. *p* *f* *mf*

61

Sop. Sax. *f* *mp*

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

65

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

69

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf

mp

73

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

p

pp

ff

p

pp

ff

pp

ff

77

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

fp

ff

fp

ff

fp

ff

81

Sop. Sax. *fp*

Alto Sax. *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

85

Sop. Sax. *fp*

Alto Sax. *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

89

Sop. Sax. *fff* *p* *mf*

Alto Sax. *fff* *p* *mf*

Ten. Sax. *fff* *p* *mf*

Bari. Sax. *fff* *p* *mf*

93

Sop. Sax. *p* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

97

Sop. Sax. *mp* *mp*

Alto Sax. *mp* *mp*

Ten. Sax. *p*

Bari. Sax.

101

Sop. Sax. *p*

Alto Sax. *p* *accentuate vowel sounds

Ten. Sax. *p* *accentuate vowel sounds

Bari. Sax. *p*

105

Sop. Sax. *mf*

Alto Sax. *mf* *p*

Ten. Sax. *pp*

Bari. Sax. *mf*

109

Sop. Sax. *p*

Alto Sax. *p* *pp*

Ten. Sax. *p*

Bari. Sax. *p*

113

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

pp

pp

pp

117

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

121

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

pp

pp

pp

125

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

niente

niente

‘Strength & Grace’

For Irish Traditional chamber group

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Voice (mixed) in C

Traditional Harp in C

Acoustic Guitar in C

Violin

Viola

Violincello

Percussion

(Score is transposed)

Duration:

4' 00"

Date of completion:

April, 2016

Composition notes:

This traditional genre work was created specifically for a chamber group of this nature. It is inspired by the common personality traits of my four daughters, and the piece finds itself in two large sections as a result- a medium paced flowing lilt and a fast paced and determined dash to finish.

Strength & Grace

Brendan Breslin

*Please note voice score to be sung by all performers who are able to-
8ve appropriately for male and female registers

Slowly ♩=52

The first system of the score is for measures 1-4. It features a 4/4 time signature and a key signature of two sharps (D major). The tempo is marked 'Slowly' with a metronome marking of ♩=52. The instruments and their parts are: Voices (treble clef), Harp (grand staff), Acoustic Guitar (treble clef), Violin (treble clef), Viola (alto clef), Violoncello (bass clef), and Percussion (drum set). The voice part begins with a long note on G4, marked with a breath mark 'Awh' and dynamic markings *p* and *f*. The harp and acoustic guitar provide accompaniment with chords and arpeggios. The strings play sustained chords. The guitar part is marked 'freely, without strict rhythm' and 'simile'. The dynamic markings for the strings are *pp* and *p*.

Voices

Harp

Acoustic Guitar

Violin

Viola

Violoncello

Percussion

p *f*

Awh

p *p* *p*

freely, without strict rhythm simile

$D^9(sus^4)/A$ D/A $D^7(sus^4)/A$ $/C /B /A$



5

To D Whistle **Graceful lilt** ♩=94

The second system of the score is for measures 5-8. It features a 4/4 time signature and a key signature of two sharps (D major). The tempo is marked 'Graceful lilt' with a metronome marking of ♩=94. The instruments and their parts are: Voice (treble clef), Harp (grand staff), Acoustic Guitar (treble clef), Violin (treble clef), Viola (alto clef), Violoncello (bass clef), and Percussion (drum set). The voice part begins with a triplet of notes on G4, marked with a breath mark 'Awh' and dynamic marking *p*. The harp and acoustic guitar provide accompaniment with chords and arpeggios. The strings play sustained chords. The guitar part is marked 'freely' and 'take D Whistle'. The dynamic markings for the strings are *pp* and *mp*.

Voice

Harp

A. Gtr.

Vln.

Vla.

Vc.

Perc.

p

Awh

freely take D Whistle

$C^6(add^9)/G$ $D^7(sus^4)/A$ D $D^3(sus^4)$

mp *pp* *pp* *mp*

(harp arpeggio)

pizz.

9 D. Whistle

T. Whistle/
Vocal

mp

Hp.

A. Gtr.

D D(sus4) D7(add9)/C D/C G Gmaj7 G/A A(sus4)

Vln.

pizz. 2nd time only mp mf

Vla.

pizz. 2nd time only mp mf

Vc.

mf

Perc.



13

T. Whistle/
Vocal

mp

Hp.

A. Gtr.

Em Bm Em Bm Em D7/F# G A(sus4)

Vln.

mp simile mf

Vla.

mp mf

Vc.

mp mf

Perc.

17 to harp

T. Whistle/
Vocal

Hp.

A. Gtr.

Vln.

Vla.

Vc.

Perc.

mp

D D(sus4) D D(sus4) D7(add9)/C D/C

pp arco *mf*

pp arco *mf*

pp *mp*

pp *mp*



21

T. Whistle/
Vocal

Hp.

A. Gtr.

Vln.

Vla.

Vc.

Perc.

mf *mp*

G Gmaj7 G/A A(sus4) D D(sus4) D D(sus4) D7(add9)/C D/C G Gmaj7 G/A A(sus4)

mf *mp*

mf *mp*

26 Voices (all) **With purpose** ♩=128

T. Whistle/
Vocal *p* Awh

Hp. *f* gliss.

A. Gtr. *f* tap on body of guitar (low-high) *f*

Vln. *f* *p* *f* clap hands *f*

Vla. *f* *p* *f* clap hands *f*

Vc. *f* *p* *f* clap hands *f*

Perc. Djembe *f*



31

Voice

Hp. *mf*

A. Gtr. 2nd time only (poco ad lib) *mp* 4

Vln. *mp* 1st time only 4

Vla. *mp* 4

Vc. *mp* 4

Djembe 4 2nd time only *mp* 4

36

Voice

Hp.

A. Gtr.

Vln.

Vla.

Vc.

Djembe

mf

mp

mp

2nd time only

(bass)

mp

4

cresc. 2nd time only

1st time only

1st time only



40

Voice

Hp.

A. Gtr.

Vln.

Vla.

Vc.

Djembe

mf

mf

mf

mf

mf

mf

1st time only

2nd time only

2nd time only

(poco ad lib)

4

45

Voices (all) *f*

Awah

Hp. *f*

A. Gtr. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Djembe *f*

cresc. 2nd time only



49

Voices (all) *f*

Awah

Awah

Hp. *f*

A. Gtr. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Djembe *f*

cresc. 2nd time only

Em^{9(sus4)} D Am⁷ Em

4

53

Voice

Awh

Hp.

A. Gtr.

Em⁹(sus4) D Am⁷

Vln.

Vla.

Vc.

Djembe

8



56

Voice

Awh

Hp.

A. Gtr.

Vln.

Vla.

Vc.

Djembe

f *ff*

sub p *f* *ff*

A(sus4)/B Em

sub p *f* *ff*

sub p *f* *ff*

sub p *f* *ff*

sub p *f* *ff*

sub p *f* *mp*

‘Reactivate’

For String Quartet

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Violin I

Violin II

Viola

Violincello

(Score in C)

Duration:

6' 25"

Date of completion:

February, 2016

Composition notes:

This piece is a three movement suite written in response to Igor Stravinsky's, 'Three Pieces for String Quartet'. It is based around sound and music production generated by three main influences: Optic- we read and then play/sing, Metronomic- we play/sing according to time, and finally Sonic, we play/sing according to other audible triggers.

'Reactivate'

Brendan Breslin

♩ = 128

Mvt. 1 - Optic

Musical score for measures 1-6 of 'Reactivate'. The score is for Violin I, Violin II, Viola, and Violoncello. The time signature changes from 4/4 to 3/4, then 2/4, then 4/4, then 3/4, then 2/4, and finally 4/4. Dynamics include *f*, *mp*, *f*, *col legno*, *mf*, *f*, *mf*, *p*, *pizz.*, *arco*, and *p*. A triplet of eighth notes is marked with a '3' in the Viola part.

PLEASE NOTE: Mvt I & III are scored conventionally, whilst Mvt II does not have a score due to its inherent nature. Please find the four individual parts contained within.

Musical score for measures 7-12 of 'Reactivate'. The score is for Violin I, Violin II, Viola, and Violoncello. The time signature changes from 4/4 to 3/4, then 2/4, then 4/4, then 3/4, then 2/4, and finally 4/4. Dynamics include *mp*, *f*, *f*, *mf*, *f*, *mf*, *p*, *mf*, *p*, *pizz.*, *arco*, *pizz.*, and *arco*. A triplet of eighth notes is marked with a '3' in the Viola part.

Musical score for measures 13-18 of 'Reactivate'. The score is for Violin I, Violin II, Viola, and Violoncello. The time signature changes from 4/4 to 3/4, then 2/4, then 4/4, then 3/4, then 2/4, and finally 4/4. Dynamics include *mp*, *f*, *f*, *mp*, *mf*, *f*, *mf*, *mf*, *p*, *mf*, *p*, *pizz.*, *arco*, *pizz.*, and *arco*. A triplet of eighth notes is marked with a '3' in the Viola part.

19

Vln. I *f* *f* *mp*

Vln. II *f* *mf* *mf* *f* *mf*

Vla. *mf* *p* *pizz.* *arco* *p* *mf* *pizz.* *arco*

Vc. *f* *p* *f* *ff* *f* *p* *f* *ff*

25

Vln. I *f* *f* *mp* *f*

Vln. II *mf* *f* *mf*

Vla. *p* *mf* *p* *p*

Vc. *f* *p* *f* *ff*

31

Vln. I *f* *mp* *f*

Vln. II *mf* *f* *mf*

Vla. *mf* *p* *pizz.* *arco* *p* *mf* *pizz.* *arco*

Vc. *f* *p* *f* *ff* *f* *p* *f* *ff*

* In this mvt. the quartet each have separte metres and tempi. The parts should be played simultaneously.

* The final note in each part should NOT sound together; all parts should finish within an approximate 2 second time frame.

* All parts begin with at least one silent bar to synchronise a 'close finish'. I suggest using silent metronomes, initiated at the same time.
- order of entries at the beginning: VIOLIN I (2 secs in), VIOLIN II (7 secs in), VIOLA (10 secs in), CELLO (24 secs in)

$\text{♩} = 80$ sul tasto (1) (4)

p

7 (7) (10)

13 (1) (4)
p f simile

19 (7) (10)

24 nat.
p f p f simile

29 (7) (10)

35 (1) (4)
p f simile

40 (7) (10)

46 (1) (4)
p f p f simile

51 (7) (10)

Violin 1

56 *sul tasto* (1) (4)

p *f* *simile*

61 (7)

66 (10) *nat.* *very short!*

p *ff*

'Reactivate'

Mvt. 2 - Metronomic

- * In this mvt. the quartet each have separte metres and tempi. The parts should be played simultaneously.
- * The final note in each part should NOT sound together; all parts should finish within an approximate 2 second time frame.
- * All parts begin with at least one silent bar to synchronise a 'close finish'. I suggest using silent metronomes, initiated at the same time.
- order of entries at the beginning: VIOLIN I (2 secs in), VIOLIN II (7 secs in), VIOLA (10 secs in), CELLO (24 secs in)

$\text{♩} = 72$
3 *sul tasto*
p

9
p \langle *f* *p* \langle *f* *p* \langle *f* *p* \langle *f*

17
p \langle *f* *p* \langle *f* 3 *p* \langle *f* *p* \langle *f* *p* \langle *f*

25
p \langle *f* *p* \langle *f* *p* \langle *f* 3 *nat.* $\hat{\Delta}$ *p f* \rangle *p p f* \rangle *p p f* \rangle *p p f* \rangle *p*

34
p f \rangle *p p f* \rangle *p p f* \rangle *p* 3 *p fp* \langle *f p fp* \langle *f p fp* \langle *f*

43
p fp \langle *f p fp* \langle *f p fp* \langle *f* 3 *sul tasto* *f* \rightrightarrows *p f* \rightrightarrows *p f* \rightrightarrows *p*

52
f \rightrightarrows *p f* \rightrightarrows *p f* \rightrightarrows *p* 3 *f* \rightrightarrows *p f* \rightrightarrows *p*

60
f \rightrightarrows *p f* \rightrightarrows *p f* \rightrightarrows *p f* \rightrightarrows *p* 3 *nat.* *p*

68
ff

'Reactivate'

Mvt. 2 - Metronomic

* In this mvt. the quartet each have separte metres and tempi. The parts should be played simultaneously.

* The final note in each part should NOT sound together; all parts should finish within an approximate 2 second time frame.

* All parts begin with at least one silent bar to synchronise a 'close finish'. I suggest using silent metronomes, initiated at the same time.
- order of entries at the beginning: VIOLIN I (2 secs in), VIOLIN II (7 secs in), VIOLA (10 secs in), CELLO (24 secs in)

$\text{♩} = 120$
4 sul tasto
p

8

12 4
p $\langle f \rangle$ *p* *p* $\langle f \rangle$ *p*

19
p $\langle f \rangle$ *p* *p* $\langle f \rangle$ *p* *p* $\langle f \rangle$ *p* *p* $\langle f \rangle$ *p*

23 4 nat.
p $\langle f \rangle$ *p* *p* $\langle f \rangle$ *p* *p* $\langle f \rangle$

30
p $\langle f \rangle$ *p* $\langle f \rangle$ *p* $\langle f \rangle$ *p* $\langle f \rangle$

34
p $\langle f \rangle$ *p* $\langle f \rangle$ *p* $\langle f \rangle$

37 4
p *f* *p* $\langle f \rangle$ *p* *f* *p* $\langle f \rangle$

43
p *f* *p* $\langle f \rangle$ *p* *f* *p* $\langle f \rangle$ *p* *f* *p* $\langle f \rangle$

Viola

46

p f *p* *<f* *p f* *p* *<f* *p f* *p* *<f*

49

4 sul tasto

p *<f>* *p* *p* *<f>* *p* *p* *<f>* *p*

56

p *<f>* *p* *p* *<f>* *p* *p* *<f>* *p*

59

p *<f>* *p* *p* *<f>* *p* *p*

66

69 nat. very short!

ff

'Reactivate'

Mvt. 2 - Metronomic

* In this mvt. the quartet each have separte metres and tempi. The parts should be played simultaneously.

* The final note in each part should NOT sound together; all parts should finish within an approximate 2 second time frame.

* All parts begin with at least one silent bar to synchronise a 'close finish'. I suggest using silent metronomes, initiated at the same time.
- order of entries at the beginning: VIOLIN I (2 secs in), VIOLIN II (7 secs in), VIOLA (10 secs in), CELLO (24 secs in)

♩. = 61

8 *sul tasto*

p *mf* *p* *mf* *p* *mf*

12 *p* *mf* *p* *mf* *p* *f* *mf*

23 *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf*

27 *p* *f* *p* *f* *p* *f* *p* *f*

38 *p* *f* *p* *f* *p* *f* *p* *f* *p*

49 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

53 *p* *ff* *very short!*

'Reactivate'

Mvt. III - Sonic

Brendan Breslin

* In this mvt. the quartet are to play largely based upon audio cues scored throughout. Players are asked to turn to opposite direction of typical performance layout, ensuring that all are facing away from each other.

* Entries will be marked with 4 main descriptions:

'LEAD'- instrument/voice to play first, when ready and appropriate after each pause bar, as per tempi, dynamics and articulations marked.

'2ND, 3RD, 4TH' - instrument to be played freely in order denoted, following on from preceding instrument/voice. Instruments should attempt to reciprocate

tempo, dynamics and style in this instance. Timing of entries are at the discretion of the individual- does not need to be in time with LEAD metre.

'QUICKLY'- instruments to play following entry of LEAD, freely, in any order, enter as quickly as possible.

'SLOWLY'- instruments to play following entry of LEAD, freely, in any order, enter in a delayed manner.

Paused notes can be released in any order, when deemed appropriate, after all four instruments/voices have sounded. Players should follow any technique changes exactly.

Freely

$\text{♩} = 60$

Violin I: 2ND, Whispered- 'Act', pp, mp, pp, mp

Violin II: 3RD, Whispered- 'Tiv', pp, mp, pp, mp

Viola: LEAD, 2ND, Whispered- 'Re' (REE), LEAD, pp, mp, pp, mp

Violoncello: 4TH, Whispered- 'Ate', pp, mp, pp, mp

5

$\text{♩} = 46$

Vln. I: 4TH, pp, mf, p, fp, pp

Vln. II: 2ND, pp, mf, p, fp, pp

Vla.: LEAD, pp, mf, p, fp, pp

Vc.: 3RD, pp, mf, p, fp, pp

Freely

8

Vln. I: LEAD, sul pont., on A string, p, slow gliss., f, p

Vln. II: 2ND, sul pont., on D string, p, slow gliss., f, p

Vla.: 3RD, sul tasto, on G string, p, slow gliss., f, p

Vc.: 4TH, sul pont., on C string, p, slow gliss., f, p

11 ♩ = 120

Vln. I QUICKLY pizz. **ff** fast gliss. up string to any note 4TH arco **f** 3

Vln. II QUICKLY pizz. **ff** fast gliss. up string to any note 3RD arco **f** 3

Vla. QUICKLY pizz. **ff** fast gliss. up string to any note LEAD arco **f** 3

Vc. LEAD pizz. **ff** fast gliss. up string to any note 2ND arco **f** 3

15

Vln. I *mp* 3 5 **ffp** **ff** LEAD pizz. **pp** slow gliss. down string to any note

Vln. II *mp* 3 5 **ffp** **ff** SLOWLY pizz., on D string **pp** slow gliss. down string to any note

Vla. *mp* 3 5 **ffp** **ff** SLOWLY pizz., on D string **pp** slow gliss. down string to any note

Vc. *mp* 3 5 **ffp** **ff** SLOWLY pizz., on C string **pp** slow gliss. down string to any note

Freely

19

Vln. I 4TH arco **f** pizz. **p** **f** **ff** arco

Vln. II LEAD arco **p** **mf** 3 **p**

Vla. 3RD arco **f** **mp** **p** **f**

Vc. 2ND arco col legno **mf** **f** **mf**

Freely

22

Vln. I 3RD

Vln. II 2ND

Vla. LEAD

Vc. 4TH

p *ff*

25

Vln. I 3RD

Vln. II LEAD

Vla. 4TH

Vc. 2ND

Whispered- 'Tiv'

Whispered- 'Re' (REE)

Whispered- 'Ate'

Whispered- 'Act'

fff *QUICKLY*

‘Ages of Erin’

For Drum Corps band and Percussion

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Trumpet in Bb	Mellophone in F
Baritone in C	Tuba in C
Uilleann Pipes in D	Tin Whistle in D
Fiddle in C	Soprano Saxophone in Bb
Accordion in C	Keyboards in C
Marimba	Vibraphone
Glockenspiel	Chimes
Timpani	Auxiliary Percussion

(Score is transposed)

Duration:

12' 00"

Date of completion:

December, 2014

Composition notes:

‘Ages of Erin’ is a commissioned work, composed for a touring band to the United States of America from Ireland. The concept for the piece is to display snapshots of Irish history of the main themes of Irish life. The piece uses some duly accepted notions of Irish melody and air, as well as the more pulsating and percussive themes found in traditional Irish music.

The piece also contains a voice over in the context of performance, the narrator to the story who imparts his knowledge of Ireland and also any contemporary themes worth noting.

The Ages of Erin

Brendan Breslin

With atmosphere $\text{♩} = 64$

Blow air and wiggle valves

Trumpet 1

Trumpet 2

Trumpet 3

Mellophone 1

Mellophone 2

Baritone 1

Baritone 2

Baritone 1

Baritone 2

Tuba

Uilleann Pipes

Tin Whistle/
Traditional Flute

Fiddle

Soprano Saxophone

Accordion

Keyboard

STRING PAD

Marimba

Vibraphone

Glockenspiel

Chimes

Timpani

Aux Percussion 1

Aux Percussion 2

Aux Percussion 3

Aux Percussion 4

L. Bass Drum

Gong

snare off

Rainstick

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of quarter note = 64 and a dynamic of piano (p). The brass section (trumpets, mellophones, baritones, and tuba) is instructed to 'blow air and wiggle valves'. The woodwind section includes Uilleann Pipes, Tin Whistle/Traditional Flute, Fiddle, and Soprano Saxophone. The string section is marked with 'STRING PAD' and 'p'. The percussion section includes Marimba, Vibraphone, Glockenspiel, Chimes, Timpani, and four auxiliary percussion parts. The auxiliary percussion parts include L. Bass Drum, Gong, snare off, and Rainstick. The score is written in 4/4 time and features various musical notations such as slurs, dynamics, and articulation marks.

6 **A** 'SPIRIT THEME'

The score is for a section titled 'SPIRIT THEME' starting at measure 6. It features a variety of instruments:

- Trumpets (Tpt. 1, 2, 3):** Each part begins with a dynamic marking of *p* (piano).
- Mpans (Mphn. 1, 2):** Each part begins with a dynamic marking of *p*.
- Baritone (Bar. 1, 2):** Each part begins with a dynamic marking of *p*.
- Tuba (Tbn.):** Begins with a dynamic marking of *p*.
- U. Pipes:** Features a melodic line starting at measure 6 with a dynamic marking of *mf* (mezzo-forte).
- Accord.:** Provides harmonic support with chords.
- Keys:** Features a melodic line starting at measure 6 with a dynamic marking of *p*.
- Mar. (Maracas):** Features a rhythmic pattern starting at measure 6 with a dynamic marking of *p*.
- Vib. (Vibraphone):** Features a melodic line starting at measure 6 with a dynamic marking of *p*.
- Glock. (Glockenspiel):** Features a rhythmic pattern starting at measure 6 with a dynamic marking of *p*.
- Chim. (Chimes):** Features a melodic line starting at measure 6 with a dynamic marking of *mp* (mezzo-piano).
- Timp. (Timpani):** Features a rhythmic pattern starting at measure 6 with a dynamic marking of *p*.
- Aux Perc. 1:** Features a melodic line starting at measure 6 with a dynamic marking of *mp*.
- Aux Perc. 2:** Features a melodic line starting at measure 6 with a dynamic marking of *p*.
- Aux Perc. 3:** Features a melodic line starting at measure 6 with a dynamic marking of *p*.
- Aux Perc. 4:** Features a melodic line starting at measure 6 with a dynamic marking of *mp*.

The score includes various musical notations such as dynamics (*p*, *mf*, *mp*), articulation marks, and performance instructions like 'Rainstick' and 'low tom toms x2'.

HIT

19

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tba.

U. Pipes

T.W./T.E.

Flt.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chin.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

The score is a page of a musical score, page 115, featuring a variety of instruments. At the top, there is a box containing the word "HIT". The score begins with a measure number "19". The instruments listed on the left are: Tpt. 1, Tpt. 2, Tpt. 3, Mphn. 1, Mphn. 2, Bar. 1, Bar. 2, Bar. 1, Bar. 2, Tba., U. Pipes, T.W./T.E., Flt., Sop. Sax., Accord., Keys, Mar., Vib., Glock., Chin., Timp., Aux Perc. 1, Aux Perc. 2, Aux Perc. 3, and Aux Perc. 4. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a forte dynamic (*ff*) in many places. The percussion parts include snare drums, tom-toms, and cymbals. The woodwind parts include flutes, oboes, and saxophones. The brass parts include trumpets, mophons, and a tuba. The string parts include an accordion and a keyboard. The score is a page of a musical score, page 115, featuring a variety of instruments. At the top, there is a box containing the word "HIT". The score begins with a measure number "19". The instruments listed on the left are: Tpt. 1, Tpt. 2, Tpt. 3, Mphn. 1, Mphn. 2, Bar. 1, Bar. 2, Bar. 1, Bar. 2, Tba., U. Pipes, T.W./T.E., Flt., Sop. Sax., Accord., Keys, Mar., Vib., Glock., Chin., Timp., Aux Perc. 1, Aux Perc. 2, Aux Perc. 3, and Aux Perc. 4. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a forte dynamic (*ff*) in many places. The percussion parts include snare drums, tom-toms, and cymbals. The woodwind parts include flutes, oboes, and saxophones. The brass parts include trumpets, mophons, and a tuba. The string parts include an accordion and a keyboard.

26

Tpt. 1
 Tpt. 2
 Tpt. 3
 Mphn. 1
 Mphn. 2
 Bar. 1
 Bar. 2
 Bar. 1
 Bar. 2
 Tba.
 U. Pipes
 T.W./T.E.
 Fld.
 Sop. Sax.
 Accord.
 Keys
 Mar.
 Vib.
 Glock.
 Chin.
 Timp.
 Aux Perc. 1
 Aux Perc. 2
 Aux Perc. 3
 Aux Perc. 4

p
mp
mp
mp
ff
mp
 Rainstick
p *mf*

32 [C] FAMINE THEME
Mourful

Musical score for 'Famine Theme' (Mourful). The score is arranged in a system of staves for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 32. The instruments and their parts are as follows:

- Tpt. 1, 2, 3:** Trumpets, playing a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mp*.
- Mphn. 1, 2:** Mellophones, playing a similar melodic line to the trumpets. Dynamics: *mp*.
- Bar. 1, 2:** Baritone saxophones, playing a similar melodic line. Dynamics: *mp*.
- Tha.:** Trombone, playing a similar melodic line. Dynamics: *mp*.
- U. Pipes:** Upright pipes, playing a similar melodic line. Dynamics: *mp*.
- T.W./T.E.:** Tenor saxophone/Trumpet in E-flat, playing a similar melodic line. Dynamics: *mp*.
- Fid.:** Fiddle, playing a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf*.
- Sop. Sax.:** Soprano saxophone, playing a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf*.
- Accord.:** Accordion, playing a harmonic accompaniment.
- Keys:** Keyboard, playing a harmonic accompaniment.
- Mar.:** Maracas, playing a rhythmic accompaniment.
- Vib.:** Vibraphone, playing a rhythmic accompaniment.
- Glock.:** Glockenspiel, playing a rhythmic accompaniment.
- Chin.:** Chimes, playing a rhythmic accompaniment.
- Timp.:** Timpani, playing a rhythmic accompaniment. Dynamics: *mp*. Includes a note: "roll on reverse cymbal on timp head (any notes for effect)".
- Aux Perc. 1, 2, 3, 4:** Auxiliary percussion, playing a rhythmic accompaniment.

30

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Mphn. 1 *mf*

Mphn. 2 *mf*

Bar. 1 *mp* *submp*

Bar. 2 *mp* *submp*

Bar. 1 *mp* *submp*

Bar. 2 *mp* *submp*

Tba. *mp* *submp*

U. Pipes

T.W./T.E.

Fid. *f*

Sop. Sax. *f* *mp*

Accord. *mp* *submp*

Keys *submp*

Mar. *mp*

Vlk.

Glock. *mp*

Chim.

Timp.

Aux Perc. 1 *mp*

Aux Perc. 2 *mp* *lightly (stick tips)*

Aux Perc. 3 *triangle* *mp*

Aux Perc. 4 *mp*

47

Tpt. 1
Tpt. 2
Tpt. 3
Mphn. 1
Mphn. 2
Bar. 1
Bar. 2
Bar. 1
Bar. 2
Tba.
U. Pipes
T.W./T.E.
Fid.
Sop. Sax.
Accord.
Keys
Mar.
Vib.
Glock.
Chim.
Timp.
Aux. Perc. 1
Aux. Perc. 2
Aux. Perc. 3
Aux. Perc. 4

mp
mp
mp

53 **E**

Tpt. 1
Tpt. 2
Tpt. 3
Mphn. 1
Mphn. 2
Bar. 1
Bar. 2
Bar. 1
Bar. 2
Tba.
U. Pipes
T.W./T.E.
Fid.
Sop. Sax.
Accord.
E
Keys
Mar.
Vib.
Glock.
Chim.
Timp.
Aux Perc. 1
Aux Perc. 2
Aux Perc. 3
Aux Perc. 4

59

The musical score for page 59 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Trp. 1, 2, 3:** Trumpets, all playing a melodic line starting in measure 59 with a *mp* dynamic.
- Mphn. 1, 2:** Mophins, playing a melodic line with a triplet in measure 59 and a slur over measures 60-61.
- Bar. 1, 2:** Baritone saxophones, playing a rhythmic accompaniment.
- U. Pipes:** Upright pipes, playing a melodic line.
- T.W./T.E.:** Tenor saxophone, playing a melodic line with a slur over measures 60-61.
- Fid.:** Fiddle, playing a rhythmic accompaniment with a *mp* dynamic.
- Sop. Sax.:** Soprano saxophone, playing a rhythmic accompaniment with a *mp* dynamic.
- Accord.:** Accordion, playing a rhythmic accompaniment.
- Keys:** Keyboard, playing a rhythmic accompaniment with a *mp* dynamic.
- Mar.:** Maracas, playing a rhythmic accompaniment.
- Vib.:** Vibraphone, playing a rhythmic accompaniment.
- Glock.:** Glockenspiel, playing a melodic line with a slur over measures 60-61.
- Chim.:** Chimes, playing a rhythmic accompaniment.
- Timp.:** Timpani, playing a rhythmic accompaniment.
- Aux Perc. 1-4:** Auxiliary percussion, playing various rhythmic patterns.

65

III

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tba.

U. Pipes

T.W./T.F.

Ecl.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Clim.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

The image shows a page of a musical score, page 65, with a rehearsal mark III. The score is for a large ensemble and includes the following parts: Trumpets 1, 2, and 3; Mellophones 1 and 2; Baritone Saxophones 1 and 2; Trombone; Upright Pipes; Trumpet/Wall Trumpet/Fly; Euphonium; Soprano Saxophone; Accordion; Keys; Maracas; Vibraphone; Glockenspiel; Climacostone; Timpani; and Auxiliary Percussion 1, 2, 3, and 4. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features a variety of dynamics, including fortissimo (ff), forte (f), mezzo-piano (mp), and mezzo-forte (mf). The rehearsal mark III is located at the beginning of the first measure of the first staff.

71 **F**

Tpt. 1 *molto*

Tpt. 2 *molto*

Tpt. 3 *molto*

Mphn. 1 *molto*

Mphn. 2 *molto*

Bar. 1 *molto*

Bar. 2 *molto*

Bar. 1 *molto*

Bar. 2 *molto*

Tba. *molto*

U. Pipes

T.W./T.E. *mp*

Fid. *mp*

Sop. Sax. *mp*

Accord. *molto*

Keys *molto*

Mac. *p*

Vib. *p*

Glock. *p*

Chim. *p*

Timp. *molto* *p*

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

descending gliss to bottom timp

play bottom timp

Score for EMMIGRATION THEME, measures 79-156. The score includes parts for Tpt. 1-3, Mphn. 1-2, Bar. 1-2 (Bass and Trumpet), Tba., U. Pipes, T.W./T.E., Fid., Sop. Sax., Accord., Keys, Mar., Vib., Glock., Chm., Timp., and Aux Perc. 1-4. The music is in 4/4 time and features a 'rit.' (ritardando) marking. A rehearsal mark 'G' is present at measure 156. The Aux Percussion parts include a 'Wind machine (cresc. with intensity)' and 'snare off' instruction.

88

The musical score for page 88 is arranged in a standard orchestral format. It includes the following parts:

- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Trombones:** Bar. 1, Bar. 2
- Saxophones:** Sop. Sax.
- Woodwinds:** U. Pipes, T.W./T.E., Fid.
- Keyboard:** Accord., Keys
- String Ensemble:** Mar., Vln., Glock., Chim.
- Percussion:** Timp., Aux Perc. 1, 2, 3, 4

Key features of the score include:

- Tempo and Meter:** The score is in 4/4 time with a tempo marking of *mf* (mezzo-forte).
- Ensemble Dynamics:** The overall dynamic is *mf*, with specific markings for *p* (piano) and *mf* throughout the score.
- Articulation:** The score features numerous accents, slurs, and phrasing slurs, particularly in the string and woodwind parts.
- Figuration:** There are several triplet markings (indicated by '3') in the trumpet, saxophone, and string parts.
- Performance Indications:** The score includes various performance markings such as *p*, *mf*, and *simile*.

97

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tba.

U. Pipes

T.W./T.K.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Timp.

Aus. Perc. 1

Aus. Perc. 2

Aus. Perc. 3

Aus. Perc. 4

H

f

mf

p

104

The musical score for page 104 is arranged in a standard orchestral format. It includes the following parts:

- Trumpets (Tpt. 1, 2, 3):** Each part features a melodic line with frequent triplet markings.
- Trombones (Tbn. 1, 2):** Two parts, each with a melodic line and dynamic markings such as *f*.
- Saxophones (Sop. Sax., Fid.):** Soprano saxophone and flute parts, both playing melodic lines with triplet markings.
- Piano (Accord., Keys):** The piano part consists of chords and accompaniment, with dynamic markings like *f* and *mf*.
- Musical Instruments (Mplm. 1, 2):** Mellophone parts, primarily playing sustained notes.
- Percussion (Mar., Vib., Glock., Chlm., Timp., Aux Perc. 1-4):** A variety of percussion instruments, including maracas, vibraphone, glockenspiel, chimes, timpani, and auxiliary percussion, providing rhythmic support.

The score is written in a key signature of three flats and a 4/4 time signature. It contains numerous triplet markings and dynamic indications throughout.

110

Tpt. 1
Tpt. 2
Tpt. 3
Mphn. 1
Mphn. 2
Bar. 1
Bar. 2
Bar. 1
Bar. 2
Tba.
U. Pipes
T.W./T.E.
Fid.
Sop. Sax.
Accord.
Keys
Mar.
Vib.
Glock.
Chin.
Timp.
Aux Perc. 1
Aux Perc. 2
Aux Perc. 3
Aux Perc. 4

117 1

Tpt. 1
Tpt. 2
Tpt. 3
Mphn. 1
Mphn. 2
Bar. 1
Bar. 2
Bar. 1
Bar. 2
Tba.
U. Pipes
T.W./T.E.
Fid.
Sop. Sax.
Accord.
Keys
Mar.
Vib.
Glock.
Chim.
Timp.
Aux Perc. 1
Aux Perc. 2
Aux Perc. 3
Aux Perc. 4

p
p
p
p
p
p
p
p
p
p
fp
mf
p *f*
f
fp *f*

triangle

125

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Tpt. 1, Tpt. 2, Tpt. 3, Mphn. 1, Mphn. 2, Bar. 1, Bar. 2, Bar. 1, Bar. 2, Tbn., U. Pipes, T.W./T.E., Fld., Sop. Sax., Accord., Keys, Mar., Vib., Glock., Chin., Timp., Aux Perc. 1, Aux Perc. 2, Aux Perc. 3, and Aux Perc. 4. The score begins at measure 125. The trumpets and mellophones play a melodic line with a *mf* dynamic. The baritone horns and trombones provide harmonic support with sustained notes. The percussion section, including maracas, vibraphone, glockenspiel, and timpani, adds rhythmic texture. The auxiliary percussion parts are marked with *fp* and include the instruction 'snare on'.

133 rit. [J] 'INDUSTRIAL THEME'

Tpt. 1 *mp* *mf* Solid ♩ = 180

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Mphn. 1 *mf*

Mphn. 2 *mf*

Bar. 1 *mf*

Bar. 2 *mf*

Bar. 1 *mf*

Bar. 2 *mf*

Tho. *mf*

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord. *mf*

Keys *mf* [J]

Mar. *mf*

Vib. *mf*

Glock.

Chim.

Timp.

Aux Perc. 1 *f*

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

132

any harmonic note

Tpt. 1 *mf* *f* *mf* *f*

Tpt. 2 *mf* *f* *mf* *f*

Tpt. 3 *mf* *f* *mf* *f*

Mphn. 1 *mp* *f* *mp*

Mphn. 2 *mp* *f* *mp*

Bar. 1 *mp* *f* *mp*

Bar. 2 *mp* *f* *mp*

Bar. 1 *mp* *f* *mp*

Bar. 2 *mp* *f* *mp*

Tho. *mp* *f* *mp*

U. Pipes

T.W./T.E. *f*

Fid. *f* *mf* *f*

Sop. Sax. *mf* *f* *mf* *f*

Accord. *mp* *f* *mp*

Keys *mp* *f* *mp*

Mac. 2 2 2 2 2

Vib. 2 2 2 2 2

Glock. *f* *f*

Chim. *mf* *f* *mf* *f*

Timp.

Aux Perc. 1 *f*

Aux Perc. 2 Anvil (large) *f*

Aux Perc. 3 Gong *ROVED* *p* *ff* *p* *ROVED*

Aux Perc. 4 Lions Roar *p* *ff* *p*

132 K

(Low, gravelly shout)

Tpt. 1 *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Tpt. 2 *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Tpt. 3 *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Mpbn. 1 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Mpbn. 2 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Bar. 1 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Bar. 2 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Bar. 1 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Bar. 2 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Tba. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

U. Pipes (Low, gravelly shout)
'Hooo - yah!'
Low, gravelly shout

T.W./T.E. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Fid. *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Sop. Sax. *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Accord. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Keys. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Mar. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Vib. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Glock. *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Chim. *mf* *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Timp. *ff*

Aux Perc. 1 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Aux Perc. 2 *f* *f* *ff* 'Hooo - yah!'
Low, gravelly shout

Aux Perc. 3 *ff* *p* *ff* 'Hooo - yah!'
Low, gravelly shout

Aux Perc. 4 *ff* *p* *ff* 'Hooo - yah!'
Low, gravelly shout

133

Musical score for page 163, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and percussion. The score is written in 3/4 time and includes dynamic markings such as *mf*, *mp*, *f*, *p*, and *ff*. The percussion section includes auxiliary percussion 1-4, with specific instructions like "BOWED" and "on rim".

Instruments listed on the left side of the score:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Mphn. 1
- Mphn. 2
- Bar. 1
- Bar. 2
- Bar. 1
- Bar. 2
- Tba.
- U. Pipes
- T.W./T.F.
- Fid.
- Sop. Sax.
- Accord.
- Keys
- Mar.
- Vib.
- Glock.
- Chim.
- Timp.
- Aux Perc. 1
- Aux Perc. 2
- Aux Perc. 3
- Aux Perc. 4

L BUILDING THEME

172

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Mphn. 1 *mf*

Mphn. 2 *mf*

Bar. 1 *mf*

Bar. 2 *mf*

Bar. 1 *mf*

Bar. 2 *mf*

Tba. *mf*

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord. *mf*

Keys *mf*

Mar. *mf*

Vib. *mf*

Glock. *mf*

Chim.

Timp. *ff*

Aux Perc. 1 *f* *mf*

Aux Perc. 2 *f*

Aux Perc. 3 *p* *ff* *BOWED* *p* *ff* *BOWED* *p* *ff* *BOWED*

Aux Perc. 4 *f* *mf*

180

Solo **M**

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Mphn. 1 *p*

Mphn. 2 *p*

Bar. 1 *p*

Bar. 2 *p*

Bar. 1 *p*

Bar. 2 *p*

Tho. *p*

U. Pipes

T.W./T.E.

Fid.

Sop. Sax. *mp*

Accord. *f*

Keys *f* **M**

Mar. *p*

Vib. *p*

Glock. *p*

Chim. *f*

Timp.

Aux Perc. 1 triangle *p*

Aux Perc. 2 tambourine *p*

Aux Perc. 3 ROLL *p*

Aux Perc. 4 *f*

189

The musical score for page 189 includes the following parts and details:

- Tpt. 1:** Features a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the third measure.
- Tpt. 2:** Remains silent until the fifth measure, then plays a melodic phrase marked *mp*.
- Tpt. 3:** Remains silent until the fifth measure, then plays a melodic phrase marked *mp*.
- Mphn. 1 & 2:** Play a steady eighth-note accompaniment.
- Bar. 1 & 2 (two staves):** Play a steady eighth-note accompaniment.
- Tha.:** Plays a steady eighth-note accompaniment.
- U. Pipes, T.W./T.R., Fid., Sop. Sax.:** The Soprano Saxophone part features a melodic line with triplets in the first and third measures. The other parts are silent.
- Accord., Keys, Vib., Glock., Chim., Timp., and Aux Perc. 1-4:** All these parts are silent throughout the page.

197

N HIT

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Mplm. 1 *f* *ff*

Mplm. 2 *f* *ff*

Bar. 1 *f* *ff*

Bar. 2 *f* *ff*

Bar. 1 *f* *ff*

Bar. 2 *f* *ff*

Tha. *f* *ff*

U. Pipes

T.W./T.E.

Fid. *f* *ff*

Sop. Sax. *f* *ff*

Accord.

N

Keys

Mar. *ff*

Vib. *ff*

Glock. *ff*

Chin.

Temp. *ff* *f*

Aux Perc. 1 *f* *ff*

Aux Perc. 2 *ff*

Aux Perc. 3 Anvil (medium) *ff*

Aux Perc. 4 *ff* *mf* *ff*

206

Score for page 206, featuring various instruments including Trumpets (Tpt. 1, 2, 3), Mophns. (Mophn. 1, 2), Baritone (Bar. 1, 2), Tuba (Tba.), U. Pipes, T.W./T.E., Fid., Sop. Sax., Accord., Keys, Mar., Vib., Glock., Chim., Timp., Aux Perc. 1, 2, 3, 4.

Rehearsal mark **O** is present at the beginning of the section.

Dynamic markings include *ff* and *mp*.

215 rit.

Tpt. 1
Tpt. 2
Tpt. 3
Mphn. 1
Mphn. 2
Bar. 1
Bar. 2
Bar. 1
Bar. 2
Tba.
U. Pipes
T.W./T.F.
Fid.
Sop. Sax.
Accord.
Keys
Mar.
Vib.
Glock.
Chim.
Timp.
Aux Perc. 1
Aux Perc. 2
Aux Perc. 3
Aux Perc. 4

P 'TROUBLES THEME'
Driving pulse ♩ = 136

225

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tba.

U. Pipes

T.W./T.F.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

mp

f

mp

f

mp

f

mp

f

mp

f

f

f

mp

pp *f*

Musical score for page 235, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and percussion. The score is divided into several systems:

- Trumpets (Tpt. 1, 2, 3):** Each part has dynamics of *mp* and *ff*.
- Mpns. 1, 2:** Dynamics of *ff* and *mp*.
- Bar. 1, 2:** Dynamics of *ff* and *mp*.
- Tba.:** Dynamics of *ff* and *mp*.
- U. Pipes:** No dynamics.
- T.W./T.E.:** No dynamics.
- Fid.:** No dynamics.
- Sop. Sax.:** No dynamics.
- Accord.:** No dynamics.
- Keys:** Dynamics of *ff* and *mp*.
- Mar.:** Dynamics of *ff*.
- Vib.:** No dynamics.
- Glock.:** Dynamics of *ff*.
- Chim.:** No dynamics.
- Timp.:** No dynamics.
- Aux Perc. 1, 2, 3, 4:** Dynamics of *f* and *p*. Includes a **Gong** section with dynamics of *p* and *ff*.

265 Q

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Tpt. 3 *fp* *f*

Mphn. 1 *f*

Mphn. 2 *f*

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tha. *f*

U. Pipes

T.W./T.F.

Fid.

Sop. Sax.

Q

Keys

Mar. *f*

Vib. *subp* *f*

Glock. *subp* *f*

Chim. *p* *f*

Timp. *subp* *f*

Aux Perc. 1 *subp* *mf*

Aux Perc. 2 *mf*
tambourine (thumb roll)

Aux Perc. 3 *mf*
Bide Cym.

Aux Perc. 4 *subp* *mf*

25/ R

Tpt. 1 *fp* *f* *fp* *f*

Tpt. 2 *fp* *f* *fp* *f*

Tpt. 3 *fp* *f* *fp* *f*

Mphn. 1 *mp*

Mphn. 2 *mp*

Bar. 1 *f* *mp*

Bar. 2 *f* *mp*

Bar. 1 *f* *mp*

Bar. 2 *f* *mp*

Tbn. *f* *p* *mp*

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord. *mp*

Keys *mp* R

Mar.

Vib.

Glock.

Chin. *mp*

Tamp. *p* *mp*

Aux Perc. 1 *mf*

Aux Perc. 2

Aux Perc. 3 *mp*

Aux Perc. 4

260

HIT

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tha.

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

268

The musical score for page 268 includes the following parts:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Mphn. 1
- Mphn. 2
- Bar. 1
- Bar. 2
- Bar. 1
- Bar. 2
- Tba.
- U. Pipes
- T.W./T.F.
- Fid.
- Sop. Sax.
- Accord.
- Keys
- Mar.
- Vib.
- Glock.
- Chim.
- Timp.
- Aux Perc. 1
- Aux Perc. 2
- Aux Perc. 3
- Aux Perc. 4

Dynamic markings include *f* (forte) and *f* (forte) for the percussion parts. A section marked with a box 'S' is present in the top right of the score.

EXPLOSION
 Start any note, half valve gliss

T

Tpt. 1 *fff* Start any note, half valve gliss

Tpt. 2 *fff* Start any note, half valve gliss

Tpt. 3 *fff* Start any note, half valve gliss

Mphn. 1 *fff* Start any note, half valve gliss

Mphn. 2 *fff* Start any note, half valve gliss

Bar. 1 *fff* Start any note, half valve gliss

Bar. 2 *fff* Start any note, half valve gliss

Bar. 1 *fff* Start any note, half valve gliss

Bar. 2 *fff* Start any note, half valve gliss

Tbn. *fff* Start any note, half valve gliss

U. Pipes *p*

T.W./T.F.

Fid. *fff* Start any note, half valve gliss

Sop. Sax. *fff* Start any note, smooth gliss

Accord. *p*

T

Keys *p*

Mar. *p*

Vib. *p*

Glock. *p*

Chim. *p*

Temp. *fff* Start any note, smooth gliss

Aux Perc. 1 *fff*

Aux Perc. 2

Aux Perc. 3 Gong *fff*

Aux Perc. 4

Musical score for page 283, featuring various instruments. The score is organized into systems of staves. The instruments listed on the left are:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Mphn. 1
- Mphn. 2
- Bar. 1
- Bar. 2
- Bar. 1
- Bar. 2
- Tha.
- U. Pipes
- T.W./T.F.
- Fid.
- Sop. Sax.
- Accord.
- Keys
- Mar.
- Vib.
- Glock.
- Chim.
- Timp.
- Aux Perc. 1
- Aux Perc. 2
- Aux Perc. 3
- Aux Perc. 4

The score includes musical notation such as notes, rests, and dynamic markings. The U. Pipes part shows a melodic line with some grace notes. The Vib. part features sustained chords. The Mar. part has a rhythmic pattern. The Glock. part has a melodic line with accents. The Chim. part has a rhythmic pattern. The Timp. part has a rhythmic pattern. The Aux Perc. parts are empty.

291

U

IRISH BLESSING

Sombre $\text{♩} = 80$ Legato

p

pp

pp

pp

pp

U. Pipes

T.W./T.F.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Tamp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

Musical score for page 299, featuring various instruments including trumpets, trombones, saxophones, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are:

- Tpt. 1
- Tpt. 2
- Tpt. 3
- Mphn. 1
- Mphn. 2
- Bar. 1
- Bar. 2
- Bar. 1
- Bar. 2
- Tha.
- U. Pipes
- T.W./T.F.
- Fid.
- Sop. Sax.
- Accord.
- Keys
- Mar.
- Vib.
- Glock.
- Chim.
- Timp.
- Aux Perc. 1
- Aux Perc. 2
- Aux Perc. 3
- Aux Perc. 4

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The music is arranged in a standard orchestral format with multiple staves for each instrument.

306

V HIT

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Tpt. 3 *p* *ff*

Mphn. 1 *p* *ff*

Mphn. 2 *p* *ff*

Bar. 1 *p* *ff*

Bar. 2 *p* *ff*

Bar. 1 *p* *ff*

Bar. 2 *p* *ff*

Tba. *p* *ff*

U. Pipes *ff*

T.W./T.F. *ff*

Fid. *p* *ff*

Sop. Sax. *p* *ff*

Accord. *ff*

Keys *ff*

Mar. *p* *ff*

Vib. *p* *ff*

Glock. *ff*

Chim. *ff*

Timp. *p* *ff*

Aux Perc. 1 *p* *ff*

Aux Perc. 2 *p* *ff*

Aux Perc. 3 *p* *ff*

Aux Perc. 4 *p* *ff*

315

Tpt. 1
 Tpt. 2
 Tpt. 3
 Mphn. 1
 Mphn. 2
 Bar. 1
 Bar. 2
 Bar. 1
 Bar. 2
 Tba.
 U. Pipes
 T.W./T.R.
 Fld.
 Sop. Sax.
 Accord.
 Keys
 Mar.
 Vib.
 Glock.
 Chin.
 Timp.
 Aux Perc. 1
 Aux Perc. 2
 Aux Perc. 3
 Aux Perc. 4

Musical score for page 315, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and percussion. The score includes dynamic markings such as *ff* and *rit.*

W

MY IRELAND THEME

Finale $\text{♩} = 136$

323

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tha.

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

p

mf

2nd time only

1st time only

2

hi-hats

mp

on rim

tambourine

mf

337

Y

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tha.

U. Pipes

T.W./T.R.

Fid.

Sop. Sax.

Accord.

Keys

Y

Mar.

Vib.

Glock.

Chin.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

365

Tpt. 1

Tpt. 2

Tpt. 3

Mphn. 1

Mphn. 2

Bar. 1

Bar. 2

Bar. 1

Bar. 2

Tha.

U. Pipes

T.W./T.E.

Fid.

Sop. Sax.

Accord.

Keys

Mar.

Vib.

Glock.

Chim.

Timp.

Aux Perc. 1

Aux Perc. 2

Aux Perc. 3

Aux Perc. 4

Z

Z

HIT

AA

352

This page contains a musical score for a large ensemble. The instruments listed on the left are: Tpt. 1, Tpt. 2, Tpt. 3, Mphn. 1, Mphn. 2, Bar. 1 (Bass), Bar. 2 (Bass), Bar. 1 (Tenor), Bar. 2 (Tenor), Tha. (Tuba), U. Pipes (Upper Woodwinds), T.W./T.E. (Trumpet/Wall/Euphonium), Fid. (Fiddle), Sop. Sax. (Soprano Saxophone), Accord. (Accordion), Keys (Keyboards), Mar. (Maracas), Vib. (Vibraphone), Glock. (Glockenspiel), Chin. (Chimes), Timp. (Timpani), Aux Perc. 1, Aux Perc. 2, Aux Perc. 3, and Aux Perc. 4. The score is written in 4/4 time with a key signature of one sharp (F#). It features a variety of musical notations, including dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents. A section labeled 'HIT' is marked at the beginning of the score, and a section labeled 'AA' is marked in the middle. The percussion parts include complex rhythmic patterns, particularly in the Aux Perc. 3 and 4 staves.

This page of a musical score, numbered 358, contains the following instruments and parts:

- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Mellophones:** Mphn. 1, Mphn. 2
- Trombones:** Bar. 1, Bar. 2 (two staves)
- Saxophones:** Sop. Sax. (Soprano Saxophone)
- Woodwinds:** U. Pipes (Upper Flutes), T.W./T.E. (Trumpet/Wall Flute or Trombone/Euphonium), Fid. (Fiddle)
- Keyboard:** Accord. (Accordion), Keys (Piano)
- Strings:** Mar. (Maracas), Vib. (Vibraphone), Glock. (Glockenspiel), Chim. (Chimes)
- Percussion:** Timp. (Timpani), Aux Perc. 1, 2, 3, 4 (Auxiliary Percussion)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) are present in the lower sections of the score.

367

BB HT

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Mphn. 1 *fff*

Mphn. 2 *fff*

Bar. 1 *fff*

Bar. 2 *fff*

Bar. 1 *fff*

Bar. 2 *fff*

Tha. *fff*

U. Pipes *fff*

T.W./T.F. *fff*

Fid. *fff*

Sop. Sax. *fff*

Accord. *fff*

BB

Keys *fff*

Mar. *fff*

Vib. *fff*

Glock. *fff*

Chim. *fff*

Timp. *p* *fff*

Aux Perc. 1 *fff*

Aux Perc. 2 *fff*

Aux Perc. 3 *fff* Choke

Aux Perc. 4 *fff*

‘Of Stone & Stream’

For Symphony Orchestra

by

Brendan Breslin

Score Preface

Instrumentation and transposition details:

Flute in C

Oboe in C

Clarinet in Bb

Bassoon in C

Horn in F

Trumpet in Bb

Trombone in C

Tuba in C

Timpani

Percussion

Harp in C

Violin I & II in C

Viola

Violincello

Contrabass

(Score is for orchestra transposed)

Duration:

13' 30"

Date of completion:

March, 2016

Composition notes:

‘Of Stone & Stream’ is an orchestral episode, influenced directly by the work ‘Easter 1916’ by W. B. Yeats, regarding the Easter Rising of that year in Ireland. The poem contains a great deal of reference to nature and geography, speaking of the stone and stream directly upon one occasion.

This work draws some musical parallels to the general tone of the poem, and directly references the inference of water; it’s power, and the stone amongst it all.

‘Of Stone & Stream’ is in three main sections, opening *maestoso*, a quicker *scherzo* and a final slow finale drawn out for utmost impact. The entire work centers upon A and Bb, and the exploration of how they relate and clash, and can expand to further develop into other materials.

10

FL.1 *p* *mf* niente

FL.2 *p* *mf* niente

Ob.1 *p* *mf* niente

Ob.2 *p* niente

Cl.1 *p* *mf* niente

Cl.2 *p* *mf* niente

Bsn.1 *pp* *p* *mf* niente

Bsn.2 *pp* *p* *mf* niente

Hn.1 *ppp* *ff*

Hn.2 *ppp* *ff*

Hn.3 *ppp* *ff*

Hn.4 *ppp* *ff*

Tpt.1 *ppp* *ff*

Tpt.2 *ppp* *ff*

Tpt.3 *ppp* *ff*

Tbn.1 *ppp* *ff*

Tbn.2 *ppp* *ff*

B. Tbn. *ppp* *ff*

Tba. *ppp* *ff*

Timp. do not dampen *ppp* *ff*

Perc. do not dampen

Grot.

Vib. *p* *mf* *

Hp. *pp* *mf* niente

Vln. I *ppp* *p* *mf* niente

Vln. II *ppp* *p* *mf* niente

Vla. *ppp* *p* *mf* niente

Vc. *p* *mf* niente

Cb. *p* *mf* niente

17

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Perc.
Crot.
Vib.
Hp.

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

poco accel. Broadly ♩ = 56

32

FL1

FL2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hr.1

Hr.2

Hr.3

Hr.4

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

B.Tbn.

Tba.

Timp.

Perc.

Crot.

Vib.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco accel. Broadly ♩ = 56

poco accel. Broadly ♩ = 56

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp.

Perc.

Cyt.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

mf

ff

p

molo

choke

open

6

169

170

50 Violin Cadenza

Vivo ♩ = 120

Slower ♩ = 68

FL 1

FL 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hu. 1

Hu. 2

Hu. 3

Hu. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Violin Cadenza

Vivo ♩ = 120

Slower ♩ = 68

Timp.

Perc.

Mar.

Vib.

Hp.

repeat freely through Cadenza

p

Violin Cadenza Solo Cad.

Vln. I

p *fp* *f* *mp* *f*

Vln. II

subp

Vla.

subp

Vc.

subp

Ch.

subp

58 Trumpet Cadenza Allegro ♩ = 110

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Solo Cad.
mf f mf f fp f

ff

Trumpet Cadenza Allegro ♩ = 110

repeat freely through Cadenza
p

repeat freely through Cadenza
f

repeat freely through Cadenza
f

Trumpet Cadenza Allegro ♩ = 110

pizz. f p

pizz. f p

pizz. f p

67

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

81

FL 1
FL 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *p* *mf* *p* *mf* *p*
p *p* *mf* *p* *mf* *p*
mp
p *mp* *mp* *p* *p < mp* *p* *mf* *p*
p *mp* *p* *mf* *p* *mf* *p*
pizz. *p* *mp* *p* *mf* *p* *pizz.* *p*

99

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

p *mf* *f* *mp* *pp* *arco*

106

Fl. 1 *mf* *mp* *pp*

Fl. 2 *mf* *mp* *pp*

Ob. 1 *f* *ff* *mp*

Ob. 2 *f* *ff* *mp*

Cl. 1 *f* *ff* *mp*

Cl. 2 *f* *ff* *mp*

Bsn. 1 *p* *mf* *p*

Bsn. 2

Hrn. 1 *f* *mp* *f* *mp*

Hrn. 2 *f* *mp* *f* *mp*

Hrn. 3 *f* *mp* *f* *mp*

Hrn. 4 *f* *mp* *f* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mf* *p* *mf*

Timp.

Perc. *p* *mp* *p* *mp* *p* *mp*

Mar.

Vib.

Hp.

Vln. I *pp* *mf* *mp* *pp*

Vln. II *pp* *mf* *mp* *pp*

Vla. *p* *mf* *p* *mf*

Ve. *p* *mf* *p* *mf*

Cb. *mf* *p* *mf*

182

125

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
p
fp
sf
mf
f
pizz.
f
pizz.
f
pizz.
f
pizz.
f
arco
fp
sf
f

132

FL. 1 *pp*

FL. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp* *mf* *pp*

Bsn. 2 *pp*

Hr. 1 *ff*

Hr. 2 *ff*

Hr. 3 *ff*

Hr. 4 *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn.

Tbn. *ff* *mf* *pp*

Temp. *ff*

Perc. *ff* *mp* Tam tam (light tria)

Mar. *ff* To Perc.

Vib. *p* *mf* * *mf*

Harp. *mf* *p* *mf*

Vln. I *pp* *arco* *ff* *p* *mf* *pp*

Vln. II *pp* *arco* *ff* *p* *mf* *pp*

Vla. *pp* *arco* *ff* *p* *mf* *pp*

Vcl. *pp* *arco* *ff* *p* *mf* *pp*

Cb. *pp* *ff* *p* *mf* *pp*

139

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *pp*

Ob. 2

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1

Bsn. 2 *p* *mp*

Hr. 1 *p* *pp*

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. *pp* *p* *pp* *p*

Timp.

Perc.

Mar.

Vib. *p* *pp*

Hp. *p* *pp*

Vln. I *ppp* *pp*

Vln. II *ppp*

Vla. *ppp*

Vc.

Cb. *pp* *p*

166

FL.1 *p mp subp*

FL.2 *p mp subp*

Ob.1 *p pp*

Ob.2

Cl.1 *p mp subp p*

Cl.2 *p mp subp p*

Bsn.1 *p*

Bsn.2 *p mp subp*

Hr.1 *p pp*

Hr.2

Hr.3

Hr.4

Tpt.1

Tpt.2

Tpt.3

Thu.1

Thu.2

B. Tho. *pp*

Tho. *pp*

Timp. *pp*

Perc.

Mar.

Vib. *p*

Hp. *p p*

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

Detailed description: This is a page of a musical score, page 166. It contains 28 staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) and strings (Violins, Viola, Violoncello, Contrabass) have melodic lines with dynamic markings such as *p*, *mp*, *subp*, and *pp*. Some parts include triplets and slurs. The brass section (Trumpets, Trombones, Tuba) is mostly silent, with some tuba parts in the lower register. The percussion section includes Timpani, Maracas, Vibraphone, and Harp. The Harp part has a triplet figure. The strings have long, sustained notes, some with triplets. The overall texture is sparse and delicate.

153

FL.1
FL.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Tbn.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

p *mf* *ppp*

Detailed description: This page of a musical score, numbered 153, contains staves for 28 different instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are active, with dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *ppp* (pianissimo). The brass section (Horns, Trumpets, Trombones) is mostly silent. The percussion section includes Maracas, Vibraphone, and Harp, with the Maracas and Vibraphone playing rhythmic patterns. The score is written in a standard musical notation with various clefs and dynamic markings.

159

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B.Tbn.
Tbn.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

straight mute
mp < sf
straight mute
mp
straight mute
mp < sf
straight mute
mp

p

p

165

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tho. 1
Tho. 2
B.Tho.
Tho.
Timp.
Perc.
Mar.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This page of a musical score, numbered 181, contains the following instruments and parts:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Brass:** Horns, Trumpets, Trombones, and Tuba.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Three separate Percussion (Perc.) staves and a Harp (Hp.).

The score is written in a common time signature. The woodwind and brass sections are primarily in rests, with dynamic markings of *ff* (fortissimo) and *p* (piano) appearing at the end of the page. The string section has a rhythmic pattern in the first four measures, with dynamics ranging from *p* to *ff*. The harp and percussion parts are also in rests.

187

Fl. 1 *p* *mf* *mf*

Fl. 2 *p* *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *p* *mf* *mf*

Cl. 2 *p* *mf* *mf*

Bsn. 1 *p* *mf* *mf*

Bsn. 2 *p* *mf* *mf*

Hn. 1 *mf* *f* *p*

Hn. 2 *mf* *fp* *f* *p*

Hn. 3 *fp* *f*

Hn. 4 *fp* *f*

Tpt. 1 *f* *mf*

Tpt. 2 *fp* *f*

Tpt. 3 *fp* *f* *mf*

Tbn. 1 *mf* *fp* *f* *p*

Tbn. 2 *mf* *fp* *f* *p*

B. Tbn. *fp* *f* *mf*

Tbn. *f* *mf*

Timp. *f*

Perc.

Perc.

Perc.

Hp.

Vln. I *p* *mf* *f* *mf*

Vln. II *p* *mf* *f* *mf*

Vla. *p* *mf* *f* *p* *mf*

Vc. *p* *mf* *f* *p* *f* *p*

Cb. *p* *mf* *f* *f* *p*

193

Fl. 1 *ff* *mp* *ff*

Fl. 2 *ff* *mp* *ff*

Ob. 1 *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

Bsn. 1 *ff* *p* *ff*

Bsn. 2 *ff* *p* *ff*

Hrn. 1 *ff* *mf* *ff*

Hrn. 2 *ff* *mf* *ff*

Hrn. 3 *mf* *ff*

Hrn. 4 *mf* *ff*

Tpt. 1 *ff* *mf* *ff*

Tpt. 2 *ff* *mf* *ff*

Tpt. 3 *ff* *mf* *ff*

Trn. 1 *ff* *mf* *ff*

Trn. 2 *ff* *mf* *ff*

B. Trn. *ff* *mf* *ff*

Trn. *ff* *mf* *ff*

Timp. *ff* *p* *ff*

Perc. *ff*

Perc. Tam Tam (soft beater) *mf*

Perc. L. Bass Drum *ff*

Hrp. *p* *ff* *gliss.* *gliss.* *gliss.*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mp* *ff*

Vla. *ff* *p* *ff*

Vcl. *ff* *p* *ff*

Cb. *ff* *p* *ff*

199 $\text{♩} = \text{♩}$ *Maestoso* LONG PAUSE (16 seconds) *Maestoso (cont.)* $\text{♩} = 60$

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hr. 1 *fff*

Hr. 2 *fff*

Hr. 3 *fff*

Hr. 4 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Thu. 1 *fff*

Thu. 2 *fff*

B. Thu. *fff*

Tba. *fff*

Timp. $\text{♩} = \text{♩}$ *Maestoso* LONG PAUSE (16 seconds) *Maestoso (cont.)* $\text{♩} = 60$
ppp

Perc. *fff* choke

Perc. *fff*

Perc. *fff*

Hp. *fff*

Vln. I $\text{♩} = \text{♩}$ *Maestoso* LONG PAUSE (16 seconds) *Maestoso (cont.)* $\text{♩} = 60$
pp Solo

Vln. II *fff*

Vla. *fff*

Vcl. *fff*

Cb. *fff*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B.Tbn.
Tba.
Tamp.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bucket mute
pp
bucket mute
pp
bucket mute
pp
pp
pp
bucket mute
pp
ppp
Tam Tam
ppp
pp
mf
pp
mf
pp
mf
pp

3

218

FL.1
FL.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
B. Tbn.
Tbn.
Timp.
Perc.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

pp *mf* *pp*

Solo *pp* *mf* *pp*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

FL 1

FL 2

Ob. 1

Ob. 2

CL 1

CL 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Temp.

Perc.

Perc.

Perc.

Hp.

Moving, fluvial ♩ = 68

ppp

p

ppp

pp

ppp

L. Bass Drum

ppp

p

pp

To Vib.

pp

pp

pp

pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Moving, fluvial ♩ = 68

ppp

ppp

ppp

ppp

ppp

tutti

ppp

tutti

ppp

ppp

Musical score for page 231, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Harp, Violins, Viola, and Cello. The score includes dynamic markings such as *ppp*, *pp*, *mp*, and *f*, as well as performance instructions like "straight mute" and "tutti".

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tbn., Timp., Perc., Perc., Perc., Hp., Vln. I, Vln. II, Vla., Vc., Ck.

244

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hrn. 1 *mp* *mf* *f*

Hrn. 2 *mp* *mf* *f*

Hrn. 3 *mp* *mf* *f*

Hrn. 4 *mp* *mf* *f*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

Tpt. 3 *mp* *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

R. Tbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

Timp.

Perc.

Perc.

Vibraphone *mp*

Hp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

250

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bas. 1
Bas. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B.Tbn.
Tbn.
Timp.
Perc.
Perc.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B.Tbn.

Tbn.

Tamp.

Perc.

Perc.

Vib.

Hrp.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

mf

fff

f

open

5

202

Fl. 1 *mf dim. poco a poco*

Fl. 2 *mf dim. poco a poco*

Ob. 1 *mf dim. poco a poco*

Ob. 2 *mf dim. poco a poco*

Cl. 1 *mf dim. poco a poco*

Cl. 2 *mf dim. poco a poco*

Bsn. 1 *mf dim. poco a poco*

Bsn. 2 *mf dim. poco a poco*

Hn. 1 *p pp*

Hn. 2 *p pp*

Hn. 3 *p pp*

Hn. 4 *p pp*

Tpt. 1 *mf p*

Tpt. 2 *mf p*

Tpt. 3 *mf p*

Tbn. 1 *p pp*

Tbn. 2 *p pp*

B. Tbn. *p pp*

Tbn. *p pp*

Timp. *p dim. poco a poco*

Perc. *p To Perc. To Croc.*

Vib. *mf dim. poco a poco pp **

Hrp. *mf dim. poco a poco*

Vln. I *mf dim. poco a poco*

Vln. II *mf dim. poco a poco*

Vla. *mf dim. poco a poco*

Vcl. *mf dim. poco a poco*

Cb. *mf dim. poco a poco*

276 rit.

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Trn. 1

Trn. 2

B.Trn.

Trn.

Timp. rit. DO NOT DAMPEN

L. Bass Drum *ppp* DO NOT DAMPEN

Perc. *ppp* Crotales *ppp* DO NOT DAMPEN

Perc. *ppp* DO NOT DAMPEN

Vib. *ppp* DO NOT DAMPEN

Hr. *ppp* DO NOT DAMPEN

Vln. I rit.

Vln. II

Vla.

Vcl.

Ch. *ppp*