PORTFOLIO OF ORIGINAL COMPOSITIONS
WITH ANALYTICAL COMMENTARY

Volume II

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Submitted to Dublin City University in partial fulfilment
of the requirements for the degree of Doctor of Philosophy.

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June 2007
Apollo and Marsyas: Dramatic Concerto for Voices and Instruments... 267

Three Songs for Soprano and Piano... 369
1. My Master Hath a Garden... 369
2. Virtue... 373
3. Adam... 378

Piano Trio for Violin, Violoncello and Piano... 383
1. Fuga a 4 voci... 383
2. Allegro... 393
3. Adagio... 412
4. Passacaille... 421

The young are always right for Orchestra... 450

Four Solos:
1. Slättar for Double Bass... 495
2. Motus for Bass Clarinet... 500
3. Ictus for Flute... 506
4. Ninety Seconds for Annaghmakerrig for Piano... 512

Appendix 1: Apollo's Aria, Text and translation... 515

Appendix 2: A Note on the Recordings... 516
APOLLO AND MARSYAS

2004

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

Duration 20 minutes
Instrumentation

The score is notated in C

Soprano solo
Baritone solo
Narrator/voice of Zeus

Flute/Piccolo
Clarinet in B flat/Bass Clarinet in B flat
Trombone
Guitar
Percussion (1 player)
Piano
Violin
Double Bass

Pre-recorded tape
A Note on the Text

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

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

Dramatic Concerto for Soprano, Bass, Narrator and Instruments

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

**Poco con moto** \( \frac{j}{\frac{d}{\text{ca 80}} \text{Text and music by Kevin O Connell}} \\

<table>
<thead>
<tr>
<th>Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet in Bb</td>
</tr>
<tr>
<td>Trombone</td>
</tr>
<tr>
<td>Percussion</td>
</tr>
<tr>
<td>Xylophone</td>
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<td>Guitar</td>
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<td>Soprano</td>
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<td>Bass</td>
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<tr>
<td>Piano</td>
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<tr>
<td>Violin</td>
</tr>
<tr>
<td>Double Bass</td>
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</tbody>
</table>

Score is notated in C
Music sweet music, O sweet sounds...

The birds are entranced and echo my sweet music.
the very gods are entranced.
and listens to my song.

god - do you hear my song?
Can you match its beauty?

What
20 $J. = J = 108$ poco scherzando

Cl.

Tbn.

B.

airy har-ping ab-stract-ion can e-qual my song?

23 bongos

Perc.

B.

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

25 Tbn.

Perc.

B.

Sing for me, sing for me, sing for me.
With divine melody

sport meantime ecstatic.
A - pol-lo, great A-pol-lo, A-pol-lo

claves

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

God, A-pol-lo, I am im-pat-ient, sing.
Your song is perhaps too good for us?
2 temple blocks

cowbells (use claves)

Orcan it be my songout strips yours?
High and mighty though you are,
Fl.

Cl.

Tbn.

B.

cowbells

To xylo.

the satyr has stolen your

Pno.

Vln.

Db.
Fl.
Cl.
Tbn.
xylo
B.
fire.
Pno.
Vln.
Db.

45
mf
mp
f
fff

fire.
Tempo 1 \( \frac{d}{=} 80 \)

Why do you not answer, Apollo?
Narration: Satyr, forbear. It is
dangerous ground,
challenging a god like this.
Desist, I say, or beware the vengeance of Zeus.
No way will I desist.

The shepherds love my song and gods cannot long a bide.
such rivalry. Who sings of mortal
love and loss? who mim-ics the sneaky fox's prowl.
Fl. \[\text{picc}\]

Cl. \[p\]

Tbn.

Perc. (TBs) \[p\]

B. and sings the snoring grunting

Pno. \[p\]

Db. \[\text{arco} \{mf\} \]
wa-ter? Who gave a moth-er airs to put a child to sleep?
Fl.

Cl.

Tbn.

B.

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

Pno.

Vln.

Db.

{\text{Tempo 1} \ J = 80}

\text{rit.}
Cowardly god, do you not hear me?
I will wait no more. Apol-lo

I challenge you to sing.
Take up your harp I pray...
Let your immortal song hold
Fl.

Cl.

Tbn.

Pno.

Vln.

Db.
Sing A-pol-lo... I pray you sing, sing,
ma - gi - kis sa - nos a - uer - te - ris sa - cris
Cl. Tbn. Gtr. S. Pno.

ex-pei-ar ken-sus; ni-hilhic ni-si car-mi-ne de sunt

poco meno mosso $i = 63$

Cl. Tbn. Gtr. S. Pno.
motor off; soft beaters

viola

p semplice

du-ki-te_  du-ki-te_ ab ur-be-do-num

poco sul pont

PPP
pos- sunt de- du- ke re lu- nam, car- mi- ni- bus car-
poco meno mosso

Cl.

Gtr.

S.

Pno.

Vln.

Db.

vibra.

du - ki-te._

arco

pp pocosul pont

ppp
poco più mosso J. = 63

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

poco piu mosso \( J. = 63 \)

ter - na ti - bi haec

poco piu mosso \( pizz \)
Tbn.  

p  sub p mp

tibra

Gtr.

lo - re   li - ki - a kir - kum - do

S.

mf

Pno.

mf

Vln.

pizz  arco

Db.

pizz  sub p mp

sub p
slightly slower \( \frac{d}{j} = 54 \)

\[\text{pp semplice}\]

\[\text{p semplice}\]

\[\text{nec-te tri-bus no-de ter-nos,}\]

\[\text{sounds.}\]

\[\text{con anima}\]

\[\text{A-ma-ryyl-li co-}\]
Fl.

Cl.

Tbn.

Vibra

Gtr.

S.

dic uin ku- la nec to, nec to, nec to, nec to, nec to, nec to.

Pno.

Vln.

Db.
$J = 63$ come sopra

(Mute)

du - ki-te,
merits me with its beauty.
Fl. breathy

Cl.

Tbn. senza sord

S. un no e o dom que igni,

Pno.

Db.
sic nostro Daphnis amore.
Daphnis me malus u rit ego
subito a tempo

$J = 69$

Pno. Vln.
Fl.  

Cl.  

Tbn.  

motor on  
to s. cym. and tom-toms  

Gtr.  

S.  

rum.  

Pno.  

fff  

Vln.  

Db.
take maracas

I am speech-less.

A- po- lo_ hence-forth my muse and mas- ter be.
No earthly strain matches your song.
I relinquish my flute and at your feet I sit
to learn the measures of celestial art.
Fl.

Cl.

Tbn.

Perc.

Gtr.

Pno.

Vln.

Db.
Narration: The Satyr forgets the deal:

Victor does with vanquished what he will.
Hear then Zeus's decree: Satyr, bemoan your sin, and Die without your skin.
Take piccolo

Take bass

bongos (fingers)

You have pronounced
and so be it. To Zeus's will I submit.

but tell me A-pol-lo, wanting to hear your song what

crime did I commit?
poco accel......

Your crime was eagerness.

poco accel......
Human kind needs truth, but must learn it
slowly like an alphabet...
Im-pa-tience a-bets in
cendriarist and the crazed usurper.
Therefore die, satyr.

Slower \( \text{\textit{j} = 60} \)
as warning and exemplary.

Impatience begets in-

Wanting to hear your
230

cendidia-rist and usurper, therefore die, therefore die, therefore die,

song - what crime did I commit?
s. cym. scrape with triangle beater

ie, therefore die ie therefore die ie
as warning and exemplar.
Perc.:

- Use xylo beaters
- 2 tom-toms to xylo

Fl.:

- 237

Cl.:

- ff

Tbn.:

- ff

Db.:

- ff

Pno.:

- ff
Molto Semplice \( J = \text{ca} \ 84 \)

Voice of shepherd (pre-recorded treble)

Il-lum ru-ri-co-la sil-ua-rum nu-mi-na fau-ni____ et

Molto Semplice \( J = \text{ca} \ 84 \)

saty-ri fra-tres ettunque-car-us O-lym-pus____ et nym phae

fle-runt et quis-quis mo-ti-bus il-lis la-ni-ger-os-que gre-ges
Tr. 259
armen-ta-quebu-ke-ra pa-rit  fer-ti-lis im-ma-du-it  me-de-fac-tat-que

Pno.

Tr. 263
ter-ra ka-du-kas  kon-ke-pit la-cris-mas  ae uen-nis

Pno.
Narration: A messy business always, when gods mix it with mortals. I'm as bad myself—that sorry matter with Io, or whatever her name was. The pipe-blower by the way had no chance. The thing was a stitch-up: we couldn't see him win. I never heard much in his unmelodious grunting anyway. Music in the wrong hands spells trouble, as our clever Plato pointed out. We should have a council, maybe: power-sharing elective chambers; that kind of thing. Times, I get tired though.
qua - su - bi fo - kit a - quam_  
ua - kuas e - mi - sit in
Fl.
\( p \text{ cresc} \)  \( \rightarrow \)  \( mf \)

Cl.
\( \text{cresc} \)  \( \rightarrow \)  \( mf \)

Tbn.

Gtr.
\( p \)  \( 3 \)  \( 3 \)  \( mf \text{ cresc} \)  \( 3 \)  \( 3 \)  \( 3 \)

Tr.
in-de pd tens rapidus ri-pisdec-li-ui-bus aequor.  Mar -

Pno.
\( mf \text{ cresc} \)

Vln.
\( \text{cresc} \)  \( 3 \)  \( mf \)
Slower \( J = 60 \)

\begin{align*}
\text{Fl.} & : \\
\text{Cl.} & : \\
\text{Tbn.} & : \\
\text{Gtr.} & : \\
\text{Tr.} & : \text{sy-as... no-men ha-bet} \\
\text{Pno.} & : \\
\text{Vln.} & : \\
\text{Db.} & :
\end{align*}
Fl.
Cl.
Tbn.
Gtr.
Pno.
Vln.
Db.

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

morendo

morendo
THREE SONGS
For soprano and piano

2005

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

Duration 6 minutes
1. My Master Hath a Garden

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

My master hath a garden, full-filled with divers flowers,

Where thou mayest gather posies gay,
all times and hours, Here nought is heard

But paradise bird, Harp, dulcimer and lute With

cymbal, and timbrel, And the gentle sounding flute.
Oh! Je-sus, Lord my heal and weal, my bliss com-plete, Make thou my heart thy

gar-den plot true fair and neat That

I mayhear This mu-sic clear, Harp, dul-ci-mer and lute, With
And the gentle sounding flute.

cymbal And timbre,
373

2. Virtue

George Herbert

Cantabile \( j = \text{ca 88} \)

Kevin O Connell

---

Sweet day, so cool so calm, so bright

---

The bridal of the earth and skie: The dew shall weep thy fall to-night, For thou must die.
Sweet rose, whose hue angry and brave

Bids the rashga-zer wipe his eye,

root is ever in its grave,

And thou must
27

S.    
    pp
    die...
    Sweet

Pno.

31

S.    
    spring, full of sweet days and roses,

Pno.

35

S.    _
    A box where sweets compacted lie,

Pno.

40

S.    
    My music shows you have your closes

Pno.
And all must die...

Only a sweet and virtuous soul,

Like seasoned timber, never gives;
But though the whole world turn to coal, then chiefly lives.
3. Adam

Anon.  Fast and relentless  = 168

Kevin O Connell

S.

A - dam lay i - boun - den,

Pno.

S.

boun - den in a bond,

Pno.

simile

S.

Four thou - sand wyn - ter

Pno.

S.

thought he not too long;

Pno.
And all was for an apple
an apple that he took,
as clerkes fyndyn wretyn in their
Ne had de the appl tak e ben,

the appl taken ben,

slightly slower sub a tempo

Ne had ne ver our Lady

a ben he ve ne qwen.
Blyssid be that tyme.

that ap-pil tak-e was!

Therefore we mown syn-gyn.
PIANO TRIO

2002-2004
For Violin, Cello and Piano

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

Duration 20 minutes
Piano Trio
1. Fuga

Kevin O Connell
2. Scherzo
a tempo

sub $p$

p

a tempo

sub $p$
3. Adagio
4. Passacaille

\[ J = 72 \]

\[ P \text{ senza vib.} \]
Vin
Ve.
Pno

Vin
Ve.
Pno
slow............................................. a tempo

\begin{enumerate}
\item[472] \textbf{Vln}
\item[476] \textbf{Vc.}
\item[480] \textbf{Pno}
\end{enumerate}

\begin{enumerate}
\item \textbf{Vln}
\item \textbf{Vc.}
\item \textbf{Pno}
\end{enumerate}

\textit{left-hand chords very emphatic!}
THE YOUNG ARE ALWAYS RIGHT
For orchestra

2006

Duration 12 minutes
FOUR SOLOS

1. *Slåttar* for double bass (2000) 5 minutes
2. *Motus* for bass clarinet (2005) 4 minutes
Bars 36 - 38, and throughout the score, notes marked with crosses are pizzicato.
for Sarah Watts

MOTUS

for solo bass clarinet

Kevin O Connell
(Play as if the first two notes of a quintuplet, and gradually build up; the notes under brackets always at similar dynamic and tempo)
The music for alto flute sounds a fourth lower than written. Also in the music for alto flute, accidentals apply only to the notes which they precede, but see note on page 2 for grace note groups.
Slower, ad libitum  (see note at bottom of page)

Moderato  $J = 144$

The trill durations here are approximate. Durations may or may not include the grace note groups at the player's discretion. Grace notes to be executed as fast as possible. Accidentals within grace note groups apply for the whole group.
The accent in this and the following ten bars should suddenly 'leap out,'
the dynamic to be as near to forte as this speed permits.
fff freely, quasi cadenza

slightly slower, but still with power and brilliance
Bars 19-24, the notes marked tenuto should have about twice the dynamic of other notes
Appendix 1: Apollo’s aria, *Apollo and Marsyas*, score, bars 100–183.
Text with translation:

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

Translation by E.V. Rieu (see Commentary, footnote 27 on page 58, and Bibliography).
All the recordings are live performances with the exception of the Piano Trio.

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

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

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

LIST OF RECORDINGS

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

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

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

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

Three Songs. Anna Devin (soprano) and Deborah Kelleher (piano). The Kathleen Brennan Hall, RIAM, November 10th 2005
The young are always right. RIAM Symphony Orchestra, conductor James Cavanagh, National Concert Hall Dublin, January 30th 2007

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

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

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