DOCTOR OF PHILOSOPHY

The traditional-contemporary dichotomy in Irish art music: a new compositional approach

Molloy, Ryan

Award date: 2013

Awarding institution: Queen's University Belfast

Link to publication

Terms of use
All those accessing thesis content in Queen's University Belfast Research Portal are subject to the following terms and conditions of use

• Copyright is subject to the Copyright, Designs and Patent Act 1988, or as modified by any successor legislation
• Copyright and moral rights for thesis content are retained by the author and/or other copyright owners
• A copy of a thesis may be downloaded for personal non-commercial research/study without the need for permission or charge
• Distribution or reproduction of thesis content in any format is not permitted without the permission of the copyright holder
• When citing this work, full bibliographic details should be supplied, including the author, title, awarding institution and date of thesis

Take down policy
A thesis can be removed from the Research Portal if there has been a breach of copyright, or a similarly robust reason.
If you believe this document breaches copyright, or there is sufficient cause to take down, please contact us, citing details. Email: openaccess@qub.ac.uk

Supplementary materials
Where possible, we endeavour to provide supplementary materials to theses. This may include video, audio and other types of files. We endeavour to capture all content and upload as part of the Pure record for each thesis.
Note, it may not be possible in all instances to convert analogue formats to usable digital formats for some supplementary materials. We exercise best efforts on our behalf and, in such instances, encourage the individual to consult the physical thesis for further information.

Download date: 17. Oct. 2020
RYAN MOLLOY

GORÉNAGÓRÑ

for B♭ Clarinet, Piano, Guitar, Violin and 'Cello
Instrumentation

B♭ Clarinet
Piano
Guitar
Violin
'Cello

THIS SCORE IS IN C, i.e. non-transposing, with the exception of the guitar which is written an octaver higher.

Duration: ca 10'30"
Programme note

A sweeping, agrarian landscape. A developing sense of place in an increasing stillness of time. Things said, or not. Things felt, or not. Memories of an adolescent mind.

This piece is loosely based on the sixth-century Irish poem *Rop tú mo Bhaile*, attributed to Dallan Forgaill. It draws on the sentiments of the poem as well as the meter of the language therein. The poem is currently better known as the modern hymn, *Be Thou My Vision*. In an attempt to identify with the sense of place alluded to above, the work draws on identifying markers in Irish traditional music such as ornamentation, modal language and rhythm.

Performance directions

Ornamentation

- There are two types of ornamentation used throughout the piece:
  - A 'cut', intended to be a quick 'flick' before the main note. These are generally to be done as quickly as possible and such notes are denoted as semiquaver acciaccaturas. Cuts which can be more marked or relaxed use quaver acciaccaturas.
  - A 'roll', is similar to the classical turn only much faster and occasionally with an emphasis (or rhythmic lengthening) on the first note. In general, a roll is to be played on the beat although no stipulation has been made here. The precise execution is left to the performer. In instances of extended roll formations, e.g. bar 21, clarinet, the grace notes should be behind the beat.
Slides and portamenti
• There is a difference between the usage and indication of slides and portamenti throughout:
  o A slide is an indeterminate scoop up to a note, usually of no more than a semitone or tone.
  o A portamento indicated as shown on the left (with or without the text port.) is to be interpreted as a smooth glide between the notes indicated.

Harmonics
• All harmonics are notated using diamond noteheads and circles
  o String harmonics – the stopped pitches are given and the resultant pitches indicated in brackets; chords of harmonics are indicated by double circles.
  o Guitar harmonics – in the case of natural harmonics, the string and fret number are supplied; artificial harmonics (obtained in the usual fashion by stopping the indicated pitch and tapping the string at the 12th fret above this) are indicated by ‘AH’.

Guitar slurs
• Slurs marked in the guitar part do not indicate hammer-ons, merely phrase shape. Use of hammer-ons (or pull-offs) is left to the performers discretion.

Guitar ponticello
• In bb. 132-163, the guitar is asked to play nearer the bridge, producing a harsher sound from the harmonics indicated. This is cancelled by the indication ‘nat.’.

‘Alternate bowing’
• At b. 76 ff. and subsequent places, the violin and ’cello are required to sustain very long notes. It is required that their bow changes do not
coincide in order to maintain the continuity of sound insofar as possible.

Piano clefs

- Five different types of clef are used in the piano part to negate lengthy ottava signs:

  - Play at the pitch indicated.
  - Play an octave higher than the pitch indicated.
  - Play two octaves higher than the pitch indicated.
  - Play one octave lower than the pitch indicated.

Playing inside the piano

- On occasion, the pianist is asked to perform glissandi across the strings on the inside of the piano. This is to be done with the pad of the thumb and, for notes marked with an accent, with the nail. (For example, the glissandi in bb. 141-145: the actual glissando should be done with the pad of the thumb but the final ‘A’ marked by using the nail.)

Vibrato directions

- Vibrato markings are provided in the clarinet, violin and 'cello parts as follows:
  - non vibrato,
  - vibrato poco crescendo and vibrato poco decrescendo respectively meaning to gradually increase or decrease the amount of vibrato,
  - a return to normal vibrato usage.
Still, slow \( \text{\(\mu\text{-}\text{ca 60}\)} \)

Copyright © 2011 Ryan Molloy
B \( j = j \ldots = \text{ca} 60 \)

Cl.

Pno.

A. Gtr.

Vln.

Vc.

(i.h. pizz).

[Staff notation with musical notations for clarinet, piano, guitar, violin, and cello, including dynamic markings and articulations.]
Pressing $J = \text{ca 108}$
* alternate bowing anywhere but NOT together!
Suddenly much slower

\[ \frac{5}{4} \]

A tempo

\[ \frac{5}{4} \]

PP
A little slower (\( J = \text{ca} \ 84 \))
A little slower again (\( j = \text{ca} \ 76 \))
Sleep-like, slow ($\downarrow = \text{ca 48}$)

(chromatic gliss. inside the piano using the pad of the thumb)

with plenty of overtones

$\downarrow \text{PP}$
* alternate bowing
With dark movement \( (J = \text{ca } 104) \)

\( \text{accel.} \)
Passionately, devoutly ($J = ca 72$)
mp cresc. molto

Still, slow ($J = ca 60$)
n.v. al fine

PPP n.v. al fine

5/4 n.v. al fine