

siúil go ciúin

Piano

for Ben Smith

Eric Skytterholm Mac Aodhagáin

April 2021 - July 2023 | Tynemouth

around 40 minutes

Were other anapocryphal illustrious sons of the law
and children of a selected or rejected race mentioned?

Felix Bartholdy Mendelssohn (composer), Baruch Spinoza (philosopher),
Mendoza (pugilist), Ferdinand Lassalle (reformer, duellist).

What fragments of verse from the ancient Hebrew and ancient Irish languages
were cited with modulations of voice and translation of texts
by guest to host and by host to guest?

By Stephen: suil, suil, suil arun, suil go siocair agus suil go cuin
(walk, walk, walk your way, walk in safety, walk with care).

By Bloom: Kifeloch, harimon rakatejch m'baad l'zamatejch
(thy temple amid thy hair is as a slice of pomegranate).

James Joyce | Ulysses

siúil go ciúin

Piano Preparation

To perform this piece, the piano must be prepared in such a way that it each hammer rests in the **second position of the escapement mechanism** throughout. This can be achieved by any means; however, the suggested method is to use a combination of padded metal bars (dimensions outlined below), and soft rubber wedges.

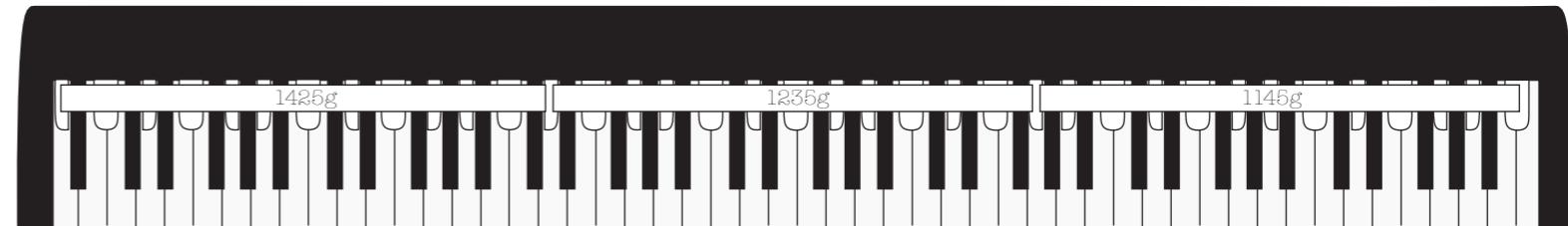
Bars: The diagram below shows **three sets of bars**, one each for the low, middle, and high register of the instrument. I would strongly suggest using at least three sets to avoid bending, and because the weighting of the keys usually gets lighter towards the top of the instrument. The total weight of each set reflects this. Increasing the number of sets (say one set for each octave) also works well, but increases preparation time a little. The bars are used to prepare the **black keys**, and should be placed on top of each other.

It is important to note that the weighting of the keys varies from instrument to instrument. The **weights and dimensions** indicated here were tested on several Steinway D instruments, but different weights may be required on other pianos. Performers are therefore encouraged to carry **spare weights** (e.g. a quantity of 120g bars) that can be used as well as, or in different combinations with, the sets outlined below:

- 3x** [30mm x 6mm x 400mm] (570g)
- 2x** [25mm x 6mm x 400mm] (475g)
- 4x** [30mm x 3mm x 400mm] (285g)
- 6x** [13mm x 3mm x 400mm] (120g) (spares)

The bars must be of **mild steel**. They can easily be cut to size and purchased at a reasonable cost from a steel supplier. However, these can often be roughly cut, so I suggest wrapping the narrow ends in single layers of **masking tape**, to cover any sharp edges. To avoid slippage and damage to the keys, **adhesive foam tape** should be attached to the bottom of the bars.

Many steel suppliers will be able to cut these to size. I have worked with August Knapman in the UK, who have a very straight forward ordering process and website.



Wedges: The **white keys** are prepared by placing soft rubber wedges between the frame and the end of the keys (**window wedges** are ideal but smaller tile wedges can also be used). In order to prevent a clicking noise when the keys are released, and to increase the thickness of the wedge, adhesive **foam tape** should be attached to the bottom of each wedge.

For the original set of preparations, I used 20mm wide wedges for each set of two white keys, and sliced them in half lengthways for the single keys. Star Pack, Onestopdiy, and ShieldUp soft rubber window wedges work very well, and can all easily be sliced in two.

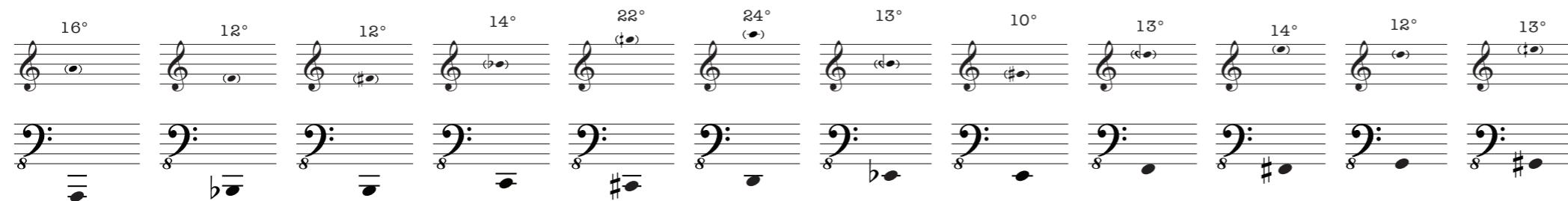
Tape: I suggest using light-weight 12x3mm adhesive weatherstripping foam tape (Fowong brand tape rolls work well).

When familiar with the system, total **preparation time** can be reduced to **6-7 minutes** or therabotus. This should allow for the piano to be prepared swiftly before a concert, or during an interval. However, as the process entails adjusting 37 separate wedges, it may be wise to avoid programming the piece in the middle of a set, unless multiple instruments are available.

siúil go ciúin

Harmonics

The harmonics in the piece should be prepared and marked as below:



Source Material

With the exception of the harmonics, the material in this piece is all taken from the works of eight composers and one Irish song; Siúil a Rún.

The composers and works in question are:

1. Marie Bigot | Suite d'etudes
2. Felix Mendelssohn | three Venetianisches Gondellied from Lieder ohne Worte
3. François Couperin | Sarabandes: la Dangereuse, la Lugubre, la Prude, and la Majestueuse
4. Élisabeth Jacquet de la Guerre | two unmeasured Preludes
5. Ludwig van Beethoven | Sonate Op. 13 "Pathétique"
6. Louise Farrenc | Ethudes 3, 17, 22, 25
7. John Field | Nocturne 14
8. Lili Boulanger | Thème et Variations

The performer should make an attempt to capture the character of the underlying works as part of their performance.

There are also numerous other, more and less obvious, quotations in the work. References to these should not be exaggerated musically.

siúil go ciúin

an chéad blúire

(first fragment)

The musical score consists of two staves of music. The left staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a dynamic of *mp* and a tempo of Allegro. The right staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a dynamic of *p* and a tempo of Allegro. Both staves transition through various dynamics and tempos, including Allegretto (*mp*), Presto (*p*), and Presto (*mp*). The score concludes with a repeat sign and a section labeled "Reed".

Allegro
mp

Allegretto
mp

Presto
p

Presto
mp

Presto
p

Allegro
mp

Presto
p

Reed →

Presto

p

mp

Allegretto

mp

p

mp

Allegretto

p



Allegretto

mp

Allegro

p

mp



Presto

mp

Allegretto

mp

p

Allegretto

mp

A page of musical notation featuring six staves of music. The staves are connected by vertical dashed lines. The first staff (treble clef) starts with *mp*, followed by a dynamic *p*. The second staff (bass clef) starts with *p*. The third staff (treble clef) starts with *mp*, followed by a dynamic *p*. The fourth staff (bass clef) starts with *p*. The fifth staff (bass clef) starts with *p*. The sixth staff (bass clef) starts with *p*, followed by a dynamic *mp*.

The music is divided into measures by vertical dashed lines. Measure 1: Treble staff (*mp*), Bass staff (*p*). Measure 2: Treble staff (*mp*), Bass staff (*p*). Measure 3: Treble staff (*p*), Bass staff (*p*). Measure 4: Treble staff (*p*), Bass staff (*p*). Measure 5: Treble staff (*p*), Bass staff (*p*). Measure 6: Treble staff (*p*), Bass staff (*p*).

Performance markings include:

- Measure 1: Treble staff has a dynamic *p* below the staff.
- Measure 2: Treble staff has a dynamic *mp* below the staff.
- Measure 3: Bass staff has a dynamic *p* below the staff.
- Measure 4: Bass staff has a dynamic *p* below the staff.
- Measure 5: Bass staff has a dynamic *p* below the staff.
- Measure 6: Bass staff has a dynamic *mp* below the staff.

Tempo markings include:

- Measure 1: *Allegro*
- Measure 2: *Presto*
- Measure 3: *Allegro*
- Measure 4: *Presto*
- Measure 5: *Allegretto*

Dynamic markings include:

- Measure 1: Treble staff *mp*, Bass staff *p*.
- Measure 2: Treble staff *p*, Bass staff *p*.
- Measure 3: Treble staff *mp*, Bass staff *p*.
- Measure 4: Treble staff *p*, Bass staff *p*.
- Measure 5: Treble staff *p*, Bass staff *p*.
- Measure 6: Treble staff *p*, Bass staff *mp*.

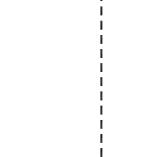
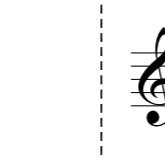
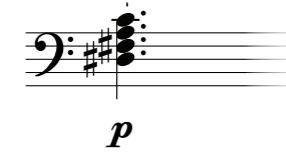
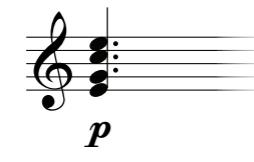
Other markings include:

- Measure 1: Treble staff has a dynamic *p* below the staff.
- Measure 2: Treble staff has a dynamic *mp* below the staff.
- Measure 3: Bass staff has a dynamic *p* below the staff.
- Measure 4: Bass staff has a dynamic *p* below the staff.
- Measure 5: Bass staff has a dynamic *p* below the staff.
- Measure 6: Bass staff has a dynamic *mp* below the staff.

1



Allegretto



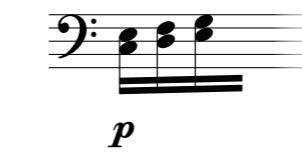
Presto

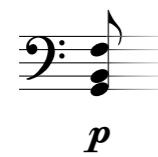
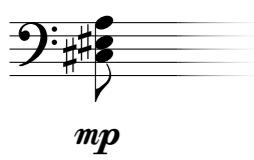
**mp****p**

Presto

**mp**

Allegretto





Presto

p

Two staves showing eighth-note patterns in G major with two sharps. Dynamic marking ***p***.

Presto

mp

Musical staff in G major with two sharps. Dynamic marking ***mp***.

p

Musical staff in G major with two sharps. Dynamic marking ***p***.

Allegro

mp

Musical staff in G major with two sharps. Dynamic marking ***mp***.

Allegretto

mp

Musical staff in F major with one sharp. Dynamic marking ***mp***.

Allegretto

p

Musical staff in F major with one sharp. Dynamic marking ***p***.

Allegro

mp

Musical staff in G major with two sharps. Dynamic marking ***mp***.

mf

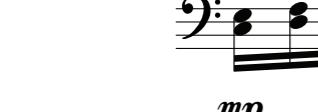
Musical staff in G major with one sharp. Dynamic marking ***mf***.



Presto

p
 Allegretto

mp
 Allegretto

mp
 Allegretto

mp
 Presto

mp
 Allegretto

mf
 Allegretto

mp
 Presto

mf **mp**

mp

* Repeat this bar many times, with long rests in between (potentially of varied length) and dynamics ranging from **mp** to **p**. Pedal off after last repeat only.

Presto

mp

Allegretto

mp

mp

Presto

mp

Allegro

mp

mp



Rod.

Presto

mp

p

Allegro

mp

Presto

mp

p

Allegro

mp

Allegro

mp

Allegretto

p

Allegretto

mp

Allegretto

p

Allegretto

p

Allegretto

mp

Allegretto

p

Presto

Presto

mp

Allegro

mf

Presto

mp

Allegretto

rit.

mp

SLUTT

9

siúil go ciúin

dara blúire

(second fragment)

1

2

3

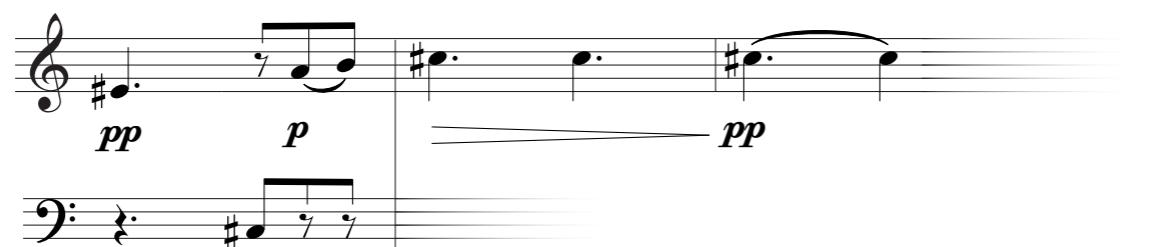
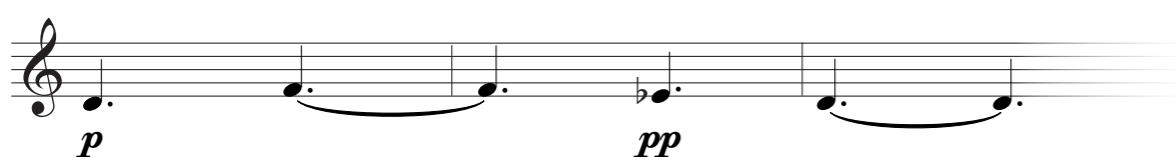
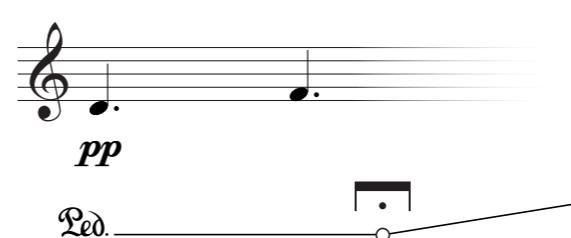
Ped.

* Indication of relative tempi; the three parts (1/2/3) are in a 9/8/7 ratio.
Aim to give each part its own line and melodic identity. Don't worry too much about minutiae of precision. O

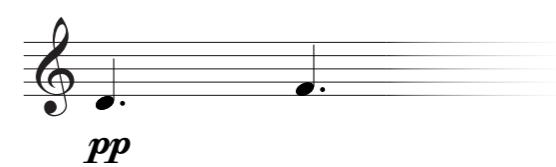
** All dynamics should be read as action dynamics. Due to the preparation of the instrument, the resulting sound will be much softer than indicated.

*** Key signature for illustration only. Accidentals are notated throughout.

A musical score consisting of six staves of music for a solo instrument, likely a woodwind. The score is divided into two sections by a vertical bar line. The first section contains three staves. The top staff begins with a forte dynamic (f) followed by a decrescendo line leading to a piano dynamic (p). The middle staff begins with a piano dynamic (p), followed by a decrescendo line leading to a pianissimo dynamic (pp). The bottom staff begins with a pianissimo dynamic (pp). The second section contains three staves. The top staff begins with a piano dynamic (p), followed by a decrescendo line leading to a pianissimo dynamic (pp). The middle staff begins with a pianissimo dynamic (pp). The bottom staff begins with a pianississimo dynamic (ppp), followed by a decrescendo line leading to a dynamic symbol consisting of a square with a dot inside and an arrow pointing right.



(Pd.)



Pd.



The musical score consists of three staves of music. The top staff is in G major (two sharps), the middle staff is in F major (one sharp), and the bottom staff is in C major (no sharps or flats). The notation includes various dynamics such as *p* (piano), *pp* (pianissimo), and *f* (forte). The first two staves are connected by a dashed vertical line. The third staff begins with a bass clef and a 12th note symbol (*12°). The instruction *ppp* is written below the third staff.

* All harmonics are notated below the pedal.
 These should be played freely, in space time,
 unless attached rhythmically to an upper layer.

(*Rédo.*)

A musical score for a single instrument, likely a cello or bass, consisting of five staves of music. The music is divided into measures by vertical bar lines. The first measure shows a single note on the G clef staff with dynamic *p*. The second measure has two notes on the C clef staff with dynamics *pp* and *ppp*. The third measure features a melodic line with dynamics *p*, *pp*, and *ppp*. The fourth measure contains a series of eighth-note chords on the G clef staff with dynamics *pp* and *p*. The fifth measure includes a bass staff with a note and dynamic *p*. The score concludes with a dynamic instruction *pppp* and a tempo marking of 12° .

(*Rédo.*)

7

Musical score for piano, measures 13 and 14.

Measure 13: Treble clef, G major (no key signature). Bassoon part: eighth note *p*, eighth note *pp*. Trombone part: eighth note *p*, eighth note *pp*.

Measure 14: Treble clef, F major (one sharp). Trombone part: eighth note *p*, eighth note *pp*. Bassoon part: eighth note *p*.

Measure 15: Treble clef, G major (no key signature). Trombone part: eighth note *p*, eighth note *pp*.

Musical score for piano, measures 15 and 16.

Measure 15: Treble clef, G major (no key signature). Bassoon part: eighth note *p*. Trombone part: eighth note *p*.

Measure 16: Treble clef, F major (one sharp). Bassoon part: eighth note *p*, eighth note *p*.

Performance Line Graph: A horizontal line with vertical segments at the start and end of each measure. The line rises from the start of measure 15 to a peak in measure 16, then falls back down. Measure numbers 13° and 14° are written above the line near the start of measure 15.

(Pd.)

Musical score page 10 featuring two staves of music.

Staff 1 (Treble Clef):

- Measure 1: **p**, **pp**
- Measure 2: **pp**
- Measure 3: **(Ped.)** (indicated by a dashed vertical line), **12°** (indicated by a small circle with a dot)
- Measure 4: **13°** (indicated by a small circle with a dot)
- Measure 5: **ppp**
- Measure 6: **tr** (trill), **(very long)** (indicated by a wavy line), **SLUTT** (indicated by a square with a dot and a diagonal line)

Staff 2 (Bass Clef):

- Measure 1: **p**, **pp**
- Measure 2: **pp**
- Measure 3: **13°** (indicated by a small circle with a dot)
- Measure 4: **ppp**

siúil go ciúin

tríú blúirín

(third fragment)

Confidently, poised | not without a sense of humour
a study in extending preparation and suspense

Confidently, poised | not without a sense of humour
a study in extending preparation and suspense

Led.

1

2

3

4

5

* Key signatures for illustration purposes only. Accidentals are noted throughout.
 ** Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.
 *** A break in the structure - take a step back from the material before beginning the next passage or cell. It should be perceived sonically as a rest.
 **** Dynamics continue across connected staves of the same part (i.e. they will not be reiterated if part of the same Sarabande (1, 2, 3, or 4).

* Key signatures for illustration purposes only. Accidentals are notated throughout.

** Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

*** A break in the structure - take a step back from the material before beginning the next passage or cell. It should be perceived sonically as a rest.

*** Dynamics continue across connected staves of the same part (i.e. they will not be reiterated if part of the same Sarabande (1, 2, 3, or 4)).

A page of musical notation for a string quartet, featuring six staves of music with various dynamics and performance instructions. The notation includes:

- Staff 1 (Treble): Measures 1-2, dynamic *mp*; Measure 3, dynamic *p*; Measure 4, dynamic *mp*.
- Staff 2 (Bass): Measures 1-2, dynamic *p*; Measures 3-4, dynamic *mp*.
- Staff 3 (Violin 1): Measures 1-2, dynamic *mp*; Measures 3-4, dynamic *p*.
- Staff 4 (Violin 2): Measures 1-2, dynamic *mp*; Measures 3-4, dynamic *mp*.
- Staff 5 (Cello): Measures 1-2, dynamic *mp*; Measures 3-4, dynamic *mp*.
- Staff 6 (Double Bass): Measures 1-2, dynamic *mp*; Measures 3-4, dynamic *mf*.

The page also features a large bracket spanning measures 1-4, and a dashed vertical line at the start of measure 5.

26

* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

1

tr

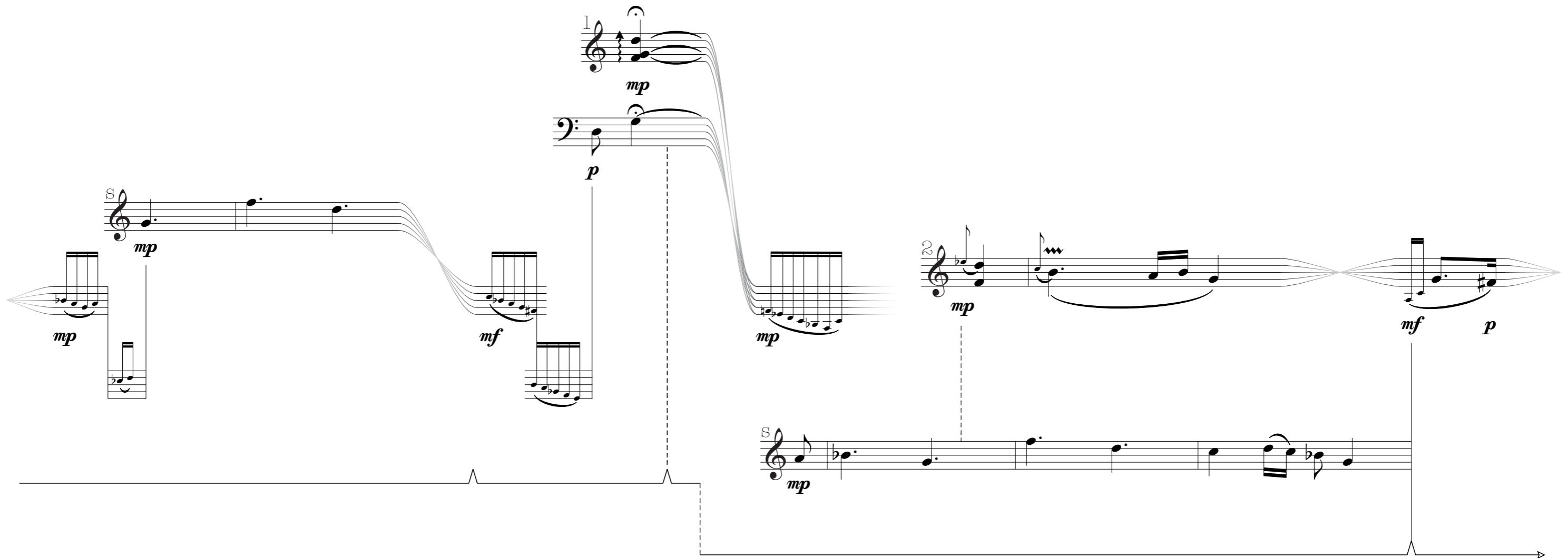
mp *p*

mf

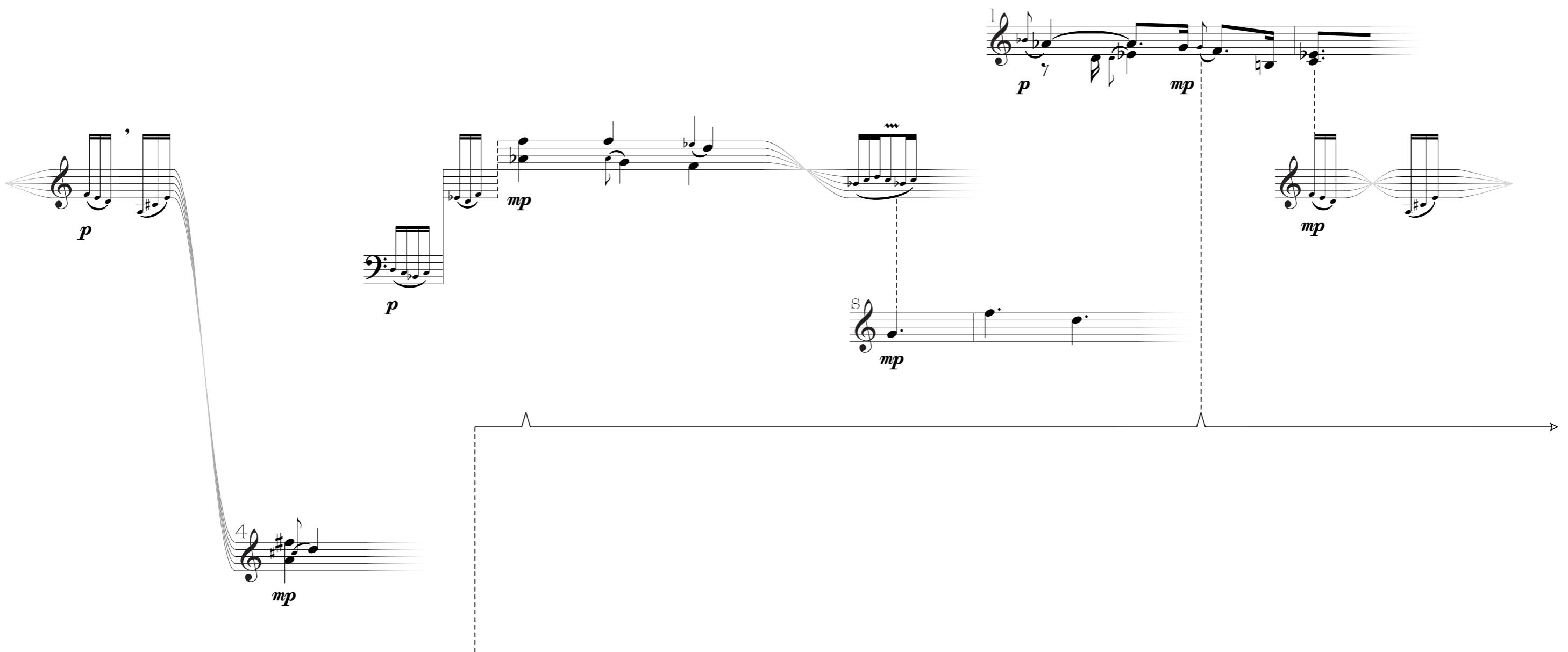
mp

Leda

* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.



* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.



* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

A complex musical score page featuring multiple staves of music. The score includes:

- Top Staves:** Treble clef, key signature of one sharp (F#), dynamic **p**. Bass clef, dynamic **p**.
- Middle Section:** Treble clef, dynamic **mp**. Bass clef, dynamic **mp**. Includes a series of grace notes and a melodic line.
- Bottom Section:** Treble clef, dynamic **mp**. Bass clef, dynamic **mp**. Includes a melodic line and grace notes.
- Bottom Left:** Treble clef, key signature of one sharp (F#), dynamic **mf**. Includes a melodic line.
- Right Side:** A vertical dashed line with a curved brace connecting the middle section to the bottom section. To the right of this line is a vertical dashed line with a horizontal brace connecting the bottom section to the bottom left section.
- Footnote:** A small note at the bottom left states: "Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached."

* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

A page of musical notation for two staves. The top staff uses a treble clef and has a dynamic marking of ***mp***. The bottom staff uses a bass clef and has a dynamic marking of ***mp***. The music consists of several measures separated by vertical dashed lines. Measure 1 starts with a single note followed by a grace note. Measure 2 shows a melodic line with eighth-note pairs. Measure 3 begins with a forte dynamic ***mf***. Measure 4 features a melodic line with grace notes. Measure 5 starts with a dynamic ***p***. Measure 6 ends with a dynamic ***mf*** and a instruction to pedal, labeled **Ped.**.

* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

This page of musical notation contains eight staves of music for a woodwind instrument. The staves are arranged in two columns of four. The first column includes a soprano staff (G clef), a bass staff (F clef), a soprano staff (G clef), and a bass staff (F clef). The second column includes a soprano staff (G clef), a bass staff (F clef), a soprano staff (G clef), and a bass staff (F clef). The music consists of various notes and rests, with dynamic markings such as *mp*, *p*, and *mf*. Performance instructions include a trill instruction above the first staff and a 'SLUTT' instruction at the end of the page.

* Each of these cells of gracenotes should be played as if leading into a point of arrival, that is not reached.

siúil go ciúin

ceathrú blúire

(fourth fragment)

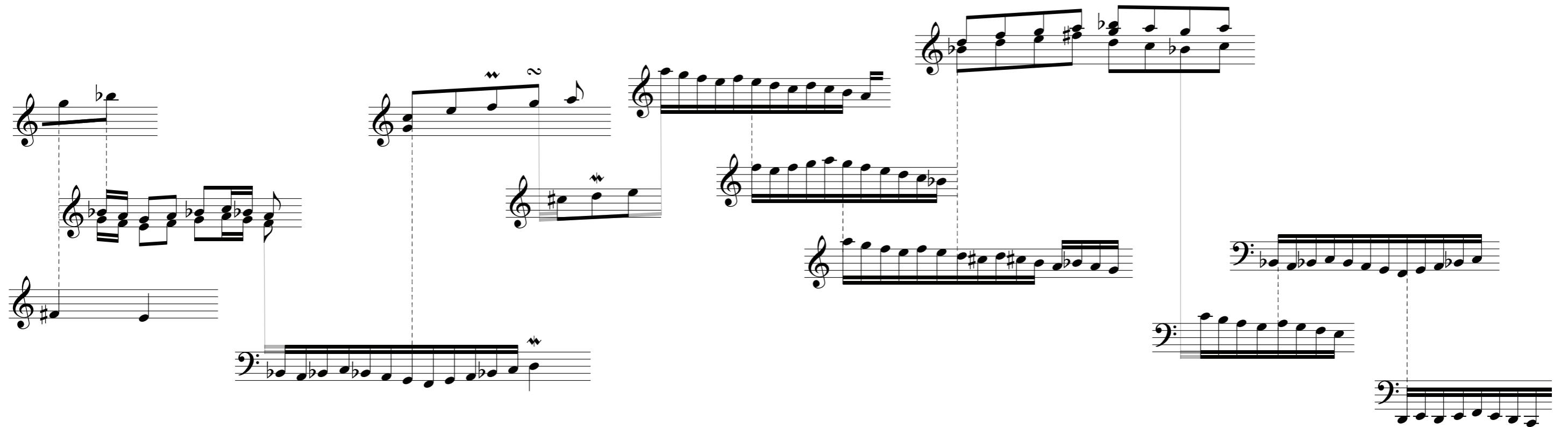
♩=c.112 An Elegant Perpetuum Mobile

Musical score for the fourth fragment of 'siúil go ciúin'. The score consists of two systems of music. The top system is in treble clef and common time (indicated by a 'C'). It features a dynamic marking of **f** sempre. The bottom system is in bass clef and common time. The tempo is indicated as ♩=c.112. The title 'An Elegant Perpetuum Mobile' is written above the first measure of the top system.

ped. 1/2 sempre

Continuation of the musical score from the previous page. This section also consists of two systems of music. The top system is in treble clef and common time. The bottom system is in bass clef and common time. The tempo is indicated as ♩=c.112. The title 'An Elegant Perpetuum Mobile' is written above the first measure of the top system.

* Unlike other note lengths, Semibreves should be read as free durationaly speaking.



24°
5" 8" 13° 4" 22°
 (•) (•) (•) (•) (•)

p pp b• p #b•

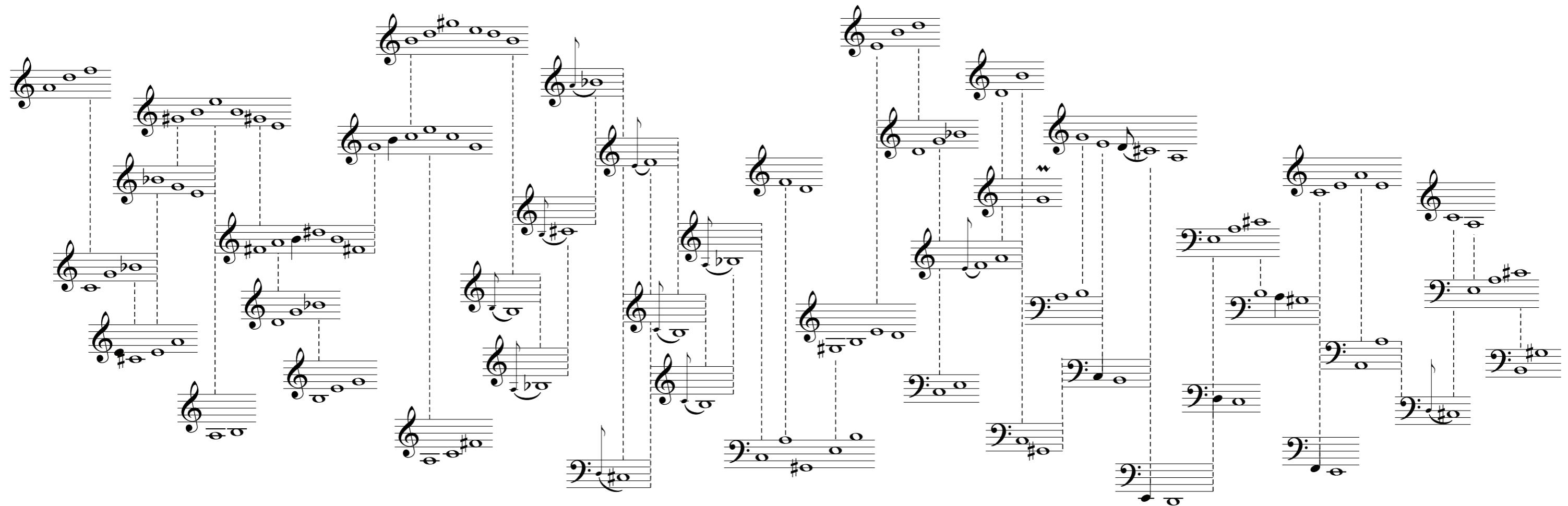
4" 16°/13°
 (•) (•)
 pp b•

Ped.

|| = c.192
mf sempre

This page contains two staves of musical notation. The top staff begins with a treble clef, followed by a series of notes and rests. The bottom staff begins with a bass clef. Both staves feature vertical dashed lines that divide the measures into groups of three. The notation includes various note heads (solid black, open circles, and filled circles) and rests, indicating a complex rhythmic pattern. The tempo is marked as approximately 192 BPM, and the dynamic is 'mf' (mezzo-forte) with the instruction 'sempre'.

This page contains two staves of musical notation. The top staff begins with a treble clef, followed by a series of notes and rests. The bottom staff begins with a bass clef. Both staves feature vertical dashed lines that divide the measures into groups of three. The notation includes various note heads (solid black, open circles, and filled circles) and rests, indicating a complex rhythmic pattern. The bass clef on the bottom staff suggests harmonic information or a different instrument's perspective.



22° (f)

2"

6"

p

16°/13°

pp

Rd.

22°

3" (♩)

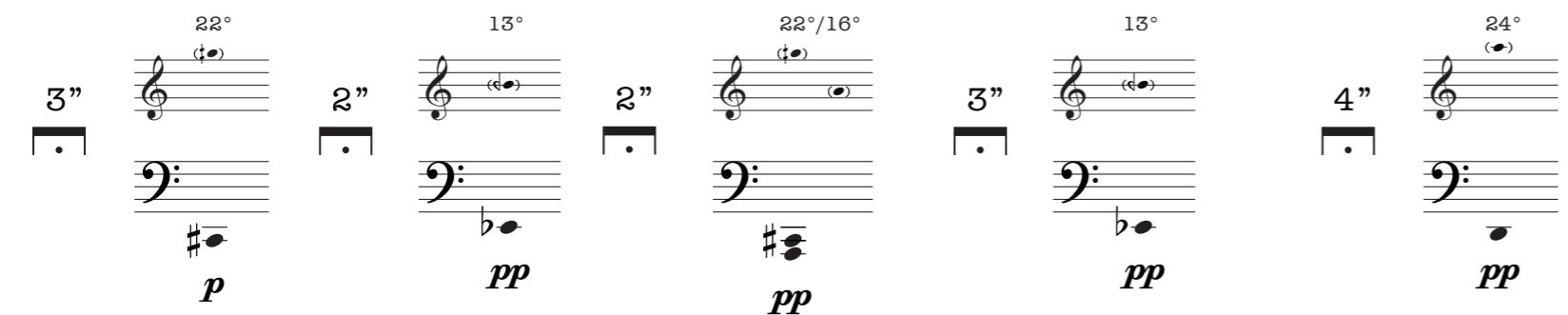
7" 22°/13° (♩)

2" 16° (♩)

8" 22°/16° (♩)

3" 13° (♩)

16° (♩)



siúil go ciúin

cúigiú blúire

(fifth fragment)

$\text{♩} = 108$

Sost. $\xrightarrow{\text{sempre}}$

mf mp

mf mp mf

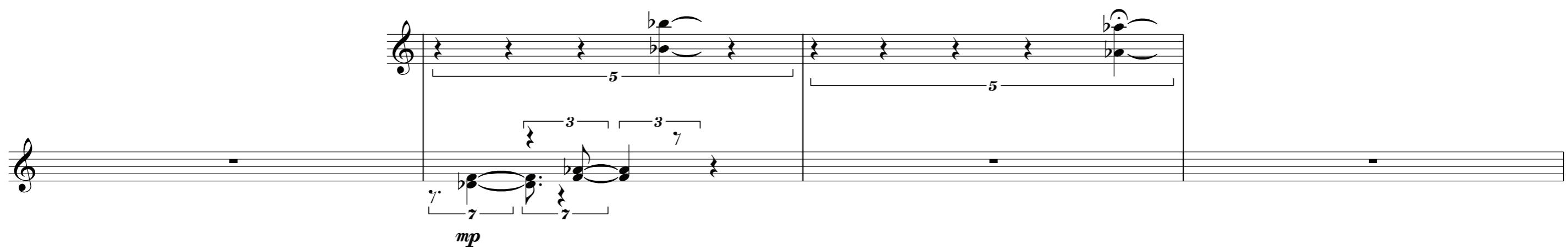
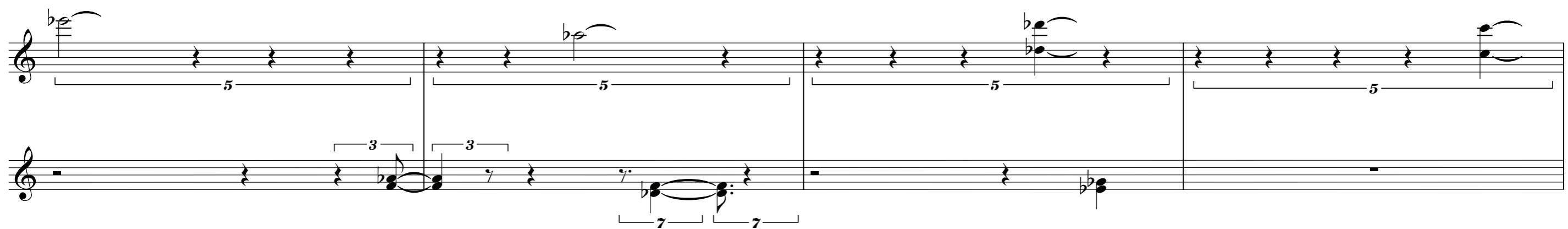
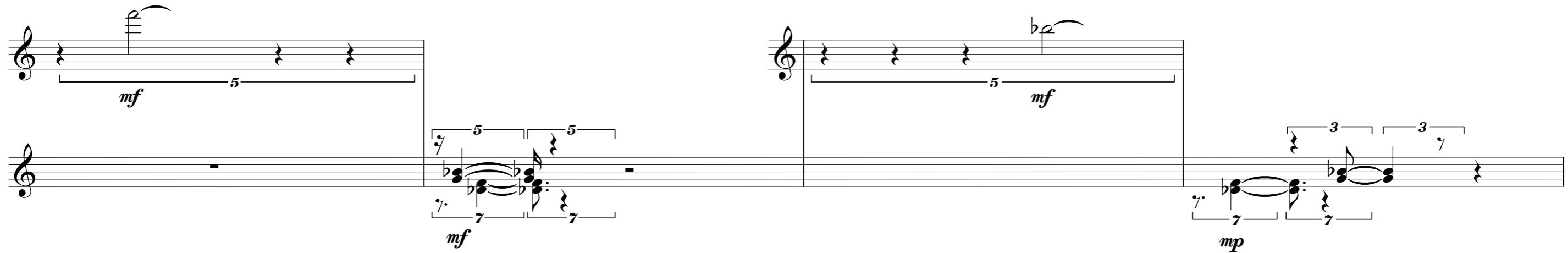
mf

mp mf

mp

mf

* Hold note until the sound dies away, or until you have to move.



A musical score consisting of three staves over four measures. The top staff uses a treble clef and has a dynamic marking of *mf*. It features a sixteenth-note pattern with grace notes and measure-length markings of 5 and 3. The middle staff uses a bass clef and has a dynamic marking of *f*. It also features a sixteenth-note pattern with grace notes and measure-length markings of 3 and 5. The bottom staff uses a treble clef and has a dynamic marking of *mp*. It features a sixteenth-note pattern with grace notes and measure-length markings of 3 and 5. Measure 1 starts with a sixteenth-note grace note followed by a sixteenth-note note. Measure 2 starts with a sixteenth-note grace note followed by a sixteenth-note note. Measure 3 starts with a sixteenth-note grace note followed by a sixteenth-note note. Measure 4 starts with a sixteenth-note grace note followed by a sixteenth-note note.

Musical score page 4, measures 1-2.

Top staff (Treble clef):

- Measure 1: Single note followed by a rest.
- Measure 2: Rest.

Bottom staff (Bass clef):

- Measure 1: Bass note followed by a rest.
- Measure 2: Rest.

Musical score page 4, measures 3-4.

Top staff (Treble clef):

- Measure 3: Rest.
- Measure 4: Rest.

Bottom staff (Bass clef):

- Measure 3: Rest.
- Measure 4: Rest.

Musical score page 4, measures 5-6.

Top staff (Treble clef):

- Measure 5: Rest.
- Measure 6: Rest.

Bottom staff (Bass clef):

- Measure 5: Rest.
- Measure 6: Rest.

A musical score for a multi-instrument ensemble, likely woodwind quintet, featuring six staves of music. The instruments are:

- Flute (Treble Clef): Measures 1-2, 5, 7, 10.
- Oboe (Treble Clef): Measures 3-4, 6, 8, 11.
- Bassoon (Bass Clef): Measures 1-2, 4-5, 7, 9, 11.
- Horn (Bass Clef): Measures 3-4, 6, 8, 10.
- Saxophone (Bass Clef): Measures 1-2, 3-4, 6, 7, 9, 11.
- Cello/Bass (Bass Clef): Measures 1-2, 5, 6, 8, 10.

The score includes dynamic markings such as *mf*, *mp*, *f*, and *mf*. Performance instructions like "5", "3", "7", and "8^{vb}" are placed above the notes. Measure 11 includes a tempo change to $\text{J}=108$ and a dynamic *mf*.

Musical score for three staves. The top staff is bass clef, B-flat key signature, dynamic *mf*. The middle staff is treble clef, A major key signature, dynamic *mp*. The bottom staff is bass clef, F-sharp major key signature, dynamic *mf*. Measures 1-4 show sustained notes. Measure 5 shows eighth-note patterns.

$\text{♩} = 260$

f

3

5

(attacca)

mf

f

mf

mf

f

f = 38
(attacca)

$\text{♩} = 108$

14° 10°
12° 12°

8^{vb}

mp

mf

5

mf

$\text{♩} = 38$ $\text{♩} = 260$ $\text{♩} = 108$ $\text{♩} = 38$ $\text{♩} = 108$ $\text{♩} = 38$

mf

f

3

f

3

f

f

$\text{♩} = 108$

$\text{♩} = 108$

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

mf *3* *3* *3* *3* *7* *7* *7* *7* *mp* *mf* *5* *5* *5* *5*

5 *5* *5*

mp

14°

ff

8vb

mp

ff

$\text{♩} = 108$

$\text{♩} = 108$

ff

mp

5 *5* *3* *3* *3* *3* *3* *3*

$\text{♩} = 260$

$\text{♩} = 38$

tr

ff

mf

ff

SLUTT

siúil go ciúin

an séú blúirín

(sixth fragment)

The musical score consists of six fragments of music, each with its own tempo and dynamics, connected by dashed vertical lines.

- Fragment 1:** $\text{♩.}=120$ Allegro molto. Treble clef. **mf**. Measures show eighth-note patterns.
- Fragment 2:** $\text{♩.}=120$. Treble clef. **mp**. Measures show eighth-note patterns.
- Fragment 3:** $\text{♩.}=120$. Treble clef. **mp**. Measures show eighth-note patterns.
- Fragment 4:** $\text{♩.}=92$ Allegro energico. Treble clef. **mp**. Measures show eighth-note patterns.
- Fragment 5:** $\text{♩.}=104$ Allegro non troppo. Treble clef. **mf**. Measures show eighth-note patterns.
- Fragment 6:** $\text{♩.}=104$ Allegro non troppo. Treble clef. **mp**. Measures show eighth-note patterns.

(senza ped.)

Footnote: $12''^*$ indicates a 12-bar measure.

End of piece: $\text{Ped.} \rightarrow$

A musical score page featuring ten measures of music. The score is divided into two systems by a vertical dashed line. Measures 1-5 form the first system, and measures 6-10 form the second. Measures 1-4 are in common time, while measures 5-10 are in 6/8 time. The key signature changes frequently, including B-flat major, F major, C major, G major, D major, E major, and A major. Measure 1 starts at tempo $\text{d} = 120$ with dynamic *mp*. Measure 2 begins with a measure repeat sign. Measure 3 starts at $\text{d} = 92$ with dynamic *mp*. Measure 4 starts at $\text{d} = 104$ with dynamic *mf*. Measure 5 begins with a measure repeat sign and starts at $\text{d} = 120$ with dynamic *mp*. Measure 6 starts at $\text{d} = 92$ with dynamic *mf*. Measure 7 starts at $\text{d} = 104$ with dynamic *mp*. Measure 8 starts at $\text{d} = 104$ with dynamic *mf*. Measure 9 starts at $\text{d} = 104$ with dynamic *mf*. Measure 10 ends with a fermata over the last note and the instruction *Ped.*

$\text{d} = 120$

Musical score for a string instrument (likely cello or bass) featuring six measures of music. The score includes dynamic markings such as *f*, *mf*, and *mp*, and time signatures including common time, 6", 8", 2", 3", and 4". Measure 1: Bass clef, two flats, dynamic *f*. Measure 2: Treble clef, common time, dynamic *f*. Measure 3: Treble clef, common time, dynamic *f*. Measure 4: Treble clef, common time, dynamic *mf*. Measure 5: Treble clef, common time, dynamic *mp*. Measure 6: Treble clef, common time, dynamic *mp*.

Measure 1: $\text{d} = 92$ (indicated by a dashed vertical line)

Measure 2: $\text{d} = 92$

Measure 3: $\text{d} = 104$ (indicated by a dashed vertical line)

Measure 4: $\text{d} = 104$ (indicated by a dashed vertical line)

Measure 5: $\text{d} = 104$

Measure 6: $\text{d} = 104$

Rédo _____



$\text{J.}=120$



$\text{J.}=92$



$\text{Re}d.$ _____

$\text{Re}d.$ _____

$\text{♩} = 108$ (Allegro molto)

$\text{♩} = 104$

$4''$

f

8^{va}

$\text{♩} = 120$

mf

8^{va}

$2''$

mf

$2''$

f

8^{va}

L. = 120

mf

f

J. = 92

mp

s'va - 1

mp

J. = 104

mp

J. = 104

mp

mf

mf

mp

mp

5"

4"

5"

4"

20.

7

$\text{♩} = 120$

$\text{♩} = 108$

$\text{♩} = 92$

$\text{♩} = 104$

$\text{♩} = 104$

f

8^{va}

f

f

$5''$

mp

8^{va}

$5''$

mp

8^{va}

$5''$

mp

8^{va}

$5''$

mp

8^{va}

$2''$

f

(attacca)

Rédo.



4"

s.via

f

f

f

d.=120



f

d.=108

s.via

f

f

f

$\text{♩} = 120$

5"

mf

2"

$\text{♩} = 120$

mp

$\text{♩} = 104$

7"

mf

$8^{\text{va}} = 104$

10"

mf

mp

siúil go ciúin

seachtú blúire
(seventh fragment)

$J=88$ Molto moderato.

Musical score for the seventh fragment of 'siúil go ciúin'. The score consists of two systems of music. The top system is in 4/4 time with a key signature of one sharp (F#). It features three staves: treble, bass, and another bass staff below it. The treble staff begins with a dynamic of *mf*. The bass staff has a dynamic of *mf* and includes a measure of rests. The bottom staff has a dynamic of *mp*. The second system starts with a dynamic of *mf*, followed by a measure of rests. The bass staff has a dynamic of *mf* and includes measures with sixteenth-note patterns. The bottom staff has a dynamic of *mp*. The score concludes with a漸弱 (poco rit.) instruction and a final dynamic of *mp*.

Continuation of the musical score for the seventh fragment. The score consists of two systems of music. The top system is in 4/4 time with a key signature of one sharp (F#). It features three staves: treble, bass, and another bass staff below it. The treble staff begins with a dynamic of *mp*. The bass staff has a dynamic of *mp* and includes a measure of rests. The bottom staff has a dynamic of *mf*. The second system starts with a dynamic of *mf*, followed by a measure of rests. The bass staff has a dynamic of *mf* and includes measures with sixteenth-note patterns. The bottom staff has a dynamic of *mp*. The score concludes with a漸弱 (poco rit.) instruction and a final dynamic of *mp*.

A Tempo

poco rit.

A Tempo

mf

mp

f

mp

p

rit.

mp

mf

5

5

mp

mf

mf

A Tempo

mf

8va |

8va |

mf 6 6

mf 3 3

mp 6

mf 5 3 3

mf

8va |

8va |

mp 6 6

mp 6 6

mp 6 6 6 6

mp 5

mf

8va |

(8) |

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

mf

f

f

5

4

f

f

f

f

5 5

f

5 5

6 6 6 6

f

6 6 6 6

6 6 6 6

6 6 6 6

mp

mp

mf

mf

rit..

mf

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

5 5 5 5

mf

5 5 5 5

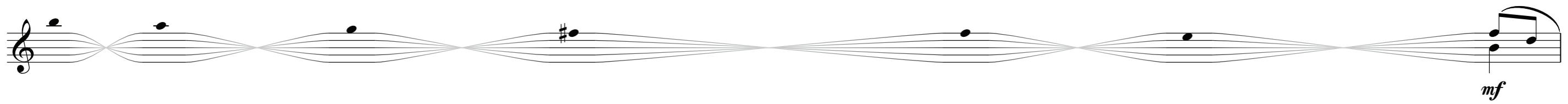
5 5

A Tempo

Musical score for a harp, featuring six staves of music:

- Staff 1:** Treble clef. Dynamics: *mf*, *mf*. Performance instruction: *A Tempo*.
- Staff 2:** Treble clef. Dynamics: *mf*. Performance instruction: *8va* (octave up).
- Staff 3:** Bass clef. Dynamics: *mp*. Performance instruction: *8va* (octave up).
- Staff 4:** Treble clef. Dynamics: *f*. Performance instruction: *f*.
- Staff 5:** Bass clef. Dynamics: *mf*.
- Staff 6:** Treble clef. Dynamics: *mf*. Performance instruction: *mf*.

The score concludes with a decorative flourish of vertical lines and dots at the bottom.



Musical score page 6, measures 3-4. Bass clef, 2/4 time. Measure 3: Bass notes in 5th and 6th positions. Measure 4: Bass notes in 5th position. Dynamics: *mf* throughout.

Musical score page 6, measures 5-6. Treble and Bass clefs, 2/4 time. Measure 5: Bass notes in 5th position. Measure 6: Bass notes in 3rd position. Dynamics: *mf*, *f*, *f*, *mf*, *f*.

Musical score page 6, measures 7-8. Bass clef, 2/4 time. Measure 7: Bass notes in 5th position. Measure 8: Bass notes in 6th position. Dynamics: *mf*.

Musical score page 6, measures 9-10. Treble and Bass clefs, 2/4 time. Measure 9: Bass note in 5th position. Measure 10: Bass note in 6th position. Dynamics: *mf*, *mp*, *mf*, *mp*.

A musical score page featuring five staves. The top staff is in G clef, B-flat key signature, and has dynamics *mf*, *f*, and *mp*. The second staff is in G clef, *f*, and *mf*. The third staff is in bass clef, *mf*. The fourth staff is in bass clef, *f*, and *mf*. The bottom staff is in bass clef, *mf*. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

A musical score page featuring four staves. The top staff is in G clef, B-flat key signature, and has dynamics *mf* and *mp*. The second staff is in G clef, B-flat key signature, and has dynamics *mp*. The third staff is in G clef, B-flat key signature, and has dynamics *mp*. The bottom staff is in G clef, B-flat key signature, and has dynamics *mp*. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

siúil go ciúin

ochtú blúire

(eighth fragment)

Assez lent *

Ped. *sempre* →

* Loosely in proportional space time. Roughly 20 seconds per system, not including the fermata (stop watch not necessary).

p

22° 12°

13°

14°

16°

mp

f

pp

p

mf

mp

22°

24°

mp

p

mp

14°

mp

p

16°

10°

mp

A musical score for a bassoon. The first measure starts with a bass clef, a key signature of one flat, and a tempo marking of p . The second measure shows a bass note followed by a dynamic *mf*. The third measure begins with a dynamic *f*. The fourth measure contains a grace note above a bass note, with a dynamic *mf* and a tempo marking of 13° . The fifth measure shows another grace note above a bass note, with a dynamic *mf* and a tempo marking of 22° . The sixth measure shows a bass note with a dynamic *16^\circ*.

A continuation of the musical score. The seventh measure starts with a bass clef, a key signature of one flat, and a tempo marking of p . The eighth measure shows a bass note followed by a dynamic *mf*. The ninth measure begins with a dynamic *f*. The tenth measure contains a grace note above a bass note, with a dynamic *mf* and a tempo marking of 13° . The eleventh measure shows another grace note above a bass note, with a dynamic *mf* and a tempo marking of 12° . The twelfth measure shows a bass note with a dynamic *13^\circ*.

A continuation of the musical score. The thirteenth measure starts with a bass clef, a key signature of one flat, and a tempo marking of p . The fourteenth measure shows a bass note followed by a dynamic *mf*. The fifteenth measure begins with a dynamic *mp*. The sixteenth measure contains a grace note above a bass note, with a dynamic *22^\circ*. The seventeenth measure shows another grace note above a bass note, with a dynamic *13^\circ*. The eighteenth measure shows a bass note with a dynamic *13^\circ*.

Measures 1-4: Bass clef, 2/4 time. Key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1: Bass note B-flat, dynamic **p**. Measure 2: Bass note A-sharp, dynamic **mf**; above the staff, markings 22° and 12° with small circles. Measure 3: Bass note B-flat, dynamic **p**; above the staff, markings 24° and 13° with small circles. Measure 4: Bass note A-sharp, dynamic **mp**; above the staff, markings 13° and 12° with small circles.

Measures 5-8: Bass clef, 2/4 time. Key signature changes from A major (no sharps or flats) to G major (one sharp). Measure 5: Bass note A-sharp, dynamic **mf**; above the staff, marking 12° with a circle. Measure 6: Bass note G-sharp, dynamic **f**; above the staff, marking 13° with a circle. Measure 7: Bass note F-sharp, dynamic **mp**. Measure 8: Bass note E, dynamic **p**.

Measures 9-12: Bass clef, 2/4 time. Key signature changes from G major (one sharp) to F major (two flats). Measure 9: Bass note D, dynamic **mp**; above the staff, marking 13° with a circle. Measure 10: Bass note C-sharp, dynamic **mf**; above the staff, marking 22° with a circle. Measure 11: Bass note B-flat, dynamic **mp**. Measure 12: Bass note A-sharp, dynamic **mp**; above the staff, marking 24° with a circle.

(senza fermata)

HELT SLUTT