

APPENDIX

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Maynooth University
For the degree of
DOCTOR OF PHILOSOPHY



Department of Music
Maynooth University
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Love Goes To Buildings On Fire

*composed for the HardRain
Soloist Ensemble*

Maynooth Workshop 2018

by KILIAN O'KELLY
(2018)

Performance Directions

Instrumentation

Flute

Bass Clarinet

Piano

Violin

Cello

Directions for all instrments

The piece uses micrtonal language throughout:

Upward arrows before a note = 1/8th sharp

Downward arrows before a note = 1/8th flat

Violin and Cello

S.t. = Sul tasto

S.p. = Sul pont.

'x' noteheads = play behind bridge

Love Goes To Buildings On Fire

Composed for the
HardRain Soloist Ensemble

Kilian O'Kelly (2018)

Slow ♩ = 25

The musical score is written for four instruments: Flute, Piano, Violin, and Violoncello. The tempo is marked 'Slow' with a quarter note equal to 25 beats per minute. The key signature has one sharp (F#) and the time signature is 3/8. The Flute part begins with a *pppp* dynamic and features a melodic line with a trill-like figure. The Piano part is marked *ff* and includes a section where the left hand plays the key whistle while the right hand plays inside the piano with the finger on the string, noted as 'the better.' The Violin and Violoncello parts are marked *pppp* and play sustained, harmonic accompaniment.

Musical score for measures 13-18. The score is written for Violin I (Fl.), Piano (Pno.), Violin II (Vln.), and Viola (Vc.).

- Fl.:** Measures 13-18. Measure 13 starts with a flat (b) and a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata. Measure 17 has a fermata. Measure 18 has a fermata.
- Pno.:** Measures 13-18. Measure 13 has a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata. Measure 17 has a fermata. Measure 18 has a fermata.
- Vln.:** Measures 13-18. Measure 13 has a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata. Measure 17 has a fermata. Measure 18 has a fermata.
- Vc.:** Measures 13-18. Measure 13 has a fermata. Measure 14 has a fermata. Measure 15 has a fermata. Measure 16 has a fermata. Measure 17 has a fermata. Measure 18 has a fermata.

Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the beginning of each staff.

Annotations: "7" and "8" are written above the piano staff in measures 13 and 14 respectively. A bracket spans measures 13-18 with the text: "Move position of index finger on string so timbre of note changes."

Musical score for measures 19-24. The score is written for Violin I (Fl.), Piano (Pno.), Violin II (Vln.), and Viola (Vc.).

- Fl.:** Measures 19-24. Measure 19 starts with a flat (b) and a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata.
- Pno.:** Measures 19-24. Measure 19 has a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata.
- Vln.:** Measures 19-24. Measure 19 has a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata.
- Vc.:** Measures 19-24. Measure 19 has a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata.

Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the beginning of each staff.

25 Fl. *p*

Bass Clarinet *pp*

Pno. *f* *pp* *mp* *ppp*

Vln. *nat. (n.v.)* *p*

Vc. *nat.* *mp*

34 Fl. *f*

Bass Clarinet *f*

Pno. *f*

Vln. *mp*

Vc. *p*

45 *pp*
Fl.
Bass Clarinet
pp
Pno.

Vln.
Vc.
pp

53 *rit.*
Fl.
Bass Clarinet
pp
Pno.
ppp

Vln.
Vc.
pp
III natural harmonics

Slightly faster ♩. = 32

Musical score for Flute I (Fl.), Bass Clarinet, Piano (Pno.), Violin (Vln.), and Viola (Vc.).

The score is written in 7/4 time and includes the following parts:

- Fl. I:** Starts at measure 62. Features a melodic line with grace notes and slurs. Includes a 5:4Δ annotation.
- Bass Clarinet:** Features a melodic line with grace notes and slurs. Includes a 5:4Δ annotation.
- Pno.:** Features a complex texture with chords and grace notes. Includes a 5:4Δ annotation.
- Vln.:** Features a melodic line with grace notes and slurs. Includes a 5:4Δ annotation.
- Vc.:** Features a melodic line with grace notes and slurs. Includes a 5:4Δ annotation.

Dynamic markings include *mf* and *mp*. The score includes various musical notations such as slurs, grace notes, and dynamic markings.

Musical score for measures 77-84. The score includes parts for Flute (Fl.), Bass Clarinet, Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measures 77-84. Starts with a quarter note, followed by a triplet of eighth notes. Dynamic *p*. Includes a *nat.* marking at the end of measure 84.
- Bass Clarinet:** Measures 77-84. Similar to Flute, with a triplet of eighth notes. Dynamic *p*.
- Pno.:** Measures 77-84. Features a triplet of eighth notes. Dynamic *p*.
- Vln.:** Measures 77-84. Features a triplet of eighth notes. Dynamic *pp*. Includes performance instructions: "start close to bridge", "further away from bridge", "close to bridge again", and "start close to bridge".
- Vc.:** Measures 77-84. Features a triplet of eighth notes. Dynamic *pp dolce*. Includes performance instructions: "start close to bridge", "further away from bridge", "close to bridge again", and "start close to bridge".

Musical score for measures 85-92. The score includes parts for Flute (Fl.), Bass Clarinet, Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measures 85-92. Features a triplet of eighth notes. Dynamic *p*. Includes a *nat.* marking at the end of measure 92.
- Bass Clarinet:** Measures 85-92. Features a triplet of eighth notes. Dynamic *p*.
- Pno.:** Measures 85-92. Features a triplet of eighth notes. Dynamic *p*.
- Vln.:** Measures 85-92. Features a triplet of eighth notes. Dynamic *p*.
- Vc.:** Measures 85-92. Features a triplet of eighth notes. Dynamic *p*.

sOuS l'EaU

for Two Electric Guitars and One Electric Bass


By Kilian O'Kelly

Performance Directions

Tuning


Both the electric guitars and bass parts use unconventional tuning

1: F \sharp 4
 2: C \sharp 4
 3: F \sharp 3
 4: D3
 5: A2
 6: E2



Scordatura for both electric guitars

1: F \sharp 2
 2: E \flat 2
 3: A1
 4: C1



Electric Bass Scordatura

Pedals and Sounds

Both electric guitars should be sweet in tone and with very little gain/distortion - until told otherwise.

+gain = Both electric guitarists are to have a distortion/gain pedal at their disposal. Whenever '+gain' appears in the score, the guitarists are asked to switch their pedals on. '**gain off**' informs the performers to switch them back off. The gain dial should be preset to halfway point.

+delay = This can be seen in the 'Guitar 1' line drone towards the end of the piece. The performer is asked to turn the delay pedal on. The delay rate should be turned down low and the feedback rate should be turned up high. This will sustain the material played on guitar and enhance the feeling of the drone.

cowboy strum / c.s = very fast strumming between two strings

f.p. = Finger-picking

Nat. = Normal picking technique

Diamond note-head = Natural harmonic, accompanied by roman numeral to indicate fret position and string number.

A.H.----- = Artificial Harmonic. Fret indicated by roman numeral, apply artificial harmonic playing technique twelve frets above.

P.S. ----- = Pick Scrape

Microtones = \sharp \sharp \flat \flat

From left to right,
 Quarter-tone sharp, three-quarter tone sharp, quarter-tone flat and three-quarter tone flat.


Upward arrows (1/8th sharp) and downward arrows (1/8 flat) before a note (as seen in Bars 20 and 116) can be played by using a slight bend.

Accidentals carry through the bar

Small circle above note = note is to be played open

Number in a circle above note = Signifies what string to play material on.

In certain sections these circled numbers are seen before certain notes in chords to illustrate what string to play the note on. This is extremely important! (a 'B' on the 4th string = B, a 'B' on the 3rd string = A)

 = String bend. These bends are different to the ones used to play 1/8th notes as there is no limit on how much the note can be bent.


X or 'crossed' note-head = play behind the headnut


Slurs between two notes = used to indicate pull-offs and hammer-ons.

'+' above a note = 'Hammer' ('tap') the fret and pull-off

Gliss / Slides = Diagonal lines between two note-heads

Rasgueado = In contrast to ordinary strumming, which is usually done either with a plectrum, or with several fingers as a unit, rasgueado generally uses only one digit (finger, thumb, etc.) for each strum.

 = Volume on guitar turned down completely.

 = Volume on guitar turned up fully.

sOuS l'EaU

for two electric guitars and bass guitar

// Performance Score //

Kilian O'Kelly (2017)

$\text{♩} = 100$

Electric Guitar 1

Electric Guitar 2

Bass Guitar

p *mp*

XII

simile

p

E. Gtr. 1

E. Gtr. 2

Bass

mp *mf* *mp*

E. Gtr. 1

E. Gtr. 2

Bass

mf *mf*

10

E. Gtr. 1 *mp* *mf* *f.p.*

E. Gtr. 2 *mp* *p* *pp* cowboy strum (o)...

Bass *mp* VII simile

14

E. Gtr. 1 *mp* *mf*

E. Gtr. 2 *mp* *mf* f.p. C.S.o (o)...

Bass *mp* *mf* (o)...

18

E. Gtr. 1 *f* *mp* A.H. VII

E. Gtr. 2 *f* *mp* C.S. (o)...

Bass *mp* P.M. VII ③

20

E. Gtr. 1 *f* *mf* *mp* ① ② ③ ④

E. Gtr. 2 *f* *mf* *mf* *mp*

Bass simile

25

E. Gtr. 1 *p* *nat.* //⁵

E. Gtr. 2 *p* *nat.* //

Bass //

Poco Meno (+ rubato)

f.p.

30

E. Gtr. 1 *mp* XII VII *mf* XII VII V *p* *mf*

E. Gtr. 2 *mp* *mf* *mf*

Bass XII VII

34

E. Gtr. 1 *mp*

E. Gtr. 2 XII I A.H.-----|

Bass XII VII

♩ = 85

38

E. Gtr. 1 *mp* *sempre legato* *mf* *nat.*

Bass *mp* *mf*

6

41

E. Gtr. 1

E. Gtr. 2

Bass

mp

mp

mp

44

E. Gtr. 1

E. Gtr. 2

Bass

mf

mf

mf

48

E. Gtr. 1

Bass

mf

pp

mf

pp

50

E. Gtr. 1

E. Gtr. 2

Bass

f

p

p

f

p

53

E. Gtr. 1

E. Gtr. 2

Bass

mf

XII

7

55

E. Gtr. 1

E. Gtr. 2

Bass

$\frac{24}{16}$

58

E. Gtr. 1

E. Gtr. 2

Bass

rit.

rasgueado
8^{va} ↓

$\frac{24}{16}$

$\frac{2}{4}$

60

E. Gtr. 1

E. Gtr. 2

Bass

$\text{♩} = 70$
+ gain

p dolce

rit.

P.S. -----

gain off

+ gain

bend 'C' sharp note as close to the E before then playing the 'E' as an individual note

XII

gain off

P.S. -----

p

slowly slide pick down entire length of string whilst scratching back and forth

pick scraping continues but now in a fixed position -no slide!

8

68 *8va*

E. Gtr. 1 *mf*

E. Gtr. 2 *f.p.* *mf*

70 *8va*

E. Gtr. 1 *ff*

E. Gtr. 2 *ff*

Bass *mf* *ff*

$\text{♩} = 90$

73

E. Gtr. 1 *p* *mp*

E. Gtr. 2 *p* *mp*

Bass *p* *mf*

XII

77 *8va*

E. Gtr. 1 *mp*

E. Gtr. 2

Bass *mf* *mp*

simile

82 9

E. Gtr. 1 $\frac{10}{32}$ $\frac{6}{4}$ $\frac{10}{32}$ *mf* *8va*

E. Gtr. 2 $\frac{10}{32}$ $\frac{6}{4}$ $\frac{10}{32}$ *mf*

Bass $\frac{10}{32}$ $\frac{6}{4}$ $\frac{10}{32}$ VII *mf*

86 *8va*

E. Gtr. 1 $\frac{9}{32}$ $\frac{5}{4}$ $\frac{9}{32}$ $\frac{2}{4}$ *mp* *3*

E. Gtr. 2 $\frac{9}{32}$ $\frac{5}{4}$ $\frac{9}{32}$ $\frac{2}{4}$ *p*

Bass $\frac{9}{32}$ $\frac{5}{4}$ $\frac{9}{32}$ $\frac{2}{4}$ *p*

91 $\text{♩} = 115$ P.M.

E. Gtr. 1 $\frac{4}{4}$ *mf*

Bass $\frac{4}{4}$ *mf* (°)...

93 P.M. XII VII P.M.

E. Gtr. 1 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *p* *mf* *pp*

E. Gtr. 2 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *nat.* *p*

Bass $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ *pp* *mf* *pp*

10

98

E. Gtr. 1

E. Gtr. 2

Bass

P.M.-----|

XII VII V

p *mf* *pp* *mf*

103

E. Gtr. 1

E. Gtr. 2

Bass

P.M.-----|

p *mf* *mf* *mp* *mp*

107

E. Gtr. 1

E. Gtr. 2

Bass

P.M.-----|

pp *p* *gliss.* *P.M.-----|*

110

E. Gtr. 1

E. Gtr. 2

Bass

P.M.-----|

mp *mp* *mp* *P.M.-----|*

♩ = 160

114 *8va*

E. Gtr. 1

Bass

116 *8va*

E. Gtr. 1

E. Gtr. 2

Bass

118 *8va*

E. Gtr. 1

E. Gtr. 2

Bass

♩ = 70

121

E. Gtr. 1

E. Gtr. 2

Bass

p

p

p dolce

+ gain

+ gain slowly slide pick up entire length of strings whilst scratching back and forth

127

E. Gtr. 1

E. Gtr. 2

Bass

②

① A.H. IX IV

Drone ♩ = 60

134

E. Gtr. 1

E. Gtr. 2

Bass

+ Delay

139

E. Gtr. 1

E. Gtr. 2

Bass

145

E. Gtr. 1

E. Gtr. 2

Bass

○

○

○

151

Bass

○ ●

○

KILIAN O'KELLY

The Memory Void

composed for the

ROBINSON PANORAMIC QUARTET



Introduction

I have visited Berlin twice in my life. The first time I went I was 13 years old and I travelled with my dad. One of the many museums I went to on that first trip was the Jewish Museum. I remember being deeply moved by all the horrific stories of the atrocities that took place in what was a very dark time for European history. I was equally moved by the numerous installations that make up the layout of the museum.

The museum is designed by architect Daniel Libeskind, who created empty spaces in several parts of the building called voids. These voids extend vertically through the entire museum and represent the absence of Jews from German Society.

I recently revisited the museum this Summer, ten years after my first visit. The part of the museum which had stuck in my memory the most during that decade was the 'The Memory Void'.

'The Memory Void' contains a work by the Israeli artist Menashe Kadishman, who calls his installation 'Shalekhet', or Fallen Leaves. He has dedicated the over 10.000 faces covering the floor to all innocent victims of war and violence.

These open-mouthed faces are coarsely cut from heavy circular iron plates. Visitors are permitted to walk across this floor. Due to the size of the hall and numerous visitors stepping on iron plates of different sizes, the void has its own unique sound. I decided to make numerous videos and recordings of me walking up and down the floor, and to later decide on studying one which was most interesting to me in sonority.

Process

Once I had chosen one of the recordings which interested me, I began to create an electronic track for me to set music to. After this was achieved, I analysed the spectral qualities of the tape so there could be a direct relationship between the instrumental and electronic material throughout the piece.

$\left(\begin{array}{c} \mathbf{G} \\ \mathbf{D} \\ \mathbf{A} \\ \mathbf{D} \end{array} \right)$: Scordatura for Double-Bass.

$\left(\begin{array}{c} \mathbf{A} \\ \mathbf{D} \\ \mathbf{G} \\ \mathbf{B}^{\flat} \end{array} \right)$: Scordatura for Viola.

The Violin and Cello follow their normal scordatura

Noteheads with an 'x': Play behind the bridge, whenever this occurs in the piece the performers will be playing open strings.

→ : Morphing arrow; smoothly change

Long horizontal arrow: sustain

Graphic of hand: Rub hand on body of instrument.

↑ ↓ : 1/8th sharp if pointing upwards / 1/8th flat if pointing downwards.

s.p.: sul pont

s.t.: sul tasto

for the
Robinson Panoramic Quartet

0.0" 3.0" 6.0" 9.0" 12.0"

$\text{♩} = 60$

Violin

Viola

Violoncello

Double Bass

Tape

nat.

mp dolce

nat.

mp

play behind the bridge

p

trill with open string

mp

mp

Rhythm depicts tape cue and exit.

15.0" 18.0" 21.0" 24.0"

6

Vln.

Vla.

Vc.

Db.

Tape

mp

mp

27.0"

30.0"

33.0"

34.0"

37.0"

5

10

Vln. *f*

Vla. *s.p.* *f*

Vc. *p* *pp* *f* *mp* *pp*

Db. *p* *pp* *f* *nat.* *p* *pp*

Tape



40.0"

42.0"

44.0"

46.0"

48.0"

50.0"

15

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* *mf* *3* *p* *spiccato* *nat.* *spiccato*

Db. *f* *mp*

Tape

6 52.0" 54.0" 56.0" 58.0" 1'00.0"

21

Vln.

Vla.

Vc.

Db.

Tape

mf 3 nat.



1'02.0" 1'04.0" 1'06.0" 1'08.0" 1'10.0" 1'12.0"

26

Vln.

Vla.

Vc.

Db.

Tape

ppp *mf* *ppp* *ppp* *ppp* pizz.

3 5:4

1'13.0"

1'15.0"

1'17.0"

1'19.0"

1'21.0"

1'23.0"

32

Vln.

Vla. *mf* *nat.*

Vc. *mf* *nat.*

Db. *mf* *arco*

Tape



1'25.0"

1'30.0"

Vln.

Vla. *mf* *pizz.*

Vc. *arco* *dolce* *mf*

Db. *mf* *pizz.*

Tape

3 second tape phrase is looped

8 1'35.0"

1'40.0"

Musical score for measures 40 and 41. The score includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. Measure 40 starts with a dynamic marking of *pp*. Measure 41 features a 7:4 ratio bracket over the Vc. staff. The Tape staff shows a double bar line.



1'45.0"

1'50.0"

1'55.0"

Musical score for measures 42, 43, and 44. The score includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. Measure 42 starts with a dynamic marking of *pp*. Measure 43 features a 5:4 ratio bracket over the Vc. staff. Measure 44 features a 3:4 ratio bracket over the Db. staff. The Tape staff shows a double bar line.

1'58.0" 2'00.0" 2'02.0" 2'04.0" 2'06.0"

Musical score for measures 45-49. The score is in 2/4 time and includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. The Violin and Viola parts are marked *arco* and *mf*. The Violoncello part is marked *f* and includes triplets and accents. The Double Bass part is marked *f* and *arco*. The Tape part includes a fast pitched material line with asterisks and vertical lines.

Fast pitched material
is added to tape line



2'08.0" 2'10.0" 2'12.0" 2'14.0"

Musical score for measures 50-54. The score is in 2/4 time and includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and Tape. The Violin and Viola parts are marked *arco* and *mf*. The Violoncello part is marked *f* and includes triplets and accents. The Double Bass part is marked *f* and *arco*. The Tape part includes a fast pitched material line with asterisks and vertical lines. The time signature changes to 1/4 and 2/4 at the end of the section.

10

2'15.0" 2'17.0" 2'19.0" 2'21.0"

54

Vln.

Vla.

Vc.

Db.

Tape



2'23.0" 2'25.0" 2'27.0" 2'29.0" 2'31.0"

58

Vln.

Vla.

Vc.

Db.

Tape

2'32.0"

2'34.0"

2'36.0"

2'38.0"

2'40.0"

63

Vln. *spiccato* *p* 5:4

Vla. *spiccato* *p* 3

Vc. *spiccato* *p*

Db. *spiccato* *p*

Tape $\frac{2}{4}$ 3

3 layers of tape work off one another to make a looped rhythm



2'42.0" $\text{♩} = \text{♩}$

2'45.0"

2'48.0"

68

Vln. *mf*

Vla. *mf*

Vc. *mf* *gliss.*

Db. *mf*

Tape $\frac{6}{8}$ new loop

12

2'51.0" 2'54.0"

71

Vln.

Vla.

Vc.

Db.

Tape



2'57.0" 2'59.0" 3'01.0" 3'03.0" 3'05.0" 3'07.0"

73

Vln.

Vla.

Vc.

Db.

Tape

ppp *mp* *f*

A hissing sound which gradually gets until 3:07

3'09.0"

3'11.0"

3'13.0"

3'15.0"

79

bow the tailpiece

mp

bow the tailpiece


mp

rub hand on body of instrument

mp

rub hand on body of instrument

mp

Tape  silence in tape part



3'16.0"

3'20.0"

3'24.0"

3'28.0"

3'32.0"

83

nat.

pp

s.t.

pp

gliss.

p

s.t.

pp


gliss.

p

nat.

mp

mf

Tape  Tape becomes very low in pitch and sounds are drawn out until the end of piece

14

3'36.0"

3'40.0"

3'44.0"

3'48.0"

88

nat. → s.t.

gliss.

Vln.

Vla.

Vc.

Db.

Tape



3'52.0"

3'56.0"

4'00.0"

4'04.0"

92

nat.

p

Vln.

Vla.

Vc.

Db.

Tape

nat.

mp

mp

5:4

3'54.0" - tape cue

4'01.0" -small crescendo

4'08.0"

4'12.0"

4'16.0"

96

Vln. *pp* 5:4

Vla. *pp* 5:4 nat.

Vc.

Db. 5:4

Tape



4'20.0"

4'24.0"

4'28.0"

4'32.0"

4'36.0"

4'40.0"

99

Vln. *mp*

Vla. *mp* gliss. gliss.

Vc. s.t. *mp*

Db. *mf*

Tape 4'36.0" - second layer

4'26.0" - tape cue

16 4'44.0" 4'48.0" 4'52.0" 4'56.0"

105

Vln.

Vla.

Vc.

Db.

mp

second layer disappears

Tape II

5'00.0" 5'04.0" 5'08.0" 5'12.0"

109

Vln.

Vla.

Vc.

Db.

mp

p

3/4

Tape II

5'00.0" - final cue