

Bog Bodies

Quintet (for Concorde)
Score transposed

Flute, Trumpet, Clarinet, Accordion, & Violoncello
Circa 12 minutes

Eoin Mulvany 2015

Instrumentation: Score Transposed

Piccolo/Flute

Clarinet in Bb/ Bass Clarinet in Bb

Trumpet in Bb

Accordion

Violoncello

This quintet, commissioned by *Concorde*, was performed in Dublin in April 2015.

It is an exploration of the five elements, water, fire, earth, air, and spirit, that shape the landscape of an Irish bog. Here, the elements are represented through each of the instruments (Flute as fire, Clarinet as air, Trumpet as spirit, accordion as earth (and wood), and 'Cello as water) and through the sections of the work as a whole, each element acting on the body (here represented by a melodic and harmonic idea).

Overall, the desired effect is the juxtaposition of the concept of decay and preservation exerted on the bodies, discovered in Irish bogs, of people thought to have been sacrificed by our pagan animist ancestors. These ideas are here imagined in sonic form.

There are various notational techniques employed, such as free interplay and sound cues to achieve the desired level of freedom of expression for the performers. Each required effect is described in the score, as this is judged the best way to communicate the ideas efficiently.

Bog Bodies Quintet

Eoin Mulvany

A

Relaxed, with a slow breath

♩ = c. 46

Piccolo
 Airy sound
 Molto vib.
 20"
 To airy/ unpitched sound with hints of A
mf → *sfpp* → *n*

Clarinet in B \flat
 (Acc. cue)
 Airy sound
 Molto vib.
 12"
 Air attack with hints of E in slow ricochet, finish with air
mp → *sfp* → *n*

Trumpet in B \flat
 Slow timbral trill
 gradually cover bell with hand to air only
pp → *mp* → *sfp* → *pppn*

Accordion
 Airy sound
 Molto vib.
 15"
 Air Only
 Smooth draw
 To airy sound with hints of D
 Slow Pulse exhale
pp → *sfp* → *n* → *mp* → *pppn*

Violoncello
 Harm gliss. Sul D/SP. slow pulse to faster ad. lib.
 20"
sfp → *pppn*

B

3

A little faster

♩ = c. 52

Molto vib. *f* *ff* *sub. pp* 15" To airy/ unpitched sound with hints of A 5"

Molto vib. *mf* *ff* *sub. pp* 3" 15" Air attack, Incorporate key clicks and hints of E as multiphonics *n* *f*

Slow timbral trill *mf* *ff* *sub. pp* gradually cover bell with hand to air only *pp* 10" Unpitched air through trumpet ad lib. with hints of E *ppp* *mf*

Molto vib. *p* *ff* *sub. pp* Molto vib. *mf* *f* *sub. pp* 15" (Air Only with hints of D) Smooth draw 5" Slow Pulse exhale with hints of D *n* *mp*

B

A little faster

♩ = c. 52

Harm gliss./Sul pont. ad lib. to fade 20" *sfp* *pppn*

C

Free

5"

Play around these pitches with quickening rhythm

10"

Becoming more agitated

10"

4

Wide vib.

Musical staff showing tremolos and dynamic markings: *ppp*, *pp*, *p*, *ff*, *molto*, *n*. Includes a box with notes *b e* and *g e*.

Key clicks and gentle tongue slap, with air connecting these pitches
Slowly with quickening rhythm

15"

becoming more defined with slowing rhythm

10"

Musical staff showing notes and tremolos with dynamic markings: *pp*, *f*, *n*.

Empty musical staff.

15"

(As echo)

10"

5"

8va

Musical staff with triplets and dynamics: *ppp*, *sf*, *pp*, *ppp*, *mf*, *pp*, *n*.

15"

10"

5"

Slow Pulse exhale with chord

(Airy sound with hints of D)
Smooth draw

Musical staff with a pulse graphic and dynamic markings: *n*, *mf*.

C

Free

7"

Stirring bow/ no pitch

12"

CL Batt. on A at bridge

6"

Stirring bow/ hints of A

5"

Musical staff with tremolos and dynamic markings: *ppp*, *mf*, *ppp*.

D

5

A little faster again

♩ = c. 58

Molto vib. *f* *ff* *sub. pp* *mp* *f* *mf* *pp* (5")

To airy/ unpitched sound 8"

Molto vib. *mf* *ff* *sub. pp* *ppp* *sf* *sf* (5")

gradually cover bell with hand
Slow timbral trill

to air only with hints of E

20" *sf* *sf* *pp* *pp* (5")

Molto vib. *p* *ff* *sub. pp* *ppp* *pp* (5")

Molto vib. *mf* *f* *sub. pp* *ppp* *pp* (5")

20" *pp* *pp* (5")

Whispy

Whispy

D

A little faster again

♩ = c. 58

Ord. *mf* *f* *sub. pp* *ppp* *pp* *mp* (5")

Sul D Arm

Free 10" *pp* *mp* (5")

Sul G

10" *mp* (5")

E

Slow, increasing tempo (independent)

F

medium, increasing tempo

G

5" Fast, decreasing tempo

10" (Cue) 5" Hollow tone

12" 7" Hollow tone 4"

mf 6 *sub. p* *f* 7 *sub. pp* *ff* 9

Slow, increasing tempo (independent)

10" (Cue) 5" Hollow tone

12" medium, increasing tempo 7" Hollow tone 4"

8" Fast, decreasing tempo

mp 7 *sub. p* *f* 6 *sub. pp* *ff* 7

(Winds cue) 5" Airy tone

(Winds cue) 7" Airy tone

p *p*

(Winds cue) 5" Light tone

(Winds cue) 7" Light tone

pp *pp*

E

F

G

(Winds cue) 5" SP

(Winds cue) 7" Ord. vib.

pp *pp*

10"
Free rhythm

slowing pace

5"

H

(Cue)

7"

3"

10" Free rhythm section with notes and slurs. Dynamics: *f*. 5" section with notes and slurs. Dynamics: *mp*. Cue mark and bell icon.

12"
Free rhythm

slowing pace

(Cue)

7"

3"

12" Free rhythm section with notes and slurs. Dynamics: *mp*. Section with notes and slurs. Dynamics: *pp*. Cue mark and bell icon.

(Winds cue)

7"

Gradually cover bell

3"

Section with notes and slurs. Dynamics: *pp*. Gradually cover bell instruction. Cue mark and bell icon.

(Winds cue)

Slow

7"

3"

Section with notes and slurs. Dynamics: *ppp*. Slow instruction. Cue mark and bell icon.

(Winds cue)

H

7"
SP

3"

Section with notes and slurs. Dynamics: *pp*. Cue mark and bell icon.

Musical score for a string quartet in 4/4 time, page 8. The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass.

Violin I: Starts with a box containing a 5th fret barre (x7) with notes G4, A4, B4, C5, marked *mf*. This is followed by a tremolo section. A second box contains a 3rd fret barre (x5) with notes G4, A4, B4, marked *p*. A third box contains a 5th fret barre (5") with notes G4, A4, B4, marked *pp*. The piece concludes with notes at 8" (Sweet) and 7" positions, marked *ppp*.

Violin II: Starts with a box containing a 6th fret barre (x7) with notes A4, B4, C5, D5, marked *mp*. This is followed by a tremolo section. A second box contains a 3rd fret barre (x5) with notes G4, A4, B4, marked *p*. A third box contains a 3rd fret barre (5") with notes G4, A4, B4, marked *pp*. The piece concludes with notes at 8" (Sweet) and 7" positions, marked *ppp*.

Viola: Starts with a note at 5" (Muffled), marked *ppp*. After a tremolo section, it enters hesitantly at 8" (marked *pp*) and concludes at 7" (marked *ppp*).

Violoncello: Starts with a box containing an 8va barre (x5) with notes G3, A3, B3, C4, marked *pp*. This is followed by a tremolo section. The piece concludes with notes at 8" (Slow Bend tone) and 7" positions, marked *ppp*.

Double Bass: Starts with a box containing notes G2, F2, marked *pp*, with instructions "Sul D" and "pure tone Poco tasto". This is followed by a tremolo section. A second box contains notes G2, F2, marked *mp*, with instructions "Sul A" and "Arm. gliss. alternate slow/quick". A third box contains notes G2, F2, marked *ppp*, with instructions "Pizz" and "Follow Piccolo Tremolo x4/5". The piece concludes with notes at 8" (ST with Arco bow tip) and 7" positions, marked *ppp*.

Additional markings include "Follow wind change" above the Viola staff and "Enter hesitantly" above the Viola staff.

I
9 Slow minim
♩ = 40

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

mf *ff* *p* *pp*

mp *mf* *p* *pp* *ppp* *mp* *mf*

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

J
Slower
♩ = 30

I
Slow minim
♩ = 40 Arco
Slow dynamic pulse

pp *mp* *f* *mp* *pp*

J
Slower
♩ = 30 Slow dynamic pulse

pp *mf*

K

accel. $\text{♩} = 40$

mf = *pp* — *p* — *p* — *mf* = *pp* — *mp* — *f*

mf = *pp* — *ppp* — *p* — *p* — *mp* — *mp* — *p* — *mf*

Con sord. timbral trill

pp — *mp* *p* — *mf* — *mp* — *mp* — *mp*

much vibrato timbral trill

Random dynamic accents *8^{va}*

ppp — *pp* — *mf* — *f* — *pp* — *mp*

Random dynamic accents *8^{va}*

mf — *f* — *pp* — *mp*

K

Random dynamic accents Sul pont *accel.* $\text{♩} = 40$

pp — *mp* — *ppp* — *mp* — *mp* — *pp* — *f*

(Thin/hollow sound)
Half wood/ half hair

L

Musical score for the first system, featuring two staves. The top staff begins with a dynamic marking of *mf*. The bottom staff starts with *mp*. Both staves show dynamic changes and articulation throughout the system, including markings for *f*, *mp*, and *mf*.

Musical score for the second system. It includes performance instructions: "much vibrato" and "Sung and played". The dynamic markings range from *mf* to *f*, with various crescendos and decrescendos indicated by hairpins.

Musical score for the third system. It includes performance instructions: "Random dynamic accents" and "8va". The piano part features dynamic markings such as *pp*, *mf*, *mp*, and *p*. The system concludes with *pp* markings.

Musical score for the fourth system. It includes performance instructions: "Half wood/ half hair" and "Random dynamic accents 'Stirring' bow". The dynamic markings range from *mp* to *pp*, with a final *p* marking.

M

N

Two staves of music. The first staff has dynamic markings *mf*, *mf*, *p*, *ff*, *p < f >*, and *pp*. The second staff has dynamic markings *mf*, *mp*, *p*, *ff*, *p < f >*, and *pp*. Both staves include slurs and accents.

Single staff of music with dynamic markings *mf*, *p*, *mp*, *mf*³, *f*, *ff*, *p < f >*, and *mp*³. Includes slurs and a triplet marking.

Random dynamic accents

8^{va}

Two staves of music. The upper staff has dynamic markings *mf*, *pp*, *mp*, *mf*, *f*, *mf < ff >*, *p*, *f*, and *pp*. The lower staff has dynamic markings *p*, *mp*, *p*, and *pp*. Includes slurs and a triplet marking.

M

N

Two staves of music. The first staff has dynamic markings *mp*, *mf*, and *p*. The second staff has dynamic markings *mf < ff >*, *p < f >*, *fpp*, and *pp*. Includes slurs and accents.

Musical score for page 13, featuring vocal lines and piano accompaniment. The score is divided into two systems, each marked with a circled 'O' at the beginning. The music is written in 7/4 time, with various meter changes (5/4, 6/4, 5/4) indicated by bar lines.

System 1 (Top):

- Vocal Line 1 (Treble Clef):** Starts with *mf*, followed by *f* with triplets. Dynamics include *p*, *mf*, *pp* < *mp* >, and *mf*.
- Vocal Line 2 (Treble Clef):** Starts with *mf*, followed by *f*. Dynamics include *p*, *mf*, triplets, *pp* < *mp* >, and *mf*.
- Piano Line (Treble Clef):** Starts with *mf* and triplets, followed by *f*. Dynamics include *p*, *mf*, and *pp* < *mp* >.
- Piano Line (Bass Clef):** Mostly rests.

System 2 (Bottom):

- Vocal Line 1 (Treble Clef):** Starts with *mf* and triplets, followed by *mp*, *f*, triplets, *p*, *mf*, and *pp* < *mp* >.
- Vocal Line 2 (Bass Clef):** Starts with *mf*, followed by *f*, *mp*, *pp*, *mf*, and *pp* < *mp* >.
- Piano Line (Treble Clef):** Starts with *mf* and triplets, followed by *mp*, *f*, triplets, *p*, *mf*, and *pp* < *mp* >.
- Piano Line (Bass Clef):** Mostly rests.

P A bit slower
♩ = 70

rall. -----
Slower
♩ = 50

First system of musical notation. The top staff begins with dynamics *p* and *mf*. It includes performance instructions: "Sub. *pp*", "pp", "p", "pp", "pp", and "ppp". A bracketed section is labeled "rall." and "Slower". The bottom staff also starts with *p* and *mf*, with dynamics "Sub. *pp*", "pp", "pp", and "ppp". A note in the bottom staff is marked "Wobble tone?".

Second system of musical notation on a single staff. It starts with a dynamic of *f*. Performance instructions include "Senza sord. Timbral trill", "Con sord.", and "Senza sord. Small dynamic pulses". Dynamics range from *p* to *ppp*.

Third system of musical notation. The top staff starts with *p* and *mf*, with dynamics "Sub. *pp*", "pp", "pp", and "ppp". It includes the instruction "Wobble tone?". The bottom staff features a triplet of eighth notes marked "ppp".

P A bit slower
♩ = 70

rall. -----
Slower
♩ = 50 Arm. gliss. ad lib

Fourth system of musical notation on a single staff. It starts with *p* and *mf*, with dynamics "Sub. *pp*", "pp", "pp", and "ppp". Performance instructions include "Wide vib." and "Arm. gliss. ad lib".

R

Flute

Bass Clarinet in B \flat

ff *mp* *3* *f* *p* *5*

ff *mp* *f* *p*

p *mf* *mp*

pp *mp* *f*

pp *p* *mf* *f*

pp

R

Detailed description: This page of a musical score (page 15) features five staves. The top two staves are for Flute and Bass Clarinet in B-flat. The Flute part begins with a rest, followed by a melodic line starting at measure 15 with dynamics *ff*, *mp* (marked with a '3'), *f*, and *p* (marked with a '5'). The Bass Clarinet part also begins with a rest, followed by a melodic line starting at measure 15 with dynamics *ff*, *mp*, *f*, and *p*. The third staff is a piano accompaniment with a melodic line starting at measure 15, marked with dynamics *p*, *mf*, and *mp*. The fourth staff is the piano accompaniment's left hand, featuring chords and triplets, marked with dynamics *pp*, *mp*, *f*, *pp*, *p*, *mf*, and *f*. The fifth staff is the piano accompaniment's bass line, marked with *pp*. A rehearsal mark 'R' is placed above the first staff at measure 15 and above the fifth staff at measure 20.

S

Two staves of musical notation. The first staff contains two measures of music with dynamics *f*, *pp*, *f*, *pp* and fingering 5. The second staff contains two measures with dynamics *f*, *p*, *pp*, *f*, *p* and fingering 6. Both staves feature sixteenth-note patterns with accents.

A blank musical staff with a treble clef.

Two staves of musical notation. The upper staff contains two measures of music with dynamics *mf*, *pp*, *mp*, *pp*, *mf*, *pp*, *pp*, *mp*, *pp* and fingering 3. The lower staff contains two measures of music with dynamics *mf*, *p*, *mp*, *p*, *mf*, *p*, *mp*, *p*.

Pizz

S

A single staff of musical notation. It contains two measures of music with dynamics *f*, *mp*, *f*, *p*, *f*, *mp*, *p*, *f*, *p* and fingering 3.

The musical score for page 17 consists of five staves. The first two staves are treble clef, the third is a grand staff (treble and bass clef), and the fourth and fifth are bass clef. The score is divided into three measures. The first measure features a complex rhythmic pattern with dynamic markings *f*, *p*, *pp*, *f*, and *mp*, and articulation marks. The second measure continues with dynamics *f*, *p*, and *f*, including sixteenth-note runs and slurs. The third measure concludes with dynamics *f*, *mf*, and *f*, featuring triplet markings. The grand staff (third and fourth staves) provides harmonic support with dynamics *mp*, *p*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*, and *mf*. The fifth staff (bass clef) features triplet markings and dynamics *f*, *mp*, *p*, *f*, *p*, *f*, *mp*, *p*, *f*, *pp*, *f*, and *mf*. The word "Arco" is written above the fifth staff in the third measure.

T

A little faster

♩ = 60

U

accel. ♩ = 70

First system (measures 1-6):
 Staff 1: *f* *molto* *sub. p* *pp* *ff* *f* *ff* *p*
 Staff 2: *mf* *molto* *sub. p* *pp* *pp*

Second system (measures 7-8):
 Staff 1: *con sord.* *Soft tone* *pp* *fp* *f* *3* *mp*

Third system (measures 9-12):
 Staff 1: *mf* *molto* *5* *sub. p* *Soft tone* *pp* *pp*
 Staff 2: *f* *mf* *molto* *sub. p*

T

A little faster

♩ = 60

U

accel. ♩ = 70

Fourth system (measures 13-16):
 Staff 1: *mf* *molto* *sub. p* *pp* *p* *3* *f*
 Staff 2: *mf* *molto* *sub. p* *pp* *p* *3* *f*

V

Musical score for the first system, measures 1-6. The score is written for piano and two treble clefs. The piano part (bottom two staves) features a complex rhythmic pattern with triplets and a quintuplet. The upper treble clef (top staff) has chords and melodic lines. Dynamics range from *f* to *pp*. A 'V' marking is above the first measure.

V

Musical score for the second system, measures 7-12. The score is written for piano and a bass clef. The piano part continues with triplets and a quintuplet. The bass clef has a melodic line. Dynamics range from *f* to *p*. A 'V' marking is above the first measure.

W

To Picc.

mp p mp p ff mp p mf
=mp mf f sf f mf

To Cl.

timbral trill

timbral trill

pp mf mp

p mf mf f mf p

W

pp mf sfp mf p mf ff

X

Slower

♩ = 60

rall.

To Picc.

Clarinet in B \flat

Flz

tktk

8^{va}

X

Slower

♩ = 60

rall.

Sul G/D
Slow trem.

Sul G/D
Slow trem.

Y

Free time

Piccolo

(5")

Change following Clarinet

(7")

Change following Clarinet

(11")

Clarinet in Bb

Follow Piccolo

(7")

Change following 'Cello entry

(13")

Move slowly outside the room; After about 20", continue to play from outside

Senza sord.

Follow Piccolo

(6")

Follow Piccolo

(10")

Y

Free time

Follow Accordion

(13") Rh pizz. behind pont; Lh pizz natural harm. ad lib

mp

Change following Trumpet entry
(20")

mf

Z

Change following Trumpet
(5")

mf 6

Change following Trumpet entry
(23")

mf 5

Change following Piccolo
(2")

mf 5

15"

f

10"

f

Change following Trumpet entry
(12")

mf 7

Follow after 'cello
(13")

f 7

(Follow Piccolo)

ff

Change following Trumpet entry

Pizz (Pizz. trem)

mf

Play x3 or 4

(20")

f

Z

(Follow Piccolo)

mf

f

AA

Change following Trumpet
Play x5

Follow Trumpet
(20")

to fade

Slowing

Change following Trumpet
(12")

Follow Piccolo
(12")

Follow 'cello
(15")

to fade

Slowing

20"

20"

to fade

Slowing

Change following Trumpet
(14")

Follow Clarinet
(25")

to fade

Slowing

(19")

to fade

AA

Change following Trumpet
(12")

Follow Piccolo
(10")

Follow Piccolo
(9")

Follow Clarinet
(8")

Slowing with lighter touch

Arco

to segue

25 **BB**

CC

(10") Airy tone (tktk) *pp cresc* *ff decresc.* *pp* fzz! 5"

(10") Tongue slap (as droplets) with a little air slowing tempo *pp* fzz! 5" Count 5"

(5") continuous airy sound with pitch blips *pp* 5

(10") *np* 5 *mf* *pp-molto* 5 *sub. ppp* 3 *pp* 3 *ppp* Last *n*

Con sord *pp* *mp* *n*

Timbral trill slowing

Slowly (4") *pp* *n*

wide vib. Airy to air only

BB

CC

(15") Seagull gliss (mostly descending) *ppp cresc*

Change after acc. chord
Pizz. SP on hand-muted strings ad lib. Rh pizz. behind pont; Lh pizz natural harm. ad lib.

(7") *mp* *pp* *n*