The Lockdown Compositions

Luke Blaney

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A selection of musical works composed between 2020 and 2022, in and around the time of stay-at-home orders being issued globally as a response to the novel coronavirus pandemic.

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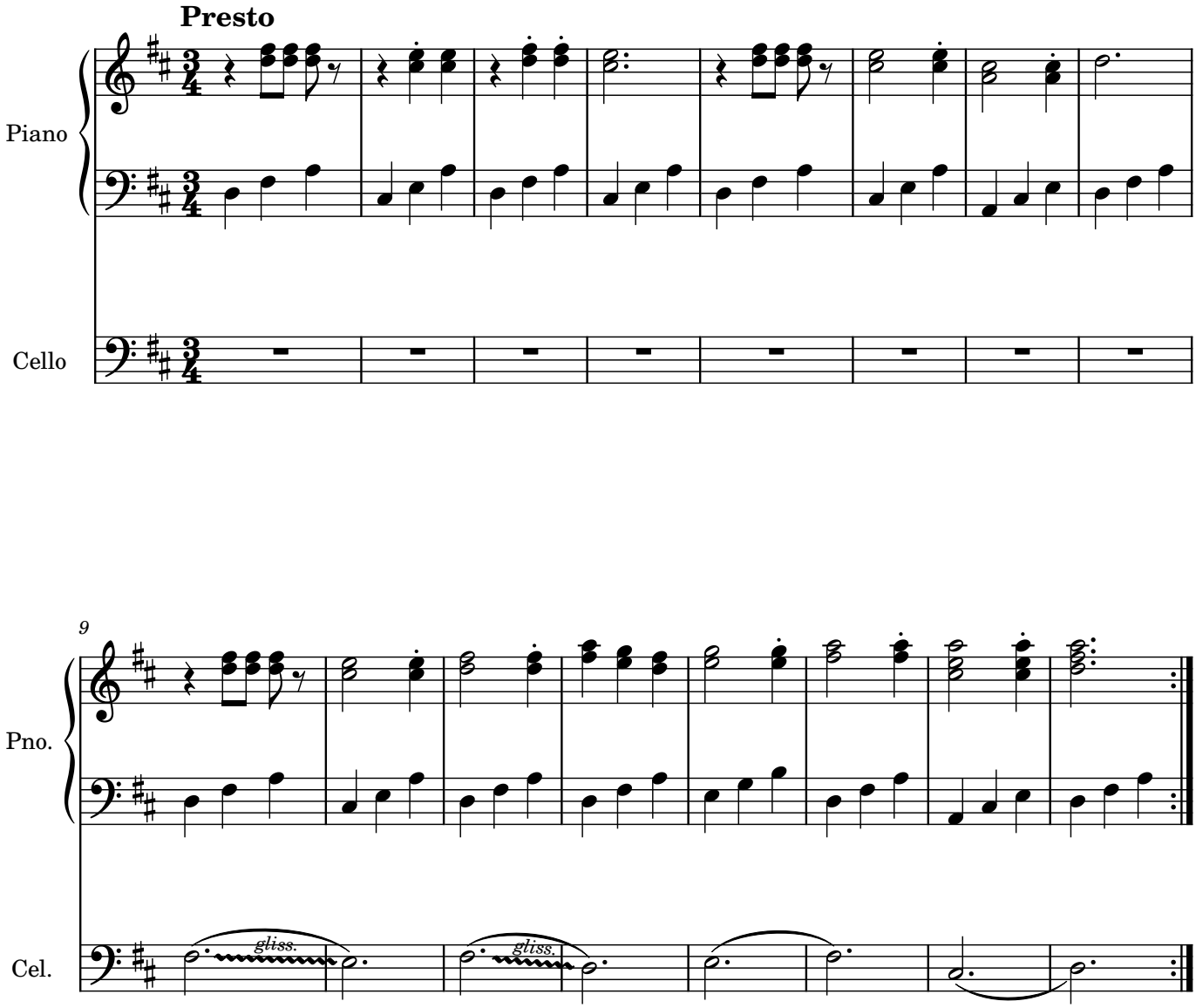
L Blaney
June 2020

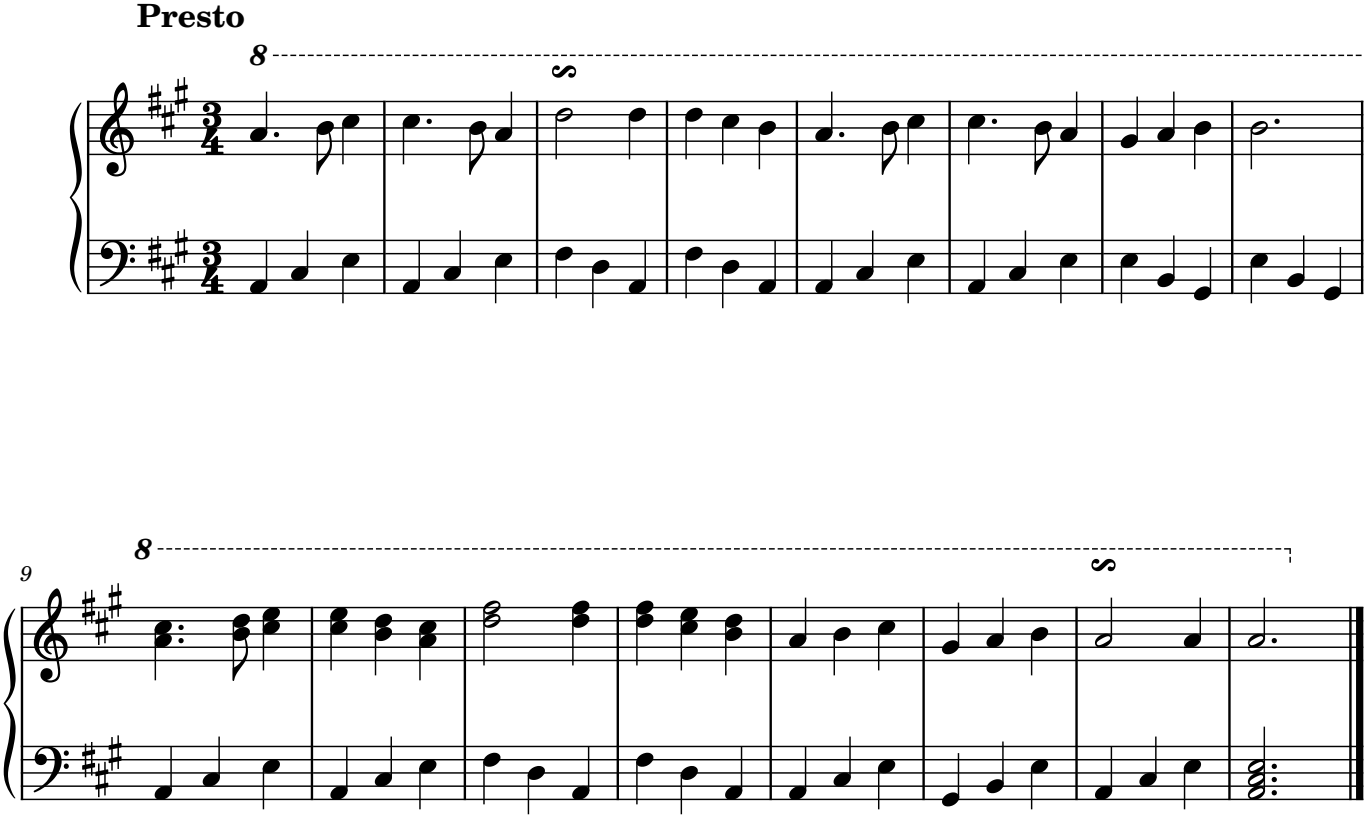
Three go for Fish



The first of several short pieces composed towards the end of London's 1st covid-19 lockdowns. It is unusual for Blaney's early works as it includes instrumentation beyond a piano - in this case, the piano is accompanied by a single cello. The piano provides a playful tune, with quick tempo and major key which is further lightened by the 3/4 time signature and staccato. But this is contrasted by a sense of melancholy provided by the cello's deep glissandos.

L Blaney
June 2020

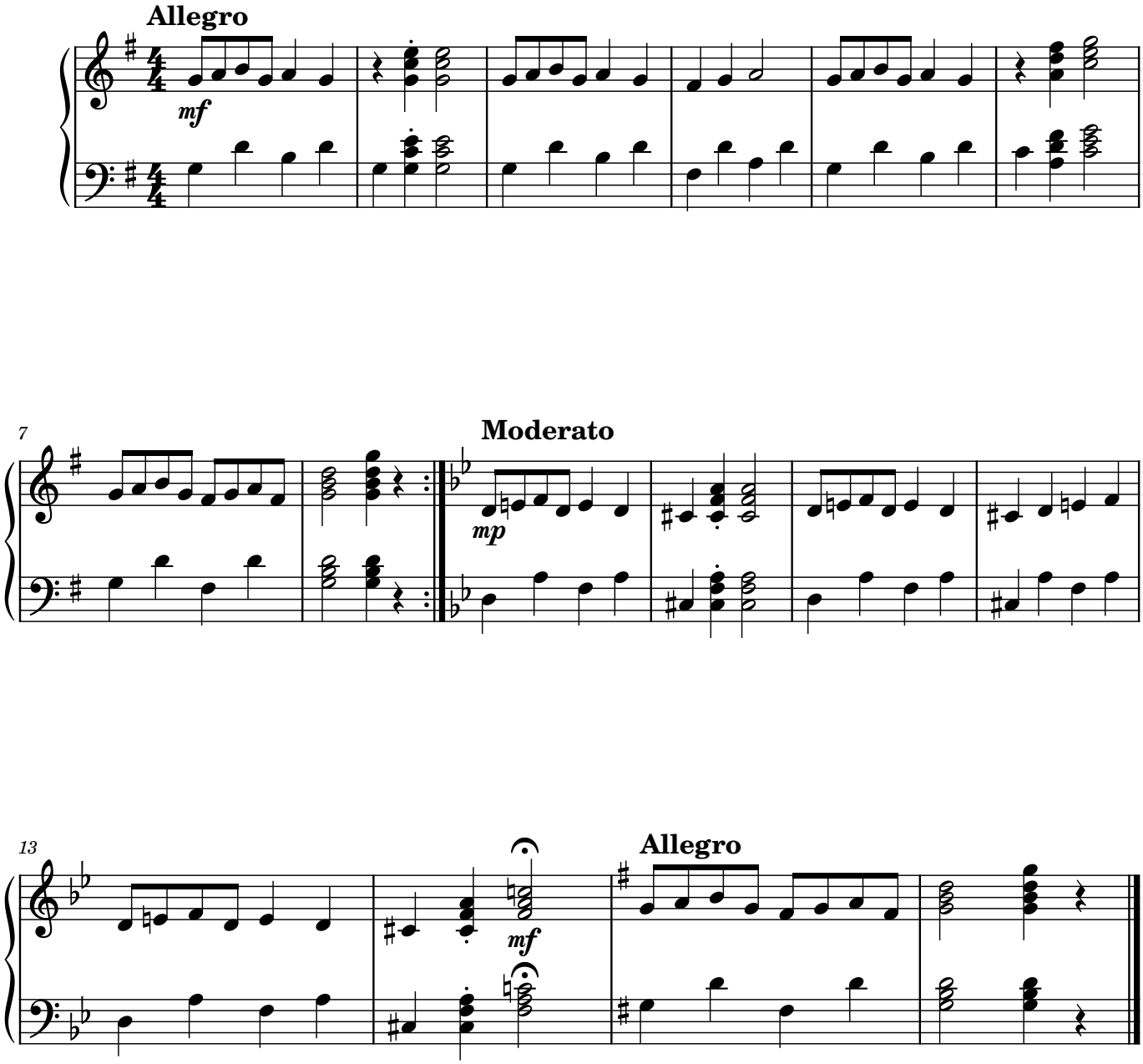
The Spaghetti Maker



A triumphant ditty which experiments with ornamentals and higher-than-normal pitch for the piano's right hand.

L Blaney
June 2020

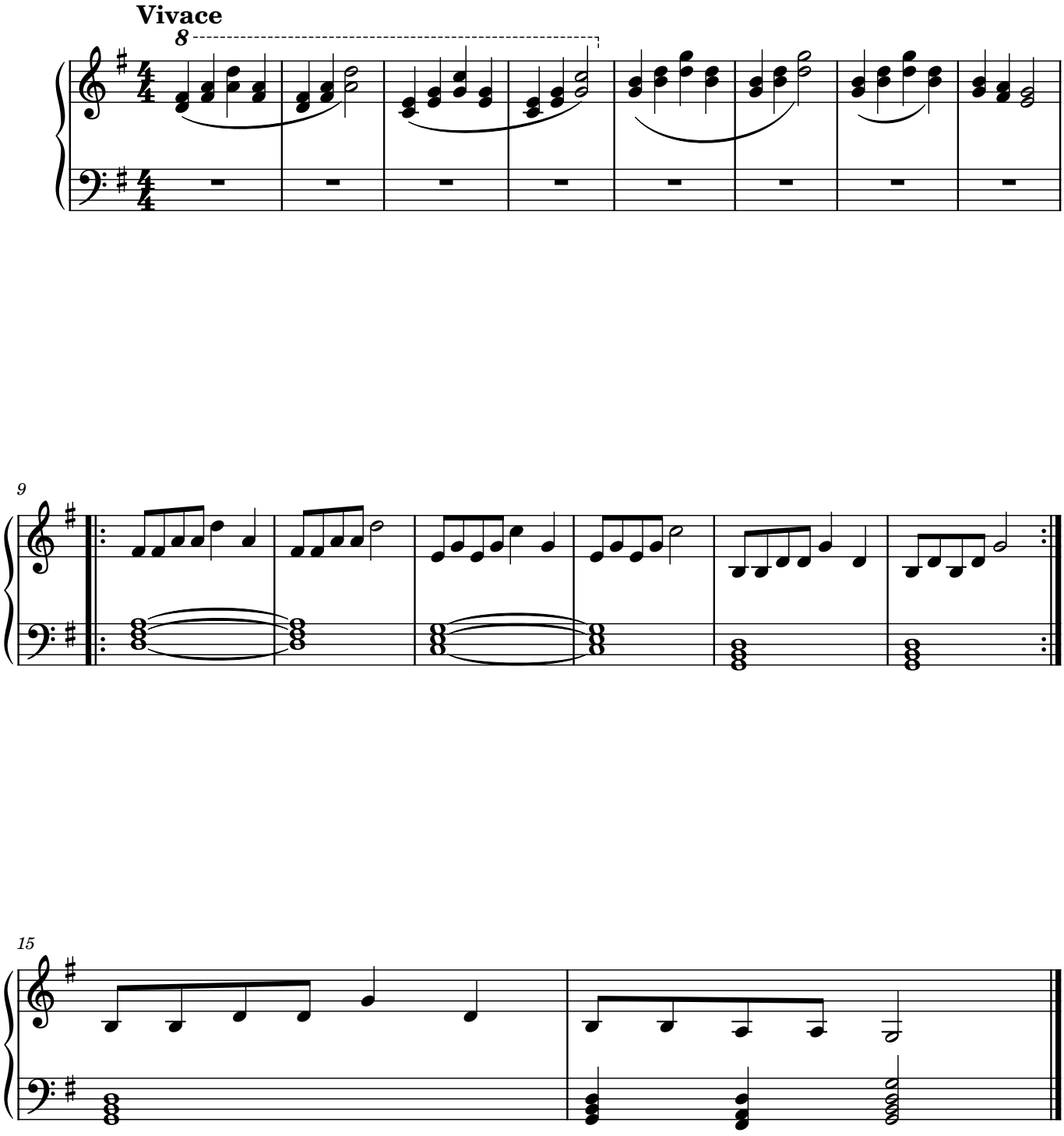
Whatever Happened to Mary's Lamb?



We begin with a light-hearted simple tune which has a passing semblance towards the well-known nursery rhyme "Mary had a Little Lamb", almost like it's a sequel asking us to consider "what happened next?" However, the tune takes a dark twist, jumping to a minor key and slower tempo. We start to question whether something more sinister was at play. We're reminded that lambs are often farm animals and perhaps this one was destined to end up on someone's dinner plate! But right at the end, the tune speeds up again and jumps back to a major key, as if nothing ever happened, leaving us wondering whether we imagined it all ourselves...

L Blaney
June 2020

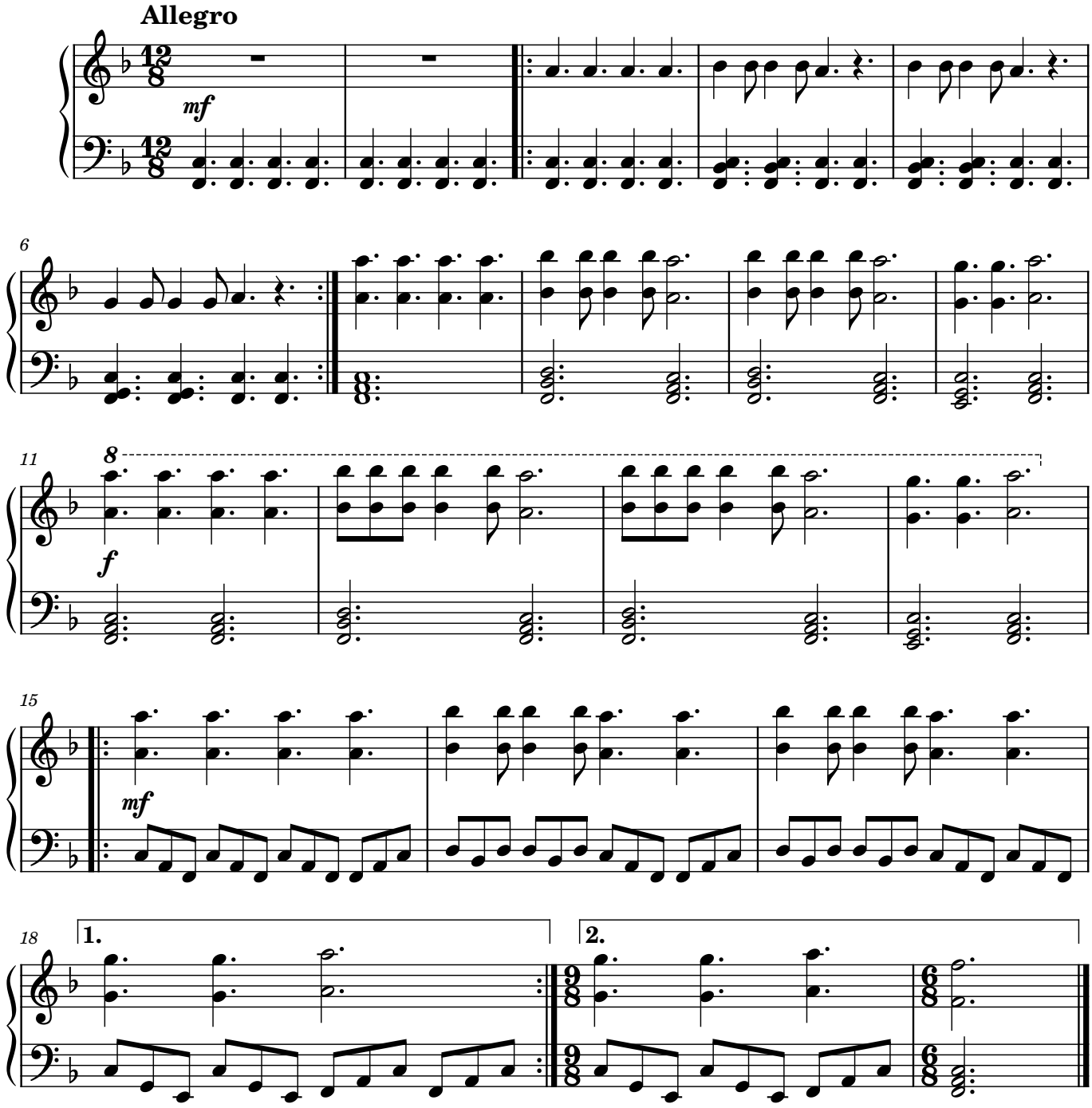
Birth of a Star



Starting with no bass and a treble consisting of very high major thirds and perfect fourths, this tune begins like a nebula consisting of lightest elements: hydrogen and helium. This treble gradually gets lower and a simple bassline joins in, representing gravity pulling together the cosmic dust. A melody emerges, replacing the treble chords and a new star is born into the universe.

L Blaney
June 2020

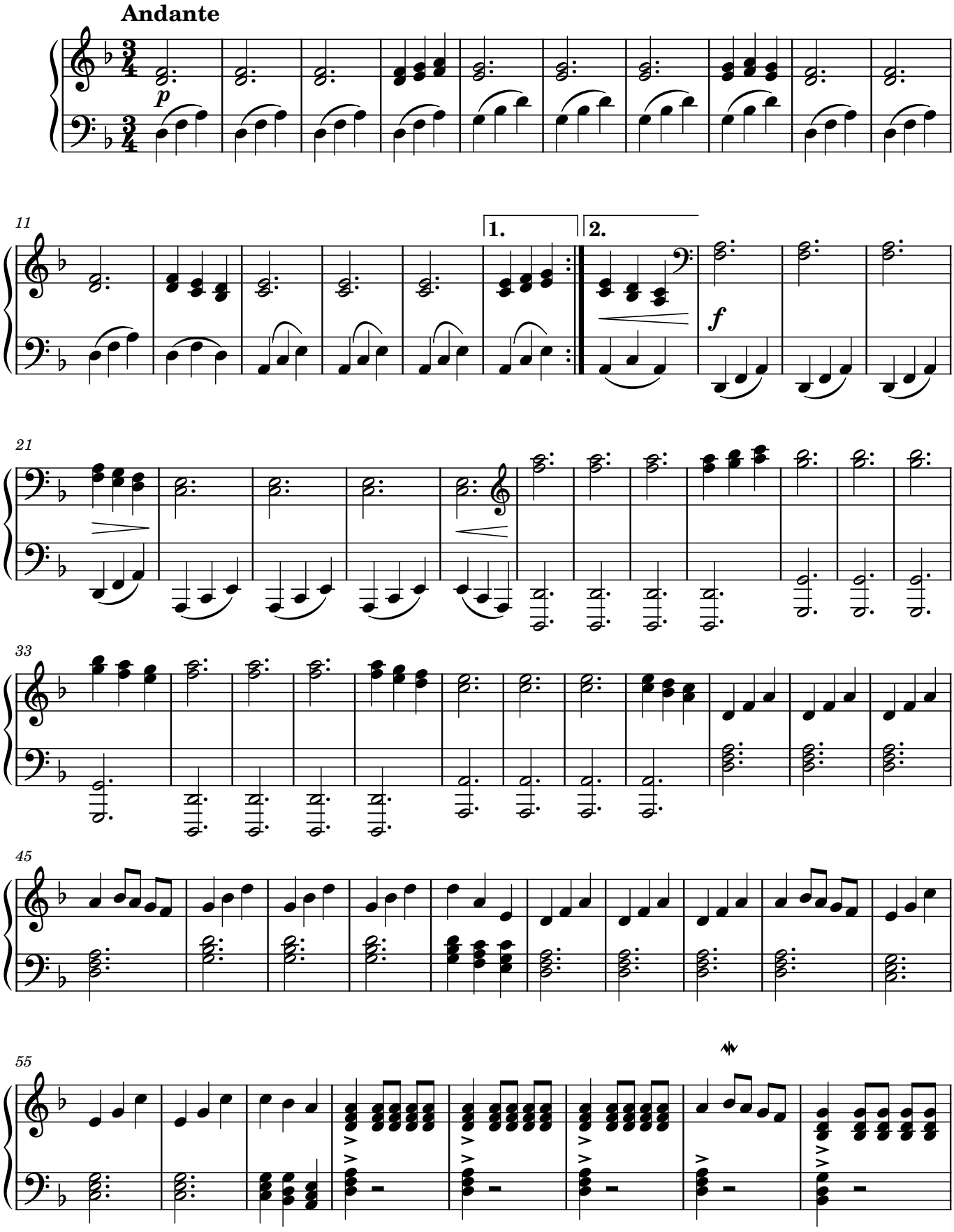
An Unending Day

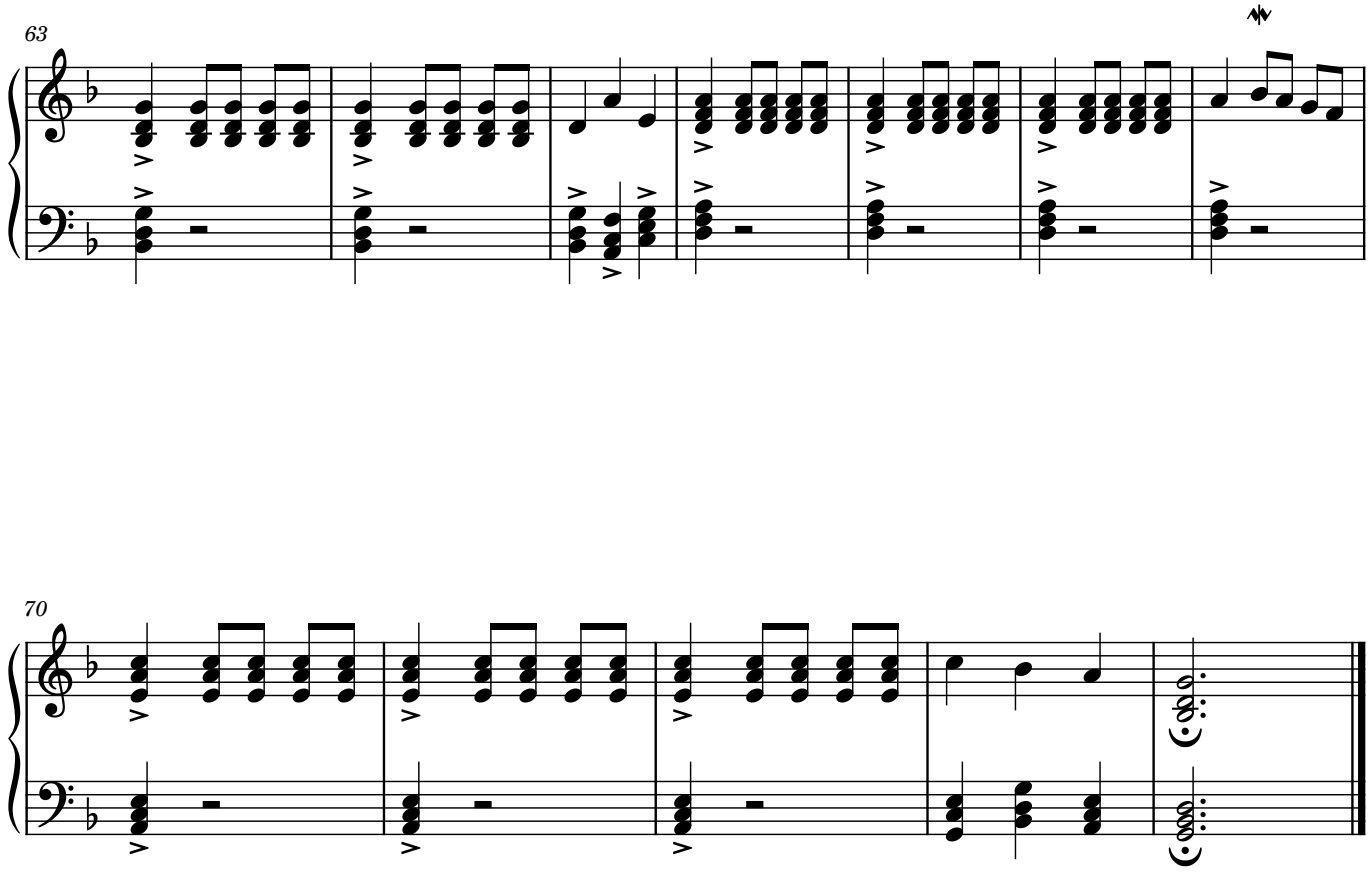


Four months into national lockdown regulations, this tune begins with very repetitive and stern bass chords. The melody is trying to stay positive, but it's an uphill battle against the monotony of chords which barely change throughout the first ten bars. But then there's a bit of respite as the bass slows and the melody goes up the octaves in order to break through. Finally, the bass switches to arpeggios which provides hope and even though the melody has barely changed, it now sounds joyful instead of reluctant.

L Blaney
June 2020

Lockdown



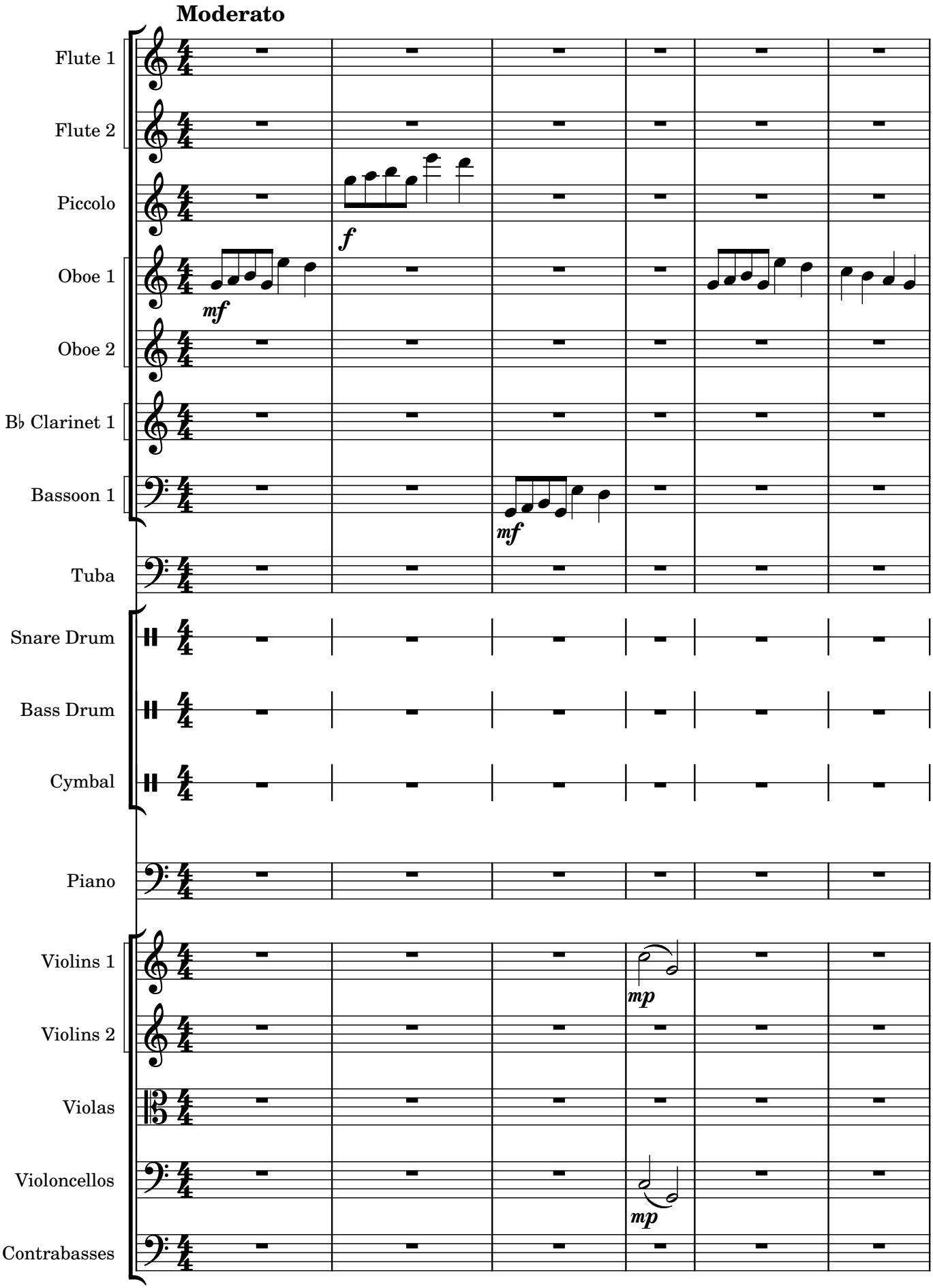


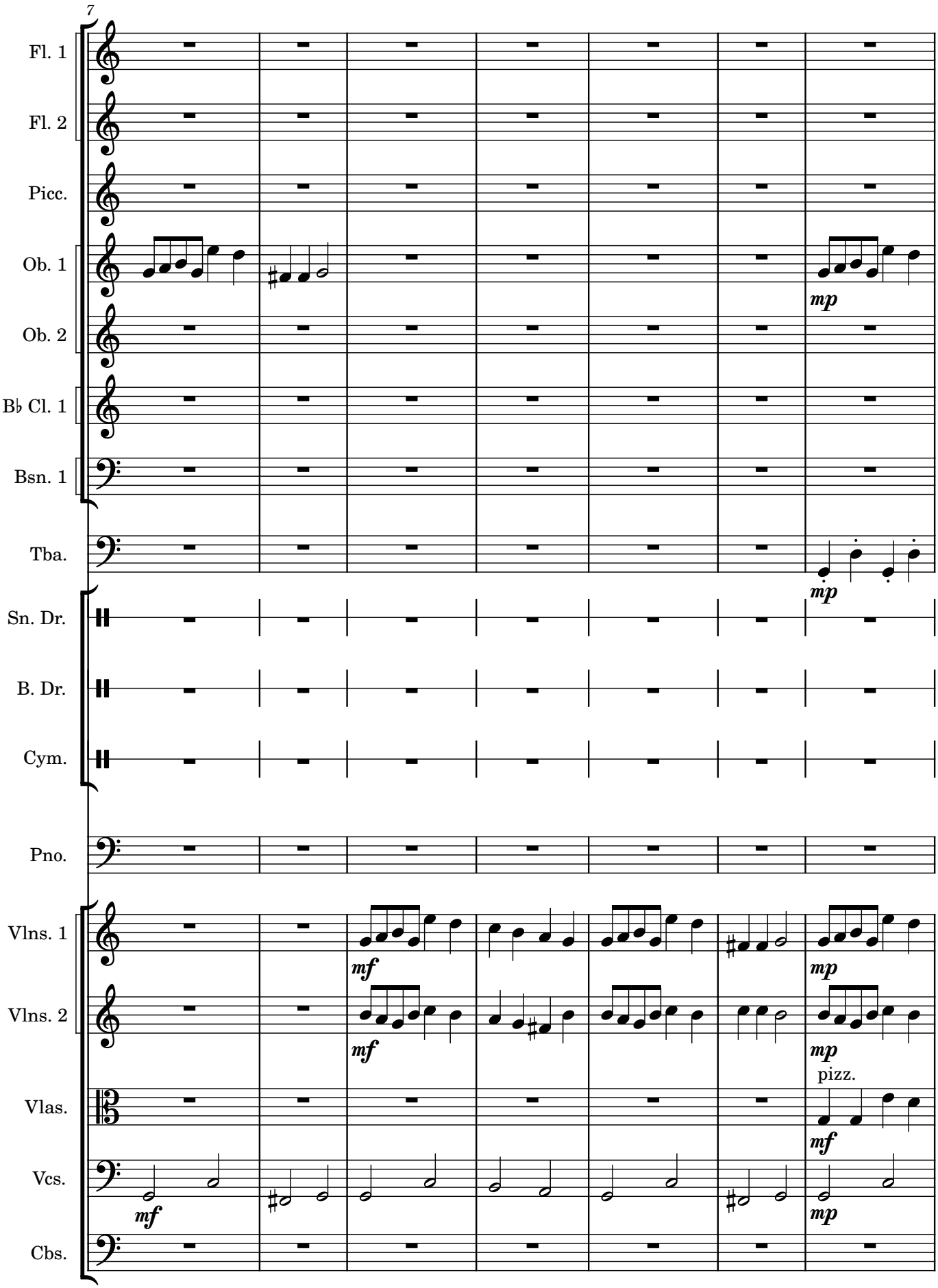
Probably the saddest of Blaney's early works. Its slow tempo and D minor key really hits the emotion of being stuck alone for such a long period of time. The piece's title doesn't shy away from the subject matter either - Blaney's other works often use euphemisms or joyful metaphors in their names, but here it's a single work explaining exactly what it's about. There’s various points in the piece where the piano sounds like it's gone as low as it'll go and the listener is expecting a rise in pitch or something more upbeat. But no, it finds a way to go even lower.

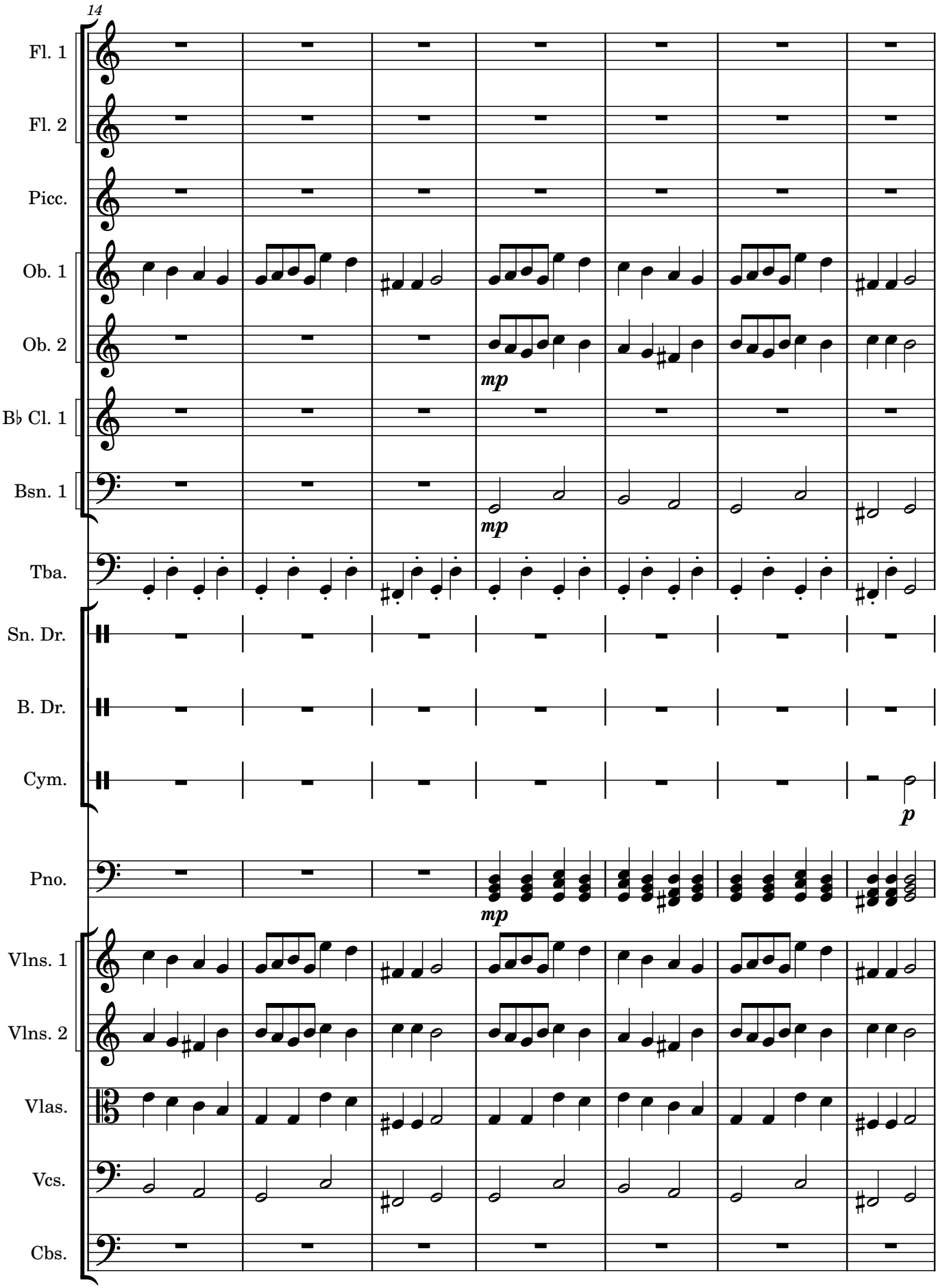
L Blaney
Larking Around
June 2020 (Completed Nov 2022)

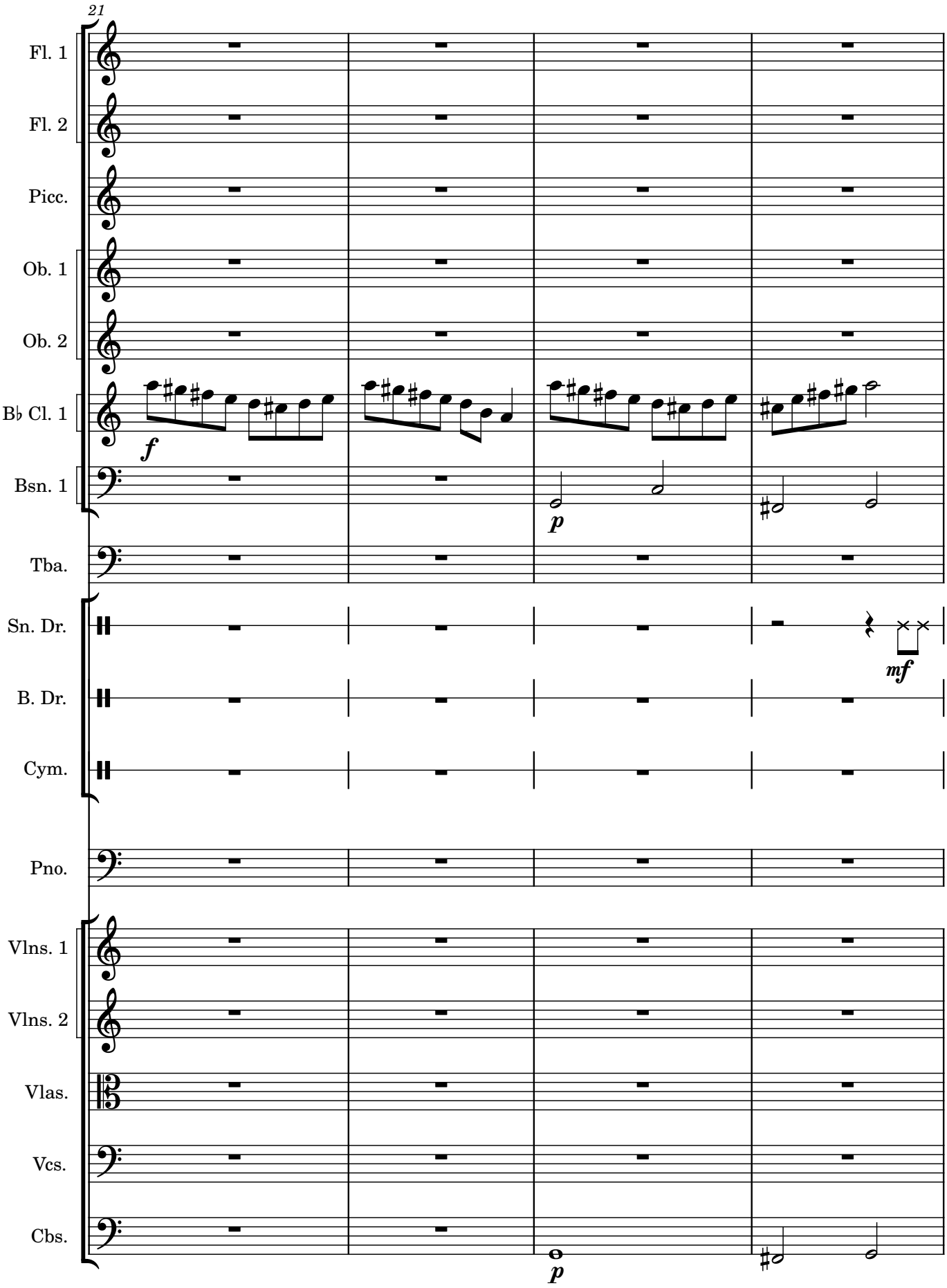
Blaney's first foray into the world of orchestral music, this was begun in 2020, but not completed at the time. It experiments with call and response between various instruments and has a much more upbeat nature than other works from the same period.

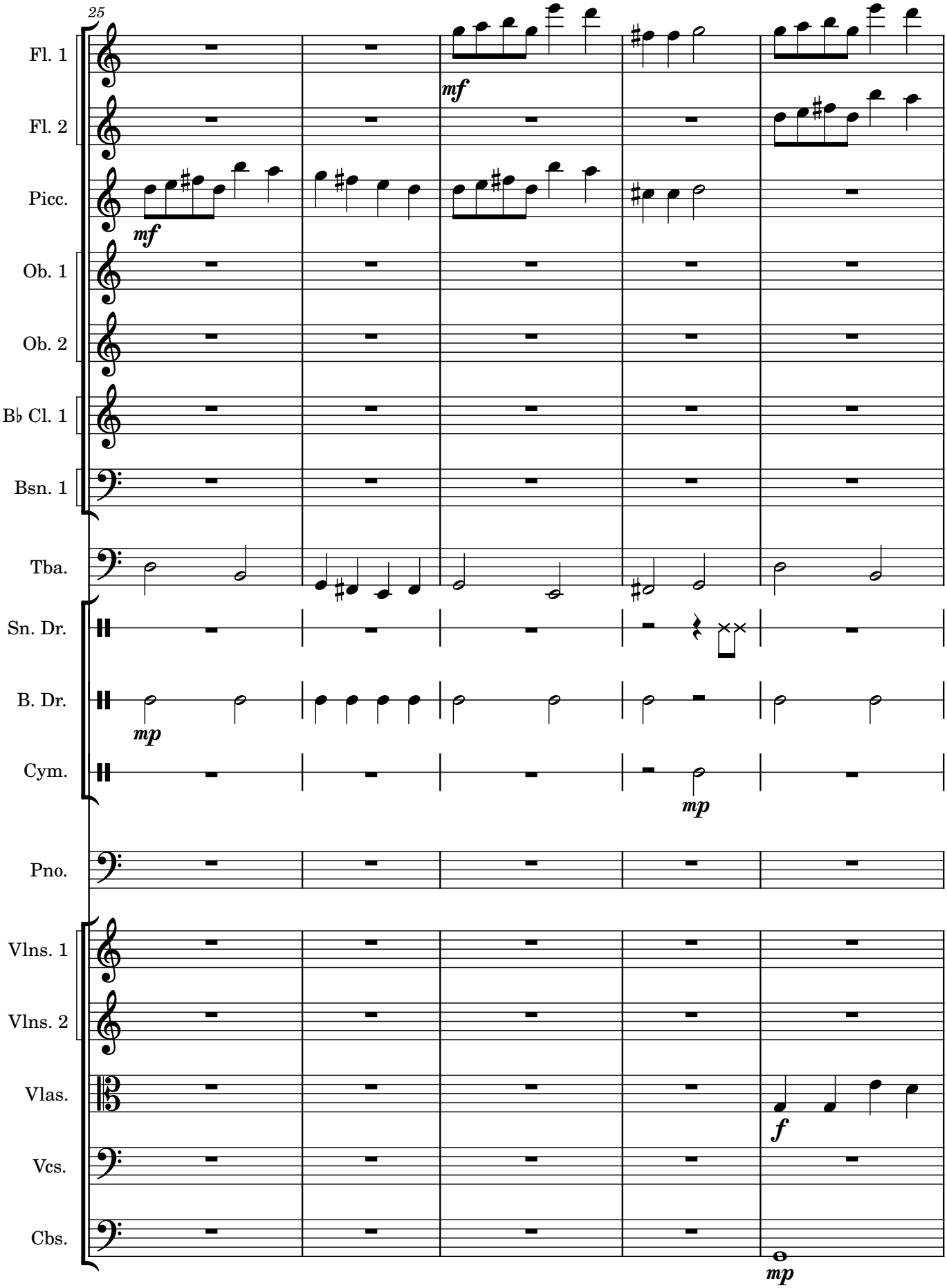
The piece was later completed in November 2022 and therefore the latter half contains aspects commonly found in Blaney's later works - most notably the quick runs of semiquavers on the high-pitched piccolo.

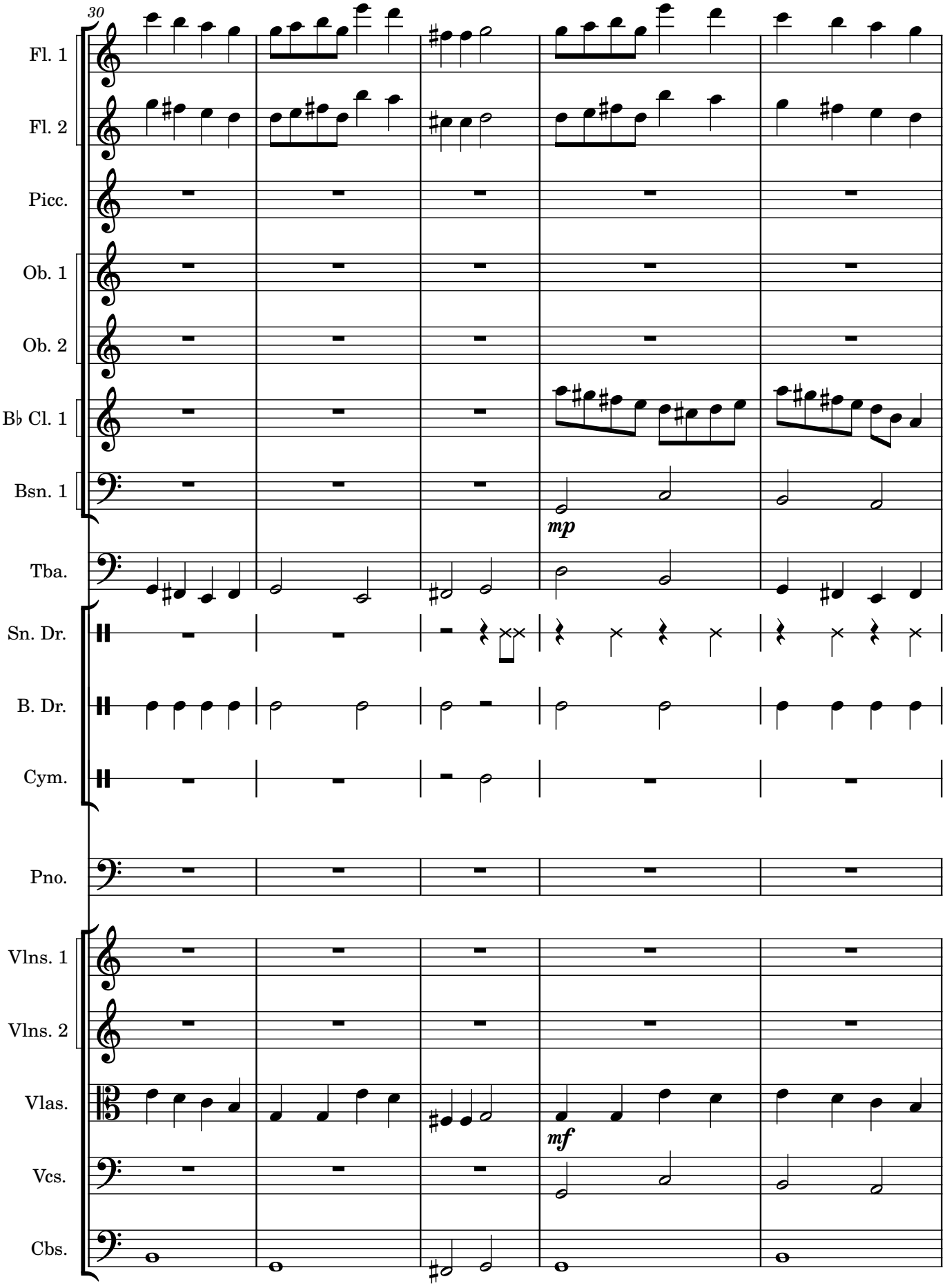

Moderato
Flute 1
Flute 2
Piccolo
Oboe 1
Oboe 2
B♭ Clarinet 1
Bassoon 1
Tuba
Snare Drum
Bass Drum
Cymbal
Piano
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses
f
mf
mf
mp
mp

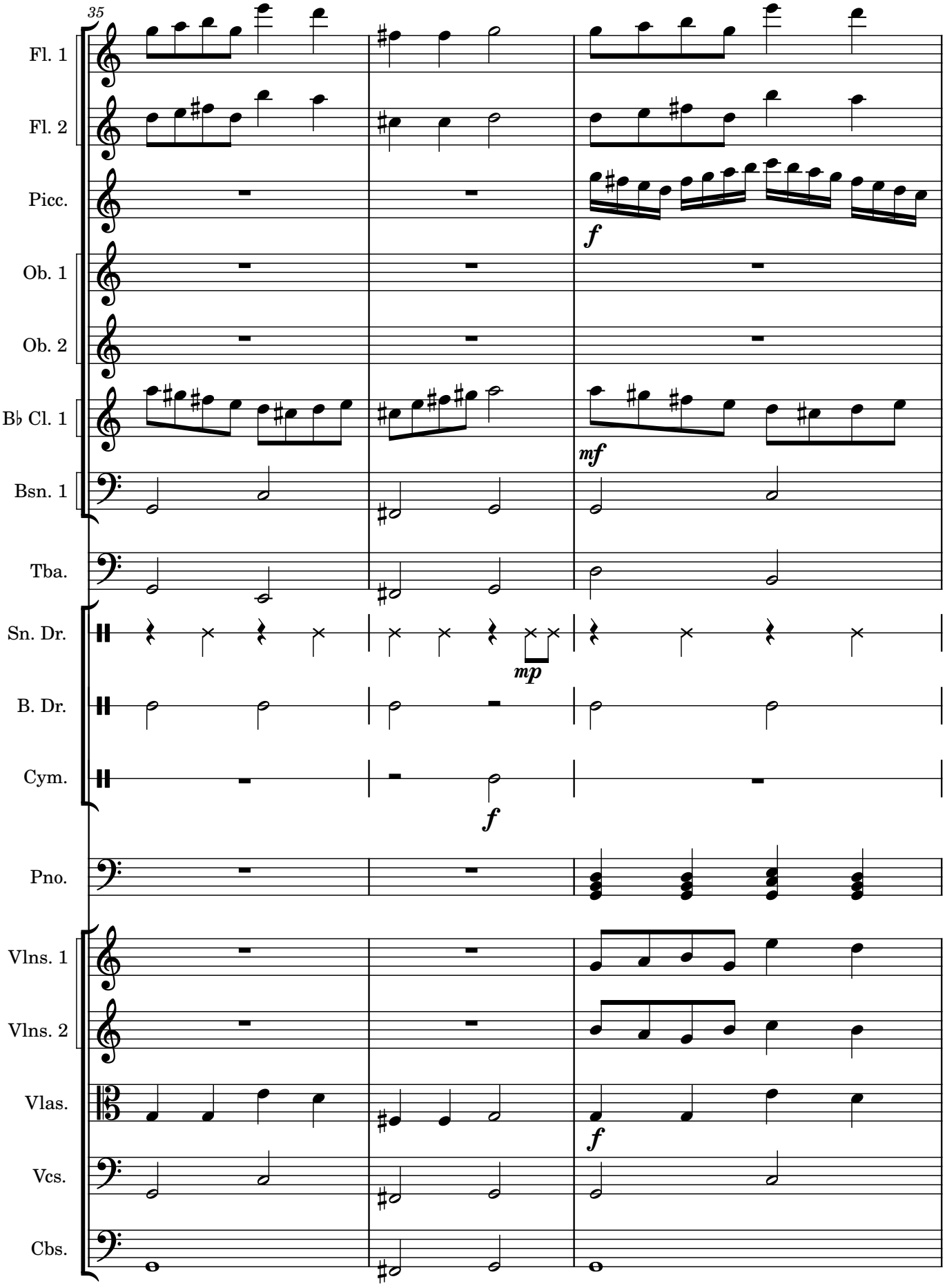

7
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
mp
mf
pizz.

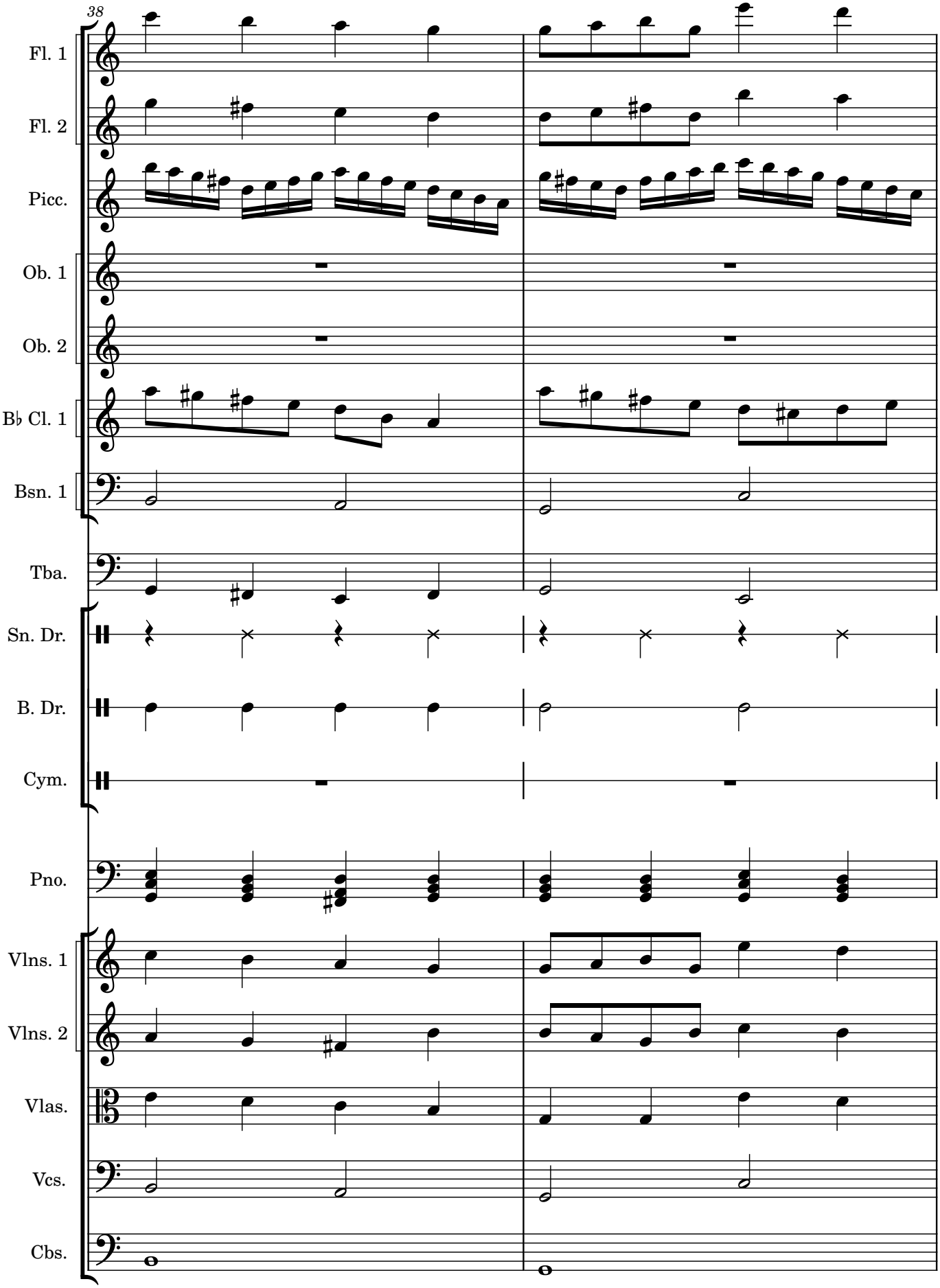

14
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
mp
B♭ Cl. 1
Bsn. 1
mp
Tba.
Sn. Dr.
B. Dr.
Cym.
p
Pno.
mp
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

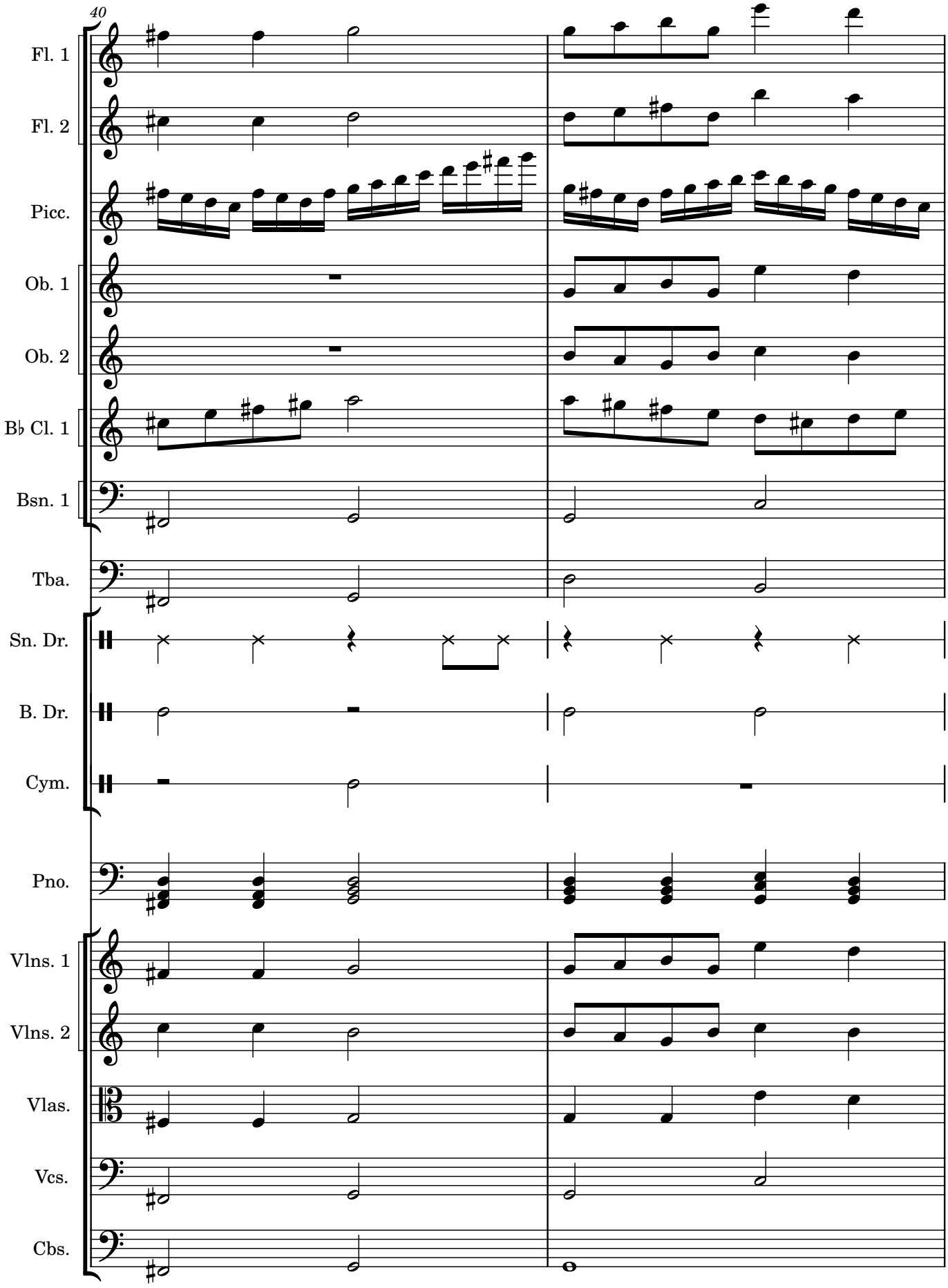

21
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
f
p
mf
p

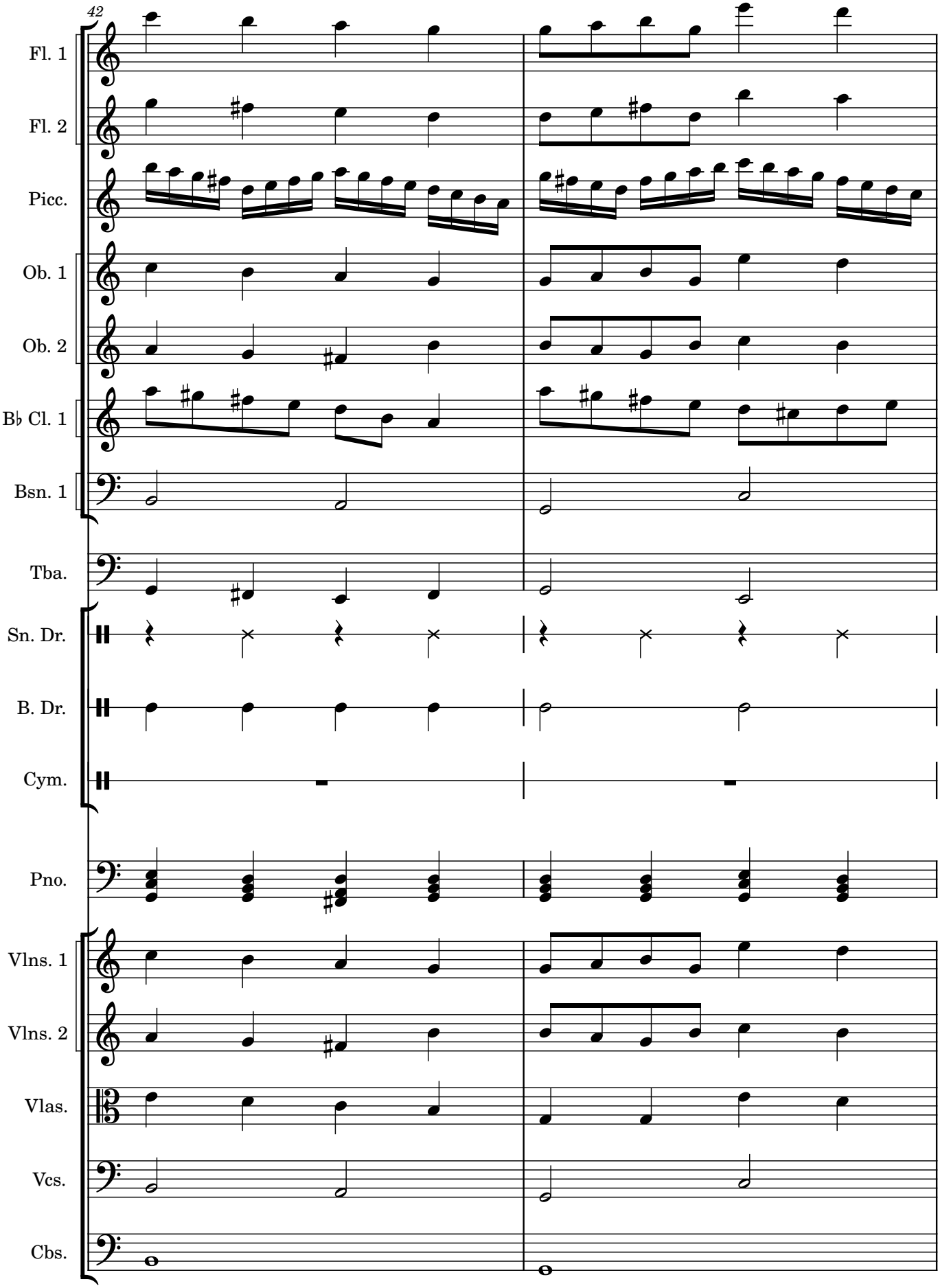

25
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
mf
mf
mf
mp
mp
f
mp

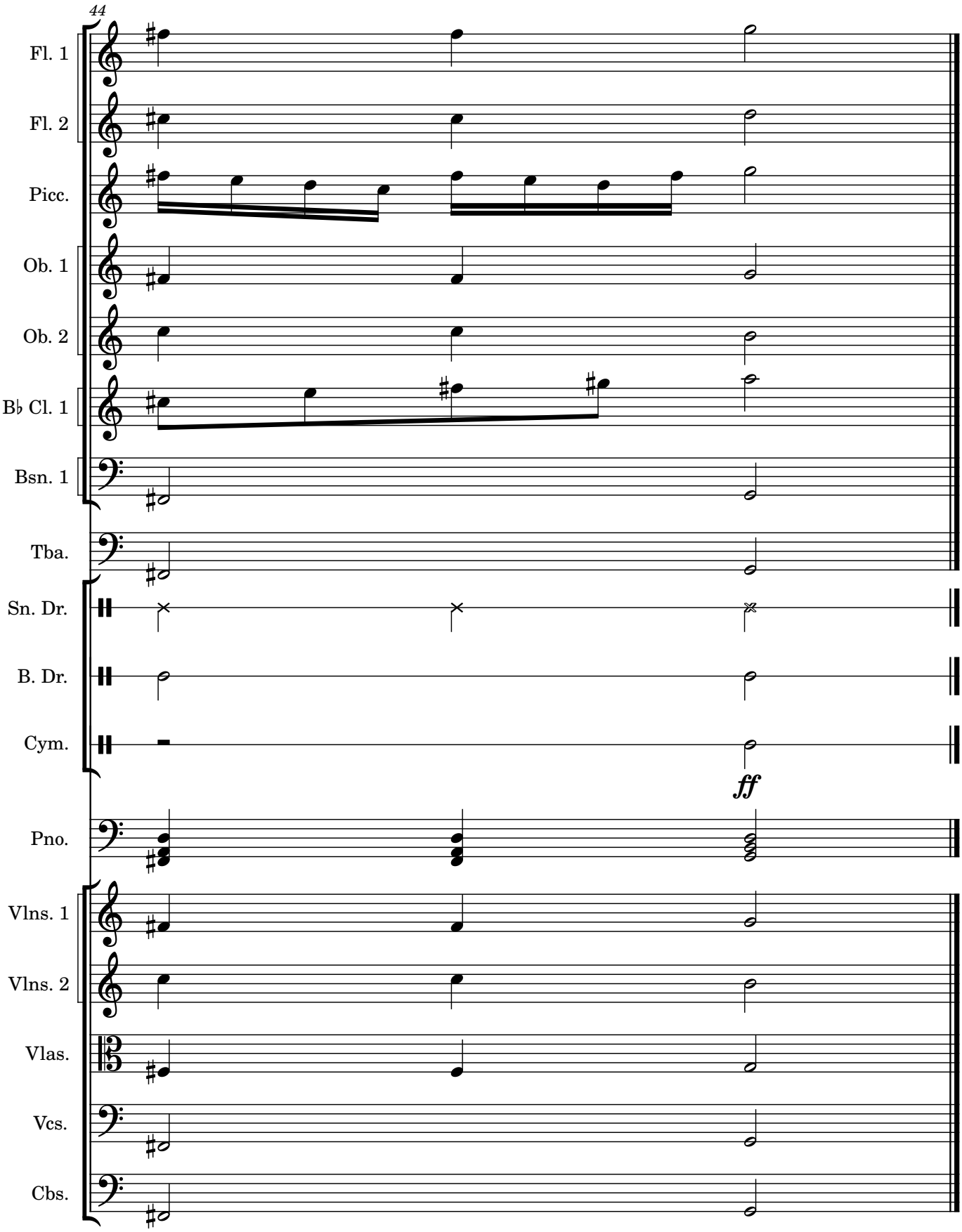

30
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
mp
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
mf
Vcs.
Cbs.


35
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.
f
mf
mp
f
f


38
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

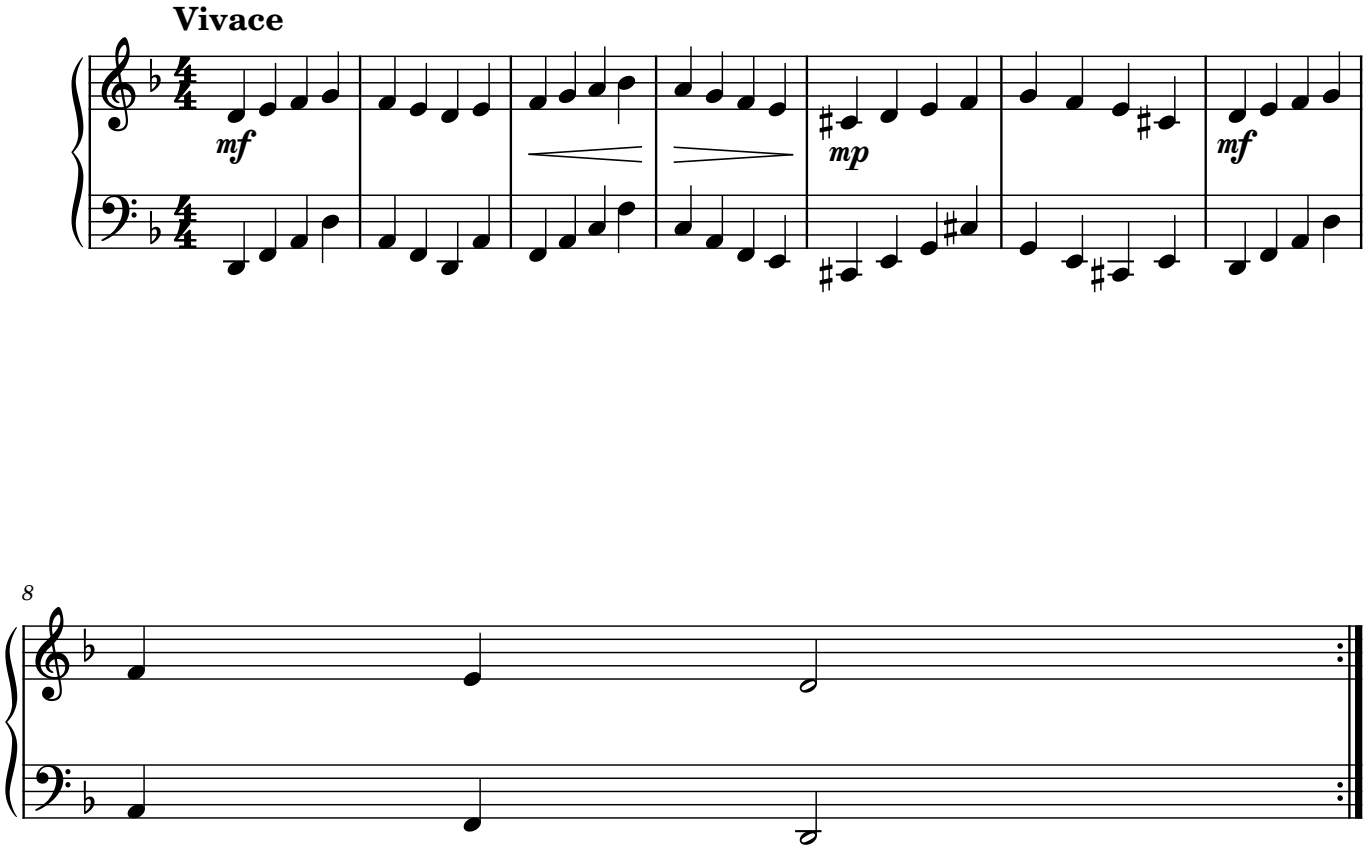

40
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.


42
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.


44
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
B♭ Cl. 1
Bsn. 1
Tba.
Sn. Dr.
B. Dr.
Cym.
ff
Pno.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

L Blaney
June 2020

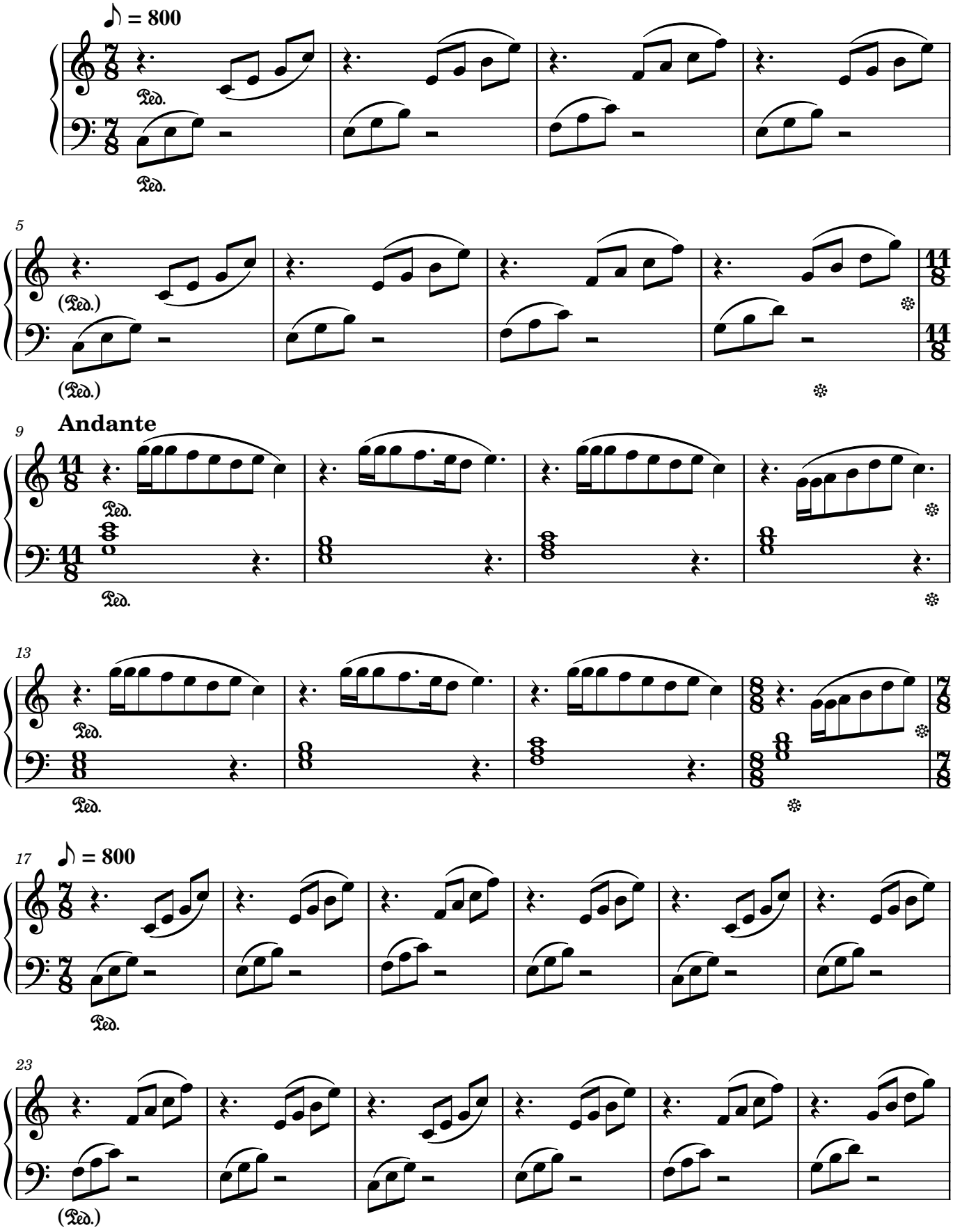
Thirteen Point Seven Minor

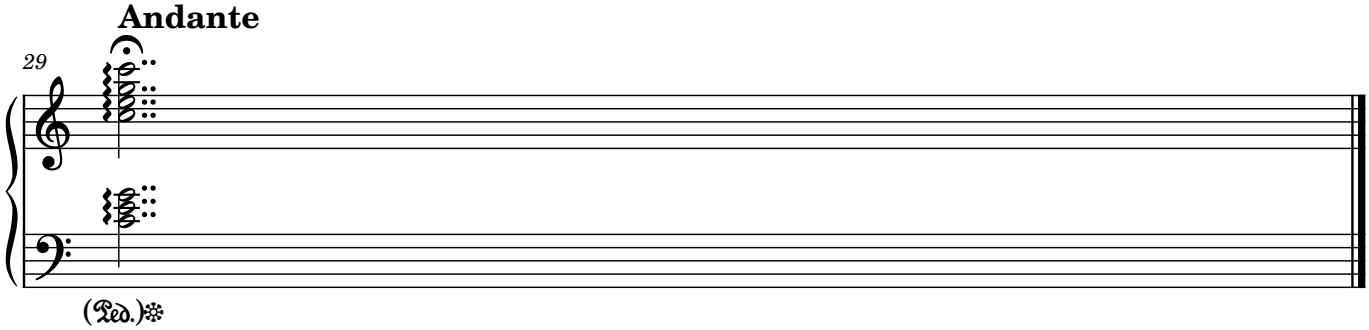


A short piece sparked by a conversation with Arjun Gadhia whose favourite number is 13.7 The piece is based on the chords I, III and VII.

L Blaney
June 2020

The Empty Ballroom

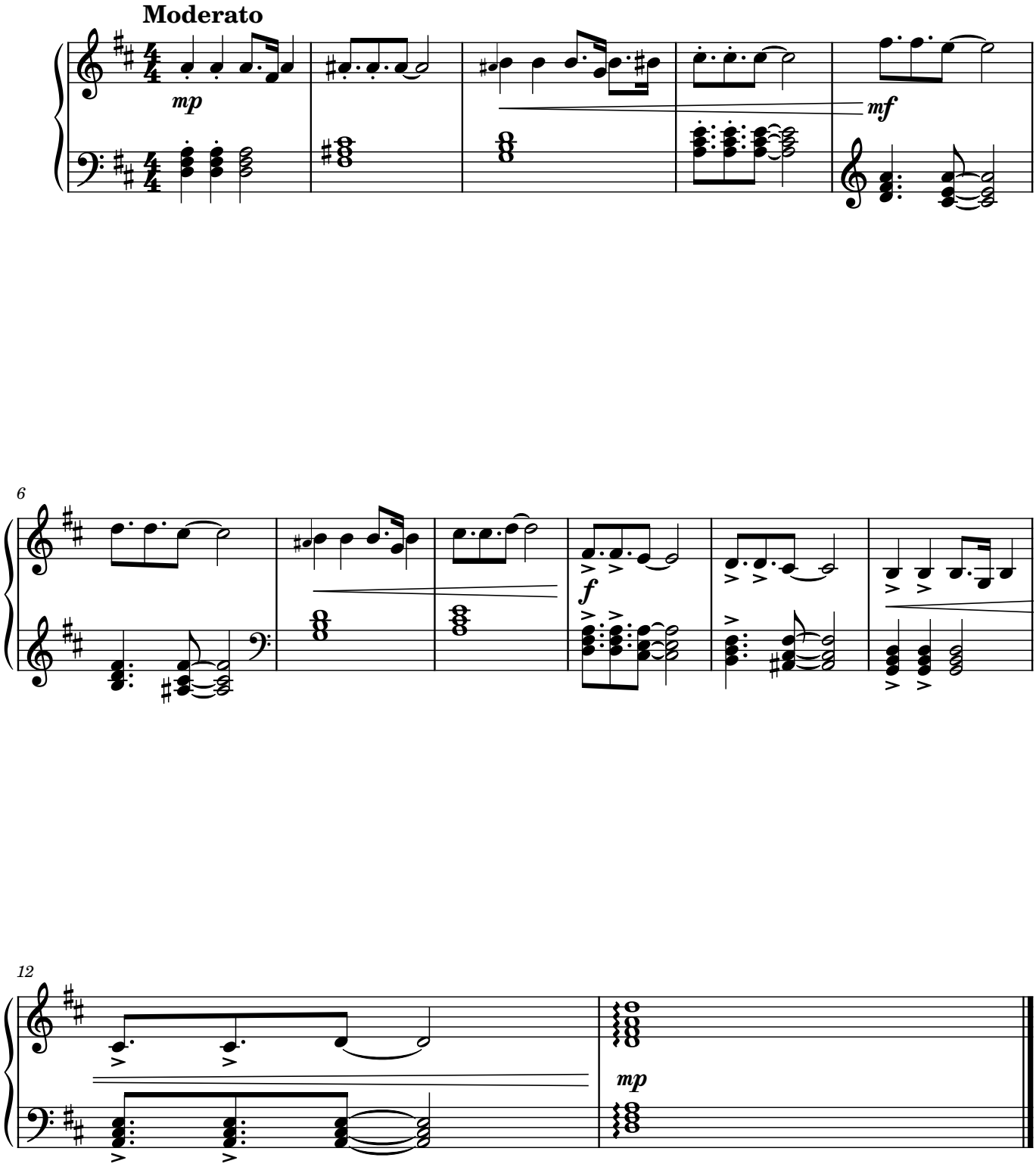




A departure from more well-known time signatures into the world of 7/8 and 11/8. The first section uses a completely unorthodox tempo marking, combined with the piano's pedal to create some triumphant sounding runs. The middle section is more subdued and thoughtful, but feels oddly rushed, caused not by the tempo, but being one beat short of a more conventional 12/8 time signature. Returning back to the first section makes the whole piece feel much more upbeat than Blaney's other works written around the same time.

L Blaney
July 2020

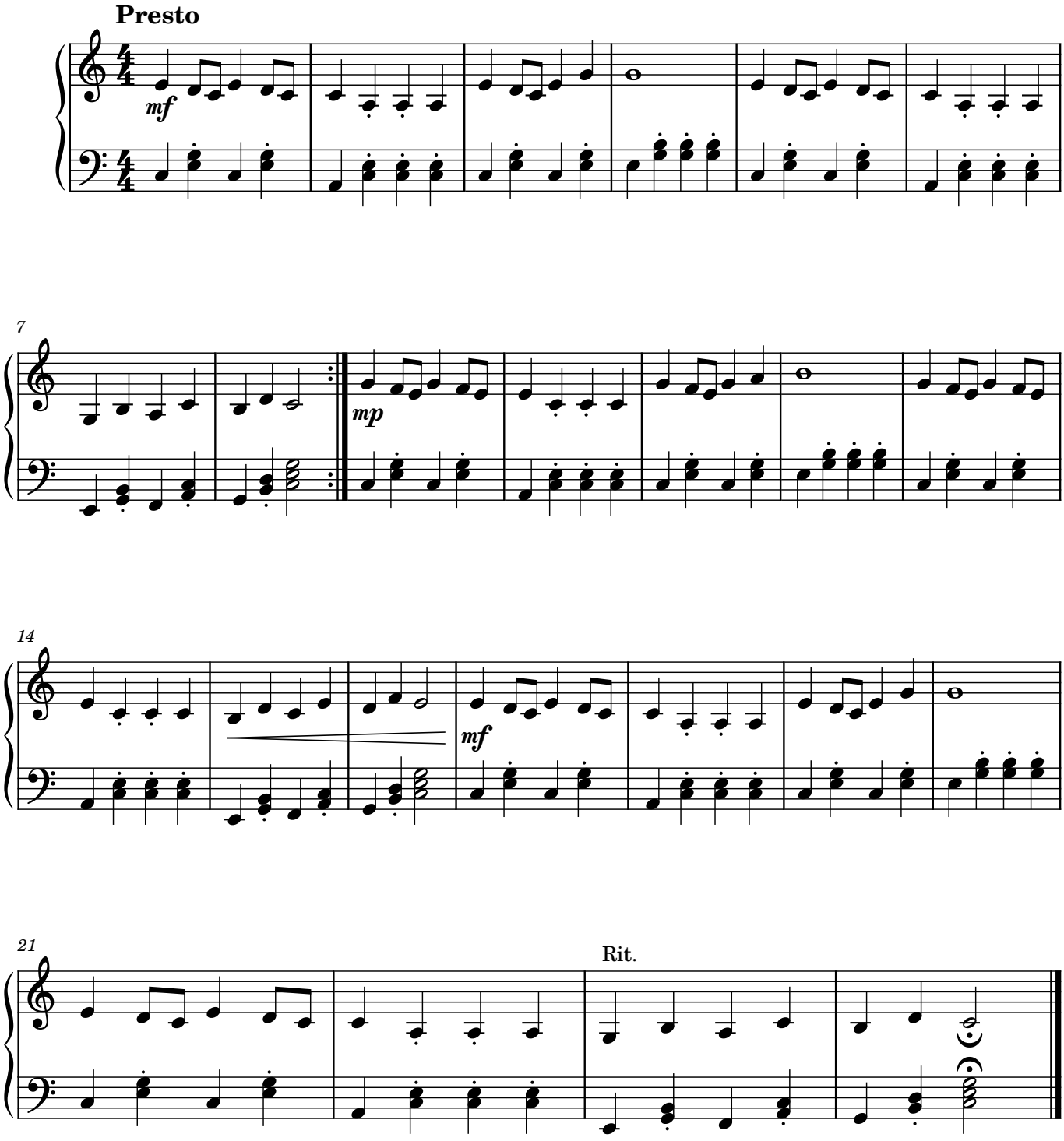
A Lively Morning



A conversational melody which uses chromatic and grace notes to give a sense that it's going somewhere.

L Blaney
July 2020

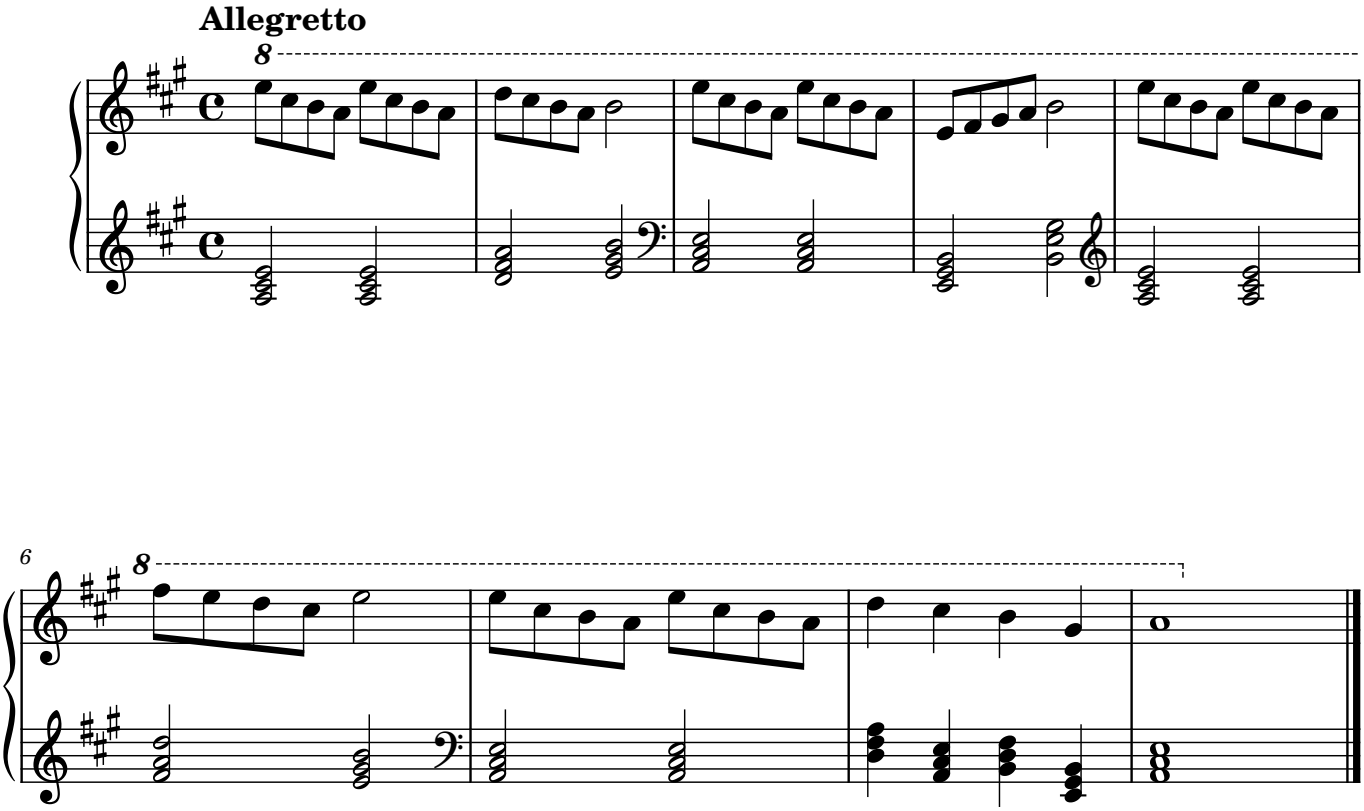
Plastic Farmer



The upbeat nature of this fast tune almost conjures up images of the countryside. But there's something too tidy about it. Its 4/4 time and C major key is missing the dirty boots and smell of manure that you'd find on a real farm. Instead this is the illusion of the countryside found in kids toys and books, where the farmer is made of plastic.

L Blaney
July 2020

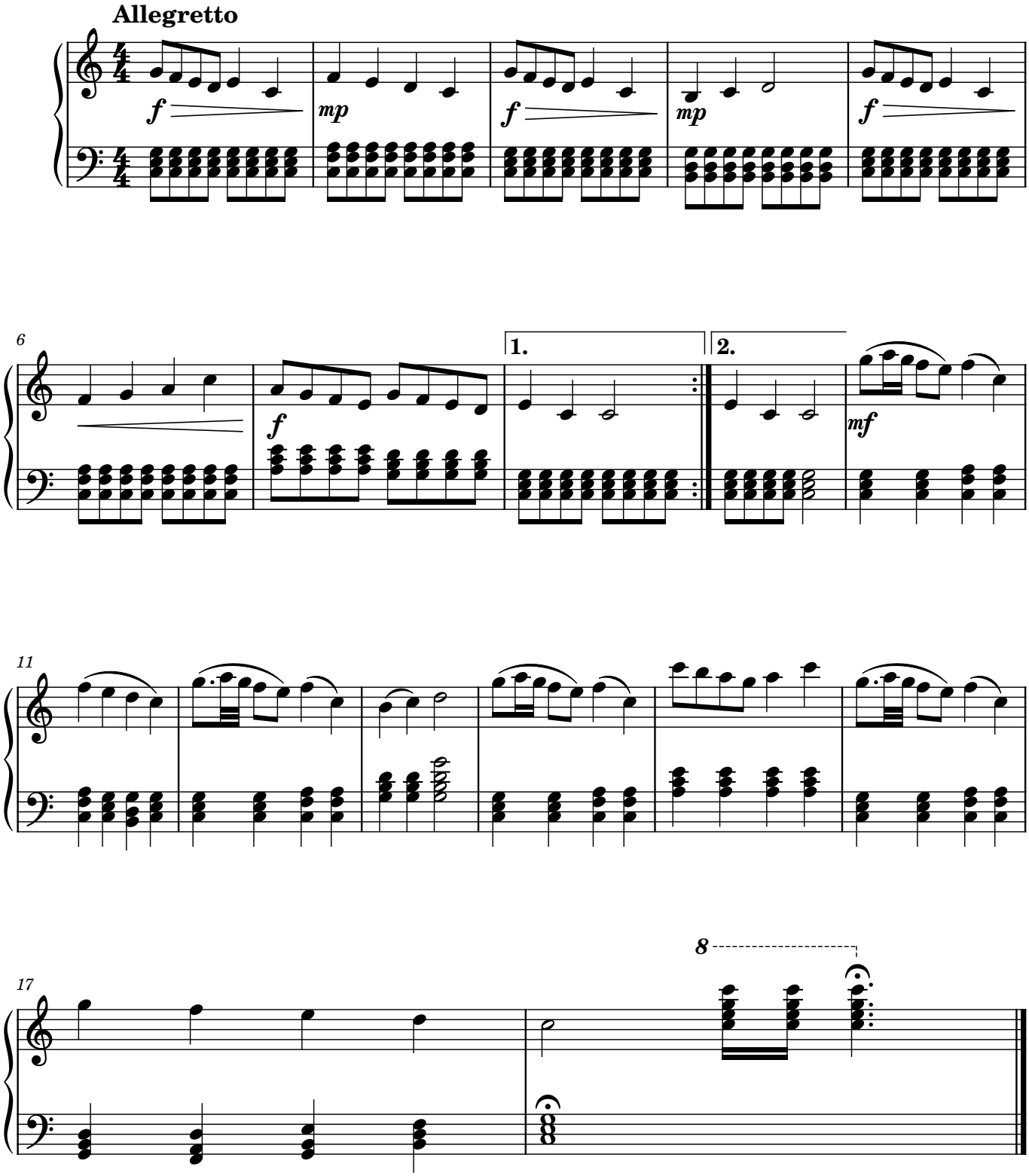
Butterfly Breakfast



The high pitched descending scales of this melody is reminiscent of tiny butterflies coming out to feast on a lovely breakfast of nectar.

L Blaney
July 2020

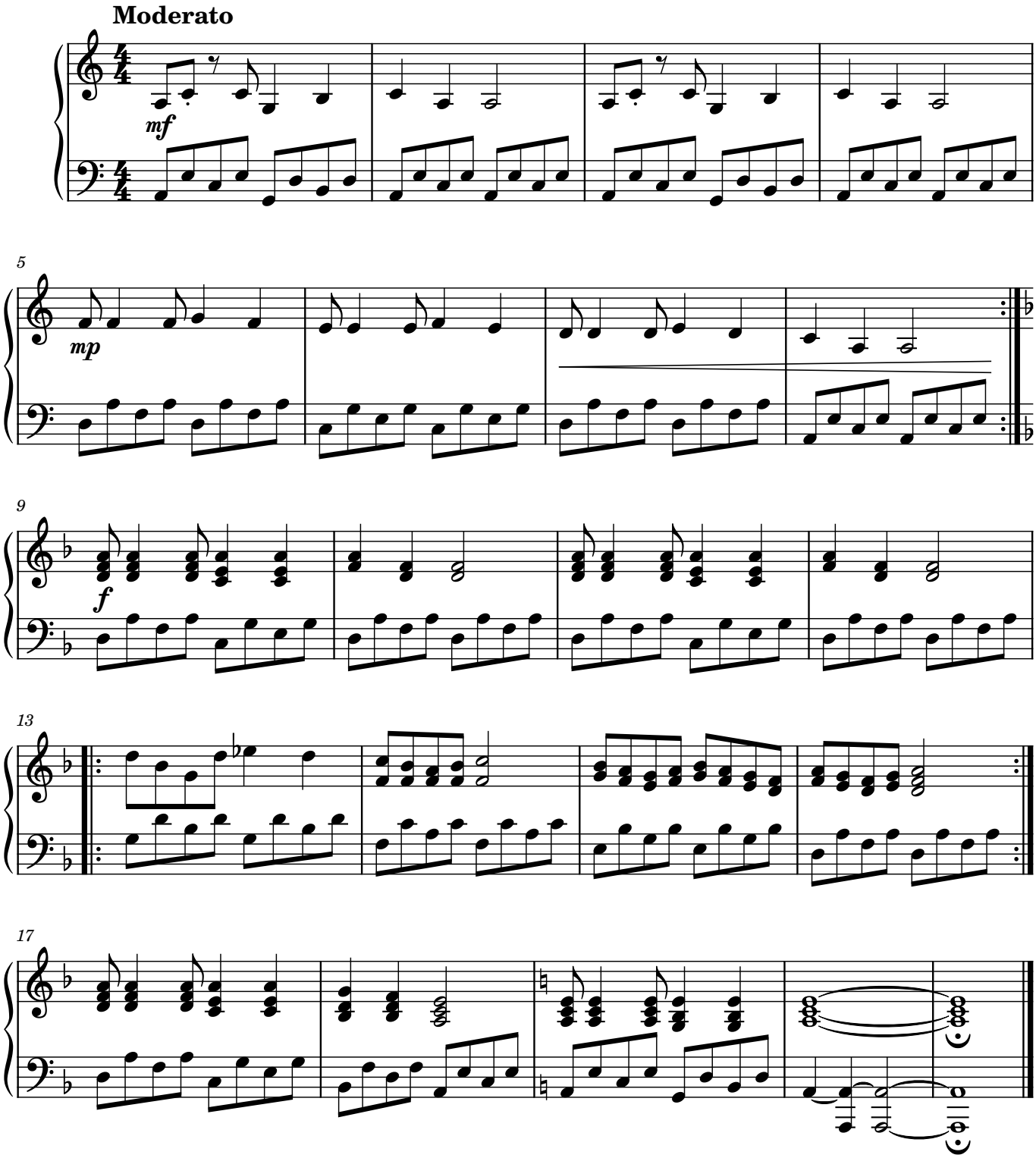
A Chase in Suburbia



With a simple melody and very repetitive chords, Blaney leans heavily on dynamics in the first half of this piece to avoid it being absolutely bland. But arguably the blandness is a desired effect for a piece set in the suburbs...

L Blaney
July 2020

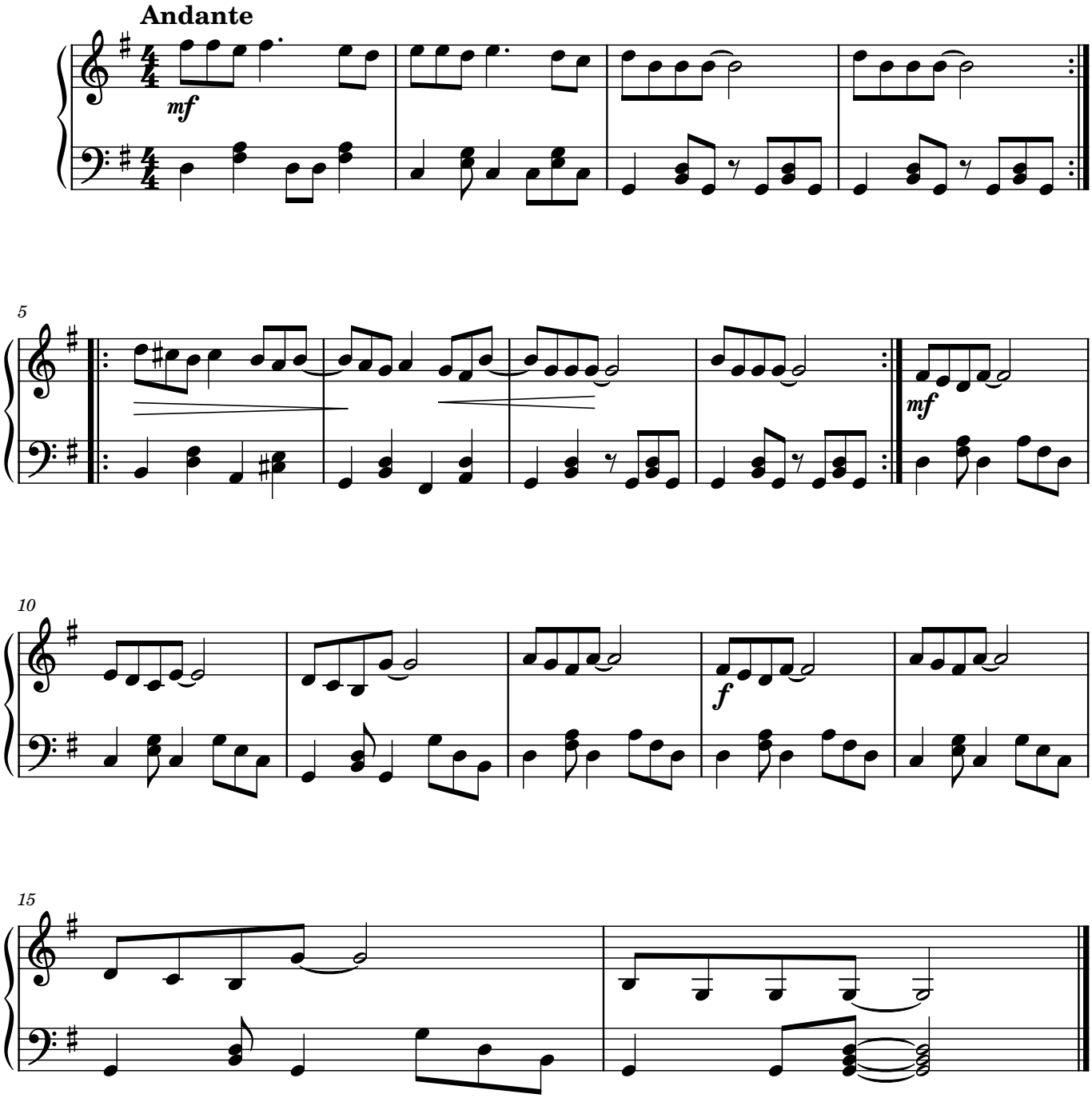
A Mandatory Funfair



A melody which feels like it should be joyful is played in a minor key and accompanied by an unstoppable Alberti bass, giving this piece a sense of being trapped somewhere which would otherwise be fun. After some repetition of the melody, there's a sense of frustration as the melody jumps to a higher key and is repeated yet again, but this time in chords. It then flutters around a bit, trying to escape. But the Alberti bass continues and eventually the melody has no option but to sink down to a low pitch and give in to relentless bassline.

L Blaney
August 2020

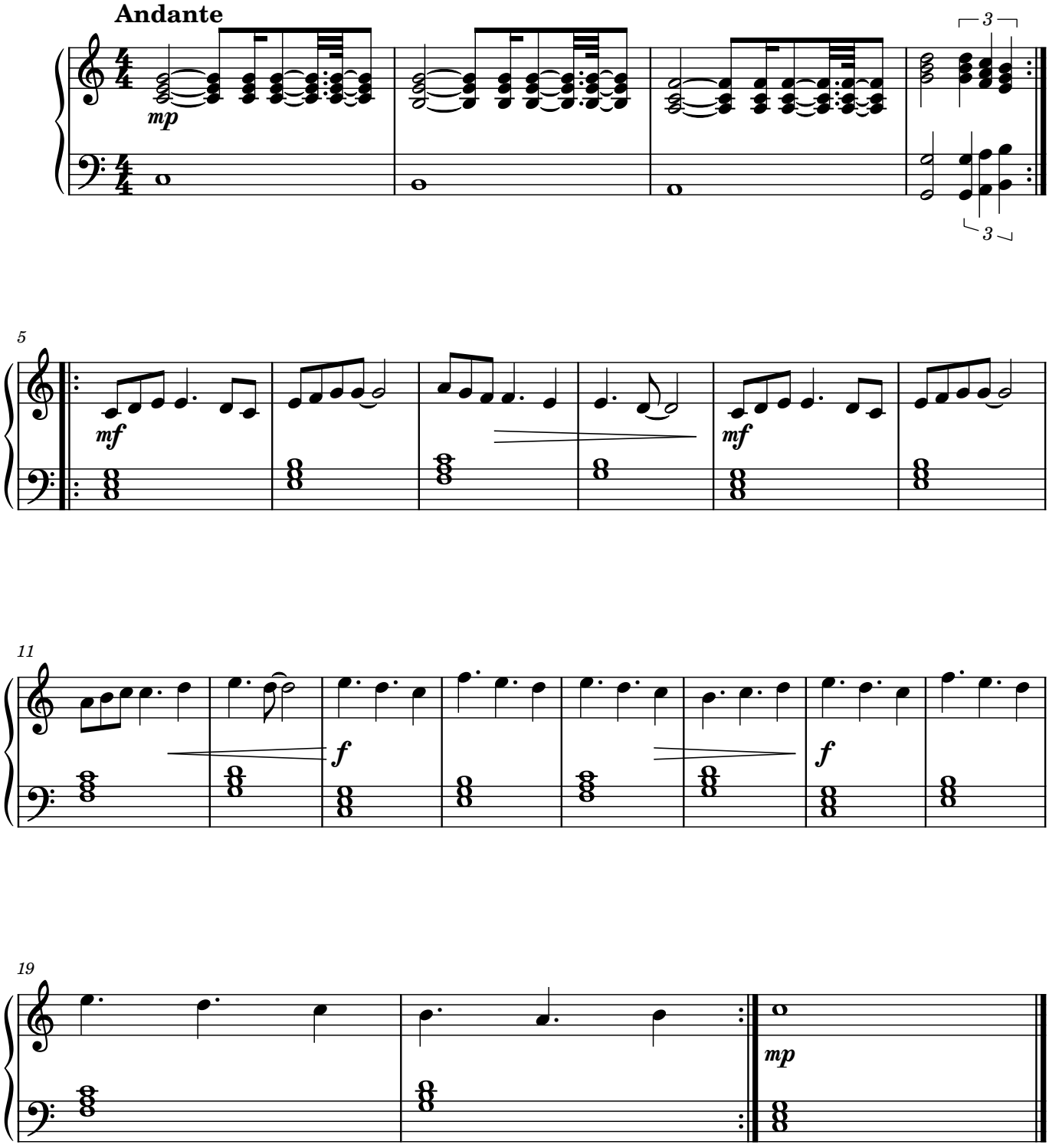
A Superhero's Day Off



A laid back piece written in G major. Everyone needs some time off now and again, and presumably superheros are just the same. The melody here could easily have started life as the main theme for a superhero movie, but instead of going all triumphant, it decided to slow down, throw in a touch of syncopation and just chill out. Loads of kids love superhero pyjamas, but just imagine what the superhero's own pyjamas look like, and then suppose they spent all day in them, because they just wanted to laze around the house.

L Blaney
August 2020

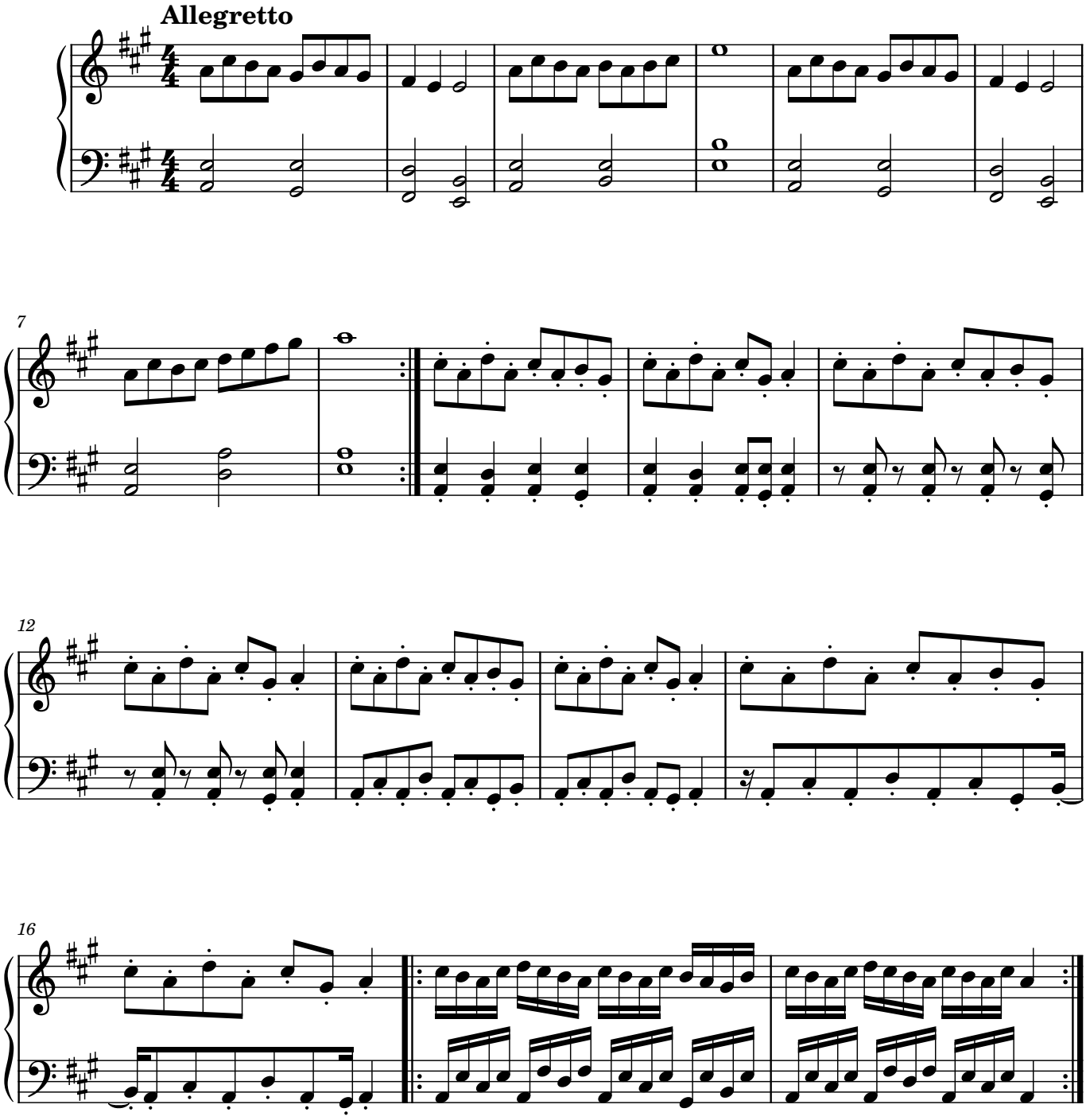
The Wren Climbs a Hill



A slow little piece with nothing too complex going on. The melody meanders up the scale representing a little bird. But the bird isn't flying - no, it's dandering up a hill completely without using its wings. That's why this piece takes so long to get anywhere. It could go much faster if it wanted, but today it doesn't want to.

L Blaney
August 2020

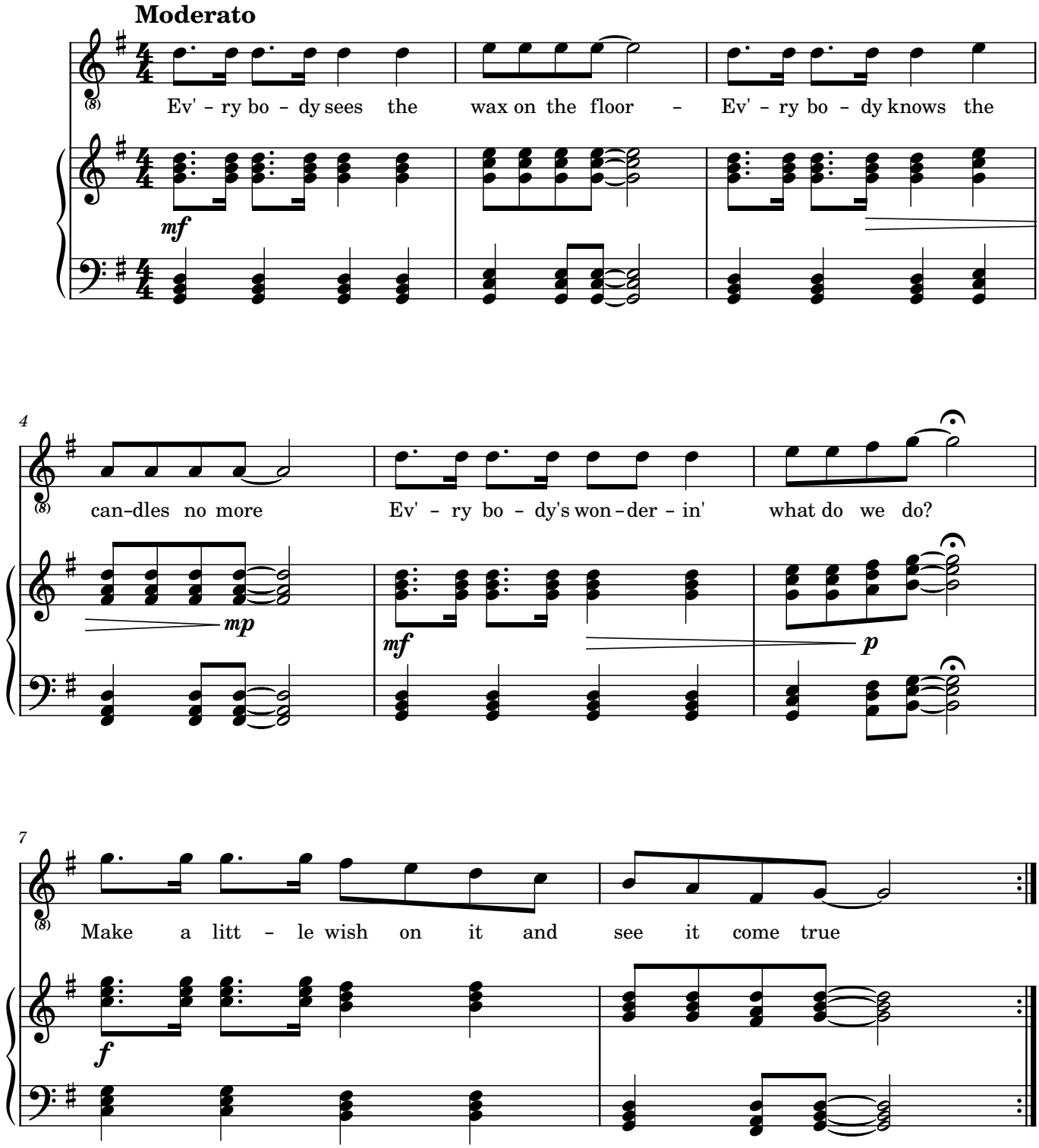
Mx Frog attempts to have a day off



A personified frog (of ambiguous gender, because it's really hard to tell for frogs) wants to just have a lazy day. The melody begins off relatively calm. But the frog gradually gets more active, causing a bit of staccato in the melody. Staccato leads to syncopation and soon the frog is hopping all over the place. The piece climaxes with concurrent non-stop multi-bar semiquaver phrases. This is to later become a staple of many of Blaney's compositions, particularly the larger orchestral works.

L Blaney
August 2020

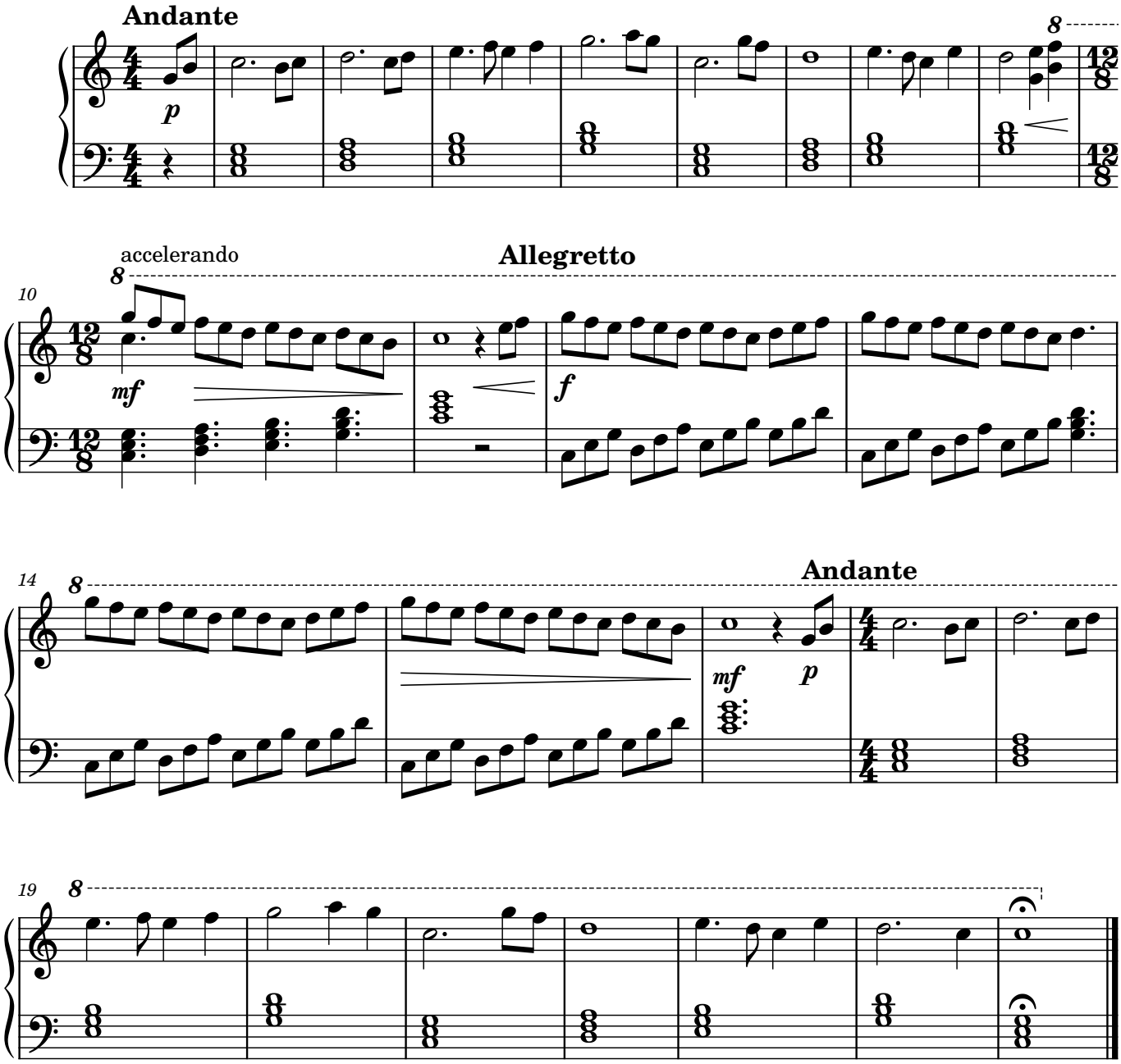
Wax on the Floor



Blaney puts a toe into the waters of songwriting. This song was inspired by a candle finally burning through to its end and having its wax run everywhere. The melody and chords are quite straight forward, relying mostly on rhythm and dynamics to provide any texture.

L Blaney
August/September 2020

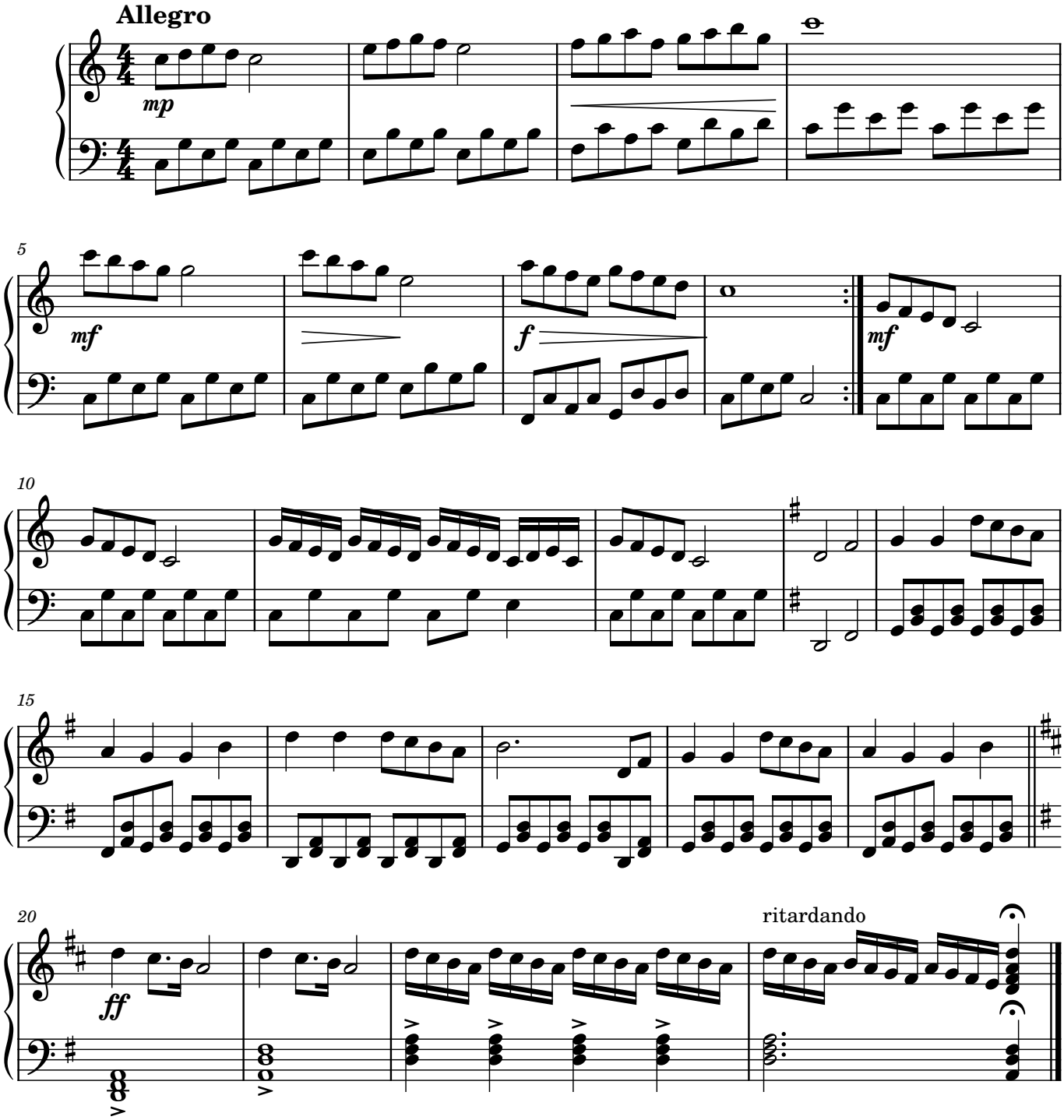
The Changing of the Seasons



This piece uses simple ternary form to create a strong contrast between sections, representing the switch between Summer and Autumn. The first section uses a simple metre, laid back tempo and soft tones to give a serene vibe. A short bridge builds into the B section which speeds up, with louder, higher pitches notes, accompanied by broken chords in a compound time. The contrast is stark, and clearly noticeable again when returning to the A section. However, this time the melody is carried an octave higher than originally, as if it has been slightly influenced by the brasher B section.

L Blaney
September 2020

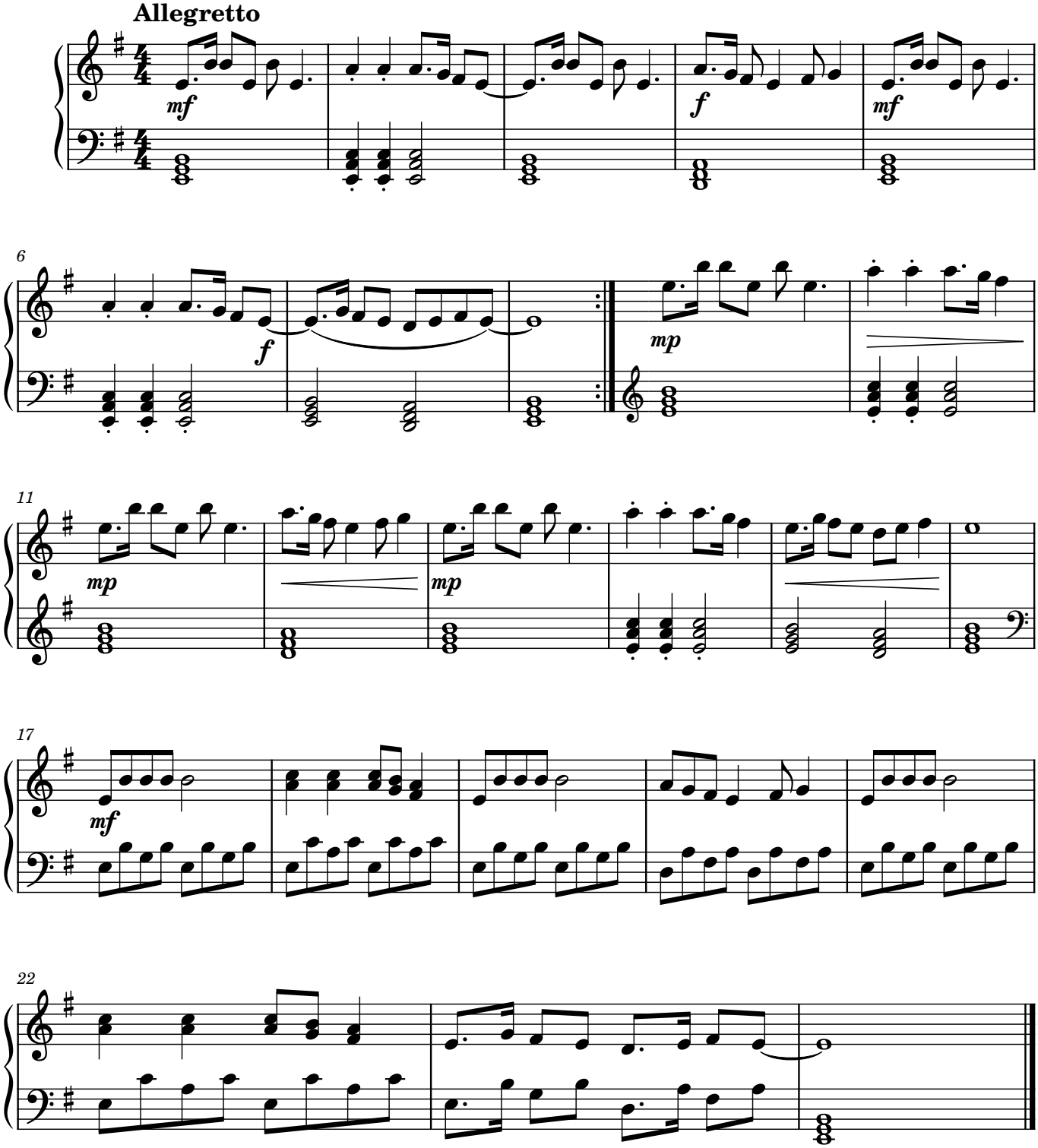
Santa's September



Father Christmas gets a lot of attention in December. But here we explore what it must be like for Santa a few months earlier. Clearly it's a very busy time in the workshop, with the big immovable deadline fast approaching. The hustle and bustle is conveyed with a reasonably fast tempo, and a bassline of broken chords. Throughout the piece are a few homages to well-known Christmas carols, which the melody toys with, but never sticks with any for long.

L Blaney
September 2020

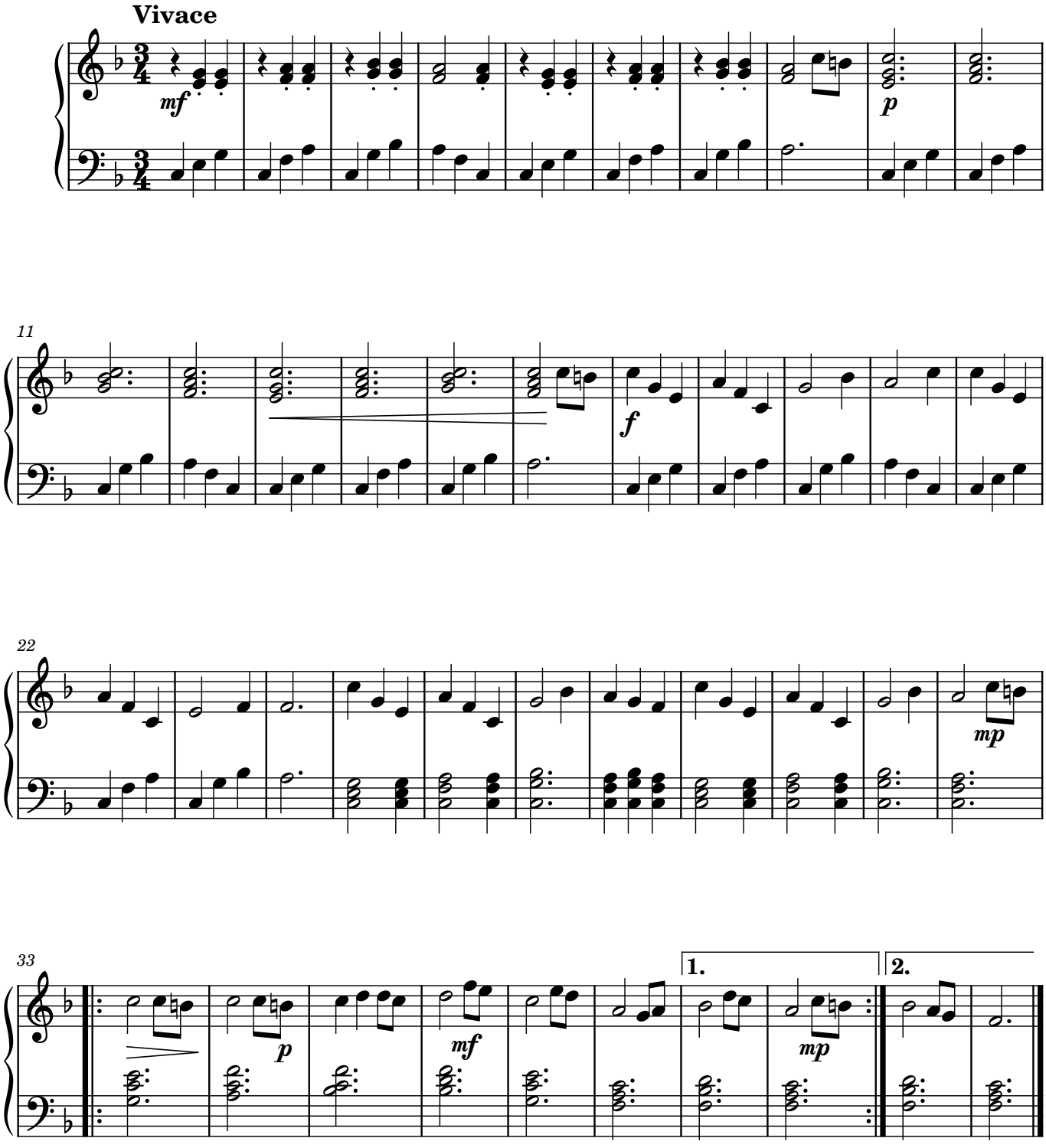
Swaggering along the High Street



A piece which stays firmly in E minor throughout may not seem to be in keeping with Blaney's style at this point. However, there are plenty of Blaney-eque traits on display here, including a middle section which takes the melody up an octave, plus liberal use of an Alberti bass towards the end.

L Blaney
September/October 2020

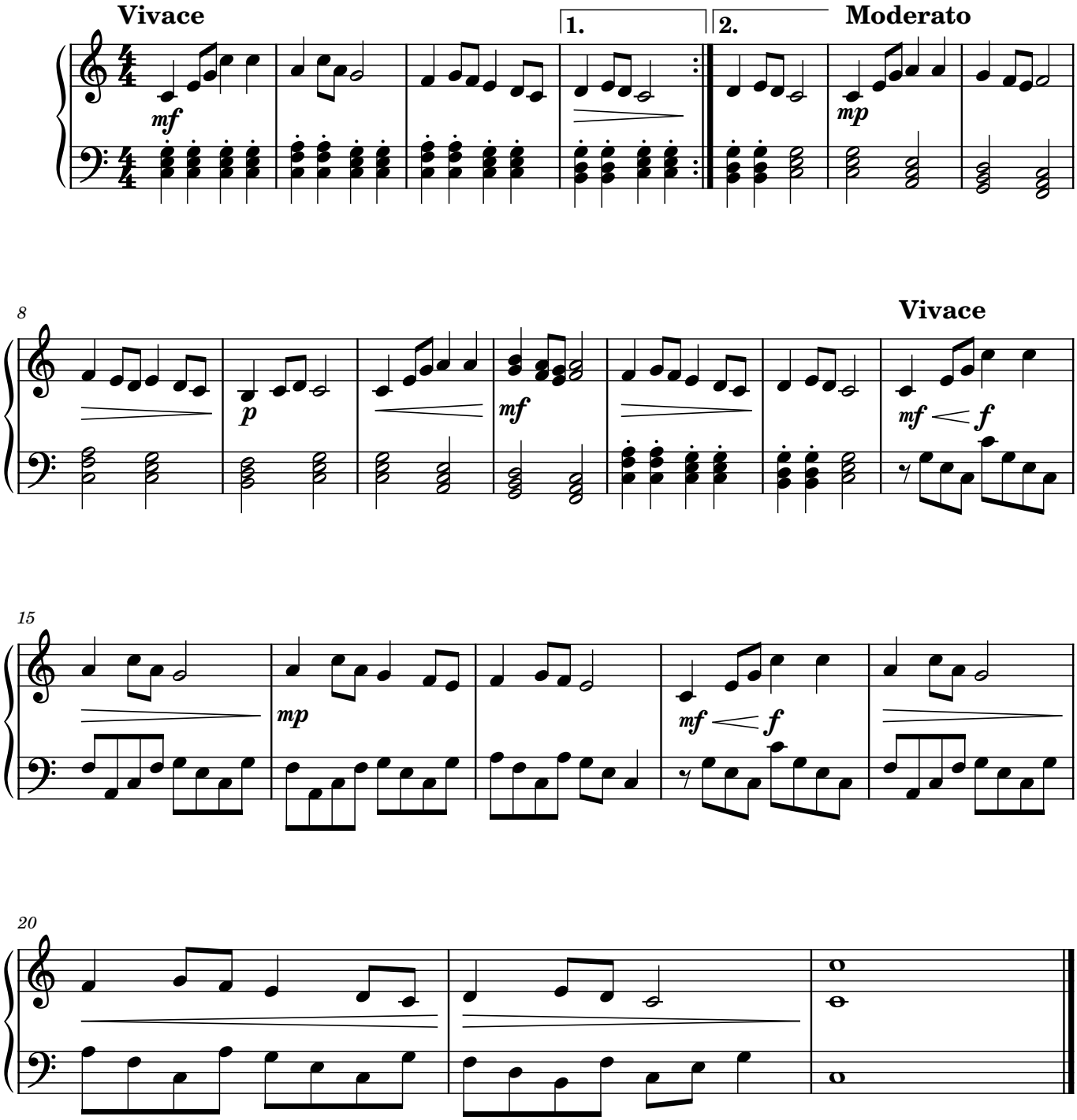
The Hypothetical Mansion



The use of waltz time and a generous helping of arpeggios makes it hard to spot what's melody and what isn't, in this piece. And whilst it's still a technically simple piece for piano, there's elements here which begin to lay the groundwork for Blaney's later orchestral works.

L Blaney
October 2020

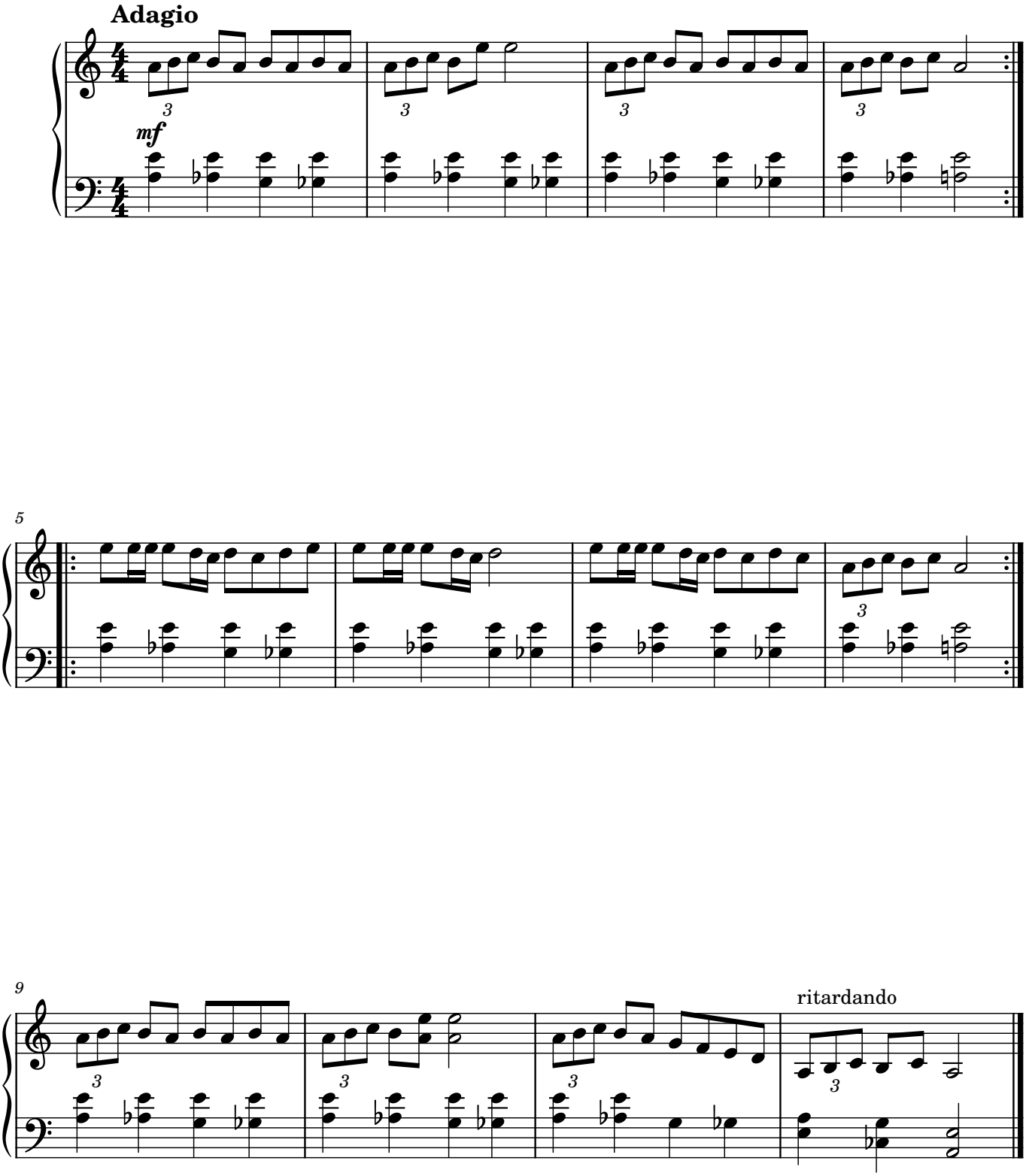
Tepid Vanilla



Like "The Changing of the Seasons", this piece also has a simple ternary form, however this time the central section is the calmer, slower part. The repeated B section swaps out its bassline for some broken chords. But unlike previous pieces, these broken chords don't conform to an established structure (like arpeggios or Alberti bass); instead they meander around the chord in a way that makes them start to feel like a counter-melody.

L Blaney
October 2020

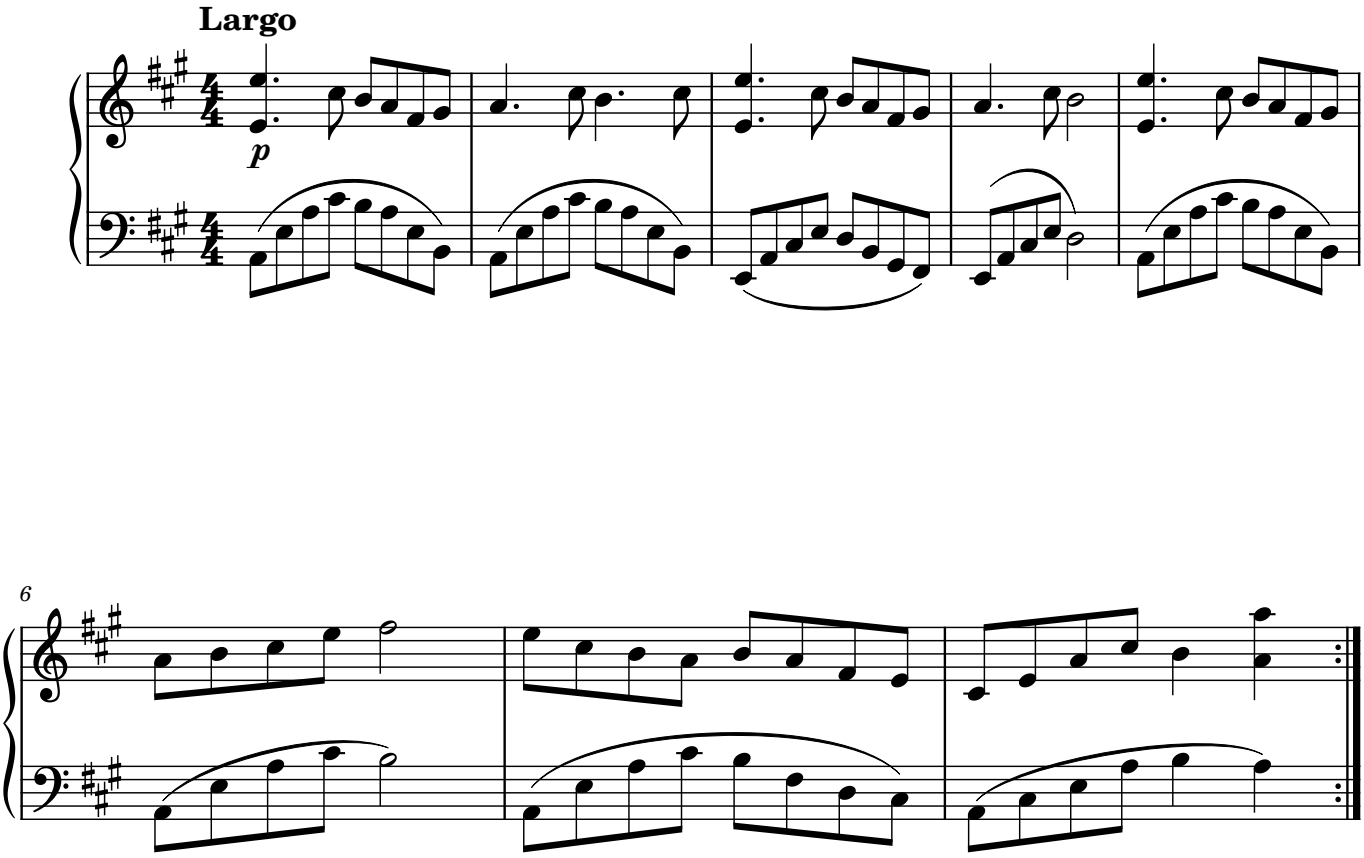
Disappointing Nostalgia



A relatively simple piece in A minor. Heavy in repetition, it's given a distinct flavour by its use of triplets in the melody and a descending chromatic scale in the bass.

L Blaney
October 2020

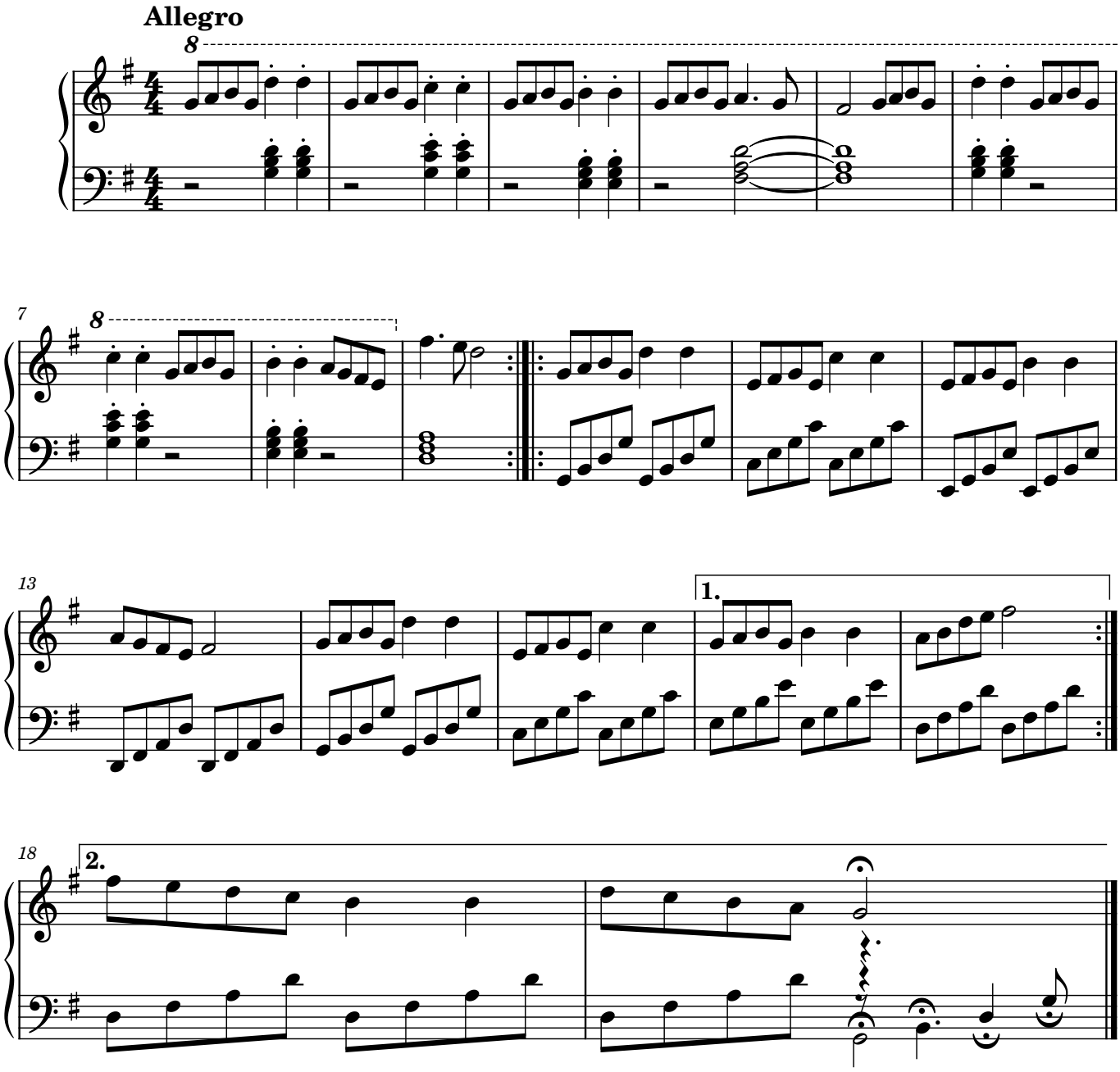
Life in the Grass Lane



Slow, yet at the same time upbeat. The bassline begins each bar with an arpeggio, like so many of Blaney's previous pieces; but then it deviates from the notes in the chord, creating a new sort of bassline to join Blaney's repertoire.

L Blaney
October 2020

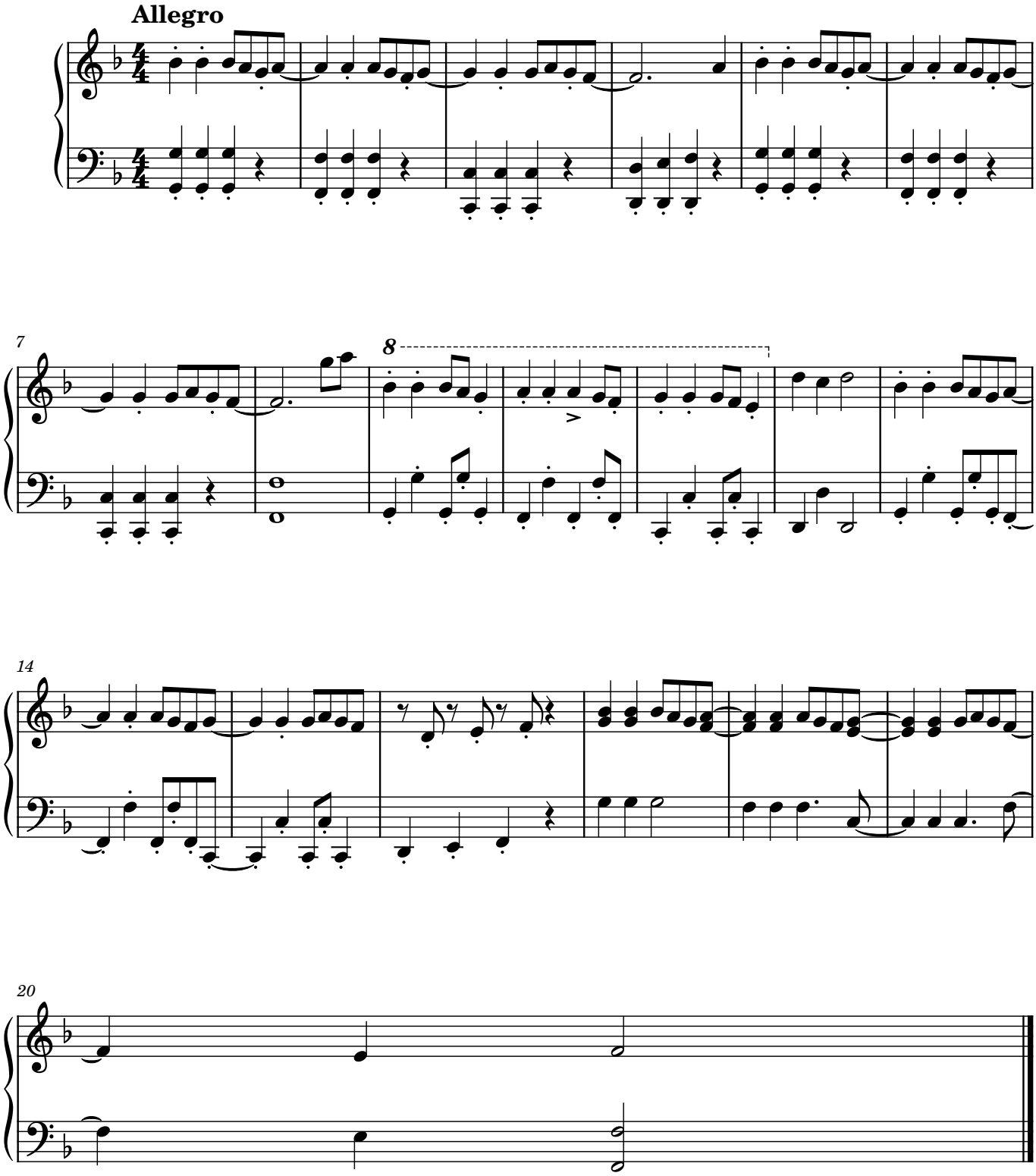
A Princess' Procession made from Fairy Liquid Bottles, Pritt Stick & Imagination



As the name of this piece suggests, there's something more grand at the heart of this, than the various bits and pieces it's cobbled together from. Whilst still a simple piano piece, we start to see signs of the instrumentation that come later with Blaney's orchestral works. The melody being played up an octave and then repeated lower, will later evolve into the use of both flute & piccolo to achieve a similar effect. Staccato on the piano will turn into pizzicato on the strings. And the arrival of broken chords partway into the piece will become familiar in plenty of Blaney's later works.

L Blaney
October 2020

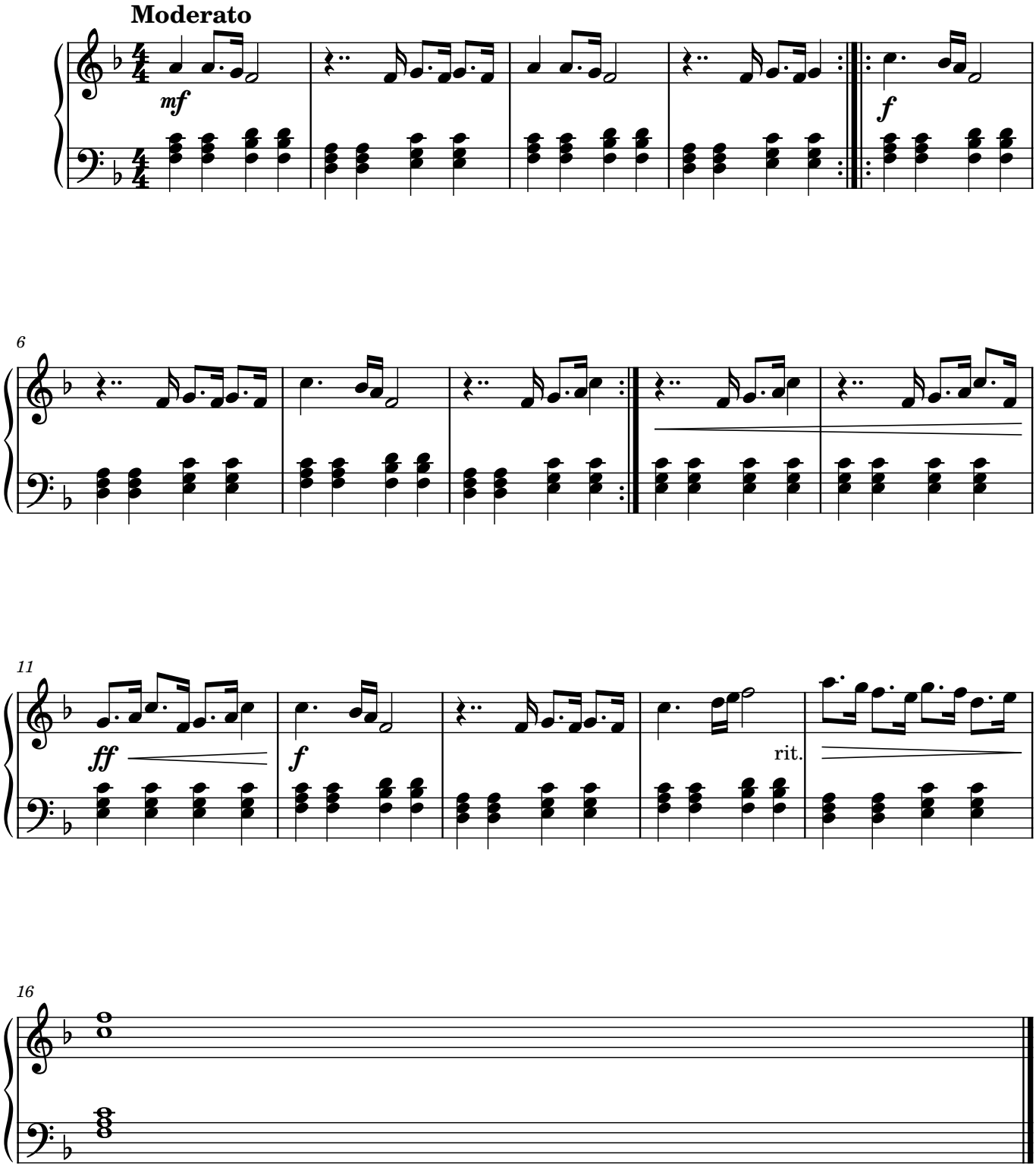
Perpetual Bouncing Balls



Heavy use of staccato here conjures up the image of balls bouncing around. And with a consistently fast tempo throughout, there's no sign of them slowing down, suggesting they may just bounce around forever.

L Blaney
October 2020

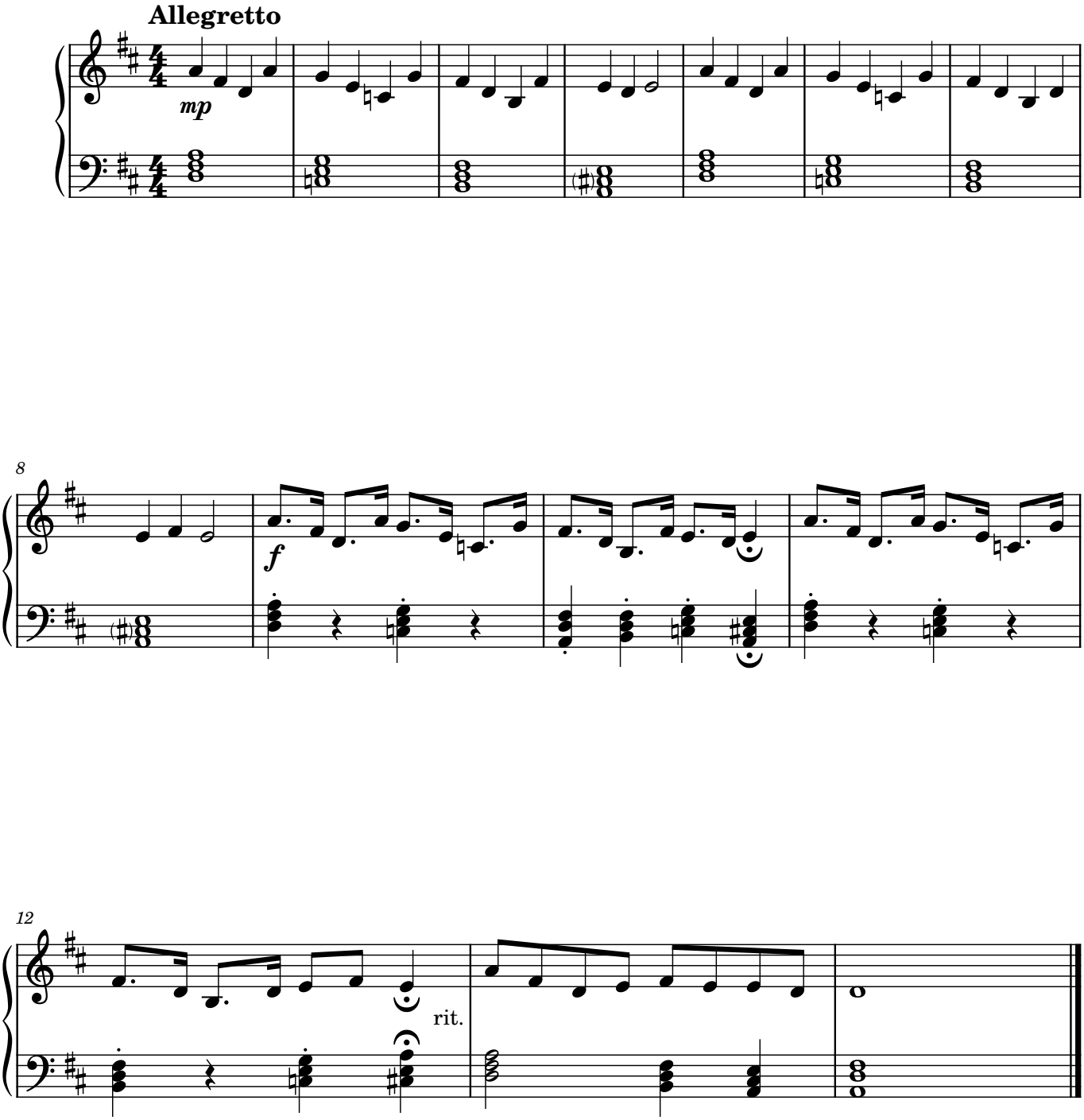
Fresh Autumnal Chores



A syncopated rhythm in the melody contrasts a very steady bassline in this piece. There's something new and fresh here, but at the same time remains grounded to its purpose.

L Blaney
October 2020

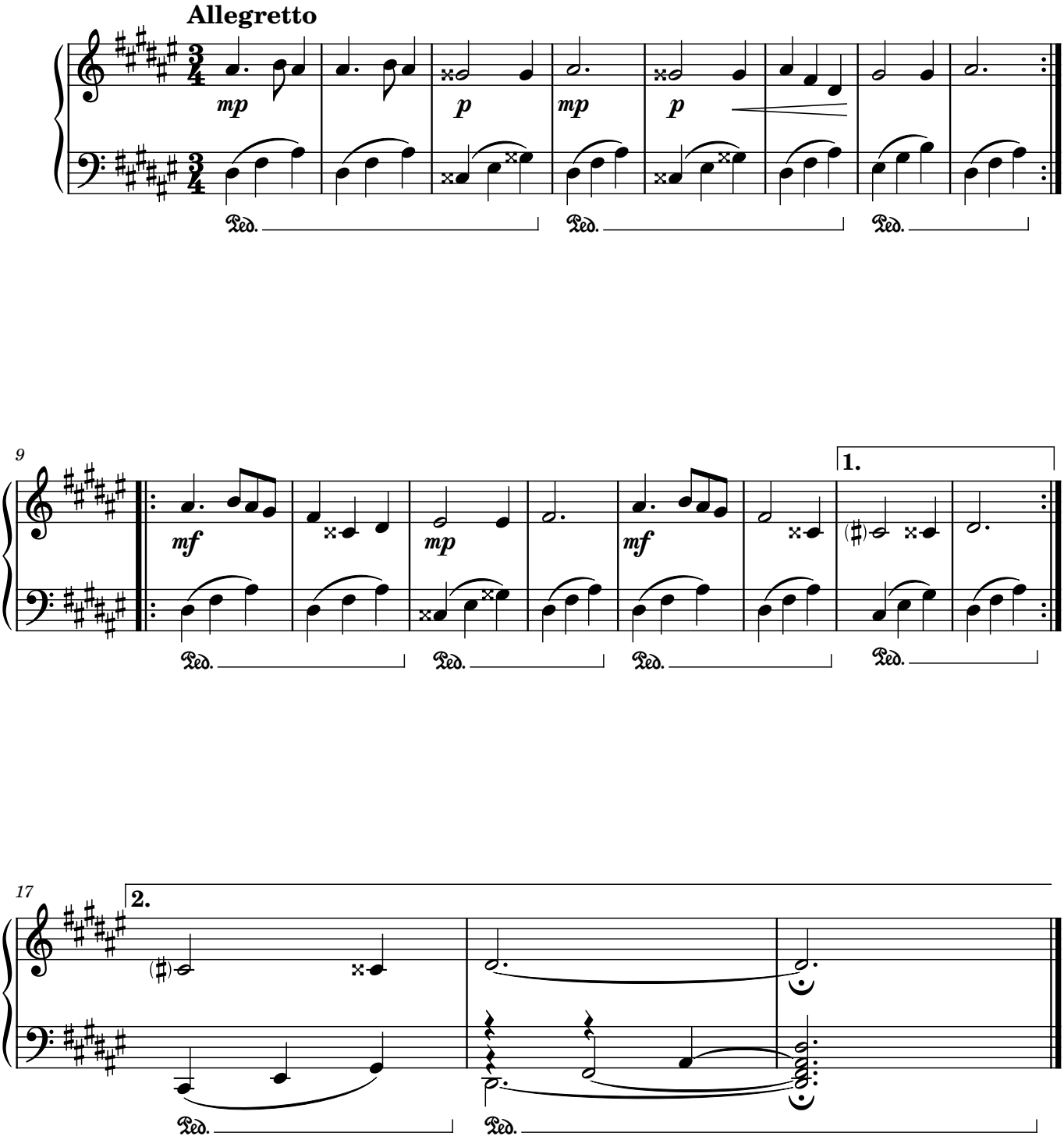
Frolicking in the Caves



A solemn start gets a sudden new lease of life as syncopation and staccato kick in part way through.

L Blaney
Hallowe'en 2020

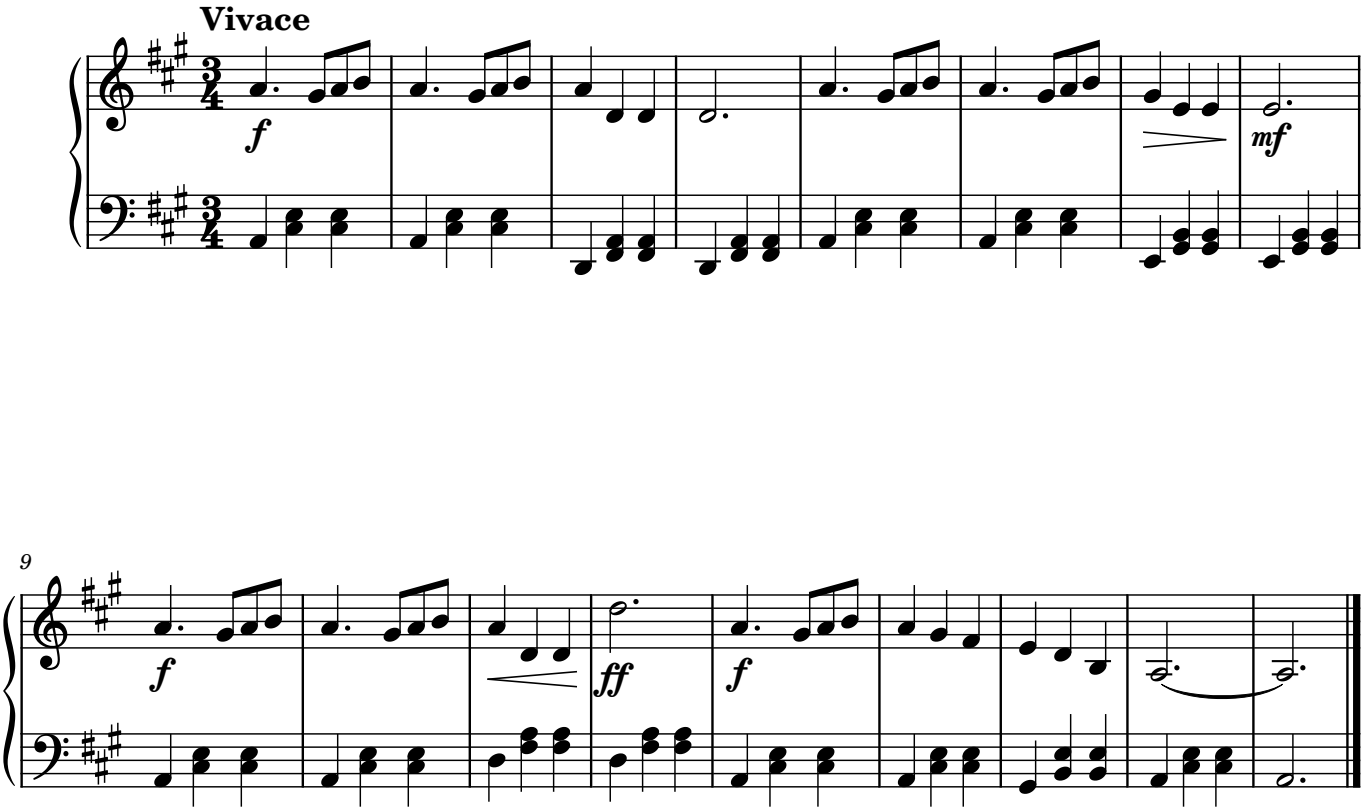
The Lethargic Ghoul



Specially written for Hallowe'en, to accompany an instagram post of a carved pumpkin. This piece is in D# minor, meaning a lot of sharps throughout, and a smattering of double sharps to boot. The slow tempo and 3/4 time enhance the eeriness set by the key, all topped off by liberal use of the piano's pedal.

L Blaney
October 2020

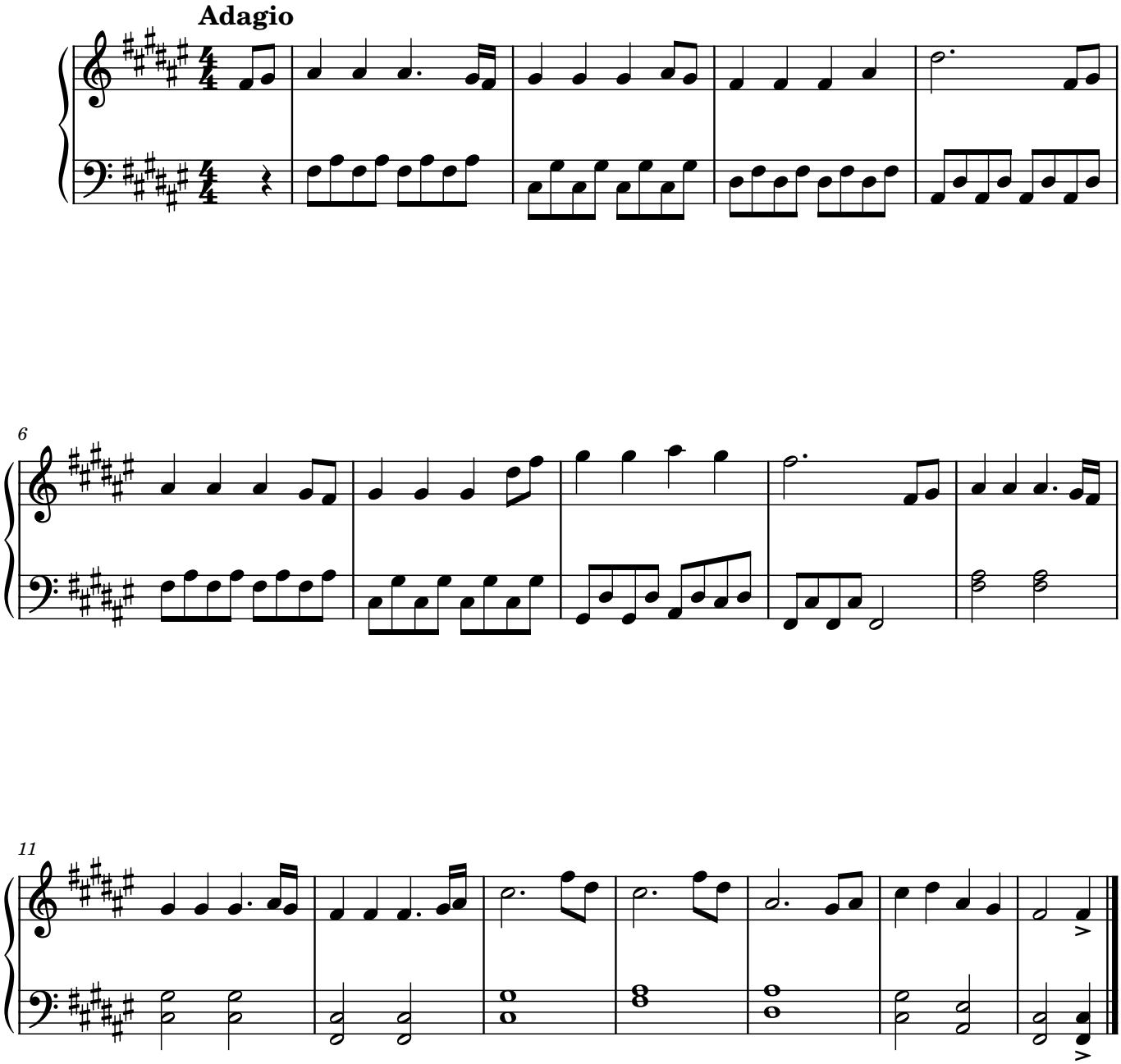
Too Cold for Viennetta?



An up-beat, no-nonsense piece with a lively tempo and in waltz time.

L Blaney
November 2020

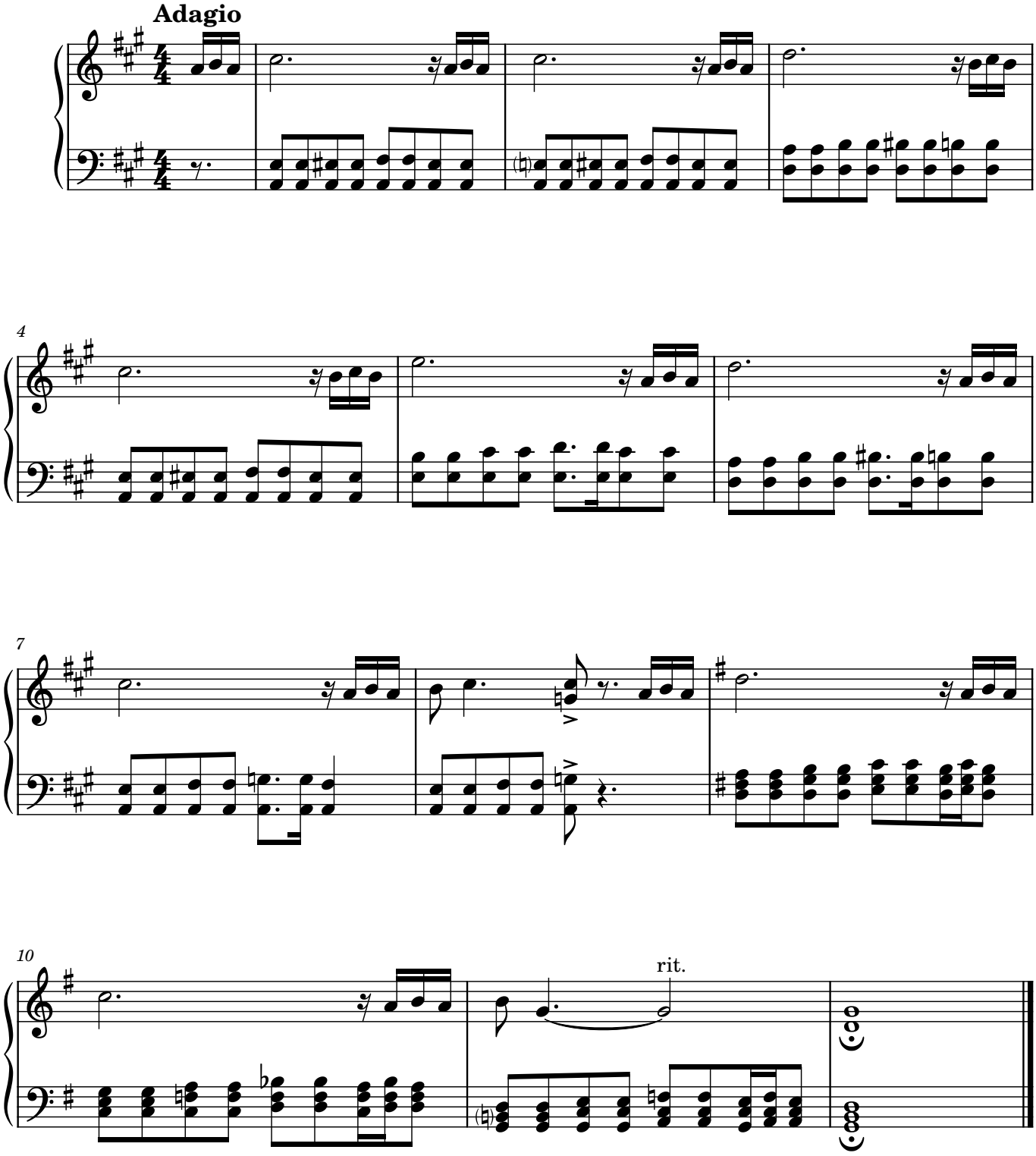
When can we have our next holiday?



After the success of a ridiculous number sharps in "The Lethargic Ghoul", this more upbeat piece uses F# major. And by not using the note B anywhere throughout, Blaney manages to achieve a piece where every single note is a sharp.

L Blaney
November 2020

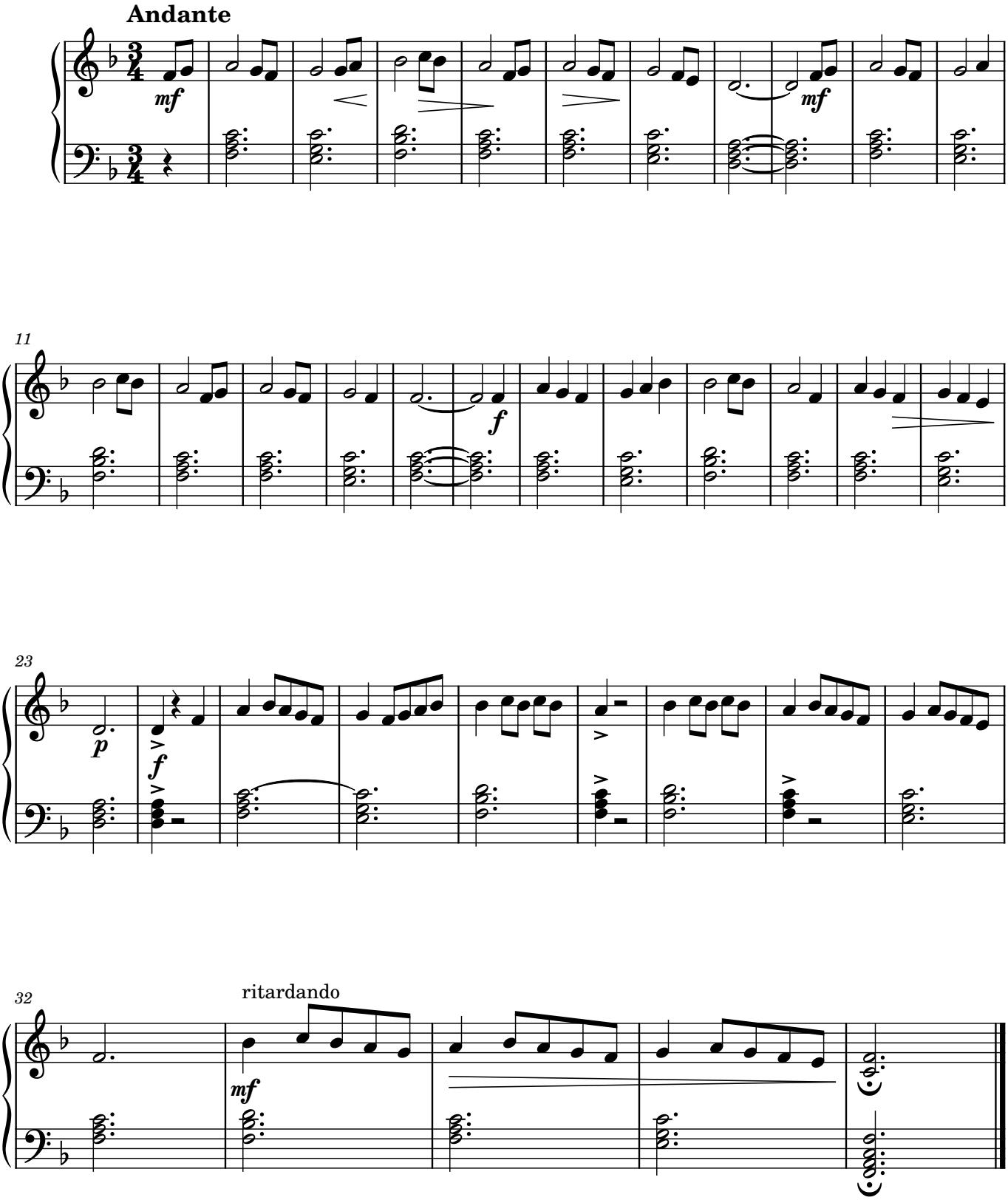
Not the Twenties we expected



The bassline here uses notes reminiscent of 1920s music, but without the rhythm you'd expect with it. Meanwhile the melody can barely even be called a melody with short build-ups followed by quite long notes. This gives a juxtaposition which sums up the early 2020s: very familiar, yet somehow alien at the same time.

L Blaney
November 2020

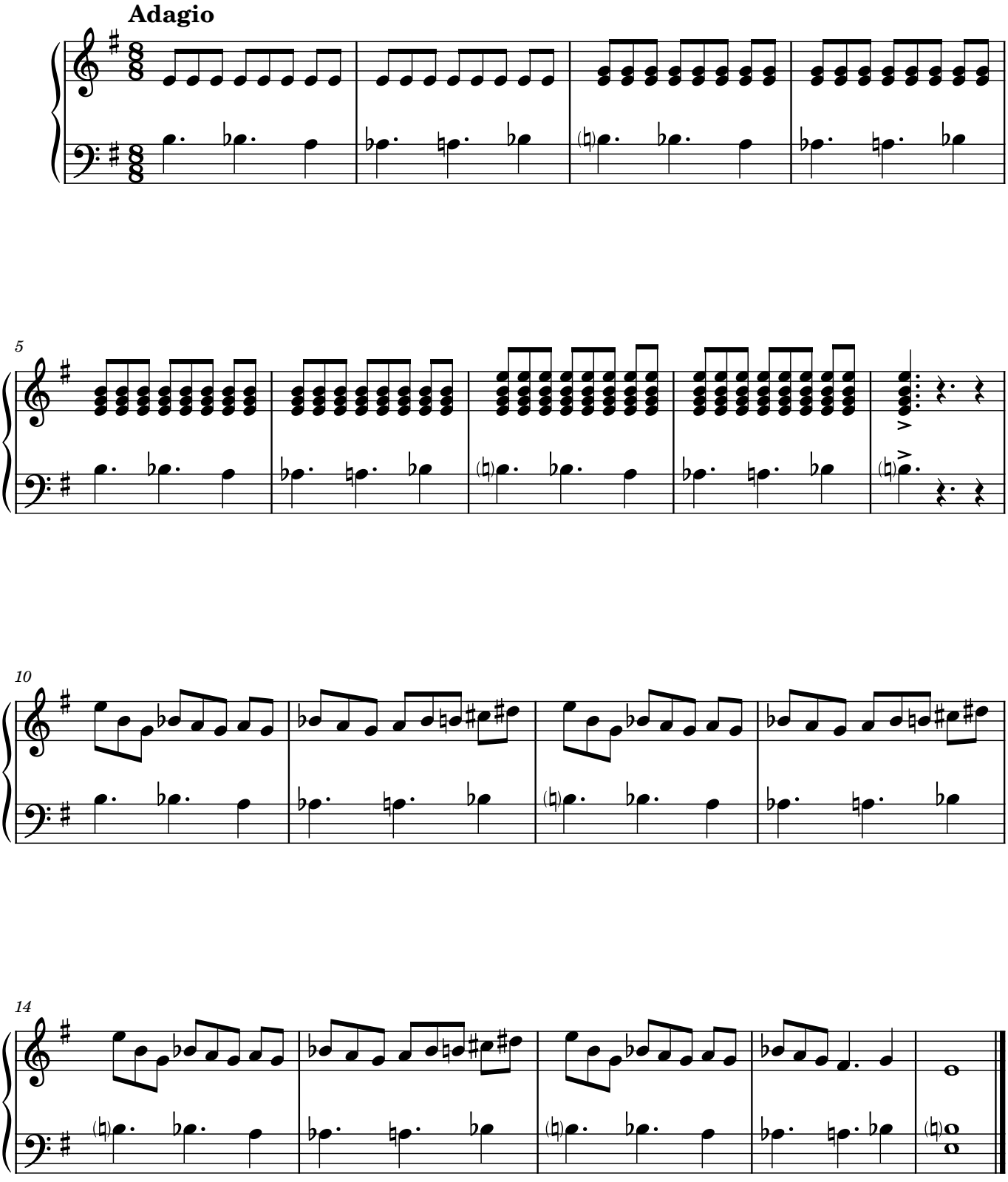
Milking the Dairy-free Alternatives



A slower-paced piece than some. Plays with dynamics and accents to create contrast and surprise.

L Blaney
November 2020

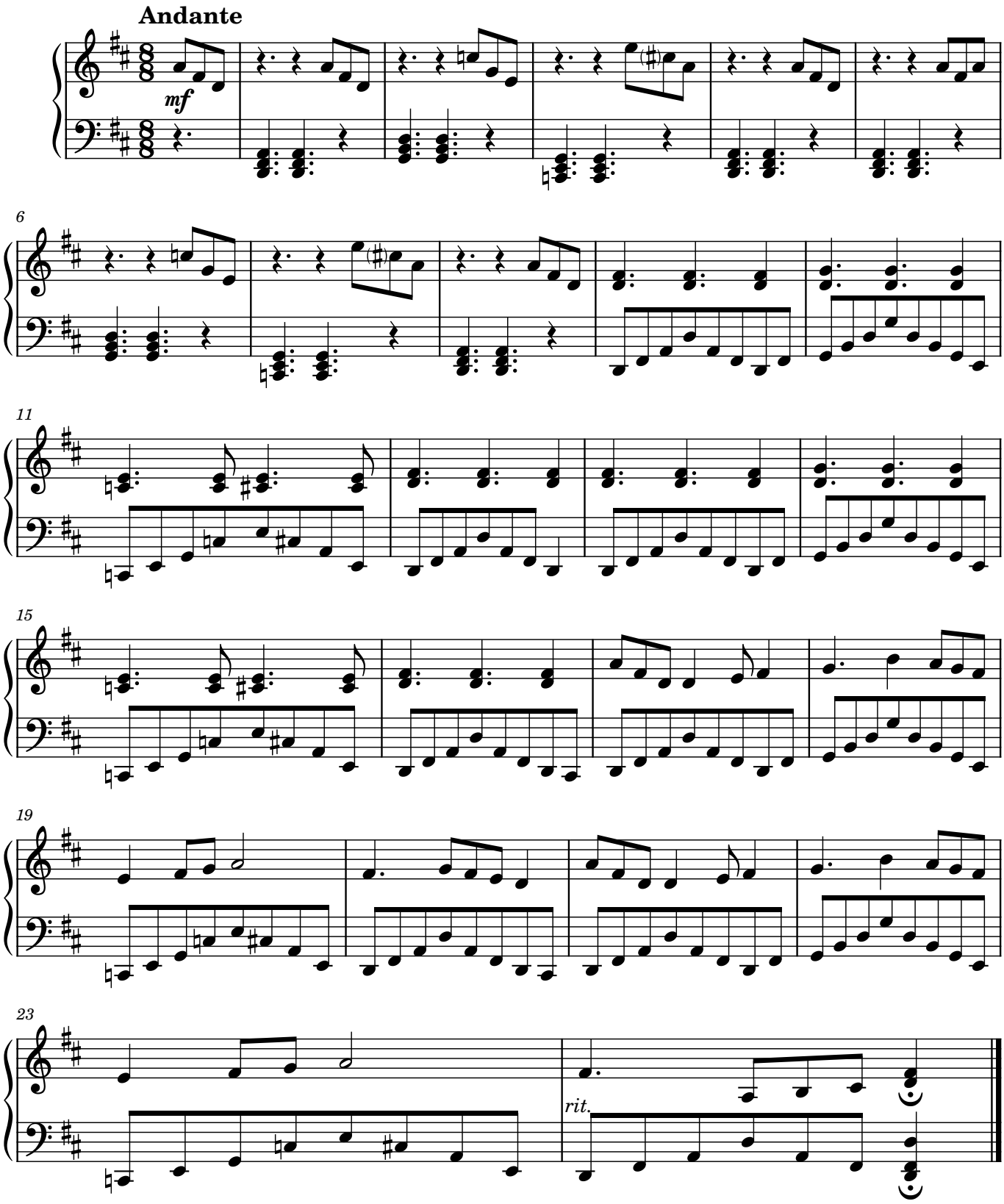
Unnecessary Tension



This piece builds tension by combining repetitive notes, a slow tresillo rhythm, lots of chromatics and the slow build of a chord over the first 9 bars.

L Blaney
November 2020

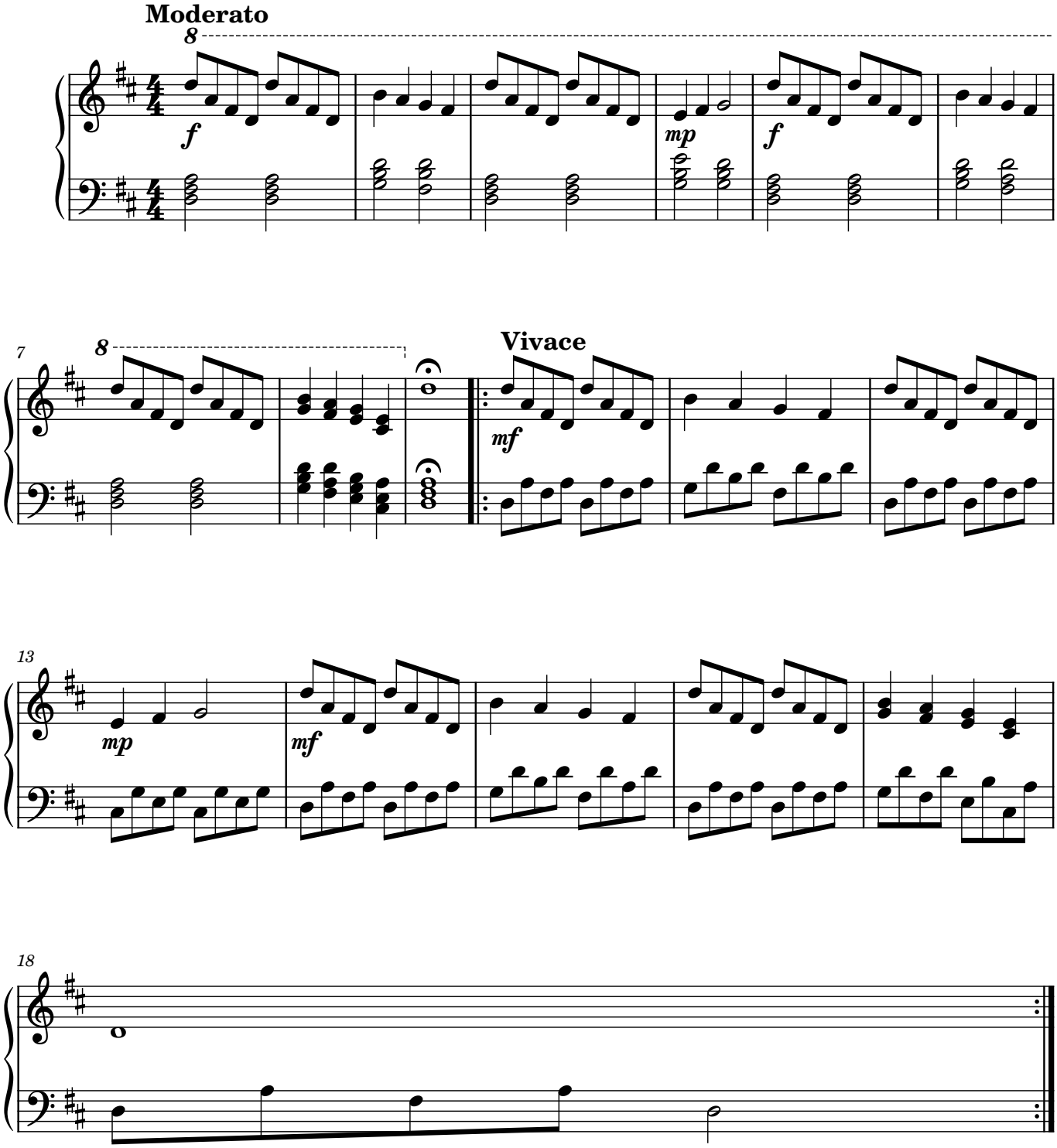
Don't know what we're looking for



This was written in the midst of quite a busy time for Blaney musically, but a very unbusy time outside of that, given a second national lockdown had just begun. There's some more experimentation with unfamiliar rhythms, particularly at the start. Then a third of the way through, the bassline turns to broken chords which is becoming more and more familiar in Blaney's work around now.

L Blaney
November 2020

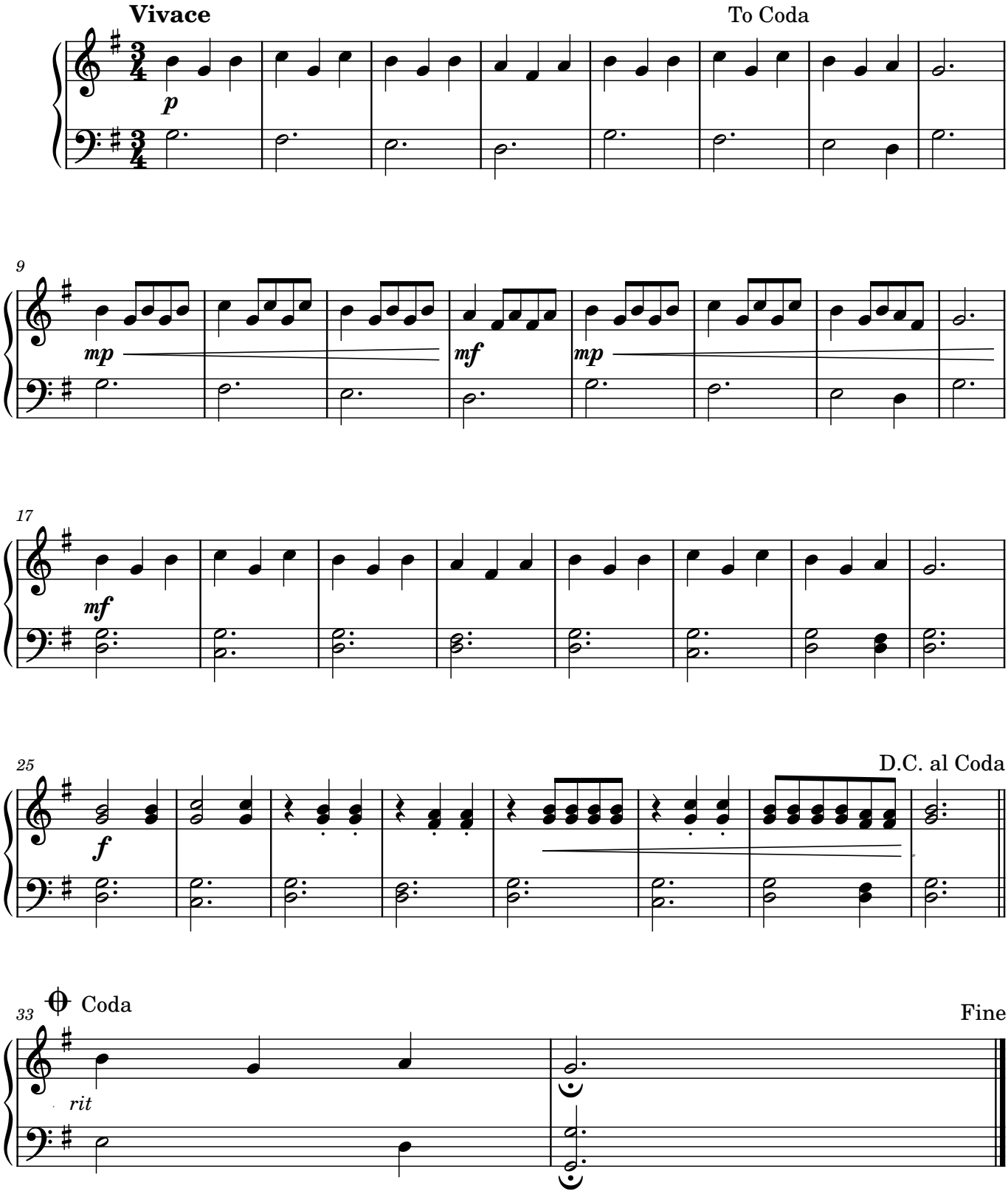
Doing Nothing Frantically



Representing the battle not having much to do, but feeling the need to be productive, this piece is one of contrasts, using tempo, pitch and dynamics to give this contrast. Yet it feels much more familiar as Blaney's work than some other more experimental pieces around this time, beginning with the melody played up an octave, and ending with Alberti bass.

L Blaney
November 2020

Just a Clichéd Romantic

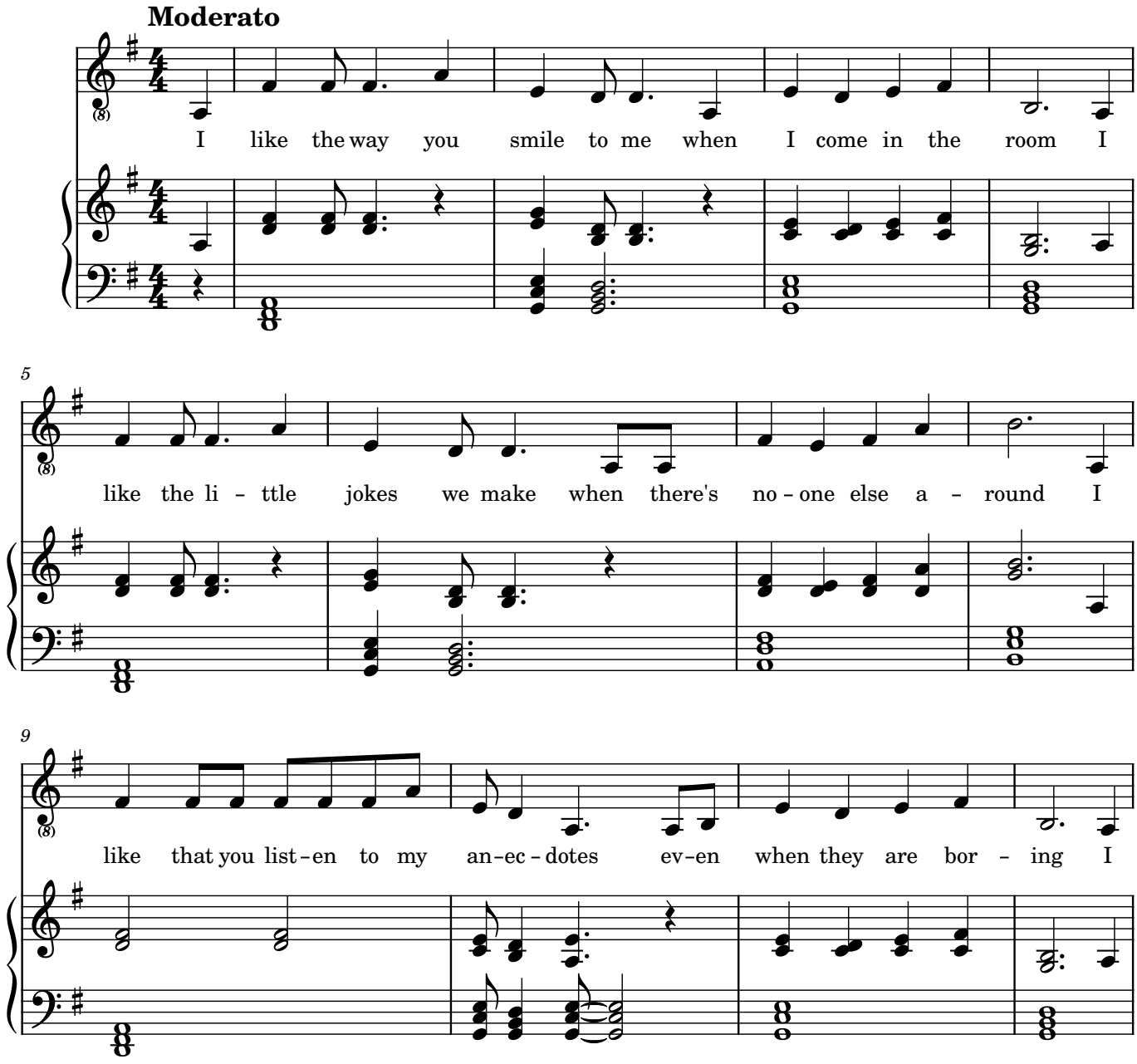


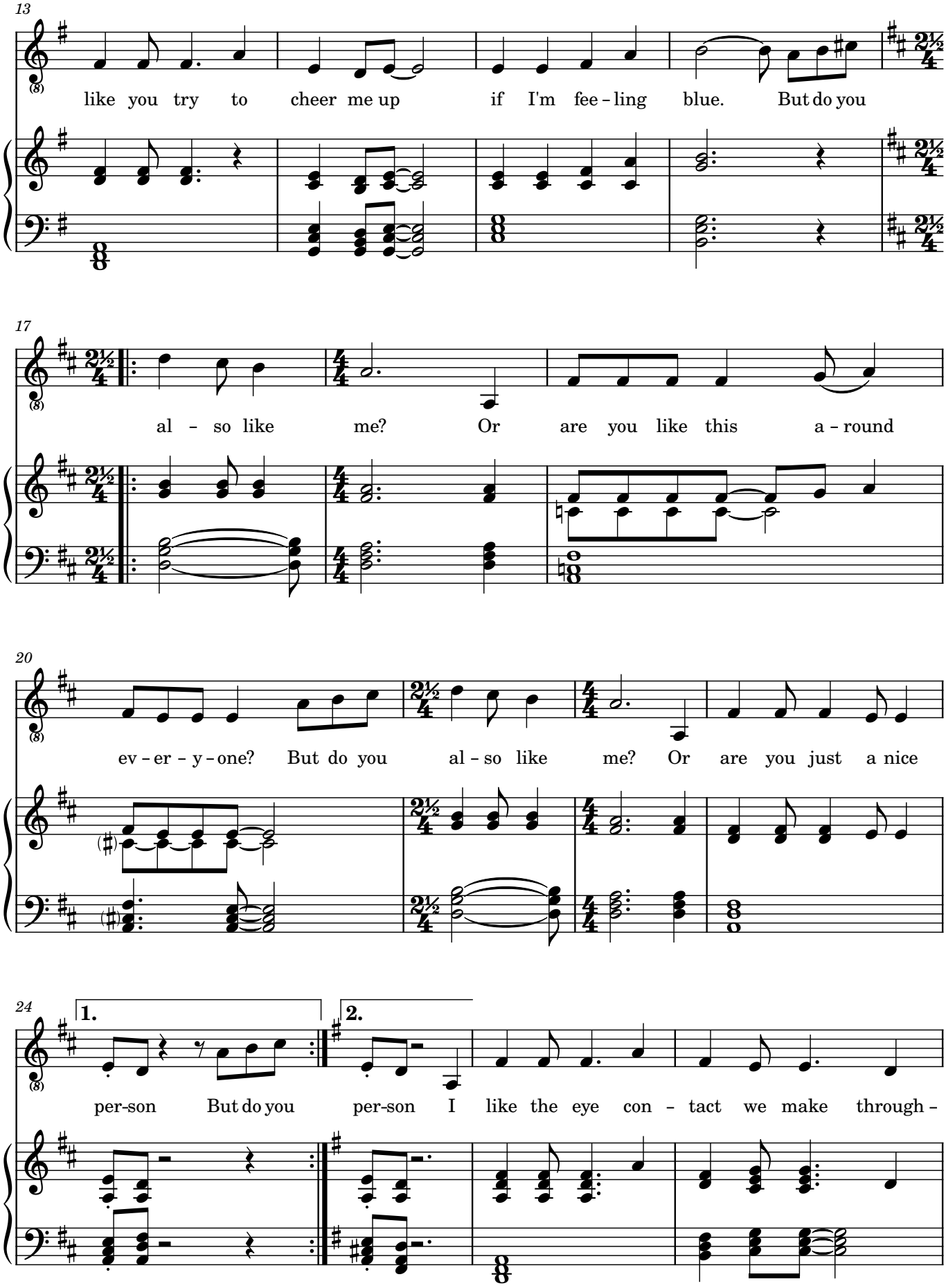
A calm tune, which toys with dynamics and the occasional syncopated rhythm, but never strays far from its primary theme.

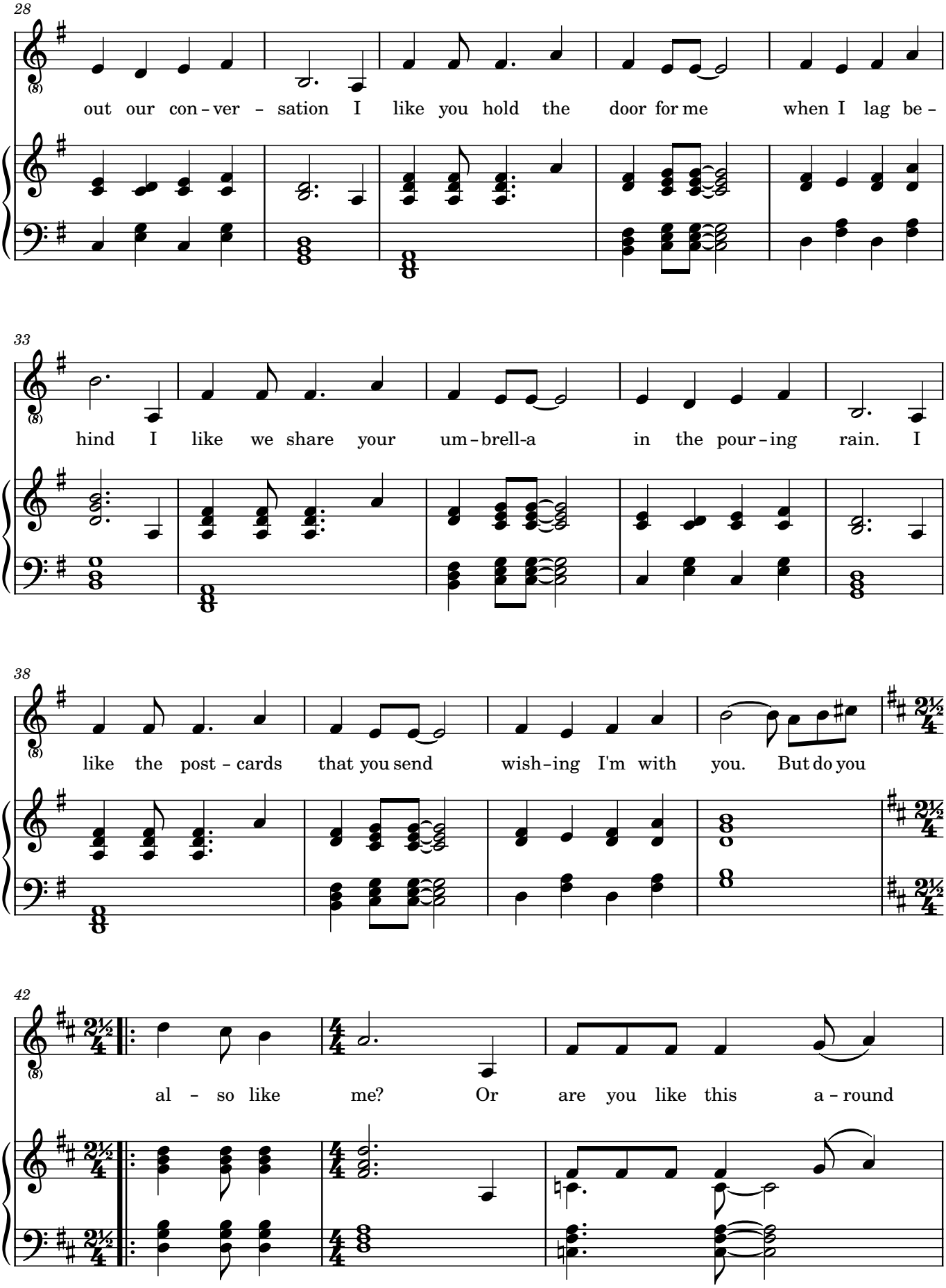
L Blaney
November 2020

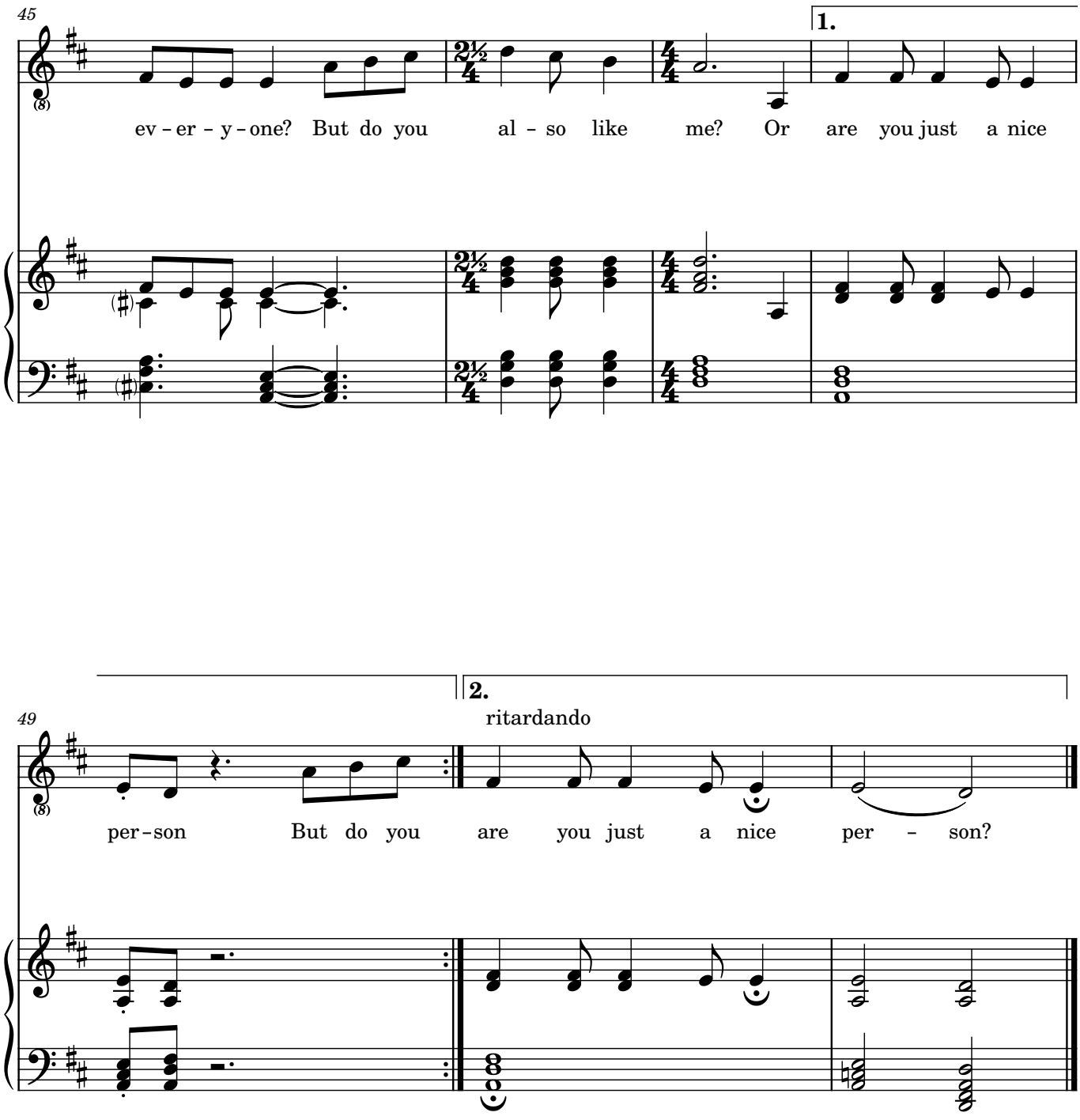
A Nice Person

This song is probably the most heartfelt in this collection. It describes the feeling of having a crush on someone who is overall a lovely human being. The lyrics of the verses describe lots of small positive interactions, which to some may hint at flirtation when viewed in aggregate, yet for a kind-hearted individual could each be totally platonic. The chorus uses unusual time signature changes when faced with the crushing realisation that these feelings mightn't be reciprocated and the subject of the crush may well be a "nice person" to everyone they meet.



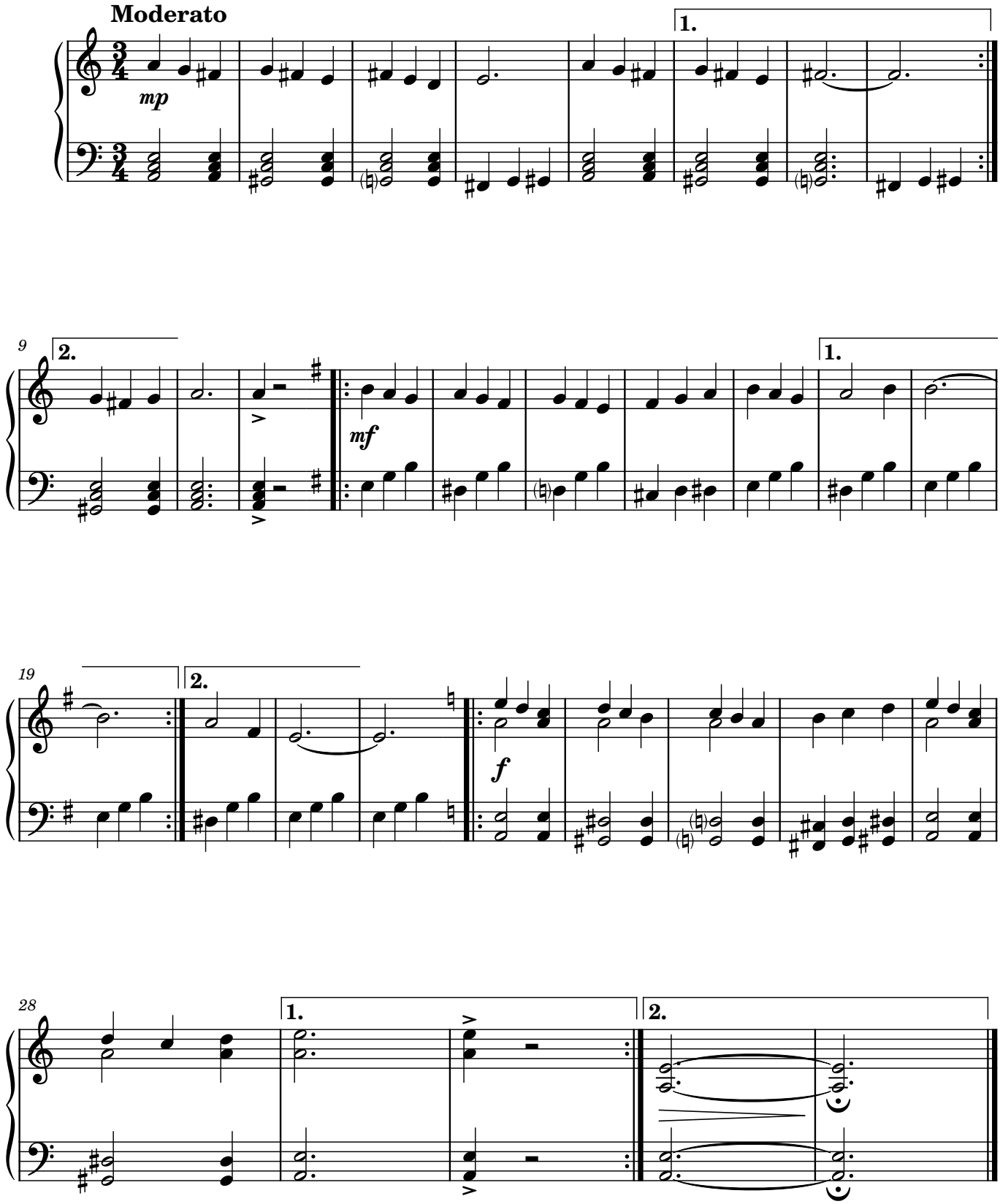

13
like you try to cheer me up if I'm fee – ling blue. But do you
17
al – so like me? Or are you like this a – round
20
ev – er – y – one? But do you al – so like me? Or are you just a nice
24
1.
2.
per-son But do you per-son I like the eye con – tact we make through –


28
out our con - ver - sation I like you hold the door for me when I lag be -
33
hind I like we share your um - brell-a in the pour - ing rain. I
38
like the post - cards that you send wish - ing I'm with you. But do you
42
al - so like me? Or are you like this a - round


45
1.
ev - er - y - one? But do you al - so like me? Or are you just a nice
2.
ritardando
per - son But do you are you just a nice per - son?

L Blaney
December 2020

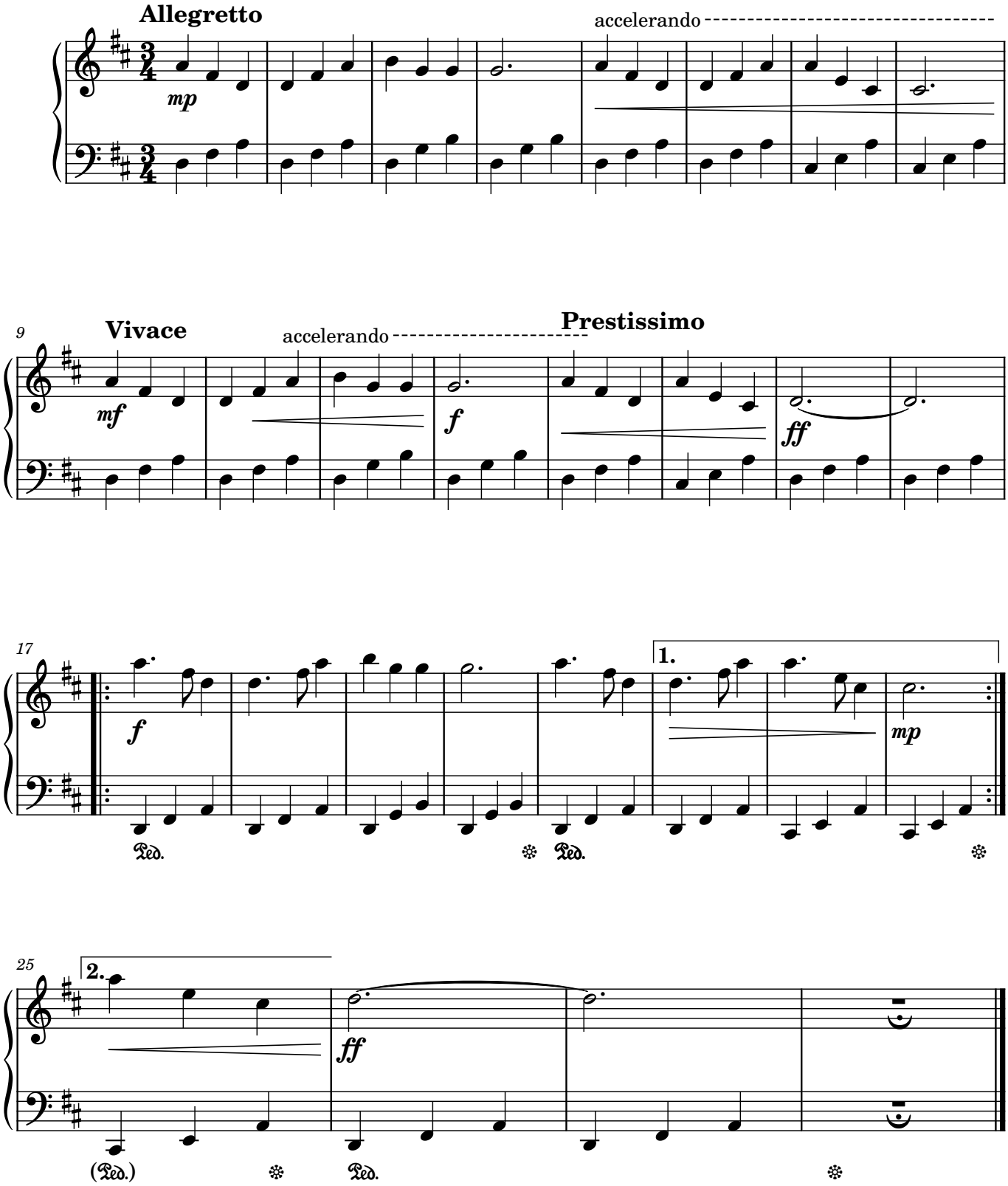
Downhill Through Mud



A slow sorrowful tune which moves between A minor and E minor, then back again.

L Blaney
December 2020

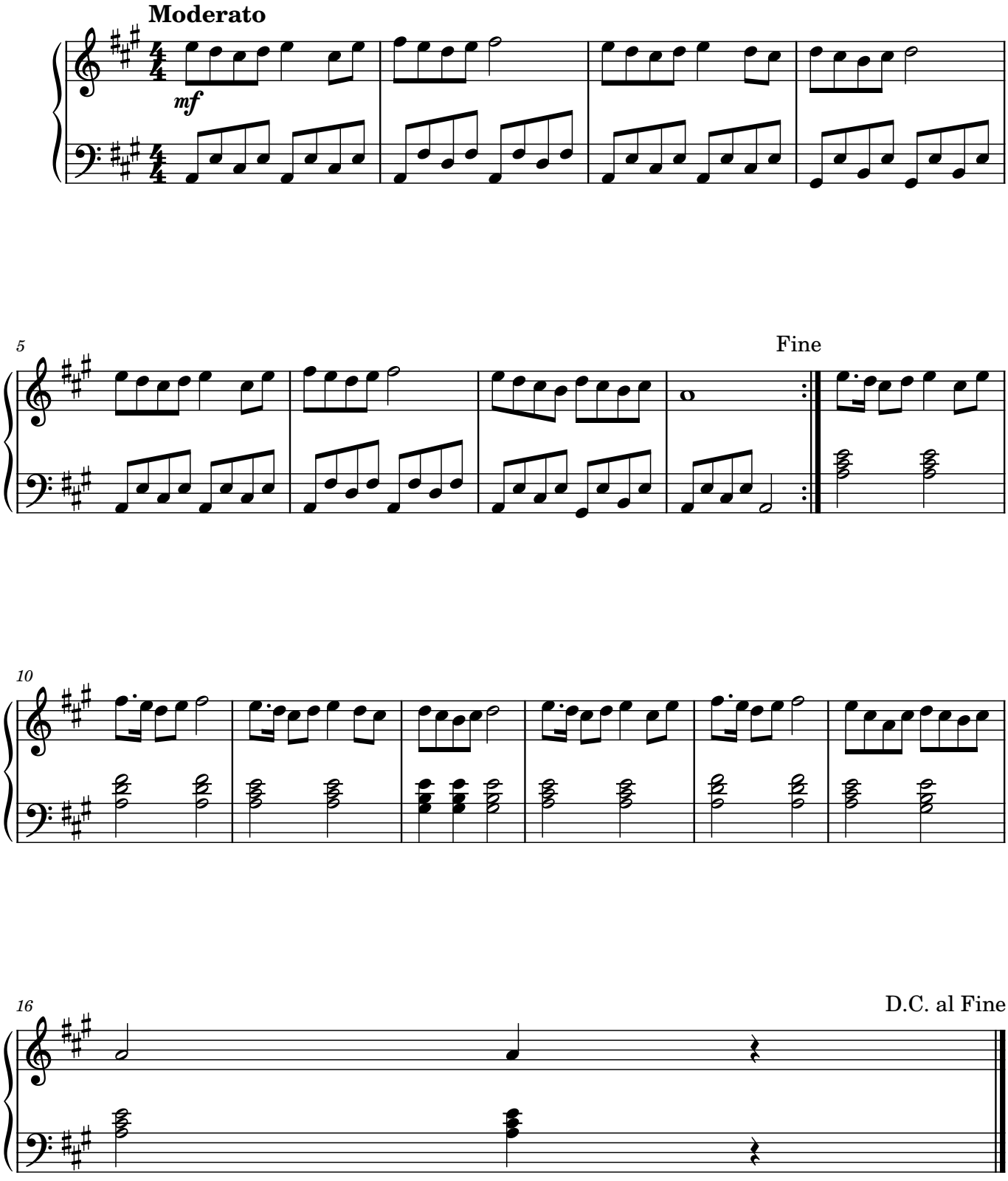
Urban Galloping



Starting off slow and simple, this piece feels typical of many others written around this period. However, that impression is rudely interrupted by a violent accelerando which marks the beginning of some of Blaney's more upbeat works.

L Blaney
December 2020

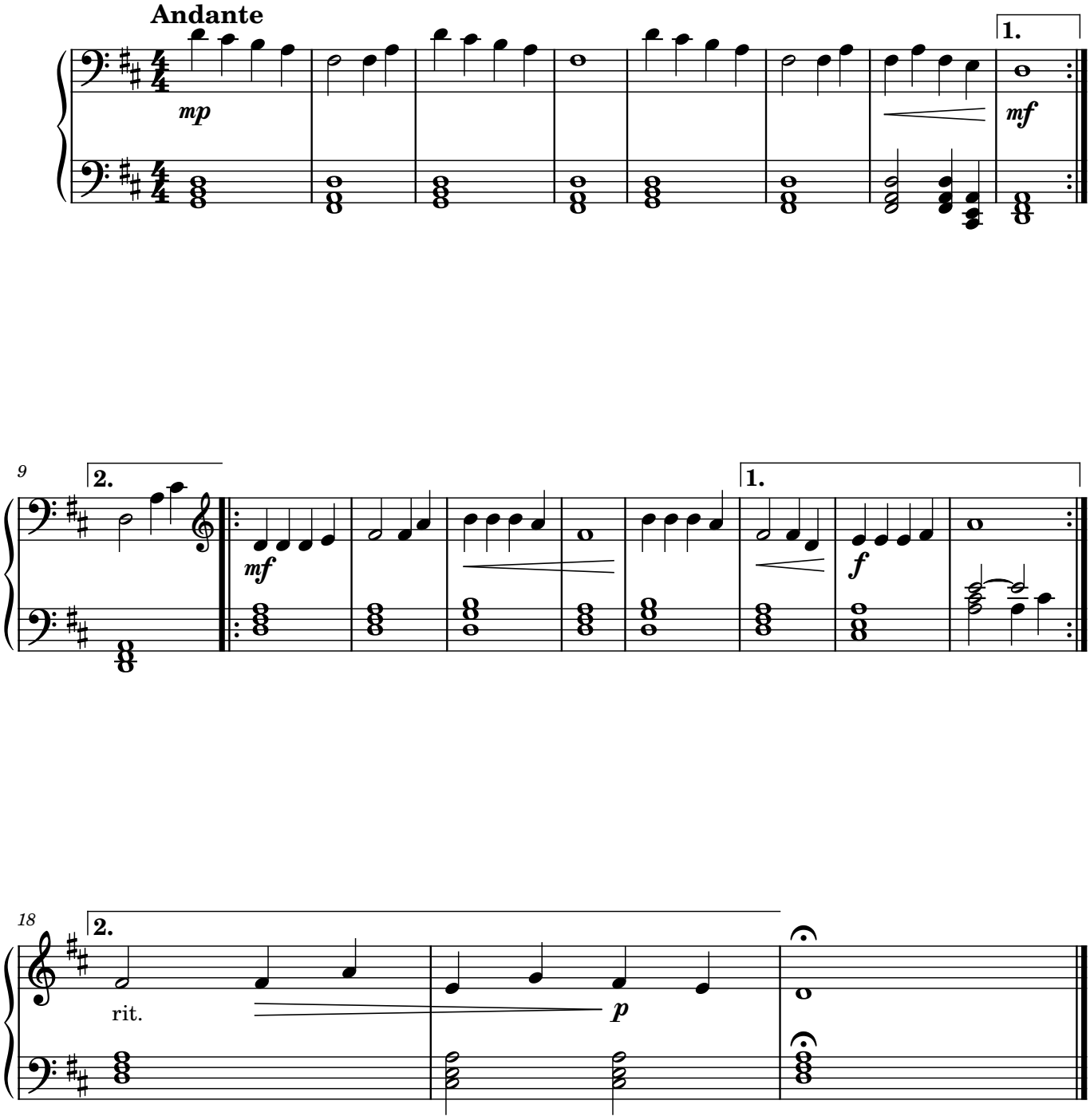
Completion of the Chores



An upbeat ditty with an obvious Alberti bass - a classic of Blaney's piano pieces from this era.

L Blaney
December 2020

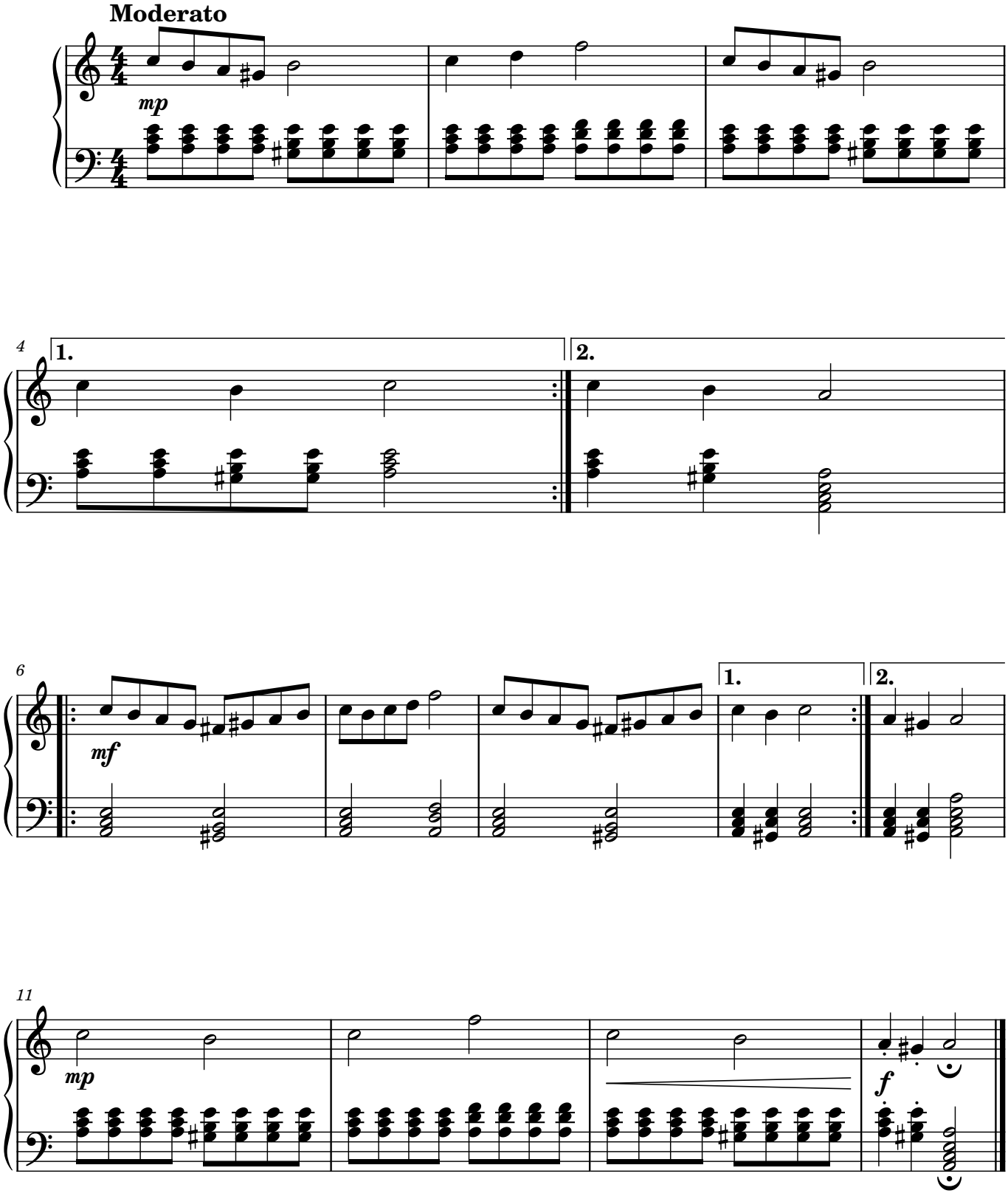
Christmas Faux-Shopping



This piece explores what's normally a joyous time of year: Christmas, and looks at it through the lens of a pandemic. Its key signature, D major, is commonly associated with joy and triumph. Yet Blaney makes it feel sad and down without ever slipping into a minor key. This is achieved using a number of factors, including tempo and lots of bass notes. In fact, the piece even begins with 2 bass clefs, a rare sight in most piano music.

Flurries of Hurried Activity

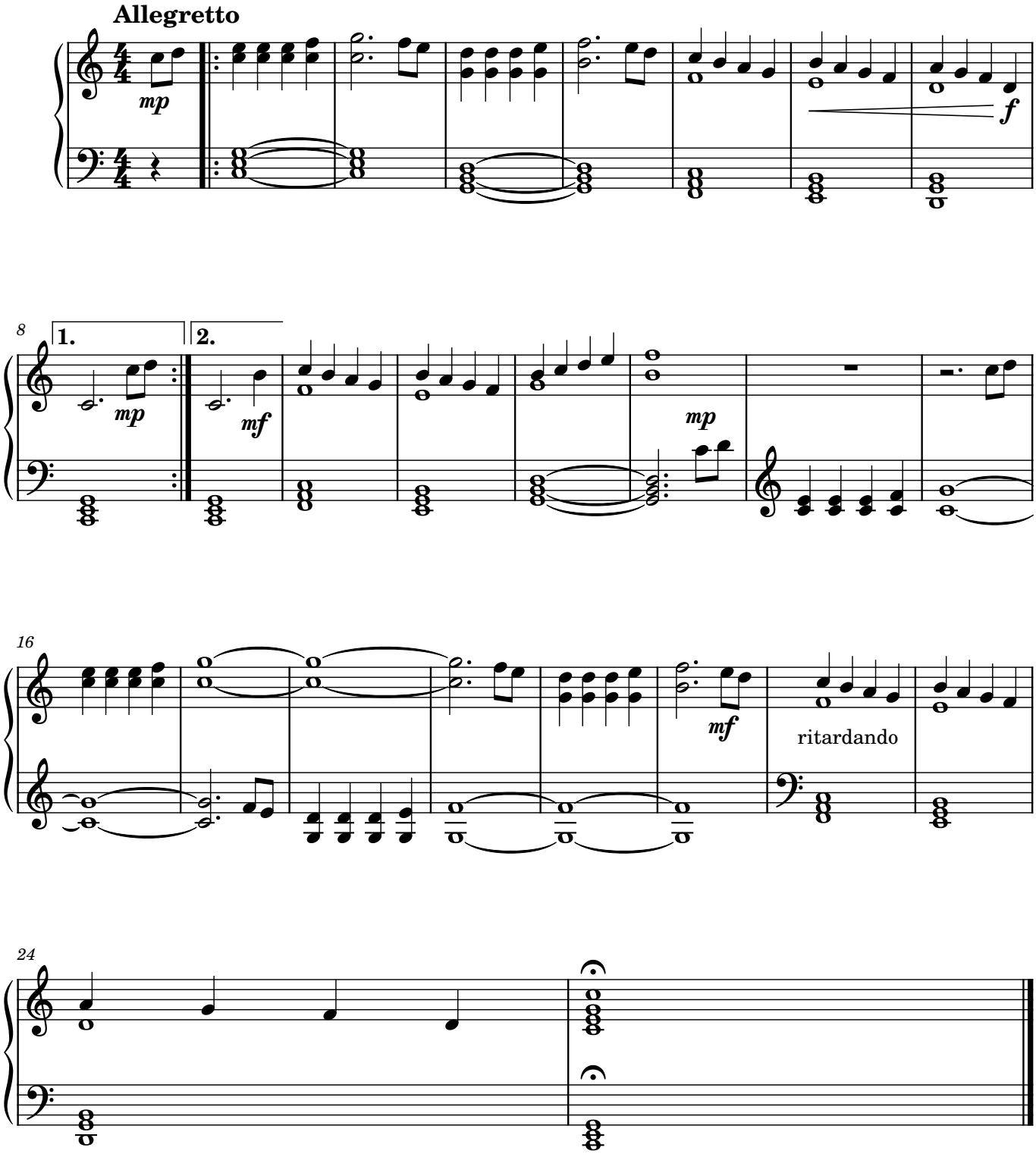
L Blaney
December 2020
Composed in Belfast



The first of 4 pieces written in Blaney's hometown of Belfast. Short repetitive chords give an intense sense of haste and activity.

L Blaney
December 2020
Composed in Belfast

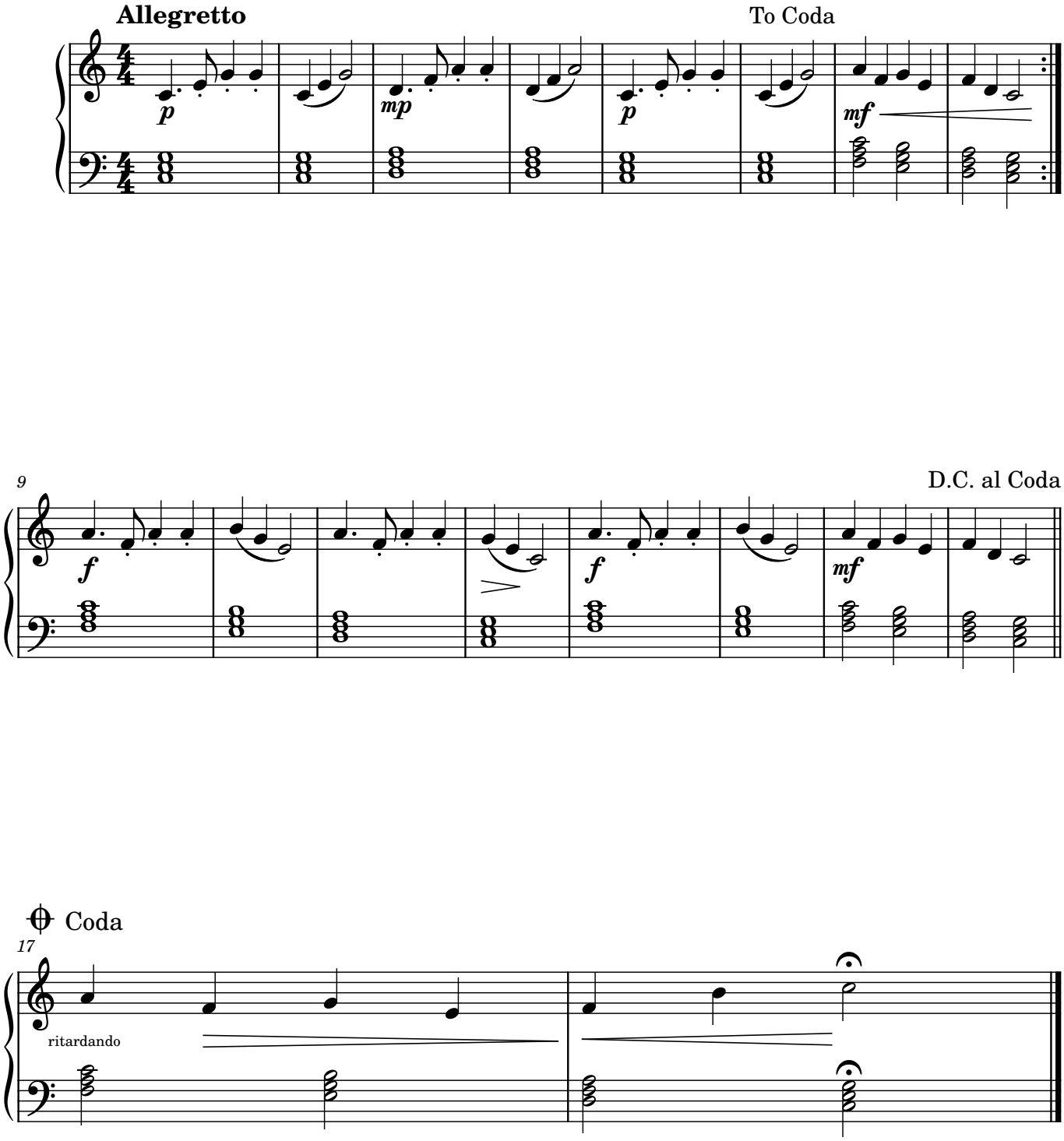
Ag cur Sneachta Leáite



Whilst very much still a piano piece, there are elements of Blaney's later orchestral works here, most notably the call and response in the second half. Blaney clearly feels very at home here, even using a light-hearted Irish language title, which defies direct translation into English.

Rabbit goes to the Shops

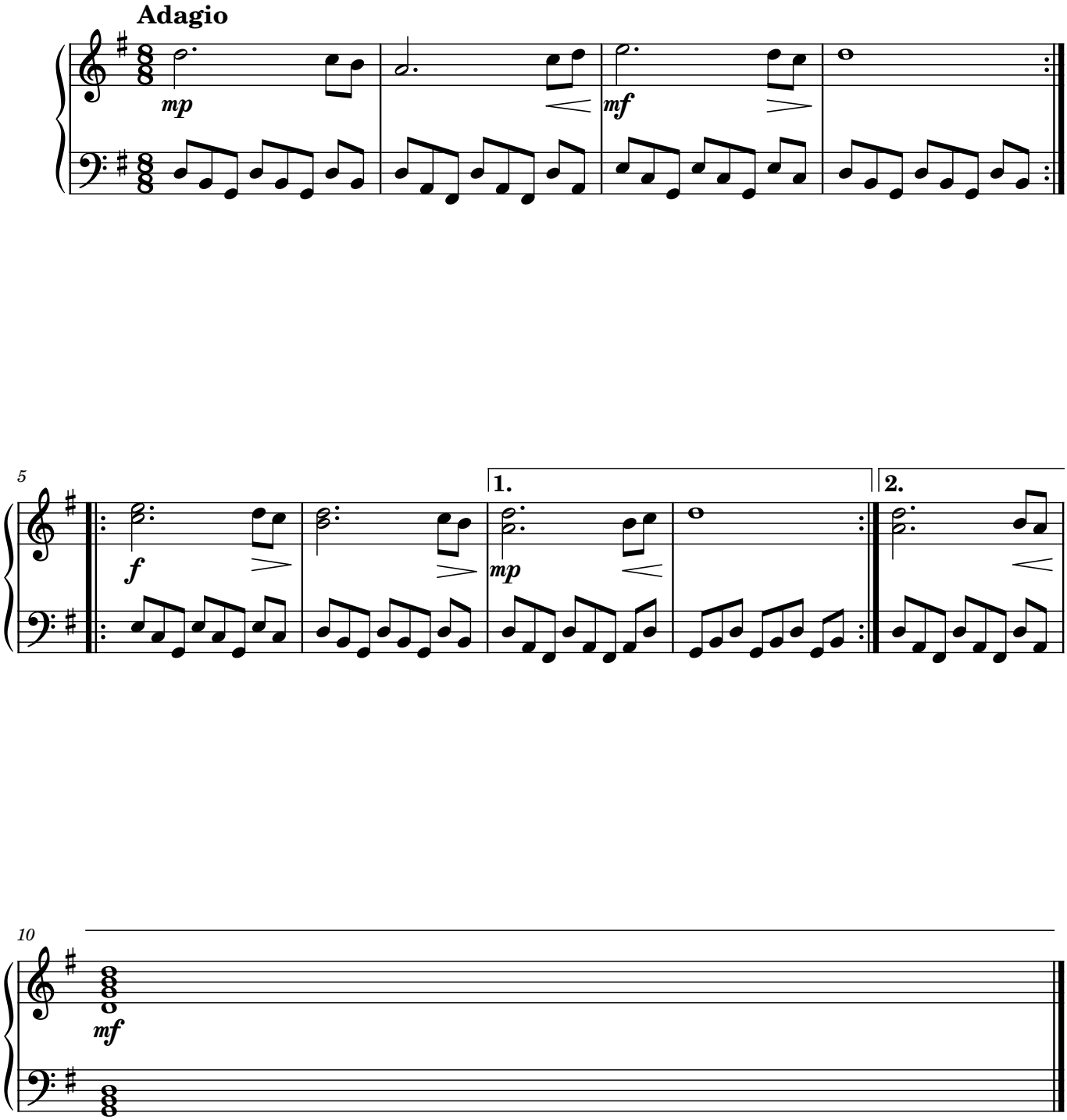
L Blaney
December 2020
Composed in Belfast



A playful tune where Blaney plays with different notation types, such as Da capo and a Coda, rather than the "safer" territory of relying solely on repeat signs.

L Blaney
December 2020
Composed in Belfast

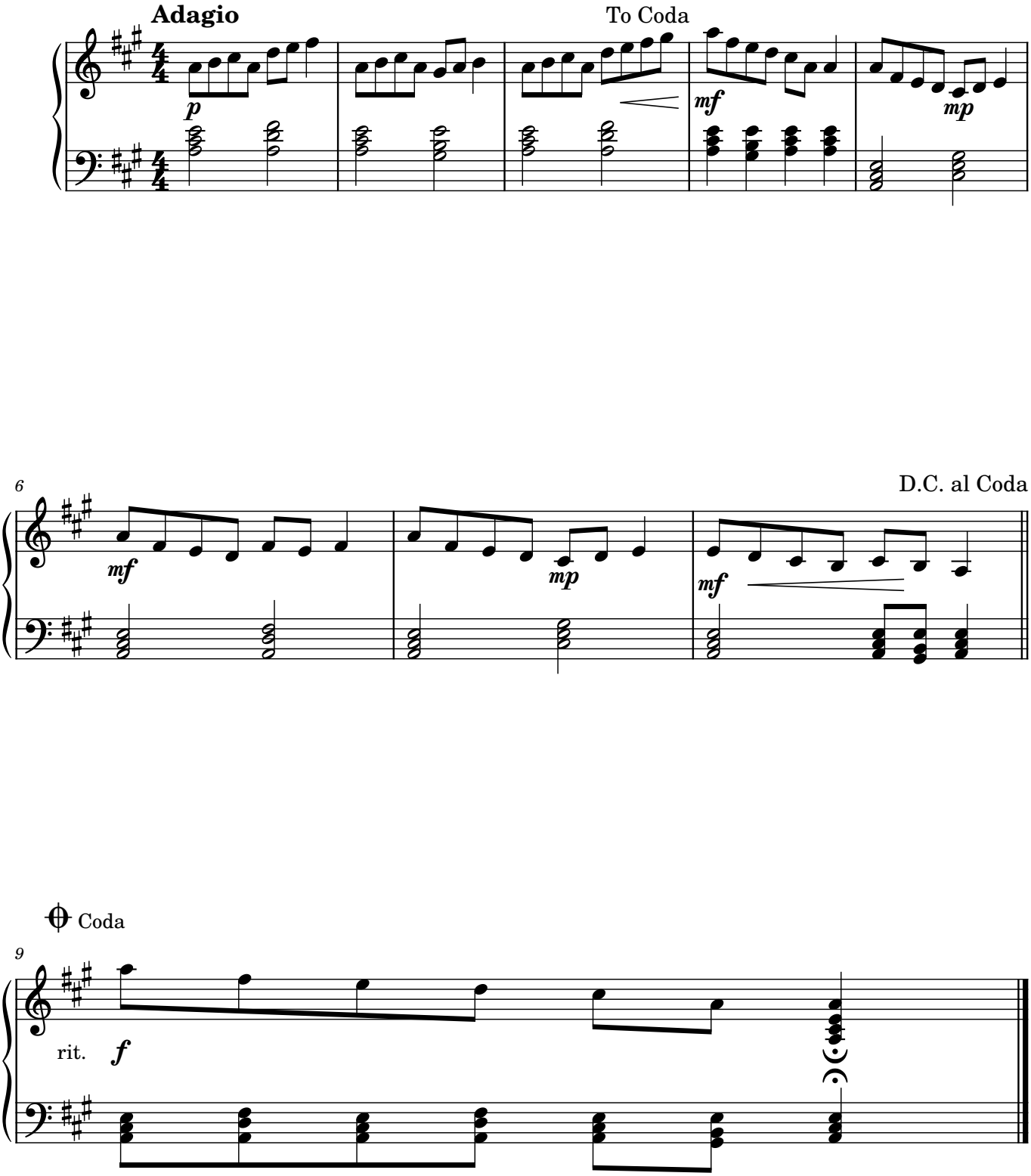
Returning home from home



The final piece from Blaney's hometown of Belfast, the title considers where really "home" is. Is it the place you go home to at Christmas to see family? Or is it the place you go home to after Christmas is done? The tune is in G major and feels quite safe, but the tresillo rhythm adds just a tiny hint of uncertainty.

L Blaney
December 2020

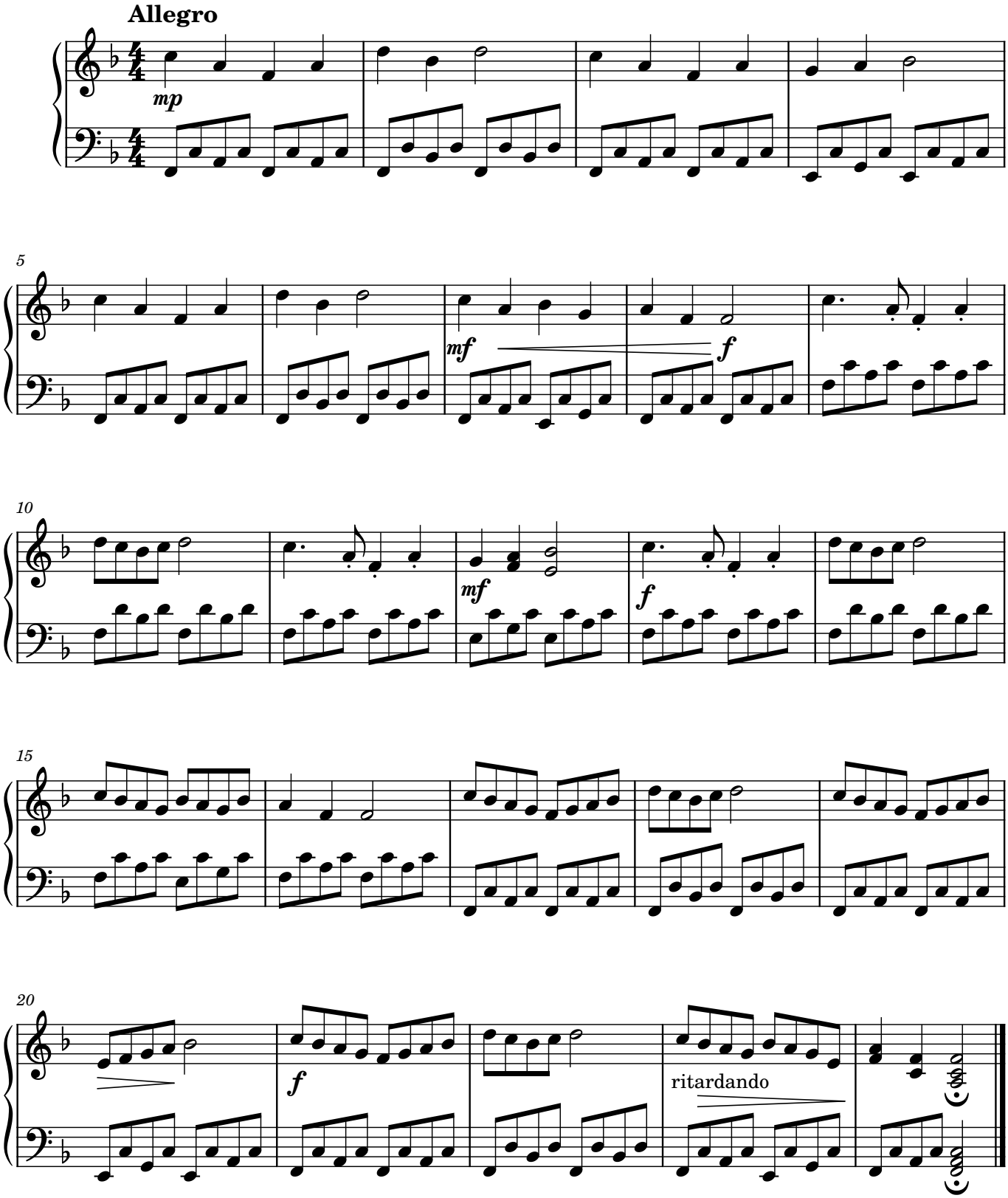
Yet Another New Beginning



Written towards the end of the year, this piece uses ternary form to consider what new things the year ahead will bring, or whether it'll be the same as any other year.

L Blaney
December 2020

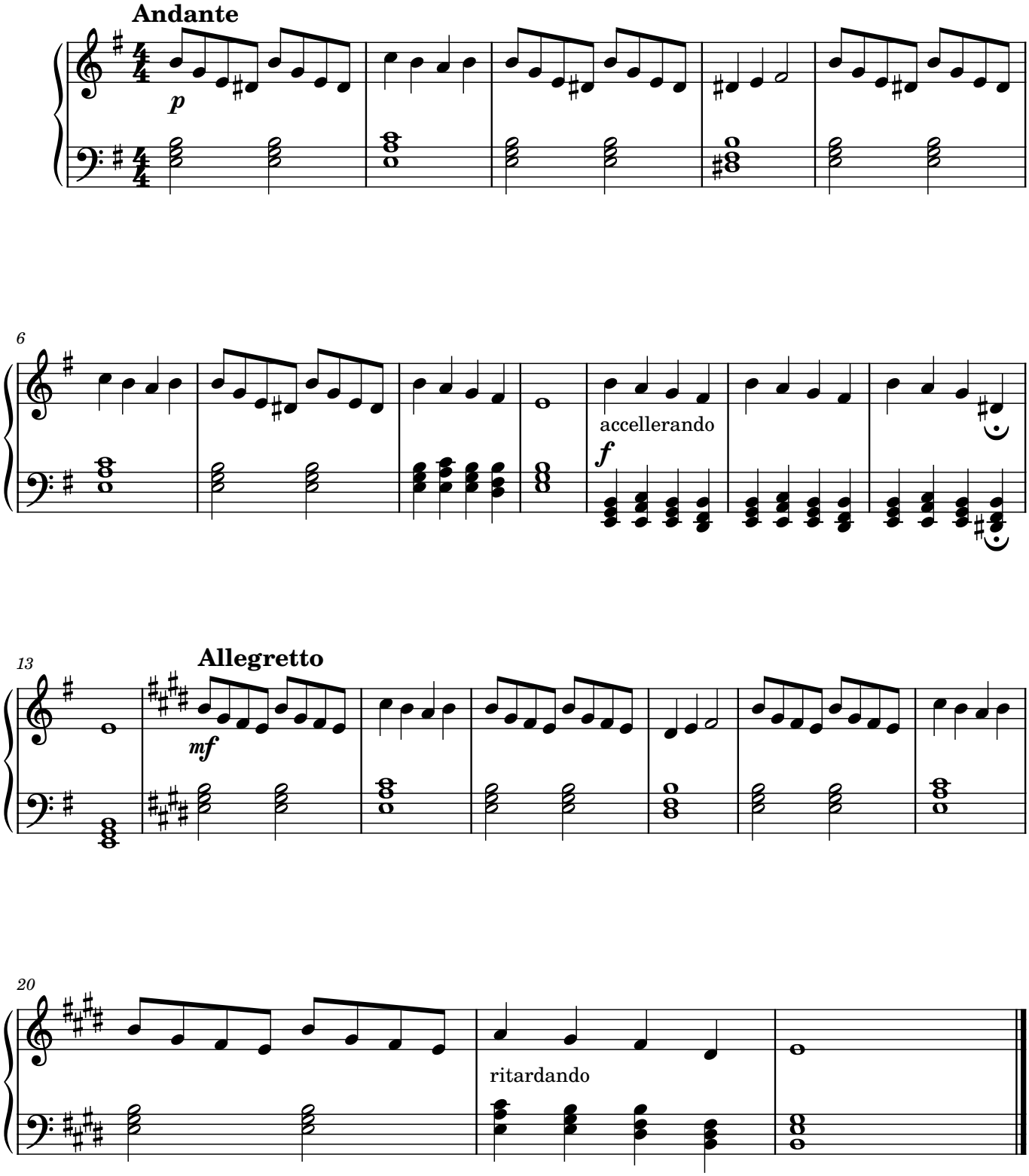
Stuck in a Whirligig



The unrelenting use of Albati bass in this piece is reminiscent of a rotary clothes line (known colloquially as a whirligig).

L Blaney
New Year's Eve 2020

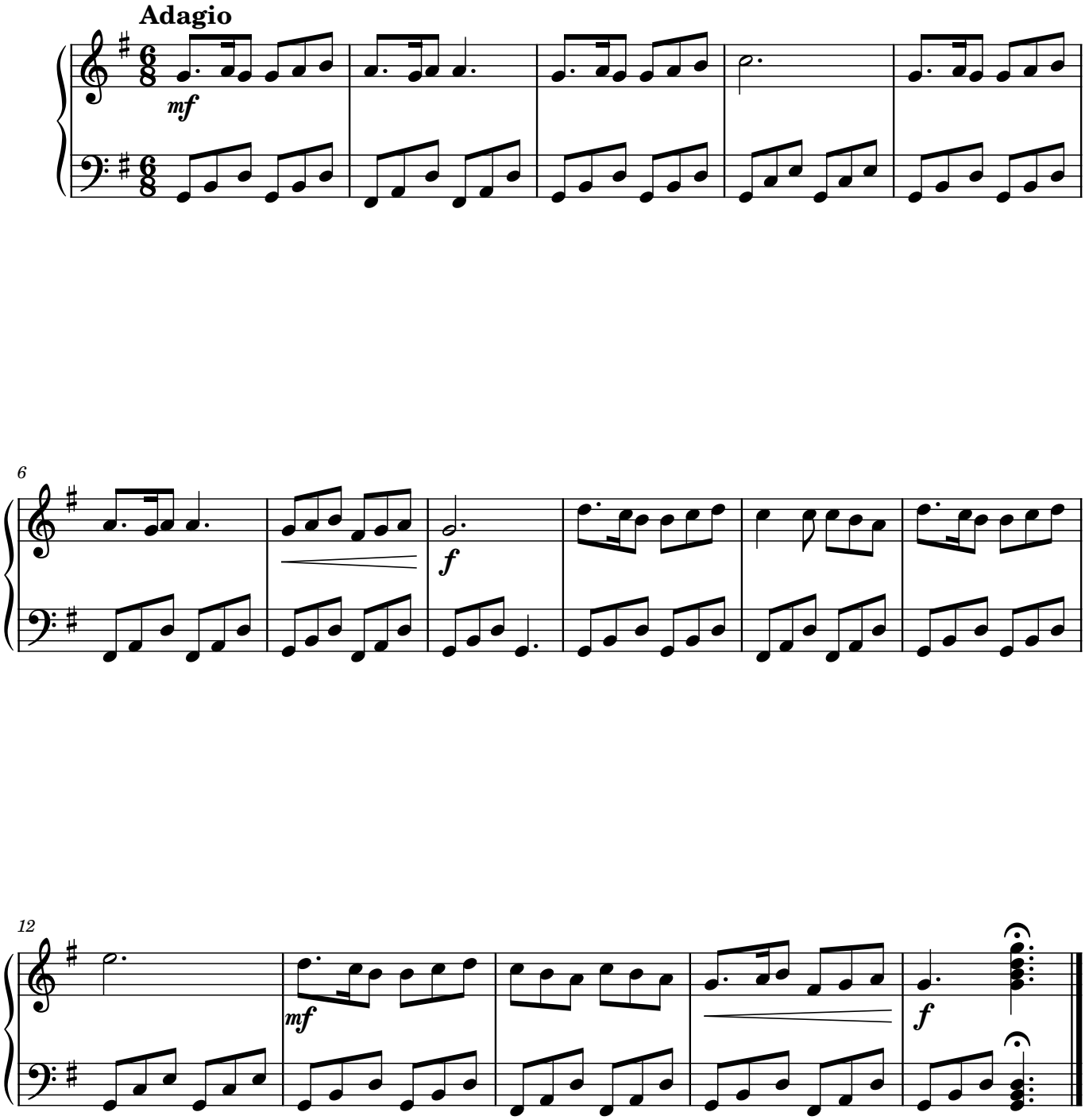
Emerging to see what's next…



Blaney's final piece of 2020 starts off slow and thoughtful in a very solemn E minor. But a swift accelerando and switch to E major gives a huge uplift and the piece ends joyously looking forward into the new year.

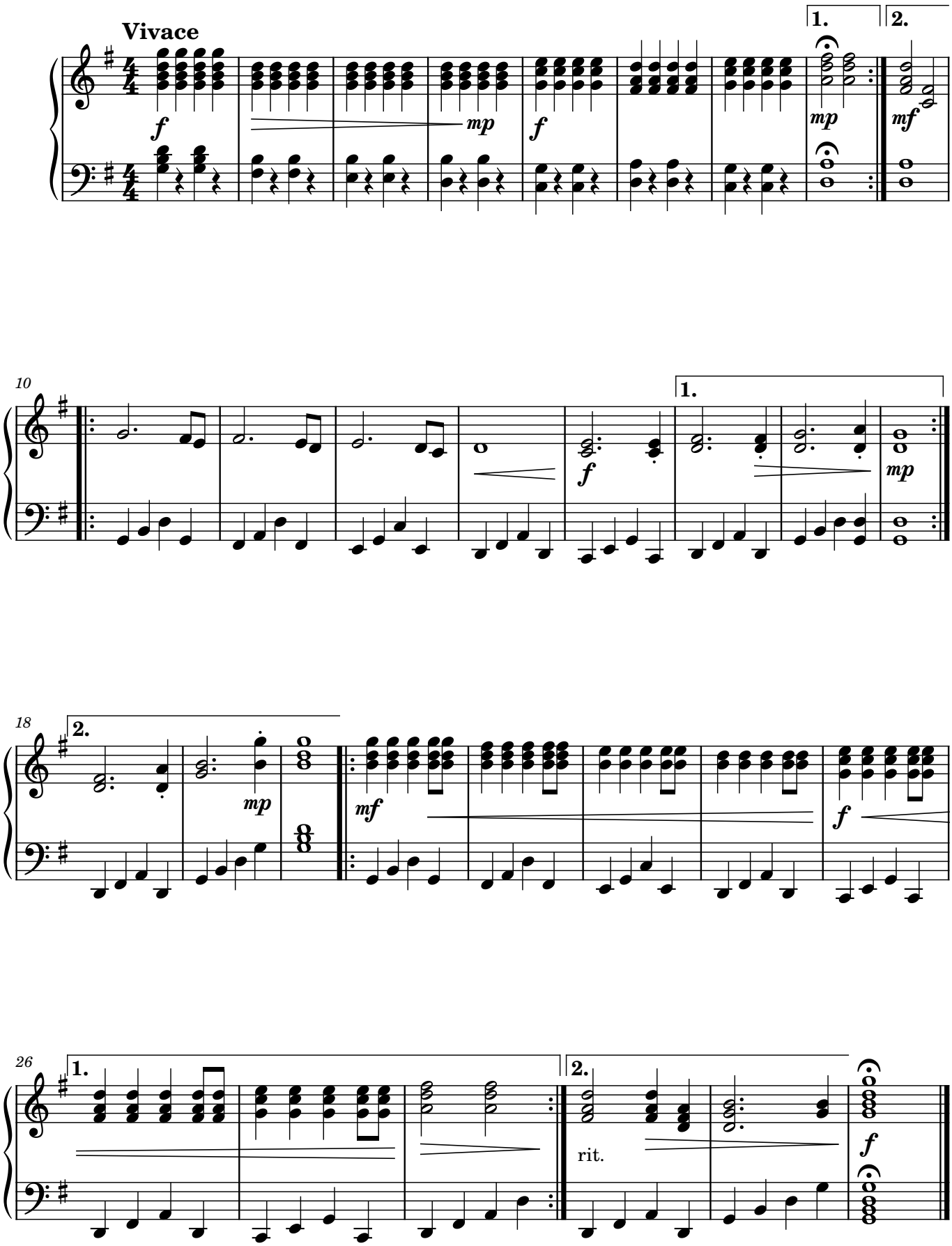
L Blaney
January 2021

Popping out for a quick Dander



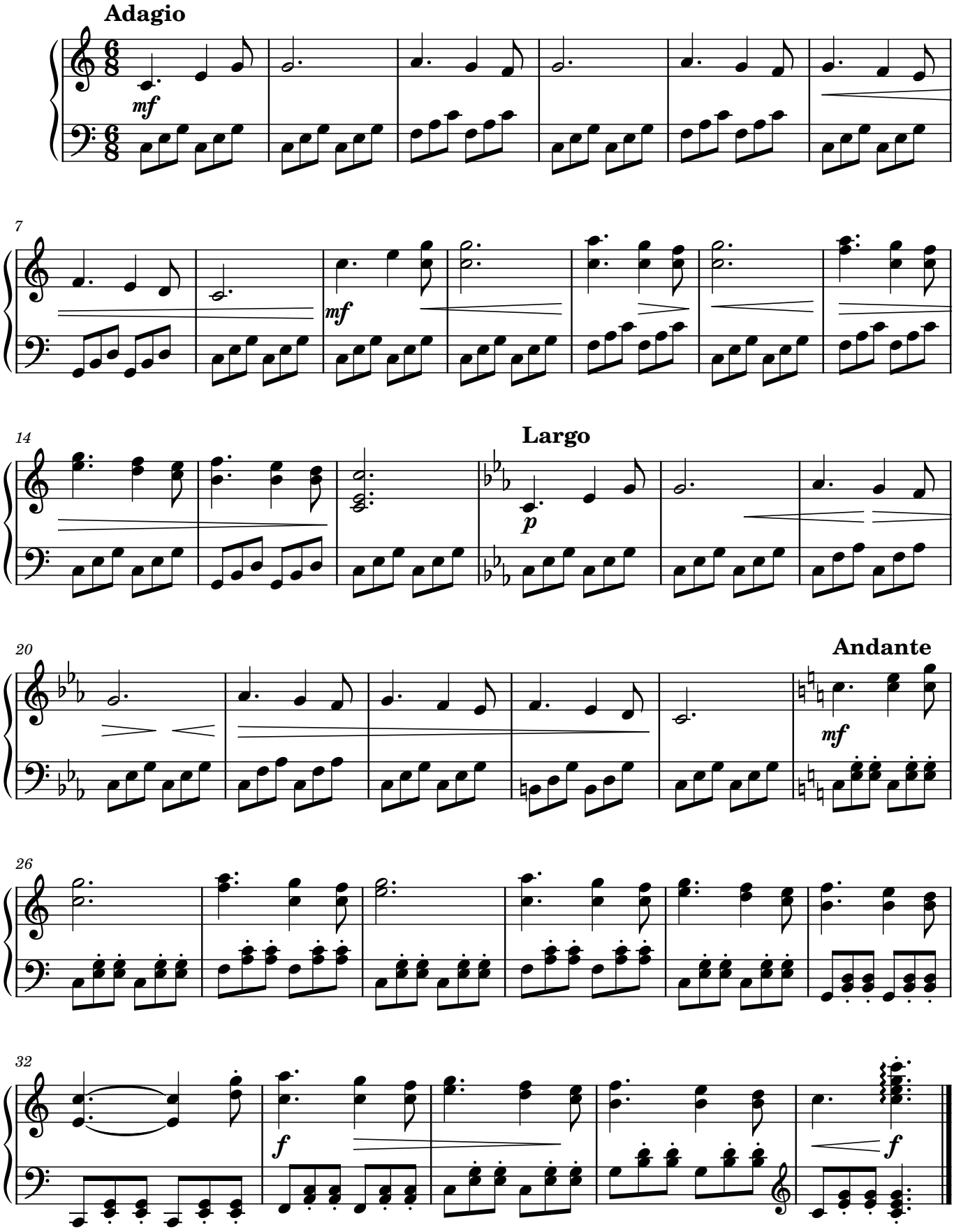
L Blaney
January 2021

Grandiose Momentum



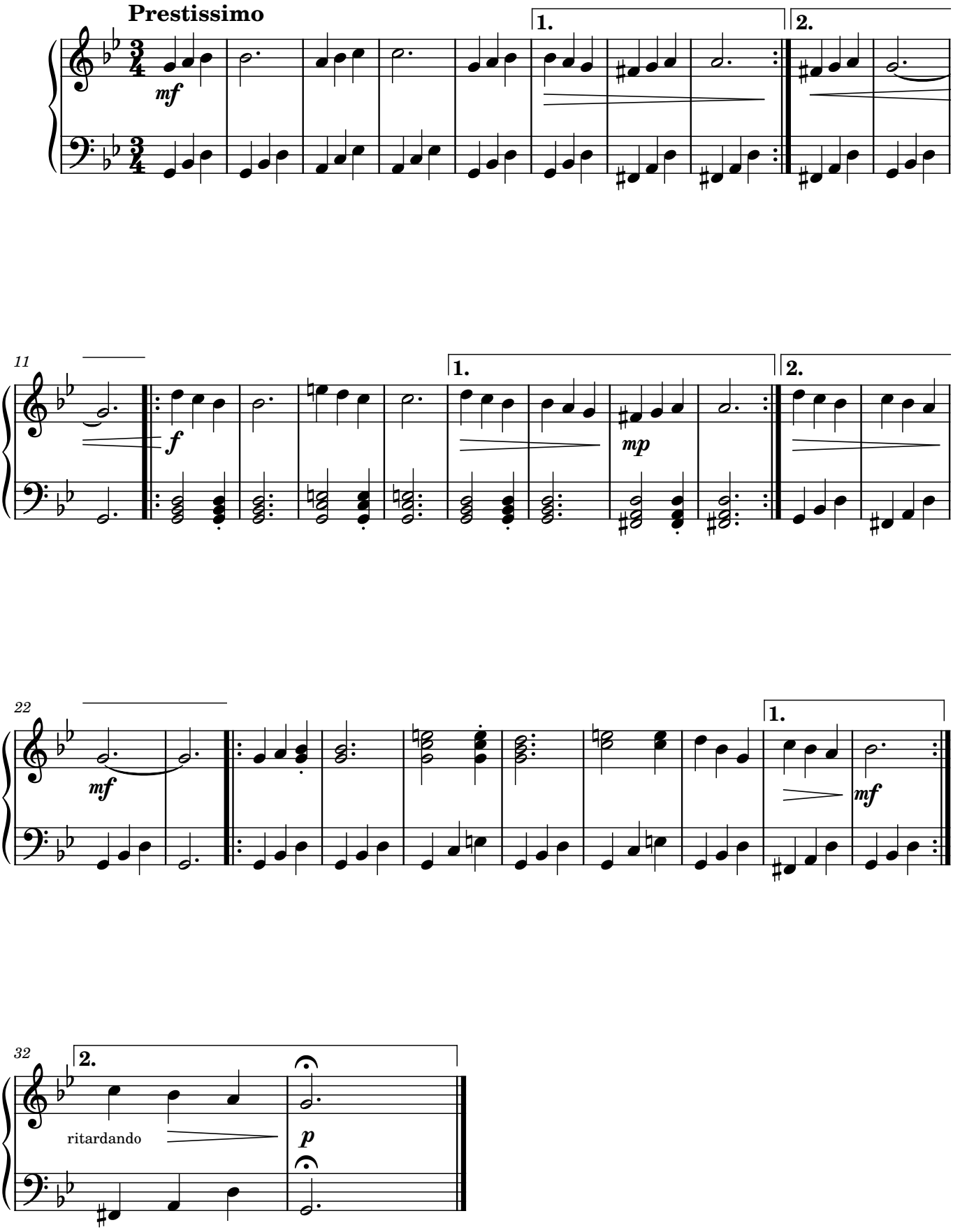
L Blaney
January 2021

The Waltz Eternal



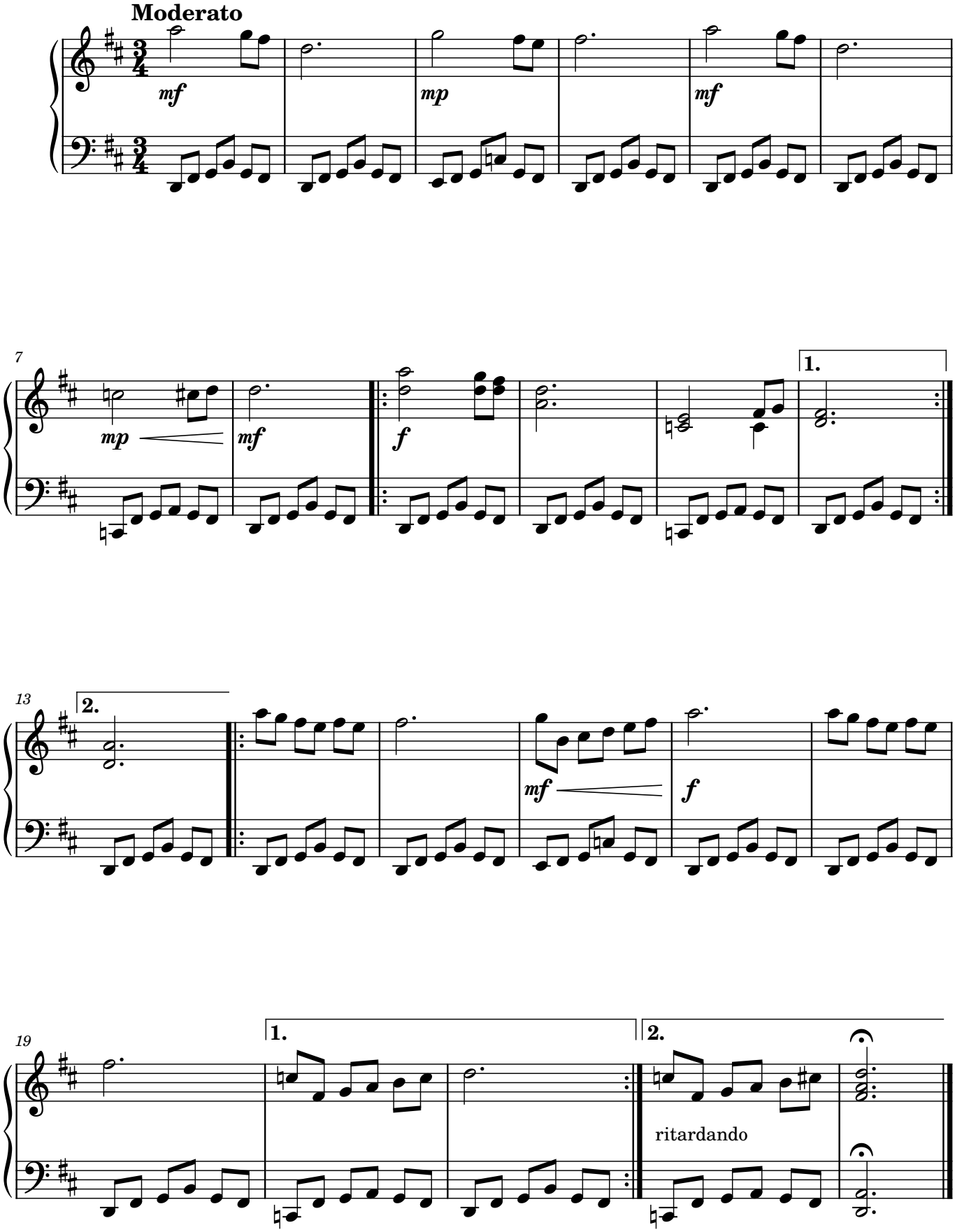
L Blaney
February 2021

Full Steam to Overload



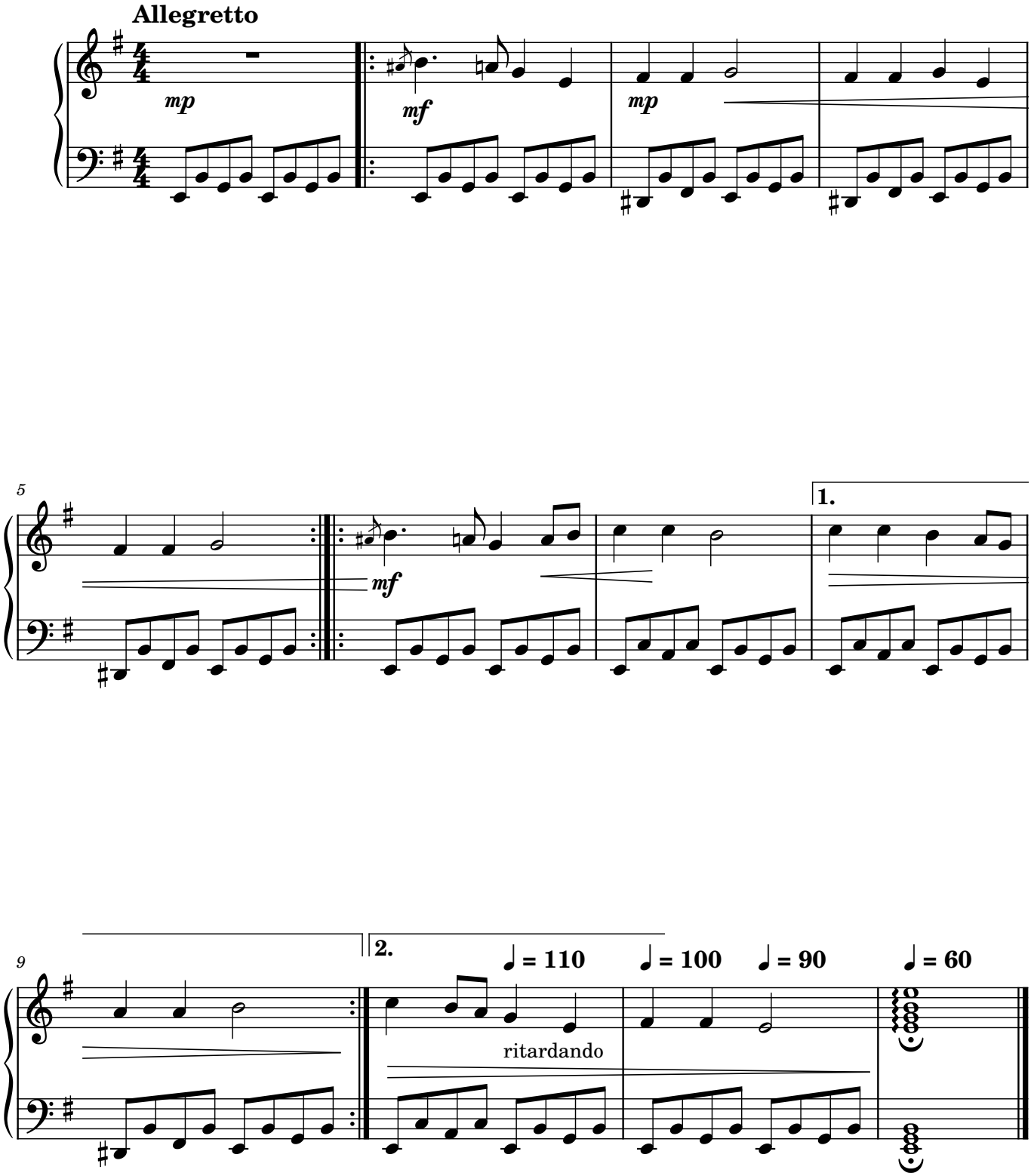
L Blaney
February 2021

The Heron emerges from her Slumber



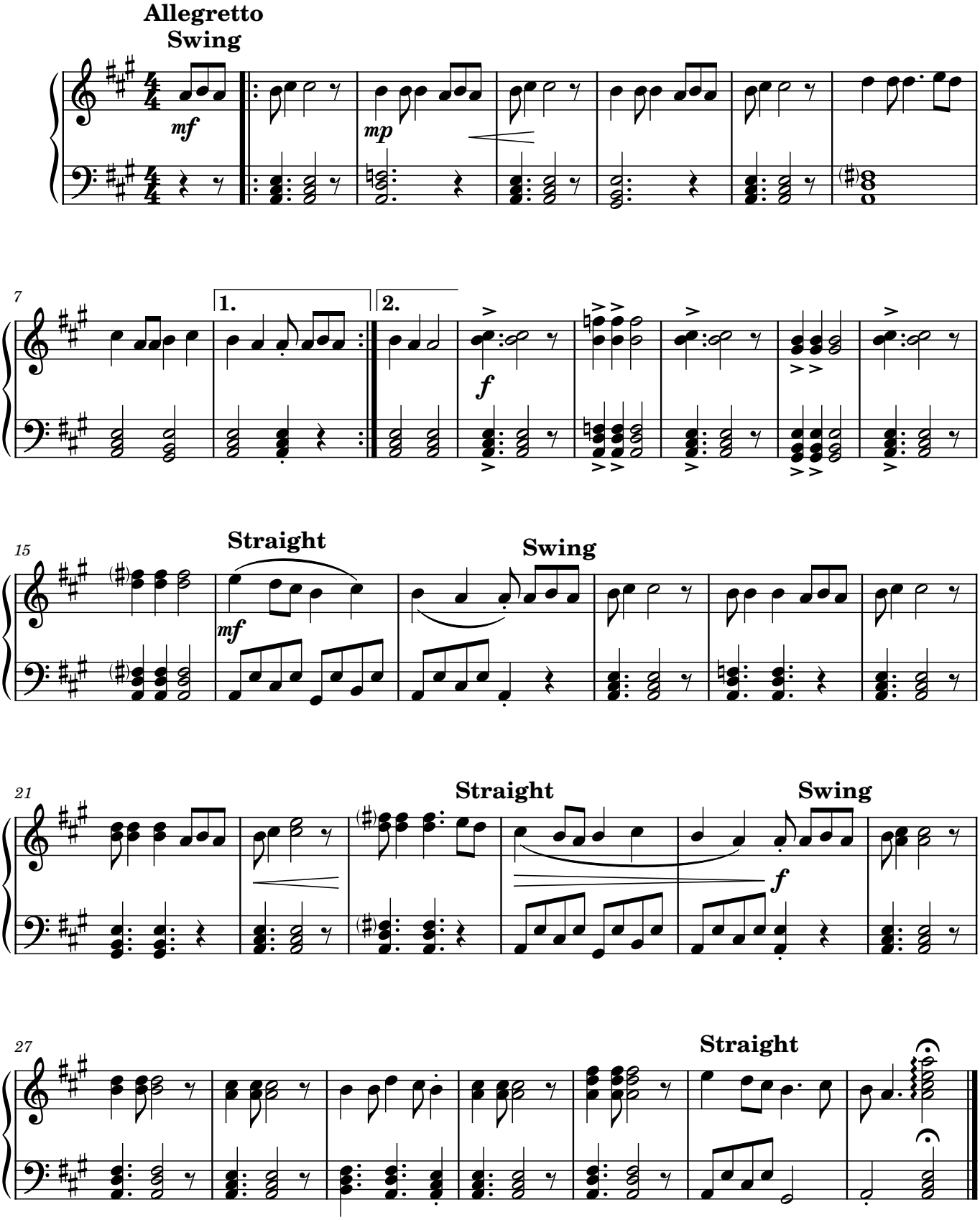
L Blaney
February 2021

Whirlwind in a deserted city



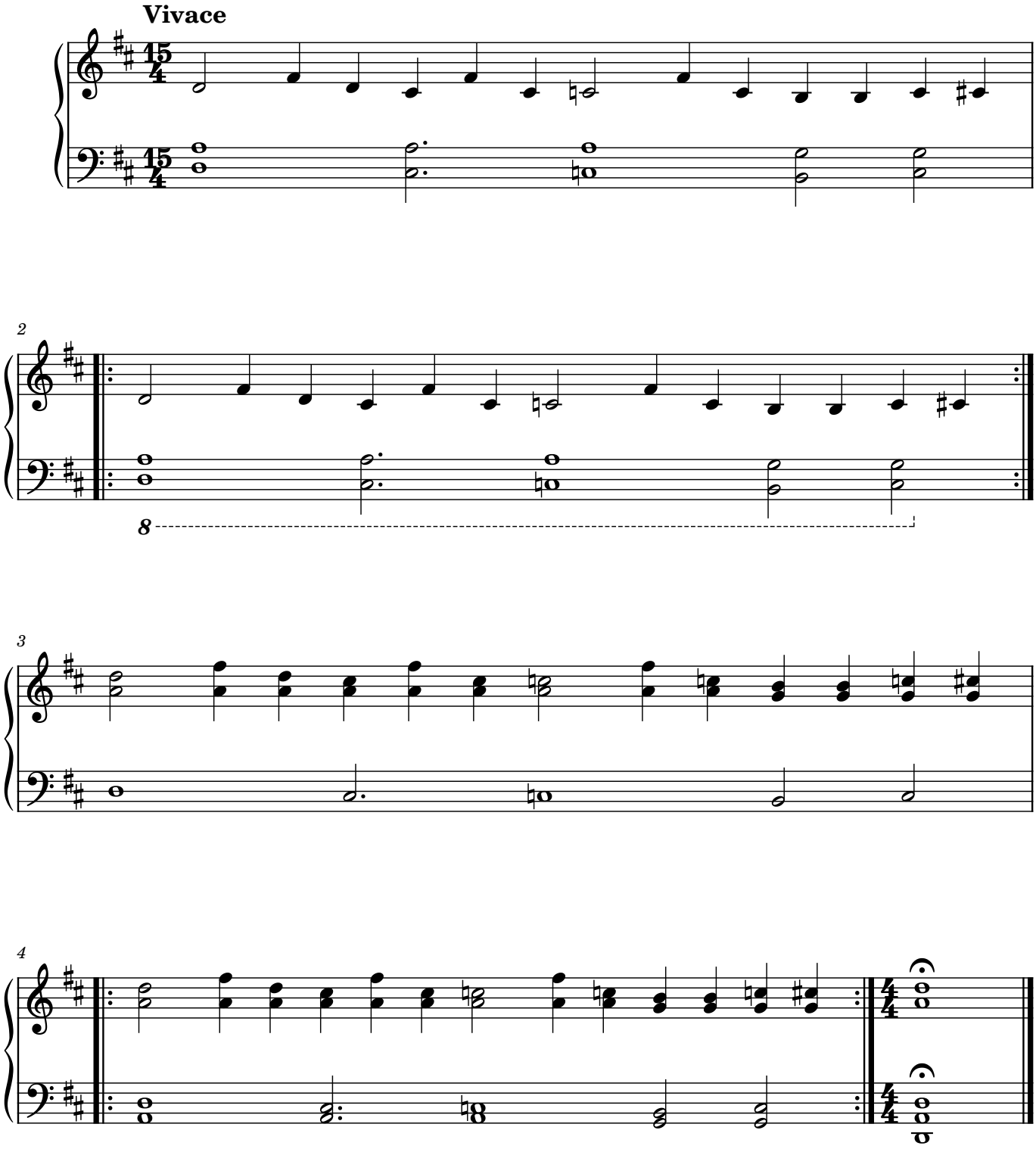
L Blaney
February 2021

Groovin' Whilst no-one is Watching



L Blaney
February 2021

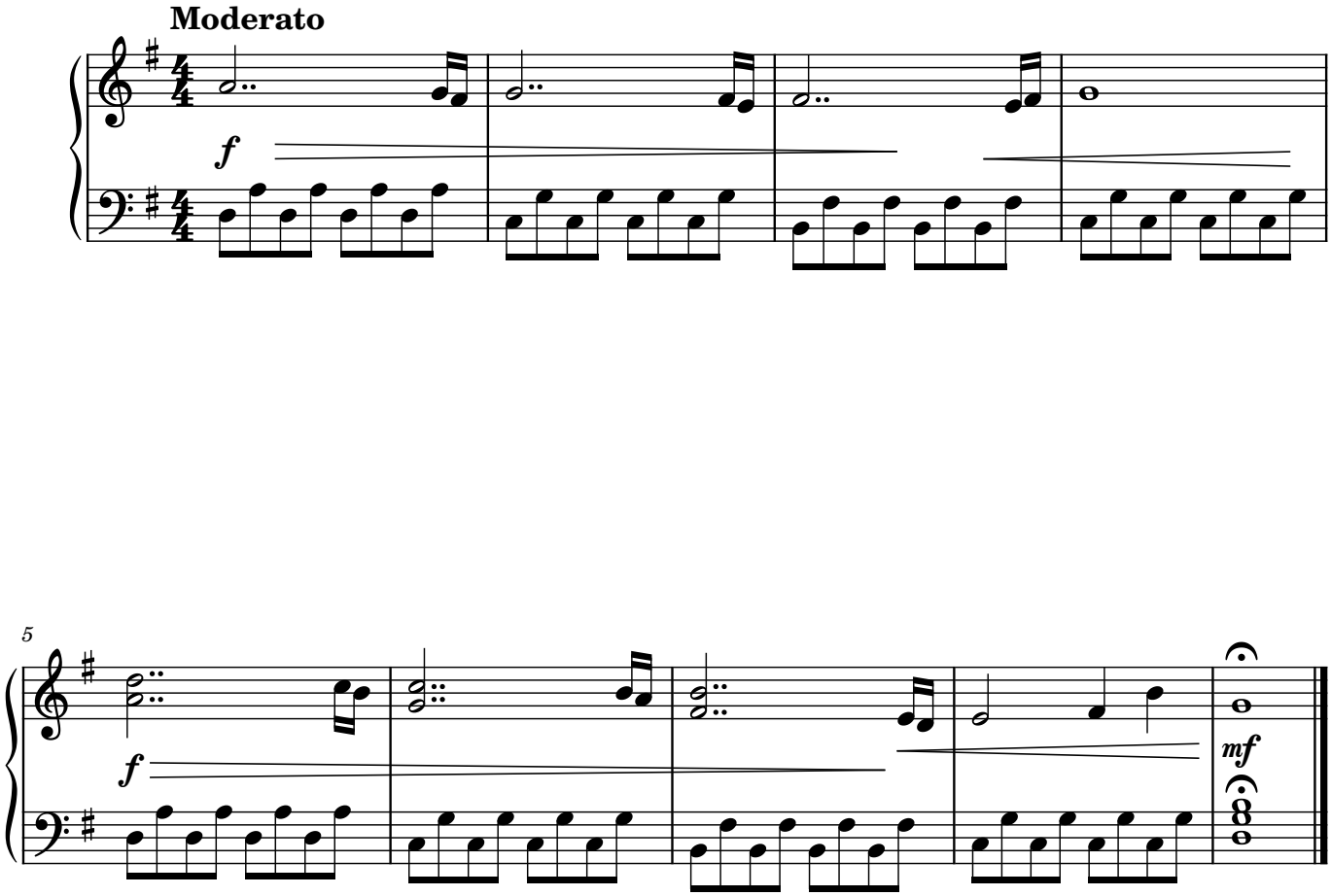
Constant Evolution



Whilst not the most ambitious melody, this tune's abnormal time signature introduces a sense of unease and impatience. Both the melody and bassline are essentially the same in every bar, yet some simple changes (eg shifting by an octave) make it feel like things are continuing to progress throughout.

L Blaney
March 2021

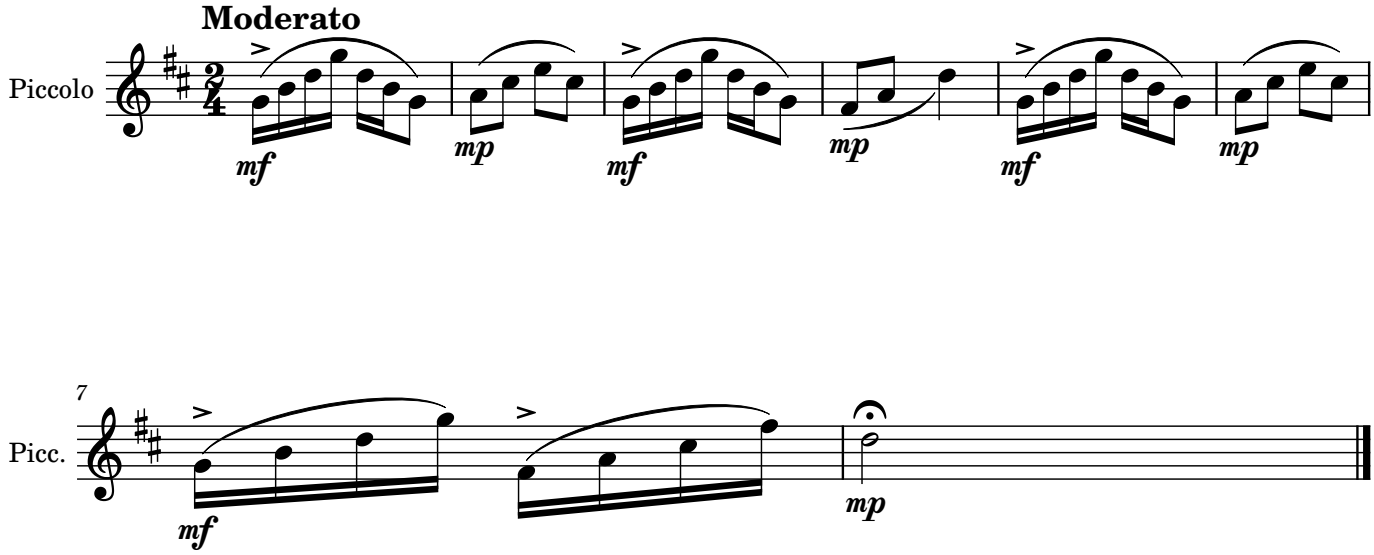
Just Around the Corner



Approaching the end of Blaney's piano-only phase, this short piece feels like a lead-up to something bigger...

L Blaney
March 2021

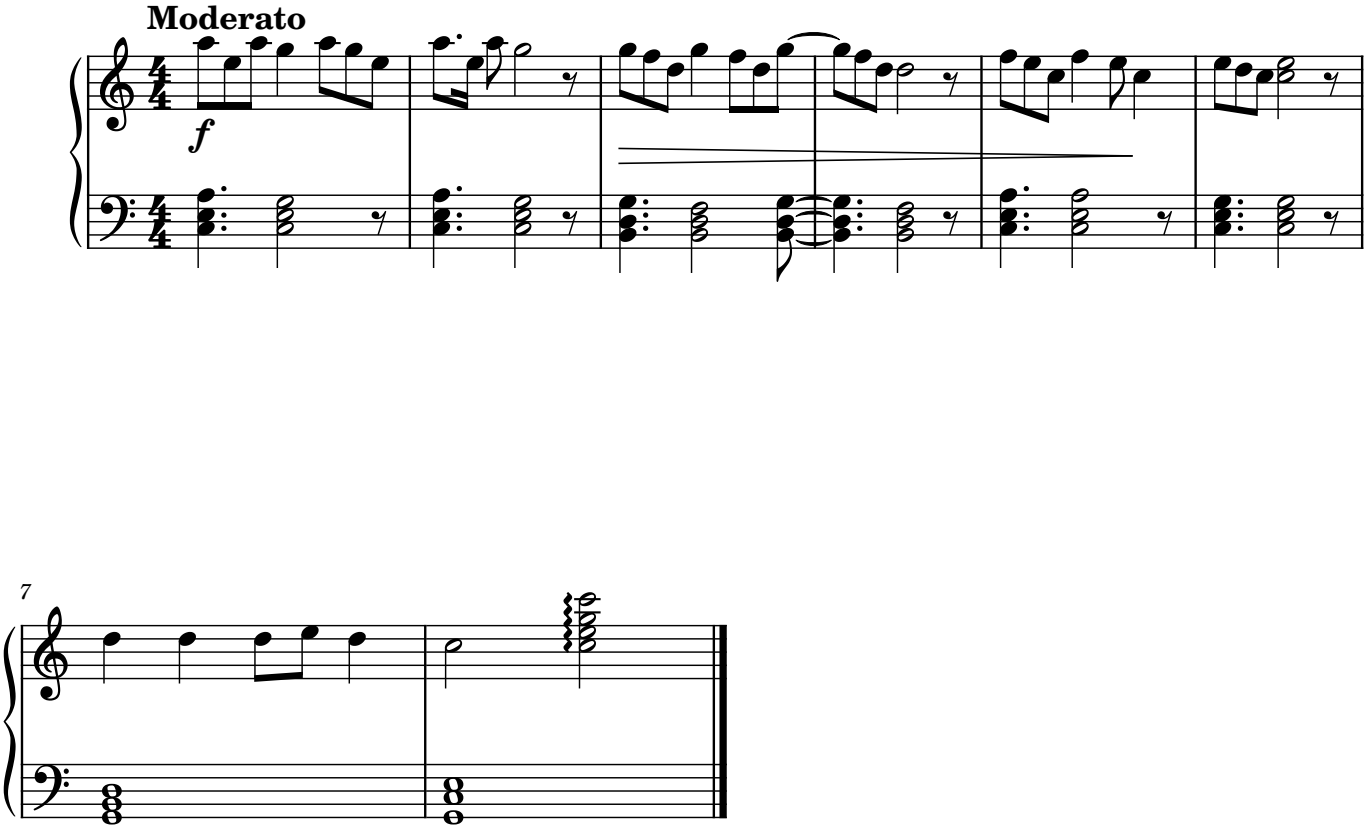
Palate Cleanser for Piccolo



Whilst short and jovial, this piece marks a significant milestone in Blaney's work. It's the first piece that doesn't have a piano part, which shows experimentation with instrumentation - a crucial component in the orchestral works which are due imminently.

L Blaney
March 2021

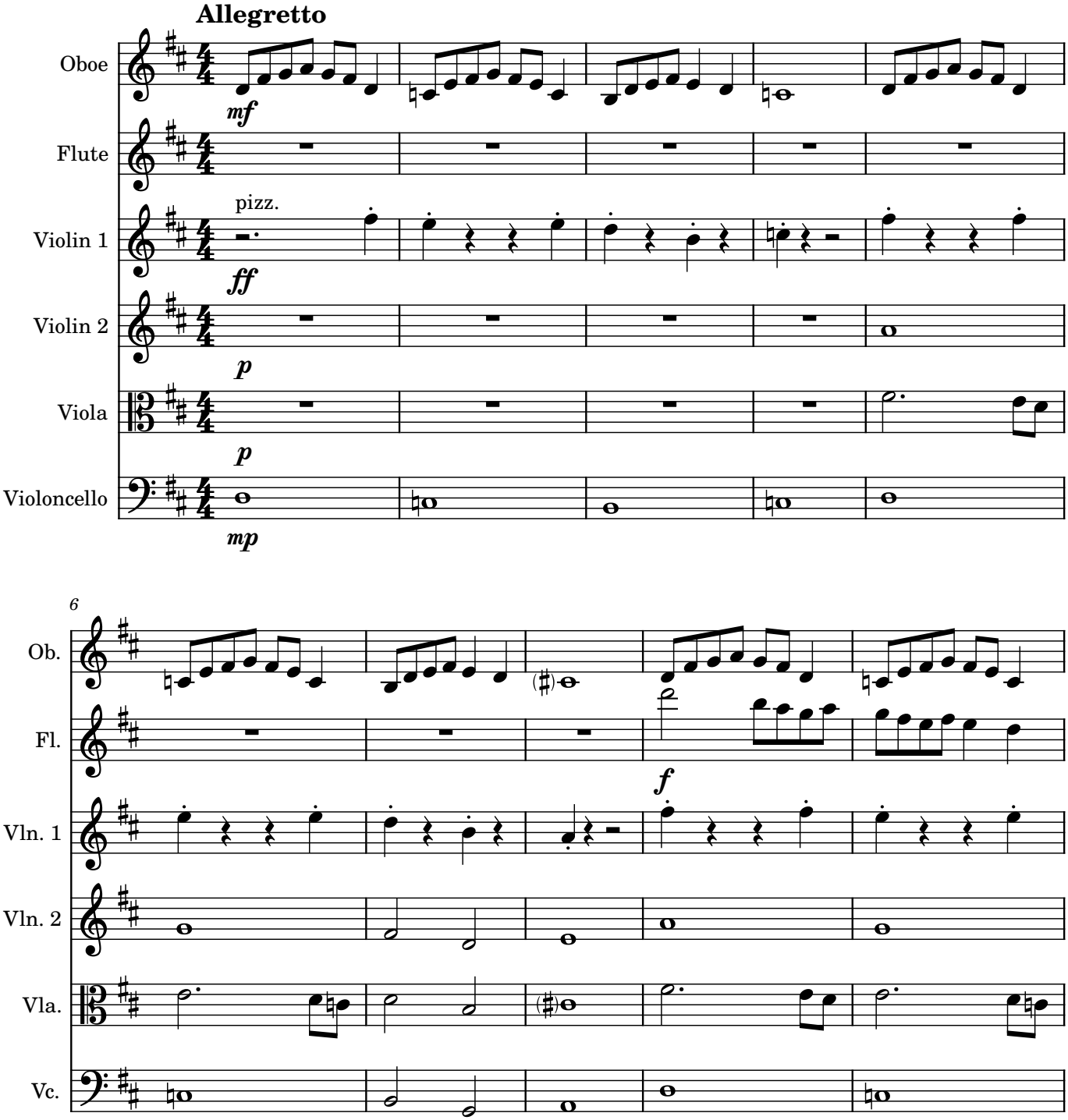
Yet Another Day

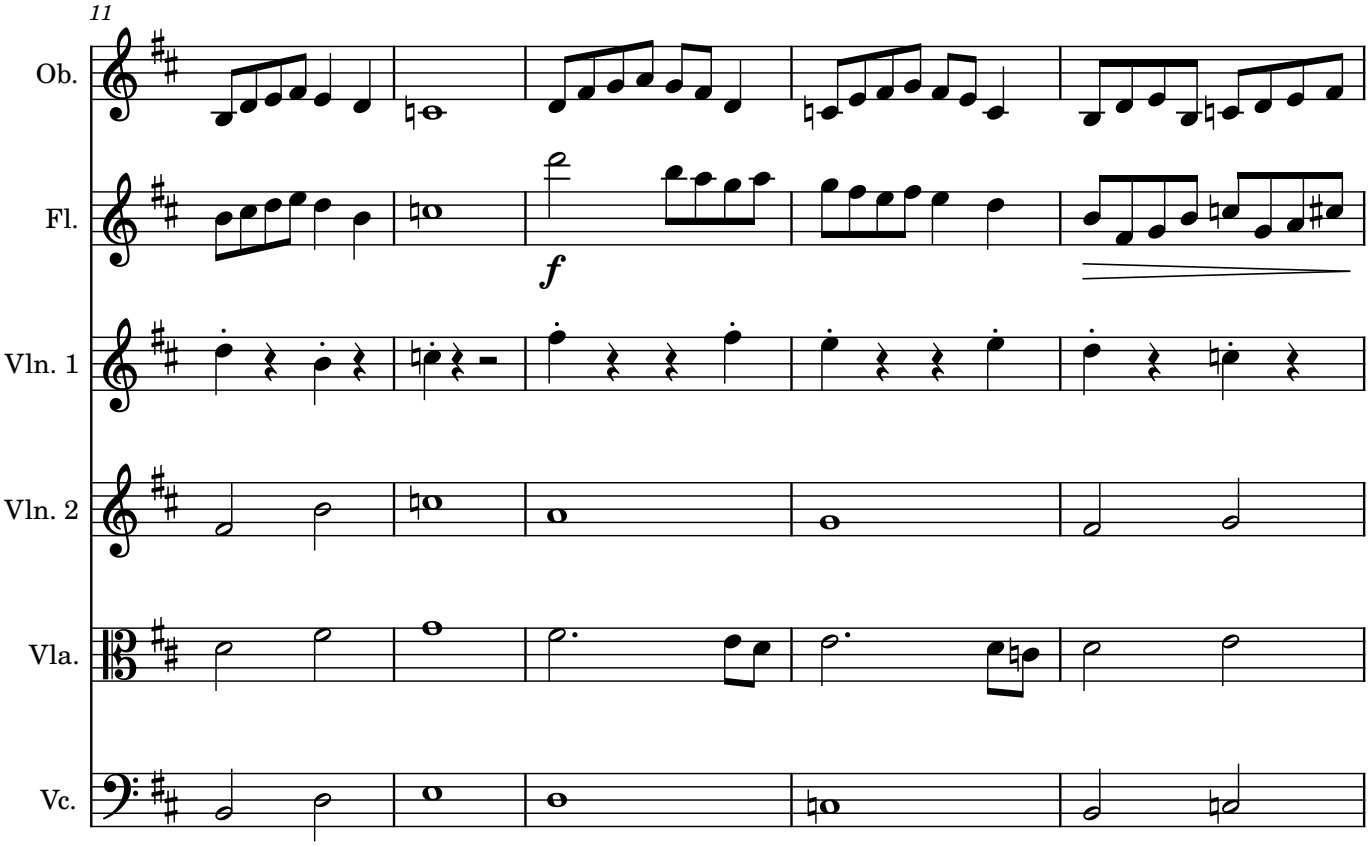


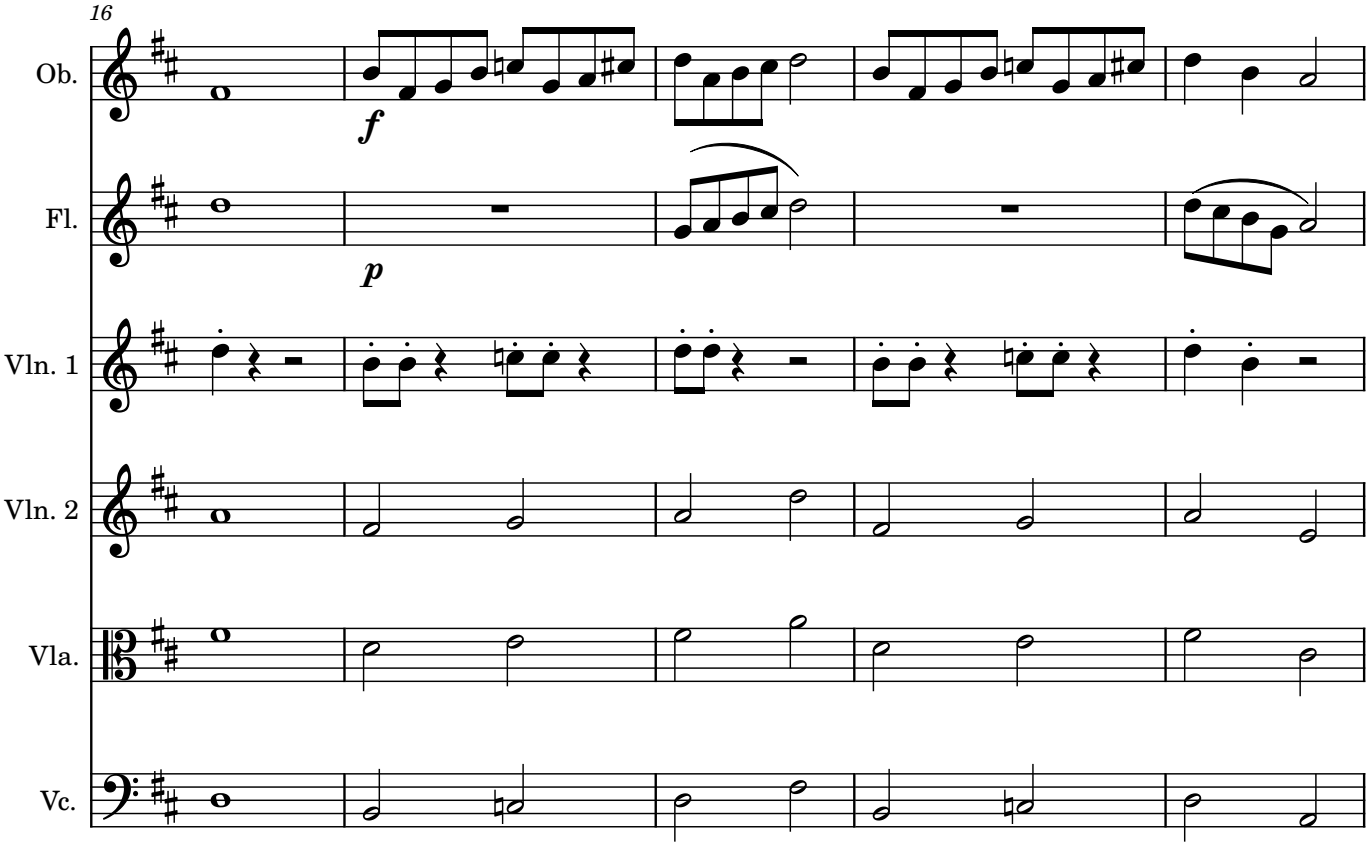
L Blaney
March 2021

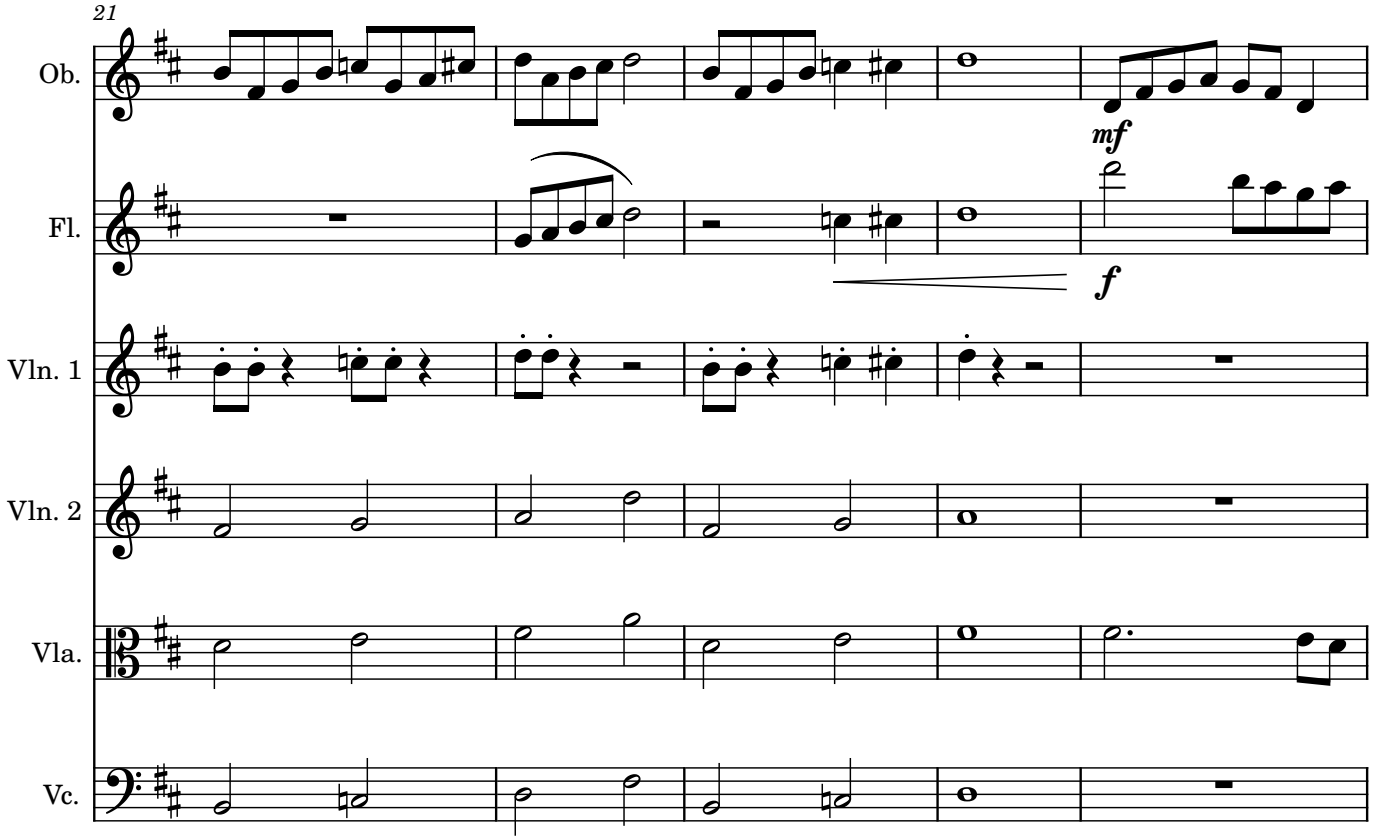
Dimensional Shifts

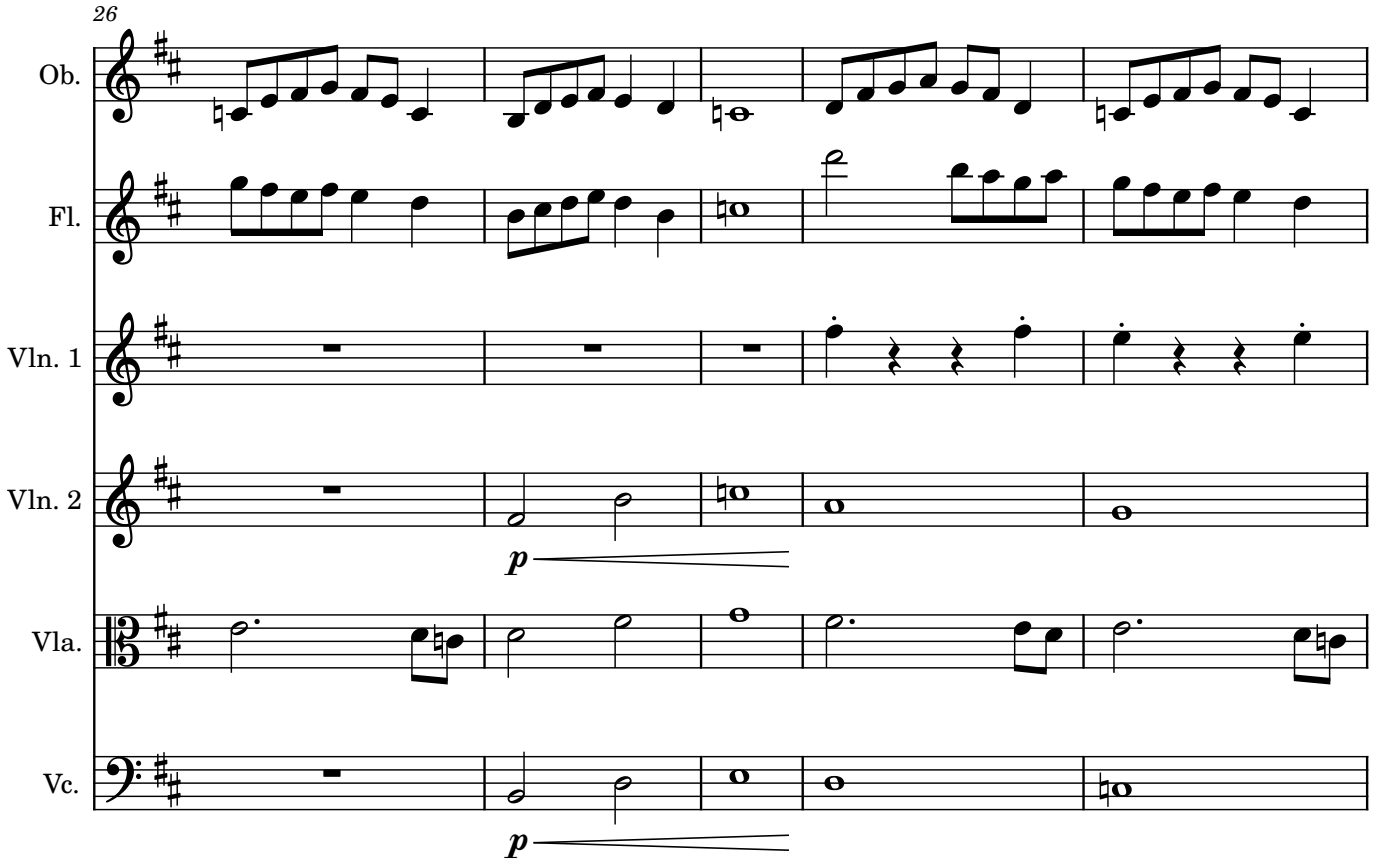
A big shift in direction, away from solo piano pieces. This one is for string quartet, oboe and flute. It already shows some of the hallmarks of Blaney's orchestral pieces, mostly notably the abundant use of pizzicato.

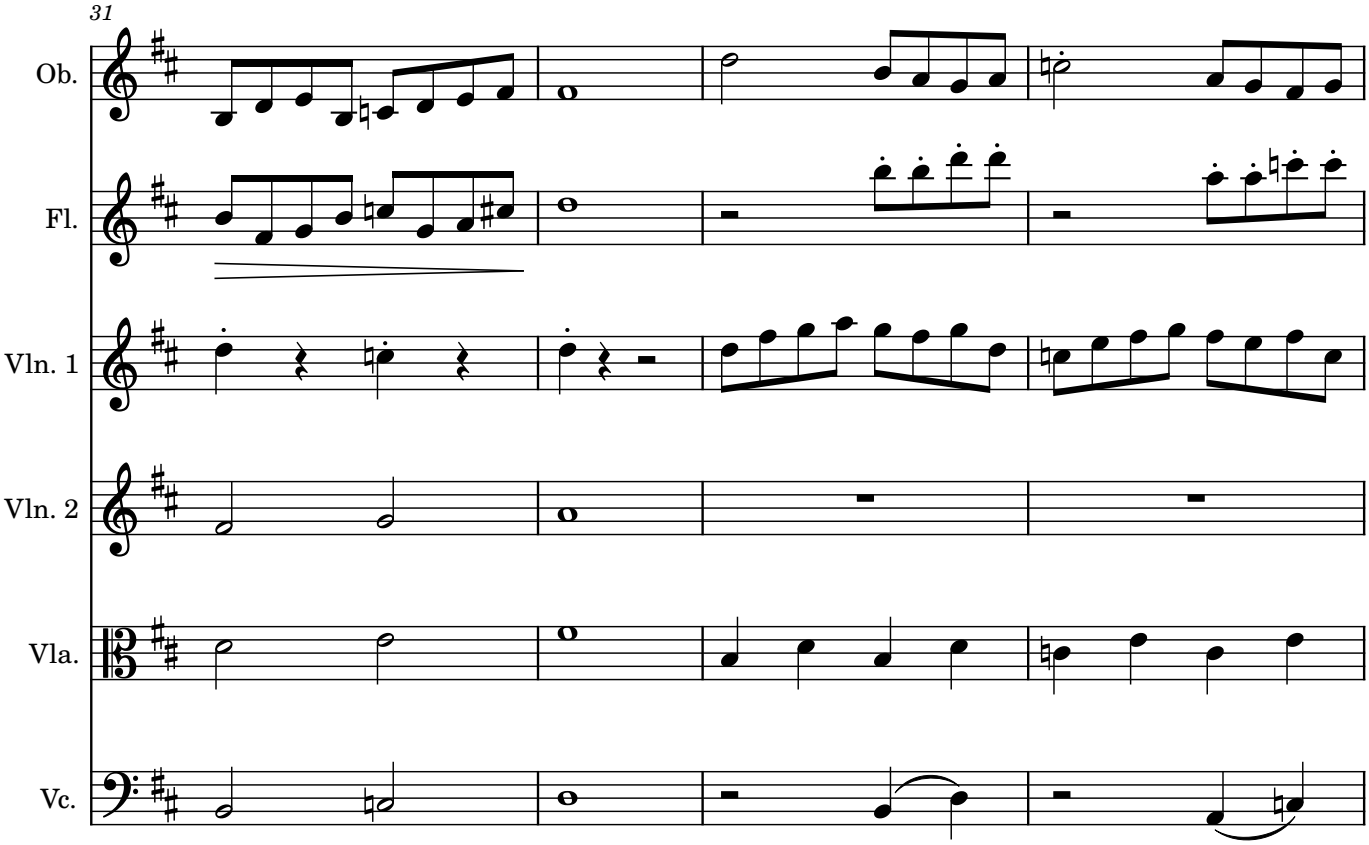


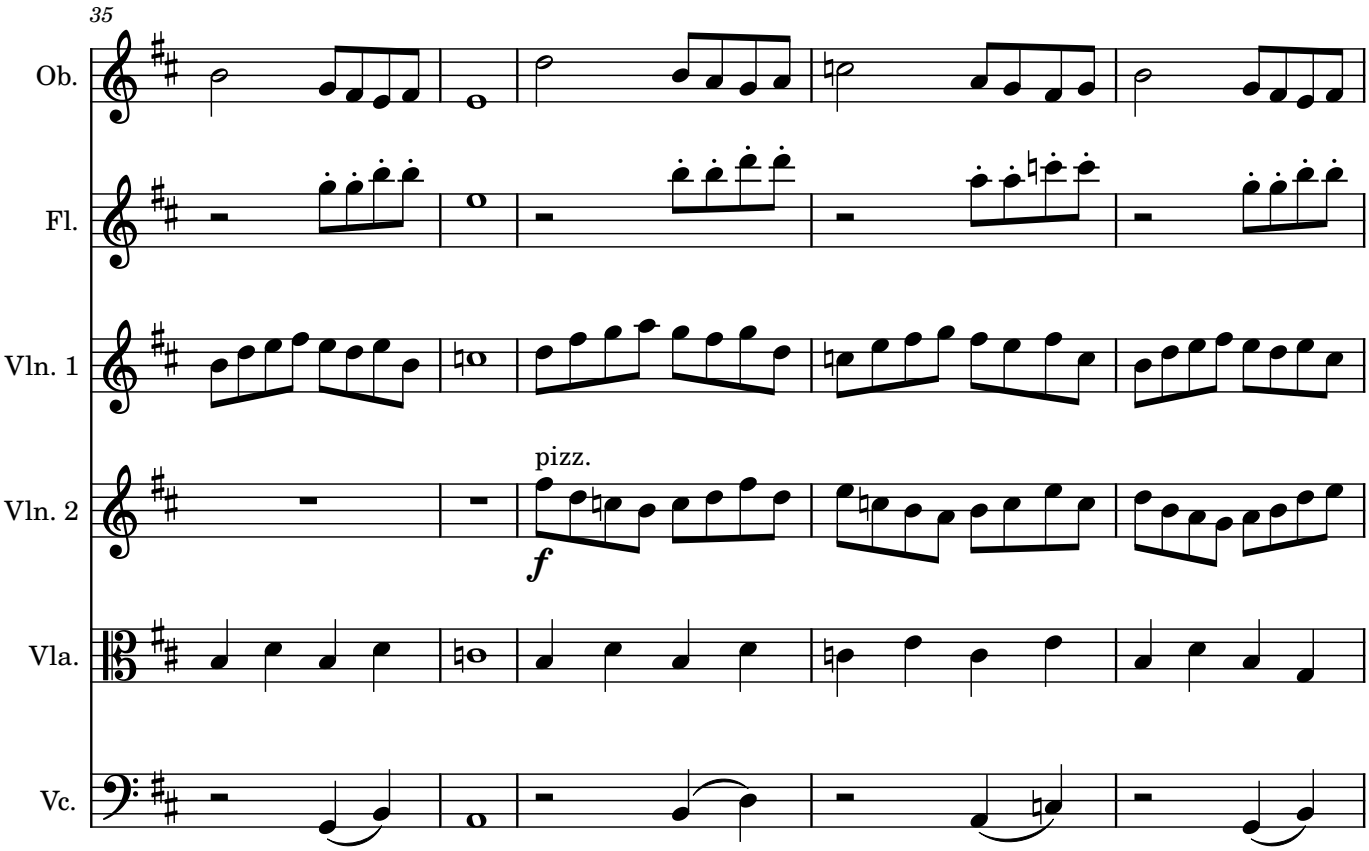

11
Ob.
Fl.
f
Vln. 1
Vln. 2
Vla.
Vc.

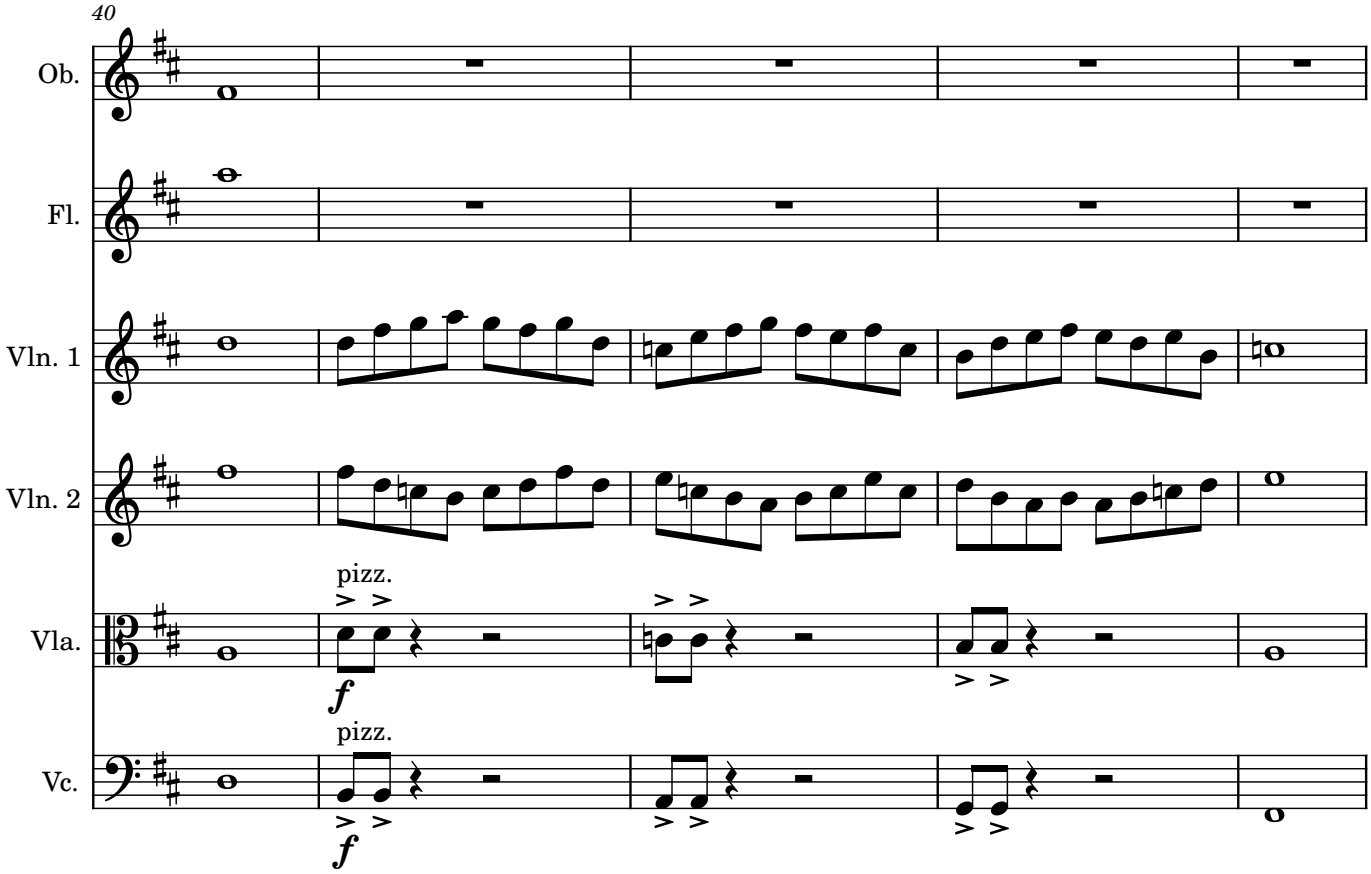

16
Ob.
f
Fl.
p
Vln. 1
Vln. 2
Vla.
Vc.

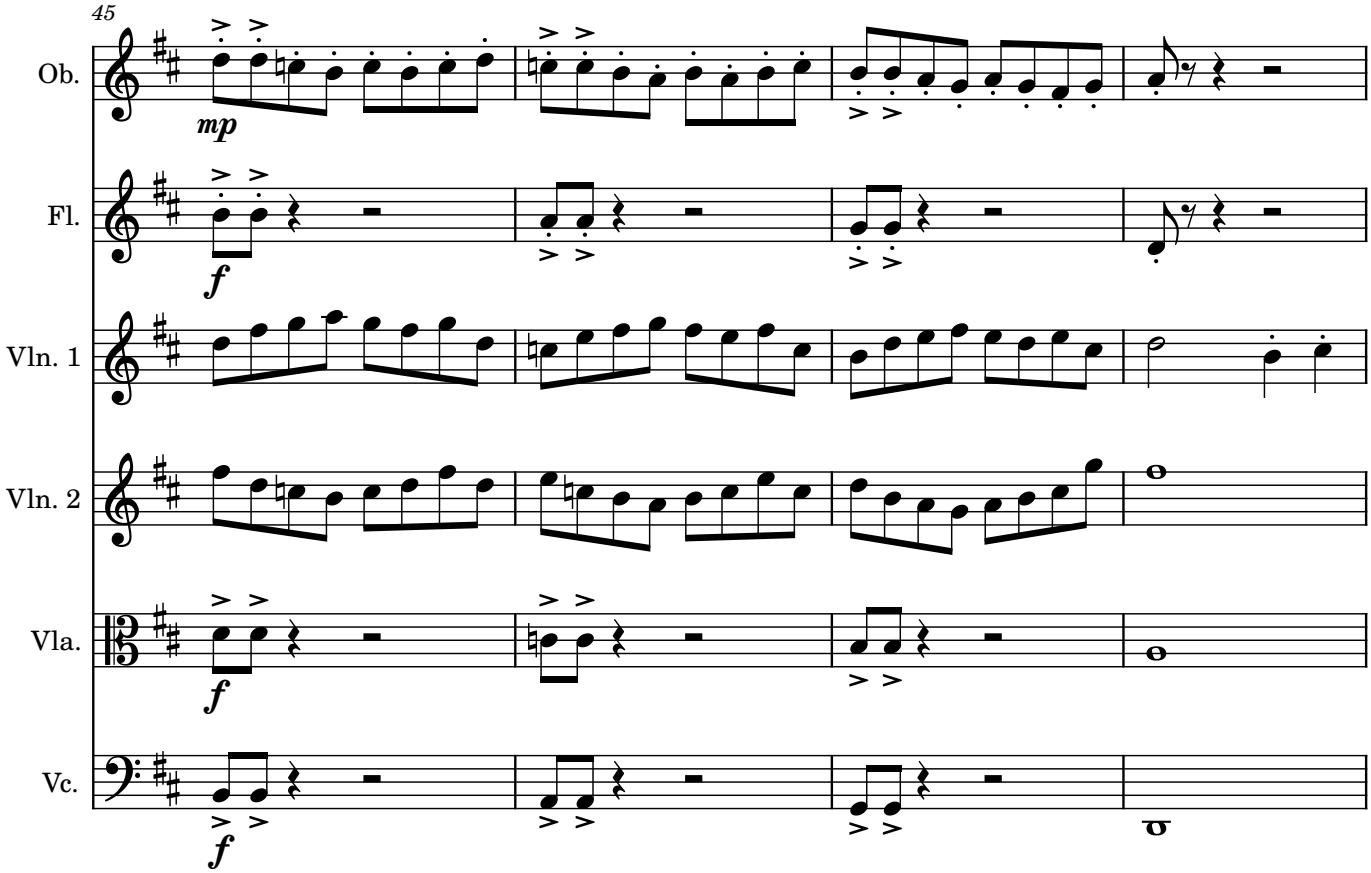

21
Ob.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.
mf
f

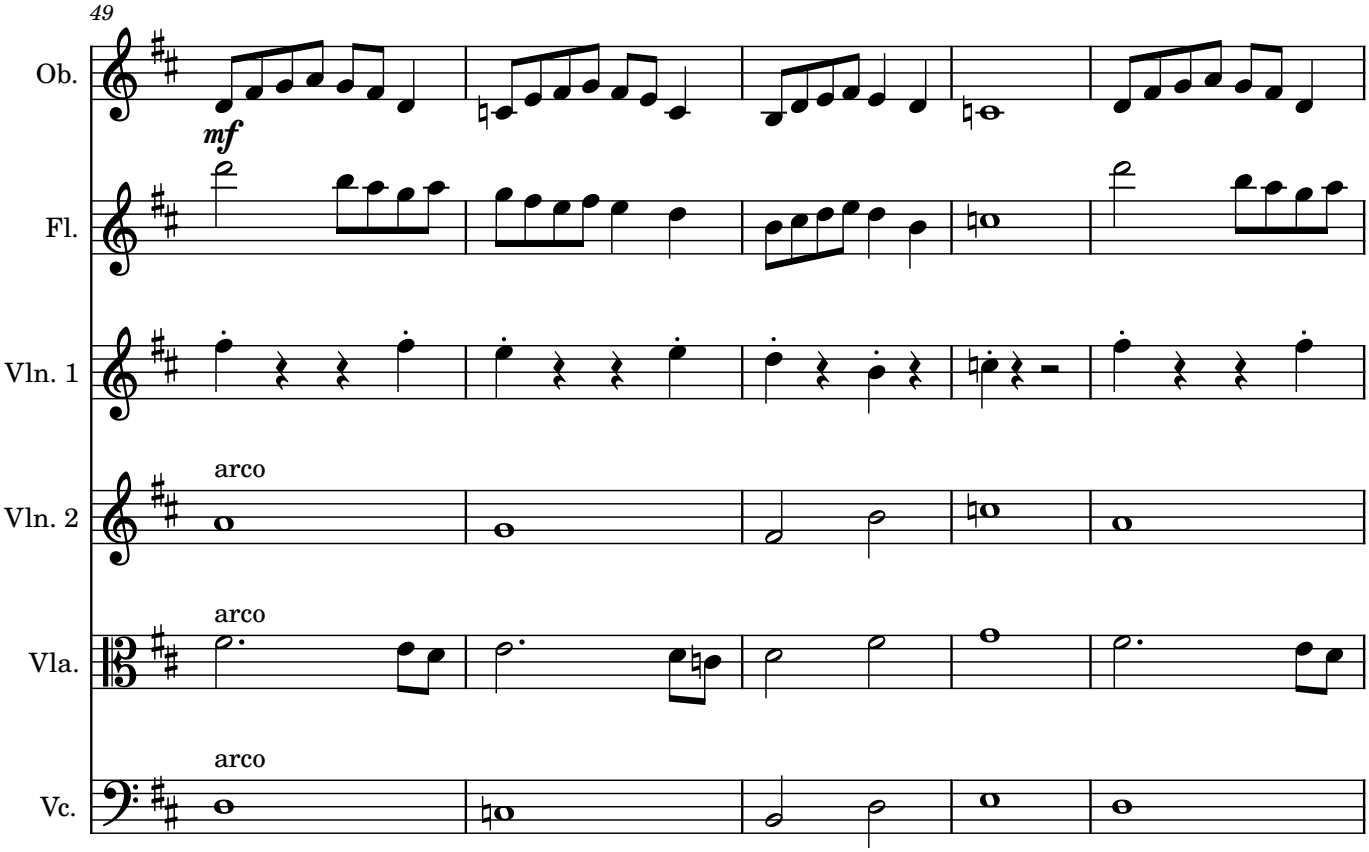

26
Ob.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.
p
p

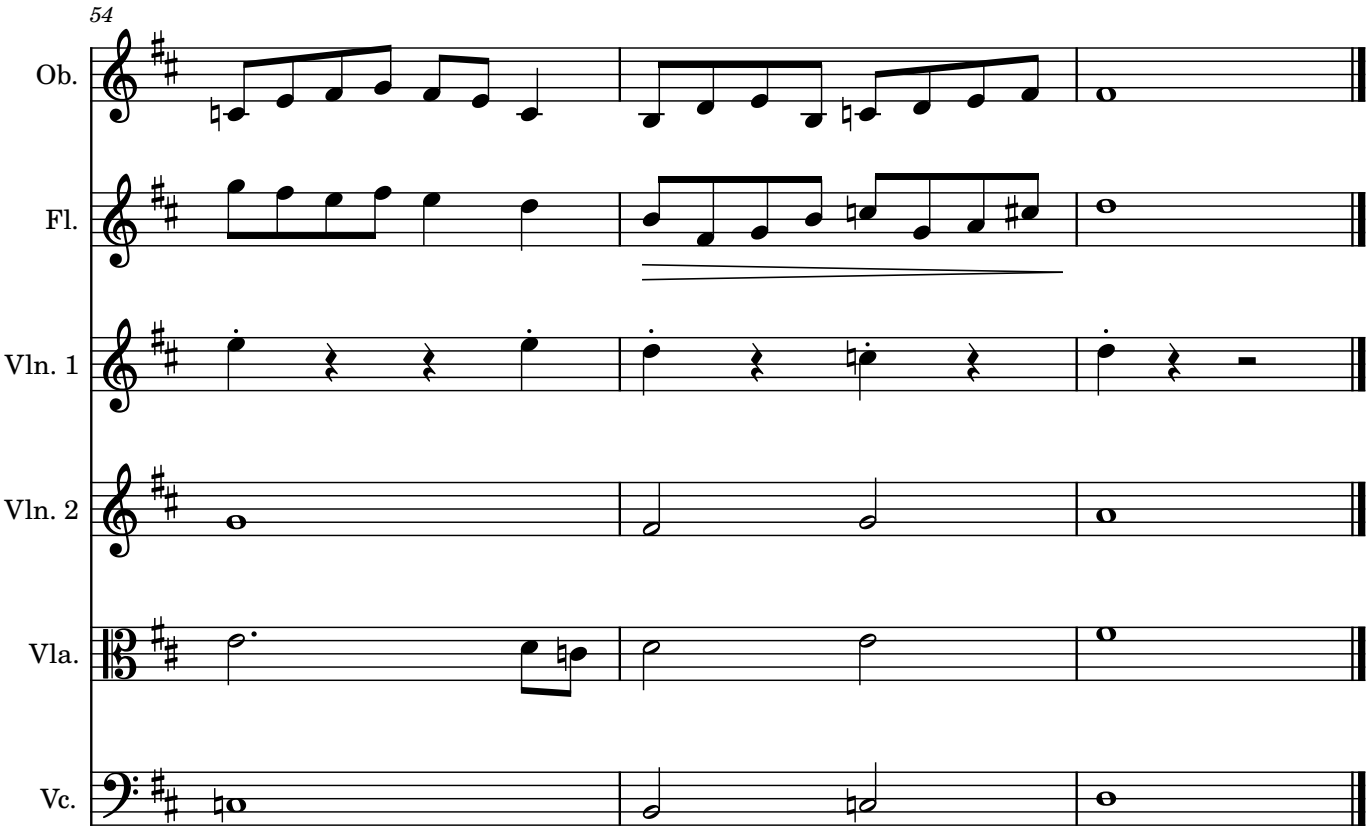

31
Ob.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.


35
Ob.
Fl.
Vln. 1
Vln. 2
pizz.
f
Vla.
Vc.


40
Ob.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
f
pizz.
f

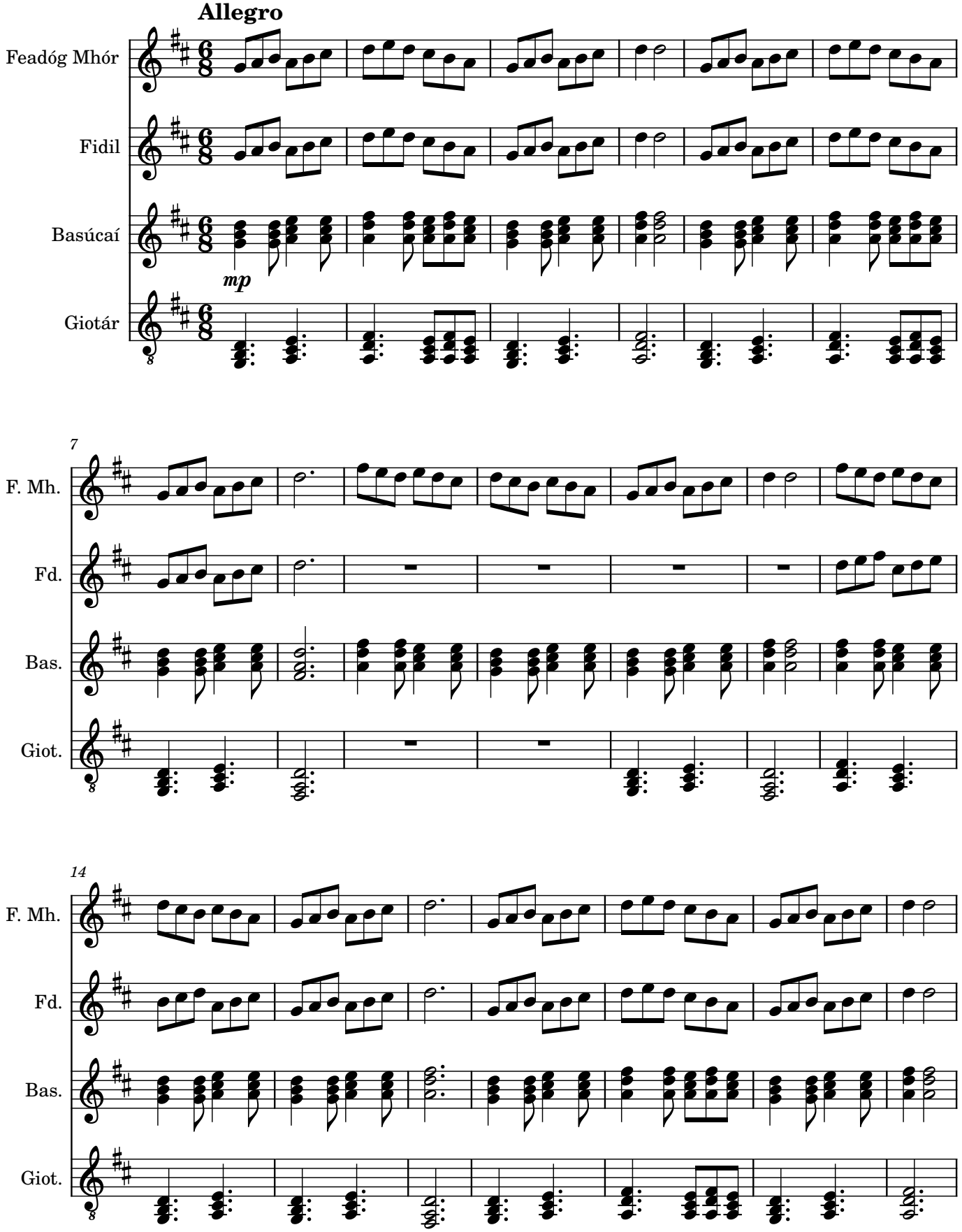

45
Ob.
mp
Fl.
f
Vln. 1
Vln. 2
Vla.
f
Vc.
f

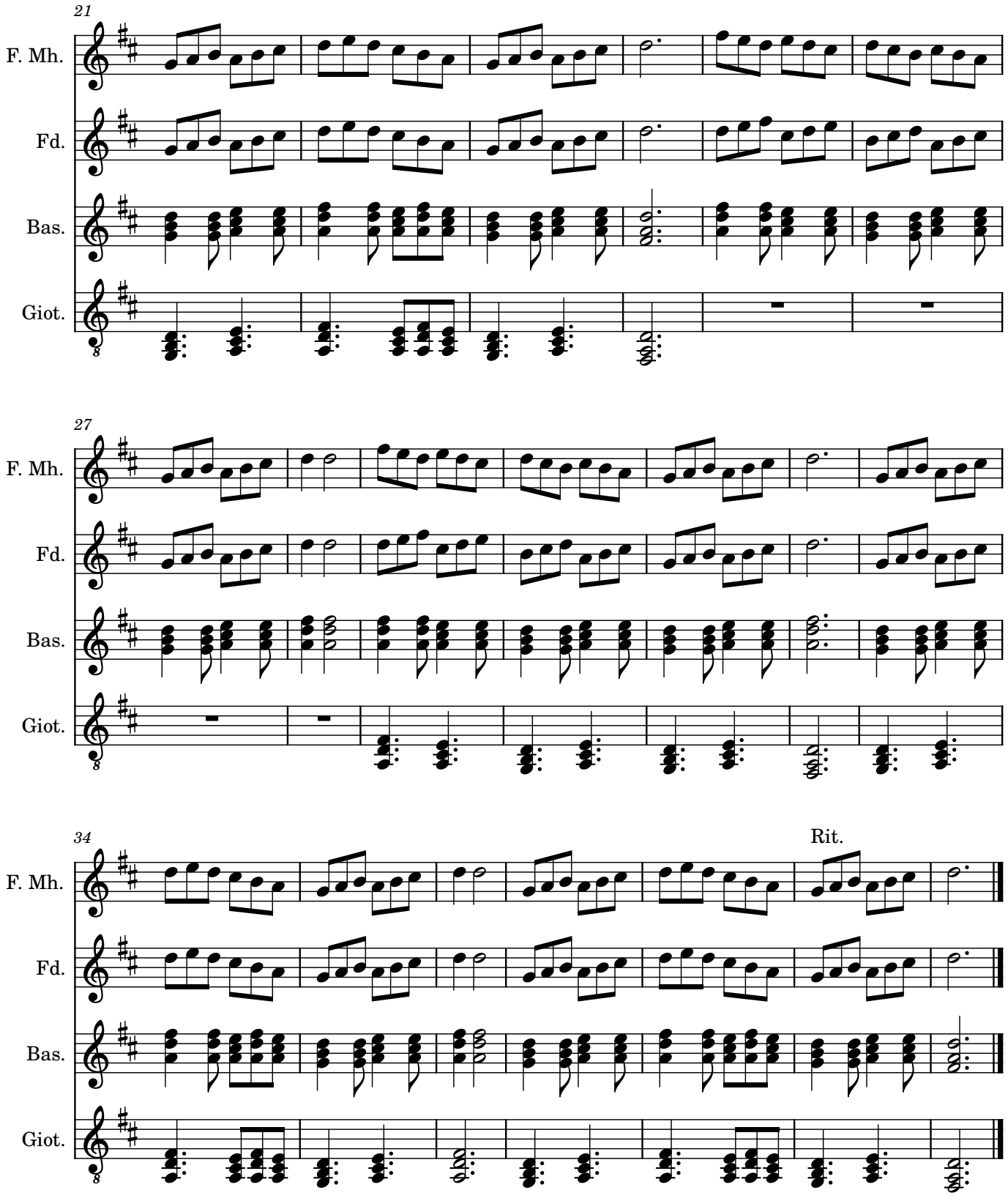

49
Ob.
mf
Fl.
Vln. 1
Vln. 2
arco
Vla.
arco
Vc.
arco


54
Ob.
Fl.
Vln. 1
Vln. 2
Vla.
Vc.

L Blaney
March 2021

Siúlóid Gasta

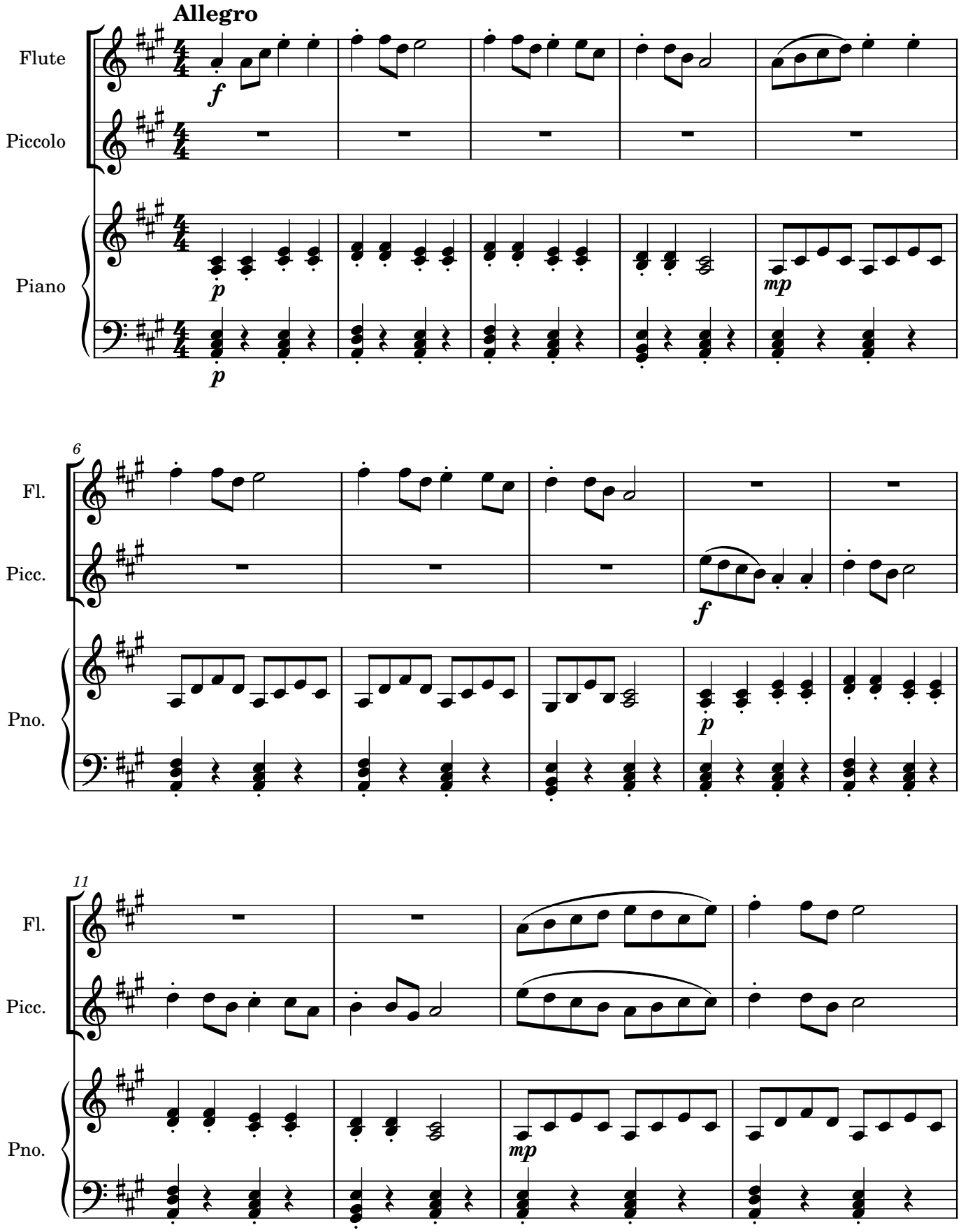


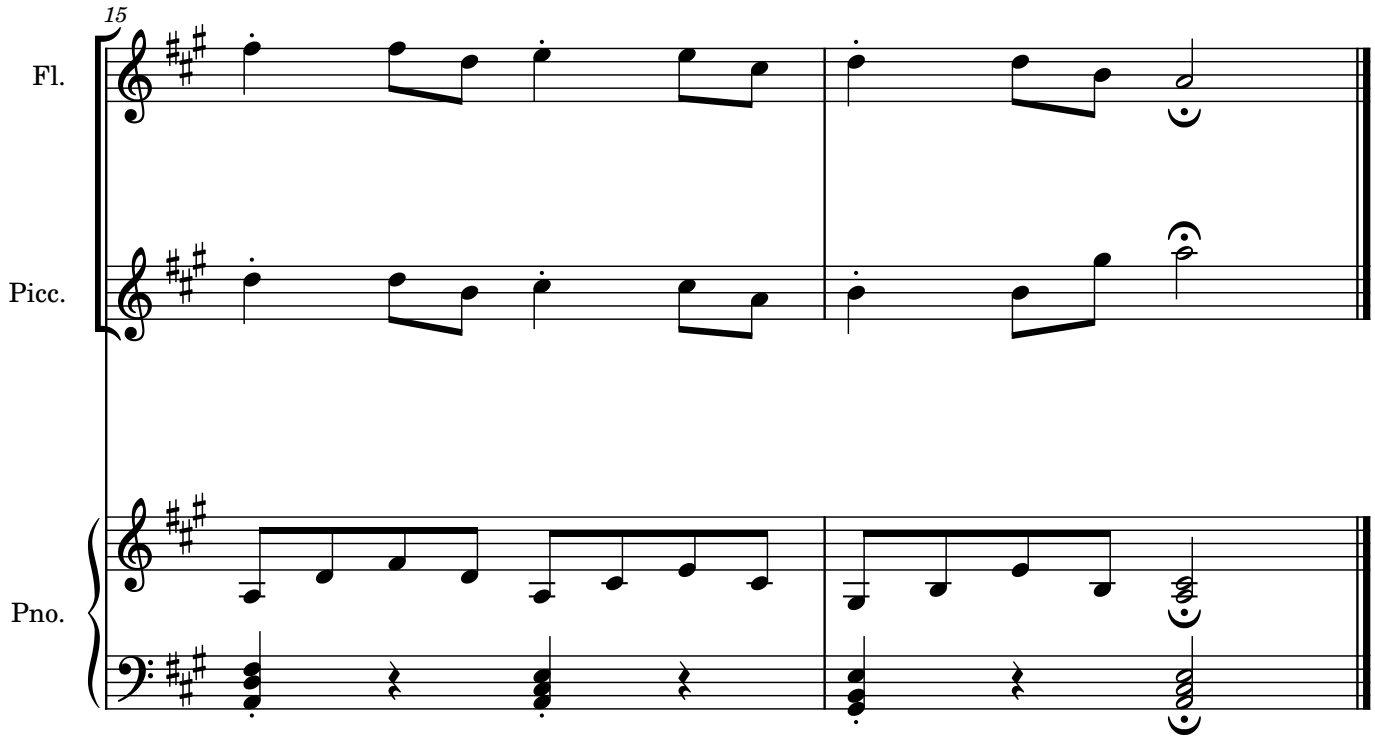


A piece inspired by traditional Irish folk music. And whilst it's written in jig time and uses Irish instruments, Blaney is still experimenting with orchestral qualities, never fully feeling a traditional tune. The final nod to Ireland comes from the Irish language used in the title and instrument names.

L Blaney
March 2021

The Bunnies Are Up

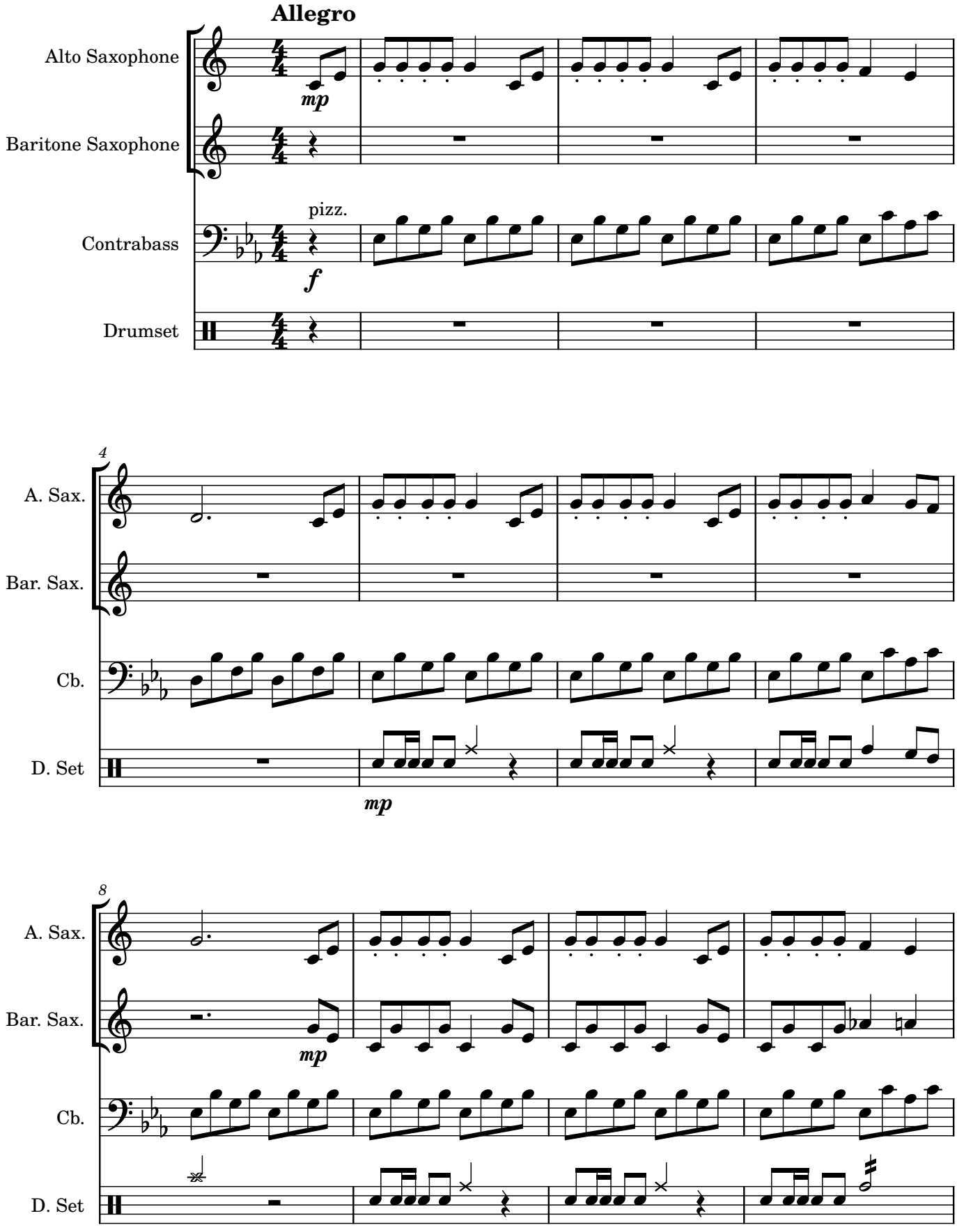


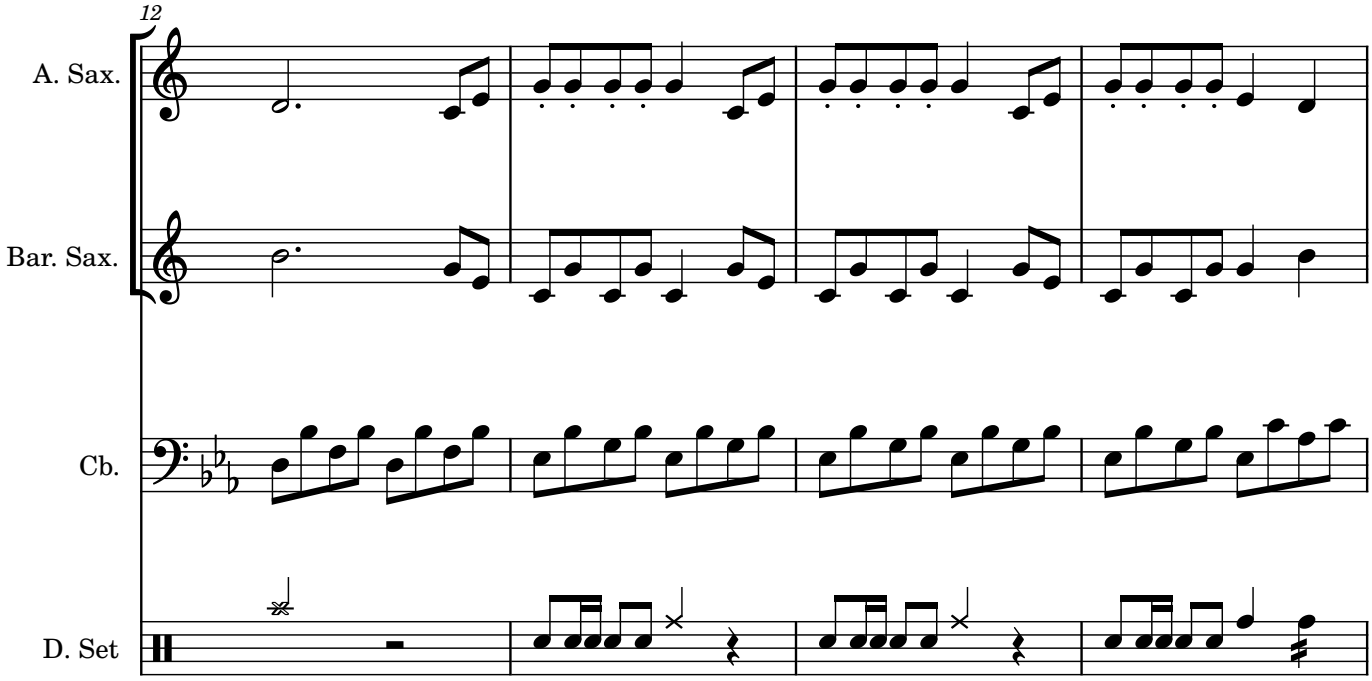


Bunny rabbits are represented in this piece by the flute and piccolo. Staccato is used extensively to signify them hopping around. The flute and piccolo begin by taking turns to play the melody, and given how similar the instruments are, the listener is left wondering "is that a different bunny than before? Or has the same bunny just hopped over a bit?" It's only when both instruments finally play together in contrary motion that it's suddenly apparent that yes, they were different bunnies all along.

L Blaney
March 2021

Headed Straight with Angular Velocity

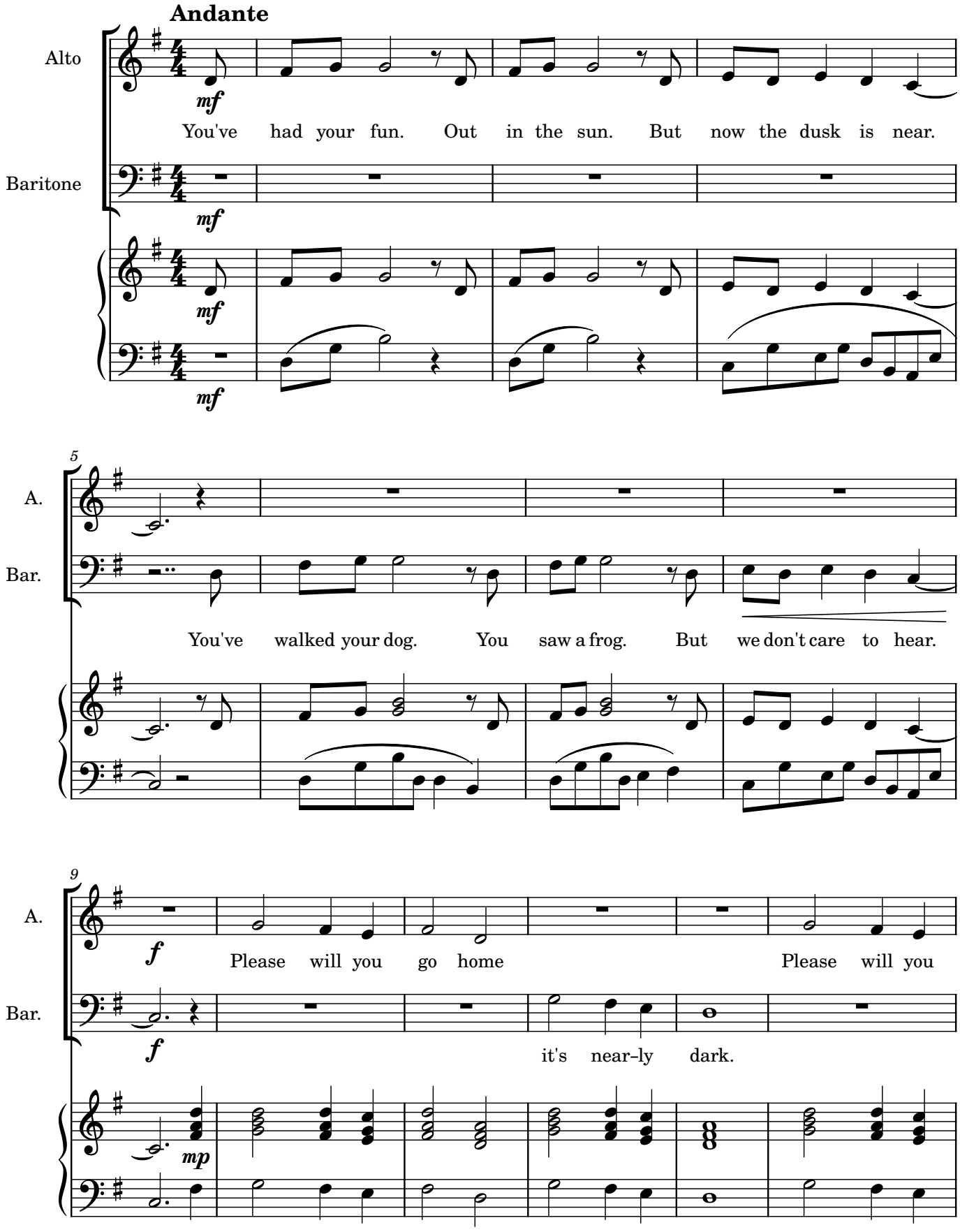


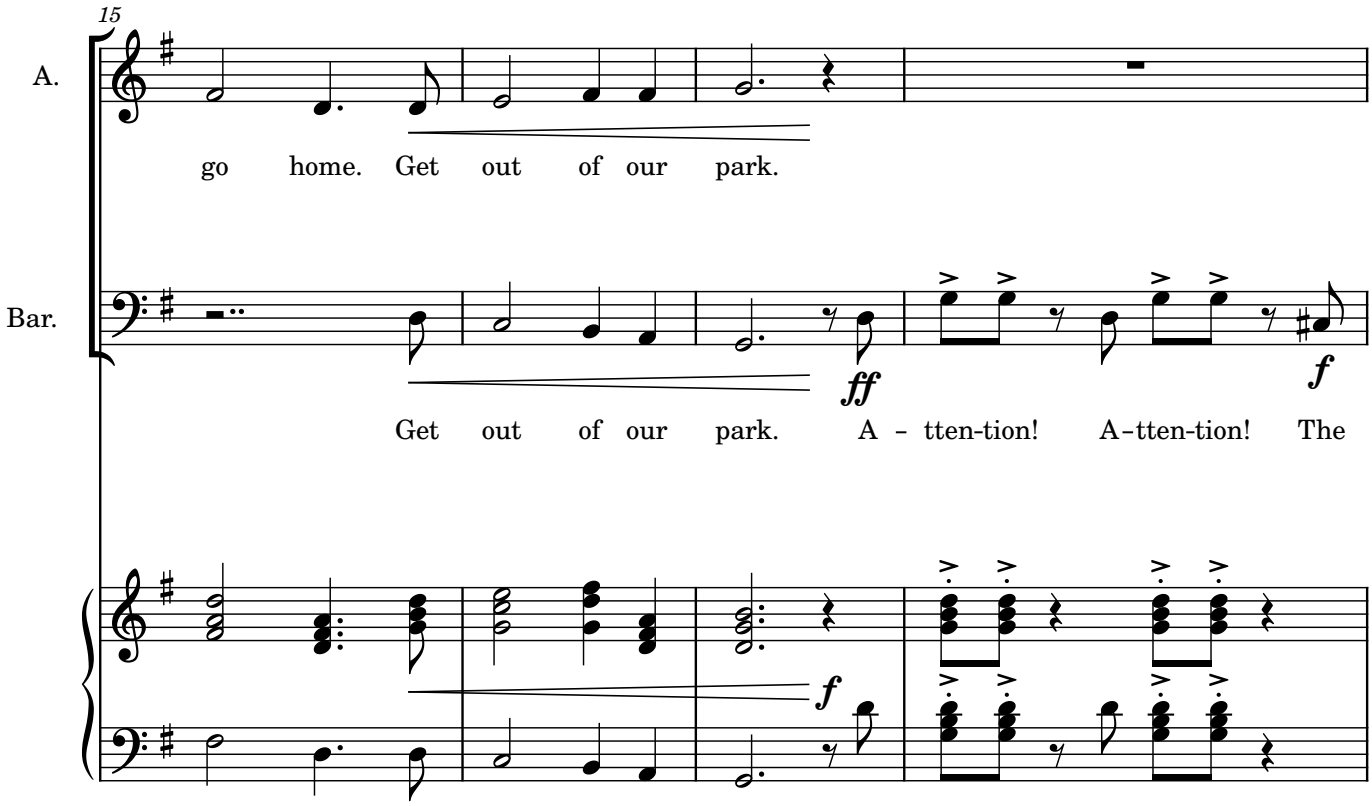


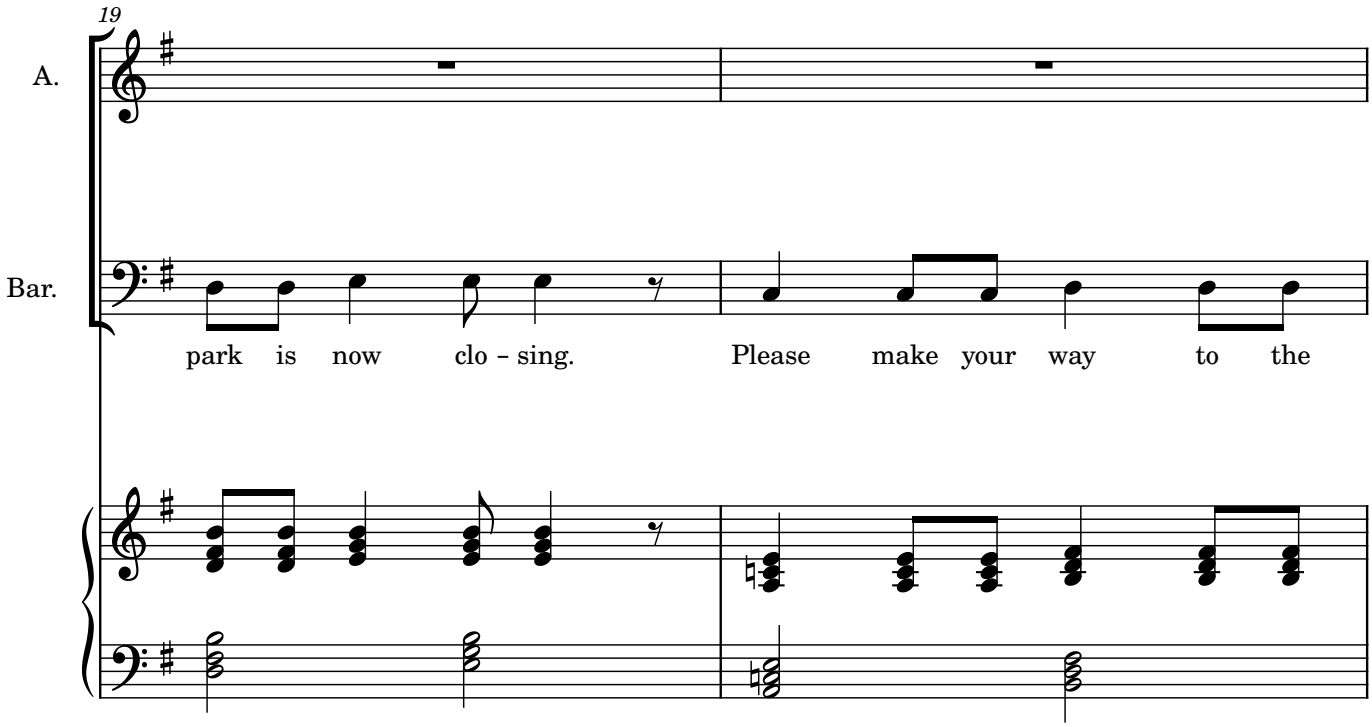
More experimentation with instrumentation here has arrived at what's pretty much a jazz quartet. But the very steady and prominent rhythm makes this piece quite far from jazz.

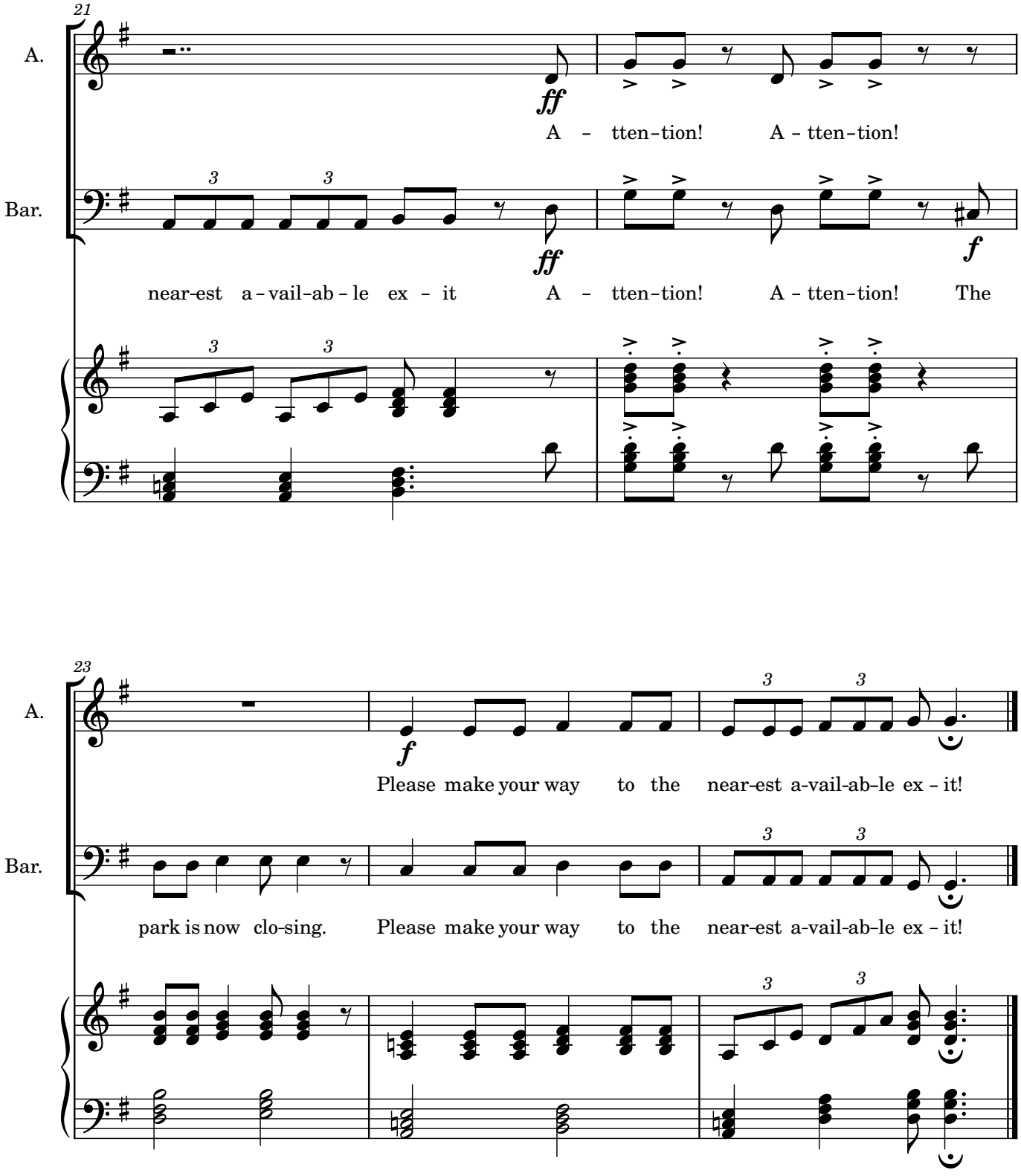
L Blaney
March 2021

The Nearest Available Exit




15
A.
go home. Get out of our park.
Bar.
Get out of our park. A - tten-tion! A-tten-tion! The
ff
f
f

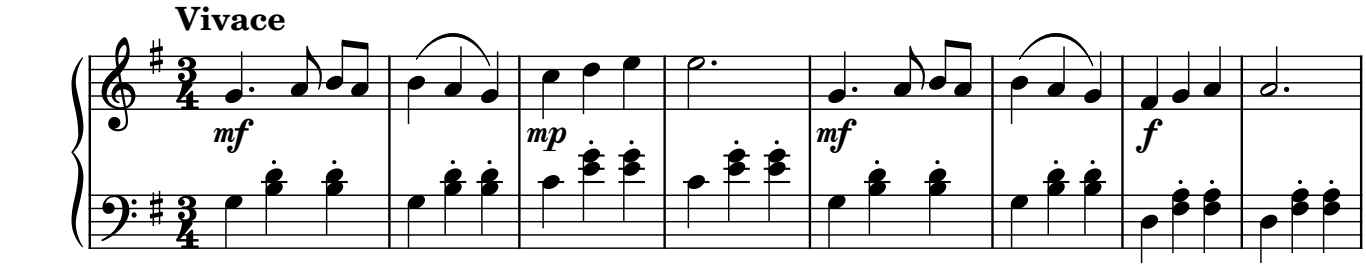

19
A.
Bar.
park is now clo - sing. Please make your way to the

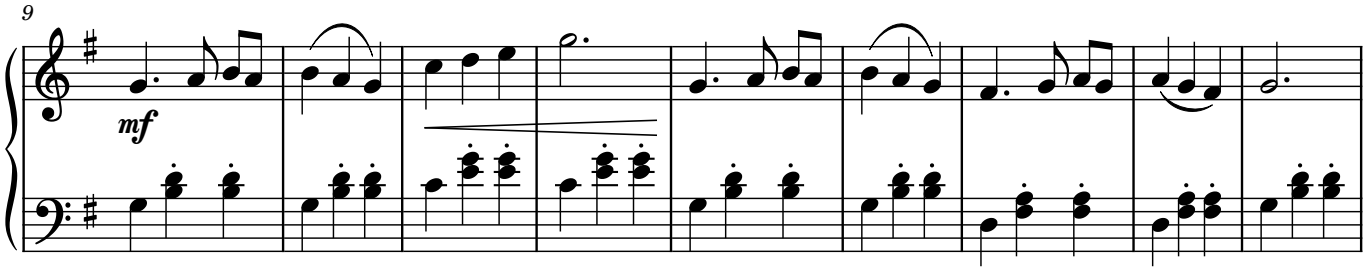


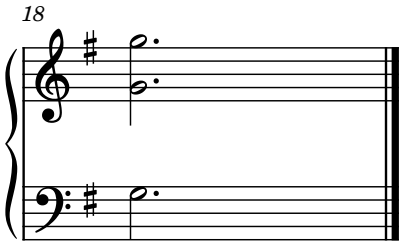
The final song in the collection. This one is for two voices, accompanied by piano. It's inspired by an announcement made at the end of the day in Greenwich Park, as the park wardens attempt to get everyone to leave so they can lock up. The lyrics to the chorus come directly from the announcement itself, whilst the verse imagines a more playful slant to it.

L Blaney
March 2021

Lighter than Butterflies

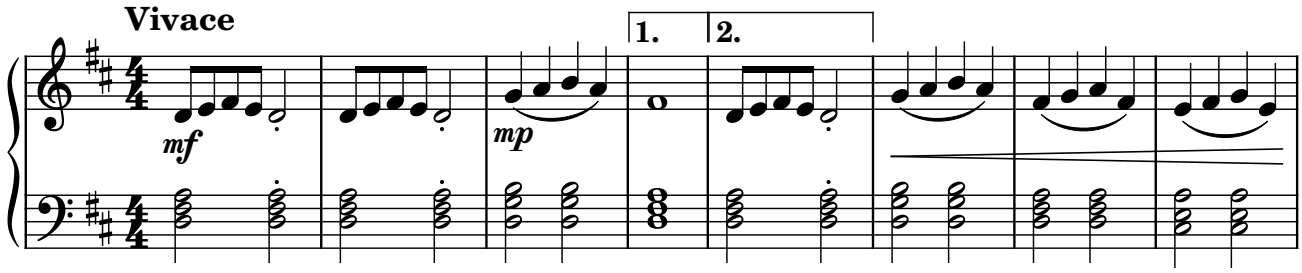


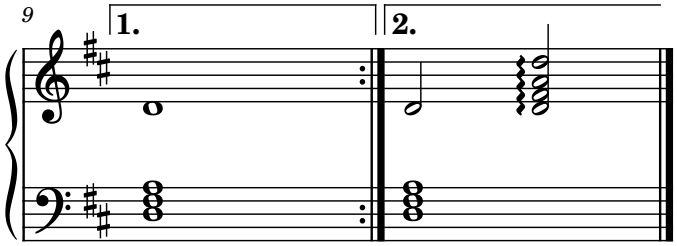




L Blaney
April 2021

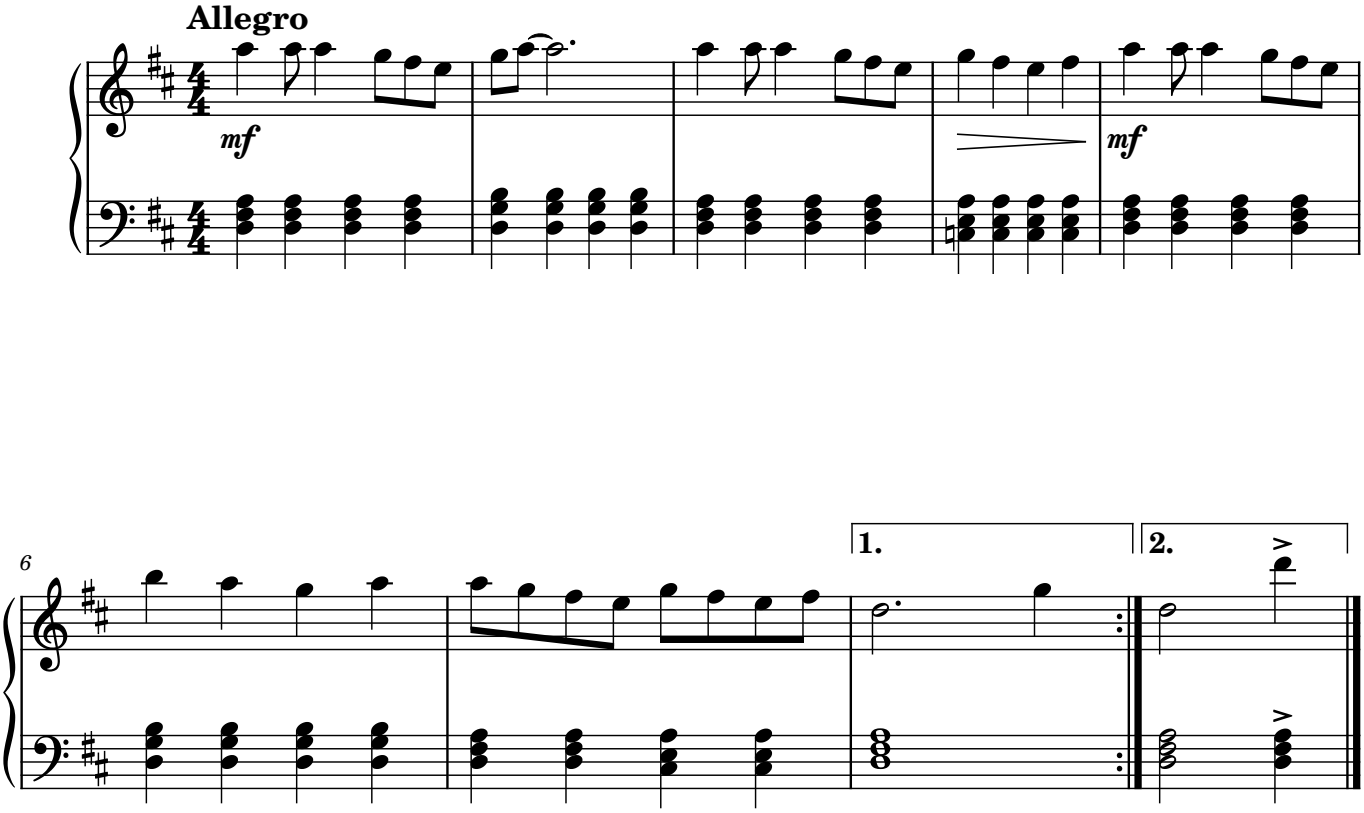
Is the Sun Back for Good?





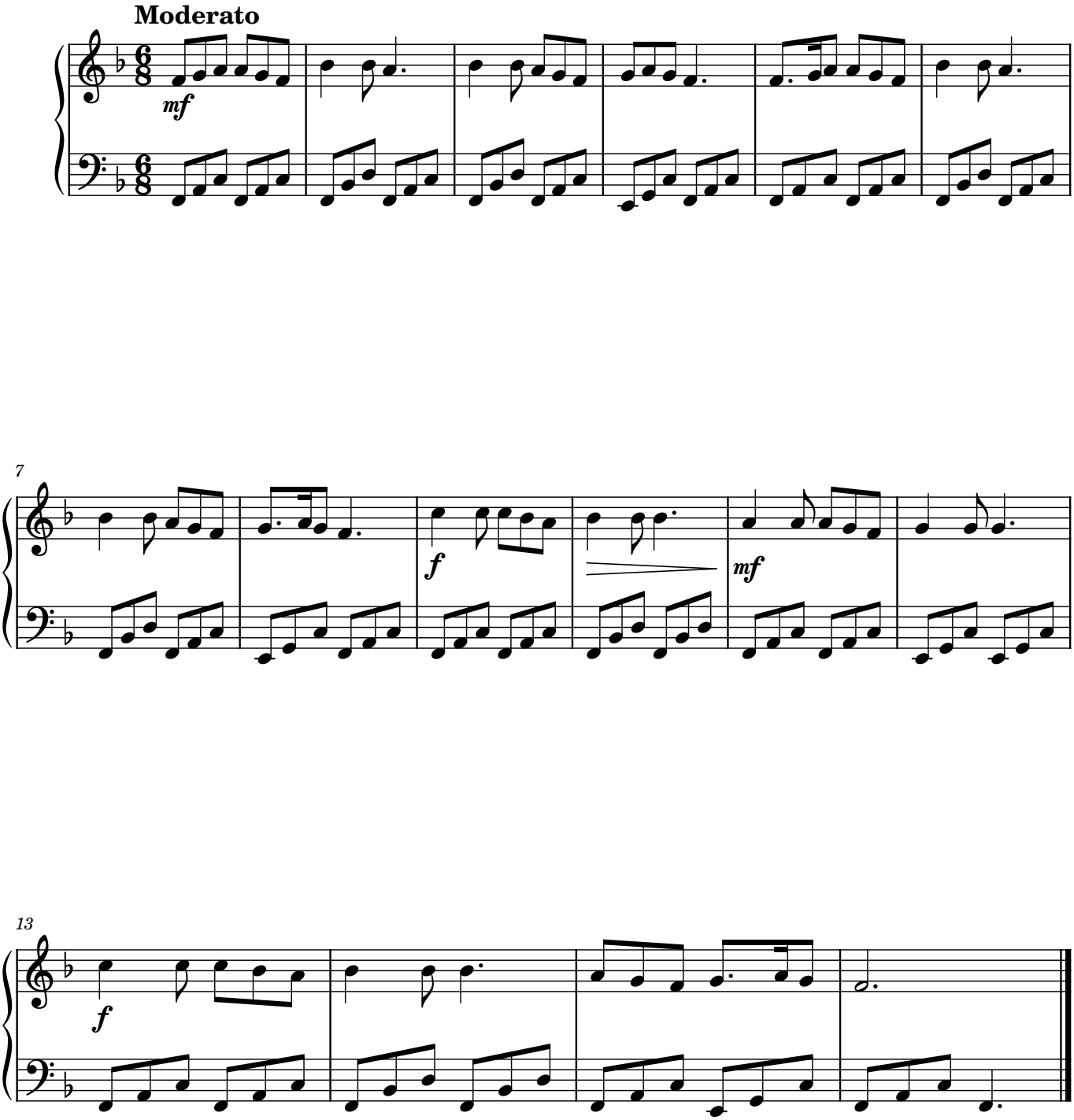
L Blaney
April 2021

A Funfair of Ice



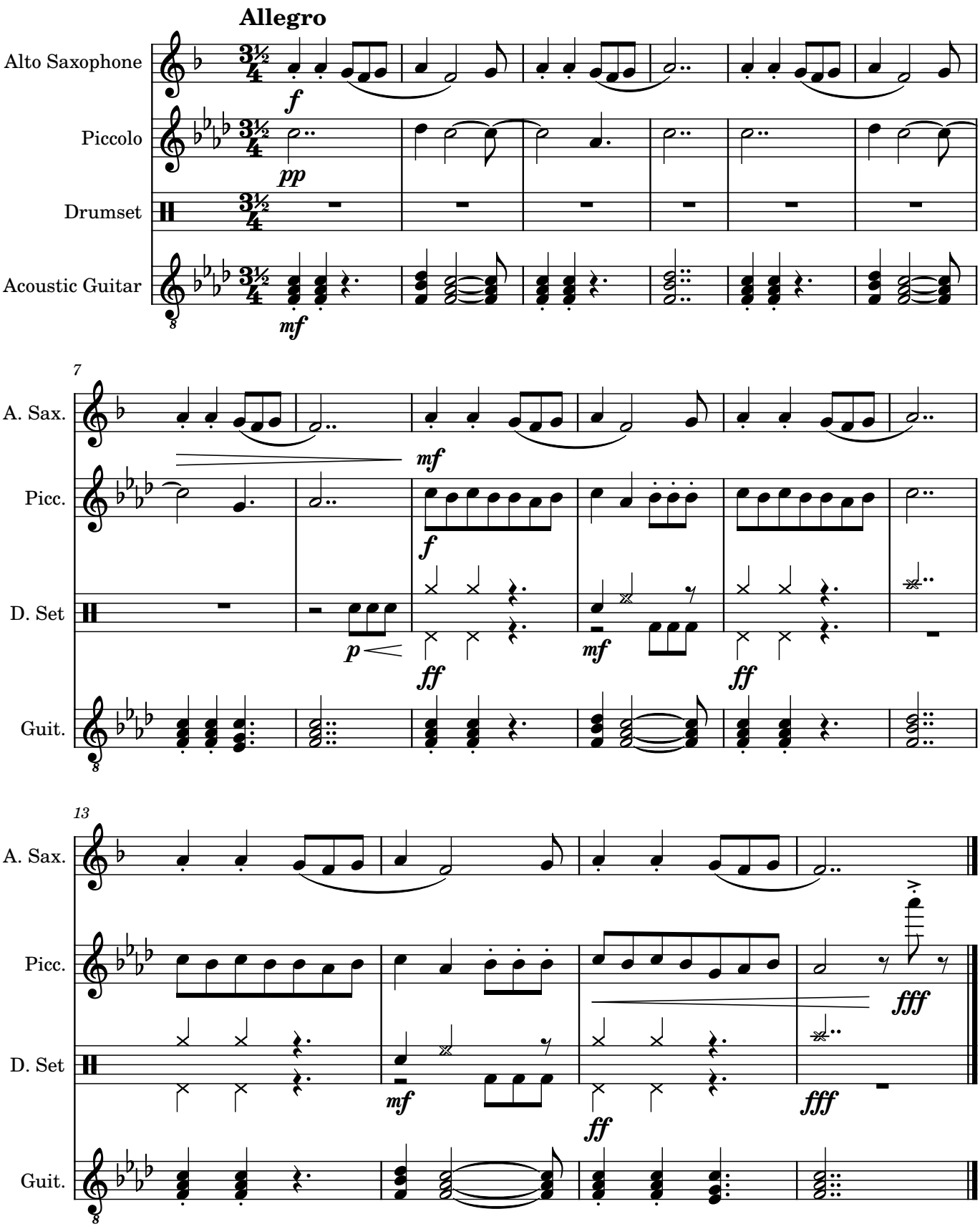
L Blaney
April 2021

Waddle Race



L Blaney
April 2021

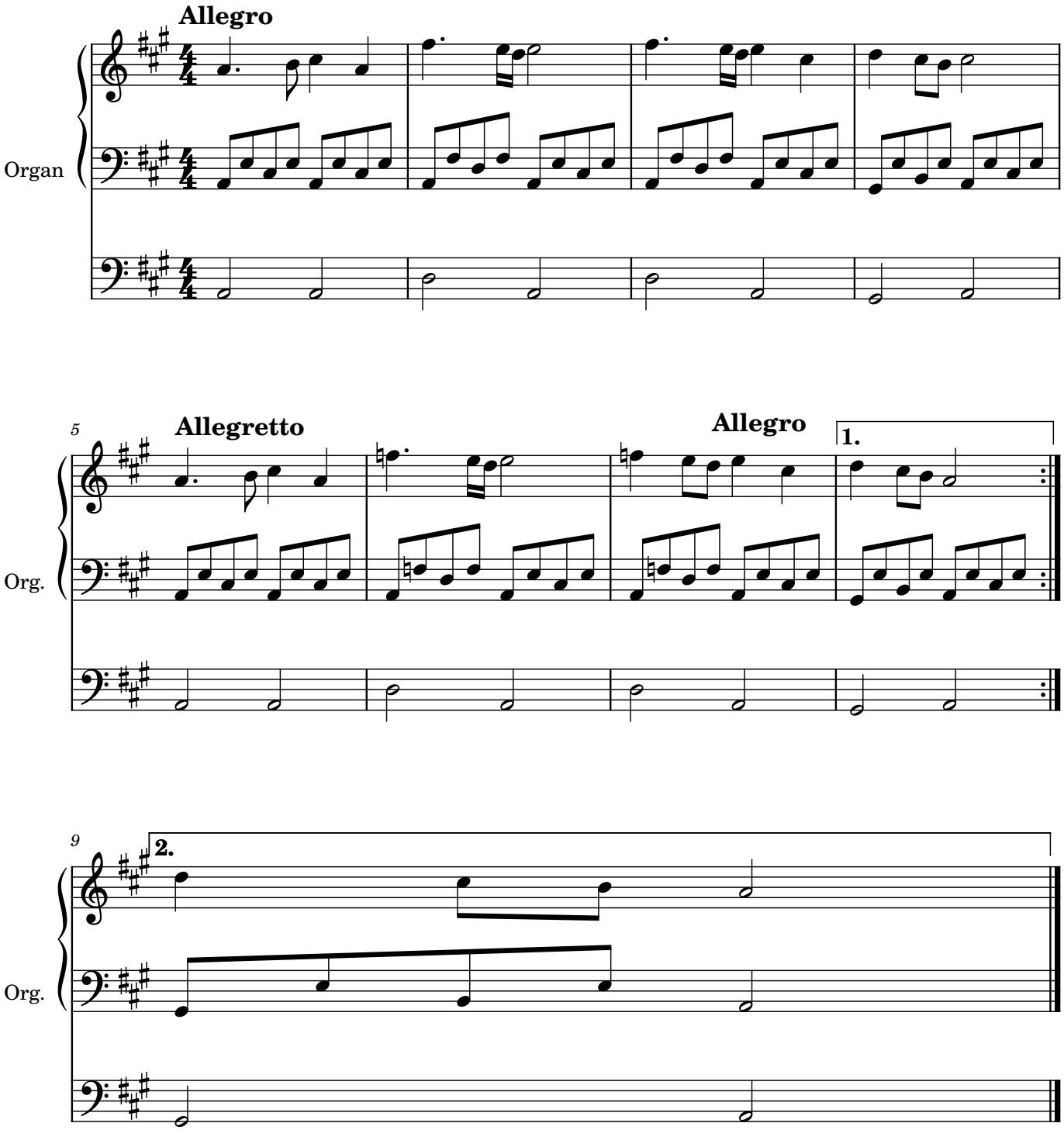
Cruising Along my Own Path



We start to see Blaney getting comfortable enough with multi-instrument works now to go off-piste with an unconventional combination of instruments and chaotic time signature.

L Blaney
April 2021

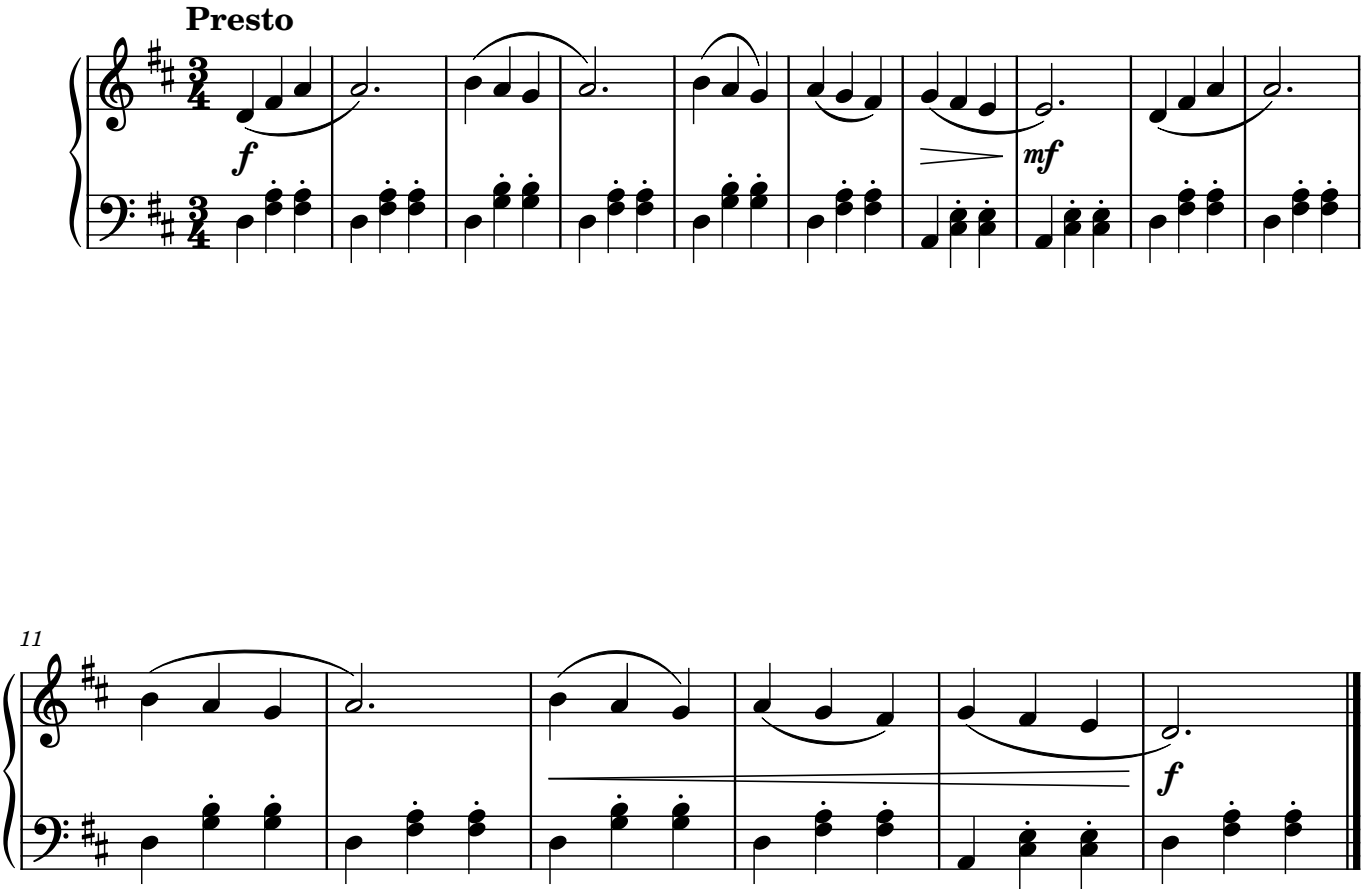
The Churchyard feels Different after Dark



The use of the organ here conjures up the surroundings of a church. Jumping between fast-paced sections in a major key, and slower, minor sections, we experience the contrast of a churchyard at different times of day.

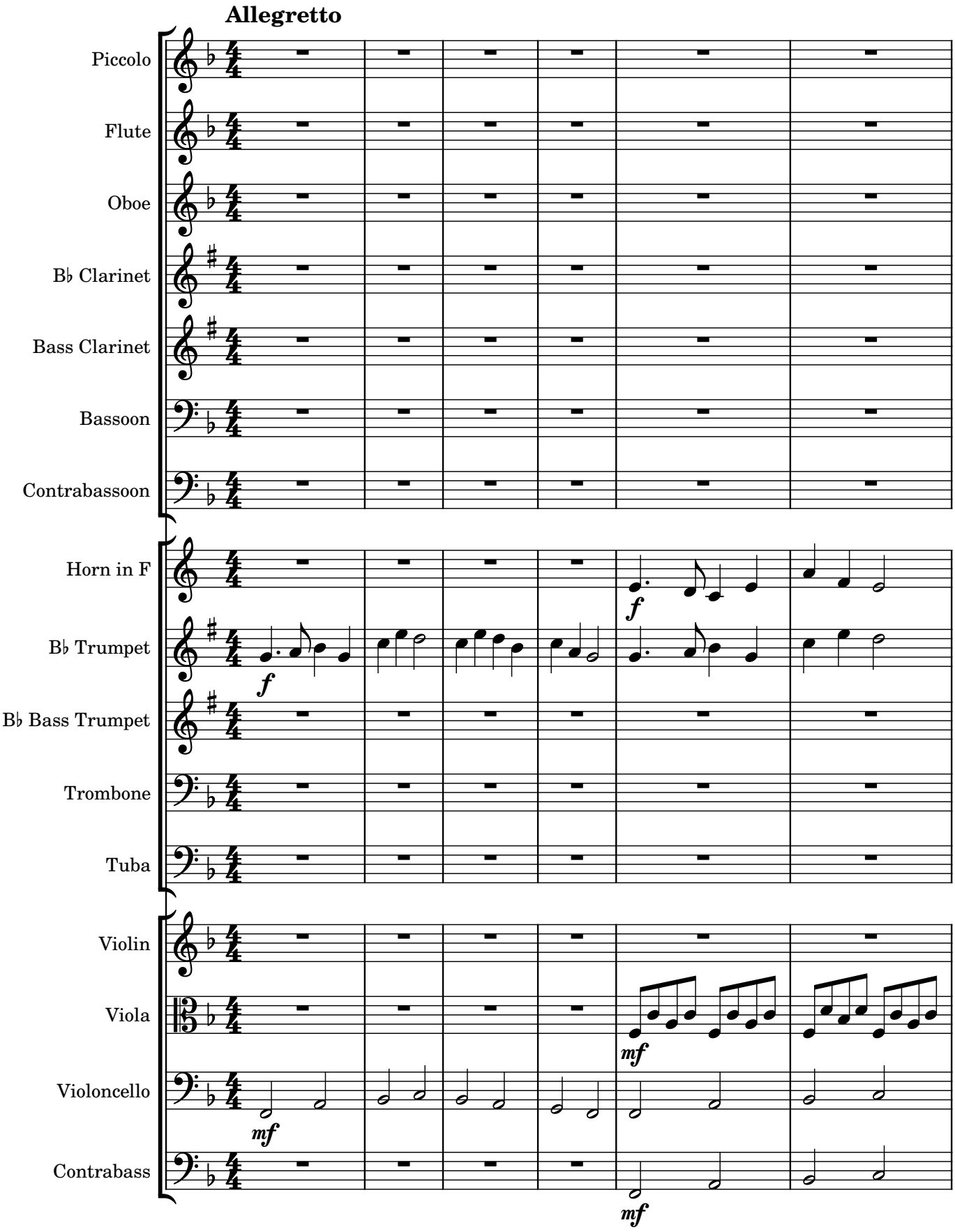
L Blaney
April 2021

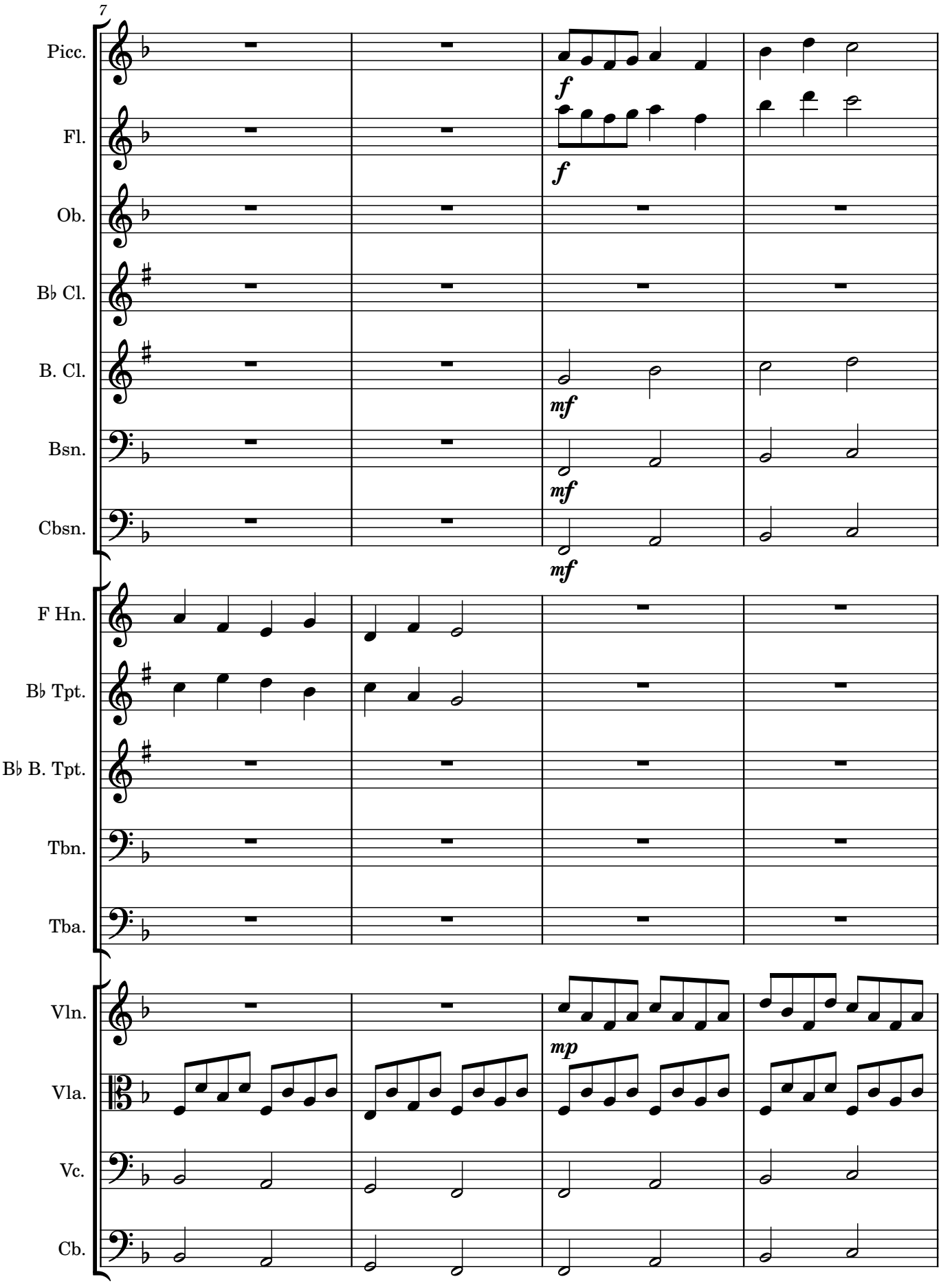
Fresh Grass

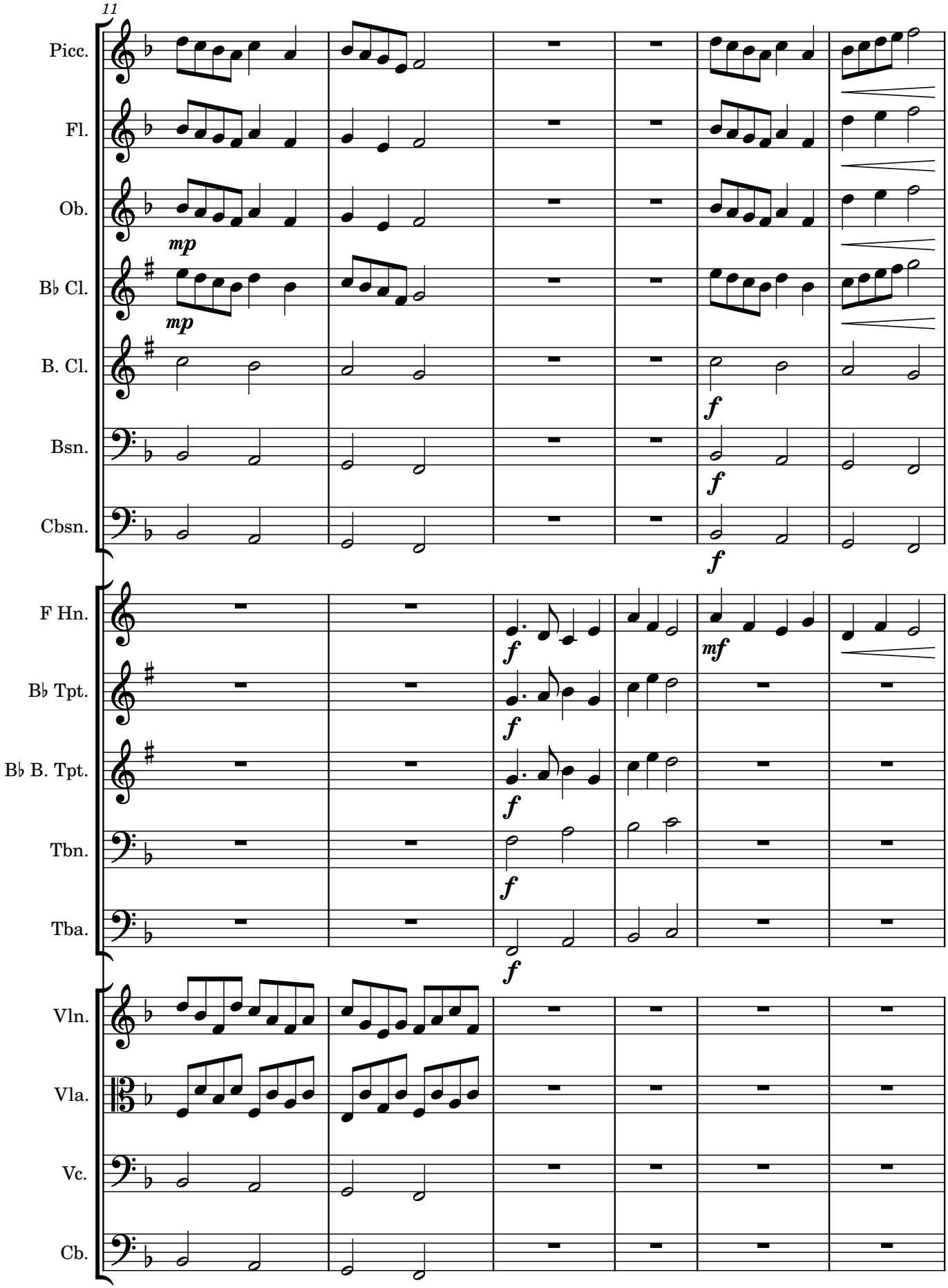


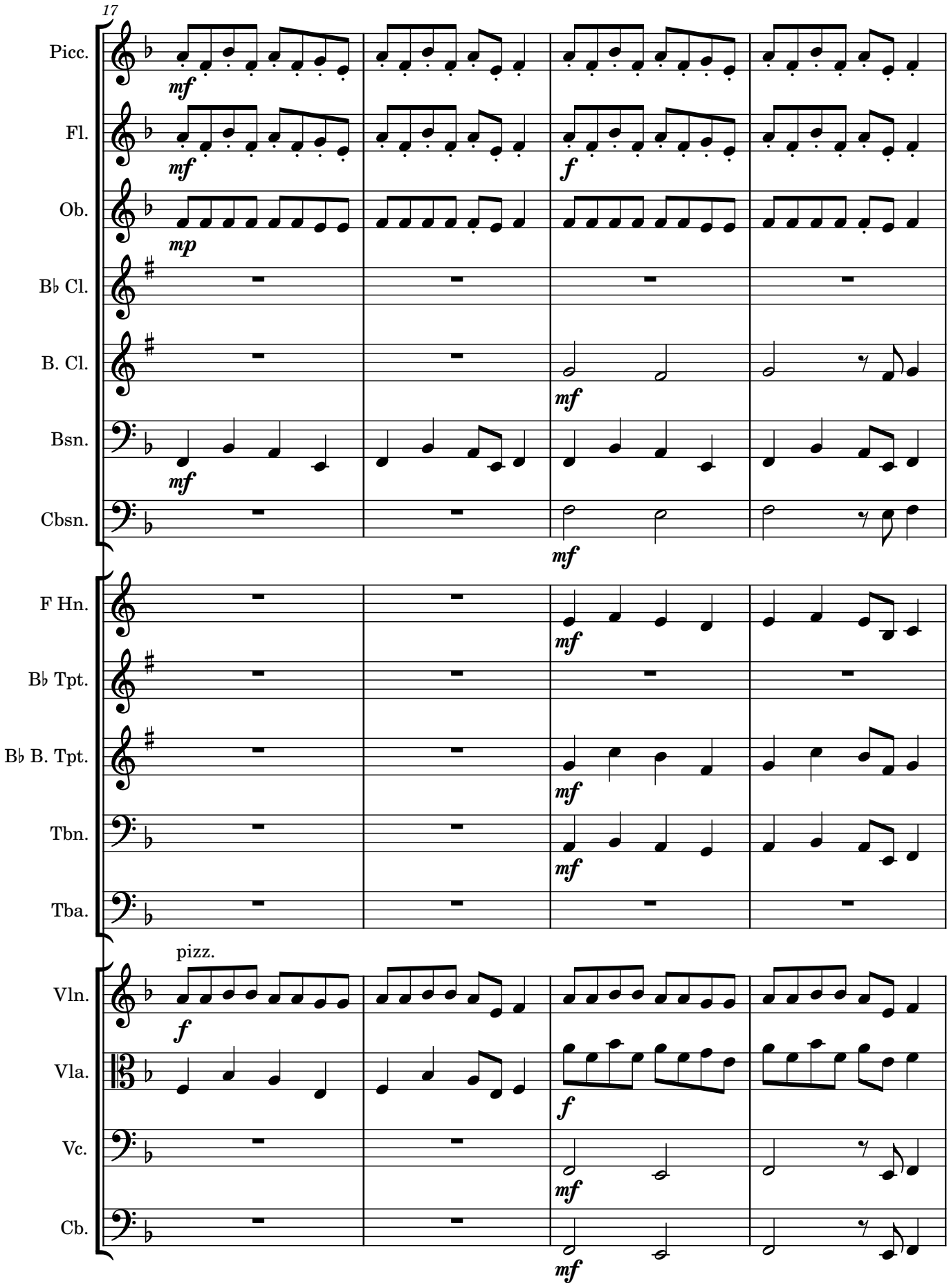
L Blaney
April 2021

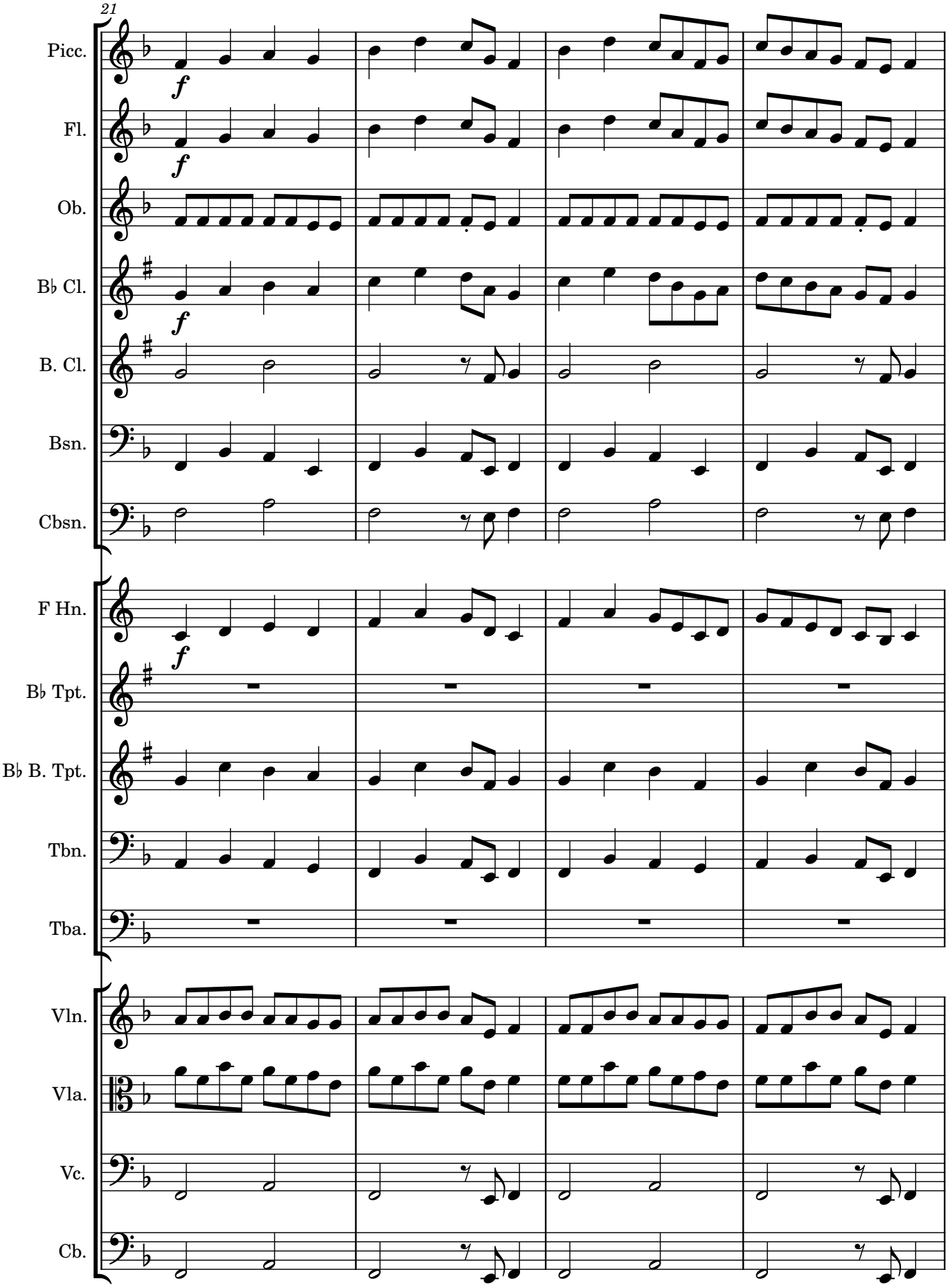
Gathering up the Animals

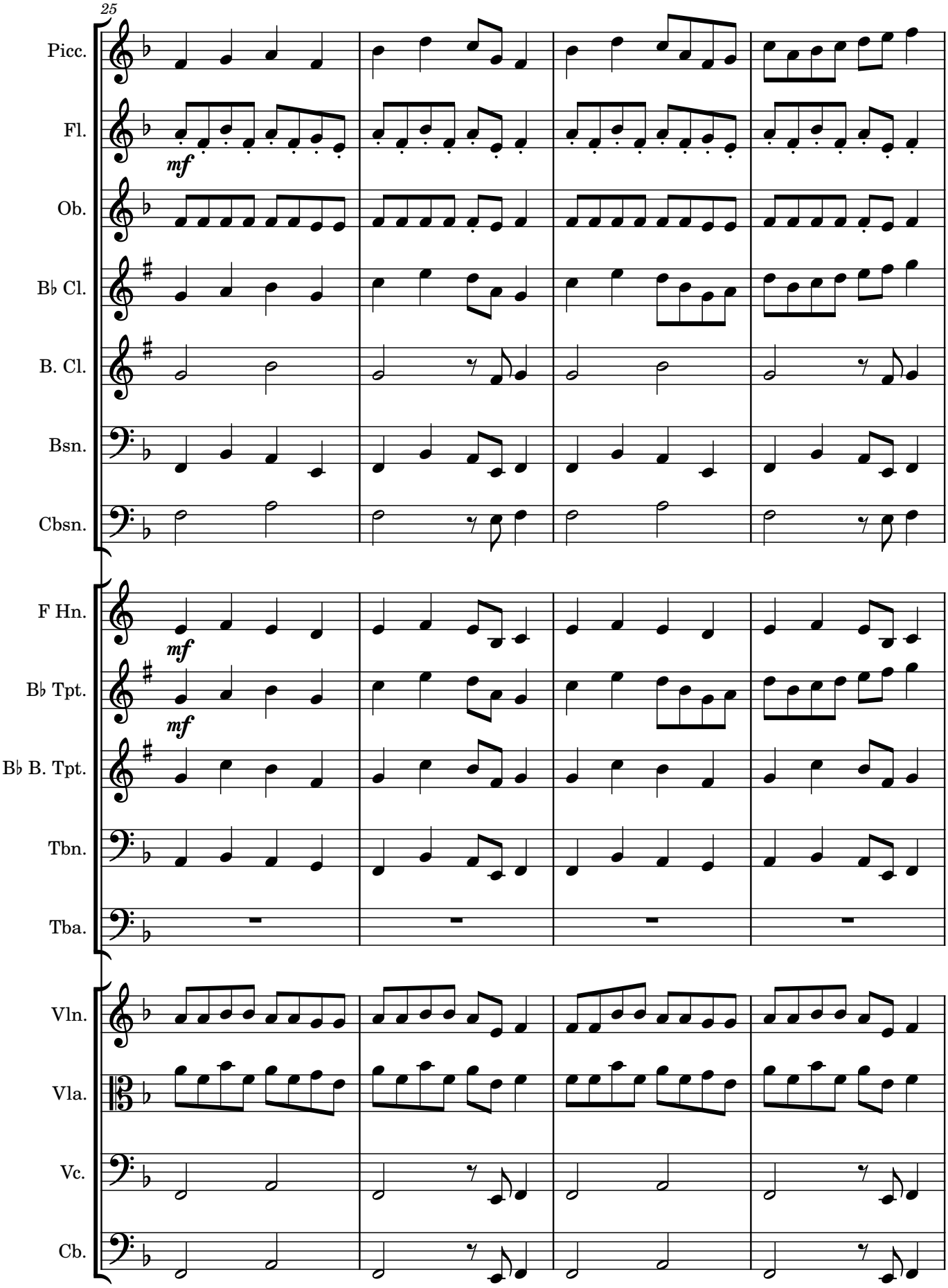


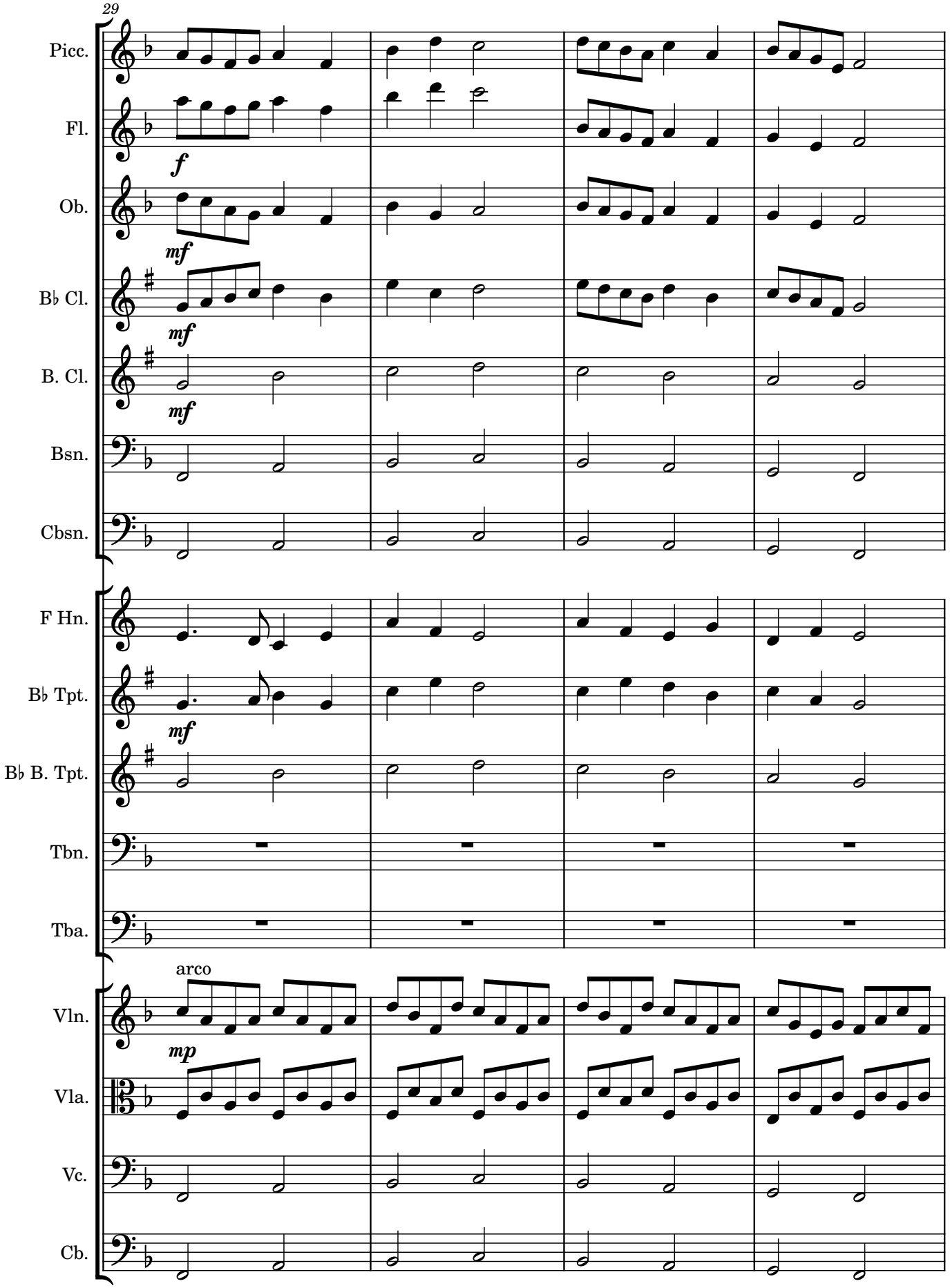

7
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Cbsn.
F Hn.
B♭ Tpt.
B♭ B. Tpt.
Tbn.
Tba.
Vln.
Vla.
Vc.
Cb.
f
f
mf
mf
mf
mp

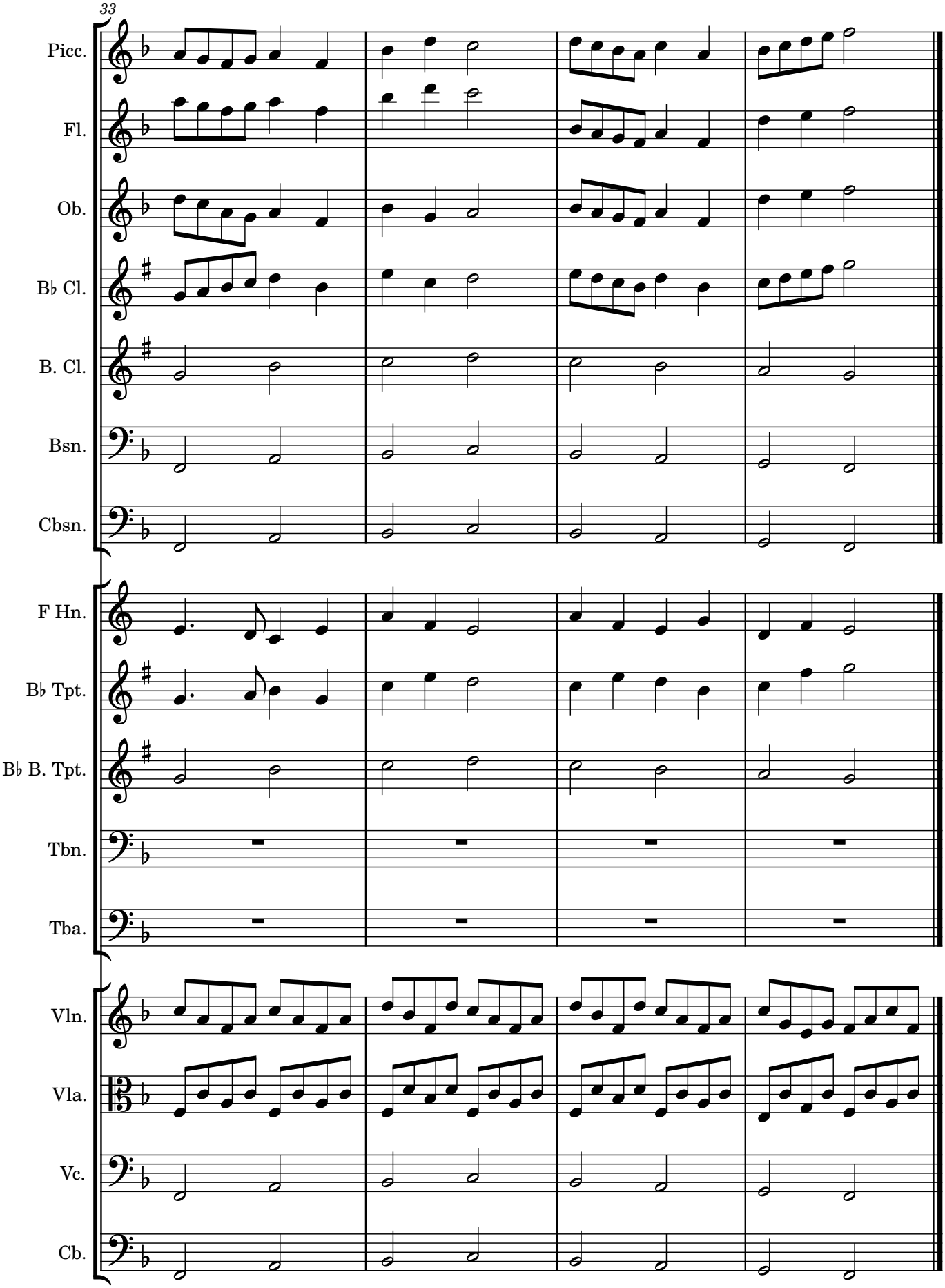

11
Picc.
Fl.
Ob.
mp
B♭ Cl.
mp
B. Cl.
f
Bsn.
f
Cbsn.
f
F Hn.
f
mf
B♭ Tpt.
f
B♭ B. Tpt.
f
Tbn.
f
Tba.
f
Vln.
Vla.
Vc.
Cb.


17
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Cbsn.
F Hn.
B♭ Tpt.
B♭ B. Tpt.
Tbn.
Tba.
pizz.
Vln.
Vla.
Vc.
Cb.
mf
mp
f


21
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Cbsn.
F Hn.
B♭ Tpt.
B♭ B. Tpt.
Tbn.
Tba.
Vln.
Vla.
Vc.
Cb.


25
Picc.
Fl.
mf
Ob.
B♭ Cl.
B. Cl.
Bsn.
Cbsn.
F Hn.
mf
B♭ Tpt.
mf
B♭ B. Tpt.
Tbn.
Tba.
Vln.
Vla.
Vc.
Cb.

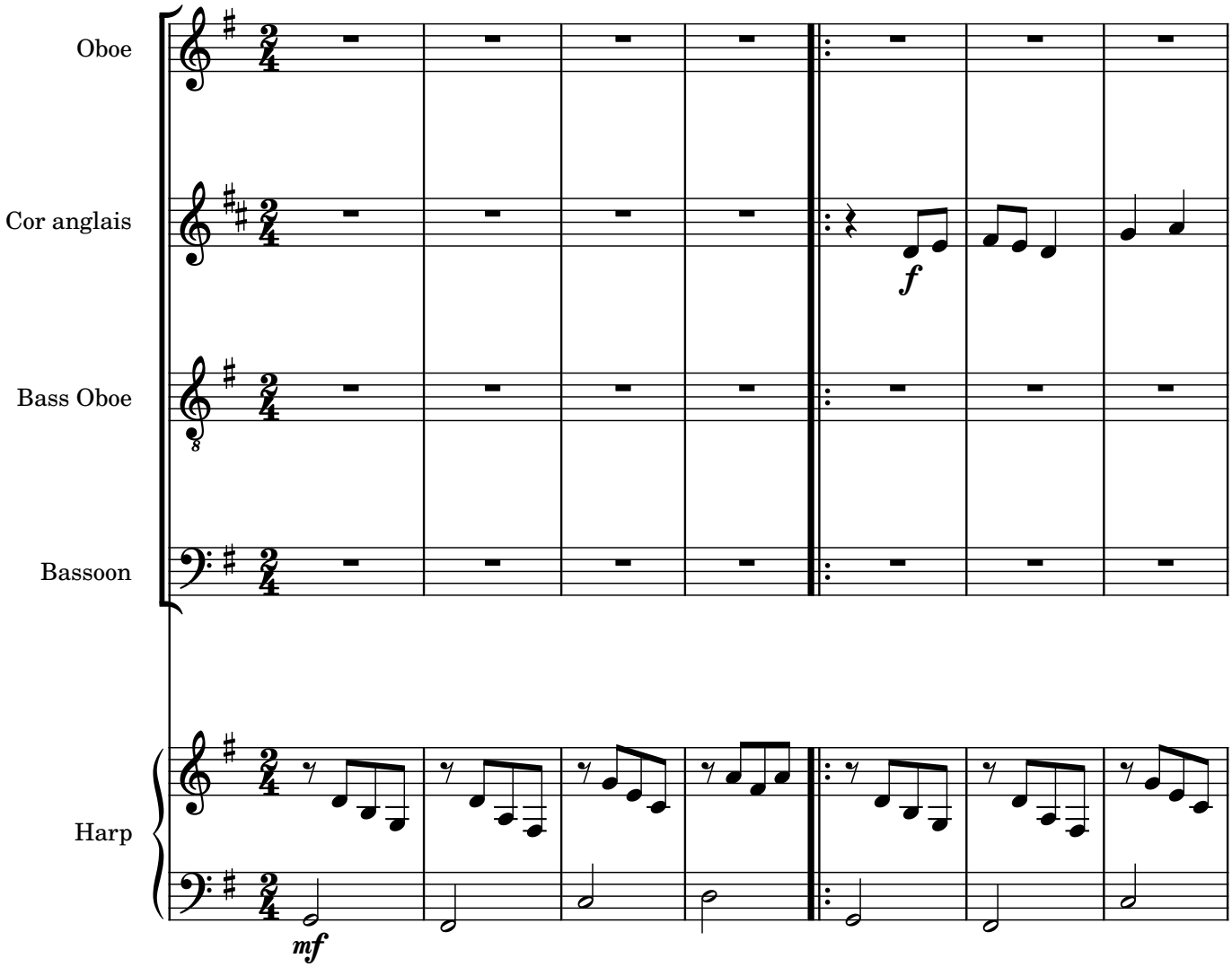

29
Picc.
Fl.
f
Ob.
mf
B♭ Cl.
mf
B. Cl.
mf
Bsn.
Cbsn.
F Hn.
B♭ Tpt.
mf
B♭ B. Tpt.
Tbn.
Tba.
arco
Vln.
mp
Vla.
Vc.
Cb.

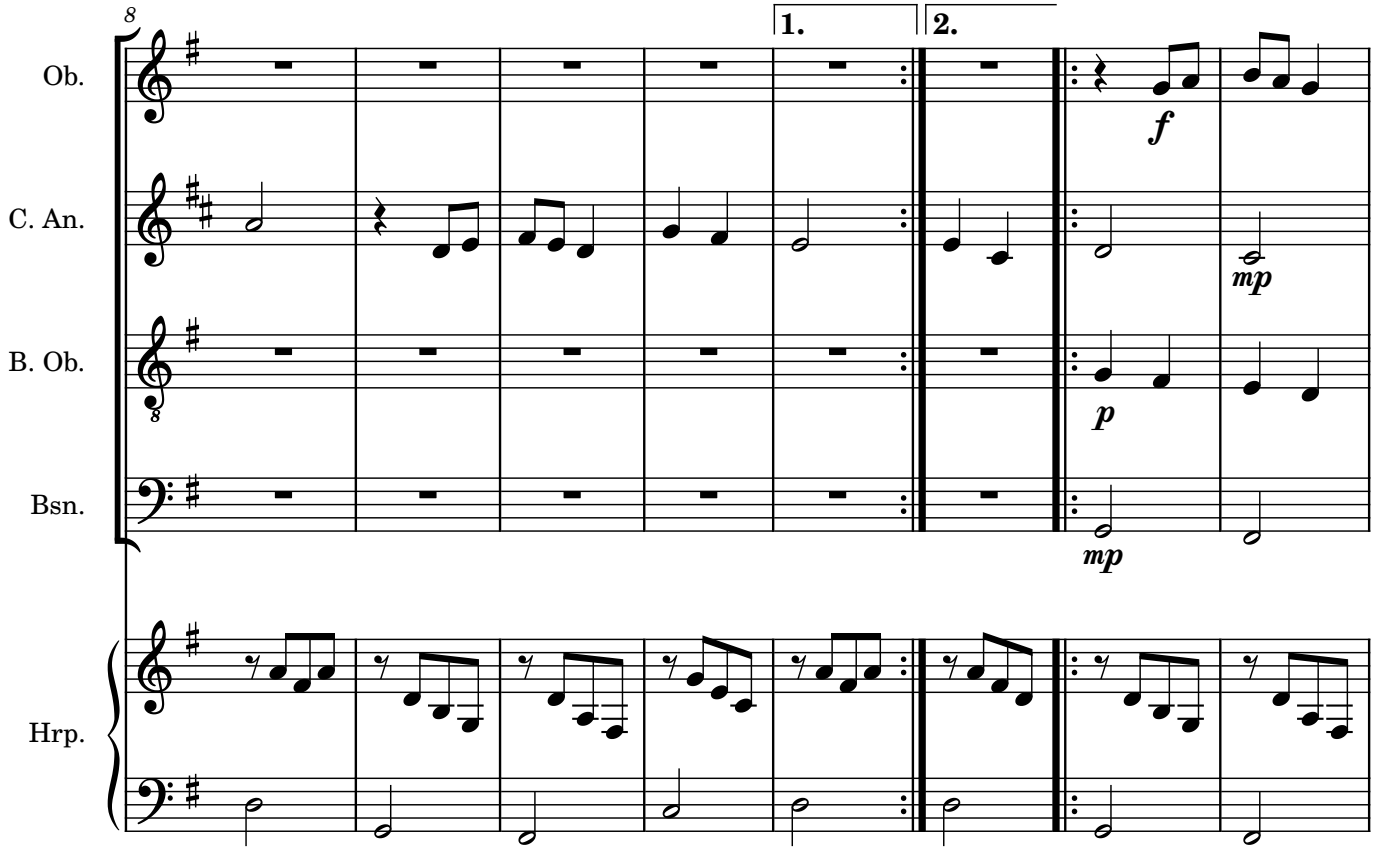

33
Picc.
Fl.
Ob.
B♭ Cl.
B. Cl.
Bsn.
Cbsn.
F Hn.
B♭ Tpt.
B♭ B. Tpt.
Tbn.
Tba.
Vln.
Vla.
Vc.
Cb.

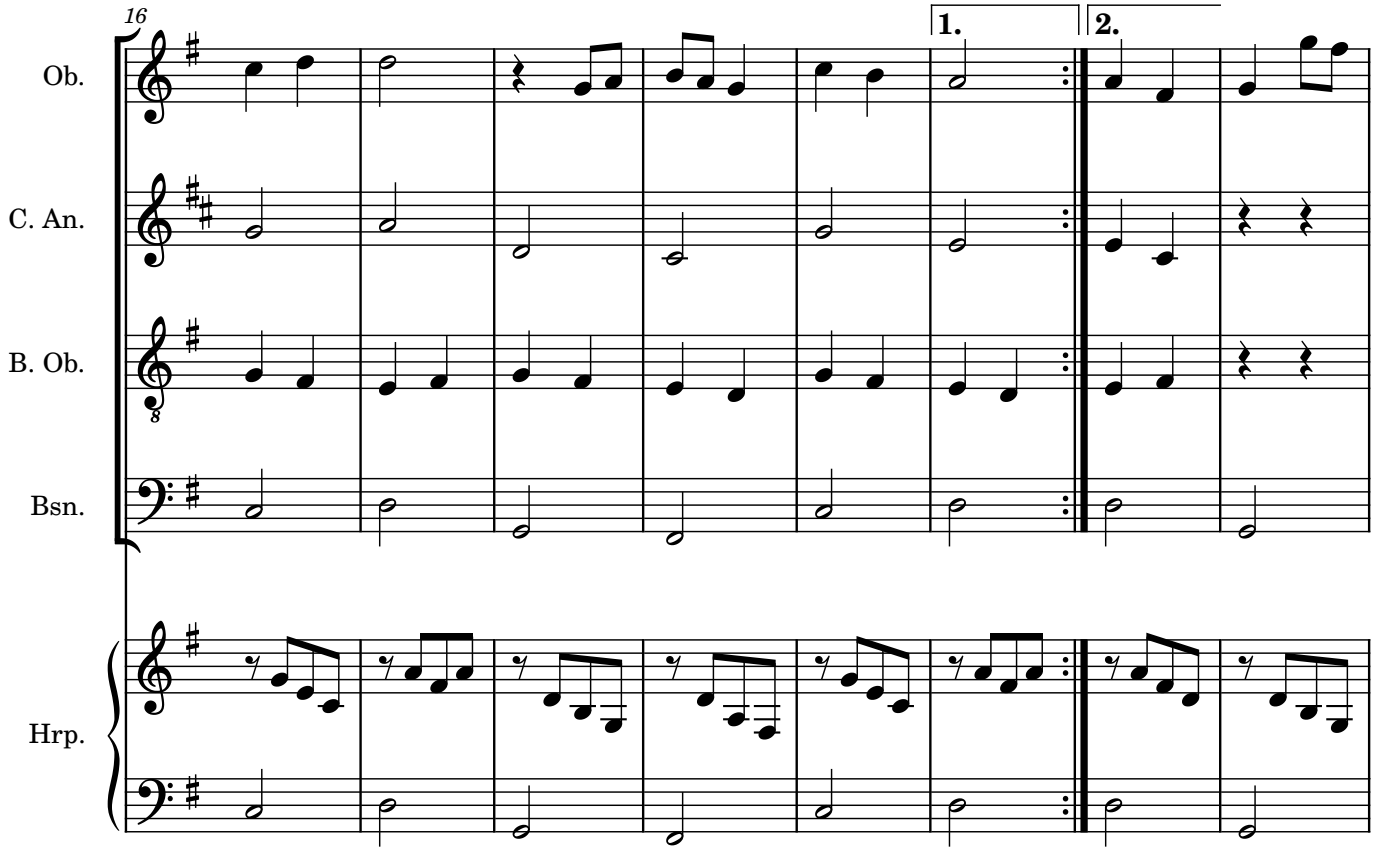
L Blaney
May 2021

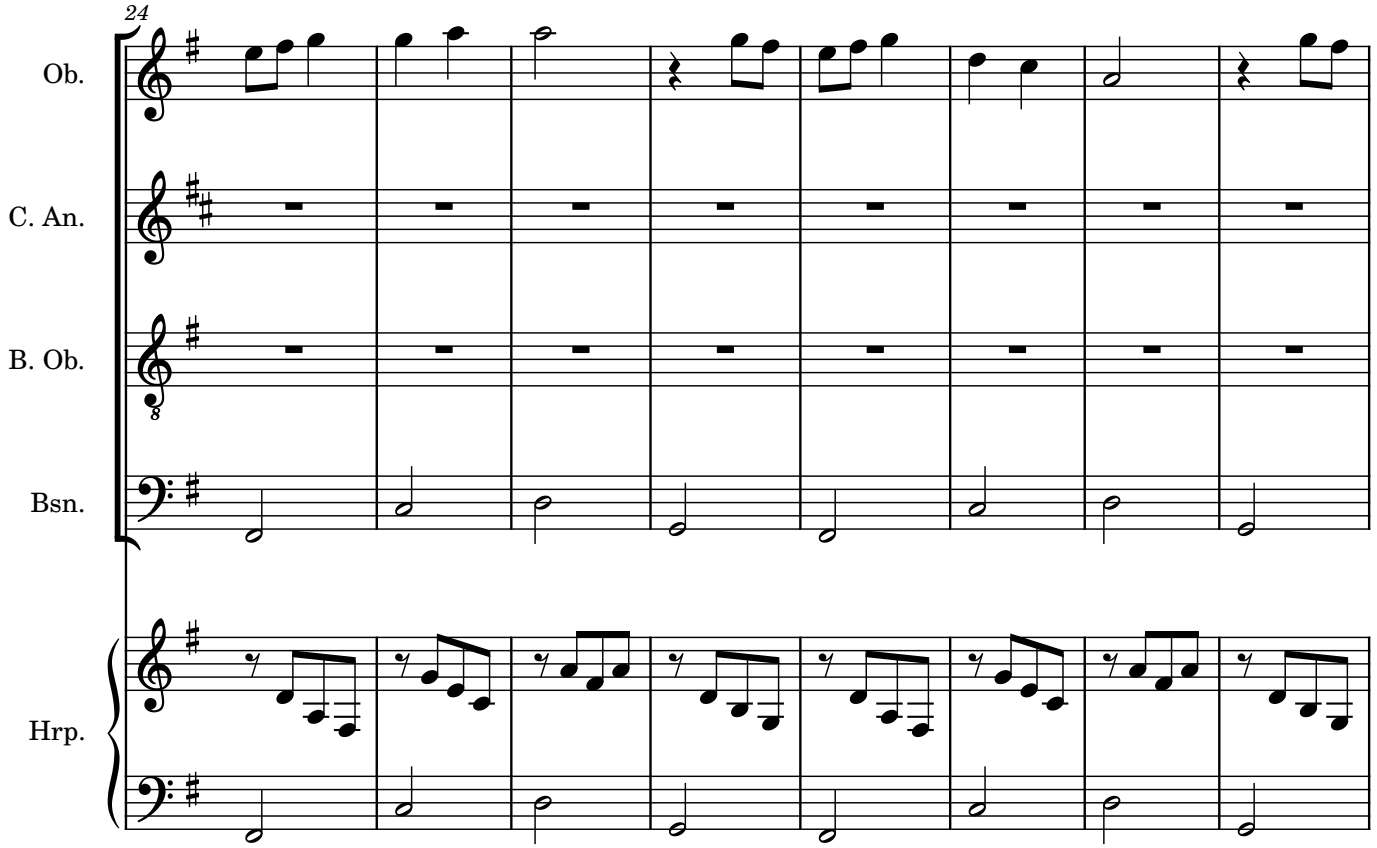
Planning for Life

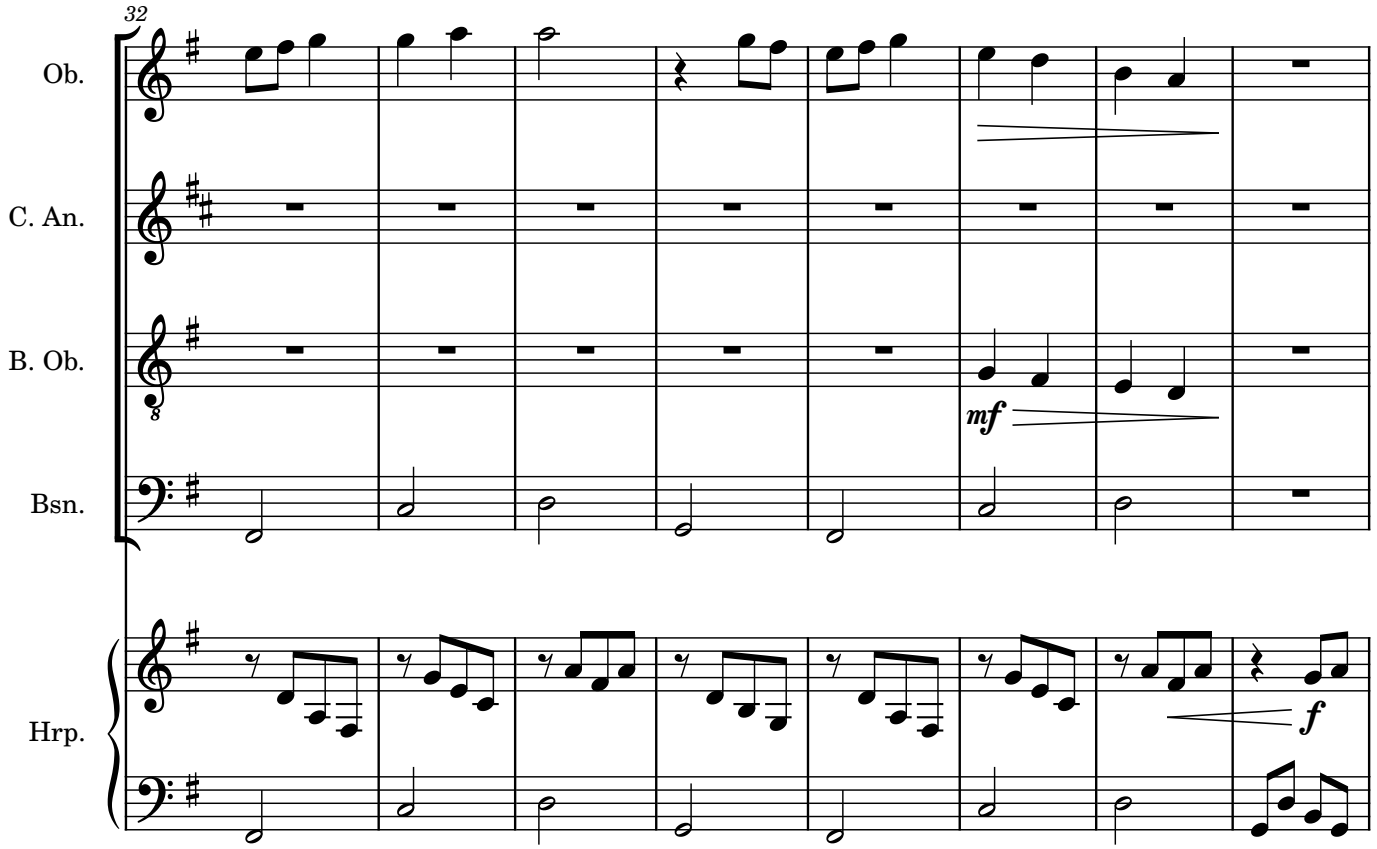
A piece for woodwind and harp may seem like an odd combo, but the harp is used in a similar fashion to pizzicato strings in many of Blaney's other works. The choice of only reed instruments in the wind section gives a very soothing feel. The melody begins on the cor anglais, before moving to the oboe for the majority of the piece. Later the harp takes over the melody, whilst the wind instruments pause for a while, until they all come back in, with the oboe snatching the melody again and the cor anglais providing some subtle harmonisation.

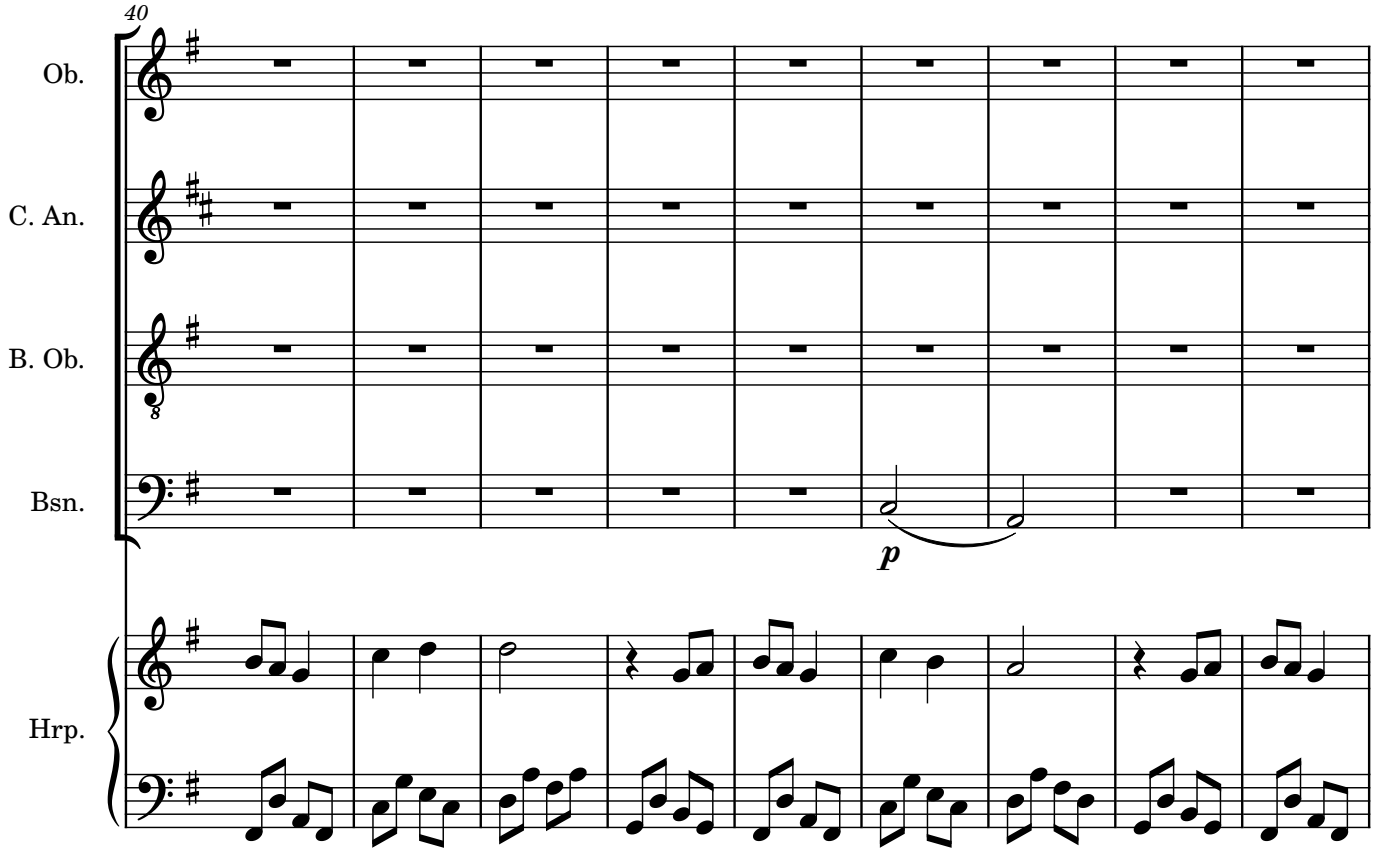


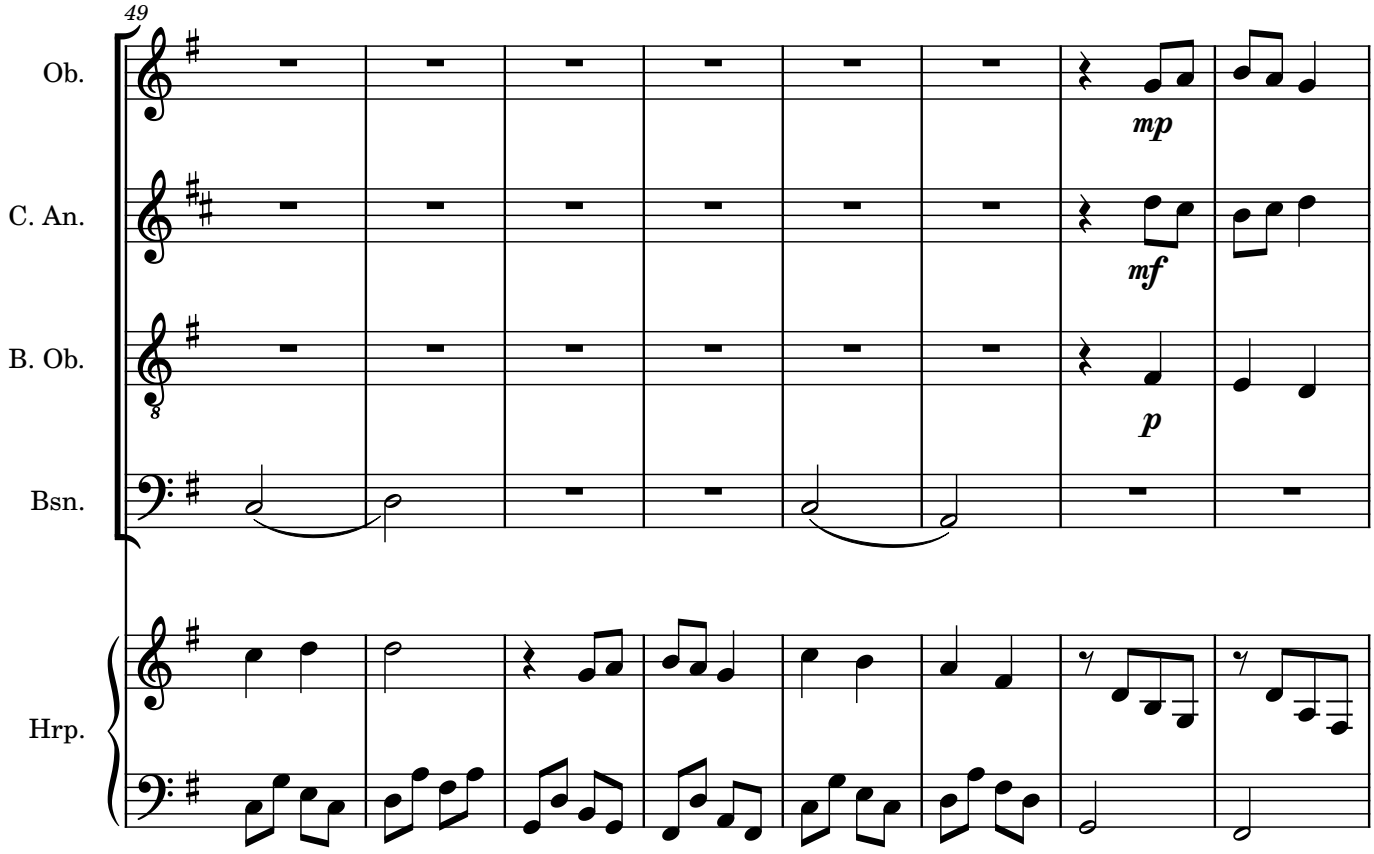

8
Ob.
C. An.
B. Ob.
Bsn.
Hrp.
1.
2.
f
mp
p
mp

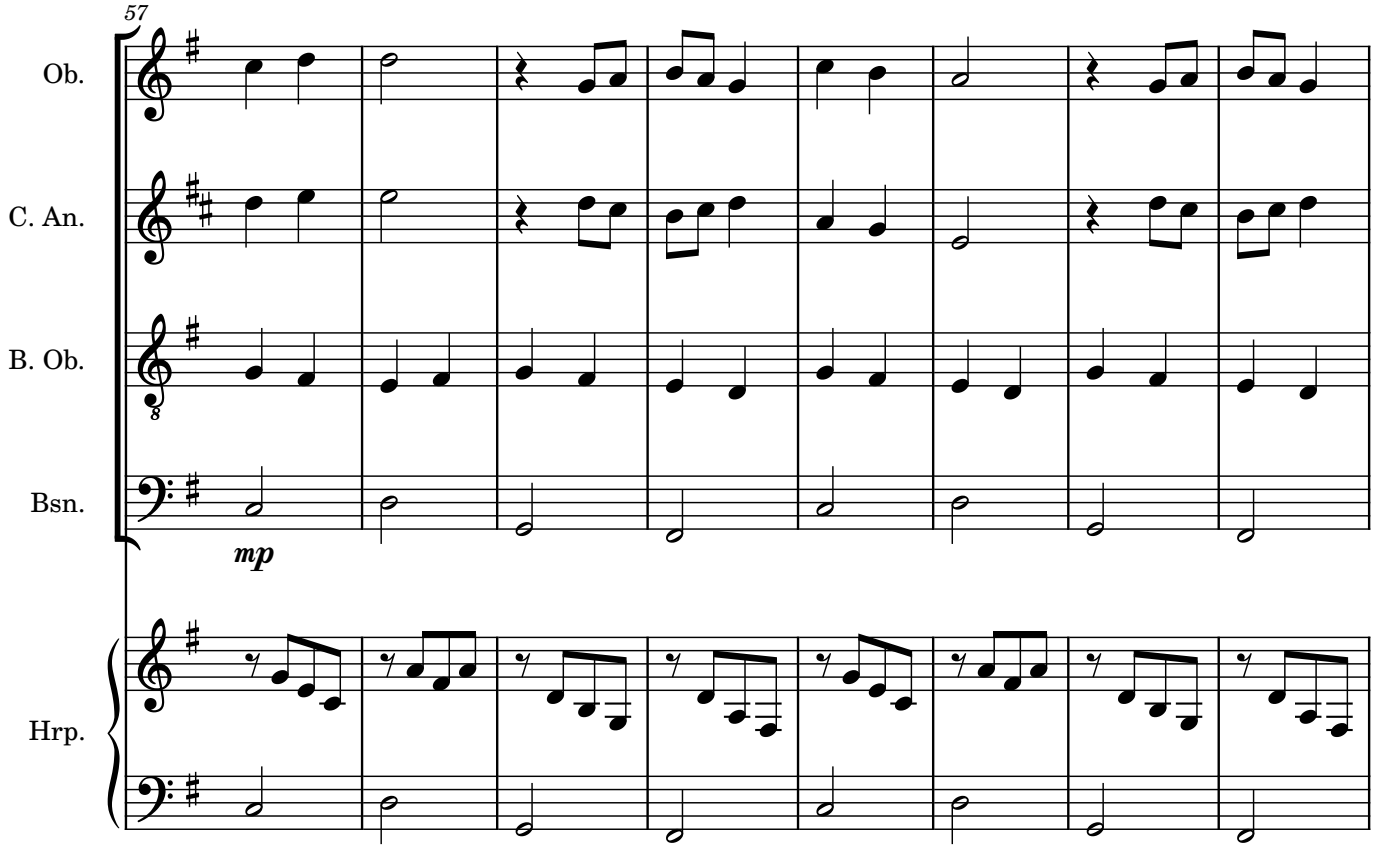

16
Ob.
C. An.
B. Ob.
Bsn.
Hrp.
1.
2.

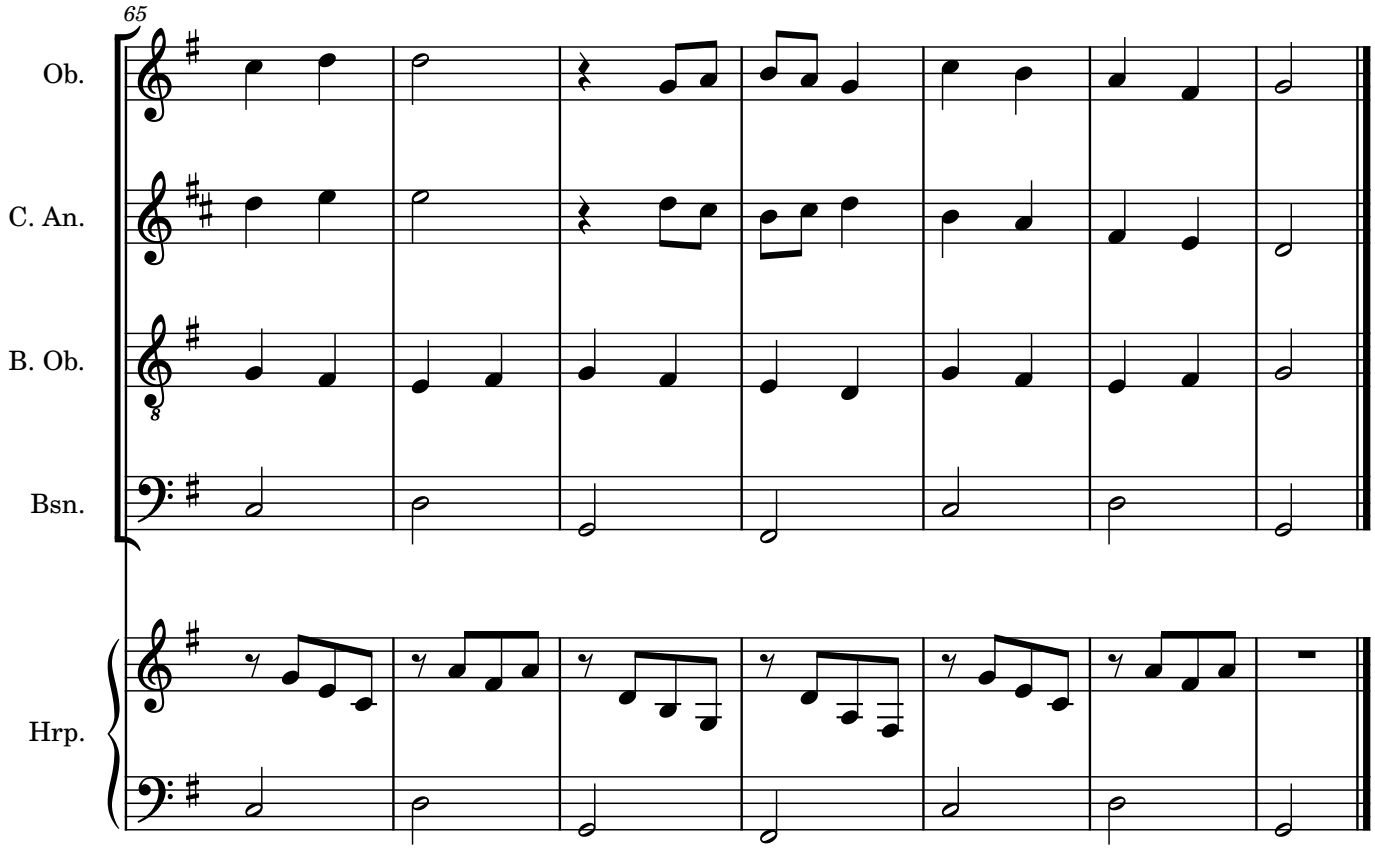

24
Ob.
C. An.
B. Ob.
Bsn.
Hrp.


32
Ob.
C. An.
B. Ob.
Bsn.
Hrp.
mf
f


40
Ob.
C. An.
B. Ob.
Bsn.
Hrp.
p

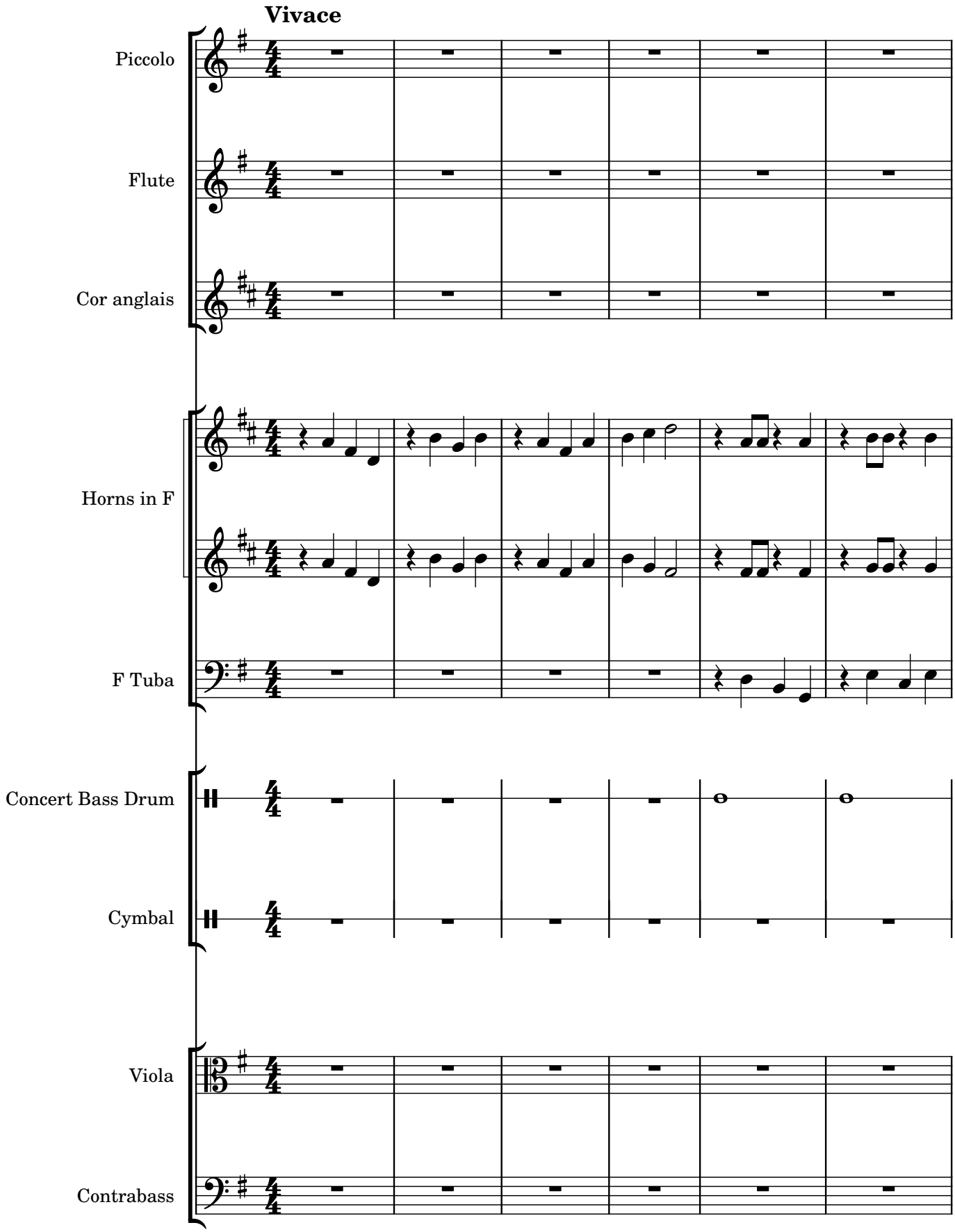

49
Ob.
C. An.
B. Ob.
Bsn.
Hrp.
mp
mf
p

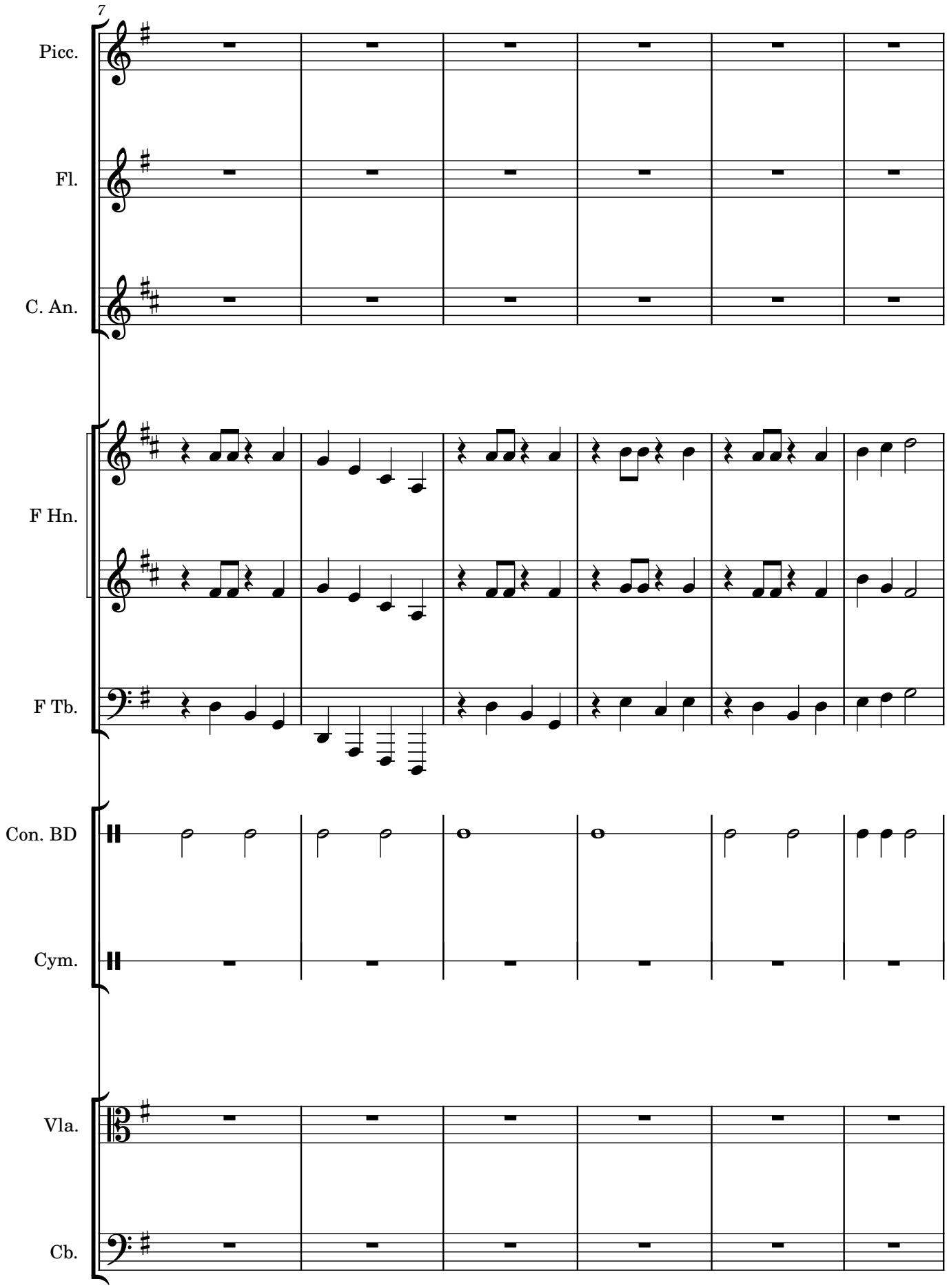

57
Ob.
C. An.
B. Ob.
Bsn.
mp
Hrp.

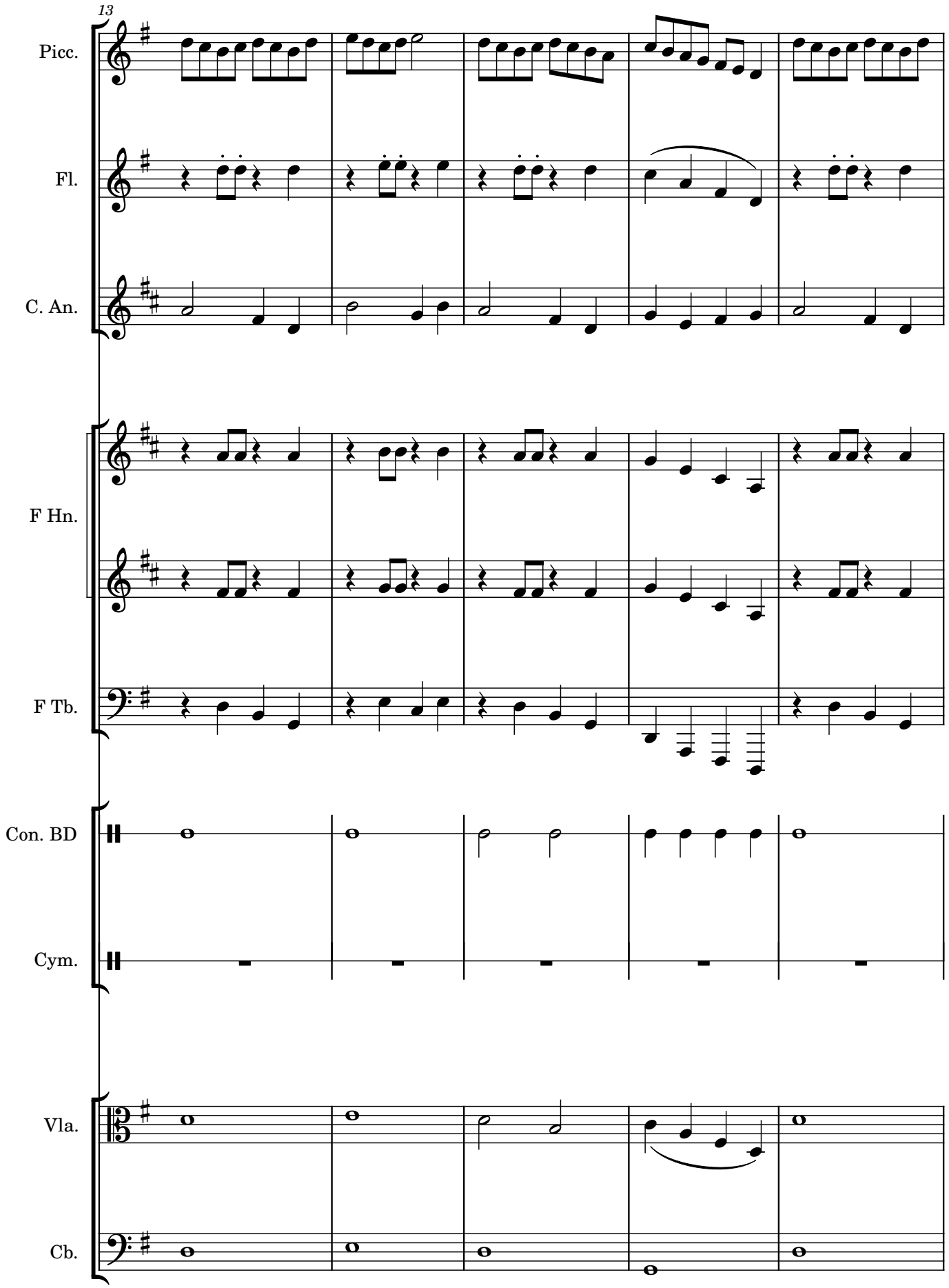

65
Ob.
C. An.
B. Ob.
Bsn.
Hrp.

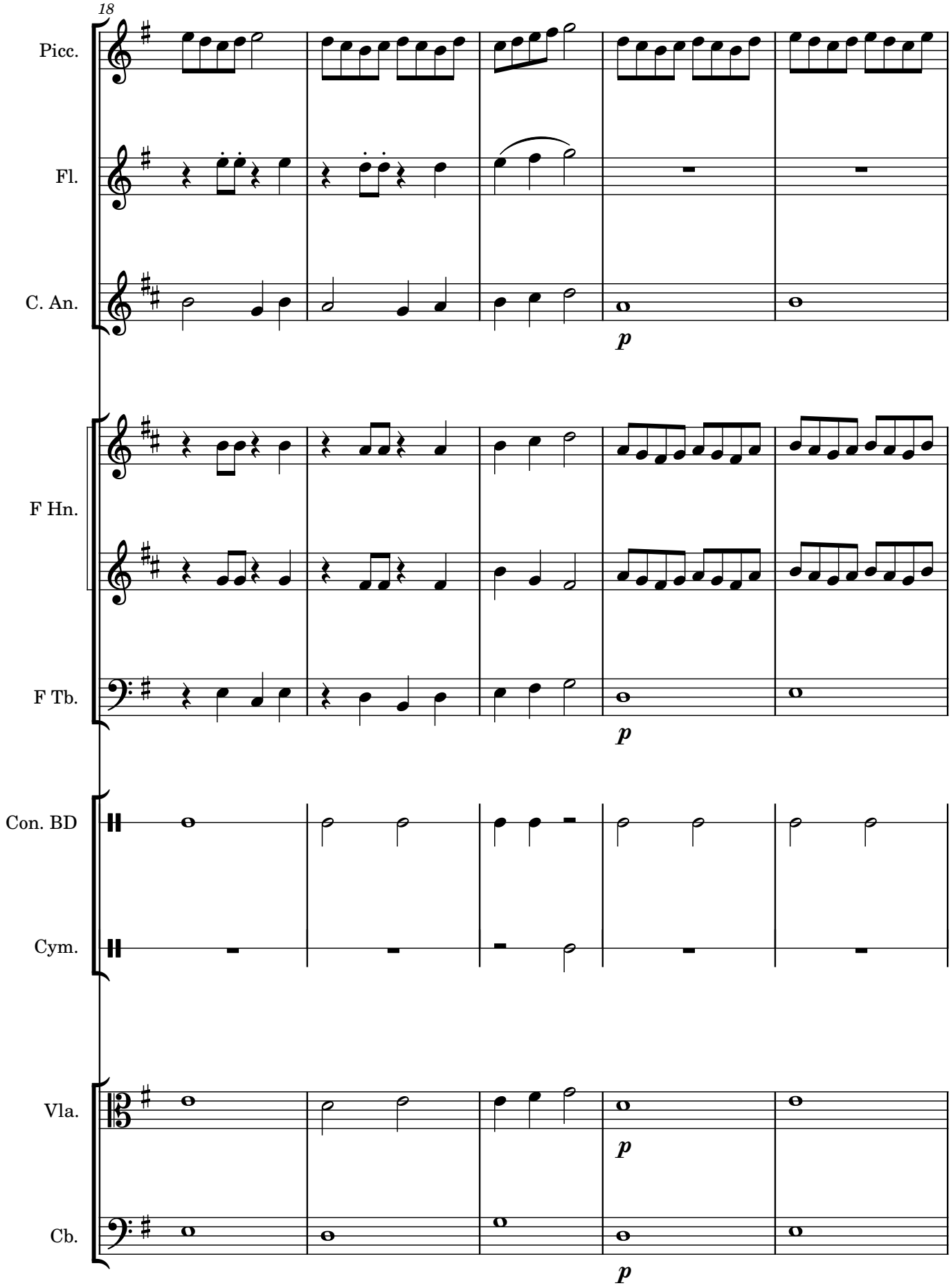
L Blaney
May 2021

Grounded




7
Picc.
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.


13
Picc.
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.


18
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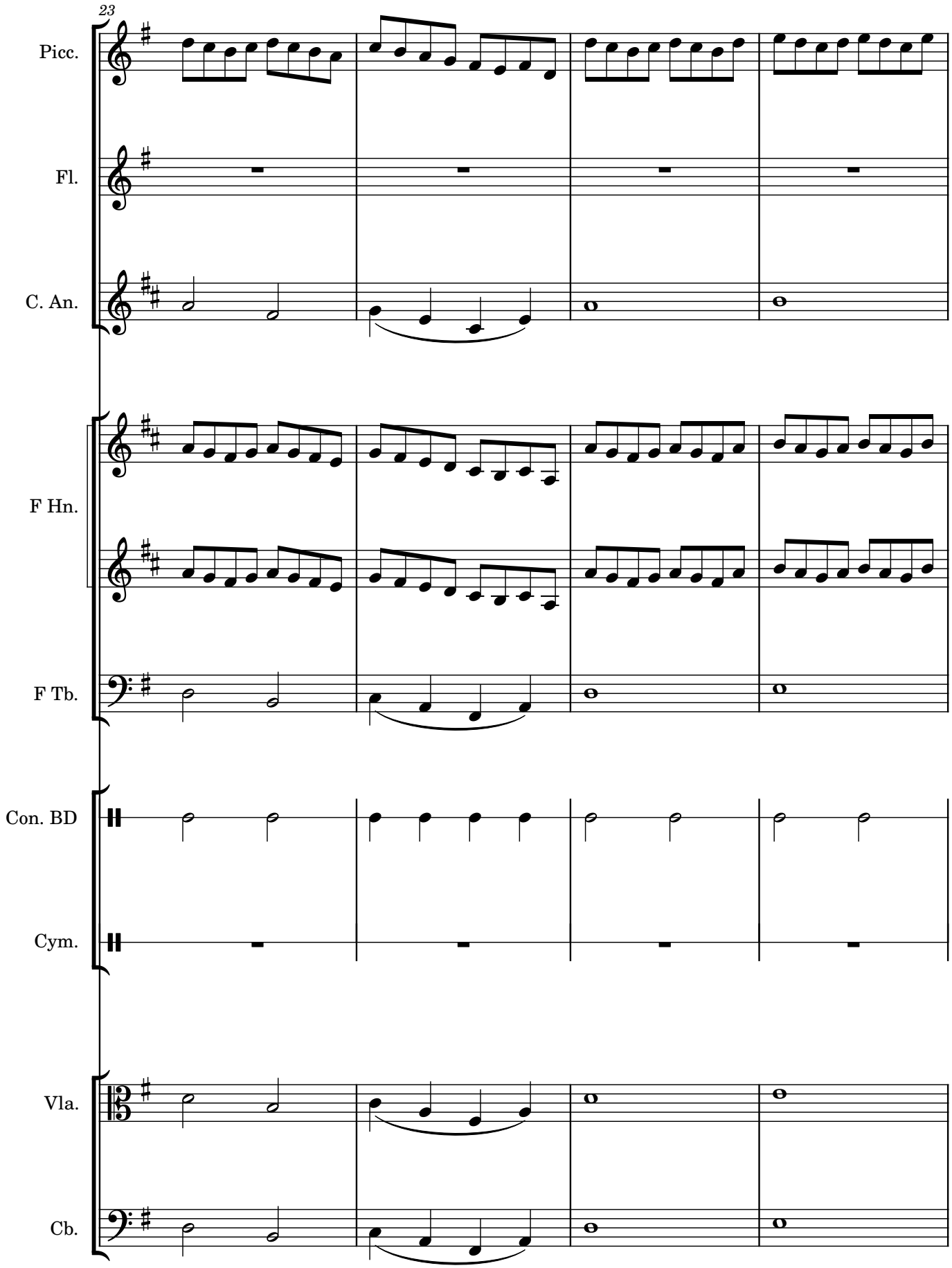
Fl.
C. An.
p
F Hn.
F Tb.
p
Con. BD
Cym.
Vla.
p
Cb.
p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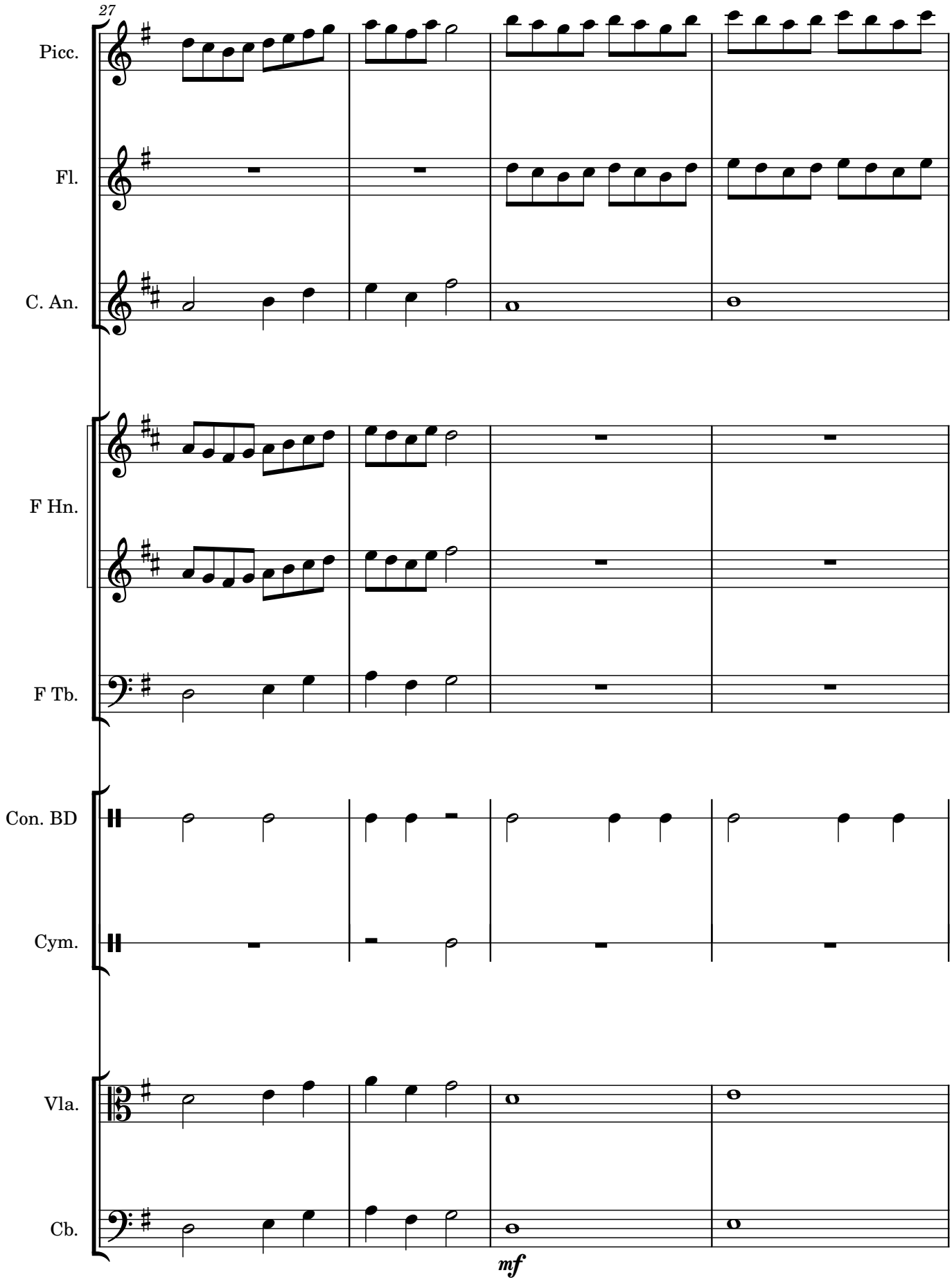
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.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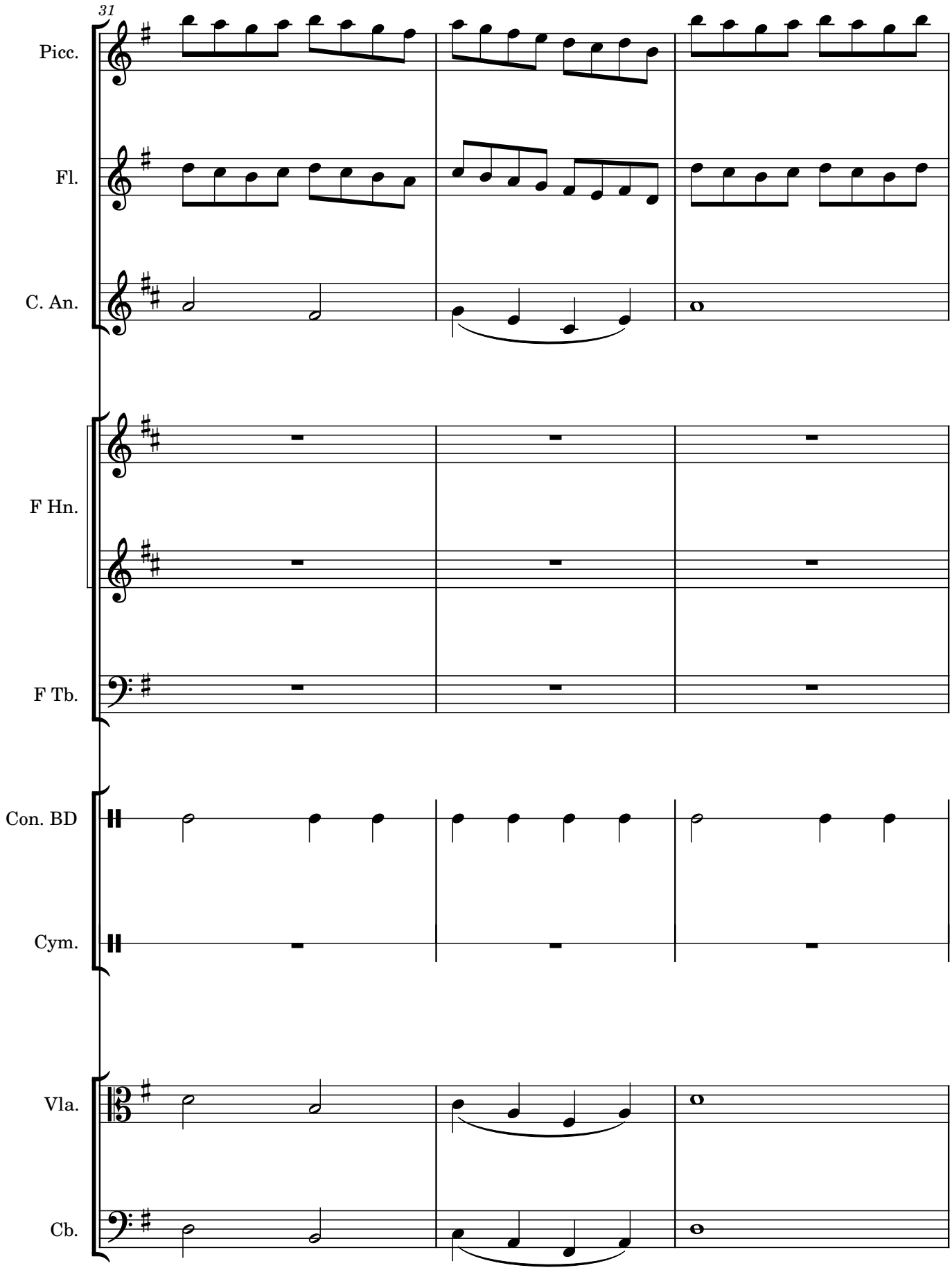
Picc.
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.
mf


31
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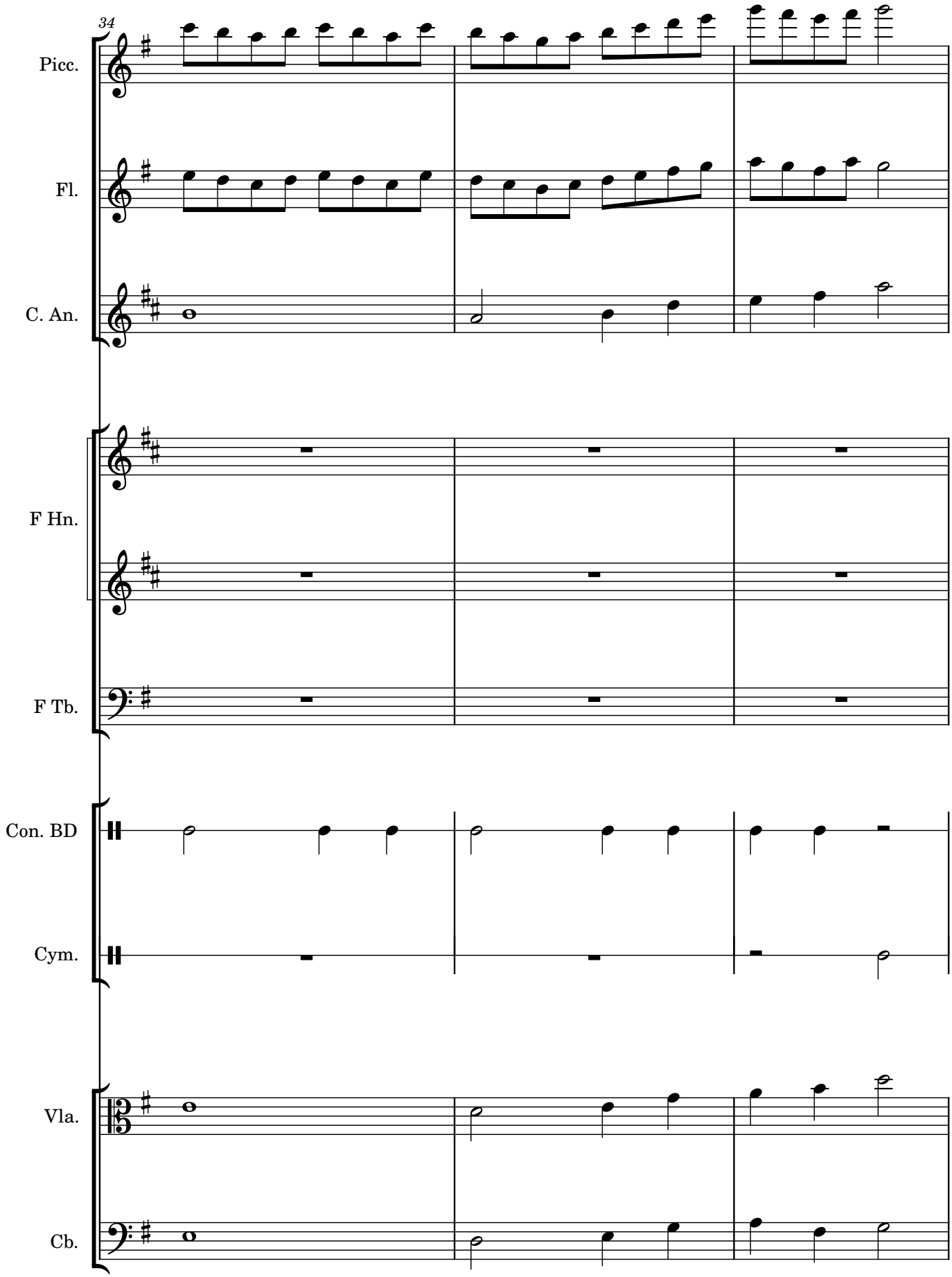
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.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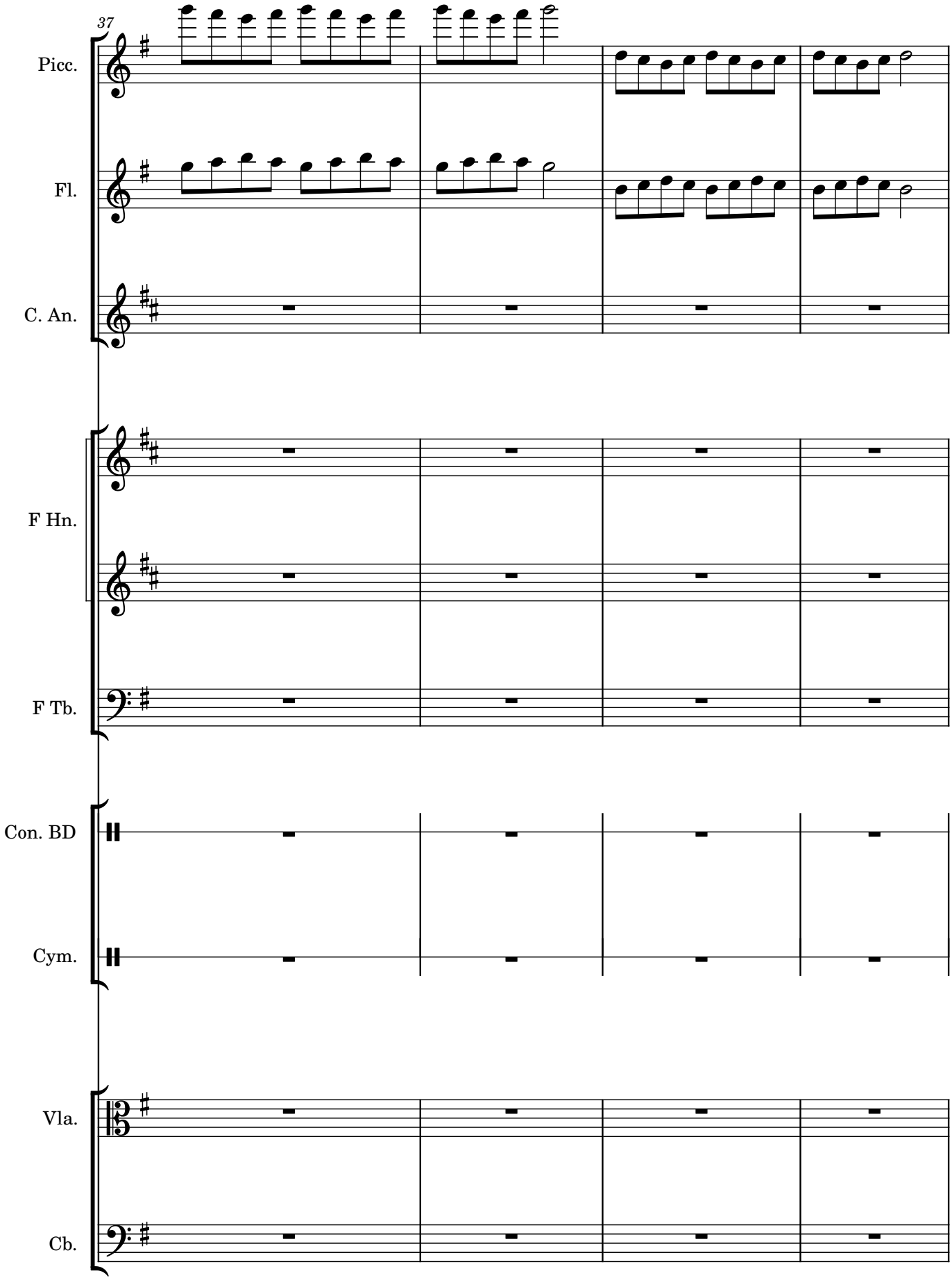
F Tb.
Con. BD
Cym.
Vla.
Cb.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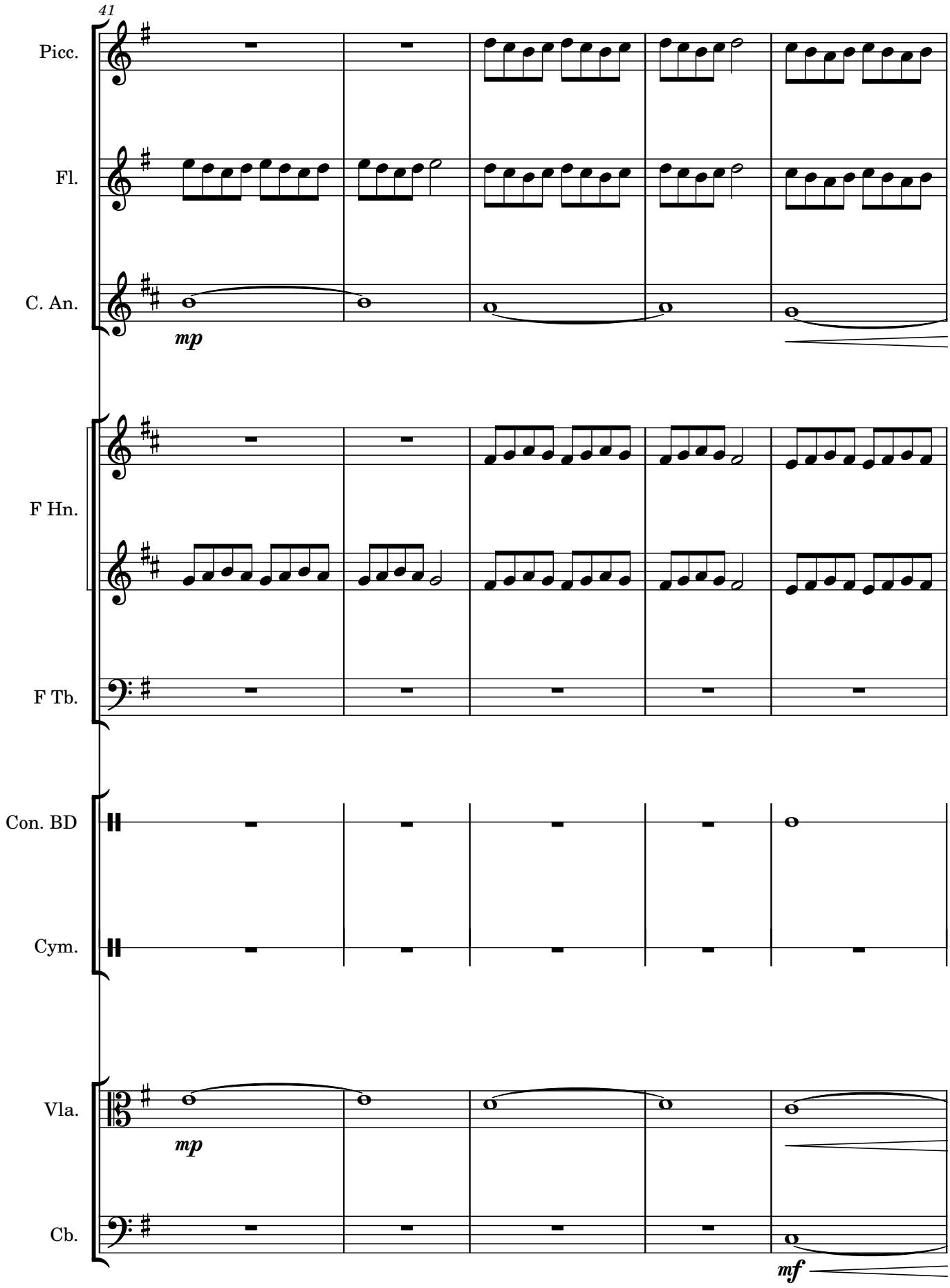
F Tb.
Con. BD
Cym.
Vla.
Cb.


41
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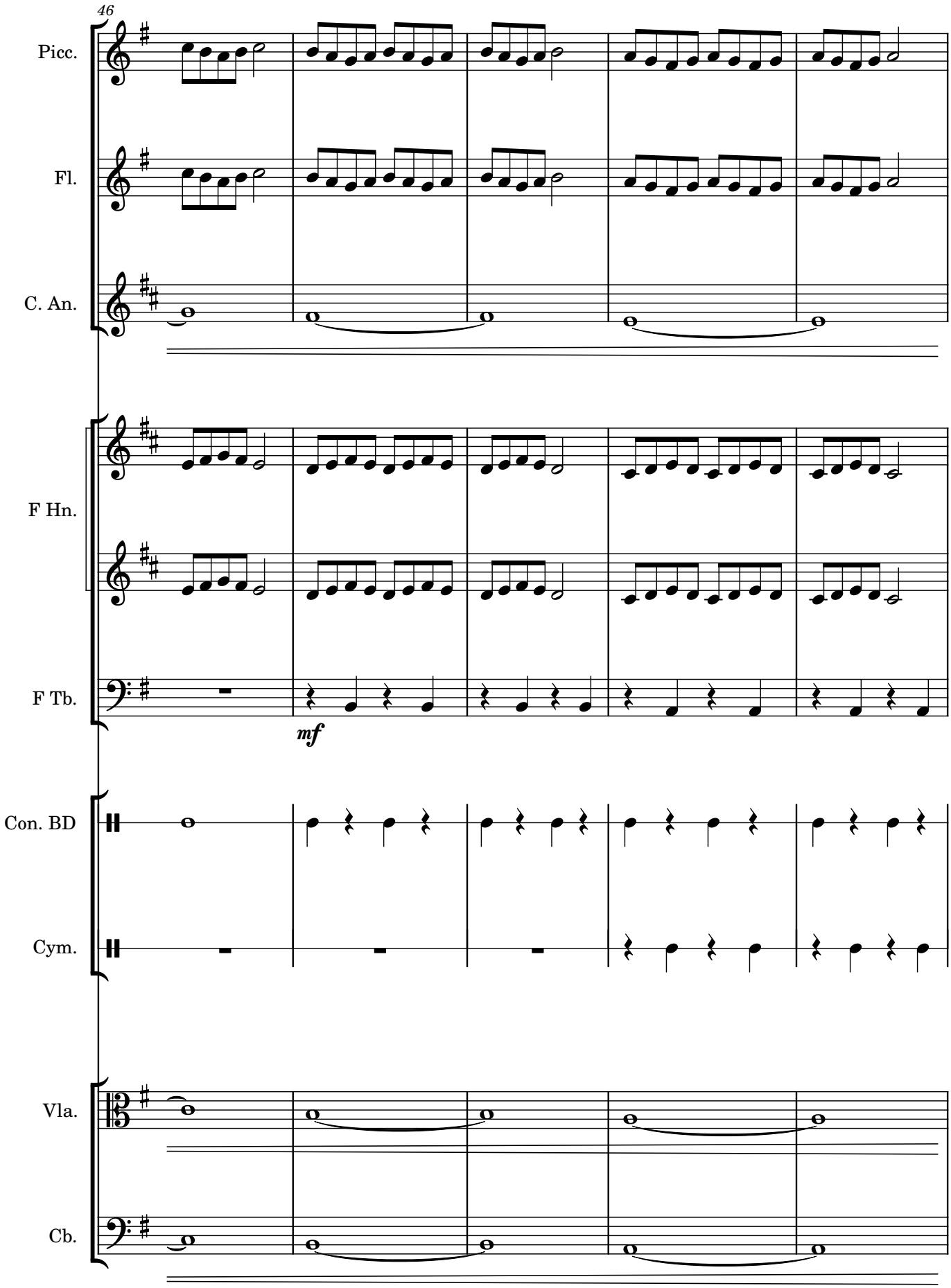
Fl.
C. An.
mp
F Hn.
F Tb.
Con. BD
Cym.
Vla.
mp
Cb.
mf


46
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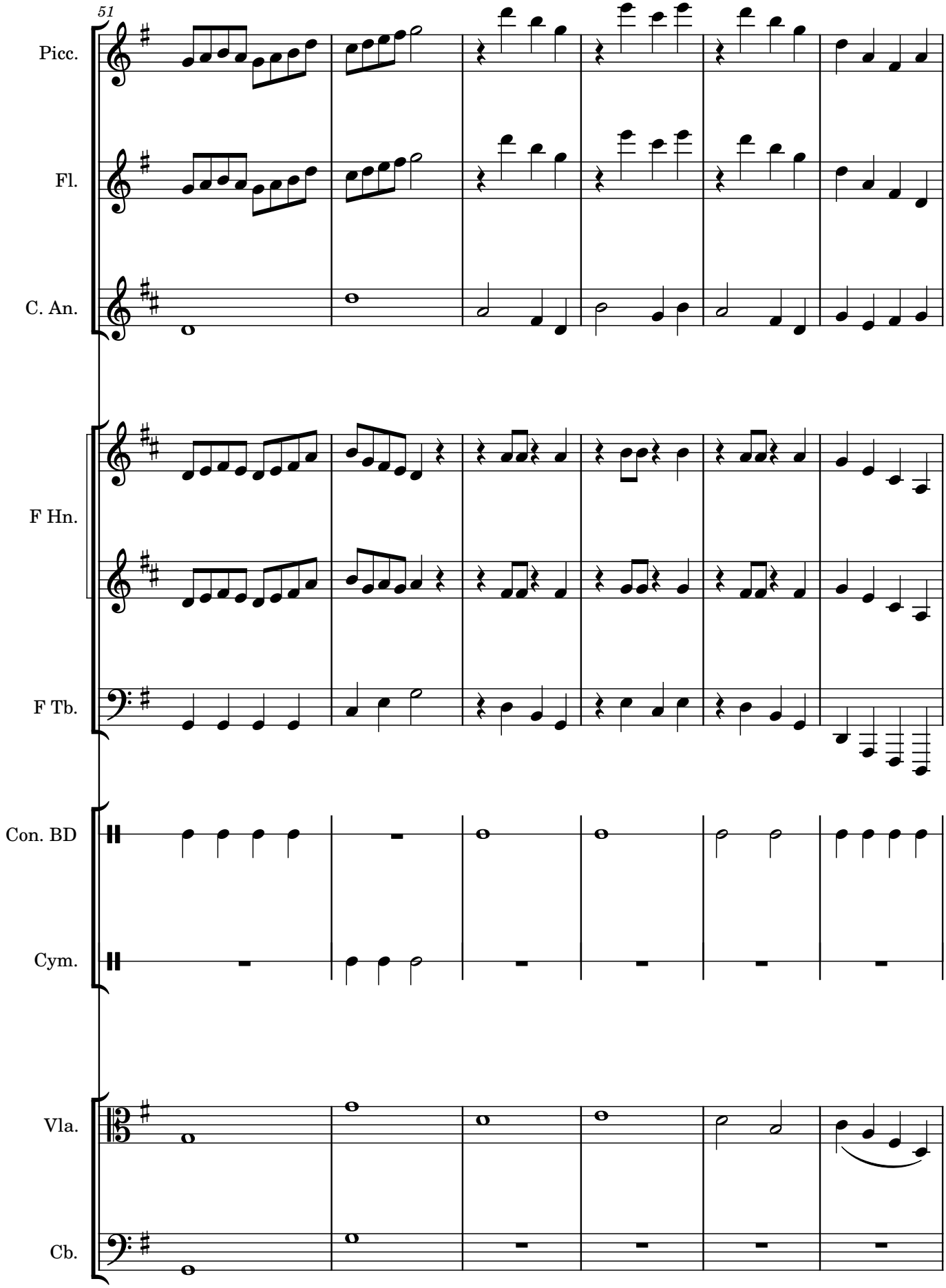
Fl.
C. An.
F Hn.
F Tb.
mf
Con. BD
Cym.
Vla.
Cb.


51
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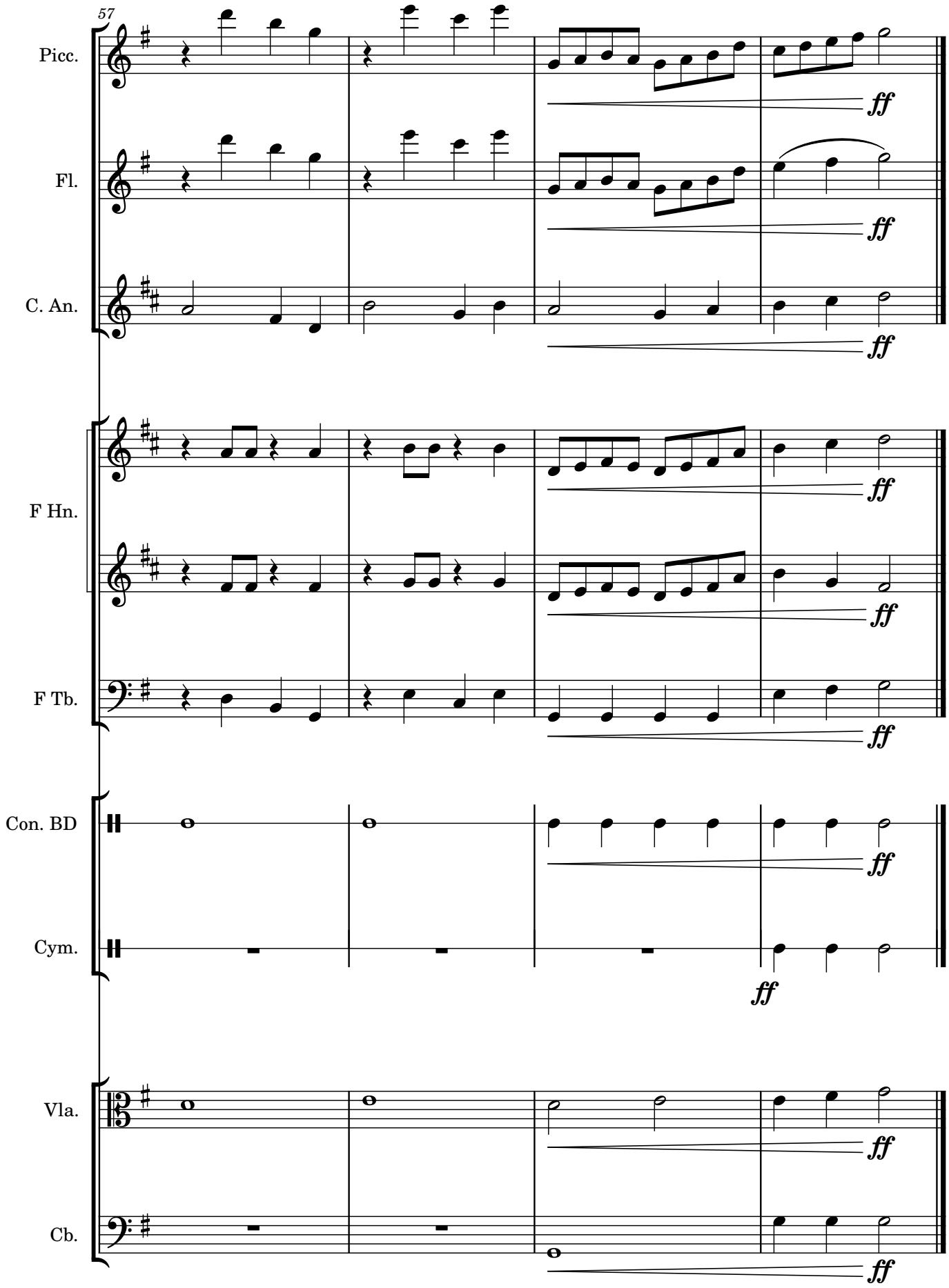
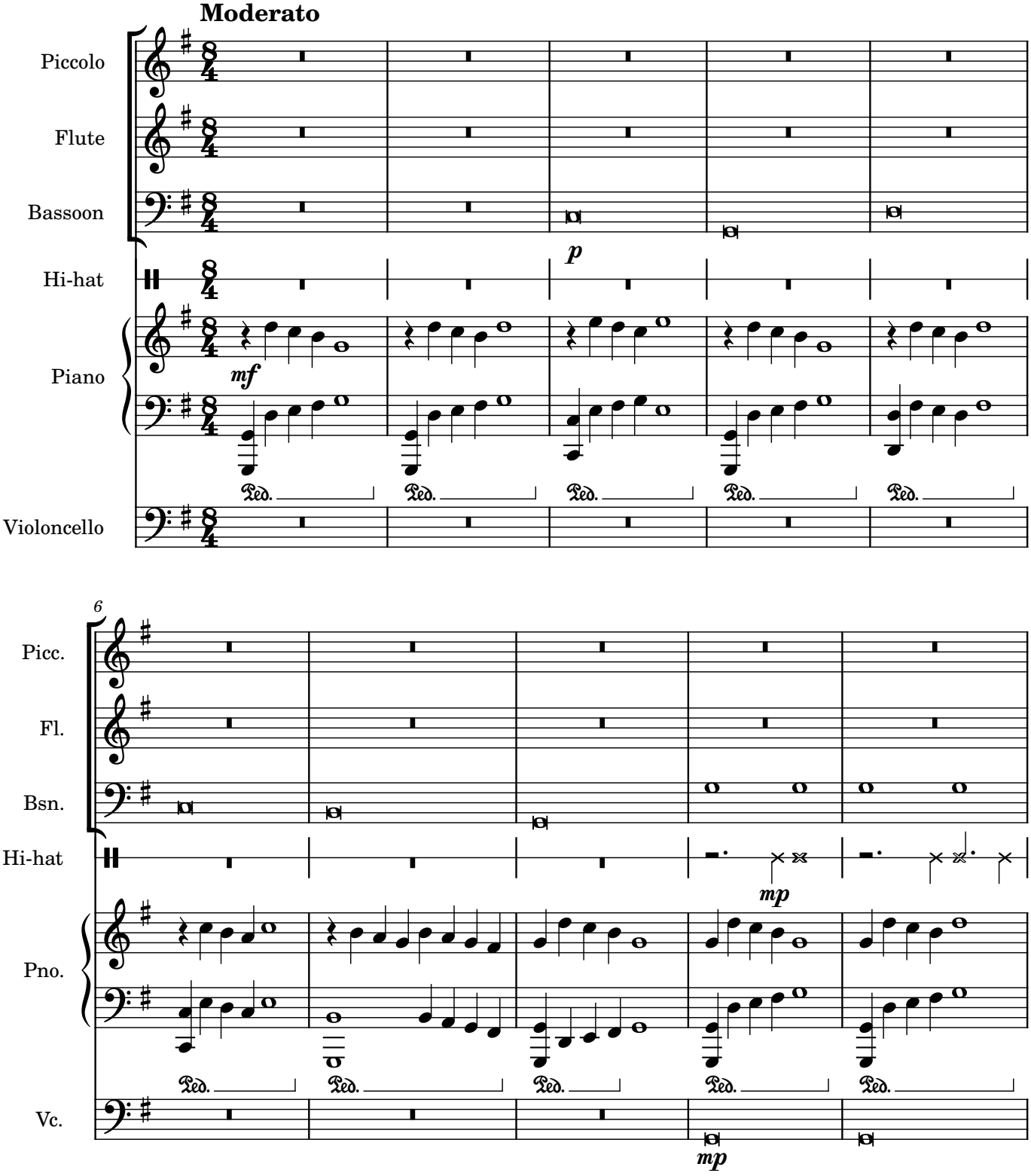
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.

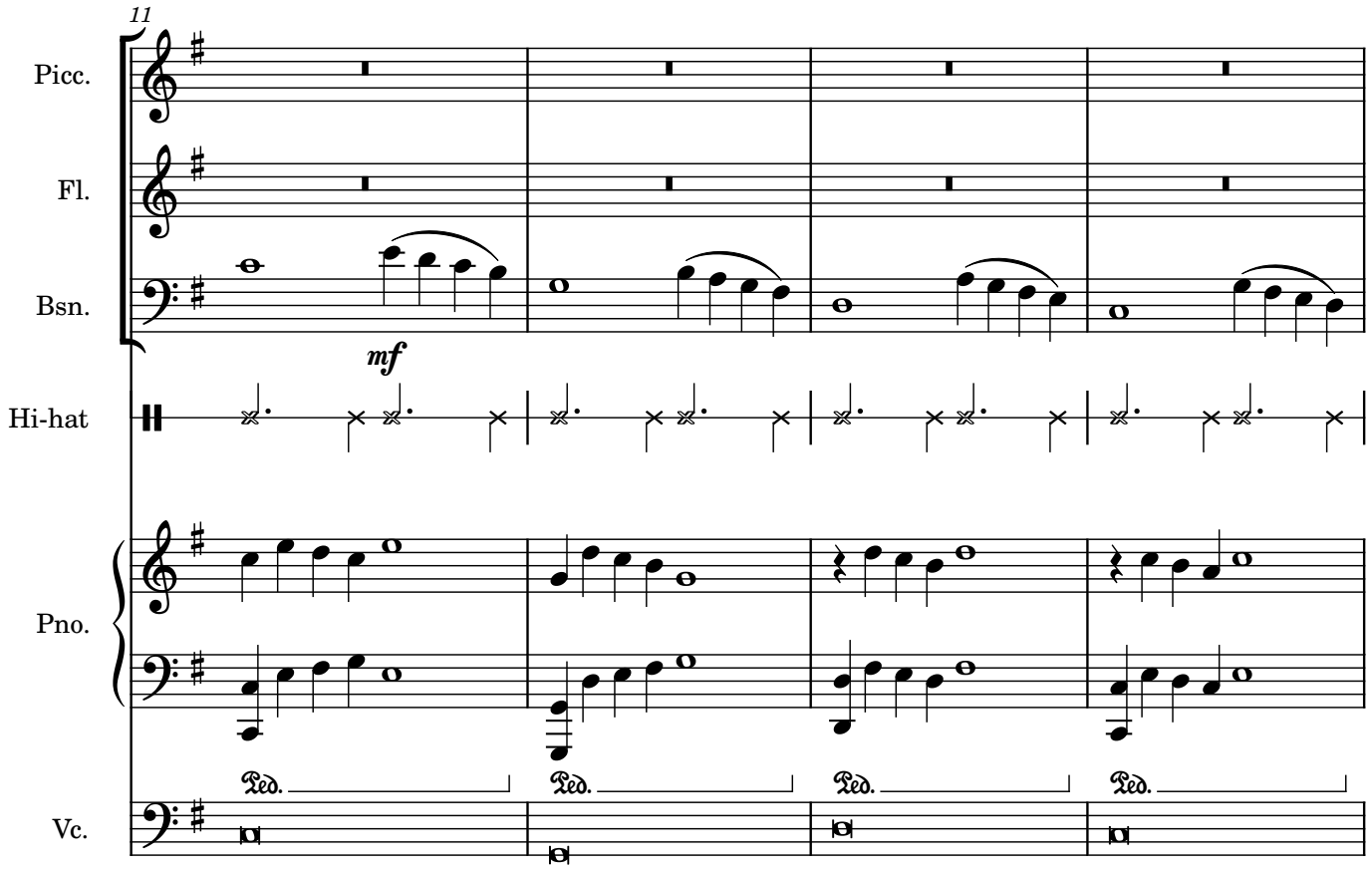

57
Picc.
Fl.
C. An.
F Hn.
F Tb.
Con. BD
Cym.
Vla.
Cb.
ff

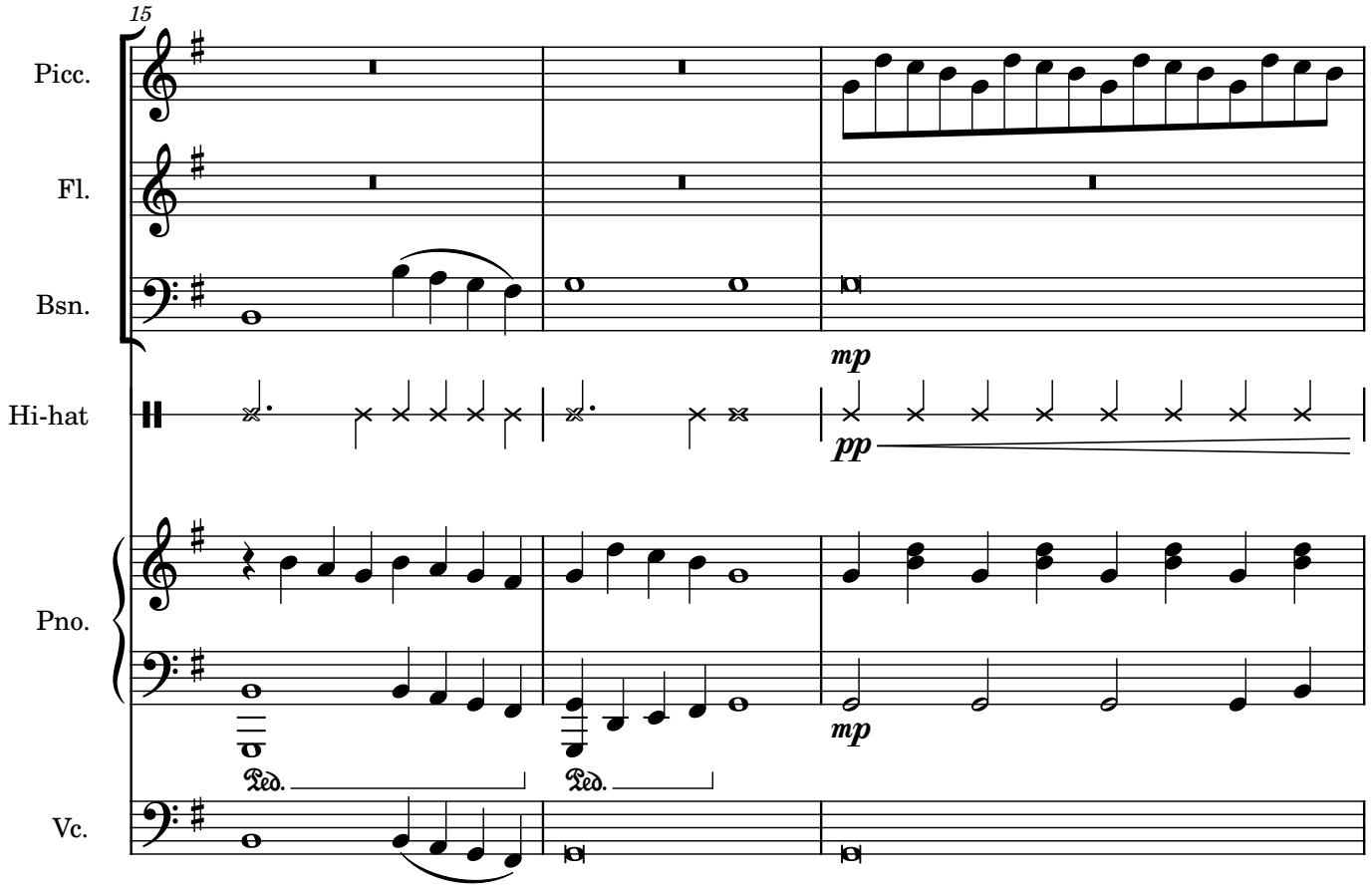
L Blaney
May 2021

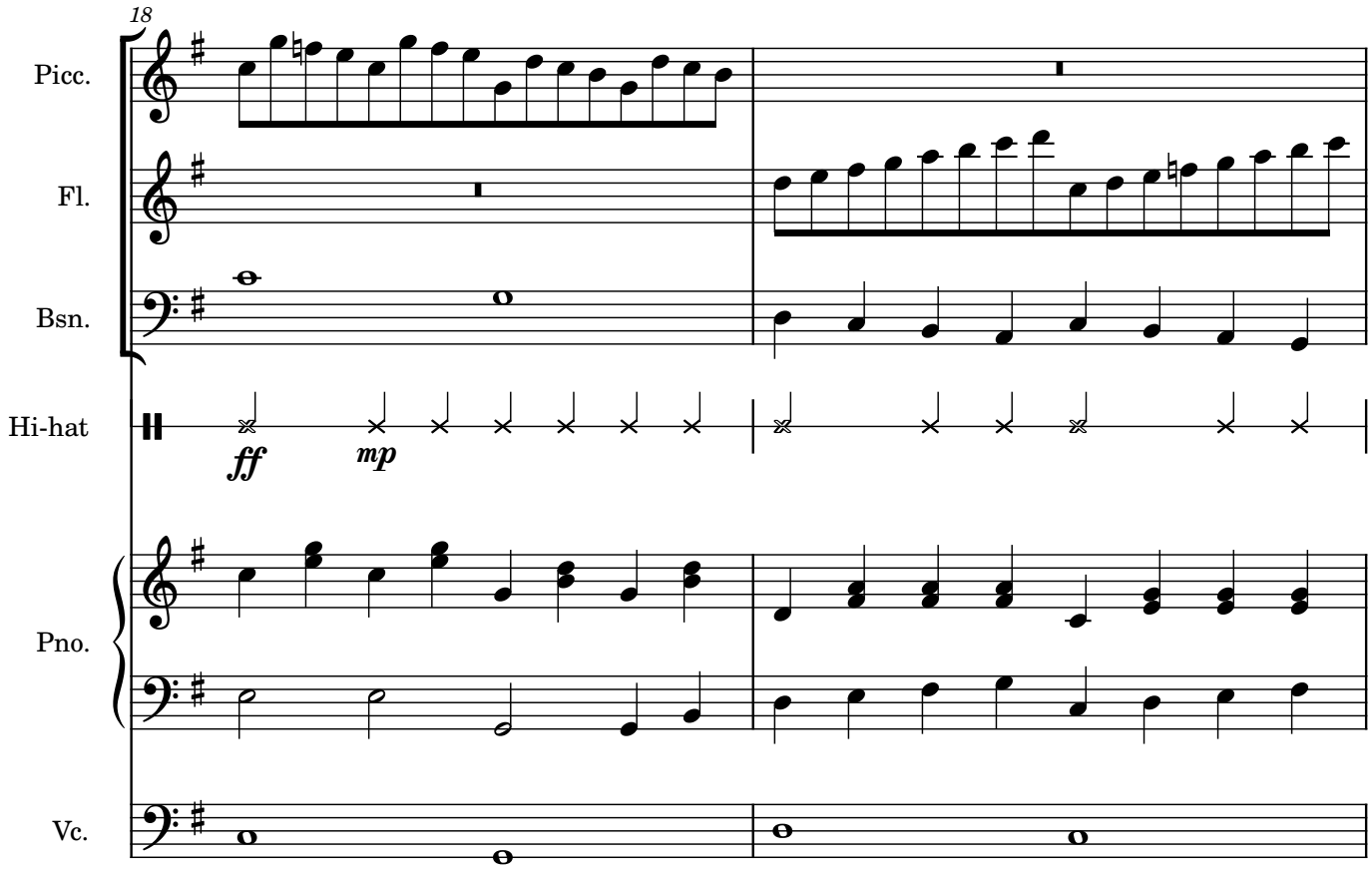
Ominous Dark Clouds

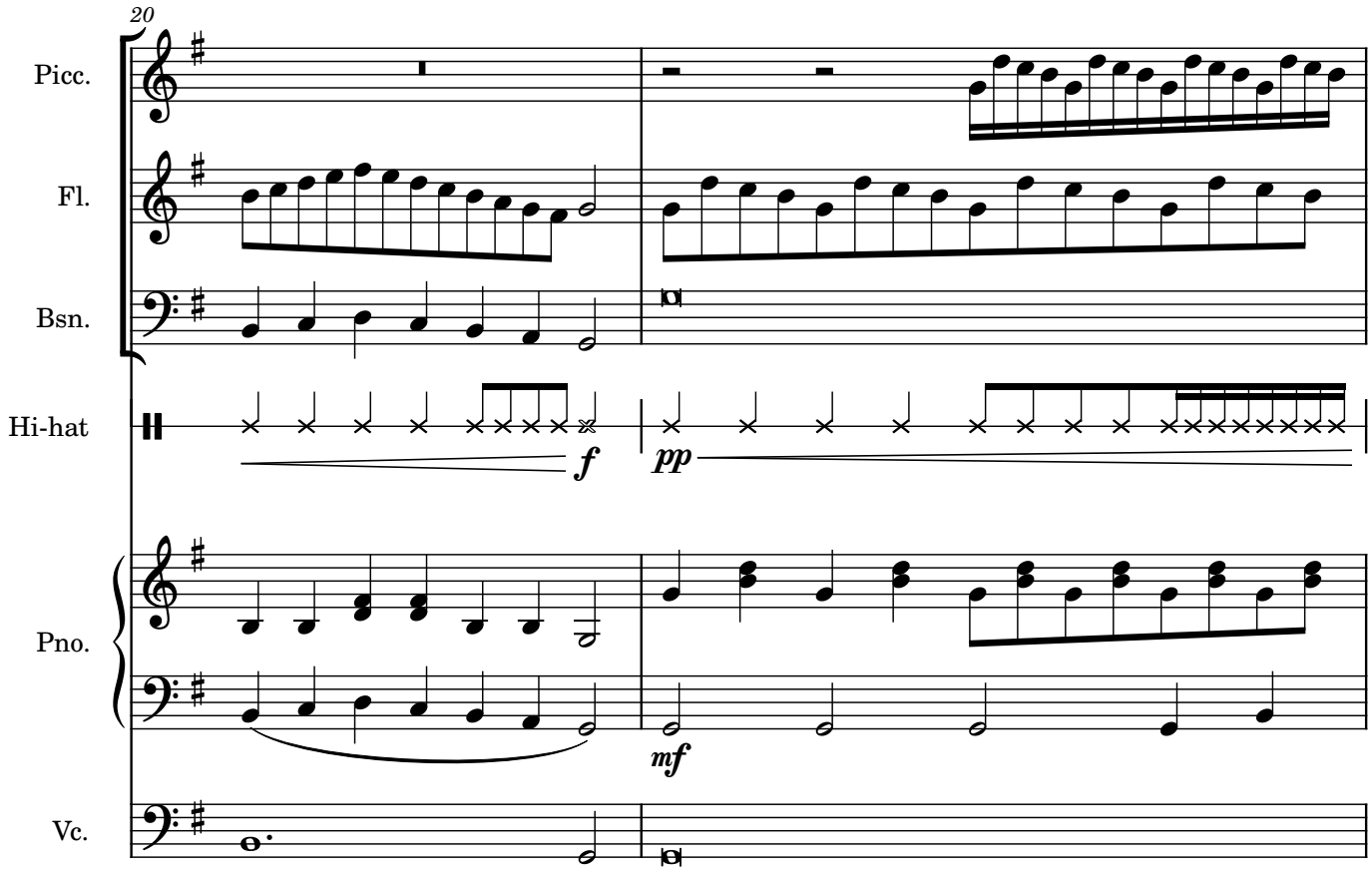
The piano returns to Blaney's work, but this time in an ensemble piece, rather than solo. Here the piano, along with bassoon and cello, represents the clouds, present throughout. On top of that, comes the higher pitched instruments (flute, piccolo & hi-hat), as the rain, weaving in and out, faster and slower, up to the heaviest rain represented as runs of semi-demi-quavers.

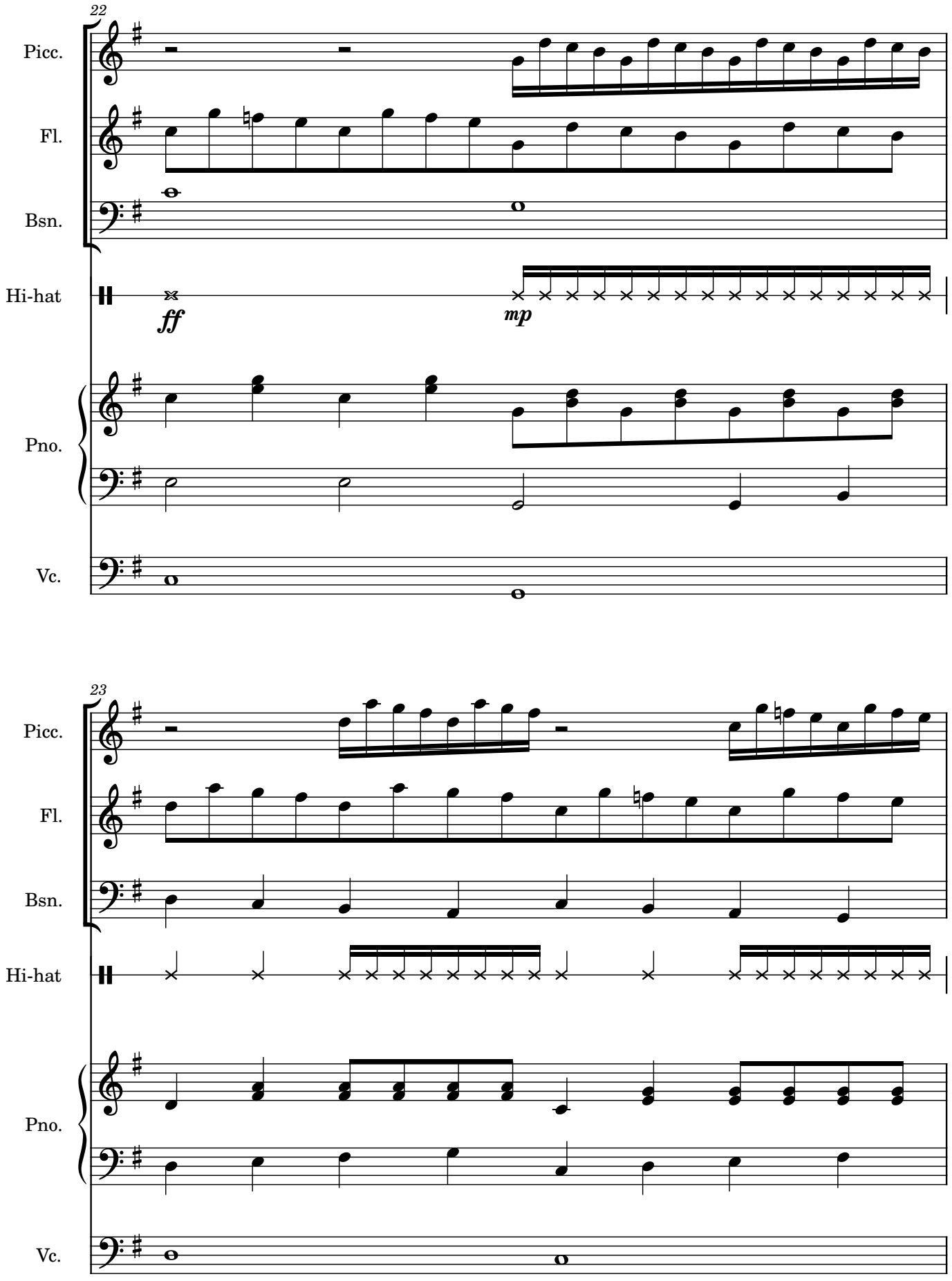


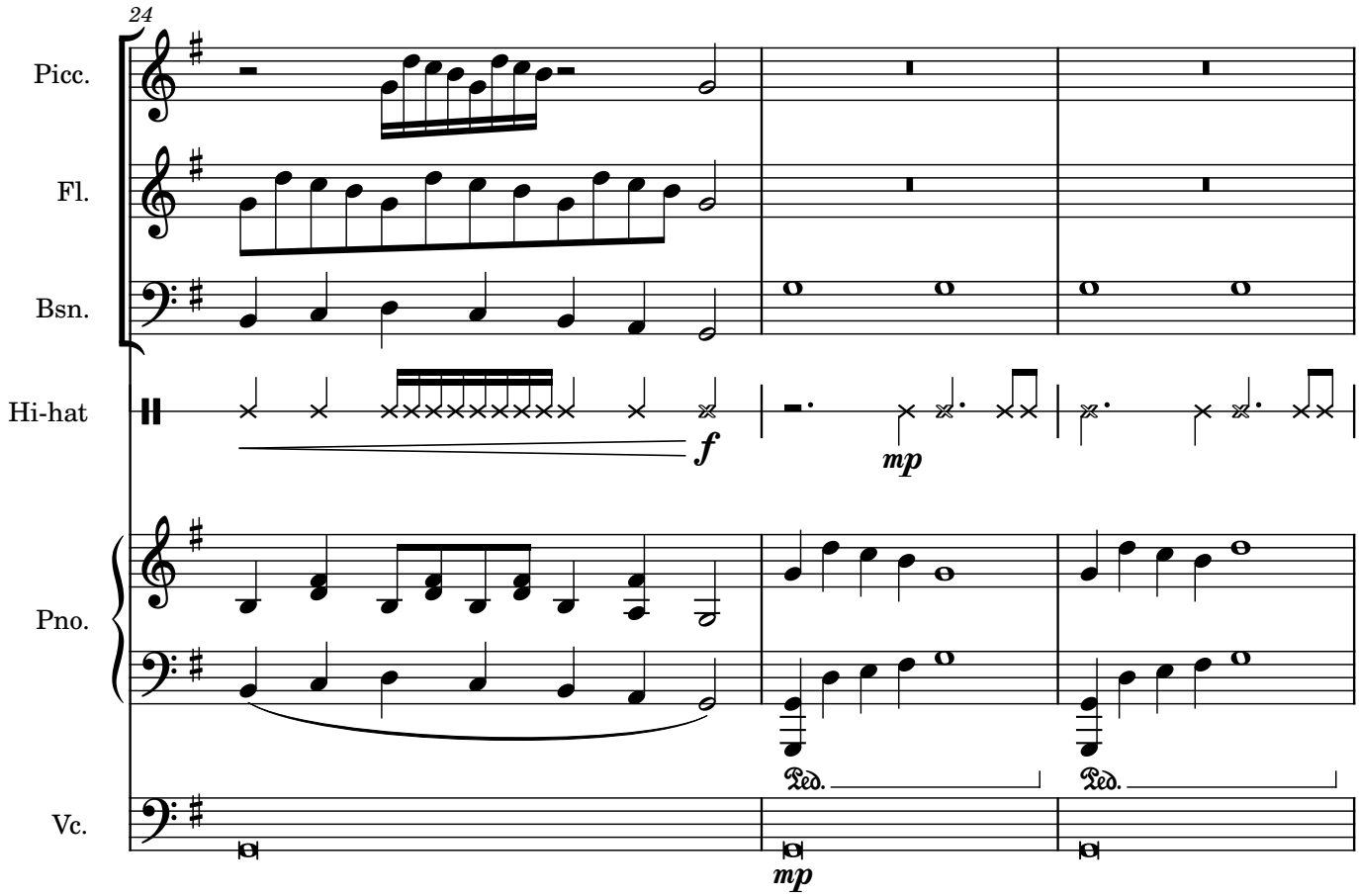

11
Picc.
Fl.
Bsn.
mf
Hi-hat
Pno.
Ped.
Ped.
Ped.
Ped.
Vc.

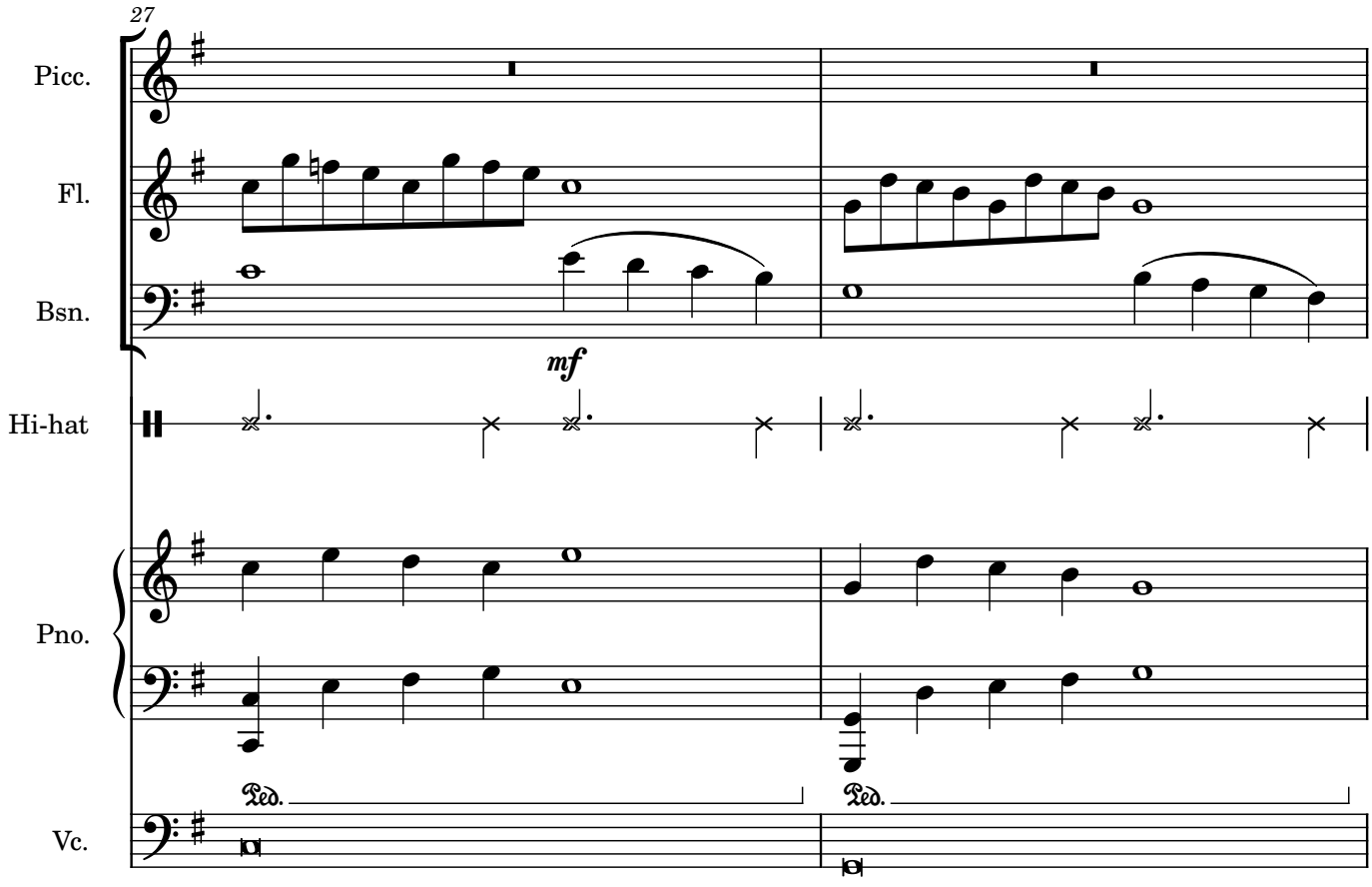

15
Picc.
Fl.
Bsn.
mp
Hi-hat
pp
Pno.
mp
Ped.
Ped.
Vc.

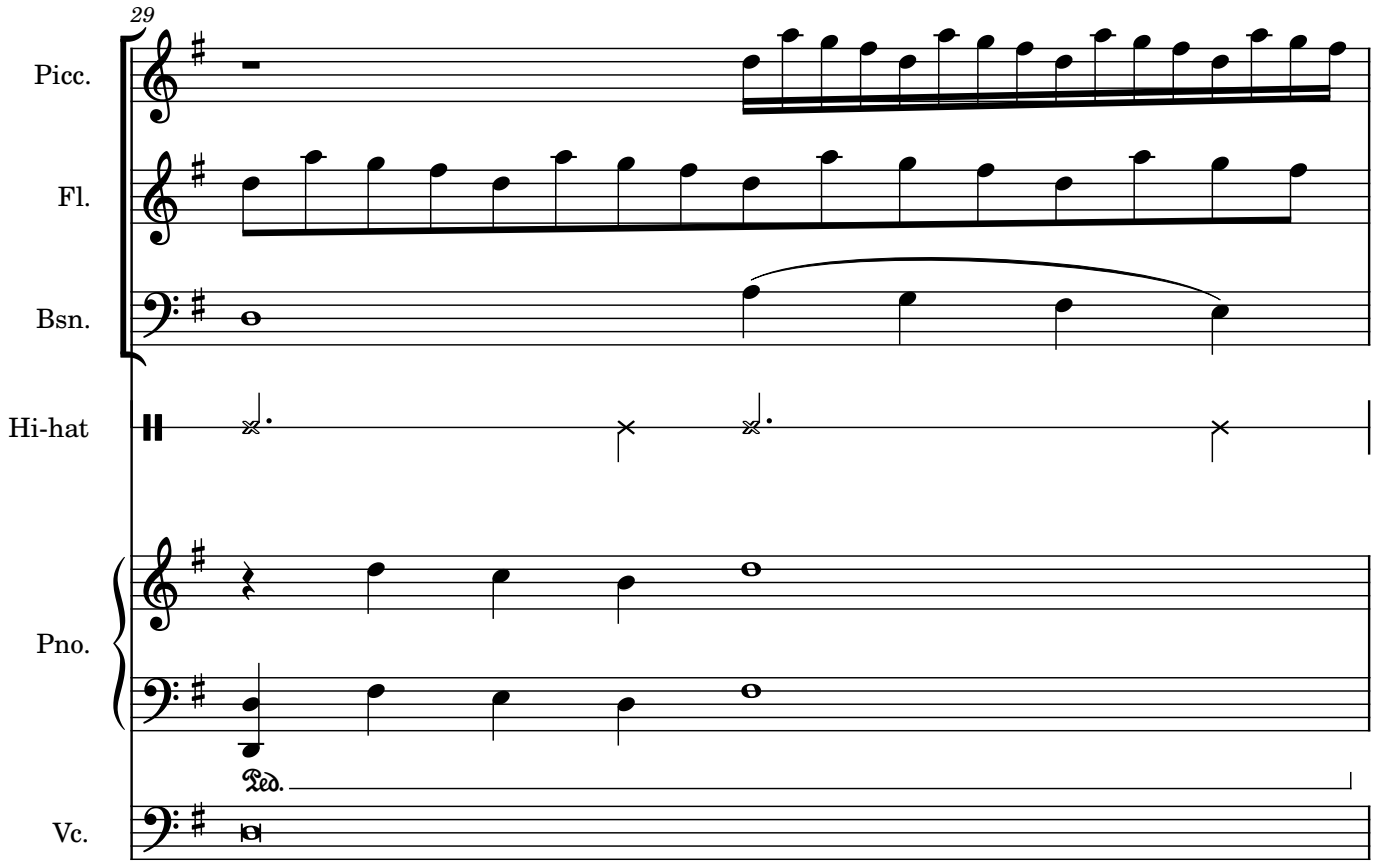

18
Picc.
Fl.
Bsn.
Hi-hat
ff
mp
Pno.
Vc.

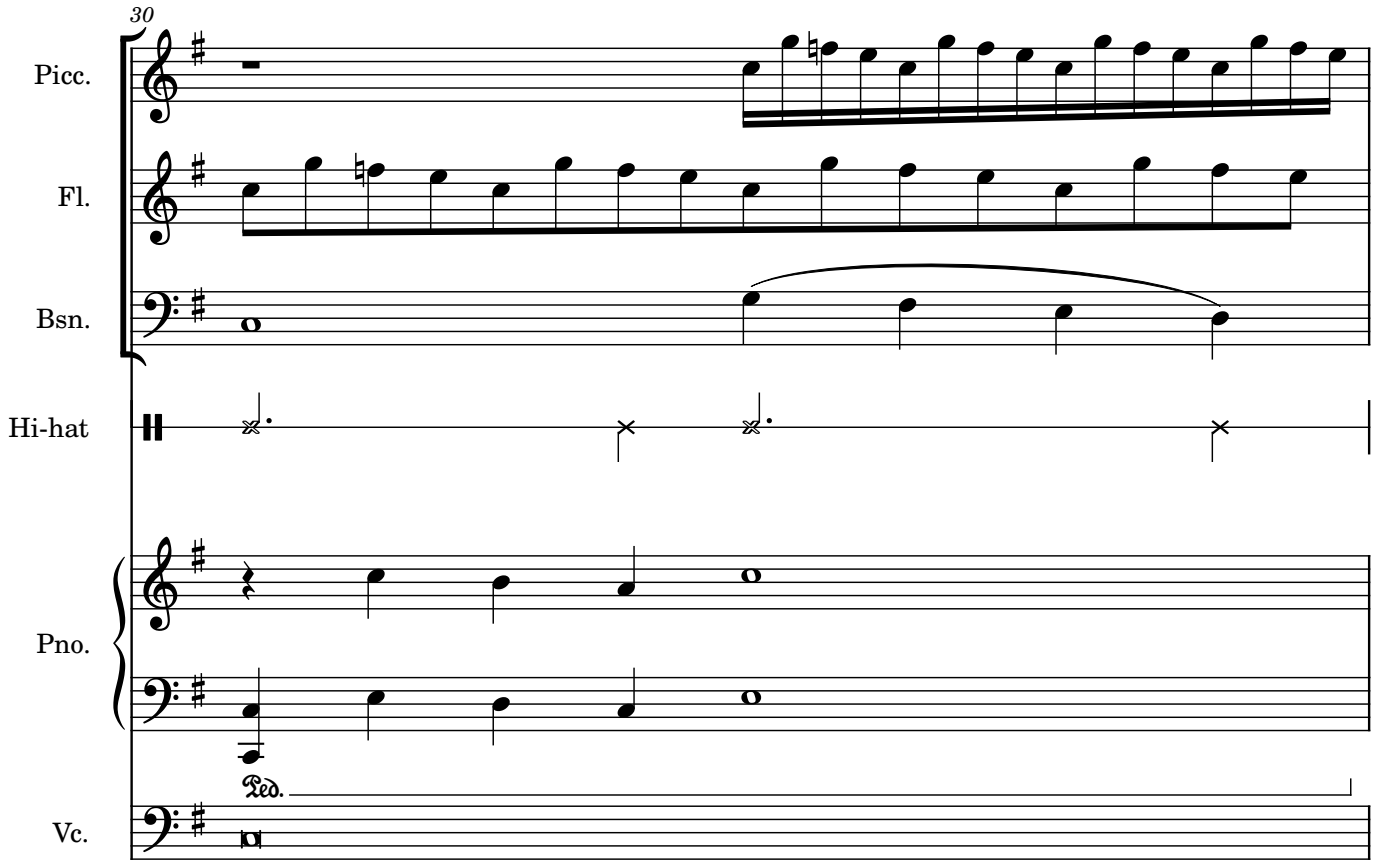

20
Picc.
Fl.
Bsn.
Hi-hat
f
pp
Pno.
mf
Vc.

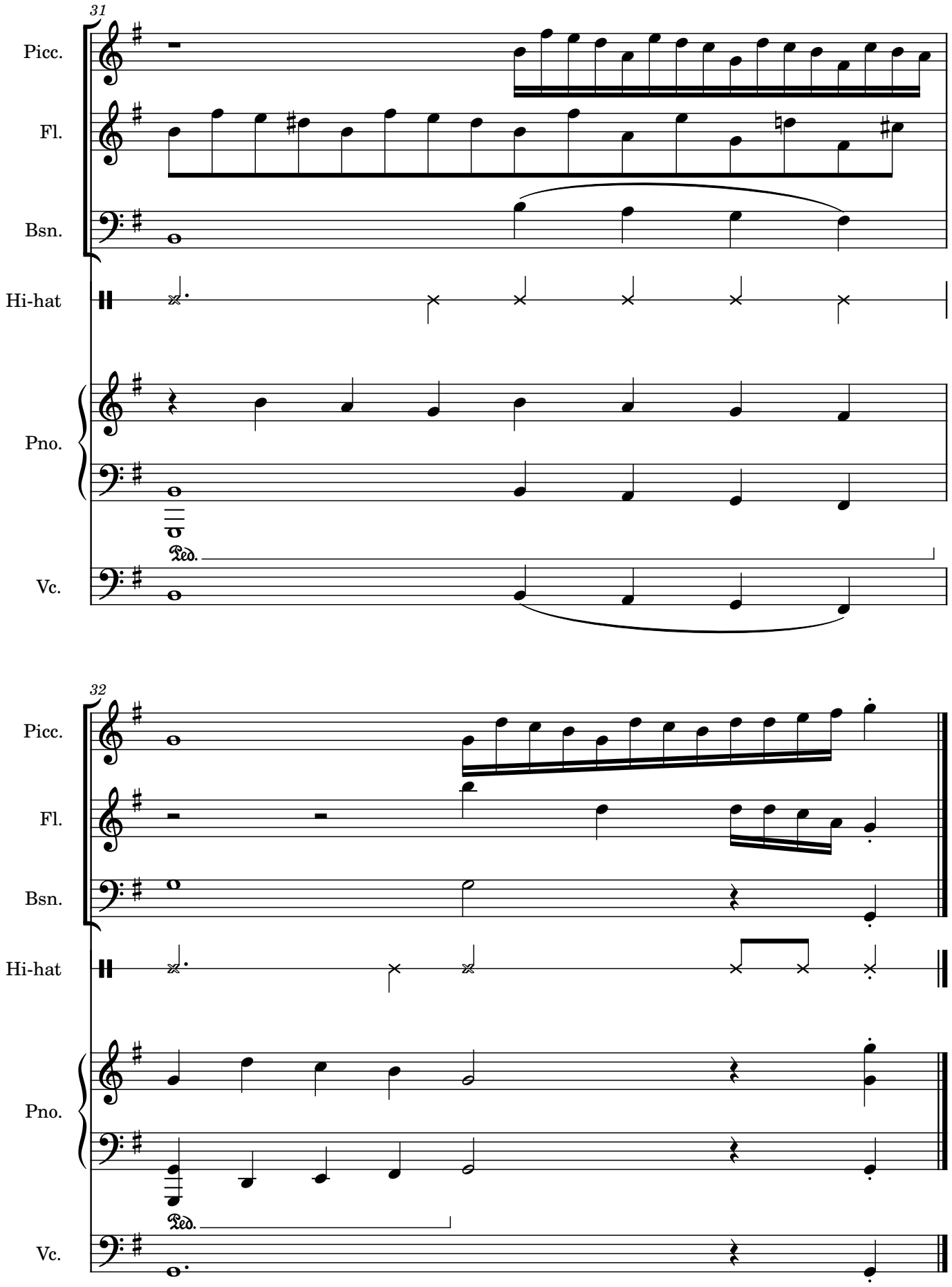

22
Picc.
Fl.
Bsn.
Hi-hat
ff
mp
Pno.
Vc.
23
Picc.
Fl.
Bsn.
Hi-hat
Pno.
Vc.


24
Picc.
Fl.
Bsn.
Hi-hat
f
mp
Pno.
Ped.
Ped.
Vc.
mp


27
Picc.
Fl.
Bsn.
mf
Hi-hat
Pno.
Ped.
Ped.
Vc.

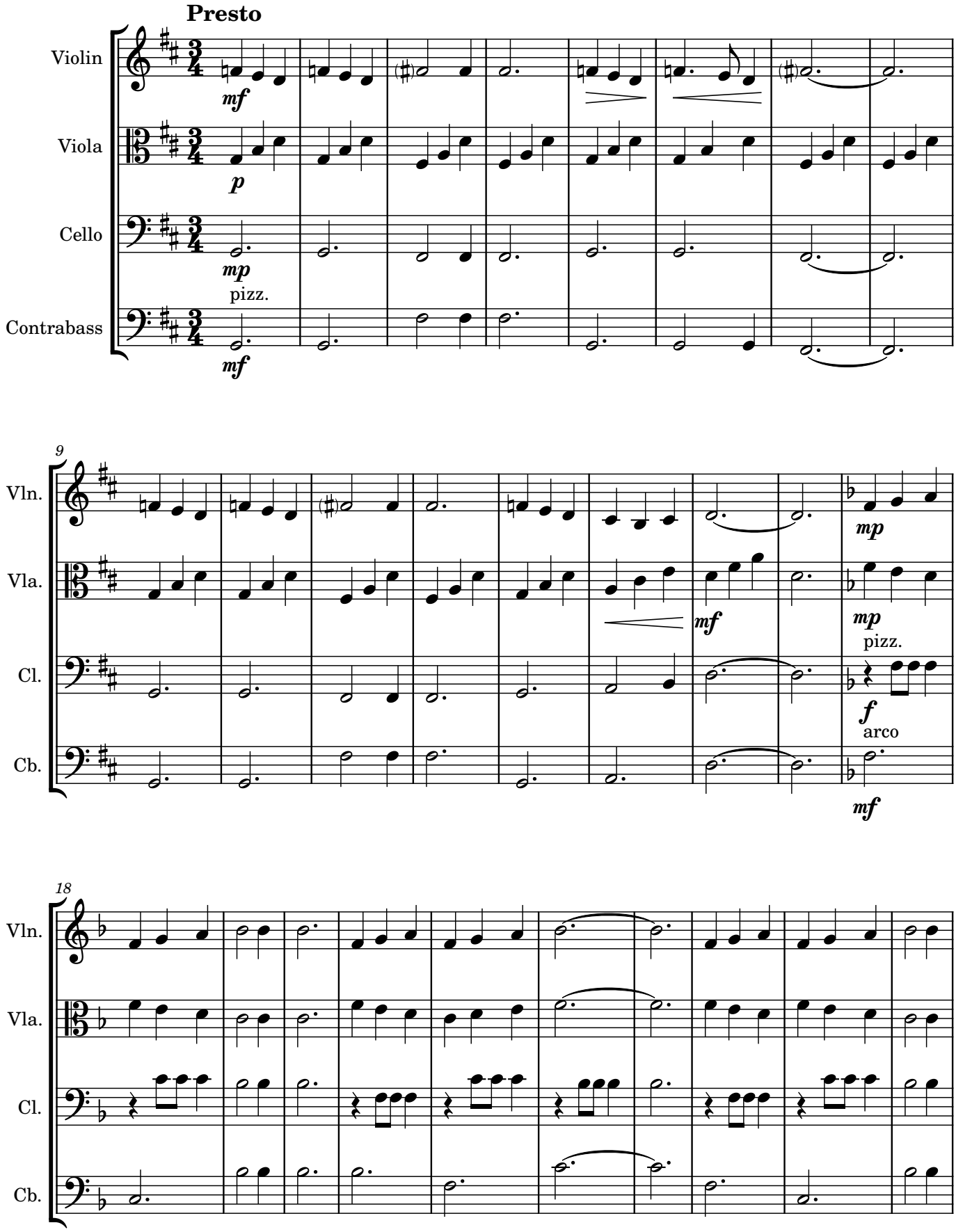

29
Picc.
Fl.
Bsn.
Hi-hat
Pno.
Ped.
Vc.

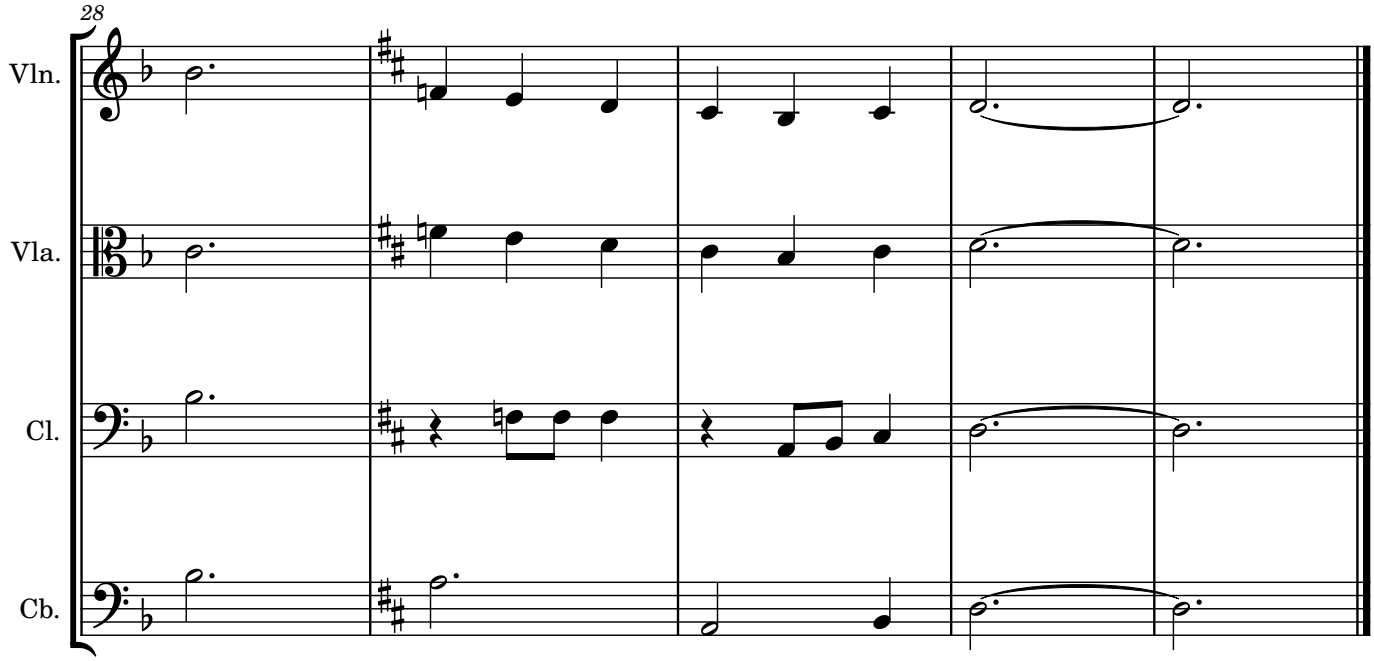

30
Picc.
Fl.
Bsn.
Hi-hat
Pno.
Ped.
Vc.


31
Picc.
Fl.
Bsn.
Hi-hat
Pno.
Ped.
Vc.
32
Picc.
Fl.
Bsn.
Hi-hat
Pno.
Ped.
Vc.

L Blaney
May 2021

Dusting those Hard to Reach Places

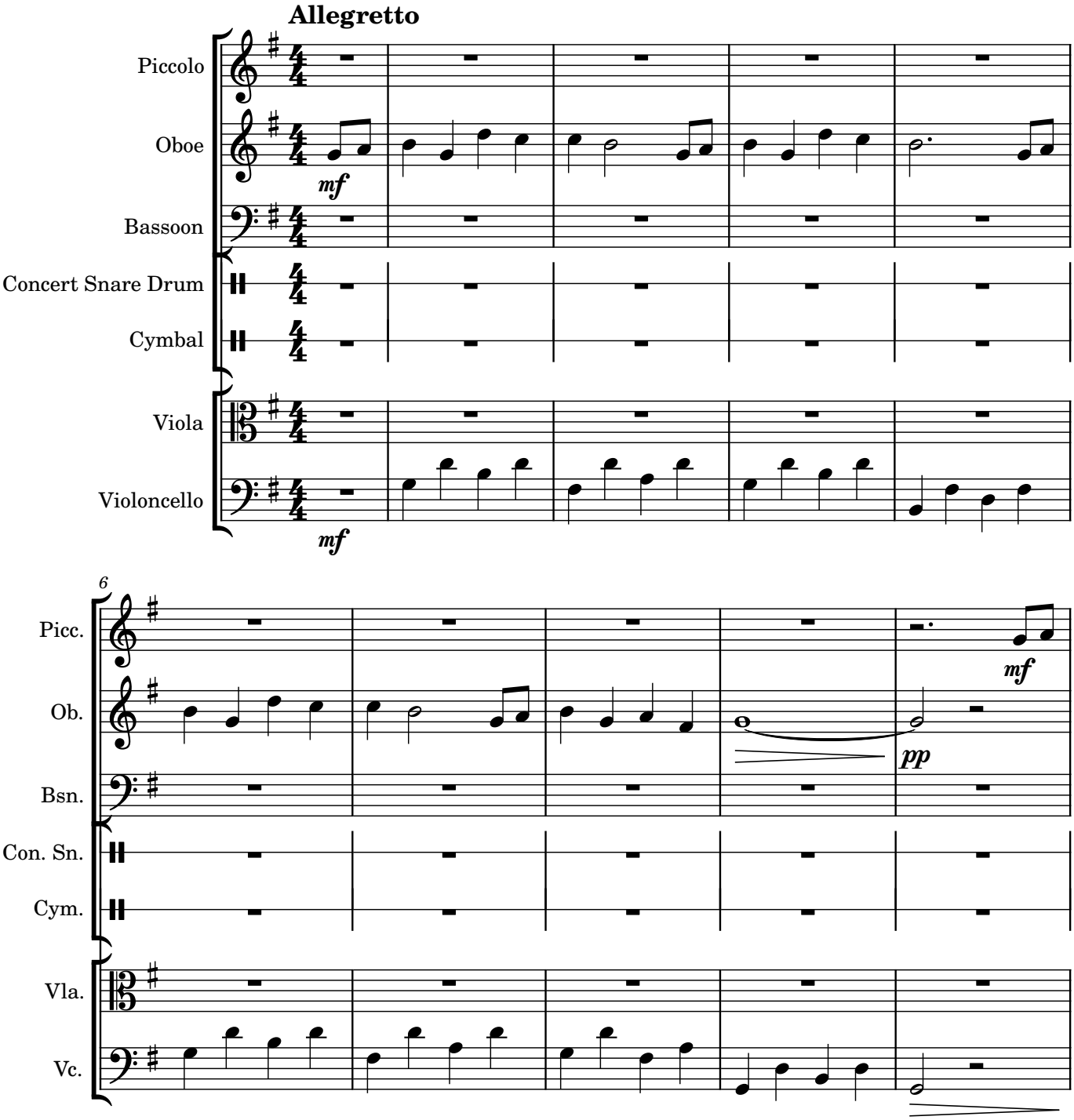


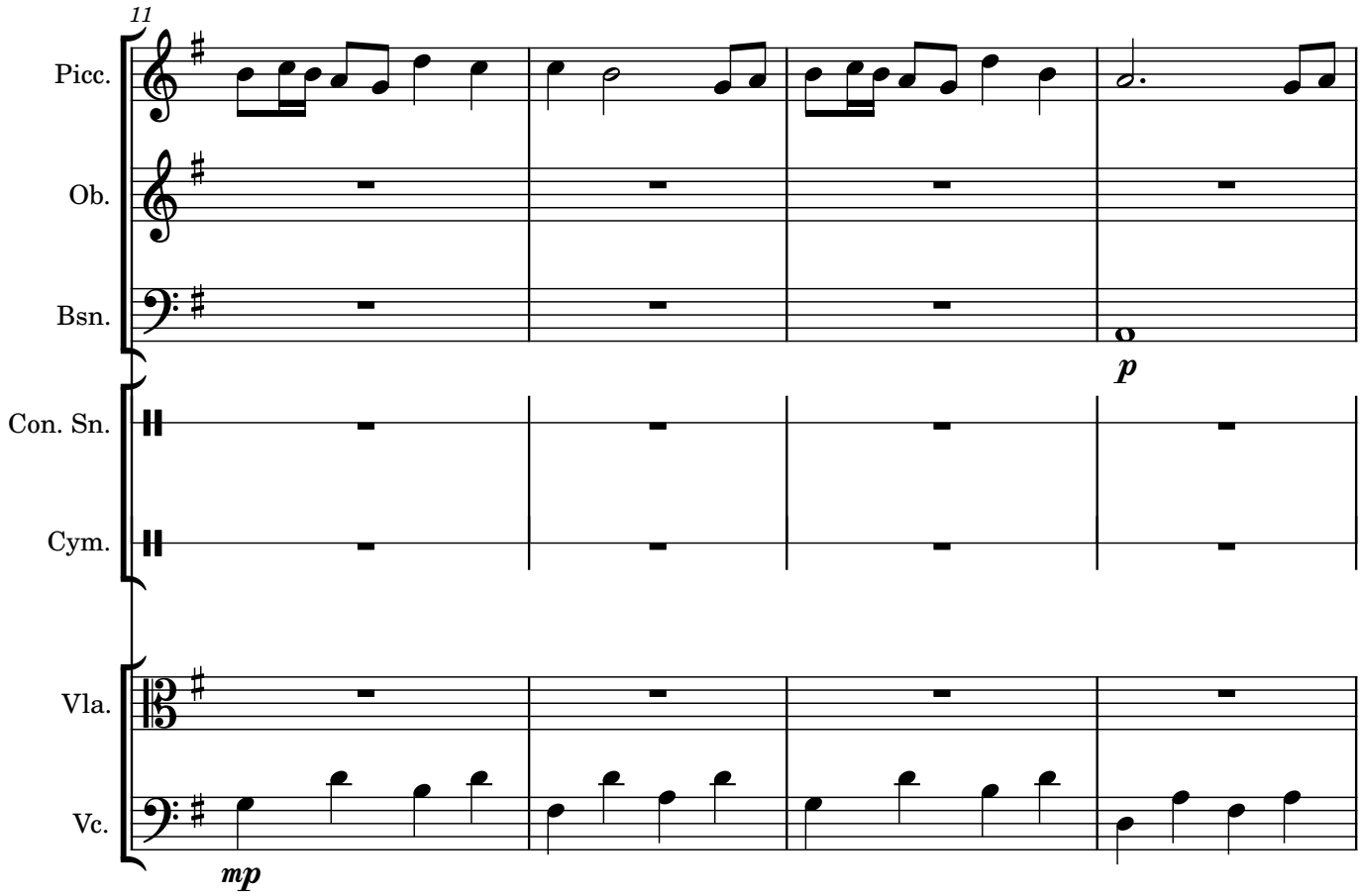

28
Vln.
Vla.
Cl.
Cb.

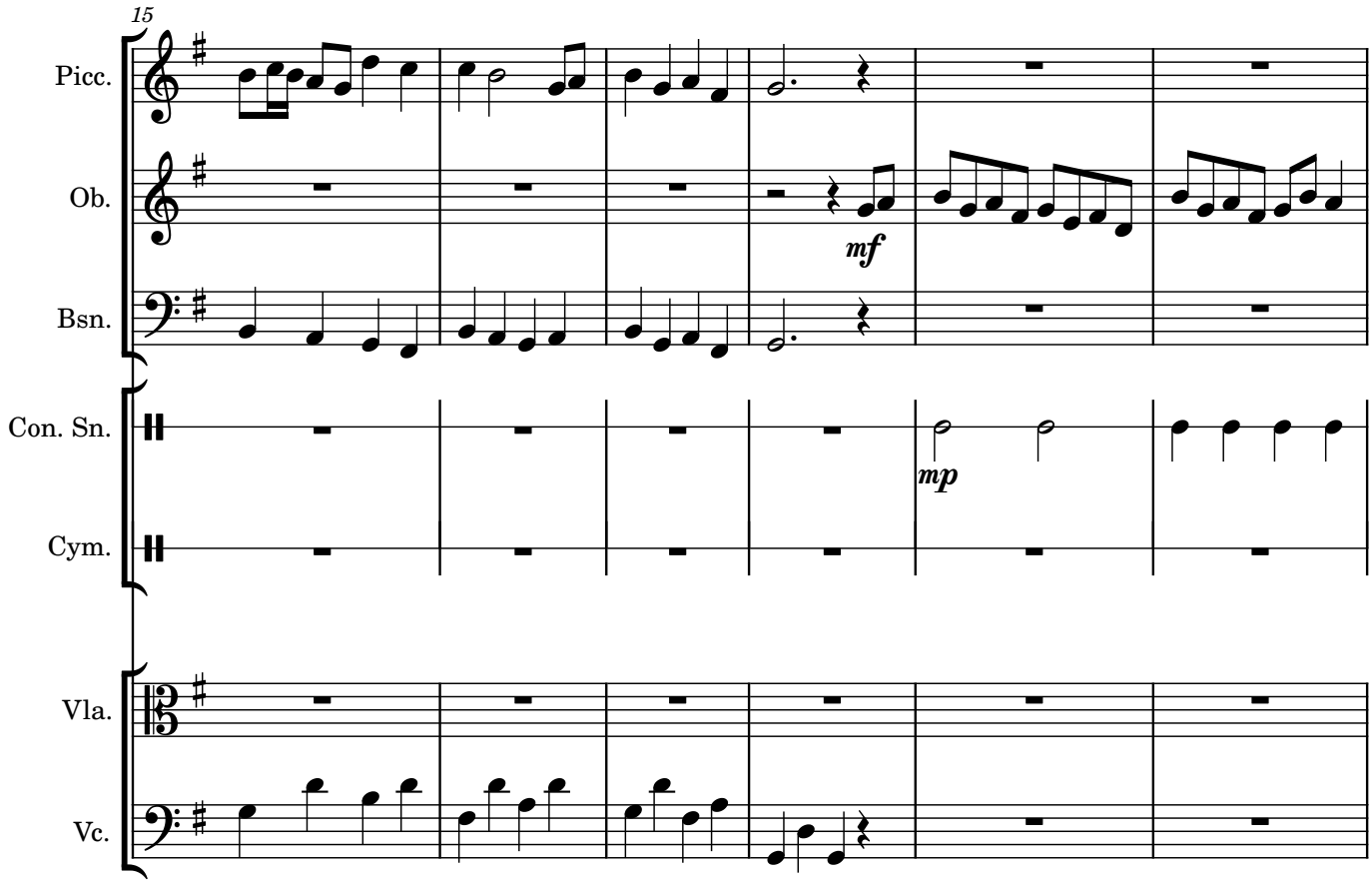
L Blaney
May 2021

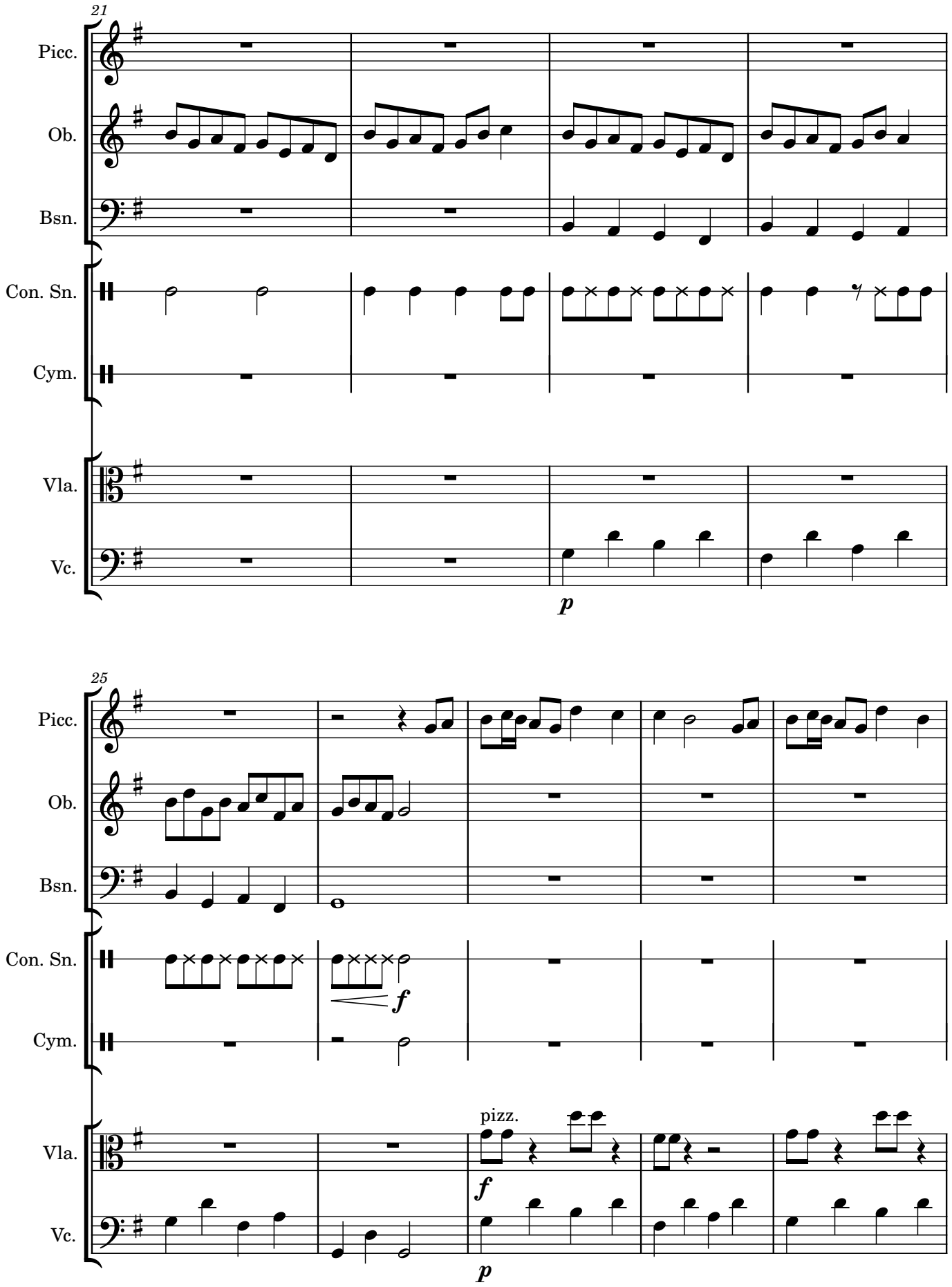
Peeping Over the Hill

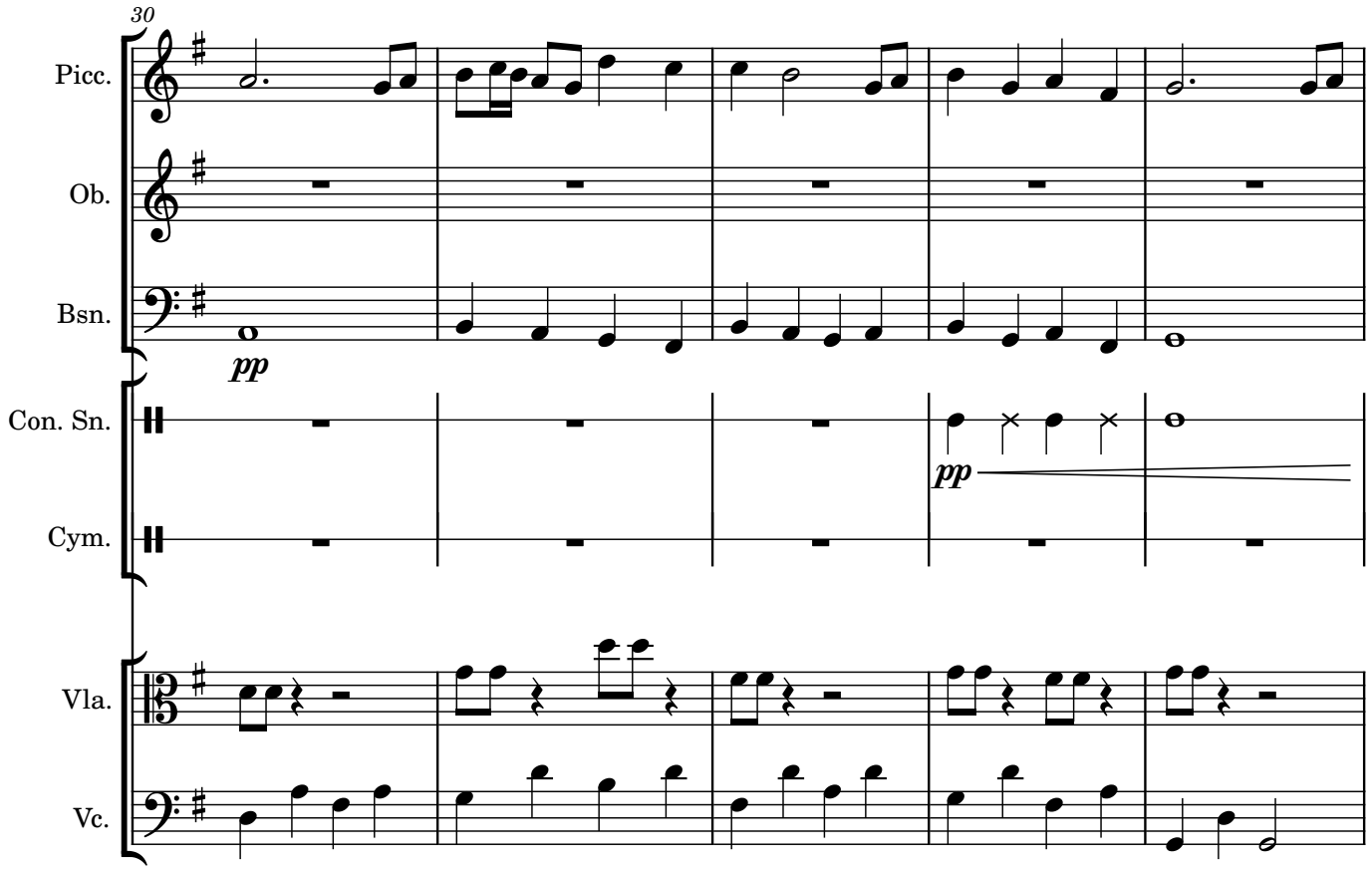
This piece alternates between two distinct refrains: one on the oboe, the other on the piccolo. These are built up with prominent percussion from the snare and pizzicato on the viola. Finally, the two refrains come together along with the various accompaniments.

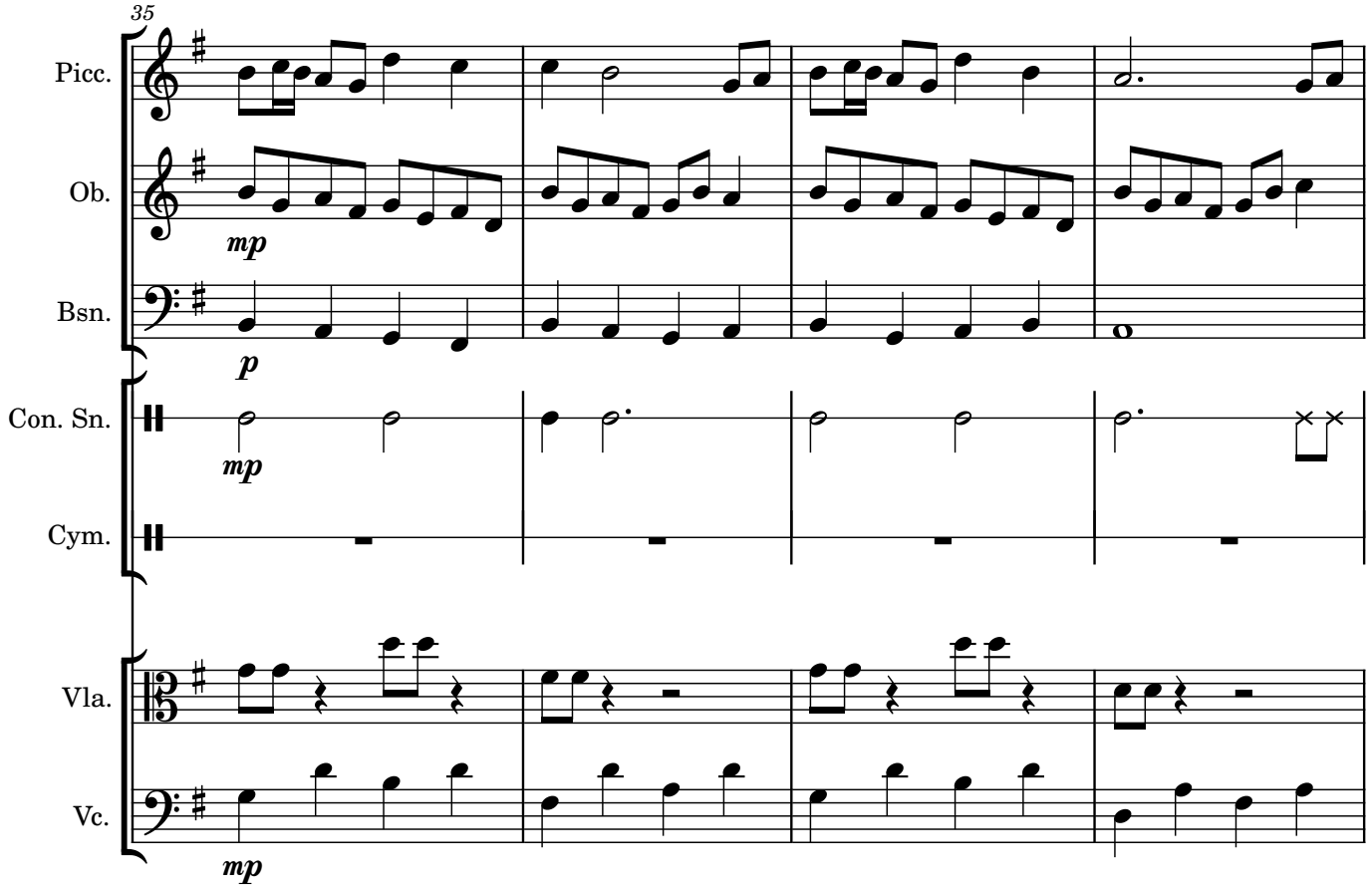


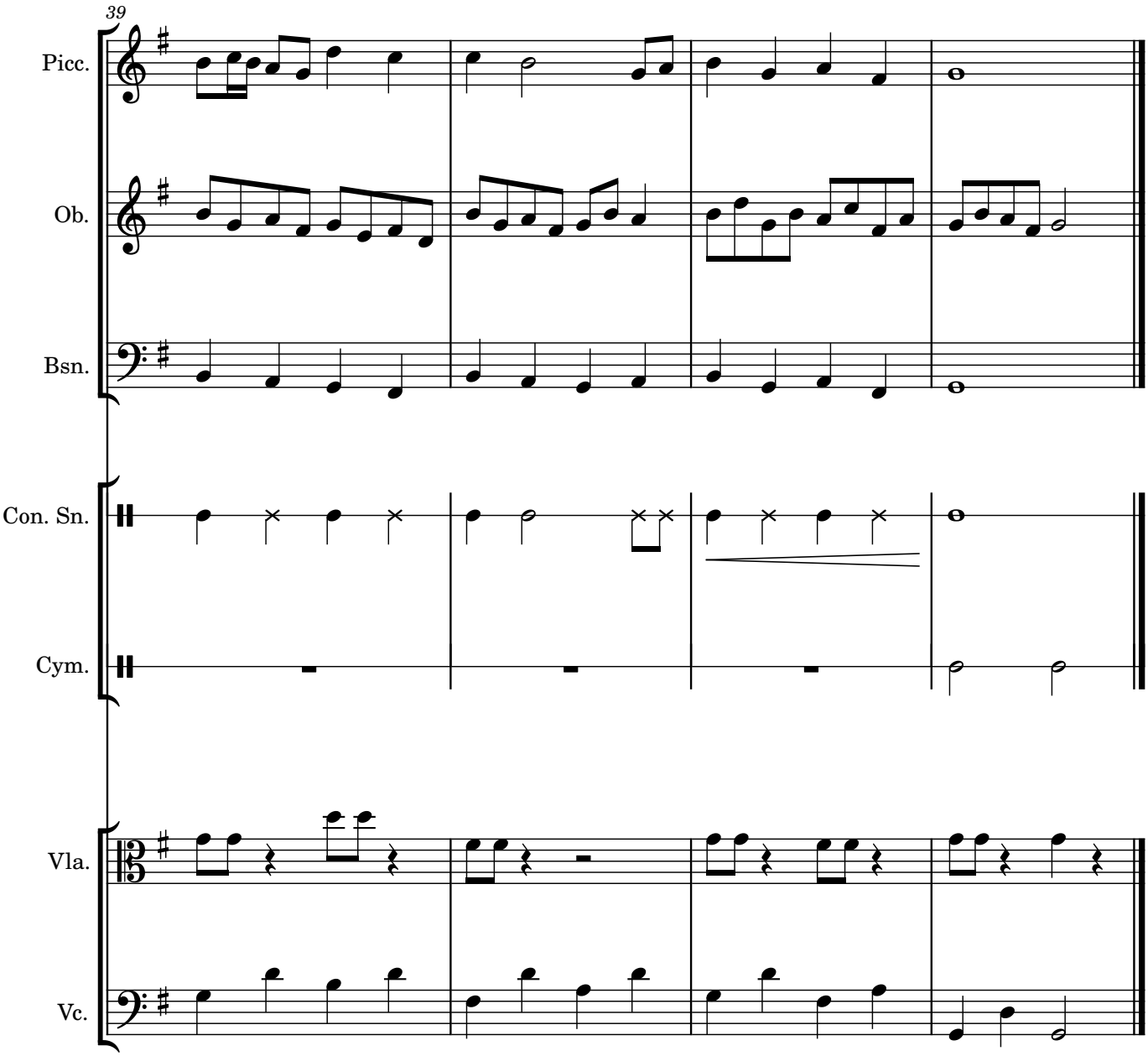

11
Picc.
Ob.
Bsn.
p
Con. Sn.
Cym.
Vla.
Vc.
mp


15
Picc.
Ob.
mf
Bsn.
Con. Sn.
mp
Cym.
Vla.
Vc.


21
Picc.
Ob.
Bsn.
Con. Sn.
Cym.
Vla.
Vc.
p
25
Picc.
Ob.
Bsn.
Con. Sn.
f
Cym.
Vla.
pizz.
f
Vc.
p


30
Picc.
Ob.
Bsn.
pp
Con. Sn.
pp
Cym.
Vla.
Vc.


35
Picc.
Ob.
mp
Bsn.
p
Con. Sn.
mp
Cym.
Vla.
Vc.
mp


39
Picc.
Ob.
Bsn.
Con. Sn.
Cym.
Vla.
Vc.

L Blaney
May 2021

The Vaccination

The first movement covers the cycle ride to the hospital. It starts quite serene. But then the piccolo quickly joins, adding a more frenzied pace reflecting the worries of not getting there in time for the appointment.
The main theme here is
occasionally interrupted when the bike gets to a major junction, with a call & response on flute and oboe representing traffic light phasing.

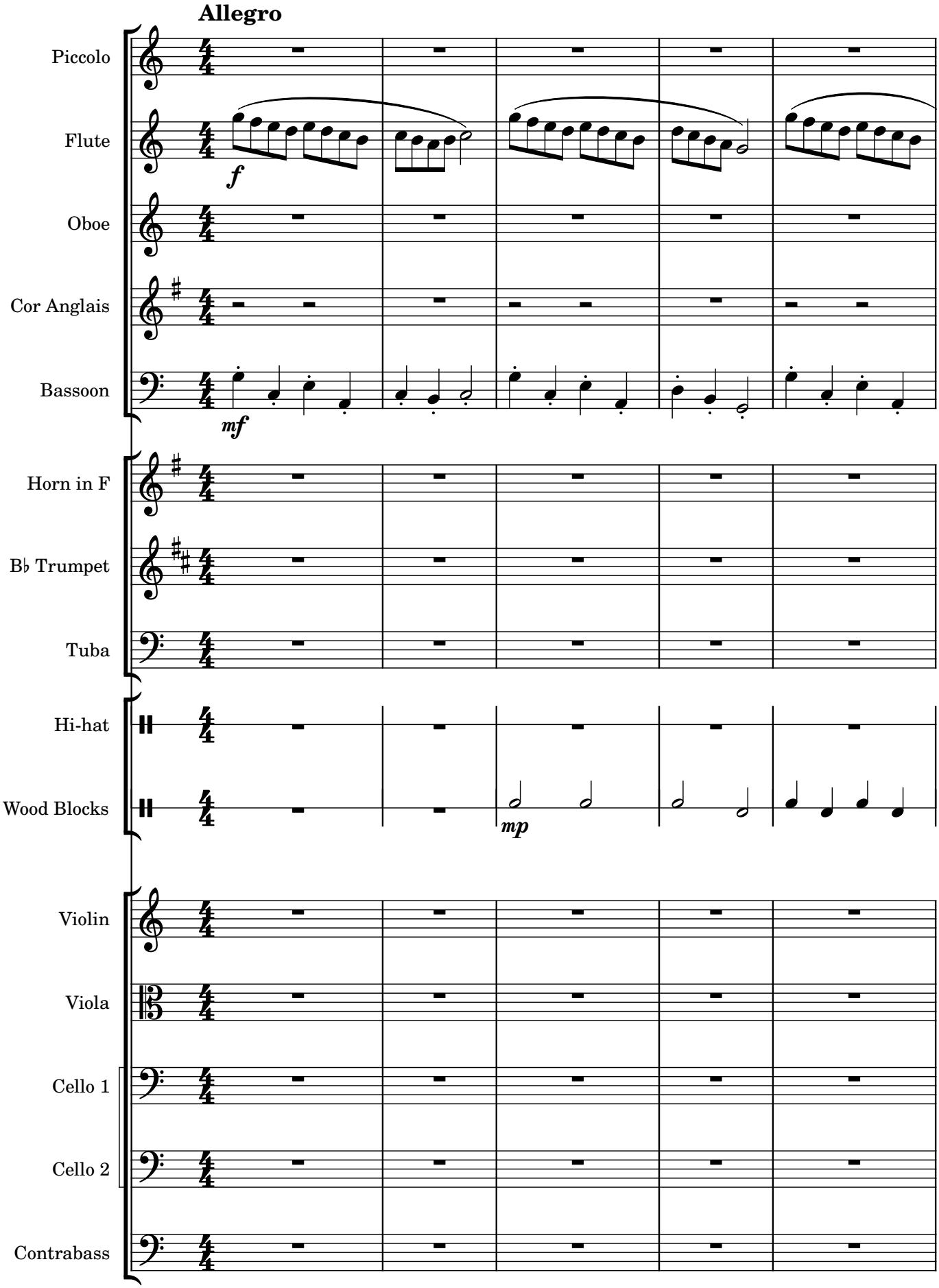
The second movement takes a much more mellow tone, once the hospital is reached and there is a wait for the vaccination. The steady rhythm of the wooden block echoes the clock ticking throughout. The placid melody is punctuated by occasional staccato notes on the brass, as a volunteer reads out names of who is next to get their vaccination in an otherwise quiet hall.

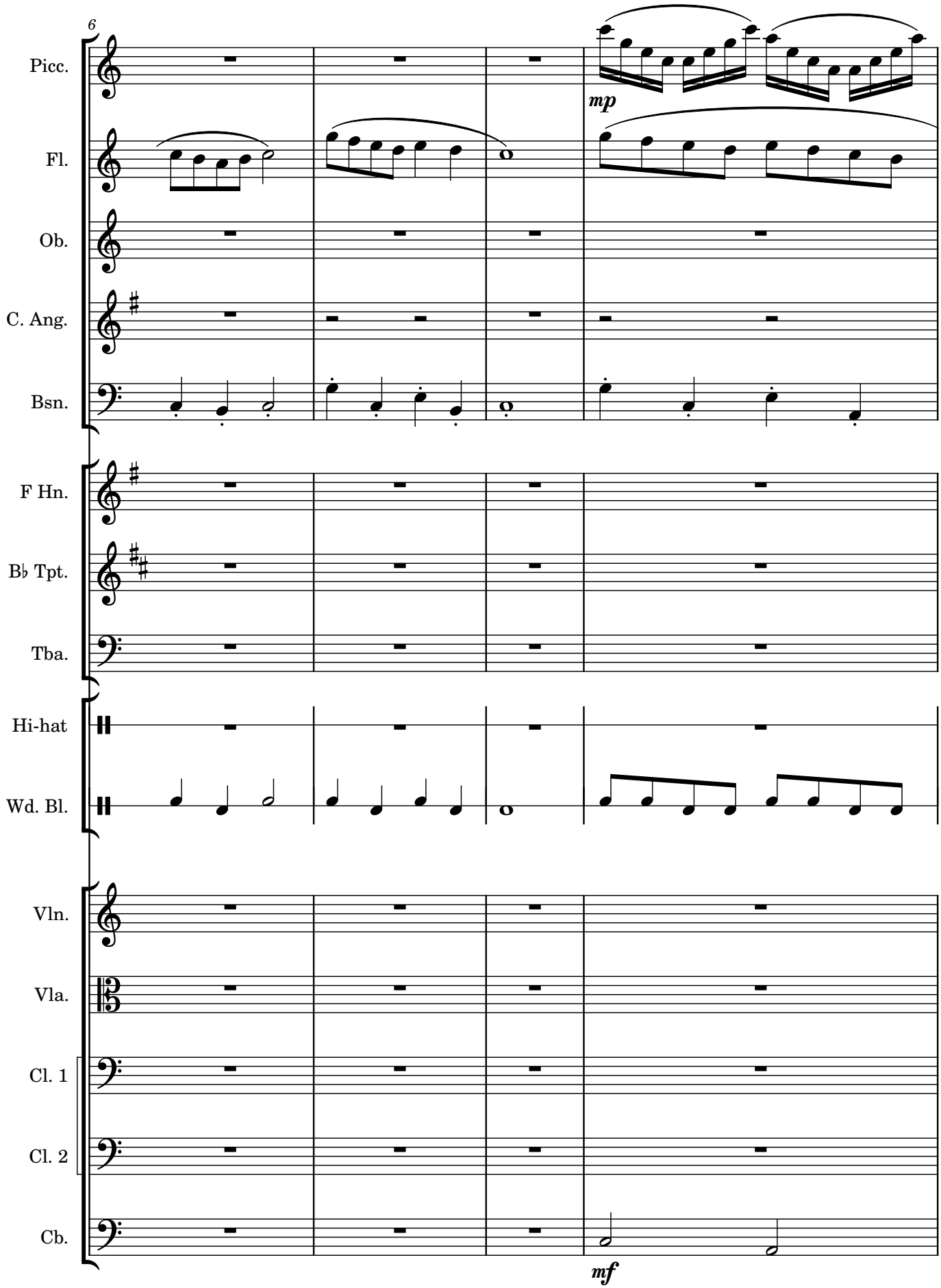
The third movement covers the vaccination itself. It is upbeat with a 3/4 rhythm which sets it apart from the rest of the piece. The intense pizzicato from the strings is reminiscent of the sharp spike from an injection. Like the vaccination, this movement is over very quickly.

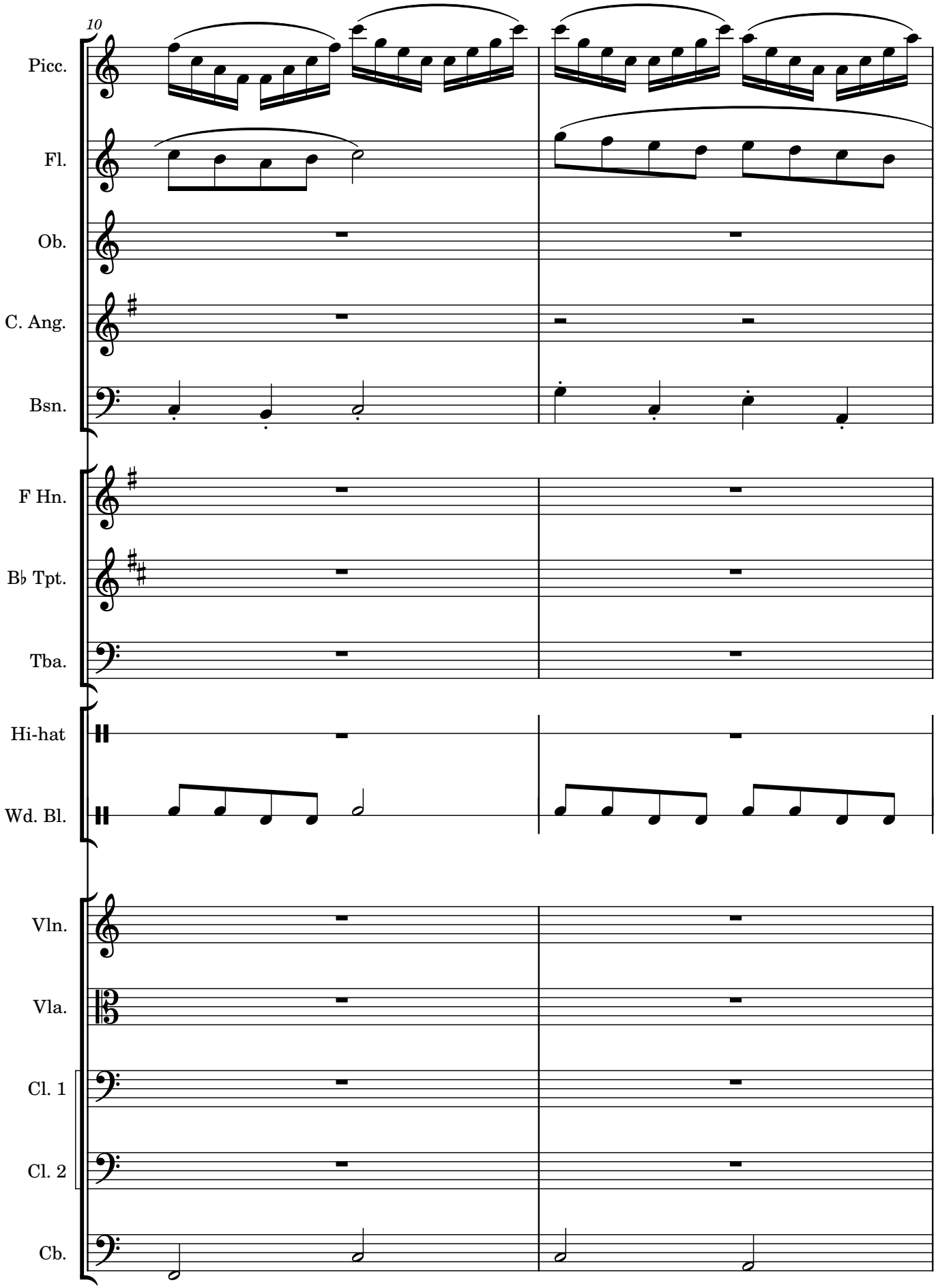
The fourth movement occurs after the vaccination itself. There's another bit of waiting in case any immediate symptoms show, which echoes the mellow tones of the second movement. But this waiting period feels like it passes much quicker than before. It is quickly replaced by the cycling theme from the first movement as we leave the hospital and the vaccination process is complete.

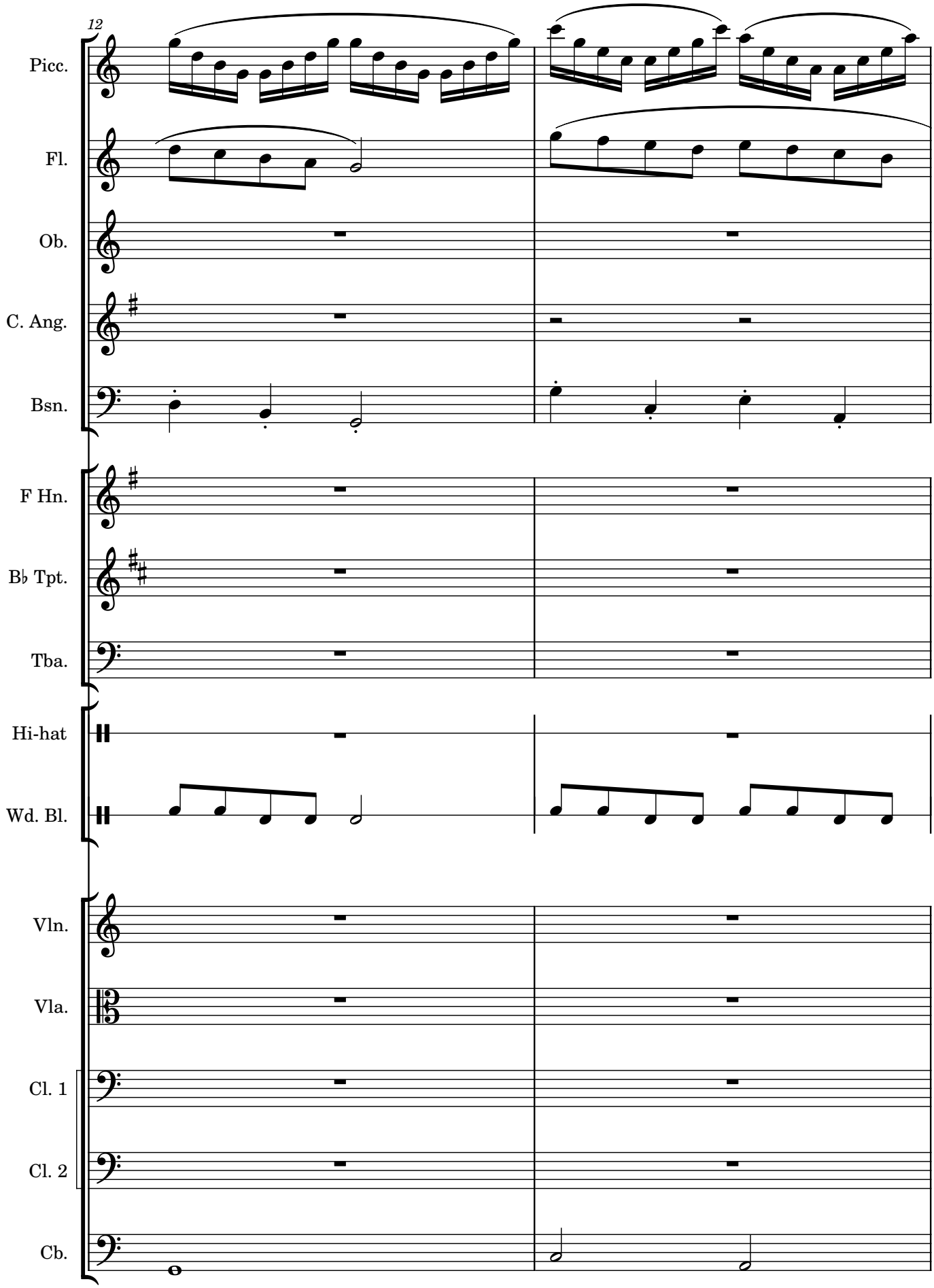
L Blaney
May 2021

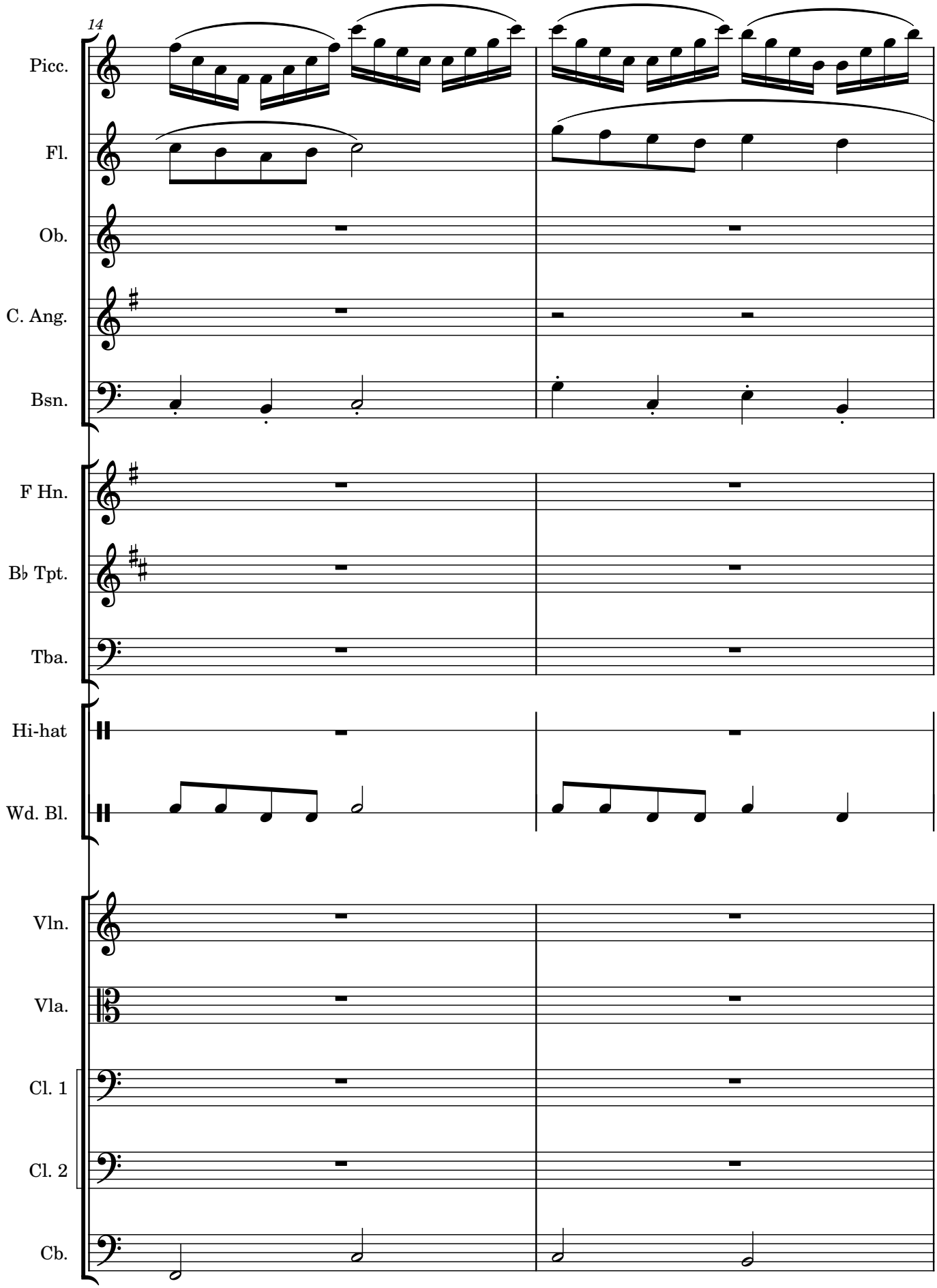
I: Frantic Cycling

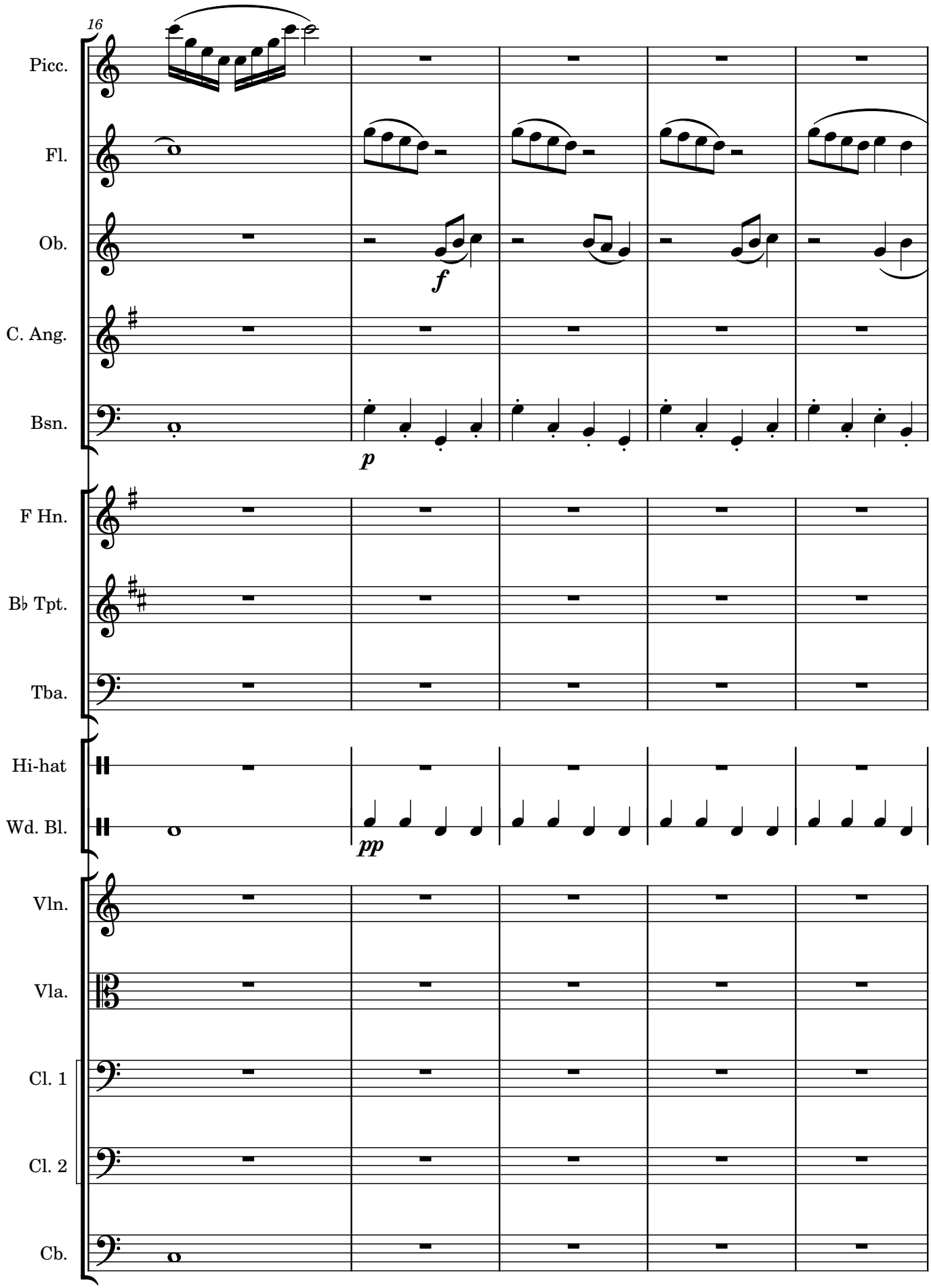


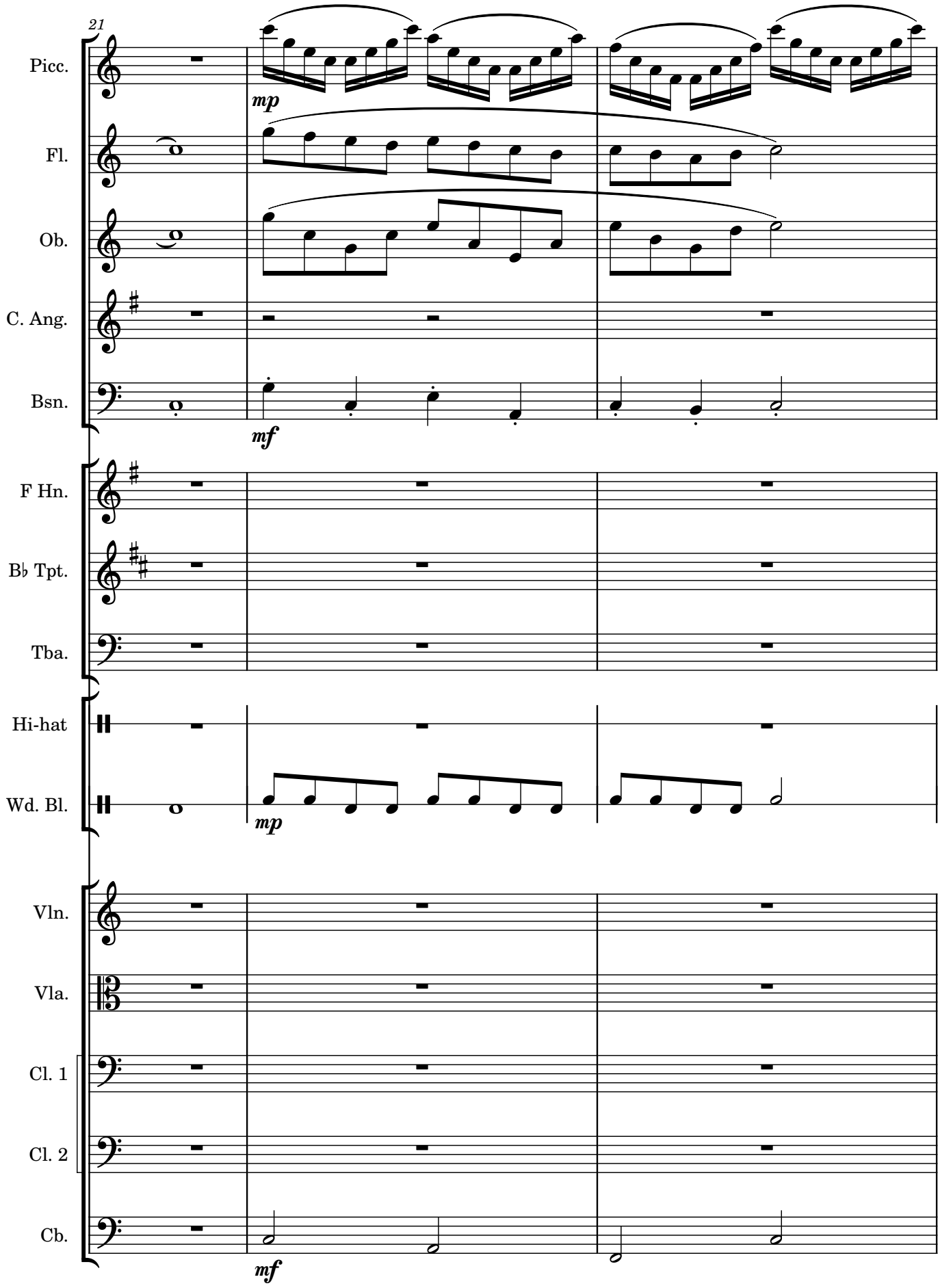

6
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
mp
mf

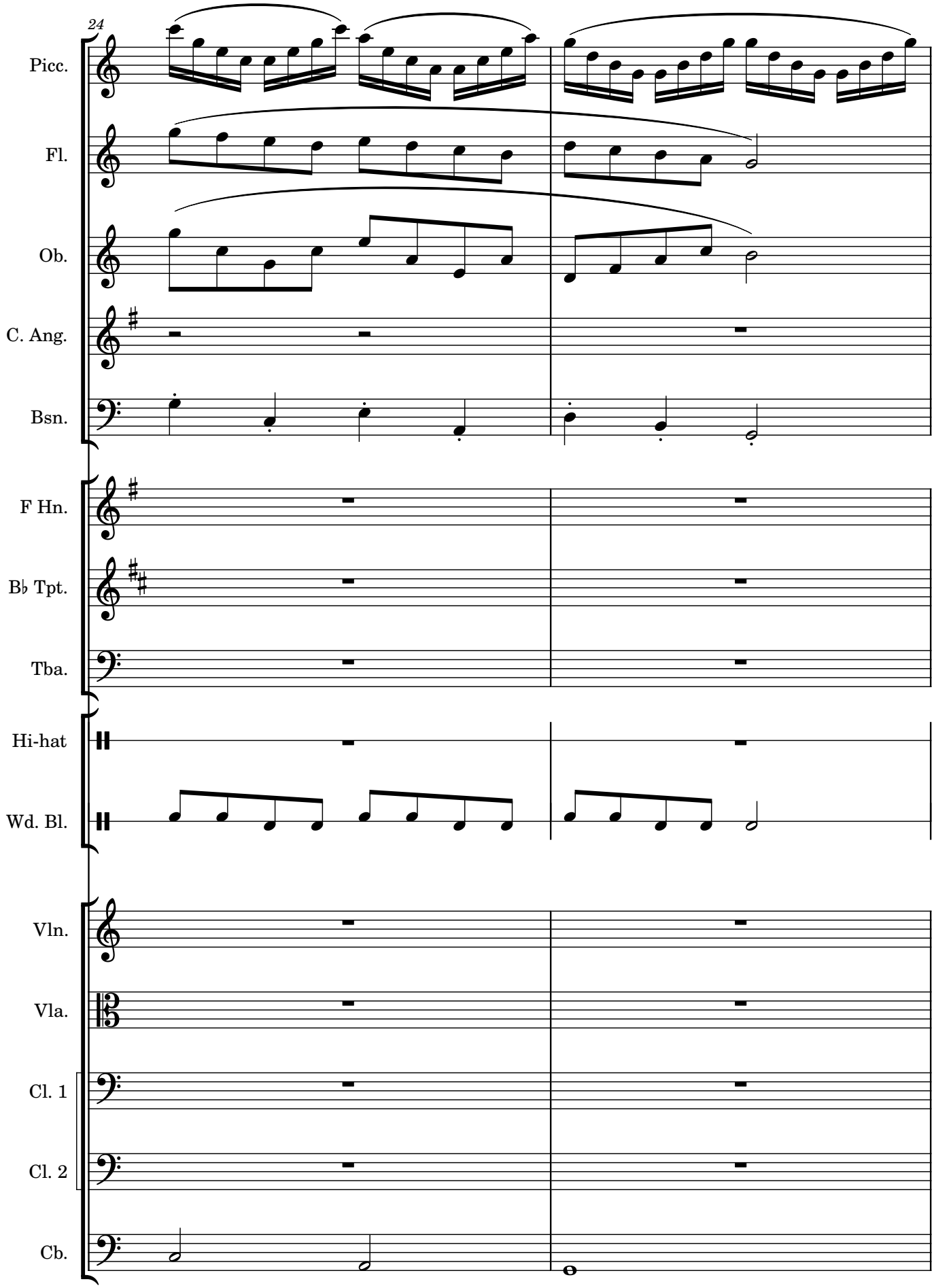

10
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

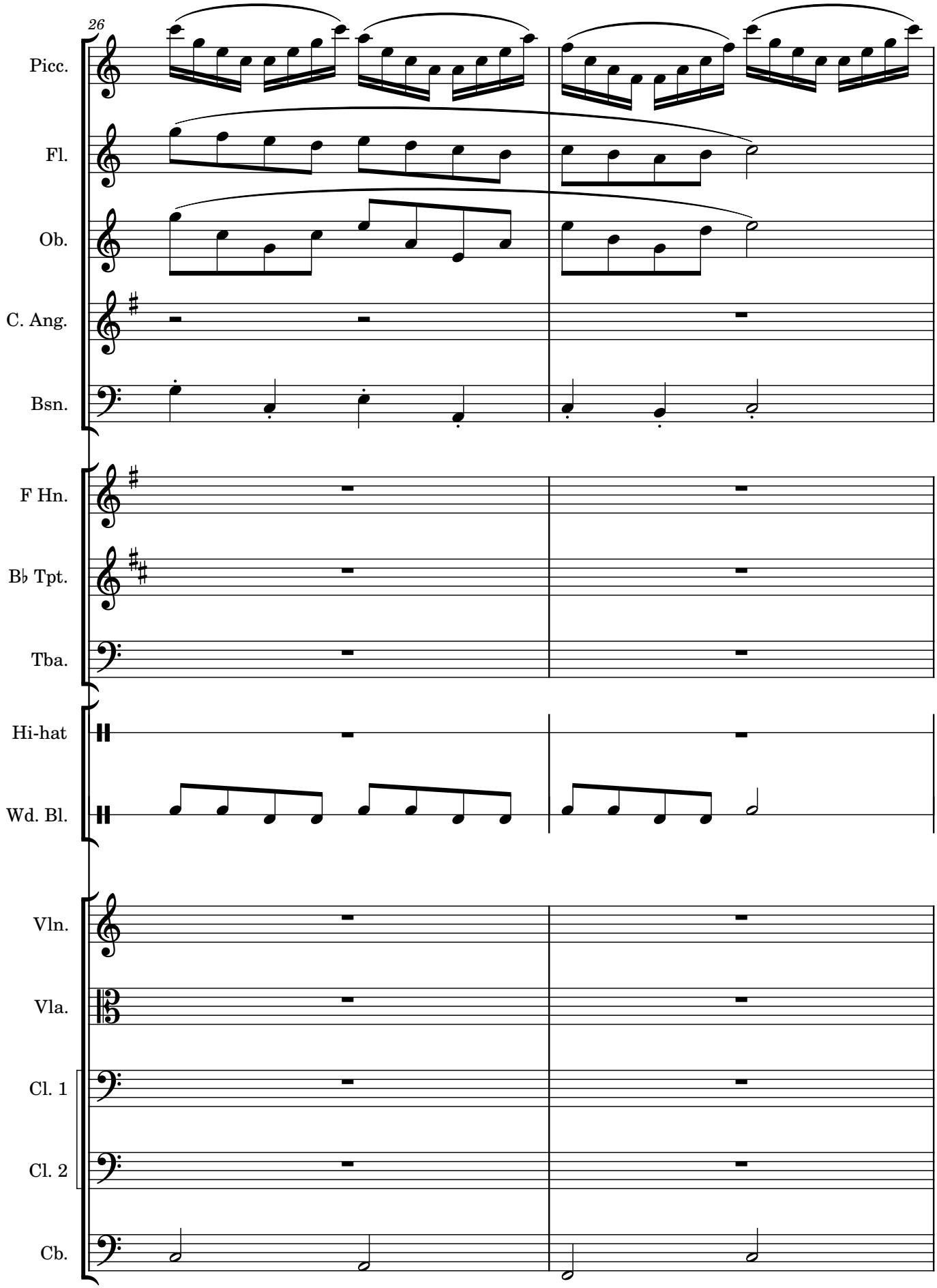

12
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

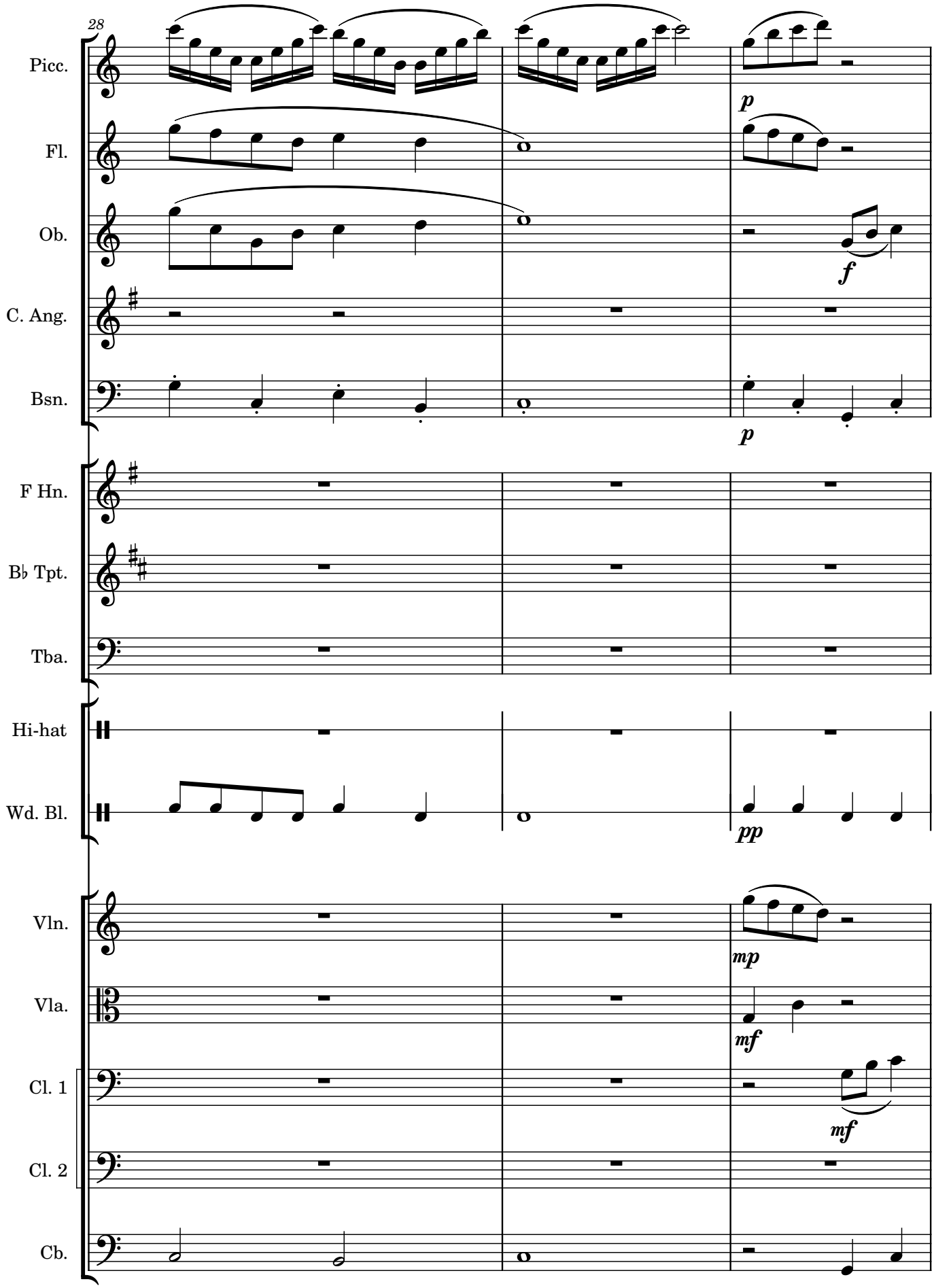

14
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

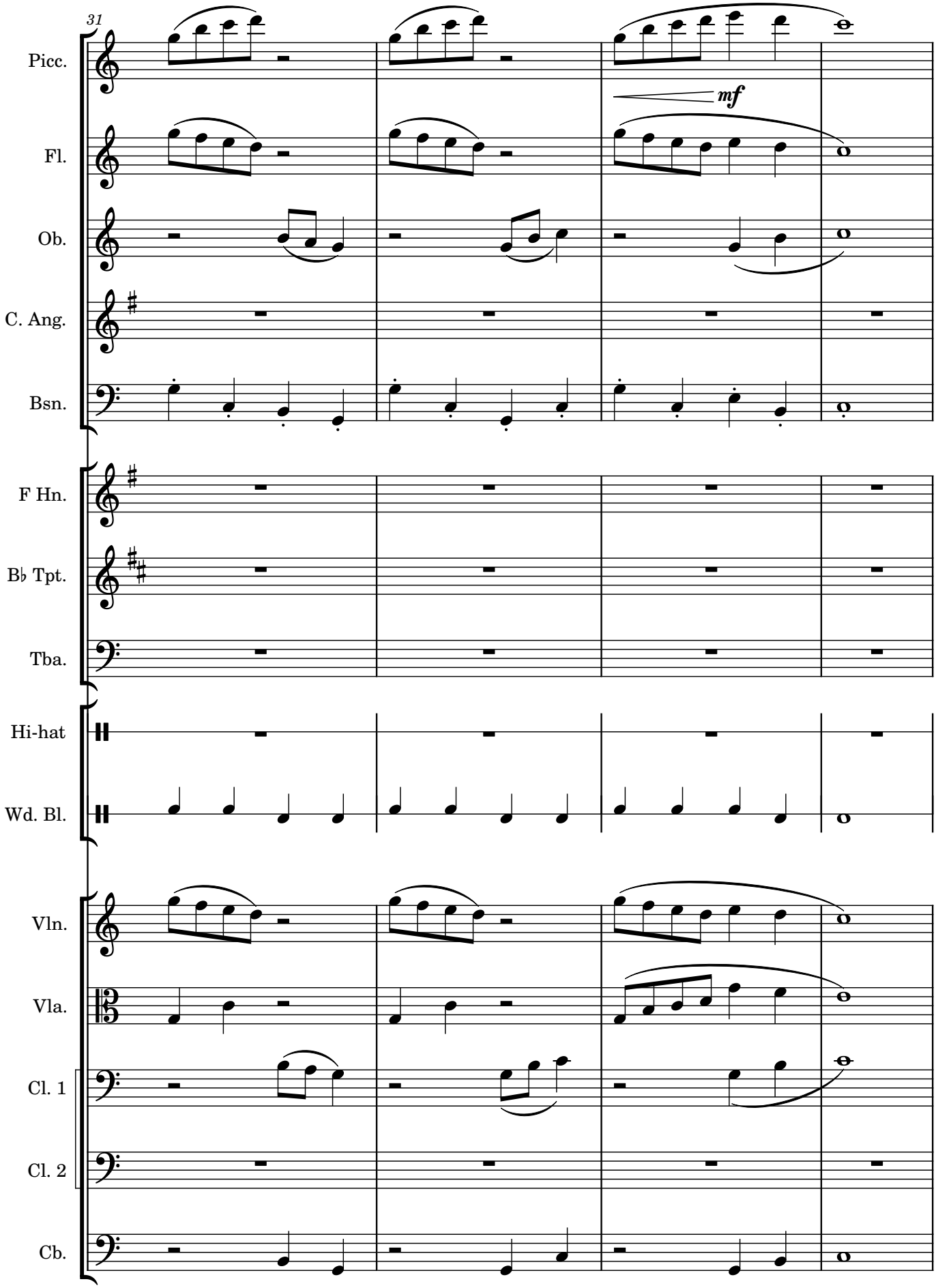

16
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
f
p
pp

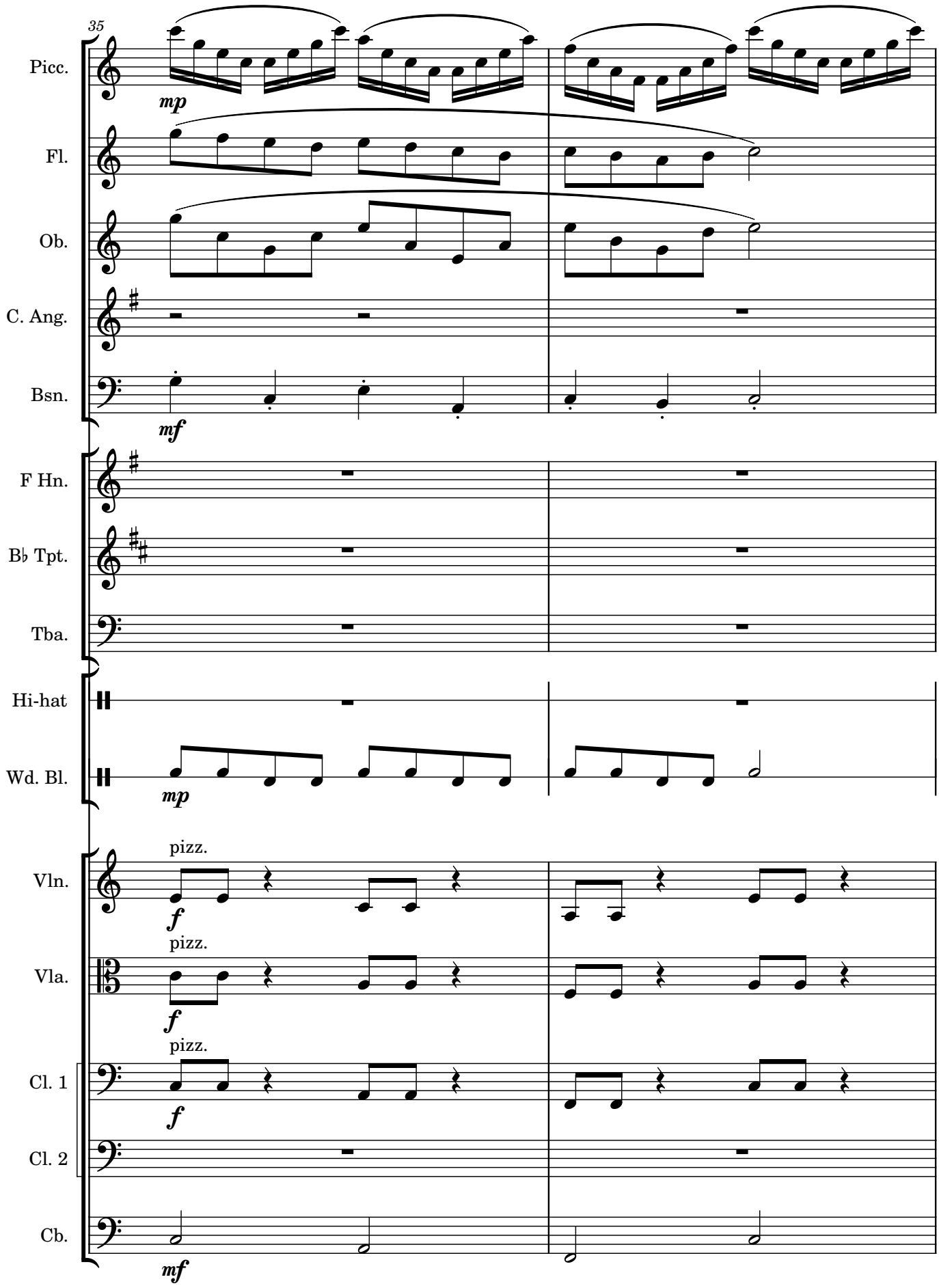

21
Picc.
Fl.
Ob.
C. Ang.
Bsn.
mp
mf
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
mp
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
mf

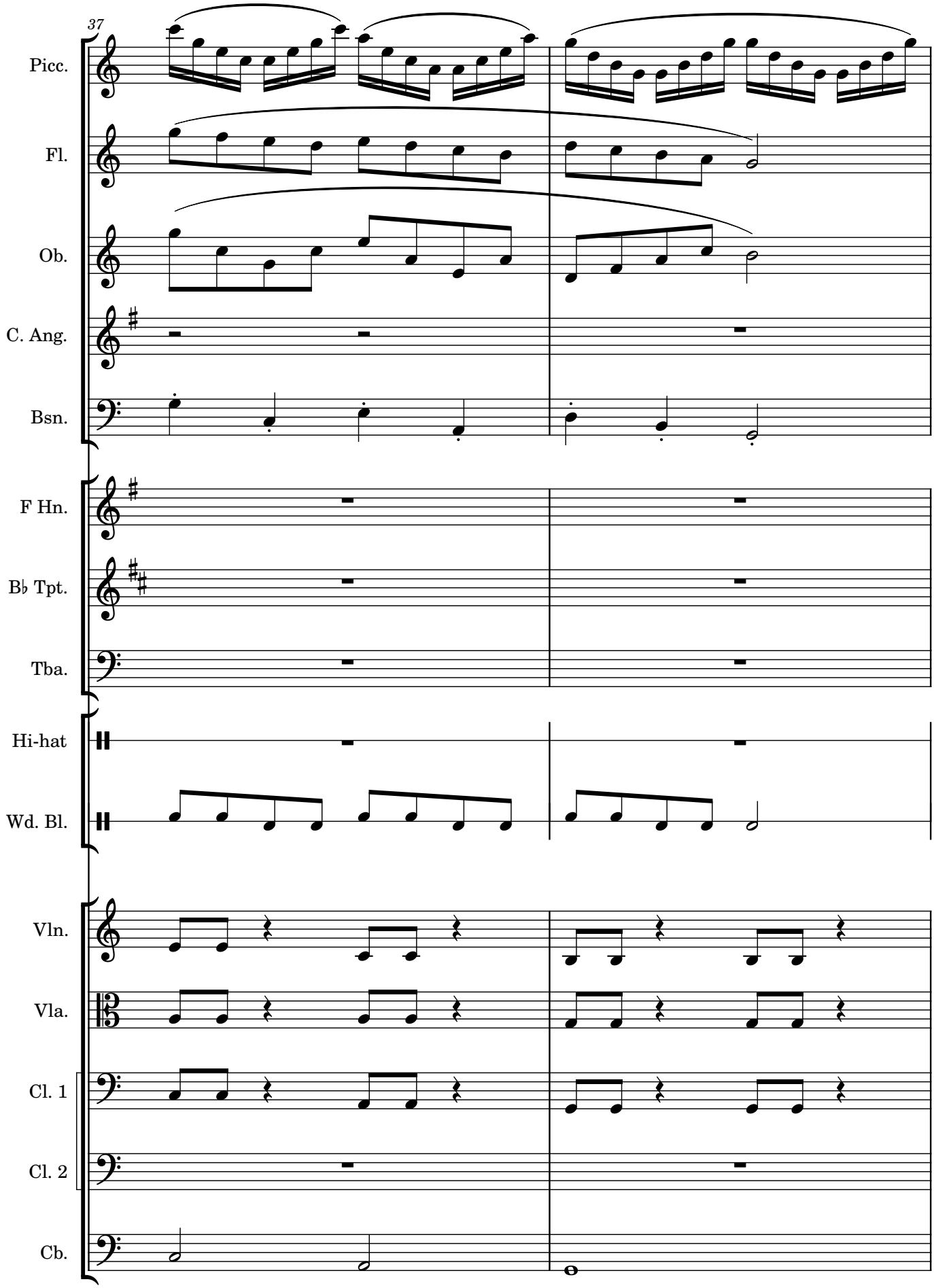

24
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

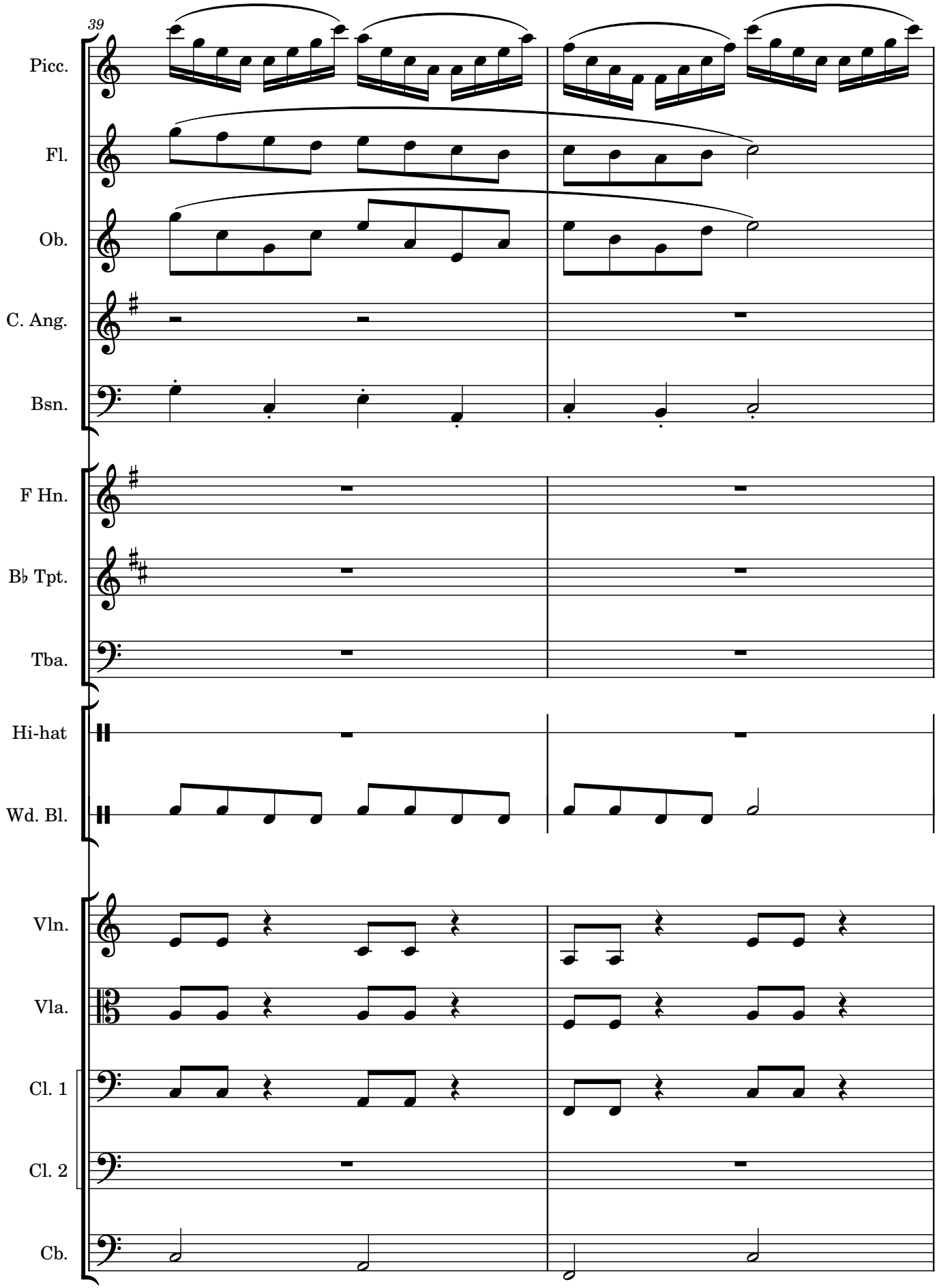

26
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


28
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
p
f
p
pp
mp
mf
mf


31
Picc.
Fl.
Ob.
C. Ang.
Bsn.
mf
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


35
Picc.
mp
Fl.
Ob.
C. Ang.
Bsn.
mf
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
mp
pizz.
Vln.
f
pizz.
Vla.
f
pizz.
Cl. 1
f
Cl. 2
Cb.
mf


37
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.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Fl.
Ob.
C. Ang.
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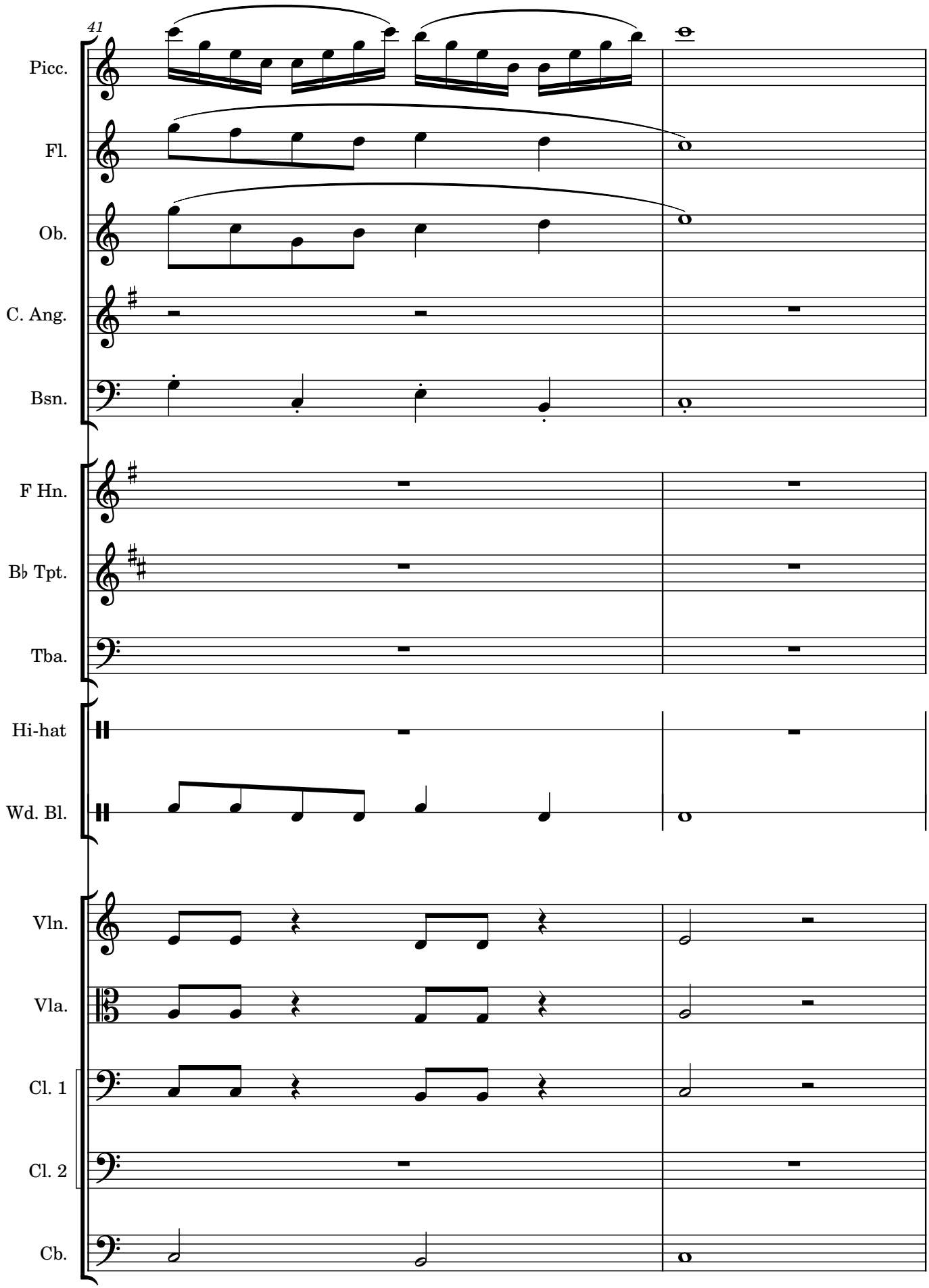
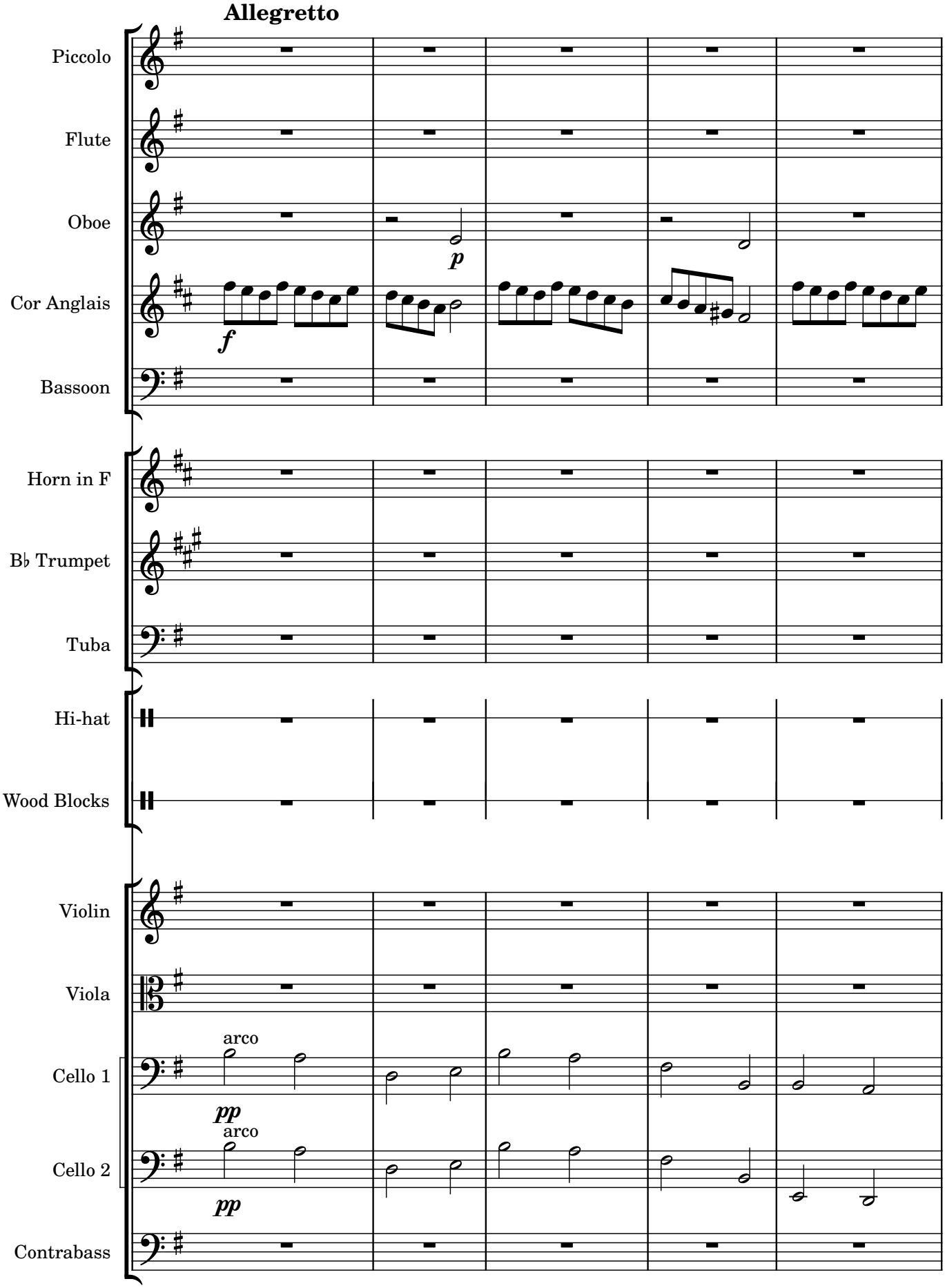
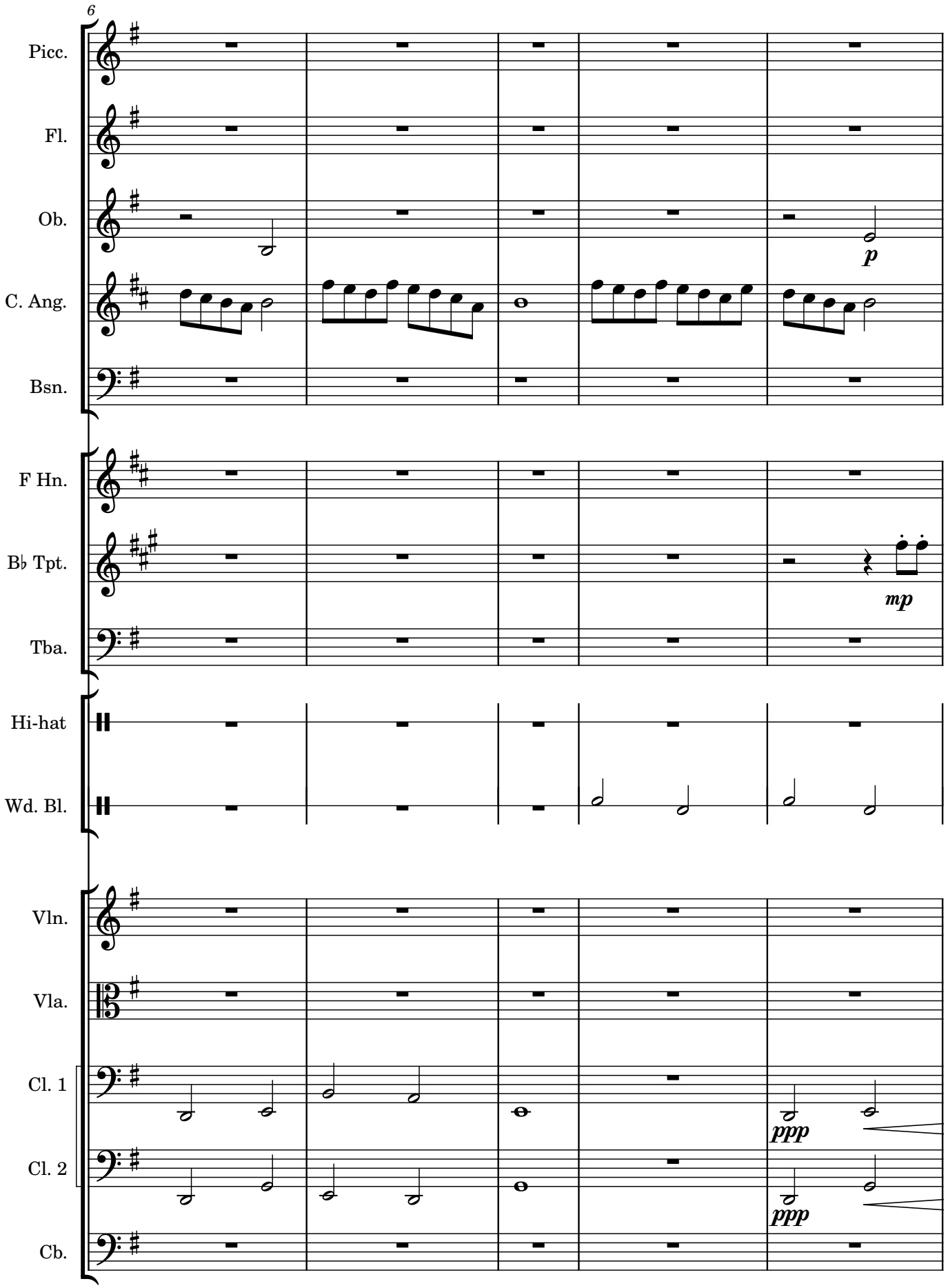
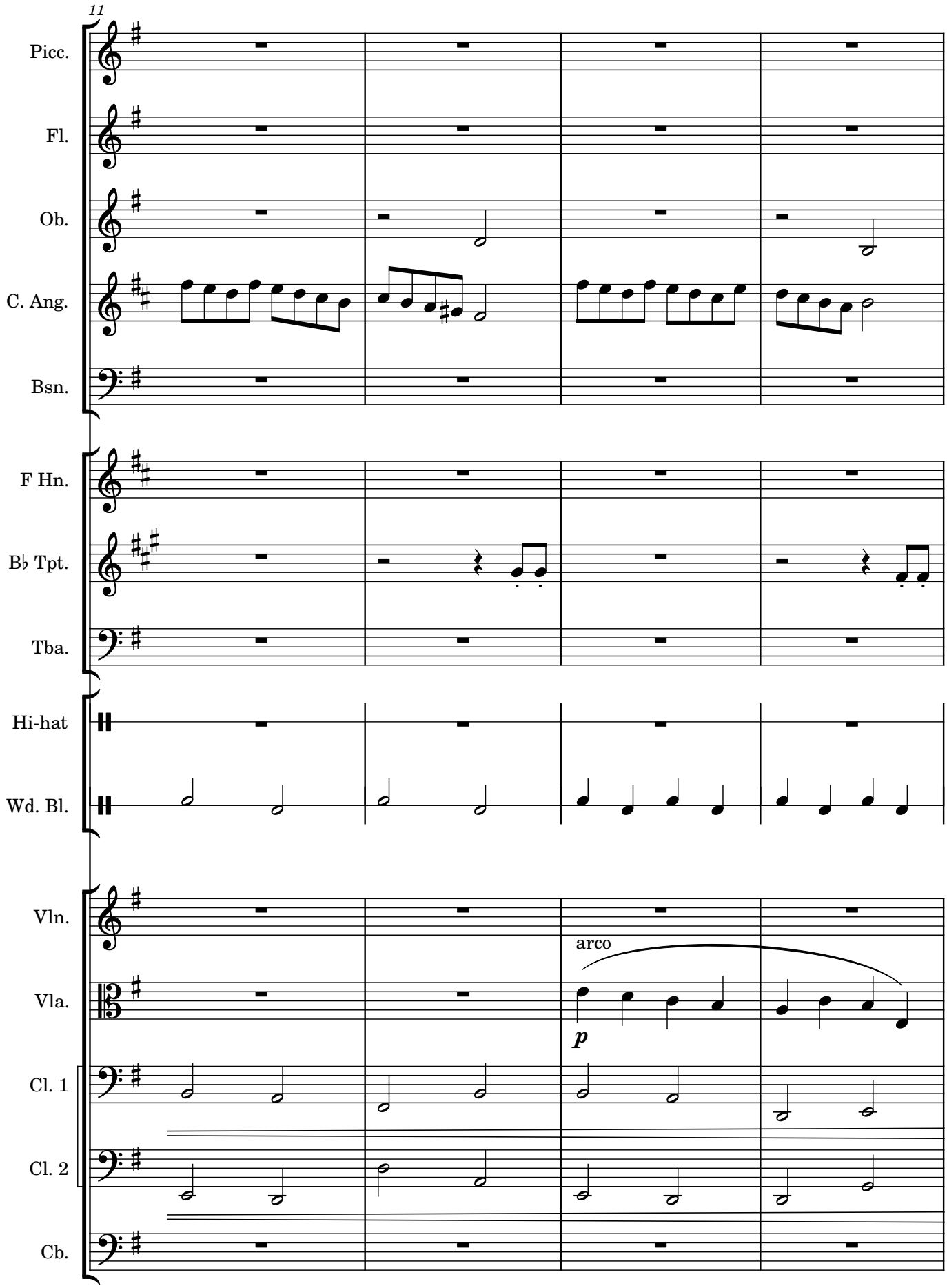
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

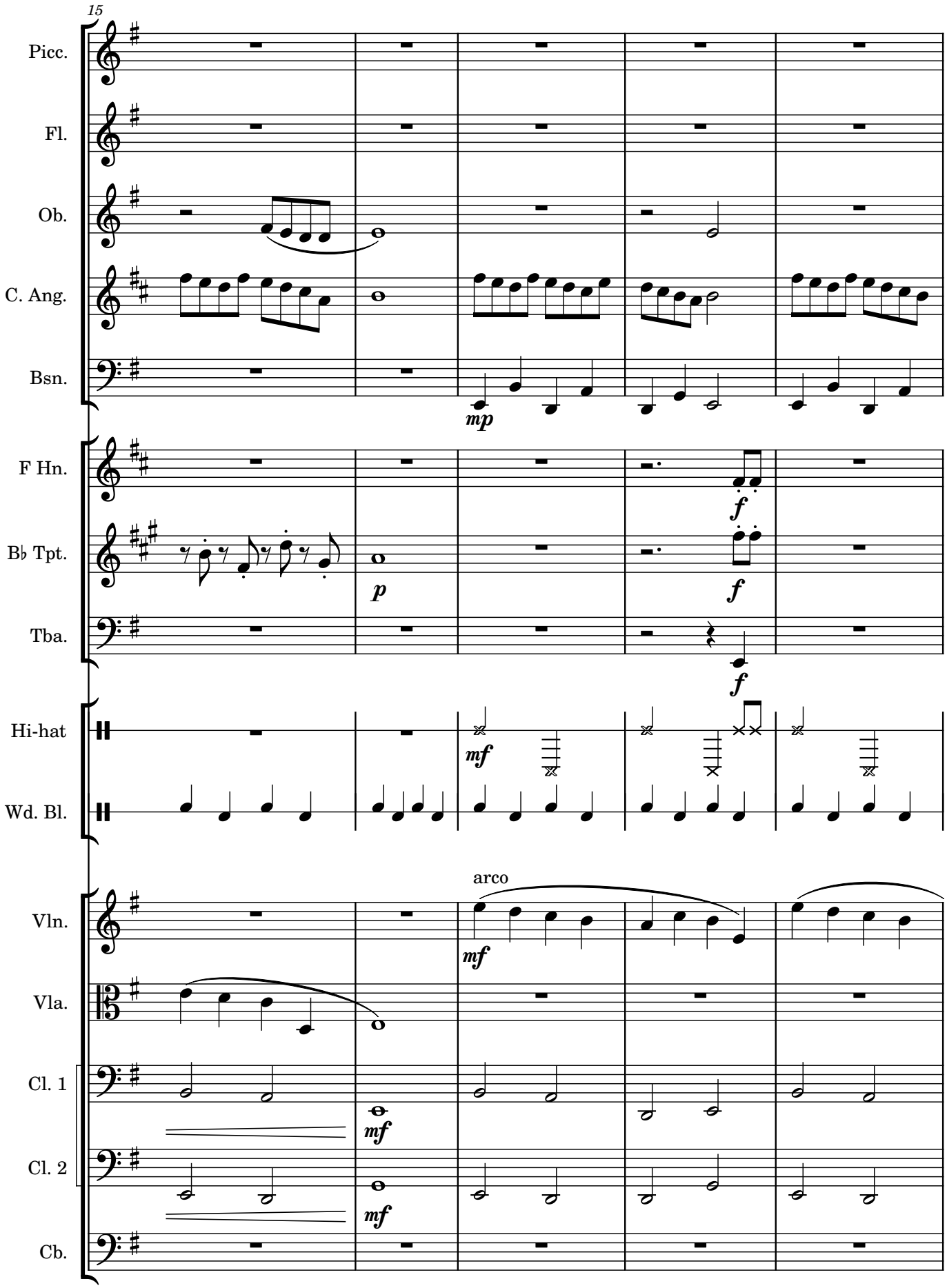

41
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

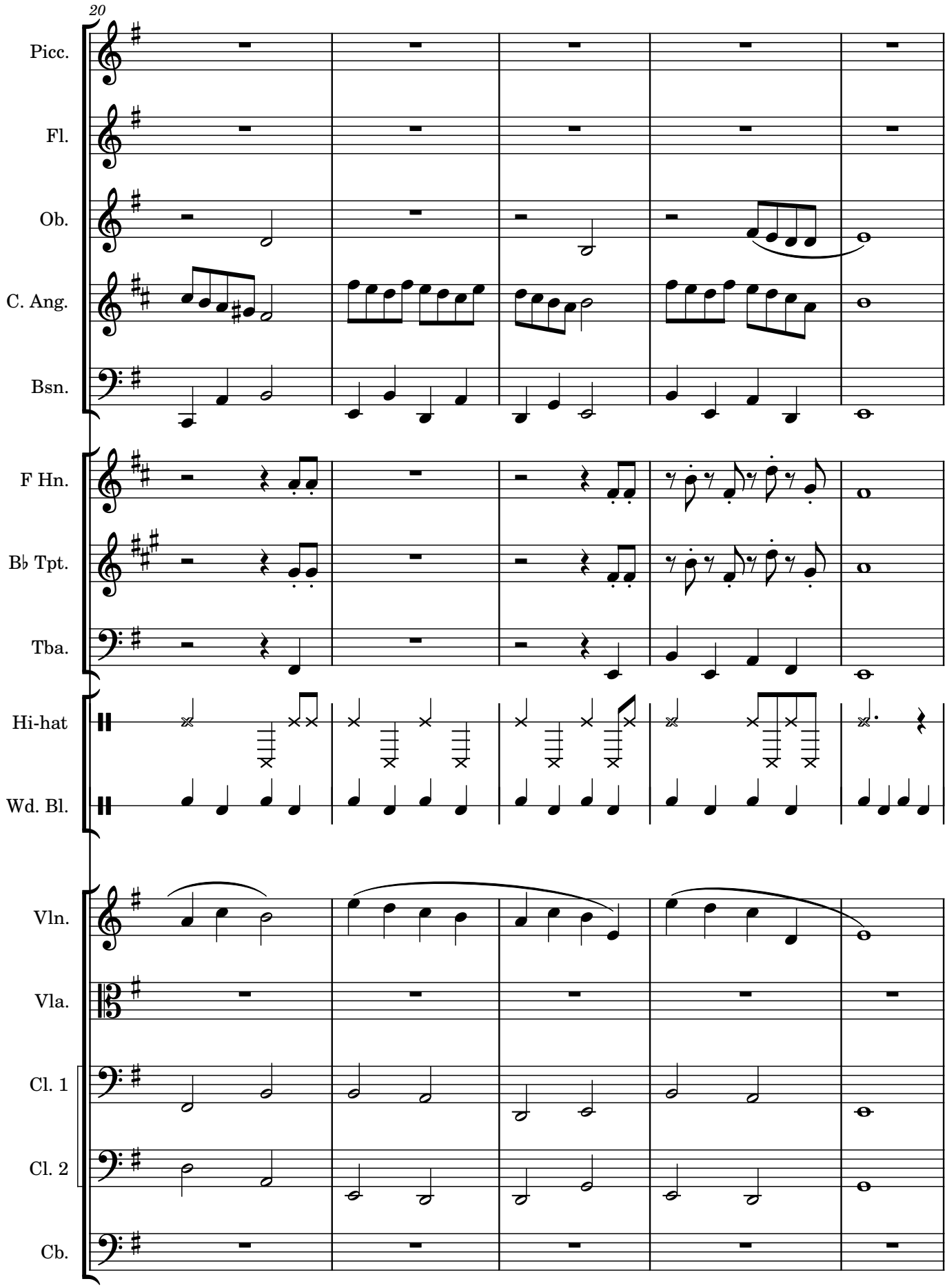
II: Queuing

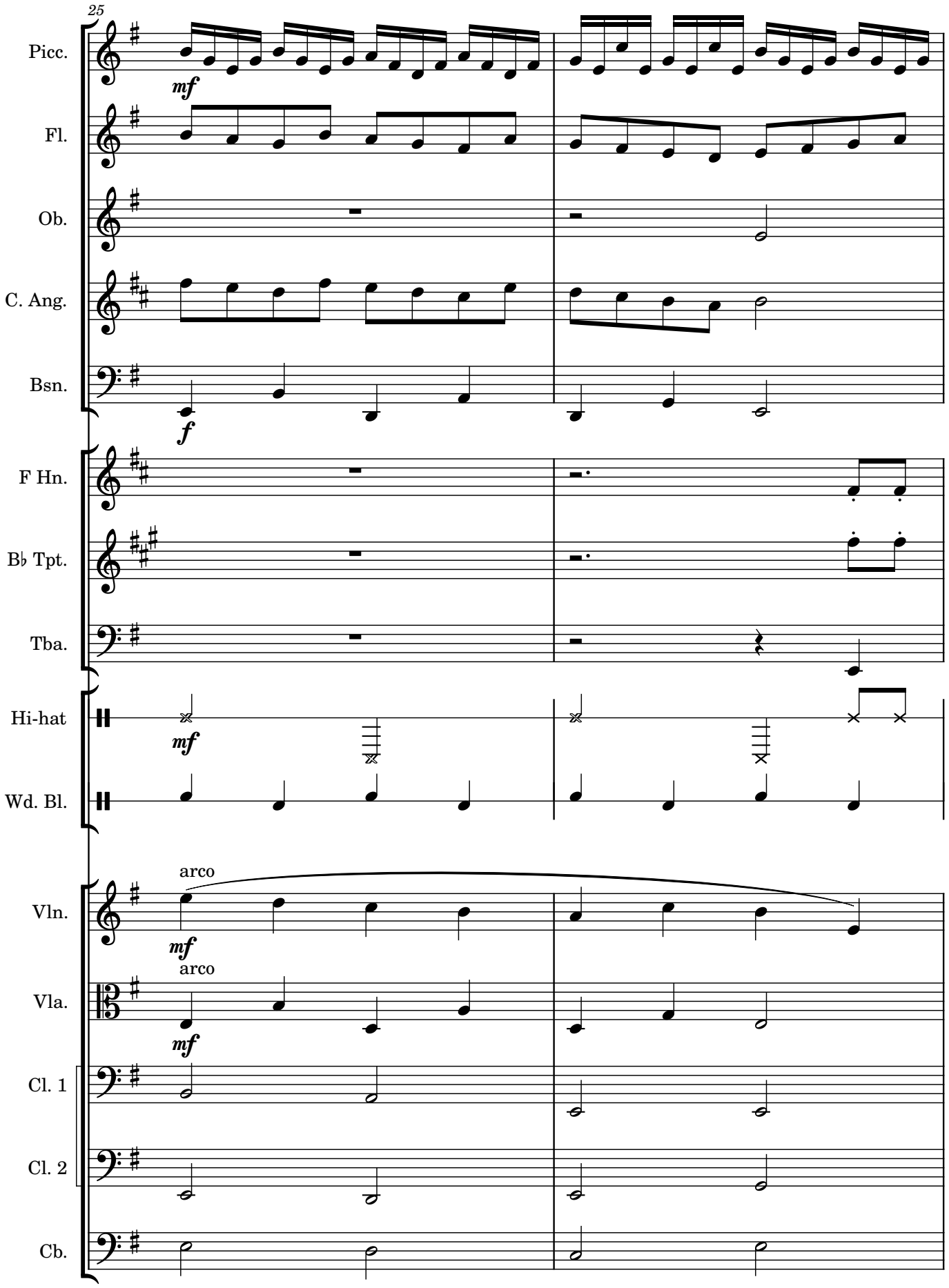

Allegretto
Piccolo
Flute
Oboe
p
Cor Anglais
f
Bassoon
Horn in F
B♭ Trumpet
Tuba
Hi-hat
Wood Blocks
Violin
Viola
arco
Cello 1
pp
arco
Cello 2
pp
Contrabass

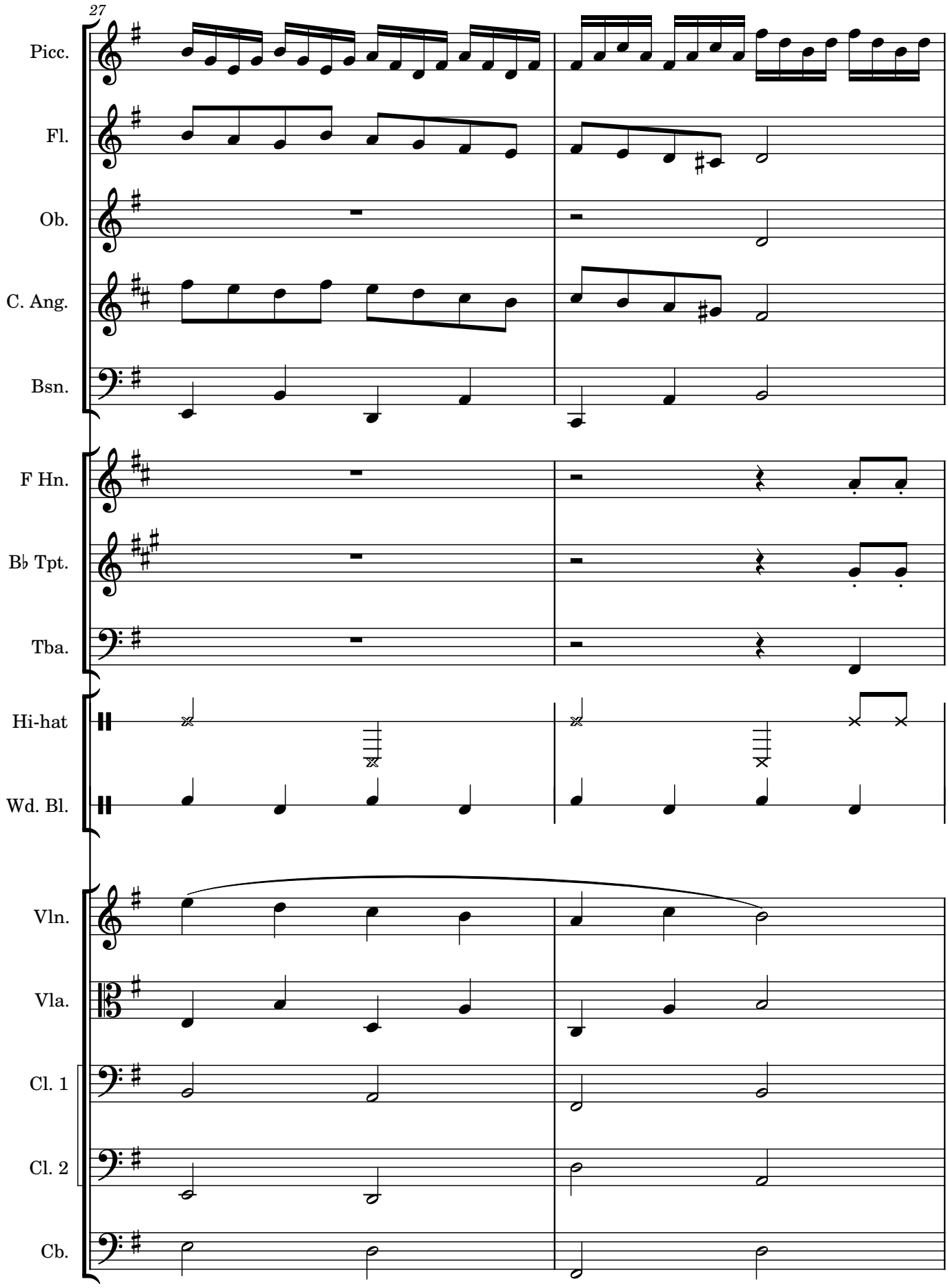

6
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
p
mp
ppp
ppp

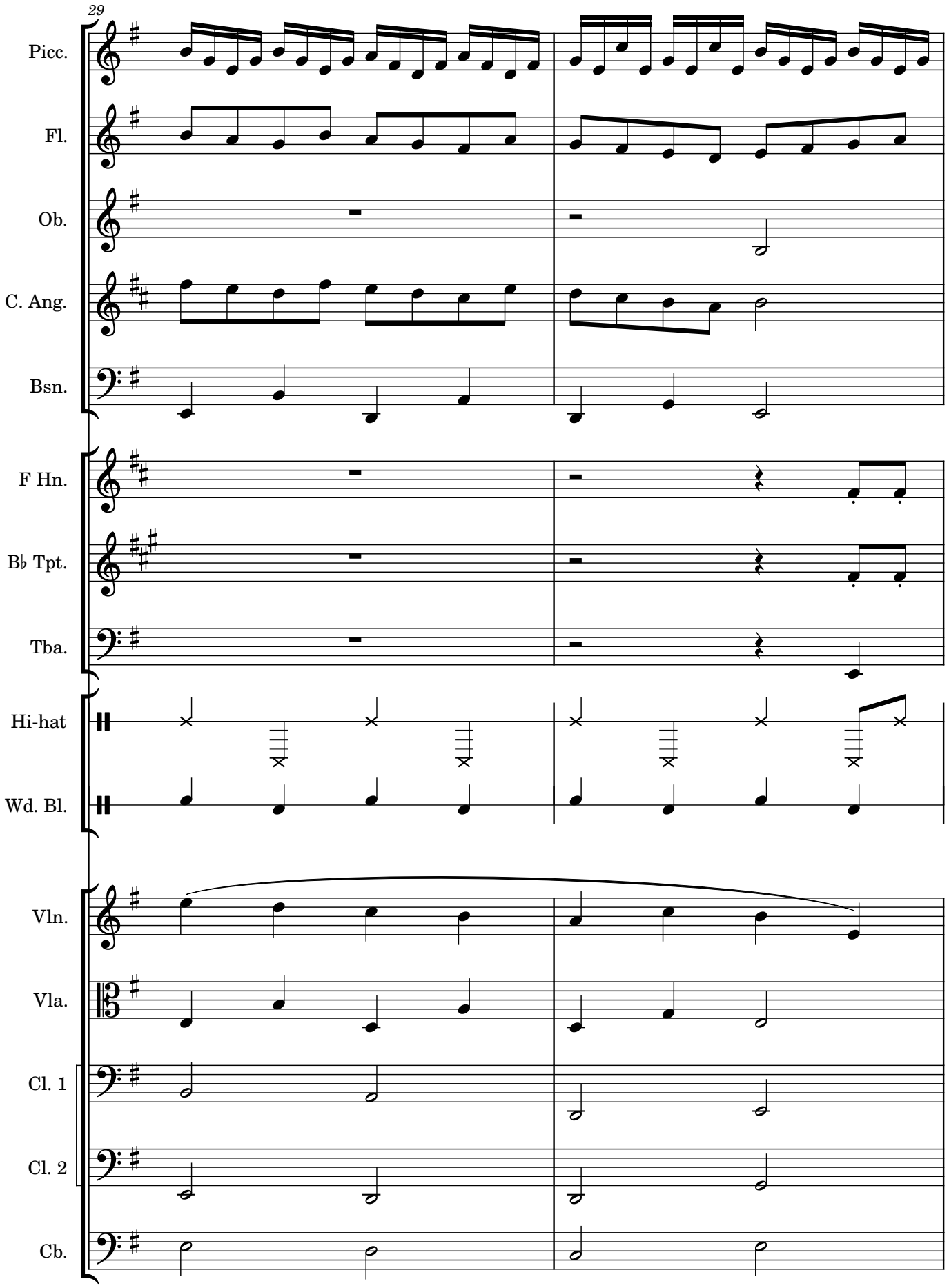

11
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
arco
p


15
Picc.
Fl.
Ob.
C. Ang.
Bsn.
mp
F Hn.
B♭ Tpt.
Tba.
p
f
Hi-hat
Wd. Bl.
mf
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
arco


20
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


25
Picc.
mf
Fl.
Ob.
C. Ang.
Bsn.
f
F Hn.
B♭ Tpt.
Tba.
Hi-hat
mf
Wd. Bl.
arco
Vln.
mf
arco
Vla.
mf
Cl. 1
Cl. 2
Cb.


27
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.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Fl.
Ob.
C. Ang.
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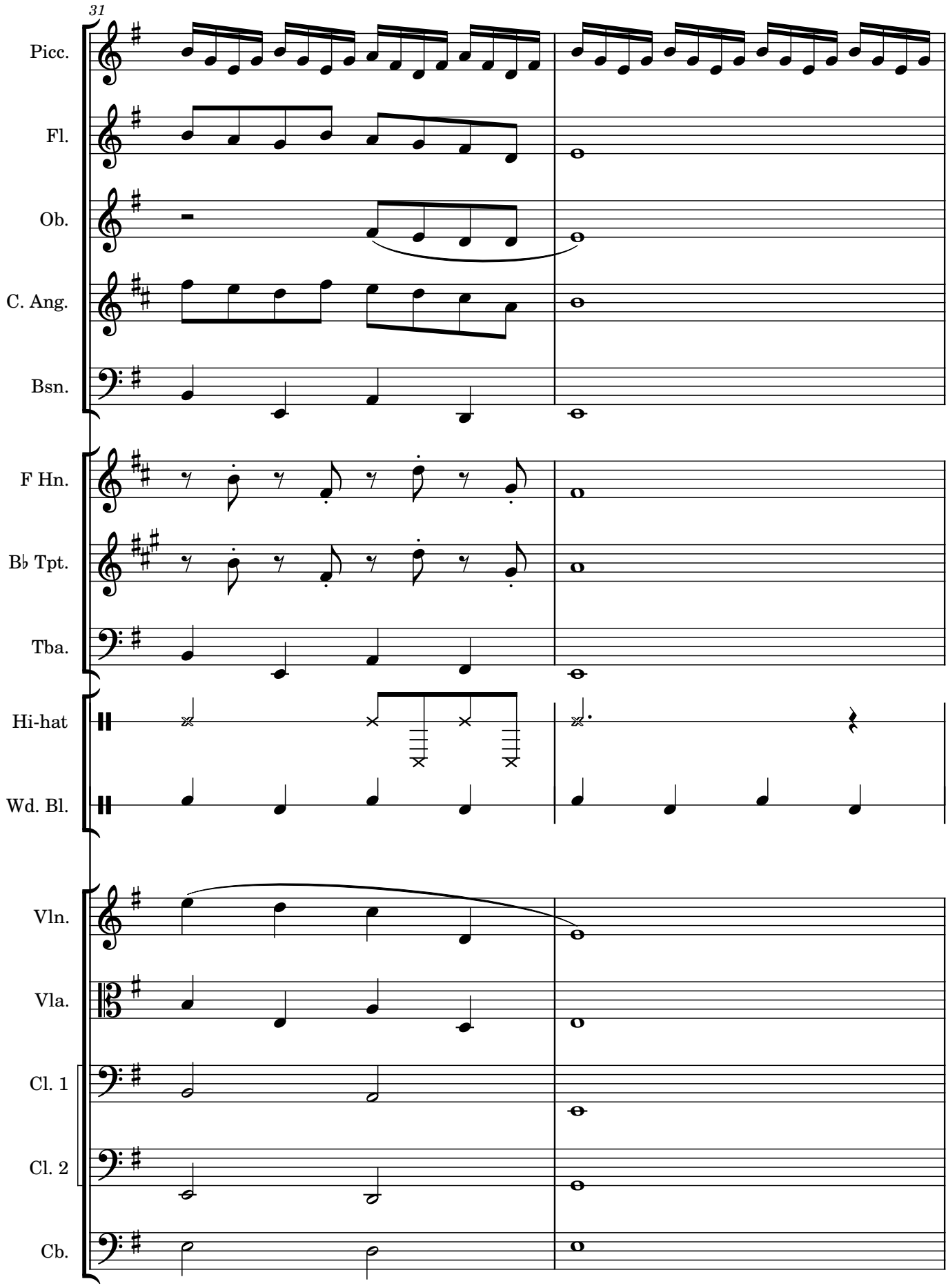
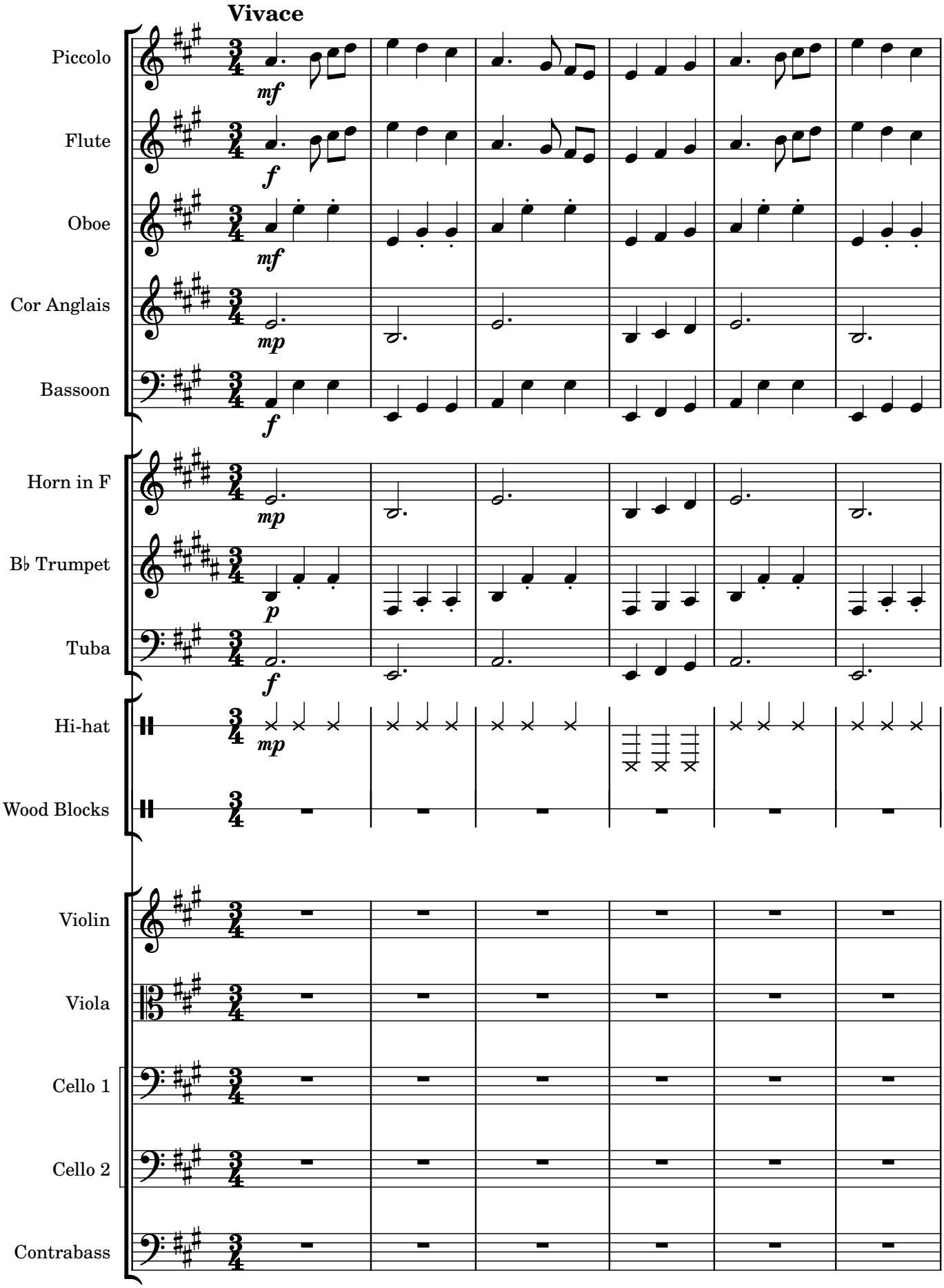
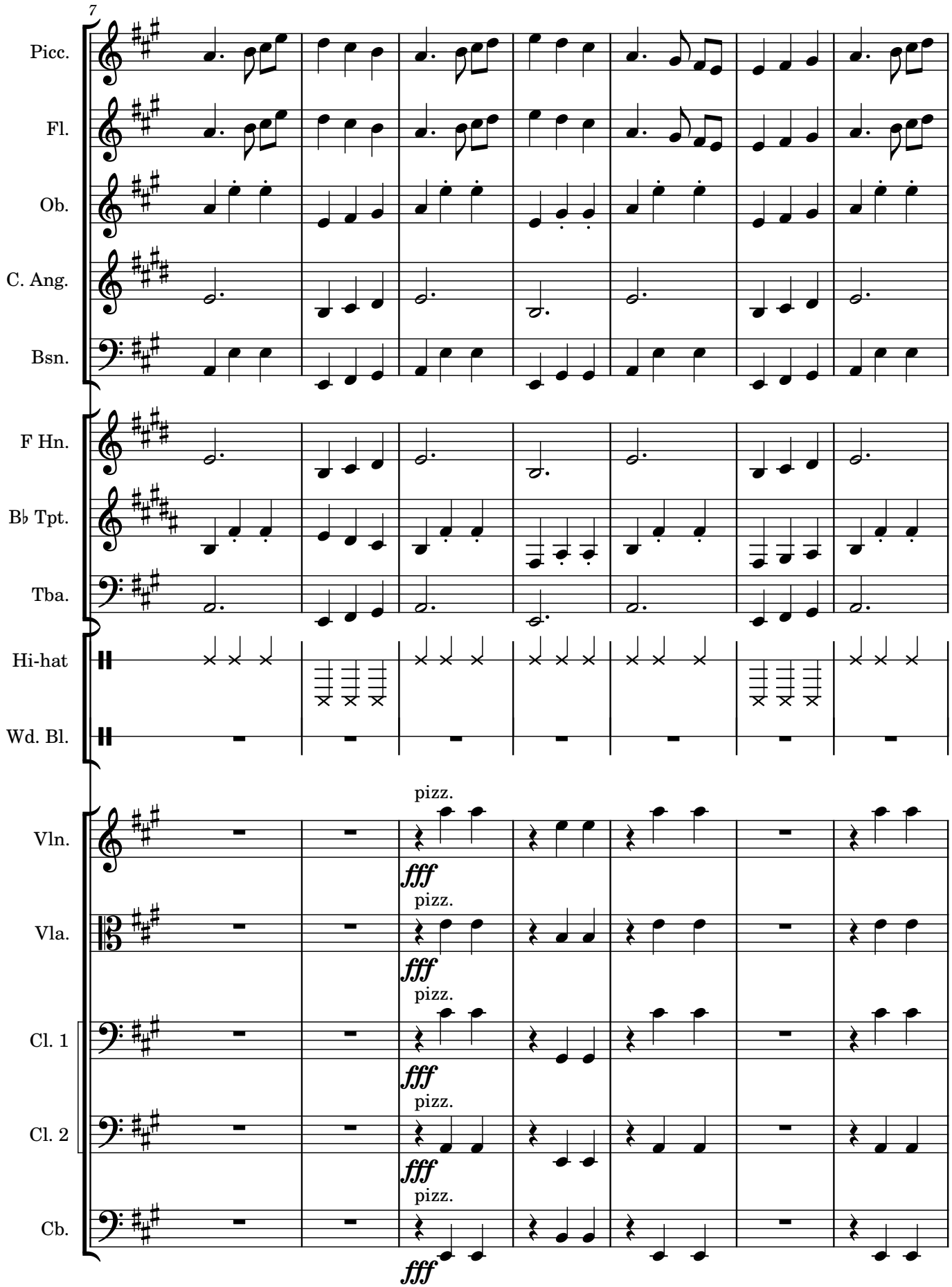
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

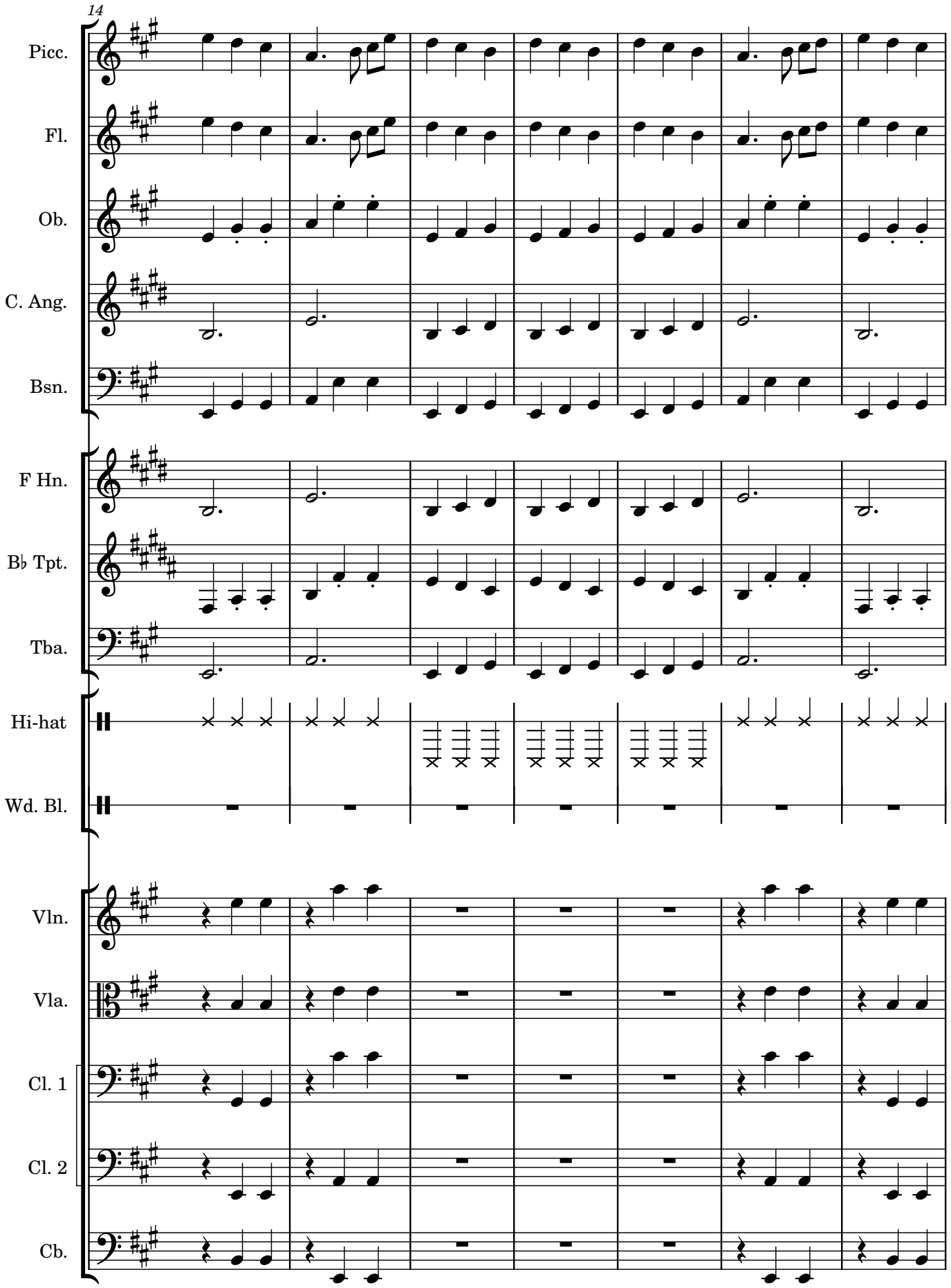

31
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

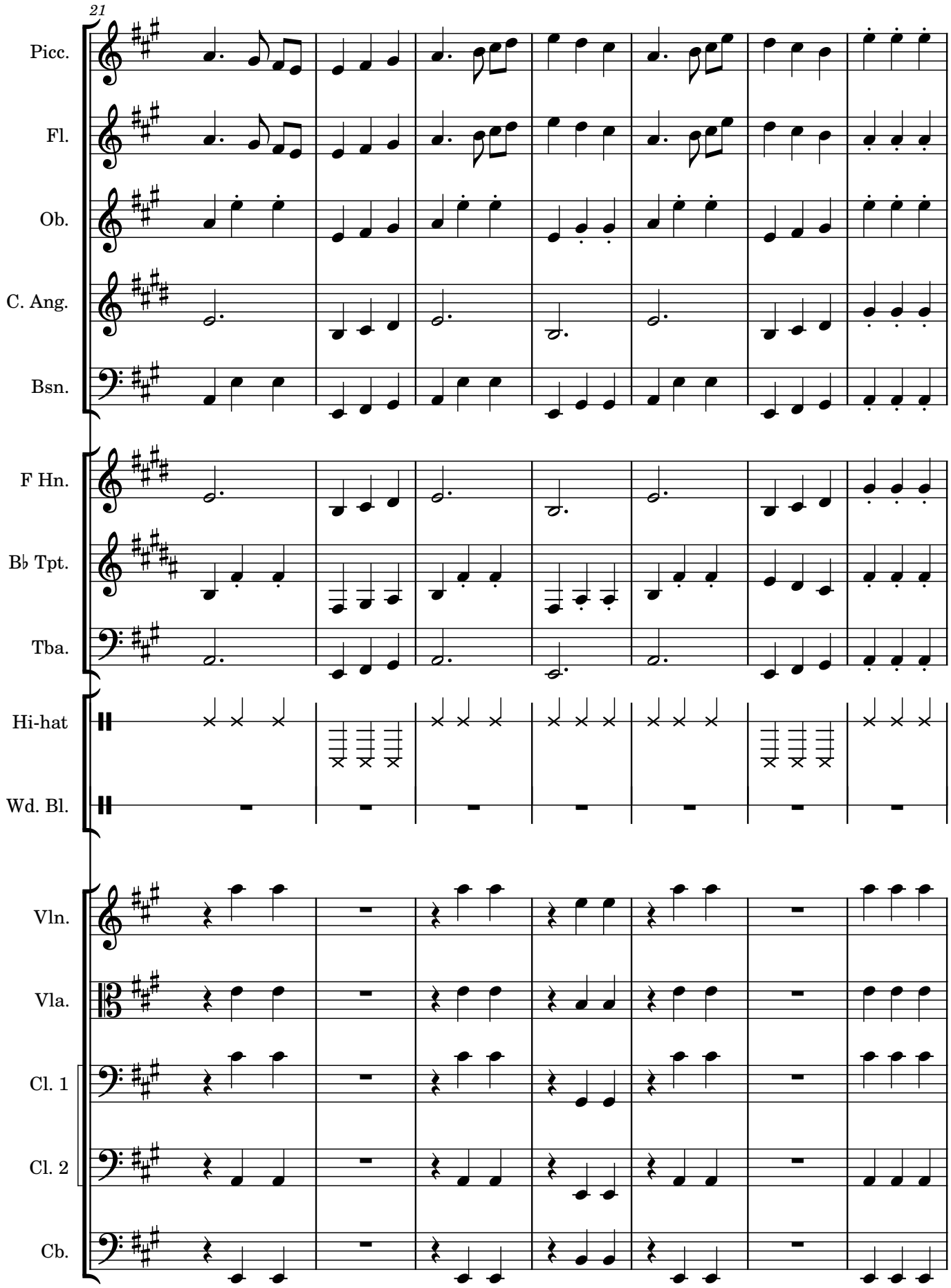
L Blaney
May 2021

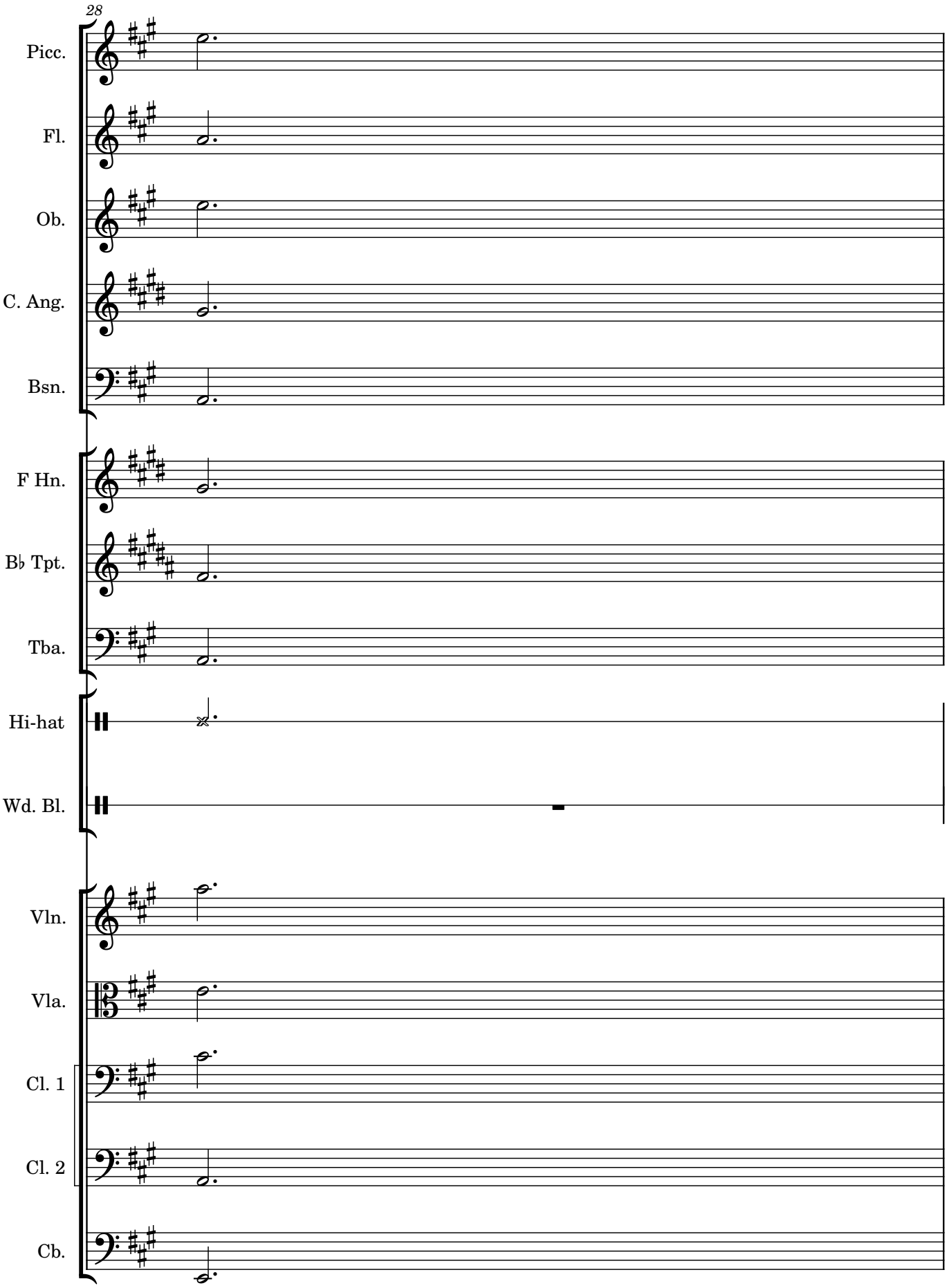
III: The Jab




7
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.
pizz.
fff

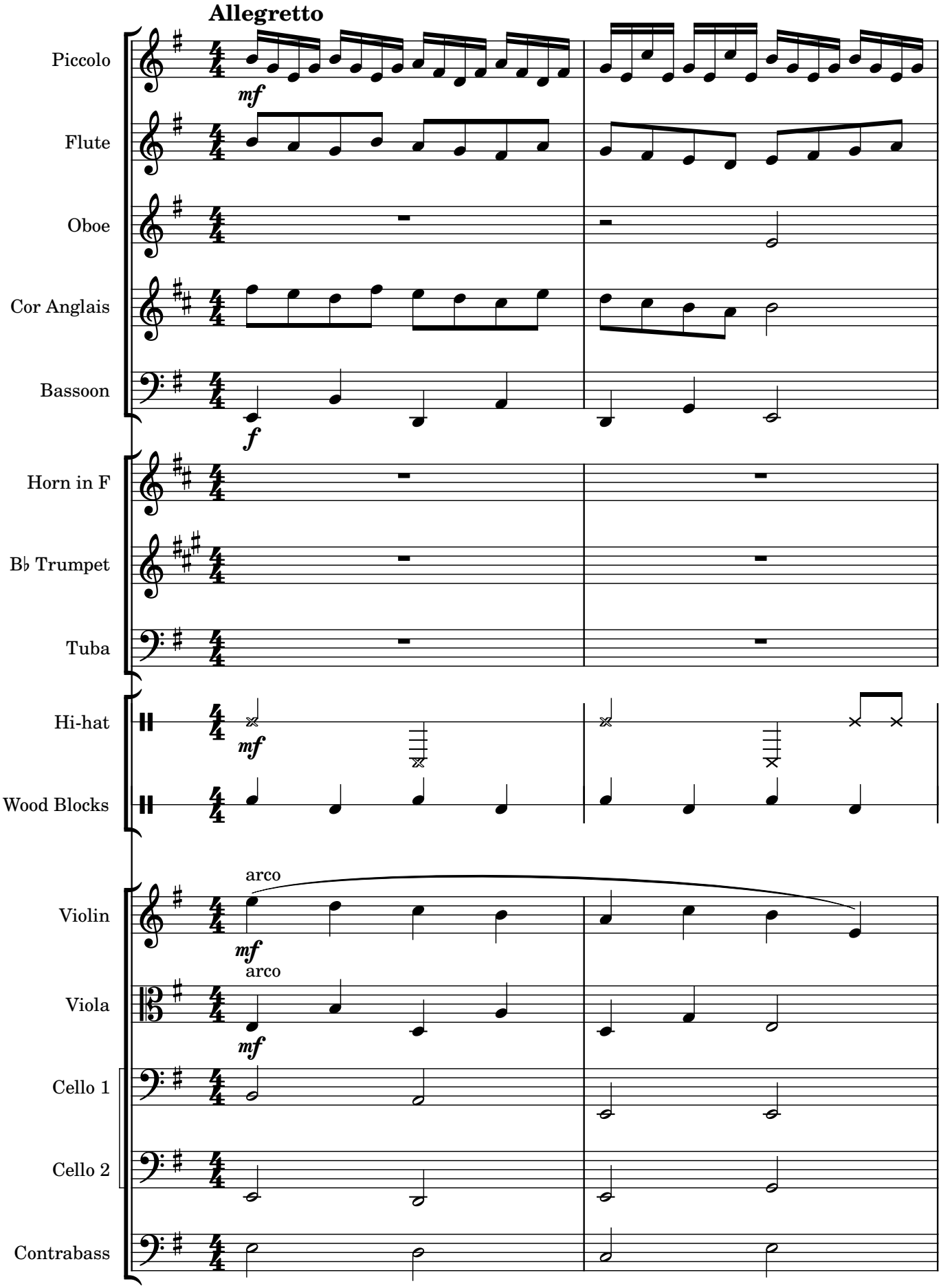

14
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

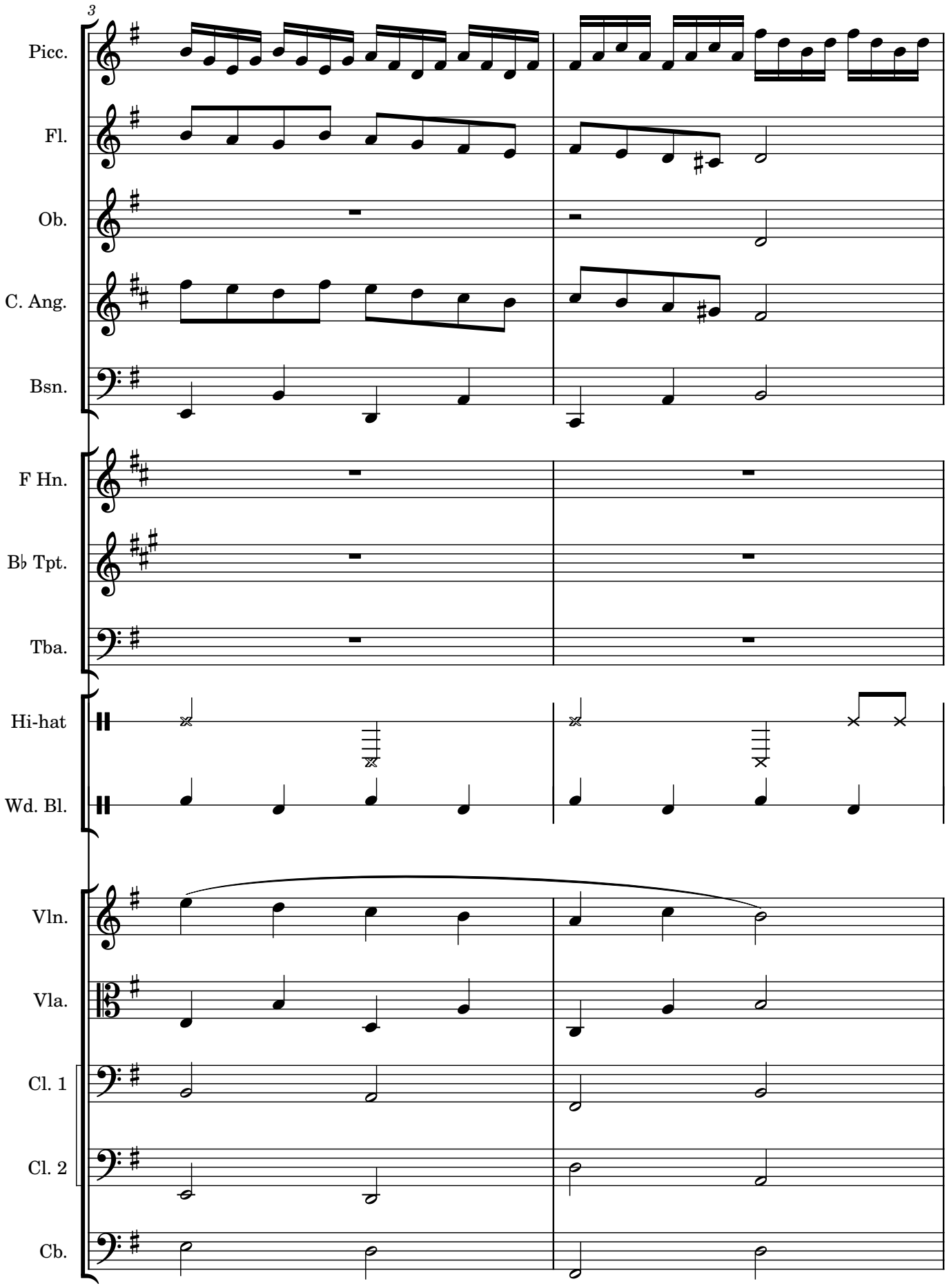

21
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

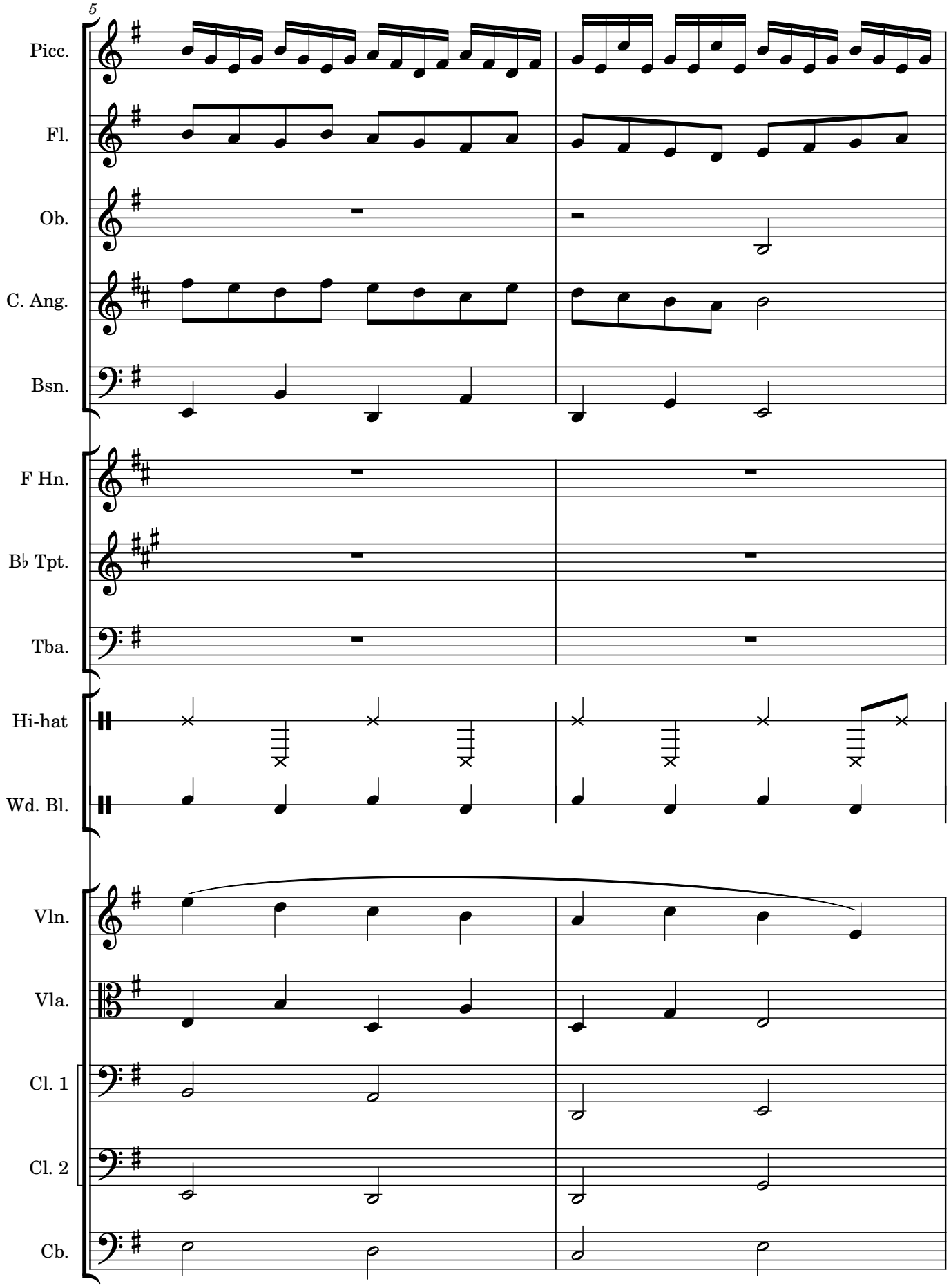

28
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

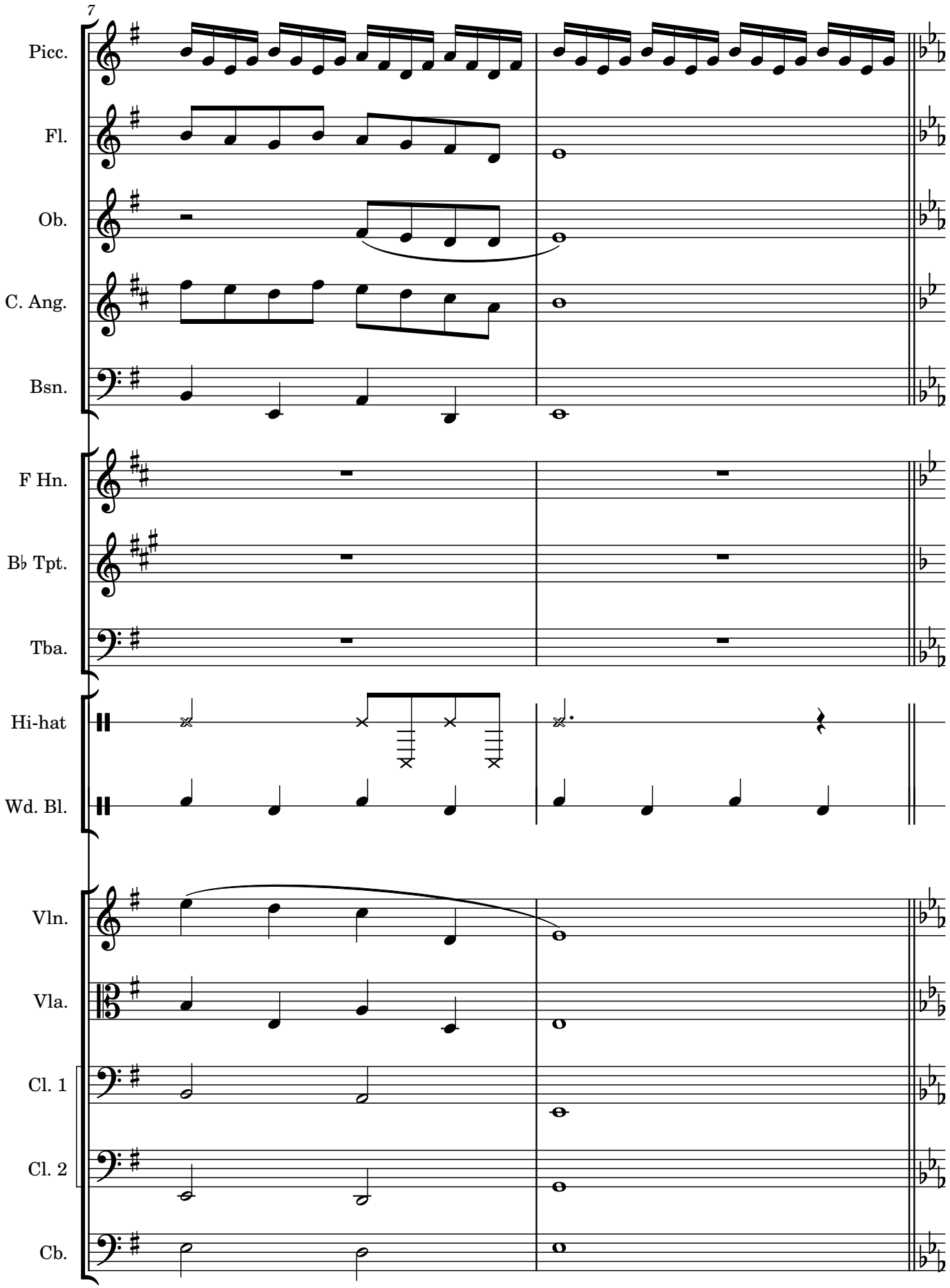
L Blaney
May 2021

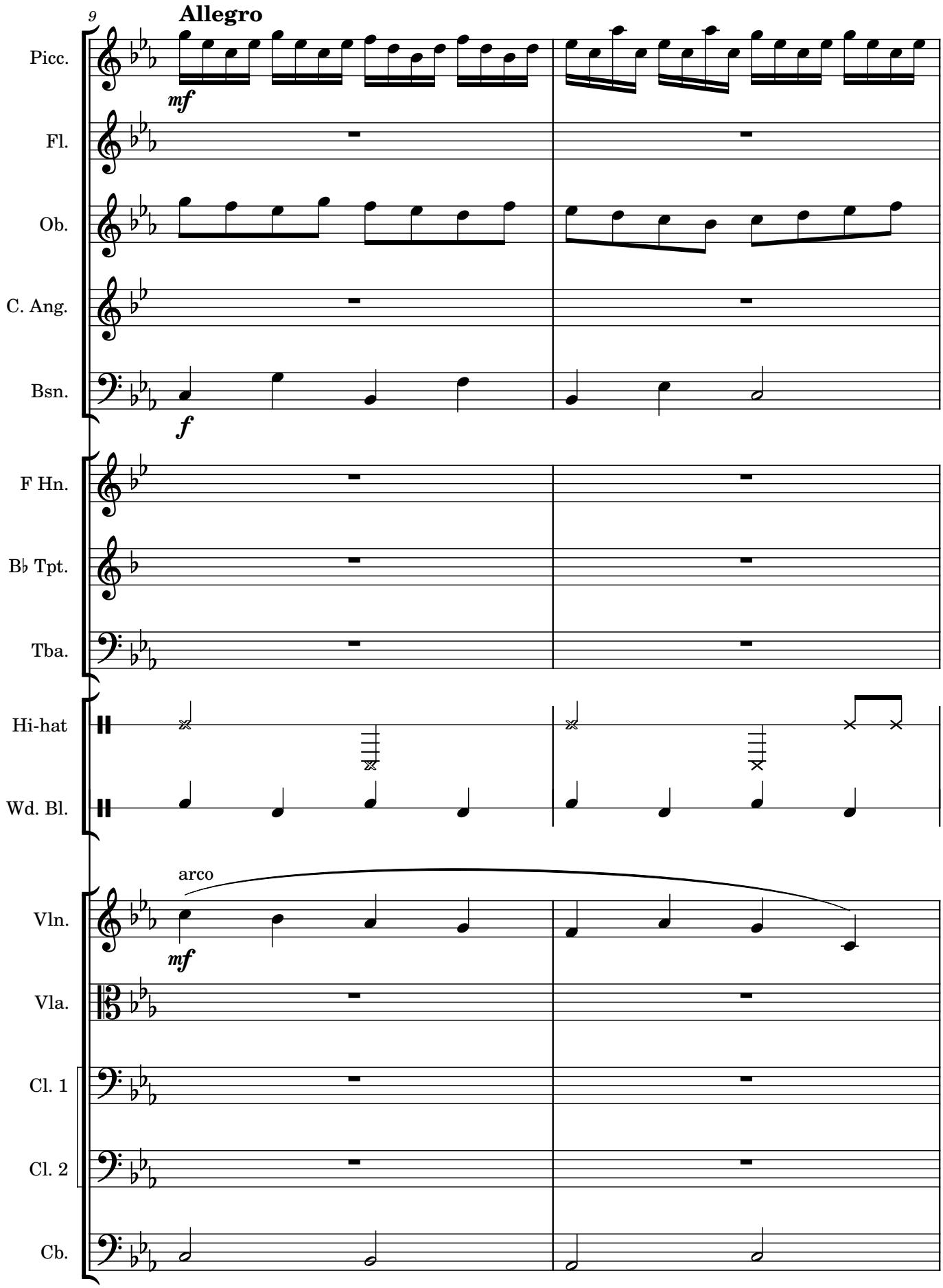
IV: Afterwards

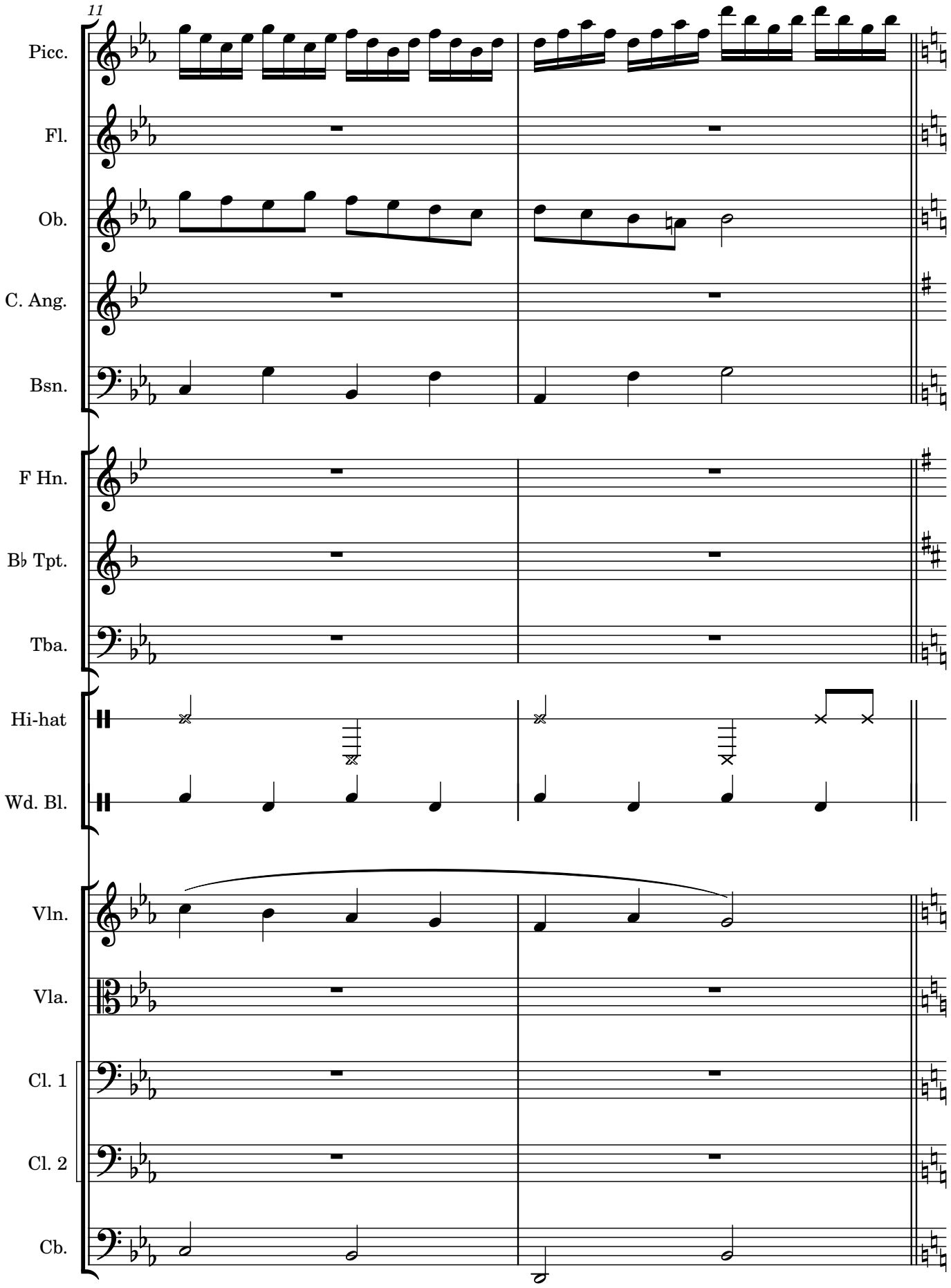


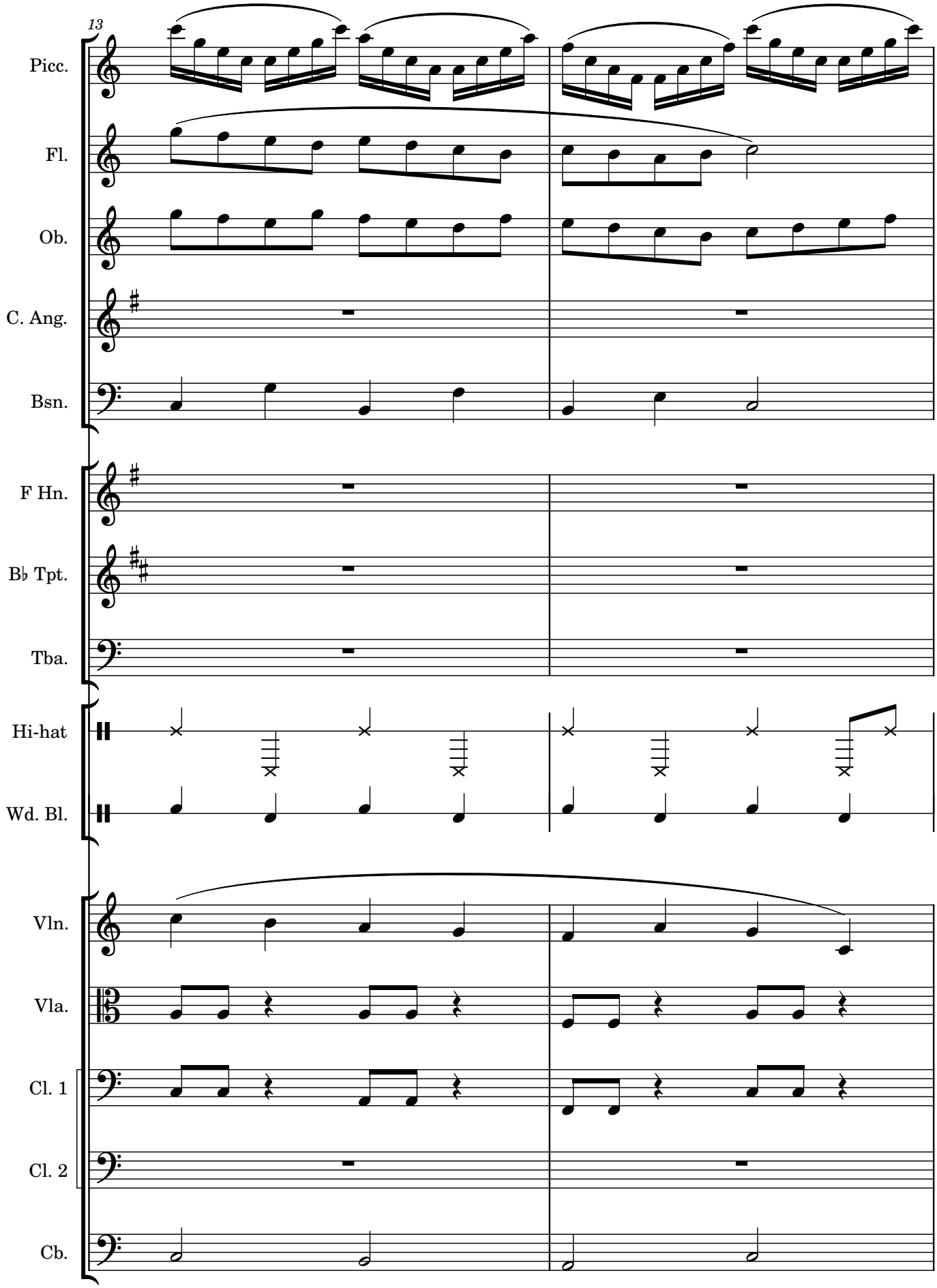

3
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


5
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


7
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


9
Allegro
Picc.
mf
Fl.
Ob.
C. Ang.
Bsn.
f
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
arco
Vln.
mf
Vla.
Cl. 1
Cl. 2
Cb.


11
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.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Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
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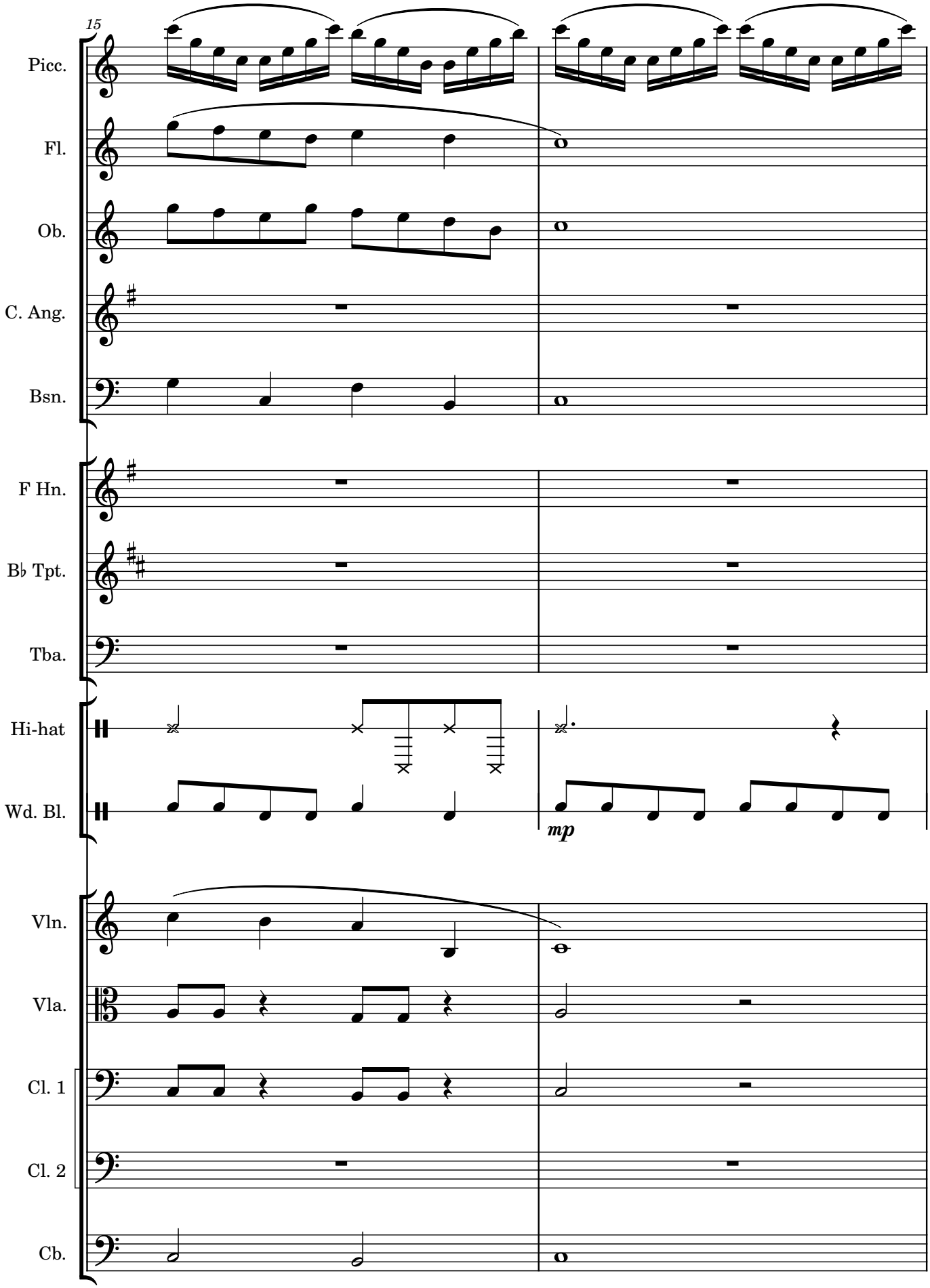
Vln.
Vla.
Cl. 1
Cl. 2
Cb.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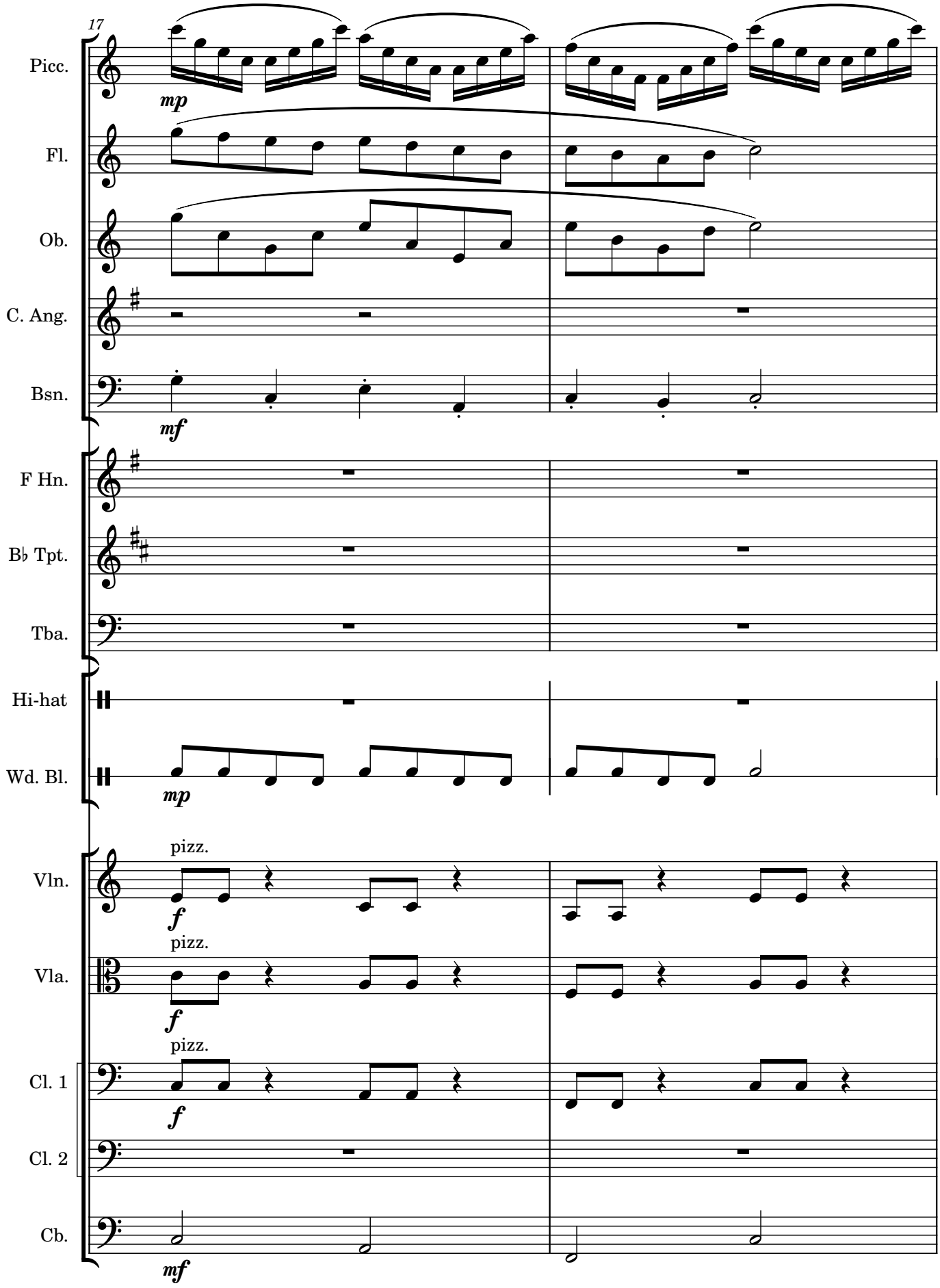
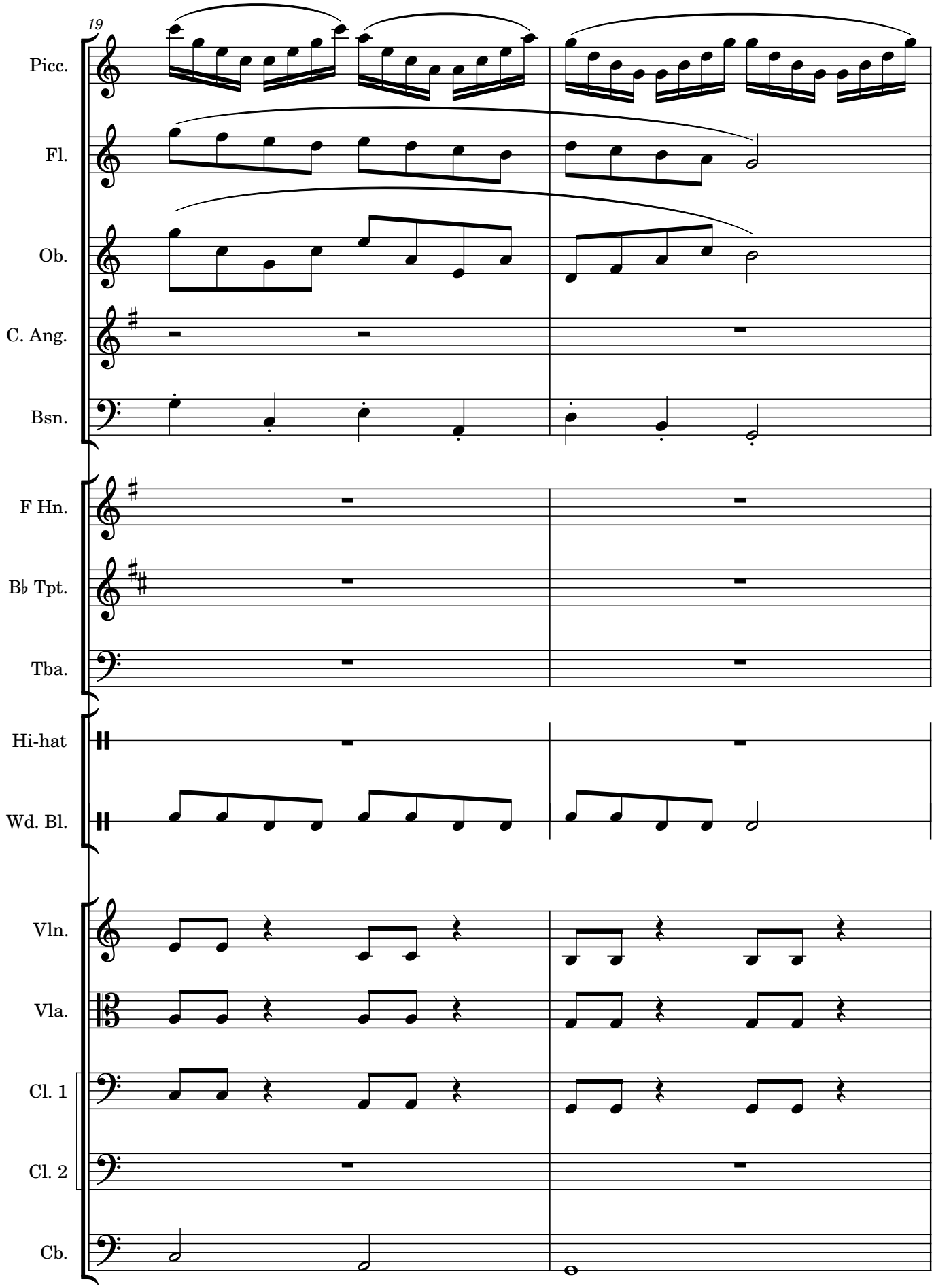
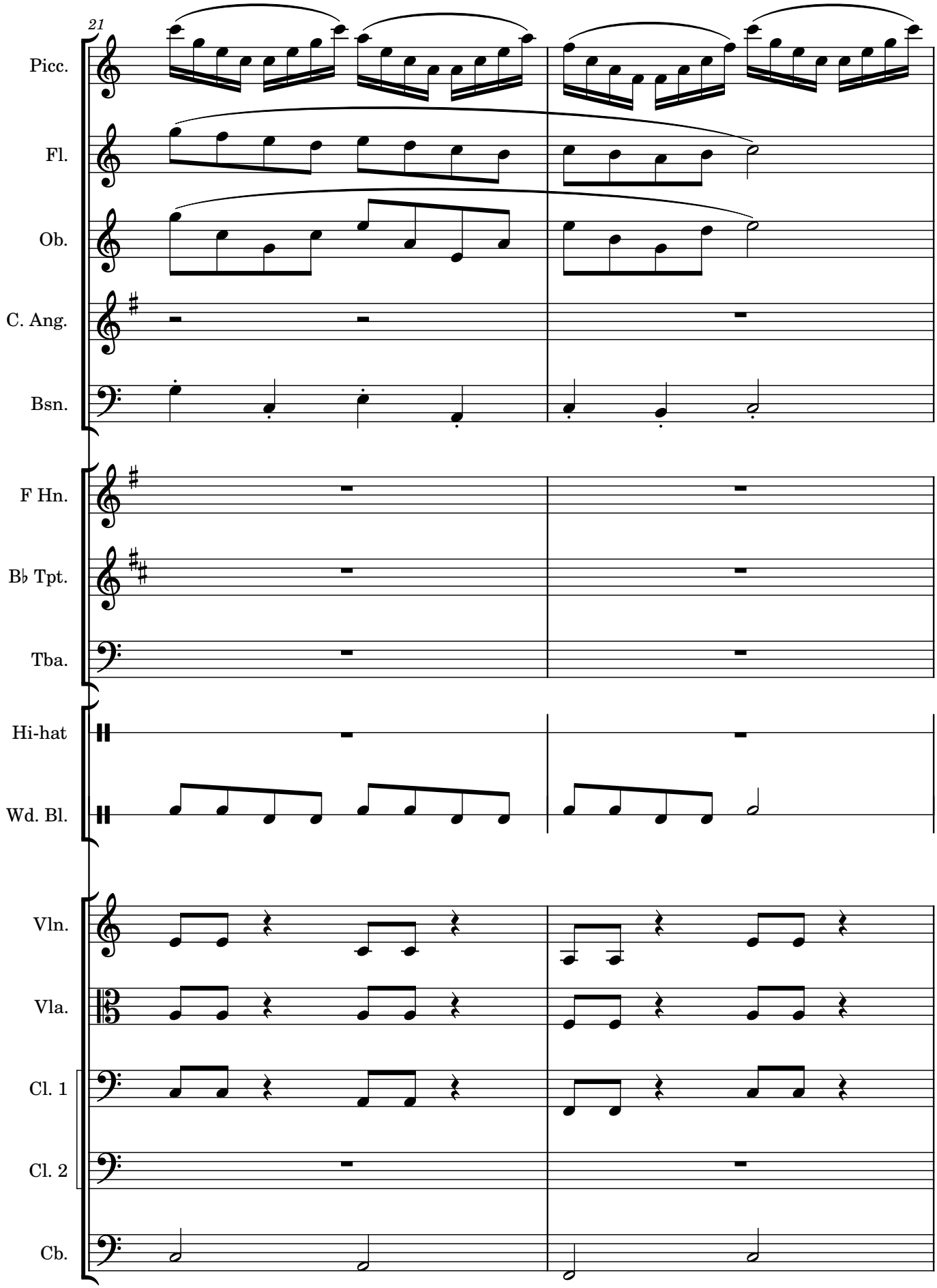
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
mp
Vln.
Vla.
Cl. 1
Cl. 2
Cb.


17
Picc.
mp
Fl.
Ob.
C. Ang.
Bsn.
mf
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
mp
pizz.
Vln.
f
pizz.
Vla.
f
pizz.
Cl. 1
f
Cl. 2
Cb.
mf


19
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.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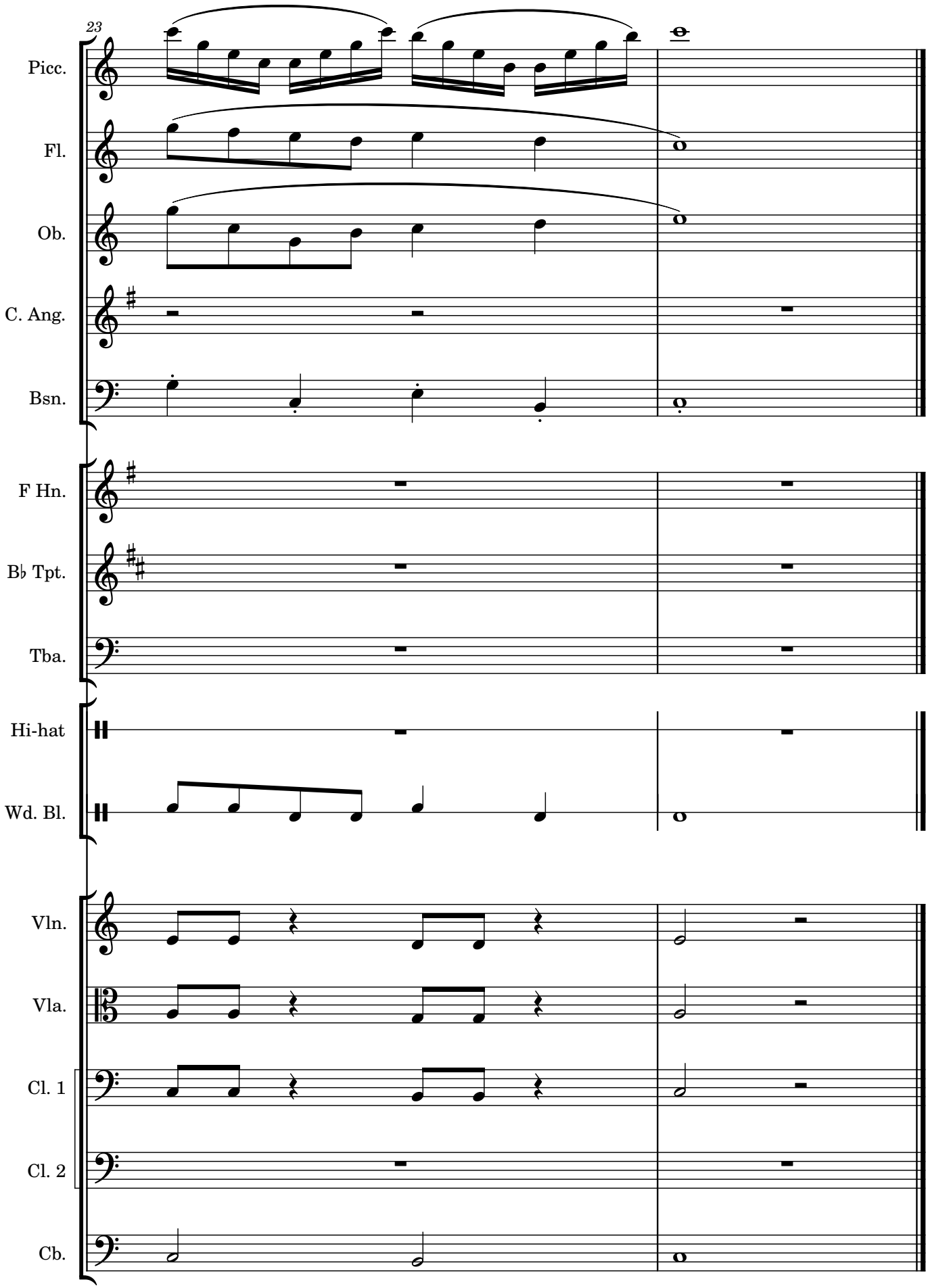
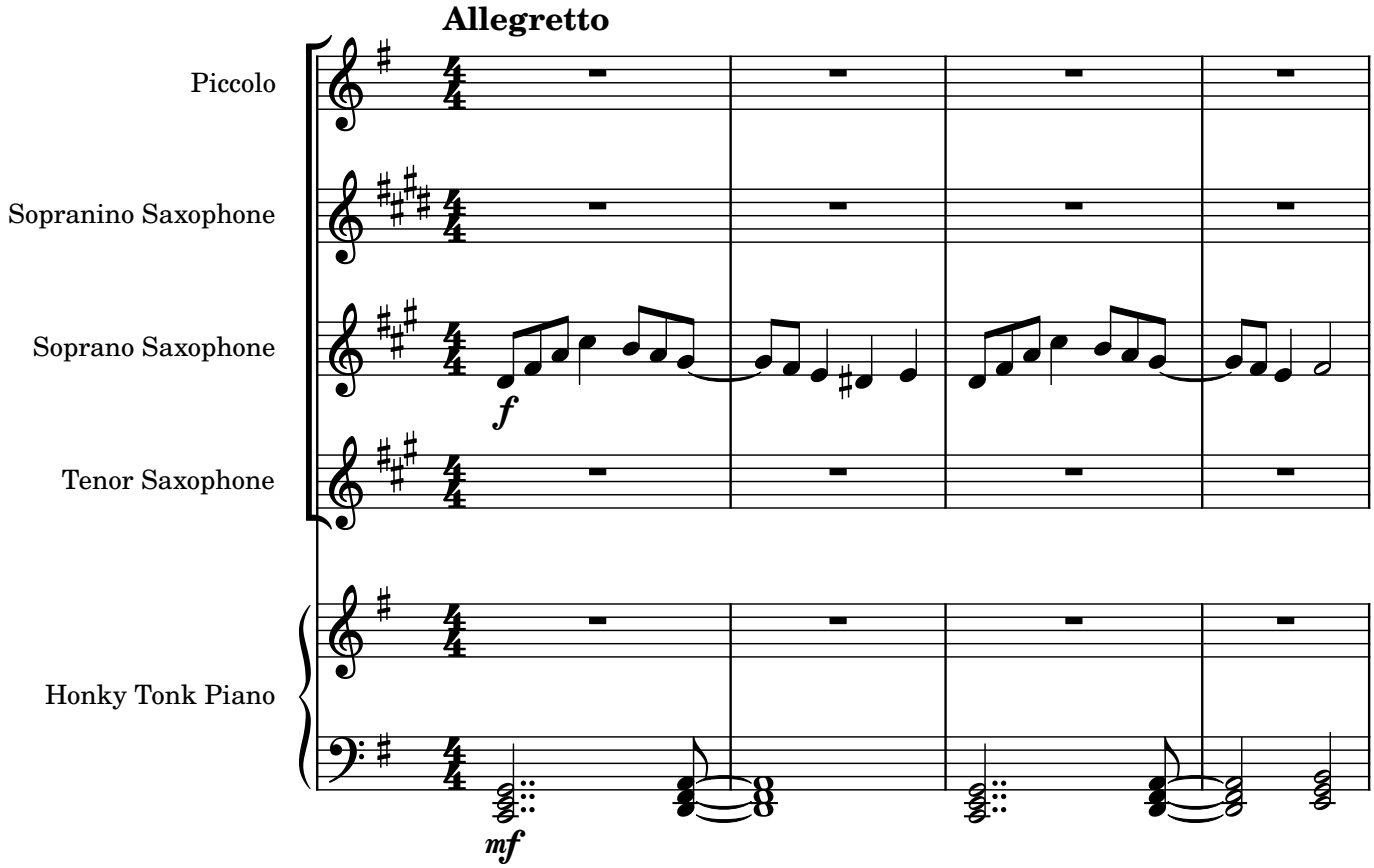
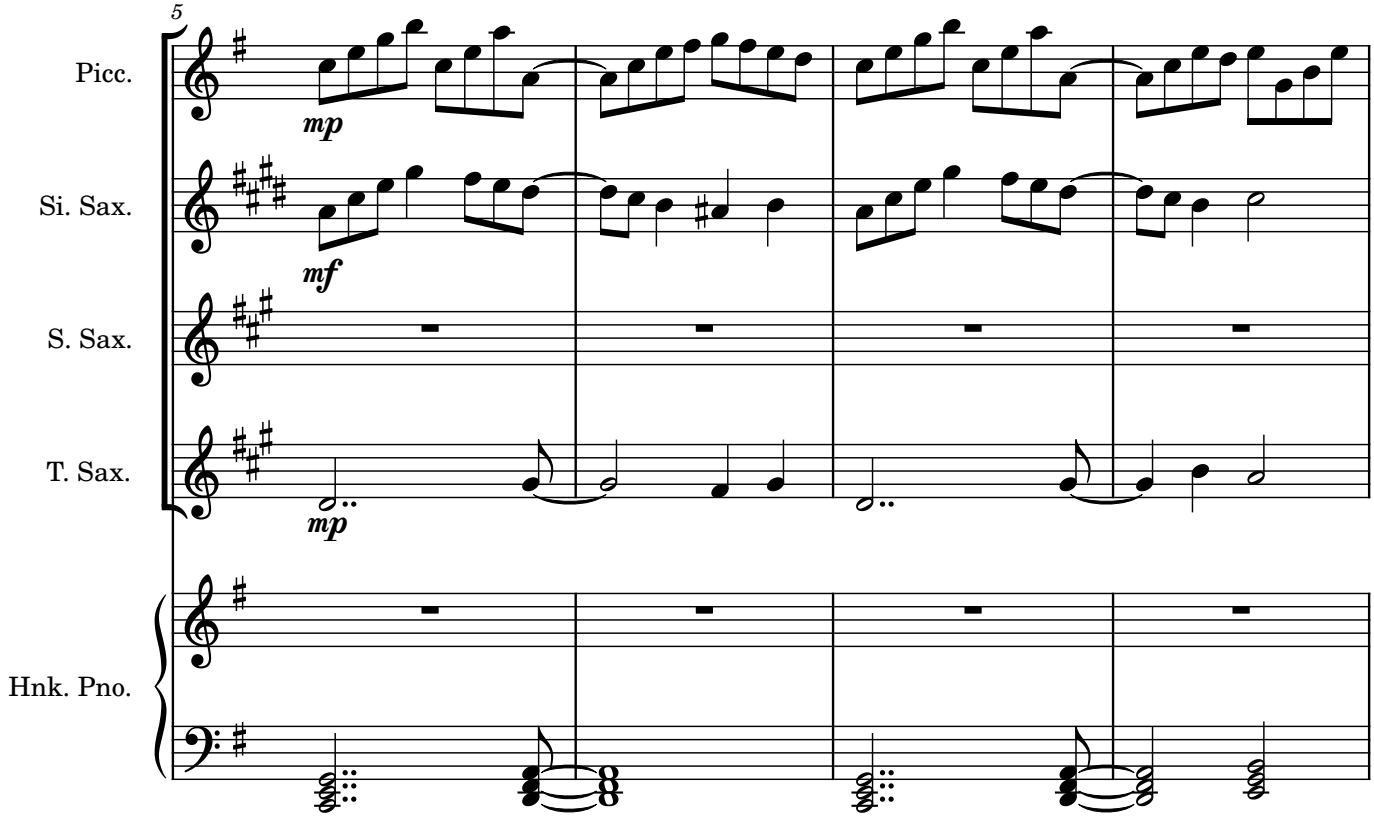
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

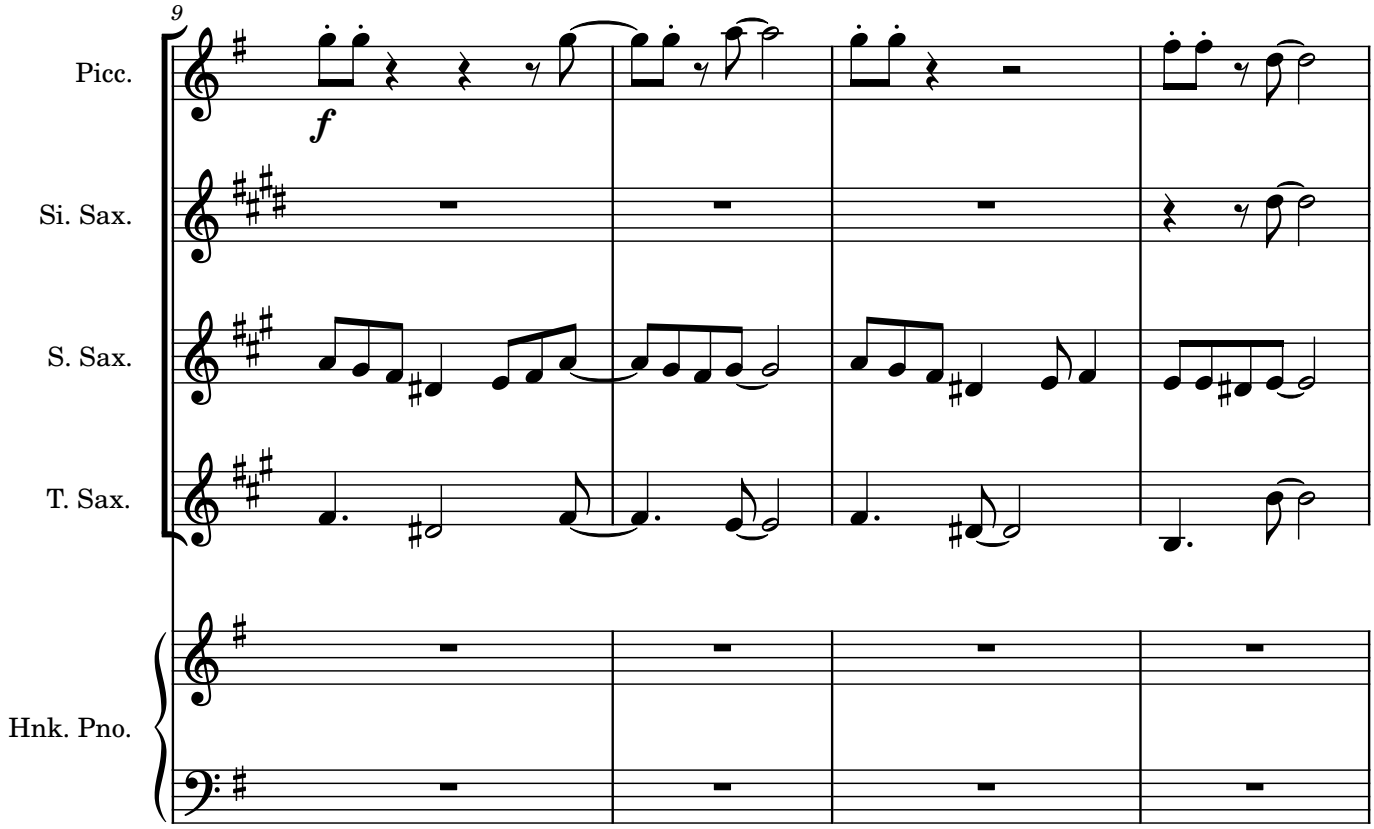

23
Picc.
Fl.
Ob.
C. Ang.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Hi-hat
Wd. Bl.
Vln.
Vla.
Cl. 1
Cl. 2
Cb.

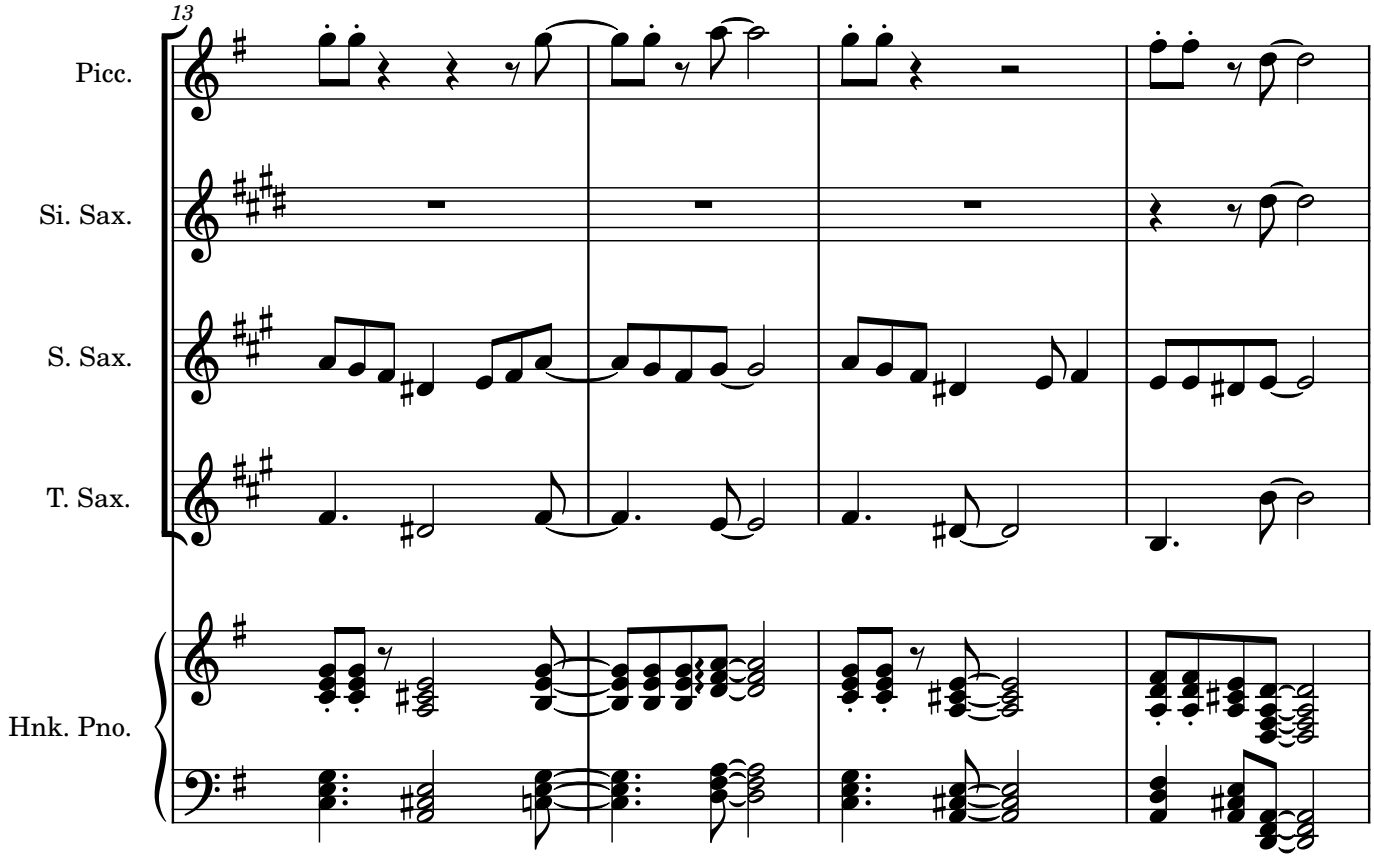
L Blaney
June/July 2021

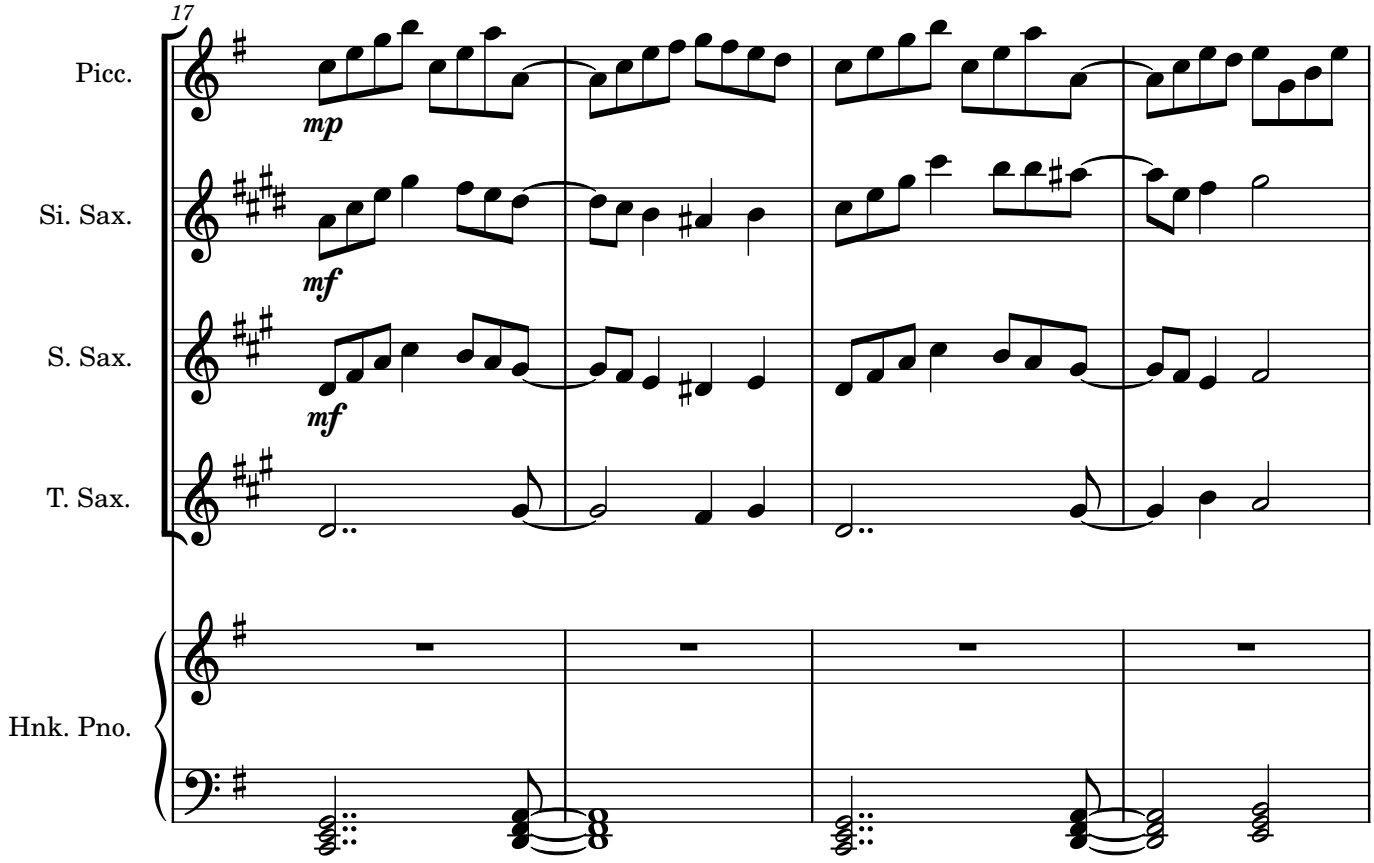
Treasure Hunt Blues

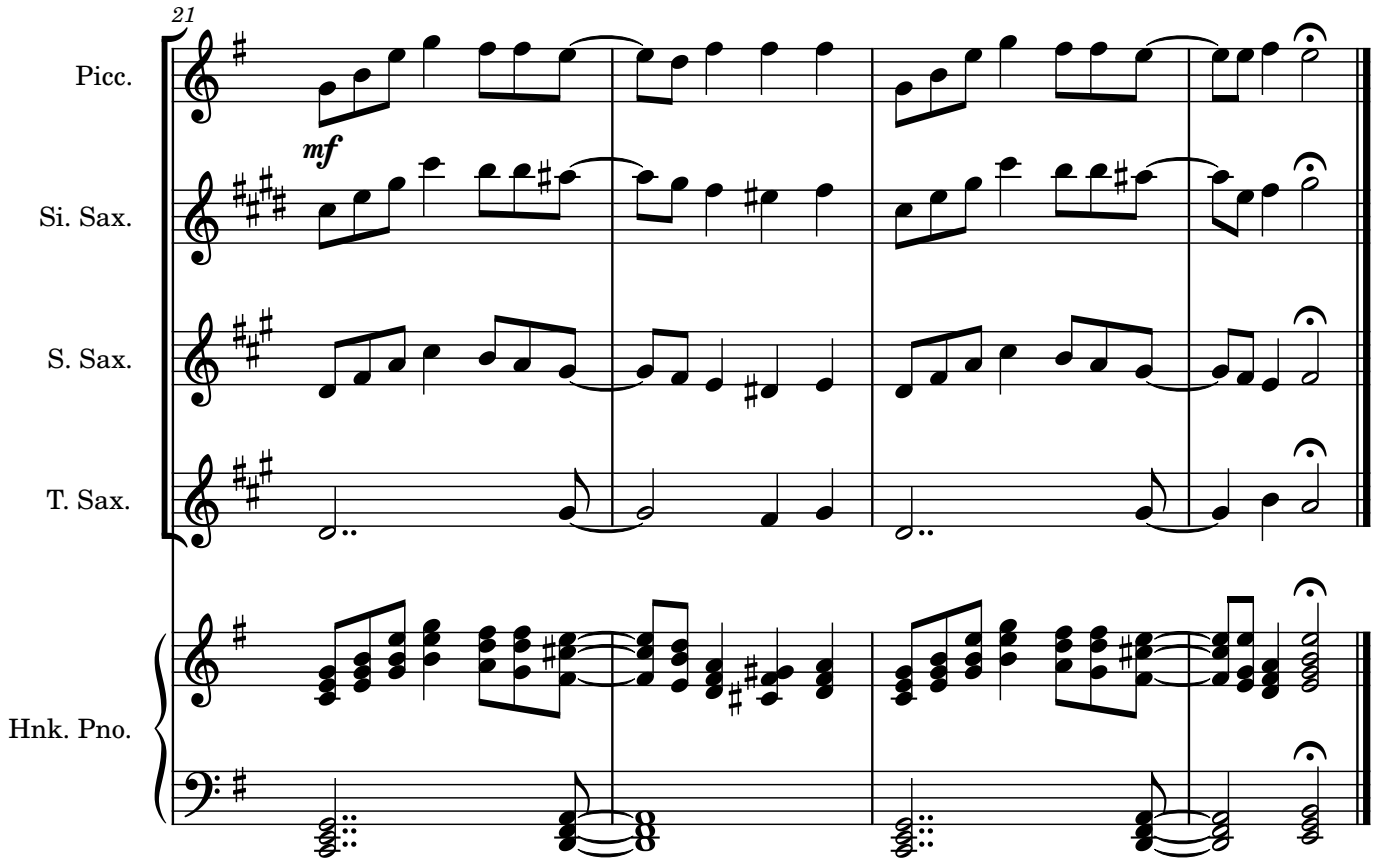





9
Picc.
f
Si. Sax.
S. Sax.
T. Sax.
Hnk. Pno.

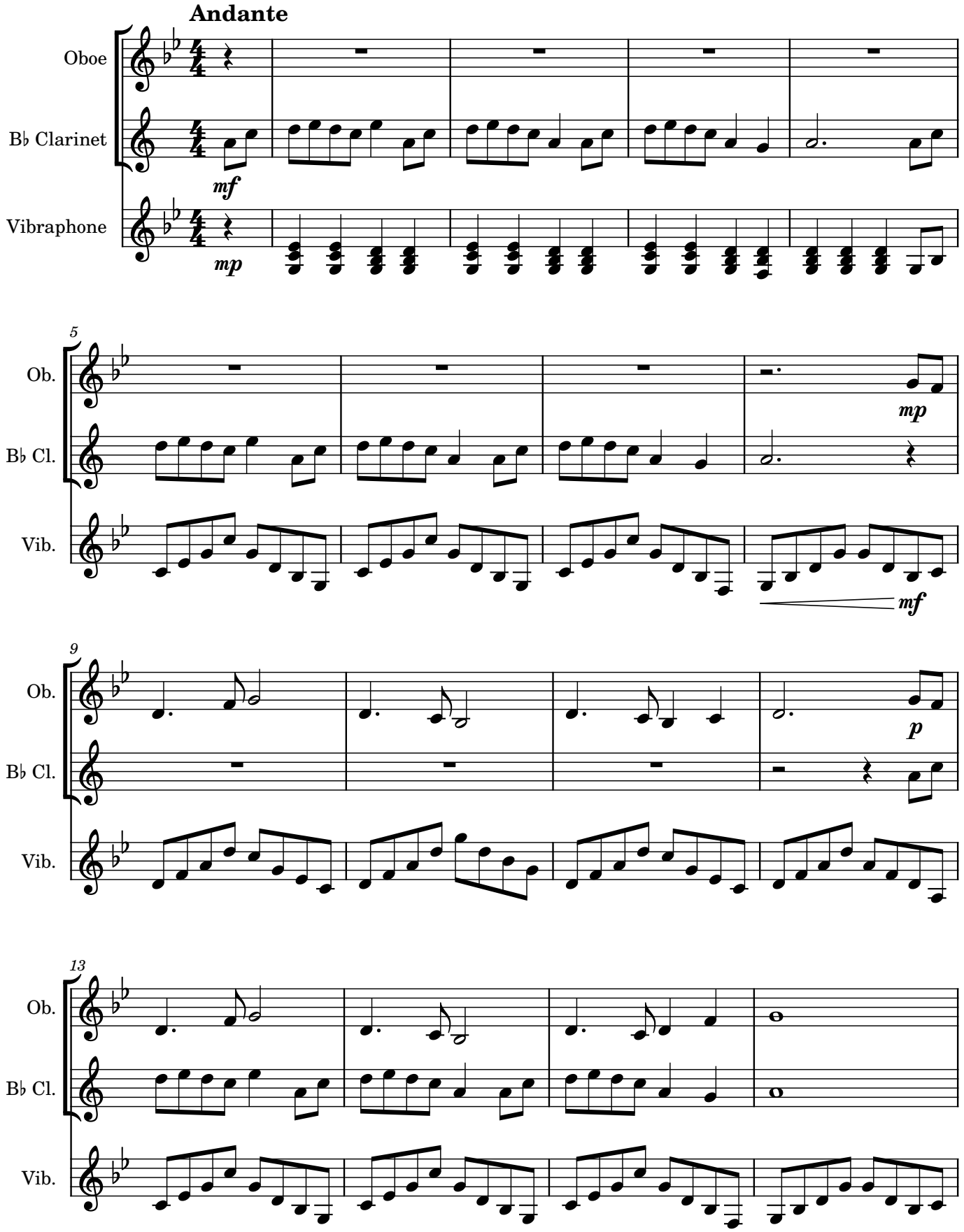

13
Picc.
Si. Sax.
S. Sax.
T. Sax.
Hnk. Pno.

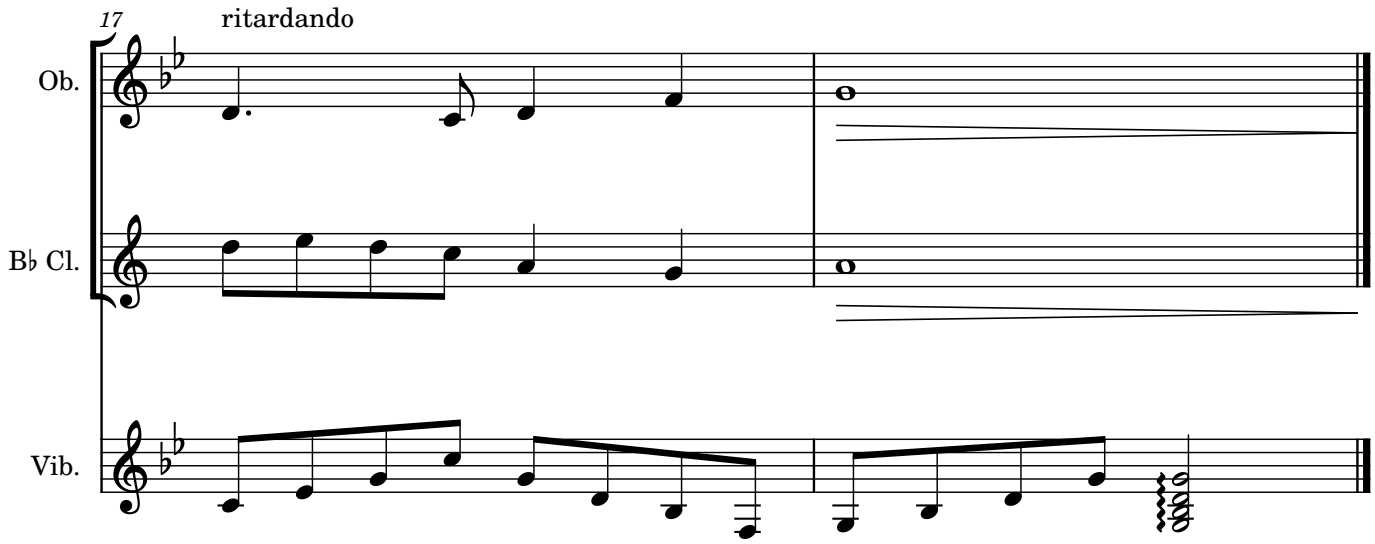

17
Picc.
mp
Si. Sax.
mf
S. Sax.
mf
T. Sax.
Hnk. Pno.


21
Picc.
mf
Si. Sax.
S. Sax.
T. Sax.
Hnk. Pno.

L Blaney
July 2021

Laid Back, Yet Going Forward




17
ritardando
Ob.
B♭ Cl.
Vib.

L Blaney
July 2021 (Completed Nov 2022)

Covid Isolation

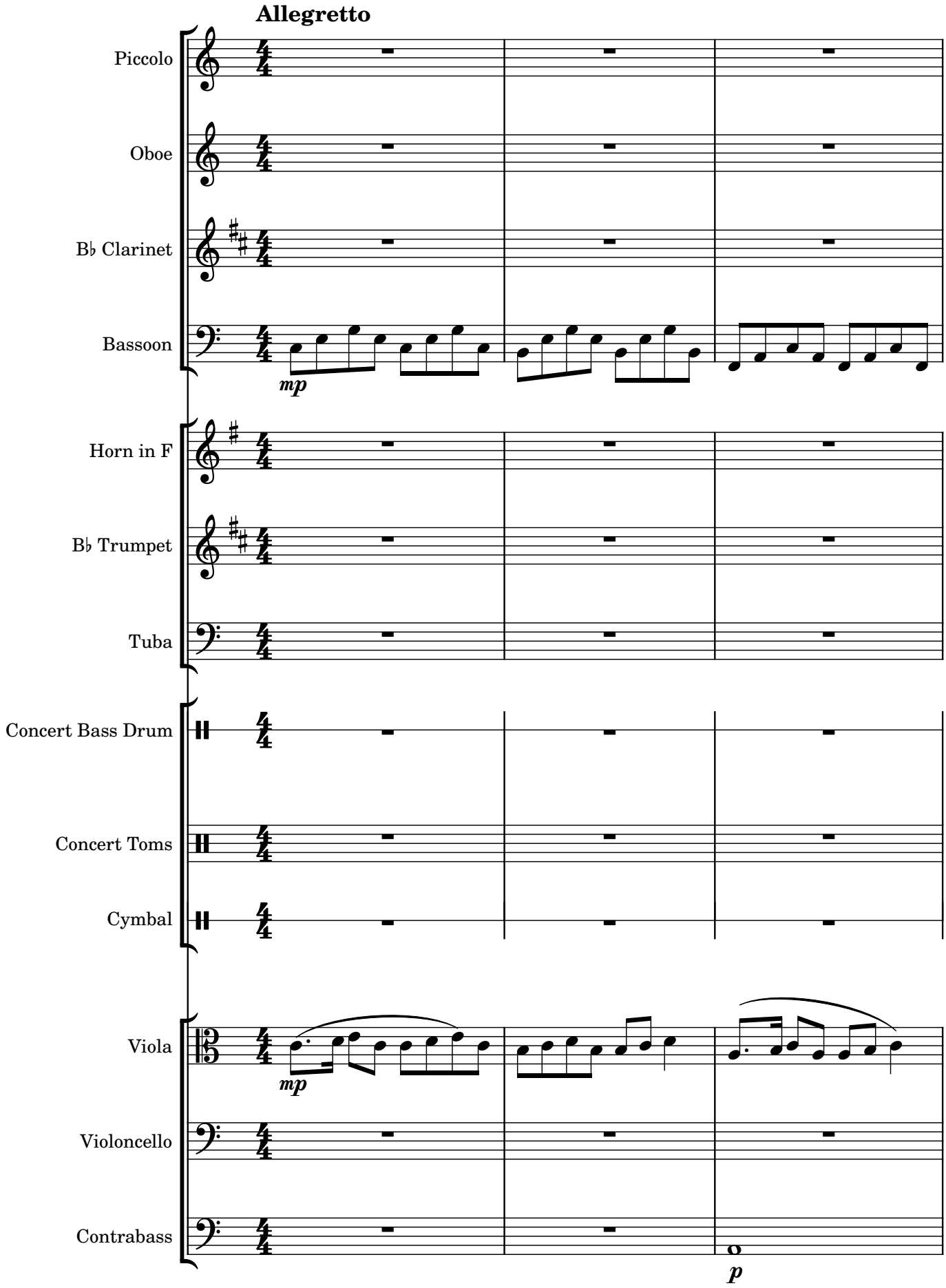
Begun whilst isolating due to a testing positive for covid, this wasn't completed because of worsening symptoms. It was later finished off in November 2022.

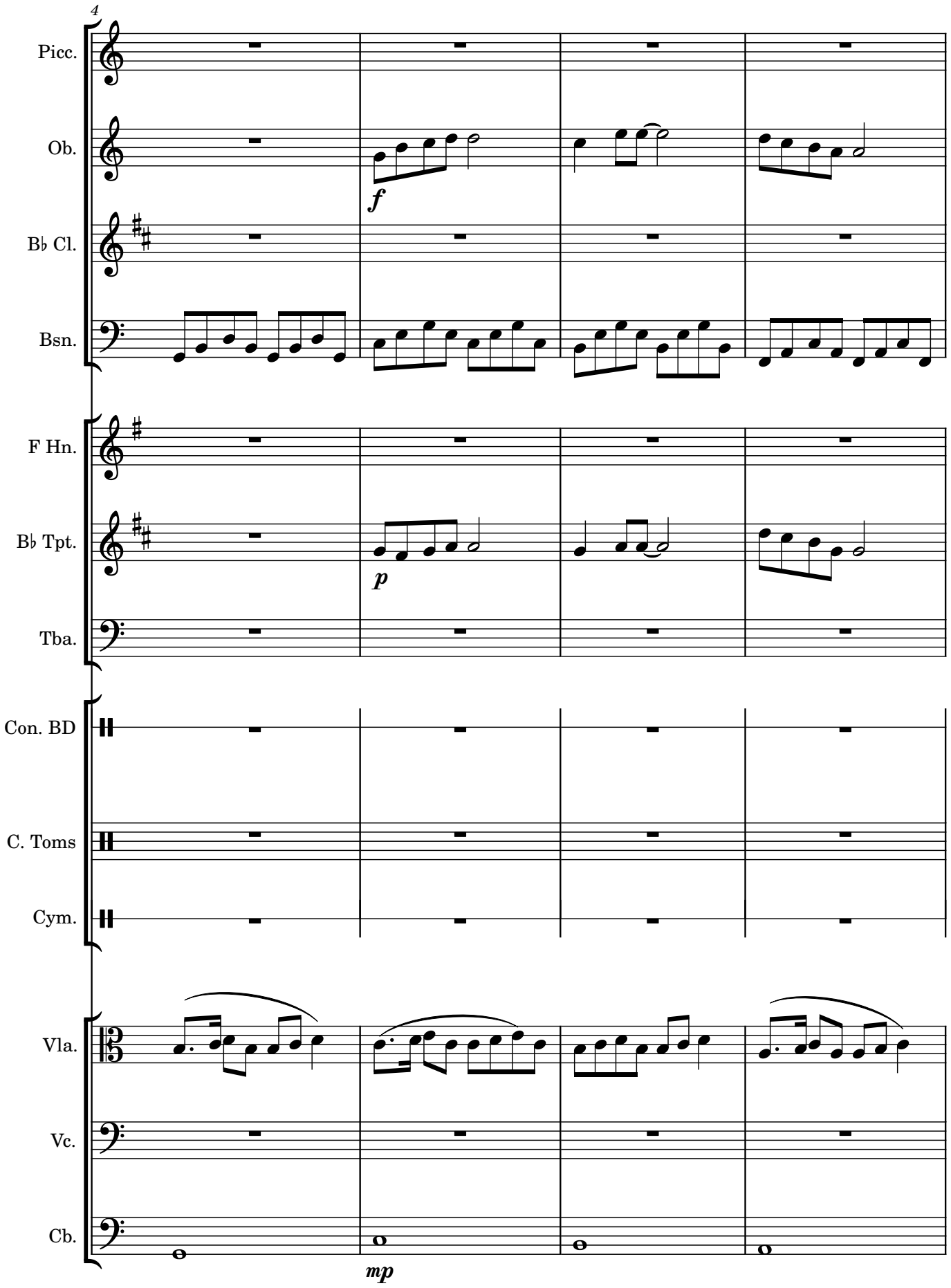
The piece begins with hurried basslines on bassons and violas, representing the hustle and bustle of life continuing outside - markedly different to previous lockdowns, which had been nationwide; this one was individual, due to being a close contact. The oboe comes in with a melancholic main theme, but still has an air of remaining upbeat.

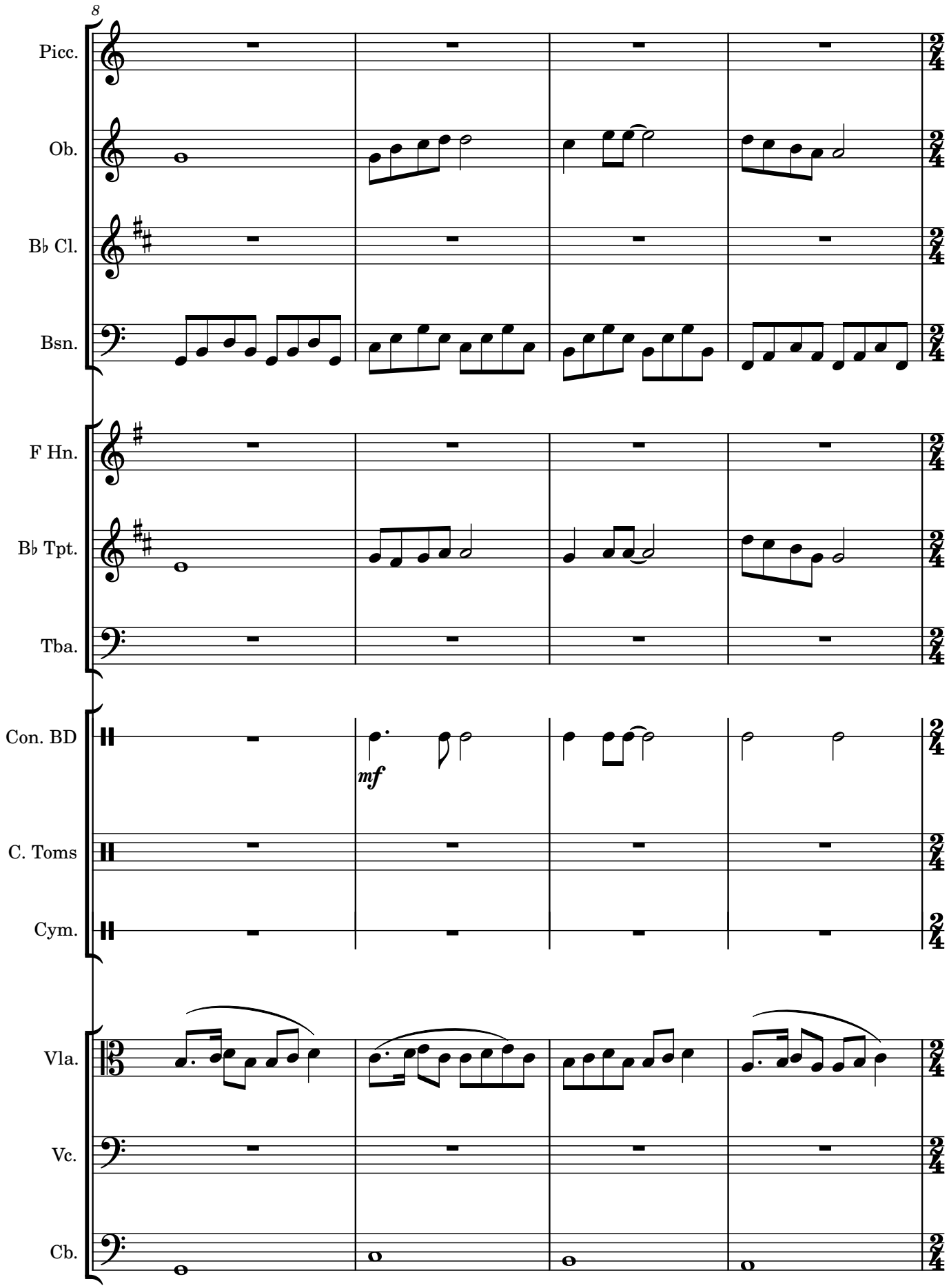
Then a sudden switch-up of time signatures introduces a startling refrain of danger, representing a positive test result, meaning the transition from "close contact" to "covid-positive". The main theme attempts to continue as if nothing has happened, but is pierced by a harsh staccato sting, indicating the introduction of new covid symptoms, such as a cough. There is a call and response between this sting and the returning danger refrain.

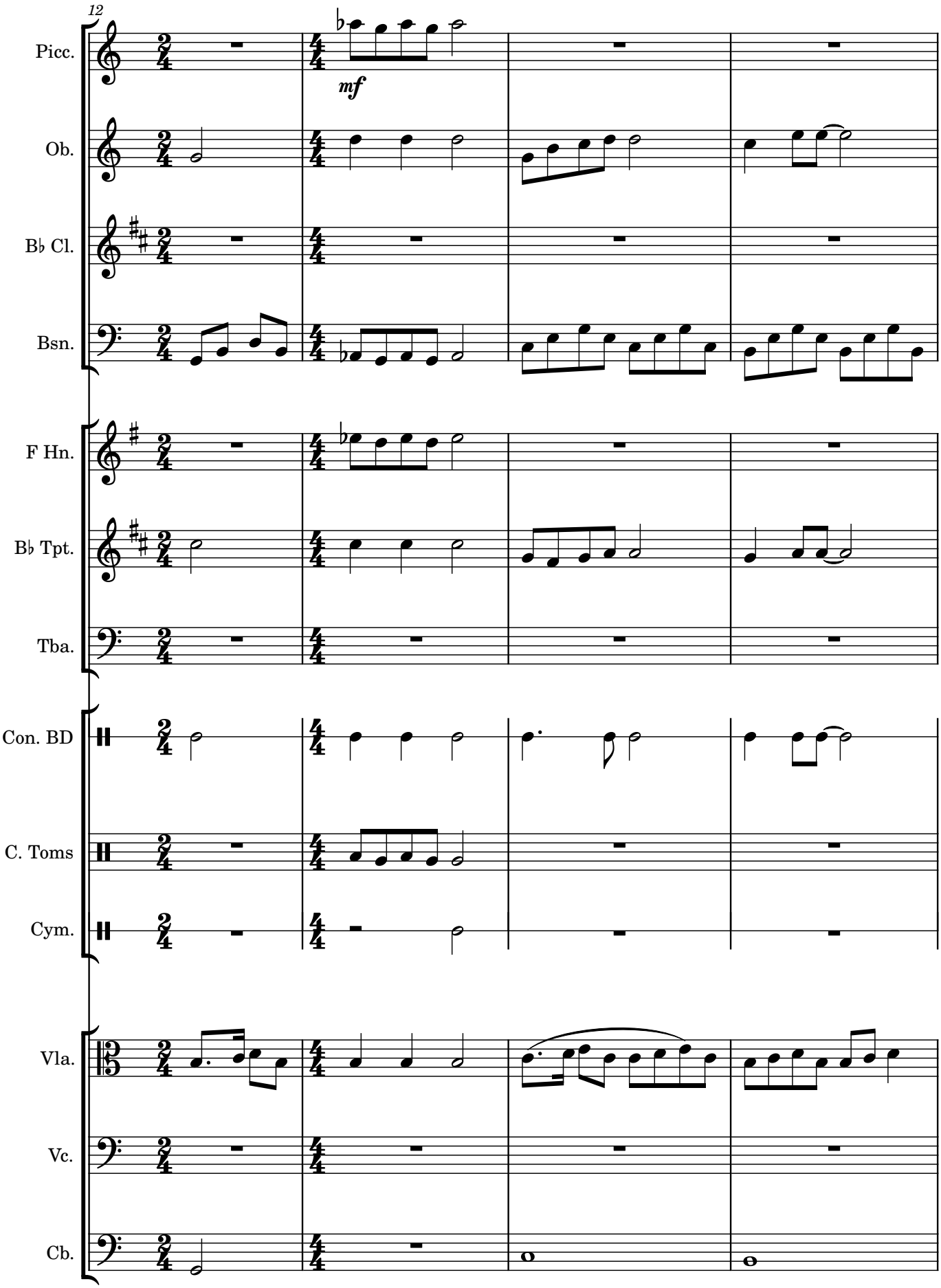
Later, the viola (harmonised by the clarinet) takes us away from the main theme, as the patient looks for movies and other entertainment to distract from the worsening covid. But even throughout this, the tune is punctuated by the staccato sting of a persistent cough.

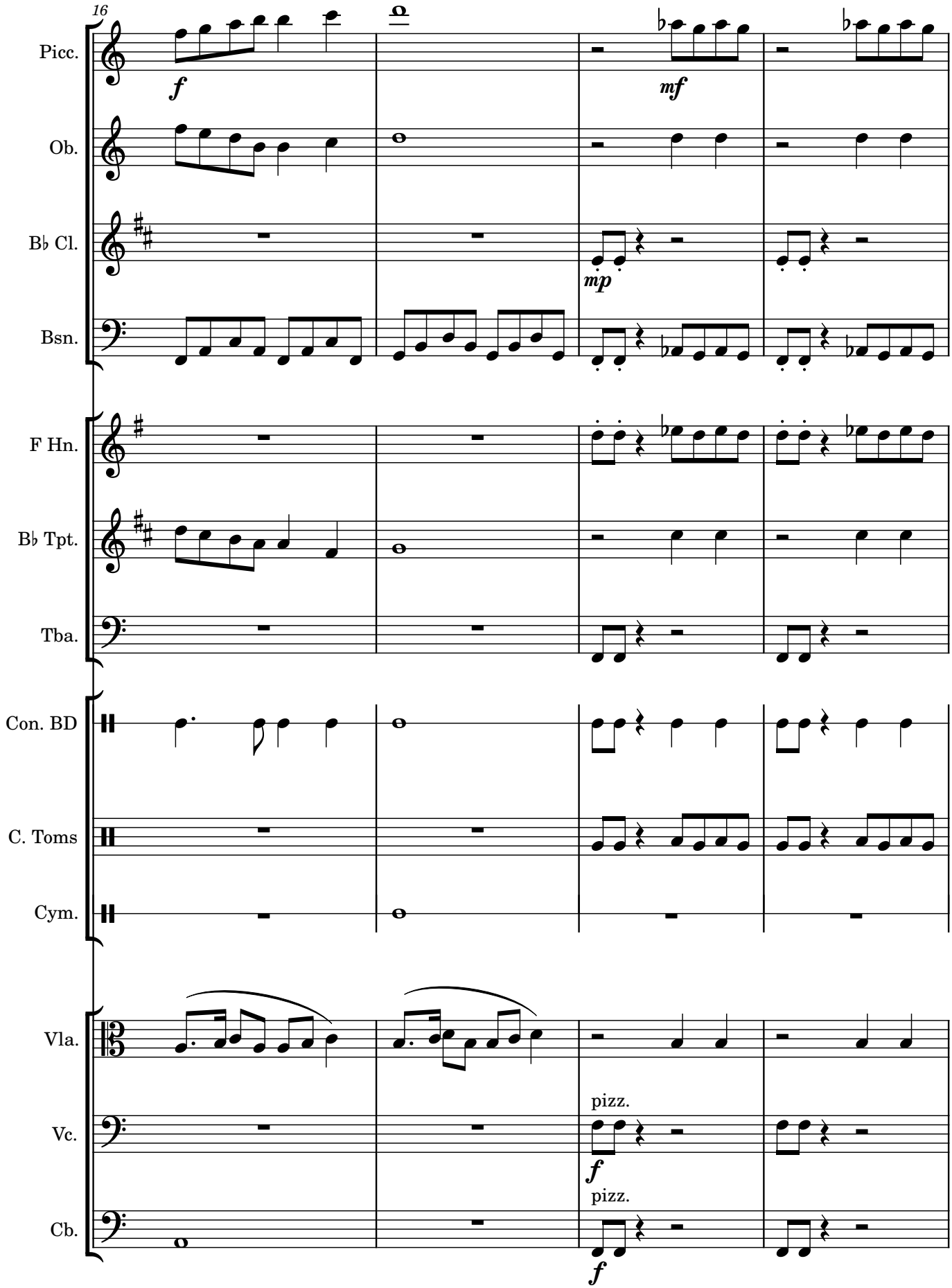
Symptoms get even worse as the main theme returns, but this time with the brass section using a minor key. The use of mutes on the brass represent the loss of smell and taste.
The cough staccato sting is used to finally return us to a major key
and the oboe plays out the main theme until the end of the piece.

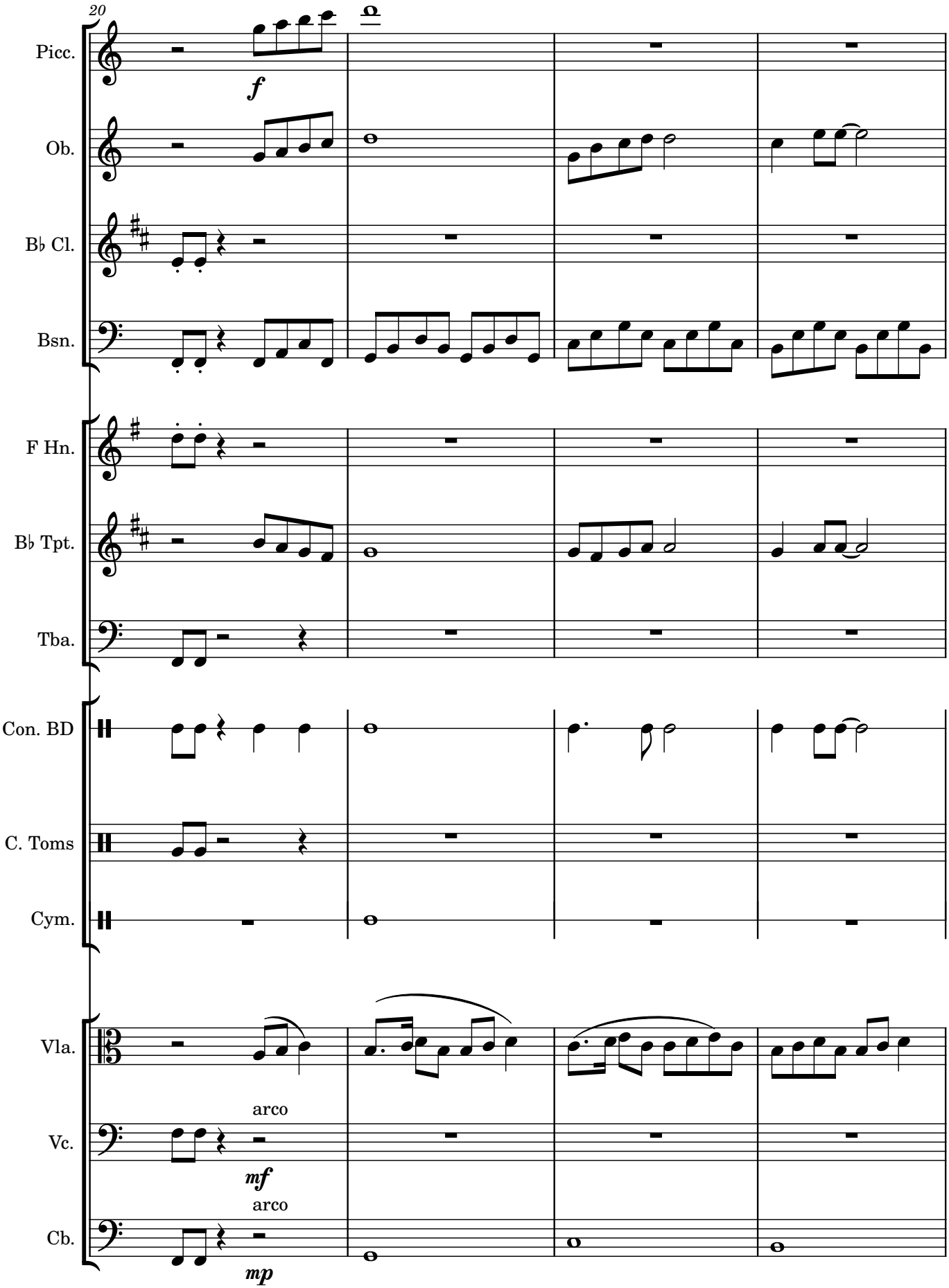

Allegretto
Piccolo
Oboe
B♭ Clarinet
Bassoon
mp
Horn in F
B♭ Trumpet
Tuba
Concert Bass Drum
Concert Toms
Cymbal
Viola
mp
Violoncello
Contrabass
p

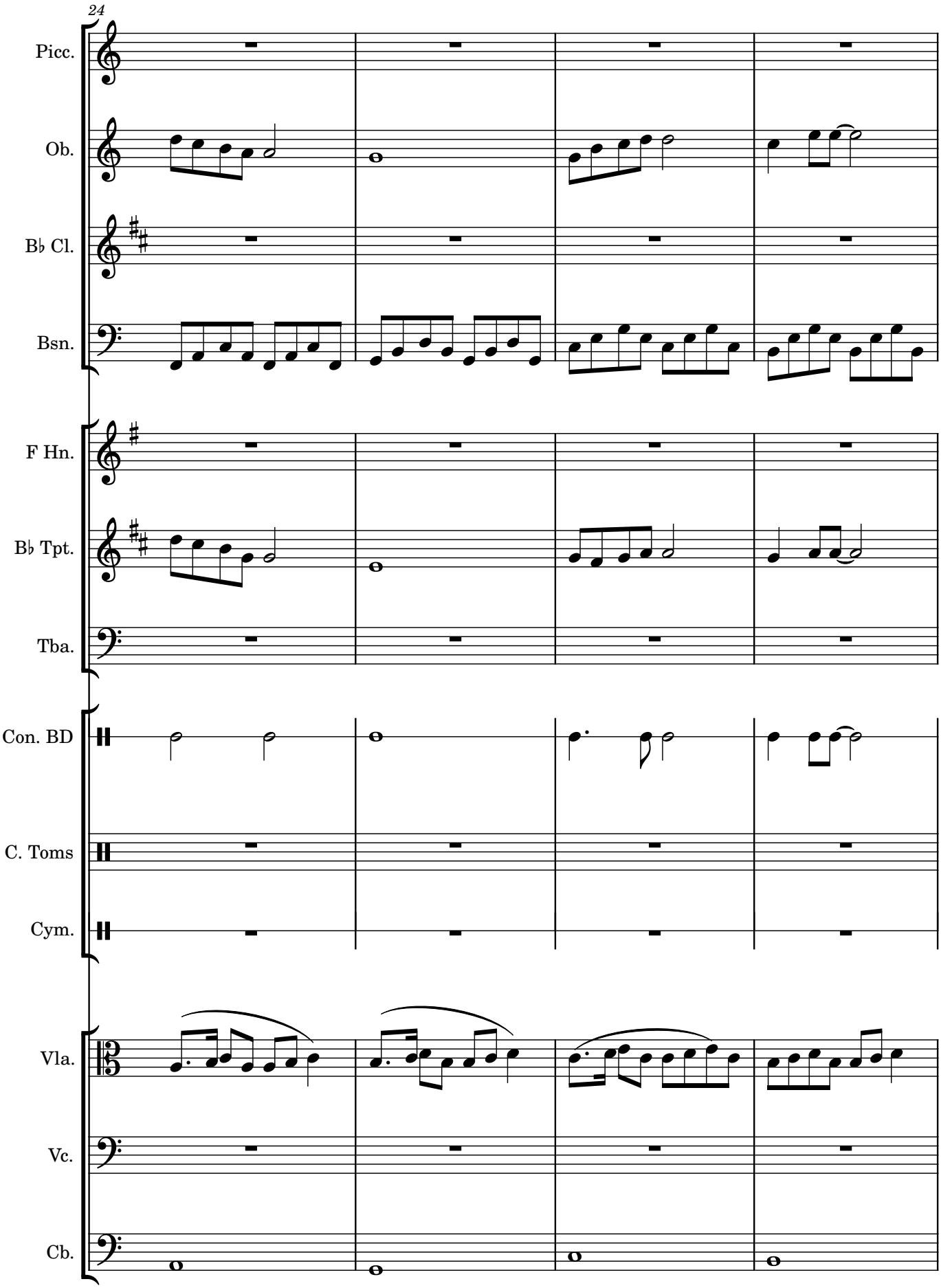

4
Picc.
Ob.
f
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
p
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.
mp

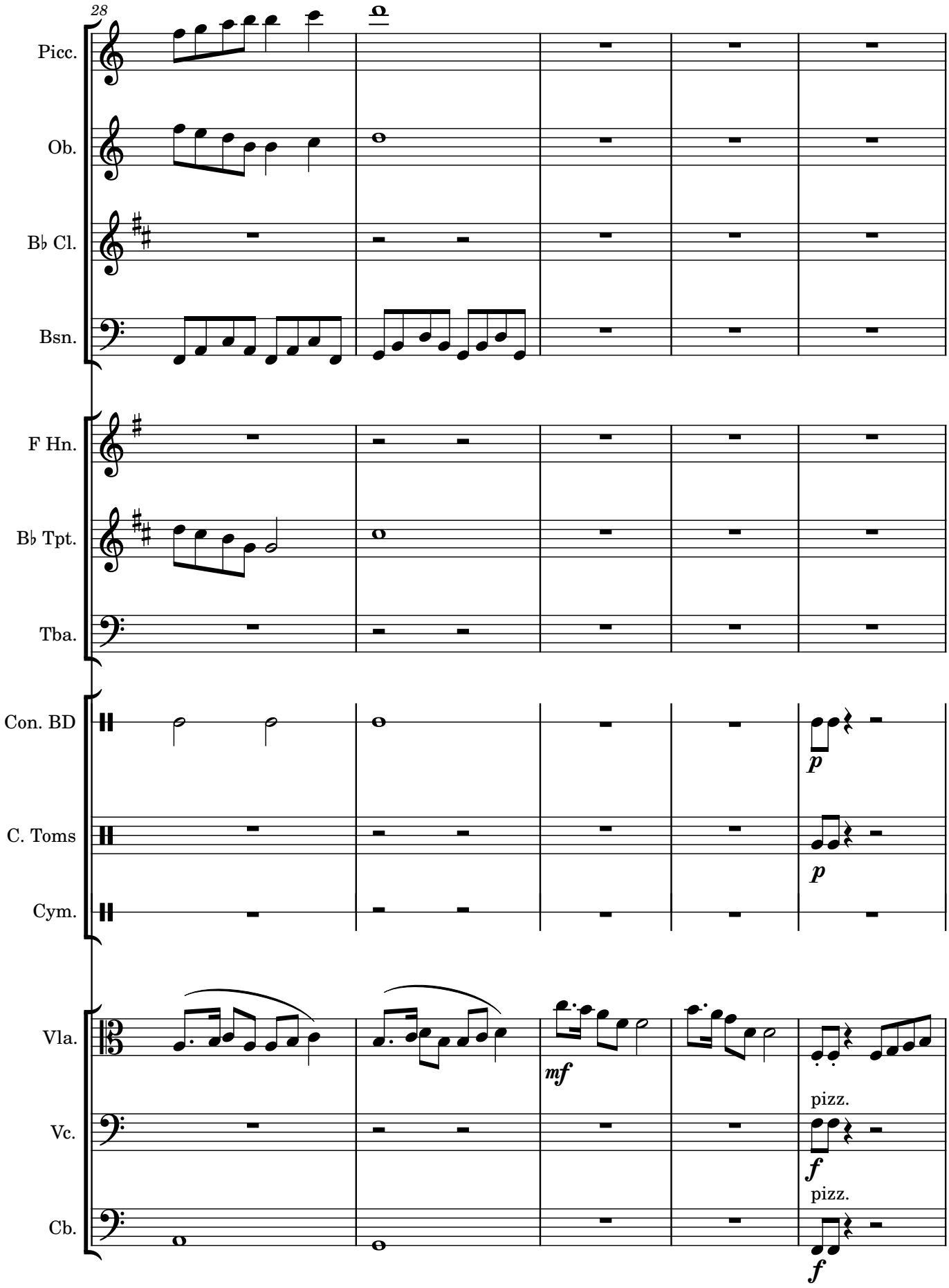

8
Picc.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
mf
C. Toms
Cym.
Vla.
Vc.
Cb.

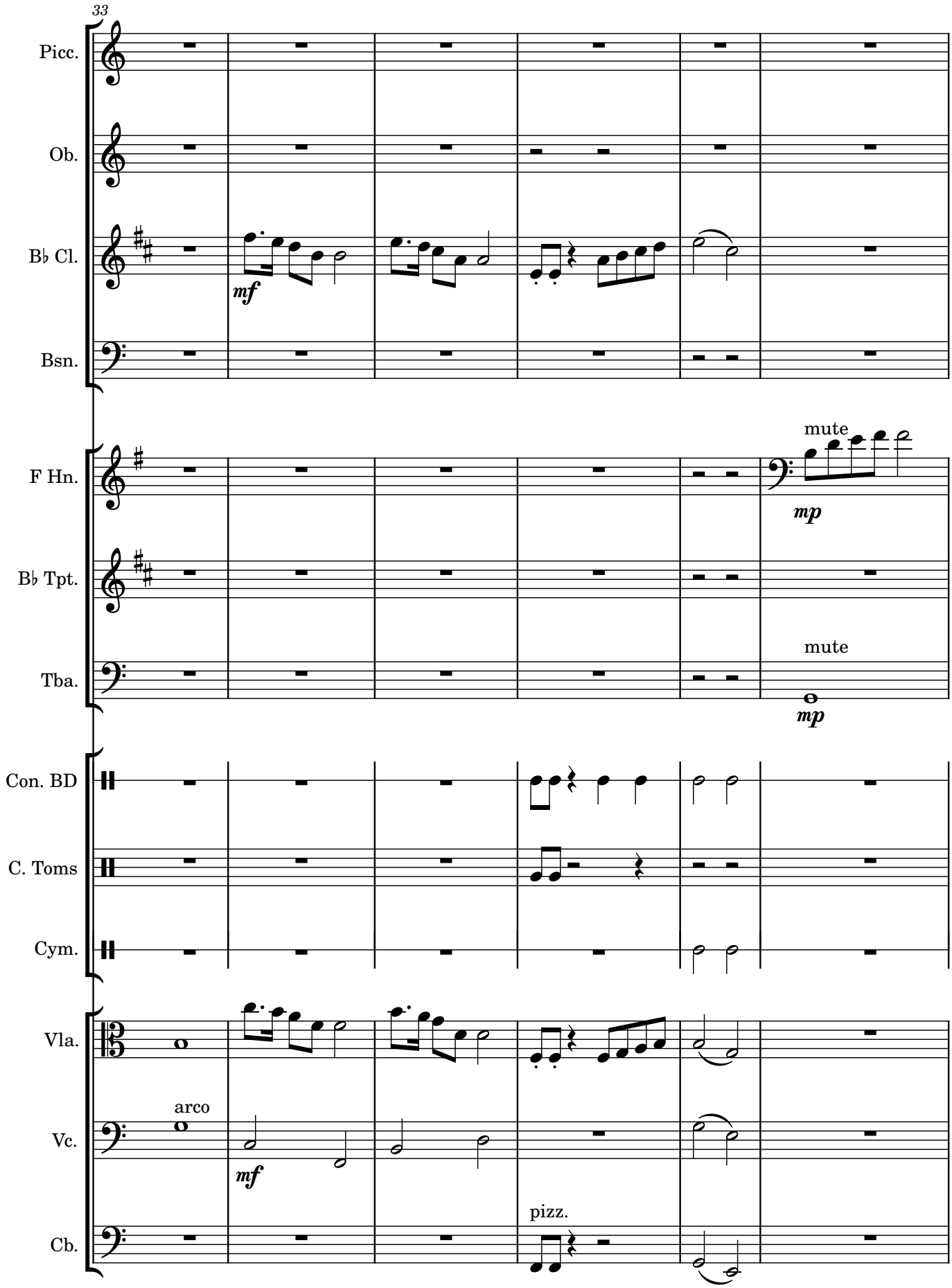

12
Picc.
mf
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.

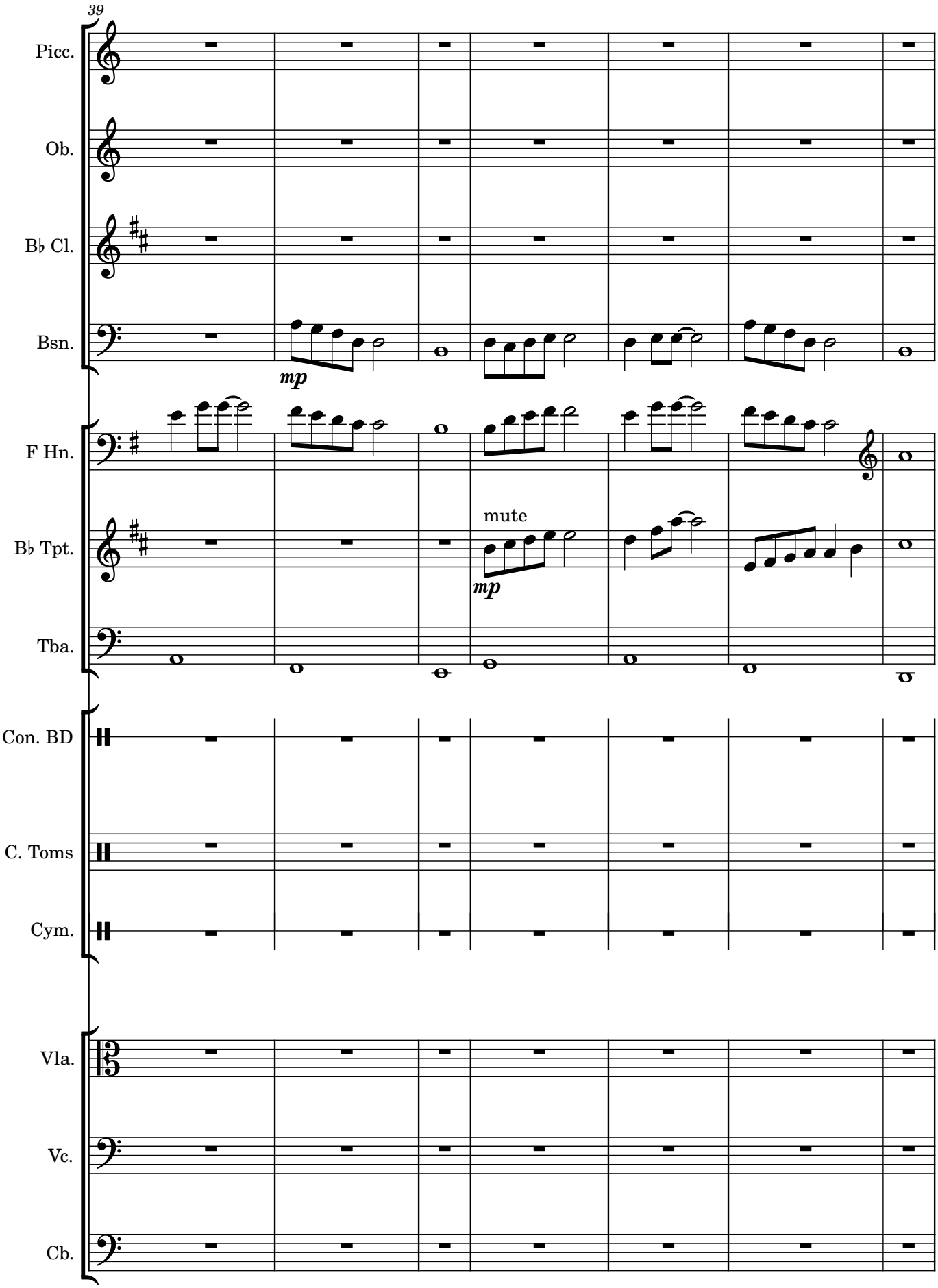

16
Picc.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.
f
mf
mp
pizz.
pizz.

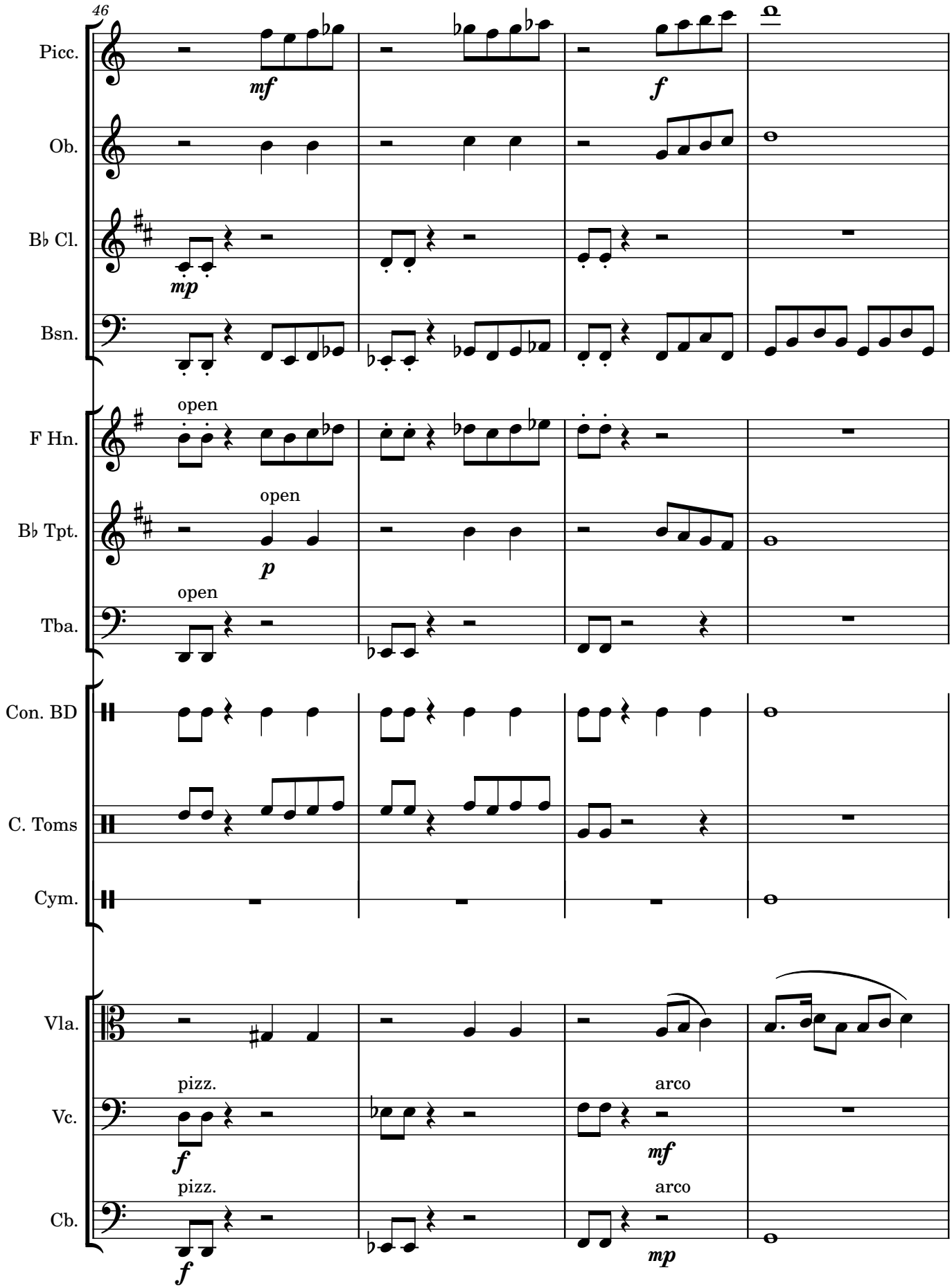

20
Picc.
f
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
arco
Vc.
mf
arco
Cb.
mp

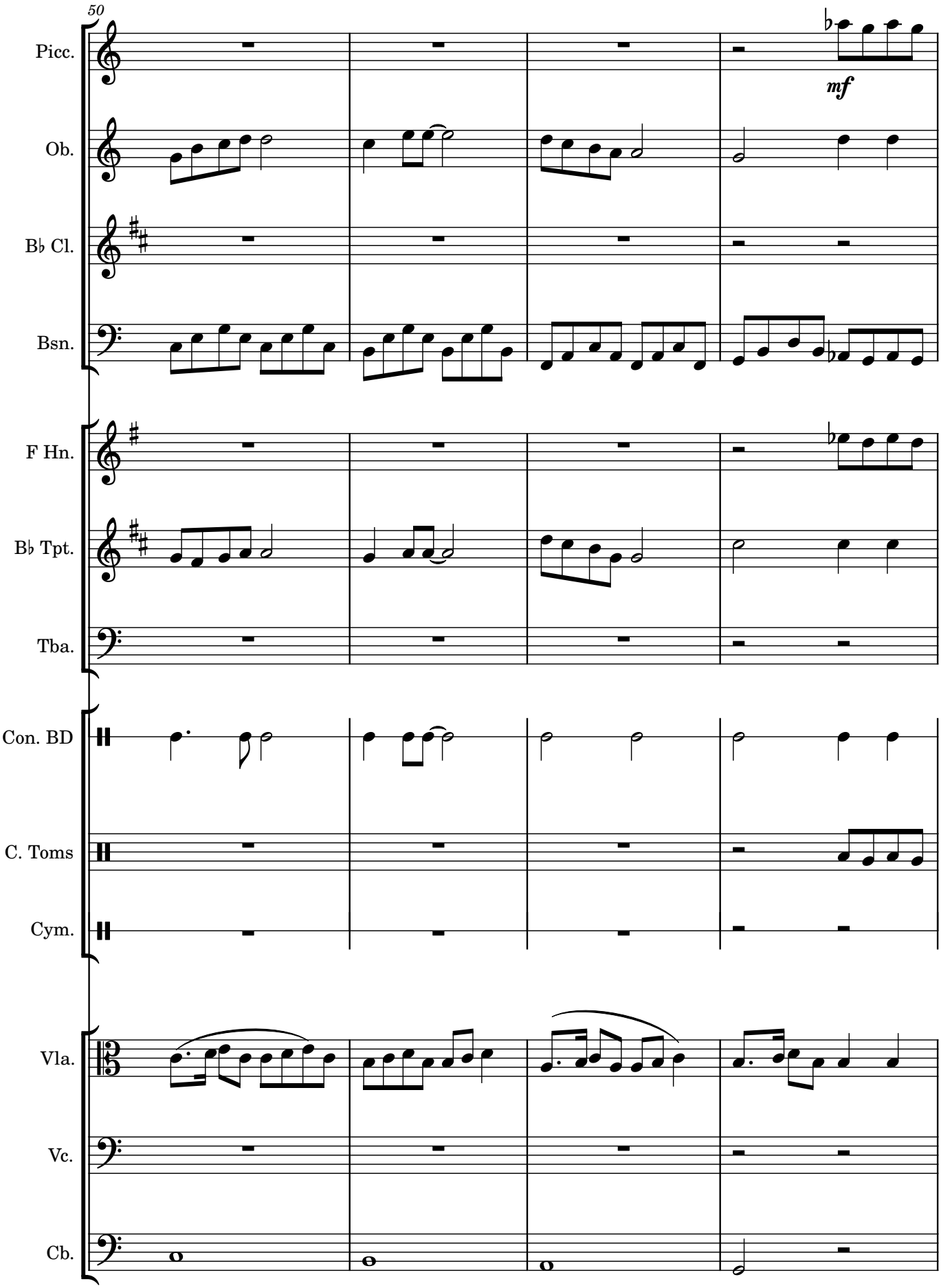

24
Picc.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.

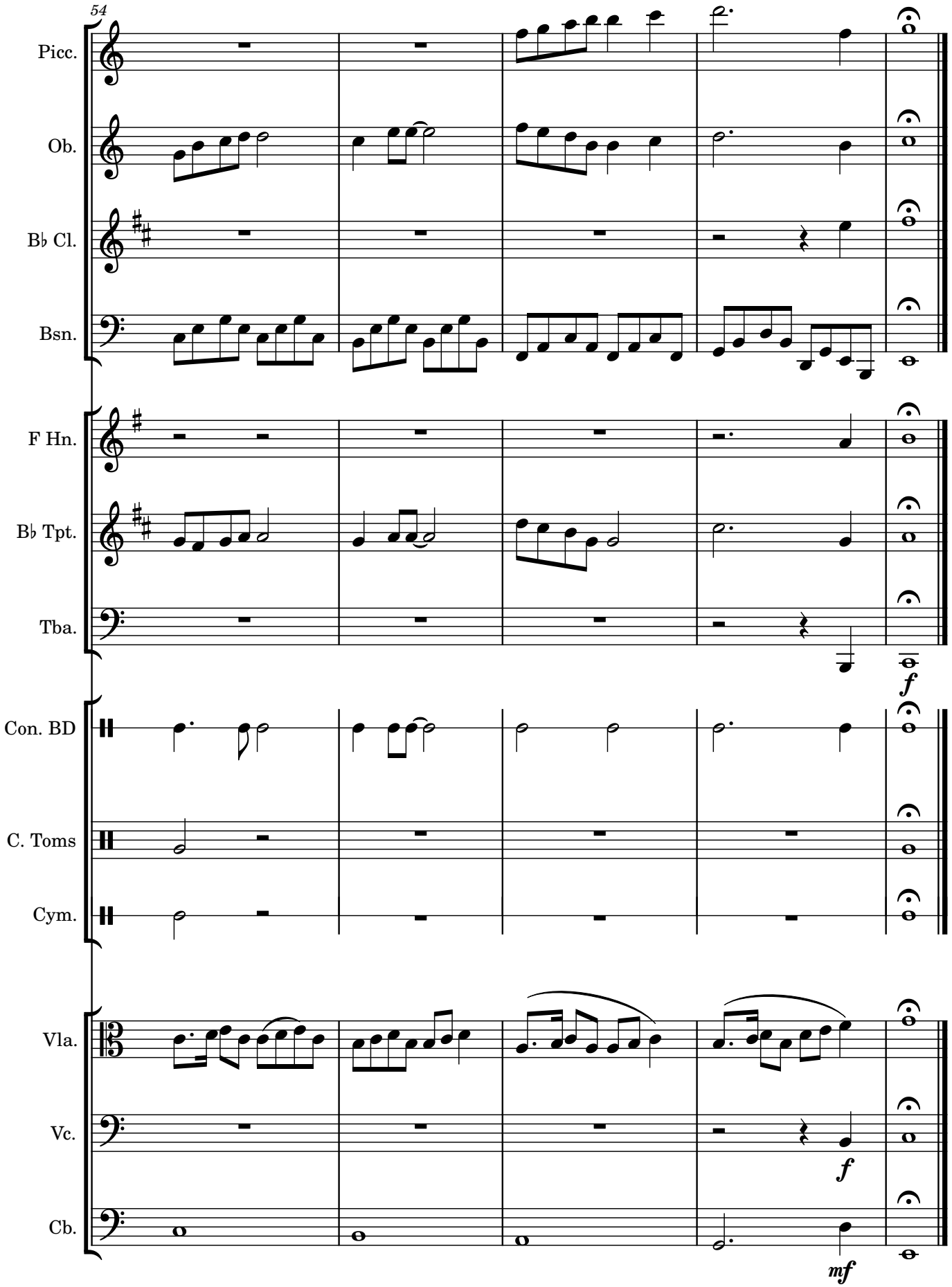

28
Picc.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.
p
p
mf
pizz.
f
pizz.
f


33
Picc.
Ob.
B♭ Cl.
mf
Bsn.
F Hn.
mute
mp
B♭ Tpt.
Tba.
mute
mp
Con. BD
C. Toms
Cym.
Vla.
arco
Vc.
mf
pizz.
Cb.


39
Picc.
Ob.
B♭ Cl.
Bsn.
mp
F Hn.
B♭ Tpt.
mute
mp
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.


46
Picc.
mf
f
Ob.
B♭ Cl.
mp
Bsn.
open
F Hn.
open
B♭ Tpt.
p
open
Tba.
Con. BD
C. Toms
Cym.
Vla.
pizz.
arco
Vc.
f
mf
pizz.
arco
Cb.
f
mp


50
Picc.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Tba.
Con. BD
C. Toms
Cym.
Vla.
Vc.
Cb.
mf


54
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Ob.
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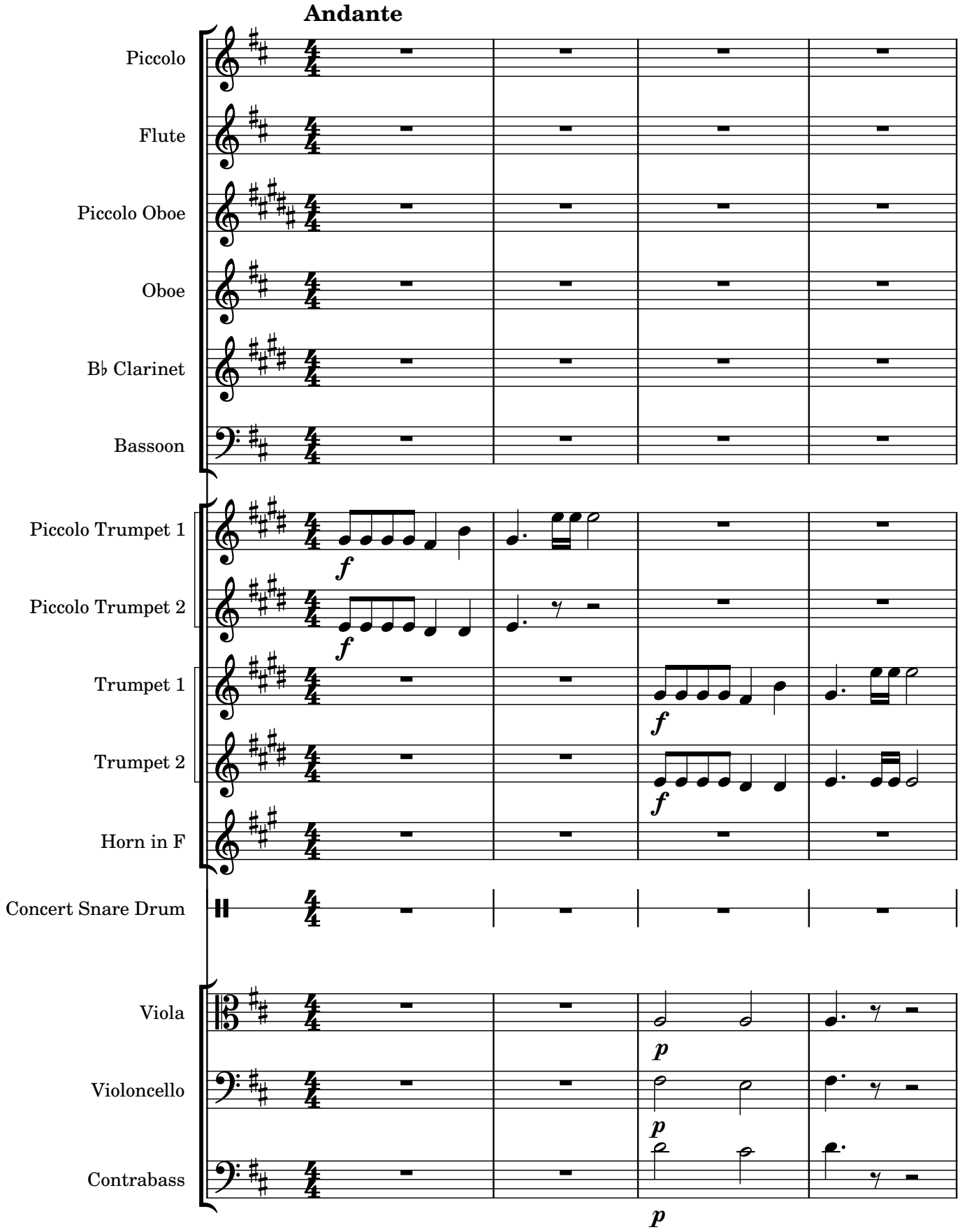
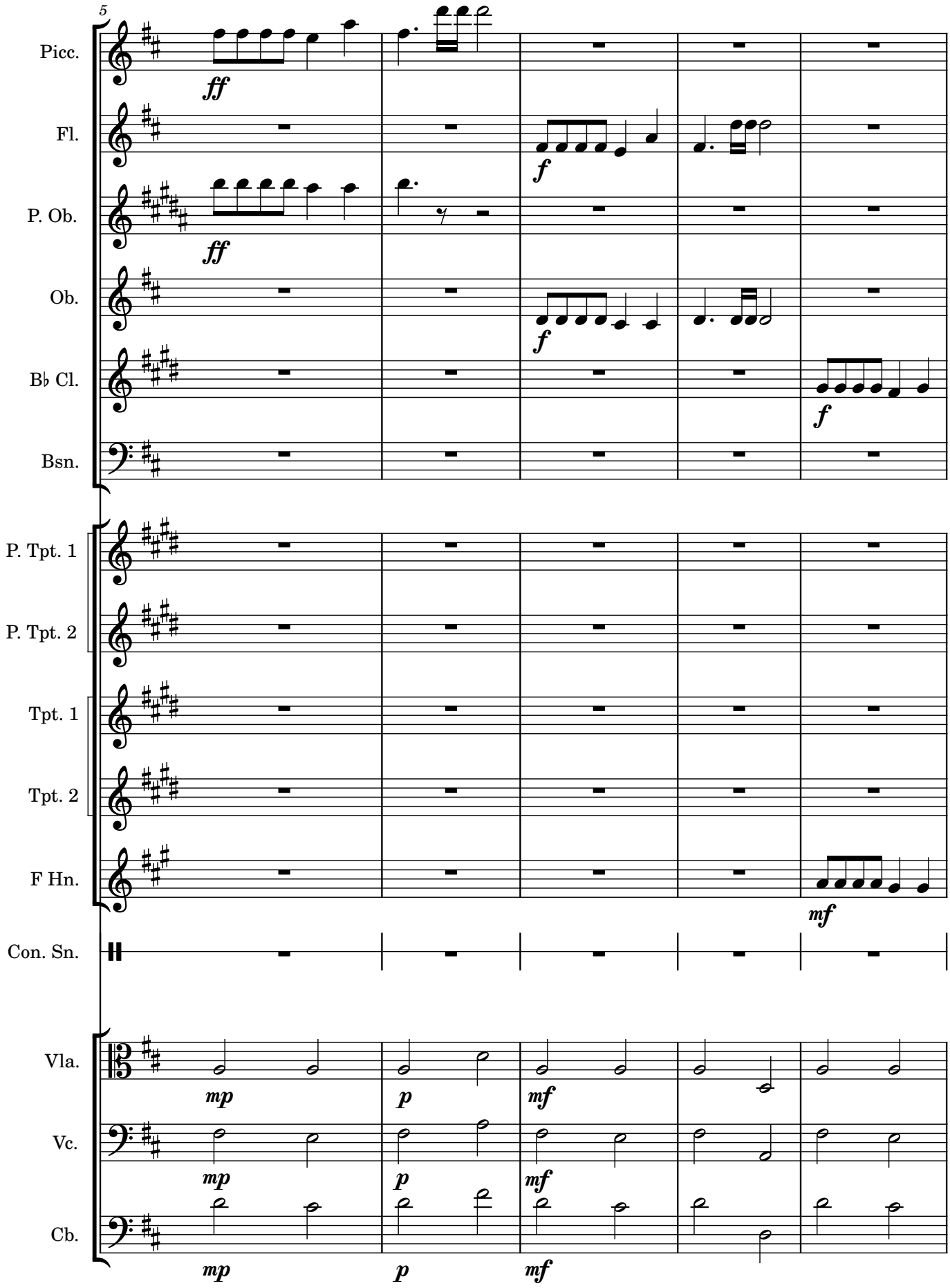
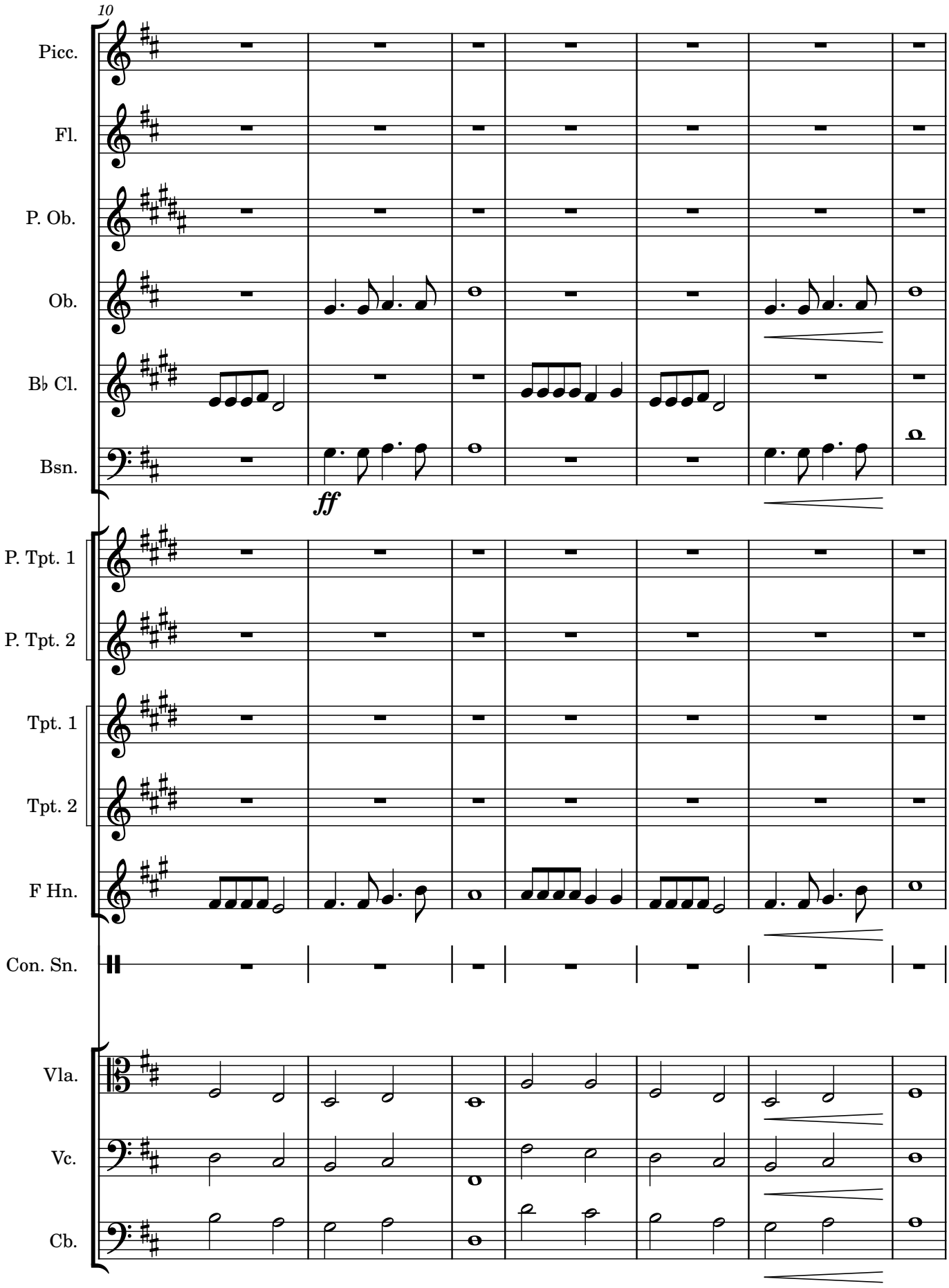
Bsn.
F Hn.
B♭ Tpt.
Tba.
f
Con. BD
C. Toms
Cym.
Vla.
Vc.
f
Cb.
mf

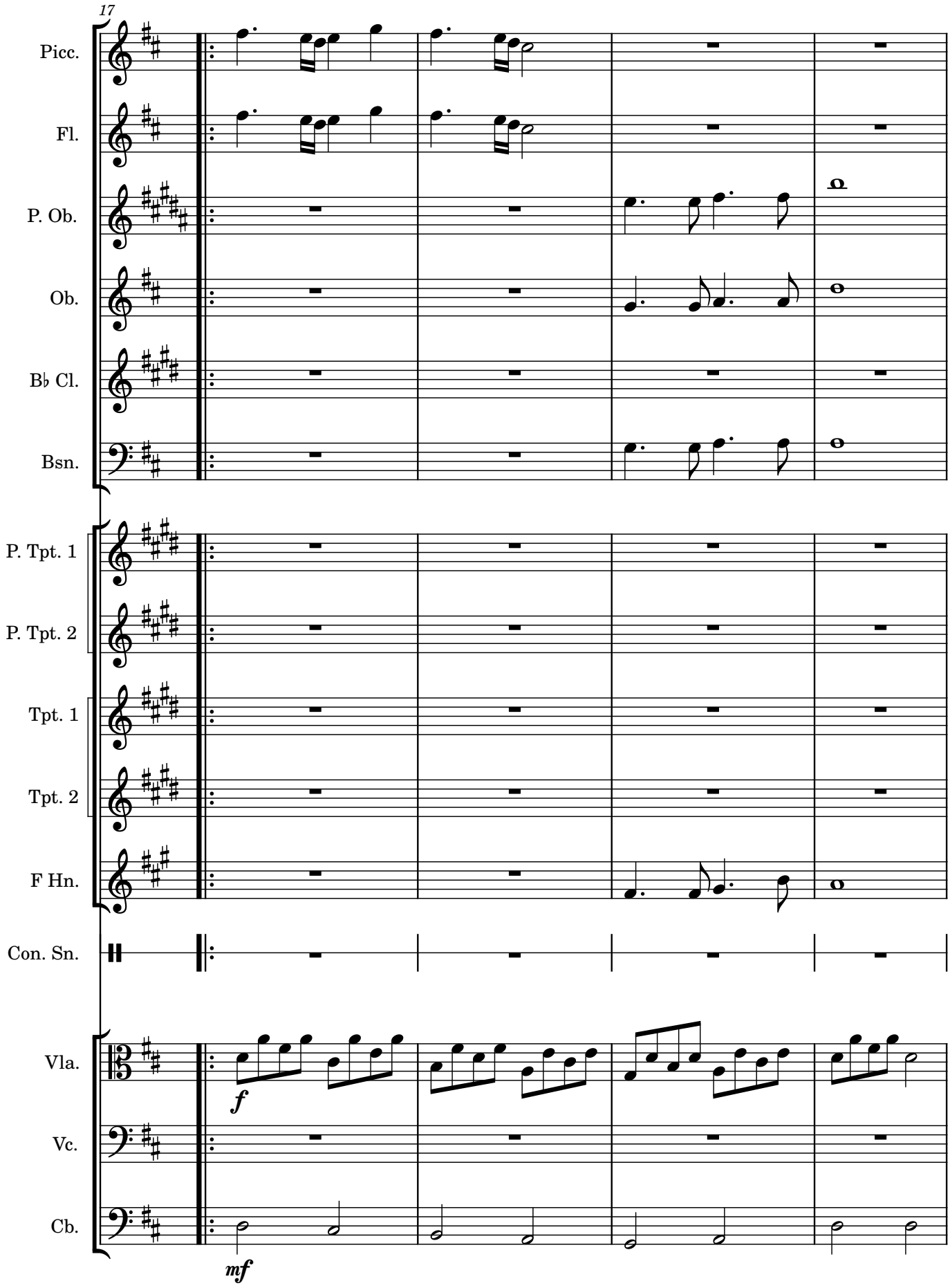
L Blaney
September 2021

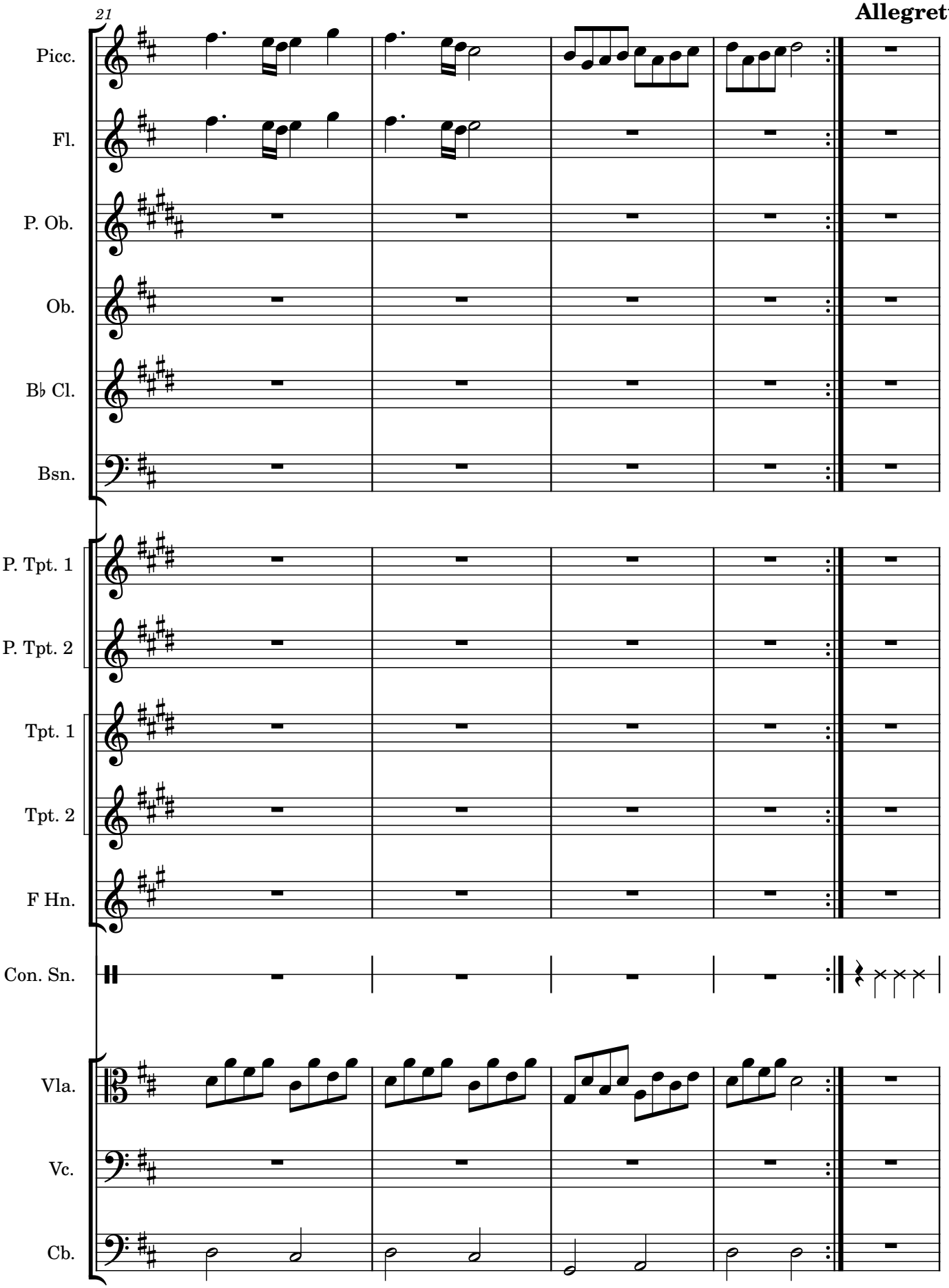
A New Light

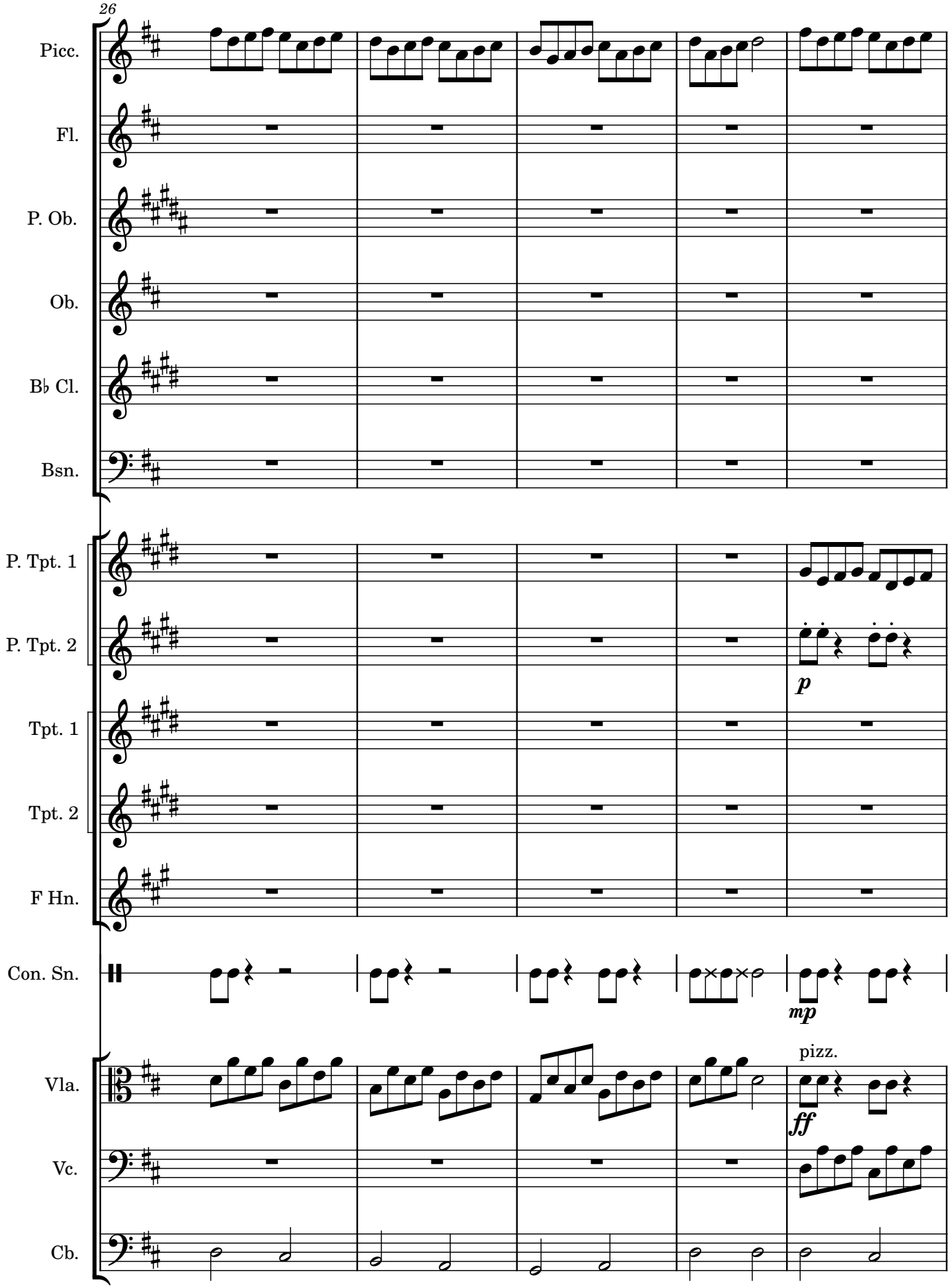


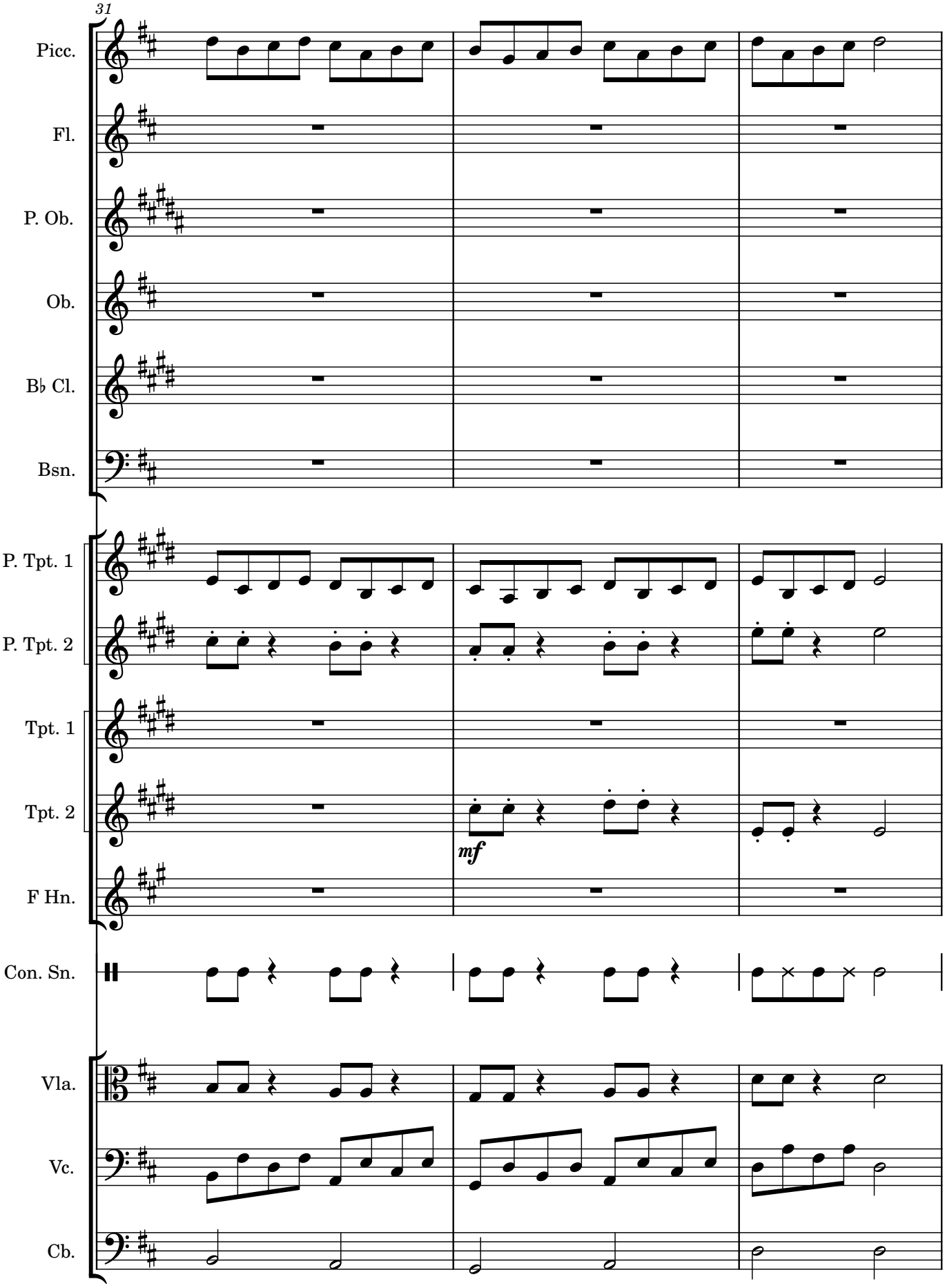

5
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.
ff
f
mf
mp
p

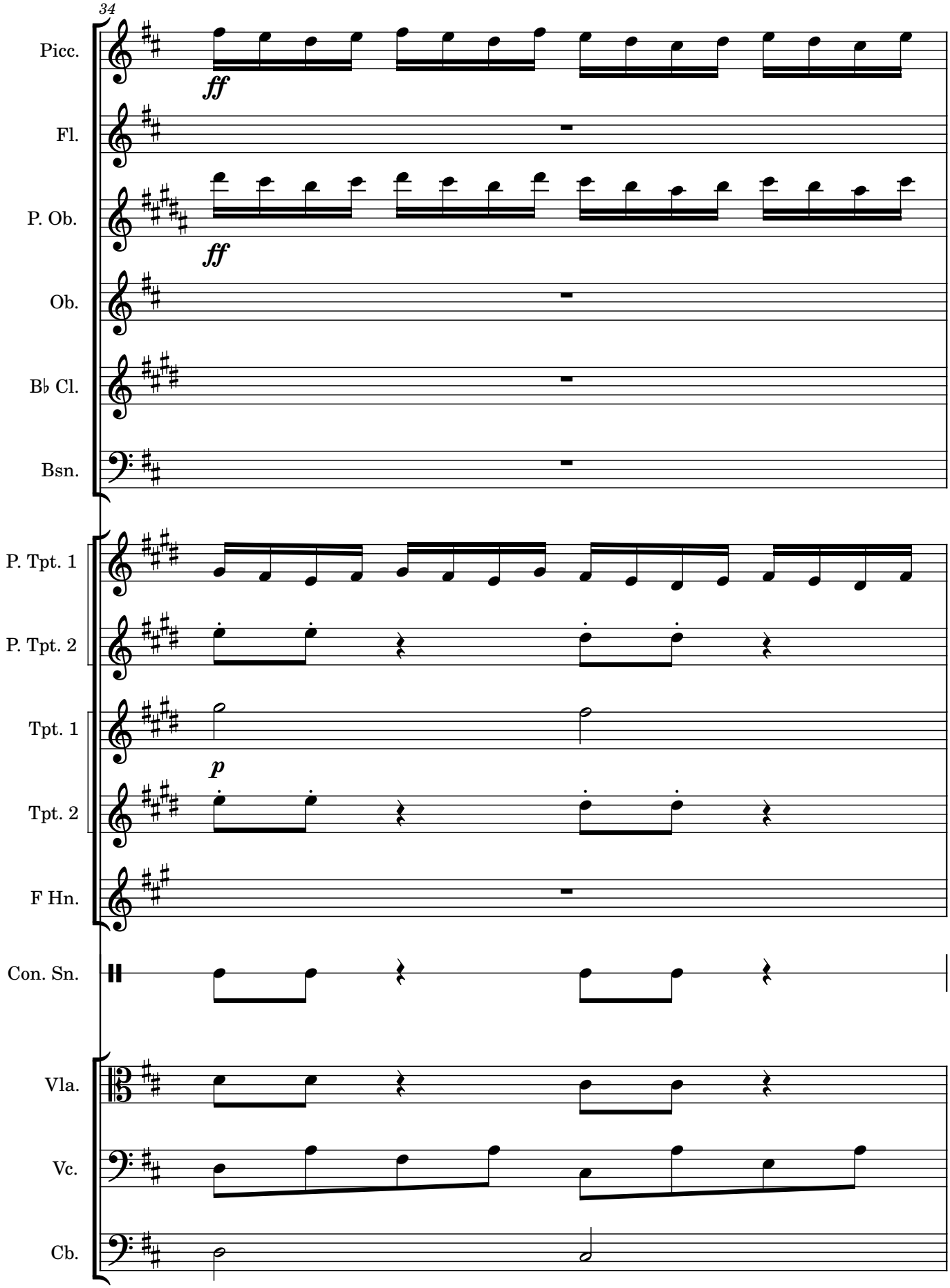

10
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
ff
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

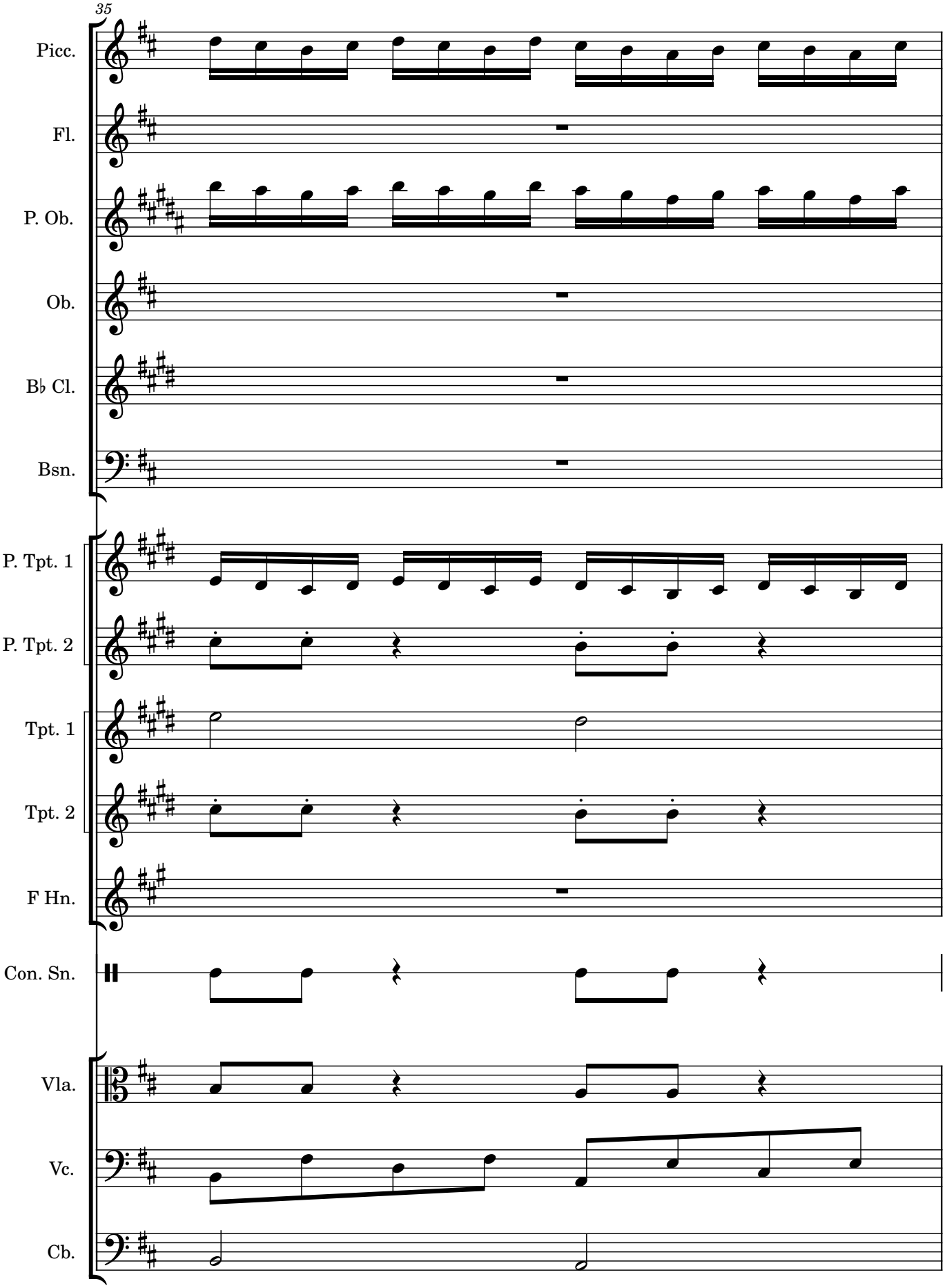

17
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.
f
mf

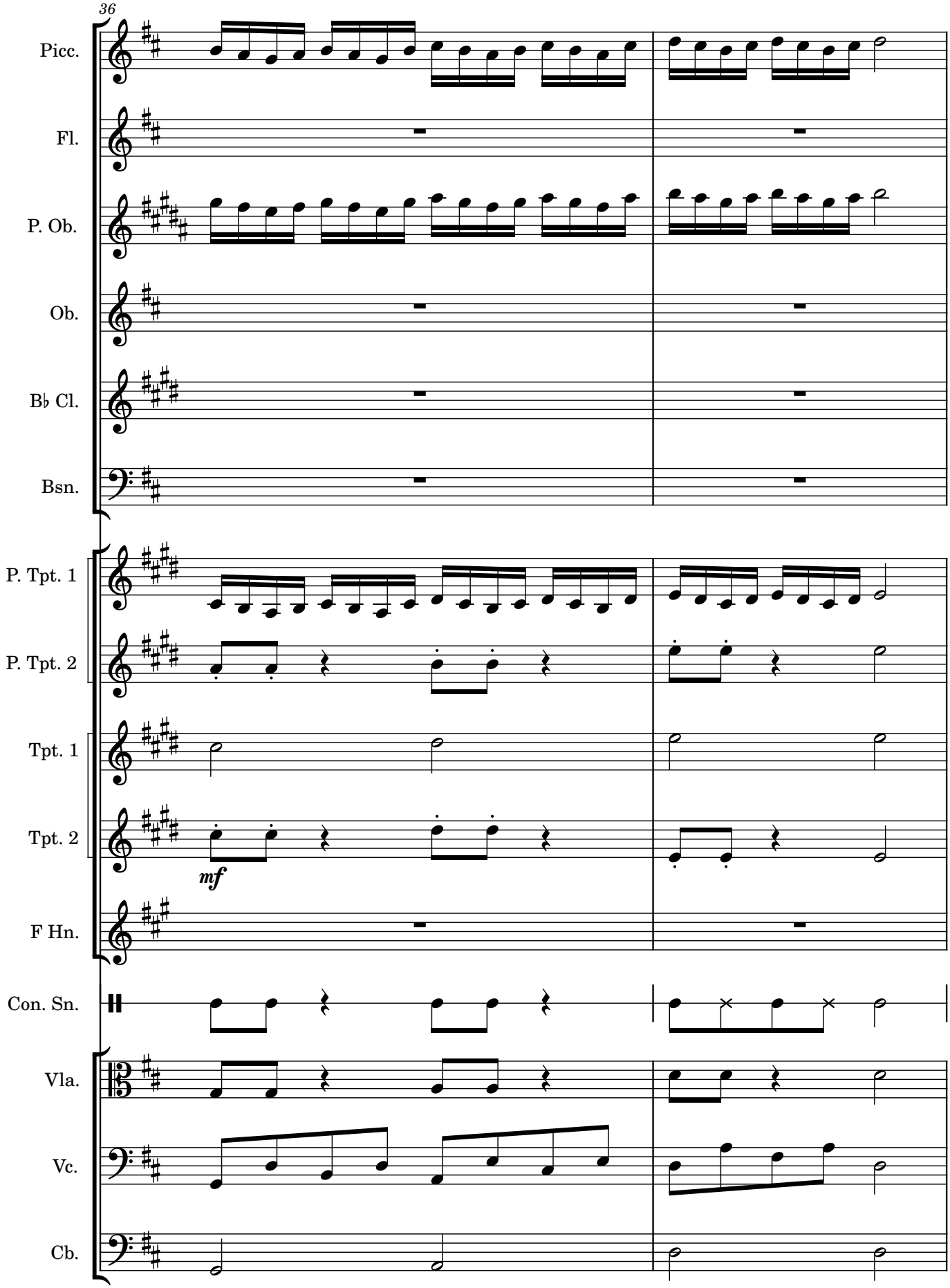

21
Allegretto
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

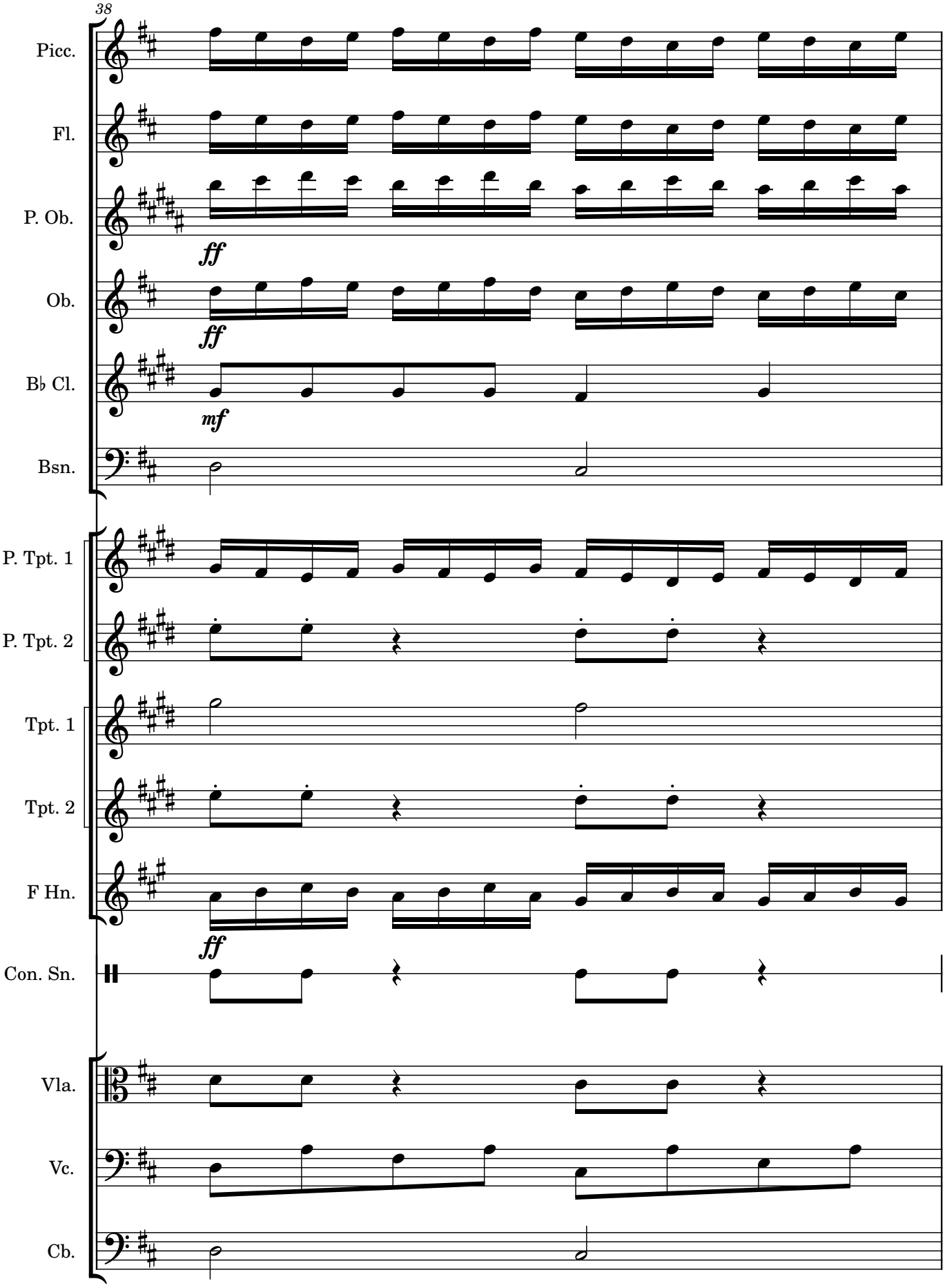

26
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
p
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
mp
pizz.
Vla.
ff
Vc.
Cb.

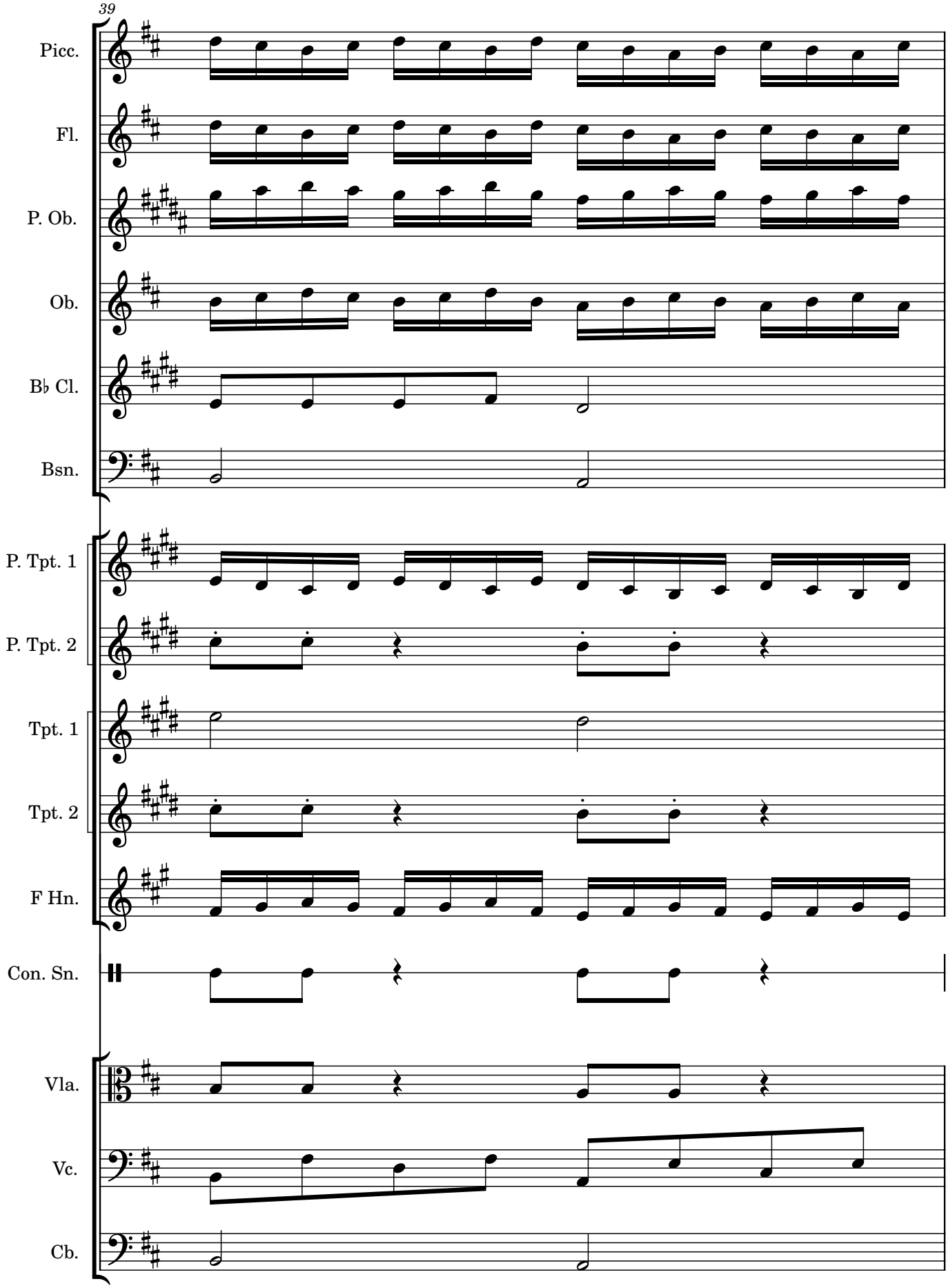

31
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
mf
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

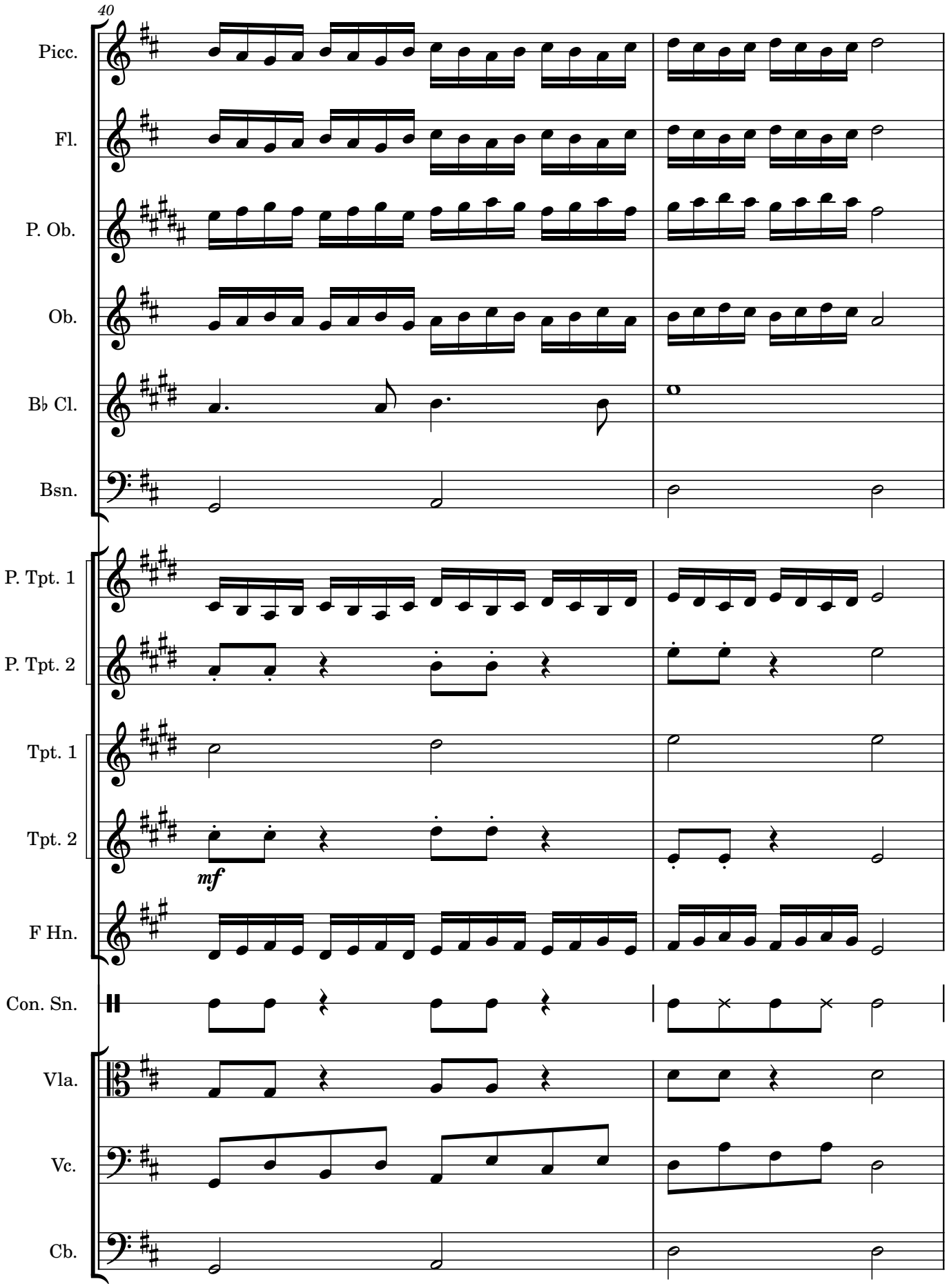

34
Picc.
ff
Fl.
P. Ob.
ff
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
p
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

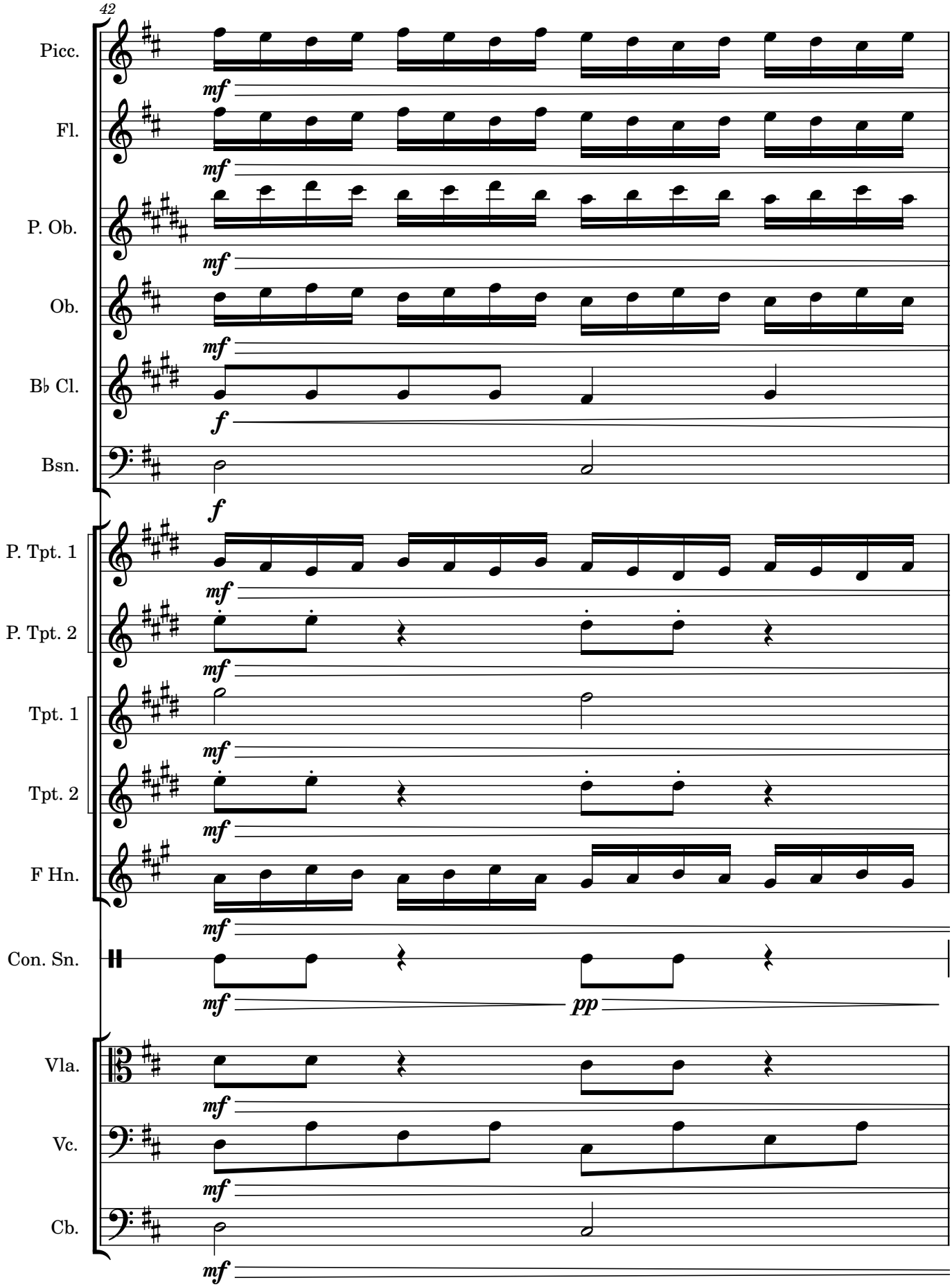

35
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

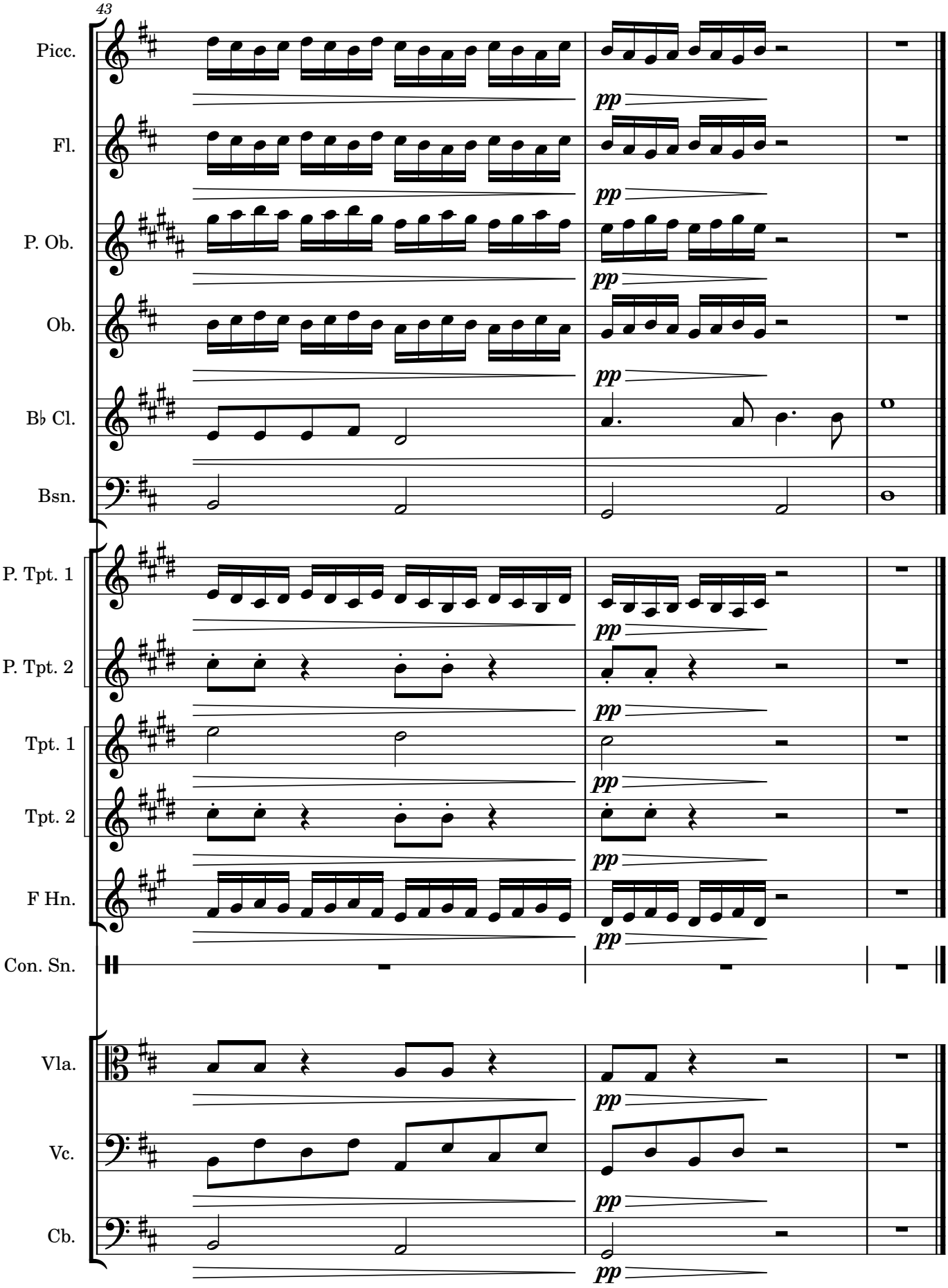

36
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
mf
F Hn.
Con. Sn.
Vla.
Vc.
Cb.


38
Picc.
Fl.
P. Ob.
ff
Ob.
ff
B♭ Cl.
mf
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
ff
Con. Sn.
Vla.
Vc.
Cb.


39
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

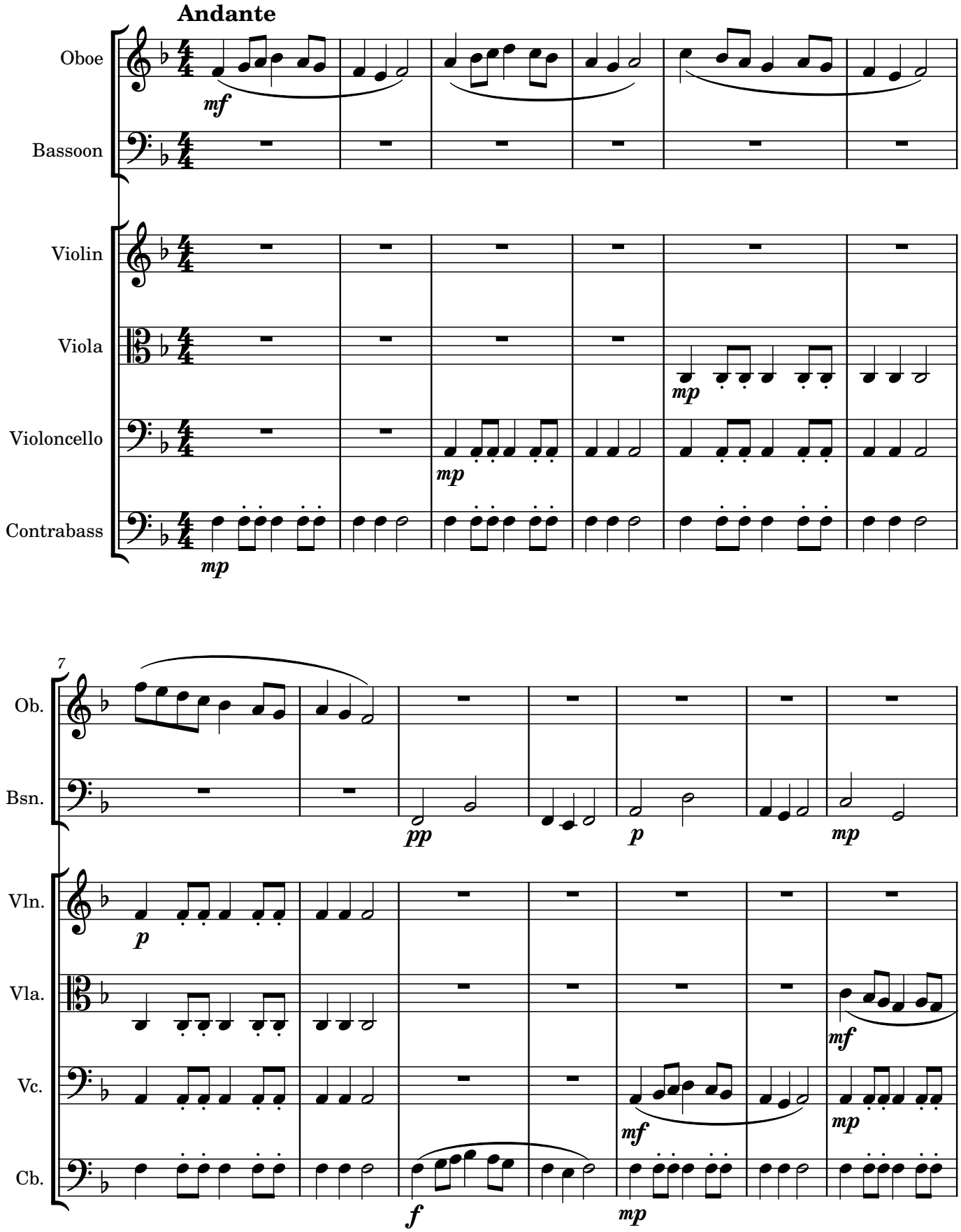

40
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
mf
F Hn.
Con. Sn.
Vla.
Vc.
Cb.

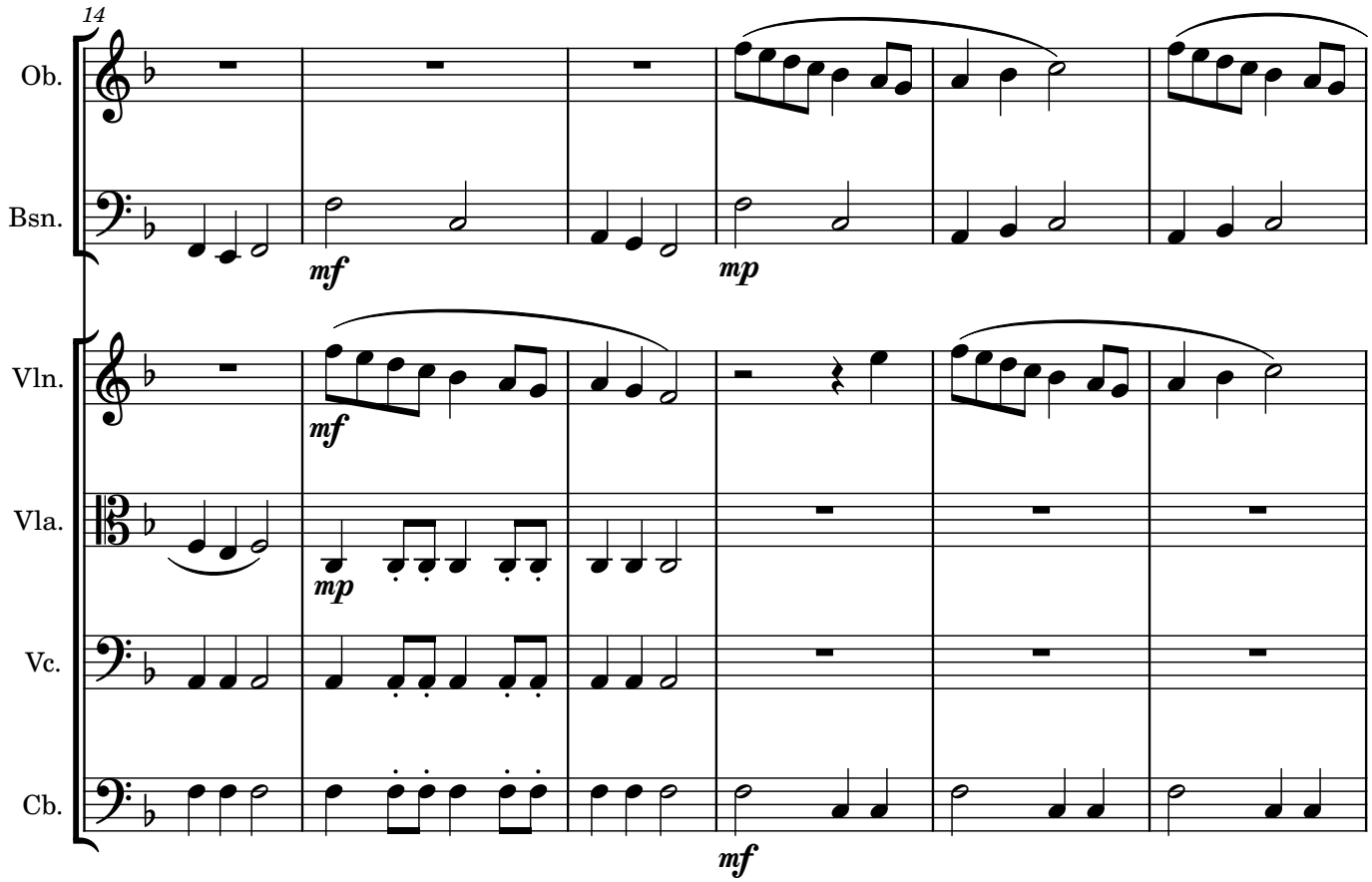

42
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.
mf
f
pp

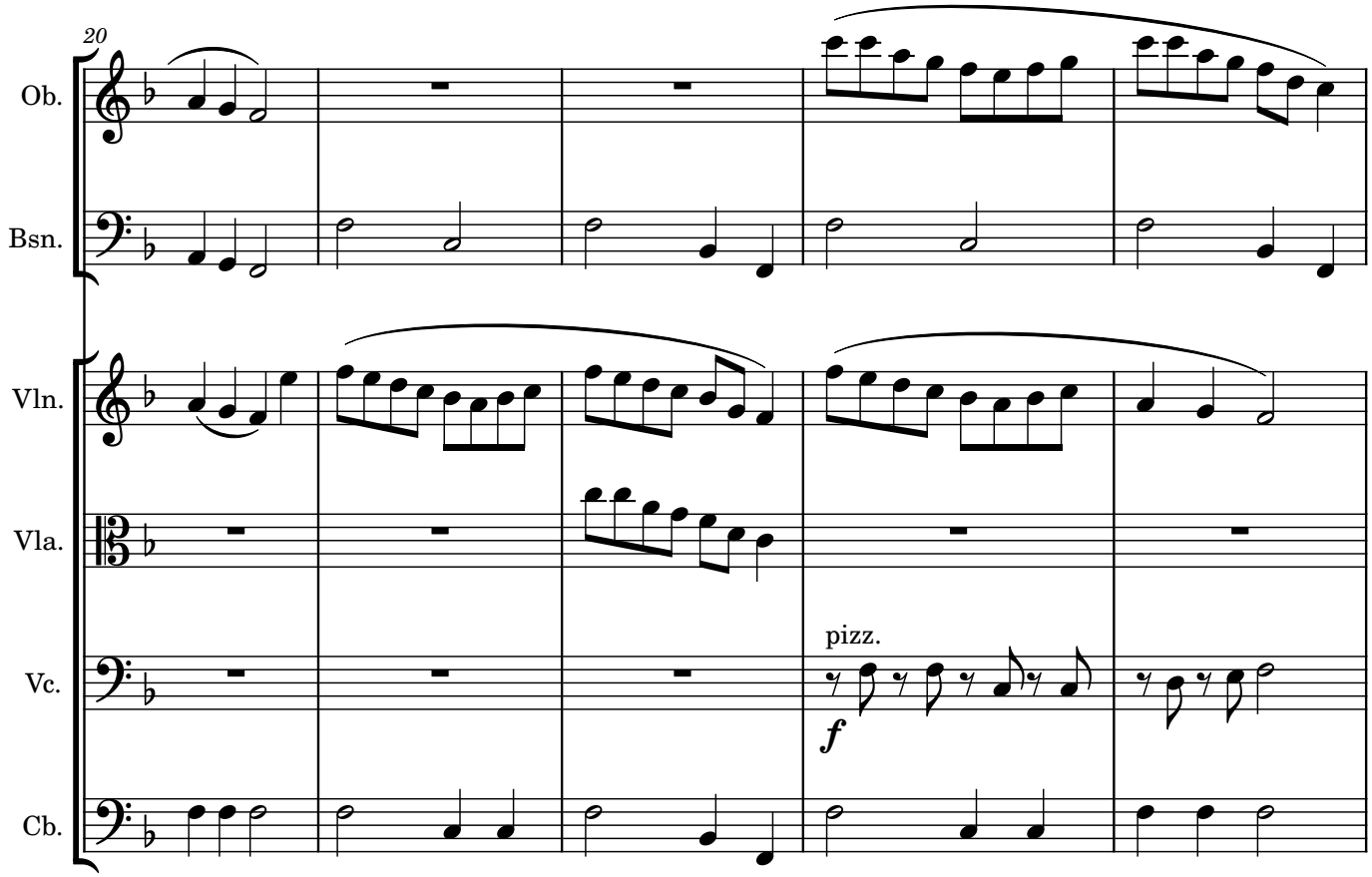

43
Picc.
Fl.
P. Ob.
Ob.
B♭ Cl.
Bsn.
P. Tpt. 1
P. Tpt. 2
Tpt. 1
Tpt. 2
F Hn.
Con. Sn.
Vla.
Vc.
Cb.
pp

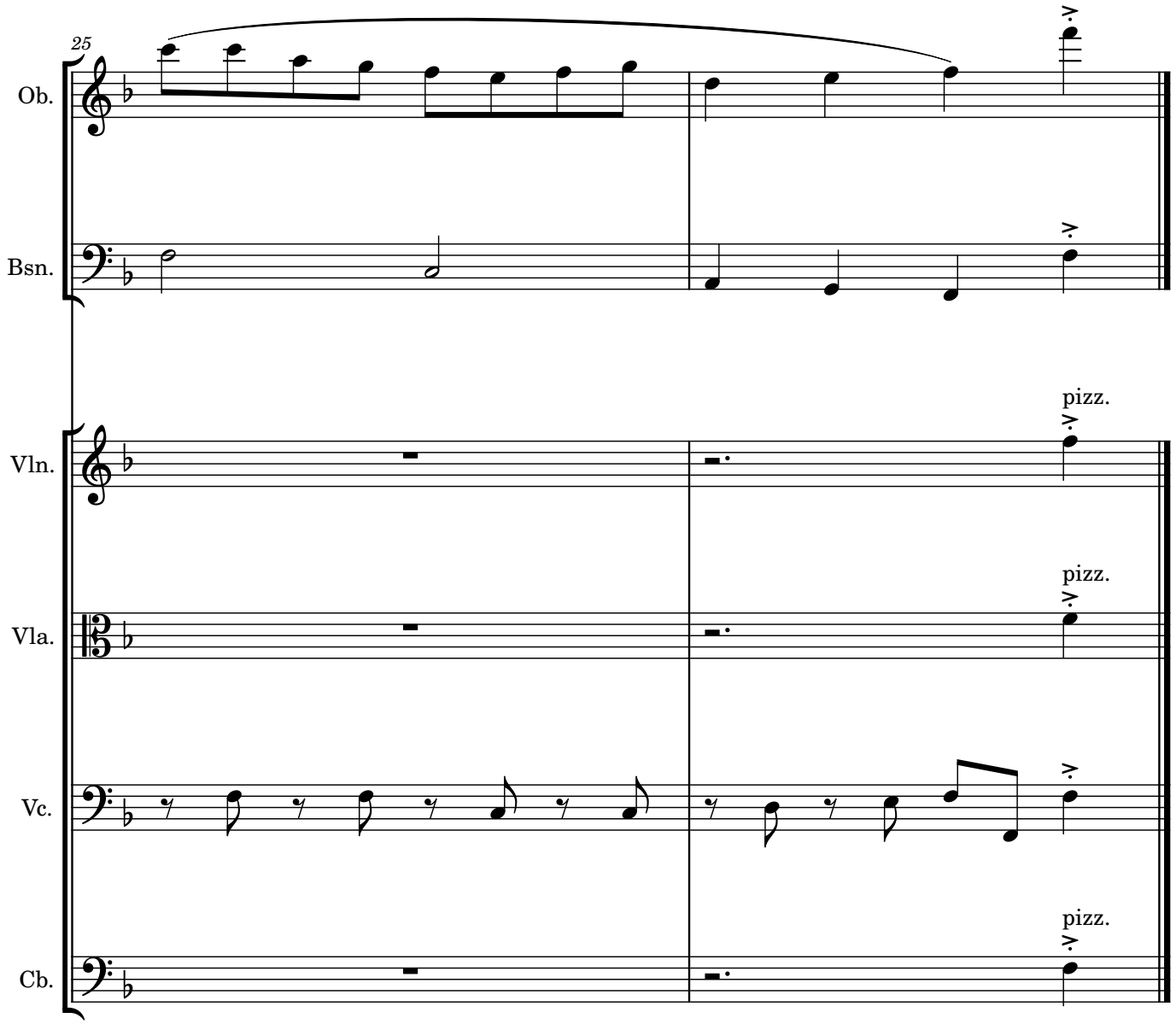
L Blaney
September 2021 (Completed Dec 2022)

Germination




14
Ob.
Bsn.
Vln.
Vla.
Vc.
Cb.
mf
mp
mf
mp
mf

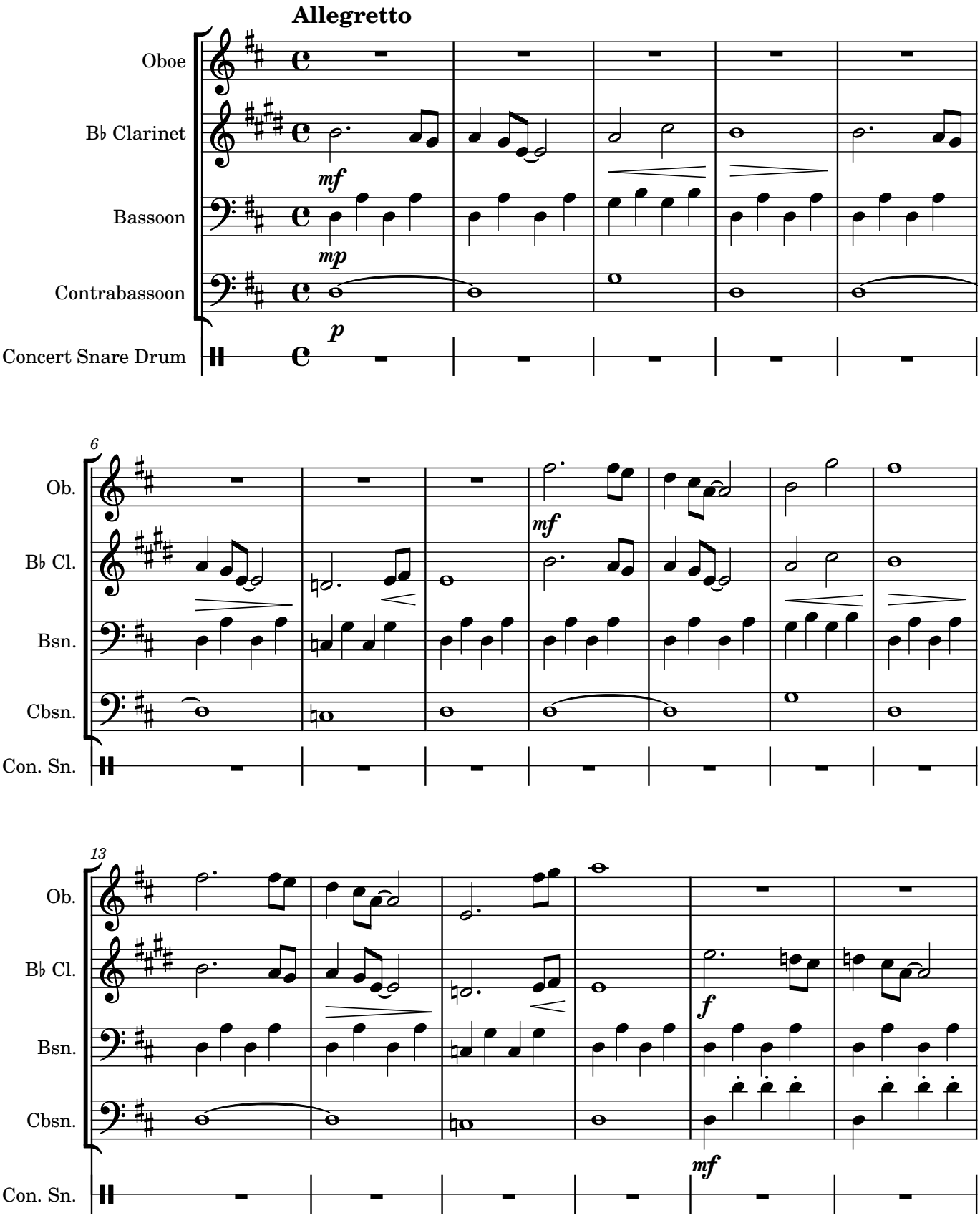

20
Ob.
Bsn.
Vln.
Vla.
Vc.
Cb.
pizz.
f

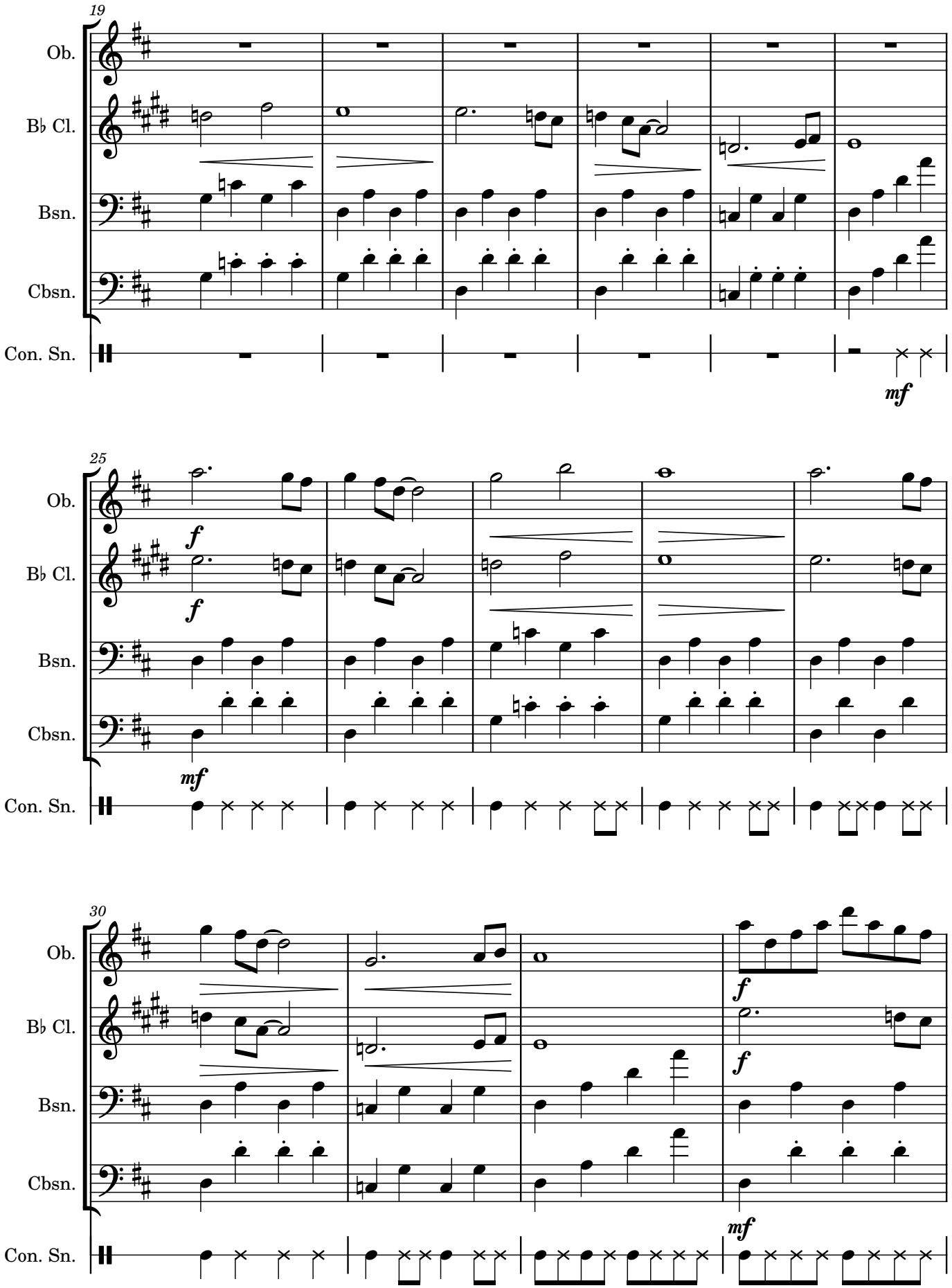

25
Ob.
Bsn.
pizz.
Vln.
pizz.
Vla.
Vc.
pizz.
Cb.

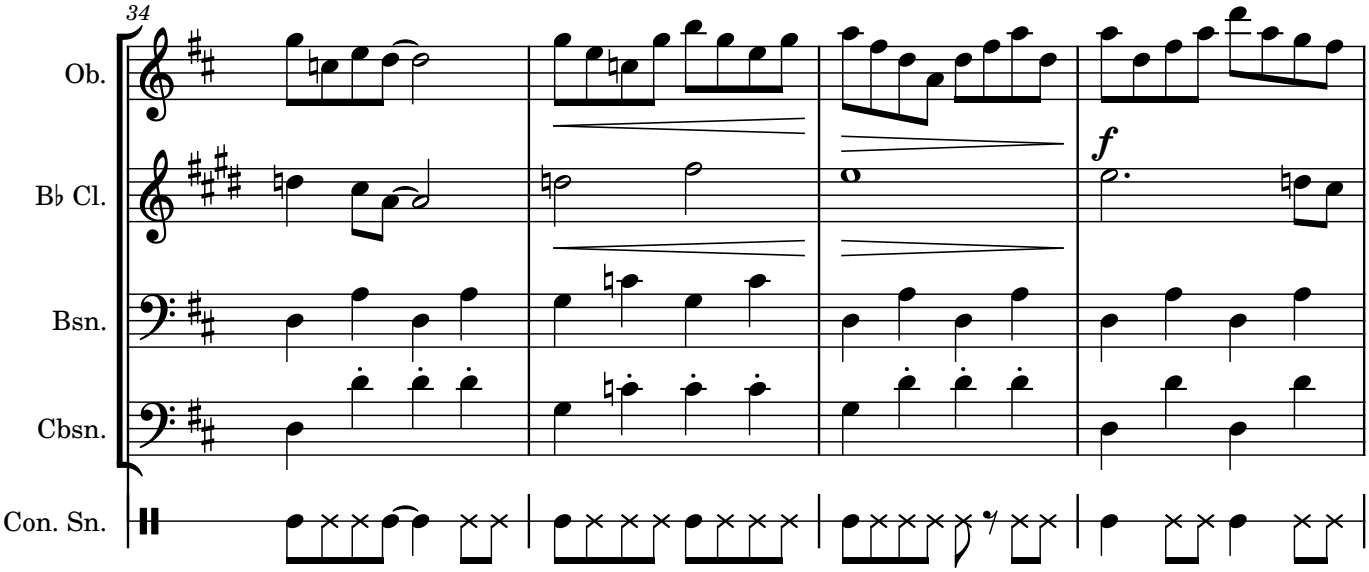
L Blaney
February/March 2022

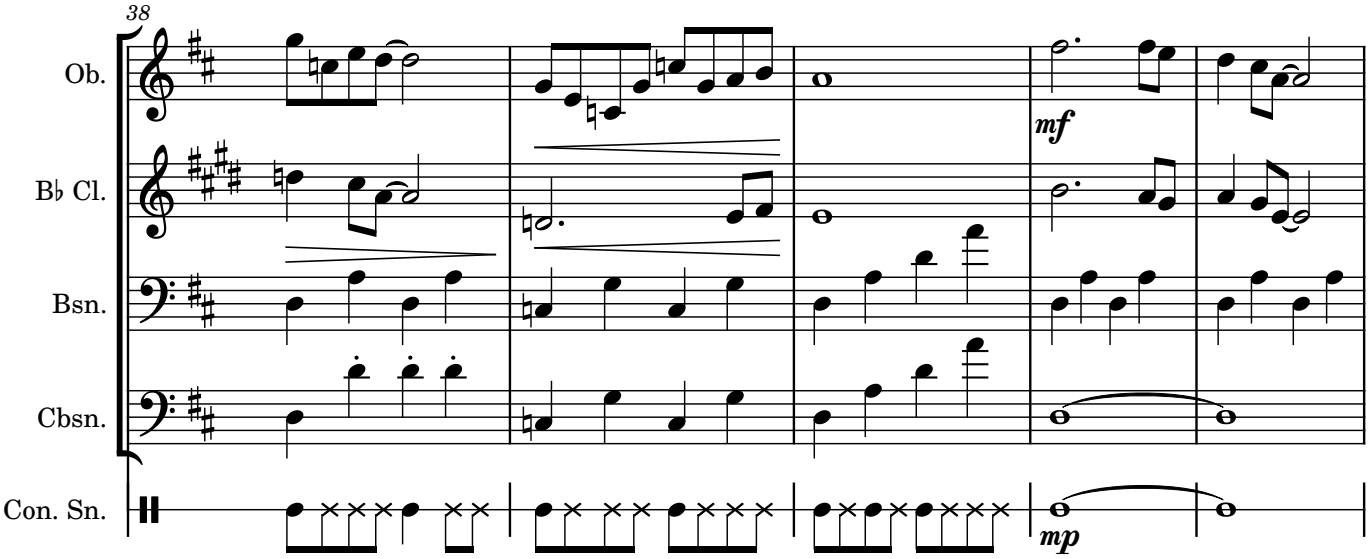
Calmly Frantic

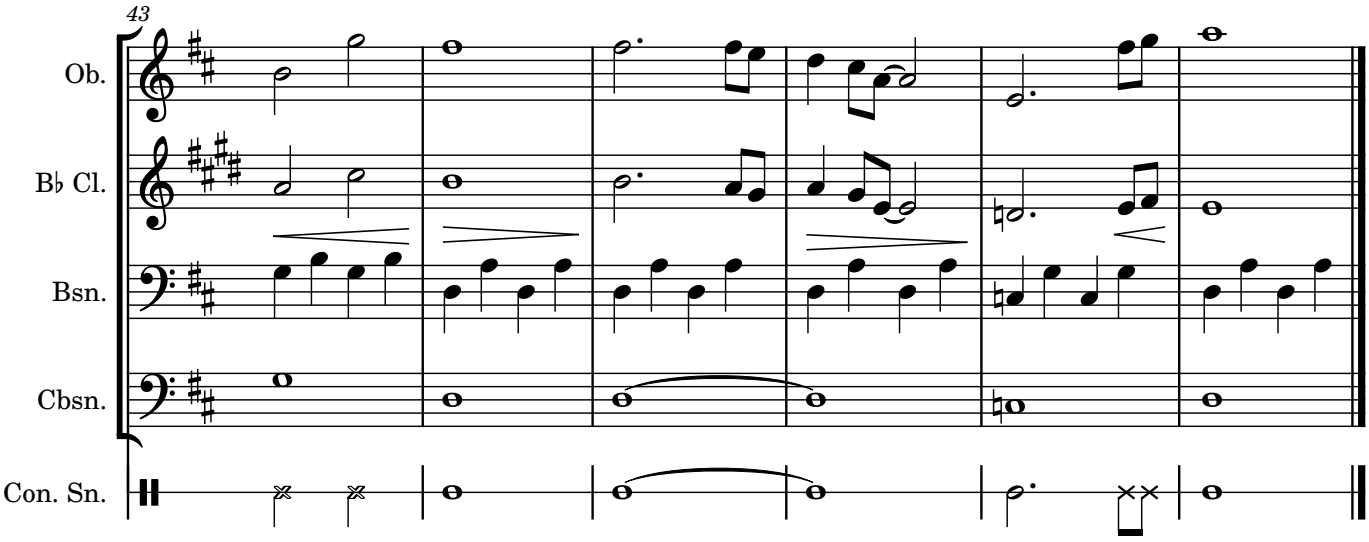
The snare drum has become common in Blaney's works and here accompanies an ensemble of reed wind instruments. Its harsh timbre combines with arpeggios on the oboe to give frantic sense of haste, whilst the remaining instruments and the tempo provide a calming juxtaposition.




19
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.
mf
25
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.
f
f
mf
30
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.
f
f
mf


34
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.
f


38
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.
mf
mp

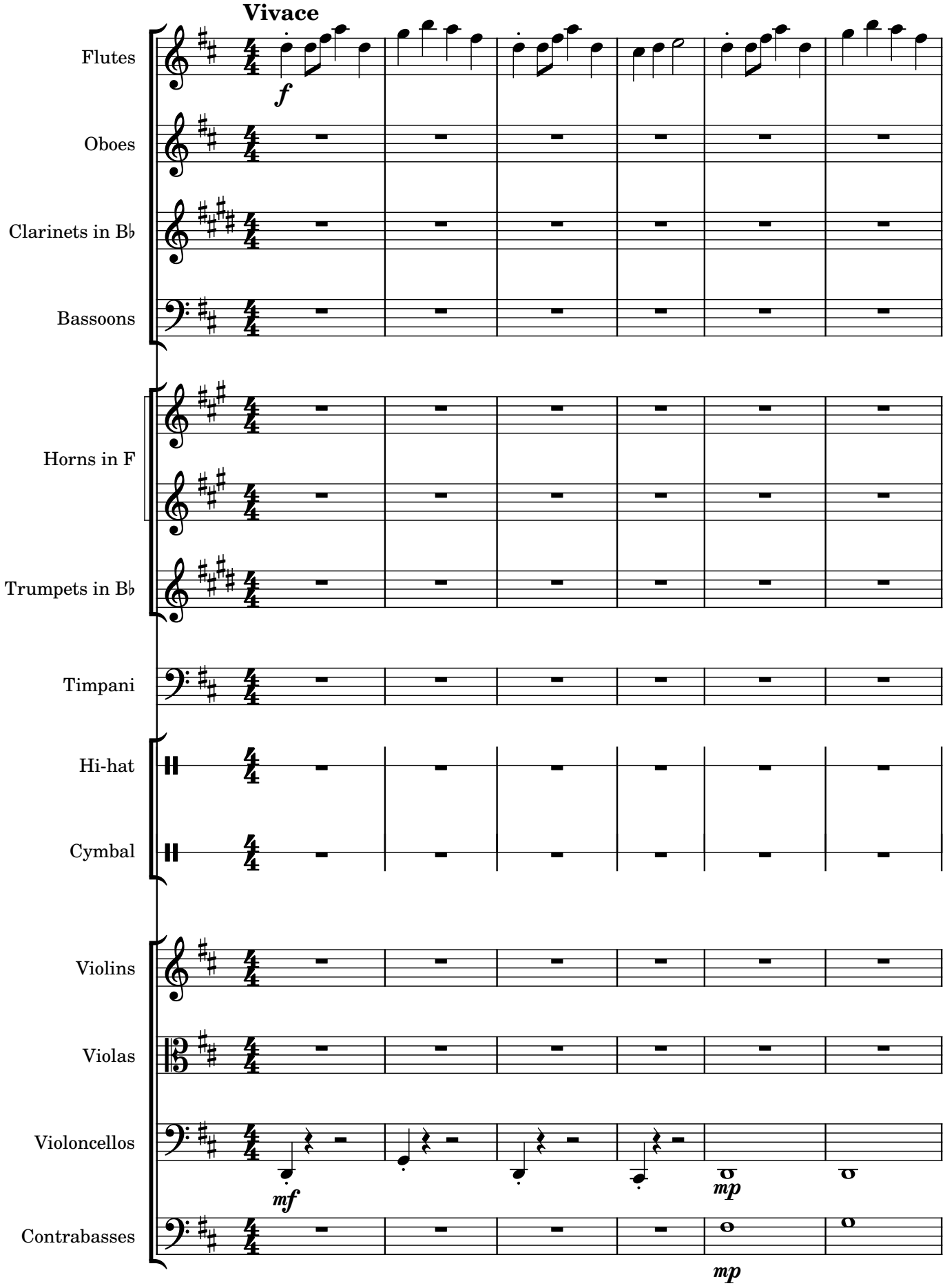

43
Ob.
B♭ Cl.
Bsn.
Cbsn.
Con. Sn.

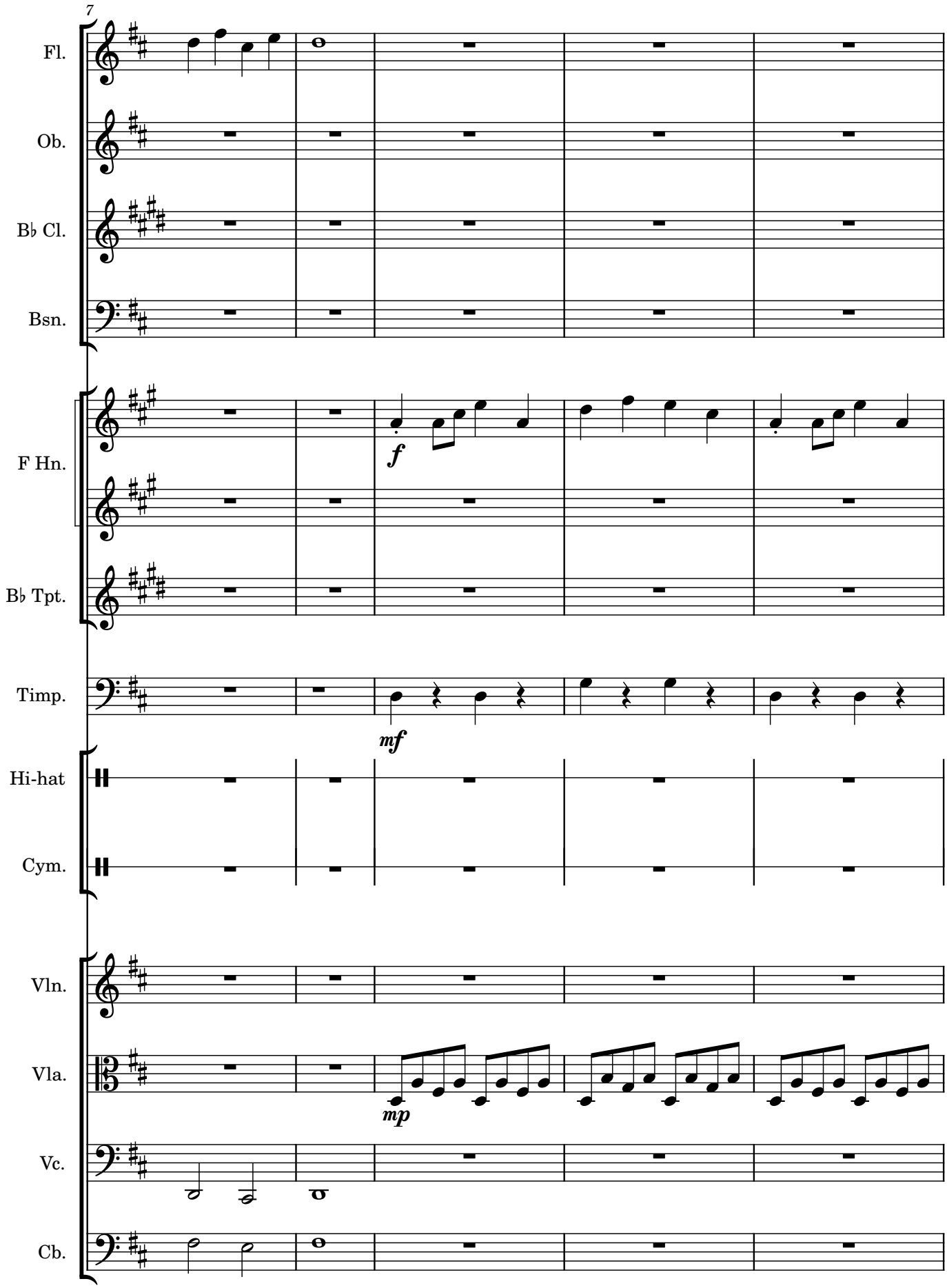
Awakening from a Summer Slumber

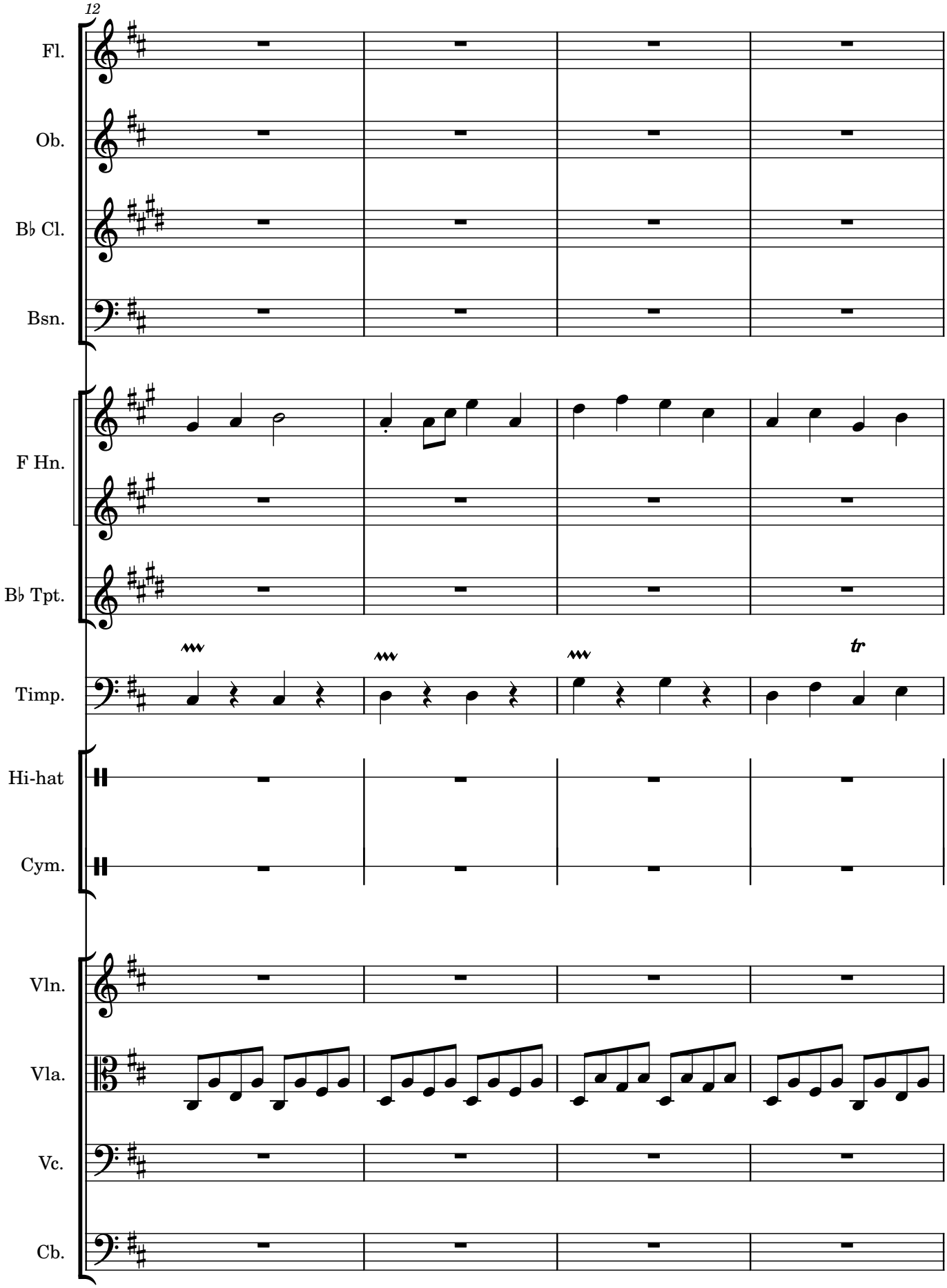
Similar to “Just Around the Corner”, this piece feels like it's summing up a distinct phase in Blaney's works and looks ahead to what's new. It includes many common elements found across other pieces in the phase, including Alberti bass, a syncopated percussion line and pizzicato on the strings. Even the instrumentation is starting to feel familiar at this point. Yet, at the same time, it continues to face forwards and there’s still small aspects of experimentation, such as playing with ornamentals in the timpani part.

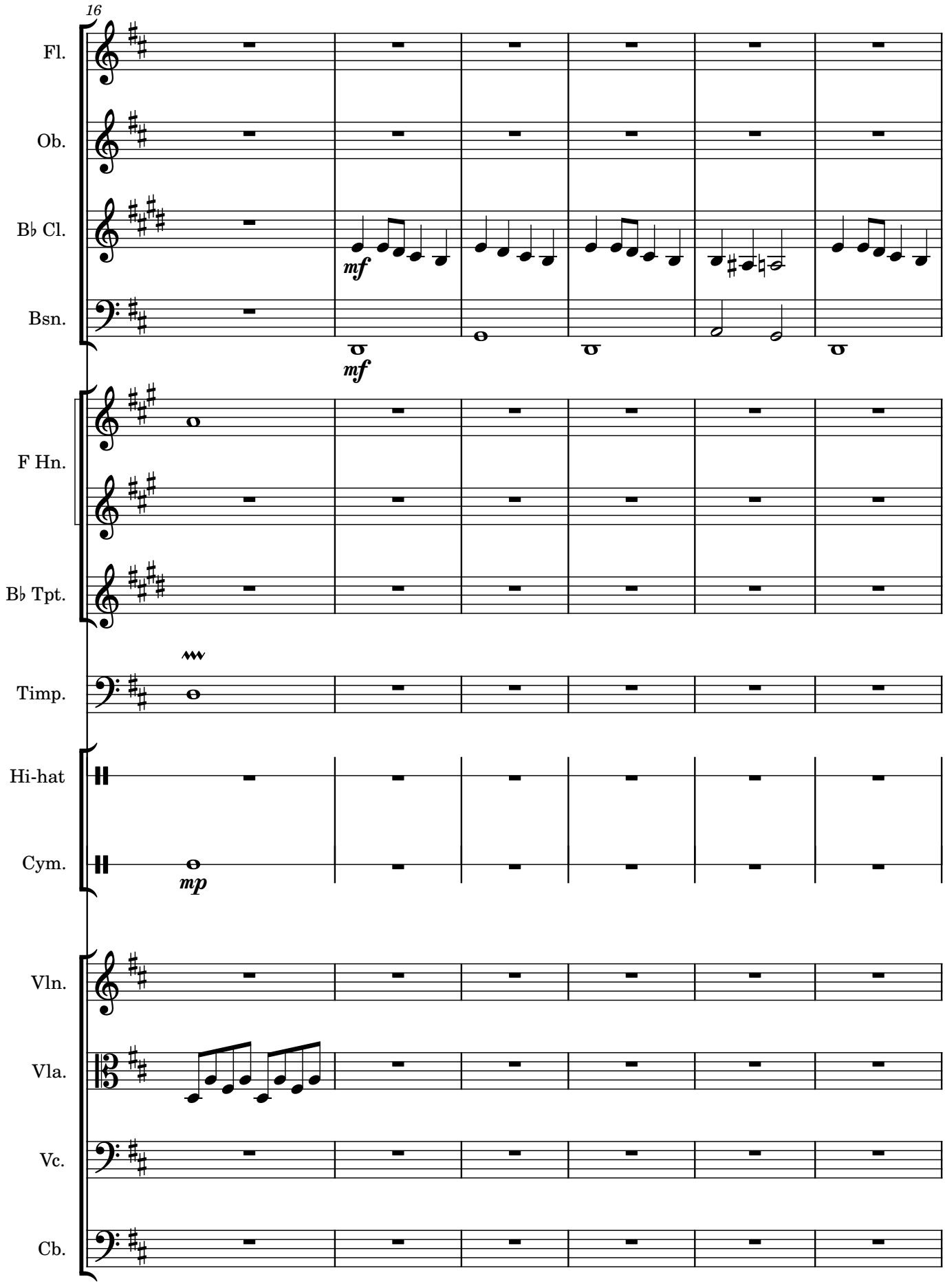
This is the final work in this compilation, so it’s left to the listener to imagine what the next phase of Blaney’s composition may sound like.

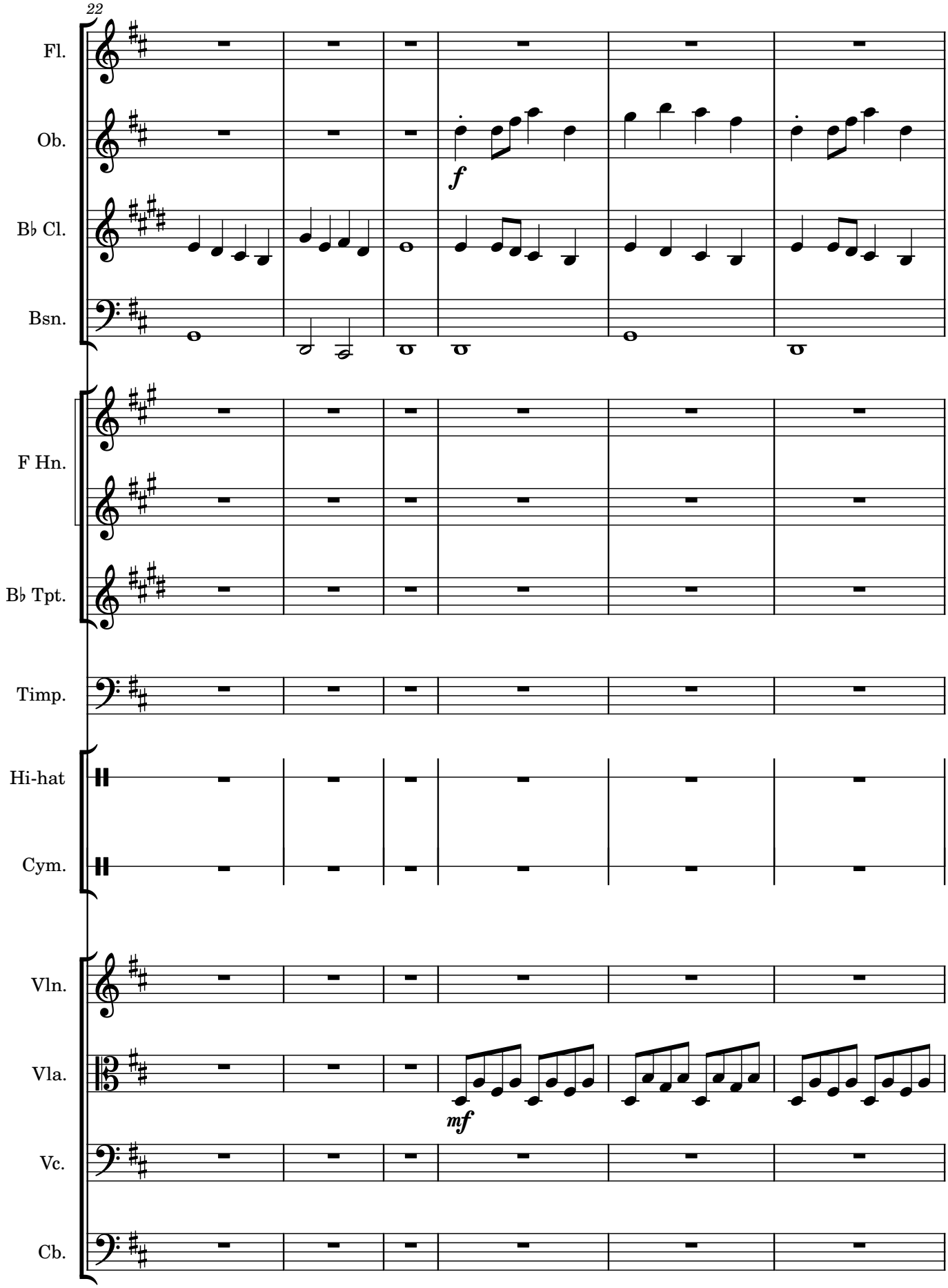
L Blaney
August 2022

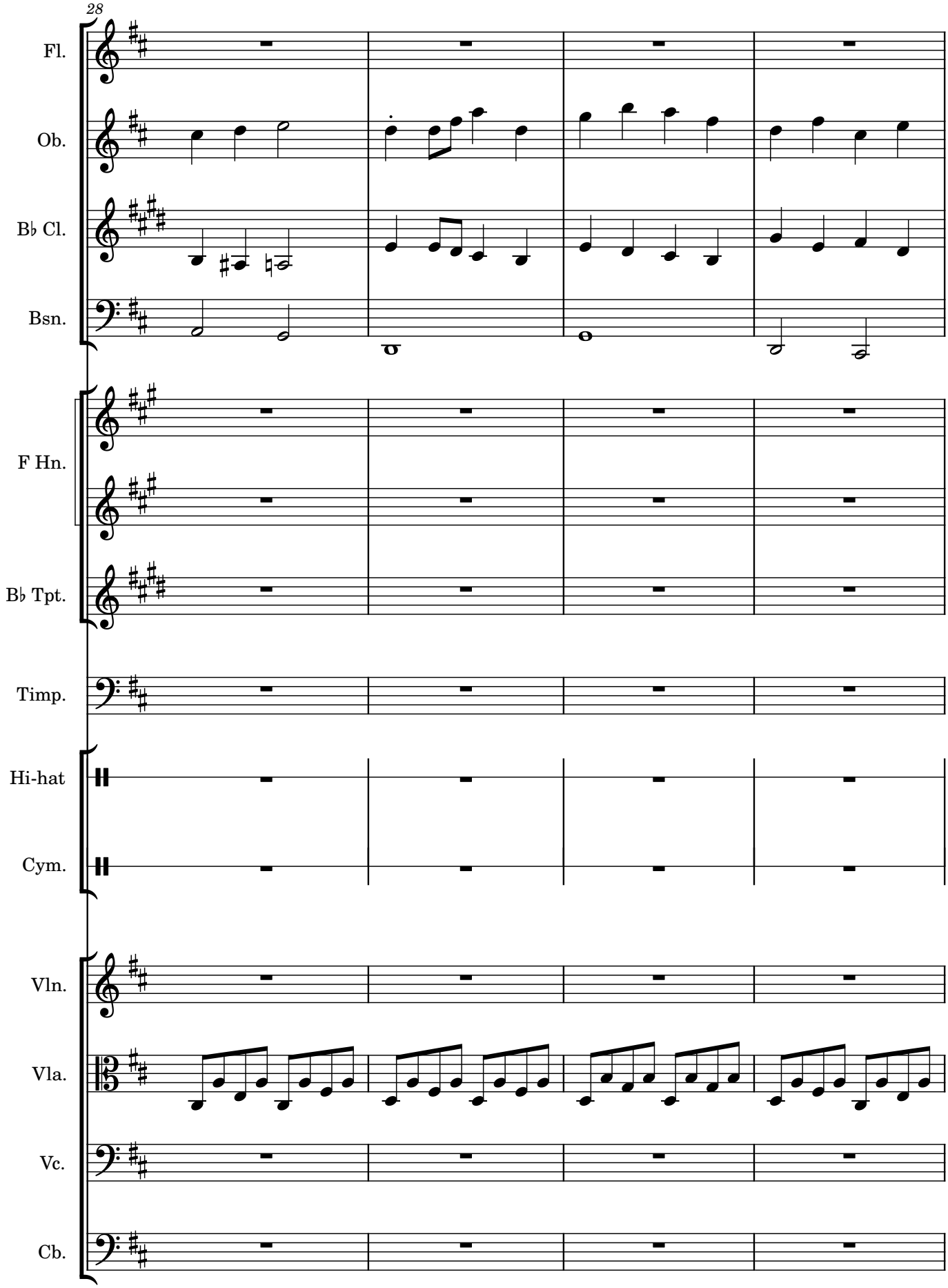


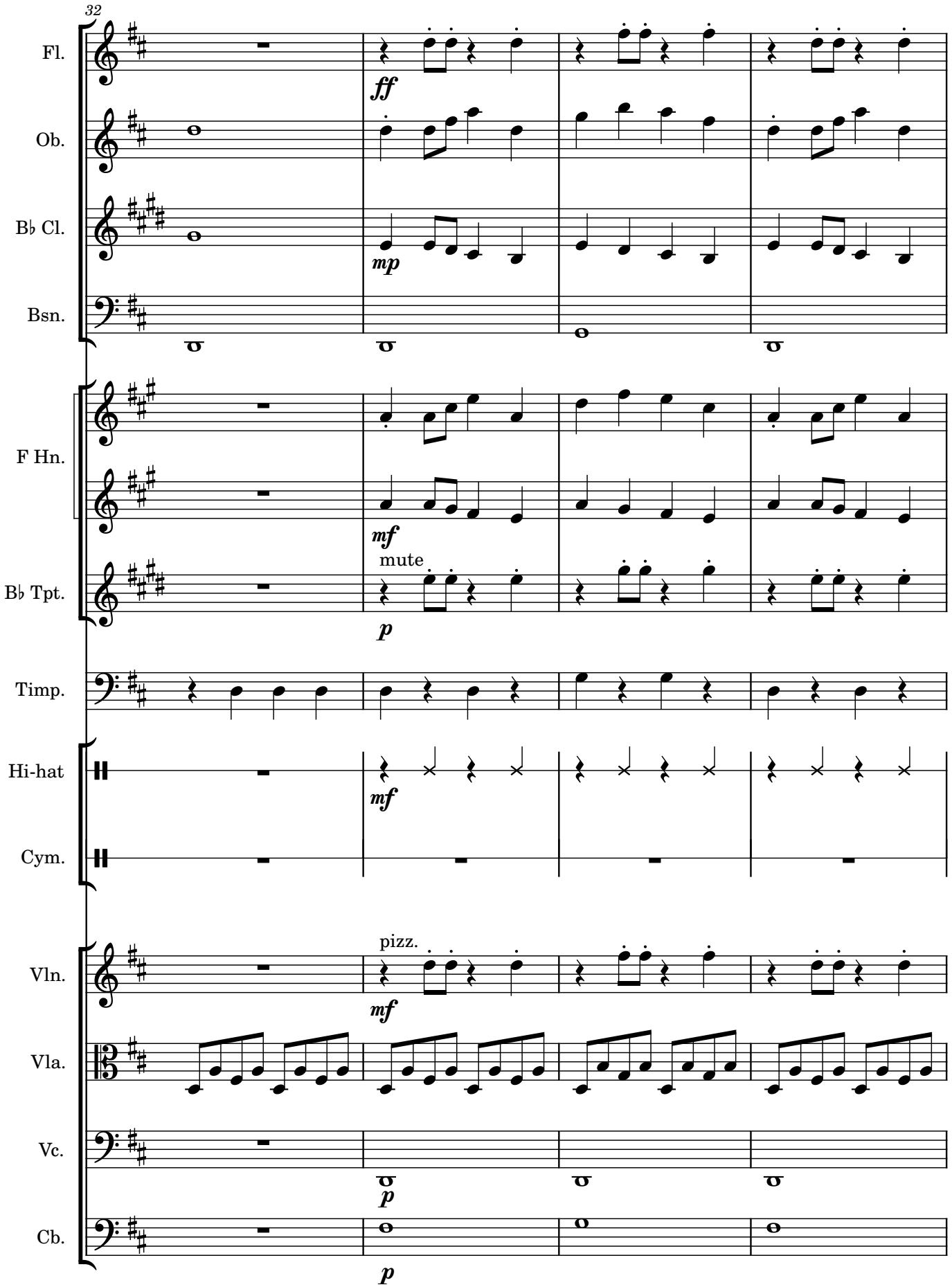

7
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
Vln.
Vla.
Vc.
Cb.
f
mf
mp

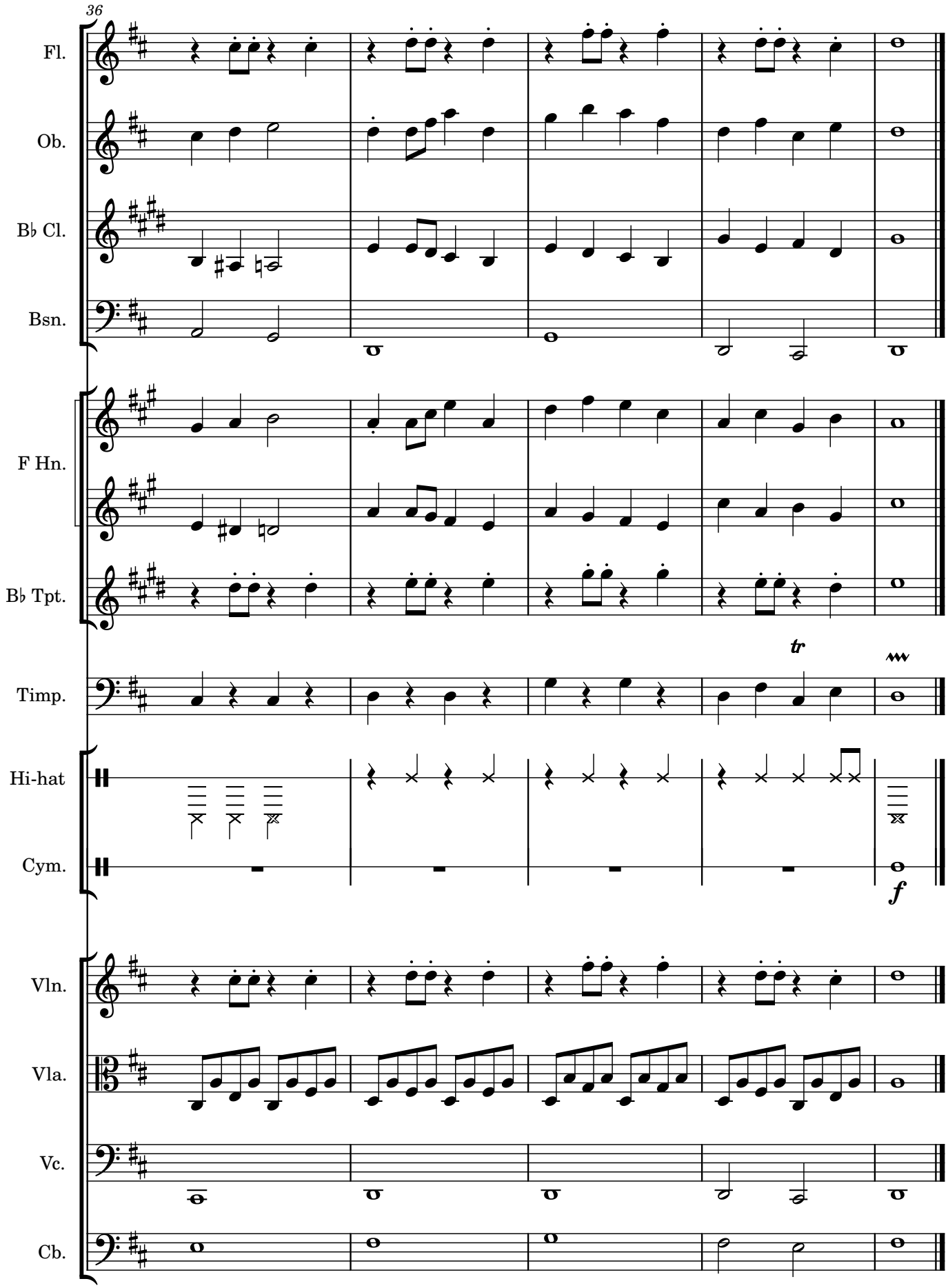

12
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
tr
Hi-hat
Cym.
Vln.
Vla.
Vc.
Cb.


16
Fl.
Ob.
B♭ Cl.
Bsn.
mf
mf
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
mp
Vln.
Vla.
Vc.
Cb.


22
Fl.
Ob.
f
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
Vln.
Vla.
mf
Vc.
Cb.


28
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
Vln.
Vla.
Vc.
Cb.


32
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
Vln.
Vla.
Vc.
Cb.
ff
mp
mf
mute
p
pizz.


36
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
B♭ Tpt.
Timp.
Hi-hat
Cym.
Vln.
Vla.
Vc.
Cb.
tr
f