

A WEXFORD RHAPSODY

TRADITIONAL IRISH
ARRANGED BY T. C. KELLY





A Wexford Rhapsody

Thomas C. Kelly was born in Wexford, the son of a baker and the fifth of six children. He studied music at University College Dublin under Prof. John Larchet and chose music teaching as his career. He was the head of the music faculty at Clongowes Wood College, Co. Kildare. He died in 1985.

A Wexford Rhapsody was written for the Band of the Curragh Command, known then as the No. 3 Army Band. It was first performed at the Wexford Festival of opera in the mid 1950s in a band concert organised by the Festival. This was the first and last of such concerts probably due to the very poor attendance at this concert. Very successful band concerts have been a regular feature of the festival for many years since then but these are organised by the participating band themselves unlike the earlier concert which premiered this piece of music.

A number of questions remain unanswered with regard to this piece, but as far as this publisher has been able to ascertain, it was conceived for the instrumentation of the Curragh Band at that time which included both Baritone and Euphonium, not uncommon in bands of that era. Mr. Kelly attended a number of the initial rehearsals and at some later stage, the score was adjusted and a much thicker instrumentation was utilised. This is borne out by the fact that the score and parts that are available throughout the country are photocopies of the originals and the parts bear no relationship to the score. The changes were subsequently added to the score but in very light pen and are often indiscernible.

In order to preserve the original conception as well as the ‘fatter’ version, the publisher has utilised the sign  to denote the start of an added section and the sign  to denote a return to the original. It is likely that most musical directors will choose to use the ‘fatter’ version but this is now left to the discretion of the musical director. A part for Bells was also included in the original instrumentation but was later withdrawn. This part is not included, as this publisher agrees that the piece performs better without it. It is probably desirable that the tuba plays bars 117 through 118 down the octave because of register, or alternatively tacet these bars as they are well supported elsewhere.

Thanks to Fred O’Callaghan, retired Director of the Army School of Music and Michael Curran, Wexford HFC Concert Band, for much of the above information.

Fergus O’Carroll

A Wexford Rhapsody

T.C.Kelly

1 Moderato ♩ = 78

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flutes 1-2
- Oboes 1-2
- Bassoons 1-2
- E♭ Clarinet
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet
- Alto Saxophones 1-2
- Tenor Saxophone
- Cornet 1
- Cornet 2
- Trumpets 1-2
- French Horns 1-3
- French Horns 2-4
- Trombones 1-2
- Bass Trombone
- Baritone in B♭
- Euphonium
- Tuba
- Timpani (B♭ & F)
- Percussion 1
- Percussion 2

Key performance markings include dynamics such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo), as well as articulation like *tr* (trill) and *muted*. The score is in 3/4 time with a key signature of two flats (B♭ and E♭).

7

Picc. *mf*

Fls. 1-2 *mp* *mf*

Obs. 1-2 *mp*

Bns. 1-2 *mp*

Eb Cl. *mf*

Cl. 1

Cl. 2

Cl. 3 (tr) *mp*

B. Cl. *mp*

A. Sax. 1-2 *mf*

T. Sax *mf*

Cor. 1 *mp* *mf*

Cor. 2

Tpts 1-2 *mf muted*

F. Hns. 1-3

F. Hns. 2-4

Tbns. 1-2 *mp*

B. Tbn. *mp*

Bari *mp*

Euph. *mf*

Tba. *mp*

Timp.

Perc. 1

Perc. 2

Picc.
 Fls. 1-2
 Obs. 1-2
 Bns. 1-2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 Cor. 1
 Cor. 2
 Tpts 1-2
 F. Hns. 1-3
 F. Hns. 2-4
 Tbns. 1-2
 B. Tbn.
 Bari.
 Euph.
 Tba.
 Timp.
 Perc.1
 Perc.2

B Broaden

19

Picc. *mf*

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Bns. 1-2 *mf*

Eb Cl. *mp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1-2 *mf*

T. Sax *mf*

Cor. 1 *All*

Cor. 2

Tpts 1-2 *a.2* *mf open*

F. Hns. 1-3 *mf*

F. Hns. 2-4 *mf*

Tbns. 1-2 *mf open*

B. Tbn. *mf open*

Bari *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Perc. 1

Perc. 2 *Cym*
hard stick

23

Picc. *cresc..* *f* *cresc..* *ff*
 Fls. 1-2 *cresc..* *f* *cresc..* *ff*
 Obs. 1-2 *cresc..* *f* *cresc..* *ff*
 Bns. 1-2 *cresc..* *f* *cresc..* *ff*
 Eb Cl. *cresc..* *f* *cresc..* *ff*
 Cl. 1 *cresc..* *f* *cresc..* *ff*
 Cl. 2 *cresc..* *f* *cresc..* *ff*
 Cl. 3 *cresc..* *f* *cresc..* *ff*
 B. Cl. *cresc..* *f* *cresc..* *ff*
 A. Sax. 1-2 *cresc..* *f* *cresc..* *ff*
 T. Sax. *cresc..* *f* *cresc..* *ff*
 Cor. 1 *cresc..* *f* *cresc..* *ff*
 Cor. 2 *cresc..* *f* *cresc..* *ff*
 Tpts 1-2 *cresc..* *f* *cresc..* *ff*
 F. Hns. 1-3 *cresc..* *f* *cresc..* *ff*
 F. Hns. 2-4 *cresc..* *f* *cresc..* *ff*
 Tbns. 1-2 *cresc..* *f* *cresc..* *ff*
 B. Tbn. *cresc..* *f* *cresc..* *ff*
 Bari. *cresc..* *f* *cresc..* *ff*
 Euph. *cresc..* *f* *cresc..* *ff*
 Tba. *cresc..* *f* *cresc..* *ff*
 Timp. *cresc..* *f* *cresc..* *ff*
 Perc. 1 *cresc..* *f* *cresc..* *ff*
 Perc. 2 *cresc..* *f* *cresc..* *ff*

Tempo di Marcia C

28 (tr) **Tempo di Marcia C**

Picc. (tr)

Fls. 1-2 (tr) *mf*

Obs. 1-2 (tr) *mf*

Bns. 1-2 *fp* *sim.*

Eb Cl. *mf*

Cl. 1 3 *fp* *fp* *sim.*

Cl. 2 3 *fp* *fp* *sim.*

Cl. 3 (tr) 3 *fp* *fp* *sim.*

B. Cl. 3 *fp* *sim.*

A. Sax. 1-2 3 *mf*

T. Sax. 3 *fp* *sim.*

Cor. 1 3

Cor. 2 3

Tpts. 1-2 3 3 3 3 *mf* *a.2* *muted*

F. Hns. 1-3 3

F. Hns. 2-4 3

Tbns. 1-2 3 3 3

B. Tbn. 3 3 3

Bari. 3 *fp* *sim.*

Euph. 3 *fp* *sim.*

Tba. 3 *fp*

Timp. 3 3 3 **Change to Bb & Eb**

Perc. 1 Side Drum *Sfz* *sfz*

Perc. 2 Bass Drum 3 Bass Drum

Musical score for page 35, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Cori, Trumpets, Horns, Tubas, Baritone, Euphonium, Trombone, and Percussion. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

40

Picc.

Fls. 1-2 *ff cresc.. ff*

Obs. 1-2 *ff cresc.. ff*

Bns. 1-2 *ff*

Eb Cl. *ff cresc.. ff*

Cl. 1 *ff cresc.. ff*

Cl. 2 *f ff*

Cl. 3 *f ff*

B. Cl. *f ff*

A. Sax. 1-2 *ff ff*

T. Sax *f*

Cor. 1 *f Player All*

Cor. 2 *f*

Tpts 1-2 *ff cresc.. open a.2*

F. Hns. 1-3 *f*

F. Hns. 2-4 *open*

Tbns. 1-2 *a.2 open*

B. Tbn. *open*

Bari *f*

Euph. *f*

Tba. *f*

Timp.

Perc.1 *3*

Perc.2

D

45

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax

Cor. 1

Cor. 2

Tpts. 1-2

F. Hns. 1-3

F. Hns. 2-4

Tbns. 1-2

B. Tbn.

Bari

Euph.

Tba.

Timp.

Perc.1

Perc.2

Cym

triangle

ff

tr

51 E

Picc. *rall*

Fls. 1-2 *rall*

Obs. 1-2 *rall*

Bns. 1-2 *rall*

Eb Cl. *rall* *p*

Cl. 1 *rall* *p*

Cl. 2 *rall* *p*

Cl. 3 *rall* *p*

B. Cl. *rall* *p*

A. Sax. 1-2 *rall*

T. Sax *rall*

Cor. 1 *rall* *p* *1 Player*

Cor. 2 *rall*

Tpts. 1-2 *rall*

F. Hns. 1-3 *rall* *diminuendo* *p*

F. Hns. 2-4 *rall* *diminuendo*

Tbns. 1-2 *rall* *diminuendo*

B. Tbn. *rall* *diminuendo*

Bari *rall*

Euph. *rall*

Tba. *rall* *diminuendo*

Timp. *rall*

Perc. 1 *rall* *f* *S.D.*

Perc. 2 *rall* *p* *Cym*

58 Slow

The musical score for page 11, measures 58-61, is arranged in a standard orchestral format. The key signature is B-flat major (two flats), and the time signature changes from 2/4 to 4/4 at measure 59. The score includes parts for the following instruments:

- Picc.
- Fls. 1-2
- Obs. 1-2
- Bns. 1-2
- Eb Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- A. Sax. 1-2
- T. Sax.
- Cor. 1
- Cor. 2
- Tpts. 1-2
- F. Hns. 1-3
- F. Hns. 2-4
- Tbns. 1-2
- B. Tbn.
- Bari.
- Euph.
- Tba.
- Timp.
- Perc. 1
- Perc. 2

Dynamic markings include *p* (piano) for the Bassoon, Clarinet 1, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Euphonium parts. The score features various musical notations such as slurs, ties, and rests across the measures.

F

Maestoso

66

Picc.

Fls. 1-2

Obs. 1-2

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1-2

T. Sax.

Cor. 1

Cor. 2

Tpts. 1-2

F. Hns. 1-3

F. Hns. 2-4

Tbns. 1-2

B. Tbn.

Bari.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

p

molto cresc..

ff

All

muted

a.2 p

open

pp

Snare ON

f

Cym

Picc. *non dim.*
 Fls. 1-2 *non dim.*
 Obs. 1-2 *non dim.*
 Bns. 1-2 *non dim.*
 Eb Cl. *non dim.*
 Cl. 1 *non dim.* *p*
 Cl. 2 *non dim.* *p*
 Cl. 3 *non dim.* *p*
 B. Cl. *non dim.*
 A. Sax. 1-2 *non dim.*
 T. Sax. *non dim.*
 Cor. 1 *non dim.* *p*
 Cor. 2 *non dim.* *p*
 Tpts 1-2 *non dim.*
 F. Hns. 1-3 *non dim.*
 F. Hns. 2-4 *non dim.*
 Tbns. 1-2 *non dim.*
 B. Tbn. *non dim.*
 Bari. *non dim.*
 Euph. *non dim.*
 Tba. *non dim.*
 Timp. *non dim.* *p*
 Perc. 1 *ff* *diminuendo*
 Perc. 2

G

Picc.

Fls. 1-2 *mp*

Obs. 1-2 *p*

Bns. 1-2 *p*

Eb Cl. *mp*

Cl. 1 *mp*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

A. Sax. 1-2 *mp*

T. Sax. *mp*

Cor. 1

Cor. 2

Tpts 1-2 *1st. muted*
mp

F. Hns. 1-3 *p*

F. Hns. 2-4 *p*

Tbns. 1-2

B. Tbn.

Bari. *p*

Euph. *p*

Tba. *p*

Timp. *p*

Perc.1

Perc.2

Picc.
 Fls. 1-2
 Obs. 1-2
 Bns. 1-2
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 Cor. 1
 Cor. 2
 Tpts 1-2
 F. Hns. 1-3
 F. Hns. 2-4
 Tbps. 1-2
 B. Tbn.
 Bari.
 Euph.
 Tba.
 Timp.
 Perc.1
 Perc.2

open
a.2
Ist.
p
p
p
Bass Drum
p

H

95

Picc. *p*
 Fls. 1-2 *p*
 Obs. 1-2 *p*
 Bns. 1-2 *p*
 Eb Cl. *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p*
 A. Sax. 1-2
 T. Sax
 Cor. 1 *1 Player muted p*
 Cor. 2 *p*
 Tpts. 1-2 *muted p*
 F. Hns. 1-3 *muted p*
 F. Hns. 2-4 *muted p*
 Tbns. 1-2 *pp*
 B. Tbn. *pp*
 Bari
 Euph.
 Tba.
 Timp. *[3]*
 Perc. 1 *p*
 Perc. 2 *p*

I

103

Picc. *p*
 Fls. 1-2 *p*
 Obs. 1-2 *p* *mp*
 Bns. 1-2 *p* *mp*
 Eb Cl. *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p* *mp*
 A. Sax. 1-2 *mp*
 T. Sax. *mp*
 Cor. 1 *p* 1 Player
 Cor. 2 *p* 1 Player
 Tpts 1-2 *p*
 F. Hns. 1-3 *mp* open
 F. Hns. 2-4 *mp* open
 Tbns. 1-2 *p* muted
 B. Tbn. *p* muted
 Bari. *p*
 Euph. *p*
 Tba. *p*
 Timp.
 Perc. 1
 Perc. 2

110

Picc.

Fls. 1-2 *espress.*

Obs. 1-2 *mf*

Bns. 1-2

Eb Cl.

Cl. 1

Cl. 2

Cl. 3 (tr)

B. Cl.

A. Sax. 1-2

T. Sax.

Cor. 1

Cor. 2

Tpts. 1-2

F. Hns. 1-3

F. Hns. 2-4

Tbns. 1-2

B. Tbn.

Bari.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Musical score for various instruments including Picc., Fls. 1-2, Obs. 1-2, Bns. 1-2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1-2, T. Sax., Cor. 1, Cor. 2, Tpts. 1-2, F. Hns. 1-3, F. Hns. 2-4, Tbns. 1-2, B. Tbn., Bari., Euph., Tba., Timp., Perc.1, and Perc.2. The score includes dynamic markings such as *mf*, *mp*, *f*, *ff*, *pp*, and *ppp*, as well as performance instructions like *open*, *All*, and *a.2*.

K

poco piu mosso

123

Picc.
Fls. 1-2
Obs. 1-2
Bns. 1-2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1-2
T. Sax.
Cor. 1
Cor. 2
Tpts. 1-2
F. Hns. 1-3
F. Hns. 2-4
Tbns. 1-2
B. Tbn.
Bari.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2

Picc. *fp*

Fls. 1-2 *fp*

Obs. 1-2 *fp*

Bns. 1-2 *fp*

Eb Cl. *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Cl. 3 *fp*

B. Cl. *fp*

A. Sax. 1-2 *fp*

T. Sax *fp*

Cor. 1 *fp*

Cor. 2 *fp*

Tpts. 1-2 *fp*

F. Hns. 1-3 *fp*

F. Hns. 2-4 *fp*

Tbns. 1-2 *fp*

B. Tbn. *fp*

Bari *fp*

Euph. *fp*

Tba. *fp*

Timp. *fp*

Perc.1 *ff*

Perc.2

Picc. // *ff* *fp*

Fls. 1-2 // *ff* *fp*

Obs. 1-2 // *ff* *fp*

Bns. 1-2 // *ff* *fp*

Eb Cl. // *ff* *fp*

Cl. 1 // *ff* *fp*

Cl. 2 // *ff* *fp*

Cl. 3 // *ff* *fp*

B. Cl. // *ff* *fp*

A. Sax. 1-2 // *ff* *fp*

T. Sax // *ff* *fp*

Cor. 1 // *ff* *fp*

Cor. 2 // *ff* *fp*

Tpts. 1-2 // *ff* *fp*

F. Hns. 1-3 // *ff* *fp*

F. Hns. 2-4 // *ff* *fp*

Tbns. 1-2 // *ff* *fp*

B. Tbn. // *ff* *fp*

Bari // *ff* *fp*

Euph. // *ff* *fp*

Tba. // *ff* *fp*

Timp. // *ff* *fp*

Perc. 1 // *ff* *fp*

Perc. 2 // *ff* *fp* Cym