

FULL SCORE

# THE MÓRRÍGAN

FOR CHAMBER ORCHESTRA  
AND UILLEANN PIPES

ÁINE MALLON

ÁM

## Programme Note

The Mórrígan

- i*      *Omen*
- ii*     *Prayer*
- iii*    *Answer*

The Mórrígan, the Pagan Goddess of War, Fate, and Death, holds a commanding and multifaceted presence within Irish mythology. She is a shapeshifter, a warrior, a queen, and an omen of death, appearing in many forms—whether as herself or as her sisters, Badb or Macha.

At the core of this piece lies the duality of The Mórrígan. Known as The Great Queen or Nightmare Queen, she embodies both creation and destruction; her influence over war and sovereignty weaving these roles together. To a warrior, seeing The Mórrígan was often an Omen of death. She would appear in stories as The Washer of the Ford, washing the bloody clothes of the person who was to die. This appearance happened either in eerie silence or accompanied by a loud wailing sound, called keening, likened to the well known Irish mythological figure, the Bean Sídhe (Banshee). While often portrayed as a harbinger of death and chaos, she is equally a force of transformation, rebirth, and protection of the land. The Mórrígan governs the passage between life and the afterlife, frequently taking the form of a crow to guide fallen warriors to their eternal rest.

In researching The Mórrígan, I became fascinated by the persistence of her worship in contemporary practice. I wondered why people today would revere such a seemingly ruthless deity, and the answer—much like the Goddess herself—is layered and complex. At its heart, I believe it reflects the human desire to discover and cultivate power within oneself.

This exploration of the aspects of modern devotion to the Goddess, revealed echoes of the theme of duality: ancient stories meeting renewed worship. This interplay inspired the structure of the piece—the mortal seeking guidance from the divine.

An Omen. A Prayer. An Answer.

Áine Mallon (January 2025)

## Contents

- i*      *Omen*      p.1
- ii*     *Prayer*      p.20
- iii*    *Answer*      p.29

**Duration** 16' 50"



## Instrumentation

Uilleann Pipes set in D  
With Additional Chanter in C

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons

2 Horns in F  
2 Trumpets in B $\flat$

Percussion

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

## Percussion List

Timpani (incl. superballet mallet)  
Bass Drum  
Wood Block  
Tubular Bell (D)

*The Mórrígan* was commissioned by the Irish Chamber Orchestra. It was premiered at the Whyte Recital Hall, Royal Irish Academy of Music, Dublin on 13th March 2025.

Conducted by Thomas Zehetmair.  
Uilleann Pipe Soloist, Mick O'Brien.



# The Mórrígan

*i Omen*

Áine Mallon

**♩ = 70 Eerie**

Uilleann Pipes

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in B $\flat$

Bassoons 1, 2

Horns 1, 2 in F

Trumpets 1, 2 in B $\flat$

Timpani

Snare Drum

**♩ = 70**  
Sul pont.  
non vib.

**pp non cresc**  
Sul pont.  
non vib.

**pp non cresc**

Sul pont.  
non vib.

**pp non cresc**

Sul pont.  
non vib.

**pp non cresc**

**mf**  
(rim shot)

**sfz**

Drag superball mallet  
around skin of timpani.  
Vary speed, pressure and direction ad lib.

**sfz**

**sfz**

11

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Snare Drum (rim shot)

Vln. I div.

Vln. II div.

Vla. div. Sul pont. non vib. *pp non cresc*

Vc. div. Sul pont. non vib. *pp non cresc*

Cb. *pp non cresc*

\*\*\* Individually move from *sul pont* to *molto sul pont* and back, ad lib.





**A**  
♩ = 56

33

Pipes Solo

Drones

Fl. 1, 2  
= *ff*

Ob. 1, 2  
(tr) = *ff*  
a2  
*pp*

Cl. 1, 2  
= *ff*

Bsn. 1, 2  
(tr) = *ff*  
a2  
*pp*

Hn. 1, 2  
= *ff*

Tpt. 1, 2  
= *ff*

Timp.  
*ff pp.sub*

Vln. I  
= *ff*

Vln. II  
*ff*

Vla.  
= *ff*  
pizz.  
*pp*  
distant but heavy

Vc.  
= *ff*  
arco.  
*pp*  
distant but heavy

Cb.  
ord.  
= *ffpp.sub*



41

Pipes Solo

Drones

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *p* *pp* *pp* *poco a poco cresc.* *distant but heavy*





56

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*



69 **accel.**

This page of a musical score, numbered 69, features an **accel.** (accelerando) marking. The score is arranged in a standard orchestral layout with the following parts and their characteristics:

- Pipes Solo:** A single melodic line in the top staff.
- Flutes (Fl. 1, 2):** Flute 1 has a dynamic of *f* (forte) at the start. Flute 2 has a dynamic of *f* at the start.
- Oboes (Ob. 1, 2):** Both oboes play a triplet pattern, starting at *pp* (pianissimo) and moving to *p* (piano), then *mp* (mezzo-piano) for the triplet section.
- Clarinets (Cl. 1, 2):** Play a complex rhythmic pattern with triplets, starting at *mp* and moving to *pp* (pianissimo) and *mp*.
- Bassoons (Bsn. 1, 2):** Play a rhythmic pattern with dynamics of *mf* (mezzo-forte), *p* (piano), *mf*, *p*, and *mf*.
- Horns (Hn. 1, 2) and Trumpets (Tpt. 1, 2):** Both sections are silent (indicated by a horizontal line) throughout this passage.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics of *mp* and *mf*.
- Violins (Vln. I, II):** Play a rhythmic pattern with dynamics of *mp* and *mf*.
- Viola (Vla.):** Play a rhythmic pattern with dynamics of *mp* and *mf*.
- Violoncello (Vc.):** Play a rhythmic pattern with dynamics of *mp* and *mf*.
- Contrabass (Cb.):** Play a rhythmic pattern with dynamics of *mp* and *mf*.



83

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

W.B.  
B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p legato*

*mp > p*

*mp*

*col legno*

*mf brash*

*sfz*

*mf*

*p*

*mf*

(W.B)



92

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

W.B.  
B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Tpt. 1, 2

W.B.  
B.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

*p* *mp*

*mp*







130

Pipes Solo

*a bird's caw*

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

# The Mórrígan

## ii Prayer

**E**

♩ = 60 *Contemplative; Intense*

Uilleann Pipes  
C Chanter

*Very freely*

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in B♭

Bassoons 1, 2

Tubular Bells

*f*

**E** ♩ = 60

Violin I

Violin II

Viola

Violoncello

Contrabass

147

Pipes Solo

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

Pipes Solo

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. . . . . ♩ = 30

rit. . . . . ♩ = 30  
Con sord.  
Front desk only

*pp* gentle and warm

Front desk only  
Con sord.

*pp* gentle and warm

Front desk only  
Con sord.

*pp* gentle and warm

Front desk only  
Con sord.

*pp* gentle and warm



163 rit. . . . . A tempo

Pipes Solo

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *p*

*mf* *p*

*mf* *p*

*mf* *p*

pizz.

Con sord.  
pizz.

*p*



173

Pipes Solo

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**F** Piu mosso ♩ = 40  
Trance like

**F** Piu mosso ♩ = 40  
Senza sord.  
Tutti

*p*

Senza sord.  
Tutti

*p*

Senza sord.  
Tutti

*pp*

181

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*desperate*

*a2*  
*p*

*a2*  
*pp* *mp* *p*

*a2*  
*pp* *mp* *p*

*a2*  
*bell like*  
*mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

*a2*  
*mp*

*a2*  
*pp*

*3*

*3*

*p*

Tutti Arco  
Senza sord. *bell like*  
*mp* *p* *mp* *p* *mp* *p* *mp* *p* *sim.*

Arco  
Senza sord. *bell like*  
*mp* *p* *mp* *p*



191

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *mf*

*mp* *mf* *mf*

*tr*

*tr*

*tr*

*tr*

*tr*



202 **G** ♩. = 30

Pipes Solo *p*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tub. B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

209

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Freely*

*p*

*mf > p*

*ppp*

*pizz*

*p*

# The Mórrígan iii Answer

**H** ♩ = 48 Violent; War-like

♩ = 116

Uilleann Pipes

Drones

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in B $\flat$

Bassoons 1, 2  
a2  
*f* *ff*

Horns 1, 2 in F  
*f* *ff* *fiz.*

Trumpets 1, 2 in B $\flat$   
*f* *ff* *fiz.*

Bass Drum  
*f* *ff* *f* Militaristic; Driving  
Ornamentation ad lib.

**H** ♩ = 48

♩ = 116

Violin I

Violin II

Viola

Violoncello

Contrabass



226

Pipes Solo

Ornamentation ad lib.

*Violent*

Drones

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

234

Pipes Solo

Drones

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

241

Pipes Solo

Drones

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.



257

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*a2*



276

Pipes Solo

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*psub.* *f* arco

*psub.* *f* arco

*psub.* *f* arco

*psub.* *f* arco

*psub.* *f* arco

*psub.* *f* arco



286

Pipes Solo

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* Warm

*p*

*p*

*p*

*p*

296

Pipes Solo *mp*

B. D. *mf*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp Warm* *mf*

Vc. *mf*

Cb.



306

Pipes Solo

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.



315 K

Pipes Solo

Drones

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*f*

*f*



325

Pipes Solo

Drones

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*f*

*f*

335

Pipes Solo

Drones

Regulators

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*L*

*mp*

*mf*

*f*

346

Pipes Solo

Drones

Regulators

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Inspiring

a2

f

f

f



366

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.





375

Pipes Solo

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *fff* *sfz*



377 **N**

Pipes Solo

*Very freely*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2

Timp.

**N**

Vln. I

Vln. II

Vla.

Vc.

Cb.