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Enclosures

Commentary on Compositions

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*Peter D...*

SCORES

Gyroscope

Song for Joy

The Stones of Swinside Fell

Triskele

Adventus Amori

The Ladies' Defence

Ascension

In Search of Lorie

Boudica (Act I of Opera)

RECORDINGS

Submission for PhD

(audio cassette)

In the Glow of the Inner Light

(DAT cassette)

The Fires of Being Woman

(DAT cassette)

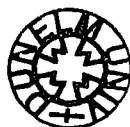
Gillian Ruth Carcas

(DAT cassette)

**COMMENTARY ON COMPOSITIONS**

**SUBMISSION FOR PhD**  
**By GILLIAN RUTH CARCAS**

**UNIVERSITY OF DURHAM**  
**DEPARTMENT OF MUSIC**  
**1995**



SUBMISSION FOR PhD BY GILLIAN RUTH CARCAS

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## LIST OF COMPOSITIONS

Works are divided into separate categories, and within each category are placed in chronological order.

Title, length                      Description and performance  
and completion date

### CHAMBER WORKS

- |   |   |
|---|---|
| <b>1 GYROSCOPE</b><br>8 mins<br>March 1992<br><b>(Recording included)</b>                   | Clarinet and piano; premiered by Double Image at Leighton House in March 1994 as part of the London Festival of Women in Music, and performed in May 1994 at Durham University by Stephen Penton and Bob Wieck. Performed by Synchronia in St Louis, USA in March 1996. |
| <b>2 SONG FOR JOY</b><br>4 mins<br>March 1992<br><b>(Recording included)</b>                | Violin and viola; performed at the Chard Festival of Women in Music in May 1992 by members of the Bingham Quartet.  |
| <b>3 THE STONES OF SWINSIDE FELL</b><br>5 mins<br>April 1992<br><b>(Recording included)</b> | Flute, violin and piano; played as part of a workshop in Durham in May 1992 by Polyphonia. Performed in St Louis, USA in November 1994 by Synchronia. Released on CD in USA in 1995.  |

4 **TRISKELE** For solo viola.

6 mins

December 1993

**VOCAL WORKS**

5 **ADVENTUS AMORI** Choir, soprano soloist and piano  
10 mins accompaniment; performed in December  
August 1992 1993 by the West Sussex Philharmonic  
(Recording included) Choir and in December 1994 by the  
Durham Singers.

6 **THE LADIES' DEFENCE** Song cycle commissioned by Musica  
15 mins Mundi for mezzo soprano, cello  
May 1994 and harpsichord. Performed by the  
ensemble in Bath in September 1995,  
London in November 1995 and at  
Bristol University in February 1996.

7 **ASCENSION** For 16 unaccompanied voices.  
3 mins Performed by the New London Chamber  
October 1994 Choir at the Royal Academy of Music  
(Recording included) in February 1995.

## ELECTROACOUSTIC WORKS

- 8 **IN THE GLOW OF THE  
INNER LIGHT** Electroacoustic piece using the  
sounds of my voice, clicking fingers,  
12 mins filtered noise, oboe and cymbal, with  
April 1992 effects. Performed at Durham, June  
1992 (Part I in March) and again in  
the autumn. Broadcast on radio in St  
Louis, November 1994.
- 9 **THE FIRES OF BEING  
WOMAN** Electroacoustic piece using various  
studio techniques to manipulate and  
11 mins create textures of sound from samples  
August 1993; of gongs, voice and the Javanese  
revised December Gamelan. Performed at Durham  
1993, June 1994 University in June 1994 and April  
and December 1994 1995.

## ORCHESTRAL

- 10 **IN SEARCH OF LORIEL** For orchestra. Performed by the  
7 mins Northern Sinfonia in October 1994  
August 1994 in a workshop in association with  
Durham University.



OPERA

11 BOUDICA

(Act I of Opera)

35 mins

June 1995

1st Act of opera, for 6 solo roles and chamber ensemble. Libretto by the composer. Although conceived as the first of three Acts of a larger opera, nevertheless this Act is performable as it stands in its own right. On SPNM shortlist.

## ACKNOWLEDGEMENTS

I would like to thank all those who have helped me in the course of composing the works for this portfolio, especially Dr Peter Manning for his supportive and perceptive supervision, Prof John Casken and Erika Fox for their encouragement and expertise, also Philip Cashian and Dr Sohrab Uduman, Paul Archbold for his friendship and help in my early days at Durham, and my parents to whom the major work of this portfolio is dedicated, and without whose support my years of research would not have been possible. Thanks are also due to the British Academy, RVW Trust, South East Arts and Durham University for their support towards my compositional work.

Additionally I would like to thank all the many performers who have realised my compositions, for their time and dedication, and for the people and organisations who have made these performances possible, in particular the SPNM and Women in Music.

## INTRODUCTION

As a composer my main sources of inspiration are the natural environment, a sense of spirituality and energy in life, historical and gender issues, and a concern to understand and to reconcile the darker side of human nature into an integrated whole in the context of my own belief and experience of God and the power of good to overcome evil. Although experiences of performing and studying music by many different composers, researching and reading books, discussing issues with other composers and simply living on this planet form the background to any composer's development, and one is naturally drawn to produce music similar to other like-minded people, I have not consciously sought to model my music on any one particular inspirational source. Rather it has been the inner need to understand, to express and to convey certain deep human truths which has driven and shaped the direction of my own personal musical exploration.

The essential approach on a technical level towards the structure of my compositional work in most of the pieces submitted in the portfolio is that of introducing two or more disparate elements into a particular work, creating a conflict between them and resolving that conflict in the course of the piece. The structure is also created with the programmatic element behind the choice of title in mind, or if a vocal work from the shape of the images and emotions formed from the

chosen texts.

Melodic lines are formed from the conception of evolution outwards from a particular focal pitch or set of focal pitches. By moving away in diatonic terms from the domain of the original focus and returning towards the original or a diatonically related focus this musical development is intended to create a sense of resolution. The progression of focal pitches is not meant to be obvious but rather underpins the musical development of the piece at a deeper structural level. Those pitches which are chosen usually have strong connections either with E or D major, which for me have strong visual and bright connotations especially when placed in a medium or high register.

My approach to harmonic construction lies in a linear musical conception which stems from influences of non-western traditional heterophonic music especially that of the Javanese Gamelan. Frequently lines of music will be repeated slightly altered and not quite simultaneously in another part, all parts moving towards a unison note, or a particular chord. There is also a traditional sense of Englishness in my music based on older modal connotations which pervade the music of twentieth century composers such as Vaughan Williams, Britten and Tippett.

Chords are frequently constructed from a mixture of perfect 4ths and 5ths, stemming from a modal sense of consonance, with the addition of tritones, major 7ths and minor 2nds, the most dissonant intervals. At a basic harmonic level a sense of conflict between consonance and dissonance lies behind the choice of pitches. Techniques of producing gradual and microtonal pitch changes and distortion by using glissandi and note bends also form an important part in creating the fabric of many pieces.

In two pieces the mixing of different musical traditions has been carried out particularly overtly. "Adventus Amori" contains mediaeval texts, and the musical material for the two sections of the piece where they are set was created with a very strong presence of open fourths and fifths in the harmonic material. "The Ladies' Defence", a setting of eighteenth century poems, opens with a classical pastiche and elements of classical musical writing such as trills are incorporated into the musical fabric.

Rhythmically I have sought to create a sense of irregular ebb and flow in the musical material of many pieces by mixing different rhythms such as triplets and duplets together in different parts. For instance the whole concept of "Gyroscope" is one of a constantly moving progression, and although certain recognisable motives appear in the piece they are not only all created to increase or decrease momentum in

themselves, but the music is deliberately constructed to prevent any strong sense of rhythmic development from being experienced by the listener. By contrast in "The Stones of Swinside Fell" there are two main types of material set in conflict with one another - one connected with an irregular rhythmic ebb and flow and the other with articulated quaver rhythms.

Texturally the limitations and qualities of particular instruments affect the construction of the music. Both instruments in "Gyroscope" which is composed for clarinet and piano are suited to execute arpeggios over large spans of register, and the melodic material reflects these capabilities. In the electroacoustic genre where large and complex textures of sound can be created from very simple starting material, explorations in changing the fundamental envelope of a particular sound can be carried out at an extremely subtle level, allowing distortions and musical development to occur very gradually.

The portfolio contains works covering a wide variety of genres, chamber music, vocal works, electroacoustic pieces, an orchestral work and a chamber opera. This latter work, based on the events surrounding the rebellion of Boudica against the Roman occupation of Britain, represents the culmination of my compositional researches. The music of this piece is based on a fundamental three note musical motive which is constructed

from a chromatic circling pattern of pitches. In more joyful and innocent moments, this motive appears constructed from intervals of a tone rather than a semitone. In essence this subtle but powerful change between semitone and tone both on a linear and harmonic level should be seen in the traditional context of western musical conceptions. Diatonic musical language is related to what is positive and chromatic dissonance to what is destructive, and my musical language stems from my own interpretation of the conflict and resolution of these antitheses.

## CHAMBER WORKS

### 1 GYROSCOPE for clarinet and piano (8 mins) 1992

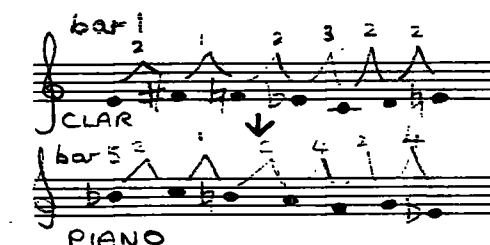
As a child I had been fascinated by seeing the rotation and elevation of a gyroscope on its axis demonstrated by the scientist Heinz Wolff in one of the series of the Christmas Lectures broadcast on television from the Royal Institution. With these memories as a starting point it was the intention in this work to convey a sense of flux and rotation, of rhythmic and textural ebb and flow and of a movement in the music from moment to moment which was not completely at rest but conversely did not have one strongly demarcated climax.

The sense of flux and rotation which lies behind the construction of the pitch and rhythm is also created by shifting between different registers, a natural instrumental quality of both the clarinet and piano. In the clarinet writing frequent use is made of note bends downwards and back to the starting note, this circular movement of sound stemming from the concept of a gyroscope rotating. Techniques of using the piano strings to create harmonics and glissandi in order to expand the textural possibilities of this instrument were drawn from the experience of performing "Seven Short Pieces for Piano" by Robert Sherlaw Johnson.



The circling motion of a gyroscope was translated melodically into circular motivic patterns from which greater spans of register evolve. The shape of the opening gesture in the clarinet, and the gesture which appears in the form of a response in the right hand of the piano at bar 5 which travels downwards a greater intervallic distance allow this process of expansion to develop, as shown in Ex 1.1 below. (All examples of the clarinet line for this piece are given at sounding pitch and not the written pitch as appears in the score.)

Ex 1.1



Certain pitches act as focal points to and from which musical lines progress, their importance being emphasized either by repetition or by appearing as a bass note or at a high point of a particular phrase. No focus retains its importance for long, but there is a shift of emphasis between pitches as the work progresses. Although separated often in terms of register, focal pitches appear in close proximity to other pitches a semitone apart, creating clusters of dissonant neighbour notes, as the diagram of important pitch movements in this work shows in Ex 1.2 overleaf. Notable clusters of semitones are outlined.

Handwritten musical score for voice and piano, consisting of six systems. Each system includes a vocal line (AR) and a piano accompaniment line (NO). The score is heavily annotated with circles, ovals, and arrows highlighting specific notes and melodic lines. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 are marked in boxes above the vocal lines.

**System 1:** Measures 1-10. Annotations include circles around notes in the vocal line and arrows pointing from the piano line to the vocal line.

**System 2:** Measures 11-20. Annotations include circles around notes in both vocal and piano lines.

**System 3:** Measures 21-30. Annotations include circles around notes in both vocal and piano lines.

**System 4:** Measures 31-40. Annotations include circles around notes in both vocal and piano lines.

**System 5:** Measures 41-50. Annotations include circles around notes in both vocal and piano lines.

**System 6:** Measures 51-60. Annotations include circles around notes in both vocal and piano lines.

**System 7:** Measures 61-70. Annotations include circles around notes in both vocal and piano lines.

**System 8:** Measures 71-80. Annotations include circles around notes in both vocal and piano lines.

**System 9:** Measures 81-90. Annotations include circles around notes in both vocal and piano lines.

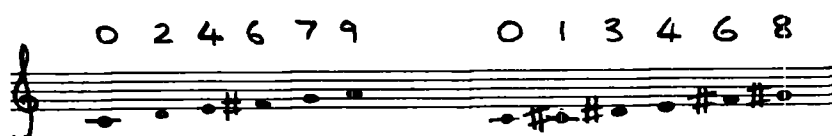
**System 10:** Measures 91-100. Annotations include circles around notes in both vocal and piano lines.



A substantial part of the piano accompaniment consists of chordal material, which appears most frequently in the outer parts of the work in order to give a sense of symmetry to the overall structure. These chords are often constructed from groups of six notes.

Analyzed in terms of intervallic content, there are two different basic types of chordal material used, that based on a set of 0 2 4 6 7 9 (type A), and the other on a set of 0 1 3 4 6 8 (type B). Type A material appears in the outer parts of the piece, and type B largely in the central area. This creation of harmonic material associated with a reasonably stable intervallic structure gives a sense of cohesiveness underlying the flux and change of the melodic line. Often the piano chords are arpeggiated, in order to allow the piano material to develop gradually from a clear harmonic block of sound to a linear style of writing and back again during the progression of the piece.

Ex 1.4



Below is a table cataloguing the appearances of piano chordal material in the work. Where the piano material has become clearly melodic in nature, these collections of notes are not analyzed in this way. Included in the table are references to changes in tempi markings and main structural features which are considered later on.

<u>PIANO</u>	<u>Type A</u>	<u>Type B</u>	
<b><u>Chordal Material</u></b>			
<b>Basic Form:</b>	<b>0 2 4 6 7 9</b>	<b>0 1 3 4 6 8</b>	<b>TEMPO I</b>
Bars 2/3		0 1 3 6 8 10	
Bars 3/4	0 2 4 6 7 9		
Bar 4	0 2 5 7		
Bar 5		0 3 5 6 8 10	
Bar 7	0 2 3 4 5 6 7 9		
Bar 7	0 2 4 6 7		
Bar 9	0 2 4 6 7 9		
Bar 10	0 2 4 6 7 9		
Bar 12	0 2 4 5 7 9 10		
Bar 13	0 2 4 6 7		
Bar 16	0 2 4 6 7 9		
Bar 17	0 2 4 6 7 9		
Bar 18	0 2 4 5 7 9		
Bar 19	0 2 4 6 7 9		
Bar 20	0 2 4 6 7 9		
Bar 21	0 2 3 4 6 7 9		
Bar 22	0 2 4 5 7 9		
Bar 23	0 2 4 6 7 9		
Bar 26	0 2 4 6 9		
Bar 29	0 2 4 5 7 8 9		
Bar 32	0 2 3 5 8		
Bar 35	<b>Textural change - low clarinet and piano string plucks and harmonics</b>		<b>TEMPO II</b>
Bar 44		0 1 3 5 8 9	
Bar 48	<b>Development of opening section</b>		<b>TEMPO I</b>
Bar 48		0 1 3 4 6 8	
Bar 48		0 1 3 4 7 8	
Bar 50		0 1 3 4 6 8	
Bar 50		0 1 3 4 8	
Bar 53		0 3 4 6 8	
Bar 55		0 1 3 4 6 8	
Bar 58		0 1 3 4 5 6 8	
Bar 59	<b>Short piano solo leading to further development</b>		
Bar 59		0 1 3 4 6	<b>TEMPO II</b>
Bar 60		0 1 3 4 6 8	
Bar 60		0 1 3 4 5 6	
Bar 61		0 3 4 7 8	
Bar 62		0 1 2 4 6 8 9	
Bar 63		0 1 3 4 6 8	x 2
Bar 66		0 1 3 4 6 7	
Bar 66		0 1 3 4 6 8	
Bar 66		0 1 3 4 7 8	x 2
Bar 67		0 1 3 4 6 8	
Bar 67		0 1 2 6 7 8	


Bar 68 - 71 First climax  
 Bar 68 0 2 3 4 5 8  
 Bar 72 Clarinet solo followed by increase in momentum in both parts  
 Bar 72 0 2 4 6 7 9  
 Bar 80 0 1 2 4 6  
 Bar 82 - 86 Second climax TEMPO III  
 Bar 82 0 4 5 6 7  
 Bar 84 0 2 4 6 7 9 x 2  
 Bar 85 0 2 4 6 7 9 x 2  
 Bar 87 0 2 4 5 7 9 TEMPO II  
 Bar 87 0 1 3 4 7 8 9  
 Bar 88 0 2 4 5 7 x 2  
 Bar 89 0 2 3 4 5 6 7 TEMPO I  
 Bar 89 0 2 4 6 7 9  
 Bar 90 0 2 4 6 7 9  
 Bar 92 0 2 4 6 7 9  
 Bar 93 0 2 4 6 7 9  
 Bar 94 0 2 4 5 7 9  
 Bar 96 0 2 4 6 7 9  
 Bar 97 0 1 3 5 6 8  
 Bars 100/101 0 1 2 3 4 6 7 8 10

Another unifying feature is the relationship of the opening line of the clarinet to that which appears at the end of the piece. As shown in Ex 1.5 there is an approximate pitch retrograde of this material.

Ex 1.5

CLARINET (actual sounded pitch)

The image displays four staves of musical notation. The top two staves are grouped by a brace on the left and labeled 'OPENING' and 'ENDING REVERSED'. The bottom two staves are also grouped by a brace and labeled 'OPENING' and 'ENDING REVERSED'. The notation consists of notes on a five-line staff with various accidentals (sharps, flats, naturals). A box with the number '15' is placed above the second staff, and a box with the number '83' is placed above the fourth staff. The title 'CLARINET (actual sounded pitch)' is written above the first staff.

The retrograde is not exact, and the second half of the opening material is repeated a tone lower than originally. Rhythmically there is no connection between the original material and its retrograde appearance, and there would not be any aural awareness of this aspect of musical construction to the audience. It is at a pitch structural level that this retrograde has relevance, and its relationship to the large scale concept of a gyroscope rotating and returning to rest. The rhythmic motives which appear in the fabric of the work are all constructed with the aim of increasing or decreasing momentum. In particular the figure of  which appears in bar 7 on the clarinet, bar 32, bar 63, bar 80, bar 88, and on the piano at bar 8, bar 34 and bar 37, is a feature that remains largely the same in its reappearances. Its construction is on this small scale related to the conception of a gyroscope increasing speed.

Another motive which appears frequently is that of a triplet followed by a duplet or quadruplet, or the other way around, with the overall rhythmic effect sought at this small scale level of a constantly changing flux. Mention has already been made of the development of the arpeggiated chords in the piano part in a larger scale developmental process between linear and vertical musical conceptualisation.

Overleaf in Ex 1.6 are shown some of the rhythmic gestures which appear in the clarinet part. They do not appear in the piece in a clearly evolving structural form, rather the

intention is to create a sense of spontaneity, of a moment to moment capriciousness, but all are based on the concept of increasing and decreasing momentum.

Ex 1.6

As a gyroscope is constantly moving, so this work is written so that moments of apparently strong rhythmic articulation do not develop into a clearly articulated rhythmic progression. In particular the two short climactic sections which begin at bars 68 and 82 respectively are deliberately wound down in momentum within a short space of time. The motive on the clarinet which opens the piece and its related forms are all composed deliberately in rhythmic patterns proportionately different from one another as shown in Ex 1.7 below.

Ex 1.7



As with the construction of the pitch material of the piece there is some sense of harmonic cohesion underpinning the structure of the work, so rhythmically on a more fundamental level there is an underlying structure to the piece associated with the appearance of three tempi markings indicated on the table on pages 16 and 17. Tempo I at crotchet = c 52 lasts until bar 35 where the texture changes to that of a low clarinet and high piano with the first appearance of plucking the piano strings. Type A piano chordal material has ceased by this point and the tempo increases to crotchet = c 63. Tempo I returns at bar 48 where type B piano chordal material makes its first proper appearance, but with reference back to the piano textural construction of the opening of the piece. There is then a larger section of Tempo II from bar 59 where short rhythmic and arpeggiated features previously introduced are interchanged and developed between the two instruments. Included also are short solos on the piano and later on the clarinet, the latter preceded by the first climax. It is after the first climax that type A piano chordal material returns. The one appearance of Tempo III at crotchet = c 80 coincides with the second climax at bar 82, after which the piece winds down in momentum via two bars of Tempo II to the return of Tempo I at bar 89.

2 SONG FOR JOY for violin and viola (4 mins) 1992

"Song for Joy" is dedicated to a friend, his wife and their first child named Joy who at the time of composition was only a few months old. A baby has the capacity to move from crying to laughter and back again very rapidly indeed, and it was a sense of this emotional movement and the powerful energy of new life which I sought to embody in the music.

One particular technique used in the course of the piece was that of using sul ponticello, moving the bow gradually from the normal position on the strings to the bridge and back again, accompanied by rapid changes of dynamic. Although this technique has been used in the past by the composer Roman Haubenstock-Ramati, I discovered it independently when experimenting in order to create a didgeridoo effect on a double bass in a piece composed earlier in 1991. In combination with glissandi between small intervals of register this technique is intended to imitate on the violin and viola the sound of a crying and laughing baby. Below in Ex 2.1 is given an example from near the end of the piece.

Ex 2.1

VIOLIN - Bars 60-64

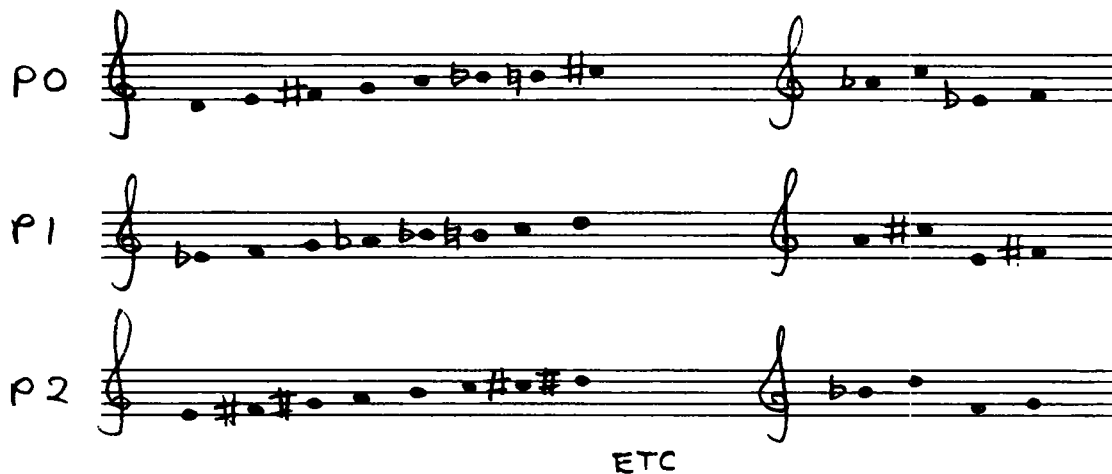
The image shows a musical staff for Violin, bars 60-64. The notation consists of a single melodic line on a five-line staff. Above the staff, there are handwritten annotations: 'sul pont' at the beginning, followed by a series of arrows pointing right, labeled 'norm', 'sp', 'norm', 'sp', 'norm', 'sp', 'norm'. Below the staff, there are handwritten dynamic markings: '<f> p <f> p <f> p <f>'. The music features a series of notes with stems that rise and fall, creating a wavy, oscillating effect. The notes are mostly quarter notes and half notes, with some beamed eighth notes. The dynamic markings indicate a sequence of forte (f) and piano (p) sounds, which corresponds to the 'sul ponticello' technique described in the text.

The pitch, rhythmic and motivic material have their origin in another earlier work composed for solo violin. This was written for performance in a final year undergraduate recital, and combined softer and more lyrical passages in order to demonstrate musicality and sensitivity with faster, more brilliant and technically difficult sections. The vestiges of this organisation are incorporated in "Song for Joy" which has an underlying structural conception of alternating faster and slower material and also three time signatures of crotchet equals circa 100, 84 and 66, fast, medium and slow paces. However "Song for Joy" has been written in a deliberately capricious manner, reflecting the rapid mood swings of a baby, and faster material is quickly interjected on one instrument when a slower gesture is played by the other. The exceptions to this are at pitch cadence points and where other slower sul ponticello passages occur.

The pitch material of the piece is rooted essentially in the diatonic collection of D major plus Bb, contrasted with the remaining pitches which make up the symmetrically opposed tonal collection of Ab. For the faster sections of material the D major collection and various of its 11 related permutations were used as a resource from which to create small cells of pitch material. Likewise the slower and more lyrical sections were created from cells formed from the remaining four pitches that would combine with the D major octachord to create a complete twelve note set, and various of its 11 permutations, some of which are shown in Ex 2.2. These

permutations were used in the construction of the pitch material with a degree of flexibility and thus the original source collections of pitches are considerably obscured in the musical fabric of the piece.

Ex 2.2



Quartertones are also used, particularly in the sul ponticello passages, as shown in Ex 2.1 on page 21. Furthermore the lines for violin and viola are constructed so that particular pitches which are emphasized by the shape of a phrase or by the length for which it is sustained are often followed by another emphasized pitch in close proximity by a semitone or tone. This creates a linear movement between the two parts of a descending or ascending scalar line, as is demonstrated in the opening twelve bars of the piece and its analytical reduction in Ex 2.3 overleaf.

Ex 2.3

Legend:  
 == = same pitch  
 — = pitches separated by a semitone or tone.

When the two lines converge onto a particular pitch a sense of cadence is accordingly produced as occurs at bar 11, and this cadence is emphasized by the use of the sul ponticello glissando technique. Occurrences of the note A are ringed - they appear more frequently as this cadence point is approached, thus preparing aurally the focus on this pitch.

The pitch of A is an important focus in the piece: additionally so is D which is closely related diatonically, and itself is the focus of the convergence of the two instrumental lines at bar 31. At the end of the piece both instruments converge onto D and A at bar 63, and the short coda which follows finishes with a chord at bar 67 in which D is surrounded by a note cluster constructed of intervals of semitones, and A is sounded against a Bb. The process by which the musical line is developed in the work is thus present in the final chord. Ex 2.4 below shows this sequence.

**Ex 2.4**



Rhythmically there is no through composed scheme as such, except for the slower pitch cadence points, the motives of the piece alternating faster material with slower sustained notes. As well as providing the means for pitch development to occur this rapid alteration is a rhythmic articulation of the sudden changes in a baby's mood. Various types of bow

articulation are used to increase the sense of capriciousness, with staccato material frequently interjected with legato playing.

Certain recognisable motives nevertheless reappear frequently in the work, in order to create an aural sense of cohesion by this repetition. A particular motive used is that of a duplet followed by a triplet, or its retrograde as the examples in Ex 2.5 below show.

Ex 2.5



Another important gesture is that of three note chords. At bars 42 to 46 there is an uninterrupted sequence of these chords in both instruments, and they are constructed with different lengths and with strong dynamic contrasts to one another deliberately to provide on this small scale a colourful evocation of a lively baby. From bar 46 similar chords continue in both instruments at different moments, interrupted by other generally faster passagework, which lead to the final cadence of the piece onto D and A by bar 63. These more weighty articulations of sound, which occur more frequently in the musical fabric of the second half of the

work after the pitch cadence at bar 31, are designed to create a strong and explosive sensation of sound, reflecting the explosion and tremendous potential of new life which is the aesthetic theme of the work as a whole.



3 THE STONES OF SWINSIDE FELL for flute, violin and piano

(5 mins) 1992

In April 1992 during a holiday in the Lake District, I discovered that there was a stone circle at Swinside, only a few minutes' walk away. Inspired by the stones I imagined the Bronze Age people building the circle in the course of this piece. There was a conflict in my mind between the wildness of nature and the attempts of human beings to establish control over the environment by the building of the stones.

This sense of conflict is reflected in the way that the rhythm and textures of the piece are structured. Rhythmically there is a contrast between the use of pointillistic material, created by the use of cross rhythms, and music with a regular pulse. Ex 3.1 below shows an excerpt of the first type of material, and Ex 3.2 overleaf the second.

Ex 3.1

Bar 10 (♩ = c126) [A MATERIAL]

FLUTE

VIOLIN

strings

keyboard

PIANO

28 mf ————— f

Ex 3.2

Bar 34 (♩ = c 100) [B MATERIAL]

FLUTE

VIOLIN

PIANO

Texturally the material associated with the more pointillistic rhythms is generally in a higher register than that which appears with a regular pulse, and the contrast between lower and higher registers enhances the difference between these two types of material.

The creation of the pitch material is determined by focal pitch centres from which other pitches emanate and develop. For instance the first entry of the violin which is shown in Ex 3.3 below contains a circular movement of pitch around the A sustained on the flute, and indeed the first passage of the piece can be broken down to show the importance of the pitch of A as a focal centre as shown in Ex 3.4 overleaf.

Ex 3.3

sul part

p

Ex 3.4

The image displays four systems of handwritten musical notation for piano. The first system, labeled 'Bar 6', shows a complex melodic line in the right hand with numerous accidentals and a long slur, and a bass line with chords. The second system shows a simplified version of the melody with fewer notes and accidentals. The third system further reduces the melody to a few notes. The fourth system shows the final simplified version. Arrows point downwards between the systems, indicating the process of simplification.

Structurally the first appearance of the musical material associated with pointillistic and cross rhythms, referred to in Ex 3.1 as A material, lasts from the opening of the piece until bar 33. Runs of notes gradually increase in length in this section, developing from the 5 note cell of Ex 3.3 which

appears at the opening of the piece in the first entry of the violin. Within this section are dovetailed appearances of what is referred to in Ex 3.2 as B material, that associated with a more regular quaver pulse, the first gesture of which appears at bars 22 and 23, and also bar 29. However bars 34 - 35, shown in Ex 3.2, are where the first full statement of B is made, and this B section continues until bar 48.

The five note figure of B material at bars 34 - 35, set out in quavers, has a relationship to the five notes of the opening gesture on the violin at bars 2 - 3 (see Ex 3.5 below) which gives an aural sense of cohesiveness between both types of material, belying the strong contrast rhythmically between A and B material.

Ex 3.5

The image shows a musical score with three staves. The top staff is labeled 'VIOLIN Bars 2-3' and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above this staff are handwritten annotations: 'TYPE A', a slur over the first five notes, and fingerings 1, 2, 3, 4, 2, 1. Below the staff are the notes G4, A4, B4, C5, B4, A4, G4. The middle staff is labeled 'FLUTE' and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above this staff are handwritten annotations: 'TYPE B', a slur over the first five notes, and fingerings 1, 2, 3, 4, 2, 1. Below the staff are the notes G4, A4, B4, C5, B4, A4, G4. The bottom staff is labeled 'VIOLIN Bars 34-35' and contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Above this staff are handwritten annotations: a slur over the first five notes, and fingerings 1, 2, 3, 4, 2, 1. Below the staff are the notes G4, A4, B4, C5, B4, A4, G4. There are also some handwritten markings like '1 4 1 2' and '3 1 6 1' scattered around the staves.

On analyzing the essential underlying pitch movement, D is an important focal pitch in this section between bars 34 and 48,

whereas it is the pitch A that forms the focus for the first section until bar 33. Although this underlying focus cannot be viewed in terms of conflict - the note D is closely related diatonically to the note A - it is nevertheless significant in demarcating A and B material.

Juxtaposed in this section between bars 34 and 48 is a brief interlude of A material on the flute and violin in bar 41, and A material returns more fully at bars 49 to 56, with a brief interlude of B material on the piano in bar 54. It is from bar 57 to 68 that a more clearcut conflict and juxtaposition between A and B material occurs, with the violin line composed to create a sense of fracture against the quavers played on the piano.

The culmination of A material is from bars 68 to 81, a passage which is related to the earlier bars 16 to 26 in its construction. Both are created by the use of plucked pointillistic textures, and both are essentially focused around one pitch. The first passage from bar 16 to 26 is focused around the note A, although it is constructed deliberately to avoid any sense of resolution onto this pitch, and the flowing flute line obscures this focus further. However the passage at bar 68 to 81 clearly resolves onto the note E, as shown in Ex 3.6 overleaf, and the convergence of the lines of musical material onto this focal pitch ends the conflict between A and B material.

Ex 3.6



The final section from bar 82 is an amalgam of A and B material, which have an underlying sense of relatedness to each other with regard to the motivic cells from which the musical material is developed. The amalgam gradually unwinds and dissolves into textures which are similar to those at the opening of the piece. The first bar of this section which is given in Ex 3.7 below contains quaver rhythms, at a slower tempo than earlier, a triplet beat, and includes the focal pitches of A and D at either end of the bar.

Ex 3.7

Bar 82 (♩ = c 72)

FLUTE

VIOLIN

PIANO

The image shows a musical score for three instruments: Flute, Violin, and Piano. The score is for Bar 82, with a tempo marking of ♩ = c 72. The Flute part is in treble clef and features a triplet of eighth notes (F#, G, A) followed by a half note (D). The Violin part is in treble clef and features a half note (D) followed by a half note (Bb). The Piano part is in bass clef and features a half note (F#) followed by a half note (D). The key signature is one sharp (F#). The time signature is 4/4. The Flute part has a dynamic marking of *p*. The Violin part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f*. There is a circled 'A' under the final note of the Flute part. Below the piano part, there is a small diagram showing a triplet of eighth notes (F#, G, A) followed by a half note (D).

The bass is on the pitch of B, which is the same bass as the opening chord of the piano. In the first section of the piece there are underlying pitch movements upwards towards the note D, as can be seen in Ex 3.4. At the very end of the work, the pitches have been deliberately chosen to rise to C and C# high in register, circling towards but not quite reaching this focal pitch, dissolving the pitch material of the work rather than reaching a firm resolution.

Having completed the construction of the circle, this human monument through its erosion is assimilated by and ultimately enriches this windswept landscape, and the gradual breakdown of the final section of the work can be seen in musical terms to be akin to the natural process of erosion.

4 TRISKELE for solo viola (6 mins) 1993

Triskele is the name given to the design of three lines spiralling outwards from a central point, which is to be found in Celtic art:



It is with this shape in mind that the piece has been composed, with an emphasis in its conception on the number three. In creating the structure the shape of the triskele was mapped with each layer of material spiralling outwards, the music "visiting" each in turn as the piece progresses in a patchwork of fragments. As well as having a structural overview of this patchwork approach in mind, the piece was through-composed from beginning to end, to allow a greater subtlety and interchange in the development of ideas than would have been the case had a detailed plan been rigidly adhered to in the construction of the music.

There are three main strands of material designed to represent the three spiralling arms of the triskele shape. The process of deciding which piece of material appears where in the work was planned in a complex spiral shape, with material connected to the opening gesture, the kernel of the work, forming an important recurring feature.



This opening gesture is the origin of the first strand, A material. Although there are four notes contained in this initial gesture, the two central ones are tied together, making three separate bow changes and thus three essential musical components. Taking the quaver as the basic unit, rhythmically these three components are related in the proportions 4:5:6, the central tied notes being related to each other in the proportion of 3:2. The opening statement is repeated twice more in the first 5 bars of the piece, each time with shorter note values, increasing the momentum, the overall proportions changing to 3:2:4, and thence to 4:3:4 (the latter in units of a semiquaver).

**Ex 4.1**

The diagram illustrates the development of 'A material' through several bars of music. It consists of several staves of handwritten notation with annotations:

- Pitch proportions:** Annotations above the first staff show pitch intervals: 3, 6, 2, 3, 4, 3, 4.
- Rhythmic proportions:** Annotations below the first staff show rhythmic values: 4 : 5 : 6, 3 : 2 : 4, 4 : 3 : 3 : 4.
- A cont. Bars 7-8:** A staff with rhythmic proportions 1 3 : 3 : 4 : 6.
- A2 Bars 14-15:** A staff with rhythmic proportions 1 3 : 3 : 4 : 6.
- A3 Bar 27:** A staff with rhythmic proportions 1 3 : 3 : 4 : 6.
- Bar 35:** A staff with rhythmic proportions 1 3 : 3 : 4 : 6.
- Bars 33-34:** A staff with rhythmic proportions 1 3 : 3 : 4 : 6.

As A material reappears in the work it is developed beyond its original confines, and although an intervallic sequence related to the opening statement is an important element of this strand of material, and the principle of a different rhythmic value for each component of the sequence is

frequently maintained, the precise rhythmic value of each component changes on most of its reappearances. As the piece develops other related material is created around this gestural sequence, this process of development beginning with the appearance of the interval of a semitone in the triplet at the end of bar 7 which leads to a secondary statement of the original A gesture in the next bar.

**Ex 4.2**

A - BARS 1-2  
 B - BAR 11  
 C - BARS 18-19  
 D - BAR 12  
 E - BARS 28-29

On bar 11 with the change of time signature the second strand appears, B material, with the distinctive quaver gesture low on the viola (see Ex 4.2) This type of material changes the least of all the three strands, and its distinctive characteristics allow the listener to focus more clearly on the relatedness of each of its reappearances.

By contrast the third strand, C material, which is more closely related to A material changes the most drastically of all the three strands in each of its reappearances. Beginning with a simple 3 note ascent G Ab B in bar 18, each time this section recurs this statement has further notes added and pitches are sometimes varied from earlier appearances of the

sequence. C material tends to appear in the faster passages in the piece and is developed with considerable looseness of rhythm and pitch ordering.

**Ex 4.3**

Handwritten musical score for Ex 4.3. The score consists of five staves of music. The first staff is labeled 'C b18' and includes annotations 'P133 Arco' and 'Rhythmic spiralling increase in momentum'. The second staff is labeled 'C2 b22' and includes 'mf cresc' and 'Increase + decrease in momentum'. The third staff is labeled 'C3 b30' and includes '5:4' and 'f'. The fourth staff is labeled 'C9 b109' and includes 'mp cresc', 'f', and 'In C9 many notes added to the sequence - does not even include a B4'. The fifth staff is labeled 'C b121' and includes 'f sempre' and 'Decrease in momentum of 1st 3 notes of piece - rhythmic retrograde'. A dynamic marking 'mp' to 'pp' is shown at the bottom left.

The differences between the extent of the developmental processes at work in the appearances of these strands of material are a more subtle interpretation of the triskele shape on a larger scale, and its unwinding as the focus moves outwards from the centre. The different rates of development are meant to be interpreted as reflecting differences in the angle of the spiral at any particular point.

The material of the piece is further developed by introducing and recycling elements that appear first in one strand of material into another, and as a result the distinction between these different strands is sometimes difficult to make. For instance the Ab to G descent in bar 14 which belongs by its

context to A material, appears as part of B material at bar 22, and is a retrograde of the original two pitches of the C type of material. B material is largely based on quavers, often played pizzicato, and yet at bar 38 a triplet is included in the rhythm. A similar motif appears at bar 49 which is here classed as A material because of its context just before another triplet in bar 50 that is closely related in its intervallic structure to the opening figure of the piece. This development between different strands of material is meant to reflect the sense of unity at the centre of the triskele shape. Whilst originating from apparently different sources all the strands of material are nevertheless also related to each other.

As the composition of the piece developed other material was added beyond the original conception, the tremolo gesture in bars 6 and 7 (D material) which is distinctive in its use of sul ponticello textures and the three note chords which first appear in bar 29 (E material) (see Ex 4.2). The latter material was designed to emphasize the importance of the number three in the concept of the piece, and to provide a recognisable aural marker beyond the repetitions of B material that certain features are changed less than others. Overleaf is shown the final arrangement of the material in the work, with the numbers by A C and E statements reflecting recognisable change and development in a particular appearance, whilst reappearances of material more closely similar have not been numbered in this way.

Type of Material

Bar nos

A - original statement	1 - 5
D	6 - 7
A - conclusion of original statement	7 - 10
B	11
D	12
B	13
A2	14 - 18
C	18 - 21
A2	22
C2	22 - 24
B	25
A2 / D	26
A3	27
E1	28 - 29
C3	30
A	31
B	32
A3	32 - 35
B	36
C4	36 - 37
B2	38
D	39 - 40
A	40 - 42
C5	43 - 48
A	49 - 50
D	50 - 52
A4	53 - 57
E2	57 - 58
B	59
D	60
B + B3	61 - 65
A5	65 - 69
E3	70 - 73
C6	73 - 74
A6	75 - 83
A	84 - 87
D	87 - 88
E4	89 - 93
A7	94 - 95
A	95 - 96
C7	96 - 97
A8	98 - 100
D	101 - 103
A9 + A	104 - 107
C8	108
A	108 - 109
C9	109 - 110
A resolution	110 - 120
C original + harmonics	121 - 123

Removing D and E material from the structure, the original formation is thus:

A B A2 C1 A2 C2 B A3 C3 A B A3 B C4 B2 A C5  
A4 B + B3 A5 C6 A A6 A7 C7 A8 A9 C8 A C9 A C

reduced further to this:

A B A C A C B A C A B A B C B A C A B A C A C A C A C

Some of the gestures used are deliberately created to increase or decrease the rhythmic pace on a small scale, in particular the three note chords designated E material and the reappearance of the A series of pitches that open the work. In the first C statement in Ex 4.3 can be seen a clear increase in momentum in its rhythmic construction, and subsequent statements of C incorporate both increases and decreases in momentum. This use of such features is designed to create the effect of the unwinding of the spirals of the triskele.

There is no through-composed rhythmic development as such as the structure is created from a patchwork of pieces of material. In relation to the piece as a whole, the length of each reappearance of related material is deliberately created so as not to increase or decrease in length in a particular direction. As the triskele shape spirals outwards it is continually changing direction along the route of each spiral, and the construction of the patchwork of material is intended to reflect musically this ever-changing process.

Dynamics are used to create the effect of swelling out and in again, on a small scale in the early part of the piece. As the work progresses sections of longer consistently loud dynamics appear, notably after figure D, creating a sense of climax in the work, which winds back to a quieter dynamic by the end.

The importance of the number three in the creation of this piece is also reflected in its pitch construction. In the pitch analysis of the first ten bars in Ex 4.4 below can be seen important interconnections and intervallic proportions in terms of semitones. There is a preponderance of multiples of three in these intervals, and if the value of the intervals of F# and Eb in their relationship to the bottom F in the four note main statement is added together, this also equals three.

**Ex 4.4**

The image shows a musical score for two systems. The first system consists of a piano part (left) and a violin part (right). The piano part has handwritten annotations: a bracket labeled '3' under the first three notes, and another bracket labeled '2' under the next two notes. The violin part has several annotations: a bracket labeled '6' under the first six notes, and various other brackets and numbers (1, 3, 3, 2, 1) indicating intervals and fingerings. A box labeled 'Bar 10' is positioned above the violin staff. The second system also has piano and violin parts. The piano part has annotations: a bracket labeled '1' under the first note, a bracket labeled '2' under the next two notes, and a bracket labeled '3' under the next three notes. The violin part has a bracket labeled '2' under the first two notes and a bracket labeled '1' under the next note.

The emphasis in the first 10 bars of the piece in pitch terms is on F F#, leading to G. Both F# and G and to a lesser extent F have an importance in the development of the whole

work, which shuffles the focal emphasis between these pitches but nevertheless has an underlying sense of focus onto the G, from which and around which other pitches emanate. This focus is made clear in the last part of the work when the A material which opened the piece now firmly descends onto the pitch of G rather than F.

**Ex 4.5**



The concept of the triskele shape lies behind the use of three time signatures of crotchet = 60, 90 and 120. These are related timewise in the proportions of 2:3:4 and they appear and are interlocked throughout the piece in the following manner:

<u>Material</u>	<u>Tempo</u>	<u>(Bar number)</u>
A D A	60	( 1)
B D B	90	( 11)
A C	60	( 14)
A C B	90	( 22)
A D A	60	( 26)
E C A	90	( 28)
B A	60	( 32)
A	90	( 33)
A	60	( 34)
B C B D A	90	( 36)
C	120	( 43)
C A D A E	90	( 47)
B D	120	( 59)
B	90	( 61)
B A	60	( 63)
E C A	90	( 70)
A D E	60	( 79)
E A C A D A C	90	( 93)
A C A	120	(108)
A C	60	(118)



Although there are three appearances of crotchet equals 120, and nine of crotchet equals 90, there are only eight of crotchet equals 60, so the architecture is slightly flawed. Nevertheless the interpolation of differing speeds of material and of slower with faster sections is part of the compositional interpretation of the spiralling triskele shape. Although aurally there will be no conceivable difference to the listener between crotchet = 60 and crotchet = 120, such a difference does have relevance in the thinking behind the compositional architecture of the piece.

The barlines were not originally included in the piece and have no structural significance. They were only added in response to a suggestion from a viola soloist that they would clarify the complexities of the rhythm to the performer.

A sense of cohesion is produced by the repetition of recognisable sections of material, especially the A original gesture in its various rhythmic reappearances and the three note chords, and the development of others, in particular the C material in its various permutations and its return at the end of the piece in its original three note form. The importance of the focal pitch of G from which the triskele spirals and to which it returns underlies the structure of the musical material, giving a sense of rootedness to the overall design.

## VOCAL WORKS

### 5 ADVENTUS AMORI for choir, soprano soloist and piano

(10 mins) 1992

The texts chosen for this Christmas piece are concerned with love and celebration, and the majority of the words set date from the fifteenth century. The rich, verdant and sensuous images conjured up by these mediaeval carols are a powerful evocation of the reality that religion is about freeing us to enhance our quality and fulfilment in life and not about restricting it to some turgid and puritanical existence. Set also are a paraphrase of the famous passage about the nature of love in the Bible from I Corinthians chapter 13, an adapted verse from Christina Rossetti's Victorian carol "Love came down at Christmas", and also a few words of my own.

The work is composed in four main sections, the first and third generally slower and more thoughtful settings of the Bible verses and more recent texts respectively, the second and fourth faster and more celebratory evocations of the joyful texts adapted from the two fifteenth century carols.

The vocal writing is for SATB, with the soprano soloist appearing in sections I, III and IV. A cappella writing is sometimes used to convey more intimate and telling parts of the text. For most of the work there is a piano accompaniment, and the employment of its percussive sounds is

intended to produce a dramatic atmosphere. It is more thickly scored in the louder, celebratory sections II and IV, especially the latter, it sets the ambience at the beginning of the piece from which the choir crescendos, and has some important solo passages interspersing the work.

Care has been taken to ensure that for the large part the four choral lines make good melodic sense to the members of a good amateur choir used to a tonal and traditional diet of music. Motives contain clear articulated rhythms, especially in the joyful second and fourth sections. Below in Ex 5.1 are examples of the main motives of the piece.

Ex 5.1

I Bar 15 Sop solo

Love ne-ver fails

II Bar 24 Alto

A won-der-thing is now be-fall, the Lord that mad both se and sun

III Bar 63 Sop solo

Love came down at Christ-mas, Love all lo-vely, Love di-vine

III Bar 96 Tenor

When all is con-fu-sion, all is con-fu-sion, all

IV Bar 125 Bass

And now is ri-sin the bright day star from the rose Ma-ry, flour of flour

The main motives in sections II and IV are quite similar in construction and usually appear in a form of statement and response with some repetition, in order to create a sense of cohesion in the musical material. (Bar numbers run continuously throughout the work and do not return to the beginning for each section.)

Harmonically the musical language is created with the timescale of the texts in mind. The mediaeval words set in sections II and IV are accompanied by harmonies which contain sequences of mediaeval consonances of perfect fourths and fifths, particularly in the last section, as shown in Ex 5.2 below.

Ex 5.2

IV Bar 172 - VOICES ONLY

) = PERFECT 4TH  
 ] = PERFECT 5TH

The harmonies for the first and third sections of the work are also constructed using intervals of perfect fourths and fifths, but more chromatic notes are usually added, and there is a mixed association of tonalities in the chordal construction. For instance in section I bar 15 the piano accompaniment is constructed from elements of various diatonic keys as shown below in Ex 5.3.

Ex 5.3

I bar 15

Amin + Ebmaj    Amin    Ddom? -> Gmin + Abmaj  
+ (dom7)    Fmin

E is an important focal pitch in the first section, which concludes on a chord formed from a diatonic collection of E major. Overleaf is shown in Ex 5.4 a breakdown of the pitch construction of this first part of the work. At a larger scale can be seen a circling of pitches around and towards the note A, which is closely related diatonically to E.

Ex 5.4

Section I

Another important pitch is that of D, and chords which have a root of D or its dominant of A form a focus at important structural points in sections II and the outer parts of section III. The opening alto entry of section II is written in D major (see Ex 5.1). Overleaf in Ex 5.5 are given a sequence of the important chords in section II.

Ex 5.5

Section II

Bars: 25 27 31 35 39 40 42 44 46 50 55 58 59

Section III is itself divided into three parts. The first is for soprano solo, a romantic setting of the Christina Rossetti text. Overleaf in Ex 5.6 are shown the harmonic and pitch material for the opening of the section. The chordal construction is created by mixing pitch material from different diatonic bases to form an enriched harmonic progression with a recognisably diatonic relationship. D is again an important focal pitch, but descends to Db by bar 70 by a process of circling movements in the pitch lines within each part.

Ex 5.6

III Bars 64 - 70

SOP SOLO

PIANO

G minor + Eb major + A

G + A minor

F# + G/D

> : Tritone or minor 2nd  
 ) : perf 4th  
 ] : perf 5th

Although the first part of section III concludes on a chord of A, E and D, the C# returns as an important focus for the middle "confusion" part which is intended at a structural level to be an important dissonance in the context of the larger scale D focus. This part contains the most strongly chromatic writing in order to reflect the force of the words "When all is confusion, all force spent". Here the voices are set in closely chromatic sequences of notes, and the piano



accompaniment, an excerpt of which is shown below in Ex 5.7, is created largely from a mixture of perfect intervals, tritones and minor 2nds in order to produce a dissonant effect.

Ex 5.7

III Bar 100 Piano

015 015 027 0156 0157 0258 0147 0456 0467 02.68  
 1^ 1^ 2^ 2^ 1^ 1^ 1^ 1^ 1^ -  
 1v 1v - 3v 2v 1v 2v 3v 2v 2v

^ = perfect 4<sup>th</sup> or 5<sup>th</sup>  
 v = minor 2<sup>nd</sup> or tritone

The last part of section III is designed to be a powerful evocation of the strength of love over evil, and is heralded by a loudly struck G. This ends definitively on an open 5th chord of D and A, and the chordal progression is constructed by circling around between pitches closely spaced together within each voice, and of incorporating dissonant elements into the voice leading. For instance when a chord of G and D is struck, this is accompanied in the bass by a rising scale beginning on Ab (see Ex 5.8 overleaf).

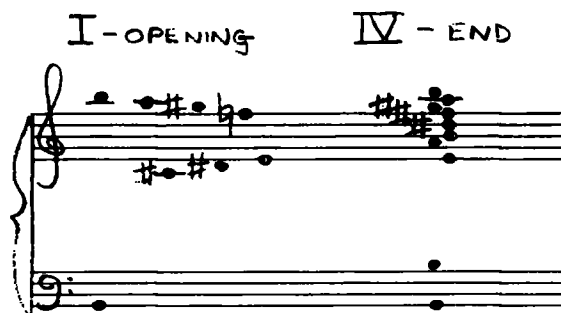
Ex 5.8

Section III Bars 104-116

Section IV is related in texture to section II, and is sung at the same tempo of crotchet equals 132. The pitch material has strong connections for much of this section diatonically both with E major and with D major, with a strong mediaeval and modal construction in the harmonies (see Ex 5.2 on page 47). After the introduction of the choir, there is a soprano solo, leading back to a choral section. The soprano sings a line above the choir for most of the rest of section IV, which ends

triumphantly on a chord formed from the same pitch material as opens the piece. Below in Ex 5.9 are shown the chords which begin and end the work.

Ex 5.9



A scale of B C# D# E F G# A is the source of this pitch material. Similar chords to those of the opening return on the piano at the end of the work, emphasizing the importance of this relationship. The shift from F to F# is at a structural level intended to match symbolically the upward and celebratory effect of the words set, and the scale becomes in consequence E major, over a dominant root. E rather than D is the focal pitch which finally predominates in section IV.

There is a progression of focal pitches in the work from E in section I to D in section II and the first part of section III, to C# in the middle of section III, back to D in the last part of section III and finally to E again in section IV. Thus a cycle between pitches at this large scale structural level provides a fundamental underpinning to the smaller scale localised cycling of pitches in the formation of the melodic and harmonic material.

6 THE LADIES' DEFENCE for mezzo soprano, cello and  
harpsichord (15 mins) 1994

In response to a commission from the ensemble "Musica Mundi" I came across a volume of poetry written by eighteenth century women in Durham University Library. As well as containing many poems concerning the more usual subject matters by poets of that era, male or female, some of the poems were written about the poets' experiences as women in a society dominated by men. What was striking was not only the sheer force of their denouncement of the suffering caused by their inferior social status, but also sadly nearly three hundred years later on how little in essence appeared to have changed.

The texts were chosen to form a song cycle of five movements, each depicting a particular situation faced by the female protagonist. Musically the aim was to convey the strength of the feelings behind the words and to draw the audience into considering the relevance of the subject matter in relation to our own society today.

For these aesthetic reasons as well as for the compositional challenge, it was the intention in the construction of this piece to achieve a synthesis between eighteenth and twentieth century styles of music. This synthesis was sought in pitch and harmonic terms by creating musical material firstly from a major scale, with a particular emphasis on the first five notes of the scale which contain the triad, the basis of a

diatonic harmonic accompaniment. Secondly a pitch row of G F C# D E Bb Ab was used, with Ab deliberately chosen to be a semitone removed from G, and accompanied by harmonies formed by using intervals of semitones and tritones. The work is opened with a classical pastiche in G major and the pitch row is clearly stated in its final form at the end of song V.

In between the musical material for each song is created by mixing and incorporating both elements, and the pitch row becomes more clearly articulated in the latter part of the work. A further classical touch is the use of trills in the musical texture.

In Ex 6.1 can be seen the main pitch row of G F C# D E Bb Ab and its registral shape, and some related occurrences.

Ex 6.1

MAIN PITCH ROW SHOWING INTERVALS

mezzo - end of V

mezzo - IV b 45-48

cello - Ib 5-7

The major scale is best seen in its melodic context. In Ex 6.2 are shown the major melodic movements in song I which opens with a clear eighteenth century musical pastiche and moves, by adding accidentals unrelated to the diatonic key of G major and by using intervals of a semitone and tritone in the development of the musical line, to a much more chromatic and twentieth century musical style from bar 22.

Ex 6.2

I - MAIN MELODIC BREAKDOWN

Looking at a small section which forms an important part of the transition from classical to twentieth century musical style in greater detail, in song I bar 21 as shown in Ex 6.3 overleaf the harpsichordist articulates a chromatic scale in

the bass whilst the scale played by the cellist here is created from the D major diatonic scale with the addition of the pitches F and C. There is a strong linear movement in all parts towards a particular pitch in the following bar, and the D sung by the mezzo in the second half of bar 22 is further prepared by notes which lead towards this pitch in the cello and harpsichord.

**Ex 6.3**

I bar 21

Each line ascending or circling around or towards a particular pitch

MEZZO  
cello - diatonic scale of D major + pitches F + C  
tr(4)

CELLO  
mf cresc tr 3

HARPS.  
3

f B of Bb in harpsichord

"Wo-man! too long de-

same perfect 4th in cello

Semitonal dissonance of A# + C in harpsichord

tritone part 4th

major triads of F + F#

Rising chromatic scale in bass of cello line

semitonal dissonance of A - Bb

linear movement of pitches towards D in mezzo

The image shows a handwritten musical score for three parts: MEZZO, CELLO, and HARPS. The score is for 'I bar 21'. The MEZZO part is in treble clef, showing a vocal line with lyrics 'Wo-man! too long de-'. The CELLO part is in bass clef, featuring a diatonic scale of D major with added pitches F and C, marked with 'mf cresc', 'tr', and '3'. The HARPS. part is in bass clef, showing a rising chromatic scale in the bass. The score is heavily annotated with handwritten notes and arrows. Key annotations include: 'Each line ascending or circling around or towards a particular pitch' at the top; 'diatonic scale of D major + pitches F + C' and 'tr(4)' for the cello; 'mf cresc', 'tr', and '3' for the cello's dynamics and articulation; 'B of Bb in harpsichord' pointing to a note in the harpsichord part; 'same perfect 4th in cello' and 'major triads of F + F#' pointing to intervals in the harpsichord; 'Semitonal dissonance of A# + C in harpsichord' and 'tritone part 4th' pointing to dissonances in the harpsichord; 'Rising chromatic scale in bass of cello line' pointing to the harpsichord's bass line; and 'semitonal dissonance of A - Bb' and 'linear movement of pitches towards D in mezzo' pointing to the final notes of the harpsichord and mezzo parts respectively. Dynamics like 'f' and 'ff' are also indicated.

Throughout the work, as is evident in relation to song I in Ex 6.2 on the previous page, there are various interrelations of construction between small sections of material formed from the diatonic major scale and that from the main pitch row. In addition, although the actual intervallic connections of the

pitch row are not always maintained in its appearances throughout the work, its actual contours with distinctive large falling intervals does influence the shape of various important phrases in the piece. For instance the final phrases in all 3 parts in song II were constructed as variants on the original design of the pitch row of G F C# D E Bb Ab. As well as containing small related cells in their construction, in particular both the mezzo and the harpsichord drop by nearly an octave at the end of the phrases. A similar large drop in pitch also appears at the end of song IV. In both cases the intention was to convey musically the anger behind the words set.

**Ex 6.4**

END OF SONG II - MELODIES

The image shows a musical score for three instruments: MEZZO, CELLO, and HARPS. The title is "END OF SONG II - MELODIES". The MEZZO part is written on a single staff with a treble clef and contains a melodic line with fingerings: 3, 1, 4, 1, 6, 3, 6, 1, 2, 2. The CELLO part is written on a single staff with a bass clef and contains a melodic line with fingerings: 1, 3, 1, 1, 2, 6, 1, #, 1. The HARPS part is written on a grand staff (treble and bass clefs) and contains a melodic line with fingerings: 1, 3, 5, 3, 5, 2, 4, 2, 1. There are several curved arrows and brackets indicating relationships between notes in different parts, such as a large arrow from the Mezzo part down to the Harps part, and smaller arrows between the Cello and Harps parts.

In harmonic terms the synthesis between classical and twentieth century styles of music was translated into the use



of chords which belong definitively to a major key, as do the chords in G major at the beginning of song I, with chords formed from notes which are adjacent by a semitone or a tritone. In song I bar 22 (see Ex 6.2) the harpsichord plays two major triads at the same time, one F major and the other F# major. This chord is accompanied by a tritone interval played on the cello and is also preceded by a tritone interval in the right hand of the harpsichord part, but a perfect fourth in the left.

The clearcut rhythmic impetus of classical norms and the construction of a more rhythmically complex sensation of ebb and flow are both used in "The Ladies' Defence". At the opening of songs I and IV appear classical foursquare rhythmic patterns whilst the air of confusion required in the opening of III is created musically by the juxtaposition of triplets, duplets and quadruplets on the harpsichord as shown in Ex 6.5 below.

Ex 6.5



Much of the rhythmic writing falls somewhere between these two extremes: the second part of song III is such an example,

where the mezzo soprano line is written in a more free flowing form than the rhythmically classical style which follows at the beginning of song IV, but incorporating triplets, duplets and quadruplets in a wider expanse of time and more relaxed fashion than the harpsichord part in the first part of song III, and counterbalanced by an equally flowing cello line, as is shown in the excerpt in Ex 6.6 below.

**Ex 6.6**

III bar 33 (♩ = c 84)

MEZZO

CELLO

The use of the cello to provide a melodic counterpoint to the vocal line is a feature of much of the musical writing of the

work, although sometimes it is used in a more traditional baroque and early classical role to support the bass of the harpsichord accompaniment. Frequently gestures in one part will be repeated close by in another part, with the rhythmic proportions between each gesture usually varied, for instance as shown below in an example from song V.

Ex 6.7

V bar 18

The musical score consists of three staves: MEZZO (top), CELLO (middle), and HARPS (bottom). The MEZZO staff has a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above this line are rhythmic annotations: 4 ♯, 4 ♯, 2 ♯, 3 ♯, 4 ♯. The CELLO staff has a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The HARPS staff has a complex accompaniment with notes G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Below the HARPS staff are rhythmic annotations: 5 ♯, 3 ♯, 1 ♯, 6 ♯, 1 1/2 ♯, 3. A 'KEY TO SYMBOLS' section at the bottom shows a melodic fragment with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key to symbols labels the following segments: 'descent of 3st' (G4-A4-B4), 'descent of 1st' (C5-B4-A4), 'ascent of 1st' (G4-F4-E4), and 'whole motive' (G4-A4-B4-C5-B4-A4-G4-F4-E4-D4-C4).

"The Ladies' Defence" was specifically composed for an ensemble that specializes in a baroque and twentieth century repertoire. The cello of the ensemble is a baroque instrument

and has a more limited range in the upper regions than the modern cello, something which has been taken into account when writing the piece. Dynamics are limited for the harpsichord to forte and piano. Effects of crescendo and diminuendo on this instrument are created by increasing the velocity and the complexity of the notes played.

The foregoing are very much the general principles behind the composition of the material for this work. Each song has its own particular characteristics which relate to the words chosen.

The first song has already been considered in some depth. There are some beautiful and evocative images contained in the text for the second song, and these are interpreted with a more romantic style of writing from bar 14. In this part of the song the musical design is for the voice to float over a backcloth of harpsichord ostinatos and pizzicato cello accompaniment which lasts until bar 33. The third song is composed in two halves, the first containing a more pointillistic approach to rhythm, and texturally both cello and harpsichord are combined by the use of pizzicato in the cello. At bar 21 there is a clear textural demarcation as the truth of the situation dawns on the singer, the harpsichord ceases for the rest of this song and the arco cello line provides a countermelody to the line of the mezzo soprano as she expresses her outrage.

The fourth song starts with a clear evocation of classical writing in deliberate contrast to the middle song. As the text ponders the implications of the situation explored, the classical rhythms are broken up, to be temporarily reconstituted at bar 41 in order to convey the strength of the poet's own views. Finally the last song is based in its construction particularly strongly on the note row of G F C# D E Bb Ab. The implications of completing the song cycle with an appearance of this row in its fundamental form, ending this work clearly in the twentieth century, as opposed to the G major opening of the piece, are at a compositional level intended to be related to the question of how much has really changed beneath the surface since the poems were written.

7 ASCENSION for 16 voices (6 sopranos, 4 altos, 2 tenors,  
4 basses) (3 mins) 1994

In July 1994 a workshop day was organised by the SPNM during which the New London Chamber Choir under James Wood performed and discussed a wide range of unaccompanied vocal and choral music from the twentieth century. "Ascension" was composed as a response to a call for short pieces inspired by the techniques explored during the workshop. It was also influenced by the experience of using studio techniques to produce electroacoustic pieces. In this medium large textures of sound can be created by layering sounds produced from one simple gesture, which is how "Ascension" is fundamentally constructed. The gesture in this work is that of a glissando from one sustained note to another a perfect fifth higher, as shown below in Ex 7.1.

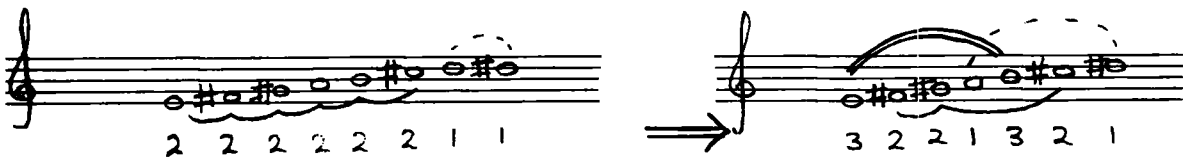
Ex 7.1



There is only one word, "sun" which has personal implications of combining the Christian implications of the Son of God with a more pagan sense of mysticism. Ideally the resonances of the piece would work best in a cathedral, and it is designed to produce an ever-increasing and ecstatic sense of ascension.

The fundamental gesture of a glissando ascent which remains in the same register for each particular voice throughout the work is layered downwards through the staggered entries of the voices which produce a growing body of sound. A chord is gradually built up which is formed from a scale created by combining the diatonic scale of E major with the Mixolydian mode on E. Thus D D# and E all appear in this created scale as shown in Ex 7.2 below, the numbers giving the number of times these pitches appear in the chord. In order to remove the musical material further from a diatonic basis the chord contains two intervals of a semitone which are placed in the same register, C# and D, G# and A.

Ex 7.2



The second fundamental chord of this work onto which the voices resolve at the end of the piece is constructed from the diatonic scale of E major also shown in Ex 7.2. There are no semitonally adjacent pitches placed in the same register which creates a more stable sense of final harmonic resolution onto the key of E major. The importance of E major is emphasized

in the final chord by the appearance of three registrally displaced occurrences of the pitch E and its dominant B.

In Ex 7.3 below are shown the two fundamental chords as they appear registrally, and the order in which particular pitches appear. For the first chord the last of these, F# in the first bass part, is sounded halfway through the piece at bar 20. The notes contained in the second chord, most of which are identical to the first, are shown in the order in which they appear after rests during the last ten bars of the work and from where they remain sustained continuously until the end.

Ex 7.3



Each voice stays in the same place for the duration of the piece in terms of pitch and register for its own particular perfect fifth glissando ascent, with only a very few minor exceptions to allow for the continuity of some of the notes sung and at the end of the work for the slight change in



chord, and is one of a pair, allowing for breaths to be taken. The pairs of voices are arranged as shown in Ex 7.4 below.

Ex 7.4

The musical score for Ex 7.4 consists of two staves. The upper staff is a grand staff with a treble clef, containing eight measures of music. The lower staff is a grand staff with a bass clef, containing two measures of music. The upper staff is divided into sections by vertical lines, with labels and voice groupings below it: 'Sops 1+2', 'Sops 3+4', 'Sops 5+6', 'ALTOS 1+2', 'ALTOS 3+4', 'TENORS 1+2', 'BASS 1+2', and 'BASS 3+4'. The music features various note values, including quarter and eighth notes, and rests. There are also some handwritten annotations above the notes, such as 'oo' and 'oo' in the first two measures, and arrows indicating glissando gestures in the later measures.

As the piece progresses the length of the glissando gestures is decreased slowly from 4 seconds to 1 (see Ex 7.1 on page 65), thereby increasing their momentum as well as thickening the texture, and more glissandi gradually appear in the fabric of the work. An increasing beating effect is produced accordingly as more voices cross close to one another in register. At the same time as the first chord is being created, the increase in momentum and appearance of the glissandi gradually changes the aural sensation for the audience of individual pitches and movements of notes into that of a larger block of sound within which is contained a constant sensation of ascent.

When the glissandi cease at bar 39 the final chord is heard clearly in contrast to what has gone before. The gradual growth in dynamic from piano to fortissimo as the work progresses gives it a sense of ever-increasing intensity in sound, translating in this way the concept of ascension into the large scale structure of the piece as well as at a smaller

gestural level. What are to begin with very simple elements, one glissando gesture, one word and voices which are static in terms of pitch and register, are worked together to form a coalescing yet constantly moving sensation of sound.

## ELECTROACOUSTIC WORKS

In creating an electroacoustic piece one has to be a performer, recording engineer, editor and composer all at once. Of vital concern is the use of musical space. Without performers to watch, the listener is all the more acutely aware of the exact direction of particular sounds. With only a row of speakers to watch, the experience of hearing sound wafting around the room can be rather disconcerting, even disturbing, and my own electroacoustic music is intended for performance in the dark.

In my work in this genre I am drawn to using naturally produced sounds as a base rather than synthesizing music entirely from scratch, although the flexibility and physicality of working with dials when using electronically generated noise in conjunction with filters does also appeal. The attraction of producing compositional work in the electroacoustic genre is that it allows enormous freedom to create complex textures from very simple starting material, to dissolve pitch and rhythm altogether, and to explore and to develop sounds and ideas at a fundamental structural level impossible without electronic aids.

8 IN THE GLOW OF THE INNER LIGHT (12 mins) 1992

A particular interest is the sound of the human voice which is rich in resonances that can be used to effect in creating a plethora of textural associations. One instrument that has strong similarities in its resonances to that of the human voice is the oboe, and it was this instrument, played by Sarah Watton, and my own voice that formed the basis for most of the material used in this piece. Additionally sounds created by the clicking of fingers, and the fortuitous accident of hitting the microphone gently whilst recording this material were used to form the textural background to the beginning and end of the piece. Electronically generated noise in conjunction with filters is also used, and the other sound source is that of a cymbal being struck, and its long reverberation when dying away.

This work was constructed by making extensive use of tape techniques of splicing, editing and creating mixes of sound as well as using MIDI connections between a few samples on the AKAI sampler and an SY77 keyboard. Effects from SPX90s and an AMS unit were added to create a reverberant fabric of sound.

The overall effect of "In the Glow of the Inner Light" is intended to be one of taking the listener on a voyage beyond the words enunciated at its opening, exploring on an aesthetic level the images evoked. These have positive aspects of expansion and liberation, but also contain the hidden danger

that not everything is as it seems, and that expanding the imagination also contains the potential for the experience to develop into something harmful and destructive. What begins as an exciting and incredible journey of discovery gradually becomes a relentless and claustrophobic nightmare, and finally the traveller is awoken by a loudly struck cymbal, allowing a return to the material that formed the point of departure.

The first half of the work is created mainly from vocal textures, with a clear enunciation of words at the opening. These textures are gradually developed and distorted by speeding up and slowing down the original source material of sung glissandi. Filtered noise was added for a section of the piece, shaped by gradually altering the filter frequency to match the vocal glissandi gestures. Half way through the work the sound textures are changed from those which originate from the voice to ones created from the sound of an oboe. The moment of transition is one where the fabric of the oboe sounds, created by using FM modulation, is almost identical to that created from vocal gestures and therefore the listener is unaware that this transition has been made. Gradually the sounds of oboes playing a musical line clearly emerge in their original state, before these are disintegrated once more by the emergence of a loud cymbal backwards roll and strike. Finally there is a return to the material of the opening, of rain and thunder effects created by clicking fingers and touching the microphone, and a few words enunciated at the beginning are repeated. This material gradually fades away,

in order to make clear to the listener that the journey has run its course.

The main motivic feature of the piece is a glissando, both at the smallest localised level and also at a larger level of movement between registral areas. It is the continuing presence of this motive for much of the work which gives a strong cohesiveness to the development of the sound material, and helps to enable the change from vocal to oboe sounds to proceed without the listener at first being aware that this happened.

The final mix of this work was formed from 8 sections which were run into one another using tape recorders in the studio, and the shape of the piece is very much one of an ongoing process of evolution, with each section gradually faded out whilst the next slowly emerges. The work is dovetailed by similar material at the beginning and end. Nevertheless the 8 sections are definable within the piece as follows:

I        Rain and thunder effects of clicking fingers and gently hitting the microphone, plus effects. A few words from a poem of mine from which this piece is inspired are enunciated: "I spoke to the stars, their flaming trails of silver lace Opening my senses to the glow of the inner light..."

- II Introduction of filtered noise, and a growing vocal glissando texture produced by MIDI interfacing of the AKAI sampler with the SY77 keyboard. This short early climax of the vocal sounds is allowed to subside.
- III Interlude with filtered noise and stereo effects, with texture created using tape editing techniques. Repeat, development and distortion of some of the words of the opening with reverberant effects.
- IV Complex and large scale fabric created from vocal glissandi plus effects covering a wide registral range, produced by MIDI interfacing techniques from a small group of vocal samples.
- V Material at first similar to IV, but created from the samples played on the oboe. Use of subtle envelope alteration with the sampler to produce timbres which sound different from the original oboe sound source, in particular trumpet and brass effects. FM modulation through MIDI and the SY77 is also used to create high frequency sounds.

- VI Continuation of material of V but with added low rumbling produced by slowing down some of the material considerably. Interlaced stereo effects and fluctuations of equalisation levels of material in order to produce a throbbing and relentless spacially distributed texture.
- VII Emergence of a single oboe line, building up into a fabric of sound formed from interlaying using tape editing of the line of oboe notes at slightly different speeds. Rumbling of backwards cymbal after-effects start in a low register, building up to a climax of a loudly struck cymbal.
- VIII Material from I returns, the voice whispering "glow of the inner light...", fading away into nothing at the end.



9 THE FIRES OF BEING WOMAN (11 mins) 1993/4

Fire is both an intensely positive and negative image, and the course of the piece is concerned with its twin aspects, creation and destruction. Fire is also a metaphor for female sexuality, hence "The Fires of Being Woman".

The voyage which is the concept behind "In the Glow of the Inner Light" is an entirely internal exploration, development, destruction and awakening. Here in this second electroacoustic piece it is an external force of destruction which slowly intrudes and infiltrates, gradually distorting and twisting what is meant to be enjoyable and good into something dark and terrible. This horror is fought and eventually overcome, and musical material from early in the piece resurfaces gradually and leads to a final section created from the sound of a singing soprano voice which represents a new and ecstatic freedom. Good has resurfaced, but in a different form from before.

This work has been revised several times, but in the final version complex textures of sound have been produced by a variety of electronic equipment and techniques, particular portions of sound being shaped and manipulated several times in the process. As well as using tape techniques of splicing and editing, and the MIDI interface of the sampler with the SY77 keyboard, other techniques include mixing sounds on 8 track multitrack tape, using an old-fashioned but extremely

effective ring modulator and filtering, computer editing on Digidesign Soundtools and electronic enhancement on Eventide Harmonization equipment.

The main sound sources are from instruments of the Javanese gamelan - sarons, short xylophonic resonant instruments in both the pentatonic and 7 note scale found in Javanese music, a pentatonic gender, consisting of strung metal bars which produce a rich but gentler sound than the sarons, large gongs from the gamelan and also a tamtam. The scales of Javanese music are differently spaced in terms of interval compared with our own, and the apparent pitch distortions which result have been enhanced further by mixing portions of gamelan sound together at various speeds, adding electronic effects, to produce a very bright and exotic sound world.

Other sound sources are vocal - the singing tones of the American soprano Amy Vail and sounds from my own voice. These vocal sources have been mixed together at various speeds and electronic effects added.

The piece essentially evolves and develops from the gong and gamelan sounds which are developed, distorted, broken down, added to and transformed to a texture created from samples of singing. In a similar manner to "In the Glow of the Inner Light" both the gamelan and vocal sound sources are so distorted that they become entirely removed aurally from their origin, allowing for new material to be introduced in a

gradually evolving fashion. Unlike the earlier electroacoustic piece, this work is not simply a gradual journey moving from one sound source to another but is created from a more complex mixture and interplay of material formed from different sound sources.

The piece opens with the striking of a gong. Digidesign Soundtools was used to copy and reverse the reverberation of the gong after it was struck on one side of the stereo image. This is followed by a stereo interplay of low gong sounds formed originally from one single passage. Again with the use of Digidesign Soundtools both sides of the stereo image of originally identical material were edited in various ways in order to create an evolving musical argument. With the exclusion of some of the very lowest range of sound and the addition of reverberant effects, this part of the work leads upwards from the opening gong sounds to the complex and higher registral fabric created from gamelan sounds of sarons and the gender which follows.

There are two short climactic passages which arise out of this gamelan texture, which represent an unfettered enjoyment and innocence in the richness of life. During the course of these climaxes material from a mix of slowed down singing is gradually introduced. This mix however is heavily distorted with the ring modulator, which affects the enharmonic partials on either side of the carrier wave. The ring modulator is used to create a texture which is so heavily distorted from

the original that its sound source is mostly unidentifiable, but has recognisable hints of its sound source sometimes appearing. Ghostly vocal chordal effects can also be heard which form from this distortion. The effect of this passage is to make a transition towards the main climax which is created from more than one sound source, each distorted and manipulated electronically. During this transition the earlier gamelan sounds slowly disappear. However a little later material created from these earlier gamelan sounds but also distorted by the ring modulator is added, but as with the singing texture the gamelan source is not often recognisable. Further processing has also been added to this part of the piece using electronic harmonisation equipment.

Other vocal sounds created from screams which have been processed by altering their speed and adding reverberation effects begin to appear in the fabric of the work which develops into a highly complex and disturbing section of climax produced by several levels of processing including electronic harmonisation over several layers of material already developed and concentrated by means of tape and multitrack recording and editing. This main climax is melded together by the various stages of electronic processing. Here in aesthetic terms is the section of the piece where horror has apparently triumphed.

This climax is gradually disintegrated, until only low sounds remain, and a recognisable portion of the earlier climax of

the gamelan material gradually returns, over a muffled low singing texture. The gamelan material dies down and the singing emerges into a final texture created by the overlaying of recordings of a soprano voice with one another with added reverberant effects. This is faded out gradually at the end of the work.

The effect of the singing texture emerging at the end of the piece is prepared by introducing this material from part of the way through the piece in a slowed down and muffled fashion, at first distorted heavily by the ring modulator and then later in the context of the movement of much other distorted material at the same time. It is the clear and unmuffled fabric of singing sound that appears at the end of the work in the context of the mix of material from where it has emerged which creates the sensation of a liberated and ecstatic welter of delight.

## ORCHESTRAL

### 10 IN SEARCH OF LORIEL for orchestra (7 mins) 1994

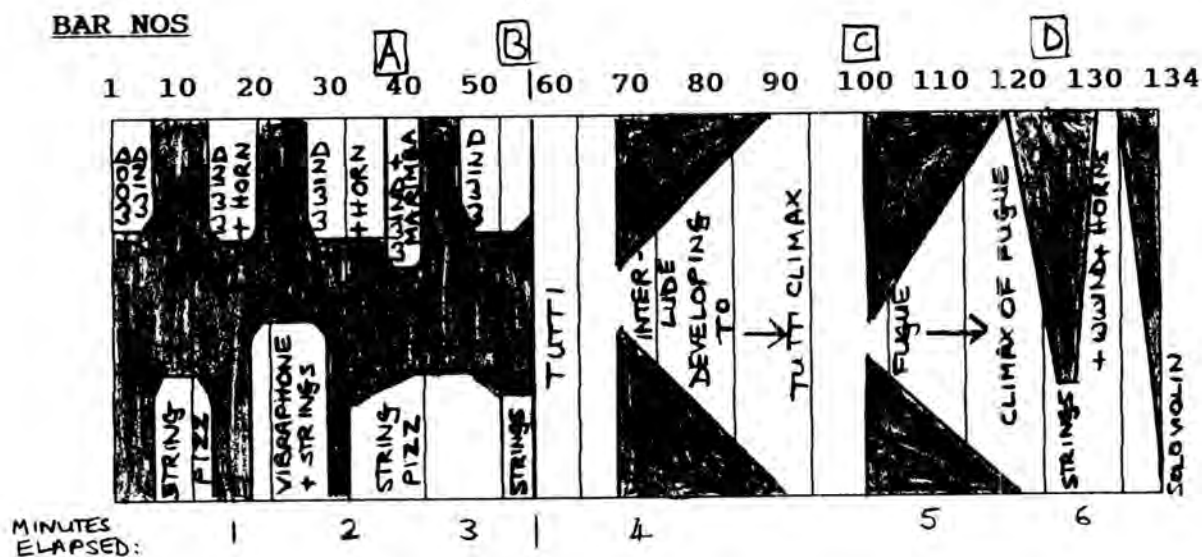
This piece has been written in conjunction with a poem which appears on the frontispiece of the score. "Loriel" is a made-up word which has associations with the country of Lothlorien from Tolkien's "Lord of the Rings", a very beautiful haven. As Loriel is a fantasy word, so is the search for such a beautiful and perfect mirage, behind which may lie a very dark evil. Yet it is through the conflict that ensues that the piece develops to a positive and triumphant conclusion.

The structural concept which lies behind this work is not dissimilar to the gradual procedures of distortion explored in the electroacoustic work "The Fires of Being Woman", and pitch material is developed in this orchestral piece by a gradual infiltration of dissonant pitch elements until the central section is reached.

Rhythmically the work was conceived as a through-composed development of motives. As the pitch material becomes more complex, the pointillistic rhythms of the opening become more simple and regular, until in the central section the main rhythms are designed to be clear and strong whilst the pitch material is very dissonant.

There follows a fugue constructed with entries introduced in a sequence of a circle of 5ths, and through the development of the large scale texture created by this compositional technique the musical material is returned by gradual adjustments in individual parts to variations of a motive originally appearing earlier in the piece before the central section. Finally there is a chordal climax section, and this climax is broken down at the end to material similar but not identical to material developed much earlier. As in "The Fires of Being Woman" on a basic aesthetic level good has overcome evil, and has been enriched and transformed in the process.

Texturally the material of the piece reflects a main division in its conception into two parts. The first part of the piece consists of small sections of material created from particular orchestral textures, each overlapping whilst another begins. From figure B, where the central section begins, there is an orchestral tutti, and where the musical material is thinned to fewer instruments, this is part of a larger developmental process leading to another orchestral climax, until the very end of the piece where only a single violin plays, its final note fading virtually to nothing. Overleaf is a table showing the main textural progressions in the work.



There are two main motives in the work. The first does not appear in full until bar 22, and gradually develops from the opening of the piece where glissandi are placed in the range of a quartertone around the note A on the flutes and first clarinet. These are followed by a wider range of pitches formed from the diatonic collection of E major played pizzicato on the upper strings in a pointillistic fashion without a firm rhythmic indication, in order to create the effect of a swelling and diminishing wall of sound. They circle down towards E which is sounded on the horn and continued as a pedal note until bar 19. Gradually A#, the leading note of B major, is introduced into the fabric of the piece at different times in various woodwind instruments. By this means as well as by the construction of the voice leading in these instruments, the individual lines of which are composed from differing but repeated rhythmic formations of semiquavers and triplets in order to create a complex rhythmic web, the focal pitch becomes B by bar 17, overlapped by the presence of the sustained E pedal note.



Overlapping and emerging from this wind texture is a repeat of a pattern of notes on the vibraphone, accompanied by a sustained B in the lower strings and delicate sul ponticello tremolos on the upper strings, leading to the full appearance of the first main motive on a solo violin which begins at bar 22. On an aesthetic level the gradual development of this motive represents the emergence of new life slowly developing from nothing.

This motive continues to appear in the fabric of the piece, but is set in contrast against the second main motive which begins to appear from bar 31. The first motive does not return prominently and clearly stated until the end of the work, with the addition of an extra note. Below in Ex 10.1 are shown the important occurrences of the first main motive.

**Ex 10.1**

ST  
MOTIVE

bars 5-13 upper strings

bar 17 Vibraphone 5:4 5:4 5:4

bar 22 - Solo Violin

bar 130 - Solo Violin

bars 5-13

bar 17

bars 130-end

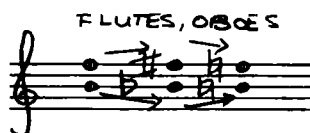
The tremolo upper strings are joined by flutes, clarinets, oboes, horn and bassoon, in that order, and the string texture is gradually faded out by bar 28 with each line finishing on Bb. Gradually Bb becomes more prominent as it appears in the musical fabric in different instrumental parts at slightly different times as a focal pitch, in dissonant contrast to the previous B. The first clarinet line at bars 25 to 27 shown below in Ex 10.2 is an example of the technique of melodic writing based on the first motive which is used to change this focus.

**Ex 10.2**



At bar 31 the 2nd main motive first appears. This motive is associated with a more dissonant pitch construction. It is preceded by a chord progression in the flutes and oboes and a low melody on the horns and bassoons, in both of which can be seen in Ex 10.3 below pitches selected and placed close to one another from dissonant diatonic collections, B major and Bb major.

**Ex 10.3**



The 2nd main motive is developed as follows in Ex 10.4 through the piece until it is deconstructed during the fugue which begins at figure C.

Ex 10.4

The image shows a musical score for Ex 10.4, illustrating the development of the 2nd main motive. The score is organized into four staves, each with a downward-pointing arrow indicating the flow of the motive's development:

- Staff 1:** Labeled "bar 31 Violin I". It shows the initial appearance of the "2ND MOTIVE" in G major, 4/4 time. The notes are G4, A4, B4, C5, B4, A4, G4.
- Staff 2:** Labeled "fig B Trumpet I". It shows the motive in a more chromatic and dissonant setting, with notes like G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 3:** Labeled "bar 88 Trumpet I" and "Bassoon II". It shows the motive in a complex setting with chromatic alterations and dissonance, including notes like G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C#4, B3, A3.
- Staff 4:** Labeled "fig C (Fugue) Viola". It shows the motive in a more diatonic and flowing setting, with notes like G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

At figure A (bar 36) begins a section of the piece which develops features already introduced earlier. This section until figure B is composed with the concept behind it of a struggle between more melodic, diatonic and rhythmically flowing material and music that is much clearer rhythmically, dissonant and chromatic. Elements of both types of musical conception and of both main motives appear in this part of the piece.

In the strings there is a return to pizzicato textures, first of all circling independently towards the pitch of D, in a rhythmically complex pattern of bursts of sound. This is accompanied by melodic lines in the marimba, horns, oboe and flute. Then a similar texture to the earlier pizzicato at bars 5 to 13 follows, but here the notes form a dissonant cluster of F, Fb, E, Eb, and D. These taper away in separated small sections of sound, with regular rhythms gradually introduced in the parts. A twisting fabric of sound is created meanwhile in the oboes and bassoons from bars 44 and 45. Gradually they reach upwards in register towards the note A, as shown below in Ex 10.5.

Ex 10.5

OBOES 1 + 2 Bars 44-49 - Pitches only

Rhythmically the movement between the wind parts at this point is very complex, as an example from bar 46 shows in Ex 10.6 overleaf.

Ex 10.6

Bar 46

OBOE 1

OBOE 2

BASSOON 1

BASSOON 2

7: 8

These wind textures are faded out, and the softer flutes, clarinets and horn appear from bars 49 and 50 for a very short passage where the pitch of A is again a focus, and the melodic construction harks back to earlier material of the 1st main motive. Here very briefly the melodic, diatonic and rhythmically flowing material associated with the first main motive appears to be stronger.

At figure B (bar 53) this material is suddenly interrupted by the appearance of the second main motive in full flow (see Ex 10.4 on page 86), with clear articulated rhythms and strong dissonant pitch constructions as shown overleaf in Ex 10.7.

**Ex 10.7**

**B** Trumpets, Horns, Bassoons, Double Bass

The score for Ex 10.7 consists of three staves. The top two staves are for Trumpets, Horns, Bassoons, and Double Bass. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains two measures of music, each starting with a dynamic marking of *f* and ending with *ff*. The bottom staff is in bass clef with a key signature of one flat (Bb) and a 6/8 time signature. It contains two measures of music, each starting with a dynamic marking of *f* and ending with *ff*. Below the bottom staff, there are fingering indications: 3, 1, 5, 3, 3, 1, 5, 1 1/2, 1 1/2.

Two is articulated against three in this rhythmic construction, keeping a clear rhythmic drive yet not in a rigid foursquare fashion. Balanced against these strong chords are fast runs of notes in the strings constructed largely from chromatic scales, with some notes shifted to other places as shown below in Ex 10.8.

**Ex 10.8**

**B**

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

CONSTRUCTION OF RUNS FROM CHROMATIC SCALES:

The score for Ex 10.8 shows four string parts: Violins I, Violins II, Violas, and Cellos. Each part has a 6/8 time signature and a key signature of one sharp (F#). The first part of the score shows four measures of music, each starting with a dynamic marking of *mf* and ending with *ff*. The second part of the score, titled "CONSTRUCTION OF RUNS FROM CHROMATIC SCALES:", shows four staves of chromatic scale runs. The first staff is for Violins I, the second for Violins II, the third for Violas, and the fourth for Cellos. The runs are marked with "2st" and "3st" (second and third positions) and "6st" (sixth position). A legend at the bottom indicates that a horizontal line represents "same pitch".

From bar 65 there is an interlude of material related to the earlier interlude from figure A (bar 36), but containing gestures developed from the 2nd main motive. Gradually this fabric is built up with the addition of more and more instruments playing in rhythmic unison to a climactic passage from bar 88 to figure C (bar 98) constructed from the 2nd main rhythmic motive (see Ex 10.4 on page 86 for the main interlocking rhythmic patterns).

The focal pitch returns to A by bar 88 as shown in Ex 10.9 below.

Ex 10.9

The image shows a musical score for two staves, likely representing the vocal line and a piano accompaniment. The top staff is in treble clef and contains a melodic line with various accidentals and notes. The bottom staff is in bass clef and contains a supporting line. Above the top staff, the text 'Bar 65' is written, followed by a sequence of notes with accidentals: a, #, b, #, a, b, b, b, b. Above the right end of the top staff, 'Bar 88' is written, followed by a whole note with a flat sign. The notes in both staves are connected by a brace on the left and a slur on the right.

From 88 until figure C the main focal pitch movement hovers between A and Bb, until bars 96 and 97 when there is an ascent to a unison F at figure C, the dominant of Bb, which is played on all the sounding instruments of the orchestra and is also the highest note of the piece sounded high on the piccolo.

The fugue begins at figure C, the first statement of which appears in the lower registral half of the orchestra. Each entry of the fugue is identical in rhythm and interval, but begins on notes arranged in a circle of fifths as shown in Ex 10.10, and is the final development of the second main motive.

Ex 10.10



In a similar fashion to circling techniques of shifting focal pitches used earlier in the piece, each instrumental part gradually has notes changed to a more diatonic collection of pitches from E major, and almost every part finishes on the focal pitch of B, following a sequence of notes related in their construction to the first main motive. However the first clarinet which is the last instrument to finish playing apart from the strings which continue into the final section of the piece, ends on an A, and is designed to meld into A sustained by the 1st violin. Nevertheless the bottom sustained pitch at this point is B, and this focus predominates at the end of the work.



The strings play a series of chords, leading to the final climax where they are joined by the flutes, clarinets, bassoons and horns. The pitch material of this final section is shown below in Ex 10.11.

Ex 10.11

The image shows three systems of musical notation. The first system consists of two staves (treble and bass clef) with a box labeled 'D' at the beginning. The second system also has two staves, with an arrow pointing down from the first staff to the second. The third system has two staves, with an arrow pointing down from the first staff to the second. The notation includes various notes, accidentals, and rests, representing a series of chords and melodic fragments.

The first chord at figure D (bar 120) is constructed entirely from intervals of a perfect fourth apart. This method of construction is related in conception to the earlier fugal entries constructed in a circle of 5ths. The final three chords at bars 125 to 129 are created largely from diatonic collections of notes. The first chord consists of pitches from the diatonic collection of Bb major, plus a B in



## OPERA

11 BOUDICA (Act I of Opera) for 1 male spoken role, 2 sopranos, 1 mezzo soprano, 1 tenor, 1 baritone, 1 bass and chamber orchestra (35 mins) 1995

The essential theme of this opera is both as old as humankind and as contemporary as today. At a very basic level within the darker side of our nature there is a possibility within all of us to gain satisfaction from dominating and hurting another. Such unpalatable drives are usually rationalised by denying the enormity of the harm done, or by turning the victim into a scapegoat, or by making the victim an alien or inferior "other" with whom the dominator appears to have nothing in common.

Without the ability to perceive and to rationalise threats from outside, however inappropriate or misplaced their conceptualisation, the human race would not actually last very long. As the ability to fight for survival in a highly complex world where all life is competing for space is the most basic instinct of all, this process of rationalisation is intimately and crucially linked to the human capacity to survive. Those people with power, whether through physical and technological superiority or social custom, are in a position to make their own particular rationalisations become the accepted norm to the detriment of those beneath them.

"Boudica" has been written in an attempt to address this balance, to allow, as far as one person is able, the voices of those abused and cruelly humiliated in the most intimate way to be heard. Rape can take many forms, not all of them physical, but it is the underlying urge to dominate, to control, to hurt and to enjoy the triumph of inflicting pain on another human being as profoundly as possible that is common to them all. What devastates on the most intimate and personal scale, in the story of Boudica unleashes an immense, horrific destruction and revenge on a national scale, and it is, as the character Grania says in the second as yet uncomposed Act, "the innocent, the trusting, who pay the price".

The rebellion led by Boudica against the Romans took place in either 60 or 61 AD, and the main source of information comes from Tacitus, a Roman historian considered to be very reliable. There is also substantial archaeological evidence of the destruction by fire at this time of the settlements concerned to back up his account. Although a certain degree of dramatic licence has had to be taken in order to give this chamber setting of the story sufficient cohesion and the details have been fleshed out by my imagination, the actions are nevertheless based firmly on recorded fact.

Various stage directions are included, sufficient to indicate to a producer the dramatic action and continuity. These could be enlarged upon by him or her for an actual production,

within the framework and settings given in the score.

In order to make this opera realistically feasible to perform, the forces are of chamber size. Most notably the strings are designed to be performed either by one instrument per part or by using small sections. Obviously the overall balance would be slightly different in either case, but it seems most practical to leave the option open and for the conductor to be sensitive accordingly to any necessary minor adjustments.

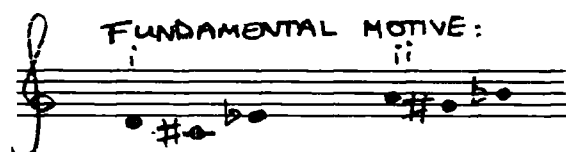
Three was a very important and mystical number to the Celtic peoples to which Boudica belonged, and this concern with the number three, which was earlier explored in the chamber piece "Triskele" (on page 35), has been translated into the formation of the structure of the opera.

The whole opera is planned in its entirety to have three Acts, each with three scenes. The work submitted here is the first Act, which is designed for performance in its own right as a complete 35 minute chamber opera. For the sake of completeness the libretto for all three Acts is attached as an appendix to this commentary. I would expect to revise the material for the second and third Acts in the course of composing the music for them.

The importance of the number three pervades the opera at its basic motivic level. Bar 10 of the Introduction contains a fundamental three note triplet motive of D C# Eb, towards

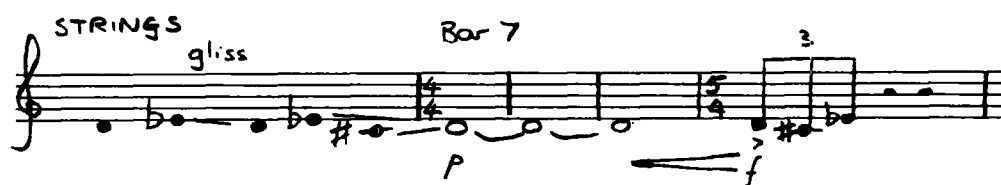
which the preceding bars build. This semitonal motive, shown below in Ex 11.1, and also appearing frequently beginning on the diatonically related pitch of A, has resonances throughout the work, both in the working through of the musical fabric of the piece and also in the underlying pitch movements and development of the musical language. The pervasiveness of this motive appearing in the fabric of the piece is meant to reflect on an aesthetic level the process of rape enacted in the opera.

Ex 11.1



This motive is designed to emerge from the first string entries whilst Tacitus is speaking, with the Eb and C# introduced in glissando and sul ponticello textures. The first clear statement of the motive is at bar 10 in a triplet rhythm as shown below in Ex 11.2.

Ex 11.2



The whole Introduction is conceived around the build up towards three main statements of this motive, each time with more development in the rhythmic construction and number of instruments involved. In between the texture is highly chromatic and sinuous, in order to create a sense of inexorable foreboding of the horror which is to unfold later in Scene II.

Below in Ex 11.3 are shown a reduction of the second and third appearances of the fundamental motive.

Ex 11.3

INTRODUCTION  
Bar 22

Bar 34

FLUTE, OBOE  
+ CLARINET

STRINGS  
+ OBOE

TROMB  
+ D BASS

HORN  
+ BASSOON

D BASS  
+ TROMB

HORN + BASSOON

(+ TIMPANI - not included)

Rhythmically the sense of three connected with the Celts is counterbalanced by a sense of two which is related to the Romans. In much of the Introduction there is an interplay of rhythmic material formed essentially from duplets, triplets and quadruplets. Combined with the chromatic writing in the instrumental lines this rhythmic interplay is designed to produce a repressive sense of conflict.

Scene I is constructed to follow on directly from the Introduction, and the bar numbers reflect this conception, as they do not begin again at 1 until the opening of Scene II. The passage of transition between the Introduction and Scene I, reduced below in Ex 11.4, which follows a climax of material developed from the third main statement of the fundamental motive, is an important example showing how this motive is manipulated in the opera and the musical conceptions behind its creation. The semitonal construction of Bb and G# around A is transformed to the interval of a tone, and they accordingly become B and G. In conjunction with the reduction in instruments playing here and the gradual slowing down of the tempo, this opening out of the intervals relaxes the tension which has been built up until this point, and is intended to create a more positive and diatonic frame of musical reference for the audience.

Ex 11.4

INTRODUCT Bar 53 = 120 decal

WOODWIND  
BRASS  
STRINGS

STRINGS

SCENE I = 60

FLUTE  
OBOE  
STRINGS  
HARP



Scene I opens with Boudica in her palace, with her two daughters entering later on. Although Boudica is grieving for her dead husband, nevertheless a happy and close-knit family is portrayed in this opening scene of the opera. A particularly poignant moment is meant to be the singing of a song to Boudica by her daughters, and the presence of the fundamental motive in its relaxed form is an integral part of the construction of the melodic line as shown below in Ex 11.5. Rhythmically the duplet and triplet both appear in the musical line, giving a sense of lilt to the music at this point.

Ex 11.5

Sc I Bar 140  
 p  
 DORCA

My love has jour-nayed o-ver the sea, I wait for him to come home to me

The song is sung twice, and then there is a final third repetition by a low clarinet with string and harp accompaniment. Here Boudica sings of her fears for her family's safety. The final words "I hope, I fear, I wait", are sung in a chromatic line, ending with a tritone interval onto Eb, an important pitch focus in Scene II which is to follow. She sings in a different time signature from the instrumental playing of the song, in 3/4 crotchet = 54 as opposed to 4/4 crotchet = 72, in order to space the expression of her own concerns and fears further from the innocence and

joy of her daughters' song, although she briefly returns to the tempo of crotchet = 72 in a moment of strong passion.

The fundamental three note motive has a strong rhythmic impetus connected to it, in particular with the arrival of the Romans at bars 5 and 6 of Scene II as shown below in Ex 11.6. On looking closely at the formation of the individual lines in these chords, the development of this chromatic motive beyond its original pitches can be seen. Many of the instrumental lines move in semitones here, and the final chord is designed to be very dissonant in effect.

Ex 11.6

Sc II Bar 5 (♩=60) > > >

This is immediately followed by a further development of the fundamental motive in a long passage. Its rhythmic construction, with syncopated rhythms and uneven bar lengths, in combination with the repeated melody low in the clarinet, bassoon, cello and double bass, is designed to portray a sense of iron relentlessness without being foursquare and simplistic. The opening is shown overleaf in Ex 11.7.

Ex 11.7

(K) Sc II Bar 7  
 ♩ = 100  
 BRASS

CLAR + CELLO

TIMP BASSOON + DOUBLE BASS

As Boudica is broken down psychologically by Catus Decianus, so the second half of Scene II reflects this process in its construction with its often sparse and fluctuating instrumental textures. Much use is made of the fundamental motive and its development into longer chromatic lines in the construction of the music throughout the scene, sometimes as in Ex 11.7 above with various rhythmic forms of it interwoven together. For instance the grotesque threats made by Catus Decianus once Boudica is bound and helpless are set to a highly chromatic pattern of notes, with oboe accompaniment, repeating most of the pitches sung by the tenor a little later and providing a bridge back to the voice. Overleaf in Ex 11.8 is shown a passage from this part of the scene.

Ex 11.8

Sc. II Bar 153 (♩ = 40)

OBOE

I will cut you up, cut<sup>3</sup> you

CATUS DECIANUS

up slow - ly

The music is gradually built up, in fits and starts, to the final climax of Scene II, where the whip is brought down several times on Boudica's back, and her final scream, rising out of the instrumental texture at bar 245. At this moment the lights go out, and by doing so it is the dramatic intention that the audience feel at one in this moment of utter humiliation with Boudica.

Scene III begins with a long bassoon solo, leading to the vocal entry by Boudica, at first barely able to sing. Overleaf in Ex 11.9 is the passage where Boudica begins, and its construction based on an expanded version of the fundamental motive, using all the semitones between her first note of F and her final low G is deliberate. This chromaticism is in its dissonance designed to reflect her

agony, as well as to be a marked contrast to the more diatonic melodic constructions of Scene I. The rhythmic construction is meant to reflect the loose pattern of the speaking voice.

Ex 11.9

Sc III Bar 28

BOUDICA

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

*gliss*

I/Aaargh I can-not be-gin to

*mf* *p* *pp*

plumb the depths of my dark-ness

The final scene is constructed essentially in two parts, the first gradually building up instrumental textures matching Boudica's ability to express what she feels, before drawing back to the solo bassoon at bar 80. In the second half she manages to rise to her feet, and there follows a rhythmically complex section where she sings in the time of 3/4 at crotchet = 75 against the orchestra which play in 4/4 at crotchet = 100, in order to allow the complexities of the rhythmic writing to become all the more complicated and exciting as she describes the enjoyment of the Romans in inflicting pain. Finally her daughters find the strength to stand beside her at the end, and the essentially chromatic writing of this scene finds its resolution onto D and the diatonically related A, the fundamental pitches of the opera.

The final chord is clearly associated with the fundamental motive as can be seen in Ex 11.10 below. Here the distance between some of the pitches is that of a semitone, or a tone of even three semitones, and these chords are deliberately constructed by combining elements of the fundamental motive both in its chromatic original form, and its more relaxed form of intervals of a tone which is associated with Scene I and its portrayal of the innocent enjoyment of life. On an aesthetic level the mixing of these intervallic elements is meant to reflect the fact that Boudica's world is forever altered by the horror done to her and her family, but that she has found the courage to stand up and fight, and to reclaim her right to be respected as a human being.

Ex 11.10



In order to incorporate the fundamental motive of D C# Eb at its most basic in the large scale construction of this Act, originally each scene was conceived as having its most important focal pitch as one of these three pitches. This holds good for the Introduction where the focus is D, although the focus of A which is closely related diatonically is more

prominent in Scene I. For Scene II Eb is the most important focal pitch. Scene III returns to the focus of A in conjunction with D by the end. The most important pitch progressions are shown below in Ex 11.11.

Ex 11.11

The musical notation consists of three staves of music on a single staff with a treble clef. The first staff is labeled 'Introduction' and 'Scene I' and contains notes with accidentals (flats and sharps) and a key signature change. The second staff is labeled 'Scene II' and contains notes with accidentals. The third staff is labeled 'Scene III' and contains notes with accidentals. The notes are connected by stems and beams, and there are various accidentals (flats and sharps) throughout the piece.

Particular instruments have certain associations with the characters involved. The harp which as an instrument has a rich Celtic heritage is associated with Boudica and her two daughters, and particular use of this instrument is made in the construction of various atmospheric textures in Scene I. It forms the main accompaniment to the song that Boudica's daughters sing to her.

Brass with their militaristic associations and loud dynamic qualities tend to appear in connection with the Romans, a particular example being the opening section of Scene II, but are also employed in more regal moments amongst Boudica and her daughters. Timpani and a bass drum are often added for more dynamic emphasis and a militaristic effect.

The strings and most woodwind are more interchangeable in association, forming as they do the backbone of the orchestra, but frequent use is made of particular colour painting, such as the instrumental depiction of "mist over the grass" described by Brigit at bar 91 in the first scene and the reference to birdsong by her sister with the use of the piccolo and oboe slightly later at bars 99 to 101.

The bassoon has more sinister connotations. In particular its appearance in a long solo at the opening of Scene III is meant to convey the bleak numbness of Boudica and her daughters at that point. So does the double bass, in particular at bars 116 to 121 in Scene II when it sounds an octave below the words of Catus Decianus, and a little later in that scene from bar 150 when it plays in tandem with the bassoon. Particular resonances, such as the more seductive instrumental associations of the cor anglais at bar 169 in Scene II, add to the grotesque nature of the dramatic proceedings here.

It will be clear from the foregoing that "Boudica" in musical terms very much represents a working through and culmination of the essential interests and concerns that are apparent throughout the pieces in this portfolio, both at a small scale level of detail but also in the structure at its most fundamental.



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THE BIBLE	

## APPENDIX

### **BOUDICA - Dramatis Personae**

**Tacitus (spoken role)**

**Boudica (mezzo soprano)** widow of Prasutagus, client king  
of the Iceni

**Brigit (soprano)** elder daughter of Boudica, aged 16  
years

**Dorca (soprano)** younger daughter of Boudica, aged  
14 years

**Grania (alto)** British wife of Villeius

**Catus Decianus (tenor)** Procurator of Britain  
**Villeius (tenor)** Roman husband of Grania and friend  
of Suetonius Paulinus

**Roman Soldier 1 (baritone)**

**Roman Messenger (baritone)**

**Briton (baritone)**

**Roman Soldier 2 (bass)**

**Suetonius Paulinus (bass)** Governor of Britain

**NOTE:** This opera is arranged so that only one tenor, one  
baritone and one bass are needed, hence the above groupings.

Grania, Villeius, the Roman Messenger, Briton and Suetonius  
Paulinus do not appear in Act I.

### **Orchestra**

Flute (also piccolo and alto flute)

Oboe (also cor anglais)

Clarinet in Bb

Bassoon

Horn

Trumpet in Bb

Trombone

Percussion)

3 Timpani ) one player

Bass Drum )

Harp

Violin I )

Violin II )

Viola ) single strings or small string section

Cello )

Double Bass)

## COMPLETE LIBRETTO FOR BOUDICA

### Prologue

**Tacitus:** It was not so many years ago that it all happened. My uncle Agricola, who was then a young man, still swears today that Rome nearly lost Britain because of the revolt led by Boudica. Prasutagus, king of the Iceni, died some sixteen years after Claudius invaded Britain, leaving his widow Boudica and their two daughters. In his Will he left half his kingdom to his family, and half to the Emperor, Nero. By this means he hoped to keep his family and tribe secure. But the Procurator, Catus Decianus, was an unscrupulous and greedy man, and Britain was proving costly to keep under Roman control. Would he respect the provisions made for Boudica, and for her two daughters? And would anyone in Rome care if he did not?

Tacitus slowly walks off the stage.

### Act I

#### Act I Scene 1

Palace of the Iceni. There is a fire burning on an open hearth in the centre of the room, and the walls are hung with rich drapes. There is a solid oak table by one of the walls on which various Iceni treasures stand. Boudica is wearing a robe and a heavy gold necklace, her auburn hair flowing freely. She is sitting on a wicker chair thoughtfully watching the fire as the curtain rises. It is a bright sunny morning.

Boudica gets up and starts arranging flowers in vases around the room. Brigit and Dorca appear in the doorway, unseen by Boudica at first. When she turns in their direction, they run to her, full of excitement.

**Boudica:** My daughters! How are you today?

**Brigit**

**& Dorca:** We are well, Mother.

**Brigit:** I woke early, and went outside to watch the sun rise, with mist over the grass: It was so beautiful.

**Boudica:** And Dorca, did you go as well?

**Dorca:** As I lay in my bed, I listened to the birds singing: Their music made me happy, so happy, then I felt sad, I miss our Father, I miss him so much.

All three embrace

**Boudica:** We all miss him: He was a good man, and he loved you dearly. When you are older you will rule in his place, and honour his memory.

They stand apart

**Brigit**

& **Dorca:** We will always honour him.

**Dorca:** Mother, shall we sing to you, as we used to sing when Father was alive?

**Boudica:** Yes, I would love you to sing.

**Dorca:** My love has journeyed over the sea,  
I wait for him to come home to me;  
He'll bring a silver comb to set in my hair,  
And jewels rich and rubies rare,  
For his lady, Finnebair,

& **Brigit:** For his lady, Finnebair.

Song repeated by Brigit and Dorca. They hug their mother, then run, laughing, to the side of the room where they become engrossed in playing a game together. Boudica stares thoughtfully at them as they run to the side of the room, then looks to the front of the stage to address the audience.

**Boudica:** My daughters, such beautiful girls, their love sustains me. And they will be strong, womanly Queens, as is our tradition. But the Romans, will they respect us? I fear for my daughters, now my husband is gone: I hope, I fear, I wait....

## Act I Scene 2

The same room, in the early evening. Boudica and her two daughters are sitting sewing together by the fire. There are 3 loud knocks on the door, a brief silence and then 3 louder, slower knocks.

**RS I:** (shouted from offstage) Open in the name of the Emperor!

Boudica gets up and comforts her two daughters who are shocked and stunned. They embrace closely. The door is flung open, revealing Catus Decianus and two Roman soldiers standing on the threshold. After a short time they slowly make their way into the palace in an intimidating manner.

**CD:** Boudica! Your husband's kingdom is forfeit to Rome!

**Boudica:** My husband's Will left half to our daughters, and gave half of all we have to the Emperor. My husband served you well and loyally!

**CD:** He is dead! His Will is worthless, and we will take what is ours: Seize everything!

Boudica stands face to face with Catus Decianus

**Boudica:**And you would leave us with nothing! Is this how Rome treats its friends?!

**CD:** You think to tell us what to do! Who are you? - a barbarian woman!

**CD & RS:**Who are you, barbarian woman!

**CD:** I will show you just how Rome treats barbarians who dare to question my authority! You have two daughters, two lovely daughters, two young, such pretty daughters, just ripe for plucking. (to soldiers) Do what you want with them!

**Boudica:**No! No, not my daughters!

**Brigit**

**& Dorca:**Mother!

Boudica watches impotently as her daughters are taken from the stage by the Roman soldiers; Catus Decianus ties her to a column - in her state of shock she can offer little resistance. Screams from Brigit and Dorca can be heard from time to time as they are raped offstage. Catus Decianus moves around Boudica menacingly throughout the following:

**CD:** (pulling head back - manner sadistically coaxing) So, what shall I do with the mother? Perhaps with this sword I will cut you up slowly like meat. (That's right...be scared...be very scared...) Perhaps I will cut off your fingers, (takes one of her hands) one by one: And then your breasts... (rests sword against left breast) I can do whatever I like with you! You belong to me, now your husband is dead. Do you miss your husband? Do you miss his touch?! Like this?! (sudden movement by Catus Decianus between Boudica's legs - she gasps) But you long for a real Roman shaft, like your daughters are getting right now! (he laughs, the music rises to a climax and the daughters are flung in the room and dumped on the floor by the two Roman soldiers who enter, laughing. Brigit and Dorca are dishevelled, bloody and utterly shellshocked.) So these are the proud daughters of a proud Queen! You whimpering women are nothing but worthless whores! (kicks the nearest daughter in the stomach) See how Rome treats those who defy them: (shouted at Boudica) I will make you beg for your life!

Music rises to a climax as Catus Decianus struts pathetically, lights flashing. He strips Boudica's back and brings a whip down. As it descends, the lights go out. Whip heard again and again - gasps, and in the end Boudica screams.

Silence. The Romans leave noisily, taking the treasures of the palace with them and laughing and joking obscenely.

### Act I Scene 3

The same room, a little later, with the table now bare of its treasures and the rich drapes gone. Boudica is still tied to the column and her daughters lie motionless on the ground. The music begins with the stage in darkness and the lights are gradually raised to a wan paleness.

Both daughters attempt, and finally manage, to raise themselves. They slowly approach their mother, they untie her and she collapses to the ground, facing the audience. Brigit and Dorca huddle either side of her. Boudica puts her hand out towards the audience, to whom her voice is directly addressed.

**Boudica:**I cannot begin to plumb the depths of my darkness: (she manages to sit up, her daughters continue to huddle either side of her, their faces held away from the audience) such dull and dank ugliness so big, vileness so vast, pain and ghastriness beyond all bearing. My daughters... (weeps) I could not save them, their own mother, their own Queen, from the black iron hatred of men, of Romans, defiling the most sacred part of our humanity, stripping us of all, leaving us nothing but dark emptiness, numbness, pain. And what did we do to provoke them? Nothing, but ask for respect from 'civilised' Romans... (slowly rises with daughters) they count us so little that they trample us into the ground, tearing us apart, destroying, revelling in our torment without pity... (all three strongly standing, defiant, music blazing) If this is how 'civilised' Romans act, there is no morass so deep that we barbarians cannot enter, to avenge!

Last words repeated by Boudica accompanied by her daughters.

Curtain.

## Act II

Act II Scene 1 - Suetonius Paulinus is in his tent in Anglesey

**SP:** And so, we have defeated the Britons! The Druids are crushed - we cut down their wild men and women, black-robed with dishevelled hair like Furies, screaming curses upon us from their gods, and we burned them with their own torches. The blood they have shed in their heathen groves has been paid for by their own. Blood begets blood; the Britons must learn that Rome is their master. Now Britain is conquered, now Britain is ours!

A bell rings outside the tent

**SP:** Come in!

Enter Roman Messenger

**RM:** Sir, I bring terrible news.

**SP:** What has happened?

**RM:** There has been a huge revolt in the east led by Boudica, Queen of the Iceni.

**SP:** What?! A revolt?!

**RM:** Camulodunum has been burned to the ground, every man, woman and child killed by barbarians.

**SP:** Boudica? Boudica?! Can this be?

**RM:** There is more - a force from the Ninth Legion has been cut to pieces, the Procurator has fled, and there is no longer government in Britain.

**SP:** Where are the rebels now?

**RM:** They are heading for Londinium, a large force, a hundred thousand strong.

**SP:** And we are in Anglesey! And yet they will be gorged on blood and fire and slow to move. Perhaps we may reach Londinium before them. (to Messenger) Sound an alarm! We will leave in an hour!

**RM:** Yes, my Lord.

Messenger leaves. (Trumpets sound in the distance)

**SP:** So Boudica leads the revolt! That is dangerous - the Procurator did her such evil that she has nothing to lose, and will be merciless in her revenge.

Act II Scene 2 - House of Villeius and Grania in Londinium

Enter Villeius.

V: Camulodunum has fallen; rumours are rife, and people say that the rebels will come to Londinium next. And yet everything is so normal here. How can I believe the terrible things they say have happened, the torture and massacre of everyone, even children, by the rebels in their rage?

Enter Grania, heavily pregnant, whilst Villeius is still singing.

V: Grania, sit here. You must be tired.

Grania: Yes, I am tired, but also frightened.

V: Of the revolt? Please don't worry, we will be safe. Rome will protect us.

Grania: But how can we be saved in this sprawling town? I am British, and you are still a soldier of Rome, and I fear you will abandon me and our child to our fate.

He embraces her.

V: I will never leave you; when I first saw your willow-flowing hair, the softness of your face and hazel eyes I knew you were the woman for me. How can you doubt my love for you?

Grania: And I love you too; at first I was afraid because you were a Roman, but you won me over to you. Even so, you are Roman, and my people are killing yours.

V: And you are my wife, you carry the fruit of our love, and I love you. How can you doubt my love for you? Sit down, my love and rest.

She sits. He begins to sing.

V: When I was young, I lived happy and free  
By a beautiful forest in Italy;  
The land was rich and the sun always shone,  
But over the sea, all these pleasures have gone.

The land of my youth is far from here,  
And yet I am happy and shed not a tear;  
My beautiful wife is all to me,  
Sun and forest, land and sea.  
My beautiful wife is all to me,  
And this is where I shall always be.

A knock on the door.



V: Stay seated Grania, and I will answer it.

Villeius opens the door. Suetonius Paulinus stands on the threshold.

V: It is the Governor. Grania, I told you Rome would save us. My Lord, come in and sit down.

Suetonius enters, and sits down heavily.

SP: I have ridden here straight from Anglesey and have not much time.

V: What is happening? We have heard terrible rumours that cannot be true. Have you defeated the rebels?

SP: I came to see what could be done. The position is terrible, the rebels have destroyed the capital city of Camulodunum. I am sorry, I cannot save Londinium.

Grania: Then what will happen to us?

SP: There are no defences, and I have only a few men with me. And I need every able Roman man to come with me and fight.

V: Then we must leave with you at once.

SP: No, Villeius. You must leave, but you cannot take your wife. There is no room for women, and I see she cannot travel anyway. I am sorry.

V: But I cannot leave my wife!

SP: I am sorry, you have no choice. I order you to come: if Boudica wins, we will lose Britain.

V: What shall I do? I do not want to leave my wife, but I have to fight for Rome. If I stay and the rebels come they will kill me, but surely Grania will be safe - she is British, and related to Boudica herself! No woman would kill her own family!

Grania: I said you would leave me. Do you really think I would be allowed to live by the rebels? They will see me as a traitor. But Villeius, if not for me, for the sake of our child, please don't leave me!

She clings to him, crying. Under the weight of his own emotion, he pushes her away.

V: My Lord, it breaks my heart, but I will come. I had hoped our marriage would mend all differences, but I see that duty is stronger than love. Rome will always come first for me: I wish by Jupiter himself, that I had not found this out.

Villeius picks up his cloak and sword, and goes outside to wait for Suetonius, not daring to face his wife.

**Grania:** This is your doing. Whatever happens now cannot destroy me any more than you have done.

**SP:** Madam, I am a soldier, and have to make decisions on what is possible, otherwise we will all die. Believe me, I would save you if I could. But your own people must help you now. I cannot, I am sorry.

Suetonius Paulinus leaves quickly and quietly.

**Grania:** And this is where my love has brought me. Where can I go now? - I am an enemy of all, both of my people, and of Rome. Whoever wins, I am a dead woman. I was a fool to believe the words of a Roman. War divides us all, hatred feeds on hatred, blood on blood. And it is the innocent, the trusting, who pay the price.

### Act II Scene 3 - Same house as Act II Scene 2

It is now night. Grania is sitting by the fire. Suddenly the door is flung open. Boudica enters, with her two daughters and a male Briton (one of her spies) in her party.

**MB:** Here is another Roman house, occupied by a woman. Where are all the men? Are they scared to face us?

**Boudica:** (To MB) Seize her - she will be sacrificed to Andrasta, goddess of war.

**Grania:** No! Boudica! I am British, and related to you! Don't you remember me? Grania?!

**Boudica:** I never knew you. You are not one of us. (to MB) Seize her, I say! He takes hold of Grania and starts to drag her out.

**Grania:** (screaming) Boudica! Boudica! My child!

The Male Briton hits her in the stomach. She collapses and he takes her outside.

**Dorca:** Mother, I remember Grania. She was kind to us when we were small. How can she be so bad now?

**Boudica:** She is a traitor and chose to marry a Roman. Were any of us shown mercy by the Romans? She has fed from our suffering, our pain.

**Brigit:** But she is pregnant.

**Boudica:** So are you, but did you choose to be? Do not pity her suffering, rather remember your own. The Romans have

defiled us all and they must pay.

**Dorca:** I wish none of it had happened; I feel so black. I hate what we are doing. Why can't everything be back as it was before? Why does it have to hurt so much?

**Boudica:** Because we have no choice. Real power never exists as you think. If you would be a Queen, that is what you must learn. (aside) And I am jealous too: of Grania's family, her happiness. While we have suffered such evil torment. I will enjoy the torment of Grania, the shattering of her soul and slow, cruel death, piece by bloody piece!... And yet, what does that make me?! Once I was able to feel joy, and now all I can give is bleak and numb hatred and revenge!

Boudica and her daughters leave. Her voice is heard from outside the house.

**Boudica:** Onwards to Verulamium! That Roman town of traitorous Britons! None will be left alive; let them be warned - Boudica will avenge!

Curtain.

### Act III

#### Act III Scene 1 - Front of Stage - No scenery

Curtain rises - Suetonius Paulinus is standing on the front of the stage, facing the audience who are in the position of his troops.

**SP:** Today is the day of reckoning! Today we fight for victory! The Britons were fools to sack Verulamium; we have had time to prepare. Take no account of the numbers of these savages! They are badly armed, with more women than soldiers in their ranks! When they meet the might of Roman soldiers they will crack. Keep together, throw your javelins, strike with your shields. Have no thought of booty - win the victory and you will have everything! Today we will win Britain once and for all!

Lights out. Sounds of battle and battle music. Climax of music, then dies down and trumpets sound clearly. Boudica runs onto the stage, with her daughters. They stop for breath; all are wide-eyed and exhausted.

**Boudica:** Oh gods, what have I done?! We have lost! So many dead! (shouting) Run! Run, while you can! Save yourselves! (quietly) But for us...what hope is there? Come, my daughters; we must move on.

They move swiftly off stage.

#### Act III Scene 2 - Tent of Suetonius Paulinus

Lights up to reveal Suetonius Paulinus, and two Roman officers seated round a table, drinking. The battle is over and the Romans have won.

**Off2:** It was a bloodbath. The Britons were cut down, thousands upon thousands, while we lost only a few hundred. We killed men, women, children, even their animals. I have never seen so much blood.

**Off1:** Perhaps as much blood as they have spilt. They have tasted their own vengeance!

**SP:** And Boudica has escaped with her daughters. She knows we will pursue her.

**Off2:** We will finish the Iceni once and for all - the blood of Roman men and women must be paid for by the Britons!

**SP:** Blood begets blood. Where will it end? They have killed, and we have killed: however much blood is spilt, vengeance can never be satisfied.

Off1: They are barbarians, not Romans. And they will never learn to respect our strength if we do not show it.

Off2: They laughed at our might!

Off1: And those that are left are terrified!

SP: And yet, they had cause for their hatred. Perhaps if we had shown more respect to the Britons, they would have seen a fairer side to Rome. But today we have won a great battle, today we have saved Britain for Rome! And tonight we celebrate - see that the soldiers have plenty of wine!

Act III Scene 3 - Palace of the Iceni

Boudica is sitting, her daughters on either side of her.

Boudica: We have lost. There is nothing left. My daughters, I am so sorry.

Dorca: What do we do now? I feel so empty inside.

Brigit: And my child is dead; I miscarried my baby. (She weeps.)

Boudica: (comforting her) I know Brigit, but perhaps in the end it is as well. It would only have caused you more pain... Dorca, would you please bring me the best wine and three goblets.

Dorca: The best? And three goblets? Yes Mother, if you wish it.

She goes to get them.

Brigit: (suspicious) Mother, why? And what was the other liquid you took? Was it poison? I saw you; Dorca did not.

Boudica: We were Queens together, all riding high on the crest of victory. What we shared in life - there is no other way.

Brigit: But I do not want to die! I am young, I want to live!

Boudica: And what will happen once the Romans take us? Last time they raped you; what will they do now? This way is the easiest and quickest. I wish it were different: I love you so much! But let Dorca keep her innocence.

Dorca returns.

Brigit: Mother, I should like to sing before we drink together.

**Boudica:**Yes, I would love you to sing.

Boudica pours out the wine. While Dorca is looking away, she pours liquid from a small vial into all three. Brigit starts to sing.

**Brigit:** My love is lying dead now,  
Cold furrows his hair;  
He died to save a lady,  
The lovely Finnebair.

Boudica hands around the wine. Dorca drinks some of hers.

But she was cold and faithless,  
And used his heart for fun;  
She tricked all her lovers,  
Each and every one.

Dorca drinks the rest of her wine.

My lover was so noble,  
Kind, tender and fair;  
Every lady loved him,  
But not Finnebair.

Brigit drinks hers and looks at Boudica who embraces both daughters. Dorca gasps and dies.

**Boudica:**And now his life is over  
I shall die as well;  
Nothing left to live for,  
Nothing left to tell.

Brigit dies, clinging to her mother.

**Boudica:**My daughters are dead, I have killed them. When I gave birth, my blood and pain brought forth great joy. And now, their mother, I have taken back the life I gave them, that life which should just have been beginning. But the Romans robbed us of all joy and meaning, violating us to our very core. All we had left was revenge, all we could give was our blood and pain. We had to destroy, or be forever crushed. And we have lost.

And so I now give myself the poison that ended these two brief and ruined lives. (Drinks her wine) My people will remember me; whatever they have to endure, their spark of life will always burn, for without it there is nothing, nothing, nothing....

Boudica dies. Final curtain.

With a sense of awe

# ASCENSION

for 16 voices

by Gillian Carcas  
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4/4  $\text{♩} = 60$

\*Crescendo slowly throughout the piece; each voice enters at same dynamic as others - approximate guide. given.

5

The musical score consists of 16 staves, each representing a different voice part. The parts are labeled on the left as follows: Sop 1, Sop 2, Sop 3, Sop 4, Sop 5, Sop 6, ALTO 1, ALTO 2, ALTO 3, ALTO 4, TEN 1, TEN 2, BASS 1, BASS 2, BASS 3, and BASS 4. The score is written in 4/4 time with a tempo of 60 beats per minute. The key signature is one sharp (F#). The lyrics are 'su - un - gliss'. The first staff (Sop 1) has a dynamic marking of *p\** and a slur over the first two notes. The second staff (Sop 2) has a dynamic marking of *p\** and a slur over the first two notes, with the word 'gliss' written above the second note. The third staff (Sop 3) has a dynamic marking of *p\** and a slur over the first two notes. The rest of the staves are empty.

10

gliss

Handwritten musical score for a vocal ensemble. The score is arranged in 16 staves, labeled on the left as Sop1, Sop2, Sop3, Sop4, Sop5, Sop6, ALTO1, ALTO2, ALTO3, ALTO4, TEN1, TEN2, BASS1, BASS2, BASS3, and BASS4. The vocal parts (Sopranos and Alti) contain lyrics: "su - un su -". The score includes various musical notations such as slurs, dynamic markings (*p-mp\**), and a glissando marking (*gliss*). A box around the number 10 is located at the top right of the page, and the number 2 is in the upper right corner.



Handwritten musical score for a vocal ensemble. The score is organized into 15 staves, labeled as follows:

- SOP 1
- SOP 2
- SOP 3
- SOP 4
- SOP 5
- SOP 6
- ALTO 1
- ALTO 2
- ALTO 3
- ALTO 4
- TEN 1
- TEN 2
- BASS 1
- BASS 2
- BASS 3
- BASS 4

The score consists of four measures. Key features include:

- Lyrics:** Vocal lines contain lyrics such as "su - un", "gliss", and "su -".
- Dynamic Markings:** Various dynamics are indicated, including *(mp)*, *p*, and *mp\**.
- Performance Techniques:** Slurs and glissando markings (*gliss*) are used throughout the vocal parts.
- Staff Activity:** Not all staves are active; for example, ALTO 3, TEN 1, and BASS 1-4 have no notes in this section.

The image shows a handwritten musical score for a vocal ensemble, consisting of 14 staves. The parts are labeled on the left as SOP 1, SOP 2, SOP 3, SOP 4, SOP 5, SOP 6, ALTO 1, ALTO 2, ALTO 3, ALTO 4, TEN 1, TEN 2, BASS 1, BASS 2, BASS 3, and BASS 4. The score is written in a single system with four measures. The lyrics are "su - un" repeated across the staves. Various musical notations are present, including glissandos (labeled "gliss"), slurs, and dynamic markings such as *mp*, *mf*, and *mp-mf\**. There are also some handwritten annotations in parentheses, possibly indicating performance instructions or corrections. The notation is in a standard staff format with a treble clef for the soprano and alto parts, and a bass clef for the tenor and bass parts.

Handwritten musical score for a choir, page 5 of 25. The score is arranged in 16 staves, grouped by voice part: Soprano (SOP 1-6), Alto (ALTO 1-4), Tenor (TEN 1-2), and Bass (BASS 1-4). The lyrics are "su - un - su -".

Key features of the score include:

- Lyrics:** "su - un - su -" repeated across the staves.
- Performance Instructions:** "gliss" (glissando) is written above several notes in Soprano 3, Soprano 4, Alto 1, Alto 4, Tenor 2, and Bass 2.
- Notation:** The score uses various note values (half notes, quarter notes, eighth notes) and rests. Some notes are marked with a sharp sign (#).
- Staffing:** Each voice part has a specific clef: Soprano (Soprano clef), Alto (Alto clef), Tenor (Tenor clef), and Bass (Bass clef).

Handwritten musical score for a vocal ensemble, featuring 16 parts: SOP1, SOP2, SOP3, SOP4, SOP5, SOP6, ALTO1, ALTO2, ALTO3, ALTO4, TEN1, TEN2, BASS1, BASS2, BASS3, and BASS4. The score is written on a grand staff with 16 staves. The music is in common time (4/4) and features a melodic line with lyrics. The lyrics are: "su - un su - un su - un su -".

Key musical notations include:

- Dynamic markings:** *(mf)* (mezzo-forte) is used throughout. *(p)* (piano) is used in the bass parts.
- Articulation:** *gliss* (glissando) markings are present in several parts, indicating a sliding motion between notes.
- Phrasing:** Slurs and breath marks (indicated by a vertical line with a flag) are used to group notes and indicate phrasing.
- Lyrics:** The lyrics "su - un su - un su - un su -" are written below the notes, with hyphens indicating syllables that span across multiple notes.

The score is organized into four measures. The first measure contains the initial notes and lyrics. The second measure continues the melodic line. The third measure features a prominent glissando in several parts. The fourth measure concludes the phrase with a final glissando and a sharp sign (#) on the final note in several parts.

This musical score is for a vocal ensemble, featuring 16 parts: Soprano 1-5, Alto 1-4, Tenor 1-2, and Bass 1-4. The score is written in a single system with four measures. The lyrics are: -un su - -un su - -un su - -un su -.

Key features of the score include:

- Glissandos:** Indicated by the word "gliss" and slanted lines, occurring in Soprano 1, 4, 5, Alto 1, 2, 3, 4, Tenor 1, 2, Bass 1, 2, and Bass 4.
- Dynamic Markings:** The forte dynamic "(f)" is marked in the third measure of most parts.
- Phrasing:** Long horizontal lines and slurs indicate sustained notes and phrasing across measures.
- Instrumentation:** The parts are arranged in a standard vocal ensemble layout, with Soprano parts at the top and Bass parts at the bottom.

Poco rit

40

ff

8

The musical score is arranged in 16 staves, grouped by voice type. The lyrics are: -un, su - , -un, su - , -un. The score includes various musical notations such as glissando lines, slurs, and dynamic markings. The tempo is marked 'Poco rit' and the dynamics are 'ff'.

**SOP 1**  
-un su - -un su - -un

**SOP 2**  
-un su - -un su -un

**SOP 3**  
-un su - -un su - -un

**SOP 4**  
su - -un su - -un

**SOP 5**  
-un su - -un su -un

**SOP 6**  
su - -un su -un su - -un

**ALTO 1**  
-un su - -un su - -un

**ALTO 2**  
-un su - -un su - -un

**ALTO 3**  
-un su - -un su - -un

**ALTO 4**  
su - -un su - -un

**TEN 1**  
-un su - -un su - -un

**TEN 2**  
-un su - -un su - -un

**BASS 1**  
-un su - -un su - -un

**BASS 2**  
-un su -un su - -un

**BASS 3**  
-un su - -un su - -un

**BASS 4**  
-un su -un su - -un

'SONG FOR JOY' for violin and viola

by Gillian Carcas  
(March 1992)  
Copyright © 1992

$\text{♩} = c 84$   
Expressively and with life

VOLIN

VIOLA

5  $\text{♩} = c 100$

$\text{♩} = c 84$

10 normale → sp  $\text{♩} = c 100$

15  $\text{♩} = c 66$   $\text{♩} = c 84$

mt

2

norm accel -----  $\text{♩} = c100$

*p* *f* *mp* *f* *mp* *f* *ff*

norm *gliss* *sul pont* *norm* *sp* *norm*

[20]

5:4 rit

*mp* *sul pont*

$\text{♩} = c66$  dolce e legato

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

*p* *norm* *sul pont* *mp* *norm* *sp* *p* *mp* *mf* *norm* *sp* *norm* *p* *mp* *sp* *norm*

[25]

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

*sp* *norm* *p* *mf* *mp* *f* *sul pont* *norm*

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

*gliss* *din* *din*



Expressively and with life

$\text{♩} = c 84$

30

Musical score for measures 30-34. The piece is in 4/4 time with a tempo of  $\text{♩} = c 84$ . The key signature has one sharp (F#). The score features a variety of dynamics including *mp*, *p*, *pp*, *ppp*, and *f*. It includes several triplet markings and a glissando in the right hand at the end of measure 34. The left hand has a *pp* dynamic in measure 32.

$\text{♩} = c 100$

35

Musical score for measures 35-39. The tempo is  $\text{♩} = c 100$ . The key signature changes to two sharps (F# and C#). The score includes dynamics such as *f* and *p*. There are triplet markings and a glissando in the right hand at the end of measure 39. The left hand has a *p* dynamic in measure 37.

$\text{♩} = c 84$

Musical score for measures 40-43. The tempo is  $\text{♩} = c 84$ . The key signature has two sharps (F# and C#). The score includes dynamics such as *mf*, *p*, *f*, and *ff*. It features triplet markings and glissandos in both hands. The left hand has a *mf* dynamic in measure 40 and a *ff* dynamic in measure 43.

accel

40

$\text{♩} = c 100$

Musical score for measures 44-47. The tempo is  $\text{♩} = c 100$ . The key signature has two sharps (F# and C#). The score includes dynamics such as *mf*, *mp*, and *cresc*. It features triplet markings and a *cresc* marking in measure 46. The left hand has a *mp* dynamic in measure 44 and a *mf* dynamic in measure 47.

Musical score for measures 48-51. The key signature has two sharps (F# and C#). The score includes dynamics such as *f*, *ff*, *p*, and *sp*. It features triplet markings and glissandos in both hands. The left hand has a *f* dynamic in measure 48 and a *ff* dynamic in measure 50. The right hand has a *sp* dynamic in measure 51.

45

$\text{♩} = c66$

Handwritten musical score for system 1, measures 1-8. The piece is in 3/4 time with a tempo of  $\text{♩} = c66$ . The key signature has one sharp (F#). The score includes dynamics such as *p*, *f*, *ff*, *mf*, and *f*. There are accents and a triplet of eighth notes marked with a '3' above it.

$\text{♩} = c84$

sul pont. → normale

gliss

Handwritten musical score for system 2, measures 9-16. The tempo is  $\text{♩} = c84$ . The score includes dynamics like *p*, *f*, and *mf*. Performance instructions include *sul pont.* (sul ponticello) and *gliss* (glissando). There is a triplet of eighth notes marked with a '3' above it.

$\text{♩} = c66$

50

Handwritten musical score for system 3, measures 17-24. The tempo is  $\text{♩} = c66$ . The score includes dynamics like *p* and *mp*. There is a triplet of eighth notes marked with a '3' above it.

$\text{♩} = c84$

sul pont

Handwritten musical score for system 4, measures 25-32. The tempo is  $\text{♩} = c84$ . The score includes dynamics like *f*, *p*, and *mf*. Performance instructions include *sul pont* (sul ponticello). There are triplets of eighth notes marked with a '3' above them.

$\text{♩} = c66$

normale

sul pont → normale

Handwritten musical score for system 5, measures 33-40. The tempo is  $\text{♩} = c66$ . The score includes dynamics like *p*, *normale*, *mf*, and *f*. Performance instructions include *normale* and *sul pont*. There is a triplet of eighth notes marked with a '3' above it.

55 *dolce e legato*

60

65 = c 84 *Expressively and with life*

With love to Stephen, Renate and young Jay

ADVENTUS AMORI - The Advent of Love  
by Gillian Carcas

- I 1 Love is patient, love is kind,  
Love does not envy, does not boast,  
Love rejoices in the truth,  
Ever trusts, ever hopes,  
Love never fails.
- II 2 A wonder thyng is now befall:  
The Lord that mad both se and sun,  
Heven and erth and angellis all,  
In monkynde is now becumme.
- The Lord that all thyng mad of noght  
Is mon becum for mones love,  
For with his blood he schull be boght  
From bale to blyss that is above.
- III 3 Love came down at Christmas,  
Love all lovely, Love divine,  
Love to God and everyone,  
Love for plea and gift and sign.
- 4 When all is confusion, all force spent,  
Deep within lies the Light of God,  
The strength of Love that no darkness  
can ever destroy;  
Love never fails.
- IV 5 And now is risin the bright day star  
From the rose Mary, flour of flours,  
The cleir sone whom no clud devours  
Is comin of his hevinly tours.
- Now spring up, flouris, fro the rute,  
Revert you upwart naturally  
In honour of the blissit frute  
That rais up fro the rose Mary;  
Lay out your leavis lustily.
- Celestial foulis in the air  
Sing with your nottis upoun hight  
In firthis and in forrests fair  
Be mirthful now with all your might.
- Sing hevin imperial most of hight,  
Regions of air mak harmony,  
All fish in flude and foul of flight  
Be mirthful and mak melody.
- Sing hevin imperial most of hight,  
Be mirthful now with all your might,  
And Gloria in excelsis cry,  
He that is crounit above the sky  
Came down to earth for us, to die,  
Love came down at Christmas.

- Texts: 1 Adapted from the Bible; I Corinthians 13 v 4-8  
2 From a carol by John Audelay, 15th Century  
3 From a carol by Christina Rossetti, 1830-94  
4 Written by the composer  
5 From a carol by William Dunbar, 15th Century



Fairly slow;  
With wonder

# ADVENTUS AMORI

"The Advent of Love"

for soprano solo, SATB chorus & piano

G. Carcas 1992

Copyright ©1992

I  $\text{♩} = c 60$

Soprano solo

S

A

T

B

piano

$\text{♩} = c 60$

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

*pp cresc* *p cresc* *mp cresc* *mf cresc* *f cresc*

Ah Ah Ah Ah Ah

(Use pedal to sustain)

Poco meno mosso

$\text{♩} = c 52$

Freely, with feeling

*p*

5

Soprano solo

S

A

T

B

piano

$\text{♩} = c 52$

*sf3* *f3* *mp* *p*

*ffdim* *pp* *pp* *pp* *pp*

Love is patient, Love is kind,

18 > vq |

2

10

*cresc poco a poco*

Sop solo

Love does not en-vy, does not boast Love re-joices

S

A

T

B

piano

Sop solo

with the truth E-ver trusts, E-ver hopes

S

A

T

B

piano

poco rall

[15] f

musical score for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "E-ver trusts, E-ver hopes, Love ne-ver". The piano part includes a dynamic marking of *f*.

Tempo I  
♩ = c60

♩ = c52

musical score for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "fails Love ne-ver fails Love ne-ver". The piano part includes dynamic markings of *f*, *pp*, and *pp*, and a tempo change to *♩ = c52*. The section concludes with a "Ped" (pedal) marking.

4

20

Sop solo

S

A

T

B

piano

mp *ver fails* *pp* *ne - ver fails* *p*

ne - ver fails ne - ver

ne - ver fails ne ver

ne - ver fails no - ver

ne - ver fails ne - ver

*p* *pp*

Very lively

♩ = c132

25

Sop solo

S

A

T

B

piano

*f* *f* *mp* *f*

*f* fails *f* the

*f* fails *mp* A won - der thng is now be - fall *f*

*f* fails *f* the

*f* fails *f* the

*f* *f* *(p)*

♩ = c132



S  
A  
T  
B

Lord that mad both se and sun, He-ven and erth and an-gel-lis

mp

2  
4  
4  
4

Handwritten musical score for voices S, A, T, B and piano. The lyrics are "Lord that mad both se and sun, He-ven and erth and an-gel-lis". The score includes dynamics like "mp" and "f". The piano part is in the bottom staff.

S  
A  
T  
B

In mon-kynde is now be-cumme A

all In mon-kynde is now be-cumme A won-der

In mon-kynde is now be-cumme

all, In mon-kynde is now be-cumme

f

pp

30

2  
4  
4  
4

piano

Handwritten musical score for voices S, A, T, B and piano. The lyrics are "In mon-kynde is now be-cumme A all In mon-kynde is now be-cumme A won-der In mon-kynde is now be-cumme all, In mon-kynde is now be-cumme". The score includes dynamics like "f", "pp", and "ff". A measure number "30" is boxed in the top staff. The piano part is in the bottom staff.

6

S  
won — der thyng is now be - fall, is now be -

A  
thyng, a won — der thyng is now be -

T

B  
the  
mf  
the

piano  
mf

Detailed description: This is a musical score for a choir and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Soprano and Alto parts have lyrics. The Tenor and Bass parts have some lyrics and dynamic markings. The piano part has dynamic markings. The score is in a key with one sharp (F#) and a common time signature.

35

S  
fall both se and sun and an - gel — lis

A  
fall both se and sun and an - gel — lis

T  
Lord that mad both se and sun, He - ven and erth and an - gel — lis

B  
Lord that mad both se and sun, He - ven and erth and an - gel — lis

piano  
p cresc

Detailed description: This is a musical score for a choir and piano, starting at measure 35. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Soprano and Alto parts have lyrics. The Tenor and Bass parts have lyrics. The piano part has dynamic markings. The score is in a key with one sharp (F#) and a common time signature.

S  
all, In mon - kynde is now be - cumme, is now be -

A  
all, In mon - kynde is now be - cumme, is now be -

T  
all, In mon - kynde is now - be - cumme, is now be -

B  
all, In mon - kynde is now be - cumme, now is be -

piano  
mf dim mp

40

S  
cumme

A  
cumme

T  
cumme

B  
cumme

piano  
mf sf

dim a niente

Soprano: The Lord that all thyng mad of night  
Alto: The Lord that all thyng mad of night  
Tenor: The Lord that all thyng mad of night  
Bass: The Lord that all thyng mad of night

piano

8

45

Soprano: Is man be-cum<sup>3</sup> for mo-nes love. For with his  
Alto: Is man be-cum for mo-nes love, For with his  
Tenor: Is man be-cum for mo-nes love. For with his  
Bass: Is man be-cum<sub>3</sub> for mo-nes love, For with his

piano

(Ped)

8

S  
A  
T  
B  
piano

blood he schull be boght from bale to blyss that is a -  
blood he schull be boght from bale to blyss that is - a -  
blood he schull be boght from bale to blyss that is a -  
blood he schull be boght from bale to blyss that is a -

50  
S  
A  
T  
B  
piano

bove  
bove  
bove  
bove  
bove

55 slower  
♩ = c80

S  
A  
T  
B

ff  
For  
ff  
ff  
ff

piano

♩ = c80  
ff

S  
A  
T  
B

with his blood he schull be boght From

with his blood he schull be boght From

with his blood he schull be boght From

with his blood he schull be boght From

piano

Poco rall

(a tempo)

f

S  
bale to blyss. For mo - nes love

A  
bale to blyss For mo - nes love

T  
bale to blyss For mo - nes love

B  
bale to blyss For mo - nes love

piano  
mf

60

Rit - -

S  
6/4

A  
6/4

T  
6/4

B  
6/4

piano  
Legato  
dim  
Rit  
p

(With pedal)

12

(♩ = 40)

♩ = c60  
With great  
expressiveness, legato

ppp ————— p

65

Soprano solo

Love - came down at Christ - mas

piano

(♩ = c40) ♩ = c60

Sop solo

Love all lo - vely, Love di - vine Love came down at

piano

mf 3

70

Sop solo

Chr - ist mas Love all love - ly, Love di - vine

piano

p

Sop solo

Love to God and ev - er - y - one, Love

piano

poco cresc



75

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (piano).

**Soprano (S):** *mf* for plea and gift *dim* and sign *pp*  
*Expressively*

**Alto (A):** Love came

**Piano (piano):** *mp* *dim* *pp*

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (piano).

**Soprano (S):** *mp* Love came down at Christ *cresc* mas Love *mf* *p*

**Alto (A):** *cresc* down at Chri - st - mas, at Christ *mf* *p* mas, Love all

**Tenor (T):** *p* *cresc* Love came down at Christ *mf* *p* mas Love all

**Bass (B):** *p* *cresc* Love came down at Christ *mf* *p* mas Love all

**Piano (piano):**

Sop solo

S

A

T

B

piano

di vine, Love to God and ev - er -

love - ly, Love di - vine. Love to God and ev - er -

love - ly, Love di - vine, Love to God and

love - ly, Love di - vine. Love to God and ev - er -

Sop solo

S

A

T

B

piano

- y - one, Love came

y - one, Love came

eve - ry - one, Love came down, Love came down, came

y - one, Love came down, came down at

85

Factor  
♩ = c72

*f*

Love came down at Christ - mas

down at Christ - mas

down at Chri - ist - mas

down at Chri - ist - mas

Chri - ist - mas

*Boldly*  
♩ = c72

90

*piano*

*Legato*  
Slower ♩ = c52      *accel poco*

*piano*

*p*      *creac*

More roughly; molto accel

95

*piano*

*f*

16

$\downarrow = \downarrow = c104$

$\frac{6}{8}$  (Voices) =  $\frac{2}{4}$  (piano)

$\downarrow = c104$

S  
A  
T  
B

When all is con-fu - sion, all is con-fu - sion, con-fu - sion

When all is con - fu - sion, all is con - fu - sion, all is con -

When all is con-fu - sion, all is con-fu - sion

piano

100

S  
A  
T  
B

sion con-fu - sion, con-fu - sion, When all is con-fu -

all is con - fu - sion When all is con - fu - sion, all is con,

fu - sion, all is - con - fu - sion, all is con-fu - sion all is con-

all is con-fu - sion, all is - con-fu - sion, all is con-fu - sion,

piano

cresc

(Choir)  
♩ = 80  
8 - 2  
4

S  
A  
T  
B

sion con-fu-sion, all force spent Deep with-  
 con-fu-sion, all is, all force spent Deep with-  
 fu-sion, all is con-fu-sion, all force spent Deep with-  
 con-fu sion, con-fu-sion all! force spent Deep with-

2:3 f<sub>z</sub> ff  
 2:3 f<sub>z</sub> ff  
 2:3 f<sub>z</sub> ff  
 2:3 f<sub>z</sub> ff  
 3:2 3:2 3:2 f<sub>z</sub> = c 80  
 (h) 3  
 (h) 3  
 (h) 3  
 (h) 3

piano

105

S  
A  
T  
R

in lies the Light of God, the strength of Love that no  
 in lies the Light of God. the strength of Love that no  
 in lies the Light of God. the strength of Love, that no  
 in lies the Light of God, the strength of Love, that no

ff  
 (Ped) >

piano

S  
A  
T  
B  
piano

Dark-ness can ev-er de-stry, Love ne-ver, Love  
 Dark-ness can ev-er de-stry. Love ne-ver, Love Love  
 Dark-ness can ev-er de-stry. Love ne-ver, Love ne-ver  
 Dark-ness can ev-er de-stry. Love ne-ver, Love, Love ne-ver

f  
f  
f  
f  
f dim p

Sop solo  
S  
A  
T  
B  
piano

ne-ver fails Love came down, ne-ver fails Love ne-ver  
 ne-ver fails ne-ver fails Love ne-ver  
 fails ne-ver fails Love ne-ver  
 fails ne-ver fails Love ne-ver

f  
p f  
p f  
p f  
p f  
d=c60

Rit

dim

115

p

(-)

Soprano

S

A

T

B

piano

Love came down, Love came down at Christ - mas

fails,

Love

ne - ver

fails

fails,

Love

ne - ver

fails

fails,

Love

ne - ver

fails

fails,

Love

ne - ver

fails

rit

♩ = c 60 Legato

120

piano

fp

Boldly

IV ♩ = c 132

piano

f

125

Soprano (S): from the rose Ma-ry, flour of

Alto (A): from the rose Ma-ry, flour of

Tenor (T): And now is ri-sin the bright day star

Bass (B): And now is ri-sin the bright day star

Piano: *f* And now is ri-sin the bright day star

130

Soprano (S): flours is co-min of his

Alto (A): flours is co-min of his

Tenor (T): The cleir sone whom no clud de - vours

Bass (B): The cleir sone whom no clud de - vours

Piano: *f* The cleir sone whom no clud de - vours



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is in G major and 2/4 time. It consists of three measures. The lyrics are: "he - vin - ly tours re -", "he - vin - ly tours Now spring up flour - is fro the rute, re -", and "Now spring up flour - is fro the rute,". Dynamic markings include *mf* and *(mf)*. The piano part features chords and a melodic line.

135

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is in G major and 6/8 time. It consists of three measures. The lyrics are: "vert you up - wart na - tur - al - ly In ho - nou of the bliss - it", "vert you up - wart na - tur - al - ly In ho - nou of the bliss - it", and "In ho - nou of the bliss - it". Dynamic markings include *f*. The piano part features chords and a melodic line.

Slower  $\text{♩} = c80$

140

A tempo

Soprano (S): frute that rais up <sup>sp</sup> fro the rose Ma- ry

Alto (A): frute that rais up <sup>sp</sup> fro the rose Ma- ry

Tenor (T): frute that rais up <sup>sp</sup> fro the rose Ma- ry

Bass (B): frute that rais up <sup>sp</sup> fro the rose Ma- ry

piano: (4) <sup>sp</sup> *f*

Soprano (S): *f* Lay out your leav-is lust - i - ly *f* Ce - lest - ial

Alto (A): *f* Lay out your leav-is lust - i - ly

Tenor (T): *f* Lay out your leav-is lust - i - ly

Bass (B): *f* Lay out your leav-is lust - i - ly

piano: *f*

Soprano solo

145

Sop solo  
foul - lis in the air Sing with your

piano

150

Sop solo  
not - tis u - pon high In firm - is

piano

*mp*

*p*

155

Sop solo  
and in for - rests fair Be mirth - ful now Be mirth - ful

piano

*f*

*mf*

Sop solo  
now with all your might

Altos (choir)  
(Atlas) f  
Be mirth - ful

piano

*ff*

*f*

*ff*

160

Sop solo  
S  
A  
T  
B  
piano

with all your might  
Be mirth-ful now with all your might Sing  
now, Be mirth-ful now with all your might Sing  
Be mirth-ful now with all your might Sing

S  
A  
T  
B  
piano

he-vin im-per-i-al most of hight  
he-vin im-per-i-al most of hight, Re-gions of  
he-vin im-per-i-al most of hight, Re-gions of  
he-vin im-per-i-al most of hight, Re-gions

165

S Re-gions of air mak har - mon - y, All fish in flude and

A air mak har - mon - y, All fish in flude and

T air mak - har - mon - y, All fish in flude and foul

B of air mak har - mon - y, All fish and

piano

S foul of flight Be mirth - ful now, Be

A foul of flight Be mirth - ful now, Be

T of flight Be mirth - ful now and

B foul Be mirth - ful now and mak

piano

170

(f)

Sop solo

S

A

T

B

piano

Sing he-ven  
mirth-ful now and mak me - lo - dy, Sing  
mirth-ful now and mak me - lo - dy, Sing  
mak me - lo - dy, Sing  
me - lo - dy, Sing

Sop solo

S

A

T

B

piano

im - per-i - al most of hight, Be mirth-ful now with  
he-ven im - per-i - al most of hight, Be mirth-ful now with  
he-ven im - per-i - al most of hight, Be mirth-ful now with  
he-ven im - per-i - al most of hight, Be mirth-ful now with  
he-ven im - per-i - al most of hight, Be mirth-ful now with

175

Sop solo  
S  
A  
T  
B  
piano

all your might And Glo-ri-a in ex-cel-sis cry, He that is crown-it a-bove the

180

Sop solo  
S  
A  
T  
B  
piano

cel-sis cry, He that is crown-it a-bove the

$\text{♩} = c 88$

Slower

*mp*

Sop solo  
came down to earth

S  
sky  
came down to earth for

A  
sky  
came down to earth for us, -

T  
sky  
came down to

B  
sky

piano  
subito *mp* *p*

$\text{♩} = c 88$

Rit

$\text{♩} = c 132$

185

Sop solo  
Love came down to

S  
us, to die  
Came down to earth

A  
to die  
Came down to earth, came down,

T  
earth, to die  
Came down to earth, Love came

B

piano  
Rit  $\text{♩} = c 132$



Rit - - - - -

Sop solo  
S  
A  
T  
B  
piano

earth Love came down

Love came down, Love came down -

down, Love came down, Love came down

Love came down, Love - came down

ff (f) p

Rit sfz

190

(Poco rall)

Sop solo  
S  
A  
T  
B  
piano

at Christ - mas, Love came down at Christ - mas

down at Christ - mas, at Christ - mas

at Christ - mas, at Christ - mas

at Christ - mas, at Christ - mas

at Christ - mas, at Christ - mas

at Christ - mas, at Christ - mas

sfz

(Ped - - - - -)

# TRISKELE for solo viola

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Gillian Carcas

$\text{♩} = 60$

With lyrical playing

(Accidentals apply only to the note they precede)

Musical notation for measures 1-5. The key signature has one sharp (F#). Measure 1 is in 9/8 time, measure 2 in 4/4, and measures 3-5 in 3/4. Dynamics include  $pp$ ,  $mp$ ,  $p$ ,  $mf$ , and  $p$ . There are three triplet markings over measures 3, 4, and 5.

Musical notation for measures 6-10. Measures 6-7 are in 4/4, measure 8 in 7/8, measure 9 in 11/8, and measure 10 in 2/4. Dynamics include  $f$ ,  $p$ ,  $mf$ , and  $f$ . Performance instructions include  $\rightarrow$  sul pont  $\rightarrow$  norm and *gliss*. There is a triplet marking over measure 9.

Musical notation for measures 11-15. Measure 11 is in 2/4, measure 12 in 7/8, measure 13 in 13/16, measure 14 in 7/4, and measure 15 in 2/4. Dynamics include  $f$ ,  $mp$ ,  $ff$ ,  $f$ ,  $p$ ,  $mf$ , and  $ff$ . Performance instructions include  $\rightarrow$  sul pont  $\rightarrow$  norm and  $\rightarrow$  sul pont norm.

Musical notation for measures 16-20. Measure 16 is in 2/4, measure 17 in 3/8, measure 18 in 5/8, measure 19 in 14/4, and measure 20 in 3/4. Dynamics include  $mf$ ,  $f$ ,  $mf$ ,  $f$ , and  $sfz$ . Performance instructions include *gliss* and  $Pizz$ .

Musical notation for measures 21-25. Measure 21 is in 2/4, measure 22 in 7/8, measure 23 in 5/8, measure 24 in 7/4, and measure 25 in 3/4. Dynamics include  $f$ ,  $sfz$ ,  $f$ ,  $ff$ ,  $mp$ ,  $pp$ , and  $mf$ . Performance instructions include  $\rightarrow$  sul pont, *Arco*, and  $Pizz$ . A tempo change to  $\text{♩} = 90$  occurs at measure 24.

Musical notation for measures 26-30. Measure 26 is in 3/4, measure 27 in 5/4, measure 28 in 7/4, measure 29 in 14/4, and measure 30 in 3/4. Dynamics include  $ff$ ,  $mp$ ,  $f$ ,  $mp$ , and  $f$ . Performance instructions include  $Pizz$ , *Arco*,  $\rightarrow$  sul pont  $\rightarrow$  norm, and *gliss*. A tempo change to  $\text{♩} = 60$  occurs at measure 29.

Musical notation for measures 31-35. Measure 31 is in 3/4, measure 32 in 7/4, measure 33 in 5/8, measure 34 in 3/4, and measure 35 in 7/4. Dynamics include  $pp$ ,  $f$ ,  $p$ , and  $mp$ . Performance instructions include  $Pizz$  and  $\text{Arco}$ . A tempo change to  $\text{♩} = 90$  occurs at measure 31.

♩ = 60 → sul pont → norm → sul pont

♩ = 90 NORM

*f* > *mf* < *f* > *p* < *ff* > *f*

♩ = 60 35

♩ = 90

*Pi* 33 Arco

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

*Pi* 33 Arco → sul pont → norm → sul pont → norm

40

*p* *f* *p* *f* *p* *f*

♩ = 120

*mf* *f*

**B**

45

♩ = 90

sul pont norm → sul pont norm

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

50

gliss

gliss

→ sul pont norm

*fp* *f* *sp* *f* *p* *ff* *f* *mp* *f*

55

norm

→ sul pont

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

3

♩ = 120

60 *sul pont* → *norm* ♩ = 90 *poco rit*

♩ = 60

*Pizz* *Arco* *Pizz* *Arco*

♩ = 90

70

C

♩ = 60

*Arco* *Pizz* *Arco*

80

*sul pont* → *norm*

85

*sul pont* → *norm*

*gliss* *gliss*

90

mp p mp f p sfz Pizz sfz Arco f 5:4 gliss

95

Pizz

ff 3 sfz mf ff 3 sfz Arco 100 15/16 15/16

5

Arco → sul pont → norm → sul pont → norm → sul pont → norm

mf <- ff > mf sfz mf <- ff > f <- ff sfz f

105 gliss gliss

**E**

ff

♩ = 120

f sempre

115 → sul pont → norm → sul pont → norm → sul pont

fff

♩ = 60

norm gliss

mf mp p f ff mp dim (p)

(pp) (ppp) a niente

## Dramatis Personae

Tacitus (spoken role)

Boudica (mezzo soprano) widow of Prasutagus, client king of the Iceni

Brigit (soprano) elder daughter of Boudica, aged 16 years

Dorca (soprano) younger daughter of Boudica, aged 14 years

Grania (alto) British wife of Villeius

Catus Decianus (tenor) Procurator of Britain  
Villeius (tenor) Roman husband of Grania and friend of Suetonius Paulinus

Roman Soldier 1 (baritone)  
Roman Messenger (baritone)  
Briton (baritone)

Roman Soldier 2 (bass)  
Suetonius Paulinus (bass) Governor of Britain

**NOTE:** This opera is arranged so that only one tenor, one baritone and one bass are needed, hence the above groupings.

Grania, Villeius, the Roman Messenger, Briton and Suetonius Paulinus do not appear in Act I.

## Orchestra

Flute (also piccolo and alto flute)  
Oboe (also cor anglais)  
Clarinet in Bb  
Bassoon  
Horn  
Trumpet in Bb  
Trombone  
Percussion)  
3 Timpani ) one player  
Bass Drum )  
Harp  
Violin I )  
Violin II )  
Viola ) single strings or small string section  
Cello )  
Double Bass)



## LIBRETTO FOR BOUDICA

### Prologue

**Tacitus:** It was not so many years ago that it all happened. My uncle Agricola, who was then a young man, still swears today that Rome nearly lost Britain because of the revolt led by Boudica. Prasutagus, king of the Iceni, died some sixteen years after Claudius invaded Britain, leaving his widow Boudica and their two daughters. In his Will he left half his kingdom to his family, and half to the Emperor, Nero. By this means he hoped to keep his family and tribe secure. But the Procurator, Catus Decianus, was an unscrupulous and greedy man, and Britain was proving costly to keep under Roman control. Would he respect the provisions made for Boudica, and for her two daughters? And would anyone in Rome care if he did not?

Tacitus slowly walks off the stage.

### Act I

#### Act I Scene 1

Palace of the Iceni. There is a fire burning on an open hearth in the centre of the room, and the walls are hung with rich drapes. There is a solid oak table by one of the walls on which various Iceni treasures stand. Boudica is wearing a robe and a heavy gold necklace, her auburn hair flowing freely. She is sitting on a wicker chair thoughtfully watching the fire as the curtain rises. It is a bright sunny morning.

Boudica gets up and starts arranging flowers in vases around the room. Brigit and Dorca appear in the doorway, unseen by Boudica at first. When she turns in their direction, they run to her, full of excitement.

**Boudica:** My daughters! How are you today?

**Brigit  
& Dorca:** We are well, Mother.

**Brigit:** I woke early, and went outside to watch the sun rise, with mist over the grass: It was so beautiful.

**Boudica:** And Dorca, did you go as well?

**Dorca:** As I lay in my bed, I listened to the birds singing: Their music made me happy, so happy, then I felt sad, I miss our Father, I miss him so much.



All three embrace

**Boudica:**We all miss him: He was a good man, and he loved you dearly. When you are older you will rule in his place, and honour his memory.

They stand apart

**Brigit**

**& Dorca:**We will always honour him.

**Dorca:** Mother, shall we sing to you, as we used to sing when Father was alive?

**Boudica:**Yes, I would love you to sing.

**Dorca:** My love has journeyed over the sea,  
I wait for him to come home to me;  
He'll bring a silver comb to set in my hair,  
And jewels rich and rubies rare,  
For his lady, Finnebair,

**& Brigit:**For his lady, Finnebair.

Song repeated by Brigit and Dorca. They hug their mother, then run, laughing, to the side of the room where they become engrossed in playing a game together. Boudica stares thoughtfully at them as they run to the side of the room, then looks to the front of the stage to address the audience.

**Boudica:**My daughters, such beautiful girls, their love sustains me. And they will be strong, womanly Queens, as is our tradition. But the Romans, will they respect us? I fear for my daughters, now my husband is gone: I hope, I fear, I wait....

## Act I Scene 2

The same room, in the early evening. Boudica and her two daughters are sitting sewing together by the fire. There are 3 loud knocks on the door, a brief silence and then 3 louder, slower knocks.

**RS I:** (shouted from offstage) Open in the name of the Emperor!

Boudica gets up and comforts her two daughters who are shocked and stunned. They embrace closely. The door is flung open, revealing Catus Decianus and two Roman soldiers standing on the threshold. After a short time they slowly make their way into the palace in an intimidating manner.

**CD:** Boudica! Your husband's kingdom is forfeit to Rome!

**Boudica:**My husband's Will left half to our daughters, and gave half of all we have to the Emperor. My husband served you well and loyally!

**CD:** He is dead! His Will is worthless, and we will take what is ours: Seize everything!

Boudica stands face to face with Catus Decianus

**Boudica:**And you would leave us with nothing! Is this how Rome treats its friends?!

**CD:** You think to tell us what to do! Who are you? - a barbarian woman!

**CD & RS:**Who are you, barbarian woman!

**CD:** I will show you just how Rome treats barbarians who dare to question my authority! You have two daughters, two lovely daughters, two young, such pretty daughters, just ripe for plucking. (to soldiers) Do what you want with them!

**Boudica:**No! No, not my daughters!  
**Brigit**  
**& Dorca:**Mother!

Boudica watches impotently as her daughters are taken from the stage by the Roman soldiers; Catus Decianus ties her to a column - in her state of shock she can offer little resistance. Screams from Brigit and Dorca can be heard from time to time as they are raped offstage. Catus Decianus moves around Boudica menacingly throughout the following:

**CD:** (pulling head back - manner sadistically coaxing) So, what shall I do with the mother? Perhaps with this sword I will cut you up slowly like meat. (That's right...be scared...be very scared...) Perhaps I will cut off your fingers, (takes one of her hands) one by one: And then your breasts... (rests sword against left breast) I can do whatever I like with you! You belong to me, now your husband is dead. Do you miss your husband? Do you miss his touch?! Like this?! (sudden movement by Catus Decianus between Boudica's legs - she gasps) But you long for a real Roman shaft, like your daughters are getting right now! (he laughs, the music rises to a climax and the daughters are flung in the room and dumped on the floor by the two Roman soldiers who enter, laughing. Brigit and Dorca are dishevelled, bloody and utterly shellshocked.) So these are the proud daughters of a proud Queen! You whimpering women are nothing but worthless whores! (kicks the nearest daughter in the stomach) See how Rome treats those who defy them: (shouted at Boudica) I will make you beg for your life!

Music rises to a climax as Catus Decianus struts pathetically, lights flashing. He strips Boudica's back and brings a whip down. As it descends, the lights go out. Whip heard again and again - gasps, and in the end Boudica screams.

Silence. The Romans leave noisily, taking the treasures of the palace with them and laughing and joking obscenely.

### Act I Scene 3

The same room, a little later, with the table now bare of its treasures and the rich drapes gone. Boudica is still tied to the column and her daughters lie motionless on the ground. The music begins with the stage in darkness and the lights are gradually raised to a wan paleness.

Both daughters attempt, and finally manage, to raise themselves. They slowly approach their mother, they untie her and she collapses to the ground, facing the audience. Brigit and Dorca huddle either side of her. Boudica puts her hand out towards the audience, to whom her voice is directly addressed.

**Boudica:** I cannot begin to plumb the depths of my darkness: (she manages to sit up, her daughters continue to huddle either side of her, their faces held away from the audience) such dull and dank ugliness so big, vileness so vast, pain and ghastliness beyond all bearing. My daughters... (weeps) I could not save them, their own mother, their own Queen, from the black iron hatred of men, of Romans, defiling the most sacred part of our humanity, stripping us of all, leaving us nothing but dark emptiness, numbness, pain. And what did we do to provoke them? Nothing, but ask for respect from 'civilised' Romans... (slowly rises with daughters) they count us so little that they trample us into the ground, tearing us apart, destroying, revelling in our torment without pity... (all three strongly standing, defiant, music blazing) If this is how 'civilised' Romans act, there is no morass so deep that we barbarians cannot enter, to avenge!

Last words repeated by Boudica accompanied by her daughters.

Curtain.

# BOUDICA

by Gillian Carcas COPYRIGHT © 1995

## INTRODUCTION

Dedicated to my parents  
Thank you for your love, encouragement  
and belief in me.

\* All transposing instruments are written  
at sounding pitch

Accidentals last throughout the bar in  
which they appear, unless cancelled

4/4  $\text{♩} = 72$

FLUTE

OBOE

CLARINET\*  
(in Bb)

BASSOON

HORN\*

TRUMPET\*  
(in Bb)

TROMBONE

3 TOMTOMS

PERCUSSION  
2 TIMPANI  
+ BASS DRUM

HARP

[TACITUS enters onstage, with the curtains closed  
behind him.]

TACITUS: It was not so many years ago that it all  
happened. My uncle Agricola, who was then  
a young man, still swears today that Rome  
nearly lost Britain because of the revolt  
led by Boudica. Prasutagus, king of the Iceni,  
died some sixteen years after Claudius  
invaded Britain, leaving his widow Boudica  
and their two daughters. In his Will he left  
half his kingdom to his family, and half to  
the Emperor, Nero. By this means he hoped to  
keep his family and tribe secure. But the....

4/4  $\text{♩} = 72$

5/4

4/4

TACITUS  
Procurator, Catus Decianus, was an unscrupulous and greedy man, and Britain was proving costly to keep under Roman control...

BOUDICA

BRIGIT

DORCA

CATUS  
DECIANUS

ROMAN  
SOLDIER  
I

ROMAN  
SOLDIER  
II

4/4  $\text{♩} = 72$

Mysteriously; with a subconscious sense of  
foreboding

5/4

4/4

VIOLIN  
I

VIOLIN  
II

VIOLA

CELLO

DOUBLE  
BASS

$\downarrow$   
 $\text{fp}$

(gradually change to)  $\text{sul pont.}$   $\text{mf}$   $\text{slow gliss}$

$\text{pp}$   $\text{p}$

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

TACITUS

4/4      3/4      6/4      4/4

4/4      3/4      6/4      4/4

... Would he respect the provisions made for Boudica, and for her two daughters?...

BOLDICA

BRIGIT

DORCA

CD

RSI

RS II

VI

VII

VIOLA

CELLO

DBASS

4/4      3/4      6/4      4/4

norm

p

fp

mf

mf

fp

mf

sul pont

slow gliss

sul pont

slow gliss

3  
4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

[Tacitus slowly walks off stage ... ] 6/4

4  
4

TACITUS

... And would anyone in Rome care, if he did not?

6  
4

Boudica

BRIGIT

DORCA

CD

RSI

RSII

4  
4

VI

VII

VIOLA

CELLO

DBASS

norm

p

norm

p

p

(p)

molto cresc

molto cresc

molto cresc

molto cresc

10

5  
4

(detaché)

f

f

f

f

f

3

3

3

3

6  
4

6/4 4/4 5/4 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

6/4 4/4 5/4 4/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

6/4 4/4 5/4 4/4

VI

VII

VIOLA

CELLO

DBASS

*fp* *norm 3* *norm 3* *norm 3* *norm 3*

*sul pont* *sul pont* *sul pont* *sul pont* *sul pont*

*ff* *ff* *ff* *ff* *ff*

*sp* *norm* *norm* *norm* *norm*

*cresc poco a poco* *cresc poco a poco* *cresc poco a poco* *cresc poco a poco*

5  
15

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
HARP

15

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

15

VI  
VII  
VIOLA  
CELLO  
DBASS

(mp) (mf)  
(mp) (mf)  
(mp) (mf)  
(mp) (mf)



FLUTE 3/4 20 4/4 5/4 2/4 4/4

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA 3/4 20 4/4 5/4 2/4 4/4

BRIGIT

DORCA

CD

RSI

RSII

VI 3/4 20 4/4 5/4 2/4 4/4

VII

VIOLA

CELLO

DBASS

7 4 4

25 5 4

4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4 4

25 5 4

4 4

BOUDICA

BRIGIT

DORCA

CD

RST I

RST II

4 4

25 5 4

4 4

VI

VII

VIOLA

CELLO

DBASS

30

3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

30

3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

30

3/4

VI

VII

VIOLA

CELLO

DBASS

9 3 4 4 3 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3 4 4 3 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

3 4 4 3 4

VI

VII

VIOLA

CELLO

DBASS

**B** 3 4

**35** 5 8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC { alternative if lower pitched instrument unavailable

HARP

**B** 3 4

**35** 5 8

BOUDICA

BRIGIT

DORCA

CD

RST

RSII

**B** 3 4

**35** 5 8

VI

VII

VIOLA

CELLO

DBASS

|| accel poco a poco [40]

Musical score for woodwinds and strings:

- FLUTE: Treble clef, key signature of one flat (B-flat), starting with a half note G4. Dynamic: *mf*.
- OBOE: Treble clef, starting with a half note G4. Dynamic: *mf*. Includes triplet markings.
- CLAR: Treble clef, key signature of one flat (B-flat), starting with a half note G4. Dynamic: *mf*.
- BASS: Bass clef, starting with a half note G2. Dynamic: *mf*.
- HORN: Bass clef, starting with a half note G2. Dynamic: *mf*.
- TRPT: Bass clef, starting with a half note G2. Dynamic: *mf*.
- TROMB: Bass clef, starting with a half note G2. Dynamic: *mf*.
- PERC: Percussion staff with rests.
- HARP: Harp staff with rests.

accel poco a poco [40]

Vocal staves:

- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII

accel poco a poco [40]

Musical score for strings:

- VI: Treble clef, starting with a half note G4. Dynamic: *mf*.
- VII: Treble clef, starting with a half note G4. Dynamic: *mf*.
- VIOLA: Treble clef, starting with a half note G4. Dynamic: *mf*.
- CELLO: Bass clef, starting with a half note G2. Dynamic: *mf*.
- DBASS: Bass clef, starting with a half note G2. Dynamic: *f*.

Musical score for various instruments and voices, including Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, Harp, Boudica, Brigit, Dorca, CD, RSI, RSII, VI, VII, Viola, Cello, and DBass.

The score is written in a common time signature. The woodwind section (Flute, Oboe, Clarinet) and brass section (Bass, Horn, Trumpet, Trombone) play melodic lines with various dynamics and articulations. The percussion and harp parts provide rhythmic and harmonic support. The string section (VI, VII, Viola, Cello, DBass) plays a steady accompaniment. The vocal parts (Boudica, Brigit, Dorca, CD, RSI, RSII) are currently silent.

13 (♩ = 90)

(accel)

45

Musical score for woodwinds and percussion/harp. The score includes staves for FLUTE, OBOE, CLAR, BASS, HORN, TRPT, and TRUMBS. The percussion and harp parts are grouped together. The woodwinds play a melodic line with various articulations and dynamics. The percussion part features a rhythmic pattern with dynamics ranging from *ff* to *mf*. The harp part is mostly silent.

45 (♩ = 90)

(accel)

Musical score for vocal soloists. The staves are labeled BODICA, BRIGIT, DORCA, CD, RS I, and RS II. All staves are currently empty, indicating that the vocal parts have not yet been written or are to be added later.

45 (♩ = 90)

(accel)

Musical score for string quartet. The staves are labeled VI, VII, VIOLA, CELLO, and DBASS. The strings play a rhythmic accompaniment with various articulations and dynamics, including triplets and accents.



Handwritten musical score for a symphony orchestra and vocal soloists. The score is arranged in systems with the following parts:

- WOODWINDS:** FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB.
- PERCUSSION:** PERC (includes BASS DRUM).
- KEYBOARDS:** HARP.
- VOCALISTS:** BOUDICA, BRIGIT, DORCA, CD, RSI, RSTII.
- STRING ENSEMBLE:** VI, VII, VIOLA, CELLO, DBASS.

The score is in 2/4 time, with a key signature of one sharp (F#). It features various musical notations including triplets, crescendos, bends, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The HARP part includes the chord progression D# C Bb / E F G# A. The vocalists' parts are currently blank. The score is marked with a 2/4 time signature at the top and bottom of the page.

15 ©  
4/4 [50] = 120

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB

PERC  
HARP

BASS DRUM:  
ff  
f  
ff  
f  
ff

3  
4

50 ©  
4/4 = 120

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

3  
4

50 ©  
4/4 = 120

VI  
VII  
VIOLA  
CELLO  
DBASS

3  
4

55

3/4 decel - - - 2/4 - - - 4/4 (♩=80) - - - 3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3/4 decel - - - 2/4 - - - 55 (♩=80) - - - 3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

17 SCENE I [Curtain rises to reveal Boudica sitting thoughtfully in her seat, watching the fire. It is morning.]

Boudica's Palace 9 16 4 <sup>Ⓛ</sup> ♩ = 60

FLUTE 4 (decel) - p 3 3

OBOE pp 3 3 3 1

CLAR 7 3 3 1

BASS pp 7 3 1

HORN

TRPT

TROMB

PERC

HARP D C# Bb/E F# G A p 3 3 3 1 1 2 3 4 5 6 7 8 9 10 11 12

3 (decel) - - 9 - - 4 <sup>Ⓛ</sup> ♩ = 60

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

3 (decel) - - 9 - - 4 <sup>Ⓛ</sup> ♩ = 60

VI mp — pp p flautando

VII p flautando

VIOLA p flautando mp

CELLO

DBASS

60

5  
4

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

60

5  
4

Boudica  
BRIGIT  
DORCA  
CD  
RS I  
RS II

60

5  
4

VI  
VII  
VIOLA  
CELLO  
DBASS

[Boudica gets up and starts arranging flowers in vases around the room]

4  
4

19  
5  
4

FLUTE  
OBOE  
CLAR.  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

5  
4

4  
4

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

5  
4

4  
4

VI  
VII  
VIOLA  
CELLO  
DBASS

65

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

65

BONDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

65

VI  
VII  
VIOLA  
CELLO  
DBASS

3  
4

4  
4

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

3  
4 4

BOUDICA  
BRIGIT  
DORCA  
CD  
RS I  
RS II

VI  
VII  
VIOLA  
CELLO  
DBASS



70

FLUTE  
 OBOE  
 CLAR  
 BASS

HORN  
 TRPT  
 TROMB

PERC

HARP

70

<sup>3</sup>/<sub>4</sub>

BOUDICA  
 BRIGIT  
 DORCA  
 CD  
 RSI  
 RSII

70

<sup>3</sup>/<sub>4</sub>

VI  
 VII  
 VIOLA  
 CELLO  
 DBASS

[Brigit and Dorca appear in the doorway]

23

3/4 4/4 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

mp p pp

let ring

F#

sp

f

pp

75

2  
4

ⓔ [Boudica sees her two daughters  
and they run to her] 24  
25♩:16♩\*

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

ppp

f

11:8

6

6

6

6

\* These indications are to give a guide to the performers: it is not expected that they will be absolutely precise in these timings, especially in the case of the flute.  
The intonation is to create a flurrying effect, within the parameters given.

75

2  
4

ⓔ  
4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

ppp

letting

75

2  
4

ⓔ  
4  
4

VI

VII

VIOLA

CELLO

DBASS

pp

pp

pp

Pizz

Pizz

Pizz

f

norm

5

5

5

f

f

25:16

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

norm Arco

f

Arco

f

80

3  
4

5  
8

3  
4

26  
4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

D CB/E F# G A

f

G# Bb

80

3  
4

5  
8

3  
4

4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

mf

My

daugh-ters,

How

80

3  
4

5  
8

3  
4

4  
4

VI

VII

VIOLA

CELLO

DBASS

mp

mp

27

4  
4

85

3 accel

4 ♩ = 80

4

4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

let ring

B $\flat$

A $\flat$

85

3 accel

4 ♩ = 80

4

4

BOUDICA

are you to-day?

BRIGIT

DORCA

CD

RSI

RSII

*mf* We are well, Mo-ther  
*mf* We are well, Mo-ther  
We are well, Mo-ther

85

3 accel

4 ♩ = 80

4

4

VI

VII

VIOLA

CELLO

DBASS

*mf*

*mf*

*mf*

(*mf*)

(*mf*)

*mf*

*mf*

*mf*

*mf*

*mf*

3 5 7 9  
4 8 8 8

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

D#B/E F#G#A mp

3 5 7 9  
4 8 8 8

BOLDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

VI  
VII  
VIOLA  
CELLO  
DBASS

29

90 9/8

J.

J.

4/4

Musical score for various instruments and voices. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, Harp, and Boudica. The second system includes Brigit, Dorca, CD, RSI, RSII, VI, VII, Viola, Cello, and DBass.

**Flute:** Part 1 (measures 1-4) features a melodic line with a *bend* instruction and *pp* dynamic. Part 2 (measures 5-8) continues the melodic line.

**Oboe:** Part 1 (measures 1-4) features a melodic line with triplets and *mp* dynamic. Part 2 (measures 5-8) continues the melodic line.

**Clarinet:** Part 1 (measures 1-4) features a melodic line with triplets and *mp* dynamic. Part 2 (measures 5-8) continues the melodic line.

**Harp:** Part 1 (measures 1-4) features a complex texture with *cresc*, *f*, and *pp* dynamics, and a *bisbigliando* instruction. Part 2 (measures 5-8) continues the texture.

**Boudica:** Part 1 (measures 1-4) features a melodic line with *mf* dynamic. Part 2 (measures 5-8) continues the melodic line.

**Brigit:** Part 1 (measures 1-4) features lyrics: "sun - rise, with". Part 2 (measures 5-8) features lyrics: "mist o - ver the".

**VI:** Part 1 (measures 1-4) features a melodic line with *p*, *mf*, and *pp* dynamics. Part 2 (measures 5-8) continues the melodic line.

**VII:** Part 1 (measures 1-4) features a melodic line with *mf* dynamic. Part 2 (measures 5-8) continues the melodic line.

**Viola:** Part 1 (measures 1-4) features a melodic line with *pp* dynamic and *gliss* instruction. Part 2 (measures 5-8) continues the melodic line.

**Cello:** Part 1 (measures 1-4) features a melodic line with *pp* dynamic. Part 2 (measures 5-8) continues the melodic line.

**DBass:** Part 1 (measures 1-4) features a melodic line with *pp* dynamic. Part 2 (measures 5-8) continues the melodic line.



Musical score for various instruments and voices. The score is divided into three systems.

**System 1:**

- FLUTE:** Treble clef, starts with a quarter note followed by a half note.
- OBOE:** Treble clef, rests.
- CLAR:** Treble clef, rests.
- BASS:** Bass clef, rests.
- HORN:** Treble clef, starts with a quarter note, followed by a half note, then a whole note.
- TRPT:** Treble clef, rests.
- TROMB:** Bass clef, rests.
- PERC:** Percussion, rests.
- HARP:** Treble clef, accompaniment with chords and dynamics (*mf*).

**System 2:**

- BOUDICA:** Treble clef, rests.
- BRIGIT:** Treble clef, vocal line with lyrics: "It was so beau - ti - ful". Dynamics include *mp*.
- DORCA:** Treble clef, rests.
- CD:** Treble clef, rests.
- R&I:** Bass clef, rests.
- R&II:** Bass clef, rests.

**System 3:**

- VI:** Treble clef, accompaniment with dynamics (*mp*).
- VII:** Treble clef, accompaniment with dynamics (*mp*).
- VIOLA:** Treble clef, accompaniment with dynamics (*mp*).
- CELLO:** Bass clef, accompaniment with dynamics (*mp*).
- DBASS:** Bass clef, accompaniment with dynamics (*mp*).

Handwritten notes and markings include: *grass:*,  *cresc*, *mf*, *ppp*, *dim*, *pp*, *III*, and chord symbols *D4*, *A#*, *C4*, *F4*, *G4*, *A4*.

31 [Boudica turns towards Dorca]

95

3  
4

Take piccolo 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

95

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

Harp accompaniment with chords: Bb Eb, C# G#, Bb Eb, A# F#, and various triplets.

Vocal line for Boudica: *mf* And Dor-ca, did you go as well? *mp*

Vocal line for Dorca: *mp* As I

String accompaniment including VI, VII, VIOLA, CELLO, and DBASS with dynamics like *ppp*, *flautando*, and *dolce*.

Musical score for a symphony orchestra and vocal soloist. The score is divided into two systems, each with a 4/4 time signature. The first system includes Piccolo, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, and Harp. The second system includes Boudica, Brigit, Dorca, CD, RSI, RSTI, VI, VII, Viola, Cello, and DBass. The vocal soloist (DORCA) has lyrics: "lay in my bed, I lis-tened to the". The score features various musical notations including triplets, dynamics (pp, p), and articulation marks. The first system ends with a measure containing a circled '100' and a '7' above it. The second system ends with a measure containing a circled '100', a '7' above it, and a '16' below it. The page number '32' is in the top right corner.

33

4/4

3/4

(Take flute)

PICCOLO  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

4/4

BOUDICA  
BRIGIT

DORCA  
birds sing - ing: Their

CD

RSI

RSII

4/4

VI  
flautando

VII  
pp

VIOLA

CELLO

DBASS

105

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

Att F4 mp B# p

105

BOUDICA

BRIGIT

DORCA

mus - ic made me ha - ppy, so ha - ppy, then

CD

RSI

RSTII

105

VI

mp norm pp

VII

mp norm pp

VIOLA

CELLO

Arco pp

DBASS

pp

4/4 2/4 3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4/4 2/4 3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

I felt sad, I miss our Father, I miss him so much

4/4 2/4 3/4

VI

VII

VIOLA

CELLO

DBASS

110 (F) [All three look sad: Boudica moves to comfort  
Brigit and Dorca]

36

4/4 ♩ = 72

7  
8

3  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

mp

mf

mf

mf

110 ♩ = 72

7  
8

4/4 (F)

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

3  
4

110 ♩ = 72

7  
8

4/4 (F)

3  
4

VI

VII

VIOLA

CELLO

DBASS

cresc

mf

f

f

f

f

f

cresc

mf

[Boudica continues arranging flowers: her daughters help her]

37

The musical score is divided into three systems. The first system includes FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC (Timp), and HARP. The second system features the vocal soloist Boudica with lyrics: "We all miss him, He was a good man, and he". The third system includes VI, VII, VIOLA, CELLO, and DBASS. The score includes various musical notations such as rests, dynamics (pp, mp, sp), articulation (accents), and phrasing slurs. The harp part includes the chord sequence D C Bb / Eb F G A. The string section features a triplet in the double bass part.

7 5 3  
8 8 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC  
Timp

HARP

7 5 3  
8 8 4

Boudica

We all miss him, He was a good man, and he

BRIGIT

DORCA

CD

RSI

RSII

7 5 3  
8 8 4

VI

VII

VIOLA

CELLO

DBASS





39

120

3  
4

4  
4

3  
4

Musical score for woodwinds and strings:

- FLUTE**: Treble clef, 3/4 time signature.
- OBOE**: Treble clef, 3/4 time signature.
- CLAR**: Treble clef, 3/4 time signature.
- BASS**: Bass clef, 3/4 time signature.
- HORN**: Bass clef, 3/4 time signature.
- TRPT**: Bass clef, 3/4 time signature.
- TROMB**: Bass clef, 3/4 time signature.
- PERC**: Percussion, 3/4 time signature.
- HARP**: Treble and Bass clefs, 3/4 time signature.

Dynamic markings: *mp*, *cresc.*, *mf*.

120

2  
4

4  
4

3  
4

Vocal score for three characters:

- BOUDICA**: Treble clef, 2/4 time signature. Lyrics: "rule in his place, and ho-nour his ma-ma-ty".
- BRIGIT**: Treble clef, 2/4 time signature.
- DORCA**: Treble clef, 2/4 time signature.
- CD**: Treble clef, 2/4 time signature.
- RSI**: Bass clef, 2/4 time signature.
- RSTI**: Bass clef, 2/4 time signature.

Dynamic marking: *f*.

120

3  
4

4  
4

3  
4

Musical score for strings:

- VI**: Treble clef, 3/4 time signature.
- VII**: Treble clef, 3/4 time signature.
- VIOLA**: Treble clef, 3/4 time signature.
- CELLO**: Bass clef, 3/4 time signature.
- DBASS**: Bass clef, 3/4 time signature.

Dynamic markings: *(mf)*, *f*.

[Brigit and Dorca stop arranging flowers for the moment,  
and stand proudly, holding flowers in their hands]

**FLUTE** 3/4 7/8 4/4

**OBOE**

**CLAR**

**BASS**

**HORN**

**TRPT**

**TROMB**

**PERC**

**HARP** DCBb/EFGA mp f

**BOUDICA** 3/4 7/8 4/4

**BRIGIT** mf We will al-ways ho-nour him

**DORCA** mf We will al-ways ho-nour him

**CD**

**RSI**

**RSII**

**VI** mf

**VII** mf

**VIOLA** mf

**CELLO** mf

**DBASS** mf

41

$\text{♩} = 90 \text{ (G)}$

[Dorca puts down the flowers she has been holding]

125

Musical score for woodwinds and percussion:

- FLUTE:** Melodic line with triplets and a quintuplet, starting with a *p* dynamic.
- OBOE:** Rest.
- CLAR:** Rest.
- BASS:** Rest.
- HORN:** Rest.
- TRPT:** Rest.
- TROMB:** Rest.
- PERC:** Rest.
- HARP:** Rest.

125

$\text{♩} = 90 \text{ (G)}$

Vocal score for Boudica, Brigit, and Dorca:

- BOUDICA:** Rest.
- BRIGIT:** Rest.
- DORCA:** Singing line starting with "(Excitedly) *mp*" and a triplet. Lyrics: "Mo - ther, shall we".
- CD:** Rest.
- RSI:** Rest.
- RSII:** Rest.

125

$\text{♩} = 90 \text{ (G)}$

Musical score for strings:

- VI:** Flautando, *p*, triplet.
- VII:** Flautando, *p*, triplet.
- VIOLA:** Flautando, *p*, triplet.
- CELLO:** Flautando, *p*, triplet.
- DBASS:** Flautando, *p*, triplet.

3  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

sing to you,

as we used to sing

3  
4

VI

VII

VIOLA

CELLO

DBASS

43

130

4  
4

$\text{♩} = 72$

2  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

130

4  
4

$\text{♩} = 72$

2  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

when Fa-ther was a-live

mp  
Yes,

130

4  
4

$\text{♩} = 72$

2  
4

VI

VII

VIOLA

CELLO

DBASS

norm

mp

3

[Boudica sits down to listen; her daughters move and stand together] 44

135

2 9 4 7  
4 8 4 8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

Expressively

Dbcb Bb E F# G# A

3 3

2 9 4 7  
4 8 4 8

Boudica

I would love you to sing

BRIGIT

DORCA

CD

RSI

RSII

2 9 4 7  
4 8 4 8

VI

VII

VIOLA

CELLO

DBASS

dim (p) pp

dim (p) pp

p

45

7/8

4 3 4

4 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TRONB

PERC

HARP

7/8

4 3 4

4 4 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSTI

7/8

4 3 4

4 4 4

VI

VII

VIOLA

CELLO

DBASS

140

140

140

Expressively p

My love has jour-neyed ov-er the



FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RST I

RST II

VI

VII

VIOLA

CELLO

DBASS

sea, I wait for him to come home to me; He'll

G4

C4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

cb

3

S#

3

3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

bring a sil - ver comb to set in my hair, And je - wels rich and ru - bies

VI

VII

VIOLA

CELLO

DBASS

[Brigit and Dorca look at each other]

This is a handwritten musical score for a scene. The score is written on 20 staves, with the following instruments and parts listed on the left:

- FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB
- PERC
- HARP
- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII
- VI
- VII
- VIOLA
- CELLO
- DBASS

The score is divided into three measures by vertical bar lines. The first measure is marked with a 9/8 time signature. The second and third measures are marked with a 4/4 time signature. The Flute part begins in the second measure with a melody starting on a whole note, marked *p*, and continues through the third measure. The Harp part has a melodic line in the first measure, marked *mf*, and continues through the second measure. The vocal parts for Brigit and Dorca enter in the second measure. Brigit's line is marked *mf* and Dorca's line is marked *mp*. Both vocalists have lyrics under their notes. In the third measure, the vocalists continue their lines, with Brigit's line marked *p* and Dorca's line marked *p*. The lyrics for Brigit are "For his la-dy, Fi-nne-bair," and for Dorca are "For his la-dy, For his la-dy,". The score includes various musical notations such as slurs, accents, and dynamic markings.

[Brigit and Dorca laugh, and are almost dancing to the music]

150

Musical score for various instruments and voices. The score includes staves for:

- FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB
- PERC
- HARP
- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII
- VI
- VII
- VIOLA
- CELLO
- DBASS

Key features of the score include:

- HARP:** Chords C# and Bb in the first measure, and a sequence of chords Db, Cb, Bb/E, F#G#A in the second measure.
- BRIGIT and DORCA:** Vocal lines with lyrics "Fi - nne - baür" and a triplet of eighth notes.
- CELLO and DBASS:** Dynamic markings of *p* and *mp*.
- VI, VII, VIOLA:** Triplet markings and dynamic markings of *mp*.

[Brigit and Dorca  
sing more passionately  
this time]

7 8 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

*mp*

*p*

*pp*

*flautando*

*pp*

*p*

*Pizz*

*l*

*mp*

My love has jour-neyed o-ver the

My love has jour-neyed o-ver the

155

155

Musical score for page 51, featuring various instruments and vocal parts.

**FLUTE**  
**OBOE**  
**CLAR**  
**BASS** (pp, p, 3)  
**HORN**  
**TRPT**  
**TROMB**  
**PERC**  
**HARP** (G4, C4, 3)  
**BOUDICA**  
**BRIGIT** (sea, I wait for him to come home to me; He'll)  
**DORCA** (sea, I wait for him to come home to me, come home to me; He'll)  
**CD**  
**RSI**  
**RSII**  
**VI** (norm, p)  
**VII**  
**VIOLA**  
**CELLO**  
**DBASS**

160

3  
4

9  
8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

cb

g#

pp

p

pp

p

3

3

3

3

160

3  
4

9  
8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

bring a sil-ver comb to set in my hair,

and jew-els rich and ru-bies

bring a sil-ver comb to set in my hair,

and jew-els rich and ru-bies

cresc

cresc

3

3

3

3

160

3  
4

9  
8

VI

VII

VIOLA

CELLO

DBASS

mp

p

cresc

cresc

norm

3

3

4  
4

*Expressively*

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

The musical score for page 53 includes the following parts and markings:

- FLUTE:** Starts with a rest, then plays a note marked *pp* at the end of the measure.
- OBOE:** Starts with a rest, then plays a note marked *pp* at the end of the measure.
- CLAR:** Plays a melodic line starting with *mp*, featuring a triplet of eighth notes and a slur over the phrase.
- BASS:** Plays a bass line starting with *mp*, featuring a triplet of eighth notes and a slur.
- HORN:** Remains silent.
- TRPT:** Remains silent.
- TROMB:** Remains silent.
- PERC:** Remains silent.
- HARP:** Plays a melodic line starting with *mf* and a *94* marking, featuring a triplet of eighth notes and a slur.
- BOUDICA:** Remains silent.
- BRIGIT:** Sings the lyrics "rare, For his la - dy, Fi - nne-bair," with a *mf* dynamic and a triplet of eighth notes.
- DORCA:** Sings the lyrics "rare, ru - bies rare, For his la - dy, Fi - nne-bair," with a *mf* dynamic and a triplet of eighth notes.
- CD:** Remains silent.
- RSI:** Remains silent.
- RSII:** Remains silent.
- VI:** Plays a melodic line starting with *mp*, featuring a triplet of eighth notes and a slur.
- VII:** Plays a melodic line starting with *mp*, featuring a triplet of eighth notes and a slur.
- VIOLA:** Plays a melodic line starting with a rest, then a note marked *pp*.
- CELLO:** Plays a melodic line starting with a rest, then a note marked *pp*.
- DBASS:** Plays a melodic line starting with a rest, then a note marked *pp*.



165

3  
4

4  
4

54

3  
4

Musical score for woodwinds and harp. Instruments include FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, and HARP. The score features various dynamics such as *mp*, *p*, and *pp*, and includes triplets and slurs. The harp part includes chord markings: *D7*, *B7*, and *C#*.

165

3  
4

4  
4

3  
4

Vocal score for Boudica, Brigit, and Dorca. The lyrics are: "For his la - dy, Fi - nne-bair, For his la - dy, Fi - nne-". The score includes dynamics like *mp* and *pp*, and features triplets and slurs. The vocal parts are written in treble clef.

165

3  
4

4  
4

3  
4

Musical score for strings. Instruments include VI, VII, VIOLA, CELLO, and DBASS. The score includes dynamics such as *p* and *Arco*, and features triplets and slurs. The double bass part includes a *(p)* marking.

[Brigit and Dorca hug their mother, then run, laughing, to side of the room where they become engrossed in playing together. Boudica stares thoughtfully at them, then [170] looks to the front of the stage to address the audience.]

55  
3  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

let ring

[170]

3  
4

7  
8

BOLDICA

BRIGIT

DORCA

CD

RSI

RSII

bair

bair

[170]

3  
4

7  
8

VI

VII

VIOLA

CELLO

DBASS

mf

mf

mf

mf

mf

pp

flautando

p

pp

ppp

p

pp

p

pp

Pizz

p

pp

[170]

3  
4

7  
8

7 8 <sup>Ⓡ</sup> 4/4 (♩ = 72) [175]

F LUTE

O B O E

C L A R *With an echoey effect*

B A S S *pp*

H O R N

T R A P

T R O M B

P E R C

H A R P

7 8 <sup>Ⓡ</sup> 3/4 ♩ = 54 [175]

B O U D I C A

B R I G I T *My daugh - ters, such beau - ti - ful girls,*

D O R C A

C D

R S I

R S I I

7 8 <sup>Ⓡ</sup> 4/4 (♩ = 72) [175]

V I *flautando (pp)*

V I I *flautando pp*

V I O L A *flautando*

C E L L O

D B A S S *pp*

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

their love sus-tains me, and they will be strong, wo-man-ly Queens,

VI

VII

VIOLA

CELLO

DBASS

180

3/4

9/8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

180

3/4 = 72

9/8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

as is our tra-di-tion. But the Ro-mans, will they res-pect<sup>3</sup> us?

*cresc*

3/4

9/8

VI

VII

VIOLA

CELLO

DBASS

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

*mf*

I fear for my daughters, now my husband is gone :

$\frac{3}{4} = 54$

*pp*

(4)  
(4)

185

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

185

3/4 ♩ = 54 mp

BOWDICA

BRIGIT

DORCA

CD

RSI

RSII

(4)  
(4)

185

VI

VII

VIOLA

CELLO

DBASS

61  
3/4 ♩ = 54

SILENCE whilst scene is changed, with lights out.

Musical score for various instruments and vocalists. The score is divided into two systems. The first system includes Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, and Harp. The second system includes vocalists Boudica and Brigit, and string instruments Violin I, Violin II, Viola, Cello, and Double Bass. The vocal parts for Boudica and Brigit have lyrics: "I wait".

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

(3)  
(4)

BOUDICA

BRIGIT

DORCA

CD

RST I

RST II

3/4 ♩ = 54

VI

VII

VIOLA

CELLO

DBASS

I wait



SCENE 2 - [The same room, in the early evening. Boudica and her two daughters are sitting by the fire, sewing together.] 62

3 knocks on the door SILENCE for 4 seconds 3 louder, slower knocks

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUNDICA

BRIGIT

DORCA

CD

RSI

RSTI

VI

VII

VIOLA

CELLO

DBASS

(Shouted from offstage)

Open in the name of the Emperor!!

[Boudica gets up and comforts her two daughters who are shocked and stunned]

3/4  $\text{♩} = 60$

4/4  $\text{♩}$

FLUTE *f*

OBOE *f*

CLAR *f*

BASS *f*

HORN *mf*

TRPT *mf*

TROMB

PERC  
TMP *f*

HARP

3/4  $\text{♩} = 60$

4/4  $\text{♩}$

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI *f*

VII *f*

VIOLA

CELLO *f*

DBASS *f*

This page of a handwritten musical score, numbered 64, features 18 staves. The instruments and voices are listed on the left side of each staff:

- FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB
- PERC
- HARP
- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII
- VI
- VII
- VIOLA
- CELLO
- DBASS

The score contains various musical notations including notes, rests, and articulation marks. Specific markings include:

- Flute: Trills and slurs with fingerings (6, 3).
- Oboe: Slurs with fingerings (3, 7).
- Clarinet: Slurs with fingerings (3, 6, 3, 6).
- Bass: Slurs with fingerings (7, 6, 3, 6).
- Horn: Slurs with fingerings (3, 3).
- Trumpet: Slurs with fingerings (7, 7) and dynamic markings (*f*, *f*).
- Violin VI: Slurs with fingerings (3, 3).
- Violin VII: Slurs with fingerings (3, 3, 6).
- Cello and Double Bass: Slurs with dynamic marking (*f*).

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

7  
8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

7  
8

VI

VII

VIOLA

CELLO

DBASS

7  
8

5 [The door is flung open]

3 [The Romans stand on the threshold] (K)

4/4 ♩ = 100

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion (Timpani), and Harp. The music is in 4/4 time with a tempo of 100. Dynamics include *ff*, *mf*, and *pesante*. The percussion part is marked *secco (until bar 33)*.

5

3/4 4/4 ♩ = 100

Vocal staves for Boudica, Brigit, Dorca, CD, RSI, and RSII. The staves are currently blank, indicating that the vocal parts have not been written in this section.

5

4/4 ♩ = 100

Musical score for strings. The score includes parts for Violin I (VI), Violin II (VII), Viola, Cello, and Double Bass (DBASS). The music is in 4/4 time with a tempo of 100. Dynamics include *ff*, *mf*, and *pesante*.

67

10

3  
4

5  
8

4  
4

5  
8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

Musical notation for woodwinds and brass instruments. The Clarinet and Bass parts feature a rhythmic melody with eighth and sixteenth notes. The Horn, Trumpet, and Trombone parts provide harmonic support with sustained notes and some melodic fragments.

Musical notation for Percussion and Harp. The Percussion part includes a snare drum pattern with accents. The Harp part is currently blank.

3 5 10  
4 8 4

5  
8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Musical notation for vocal parts. The staves for Boudica, Brigit, Dorca, CD, RSI, and RSII are currently blank.

3 5 10  
4 8 4

5  
8

VI

VII

VIOLA

CELLO

DBASS

Musical notation for string instruments. The Violin VI and VII parts are blank. The Viola, Cello, and Double Bass parts feature a rhythmic melody with eighth and sixteenth notes.

[The Romans enter the palace, Catus Decianus slowly,  
the Roman soldiers more quickly. The soldiers

wander around the room,  
looking at the treasures and  
deliberately smashing the  
vases of flowers.]

15

68

Relentlessly  
and detached

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

5/8

4/4

5/4

6/8

4/4

5/8

4/4

5/4

6/8

4/4

15

68

15

68

Relentlessly and detached *f*

Musical score for page 69, featuring various instruments. The score includes dynamic markings such as *cresc poco a poco* and time signature changes (4/4, 3/4, 5/8, 4/4). The instruments listed are:

- FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB
- PERC
- TIMP
- HARP
- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII
- VI
- VII
- VIOLA
- CELLO
- DBASS



20

5  
8

4  
4

5  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC  
TIMP

HARP

20

5  
8

4  
4

5  
4

BONICA

BRIGIT

DORCA

CD

RSI

RSII

20

5  
8

4  
4

5  
4

VI

VII

VIOLA

CELLO

DBASS

71

25

5/4 6/8 4/4 3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

25

5/4 6/8 4/4 3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

25

5/4 6/8 4/4 3/4

VI

VII

VIOLA

CELLO

DBASS

*f* Relentlessly and detached

*f* Relentlessly and detached

*f* Relentlessly and detached

3/4 5/8 4/4 5/8

FLUTE *cresc poco a poco*

OBOE *cresc poco a poco*

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

3/4 5/8 4/4 5/8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

3/4 5/8 4/4 5/8

VI *cresc poco a poco*

VII *cresc poco a poco*

VIOLA *cresc poco a poco*

CELLO

DBASS

73 30

FLUTE 4 5 5 5

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

BASS DRUM

*mp*

30 4 5 5 5

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

30 4 5 5 4

VI

VII

VIOLA

CELLO

DBASS

[Catus Decianus stands a few feet from Boudica, feet firmly planted.]

74  
2  
4

35  
4 (L)

5 With force  
4

FLUTE  
ff With force  
4

OBOE  
ff With force  
4

CLAR  
ff With force  
4

BASS  
ff With force  
4

HORN  
ff With force  
4

TRPT  
ff With force  
4

TROMB  
ff With force  
4

PERC  
BASS DRUM  
TIMP A dull thud  
f

HARP  
ff

35  
4 (L)

5  
4

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

ff  
Bou - di-ca!

2  
4

35  
4 (L)

5  
4

VI  
ff With force  
4

VII  
ff With force  
4

VIOLA  
ff With force  
4

CELLO  
ff With force  
4

DBASS  
ff With force  
4

2  
4

75

40

FLUTE 2/4 3/4 4/4 6/4 3/4

OBOE 2/4 3/4 4/4 6/4 3/4

CLAR 2/4 3/4 4/4 6/4 3/4

BASS 2/4 3/4 4/4 6/4 3/4

HORN 2/4 3/4 4/4 6/4 3/4

TRPT 2/4 3/4 4/4 6/4 3/4

TROMB 2/4 3/4 4/4 6/4 3/4

PERC

HARP

BOUDICA 2/4 3/4 4/4 6/4 3/4

BRIGIT 2/4 3/4 4/4 6/4 3/4

DORCA 2/4 3/4 4/4 6/4 3/4

CD 2/4 3/4 4/4 6/4 3/4

RSI 2/4 3/4 4/4 6/4 3/4

RSII 2/4 3/4 4/4 6/4 3/4

Bou - di - ca!

VI 2/4 3/4 4/4 6/4 3/4

VII 2/4 3/4 4/4 6/4 3/4

VIOLA 2/4 3/4 4/4 6/4 3/4

CELLO 2/4 3/4 4/4 6/4 3/4

DBASS 2/4 3/4 4/4 6/4 3/4

3 4 45 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3 4 45 4 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Your hus - band's king - dom is

3 4 45 4 4

VI

VII

VIOLA

CELLO

DBASS

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC  
HARP

BOWICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

VI  
VII  
VIOLA  
CELLO  
DBASS



(legato - as fast as possible, gradually decreasing length of pauses)

The musical score is arranged in a vertical staff format. The instruments listed on the left are: FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, HARP, BOUDICA, BRIGIT, DORCA, CD, RSI, RSII, VI, VII, VIOLA, CELLO, and DBASS. The Flute part features a melodic line with slurs and accents, starting with a forte (f) dynamic. The Clarinet part includes a triplet of eighth notes and a quarter note. The Bass part has a triplet of eighth notes. The Horn and Trumpet parts have sustained notes with accents. The Trombone part has a sustained note with an accent. The Percussion and Harp parts are empty. The vocal parts (BOUDICA, BRIGIT, DORCA, CD, RSI, RSII) are empty. The Viola part has a melodic line with slurs and accents. The Cello and DBass parts have a rhythmic pattern of eighth notes with slurs and accents.

50

FLUTE (non legato)

OBOE

CLAR *f*

BASS (non legato) *f*

HORN *f*

TRPT

TROMB

PERC

HARP *f* D C# Bb / E F G# A

50

(M) ♩ = 80

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

50

(M) ♩ = 80

VI

VII

VIOLA

CELLO

DBASS

the soldiers stop their searches and stand still. [ Brigit and Dorca let go of their mother and stand more calmly, close to her.]

55

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

55

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

55

VI

VII

VIOLA

CELLO

DBASS

81

5  
4

4  
4

3  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

*mp*

94

5  
4

4  
4

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

hus - bands will left half to our daugh - ters, and gave

5  
4

4  
4

3  
4

VI

VII

VIOLA

CELLO

DBASS

*p*

*p*

*p*

*p*

*cresc*

*cresc*

*cresc*

*cresc*

60

82

3/4 4/4 4/4 3/4

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
HARP

*p* *mf* *p*

gliss - increase speed throughout bar

60

3/4

3/4 4/4 4/4 3/4

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

*mf*

half of all we have to the Em- per- or My

60

3/4

3/4 4/4 4/4 3/4

VI  
VII  
VIOLA  
CELLO  
DBASS

*mf* *dim* *mp*

Accel

FLUTE 3/4 [65] 4/4 3/4

OBOE

CLAR 3

BASS mf p

HORN mf

TRPT (detar. hnd) mf

TROMB mf

PERC

HARP

BOUDICA 3/4 [65] 4/4 Accel 3/4

BRIGIT hus - band served you well and loy - al - ly

DORCA

CD

RSI

RSII

VI 3/4 [65] 4/4 Accel 3/4

VII cresc

VIOLA cresc

CELLO cresc

DBASS mp cresc

3  $\downarrow = 120$  70 7 8

4

FLUTE *cresc* *f*

OBOE *cresc* *f*

CLAR *mf cresc* *f*

BASS *cresc* *f*

HORN *cresc* *f*

TRPT *cresc* *f*

TROMB *cresc* *f*

PERC

TIMP *mf* *3* *ff*

HARP

3  $\downarrow = 120$  70 7 8

4

BOWDICA

BRIGIT

DORCA

CD *f* *3* He is dead! His

RSI

RSI

3  $\downarrow = 120$  70 7 8

4

VI *f*

VII *f*

VIOLA *f*

CELLO *f*

DBASS *f*

[Catus Decianus turns to the soldiers]

3 3 4

8/8 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3 3 4

8 4 4

75

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Will is worth-less, and we will take what is ours:

3 3 4

8 4 4

75

VI

VII

VIOLA

CELLO

DBASS



3  
4

80 (N)  
4/4 = 90  
4

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB

PERC  
HARP

80 (N)  
4/4 = 90  
4

BODICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

80 (N)  
4/4 = 90  
4

VI, VII, Viola: Play notes, determined individually, at random and as fast as possible, within the parameters given

VI  
VII  
VIOLA  
CELLO  
DBASS

[Boudica stands face to face with Catus Decianus. The soldiers do not move, impressed by her boldness.]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

D C B / E F G #A

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

And you would leave us with no-thing! Is this how

VI

VII

VIOLA

CELLO

DBASS

p

cresc

85

FLUTE *mf*

OBOE *mf*

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

85

BOUDICA *mf*

BRIGIT Rome treats its friends?!

DORCA

CD

R&I

RSII

85

VI *mf* gradually slow down

VII *mf* gradually slow down

VIOLA *mf* gradually slow down

CELLO *ppp*

DBASS *ppp* cresc poco a poco

Musical score for page 89, featuring woodwinds, strings, and vocalists. The score includes parts for Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, Harp, Boudica, Brigit, Dorca, CD, RSI, RSI, VI, VII, Viola, Cello, and DBass. The music is written in treble and bass clefs with various dynamics and articulations.

**FLUTE**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**OBOE**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**CLAR**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mf* and *mp*.

**BASS**: Bass clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mf* and *mp*.

**HORN**: Bass clef, 4/4 time. Features a single note with a *ppp* dynamic.

**TRPT**: Bass clef, 4/4 time. Features a single note with a *ppp* dynamic.

**TROMB**: Bass clef, 4/4 time. Features a single note with a *ppp* dynamic.

**PERC**: Percussion part, 4/4 time. Features a single note with a *ppp* dynamic.

**HARP**: Treble clef, 4/4 time. Features a single note with a *ppp* dynamic.

**BOUDICA**: Treble clef, 4/4 time. Features a single note with a *ppp* dynamic.

**BRIGIT**: Treble clef, 4/4 time. Features a single note with a *ppp* dynamic.

**DORCA**: Treble clef, 4/4 time. Features a single note with a *ppp* dynamic.

**CD**: Treble clef, 4/4 time. Features a single note with a *ppp* dynamic.

**RSI**: Bass clef, 4/4 time. Features a single note with a *ppp* dynamic.

**RSII**: Bass clef, 4/4 time. Features a single note with a *ppp* dynamic.

**VI**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**VII**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**VIOLA**: Treble clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**CELLO**: Bass clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.

**DBASS**: Bass clef, 4/4 time. Features a melodic line with triplets and slurs. Dynamics include *mp*.



90

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

90

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

to tell us what to do! Who are you? -

90

VI

VII

VIOLA

CELLO

DBASS

accel - - - - - 95 100

3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

accel - - - - - 95 100

3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

a bar-bar-i-an wo-man!

accel - - - - - 95 100

3/4

VI

VII

VIOLA

CELLO

DBASS

pesante

mf

pesante

mf

93 [Catus Decianus has broken the spell; the Roman soldiers start stripping the room of its treasures.] 100

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

Who are you?! bar-bar-i-an

Who are you?! bar-bar-i-an

Who are you?! bar-bar-i-an



4 5 7 4  
4 4 8 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

4 5 7 4  
4 4 8 4

BOUDICA

BRIGIT

DORCA

CD  
wo - man! bar-bar - i - an

RSI  
wo - man! bar-bar - i - an

RSII  
wo - man! bar-bar - i - an

VI

VII

VIOLA

CELLO

DBASS

105

4  
4

3  
4

5  
8

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

105

4  
4

3  
4

5  
8

BOUDIA

BRIGIT

DORCA

CD

wo - man! Who are you, bar - bar - i - an wo - man!

RSI

wo - man! Who are you, bar - bar - i - an wo - man!

RSII

wo - man! Who are you, bar - bar - i - an wo - man!

4  
4

3  
4

5  
8

4  
4

105

VI

VII

VIOLA

CELLO

DBASS

110

5  
8

4  
4

5  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

110

5  
8

4  
4

5  
4

4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

bar-bar-i-an wo-man!

bar-bar-i-an wo-man!

bar-bar-i-an wo-man!

5  
8

4  
4

5  
4

4  
4

110

VI

VII

VIOLA

CELLO

DBASS

(mf) cresc

97 [Catus Decianus motions to the soldiers to stop what they are doing.]

115

3/4 = 60 (P) 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

115

3/4 = 60 (P) 4/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Sinisterly mp

115

3/4 = 60 (P) 4/4

VI

VII

VIOLA

CELLO

DBASS

Sinisterly

[Catus Decianus hovers around Boudica, with contempt on his face]

120

4 7 4  
4 8 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

4 7 120  
4 8 4

Boudica

BRIGIT

DORCA

CD

RSI

RSII

4 7 120  
4 8 4

VI

VII

VIOLA

CELLO

DBASS

pp

pp

mp

will show you just how Rome treats bar-bar-i-ans who dare to question my au-

[Catus Decianus comes close to Brigit and Dorca, touching their hair]

Musical score for page 99, featuring various instruments and vocal parts. The score includes staves for Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, Harp, Boudica, Brigit, Dorca, CD, RSI, RSII, VI, VII, Viola, Cello, and DBASS. The CD part includes lyrics: "thor-i-ty! You have two daugh-ters, two". Performance markings include dynamics (f, mf) and articulation (non legato).

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

thor-i-ty!

You have two daugh-ters, two

(non legato)

(non legato)

(non legato)

(non legato)

f

mf

mf

f

125

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

125

6  
4

BOLDICA

BRIGIT

DORCA

CD

RSI

RSII

love - ly daugh - ters, two young, such pre - tty, pre - tty daugh - ters, just ripe

125

6  
4

VI

VII

VIOLA

CELLO

DBASS

dim (mp) (p)

dim (mp) p

pp

101

6

4

4 ♩ = 100 (Q)

4 [To soldiers]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

6

4

4 ♩ = 100

4 (Q)

BOUDICA

BRIGIT

DORCA

CD

*mf*

for plucking

*f*

Do what you want with them!

RSI

RSII

6

4

4 ♩ = 100

4 (Q)

VI

VII

*pp*

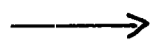
VIOLA

CELLO

DBASS



130 [Shock



realization] 102

Take piccolo

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

130

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

130

VI

VII

VIOLA

CELLO

DBASS

103 [The Roman soldiers drag Brigit and Dorca away; Catus Decianus restrains Boudica]

The musical score is written on 20 staves, organized into three systems. The instruments and parts are as follows:

- PICCOLO:** First system, measures 1-3. Starts with a forte (*f*) dynamic and a triplet of eighth notes. Second system, measures 4-5. Ends with a triplet of eighth notes.
- OBOE:** Empty staves.
- CLAR:** Empty staves.
- BASS:** Empty staves.
- HORN:** Second system, measures 4-5. Features a glissando.
- TRPT:** First system, measures 1-3. Features a triplet of eighth notes and a glissando. Second system, measures 4-5. Features a glissando.
- TROMB:** First system, measures 1-3. Features a triplet of eighth notes and a glissando. Second system, measures 4-5. Features a glissando.
- PERC:** Empty staves.
- HARP:** Empty staves.
- BOUDICA:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "becomes scream" with an arrow and "scream *ff*".
- BRIGIT:** First system, measures 1-3. Includes the instruction "ff" and the lyrics "Mo - ther!". Second system, measures 4-5. Includes the instruction "scream" and the lyrics "No!".
- DORCA:** First system, measures 1-3. Includes the instruction "ff" and the lyrics "Mo - ther!". Second system, measures 4-5. Includes the lyrics "Mo - ther!".
- CD:** Empty staves.
- RSI:** Empty staves.
- RSII:** Empty staves.
- VI:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "ff".
- VII:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "ff".
- VIOLA:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "ff".
- CELLO:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "ff".
- DBASS:** First system, measures 1-3. Second system, measures 4-5. Includes the instruction "ff".

Musical score for woodwinds and brass:

- PICCOLO:** Starts with a quintuplet of eighth notes (5), then continues with a melodic line featuring triplets (3) and quintuplets (5) of eighth notes.
- OBOE:** Rests.
- CLAR:** Rests.
- BASS:** Rests.
- HORN:** Enters with a melodic line starting at *mf*, marked *cresc*, with a 4:3 ratio.
- TRPT:** Enters with a melodic line starting at *mf*, marked *cresc*, with a 4:3 ratio.
- TROMB:** Enters with a melodic line starting at *mf*, marked *cresc*, with a 4:3 ratio.
- PERC:** Rests.
- HARP:** Rests.

Vocal score for three characters:

- BOUDICA:** Singing "Not my daughters!" followed by a rest.
- BRIGIT:** Singing "No!!!"
- DORCA:** Singing "Aaargh!!" with a note marked *p*. An annotation above her line says "becomes scream".
- CD:** Rests.
- RST:** Rests.
- RSII:** Rests.

Musical score for strings:

- VI:** Playing a melodic line with triplets (3) and sextuplets (6).
- VII:** Playing a melodic line with triplets (3) and sextuplets (6), marked *sul pont*.
- VIOLA:** Playing a melodic line with triplets (3) and sextuplets (6), marked *gliss* and *ff*.
- CELLO:** Playing a melodic line with triplets (3) and sextuplets (6), marked *gliss*.
- DBASS:** Playing a melodic line with triplets (3) and sextuplets (6), marked *gliss*.

gradually slow down

(take alto flute)

PICCOLO

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

(helplessly)

My daugh - ters!

VI

VII

VIOLA

CELLO

DEASS

sul pont

gliss

ff

mf

ff

mf

ff

norm

slow gliss

sul pont

slow gliss

norm

slow gliss

sul pont

\* All instruments at sounding pitch

[Boudica watches impotently as her daughters are taken from the stage; Catus Decianus ties her to a column - in her state of shock she can offer little resistance. Screams of her daughters in the distance....] 106

ALTO\*  
FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

mf 3

Mo-ther!

Mo-ther!

gliss

gliss

norm

sul pont

sul pont

gliss

gliss

3

3

3

3

140

$\downarrow = 60$

ALTO FLUTE  
 OBOE  
 CLAR  
 BASS  
 HORN  
 TRPT  
 TROMB  
 PERC  
 HARP

140

$\downarrow = 60$

BOUDICA  
 BRIGIT  
 DORCA  
 CD  
 RSI  
 RSIT

140

$\downarrow = 60$

VI  
 VII  
 VIOLA  
 CELLO  
 DBASS

ALTO FLUTE *pp*

OBOE

CLAR

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

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII *pp*

VIOLA

CELLO *pp* *p* *sul ponti*

DBASS *pp*

Detailed description: This is a handwritten musical score for page 108. The score is arranged in a vertical column of staves. The instruments listed on the left are: ALTO FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, HARP, BOUDICA, BRIGIT, DORCA, CD, RSI, RSII, VI, VII, VIOLA, CELLO, and DBASS. The ALTO FLUTE staff has a dynamic marking of *pp*. The BASS staff has a melodic line with dynamic markings *p*, *mp*, *p*, and *mf*, and includes triplet markings. The VII staff has a dynamic marking of *pp*. The CELLO staff has dynamic markings *pp* and *p*, and includes the instruction *sul ponti* with arrows. The DBASS staff has a dynamic marking of *pp* at the end. The rest of the staves are empty.

109

[Catus Decianus moves around the bound Boudica, savouring his triumph]

Slow (R)  
3/4 = 40  
4

11  
16

5  
8

145

Musical score for woodwinds and strings:

- ALTO FLUTE
- OBOE
- CLAR
- BASS (pp)
- HORN
- TRPT
- TROMB
- PERC
- HARP

145

Slow (R)  
3/4 = 40  
4

11  
16

5  
8

Vocal score for Boudica and Chorus:

- BOUDICA
- BRIGIT
- DORCA
- CD (Menacing: *mp* Coarsely sadistic)
- RSI
- RSII

Lyrics: So, what shall I do with the

145

Slow (R)  
3/4 = 40  
4

11  
16

5  
8

Musical score for strings:

- VI
- VII
- VIOLA
- CELLO (norm, pp)
- DBASS (mf, mp, pp)



Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems, each with a tempo marking of 150. The first system includes woodwinds, strings, and percussion. The second system includes vocal soloists and strings. The vocal soloists are Boudica, Brigit, and Dorca. The lyrics are: "mo - ther? Per - haps with this sword". The score includes dynamic markings (mp, mf) and performance instructions like "(non legato)" and "[Unsheathes his sword]".

**System 1:**

- Tempo: 150
- Time Signature: 5/8, 3/4, 4/4, 2/4, 5/8
- Woodwinds: ALTO FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB
- PERC
- HARP
- Strings: BOUNDICA, BRIGIT, DORCA, CD, RSI, RSII, VI, VII, VIOLA, CELLO, DBASS

**System 2:**

- Tempo: 150
- Time Signature: 5/8, 3/4, 4/4, 2/4, 5/8
- Woodwinds: ALTO FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB
- PERC
- HARP
- Vocal Soloists: BOUNDICA, BRIGIT, DORCA
- Strings: VI, VII, VIOLA, CELLO, DBASS

**Lyrics:**

mo - ther? Per - haps with this sword

**Performance Instructions:**

- [Unsheathes his sword]
- (non legato)

**Dynamic Markings:** mp, mf

[Catus Decianus drags the sword over Boudica's body, hard enough for her to feel but gently enough for it not to tear through her clothes or skin.]

155

4  
4

111

5  
8

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

155

4  
4

5  
8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

I will cut you up, cut you up slow - ly,

155

4  
4

5  
8

VI

VII

VIOLA

CELLO

DBASS

4 4 3 3 7  
4 4 4 8 16

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4 4 3 3 7  
4 4 4 8 16

BOUDICA

BRIGIT

DORCA

CD

RSTI

RSTII

4 4 3 3 7  
4 4 4 8 16

VI

VII

VIOLA

CELLO

DBASS

mp mf mp p Half spoken:  
cut you up slow - ly, cut you up

Detailed description of the musical score: The score is for page 112 and consists of 16 staves. The top section includes ALTO FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, and HARP. The bottom section includes BOUDICA, BRIGIT, DORCA, CD, RSTI, RSTII, VI, VII, VIOLA, CELLO, and DBASS. The CD part has lyrics: 'cut you up', 'slow - ly,', and 'cut you up'. Dynamic markings include mp, mf, p, and 'Half spoken:'. Time signatures are 4/4, 3/4, 3/8, and 7/16. The OBOE part has a triplet of notes with a sharp sign. The CLAR part has a triplet of notes with a 'p' marking. The CD part has a triplet of notes with 'mp' and 'mf' markings. The CD part has a 'p' marking and 'Half spoken:' text. The CD part has a 'p' marking and 'cut you up' text.

113

160

2  
4

4  
4

8  
4

ALTO  
FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

160

2  
4

4  
4

8  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

*With a disgusting  
enjoyment*  
*mf (sung)*  
like meat

160

2  
4

4  
4

8  
4

VI

VII

VIOLA

CELLO

DBASS

[Catus Decianus moves his face close to Boudica's]

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

The musical score consists of multiple staves for various instruments and vocalists. Key features include:

- Woodwinds:** Oboe and Clarinet parts with dynamic markings like *ff* and *f*, and performance instructions such as "trill" and "as fast as possible etc".
- Brass:** Bass, Horn, Trumpet, and Trombone staves.
- Strings:** Violin I (VI), Violin II (VII), Viola, Cello, and Double Bass (DBASS) staves. The DBASS part includes a *sul pont.* marking and dynamic markings like *ff*, *f*, and *p*.
- Vocalists:** Boudica, Brigit, and Dorca. Dorca has a spoken line: "... That's right ... be scared ... be very scared ...".
- Other:** Percussion (PERC) and Harp staves.

115 (S)  
5/4 = 60

165

[Catus Decianus takes hold of Boudica's hands, tied together]

3  
4

ALTO FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
HARP

5/4 = 60  
4 (S)

165

3  
4

Boudica  
BRIGIT  
DORCA  
CD  
RSI  
RSII

(sung) mp  
Per-haps I will cut off your fin-gers, one by

5/4 = 60  
4 (S)

165

3  
4

VI  
VII  
VIOLA  
CELLO  
DBASS

sul pont  
norm  
sul pont  
p  
mf  
p

slow gliss  
slow gliss  
slow gliss

norm  
fp  
mf  
p

gliss  
cresc

\* All instruments are notated at sounding pitch [Caressing her fingers]

3 4 4

ALTO FLUTE *flit bend*

COR ANGLAIS *p mf*

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP *DC#B/EFGA mp*

3 4 4

BOUDICA

BRIGIT

DORCA

CD *one, by one*

RSI

RSII

3 4 4

VI *gliss sul pont.*

VII *norm mf*

VIOLA

CELLO

DBASS *Pi33 mf p*

117 [He caresses me: of her breasts]

170

3  
4

ALTO  
FLUTE

COR  
ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

170

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

170

3  
4

VI

VII

VIOLA

CELLO

DBASS

(take oboe)

pp

pp

mf

Bb Eb

mf

mp

Cb

mf spation

ligeringly

mp

And then

your

breasts



[He moves away from her, and circles her.]

175

118

ALTO FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
HARP  
BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII  
VI  
VII  
VIOLA  
CELLO  
DBASS

4  
4

pp

175  
4  
4

(sung) *mf* *f, mf*  
I can do what-e-ver I like with you!

175  
4  
4

(norm) *mp* *mf* *p* *mf*  
(norm) *mp* *mf* *p* *mf*  
(norm) *mp* *mf* *p* *mf*  
(norm) *mp* *mf* *p* *mf*  
Arco (norm) *mf* *p* *mf*

3 [Brings his face close to Boudica's]  
4

ALTO FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
HARP

BOWDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

3  
4

mp sung - gradually change to - spoken (bard)  
You be-long to me, now your

VI  
VII  
VIOLA  
CELLO  
DBASS

3  
4

cresc. f mp gliss sul pont  
slow gliss  
gliss sul pont  
gliss sul pont  
gliss

cresc. f mp pp

180

[ He circles again ]

4/4 9/8 3/4

ALTO FLUTE

OBOE

CLAR

BASS

HORN Muted

TRPT Muted pp cresc

TROMB Muted

PERC

HARP bisbigliando  
p DBCB Bb / E F G# A

4/4 9/8 3/4

Boudica

BRIGIT

DORCA

CD 3  
hus-band is dead. 3 3  
Sung Do you miss your

RSI

RSII

4/4 9/8 3/4

VI

VII

VIOLA b-

CELLO

DBASS sul pont. p

3  
4

4  
4

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

ROUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

Handwritten musical notation for woodwinds. Includes notes, rests, and dynamic markings: *pp*, *mp*, *p*. Performance instructions: *flit*, *bend*, *bend*, *3*.

Handwritten musical notation for brass instruments. Includes notes, rests, and dynamic markings: *p*, *cresc*, *mf*, *pp*, *p*, *mp*. Performance instructions: *flit*, *3*, *Mute off*.

Handwritten musical notation for Harp and Percussion. Harp part includes notes and dynamic markings: *mp*, *p*. Percussion part is mostly empty.

Handwritten musical notation for vocalists and CD. Includes lyrics: "hus - band ? Do you miss his touch?". Dynamic markings: *mf*, *p*, *mf*. Performance instructions: *3*.

Handwritten musical notation for strings. Includes notes and dynamic markings: *mp*, *mf*, *p*, *mp*. Time signature changes: 3/4, 4/4.

[Sudden movement by Catus Decianus  
between Boudica's legs]

ALTO FLUTE

OBOE

CLAR *mf*

BASS

HORN *mf* Mute off

TRPT *mf* *gliss* *p*

TRUMB

PERC

HARP *f*

BOUDICA

BRIGIT (Gasps)

DORCA

CD *spoken* *mf* *f* Like this?!

RSI

RSII

VI

VII (norm) *mf* *f*

VIOLA

CELLO (norm) *mp* *mf*

DBASS

185

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation features a melodic line with a dynamic marking of *mf* and a *fl<sup>3</sup>* (flute triplet) marking. A slur covers the first five notes, with a *norm* (normal) marking above it. The second measure contains a triplet of eighth notes. The third measure contains a quintuplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of eighth notes. The thirteenth measure contains a triplet of eighth notes. The fourteenth measure contains a triplet of eighth notes. The fifteenth measure contains a triplet of eighth notes. The sixteenth measure contains a triplet of eighth notes. The seventeenth measure contains a triplet of eighth notes. The eighteenth measure contains a triplet of eighth notes. The nineteenth measure contains a triplet of eighth notes. The twentieth measure contains a triplet of eighth notes. The twenty-first measure contains a triplet of eighth notes. The twenty-second measure contains a triplet of eighth notes. The twenty-third measure contains a triplet of eighth notes. The twenty-fourth measure contains a triplet of eighth notes. The twenty-fifth measure contains a triplet of eighth notes. The twenty-sixth measure contains a triplet of eighth notes. The twenty-seventh measure contains a triplet of eighth notes. The twenty-eighth measure contains a triplet of eighth notes. The twenty-ninth measure contains a triplet of eighth notes. The thirtieth measure contains a triplet of eighth notes. The thirty-first measure contains a triplet of eighth notes. The thirty-second measure contains a triplet of eighth notes. The thirty-third measure contains a triplet of eighth notes. The thirty-fourth measure contains a triplet of eighth notes. The thirty-fifth measure contains a triplet of eighth notes. The thirty-sixth measure contains a triplet of eighth notes. The thirty-seventh measure contains a triplet of eighth notes. The thirty-eighth measure contains a triplet of eighth notes. The thirty-ninth measure contains a triplet of eighth notes. The fortieth measure contains a triplet of eighth notes. The forty-first measure contains a triplet of eighth notes. The forty-second measure contains a triplet of eighth notes. The forty-third measure contains a triplet of eighth notes. The forty-fourth measure contains a triplet of eighth notes. The forty-fifth measure contains a triplet of eighth notes. The forty-sixth measure contains a triplet of eighth notes. The forty-seventh measure contains a triplet of eighth notes. The forty-eighth measure contains a triplet of eighth notes. The forty-ninth measure contains a triplet of eighth notes. The fiftieth measure contains a triplet of eighth notes. The fifty-first measure contains a triplet of eighth notes. The fifty-second measure contains a triplet of eighth notes. The fifty-third measure contains a triplet of eighth notes. The fifty-fourth measure contains a triplet of eighth notes. The fifty-fifth measure contains a triplet of eighth notes. The fifty-sixth measure contains a triplet of eighth notes. The fifty-seventh measure contains a triplet of eighth notes. The fifty-eighth measure contains a triplet of eighth notes. The fifty-ninth measure contains a triplet of eighth notes. The sixtieth measure contains a triplet of eighth notes. The sixty-first measure contains a triplet of eighth notes. The sixty-second measure contains a triplet of eighth notes. The sixty-third measure contains a triplet of eighth notes. The sixty-fourth measure contains a triplet of eighth notes. The sixty-fifth measure contains a triplet of eighth notes. The sixty-sixth measure contains a triplet of eighth notes. The sixty-seventh measure contains a triplet of eighth notes. The sixty-eighth measure contains a triplet of eighth notes. The sixty-ninth measure contains a triplet of eighth notes. The seventieth measure contains a triplet of eighth notes. The seventy-first measure contains a triplet of eighth notes. The seventy-second measure contains a triplet of eighth notes. The seventy-third measure contains a triplet of eighth notes. The seventy-fourth measure contains a triplet of eighth notes. The seventy-fifth measure contains a triplet of eighth notes. The seventy-sixth measure contains a triplet of eighth notes. The seventy-seventh measure contains a triplet of eighth notes. The seventy-eighth measure contains a triplet of eighth notes. The seventy-ninth measure contains a triplet of eighth notes. The eightieth measure contains a triplet of eighth notes. The eighty-first measure contains a triplet of eighth notes. The eighty-second measure contains a triplet of eighth notes. The eighty-third measure contains a triplet of eighth notes. The eighty-fourth measure contains a triplet of eighth notes. The eighty-fifth measure contains a triplet of eighth notes. The eighty-sixth measure contains a triplet of eighth notes. The eighty-seventh measure contains a triplet of eighth notes. The eighty-eighth measure contains a triplet of eighth notes. The eighty-ninth measure contains a triplet of eighth notes. The ninetieth measure contains a triplet of eighth notes. The ninety-first measure contains a triplet of eighth notes. The ninety-second measure contains a triplet of eighth notes. The ninety-third measure contains a triplet of eighth notes. The ninety-fourth measure contains a triplet of eighth notes. The ninety-fifth measure contains a triplet of eighth notes. The ninety-sixth measure contains a triplet of eighth notes. The ninety-seventh measure contains a triplet of eighth notes. The ninety-eighth measure contains a triplet of eighth notes. The ninety-ninth measure contains a triplet of eighth notes. The hundredth measure contains a triplet of eighth notes.

185

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

185

VI

VII

VIOLA

CELLO

DBASS

[Catus Decianus stands close to Boudica, almost embracing her, enjoying the feeling of power this gives him.]

**WOODWINDS**

- ALTO FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB

**PERC**

**HARP**

**VOCAL SOLOIST & ENSEMBLE**

- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII

**STRING**

- VI
- VII
- VIOLA
- CELLO
- DBASS

**Lyrics:**  
CD: *mf* But you long, *cresc poco a poco* long, long

**Performance Directions:**  
Change to flt (Horn)  
change to flt (Trombone)  
cresc poco a poco (Cello, DBASS)  
cresc poco a poco (Viola)

**Time Signatures:** 3/4, 4/4

125

[Jerks his body against Boudica's as he stands holding her from behind, in mock simulation of the rape being perpetrated on her daughters]

$\text{♩} = 90$

3  
4

190

Musical score for woodwinds and percussion:

- ALTO FLUTE**: Treble clef, notes with dynamics *f* and *fp*.
- OBOE**: Treble clef, notes with dynamics *f* and *fp*.
- CLAR**: Treble clef, notes with dynamics *f* and *fp*.
- BASS**: Bass clef, notes with dynamics *f* and *fp*.
- HORN**: Treble clef, notes with dynamics *f* and *fp*.
- TRPT**: Treble clef, notes with dynamics *mf* and *f*.
- TROMB**: Bass clef, notes with dynamics *mf* and *f*.
- PERC**: Percussion, notes with dynamics *f* and *fp*.
- TIMP**: Timpani, notes with dynamics *f* and *fp*.
- HARP**: Treble clef, notes with dynamics *f* and *fp*.

190

$\text{♩} = 90$

3  
4

Vocal and CD parts:

- BOUDICA**: Treble clef, no notes.
- BRIGIT**: Treble clef, no notes.
- DORCA**: Treble clef, no notes.
- CD**: Treble clef, notes with lyrics "for a real Ro-man shaft" and "Like your".
- RSI**: Bass clef, no notes.
- RSII**: Bass clef, no notes.

190

$\text{♩} = 90$

3  
4

Musical score for strings:

- VI**: Treble clef, notes with dynamics *mf* and *f*.
- VII**: Treble clef, notes with dynamics *mf* and *f*.
- VIOLA**: Treble clef, notes with dynamics *mf* and *f*.
- CELLO**: Bass clef, notes with dynamics *mf* and *f*.
- DBASS**: Bass clef, notes with dynamics *mf* and *f*.



[Catus Decianus moves away from Boudica, smirking. Up till now she has held her head up, but now she sinks it to one side, in despair.]

Ⓟ

$\text{♩} = 100$

195

4  
4

FLUTE

OBOE *speed up*

CLAR

BASS *mf*

HORN *mf*

TRPT

TROMB

PERC

HARP

$\text{♩} = 100$

195

4  
4

BOWDICA

BRIGIT

DORCA

CD *mf*

RSI *daugh - ters are get - ting right now!*

RSII

$\text{♩} = 100$

195

4  
4

Ⓟ

VI

VII

VIOLA

CELLO

DBASS

127 [Catus Decianus is circling Boudica]

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

PERC

HARP

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

VI  
VII  
VIOLA  
CELLO  
DBASS

200

FLUTE

OBOE  
mf cresc

CLAR  
mf cresc

BASS  
f

HORN  
mf p cresc

TRPT  
mf p cresc

TROMB  
mf p cresc

PERC

HARP

200

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

200

VI  
cresc

VII  
sul pont

VIOLA  
p

CELLO  
f

DBASS  
f

(f)

This musical score page, numbered 129, contains the following parts and markings:

- FLUTE:** *mf cresc*, measures 5 and 6, triplets, *ba.*
- OBOE:** *mf cresc*, triplets, *ba.*
- CLAR:** *mf cresc*, triplets, *ba.*
- BASS:** (Empty staff)
- HORN:** *fmp*, *molto cresc*, triplets, *ba.*
- TRPT:** *fmp*, *molto cresc*, triplets, *ba.*
- TROMB:** *fmp*, *molto cresc*, triplets, *ba.*
- PERC:** (Empty staff)
- HARP:** (Empty staff)
- BOWICA:** (Empty staff)
- BRIGIT:** (Empty staff)
- DORCA:** (Empty staff)
- CD:** (Empty staff)
- RSI:** (Empty staff)
- RSII:** (Empty staff)
- VI:** *norm*, *ff mp cresc*, *gliss*, *sul pont*
- VII:** *norm*, *ff mp cresc*, *gliss*, *sul pont*
- VIOLA:** *ff mp cresc*, *gliss*, *sul pont*
- CELLO:** *ff*
- DBASS:** *ff*

[Door opened - daughters flung in the room and dumped on the floor by the Roman soldiers]

205

Musical score for woodwinds, brass, and percussion. The score includes staves for FLUTE, OBOE, CLAR, BASS, HORN, TRPT, and TROMB. The percussion section includes PERC, BASS DRUM, and HARP. The music is written in 7/8 time and features dynamic markings such as *ff* and *f*. A glissando marking is present in the Horn part.

205

Vocal staves for Boudica, Brigit, Dorca, CD, RSI, and RSI. These staves are currently empty, indicating that the vocal parts are not written out on this page.

205

Musical score for strings. The score includes staves for VI, VII, VIOLA, CELLO, and DBASS. The music is written in 7/8 time and features dynamic markings such as *norm* and *ff*.

[The men laugh together and slap each other on the back.]

Musical score for various instruments including FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, BASS DRUM, HARP, BOUDICA, BRIGIT, DORCA, CD, RSI, RST, VI, VII, VIOLA, CELLO, and DBASS. The score includes musical notation, dynamics (f, ff, mf, p), and performance instructions like gliss and din.

The score is divided into three measures. The first measure shows the Horn, Trumpet, and Trombone parts with various dynamics and glissando markings. The second measure continues these parts with similar markings. The third measure features a dynamic marking of *p* for the Oboe and *din.* for the Bass Drum.

210

3  
4

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS DRUM

HARP

210

3  
4

4  
4

BOUDICA

BRIGIT

DORCA

CD

RST

RSTII

210

3  
4

4  
4

VI

VII

VIOLA

CELLO

DBASS

133

Rit - - - - ♩ = 70

215

3/4

2/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

*p* *pp* Muted *f* *f*

PERC

BASS DRUM

HARP

Rit - - - - ♩ = 70

215

3/4

2/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Rit - - - - ♩ = 70

215

3/4

2/4

VI

VII

VIOLA

CELLO

DBASS

*pp* *p*



[Catus Decianus sings directly into Boudica's face, holding it up, forcing her to look at him.]

2 (U)  
4

4  
4

220

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS  
DRUM

HARP

Mute off

Mute off

Mute off

pp

2 (U)  
4

4  
4

220

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

f

So these are the proud

daugh- ters

of a proud

2 (U)  
4

4  
4

220

VI

VII

VIOLA

CELLO

DBASS

Handwritten musical notation for Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes a treble clef for Violin I and II, and a bass clef for Viola, Cello, and Double Bass. The music features a melodic line with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

[Catus Decianus moves further away from Boudica]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Queen!

You whim -

VI

VII

VIOLA

CELLO

DBASS

225

FLUTE

OBOE

CLAR

BASS

HORN *norm*

TRPT *p smf mp mf f*

TROMB

PERC

TIMP

HARP

225

BOUDICA

BRIGIT

DORCA

CD *f mf*

RSI

RSII

per-ingwo-men are no-thing, no-thing, no-thing but

225

VI

VII

VIOLA

CELLO

DBASS

3  
4

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

3  
4

4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

(With evident enjoyment)

worth-less whores!

(f)

See how

3  
4

4  
4

VI

VII

VIOLA

CELLO

DBASS

4/4 = 80

230

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

4/4 = 80

230

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

Rome treats those who de-fy them:

4/4 = 80

230

VI

VII

VIOLA

CELLO

DBASS

[Catus Decianus brings out his whip]



Musical score for woodwinds, percussion, and harp. Includes parts for FLUTE, OBOE, CLAR, BASS, HORN, TRPT, and TROMB. Dynamics include *mf*, *f*, *cresc*, *ff*, and *fit*. Percussion includes TIMP and BASS DRUM. Harp part includes *f* and *sfz*.



Vocal parts for BOWDICA, BRIGIT, DORCA, CD, RSI, and RST. CD part includes *ff* (Shouted) and the lyrics "I will make you beg for your".



Musical score for strings: VI, VII, VIOLA, CELLO, and DBASS. Dynamics include *cresc* and *ff*.

[Catus Decianus struts pathetically;  
lights flashing]

235

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS DRUM

HARP

Harpist takes whip/slaestick

235

BOUDICA

BRIGIT

DORCA

CD

RSTI

RSTI

life!

235

VI

VII

VIOLA

CELLO

DBASS

sul pont

fff

[Whip brought down on Boudica's back]

141

Take piccolo

Musical score for woodwinds, strings, and vocal soloists.

**WOODWINDS:**

- FLUTE: Multiple measures with triplets and dynamic markings (ff).
- OBOE: Similar to flute, with triplets and dynamics (ff).
- CLAR: Similar to flute, with triplets and dynamics (ff).
- BASS: Similar to flute, with triplets and dynamics (ff).
- HORN: Similar to flute, with triplets and dynamics (ff).
- TRPT: Similar to flute, with triplets and dynamics (ff).
- TROMB: Similar to flute, with triplets and dynamics (ff). Includes a "slow gliss" marking.

**PERCUSSION:**

- BASS DRUM: Hit in measure 142.
- (HARP) WHIP: Hit in measure 142.

**VOCALISTS:**

- Boudica, Brigit, Dorca, CD, RSI, RSTII: All have blank staves.

**STRINGS:**

- VI (Violin I): Tremolo markings, dynamics: norm, f, f cresc, fff.
- VII (Violin II): Tremolo markings, dynamics: norm, f, f cresc, fff.
- VIOLA: Tremolo markings, dynamics: norm, f, f cresc, fff.
- CELLO: Tremolo markings, dynamics: norm, f, f cresc, fff.
- DBASS (Double Bass): Tremolo markings, dynamics: norm, f, f cresc, fff.

**Handwritten Annotations:**

- ff (fortissimo) markings are prevalent across most woodwind and string staves.
- fff (fortississimo) markings are used for accents and climaxes.
- f cresc (fzando) markings are used for increasing volume.
- gliss (glissando) marking is present in the Trombone part.
- norm (normal dynamics) markings are used in the string parts.



240

142

11  
16



Musical score for woodwinds and percussion. Instruments include Piccolo, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Bass Drum, and Whip. The score features complex rhythmic patterns, dynamic markings such as *f cresc*, *fff*, and *gliss*, and articulation like accents and slurs. A *note bend* instruction is present above the Piccolo staff.

240

11  
16

Empty musical staves for string instruments: Boudica, Brigit, Dorca, CD, RSI, and RSII.

240

11  
16

Musical score for strings: Violin I (VI), Violin II (VII), Viola, Cello, and Double Bass (DBASS). The score includes dynamic markings like *f cresc*, *fff*, and *gliss*, along with articulation and performance instructions.

143

11  
16

4  
4

3  
4

PICCOLO  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB

Handwritten musical score for woodwinds and brass instruments. The instruments listed are Piccolo, Oboe, Clarinet, Bass, Horn, Trumpet, and Trombone. The score includes various musical notations such as notes, rests, and dynamic markings like *f cresc* and *fff*. There are also performance instructions like "note bend" and "gliss." written above the staves.

PERC  
BASS DRUM  
(HARP)  
WHIP

Handwritten musical score for percussion instruments: Bass Drum, Harp, and Whip. The notation uses 'x' for drum hits and 'p' for harp plucks. Dynamic markings include *fff* and *p*.

BOWDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

Empty musical staves for vocal parts: Bowdica, Brigit, Dorca, CD, RSI, and RSII. The staves are blank, indicating that the vocal parts are not written in this section of the score.

VI  
VII  
VIOLA  
CELLO  
DBASS

Handwritten musical score for string instruments: Violin VI, Violin VII, Viola, Cello, and Double Bass. The score features complex rhythmic patterns, slurs, and dynamic markings such as *f*, *cresc*, and *fff*. Performance instructions like "gliss" are also present.

245

[Lights out  
at some moment  
as last whipstrike]

Senza misura

144

Musical score for woodwinds, brass, and percussion.

**PICCOLO**: 3/4, 4/4, *fff*, *f cresc.*, *fff*

**OBOE**: *fff*, *f cresc.*, *fff*

**CLAR**: *fff*, *f cresc.*, *fff*

**BASS**: *fff*, *f cresc.*, *fff*

**HORN**: *fff*, *f cresc.*, *fff*

**TRPT**: *fff*, *f cresc.*, *fff*

**TROMB**: *fff*, *f cresc.*, *fff*

**PERC**: *fff*, *f cresc.*, *fff*

**BASS DRUM**: *fff*, *f cresc.*, *fff*

**(HARP)**: *fff*, *f cresc.*, *fff*

**WHIP**: *fff*, *f cresc.*, *fff*

245

Senza misura

Vocal score for the female characters.

**BOUDICA**: *fff*, *f cresc.*, *fff*

**BRIGIT**: *fff*, *f cresc.*, *fff*

**DORCA**: *fff*, *f cresc.*, *fff*

**CD**: *fff*, *f cresc.*, *fff*

**RSI**: *fff*, *f cresc.*, *fff*

**RSII**: *fff*, *f cresc.*, *fff*

Annotations: *Scream as loudly as possible*, *Continue screaming for as long as possible in same breath*, *Aaargh!!*

245

Senza misura

Musical score for strings.

**VI**: *fff*, *f cresc.*, *fff*

**VII**: *fff*, *f cresc.*, *fff*

**VIOLA**: *fff*, *f cresc.*, *fff*

**CELLO**: *fff*, *f cresc.*, *fff*

**DBASS**: *fff*, *f cresc.*, *fff*

Annotations: *sul pont*

(Take flute)

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TRUMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

Silence for c 6 seconds.

Then the sounds of Catus Decianus and the Roman soldiers taking the treasures of the palace and leaving, laughing and joking obscenely, ad lib. They can carry on with their lives as if nothing has happened.....

More silence, for c 20 seconds.

# SCENE III [The music begins with the stage in darkness. The lights are gradually raised to a wan paleness.]

4/4 ♩ = 60 Bleakly

FLUTE

OBOE

CLAR

BASS  
non vibrato      gradual change to vib → non vib  
pp      mf      p      mp

HORN

TRPT

TROMB

PERC

HARP

5/4

4/4

4/4 ♩ = 60 Bleakly

BOWDICA

BRIGIT

DORCA

CD

RSI

RSII

5/4

4/4

4/4 ♩ = 60 Bleakly

VI

VII

VIOLA

CELLO

DBASS

5/4

4/4

[Dorca slowly attempts, unsuccessfully, to get up] 7 16

147  
5  
4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

3

mf mp

vib non vib

mf mp

vibrato bend non vibrato

mf bend

mf

5  
4  
4

7 16

BOUNCA

BRIGIT

DORCA

CD

RSI

RSI

5  
4  
4

7 16

VI

VII

VIOLA

CELLO

DBASS

[Brigit slowly attempts,  
and manages, to get up]

148

7 16      7 8      4 4      9 8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

7 16      7 8      4 4      9 8

BOUDICA

BRIGIT

DORCA

CD

RSI

RSTI

7 16      7 8      4 4      9 8

VI

VII

VIOLA

CELLO

DBASS

149 [Dorca struggles to get up, and this time is successful, standing just after her sister]

9 8 5 4 15 4 4

FLUTE

OBOE

CLAR

BASS  
vib → nonvib  
bend  
mp f mf ff

HORN

TRPT

TROMB

PERC

HARP

9 8 5 4 15 4 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

9 8 5 4 15 4 4

VI

VII

VIOLA

CELLO

DBASS



[Both sisters slowly approach their mother, still tied to the column]

The musical score is organized into three systems, each with a 4/4 time signature and a 5/4 time signature. The instruments listed on the left are: FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, HARP, BOUDICA, BRIGIT, DORCA, CD, RSI, RSI, VI, VII, VIOLA, CELLO, and DBASS. The BASS part contains the only melodic line, starting with a *mf* dynamic, a triplet of eighth notes, and a *vibrato* marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *mp*. The page number 150 is located in the top right corner.

151 [Brigit and Dorca untie Boudica - she collapses on the ground, facing the audience]

7 8 7 8 7 8

3 4 3 4 3 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BODICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

ppp

[Brigit and Dorca huddle either side of Boudica. She puts her hand out towards the audience, to whom her voice is directly addressed.]

25

Musical score for woodwinds and strings:

- FLUTE
- OBOE
- CLAR
- BASS
- HORN
- TRPT
- TROMB
- PERC
- HARP

Handwritten *pp* dynamic marking is present under the BASS staff.

25

Vocal score for Boudica, Brigit, and Dorca:

- BOUDICA
- BRIGIT
- DORCA
- CD
- RSI
- RSII

Handwritten "(Gasps)" with upward-pointing arrows are present in the BRIGIT and DORCA staves.

25

Musical score for strings and bass:

- VI
- VII
- VIOLA
- CELLO
- DBASS

Handwritten performance instructions include *gliss*, *sul pont*, *norm*, *mf*, *p*, and *mp*. Dynamic markings *mp*, *f*, *mp*, *f*, *p*, *mp*, *p*, *mf*, and *p* are written below the DBASS staff.

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

(With a dazed bewilderment and sense of immense struggle to voice her shocked and shattered emotions)

(Half gasped, half sung) mp

(half gasped → sung) p mf

p gliss mp

I/Aaargh I can - not

VI

VII

VIOLA

CELLO

DBASS

mp pp non vib

ff molto dim p pp

7 4 5 4

8 4 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

7 4 5 4

8 4 4 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

be - gin to plumb the depths of my dark - ness:

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

7 4 5 4

8 4 4 4

VI

VII

VIOLA

CELLO

DBASS

(norm)

*pp*

155

35 4 accel - - - - - ♩ = 60

[Boudica manages to sit up; her daughters continue to huddle either side of her, their faces held away from the audience.]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

35 4 accel - - - - - ♩ = 60

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

35 4 accel - - - - - ♩ = 60

VI

VII

VIOLA

CELLO

DBASS

40

5  
4

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

40

5  
4

4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSTI

such dull and dark ug- li-ness,

40

5  
4

4  
4

VI

VII

VIOLA

CELLO

DBASS

pp

mf

mf

p

p

p

p

mf

p

mf

p

[Boudica holds out both her hands, then slowly brings them towards her face.] 7 8

4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4/4 7 8

Boudica

BRIGIT

DORCA

CD

RSI

RSII

so big, vile-ness so vast, pain

4/4 7 8

VI

VII

VIOLA

CELLO

DBASS

mp cresc mf sul pont mf p



7 8 45 4 4 5 8 3 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

7 8 45 4 4 5 8 3 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

*f* *mf*

and gha-st - li - ness be - yond all

7 8 45 4 4 5 8 3 4

VI

VII

VIOLA

CELLO

DBASS

*pizz*

*p* *mf*

sul pont gliss

3  
4

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

The musical score for page 159 consists of two systems of staves. The first system contains staves for Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion, and Harp. The second system contains staves for Boudica, Brigit, Dorca, CD, RSI, RSII, Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 3/4 and 4/4 time signatures. It features various musical notations including triplets, slurs, dynamics (p, mf, fp, cresc), and performance instructions like 'gliss' and 'bearing'. The bass line in the first system has a triplet of eighth notes marked 'mf'. The oboe line in the second measure of the first system has a slurred line of notes marked 'p' and 'mf'. The Boudica line in the first system has a triplet of eighth notes marked 'p' and the instruction 'bearing'. The string sections in the second system have complex rhythmic patterns with triplets and slurs, and dynamics ranging from 'fp' to 'cresc'.

50

Musical score for woodwinds and strings:

- FLUTE:** Melodic line with dynamics *mp*, *cresc*, and *f*. Includes a triplet of eighth notes.
- OBOE:** Melodic line with dynamics *mp*, *cresc*, and *f*. Includes a triplet of eighth notes.
- CLAR:** Bass line with dynamics *p*, *mp*, and *f*. Includes a triplet of eighth notes.
- BASS:** Empty staff.
- HORN:** Empty staff.
- TRPT:** Empty staff.
- TROMB:** Empty staff.
- PERC:** Empty staff.
- HARP:** Empty staff.

50

Musical score for vocal soloists:

- BOUDICA:** Empty staff.
- BRIGIT:** Empty staff.
- DORCA:** Empty staff.
- CD:** Empty staff.
- RSI:** Empty staff.
- RSII:** Empty staff.

50

Musical score for strings:

- VI:** Melodic line with dynamics *cresc*, *(mf)*, and *f*. Includes a triplet of eighth notes.
- VII:** Melodic line with dynamics *(mf)* and *f*. Includes a triplet of eighth notes.
- VIOLA:** Melodic line with dynamics *(mf)* and *f*. Includes a triplet of eighth notes.
- CELLO:** Melodic line with dynamics *(mf)* and *f*. Includes a triplet of eighth notes.
- DBASS:** Bass line with dynamics *mf*, *cresc*, and *f*. Includes a triplet of eighth notes.

FLUTE *ff* *norm* *ff*

OBOE *p*

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA *mf*

BRIGIT

DORCA

CD

RSI

RSII

My daugh - ters,

VI

VII

VIOLA

CELLO

DBASS

*mp* *ff* *dim*

55 = 100 <sup>(X)</sup> [Boudica is almost sobbing, her head sinks, then rises] 162

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

*Près de la table; sons étouffés*

D C B $\flat$  / E F G $\sharp$  A

*mf* *mp*

3  
4

3  
4

3  
4

4  
4

55 = 100 <sup>(X)</sup>

3  
4

(Spoken) *f*  
(sigh)

Oh, my daugh - ters!

*mp*

I

Boudica

BRIGIT

DORCA

CD

RSI

RSII

55 = 100 <sup>(X)</sup>

3  
4

*mf* *pp*

*sul pont.* *gliss* *sul pont.* *gliss* *gliss*

*mf* *pp*

*sul pont.* *gliss* *sul pont.* *gliss*

*mf* *pp*

*mf* *pp*

*mf* *pp*

VI

VII

VIOLA

CELLO

DBASS

[She looks at both her daughters, huddled either side of her.]

163

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

4/4

5/4

7/8

mf

p

(norm)

3

7

8

could not save you, your own mother,

mf

mp

3

7

8

gliss

mf

p

norm

3

7

8

gliss

mf

gliss

mf

[Boudica holds her head up]

60

7 8 3 4 4 3 164

8 4 4 4 4

FLUTE *cresc*

OBOE *mf cresc f*

CLAR *mf cresc f*

BASS *mf cresc f*

HORN *mf cresc f*

TRPT *mf cresc f*

TROMB *mf cresc f*

PERC

HARP

60

7 8 3 4 4 3 4

8 4 4 4 4

BOUDICA *mf f ff (With great trembling)*

BRIGIT your own Queen, from the

DORCA

CD

RST I

RST II

60

7 8 3 4 4 3 4

8 4 4 4 4

VI *norm mp mf f*

VII *mp gliss mf f*

VIIA *norm mp mf f*

CELLO *(norm) mp mf f*

DBASS *mp mf f*

[Her head sinks, Boudica forms fists and beats the air with them]

165

65

4

4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

Take Cor Anglais

*mf*

*mp*

*p*

*mp*

65

4

4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

black ir-on ha-tred of men, ha-tred of

*f*

*f*

65

4

4

VI

VII

VIOLA

CELLO

DBASS

*mf*



FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

men, of Ro- mans de-

VI

VII

VIOLA

CELLO

DBASS

[Boudica lets go of the fists and holds her hands high.]

70 8 5 4

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

70 8 5 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

fi - ling the most sa - cred part of

decresc poco a poco

70 8 5 4

VI

VII

VIOLA

CELLO

DBASS

cresc

mf

gliss

sul pont

norm

[She slowly drops her hands]

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

(Près de la table; sons étouffés) DCBb/ETGA

BOWDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

7/8

5/4

3/4

mf

p

mp

pp

gliss

our hu-man-i-ty, strip-ping us of all,

169

75 3/4

5 ♩ = 80  
4

4  
4

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

75

3/4

5 ♩ = 80  
4

4  
4

BOUDIA

BRIGIT

DORCA

CD

RSI

RSII

75

3/4

5 ♩ = 80  
4

4  
4

VI

VII

VIOLA

CELLO

DBASS

leav - ing us no - thing,

gliss

gliss

mf

mf

mf

p

p

p

pp

ppp

4/4 5/4

FLUTE

COR ANGLAIS (Take oboe)

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4/4 5/4

Boudica

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

no-thing but dark

emp-ti-ness,

80

4  
4

6  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

80

4  
4

6  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

80

4  
4

6  
4

VI

VII

VIOLA

CELLO

DBASS

85  $\text{♩} = 100$

6  
4

4  
4

5  
8

4  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

3  
TOMTOMS  
PERC

HARP

85  $\text{♩} = 100$

6  
4

4  
4

5  
8

4  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

85  $\text{♩} = 100$

6  
4

4  
4

5  
8

4  
4

VI

VII

VIOLA

CELLO

DBASS

f

173

[Boudica throws her arms in the air, looking around in amazement, and rising again from her slumped position.]

4  
4

5  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

TOMTOM  
PERC

HARP

4  
4

5  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

4  
4

5  
4

VI

VII

VIOLA

CELLO

DBASS

Musical score for strings (VI, VII, VIOLA, CELLO, DBASS) in 4/4 time. The score includes performance markings such as *(non legato)*, triplets (3), and quintuplets (5). The VI and VII staves begin with a sharp sign (♯). The VIOLA staff has a sharp sign (♯) and a dynamic marking *mf*. The CELLO and DBASS staves have a dynamic marking *ff*. The DBASS staff has a dynamic marking *ff* and a sharp sign (♯). The score is divided into two measures by a vertical bar line.



5  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

5  
4

BODICA

BRIGIT

DORCA

CD

RSI

RSTII

5  
4

VI

VII

VIOLA

CELLO

DBASS

90 *rit*

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

TIMP

HARP

*bend*

*f* → *mf*

*cresc.*

*f*

*f* → *mf*

*f*

*f*

*f*

90

BOUDICA

BRISIT

DORCA

CD

RSI

RSII

*f*

And what did we do to pro-voke them?

4  
4

90

VI

VII

VIOLA

CELLO

DBASS

*gliss*

*f*

*f*

*f*

*f*

*ff* → *f*

4  
4

95

4  
4

7  
8

4  
4

5  
4

FLUTE

OBOE  
*f*

CLAR

BASS  
*f*

HORN  
*f*

TRPT  
*f* ————— *mf*

TROMB  
*f*

PERC

HARP

95

4  
4

7  
8

4  
4

5  
4

BOUDICA  
No-thing but ask for res-pect

BRIGIT

DORCA

CD

RSI

RSII

95

4  
4

7  
8

4  
4

5  
4

VI

VII

VIOLA

CELLO

DBASS

177

[Boudica slowly rises to her feet, her daughters remaining on the ground, heads held down. They let go of her.]

5  
4

4  
4

3  
4

Take Alto Flute

FLUTE

OBOE

Take Cor Anglais

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

5  
4

4  
4

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

from ci - vi - lised Ro - mans

5  
4

4  
4

3  
4

VI

VII

VIOLA

CELLO

DBASS

(f)

(f)

f

mf

f

(f)

100 (2)

3/4 4/4 2/4 4/4 (♩ = 100)

ALTO FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

3 TOM TAMS PERC

HARP

Db Cb Bb / Eb F# G# A

ff secco

bend

gliss

f, ff, mf, f, mp, ff

100 (2)

3/4 4/4 2/4 3/4 ♩ = 75 = ♩.]

BOUDICA

BRIGIT

DORCA

CD

RSI

RSTII

100 (2)

3/4 4/4 2/4 4/4 (♩ = 100)

VI

VII

VIOLA

CELLO

DBASS

Pi33

ff, (ff)

179

[Boudica gestures towards the audience more freely now]

4 (♩ = 100)  
4

ALTO FLUTE  
COR ANGLAIS  
CLAR  
BASS

HORN  
TRPT  
TROMB

TOMTOMS  
PERC

HARP

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

4 (♩ = 100)  
4

VI  
VII  
VIOLA  
CELLO  
DBASS

105

Take Flute

ALTO FLUTE  
COR ANGLAIS  
CLAR  
BASS

HORN  
TRPT  
TROMB

TOMTUMS  
PERC

HARP

105

BOUDICA  
BRIGIT

that they tram-ple us in - to the ground, tear - ing,

DORCA  
CD  
RSI  
RSIL

105

VI  
VII  
VIOLA  
CELLO  
DBASS

$\frac{5}{4}$  =  $\text{♩} = 75$

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

TOMTOMS

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

tear - ing, tear - ing us a -

$\frac{5}{4}$  ( $\text{♩} = 75$ )

VI

VII

VIOLA

CELLO

DBASS

$\frac{5}{4}$  =  $\text{♩} = 75$



FLUTE *f* *mf* *f* (Take over)

COR ANGLAIS *f* *p*

CLAR *f* *p*

BASS *f* *p*

HORN *mp* *f* *gliss*

TRPT *mp* *f*

TROMB *p* *mp* *f*

TEM TOMS PERC *f* *p* *f*

HARP *ff* *B4* *f*

BOUDICA *f* *ff* *f*

BRIGIT *part,* *des -* *troy - ing.*

DORCA

CD

RSI

RSII

VI *f cresc* *ff*

VII *f cresc* *ff*

VIOLA *f cresc (non legato)* *ff*

CELLO *Arco f cresc (non legato)* *ff* *Pizz*

DBASS *Arco f cresc (non legato)* *ff* *Pizz*

183

$\text{♩} = \text{♩} = 100$

7  
8

4  
4

FLUTE  
OBOE  
CLAR  
BASS

HORN  
TRPT  
TROMB

TEM TOMS  
PERC

HARP

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

7  
8

$\text{♩} = \text{♩} = 100$

4  
4

VI  
VII  
VIOLA

CELLO  
DBASS

*ff*  
*ff*

*f* ——— *ff*

*F<sub>4</sub>* *A<sub>b</sub>* *f* ——— *ff* *B<sub>b</sub>*

*7<sup>ff</sup>* *3*  
*4(♩ = 75)* *ff*

des - troy - ing, des - troy - ing,

*ff* *f* ——— *ff*

115

$\frac{3}{4}$  =  $\frac{4}{4}$  = 75

$\frac{5}{4}$

FLUTE

OBOE

CLAR

BASS

HORN *norm*

TRPT *ff norm*

TROMB *ff norm*

TEM TOMS

PERC *ff* *f* *5* *7* *3* *mf* *f*

BASS DRUM

HARP *cbf*

115

$\frac{5}{4}$

BOUDICA *ff* *f* *mf*

BRIGIT

DORCA

CD

RSI

RSII

re-vel-ling, re-vel-ling in our tor-ment with-out pi-ty

115

$\frac{3}{4}$  =  $\frac{3}{4}$  = 75

$\frac{5}{4}$

VI

VII

VIOLA

CELLO *Arco*

DBASS *Arco*

[Brit and Dorca rise to their feet with the assistance of their mother, still on either side of her. They hold their heads high, looking at the audience.]

5 4 4 4 3 4 4

(AA) (120) (AA) (120) (AA) (120)

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS DRUM

HARP

5 4 4 4 3 4 4

(AA) (120) (AA) (120) (AA) (120)

Boudica

BRIGIT

DORCA

CD

RSI

RSII

5 4 4 4 3 4 4

(AA) (120) (AA) (120) (AA) (120)

VI

VII

VIOLA

CELLO

DBASS

This is a page of a musical score, page 185. The score includes parts for Flute, Oboe, Clarinet, Bass, Horn, Trumpet, Trombone, Percussion (Bass Drum, Harp), and a string quartet (Violin I, Violin II, Viola, Cello, Double Bass). There are also three vocal parts: Boudica, Brigit, and Dorca. The score is divided into measures by vertical bar lines. Above the score, there are handwritten annotations including '5' and '4' indicating measure counts, circled '(AA)', and boxed '(120)'. The vocal parts have lyrics: 'If this is how'. The string parts contain musical notation with dynamics like 'f' (forte) and 'p' (piano), and performance markings like hairpins and slurs. The percussion part shows a bass drum line with dynamics 'p' and 'mf'.

4 4 9 5  
4 8 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4 4 9 5  
4 8 4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

*cresc poco a poco*

ci-vi-lised Ro-mans act, there is no mor-ass so

4 4 9 5  
4 8 4

VI

VII

VIOLA

CELLO

DBASS

5  
4

3  
4

FLUTE

OBOE

CLAR

BASS

HORN *bend* *norm* *f* *p*

TRPT *f*

TROMB *mf* *fil* *f* *norm*

PERC

HARP

5  
4

3  
4

BOUDICA

BRIGIT *deep* *that we bar-bar-i-ans can-not*

DORCA

CD

RSI

RSII

5  
4

3  
4

VI

VII *gliss* *gliss*

VIOLA *gliss*

CELLO

DBASS

4  
4

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB

PERC  
BASS  
DRUM

HARP

4  
4

BOUDICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

en- ter, to a-venge!

4  
4

VI  
VII  
VIOLA  
CELLO  
DBASS

3  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS DRUM

HARP

3  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

to a - venge! ff

to a - venge!

3  
4

VI

VII

VIOLA

CELLO

DBASS

(non legato)

(non legato) ff

(non legato) ff

ff



130

4  
4

Musical score for woodwinds and percussion. Instruments include FLUTE, OBOE, CLAR, BASS, HORN, TRPT, TROMB, PERC, BASS DRUM, and HARP. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* to *ff*. Performance instructions include *f cresc*, *f*, *ff*, and *gliss*. A handwritten *(V)* is present above the Bass staff.

130

4  
4

Vocal score for BOUDCA, BRIGIT, and DORCA. The lyrics are "to a-venge!". The score includes musical notation for the vocal lines, with dynamics such as *ff*. The CD, RSI, and RSII staves are empty.

5  
4

130

4  
4

Musical score for strings. Instruments include VI, VII, VIOLA, CELLO, and DBASS. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* to *ff*.

5  
4

191

3  
4

5  
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

TAMTAM

PERC

HARP

5  
4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

5  
4

VI

VII

VIOLA

CELLO

DBASS

3 4 4 4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

TAMTAM

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

(mp) (f) ff

gliss

135

nom

3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

TAMTAM

PERC

HARP

let ring

135

3/4

BOWDICA

BRIGIT

DORCA

CD

RSI

RSTI

135

3/4

VI

VII

VIOLA

CELLO

DBASS

3 Rit 9 4 ♩ = 50  
4 8 4

FLUTE  
OBOE  
CLAR  
BASS  
HORN  
TRPT  
TROMB  
PERC  
TIMP  
HARP

Rit 9 4 ♩ = 50  
3 8 4

BODICA  
BRIGIT  
DORCA  
CD  
RSI  
RSII

Rit 9 4 ♩ = 50  
3 8 4

VI  
VII  
VIOLA  
CELLO  
DBASS

# IN SEARCH OF LORIEK

FOR ORCHESTRA

by Gillian Carcas

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In the search for what does not exist  
You are prey to what does,  
And if that is the lesson you need,  
Speak your truth, but accept what is.

And you will see beyond your pain —  
There is life after death,  
There is joy after black despair,  
And there is no pit so foul, so deep  
Where love cannot reach deeper still.

August 1994



# IN SEARCH OF LORIEL

by Gillian Carcas

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$\text{♩} = c60$  Very expressively;  
with a sense of excitement and mystery - for orchestra -

Accidentals last throughout the bar in which they occur, unless cancelled  
\* Clarinets + trumpets are in Bb, but are written in the score at sounding pitch. Horns are in F, but in the score are at sounding pitch.

FLUTE 1  
FLUTE 2  
OBOES 1+2  
CLARINETS\* 1+2  
BASSOONS 1+2  
HORNS\* 1+2  
TRUMPETS\* 1+2  
PERCUSSION  
VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS  
DOUBLE BASSES

Δ MARIMBA, TANTAM, TAMPANI, BASS DRUM

Pluck notes at appropriate estimated point in each bar, determined individually 1st note for each part to be brought in by the conductor. Conductor to beat downbeat of each bar but no other crotchet beats until wind entry of bar 12

VIOLINS I div 1 2

VIOLINS II div 1 2

VIOLAS

Handwritten musical score for Violins I, Violins II, and Violas. The score consists of three staves. The first two staves are for Violins I (div 1 and 2) and the third is for Violas. The notation includes triplets of eighth notes in the first two bars, followed by a series of dotted notes. Plucking instructions (Pizz) with downward arrows are present in the second and third bars. Dynamic markings include *pp*, *p*, and *f*. A large black redaction bar is present below the first two staves.

OBOE 1

OBOE 2

CLARINET 1

CLARINET 2

BASSOON 1

HORN 1

VIOLINS I div 1 2

VIOLINS II div 1 2

VIOLAS

Handwritten musical score for Oboe, Clarinet, Bassoon, Horn, and Violins. The score consists of five staves. The first four staves are for Oboe 1, Oboe 2, Clarinet 1, and Clarinet 2. The fifth staff is for Bassoon 1. The sixth staff is for Horn 1. The seventh and eighth staves are for Violins I (div 1 and 2) and the ninth is for Violas. The notation includes dynamics such as *mf*, *mp*, *p*, *pp*, and *ppp*. Plucking instructions (Pizz) with downward arrows are present in the Horn 1 staff. A box containing the number '10' is located at the beginning of the Oboe 1 staff.



Musical score for Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, and Horns 1+2. The score is in 3/4 time and features a key signature of one sharp (F#). A box containing the number '15' is placed above the first measure of the Oboe 1 staff. The Oboe parts play a melodic line with a dynamic marking of *p*. The Clarinet parts play a rhythmic pattern of eighth notes, often in groups of three, with a dynamic marking of *p*. The Bassoon part has a dynamic marking of *p*. The Horns 1+2 part has a dynamic marking of *p* and includes a first ending bracket labeled '(1)'. A black rectangular redaction is present below the Horns staff.

Musical score for Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Horn 2, Percussion, Violins I, Violins II, Violas, and Double Basses. The score continues in 3/4 time with a key signature of one sharp. The Oboe parts play a melodic line with dynamic markings of *mp* and *p*. The Clarinet parts play a rhythmic pattern of eighth notes, often in groups of three, with a dynamic marking of *mp*. The Bassoon part has a dynamic marking of *mp*. The Horn 2 part has a dynamic marking of *pp*. The Percussion part (VIBRAPHONE, motor off) plays a rhythmic pattern of eighth notes, often in groups of five, with a dynamic marking of *p*. The Violins I and II parts play a melodic line with dynamic markings of *pp* and *mp*. The Violas part has a dynamic marking of *pp*. The Double Basses part has a dynamic marking of *pp*. A handwritten note in the Violins II staff reads: "Play + hold notes at appropriate estimated point; determined individually".

20

VIBRA-PHONE

5 5 5 6 7 5

VIOLIN SOLO

(norm)

3

Play + hold notes at appropriate estimated point, determined individually

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

pp

FLUTE 2

(2)

pp

VIBRA-PHONE

mf 5 mp 5

VIOLIN SOLO

mp f mf mp mf

VIOLINS I

norm 3 sul pont + trem as before

VIOLINS II

mf pp sul pont + trem as before

VIOLAS

p mf pp sul pont + trem

CELLOS

mp mf pp

DOUBLE BASSES

mf

Play and hold notes at appropriate estimated point, determined individually

5

FLUTES 1+2

OBOE 2

CLARS 1+2

BASSOON 1

HORN 1

VIBRA-PHONE

VIOLIN SOLO

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

Musical score for the first system, measures 25-29. The score includes parts for Flutes 1+2, Oboes 1+2, Clars 1+2, Bassoon 1, Horn 1, Vibraphone, Violins II, and Violas. The Flutes part features a melodic line with triplets and a dynamic range from *mp* to *mf*. The Oboes and Clars parts have similar melodic lines with triplets and dynamics from *mp* to *mf*. The Bassoon part has a lower melodic line with dynamics from *mp* to *mf*. The Horn part has a single melodic line with dynamics from *mp* to *mf*. The Vibraphone part has a rhythmic pattern with a dynamic of *mf* and a "motor on" marking. The Violins II and Violas parts have a simple harmonic accompaniment with a dynamic of *mp*.

Musical score for the second system, measures 30-34. The score includes parts for Flutes 1+2, Oboes 1+2, Clars 1+2, Bassoons 1+2, Horns 1+2, Violins I, Violins II, Violas, and Cellos. The Flutes, Oboes, and Clars parts feature melodic lines with triplets and dynamics from *mf* to *f*. The Bassoons and Horns parts have melodic lines with dynamics from *mf* to *f*. The Violins I and II parts have a simple harmonic accompaniment with dynamics from *f* to *f*. The Violas and Cellos parts have a simple harmonic accompaniment with a dynamic of *f*.

FLUTES 1+2  
OBOES 1+2  
CLARS 1+2  
BASSOONS 1+2  
HORNS 1+2  
VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS  
DOUBLE BASSES

Handwritten musical score for measures 1 through 7. The score includes parts for Flutes 1+2, Oboes 1+2, Clars 1+2, Bassoons 1+2, Horns 1+2, Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *f*, *mf*, and *p*. Performance markings include accents (>), *div*, and a fermata over measure 7. A handwritten '7' is present at the end of the first staff.

35 *p*  
BASSOONS 1+2  
HORNS 1+2  
VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS  
DOUBLE BASSES

Continuation of the orchestral score for measures 35 through 39. The score includes parts for Bassoons 1+2, Horns 1+2, Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *p* and *mf*. A handwritten '35' is in a box at the start of the first staff.

A

Faster  $\text{♩} = c80$

Musical score for various instruments including Flutes, Oboe, Bassoon, Horns, Marimba, Percussion, Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *p*, *mf*, *f*, *pp*, and *mp*, as well as performance instructions like *Pizz* and *gliss*.

**FLUTES 1+2**: *p*, *mf*, *gliss*

**OBOE 1**: *p*, *mf*

**BASSOON 2**: (2)

**HORNS 1+2**: (1), *mp*

**MARIMBA**: *pp*

**PERC.**: *mf*, *p*

**VIOLINS I**: *Pizz*, *f*, *p*, *mf*

**VIOLINS II**: *Pizz*, *mp*, *Pizz*, *p*, *mf*, *f*

**VIOLAS**: *Pizz*, *mf*, *f*, *mp*, *f*

**CELLOS**: *Pizz*, *f*, *mp*, *mf*

**DOUBLE BASSES**: *Pizz*, *f*, *f*

A

FLUTES 1+2  
OBOE 1  
HORN 1  
HORN 2  
MARIMBA  
VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS  
DOUBLE BASSES

40

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

*gliss*

*3* *3* *3*

*mp* *mf* *f* *ff*

Pluck notes as at bars 7-12

Pluck notes as at bars 8-12

Pluck notes at appropriate estimated point in each bar, determined individually

*p* *mp* *mf* *f* *ff*

OBOES 1+2  
VIOLINS I  
VIOLINS II  
VIOLAS  
CELLOS  
DOUBLE BASSES

Pluck notes as at bars 7-12

Pluck notes at appropriate estimated point in each bar, determined individually

*p* *ff* *ff* *ff* *ff* *f* *ff*

45

Musical score for Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Violins I, Violins II, Violas, Cellos, and Double Basses. The score is divided into three measures. The woodwinds play melodic lines with triplets and slurs. The strings play a rhythmic accompaniment with dynamic markings of *f* and *mf*. The bassoon parts include 5:4 and 7:8 ratios. The string parts include 7:8 ratios. The score is marked with a box containing the number 45.



Musical score for orchestra, page 11. The score includes parts for Flutes 1+2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Violins I, Violins II, Violas, Cellos, and Double Basses. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked with a box containing '50' and a dynamic of *p*. The score features various musical notations such as triplets, slurs, and dynamic markings (*pp*, *mf*, *p*, *mp*, *Arco*). Fingerings and bowings are indicated with numbers and arrows. The piece concludes with a final cadence marked with a box containing '50' and a dynamic of *mp*.

**B** Faster

$\text{♩} = c 72$   $\text{♩} = c 216$

(♩ = e 108)

FLUTES 1+2

OBOE 1

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

PERC. TAMTAM

TIMPANI

BASS DRUM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

**B**

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute 2, Oboes 1+2, Clars 1+2, Bassoons 1+2) and brass section (Horns 1+2, Trumpets 1+2) are in the upper half. The percussion section (Bass Drum) is below them. The string section (Violins I, Violins II, Violas, Cellos, Double Basses) is in the lower half. The score is divided into four measures. Rehearsal mark 55 is indicated at the beginning of the first measure. Dynamic markings include *f*, *ff*, and *mf*. The woodwinds and brass play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment with triplets and sixteenth notes. The bass drum provides a steady pulse. The score is in 2/8 time and the key signature has one flat.

60

FLUTE 2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

PERC. (f) TAMP BASS DRUM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

FLUTES 1+2

OBOES 1+2

CLARINETS 1+2

PERC. MARIMBA

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

Handwritten musical score for measures 15-18. Includes dynamic markings (f, ff, mf, mp, p), articulation (accents, slurs), and performance instructions (Arco, Pizz). Includes a large black redaction box at the bottom left.

FLUTE I

OBOE I

CLARINET I

TRUMPETS 1+2

MARIMBA

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

Handwritten musical score for measures 19-22. Includes dynamic markings (p, mp, mf, f), articulation (bend, accents), and performance instructions (Muted, Arco).

**70**

CLARS 1+2  
mf

BASSOON 1  
mf Muted

HORNS 1+2  
mp = mf (still muted) mutes off (without mute)

TRUMPETS 1+2  
p = mp

VIOLINS I  
mp f

VIOLINS II  
mp f

CELLOS  
mp

**75**

FLUTE 2  
p mp

OBOE 1  
mp

CLAR 1  
mf

BASSOONS 1+2  
mp

HORNS 1+2  
mf

VIOLINS I  
mf

VIOLINS II  
mf

VIOLAS  
mf

CELLOS  
mp



FLUTES 1+2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2 (still muted)

PERC. SIDE DRUM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

9 16 6 8 85

mf f

mutes off



**FLUTES 1+2**  
*f* *ff* 4:3 5:3

**OBOES 1+2**  
*f* *ff*

**CLARS 1+2**  
*f* *ff* a2

**BASSOONS 1+2**  
*f* *ff*

**HORNS 1+2**  
*f* *ff*

**TRUMPETS 1+2**  
*f* (without mute) *ff*

**PERC.**  
TAMTAM 9 8 7 3 7

**VIOLINS I**  
*f* *ff* 4:3 5:3 7 8

**VIOLINS II**  
*f* *ff* 4:3 4:3 7 8

**VIOLAS**  
*f* *ff* 4:3

**CELLOS**  
*f* *ff*

**DOUBLE BASSES**  
*f* *ff* 7 8

FLUTES 1+2  
7 8  
4:3 5:3  
90  
6 8

OBOES 1+2  
7 8

CLARS 1+2  
7 8

BASSOONS 1+2  
7 8

HORNS 1+2  
7 8  
90  
6 8

TRUMPETS 1+2  
7 8  
90  
6 8

PERC.  
7 8

VIOLINS I  
7 8  
4:3 5:3  
90  
6 8

VIOLINS II  
7 8  
4:3 4:3  
4:3 4:2  
6 8

VIOLAS  
7 8  
4:3  
4:3  
6 8

CELLOS  
7 8  
(h)  
4:3  
6 8

DOUBLE BASSES  
7 8  
90  
6 8

21

(1st flute take piccolo)

95

Piccolo

7  
8

FLUTES  
1+2

OBOES  
1+2

CLARS  
1+2

BASSOONS  
1+2

HORNS  
1+2

TRUMPETS  
1+2

PERC.  
TAMPANI

VIOLINS  
I

VIOLINS  
II

VIOLAS

CELLOS

DOUBLE  
BASSES

The musical score consists of 12 staves, each representing a different section of the orchestra. The top staff is for Flutes 1+2, with a handwritten note '(1st flute take piccolo)' above it. The woodwind section (Oboes, Clars, Bassoons) and Horns/Trumpets sections play a melodic line with various accidentals (flats, naturals, sharps) and accents. The string section (Violins I, Violins II, Violas, Cellos, Double Basses) provides a rhythmic accompaniment. The percussion section includes TAMPANI, BASS DRUM, TIMP, and BASS DRUM. The score is marked with dynamics such as *ff* and includes various performance instructions like accents and breath marks. Measure numbers 21, 25, and 29 are indicated at the bottom of the staves. A boxed number '95' appears in the upper right area of the score.

C

(1st flute take flute)

This page contains a musical score for a full orchestra, starting at measure 7. The instruments listed on the left are:

- PICCOLO (FLUTE 1)
- FLUTE 2
- OBOES 1+2
- CLARINETS 1+2
- BASSOONS 1+2
- HORNS 1+2
- TRUMPETS 1+2
- BASS DRUM
- PERC.
- VIOLINS I
- VIOLINS II
- VIOLAS
- CELLOS
- DOUBLE BASSES

The score is written in 7/8 time. The woodwind section (Piccolo, Flute 2, Oboes, Clarinets, Bassoons) has a melodic line with various dynamics and articulations. The brass section (Horns, Trumpets) has a rhythmic pattern with dynamics ranging from *fff* to *mf*. The string section (Violins I, Violins II, Violas, Cellos, Double Basses) has a melodic line with dynamics ranging from *pp* to *fff*. The percussion section includes Bass Drum and other percussion instruments. The score is marked with a circled 'C' at the top and bottom. The first flute part is marked with a circled 'C' and the instruction '(1st flute take flute)'. The score includes various dynamics such as *pp*, *mf*, *f*, and *fff*, as well as articulations like accents and slurs. The string section is marked with *molto cresc* and *div*. The woodwind section has a melodic line with various dynamics and articulations. The brass section has a rhythmic pattern with dynamics ranging from *fff* to *mf*. The string section has a melodic line with dynamics ranging from *pp* to *fff*. The percussion section includes Bass Drum and other percussion instruments. The score is marked with a circled 'C' at the top and bottom. The first flute part is marked with a circled 'C' and the instruction '(1st flute take flute)'. The score includes various dynamics such as *pp*, *mf*, *f*, and *fff*, as well as articulations like accents and slurs. The string section is marked with *molto cresc* and *div*.

C

100

Musical score for measures 100-104. Instruments: HORNS 1+2, VIOLINS I, VIOLINS II, VIOLAS, CELLOS, DOUBLE BASSES. Dynamics: *f*, *mp*, *mf*.



105

Musical score for measures 105-109. Instruments: HORN 1, HORN 2, TRUMPET 1, TRUMPET 2, VIOLINS I, VIOLINS II, VIOLAS, CELLOS, DOUBLE BASSES. Dynamics: *f*, *mf*.

110

This page of a musical score contains measures 110, 111, and 112. The instruments are arranged in the following order from top to bottom: FLUTE 1, FLUTE 2, OBOE 1, OBOE 2, CLARINET 1, CLARINET 2, BASSOON 1, BASSOON 2, HORN 1, HORN 2, TRUMPET 1, TRUMPET 2, PERC., VIOLINS I, VIOLINS II, VIOLAS, CELLOS, and DOUBLE BASSES. The score is written in a common time signature. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has a dynamic marking of *f* (forte) starting in measure 110. The strings (Violins, Violas, Cellos, Double Basses) play a rhythmic accompaniment of eighth notes. Measure 110 ends with a repeat sign, and measure 112 ends with a final cadence. The page number '24' is in the top right corner, and the measure numbers '110', '111', and '112' are boxed in their respective measures.

FLUTE 1 *f*

FLUTE 2

OBOE 1

OBOE 2

CLARINET 1

CLARINET 2

BASSOON 1

BASSOON 2

HORN 1

HORN 2

TRUMPET 1

TRUMPET 2

PERC. TANTAM

VIOLINS I

VIOLINS II

VIOLAS

CELLAS

DOUBLE BASSES





CLAR 1

HORN 1

TAMTAM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

*let ring*

*mp (non div)*

*p*

(f)

(f)

(f)

(f)

(f)

(f)

(f)

(f)

120

120

120

120

**D** Slightly slower  
♩ = c 52

FLUTE 1

CLAR 2

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

(1)

*mp*

(2)

*mf*

*ff*

*f* — *mf*

*mf* — *f* — *mf*

*ff*

*f* — *mf* — *div*

*ff*

*f* — *mf*

*ff*

*f* — *mf*

3

3

3

**D**

125

FLUTES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

PERCI

VIBRAPHONE (meter)

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

*f*, *ff*, *mp*, *pp*

6/4, 4/4

div

let ring

Handwritten musical score for measures 125-130, featuring woodwinds, brass, percussion, and strings. Dynamics range from *f* to *pp*. Time signatures include 6/4 and 4/4. Includes performance instructions like "div" and "let ring".

130

Rit poco a poco

VIBRAPHONE

VIOLIN SOLO

VIOLINS I

VIOLINS II

VIOLAS

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

3

Handwritten musical score for measures 130-135, primarily featuring strings and vibraphone. Includes the instruction "Rit poco a poco" and dynamic markings from *mp* to *ppp*. A triplet of 3 is marked.

VIOLIN SOLO

*p*, *ppp*

Handwritten musical score for a violin solo, showing dynamics from *p* to *ppp*.

Duration: 7 mins

## THE LADIES' DEFENCE

- I 1. Yes, injured Woman! rise, assert thy right!  
Woman! too long degraded, scorned, oppressed;  
Make treacherous Man thy subject, not thy friend;  
Thou mayst command, but never canst be free.
- II 2. Woman, a pleasing but a short-lived flower,  
Too soft for business and too weak for power:  
A wife in bondage, or neglected maid;  
Despised, if ugly; if she's fair, betrayed.  
'Tis wealth alone inspires every grace,  
And calls the raptures to her plenteous face.  
What numbers for those charming features pine,  
If blooming acres round her temples twine!  
Her lip the strawberry, and her eyes more bright  
Than sparkling Venus in a frosty night;  
And, where the charmer treads her magic toe,  
On English ground Arabian odours grow;  
Till mighty Hymen lifts his sceptred rod  
And sinks her glories with a fatal nod,  
Dissolves her triumphs, sweeps her charms away,  
And turns the goddess to her native clay.
- III 3. What is't you mean, that I am thus approached?  
Dare you to hope that I may be debauched?  
In every word and action doth appear  
Something I hate and blush to see or hear.  
When a salute did seem to custom due,  
With too much ardour you'd my lips pursue;  
My hand, with which you played, you'd kiss and press,  
Nay, every look had something of address.  
At first I could not see the lewd abuse,  
But framed a thousand things for your excuse.  
Nor stopped you here, but languishingly spake  
That love which I endeavoured to mistake.  
What saw you in me that could make you vain,  
Or anything expect but just disdain?  
Your rude love my privacy invades:  
Why should I suffer for your lawless flame?
- IV 4. 'Tis hard we should be by the men despised,  
Yet kept from knowing what would make us prized:  
Laughed out of reason, jested out of sense,  
And nothing left but native innocence;
5. They fear we should excel their sluggish parts,  
Should we attempt the sciences and arts:  
Pretend they were designed for them alone,  
So keep us fools to raise their own renown.  
There's ten celestial females govern wit,  
And but two gods that dare pretend to it.  
And shall these finite males reverse their rules?  
No, we'll be wits, and then men must be fools.



V 6. Descend, fair Truth, celestial maid, descend,  
And with thy lustre radiate the dark cloud,  
Which deep envelops the sapient sons of men.  
Dark Distrust and Incredulity shall fly,  
when thou, fair Truth, descend.  
Let all the world survey  
My guileless heart, and trace  
Each action to its spring.  
And let me bless the providential hand,  
Which kindly formed me female.

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1. From "The Rights of Woman" by Anna Laetitia Barbauld, 1743-1825. Written c 1795; published 1825.
2. From "An Essay on Woman" by Mary Leapor, 1722-1746. Published 1751.
3. From "The Repulse to Alcander" by Sarah Egerton, 1670-1723. Written 1703.
4. From "The Ladies Defence" by Mary, Lady Chudleigh, 1656-1710. Written 1701.
5. From "The Emulation" by Sarah Egerton. Written 1703.
6. From "Ode to Truth" by Mary Whateley, 1738-1825. Written 1759.

# THE LADIES' DEFENCE

by Gillian Carcas

for mezzo soprano, cello + harpsichord

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I

$\text{♩} = c66$  With elegance;  
Use classical 18<sup>th</sup> century conventions for trills

[This song cycle must be performed with  
expressiveness and passion throughout;  
expression marks are intended as a rough  
only]

MEZZO  
SOPRANO

CELLO

HARPSICHORD

5

V

2

*cresc poco a poco* [10]

*mp*  
Yes, Yes, Yes, Yes, in - jured

*p* *cresc poco a poco*

*f* [15] *mf*

wo - man, rise, as - sert thy right! as - sert thy right! Yes, in - jured wo - man, rise,

*f* *mf*

*f* *mf*

*f*

as - sert thy right!

*f* *mf* *f*

20

Expressively

f

Wo-man! too long de-

The first system shows a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a triplet of eighth notes marked 'f' and 'Expressively'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include 'mf' and 'ff'.

tr(h) 3

mf f ff

The piano accompaniment for the first system includes a trill marked 'tr(h)' and a triplet of eighth notes. Dynamics range from 'mf' to 'ff'.

20

The piano accompaniment for the second system continues with complex rhythmic patterns, including triplets and trills. Dynamics include 'mf' and 'ff'.

25

gra- ded, scorned, o - ppressed;

The second system features a vocal line with lyrics 'gra- ded, scorned, o - ppressed;'. The piano accompaniment includes a trill and a triplet. Dynamics include 'f', 'p', 'mf', and 'mp'.

sul pont

f p mf mp f

The piano accompaniment for the second system includes a 'sul pont' marking and various dynamic markings: 'f', 'p', 'mf', 'mp', and 'f'.

25

The piano accompaniment for the third system continues with complex rhythmic patterns, including triplets and trills. Dynamics include 'f'.

mp

Make teach- er- ous man

The third system features a vocal line with lyrics 'Make teach- er- ous man'. The piano accompaniment includes a 'norm' marking and various dynamic markings: 'mp', 'p', 'f', 'p', 'f', 'p', 'f'.

norm

mp p f p f p f

The piano accompaniment for the third system includes a 'norm' marking and various dynamic markings: 'mp', 'p', 'f', 'p', 'f', 'p', 'f'.

The piano accompaniment for the fourth system continues with complex rhythmic patterns, including triplets and trills. Dynamics include 'mp'.

4

30

thy sub- ject, not thy friend: Thou mayst com-

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

3

7/8

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines. Dynamic markings include *p*, *f*, *mp*, *mf*, and *f*. A triplet of eighth notes is marked with a '3'. The time signature is 7/8.

30

7/8

4:3

4:3

Detailed description: This block shows the piano accompaniment for measures 30-31. It is written on a grand staff. The right hand has a melodic line with some triplets and a 4:3 ratio. The left hand provides harmonic support with chords and moving lines. The time signature is 7/8.

35

mand, but ne- ver canst be free

*mp* *mf*

Detailed description: This block contains the second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines. Dynamic markings include *mp* and *mf*. The time signature is 7/8.

35

Detailed description: This block shows the piano accompaniment for measures 35-36. It is written on a grand staff. The right hand has a melodic line with some triplets and a 4:3 ratio. The left hand provides harmonic support with chords and moving lines. The time signature is 7/8.

*pp*

Detailed description: This block shows the piano accompaniment for measures 37-38. It is written on a grand staff. The right hand has a melodic line with a fermata and a *pp* dynamic marking. The left hand provides harmonic support with chords and moving lines. The time signature is 7/8.



II *Espressively*  
♩ = c 96

MEZZO SOPRANO

Wo- man, a plea- sing but a short- lived flower,

CELLO

♩ = c 96

2 PSYCHORD

5

Too soft for bus- iness and too weak for power: A

5

wife in bon- dage, or ne-

6

10

gled - ted maid; Des - pised, if ug - ly; if she's fair,

mf ff

10

15

be - trayed. 'Tis wealth

mp

15

a - lone in - spires ev - ery grace, And calls the

15

*mf* *mp* **20** *mf*

rap - tures to her plen - te - ous face. What num - bers for

*mp*

these char - ming fea - tures pine, If bloo - ming a - cres

**25**

round her tem - ples twine!

Arco

**25**

8

*mf*

Her lip the straw-ber-ry, and her eyes more bright

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

30 *mp*

Than spar-king Ve-nus in a fros-ty night;

*mp* *p* *Arco*

*mf* 35

And, where the char-mer treads her ma-gic toe, On

*mp* *mf* *mp* *mf* *f*

40

En-glish ground A-ra-bi-an o-dours grow;

*mp*

40

Till migh-ty Hy-men lifts his scap-tred

*f*

45

rod And sinks her glor -

45

10

ries with a fa - tal nod, Dis - solves

This system contains three staves. The top staff is the vocal line in treble clef, with lyrics underneath. It features a triplet of eighth notes at the end. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), with a triplet of eighth notes in the right hand.

her tri - umphs, sweeps her charms a - way, And turns the

This system contains three staves. The top staff is the vocal line in treble clef, with lyrics underneath. It includes a measure change from 4/4 to 2/4. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs).

god - dess to her na - tive clay.

This system contains three staves. The top staff is the vocal line in treble clef, with lyrics underneath. It includes a triplet of eighth notes and a measure change from 4/4 to 3/4. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs).

Piano introduction for the first system, showing treble and bass staves with chords and a melodic line.

III  
 With a feeling of confusion and anger  
 ♩ = c 84

MEZZO SOPRANO

Spoken: *p*

What is't you mean, that I am thus a-pproached?!

CELLO

PIANO

♩ = c 84

(Sung:)

*mp*

Dare you to hope that I may be de-bauched? In ev-ery word and

CELLO

12

ac-tion doth a-ppear Some-thing I hate and blush to see or

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo leading to a triplet. The piano accompaniment consists of chords and rhythmic patterns.

Piano accompaniment for the first system, featuring complex chordal textures and rhythmic patterns in both hands.

hear. When a sa-lute did seem to cus-tom

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has a melodic phrase with a triplet. The piano accompaniment includes a *Pizz* marking and a *p* dynamic.

Piano accompaniment for the second system, featuring complex chordal textures and rhythmic patterns in both hands.

due, with too much ar-dour you'd my lips pur-sue;

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a triplet and a crescendo. The piano accompaniment includes dynamic markings: *mf*, *mf*, *f*, and *mf*.

Piano accompaniment for the third system, featuring complex chordal textures and rhythmic patterns in both hands.



My hand, with which you played, you'd kiss and press,

*p* *mf*

*tr*

Nay, ev - ery look had some - thing of ad - dress.

*mf* **20** *f* With a growing and more assertive sense of outrage

*Arco* *Very expressively*

*f*

**20**

At first I could not see the

*mp* *mf* *mp* *mf* *f*

25

lewd a-buse, But framed a thousand things for your ex-cuse. Nor stopped

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. It contains several triplet markings (indicated by a '3' above a bracket) and dynamic markings including *mf*. The piano accompaniment consists of a steady eighth-note bass line with a treble line that provides harmonic support.

25

Two empty staves for the piano accompaniment, corresponding to the first system of music.

30

you here, but lan- guish - ing - ly spake That love which I en-

The second system of music continues the vocal line and piano accompaniment. It includes dynamic markings such as *mp* and *ff*. The vocal line features triplet markings and a fermata over a note. The piano accompaniment has a more active bass line with some triplet markings.

30

Two empty staves for the piano accompaniment, corresponding to the second system of music.

f

dea - voured to mis - take. What saw you in me that could make

The third system of music concludes the vocal line and piano accompaniment. It features dynamic markings including *p*, *mf*, and *mp*. The vocal line has triplet markings and a fermata. The piano accompaniment includes a triplet marking in the bass line.

Two empty staves for the piano accompaniment, corresponding to the third system of music.

35

you vain, Or an-y thing ex-pect but just dis - dain?

*mf* *f*

This system contains the vocal line and piano accompaniment for measures 35 through 39. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. Dynamics include *mf* and *f*. A triplet of eighth notes is present in the piano part at measure 36.

35

Your rude love my pri-va-cy in-vades: Why

*mp* *ff*

*mf* *ff*

This system contains the vocal line and piano accompaniment for measures 40 through 44. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. Dynamics include *mp*, *ff*, *mf*, and *ff*. A fermata is placed over the final note of the vocal line in measure 44.

40

should I suf-fer for your law-less flame?

*40*

This system contains the vocal line and piano accompaniment for measures 45 through 49. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. Dynamics include *mf* and *ff*. Triplet markings are present over the piano accompaniment in measures 46 and 48.

16

45

*f* *mf* *f* *ff*

45

IV

With dignity  
♩ = c66

*f*

♩ = c66

*f*

5

♩ = c112

*f*

'Tis hard we should be

5

♩ = c112

by the men des- pised, Yet kept from know- ing what would make us

Musical score for the first system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line starts with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled '10' is placed above the vocal line.

prized: laughed out of rea- son, jas- ted out of

Musical score for the second system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled '10' is placed above the vocal line.

sense, And no- thing left but na- tive in- no- cence,

Musical score for the third system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled '15' is placed above the vocal line.

sense, And no- thing left but na- tive in- no- cence,

Musical score for the fourth system. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A circled '15' is placed above the vocal line.

20 *f* Laughed, laughed,

20 *f* Laughed, laughed,

jes - ted out of sense,

jes - ted out of sense,

*mf* 25 *mp* *Very expressively*  $\text{♩} = c88$

And no - thing left but na - tive in - no - cence.

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

25  $\text{♩} = c88$

30

*f*

They fear we should ex-cel

30

their slug-gish parts, should we at-tempt the sci-en-ces and arts:

*mf* 35

Pre-tend they were de-signed for them a-lone,

*mp* *p* *f* *mf* *cresc poco a poco*

35

*tr*

*cresc poco a poco* 40

So keep us fools to raise their own re-noun.

$\text{♩} = c112$  *ff*

There's ten ce-lest-ial fe-males go-vern wit, And but

*ff*

$\text{♩} = c112$

45  $\text{♩} = c88$  *mf*

two gods that dare pre-tend to it. And shall these fi-nite

*mf* *de cresc poco a poco*

45  $\text{♩} = c88$



man re-verse their rules?

*mp*

This system contains three staves. The top staff is the vocal line in treble clef, with lyrics "man re-verse their rules?". It features a triplet of eighth notes. The middle staff is the bass line in bass clef, with a dynamic marking of *mp* and a triplet of eighth notes. The bottom staff is the piano accompaniment in grand staff, with a triplet of eighth notes in the right hand.

50

No, we'll be wits, and then men must be fools.

*mp* *mf* *mp*

This system contains three staves. The top staff is the vocal line in treble clef, with lyrics "No, we'll be wits, and then men must be fools.". It features dynamic markings of *mp*, *mf*, and *mp*, and a triplet of eighth notes. The middle staff is the bass line in bass clef, with a dynamic marking of *p*. The bottom staff is the piano accompaniment in grand staff.

50

This system shows the piano accompaniment for the second system, consisting of two staves in grand staff.

V  
With beauty and integrity of expression  
♩ = c60

*p*  
♩ = c60

This system contains three staves. The top staff is the vocal line in treble clef, with a dynamic marking of *p*. The middle staff is the bass line in bass clef, with a dynamic marking of *p* and a triplet of eighth notes. The bottom staff is the piano accompaniment in grand staff.

22

5

5

10

10

De- scend, fair Truth de-

*mp*

*p*

This system contains the first two staves of music. The vocal line (top staff) begins with a measure of rest, followed by the lyrics "De- scend, fair Truth de-". The melody features a triplet of eighth notes and a half note. The piano accompaniment (bottom staff) starts with a half note, followed by a triplet of eighth notes and a half note. Dynamics include *mp* and *p*.

scend, Ce- les- tial maid, de- scend, fair Truth, de- scend,

[15]

[15]

*mp* *p* *pp* (trém)

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "scend, Ce- les- tial maid, de- scend, fair Truth, de- scend,". It includes a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The piano accompaniment features a triplet of eighth notes and a half note. Dynamics include *mp*, *p*, and *pp*. A trill is marked with "(trém)". Measure numbers [15] are present in both staves.

And with thy lus- tre ra- di- ate the dark cloud, Which

[20]

[20]

*p*

This system contains the fifth and sixth staves of music. The vocal line begins with the lyrics "And with thy lus- tre ra- di- ate the dark cloud, Which". The melody includes a triplet of eighth notes and a half note. The piano accompaniment features a triplet of eighth notes and a half note. Dynamics include *p*. Measure numbers [20] are present in both staves.

deep en-ve-lops the sa-pient sons of men. Dark Dis-

mp

mp

p

mp

f

5:4

3

3

3

3

trust and In-cre-du-li-ty shall fly, when thou,

f

mf

mp

f

6

5

3

5

3

25

mp

mf

fair Truth, de-scend. Let

3

p

mf

25

3

all the world sur-vey My guile-less heart, and trace Each ac-tion to its spring. And

let me bless the pro-vi-den-tial hand, Which kind-ly formed me, kind-ly formed me, formed me

fe- male: De- scend, fair Truth, De- scend.

rit poco a poco

for flute, violin & grand piano  
With a sense of mystery  
♩ = c126

# THE STONES OF SWINSIDE FELL

by Gillian Caras  
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Musical score for the first system, measures 1-10. The score is written for flute, violin, strings of piano, grand piano, and keyboard. The flute part begins with a *mf* dynamic and includes a *bend* instruction. The violin part starts with a *pp* dynamic and features a *sul pont.* instruction. The strings of piano part is marked *pp*. The grand piano part includes a *f* dynamic and a *5:4* ratio. The keyboard part is marked *mf*. A *Ped* (pedal) instruction is present at the end of the system.

Musical score for the second system, measures 11-20. The flute part has a *f* dynamic and includes a *fil* (filigree) instruction. The violin part has a *f* dynamic and includes a *6:4* ratio and a *sul pont.* instruction. The piano part includes a *f* dynamic and a *5:4* ratio. A *Ped* instruction is present at the end of the system.

Musical score for the third system, measures 21-30. The flute part has a *f* dynamic and includes a *9:6* ratio and a *sul pont.* instruction. The violin part has a *f* dynamic and includes a *sul pont.* instruction. The piano part includes a *f* dynamic and a *5:4* ratio. A *Ped* instruction is present at the end of the system.

2

15

flute  
violin  
strings of piano  
grand piano  
keyboard

norm  
plucked  
5/4 gliss  
band

(keep pedal held down)

20

flute  
violin  
piano

arco  
hit lower strings  
Ped

25

flute  
violin  
piano

dim  
5/4  
arco  
gliss  
Ped

30 *mf*

flute *mf* *gliss* *norm* *mf* *ff* *sul pont* *ff*

viola *mf* *norm* *mf* *ff* *sul pont* *ff*

strings *mf* *norm* *mf* *ff* *sul pont* *ff*

grand piano *mf* *norm* *mf* *ff* *sul pont* *ff*

keyboard *mf* *norm* *mf* *ff* *sul pont* *ff*

A little slower:  $d = \frac{100}{35}$

35 *ff* *gliss* *gliss*

flute *f* *normale* *f* *f* *f* *f*

violin *f* *normale* *f* *f* *f* *f*

piano *f* *normale* *f* *f* *f* *f*

*Ped*

40 *f* *norm* *ff* *sul pont* *gliss* *ff*

flute *f* *norm* *ff* *sul pont* *gliss* *ff*

violin *f* *norm* *ff* *sul pont* *gliss* *ff*

piano *f* *norm* *ff* *sul pont* *gliss* *ff*

*ff* *on strings* *gliss* *ff* *(with felt tipped beaters if preferred)*

*Ped*



4

45

flute

violin

strings

grand piano

keyboard

50

flute

violin

piano

hand

gliss

(on strings)

55

flute

violin

piano

keyboard

mf

norm

gliss

f

mp

f cresc

norm

gliss

5:4

10:8

15:16

f

f cresc

\* Pedal

$\text{♩} = c100$

$\text{♩} = c126$

60

Flute  
violin  
strings  
grand piano  
keybarr

$\text{♩} = c100$

Flute  
violin  
piano

$\text{♩} = c126$

Flute  
violin  
piano

Ped

⑥

70

flute  
violin  
strings  
grand piano  
keyboard

(Keep pedal down)

75

flute  
violin  
piano

80

flute  
violin  
piano

(Keep pedal down)

Slower  $\downarrow$  = c. 72  
Legato e espressivo

Musical score for measures 83-85. The score is written for five parts: flute, violin, strings, grand piano, and keyboard. The flute part features a triplet of eighth notes. The violin part has a melodic line with a slur. The strings part consists of a sustained chord. The grand piano part has a simple accompaniment. The keyboard part has a single note. Pedal markings are present at the end of each system.

Musical score for measures 85-87. The score is written for three parts: flute, violin, and piano. The flute part has a triplet of eighth notes. The violin part has a melodic line with a slur. The piano part has a simple accompaniment. Pedal markings are present at the end of each system.

Musical score for measures 87-90. The score is written for three parts: flute, violin, and piano. The flute part has a triplet of eighth notes. The violin part has a melodic line with a slur. The piano part has a simple accompaniment. Pedal markings are present at the end of each system.

8

Flute  
violin  
strings  
grand piano  
keyboard

mf  
mf  
cresc  
mf  
cresc  
mp  
cresc  
Ped  
Ped  
Ped

95

flute  
violin  
piano

f  
dim poco a poco  
dim poco a poco  
ff  
mf  
mf

100

Keep down Ped (until end)

flute  
violin  
piano

norm p  
sul pontic  
sul pontic  
p  
mp  
p  
mf

100

J = c100

Handwritten musical score for a string quartet, consisting of four staves. The score includes various musical notations and performance instructions:

- Staff 1 (Violin I):** Features a melodic line with notes, slurs, and dynamics. A box labeled "105" is present above the staff. Dynamics include *pp* and *ppp*.
- Staff 2 (Violin II):** Mirrors the first staff with similar melodic lines and dynamics.
- Staff 3 (Viola):** Contains a melodic line with dynamics *pp* and *ppp*.
- Staff 4 (Cello/Double Bass):** Features a bass line with dynamics *pp* and *ppp*. It includes performance instructions: *(sul pont)*, *gliss*, and *gliss*.

The score is written in a standard musical notation style with treble and bass clefs, and includes various musical symbols such as slurs, ties, and dynamic markings.

)

# "GYROSCOPE" for Bb clarinet and piano

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Expressively;  $\text{♩} = c52$

△ Pedal as marked; further pedallings may be introduced at the pianist's discretion

(Accidentals last throughout the bar in which they appear, unless indicated specifically otherwise)

Clarinet in Bb (written pitch)

Grand Piano

ppp mf p

Ped<sup>△</sup>

5

Clarinet in Bb

Piano

mp mf p

\* (lift pedal)

10

Clarinet in Bb

Piano

mf f mf dim

Clarinet in Bb

Piano

(p) mf p mf dim

(LH)

15

Clar in Bb

Piano

(mp) (p) pp

pp

20

Clar in Bb

Piano

PPP PP

p mp p PP

Ped

Clar in Bb

Piano

mf p (p) mp

mf p mf mp

band note

25

Clar in Bb

Piano

p f mp mf

mf p sf



③

Clar in Bb

Piano

*f* *ff*

*f* *ff*

Ped

30

Clar in Bb

Piano

*mf* *ff* *f*

*mf* *mf*

Ped

Clar in Bb

Piano

*mp* *p*

*(mp)* *p*

35 TEMPO II  
♩ = c 63

Clar in Bb

strings

Piano keyboard

*(bend note)* *mp* *p* *pp*

Plucked piano strings (beyond dampers)

*p* *pp*

*mp* *p* *pp*

Ped

□ - Piano harmonic: Place finger on piano string marked (lower note) at appropriate place for the upper note to sound, holding it while key is depressed

Clar in Bb

strings

Piano

keyboard

mp

pp

Ped

3

8

4/4

40

Clar in Bb

Strings

Piano

keyboard

p

mp

p

cresc

5:4

Ped

3

8

4/4

Clar in Bb

Strings

Piano

keyboard

mp

mf

f

mf

f

p

molto cresc

f

Ped

3

8

4/4

5

45

Clar in Bb

Piano strings

3 5 6 6 7 6 5 3

f

gliss on strings

18 - 1

(mf)

hit lower strings

(hand or beater can be used)

(ped still down)

TEMPO I ♩ = c52

Clar in Bb

strings

Piano keyboard

p

mf

f

mf

gliss

mp

(mp)

(ped still down)

(keep pedal down) ...

50

Clar in Bb

strings

Piano keyboard

p

mf

mp

p

(p)

(plucked)

p

(p)

\* Ped \*

55

Clar in Bb

strings

Piano

keyboard

Ped

mf

p

cresc

mf

(\*) Ped

poco accel - - - - -

Clar in Bb

Piano

(keyboard)

mp

p

pp

pp

p

mp

p

\*

Ped

TEMPO II  
♩ = c63

60

Clar in Bb

Piano

cresc

mf

dim

\*

Clar in Bb

Piano

p

7

Clar in Bb

strings

Piano

keyboard

*mf* *f* *pp* *f* (plucked) *f* *p*

*f* *mp* *sf*

Red

65

Clar in Bb

Piano

*mf* *p* *sf* *f*

*mf* *p* *f*

Clar in Bb

strings

Piano

keyboard

*mp* *f* *f*

*f* hit middle strings hit lower strings

*p* *f*

Red

Clar in Bb

Piano

ff

ff

3

3

\*

70

Clar in Bb

strings

Piano

keyboard

Low just above these struck on keyboard

11:8

11:8

Very lowest notes

sf3

sf3

f

Ped

(\*) Ped

3

3

Clar in Bb

Piano

f

dim

3

3

\*

75

Clar in Bb

Piano

p

mp < mf > mp

p < mp > p

(bend)

3

5

3

3

3

Clar in Bb

Piano

(bend) 3 (bend) 3

pp p mf mp mf f

pp f

Clar in Bb

strings

Piano

keyboard

Ped

3 3 3

p f mf 3

pluck gliss p f

p f mp mf

Ped \* 7:4 Ped

80

Clar in Bb

strings

Piano

keyboard

3 3 3

p

mf pp

p mf sp mf

\* 3

TEMPO III  
♩ = c80

Clar in Bb

Piano

Clar in Bb

strings

Piano keyboard

85

Ped

(\* Ped

Clar in Bb

strings

Piano

keyboard



11

TEMPO II ♩ = c63

Clar in Bb

Piano

*mf* *f* *mf* *mp*

*mf* *f* *mf* *mp*

\* Ped

TEMPO I ♩ = c52

90

Clar in Bb

Piano

*f* *mp*

*f* *mf* *mp*

\*

Clar in Bb

Piano

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

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

95

Clar in Bb

Piano

*mp* *p*

Clarinet in Bb

(p) *dim poco a poco*

100

pp

*dim a niente*

Piano

pp

*a niente*

Ped (hold down until very end)