Durham University

Durham E-Theses

Music Composition

Gillian Ruth Carcas

How to cite:

Carcas, Gillian Ruth (1995) Music Composition. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a https://etheses.durham.ac.uk/id/eprint/10193/ is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the full Durham E-Theses policy for further details.

Academic Support Office, The Palatine Centre, Durham University, Stockton Road, Durham, DH1 3LE
e-mail: e-theses.admin@durham.ac.uk Tel: +44 0191 334 6107
https://etheses.durham.ac.uk

SUBMISSION FOR PhD by GILLIAN RUTH CARCAS

Commentary removed for external 2001 5 1 96

Peter Dunn

Enclosures

Commentary on Compositions

SCORES

Gyroscope

Song for Joy

The Stones of Swinside Fell

Triskele

Adventus Amori

The Ladies' Defence

Ascension

In Search of Loriel

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

THE COPYRIGHT FOR THE COMPOSITIONS AND ACCOMPANYING COMMENTARY RESTS WITH THE COMPOSER. NO QUOTATION OR EXTRACT FROM ANY OF THESE MATERIALS SHOULD BE PUBLISHED WITHOUT HER PRIOR WRITTEN CONSENT AND INFORMATION DERIVED FROM THEM SHOULD BE ACKNOWLEDGED.

THE COMPOSITIONS THAT FORM THIS PORTFOLIO ARE THE CANDIDATE'S OWN UNAIDED WORK AND THEY HAVE NOT BEEN SUBMITTED FOR A DEGREE IN THIS OR ANY OTHER UNIVERSITY.

IF APPROVED FOR THE DEGREE OF PhD AND DEPOSITED IN THE UNIVERSITY LIBRARY, THE CANDIDATE IS WILLING THAT THE CONTENTS MAY BE MADE AVAILABLE FOR CONSULTATION BY BONA FIDE SCHOLARS WITHOUT DELAY.

CONTENTS

LIST OF COMPOSITIONS Page 1

ACKNOWLEDGEMENTS Page 5

INTRODUCTION Page 6

CHAMBER WORKS:

1 GYROSCOPE Page 11

2 SONG FOR JOY Page 21

3 THE STONES OF SWINSIDE FELL Page 28

4 TRISKELE Page 35

VOCAL WORKS:

5 ADVENTUS AMORI Page 45

6 THE LADIES' DEFENCE Page 55

7 ASCENSION Page 65

ELECTROACOUSTIC WORKS: Page 70

8 IN THE GLOW OF THE INNER LIGHT Page 71

9 THE FIRES OF BEING WOMAN Page 76

ORCHESTRAL:

10 IN SEARCH OF LORIEL Page 81

OPERA:

11 BOUDICA (Act I of Opera) Page 94

BIBLIOGRAPHY Page 108

APPENDIX Page 109

(containing complete libretto for BOUDICA)

LIST OF COMPOSITIONS

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

Title, length and completion date	Description and performance
CHAMBER WORKS	
1 **GYROSCOPE** 8 mins March 1992 **(Recording included)**	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.
2 **SONG FOR JOY** 4 mins March 1992 **(Recording included)**	Violin and viola; performed at the Chard Festival of Women in Music in May 1992 by members of the Bingham Quartet.
3 **THE STONES OF SWINSIDE FELL** 5 mins April 1992 **(Recording included)**	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
12 mins
April 1992

Electroacoustic piece using the sounds of my voice, clicking fingers, filtered noise, oboe and cymbal, with 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
11 mins
August 1993; revised December 1993, June 1994 and December 1994

Electroacoustic piece using various studio techniques to manipulate and create textures of sound from samples of gongs, voice and the Javanese Gamelan. Performed at Durham University in June 1994 and April 1995.

ORCHESTRAL

10 IN SEARCH OF LORIEL
7 mins
August 1994

For orchestra. Performed by the Northern Sinfonia in October 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.

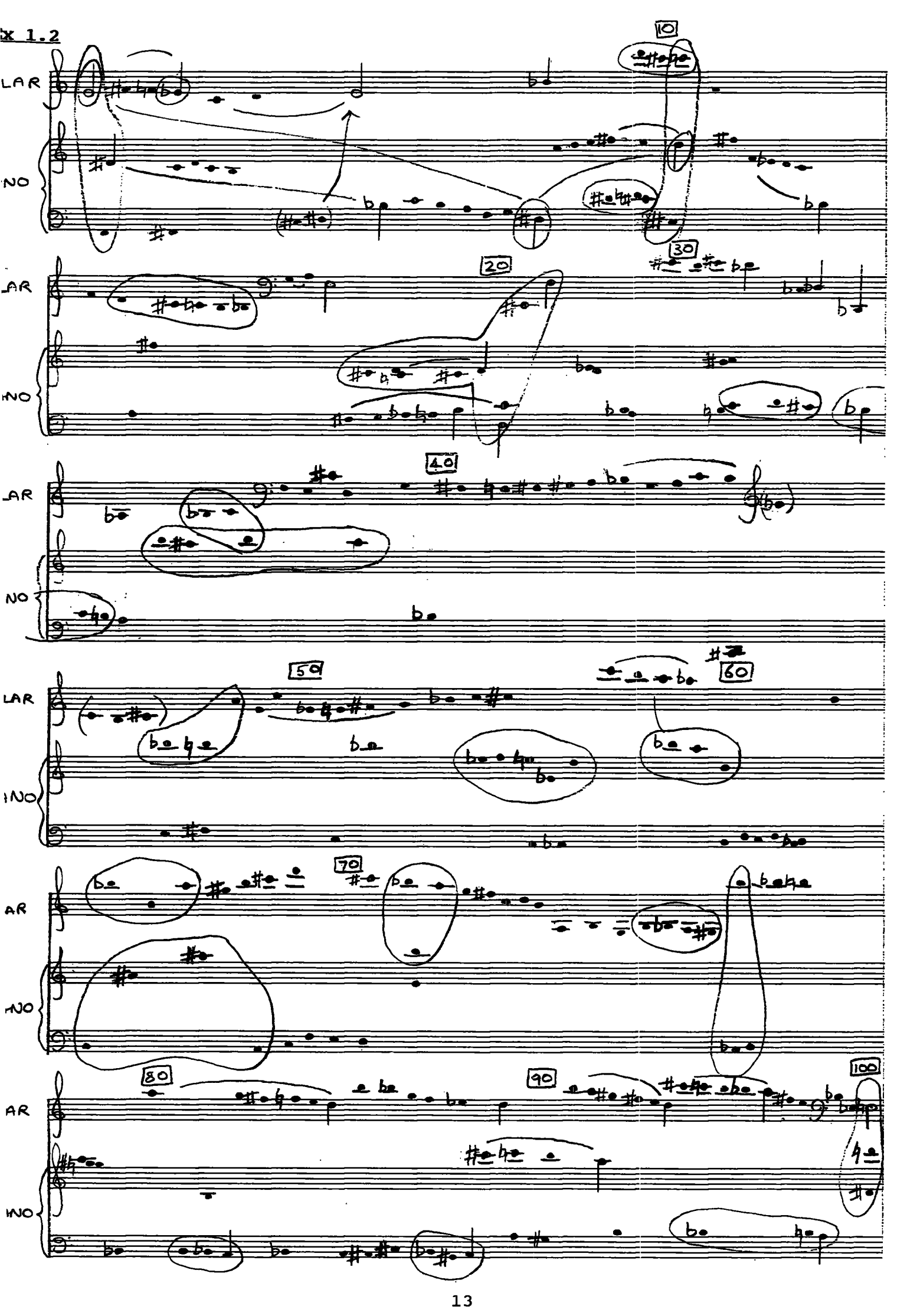
The sense of flux and rotation which lies behind the construction of the pitch and rhythm is also created by shifting between different registers, a natural instrumental quality of both the clarinet and piano. In the clarinet writing frequent use is made of note bends downwards and back to the starting 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.


x 1.2
LAR
NO
10
20
30
40
50
60
70
80
90
100

This overview of the important pitch movements of the work can be further reduced as appears at Ex 1.3 below. Essentially there is a movement in the piece from a focus around E to that a tritone away on Bb. The pitches of A and B appear in close proximity to Bb, in order to create a dissonant effect in the musical construction around this focal pitch. There are many instances of C C# and D appearing together as well. Although the focus here is essentially on D, C and C# serve a not dissimilar function towards this pitch as do A and B in relation to Bb. It is only in the last part of the piece that the focus settles more clearly on D and A, before the return of the clarinet onto E in the low part of its register.

Ex 1.3

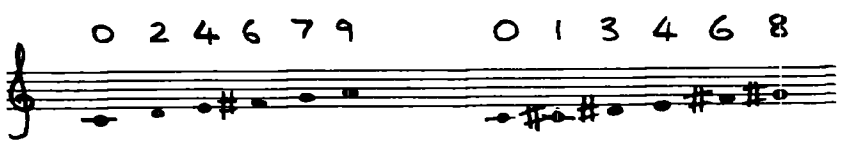


Many clusters of pitches appear grouped in threes. At the opening of the work, the pitch of E on the clarinet is deliberately offset on the piano by D# and F. The descent onto E at the end is offset on the piano by D and D#, and thus the trichord which begins the piece has descended by a semitone.

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



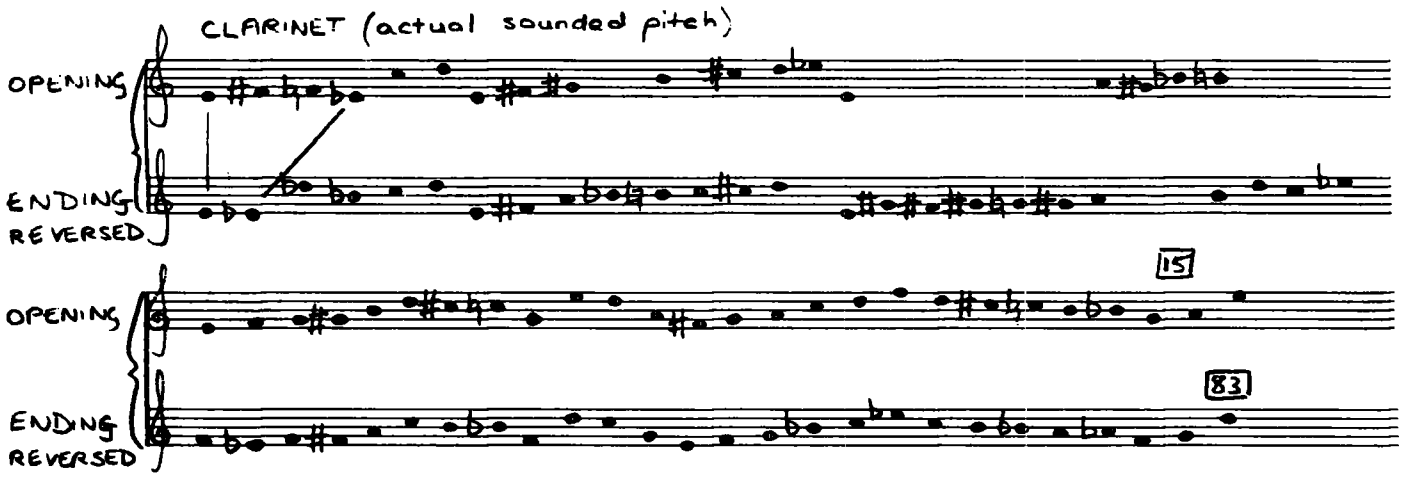
Below is a table cataloguing the appearances of piano chordal material in the work. Where the piano material has become clearly melodic in nature, these collections of notes are not analyzed in this way. Included in the table are references to changes in tempi markings and main structural features which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

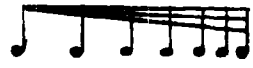
PIANO Chordal Material	**Type A**	**Type B**	
Basic Form:	**0 2 4 6 7 9**	**0 1 3 4 6 8**	**TEMPO I**
Bars 2/3		0 1 3 6 8 10	
Bars 3/4	**0 2 4 6 7 9**		
Bar 4	0 2 5 7		
Bar 5		0 3 5 6 8 10	
Bar 7	0 2 3 4 5 6 7 9		
Bar 7	0 2 4 6 7		
Bar 9	**0 2 4 6 7 9**		
Bar 10	**0 2 4 6 7 9**		
Bar 12	0 2 4 5 7 9 10		
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	**Textural change - low clarinet and piano string plucks and harmonics**		**TEMPO II**
Bar 44		0 1 3 5 8 9	
Bar 48	**Development of opening section**		**TEMPO I**
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	**Short piano solo leading to further development**		
Bar 59		0 1 3 4 6	**TEMPO II**
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



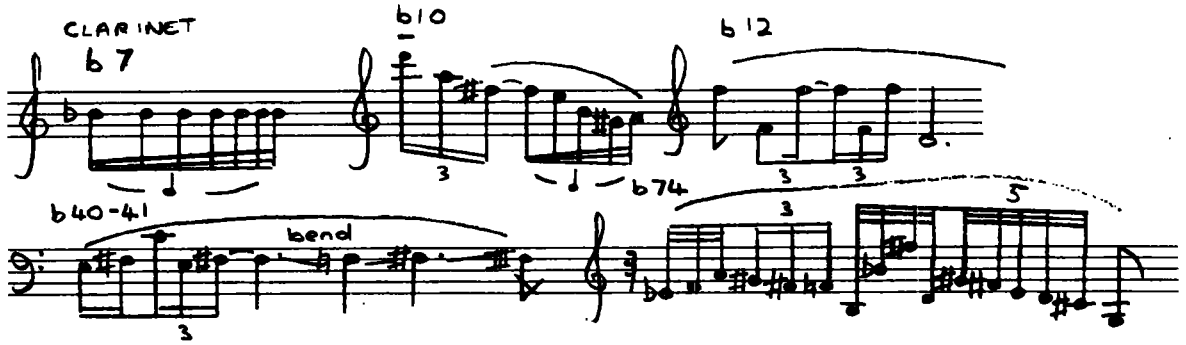
The retrograde is not exact, and the second half of the opening material is repeated a tone lower than originally. Rhythmically there is no connection between the original material and its retrograde appearance, and there would not be any aural awareness of this aspect of musical construction to the 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



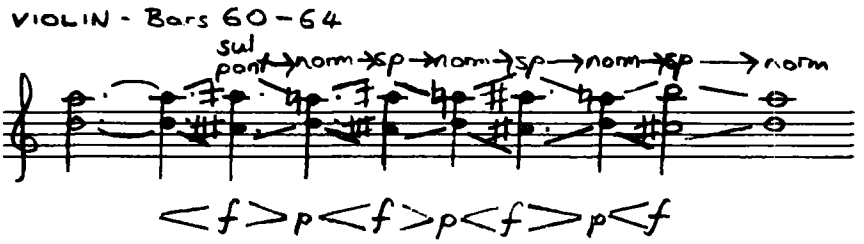
As with the construction of the pitch material of the piece there is some sense of harmonic cohesion underpinning the structure of the work, so rhythmically on a more fundamental level there is an underlying structure to the piece associated with the appearance of three tempi markings indicated on the 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

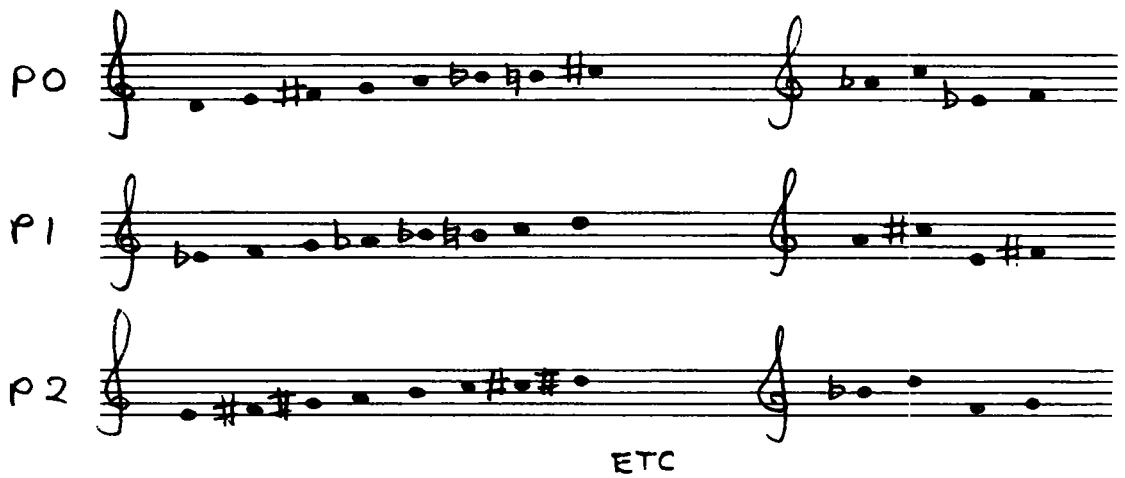


The pitch, rhythmic and motivic material have their origin in another earlier work composed for solo violin. This was written for performance in a final year undergraduate recital, and combined softer and more lyrical passages in order to demonstrate musicality and sensitivity with faster, more brilliant 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

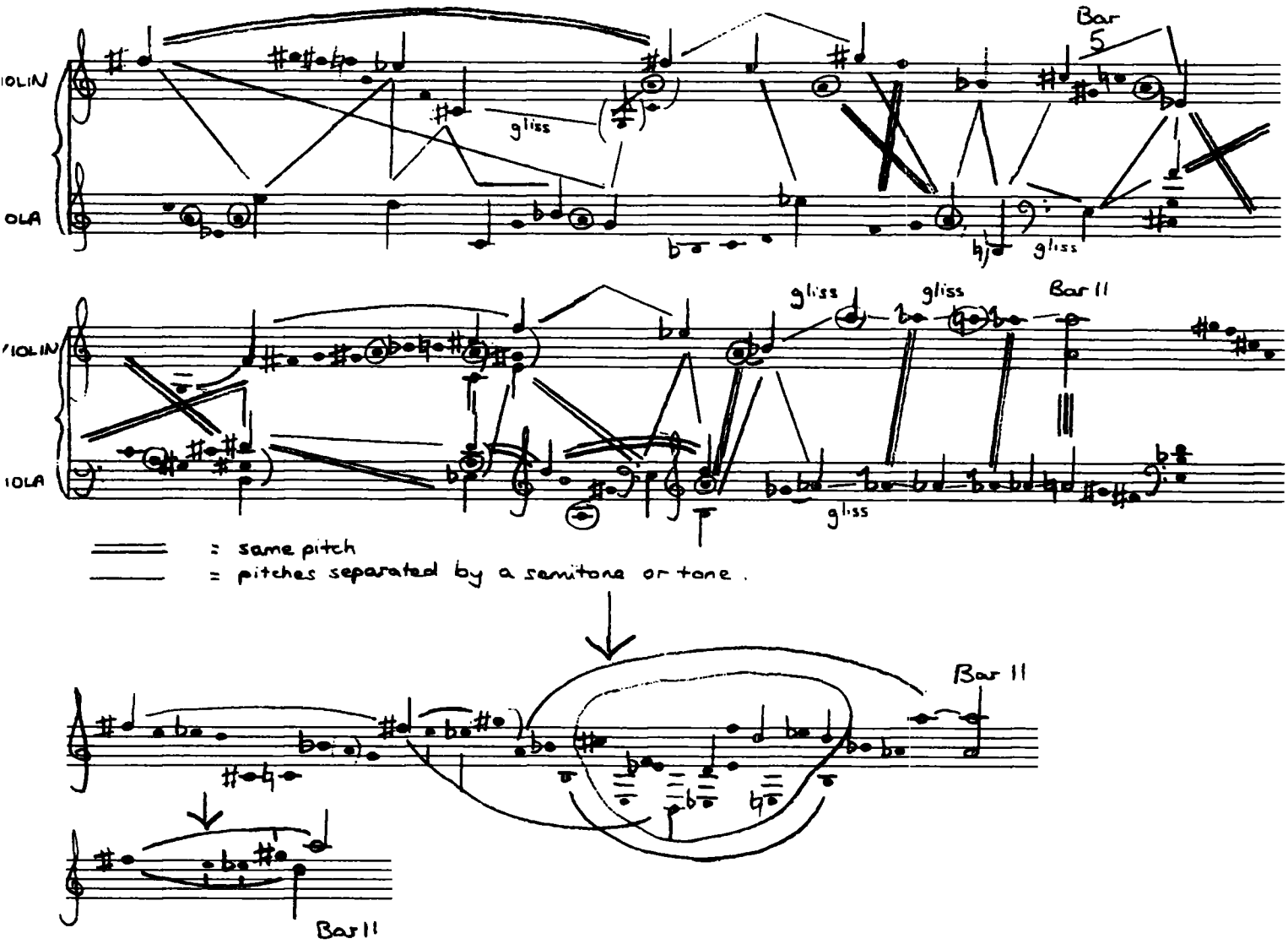
permutations were used in the construction of the pitch material with a degree of flexibility and thus the original source collections of pitches are considerably obscured in the musical fabric of the piece.

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 scalic line, as is demonstrated in the opening twelve bars of the piece and its analytical reduction in Ex 2.3 overleaf.

Ex 2.3



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.

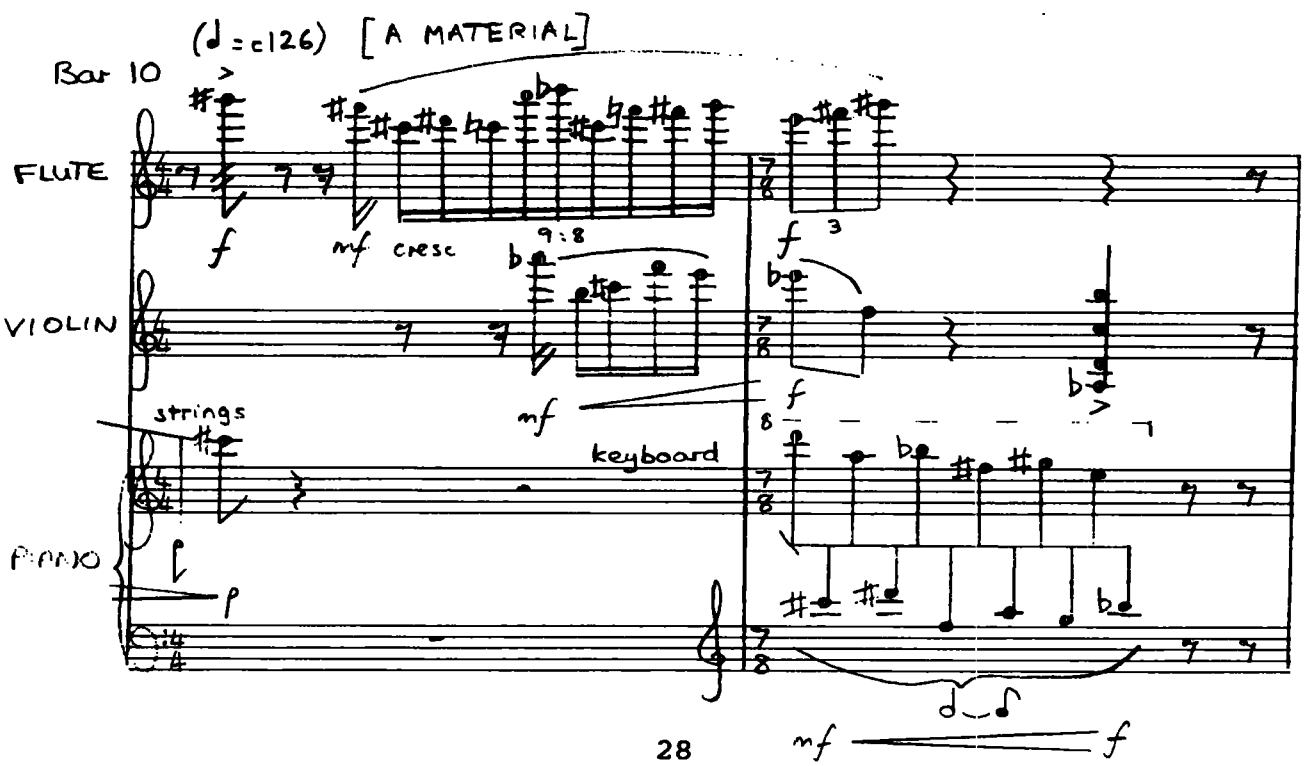
3 THE STONES OF SWINSIDE FELL for flute, violin and piano

(5 mins) 1992

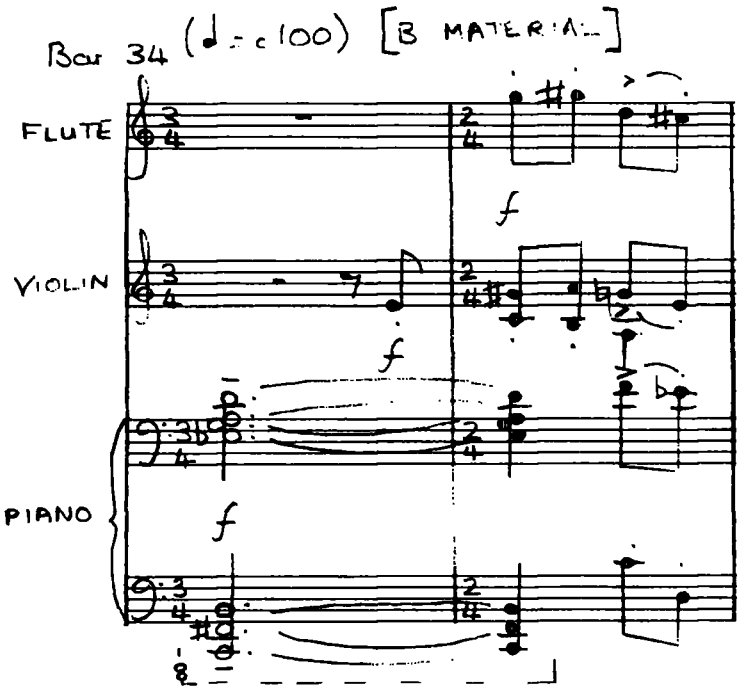
In April 1992 during a holiday in the Lake District, I discovered that there was a stone circle at Swinside, only a few minutes' walk away. Inspired by the stones I imagined the Bronze Age people building the circle in the course of this piece. There was a conflict in my mind between the wildness of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



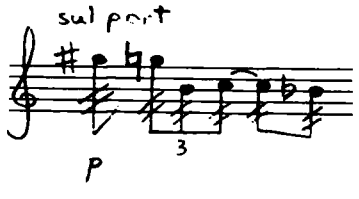
Ex 3.2



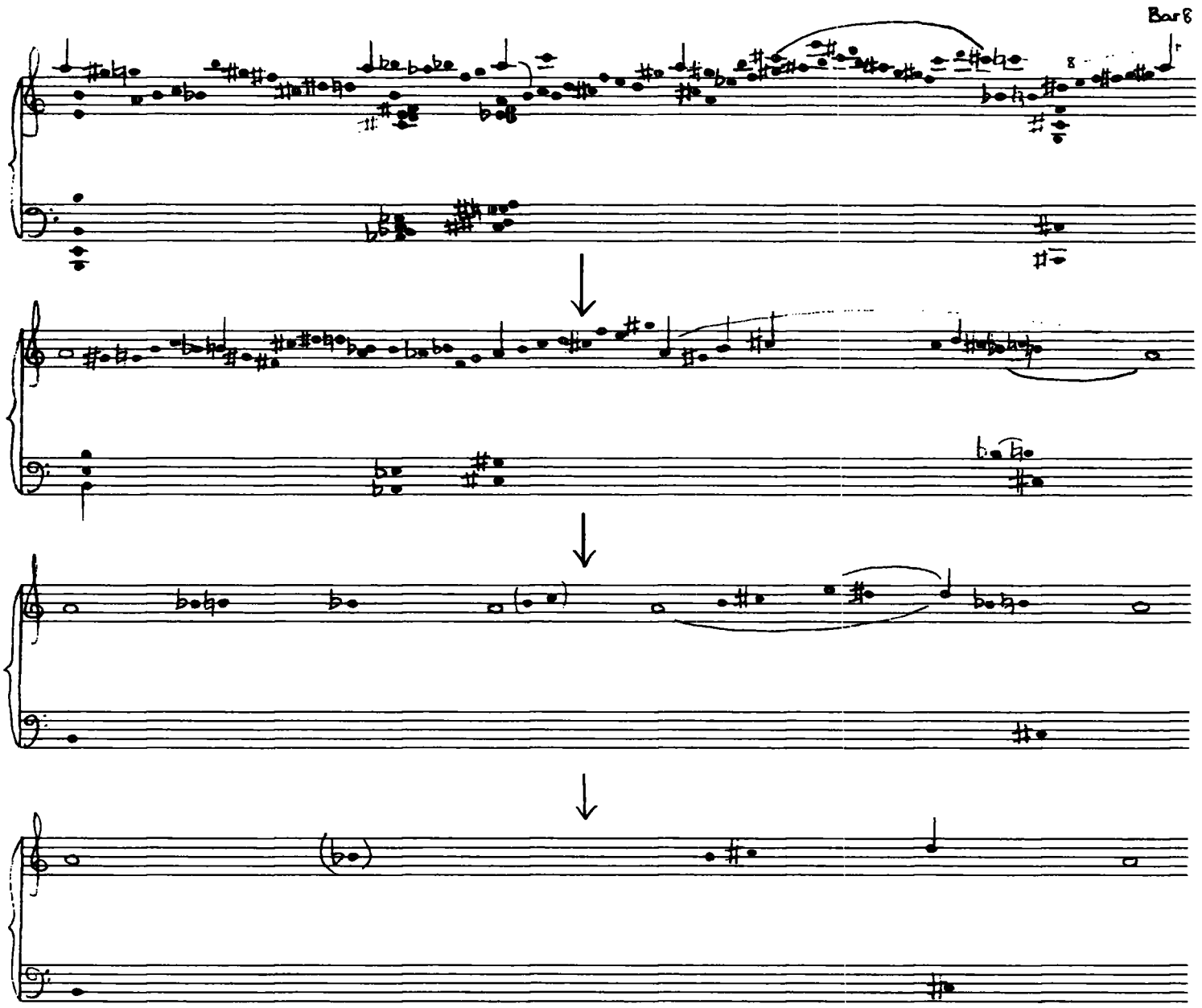
Texturally the material associated with the more pointillistic rhythms is generally in a higher register than that which appears with a regular pulse, and the contrast between lower and higher registers enhances the difference between these two types of material.

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



Ex 3.4

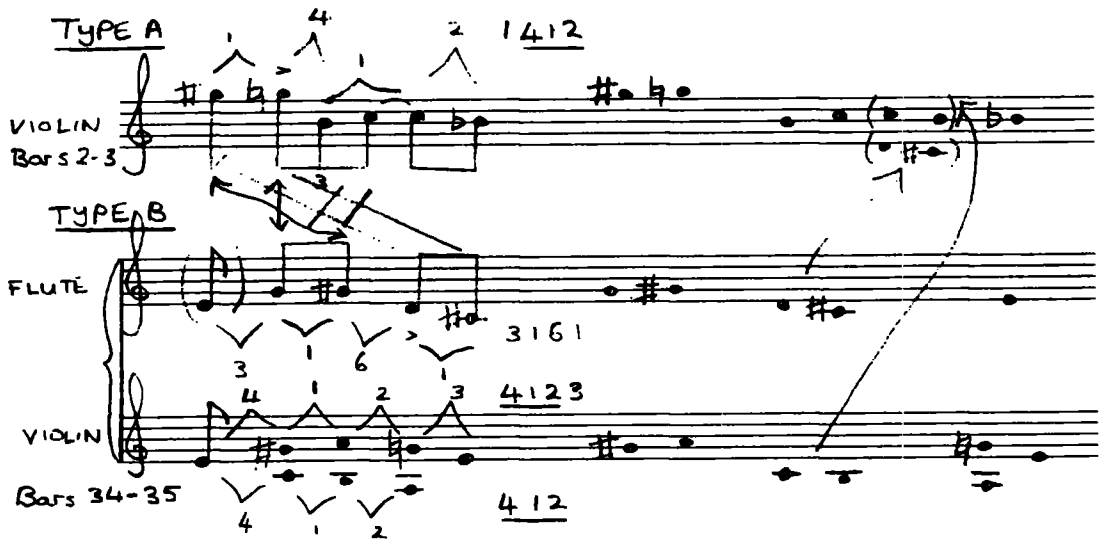


Structurally the first appearance of the musical material associated with pointillistic and cross rhythms, referred to in Ex 3.1 as A material, lasts from the opening of the piece until bar 33. Runs of notes gradually increase in length in this section, developing from the 5 note cell of Ex 3.3 which

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



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.

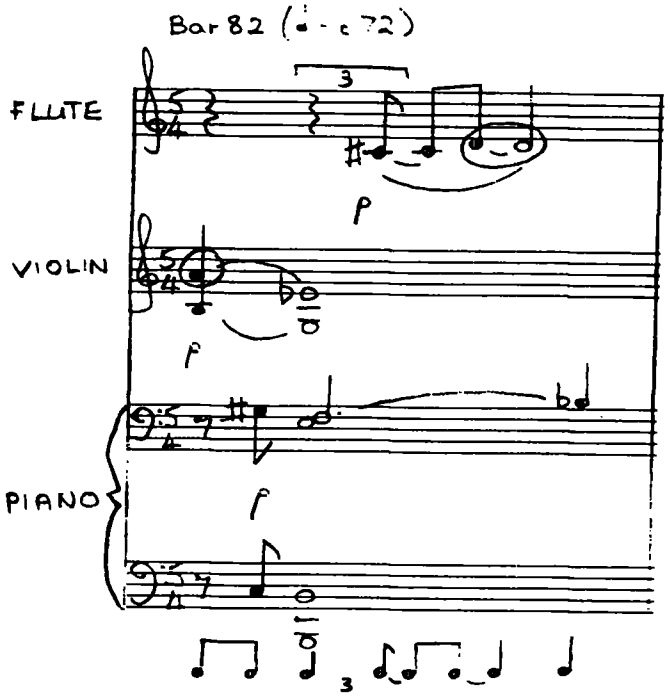
The culmination of A material is from bars 68 to 81, a passage which is related to the earlier bars 16 to 26 in its construction. Both are created by the use of plucked pointillistic textures, and both are essentially focused around one pitch. The first passage from bar 16 to 26 is focused around the 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



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 <u>TRISKELE</u> 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:

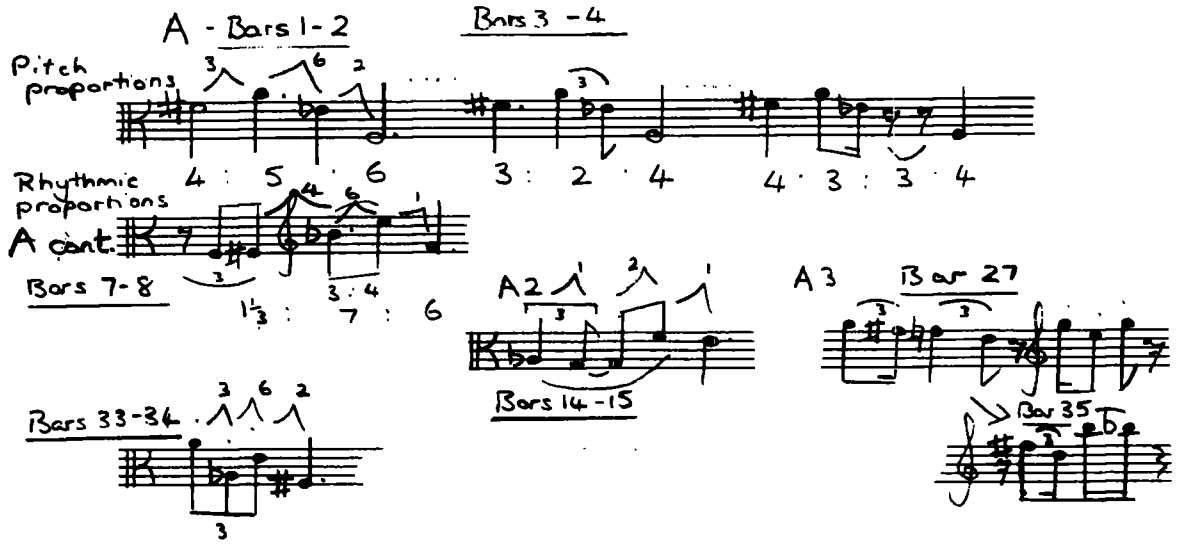


It is with this shape in mind that the piece has been composed, with an emphasis in its conception on the number three. In creating the structure the shape of the triskele was mapped with each layer of material spiralling outwards, the music "visiting" each in turn as the piece progresses in a patchwork 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).

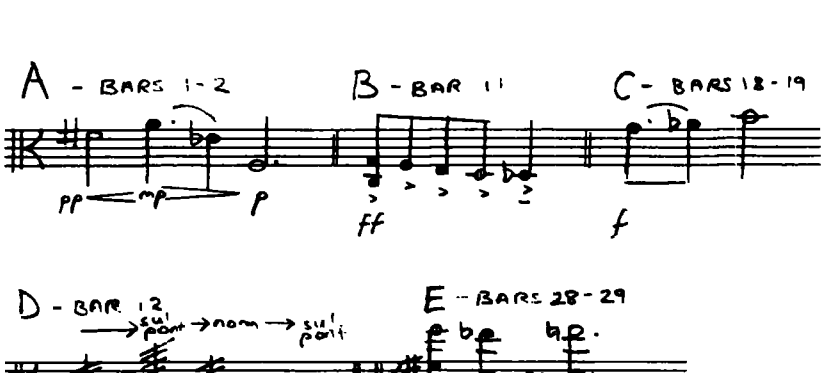
Ex 4.1



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

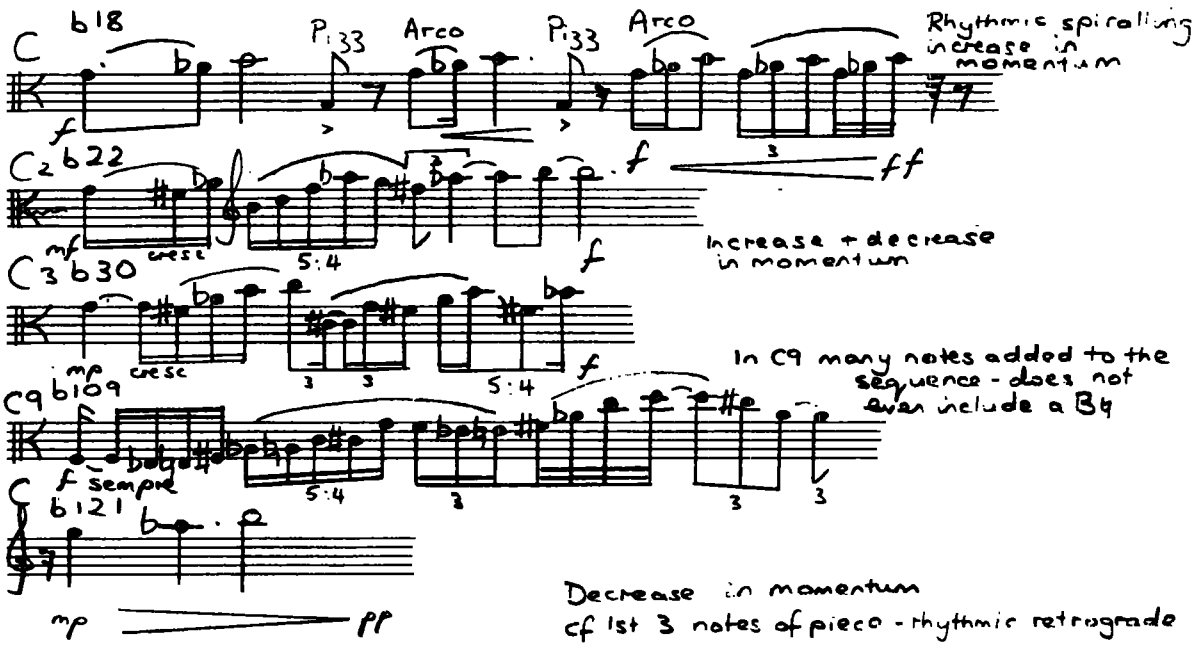


On bar 11 with the change of time signature the second strand appears, B material, with the distinctive quaver gesture low on the viola (see Ex 4.2) This type of material changes the least of all the three strands, and its distinctive characteristics allow the listener to focus more clearly on the relatedness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



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 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.

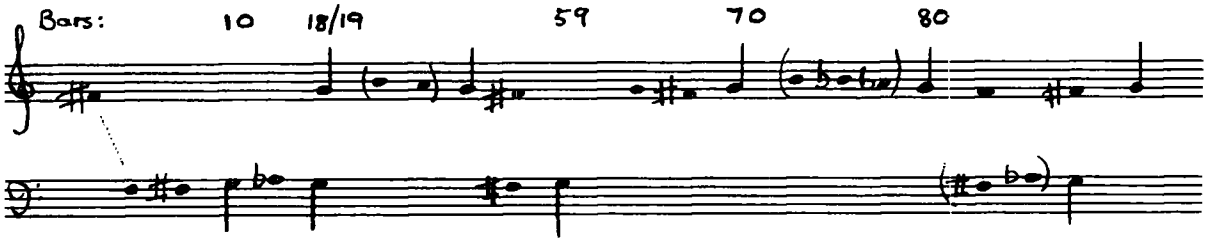
Ex 4.4



The 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:

Material	Tempo	(Bar number)
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.

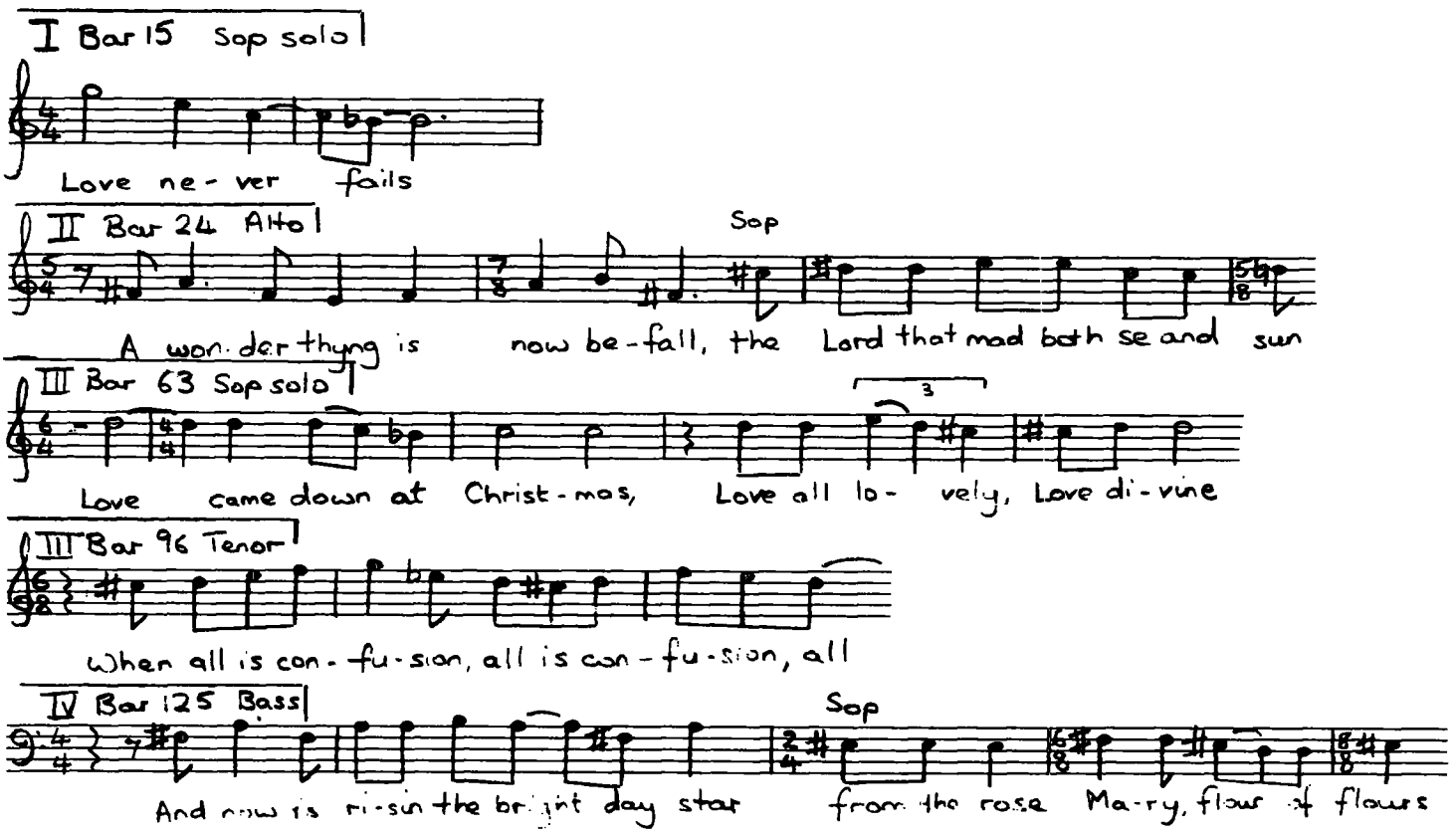
The work is composed in four main sections, the first and third generally slower and more thoughtful settings of the Bible verses and more recent texts respectively, the second and fourth faster and more celebratory evocations of the joyful texts adapted from the two fifteenth century carols.

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.

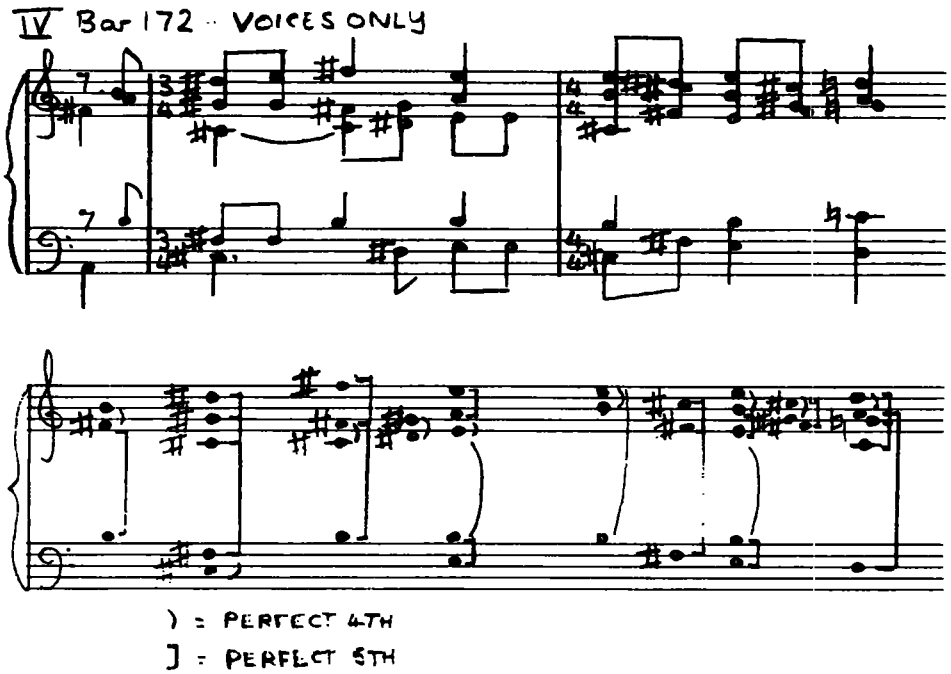
Ex 5.1



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



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



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



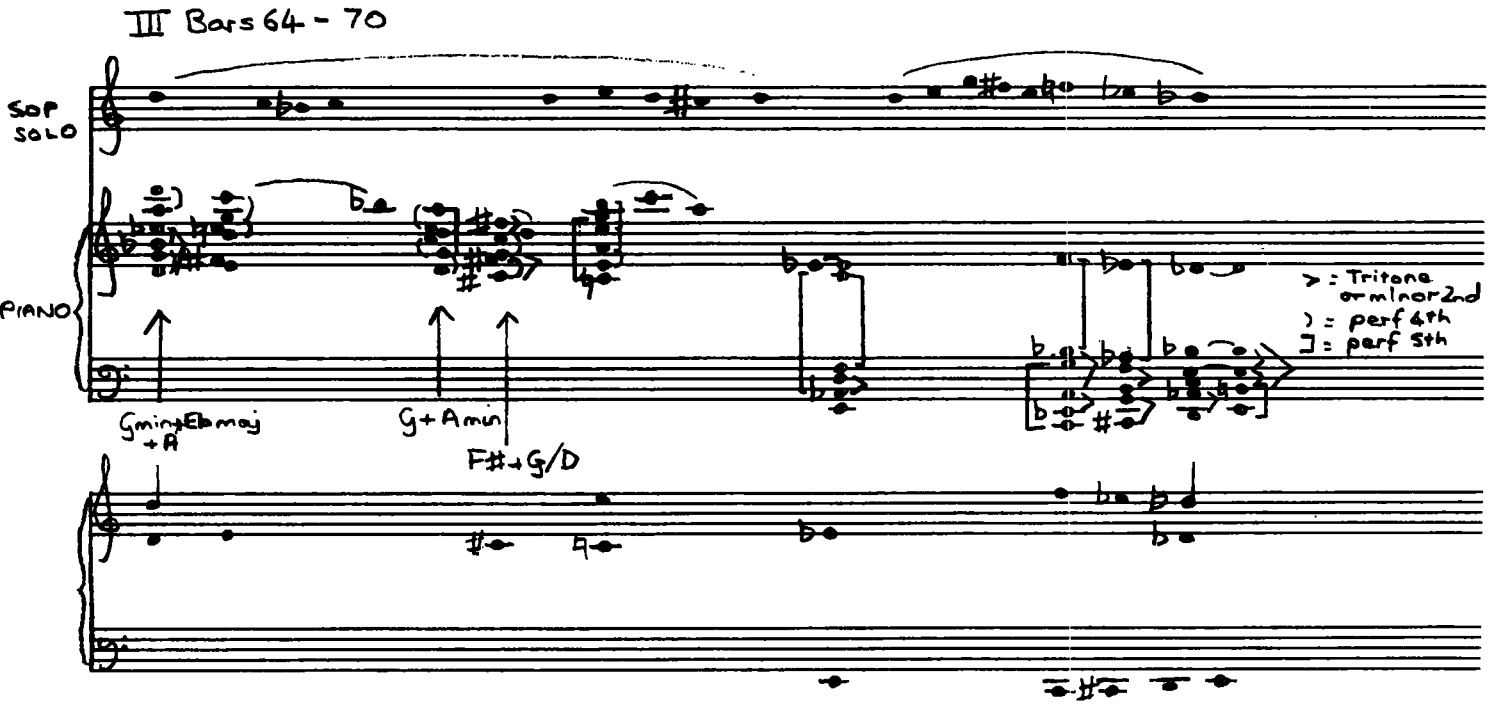
Another important pitch is that of D, and chords which have a root of D or its dominant of A form a focus at important structural points in sections II and the outer parts of section III. The opening alto entry of section II is written in D major (see Ex 5.1). Overleaf in Ex 5.5 are given a sequence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

Ex 5.5



Section 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



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



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).

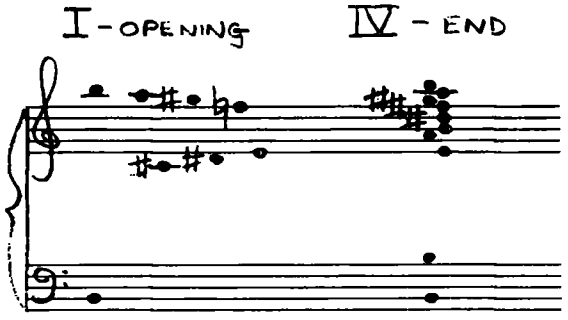
Ex 5.8



Section 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.

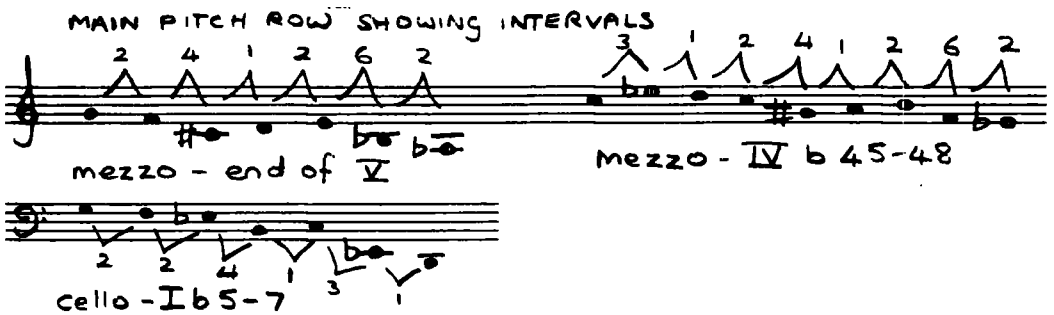
For these aesthetic reasons as well as for the compositional challenge, it was the intention in the construction of this piece to achieve a synthesis between eighteenth and twentieth century styles of music. This synthesis was sought in pitch and harmonic terms by creating musical material firstly from 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.

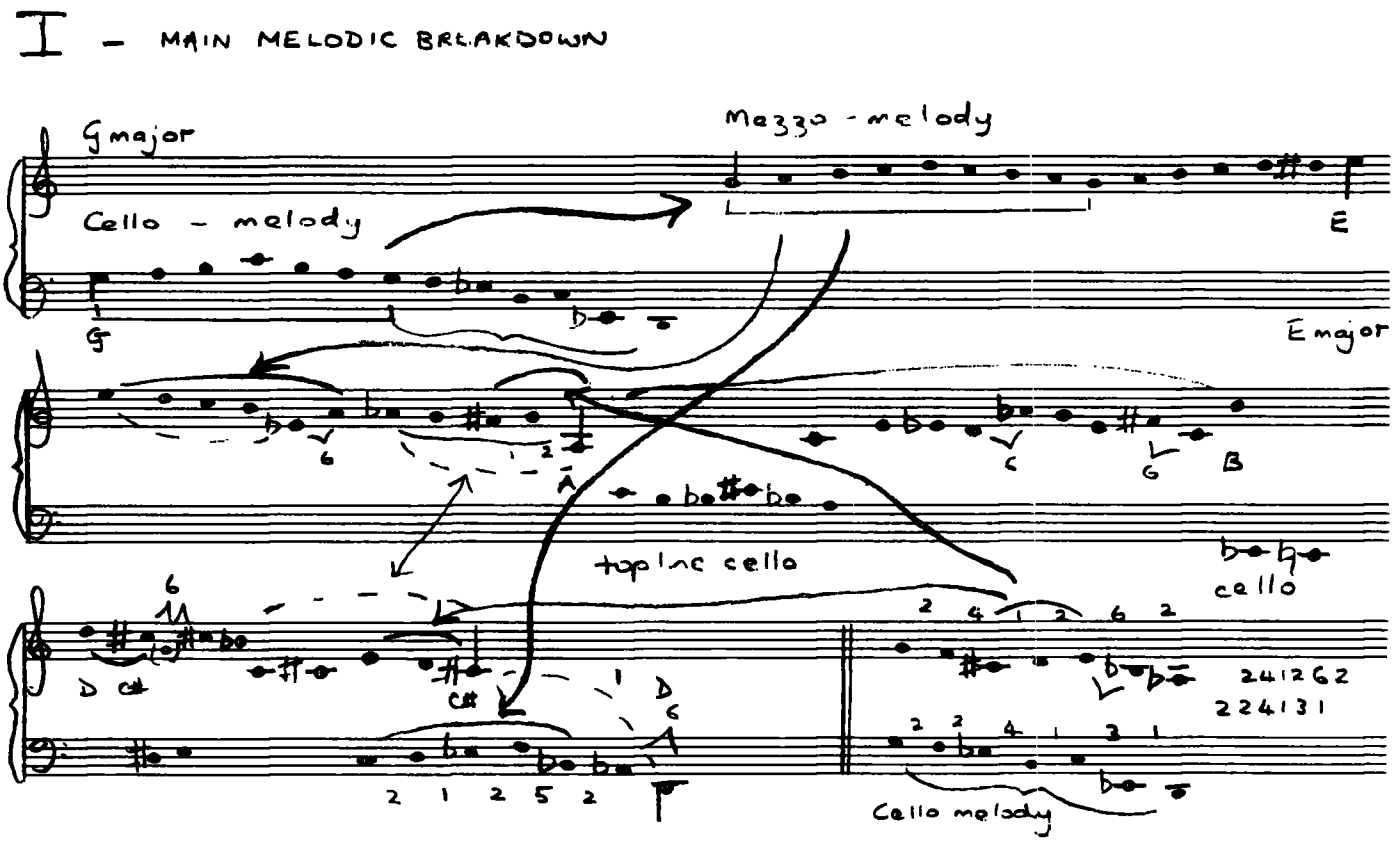
In Ex 6.1 can be seen the main pitch row of G F C# D E Bb Ab and its registral shape, and some related occurrences.

Ex 6.1



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.

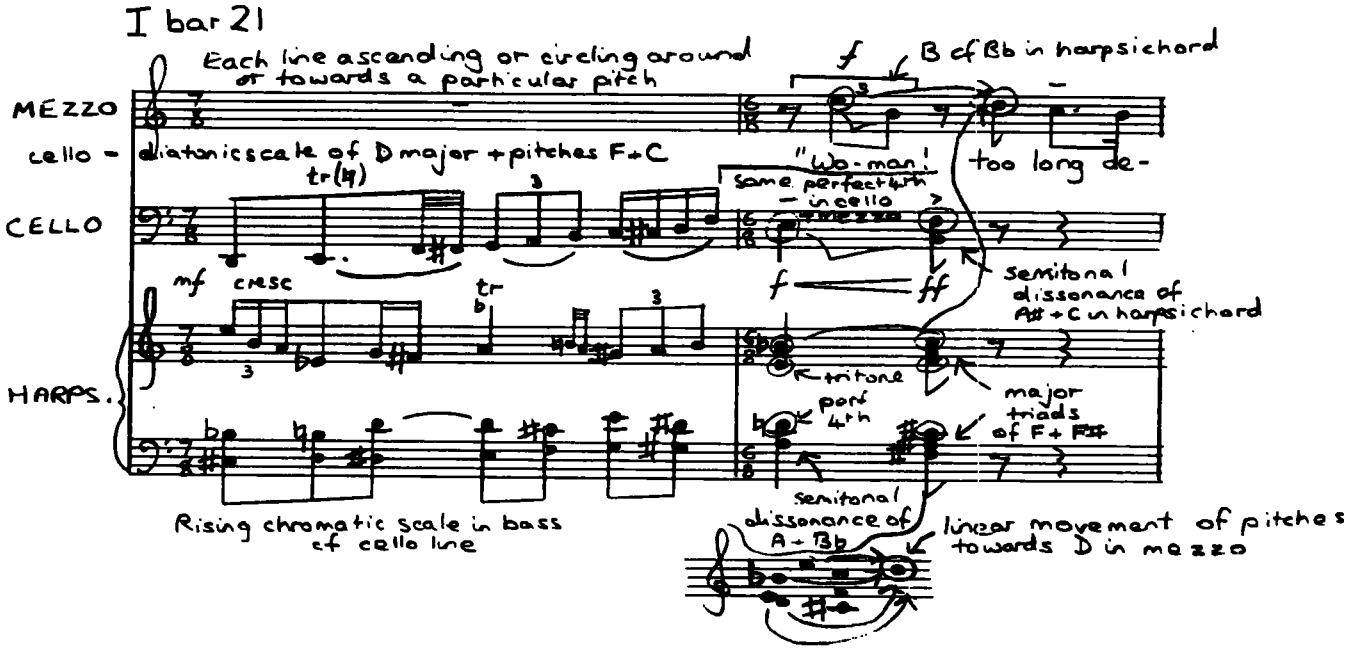
Ex 6.2



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.

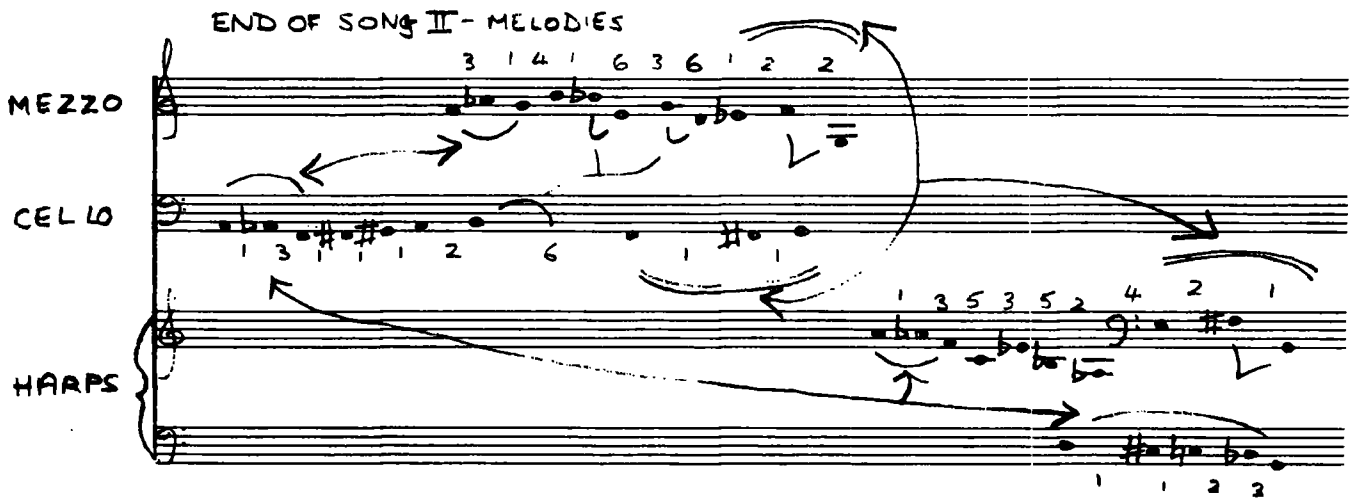
Ex 6.3



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

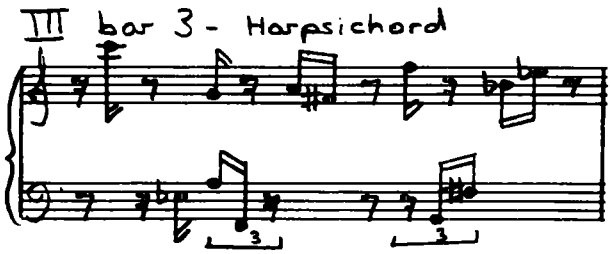


In harmonic terms the synthesis between classical and twentieth century styles of music was translated into the use

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.

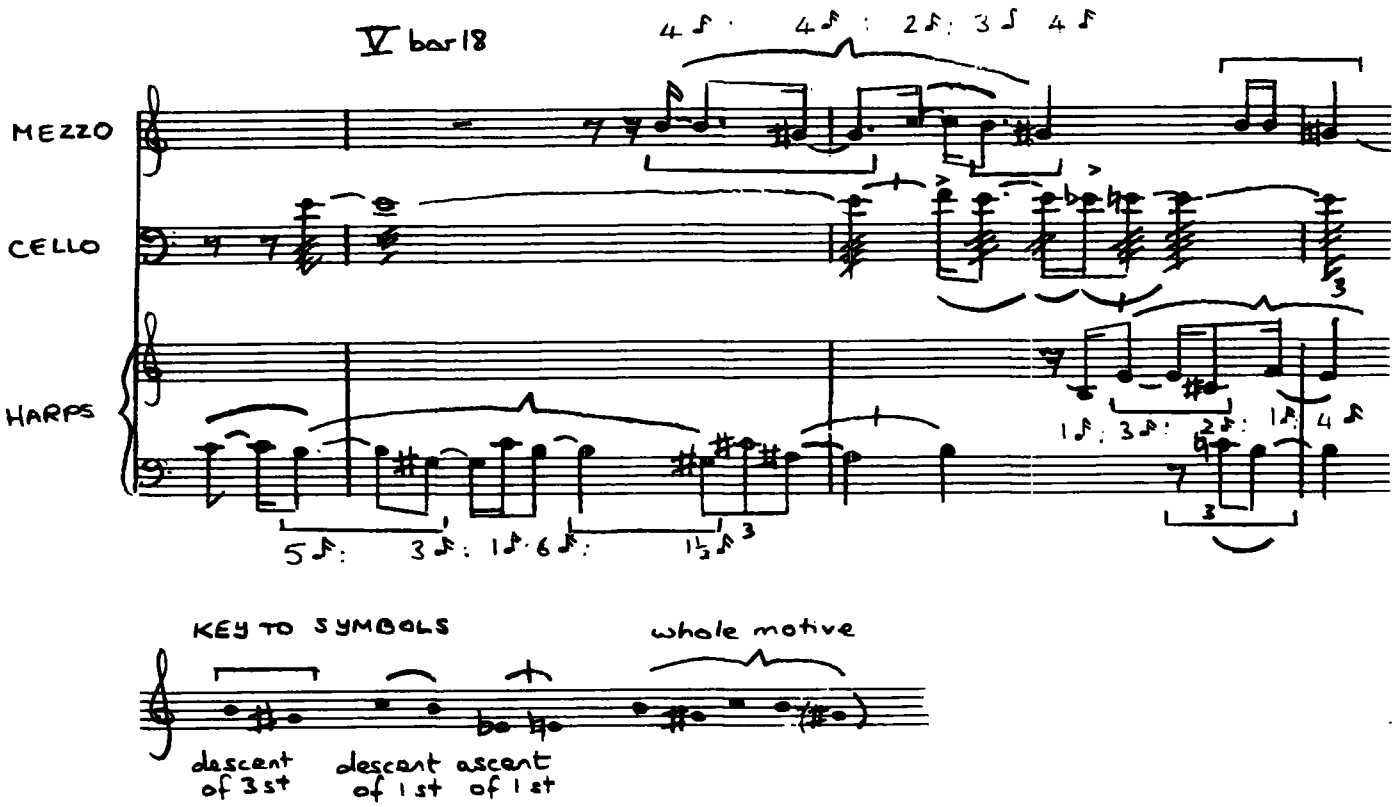
Ex 6.6



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



"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.

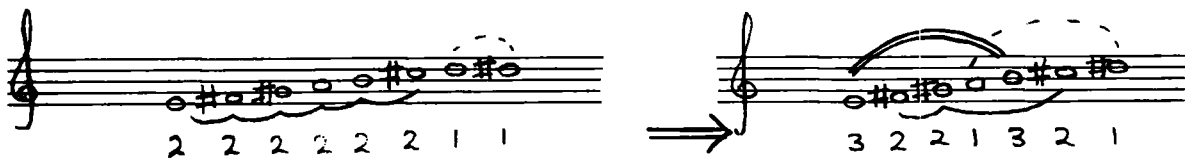
Ex 7.1



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

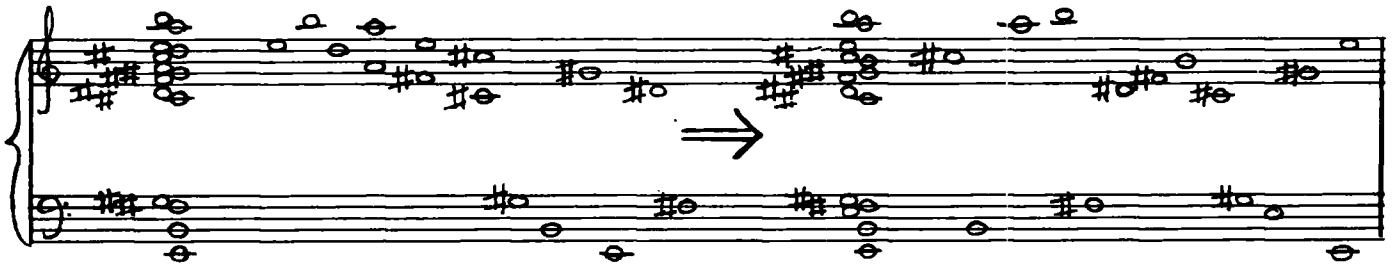


The second fundamental chord of this work onto which the voices resolve at the end of the piece is constructed from the diatonic scale of E major also shown in Ex 7.2. There are no semitonally adjacent pitches placed in the same register which creates a more stable sense of final harmonic resolution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

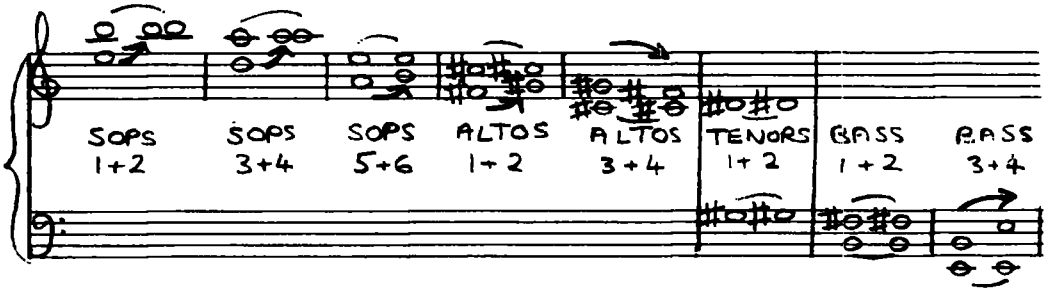
Ex 7.3



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



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

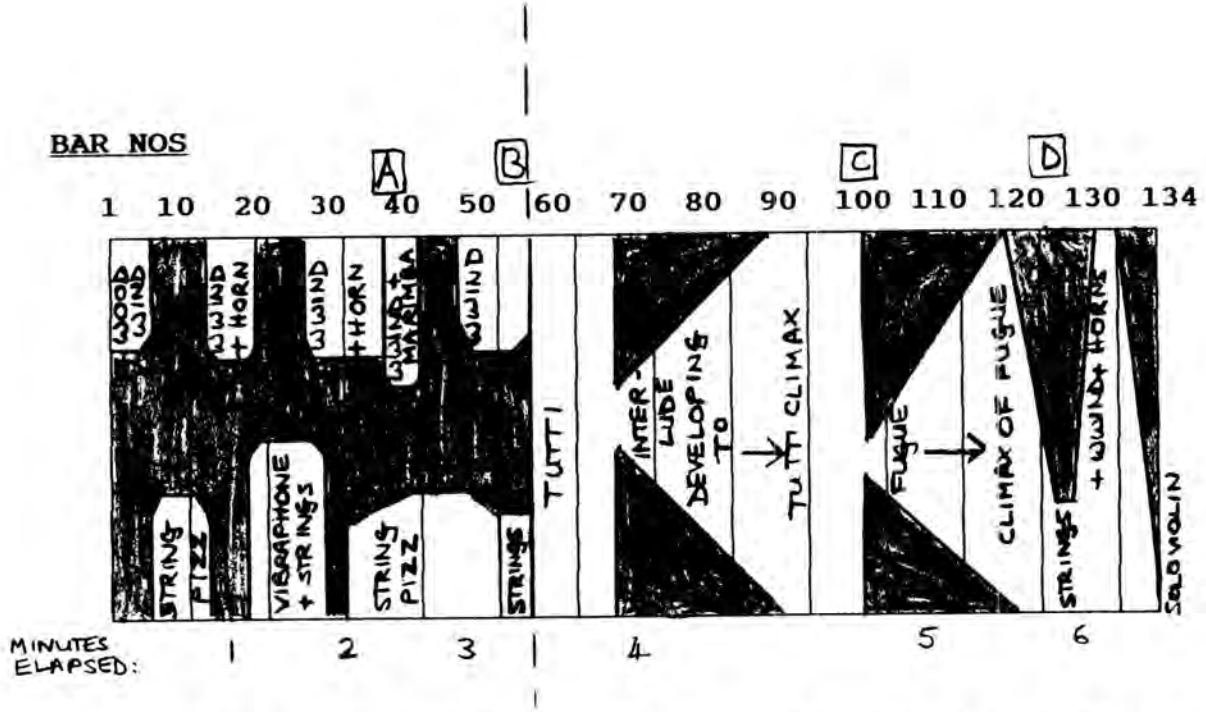
This piece has been written in conjunction with a poem which appears on the frontispiece of the score. "Loriel" is a made-up word which has associations with the country of Lothlorien from Tolkien's "Lord of the Rings", a very beautiful haven. As Loriel is a fantasy word, so is the search for such a 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.

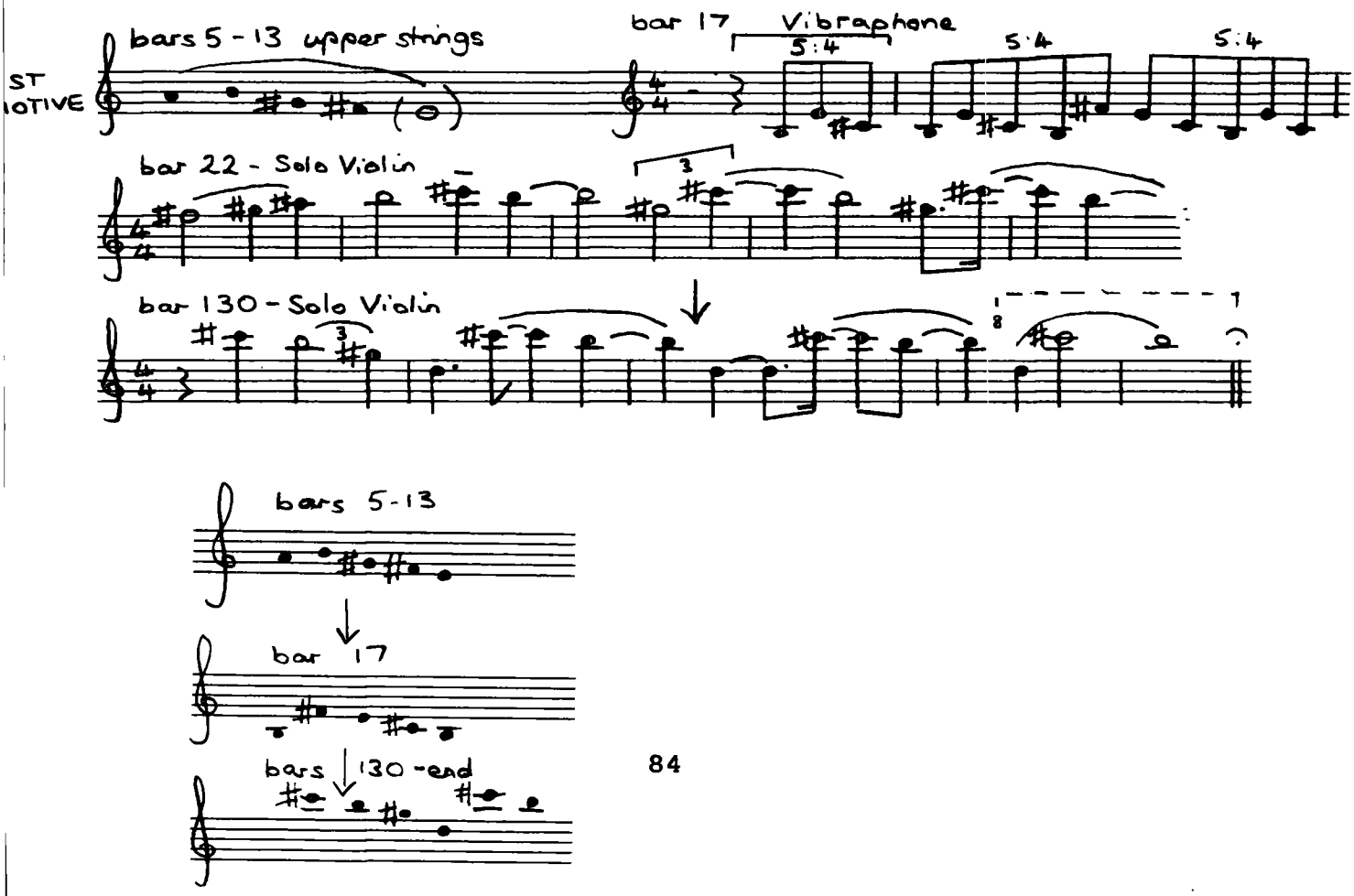


There are two main motives in the work. The first does not appear in full until bar 22, and gradually develops from the opening of the piece where glissandi are placed in the range of a quartertone around the note A on the flutes and first clarinet. These are followed by a wider range of pitches formed 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



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.

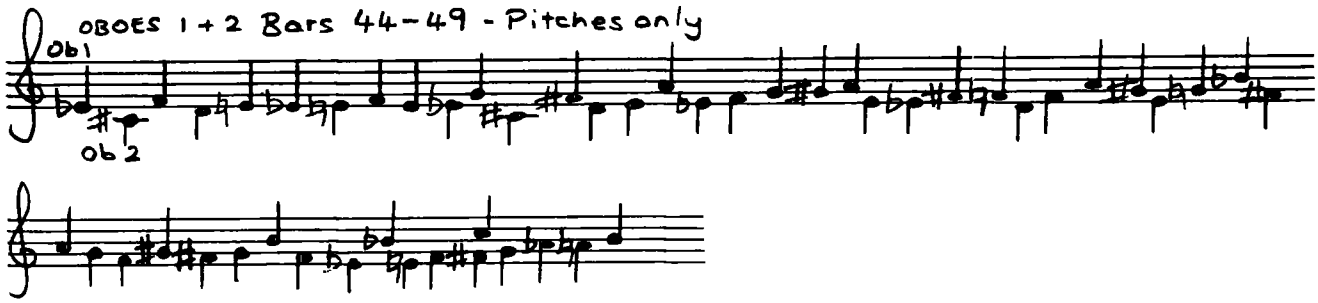
Ex 10.4



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.

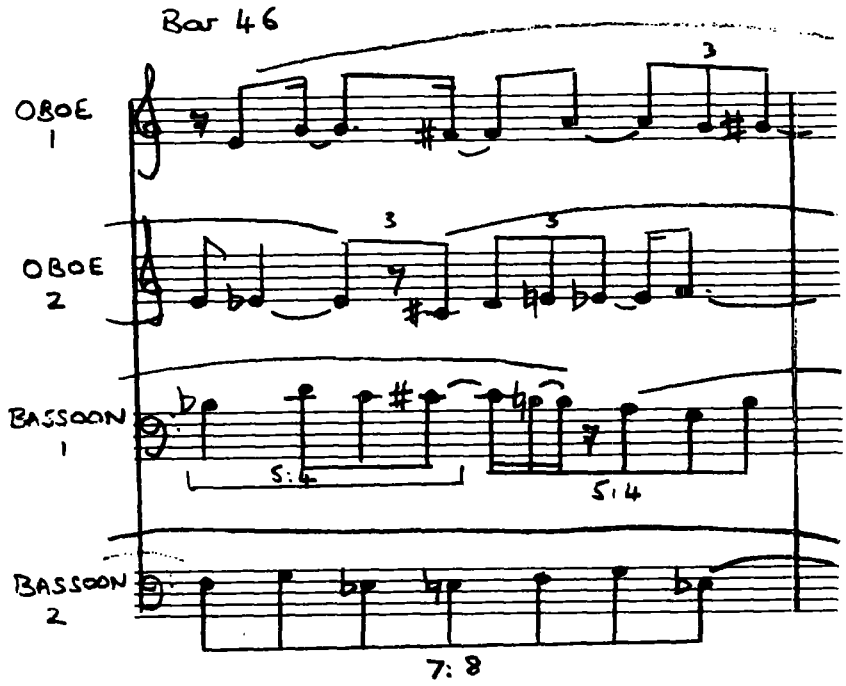
In the strings there is a return to pizzicato textures, first of all circling independently towards the pitch of D, in a rhythmically complex pattern of bursts of sound. This is accompanied by melodic lines in the marimba, horns, oboe and flute. Then a similar texture to the earlier pizzicato at bars 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



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.

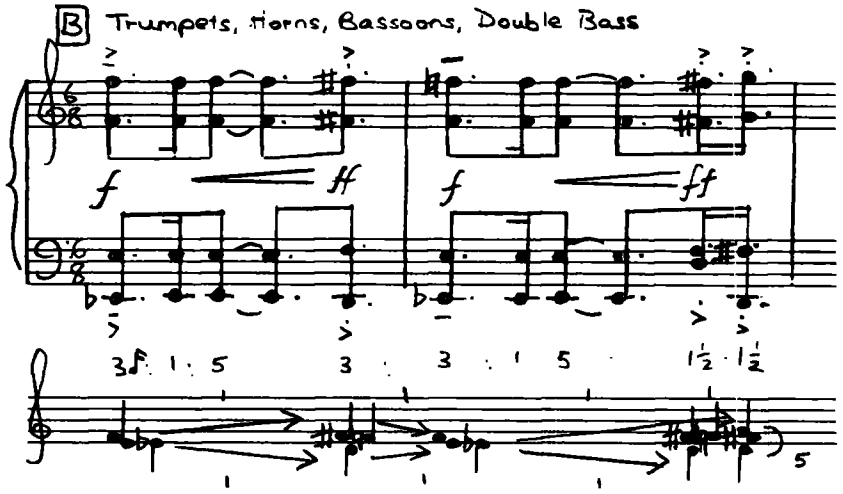
Ex 10.6



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.

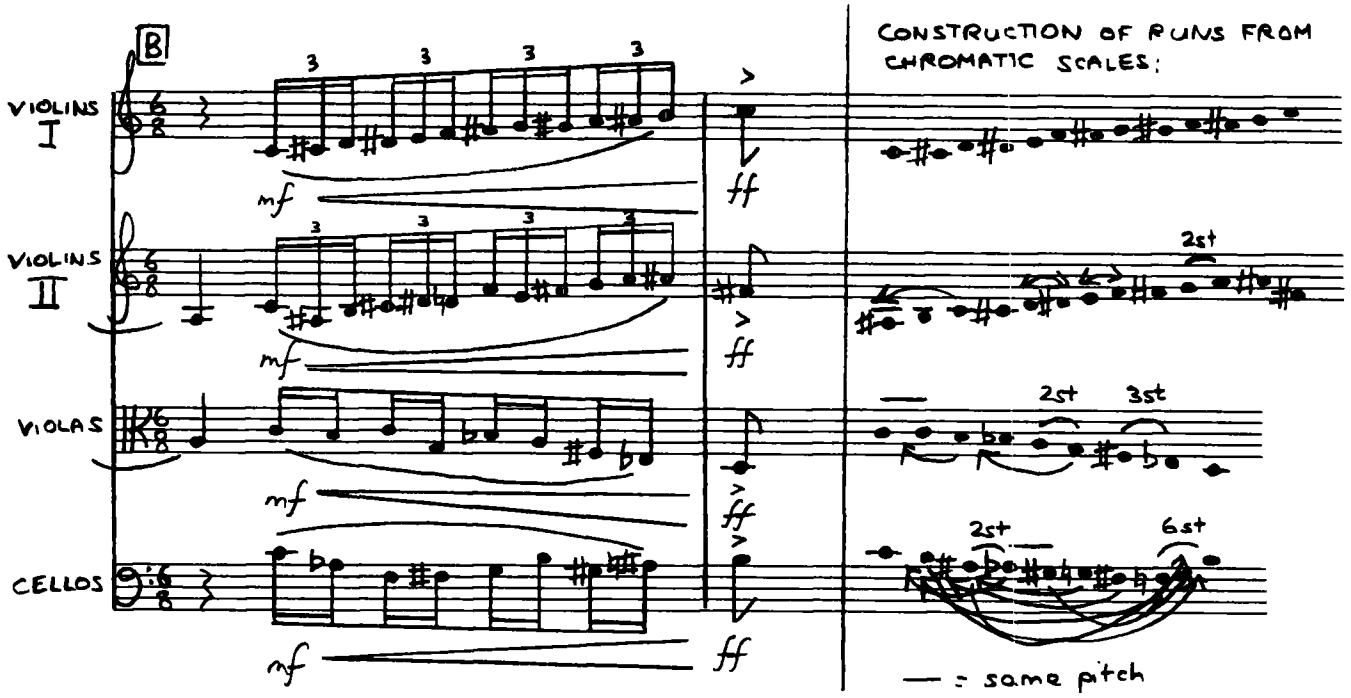
At figure B (bar 53) this material is suddenly interrupted by the appearance of the second main motive in full flow (see Ex 10.4 on page 86), with clear articulated rhythms and strong dissonant pitch constructions as shown overleaf in Ex 10.7.

Ex 10.7



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



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



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 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

dissonant contrast, the second from Eb major, and the final chord from E major. The presence of the note D in the vibraphone and violin solo at the very end of the piece, in a return to material from the first motive as this final chord is disintegrated, gives a modal sense to the construction of this material, in its relationship to the E major chord. Overall the pitch focus has risen from the A of the opening to the B at the end, accompanied by a clear harmonic progression to E major with an added D, another important focal pitch in the piece, similar to the harmony which emerges in the opening of the piece. The main pitch focal movements of the whole work are shown below in Ex 10.12.

Ex 10.12



Thus the material of the work can be seen to have resolved somewhere close but not identical to its starting point, in keeping with the overall aesthetic of growth and development through confronting and overcoming the distortions of evil.

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.

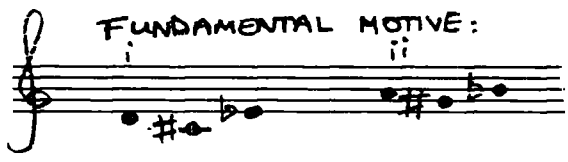
Three was a very important and mystical number to the Celtic peoples to which Boudica belonged, and this concern with the number three, which was earlier explored in the chamber piece "Triskele" (on page 35), has been translated into the formation of the structure of the opera.

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

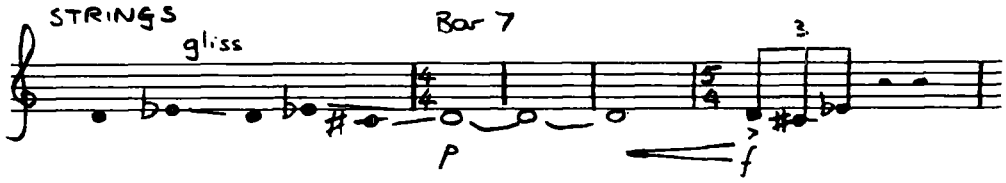
which the preceding bars build. This semitonal motive, shown below in Ex 11.1, and also appearing frequently beginning on the diatonically related pitch of A, has resonances throughout the work, both in the working through of the musical fabric of the piece and also in the underlying pitch movements 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.

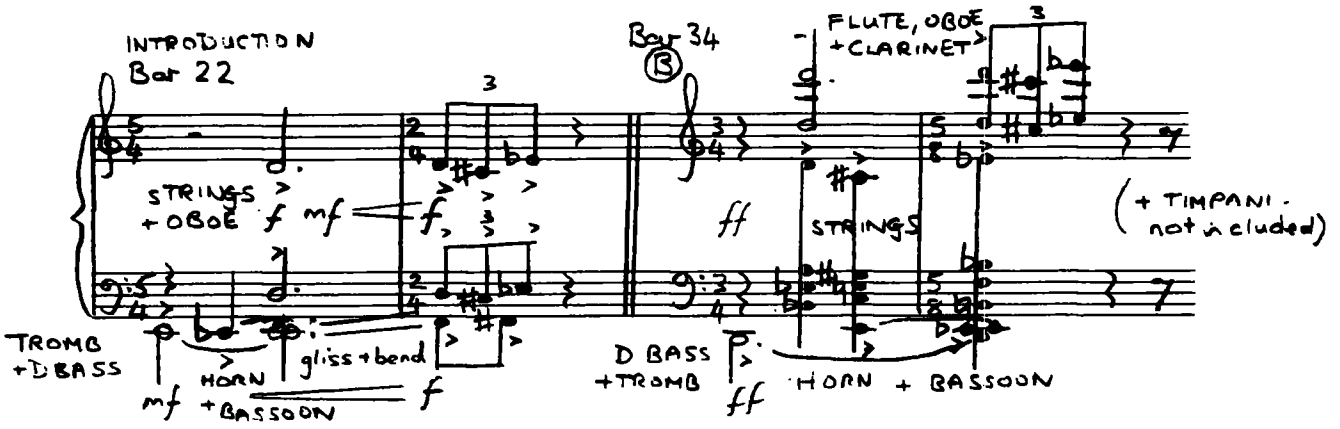
Ex 11.2



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.

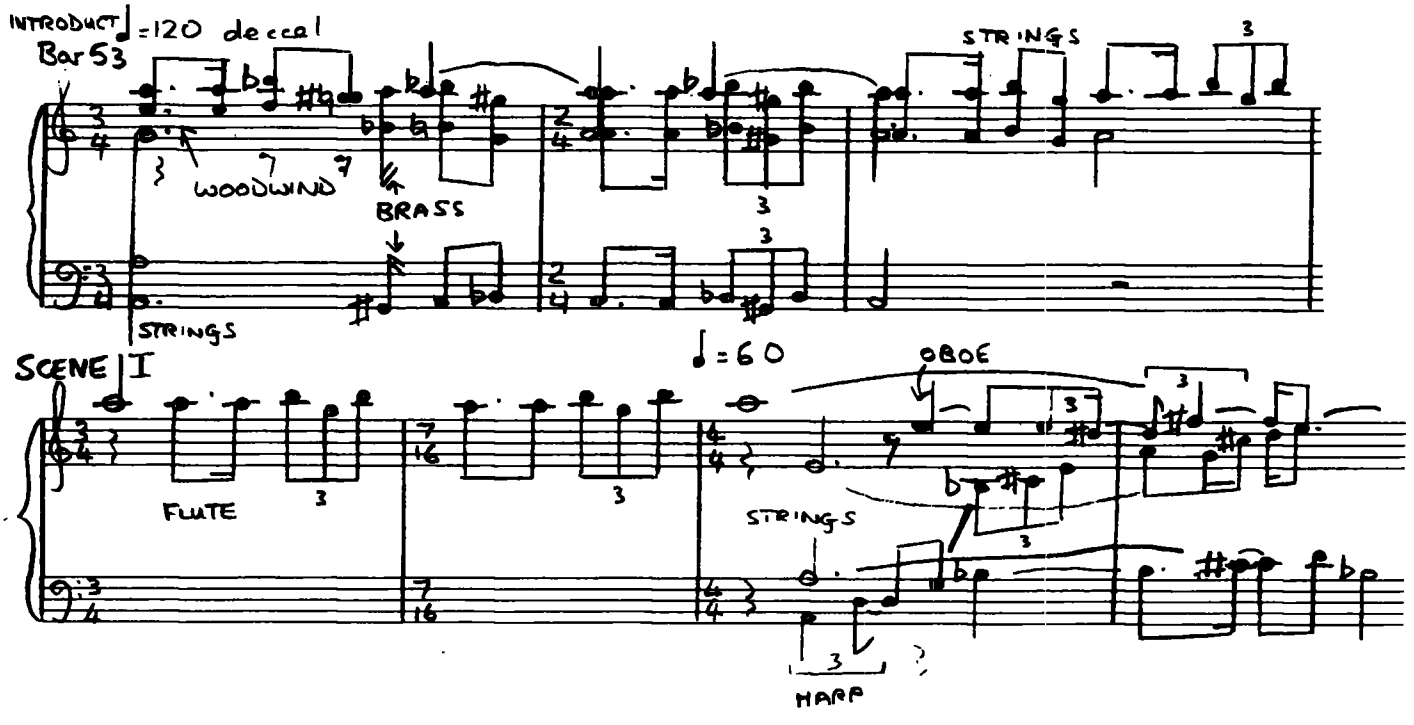
Ex 11.3



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.

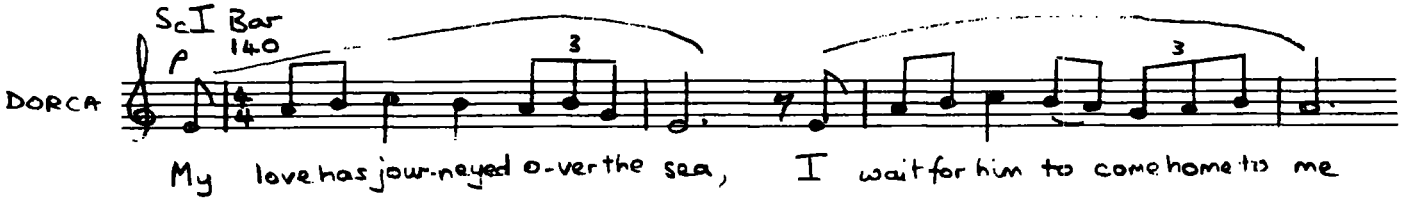
Scene I is constructed to follow on directly from the Introduction, and the bar numbers reflect this conception, as they do not begin again at 1 until the opening of Scene II. The passage of transition between the Introduction and Scene I, reduced below in Ex 11.4, which follows a climax of material 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



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

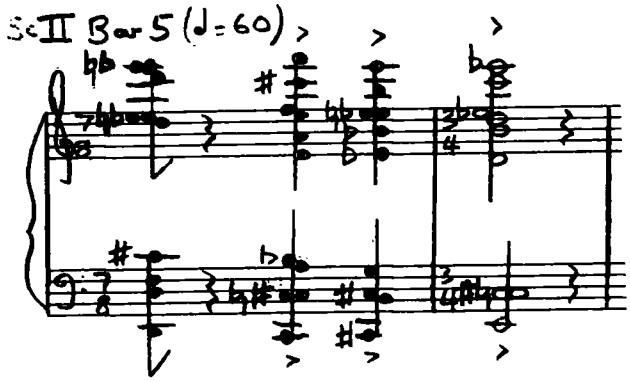


The song is sung twice, and then there is a final third repetition by a low clarinet with string and harp accompaniment. Here Boudica sings of her fears for her family's safety. The final words "I hope, I fear, I wait", are sung in a chromatic line, ending with a tritone interval onto Eb, an important 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



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



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



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



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



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.

BIBLIOGRAPHY

MUSICAL BOOKS AND SCORES

A GUIDE TO MUSICAL ANALYSIS	Nicholas Cook
ANALYSIS	Ian Bent with William Drabkin
ORCHESTRATION	Walter Piston
SEVEN SHORT PIECES FOR PIANO	Robert Sherlaw Johnson
THE LANGUAGE OF MUSIC	Deryck Cooke
THE NEW MUSIC	Reginald Smith Brindle
THE STUDY OF ORCHESTRATION	Samuel Adler
TWENTIETH CENTURY MUSIC	Eric Salzman

RESEARCH FOR "BOUDICA"

BOUDICA AGAINST ROME	Ian Andrews
ENCYCLOPAEDIA BRITANNICA	
NEW LAROUSSE ENCYCLOPAEDIA OF MYTHOLOGY	
ROMAN BRITAIN	Plantaganet Somerset Fry
THE AGRICOLA AND THE GERMANIA	Tacitus
THE REBELLION OF BOUDICCA	Donald R Dudley & Graham Webster

OTHER

EIGHTEENTH CENTURY WOMEN POETS	Edit by R H Lonsdale
POETRY BY ENGLISH WOMEN	Edit by Pritchard
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 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.

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. <u>You</u> 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 <u>your</u> 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.**

<u>Act II Scene 3</u> - 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

Copyright © 1994

4/4 ♩=c60

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

5

SOP 1 — p* — su - — un

SOP 2 — p* — gliss — su -

SOP 3 — p* — su -

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


10
gliss
Sop1
su -
-un
su -
Sop2
-un
su -
Sop3
-un
Sop4
p-mp*
gliss
su -
- un
Sop5
p-mp*
su -
- un
Sop6
p-mp*
su -
Alto1
Alto2
Alto3
Alto4
Ten 1
Ten 2
Bass1
Bass2
Bass3
Bass4


15
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
(mp)
gliss
-un
su -
mp*
p-mp*
Su


20
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
gliss
su -
-un
mp*
mp-mf*

25


SOP 1
SOP 2
SOP 3
SOP 4
SOP 5
SOP 6
ALTO1
ALTO2
ALTO3
ALTO4
TEN1
TEN2
BASS1
BASS2
BASS3
BASS4
su
-un
su -
gliss

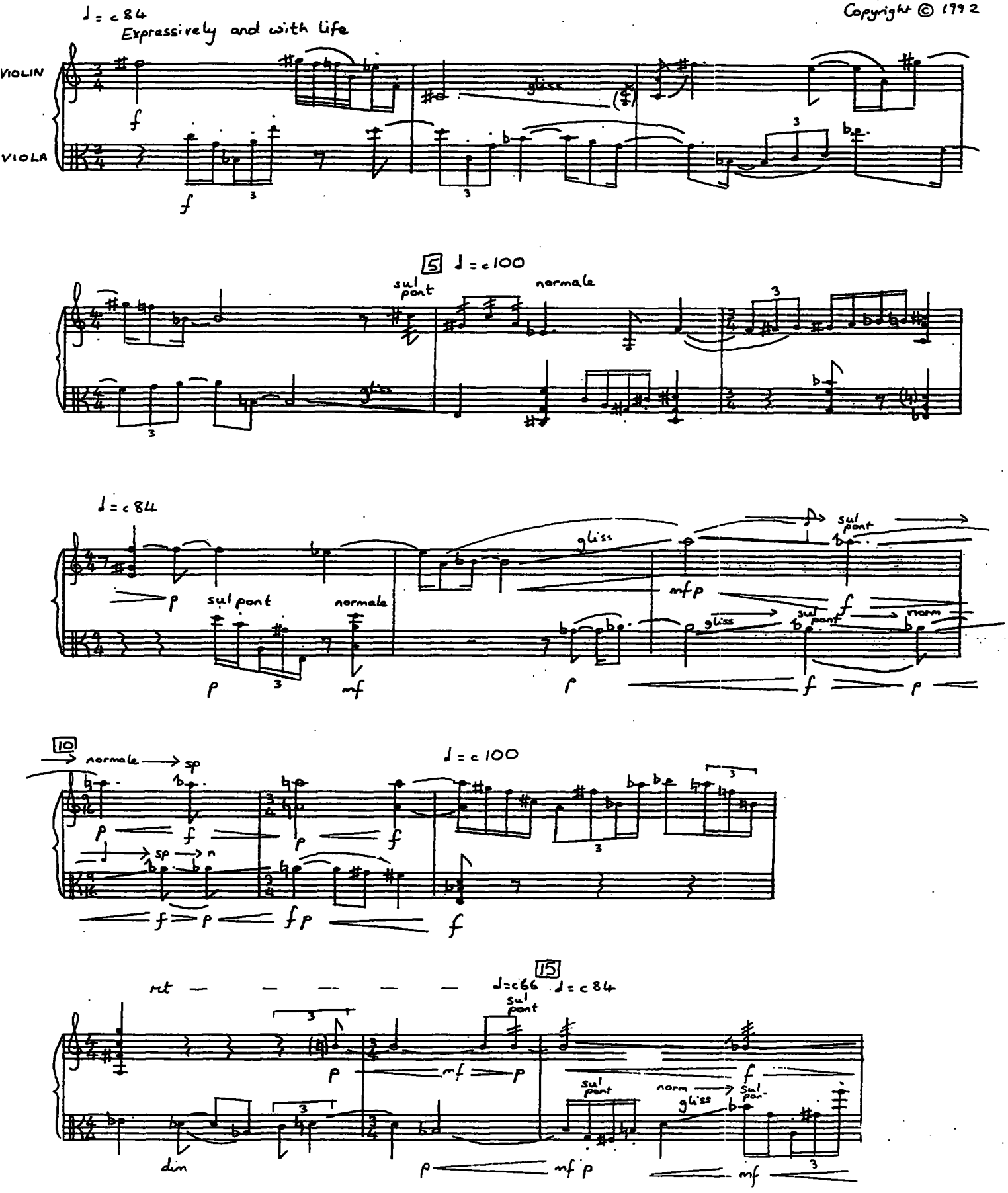

30
SOP 1
SOP 2
SOP 3
SOP 4
SOP 5
SOP 6
ALTO 1
ALTO 2
ALTO 3
ALTO 4
TEN 1
TEN 2
BASS 1
BASS 2
BASS 3
BASS 4
(mf)
(p)
gliss
su -
-un


35
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
(f)
gliss
-un
su -
su

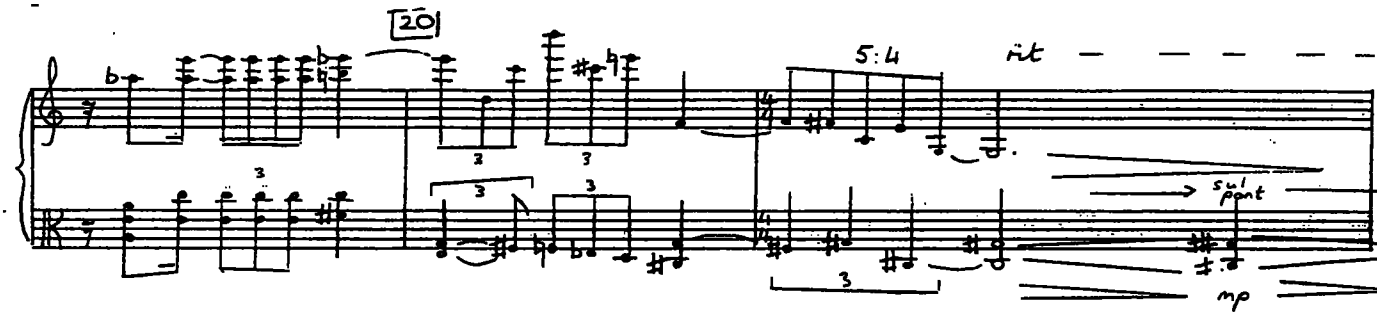

Poco rit
40
ff
SOP 1
SOP 2
SOP 3
SOP 4
SOP 5
SOP 6
ALTO 1
ALTO 2
ALTO 3
ALTO 4
TEN 1
TEN 2
BASS 1
BASS 2
BASS 3
BASS 4
gliss
-un
su -

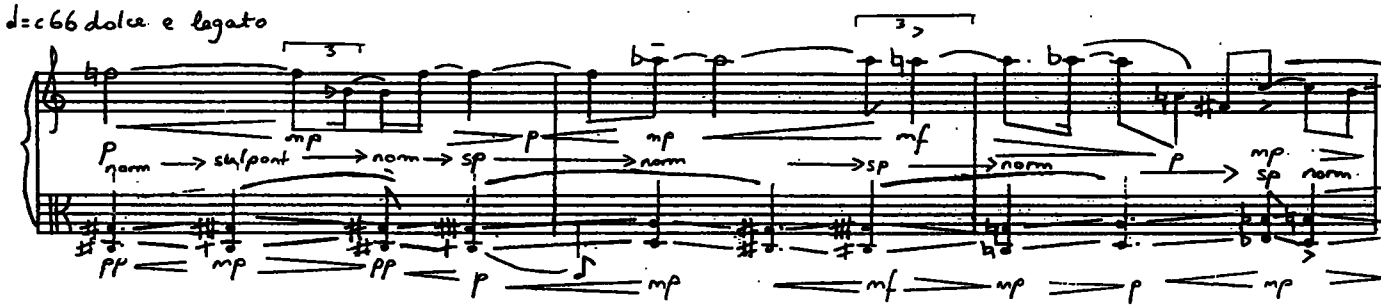
'SONG FOR JOY' for violin and viola

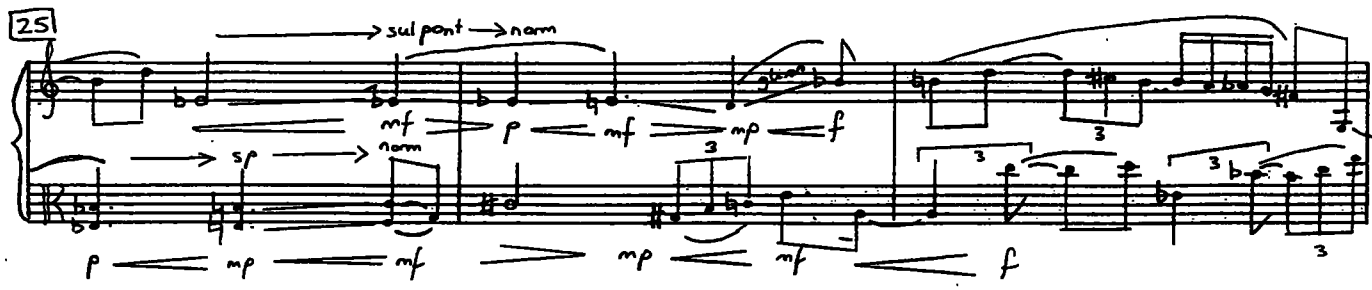
by Gillian Carcas
(March 1992)
Copyright © 1992

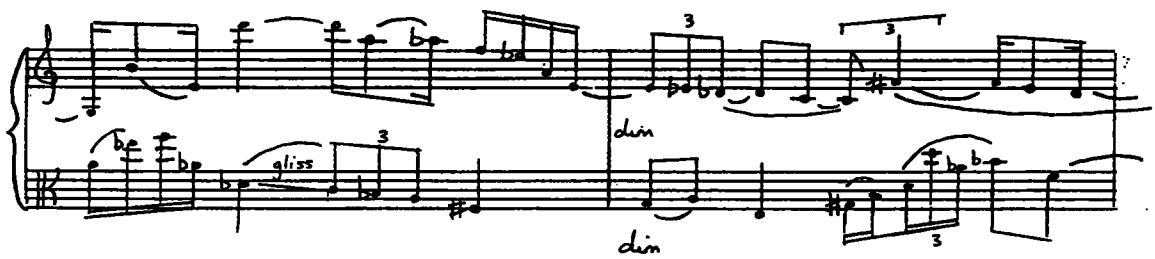



norm
accel
♩=c100
sp
norm
gliss
sul pont
norm


20
5:4
rit
sul pont


♩=c66 dolce e legato
sulpont
norm
sp


25
sul pont
norm
sp
norm


gliss
dim
dim


Expressively and with life
♩ = c 84
30
(mp)
(mp)
(p)
(p)
(pp)
pp
ppp
f
f
♩ = c 100
35
5:4
gliss
p
p
♩ = c 84
gliss
mf
mf
p
f
p
f
ff
ff
40
accel
♩ = c 100
mf
p
mp
mp
mf
cresc
f
f
ff
ff
f
ff
p
f
sp
norm
sp
norm
ff
f
ff
p
f


45
♩ = c 66
♩ = c 84
sul pont
norm
gliss
♩ = c66
50
♩ = c 84
sulpont
♩ = c66
normale
sul pont
normale
normale mf



With love to Stephen, Renate and young Joy

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

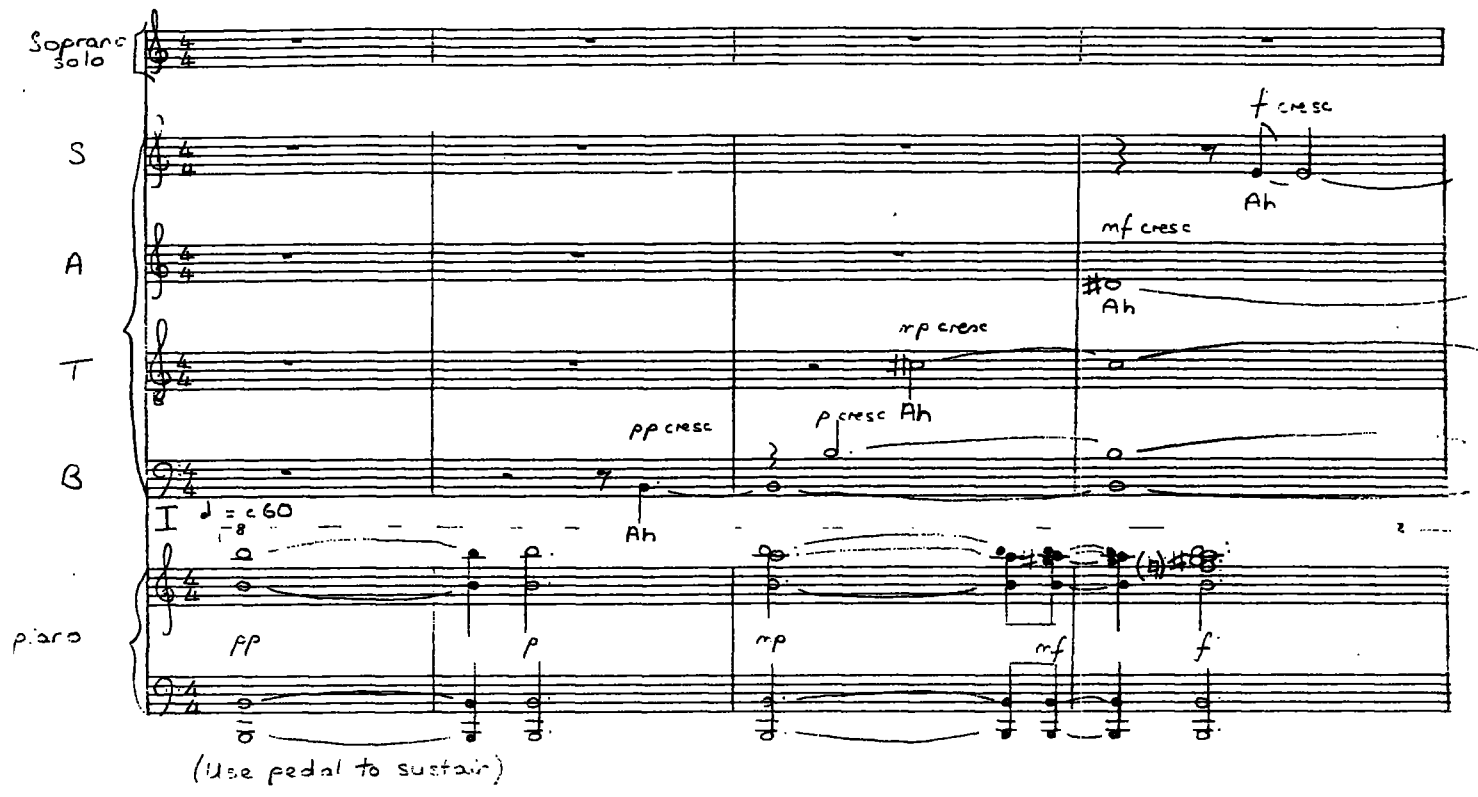
ADVENTUS AMORI

"The Advent of Love"

for soprano solo, SATB chorus & piano

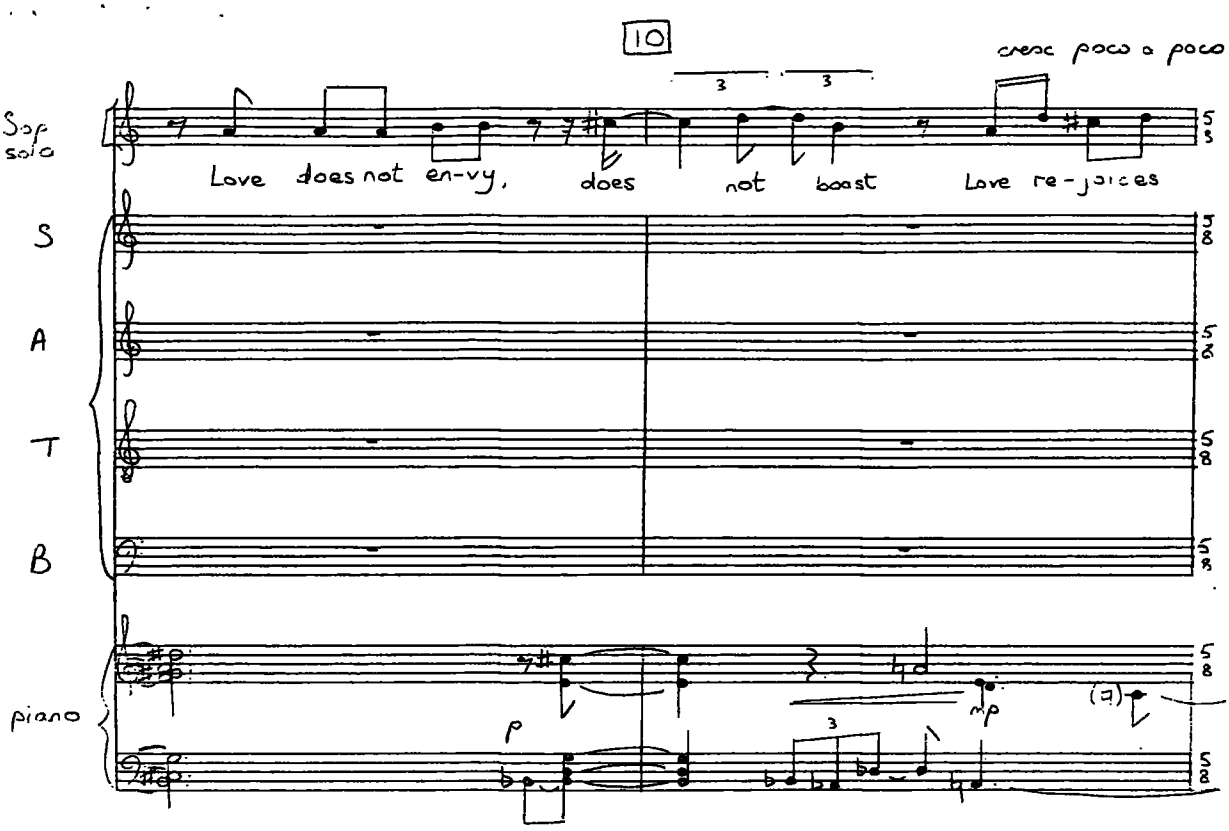
G. Carcas 1992

Copyright ©1992





COPYRIGHT GILLIAN CARCAS 1992


10
cresc poco a poco
Sop solo
Love does not en-vy, does not boast Love re-joices
S
A
T
B
piano
p
mp


Sop solo
with the truth
E-ver trusts, E-ver hopes
S
A
T
B
piano
p
mf

poco rall

15 f

E - ver trusts, E - ver hopes, Love ne - ver

S

A

T

B

piano f

Tempo I
♩ = c60

♩ = c52

sop solo

fails f Love ne - ver fails p Love — ne

S f Love ne - ver fails pp Love

A f Love ne - ver fails pp Love

T f Love ne - ver fails pp Love

B f Love ne - ver fails pp Love

♩ = c60 Love ne - ver fails ♩ = c52

piano pp

Ped

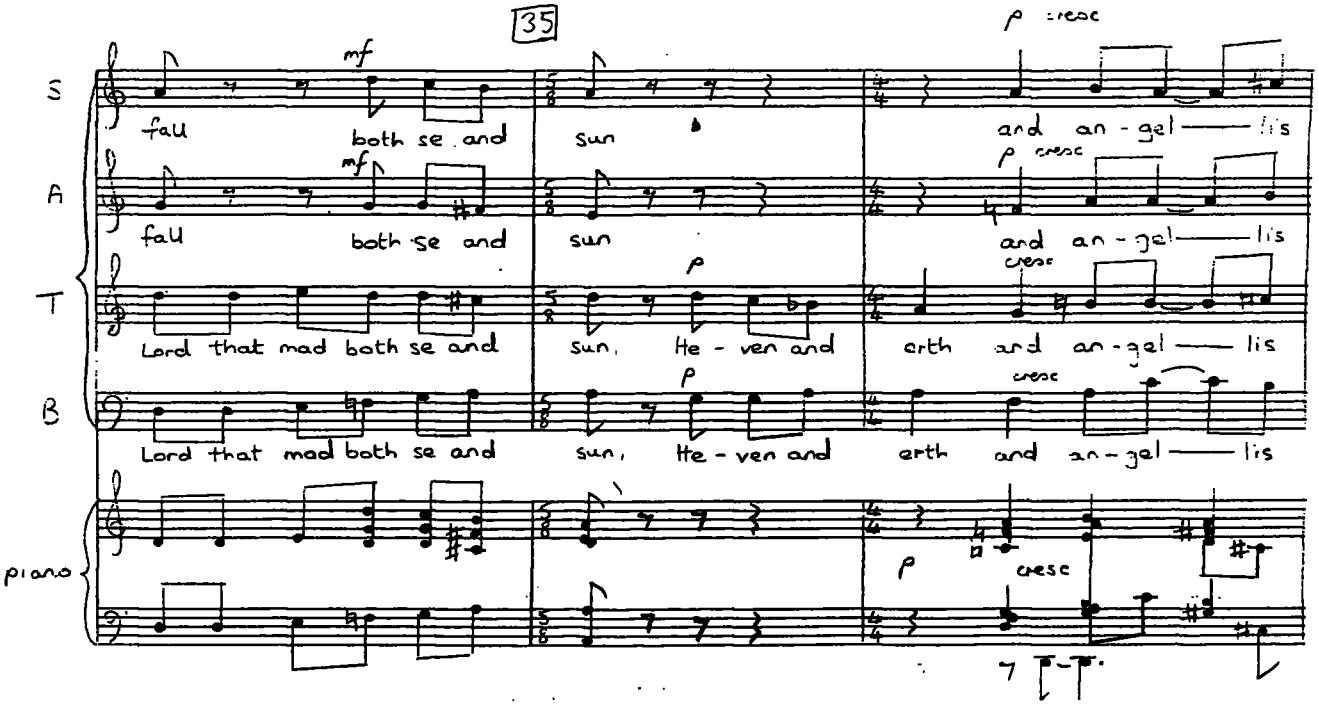

20
Sop solo
S
A
T
B
piano
mp
ver fails
ne - ver
pp
fails
p
ne - ver
ne ver
no - ver
ne - ver

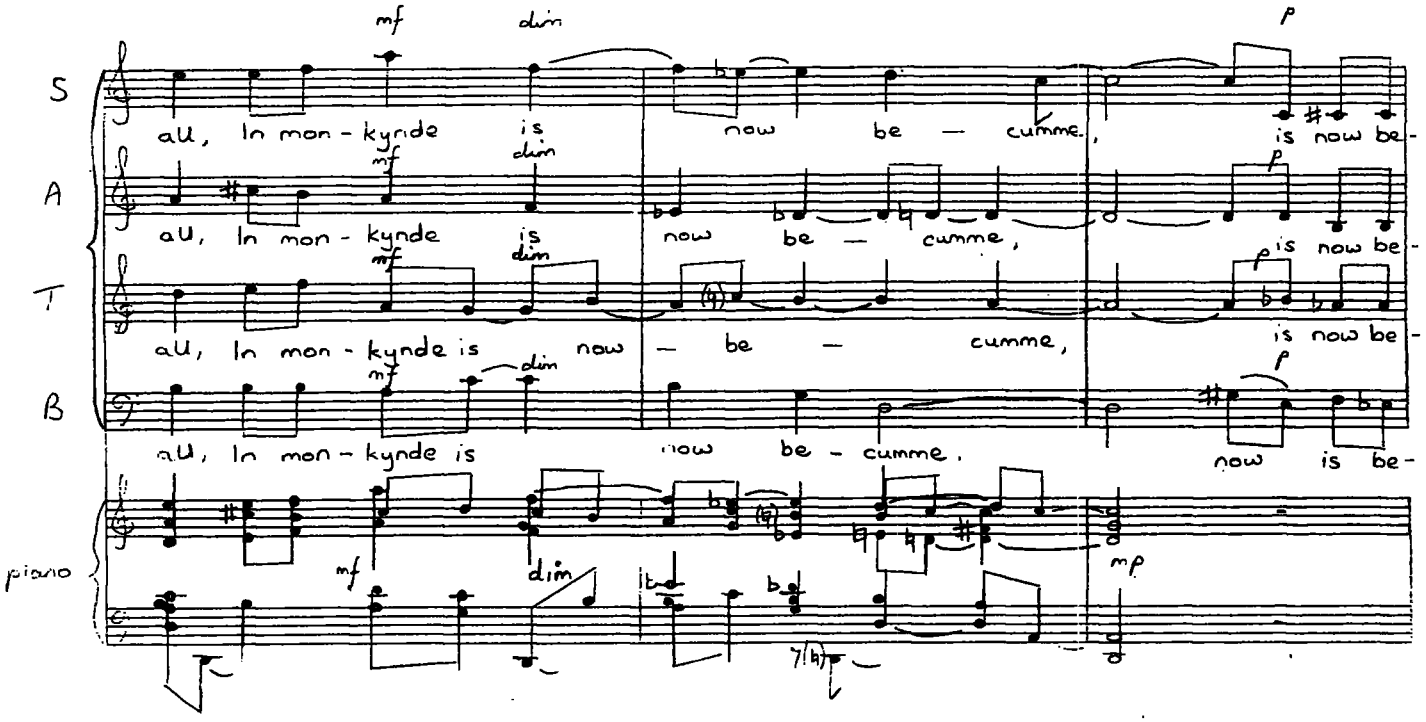

Very lively
♩ = c 132
25
Sop solo
S
A
T
B
piano
f
fails
mp
A won - der thyng is
now be - fall
the
(f)

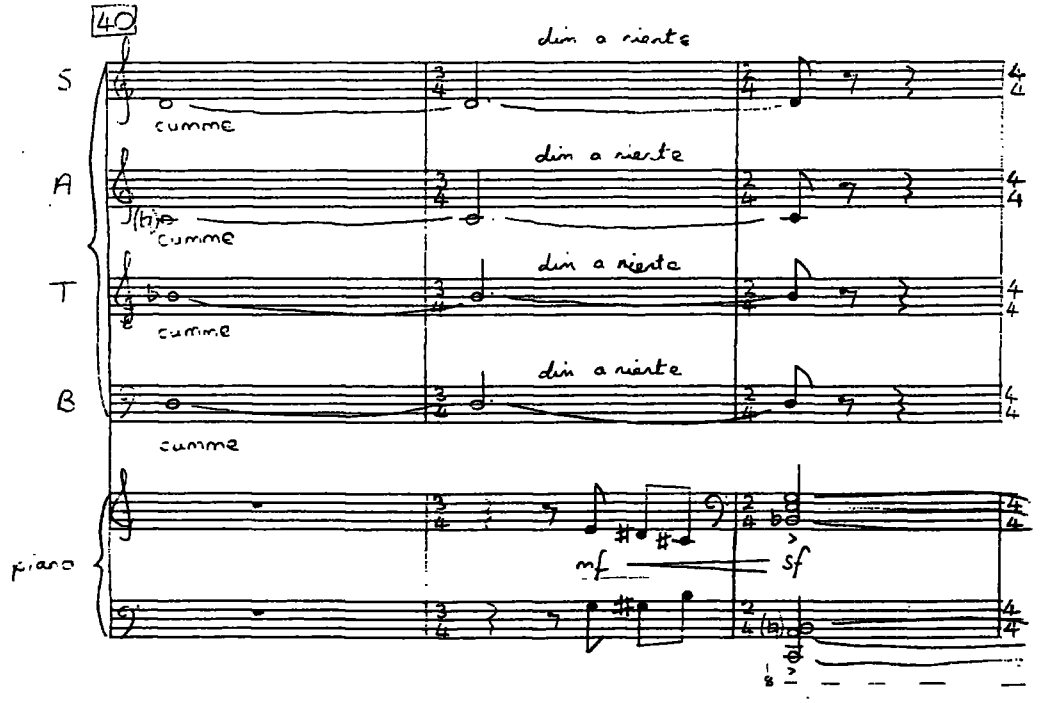

S
A
T
B
Lord that mad both se and sun
Lord that mad both se and sun, He - ven and erth and an - gel — lis
Lord that mad both se and sun,
Lord that mad both se and sun, He - ven and erth and an - gel — lis
mp
f


(f)
30
S
A
T
B
Piano
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
(f)

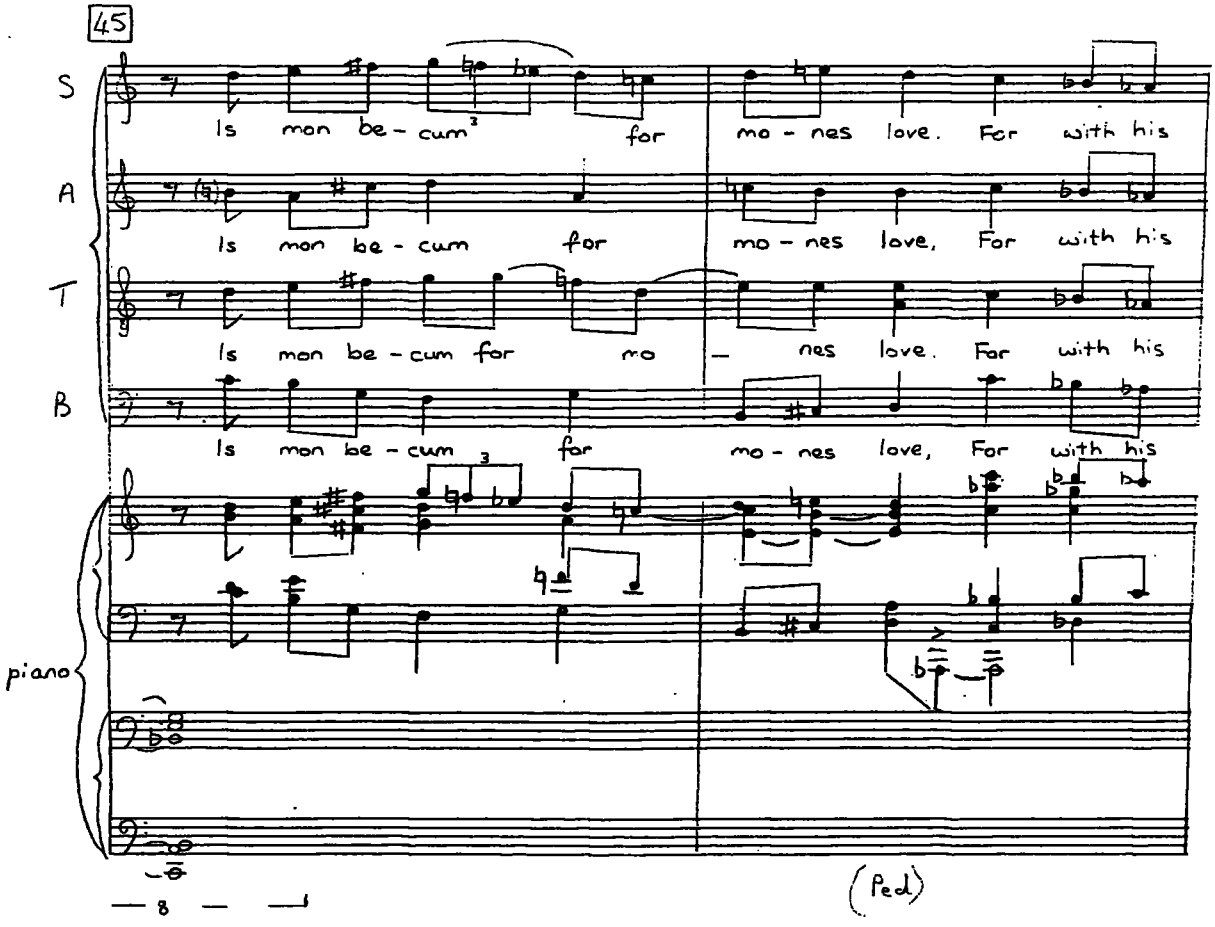

S
A
T
B
piano
won — der thyng is now be - fall, is now be -
thyng, a won —
der thyng is now be -
mf
the
mf
the
mf


35
S
A
T
B
piano
mf
fall both se and sun
p cresc
and an - gel — lis
mf
fall both se and sun
p cresc
and an - gel — lis
p
Lord that mad both se and sun, He - ven and
cresc
erth and an - gel — lis
p
Lord that mad both se and sun, He - ven and
cresc
erth and an - gel — lis
p cresc

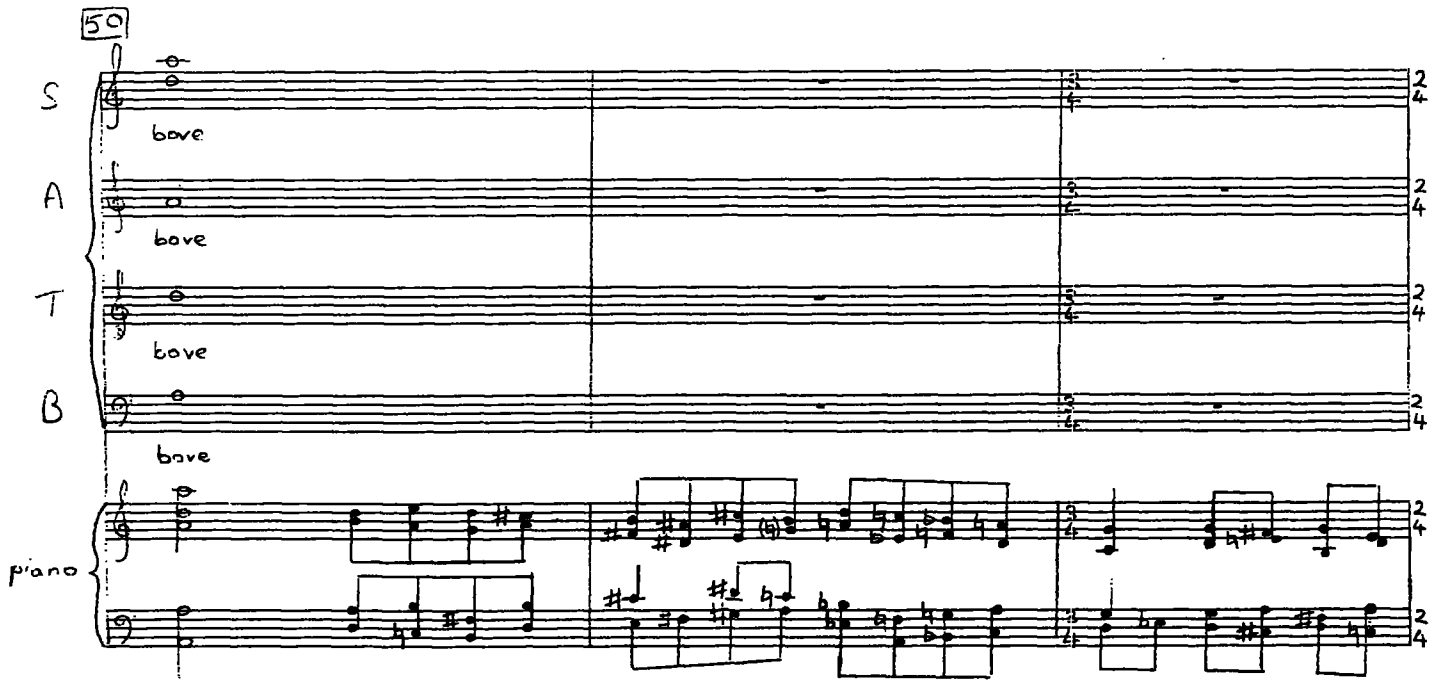

S
A
T
B
piano
mf
dim
p
all, In mon - kynde is now be — cumme,
is now be-
all, In mon - kynde is now — be — cumme,
all, In mon - kynde is now be - cumme.
mp

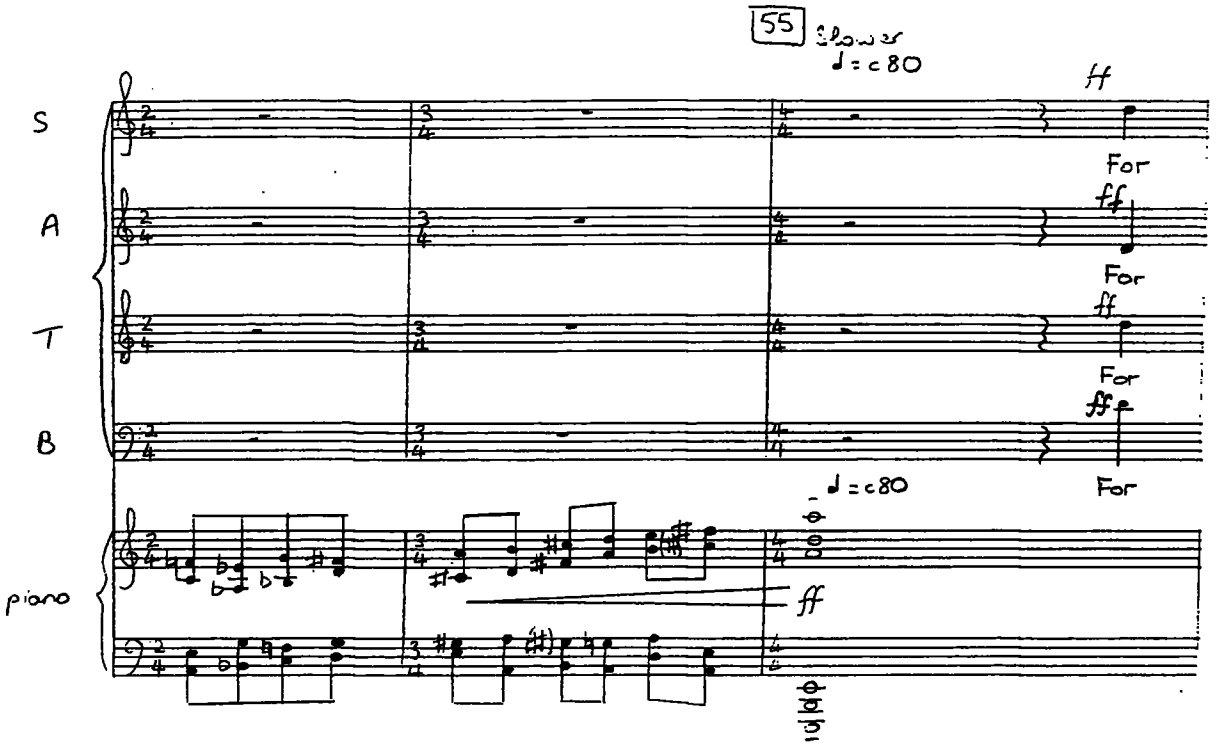

40
S
A
T
B
piano
dim a niente
cumme
mf
sf

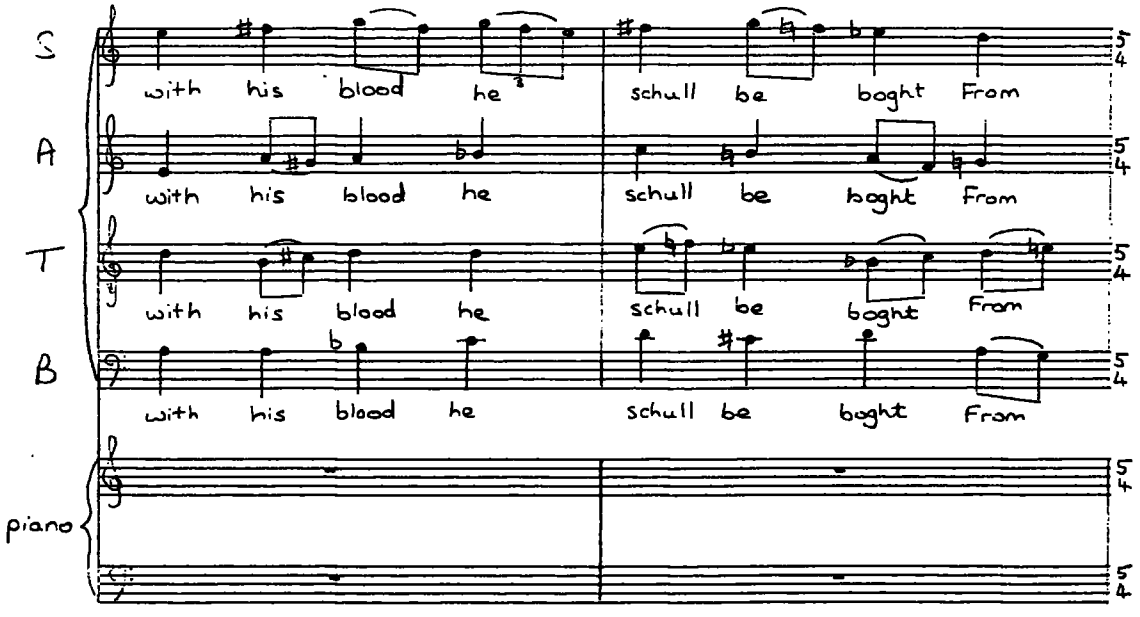

S
A
T
B
piano
The Lord that all thyng mad of noght
The Lord that all thyng mad of noght
The Lord that all thyng mad of noght
The Lord that all thyng mad of noght

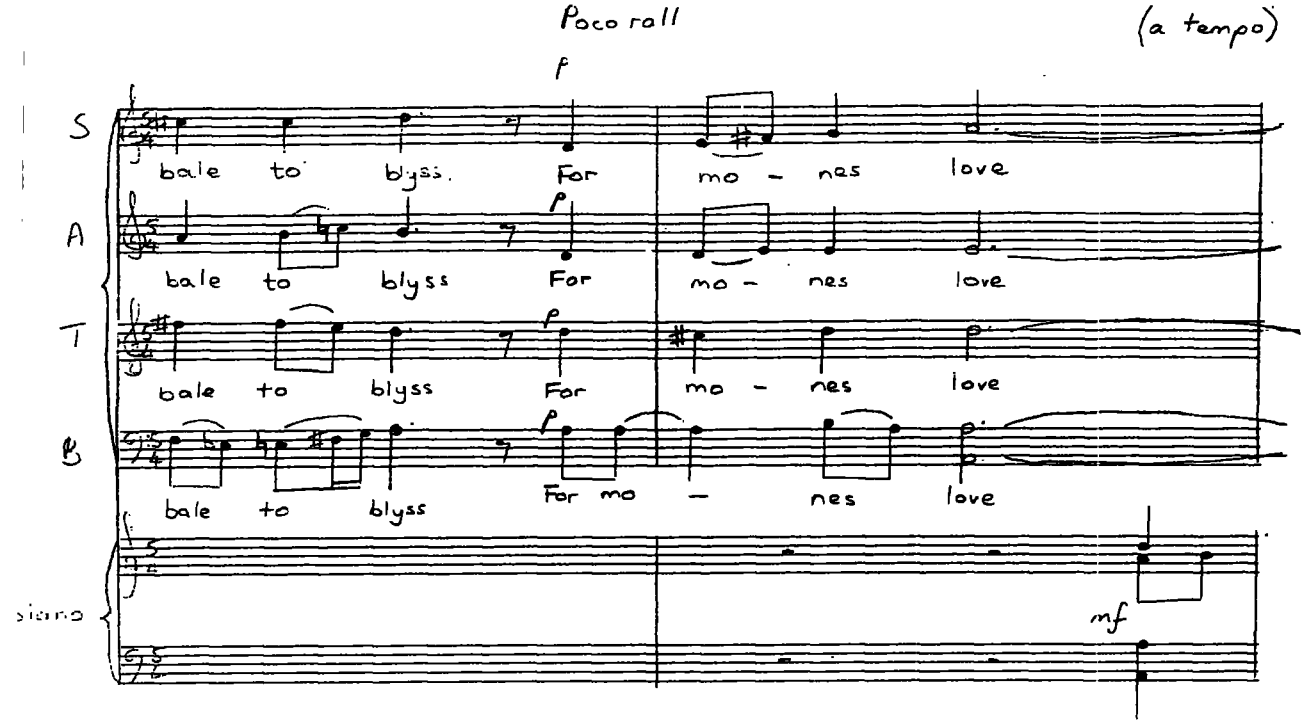

45
S
A
T
B
piano
Is mon be - cum for mo - nes love. For with his
Is mon be - cum for mo - nes love, For with his
Is mon be - cum for mo - nes love. For with his
Is mon be - cum for mo - nes love, For with his
(Ped)

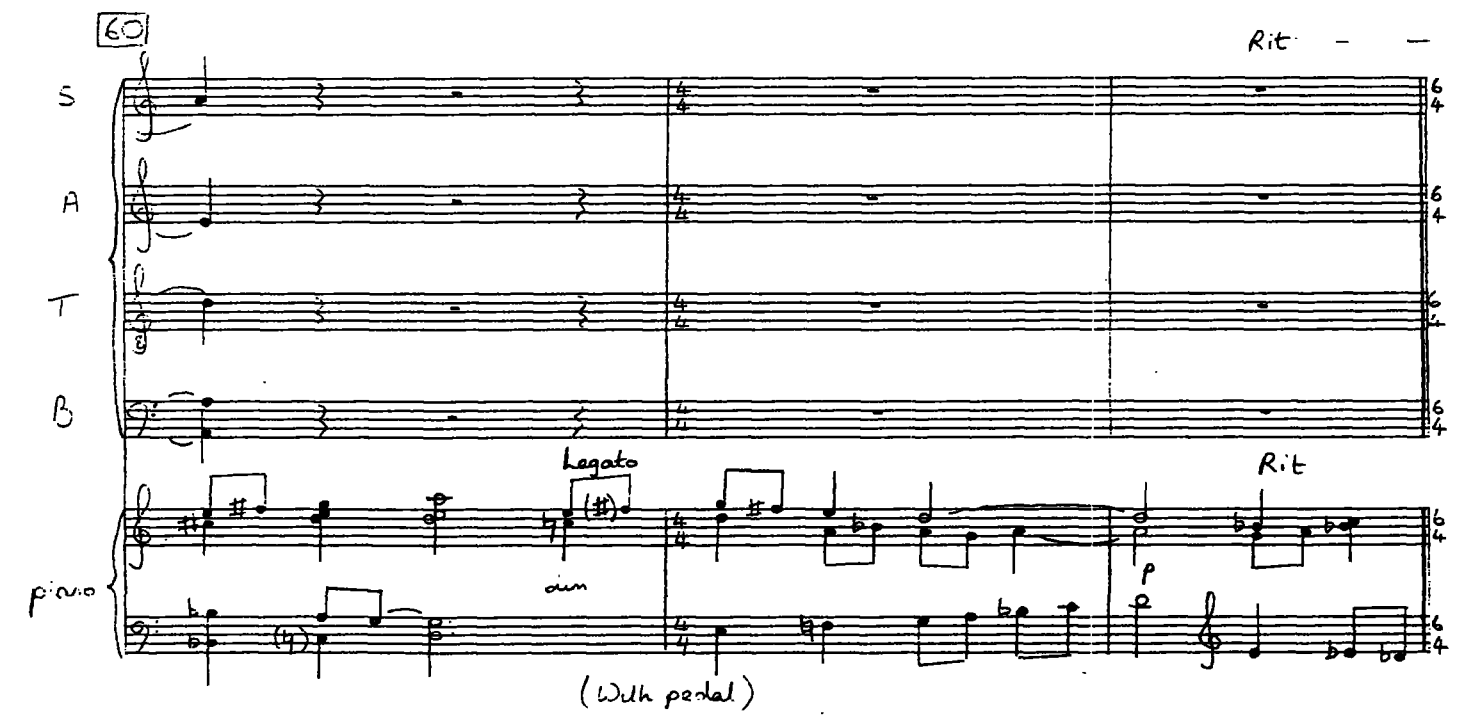

S
blood he schull be boght from bale to blyss that is a -
A
blood he schull be boght from bale to blyss that is - a -
T
blood he schull be boght from bale to blyss that is a -
B
blood he schull be boght from bale to blyss that is a -
piano


50
S
bove
A
bove
T
bove
B
bove
piano


55
Slower
♩ = c80
S
A
T
B
piano
ff
For
♩ = c80


S
A
T
B
piano
with his blood he
schull be boght From
5/4

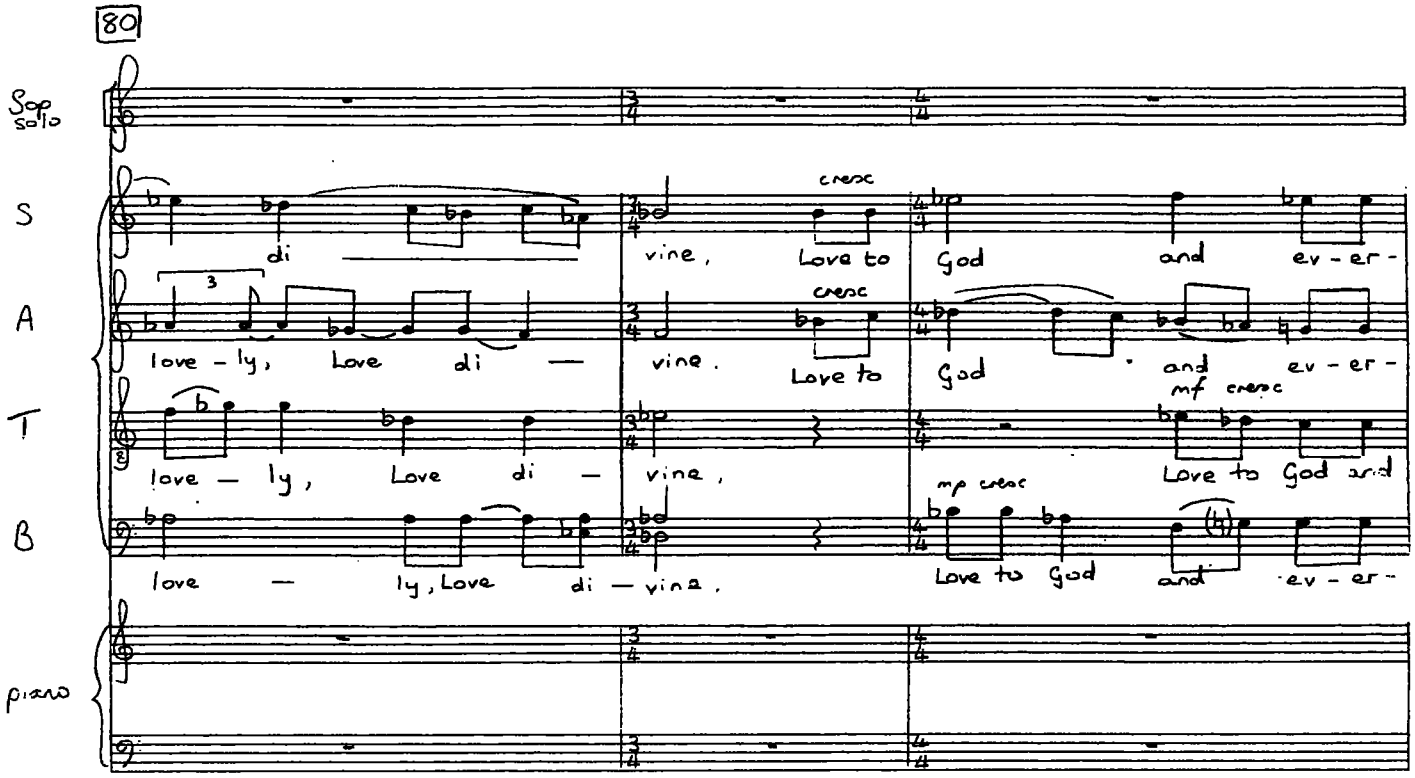

Poco rall
(a tempo)
S
A
T
B
piano
bale to blyss. For mo - nes love
bale to blyss For mo - nes love
bale to blyss For mo - nes love
bale to blyss For mo - nes love
p
mf

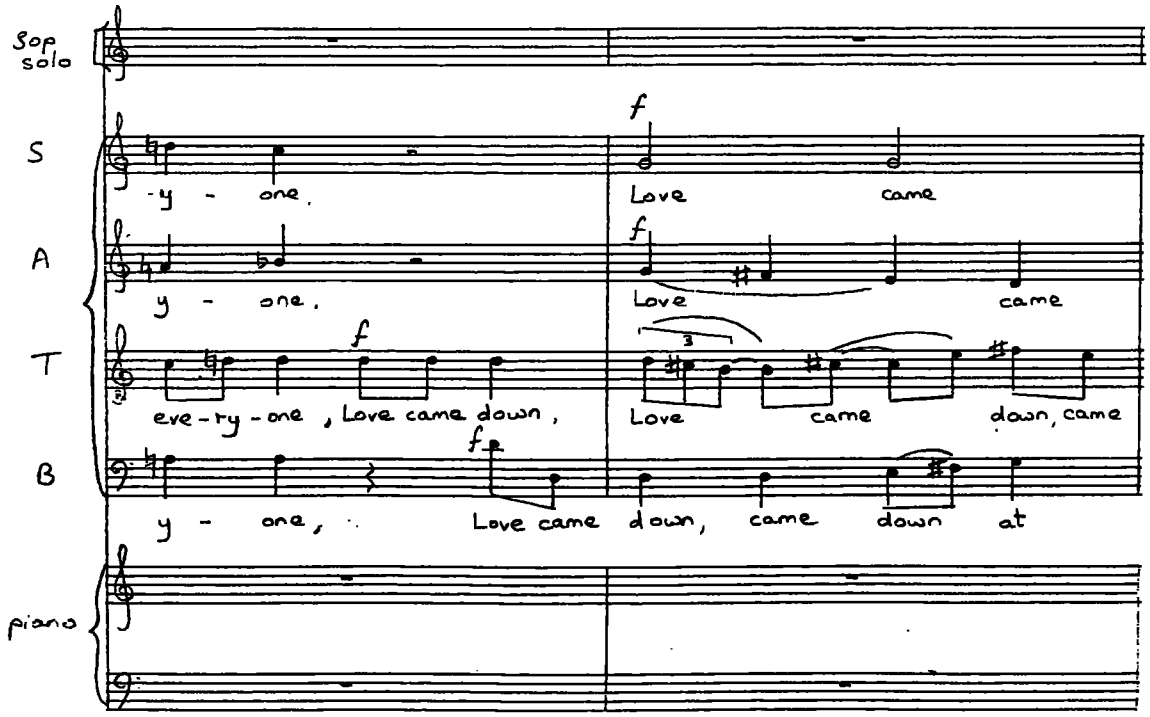

60
Rit - -
S
A
T
B
piano
Legato
Rit
p
(With pedal)

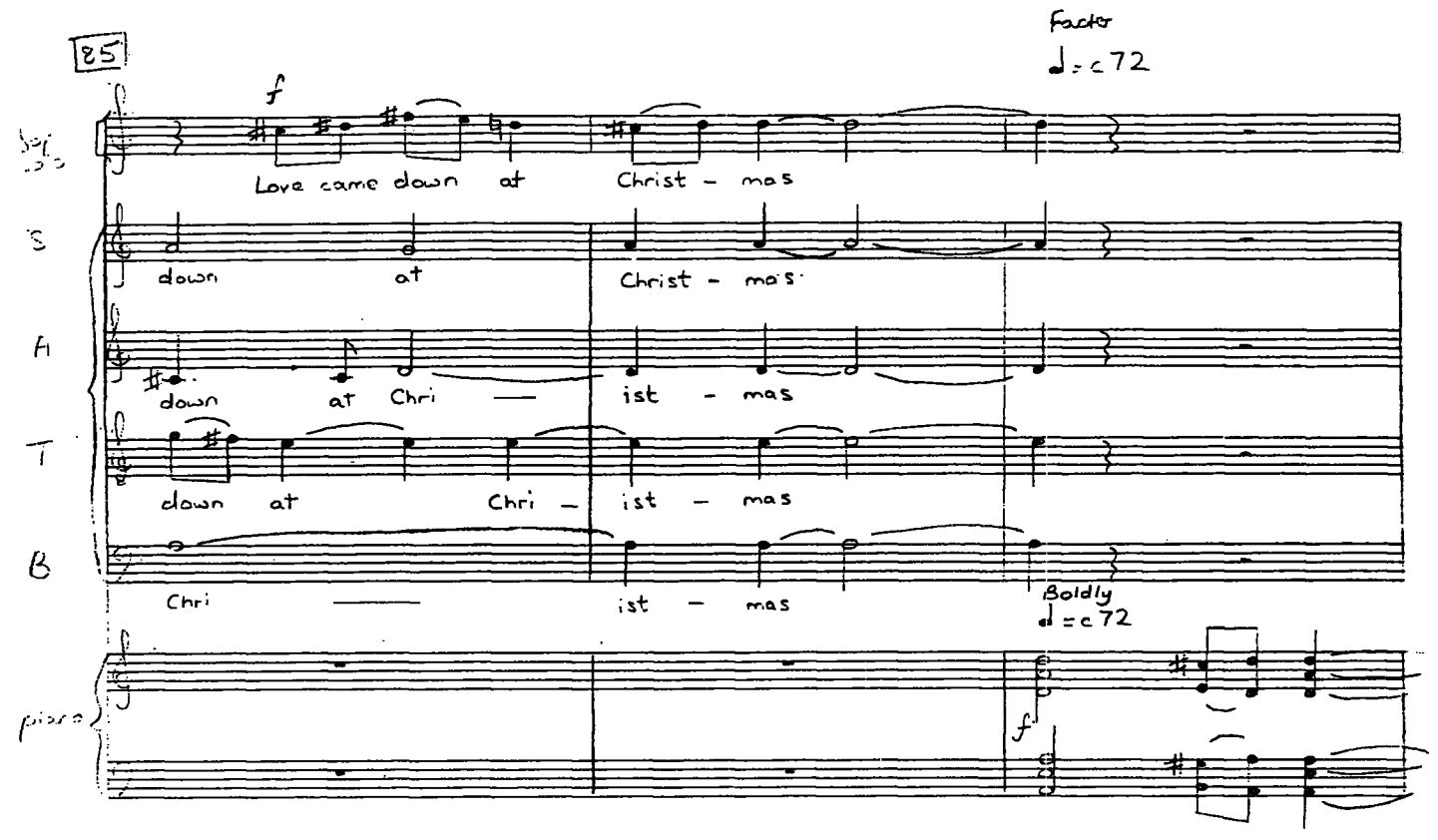

(♩=c40)
♩=c60
With great expressiveness, legato
III
ppp
p
65
Soprano solo
Love – came down at Christ - mas
piano
Sop solo
Love all lo – vely, Love di - vine
Love came down at
mf
70
Chr - ist mas
Love all love - ly, Love di – vine
poco cresc
Love to God and ev - er - y - one, Love

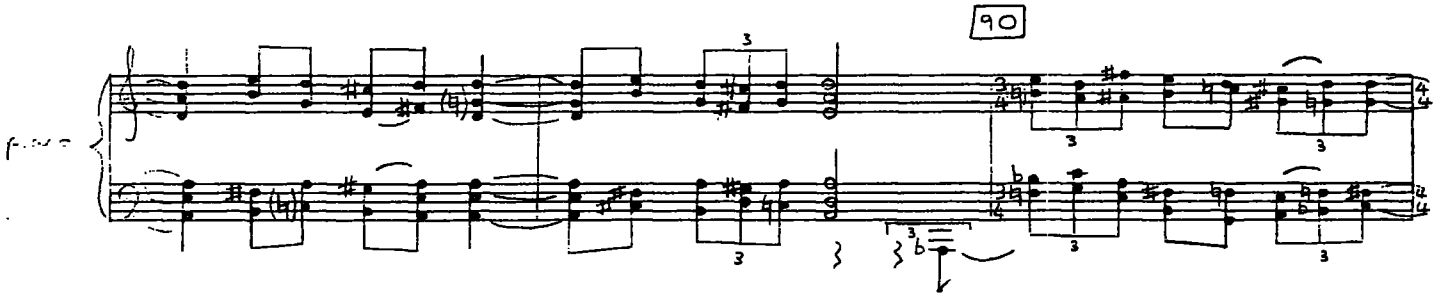

75
mf
dim
ff
for plea
and gift
and sign
Expressively
p
Love came
mp
dim
pp

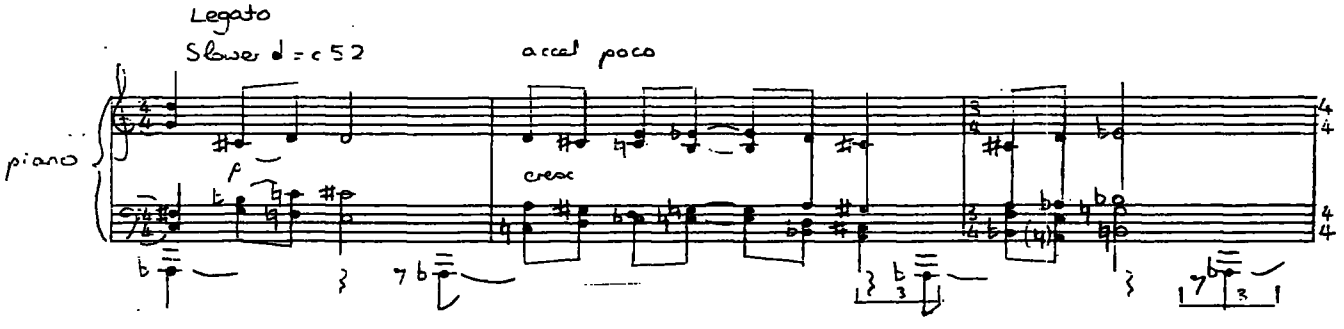

mp
cresc
mf
p
Love came
down at Christ
mas Love
down at Chri — st —
mas, at Christ
mas, Love all
Love came down at
Christ
mas
Love all
Love all

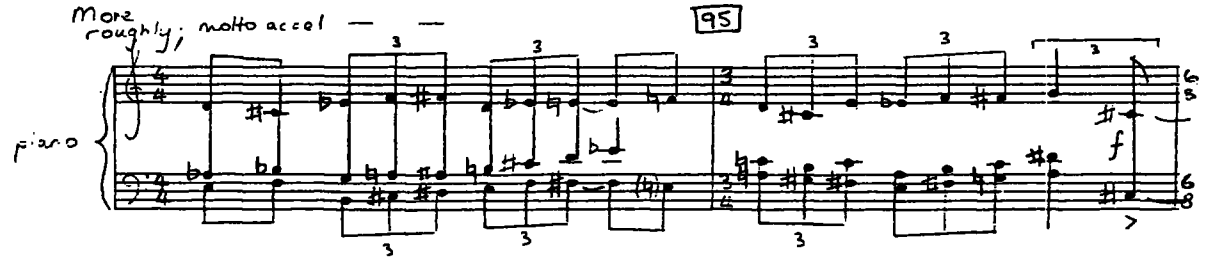

80
Sop solo
S
A
T
B
piano
di
vine, Love to God and ev - er -
love - ly, Love di —
vine. Love to God and ev - er -
love — ly, Love di —
vine, Love to God and
love — ly, Love di — vine,
Love to God and ev - er -
cresc
mf cresc
mp cresc


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
f


85
Faster
♩ = c 72
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
♩ = c 72
f
piano


90
piano


Legato
Slower ♩ = c 52
accel poco
f
cresc
piano

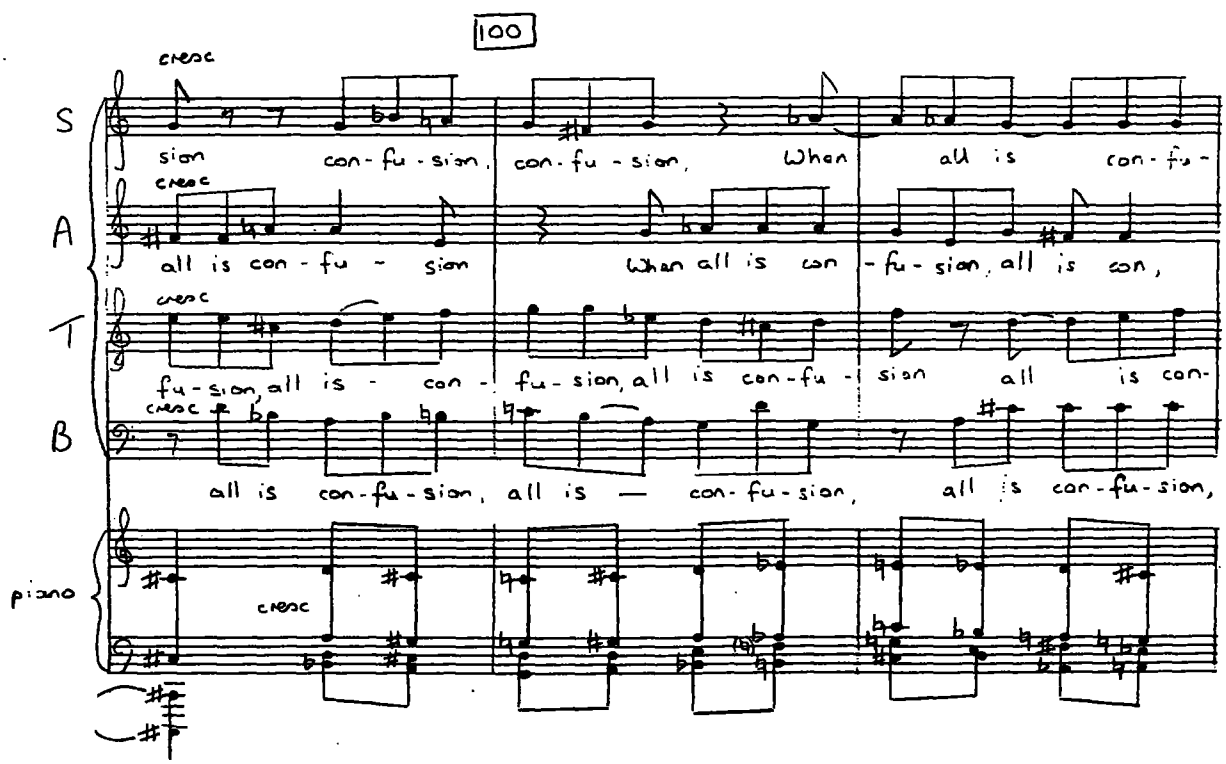

More roughly; molto accel
95
f
piano

16

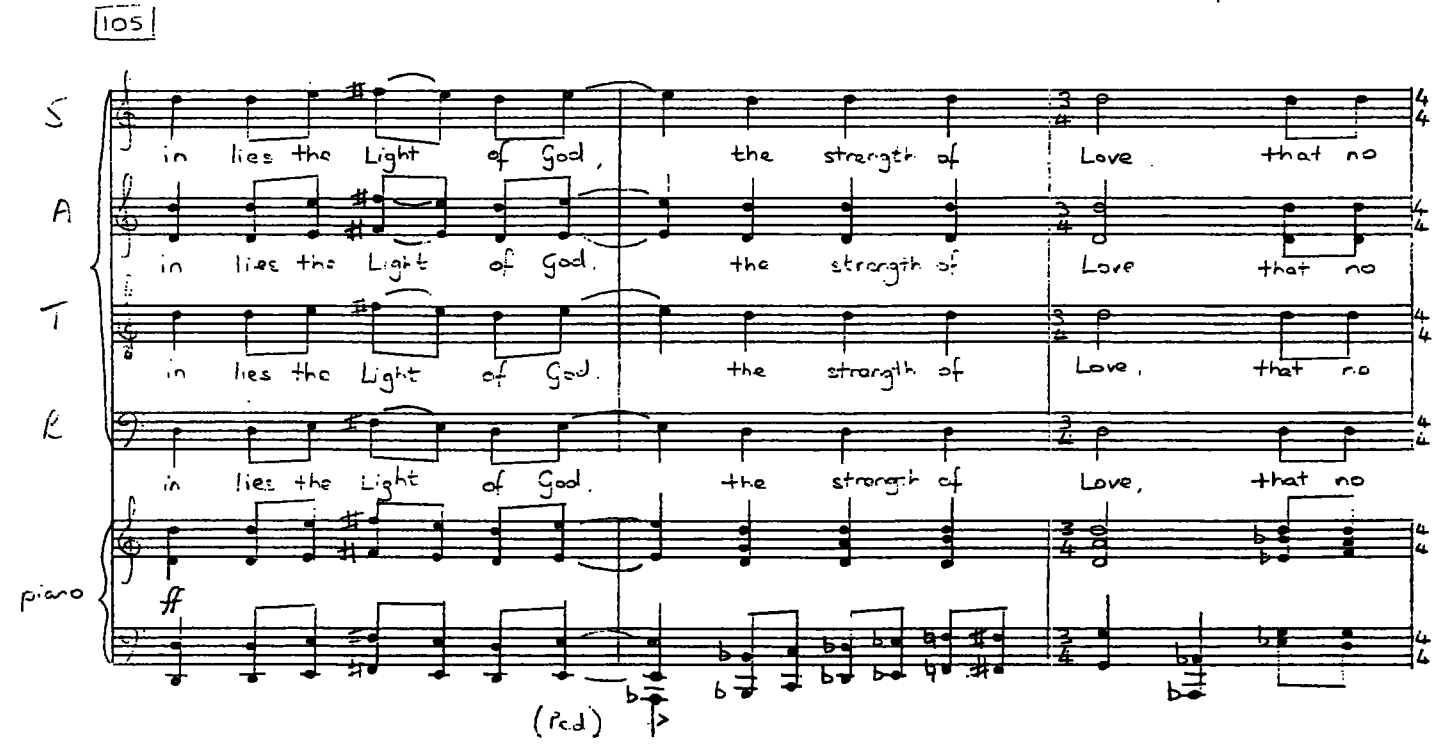
♩. = ♩ = c104

6/8 (Voices) = 2/4 (piano)

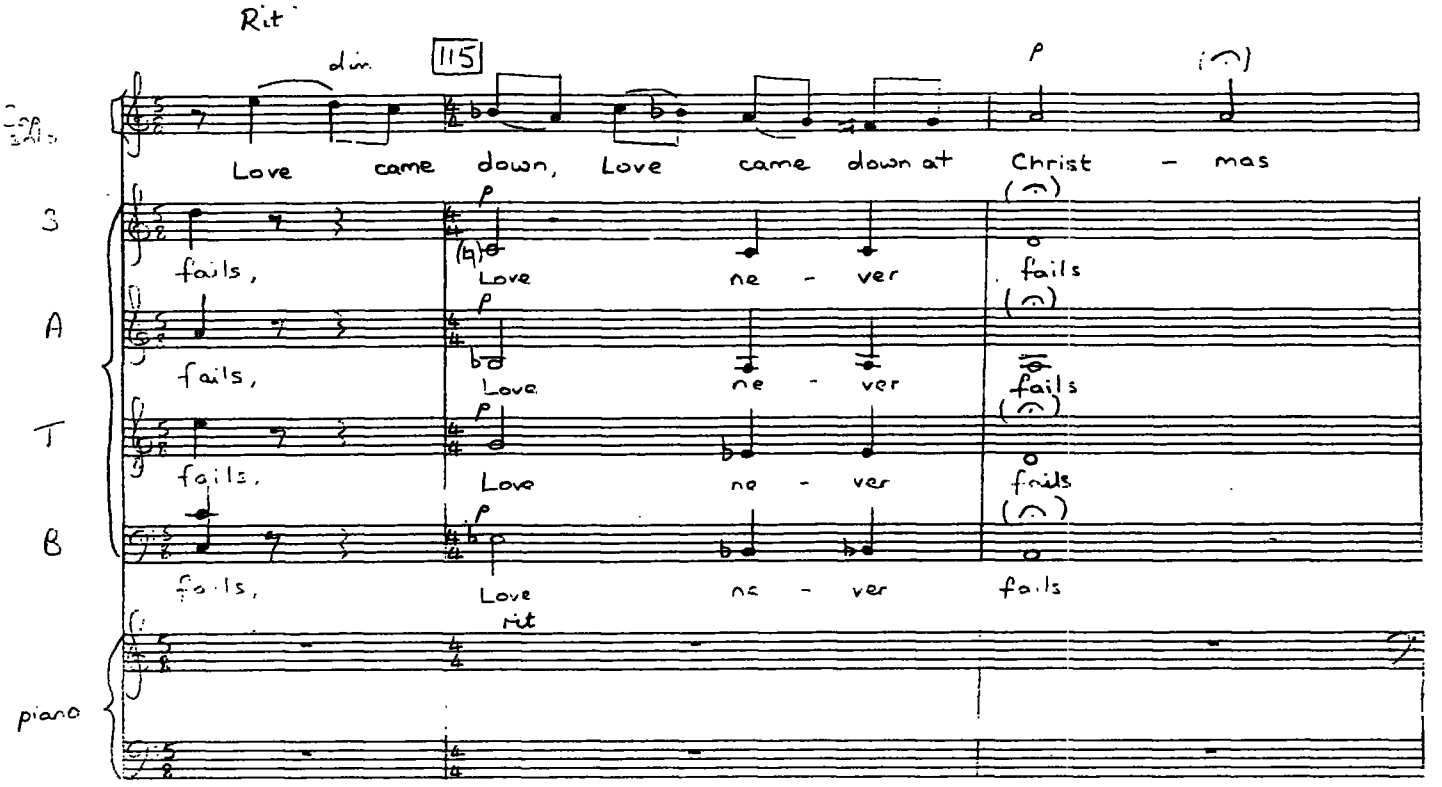


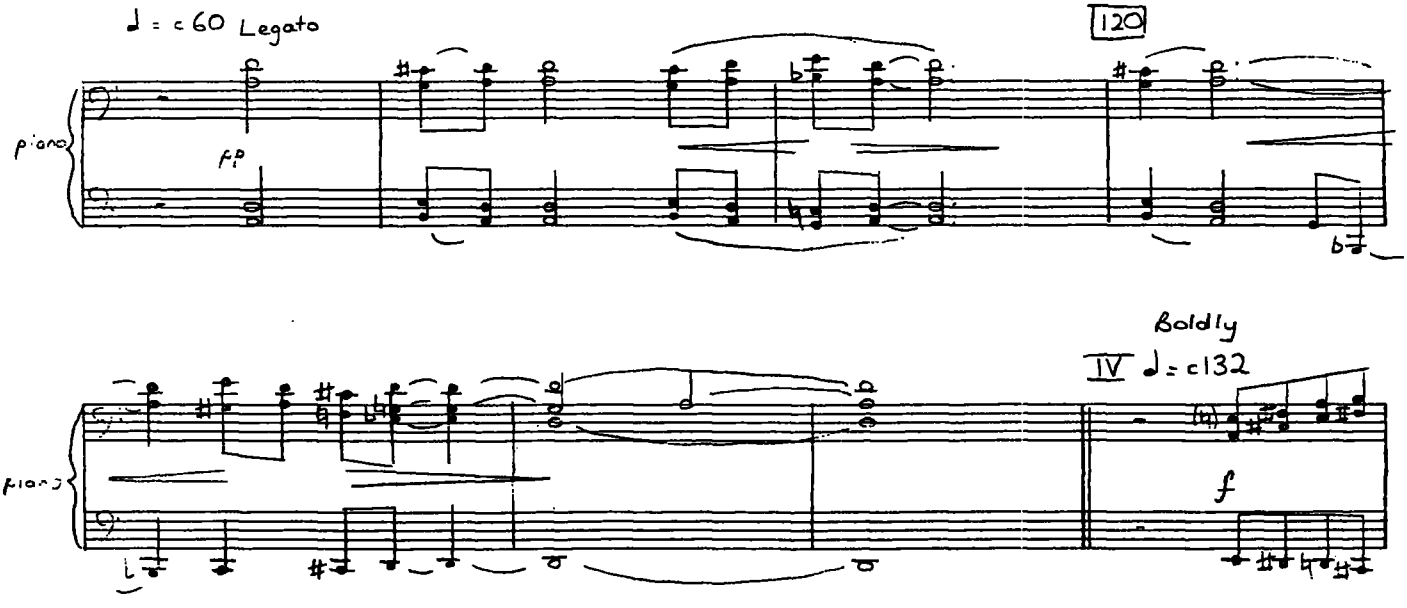



(Choir.)
♩ = c 80
S
A
T
B
piano
sion cor - fu - sion, all force spent Deep with -
con - fu - sion, all is, all force spent Deep with -
fu - sion, all is con - fu - sion, all force spent Deep with -
cor - fu sion, con - fu - sion all force spent Deep with -
♩ = c 80
3:2
2:3


105
S
A
T
B
piano
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
(Ped.)


110
S
A
T
B
piano
Dark-ness can ev-er de-stroy,
Dark-ness can ev-er de-stroy.
Dark-ness can ev-er de-stroy.
Dark-ness can ev-er de-stroy.
Love ne-ver,
Love ne-ver,
Love ne-ver,
Love ne-ver,
Love
Love
Love ne-ver
Love, Love ne-ver
f
dim
p
♩ = c60
Sop solo
Love came down,
ne-ver fails
fails
Love ne-ver
p
♩ = c60


Rit
dim
115
p
Love came down, Love came down at Christ - mas
S
fails,
Love ne - ver fails
A
fails,
Love ne - ver fails
T
fails,
Love ne - ver fails
B
fails,
Love ne - ver fails
Rit
piano


♩ = c 60 Legato
120
piano
fp
Boldly
IV ♩ = c 132
piano
f


125
S
A
T
B
piano
mp
from the rose
Ma- ry, flour of
f
And now is ri-sin the bright day star


130
S
A
T
B
piano
flours
(mp)
Is
cresc
co-min of his
(f)
The cleir sone whom no clud de- vours
(p)

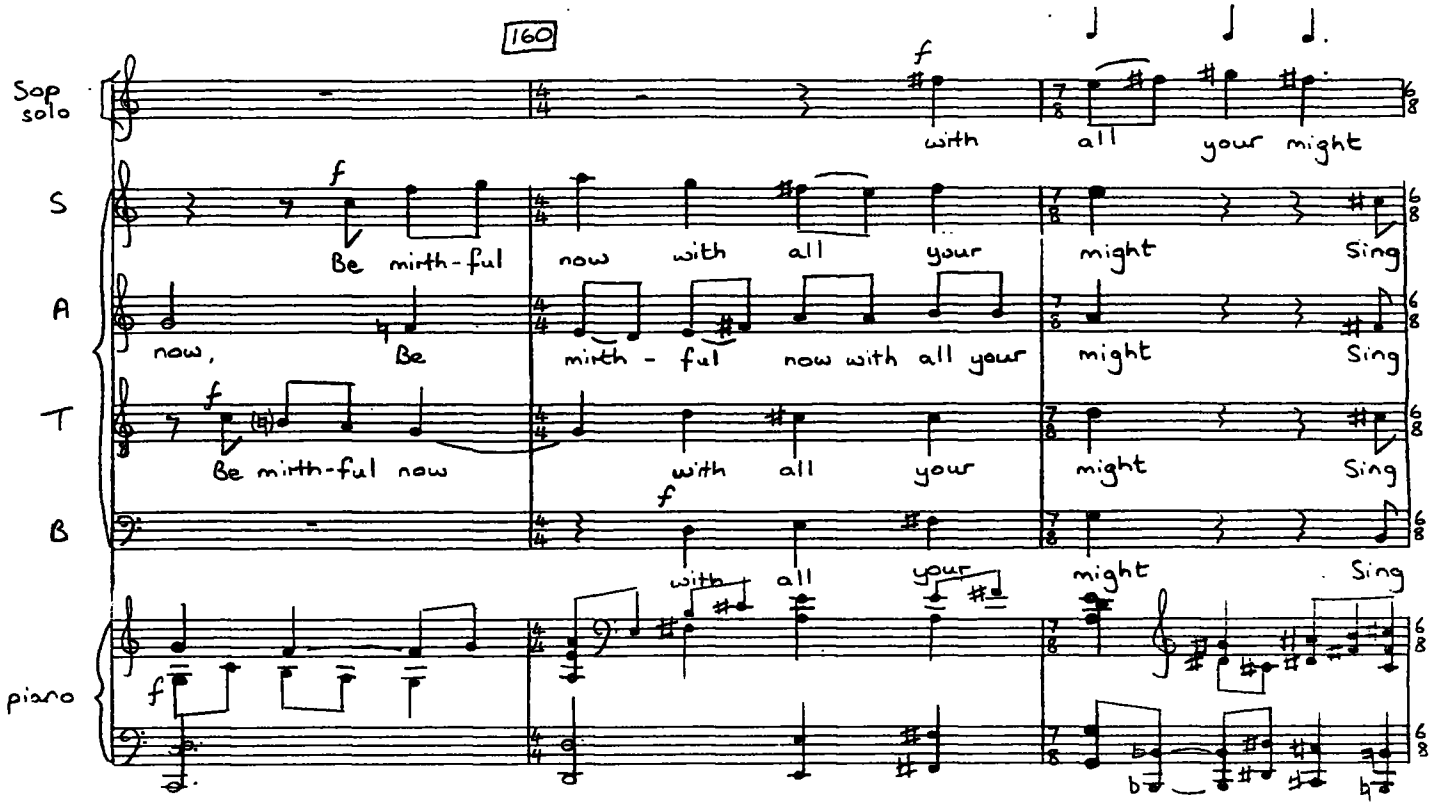

S
A
T
B
piano
mf
(mf)
he - vin - ly tours
Now spring up flour - is
fro the rute,
re -


135
S
A
T
B
piano
f
vert you up - wart
na - tur - al - ly
In ho - nour of the bliss - it


Slower ♩ = c80
140
A tempo
S
A
T
B
piano
frute that rais
up fro the rose Ma- ry
sp


Soprano solo
S
A
T
B
piano
Lay out your leav-is lust - i - ly
Ce - lest - ial
f

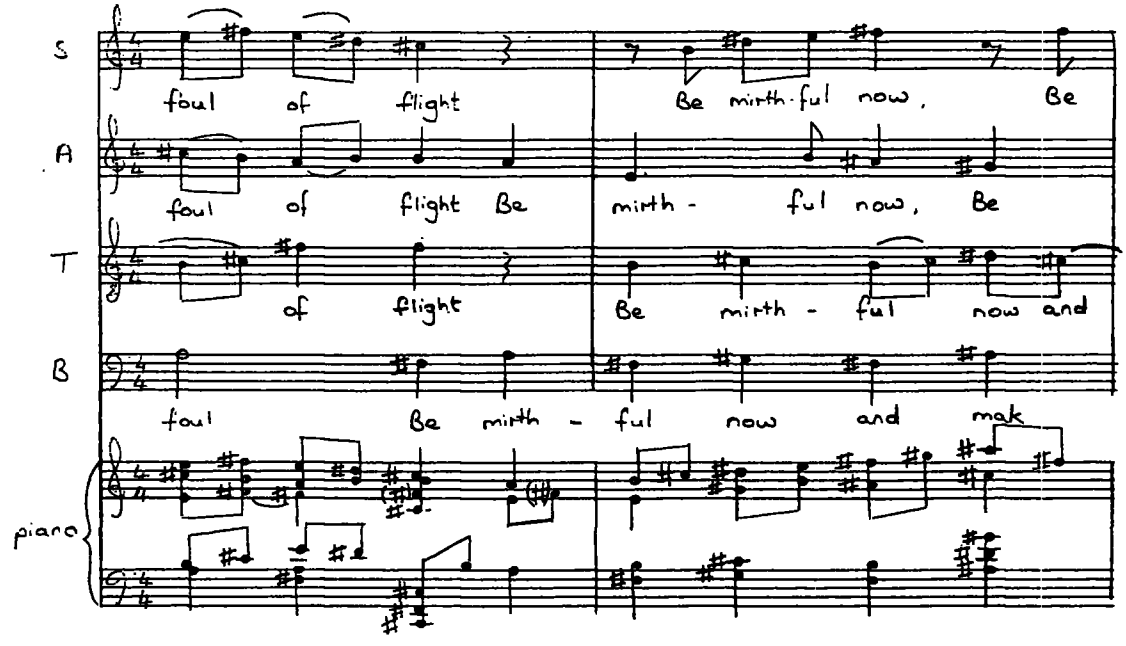

145
Sop Solo
foul - lis in the air Sing with your
piano
150
mp
Sop solo
not - tis u - poun hight In firth - is
piano
p
155
Sop solo
and in for - rests fair
f
Be mirth-ful now Be mirth-ful
piano
mf
ff
Sop solo
now with all your might
(Altos) f
Altos (choir)
Be mirth-ful
piano
(f)
ff

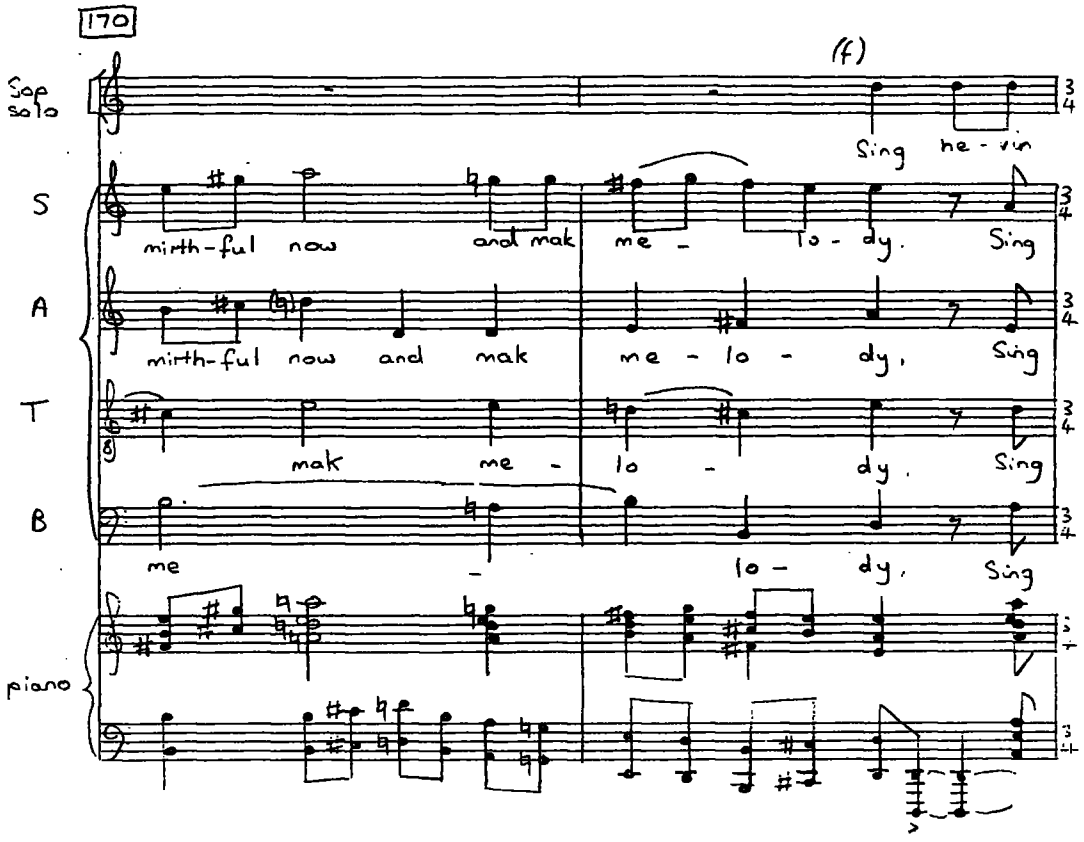

160
Sop solo
S
A
T
B
piano
with all your might
Be mirth-ful now with all your might Sing
now, Be mirth-ful now with all your might Sing
Be mirth-ful now with all your might Sing
with all your might Sing


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

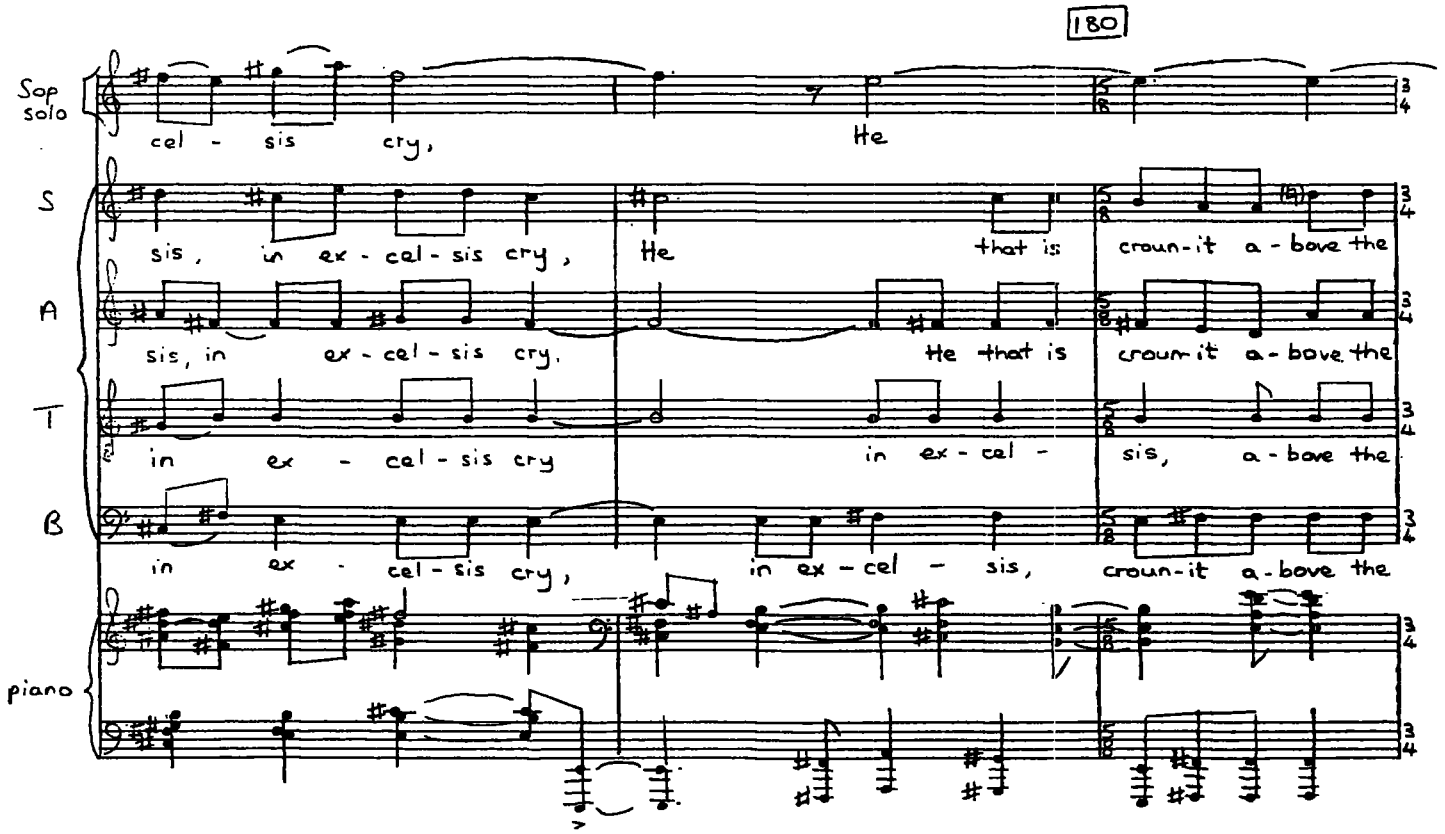

S
Re-giens of air mak har - mon - y, All fish in flude and
A
air mak har - mon - y, All fish in flude and
T
air mak - har - mon - y, All fish in flude and foul
B
of air mak har - mon - y, All fish and
piano


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
Sing he - vin
S
mirth-ful now and mak me - lo - dy. Sing
A
mirth-ful now and mak me - lo - dy, Sing
T
mak me - lo - dy. Sing
B
me - lo - dy. Sing
piano


Sop solo
im - per - i - al most of hight, Be mirth-ful now with
S
he - vin im - per - i - al most of hight, Be mirth-ful now with
A
he - vin im - per - i - al most of hight, Be mirth - ful now with
T
he - vin im - per - i - al most of hight, Be mirth-ful now with
B
he - vin im - per - al most of hight, Be mirth - ful now with
piano


175
Sop solo
all your might
And Glo - ri - a in ex -
S
all your might
Glo - ri - a in ex - cel -
A
all your might
Glo - ri - a in ex - cel -
T
all your might And
Glo - ri - a
B
all your might And
Glo - ri - a
piano


180
Sop solo
cel - sis cry,
He
S
sis, in ex - cel - sis cry,
He that is
croun-it a - bove the
A
sis, in ex - cel - sis cry,
He that is
croun-it a - bove the
T
in ex - cel - sis cry
in ex - cel -
sis, a - bove the
B
in ex - cel - sis cry,
in ex - cel - sis,
croun-it a - bove the
piano


♩ = c 88
Slower
mp
Sop solo
came down to earth
S
sky
mp
came down to earth for
A
sky
mp
came down to earth for us, –
T
sky
mp
came down to
B
sky
♩ = c 88
piano
subito
mp
p
Rit
♩ = c132
185
f
Love came down to
S
us, to die
f
Came down to earth
A
to die
f
Came down to earth, came down,
T
earth, to die
f
Came down to earth, Love came
B
Rit
♩ = c132
piano

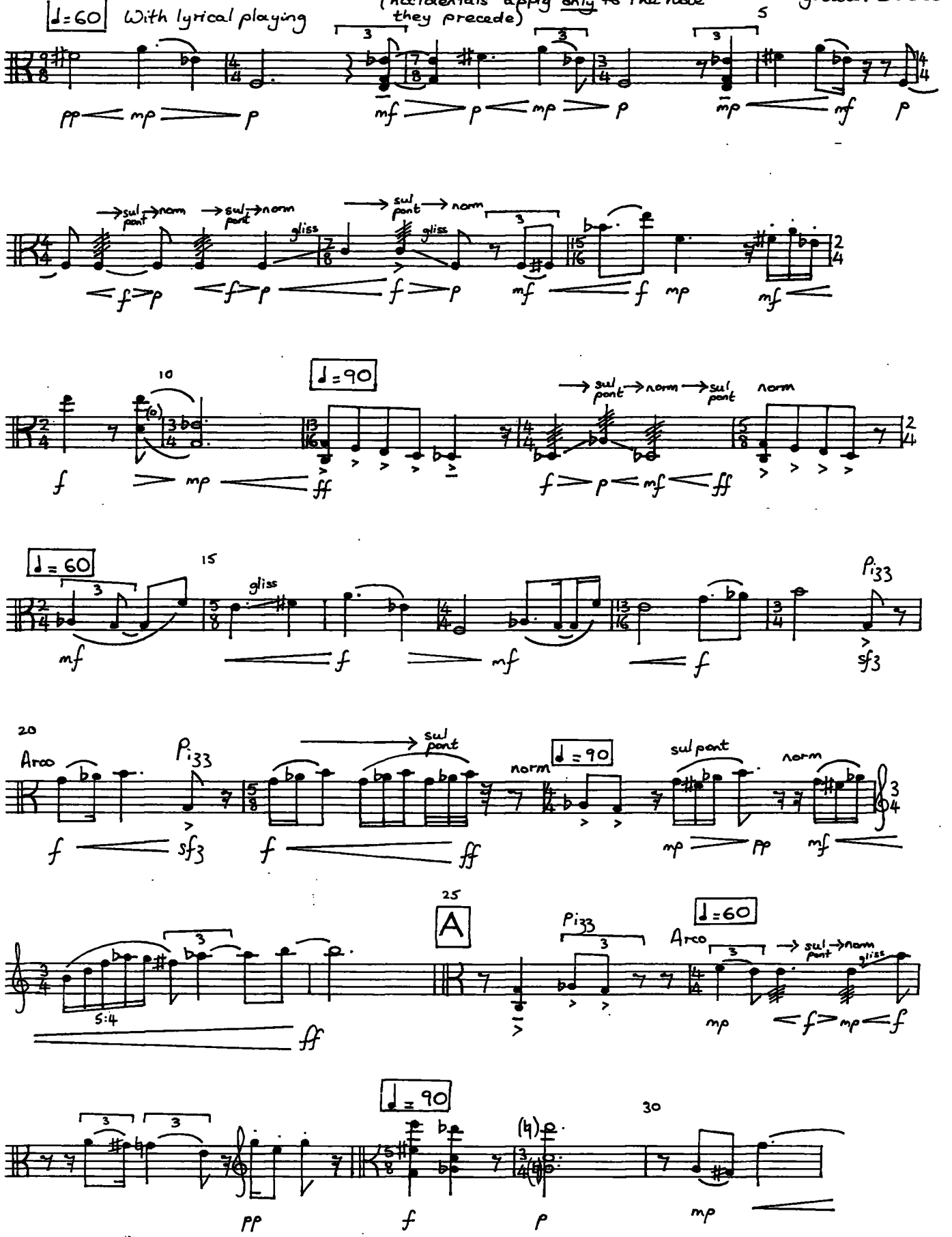

Rit
Sop solo
earth
Love came down
S
Love came down
A
Love came down, Love came down
T
down, Love came down, Love came down
B
Love came down, Love came down
piano
Rit
sf3
190
(Poco rall)
Sop solo
at Christ - mas, Love came down at Christ - mas
S
down at Christ - mas, at Christ - mas
A
at Christ - mas, at Christ - mas
T
at Christ - mas, at Christ - mas
B
at Christ - mas, at Christ - mas
piano
sf3
(Ped

TRISKELE for solo viola

Copyright© 1993
Gillian Carcas

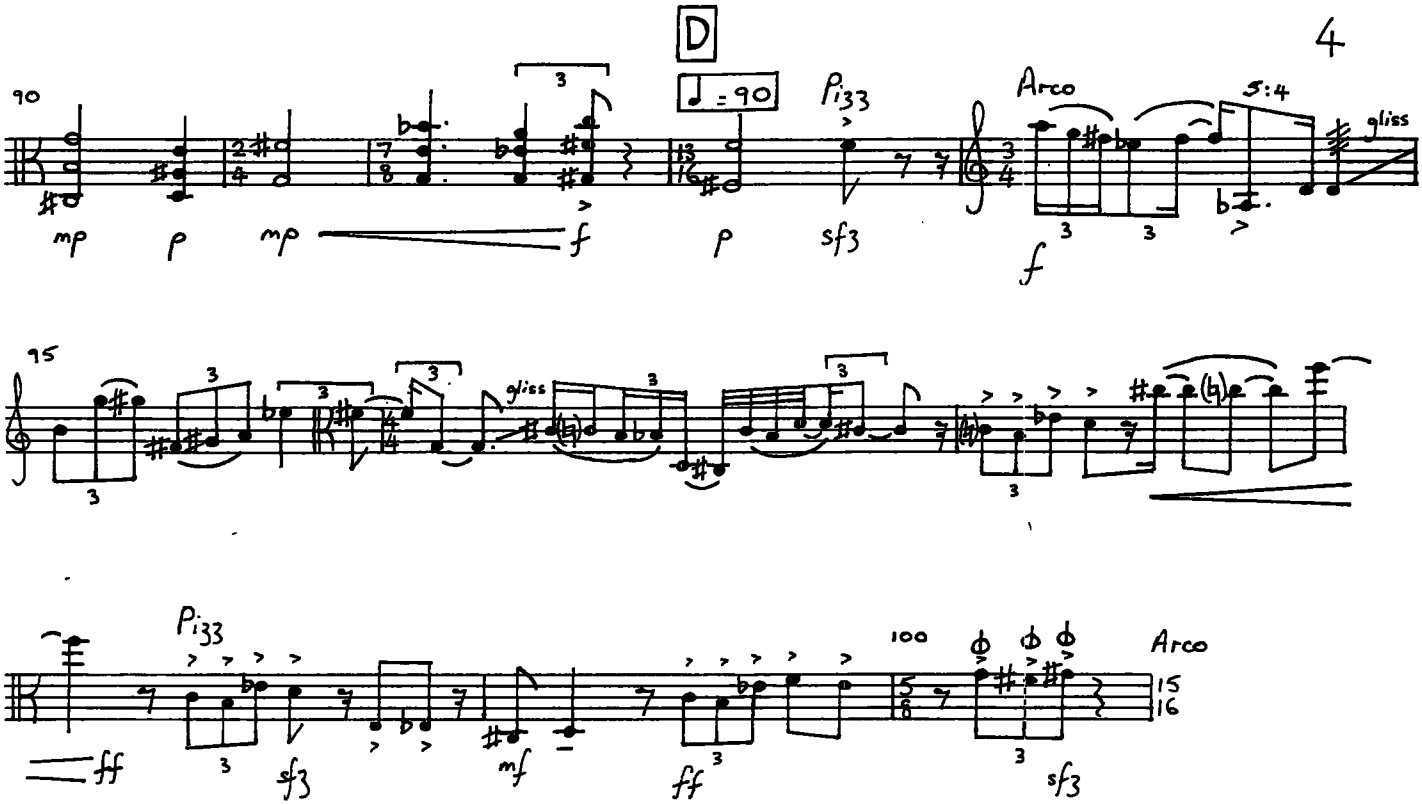
♩=60 With lyrical playing

(Accidentals apply only to the note they precede)




♩=60
sul pont
norm
sul pont
♩=90
norm
5:4
f mf f p ff f
35
♩=60
mp
p
♩=90
Pi33
ff
Arco
p mf
Pi33
Arco
sul pont
norm
40
sul pont
norm
gliss
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
sul pont
norm
p f p mp pp mf f mp mf f


♩ = 120
60
sul pont → norm
gliss
♩ = 90
poco rit
♩ = 60
Arco
Pi33
65 Arco
♩ = 90
70
C
75 Pi33
♩ = 60
Arco
Pi33
Arco
80
sul pont norm
85
sp → norm
gliss
gliss


D
♩ = 90
90
95
100
Arco
5:4
gliss
Pi33
mp
p
f
sf3
ff
mf
15
16


Arco
sul pont
norm
gliss
mf ff mf sf3
mf ff f ff
sf3 f
5:4
105
E
ff
♩= 120
f sempre
110
115
fff
♩= 60
nor
mf mp p
120
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 ♩ = 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 ♩ = 72

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

♩ = 72
Mysteriously; with a subconscious sense of foreboding

VIOLIN I
VIOLIN II
VIOLA
CELLO
DOUBLE BASS

fp
(gradually change to) sul pont
slow gliss
mf
pp
p

5

4/4 | 3/4 | 6/4 | 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

5

4/4 | 3/4 | 6/4 | 4/4

TACITUS

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

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

5

4/4 | 3/4 | 6/4 | 4/4

VI

VII

VIOLA

CELLO

DBASS

norm

p

fp

mf

sul pont

slow gliss

sul pont

slow gliss

fp

mf

3
4
4

A
10
5
4

[Tacitus slowly walks offstage . . .]
6
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

4
4

10
5
4

6
4

TACITUS

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

A

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

10
5
4

6
4

A

norm

(detaché)

VI

p

molto cresc

norm

VII

p

molto cresc

VIOLA

p

molto cresc

CELLO

(p)

molto cresc

DBASS

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

sul pont
norm
3
fp
ff
f
p
sp
cresc poco a poco

5

15

3
4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

15

3
4

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

15

3
4

V I

V II

VIOLA

CELLO

DBASS

(mp)

(mp)

(mp)

(mp)

(mf)

(mf)

(mf)

(mf)

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

20

bend

slow gliss

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

30

3/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

flt
(norm)
(norm)

30

3/4

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

30

3/4

VI
VII
VIOLA
CELLO
DBASS

(mf)
(mf)
(mp)
mf
great poco a poco

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

Timpani

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

B 35

alternative if lower pitched instrument unavailable

gliss

11 accel poco a poco 40

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

accel poco a poco 40

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

accel poco a poco 40

VI
VII
VIOLA
CELLO
DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

13 (♩=90) (accel)

45

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

ff mf ff mf ff

HARP

45 (♩=90) (accel)

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

45 (♩=90) (accel)

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

cresc
flt
bend
BASS DRUM:
mf
D# C Bb/E F G# A
gliss
ff
8

15 ©

[50] ♩ = 120

4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

BASS DRUM:

HARP

© [59] ♩ = 120

4/4

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

© [50] ♩ = 120

4/4

VI

VII

VIOLA

CELLO

D BASS

55

decel

55 (♩=80)

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

decel

55 (♩=80)

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

decel

55 (♩=80)

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

3/4 (deccel) - 9/16 - 4/4 ♩ = 60

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

D C♯ B♭/E F G A

let ring

3 (deccel) - 9/16 - 4/4 ♩ = 60

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

3 (deccel) - 9/16 - 4/4 ♩ = 60

VI
VII
VIOLA
CELLO
DBASS

flautando

flautando

flautando

60

5/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

cresc
p
pp
mp
let ring

60

5/4

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

60

5/4

VI
VII
VIOLA
CELLO
DBASS

f
mp
mf

19

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

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

let ring

65

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

let ring

65

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

65

VI
VII
VIOLA
CELLO
DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

3/4 4/4

mp
cresc
let ring
mf
p

70

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

let ring
dim poco a poco

23

[Brigit and Dorca appear in the doorway]

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
V I
V II
VIOLA
CELLO
DBASS

let ring
let ring

[75]

2/4

(E) 4/4

[Boudica sees her two daughters and they run to her]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

let ring

25 ♪ : 16 ♪ *

* 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 intention is to create a flurrying effect, within the parameters given.

[75]

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

VI

VII

VIOLA

CELLO

DBASS

norm

Pi 33

25

[Boudica embraces her daughters]

3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

25:16

11:8

11:8

6

5

3

pp

pp

pp

norm Arco

f

norm Arco

f

Arco

f

80

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

D C B/ E F# G A

f

C♯ B♭

mp

80

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

mf

My

daugh-ters,

How

80

VI

VII

VIOLA

CELLO

DBASS

mp

mp

27

85

3 accel — — — — 4 ♩=80

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

let ring

85

3 accel — — — — ♩=80

BOUDICA

are you to-day?

BRIGIT

DORCA

We are well, Mo-ther

CD

RSI

RSII

85

3 accel — — — — ♩=80

VI

VII

VIOLA

CELLO

DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

p pp mp

DCHB/E F#SHA mp

I woke ear - ly, and went out - side to watch the

29

90 9/8 ♩. ♩. ♩.) 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

bend

pp

mp

bend

pp

bisbigliando

cresc

pp

D#

90 9/8 4/4

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

mf

p

sun – rise,

with

mist

o – ver the

90 9/8 4/4

VI

VII

VIOLA

CELLO

DBASS

p

mf

pp

mf

pp

pp

gliss

pp

pp

gliss

gliss

♩=60

FLUTE

OBOE

CLAR

BASS

HORN

ppp

TRPT

TROMB

PERC

HARP

Db

cresc

A#

mf

Cb Fb Gb Ab

♩=60

BOUDICA

BRIGIT

mp

grass: It was so beau - 3 - ti - ful

DORCA

CD

R&I

RSII

♩=60

VI

VII

VIOLA

CELLO

DBASS

cresc

mp

p

dim

pp

31 [Boudica turns towards Dorca]

95

3/4

4/4 Take piccolo 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

f Bb Eb C# G# Bb Eb

p A# F#

D#

95

3/4

4/4

BOUDICA

mf mp

And Dor - ca, did you go as well?

BRIGIT

DORCA

mp

As I

CD

RSI

RSII

3/4

4/4

VI

VII

VIOLA

CELLO

DBASS

ppp

ppp

Pizz

dolce

flautando p

pp

p

100

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

pp p pp pp

Ah

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

lay in my bed, I lis - tened to the

VI
VII
VIOLA
CELLO
DBASS

pp

33

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

(Take flute)

pp
(pp)
(p)

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

birds sing - ing: Their

VI
VII
VIOLA
CELLO
DBASS

flautando
pp

105

4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

A♯

F♮

mp B♯

p

105

4/4

BOUDICA

BRIGIT

DORCA

mus - ic made me ha - ppy, so

mf

ha -

ppy,

mp

then

CD

RSI

RSII

105

4/4

norm

VI

VII

VIOLA

CELLO

DBASS

mp norm

mp norm

mp

mp

Arco

pp

pp

pp

pp

35

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

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

CD

RS I

RS II

VI

VII

VIOLA

CELLO

DBASS

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

3/4 4/4 ♩ = 72 7/8

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp mf mp mf mf

110 ♩ = 72

3/4 4/4 (F) 7/8

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

110 ♩ = 72

3/4 4/4 (F) 7/8

VI
VII
VIOLA
CELLO
DBASS

cresc 3 mf f

37

[Boudica continues arranging flowers: her daughters help her]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

Timp

pp

HARP

D C Bb / Eb F G A

BOUDICA

mp

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

BRIGIT

DORCA

CD

RS I

RS II

VI

sp

VII

sp

VIOLA

sp

CELLO

sp

DBASS

sp

115

4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

115

4/4

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

115

4/4

VI

VII

VIOLA

CELLO

DBASS

3/4

mp

mf

p

loved you dear-ly

When you are old-er you will

cresc. poco a poco

(mp)

39

120

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp cresc. mf

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

f

rule in his place, and ho- nour his me- mo- ry

VI
VII
VIOLA
CELLO
DBASS

(mf) f

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

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
D C B♭ / E F G A
mp
f
BOUDICA
BRIGIT
mf
We will al - ways ho - nour him
DORCA
We will al - ways ho - nour him
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

125

♩ = 90 (G)

[Dorca puts down the flowers she has been holding]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

125

♩ = 90 (G)

BOUDICA

BRIGIT

DORCA

(Excitedly) mp

Mo - ther, shall we

CD

RSI

RSII

125

♩ = 90 (G)

VI

flautando

VII

flautando

VIOLA

flautando

CELLO

flautando

DBASS

flautando

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

sing to you, as we used to sing

43

3/4 | 4/4 | 2/4

130

♩ = 72

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA — Yes,

BRIGIT

DORCA — when Fa- ther was a- live

CD

RSI

RSII

VI — norm, mp

VII — norm, mp

VIOLA — norm, mp

CELLO — mp

DBASS

135

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

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

Expressively

Db Cb Bb E F# G# A

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

I would love you to sing

VI
VII
VIOLA
CELLO
DBASS

dim
(p)
pp

45

140

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TRONB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Expressively p

My love has jour- neyed ov-er the

VI
VII
VIOLA
CELLO
DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
Gb
Ch
BOUDICA
BRIGIT
DORCA
sea, I wait for him to come home to me; He'll
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

145

3/4

9/8

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

Cb

G#

145

3/4

BOUDICA

BRIGIT

DORCA

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

CD

RSI

RSII

145

3/4

VI

VII

VIOLA

CELLO

DBASS

[Brigit and Dorca look at each other]

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

p mp p

mf Gb mp

Db p

mf mp

rare, For his la- dy, Fi- nne- bair,

p For his la- dy,

For his la- dy,

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

150

FLUTE

OBOE

CLAR

p

BASS

HORN

TRPT

TROMB

PERC

HARP

C♯ B♮

Db Cb Bb/E F♯ G♯ A

BOUDICA

BRIGIT

Fi - nne-baur

DORCA

Fi - nne-baur

CD

RS I

RS II

VI

VII

VIOLA

CELLO

p mp

DBASS

[Brigit and Dorca sing more passionately this time]

155

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

mp My love has jour- neyed o-ver the

mf My love has jour- neyed o-ver the

flautando

pp

p

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

pp p pp p

Gb Cb

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

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

norm

p

160

3/4 9/8

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

pp p pp p

Cb G#

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

cresc

160

3/4 9/8

VI
VII
VIOLA
CELLO
DBASS

mp p p

cresc

norm

53

Expressively

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

rare, For his la - dy, Fi - nne-bair,

rare, ru - bies rare, For his la - dy, Fi - nne-bair,

165

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp p (p) pp p Db Bb C#

165

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

mp For his la - dy, Fi - nne-bair, For his la - dy, Fi - nne-

mp For his la - dy, Fi - nne-bair, For his la - dy, Fi - nne-

165

VI
VII
VIOLA
CELLO
DBASS

(p) (p) (p) f Arco (p)

55

[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 looks to the front of the stage to address the audience.

170

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

let ring

bair

bair

flautando

(I)

7/8

4/4 (♩= 72)

175

FLUTE

OBOE

CLAR

With an echoey effect

pp

BASS

HORN

TRPT

TROMB

PERC

HARP

(I)

7/8

3/4 ♩=54

175

mp

BOUDICA — My daugh - ters, such beau-ti-ful girls,

BRIGIT

DORCA

CD

RSI

RSII

(I)

7/8

4/4 (♩= 72)

175

VI

(pp)

flautando

VII

flautando

pp

VIOLA

flautando

CELLO

DBASS

pp

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
their love sus- tains me, and they will be strong, wo-man-ly Queens,
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

180

3/4 9/8

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

180

3/4 9/8 ♩ = 72

BOUDICA — as is our tra-di-tion. — cresc — But the Ro-mans, will they res-pect us?
BRIGIT
DORCA
CD
RSI
RSII

3/4 9/8

VI
VII
VIOLA
CELLO
DBASS

59

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

mf

I fear for my daugh-ters, now my hus-band is gone:

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

pp

p

= 54

185

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

pp

ppp

185

3/4 ♩= 54 mp

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

I hope, I fear,

185

VI

VII

VIOLA

CELLO

DBASS

fff

fff

fff

61

3/4 ♩ = 54

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

(3/4)

BOUDICA

p

I

wait

BRIGIT

DORCA

CD

RSI

RSII

3/4 ♩ = 54

VI

VII

VIOLA

CELLO

DBASS

SILENCE whilst scene is changed, with lights out.

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

3 knocks on the door

SILENCE for 4 seconds

3 louder, slower knocks

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

(Shouted from offstage)

Open in the name of the Emperor!!

RSII

VI

VII

VIOLA

CELLO

DBASS

63

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

3 ♩=60 4/4 Ⓙ

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC
TIMP

HARP

3 ♩=60 4/4 Ⓙ

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

3 ♩=60 4/4 Ⓙ

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

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

5 [The door is flung open]

[The Romans stand on the threshold] (K)

7/8 3/4 4/4 ♩=100 3/4

FLUTE ff

OBOE ff

CLAR ff pesante mf

BASS ff pesante mf

HORN ff mf

TRPT ff mf

TROMB ff mf

PERC TIMP f ff secco (until bar 33) mf

HARP

5 7/8 3/4 4/4 ♩=100 3/4 (K)

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

5 7/8 3/4 4/4 ♩=100 3/4 (K)

VI ff

VII ff

VIOLA (ff)

CELLO (ff) pesante mf

DBASS (ff) pesante mf


6 7
3/4
5/8
10
4/4
5/8
FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

[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

Relentlessly and detached

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

69

FLUTE

OBOE

CLAR

cresc poco a poco

BASS

cresc poco a poco

HORN

cresc poco a poco

TRPT

cresc poco a poco

TROMB

cresc poco a poco

PERC

TIMP

cresc poco a poco

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

cresc poco a poco

DBASS

cresc poco a poco

20

5/8 4/4 5/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

20

5/8 4/4 5/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

20

5/8 4/4 5/4

VI
VII
VIOLA
CELLO
DBASS

71

25

FLUTE

OBOE

CLAR

BASS

(f)

HORN

TRPT

TROMB

(f)

PERC

TIMP

(f)

HARP

25

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

25

VI

Relentlessly and detached

VII

f Relentlessly and detached

VIOLA

f Relentlessly and detached

CELLO

f

(f)

DBASS

(f)

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

30

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

BASS DRUM
mp

30

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

30

VI
VII
VIOLA
CELLO
DBASS

35

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

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

With force

TIMP

A dull thud

Bou - di-ca!

40

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

40

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

Bou - di - ca!

40

VI
VII
VIOLA
CELLO
DBASS

45

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

45

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Your hus - band's king - dom is

45

VI
VII
VIOLA
CELLO
DBASS

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

for-feit to Rome!

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

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

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

50

M ♩= 80 [Boudica stands, with dignity

FLUTE
(non legato)
OBOE
CLAR
BASS
(non legato)
HORN
TRPT
TROMB
PERC
HARP
D C♯ B♭/ 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

5/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

Cb

p

C# Gb

55

5/4

BOUDICA

mp

My

BRIGIT

DORCA

CD

RSI

RSII

55

5/4

VI

VII

VIOLA

CELLO

DBASS

p

mp

3

81

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

hus - band's will left half to our daugh - ters, and gave

VI
VII
VIOLA
CELLO
DBASS

p

cresc

60

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

gliss - increase speed throughout bar

60

BOUDICA

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

BRIGIT

DORCA

CD

RSI

RSII

60

VI

VII

VIOLA

CELLO

DBASS

83

Accel - - - - - -

65

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mf p (clotachod)

65

Accel - - - - - -

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

hus - band served you well and loy - al - ly

65

Accel - - - - - -

VI
VII
VIOLA
CELLO
DBASS

cresc

mp cresc

3/4 ♩= 120

70

7/8

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

cresc
mf
f
ff

3/4 ♩= 120

70

7/8

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

f
He is dead! His

3/4 ♩= 120

70

7/8

VI
VII
VIOLA
CELLO
DBASS

f

[Catus Decianus turns to the soldier

75

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Will is worth-less, and we will take what is ours:

VI
VII
VIOLA
CELLO
DBASS

(f) cresc ff

80 (N) ♩ = 90

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

ff Seize ev - ery-thing!

VI
VII
VIOLA
CELLO
DBASS

VI, VII, Viola: Play notes, determined individually, at random and as fast as possible, within the parameters given

ff din

87

[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

p ppp

mp

D C B/E F G#A

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

mp

And you would leave us with no-thing! Is this how

VI
VII
VIOLA
CELLO
DBASS

p cresc

p cresc

p cresc

85

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

85

BOUDICA — mf — Rome treats its friends?!

BRIGIT

DORCA

CD

RSI

RSII

85

VI — gradually slow down

VII — mf — gradually slow down

VIOLA — mf — gradually slow down

CELLO — mf — ppp — cresc poco a poco

DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RSTI
RSTII
VI
VII
VIOLA
CELLO
DBASS

p mf mf mf mf mp mf mf f (angrily) You think (mp) ppp (mp) mf

90

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

90

BOUDICA

BRIGIT

DORCA

CD

to tell us what to do! Who are you? -

RSI

RSII

90

VI

VII

VIOLA

CELLO

DBASS

95 ⓪

accel - - - - - ♩ = 100

3/4 5/8

FLUTE

OBOE

CLAR

BASS

pesante

pesante

HORN

TRPT

TROMB

PERC
TIMP

secco

HARP

95

accel - - - - - ♩ = 100 ⓪

3/4 5/8

BOUDICA

BRIGIT

DORCA

CD

ff

a bar- bar-i-an

wo-man!

RSI

RSII

95

accel - - - - - ♩ = 100 ⓪

3/4 5/8

VI

VII

VIOLA

CELLO

pesante

mf

DBASS

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 — Who are you?!

BRIGIT — Who are you?!

DORCA — Who are you?!

CD — bar-bar-i-an

RSI — bar-bar-i-an

RSII — bar-bar-i-an

VI

VII

VIOLA

CELLO

DBASS

4/4 5/4 7/8 4/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

4/4 5/4 7/8 4/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

wo - man!
wo - man!
wo - man!
bar-bar - i - an
bar-bar - i - an
bar-bar - i - an

4/4 5/4 7/8 4/4

VI
VII
VIOLA
CELLO
DBASS

95

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

BOUDICA

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 4/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

(mf) cresc

f

110

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

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

bar-bar-i-an wo-man!

110

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

VI
VII
VIOLA
CELLO
DBASS

(mf) cresc

97 [Catus Decianus motions to the soldiers to stop what they are doing.]

115

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

115

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Sinisterly mp

115

VI
VII
VIOLA
CELLO
DBASS

Sinisterly

[Catus Decianus hovers around Boudica, with contempt on his face]

FLUTE
OBOE
CLAR
BASS
pp
HORN
TRPT
TROMB
PERC
TIMP
pp
HARP

BOUDICA
BRIGIT
DORCA
CD
will show you just how Rome treats bar - bar - i - ans who dare to ques-tion my au -
RSI
RSII

VI
VII
VIOLA
CELLO
DBASS
mp

[Catus Decianus comes close to Brigit and Dorca, touching their hair]

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

f

thor-i- ty!

mf

You have two daugh- ters, two

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

(non legato)

mf

(non legato)

mf

(non legato)

mf

(non legato)

mf

f

125

6/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

125

6/4

BOUDICA

BRIGIT

DORCA

CD

love - ly daugh - ters, two young, such pre - tty, pre - tty daugh - ters, just ripe

RSI

RSII

125

6/4

VI

VII

VIOLA

CELLO

DBASS

dim (mp) (p)

dim p

dim (mp) pp

p

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 f

for pluck-ing Do what you want with them!

RSI

RSII

6/4 4 ♩ = 100

4 Q

VI

pp

VII

VIOLA

CELLO

DBASS

130 [Shock ⟶ realization]

Take piccolo

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

130

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

130

VI

VII

VIOLA

CELLO

DBASS

fff

No!

103 [The Roman soldiers drag Brigit and Dorca away; Catus Decianus restrains Boudica]

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

f
gliss
becomes scream
scream
No!
ff
Mo - ther!
sul pont
ff

135

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mf cresc

135

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Not my daugh - ters!
becomes scream
No!!!
Aaargh!!

135

VI
VII
VIOLA
CELLO
DBASS

sulpont
IV sulpont
gliss
ff

105

gradually slow down

(take alto flute

PICCOLO

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RS I

RS II

VI

VII

VIOLA

CELLO

DBASS

(helplessly)

My daugh - ters!

sul pont.

gliss

slow gliss

norm

sulpont

* 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 . . . .]

ALTO FLUTE*

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

pp

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

mf

Mo - ther!

mf

Mo - ther!

VI

VII

VIOLA

CELLO

DBASS

gliss

gliss

norm

sul pont

sul pont

gliss

gliss

140 ♩ = 60

ALTO FLUTE — flt — bend — mp — mf — mp — mf

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

140 ♩ = 60

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

140 ♩ = 60

VI — norm — gliss — dim — p — norm

VII — dim — norm — p

VIOLA — dim — pp — norm

CELLO — dim — norm — (p) — pp

DBASS — gliss — dim — (p) — pp

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

pp
p
mp
p
mf
pp
sul pont
pp
p
pp

145

[Catus Decianus moves around the bound Boudica, savouring his triumph]

Slow ℗ ♩. = 40

3/4 | 11/16 | 5/8

ALTO FLUTE

OBOE

CLAR

BASS

pp

HORN

TRPT

TROMB

PERC

HARP

145

Slow ♩. = 40

3/4 | 11/16 | 5/8

℗

BOUDICA

BRIGIT

DORCA

Menacing:

mp

Coaringly sadistic

CD

So, what shall I do with the

RSI

RSII

145

Slow ♩. = 40

3/4 | 11/16 | 5/8

℗

VI

VII

VIOLA

norm

CELLO

pp

DBASS

3

mf

mp

pp

150

[Unsheathes his sword]

110

ALTO FLUTE

OBOE

CLAR

BASS

mp

mf

HORN

TRPT

TROMB

PERC

HARP

150

BOUDICA

BRIGIT

DORCA

CD

mo - ther?

mf

Per- haps with this sword

RSI

RSII

150

VI

VII

VIOLA

CELLO

DBASS

(non legato)

mp

mf

111

[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

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

I will cut you up, cut you up slow - ly,

VI
VII
VIOLA
CELLO
DBASS

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

VI
VII
VIOLA
CELLO
DBASS

mp mf
cut you up
mp
slow - ly,
Half spoken:
p
cut you up

160

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

5:4
5:4
mp
mp
3

160

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

With a disgusting enjoyment
mf (sung)
like meat

160

VI
VII
VIOLA
CELLO
DBASS

3
mp

[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

flt
p
fp
as fast as possible
etc
f
trill.
as fast as possible etc
(spoken)
.... That's right ..... be scared ..... be very scared .....
sul pont
ff

115 Ⓢ
5 ♩=60
4

165
4
4

[Catus Decianus takes hold of Boudica's hands, tied together]

3
4

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp
p
norm
pp
take Cor Anglais

5 ♩=60
4 Ⓢ

165
4
4

3
4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

(sung) mp
Per-haps I will cut off your fin- gers, one by

5 ♩=60
4 Ⓢ

165
4
4

3
4

VI
VII
VIOLA
CELLO
DBASS

sul pont
p
norm
sulpont
slow gliss
fp
gliss
sul pont
cresc
slow gliss
mf
p
sul pont
p
mp
p

* All instruments are notated at Sounding pitch

[Caressing her fingers]

ALTO FLUTE
flt bend
p mf

COR ANGLAIS *
seductively
p mf

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP
D C# B/E F G A mp

BOUDICA

BRIGIT

DORCA

CD
Half spoken/half whispered
p
one, by one

RSI

RSII

VI
gliss
sul pont.
norm
mf

VII

VIOLA

CELLO

DBASS
Pizz
mf p

117 [He caresses one of her breasts]

170

3/4

ALTO FLUTE

COR ANGLAIS — (take oboe)

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP — Bb Eb — Cb

170

3/4

BOUDICA

BRIGIT

DORCA

CD — mf spoken: And then — lingeringly: your breasts

RSI

RSII

170

3/4

VI

VII

VIOLA

CELLO

DBASS

[He moves away from her, and circles her.]

175
4
4

ALTO FLUTE
OBOE
CLAR
BASS
pp
HORN
TRPT
TROMB
PERC
HARP

175
4
4

BOUDICA
BRIGIT
DORCA
CD
(sung)
mf
I can do
what-e-ver I
f mf
like
with you!
RSI
RSII

175
4
4

VI
(norm)
mp
VII
(norm)
mp
VIOLA
(norm)
mp
CELLO
mp
DBASS
Arco
(norm)
mf
p
mf

[Brings his face close to Boudica's]

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

flt
mp
flt
p

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

mp
You
sung - gradually change to - spoken (bend)
be-long to me, now your

VI
VII
VIOLA
CELLO
DBASS

cresc.
f
mp
slow
gliss
sul pont
pp

180 [He circles again]

ALTO FLUTE
OBOE
CLAR
BASS
HORN — Muted — pp cresc
TRPT — Muted
TROMB — Muted
PERC
HARP — DbCb Bb/E F G# A — bisbigliando — p

180

BOUDICA
BRIGIT
DORCA
CD — hus-band is dead. — sung — Do you miss your
RSI
RSII

180

VI
VII
VIOLA
CELLO — sulpont. — p
DBASS

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

flt bend bend
bend bend
Mute off
Mute off
cresc
hus - band ?
Do you miss his touch?

[Sudden movement by Catus Decianus between Boudica's legs]

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

Mute off

mf

gliss

p

f

(Gasps)

spoken

Like this?!

(norm)

mp

(norm)

185

ALTO FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

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.]

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

p mf p change to flt mf change to flt p change to flt mf p

mf cresc poco a poco

But you long, long, long

p cresc poco a poco

125

190

[Jerks his body against Boudica's as he stands holding her from behind, in mock simulation of the rape being perpetrated on her daughters]

♩=90

3/4

ALTO FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC TIMP

HARP

BOUDICA

BRIGIT

DORCA

CD

for a real Ro-man shaft

Spoken

like your

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

[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.]

T

♩ = 100

195

4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

speed up

mf

daugh - ters are get - ting right now!

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

mp mf f

gliss sulpont

norm

cresc

fp

cresc poco a poco

200

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

200

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

200

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 cresc
f mp molto cresc
norm
ff mp cresc
gliss
sul pont
(f)
ff

[Door opened – daughters flung in the room and dumped on the floor by the Roman soldiers]

205

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
HARP

205

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

205

VI
VII
VIOLA
CELLO
DBASS

131

[The men laugh together and slap each other on the back.]

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

p
flt
gliss
ff
f
mf
(flt)
dim.

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

RSI

RSII

210

3/4 4/4

VI

VII

VIOLA

CELLO

DBASS

133

Rit- - - - - ♩ = 70

215

3/4

2/4

FLUTE

OBOE

CLAR

BASS

p — pp

HORN — Muted — f

TRPT — Muted — f

TROMB — Muted — f

PERC

BASS DRUM — p

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 — pp

DBASS — p

[Catus Decianus sings directly into Boudica's face, holding it up, forcing her to look at him.]

(U)

220

FLUTE

OBOE

CLAR

BASS

Mute off

HORN

Mute off

TRPT

Mute off

TROMB

PERC

BASS DRUM

ff

HARP

(U)

220

BOUDICA

BRIGIT

DORCA

CD

f

So these are the proud daugh - ters of a proud

RSI

RSII

(U)

220

VI

f

VII

f

VIOLA

CELLO

f

DBASS

[Catus Decianus moves further away from Boudica]

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

mp cresc f

p flt

p mf

Queen!

mf cresc

You whim -

mf mp

cresc

5:4

cresc

mf mp

mp

cresc

mf mp

cresc

f

225

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

norm
p smf mp mf
f flt
f
mf

225

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

f
per-ing wo-men are no-thing,
mf
no- thing, no-thing but

225

VI
VII
VIOLA
CELLO
DBASS

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

(With evident enjoyment)

worth- less whores!

See how

4 ♩ = 80
4

230

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

4 ♩ = 80
4

230

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Rome

treats those who de-fy them:

♩ = 80

230

VI
VII
VIOLA
CELLO
DBASS

[Catus Decianus brings out his whip]

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

BASS DRUM

(Shouted)

I will make you beg for your

[Catus Decianus struts pathetically; lights flashing]

235

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
HARP

Harpist takes whip (slapstick)

235

BOUDICA
BRIGIT
DORCA
CD
life!
RSI
RSII

235

VI
VII
VIOLA
CELLO
DBASS

[Whip brought down on Boudica's back]

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

Take piccolo

slow gliss

trem
norm
cresc
gliss

240

11/16

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
(HARP)
WHIP

note bend

240

11/16

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

240

11/16

VI
VII
VIOLA
CELLO
DBASS

143
11
16

4
4

3
4

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
(HARP)
WHIP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

note bend
gliss.
cresc

245 [Lights out at same moment as last whipstrike]

Senza misura

Instruments blend into scream as much as possible

PICCOLO
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
(HARP)
WHIP

245

Senza misura

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

Scream as loudly as possible

Continue screaming for as long as possible in same breath

Aaargh!!

245

Senza misura

VI
VII
VIOLA
CELLO
DBASS

(Take flute)

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

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.

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

SCENE III [The music begins with the stage in darkness. The lights are gradually raised to a wan paleness.]

♩ = 60 Bleakly

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

non vibrato
gradual change to vib
non vib
pp
mf
p
mp

♩ = 60 Bleakly

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

♩ = 60 Bleakly

VI
VII
VIOLA
CELLO
DBASS

147

[Dorca slowly attempts, unsuccessfully, to getup]

7/16

FLUTE

OBOE

CLAR

BASS

→vib → non vib

mf — mp

→ vibrato → non vibrato

bend

mf — mp

→vib

bend

mf

HORN

TRPT

TROMB

PERC

HARP

7/16

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

7/16

VI

VII

VIOLA

CELLO

DBASS

[Brigit slowly attempts, and manages, to get up]

10

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

non vib
vib
vib
bend
vib
p
3
f
mf
3
mp
f

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

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 → non vib, bend — mp — f — vib → — 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]

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

non vib
vibrato
mf
f
mf
mp
3

151 [Brigit and Dorca untie Boudica – she collapses on the ground, facing the audience]

20

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mf f mf

20

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

20

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

FLUTE

OBOE

CLAR

BASS

pp

HORN

TRPT

TROMB

PERC

HARP

25

BOUDICA

(Gasps)

(Gasps)

BRIGIT

DORCA

CD

RSI

RSII

25

VI

VII

VIOLA

CELLO

DBASS

sul pont

norm

gliss

sulpont

mp f mp f p mp p mf p

♩ = 50 [30] 7/8

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

♩ = 50 [30] 7/8

with a dazed bewilderment and sense of immense struggle to voice her shocked and shattered emotions

BOUDICA

(Half gaspard, half sung) mp

I/Aaargh

(half gasped → sung) p mf

I

p gliss mp

can- not

BRIGIT
DORCA
CD
RSI
RSII

♩ = 50 [30] 7/8

VI
VII
VIOLA
CELLO
DBASS

mp pp

→ non vib

ff

molto dim p pp

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

VI
VII
VIOLA
CELLO
DBASS

f 3 3 mf p pp

be - gin to plumb the depths of my dark - ness:

(norm)

pp

155

35

4 accel - - - - - ♩=60

4

[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

accel - - - - - ♩=60

4

4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

35

accel - - - - - ♩=60

4

4

VI

VII

VIOLA

p mp cresc poco a poco mf

CELLO

p mf

DBASS

mp cresc poco a poco mf

40

5/4

4/4

FLUTE

OBOE

CLAR

BASS — non vib → vib — p — mf

HORN

TRPT

TROMB

PERC

HARP

40

5/4

4/4

BOUDICA — mf — such dull and dank ug- li-ness,

BRIGIT

DORCA

CD

RSI

RSII

40

5/4

4/4

VI — mf — p

VII — mp — mf — p

VIOLA — (mf) — p

CELLO — pp — mf — p

DBASS — pp — mp — mf — p

157

[Boudica holds out both her hands, then slowly brings them towards her face.]

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

flt

mp

mf

p

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

so big, vile-ness so vast, pain

mfp

VI
VII
VIOLA
CELLO
DBASS

sul pont

cresc

mp

mf

p

45

7/8 | 4/4 | 5/8 | 3/4

FLUTE
OBOE
CLAR
BASS — mp
HORN
TRPT
TROMB
PERC
HARP

45

7/8 | 4/4 | 5/8 | 3/4

BOUDICA — f mf — and ghast - li - ness be-yond all
BRIGIT
DORCA
CD
RSI
RSII

45

7/8 | 4/4 | 5/8 | 3/4

VI
VII
VIOLA — sulpont gliss
CELLO — P 133 — p mf
DBASS

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RS I
RS II
VI
VII
VIOLA
CELLO
DBASS

mf
p
mf
bear-ing
p
fp
fp
fp
gliss
mp
gliss
cresc
cresc
cresc

50

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

p mp mp cresc f

50

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

50

VI
VII
VIOLA
CELLO
DBASS

cresc (mf) (mf) (mf) f f f f

mf cresc f

[Gesture of despair from Boudica]

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

flt → norm 3 3 flt

p

mf

My daugh - ters,

mp

mp

ff dim

ff dim

ff dim

ff dim

55 ♩ = 100 [Boudica is almost sobbing, her head sinks, then rises.]

3/4 → 4/4

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

flt mf mp

Près de la table; sons étouffés

D C Bb/E F G# A

mf mp

(Spoken) (sigh) Oh, my daugh - ters!

f mp

I

sulpont mf

gliss

(trem)

sul pont

pp

163

[She looks at both her daughters, huddled either side of her.]

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

could not save you, your own mo - ther,

(norm)

gliss

norm

60

[Boudica holds her head up]

164

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

cresc

mf cresc

mf cresc

mf cresc

mf cresc

mf cresc

mf cresc

f

mf

60

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

mf f

your own Queen,

ff (With great emotion)

from the

norm

mp

gliss

(norm)

VI
VII
VIOLA
CELLO
DBASS

[Her head sinks, Boudica forms fists and beats the air with them]

165

65

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

Take Cor Anglais

mf
mp
f
p
mp

65

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

black ir - on ha - tred of men, ha - tred of

f

65

VI
VII
VIOLA
CELLO
DBASS

mf

9/8

FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

9/8

BOUDICA
BRIGIT
DORCA
CD
RS I
RS II

men, of Ro- mans de-

9/8

VI
VII
VIOLA
CELLO
DBASS

167

[Boudica lets go of the fists and holds her hands high.]

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

fi - ling the most sa - cred part of

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

[She slowly drops her hands]

FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

flt
mf
mp
p
nom
mp
gliss
mf
p
(Près de la table; sons étouffés) DCbBb / EFGA
mf

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

our hu - man - i - ty,
strip-ping us of all,
(mf)

VI
VII
VIOLA
CELLO
DBASS

gliss
pp
mp
gliss
pp

169

75 3/4 5/4 ♩ = 80 4/4

FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

p

75 3/4 5/4 ♩ = 80 4/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

leav - ing us no - thing,

p

75 3/4 5/4 ♩ = 80 4/4

VI
VII
VIOLA
CELLO
DBASS

gliss
gliss

mf
mf
mf
p
p
p
ff
ppp

FLUTE

COR ANGLAIS

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

(Take oboe)

mp p mp pp mf p pf

no-thing but dark emp- ti-ness,

171

[She sinks slowly]

80

4/4

6/4

FLUTE

OBOE

CLAR

BASS

non vib

vib

mf pp p mf pp

HORN

TRPT

TROMB

PERC

HARP

80

4/4

6/4

BOUDICA

p

numb- ness,

mf p

pain

BRIGIT

DORCA

CD

RSI

RSII

80

4/4

6/4

VI

VII

VIOLA

CELLO

DBASS

85 ♩ = 100

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

mf pp
f mp
f

173 [Boudica throws her arms in the air, looking around in amazement, and rising again from her slumped position.]

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

ff
(non legato)
(non legato)
(non legato)
(non legato)
(non legato)

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

mp cresc
f
mp cresc
f
mf
mf

90 flt

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
TIMP
HARP

cresc
cresc
bend
bend
bend
mf
f
mf
f
mf
f

90

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

f
And what did we do to pro-voke them?

90

VI
VII
VIOLA
CELLO
DBASS

gliss
(f)
(f)
(f)
(f)
ff=f

95

4/4 7/8 4/4 5/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

PERC

HARP

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

VI

VII

VIOLA

CELLO

DBASS

f mf

No-thing but ask for res-pect

[Boudica slowly rises to her feat, her daughters remaining on the ground, heads held down. They let go of her.]

Take Alto Flute

Take Cor Anglais

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mp
mp
p

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

from ci - vi - lised Ro - mans

VI
VII
VIOLA
CELLO
DBASS

(f)
(f)
f
mf
f
(f)

100 (Z) 100 (Z)

ALTO FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
3 TOM TOMS PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

bend
gliss
Db Cb Bb/Eb F# G# A
secco
Pi33

4(♩ = 100)
3 ♩ = 75 = ♪.]

[Boudica gestures towards the audience more freely now]

4 (♩=100)

ALTO FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
TOMTOMS
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

→ norm

bend

mf ff p

mf ff p

5 3

mf f ff

mp fmp

Ch A# Bb

f

3/4 ♩=75

f [Expressively]

They count us so li-ttle

4/4 (♩=100)

Pizz

f

f

105

Take Flute

ALTO FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
TOMTOMS
PERC
HARP
105
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
105
VI
VII
VIOLA
CELLO
DBASS

mf flt
bend
ff
mf
f
mp
A♭
G♭
that they tram-ple us in-
to the ground,
tear - ing,

FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
TOMTOMS
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

= ♩ = 75

5/4

mp 7 p cresc p

f mp 5 f 5 mf 3 3 6

cresc G# 3 Bb Db Db

5/4 (♩ = 75)

cresc 3 5 3

tear - ing, tear - ing us a -

= ♩ = 75

5/4

cresc

cresc

110

5/4 ♩ = 75

4/4 7/8

FLUTE
COR ANGLAIS
CLAR
BASS
HORN
TRPT
TROMB
TOMTOMS
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
RSI
RSII
VI
VII
VIOLA
CELLO
DBASS

(Take oboe)

gliss

B♮

part, des - troy - ing.

Arco

(non legato)

Pizz

cresc

183

♩. = ♩ = 100

7/8 4/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

TOMTOMS

PERC

HARP

Fb Ab f ff Bb

7/8 3/8 4/4 (♩ = 75) ff

BOUDICA

des- troy-ing, des- troy- ing,

BRIGIT

DORCA

CD

RS I

RS II

♩. = ♩ = 100

7/8 4/4

VI

VII

VIOLA

CELLO

DBASS

115

♩3 ♩ = 4 ♩ = 75
4

5/4

FLUTE
OBOE
CLAR
BASS
HORN — norm — ff — f
TRPT — norm — ff — f
TROMB — norm — ff — f
TOM TOMS / PERC — ff — f — fmf — f — BASS DRUM — f
HARP — Cb f

115

5/4

BOUDICA — ff > f — re-vel-ling, re- vel-ling — in our tor- ment — mf — with-out pi-ty
BRIGIT
DORCA
CD
RSI
RSII

115

♩3 ♩ = 3 ♩ = 75
4

5/4

VI — f
VII — f
VIOLA — f
CELLO — Arco — f
DBASS — Arco — f

185

[Brigit 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.]

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

AA

120

If this is how

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

mf
f.lt
p
mf

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

cresc poco a poco

ci - vi - lised Ro - mans act, there is no mor-ass so

VI
VII
VIOLA
CELLO
DBASS

125

5/4 3/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
HARP

bend
norm
f
p
mf
fff
norm
f

125

5/4 3/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

deep
that
we bar -
bar- i -ans can-not

125

5/4 3/4

VI
VII
VIOLA
CELLO
DBASS

gliss
gliss
gliss

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

en- ter,

to a-venge!

cresc

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

3/4

f cresc.
ff
(non legato)
to a- venge!
to a - venge!

130

4/4 5/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
PERC
BASS DRUM
HARP

f cresc
ff
gliss
(V)

130

4/4 5/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

to a - venge!
fff
to a -

130

4/4 5/4

VI
VII
VIOLA
CELLO
DBASS

5/4 3/4

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
TAMTAM
PERC
HARP

flt
gliss
p

5/4 3/4

BOUDICA
BRIGIT
DORCA
CD
RSI
RSII

venge!
venge!
venge!

5/4 3/4

VI
VII
VIOLA
CELLO
DBASS

[Curtain drops]

FLUTE
OBOE
CLAR
BASS
HORN
TRPT
TROMB
TAMTAM
PERC
HARP
BOUDICA
BRIGIT
DORCA
CD
R.SI
R.SII
VI
VII
VIOLA
CELLO
DBASS

gliss

(mp) (f) ff

135

nom

3/4

FLUTE

OBOE

CLAR

BASS

HORN

TRPT

TROMB

let ring

TAMTAM

PERC

HARP

135

3/4

BOUDICA

BRIGIT

DORCA

CD

RSI

RSII

135

3/4

VI

VII

VIOLA

CELLO

DBASS

Rit

= 50

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

IN SEARCH OF LORIEL

FOR ORCHESTRA

by Gillian Carcas

Copyright © 1994

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 <u>is</u> life after death,
There <u>is</u> 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

Copyright © 1994

♩ = 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

band

ppp mp p

FLUTE 2

band

ppp mp p ppp

OBOES 1+2

CLARINETS * 1+2

1

bend

ppp mp pp

BASSOONS 1+2

HORNS * 1+2

TRUMPETS * 1+2

PERCUSSION △

5

VIOLINS I

Pizz- div: half of 1st violins only

pp

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

△ MARIMBA, TAMTAM, TIMPANI, 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

10

OBOE 1

OBOE 2

CLARINET 1

CLARINET 2

BASSOON 1

HORN 1

VIOLINS I div 1 2

VIOLINS II div 1 2

VIOLAS

OBOE 1
OBOE 2
CLARINET 1
CLARINET 2
BASSOON 1
HORNS 1+2.

15

p

15

p

OBOE 1
OBOE 2
CLARINET 1
CLARINET 2
BASSOON 1
HORN. 2
PERC.
VIOLINS I
VIOLINS II
VIOLAS
DOUBLE BASSES

mp p

mp p

mp p

mp

mp

pp

ppp

VIBRAPHONE (motor off)

5:4

p

Arco sul pont + trem

pp

Play + hold notes at appropriate estimated point, determined individually

Arco sul pont + trem

pp

Arco

ppp mp

pp mp

20

VIBRA-PHONE

20

VIOLIN SOLO

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

(norm)

p

Play + hold notes at appropriate estimated point, determined individually

pp

[redacted]

FLUTE 2

(2)

pp

VIBRA-PHONE

mf

mp

VIOLIN SOLO

f

mf

mp

VIOLINS I

norm

sulpont + trem

as before

pp

VIOLINS II

VIOLAS

sulpont + trem

Play and hold notes at appropriate estimated point, determined individually

CELLOS

DOUBLE BASSES

25

FLUTES 1+2

OBOE 2

CLARS 1+2

BASSOON 1

25

HORN 1

25

VIBRA-PHONE

25

VIOLIN SOLO

VIOLINS I

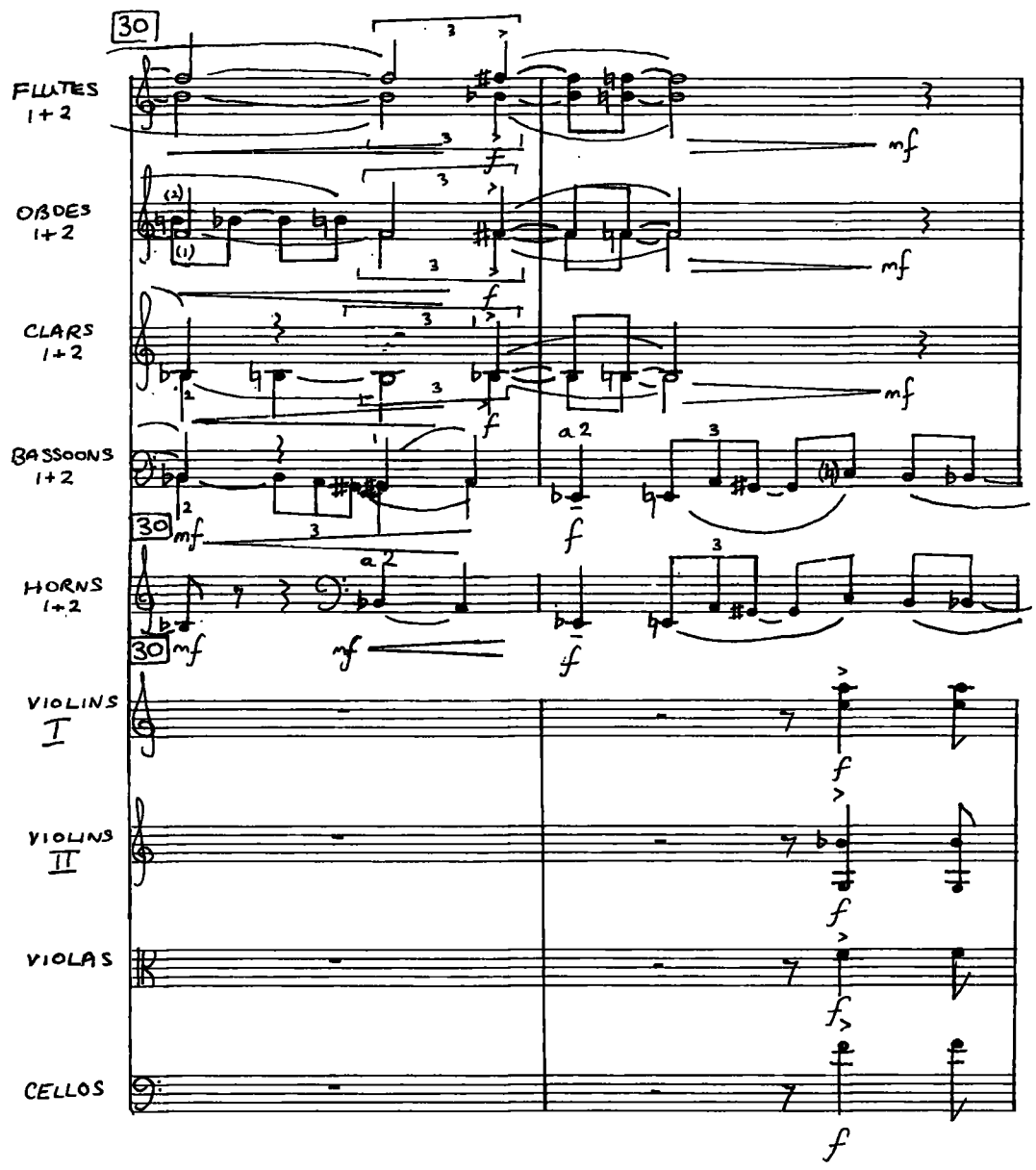
VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES


FLUTES 1+2
OBOES 1+2
CLARS 1+2
BASSOON 1
HORN 1
VIBRA-PHONE
VIOLINS II
VIOLAS
motor on
motor off


30
FLUTES 1+2
OBOES 1+2
CLARS 1+2
BASSOONS 1+2
HORNS 1+2
VIOLINS I
VIOLINS II
VIOLAS
CELLOS

FLUTES 1+2
OBOES 1+2
CLARS 1+2
BASSOONS 1+2
HORNS 1+2
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

[redacted]

35
BASSOONS 1+2
HORNS 1+2
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

A

Faster ♩= c80

FLUTES 1+2

OBOE 1

BASSOON 2

HORNS 1+2

MARIMBA

PERC.

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

gliss

A

Tempo I
♩ = c60

FLUTES 1+2
OBOE 1
HORN 1
HORN 2
MARIMBA
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

40

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

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


45
OBOE 1
OBOE 2
BASSOON 1
BASSOON 2
45
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES
mp
mf
f
5:4
7:8

FLUTES 1+2

OBOE 1

OBOE 2

CLARINET 1

CLARINET 2

BASSOON 1

BASSOON 2

HORN 1

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

50

Arco

B Faster

♩.= c 72 ♪= c 216

(♩= c 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

Arco

B

55

FLUTE 2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

TIMP

PERC

BASS DRUM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

2

5/8 6/8

FLUTE 2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

TIMP

PERC.

BASS DRUM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

15

FLUTES 1+2
OBOES 1+2
CLARINETS 1+2
PERC.
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

65

MARIMBA

Arco

[redacted]

FLUTE 1
OBOE 1
CLARINET 1
TRUMPETS 1+2
MARIMBA
VIOLINS I
VIOLINS II
VIOLAS

bend

Muted

Arco

CELLOS


70
CLARS 1+2
BASSOON 1
HORNS 1+2
TRUMPETS 1+2
VIOLINS I
VIOLINS II
CELLOS
Muted
mutes off
(Without mute)
(still muted)
5:3


75
FLUTE 2
OBOE 1
CLAR 1
BASSOONS 1+2
HORNS 1+2
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
4:3
div


FLUTES 1+2
OBOES 1+2
CLARS 1+2
BASSOONS 1+2
HORNS 1+2
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES
cresc poco a poco
(mf)
a2
div
mf cresc poco a poco
80

FLUTES 1+2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

(still muted)

TRUMPETS 1+2

mf

SIDE DRUM

PERC.

mf

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

85

f

mutes off

FLUTES 1+2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

(without mute)

TAMTAM

PERC.

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

a 2

FLUTES 1+2
OBOES 1+2
CLARS 1+2
BASSOONS 1+2
HORNS 1+2
TRUMPETS 1+2
PERC.
VIOLINS I
VIOLINS II
VIOLAS
CELLOS
DOUBLE BASSES

90

(1st flute take piccolo)

PICCOLO

95

ff

FLUTES 1+2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

TIMPANI

BASS DRUM

TIMP

BASS DRUM

PERC.

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

C

(1st flute take flute)

PICCOLO (FLUTE 1)

19:14

FLUTE 2

OBOES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

TRUMPETS 1+2

BASS DRUM

PERC.

molto cresc

VIOLINS I

VIOLINS II

(div.)

VIOLAS

div

CELLOS

DOUBLE BASSES

C

100

HORNS 1+2

100 f mp

VIOLINS I

f

VIOLINS II

VIOLAS

CELLOS

mf f

DOUBLE BASSES

f

105

HORN 1

f

HORN 2

f

TRUMPET 1

f

TRUMPET 2

f 105

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

110

FLUTE 1

FLUTE 2

OBOE 1

OBOE 2

CLARINET 1

CLARINET 2

BASSOON 1

BASSOON 2

110

HORN 1

HORN 2

TRUMPET 1

TRUMPET 2

110

PERC.

110

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

(♩=c108) rit . . . . . .

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.

TAMTAM

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

♩ = c60

115

FLUTE 1

FLUTE 2

OBOE 1

OBOE 2

CLAR 1

CLAR 2

BASSOON 1

BASSOON 2

HORN 1

HORN 2

TRUMPET 1

TRUMPET 2

115

TAMTAM

p

115

VIOLINS I

VIOLINS II

(non div)

VIOLAS

(non div)

(non div)

CELLOS

DOUBLE BASSES

CLAR 1

HORN 1

TAMTAM

let ring

mp (non div)

p

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

120

(f)

D

Slightly slower

♩ = c 52

FLUTE 1

CLAR 2

(1)

mp

(2)

6

mf

ff

f

mf

div

3

125

FLUTES 1+2

CLARS 1+2

BASSOONS 1+2

HORNS 1+2

PERC.

VIBRAPHONE (motor)

VIOLINS I

VIOLINS II

VIOLAS

CELLOS

DOUBLE BASSES

Rit poco a poco

130

VIBRAPHONE

let ring

VIOLIN SOLO

VIOLINS I

VIOLINS II

VIOLAS

VIOLIN SOLO

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.

---

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

Copyright © 1994

I

♩ = c66 With elegance;
Use classical 18th century conventions for trills

[This song cycle must be performed with expressiveness and passion throughout; expression marks are intended as a rough guide only]

MEZZO SOPRANO

CELLO

HARPSICHORD

f

tr

mp

mf

♩ = c66

f

5

tr

f

mf

5

V

p

cresc poco a poco

10

mp

Yes, Yes, Yes, Yes, in - jured

p

cresc poco a poco

10

p

f

15

mf

wo - man, rise, as-sert thy right! as- sert thy right! Yes, in- jured wo - man, rise,

f

mf

f

15

f

as- sert thy right!

f

mf

3

f

3

20

Expressively

f

Wo-man! too long de-

mf

tr(4)

f ff

20

tr

25

gra- ded, scorned, o - pressed;

sul pont

f

p mf

mp

tr

f

25

mp

Make treach- er- ous man

norm

mp p f p f p f

4

30

thy sub- ject, not thy friend: Thou mayst com-

30

35

mand, but ne- ver canst be free

35

pp

II Expressively
♩ = c96

MEZZO SOPRANO

mp mf p

Wo- man, a plea- sing but a short- lived flower,

CELLO

mp mf p

HARPSICHORD

♩ = c96

5

Too soft for bus- iness and too weak for power:

mp mf

A

wife in bon- dage, or ne-

mp

10

f

glec - ted maid; Des- pised, if ug- ly;

mp mf

if she's fair,

mf

ff

10

f

15

f.

be - trayed.

mp

'Tis wealth

Pi33

mp mp

15

p

a - lone in - spires ev - ery grace,

And calls the

mf mp 20

rap - tures to her plen - te - ous face.

mf

What num - bers for

20

those char - ming fea - tures pine,

mp

If bloo - ming a - cres

round her tem - ples twine!

25

Arco

mf

25

mf

Her lip the straw - ber - ry, and her eyes more bright

p mf mp f

30

mp

Than spar - kling Ve - nus in a fros - ty night;

Pizz.

Arco

mp p

30

mf

35

And, where the char - mer treads her ma-gic toe, On

mp mf mp mf

35

f

40

En - glish ground A - ra-bi-an o - dours grow;

mp

40

f

Till migh-ty Hy - men lifts his scep-tred

f

45

rod

And sinks her glor -

45

10

ries with a fa - tal nod, Dis - solves

her tri - umphs, sweeps her charms a - way, And turns the

god - dess to her na - tive clay.

III

With a feeling of confusion and anger

♩ = c 84

Spoken:

MEZZO SOPRANO

p

What is't you mean, that I am thus a- pproached?!

CELLO

HARPSICHORD

♩ = c 84

p

(Sung:)

mp

Dare you to hope that I may be de- bauched? In ev- ery word and

(12)

mf

ac - tion doth a - ppear Some - thing I hate and blush to see or

f

10

mp

hear. When a sa - lute did seem to cus - tom

Pi33

p

10

mf

due, with too much ar - dour you'd my lips pur - sue;

mf mp mf f mf mp

15

mp

15

My hand, with which you played, you'd kiss and press,

p mf

tr

mf

20

f With a growing and more assertive sense of outrage

Nay, ev - ery look had some-thing of ad- dress.

Arco

Very expressively

f

20

f

At first I could not see the

mp mf mp mf f

25

lewd a-buse, But framed a thou-sand things for your ex-cuse. Nor stopped

mf

25

30

mp

you here, but lan- guish-ing-ly spake That love which I en-

ff

mp

30

f

dea-voured to mis-take. What saw you in me that could make

p

mf

mp

35

you vain, Or an-y thing ex-pect but just dis- dain?

mf f

35

mp ff

Your rude love my pri-va- cy in-vades: Why

mf ff

40

should I suf-fer for your law-less flame?

40

16

45

f mf f ff

45

IV

With dignity

♩ = c66

tr

f

♩ = c66

tr

f

5

♩ = c112

f

'Tis hard we should be

5

♩ = c112

10

mf

by the men des- pised, Yet kept from know-ing what would make us

mf

10

f

prized: Laughed out of rea- son, jes- ted out of

f

15

p

sense, And no- thing left but na- tive in- no- cence,

p

15

20

f

Laughed,

laughed,

f

20

(*f*)

jes -

ted

out of sense,

mf

25

mp

And no - thing left but na - tive in - no - cence.

Very expressively

♩ = c88

gliss

mp

p *mf*

25

♩ = c88

30

f

They fear we should ex - cel

mf *f* *f* *mf*

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

30

their slug - gish parts, should we at- tempt the sci - en - ces and arts:

f *mf*

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- nown.

40

♩ = c112

ff

There's ten ce-lest-ial fe-males go-vern wit, And but

ff

♩ = c112

45 ♩ = c88

mf

two gods that dare pre-tend to it. And shall these fi- nite

mf

decresc poco a poco

45 ♩ = c88

men re - verse their rules?

mp

50

mp mf mp

No, we'll be wits, and then men must be fools.

p

50

p

V

With beauty and integrity of expression

♩ = c60

p

♩ = c60

22

5

5

f

3

10

10

mp

De- scend, fair Truth de-

p

15

scend, Ce- les-tial maid, de- scend, fair Truth, de- scend,

(trem)

mp p pp

15

p

p

20

And with thy lus-tre ra-di- ate the dark cloud, Which

p

20

24

mp

deep en-ve-lops the sa-pient sons of men. Dark Dis-

mp p mf

5:4 f

f mf

trust and In-cre-du-li-ty shall fly, when thou,

f

25 mp mf

fair Truth, de-scend. Let

p mf

25

30

all the world sur-vey My guile-less heart, and trace Each ac-tion to its spring. And

mp

mp

f

30

let me bless the pro-vi-den-tial hand, Which kind-ly formed me, kind- ly formed me, formed me

p

p

fe- male:

rit poco a poco

35

De- scend, fair Truth, De- scend.

35

Commissioned by MUSICA MUNDI

THE STONES OF SWINSIDE FELL

by Gillian Carcas

Copyright © 1992

for flute, violin & grand piano

With a sense of mystery

♩ = c126

flute

violin

strings of piano

grand piano

keyboard

flt

pp cresc

sul pont

p

bend

norm

mf

mp

5:4

3

Ped

flute

violin

piano

6:4

gliss

slow gliss

9:8

10

Ped

flute

violin

piano

9:8

(sul pont)

Ped

(2)

15

flute

violin

strings of piano

grand piano

keyboard

norm

5:4

gliss

pi33

plucked

(Keep pedal held down)

20

5:11

hit lower strings

arco

Ped

25

dim

molto arco

gliss

Ped

30

flute
violin
strings
grand piano
keyboard

ff mf

cresc mf cresc ff ff

gliss

norm → sulpont norm → sulpont

mf ff mf ff

f

*

ff

A little slower : ♩ = c.100

35

flute
violin
piano

gliss gliss

normale

f f f

Ped

40

flute
violin
piano

sulpont gliss

ff norm ff

ff on strings gliss

(with felt tipped beaters if preferred)

Ped

4

45

flute
violin
strings
grand piano
keyboard

f
mf
dim
p
*
Ped

♩ = ca 126

50

flute
violin
piano

p
gliss
p < mf
sul pont
p
mp
f
p
mf
norm
3
mf
sul pont
gliss
p
mf
mfb
bend
5:4
p
gliss
f
(on strings)
f
(Keep pedal down)

55

flute
violin
piano

mf
norm
gliss
mp
f
sul pont
5
(keyboard)
f
mf
mp
* Ped
mp
f cresc
5:4
gliss
p
f
norm
11:16
cresc
10:8
f
cresc
15:16

♩ = c100

♩ = c126

60

flute
violin
strings
grand piano
keyboard

violently
pesante
sul pont
norml
5:4

♩ = c100

flute
violin
piano

norm
gliss
harshly
4:3
sul pont
norm
plucked

♩ = c126

65

Ped

70

flute
violin
strings
grand piano
keyboard

(Keep pedal down)

75

flute
violin
piano

80

flute
violin
piano

(Keep pedal down)

Slower ♩ = c 72
Legato e expressivo

flute
violin
strings
grand piano
keyboard

p

Ped

85

cresc poco a poco

90

mf

mp

cresc

95

flute
violin
strings
grand piano
keyboard

mf
mf
mf
creac
creac
creac
6:4
7:4
ff
f
mp
creac
Ped
Ped
Ped
Ped

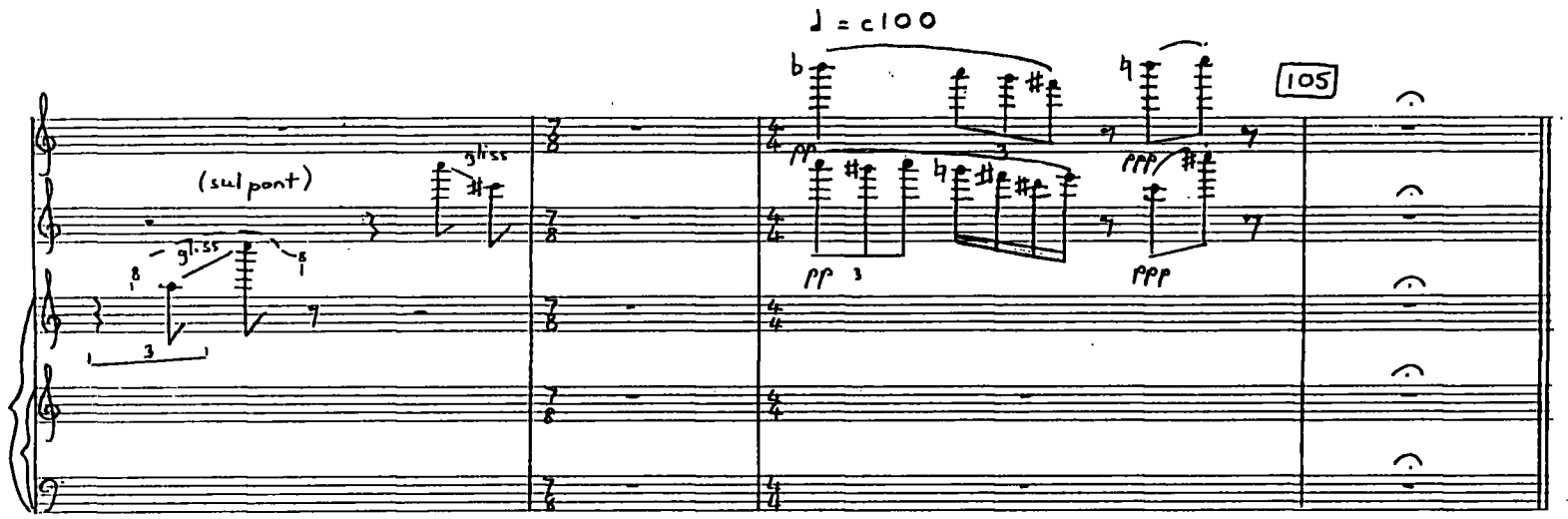
flute
violin
piano

f
dim poco a poco
dim poco a poco
gliss
ff
Ped (Keep down until end)
mp
mf

100

flute
violin
piano

sul pont
norm p
p
sul pont
p
gliss
mp
p
mf
p


♩ = c100
105
(sul pont)
gliss
gliss
pp
ppp
pp
ppp

"GYROSCOPE" for Bb clarinet and piano

Copyright © Gillian Carca 1992

Expressively; ♩ = c52

(Accidentals last throughout the bar in which they appear, unless indicated specifically otherwise)

△ Pedal as marked; further pedallings may be introduced at the pianist's discretion

Clarinet in Bb (written pitch)

Grand Piano

ppp mf p

p mp p

Ped △

5

Clar in Bb

Piano

mp mf p

mp mf p

* (Lift pedal)

10

Clar in Bb

Piano

mf f

mf f

mf dim

(p) pp p mf

p mf

(LH) mp

dim

15

Clar in Bb

Piano

(mp) (p) pp pp

20

Clar in Bb

Piano

ppp pp p mp p pp

5

Ped

Clar in Bb

Piano

mf p

bend note

(p) mp

mf p mf mp

*

25

Clar in Bb

Piano

p f mp mf

mf p sf

Clar in Bb

Piano

f

ff

Ped

30

mf

5:4

(mf)

dim

*

*

Clar in Bb

mp

p

(mp)

Piano

35 Tempo II

♩ = c 63

(bend note)

pp

Plucked piano strings (beyond dampers)

strings

Piano

keyboard

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

40

Clar in Bb

Strings

Piano

keyboard

Clar in Bb

Strings

Piano

keyboard

5

45

Clar in Bb

Piano strings

f

gliss on strings

gliss

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

mp

gliss

(mp)

(ped still down)

(keep pedal down) . . .

50

Clar in Bb

strings

Piano

keyboard

p

mf

p

(p)

(plucked)

p

mf mp

p

(p)

Ped

55

Clar in Bb

strings

Piano

keyboard

mf

p

cresc

mf

Ped

(*) Ped

poco accel - - - - - - - - -

Clar in Bb

mp

p

pp

Piano (keyboard)

p

ppp

pp

p

mp

p

*

Ped

TEMPO II

♩ = c63

60

Clar in Bb

Piano

cresc

mf

dim

*

Clar in Bb

p

Piano

p

7

Clar in Bb

strings

Piano

keyboard

mf f pp f p (plucked) f

mp sf

Ped

65

Clar in Bb

Piano

mf p sf f

mf p f f

*

Clar in Bb

strings

Piano

keyboard

mp f

gliss

f

hit middle strings

hit lower strings

p f

Ped

Clar in Bb

Piano

ff

ff

*

70

Clar in Bb

strings

Piano

keyboard

Low just above those struck on keyboard

11:8

sf3

11:8

sf3

Very lowest notes

f

8

Ped

(*) Ped

Clar in Bb

Piano

f

dim

*

75

Clar in Bb

Piano

p

mp < mf > mp

p < mp p

(bend)

Clar in Bb

(bend)

(bend)

pp p mf mp mf f

Piano

pp f

Clar in Bb

p f mf

pluck

strings

gliss

p f

Piano

keyboard

p f mp mf

7:4

Ped * Ped

80

Clar in Bb

p

strings

gliss

mf pp

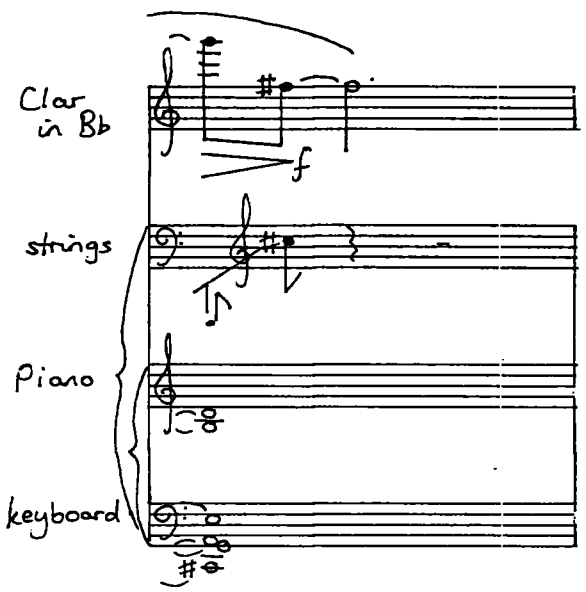
Piano

keyboard

p mf sp mf

*


TEMPO III
♩= c80
Clar in Bb
Piano
85
Clar in Bb
strings
Piano
keyboard
gliss
Ped
(*)
Ped


Clar in Bb
strings
Piano
keyboard

(11)

TEMPO II ♩=c 63

Clar in Bb

Piano

mf f mf mp

mf f mf mp

*

Ped

TEMPO I
♩=c 52

90

Clar in Bb

Piano

f mp

f mf mp

*

Clar in Bb

Piano

p mp mf p mf

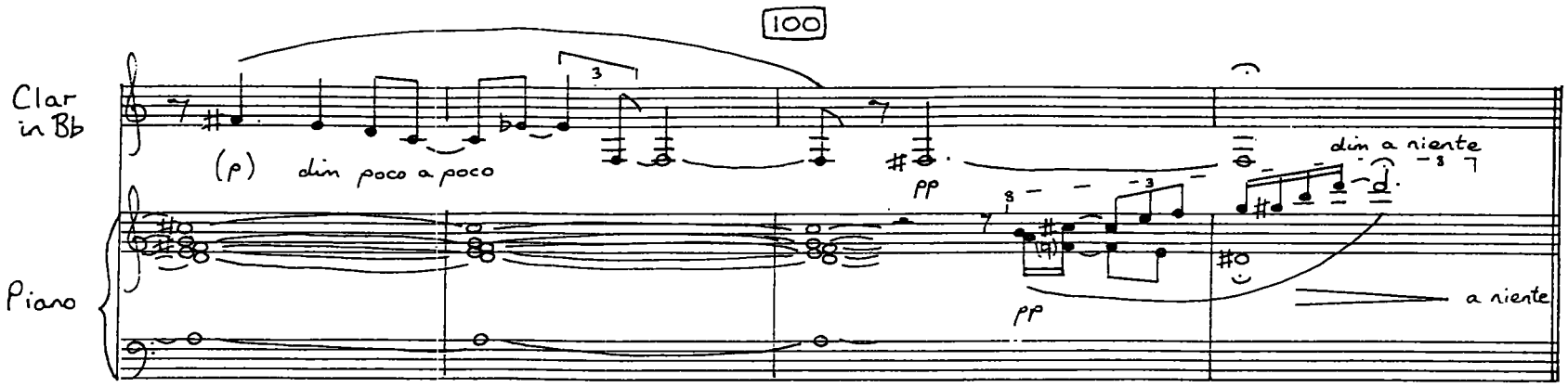
p mf p mp

95

Clar in Bb

Piano

mp p



Ped (hold down until very end)