



NUI MAYNOOTH

Coláiste na hÉireann Mú Nuad

The Earl of Kildare

An Opera in 3 Acts

Volume 2 of 2

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Libretto, by Celia de Fréine3

ACT 15

SCENE 1 5

SCENE 11 7

SCENE 111 9

ACT 1112

SCENE 1 12

SCENE 11 15

SCENE 111 17

ACT 11121

SCENE 1 21

SCENE 11 22

SCENE 111 28

SCENE 1V 31

Earl of Kildare, Piano score34

ACT 1

SCENE (i) 34

SCENE (ii) 46

SCENE (iii) 60

ACT II

PRELUDE	71
SCENE (i)	74
SCENE (ii)	94
PRELUDE & SCENE (iii)	102

ACT III

PRELUDE & SCENE (i)	119
SCENE (ii)	127
SCENE (iii)	150
SCENE (iv)	162

Scenes and Interludes	169
------------------------------------	------------

Lord Leonard Gray, His March.....	220
--	------------

Appendix 1:

Concerning the Use of Successive-Interval Arrays	222
---	------------

Appendix 2: List of PC sets with Interval Vectors

and Successive-Interval Arrays.....	225
--	------------

Glossary.....	227
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DRAMATIS PERSONAE

THOMAS FITZGERALD, LORD OFFALY, later TENTH EARL OF KILDARE: aged 21-24, Thomas has a magnetic personality and is determined to continue the family tradition of ruling Ireland.

FRANCES FITZGERALD, wife of Thomas: early twenties, Frances is English, related to the Boleyns, and has difficulty adjusting to the lifestyle of the Anglo-Irish Fitzgeralds, but is devoted to Thomas.

LORD LEONARD GRAY, Marshal in the English Army: in his thirties, ambitious, cousin of Henry VIII, brother of Elizabeth, Gerald's mother.

ARCHBISHOP ALEN: an English bureaucrat in favour of a Tudor State in which the Fitzgeralds would have no power.

CHRISTOPHER PARIS: Thomas's foster brother; slightly older than Thomas. Steward on the Maynooth Estate, he resents Thomas's waste of land, and is infatuated with Frances.

FR. TRAVERS, Chancellor of St Patrick's; in his thirties, excitable, obsessed with Papal Supremacy.

DAME JANET EUSTACE: middle-aged, Anglo-Irish, Thomas's foster mother, forceful in personality and a prime-mover in influencing the politics of the day.

CONOR O'BRIEN, LORD OF THOMOND: aged about 30, O'Brien is a powerful Gaelic Chieftain, staunch ally and close friend of Thomas; his manners and dress contrast with Thomas's more polite Anglo-Irish ways.

MASTER OF THE ROLLS: English, less vitriolic than Alen, quicker to sense danger.

LORD LIEUTENANT OF THE TOWER: a Tudor official who wants his questions answered, but is not entirely unsympathetic to Thomas.

SIR WILLIAM SKEFFINGTON: old, decrepit, English, one time Lord Deputy, now re-appointed; bears a deep grudge towards the Fitzgeralds.

MONTAGUE: Thomas's obsequious tailor.

JAMES DELAHIDE: early twenties, son of Dame Janet, devoted to the Fitzgeralds.

GERALD FITZGERALD, later ELEVENTH EARL OF KILDARE: Thomas's step-brother, a smart ten year old who worships Thomas.

DE NEALAN: a bard

GAEL: one of Thomas's followers.

THOMAS FITZGERALD: Baritone

FRANCES FITZGERALD: Soprano

LEONARD GRAY / ALEN: Bass

PARIS / FR TRAVERS: Tenor

DAME JANET EUSTACE: Mezzo-Soprano

CONOR O'BRIEN: Bass

LORD LIEUTENANT / MASTER OF THE ROLLS / SKEFFINGTON: Tenor

MONTAGUE / JAMES DELAHIDE: Tenor

GERALD FITZGERALD: Boy Soprano

DE NEALAN: Actor

GAEL: Actor

ACT 1

SCENE 1

February, 1537

A cell in the Tower of London

A straw mattress. Table on which there is an unfinished letter and quill. Stool. Shovelboard. A small barred window. Inscription on wall which reads: THOMAS FITZGera. THOMAS, dressed in rags, is found onstage, working on inscription. He moves downstage.

THOMAS

So like a dream, a distant manifest,
a life some other might have lived:
silk against my skin,
a fire blazing in the grate,
a table strewn with viands,
the best of Spanish wine. *(pause)*
Father, I can bear this iniquity,
knowing that you too ended your days
within these walls,
that you too shared these memories,
but I am young: it galls me
that this same punishment should
have been meted out to you.
Father, can you hear me now?
Whisper to me as you did when I was a boy,
reassure me that what I did was right. *(pause)*
My life till now, my deeds
so like a dream, a distant manifest.
And now I wait, not knowing what's in store:
what's to befall me, dreading my fate.

THOMAS picks up shovelboard and runs his fingers along nails. LORD LIEUTENANT of the Tower enters.

LIEUTENANT

So this is how you spend your time!

THOMAS

There is nothing else to do.

LIEUTENANT

I could suggest a few pastimes –
some falconry, a little tilt,
the Kildare Hunt.

THOMAS

Have you come here to taunt me?

LIEUTENANT

You could end all this...

THOMAS

Or have you brought word...

LIEUTENANT

...instead you choose the shovelboard...

THOMAS

...news of my pardon?

LIEUTENANT

Could this be the one your father used?

THOMAS flings shovelboard to one side.

LIEUTENANT Make amends. No need to spend
 more time in this dank place.
 You could be free.
 All that is required
 is a little information.

THOMAS I have answered every charge.

LIEUTENANT I ask you, in the name of God...

THOMAS ...whose God?

LIEUTENANT Name those who renounced the king.

THOMAS I have already told the court...

LIEUTENANT ...nothing. List your conspirators.

THOMAS My Spanish agents. (*sardonically*)

LIEUTENANT Your spiritual advisers.

THOMAS I needed no advice.

LIEUTENANT Name your Popish emissaries -
 and I, personally, will
 guarantee your pardon.

THOMAS As Gray did. (*pause*)
 I will speak
 to the King in person.

LIEUTENANT You have gone too far
 with your petty warfare and intrigue.
 You know the penalty for treason.
 Even Queen Anne, whom the King
 so dearly loved, has lost her head.

THOMAS That Boleyn whore had it coming.

LIEUTENANT Your uncles and brother are next in line.

THOMAS You've news of young Gerald?

LIEUTENANT He's prey to every mercenary
 scouring ditch and bog.

THOMAS He is innocent.

LIEUTENANT You Fitzgeralds never learn.

THOMAS The King will pardon me.

Exit LORD LIEUTENANT.

THOMAS approaches table and picks up letter. Dim lights, apart from spotlight on THOMAS. A wall-hanging of the Fitzgerald coat of arms is lowered over window and inscription.

THOMAS O'Brien, dear friend,
 would that I had listened!
 My needs are great. I have had
 neither money nor new clothes
 since I came to prison,
 and have gone barefoot,
 bare-legged diverse times

when it had not been very warm.
I would be naked but for the kindness
of poor souls who threw me their shoes,
and hose, en route to the gallows.
I would greatly appreciate,
against the family plate,
the loan of twenty pounds,
and the purchase from my tailor
of three silk shirts...

Mattress and props are removed. Enter MONTAGUE with tape measure, rolls of fabric, an outfit, sword, mirror

SCENE 11

June, 1534

A room in Maynooth Castle

Lights. THOMAS is dressed by MONTAGUE during the following dialogue.

THOMAS ...some calfskin breeches
and half a dozen hose.

Enter O'BRIEN who displays little interest in the proceedings and remains in the background, watching the courtyard below.

THOMAS O'Brien, you too could do
with a new jacket.
Take his measure. *(to MONTAGUE)*

MONTAGUE approaches O'BRIEN with tape.

O'BRIEN Leave me be.
THOMAS You could look as well as me.

O'BRIEN looks disdainfully at THOMAS.

THOMAS I'll have new jackets *(to MONTAGUE)*
for the men. Quilted in silk.
And trappings for the horses.

MONTAGUE Splendid, my Lord!
Which colour did you say?

THOMAS The Fitzgerald red
trimmed in white.

O'BRIEN And smeared with... *(noticing FRANCES who has just entered.)*
MONTAGUE How is your father, *(to THOMAS)*
by the way?

THOMAS

I really cannot say...
has there been another rumour?

O'BRIEN is attracted by activity in the courtyard.

O'BRIEN

It's Paris. Receiving a letter.

THOMAS

Brostaigh ort. (*to MONTAGUE*) (*Hurry up. Brus-tig urt.*)

MONTAGUE

Need I remind my Lord –
when your father orders for himself,
he requisitions for his wife,
a gown in the same rich fabric.

THOMAS

What's good enough for his wife
is good enough for mine.
Make up some gowns.

THOMAS smiles at FRANCES.

FRANCES

My gratitude, my dear.

Exit MONTAGUE with rolls of fabric. THOMAS is now fully clad. FRANCES fixes his collar. O'BRIEN hands him his sword which he places in its scabbard. Enter PARIS with a sense of self-importance. He delivers the letter but each time he tries to join in the conversation he is ignored; he attaches himself to FRANCES. THOMAS opens the letter and a small heart and two black dice fall into his hand.

THOMAS

My father is alive, thank God!
"Dear son and Deputy, (*reading*)
the case against me has been proved.
I have been refused leave
from the King to depart.
Henry commands you
to appear before his Council,
but do not trust them –
should they find against you,
you will be brought to London by force
I enclose some gifts:
a heart of silver and gilt and two black dice."
I will present myself (*deliberating*)
to his Council.

O'BRIEN

You are advised to stay clear.

PARIS

Might I suggest...

THOMAS

My father may appear to caution me
but these gifts are the sign
I have been waiting for.

Enter DAME JANET.

JANET Show me that.
 THOMAS My father has worked hard for the crown,
 PARIS Done much to improve the land...
 JANET ...and is rewarded thus. (*indicating letter*)
 O'BRIEN Be careful how you tread.
 Should you fall into the hands
 of the Archbishop and his clique...
 THOMAS I appreciate your concern.
 You are too cautious by far,
 an attribute rare among the Gael.
 JANET The Fitzgeralds have,
 for generations, ruled the Pale.
 Now it would appear
 that Garret's to be replaced
 as Deputy, and you as Vice.
 The Butlers have grown powerful of late.
 PARIS True...
 O'BRIEN With every thrust of Henry's cock
 their fortunes soar.
 THOMAS Or worse – Skeffington
 may be re-appointed yet. (*pause*)
 My father may not have long to live.
 PARIS God forbid!
 THOMAS He must not see our name disgraced.
 JANET Safeguard your position.
 O'BRIEN You can rely on my support.
 THOMAS Henry Tudor has shown little interest
 in our affairs to date.
 I will challenge him –
 with all the worries on his plate,
 he's bound to re-instate
 both my father and myself.

Exeunt THOMAS, followed by O'BRIEN and JANET.

PARIS I marvel at such schemes and plans
 being hatched by young Tom...
 FRANCES Should my husband hear you...
 PARIS He leaves you alone too long.

*Exeunt PARIS and FRANCES. Dim lights. Exit THOMAS.
 Remove table and mirror. Replace Fitzgerald coat of arms with Tudor
 banner:*

SCENE 111

June, 1534

St Mary's Abbey

Lights. Enter ARCHBISHOP ALEN, followed by the MASTER OF THE ROLLS.

MASTER What news of Kildare?
ALEN Dead, hadn't you heard? (*cynically*)
MASTER By the sword?
ALEN By rumour, guaranteed (*chuckling*)
 to raise the hackles
 on his upstart son
 and deliver him to our presence.
MASTER Garret was bad enough...
 as for young Thomas – so impudent!
ALEN Unpunctual, too!
 It's half past the hour
 at which he was summoned.
 Why should I wait thus long for a boy?

In strides THOMAS, followed by O'BRIEN, DE NEALAN, GAEL.

THOMAS My apologies
 that you should wait thus long for a boy!
MASTER We meant no disrespect.
THOMAS Your business, Sir? (*to ALEN*)
ALEN We have been instructed
 by his most noble majesty...
GAEL Cad deir sé? (*What does he say? Cod jer shey?*)
ALEN Maintain order among these ruffians. (*to THOMAS*)
THOMAS These are warriors and gentlemen.
ALEN How dare they enter here!
ALEN Lord Fitzgerald, you have been invested
 with the most noble Sword of State...
GAEL Cad deir sé? (*What does he say? Cod jer shey?*)
THOMAS This sword is yours, not mine.

THOMAS removes sword from scabbard.

THOMAS I received it under oath
 and used it to your benefit.
 Now I have need of my own sword.
MASTER My Lord Vice-Deputy...
THOMAS I am no longer Henry's Deputy.
ALEN Garret will answer for this.
THOMAS It is clear that neither his good service,
 nor my good intentions towards the crown,
 count for aught.
ALEN The Fitzgerald purpose has always been

vile ambition cloaked in treason.
 MASTER You go too far.
 ALEN For years I have listened
 to your petty whines and quibbles...
 THOMAS With just cause.
 MASTER I advise you to reconsider
 your rash resignation.
 THOMAS I came not hither to take advice
 as to what I should do,
 but to give notice as to what I intend.
 MASTER Whatever grievances
 you may feel against our Council...
 THOMAS My grievances have grown
 into such a canker...
 Had it smarted you,
 as much as it had festered me,
 you would be as impatient
 as I now am.
 ALEN His Majesty, the King...
 O'BRIEN He never was our king.
 THOMAS I would sooner meet him in the field,
 than serve him in office.
 ALEN Call off your wolves!
 THOMAS I have dallied long enough.
 ALEN Respect my office.
 THOMAS Return to the country
 of your birth. I can no longer
 guarantee your safety here.
 Beir uaim an bodach! *(Take the churl away from me/ ber wem
 on bud-ack!)*

THOMAS struts out, followed by O'BRIEN.

DE NEALAN Beir uaidh an bodach! *(Take the churl away from him /
 ber wy on bud-ack)*
 GAEL Maraigh an bodach! *(Kill the churl! Mar-ig on bud-ack)*
 DE NEALAN Maraímis an bodach! *(Let's kill the churl! Mar-ee-meesh on
 bud-ack)*
 GAEL Maraímis é! *(Let's kill him! Mar-ee-meesh ey!)*

*ALEN is stabbed to death.
 Dim lights. Remove Tudor hanging.*

ACT 11

SCENE 1

August, 1534

A room in Maynooth Castle

The Fitzgerald Coat of Arms. A small table with wine and goblets. A mirror and basket of gowns. JANET and FRANCES are found on stage. Lights.

JANET This one's my favourite.
FRANCES I prefer the black,
the match of Tom's state robes
JANET But Tom's resigned
and is replaced by Skeffington
FRANCES No more functions to attend?
JANET There may be others...
FRANCES Those wild fleás (*feasts. flaaahs*)
and cuid oíches? (*night provisions. kudge ee-hes?*)
JANET No doubt, and more besides. (*pause*)
You're so pretty.
FRANCES Pretty but inept.
JANET It's not unusual
to lose a first child.
FRANCES In a dynasty where strength
is based on heirs and intermarriage?
I have failed
JANET There will be other children.
FRANCES Though the sun linger in the evening,
though the days be short,
for me they last for ever,
now all is dark.
JANET Though dark evenings lie ahead,
the sun will rise each morning.
Soon you will be strong,
your womb hunger for another child.
FRANCES Dearest Janet, you are kind
but you speak to humour me.
JANET I speak of what I know is true.
We all have suffered.
All know the sorrow
that has visited you.
FRANCES You are like a mother to me.
I feel I know you better than my own.

Enter PARIS who walks towards the table and pours himself a drink. FRANCES struggles to regain her composure. JANET approaches PARIS.

JANET I don't think that's wise.
PARIS It must come as no surprise.
JANET Thomas is expected soon.
PARIS I've earned this drop,
unlike young Tom.
JANET He's doing what must be done.
PARIS Rendering undone
my husbandry?
Do you think it pleases me
to sow and till,
then reap the wanton waste
of torch and cannon gun?
JANET Ní mór an t-arbhar a dhó (*The harvest must be burnt / nee more on
taar-ur a go*
sa treo nach mbeidh (*so that /sa trow nock may*
greim bia le fáil (*there's no food /grime bee-a le foyle*
ag airm na Sasanach... (*for the English army / egg airm ne soss-
on-ack*
PARIS ...toisc titim amach (*because of the falling-out /toishk tit-im am-ack*
na nGearaltach? (*of the Fitzgeralds? ne ngar-al-tack*)
I have no stomach for war.
JANET We must make sure to win.
Let that be an end
to your complaints, criticism.

A cry is heard, followed by footsteps.

JANET Excuse me, I must attend
young Gerald who has taken ill,
and is showing signs of fever.

Exit JANET.

FRANCES What has come about between you two –
this talk of war...
PARIS ...is of no consequence.
FRANCES Your words so...
PARIS ...coarse and strange?
FRANCES Janet will not answer me.
Nor Thomas, and now you.
I thought you were my friend.
PARIS Why bore you
with the gruesome details?
FRANCES If you hate the English,

PARIS why spend time with me?
It isn't the English I hate,
and certainly not you.

FRANCES, holding dress, looks in mirror.

FRANCES In this dress I resemble
my cousin, Anne.

PARIS The queen?

FRANCES 'Twas oft remarked
how alike we were.

PARIS I doubt your beauty
could be surpassed.
I can't understand why
the King let you slip
through his fingers.

FRANCES I had scarce been presented in court,
when my father agreed the price
struck by Garret, on behalf of his son.

*Enter THOMAS, tired and strained. FRANCES runs towards
him and embraces him.*

THOMAS glowers at PARIS.

PARIS Frances was showing me the gowns
you so kindly had made up.

THOMAS It wasn't for your eyes
they were kindly made up. (*pause*)
Have you saved enough crops?

PARIS Enough for the house,
and fodder for the beasts.

THOMAS We would speak alone.

PARIS As you please.

PARIS replaces goblet and exits.

THOMAS How've you been today?
FRANCES No worse than any other day.
Do you know what it's like
when you're gone,
day after day,
here on my own?

THOMAS Do you know how I hunger
to spend time with you alone?

FRANCES For a while I was so happy.

FRANCES It's so damp here.
The cold has seized my bones.

Let's redecorate,
heat this draughty tomb.

There is an awkward moment of silence. After some time the scene is disturbed by the entrance of JANET.

JANET It's young Gerald.
 His fever is much worse.
 He is in gravest danger.
THOMAS My God, but we're cursed.

*Exeunt THOMAS & JANET in a hurry. FRANCES follows.
Dim lights. Remove basket, table, mirror, wall-hangings.*

SCENE 11

Later the same month
Dublin Castle

*A Tudor banner, easy chair, footstool. Enter SKEFFINGTON with documents. He takes up sleeping position on chair. Lights.
Enter TRAVERS.*

TRAVERS I beg your pardon, Sir.
SKEFFINGTON Your name, man? Speak!
TRAVERS Fr Travers, Chancellor of St Patrick's.
SKEFFINGTON Who summoned you here?
TRAVERS You did, Sir.
SKEFFINGTON Concerning?
TRAVERS The Reformation of the Church.
SKEFFINGTON Reformation, yes! *(handing him document)*
 Have this read throughout your parish.
TRAVERS This Protestant Religion
 may suit the Germans
 and the English too...
SKEFFINGTON ...it will suit the Irish
 just as well.
TRAVERS We have always been
 subject to the Holy See...
SKEFFINGTON ...subject first and foremost
 to his Majesty the King,
 now also Head of the Church.
 Put this to effect *(indicating document)*
 or languish in the Tower
 with Fisher and More.

TRAVERS bows and exits.

SKEFFINGTON My business is government,
not religion or war.
My God, it's young Gray.
It doesn't rain in this damn country,
it downpours.

Enter LEONARD GRAY.

GRAY My Lord Skeffington,
I've been sent by His Majesty
to help quell this revolt.

SKEFFINGTON I have the matter in hand.
GRAY The king is annoyed
at how the army has performed,
not to mention the expense.

SKEFFINGTON Annoyed?
GRAY Incensed. In worse humour
than he has been for some time.

SKEFFINGTON It's true my attempts to lure
Fitzgerald to London have failed.
I have even promised him pardon,
absolution.

GRAY The most arrant traitor
that ever was born? (*pause*)
He must be apprehended.

SKEFFINGTON rises.

SKEFFINGTON You two are acquainted.
You determine how.

GRAY Engage him in battle!
SKEFFINGTON He shifts from place to place.
GRAY His Majesty wants rid
of the root of this rebellion.

SKEFFINGTON When the weather mends...
GRAY ...in the meantime,
what of the men?

 Never was an army
more out of control.
SKEFFINGTON I shall offer a reward
for the capture of the wretch.
No doubt he'll be betrayed. (*pause*)
You're a strange choice
for this commission –
with your sister married to Garret.
Lay sentiment aside, my boy.
Excuse me now, I must retire.

SKEFFINGTON hobbles off.

GRAY

The man is spent
by reason of ill-health.
If he rises before ten
he is almost dead, and yet
would have no man make
an enterprise,
save he were at its head. *(pause)*
This is my chance for greater things.
I *will* be firm of purpose.
I *will* succeed
where Skeffington has failed.

Exit GRAY. Dim lights. Remove stool, chair, banner.

SCENE 111

September, 1534
Maynooth Castle.

*The Fitzgerald wall-hanging, a table, maps.
Enter THOMAS and O'BRIEN in an air of excitement /
preparation for war.*

O'BRIEN
THOMAS

Let's mount a full scale attack.
We need more men.
If only my father were here.

O'BRIEN
THOMAS

The dye is cast.
I'm unpractised in the field,
but have tried to follow
the lessons of the-past –
where re-instatement
followed resignation,
least expecting as response
Skeffington, Gray,
and such a vast army .

O'BRIEN

Forget re-instatement.
You have dallied long enough.
Forget the Crown.
Rule in your own right.
You have the support
of Gael and Gall-Ghael both. *(indicating map)*
(Irish and Norman / gale and goll-yale)

THOMAS

That won't suffice.
Let's look to Spain.

O'BRIEN
THOMAS

On what pretext?
I'll explain, but promise,

in the event of my demise
that Gerald will be nursed
back to health...

O'BRIEN
...and raised as your heir.
I give my word.

ENTER FR TRAVERS, accompanied by MONTAGUE.

MONTAGUE

Father Travers.

TRAVERS

I come to offer advice.

O'BRIEN

Must the Church always meddle
in affairs of State?

TRAVERS

Hear me out.

O'BRIEN

This is no time for clerical debate.

THOMAS

Be brief.

TRAVERS

Your quarrel and mine
lie with the same man –
the King of England.
He has gone against the faith,
married Anne Boleyn,
repudiated his true wife,
Catherine of Aragon,
Aunt of the Emperor,
Charles of Spain.

O'BRIEN

You overwhelm us (*sardonically*)
with your revelation.

TRAVERS

He has affronted the Pope,
insulted the Emperor,
and now he preaches
this Protestant Religion.

THOMAS

You preach what we already know.

TRAVERS

Should you protect the faith,
the Pope will come to your aid,
Charles will avenge his Aunt...

THOMAS

...this is our pretext.

O'BRIEN

I shall write to the Pope.

THOMAS

Send him some hawks.

O'BRIEN

And the Emperor.

THOMAS

More hawks.

O'BRIEN

We *will* fight for our religion.

TRAVERS

We *will* arm and fortify.

THOMAS

The Pope and Emperor
will come to our aid.

We can hold the country
until that aid arrives.

Enter JAMES DELAHIDE, followed by JANET and FRANCES, all in a state of grief.

THOMAS I can almost tell that which
I cannot bear to hear...

JAMES I have ridden hard
since break of day.

THOMAS My father?
That which I feared
has come to pass?

JAMES Tá seachtain ann (*It's a week / taw shock-ton awn*
ó fuair sé bás, *since he died / oh fur shey baas*)

THOMAS How did he speak of me?

JAMES He praised your purpose,
but wished you were older,
more practised in the field.

JANET What you lack in practice,
we'll provide in advice.

THOMAS Never to see him again,

FRANCES Thomas...

THOMAS never to converse...
*FRANCES and THOMAS embrace. THOMAS pulls away
and comes downstage.*

THOMAS for you to die thus,
imprisoned in the Tower,
to have come to such an end.
Your heart of silver and gilt
I wear next to mine.
If only we had had more time –
you instructing me in
how to govern how to fight.
I have thrown down the sword,
challenged the King.
Guide me in what I do.

ALL embrace THOMAS.

JANET Look to Gerald (*to FRANCES*)
lest he should hear.

*Exit FRANCES. JANET, O'BRIEN, JAMES, TRAVERS
surround THOMAS in a semi-circle, with THOMAS
downstage, facing towards them.*

O'BRIEN I'll rally support.

JANET We will arm and fortify.
 JAMES To defend our country.
 TRAVERS And our faith.
 JANET The Gael will comply.
 O'BRIEN You can rely on our support.
 JANET Our castles must be fortified.
 O'BRIEN Only you can unite
 Gael and Gall-Ghael both. (*Irish and Norman/gale and
 goll- yale*)
 JAMES We will fight to restore your House.
 JANET We *will* show Henry Tudor.
 TRAVERS The Emperor will come to our aid
 as will the Pope.
 JANET The Fitzgeralds have always governed.
 TRAVERS A country that is Catholic.
 O'BRIEN All will stand by you.

THOMAS turns to face audience.

THOMAS I have thrown down the sword,
 challenged the king.
 O'B. TRAV.J & J Earl of Kildare.
 We salute you!
 THOMAS A title, style, and name
 conferred upon me]
 O'B. TRAV.J & J conferred upon you]
 THOMAS amidst my grief and loss.]
 O'B. TRAV.J & J amidst your grief and loss.]
 THOMAS I *will* avenge my father's honour.
 O'B. TRAV.J & J We are all behind you.]
 THOMAS With all you behind me,]
 I stand to win.]
 O'B. TRAV.J & J you stand to win.]
 Earl of Kildare!
 ALL Let the struggle begin.

Exeunt. Dim lights. Remove table, map, wall-hanging.

ACT 111

SCENE 1

March, 1535
English War Camp

Tudor Banner. A small, lit, downstage area will suffice. Enter GRAY, dressed for war.

GRAY
It's one thing to apprehend
the errant Thomas,
but now Henry wants
the head of Gerald,
my sister's son....
How can I serve him
and turn against my own,
kill a boy whom I hold dear?...
I am an army man.
This is the life for which I trained.
Now I am summoned to infanticide....
The price is high,
yet I must not alienate
the appetite of the King.

SKEFFINGTON hobbles in.

GRAY
Fitzgerald and his men
have embraced the Popish cause.
SKEFFINGTON
Has he lost
all sense of reason?
GRAY
Those who won't swear fealty
to the Emperor
are incarcerated in Maynooth.
SKEFFINGTON
Treason!
GRAY
That fortress must be taken.
SKEFFINGTON
Its walls are impenetrable,
twelve foot thick.
GRAY
Any takers for your bribe?
SKEFFINGTON
Give it time....
These Irish peasants never learn.
These wild uncivilised
who take pride in such
backward ways.
GRAY
Their methods of warfare are crude,
I must admit,
their tactics nonexistent,
their weapons better suited

SKEFFINGTON to tilling the soil.
 Their manners, habits, ways of life
 would turn the stomach
 of the basest Englishman. . . .
 And now this herd of goats
 has found a goatherd –
 a relative of yours.
 GRAY As you've said before.
 Rest assured my affinity lies not with them.
 SKEFFINGTON Make sure of it, my boy.
 GRAY I *will*.
 SKEFFINGTON Archbishop Alen, such a pious soul,
 loyal in all respects,
 I shudder to recall his fate.
 GRAY We must bring these peasants into line,
 teach them to be true to their king.
 SKEFFINGTON That Eustace woman –
 make sure to capture her. . .
 she's behind all this, or so I've heard.

Exeunt.

SCENE 11

Later the same month
 Maynooth Castle

The Fitzgerald wall-hanging; table and basket, both covered in maps. A less well-dressed THOMAS is found onstage, consulting a map. Enter FRANCES, wearing a cape.

FRANCES Is it Time?
 THOMAS Are you ready (*laying down map*)
FRANCES approaches basket.
 THOMAS Best travel light. (*pause*)
 Have no fear.
 Your cousin, Anne,
 will speak on your behalf.
 FRANCES Why must I go? .
 THOMAS You belong in someplace safe,
 somewhere you can wait
 until these troubled times have passed.
 FRANCES Have I not sworn to stand by you?
 THOMAS I have not forgotten.

FRANCES
THOMAS

But I must adhere to my other vows.
My promise to my father.
How can you do this on your own?
I am surrounded by friends, allies.
All save the one I hold most dear.
and that is why
you must travel to someplace safe.

FRANCES
THOMAS

Shall I see you again?
My love, while darkness cloaks the earth
you must away.
We know not who might lie in wait.
Go now to your coach, make haste.
The tide readies itself, as we speak.
My men await you,
they will bring you safely home.

FRANCES
THOMAS

When will I see you again?
When rivers teem with fish,
the fields yellow with corn.
When the sun creeps across the flags
and lightens your hair by morn.
But this talk can only brook delay.
Make haste before a sadder fate befalls you.
My sweet, now go, your ship is waiting.
I *will* see you soon.
We *will* meet before the year is out.

FRANCES
THOMAS

They embrace. Enter JANET, followed by two men, carrying two small bags..

THOMAS
FRANCES

Farewell, Frances!
Farewell, dear husband.

FRANCES and JANET embrace.

JANET

Go dté tú slán. (*May you go safely. Gu je too slawn*)

Exit FRANCES, followed by two men, carrying two small bags.

JANET
THOMAS

She stands a better chance beyond.
She wouldn't stand a chance,
were she to stay. (*pause*)
How is Gerald?

JANET

Well enough to see you.
Gheobhaidh mé é. (*I will fetch him / yo-ee may ey.*)

Exit JANET. (pause) Enter O'BRIEN, followed by PARIS who voices his private thoughts during the following duet.

O'BRIEN I have seen Frances go.
THOMAS At last I convinced her
to return home.

O'BRIEN In this, as in other matters,
you had no choice.

THOMAS I fear for her safety.]
PARIS As well you might.]
O'BRIEN Your finest men
will keep her safe.

THOMAS There are traitors everywhere.
O'BRIEN It isn't her head
they hunger for.]

PARIS It's yours, Thomas.]
THOMAS Have I done right?
O'BRIEN She is English by birth.
THOMAS And still I love her.
O'BRIEN She was as miserable here
as you were]
during your days]
beyond in England.]

PARIS A misery]
that could have been avoided.]

THOMAS Sometimes I fear
I shall be betrayed.

O'BRIEN Have no fear,
no one here
would entertain such a thought.

THOMAS My concern is for Gerald.
O'BRIEN I *will* make sure he's safe.]
PARIS How make sure he's safe?]
THOMAS Now to matters of state:
What news?

O'BRIEN I'll not mince my words:
our allies have deserted.
Our captains captured,
their ships taken.

THOMAS The more I hear,
the more I am dismayed,
yet we have come this far.]

THOMAS The tide may turn in our favour.]
PARIS The tide won't turn in your favour.]
O'BRIEN Gray has relieved Dublin.
He has taken Trim.

THOMAS He must be held at bay.
Send further word to Spain.
And tell the Pope
that we are astonished at his delay.
While we hold Maynooth,]

THOMAS we may yet win.]
 PARIS you shall not hold Maynooth,]
 O'BRIEN There is always hope.
 THOMAS There must be for Gerald....
 O'BRIEN I promise to look after him.

Enter JANET, carrying GERALD on her back. GERALD runs over to THOMAS and they engage in horse-play.

THOMAS You're better.
 I see a glow in your cheek.
 GERALD Are you going
 to kill the Sasanach? (*English / Soss-on-ack*)
 Can I come too?
 THOMAS Wait a few years.
 GERALD I can't wait that long.
 THOMAS Brave words, young man.
 You must study, promise me.
 GERALD Are you leaving?
 THOMAS I'll be back..
 GERALD Father said that too.
 THOMAS Be strong.
 GERALD It was the Sasanach who killed Father.
 Are they all bad?
 THOMAS Every one.
 GERALD Even Uncle Leonard?
 THOMAS Especially Uncle Leonard.
 GERALD Are you leaving too? (*to O'BRIEN*)
 O'BRIEN I am.
 JANET But I'll remain.
 THOMAS But just in case –
 should the Sasanach come, go south.
 Travel by night.
 Avoid all roads
 until you come to Thomond.
 Where I'll await you.
 O'BRIEN Slán, a dheartháirín. (*Goodbye, little brother / slawn, ah*
thar-een)
 THOMAS A Thomáis, go dté tú slán. (*Goodbye, Thomas, travel safely /*
Ah Hom-oysh, go je too slawn!)
 GERALD

THOMAS and GERALD embrace. THOMAS hands GERALD to JANET.

THOMAS I will ride north
 in search of more men.

JANET
THOMAS

Go gcuidí Dia thú! (*May God protect you / Go guid-ee Jee-ah hoo!*)
Paris, I place Gerald
and Janet in your care.

Be sure to close the northern gate
and guard this castle with your life.
I thank you too for your help and support.

PARIS
THOMAS

Though you have caused such waste?
Don't think I don't realise how hard
you have travailed.

PARIS
THOMAS
PARIS
THOMAS

My work has been in vain.
This farm has supported so many so well.
Never again.
Your husbandry is unmatched by any other
within or without the Pale.
I thank you.

THOMAS clasps PARIS by the shoulder. He embraces JANET and GERALD before taking his leave, followed by O'BRIEN.

Music suggests cannon fire.

JANET
PARIS
GERALD
JANET

What about the gate?
The gate has been seen to.
Cannon!
Dia ár sabháil! (*God help us / Jee-ah aar saw-wal!*)
Thomas!

PARIS

He left by the north.
Listen, can't you hear –
the guns are to the south?

JANET
PARIS
JANET
PARIS

And the watch?
By now, drugged in sleep.
What do you mean?
Why should I risk
life and limb for Thomas,
who has done naught,
save insult and malign me?

JANET attacks PARIS.

JANET
PARIS
JANET
PARIS
JANET

What are you saying?
The signal has been given.
Our soldiers? Archers?
Drugged also.
Have you taken leave of your senses?
Laying waste the fruits of your toil
does not give you licence to betray
the family that has cared for you
since the day that you were born.

PARIS Foolish woman,
how could you know how I feel?
JANET Not to mention how you have
coveted a lady
who would never be yours.
PARIS A family who have ever consigned me
to such a lowly role
when my thoughts are so much superior
to all else in this godforsaken place?

Exit PARIS.

JANET A Thiarna Dia! (*Lord God / A Hear-nah Jee-ah!*)
Listen, Gerald, do as I say.
GERALD What is it?
JANET Remember what Thomas said?
Slip in here (*opening basket*)
till I give the all clear.

JANET helps GERALD into basket.

JANET If all else fails, go to Thomond.

*JANET closes lid on basket, but part of Gerald's doublet protrudes.
Re-enter PARIS, accompanied by GRAY. JANET kneels in prayer.*

JANET In ainm an athar agus an mhic... (*In the name of the Father, and of
the Son... / In an-im on a-har og-us
on vic*)

GRAY What have we here?

GRAY puts a hand on her shoulder.

JANET Unhand me, you lout!
GRAY If it isn't the best hostage,
save for Fitzgerald himself.

*JANET and GRAY grapple. She is overpowered. GRAY knocks her
to the floor; then turns to PARIS.*

GRAY You are under arrest.
PARIS Have I not served you well? (*shocked*)
GRAY You have been blinded
by avarice and greed.
PARIS All I wanted
was to bring about peace.
GRAY You are a man
who cannot be trusted.

PARIS
GRAY
PARIS
GRAY

Where is Gerald? (*pause*)
Gerald?
Fitzgerald. (*pause*)
The boy left with the others.
I don 't believe
a word you say.

GRAY pushes PARIS offstage, then walks over to the basket. He hears a whimper and spots part of Gerald's doublet. Realising GERALD is inside, he toys with the idea of killing him, but decides against it. JANET, feigning unconsciousness, observes. Exit GRAY, dragging JANET after him. GERALD opens lid, climbs out. GERALD exits in opposite direction. Dim lights. Remove basket, wall-hanging, table.

SCENE 111

August, 1535
The Bog of Allen

Rough table, stool, mattress. THOMAS is seated at the table, writing a letter. Enter O'BRIEN. Both he and THOMAS are dishevelled. THOMAS rises and they embrace.

THOMAS
O'BRIEN
THOMAS
O'BRIEN
THOMAS
O'BRIEN

What news, dear friend?
Our support has dwindled,
our forces dispersed.
My lands are desolate,
my home in English hands.
What is keeping the Spaniards?
I fear the worst.
I must sail on the tide.
That would be ill-advised.

Enter JAMES DELAHIDE.

THOMAS
JAMES
THOMAS

You've news of the army?
What's causing their delay?
You have been entertained
with hope, that is all.
Charles would put his hand
neither to his sword
nor into his purse.
He hopes the King of England
will repent and has gone off
to fight against the Turk.
The Pope?

JAMES Sends you kind regards
and absolution.

O'BRIEN Come with me to Thomond.
THOMAS I have prevailed upon your kindness
long enough.
Nothing remains,
but to surrender.

THOMAS signs letter.

O'BRIEN Seek refuge in Spain.
THOMAS With Charles who has lied to me,
kept me in vain hope for over a year?

THOMAS hands letter to JAMES.

THOMAS To the Right Honourable
Leonard Gray, deliver this with speed.

JAMES To Leonard Gray? Never!
O'BRIEN Please reconsider.
THOMAS He is not made of stone.
He let Gerald slip
through his fingers.

O'BRIEN Gerald escaped with his life.
THOMAS I can reason with him.
Now, go! (*to JAMES*)

JAMES I do it under protest, so.

Exit JAMES.

O'BRIEN Stay a while with me.
Let's to Thomond.

THOMAS And lure the English there?
No, thank you, dear friend.
I will to London, to plead my case.

O'BRIEN Your home is here.
THOMAS Safeguard it for Gerald.
O'BRIEN I will defend it and protect him
with my life..
But, I beg you...

THOMAS No, my mind's made up.

They embrace.

O'BRIEN Go dté tú slán! (*May you go safely / Go jay too slawn!*)

Exit THOMAS. O'BRIEN comes downstage. Dim lights, apart from spot on O'BRIEN.

Enter GRAY, reading letter. Spot on GRAY.

GRAY

"After due consideration,
I recommend me
to your Lordship."

I can't believe my luck.

O'BRIEN

A lamb to the slaughter.

GRAY

"I desire you to intercede
with His Grace, my Sovereign Lord,
on my behalf so that he may pardon me."

O'BRIEN

He shall not pardon you.

GRAY

"I did naught of mine own accord,
but was governed by diverse others.
Trusting in God, your loving friend,
Thomas Fitzgerald."

O'BRIEN

Go gcuidí Dia thú! (*May God protect you / go guid-ee Jee-ah hoo*).

THOMAS enters GRAY'S spot.

GRAY

Times have changed.

THOMAS

The Bog of Allen
is not conducive to fine dress.

Extinguish O'Brien's spot. Exit O'BRIEN. Bring up lights.

GRAY

Henry would be amused.

THOMAS

How is your sister?

GRAY

Your stepmother's fine. (*pause*)

You've led us a merry dance
through this water-logged terrain,
but you stood little chance.

THOMAS

Had Paris not betrayed me...

GRAY

Who can you trust these days?

THOMAS

You, I hope.

I have come to you in good faith.

Through you I submit to His Majesty,
to be disposed of, according to his pleasure.

GRAY

Disposed of? My dear chap,

I give my word, you will be pardoned.

THOMAS

Your word?

GRAY

As God is my witness. (*pause*)

You're tired.

THOMAS

Sleep, at last, o'ertakes me.

THOMAS lies on mattress.

GRAY

Rest now. . . .
Pardon indeed!
Henry had better receive him thus.
And yet I fear he will not be pleased.
A surrender – what he least expected!
He would have preferred
had Fitzgerald been apprehended in the field.
caked in the blood of English souls. *(pause)*
Reluctantly I return,
having failed to deliver Gerald,
my sister's son. . . .
I have thwarted my own ambition.
I have placed my family
before the end I craved.
Fitzgerald may have failed
in his revolt,
but I am the one
who has delivered
his family from extinction. . . .
Henry had better receive him thus.
Should he have mercy to bestow,
I trust he bestow it on me.

down barred

*Exit GRAY. Spot on THOMAS. Extinguish other lights. Bring
window, inscription.*

SCENE 1V

February, 1537
A cell in the Tower of London

In his sleep THOMAS hears whispers.

VOICE 1

There will never be peace
till the blood of Kildare
be wholly extinct.

VOICE 2

He will return.

VOICE 1

The blood of Kildare,
wholly extinct.

VOICE 2

In a cow's belly.

VOICE 1

There will never be peace
till the blood of Kildare
be wholly extinct.

VOICE 2

He will return
in a cow's belly.

*THOMAS wakes. FRANCES is standing still before him. He sees her;
gets up, goes to her, takes hold of her, lifts her up. They lie down*

together. Fade to black. Exit FRANCES. Lights up on THOMAS. THOMAS wakes.

THOMAS I dreamt ... I was home... Frances...
my uncles were aboard a ship.
Then I heard the river barge,
the swish of oars.

Enter the LORD LIEUTENANT.

LIEUTENANT "Thomas Fitzgerald, (*reading from document*)
you, your brother Gerald,
your uncles, James, Oliver,
John, Richard, Walter,
have been adjudged, attainted,
convicted of high treason.
You have forfeited your title,
style and name. Your lands
have been vested in the King,
and his heirs, forever."

THOMAS Will there be no reprieve?

LIEUTENANT You have reviled His Grace,
in the most shameful way.

THOMAS Must my uncles pay for my crime?

LIEUTENANT You have called the King a heretic,
refused to name your spies.

THOMAS Religion – the cause of so much sorrow!

LIEUTENANT Have recourse to it now.

THOMAS I have made my peace.

LIEUTENANT You are required to vacate
these lodgings...

THOMAS ...wherein my father died.

LIEUTENANT There is great demand these times.

THOMAS Jailer, one last wish...

LIEUTENANT nods.

THOMAS What of my brother?

LIEUTENANT He has been carried off
by some wild Irish Lord...
who has declined all bribes,
and refuses to deliver up
either him or your plate.

His Grace is most annoyed.

THOMAS Thank God.

LIEUTENANT Your uncles await you.

THOMAS comes downstage.

THOMAS

I leave this Tower,
whence none goes out,
save to his death, (*looking at inscription*)
in name and deed incomplete.
I did what I could for that name.
Henry's crime is that he did the same for his.
In years to come he will be known
as the cruelest of kings....
Farewell, Frances, dear wife,
forgive me for the promises
I could not keep....
Uncles, forgive me,
the prophesy was true.
May you rest in peace....
Farewell, my home, my country
so like a dream, a distant manifest,
a life some other might have lived....
But Gerald lives.
Some day our House will be restored.
Our name will live on....
Father, forgive me –
I am strong, knowing
that you ended your days
within these walls.
I go to greet you.
My race is run.
My life is done.

*Slow fade to black on THOMAS; overlapping this fade light upon
GERALD who enters scene. Extinguish lights.*

The Earl of Kildare

©

Celia de Fréine

The Earl of Kildare

Fergus Johnston

Act I, sc (i)

A cell in the Tower of London. A straw mattress. Table on which there is an unfinished letter & quill. Stool. Shovelboard. A small barred window. Inscription on the wall which reads "Thomas FitzG"

♩ = 60 *a tempo*

Piano

pp *p*

6 *a tempo*

Pno.

mp *mp*

13 *Thomas is found on stage working on the inscription. He is dressed in a thin ragged shirt and breeches.*

Th

so like a dream, a dis-tant

13

Pno.

mf *p*

19

Th

man - i - fest, a life some oth - er might have lived.

19

Pno.

f *p* *f* *p*

24

Th

Silk — a - gainst my skin, a fire — blaz - ing in — the grate; a ta - ble

Pno.

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

mp *mp* *mf*

29

Th

strewn with vi - ands, the best of Span - ish wine. Fa - ther, I can bear this in -

Pno.

f *mf* *f* *f*

mf *f*

33

Th

i - qui - ty know - ing that — you — too — end - ed your days — with - in — these walls that you too shared these

Pno.

f *f*

37

Th

mem - o - ries. But I am young; it galls me that this same pun - ish - ment should have been me - ted out to -

Pno.

42

Th

you. *p* Fa - ther can you hear me now? Whis - per to me as you did when I was a boy. Re - as -

Pno.

47

Th

sure me that what I did was right. My life til now my deeds, *p* so like a

Pno.

52

Th

dream, a dis - tant man - i - fest, and now I wait not know - ing

Pno.

p

f

56

Th

what is in store, what's to be - fall me, dread - ing my fate.

Pno.

f *f* *f*

Thomas picks up shovelboard and runs his fingers along the nails

59 *Enter the Lord Lieutenant of the Tower*

Ld Lt

So this is how you spend your time I

Th

There is no - thing bet - ter to do.

Pno.

ff *f* *f*

ff *f* *f*

ff *f* *f*

63

Ld Lt

Pno.

69

Ld Lt

Th

Pno.

74

Ld Lt

Th

Pno.

79 $\text{♩} = 60$

Ld Lt $\text{♩} = 60$
 make a-mends! No need to spend more time in this dank place. You could be free!

Pno. ff mp p
 ff mp mp p

84 $\text{♩} = 72$

Ld Lt $\text{♩} = 72$
 All that is re-quired is a lit-tle in - for - ma - tion.

Th

Pno. p f f
 p f f

I have answered e - ve - ry

88 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Ld Lt $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$
 I ask you in the name of God Name those who re - nounced the King

Th

Pno. p f
 p f

charge. Whose God? I have al - rea - dy

94 $\text{♩} = 60$ $\text{♩} = 72$

Ld Lt $\frac{7}{8}$ $\frac{11}{16}$ $\frac{3}{4}$

No-thing List your con-spir - a-tors

Th $\frac{7}{8}$ $\frac{11}{16}$ $\frac{3}{4}$

Pno. $\frac{7}{8}$ $\frac{11}{16}$ $\frac{3}{4}$

told the court $\text{♩} = 60$ $\text{♩} = 72$ Ha! My Spa-nish a-gents

ff mp mf f ff mf

f ff mp mf f ff mf

98 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

Ld Lt $\frac{3}{4}$ $\frac{7}{16}$ $\frac{3}{4}$

Your spi-rit - u - al ad-vis - ors Name your pop - ish em - iss - err -

Th $\frac{3}{4}$ $\frac{7}{16}$ $\frac{3}{4}$

Pno. $\frac{3}{4}$ $\frac{7}{16}$ $\frac{3}{4}$

I - need-ed no__ ad - vice $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

p f mp mf

102

Ld Lt $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

ies and I per-son-al-ly will guar - an - tee your par - don.

Th $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Pno. $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

f ff

f ff

106 $\text{♩} = 72$

Th $\text{♩} = 72$

Pno. $\text{♩} = 72$

Gray — did? I will speak to the king in

f *f* *mf* *mf*

110 $\text{♩} = 60$

Ld Lt $\text{♩} = 60$

Th $\text{♩} = 60$

Pno. $\text{♩} = 60$

You have gone to far with your pet - ty war - fare and in - trigue

per - son.

mf *f* *mf* *f* *mf* *f*

mf *f* *mf* *f* *mf* *f*

114

Ld Lt

Pno.

You know the pen - al - ty for trea - son.

f *f* *ff* *f*

f *ff* *f*

118

Ld Lt

E - ven Queen Anne whom the King so dear - ly lo - ved has lost her head!

Pno.

mf *ff*

122 $\text{♩} = 72$ $\text{♩} = 60$

Ld Lt

Your un - cle and bro - ther are ne - xt in - line

Th

That Bol - eyn whore had it com - ing!

Pno.

p *f* *ff*

125 $\text{♩} = 72$ $\text{♩} = 60$

Ld Lt

He's pre - y to ev - ery mer - cen - ar - y scour - ing ditch and bog!

Th

You have news of young Ger - ald?

Pno.

ff *mp* *mf* *f*

129 $\text{♩} = 72$ *Exit*

Ld Lt

Th

You _____ Fitz-Ger-alds nev - er learn. *Thomas approaches table & picks up letter.* *Dim lights apart from spot on Thomas.*

129 $\text{♩} = 72$

Pno.

He is in - nocent! The King will Par - don me.

mf *mp* *p* *pp*

136

Th

O' Bri-en, dear friend would that I had list-ened My needs are great. I've had

136

Pno.

f

*leg. * leg. * leg. * leg. **

141

Th

nei-ther mo-ney nor ne-w clothes since I came to pri-son, and - have gone - bare-foot, gone bare leg-ged di-verse - times -

141

Pno.

mp *mf* *p*

mp *mf* *p*

146

Th

when it had not been ve-ry warm. I would be nak - ed but - for - the kind - ness of - poor-souls who threw me their

Pno.

146

f *p*

Rea * Rea * Rea * Rea *

151

Th

shoes and hose, en-route to the gal-lows.

Pno.

151

f

Rea * Rea * Rea * Rea *

155

Th

I would great - ly - a-prec - i - ate - a - gainst the fam - i - ly ___ plate the loan ___ of

Pno.

155

mp *mf* *mp*

mp *mf* *mp*

159

Th

Twen - - - ty pounds — and the pur - chase from my tai - lor of

Pno.

161

Th

three silk shirts, some calf - - skin bree - ches and

Pno.

*Matress and props are removed.
Enter Montague with tape measure,
rolls of Fabric, an outfit, sword, mirror*

*Thomas is dressed by Montague during the following dialogue.
Enter O'Brien who displays little interest in the proceedings
and remains in the background, watching the courtyard below.*

163

Th

half a do - zen hose.

Pno.

Act I, Scene (ii)
June, 1534. A room in Maynooth Castle

165 $\text{♩} = 72$

Th *To Montague*

O' Bri - en. You too could do _____ with a new jac - ket. Take _____ his meas - ure.

Pno. *mp* *mf* *mf* *p*

170

Th

OB *Montague approaches O'Brien with tape* You _____ could look as well as me. _____ *O'Brien looks disdainfully at Thomas*

Leave - me be!

Pno. *mf* *mf*

175 *To M.*

Th I'll have new jac - kets _____ for the men. Quilt them in silk,

Pno. *>* *>*

179

Monte *mf* splen - did my lord.

Th and trap - pings for the hor - ses.

Pno. *p*

182

Monte Which col - our did you say?

Th The Fitz - Ger - ald red.

Pno. *mf* *mp*

185

Th Trimmed in white.

OB And smeared with... *Noticing Frances he stops*

Pno. *mf* *p*

188

Pno.

190

Monte

How is your fa - ther, by the way?

Pno.

mf *sfz*

192

Th

I re - ally — can not say Has there been a - no - ther

Pno.

mp *mf* *f*

195 ♩ = 84

Th
ru - mour?

O'Brien is attracted by some activity in the yard

Pno. *f*

197 ♩ = 84

Th
Bros-taigh ort! _

O'Brien is attracted by some activity in the yard

Pno. *f*

197 ♩ = 72

Th
It's Pa-ris, re-cei-ving a let-ter.

O'Brien is attracted by some activity in the yard

Pno. *f*

200

Monte
Need I re-mind my Lord when his fa-ther or-ders for him-self he

Th

Pno. *sim.*

203

Monte

re - qui - si - tions for his ___ wife a gown of the same rich fab - ric?

Th

What's good e-nough

203

Pno.

mp *mf*

207

Th

for his wife ___ is good e-nough for mine Make _____

207

Pno.

p

209

F.

My grat-it-ude my dear. - - - -

Th

— up some gowns.

209

Pno.

212 *a tempo*

Pno.

212 *pp* *p* *mp*

Exit Montague with rolls of Fabric. Thomas is now fully clad

214

Pno.

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

Frances fixes his collar. He brushes her aside...

216

Pno.

216 *mf* *f*

O'Brien hands him his sword of State which he places in its scabbard

Enter Paris with a letter. Paris displays a great deal of self-importance in delivering same, but every time he tries to join in the conversation he is ignored by Thomas. He attaches himself to Frances who is also left out in the cold.

217 $\text{♩} = 48$ $\text{♩} = 84$

Pno.

217 *mp* *p* *p*

222

Pno.

mp *mf* *f*

mp *mf*

225 $\text{♩} = 72$ Reads aloud:

Th

My fa-ther is a-live, thank God.

Pno.

ff *mf* *mp* *p*

ff *mf* *p*

mp

229

Th

"Dear son and Deputy, the case against me has been proved. I have been refused leave from the King to depart. Henry commands you to appear before his council, but do not trust them. Should they find against you you will be brought to London by force..."

229

Pno.

pp

233

Th

... I enclose some gifts-
a heart of silver and gilt, and two black dice..."

f

I will pre-sent my-self to his coun-cil.

O/B

f

You are ad-vised to stay clear.

233

Pno.

mf

ff

f

233

mf

237 $\text{♩} = 84$

Enter Dame Janet

J.

P.

mf

Might I sug-gest...?

Th

ff

My _____ fa-ther may - ap - pear to cau-tion me,

237 $\text{♩} = 84$

Pno.

mf

ff

240

J. *fff* Show me that!

Th but these gifts are the sign I have been waiting for. *f* My Father has worked hard for the

Pno. *f* *mf* *f*

243 $\text{♩} = 84$ $\text{♩} = 72$ (Janet fumes...)

J. *ff* And is re-war-ded thus!

P. *mf* Done much to im-prove the land... land...

Th crown

O'B Be care-ful how you tread

243 $\text{♩} = 84$ $\text{♩} = 72$

Pno. *mf* *ff* *p* *f*

243 *p*

246

OB

Should you fall in - to the hands of the Arch - bi - shop and his clique...

Pno.

249

Th

I ap - re - ci - ate your concern You are too cautious by far, an

Pno.

f *mf* *f* *mf*

251

J.

The Fitz - Ger - alds have for ge - ner - ra - tions

Th

at - tri - bute rare a - mong the Gael

Pno.

f *mf* *ff* *ff*

254

J. ruled the Pale. Now it would ap-pear that Gar-ett's to be re-placed _____ as de-pu-ty and you as vice

Pno. 254

f *mp* *sfz*

254 *f* *mp* *sfz*

260

J. The But-lers have grown pow-er-ful of late.

P. True... I have heard...

OB. With

Pno. 260

pp *ff* *f*

260 *pp* *ff* *f*

6:7

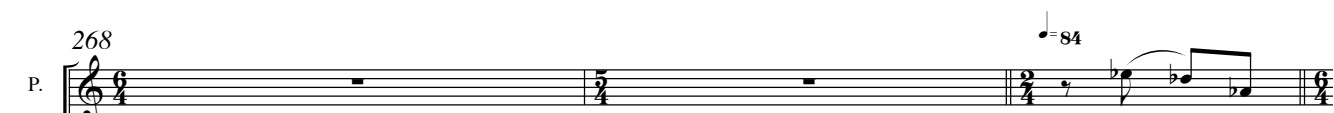
264 $\text{♩} = 72$


Th  Or worse Skeffing-ton may be re-ap - poin-ted yet.


O'B  eve - ry thrust__ of Hen-rys cock their for-tunes soar_____.

Pno.  *ff* *p* *p*

268 $\text{♩} = 84$

P.  God__ for -

Th  My__ Fa - ther may not have__ long_ to__ live...

Pno.  *mp* *mp* *mp*

271 $\text{♩} = 72$

J. *p* Safe-guard — your — pos-i-tion.

P. bid!

Th. He must not see — our name — dis-graced.

O'B. *mf* You can re-ly on my — sup-port.

271 $\text{♩} = 72$

Pno. *mp* *p* *mf*

275

Th. Hen - ry Tu - dor has shown lit - tle in - ter - est in our af - fairs to date.

275

Pno. *mp* *f* *mp*

278

Th. I — will — chal - lenge him With — all the wor - ries on — his plate he is

278

Pno. *f* *mp* *f* *mp*

280

Th

bound to re - in - state — both my fa - ther and my - self.

Pno.

f *mf*

282 *Exit Thomas, followed by O'Brien and Janet*

T

mp *pp* *p* *ppp* *pp*

Pno.

mp *pp* *pp*

$\text{♩} = 84$

I mar - vel at

285

F.

Should my hus - band hear — you...

P.

the schemes and plots being hatched by young Tom.

Pno.

pp *pp*

287

P.

He leaves you a - lone — too long

Pno.

pp

Act I, Scene (iii)
Prelude

290 $\text{♩} = 120$

Pno. *f*

f

Detailed description: This block contains the piano accompaniment for measures 290 to 300. It is written for piano (Pno.) in a 4/4 time signature. The music features a steady, rhythmic accompaniment with a dynamic marking of *f* (forte). The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 120.

300

Pno.

Detailed description: This block contains the piano accompaniment for measures 300 to 309. The time signature changes to 3/4 for measures 300-304 and returns to 4/4 for measures 305-309. The dynamic marking is not explicitly shown but continues from the previous section.

309 *segue*

Pno.

Detailed description: This block contains the piano accompaniment for measures 309 to 320. The time signature changes to 3/4 for measures 309-313 and returns to 4/4 for measures 314-320. The word "segue" is written above the final measure. The dynamic marking is not explicitly shown.

Act I, Scene (iii)
June 1534, St Mary's Abbey

*Enter Archbishop Alen with Articles,
closely followed by the Master of the Roll*

320

Archb. A

Mr.R.

Pno. *mf*

mf

Dead, had - n't you heard? By rum-our, guar-ran-tee'd to raise the hackles on his

Whatnews of Kil - dare? By the Sword?

Detailed description: This block contains the vocal and piano accompaniment for Act I, Scene (iii) starting at measure 320. It features three staves: Archb. A (bass clef), Mr.R. (treble clef), and Pno. (grand staff). The piano accompaniment is marked *mf* (mezzo-forte). The music is in a 4/4 time signature and includes the lyrics: "Dead, had - n't you heard? By rum-our, guar-ran-tee'd to raise the hackles on his" and "Whatnews of Kil - dare? By the Sword?".

327

Archb. A

up - start son, and de - liv - er him to our pres - ence.

Mr.R.

327

Gar - ret was bad e - nough, as for young Tho - mas.

Pno.

333

Archb. A

Un - punc - tual too, it's half past the hour at which he was sum - moned.

Pno.

340

Archb. A

Why should I wait thus long for a boy?

Th.

In stride Thomas, O'Brien, DeNealon and a Gael

f My a -

Pno.

345 $\text{♩} = 120$ $\text{♩} = 72$

Mr.R. *mf*
We meant no dis - res - pect

Th
pol - o - gies that you should wait thus long for a boy your bus - i - ness -

Pno. *mf*

349 $\text{♩} = 120$

Archb. A *mf*
We have been in - struc - ted by his most - no - ble Ma - jes - ty

G *f*
Cad Deir sé? Cad deir sé?

Th
sir?

Pno. *mf*

Glissando *Gliss.*

353 $\text{♩} = 72$

Archb. A *f* Main - Tain or - der - a - mong these ruff - i - ans - - - - -

Th *f* Thomas motions Gael to be quiet

Pno. *f* These - are warr - i - ors

356 $\text{♩} = 120$

Archb. A *f* Lord Fitz-Ger-ald

Mr.R. *f* How dare they en - ter here?

Th and gen - tle men.

Pno. *f*

359 $\text{♩} = 72$

Archb. A

You have been in - ves - ted with the most no - ble sword - of - state

G

359 $\text{♩} = 72$

Cad Deir sé? Cad deir sé?

Pno.

359 $\text{♩} = 72$

f *Glissando* *Glissando*

f

Thomas, removing sword from scabbard

362 $\text{♩} = 72$

Th

f

This Sword - is yours not mine. I re - ceived it un - der oath and

Pno.

362 $\text{♩} = 72$

366 $\text{♩} = 72$

Th

f

used it to your ben - e - fit. Now I have need of mine

Pno.

366 $\text{♩} = 72$

369 $\text{♩} = 120$ $\text{♩} = 72$

Mr.R. *f* My Lord Vice - De - pu-ty...

Th *f*

Pno. *fp* *f* own sword. I am no lon - ger Hen - ry's De - pu -

373 $\text{♩} = 120$ $\text{♩} = 72$

Archb. A *f* Gar-ett will ans-wer for this!

Th *f*

Pno. *f* ty! It is clear that nei - ther his good ser - vice nor my

mp *mp* *mf*

377 $\text{♩} = 120$

Th
 good in - ten - - - tions to - wards the Crown count for aught!

Pno.
mp *mf* *f* *ff*

381

Archb. A
ff
 The Fitz - Ger - ald pur - pose has al - ways been vile am - bi - tion

Pno.
fff *fff*

384

Archb. A
 cloak - ing trea - son! *fff*
 For

Mr.R.
 (to Alen)
f
 You go too far!

Pno.
mp *ff*

386

Archb. A

Archb. A staff for measures 386-387. The music consists of eighth notes in a descending line: G4, F4, E4, D4, C4, B3, A3, G3.

years I have list - ened to your... your... pet - ty

Pno.

Piano accompaniment for measures 386-387. The right hand features a complex chordal texture with many sharps and naturals. The left hand plays a steady eighth-note accompaniment. Dynamics include *fff*.

388

Archb. A

Archb. A staff for measures 388-391. Measure 388 continues the descending line. Measures 389-391 are rests. Tempo markings: $\text{♩} = 72$ and $\text{♩} = 120$. Time signatures: 3/4, 5/4, 3/4.

whines and... and... quib - bles.

Mr.R.

Mr. R. staff for measures 388-391. Measure 388 is a rest. Measures 389-391 contain a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics include *mf*.

I ad - vise__ you__ to__ re - con - sid -

Th

Th. staff for measures 388-391. Measure 388 is a rest. Measures 389-391 contain a melodic line starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics include *ff*.

With just cause.

Pno.

Piano accompaniment for measures 388-391. The right hand has a complex texture with many sharps and naturals. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* and *mf*.

392

Mr.R.

Mr. R. staff for measures 392-395. Measures 392-395 are rests. Tempo marking: $\text{♩} = 72$. Time signature: 3/4.

er.

Th

Th. staff for measures 392-395. The staff contains a melodic line with slurs and accents. Dynamics include *mf*.

I _____ came not hith - er to take _____ ad - vice _____ as to what I should do but to give _____ ad - vice as to what I in - tend.

Pno.

Piano accompaniment for measures 392-395. The right hand features a complex texture with many sharps and naturals. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *f*.

397 $\text{♩} = 120$ $\text{♩} = 72$

Mr.R. *mf*
 What - e - griev - an - ces that you may feel a - gainst the coun - cil...

Th
 My - Griev - an - ces have grown in -

Pno. *mf*

401

Th
 to such a can - ker _____ which had it smart - ed you _____ as much as

Pno. *mf* *f*

404

Th
 it had fes - - - tered me, you would be just as im - pat - ient as I _____ now

Pno.

407 $\text{♩} = 120$ (trying to read from articles) $\text{♩} = 48$

Archb. A ff
"His Ma - jes - ty the King..."

Th
am.

OB He ne-ver was our

Pno. ffff f ff

15:16

410 $\text{♩} = 72$ $\text{♩} = 120$ $\text{♩} = 72$

Archb. A ff
Call off yourwolves!

Th
I would soon-er me - et him in the field than serve him in off-ice.

OB

Pno. King! ffff

414 $\text{♩} = 72$ $\text{♩} = 120$ $\text{♩} = 72$

Archb. A

Th

ff Res - pect my off-ice.

ff I have dall - ied long e - nough. Re -

414 $\text{♩} = 72$ $\text{♩} = 120$ $\text{♩} = 72$

Pno.

ff

ff

ff

ff

417 $\text{♩} = 72$

Th

turn to the count - ry of your birth. I can no long - er Guarr - an - tee your safe - ty here.

Pno.

ff

ff

422 $\text{♩} = 120$

Th

ff *exits with O'Brien*

Beir uaim an bod - ach!

To shouts of "Béir uaidh an bodach! Maraigh an bodach! Mairaimís and bodach! Mairaimís é!" Gaels descend on Alen and stab him to death.

Pno.

ff

ff

430

Pno.

fff

fff

fff

fff

Act 2
Prelude

♩ = 144

Pno.

mp
p

Pno.

mp

Pno.

p
mp

Pno.

p
mp

Pno.

450

p

Pno.

454

p

mp

mp

Pno.

459

p

p

Pno.

463

mp

467

Pno.

p

471

Pno.

p *mp* *mp*

475

Pno.

mf *f* *ff* *fff*

479

Pno.

p

Act II Scene (i)
 August 1534, A room in Maynooth Castle

484 $\text{♩} = 108$ $\text{♩} = 144$

J. *This one's my fav - our-ite.*

Pno. *mf* *p*

489 $\text{♩} = 108$

F. *I pre-fer the black the match of Tom's State ro-bes*

J. *But Tom's re-signed*

Pno. *p* *p* *mf*

493 $\text{♩} = 144$

F. *No more functions to at - tend*

J. *and is re-placed by Skeff-ing-ton* *There may be*

Pno. *mf* *mf*

497

F. Those wi - ld flea - dhs and cuid oich - es

J. oth - ers no

Pno. *p* *mf*

500

F. Pre-tty, but in - ept

J. doubt and more be - sides you're so pre-tty

Pno. *mf* *mp*

505

F. In a dy - nas - ty where strength is based on heirs and

J. It's not un - us - u - al to lose a first child.

Pno. *mp*

509

F. *mf* in - ter - mar-riage? *f* I have _____ failed

Pno. *mf* *f*

512

F. There will be oth - er chil-dren

J. knock on body of piano

Pno. *mp* *ff* *mp* *p*

515 = 144 *Frances runs to the window and looks out; she returns dejectedly.*

F.

Pno. *mp* *f* *pp*

520

F. *mf*
I thought I heard a

Pno. *pp* *p* *mp* *mf* *p*

520 *mp*
♩

524

F. hor - - - - ses' hooves I thought my

Pno. *mp* *mp* *mp* *mp* *mp* *mp*

524 * *♩* * *♩* * *♩*

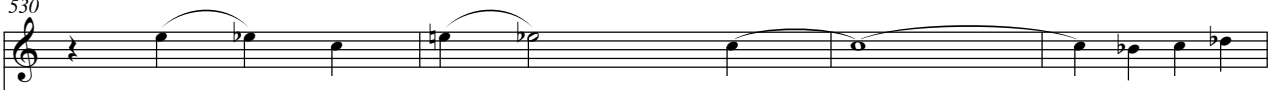
527

F. hus - - - - band had re - turned.


Pno. *mp* *mp* *mp* *mp* *mp* *mp*

527 * *♩* * *♩* * *♩* *

530

F. 


Though — the sun — — — — — er un - til

Pno. 


530

Rea * *Rea* * *Rea* * *Rea*

534

F. 


eve - ning, — — — — — though — the days — — — — — be

Pno. 


534

* *Rea* * *Rea* * *Rea*

537

F. 

short, — — — — — for me they last — — — — — for ev - - - er.

Pno. 

537

* *Rea* * *Rea* * *Rea* *

541

F. Now all is dark

Pno. *mf* *f*

leg * *leg* * *leg* * *leg* *

545

F. Though dark ev'nings lie a-head, the sun will

J. rise each mor - ning. Soon you will be strong, your

Pno. *mf* *mp*

leg * *leg* * *leg* * *leg* *

551

J. rise each mor - ning. Soon you will be strong, your

Pno. *mp*

* *leg* * *leg* * *leg* * *leg* * *leg* * *leg* * *leg* * *leg* *

559

J. *womb* *hun - ger for a - no - ther child*

Pno. *mp*

559

3:2 3:2 3:2 3:2

3:2 * 3:2 * 3:2 * 3:2 * 3:2 * 3:2 * 3:2 * 3:2 * 3:2

568

F. *Dear - est Jan - et. you are kind - - -*

Pno. *p*

568

3:2 3:2 3:2 3:2 3:2 3:2

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

568

* 3:2 * 3:2 * 3:2 * 3:2 * 3:2 *

574

F. *But you speak to hu - - -*

J. *I speak*

Pno.

574

3:2 3:2 3:2 3:2 3:2 3:2

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

574

3:2 3:2

5:4 5:4

3:2 * 3:2 * 3:2 * 3:2 * 3:2 *

579

F. *mp*
 mour — me — you speak to hu — — — mour me.

J.
 — of what — I know is true We all —

Pno. *solo*

579

Rea * Rea * Rea * Rea * Rea

584

F.
 my — dea — rest Jan — et.

J.
 — Have suf — feered All — know — the sor — — — row that — has

Pno. *solo*

584

* Rea * Rea * Rea * Rea * Rea

590

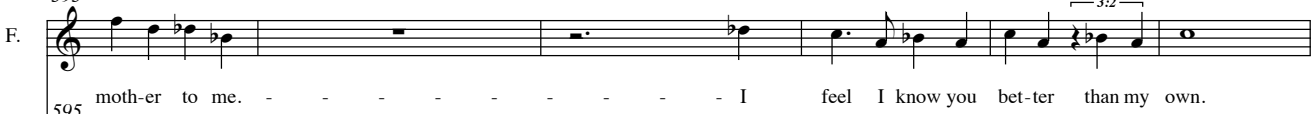
F.  You are like a


J.  vis - it - ed you. —


Pno. 

* *leg.* * *p* *leg.* * *p* *leg.*

595

F.  moth-er to me. - - - - - I feel I know you bet-ter than my own.

J. 

Pno. 

* *p* *leg.* * *p* *leg.* * *leg.*

$\text{♩} = 84$ Paris enters, walks to the table and pours himself a drink.

601

Pno. 

* *leg.* * *leg.* *

609

J. *I don't think that's wise*

P. *Paris*
mf It must come as no sur-prise

Pno. *mf*

615

J. *Tho-mas is ex-pec - ted soon* *He's do-ing what*

P. *mf* *I've earned this drop un - like young Tom*

Pno. *mf*

620

J. *must be done*

P. *Ren-der-ing un-done my hus - band - ry?* *Do you think it plea-ses me to*

Pno. *mf* *mp* *f* *mp*

626

P. *sow and till then reap the waste of torch and can - on gun?*

Pno. *f mp < f mp < f mp < f* *10:7*

631 *spoken*

J. *Ní mór an t-árthar a dhó sa dtreo nach mbeidh greim bíá le fáil ag airm na Sasanach*

P. *spoken*

Toisc titim amach na nGearaltach?

Pno. *631*

634 *♩ = 108*

J. *We must make sure to*

P. *I have no stom-ach for war.*

Pno. *634* *f mf f ff mp*

640

J. win. Let that be an end to your complaints, your crit - i - cis - ms.

Pno. *fp* *f* *mf* *f* *fp*

646

J. I must at-tend young Ger-ald who has ta-ken ill and is show-ing signs of a fe-ver.

Exit Janet $\text{♩} = 140-144$

Pno. *mf* *mf*

652

Pno. *p*

656

F. What has come out be - tween you two... this talk of war

Pno. *p*

660

F. *Your words, so...*

P. *is of no con - se-quence.*

Pno. *p mp*

664

F. *Ja - net will not ans - - - wer me.*

P. *coarse and strange.*

Pno. *p*

668

F. *Nor Thom - as, and now you. I thought you were my _*

Pno. *mp p*

672

F. — friend.

P. Why bore you with the grue - some de - tails?

Pno.

677

F. If you hate _____ the Eng - lish why spend time _____ with me?

P. It

Pno. *pp*

Paris at this point should be making moves on Frances, coming closer to her, touching her inappropriately...

681

P. is not the _____ Eng - lish I hate _____ and

Pno.

685 *Frances holding dress looks in mirror*

F. *f*
In this

P. *7:6* *7:6*
cer - tain - ly not you.

Pno. *685*
p *p* *p*

689

F. dress I re - sem - ble my cous - in, Anne. 'Twas
The Queen?

P. *7:6* *7*

Pno. *689*
mp *mp* *mf* *f*
mp *mf* *f*

693

F. oft re - marked how a - like we were.

P. *7:6* *7:6* *7:6*
In looks per - per-haps... I

Pno. *693*
ff *fff* *p* *p* *p*
ff *fff* *p* *p* *p*

701

P. *mf*

doubt your beau - ty could be sur - passed . I

Pno. *mf*

705

P. *mf*

can't un - der - stand how the King let you slip

Pno. *mf*

709

F. *mf*

I had scarce been pre-sen - ted in court when my

P. *mf*

through his fin - gers.

Pno. *mf*

712
 F.
 fa - ther a-greed the _price struck by Gar - ett on be - half _ of his son.

712
 Pno.
p *p* *p* *p*

716
 Pno.
mp *mp* *mf* *f*
mp *mf* *f*

720 $\text{♩} = 72$ $\text{♩} = 84$
 Th.
 720 $\text{♩} = 72$ $\text{♩} = 84$
 Pno.
fff *mf* *ff*
fff *mf* *ff*

724 $\text{♩} = 84$ $\text{♩} = 72$

P. f Fran-ces was show-ing me the gowns you so kind-ly had made up.

Th. f It was not for —

Pno. ff

728 $\text{♩} = 84$

P. E -

Th. your eyes they were kind-ly made__ up. mf Have you saved__ e - nough crops?

Pno. f

732 $\text{♩} = 72$ $\text{♩} = 84$ Exit Paris

P. nough for the house__ and fod-der for the beasts. As you please.

Th. We would speak__ a - lone.

Pno. mf

737 $\text{♩} = 72$

Th

Pno.

p

p

How've you been — to-

743

F.

Th

Pno.

mp

mf

mp

p

No — worse — than — an-y oth-er day. Do you know what it's like — when you're gone day af-ter day , here on my own.

day?

746

Th

Pno.

mf

mf

mp

p

Do you know how I hun-ger to spend time — with you a-lone ? For a while I — was

749

F.

Th

Pno.

mf

f

It's so damp here. The cold has seized my bones. Let's — re - de-co-rate, heat this draugh-ty tomb.

so — hap-py.

753

Pno.

757 $\text{♩} = 108$

J.

Gabh mo leithscéal It's young Ge-rald, his fe-ver is much worse. He's in Grave— dan-ger.

Th

Abair leat

Pno.

762 $\text{♩} = 72$

Th

My God, but we're cursed!

762 $\text{♩} = 72$

Pno.

ff

fff

Act 2, Scene (ii)
Later the same month. Dublin Castle.

764 $\text{♩} = 120$

Fr Tr

Pno. *p*

768

Skeff.

Fr Tr

in free time, but always excitedly

p
I beg your par-don, Lord Skef-fing-ton.

Pno. *mf*

773

Skeff. *mf*
Your name man? Speak!

Fr Tr

p
Fat-her Tra-vers Chan-cell-or of Saint Pat-rick's.

Pno. *mf*

777

Skeff. *mf* Who sum-moned you here? Concern - ing?

Fr Tr *p* You did, Sir. *mf* The Ref - or-ma-tion of the church *p*

Pno. *mf* *p* *mf* *p*

782

Skeff. *mf* Ah! Yes! Re-for-ma-tion! Have this read outthrough - out your par - ish.

Fr Tr *p* This prot - es - tant re - li - gion

Pno. *mf* *p*

786

Skeff. *mf* It will suit the I - rish just as well.

Fr Tr *mf* may suit the Ger-mans and the Eng - lish too

Pno. *mf*

790

Skeff. *mf*
Sub - ject first and fore - most to His Ma - jes -

Fr Tr
But we have al-ways been sub-ject to the Ho-ly See.

Pno. *p* *mf*

797

Skeff. ty the King, now al - so the Head of the Church. Put this to ef - fect or lan - guish

Pno.

807

Skeff. in the To-wer with Fish-er and More. My bus-i-ness is gov - ern - ment not re -

Fr Tr
807 Travers bows and exits

Pno.

Enter Lord Leonard Gray

816

Skeff. *li - gion — nor war. My God! It's young Gray. It ne-ver rains*

Pno.

825

Skeff. *but it pours! I have the mat-ter in*

Gr. *My Lord, I've been sent by His Maj-es-ty to help quel this re-volt*

Pno.

832

Skeff. *hand. An - noyed?*

Gr. *His Grace is an-noyed at how the ar-my has per-formed Not to men-tion the ex -pense. In-censed!.*

Pno.

838

Skeff. *mp*
It's true my at-tempts to lure Fitz - Ger - ald to Lon - don have

Gr.
In worse hu-mour than he has been for a long time.

Pno. *mp*

845

Skeff. *f*
failed. I e - ven prom-ised him par - don. A - bsol - u - tion.

Gr. *f*
The most ar-rant trai-tor ev-er born. He

Pno. *f*

852

Skeff. *mp*
You two are aq - uain - ted. You de - ter - mine how.

Gr. *f*
must be ap-pre-hen - ded. *f* En-

Pno. *mp* *f*

860

Skeff. *mp* He shifts from pla-ce to place.

Gr. gage him in bat-tle. *ff* His Ma-jes-ty wants rid of the root of this re -

Pno. *mp* *f* *f*

867

Skeff. *mp* When the wea - ther mends.

Gr. bell-ion. *f* In the mean-time what of the men? Nev - er was an

Pno. *mp* *f* *f*

874

Skeff. *mp* I shall of-fer a re - ward for the cap - ture

Gr. ar-my more out of con - trol than this mu-tin-ous rab - ble!

Pno. *mp* *mp*

883

Skeff.

Pno.

893

Skeff.

Pno.

903

Skeff.

Gr.

Pno.

914

Gr. *spent by rea-son of ill-health. If he ri-ses be-fore ten, he is al-most dead, And yet he would have no man make an-y*

Pno. *p f f*

920

Gr. *en-ter-prise, save that he were at its head. This is my chance my chance for Great-er things. I will be firm of*

Pno. *ff f p mp mf mf*

926

Gr. *pur- pose. I will suc-ceed where Skef-fing-ton has failed*

Pno. *f ff*

Act II Scene (iii)
Prelude

932 $\text{♩} = 72$

Pno.

932

939

Pno.

939

946

Pno.

946

965

Th
 prac-tised in the field, but have tried to fol-low the les-sons of the past, where re-in-state-ment

Pno.

969

Th
 fol-lowed re-sig-na-tion least ex-pec-ting as res-ponse such a vast ar-my.

Pno.

973

O'B
 For-get re-in-state-ment. For-get the Crown. Rule in your

Pno.

977

O'B

own right. You have the sup-port of gael and Gall - ghael both.

Pno.

981

Th

That won't suf-fice. Let's look to Spain. I'll ex - plain but pro-mise

O'B

On what pre - text?

Pno.

985

Th

in the e-vent of my - de-mise that Ger-ald will be nursed back to health

O'B

And

Pno.

988

Th

Fa - ther Tra - vers

O'B

raised as your heir... I give my word.

Pno.

p

992

Bar 2

p
I come to of-fer ad-vice.

O'B

mf
Must the Church al-ways med-dle in af-fairs of State?

Pno.

992

mf

992

mf

996

Bar 2

Hear me out.

Th

mp
Be brief.

O'B

mf
This is no time for cler-i-cal de-bate.

Pno.

996

mf

996

mf

1000

Fr Tr

p
Your quar - el and mine lie with the same man, the King of Eng-land.

1000

Pno.

1000 *p* 3:2 3:2

1002

Fr Tr

He has gone a - gainst the Faith, mar-ried Anne Bo-lyn.

1002

Pno.

1002 *mp*

1004

Fr Tr

re - pu - di - a - ted his true wife, Ca-ther-ine of A - ra - gon,

1004

Pno.

1004 *mf*

1005

Fr Tr

Aunt of the Em - per - or Charles of Spain.

O'B

f
You o - ver - whelm us with your

Pno.

1005

f

1005

f 3:2 3:2 3:2 3:2 3:2 3:2

p

1008

Fr Tr

mf He has af - fron - ted the Pope, *f* in - sul - ted the Em - per - or,

O'B

re - ve - la - tion.

Pno.

1008

1008

3:2 3:2 3:2 3:2 3:2

1010

Fr Tr *ff* and now he preaches this Prot - es - tant re - li - gion.

Th *ff* You preach what we al - rea - dy know.

Pno. *ff*

1012

Fr Tr Should you pre - tect the Faith, the Pope will come to your aid.

Th This _____ is our pre -

Pno. *p* *mf* *f*

1014

Th
text. I shall write to the Pope. And the Em - per-or? We will fight for our re-

O'B
Send him some hawks More hawks. We will

Pno.

1014

1014

1018

Fr Tr
The Pope and the Em-per - or shall come to our aid!

Th
lig - ion. We will arm and for-ti - fy

O'B
fight! We will arm! We can hold the

Pno.

1018

1018

1022

O'B

coun - try 'til that aid ar - rives.

Pno.

f

rit.

1027

Del.

mp

I have rid - den hard since the break of day.

Th

mp

I can al - most tell that which I can-not bear to hear...

p

My

Pno.

mp

p

1027

1031

Del.

Tá seachtain ann ó fuair sé bás

He praised your pur-
pose, but wished you were ol-
der, more

Th

fa-ther. That which I feared has come to pass?

How did he speak of me?

Pno.

mf

mf

1031

1037

F.

Del.

Th

 Tho-mas...
 prac-ticed in the field.
 Ne-ver to see him a - gain, Ne-ver to con - verse...

Pno.

p *Lea* * *Lea* * *Lea*

1042

Th

 for you to die thus, im-prisoned in the To-ber, to have come to such an end. Your heart of

Pno.

 * *Lea* * *Lea* * *Lea* * *Lea* * *Lea*

1047

Th

 sil - ver and gilt I wear next to mine, If on - ly we had had more

Pno.

 * *Lea* * *Lea* * *Lea* * *Lea*

1051

Th

 time . You in-structing me in how to gov-ern, how to fight. I have thrown down the

Pno.

 * *Lea* * *Lea* * *Lea* * *Lea*

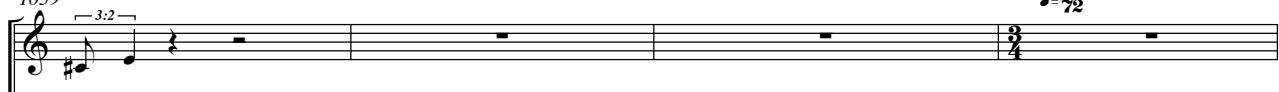
1055


J.  Look to Ger - ald lest he


Th.  sword challenged the King. Guide me in what I do

Pno.  * Leo. * Leo. * Leo. * Leo.


1059

J.  should hear.

Th.  Guide me in what I do

O'B.  You can re - ly on

1059

Pno.  * Leo. * Leo. * Leo. * Leo. *p* *f*

1063

J. *3:2* *3:2*
We will arm and for - ti - fy.

Del. *1063*
f To de - fend our coun - try

Fr Tr *1063*
and our faith

O'B *2:3*
my sup - port On - ly

Pno. *1063*
f

1063
8 *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

1066

J. *3:2* *3:2* *3:2* *3:2*
The Gael will com - ply. We'll show Hen - ry Tu - dor.

Del. *1066*
Our cas - tles must be for - ti - fied.

Fr Tr *1066*
The Em - per - or and the Pope will come to our aid.

O'B *2:3* *2:3*
You can u - nite Gael and Gall - - ghael both.

Pno. *1066*
f

1066
8 *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

1067

J. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*
 The Fitz - Ger - alds _____ have al - ways gov - erned. Earl of Kil-dare we sa - lute ____ you.

Del. 1067
 We will fight to re - store your house. Earl of Kil-dare we sa - lute you

Fr Tr 1067
 A coun - try that is Cath - ol - ic. Earl of Kildare, we sa - lute you

Th
 I have thrown__ down the sword, chall-enged Hen-ry. A tit - le con

OB *2:3* *2:3* *2:3* *2:3*
 All will stand by you. Earl of Kil-dare, we sa-lute you

Pno. 1067 *ff* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*
 1067

1069

J. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*
 A tit - le con - ferred u - pon you. a - midst your grief and loss. We are all

Del. 1069
 A tit - le con - ferred u - pon you a - midst your grief and loss

Fr Tr 1069
 A tit - le con - ferred u - pon you. a midst your grief and loss

Th
 ferred u - pon me a - midst my grief and loss. I will a - venge my fa - ther

OB *2:3* *2:3* *2:3* *2:3*
 A tit - le con - - - ferred u - pon you. a midst your grief and loss

Pno. 1069 *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*
 1069

1071

J. 

Del. 

Fr Tr 

Th 

OB 

Pno. 

Act 3 Prelude

♩ = 120
precise, non-rubato

Pno.

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

ff *mp* *mf* *mf*

1079

Pno.

p *pp* *f*

p *p* *p*

1083

Pno.

mp *pp* *f*

mf *p* *f*

1086

Pno.

p

p *pp*

Act 3 scene (i)
The English War Camp, March, 1535.

1089 Gray, dressed for war

Gr. *ff*
 It's one thing to ap - pre-hend the er-rant Thom - as,

Pno. *ffff* *ff* *mp*

1095

Gr. but now Hen-ry wants the head of Ger-ald, my sis-ter's son! How can I serve him, and turn a - gainst my

Pno. *Glissando*

1099

Gr. own? Kill a boywhom I hold dear? I am an ar -

Pno. *mp* *f* *p* *ff*

1103

Gr. my man. This is the life - for which I trained.

Pno. *mp* *f* *f* *pp*

1106

Gr. *f* Now I am sum - moned _____ to in - fan - - - ti - cide. The price is _____

Pno. *mp* *p* *ff*

1110 Skeffington hobbles in

Skeff. _____

Gr. high yet I must not a - li - en - ate the ap - pet - ite _____ of the King.

Pno. *ff* *ff* *ff* *ff* *fff*

1116 *sim.* *sim.*

Pno.

1124

Skeff. *mf*
Has he lost _____

Gr. *f*
Fitz - Ger-ald and his men have em - braced the Po-pish cause.

1124

Pno.

f *p*

1130

Skeff. _____ all sense of rea - son?

Gr. Those who won't swear _____ feal - ty to the Em - per-or are

1130

Pno.

f

1136

Skeff. Treas - on! It's walls are im -

Gr. in-car-cer-at-ed in May - nooth. That fort - ress must be ta-ken.

Pno. *ff* *p* *f* *p*

1143

Skeff. pen-et-rab-le, Twelve foot thick. Give it time. These

Gr. Any tak-ers for your bribe?

Pno. *mp*

1150

Skeff. I - rish peas-ants ne-ver learn. These wild un - civ-il-ised who take such pride in their

Pno.

1158

Skeff. *8* back - ward ways.

Gr. Their meth-ods of war-fare are crude, I must ad - mit, their tac-tics non-ex - is-tant, their weap-ons bet-ter

Pno. *1158* *f*

1164

Skeff. Their man-ners, hab-its, ways of life — would turn the

Gr. suit-ed to til-ing the soil.

Pno. *1164* *p*

1171

Skeff. *8* stom-ach of the bas - est Eng - lish - man... And now this herd of goats — has found a

Pno. *1171*

1179

Skeff. *8* goat - herd a rel - a - tive of yours.

Gr. *ff* As you've said be - fore. Rest as - sured my af - fin - i - ty lies — not with

Pno. 1179

f

1185

Skeff. *8* Make sure of it my boy. Arch - bish - op A - len

Gr. them *mf* I will.

Pno. 1185

p

1192

Skeff. *8* such a pi - ous soul, Loy - al in all res - pects. I shud - der to re - call his

Pno. 1192

1199

Skeff. *f* fate. That

Gr. *f* We must bring these pea-sants in - to line. Teach them to be true to their King.

Pno. *f*

1205

Skeff. *f* Eust - ace wom-an - make sure to cap-ture her. She's be - hind all this, or so I've

Pno.

1214 *exits*

Skeff. *f* heard...

Pno.

1222

Pno. *p* *rit.*

1230 ----- segue $\text{♩} = 72$

Pno.

pp *p*

1239

Pno.

p

Act III Scene (ii)

1245 $\text{♩} = 72$

F.

Th.

Pno.

pp Is it time?

pp Are_ you rea - dy?

pp *pp*

1255

F. *p* Why must I go?

Th. Best tra-vel light Have ___ no fear, Your cou-sin Anne will speak on your be-half. *p* You_ be-

Pno. *mp*

1262

Th. long ___ in some place safe, some-where you can wait un til these troub-led times have

Pno.

1268

F. *mp* Have I not sworn to stand by you?

Th. *mp* passed. I've not for-got-ten But I must ad- here to to my

Pno. *mp*

1274

F. *mf*
How can you do this on your

Th
oth - ther___ vows, my pro - mise to my fa - ther.

Pno. *mf*

1278

F.
own?

Th
mf
I am sur-round-ed by friends, al-lies, all save the one I hold___ most dear, and that is why you must

Pno. *mf*

1283

F.
Will-I see you a-gain?

Th
tra - vel to some place safe. *mf* My love, while dark - ness cloaks the

Pno. *mf*

1287

Th. earth, you must a - way. — We know not who may lie in wait. Go now to your ship, make haste —

Pno.

1291

F.

Th. When will I see_ you a -

The tide_ rea - dies it - self as we speak. My men a - wait you. They will bring you safe - ly home

Pno.

1295

F. gain?

Th. *f* When riv - ers teem with fish, the fields yel - low with corn. When the sun creeps a - cross the flags and ligh - tens your hair by

Pno.

f

1299

Th. *mo*rn But this talk can on-ly brook de-lay. Make haste, be-fore a sad-der fate be-falls you.

Pno.

Lea * *Lea* * *Lea* * *Lea* *

1304

F. I will see you soon

J. Go dié tú slán

Th. My sweet, now go, your ship is waiting We will meet before the year is out They embrace. Enter Janet with 2 men with bags.

Pno.

p *mf*

Lea *Lea* *Lea* *Lea* *

Crescendo

1311

J. *mf* She stands a bet-ter chance a-broad.

Th. *p* She would-n't stand a chance were she to stay. How is Gerald?

Pno.

p

1316 $\bullet = 108$ $\bullet = 72$

J. *mf*
He's well en-ough to see you. Gheobhaigh mé é

Th. *mp*
Exit Janet; Enter O'Brien, followed by Paris At last I convinced her to
who sits behind the table with the candles.

O.B. I have seen ____ Fran-ces go.
mp

Pno. *mf*

1322 $\overbrace{7:4}$

P. *mf*
As well

Th. *mp*
re-turn home. ____ I fear for her saf - - - e -

O.B. $\overbrace{2:3}$ $\overbrace{2:3}$ $\overbrace{2:3}$ $\overbrace{2:3}$
In this as in oth-er mat-ters, You had no choice.

Pno. *mf*

1327 *he blows out 1st candle*

P. *mf* you might...

Th. *mp* ty. There are trait-ors eve-ry where

OB. *mf* Your fi-nest men _____ will keep her safe. It is -n't her

Pno. *mf*

1333 *blows out 2nd candle*

P. *mf* It's Yours, Thom-as.

Th. *p* Have I done right?

OB. *mf* head they hun-ger for. She is Eng-lish by birth.

Pno. *mf* *p* *mf*

1337

OB

mf
She was as mis-er-a-ble here as you were dur-ing your days be-yond in

1337

Pno.

mf

1342

P.

mf
A mis-er-y that could have been a-void-ed.

blows out 3rd candle

Th

p
Some-times I fear that I shall be ___ be-

OB

Eng - - - land. ___

1342

Pno.

mf

1345

Th
trayed. *mp* My con-cern is for Ger-ald

OB
mf Have no fear No-one here would en-ter-tain such a thought. *mp* I will make sure he is

Pno.
mf

1351 *blows out 4th candle*

P.
mf How make sure He's safe?

Th
Now, to af-fairs of State. What news?

OB
safe. I'll not mince my

Pno.
mf *mp*

1355

OB

words. *mf* Our al - lies have de - sert - ed, our

Pno.

1357

OB

cap - - - tains cap - tured, their ships ta - - - ken.

Pno.

1359

OB

The tide may turn in our

Pno.

p

blows out 5th candle

1364 *mf*
The tide won't turn.

Th *mf*
He must be

OB
Fa - your . Gray has re - lieved Dub - lin. He - - - - - hastaken Trim.

Pno. *mf*

Th *mf*
held at bay. Send fur - ther word to Spain, and tell the Pope that we - - - - - are - - - - - a - ston - ished at - - - - - his - - - - - de

Pno. *mf*

blows out 6th candle

1374 *mf*
You shall not hold May-nooth

Th
lay. While we hold May-nooth we may yet win. There

OB
There is al - ways hope.

Pno. *mf*

1380 ♩ = 108

Th
must be for Ger-ald.

OB
I promise to look af-ter him.

Pno.
playfully

1386

Pno.

1390

Ger.
mf
Are you going to kill the

Th
f
You're bet-ter, I see a glow in your cheek.

Pno.

1396

Ger. *mp*
Sas-an-ach? can I come too? I can't wait that long.

Th *mf* Wait a few years. *f* Brave words, young

Pno.

1402

Ger. *mp* Are you lea-ving?

Th *mp* man. You must stu-dy, prom - ise me. *mf* I'll be

Pno.

1410

Ger. *p* Fath - er said that too. *f* It was the sa-sa-nach who killed

Th back. *mf* Be strong.

Pno.

1417

Ger. *mp*
fa-ther. Are they all ___ bad? E-ven Un-cle Leo-nard?

Th *f*
Eve - ry one. *f*
Es - pe-cial-ly Un-cle

Pno. *f* *mp* *f*

1425

Ger. *mp*
Are you lea-ving too?

J. *mf*
But

Th
Leo-nard.

OB *mp*
I ___ am. ___

Pno. *mp*

sc *

1433

J. I'll re-main.

Th. *mf* But, just in case, should the Sas-an-ach come, go south. Tra-vel by night. *p* A - void all roads un -

1433

Pno.

mf

1441

Th. til you come to *mf* Tho-mond. Slán, a dheartháirín

OB. Where I'll a - wait you.

1441

Pno.

pp

1450 $\text{♩} = 72$

J. Go gcui-dí Dí - a thú.

Th. *mp* I will ride North in search of more men *mf* Par - is I place Ger-ald and Ja-net in your

1450 $\text{♩} = 72$

Pno.

mp *mf*

1456

Th. *mf* care. Be sure to close the North-ern gate — a guard — this cas - le with your life. I thank you

Pno.

1462

P. *f* though you have caused such waste?

Th. too for your help — and — sup-port. *mf* Don't think I don't

Pno.

1467

P. *f* My work has been in vain.

Th. re - a - lise — how much you have tra-vailed, *mp* This farm hasup - port - ed so

Pno.

1472

P. *f* Nev-er a-gain.

Th *mf* man-y so well. Your hus band-ry is un-matched by an - y oth - er — with - in and with-out the

Pno. *f*

Rea. Rea. Rea. Rea.

1478 $\text{♩} = 120$

Th Pale. I thank you.

Pno. $\text{♩} = 120$

Rea. Rea. Rea. Rea. *mp*

1485 $\text{♩} = 108$ $\text{♩} = 84$

Ger. Can-on!

J. *mf* What a-bout the gate?

P. *mf* The gate has been seen to.

Pno. *mf* $\text{♩} = 84$ *mf*

1489

J. Thomas!
Dia ár sabháil! *f* and the

P. *mf* He left by the north Lis-ten can't you hear? The guns are to the south.

Pno. *f* *f*

1492

J. watch? *f* What do you mean?

P. *mf* By now, drugged in sleep. *f* Why should I risk life and limb for Thom - as

Pno. *f*

1497

J. *f* What are you say - ing?

P. who_ has done naught but in - sult and ma - lign me?. *f* The sig - nal has been

Pno. *f* *f*

1502 *f* our sol - diers, our arch-ers? *ff* Have you ta - ken leave of your sen-ses? *ff* Lay-ing waste the

gi-ven. *f* Drugged _ al - so.

Pno. *f* *ff* *ff* *ff*

1507 fruits of your toil does not give you lic-ence to be-tray the fam - i - ly that has cared for you since the

Pno.

1512 day that you were born.

P. *ff* Fool-ish wo-man, how could you know how I feel?

Pno. *f* *fff*

1516 $\text{♩} = 108$ $\text{♩} = 84$

J. *ff* Not to men-tion how you have cov - et - ed a la - dy who would ne-ver be yours.

P. *f* fam - il - y who have

Pno. *ff* *mf* *mf*

Glissando

1521 *ff*

P. ev-er con-signed me to such a low-ly role when my thoughts are so much su-per-i-or to all else in this God-for-sak-en

Pno. *ff*

1527 $\text{♩} = 108$

J. A Thiarna D \acute{a} Lis - ten Ger - ald,

P. exits

Pno. place! *ff* *mp* *p cresc.*

1531

Ger. What is it?

J. Do as I say. Re-mem-ber what Thom-as said? Slip in here til I give the all

Pno.

1534

J. clear. If all else fails go to Tho - mond.

Pno.

1537

J. *Spoken:* In ainm an athar agus an mhic

Gr. *Enter Gray*

Pno. *f* *ff* *ff* *mf*

♩ = 120

1540 $\text{♩} = 108$ $\text{♩} = 120$

J. *f* un-hand me *ff* you lout!

Gr. What have we here? If it is-n't the best hos-tage save for Fitz-Ger-ald him - self

Pno. *ff* *ff* *mf* *f* *ff*
mf

Gray and Janet grapple. Janet is knocked to the floor.
1545 Gray turns to Paris

Gr. *mf* You are un-der ar - rest.

Pno. *ff* *ff* *mf* *mp*
mf

1550 $\text{♩} = 57$ $\text{♩} = 57$

P. *p* Have I not served you well? *mp* All I wan-ted was to

Gr. *mf* You have been blind-ed by av-ar-ice and greed.

Pno.

1556 *mf* bring a-bout peace. *mf* Ger-ald?

Gr. *mf* You are a man who can-not be trust-ed. *p* Where is Ger-ald?

Pno. *p*

1563 *p* The boy left with the oth-ers. Gray pushes Paris off-stage then walks to the basket.

Gr. *f mp* Fitz - Ger-ald. *p* I don't be-lieve a word you say.

Pno. *p*

1571 He hears a whimper and spots part of Gerald's doublet. Realising Gerald is inside, he toys with the idea of killing him, but decides against it. Janet, feigning unconsciousness, observes. Exit GRAY, dragging JANET after him. Gerald opens lid, climbs out, and exits in the opposite direction.

Gr. 1571

Pno. 1571

Act 3 Scene iii
August 1535, The Bog of Allen

1584 $\bullet = 72$

Th
What news, — dear friend?

O'B
Our sup - port has dwind-led, our forc-ces dis - persed.

1584 $\bullet = 72$

Pno.
pp

1593

Th
My lands are de-sol-ate, my home — in Eng-lish hands. What is keep-ing the Span-iards?

O'B
I fear the

1593

Pno.
f

1600

Th
I must sail on the tide.

O'B
worst. That would be ill - advised.

1600

Pno.

1607

Th

You've news of the ar-my? What's caus-ing their del - ay?

1607

Pno.

1611

Del.

f
You have been en - ter-tained with hope. That is all. Charles would put his hand nei-ther to his

1611

Pno.

1617

Del.

sword — nor in-to his purse. He hopes the King of Eng-land will re - pent and has gone off to fight a-gainst the

1617

Pno.

1623 4:3 4:3 4:3 4:3 4:3 48

Del. Turk — Sends you kind re-gards and ab-sol - u - tion.

Th

OB The Pope? Come with me to

Pno. 1623 48

1630 72

Th I have pre - vailed up-on your kind-ness long en-ough. No-thing re - mains, but to surr-

O'B Thom - mond.

Pno. 1630 72

1637 4:3

Th en-der. With Charles who has lied to me, kept me in vain hope for

OB Seek ref-uge in Spain.

Pno. 1637 mf

1643

Del. To Leo-nard Gray?

Th o- ver a year? To the Right Hon-our-ab- le Leon-ard Gray, de- liv-er this ___ with speed.

Pno.

1648

Del. Nev-er!

Th He is not made of stone. He let Ger-ald slip through his fin- gers.

O'B Please, re- con- sid - er.

Pno.

1653

Del. I do it un-der pro- test so.

Th I can rea - son with him. Now go!

O'B Ger-ald es- caped with his life.

Pno. *mf*

1659

Th *And lure the Eng-lish there? No Thank you dear friend, I will to*

OB *Stay a while with me. Let's go to Thom-mond.*

Pno.

1665

Th *Lon-don to plead my case. Safe-guard it forGer-ald.*

OB *You're home is here. I will de-fend it and pro-*

Pno.

1670

Th *Exit Thomas*

OB *No, my mind'smade up. They embrace*
O'Brien comes downstage. Dim lights apart from spot on O'Brien.

Th *tect him with my life. But I beg you*

OB *Go dté tú slán*

Pno.

1677 Enter Gray reading letter. Spot on Gray

Gr. "After due consideration I recommend me to your Lordship..." I can't be-lieve my

Th Af - ter due con-sid-er - a - tion I re-com-mend me to your Lord - ship.

Pno. *mf* *mp*

1682

Gr. luck!

Th. "I desire you to intercede with His Grace, my Sovereign Lord, on my behalf so that he may pardon me"

O'B. Like a lamb to the slaugh - ter He

Pno.

1687

Gr. "I did naught by my own accord, but was guided by divers others. Trusting in God, your loving friend..."

Th. par-don me I didnaught of my own ac - cord, but was guid-ed by di-vers oth-ers. Trusting in God, Your

OB. will not par - don you.

Pno.

1692 $\text{♩} = 120$

Gr. "...Thomas FitzGerald" Times have changed...

Th. *Thomas enters Gray's Spot* lov - ing friend *p* The Bog of Al-len is

OB. *Extinguish O'Brien's Spot* Go guidí Dfa thú.

Pno. *mf mp p*

1699

Gr. Hen - ry would be a - mused. Your

Th. not con-duc-ive to fine dress. How is your sis - ter?

Pno.

p *mf* *mp* *p*

p *mf* *mp* *p*

1704

Gr. step - moth - er's fine You've led us a mer - ry dance through this ter - rain, but you

1704

Pno.

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

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

1709

Gr. stood lit - tle chance. Who can you trust these days?

1709

Th. Had Par - is not be - trayed me.

Pno.

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

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

1714-72

Th. *mf mp p p mp mf*
 You, I hope. I have come to you in good faith. Through you I sub-mit to His Maj-est-y to be dis-

Pno. *p mp*

♩ = 120

1719

Gr. Dis-posed of? My dear chap,

Th. posed of ac-cord-ing to His plea-sure.

Pno. *mf mp p mf mp p*

1723

Gr. I give my word, You Will be Par-doned. As God is my

Th. Your word?

Pno. *mf mp p mf mp p pp ppp mf mp p pp ppp*

1744

Gr. He would have preferred had Fitz - Ger-ald been ap - pre-hend - ed in the Field, caked in the

Pno. *ff* *f*

f

1749

Gr. blood of Eng-lish souls. I re-turn hav-ing failed to de-liv-er Ger-ald, my

Pno. *mf* *mf* *mp*

mf *mf* *mp*

1755

Gr. sis-ter's son. - I have thwar-ted my own am-bi-tion. I have placed my fa-mi-ly be-fore the end I

Pno.

1762

Gr. *craved.* Fitz - ger-ald may have failed in in his re-volt, but

Pno.

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

1768

Gr. I am the one who has de - liv-ered his his fam-i - ly from ex-tinc - tion. Hen - ry had bet-ter re -

Pno.

mf mp p pp mf mf mp p mf

1774

Gr. ceive him thus. Should he have mer-cy to be - stow, I trust he be-stow it on me.

Pno.

mp p mf mp p pp mf mp p pp pp

Acousmatic Interlude

1781 $\text{♩} = 72$

Pno.

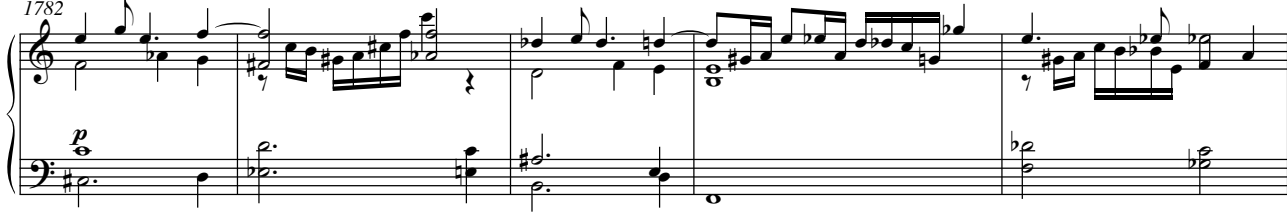
$\text{♩} = 72$

Act 3, scene (iv)
February, 1537. A cell in the Tower of London.

Thomas dreams. Frances is standing still before him. He sees her, gets up, goes to her, takes hold of her, lifts her up. They lie down together

1782

Pno.



p

1787

Pno.



1793

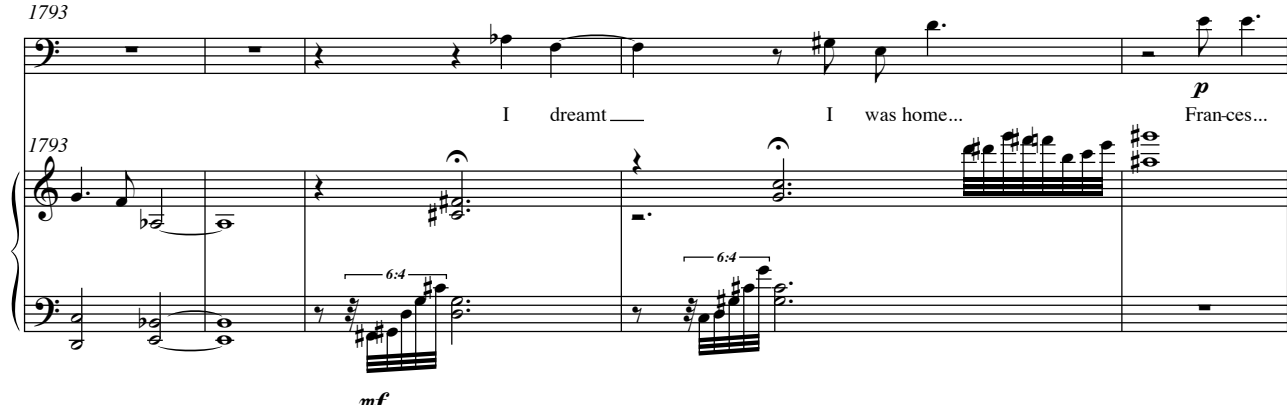
Th

I dreamt — I was home... Frances...

p

1793

Pno.



mf

1798

Ld Lt

Enter Lord Lieutenant, reads from letter

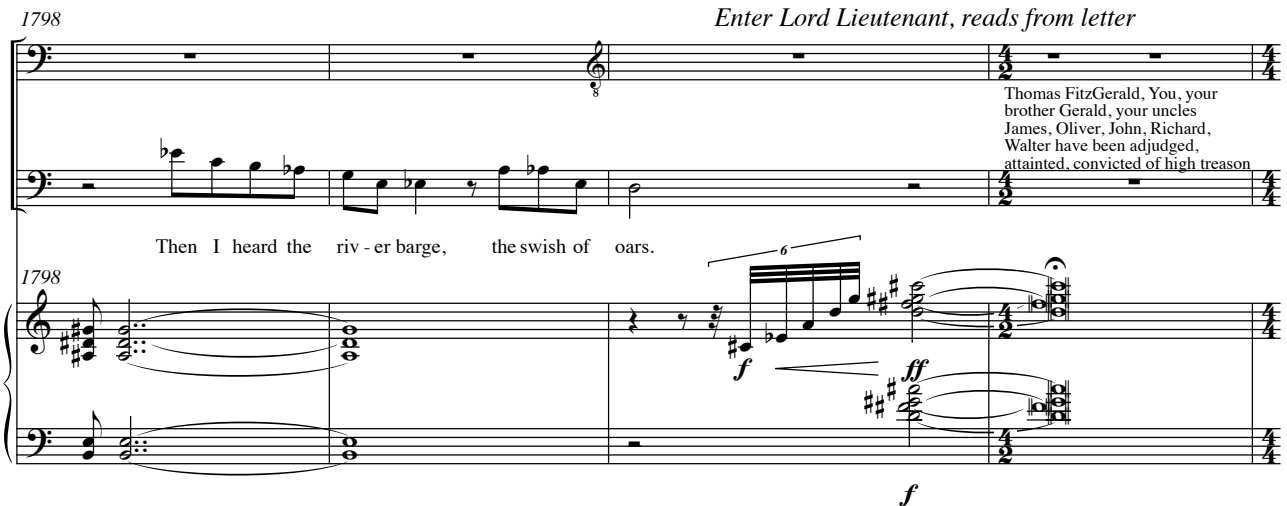
Thomas FitzGerald, You, your brother Gerald, your uncles James, Oliver, John, Richard, Walter have been adjudged, attainted, convicted of high treason

Th

Then I heard the riv - er barge, the swish of oars.

1798

Pno.



f

1802 ♩ = 72

Ld Lt

Th

Pno.

Will there be no re-

1807 ♩ = 60 ♩ = 72

Ld Lt

Th

Pno.

prieve? Must my un- cles ___ pay for my crime?

1810 ♩ = 60 ♩ = 72

Ld Lt

Th

Pno.

re- ligion the cause of

1814 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

Ld Lt *mp* Have re-course to it now. You are re-quired to va - cate these lodg-ings.

Th so much sor-row. *p* I have made my piece.

Pno. *p* *mf* *p* *mf*

1819 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Ld Lt There is great de - mand these times.

Th where-in my fa - ther died. Jail - er one last

Pno. *mf* *mf* *mp* *mf*

1824 $\text{♩} = 60$

Ld Lt He's been car - ried of by some wilde I - rish Lord... who has de -

Th wish... What of my bro-ther?

Pno. *pp* *f* *f* *f* *f*

1829 $\text{♩} = 72$ $\text{♩} = 60$

Ld Lt

Th

1829 $\text{♩} = 72$ $\text{♩} = 60$

Pno.

1833 $\text{♩} = 72$

Gr.

Th

1833 $\text{♩} = 72$

Pno.

1838

Th

1838

Pno.

1843 *p*

Th same for his. — In years to come he will be known as the cruel - lest of

Pno. 1843 *f* *p*

1848

Th kings... Fare - well —

Pno. 1848

1852

Th Fran-ces, My dear wife. For give me for _ the prom-is - es — that I could not — Keep.

Pno. 1852 *mp* *mf*

1857

Th Un-cles, for-give me, the pro-phe - sy was true. May you rest in peace. Fare-well, my home my coun-try...

Pno. 1857

1862

Th

So like a dream, a dis-tant man - i - fest. a life some o - ther might—

Pno.

p *p*

1867

Th

have _____ lived. _____ But Ger-ald lives on. Some day our house will

Pno.

p *f* *p* *p*

1872

Th

be__ re-stored Our name will__ live__ on... Fa-ther for - give me. I am strong

Pno.

f *p* *f* *f*

1877

Th

know-ing that you end - ed your days, That you end - ed your days with - in these walls. I go

Pno.

f *f* *f* *f* *f*

1883 ♩ = 60

Th

to greet you. my race is run. My life is done

1883 ♩ = 60

Pno.

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

1888

Pno.

p *p* *p* *pp* *pp* *pp* *pp* *pp*

Dublin, Ruse; June 2010

Score

**Scenes and Interludes
from
"The Earl of Kildare"**

Commissioned by the RTE National Symphony Orchestra in 2008

Fergus Johnston

Orchestration

3 Flutes (3rd doubling Piccolo)
3 Oboes
1 Cor Anglais
3 Clarinets in B flat (3rd doubling Bass Clarinet)
3 Bassoons (3rd doubling Contrabassoon)
4 Horns
3 Trumpets in B flat
3 Trombones
Tuba
Timpani
Percussion (3 players:
5-7 rototoms, bassdrum, xylophone, marimba
choke cymbal, piatti cymbal, snare drum)
Harp
Strings

The Score is in Concert Pitch

This page contains the first system of a musical score, labeled "I". It features the following parts and markings:

- Flute 1 & 2:** Measures 60-72. Dynamics include *f*, *ff*, *f*, *p*, *mp*, and *mf*. Includes fingerings like 6-4 and 6-5.
- Oboe 1 & 2:** Similar dynamics and fingerings as the flutes.
- Oboe 3/Cor Anglais:** Mostly rests.
- Clarinet in Bb 1 & 2:** Dynamics range from *f* to *mf*. Includes fingerings like 6-4 and 6-5.
- Clarinet 3/Bass Clarinet:** Mostly rests.
- Bassoon 1 & 2:** Dynamics include *ff* and *f*. Includes fingerings like 6-4 and 6-5.
- Bassoon 3/Contrabassoon:** Dynamics include *f* and *ff*. Includes fingerings like 6-4 and 6-5.
- Horn in F 1-3 & 2-4:** Dynamics include *f*, *p*, *mp*, and *mf*. Includes fingerings like 2 and 6-5.
- Timpani:** Dynamics include *ff* and *f*.
- Percussion:** Includes Xyl. with dynamics like *ff*.
- Violin 1 & 2:** Dynamics include *f*, *mf*, and *mp*. Includes markings like *trem.* and *3-2*.
- Viola:** Dynamics include *f*, *mf*, and *mp*. Includes markings like *trem.* and *3-2*.
- Cello:** Dynamics include *f*, *mf*, and *mp*. Includes markings like *trem.* and *3-2*.
- Contrabass:** Dynamics include *f*. Includes markings like *pizz.* and *arco*.

Scenes and Interludes

12 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

Fl3/Picc. *f* *ff*

1 *f* *ff* *f*

2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Ob3/C. Ang. *f* *ff*

1 *f* *ff* *mf* *f*

2 *f* *ff*

Cln3/C. Cl. *f* *ff*

1 *f* *ff* *p* *mf* *f*

2 *f* *ff*

Bsn. 1 *f* *ff* *p* *mf* *f*

2 *f* *ff*

Bn3/C. Bn. *f* *ff*

1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Hn. 1 *f* *ff*

2 *sol* *f* *ff*

4 *f* *ff*

Tbn. 1 *mf*

2 *mf*

3 *mf*

Tuba *mf*

12 *p* *f*

Timp. *f*

Perc. *p* *f*

Harp

1 *f* *ff* *ff* *ff*

2 *f* *ff* *ff* *ff*

3 *f* *ff* *ff* *ff*

4 *f* *ff* *ff* *ff*

Vln. I *f* *ff* *ff* *ff*

Vln. II *f* *ff* *ff* *ff*

Vla. *f* *ff* *ff* *ff*

Vcl. *f* *ff* *ff* *ff*

Cb. *f* *ff* *ff* *ff*

Scenes and Interludes

23

Fl3/Picc. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

1 *p* *p* *f* *f* *p*

2 *f* *f* *f* *f*

Ob. 1 *p* *p* *f* *f* *p*

2 *f* *f* *f* *f*

Ob3/C. Ang. *f* *f* *f* *f*

B. Cl. 1 *p* *p* *f* *f* *p*

2 *f* *f* *f* *f*

Cl3/B. Cl. *f* *f* *f* *f*

Bsn. 1 *mf* *p* *f* *mf* *f*

2 *mf* *p* *p* *f* *p*

Bn3/C. Bn. *f* *f* *f* *f*

23

Hn. 1 *f* *f* *f* *f* *solo* *p*

2 *mp* *p* *p*

Tbn. 1 *f* *f* *f* *f*

2 *f* *f* *f* *f*

3 *f* *f* *f* *f*

Tuba *f* *f* *f* *f*

Perc. Xylophone

Vln. I *f* *f* *f* *f*

II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Cb. *f* *f* *f* *f*

Scenes and Interludes

1. Fl. *ff* *mp* *mf* *f* *ff* *p* *mf*

2. Fl. *mf* *mf*

1. Ob. *ff* *mp* *mf* *f* *ff* *mf*

2. Ob. *mf*

Ob.3.C. Ang. *mp*

1. B. Cl. *ff* *mp* *mf* *f* *ff* *p* *mp*

2. B. Cl. *mf*

1. Bsn. *ff* *mp* *mf* *f* *mf* *mp*

2. Bsn. *ff* *mp* *mf* *f* *f*

Hr. 1/3 *mp* *mf* *f* *f*

Tbn. 1 *f*

Timp. *f*

Perc. Xyl. *f* *ff* Marimba *mf*

1. Vln. *f* *f* *pizz.* *f*

II. Vln. *f* *f* *pizz.* *f*

Vla. *f* *f* *pizz.* *f*

Vc. *f* *f* *Strum.* *f*

Tempo markings: ♩ = 72, ♩ = 60, ♩ = 60, ♩ = 72, ♩ = 60.

Rehearsal mark: 14.

Section marker: a 2.

Scenes and Interludes

72 60

Fl3/Picc. *ff*

1 *ff*

2 *ff*

1 *ff*

2 *mf*

Ob. *ff* *f* *mf* *mf*

1 *f* *mf*

2 *ff* *mf*

Ob3/C. Ang. *mf*

1 *f* *mf*

2 *ff* *mf*

B. Cl. *f* *ff*

1 *f* *ff*

2 *ff* *mf* *ff*

Bsn. *f* *ff*

1 *f* *ff*

2 *ff* *mf* *ff*

Bn3/C. Bn. *ff* *ff*

1 *f* *mf*

2 *f*

Hr. *f* *mf* *f*

1 *f* *mf*

2 *f*

Perc. *f* *ff*

Vc. *f*

Scenes and Interludes

52 72 60

1 Fl. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp* *f*

2 Fl. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

1 Ob. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp* *f*

2 Ob. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

Ob3/C. Ang. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

1 Bb Cl. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp* *f*

2 Bb Cl. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

1 Bsn. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp* *f*

2 Bsn. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

Bn3/C. Bn. *f* *mf* *f* *mf* *f* *f* *ff* *f* *mf* *mp*

1 Hn. *ff* *f* *mf* *mp*

2 Hn. *ff* *f* *mf* *mp*

3 Hn. *ff* *f* *mf* *mp*

4 Hn. *ff* *f* *mf* *mp*

Perc. *ff* *f* *mf* *mp*

1 Vln. *f* *ff* *ff*

II Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Scenes and Interludes

60 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Fl. 1 *p* *f* *mf* *mp*

Ob. 1 *p* *mf* *f* *mf* *mp*

B. Cl. 1 *p* *f* *mp* *mf* *mp*

Cl3/B. Cl. *mf* *f*

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

2

1 *f*

3

Hn. 2 4

1 *pizz.* *ff* *trem.* *ff* *pizz.* *ff* *p* *trem.*

2 *pizz.* *ff* *trem.* *ff* *pizz.* *ff* *trem.*

Vla. *pizz.* *ff* *trem.* *ff* *pizz.* *ff* *trem.*

Vc. *pizz.* *ff* *trem.* *ff* *pizz.* *ff* *arco* *trem.*

Cb. *trem.* *ff* *pizz.* *ff* *trem.*

Scenes and Interludes

70

Fl. 1 *p* *pp* *ppp* *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *p* *pp* *ppp* *mf* *mp*

Ob. 2 *mf* *mp*

Bs. Cl. 1 *p* *pp* *ppp* *mf* *mp*

Bs. Cl. 2 *mf*

Cl. B./Cl. *p* *mf*

Bsn. 1 *p* *pp* *ppp* *mp* *mf*

Bsn. 2 *mf*

Hr. 1 *mp* *ff* *f*

Hr. 2 *f*

Hr. 3 *f*

Hr. 4 *f*

Tbn. 1 *p* *p* *pp* *pp*

Tbn. 2 *p* *p* *pp* *pp*

Tbn. 3 *p* *p* *pp* *pp*

Tuba *p* *p* *pp* *pp*

Harp *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *arco* *f* *mf* *f*

Vcl. *pizz.* *arco* *f* *mf* *f*

Cb. *pizz.* *arco* *f* *mf* *arco*

Scenes and Interludes

82

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

B. Cl. 1 *mf* *mf*

B. Cl. 2 *mf* *mf*

Cl. B. Cl. Bass Clarinet *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

Hn. 1 *mf* *mp* *f* *f*

Hn. 2 *mf* *mp* *f* *f*

Hn. 4 *mf* *mp* *f* *f*

Tbn. 1 *mf* *mf*

Harp *f* *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vcl. *mp* *mf*

Cb. *mf* *mf*

Scenes and Interludes

92

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

1 Bb Cl. *mf* *mp*

2 Bb Cl. *mp*

1 Cb/B. Cl. *p* *mf*

2 Cb/B. Cl. *mf*

1 Bsn. 1 *mp* *mf*

2 Bsn. 1 *mp* *mf*

92

1 Hn. *mf* *f*

2 Hn. *mf* *f*

Harp

92

1 Vln. *mf* *f*

2 Vln. *mf* *f*

Vla. *mf* *f*

Vcl. *mf*

Cb. *arco* *mf*

Scenes and Interludes

This musical score page, numbered 181, is titled "Scenes and Interludes". It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl.):** Flute 1 and Flute 2. Flute 1 has a Piccolo (Picc.) part. Both flutes play melodic lines with dynamic markings of *f*.
- Oboes (Ob.):** Oboe 1 and Oboe 2. Oboe 1 plays a melodic line, while Oboe 2 provides a rhythmic accompaniment. Both have dynamic markings of *f*.
- Clarinets (Cl.):** Clarinet in B-flat (B. Cl.) and Clarinet in C (C13/B. Cl.). Both play melodic lines with dynamic markings of *f*.
- Bassoons (Bsn.):** Bassoon 1 and Bassoon 2. Both play rhythmic accompaniment with dynamic markings of *f*.
- Horns (Hn.):** Horns 1, 2, 3, and 4. Horns 1 and 2 play melodic lines, while horns 3 and 4 play rhythmic accompaniment. Dynamic markings include *f* and *mp*.
- Harp (Hp.):** Harp. The score specifies "c. d. et Bg a. b. e." and includes dynamic markings of *mp*.
- Violins (Vln.):** Violin 1 and Violin 2. Violin 1 plays a melodic line with a dynamic marking of *mf*. Violin 2 plays a rhythmic accompaniment.
- Viola (Vla.):** Viola. Plays a rhythmic accompaniment.
- Violoncello (Vcl.):** Violoncello. Plays a rhythmic accompaniment.
- Double Bass (Cb.):** Double Bass. Plays a rhythmic accompaniment.

The score is written in a common time signature and includes various musical notations such as dynamics, articulation marks, and slurs.

Scenes and Interludes
II

♩ = 120

The score consists of 14 staves, each representing a different instrument. The Piccolo part (Picc.) is at the top, followed by two Flute parts (Fl.), two Oboe parts (Ob.), Cor Anglais (C. Ang.), two Bassoon parts (Bsn.), Bassoon in C (Bn3/C), two Violin parts (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) at the bottom. Each staff begins with a dynamic marking of *f* (forte) and includes various dynamic changes and hairpins throughout the piece. The music is written in treble clef for most instruments and bass clef for the lower strings. The tempo is marked as quarter note = 120 (♩ = 120).

In the opening, each instrument's entry after an octave leap upwards should be imperceptible

Scenes and Interludes

20

Fl3/Picc. *p*

1 *p*

2 *p*

1 *p*

2 *p*

Ob. 1 *p*

2 *p*

Ob3/C. Ang. *p*

1 *p*

2 *p*

C13/B. Cl. *p*

1 *p*

2 *p*

C13/B. Cl. *p*

1 *p*

2 *p*

Bsn. 1 *p*

2 *p*

Bn3/C. Bn. *p*

1 *p* *pp* *p*

II *p* *pp*

Vla. *p* *p*

Vc. *p* *p* *p*

Cb. *p* *p*

Scenes and Interludes

35
 1 Fl. *p*
 2 Fl. *p*
 1 Ob. *p*
 2 Ob. *p*
 Ob3/C. Ang. *p*
 1 Bb Cl. *p*
 2 Bb Cl. *p*
 C13/B. Cl. *p*
 1 Bsn. *p*
 2 Bsn. *p*
 Bb3/C. Bn. *p*
 35
 I Vln. *p*
 II Vln. *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

The musical score is a page from a larger work, titled "Scenes and Interludes". It features a variety of instruments: two flutes, two oboes, an English horn, two Bb clarinets, a bass clarinet, two bassoons, and a contrabassoon in the woodwind section; and two violins, one viola, one violin, and one cello in the string section. The score is written in a key signature of one flat (Bb) and a 3/4 time signature. It begins with a measure number of 35. The dynamics are consistently marked as piano (*p*). The score includes numerous slurs and accents, indicating specific phrasing and emphasis for each instrument. The page number 184 is centered at the bottom.

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is a full orchestral score with multiple staves for each instrument family. The score begins at measure 29. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Flute 3, Flute 1 and 2, Oboe 1 and 2, Obsolete Clarinet/Angel, Bass Clarinet 1 and 2, Contrabass Clarinet, Bassoon 1 and 2, Bassoon/Contrabassoon, Horn 1 and 3, Trombone 1, 2, and 3, and Timpani. The second system includes parts for Violin 1 and 2, Viola, Violoncello, and Contrabass. Dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and articulation marks. A specific instruction "Flute 3" is placed above the first staff in the first system, and "Take Bassoon" is placed above the Bassoon/Contrabassoon staff in the second system. The score concludes with a final measure in the second system.

Scenes and Interludes

This page contains a musical score for measures 60 through 64. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments and their parts are as follows:

- Flutes (Fl.):** 1 and 2 parts, playing a complex melodic line with many sixteenth notes.
- Oboes (Ob.):** 1 and 2 parts, playing a similar melodic line to the flutes.
- Clarinet (Cl.):** 1 and 2 parts, playing a melodic line.
- Bassoon (Bsn.):** 1 and 2 parts, playing a melodic line.
- Bassoon 3 (Bn3/C. Bn.):** A single part playing a melodic line.
- Trumpets (B. Tpt.):** 1, 2, and 3 parts, playing a melodic line.
- Trombones (Tbn.):** 1, 2, and 3 parts, playing a melodic line.
- Timpani (Timp.):** A single part playing a rhythmic pattern.
- Snare Drum (Perc.):** A single part playing a rhythmic pattern.
- Harpsichord (Hp.):** A single part playing a rhythmic pattern.
- Violins (Vln.):** I and II parts, playing a melodic line.
- Viola (Vla.):** A single part playing a melodic line.
- Violoncello (Vc.):** A single part playing a melodic line.
- Double Bass (Cb.):** A single part playing a melodic line.

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents), and phrasing slurs. Measure numbers 60, 61, 62, 63, and 64 are clearly marked at the beginning of their respective staves.

Scenes and Interludes

67

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

Ob3/C. Ang. *f*

1 Bb Cl. *f*

2 Bb Cl. *f*

1 Bsn. *f*

2 Bsn. *f*

Bsn 3 *f*

1 Hn. *ff*

3 Hn. *ff*

2 Tbn. *f*

4 Tbn. *f*

1 Tuba *f*

2 Tuba *f*

3 Tuba *f*

4 Tuba *f*

1 Timp. *f*

2 Timp. *f*

3 Timp. *f*

4 Timp. *f*

1 Vln. *f*

2 Vln. *f*

1 Vla. *mf*

2 Vla. *mf*

1 Vc. *mf*

2 Vc. *mf*

1 Cb. *mf*

2 Cb. *mf*

3 Cb. *mf*

4 Cb. *mf*

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is a full orchestral score with the following parts:

- Flutes (Fl.):** 1 and 2. Both parts play a melodic line with slurs and accents, marked *ff* in the later section.
- Oboes (Ob.):** 1 and 2. Similar to the flutes, playing a melodic line with slurs and accents, marked *ff*.
- Clarinet in B-flat (Bb Cl.):** 1 and 2. Playing a melodic line with slurs and accents, marked *ff*.
- Clarinet in C (C Ang.):** 1. Playing a melodic line with slurs and accents, marked *ff*.
- Horn (Hn.):** 1, 2, 3, 4. Playing a rhythmic accompaniment with slurs and accents, marked *f*.
- Tuba:** Playing a rhythmic accompaniment with slurs and accents, marked *f*.
- Timpani (Timp.):** Playing a rhythmic accompaniment with slurs and accents, marked *f*.
- Harp (Hp.):** Playing a rhythmic accompaniment with slurs and accents, marked *f*.
- Violins (Vln.):** I and II. Playing a rhythmic accompaniment with slurs and accents, marked *mf*.
- Viola (Vla.):** Playing a rhythmic accompaniment with slurs and accents, marked *mf*.
- Violoncello (Vc.):** Playing a rhythmic accompaniment with slurs and accents, marked *mf*.

The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings (*ff*, *f*, *mf*). The woodwind parts have a melodic character, while the brass and string parts provide a rhythmic foundation.

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is a full orchestral score with multiple staves for each instrument family. The score is divided into two systems, with the first system starting at measure 78. The instruments included are:

- Flutes (Fl.): 1 and 2
- Oboes (Ob.): 1 and 2
- Clarinet in B-flat (Bb Cl.): 1 and 2
- Clarinet in C (Cl.): 1
- Bassoons (Bsn.): 1, 2, and 3
- Horns (Hn.): 1, 2, 3, and 4
- Trumpets (Tbn.): 1, 2, and 3
- Timpani (Timp.)
- Harp (Hp.)
- Violins (Vla.): I and II
- Viola (Vla.)
- Violoncello (Vc.)

The score features various musical notations including slurs, ties, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like *3:2* and *6:4* which likely refer to breath or bowing ratios. The woodwind parts have complex rhythmic patterns with many sixteenth and thirty-second notes. The brass parts are more rhythmic and often play sustained notes. The string parts provide a harmonic and rhythmic foundation, with the harp playing arpeggiated figures.

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is a full orchestral score with multiple staves for each instrument family. The score is divided into two systems, with the first system starting at measure 83. The instruments listed on the left are: Flute (Fl.), Flute (Fl.), Oboe (Ob.), Oboe/Clarinet in A (Ob./C. Ang.), Bass Clarinet (B. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Bassoon (Bsn.), Bassoon (Bsn. 3), Horn (Hn.), Horn (Hn.), Horn (Hn.), Trombone (Tbn.), Trombone (Tbn.), Trombone (Tbn.), Tuba, Timpani (Timp.), Harp (Hp.), Violin (Vln.), Violin (Vln.), Viola (Via.), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and phrasing (slurs). There are also performance markings like "3.2" and "6.4" above notes, which likely refer to specific fingerings or techniques. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is written in a standard orchestral layout, with woodwinds and brass in the upper systems and strings and harp in the lower systems.

Scenes and Interludes

88 piccolo
Fl3/Picc.
1
Fl.
2
1
Ob.
2
Ob3/C. Ang.
1
Bb Cl.
2
Bb Cl.
1
Bsn.
2
Bsn 3
89
1
Hn.
2
3
4
Bb Tpt.
1
2
3
Tbn.
1
2
3
Tuba
90
Timp.
Perc.
Harp.
91
1
Vln.
II
Vla.
Vc.
Cb.

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** 1 and 2 parts, starting at measure 101. The first flute part has a "flute" marking above it. Dynamics include *f* and *mf*.
- Oboe (Ob.):** 1 and 2 parts, starting at measure 101. Dynamics include *f*.
- Clarinet (Cl.):** Bass Clarinet (Bb Cl.) and Clarinet in Bb (Bb Cl.) parts, starting at measure 101. Dynamics include *f*.
- Brass:** Bassoon (Bsn.) 1 and 2 parts, and Bassoon 3 (Bsn 3) part, starting at measure 101. Dynamics include *f*.
- Trumpet (Hn.):** 1, 3, and 4 parts, starting at measure 101. Dynamics include *f* and *mf*.
- Tuba (Tuba):** 1 part, starting at measure 101. Dynamics include *f* and *mf*.
- Timpani (Timp.):** 1 part, starting at measure 101. Dynamics include *mf* and *f*.
- Percussion:** Harp (Hp.) part, starting at measure 101. Dynamics include *ff*.
- Violin (Vln.):** I and II parts, starting at measure 101. Dynamics include *mf* and *f*.
- Viola (Vla.):** 1 part, starting at measure 101. Dynamics include *mf* and *f*.
- Violoncello (Vc.):** 1 part, starting at measure 101. Dynamics include *mf* and *f*.

The score is written in a key signature of one flat (Bb) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

Scenes and Interludes

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Obs./C. Ang.

B. Cl. 1

B. Cl. 2

B. Cl.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

this section until b 125 may be played on flugelhorn if it goes too high

mf

f

ff

Scenes and Interludes

This musical score is for a section titled "Scenes and Interludes". It is a full orchestral score, likely for a film score, and is divided into three systems of staves. The first system (measures 119-124) features woodwinds and strings. The second system (measures 125-130) features brass instruments. The third system (measures 131-136) features strings. The score includes various musical notations such as dynamics (ff, mf, fff), articulation (accents, slurs), and performance instructions (Picc.).

System 1 (Measures 119-124):

- Flutes (Fl.):** 1 and 2 parts, playing a melodic line with *ff* dynamics.
- Oboes (Ob.):** 1 and 2 parts, playing a melodic line with *ff* dynamics.
- Clarinet in C (Cl. C):** 1 and 2 parts, playing a melodic line with *ff* dynamics.
- Bass Clarinet (B. Cl.):** 1 and 2 parts, playing a melodic line with *ff* dynamics.
- Bassoon (Bsn.):** 1 and 2 parts, playing a melodic line with *ff* dynamics.
- Piccobello (Picc.):** Enters in measure 124, playing a rhythmic pattern with *ff* dynamics.

System 2 (Measures 125-130):

- Horn (Hn.):** 1, 2, and 3 parts, playing a melodic line with *mf* dynamics.
- Trumpet (B. Tpt.):** 1, 2, and 3 parts, playing a melodic line with *mf* dynamics.
- Trombone (Tbn.):** 1, 2, and 3 parts, playing a melodic line with *mf* dynamics.
- Tuba:** Playing a melodic line with *mf* dynamics.

System 3 (Measures 131-136):

- Violin (Vla.):** I and II parts, playing a melodic line with *fff* dynamics.
- Viola (Vla.):** Playing a melodic line with *fff* dynamics.
- Violoncello (Vc.):** Playing a melodic line with *fff* dynamics.
- Double Bass (Cb.):** Playing a melodic line with *fff* dynamics.

Scenes and Interludes

125
Picc.
1
Fl.
2
Ob.
1
2
Ob3/C. Ang.
1
2
Bb Cl.
1
2
Bb Cl.
1
2
Bsn.
1
2
Bsn 3
129
Hn.
1
2
3
4
B. Tpt.
1
2
3
Tbn.
1
2
3
Tuba
Perc.
xylophone
129
Vln.
I
II
Vla.
Vcl.
Cb.

Scenes and Interludes

136

Fl3/Picc.

1

Fl.

2

1

Ob.

2

Ob3/C. Ang.

1

B. Cl.

2

C13/B. Cl.

1

Bsn.

2

Bn3/C. Bn.

1

3

Hn.

2

4

1

B. Tpt.

2

3

1

Tbn.

2

3

Tuba

136

Timp.

Perc.

choke cymbal
snare drum

bass drum

1

Vln.

II

Vla.

Vc.

Cb.

Scenes and Interludes

III

♩ 140-144

Fl1/Picc. *mp*

1 *mp*

Fl. 2 *mp*

Ob. 2 *mp*

B. Cl. 1 *mp*

2 *mp*

Cl1/B. Cl. 1 *mp*

2 *mp*

Bsn. 1 *mp*

2 *mp*

Hn. 1 *mp*

2 *mp*

3 *mp*

Tbn. 1 *mp*

2 *mp*

3 *mp*

Vln. I *mp*

II *mp*

Vla. *mp*

Vc. *mp*

Scenes and Interludes

Musical score for measures 9-14. The score is arranged in three systems. The first system includes Fl. 1, Ob. 1 & 2, B♭ Cl. 1 & 2, and Bsn. 1. The second system includes Hn. 1, 2, & 4, and Tbn. 2 & 3. The third system includes Vln. I & II, Vla., and Vcl. Dynamics are marked *mp* throughout. The music features complex rhythmic patterns and melodic lines with various articulations and phrasing.

Musical score for measures 15-19. The score is arranged in two systems. The first system includes Fl. 1, B♭ Cl. 1 & 2, and C♭3/B♭ Cl. Dynamics range from *f* to *p*. The second system includes Vln. I & II, Vla., and Vcl. Dynamics range from *f* to *p*, with *trem.* markings. The music continues with complex rhythmic patterns and melodic lines, including some tremolos and dynamic shifts.

Scenes and Interludes

This page contains two systems of a musical score for a symphony orchestra. The first system covers measures 23 to 27, and the second system covers measures 28 to 32. The instruments are arranged in the following order from top to bottom: Flute 3, Flute 1, Flute 2, Oboe 1, Bass Clarinet 1, Clarinet in B-flat 1, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mf, mp), articulation (pizzicato), and performance instructions (solo, very smoothly). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system begins at measure 23 with Flute 3 playing a melodic line in the key of B-flat major. The second system begins at measure 28 with Piccolo playing a melodic line in the key of D minor. The score is written for a full symphony orchestra.

Scenes and Interludes

This musical score page contains six systems of staves for various instruments. The first system includes Flute 1 and 2, Oboe 1 and 2, and Clarinet in B-flat. The second system includes Horn 1 and 2. The third system includes Violin 1 and 2, Viola, Violoncello, and Contrabass. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated at the beginning of each system. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are used throughout. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes in the brass and lower strings. Some notes are marked with '54', possibly indicating fingerings or specific articulation.

Scenes and Interludes

42

F13/Picc. *mf*

1 *p*

2 *p*

Ob. 1 *mf*

2 *mf*

Ob3/C. Ang. *mf*

Bsn. 1 *mf*

2 *mf*

Hr. 1 *mf*

3 *mf*

4 *mf*

Tbn. 1 *p*

2 *p*

3 *p*

Tuba *p*

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fr. Hr. Flageolet 1 solo.

Detailed description of the musical score: The score is arranged in systems. The first system includes Piccolo (F13/Picc.), Flutes (1, 2), Oboes (1, 2), Clarinet (Ob3/C. Ang.), Bassoons (1, 2), Horns (1, 3, 4), Trumpets (1, 2, 3), Tubas, Harp (Hp.), Violins (I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes Horns (1, 3, 4), Trumpets (1, 2, 3), and Tubas. The third system includes Violins (I, II), Viola, Violoncello, and Contrabass. The French Horn Flageolet 1 solo section is marked with *mf* and *p*. Dynamic markings *mf* and *p* are used throughout the score. The score is numbered 42 at the top left.

Scenes and Interludes

This musical score is divided into two systems. The first system (measures 32-68) features woodwinds and strings. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Horns (1, 2, 3, 4), and Trombones (1, 2, 3). The string section includes Violins (I and II), Viola, Violoncello (Vc), and Contrabass (Cb). The second system (measures 69-104) features woodwinds and strings. The woodwind section includes Flute/Piccolo (Fl/Picc.), Flutes (1 and 2), Oboe 1 (Ob. 1), Horn 3 (Hn. 3), Horn 4 (Hn. 4), and Harp (Hp). The string section includes Violins (I and II), Viola, Violoncello (Vc), and Contrabass (Cb). The score includes various musical notations such as dynamics (f, p), articulation (accents), and performance instructions (solo).

Scenes and Interludes

95 140-144

Fl. 2

Ob. *mf*
p

Cl/B. Cl.

1

Bsn. 2

1 3
Hn. *mp*

2 4
mp

1
Tbn. *mp*

2 3
Tbn. 3 *mp*

Hp. *p*

1
Vln. *p*

II

Vla. *p*

Vc. *p*

Scenes and Interludes

Musical score for Scenes and Interludes, measures 113-118. The score is arranged in three systems of staves.

System 1 (Measures 113-118):

- Fl3/Picc.:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p*.
- Fl. 1 & 2:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p*.
- Ob. 1 & 2:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p*.
- Obs./C. Ang.:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p*.
- B. Cl. 1:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p*.
- Bsn. 1:** Bass clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p* and *pp*.

System 2 (Measures 113-118):

- Hn. 1, 3 & 2, 4:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *mp*.
- Tbn. 2 & 3:** Bass clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *mp*. Includes a marking for *Trmb. 2*.

System 3 (Measures 113-118):

- Vln. I & II:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p* and *mp*.
- Vla.:** Treble clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p* and *mp*.
- Vc.:** Bass clef, starts with a rest, then plays a melodic line starting at measure 113. Dynamics: *p* and *mp*.

Scenes and Interludes

120 84

Fl 1/2: *p*, *fp*

Ob. 1: *p*, *mp*, *mf*

Bs. 1: *fp*

Hr. 1/2/3: *p*, *fp*

B. Tpt. 1: *p*, *fp*

Tbn. 1: *p*, *fp*

Perc.: strikes on 5-7 random notations strict rhythm.

Vln. I: *p*, *f*, *arco*

Vln. II: *p*, *f*, *arco*

Vla.: *p*, *f*, *arco*, *pizz.*, *mp*

Vcl.: *pizz.*, *f*, *arco*, *pizz.*, *mp*

Cb.: *pizz.*, *f*, *arco*, *pizz.*, *mp*

Scenes and Interludes

155 $\text{♩} = 108$

Fl3/Picc. *fp* *f* *fp* *fp*

1 *mp* *fp* *f* *fp* *fp*

2 *f*

Bs. Cl. 1 *fp* *f* *fp*

Bsn. 1 *fp* *f* *fp*

155

Hn. 1 *f*

3 *f*

4 *f*

Bs. Tpt. 1 *ff* *f* *f*

2 *ff*

3 *ff*

Tbn. 1 *f*

2 *ff*

3 *ff*

Hp. *f* *f* *f* *f* *f*

169 $\text{♩} = 140-144$

Ob3/C. Ang. *p*

Bs. Cl. 1 *p*

C13/B. Cl. *p*

1 *p*

2 *p*

169 *a 2*

Hn. 1 *mp* *mp*

3 *mp*

4 *mp*

Tbn. 1 *mp*

2 *mp*

3 *mp*

169

Vln. I *p*

II *p*

Vla. *p*

Vc. *p*

Scenes and Interludes

This musical score page contains three systems of staves for various instruments. The first system (measures 175-181) includes Flutes (1, 2), Oboes (1, 2), Obsolete Clarinet (C, Ang.), Bass Clarinets (1, 2), and Bassoon 1. The second system (measures 175-181) includes Horns (1, 3, 4), Trombones (2, 3), Violins (I, II), Viola, and Violoncello. The third system (measures 182-188) includes Flute 13/Piccolo, Flutes (1, 2), Oboes (1, 2), Bass Clarinet 1, Bassoon 1, Violins (I, II), Viola, Violoncello, and Contrabass. The score features various dynamics such as *p*, *pp*, *mp*, and *ppp*, along with articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Scenes and Interludes

196

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

Ob3/C. Ang.

1 B♭ Cl. 1

2 B♭ Cl. 2

1 Bsn. 1

2 Bsn. 2

196

1 Hn. 1

3 Hn. 3

2 Tbn. 2

3 Tbn. 3

4 Tbn. 4

Tm 2

196

1 Vin. I

2 Vin. II

Vla.

Vc.

p

pp

mp

ppp

Scenes and Interludes

209

F13/Picc. 1

Fl. 1 2

Ob. 1 2

Ob3/C. Ang. 1 2

B♭ Cl. 1 2

C13/B. Cl. 1 2

Bsn. 1 2

B♭3/C. Bn. 1 2

Hr. 1 2 4

B♭ Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Perc. *xylophone*

Vla. I II

Vla. Vc. Cb.

mp *mf* *f* *ff* *fff*

Scenes and Interludes

214

Fl3/Picc. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

Ob3/C. Ang stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

Ob3/C. Ang stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

B3/Cl. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

Cl3/B. Cl. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

Bsn. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

Bn3/C. Bn. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

3 stay loud *ff*

Hn. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

3 stay loud *ff*

B. Tpt. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

3 stay loud *ff*

Tbn. stay loud *ff*

1 stay loud *ff*

2 stay loud *ff*

3 stay loud *ff*

Tuba stay loud *ff*

Perc. stay loud *ff* Bass drum *fff*

214

Vin. stay loud *ff*

II stay loud *ff*

Via. stay loud *ff*

Vc. stay loud *ff*

Cb. stay loud *ff*

Lord Leonard Gray, His March

for 25th anniversary of the Tyrone Guthrie Centre, Annamakerrig

Fergus Johnston

$\text{♩} = 120$
precise, non-rubato

Piano

ff *mp* *f* *mf*

p *ff* *mf* *mf*

p *pp* *p*

f *p*

10 *mp* *pp*

mf *p*

12 *f* *p*

f *p*

14 *p* *pp* *fff*

The musical score consists of three systems of piano notation. The first system (measures 10-11) shows a treble clef with a melody starting at measure 10, marked *mp*, and a bass clef accompaniment marked *mf*. The second system (measures 12-13) features a treble clef melody marked *f* and a bass clef accompaniment marked *f*. The third system (measures 14) shows a treble clef melody with a large slur and a bass clef accompaniment. Dynamic markings include *pp*, *p*, *f*, *pp*, and *fff*. Fingering numbers 3, 5, 7, and 8 are present throughout the score.

Ruse, Bulgaria, 11 Aug 2006

Lord Leonard Gray is a character from an opera "Silken Thomas" which is work in progress.

Appendix 1: concerning the use of Successive-Interval Arrays

My concern when dealing with harmonies is primarily with interval content, and secondarily with pitch. A chord with a certain interval characteristic retains that characteristic irrespective of its transposition. It does not, however, retain that characteristic with mirror inversion¹. This is largely because of the one-dimensional nature of our pitch perception on a continuum from “low” to “high”, and because of the logarithmic nature of that perception in relation to frequency. This means that the pattern of excitation along the basilar membrane of the ear remains the same shape for any transposition of a given set of intervals, enabling the recognition of the interval set irrespective of its transposition within a discernible pitch range, whereas the mirror inversion creates a pattern of excitations of the basilar membrane which has a different shape, resulting in the inversion sounding differently. A limitation I find with the Forte system is that it treats pitch as a zero-gravity space, and so treats chords with mirror-inversion relationships as variants of some prime form, even though they sound completely different.

Forte refers to pc sets abstractedly using the sets cardinality and a list number (eg. 4-25) which refers to the set in its prime form. This prime form also includes the inversions of the interval set. My concern is with the intervals between the notes in normal, but not necessarily prime, form. In the above example, Forte’s 3-11, consisting of pcs (037) in prime form, represents the notes CEflatG. The SIA (or successive-Interval Array) for

¹ See Deutsch, “The Processing of Pitch Combinations”, in *The Psychology of Music*, 2nd Edition, ed. Deutsch, Academic Press, London, 1999, p 362.

this is [345]. This represents a minor third, a major third on top of it, and a perfect fourth to complete the interval cycle within the octave (see figure 12).

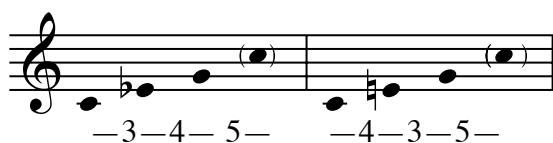


Figure 12: SIAs of a minor and a major triad. The major chord, on the right, has been rotated to have pc 0 at the bottom for comparison with the minor chord on the left. It's SIA compacted to the left would usually be [354].

Now, to obtain the mirror inversion of any SIA, it is only necessary to read from right to left, rotating if necessary to make the order compact to the left (eg, [1128] becomes

[8211], which can be rotated to give [1182], making it compact towards the left.)

Mirror-inverting the interval array [345] in this way creates the array [543], or [354]

when we rotate the intervals to make it compact to the left; this, when in normal form,

i.e. starting on pc 0, produces the pc set (047), or CEG. My reason for using a system

based on SIAs is that Forte treats such different chords, which possess a mirror

inversion relationship, as members of the same species, whereas by using SIAs, they are

visibly related, but yet distinct; in the above example, pc set (047), or [435] is a major

triad, and pc set (037), or [345], is a minor triad, and yet both are members of the same

pc set class, 3-11, because they contain the same interval classes, but inverted ([4-3-5],

and [3-4-5]). The problem with this is, they sound completely different.

One of the first things a musician learns to do is to differentiate between a major triad

and a minor triad. That they have the mathematical relationship ascribed to them by set

theory is interesting, and is undoubtedly useful, but they remain perceptibly different as

harmonic entities, because of the way we hear. The Forte system is a powerful

analytical tool for finding connections between harmonic entities in a piece of music. It

has proved itself time and again in the analysis, not just of atonal music, but of the tonal language of the classical repertoire. As a composer, however, I prefer to separate analysis from creation. Hence, when composing, I prefer to use SIAs. The question of the pitch content, which is so important in the analysis of any piece, can be addressed as follows: if I need to define the chord's location within an octave pitch-space, I can choose to do so using a pitch prefix, e.g. c[345], defining c as the lowest note, on which 3, then 4 semitone intervals are placed, or even 0[345], where 0 is the pitch class, not the interval class, and hence is outside the brackets of the SIA. The mirror inversion of the chord which has the SIA [345], is, to me, a separate and distinct class, [354]. Why? Because it sounds different. The ear is the final arbiter.

Appendix 2:

List of pitch class sets with successive interval arrays (SIAs) and mirror inversions.

Note: E and T refer to “eleven” and “ten”, to avoid confusion.

Forte name	Prime Form	SIA	Inv SIA	Forte name	Prime Form	SIA	Inv SIA
2-1	01	1E		10-1	0123456789	1111111113	
2-2	02	2T		10-2	012345678T	1111111122	
2-3	03	39		10-3	012345679T	1111111212	
2-4	04	48		10-4	012345689T	1111112112	
2-5	05	57		10-5	012345789T	1111121112	
2-6	06	66		10-6	012346789T	1111211112	
3-1	012	11T		9-1	012345678	1111111114	
3-2	013	129	192	9-2	012345679	1111111123	111111132
3-3	014	138	183	9-3	012345689	111111213	111111312
3-4	015	147	174	9-6	01234568T	111111222	
3-5	016	156	165	9-4	012345789	111112113	111113112
3-6	024	228		9-7	01234578T	111112122	111112212
3-7	025	237	273	9-5	012346789	111121113	111131112
3-8	026	246	264	9-8	01234678T	111121122	111122112
3-9	027	255		9-10	01234679T	111121212	
3-10	036	336		9-9	01235678T	111211122	
3-11	037	345	354	9-11	01235679T	111211212	111212112
3-12	048	444		9-12	01234689T	111122112	111121122
4-1	0123	1119		8-1	01234567	11111115	
4-2	0124	1128	1182	8-2	01234568	11111124	11111142
4-4	0125	1137	1173	8-3	01234569	11111133	
4-5	0126	1146	1164	8-4	01234578	11111214	11111412
4-6	0127	1155		8-11	01234579	11111223	11111322
4-3	0134	1218		8-7	01234589	11111313	
4-11	0135	1227	1722	8-5	01234678	11112114	11114112
4-13	0136	1236	1632	8-13	01234679	11112123	11113212
4-Z29	0137	1245	1542	8-z15	01234689	11112212	11112122
4-7	0145	1317		8-21	0123468T	11112222	
4-Z15	0146	1326	1623	8-8	01234789	11113113	
4-18	0147	1335	1533	8-6	01235678	11121114	
4-19	0148	1344	1443	8-z29	01235679	11121123	11211132
4-8	0156	1416		8-18	01235689	11121213	11131212
4-16	0157	1425	1524	8-22	0123568t	11121222	11122212
4-20	0158	1434		8-16	01235789	11122113	11131122
4-9	0167	1515		8-23	0123578T	11122122	
4-10	0235	1272		8-9	01236789	11131113	
4-12	0236	1362	1263	8-14	01245679	11211123	11121132
4-14	0237	1452	1254	8-19	01245689	11211213	11211312
4-21	0246	2226		8-24	0124568T	11211222	
4-22	0247	2235	2253	8-20	01245789	11212113	
4-24	0248	2244		8-27	0124578T	11212122	11221212
4-23	0257	2325		8-25	0124678T	11221122	
4-27	0258	2334	2433	8-12	01345679	12111123	11112132
4-25	0268	2424		8-17	01345689	11121312	
4-17	0347	1353		8-26	0134578T	11212212	
4-26	0358	2343		8-28	0134679T	12121212	
4-28	0369	3333		8-10	02345679	11111232	
5-1	01234	11118		7-1	0123456	11111116	
5-2	01235	11127	11172	7-2	0123457	11111125	1111152
5-4	01236	11136	11163	7-3	0123458	11111134	1111143
5-5	01237	11145	11154	7-4	0123467	11112115	1111512
5-3	01245	11217	11712	7-9	0123468	1111224	1111422

Forte name	Prime Form	SIA	Inv SIA	Forte name	Prime Form	SIA	Inv SIA
5-9	01246	11226	11622	7-10	0123469	1111233	1111332
5-z36	01247	11235	11532	7-6	0123478	1111314	1111413
5-13	01248	11244	11442	7-z12	0123479	1111323	1115112
5-6	01256	11316	11613	7-5	0123567	1112115	1114212
5-14	01257	11325	11523	7-z36	0123568	1112124	1113312
5-z38	01258	11334	11433	7-16	0123569	1112133	1114122
5-7	01267	11415	11514	7-14	0123578	1112214	1113222
5-15	01268	11424		7-24	0123579	1112223	1113222
5-10	01346	12126	12162	7-z18	0145679	1112313	1113132
5-16	01347	12135	12153	7-7	0123678	1113114	1114113
5-z17	01348	12144		7-19	0123679	1113123	1113213
5-z12	01356	12216		7-13	0124568	1121124	1142112
5-24	01357	12225	15222	7-z17	0124569	1121133	
5-27	01358	12234	14322	7-z38	0124578	1121214	1141212
5-19	01367	12315	13215	7-27	0124579	1121223	1132212
5-29	01368	12324	14232	7-21	0124589	1121313	1131312
5-31	01369	12333	13332	7-15	0124678	1122114	
5-z18	01457	13125	13152	7-29	0124679	1122123	1132122
5-21	01458	13134	13143	7-30	0124689	1122213	1131222
5-30	01468	13224	14223	7-33	012468T	1122222	
5-32	01469	13233	13323	7-20	0125679	1131123	1132113
5-22	01478	13314		7-22	0125689	1131213	
5-20	01568	14124	14142	7-11	0134568	1112412	1112142
5-8	02346	11262		7-z37	0134578	1121412	
5-11	02347	11352	11253	7-26	0134579	1122312	1121322
5-23	02357	12252	12522	7-31	0134679	1212123	1212132
5-25	02358	12342	12432	7-32	0134689	1212213	1213122
5-28	02368	13242	12423	7-34	013468T	1212222	
5-26	02458	13422	12243	7-28	0135679	1221223	1221322
5-33	02468	22224		7-35	013568T	1221222	
5-34	02469	22233		7-8	0234568	1111242	
5-35	02479	22323		7-23	0234579	1112232	1112322
5-z37	03458	13431		7-25	0234679	1121232	1123212
6-1	012345	111117		6-7	012678	114114	
6-2	012346	111126	111162	6-z10	013457	121125	112152
6-z36	012347	111135	111153	6-14	013458	121134	112143
6-z37	012348	111144		6-z13	013467	121215	
6-z3	012356	111216	111612	6-z24	013468	121224	121422
6-9	012357	111225	111522	6-27	013469	121233	121332
6-z40	012358	111234	111432	6-z19	013478	121314	121413
6-5	012367	111315	111513	6-z49	013479	121323	
6-z41	012368	111324	111423	6-z25	013568	122124	122142
6-z42	012369	111333		6-z28	013569	122133	
6-z38	012378	111414		6-z26	013578	122214	
6-z4	012456	112116		6-34	013579	121223	121322
6-z11	012457	112125	115212	6-30	013679	123123	132132
6-15	012458	112134	114312	6-16	014568	131124	113142
6-z12	012467	112215	115122	6-31	014579	131223	131322
6-22	012468	112224	114222	6-20	014589	131314	
6-z46	012469	112233	113322	6-z50	014679	123132	
6-z17	012478	112314	114132	6-8	023457	111252	
6-z47	012479	112323	113232	6-z39	023458	111342	111243
6-z6	012567	113115		6-21	023468	112242	112422
6-z43	012568	113124	114213	6-z45	023469	112332	
6-z44	012569	113133	113313	6-z23	023568	121242	
6-18	012578	113214	114123	6-33	023579	122232	123222
6-z48	012579	113233		6-z29	023679	131232	
				6-32	024579	122322	

Glossary

Pitch class (pc): used to refer to all notes of the same name irrespective of the octave in which they occur, 0= C, 1=C#, etc.

Prime Form: The notes of the chord listed with its pitches packed with the lowest intervals to the left, in its transposition on pc 0, which is the note C.

Interval class (ic): the number of semitones making up any interval, with a semitone being 1, a tone 2, etc. 10 and 11 are represented by T and E by convention and to avoid confusion.

Successive-Interval Array (SIA): An arrangement of the successive intervals of the notes of a chord stacked inside an octave, the smallest interval listed first, and the others listed in the order in which they occur reading up the cluster. The last interval listed is the distance from the highest note of the cluster to the lowest note at its transposition one octave higher. The sum of intervals in an SIA equals the number of divisions in the octave, so in the case of music which uses a 12-note chromatic scale, the sum of the intervals in the array will always be twelve.

Inclusion relation: A relationship between two interval sets, A and B, such that the smaller set can be derived from the larger by the addition of two adjacent intervals in the SIA of the larger, e.g., the triad with SIA[147] can be created from the addition of the bracketed intervals in the SIAs of the following tetrads: [1(13)7], [1(22)7], [1(31)7], [14(16)], [14(25)], [14(34)], [14(43)], [14(52)], and [14(61)];