



NUI MAYNOOTH
Bliacall na hÉireann Mú Nuad

The Earl of Kildare

An Opera in 3 Acts

Volume 1 of 2

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Abstract

The Earl of Kildare is an opera composed in three acts based on the 1534 rebellion against English rule in Ireland of Thomas FitzGerald, the 10th Earl of Kildare, also known as Tomás an Síoda, or Silken Thomas. It is scored for a sixteen-piece orchestra, and has a cast of ten singers. The libretto is by Celia de Fréine.

The principal method behind the composition is the assignment of separate *tempo* layers and interval sets to the important characters resulting in the layering of tempi in scenes where such characters interact. *Tempo* ratios are used as a means of creating varying degrees of friction between character interactions, the simpler ratios signifying a less conflicting relationship than the more complex ratios which are used to signify a higher level of conflict.

Thanks to The Living Opera Company, a workshop-production of the opera, performed with piano accompaniment only, was mounted, and a DVD made of the resulting performance. The performance showed some flaws in the architecture of the music, specifically in the last two acts, where more or longer interludes were required to cover scene changes. These have been addressed. Additionally, there were composed some spin-off arrangements for different ensembles of music from the opera. These are included in volume 2.

The composition shows that the use of *tempo* layering, in addition to other techniques, as a means of dramatic characterisation is a viable methodology for the composition of music-drama.

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The cast and crew of the workshop production. In no particular order they are: Nyle Wolfe (Thomas FitzGerald), Deborah Abbott (Dame Janet Eustace), Eugene McGinty (Christopher Paris), Ross Scanlon (Lord Lieutenant/Master of the Rolls/Sir William Skeffington), Simon Morgan (Montague/ James Delahide), Joan O’Malley (Frances FitzGerald), Owen Miley Reid (Leonard Gray), Jeffrey Ledwidge (Conor O’Brien), Séan Bean (Gerald FitzGerlad), Martin Briody (Father Travers/ Archbishop Alen), Miles Lallemand (pianist and repetiteur), Emma Doyle (backstage manager), Michael Higgins (props);

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Commentary

1. Introduction

The Earl of Kildare is an opera in three acts based on the 1534 rebellion against English rule in Ireland of Thomas FitzGerald, the 10th Earl of Kildare, also known as Tomás an Síoda, or Silken Thomas. It is scored for a sixteen-piece orchestra, and has a cast of ten singers. The libretto is by Celia de Fréine.

1.1. Historical background of the story.

Traditionally, the Silken Thomas rebellion has been looked on as the rash act of a vain young man, whose badly thought-out plans brought about the collapse of the FitzGerald dynasty. Laurence MacCorrestine¹, however, has challenged this view and set the rebellion in the wider context of a European political and religious struggle which involved the Spanish Hapsburg Empire, Papal authority, and the aspirations which Henry VIII had for the English monarchy.

The reasons for the popular view of Thomas's rebellion as a rash act may lie in the fact that for a long time the only account of the events of the rebellion available was that made by Richard Stanihurst² some forty years after the events took place. As this account was written while Stanihurst was tutor to the children of the Eleventh Earl of Kildare, and as Stanihurst has since been criticised, most notably by Geoffrey

¹ Laurence MacCorrestine, M.A., "The Revolt of Silken Thomas; a challenge to Henry VIII", Wolfhound Press, Dublin 1987

² Stanihurst, Richard. History of Ireland under Henry VIII., in Holinshed's "Chronicles", London, 1577

Keating in his “General History of Ireland (1723), for accepting bribes, it seems reasonable to view his account as an effort, paid for by the Eleventh Earl, to paint Thomas and his revolt as the only aberration in a family which in all other respects had been exemplary in its devotion to the Crown.

The events of the rebellion are broadly that, on receipt of a signal from Gearóid, his father and the Deputy of Ireland, who was imprisoned in the Tower of London, Thomas, as acting Vice-Deputy of Ireland, confronted the other members of the Crown council in St. Mary’s Abbey in Dublin, throwing down the Sword of State, and renouncing the King. The context of Henry’s recent divorce from Catherine of Aragon (the niece of Charles V of Spain), his remarriage to Anne Boleyn, and his consequent excommunication and self-declaration as head of the Church in England, meant that Thomas had grounds to entreat both Charles V and the Pope for assistance, painting himself, ironically, as *fidei defensor*, defender of the Catholic faith in Ireland against Henry’s Protestant Reformation. Unfortunately he had reckoned without the determination of the King and his Ministers to bring Gaelic Ireland under Tudor control. A huge army under Thomas’s uncle, Lord Leonard Gray, was sent, the rebellion defeated, and Thomas eventually captured and tried for treason.

1.2.1. The Libretto

As the 1534 rebellion of Silken Thomas had been of interest to me since childhood, I asked Celia De Fréine in the Summer of 1987 would she consider using it as the subject for an opera libretto. During the early 1980s, I had written music for a

number of theatre projects in the Dublin Shakespeare Society³ devised by Celia De Fréine and had enjoyed working with her. Celia agreed to produce a first draft, which was received in 1988. Unfortunately, while several starts to the project were made over the next few years, the resources were never available to sit down and tackle it head-on. The libretto is included in volume 2 of this submission as an appendix⁴.

It will be noticed that some of the text uses Irish. This is mostly in connection with scenes where Frances is present, and where other characters are supposed not to want her to understand the dialogue at that point, e.g., in Act 2, scene (i), when Janet and Paris talk about the “slash and burn” campaign against the English army, while Frances is present. In general, such dialogue is not set to music, but spoken over the music at that point, in order to emphasise Frances’s separateness as an English woman married into an Anglo-Irish family. Not setting the music is equivalent to her not understanding the exchanges.

1.2.2. The Production

The original libretto of *The Earl of Kildare*, having been through several drafts since its conception, underwent a major overhaul in 2007. The most recent redrafting of the libretto was brought about by the serendipitous meeting which took place in Grafton Street between John McKeown, a freelance opera director, and myself, when

3 Shakespeare's *Timon of Athens*, and a composite play, *Were Man but Constant, he were Perfect*, assembled by Celia de Fréine from various love scenes in Shakespeare's *As You Like It*, *Love's Labours Lost* and *A Midsummer's Night's Dream*.

4 see Volume 2

the present composition project was already well underway. McKeown wanted to use such a work-in-progress for his idea of an Opera Company which would engage with composers in a significant way during the composition of an opera, enabling the critical contact between producer, composer and librettist to inform the composition. Contact between composer and librettist was re-established, and the possibility of a production looked at, with a further examination of the libretto to see could certain characters be developed more⁵.

Composition of the opera continued, with a performance date set for 6th February 2009 in the Mermaid Arts Centre, Bray, Co Wicklow. Meanwhile, a redraft of some of the Music from Acts 1 and 2 was made for the Radio Teilifís Éireann National Symphony Orchestra, and this fifteen minute piece was performed later the same month⁶.

5 Specifically, the characters of Frances, Paris, Janet, and O'Brien. Redevelopment of the plot, the expansion of the characters of Frances, and Paris, and the consequent redrafts of the libretto led to some already composed sections of music being abandoned.

6 *Scenes and Interludes from The Earl of Kildare*, see Volume 2 for a full score.

2. Dramatis Personae and Synopsis

2.1 Dramatis Personae

THOMAS FITZGERALD, Baritone; **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, Soprano; 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, Bass 1; Marshal in the English Army: in his thirties, ambitious, cousin of Henry VIII, brother of Elizabeth, Gerald's mother.

CHRISTOPHER PARIS: Tenor 1; 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.

ARCHBISHOP ALEN: Bass 2; an English bureaucrat in favour of a Tudor State in which the Fitzgeralds would have power.

FR TRAVERS, Bass 2; Chancellor of St Patrick's; in his thirties, excitable, obsessed with Papal Supremacy.

DAME JANET EUSTACE: Mezzo-Soprano; 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, Bass 3; **LORD OF THOMOND:** aged about 30, O'Brien is a powerful Gaelic Chieftain, a staunch ally and close friend of Thomas; his manners and dress contrast with Thomas's more polite Anglo-Irish ways.

MASTER OF THE ROLLS: Tenor 2; English, less vitriolic than Alen, quicker to sense danger.

LORD LIEUTENANT OF THE TOWER: Tenor 2; a Tudor official, and Thomas's jailer, who wants his questions answered, but is not entirely unsympathetic to Thomas' plight.

SIR WILLIAM SKEFFINGTON: Tenor 2; old, decrepit, English, one time Lord Deputy, now re-appointed; bears a deep grudge towards the Fitzgeralds.

MONTAGUE: Baritone 2; Thomas's obsequious tailor

JAMES DELAHIDE: Baritone 2; early twenties, son of Dame Janet, devoted to the Fitzgeralds.

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

GAELS: some of Thomas's followers. Actors, or available characters when free.

2.2 Synopsis

2.2.1 ACT I

Act I consists of three scenes. The first takes place in February of 1537 in the Tower of London, in which Thomas is incarcerated and is questioned by the Lord Lieutenant of the Tower⁷. After an opening soliloquy in which Thomas addresses his dead father, we learn from Thomas's interrogation that Thomas's half-brother, Gerald, is being sought by the English but can't be found. Thomas then pens a letter to his friend, the clan chief Conor O'Brien, asking for a loan and some clothes. The libretto stipulates a change of scene during the writing of the letter, the voiced text of the letter read, and being written, by Thomas becoming the actual live speech of the same character in the ensuing scene which takes place in Maynooth Castle nearly three years earlier, where the hurly-burly of everyday existence is carrying on as normal. Thus the rest of the opera, apart from the final scene, occurs in flashback.

Thomas, acting Lord Deputy, is being dressed by his tailor, and during the course of the second scene he receives a letter from his father, the Lord Deputy, who is imprisoned in London having been summoned there by Henry to account for previous misdemeanours. The letter contains a coded message which cues Thomas's decision to withdraw support for the English administration, as had been done to good effect by his father and his grand-father before him in times of trouble, the FitzGeralds being fully aware that the English Crown was unable to administer

⁷ Historically, the Lord Lieutenant of the Tower actually would have been called the Constable of the Tower, as the post of Lord Lieutenant did not come into existence until the Restoration, some one hundred years later

Ireland without the co-operation of either their dynasty, or that of the Butlers of Ormonde, both of which had developed close contacts with the Gaelic insurgents. Thomas decides to challenge Henry's authority.

The final scene of Act I takes place in St Mary's Abbey in Dublin, where Thomas has been summoned to explain himself by Archbishop Alen, acting on behalf of the Crown. Thomas is belligerent, the Archbishop is unyielding, and Thomas throws down his sword of office, saying he has need of his own sword, and he would rather meet Henry in the field of battle. His Parthian shot is to tell the Archbishop that his safety can no longer be guaranteed. He tells his men to get the Archbishop out of his sight, and he then leaves, but his men misinterpret the order ("Beir uaim an bodach") and murder the Archbishop.⁸

2.2.2 ACT II

Act II consists of three scenes which start in August of 1534 in Maynooth Castle, followed by a scene set in Dublin Castle later that same month, and a third set again in Maynooth Castle, this time in September of 1534.

The first Maynooth castle scene features Frances, Thomas's English wife, who is in conversation with Dame Janet Eustace, Thomas's foster-mother. It appears Frances has had a miscarriage and feels useless. Christopher Paris, Thomas's foster-brother,

⁸ The actual murder of Archbishop Alen took place in Clontarf some time after this meeting took place, but the librettist has here transposed events in time for dramatic effect.

enters, angry at Thomas's undoing of Paris's farm husbandry due to the exigencies of the war and the necessity of destroying crops so that the English army cannot be fed. Dame Janet Eustace remonstrates with him, and then leaves to attend Thomas's brother Gerald, who is ill.

Alone with Frances, Paris attempts the seduction of Frances, which fails when Thomas enters the room. Thomas dismisses Paris, and he and Frances have an awkward conversation in which they almost make contact, but are interrupted by the news that young Gerald's fever is worse and he is in danger.

In the second scene of Act II, Sir William Skeffington, one-time Lord Deputy, and now re-appointed by Henry in the light of Thomas's resignation, naps in a chair. He is interrupted by Father Travers, Chancellor of St Patrick's. and furthermore he is confused because in his sleepy dotage he doesn't remember either who Travers is or why he summoned him. Reminded, he remembers that he must instruct Travers to carry out the demands of Henry's Reformation of the Church which places him at the Head of the Church of England. Travers protests, but is obedient, although on leaving he goes to tell Thomas of the plans, as becomes apparent in the next scene.

Meanwhile, Lord Leonard Gray arrives and tells Skeffington that he has been sent to oversee the campaign as Henry is very angry at Skeffington's lack of success in apprehending the rebel. Skeffington thinks Gray to be a curious choice for the mission, as his sister, Elizabeth Gray, is married to Garrett FitzGerald, Thomas's father, making Lord Gray the uncle of the young Gerald, and the step-uncle of the

errant Thomas. Gray protests his dislike of Thomas, and his loyalty to the Crown. He sees Skeffington's failure as his opportunity to make his mark and to further his career.

The final scene of Act II finds Thomas and O'Brien planning their campaign.

Thomas wants to look to Spain for help, but is interrupted in his explanation when Travers arrives with his news, of which Thomas is already aware. Travers points out that Henry's divorce of Catherine of Aragon is a slap in the face to Charles V, her nephew, and the Holy Roman Emperor. Furthermore, Henry has insulted the Church by his rejection of Papal authority, and now he is promoting the Protestant religion, with himself as the supreme authority. If Thomas were to protect the faith, both the Pope and the emperor would come to his aid. This is what Thomas had been trying to explain to O'Brien. However, at this decisive moment, news arrives of the death of Garrett in the Tower. Thomas is overwrought, but is supported by his allies and friends and decides to continue to fight while waiting for help from Spain.

2.2.3 ACT III

Act III has four scenes: the first is set in the English war camp the next spring, in March of 1535; the second scene is set in Maynooth castle later the same month; the third in the Bog of Allen the next August; and the final scene brings us back to the Tower of London in 1537.

In the English war camp, Gray is starting to feel misgivings about his mission, as Henry wants the head of Gerald, Thomas's half-brother and Gray's nephew, brought to him. He feels the price is too high, yet he mustn't alienate himself from the King's favour. He and Skeffington discuss their plans, and how they are waiting for someone to take their bribe and betray Thomas. Skeffington makes clear his desire that Janet Eustace, Thomas's foster-mother, be apprehended, as he considers her to be encouraging the rebellious Thomas.

Meanwhile in Maynooth Castle, a despondent Thomas is making arrangements to send Frances to safety in England. After she leaves, he and O'Brien share thoughts which are commented by Paris's poisonous and unheard (by them) interjections. Gerald appears, in better health, and he and Thomas engage in horseplay, before Thomas tells Gerald he must go to Thomand should matters get out of hand. Thomas gives Paris control of the castle and leaves with O'Brien. In a dialogue with Janet, Paris reveals that the Castle has been betrayed by him, the guards are drugged, and the capture of the castle by the approaching English forces is inevitable. Janet hides Gerald in a basket, just as Gray enters and captures her, and then Paris, who is surprised that his betrayal is not being rewarded. Gray knows Gerald is in the basket, but doesn't kill him; instead, he exits with Janet.

On the Bog of Allen, Thomas, on receiving the news that Charles is occupied in Eastern Europe with the invading Turks, realises that there is nothing for it but to surrender. He pens a letter to Gray offering his surrender and asking Gray to intercede on his behalf. Gray enters the scene, and the two have an awkward

conversation about family matters before getting down to the business at hand, whereupon Gray promises Thomas that he will be pardoned, although he knows that a pardon is out of the question. Thomas sleeps, and Gray reveals his uncertainty as to whether, in letting Gerald live, he hasn't signed his own death warrant, in spite of having captured Thomas.⁹

Back in the Tower of London, where the story began, Thomas learns his fate. He is to be executed along with his 5 uncles. The jailer tells him that Gerald is still being sought by Crown forces, but has found refuge with a wild Irish chieftain (O'Brien). Relieved, Thomas bids farewell to his life.

⁹ In fact his fears were well-founded as Gray was executed in 1540 precisely because he had let Gerald escape.

3. About *Tempo*, Pitch and Structure

3.1 *Tempo*

3.1.0 The Relationship between *Tempo* and Character

From the outset my idea behind the composition of the opera was that each of the main characters should have their own *tempo* domain, with the friction between characters being represented by the degree to which their tempi interlocked or clashed, the more complex *tempo* relations indicating a greater degree of antagonism between characters, the less complex relationships indicating a greater degree of empathy. This, which I shall term “*tempo*-characterisation”, was a fundamental premise for me in the opera’s composition and one I retained through the various redrafts.

3.1.1. *Tempo*-characterisation in an earlier opera

In 1992 the chance arose to put this idea of *tempo*-characterisation into practice on a smaller scale when a commission was received from Opera Theatre Company in Dublin to compose a one act opera for 3 singers of circa 20 minutes duration. The resultant opera, *Bitter Fruit*¹⁰, (libretto by Nell McCafferty) had three characters, a Woman, pregnant by a Bishop, whose situation was commented upon by a Judge¹¹. Each character’s music operated at a different *tempo*. The woman’s music constantly moved at mm 42, the Bishop’s music at mm 70 and the Judge’s at mm 98, the ratio

10 “Bitter Fruit”, available from Contemporary Music Centre, Fishamble St, Dublin 2

11 The plot was a loose amalgamation of on the one hand the Bishop Eamonn Casey affair, in which Annie Murphy revealed Bishop Casey’s paternity of her son, and on the other hand the “Miss X” case, in which a young girl, pregnant through a rape, was denied the right of travel abroad for an abortion.

of the tempi being 3:5:7. The musical relationships between the characters' material were further defined by the use of a separate interval set for each character, the characters's interval sets intersecting according to their degree of mutual empathy¹². With this separation of *tempo* domains and interval sets for each character, *Bitter Fruit* can thus be seen as a study for *The Earl of Kildare*.

3.1.2 *Tempo* characterisation in *The Earl of Kildare*

The table on page 24 shows the list of characters and their tempi. Generally, where different characters with different tempi are on the stage, the *tempo* is determined by who is singing at any one time, but there are many places where the notation is in a single *tempo* over which other tempi are notated using polyrhythms. For instance, in Act 1 scene (i), in general the jailer, or, to give him his proper title, the Lord Lieutenant, and Thomas alternate tempi, Thomas's mm 72 being felt as a pushing forward of the jailer's more relaxed mm 60, but at bb 71-4 they sing over each other, and the Jailer's mm 60 is notated in Thomas's mm 72 as 5:6 sixteenth notes.

An interesting case is that of Act 1 scene (iii). In the orchestral score, this entire scene was originally notated at mm 120, and this *tempo* is present at all times. The first piano reduction was similarly notated, but during the rehearsals for the workshop performance it was found that the singer singing Thomas could learn it

¹² To elaborate, as the woman had been in a relationship with the Bishop, their interval sets shared some but not all intervals, and as the Bishop and the Judge shared a common view of women in general, their interval sets also shared some intervals. However, as the judge, and by extension the law which he represented, was entirely antagonistic towards the woman's situation, the judge's interval set shared no intervals whatsoever with that of the woman. For more on this in relation to "The Earl of Kildare" see section 3.2 on Pitch, p. 23.

more easily if it was notated at 72 and so the piano score was changed immediately to reflect this, the orchestral score being changed subsequently. There is no variation in bar numbering: quite simply, a 5/4 bar in the old score, notated at 120, was renotedated as a 3/4 bar at mm 72, with the 3:5 tuplets removed from the relevant parts, and 5:3 tuplets inserted in the other parts to compensate. Compare the two versions of bb 374-6 below, in which the first (*ex 1a*) is at mm 120 and the second (*ex 1b*) is at mm 72.

Examples 1a & b. In example 1a below, the notation is in 5/4 at mm 120. Beneath in example 2b is the same music notated continuously in 3/4 at mm 72.

The image displays a musical score for Examples 1a and 2b, spanning measures 455 to 458. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B. Cl.)
- Horn (Hn.)
- Trumpet (Trp.)
- Trombone (Trb.)
- Trombone (Thom.) with lyrics: "It is clear that neither his good service nor my"
- Harp (Hp.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

Example 1a (top) is in 5/4 time, indicated by the '6:4' time signature above the woodwind parts. Example 2b (bottom) is in 3/4 time. The score includes various musical notations such as tuplets (3:2 and 3:5), dynamics (mp, mf), and articulation marks. The lyrics are positioned below the Trombone part.

Example 1b.

In Act III scene (ii), where the conflict between Janet and Paris reaches its zenith, can be found instances of mm 108 notated at mm 84 (bb 1491-4).

The ending of Act II scene (iii) (bb 1066-73) has a short quartet in which mm 108, mm 72, and mm 48 are all present, the music of the different tempi fitting into a grid made of 6/4 bars at mm 72. Each beat is subdivided into triplets, and mm 108 comes from pairs of these triplets, while mm 48 comes from 3:2 of the actual beats. Father Travers's character should sing his "free time" phrases keeping within the barlines.

3.2 Pitch

3.2.1 On successive-interval arrays and their use

A system of working with intervals was used which is based on the concept of successive-interval arrays (SIAs), first referred to by Richard Chrisman in 1971 and later in 1978 in articles published in the *Journal of Music Theory* (see bibliography for a fuller reference). Appendix 1 is a brief explanation behind my usage of SIAs. Appendix 2 is a list of the Forte pc set classes together with their successive-interval arrays added in two separate columns at the end of each row. I will refer to chords using the Forte system, e.g. 4-16, to refer to the sixteenth set in Forte's list of tetrachords. Frequently I will also refer to the SIA, in which case it will be presented in square brackets. Thus Forte's 4-16 could be represented as either [1425] or its inversion [1524]. For an explanation as to why there may be 2 SIAs for a single pc set class, I refer the reader to the first Appendix. For now, it is only necessary for the reader to remember three things: that the numbers in square brackets refer to *interval classes* (hereafter ics), and not to pitches; that the inclusion relation between pitch class (pc) sets can be easily discerned by summing adjacent integers; e.g., the tetrad with SIA [1524], 4-16, includes the triad with SIA [156], 3-5 as, by summing the ics in round brackets, [15(24)] becomes [156]; finally, that the mirror inversion of an SIA can easily be found by reading the array in reverse, eg, [1128] becomes [8211], which can be rotated to give [1182], making it compact towards the left.

3.2.2 Linear pitch processes

Where the *tempo* relationships are rigid, the pitch processes are loose; characters are given tendencies towards certain intervallic sets, but these are fluid, and are not

fixed. When two characters with differing interval behaviours, or interval sets, interact, their individual interval behaviours often become blurred. An example of this is found in the duet between Janet and Frances in Act II scene (i), b 546, where Janet's 5 and 7 ics become replaced by Frances' octatonically derived ics 1 and 3, representing her total empathy with Frances. The table on page 25 illustrates the character- interval relationship.

3.2.3 Vertical pitch processes

The method described above explains the linear processes in the vocal setting. Simultaneities occur as a result of agglomerations of intervals associated with characters. Chords are used which have strong interval relationships with the characters concerned, based on Successive-Interval Arrays (SIAs) (See section 3.2.1, *On interval Arrays and their use*). However, within these limits, in terms of pitch the opera was composed intuitively according to what sounded right to the ear. There is no harmonic doctrine being pushed, nor can choices of pitches and harmonies be justified any more than that they (i) sounded right, and (ii) the melodic lines and or harmonies could be created using the principles described. The fastidious reader will no doubt find many instances where I seem to have broken these rules, or to have ignored them completely, for which my only defence plea is “artistic licence”.

3.3 Summary of *tempo* and pitch procedures

The following table illustrates the characters associated with their *tempo* and interval classes (1 = a semitone, 2 = a tone, etc): + denotes a rising interval, - a falling interval, \pm both rising and falling intervals.

Table 1: showing character names, tempi, and typical interval classes, with SIAs where relevant.

Character	mm	interval classes & arrays
O'Brien/Gaels	48	$\pm 7, \pm 6, \pm 1, \pm 2$
Skeffington	60	[345] [354] triads with wandering suggested tonalities
Thomas FitzGerald	72	$\pm 1, \pm 3, +4, \pm 6, , \pm 10$
James Delahide		$\pm 2, +5, \pm 10,$
Christopher Paris	84	$\pm 2, \pm 3, \pm 5, +7$
Montague	96	[1434]
Janet Eustace	108	$+4, \pm 2, \pm 5, \pm 7,$
Gerald Fitzgerald		$\pm 3, \pm 1, \pm 2$
Lord Leonard Gray, Master of the Rolls, Archbishop Alen Lord Lieutenant of the tower	120	$\pm 2, \pm 6, \pm 10, \pm 11$ $\pm 2, \pm 5,$ $-2, +5, \pm 6$ $\pm 1, \pm 2, \pm 6$ [1524]
Frances	144	octatonic scales, $\pm 3, \pm 2, \pm 1$
Father Travers	free	pitch wedges expanding & contracting

Putting these traits together, the following is a summary of the musical characteristics of each character, or group of characters:

Thomas: Strong, willful, assured, the *tempo* of mm 72 reflects a steady character, neither too fast nor too slow, capable of being perceived as introspective in longer note-values, and yet decisive in shorter note-values. The descending ic 1 figure most often associated with him reflects his emotional intensity, his yearning after an ideal (see b 62) while the rising ics are used in conflict situations to put across his strength (see bb 344-6)

Frances: flighty and nervous, her *tempo* is 144, twice that of Thomas' in order to allow the simplest ratio between them with the least conflict. Her music is nearly always in sixteenth note-values at mm 144 to put across her flightiness. Most of her notes are drawn from octatonic scales which alternate ics 1 and 2. (see b 688,)

Representatives of the Crown: English forces or their representatives all have tempi based on mm 60. Thus, the lord Lieutenant of the Tower has his *Tempo* as 60 (see bb 59) as does Sir William Skeffington (see bb 792 , in Act 2 scene (ii)), while Lord Leonard Gray has his *tempo* as mm 120 (see bb 826 later in the same scene). Gray's *tempo*, however, falters towards the end of the opera as Gray's convictions fail him (see b 1752). Gray's music, furthermore, is designed as a distortion of Renaissance outdoor wind-band music, reflecting his position and training as "an army man". Skeffington, the antithesis of Gray, is old where Gray is young, impotent where Gray is virile, vacillating where Gray is decisive. Consequently, Skeffington's music is composed as very simple string homophony which wanders tonally in order to put across his developing senility (see bb 792).

Conor O'Brien: in order to put across his thoughtful cautiousness O'Brien's *tempo* is set at mm 48. (see bb 245, where it is notated in mm 72 as dotted crotchets). Other minor Gaelic characters also use this *tempo*. The intervallic combinations of semitones, ic 6s and ic 7 tend to be used in his music.

Christopher Paris: As Paris's chief antagonist is Thomas, it was decided to set his *tempo* close to Thomas's, so that when the two engage in discourse there is a palpable *tempo* "dissonance". Thus mm 84 was chosen, giving a 6:7 ratio between the two (see bb 237). As we are never really sure what Paris is thinking until Act III, his music is deliberately lacking in consistently individual character, although towards the end of the opera he does tend to gravitate towards patterns using ics 2, 3, 5, and 7.

Dame Janet Eustace: As a particularly strong-willed representative of Anglo-Irish womanhood, it was decided to set Janet's *tempo* at a fairly brisk 108, (see bb 244, where two triplet quavers are used to make mm 108 at mm 72) and she shares this *tempo* with young Gerald, Thomas's half-brother. Her intervals feature ics 2, 4, 5 and 7.

James Delahide: As a close ally of Thomas, Delahide sings at Thomas's *tempo*, using ics 2, and 5, among others usually taken from Thomas's interval set.

Father Travers: Mostly expanding and contracting pitch wedges, without any set *tempo*; with the indication that he is to sing excitedly, his music is notated in boxes without stems, indicating freedom of rhythm.

3.4 Overview of Structures

For the most part, the text is set using the principle of arioso, and following the interval scheme described above. The resultant through-composed nature of much of the writing leads to spans of music which are self-contained structures without fitting into any particular mould. These are individually described more fully in section 3.4.4 below, and later in Section 4. There are cases of the more typical aria structures, described in section 3.4.3, and there are instances of structures created using a variational process which are described in section 3.4.2. We begin our look at structures by an examination of the architecture of the opening and close of the opera, and how these are linked.

3.4.1 The architecture of the beginning and the end

In terms of the span of the work, Act I scene (i) creates the scene for the opera's closure as well as actually opening the work. The final scene of Act III brings us back to the Tower of London after the events of Act I scene (i), and as these are the only two scenes which take place in the Tower, their linkage is important in both dramatic and musical terms. The entire musical discourse of the opera as a whole is heard as contained inside a musical structure which opens in Act I scene (i) and closes in Act III scene (iv).

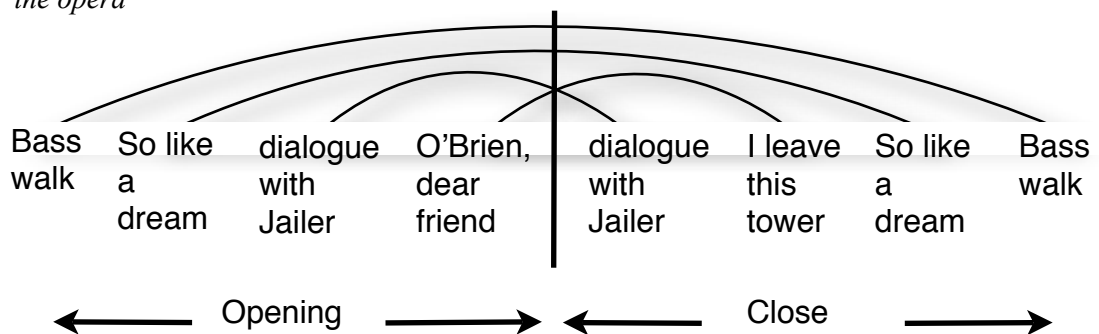
There are a number of links between these two sections: Firstly, the transitional music heard at the end of Act I scene (i), and leading into Act I scene (ii), 'O'Brien, dear friend' (b 136) (where Thomas' writing of a letter from prison to his friend O'Brien becomes his instructions to his tailor, Montague, in the ensuing scene)

returns almost entirely but with different words in Act III scene (iv) (b 1834).

Secondly the ‘So like a dream’ music (b 17), which grows out of the opening gloom at the start of Act I and becomes Thomas’s opening solo (unsung in the workshop performance), gradually emerges towards the end of the first mentioned link (b 1862). Thirdly, a feature of the music, two bell-like ninth triads using 3-5 [165] in the expanded form of ic 7 under ic 6, (b 20), is referred to towards the end of the opera in Act III scene (iv), (b 1865) bringing back the musical space of the prison cell.

These different sections of music are used as a means of bringing about the sense of the imminent closure of the opera by reversing the order of the memorable elements. In Act 1 scene (i) we have the order as follows: the opening bass walk, followed by ‘So like a dream’, then the dialogue with the jailer, and finally "O'Brien dear friend". At the end, the order is the dialogue with the jailer, followed by ‘I leave this Tower’ (musically almost identical with ‘O'Brien dear friend’), ‘So like a dream’, and the closing bass walk. While the order of presentation of the material at the end is not an exact reversal of that at the start, the sense of return is perceptible.

Figure 1, showing the pattern of blocks of music at both the opening and the close of the opera



3.4.2 Variations.

There are several uses of variation form in the musical discourse. The first use of variations occurs in the transition to Act III scene (ii) (starting at b 1235). This section, in which Thomas sends Frances off to England for safety, is a set of variations on a passacaglia bass heard initially during the interlude between Act III scenes (i) and (ii)¹³. A later part of the same scene has a second set of variations on a simple child-like 8-bar theme for the moment when young Gerald, recovered from his illness, engages in a dialogue with Thomas (starting b 1383).

In the first of the two cases referred to, variations on a passacaglia were used because of the suggestion in an early version of the libretto of a "ritual" exchange between Frances and Thomas, rather like the *Agon* in classical Greek drama. At my suggestion, the librettist agreed to change the text to create a series of seven questions and answers. This is dealt with in Section 4.3.

The nature of the dialogue (specifically, Frances asks seven short questions, each of which Thomas answers in an increasingly elaborate manner) lent itself to a set of increasingly elaborate variations. In the setting, Frances's questions occur in the interstices between the passacaglia theme statements, Thomas's answers being elaborations on the theme itself.

¹³ In the workshop performance, this interlude had not been composed, so the theme is first heard at the start of the second scene proper.

In the second case of the use of variations, it was thought that the music for the child should be simple and innocent. Variations on a simple 8-bar structure allowed for elaboration, enabling the composition of both the rapid changes of mood characteristic of the child's character, and the tendency towards a sombre mood from an initially playful opening which the span of the scene required because of the Gerald's gradual realisation that Thomas, his hero, is leaving, and may not be back.

3.4.3 Aria forms

Some sections are built around the familiar ABA structure of the classical aria. 'So like a dream' in Act I scene (i), 'O'Brien, dear friend' in the Transition from Act I scene (i) to Act I scene (ii), and 'Never to see him again' in Act II scene (iii) all fall into this category. Any aria structures present in the opera occur at points in which they are necessary for the expression of the drama. Thus Frances's and Janet's duet in Act II scene (i) (b 522) develops the relationship between the two women, Thomas's "O'Brien, dear friend" in Act I scene (i) is a vital part of the transition between scene (i) and scene (ii), and "Never to see him again" in Act II scene (iii) when his father dies (b 1039) is a necessary dramatic reaction to the news of his father's death.

3.4.4 Other structures

As referred to in section 3.3, the through-composed nature of the writing leads to spans of music which are self-contained structures without fitting into any particular mould. These will be dealt with in more detail in section 4, but they may be summarised as follows:

3.4.4.1. Act I scene (ii) consists of a number of spans of music which are collage-type structures in which material at different tempi is juxtaposed. These are broadly:

- (i) from the opening of the scene at b 161 to b 211;
- (ii) the fugato section using Montague's material in two tempi which begins at b 212 and leads to the presentation of the sword, b 217;
- (iii) a transition beginning at b 221 to the letter reading section and the letter reading itself, ending at b 234;
- (iv) the section starting at b 235 which is interrupted at b 252 by...
- (v) Janet's discourse on the FitzGeralds' legacy, a sub-section which continues until b 268.
- (vi) Between b 268 and b 278 is a sub-section which is preparatory to the picking up of (iv) at b 279.

3.4.4.2 All of Act I scene (iii) (b 290) is a large scale ternary structure, the opening semitone descent being audibly continued at b 425 to the end of the scene (although in fact it hasn't ever stopped, as the descent continues in augmentation in the wind during the central confrontation between the Archbishop and Thomas (bb 342-424)).

3.4.4.3 Act II scene (i) consists of the following distinct sections, each of which consists of musical meetings of two characters, sometimes joined at the end of a section by a third who then becomes a main character in the next sub-section..

(i) bb 435-483 Prelude

(ii) bb 484-514 Janet and Frances

(iii) bb 515-604 Aria duet Janet and Frances

(iv) bb 605-650 Paris and Janet, with Frances present listening

(v) bb 651-720 Paris and Francis, a recapitulation of the entire prelude and a short expansion of it from bb 700-720

(vi) bb 721-739 Paris and Thomas, with Frances present

(vii) bb 740-763 Thomas and Frances, joined at the end by Janet

3.4.4.4 Act II scene (ii) is a single structure mainly using mm 60 and the music of Skeffington. The scene falls into two main sub-sections defined by Skeffington's dialogue with Fr Travers,, bb 766-828, and with Lord Leonard Gray, bb 729-932.

3.4.4.5 Act II scene (iii) is rondo-like: After a short preparatory prelude (bb 932-52) the opening section from bb 953-964 recurs at bb 972 until 980, and again at bb 1013-14. The second section is from bb 991-1022, when Fr Travers enters the scene and explains the necessity of Spanish aid. This section, while maintaining the rhythmic drive of the opening, is harmonically more static, while the fourth section bb 1035-61 is Thomas' lament for his father 'Never to see him again'. While this is perceived as much slower music, in fact, the *tempo* of 72 never varies. The

difference lies in the subdivision of the beat: the faster sections are in triplets, the lament in duplets.

4. About The Music

The following section is an analysis of my work. As it is beyond the scope of this commentary to explain the rationale behind each note in such a large score, I will limit the analysis to explaining the general reasoning in both musical and dramatic terms behind why I composed much of the music in the way that I did.

4.1 Act I:

4.1.0 Overview

The opening Prelude, and Act I, scenes (i) and (ii) are heard as a single span of music, (bb 1 -289), while scene (iii) should happen as soon after the end of scene (ii) as possible for the listener to make the pitch connection between the two. The action of scene (i) in the Tower (specifically, Thomas writing a letter to O'Brien asking for clothes, bb 136-160), becomes altered to the action of scene (ii) (specifically, Thomas in Maynooth Castle some years previously ordering clothes from his tailor), the transition being realised by an overlapping layer of music at mm 96 (bb 161- 4) which continues to pulsate intermittently across the opening of the scene. The ic 6 ending of scene (ii), where Frances and Paris leave the audience with a dramatic question-mark, (bb 284-9) sets up the falling ic 6s of scene (iii) (b 290) and thus the entire process by which scene (iii) is presented.

4.1.1 Act I scene (i)

Act I scene (i) opens with a short prelude of 16 bars built upon a gradual walking ascent in crotchets at mm 60 heard in the double bass, over a harmonic backdrop in the piano and harp. The music starts in darkness, and gradually emerges from the

gloom of the bass register. There are four statements or phrases which start at b 1, b 4, b 9, and b 15, separated by three fermata, the phrases gradually lengthening and expanding harmonically from the sub-bass region upwards across the harmonic field to the register where Thomas’s voice enters at b 17. The introductory grace-note flourishes to each phrase also increase in density, first numbering two, then through three and four, to five notes for the gesture at bar 14. This expansion principle continues to operate across the introductory aria, the music of the Aria continuing to gradually rise in tessitura and intensity to its plateau at b 43.

By the time Thomas starts to sing at b 17, the lights should have risen sufficiently for the audience to realise that we are in the Tower of London. Thomas has been playing with a shovelboard, and as the music of the brief prelude ends, he sings a short aria (not included in the workshop performance) in which he describes his life up until this point as being “so like a dream...a life some other might have lived”. A feature of the music here is a dissonant bell-like clanging in ninths using 3-5, with SIA [165] (referring to Thomas’ captor, Lord Leonard Gray, whose music is heavily charged with ic 6s, and expanded ics 1 and 2) and referred to again at the end of the opera (example 2). Another feature is the occurrence of a descending vocal line using ic 1 which is a frequent motif of Thomas’s music (example 3).

Example 2: the clanging bell-like ninths of [165] in b 23



important in that it was a conscious effort to put across the dynamic nature of Thomas' character, his music constantly pushing on but being constantly restrained by the more measured music of the jailer at mm 60. The predominantly rising figure of the English official becomes transposed higher and higher across the scene (bb 88, 96, 102-4), raising the musical tension as his frustration grows with the lack of satisfactory responses from Thomas.

The climax of this section occurs when the jailer finally manages to touch a nerve in Thomas by referring to Anne Boleyn's beheading (b 119) and tells Thomas his uncles and brother are next. The accompanying pitch material for the lines "Even Queen Anne, whom the King so dearly loved, has lost her head" is directly derived from the opening phrase of 'Greensleeves', (a song composed by Henry VIII to Anne Boleyn¹⁴), the notes building up into a chord in the strings (see figure 2, p. 41) which is then distorted by augmentation in the ensuing phrase "Your Uncles and Brother are next in line" (bb 123-4). Thomas's riposte to the statement about Anne Boleyn contains transpositions of the descending pitches of the rest of the opening phrase of Greensleeves in the accompaniment.

The climax occurs immediately after the jailer sings "He's prey to every mercenary scouring ditch and bog" on Thomas's words "He is innocent" (b 129). Not entirely unsympathetic to Thomas' plight, the jailer eventually leaves Thomas alone, and Thomas returns to the letter he has been drafting, the tension sinking as the music

¹⁴ Apart from this quote, practically unrecognisable unless one knows it is there, there are no other quotes in the opera.

moves to the aria leading to the transition between scenes (bb 130-5) using 3-5 with [165], and 4-16 again, with [1524]. 3-5 has the property of inclusion in 4-16: the inv SIA of 4-16 is [1425] which can be written [1(42)5], where the ic classes 4 and 2 can be summed to 6: [165].

The following aria makes up the rest of scene (i), and is in three sections, bb 136-47, bb 148-52, and 153-60, with a coda from 161-64 which doubles as the transition into Act I (ii), as previously mentioned. The harmonic accompaniment features instances of chords built from ics 1, 2, 3 and 4. In bars 138-9, 5-26/16/28 are drawn upon: 5-26 and 28 are very closely related, with SIAs of [13242] and [13422] respectively.

Indeed, if the immediately preceding 4-16 in b 135 is examined again, it becomes apparent that it is almost included in 5-26/28 by splitting the central ic 5 into ics 3 and 2: [1524] becoming [13224]. In the bass an inversion of the descending ic 1 figure used by Thomas is used to create a chromatic ascent which is regularly amplified until the B section in which the harmony becomes poised around 4-22 and 4-26, before returning to the opening chords around 5-26/16/28.

The transition to scene (ii) is effected by Thomas moving downstage to write the letter. As Thomas writes, backdrops are removed, replaced, and the scene changes, so that by the end of the letter, where Thomas is requesting items of clothing, the scene has changed completely and Thomas is now in fact talking to Montague, his tailor. The moment of transition in the music is effected by the overlapping of Thomas's *tempo* of mm 72 by a separate layer of mm 96 used to refer to Montague, but notated at mm 72. The fanfare motif which brings in mm 96 uses 4-z29 across bb

161-2 before settling on an oscillations of 4-12 and 4-9 at b 164, while below this, the subsiding layer at mm 72 itself settles onto a chord taken from 4-12.

Figure 2: bb 119-22; pitches from opening of Greensleeves (centre stave) as used in accompaniment to Lord Lieutenant's statement concerning Anne Boleyn losing her head (upper staves, bb 119-21), and Thomas's response (lower staves, b 122).

The image displays a musical score with three main systems. The first system, labeled 'Ld Lt' and 'Pno.', covers measures 119-21. The vocal line (Ld Lt) is in 4/4 time and contains the lyrics: "E - ven Queen Anne whom the King so dear - ly lo - ved has lost her head!". The piano accompaniment (Pno.) is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The second system, labeled 'Pno.', covers measures 122-22. The vocal line (Ld Lt) is in 4/4 time and contains the lyrics: "That Bol - eyn whore had it com - ing!". The piano accompaniment (Pno.) is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked as $\text{♩} = 72$. The score includes dynamic markings such as *ff* and *p*. Dotted lines connect specific pitches in the piano accompaniment to the vocal lines, illustrating the use of pitches from the opening of Greensleeves.

4.1.2 Act I scene (ii)

Act I scene (ii) consists of a number of spans of music which are collage-type structures in which material at different *tempi* is juxtaposed. There are 6 *tempi*, related to each other in the ratio 4:6:7:8:9:12. These *tempi* represent the six main characters in the scene: O'Brien (mm 48), Thomas (mm 72), Paris (mm 84), Montague (mm 96) Janet (mm 108), and Frances (mm 144).

4.1.2.1

The first of these spans runs from the opening of the scene at b 161 to b 211; Thomas's ic 1 lines occurring in diminution in the bassoon as he teases O'Brien about his wardrobe (bb 168-70), and later in his exchanges with Montague (which are meant to be slightly comic). His music at this point becomes dominated by 3-3 [183] both melodically and harmonically, a feature which continues through this section (see example 4).

Example 4: bb 172-4 showing linear and harmonic uses of 3-3 [183]

The musical score for Example 4 consists of three staves: Thomas (Th), O'Brien (O'B), and Piano (Pno.). The music is in bass clef with a key signature of one flat. The Thomas staff shows a melodic line starting at measure 172, circled in red, with the lyrics "You could look as well as me...". The O'Brien staff has a single note "be!" at measure 172. The Piano staff shows a harmonic accompaniment starting at measure 172, circled in red, with a dynamic marking of *mf*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

O'Brien's comments are notated at mm 72, but he is actually singing at mm 48 at all times. The entrance of Frances (b 187) interrupting O'Brien's foul-mouthed expletive, is indicated by the movement at mm 144 in the flute, which continues as the other tempi click away beneath.

When Montague asks "How is your father, by the way" (b 190), the music becomes focussed around a semitone interval, which is used consistently to refer to Garrett, Thomas's father. Paris is introduced in absentia (b 197) when O'Brien spots some off-stage activity in the yard, (Paris receiving a letter) and the strings play a pizzicato motif built from ic 5 at mm 84 (example 5).

Example 5: bb 197-98 showing Frances's music at mm 144 in 7:8 32nd notes above the first references to Paris's tempo layer at mm 84, as O'Brien sings at mm 48.

The image shows a musical score for Example 5, consisting of two systems. The top system features a vocal line in bass clef with a 4/4 time signature. It begins at measure 197 with a tempo marking of ♩ = 84. The music is mostly silent, with a double bar line at measure 72 where the tempo changes to ♩ = 72. The lyrics "It's Pa-ris, re-cei-ving a let-ter." are written below the vocal line. The bottom system features a piano accompaniment with a grand staff (treble and bass clefs). It also starts at measure 197 with a tempo marking of ♩ = 84. The piano part includes several passages of 7:8 and 3:2 rhythms, indicated by brackets and markings above the notes. A double bar line at measure 72 indicates a tempo change to ♩ = 72. The piano part continues with a 3:2 rhythm in the final measures.

The closure of this section occurs as a result of the gradual slowing and enriching of the texture of the music as Montague asks about clothes for Frances. Montague's *tempo* gradually falls apart (bb 3b 200-2) as his music becomes whole-tone laden, coming to rest with 4-22 [2235], 4-24 [2244] and at bar 205 on 4Z29 with [1542]. Thomas's answering phrase uses 3-3 in descending transpositions with slowed

harmonic rhythm to finally settle on 4-Z15, [1326] which includes 3-3 in its inverted [138] array. Frances's gratitude gives the final flutter (see Example 6).

Example 6: bb 209-10 showing use of 3-3 and its inclusion relation with 4Z15

4.1.2.2

The second significant block of music starts at b 212. Once Thomas is fully dressed, some activity takes place which needed musical covering and this is realised by a short quasi-fugal exposition. The main material here is derived from the bassoon figure first heard in bb 69-71, but this time in two *tempi*, wind at Thomas's mm 72, strings at O'Brien's mm 48, while Frances's music flutters away at mm 144 (bb 212-216) (see example 7). This covers the action as Frances fusses over Thomas while O'Brien gets the accoutrements of power, and leads ultimately to the four bars of music as O'Brien presents Thomas with the sword of state (b 217-20), a purely once-off musical statement in this context, not referred to again until b 362 in scene (iii), when the same music occurs in the strings as the sword is removed from its scabbard.

Example 7: piano reduction of the quasi-fugal exposition bb 212-16 and using the same material at different tempi. The perceived tempi are shown.

212 *a tempo*
mm 72
Pno. *pp* *mm 48*
pp *p* *mp*
4:3 *4:3* *5:4*
Exit Montague with rolls of Fabric. Thomas is now fully clad

214 *mm 144*
Pno. *mp* *mf* *mf* *f*
mf *mf*
mf *f*
4:3 *4:3*

216
Pno. *4:3* *4:3*

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

4.1.2.3

Paris's entry with the letter (b 221, with pizzicato chords as in b 197), starts the third musical block in this scene, and brings back the previously mentioned ic 5 motif at mm 84, while the excitement of the letter's receipt is portrayed by the fanfare figure used in the transition to Act I (ii), which rises to a climax (bb 221-226). Thomas's reading of the letter at mm 72 is accompanied very simply by a slowly descending sequence of chords using 5-22 [13314] starting at bb 229 and continuing until b 233,

while the wind quietly oscillate at mm 144 (flute), mm 84 (clarinet) and mm 48 (bassoon) as Frances, Paris and O'Brien listen attentively. This block of music closes at 234.

4.1.2.4

In the three remaining sections which occur from b 235 through the rest of the scene, mm 72 predominates, but with interjections from Paris, O'Brien and Janet overlaid against the 72 *tempo*. The two outer blocks, from bb 235-51 and bb 278-89, constitute a single mass, with an interruption from b 252-67. The final block itself has a ten bar preparatory statement from b 268-77.

The interruption at b 252 is a statement at mm 108 from Janet, using brass, and sequences of ic 2 and 4 laden chords and a melodic line rising in ic 5s (see example 8.) It is however set-up some bars previously at bar 244, when her comment "And is rewarded thus!" is accompanied by a rising whole-tone laden sequence in the brass which arrives at two oscillating chords 3-5 [165] and 3-4 [174] which simmer in the background. (The stage direction "Janet fumes..." , b 245, is not in the libretto; it was added by me as I had composed "Janet fuming" into the music, and I thought it was what her character ought to be doing, in any case.) The simmering continues in this layer of mm 108 from b 245 to b 250, before starting to fall stepwise to b 252 when it erupts into the section starting at b 252 just discussed. Beneath, the percussion relentlessly bangs out the mm 72 pulse on a bass drum, and this continues across O'Brien's mm 48 comment about Henry's fortune soaring (b 264-5), before the closing statement of this section in which Skeffington's mm 60 articulates the E

centered accompaniment to Thomas' pessimistic line "Or worse, Skeffington may be reappointed yet".

Example 8: prominent ic 5s in the melodic line and prominent whole-tone-derived intervals in chords, bb 252-55

The image shows a musical score for Example 8, spanning measures 252 to 255. It consists of a vocal line (J.) and a piano accompaniment (Pno.). The vocal line is in treble clef with a tempo marking of 108 and lyrics: "The Fitz-Ger - alds ___ have for ge - ner - ra - tions ruled the Pale." The piano accompaniment is in bass clef with a forte (ff) dynamic. Annotations include "rising ic 5s" with circles around specific intervals in the piano's upper register, and a box labeled "ic 2,4 laden intervals" with lines pointing to intervals in the piano's lower register.

The first of the outer blocks begins at b 235, where Thomas's descending semitone figure is now in the bass with a tritone above it almost continuously, as he discusses his decision to go to the council chamber in St Mary's Abbey where he has been summoned. This semitonal descent in tritones becomes amplified by transposition, picking up an upbeat flourish as the music progresses (last beat of 239). Ultimately it will become the main thrust of the musical process in the next scene, leading to the death of the Archbishop. However its initial progress here in scene (ii) is thwarted by the interruptions from O'Brien's mm 40 and [336] gravitas, and by Paris's mm 84 interjections, resulting in the first statement hovering on a bass f#-g at b 236 (example 9).

Example 9: bb 233-7 showing the interruption of the bass descent at mm 72 by O'Brien's and then Paris's interjections

The musical score for Example 9, measures 233-7, is presented below. It features a variety of instruments and vocal parts. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes, with a descending bass line. The woodwinds (Flute, Oboe, Bassoon, Clarinet) and Horns provide harmonic support. The Percussion part is marked with a 'P' and a '9' symbol. The vocal parts (Thomson and O'Brien) have lyrics and performance instructions. The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like "Finishes reading. Pauses" and "Might I sug-gest...?".

Subsequent descents fare no better, until b 249 when Thomas has had enough of the interjections and his strongest statement using this material is presented, with however a decreasing number of steps in the descent each time, starting from five and falling in integers until the inevitable thematic vacuum at b 252, which results in the insertion of the central block from bb 252-67 dealt with above. This music is picked up again at the start of the second block after the interruption at b 278, with the upbeat octatonic run in the strings becoming more and more strident as it ends up

repeatedly rising to a second-octave cluster on e, f#, and g, which, on Thomas's exit followed by O'Brien and Janet, fades gradually, leaving the musical space open. Just as in the drama Thomas has left Paris with an opportunity to make his move on Frances, so too as Thomas's music fades, Paris's music moves in stealthily. The scene closes with Frances leaving the stage after Paris' line, "He leaves you alone too long", with the repeated rising octatonic scale ending on a fourth octave dflat-gic 6, setting up the opening of the prelude of the next scene.

4.1.3 Act I scene (iii)

Act I scene (iii) set in St Mary's Abbey in Dublin, consists of a twin layered crescendo, in which the opening *tempo* of mm 120 is gradually undermined and then subsumed by the FitzGerald *tempo* of mm 72. The opening of the music, effectively a prelude, makes use of a psychoacoustical phenomenon known as a Shepard scale¹⁵, in which the simulation of a continuous descent in semitones, with each note doubled at the octave, is created by discreet dropping out of the lower note of the interval while at the same time it is doubled in a higher octave. Here two scales are used a tritone apart. This effect relies on a paucity of frequency content and is difficult to orchestrate, the *trompe l'oreil* being more successful when sine-tones are used. Its use in this context was not initially a preconceived notion, nor did it arise directly from my studies in the area of electro-acoustic music, although I was aware of it from psychoacoustics. Its use arose from the necessity to expand the music formally outwards once some sections of the text had been set. Once the connection

¹⁵ ^ [Roger N. Shepard](#) (December 1964). "Circularity in Judgements of Relative Pitch". *Journal of the Acoustical Society of America* 36 (12): 2346–53

was made between on the one hand the semitonal descent at work in the already composed setting and on the other hand the possibility of extrapolating this outwards to create the entire structure of the scene, the possibility of using "Shepard scales" in the orchestration was a natural consequence.

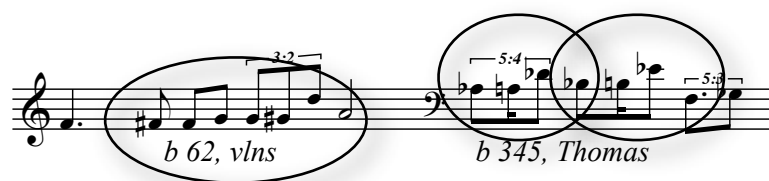
The ending of the scene itself, in which everything accelerates and plummets to the bottom register, in the dramatic context emphasises the highpoint represented by the death of Alen. It is worth noting though that the ending, while effective, is not used purely as "effect". Instead it is the outcome of a process which can be traced back to the start of the scene.

The music starts from a semitone below the tritone reached at the end of Act 1 scene (ii) (it could be argued that the last event in Act 1(ii) is the first event of Act 1 (iii)), and there are six statements of the pitch material, with increasing alteration of the rhythmic articulation across this opening "prelude", before the start of the scene proper. (The piano reduction of the score makes no attempt to hide the entry of the upper voices as the lower voices drop-out; the barber's-pole effect is only discernible when each voice fades out as it reaches the lower end of its scale, and fades in again when it moves back up the octave, an effect almost impossible for a single pianist to achieve.) Gradually though, the line does actually start to perceptibly descend, and after the opening few statements and the entry of the Archbishop and the Master of the Rolls (b 320), the tension of Thomas' initial entry to the Chamber is achieved by the reduction of the melodic line to a single note while at the same time the ic 6 descent reaches an audible nadir, at which point Thomas' music comes bursting into

the mm 120 *tempo* layer with mm 72 (b 344). There is an attempt at a musical mannerism here in the way an Irish traditional musical idiom is alluded to by the notation of the unequal weighting of the triplet in jig time, here occurring as a 2:1:2 ratio inside a quintuplet at mm 72.

The musical figure used to set Thomas's lines is derived from the accompaniment to the semitone descent figure associated with him until now. An examination of the rising accompaniment to Thomas' lines in the first violins from the first scene in b 62 will reveal pcs 5,6,7,8,2 and 9. This series of rising semitones, a leap of a ic 6, and a fall of a fourth is altered to become the new vocal line for Thomas's text at b 344, the rising ic 6 altered to become a ic 4, and the falling ic 5 altered to become ic 3 and ic 10 (figure 3)

Figure 3: the accompaniment to Thomas's line in b 62, and beside it Thomas's line in b 345 showing the similarity in contour.

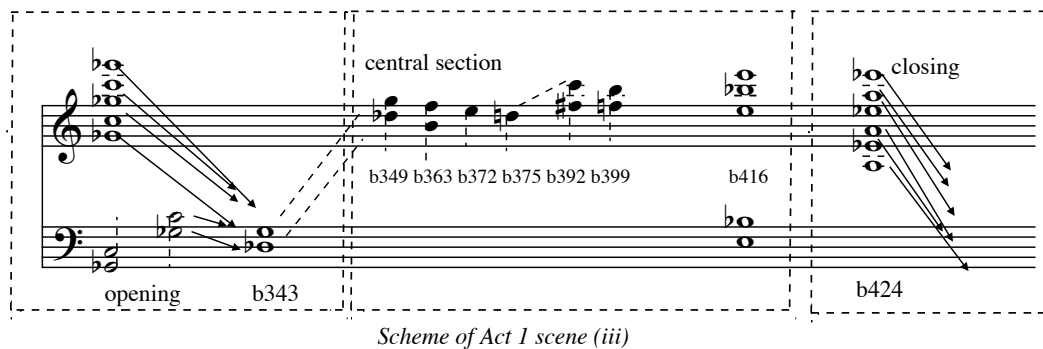


The two tempi of 72 and 120 grind along against each other across the scene, with interjected tritonal oscillations in the wind instruments (eg, bb 361-77), these being a much slowed and stretched continuation of the descent heard at the opening. The attempts of the Master of the Rolls to calm both the angry Thomas (b 368), and his own increasingly apoplectic superior (b 385) are doomed to failure and the first climax occurs as the Archbishop loses control completely, a hammered out tutti

accompanying his first outburst (bb 381-4), his second (b 386-8), and his third and final attempt to read the articles given to him by his sovereign (b 407).

The tension continues to rise however, and Thomas's phrases rise with it, while the temporally stretched tritones continue to sink, the two eventually reaching a plateau at b 416 using ic 6 in several octaves. This interval is held as Thomas delivers his final words. There are echoes in the xylophone twice of the Archbishop's last plea "Call off your wolves" (b 413) and "Respect my office" (b 416), before the descent is picked up in long notes at b 424 and accelerates to the bottom register as the Archbishop is slain (see figure 4).

Figure 4: Scheme of Act I scene (iii)



4.2. ACT II:

4.2.0 Overview

Act II contains three scenes which take place in Maynooth Castle, in Dublin Castle, and again Maynooth Castle. The first of these scenes is a series of dialogues, in which the different characters' metric layers interact. The duets and their tempi are, in the order of their occurrence: Frances (mm 144) and Janet (mm 108), Janet and Paris (mm 84), Paris and Frances, Thomas (mm 72) and Paris, and Thomas and Frances, finally joined by Janet (mm 108).

The second Maynooth scene is a gung-ho preparation for war, interrupted by a brief moment of contemplation when Thomas receives news of his Father's death in the Tower.

The two Maynooth scenes frame the darkly comic scene in Dublin Castle in which the dodderly character of Skeffington is contrasted mainly with the drivingly ambitious figure of Lord Leonard Gray. This scene opens with Skeffington being interrupted from his napping by Father Travers, Chancellor of St Patrick's Cathedral. Travers is a strong character and it was decided to treat his music as in free time, with no note values, the singer being told only that Travers is "excitable". The result is a quite recitative-like delivery of what appears on the page to be akin to plainchant.

4.2.1. Act II Scene (i)

Dramatically, Act II scene (i) is principally concerned with Frances. A prelude was composed which moves entirely at Frances's *tempo* of mm 144, with octatonic canons being used to create a blurred and flighty texture while repeated [345] and [2334] arrays shiver behind. As the inclusion of the canons in the piano reduction would be impractical, they are ignored in the piano reduction. The music of this prelude recurs later in the scene during the exchange between Paris and Frances, when Paris makes attempts to seduce her. The idea in the music is to create a sense of Frances's confusion and turmoil.

When scene (i) opens, at b 484, Janet and Frances are engaging in an exchange in which Frances reveals that she lost her baby, thinks she has failed as a wife, and is depressed. Janet's material, ics 2,4,5 and 7, is compromised a lot by Frances' ic 1,2 and 3 material as Janet empathises with Frances's situation. Frances's material in her vocal lines is equally compromised by Janet's. Thus, Janet's first interval is ic3, one of Frances's, and one of Frances's first intervals is ic4, one of Janet's (see figure 5). The tempi of mm 108 and mm 144 alternate during this exchange. Frances' flightiness is portrayed in the wind instruments, most emphatically in the accompaniment to her outburst between bb 507-12 that she has "failed".

Figure 5: showing exchange of characteristic intervals between Janet and Frances.

The duet between Frances and Janet starts at what is a curious moment dramatically, when Frances thinks she hears a horse's hooves (bb 515-522), and mistakenly thinks that Thomas has returned. This is what provokes her to into brooding about her life in Thomas's absence, and Frances goes on to open her heart to Janet, who responds supportively. The music here is notated at mm 144, and the surface sixteenth-note movement is at that *tempo*, but harmonically, the music actually moves at a fraction of that *tempo*. In order to give Frances some more emotionally internally focused music, it seemed appropriate to slow her down, so the sixteenth-note twittering at mm 144 maintains a constant presence in the wind in order to keep the sense of Frances's *tempo* in the music.

In the second strain (b 545), Janet's lines occur over the same harmonic structure at her *tempo* of mm 108, this being notated as triplets at mm 144 (there is a 3:4 ratio between the two tempi), and in the third strain (b 568) the two lines are counterpointed. The harmonic scheme used is shown in figure 6. There is a short coda, the music of which gently alights onto a final 3-4 [147] triad.

Figure 6: Harmonic structure using SIAs of Frances/Janet Duet, Act II, sc (i) b 522-590. The repeat marks denote sequences which occur twice in succession, but not necessarily with the same harmonic rhythm. The bar numbers beneath indicate where the changes occur in the first strain of the duet.

The musical score consists of two staves, treble and bass clef. It features several chords and repeat signs. Below the staves, the following labels are provided:

[1425]	[2433]	[1713]	[1227]	[1425]	[147]	[2253]	[1425]	[1317]
b 523/7	b 525/9	b 531/6	b 535/8	b 538	b 540	b 542	b 543	b 544

For the second section, 4-12 [1362] pizzicato chords (see Act 1, sc (ii), b 197 and 221) once again introduce Paris (b 605), who enters and pours himself a drink. Here, through an exchange between Janet and Paris over a percussion backdrop, Paris reveals his dissatisfaction with Thomas' slash and burn policies (b 624, accompanied by a sequence of rising 4-21 [2226] chords). Janet argues with him, and over a reiterated 3-4 [174] b 634-7, Paris declares that he has no stomach for war. Janet has the last word, her accompanying harmonies, drawn from ic 2, throwing Paris's [2226] back at him (b 641-5), then leaves to attend Gerald, who has become ill.

As the music of the prelude returns (b 651), the next pair of exchanges starts between Frances and Paris. Frances tries to understand the talk of war (the exchange took place in Irish, which Frances, being English, doesn't understand) but Paris instead tries to make advances towards Frances, who keeps trying to back away from Paris' physical presence. The music of the prelude is repeated note for note until b 699, then extended as Paris starts to sing using Frances's interval set, trying hard to woo her. Thomas enters at the critical moment, his entry occurring at the climax of

the crescendo of rising scales and featuring a fragment of the semitonal descent figure at mm 72 (b 721), and after some exchanges he dismisses Paris.

In a revision of the libretto, at this point a love scene occurred (at the behest of the director of the opera workshop, John McKeown) which was considered by the present writer to be inappropriate in that it eclipsed the much more important dramatic moment of Paris's attempted seduction of Frances. After discussion with the librettist and the director, it was decided that instead of Frances and Thomas having a tender moment of communication, they would have a moment in which they struggled to communicate, and even have a moment of non-communication. The result is a poignant moment between bb 740-56 which suggests the possibility of closeness developing, but the closeness never happens, and the tender moment is interrupted by Janet's arrival and announcement of Gerald's worsening fever.

4.2.2. Act II Scene (ii)

Act II Scene (ii) uses two different idioms to represent the characters of Sir William Skeffington, and Lord Leonard Gray, both of whom, along with Fr Travers, make their first appearance here. The scene opens with Skeffington asleep in a chair (b 764). The music is quiet and in a tonal idiom (the suggestion is D minor, but it is of no significance), gently falling intervals at mm 60 creating a mood of peace and calm. When Father Travers enters (b 771), his characteristic melodic shape is a wedge of pitches either opening from a single note to a $ic\ 6$, or closing from a $ic\ 6$ to a single note. Skeffington's music is homophonic, consisting of tonal passages with surprising modulations into unexpected keys. The idea here was to represent

Skeffington's wandering mind and progressing ill-health. The use of "tonal" idioms served to put across his ideological conservativeness and his inability to embrace the new ideas which come from Lord Leonard Gray, whose music in contrast is fast, full of wide leaps and energetic rhythms. There is an additional reference to Tudor music in the deliberate moulding of Leonard Gray's music in the cast of Tudor wind- band music, an outdoor idiom suited to a man of action such as Gray, whereas Skeffington's music is played on strings, a medium unsuited to outdoor performance. Structurally, Gray's solo after Skeffington has left the scene (b 913) is a varied recapitulation of his entrance at b 826.

The entire scene is composed using a collage technique. There is no consciously constructed pattern in the juxtapositions of the material, save that the characters of the two musical styles should clash at every intersection.

4.2.3. Act II scene (iii)

A twenty-bar, harmonically-static prelude using 8-28 [12121212], in which percussion triplets subtractively converge, introduces scene (iii). The scene is one in which Thomas and O'Brien are planning their campaign. The basic pulse unit is mm 72, divided into pounding triplets, against which a cross rhythm at mm 48 is employed. and the sustained fast music is composed to convey a sense of purposeful machination.

Harmonically the wind music of the opening section uses a single tetrad 4-Z15 [1623], beneath which the bass line moves mainly stepwise in tones and semitones, while the brass use ic 1 clusters stretched into ninths piled on top of one another.

The first part of the scene is an ABA statement, the first A section from b 952-63, the B section from b 964-71, where the longer note values appear and Thomas sings "I am unpractised in the field". The accompanying harmony here (b 964) is the inversion of that used previously, i.e 4-Z15 [1326]. The second A section is from b 972 until b 990.

The second part of the scene starts at the point where Father Travers enters (b 991); the sense of harmonic movement is slowed altogether, the chords distilled to the tetrad 4-Z15 [1623] (b 992) while O'Brien's impatient remonstrations use the same chord in a different arrangement together with 4-18 [1335] (b 993-9). As mentioned previously, Travers's music is notated in stemless noteheads, so appears to resemble plainsong neumes, although a sound similar to plainchant is not intended. Instead, the singer is asked to sing excitedly, using the notes in the boxes as written but improvising the rhythms as he feels them, while beneath him the pounding triplets at mm 72 continue.

The dramatic device of using Fr Travers to tell Thomas what he already knows (that both the Emperor Charles V of Spain and the Pope will come to Thomas's aid if he fights against Henry) in order to tell the audience of the possibility of Spanish and Papal aid is a little transparent, and a difficulty in production could be getting the

singer who sings Thomas to make it clear when he sings the words "This is our pretext" that this is what he was going to tell O'Brien, and not make it appear to the audience that the thought has just occurred to him because Travers planted it there.

It is at this point (b 1013) that the third part of the scene begins, with the return again of the opening music of the scene. The restatement of the opening from b 1013 is altered and slows gradually as the 4-Z15 [1326] chord alters to 4-21 [2226] (b 1027) and as Delahide enters with news of Thomas's father, Thomas's melodic line alters to have the gamut of just a semitone (an interval associated with Garrett, his father) as Thomas sings the lines "I can almost tell that which I cannot bear to hear...", followed by "That which I feared has come to pass".

The fourth section of the scene (from b 1035) is another aria, its introspection contrasted by having the faster music of the scene on either side. Delahide's introduction to Thomas's lament for his father is built around agglomerations of ic 5, and this interval becomes the lynchpin of the chords which accompany the lament. Much of the harmonic accompaniment uses tetrads with SIAs containing ics 1, 2, 4, and 5, and some pentads which have inclusion relations with such tetrads, eg [1(13)52]. The chromatically sinking bass-line over the static harmonic content of the opening of the song, while a little sentimental, remains poignant and is justified by being an augmentation in time of the descending semitone motif with the falling string of ic 6 and the leaping ic 10 at the end which has been Thomas's signature during much of the opera so far.

Figure 7: SIAs used in “Never to see him again”

bb 1035-8 bb 1039-45 bb 1046-8
and
bb 1049-51 bb 1052-5 bb 1056-8
and bb
1059-61

The final section of the scene (b 1061) overlaps the final bars of the lament as O'Brien moves forward and declares his support for Thomas, and one by one so also do Janet, Delahide, and Father Travers in a quintet in which mms 72 (Thomas, Delahide, Janet), 108 (Janet), and 48 (O'Brien) are all sung together, Father Travers being in free time, while beneath the voices a rising octatonic scale climbs to a peak, closing scene (iii) and the second act, but also invoking the octatonic sonority of the prelude to scene (iii).

4.3. Act III: Overview

There are 4 scenes, across which there develops a palpable sense of gloom. The opening short scene brings back the characters of Skeffington and Gray in the English War camp, but Gray's convictions are waning, his *tempo* becoming more susceptible to pauses and thus lacking the drive associated with it before. Scene (ii) sees Thomas bidding farewell to Frances over a passacaglia, the betrayal of Maynooth castle after Thomas has left, and the capture of Janet and escape of Gerald. The third scene on the Bog of Allen is accompanied by a repeated tolling harmonic figure which creates a dark mood of hopelessness. The transition to the final scene, set once again in the Tower of London, is effected using an electronic soundtrack.

4.3.1. Act III scene (i)

The Prelude to Act III scene (i) is also a short (16 bars) stand-alone piano piece called Lord Leonard Gray, his March, and written as a musical post-card for the 25th anniversary celebrations of the Tyrone Guthrie Centre in Annaghmakerrig, Co. Monaghan¹⁶. There is absolutely no difference between the orchestrated prelude and the piano version, apart from instrumentation. Structurally it is in three sections, bb 1074-79, bb 1080-1084, and bb 1085-9. Each section is built around a fanfare figure which has been used to signify Gray, with arpeggiated figures derived from Gray's ic 10/11. Thomas's descending semitone motif is there as well, (b 1078), it's mm 72 approximately notated at mm 70 (a 6/4 bar at 120 has a pulse of mm 20, and

¹⁶ First performed by Maria McGarry in Sonic Arts Centre, Queens' University Belfast on 21st October 2006. The Score can be seen in Volume 2, p 227

that pulse divided into 7 beats is 140, but notated at double-speed, so correcting for this gives mm 70).

When Gray enters the scene at the end of the prelude (b 1090), his text is delivered over fragments of the music of the prelude just heard, but he is less arrogant than before; the driving rhythms are not so prevalent, there are more static chords, and so there is more uncertainty. This simple device is intended to make clear his diminishing sense of rectitude. Henry wants Gray to deliver Gerald's head, but how can Gray kill his nephew, his own flesh and blood? His ruminations are interrupted by Skeffington (b 1115), whose music as before revolves around wandering tonalities, but there is added a rising line which is intended to demonstrate that while Skeffington may be old and doddering, he still has some strength, and in contrast to Gray, whose character is starting to falter, Skeffington in this scene demonstrates more control and vigour than the younger man.

The fading repeated chord of Skeffington's music at the end of the scene as Skeffington hobbles offstage leaving Gray on the stage alone leads to a retrograde of Skeffington's entry music from b 1115 at b 1217. This weak ending, left up in the air, amplifies Gray's sense of isolation in the drama at this point.

The retrograde repetition of Skeffington's entry music leads to an immediate smooth move on to scene (ii), using a short transition (b 1227) which slows the *tempo* from mm 60 to mm 36, which then becomes mm 72 with a halving of note values at the start of scene (ii) at bar 1235. The transition takes as its material a motif which

becomes important at the end of the first tableau of the next scene, and which comes to be associated with finality or closure (example 10).

example 10: transition motif which becomes associated with finality.



In the recording of the February 2009 production, there is no retrograde of Skeffington's entry music, nor transition. In the absence of a curtain, the smooth transition from the very atmospheric fading of the repeated chord at Skeffington's exit into the quiet entry of the passacaglia bass, while obvious in the score, was not perceived as smooth because of the scene change. This was a miscalculation which I hope I have corrected here so that any future production will not suffer from unnecessary breaks in the musical and dramatic flow.

4.3.2 Act III scene (ii)

Scene (ii) features a number of distinct tableaux. Set in Maynooth Castle, it opens with a tableau in which Thomas readies Frances for her journey back to England and safety. This uses a passacaglia principle, the theme of which is quite simply a descending octatonic scale alternating semitone and tone. The opening statement of the theme serves as a Prelude (b 1235)

Mention was made in 3.4.2 to an alteration in the text made at my request.

The following is the text of the exchange between the characters; the earlier version of the libretto had the lines in italics removed, and had the lines in bold inserted, to create the final text:

FRANCES: **Is it time?**

THOMAS Are you ready?
to return home ?

FRANCES *Is this not my home?*

THOMAS *You never liked it here.*
Best travel light.
Have no fear.
Your cousin, Anne,
will speak on your behalf.

FRANCES Why must I go? .
Please let me stay by your side
where I belong. I pray beseech you.

THOMAS You belong in someplace safe,
somewhere you can wait
until these troubled times have passed.

FRANCES **But** I have sworn to stand by you *r side*
till death do us part.

THOMAS I have not forgotten.
But I must adhere to my other vows.
My promise to my father.

FRANCES How can you do this on your own?

THOMAS I am surrounded by friends, allies.

FRANCES *All save the one **that I** you say you hold most dear.*

THOMAS *It's because I hold you most dear,*
and that is why you must travel to someplace safe.

FRANCES *I will **Will I** see you again?*

THOMAS My love, while darkness cloaks the earth
you must away.

We know not who might lie in wait.
Go now to your ship, make haste.
The tide readies itself, as we speak.
My men await you,
they will bring you safely home.

FRANCES *Is this not my home,*

THOMAS *This draughty tomb?*

FRANCES *When will I see you again?*

THOMAS *Soon.*

FRANCES *But when?*

THOMAS *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.*

The reason for the editing, as mentioned in 3.4.2 above, was the suggestion in the libretto of a "ritual" exchange between Frances and Thomas, rather like the *Agon* in classical Greek drama. The edit makes it even more formalised. Thomas's statements are built around variations on the bass line, with Frances's questions inserted in the interstices between the 7 statements of the theme. The variations, like Thomas's answers, become gradually more and more dense until a moment of harmonic poise at bb 1304-6 using [2343], for the tender parting of Thomas and Frances. This static motif, referred to earlier, is meant to suggest closure, or finality. They speak the words of rendezvous, but the implication is that they will not meet again.

The sense of movement is picked up again by Janet's *tempo* layer of mm 108 (b 1310), and for the succeeding bars the tempi are constantly changing. A motif associated with Gerald, Thomas's young half-brother appears in b 1314, a rising semitone, almost an acciaccatura, followed by a fall of a *sexta*. This becomes the main figure in a second set of variations to occur later in the scene.

To explain the next section it is necessary to describe briefly the action at this point. While Janet is fetching Gerald, O'Brien and Thomas engage in an exchange which is heard by Christopher Paris, who is in the room and who interjects his thoughts, unheard by the pair. He extinguishes six candles which have been lit by Thomas one by one during the previous tableau (in the production it was at the end of the scene-change), each candle extinguished as he negated each of six statements made by Thomas. This tableau created an interesting dramatic situation and therefore an interesting musical challenge¹⁷: Paris' comments are no illusion; they are real, but only he can hear them. The challenge was to create the illusion for the audience that they could hear Paris' thoughts in the music while at the same time listen to the realistic exchange between Thomas and O'Brien. In order to separate Paris' contributions clearly from the conversation which the other two are having, it was decided to give Paris' interjections an utterly different character so that it is apparent to the audience that they are listening to two different worlds, one in which the speech of O'Brien and Thomas is audible, and a second world inside Paris' head, no less real, in which Paris's thoughts are audible. This was achieved by using the idea

17 Similar challenges were presented by the arrest sequence in Act III scene (iii) and the dream sequence in the transition to Act III scene (iv).

of a repeated staccato chord which first accompanied mention of Paris receiving a letter in Act I scene (ii) (b 197), and having Paris state his thoughts on the same constant note (B ♭) in the rests between the staccati, while Thomas and O'Brien have much more flowing music at mm 72 and mm 48. The entire section is notated at mm 72 with O'Brien's *tempo* of 48 notated as dotted crotchets, and Paris's interjections occurring in triplet quavers at his *tempo* of mm 84, notated using 7:4 at mm 72. (see score, bars 1326-7,1334, 1342-3, 1351,1364,1375-6).

There is a return in b 1359 of the motif related to the parting of Thomas and Frances. It is meant to represent finality, or closure, and amplifies the words "yet we have come this far", the unstated implication being "and no farther". The music of this section comes to harmonic stasis at b 1372, and the final accompanied statement is from Paris when he says "You shall not hold Maynooth". The accompaniment at this point stops briefly, and Thomas and O'Brien have the final exchange unaccompanied, which creates the vacuum for the next tableau, a set of variations featuring exchanges between Gerald and Thomas (b 1383), referred to in section 3.4.2.

Once again it may be useful to explain the action in order to explain the procedure of the variations. Gerald comes in, glad to be improved from his illness, full of life, sees Thomas and they engage in some horseplay, but during the ensuing exchange Gerald realises that Thomas is leaving and gradually his excitement turns to sadness as his world deflates.

The Variations are on a very simple 4-bar theme (bb 1383-6), meant to conjure the simple world of children's songs. As the harmonic scheme indicates (figure 8), the harmonies are built out of a single tetrad, 4-27 [2433], which become altered to two alternating pentads by the addition of the bass line. As they progress, the moods shift rapidly, but the overall tendency is towards a slowing of the movement. A melodic feature is the +1 -6 intervalllic combination which comes from 3-5 [156]. This is used extensively from this point in the scene to refer to Gerald.

When Thomas gives the boy advice on what to do if the English come (b 1434), the boy understands that Thomas's parting is imminent, and the rate of harmonic movement slows down more and more, reflecting his increasing unhappiness, until it stops altogether at bb 1447-9.

Figure 8: Harmonic scheme for Gerald's variations, bb 1383-90; the upper SIAs are all identical. When combined with the lower stave, the cumulative SIAs are two in number, which alternate.

The figure shows a musical score for eight measures, labeled b 1383 to b 1390. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, each labeled with the intervallic scheme [2433]. The lower staff is in bass clef and contains a series of notes, each labeled with an intervallic scheme: [13242] for measures b 1383, b 1385, and b 1387; and [11433] for measures b 1384, b 1386, b 1388, and b 1390. The alternating nature of the lower staff schemes creates two cumulative intervallic schemes.

The next tableau (starting b 1450) of the scene is the culmination of the tension between Paris and Thomas, and brings back the 2:1:2 mannered jig movement from Act I scene (iii), as Thomas makes decisive plans and makes arrangements with Paris for the defense of the castle, largely oblivious to Paris' discontent, and unaware that he is about to be betrayed. Almost exclusive use is made from here to the end of

the scene of 3-5 [156] stretched to span a minor-ninth and set in different transpositions. Here it occurs above an ostinato bass. Thomas sings in intervals of ascending ic 1 and 4, while Paris in complete contrast sings mainly in descending ic 2 and ic 3.

After Thomas and O'Brien leave, the section which follows, in which Paris reveals to Janet that he has made arrangements for the betrayal of the Castle (b 1483), starts with percussion strikes at b 1483. As Paris and Janet exchange increasingly frenzied dialogue, beneath there are recurring stabbing broken pentachords from 5-19 [12315] in the pizzicato strings, and a suggestion of cannon-fire in the percussion, unnoticed at first until Gerald realises what it is (b 1488). Note that 5-19 and the earlier used 3-5 have an inclusive relation as can be seen by the 5-19s SIA when collected as [1(23)(15)], so the same basic material with 3-5 is again being used. Janet's outburst at b 1506 and Paris' previous outburst at b 1495 and his later one at b 1520 use similar material, but at different speeds. This section comes to a close at bar b 1528 when Paris exits and Janet is left alone with Gerald.

The next two ten-bar sections are (i) a crescendo with a rising ostinato which covers the action as Janet hides Gerald in a laundry basket, and leads to (ii) Gray's music and *tempo* as he strides in and captures Janet. Harmonically the material is as before with 3-5 used extensively.

In the final tableau from b 1548, a repeated 3-5 [156] maintains tension as it tolls unendingly over the final sequence of events, in which Gray realises Gerald is in the

basket, but cannot bring himself to kill him, and instead exits with Janet in tow. I was of the opinion that any other addition to the music at this point would quite simply detract from the tension of the audience wondering, "Will he strike, or won't he?"

4.3.3 Act III scene (iii)

There is no separate prelude to cover the scene change into Act III scene (iii) at b 1584. At the time of composition, it was considered that the atmosphere of bleakness which pervades the music of the opening of the scene was enough, and better not to pre-empt it with more of the same to set up the atmosphere. Additionally, by having no prelude, the link is suggested between the repeated chords of the end of the previous scene and the repeated chords of the opening of the scene under discussion. The degree of discontinuity created by the scene change, however, may depend on the presence of a curtain.

From b 1584 until b 1695 the 3-5 [165] triad tolls like a knell beneath the music, and at times it is the only music which accompanies the dialogue. Events are few and far between, the main layer superimposed on the repeated chord being that which begins at b 1611, when Delahide, to the accompaniment of 3-9 [255] harmonies built from ic 5, tells Thomas that no help will arrive.

The transition to the moment when Leonard Gray "captures" Thomas is musically understated to reflect the dramatic understatement...O'Brien steps to the side and becomes like a chorus, commenting on the action on the stage (b 1677), which again

creates an illusion for the audience: Gray steps forward, and while he reads aloud the letter sent to him a few bars previously, he is obviously in another dramatic space. Meanwhile, Thomas sings the text of the letter as Gray is reading it aloud. The meeting between the two is created by a dramatic pun similar to that which informed the transition from Act I scene (i) to scene (ii). This time, the reading aloud of the signature of the letter also becomes Gray's greeting of "Thomas FitzGerald!" as Thomas steps forward into a spot (b 1694).

The low-key exchange between Thomas and Gray was difficult to conceive in musical terms: these men know each other, are relatives, and yet enemies. The dialogue between them is difficult, a halting exchange at first in which each looks for a conversational opening, Thomas asking Gray how his (Gray's) sister is, Gray replying "your step-mother's fine". In the case of Gray it was decided to give him his usual brash musical character, but undermine it with doubt by placing pauses and repeated echoes of the supporting harmonies at strategic places in the accompaniment. Thomas, in contrast, is musically naked, having no musical accompaniment for his own vocal line until the moment when he submits to Henry through Gray's authority, the semitone descent in long notes beneath static harmony again featuring in the music (bb 1715-20).

As Thomas lies down to sleep, Gray's real difficulties emerge in spite of his best efforts. His doubts as to his efficacy, how he has undermined the King's authority by allowing Gerald to escape, these are all represented in the music by the sudden cessation of his previously driving progressions, replaced by held chords (from b

1752 61). When he pulls himself together, his form is stuttering and unsure (see example 11).

Example 11: bb 1768-73. As Gray loses his convictions, his music loses its drive and becomes broken and stuttering.

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

1768
Pno. *mf mp p pp mf mf mp p mf*

4.3.4 Act III scene (iv)

Scene (iv) is introduced by an acousmatic prelude. The text for the scene featured a legend (the origins are unsure) concerning the FitzGeralds: “There will never be peace until the blood of Kildare be wholly extinct. He will return in the belly of a cow”. The myth is so absurd it was thought that the only way to separate it from the historicity of the rest of the libretto was to place it in another world entirely, and the realisation is not so much music as sound-design, featuring water drips and whispering voices as Thomas, in jail, in a dream sees Frances coming to him. The drips are at two tempi: 72 for Thomas, 60 for the English. Both of the drip samples (there are two) and the rowing sample were downloaded from www.freesound.org and are licensed under creative commons¹⁸. The breath sounds and the whispering voices are my own. The voices are replaced by the sound of oars in water, possibly the sounds of boats passing on the Thames being absorbed into Thomas’ dream. There is 1 empty bar in the score which represents the electronic score.

¹⁸ “rowing.wav” from Hazure, “waterdrop24.wav” from jungle, and Drip1.wav from acclivity.

Acoustic music (b 1785) brings back the music from when Thomas and Frances almost communicated in Act III scene (i), but as the vision of Frances fades, so the music is interrupted by a return of the fanfare figure (b 1798) and [1425] from the introduction of Act I scene (i), as the Lord Lieutenant of the Tower enters and scene (iv) proper begins.

All the music now refers back to material previously heard in Act I scene (i), but in reverse order, as indicated in the discussion of the opening. After the exit of the jailer the music from the transition to Act I scene (ii) returns as Thomas sings his farewell song (b 1838) which gradually turns itself (bb 1862-4) into the return (b 1865) of "So like a dream", Thomas's first utterance in Act I. This in turn becomes the bass walking figure (b 1890) which opens the opera, and it also is gradually reduced until only a single harmony [11532] remains.

5. CONCLUSION

In composing this opera, the concern was to create a musical work in which *tempo* was used as a defining parameter of the dramatic characterisation. The use of the different *tempi* was to aid in the communication of the different character relationships to the listener. The use of an interval-set characteristic for each character enabled great compositional freedom within the constraints of the *tempo* structure.

From the carefully chosen metronome marks, it was possible to create movement and disjunction in perceived musical flow that reflected the tension in the drama: Thomas's constant urging on of the more relaxed *tempo* of the Lord Lieutenant, his jailer in Act I, scene (i); O'Brien's cautionary interjections in Act 1 scene (ii); the undermining of the regular pulsing of the Archbishop and his henchman in Act 1 scene (iii); Frances's turmoil encapsulated in her almost constant fast music as Paris tries to seduce her in Act II; the monotony of the clanging out of mm 72 in Act III; the gradual dissolution of Leonard Gray's drive; these were all carefully thought through in order to create the work.

Some of the notational issues were more complex than others, but as the *tempi* chosen were all fairly simply related, it was possible to notate different *tempi* relatively simply using tuplets, as in, for example, the scene between Janet and Paris in Act III, scene (ii), from b 1483. The singers in the production had little difficulty, except in one case, and this was easily addressed.

The advantage of having the workshop production was to enable the composer to understand how effective this approach had been. It is his opinion that this opera stands on its own merits, and the approach taken to opera composition is a valid one which may yield further works of this kind.

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Opera Score

The Earl of Kildare

Orchestration

Flute
Oboe (& Cor Anglais)
Clarinet (& Bass Clarinet)
Bassoon
Horn
Trumpet
Trombone
Percussion (marimba, xylophone, vibraphone,
glockenspiel, bass drum, crotales, timpani)
Harp
Strings
Piano

Cast and Singers required:

Gerald FitzGerald:	Boy Soprano
Frances FitzGerald:	Soprano
Dame Janet Eustace:	Mezzo-soprano
Christopher Paris:	Tenor
Master of the Rolls & Lord Lieutenant of the Tower & Sir William Skeffington:	Tenor
Montague & James Delahide:	Baritone
Thomas FitzGerald:	Baritone
Conor O'Brien:	Bass
Lord Leonard Gray:	Bass
ArchBishop Alen & Father Travers:	Bass

The score is notated at concert pitch

The Earl of Kildare

Fergus Johnston

Act I, Scene (i)

February 1537. 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 FitzGera".

The musical score is divided into two systems. The first system (measures 1-8) features Harp, Contrabass, and Piano. The Harp part begins with a tempo marking of ♩ = 60 and dynamics of *pp* and *p*. The Contrabass part starts with *pp* and *p*. The Piano part also starts with *pp* and *p*. The second system (measures 9-16) features Harp (Hp), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The Harp part has dynamics of *mp* and *mf*. The Vc. and Cb. parts have dynamics of *mp* and *mf*. The Piano part has dynamics of *mp* and *mf*. A text annotation above the Harp part in the second system reads: "Thomas is found on stage working on an inscription He is dressed in a thin ragged shirt and breeches".

17 ^{♩-72}

Mar. *Marimba*

Thom

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p

p

p

p

p

p

p

p

f

f

So like a dream, a dis-tant man - i-fest, a life some oth - er might have lived.

24

Mar.

Thom

Hp

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

p

mp

mp

mp

mp

mp

mp

mp

mf

f

f

f

mf

mf

mf

Silk a - gainst my skin, a fire blaz - ing in the grate; a ta - ble strewn with vi-ands, the best of

31

B♭ Cl.

Bsn.

Thom

Span - ish wine. Fa-ther, I can bear this in - i - qui-ty know-ing that_ you_ too_ end-ed your days_ with - in_ these

Hp

Vln. I

Vln. II

Vla.

Vc.

36

Thom

walls that you too shared these mem - o-ries. But I am young; it galls_ me_ that this same_ pun - ish-ment should have been_ me-ted out_ to

Hp

Vln. I

Vln. II

Vla.

Pno.

42

Thom

you. Fa-ther can you hear me now? whis-per to me as you did when I was a boy. Re-as - sure me that

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *p* *fp* *fp* *fp* *fp* *fp* *fp*

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

48

Mar.

Thom

what I did was right. My life til now, my deeds, so like a dream, a dis-tant man - i-fest, and now I

Hp

Vln. I

Vln. II

Vla.

Vc.

Pno.

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

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

♩ = 60

♩ = 72

♩ = 60

Fl. *ff* *f* *p*

Ob. *ff* *f* *p*

Bs. Cl. *ff* *f* *p*

Bsn. *ff* *f* *p*

Hn. *ff* *f* *p*

Ld Lt
 Enter the Lord Lieutenant
 of the Tower
 So this is how you spend your time I could sug-gest a few past - times, some fal-con -

Thom
 There is no-thing bet-ter to do.

Vln. I *f* *f* *mf* *mp*

Vln. II *f* *f* *mf* *mp*

Vla. *f* *f* *mf* *mp*

Vc. *ppf* *ppf* *mf* *mp*

Cb. *f* *f* *mf* *mp*

♩ = 72

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Bs. Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Ld Lt
 ry, a lit-tle tilt, the Kil-dare Hunt you could end all of this, in - stead you

Thom
 Have you come here to taunt me, or have you brought

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

74

Fl. *ff* *ff* *ff*

Ob. *ff* *ff* *ff*

B♭ Cl. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Ld Lt *ff* *ff* *ff*

Thom
 choose the sho-vel-board Could this be the one your fa-ther used? *Thomas flings the shovel-board to one side* Make a-mends! No
 word, news ___ of my par-don?

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

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

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

Vc. *f* *ff* *ff* *arco* *ff*

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

80

Fl. *p* *p* *p*

Ob. *p* *p* *p*

B♭ Cl. *p* *p* *p*

Bsn. *mp* *p* *p*

Hn. *mp* *p* *p*

Ld Lt *mp* *p* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

need to spend more time in this dank place. You could be free! All that is re-quired is a lit-tle in - for -

86 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Ld Lt

Thom
ma - tion. I ask you in the name of God Name those who re - nounced the King

Vln. I *f* I have answered e - ve - ry charge. Whose God?

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

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

93

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

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

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

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

Hn. *mp* *mf* *f*

Ld Lt

Thom
Nothing List your con - spir - a - tors Your spi - rit - u - al ad - vis - ors

Vln. I *f* *f* *mp* *pizz.*

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

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

Vc. *mp* *pizz.*

I have al - rea - dy told the court Ha! My Spa - nish a - gents

99 $\text{♩} = 72$ $\text{♩} = 60$

Fl. *mf* *ff*

Ob. *mf* *ff*

B. Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *f*

Ld Lt

Thom Name your pop-ish em-iss-err-ies and I per-son-al-ly will quarr-an-tee your

Vc. *arco* *f*
I - need-ed no ad-vice

105 $\text{♩} = 72$

Fl. *f* *mf*

Ob. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *mf*

Ld Lt

Thom par - don.
As Gray did? I will speak to the king in

110 $\text{♩} = 60$

Fl. *mf* *f* *mf* *f* *mf* *f*

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

Bs. Cl. *mf* *f* *mf* *f* *mf* *f*

Bsn. *f* *mf* *f* *mf* *f*

Hn. *f* *mf* *f* *mf* *f*

Ld Lt *f* *mf* *f* *mf* *f*

Thom *f* *mf* *f* *mf* *f*

Vln. I *f* *mf* *f* *mf* *f* *picc.*

Vln. II *f* *mf* *f* *mf* *f* *picc.*

Vla. *f* *mf* *f* *mf* *f* *picc.*

Vc. *f* *mf* *f* *mf* *f* *picc.*

Cb. *f* *mf* *f* *mf* *f* *picc.*

You have gone to far with your pet-ty war - fare and in-trigue You know the pen-al-ty for

per-son.

116 $\text{♩} = 72$ $\text{♩} = 60$

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

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

Bs. Cl. *f* *ff* *f* *mf* *mp* *f*

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

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

Ld Lt *f* *ff* *f* *mf* *mp*

Vln. I *f* *ff* *f* *mf* *mp* *f* *trem.* *ff*

Vln. II *f* *ff* *f* *mf* *mp* *f* *trem.* *ff*

Vla. *f* *ff* *f* *mf* *mp* *f* *trem.* *ff*

Vc. *f* *ff* *f* *mf* *mp* *f* *trem.* *ff*

Cb. *f* *ff* *f* *mf* *mp* *f* *trem.* *ff*

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

122 $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Fl. *p*

Ob. *p*

B. Cl. *p*

Bsn. *p*

Hn. *p*

Ld Lt

Thom

Vln. I *ff* *pizz.* *trem.* *ff* *pizz.*

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

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

Vc. *ff* *pizz.* *f* *ff* *pizz.*

Cb. *f* *f*

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

That Bol-eyn whore had it com - ing! You have news of young Ger-ald?

127 $\text{♩} = 60$ $\text{♩} = 72$

Fl. *f* *mf* *mp* *p* *pp*

Ob. *mf* *mf* *mp* *p* *pp*

B. Cl. *mp* *mf* *mp* *p* *pp*

Bsn. *mp* *mf* *mp* *p* *pp*

Hn. *f*

Ld Lt

Thom

Vln. I *trem.*

Vln. II *trem.*

Vla. *trem.*

Vc. *arco* *trem.*

Cb. *trem.*

prey to ev - ery mer - cen - ar - y scour - ing ditch and bog! You Fitz - Ger - alds nev - er learn. *Exit*

He is in - no - cent! The King will Par - don

Thomas approaches table & picks up letter. Dim lights apart from spot on Thomas.

134

Fl. *ppp* *arco* *mf* *mp*

Ob. *ppp* *mf* *mp*

B. Cl. *ppp* *mf* *mp*

Bsn. *ppp* *mp*

Hn. *mp* *f* *f*

Thom. *mp* *f* *f*

Hp. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

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

141

Fl.

B. Cl. *mf* *mf* *mf*

Bsn. *mf*

Hn.

Thom. *mf*

Vln. I *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *f* *f* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

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 - when it had not been ve-ry

147

Fl. *mf* *p*

Ob. *mf*

B. Cl. *mf* Bass Clarinet *mf*

Bsn. *mf* *mf*

Hn. *mf* *p*

Thom. *mf* *p*

warm. I would be nak - ed but - for - the kind - ness of - poor - souls who threw me their shoes and hose, en-route to the gal-lows.

Hp. *f* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *pizz.*

Cb. *p*

152 *a tempo*

Fl. *f* *mf* *mp*

Ob. *mf*

Bs Cl. *mf* *mf* *mf*

Bsn.

Hn. *f* *f*

Thom

Hp *f*

Vln. I *f* *mf* *mp* *mf* *mp*

Vln. II *f* *mf* *mp* *mf* *mp*

Vla. *f* *mf* *mp* *mf* *f*

Vc. *f* *mf* *mp* *mf* *mp*

Cb. *f* *mf* *mp* *mf* *mp*

I would great - ly - a-prec-i-ate - a-against the fam-i - ly — plate the loan — of

*Mattress 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.*

159

Fl.

Bs Cl. *f* *f* *f*

Thom

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

Vln. II

Vla. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

Twen - ty pounds — and the pur-chase from my tai-lor of three silk shirts, some calf - skin bree - ches and

176

Bsn. *p*

M

Thom *To M.* *mf* Splen - did my lord.

I'll have new jac - kets _____ for the men. Quilt them in silk, and trap-pings for the hor-ses.

Vln. I *mf*

Vln. II *mf arco*

Vla. *p arco*

Vc. *p*

182

Fl.

Ob.

B♭ Cl.

Bsn. *mf*

Hn. *mf*

M

Thom Which col-our did you say?

O.Br. The Fitz - Ger-ald red. Trimmed in white.

And

Vln. I *mf pizz.*

Vln. II *mf pizz.*

Vla. *mp pizz.*

Vc. *mf mp pizz.*

187

Fl. *f*

Ob.

B. Cl.

Bsn.

Hn.

OBr.

Hp

Vln. I

Vln. II

Vla.

Vc.

smeared with... *Stops, noticing Frances*

190

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

M. *mf*

Thom

Vln. I *mf pizz.*

Vln. II *mf pizz.*

Vla.

Vc.

How is your fa - ther, by the way?

I re - ally can not say Has there

sfz

mp

mp

194

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Thom

O'Br. *f*

been a - no - there ru - mour?
O'Brien is attracted by some activity in the yard.

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Cb. *f*

It's

198

B♭ Cl. *mf*

Bsn. *mf*

Trp

Hn.

M

Thom

O'Br. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Need I re - mind my Lord when his fa - ther or - ders for him - self he
Bros - taigh ort! —
Pa - ris, re - cei - ving a let - ter.

203

Fl. *p*

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

Thom

Vln. I *arco* *mf* *p* What's good e-nough for his wife ___ is good e-nough for mine . Make ___

Vln. II *arco* *mf* *p*

Vla. *arco* *mf* *p*

Vc. *arco* *mf* *p*

Cb. *p*

209

Fl. *pp* *a tempo*

Bsn.

F.

Thom
My grati-tude my dear. - - - - -

Vln. I up ___ some gowns. *Exit Montague with rolls of Fabric*

Vln. II

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

213

Fl. *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *p* *mf*

Bsn. *mp*

Vln. I *Thomas is now fully clad* *Frances fixes his collar,* *arco* *f*

Vln. II *mf* *f*

Vla. *4:3*

Vc. *4:3*

Cb. *4:3*

216

Fl. *f* *ff* *mf*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Trp. *ff*

Hn. *ff*

Trb. *ff*

Hp. *He brushes her aside...* *f* *ff* *O'Brien hands him his sword of State which he places in its scabbard* *mf*

Vln. I *f* *ff*

Vln. II *ff*

Vla. *arco* *ff*

Vc. *arco* *ff*

Cb. *ff*

Pno. *f*

48

♩ = 84

221

Fl. *mp* *ff*

Ob. *mp* *ff*

B♭ Cl. *p* *mp* *mf* *f* *ff*

Bsn. *p* *mp* *mf* *f* *ff*

Hn. *mf* *f*

P. *mf* *f*

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.

Vln. I *pizz.* *arco* *mf* *f* *ff*

Vln. II *pizz.* *arco* *mf* *f* *ff*

Vla. *pizz.* *arco* *mf* *f* *ff*

Vc. *pizz.* *arco* *mf* *f* *ff*

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

♩ = 72

226

Ob. *mp*

B♭ Cl. *p* *7-6*

Bsn. *p* *7-6*

Thom. *p* *3-2*

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

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

226

Vln. I *mf* *mp* *pp*

Vln. II *mf* *mp* *pp*

Vla. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

Cb. *pp*

233 ♩ = 84

Fl. *mf*

Ob. *C. Ang.*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *f*

P. *mf*

Thom. *f* *3:2*
Finishes reading. Pauses
 I will pre-sent my-self to his coun-cil.

O.Br. *f*
 You are ad-vised to stay clear.

Hp. *f*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

6:7

242 $\text{♩} = 84$ $\text{♩} = 72$

Fl. *p*

Ob. *mf*

Bs. Cl. *mf* *p*

Bsn. *mf* *p*

Trp. *ff* *p*

Hn. *p*

Trb. *ff* *p*

J. *ff* *(Janet fumes...)*
And is re-war-ded thus!

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

Thom. *f*
My Fa-ther has worked hard for the crown

O.Br. *f*
Be care-ful how you tread

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f*

246

Fl.

Ob.

Bs. Cl.

Bsn.

Trp.

Hn.

Trb.

O.Br.

Hp.

Vla.

Ve.

mp *mf* *p*

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

249

Fl.

Ob.

Bs. Cl.

Trp.

Hn.

Trb.

Thom.

Vln. I

Vln. II

Vla.

Ve.

Cb.

f *mf* *f* *ff*

I ap - re - ci - ate your con - cern You are too cau - tious by far an

257 108

Fl.

Ob.

B♭ Cl.

Trp.

Hn.

Trb.

Perc.

J.

Thom.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The Fitz-Ger-alds__ have for ge-ner-ra-tions ruled the Pale.
 at-tribute__ rare__ a-mong the Gael__

256 72

Trp.

Hn.

Trb.

Perc.

J.

Vc.

Cb.

Now it would ap-pear that Gar-ett's to be re-placed__ as de-pu-ty and you as vice *pizz.* The But-lers have grown pow-er-ful of late

262 $\text{♩} = 72$ $\text{♩} = 84$ $\text{♩} = 72$

Fl.

Ob.

B♭ Cl.

Bsn.

Trp

Hn.

Trb

Perc.

J.

P.

Thom

O.Br.

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

sfz

Con Sordino

5-6

6-7

4-3

pizz. *arco*

p

5-6

p

6-7

p

True... I have heard...

Or worse Skeffing-ton may be re-ap -

With eve - ry thrust of Hen - ry's cock their for-tunes soar .

267 ♩ = 84 ♩ = 72

Fl. *mp*

Ob. *mp* C. Ang.

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

P. *mp*

Thom. *mp* God for - bid!

pointed yet. My Fa-ther may not have long to live... He must not see our name dis-graced.

Hp. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

272

Fl. *mp*

C. Ang. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p*

J. *p*

Thom. *p* Safe-guard your pos-i-tion.

O.Br. *p* Hen-ry Tu-dor has shown
You can re-ly on my sup-port.

Hp. *mf*

♩ = 84

284

Fl.

C. Ang.

B♭ Cl.

Bsn.

Hn.

F.

P.

Should my hus-band hear you...

I mar-vel at the schemes and plots being hatched by young Tom.

287

Fl.

B♭ Cl.

Perc.

P.

glockenspiel

He leaves you a - - - lone too long

Act 1 Scene (iii)
Prelude

♩ = 120

290

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

301

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

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

313

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

M. R.

Al. *Enter Archbishop Alen followed by the Master of the Rolls* What news of Kil - dare?
Dead, had-n't you

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

323

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

M. R.

Al. By the Sword? Gar-ret was bad e-
heard? By rum-our, guar-ran-tee'd to raise the hac-kles on his up-start son, and de - liv-er him to our pres-ence.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

33/

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

M. R.

Al

nough, as for young Tho-mas.

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

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *pp* *p*

Cb. *pp* *pp* *p*

340

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. Bass drum *mp*

Thom.

Al

In stride Thomas, O'Brien, DeNealon and a Gael My a - pol - o-gies that you should wait thus

Why should I wait thus long for a boy?

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

72

352

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

352

Trp *f*

352

Hn. *f*

352

Trb *f*

352

Perc. *mp*

G

Cad Deir sé? Cad deir sé?

Al

jes - ty Main - Tain or - der - a - mong these ruff - i - ans - - -

Vla. *f*

Vc. *f*

Cb. *f*

352

Pno.

360

Fl. *f* 10.8

Ob. *f* 10.8

B♭ Cl. *f* 10.8

Bsn.

360

Trp *mf* 5.3

360

Hn. *f* 5.4

360

Trb *mf* 5.3

360

Perc 5.3

360

G 5.4

Thom Cad Deir sé? Cad deir sé? *Thomas, removing sword from scabbard*

Al This Sword - is yours

blesword - of - state

360

Vln. I *f* 5.4

Vln. II *f* 5.4

Vla. *f* 5.4

Vc. *f* 5.4

Cb. *f* 5.4

360

Pno. *f* 5.4

367 120

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Trp. *f*

Hn. *f*

Trb. *f*

Perc. *f*

M. R. *f*

Thom. *f*

Hp. *f*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Pno. *fp*

Laying the sword down...

Now I have need of mine own sword.

My Lord Vice - De - pu - ty...

371 ⁷² ¹²⁰

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Trp. *f*

Hn. *f*

Trb. *f*

Perc. *f*

Thom. *f*

I am no lon - ger Hen - ry's De - pu - ty!

Al. *f*

Gar - ett will ans - wer for this!

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

378

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Trp *f*

Hn. *f*

Trb *f*

Perc *f*

Thom

Al

ten - - - tions to - wards the Crown count for aught!

The Fitz - Ger - ald pur - pose has al - ways

378

Hp

Vln. I *mp* *mf* *f* *ff* *ff*

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

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff*

Pno. *fff*

396

Fl. *f* 10:8 6:4 5:3

Ob. *f* 10:8 6:4 5:3

B♭ Cl. *f* 10:8 6:4 5:3

Bsn. *mf* 5:3

Trp. *mf* 5:3

Hn. *mf* 5:3

Trb. *mf* 5:3

Perc. 5:3

M. R.

Thom. What - e - ver griev - an - ces that you may feel a - gainst the coun - cil...
 vice as to what I in - tend. My - Griev -

Hp.

Vln. I 5:4 5:4 *mf*

Vln. II 5:4 5:4

Vla. 5:4

Vc. 5:4

Pno. 5:4 5:4

404 120

Fl.

Ob.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

Perc.

Thom.

Al.

Vln. I

Vln. II

Vla.

Ve.

Cb.

Pno.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

it had fes - - - tered me, you would be just as im - pat - ient as I _____ now am. (trying to read from articles)

"His Ma - jes - ty the

408 $\text{♩} = 48$

Fl. *ff* 15:16 10:8

Ob. *ff* 15:16 10:8

B♭ Cl. *ff* 15:16 10:8

Bsn.

Trp. *f*

Hn. *f*

Trb. *f*

Perc. 5:4 5:3

O.Br.

Thom. He ne-ver was our King!

Al. King! I would soon - er me - et him in the fi - eld than serve him in King..."

Hp. *f*

Vln. I *f* *fff* *cresc.* 5:4 5:4 5:4 5:4 5:4

Vln. II *f* *fff* *cresc.* 5:4 5:4 5:4 5:4 5:4

Vla. *f* *fff* *cresc.*

Vc. *f* *fff* *cresc.*

Pno. *fff* *cresc.*

413 120 72 10:8 10:8 120 72

Fl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B♭ Cl. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Bsn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trp. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Trb. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *ff* *ff* *ff* *ff* xylophone *ff* *ff* *ff* *ff*

Thom. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Al. off-ice. I have dall-ied long e-nough. Re -

ff Call off yourwolves! *ff* Res - pect my off-ice.

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

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

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

Ve. *ff* *ff* *ff* *ff*

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

425 *cresc.* *fff*

Fl.

Ob.

B♭ Cl.

Bsn.

425 *cresc.* *fff*

Trp.

425 *cresc.* *fff*

Hn.

425 *cresc.* *fff*

Trb.

425 *cresc.* *fff*

Perc. Bass drum *ff*

G
Gaels descend on Alen. Alen is stabbed to death
Shouts of: "Béir uaidh an Bodach! Maraigh and bodach! Maraím an bodach! Maraím é!"

Al

425 *cresc.* *fff*

Vln. I

425 *cresc.* *fff*

Vln. II

425 *cresc.* *fff*

Vla.

425 *cresc.* *fff*

Vc.

425 *cresc.* *fff*

Cb.

Act 2 Prelude

♩ = 144

B♭ Cl. *p*

Bsn. *p*

Trp. *mp*

Hn. *mp*

Trb. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Trp. *mp*

Hn. *mp*

Trb. *mp*

Vln. I *mp*

Vln. II *p*

Vla. *p*

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

483 $\text{♩} = 108$ $\text{♩} = 144$

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

Perc.

J. *The FitzGerald coat of arms. A small table with wine and goblets. A mirror and a basket of gowns. Janet and Frances are found on stage.*

Vln. I *This one's my fav-our-ite.* *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *mf*

Vc. *pizz.* *mf*

Cb.

489 $\text{♩} = 108$

Fl. *mf*

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

J. *But Tom's re-sig-ned and is re-placed by Skeff-ing-ton*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

494 $\text{♩} = 144$
mf
 Fl. *mf*
 F.
 J. No more func-tions to at-tend Those wi-lid flea-dhs and
 Vla. *mf* There may be oth-ers
 Vc. *mf*

499 $\text{♩} = 108$ $\text{♩} = 144$ $\text{♩} = 108$
 Fl. *mp*
 F. *mp*
 J. cuid oich-es Pre-tty, but in-ep-
 Vla. no doubt and more be-sides you're so pre-tty It's not un-us-u-al to
 Vc. *mf* *mf* *mp*

506 $\text{♩} = 144$
 Ob. *mf*
 B♭ Cl. *mp*
 F. In a dy-nas-ty where strength is based on heirs and in-ter-mar-riage?
 J. lose a first child.
 Vln. I *fff*
 Vln. II *fff*
 Vla. *fff*
 Vc. *fff*
 Cb. *fff*
fff

510 $\text{♩} = 108$

Fl. *f* *ff*

Ob.

Perc. castanets *mp*

F. *f* I have failed

J. There will be oth - er chil-dren

Vln. I *f* *arco* *pizz.*

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

Vla. *f* *arco* *pizz.* *arco* 3:2

Vc. *f* *pizz.* *arco*

515 $\text{♩} = 144$

Fl. *mf* *pp*

B♭ Cl. *pp*

F. *Frances runs to the window and looks out.* *She returns dejectedly* *pp*

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

Vln. II *f* *f* *p*

Vla. *p*

521

Fl. *p*

Ob. *pp*

Bs. Cl. *pp*

Bsn. *pp*

F. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *p*

Cb. *pizz.*

I thought I heard a hor - - - ses'

525

Fl.

Bs. Cl.

F.

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *p*

Cb. *p*

hooves I thought my hus - - - band had re -

529

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bsn. *mp*

Hn. *solo mp*

Trb. *solo mp*

F. *mp*

turned. Though the sun ling - - - - - er un - til

Vln. I *5:4*

Vln. II *5:4*

Vla. *5:4*

Vc. *5:4*

Cb. *5:4*

534

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn. *mp*

Hn. *solo mp*

Trb. *solo mp*

F. *mp*

534 eve - ning. though the days be short, for me they

Vln. I *5:4*

Vln. II *5:4*

Vla. *5:4*

Vc. *5:4*

Cb. *5:4*

539

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Trb.

E.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp

p

last for ev - - - er. Now all is

544

Fl.

B♭ Cl.

544

Trp

p < > *p sim.*

544

Hn.

p < > *p sim.*

544

Trb

p < > *p sim.*

544

F.

dark

J.

Though dark ev' nings lie a - head, the sun will rise each

544

Hp

544

Vln. I

V I con sordini

544

Vln. II

violini 2 consordini

544

Vla.

violini con sordini

544

Vc.

celli con sordini

544

Cb.

552

Ob.

solo

552

Trp

solo

552

Hn.

solo

552

Trb

J.

mor - ning. Soon you will be strong, your womb hun - ger for a -

552

Vln. I

552

Vln. II

552

Vla.

552

Vc.

552

Cb.

564

Ob. *solo*
mp *p*

Hn. *mp*

F.

J. Dear - est Jan - et. you are kind - - -
no - ther child

Vln. I

Vln. II

Vla.

Vc.

Cb.

574

Ob. *solo*
mp

Bsn. *solo*
mp

Hn. *solo*
mp

Trb. *solo*
mp

F.

J. But you speak to hu - - - - - mour me you speak to
I speak of what I know is

Vln. I

Vln. II

Vla.

Vc.

♩ = 84

599

Fl. *fp*

Ob. *mp*

B♭ Cl. *fp* *mf*

Bsn. *fp*

599

Trp. *p* *p* *fp*

599

Hn. *p* *p* *fp*

599

Trb. *p* *p* *fp*

599

Perc. *pp* strikes on 7-10 random skin instruments

599

F. *3:2*

599

Hp. *p* bet-ter than my own.

599

Vln. I *f* *pizz.* *arco*

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

Vla. *f* *pizz.* *arco* *mp* *pizz.*

Vc. *f* *pizz.* *arco* *mp* *pizz.*

Cb. *f* *pizz.* *arco* *mp* *pizz.*

609

Fl. *mf* *p mp mf*

Ob. *mf* *p mp mf*

B♭ Cl. *mf* *p mp mf*

Bsn. *mf* *p mp mf*

Perc. 609

J. *mf* *mf*

I don't think that's wise Tho-mas is ex-pec - ted soon

P. *mf* *mf*

It must come as no sur-prise I've earned this drop un -

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla.

Vc.

Cb.

618

Fl. *f*

Ob. *f* *mp* < *mp* <

B♭ Cl. *f* *mp* < *mp* <

Bsn. *f* *mp* < *mp* <

Trp. *mf* *mp* < *mp* <

Hn. *mf* *mp* *mp*

Trb. *mf* *mp* < *mp* <

Perc.

J. *9:7* *9:7*

P. He's do-ing what must be done
like young Tom Ren-der-ing un-done my hus-band-ry? Do you think it plea-ses me to

Hp. *f* *f*

Vln. I *f* *9:7* *9:7*

Vln. II *f* *9:7* *9:7*

Vla.

Vc.

Cb.

626

Fl.

Ob.

B♭ Cl.

Bsn.

626

Trp

626

Hn.

626

Trb

626

Perc

Bass Drum

626

J.

spoken*

Ní mór an t-árbhar a dhó sa dtreo nach
mbeidh greim bíá le fáil ag airm na Sasanach

626

P

sow and till then reap the waste of torch and can-on gun?
Toisc titim amach na nGearaltach?

spoken**

626

Hp

f

f

f

f

626

Vln. II

ff

626

Vla.

ff

626

Vc.

ff

*It's necessary to burn the grain so that there won't be any food for the English army

**Because of the FitzGeralds' falling out?

634 $\text{♩} = 108$

Fl. *fp* *f*

Ob. *mp* *fp* *f*

B♭ Cl. *fp* *f*

Bsn. *fp* *f*

Trp. *f* *mf* *f* *ff*

Hn. *f* *mf* *f* *ff*

Trb. *f* *mf* *f* *ff*

J. *f* *mf* *f* *ff*

P. *f* *mf* *f* *ff*

Hp. *f*

Vla. *arco* *mf*

Vc. *arco* *mf*

Wemust make sure to win. Let that be an end to
I have no stom-ach for war.

642 *fp* *fp* *fp*

Fl. *fp* *fp* *fp*

Ob. *fp* *fp* *fp*

B♭ Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Trp. *f*

Hn. *f*

Trb. *f*

J. *f* *f* *f*

Hp. *f* *f* *f*

your complaints. your crit - i - cisms. I must at-tend young Ger-ald who has ta-ken ill and is show-ing signs of a fe-ver.

Exit Janet

144

657

B♭ Cl. *p*

Bsn. *p*

Trp. *mp*

Hn. *mp*

Trb. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

656

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Trp. *mp*

Hn. *mp*

Trb. *mp*

F. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

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

661

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Trp. *pp*

Hn.

Trb.

F.

Your words, so...

P. *7-6* is of no con - - se-quence. *7-6* coarse and strange.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *p*

Vc. *p* *mp*

666

Fl. *p*

Ob. *p*

B♭ Cl. *p*

F. *p*

Ja - net will not ans - - - wer me. Nor Thom - as, and now you.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

671

Fl.

Ob.

B♭ Cl.

Bsn.

F.

I thought you were my friend.

P.

7:6

7:6

7:6

Vln. I

Vln. II

Vla.

Vc.

p

p

p

676

B♭ Cl.

Bsn.

Trp.

Hn.

F.

If you hate the English why spend time with me?

P.

7:6

7:6

Vln. I

Vln. II

Vla.

Vc.

pp

pp

mp

mp

p

pp

de - tails? It

681

Fl.

Ob.

B♭ Cl.

Trp

Hn.

Trb

mp

P

7:6 Paris at this point should be making moves on Frances, coming closer to her, touching her inappropriately...
7:6 is not the Eng - lish I hate and cer - tain - ly

Vln. I

Vln. II

Vla.

686

Fl.

Ob.

B♭ Cl.

Bsn.

F.

P

7:6 not you.
f In this dress this dress I re - sem - ble my cous - in,

Vln. I

Vln. II

Vla.

Vc.

p *p* *mp* *p* *p* *mp* *p* *p* *mp*

705

B♭ Cl.

Bsn.

705

Trp.

705

Hn.

705

Trb.

705

F.

mf

I had

P.

can't un - der - stand how the King let you slip through his fin - gers.

Vln. I.

Vln. II.

Vla.

711

Fl.

Ob.

B♭ Cl.

711

Trp.

711

Hn.

711

Trb.

711

F.

scarce been pre - sen - ted in court when my fa - ther a - greed the price struck by Gar - ett on be - half of his son.

Vln. II.

Vla.

Vc.

725 $\text{♩} = 72$

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bsn. *f*

Hn. *f*

Trb. *f*

P. *f*

Thom. *f*

Vln. I *mf* *f* *pizz.*

Vln. II *pizz.*

Vla. *pizz.* *mf*

Vc. *mf* *f* *mf*

gowns you so kind - ly had made up.

It was not_ for_ your eyes *pizz.* they were kind - ly made_ up.

730 $\text{♩} = 84$ $\text{♩} = 72$ $\text{♩} = 84$

Fl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

Hn. *mp*

P. *mp*

Thom. *mf*

Vln. I *arco* *mf*

Vln. II *pizz.* *mp* *pizz.* *mf* *arco*

Vla. *f* *pizz.* *mp* *mf* *arco*

Vc. *pizz.* *mp* *arco* *mf*

Cb. *pizz.* *mp* *mf*

E - nough_ for the house_ and fod - der for the beasts. As you please.

Have you saved_ e - nough crops? We would speak_ a - lone.

737 $\text{♩} = 72$

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

F. *mp*

Thom

Hp

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

No _ worse _ than _ an- y oth-er day.

How've you been _ to -day?

744

F. *f*

Thom

Hp

Vln. I *pizz.* *arco* *pizz.*

Vln. II *pizz.* *arco* *pizz.*

Vla. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.*

Cb. *pizz.* *arco* *pizz.*

Do you know what it's like _ when you're gone day af-ter day , here on my own.

Do you know how I hun-ger to spend time _

747

B♭ Cl.

F.

Thom

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

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

with you a-lone ? For a while I was so hap-py.

arco

pizz.

mp

mf

f

arco

pizz.

mp

mf

f

pizz.

mf

f

arco

mf

f

mf

75/ 108

Fl.

Ob.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

F.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

arco

p

pizz.

Let's re - de - co - rate, heat this draugh - ty tomb.

p

ACT II, Scene (ii)

Later that same month, Dublin Castle

764 $\text{♩} = 120$

Trp

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

771

Trp

Skeff.

Fr Tr

Hp

Vln. I

Vln. II

Vla.

Vc.

in free time, but always excitedly

Your name man? - Speak!

Whosummonedyouhere?

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

Fat-her Tra-vers Chan-cell-or of Saint Patrick's.

f

mf

mf

mf

mf

mf

mf

778

Skeff.

Fr Tr

Vln. I

Vln. II

Vla.

Vc.

Con-cern-ing?

Ah! Yes! Re-for-ma-tion! Have this read out through - out your par - ish.

You did, Sir.

The Ref - or - ma - tion of the church

fp

fp

fp

fp

785

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

Fr Tr This prot-es-tant re-li-gion may suit the Ger-mans and the Eng-lish too

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

790

Skeff. Sub - ject first and fore-most to His Ma - jes - ty the King, now al - so the

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

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*

800

Skeff. Head of the Church. Put this to ef - fect or lan - guish in the To-wer with Fish-er and More. *Travers bows and exits* My

Fr Tr

Vln. I

Vln. II

Vla.

Vc.

813

Skeff. *bus-i-ness is gov - ern - ment not re - li - gion — nor war. My God! It's young Gray. It ne-ver rains but it*

Vln. I

Vln. II

Vla.

Vc.

826

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

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

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

Vln. I

Vln. II

Vla.

Vc.

mp

852

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Skeff.

Gr. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

You two are aq - uain - ted. You de - ter - mine how. He shifts from
 must be ap-pre-hen - ded. En - gage him in bat - tle.

863

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Skeff.

Gr. *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

pla-ce to place. When the wea - ther mends.
 His Ma-jes-ty wants rid of the root of this re - bell-ion. In the mean-time what of the

872

Ob.

B♭ Cl.

Bsn.

Hn.

Skeff.

Gr.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

f

I shall of-fer a re-ward for the cap-ture of the
men? Nev-er was an ar-my more out of con-trol than this mu-tin-ous rab-ble!

mp

mp

mp

884

Skeff.

Vln. I

Vln. II

Vla.

Vc.

wretch. No doubt he'll be be-trayed. you're a stra-nge choice for this mis-sion... Your sis-ter

897

Skeff.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mar-ried to Gar-rett. Lay sen-ti-ment a-side, my boy. Ex-cuse me now. I must re-tire. - - -

911

Fl. *f* *f* *f*

Ob. *f* *f* *f*

Bs. Cl. *f* *f* *f*

Bsn. *f* *f* *f*

Hn. *f* *p* *f*

Gr. *f* *p* *f*

The man is - spent by rea - son of ill-health. If he ri - ses be-fore ten, he is al-most dead, And yet he would

Vla. *f*

Vc. *f*

Cb. *f*

919

Fl. *ff* *f* *p* *mf*

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

Bs. Cl. *ff* *f* *p* *mf*

Bsn. *ff* *p* *mf*

Hn. *ff* *p*

Gr. *ff* *mp* *mf*

have no man make an-y 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

926

Fl. *f* *f* *ff*

Ob. *f* *f* *ff*

Bs. Cl. *f* *f* *ff*

Bsn. *f* *ff*

Gr. *f* *ff*

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

Act 2 scene (iii)
Prelude

932 $\text{♩} = 72$

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Trp. *p*

Hn. *p*

Trb. *p*

Perc. *p* *p* *p* *p* *mp*

Vln. I *trem.* *sim.*

Vln. II *trem.* *sim.*

Vla. *trem.* *sim.*

Detailed description: This block contains the musical score for measures 932 to 943. It features a woodwind section (Flute, Oboe, B♭ Clarinet, Bassoon, Trumpet, Horn, Trombone) and a string section (Violin I, Violin II, Viola). The percussion part includes a snare drum with triplet patterns. Dynamics range from piano (p) to mezzo-piano (mp). The woodwinds play sustained notes with some melodic movement, while the strings play tremolos and sustained notes. The percussion provides a rhythmic accompaniment with triplets.

944

Fl.

Ob.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

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

Vln. I

Vln. II

Vla.

Detailed description: This block contains the musical score for measures 944 to 953. The woodwind and string parts continue from the previous block. The percussion part features a snare drum with triplet patterns, with dynamics increasing from mezzo-piano (mp) to forte (f). The woodwinds play sustained notes, and the strings play tremolos and sustained notes. The overall texture is dense and rhythmic.

958

Fl. *f* *f* *f* *ff* *f* *ff* *ff* *ff*

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

B♭ Cl. *f* *f* *f* *ff* *f* *ff* *ff* *ff*

Bsn. *f* *f* *f* *ff* *f* *ff* *ff* *ff*

Trp *sfz* *sfz sfz* *sfz sfz* *sfz sfz*

Hn. *sfz* *sfz sfz* *sfz sfz* *sfz sfz*

Trb *sfz* *sfz sfz* *sfz sfz* *sfz sfz*

Thom *f* We need more men. If on - ly fa - ther were here

O.Br. full-scale at-tack. The die is

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

963

Fl. *ff* *f*

Ob. *ff* *f*

B♭ Cl. *f*

Trp. *sfz* *sfz* *f*

Hn. *sfz* *sfz*

Trb. *sfz* *sfz*

Thom. I'm un - prac-tised in the field, but have tried to fol-low the les-sons of the past,

O.Br. cast.

Vln. I

Vln. II

Vla.

Vc. *3:2*

Cb. *3:2*

Pno. *3:2*

968

Fl.

Ob.

B♭ Cl.

Trp

Hn.

Thom

where re - in - state - ment fol - lowed re - sig - na - tion least ex - pec - ting as res - ponse ____ such a vast ar - my.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

973

Fl. *f ff f ff ff*

Ob. *f ff f ff ff*

B♭ Cl. *f ff f ff ff*

Bsn. *f ff f ff ff*

Trp. *sfz sfz sfz sfz sfz*

Hn. *sfz sfz sfz sfz sfz*

Trb. *sfz sfz sfz sfz sfz*

OBr. *2:3 3:2 2:3 3:2 2:3 3:2 2:3 3:2 2:3 3:2*

For - get re - in - state - ment. For - get the Crown. Rule _____ in your own right. You have the sup - port of

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

979

Fl. *f f ff f ff f ff f*

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

B♭ Cl. *f f ff f ff f ff f*

Bsn. *f f ff f ff f ff f*

979

Trp. *sfz sfz sfz sfz sfz*

979

Hn. *sfz sfz sfz sfz sfz*

979

Trb. *sfz sfz sfz sfz sfz*

Thom.

O.Br. That won't suf-fice. Let's look to Spain. I'll ex-
 gael and Gall - ghael both. On what pre - text?

979

Vln. I

Vln. II

Vla.

Vc.

Cb.

979

Pno.

984

Fl. *ff* *f* *ff* *ff* *ff* *f* *f* *ff* *ff* *f*

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

B♭ Cl. *ff* *f* *ff* *ff* *ff* *f* *f* *ff* *ff* *f*

Bsn. *ff* *f* *ff* *ff* *ff* *f* *f* *ff* *ff* *f*

984

Trp *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

984

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

984

Trb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Thom
 plain but pro-mise in the e-vent of my - de-mise that Ger-ald will benursed back to health

O.Br.
 And raised as your heir...

Vc. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Cb. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

984

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

989

Fl. *f f f ff ff*

Ob. *f f f ff ff*

B♭ Cl. *f f f ff*

Bsn. *f f f*

989

Trp. *mf < mf < mf < mf <*

989

Hn. *mf < mf < mf < mf <*

989

Trb. *mf < mf < mf < mf <*

989

Perc. *timp. p*

T. *I come to of-fer ad - vice.*

Thom. *Fa-ther Tra-vers*

O.Br. *I give my word. Must the Church always med - dle in af -*

989

Vln. I

Vln. II

Vla.

Vc. *3:2 3:2 3:2*

Cb. *3:2 3:2 3:2*

989

Pno. *p*

995

Bsn.

Trp

Hn.

Trb

Perc

Fr Tr

Thom

O.Br.

Vc.

Cb.

Pno.

Hear me out.

Be brief.

fairs of State? This is no time for cler-i-cal de-bate.

1000

Fl.

Perc

Fr Tr

O.Br.

Vln. I

Vln. II

Vla.

Pno.

Your quar-el and mine lie with the sameman,
the King of Eng-land.
He has gone a-against the Faith

1003

Fl. *mp* *mf*

Ob. *mp* *mf*

B \flat Cl. *mp* *mf*

Perc.

Fr Tr.

mar-ried Anne Bo - lyn. re - pu - di - a - ted his true wife, Ca - ther - ine of A - ra - gon. Aunt of the Em - per - or Charles of Spain.

Vln. I 1003

Vln. II

Vla.

Pno. 1003

1010

Fl.

Ob.

B♭ Cl.

1010

Trp

1010

Hn.

1010

Trb

1010

Perc

Fr Tr

Thom

1010

Vln. I

Vln. II

Vla.

1010

Pno.

and now he prea - ches this Prot - es - tant re - li - gion.

You preach what we al - rea - dy know.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet in B-flat, Horns, Trumpets, Trombones) and Percussion are marked with a dynamic of 1010. The string section (Violins I and II, Viola) is marked with a dynamic of 10. The vocal parts (French Tenor and Thomas) have lyrics. The piano part has a dynamic of 1010. The score is in 4/4 time and features a key signature of one flat. The vocal lines are: 'and now he prea - ches this Prot - es - tant re - li - gion.' for the French Tenor and 'You preach what we al - rea - dy know.' for Thomas. The percussion and piano parts feature rhythmic patterns with 3:2 triplets.

10/12

Fl. *f ff f ff*

Ob. *f ff f ff*

B♭ Cl. *f ff f ff*

Bsn. *f ff f ff*

Trp. *sfz sfz sfz sfz sfz*

Hn. *sfz sfz sfz sfz*

Trb. *sfz sfz sfz sfz*

Perc. *mf*

Fr Tr.

Thom. *mf*

O.Br. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *f*

Pno. *mf*

Should you pre-text the Faith, the Pope will come to your aid.

This text is our pre-text. I shall write to the Pope.

Send him some

1020

Fl. *f f ff f ff ff*

Ob. *f f ff ff ff*

B♭ Cl. *f f ff f ff ff*

Bsn. *f f ff f ff ff*

1020

Trp *sfz sfz sfz sfz sfz sfz sfz sfz*

1020

Hn. *sfz sfz sfz sfz sfz sfz*

1020

Trb *sfz sfz sfz sfz sfz sfz*

1020

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

Fr Tr

O.Br. *2:3 2:3 2:3*
 shall come to our aid!
 We can hold the coun - try 'til that aid ar - rives.

1020

Vln. I

Vln. II

Vla.

1020

Ve. *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 3:2 3:2 3:2 3:2 3:2 3:2 3:2*

Cb. *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 3:2 3:2 3:2 3:2 3:2 3:2 3:2*

1020

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

1025 Perc *mf* $\text{♩} = 72$

1025 Del.

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

Vln. I *f* I can al-most tell that which I can-not bear to hear... My

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f* *rit.* *mf* *p* *p*

1031 Del. Tá seachtain ann ó fuair sé bás He praised your pur- pose, but wished you were ol- der, more prac- ticed in the field.

Thom fa-ther. That which I feared has come to pass? How did he speak of me?

1031 Hp *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Pno. *p*

glockenspiel

1039 ^{8va}

glock

F.

Thom

Tho-mas...

Ne-ver to see him a - gain, Never to con-verse... for you to die thus, im-prisoned in the To-ter, to have come to such an

Hp

1039 *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1045

Trp

Hn.

glock

Thom

end. *p* Your heart of sil-ver and gilt I wear next to mine, If on-ly we had had more time .

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p subito

p subito

p subito

p subito

p subito

p subito

1052

Fl. *cor anglais*

Ob. *p*

Hn. *mp*

Trb. *mp*

Thom

You in-structing me in how to gov-ern, how to fight. I have thrown down the sword chal-lenged the King. Guide me in what I do

Hp.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1058

Trp. *sfz*

Hn. *sfz*

Trb. *sfz*

J. *3:2* *3:2* *3:2* *3:2*
 Look to Ger - ald lest he should hear.

Thom. *3:2*
 Guide me in what I do

O.Br. *2:3*
 You can re - ly on

Hp.

Vln. I *1058*

Vln. II

Vla.

Vc. *3:2* *3:2* *3:2* *3:2* *f*

Cb. *3:2* *3:2* *3:2* *3:2* *f*

Pno. *1058* *3:2* *3:2* *3:2* *3:2* *f*

1063

Fl. *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

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

B♭ Cl. *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff* *ff* *ff* *f* *ff*

Trp. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Trb. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

J. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Fr Tr. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Del. *1063* *f* *2:3* *2:3* *2:3* *2:3* *2:3* *2:3*

O.Br. *2:3* *2:3* *2:3* *2:3* *2:3* *2:3* *2:3* *2:3*

Vc. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Cb. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

Pno. *1063* *f* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

f

We will arm and for - ti - fy. The Gael will com - ply. We'll show Hen - ry Tu - dor.
and our faith The Em - per - or and the Pope will come to our aid.
To de - fend our coun - try Our cas - tles must be for - ti - fied.
my sup - port)n - ly You can u - nite Gael and Gall - ghael both.

1069

Fl. *ff*

Ob. *ff*

B♭ Cl.

Bsn.

Trp *sfz sfz sfz sfz sfz sfz*

Hn. *sfz sfz sfz sfz sfz sfz*

Trb *sfz sfz sfz sfz sfz sfz*

J.

Fr Tr

Del. *1069*

Thom

O.Br.

Vln. I *1069*

Vln. II *1069*

Vla. *1069*

Vc. *1069*

Cb. *1069*

Pno. *1069*

A tit - le con - ferred u - pon you. a - midst your grief and loss. We are all

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

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

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

f

f

f

f

f

f

f

f

f

1071

Fl. *ff*

Ob. *ff*

1071

Trp. *ff*

1071

Hn. *sfz*

1071

Trb. *sfz*

J. *sfz*

Fr Tr

1071

Del. *sfz*

Thom

O.Br.

Vln. I *ff*

Vln. II *ff*

Via. *ff*

Vc. *ff*

Cb. *ff*

Pno. *ff*

be - hind you, we are all be - hind you. You stand to win Let the struggle be - gin

We are all be - hind you. You stand to win Let the struggle be - gin

We are all be - hind you. You stand to win Let the struggle be - gin

With you all be - hind me You stand to win Let the struggle be - gin

We are all be - hind you, You stand to win Let the struggle be - gin

Act 3 Prelude

♩ = 120

precise, non-rubato

Musical score for Act 3 Prelude, measures 1-1080. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked as precise, non-rubato, with a quarter note equal to 120 beats per minute. The score is in 4/4 time and features various dynamics such as *ff*, *mf*, *f*, *p*, and *pp*. It includes articulation marks like slurs, accents, and fingerings (e.g., 5, 6, 3, 7-6, 3-3).

Musical score for Act 3 Prelude, measures 1080-1085. This section continues the orchestral parts for Flute, Oboe, Bass Clarinet, Bassoon, and Horn. Dynamics include *pp*, *f*, *mp*, and *p*. The score features complex rhythmic patterns and articulation marks such as slurs and accents.

Musical score for Act 3 Prelude, measures 1085-1088. This section includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Percussion (Perc.), and Contrabass. The Percussion part includes a bass drum and snare, with a dynamic marking of *ffff*. The Horn part has a dynamic marking of *f*. The Contrabass part has a dynamic marking of *f*. The score includes articulation marks like slurs and accents.

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

1090

Fl. *fp*

Ob. *fp*

Bs. Cl. *fp*

Bsn. *fp* *mp*

Trp. *fp*

Hn. *fp* *mp*

Trb. *fp* *mp*

Perc. *fp*

Gr. *ff*

Gray, dressed for war

It's one thing to ap - pre-hend the er-rant Thom - as, but now Hen-ry wants the head of Ger-ald, my sis-ter's son!

1097

Fl. *mf* *p* *f* *p*

Ob. *mf* *p* *p* *p*

Bs. Cl. *mf* *p* *p* *p*

Bsn. *mf* *p* *p* *p*

Trp. *mf* *p*

Hn. *mf* *p*

Trb. *mf* *p*

Gr. *mf* *p*

How can I serve him, and turn a - gainst my own? Kill a boy whom I hold dear?

1102

Fl. *mp* *mp*

Ob. *mp* *f* *mp*

Bs. Cl. *f* *pp*

Bsn. *ff* *mp* *p*

Hn. *ff* *mp*

Gr. *ff* *mp* *f*

I am an ar - my man. This is the life - for which I trained. Now I am

1125

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Skeff. *mf*

Gr. *mf*

Has he lost _____ all sense of rea - son?

Ger-ald and his men have em - braced the Po-pish cause. Those who won't swear

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

1134

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Trp. *f*

Hn. *f*

Skeff. *f*

Gr. *f*

Treas - on! It's walls are im - pen-et-rab-le,

feal-ty to the Em-per-or are in-car-er-at-ed in May - nooth. That fort-ress must be ta-ken.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

1144

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Trp. *f*

Hn. *f*

Trb. *f*

Skeff. Twelve foot thick. Give it time. These I - rish peas-ants ne-ver learn. These wild un-

Gr. Any tak-ers for your bribe?

Vln. I *sim.* *mp*

Vln. II *sim.* *mp*

Vla. *sim.* *mp*

Vc. *sim.* *mp*

mp

1155

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Skeff. *f*

Gr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

civ-il-ised who take such pride in their back-ward ways.

Their meth-ods of war-fare are crude, I must ad-mit, their tac-tics non-ex-

1163

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Skeff. *f*

Gr. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Their man-ners, hab-its, ways of life — would turn the stom-ach of the

is-tant, their weap-ons bet-ter suit-ed to til-ing the soil.

sim.

mp

sim.

mp

sim.

mp

sim.

mp

1172

Skeff. *bas - est Eng - lish - man... And now this herd of goats has found a goat - herd a rel - a-tive of*

Vln. I

Vln. II

Vla.

Vc.

1182

B. Cl.

Bsn.

Hn.

Skeff.

Gr. *yours. Make sure of it my boy.*

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

Vln. I

Vln. II

Vla.

Vc.

1190

Skeff. *Arch - bish-op A-len such a pi-ous soul, Loy-al in all res - pects. I shud-der to re - call his fate.*

Vln. I

Vln. II

Vla.

Vc.

1200

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bsn. *f*

Hn. *f*

Skeff. *f*

Gr. *f*

That Eust-ace wom-an - make sure to cap-ture her.

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

1210

T. *f*

She's be - hind all this, or so I've heard...

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

1223

rit. -----

Fl. *pp*

Bs. Cl. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

72

Transition to Act 3 Scene (ii)

Musical score for the transition to Act 3 Scene (ii), measures 1235-72. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Harpsichord (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute and Bass Clarinet parts feature *pp* dynamics. The Harpsichord part features *p* dynamics. The Violin and Cello parts feature *pp*, *mf*, and *p* dynamics. The score is marked with measure numbers 1235 and 72.

Act 3 Scene (ii)

Maynooth Castle, Late March 1535; The FitzGerald wallhanging; Table with six candles; large basket;
As the scene is set, Thomas is seen to light each of six candles on the table.

Musical score for Act 3 Scene (ii), measures 1249-72. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Trumpet (Trp.), Horn (Hn.), Trombone (Trb.), Fagot (F.), Thomas (Thom), and Harpsichord (Hp.). The Flute, Oboe, Bass Clarinet, Bassoon, and Trumpet parts feature *pp* dynamics. The Horn and Trombone parts feature *pp* dynamics. The Fagot part features *pp* dynamics. The Thomas part features *pp* dynamics. The Harpsichord part features *pp* dynamics. The score is marked with measure numbers 1249 and 72.

Thom
pp Is it time?
pp Are you ready? Best travel light Have no fear, Your cousin Anne will

1259

Fl. *pp* < >

Ob. *pp* < >

Bs. Cl. *pp* < >

Bsn. *p* < >

1259 *pp* < >

Trp. *pp* < >

1259 *pp* < >

Hn. *pp* < >

1259 *pp* < >

Trbn. *pp*

1259 *p*

F. *p*
Why must I go?

Thon. *p*
speak on your be - half. You - be - long — in some place safe, some - where you can wait un til these troub-led times have

1259

Hp.

Vla. *mp*

Vc. *mp*

1268

Fl. *pp* < >

Ob. *pp* < >

B♭ Cl. *p* < >

Bsn. *pp* < >

1268

Trp. *pp* < > wah mute mute in

1268

Hn. *mp* < >

1268

Trb. *pp* < >

1268

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

Thom. *mp*
passed. I've not for - got - ten But I must ad - here to to my oth - ther — vows, my

1268

Hp.

Vla.

Vc.

1276

Fl. *pp* <> *pp* <> *pp* < > *pp* < > *pp* <

Ob. *pp* < *pp* < > *pp* < > *pp* <>

B♭ Cl. *p* < > *pp* < >

Trp 1276 *mf* *mf* *mf* *mf* *mf*

Hn. 1276 *pp* < >

F. 1276 *mf* *mf* *mf* *mf* *mf*

Thom How can you do this on your own?
 pro - mise to my fa - ther. I am sur-round-ed by friends, al-lies, all save the one I hold most dear, and

Hp 1276

Vln. I 1276 *mf* *mf* *mf* *mf* *mf*

Vln. II 1276 *mf* *mf* *mf* *mf* *mf*

Vla. 1276 *mp* *mp* *mp* *mp* *mp*

Vc. 1276 *f* *f* *f* *f* *f*

Cb. 1276 *f* *f* *f* *f* *f*

1282

Fl. *pp* < > *mf*

Ob. *pp* < > *mf*

B♭ Cl. *pp* < > *mf*

Bsn. *pp* < > *f*

1282

Trp. *mf* < >

1282

Hn. *pp* < >

1282

Trb. *mf* < >

1282

F.

Thom. *mf* Will-I see you a-gain?
 that is why you must tra - vel to some place safe. My love, while dark-ness cloaks the earth, you must a - way. —

1282

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1288

Fl.

Ob.

B♭ Cl.

Bsn.

Trp

Hn.

Trb

Thom

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf < > *mf* < > *mf* < > *mf* < >

mf < > *mf* < > *mf* < > *mf* < >

mf < > *mf* < >

We know not who may lie in wait. Go now to your ship, make haste. The tide re-a-dies it - self as we speak. My men a-wait you. They will

1294

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

F.

Thom
 When will I see you a - gain?
 bring you safe - ly home

Hp
f

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

Pno.
f

When riv - ers teem with fish, the fields yel - low with corn. When the sun creeps a - cross the flags and

13/3 $\text{♩} = 72$ $\text{♩} = 108$ $\text{♩} = 72$

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Bsn. *mf*

Trp. *mf*

Hn. *mf*

Trb. *mf*

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

Thom. would-n't stand a chance were she to stay. How is Gerald? *Exit Janet, Enter O'Brien, followed by Paris who sits behind the table with the candles*

O.Br. *mp*
 I have seen

Vln. I *mf*

Vln. II

Vla.

Vc.

1320

Fl.

Ob. C. Ang. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Trp

Hn.

Trb

Perc xylophone *mf*

P *mf*

Thom *mp* At last I con-vinced her to re-turn home. — *mp* I fear for her saf - - - e -

O.Br. — Fran-ces go. In this as in oth-er mat-ters, You had no choice.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1334

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Trp. *mf*

Hn. *mf*

Trb. *mf*

Perc. xylophone *mf* *blows out 2nd candle*

P. *mf*

Thom. *p*
It's Yours, Thom-as.
Have I done right? And still I love her.

O.Br. *mf*
for. She is Eng-lish by birth. She was as mis-er-a-ble here as you were

Hp. *mp*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *mf*

1341

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Trp

Hn.

Trb

Perc xylophone *mf*

P *mf* blows out 3rd candle

Thom *p*
A mis - er - y that could-have been a - void - ed.
Sometimes I fear that I shall be__ be-

O.Br. dur - ing your days__ be - yond__ in Eng - - - - land. __

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno. *mf*

1345

B♭ Cl. *mf*

Bsn. *mf*

Trp. *mf*

Hn. *mf*

Trb. *mf*

Thom. *mp*

OBr. *mf* *mp* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

trayed. My con-cern is for Ger-ald

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

1351

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1351

Trb. 1351

Perc. 1351 *mf*

P. *mf* blows out 4th candle
How make sure He's safe?

Thom. *mf*

O.Br. *mf*
safe. I'll not mince my words. Our

Vln. I 1351

Vln. II

Vla. *mf*

Ve. *mf*

Cb. *mf*

Pno. 1351 *mf*

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

1356

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Thom.

OBr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

p

p

p

p

The more I hear the more dismayed I am . Yet we have come this
 al-lies have de-sert-ed, our cap-tains cap-tured, their ships ta-ken.

1362

Fl. *mf*

C. Ang. *mp* *mf*

B♭ Cl. *mf* *mp* *mf*

Bsn. *mf* *f* *mf*

Trp. 1362

Hn. 1362 *mp* *mf*

Trb. 1362 *mp* *mf*

Perc. 1362 *mf* *blows out 5th candle*

P. 1362 *mf* *The tide won't turn.*

Thom. *far.*

O.Br. *mf*
 The tide _ may turn in our Fa - - - vour . Gray has re - lieved _ Dub - lin. He _ has ta - ken Trim.

Vln. I 1362 *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *mf* *mf*

Pno. 1362 *mf*

1368

Fl.

C. Ang.

B♭ Cl.

Bsn.

1368

Trp

1368

Hn.

1368

Trb

Thom

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

1368

Vln. I

Vln. II

Vla.

Vc.

1368

Pno.

1375

Fl. *mf*

C. Ang. *mf*

B♭ Cl. *mf*

Bsn.

Trp

Hn.

Perc *mf* *blows out 6th candle*

P. *mf*

Thom

O.Br.

Pno. *mf*

You shall not hold May-nooth
 While we hold May-nooth we may yet win. There must be for Ger-ald.
 There is al-ways hope. I prom-ise to look af-ter

1382 $\text{♩} = 108$

Fl.

B♭ Cl.

Perc *f* *playfully xylophone*

O.Br.

him.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

1390

Fl.

C. Ang.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

Perc.

Ger.

Thom.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

mf Are you going to kill the Sas-an-ah? can I come too? *mp* I

f You're bet-ter, I see a glow in your cheek. *mf* Wait a few years.

arco

mp

1399 72 108

C. Ang.

B \flat Cl.

Bsn.
p *mp*

Trp.
mp

Hn.
mp

Trb.
mp

Ger.
mp

Thom.
mp

Vln. I
pizz. p

Vln. II
pizz. p

Vla.
pizz. p

Vc.
pizz. p

Cb.
p

Pno.
p

can't wait that long. Are you lea-ving?

f Brave words, young man. *mp* You must stu-dy, prom - ise me.

1419

Fl. *f* *mp* *f*

C. Ang.

B♭ Cl. *f* *mp* *f*

Bsn.

1419

Trp

1419

Hn.

1419

Trb.

1419

Ger. *mp*
E - ven Un - cle Leo - nard?

1419

Thom. *f* Eve - ry one. *f* Es - pe - cial - ly Un - cle Leo - nard.

1419

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

1419

Vln. II *f* *mp* *f*

Vla.

Vc.

Cb.

1419

Pno. *mp*

1430

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

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

J. *mf*
But I'll re-main.

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

O.Br. *mp*
I am.

Hp. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

1510 ♩ = 84

Fl.

Ob.

Bs Cl.

Bsn. *f*

Trp

Hn.

Trb

Perc *f* Marimba Bass drum *f*

J.
fam - - i - ly that has cared for you since the day that you were born.

P. *ff* Fool-ish wo-man,

Hp

Pno.

15/5 $\text{♩} = 108$ $\text{♩} = 84$

Fl.

Ob.

Bs Cl.

Perc. 15/5 Marimba *f* *mf*

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

P. *f* how could you know how I feel? *f* A

Hp. *ff* *mf*

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

1520

Fl. *f* *ff*

Ob. *f* *ff*

Bs Cl. *f*

Bsn. *f*

1520

Trp *f* *ff*

1520

Perc *f* *ff* *ff*

P
fam - il - y who have 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 place!

1520

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

Cb. *f*

1520

Pno. *f* *ff*

♩ = 108

1528

B♭ Cl. B for Soprano Clarinet

Bsn. *p cresc.*

1528

Trp. *p cresc.*

1528

Hn. *p cresc.*

1528

Trb. *p cresc.*

1528

Ger. *p cresc.*

J. *p cresc.*

A Thiarna D'ia Lis-ten Ger-ald, Do as I say. Re-mem-ber what Thom-as said?

What is it?

1528

Vln. I *ff mp p cresc.*

Vln. II *ff mp p cresc.*

Vla. *ff mp p cresc.*

Vcl. *ff mp p cresc.*

Cb. *ff mp p cresc.*

1528

Pno. *ff mp p cresc.*

1533

Fl.

Ob.

Bs. Cl.

Bsn.

1533

Trp.

1533

Hn.

1533

Trb.

J.

Slip in here til I give the all clear. If all else fails go to Tho - mond.

1533

Vln. I

Vln. II

Vla.

Vc.

Cb.

1533

Pno.

1538 $\text{♩} = 120$ $\text{♩} = 108$

Fl. *f* *mf* *mf*

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

Bs. Cl. *f* *ff* *ff* *mf*

Bsn. *mf*

Trp. *ff* *ff* *ff*

Hn. *ff* *ff* *ff*

J. *f* *ff*

Gr. *f* *ff*

In ainn an athar agus an mhic un-hand me you lout!

What have we here? If it is -n't the best

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *ff* *mf*

Cb. *ff*

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

ff *mf* *mf*

1543

Fl. *f ff ff ff*

Ob. *f ff ff ff*

B♭ Cl. *f ff ff ff*

Bsn. *ff*

Trp. *ff*

Hn. *ff*

Trb. *ff*

Perc. *pp*

Gr. *mf*

Hp. *mf mp*

Vln. I *f ff*

Vln. II *f ff*

Vla.

Vc.

Cb.

Pno. *f ff ff pp mf*

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

hos-tage save for Fitz-Ger-ald him - self You are un-der ar - rest.

1550

Perc.

P.

Gr.

Hp.

Pno.

p Have I not served you well?

mp All I wanted was to bring a-bout peace.

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

mf You are a man who

1558

B♭ Cl.

Perc.

P.

Gr.

Hp.

Vla.

Vc.

Cb.

Pno.

p Ger-ald?

p The boy left with the oth-ers.

can-not be trust-ed. *p* Where is Ger-ald?

f mp Fitz - Ger-ald.

pppp

pppp

1567

Fl.

Ob.

B♭ Cl.

Bsn.

Trp.

Hn.

Trb.

Perc.

Gr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

f I don't be-lieve a word you say. *Gray pushes Paris off-stage then walks to the basket.* *He hears a whimper and spots part of Gerald's doublet* *Opening the basket, he toys with the idea of killing Gerald, but decides against it.*

pp *p* *mp* *mf* *fff* *ff*

mp *mf* *fff* *ff*

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

ppp *pp* *p* *mp* *mf* *fff* *ff*

cresc. *ff* *dim.*

fff *f*

fff *fff* *ff*

pp *p* *mp* *mf* *fff* *ff*

pp *p* *mp* *mf* *fff* *ff*

1576

Fl. *f* *mf* *mp*

Ob. *f* *mf* *mp* *p*

B♭ Cl. *f* *mf* *mp* *p* *pp*

Bsn. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Trp. *f* *mf* *mp* *p* *pp* *ppp*

Hn. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Trb. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Perc. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

F. *f* *mf* *mp* *p* *pp* *ppp* *pppp*
Gerald opens lid, climbs out, and exits in the opposite direction

J. *f* *mf* *mp* *p* *pp* *ppp* *pppp*
Janet, feigning unconsciousness, observes

Gr. *f* *mf* *mp* *p* *pp* *ppp* *pppp*
Exit GRAY, dragging JANET after him

Hp. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Vln. I *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Vln. II *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Vla. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Vc. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

Cb. *f* *mf* *mp* *p* *pp* *ppp* *pppp*

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

Act 3, scene (iii)
August, 1435, The Bog of Allen

1584 72

Fl.

Ob.

B♭ Cl.

Perc.

Thom.

O.Br.

Hp.

Pno.

pp *sim.* *p* *mp*

What news, __ dear friend? My lands are de-sol-ate, my home

Our sup - port has dwind-led, our fore-ces dis - persed.

pp *pp*

1596

Fl. *f*

Ob. *f*

B♭ Cl. *f*

1596

Trp. *f*
c.s.

1596

Hn. *f*
c.s.

1596

Trb. *f*
c.s.

1596

Perc.

Thom.
— in Eng-lish hands. What is keep-ing the Span-iards? I must sail on the tide.

O.Br.
I fear the worst. That would be ill - advised.

1596

Hp.

Vla. *p*

Vc. *p*

Cb. *p*

1596

Pno. *f*
p

1606

Perc

Del.

Thom

1606

Hp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

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

f You have been en - tertained with

1613

Perc

Del.

1613

Hp

Vln. I

Vln. II

Vla.

Pno.

hope. That is all. Charles would put his hand nei-ther to his sword nor in-to his purse. He hopes the King of Eng-land will re-

1621 ♩ = 48

Perc.

Del.

Thom.

O.Br.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Pno.

1630 ♩ = 72

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.

Thom.

O.Br.

Hp.

Pno.

1653

Perc.

Del.

Thom.

O.Br.

Ger - ald es-caped with his life. Stay a while with

1653

Hp.

Vln. I

Vln. II

Vla.

Pno.

1661

Perc.

Thom.

O.Br.

1661

Hp.

Pno.

1668

Perc

Thom

O'Br.

Safe-guard it for Ger-ald. No, my mind's made up. They embrace

I will de-fend it and pro - tect him with my life. But I beg you

Spoken:
Go dté tú slán

Exit Thomas
O'Brien comes
downstage. Dim
lights apart from
spot on O'Brien.

Hp

Pno.

1677

Perc

Gr.

Thom

O'Br.

Enter Gray reading
letter. Spot on Gray

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

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

Like a lamb to the slaugh -

Hp

Pno.

1684

Perc.

Gr.

Thom.

O'Br.

mf

ter He will not par-don you.

1684

Hp.

Pno.

1690

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Gr.

Thom.

Hp.

Pno.

120

mf mp p

mf mp p

mf mp p

mf mp p

mf mp p

Trusting in God, your loving friend..."

"...Thomas FitzGerald"

Thomas enters Gray's Spot

Times have changed...

p

di-vers oth-ers. Trust-ting in God, Your lov-ing friend

The Bog of Al-len is

1699

Fl. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

Ob. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

B♭ Cl. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

Bsn. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

1699

Trp

1699

Hn. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

Gr. *p* *mf* *mp* *p* *mf* *mp* *p* *pp*

Thom

Hen-ry would be a - mused. Your step-moth-er's fine

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

1706

Fl. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

Ob. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

B♭ Cl. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

Bsn. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

1706

Hn. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

Gr. *f* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

Thom

You've led us a mer - ry dance through this ter - rain, but you stood lit - tle chance. Who can you trust these

Had Par - is not be - trayed me.

1713 mf mp p pp 72

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Gr.

Thom

Vla.

Vc.

Pno.

days?

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-

p mp p mp

p mp

♩ = 120

1719

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1719

Trb. 1719

Gr.

Thom. Dis-posed of? My dear chap, I give my word,

Vln. I 1719 posed of ac-cord-ing to His plea-sure.

Vln. II

Vla. *mf*

Vc. *mf*

Pno. *mf*

1724

Fl. *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

Ob. *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

B♭ Cl. *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

Bsn. *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

Hn. 1724 *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

Trb. 1724 *mf mp p pp ppp* *mf mp p pp ppp* *mf mp p* *mf mp p* *mf mp p*

Gr. You Will be Par-doned. As God is my wit-ness You're tired...

Thom. ³⁵ Your word?

1731 ⁷² ¹²⁰

Fl. *mf mp p* *mf mp p pp* *f*

C. Ang. *mf mp p* *mf mp p pp* *f*

B♭ Cl. *mf mp p* *mf mp p pp* *f*

Bsn. *mf mp p* *mf mp p pp* *f*

Hn. 1731 *mf mp p* *mf mp p pp* *f*

Trb. 1731 *mf mp p* *mf mp p pp* *f*

Gr. Rest now... Par-don in-deed... Hen-ry had bet-ter re-

Thom. Sleep at last o-ver-takes me.

Pno. 1731

254

1739

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Trb.
Gr.

ceive him thus. And yet I fear he will not be pleased. A sur-ren-der, What he least ex-pec-ted. He would have pre-ferred had Fitz -

1746

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Trb.
Perc.
Gr.

Ger-ald been ap-pre-hend-ed in the Field, caked in the blood of Eng-lish souls. I re-turn hav-ing

1753

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Trb.
Perc.
Gr.

failed to de-liv-er Ger-ald, my 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

1762

Fl. *mf mp p pp mf mp p pp mf mf mp p pp mf*

Ob. *mf mp p pp mf mp p pp mf mf mp p pp mf*

B♭ Cl. *mf mp p pp mf mp p pp mf mf mp p pp mf*

Bsn. *mf mp p pp mf mp p pp mf mf mp p pp mf*

Hr. *mf mp p pp*

Trb. *mf mp p pp*

Gr. *mf mp p pp*

craved. Fitz-ger-ald may have failed in in his re-volt, but I am the one who has de -

1769

Fl. *mp p pp mf mf mp p mf mp p mf*

Ob. *mp p pp mf mf mp p mf mp p mf*

B♭ Cl. *mp p pp mf mf mp p mf mp p mf*

Bsn. *mp p pp mf mf mp p mf mp p mf*

Trb. *mf mf*

Gr. *mf mf*

liv-ered his his fam-i-ly from ex-tinc-tion. Hen-ry had bet-ter re-ceive him thus. Should he have mer-cy to be -

1776

Fl. *mp p pp mf mp p pp pp*

Ob. *mp p pp mf mp p pp pp*

B♭ Cl. *mp p pp mf mp p pp pp*

Bsn. *mp p pp mf mp p pp pp*

Trb. *mp p pp mf mp p pp pp*

Gr. *mp p pp mf mp p pp pp*

stow, I trust he be-stow it on me.

Acousmatic Interlude

1781
Fl.

Act III Scene (iv) *February, 1535, 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
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Perc.
Vln. I
Vln. II
Vla.
Vc.

1789

Fl. *p* *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mp* *p* *mf*

Hn. *mf*

Perc. *mf*

Thom. *Fade to black.
Exit Frances.
Thomas wakes.*

1789

Vln. I *I dreamt...*

Vln. II

Vla.

Vc.

1796

Fl. *f* *p* *f* *ff*

Ob. *f* *p* *f* *ff*

Bb. Cl. *f* *p* *f* *ff*

Bsn. *f* *p* *f* *ff*

Hn. *f* *p* *f* *ff*

Gr. *Enter Lord Lieutenant*

Thom. *I was home... Frances... Then I heard the riv-er barge, the swish of oars.*

1796

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Pno. *p*

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

1802 72 60

Fl. *ff* *fp* *ff* *fp*

Ob. *ff* *p* *ff* *p*

B♭ Cl. *ff* *fp* *ff* *fp*

Bsn. *ff* *p* *ff* *p*

Trp. *ff* *fp* *ff* *fp*

Hn. *ff* *p* *ff* *p*

Trb. *ff* *p* *ff* *p*

Gr. *f* You have re-

Thom. You have forfeited your title, style and name. Your lands have been vested in the King, and his heirs, forever. Will there be no re -prieve?

Hp.

Vln. I *ff* *fp* *ff* *fp* *pizz.*

Vln. II *ff* *p* *ff* *p* *pizz.*

Vla. *ff* *p* *ff* *p* *pizz.*

Vc. *ff* *p* *ff* *p* *pizz.*

Cb. *ff* *p* *ff* *p*

Pno.

1808 $\text{♩} = 72$ $\text{♩} = 60$

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Trp. *f*

Hn. *f*

Gr. viled his Grace in the most shame - ful way. You have called the King a

Thom. Must my un - cles ___ pay for my crime?

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

1812 xylophone $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Perc. xylophone

Gr. he - re - tic re - fused to name your spies. Have re - course to it now.

Thom. re - li - gion the cause of so much sor - row. I have made my

Vln. I *arco* *pizz.*

Vln. II *arco* *pizz.*

Vla. *arco* *pizz.* *arco*

Vc. *arco* *p* *arco* *p*

1817 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 72$

Bsn.

Gr.

Thom.

Vln. I

Vln. II

Vla.

Vc.

1824 $\text{♩} = 60$

Ob.

B♭ Cl.

Bsn.

Perc.

Gr.

Thom.

Vln. I

Vln. II

Vla.

Vc.

1830 72 60 72

Hn. *mp* *f*

Gr. ei - ther him or your plate. His Grace is most an - noyed. Your Un - cles a - wait you.

Thom

Vln. I *pizz.* *arco* Thank God. *arco* I leave this *f*

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

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

Vc. *pizz.* *arco* *f*

Cb. *f*

1836

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp* *mf* *mf*

Bsn. *mp* *mf*

Hn. *f*

Thom

Vln. I *mf* *f* lower whence - none goes out - save to his death in - name and deed - in - com - plete. I did - what I could for that

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *pizz.* *arco*

1841

Fl. *mf* *p*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Thom.

1841 name Hen-ry's crime is that he did the same for his. In years to come he will be known as the cruel - lest of

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *pizz.*

Cb.

1848

Fl. *mf* *mp*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *f*

Thom.

1848 kings... Fare - well - Fran-ces, My dear wife. For -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1854

Fl.

B. Cl.

Thom

Vln. I

Vln. II

Vla.

Vc.

Cb.

give me for the prom-ises that I could not Keep. Un-cles, for-give me, the pro-phe-sy was true. May you rest in peace.

mf *mf* *p* *p* *p* *mf* *p* *p* *p*

1860

Perc.

Thom

Hp

Vln. I

Vln. II

Vla.

Vc.

Pno.

Fare-well, my home my coun-try... So like a dream, a dis-tant man - i - fest. a life some o - ther might

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

1882

Thom

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

Hp

Pno.

Cb.

$\text{♩} = 60$

1888

Hp

Cb.

Pno.

Dublin, Ruse, June, 2010