The Earl of Kildare

An Opera in 3 Acts

Volume 1 of 2

Libretto: Celia de Fréine

Fergus Johnston, BA Mod Mus (TCD), LTCL.

National University of Ireland Maynooth

Supervisor: Dr Martin O’Leary

Dept. of Music

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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.
Acknowledgements.

I would like to acknowledge the assistance and advice of the following:

My librettist Celia de Fréine;

The National University of Ireland Maynooth John and Pat Hume Scholarship Fund, without which this opera would never have been written, and, in the Music Department there, my supervisor Dr Martin O’Leary, Professor Gerard Gillen (now retired), the Head of the Department, Professor Fiona Palmer, and Marie Breen, executive assistant;

John McKeown of Living Opera, the conductor Fergus Shiels, the staff at the Mermaid Arts Centre Bray, Niall Doyle of Opera Ireland, and the Arts Council of Ireland without whom there would have been no workshop production;

The cast and crew of the workshop production. In no particular order they are: Nyle Wolfe (Thomas FitzGerald), Deboragh 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 Lallemant (pianist and repetiteur), Emma Doyle (backstage manager), Michael Higgins (props);

The RTE NSO for its generous commissioning of the “Scenes and Interludes from the Earl of Kildare”;

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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 MacCorrestine\(^1\), 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 Stanihurst\(^2\) 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 McCorrestine, 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 Society 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 appendix.

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 more\textsuperscript{5}.

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 month\textsuperscript{6}.

\textsuperscript{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.

\textsuperscript{6} \textit{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 DELAHIDDE: 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 Tower. 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 commentated 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 Judge\(^{11}\). 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 empathy. 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

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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 renotated 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.
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”.

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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, ± both rising and falling intervals.

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

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

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 \textit{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](image)
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). 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.

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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*
Example 3: Thomas’s descending IC 1 line at the opening of the opera, b 18.

The expansion of the register continues until the plateau on a 10-note cluster from 10-4 at b 43, when Thomas pleads with the spirit of his dead father to reassure him that what he did was right. At this point, the tension breaks, and the opening of the aria returns signaled by the return of the clanging chords, repeated at the same pitch 5 times, punctuating Thomas’s utterances, before rising further in bars 58 and 59, further expanding the register and leading directly by semitonal ascent (with octave doubling) to the entry of the Lord Lieutenant of the Tower at bar 59, where scene (i) proper begins.

The subsequent music in this scene after the jailer’s entry can be viewed as consisting of a continuous variation process on the motifs associated with the two characters, and the dialogue between the two raises the tension as the Lord Lieutenant tries to prise some more information from Thomas. There is use of 4-16 as a harmonic reference in the wind-music of the jailer (bb 64, 66, 68), while there are constant changes of tempo, the taunting of the English official at mm 60 contrasting with the more urgent mm 72 of Thomas’s music. This latter effect was
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
Boleyn\textsuperscript{14}), 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

\textsuperscript{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).
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*
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 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.

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 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).
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 d♭-g♭ic 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

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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 it’s 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 1 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 doddery 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”.

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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 focussed 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 SLAs 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.

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 6, or closing from a 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.
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,), 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 biding 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. Monaghan. 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

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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 dodderly, 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 Skeffingtons 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 Skeffingtons 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 ic 6. 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 challenge: 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

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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 intervallic 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 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.

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.

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¹⁸ “rowing.wav” from Hazure, “waterdrop24.wav” from junggle, and Drip1.wav from aclivity.
Acoustic music (bb 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 (bb 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 (bb 1838) which gradually turns itself (bb 1862-4) into the return (bb 1865) of "So like a dream", Thomas’s first utterance in Act I. This in turn becomes the bass walking figure (bb 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 I scene (ii); the undermining of the regular pulsing of the Archbishop and his henchman in Act I 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.
Bibliography


List of figures, examples, and tables.

**Volume 1:**

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Example 3: Thomas’s descending ic 1 line;  
Example 4: Linear and harmonic uses of 3-3 [183];  
Example 5: Paris Frances and O’Brien at three different tempi:  
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Example 8: Janet’s ic 2 & 4 laden music.  
Example 9: Interruption of bass descent;  
Example 10: Transition motif associated with closure:  
Example 11: Gray’s music loses its drive:  

Figure 1: Patterns of the opening and close of the opera  
Figure 2: Greensleeves, as used in b 119-24  
Figure 3: Derivation of Thomas’s material in Act 1, (iii)  
Figure 4: Scheme of Act 1, (iii)  
Figure 5: Exchange of characteristic intervals between Janet and Frances  
Figure 6: Harmonic structure of Janet/ Frances duet in Act II, (i)  
Figure 7: Harmonic structure of “Never to see...” from Act II, (iii)  
Figure 8: Harmonic structure of Gerlad’s variations, Act III, (ii)  

Table 1: Character names, tempi, and typical interval classes  

**Volume 2:**

Example 12: SIAs of major and minor triad:
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
So like a dream, a distant man - i-fest, a life some oth - er might have lived

Silk a - gainst my skin, a fire blazing in the grate; a ta - ble strewn with vi - ands, the best of
Spanish wine. Father, I can bear this inquiry knowing that you too ended your days with these walls that you too shared these memories. But I am young; it galls me that this punishment should have been eased out to
you. Father, can you hear me now? Whisper to me as you did when I was a boy. Re-assure me that what I did was right. My life till now, my deeds, so like a dream, a distant manifest, and now I
Thomas picks up shovelboard and runs his fingers along the nails

wait not know- ing what is in store, what's to be- fall me, dread- ing my fate.
Enter the Lord Lieutenant of the Tower

So this is how you spend your time in your palaces.
I could suggest a few pastimes, some fulfilling

There is nothing better to do.

ry, a little tilt, the Killigrew Hunt
you could end all of this, instead you

Have you come here to taunt me, or have you brought
Name your pop-ish emissions and I personally will guarantee your

As Gray did? I will speak to the king in
You have gone to far with your pet-ty war-fare and in-trigue You know the pen-sal-ty for
tre.

Even Queen Anne who the King so dear-ly lo-ved has lost her head!
Your uncle and brother are next in line.

That Bol-eyn who had it com-ing!

You have news of young Gerald?

prey to ev-ry mer-cen-ar-y scouring ditch and bog!

You Fitz-Gerald nev-er learn.

Thomas approaches stille & picks up letter. Dog looks apart from spot on Thomas.

He is innocent! The King will Par- don.
I would be naked but for the kindness of poor souls who threw me their shoes and hose, en-route to the gallows.
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.
Act I, Scene (ii)
June, 1534, A room in Maynooth Castle

Vln. II

Vln. I

Cl.

Ob.

Hn.

Thom.

half a dozen hose.

O'Brien. You too could do your with a new jacket. Take

Vla.

Vc.

pizz.

You could look as well as me.

O'Brien looks admiringly at Thom.

Leave me be!

Montague approaches O'Brien with tape

Pizz.
I'll have new jackets for the men. Quilt them in silk, and troupings for the horses.

Which colour did you say?

The Fitz-Gerald red. Trimmed in white.

And
re quis tions for his wife a gown of the same rich fabric?

What's good enough for his wife is good enough for mine

My gratitude my dear.

Exit Montague with rolls of Fabric
Thomas is now fully clad

Frances fixes his collar.

He brushes her aside...

O'Brien hands him his sword of State which he places in its scabbard.
Enter Paris with a letter. Paris displays a great deal of self-importance in delivering the 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.

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 father is alive, thank God.
Finishes reading. Pauses

Might I suggest...?

I will present myself to his counsel.

You are advised to stay clear.

You are advised to stay clear.
Enter Dame Janet.

Show me that!

My father may appear to caution me, but these gifts are the sign I have been waiting for.
Done much to improve the land... land...

My Father has worked hard for the crown

And is weary’d thus!

Be careful how you tread
Should you fall into the hands of the Archbishop and his clique...

I appreciate your concern. You are too cautious by far, an
True... I have heard...

With every thrust of Henry's cock their fortunes soar.
lit. the as-tis-est in our af-fairs to date.

Will shall length him

With all the wor-nes on his plate he is

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

Exit Thomas, followed by O'Brien and Janet
I marvel at the schemes and plots being hatched by young Tom.

He leaves you alone, too long.
Act 1 Scene (iii)

Prelude
Act I, scene (iii)

June 1534, St. Mary's Abbey

Enter Archbishop Alen followed by the Master of the Rolls

What news of Kil - dare?

Dead, had -'st you

By the Sword?

Garret was had e-

heard? By rumour, guar -ran -ted to raise the hackles on his up -start son, and de - li -er him to our presence.
Fl.

Ob.

Br.-Cl.

Bsn.

M.B.

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Perc.

Thom.

Al.

Vln. I

Vln. II

Vla.

Vc.

Cb.

"3:2"

Un-punctual too, it's half past the hour at which he was summoned.

Why should I wait thus long for a boy?
Laying the sword down...

Now I have need of mine own sword.

My Lord Vice-Du-

p-ty.
I am no longer Henry's Deputy!

Garrett will answer for this!
You go too far!

been vile ambition cloak ing treason!

For years I have lied-
I advise you to reconsider.

With just cause.

to your private whines and quil-bles.

With just cause.
ances have grown into such a canker which had it smart-ed you as much as
It had festered me, you would be just as impatient as I now am. (trying to read from articles)
Call off your wolves!
Fl.  

Ob.  

Bcl.  

Bsn.  

Hn.  

Trb.  

Perc.  

Vln. I  

Vln. II  

Vla.  

Vc.  

Cb.  

Guarran says your safety here.  

Beir uaim an bod-aich!  

Turn to the county of your birth.  

I can no longer guarantee safety here.  

Exit with O'Brien
Guels descend on Alen. Alen is stabbed to death.
Act 2

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

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.

Fl.
Ob.
B-Cl.
Bsn.
Tp.
Hn.
Tbn.
Perc.

J.
Vln.I
Vln.II
Vla.
Vc.
Cb.

I prefer the black match of Tom's State robe.

But Tom's resigned and is replaced by Skeffington.
Frances runs to the window and looks out. She returns dejectedly.
I thought I heard a horse's hooves

I thought my husband had re-...
Though the sun lingered un-til...
Dear - est Jan - et. you are kind - -

no - ther child

But you speak to hu - mor me you speak to

I speak of what I know is
1 don't think that's wise

Thomas is expected soon

It must come as no surprise

I've earned this drop un-
there won’t be any food for the English army

*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?
Wenust make sure to win. Let that be an end to

I have no stomach for war.

Exit Janet

I must attend young Gerald who has taken ill and is showing signs of a fever.
I thought you were my friend.

Why bore you with the gruesome

If you hate the English why spend time with me?

It
Paris at this point should be making moves on Frances, coming closer to her, touching her inappropriately...
I had scarce been presented in court when my father agreed the price struck by Gar-er on behalf of his son.
Have you saved e - nough crops?

We would speak a - lone.

Enough for the house and fod - der for the beasts.
Fl.
Ob.
B-Cl.
Bsn.
F.
Thom
Vln. I
Vln. II
Vla.
Vc.
Hp

Do you know what it’s like when you’re gone day after day, here on my own.

How’ve you been today?

No worse than any other day.

Do you know how I hunger to spend time...
It's so damp here. The cold has seized my bones.

with you a-lone?

For a while I was so happy.
Let's re-deco-rate, heat this draughty tomb.
It's young Gerald, his fever is much worse. He's in grave danger.

My God, but we're cursed.
Later that same month, Dublin Castle

Top

Skef.

Fr Tr

Vla.

Trp

Vln. II

Vln. I

Vc.

Later that same month, Dublin Castle.

Your name? - Speak!

Who summoned you here?

I beg your pardon, Lord Skel-forg-ton.

Father Travers, Chancellor of Saint Patrick's.

Concerning?

Ah! Yes! Re-form-ation! Have this read out throughout - out your par-ish.

You did, Sir.

The Re-form-ation of the church.
But we have always been subject to the Holy See.

Head of the Church. Put this to effect or languish in the Tower with Fisher and More.

Travers bows

This protestant religion may suit the German and the English too.

It will suit the Irish just as well.
Vln. II

Skeff.

Vln. I

Bsn.

Vla.

Hn.

Cl.

Ob.

Vc.

Gr.

Fl.

My God! It's young Gray. It never rains but it

pours!

My Lord, I've been sent by His Maj-es-ty to help quell this re-volt

His Grace is an-noyed at

163
The army has performed Not to mention the expense. Incensed! In worse mourning than he has been for a long time.

The most ardent traitor ever born. He
His Majesty wants rid of the root of this rebellion. In the meantime what of the place? You two are aligned. You determine how. He shafts from must be apprehended. Engage him in battle.
I shall offer a reward for the capture of the men? Never was an army more out of control than this mutinous rabble!

Wretch. No doubt he'll be betrayed. You're a strange choice for this mission. Your sister

Mastered to Garret. Lay sentiment aside, my boy. Excuse me now. I must retire.
The man is spent by reason of ill-health. If he rises before ten, he is almost dead. And yet he would have no man make any enterprise, save that he were at its head. This is my chance, my chance for greater things. I will be firm of purpose. I will succeed where Streq forming has failed.
Act 2 scene (iii)
Prelude
Act 2, scene (iii).

September, 1534, Maynooth Castle.
The Fitzgerald wall-hanging, a table, maps.

Enter THOMAS and O'BRIEN in an air of excitement.
I'm unpractised in the field, but have tried to follow the lessons of the past.
That won't suffice. Let's look to Spain.

gael and Gall - ghael both.

On what pre - text?

I'll ex -
plain but promise in the event of my demise that Gerald will remove back to health

And raised as your heir...
I come to offer ad vice.

Fa ther Tra vers

I give my word.

Must the Church always med i le in ad -
Your quarrel and mine lie with the sammon, the King of England. He has gone a-gainst the Faith.
He has af - front-ed the Pope, in - sul - ted the Em - per - or.

You o - ver - whelm us with your re - ve - la - tion.
and now he preaches this Protestant religion.

You preach what we already know.
Should you protect the faith, the Pope will come to your aid.

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

Send him some
fl

ob.

b-cl.

bass.

top.

horns.

timpani.

perc.

french horn

oboe

cornet

tuba

drum

cello

viola

violin I

violin II

cello

clarinet

bassoon

piano

shells

O-Br.

come

can hold the country til that aid arrives.

shall come to our aid!

\[ \text{[Text not legible]} \]
I have rid-den hard since the break of day.

I can al-most tell that which I cannot hear to hear...

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

He praised your purpose, but wished you were ol-der, more prac-ticed in the field.

How old to speak of me?

He has not come...
glockenspiel

Never to see him again, Never to converse... for you to die thus, imprisoned in the Tower, to have come to such an end. Your heart of silver and gilt I wear next to mine, If only we had had more time...
You instructing me in how to govern, how to fight.
I have thrown down the sword challenged the King.
Guide me in what I do.
Look to Gerald lest he should hear.

Guide me in what I do

You can rely on
Vln. II
Fr Tr
Del.
The title conferred upon you.
Fr Tr
Del.
A title conferred upon you.
A title conferred upon you.

A title conferred upon you.

A title conferred upon you.
A title conferred upon you.
A title conferred upon you.

We see all

We see all

We see all

We see all

We see all

We see all
be behind you, we are all behind you. You stand to win. Let the struggle begin.

We are all behind you. You stand to win. Let the struggle begin.

With you all behind me. You stand to win. Let the struggle begin.

We are all behind you. You stand to win. Let the struggle begin.
Act 3 scene (i)

The English War camp, March, 1535

Gray, dressed for war

It's one thing to apprehend the errant Thom-as, but now Hen-ry wants the head of Ger-ald, my sister's son!

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

I am an army man. This is the life for which I trained. Now I am
Skeffington hobbles in

The price is high yet I must not a - li - en - ate the ap - pet - i - te of the
Gerard and his men have embraced the Pope's cause.

Those who won't swear
Twelve foot thick. Give it time. These Irish peasants never learn. These wild un-

Any takers for your booby?
Their methods of war-fare are crude, I must admit, their tactics non-existent.

Their manners, habits, ways of life would turn the stomach of the instant, their weapons better suited to tilling the soil.
Vln. II

Vln. I

Vln. II

Vla.

Vc.

Vln. II

Vln. I

Vl.

Vc.

Bsn.

Englishman... And now this herd of goats has found a goat-herd a relative of yours.

As you've before. Rest assured my affinity lies not with them I will.

Archbishop of London such a pious soul, Loyal in all respects. I should to recall his fate.
We must bring these peasants into line. Teach them to be true to their King.
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.

Are you ready? Best travel light Have no fear, Your cousin Anne will
Why must I go?

You belong in some place safe, somewhere you can wait 'til these troubled times have passed.
Have I not sworn to stand by you?
for ten. But I must adhere to my other vows, my
How can you do this on your own?
I am surrounded by friends, all lies, all save the one I hold most dear, and
Will I see you again?

that is why you must travel to some place safe.

My love, while darkness cloaks the earth, you must away.
We know not who may lie in wait. Go now to your ship, make haste. The tide reads itself as we speak. My men a-wait you. They will
When will I see you again?

Bring you safely home

When rivers teem with fish, the fields yellow with corn.
When the sun creeps across the flags and...
your ship is waiting
My sweet, now go,
your ship is waiting
We will meet before
the year is out
I will see you soon
She

Go dté tú slán
She stands a bet-ter chance abroad.

My sweet, now go,
your ship is waiting
We will meet before
the year is out
I will see you soon
She

Enter Janet with
They embrace.

2 men with bags.
Exit Frances

She

She

She

She

She

She

She
wouldn’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

He’s well enough to see you, my dear.
Fran-ces go.

In this as in other matters, you had no choice.
First violin: You might...

First violin: ...he blows out 1st candle!

First violin: There are traitors everywhere.

Tenor: Your nest will keep her safe.

It isn’t her head they hunger...
A misery that could have been avoided.

Sometimes I fear that I shall be:

during your days beyond in England.
trayed.

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

My con-cern is for Ger - ald

Ger - ald
How make sure He's safe?  I'll not mince my words.  Our news?

Now, to State.  What news?
The more I hear the more dismayed I am. Yet we have come this...

al-lies have de-serted, our cap-tains cap-tured, their ships ta-ken.

The more I hear the more dismayed I am. Yet we have come this.

al-lies have de-serted, our cap-tains cap-tured, their ships ta-ken.
He must be held at bay. Send further word to Spain, and tell the Pope that we are astounded at his delay.
Are you going to kill the Sav-annah? can I come too?

You're better, I see a glow in your cheek.

Wait a few years.
Father said that, too.

It was the satan who killed father. Are they all bad?

I'll be back. Be strong.

Fath - er said that too.
Are you leaving too?

But I'll remain.

But, just in case, should the Sas-un-ach come, go south. Travel by night. All roads un-
Thomas and Gerald embrace.

Thomas hands Gerald to Janet.

I'll a-wait you.

North in search of more.
Go goùidh Dé a thui.

Men  Puir is I place Ger-alad and Ja-net in your care.  Be sure to close the North-ens gate a
guard this castle with your life.

I thank you too for your help and support.

Though you have caused such waste?
Listen, can't you hear? The guns are to the south. By now, drugged in sleep. Why should I risk life and...
Have you taken leave of your senses?

Laying waste the fruits of your toil does not give you licence to betray the

Dragged, as

Waste

When

Licence

hence

the
Family that has cared for you since the day you were born.

Foolish woman,

Not to mention how you have cov-er-ed a la-dy who would ne-ver be yours.

how could you know how I feel?
family who have ever consigned me to such a lowly role when my thoughts are so much superior to all else in this God-for-sake place!
A Thrown Disc

Listen Gerold, Do as I say.

Remember what Thomas said?

What is it?
Gray and Janet grapple. Janet is knocked to the floor. Gray turns to Paris.
Have I not served you well? All I wanted was to bring about peace.

You have been blinded by ava-nce and greed. You are a man who

cannot be trusted. Where is Gerald? Gerald?

The boy left with the others.
He hears a whimper and spots part of Gerald's doublet. Gerald pushes Paris off stage. Paris vanishes. By the side of the toreador...
Act 3, scene (iii)

August, 1435, The Bog of Allen

What news, dear friend?

Our support has dwindled, our forces dispersed.

My lands are desolate, my home...
in English hands. What is keeping the Spaniards? I must sail on the tide.

I fear the worst. That would be ill-advised.
You've news of the army? What's causing their delay?

hope. That is all. Charles would put his hand neither to his sword nor in to his purse. He hopes the King of England will re-
pent and has gone off to gainst the Turk

The Pope?

Come with me to

hopes prevailed upon your kindness long enough. Nothing remains, but to sur-

Seek refuge in

Thom - mond.
To the Right Hon-our-able Leon-ard
Spain.

To Leonard Gray? Never!
Gray, de-liv-er this with speed. He is not made of stone. He let Ger-ald slip through his fin-gers.

Please, re-con-sid-er.
I do it under protest so.

I can reason with him. Now go!

Ger - ald escaped with his life. Stay a while with

You're home is here.

And dare the English there? No Thank you dear friend, I will to London to plead my case.

Let's go to Thom-mond.
Safeguard it for Gerald.

I will defend it and protect him with my life.

But I beg you. They embrace

Exit Thomas

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

I can't believe my luck!

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

Like a lamb to the slaug-

Spoken: Go dhír tú sháin
You've led us a merry dance through this terrain, but you stand little chance. Who can you trust these?
You, I hope, I have come to you in good faith. Through you I submit to His Majesty to be dismissed? days?
my dear chap,

I give my word,

Disposed of according to His pleasure.
You will be pardoned. As God is my witness you retired...

Your word?

Rest now... Pardon indeed... Henry had better re-

Sleep at last o-ver-takes me.
craved. Fitz - ger - old may have failed in in his re - volt, but I am the one who has de -

liv - ered his his fam - i - ly from ex - tinc - tion. Hen - ry had bet - ter re - ceive him thus. Should he have mer - cey to be -

slow, I trust he be - slow it on me.
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.
Thomas wakes.
Exit Frances.
Fade to black.

I was home...
Frances...
Then I heard the riv-er surge, the swish of oars.
You have forfeited your title, style and name. Your lands have been vested in the King, and his heirs, forever.
viled his Grace in the most shame-ful way.

You have called the King a

Must my un-cles pay for my crime?

he-re-tic re-fused to name your spies.

Have re-course to it now.

I have made my
You are required to vacate these lodgings. There is great demand these times.

peace. when in my father died. Jail er one last

You are required to vacate these lodgings. There is great demand these times.

peace. when in my father died. Jail er one last

He's been carried off by some wild Irish Lord... who has declined all bribes and refuses to deliver up

walk... What of my brother?
Vln. II

Vln. I

Vla.

Vc.

Ob.

Hn.

Bsn.

fl.

ob.

bcl.

bn.

Handel's... In years to come he will be known as the cruellest of

name Henry's crime is that he did the same for his

that... the same for his... the cruellest of...

kings...

Fl. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Ob. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

B-Cl. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Bsn. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Bass Clarinet a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Hn. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Vln. II a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Vln. I a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Vla. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Vc. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

Ob. a tempo a tempo a tempo a tempo a tempo a tempo a tempo

For... Farewell Princes. My dear wife. For...
Farewell, my home, my country... So like a dream, a distant manifestation. A life some other might...
have lived

But Ger-ald lives on. Some day our house will be re-stored. Our name_

will live on… Fa-ther for-give me. I am strong know-ing that you end-ed your days, That you ended your days with in these walls.