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Rhiannon's Condemnation

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Publication Date

2020

RHIANNON'S
CONDEMNATION

FOR SINFONIETTA, BASS-BARITONE,
AND MEZZO-SOPRANO

DURATION CA. 5'

LEIGHA AMICK

2018, REV. 2019

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RHIANNON'S CONDEMNATION

FOR SINFONIETTA, BASS-BARITONE, AND MEZZO-SOPRANO
DURATION CA. 5'

LEIGHA AMICK
2018, REV. 2019

CAST FOR SCENE:

JUDGE (35-60 YEARS OLD, BASS-BARITONE, RANGE G#2-E4)

RHIANNON, QUEEN OF DYFED (25-35 YEARS OLD, LYRIC MEZZO-SOPRANO OR FULL-LYRIC
SOPRANO, RANGE Eb4-G5)

2 NURSES (SOPRANOS) WATCH SILENTLY (NOT NECESSARY IF NOT STAGED)

SETTING: MINIMALIST COURTROOM WITHIN A MEDIEVAL WELSH CASTLE

LIBRETTO

(THE JUDGE PRESIDES OVER RHIANNON'S TRIAL, WITH THE NURSES WATCHING).

JUDGE: THE EVIDENCE HAS BEEN PRESENTED. *(TO RHIANNON)* DO YOU DENY THE
ACCUSATION?

RHIANNON: YOU HAVE HEARD ME, AND THERE IS NOTHING MORE TO SAY THAT WOULD
CONVINCE YOU.

JUDGE: HAVE YOU THREE HUNDRED OATHS?

RHIANNON: DO NOT TAUNT ME WITH FALSE HOPES. YOU KNOW QUITE WELL THAT THE
ONLY TWO SOULS WHO BORE WITNESS HAVE TURNED AGAINST ME. IF EVEN MY LOYAL
NURSES *(TURNS TO THE NURSES)* WILL NOT STAND FOR ME, DO YOU EXPECT THREE
HUNDRED SUBJECTS TO DEFEND ME, RISKING PERJURY FOR MY CAUSE WITH NO
EVIDENCE?

I HAVE ASKED THEM TO TRUST ME. I HAVE ASKED YOU TO TRUST ME. I HAVE ASKED YOU
ALL TO HAVE FAITH IN MY HONEST WORD. BUT I SEE: THERE IS NOTHING LEFT TO DO.

JUDGE: SO YOU ADMIT IT. YOU KILLED A CHILD. YOU KILLED YOUR VERY OWN CHILD!

RHIANNON: I CANNOT ADMIT TO WHAT I DID NOT DO. BUT YOU GIVE ME NO ROOM TO
DENY IT.

JUDGE:
THE EVIDENCE PRESENTED
CLARIFIES THIS CASE.
YOU SLIT YOUR CHILD'S NECK,
WE FOUND EVERY BLOODY TRACE.

YOU KILLED YOUR CHILD!
YOU MURDERED YOUR CHILD.
YOU MURDERED THE HEIR TO OUR KINGDOM.

IF YOU WERE NOT A QUEEN, YOU WOULD BE DEAD NOW.
BUT SEEING AS YOU ARE, WE CANNOT KILL YOU.
JUSTICE MUST BE FOUND FOR SUCH A MURDER.
SO YOU SHALL BE IMPRISONED FOR SEVEN YEARS.

RHIANNON IS TAKEN AWAY BY NURSES, LEAVING THE JUDGE ALONE.

INSTRUMENTATION:

FLUTE (DOUBLING PICCOLO)

B \flat CLARINET

BASSOON

C TRUMPET

TENOR TROMBONE

PERCUSSION 1: LOG DRUM, BASS DRUM, GLOCKENSPIEL, VIBRAPHONE

PERCUSSION 2: SMALL SIZZLE CYMBAL, TAM-TAM, SUSPENDED CYMBAL

PIANO (THREE NOTES PREPARED WITH POSTER TACK)

LYRIC MEZZO-SOPRANO

BASS-BARITONE

2 VIOLINS

VIOLA

CELLO

BASS

PERFORMANCE NOTES

1. ALL TREMOLOS ARE UNMEASURED.
2. ALL GRACE NOTES ARE BEFORE THE BEAT.
3. ACCENTS AFTER A TIE IN THE BRASS PARTS INDICATE A FORCEFUL INCREASE IN AIR PRESSURE, RATHER THAN A TONGUED REARTICULATION OF THE NOTE.
4. WHEN STRINGS HAVE RICOCHET AND FINGERED TREMOLO SIMULTANEOUSLY, THE HANDS NEED NOT BE COORDINATED. RATHER, THIS TECHNIQUE SHOULD RESULT IN A CHAOTIC, STUTTERING SOUND. WHEN THE BOW HAS STOPPED BOUNCING, THE SOUND SHOULD BE CONTINUED AS A REGULARLY-BOWED FINGERED TREMOLO FOR THE DURATION OF THE MARKED SLUR.
5. THE NUMBER OF NOTES UNDER A FEATHERED BEAM NEED NOT BE EXACT, BUT RATHER SHOULD BE THE RESULT OF A GRADUAL INCREASE OR DECREASE IN SPEED OF NOTES.
6. SCRAPED NOTES (ON TAM-TAM AND PIANO STRINGS) ARE INDICATED WITH ARROW GOING DIAGONALLY UPWARDS THROUGH THE NOTEHEAD. ALL SCRAPES SHOULD LAST FOR THE ENTIRE DURATION OF THE NOTE, AND SHOULD BE ALLOWED TO RING UNTIL THEY FADE OUT.
7. CRESCENDOS AND DECRESCENDOS WITH NO DESTINATION DYNAMIC SHOULD BE PLAYED AS SUBTLE CHANGES WITHIN THE EXISTING DYNAMIC.

RHIANNON'S CONDEMNATION

Somber, but with nervous energy
♩ = 84

7 4 + 3

Flute

B♭ Clarinet

Bassoon

C Trumpet

Tenor Trombone

Percussion 1
(Log drum, bass drum, glockenspiel, vibraphone)

Percussion 2
(Small sizzle cymbal, tam-tam, suspended cymbal)

Piano

Rhiannon

Judge/advisor

The ev-i-dence has been pre-sent-ed. Do you de-ny the ac-cu-sa-tion?

Somber, but with nervous energy
♩ = 84

7 4 + 3

Violin 1

Violin 2

Viola

Violoncello

Double Bass

cup mute

cup mute

Small sizzle cymbal

Dampen C4, C#4, and D#4 with a cloth or piece of poster tack.

ricochet

ricochet

ricochet

4 + 3 4 + 3 + 2 3 + 2

8

14

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Log drum (higher pitch)

Log drum (lower pitch)

Bass drum

mp

p

mf

p

Scrape tam-tam with metal beater*
l.v. sempre

Perc. 2

n < p

n < p

n < p

n

mf

Pno.

(dampened)

scrape string with nail**

l.v.

mf

mp

p

f

remove tack at your convenience

R

f proud, declamatory

3

You have heard me,

J/A

4 + 3 4 + 3 + 2 3 + 2

8

14

Vln. 1

arco ricochet

f

p

ricochet

f

p

ricochet

f

p

ord., accents quasi fp

fp

Vln. 2

arco ricochet

f

p

pizz.

mf

arco ricochet

f

p

ricochet

f

p

ord., accents quasi fp

fp

Vla.

ricochet

f

p

ricochet

f

p

ord., accents quasi fp

fp

Vc.

pizz.

mf

arco ricochet

f

p

ricochet

f

p

ord., accents quasi fp

fp

Db.

*All tam-tam scrapes should last for the duration of the note, and should be allowed to ring until they fade out.

**All piano string scrapes should be played such that the peak of the crescendo is on the beat following the scraped grace note, with a slight accent on that beat.

16

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

R

J/A

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Bass drum

Scrape tam-tam with wire brushes

f hit strings with palm

8^{va}

ord.

mp

mf

f

mf

p

f

p

mp

p

mf

p

f

p

mp

p

f

mp

p

pizz.

arco

mf

n *mp*

mf

mf

and there is noth - ing, noth - ing more to say that would con-vince you.

Have you three

16 s.p. → ord. → s.p. → ord.

s.p. → ord. → s.p. → ord.

s.p. → ord. → s.p. → ord.

s.p. → ord. → s.p. → ord.

3

3

3

3

3

3

*The number of notes under a feathered beam need not be exact, but rather should be the result of a gradual increase or decrease in speed of notes.

30

27

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

R

J/A

well that the on - ly two souls who bore wit - ness have turned a - gainst me. If

p *mf* *mf* *p*

(cup mute)

(cup mute)

mp *mf*

mf *f* *p*

3

30

27

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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

31 accel.

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

R

J/A

31 accel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

39 $\text{♩} = 84$

4 + 4 + 3

35

Fl. p f

Cl. $mp < f$ pp p f

Bsn. $mp < f$ p p f mp

C Tpt. open $mp < f$ pp p f *ma non troppo*

Tbn. open $mp < f$ pp p f *ma non troppo*

Perc. 1 Bass drum mf

Perc. 2 Suspended cymbal, medium mallets n mf

Pno. mf f mp

R. f ff

J/A

to have ap-peared to de-fend me, risk-ing per-ju ry for my cause with no ev-i-dence?

39 $\text{♩} = 84$

4 + 4 + 3

35

Vln. 1 f $< ff$

Vln. 2 f $< ff$

Vla. f $< ff$

Vc. f $< ff$

Db. arco f mp pp

45 **Meno mosso**
Plaintive, giving up

44 $\text{♩} = 126$
Piccolo

$\leftarrow \text{♩} = \text{♩} \rightarrow = 63$

Picc. *f* *ff* *p solo*

Cl. *mf* *ff* *n*

Bsn.

C Tpt. *f*

Tbn.

Perc. 1 Glockenspiel

Perc. 2

Pno. *ff*

R

J/A

45 **Meno mosso**
Plaintive, giving up

$\text{♩} = 126$

$\leftarrow \text{♩} = \text{♩} \rightarrow = 63$
(as if reverb of the piccolo)

44 *ff* *pp* *pp* *pp* *pp*

Vln. 1

Vln. 2 *ff* *pp* *pp* *pp*

Vla. *ff*

Vc. *ff*

Db.

48 (as if reverb of the clarinet) 53

Picc. *pp* *pp* *pp*

Cl. *p solo* 3 3 3 3

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

R. *pp* < *f* *mp* > *p*
I, _____ I, _____ I have

J/A

48 53

Vln. 1

Vln. 2 *n* *p*

Vla. *pp*

Vc. *p*

Db.

55

Picc. *p* *p* *p* *p* *p* To Fl.

Cl. *p solo*

Bsn.

C Tpt.

Tbn.

Perc. 1 *pp* *Red.*

Perc. 2

Pno.

R
asked them to trust me. I have asked you to trust me. I have

J/A

55 (as if reverb of the clarinet)

Vln. 1 *p* *p* *p* *p* *p*

Vln. 2 *p*

Vla. *pp*

Vc. *p*

Db.

62 poco rit. A tempo

59

Picc. *p*

Cl. *mp*

Bsn. *p*

C Tpt. *pp* cup mute mute off

Tbn.

Perc. 1

Perc. 2

Pno.

R
asked you all to have faith in my hon-est word. But I see: there is noth-ing left to do.

J/A

62 poco rit. A tempo

59

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. *pp*

Db.

poco rit. 68 Becoming agitated accel.

♩ = 84

65

Fl. *fpp* *p* *mf*

Cl. *fpp* *p* *mf*

Bsn. *fpp* *fp* *mf*

C Tpt. *mp*

Tbn. *pp* *fpp* *mp*

Perc. 1

Perc. 2

Pno. *pp* *mp*

R

J/A *p biting*

So you ad-mit it. You killed a child. You

poco rit. 68 Becoming agitated accel.

♩ = 84

65

Vln. 1

Vln. 2

Vla. *fpp* *p* *mf*

Vc. *p*

Db. *p*

71

Fl. *pp*

Cl. *pp*

Bsn. *mp* *f*

C Tpt. *mf*

Tbn. *p* *mf*

Perc. 1

Perc. 2

Pno. *p* *mf* *pp sub.*

R. *f*

J/A *f*

I can-not ad-mit to what I did not do, but you give me no room to de -
 killed your ve-ry own child!

71

Vln. 1 *pp*

Vln. 2

Vla. *mp* *f* *p*

Vc. *p*

Db. *mf* *pp sub.*

75 ----- 76 ♩ = 100

Fl. *p*

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

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

C Tpt.

Tbn. *pp* *mf* *p*

Perc. 1

Perc. 2

Pno. *pp* *mf* *p*
Ped.

R
ny it.

J/A *f*
The e - vi - dence pre - sen - ted cla - ri - fies this case. You

75 ----- 76 ♩ = 100

Vln. 1 *p* *pp* *mp*

Vln. 2 *pp* *mp* *p*

Vla. *p* *mf* *pp*

Vc.

Db.

78 81

Fl. *mp* *p* *mf* non legato 3

Cl. *p* *mf* non legato 3

Bsn. *mp* *p* *mf*

C Tpt. *mp* *p* *mf*

Tbn. *mp* *p* *mf*

Perc. 1 Bass drum *mf*

Perc. 2 Scrape tam-tam with metal beater *pp* *mf*

Pno. *f* 3 3

R

J/A *ff* 3 3

slit your child's neck; we found ev - ry bloo-dy trace. You killed your

78 81

Vln. 1 *fp* *mf* *f* *mp* non legato 3

Vln. 2 *fp* *mf* *mp* *f* non legato 3

Vla. *mp* *mf* *f* non legato 3

Vc. *fp* *mf* *mp* *f* *mp* non legato 3

Db. *f*

82

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

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

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

C Tpt. *pp* *mf* *p* *mf* *mp*

Tbn. *pp* *mf* *p* *mf* *mp*

Perc. 1

Perc. 2

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

R

J/A
 child! You mur-dured your child! You mur-dered the

Vln. 1 *f* *mp* *f* *mf*

Vln. 2 *mp* *f* *mp* *mf*

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

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

Db. *mp* *f* *mp* *mf*

non legato

(♩ = 56) **94** ♩ = 84

accel.

92

Fl. *pp* *f*

Cl. *fp*

Bsn. *fp*

C Tpt.

Tbn. *ppp*

Perc. 1

Perc. 2

Pno. *pp* *p*

Red.

R

J/A *p menacing*

If you were not a queen you would be dead now. But

(♩ = 56) **94** ♩ = 84

accel.

92

Vln. 1 *fpp*

Vln. 2 *ppp* *fpp* non legato

Vla. *pp* *fpp* non legato

Vc. *fpp*

Db. *pp* *fpp*

97

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

R.

J/A

see - ing as you are, we can-not kill you. Jus - tice must be found for such a

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩ = 100

103 non legato

100

Fl. *fp* *ff* *f*

Cl. *f* *f* *f*

Bsn. *f* *f < ff* *mf*

C Tpt. *fp* *mf* *mf*

Tbn. *mf* *f < ff* *mf*

Perc. 1

Perc. 2 Tam-tam *mp*

Pno. *f* hit strings with palm *f* ord.

R

J/A *ff*

mur - der, — so you shall be im - pri - soned for sev - en years. —

♩ = 100

103 non legato

100

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

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *fpp* *f* *ff*

104

Fl. *rit.*

Cl. *mp* *mf*

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

C Tpt. *pp* *mf* *p* *mf* *mp*

Tbn. *pp* *mf* *p* *mf* *mp*

Perc. 1

Perc. 2

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

R

J/A

Vln. 1 *rit.*

Vln. 2 *mp* *f* *mp* *mf*

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

Vc. *mf* *f* *mf*

Db. *non legato* *mp* *f*

♩ = 84

108

Fl. *pp*

Cl. *ppp*

Bsn. *mf* *p*

C Tpt. *pp*

Tbn. *pp*

Perc. 1

Perc. 2

Pno. *pp*

R

J/A

Detailed description: This system contains five staves. The Flute staff has a melodic line starting with a half note, followed by a quarter note, and then a half note, all tied together. The Clarinet staff has a similar melodic line. The Bassoon staff has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The C Trumpet and Trombone staves have a half note followed by a quarter rest. The Percussion staves are empty. The Piano staff has a chordal accompaniment with a half note and a quarter note. The strings (R and J/A) are empty.

♩ = 84

108

Vln. 1 *p*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vc. *p*

Db. *mp* *pp*

gradually becoming more legato until the end

Detailed description: This system contains five staves. The Violin 1 staff has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The Violin 2 staff has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The Viola staff has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The Violoncello staff has a triplet of eighth notes, followed by a quarter note, and then another triplet of eighth notes. The Double Bass staff has a half note followed by a quarter note, and then another half note. The text 'gradually becoming more legato until the end' is written above the Violin 2 and Viola staves.