

Ian McQueen

1988

Judith's Doubt and Resolve

Vocal Score
by
the composer

Soprano solo and Orchestra

This work was commissioned by
The Vadstena Academy Foundation(Sweden)

It was first performed at a Gala Concert in the Berwald Hallen, Stockholm,
which celebrated the Academy's 25th Anniversary.

Stina Tornberg was the soloist, and the Swedish Radio Symphony Orchestra was
conducted by Esa-Pekka Salonen. August 17th, 1988.

The music is based on Scene 3 of my Opera "Line of Terror".

Orchestra
2 flutes(2nd dblng. piccolo)
2 oboes
2 clarinets in A
2 bassoons

4 horns in F
2 trumpets in C
2 trombones
bass trombone
tuba

Synthesiser
harp
3 percussion
(Tubular bells, glockenspiel, tam-tam, flexatone, bell-tree, chinese blocks,
vibra-slap, claves, side drum, gran cassa.)

Timpani

Strings

SCORE IN C

DURATION CA. 10 MINS.

JUDITH'S DOUBT AND RESOLVE

(English translation of Iwar Bergkwist's text by Ian McQueen and Matthew Richardson, ©1993)

JUDITH

No! No, let him live!
What are you frightened of?
What can one unarmed man do to you?
Can't you see that it is the truth he speaks?
Be proud rather, that a man who dares
To raise his voice to Holofernes
Speaks so well of our people.
Loosen his bonds!
Bind up his wounds, and let him rest.

Never again shall I see
My sisters raped!
Or my brothers whipped to death!
Oh Holofernes, Holofernes!
I shall love you, with all my hate's
Hot passion!
And when you're lying
Safely by my side.....
Then I shall murder you!

(Musing to herself)

"Upright and proud,
Not at all like a slave-girl,
Not at all like the daughter
Of a conquered and down-trodden race."

Wasn't that what he said?
Those words peirce through me like arrows
As if they were meant for me!

(She hears the voice of God)

Lord, what are you saying?
Must I? Must I...meet face to face with Holofernes?
No, Lord God, that would be madness..
No, no, no, no!
No, my Lord, no, Lord God, NO!!

(The voice speaks again)

Yes, I can succeed....
YES!
On my own, And I a woman.....
But that is also my great advantage!
Who could feel threatened by one lone woman?
But Lord, it is so long
Since I tried to attract a lover.
Lord, your daughter Judith forgets!
Make my body soft again,
Make my eyes once more, dark and deep!
Give these lips, O give these lips back
The magic of seduction
(once more!)
For I forget.....

(She hears God's voice once more)

NO...I cannot forget how it was in captivity!
Helpless slaves to our masters' lusts:
They treated us than less than human.

text: Ivar Bergkvist
trans. composer

JUDITH'S DOUBT & RESOLVE

Paul Quinn¹
(1988)

JUDITH'S TRIVEL OM BESLUT
(after Operan "Line of Terror")

1 Con Grandiosa ♩ = 63

Voice

(tpt.)

ff, distinto

(tutti)

(cstgr.)

ff sub: ff2 sott.

ff2 sott.

8vbassa (loco) cresc.

Allegro Deciso ♩ = 126

Rfz

pp

(basso)

8basso

ff sub, MAAC.

loco

mf

(p, cresc. ...)

(cls)

Accel.

Con Prima ♩ = 63

Impetuoso ♩ = 100

mp

(basso)

tutti

ff: fz

f sott.

fz

(pic.) Accel

(fe)

(ob)

(fes)

♩ = 116

Alleg. Animato

pp, feiskering

vla solo

pp

cresc.

loco

p, astmior (stgr)

(f)

ff: fz

(heavy brass)

2 *f* *b* 20 *vl solo*

ff cresc. molto!
(ff) p sub., leggero quasi giocoso
(ff) p sub.
p ser. style.

25 30

f: fz p
f: fz p < f
ff
mf: pp
up

35

p
f marc.
ff, leggero
f, furioso
f
fz pesante

40

pp sotto voce
mp
mf
p cresc.

Handwritten musical score for piano. The score is written on two staves (treble and bass clef). It features complex rhythmic patterns, including 3/8, 4/8, 5/8, and 7/8 time signatures. Dynamic markings include *f: fz*, *p mb.*, *ff*, *cresc. sempre*, *ff*, *fz*, and *fz tpt.*. There are also performance instructions like *perente* and *four Alleg.*. The piece concludes with a 4/4 time signature and a *3* measure rest.

Bradyly ♩=63

voice

ff *mf* *mp* 50

Nej —! Lst ho — non ce — v2
 No —! No, let him live —

ppp *f* *pp dolciss* *molto!* *fe.*

pp *ppp fz*

Handwritten musical score for voice and piano. The voice part is on a single staff with lyrics in Swedish and French. The piano accompaniment is on two staves. Dynamic markings include *ff*, *mf*, *mp*, *ppp*, *f*, *pp dolciss*, *molto!*, and *ppp fz*. There are also performance instructions like *fe.* and *molto!*. The tempo is marked *Bradyly ♩=63*.

C *f, angry*

Vad er ni re-dan för —? Vad kan en en-sam man gö-ra er —?
 what see you frighten'd of —? What can one — un-sam'd man do to you —?

mf *colla voce* *tpt.* *pp* *fe.*

Handwritten musical score for piano. The score is written on two staves (treble and bass clef). It features a *f, angry* dynamic marking and a **C** time signature. The lyrics are in Swedish and French. Dynamic markings include *mf*, *colla voce*, *tpt.*, and *pp*. There are also performance instructions like *fe.* and *colla voce*.

4 *f* *sharply* 55 *p* *f* *rit.*

Ser ni dä — , inte att han ta-lar tan-ning? Var stolta i stället — att-en
 Can't you see — , that it is the truth he speaks? Be proud — rather than a

f *tutti* *tpt.* *trp* *5* *pp* *f* *for* *molto* *pp* *perc* *sfz*

3 *ff* *p* *Warm & grateful* 60

man som vå-gar hö-ra sin röst — mot Hr.-lo-fer-nas — ta-lar så väl om vårt
 man who dares to raise his voice — to Ho-lo-fer-nas — speaks so well of our

pp *cresc...* *pmb* *ff* *sfz* *p, dolce* *rit.*

f, appassion. *rit.* *rit.*

folk Lö-s nu hans bö-fer! För-bind hans sår — och ge honom
 people Loosen his bonds! Bind up his wounds — and let him

solovln *obs.* *rit.*

f *unv. & brass* *molto* *ff* *pp* *pp*

65

D Poco più Mosso $\text{♩} = 80$

70

5

mat rest

arp

pp, dolce

pp

+ Hgt.

solo arm

pp

sim

solo f.

f, ecstatic

" Rak-nyg-gad och stolt — : inte Alls som en sla-
" Up-right — and proud not at All — like a

pp

(fe.+lu. soli)

75

f, heavy: lamenting

vin-na — in-to Alls som en dot — ter till ett be se grat — och för-
slave-girl — not at All — like the daugh — ter of — A con- quered And

pp, sotto voce

pp

f

pp

f, ruidoso

6

80 *Var det inte så
- som sa...?*
Wasn't that what he
said...?

- fram-pat folk
down - trod-den race

dolce

harp solo

mp *mf*

pp *ppp (fe.)*

*espress.
Angorschisto!*

f

*De or-den stek-er mig som pil-er - som om de var
Those words pierce through me like Ar-rows - As if they were*

marc. *f: sf* *f* *ob.*

f

85 *ten.*

*me na de för mig -!
meant - for me -!*

mf *pp*

♩ = c2 60 Rubato

*p sost - radiant
(synthesizer) + eur stgr.*

ppp sost.

Handwritten musical score for the first system. It features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The music is written in a grand staff format with treble and bass clefs. The right hand contains a melodic line with various rhythmic values and ornaments, including a trill. The left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present. A rehearsal mark with the number 7 is located at the end of the system.

Handwritten musical score for the second system. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a grand staff format. A section of the music is marked "Quasi Misurato (3/4)". The right hand features a melodic line with a trill and a fermata. The left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present. A rehearsal mark with the number 87 is located at the end of the system.

Handwritten musical score for the third system, which includes vocal lines. The music is written in a grand staff format. The vocal line is marked with dynamics *mf*, *f*, and *pp*. The lyrics are written below the notes. The music includes a trill and a fermata. A dynamic marking of *mf* is present. A rehearsal mark with the number 90 is located at the end of the system.

mf *f* *pp*
Assinched, but humble
 Her re - vad vill du sä - ga ? Ska - jag - ? Ska jag, ska jag - ?
 Lord - what are you say - ing ? Must - I - ? Must I, must I - ?

Handwritten musical score for the fourth system. It features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The music is written in a grand staff format. The right hand contains a melodic line with a trill and a fermata. The left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present. A rehearsal mark with the number 90 is located at the end of the system.

8 Poco Più Mosso ♩ = 69-72

E Brillante e Meccanico ♩ = 66-70

f *mp, cresc. sempre*

Jäg en-sam möta Hr-lo-fer-nes
 ... meet face to face with Hr-lo-fer-nes

Nej-min Her-re det är
 No-; Lord God that would be

mp, cresc. *stgt: pizz mp*

95 — 3 — *mf* *f: sf*

Van-sinne, nej, nej, nej, nej!
 mad-ness, no-; no, no, no!

van-sinne nej det är Van-sinne, är van-sinne!
 mad! Mad-ness that would be mad-ness, mad-ness, mad-ness!

brass *mf* *f: sf* *f* *trns.* *(b)*

stgt, pizz *mp, cresc...* *(timp)*

ff *ffz* *100* *pppp*

Nej, Her-re, nej, Her-re, Nej — Her-re nej
 No, my Lord, no, my Lord, No — Lord God, NO

ven solo holds

ff *fff: fz* *synth (+ low winds)* *ff*

Musical score for '101 Colla Parte'. It features a vocal line and a piano accompaniment. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two flats (Bb). The music is in 4/4 time. The vocal line has a melodic line with some slurs and accents. The piano accompaniment consists of chords and some moving lines. Dynamics include *p* and *f*. The piece ends with a fermata over the final chord.

102 Gently Moving $\text{♩} = 63$

Musical score for '102 Gently Moving' with lyrics. The tempo is marked $\text{♩} = 63$. The score includes a vocal line and a piano accompaniment. The piano part has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two flats (Bb). The music is in 4/4 time. The vocal line has lyrics in Swedish and English. The piano accompaniment includes chords and some moving lines. Dynamics include *pp*, *f*, and *pp, stacc.*. The piece ends with a fermata over the final chord.

Lyrics:
 Jo... jo.. jo
 yes... yes.. yes
 Jag kan ly... chas... Jo!
 I can suc... ced... yes!
 Jag är en sam... och
 On my own... and

105

Musical score for '105' with lyrics. The score includes a vocal line and a piano accompaniment. The piano part has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of two flats (Bb). The music is in 4/4 time. The vocal line has lyrics in Swedish and English. The piano accompaniment includes chords and some moving lines. Dynamics include *pp*, *f*, and *pp, stacc.*. The piece ends with a fermata over the final chord.

Lyrics:
 jag är kvin... na
 I a wo... man
 Men det är och så min stör... sta till-gång!
 But that is Al... so my great ad... van-tage!
 In gen... no... stänker en ensam kvin... na.
 Who could feel these told by one lone wo... man?

F *Larghetto* ~

Intenso, ma con dignità 111

p

Men Her-re, det är så länge sedan att jag har gjort mig värdelösa
 But Lord, it is so long since I tried to attract a lover

delic.

ppp ma sost.

mf

Her-re din dotter Judith har glömt! Gör min kropp i-ter mjuk
 Lord your daughter Judith for gets! Make my body soft a-gain

pp

entreaty

cresc.

molto

(basses-pizz)

120

sf

pp

gör mina ö-gn ä-ter i-ter mör-ka och djupa! Skänk min mun,
 Make my eyes once more, no more, dark and deep! Give these lips,

cresc.

mp

ppp, sost., delic.

(basses-pizz)

mp *f* *(poco)*

Stänk mun mun åter för-ma-gon att för-för-re (å-ter!)
 O, give these lips back the ma-gic of se-duc-tion (one more!)

ob. tpt. *p* *pp (c)*

(bass)

ff, dolciss. 127 fearful

För jag har glömt glömt Tag jag glömt
 För I för-get för-get I för-get

ppp *mp* *f*

Quasi Cadenza
 hold back!

ff synth.

f *mp, angry* *ff*

arco. poco a poco

G $\text{♩} = 88$ Grimly determined
mf, hard!

128

Nej... jag har in-ta glömt hur det
No... I can not for-get how it

8va

ca. 5 sec.

mf, ritmico

f

p, espress (little rapid figures, with pauses)

darling!

130

Var där-bo-ta i fän-gen slä-ppen!
was in cap-ti-vi-ty!

Stän-digt ut-lä-mnad åt fi-en-dens
Help-less slaves to our mas-ters!

mp, tired & weary

mf

135

Cur-tar.. Ät ö-ver-mak-tens hän-syn-släs-let.
lusts: They treat-ed us AS less than hu-man.

Mej- Aldrig mer ska mi-na sy-slar
No-ver a-gain shall I see my

To AD LIB

f

p

f: f2

f. **Allarg. AD LIB.** **Andante** **13**

våld - tas!
 sis - ters rapel!
 el - är mi - na brö - der pi - slas till döds
 Or my bro - thers whipped to death

AD LIB
 Come sopra: "like little bell"

pp (harp pizz - harp)

140

pp **p**

Åh, Her-re, jag minns
 Oh, how I re-call
 min kropp minns hur det var ett van - drai - li - vet Att
 I re-call what it is to live in the world: To

determined

sf **pp** **f** **f**

ä - ska och hat - ta Åh — Ho - lo - fer - nes — Åh, Ho - lo - fer - nes —
 love and to hate — Oh —, Ho - lo - fer - nes — Oh, Ho - lo - fer - nes

145

ppp *mf* *mp*

Jag ska älska dig med äst-tets he - la het-ta Och när du trygg
I shall love you with all my love's hot pas-sion And when you're by - ing

mf *ppp*

p cresc. *quasi sotto voce!*

vilar ved min si-da, ved min si-da Da ska jag dö - da
safe-ly by my side, by my side Then I shall mur - der

150

dig
you

ppp! *tutti* *ppp sub. corymb. solo ac fine..)*