

# SACRED PHYSIC

A Dramatic Madrigal in 10 Scenes

For Soprano, Recorders, Oboe / Cor,  
Harpsichord and Cello

Text edited and adapted from  
"Pericles, Prince of Tyre" by William Shakespeare  
Libretto and Music by Julia Usher

## Performing Notes

The score is written in proportional notation. Where there are no time signatures, events within bars are flexible, and synchronised at catch up points, fermate, or dotted lines and arrows. Much of the time the instrumental parts depend on the voice part; and therefore every performer has a full score.

The extended phrases with long beams joining unequal notes involve proportionate spacing of the note values: quavers, quintuplets, triplets and minims retain a comparative value to each other, but flexibly interpreted to space elastically with the voice part.

The voice part is dramatic, and as this is almost a chamber opera, there should be theatrical contrast and a wide range of expression. At other times, there is a more reserved Baroque formality, when Marina is "performing" to her father.

The cello part represents Pericles himself, who does not, and cannot speak until the end of the scene- but whose alienated and distressed feelings are expressed.

# Pericles

is one of Shakespeare's lesser known plays; I have loved it for many years, after seeing a moving performance at Stratford, with the actor Ian Richardson.

Music in the play has a very powerful effect on the characters. It brings Thaisa, Pericles wife, back into life -twice. It represents Marina's whole and upright character, which allows her to overcome many threats to her integrity. She has an harmonious influence on the people around her - who are mainly evil, weak or fallible. Musical training gives her insight into her father's condition, and allows her to bring him back to himself. These resurrections and restorations are echoed in many of Shakespeare's later plays; Like King Lear, Pericles comes to himself when music is played by a lost daughter.

## SCENARIO OF THE MADRIGAL.

1. LAMENT  
Pericles ( represented by the Cello) gives voice to an outpouring a grief for the supposed death of his daughter, Marina.
2. HISTORY 1  
Marina, unknown to him has come to the ship on which he has sought refuge in a deep despair. She describes his alienation.
3. LAMENT 2  
Marina begins to tell the story of the unknown stranger who has been shipwrecked. She reflects on chance and Time, and how men are helpless against fate, and must endure all things.
4. ARIOSO  
Marina summons musicians, and prepares to sing him out of his misery. Her ' sweetest harmony' will "make a battery against his deafen'd ports, which now are midway stopp'd".
5. RECITATIVE  
She pauses again in sudden empathy, and describes her "Sacred Physis", the artificial feat which will draw him into responding.
6. SALUTATION  
She greets him formally - and there is a sudden recognition that he is her father.
7. ARIA CON OBBLIGATO  
She begins a formal aria, which weaves a mysterious and imaginative story, like a riddle. Pericles' first disaster was the result of a dangerous riddle.
8. INTERMEZZO  
She is dismayed; he does not respond; then he stirs violently, and she is afraid. But something whispers in her ear, ' Go not til he speaks'.
9. DRAMATIC QUARTET  
Now Marina dares to tell the story of her own birth. She mentions her mother, Thaisa, who they both still believe is dead. Pericles begins to weep.
10. TRIO and CLOSE  
A 'great sea of joys' rushes upon them . Pericles hears the music of the spheres.

# Lament 1

**Intense, showing " a mighty passion"**

Violoncello

ffz mp *molto* f

Vc.

mf mp mf mf f

Vc.

ff f pesante con sord.

Slowly puts on mute.

**Very slow and tender....**

**Withdrawing**

Vc.

p (Ma - ri na....) mp brokenly p dim pp ppp

## 2. History I

2

Tenor Recorder

Marina

Bass Viol/Cello

q=65 **Light, rapid recitative**

col parte

mp

p

This ves sal is of Tyre; In it, the King, a man who for this three months

A

T. Rec.

S.

Cello

5

mp

f

hath not spo. ken to an y one. nota ken sus ten ance but to pro rogue his grief.

mp

mf

T. Rec.

S.

Cello

10

**B** freer sync

3

fz

recit,

poco allarg

p

the main grief springs from the loss of a be lov ed daugh ter. he will not speak to a ny, in sor row all de vour'd.

mp

p

sempre

**C**

12 **D**

Oboe *strict, but slower than voice*

S. *faster than oboe*

Hpsd *ff*

Cello *trem*

tp *mf trem*

*f* He bears a tem pest which his mor tal ves sal tears..

*fz*

5

15

Oboe *mf*

S. *calming*

Hpsd

Cello *nat*

*mp*

and - yet he rides it out.

### 3. Lament 2

**Flexible** *marcato* *col parte*

Oboe

Soprano

Harpichord

*mf* *mf*

*accel.....rit* *3* *3* *damp*

A las, the sea hathcast him on the

5

Ob.

M.

Hpsd

rocks; wash'd him from shore to shore, and left him breath\_\_\_\_\_

6

**A** Broadly

**B**

Ob. *f* *rall*

M. *f* Nothing to think on *mf* but en sue ing death

Hpsd *f* *rall* col' oboe

Vc. *oblivious* *mp*

Preview File Only

**C**

Tr. Rec.

Ob. *f* *rall*

M. *f* I see that Time's The King of men;

Hpsd *ff*



**D**

**E**

Tr. Rec. *11* *3* *tr*

M. He's both their pa rent, \_\_\_ And he is their grave: - *molto*

Hpsd *sustain*

**F**

Tr. Rec. *13* *harsh tone/ vibrato* *f* *mf dim* *3*

M. and gives them what they will, *mf dim* not \_\_\_ what they crave.

Hpsd *irregualar, chord-building* *ff*

**G** Allegro Violente  
q=90

15<sub>8</sub>

D. Rec.

M.

Hpsd

*f* Yet - cease - your ire, you

17<sub>8</sub>

D. Rec.

M.

Hpsd

an an gry stars of hēa v̄en; Wind, rain and thun der.

H

19<sub>8</sub>

D. Rec.

M.

Hpsd

re mem ber: Earth ly ff man is but a

22<sub>8</sub>

**Allargando**

yielding

**Rall and dim**

D. Rec.

M.

Hpsd

sub stance that must yield to you.

slow mf mf mp sustain damp

# 4. Arioso

Marina *mp* *q=65*

The still and woe ful mu sic that we have

Bass Viol/Cello *p* *very withdrawn*

T. Rec. **A**

S. *pp* *faster* eloquent *mp*

Cause it to sound, be seech you. I will use my ut most

Cello *sempre p* *mf* *trem* *mp* *sempre trem, espressivo*

T. Rec. *fingered vibrato* *tr.*

S. skill (i) in his re co ve ry.

Cello *cresc* *cresc* *cresc* *mf* *mp*

Harpichord a tempo: all other parts non sync

**B** A little faster

T. Rec. *mf*

S. *mp+* I am by Cle on (n)trained in *mf* dolce ten.

Cello

Hpsd *mf*

Preview File Only



11

T. Rec.

S. Mu sic's let ters.

Cello nat *mp*

Hpsd *sim,*  
but  
every  
part  
non  
sync

14 **C** elegantly *tr* *mf* 3 2 knee ! 3 **D**

T. Rec.

Cello

Hpsd



19 **E** 6 3 *tr* *mf* *mf*

T. Rec.

S.

Cello

Ques tion less, with swee test, Har mon y; Har

21

T. Rec.

S.

Cello

mo ny

molto

ff

ff

26

Sopranino

S.

Hpsd

Cello

q=80

**F** **risoluto con movimento, a tempo**

f will make a

f will make a bat te ry

8' f 18' 4' ff

16'

ten

tr

3

5

3

3

28<sub>8</sub>

Sopranino

G q=70

6

tr

S.

through his ff dea fen'd ports,

Hpsd

ff

6

3



Preview File Only

30

S.

which now are

Hpsd

6

rit



31

Sopranino

S.

Hpsd

mid

way stopped.

vigorous

6

6

sfz

f

f

mf



8 TO TREBLE **A**

Tr. Rec.

Mar  
quasi una voce umana (calling softly)  
the mu sic there... If that my pros perous

Cello  
pp ("Ma ri na..")



Preview File Only

13 **B**

Tr. Rec.

Mar  
and ar ti fi cial feat, can draw him but to ans wer me in aught,

Cello  
mf

With mounting confidence and joy

q=110 **C** **Molto piu mosso**

Tr. Rec. 15 *tr.*

Mar *f* *f* o then my Sa cred Phy sic shall re

Hpsd *ff* *tr.* *tr.*

16

---

Tr. Rec. 17 *tr.* q=90

Mar *mf* (subsiding lamely) ceive such pay... as my de sires could wish....

Cello *mp* distant

Hpsd *tr.*

13

# 6 Salutation

In this scene, Marina is approaching the unknown man with great care; but at each phrase of the greeting she pauses to judge his reactions.

q=70

**Grandioso**

Cor anglais

Marina

Harpischord

f

mf

f

ff

ff

All hail

Oboe

M.

Hpsd

5

**A**

mf

mf

mf

The gods pre serve you. Hail roy al Sir ! (My

(aside)

20

9

Oboe

**B** **C**

very rapid and breathless recitative

convey recognition

(more sadly) (rapid)

M.

heart leaps to be gone in to my fa ther's bo som.... Hail sir, My lord, lend ear, -

Hpsd

Preview File Only

12

T. Rec.

con sord

*solo, espressivo*

p

3

Vc.

pp pp

# 7 ARIA CON OBBLIGATO

Virtuosic, consciously artistic, a "performance".

Despite the 'formality' of the aria, the metre continually slips into the absent-minded suspension' of the rit - and - free bars. This partly reflects Marina's attempt to draw, and to assess, the response from her father, in the manner of Music Therapy.

**Con Movimento**  
q = 75

Descant Recorder

Marina

**Con Movimento**  
mp

Harpichord

mp

rit # tr

am a maid, (aid),

rit a tempo

mp

rit A rall.....a tempo

D. Rec.

S.

that ne'er be fore in vi (i i ted)

4' rit 3 A rall.....a tempo

Hpsd

mf

D. Rec. *7*

S. eyes, but have been gazed (azed) on like

Hpsd *8'* *p*



D. Rec. *11*

S. like a co met.

Hpsd *mp* *I 4'* *tr*



..She relishes the riddle....

13<sub>8</sub>

D. Rec.

S.

Hpsd

*mysterioso* *mp*

I come not from these \_\_\_\_\_ or a \_\_\_\_\_ ny shores; yet

*col parte* **||** *mf*

16' 8'

tr

6

3

tr

6

3

16<sub>8</sub>

D. Rec.

S.

Hpsd

*rit* **a tempo** *rit*

I \_\_\_\_\_ was \_\_\_\_\_ mor ta ly \_\_\_\_\_ brought forth. I live \_\_\_\_\_

**a tempo**

*mp* *mf* *mp*

8' 16' 4'

tr

3

tr

4'



25<sub>8</sub>

D. Rec. *tr* **a tempo** **Rall..**

S. *tr* **Rall..**

his to ry, it would seem like lies dis\_ dain (ai\_ ai\_ ai) in the re por ting.

Hpsd **Rall..**

During this movement, trills are elaborate, and executed with turns at the end. You may use double trills where possible, or complex rapid and dense fingerings of all the notes in a treble chord, in a flourish.

# 8. INTERMEZZO

26

q=70

Marina

Pericles has heard, and stirs; he begins to feel, inwardly, for the first time since the opening. Intense, but repressed, inward.

mp They said you would believe me, \_\_\_\_\_

Bass Viol/Cello

mf mp p mp

S.

but not to be a troubler of your peace, \_\_\_\_\_ I will end here.

B. Viol

mp

**A**

Very sombre

Reviving.....

cresc

mp but there is something \_\_\_\_\_ glows u - pon my cheek, and \_\_\_\_\_

Hpsd

sustain

B. Viol

poco mf

9

Desc. Rec. loud whisper, voiced

S. mf whispers in my ear, go not till he speak....

Hpsd accel coupled ff f

B. Viol f

Preview File Only

# 9. Dramatic Quartet: History 2

28

Moderato, Narrativo Grande

The musical score is arranged in systems. The first system includes:

- Sopranino Recorder:** Treble clef, 6/4 time signature, tempo marking *e=50*. It features a melodic line with a *cresc* dynamic marking.
- Marina:** Treble clef, 6/4 time signature. Lyrics: "I name a Tem pest, a birth and a".
- Bass Viol/Cello:** Bass clef, 6/4 time signature. Includes *trem* (trills) and *fz* (forzando) markings.
- Harpsichord:** Grand staff (treble and bass clefs), 6/4 time signature. Includes *e=50*, *subdued*, and *f* markings. Features triplet patterns.

The second system includes:

- Sopranino:** Treble clef, 6/4 time signature. Features a triplet of eighth notes.
- Mar:** Treble clef, 6/4 time signature. Lyrics: "My name is Ma ri na;". Includes *fz death.* marking.
- Cello:** Bass clef, 6/4 time signature. Includes *fz* and *tr* (trills) markings.
- Hpsd:** Grand staff, 6/4 time signature. Includes *mf*, *f*, and *tr* markings. Features triplet patterns.

The score concludes with a 3/4 time signature change.

6

Sopranino

Mar

Cello

Hpsd

I am the daughter to King Pericles,

5

3

tr

Preview File Only





11

Tr. Rec.

Mar

Cello

Hpsd

sup po sed dead and SOLO drown'd. ten

13

Tr. Rec.

Mar

Cello

**C** transparent tone

*Dolciss*

pp Thai sa (aa) was my Mo ther, who did

15

Tr. Rec.

Mar *dolce* *mp* *cresc*

end the mo- ment I be gan....

Cello

(vibrant tone, only just kept in emotional check)

17 **D** Dramatic and very free timing

Cello

*f* *ff* *f* *piangendo*

19

Mar *mp* *mp* (breathless) more sustained *3*

But good Sir, whither will you have me? Why do you

Cello *mf* *pocof* *dim* ("Ma ri na..") *molto rit* *3*

21

Tr. Rec.

Mar

Cello

Hpsd

weep? It maybe youthink me an im pos ter: No, good faith; I am thy

*molto cresc* *ff*

23

Tr. Rec.

Mar

Cello

child, born at sea, bu ried at Tar sus, found at Sea a

*f* *tr.* *rit* *non trem* *ff*

# 10. Trio and Close

Extremely free and flexible: col parte

Treble Recorder

Cor Anglais

Marina

Bass Viol/Cello

Harpichord

gain.....

etc, fast , very flexible

mpH

and/or (8<sup>va</sup>)

mf

Tr. Rec.

C. A.

Cello

Hpsd

very free, cadenza-like

steady, pure vibrato

p

cont arpeggios, and occasional cadenza-runs, trills.

(8<sup>va</sup>)

mf

Tr. Rec. *p* *mf* *5* *3* *3* **A**

C. A. *p* *mf* *5* *3* *3* **A**

Cello *p* *mf* *sim* *sim* *3* *3* **A**

Hpsd *mf* *3* *3* **A**



Tr. Rec. *mp* *p* *tr.* *tr.* *tr.* *3* **6/4**

C. A. *mp* *p* *5* *tr.* *tr.* *tr.* *3* **6/4**

Cello *p* *sim* *p* **6/4**

Hpsd *loco* **6/4**



11

Tr. Rec.

C. A.

Mar

Cello

Hpsd

great sea of joys rushing upon me over bear

Preview File Only

Detailed description: This is a page of a musical score for five instruments: Trumpet Recorder (Tr. Rec.), Clarinet in A (C. A.), Maracas (Mar), Cello, and Harpsichord (Hpsd). The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The Maracas part includes the lyrics: "great sea of joys rushing upon me over bear". The score contains several triplet markings (indicated by a '3' above a bracket) and dynamic markings such as 'f' (forte). A large blue watermark "Preview File Only" is oriented diagonally across the center of the page. The page number "37" is located in the top right corner. The measure number "11" is written at the beginning of the first staff.





17 **C**

Tr. Rec. *mf* *mp*

C. A. *pp* *pp* *echo*

Cello *mp dolce* *mp dolce*

Preview File Only



19

Tr. Rec. *mp* *very gentle until the end*

C. A. *mp*

Cello *perdendosi*