The Maker - A Multi-Media Opera in Two Acts

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A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music

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Abstract

The Maker is an electro-acoustic and multi-media opera in two acts that seeks to expand upon the use of pre-recorded audio and video in the operatic genre as well as explores musical representations of classical Greek dramatic elements in the context of a re-imagining of Mary Shelley's Frankenstein. Based on a libretto by Dr. Monika Lee, The Maker utilizes a harmonic system focused on managing common-tones to reinforce and augment dramatic tension. Additionally, The Maker uses concepts from classical Greek tragedies as the foundation of musical materials. In particular, it explores how the use of recurring musical motifs can be tied to narrative devices, such as the concept of hamartia, which in turn can be used to reinforce the opera's narrative.

The Maker also explores the relationship between diegetic and non-diegetic narrative elements and how this relationship can be accentuated through the use of pre-recorded video and audio. A non-diegetic Greek chorus is placed in contrast to the main cast by being presented to the audience via pre-recorded video and audio. Additionally, pre-recorded soundtrack parts help to blur the line between acoustic and electronic, reflecting the ambiguous humanity of some of the opera's primary characters.

Keywords:
Electro-acoustic, multi-media, opera, chamber opera, Shelley, Frankenstein, Greek tragedy, diegesis, hamartia, Greek chorus, common-tones

Summary for Lay Audience

The Maker is an opera in two acts that utilizes pre-recorded audio and video in addition to the live, on-stage performers. The inclusion of pre-recorded audio/video into opera is relatively new and evolving idea that The Maker seeks to continue developing while also presenting a re-imagined version of Mary Shelley's Frankenstein. The Maker is based on a libretto written by Dr. Monika Lee, and uses concepts from classical Greek tragedies as a foundation of some of its musical material. In particular, it uses recurring musical ideas to represent specific narrative devices.

The Maker also explores how pre-recorded video and audio can be used to accentuate the differences between events that are and are not real in the context of the on-stage narrative. A surreal chorus, derived from the classical Greek chorus, is presented via pre-recorded video to place it in contrast to the real events on stage. Additional pre-recorded audio parts are used throughout the opera to further blur the line between acoustic and electronic sounds, which seeks to reflect the ambiguous humanity of some of the plot's characters.
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Dr. Monika Lee, the librettist for *The Maker*, was an incredible individual to work with. An accomplished poet as well as a knowledgeable literary academic, her ideas were fundamental to this entire project and *The Maker* certainly would not have existed without her amazing work.

My parents, Chris and Linda, have been incredibly supportive and helpful throughout my academic studies and I certainly would not have been able to complete my studies without their support.

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Chapter 1
Introduction

1.1 Research Interests Prior to The Maker

Throughout my time as a graduate student at Western, I have had an interest in both electro-acoustic music as well as the unique audience experiences that can be accomplished via live performance (of both acoustic and electro-acoustic music). Electro-acoustic music has an interesting relationship with live performance; due to the nature of electronic sound, it is far more closely related to the recordings that audiences could listen to/view from the comfort of their homes. This can potentially bring into question the relevance of electronic and electro-acoustic music in the concert hall, however I think that it is an opportunity to explore a new avenue of performance experiences and I have sought to use concert music in ways that actively encourage audience engagement (but not by actively participating).

To highlight how I have pursued this artistic goal, I will briefly discuss one of my previous electro-acoustic works: “Suite Metronomique” is an electro-acoustic work that is presented to the audience as a work for solo digital metronome. The audience is presented with a singular metronome that is merely being assisted by a page-turner and therefore tasked with suspending their disbelief as the metronome alone performs the multi-movement work. In reality, a Max/MSP patch is doing most of the work (aside from initial sound generation) in the background. Presenting the metronome in such a way though creates a novel (and potentially humourous) narrative for the music by personifying the familiar item. The Maker expands upon this idea by presenting electronic elements in conjunction with a wide variety of other sound sources, both acoustic and electronic and in such ways that the audience should not always be sure of whether or not certain elements are pre-recorded or not.

Related to how “Suite Metronomique” personified the metronome, I have also been interested in how to use music to convey and augment a narrative. This focus on music and narrative can be seen in how two of my works prior to The Maker approached the use of text. “The Experiences of J. Alfred Prufrock” features a pre-recorded reading of T. S. Eliot’s “The Long Song of J. Alfred Prufrock” synchronized with a live string quartet, and “The Blind Caravan” is a work for chamber ensemble and voice (Pierrot Lunaire ensemble). In both cases, the text is the driving force behind the music, whether the text is being sung or spoken.

1.2 The Beginnings of The Maker

The culmination of my research interests to this point, being electro-acoustic concert music and narrative-driven music led me to the logical goal of an electro-acoustic opera. When searching for a librettist for a potential opera, a mutual acquaintance suggested I reach out to Dr. Monika Lee (no relation to myself). I approached Dr. Lee with a few criteria that I had in mind:

- A plot that leaned toward more contemporary literary genres, such as science fiction, or horror
- A libretto that featured a version of the classical Greek chorus that commented on the events of the opera
- A setting that required minimal set changes
After some discussion, Dr. Lee and I agreed to use Mary Shelley’s *Frankenstein* as the basis for the opera (though with some notable deviations as are discussed in chapter 2.4). We would present the absent family members of the protagonist’s family as an omniscient Greek chorus, and would set the entire plot on a small island in the Orkney Islands.

Dr. Lee then wrote a few drafts of the libretto as we worked back and forth a few times to get something that we were both happy with, ultimately resulting in a libretto that required very few alterations to be realized musically.

1.3 Overview

*The Maker* is a multi-media and electro-acoustic opera in two acts. The libretto, written by Monika Lee is inspired by Mary Shelley’s *Frankenstein*. It is written for a cast of eight vocalists, ten instrumentalists, and a technician and is divided into an overture and 26 other sections that I will refer to as “Movements”. This structure will be discussed in more detail in chapter 5.

*The Maker* is approximately 100 minutes in duration excluding any break for intermission. It is my expectation that an intermission be observed between the two acts, which would bring the overall performance time to approximately two hours.

This document will discuss the methods used to create this opera as well as how the work attempts to use music to accentuate the connection between itself, Mary Shelley’s *Frankenstein*, and classical Greek tragedies. In order to discuss how the music within *The Maker* reflects dramatic and narrative elements, the following chapter (Chapter 2) will first present a selection of terms and dramatic elements that will be relevant throughout this document. Chapter 3 will then provide some examples of direct musical representations of the aforementioned dramatic and narrative elements before the later chapters discuss other musical elements of the opera in more detail.

As will be discussed in Chapter 7, *The Maker* utilizes electronic elements throughout its duration, including pre-recorded soundtrack parts and an electric guitar part. These electronic elements are blended into the acoustic ensemble and are used throughout as both narrative devices and as an augmentation of the acoustic forces.

The document will conclude with a brief overview of how *The Maker* fits into the greater context of opera in the 20th and 21st centuries. The complete libretto and score are then included as appendices within this document.

1.4 Performing Forces

*The Maker* makes use of a chamber ensemble of 10 instrumentalists and a technician. Single winds and brass join single strings to create an ensemble that allowed me to create a vast array of timbres and textures. The omission of any duplicate instruments (e.g., a 2nd violin part) allowed me to ensure that every instrument within the ensemble is providing something unique, and the inclusion of electronics (including pre-recorded soundtrack) means that any timbres that might be impossible with the acoustic ensemble can be implemented electronically.
The full instrumentation is as follows:

- Flute
- Clarinet in B-Flat
- Horn in F
- Trumpet in B-Flat
- Trombone
- Electric Guitar
- Piano
- Pre-Recorded Soundtrack/Technician
- Violin
- Viola
- Cello

None of the performers in the instrumental ensemble are required to double another instrument. It is expected that the technician managing the soundtrack sits with the rest of the ensemble so that they can easily see the conductor, though other solutions such as a live video could enable the technician to sit elsewhere.

The full vocal forces required for *The Maker* are as follows:

- Calder (Baritone)
- Idonia (Soprano)
- Adie (Tenor)
- Sorcha (Mezzo-Soprano)
- Calder's Sister (Soprano in Chorus)
- Calder's Mother (Mezzo-Soprano in Chorus)
- Calder’s Brother (Tenor in Chorus)
- Calder's Father (Bass in Chorus)

It is my intent that the chorus parts are all pre-recorded. Each of the on-stage singers should be wearing a microphone and should be amplified. This will make it far more feasible to balance the spoken and sung text, as well as to balance with the soundtrack.
Chapter 2

Narrative and Dramatic Elements: A Theatrical Overview

2.1 Characters

*The Maker* calls for a complete cast of eight singers. Four of these singers comprise the chorus, and the other four the main cast (Calder, Idonia, Adie, and Sorcha).

**Calder**

Calder is an alchemist who has been living alone on the isle of Wyre. He has been researching how to create human life through magical/alchemical means and believes that if he succeeds in doing so, he will achieve fame and wealth for himself and his fiancée, Idonia.

The name Calder is of English origin and means “rocky water”. Calder is also the surname of Alexander Calder (1898-1976) who was an American sculptor known for his kinetic sculptures.

**Idonia**

Idonia is Calder’s fiancée. She has left her home in Ayrshire to come searching for Calder. Like Calder’s family, Idonia is concerned about Calder isolating himself to work on what they believe to be morally wrong.

The name Idonia is a variant of Idony, which is a name of Norse origin meaning “love again, renewal”.

**Adie**

Adie is the first human created by Calder through his alchemical research. He views Calder as a father, although this view is not reciprocated, and Adie longs for loving attention.

The name Adie is used in this opera as a diminutive form of the name Adam. Adie is given this name by Calder as a reference to the biblical Adam.

**Sorcha**

Sorcha (IPA: sɔːrka) is the second human created by Calder through his alchemical research. Sorcha was intended by Calder to be a romantic partner for Adie, though Sorcha rejects this role and aspires to become a talented alchemist/mage like Calder.

When Sorcha is created, Calder attempts to name her “Eve” in reference to the biblical partner of Adam. Sorcha rejects this name and instead chooses to name herself “Sorcha”. The name Sorcha

is of Irish origin and means “bright, shining”.⁴ Within the opera, Sorcha occasionally refers to herself as “radiant”, referencing her name’s meaning (for example, in Movement 18).

**Chorus**

The chorus consists of Calder’s mother, father, sister, and brother. Aside from their familial relations to Calder, they are left unnamed in the context of the opera (as well as in the libretto) because the real versions of these characters are not involved in the opera. However, the audience should, contextually, be able to identify them as Calder’s family from their text, such as when Calder’s mother asks, “When will you come home, dear?” in movement 2.

The real versions of these characters are currently in Ayrshire, Scotland (about 430km away from Wyre), and not directly involved in any of the events of the opera. However, a surreal representation of the family members helps to narrate the events and provide commentary on the events of the opera. I have composed the opera with the intention that the chorus’ performances are pre-recorded and then played back during the live performances.

### 2.2 Setting

Aside from the members of the chorus, who are in Ayrshire, the entire opera takes place on the isle of Wyre, which is a small island (approx. 3.1km²) in the Orkney Islands. It is located quite centrally amongst the Orkney islands and is one of the smallest inhabited islands, and as of 2011, the population is only listed as 29 people.

Aside from the final scene, the entirety of the opera takes place within a small cabin, belonging to Calder, wherein he has set up all of the supplies for his alchemical experiments. The final scene takes place near Calder’s cabin at the water’s edge.

The opera takes place in an alternate version of modern times. Modern technology and science exist in this context but alchemy and magic are also very real. In this setting, Calder treats alchemy and magic as if they are academic pursuits similar to the sciences.

### 2.3 Synopsis

**Act I**

Calder, an alchemist and mage, has isolated himself in his cabin to complete his research into the creation of life. His fiancée, Idonia, manages to find Calder in his cabin after spending considerable time searching for him. Idonia pleads for Calder to return home to his family and Calder agrees on the condition that he is first able to finish his research.

Calder succeeds in creating a human-like creature with his alchemy and names this creation “Adie”. Adie views Calder as a father-figure and longs to be treated with love and affection. Realizing that Calder has no intention of providing this, Adie coerces Calder into creating a

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second creature as a romantic partner for Adie. Calder successfully creates this second creature, who names herself Sorcha. Sorcha rejects advances from both Calder and Adie and declares that she is free and will bow to no one.

**Act II**

Sorcha experiments with Calder’s magical equipment while Adie still vies for her attention. Calder tells Idonia of his plan to leave Adie and Sorcha locked in the cabin while the two of them return to his family. Shortly thereafter, Calder discovers Sorcha using his equipment to cast magic of her own and the two begin to fight.

In an attempt to save Sorcha, Adie leaps in front of one of Calder’s attacks and is killed. Blaming each other for Adie’s death, Sorcha and Calder continue to fight until Sorcha ends up killing Calder. Seeing Calder die, Idonia flees in terror. Sorcha stops to think about what has transpired and decides that she should travel to the mainland to go meet Calder’s family and sets off into the ocean in a rowboat. Her intentions beyond that point are unclear.

### 2.4 The Maker and its Ties to Mary Shelley’s Frankenstein

*The Maker* is inspired by Mary Shelley’s *Frankenstein*; Victor Frankenstein and his creature are direct parallels to Calder and Adie respectively. Similar to Victor, Calder has chosen to neglect his family in the pursuit of his research, and, like Victor, Calder’s creations soon become his downfall.

However, *The Maker* diverges from the plot of *Frankenstein*. Just as Victor’s creature requests a mate in *Frankenstein*, Adie requests that Calder create a mate for him. Unlike Victor in Shelley’s *Frankenstein*, Calder relents and agrees to create a second creature. In this way, *The Maker* explores a possible outcome of one of the “what-if” scenarios that arises in *Frankenstein*. That is, would the tragedy that befalls Victor Frankenstein have been avoided if he agreed to create a mate for his creature?

*The Maker* briefly explores the problems that accompany this course of action. Sorcha, Adie’s intended mate, is, like Adie and Calder, a sentient and free-willed creature. As such, she rejects the preconceived notion that she exists solely as a mate for Adie. In the end, relenting to his creation’s demands did not allow Calder to escape the tragic end faced by Victor.

Shelley’s *Frankenstein* is a work containing both horror and terror. These terms refer to related, but distinct concepts. As described by Bruhm⁵, terror is the feeling of fear itself; it is the fear of the unknown and the imagination of possibilities. In contrast, horror is the realization of those fears made flesh. Horror is the visceral example and display of our fears, such as by a gruesome image or monstrous creature.

Shelley’s *Frankenstein* makes use of both horror and terror at different times. When Victor is fleeing his creature, he fears and imagines what the creature could possibly do to him, resulting in terror. However, when Victor sees the creature and its grotesque form, his imagination is no longer required and he is horrified by the visage he sees. Similarly, when Victor’s wife is killed by

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⁵ S. Bruhm, Professor Emeritus, Western University, personal communication (email), July 2021.
the creature, Victor can clearly see the carnage that the creature has caused and therefore it is an example of horror.

While inspired by *Frankenstein*, *The Maker* does not make as significant a use of horror as *Frankenstein*. While the deaths of Adie and Calder could be considered horrific, the created beings in *The Maker* are entirely human-like and not grotesque like the creature Victor creates. So, in that way, *The Maker* is less horrific than *Frankenstein*.

However, *The Maker* does make use of terror with prevalent foreshadowing and imagining of terrible consequences that could befall Calder as he continues down his path. Of particular note is how the chorus spends much of its time warning Calder of the horrific fate that will ultimately befall him.

Shelley’s *Frankenstein* is presented as a framed narrative. That is, the book begins and ends in the present and introduces a character that then recounts the story until it arrives back at the present. The plot of *The Maker* does not include this narrative framing. But to reference this narrative structure from *Frankenstein*, *The Maker* is book-ended with pre-recorded soundtrack parts. The specific use of these soundtrack bookends will be elaborated on later, in chapter 7.4c.

### 2.5 Elements of Greek Tragedy in *The Maker*

#### 2.5a Terminology

In addition to its inspiration from Mary Shelley’s *Frankenstein*, *The Maker* also draws on elements of classical Greek tragedy. However, before considering the role of these dramatic elements in *The Maker*, it is important to define a few key terms.

**Tragedy**

One of the three genres of poetry as defined by Aristotle in *Poetics*. Alongside comedy (also referred to as tragicomedy), it differs from the other major genre, epic, in that it enacts the plot as opposed to narrating it.

**Diegesis and Mimesis**

In classical Greek drama, as outlined by Aristotle, the distinction between Diegesis and Mimesis is that of telling the audience what happens as opposed to showing them. In other words, a diegetic element of a drama employs a narrator, whereas a mimetic element is shown onstage.

In modern usage, particularly in discussions regarding film, the term diachronic has taken on a slightly different meaning. In film, the camera acts as a narrator by forcing the audience to look at specific events at specific times and therefore the entire film is considered diegetic, and the fictional world in which the film takes place is sometimes referred to as the “diegetic world”. Because of this, film has adopted the terms “diegetic” and “non-diegetic” to differentiate between elements/events that are and are not part of the diegetic world of the film. For example, with some exceptions, the soundtrack to a film is typically non-diegetic since it is not portrayed as existing within the diegetic world of the film. However, if a character in the film were to enter a restaurant in which a live band was performing, that music would be part of the diegetic world, and the music would be considered diachronic.
This distinction between what is and isn’t real within the context of the opera’s setting will be useful to later discussions. Throughout this document, I will refer to diegesis and non-diegesis in reference to the use of these terms in film.

Hamartia

Another term first used by Aristotle in *Poetics*, “hamartia” refers to the “fatal flaw” that ultimately leads to a tragic character’s downfall. The exact meaning as used by Aristotle is debated, and according to Jules Brody, it could also refer to a specific action that sets off a chain of reactions ultimately leading to the character’s downfall\(^6\). In the context of *The Maker*, I will use this second definition. That is, throughout this document, I will use the term “hamartia” to refer to the specific events or actions that sets in motion the protagonist’s ultimate downfall.

Hubris

In modern usage, the term “hubris” refers to pride and over-confidence. However, for Aristotle, it had a slightly different meaning: Aristotle used “hubris” to refer to an act that, by harming others, is intended to make the individual feel superior to others.\(^7\) It is this second meaning, used by Aristotle, to which I will be referring throughout this document.

Chorus

In Greek dramas, the chorus was a group of performers that varied in number from 12 to 50 performers (15 in the works of Sophocles). The chorus provided outside commentary on the on-stage actions. According to Encyclopedia Britannica, “while the tragic protagonists act out their defiance of the limits subscribed by the gods for man, the chorus expresses the fears, hopes, and judgment of the polity, the average citizens. Their judgment is the verdict of history.”\(^8\)

2.5b Hamartia and Hubris in *The Maker*

Hamartia is a dramatic element that occurs in *The Maker* as well as many classical tragic operas. In *The Maker*, some events have preceded the events of the opera, such as background research and experiments performed by Calder. However, the actions and events that lead to Calder’s downfall are all shown on-stage. That is to say, hamartia occurs on-stage. This is in keeping with both the tradition of classical Greek tragedy as well as many classical tragic operas. For example, in Mozart’s *Don Giovanni*, Don Giovanni’s hamartia is shown on-stage when he kills *Il Commendatore*. Although Don Giovanni had many reprehensible actions that precede the opera, it is this specific action that ultimately seals his fate.


In *The Maker*, Calder’s act of hamartia occurs when he creates Adie. From this point, Calder is no longer able to prevent his own death. First, Adie threatens Calder and his livelihood and ultimately coerces Calder to create Sorcha. Following that, Sorcha, because she longs for the same power that Calder possesses, ultimately kills Calder. In this way, Calder’s fate was sealed when he first created Adie, and therefore that act of creation marks Calder’s hamartia.

Calder also displays hubris in the way he treats Adie and Sorcha. Calder believes that, as their creator, he is inherently superior to them and does not treat them as his equals. It is worth noting that Sorcha also is proud of who she is but does not attempt to affirm her position in society at the detriment of others. Whether this is because she has no desire to do so, or simply as a result of the fact that she has not yet had the opportunity to do so is left intentionally vague in *The Maker*. However, within the context of *The Maker*, both Calder and Sorcha are proud, but only Calder displays hubris.

### 2.5c The Chorus

As in classical Greek tragedies, the chorus plays an important role in *The Maker*. The chorus is comprised of Calder’s family members, and, while the real characters would have no knowledge of the opera’s events, the role of the chorus is to tell the audience what Calder’s family *would* think of his actions. Much as a classical Greek chorus would express the views of the average citizen, Calder’s family is providing an outside commentary on the opera’s events and acting as the audience’s surrogate within the narrative.

It should also be noted that the chorus in *The Maker* differs from classical Greek choruses in a few key ways. First and most obvious is the difference in size. The chorus in *The Maker* is comprised of only four individuals, which is far fewer than the fifteen people that would make up the choruses in the works of Sophocles. There are two primary reasons for the smaller chorus. First, a smaller chorus is simply more practical and less costly in terms of production. Second, by limiting the number of chorus members, each chorus member is able to have a more defined connection to Calder and the events of the opera. If the chorus were comprised of fifteen members, it would have been impractical to show how each member of the chorus related to Calder.

The second major difference between the chorus in *The Maker* and classical Greek choruses is a matter of individuality. Classical Greek choruses acted as a single character and expressed a unified perspective on the on-stage events. In *The Maker*, this is not the case. Each of the four members of the chorus has passages in which they alone sing and explain their individual perspective. It is through these individualized movements that the chorus members are able to demonstrate their familial relationships to Calder.

While the chorus does represent characters that exist within the diegetic world of the opera (Calder's family), their role as the chorus is entirely non-diegetic as will be discussed in the next section.

### 2.5d Diegetic versus Non-Diegetic Elements

The role of the chorus in *The Maker* is entirely non-diegetic within the context of the narrative. The family members that comprise the chorus are not physically present at any point during the narrative, nor are the real family members aware of the events as they transpire. However,
through their non-diegetic role within the opera, the chorus observes and comments on events as they occur.

To emphasize this disconnect between the diegetic nature of the main cast and the non-diegetic role of the chorus, the chorus' performances should be pre-recorded (both audio and video) and then projected onto a screen during the live performance. By having the different performances appear in differing media (i.e., live and video projection), I believe it should accentuate the non-diegetic nature of the chorus and help the audience to understand implicitly that the chorus members only represent a surreal abstraction of Calder’s family and not the diegetic characters.
Chapter 3

Musical Representations of Dramatic Elements

3.1 Musical Differentiation of Characters

In *The Maker*, the four main cast members each feature slightly differing approaches to their musical writing. This same logic also applies to the chorus, which acts as a single, fifth character, but that will be discussed in chapter 3.2.

3.1a Idonia

As a character, Idonia is a contrast to Calder’s ambition and pride. She is a capable individual and her vocal writing reflects this with some leaps and melismas, but her melodies are largely constrained to diatonic collections. Figure 3.1.1 shows an early example of her melodic writing from Movement 3 and Figure 3.1.2 shows an example of one of her final parts in the opera.

**Figure 3.1.1** – Idonia singing in Movement 3, measures 36-37.

![Figure 3.1.1](image)

**Figure 3.1.2** – Idonia singing in Movement 16, measures 35-36.

![Figure 3.1.2](image)

3.1b Adie

Adie is naïve and innocent, and to represent this musically, most of Adie’s parts tend toward diatonicism, conjunct motion, and simple rhythms. Figure 3.1.3 shows an excerpt of Adie’s singing from Movement 5 which demonstrates this. Even as Adie develops throughout the opera, his vocal writing never reaches the same level of chromaticism as Calder and Sorcha and still favours conjunct motion and simpler rhythms. Figure 3.1.4 is taken from Movement 23 which is the final scene with Adie and represents his most developed state in *The Maker*.
Figure 3.1.3 – Adie singing in Movement 5, measures 49-53.

Figure 3.1.4 – Adie singing in Movement 23, measures 6-9.

3.1c Calder

Calder is talented, powerful, and ambitious, and so his vocal writing reflects this by using slightly more complex rhythms and harmonic implications than Adie or Idonia (but less complex than Sorcha’s vocal writing). The complexity of Calder’s vocal writing is intended as a middle ground between Idonia/Adie and Sorcha. Figure 3.1.5 shows an early example of his vocal writing from Movement 3.

Figure 3.1.5 – Calder singing in Movement 3, measures 50-53.

Later in the opera, Calder is shown to be less capable than he initially thought when he is overpowered by Sorcha. To reflect this, his musical writing simplifies slightly when paired with Sorcha, but it still maintains more chromaticism than either Idonia or Adie. Figure 3.1.6 shows an example of this later style taken from Movement 23, shortly before Calder is killed.

Figure 3.1.6 – Calder singing in Movement 23, measures 49-53.

3.1d Sorcha

Although Calder believes her to be inferior to himself, Sorcha is the most powerful and capable of the cast members, and her vocal writing reflects this fact with more melismatic writing than any other character. Figure 3.1.7 shows an example of her vocal writing at the beginning of the second act.
Even near the end of the opera, after Calder and Adie have died and Idonia has fled and only Sorcha remains on stage, her vocal writing reflects her capable nature. Despite doubting the necessity of the former violence and the potential softening of her character, she remains a capable threat to Calder’s family as she begins to row out to sea. Her vocal writing therefore maintains its level of virtuosity, featuring melismatic and chromatic passages even as she prepares to leave the island, as shown in Figure 3.1.8.

3.2 The Chorus as a Character

As discussed in Chapter 2, the chorus in The Maker functions similarly to the chorus in a classical Greek drama. As a result, the chorus is musically treated as a singular character and none of the individual characters in the chorus (Calder’s parents and siblings) are set any differently than the others. Additionally, the chorus only ever appears as a whole. That is, although there are small passages where individual chorus members sing alone, those individual chorus members never appear separately in a scene. To further emphasize this unity, the chorus regularly sings in rhythmic unison and sometimes also in octave unison, as shown in Figure 3.2.1.

Figure 3.1.7 – Sorcha singing in Movement 15, measures 81-84.

```
Like the gannet, like the gannet, I hunger.
```

Figure 3.1.8 – Sorcha singing in Movement 25, measures 31-34.

```
I'll fly over open sea.
```

Figure 3.2.1 – Octave unison in the Chorus parts from Movement 2, measures 71-75.
Also seen in Figure 3.2.1 is the relatively simple harmonic language used by the chorus. In order to help represent the “average citizen” as was the chorus’ role in Greek dramas, the musical language of the chorus is restricted to relatively simple rhythms (even when compared to much of Adie’s writing) and melodies that are as diatonic as possible with the underlying harmony. The movements involving the chorus draw some parallels to popular music with their somewhat condensed harmonic palette\(^9\) and overtly synthesized/pre-recorded soundtracks. To further reinforce this allusion to popular idioms, the chorus (and its individual members) tends to almost exclusively use syllabic text-setting. And, to further differentiate the chorus from the main cast, the chorus members never use spoken text, whereas all of the other characters do at some points.

As the audience’s representative amongst the cast, it did not make sense for the chorus to evolve musically over the span of the opera. This is especially the case when one considers the fact that the characters represented by the chorus did not, in reality, partake in any of the events of the opera. As a result, the techniques used for the chorus remain quite consistent throughout *The Maker*. As shown in Figure 3.2.2, the choral writing in movement 26 (the final movement of the opera) still features portions of octave unison writing for the chorus.

*Figure 3.2.2 – Octave unison writing in the Chorus parts in Movement 26, measures 70-74*

### 3.3 Tragic Elements as Musical Motifs

*The Maker* uses motifs that are tied to specific ideas and concepts within the opera. In this section, I will focus on three motifs and how they are used and developed throughout the opera. The first two of these motifs are tied both to a specific character as well as to one of the tragic elements discussed earlier, while the third is only tied to a tragic element.

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\(^9\) This statement is not to imply that all popular music idioms rely on simple harmonies, but merely an attempt to distance the music of the chorus from the musical language used elsewhere in the opera by evoking similarities to some popular music idioms.
These motifs are not presented here in the order in which they first appear, but instead, I have chosen to discuss them in order of significance.

3.3a Idonia/Empathy

The first of these motifs that I will discuss is what I refer to as the Idonia motif. As stated above, however, this motif is not associated with the character of Idonia herself, but instead with how Calder thinks of Idonia. This motif provides the melodic material that always accompanies Idonia’s name when it is sung. The first instance of the Idonia motif is sung by the chorus in Movement 2 and is shown in Figure 3.3.1 below. The Idonia motif is only the melodic/rhythmic material that accompanies Idonia’s name itself, and not the final two beats of measure 80.

Figure 3.3.1 – Idonia motif sung by the chorus in Movement 2, measures 79-80

As shown in Figure 3.3.1, the chorus sings Idonia’s name in octave unison. This motif, as all motifs in The Maker, is entirely independent of transposition. That is, this same motif will appear at differing transpositions throughout the opera and this transposition will not be considered an example of motivic development. The motif will be transposed to suit the range and/or harmony of its context.

In this specific example, the Idonia motif outlines an Fmaj7 chord in first inversion. This outlined harmony was chosen specifically so that no matter the underlying harmonic context, the motif itself always portrays a slight uplifting or redeeming quality.

In addition to representing a character’s thoughts about Idonia, the motif also serves a more abstract role. This motif is also used to represent the concept of empathy, especially as a contrast to Calder’s hubris. The Idonia/Empathy motif is therefore also used to help portray Calder as a more rounded character and more than simply an arrogant villain.

Even in Movement 16 (as shown in Figure 3.3.2 below), when Calder is boasting of his successes and praising his own work, he sings Idonia’s name with the Idonia motif, highlighting that while he is often caught up in his own ego, Calder genuinely does care about Idonia.
Figure 3.3.2 – Calder sings lovingly of Idonia in the midst of his boasting in Movement 16, measure 10

Because the Idonia motif represents Calder’s empathy and emotions regarding Idonia, it is only imperfectly replicated when Adie sings her name in Movement 5, as shown in Figure 3.3.3 below. This is because, while Adie is attempting to imitate Calder’s inflection, he does not share the same connection to Idonia and therefore finds himself unable to replicate Calder’s emotions. This imperfection and inability to replicate Calder’s expression also raises questions as to just how human-like Adie really is and hints that there might be something fundamentally different about him since he was magically created by Calder.

Figure 3.3.3 – Adie attempting the Idonia motif in Movement 5, measure 108

In the second act, as Adie has had a chance to develop emotionally, he is able to sing the Idonia motif far more accurately. However, it is still different from Calder's version. While Calder’s version of the Idonia/Empathy motif starts with an anacrusis into the second syllable of Idonia’s name, Adie starts his version of the motif on the downbeat as shown in Figure 3.3.4 below. This is partly because of the different prosodies in the two names being sung, but also because Adie is displaying some individualization from Calder.

Figure 3.3.4 – Adie sings Sorcha’s name using a modified Idonia motif in Movement 23, measure 11.

It is also worth reiterating that in this version of the Idonia motif, Adie is actually singing Sorcha's name instead. Because the motif represents the emotions/empathy and not Idonia herself, Adie’s most accurate representation of it actually applies to Sorcha and not Idonia. This passage in Movement 23 is also accompanied by versions of the Idonia/Empathy motif in the clarinet and flute.
The final iteration of the Idonia motif occurs in Movement 25, measures 70-71 and is shown in Figure 3.3.5.

**Figure 3.3.5** – Sorcha sings a version of the Idonia motif in Movement 25, measures 70-71.

When Sorcha sings Idonia’s name after killing Calder near the end of the opera, she attempts to sing the Idonia motif, but instead of outlining a form of major-seventh harmony like Calder and Adie before her, her version of the motif outlines a minor-major seventh, which is a far more dissonant harmony. Additionally, her prosody is different and she places the syllables of Idonia’s name on different notes within the motif.

While this final iteration of the Idonia/Empathy motif shows that Sorcha is attempting to show empathy and emotion for Idonia, she doesn’t quite succeed in replicating the earlier version. The altered version casts some slight doubt on whether Sorcha is in fact capable of empathy and aids in creating an ambiguous final scene of the opera, since the audience is unsure of what Sorcha’s intentions, and emotional state, are.

### 3.3b Maker/Hubris

To contrast how the Idonia motif represents empathy, the Maker motif, which is used throughout the opera to refer to Calder also represents Calder’s hubris. This motif is first used by Adie in Movement 5, measure 59, as shown in Figure 3.3.6 below.

**Figure 3.3.6** – Adie sings the first instance of the Maker motif in Movement 5, measures 59-61.

The key elements of the Maker motif are the short-long rhythm (though the exact note-values vary) and the descending interval of a $3^{rd}$. This motif is first used by Adie simply to refer to Calder, but comes to represent Calder’s hubris. That is, it comes to represent the actions that Calder takes that harm others, such as Adie, simply because Calder believes himself to be above them. Because of this negative association, the Maker motif often appears at times of conflict, such as when Adie is confronting Calder and coercing him to create a companion for Adie. An excerpt of this section, in which Adie uses the Maker motif is shown in Figure 3.3.7 below.
Figure 3.3.7 – Adie sings the Maker motif as he shouts at Calder in Movement 6, measures 37-39.

Although the very first instance of the Maker motif is a descending major 3rd, the motif is more often associated with a minor 3rd, such as shown in Figure 3.3.7. This slight change represents how, while Adie views Calder as his “superior” in both instances, his internal thoughts on that power imbalance have changed: In Figure 3.3.6, Adie is reaching out to Calder as a father-figure. While Adie does view Calder as a more powerful figure than himself, Adie attempts to draw comfort from this and thinks of Calder as a familial figure. However, in Figure 3.3.7, Adie is now viewing the power disparity between Calder and himself with disdain. Adie has begun to resent the fact that Calder views himself as superior to Adie.

The Maker motif is not restricted to Adie, however. Since, Calder does not view his actions as problematic, he does not refer to himself using the Maker motif. However, since the Maker motif represents Calder’s hubris, it is still associated with many of Calder’s actions. For example, when Calder is about to ponder whether he should keep Sorcha for himself in Movement 11, he uses a version of the Maker motif as shown in Figure 3.3.8 below.

Figure 3.3.8 – Calder admires Sorcha before considering keeping her for himself in Movement 11, measures 8-10

The last syllable of the word “beautiful” and all of the word “lady” are both set using the Maker motif. Musically, this use of the Maker motif connects Calder’s actions and thoughts to the way that Adie and Sorcha view him. Later in the opera, when Calder is confronting Sorcha in Movement 21, Calder uses the Maker motif to refer to Sorcha as “Lilith”, as shown in Figure 3.3.9 below.

Figure 3.3.9 – Calder refers to Sorcha as “Lilith” using the Maker motif in Movement 21, measures 36-37.
By referring to Sorcha as Lilith, Calder is demeaning and belittling Sorcha. In Judaic mythology, Lilith is a demon and the first wife of Adam. Since Calder first wished to name Sorcha, “Eve” as a pair to Adam (Adie), the fact that Calder now refers to her as Lilith represents a very stark drop in respect. Calder is very clearly saying that he now believes Sorcha to be inferior to what he first thought of her while simultaneously continuing to place himself as an analogue for God.

3.3c Hamartia

The third and final motif that I will discuss in this document is also the most prevalent. This motif, which I call the Hamartia motif first appears in the second measure of Movement 1, as shown in Figure 3.3.10.

Figure 3.3.10 – The first instance of the Hamartia motif, played by the viola in Movement 1, measure 2.

The primary use of the hamartia motif is to symbolize the inevitable outcome of Calder’s actions. As such, one of the times it appears very prominently is during Calder’s ritual when he is creating Adie. Since this action is what sets off the chain of events that lead to Calder’s death, the hamartia motif is used heavily in Movement 4. An excerpt of this use is shown in Figure 3.3.11

Figure 3.3.11 – Hamartia motif in Trombone in Movement 4, measures 40-44.

As can be seen in Figure 3.3.11, the hamartia motif is often altered slightly. These alterations are done so as to match the meter and harmony of its specific context. In this example, the minor third and sixth have both been augmented into major intervals so as to ensure that the entire passage fits within the underlying D minor-major 7th harmony. However, even with this alteration, the contour is maintained, as are the relative durations of the first three notes.

The hamartia motif itself could be divided into two portions. The first portion outlines a third and the second portion is comprised of descending semi-tones. These two distinct portions of the motif are shown in Figure 3.3.12, and melodically represent the contrast between tertian and chromatic writing, which is something that is explored harmonically throughout the opera (as will be mentioned later in chapter 4.2.)
These two aspects in the hamartia motif also foreshadow the general harmonic progression of the opera: The opera starts off primarily tertian and becomes increasingly chromatic until it reaches its climax in movement 23 (this will be discussed more in chapter 4.5). Because the hamartia motif has two distinct aspects, those features are sometimes re-used in other contexts. For example, in Figure 3.3.13, the melodic setting of the words “I study, conjure, work” is drawn from the hamartia motif.

In particular, the settings of “study” and “conjure” reference the second portion of the hamartia motif (descending minor seconds) and the leap from “-jure” to “work” references the third from the first portion of the hamartia motif. This connection is deliberate because it is ultimately Calder’s studies that lead him to commit his act of hamartia.
Chapter 4
Harmonic System

4.1 Non-functional Tertian Harmony

*The Maker* makes consistent use of tertian harmonies throughout. That is, there are many instances of harmonies built of thirds. However, these tertian harmonies are usually used with no regard for the traditional functions associated with tonal harmony. As such, while many sections of *The Maker* involve a pitch-centre, functional harmony was not an aspect of the composition.

**Figure 4.1.1** – Harmonic reduction of Movement 1 into the downbeat of Movement 2.

Figure 4.1.1 above provides a high-level harmonic reduction of Movement 1 (into the downbeat of Movement 2). All of the harmonies in that section of the work can be expressed as simple tertian harmonies (i.e., triads with extensions). However, these harmonies were not chosen according to traditional functional relationships. Instead, the harmonies were chosen with guidance from a system that uses common-tones (or a lack thereof) as the primary metric. This common-tone based system will be discussed later in 4.3.

4.2 Non-Tertian Harmony as a Marker of Dramatic Intensity

In *The Maker*, there is an intentional contrast between tertian harmonies and non-tertian harmonies. As the opera progresses toward its climax (wherein Sorcha kills Calder), the harmony starts deviating more and more from tertian harmonies. At that climax, the harmony becomes a series of semi-tone clusters (as shown later in Figure 4.5.2).

Prior to this climax, however, there are times where the harmony introduces semi-tone dissonances to foreshadow that future event. For example, Movement 14, which opens the second act, leads into Sorcha’s soliloquy about how she seeks power and independence. In this scene, the harmony strongly features a diminished octave dissonance as shown in Figure 4.2.1.
As shown in Figure 4.2.1, the overall harmony still outlines a tertian harmony (it could be written as a B major triad with a sharp 9th), but the orchestration of this example emphasizes the dissonance of the D natural against the D-sharp since, for the first 3 measures of Figure 4.2.1, those two pitch-classes are placed at the top and bottom voices respectively. In the context of harmony within *The Maker*, this diminished octave is treated as enharmonically equivalent to a minor second.

Since the D-natural is equally well understood as both a sharp 9th as an added semi-tone dissonance, this moment helps serve to bridge the gap between those concepts. This contrast between tertian harmonies and semi-tone dissonances is also present in the Hamartia motif as discussed in 3.3c earlier, wherein the first portion of the motif outlines a triad, and the following portion descends by semi-tone.

### 4.3 Common-Tone Fraction System

To guide the harmonic development of *The Maker*, I developed a labeling scheme that enabled me to compare two adjacent harmonies based on the number of common tones. Inspired by transformational approaches to music theory, such as Neo-Riemannian transformations, this system of labeling focuses entirely on the relationship between different harmonies and not the harmonies themselves. I refer to this system of labeling as the Common-Tone Fraction system. Common-Tone Fractions (also written herein as a CTF) are shown as a ratio between the number of common pitch-classes out of the total number of pitch-classes in the larger harmony.

The purpose of the Common-Tone Fraction system is to provide a means to measure the level of change between two harmonies, and, by extension to measure the intensity of harmonic change over time. That is, it can be used to measure how frequently new pitch-classes are added to the harmony. The intensity of harmonic change can be measured as a factor of both how frequently the harmony changes as well as by how many new pitch-classes are introduced. A high intensity of change results from consecutive harmonies with small common-tone fractions and conversely, a low intensity of change results from consecutive harmonies with larger common-tone fractions. Figures 4.3.1 and 4.3.2 below provide examples of how this labeling scheme can be used to compare two different harmonies.
Figure 4.3.1 – Basic example of Common-Tone Fractions

In Figure 4.3.1, the two trichords share two pitch-classes (G and B) out of a total of three pitch-classes each. Therefore, the resulting CTF is 2/3. Note that while this example displays two exact pitches in common, that is not necessary. The CTF labeling scheme only uses pitch-classes and ignores specific voicings.

Figure 4.3.2 – Common-Tone Fractions between harmonies of differing size

Figure 4.3.2 above shows two harmonies of differing size. In the situation where the two harmonies do not have the same number of pitch-classes, the denominator of the fraction is determined by the larger harmony. Therefore, as shown in Figure 4.3.2, if a trichord and a tetrachord share a single pitch-class then the resulting CTF is 1/4. The order of the harmonies does not matter for this label. That is, if the trichord and tetrachord in Figure 4.3.2 swapped places, the Common-Tone Fraction would not change.

4.4 Common-Tone Fractions as a Tool for Analysis and Composition

In addition to simply comparing two harmonies, Common-Tone Fractions can be used to track the intensity of change over time in a passage of music. Figure 4.4.1 below shows a harmonic reduction of the first 13 measures of movement 20, from The Maker along with a Common-Tone Fraction analysis. Measures 2 and 3 of Movement 20 share the same underlying harmony, and are therefore compressed into a single measure in Figure 4.4.1.

Figure 4.4.1 – CTF analysis of Movement 20, measures 1-13

In the example above, the fractions above barlines (including at the end of the first system) notate the common-tone fraction between the harmonies on either side of the barline. The large
brackets are used to notate the common-tone-fraction between the harmonies at either end of the bracket.

The first system of Figure 4.4.1 above shows how the harmony gradually shifts between adjacent harmonies and shows that the overall intensity of harmonic change in this passage is quite low. That is, new pitch-classes are introduced quite slowly and there are a lot of common-tones between adjacent harmonies. Even the fifth harmony of the above example still bears a single common tone with the first harmony. Given that this is the opening of Movement 20, a time at which there is little occurring on stage, this slow rate of harmonic change is used to create a sense of low dramatic tension.

Moving to the second system, the 4/4 bracket highlights how the two harmonies are identical despite the fact that the intermediary harmonies each only have a CTF of 2/4. Additionally, the final four harmonies of Figure 4.4.1 (the harmonies below the 4/4 bracket) are all transpositions of the same harmony. That is to say, the technique of CTF analysis was applied onto the compositional technique of harmonic planing. In each case, the harmony is transposed down a major third from the preceding harmony.

The use of the CTF analysis better enabled me to mediate the surface-level harmonic changes with the overarching harmonic stasis of that section. In other words, although the intensity of harmonic change has increased from the first system (two new pitch-classes per harmony compared to just one), the overall feeling of harmonic change is mediated by the fact that the planing results in a CTF of 4/4 over that entire passage. Additionally, the fact that the bracketed group of harmonies are all contained within the same whole-tone collection adds to this sense of cohesion.

In addition to using common-tone fractions to control the intensity of harmonic change, the fractions themselves can be used as part of the compositional process in other ways. Figure 4.4.2 below shows two examples of this.

**Figure 4.4.2 – Examples of Common-Tone Fractions as a compositional tool**

In Figure 4.4.2, the fractions above the barlines once again notate the CTF between the harmonies in the adjoining measures, and the fractions that are between the staves notate the CTF between the two harmonies connected via the adjacent line.

In both of the examples shown in this Figure, a pre-defined series of common-tone fractions have been used to help determine the harmonies. That is, the pattern of 3/4, 2/4, 1/4, 0/4, then 3/4
(the CTFs above each system) was used in both of the above examples. However the resulting harmonies are different. This Figure illustrates that the CTF system is primarily descriptive and not prescriptive. That is to say, the CTF alone cannot determine the resulting harmonies.

However, as a compositional tool, it is still useful. Because of the somewhat ambiguous nature of the common-tone fractions, multiple passages could share identical CTF frameworks and yet contain very different harmonic progressions. Despite the fact that the two examples in Figure 4.4.2 start on an identical harmony, at no point are the two staves on the same harmony at the same time. Nevertheless, because the two passages share the same CTF progression, they share an identical intensity of change (i.e., new pitch-classes are introduced at the same pace in both passages). This technique was used in *The Maker* to create very subtle connections between temporally disparate passages within the opera.

### 4.5 Common-Tone Fractions and the 12-tone Aggregate

Common-tone fractions bear an inherent relationship to the 12-tone aggregate in that they can be used to determine the exact number of unique pitch-classes present in a pair of harmonies. An example of how a CTF can be used to determine the total number of unique pitch-classes is shown in Figure 4.5.1 below.

**Figure 4.5.1** – Using CTF as a method of determining the number of unique pitch-classes

In Figure 4.5.1, two harmonies are shown with the appropriate CTF between them, and in the third measure of the example, the sum of both harmonies is shown. The number in parentheses below the first two harmonies indicate the number of unique pitch-classes in that harmony, and the number in parentheses below the third harmony represents the number of unique pitch-classes in the two previous harmonies combined. Using the first two lower numbers alone, it would be impossible to determine the total number of unique pitch-classes (the third bracketed number) and would require the individuals to reference the exact harmonies and count for themselves.

However, with only the common-tone fraction, one is able to determine the precise number of total pitch-classes present between two adjacent harmonies. Because the fraction indicates the number of common pitch-classes, it also inherently indicates the number of differing pitch-classes. As a result, one can subtract the first number from the second to determine the differing pitches, and then add the resulting number to the second number. In the example above, this would mean subtracting 2 from 5, resulting in 3. This 3 is then added to 5 to give 8.

The most apparent example of this connection between common tones and the 12-tone aggregate lies in sections in which there are zero common tones. Figure 4.5.2 below shows a harmonic
reduction of an excerpt from Movement 23 in which most of the common-tone fractions have a numerator of zero.

**Figure 4.5.2** – Harmonic reduction of Movement 23, measures 39-62 with CTF analysis

The excerpt shown in Figure 4.5.2 above occurs while Sorcha and Calder are fighting, after Adie has died and shortly before Sorcha kills Calder. As such, it is the point of greatest dramatic tension in the entire opera and therefore coincides with the point of greatest chromaticism and the least common tones.

As an indicator of dramatic tension, the common-tone fractions are serving two purposes in the analysis of this passage. First, they display the high intensity of harmonic change present in this passage. Because no adjacent harmonies share any common-tones, the intensity of harmonic change is as high as it could possibly be. Second, because the fractions show that there are no common-tones, we can infer that we are quickly building toward a musical texture that explores the full aggregate.

This particular passage is built up of two complementary hexachords, which are in turn built of two trichords. These harmonies are displayed in Figure 4.5.3 below.

**Figure 4.5.3** – Complementary trichords in Movement 23

The trichords that comprise this passage are all set-class [012] and are combinatorial by transposition. These trichords pair together to create two hexachords (prime form [012678]) which is also combinatorial by transposition. The [012] trichords also function as a further development of the Hamartia motif discussed earlier in section 3.3c.
Chapter 5

Formal Design

5.1 Movement Structure

While many dramatic works would be structured according to scenes, I did not think that would be a suitable method for organizing The Maker. I believed that the term “scene” would either be potentially misleading if used to label the divisions within this opera, or impractical if used according to its dictionary definition. Merriam-Webster defines a scene as “a division of an act presenting continuous action in one place.” According to this definition, there would be very few scenes in The Maker as the opera is largely presented as a continuous event all taking place at the same location. As such, dividing the opera into scenes would not greatly benefit the overall organization of the work. Therefore, I decided to subdivide each act into smaller portions.

The Maker is divided by musical “signposts” that are used to guide the over-arching musical structure of the work. I refer to these as “movements” and The Maker is comprised of 26 of these movements (excluding the overture), 13 in each act. The movements were chosen to coincide with key narrative moments and so the score is presented as a series of movements (largely attacca) which each begin with one of these 26 key moments. The one exception to this is the overture, which entirely precedes any of these structural movements.

These movements are each associated with a specific harmony which occurs at the beginning of each of these movements in the score. These harmonies are used to help structure the harmonic development of the work over the course of the opera. This harmonic development is described in more detail later in 5.3.

### 5.2 List of Movements

<table>
<thead>
<tr>
<th>Act I</th>
<th>Act II</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 - Overture</td>
<td>14 – Soundtrack overture to Act II</td>
</tr>
<tr>
<td>1 – Calder is introduced</td>
<td>15 – Sorcha’s soliloquy</td>
</tr>
<tr>
<td>2 – The Chorus provides background information</td>
<td>16 – Calder and Idonia sing of their success</td>
</tr>
<tr>
<td>3 – Idonia finds Calder</td>
<td>17 – The Chorus comments on Calder’s plan</td>
</tr>
<tr>
<td>4 – Calder creates Adie</td>
<td>18 – Adie tries to please Sorcha</td>
</tr>
<tr>
<td>5 – Adie is born</td>
<td>19 – The Chorus worries about Sorcha</td>
</tr>
<tr>
<td>6 – Adie threatens Calder</td>
<td>20 – Sorcha experiments with magic</td>
</tr>
<tr>
<td>7 – Adie and Calder argue while the Chorus comments</td>
<td>21 – Calder confronts Sorcha</td>
</tr>
<tr>
<td>8 – Calder creates Sorcha</td>
<td>22 – Sorcha and Calder begin to fight</td>
</tr>
<tr>
<td>9 – Sorcha is born</td>
<td>23 – Adie is killed; Sorcha kills Calder</td>
</tr>
<tr>
<td>10 – Adie sings of his love for Sorcha</td>
<td>24 – Sorcha reflects on what happened</td>
</tr>
<tr>
<td>11 – Calder boasts of his success</td>
<td>25 – Sorcha rows out to sea</td>
</tr>
<tr>
<td>12 – Sorcha rebuffs Calder and Adie</td>
<td>26 – The Chorus speculates on Sorcha’s intentions</td>
</tr>
<tr>
<td>13 – Act I soundtrack coda</td>
<td></td>
</tr>
</tbody>
</table>

### 5.3 Harmonic Structure as a Unifying Element

The common-tone fraction system introduced in chapter 4.3 is also used to organize a high-level harmonic structure for the entire opera. Figure 5.3.1 shows the harmony that begins each movement as well as the common-tone fractions that link adjacent movements together. Note that movements 4 and 23 have multiple sub-movements (e.g., 23a and 23b). For the purpose of this organizational structure, these sub-movements are treated the same as the other movements within the context of Figure 5.3.1 and are analyzed and presented in the same way as the other movements. Figure 5.3.1 displays the movement number below the staff and the CTFs above the staff.
Building on what was mentioned in chapter 4.2, this high-level harmonic structure highlights the movements of high dramatic significance via the CTFs between them. The movements with the most dramatic tension/significance are the ones that are connected to their neighbours via the lowest CTFs. For example, movement 9 has CTFs of 0/4 and 1/4 with its neighbours, indicating a movement of high dramatic tension. Referring back to the list in chapter 5.2, we can see that movement 9 is when Sorcha is born. Since Sorcha is ultimately the direct cause of Calder’s death, the time of her birth is a very significant dramatic moment in The Maker.

Other relationships can also be drawn from this Figure. For example, the starting harmony of movement 13 (the last movement of Act I) is identical to the starting harmony of movement 14 (the first movement of Act II). This connection is used to reinforce the fact that nothing has changed over the course of the intermission.

Other, less obvious, relationships between movements can also be discussed in terms of this overarching harmonic structure. Figures 5.3.2, 5.3.3, and 5.3.4 all show how the overarching harmonic structure was used to connect related movements.

Figure 5.3.2 shows all of movements in which the chorus appears. As illustrated in Figure 5.3.2, the harmonies of these movements is closely related and changes very little from one chorus
movement to another. A similar example is shown in Figure 5.3.3, which displays the relationships between the three movements that prominently feature Calder's magic. Once again, because the subject matter is closely related, the starting harmonies of each movement are also closely related.

**Figure 5.3.3** – Harmonic relationships between movements featuring Calder’s magic

![Harmonic relationships between movements featuring Calder’s magic](image)

Figure 5.3.3 also shows that Movement 22 is slightly less similar to the other two movements in that example. This is because movement 22 features not just Calder’s magic, but Sorcha’s as well. As a result, it takes what would have been a 3/4 relationship and alters it to a 3/5 with the addition of a fifth new pitch-class (much like Sorcha alters the situation with the addition of her own magic).

The third example that I will draw from the overarching harmonic structure shown in Figure 5.3.1 is the relationship between the very beginning and end of *The Maker*. The return to a very similar harmony at the end of the opera is intended to represent the evolved state of the narrative world after the events of the plot. Calder has died, but Sorcha has taken over his power and abilities. The plot opens with Calder alone and it ends with Sorcha alone. This similarity in harmony is intended to represent the parallels between Sorcha and Calder as well as to emphasize the uncertainty of the future. The events that transpired during the opera could repeat themselves for Sorcha if she ends up following the same path as Calder.

**Figure 5.3.4** – Harmonic relationship between beginning and end of *The Maker*

![Harmonic relationship between beginning and end of *The Maker*](image)

### 5.4 Electronics as a Unifying Element

The electronic elements within *The Maker* also serve to unify different moments within the score. For example, the use of electronic sounds (specifically analog and digital synthesizers) whenever the chorus sings serves to tie those movements together, and since these same synthesizer sounds are also used in other portions of the opera where the chorus is not present, it helps to tie the chorus into the same narrative world as the rest of the cast while still allowing them to be treated differently. Chapter 7.2 addresses the use of electronics in the chorus in more depth.

Similarly, the inclusion of sampled versions of the instruments present in the acoustic ensemble acts to connect the moments when the acoustic ensemble is playing with the times at which it is not. This idea is discussed in more detail in Chapter 7.4, but these electronic elements do help to tie all of the movements together and aid in the creation of long, contiguous, and unified sections of through-composed music.
5.5 One Continuous Score: How each Act is Through-Composed without Pauses or Breaks

The movement structure was used to organize the opera musically, as well as to divide the score into manageable and rehearsable portions. However, these divisions would not be audible to the audience as all of the Movements move from one to another without pause. In other words, all of the movements progress attacca to the next movement. The only break in the entire opera is the intermission between the two acts.

The decision to do so was so that the musical structure better reflected the dramatic structure. As mentioned in chapter 5.1, the narrative within The Maker is presented with very few gaps. To reflect this sense of continuity in the libretto, the music also continues without breaks.

The only division within the narrative that might have been suitable for a gap would have been prior to movement 25. There is a setting change, and a presumed small gap in time between the events of movements 24 and 25. However, given that the entire opera has been presented thus far without any pauses or breaks in continuity (apart from the break between acts), I decided that the musical structure of the opera would be more consistent if I continued straight through between those movements. I made this decision on the basis that, being so close to the end of the opera, a significant formal change at that point would imbalance the overall structure of the work. That is, making a structural change so near to the end of the work would be introducing new formal material without providing time for that material to be developed. As a result, even this section is composed straight through and presented without a break.
Chapter 6
Instrumental Writing and Text-Setting in The Maker

6.1 Polymeter and Chaotic Imitation

*The Maker* makes use of a variety of different orchestral/instrumental textures but a few recurring techniques will be described here. The first textural technique is one that I will refer to as “procedural polymeter”. In this technique, I repeat a short rhythmic pattern (potentially even just a single note) at consistent rhythmic intervals. Different patterns, at different rhythmic intervals, are used at the same time in different instruments to create a rhythmically complex texture that is entirely comprised of repeating patterns. The pitch content of these individual repeating patterns can change as needed to fit with the harmony at that time. This technique can then be layered on top of other musical material. A simple example of this technique is shown in Figure 6.1.1.

**Figure 6.1.1** – Procedural Polymeter used in Movement 15, measures 23-29.

Figure 6.2.1 shows a very simple usage of this technique from Movement 15. In this specific example, the flute part is repeating a pattern that is eight 16\(^{th}\) notes long (including rests). When the clarinet joins, it repeats the same rhythmic pattern, but at an interval of every nine 16\(^{th}\) notes. Because this specific example alternates in pitch content between F-sharp to D-sharp and D-natural to B, it takes until measure 43 of this movement for the two parts to completely line up. This technique therefore enabled me to extend a 2-measure pattern (comprised of the same rhythmic motif repeated twice) and extend it for 20 measures without any verbatim repeats.

**Figure 6.1.2** – Procedural Polymeter used in Movement 22, measures 121-124.

Figure 6.1.2 shows a slightly more complex example from Movement 22. In this example, the violin is playing a pattern that is ten 8\(^{th}\) notes long, the viola is playing a pattern that is five triplet
quarters long, and the cello is playing a pattern that is five 8th notes long. In addition to this procedural polymeter texture, Movement 22 also makes use of a chaotic imitative texture. Building on the significance of the Hamartia motif discussed in chapter 3.3c, the excerpt shown in Figure 6.1.3 uses portions of that motif as part of the imitative texture.

**Figure 6.1.3** – Chaotic imitation in Movement 22, measures 22-26.

In Figure 6.1.3, the sharp-edged, square boxes indicate an instance of an extended excerpt of the Hamartia motif (the first four notes). The rounded boxes indicate that the enclosed portion is just using the ascending minor third portion of that same motif (this ascending minor third is sometimes presented with a passing tone filling in the third). As can be seen in the example, these are being used imitatively, but also in different metric divisions. That is, it is building on the polymetric effect used in the procedural polymeter technique but using it in a more elaborate contrapuntal texture.

### 6.2 Recitative and Aria: Spoken and Sung Text

In traditional operatic writing, recitative and aria are two distinct and separate styles of text-setting. However, my goal in *The Maker* was to blend the two styles by intermixing spoken and sung text within the same passages of music. To do this, I used a method of notation for spoken text that indicates the approximate duration of spoken text, but not the specific rhythm. By doing this, I seek to achieve a more natural speech pattern by allowing the performer to speak the text in whatever rhythm seems intuitive to them. However, the inclusion of the duration ensures that the text is always synchronized with the music and therefore no repeated or “vamped” sections are required to help coordinate the ensemble and the singer. Figure 6.2.1 shows an example of this notation for spoken text.
Figure 6.2.1 – Calder’s spoken text in Movement 11, measures 12-16.

As shown in Figure 6.2.1, spoken text in *The Maker* is indicated by using square note-heads and a single-line staff. The text is intended by to be spoken over the duration of the tied square note-heads, and these durations have been timed such that it should always be achievable at a clear and relaxed pace. That is, saying the entirety of the text within the indicated duration should never be a challenge, even when enunciating and dramatizing on stage.

Figure 6.2.2 – Spoken and sung text mixed in Movement 6, measures 37-39.

Figure 6.2.2 shows an example of how spoken and sung text are used in conjunction in *The Maker*. Instead of being separated to entire sections of music, such as is tradition with recitative and aria, they are blended here into the same passage of music.

The mixed use of singing and speech has multiple advantages. One of these advantages is that the contrast in intensity between spoken and sung text is even more pronounced when they are in such close proximity. Calder beginning to sing at the end of Figure 6.2.2 is a very noticeable increase in intensity even though his amplified speech would be a similar volume (in order to be clearly understood above the ensemble).

Another, more practical, advantage is that spoken text allows for more text to be intelligibly communicated to the audience in a shorter span of time. If *The Maker* made use of only sung text, the opera would either have been considerably longer or would have needed a notably shorter libretto. The inclusion of speech into the opera was intended even as Dr. Lee was writing the libretto. The overall length of the libretto was determined with this mixing of spoken and sung text in mind.
Chapter 7
Augmenting the Acoustics: Electronics and Multimedia in The Maker

7.1 Technology as Magic

*The Maker* draws parallels between the magical/supernatural elements in the narrative and electronic sounds and techniques. This connection was inspired by the writings of British Science-Fiction author, Arthur C. Clarke. In *Hazards of Prophecy*, Clarke posits his third law, which states that “[a]ny sufficiently advanced technology is indistinguishable from magic.” To illustrate this quote, consider this example: If an individual from the 14th century were to encounter our modern technology (such as smart phones, or even just telecommunications in general), they would have so little understanding of how it works that their only comprehensible explanation would be to describe it as magic.

While *The Maker* does not posit that Calder’s magic is the result of incomprehensibly advanced technology, I drew inspiration from this hypothetical connection between technology and the supernatural. This connection between technology and magic is integrated throughout the opera, including into the decision to pre-record the chorus (as will be discussed in chapter 7.2). Movements that include a lot of Calder’s magic, such as Movement 4 (when Calder creates Adie), also include a significant amount of synthesized sounds in the soundtrack as well as more overdriven/distorted timbres from the electric guitar.

Additionally, since the vocal forces already need to be amplified for practical reasons, I decided to use that as an opportunity to add some digital effects to some of the live vocal parts. Whenever Calder or Sorcha sing in Scottish Gaelic (used in *The Maker* as the language of magic), digital delay and reverb are added to their voice. My intention with this choice was to reinforce the connection between electronics/technology and magic.

7.2 Pre-Recorded Chorus

As mentioned previously in this document, it is my intent for the chorus parts to be pre-recorded, both in audio and video. The recorded video and audio will then be played back on stage via a projector and the technician’s soundtrack.

The decision to do this is rooted in two main reasons. First, by presenting the characters via a pre-recorded video, it is directly linking those characters to electronics and by extension within this opera, to magic. By associating the reality-bending elements of the opera to electronics, it is hopefully providing a framework by which the audience is better able to understand the narrative. The combination of the magical elements (i.e., electronics) with the real characters of Calder’s family helps to portray to the audience that the line between reality and magic is blurring for Calder. This dichotomy between the real characters and the surreal chorus versions

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of them is what helps to foster the uncertain ending whereby Sorcha leaves Ayre to seek out Calder’s family.

The second reason that the chorus is intended to be pre-recorded is to emphasize the difference between the diegetic and non-diegetic elements of the opera. Since all of the members of the chorus are non-diegetic within the context of the opera’s events, I believe that distancing the chorus members from the live cast will help to accentuate this disparity. Having the chorus on a screen while the other characters are live helps to reinforce the concept that, while occurring simultaneously for the listener, the chorus and the live cast are unable to interact with each other. The chorus is only capable of observing and commenting on the events as they unfold and is powerless to influence any of them.

7.3 Electric Guitar in an Acoustic Ensemble

The inclusion of electric guitar into an acoustic ensemble is not a new idea. Even more, the inclusion of electric guitar into an opera is not new. In fact, Dr. Paul Frehner, my supervisor for this dissertation, included an electric guitar in his opera, *Sirius on Earth* in 2003. A far earlier example of an electric guitar being used within opera is Astor Piazzolla’s *Maria de Buenos Aires*. *Maria de Buenos Aires* was premiered in 1968 and features an electric guitar in the instrumental ensemble for the work. However, in Piazzolla’s work the guitar is present simply because it is part of Piazzolla’s normal quintet, whereas it is included in *The Maker* for its electronic associations and how it pairs with the other parts of the instrumental ensemble.

While the inclusion of an amplified instrument in an acoustic ensemble does slightly complicate dynamic balancing within the ensemble, I believe the small extra challenge is worthwhile for the added array of timbres and techniques that the electric guitar can provide. In *The Maker*, the guitarist is asked to play both clean and overdrive/distorted tones, as well as to make use of delay and reverb effects. In the spirit of being economical with instrumentation, the inclusion of electric guitar allowed me to explore a wider array of timbres with a small ensemble. As will be discussed in chapter 7.4, this idea of economy of instruments also factored into the choice to include a pre-recorded soundtrack part.

Additionally, an ongoing theme in the orchestration of *The Maker* is the blending of electronic and acoustic instruments. This point will be discussed more in chapter 7.4b. However, by its nature, the electric guitar is a blend of both electronic and acoustic properties. Through the use of effects, it is also capable of sounding more or less acoustic in order to suit the narrative of the work. As a result, this instrument in particular straddles the line between electronic and acoustic.

7.4 Soundtrack as an Instrument

*The Maker* includes pre-recorded soundtrack parts that are controlled by a technician within the ensemble. The soundtrack parts themselves were created through the use of an array of audio software and hardware. The soundtrack parts were all recorded into Logic Pro X, and comprised of two main categories: Synthesizers and sampled acoustic instruments. The synthesizers used were some software synthesizers from within Logic Pro X as well as a Behringer Neutron (a monophonic, analog synthesizer). The acoustic samples are used are all from EastWest/Quantum Leap, and include the “EWQL Hollywood” collections, the “EWQL Symphonic Orchestra”, and “QL
Pianos”. In addition to reverb and effects processing from Logic Pro X, the soundtrack parts also make use of convolution reverb algorithms from EastWest/Quantum Leap (their “QL Spaces”). The sampled instruments were chosen so as to match up with acoustic counterparts in the live ensemble, as will be discussed more in chapter 7.4b.

In order to assist in coordination within the ensemble, the soundtrack is presented as multiple individual recordings, and not as a long, singular recording. This way, the technician could coordinate the start of each individual recording with the conductor to help prevent de-synchronization. There are a few notable facets of the use of soundtrack within The Maker that will be discussed herein.

### 7.4a Impersonating a Larger Ensemble

As briefly mentioned in chapter 7.3, the soundtrack enabled me to maintain a small ensemble size while still impersonating a larger ensemble. This is accomplished primarily by the inclusion of sounds that do not occur within the acoustic ensemble, such as the sounds of synthesizers (both analog and digital as described earlier). This expands the timbral palette of the work without expanding the performance requirements.

This concept is taken even further in the movements with chorus. When the chorus performs, the acoustic ensemble stops playing and the soundtrack becomes much more involved and takes over as the entirety of the accompaniment for the chorus. This is also true in movements that involve the chorus and a live performer. In this way, The Maker pretends to have two contrasting ensembles: one for the live performers and one for the chorus. This gives the illusion of having a larger performing force without actually augmenting the size of the ensemble.

From a narrative perspective, this impersonation of a larger ensemble reflects the ambiguous nature of Adie and Sorcha. While appearing and acting human, neither character can definitively be identified as such. Similarly, having the acoustic ensemble augmented by soundtrack is bringing into question the exact size/nature of the ensemble.

### 7.4b Blurring between Acoustic and Sampled Instruments

The acoustic instruments are intended to meld with the pre-recorded soundtrack part and, at times, become almost indistinguishable from each other. To help achieve this, the soundtrack parts sometimes use sampled versions of the acoustic instruments. Additionally, the acoustic instruments will interact with their sampled versions, helping to blur the line between acoustic and electronic.
Figure 7.4.1 – Acoustic instruments in the overture, starting at 4:20.

Figure 7.4.1 shows an excerpt of the overture where a few of the members of the acoustic ensemble are playing with an otherwise entirely pre-recorded portion of the opera. In this case, the excerpt is taken from the later portion of the overture. Earlier in the overture, sampled versions of this same motivic material was played by pre-recorded guitar, piano, violin and cello, so now, when the acoustic instruments play alongside their sampled versions, it obfuscates the identity of each to the listener.

By blending the acoustic and sampled instruments during the overture, it sets the stage for the listener to meld the concepts of acoustic and pre-recorded sound. Then, when pre-recorded video of the chorus appears, it further cements this concept by providing a visual analogue. The characters in the video are melded into the onstage narrative just as the sampled instruments are mixed with the acoustic ones.

In both examples, the intermixing of live and pre-recorded melodic fragments represents the intermixing of real and unreal. It questions the nature of what “live” really means in the context of a concert or opera. This ambiguity is meant to parallel the ambiguity as to the nature of Adie and Sorcha’s humanity. While indistinguishable visually from Calder and Idonia, neither Adie or Sorcha were formed as normal humans and are therefore lacking some of the “human experience” that we all share. However, does this really mean they are not human? Just as Shelley’s *Frankenstein* addresses issues about what it means to be human, so too does *The Maker*. Musically, I sought to represent this question as well. The blending between live and pre-recorded is intended to help achieve this result.
7.4c Book-Ending Acts with Soundtrack

Each act of *The Maker* begins and ends with an entirely pre-recorded section of music. That is, the beginning and end of each act are entirely comprised of the soundtrack part. This choice serves multiple goals.

First, book-ending each act with soundtrack is a means to parallel the format of a framed narrative that is present in *Frankenstein*. The soundtrack (along with electronic elements in general) represents the supernatural in *The Maker*. As a result, the switch between soundtrack and acoustic instruments places the initial scenes in the context of a purely electronic framework. The entire opera begins and ends in this electronic, supernatural world, and every time the listener transitions between reality and the world of *The Maker* (via either the beginning and end of the opera or the intermission) they first pass through this supernatural middle-ground. Just as the reader in *Frankenstein* first passes through Robert Walton’s narration before diving into the plot of the novel, the audience must first pass through the electronic soundscape of the overture before entering the narrative world of *The Maker*.

The second reason for the pre-recorded book-ends is that they prepare the listener for the electronic soundscape of the opera. Just as an overture would traditionally introduce important thematic material for later in the opera, the overture in *The Maker* introduces the listener to the electronic soundscape. Additionally, since the overture makes use of sampled versions of some of the acoustic ensemble, it allows the acoustic ensemble to slowly begin to manifest from behind the supernatural haze that the soundtrack provides.
Chapter 8
The Maker in the context of pre-existing repertoire

8.1 The Use of Pre-Recorded Audio/Video

The use of pre-recorded audio and video is not unique to The Maker, though its usage in opera is continuously evolving and growing, it is still not especially widespread. In his opera, Ainadamar, Osvaldo Golijov makes use pre-recorded audio in some scenes. In some instances, this is used for special effects, and in others it forms the bulk of the music, such as the “Gunshot Interlude” (“Interludio de Balazos y Lamento por la Muerte de Federico”). However, as far as I could find, there were no instances where the pre-recorded audio incorporated recorded (or sampled) versions of the same acoustic instruments present in the ensemble. The blending of acoustic and recorded/sampled versions of the same instrumental timbres seems to distinguish The Maker from the other contemporary operas that I was able to reference.

The operas Sunken Garden, and The Book of Disquiet by Michel van der Aa make use of both pre-recorded audio and video. Van der Aa refers to Sunken Garden as an occult-mystery film-opera. In it, he uses a combination of live action and film (including 3D video) to augment the setting of his opera. The actors onstage interact with the film and some characters appear in both the film and on stage. Many of the film segments of the opera represent work done by one of the characters (a filmmaker) as part of a documentary about the disappearance of another character. As such, the videos themselves often represent a break in chronology. While flashbacks and other breaks in chronology can often be confusing to audience members, presenting them as videos makes the process more intuitive as we are all very familiar with the concept of watching a video/documentary about past events.

The Book of Disquiet is written about the Portuguese poet Fernando Pessoa, who “often cast himself in a series of characters, or ‘heteronyms’”12. To represent this, van der Aa used a series of video segments with pre-recorded audio, in addition to an on-stage actor and live ensemble. Presenting some segments via video and some live creates an extra layer of separation, both physically and narratively, between the various events of the opera.

In both Sunken Garden and The Book of Disquiet, the additional layer of separation that the video creates is used to accentuate key aspects of the narrative, such as how a character has mysteriously disappeared in Sunken Garden or how a character has differentiated, dissociated identities such as in The Book of Disquiet. In this way, my use of video and soundtrack in The Maker is similar. While my usage varies from The Book of Disquiet and Sunken Garden in that the characters (and therefore voices) that exist in the video/soundtrack do not exist on stage, I am nonetheless still using the medium of video to make it readily apparent to the audience that the chorus members are completely separate from the on-stage narrative. In all of these examples, the intermixing of pre-recorded video and live performance seeks to deepen the dramatic impact of the works and thus seeks to augment the genre of opera.

During the composition of *The Maker*, van der Aa has written another opera, entitled *Upload*. Like the other two van der Aa operas mentioned herein, *Upload* also makes use of pre-recorded audio and video\(^\text{13}\). Due to the fact that this opera has not yet premiered as of the time of writing this document, I am unable to comment on the specifics of how this may relate to *The Maker*, but it is further evidence to suggest that the use of pre-recorded audio/video in opera is an expanding trend within the field of 21st century opera.

### 8.2 Use of Spoken Text

The inclusion of spoken text in *The Maker* is not inherently unique, and many previous works, especially operettas, have made use of spoken text. The use of unmeasured speech above fully notated music is less common, however, and a notable example for such usage of speech occurs in Ligeti's *Le Grand Macabre*, shown below in Figure 8.2.1.

**Figure 8.2.1** - An excerpt from Ligeti's *Le Grand Macabre*, starting 3 measures before rehearsal 83, which displays his notation for spoken text.

\[\text{\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ligeti.png}
\caption{An excerpt from Ligeti's *Le Grand Macabre*, starting 3 measures before rehearsal 83, which displays his notation for spoken text.}
\end{figure}}\]

The notation I use for spoken text in *The Maker* differs from Ligeti's notation shown in Figure 8.2.1. In *The Maker*, I use square noteheads since they are easier to differentiate durations (i.e., they can be hollow or filled-in to differentiate quarter notes and half notes) and I do not always devote entire measures to the spoken text. The effect of using unmeasured speech, however, is present in both *The Maker* and *Le Grand Macabre*, and is an effective device for conveying narrative in both.

### 8.3 Horror and Science Fiction in Opera

*The Maker*, being inspired by Shelley's *Frankenstein*, touches on elements of horror and science fiction in its plot. However, it is not the only opera to do so. Michael Gordon’s *Acquanetta* is inspired by the 1943 Horror/Science Fiction film *Captive Wild Woman*, and horror elements are very prominent in some musical theatre works such as Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. Similarly, the science fiction genre has been incorporated into prior operas as well, including in Paul Frehner’s *Sirius on Earth* and Gavin Bryars’ *Doctor Ox’s Experiment*.

While the genres of horror and science fiction certainly have precedent within the medium of opera, I believe that more can still be done to include genres such as this into the repertoire of operatic performances. To this end, *The Maker* seeks to continue pushing toward the inclusion of such genres into opera.

Chapter 9
Conclusion

Ultimately, the intent of *The Maker* is to convey and augment a compelling narrative. The techniques and elements discussed within this document all seek to serve that intent. The musical representation of dramatic elements, the common-tone fraction system, and even the prominent use of spoken text were all implemented in such a way as to help augment an already interesting and compelling narrative and appear throughout the opera in far more instances than were listed within this preceding document.

As a final example of how the musical materials are all tied together with the plot, Figure 9.1 below shows an excerpt from the final movement of the opera, Movement 26, wherein the chorus is speculating as to Sorcha’s intentions.

**Figure 9.1** – Calder’s sister, with the other chorus members, wonders whether Sorcha’s departure represents some form of destiny in movement 26, m. 163-164

As the chorus watches Sorcha sail away the island of Wyre, they know her intentions to seek them out and ponder as to whether this represents some form of destiny. The chorus does not verbalize an answer, however the musical material does provide a clue. Calder’s sister, the highest voice within the chorus, outlines the opening of the harmartia motif when she sings “Fate or destiny”. The music tells us with certainty that Sorcha’s actions to this point, and the actions that may follow after the curtain closes, all follow as the results of Calder’s actions; more specifically, Sorcha’s actions are all repercussions from Calder’s moment of hamartia when he created Adie.

While this document has certainly not provided an exhaustive list of all of the techniques and musical material present within *The Maker*, it should hopefully have served to highlight key aspects of the opera’s design and made the full score (included as Appendix 2) more digestible. Additionally, this document serves as a compilation of some of the musical ideas that I am most interested in pursuing further in future projects.
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Individuals

Steven Bruhm, Professor Emeritus, Western University
Appendix A: Libretto

Libretto by Monika Lee with Movement Structure Added by Aaron Lee

The following pages show the libretto in its original form with only my editorial markings to denote where each movement (as shown in chapter 5.2 earlier) begins.

Characters:

CALDER - the maker, an alchemist secluded on the Isle of Wyre for two years to develop magical arts and learn how to create human life

IDONIA - Calder’s fiancée who is loving and kind-hearted

ADIE - Calder’s first human creation who is gentle and needy

SORCHA – Calder’s second human creation who is powerful and radiant

CHORUS:

CALDER’S MOTHER
CALDER’S FATHER
CALDER’S SISTER
CALDER’S BROTHER

ACT ONE:

Setting: A cabin on the island Wyre in the Scottish Orkneys. The interior is rustic. The room is full of scattered magical instruments (a zodiac, potions in bottles, many books and papers, orbs, a staff, a wand, tarot cards, a knife or sword, a chalice, a pentacle, a censer, and candles.) A large magic circle is drawn in chalk on the floor, a big pot or crucible in the centre of the circle. Calder, wearing black, is feverishly writing at this desk when the scene opens. He stands and paces.

Overture:
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Movement 1

CALDER

I SPENT MYSELF IN DARKNESS;
I SPENT MY FORCE FOR LIGHT.
MY MAGIC TASK CONSUMES ME;
THE FINAL MOMENT NEARS.

CALDER rushes from a large open book to a table of herbs and ingredients; he takes some and with shut eyes and muttering lips throws them into the pot.

DIAMHAIR (Scottish Gaelic for “secret”)

TWO YEARS HAVE I LABOURED
TWO YEARS ALONE.
IF MY SPELL SUCCEEDS
I’LL HAVE MORE POWER
THAN ANYONE ELSE ALIVE.

He stands back and rubs his hands with delight.

Movement 2 (chorus):

CHORUS

SLEEPLESS NIGHTS TAKE THEIR TOLL
THE GROGGY DAYS TRANSPIRE.
THE WORK IS ALL HE DOES NOW;
HE STUDIES, CONJURES, WORKS.

MOTHER

WHEN WILL YOU COME HOME, DEAR?
WHEN CAN I SEE YOUR FACE?
IF YOU TELL ME YOUR DREAM,
I’LL LISTEN AS I USED TO.
IF YOU TELL ME ALL YOUR PLANS
THE WAY YOU USED TO.

FATHER

WHY DO YOU WASTE YOUR TIME
WITH SUPERSTITIOUS NONSENSE?
THERE ARE OPENINGS IN MY FIRM.
I CAN HELP FIND YOU A JOB.

SISTER

YOU LOOK SO PALE AND SICKLY,
AS THOUGH YOU’VE HAD NO REST.
I’LL SEND YOU A CARE PACKAGE
IF YOU TELL US YOUR ADDRESS.

BROTHER

I’LL SEEK YOU OUT, CALDER,
WHETHER YOU’RE FAR OR NEAR,
I BELIEVE I’VE FOUND YOU OUT.
ARE YOU ON THE ISLE OF WYRE?

CHORUS
WHAT WE SEE YOU DOING THERE
SEEMS FAR WORSE THAN WE FEARED.
YOU’RE ACTING A BIT CRAZY.
THOSE ARTS YOU WIELD ARE WEIRD.
YOU DON’T REPLY TO EMAIL
OR SEND A SINGLE LINE.
OUR MAIL COMES BACK UNOPENED
YOUR CELLPHONE’S LONG BEEN DEAD.
IDONIA’S GONE TO FIND YOU,
IDONIA SEEKS YOU TOO.
SHE SAID SHE’LL BRING YOU HOME.
WE REALLY WANT HER TO.

CALDER

I STUDY, CONJURE, WORK.
I STUDY, CONJURE, WORK.

CHORUS

WHERE HAVE YOU GONE, CALDER?
HAVE YOU GONE ACROSS THE SEA?
IN THE DEPTHS OF STORM WE SEE YOU
IN THE RECESSES OF THE SKY
WHERE ARE YOU GONE, CALDER?

CALDER

THIS IS THE DAY, THE HOUR, THIS MOMENT MINE.
A HUMAN BEING, NOT ROBOT OR MONSTER
NOT FICTION NOR FANTASY BUT A REAL MAN
AS AUTHENTIC AS ME.
THIS IS THE DAY, THE HOUR, THIS MOMENT, MINE.

IDONIA’S face appears at the window.

Movement 3:

IDONIA

THERE HE IS AT LAST.

THIS IS THE DAY, THE HOUR, THIS MOMENT OURS.

IDONIA AND CALDER

THIS IS THE DAY, THE HOUR, THIS MOMENT.
Circling the crucible, CALDER, moves his arms up and down in a wide sweeping motion as though conjuring.
IDONIA rushes into the room. She looks overjoyed and she throws herself into CALDER’S arms. She looks happy. He looks surprised and frustrated.

IDONIA

I’M OVERJOYED I’VE FOUND YOU.

CALDER

WHAT ARE YOU DOING HERE?

IDONIA

MY LOVE, I’VE FINALLY FOUND YOU.

CALDER

I’M VERY BUSY, DEAR.

IDONIA  looking around at the gloomy dwelling

YOU MUST COME WITH ME, CALDER.
THIS PLACE GIVES ME THE CREEPS.

CALDER

IT’S WONDERFUL TO SEE YOU,
BUT I HAVE TOO MUCH WORK TO DO.

IDONIA

YOU SHOULD COME BACK TO AYRSHIRE.
YOUR FAMILY WORRIES SO.

CALDER

LISTEN TO ME, IDONIA.
THERE IS REASON TO DELAY;
I HAVE A GREAT ACHIEVEMENT
WHICH IS ALMOST DONE TODAY.

IDONIA

WE’VE BEEN APART TWO YEARS
WHY WAIT ANOTHER MINUTE?
IF NOTHING ELSE, MY TEARS OF JOY
SHOULD TOUCH YOUR HEART.

CALDER

THEY DO. THEY DO.
I HAVE LONGED FOR YOU.
I’LL GO WITH YOU TOMORROW.
IF YOU WILL LEAVE ME NOW.
I PROMISE YOU, TOMORROW;
MY WORK IS ALMOST DONE.

IDONIA

THEN LET ME WATCH YOU LABOUR,
ASSIST YOU WITH YOUR GOAL.

CALDER moves away from her toward the centre of the stage.

CALDER

IF ONLY YOU COULD. . . .
THIS IS A SOLITARY PATH.
ALWAYS AND EVER I AM ALONE.
WE’LL BE TOGETHER SOON.
ATER TWO YEARS, WHAT’S ONE MORE DAY?
IF YOU LOVE ME, IDONIA, YOU’LL WAIT ONE DAY.

IDONIA

DO YOU LOVE ME?

CALDER

I DO.

IDONIA  (Plaintively)

OKAY
AFTER TWO LONG YEARS OF WAITING
WHAT’S ONE MORE DAY?

IDONIA and CALDER in harmony:

IDONIA:  AFTER TWO WHOLE YEARS OF WAITING, WHAT’S ONE MORE DAY?
CALDER:  THIS IS THE DAY, THE HOUR, THE MOMENT, MINE.

Repeat as desired.

Scene Two
A light illuminates both the crucible and the chalked circle around it and another light illumines CALDER as he moves. Stage fog. The scene opens as CALDER paces back and forth, hands held behind his back and his head lowered as though in thought. Books are scattered everywhere. Potions, herbs, bottles, boxes, jars, and magical instruments are strewn chaotically on the floor. A rhythm develops between CALDER dancing with jagged and cacophonic movements and then returning normally and with perfect bodily control to perform each act associated with casting the spell.

First, he takes soil and places it in the crucible.

**Movement 4a:**

Purely instrumental.

**Movement 4b:**

CALDER

BHON DUST (Scottish Gaelic for “from dust”)

*He reads from a large book and then dances (as though he is not in control). He rips pages from the book and puts them in the crucible.*

**Movement 4c:**

CALDER

CLEACHD AN LEABHAR (“consume the book”)

*He then takes a plant or a powder and tosses it into the crucible with controlled movements, followed by dance steps showing a chaotic energy. He reaches for an astrolabe and jots some notes; then he dances again as though unwillingly. The scene alternates between controlled, normal action, and a cacophony of music and dance. The creative energies he’s unleashing are paradoxically both within and beyond his control. After a couple of these alternations between controlled tasks and chaotic dance, the stage is dark for a moment and CALDER sings.*

**Movement 4d:**

CALDER

ANAIL BEATHA (“Breathe of life”)

*When the light comes back, the created being appears within a large white, cloth bag and its movements within the bag show him to be a human pushing against the limits of the fabric, the effect not unlike the Michelangelo sculptures of Adam emerging from the rock. CALDER’s and ADIE’s motions are syncopated.*

*At the penultimate moment, a flash of light coincides with the removal of the fabric and simultaneous Calder’s command.*

**CALDER**
**Movement 5:**

BI BEO! (“Live!”)

A beautiful young man, ADIE, stands naked in the middle of the stage and circle; he looks at his arms and legs with wonder and joy. Arms raised above his creature, CALDER stands triumphantly to one side with a look of command and satisfied knowledge. ADIE kneels in worshipful adoration at CALDER’s feet. He kisses the hem of CALDER’s robe. He stays on his knees and fawns on CALDER. CALDER walks and sings without looking at ADIE, and ADIE follows on his hands and knees.

**CALDER**

A SOLITARY PATH LEADS TO GENIUS
MY MAGIC POWER IS PROOF;
I’VE CREATED A HUMAN
HERE IS A MAN.
I AM HIS PROMETHEUS,
I AM A MAKER OF MEN.

ADIE prostrates himself on his stomach before CALDER, and then CALDER looks at him with a pleased but faintly contemptuous smile.

I NAME YOU ADIE;
MY SPECIMEN AND SUCCESS.

ADIE touches the hem of CALDER’S cloak. CALDER has a distasteful look on his face and he throws the cloak off. ADIE grabs it and holds it like a security blanket against his cheek.

**CALDER**

HAVE A LITTLE PRIDE.
ARE YOU NOT EMBARRASSED
TO GROVEL AT MY SIDE?

**ADIE**

YOU GAVE ME LIFE,
YOU GAVE ME SPEECH,
YOU EVEN MADE ME CARE;
NOW GRANT ME LOVE,
AND CARE FOR ME.

CALDER turns his back on ADIE.

**ADIE**

DON’T TURN YOUR BACK;
I REACH FOR ARMS
TO HOLD ME, SHIELD ME.
FATHER, I AM YOUR CHILD.
CALDER

CHILD?
STAND LIKE A MAN, ADIE;
AND PLEASE HELP ME CLEAN UP THIS MESS.

ADIE stands awkwardly and slouching. His hands are still opened to CALDER.

ADIE begins to tidy, then looks sheepishly at CALDER

I READ IN YOUR FACE YOU DO NOT LOVE.
_Puts his own face in his hands and crumples to the floor_ WHAT CAN I SAY TO MAKE YOU CARE?

CALDER laughs

WHAT A CREATURE!
NEXT TIME I’LL MAKE A STRONGER BEING,
Clever, strong, omnipotent
SOMEONE MORE LIKE ME
BRILLIANT AND FREE.

ADIE eagerly begins to tidy

CALDER

I HAVE TO LEAVE,
GO HOME TO AYRSHIRE WITH IDONIA.
YOU MUST STAY IN THE CABIN UNTIL I RETURN.

Prepares to leave by grabbing a large rucksack and putting things in it while he sings. _To audience._

I’LL LOCK THE DOOR.
RETURN TO MY WORK
IN A FEW WEEKS,
BUT NOW I MUST LEAVE;
IDONIA AWAITS.

ADIE worried

WHO IS IDONIA AND WHY MUST YOU LEAVE?
AM I NOTHING TO YOU? NOTHING AT ALL?
WHO IS IDONIA AND WHERE DO YOU GO?
_Reaching again for CALDER_ I WILL FOLLOW YOU,
BE YOUR HELPER.

CALDER

I RENDERED YOU HANDSOME,
BUT YOU ARE NO WOMAN;
I WILL ONCE AGAIN FEEL LOVE
IN THE ARMS OF FAIR IDONIA.

ADIE  
hurt

SOMEONE IS LOVED BY YOU, MAKER?

CALDER

SHE LOVES ME BETTER THAN YOU CAN
ADIE blocks the door as CALDER turns to leave.

ADIE  (ominously and now standing erect)

Movement 6:

DID I SOLICIT YOU, MAKER,
FROM DARKNESS TO PROMOTE ME?
DID I ASK TO BE BORNE?
STAY OR TAKE ME WITH YOU.

CALDER

I CANNOT.

ADIE

BEWARE. WHEN YOU ARE GONE
I WILL WORK STRANGE MISCHIEF
WITH THESE, YOUR TOOLS AND TREASURES.
I WILL DESTROY YOUR CRAFT.

CALDER  (turning to face him)

WHAT WOULD YOU HAVE ME DO?
THOUGH I ADMIRE YOUR FORM,
THE WORK OF MY OWN HANDS,
I COULD NOT LOVE A FAWNING SERVANT
EVEN IF I TRIED.

ADIE  fiercely

THEN MAKE A FRIEND FOR ME;
ONE WHO WILL NOT SPURN ME;
I’LL LEAVE YOU ALONE FOREVER.
GIVE ME JUST ONE SOUL TO LOVE.

Movement 7:

CHORUS
HE NEEDS LOVE.

CALDER

YOU HAVE THE GALL TO ASK THIS?
WHO ARE YOU THAT I SHOULD OBEY?

CHORUS

HE NEEDS LOVE.

ADIE

I AM YOUR CREATURE WHOM YOU GAVE LIFE.
NOW BY DUTY’S LAW, GRANT ME
SOMEONE TO LIVE FOR.

ADIE stands and blocks CALDER trying to leave the room.

ADIE

IF YOU DENY ME, I’LL DESTROY YOUR BOOKS AND TOOLS.
I MAY BE VERY YOUNG, BUT I’M NO FOOL.
WHAT’S MORE, I WILL FOLLOW YOU
AND HAUNT YOU WITH THE STRENGTH YOU GAVE,
WREAK HAVOC ON THOSE YOU LOVE.

CHORUS

TAKE HEED, CALDER.
HE SEEMS TO MEAN WHAT HE SAYS.

CALDER threateningly

ARE YOU BLUFFING?
WOULD YOU DARE?

Turning aside and singing as though to himself

WHAT SHOULD I DO?
HE’S RIGHT THAT I OWE HIM SOLACE.
YET IF I KEEP HER WAITING,
IDONIA WILL DOUBT MY LOVE.
THEN AGAIN,
ADIE MAY DESTROY MY ART
THE LABOUR OF YEARS.
WHAT SHALL I DO?
WOULD HE DARE WREAK VENGEANCE ON HIS MAKER?
CHORUS

HE DARES.

**ADIE** lifts Calder’s wand and breaks it over his knee.

WHO IS THE MASTER, WHO THE SLAVE?

**CALDER** with grudging admiration

I WONDER AT YOU.

CHORUS

HIS ARMS ARE STRONGER THAN YOURS.

**ADIE**

DO YOU DARE DENY ME?

CHORUS

CALDER, WHAT WILL YOU DO?

**CALDER**

I’LL MAKE A FEMALE CREATURE,
IF YOU AGREE TO STAY HERE
ALONE WITH HER TILL I RETURN
ON THE LONELY ISLE OF WYRE.

*As though to himself*
I DID IT BEFORE;
I CAN DO IT AGAIN.

CHORUS

CALDER, BEWARE.
PRIDE LEADS TO ERROR.

**MOTHER**

COME HOME NOW.

**FATHER**

THINK TWICE.

**SISTER**

CARE FOR HIM.
BROTHER
SAY NO. LET HIM DESTROY YOUR WRETCHED CRAFT.

MOTHER
TELL ADIE NO.

CHORUS
THIS ISN’T RIGHT, CALDER, OUR MINDS MISGIVE;

MOTHER
LET HIM COME TO AYRSHIRE IN OUR FAMILY HE’LL LIVE.

CALDER
I SEE YOUR POINT, ADIE, SO I WILL GRANT YOUR BOON. I’LL MAKE YOUR FEMALE MATE, THEN LEAVE YOU VERY SOON.

CHORUS
IT CANNOT BE GOOD, CANNOT BE RIGHT TO CREATE PEOPLE FROM A CAULDRON IN THE MIDDLE OF THE NIGHT.

IT CANNOT BE GOOD, CANNOT BE RIGHT TO CREATE PEOPLE FROM A CAULDRON IN THE MIDDLE OF THE NIGHT.

IT CANNOT BE GOOD, CANNOT BE RIGHT TO CREATE PEOPLE FROM A CAULDRON IN THE MIDDLE OF THE NIGHT.


Lights fade.

Scene Three:
ADIE crouches in a corner of the room and watches CALDER raptly as he goes about his work, scratching his head and consulting some open books lying scattered on the table and chairs.

CALDER
Movement 8:

LAST TIME I AIMED HIGH
FOR A PERFECT, HANDSOME MAN;
LIKE GOD I CALLED HIM ADAM,
THE WOMAN WILL BE BETTER,
NOT PERFECT BUT SUPERB.

He picks up a handful of wet clay and looks at it thoughtfully.

SHOULD I USE THE SAME CLAY?
I COULD REDDEN IT WITH IRON.

He pours a bit of liquid iron into it.

IARANN ("Iron" in Scottish Gaelic)

He throws the clay into the cauldron, then holds up a mason jar filled with pale liquid.

HERE IS THE OLD Potion
TO IT I ADD SOME SAGE
PLUS TURMERIC AND CAYENNE
I’M SUCH A CLEVER MAGE.

Like a cook, he sprinkles bits of spice into the cauldron.

SAFFRON AND CARDAMON
EXTRACT OF WOLF’S BLOOD
AN OAK SEED AND A ROSE,
I’LL FORTIFY THIS MUD.

HER NAME WILL BE EVE. (EVE is pronounced in Scottish Gaelic rather than English)

NO SHEEP’S MILK THIS TIME.
BUT A DRAM OF WHISKY
A PEAT MONSTER
TO MAKE A FLAME IN HER SOUL.

He pours from a liquor flask. There is a flash and the lights go out briefly.

TEINE ("Fire")

Three floodlights shine on ADIE, CALDER, and a female figure in a large translucent bag in the centre of the stage. CALDER dances as he did when creating ADIE, but his movements are more abrupt, more dramatic, and fewer. SORCHA’s figure in the bag moves too but with more sudden and larger movements followed by stillness. The stage lights go out.

CALDER
CRUTHACHADH ("Creation")

A brighter flash than last time lights the room, and SORCHA is standing tall and erect on the lit stage. She is dignified and radiant, her hair is loose and full, and she wears a red dress. ADIE stands up and gapes. CALDER looks satisfied. SORCHA glances from CALDER to ADIE then looks out at the audience. She is neither amazed to be alive nor confused about her identity. ADIE moves slowly toward her and slowly reaches out his hand to touch hers. He has the appearance of being besotted, in love, and she is intrigued. She lets him touch her hand, then looks at her hand. She sings to ADIE.

**Movement 9:**

SORCHA

WHAT ARE YOU DOING?
WHY ARE YOU HERE?
I SEEM TO KNOW YOU.

CALDER

THAT’S IT.
EXCHANGE EYES:
LOVE ADIE

**Movement 10:**

ADIE

IT TOOK THIS MOMENT
TO OPEN MY EYES
I FELT ALL MY LIMBS
BUT WAS ONLY HALF ALIVE.
THIS IS MY REAL BIRTH
TO SEE YOU HERE.
NOW I WILL LOVE YOU.
CALDER CAN DISAPPEAR.
WE’LL BE TOGETHER
ON THE ISLE OF WYRE.
WE’LL LOVE TOGETHER
ALONE IN THIS PLACE
WE’LL BE TOGETHER
IN THIS WEATHERED SPACE.
NO EDEN OR PARADISE
COULD EVER BE
AS THIS PLACE TOGETHER
WILL BE.

CALDER

(SORCHA watches CALDER sceptically as he sings of his success).
Movement 11:

TRULY MY GENIUS
ASTOUNDS EVEN ME.
I’VE OUTDONE MYSELF.
WHAT A BEAUTIFUL LADY.
SUCH INCREDIBLE EYES.
I COULD KEEP HER FOR MYSELF.
SHE WILL BE WASTED ON ADIE.
AND WHY SHOULD I NOT CLAIM
THE FRUITS OF MY LABOUR?
IDONIA IS SO BESOTTED
SHE WOULD LOVE ME STILL.
I COULD HAVE THEM BOTH.
WHY NOT?

CALDER approaches to take SORCHA’s hand. She lets him. But when he raises it to his lips, she dashes it away. He moves toward her more assertively, but ADIE comes between them and pushes CALDER back.

Movement 12:

ADIE

STOP!

SORCHA
to CALDER

I AM SORCHA. WHY SHOULD YOU RULE ME?
I AM SORCHA, NOBODY’S SLAVE.
YOU CANNOT TOUCH ME, YOU MAY NOT HAVE ME.
SO YOU BETTER BELIEVE ME, TRY TO BEHAVE.

ADIE

YES, SHE IS SORCHA,
SO LEAVE HER ALONE.
IF YOU DARE HARM HER
I’LL TEAR FLESH FROM YOUR BONE.
YOU MADE ME STRONG
YOU MADE HER FOR ME.
I’LL KEEP MY BARGAIN,
AND LET YOU GO FREE.
ADIE chases CALDER from the room.

SORCHA

to ADIE

I AM NEW MADE, AND I AM ME
LIFE IS VIBRANT, THE BODY IS FREE.
WHEN I SAW YOU THERE
AND SAW YOU WERE BEAUTIFUL
I WAS HAPPY BUT STILL FREE.
I AM NAMED SORCHA, RADIANT ONE.
YOU CAN DEFEND ME
IF THAT’S WHAT YOU CHOOSE,
BUT NO ONE WILL HAVE ME,
NOT EVEN YOU.
WHEN I SAW YOU THERE I KNEW THAT I WAS LOVED
BUT HOW DOES THAT MATTER TO ONE WHO IS FREE?

ADIE

YOU ARE MADE FOR LOVE.
CALDER CREATED YOU
AS A COMPANION TO ME.

SORCHA

IF HE DID, HE MADE A MISTAKE,
I BOW TO NO ONE.
MY LOVE CANNOT BE FORCED OR CLAIMED.

Movement 13 (end of Act I)

INTERMISSION

Scene Four:

Movement 14 (Instrumental):

SORCHA is alone in the room, and she is experimenting with the magical instruments. A burst of smoke comes from a wand in her hand.

Movement 15 (Sorcha aria):

LIKE THE GANNET, I HUNGER
LIKE AN EAGLE I’LL BE
IF I LEARN MAGIC ARTS
I’LL BE COMPLETELY FREE.

CONTROL OF THE ELEMENTS;
PPOWER OVER FATE
OMNISCIENT KNOWLEDGE
OMNIPOTENT STATE.

CALDER and IDONIA enter the room together. SORCHA hides the wand and tries to look innocent and unoccupied. CALDER is elated by his success. ADIE enters behind them.

CALDER

Movement 16:

IF I CAN PROVE TO THE IGNORANT WORLD
THAT I DID THIS REMARKABLE FEAT,
FAME AND RICHES WILL BLESS US,
IDONIA, YOU AND ME.
I DID IT, IDONIA
I CREATED HUMAN LIFE
IN THIS CABIN, ON THIS ISLE.
BECAUSE YOU LOVE ME,
YOU WILL SHARE THE GLORY.

IDONIA

YOU ARE SO CLEVER,
AND YOU ARE BRAVE.
LOOK AT THESE BEAUTIFUL CREATURES;
THEY WILL BE CHILDREN TO US
IN OUR OLD AGE
TO CARE AND TEND TO US.

ADIE is looking at SORCHA. SORCHA is looking at CALDER.

Movement 17:

CHORUS

POOR ADIE IS STRUGGLING.
BRAVE SORCHA ABLAZE.
CALDER, TAKE THEM WITH YOU,
DON’T LEAVE THEM STANDING DAZED.

IDONIA

WILL THEY BE OKAY
LEFT HERE FOR WEEKS?

CALDER

THEY’LL BE ALL RIGHT; THERE’S LOTS OF FOOD; WE’LL LOCK THEM IN, SO THEY CANNOT ESCAPE.

CHORUS

REFLECT A LITTLE ON WHAT YOU DO AND HOW IT MAY HARM OTHERS, THEM, US, AND ESPECIALLY YOU.

IDONIA

IT MAKES ME UNEASY, BUT IF YOU THINK IT’S BEST.

CALDER

I DO.

IT HAS BEEN TOO LONG; LET’S MAKE LOVE, MY BEAUTIFUL DARLING.

CALDER and IDONIA leave the room together with CALDER’s arm around IDONIA’s waist. They are smiling and laughing.

CHORUS

LEAVING ADIE AND SORCHA LOCKED UP, THIS ACTION, LIKE THE OTHERS, BODES ILL.

WHEN YOU LEFT US, YOU TOLD US LIES. WE FEEL SORRY FOR ADIE, WE FEEL HIS PLAINITIVE CRIES. WE DON’T TRUST SORCHA. LOOK AT HER BURNING EYES.

Movement 18:

ADIE to audience

MAYBE LEFT TOGETHER IN ONE ROOM, SORCHA WILL BEGIN TO LOVE ME.

Turning to Sorcha
SORCHA, MY BELOVED.

SORCHA to ADIE and the audience

I AM LIKE THE GANNET
WITH VAST HUNGER AND WIDE WINGS;
AND YOU ARE A COLLARED DOVE
WHOSE SONG GROWS TIRING.
CALDER DOESN’T UNDERSTAND WHOM AND WHAT HE MADE.
WHEN HE LEAVES, WE’LL ESCAPE,
BECOME HEBRIDEAN SEA EAGLES
TO TRAVEL THE WORLD
RADIANT AND FREE.

She eyes the magical instruments with longing.

ADIE, WOULD YOU BRING ME SOMETHING?

ADIE

CERTAINLY.

SORCHA

PLEASE BRING ME SOME RAIN WATER
FROM THE WOODEN TROUGH OUTSIDE.

ADIE

OKAY.

ADIE leaves. When she sees that he has gone, she rushes over to the crucible and walks in a circle around it.

Scene Five

Movement 19:

SORCHA is alone and reading CALDER’s largest book and there is evidence of magic lying around her where she sits. The crucible is nearby, and she holds a wand in her resting hand.

CHORUS

SORCHA HAS A BRIGHT MIND,
AS SHARP AS HER MAKER’S.
SORCHA’S EYES GLISTEN
AS SHE READS CALDER’S BOOKS;
ADIE IS FORGOTTEN
AND SHE CASTS HER OWN SPELLS.
CALDER SHOULD NOT HAVE LEFT HER ALONE.

SORCHA

Movement 20:

MAGIC IS NOTHING MORE OR LESS THAN UNSEEN NATURAL FORCES;
HOW EXCITING!
TO SEE THE UNSEEN,
IS TO INFLUENCE THE WORLD.
LET’S SEE IF I KNOW ENOUGH TO MAKE IT RAIN.

SORCHA stands, moves the wand in three circles, and utters majestically the following words:

CUIREADH E UISGE (“Let it rain.”)

The air fills with the sound of rain.

SORCHA

BUT THIS IS SCOTLAND.
WHO KNOWS IF THAT WAS ME!

CALDER enters the room carrying a knapsack, angrily grabs the wand out of her hand, and pushes her away from the crucible.

CALDER

Movement 21:

WHAT ARE YOU DOING?
WHO DO YOU THINK YOU ARE?
THOUGH I MADEYOU CLEVER,
YOU WON’T POSSESS MY POWER

SORCHA

YOU DON’T OWN ME.
I’M POWERFUL AND FREE.

CALDER toward the audience

I THINK I MAY HAVE OVERSHOT THE MARK.
SHE’S A LILITH NOT AN EVE TO BANISH FROM THIS GARDEN.
SORCHA

MY NAME IS SORCHA.

Movement 22:

Both CALDER and SORCHA gather up magical power. CALDER holds a wand and SORCHA uses only her gestures and motions. They say or sing together a disempowerment spell in Scottish Gaelic.

GUN CHUMHACHD meaning “Without power”.

SORCHA stumbles and then rectifies herself

IF YOU TAKE AWAY MY POWER,
BEWARE, CALDER, BEWARE.

ADIE and IDONIA enter the room and crouch together behind a table watching fearfully.

CALDER

IT’S A PITY TO DESTROY WHAT TOOK SUCH PAINS TO MAKE;
HOWEVER, SHE’S A MONSTER WHO WOULD STEAL MY CRAFT.

SORCHA raising her hands high above her head.

IF YOU WOULD KILL ME, I’LL ACT IN SELF DEFENCE.

She picks up a dagger from a table and rushes at CALDER with it. She stabs him but not fatally, in the upper left arm which he moves to protect his chest. With his right arm, he pushes her away and to the ground. As SORCHA begins to raise herself, ADIE rushes forward to protect her, and CALDER lifts a wand high over her head. ADIE intercepts the spell and receives its effect in place of SORCHA whom his body is blocking.

CALDER

BÁS DHUT! (Scottish Gaelic for “Death to you”).

ADIE staggering

Movement 23a:

THOUGH I AM BUT A COLLARED DOVE
I LOVE YOU, SORCHA.
SINCE NO ONE RETURNED MY LOVE,
THERE WAS NO CAUSE TO LIVE.
He falls.

**SORCHA** standing now and enraged

YOU HAVE KILLED THIS HARMLESS BOY.

**CALDER**

THAT BLOW WAS MEANT, PROUD ONE, FOR YOU.

**SORCHA**

THESE BARE HANDS POSSESS MORE POWER THAN YOUR WEE TOOLS.

*Raises her hands and arms around CALDER’s form. Lights and sounds of rumbling accompany her large motions.*

**Movement 23b:**

**MARBH AN DUINE SEO** (Scottish Gaelic for “Kill this man”).

**CALDER** stumbles and crumples on the ground. Groaning he expires.

**IDONIA** screams and runs away with her face in her hands.

**SORCHA**

**Movement 24:**

WAS THAT SELF-DEFENCE OR PATRICIDE?

*Looks wearily around the room, and gathers books and implements in what was Calder’s knapsack.*

THERE IS NO REASON TO STAY.
THERE IS NOTHING MORE TO DO.
**IDONIA** TOLD ME OF HIS FAMILY.
I WILL GO TO CALDER’S FAMILY, THAT’S WHAT I’LL DO.

**Scene six:**

*A rowboat with oars is on the edge of a sea. Sorcha puts things in it while she sings.*

**Movement 25:**

LIKE A TERN OR A GULL
I’LL FLY OVER OPEN SEA.
A PURPLE SKY AT NOON
FORESHADOWS STORM.
UNKNOWN PERILS LIE BEFORE ME;
UNKNOWN TROUBLES AWAIT.
I WON’T BOW OR BEND TO THEM;
I FEEL THE HAND OF FATE.

IDONIA SPOKE OF CALDER’S BROTHER;
HE HAD A FATHER AND SISTER TOO.
I’LL NEED TO ANSWER TO HIS MOTHER;
SHE MAY HATE ME;
EXCEPT FOR ADIE,
WHO NOW LIES DEAD,
THEY ALL DO.

Movement 26:

BROTHER

SHE’S CLIMBING INTO A BOAT.

SISTER

AND ROWING OUT TO SEA.

FATHER

SHE’LL HARDLY NEED TO ROW.
THE CURRENTS WILL CARRY HER.

MOTHER with real anguish

OH, CALDER, MY CHILD.
MY HEART WILL NEVER HEAL.

SISTER

WHY IS SHE COMING TO US?

BROTHER

A MURDERESS HEADS OUR WAY.

FATHER

CALDER WOULD HAVE KILLED HER.
WE SAW; WE HEARD.
BROTHER
HER POWER IS EVEN GREATER THAN HIS.

SISTER
IS SHE HUMAN?
SHE IS NOT OF WOMAN BORN.

MOTHER
DEAR CALDER, MY SON, MY LIFE.

BROTHER
WILL SHE DESTROY US?

SISTER
OR WILL SHE COME IN PEACE?

FATHER
WITH MERE WORDS, SHE CAN MURDER.

MOTHER
WE HAVE NO POWER OR WILL TO STOP HER.
LET HER COME.

CHORUS
DOES SHE COME TO CREATE OR TO DESTROY
THE LOVED ONES OF HER MAKER?
SHOULD WE RUN AND SHOULD WE HIDE?
SHOULD WE ARM OURSELVES WITH GUNS?
YET SHE FELT PITY FOR POOR ADIE;
PERHAPS SHE HAS A CHRISTIAN SOUL.
OR, LIKE ATHENA, BORN FROM MAN,
MAYBE SHE IS MORE WARRIOR THAN WOMAN.

SHE COULD CREATE
AN UNBEGOTTEN RACE OF NEW BEINGS
FROM HER CRAFT.

IT WAS SELF-DEFENCE.
WHAT ELSE COULD SHE DO?
THIS RADIANT CREATURE
NOT OF WOMAN BORN.
SISTER
WE OUGHT TO HIDE.

BROTHER
WE SHOULD RUN.

FATHER
WE COULD KILL HER.

MOTHER
SHE IS CALDER’S ONLY CHILD;
SHE REMINDS ME OF HIM;
A GRANDDAUGHTER,
LET HER COME.

SORCHA

*Stops rowing and looks up at a bird.*

A SEA EAGLE IN THE SKY.

CHORUS
WE ARE CURIOUS AND AFRAID;
LET HER COME.

*in harmony with MOTHER*

MY HEART WILL NEVER HEAL.

*SORCHA in harmony with the CHORUS*

LIKE A GANNET, I HUNGER;
LIKE AN EAGLE OF THE SEA
FLYING ABOVE THE OCEAN,
LIKE FATE OR DESTINY.

*CHORUS at the same time as SORCHA’s lines above*

WE ARE CURIOUS AND AFRAID.
ACROSS THE WATER SHE COMES.
IS SHE FATE OR DESTINY?

*Movement 27 (End of opera)*
Appendix B: Full Score

Divided into Movements according to the Movement structure discussed herein.
The Maker

an electro-acoustic opera in two acts

Music by Aaron Lee
Libretto by Monika Lee
# The Maker
*an electro-acoustic opera in two acts*

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<td>537</td>
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</table>
## Cast of Characters

### Main Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calder</td>
<td>Baritone</td>
</tr>
<tr>
<td>Idonia</td>
<td>Soprano</td>
</tr>
<tr>
<td>Adie</td>
<td>Tenor</td>
</tr>
<tr>
<td>Sorcha</td>
<td>Mezzo-Soprano</td>
</tr>
</tbody>
</table>

### Calder’s Family (Chorus)

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sister</td>
<td>Soprano</td>
</tr>
<tr>
<td>Mother</td>
<td>Mezzo-Soprano</td>
</tr>
<tr>
<td>Brother</td>
<td>Tenor</td>
</tr>
<tr>
<td>Father</td>
<td>Bass</td>
</tr>
</tbody>
</table>

## Instrumental Forces

- Flute
- Clarinet in B-flat
- Horn in F
- Trumpet in B-flat
- Trombone
- Electric Guitar
- Piano
- Pre-Recorded Soundtrack
- Violin
- Viola
- Cello
Performance Notes

*The Maker* is approximately 100 minutes in duration with the expectation that an intermission will be inserted between the two acts, raising the total performance time to close to two hours.

This score is in concert pitch.

*The Maker* includes some text written in Scottish Gaelic. Special thanks to Dr. Natasha Sumner for verifying the Scottish Gaelic pronunciations (in IPA) provided within this score.

Metric Modulations

All tempo changes in *The Maker* are written as metric modulations. That is, they will be presented as a ratio of the old tempo to the new tempo. In the example below (from Movement 21), the tempo of 160 quarter notes per minute is achieved by establishing the quarter notes of the previous tempo as the dotted quarter note of the new tempo.

\[ \frac{4}{4} = 160 \] (\( \frac{3}{4} = \cdot \) )

Pre-recorded elements

Most scenes will incorporate a pre-recorded soundtrack. For every scene where this is required, the conductor is provided with a click track in order to coordinate the live ensemble with the click track.

Spoken Text

A single-line staff and square note-heads indicate that the accompanying text should be spoken instead of sung. The accompanying text should be spoken such that it takes up the duration indicated by the square note-heads. An example is provided here:

In the example (from m. 2 of movement 1), Calder should speak the text “I spent my force for light,” starting on the 2nd eighth of the measure and lasting approximately three and a half beats.

Chorus

The chorus parts in *The Maker* are intended to be pre-recorded (both audio and video) and played back during the live performance. However, the opera is composed in such a way that it is also possible for the chorus members to perform live.

If the chorus is pre-recorded, the pre-recorded video should be displayed on an on-stage screen while the audio is played through the stereo mains. If the chorus is performing live, they will need to be outfitted with lavalier (lapel) microphones which are routed through the stereo mains. They should also be positioned on-stage such that they are distinctly separated from the other performers.
Technical Requirements:

- Stereo Monitors
- Computer for live playback and click tracks
- 4 lavalier/lapel microphones (8 if chorus is live)
- Audio interface
  - Minimum 7 inputs (11 if chorus is live)
  - Minimum 3 outputs
- Headphones for conductor
- Electric guitar
  - Amplifier (separate from stereo monitors)
  - Reverb pedal (if not part of amplifier)
  - Distortion pedal (if not part of amplifier)
  - Digital delay pedal
- Video projector (if chorus is pre-recorded)
- Projector screen (if chorus is pre-recorded)
Synopsis:

Act I

Calder, an alchemist and mage, has isolated himself in his cabin to complete his research into the creation of life. His fiancée, Idonia, manages to find Calder in his cabin after spending considerable time searching for him. Idonia pleads for Calder to return home to his family and Calder agrees on the condition that he is first able to finish his research.

Calder succeeds in creating a human-like creature with his alchemy and names this creation, Adie. Adie views Calder as a father-figure and longs to be treated with love and affection. Realizing that Calder has no intention of providing this, Adie coerces Calder into creating a second creature as a romantic partner for Adie. Calder successfully creates this second creature, who names herself Sorcha. Sorcha rejects advances from both Calder and Adie and declares that she is free and will bow to no one.

Act II

Sorcha experiments with Calder’s magical equipment while Adie still vies for her attention. Calder tells Idonia of his plan to leave Adie and Sorcha locked in the cabin while the two of them return to his family. Shortly thereafter, Calder discovers Sorcha using his equipment to cast magic of her own and the two begin to fight.

In an attempt to save Sorcha, Adie leaps in front of one of Calder’s attacks and is killed. Blaming each other for Adie’s death, Sorcha and Calder continue to fight until Sorcha ends up killing Calder. Seeing Calder die, Idonia flees in terror. Sorcha stops to think about what has transpired and decides that she should travel to the mainland to go meet Calder’s family and sets off into the ocean in a rowboat. Her intentions beyond that point are unclear.
Act I
Ominous (♩=72)
Play track 0 - Overture

Ensemble is tacet until m. 79 (4:20). Soundtrack only until that point.

Low synth pulses and piano stabs throughout

0:00

0:36 violin fragments

1:10 piano melody

1:33 violin fragment

2:03 violin fragments

2:50 piano melody

3:06 piano melody

3:23 violin fragment

3:46 piano melody

Curtain rises and Calder is onstage working with his alchemical tools.

* X note-heads indicate the start and approximate duration of musical events.

© J. A. Lee, 2022
blend in with soundtrack
light reverb

4:20

blend in with soundtrack
arco

3

violin & cello fragments

4:40

Drum hit
at 4:50

* match dynamic in soundtrack
Calder is introduced

Calder speaks to himself as he prepares his magical ritual.

Stop blending into soundtrack
light distortion and reverb

p brooding and persistent

mf pesante

Bass Drum hit in ST.
Most of ST stops, but synth bass pulses continue.

I spent myself in darkness;
I spent my force for light.

* The duration of square notes indicate the time in which the accompanying text should be delivered.
1 - Calder is introduced

My magic task consumes me;

Calder
the final moment nears.
Practicing his magic, Calder begins to perform an incantation. 

"Di-am- - - - hair.

*Sung with reverb and echo

*pizz.

*Secret IPA: 'dʒərvər
After the brief incantation, Calder returns to adjusting his tools and magical set-up.
Two years have I laboured; dry two years alone.
If my spell succeeds,
Calder is introduced
I'll have more power than anyone else alive.
1 - Calder is introduced

Fl.
Bb Cl.
Hn.
Bb Tpt.
Tbn.
E.Gtr.
Pno.
ST
Calder
Vln.
Vla.
Vc.
The chorus provides background information

The chorus provides background information as Calder continues to work.

I study, conjure, work.

When will

*These synth parts are all part of the pre-recorded soundtrack. They are provided here only for reference. Ideally, the chorus parts should also be pre-recorded (audio and video).
2 - The Chorus provides background information

con-jures...

you come home, dear? When can I see your face? If you tell me your dream,

stu-dies...

I'll listen as I used to. If you tell me all your plans the

stu-dies...
2 - The Chorus provides background information

There are openings. There are openings in my firm. I can...
The Chorus provides background information.
Brother

Sister

Mother

Calder

Father

ST 1

ST 2

ST 3

YOU

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

b

you've had no rest. I'll send you a care package if con-jures... you tell us your ad-dress... stu-dies... I'll seek you out. I'll seek you out, Cal-der. The Chorus provides background information...
Calder

Sister

Mother

Brother

As his family continues to narrate, Calder becomes increasingly engrossed in his work.

Father

ST 1

ST 2

ST 3
(sung in the background)

Calder

I study, conjure, work.

Sister

What we see you doing there seems far worse than we feared.

Mother

Wyre?

Brother

What we see you doing there seems far worse than we feared.

Father

What we see you doing there seems far worse than we feared.

You're acting a bit crazy. Those arts you wield are weird.

feared. You're acting a bit crazy. Those arts you wield are weird.

feared. You're acting a bit crazy. Those arts you wield are weird.

feared. You're acting a bit crazy. Those arts you wield are weird.
The Chorus provides background information

In the foreground:

I study, conjure, work.
I study, conjure,

really want her to.
really want her to.
really want her to.
really want her to.

The Chorus

In the background:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We

In the foreground:

Brother

find you, I don't seek you too. She said she'll bring you home. We

Sister

find you, I don't seek you too. She said she'll bring you home. We

Mother

find you, I don't seek you too. She said she'll bring you home. We

Father

find you, I don't seek you too. She said she'll bring you home. We
Calder
Mother
Brother
Father

ST 1
ST 2
ST 3

∑

have you gone, Calder?
Have you gone, Calder?

have you gone, Calder?
have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

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have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?

have you gone, Calder?
Calder

Sister

depths of storm we see you,

Mother

depths of storm we see you,

Brother

depths of storm we see you,

Father

depths of storm we see you,

ST 1

ST 2

ST 3

In the recesses

In the recesses

In the recesses

In the recesses
Calder

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

Where are you gone, Calder?

Where are you gone, Calder?

Where are you gone, Calder?

Where are you gone, Calder?

Where are you gone, Calder?
This last page of this movement overlaps with the beginning of the next.
Starting from this measure (132), Maker 3 starts and the piano begins playing.
Idonia finds Calder

The images of Calder's family members fade from the stage, and Calder stands up from his work for a moment to admire his progress.

This is the day, the
Idonia finds Calder

Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E. Gtr.
Pno.
ST

Idonia
Calder

hour, the moment, mine.
A human being,
3 - Idonia finds Calder

not a ro-bot or mon-ster, not fic-tion or fan-ta-sy, but a
Fl.
Bb Cl.
Hn.
Bb Tpt.
Tbn.
E.Gtr.
Pno.
ST
Idonia
Calder
Vln.
Vla.
Vc.

real man as authent Pc. me. This is the day, the hour, the
This is the day, the hour, _ the moment, mine.

Idonia finds Calder.
There he is at last!
This is the day, the hour, the moment,
This is the day, the hour, the moment,
I'm overjoyed, I found you.

day, the hour...
What are you doing here?

My love, ____

spoken

3 - Idonia finds Calder
I've finally found you.

I'm very busy, dear.
You must come with me, Calder.

This place gives me the creeps.
It's wonderful to see you, but I have too much work to do.
You should come back to Ayrshire.

Your family worries so.
Listen to me, Idonia.

There is

sung p
3 - Idonia finds Calder

Idonia
reason to delay;

Calder
I have a great a

Vln.

p lush and sensual

Vla.

p lush and sensual

pizz.

arco

Vc.

p lush and sensual
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

Idonia finds Calder

chieve-ment which is almost done to-day.
We've been apart for two years, why wait another minute?
Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E.Gtr.
Pno.
ST

If nothing else, my tears of joy should touch your heart.

Listening to Idonia's words, Calder's stance softens as he begins to compromise with Idonia.

They do.
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Idonia

Calder

They do. I have longed for you.
I'll go with you tomorrow if you will leave me now. I promise you,
Then let me watch you labour,
tomorrow;
My work is almost done.
Despite his slight compromise, Calder rebuffs Idonia's offer of help and turns away as he continues to speak, mostly to himself.

If only you could...
This is a solitary path.

Always and ever am I alone.
We'll be together soon. After two years,
building tension

building tension

what's one more day?

building tension
If you love me, Idonia, you'll wait one day.

Do you love me?

If you love me, Idonia, you'll wait one day.

I do.
Okay. After two long years of waiting, what's one more
After two whole years of waiting,

After two whole years of waiting,
3 - Idonia finds Calder

Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno.

ST

Idonia

Calder

Vln.

Vla.

Vc.

what's one more day? Af-ter two whole years of wait-ing,

This is the day, the hour, the mo-ment, mine.

100 101 102 103 104
what's one more day? After two whole years of waiting,

This is the day, the hour, the moment, mine.
what's one more day? After two whole years of waiting,

This is the day, the hour, the moment, mine.
3 - Idonia finds Calder

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Idonia

Calder

Vln.

Vla.

Vc.
3 - Idonia finds Calder

Idonia: of waiting, what's one more day?

Calder: of waiting, what's one more day?
Calder and Idonia leave the cabin, and the lights begin to fade on stage.
3 - Idonia finds Calder
3 - Idonia finds Calder

\[ \text{Fl.} \]

\[ \text{Bb Cl.} \]

\[ \text{Hn.} \]

\[ \text{Bb Tpt.} \]

\[ \text{Tbn.} \]

\[ \text{E.Gtr.} \]

\[ \text{Pno.} \]

\[ \text{ST} \]

\[ \text{Idonia} \]

\[ \text{Calder} \]

\[ \text{Vln.} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
Footsteps gradually start fading in

Play Track 3

Footsteps gradually start fading in

3 - Idonia finds Calder
3 - Idonia finds Calder

(footsteps continue)
3 - Idonia finds Calder
3 - Idonia finds Calder
3 - Idonia finds Calder
Calder creates Adie

Flute

Clarinet in B♭

Horn in F

Trumpet in B♭

Trombone

Electric Guitar

Piano

Soundtrack

Calder

Violin

Viola

Cello
Calder already in the midst of preparing his ritual.

The lights come up on stage with Calder already in the midst of preparing his ritual.
4 - Calder creates Adie
4 - Calder creates Adie

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.

15 16 17 18

(still forceful)

(f (still forceful))

arco
4 - Calder creates Adie
Calder begins performing his ritual, in a trance-like state with wild and erratic movements.
4 - Calder creates Adie

Fl. ff forceful
B♭ Cl.
Hn. mf
B♭ Tpt. ff
Tbn.
E.Gtr.
Pno. ff forceful
ST
Calder
Vln. f persistent and trance-like
Vla. arco f persistent and trance-like
Vc.
Calder stands up straight for a moment and prepares to incant.

Calder creates Adie
Without warning, Calder returns to his trance-like state and continues his erratic movements. Without warning, Calder returns to his trance-like state and continues his erratic movements.
4 - Calder creates Adie

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.
4 - Calder creates Adie
4 - Calder creates Adie
Calder's movements become more consistent and rhythmic.
4 - Calder creates Adie
Calder's erratic motions return.
4 - Calder creates Adie

Calder incants again:  

*m Cleachd an leabhar,*

*Consume the book. IPA: klrxg an 'Lo:ar*
Calder returns to the more rhythmic and ordered movements.

Con sord.

Almost stomping

Ritualistic

Ritualistic

Forceful

Sord.

mf

Ominous

Calder creates Adie
Calder's movements become even more intense as his ritual begins to progress further.
4 - Calder creates Adie
Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.
Incanting:

mp with reverb and delay

Anail na beatha.

*Breath of life. IPA: 'anal 'beho
4 - Calder creates Adie
4 - Calder creates Adie
4 - Calder creates Adie
Summoning the last of his energy, Calder prepares himself to incant the final words of the ritual.

4 - Calder creates Adie
triumpant

4 - Calder creates Adie

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

*Live! IPA: bi beò!

Vln.

Vla.

Vc.

*Bi beò!

Bi beò!
5

Adie is born

\( \frac{1}{4} \) = 190

\( \frac{1}{4} \) = 63 (\( \frac{1}{4} \) = triplet \( \frac{1}{4} \))

Flute

Clarinet in B♭

Horn in F

Trumpet in B♭

Trombone

Electric Guitar

Piano

Soundtrack

Adie

Calder

Violin

Viola

Cello

*Live! IPA: bi hjo:

Adie, still hidden beneath a cloth on stage, begins to move.
5 - Adie is born

Adie begins to rise.

building tension


Pno.  ST

mf building tension

mf building tension

mf building tension

mf building tension

mf building tension
5 - Adie is born

Adie is born

a bit ominous

Eerie

8
Adie stands upright, visibly confused, but otherwise healthy and strong, while Calder stands in awe.
Regaining his composure, Calder begins to circle around Adie, admiring his own handiwork.
Clearly pleased with himself, Calder begins to applaud his own work spoken.

A solitary path leads to genius.
My magic power is proof.
Here is a man.

I am his - Prometheus.
5 - Adie is born

Am his Prometheus! I am a maker of

Adie is born
5 - Adie is born
Finally turning to address Adie directly:

I name you Adie;
Seeing Calder as his creator and father, Adie prostrates himself before Calder. While flattered at first, Calder quickly tires of this attention.

My specimen and my success.
5 - Adie is born

Adie is born
Standing, Adie begins to address Calder: \textit{mp}

Adie

You gave me life, you

Calder

Have a little pride! Are you not embarrassed to grovel at my side?

5 - Adie is born
5 - Adie is born


8 gave me speech, you e-ven made me care; Now grant me love, grant me
5 - Adie is born

Adie: love and care for me. Don't turn your back. I reach for arms.

Calder: spoken

Pno. sung
5 - Adie is born

_to hold me, shield me._ Fa-ther, Fa-ther,
5 - Adie is born

Father, I am your child.

Calder is visibly taken aback by being called "Father".

spoken
5 - Adie is born

Stand up like a man, Adie.
5 - Adie is born

Fl.  
B♭ Cl.  
Hn.  
B♭ Tpt.  
Tbn.  
E.Gtr.  
Pno.  
ST  
Adie  
Calder  
Vln.  
Vla.  
Vc.  

Stand up! and please help me clean up this mess.
Feeling dejected, Adie does as instructed and assists Calder begin tidying up the remnants of the ritual.
5 - Adie is born

I read in your face you do not love.
What can I say? What can I say to make you
5 - Adie is born

Adie care?

Con sord.
Adie quietly sulks as he continues to tidy up, while Calder lets Adie do the work as he begins again to applaud his own work.

Adie, spoken

What can I say to make you care?
5 - Adie is born

What a creature!
Next time, I'll make a stronger being.

Clever, strong,
Someone more like me,
5 - Adie is born
5 - Adie is born

Addressing Adie:

I have to leave
5 - Adie is born

to go home to Ayrshire with Idonia.
You must stay in the cabin until I return.
I'll lock the door. I'll return to my work in a few weeks, but now I must leave.

5 - Adie is born
5 - Adie is born

Adie is intrigued by the mention of Idonia.

To himself: Adie is born

I - do - nia a - waits.
Who is Idoenia? Who is Idoenia and whymust you leave?
Adie starts feeling increasingly sorry for himself.

Am I nothing to you? No-thing at all?
Adie once again vies for Calder's attention.

No thing at all?
5 - Adie is born

Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno.

ST

spoken

Adie

Calder

spoken

Vln.

Vla.

Vc.

118 119 120

I will follow you. Be your helper.

I rendered you handsome, but you are no woman;
5 - Adie is born

I will once again feel love in the arms of fair I - do - nia. Fair I -
5 - Adie is born

Someone is loved by you, Maker?

She loves me better than you can.

Adie is born
Adie threatens Calder

\[ \text{\textbf{6}} \]

\[ \text{\textbf{\textit{tense and frightening}}} \]

- Flute
- Clarinet in Bb
- Horn in F
- Trumpet in Bb
- Trombone
- Electric Guitar
- Piano
- Soundtrack
- Adie
- Calder
- Violin
- Viola
- Cello

Piano:

- Persistent and ominous

Soundtrack:

- Start track 6
- low synth note (with echoes)

Adie:

- Adie pulls himself up to his full height and looks at Calder ominously

Calder:

- Did I_
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Adie

Calder

Vln.

Vla.

Vc.

Fl. 4

B♭ Cl. 4

Hn. 4

B♭ Tpt. 4

Tbn. 4

E. Gtr. 4

Pno. 4

ST 4

Adie 4

Calder 4

Vln. 4

Vla. 4

Vc. 4

so-li-cit you, Ma-ker, from dark-ness to pro-mote me?
6 - Adie threatens Calder

Did I ask to be born?
6 - Adie threatens Calder

Did I solicit you, Maker, from...
6 - Adie threatens Calder

Adie

Did I ask to be born?

Calder

darkness to promote me?

softening slightly
6 - Adie threatens Calder

Stay or take me with you. Did I

Calder, thus far unphased: I cannot.
becoming angry again

Adie threatens Calder

Fl.

Bb Cl.

Hn.

Bs Tpt.

Tbn.

E.Gtr.

Pno.

ST

Adie

Calder

Vln.

Vla.

Vc.

I cannot!
Did I so-lit you from dark-ness to pro-mote me?  

Mak-er!

I cannot.

Adie becomes gradually more and more threatening.
6 - Adie threatens Calder

Adie

Mak-er!

Did I ask to be born?

Calder

I cannot.

I cannot.
6 - Adie threatens Calder

Fl.  

Bb Cl.  

Hn.  

Bs Tpt.  

Tbn.  

E.Gtr.  

Pno.  

ST  

Adie  

Calder  

Vln.  

Vla.  

Vc.  

Showing some signs of fear:  

Fl.  

Bb Cl.  

Hn.  

Bs Tpt.  

Tbn.  

E.Gtr.  

Pno.  

ST  

Adie  

Calder  

Vln.  

Vla.  

Vc.  

41  

42  

43  

44  

45  

46  

Stay,  

take me with you.

Showing some signs of fear:

I cannot.
Adie begins pacing around Calder, somewhat menacingly.
Be-ware, be-ware,

When you are gone

spoken
I shall work strange mischief with your tools.
I shall work strange mischief with these, your tools and treasures.
6 - Adie threatens Calder

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Adie

Calder

Vln.

Vla.

Vc.
6 - Adie threatens Calder
6 - Adie threatens Calder

Adie starts to walk menacingly toward Calder, as Calder is visibly frightened.
Intimidated by Adie, Calder tries to appease him.

What would you have me do?
Though I admire your form,
the work of my own hands,
I could not love a fawning servant, even if I tried.
Adie threatens Calder

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Adie

Calder

Vln.

Vla.

Vc.
An idea pops into Adie's head, and his demeanor softens slightly.

Then make a friend for even if I tried.
6 - Adie threatens Calder

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Adie

Calder

Vln.

Vla.

Vc.
6 - Adie threatens Calder

Adie threatens Calder

I'll leave you alone forever. Give me just one soul to love.
Calder is torn as to what to do, and considers his options.
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Adie

I'll leave you alone forever.

Calder

Vln.

Vla.

Vc.

q = 63 (\( \frac{d}{\text{b}} = \frac{d}{\text{b}} \))
6 - Adie threatens Calder

Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E.Gtr.
Pno.
ST
Adie
Calder

Give me just one soul to love.

chorus parts, and accompanying soundtrack, are shown in Movement 7 on the following page.
Adie and Calder argue while the Chorus comments

\[
\frac{d}{\text{soul}} \text{ to } \text{love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]

\[
\frac{d}{\text{soul}} \text{ to } \text{love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]

\[
\text{He needs love.}
\]
Adie

Trying to push back against Adie's request:

You have the gall to ask this?

Calder

Sister

He needs

Mother

He needs

Brother

He needs

Father

He needs

ST 1

ST 2

3

4
Who are you that I should obey this?

He needs love.

He needs love.

He needs love.

He needs love.
7 - Adie and Calder argue while the Chorus comments

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2
Adie and Calder argue while the Chorus comments.
7 - Adie and Calder argue while the Chorus comments

Now, by duty's law, grant me love.
Adie and Calder argue while the Chorus comments.

7 - Adie and Calder argue while the Chorus comments

ST 1

ST 2

16

17

18

some - one to live for, to

Love.

Love.

Love.

Love.
7 - Adie and Calder argue while the Chorus comments

live for.

179
7 - Adie and Calder argue while the Chorus comments

If you deny
Adie and Calder argue while the Chorus comments:

Adie: me I'll destroy your books and tools. I'll destroy your

Calder:

Sister:

Mother:

Brother:

Father:

ST 1:

ST 2:

26 27 28
books and tools.

I may be very young, but I'm no fool.
7 - Adie and Calder argue while the Chorus comments

What's more, I will follow you
and haunt you with the strength you gave,
Adie and Calder argue while the Chorus comments

wreak havoc on those you love.
Calder begins to realize that Adie is not making idle threats and could indeed act on these threats if Calder does not fulfill his requests.

Calder, he seems to mean...
Adie and Calder argue while the Chorus comments.
7 - Adie and Calder argue while the Chorus comments

Adie

Calder

Are you bluff-ing? Would you dare?

Sister

Mother

Brother

Father

ST 1

ST 2
To himself: spoken

What should I do?
He's right that I owe_____ him so - lace.
yet if I keep her waiting, I-don-ia I-
Adie

Calder

don - ia will doubt my love. Then a-gain, A-die may de -

Sister

Mother

Brother

Father

ST 1

ST 2

51 52

7 - Adie and Calder argue while the Chorus comments
Adie and Calder argue while the Chorus comments on the stroy my art, the labour of years.
7 - Adie and Calder argue while the Chorus comments

What shall I do?

spoken

What shall I do?
Would he dare wreak vengeance on his maker?
Adie breaks Calder's wand, confirming Calder's family's suspicions of his intentions.
7 - Adie and Calder argue while the Chorus comments
Adie and Calder argue while the Chorus comments

____ is the master and who is____ the slave?
Calder, while frightened, is impressed by his creation. spoken

I wonder at you.

199 - Adie and Calder argue while the Chorus comments
Adie and Calder argue while the Chorus comments.

His arms are stronger than

His arms are stronger than

His arms are stronger than

His arms are stronger than

His arms are stronger than

His arms are stronger than
7 - Adie and Calder argue while the Chorus comments
spoken

Do you dare deny me?

yours.

yours.

yours.

yours.

Calder,
7 - Adie and Calder argue while the Chorus comments

Spoken: Quietly and resigned

I'll make a female creature,

what will you do?

what will you do?

what will you do?

what will you do?
I'll make a female creature, if if you agree to stay
Adie and Calder argue while the Chorus comments.

77. Adie and Calder

here alone alone with her 'til I return

78. Chorus

79. Adie and Calder
Adie and Calder argue while the Chorus comments

a-lone on the lone-ly____ isle of Wyre
To himself: spoken

I did it before; I can do it again.

7 - Adie and Calder argue while the Chorus comments
Adie and Calder argue while the Chorus comments.
7 - Adie and Calder argue while the Chorus comments

Adie and Calder argue while the Chorus comments.
7 - Adie and Calder argue while the Chorus comments

ware.

ware. Say no. Let him destroy your wretched ware.

ware.
Adie and Calder argue while the Chorus comments.

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2

97 98 99
7 - Adie and Calder argue while the Chorus comments

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2
7 - Adie and Calder argue while the Chorus comments.

Adie and Calder argue while the Chorus comments.

Sister

Mother

Brother

Father

ST 1

ST 2

Let him come to Ayrshire.

Can-not be right.

Can-not be right.
7 - Adie and Calder argue while the Chorus comments

In our family he'll live.  It cannot be good.

Care for him.  Care

Can-not be

Be-ware.
Calder recomposes himself and, now calm again, turns to address Adie directly.

Be - ware.

Be - ware.
I see your point, Adie, so I will grant your boon.

It cannot be good, cannot be

Be - ware.

It cannot be good, cannot be
I'll make your female mate, then leave you very soon.

right. Be-ware.

right. Be-ware.

right. Be-ware.

right. Be-ware.
Adie and Calder argue while the Chorus comments.
Adie and Calder argue while the Chorus comments.

Sister

Mother

Brother

Father

ST 1

ST 2
Adie and Calder argue while the Chorus comments...
Adie is pleased with this turn of events, and once again aids Calder in tidying the room.
Adie and Calder argue while the Chorus comments
Adie and Calder argue while the Chorus comments

hour, the moment,

Sister

It can-not be good, can-not be right to cre-

Mother

It can-not be good, can-not be right to cre-

Brother

It can-not be good, can-not be right to cre-

Father

It can-not be good, can-not be right to cre-
7 - Adie and Calder argue while the Chorus comments

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2
7 - Adie and Calder argue while the Chorus comments

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2

This in the middle of the night.

in the middle of the night.

in the middle of the night.
This is the day,

can not be good,

can not be good,

can not be good,
Adie and Calder argue while the Chorus comments.
Adie and Calder argue while the Chorus comments

Adie

Calder

hour, the mo-

Sister

ate people from a cauldron

Mother

ate people from a cauldron

Brother

ate people from a cauldron

Father

ate people from a cauldron

ST 1

ST 2

140 141
Adie and Calder argue while the Chorus comments
7 - Adie and Calder argue while the Chorus comments.

Adie

Calder

Sister

Mother

Brother

Father

ST 1

ST 2
Adie and Calder argue while the Chorus comments:

Can - not be good,
7 - Adie and Calder argue while the Chorus comments

Adie and Calder argue while the Chorus comments.

This is the

Can-not be good,

Can-not be good,

Can-not be good,

Can-not be good,
Calder creates Sorcha

Calmly and confidently \( \text{(} \frac{4}{4} = 84 \text{)} \) (triplet \( \frac{3}{4} = \frac{3}{4} \))

Adie begins to walk off stage, as Calder slowly starts preparing another ritual.
Fl.
B-Cl.
Hn.
B-Tpt.
Tbn.
E.Gtr.
Pno.
ST
Vln.
Vla.
Vc.
Fl.
Bb Cl.
Hn.
Bb Tpt.
Tbn.
E. Gtr.
Pno.
ST
Vln.
Vla.
Vc.

235
8 - Calder creates Sorcha

14 15 16
8 - Calder creates Sorcha

Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E Gtr.

Pno.

ST

Vln.

Vla.

Vc.

stubbonly rhythmic

arco
8 - Calder creates Sorcha
The lights come back up and Calder's ritual is almost done being prepared as he continues to finalize details with the set-up.
Last time I aimed _
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.

aimed high for a perfect man,
8 - Calder creates Sorcha

Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E.Gtr.
Pno.
ST
Calder
Vln.
Vla.
Vc.

---
a perfect, handsome
Fl.
Bb Cl.
Hn.
Bb Tpt.
Tbn.
E.Gtr.
Pno.
Calder
Vln.
Vla.
Vc.
8 - Calder creates Sorcha

Like God, like

God, I named him Adam, but the woman will be better.
the woman will be better, not
8 - Calder creates Sorcha

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.

per-fect, but su - perf, a

pizz. pizz. pizz.

light distortion

Start track 8

low synth
Calder starts adding ingredients to the potion.
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Calder

Should I use the same clay?
I could redden it with iron.
Here is the old potion,

the old potion

Once again handling the
alchemical ingredients:
8 - Calder creates Sorcha

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

I'm such a clever mage.
8 - Calder creates Sorcha

Saffron and cardamom, extract
8 - Calder creates Sorcha

Calder of wolf's blood, an oak seed and a rose, I'll
Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E. Gtr.
Pno.
ST
Calder
Vln.
Vla.
Vc.

Calder creates Sorcha
Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

Like God I named him Adam

Her

Vln.

Vla.

Vc.
Calder creates Sorcha

name will be Eve
8 - Calder creates Sorcha
No sheep's milk this time, but a dram of
Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E.Gtr.
Pno.
ST
Calder

whisky, A peat monster, a

Vln.
Vla.
Vc.
Calder begins performing the magic ritual, and once again starts moving erratically.
Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E.Gtr.
Pno.
ST
Calder
Vln.
Vla.
Vc.

8 - Calder creates Sorcha
8 - Calder creates Sorcha
267

8 - Calder creates Sorcha
Inanting, with his arms held above the cloth hiding Sorcha:
Calder drops his arms again and resumes his erratic movements.
Adie starts peering through the window of the cabin, observing Calder's work.
8 - Calder creates Sorcha
8 - Calder creates Sorcha
8 - Calder creates Sorcha

suddenly calm and mystical

frenzied, but running out of energy

allow to fade out

Calder returns to his dance-like ritual though he is visibly worn out from the exertion and his movements gradually start to calm.

Calder

Incanting again:

*Cru-thachadh

*C: Creation. IPA: 'Krújxág
Seeing movement beneath the cloth, Adie quietly sneaks into the room to get a closer look.
Sorcha slowly starts to stir and slowly sits up and removes the cloth.
8 - Calder creates Sorcha

Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.
Sorcha is born

\( \frac{\text{Flute}}{\text{Clarinet in B♭}} \)

\( \frac{\text{Horn in F}}{\text{Trumpet in B♭}} \)

\( \frac{\text{Trombone}}{\text{Electric Guitar}} \)

\( \frac{\text{Piano}}{\text{Soundtrack}} \)

\( \frac{\text{To Adie:}}{\text{Sorcha}} \)

\( \frac{\text{What are you doing?}}{\text{Why are you here?}} \)

Sorcha, still seated, looks at the two people with her. Adie stares longingly at Sorcha as Calder is proud of his work.
Sorcha is visibly pleased with himself and what he just accomplished.

Calder is visibly pleased with himself and what he just accomplished.

I seem to know you.

That's it. Exchange eyes.
Sorcha is born
10

Adie sings of his love for Sorcha

\[ \text{Flute, Clarinet in B, Horn in F, Trumpet in B, Trombone, Electric Guitar, Piano, Soundtrack } \]

Adie sings directly to Sorcha:

\[ \text{mp} \]

It took this moment to open my

\[ \text{mp express.} \]

Adie

\[ \text{Clarinet in B, Horn in F, Trumpet in B, Trombone, Electric Guitar, Piano, Soundtrack } \]

Sorcha

\[ \text{mp express.} \]

Violin

\[ \text{mp express.} \]

Viola

\[ \text{mp} \]

Cello

\[ \text{mp} \]
10 - Adie sings of his love for Sorcha

eyes. I felt all my limbs, but I felt all my limbs but

Adie
was only half alive. This, This is my real birth to
10 - Adie sings of his love for Sorcha

Adie becomes lost in fantasy as he continues singing of his love, oblivious to Sorcha's confused and taken-aback look.

see you here. Now I will love you. I will love you.
10 - Adie sings of his love for Sorcha

Adie sings of his love for Sorcha
10 - Adie sings of his love for Sorcha

isle of Wyre We'll love together alone in this place. We'll be to-

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Adie

Vln.

Vla.

Vc.
Adie sings of his love for Sorcha
Adie sings of his love for Sorcha.

dise could ever be as this place together will be.
11

Calder boasts of his success

As Adie continues to fawn over Sorcha, Calder gloats over his second successful ritual.
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.

11 - Calder boasts of his success

I've outdone myself.
11 - Calder boasts of his success

What a beautiful lady. Such incredible
Speaking to himself:

eyes. I could claim her for myself. She will be wasted on Adie.

Calder boasts of his success
And why should I not claim the fruits of my labour?

I - do - nia is

Calder boasts of his success...
so be-sot- ted she would love me still. I could have them
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Calder

Vln.

Vla.

Vc.

both. Why not? Why not?

11 - Calder boasts of his success
Sorcha rebuffs Calder and Adie

Offended by Calder's musings, Adie seeks to defend Sorcha: Sorcha herself does not want Adie's defence, and stands in defiance of both Adie and Calder.
grandiose and confident

I am Sor-cha, Why should you rule me? I am Sor-cha,
No-bo-dy's slave.
You can-not touch me you may not have me. So you
Still eager to win Sorcha's love, Adie eagerly comes to Sorcha's aid.

Yes, she is Sor-cha, so
If you dare harm her, I'll tear leave her alone.

Threatening Calder: menacing incessant
You made me strong.
You made her for me.

flesh from your bone.
I’ll keep my bargain, and let you go free.
Adie shoos Calder from the room.
Given a moment to think, Sorcha begins to contemplate her own existence and her own desires/interests.

I am new made, and

Sorcha

Adie

Vln.

Vla.

Vc.
12 - Sorcha rebuffs Calder and Adie
Sorcha rebuffs Calder and Adie
When I saw you there and saw you were beautiful I was happy but still free.

To Adie:

Sorcha

Adie

Vln.

Vla.

Vc.
Sorcha rebuffs Calder and Adie.
12 - Sorcha rebuffs Calder and Adie
You can defend me
12 - Sorcha rebuffs Calder and Adie

if that's what you choose, but no one will have me, not even you.
knew, I knew that I was loved, I knew that I...
Sorcha rebuffs Calder and Adie

was loved, but but how does that matter to one who is
Adie is desperately trying to win over Sorcha's love in vain.

You were made for

Sorcha rebuffs Calder and Adie...
You were made for love. Calories, Calder.
If he did, he made a mistake. He rebuffed Calder and Adie as a companion to me.
made a mis-take, I bow to no one. I am Sor-cha.
Sorcha rebuffs Calder and Adie.
12 - Sorcha rebuffs Calder and Adie
Sorcha rebuffs Calder and Adie

I am new made, and I am me.

Life is vibrant, the body is free.
The lights begin to fade with Sorcha standing defiantly on stage as Adie longingly looks at her.

Sorcha

I bow to no one.

Adie

Vln.

Vla.

Vc.

109 110 111 112

attacca
Sustained harmony fades in.
Repeated notes from soundtrack instruments
start and gradually fade out over the next few minutes.

Piano motif

Synth motif

Piano motif

Reverb piano pulse

Reverb piano pulse

Synth motif

Synth motif

Synth motif

Inner synth parts start to fade out,
leaving only the outer voices.

Final piano pulse
Act II
Soundtrack overture to Act II

Electric Guitar (Pre-recorded)

Piano (Pre-recorded)

Start track 14

Quarter, eighth, triplet quarter, and triplet eighth note pulses fade in and out throughout.

E.Gtr.

Pno.
14 - Soundtrack overture to Act II

E.Gtr.

Pno.

0:57

18 24 25 26

1:27

27 29 30 31
14 - Soundtrack overture to Act II

E.Gtr.

Pno.

2:21

43 44 45 46

2:35

47 48 49 50
14 - Soundtrack overture to Act II
14 - Soundtrack overture to Act II

E.Gtr.

Pno.

3:26

62  63  64  66

3:43

67  68  70  71
E.Gtr.

Pno.

4:00

72 73 74 75

E.Gtr.

Pno.

4:13

76 77 78 80
14 - Soundtrack overture to Act II

E.Gtr.  Pno.

4:30

4:47

5:00
Sorcha's soliloquy

\( \text{Flute} \)

\( \text{Clarinet in B}^- \)

\( \text{Horn in F} \)

\( \text{Trumpet in B}^- \)

\( \text{Trombone} \)

\( \text{Electric Guitar} \)

\( \text{Piano} \)

\( \text{Soundtrack} \)

\( \text{Sorcha} \)

\( \text{Violin} \)

\( \text{Viola} \)

\( \text{Cello} \)

\( \text{4} \)

\( \text{5} \)

\( \text{mystical and mysterious} \)

\( \text{light distortion and long reverb} \)

*This reduction represents the harmony of the soundtrack, but not the specific voicing.*
15 - Sorcha's soliloquy

Fl.
Bb Cl.
Hn.
Bb Tpt.
Tbn.
E. Gtr.
Pno.
ST
Sorcha
Vln.
Vla.
Vc.
15 - Sorcha's soliloquy

Sorcha's soliloquy
Sorcha walks onstage carrying some of Calder's alchemical supplies, which she then proceeds to attempt to set up herself.
15 - Sorcha's soliloquy

less reverb, but still with light distortion
15 - Sorcha's soliloquy

Sorcha's soliloquy

E.Gtr.  

Pno.  

pp bell-like

ST

Vln.

Vla.

Vc.
15 - Sorcha's soliloquy
Sorcha begins poking and prodding at some of Calder's equipment as she begins to experiment.
15 - Sorcha's soliloquy
15 - Sorcha's soliloquy
Sorcha's soliloquy

cut reverb (no tail)

arco

mp mysterious

mp mysterious
Sorcha's eyes light up and she has some small success with Calder's magical equipment, and she stands up proud and contemplates her own goals.
15 - Sorcha's soliloquy

Like the gan-néit, Sorcha's soliloquy
Like the gannet, I hunger.
I'll learn magic arts,
I'll be if
gle I'll be
magic arts, I'll
15 - Sorcha's soliloquy

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

be completely free.

Vln.

Vla.

Vc.
15 - Sorcha's soliloquy
15 - Sorcha's soliloquy

Like the eagle I'll
Sorcha picks up some of Calder's tools and begins to use them again.

be if I learn ma-gic arts, I'll be com-plete-ly
15 - Sorcha's soliloquy

Fl.  
B♭ Cl.  
Hn.  
B♭ Tpt.  
Tbn.  
E.Gtr.  
Pno.  
ST  
Sorcha  
Vln.  
Vla.  
Vc.  

Synth pulse starts
Start track 15c

Free.

Rhythmic and trance-like
Con sord.
Con sord.

Secco
Con sord.
(Con sord.)

Rhythmic and trance-like
Sorcha's soliloquy

spoken in rhythm, almost incanting.

Con -
15 - Sorcha's soliloquy

Sorcha's soliloquy:

"trol of the ele-ments; po-wer over fate."

Om -
Adie softly enters and sits in the room, quietly observing Sorcha, but not daring to interfere.
Sorcha’s soliloquy

trol of the elements; control of the elements;
Sorcha's soliloquy

"power over fate."

"omni-scient knowledge, om-"
Sorcha's soliloquy

ni - po - tent state.
Sorcha's soliloquy

15 - Sorcha's soliloquy

sorcha's soliloquy

trol of the elements; power over fate.

Fl.
B♭ Cl.
Hn.
B♭ Tpt.
Tbn.
E. Gtr.
Pno.
ST
Vln.
Vla.
Vc.
15 - Sorcha's soliloquy

Control of the elements;
15 - Sorcha's soliloquy

Sorcha

Po-\textcolor{blue}{\textit{\textbf{w}}}-\textcolor{red}{\textit{\textbf{e}}}-\textcolor{red}{\textit{\textbf{r}}}-\textcolor{red}{\textit{\textbf{v}}}-\textcolor{red}{\textit{\textbf{e}}}-\textcolor{red}{\textit{\textbf{r}}}-\textcolor{red}{\textit{\textbf{e}}}-\textcolor{red}{\textit{\textbf{r}}} \quad \textcolor{red}{\textit{\textbf{f}}}-\textcolor{red}{\textit{\textbf{a}}} \quad \textcolor{red}{\textit{\textbf{t}}} \quad \textcolor{red}{\textit{\textbf{e}}} \quad \textcolor{red}{\textit{\textbf{t}}} \quad \textcolor{red}{\textit{\textbf{e}}} \\

Vln.

Vla.

Vc.
ni-po-tent state.  Con-

- tro-

of   the  ele-

ments;
15 - Sorcha's soliloquy

Sorcha's soliloquy

power over fate. Omniscient knowledge, om -
Calder and Idonia start to walk on stage, outside the cabin, and the music softens suddenly, as if heard through a wall.

Sorcha’s soliloquy: ni-po-tent state. Om-ni-sci-ent know-l-edge, om-
15 - Sorcha's soliloquy

ni-po-tent state.

Om-ni-sci-ent know-ledge,
Calder and Idonia sing of their success

Calder and Idonia enter the room and Sorcha, surprised, hides the tools she was examining and tucks herself away in a corner.
Calder is excitedly talking to Idonia about his great success and genius as Idonia listens intently.

If I could prove to this ignorant world that I did this remarkable feat,
16 - Calder and Idonia sing of their success

Fame and riches will bless us,
I did it, Idonia.

Idonia, you and me.
I cre-at-ed hu-man life__ in this cabin, on this isle.
shouting, in excitement

I did it, Idonia!

I cre-at-ed hu-man life in this
Calder and Idonia sing of their success
Because you love me,
You will share the glory.
the
16 - Calder and Idonia sing of their success

You are so clever, and you are
glory, glory
16 - Calder and Idonia sing of their success

Gesturing toward Sorcha and Adie:

brave.

Look_________________________ at these beau - ti - ful

the glo - ry__________________

-attractive
Calder and Idonia sing of their success.
Calder and Idonia sing of their success to us.
16 - Calder and Idonia sing of their success

Fl.

Bs. Cl.

Hn.

Bs. Tpt.

Tbn.

E. Gtr.

Pno.

Sntrk

Idonia

Calder

Vln.

Vla.

Vc.
Adie seems to react favourably to Idonia's words, but Sorcha is repulsed by the thought of being subservient to either Idonia or Calder.

They will be children to us in our old age to care and tend for us.
The chorus comments on Calder's plan

\( \text{triplet } \)
The chorus comments on Calder's plan.

Sor - cha_ a - blaze. Cal - der take them with you. Don't leave them stand - ing dazed.

Sor - cha_ a - blaze. Cal - der take them with you. Don't leave them stand - ing dazed.

Sor - cha_ a - blaze. Cal - der take them with you. Don't leave them stand - ing dazed.

Sor - cha_ a - blaze. Cal - der take them with you. Don't leave them stand - ing dazed.

Don't leave them stand - ing dazed.

Don't leave them stand - ing dazed.

Don't leave them stand - ing dazed.

Don't leave them stand - ing dazed.
Idonia

Will they be okay left here for weeks?

Calder

They'll be alright.

Sister

mp

Calder take them with you.

Mother

mp

Calder take them with you.

Brother

mp

Calder take them with you.

Father

mp

Calder take them with you.

ST 1

ST 2

ST 3

ST 4

They'll be alright.

They'll be alright.

They'll be alright.

They'll be alright.
There's lots of food; We'll lock them in, so they cannot escape.

Idonia is not entirely comfortable with Calder's plan, but chooses not to argue.
17 - The chorus comments on Calder's plan

Re-flect a lit-tle on what you do and how it may harm o-thers: them, us,
It makes me uneasy, but if you think it's best...

and especially you.

and especially you.

and especially you.

and especially you.

and especially you.
It has been too long, too long.

spoken in rhythm

I do, I do.

mp singing sweetly & romantically to Idonia:
Let us make love, my beautiful darling. Let us make love,
17 - The chorus comments on Calder's plan

Let us make love, my beau-ti-ful dar-ling.
Leaving Adie and Sorcha locked up, this ac-tion like the others bodes ill,
17 - The chorus comments on Calder's plan

Idonia

Calder

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

ST 4

bodes ill, bodes ill. When you left us, you told us lies, lies.

bodes ill, bodes ill. When you left us, you told us lies, lies.

bodes ill, bodes ill. When you left us, you told us lies, lies.

bodes ill, bodes ill. When you left us, you told us lies, lies.
We feel sorry for A-die, we hear his plain-tive cries. We don't trust Sorcha. Look
Idonia

Calder

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

ST 4

at her burning eyes. You told us lies, his plaintive cries, her

at her burning eyes. You told us lies, his plaintive cries, her

at her burning eyes. You told us lies, his plaintive cries, her

at her burning eyes. You told us lies, his plaintive cries, her
Idonia

Calder

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

ST 4

\[
\sum_\text{burning eyes.} \sum_\text{You told us lies, his plaintive cries, her burning eyes.}
\]
The images of Calder's family fade once more.

burning eyes.
Adie tries to please Sorcha

Track 17 continues

Maybe left together in one room,

Spoken to himself:
Romantically, to Sorcha:

Adie

Sorcha will begin to love me. Sorcha, my beloved.

ST 1

ST 2

ST 3

Sorcha rebuffs Adie's advances.

Adie

I am like the gazelle with vast hunger and wide

ST 1

ST 2

ST 3
And you are a colored wings.

Turning away from Adie, in a contemplative tone:

A dove whose song grows tiresome. Calder doesn't understand whom and...
Once again to Adie:

He doesn't understand...

When he leaves, we'll escape, become Hebrew seagulls,
Sorcha's attention wanders from Adie as she becomes lost in her own thoughts.
Speaking to Adie:

Sorcha: Adie...
Would you bring me something?

Adie: Certainly.

Please bring me some rain water from the wooden trough outside.
Adie leaves to go and complete the task that Sorcha has given him.

Okay.
The Chorus worries about Sorcha

The images of Calder's family appear again and begin speculating about Sorcha as she again begins performing minor magic with Calder's supplies.

Sorcha has a bright mind, as

Track 17 continues

The Chorus worries about Sorcha
The Chorus worries about Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.

Sorcha's eyes glisten as she sharp as her maker's.
The Chorus worries about Sorcha reads Calder's books; Adie is for-
got - ten and she casts her own spells,
The Chorus worries about Sorcha

Sister: casts her own spells.

Mother: casts her own spells.

Brother: casts her own spells.

Father: casts her own spells.

ST 1:

ST 2:

ST 3:
Sister

Cal - der___ should not have

Mother

Cal - der___ should not have

Brother

Cal - der___ should not have

Father

Cal - der___ should not have

ST 1

ST 2

ST 3

The Chorus worries about Sorcha
The Chorus worries about Sorcha leaving her alone.
Sorcha's eyes glisten as she reads Calder's books.
The Chorus worries about Sorcha.

Sister

Mother

Brother

Father

Cal-der should not have left her a-lone.
The Chorus worries about Sorcha
19 - The Chorus worries about Sorcha

She casts her own spells.

She casts her own spells.

She casts her own spells.

She casts her own spells.
19 - The Chorus worries about Sorcha

The Chorus worries about Sorcha
19 - The Chorus worries about Sorcha
She casts her own spells.
19 - The Chorus worries about Sorcha

Sister: Calder should not have left her alone.

Mother: Calder should not have left her alone.

Brother: Calder should not have left her alone.

Father: Calder should not have left her alone.

ST 1:

Cal-der should not have left her a-lone.

ST 2:

Cal-der should not have left her a-lone.

ST 3:

Cal-der should not have left her a-lone.

52 53 54 55
19 - The Chorus worries about Sorcha
Sorcha experiments with magic

Accompaniment for chorus starts fading out and transitioning to sustained pads. Harmony is summarized in the lower staff here.

Sorcha begins to speak to herself as she continues her magical experimentation.
20 - Sorcha experiments with magic

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Sorcha

Vln.

Vla.

Vc.

Synth ostinato fades in

Magic is nothing more or less than unseen natural forces;
How exciting!
To see the unseen is to influence the world.
20 - Sorcha experiments with magic

Sorcha experiments with magic
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Sorcha

Vln.

Vla.

Vc.

425

20 - Sorcha experiments with magic

pp secco

cantabile

mp

sul pont.
Sorcha experiments with magic
Sorcha begins to cast a spell and enters a trance-like state similar to Calder's from earlier, but far more fluid and less erratic.

Let's see if I know enough to make it rain.
Sorcha experiments with magic
20 - Sorcha experiments with magic
20 - Sorcha experiments with magic
Cuirreadh e uisge.

Sorcha returns to her fluid, trance-like motions.

*Let it rain. IPA: 'kurôy e 'uise'gə
Sorcha experiments with magic
20 - Sorcha experiments with magic

---|---|---|---|---|---|---|---

rain sounds start to fade in

Sorcha | Vln. | Vla. | Vc.
*Grand pauses will be filled with sound-effects (rain/thunder) from the soundtrack, and should be entirely in time.
Hearing the rainstorm, Sorcha is somewhat pleased by her success.

But this is Scotland.
20 - Sorcha experiments with magic

Who knows if that was me!
Calder starts walking onstage, though he is still outside the cabin and unaware of Sorcha's current actions.
20 - Sorcha experiments with magic
Calder confronts Sorcha

\[ \text{\( \text{\( \frac{1}{4} \)} \) = 160 (\( \text{\( \frac{1}{4} \)} \) = \( \text{\( \frac{1}{4} \)} \))} \]

anxious and tense

Flute

Clarinet in B\text{\( \flat \)}

Horn in F

Trumpet in B\text{\( \flat \)}

Trombone

Electric Guitar

Piano

Soundtrack

Sorcha

Calder

Violin

Viola

Cello

Calder confronts Sorcha:

Calder walks in the room and sees Sorcha with his magical tools.

Shocked by this revelation, Calder pauses for a moment.
Calder storms over to Sorcha to confront her.

angrily: *mf*

What are you doing?
What are you doing?

Who do you think you...
Though I made ominous are?

21 - Calder confronts Sorcha
Calder confronts Sorcha

you clever, you won't possess my power.
Who do you think you are?
Sorcha, unphased, refuses to back down.

You don't own me.

I am powerful.

You won't possess my power.
21 - Calder confronts Sorcha

You don't own me.

I think I may have...
21 - Calder confronts Sorcha

Calder: She's a Lith-

Sorcha: not an

Calder: over-shot the mark.
21 - Calder confronts Sorcha

Fl.

Bb Cl.

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno.

Start track 21a

synth pad fades in

Sorcha

Calder

Eve.

fl. b. cl. hn. bbt. tbn. egtr. pno. ph. st.

Fl. p^{secco} mf

Bb Cl. p^{secco} mf

Hn.

Bb Tpt.

Tbn.

E.Gtr.

Pno. mp

Start track 21a

synth pad fades in

Sorcha mp mf

Calder mp mf

Eve. arco

She's a

Vln. ml. melodramatic

Vla. ml. melodramatic

Vc. ml. melodramatic

arco

mp

arco

mp

mp

arco

mp

mp
21 - Calder confronts Sorcha

Li - lith, not an Eve, to ba - nish from this
21 - Calder confronts Sorcha

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E.Gtr.

Pno.

ST

Sorcha

Calder

gar - den.

Vln.

Vla.

Vc.
21 - Calder confronts Sorcha

Calder confronts Sorcha.
21 - Calder confronts Sorcha
Sorcha and Calder begin to fight

Calder begins gathering power to cast a spell on Sorcha, as the two of them start to circle each other threateningly.
22 - Sorcha and Calder begin to fight

\textit{pp still with intensity}
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
Suddenly focused and powerful

22 - Sorcha and Calder begin to fight

Sorcha staggers, as if hit by a spell, but she quickly rectifies herself and returns her focus to Calder.

* Gun chumh hachd.

Without power. IPA: goN 'xù, axg
22 - Sorcha and Calder begin to fight

If you take away my po-
22 - Sorcha and Calder begin to fight

Focused and rhythmic

Open

Focused and rhythmic

Ominous

Sorcha and Calder begin to fight
Sorcha and Calder begin to fight
Idonia and Adie enter the room. Frightened by what's going on, they hide together behind some furniture as Calder and Sorcha continue to circle each other threateningly.

Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight
Menacingly, to Sorcha:

It's a pity to destroy what took such pains to make;

However, she's a monster...

It is a pity to destroy what took such pains to make;
22 - Sorcha and Calder begin to fight

She's a monster who would steal my craft.
It will be a pity to destroy what took such pains to make.
Sorcha, responding to Calder's threats, grabs a nearby knife and begins waving it toward Calder.

If you would kill me, I'll act in self-destruction.
22 - Sorcha and Calder begin to fight

Sorcha tries to attack Calder with the knife while Calder dodges and hides behind furniture as he prepares to cast another spell.

as he prepares to cast another spell.

fence.
22 - Sorcha and Calder begin to fight
22 - Sorcha and Calder begin to fight

Sorcha

Calder

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Vln.

Vla.

Vc.
Calder manages to put some space between himself and Sorcha; he raises his arms up and points to Sorcha as he prepares to cast his spell at her.
Incanting, Calder casts a spell intending to kill Sorcha.

*Bás
dhut!

*pizz.

*Death to you. IPA: baːs ɣuht
Adie is killed; Sorcha kills Calder

\[ \text{mournful; a lament} \]

```
Track 22 continues
```

To defend Sorcha, Adie leaps between Calder and Sorcha, "catching" Calder's spell.

Staggering, and mortally wounded, Adie sings to Sorcha:

```
Though I am but a
```

Sorcha

Adie

Calder

Violin

Viola

Cello
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder

Adie

love you, Sorcha.
23 - Adie is killed; Sorcha kills Calder

Weakening, and starting to die,
Adie's attention drifts from Sorcha as he sings mostly just to himself,
Since no one returned my love,
23 - Adie is killed; Sorcha kills Calder

Since no one returned my love
23 - Adie is killed; Sorcha kills Calder

There was no cause to live.
Adie dies, and both Sorcha and Calder are left temporarily in shock.
Sorcha angrily accuses Calder of murdering Adie.

You have killed this.

Adie

Calder

Vln.

Vla.

Vc.

Fl.

B- Cl.

Hn.

B- Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

You have killed this.

Adie

Calder

Vln.

Vla.

Vc.

Fl.

B- Cl.

Hn.

B- Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

You have killed this.

Adie

Calder

Vln.

Vla.

Vc.
23 - Adie is killed; Sorcha kills Calder

Sorcha: harm-less boy. You have killed him.

Adie: 

synth pulses that fade out quickly

Vn. 

Vla. 

Vc.
You have killed this harmless boy.

Calder, still visibly shaken, rebuffs this accusation.

That blow was
23 - Adie is killed; Sorcha kills Calder

You have killed this harm-less boy.

meant, proud one, for you.

That blow was
23 - Adie is killed; Sorcha kills Calder

Sorcha and Calder resume their combat, with Sorcha still wielding the knife and Calder once again drawing power to cast another spell at Sorcha.

meant for you.
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder

- Intense and aggressive
Fl.
B- Cl.
Hn.
B- Tpt.
Tbn.
E-Gtr.
Pno.
ST
Sorcha
Adie
Calder
Vln.
Vla.
Vc.

23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder

reaching peak intensity
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder

In frustration, Sorcha tosses the knife aside and begins gathering her energy for a spell of her own.

23 - Adie is killed; Sorcha kills Calder

In frustration, Sorcha tosses the knife aside and begins gathering her energy for a spell of her own.
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
Sorcha prepares to cast a spell at Calder, as Calder does the same aimed at her. The two of them are both in trance-like states, though Calder's motions are erratic and Sorcha's fluid.

Sorcha is killed; Calder is killed.

tools.
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder
23 - Adie is killed; Sorcha kills Calder

*Ma - - - - rbhh an duine*

*Kill this man. IPA: ’marav an’ duine*
23 - Adie is killed; Sorcha kills Calder

Calder, struck by Sorcha's spell, begins staggering.
23 - Adie is killed; Sorcha kills Calder
Sorcha reflects on what happened

Calder collapses to the floor, dead.

In the background, Idonia, in fear for her own life, sneaks out of the cabin and then flees.

Sorcha stands silent, still processing what just happened.
Sorcha reflects on what happened
Recomposing herself, Sorcha begins to contemplate her current situation.
Sorcha reflects on what happened
Was that self-defence or patricide?
Sorcha leans down to inspect Calder's body and then covers it with the same cloth from which she and Adie emerged in Act I.
24 - Sorcha reflects on what happened
24 - Sorcha reflects on what happened

Start track 24b
Synth pad fades in
Sorcha reflects on what happened
There is no reason to
24 - Sorcha reflects on what happened

Sorcha stays.
Sorcha reflects on what happened
24 - Sorcha reflects on what happened
24 - Sorcha reflects on what happened

Sorcha

reason to stay. There is nothing more to do.
Sorcha stands up and turns to the cabin's window as she considers her options now.
Idonia told me of his family.
Sorcha reflects on what happened.

I will go to Calder's family. I will go to Calder's.
Sorcha reflects on what happened
that's what I'll do.

Sorcha leaves the cabin and begins to walk off-stage as the lights go down.
24 - Sorcha reflects on what happened
24 - Sorcha reflects on what happened
24 - Sorcha reflects on what happened
The lights come up on a rocky shoreline with a small rowboat tied up to the shore. Sorcha is already on stage, untying the boat.
Sorcha climbs into the rowboat, pushes away from the shore, and slowly starts rowing.
539

25 - Sorcha rows out to sea

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

Vln.

Vla.

Vc.
25 - Sorcha rows out to sea

Sorcha rows out to sea
Sorcha pauses her rowing to sing.

Like a tern or a tern
Sorcha rows out to sea

Sorcha

gull,

I'll fly

over open

sea.
25 - Sorcha rows out to sea
25 - Sorcha rows out to sea

Sorcha rows out to sea

o - ver o - pen sea.
25 - Sorcha rows out to sea

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

A pur-ple sky at noon for-sha-dows

Vln.

Vla.

Vc.

36

37

38
25 - Sorcha rows out to sea
Sorcha begins rowing again.
Pausing her rowing to sing again: 

Like a[tion]tern[ion]
Sorcha rows out to sea

or a gull,

I'll fly over open sea.
25 - Sorcha rows out to sea

Un-known per-il\textperiodcentered s lie be\textperiodcentered fore me; Un-known trou\textperiodcentered bles a\textperiodcentered wait.
I won't bow or bend to them; I feel the hand of
Sorcha resumes rowing, this time singing while rowing.
Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

do-nia spoke of Cal-der's bro-ther; he had a fa-ther and sis-ter too.

Vln.

Vla.

Vc.

71 72 73 74 75
Sorcha rows out to sea

I'll need to answer to his mother;
555

25 - Sorcha rows out to sea

Sorcha may hate me.
She may hate me; except for A – die, who

Sorcha rows out to sea
25 - Sorcha rows out to sea

Sorcha: now lies dead, they all do.

ST: Bass synth pedal

Start track 25
Sorcha rows out to sea

Unknown perils lie before me; Unknown troubles a-

8th note pulses start fading in
25 - Sorcha rows out to sea

wait. I won't bow or bend to them; I feel the hand of
25 - Sorcha rows out to sea

Fl.

B♭ Cl.

Hn.

B♭ Tpt.

Tbn.

E. Gtr.

Pno.

ST

Sorcha

fate.

Vln.

Vla.

Vc.
The Chorus speculates on Sorcha's intentions

The images of Calder's family appear on stage as Sorcha continues to row out to sea.

Track 25 continues
The Chorus speculates on Sorcha’s intentions.
She'll hardly need to row. The currents will carry...
26 - The Chorus specualtes on Sorcha's intentions

Oh, Cal - der, her.
The Chorus speculate on Sorcha's intentions.
Why is she coming to us?

A murder-ess heads our way.

The Chorus speculates on Sorcha's intentions
26 - The Chorus specualtes on Sorcha's intentions

Cal - der would have killed her. We saw;
The Chorus speculates on Sorcha's intentions.

Her power is even greater than we heard.

---

568
The Chorus speculates on Sorcha's intentions.

Is she human? Is she human? She

his.
The Chorus speculates on Sorcha's intentions.

Sorcha is not woman born.

Dear Cal-der, my son,
Sorcha

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

Will she de-stroy us?

Or will she come in my life.

26 - The Chorus specualtes on Sorcha's intentions
The Chorus speculates on Sorcha's intentions

With mere words, she can murder. She can murder with mere
We have no power or will to stop her.

words.

The Chorus speculates on Sorcha's intentions.
The Chorus speculates on Sorcha's intentions.
<table>
<thead>
<tr>
<th>Sorcha</th>
<th>Sister</th>
<th>Mother</th>
<th>Brother</th>
<th>Father</th>
<th>ST 1</th>
<th>ST 2</th>
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</thead>
<tbody>
<tr>
<td>come.</td>
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</table>

26 - The Chorus specualtes on Sorcha's intentions
The Chorus speculates on Sorcha's intentions.

Sorcha

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

Does she

Does she

Does she

Does she

Does she
The Chorus specalutes on Sorcha's intentions

Sorcha: The Chorus specalutes on Sorcha's intentions.

come to create or to destroy the loved ones of her

Sister: The Chorus specalutes on Sorcha's intentions.

come to create or to destroy the loved ones of her

Mother: The Chorus specalutes on Sorcha's intentions.

come to create or to destroy the loved ones of her

Brother: The Chorus specalutes on Sorcha's intentions.

come to create or to destroy the loved ones of her

Father: The Chorus specalutes on Sorcha's intentions.

come to create or to destroy the loved ones of her

ST 1: The Chorus specalutes on Sorcha's intentions.

ST 2: The Chorus specalutes on Sorcha's intentions.

ST 3: The Chorus specalutes on Sorcha's intentions.
The Chorus speculates on Sorcha's intentions.
The Chorus specualtes on Sorcha's intentions

Should we arm ourselves with guns?

Yet

Should we arm ourselves with guns?

Yet

Should we arm ourselves with guns?

Yet

Should we arm ourselves with guns?

Yet

\[x\]
The Chorus speculates on Sorcha's intentions.

Sorcha

Sister

she felt pity for poor A-die; perhaps she has a Christian

Mother

she felt pity for poor A-die; perhaps she has a Christian

Brother

she felt pity for poor A-die; perhaps she has a Christian

Father

she felt pity for poor A-die; perhaps she has a Christian

ST 1

ST 2

ST 3
soul. Or, like A-thena, born from man, may be she is more

Or, like A-thena, born from man, may be she is more

Or, like A-thena, born from man, may be she is more

Or, like A-thena, born from man, may be she is more

Or, like A-thena, born from man, may be she is more

Like a na, she is more

Like a na, she is more

Like a na, she is more

Like a na, she is more
The Chorus specualtes on Sorcha's intentions...
She could create an unbegotten race of beings.
26 - The Chorus speculates on Sorcha's intentions
What else could she do? This radiant

Sorcha

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

26 - The Chorus speculates on Sorcha's intentions
26 - The Chorus speculates on Sorcha's intentions
26 - The Chorus specualtes on Sorcha's intentions
The Chorus speculates on Sorcha's intentions.

Ought to hide.

We should run.

We could kill.
The Chorus speculates on Sorcha's intentions.

She is Calder's only child; She refers her.
26 - The Chorus specualtes on Sorcha's intentions

minds me of him; a grand - daugh-ter Let her
26 - The Chorus specualtes on Sorcha's intentions

Sorcha

Sister

Mother

come.

Brother

Father

ST 1

ST 2

ST 3

Let her come.
Sorcha stops her rowing to observe a bird flying overhead.

A sea eagle, in the sky...

The Chorus speculates on Sorcha's intentions.
593

26 - The Chorus specualtes on Sorcha's intentions

Sorcha

Sister
fraid; Let her come. Let her come.

Mother
fraid; Let her come. Let her come.

Brother
fraid; Let her come. Let her come.

Father
fraid; Let her come. Let her come.

ST 1

ST 2

ST 3
26 - The Chorus speculates on Sorcha’s intentions

Singing to herself, though matching the chorus’ dynamic.

Like __ the gan-net,

My heart will never heal.
26 - The Chorus specualtes on Sorcha's intentions

like the gan-net, I hunger;
Like an

We are curious and afraid;

We are curious and afraid;

We are curious and afraid;

We are curious and afraid;

Like an

- The Chorus specualtes on Sorcha's intentions
The Chorus speculates on Sorcha's intentions

Sorcha

ea-gle of the sea, fly-ing a-bove the ocean,

Sister

a-cross the water

Mother

a-cross the water

Brother

a-cross the water

Father

a-cross the water

ST 1

ST 2

ST 3

153 154 155 156
Like fate or destiny.

she comes.  Is she fate or destiny?

she comes.  Is she fate or destiny?

she comes.  Is she fate or destiny?

she comes.  Is she fate or destiny?
The Chorus speculates on Sorcha's intentions

like the gannet, I hunger; Like an_

Fate or destiny?

Fate or destiny?

Fate or destiny?

Like an

Fate or destiny?

Fate or destiny?
The Chorus speculates on Sorcha's intentions

Sorcha: eagle of the sea, flying above the ocean,

Sister: she comes.

Mother: she comes.

Brother: she comes.

Father: she comes.

ST 1: Fate or

ST 2: Fate or

ST 3: Fate or
Sorcha tacet until end of opera.

The Chorus speculates on Sorcha's intentions.
The lights slowly start to fade as Sorcha is seen continuing to row out to sea.

The Chorus speculate on Sorcha's intentions.
The Chorus speculates on Sorcha's intentions.

Sorcha

Sister

Mother

Brother

Father

ST 1

ST 2

ST 3

178  179  180  181  182
26 - The Chorus specualtes on Sorcha's intentions
The Chorus speculates on Sorcha's intentions
The Chorus speculates on Sorcha's intentions