

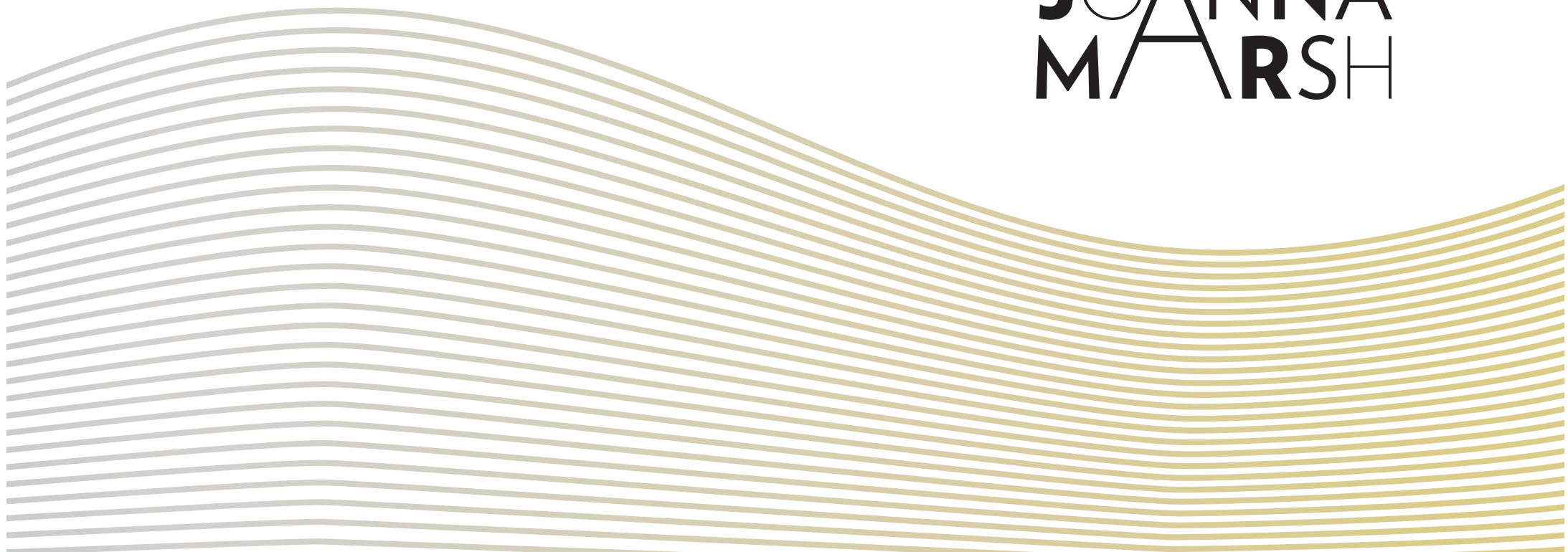
Joanna Marsh

# Pearl of Freedom

orchestra, organ and SATB choir  
with SATB soloists

**FULL SCORE**

JOANNA  
MARSH



## ORCHESTRA

wind 1.1.1.1  
brass 1 Tpt, 1 Hn  
timp 1 player  
perc 1 player (percussion: Cym, S.d, Sn, B.d, T.-t, Bon, Trgl)  
harp  
organ  
strings 12:10:08:06:04

Joanna Marsh

**Pearl of Freedom (January 2018)**

orchestra, organ and SATB choir  
with SATB soloists

FULL SCORE

Duration 20'

Pearl of Freedom was commissioned by Rupert Gough and the Choir of Royal Holloway, University of London to celebrate the 100th anniversary of the Representation of the People Act. It is a choral cantata in eight episodes for choir and orchestra with a libretto by David Pountney that tells the story of the Derby of 1913 where Emily Davison ran out in front of the king's horse. The World Premiere took place with London Mozart Players on the 31st January 2018 at St. John's Smith's Square London, directed by Rupert Gough.

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The cantata *Pearl of Freedom* is musical record of the events immediately leading up to the Derby of 1913, the incident of the collision between Emily Davison and the King's horse Anmer, and its aftermath. The work opens with words that Emily Davison wrote in her diary about her passion for women's suffrage. She uses the expression 'Pearl of Freedom' to refer to the ultimate prize, votes for women.

The text of the work, created by David Pountney is drawn from original sources. It juxtaposes factual elements from the day; the horses names, the riders, their numbers, their colours, with Emily Davison's state of mind. She is described in language that reflects the description of the horses and her musical material is heard in parallel with theirs. The music moves apace carrying Pountney's race commentary into the drama of the crash between Emily and the horse, where they both perilously tumble and fall.

David Pountney invented the race commentary in the style of Peter Bromley. No such live commentaries existed at this period, but it accurately reflects the passage of the race up to Tattenham Corner where Ms Davison intervened.

A number of contemporary voices give their immediate response to the accident; the press of the day, King George V and Queen Mary, via a diary entry later discovered. They speak of the crash's immediate impact as a being serious but also an extreme nuisance to everyone involved. But included here is a list of the recovered contents from Emily's handbag by the police sergeant on duty Sergeant Bunn. This allows a more intimate exploration of her intentions and leads us seamlessly into a reaffirmation of musical material at the opening of the work. A jagged rising line of unison strings echoes the intensity and also instability of Emily Davison's state of mind as she prepared for that day.

The final episode of the piece is devoted to Emily's funeral which was a very large scale public affair with 50 thousand people in attendance. The music of this section takes the form of a funeral march based around one of the hymns that was sung on the day "Nearer my God to Thee" with echoing quotes from Chopin Funeral March which was played throughout the procession.

# PEARL OF FREEDOM

David Pountney

JOANNA MARSH

**Flute**  $\text{♩} = 92$  *Legato* *mp* *f* *mf*

**Oboe** *Legato* *mp* *mf* *mp* *f* *mf*

**Clarinet in B $\flat$**  *Legato* *p* *mf* *mp* *f* *p*

**Bassoon** *Legato* *p* *mf* *p* *mf* *mp* *f* *p* *f*

**Horn in F** *p* *f*

**Trumpet in B $\flat$**  *p* *f*

**Timpani** *tr* *mf* *pp* *mf* *pp* *fp*

**Snare Drum**

**Percussion**

**Harp**

**Soprano**  $\text{♩} = 92$

**Alto**

**Tenor**

**Bass**

**Organ** *Ped 16' & 32'* *pp* *Sw. Full box shut* *mp* *f* *mp* *f*

**Violin 1** *Legato* *p* *mf* *p* *f* *mf*

**Violin 2** *Legato* *p* *mf* *p* *f* *mf*

**Viola** *Legato* *p* *mf* *p* *mf* *mp* *f* *mf*

**Violoncello**  $\text{♩} = 92$  *Unis* *Legato* *p* *mf* *p* *mf* *mp* *f*

**Double Bass** *Legato* *p* *mf* *fp* *fp* *fp*

5

Fl. *ff* *p* *f*

Ob. *ff* *p* *f*

Cl. *ff* *pp* *p* *ff* *mp* *fp* *fp*

Bsn. *ff* *mp* *fp* *fp*

Hn.

Tpt.

Timp. *f*

Perc.

Hp. *mf* *spread*

S. *f*  
Solo or full women's chorus  
The true suff-ra - gette is a war-ri - or, the per - fect A ma zon who will sac-ri - fice.

A.

T.

B.

Org. *mf* Sw. Gt. Sw. Gt.

Ped. *p*

Vln. 1 *ff* *pp* *ff* *p*

Vln. 2 *ff* *p* *pp* *ff* *p* *mf*

Vla. *ff* *p* *pp* *ff* *p* *fp* *fp*

Vc. *ff* *p* *fp* *fp*

Db. *ff* *p* *fp* *fp*

Pearl of Freedom

3

♩ = ♩  
♩ = 69

Fl. *pp* *mf* *mp* *f* *sfz* *f*

Ob. *pp* *mf* *f* *sfz* *f*

Cl. *f* *mp* *f* *sfz* *f*

Bsn. *f* *mp* *f* *sfz*

Hn. *ppp* *mf* *con sord.* *sfz* *f* *Lightly*

Tpt. *con sord.* *sfz* *mf*

Timp. *Dry* *f*

Perc. Snare Drum *sfz* *f*

Hp. *pp* *f* *Random cluster*

S. *mp* *mf* *f*

A. *f*

T. *f*

B. *f*

Org. Sw. Str. *p* *mf* *f* *sfz* *f*

Ped. *f*

Vln. 1 *p* *mp* *mf* *fp* *sfz* *f*

Vln. 2 *p* *mp* *mf* *fp* *sfz* *f*

Vla. *p* *f* *mf* *fp* *sfz* *f*

Vc. *p* *f* *mf* *fp* *sfz* *f*

Vc. *f* *Grace note before the beat*

Db. *p* *f* *mf* *f* *sfz* *f* *Grace note before the beat*

18

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *sim.*  
*p*

Tim. *mp*

S. D. *p*

Hp.

S.

A.

T. *mf*  
wo-man, the cat and the chim-ney should ne - ver leave the

B. *mf*  
wo-man, the cat and the chim-ney should ne - ver leave the

Org.

Ped.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*  
*simile*

Vc. *mp*  
*simile*

Vc. *mp*  
*simile*

Db. *mp*  
*simile*



31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*f*

*sim.*

*Lightly*

*mf*

To Tri.

*mp*

*f*

*mf*

*f*

The one hun-dred and thir - ty - fourth re-new-al of the Der - by Stakes

The one hun-dred and thir - ty - fourth re-new-al of the Der - by Stakes

The one hun-dred and thir - ty - fourth re-new-al of the Der - by Stakes

The one hun-dred and thir - ty - fourth re-new-al of the Der - by Stakes

*wind*

*mf*

princ 8'

-32'

*mf*

*sim.*

*f*

*p*

*sim.*

*f*

*p*

*non div.*

*f*

*p*

*pizz.*

*mf*

*mf*

*pizz.*

*mf*

*mf*

*pizz.*

*mf*

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

Triangle

To B. D.

*mf*

*cresc.*

*f*

*mf*

*mf*

*cresc.*

*f*

*mf*

*mf*

*cresc.*

*f*

*mf*

*mf*

*cresc.*

*f*

of six thou - sand\_ and five - hun - dred Sov-reigns\_ for en - tire\_ colts and fil-lies foaled\_ in nine - teen ten.\_

of six thou - sand\_ and five - hun - dred Sov-reigns\_ for en - tire\_ colts and fil-lies foaled\_ in nine - teen ten.\_

of six thou - sand\_ and five - hun - dred Sov-reigns\_ for en - tire\_ colts and fil-lies foaled\_ in nine - teen ten.\_

of six thou - sand\_ and five - hun - dred Sov-reigns\_ for en - tire\_ colts and fil-lies foaled\_ in nine - teen ten.\_

arco

arco

arco

Div.

Div.

arco

arco

arco







65

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*pp*

Div.

arco

Ten to one. Bay colt by Is-ing-lass out of Saint Lou - vaine. Dark blue, scar-let hooped sleeves and cap.

Ten to one. Bay colt by Is-ing-lass out of Saint Lou - vaine. Dark blue, scar-let hooped sleeves and cap.

Front desk

73 *lightly*  
*p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mf*

*mf*

*mf*

*lightly*

*p*

*lightly*

*pp*

*mp*

*mp*

*saltando*

*pp*

(pizz.)

*pp*

Da - - vi son out - cast by re - be - li - on by the bour - geois -

Da - - vi son out - cast by re - be - li - on by the bour - geois -

Num-ber three. A - bo-yeur. One hun-dred to one. Bay colt by Des - mond out of Paw - ky. White jack-et black seams and

Num-ber three. A - bo-yeur. One hun-dred to one. Bay colt by Des - mond out of Paw - ky. White jack-et black seams and

80

Fl. *f* *mp* *p*

Ob. *f* *p*

Cl. *f* *mp* *p*

Bsn. *f* *mp*

Hn. *mf* *p*

Tpt.

Timp.

B. D.

Hp. *mp*

S. *f* *mp* *f* *mp*

A. *f* *mp* *f* *mp*

T. *mf* *mp* *mf*

B. *mf* *mp* *mf*

Org. *f* *mp*

Ped. *mp*

Vln. 1 *Tutti* *lightly* *p*

Vln. 2 *lightly* *p* *saltando* *p*

Vla. *normale* *lightly* *p*

Vc. *normale* *arco* *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

5 8 3 4

sie. "No I don't want to be good. Ob - dur-ate, dif - fi - cult tem - p'ra - ment.

sie. "No I don't want to be good. Ob - dur-ate, dif - fi - cult tem - p'ra - ment.

cap. Num-ber four. Nim - bus. Ten to one. Chest-nut colt out of Neph - te in white with a green

cap. Num-ber four. Nim - bus. Ten to one. Chest-nut colt out of Neph - te in white with a green

"No I don't want to be good

*Tutti* *lightly* *p* *saltando* *p* *arco* *mp* *p* *mp* *p*





101

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *p* *mf*

Hn. *mp*

Tpt. *mp* *mf* *p* *legato*

Timp.

Tri.

Hp. *mf*

S. *mf*  
se-ven stone and eight point five... pounds. She... is im pul - sive-ly in- clined.

A. *mf*  
se-ven stone and eight point five... pounds.

T. *mf*  
Num-ber-six Great Sport. Twent-y to one.

B. *mf*  
Num-ber-six Great Sport. Twent-y to one.

Org. *mp*

Ped.

Vln. 1 *mp* *mp* *p* *lightly* *Sul D* *pp*

Vln. 2 *mp* *pp* *lightly* *Sul D* *pp*

Vla. *mp* *p* *lightly* *Sul G* *pp*

Vc. *mp* *p* *lightly* *pp*

Vc. *mp* *p* *pp*

Db. *mp* *p*

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Bass Drum

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

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

*mp*

*mp*

Wedn's - day — the fourth of June nine - teen thir - teen

Wedn's - day — the fourth of June nine - teen thir - teen

Num-ber se-ven Cra-ga nour six to one fa - vour-ite

Num-ber se-ven Cra-ga nour six to one fa - vour-ite

*mp* *p*

*mp* *mp*

117

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*bell-like*

*mf*

*ppp*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*p*

*Sul G pizz.*

*mf*

Stri-ding down Kings-way bought two Suf-fra-gette flags an en-ig-ma-tic smile

Why? Why?

An - mer. Fif ty to one

Num-ber four-teen. An - mer. Fif ty to one

126#

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

(Wholetone scale)

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

4/4

2/4

3/4

4/4

2/4

3/4

*f*

*mf*

*f*

*f*

*f*

*p*

*p*

*p*

On to Vic-to-ri-a Sta-tion for a third class re turn, note: re turn! to Ep-som Downs. a

eight and six pence for a third class re turn, note: re turn! Boar-ding a

Div.

*p*

*p*

*p*

135

Fl. *mf* *mf p* *mf* *mp* *mf*

Ob. *mf* *mf p* *mf* *mp*

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

Bsn.

Hn.

Tpt.

Timp. *pp*

B. D.

Hp.

S. *mf*  
Der-by Day Spe-cial. The Downs a vast heap of hu - ma - ni - ty care - ful - ly se - gre - ga - ted by dress and

A. *mf*  
Der-by Day Spe-cial. The Downs a vast heap of hu - ma - ni - ty care - ful - ly se - gre - ga - ted by dress and

T.

B.

Org.

Ped.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mp*

Db. *mp*

54

143

tr

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mf*

*mf*

*mf*

*f*

*f*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

class

class

boa - ters, top hats

Flat caps, and

arco

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*Stacc.*  
Lob - sters for the toffs, for the hoi pol - loi.

mor - ning coats jel - lied eels for the hoi pol - loi.

147

Fl.

Ob.

Cl.

Bsn.

Hn. (solo)

Tpt.

Timp.

B. D.

Hp.

S. *punchy* *f* *legato*  
Touts, peep-shows, hur-dy gur-dies, three-card trick-sters, tap dan-cers ban-jo-ists and strong men. And one de-

A. *punchy* *f* *legato*  
Touts, peep-shows, hur-dy gur-dies, three-card trick-sters, tap dan-cers ban-jo-ists and strong men. And one de-

T.

B.

Org.

Ped.

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *legato*

Vla. *mp* *mf*

Vc. *pizz.* *arco* *mf*

Vc. *pizz.* *arco* *mf*

Db. *pizz.* *arco* *mf*

*mp* *f* *mf*

Pearl of Freedom

A tempo  
♩=92  
(♩=)

24

152

Poco rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

To Bongos

Bongos

Hp.

S.

A tempo

ter - mined wo - man mo - ving to - wards her date with des - ti - ny

A.

ter - mined wo - man mo - ving to - wards her date with des - ti - ny

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Poco rit.

A tempo

Vc.

Vc.

Db.

Pearl of Freedom

161 25 C

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt.

Timp.

Bongos

Hp.

S.

A.

T.

B. *f*  
There they go gal-lo-ping down to the start.

Org.

Ped.

Vln. 1 *ff f*

Vln. 2 *ff f*

Vla. *ff f*

Vc. *ff f*

Vc. *ff*

Db. *ff*

C

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Bongos

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*f*

*mf*

*mf*

*mp*

*mp*

*mp*

The fa-v'rite Crag-an-our, com pact head in the air, ex - ci - ta-ble Sho-gun show-ing a pow'r-ful stride.

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf*

Tpt.

Timp. *mf*

Bongos

Hp.

S.

A.

T.

B. *mf* *f* *mf*

the King's horse Am-ner in the pur-ple and scar - let sleeves. Great Sport look - ing big and strong a well put to - ge -

Org.

Ped.

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

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

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

Vc. *f* *mf*

Vc. *f* *mf*

Db. *mf* *mf*

187

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Bongos

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

ther horse \_\_\_\_\_ And the star - ter Er - nest Wil lough-by \_\_\_\_\_ is put - ting a -

Add+

is put - ting a -



204

Fl. *f*

Ob. *f*

Cl.

Bsn.

Hn.

Tpt.

Timp.

Bongos

Hp.

S.

A.

T.  
John-ny Reiff in the cen - tre on Cra - gan - our with Lou vois and A - boy - eur on the in side

B.  
John-ny Reiff in the cen - tre on Cra - gan - our with Lou vois and A - boy - eur on the in side and Sho-gun and the

Org.  
John - ny Reiff in the cen - tre on Cra - gan - our *p*

Ped.

Vln. 1 *Div.*

Vln. 2 *p*

Vla. *p*

Vc. *p* *mf*

Vc.

Db. *p*







231

Fl. *detached* *f* *detached* *p* *sim.*

Ob. *f* *detached* *p* *sim.*

Cl. *f* *detached* *p* *sim.*

Bsn. *f* *p* *sim.*

Hn.

Tpt.

Timp.

Tri.

Hp.

S.

A.

T. *f*  
fa-v'rite is beau-ti-flyplaced at this ear-ly stage... as they go up and un-der the mile and a quar-ter post

B. *f*  
fa-v'rite is beau-ti-flyplaced at this ear-ly stage... as they go up and un-der the mile and a quar-ter post with A boy yeur neck and neck with Crag-an-our and be-hind

Org.

Ped. go up and un-der the mile and a quar-ter post

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

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

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

Vc. *mf* *f* *mp*

Vc. *mf* *f* *mp*

Db. *mf* *f* *mp*

*Div.*

239

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*sim.*

*mp*

*mf*

*f*

*p*

Al-de-gond, Nim-bus, Sun-Yat, Lou-vois and a length or two be-hind Sho-gun—Prue and A - ga - dir as they reach the crest of the hill.

*mf*

*mp*

*mf*

*mf*

*mf*

247

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mp*

And Nim-bus has been jost - led. He's fal-len back with on - ly An - mer A ga - dir and

And Nim-bus has been jost - led.

Div.

254

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*f*

*mf*

*mp*

*p*

*legato*

*sim.*

*f*

*mf*

*mp*

*f*

*f*

fe - ro - cious speed

fe - ro - cious speed

Day Co - met be - hind him. And here they come down the hill ga - ther - ing fer - o - cious speed

And here they come down the hill ga - ther - ing fer - o - cious speed

Div.

Div.

260

Fl. *f*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn.

Hn. *mp* *mf*

Tpt. *mp* *f*

Timp. *mf* 3 3 3

Tri. Triangle *f*

Snare Drum To S. D.

Hp.

S. *f* A-bo - yeur\_ and Cra-ga - nour\_ still fast - er\_ and here they are\_

A. *f* A-bo - yeur\_ and Cra-ga - nour\_ still fast - er\_ and here they are\_

T. *f* on the way with A-bo - yeur\_ and Cra-ga - nour\_ still fast - er\_ and here they are\_

B. *f* on the way with A-bo - yeur\_ and Cra-ga - nour\_ still fast - er\_ and here they are\_

Org.

Ped.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Vc. *f*

Db. *f*

265

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mf* *f* *ff* *ff* *ff*

*mp* *mf* *f* *ff*

*mf* *f* *ff*

*f* *ff*

*mf* *f* *ff*

Sus Cymbals *f* *ff*

To B. D.

*ff* *ff* *ff*

tur-ning Tat ten ham Cor - ner at full speed

tur-ning Tat ten ham Cor - ner at full speed

tur-ning Tat ten ham Cor - ner at full speed

at full speed

tur - ning Tat ten ham Cor - ner at full speed

*f* *ff* *ff*

*mf* *f* *ff* *ff* *ff*

*f* *ff* *ff* *ff*

*f* *ff* *ff* *ff*

*f* *ff* *ff* *ff*

*f* *ff* *ff* *ff*

*f* *ff* *ff* *ff*



281

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.-t.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

beg to re-port that at three ten P. M. I was on du - ty at Tat - ten -'am Cor - ner whilst the race for the Der - by cup was be - ing run

very light reed 8' (cl or ob) strings

291

Rit. **4** **3** A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.-t.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*mp*

Rit. **4** **3** A tempo

Se-veral hors-es passed by when a wo-man sup-posed E-mi-ly Da - vi-son ran out from un-der the fence and held her hand up in front of His

302

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.-t.

Hp.

Random cluster

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mp*

*pp*

*pp*

*pp*

*f*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

the King's horse... lies crip-pled trap-ping Her- bert Jones un-der

Ma-jes-ty the King's horse... where by she was knocked down and ren-dered un - con - scious...

♩ = 70 Moving on

♩ = 70 Moving on

♩ = 70 Moving on

3/3

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt.

Timp. *p* *tr*

T-t.

Hp.

Poco rit. ♩ = 70 A tempo

S. *f* *mf* *f* *mf*

A. *f* *mf* *f* *mf*

T. *mp*

B.

Org.

Ped. + 32'

The wo-man dashed to the ground lies curled up mo-tion-less.

neath

The af-ter-math is tra gic, ab-ject, hu-mi-li-a - ting.

His Ma-jes-ty the

Poco rit. ♩ = 70 A tempo

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Vc. *p* *pizz.*

Db. *p*

327  $\text{♩} = 84$  Picking up

Fl. *mp*

Ob. *mp*

Cl. *p* *mp* *tr*

Bsn. *p* *mp*

Hn. *p*

Tpt.

Timp. *(tr)*

T.-t.

Hp.

S.  $\text{♩} = 84$  Picking up

A.

T. *mf*

B. King:

Org. *p*

Ped.

Vln. 1

Vln. 2

Vla. *v*

Vc. *p*  $\text{♩} = 84$  Picking up

Vc. *p*

Db. *p*

"I ran my horse, An-mer, in the Der-by... At Tat-ten-ham Cor-ner, a suf-fra-gette dashed out and tried to catch An-mer's bri-dle. Of course,

337

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.-t.

Hp.

S.

A.

T. *mp*  
she was knocked down—and se-ri-ous-ly in-jured and poor Her-bert Jones went fly-ing:— un-con-scious,— bad-ly cut, bro-ken rib and a slight con-cus-sion.— A

B.

Org.

Ped.

Vln. 1 *mp* *p*

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

Vla. *p* *mp* *p*

Vc. *mp* *p*

Vc. *mp* *p* *arco*

Db. *mp* *p*

347 Slightly slower A tempo

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Tpt.

Timp.

T.-t.

Hp. *mf*

S. Slightly slower A tempo ♩ = 76

A. *mf* *mf* *mp*

T. *mp*

B.

Org.

Ped.

Vln. 1 *mp* *pp*

Vln. 2 *pp* *p*

Vla. *pp* *mp* *pp*

Vc. Slightly slower A tempo ♩ = 76

Vc. *pp* *p*

Db. *pp* *p*

Queen Mar-y's di - ary con - cludes: \_\_\_\_\_

Queen Mar-y's di - ary con - cludes: \_\_\_\_\_ "The hor-rid wo - man \_\_\_\_\_ was in - jured \_\_\_\_\_ but not se - rious - ly." \_\_\_\_\_

most re - gret - ta - ble and scan - da - lous pro - cee - ding."



358

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p mp p mp pp*

Hn. *p*

Tpt.

Timp.

T.-t.

Hp.

S. *mf*  
the bu-reau-cra - cy of death marched on. Ser-geant Bunn re-cor-ded

A. *mf*  
the bu-reau-cra - cy of death marched on. The pa-the-tic con-tents

T. *mf*  
Af-ter the race was done the bu-reau-cra - cy of death marched on. Ser-geant Bunn re-cor-ded of

B. *mf*  
Af-ter the race was done the bu-reau-cra - cy of death marched on. The pa-the-tic con-tents of

Org. *mf*  
the bu-reau-cra - cy of death marched

Ped. *p*

Vln. 1 *p mp p mp pp*

Vln. 2 *p mp p mp pp p*

Vla. *p mp p mp pp p*

Vc. *p mp p mp pp*

Vc. *pp mp p mp pp*

Db. *p mp p mp*

♩ = ♪ ♩ = 46

E

369

Fl. *pp* *Rit.* *A tempo*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp*

Hn. *mp* *pp* *p*

Tpt.

Timp.

T.-t.

Hp.

S. *mp* *Rit.* *A tempo* *p*  
of Em-i - ly's hand - bag: One re - turn half rail - way tick - et from

A. *p*  
Two suf - fra - gette flags fold - ed up, One half rail - way tick - et from

T. *p*  
E - mi - ly's hand - bag: Eight half - pen - ny stamps two post - al or - ders from

B. *p*  
Two post - al or - ders

Org. Fl 8+4 *pp*

Ped.

Vln. 1 *pp* *tranquillo* *pp*

Vln. 2 *pp* *tranquillo*

Vla. *pp* *tranquillo*

Vc. *pp* *Rit.* *A tempo*

Vc. *pp* *pp*

Db. *pp*





391

Fl. *p* *mf* *f* *tr*

Ob. *p* *mf* *f* *tr*

Cl. *p* *mf* *f* *tr*

Bsn. *f* *f*

Hn. *con sord.*

Tpt. *con sord. Lightly* *mf*

Timp. *Dry* *f*

T.-t. *f* *Side Drum*

Hp. *f* *Random cluster*

S. *mf* *ff* *f*

A. *mf* *ff* *f*

T.

B.

Org. *p* *sfz* *f*

Ped.

Vln. 1 *senza cresc.* *p* *f* *mf* *fp* *sfz* *f*

Vln. 2 *senza cresc.* *p* *f* *mf* *fp* *sfz* *f*

Vla. *senza cresc.* *f* *p* *mf* *fp* *sfz* *f*

Vc. *senza cresc.* *f* *p* *sfz* *f*

Vc. *f* *sfz* *f*

Db. *f* *sfz* *f*

face - v'ry thing in or-der to win the pearl of free-dom for her sex: the vote. The

face - v'ry thing in or-der to win the pearl of free-dom for her sex: the vote. The

398

Fl. *mf*

Ob. *mf*

Cl. *mf simile*

Bsn. *mp*

Hn. *mp sim.* senza sord. *f*

Tpt. *p* senza sord. *mf*

Timp. *mp*

S. D. *p*

Hp.

S. *2*  
glo - - rious Spi - rit of Li - ber - ty has one fur - ther e - le ment with-in its power

A. *2*  
glo - - rious Spi - rit of Li - ber - ty has one fur - ther e - le ment with-in its power

T.

B.

Org.

Ped.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp simile*

Vc. *mp simile*

Vc. *mp simile*

Db. *mp simile*

404

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p* *mf*

Tpt. *p*

Timp. *mp*

S. D.

Hp.

S. the sur - ren - der of life it self To lay down one's life for

A. the sur - ren - der of life, it - self. To lay down one's life for

T.

B.

Org. *mf*

Ped.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

410

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mp*

Hn. *mf*

Tpt. *mf*

Tim. *mf*

S. D. To B. D.

Hp.

S. friends, that is glo rious in - spir - - - ing to re-en-act the tra - ge -

A. friends, self less in - spir - ing to re-en-act the tra - ge -

T.

B.

Org. *mf* *mp*

Ped.

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

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

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

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

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

Db. *mf* *f* *mp*

419

Fl. *pp* *mp* *f* *mp* **Rall**

Ob. *p* *mp* *f* *mp*

Cl. *pp* *f* *mp*

Bsn. *p* *p* *f* *mp*

Hn. *mp* *mf* *con sord.* *mp*

Tpt. *p* *mp*

Timp.

S. D. Bass Drum *p* To Cym. Sus. Cymbals *pp* *mp* *p* To B. D.

Hp.

S. *mf* *f* **Rall**  
dy of Cal - va - ry that is the last con sum - mate sa - cri fice of the mi - li - tant!

A. *mf* *f*  
dy of Cal - va - ry that is the last con sum - mate sa - cri fice of the mi - li - tant!

T.

B.

Org. *pp* *f* *mp*

Ped.

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

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

Vla. *p* *pp* *f* *mp*

Vc. *p* *pp* **Rall** *f* *mp*

Vc. *p* *pp* *f* *mp*

Db. *p* *pp* *f* *mp*

4

4

4

4

72

72

72

433 **G** *sweetly* *p*

Fl.

Ob.

Cl. *sweetly* *p*

Bsn. *p*

Hn. *con sord.* *p*

Tpt. *senza sord.* *p*

Timp. *p*

B. D. Bass Drum *mp*

Hp.

S. **G**

A. *humming* *mp*

T. *humming* *mp*

B. *smooth* *mp* *mf*

But a dead, E-mi-ly Da - vi - son was a he-ro-ine a mar - tyr and was gran - ted a

Org. *Smooth diaps 8'+4'* *mp*

Ped.

Vln. 1 *pp* *mp*

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

Vla. *pp* *p*

Db. **G** *pp* *p*

443

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mp*

*pp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*p*

To S. D. Side Drum

he-ro-ine's fu - ner-al!

Fif - ty thou - sand packed the pave-ments. The pro - ces - sion marched

Fif - ty thou - sand packed the pave-ments. The pro - ces - sion marched to the

Fif - ty thou - sand packed the pave-ments. The pro - ces - sion marched

The pro - ces - sion marched

The pro - ces - sion marched

Add+



Pearl of Freedom

460

Fl. *mp*

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S. Ma - do - na Lil - lies, in black car - ry - ing pur - ple ir - is - es in pur - ple

A. Ma - do - na Lil - lies, in black car - ry - ing pur - ple i - ri - ses in pur - ple

T. Ma - do - na Lil - lies, in black car - ry - ing pur - ple i - ris - es

B. Ma - do - na Lil - lies, pur - ple i - ris - es

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc. *p*

Vc. *p*

Db.

The musical score is for the piece "Pearl of Freedom" on page 60. It features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Timpani, Bass Drum, Harp, Organ, Pedal, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "Ma - do - na Lil - lies, in black car - ry - ing pur - ple ir - is - es in pur - ple". The score includes dynamic markings such as *mp* and *p*. Large numbers (2, 4, 5) are placed above the vocal staves, likely indicating measure numbers or rehearsal marks. A large watermark "MusicalScore" is visible across the page.



476

Fl. *mp*

Ob. *mp*

Cl. *mp* *f*

Bsn. *mp* *f* *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Timp. *mp* *f*

S. D.

Hp. E major scale

S. *f*

A. *f*

T. *f*

B. *f*

Org. *f* Full Sw. no Mix

Ped.

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

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

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

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

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

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

car - riage... sym - bol - i sing the ab - sent Miss - ses Pank - hurst.



Change to Picc.

484

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

Ob. *mf* *mp*

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

Bsn. *mp* *f* *mp* *f* *mp* *f*

Hn. *mf* *mp* *mf* *mp* *mf* *mp*

Tpt. *mf* *mp*

Timp.

S. D.

Hp.

S. *mp* *f* *mp* *f*

A. *mp* *f* *mp* *f*

T. *mp* *f* *mp* *f*

B. *mp* *f* *mp* *f*

Org.

Ped.

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

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

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

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

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

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

— the call and made the an - swer — "I come". She of - fered up her life as a "Pe-

— the call and made the an - swer — "I come". She of - fered up her life as a "Pe-

— the call and made the an - swer — "I come". She of - fered up her life as a "Pe-

— the call and made the an - swer — "I come". She of - fered up her life as a "Pe-

438

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*mp*

*f*

*p*

*mf*

ti-tion to the King", and heprayer was an - swered, five years la-ter, On Feb - ru - a - ry

ti-tion to the King", and heprayer was an - swered, five years la-ter, On Feb - ru - a - ry

ti-tion to the King", and heprayer was an - swered, five years la-ter, On Feb - ru - a - ry

ti-tion to the King", and heprayer was an - swered, five years la-ter, On Feb - ru - a - ry



