Lucy Mary McPhee

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Herstory: A study into the representation of women, explored through composition

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Volume I

Composition Portfolio

Presented in partial fulfilment of the requirements for the degree of Doctor of Philosophy in Music (Composition) 2022
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List of Recordings and Videos

**The Magdalene**
https://www.youtube.com/watch?v=8B0fw9PoRss

**Agape**
https://soundcloud.com/user-503314142/agape?
https://www.youtube.com/watch?v=t5_afJ_gMug

Fallen into Sins*

**Speak**
https://cardiff.cloud.panopto.eu/Panopto/Pages/Viewer
(starts at 2 hour 57 minutes)

**Eve***

**Breathe**
https://soundcloud.com/user-503314142/breathe

**Adoration**
https://soundcloud.com/user-503314142/adoration

**Ternion**
https://soundcloud.com/user-503314142/ternion

**Blodeuwedd**
https://soundcloud.com/user-503314142/blodeuwedd/

**Point of View**
https://cardiff.cloud.panopto.eu/Panopto/Pages/Viewer.
(starts at 28 minutes 50 seconds)

**Arianrhod’s Castle**
https://soundcloud.com/user-503314142/arianrhods-castle-final/

**She’s with me**
https://soundcloud.com/user-503314142/shes-with-me-
(Bars 80-89 were added after this workshop recording)

**Branwen**
https://soundcloud.com/user-503314142/branwen

**Journeying**
https://soundcloud.com/user-503314142/journeying-1/

**One in Five**
https://soundcloud.com/user-503314142/one-in-five

**Invisible, to you**
https://www.tycerdd.org/lucy-mcphee-invisible-to-you

**Legacy**

*there is no recording available for these pieces
The Magdalene
for solo viola

Lucy McPhee
The Magdalene
For Solo Viola

Programme Note
The Magdalene explores the concept that Mary Magdelene was a strong, independent, wealthy woman; not the prostitute, or wife of Jesus we are led to believe from her representation in art and media.

The piece is built from material of three ciphers: strong, independent and relatable. The first section explores her life, trying to find her way in a man's world.

Section C is a reflection on how far she has come and shows her warm, loving nature.

The final section returns to the material of the first section, confidently she is asserting her opinion to the group.

The Magdalene is the second piece in a set of two pieces that explore her character. The first is Agape for Solo Violin.

Duration:
approx 8 mins
The Magdalene

Lucy McPhee
April 2021

Strong, but not aggressive
\( \frac{d}{=100} \)

Viola

a tempo

marked

A Light

Copyright Lucy McPhee 2021
A reflection, warm and loving.
Freely \( \textit{j} = 60 \)

54

\( \text{sul C} \) \( \text{pp} \) \( \text{p} \) \( \text{pp} \)

63

\( \text{sul G} \) \( \text{p} \) \( \text{pp} \) \( \text{p} \) \( \text{subint mp} \)

72

\( \text{accel} \) \( \text{sul C} \) \( \text{p} \) \( \text{mp} \) \( \text{mf} \)

78

\( \text{Growing intensity} \) \( \text{sul G} \) \( \text{pp} \) \( \text{mp} \)

84

[\( \text{sul G} \ldots \)\]
A tempo

\[ \text{mp} \rightarrow \text{mf} \rightarrow \text{ff} \]

\[ \text{mf} \rightarrow \text{f} \]

Strong, but not aggressive

\[ \text{mf} \rightarrow \text{f} \]

\[ \text{mf} \rightarrow \text{fff} \rightarrow \text{subito} \text{p} \]

Tempo 1

\[ \text{f} \]
Agape
for Solo Violin

Lucy McPhee
Agape
for Solo Violin

Agape is a reflection on the relationship between Mary Magdalene and Jesus. It focuses on her love for Jesus, Agape being the highest form of love.

Duration:
approx. 3 mins 06
Agape

Lucy McPhee
May 2020

Longing \( \downarrow = 60 \)
Warm with vibrato

Pushing Forward \( \downarrow = 72 \)

Hopeful \( \downarrow = 84 \)
Longingly \( \frac{1}{4} \) 72

\begin{align*}
\text{rit.} & \quad \text{short pause} & \quad \text{sim.} & \quad \text{sim.} \\
\end{align*}
Fallen into Sins
for female voice, bass clarinet, viola, cello and harp

Lucy McPhee
Fallen into Sins

Programme Note

*Fallen into Sins* is written for solo voice, bass clarinet, viola, cello and harp.

The text is taken from a section of poetry from Byzantine poet and composer Kassia (Kassiani). She used her poem to write a hymn that is still used in the Orthodox Church during Holy Week. The text focuses on the character of Mary Magdalene from the bible.

*The woman who had fallen into many sins, O Lord*
*Yet when she perceived thy divinity*
*She joined the ranks of myrrh bearing women.*
*In tears she brought thee myrrh before thy burial*
*She cried. Woe is me!*
*For I live in the night of licentiousness,*
*Shrouded in the dark and moonless love of sin.*

approx 4 mins
Fallen into Sins

Lucy McPhee
February 2020

Contemplative

\( \text{\textcopyright Lucy McPhee 2021} \)
The Lord had fallen into many sins.
perceived thy divinity she joined the ranks of myrrh baring women

pizz

f
myrrh before thy burial

G# C f

pizz

subito p

arco

subito p

p f

p mp

p f

p mp
she

cried
she cried,

For I live in the night of licentiousness
Speak
for alto flute, viola and cello

Lucy McPhee
Speak
for alto flute, viola and cello

Kassiani was a Byzantine composer (810 AD to c.865 AD), poet and hymnographer. She is one of only two female writers known from the time period (the second being Anna Komnene).

Speak explores one of her musings, I hate silence, when it's time to speak. Through the silence and interjections, the melody becomes more audible throughout the piece.

Performance note
The quote at the beginning of the piece should be spoken by one performer, as if you are speaking poetry.

Duration:
approx 6 mins 30
Speak

Spoken at start of piece:
I hate silence, when it’s time to speak

Lucy McPhee
May 2022
Pushing forward

C

\( q=\frac{84}{53} \)

\( p \)

lyrically

arco

\( p \)

\( mp \)

\( p \)

\( f \)

\( p \)

\( mp \)

\( p \)

\( f \)

\( p \)

\( mp \)

\( p \)

\( f \)
Eve
for mixed ability string ensemble

Lucy McPhee
Eve

Programme Note
Eve was written for the European String Teacher’s Association (ESTA) String Day ensemble 2020. It is based on the creation story, as told in Genesis, of Eve’s temptation by the devil.

The three main sections of the piece suggest the idea of life before the temptation, the temptation itself, and the disorientation Adam and Eve experienced after the temptation.

Performance Note
This piece is written for a mixed ability string ensemble. The violin 1a, violin 2a, viola 2 and Cello 2 are simplified versions of the violin 1, violin 2, Viola 1 and Cello 1 parts.

approx. 2 mins
Eve
for the ESTA String day 2020

Lively
$\frac{d}{dt}=120$

Violin 1

Violin 1a

Violin 2

Violin 2a

Violin 3

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

pizz

pp

col legno

Lucy McPhee
December 2019
Darkly

\( \text{mf} \)
Vln. 1

Vln. 1a

Vln. 2

Vln. 2a

Vln. 3

Vla. 1

Vla. 2

C. 1

C. 2

Db.

subito $p$

accel.

$\frac{\dd}{\dd} \frac{\dd}{\dd}$

start slowly
Breathe
for Solo Vibraphone
Lucy McPhee
To be played freely and instinctively with medium soft mallets, adding additional pauses and breaks if it feels appropriate. The metronome marking is approximate.

approx 7 mins
A meditation.
Breathe

Freely, ebbing and flowing

\( \frac{\text{pp} \prec \text{p}}{\text{pp}} \quad \text{roll} \)

\( \frac{\text{mp}}{\text{mp}} \)

\( \text{(Copyright Lucy McPhee 2021)} \)
Adoration
for Solo Harp

Lucy McPhee
Adoration
for Solo Harp

Performance note
All harmonics should sound an octave higher.

Programme Note

Adoration is based on the painting 'Adoration of the Magi' by Leonardo da Vinci. The piece is written from Mary’s perspective, imagining her thoughts, feelings and emotions in regards to the happenings of the painting.

Duration:
approx 4 mins 55
Adoration
based on da Vinci’s Adoration of the Magi

Withdrawn
\( \text{\textit{d}} = 72 / \text{\textit{d}} = 216 \)

Lucy McPhee
January 2020

Flowing
\( \text{\textit{d}} = 108 \)

Copyright Lucy McPhee 2021
Calming

rit.
Quiet Confidence

\( \frac{\text{n}}{= 72} \)
Ternion
For Small Orchestra
Lucy McPhee
Instrumentation

Flute 1 / Piccolo
Oboe 1
Clarinet in B flat / Bass clarinet
Bassoon 1

Horn in F 1
Horn in F 2
Trumpet in B flat 1
Trumpet in B flat 2
Trombone 1
Trombone 2

Timpani
Crotales
Wood block
Vibraphone (with 2 bows)

Harp
Violin 1
Violin 2
Viola
Cello
Double bass
Ternion
For Small Orchestra
(duration approx 7 mins 20 seconds)

_Ternion_ for small orchestra is inspired by da Vinci’s painting ‘Adoration of the Magi’.
In the painting, Da Vinci uses pyramidal composition, putting Mary at the focal point of the painting. She is at the top of the pyramid and the Magi in the bottom left. The prominent major 3rd’s represent Mary at the focal point of the pyramid. Da Vinci’s painting shows a lot of detail, especially when you consider the painting is unfinished.
The chiaroscuro, light and dark, is an important feature of this.
This piece is written from the perspective of the viewer, their gaze wandering around the painting, starting and ending with the focus on Mary at the focal point.

This piece is a partner piece to my work Adoration, which focussed on the painting from Mary’s point of view from inside the painting.

Duration:
approx 10 mins
- This page is left intentionally blank -
Blodeuwedd
For Octet

Lucy McPhee
Blodeuwedd

Instrumentation
Clarinet in B flat
Bassoon
Horn in F
Violin 1
Violin 2
Viola
Cello
Double Bass

Programme Note
Blodeuwedd was written for the Berkeley Ensemble as part of the inaugural Ty Cerdd CoDI Ensemble scheme.

Blodeuwedd is a character from the Mabinogi, Welsh Folklore stories and this piece focuses on her story, programatically. Her name, translated literally, means Flower Face.

Lleu Llaw Gyffes has been placed under a spell by his mother, Arianrhod, that he may never have a human wife. To counteract this curse, the magicians Math and Gwydion create a women for him, from flowers. Blodeuwedd has an affair with Lleu’s friend Gronw, and the two lovers conspire and murder Lleu. Struck by a spear thrown by Gronw, Lleu transforms into an eagle and flies away. He is tracked down and turned back into his human form by the magicians Math and Gwydion and they nurse him back to health. They then claim back his land from Blodeuwedd and Gronw. Gwydion overtakes the fleeing Blodeuwedd and turns her into an owl.

This piece consists of 4 movements.
i. Earth
ii. Life
iii. Death
iv. Flight

Duration:
approx. 10 mins 45
Blodeuwedd

i. Earth

Copyright Lucy McPhee 2021
Suddenly still

Suddenly still
Mysteriously
\( \text{accel.} \)
\( q = 80 \)
\( q = 132 \)
iv. Flight

\( \text{Mysteriously} \)
\( q = 80 \)
\( \text{accel.} \)
\( q = 132 \)

\( \text{Mysteriously} \)
\( q = 80 \)
\( \text{accel.} \)
\( q = 132 \)
Point of View
for Wind Orchestra
Lucy McPhee
Point of View

Instrumentation

Flute (1)
Flute (2)
Oboe
Clarinet in B flat (1)
Clarinet in B flat (2)
Clarinet in B flat (3)
Alto Saxophone (1)
Alto Saxophone (2)
Tenor Saxophone
Baritone Saxophone
Bassoon

Horn in F (1)
Horn in F (2)
Trumpet in B flat (1)
Trumpet in B flat (2)
Trumpet in B flat (3)
Trombone (1)
Trombone (2)
Bass Trombone
Tuba

Timpani
Bass Drum
Glockenspiel
Vibraphone
Point of View

*Point of View* is based on Blodeuwedd’s story from the Mabinogion [Welsh Folklore]. However, it imagines the story from her Point of View.

Blodeuwedd translated literally means 'flower face'.
In the Mabinogi she was created by the magicians Math and Gwydion as a husband for the Prince, Lleu Llaw Gyffes. Blodeuwedd has an affair with Lleu’s friend, Gronw, and the two lovers conspire and murder Lleu. When Gronw stikes him with a spear, he transforms into an eagle and flies away.
He is tracked down and turned back into his human form by the magicians, they nurse him back to health before reclaiming his lands from Blodeuwedd and Gronw.
Gwydion overtakes the fleeing Blodeuwedd and turns her into an owl.

There are seven main sections to imagine the story from Blodeuwedd’s perspective.
These are taken from the original story in the fourth branch of the Mabinogion, a secondary text, Barbara Donley’s *Arianrhod: A Welsh Myth Retold* and my own interpretation of how the story could play out if Blodeuwedd was the protagonist.

1. Coming into consciousness / dreaming
2. Life
3. Falling in Love with Gronw
4. Killing Lleu Llaw
5. Being with Gronw
6. Being forced apart
7. Reunited

Duration:
approx 8 mins.
Dreamily

\( \text{\textcopyright Lucy McPhee 2021} \)
Growing energy

\text{accel.} \quad \text{\textit{solo}}

\text{\textit{mp}} \quad \text{\textit{mf}} \quad \text{\textit{mp}} \quad \text{\textit{p}} \quad \text{\textit{mf}}

\text{\textit{pp}} \quad \text{\textit{ppp}}

\text{\textit{p}} \quad \text{\textit{mf}} \quad \text{\textit{pp}}

\text{\textit{p}} \quad \text{\textit{mf}} \quad \text{\textit{pp}}

\text{\textit{p}} \quad \text{\textit{mf}} \quad \text{\textit{pp}}
Energetically

130 / 260

Alto Sax. 1

Ten. Sax.

Bari. Sax.

Baritone Sax.

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 2

B. Tbn.

Tba.

Fl. 1

Fl. 2

Ob.

65

Tbn.

subito p

subito p
like a ball

in the distance

like a bell
\( \text{Fl. 1} \)
\( \text{Fl. 2} \)
\( \text{Ob.} \)
\( \text{Cl. 1} \)
\( \text{Cl. 2} \)
\( \text{Cl. 3} \)
\( \text{Alto Sax. 1} \)
\( \text{Alto Sax. 2} \)
\( \text{Bsn.} \)
\( \text{Hn. 1} \)
\( \text{Hn. 2} \)
\( \text{Tpt. 1} \)
\( \text{Tpt. 2} \)

With trumpets

With saxophones
Arianrhod's Castle
for solo guitar
Lucy McPhee
Arianrhod's Castle
for solo guitar

*Arianrhod's Castle* explores two poetry quotes that paint two different images of Arianrhod's castle from the Welsh mythology *The Mabinogi*. Her castle is important to our reception of her representation, she is respected and has her own kingdom, which at a time where women were 'owned' by their husbands, or male family members, speaks a lot of her character.

**Performance notes**

Slides
*leave note ring, but leave enough sound for slide to be audible.
Repluck landing note if neccesary to sound for whole note length.
Always resound landing note to start the next slide.

The quote is to be spoken as the beginning of the piece, it should be spoken as if narrating, or speaking poetry.

The phonetic pronunciation of Caer is ‘K - eye - r’
The phonetic pronunciation of Arianrhod is ‘Ah - ree - an - rod’

Duration:
approx. 10 mins
Arianrhod's Castle

I.

Narrated before playing:
Under the water the icy castle sleeps. The legendary ruins of Caer Arianrhod are quietly hiding under the waves.

Lucy McPhee
September 2021

Copyright Lucy McPhee 2021
C Freely $\dot{=} 72$

Pushing forward $\dot{=} 80 - 88$

slide to each note

E Freely $\dot{=} 72$

slide to each note

F Freely $\dot{=} 72$
II.

Narrated before playing:

If you linger here, transfixed by the beauty of what you see, then you will be captive forever.

But, if you have the strength to turn and walk out of the spiral castle, then the hidden secret of House Arianrhod will be revealed to you.
Steady \( \frac{1}{4} = 77 \)
Peacefully \( \ddot{=} \) 60

\( \text{subito } p \)  
\( \text{--- } p \)  
\( \text{pp --- } p \)
She's with me
for the Illuminate Duo

Lucy McPhee
She's with me
for Saxophone and Piano

*She's with me* explores the quote from the 1992 film Hedd Wyn.
"I'm not on my own. She's with me. Arianrhod. The ancient name for the moon."

Arianrhod is a character from the fourth branch of the Welsh folklore stories the Mabinogion. She is also associated in Welsh mythology, and her name translates as 'Silver Wheel'.

Next time you are outside on a clear night, look up! Explore the beautiful night sky and realise, like Hedd Wyn, that we are never alone in this world.

**Performance note**

The quote is to be spoken as the beginning of the piece, by one performer. It should be spoken as if narrating, or speaking poetry.

The phonetic pronunciation of Arianrhod is *'Ah - ree - an - rod'*.

Duration:
approx 5 mins
She's with me

Spoken at start of piece:

'I'm not on my own. She's with me. Arianrhod. The ancient name for the moon.'
Branwen
For Bass flute, flute, Bassoon and Piano
Lucy McPhee
Branwen
for Bass flute, Flute, Bassoon and Piano

*Branwen* is based on the story told in the Second Branch of the Mabinogion stories. There are four branches. The other three are named after early Welsh heroes.

Branwen is referred to as 'the daughter of...' or 'the sister of...'. She was famed for her beauty. Her brothers make her life decisions for her, and arrange for her to be married to the King of Ireland, Matholwch. During the wedding celebrations her half - brother learns about the marriage and is furious that he was not consulted. He attacks Matholwch's horses, killing them.

Branwen begins her life in Ireland with her husband. As soon as she gives birth to thier son, she is banished to work in the kitchen as a punishment for her half - brothers actions.

The piece is divided into two movements. The first movement focusses on her life before the attack. The music is dark and controlled to represent this. The material is created from two ciphers, Branwen and Property.

The second movement explores the idea of Branwen being assertive and telling the men in her life what she wants. This movement is created solely from the Branwen cipher.

Duration:
approx. 6 mins 36
Branwen

i.

Dark and Controlled

Daughter of....

Lucy McPhee
March 2021

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A

B Tempo 1

Tempo = 60

p —— pp

p —— pp

p —— pp

p —— pp

p —— pp

p —— pp

p —— pp

p —— pp

p —— pp
Asserive

Flute

Pedal ad lib.

Branwen
Journeying
for Wind Quinetet
Lucy McPhee
Journeying

**Instrumentation**
Flute
Oboe
Clarinet in B flat
Horn in F
Bassoon

**Programme Note**

*Journeying* is written with the idea of journeying - physically, or figuratively - and the longing this can evoke for where you have left behind or what you are journeying towards.

**Performance Note**
It is to be played in a rubato style.
It is encouraged to play the tenuto markings heavily.

**Duration:**
approx 6 mins 36
Journeying
for Wind Quintet

Deep in thought, freely

\( \frac{d}{=}60 \)

Flute

Oboe

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

Horn in F

Bassoon

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Pushing forward

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{Cl.} \]

\[ \text{Hn.} \]

\[ \text{Bsn.} \]
72 
Fl. \( p \) \( mf \) \( p \)
Cl. \( mp \) \( mf \) \( p \)
Bsn. \( p \)

77 
Fl. 
Cl. \( pp \) \( ppp \) \( pp \)
Bsn. \( pp \)
One in Five
for Alto Flute and Flute, Violin
and recorded voice / narrator

Lucy McPhee
One in Five

Programme Note

Up to 1 in 5 women in the UK develop mental health problems during pregnancy or in the first year after childbirth [Royal College of Obstetricians & Gynaecologists].

My piece One in Five explores one woman's experience of maternal mental health issues after the birth of her child. The narration in the piece is taken from the account she shared with me.

Technical Note

This piece should be played with a female narrator live in the concert venue. She should be visible and centered like a soloist. However, if this isn't an option the text should be played to come through speakers within the concert hall.
The exact rhythm and pitch of the text is left to the performer. The text should be spoken expressively in a normal speaking voice, unless otherwise stated. It should fall within the bars over which it is written. Unless otherwise notated, each statement should be spoken starting on the first beat of the bar.

Duration:
approx 7 mins
I always vowed that my children would never
know the pain I did growing up.
20 I wanted to do everything the right way

25
It would be perfect. I already had a picture in my mind of what life would be like when baby came. I had begun to aspire to this golden image of motherhood.
Mothers are respected and strong.

Mothers bear the pain of childbirth and come out the other side a different person.
Mothers are strong!

That is what the books told me.

My daughter's birth ended in a crash cesarean

Contemplative $q=q=80$

To A. Fl.
I felt robbed. A flippant comment from a friend sealed the deal.

'I'm the only one out of the circle who actually gave birth'

That comment became my first black cloud.
Breastfeeding

To Fl., Flute

f ➔ p p f

f ➔ p
Suddenly $\frac{110}{4}$

I fed her constantly.

I became a feeding machine.
My daughter didn't know how
to close her eyes

and when she did
mine stayed open
The breaking point came.

To A. Fl.

I told my husband I didn't deserve our little girl.

Alto Flute

to call social services
I wasn't good enough

Thank God for the wonderful sympathetic GP

To Fl. G.P Flute

She told me that although it wasn't normal or fair to feel this way, it was more common than women care to admit.
Between her and my husband, they helped me save myself.
Invisible, to you
Lucy McPhee

for Flute, Violin, Tenor Recorder, French horn and electronics
**Programme note**

*Invisible, to you* explores the concept of an invisible disability or illness.
As of December 2020, around 21% of adults in the UK reported having a disability.
It is estimated that approximately 70% of these disabilities are invisible*.

The spoken elements of the piece explore what those with a disability, invisible or not, want
able bodied people to know.
Musically, it explores the concept of tinnitus. Tinnitus is the name of the condition where you can hear noises inside your ears, rather than an outside source. You can hear musical representations of the types of tinnitus experienced by members of the group. The piece aims to show how the condition can appear in many guises and can interrupt a person’s hearing, and life, in different ways.

*([https://post.parliament.uk/approved-work-invisible-disabilities/](https://post.parliament.uk/approved-work-invisible-disabilities/))

**Electronics**
Voice recordings are to be triggered by the recorder part using the Sampler within the Ableton programme.

**Sample 1** should be triggered by A# - ‘*Not all disabilities are visable*’
**Sample 2** should triggered by D natural - ‘*Some of the challenges I face include the barriers society has created.*’
**Sample 3** should be triggered by A natural - ‘*We will do all we can so that you don’t see us struggling*’
**Sample 4** should be triggered by C sharp - ‘*We have to take a day at a time, what was easy yesterday may be impossible today. This can frustrating for us too.*’
Freely, pushing forward \( \downarrow = 72 \)

whistle tone

\( \text{SAMPLE 2 ON} \)

\( \text{SAMPLE 3 ON} \)

\( \text{SAMPLE 1 OFF} \)
A little faster
Freely, pushing forward
Warm and free = 60

E norm.

D whistle tone

rit. whistle tone
Legacy
Lucy McPhee
For female voice, vibraphone, harp, two violins, viola and cello
Legacy

Instrumentation

Female voice - mezzo soprano
Vibraphone (with medium soft mallets and a bow)
Harp
Violin 1
Violin 2
Viola
Cello

Performance note

- All harp harmonics should sound an octave higher
Programme note

*Legacy* is based on the poem of the same name by Rupi Kaur.

*I stand  
on the sacrifices  
of a million women before me  
thinking  
what can I do  
to make this mountain taller  
so the women after me  
can see farther*

There are three movements
i. The Sacrifices  
ii. I stand  
iii. Taller

The outer two movements explore the journey from the bottom of the mountain, to the top. The material from the beginning of the first movement returns at the end of the third movement as a final statement, only two octaves higher to suggest the growth.
The second movement explores the text.

Duration:  
approx. 14 mins
Legacy

i.
The Sacrifices

Thoughtful

\( \frac{.}{=60} \)

Vibraphone

Harp

Violin 1

Violin 2

Viola

Cello

con sord sul tast, with vib

emerging

[con sord sul tast]

\( \text{subito} \) pp

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C motor off throughout

Vibraphone

Harp

Violin 1

Violin 2

Viola

Cello
Warm and thoughtful

I Stand

\( \text{\textit{Voice\ Vibe}} \)
on the sacrifices of a million women before me, before me
thinking what can I do to make this mountain taller

I stand

Think -&gt; what can I do to make this mountain taller

I stand
I stand
I stand
I stand so the wo-men af-ter me can see fur-ther.
I stand on the sacrifices of a million women, before me.
Floating $j=60$

Taller

Vibraphone

Harp

Violin 1

Violin 2

Viola

Cello

 senza sord

 senza sord

 senza sord

 senza sord
Sweetly \( \approx 72 \)

with mallets

Vibraphone

Harp

Violin 1

Violin 2

Viola

Cello

bell like

bell like
Invisible, to you
for flute and Violin
Lucy McPhee
**Invisible, to you**

**Programme note**

*Invisible, to you* explores the concept of an invisible disability or illness. As of December 2020, around 21% of adults in the UK reported having a disability. It is estimated that approximately 70% of these disabilities are invisible*.

The spoken elements of the piece explore what those with a disability, invisible or not, want able bodied people to know. Musically, it explores the concept of tinnitus. Tinnitus is the name of the condition where you can hear noises inside your ears, rather than an outside source. You can hear musical representations of the types of tinnitus experienced by members of the group. The piece aims to show how the condition can appear in many guises and can interrupt a person’s hearing, and life, in different ways.

*(https://post.parliament.uk/approved-work-invisible-disabilities/)*

**Electronics**

Voice recordings are to be triggered by the recorder part using the Sampler within the Ableton programme.

**Sample 1** should be triggered by A# - 'Not all disabilities are visible'

**Sample 2** should be triggered by D natural - 'Some of the challenges I face include the barriers society has created.'

**Sample 3** should be triggered by A natural - 'We will do all we can so that you don’t see us struggling'

**Sample 4** should be triggered by F sharp and C sharp - 'We have to take a day at a time, what was easy yesterday may be impossible today. This can frustrating for us too.'
Invisible, to you

Lucy McPhee
February 2022

Warm and free \( \frac{\text{d}}{\text{b}}=60 \)

Electronics

Flute

Violin

Sample 1 on

Sample 2 on

Sample 3 on

Sample 4 on

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Freely, pushing forward

\( \text{whistle tone} \)

\( \text{norm.} \)

\( \text{f} \)
Warm and free $\frac{3}{4}$