

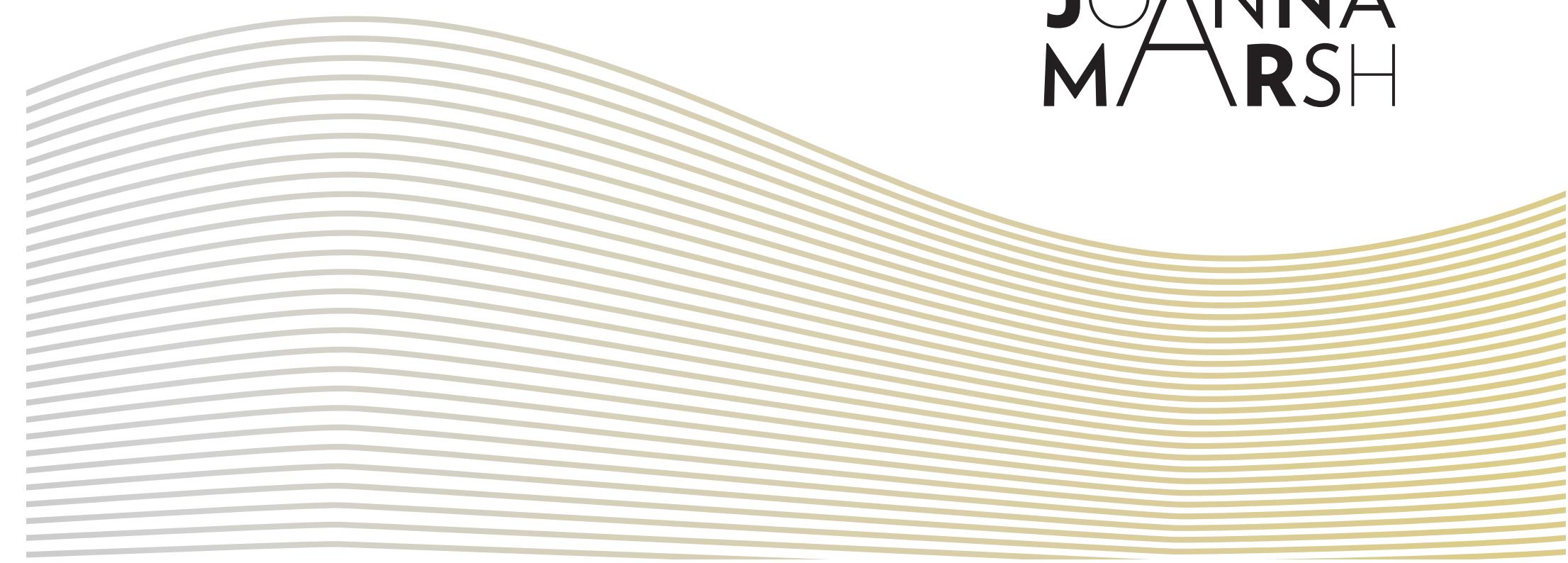
Joanna Marsh

**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

## Pearl of Freedom

2

Fl. *ff*

Ob. *ff*

Cl. *ff* *pp*

Bsn. *ff* *mp* *fp*

Hn.

Tpt.

Tim. *f*

Perc.

Hp. *mf* *spread*

S. Solo or full women's chorus *f*  
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.* *Sw.* *Gt.* *Sw.* *Gt.*

Ped.

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

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

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

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

D. *ff* *p* *pp* *ff* *p* *fp*

Pearl of Freedom

## Pearl of Freedom

4

18

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *p* *sim.*

Tim. *mp*

S. D. *p*

Hp.

S.

A.

T. wo-man, the cat and the chimNEY should ne - ver leave the

B. wo-man, the cat and the chimNEY should ne - ver leave the

Org.

Ped.

Vln. 1 *mp*

Vln. 2 *mp* *simile*

Vla. *mp*

Vc. *mp* *simile*

Vc. *mp* *simile*

Db. *mp* *simile*

## Pearl of Freedom

5

23

**A**

Fl. senza sord.

Ob. f mf mp

Cl. f mf mp

Bsn. f mf mp

Hn. senza sord. p mp

Tpt. mf p mf mp

Tim. tr. f p

S. D. Bass Drum p p

Hp.

**A**

S.

A.

T.

8 house!

B.

house!

Org. Add reeds → 16' f mf mp

Ped.

Vln. 1 ff f ff subito mp

Vln. 2 ff f ff subito mp

Vla. ff f ff subito mp

Vc. ff f ff subito mp

Vc. ff f ff subito mp

D. mf ff f ff subito mp

## Pearl of Freedom

6

Fl. *sim.*

Ob. *f*

Cl. *Lightly*

Bsn. *sim.* *Lightly*

Hn. *mp*

Tpt. *Lightly*

Tim. *(tr)*

B. D. *To Tri.*

Hp. *mp* *f*

S. *mf*  
The one hun-dred and thir-ty-fourth re-new-al of the Derby Stakes

A. *mf*  
The one hun-dred and thir-ty-fourth re-new-al of the Derby Stakes

T. *mf*  
The one hun-dred and thir-ty-fourth re-new-al of the Derby Stakes

B. *mf*  
The one hun-dred and thir-ty-fourth re-new-al of the Derby Stakes

Org. *wind* *princ 8'*

Ped. *-32'*

Vln. 1 *V* *f* *p* *sim.*

Vln. 2 *V* *f* *p* *sim.*

Vla. *non div.* *f* *p*

Vc. *V* *f*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

Pearl of Freedom

7

Pearl of Freedom

8

car of freedom

45

Fl.

Ob.

Cl.

Bsn.

*mp*

Hn.

Tpt.

Timp.

B. D.

Bass Drum

*pp*

*mp*

*pp*

Hp.

*mf*

*f*

*mf*

S.

A.

T.

B.

Org.

*mp*

*p*

Ped.

+32'

Front desk

Soli div.

Vln. 1

Vln. 2

trem.

Vla.

Vc.

Vc.

Db.

## Pearl of Freedom

Fl. 51  
Ob.  
Cl.  
Bsn.  
Hn.  
Tpt.  
Tim. (tr).....  
B. D. mp  
Hpf. #mf  
S. 9  
A.  
T. *B* = 96 Moving on slightly  
B. mp lightly  
B. Num - ber One. A - ga- dir. One hundred to one.\_\_\_\_\_  
Org.  
Ped.  
Vln. 1  
Vln. 2 pp  
Vla. pp  
Vc. 9  
Vc. *B* = 96 Moving on slightly  
Db. pizz.  
pizz.  
pizz.

## Pearl of Freedom

10

Fl. 57

Ob.

Cl.

Bsn.

Hn. *mp*

Tpt. *mp*

Tim.

B. D.

Hp.

S.

A.

T. — Brown colt by Acqua-scum out of Pop pits, in a blue jack-et with scar-let belt and gold cap. — Number two. Lou - vois.

B. — Brown colt by Acqua-scum out of Pop pits, in a blue jack-et with scar-let belt and gold cap. — Number two. Lou - vois.

Org.

Ped.

Vln. 1 *p*

Vln. 2 *pp*

Vla. *saltando*

Vcl. *pizz.* *p* — *mf*

Vcl. *f* *f*

Db. *f*

Pearl of Freedom

## Pearl of Freedom

73 *lightly*

Fl. 3 4 7 3

Ob.

Cl.

Bsn.

Hn. 12 *mf*  
*lightly*

Tpt.

Timp.

B. D.

Hp.

S. 3 4 7 3

A. Da - vi son out - cast by re - be li - on by the bouri - geois -  
Da - vi son out - cast by re - be li - on by the bouri - geois -  
*mp*

T. 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  
*mp*

B. 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

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc. saltando 3 4 7 3

Vc. (pizz.) *pp*

Vc. *pp*

Db.

Pearl of Freedom

Pearl of Freedom

## Pearl of Freedom

95

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *f*

Timp.

Tri.

Hp.

S. pri - soned force fed self - harmed. Hag-gard ap-pear - ance. Bruised in bo - dy and in soul Weigh-ing in at

A. pri - soned force fed self - harmed. Hag-gard ap-pear - ance. Bruised in bo - dy and in soul Weigh-ing in at

T.

B.

Org.

Ped.

Vln. 1 *mp*

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *mp*

Vc. *mp*

D. *mp*

15

**3** *p* *lightly* **5** *p* *lightly*

**9** *f* **12**

**3** *mf* *sul ponte* **5** *p* *sul ponte*

**9** *ord.* **12**

*etc*

Pearl of Freedom

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Bass Drum

mp

Hp.

S.

A.

T.

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

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

mp

Wen's - day the fourth of June nine - teen thir - teen

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

mp

p

(t)

mp

mp

## Pearl of Freedom

18

Fl. 117

Ob.

Cl.

Bsn.

Hn. *bell-like*

Tpt. *ppp*

Timp.

B. D.

Hp. *mf*

S. *mf*  
Striding down Kings-way bought two Suf-fra-gette flags an en-ig-ma-tic smile

A. *mf*  
An - mer. Fif ty to one \_\_\_\_\_

T. *f*  
Why? Why?

B. *mf*  
Num-ber four-teen. An - mer. Fif ty to one \_\_\_\_\_

Org.

Ped.

Vln. 1 *p*

Vln. 2 *v*

Vla. *Sul G pizz.*

Vc. *mf*

Db.

## Pearl of Freedom

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

(Wholitone scale)

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*f*

*mf*

*f*

*f*

*Div.*

*v*

*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

## Pearl of Freedom

20

135

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tim. *tr*  
*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

Vln. 2

Vla.

Vc. *mf*

Vc. *mp*

Db. *mp*

## Pearl of Freedom

21

Musical score page 21, featuring 14 staves of music. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Bass Drum (B. D.), Bassoon (Bsn.), Trombone (Tp.), Bassoon (Bsn.), Organ (Org.), Pedal (Ped.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), Double Bass (Db.), and Bassoon (Bsn.). The score is marked with dynamic instructions such as *tr.*, *mf*, *f*, *p*, and *arco*. The vocal parts have lyrics: "class", "Flat", "caps,", "boa-ters, top hats", and "and". Measure 21 begins with a forte dynamic and concludes with a piano dynamic. The vocal parts enter in measure 21, singing the words "class", "Flat", "caps,", "boa-ters, top hats", and "and". The score uses a variety of musical techniques, including sustained notes, eighth-note patterns, and grace notes.

## Pearl of Freedom

22

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

D. b.

Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Timpani, Bass Drum, Bassoon, Soprano, Alto, Tenor, Bass, Organ, Pedal, Violin 1, Violin 2, Cello, Double Bass

*Stacc.*

Lob - sters for the toffs,  
mor - ning coats  
for the hoi pol - loi.  
jel - lied eels  
for the hoi pol - loi.

*f*

## Pearl of Freedom

23

Fl. 147

Ob.

Cl.

Bsn.

(solo) Hn. f

Tpt.

Timp.

B. D. tr. ppp

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. mf

Ped.

Vln. 1 mp mf

Vln. 2 mp mf legato

Vla. mp mf

Vc. pizz. arco  
Vc. pizz. f arco  
Vc. pizz. f arco  
Db. mp f mf



## Pearl of Freedom

161

Fl.

Ob.

Cl.

Bsn.

25

**C**

*mf*

*mp*

*mp*

Hn.

Tpt.

*mp*

Timp.

Bongos

Hp.

**C**

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*

*f*

Db.

*ff*

**C***f*

Pearl of Freedom

Pearl of Freedom

26

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Bongos

Hp.

S.

A.

T.

B.

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.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

12

f

12

mf

mf

mp

mp

mp

mp

## Pearl of Freedom

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Bongos

Hp.

S.

A.

T.

B.

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

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

Pearl of Freedom

## Pearl of Freedom

195 29

Bass Drum To Cym.

Bongos

Harp

Soprano

Alto

Tenor

Bass

Organ

Pedal

Violin 1

Violin 2

Viola

Cello

Double Bass

Trombone

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Timpani

Bass Drum

To Cym.

way his watch and cal-ling the ri-ders come for-ward Gen-tle-men please They're un-der star-ter's or- ders

way his watch

(to sound as 12/8 rhythm)

(to sound as 12/8 rhythm)

Pearl of Freedom  
204

30

Pearl of Freedom

Pearl of Freedom

220

Fl. Ob. Cl. Bsn.

Hn. Tpt. Timp.

Bongos

Hp.

S. A. T. B.

Org. Ped.

+Add

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

Pearl of Freedom

Pearl of Freedom

34

Year of Freedom

231

Fl. Ob. Cl. Bsn. Hn. Tpt. Tim. Tri. Hp. S. A. T. B.

detached  
f detached  
f detached  
f p sim.  
f sim.  
f p sim.  
f p

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  
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 year neck and neck with Crag-an-our and be-hind

Org. Ped.

Div.

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

mf mp f mp  
mf mp f mp  
mf v f mp  
mf v f mp  
mf v f mp

mf f mp  
mf f mp  
mf f mp  
mf f mp

Pearl of Freedom

35

## Pearl of Freedom

36

Fl. 247

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Hp.

S.

A.

T.

B.

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.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

Div.

The musical score consists of ten staves of music. The top four staves feature woodwind instruments: Flute, Oboe, Clarinet, and Bassoon. The next three staves include brass and percussion: Horn, Trumpet, and Timpani. The triangle and bassoon (Horn) staves follow. The bottom three staves are for the vocal parts: Soprano, Alto, and Tenor/Bass. The vocal parts sing lyrics in parentheses. The bottom five staves feature strings: Violin 1, Violin 2, Cello, Double Bass, and Trombone. The piece concludes with a dynamic instruction 'Div.' followed by a rest.

## Pearl of Freedom

37

Fl. 254

Ob.

Cl.

Bsn.

Hn. *p*

Tpt. *mf* *mp* *legato*

Timp.

Tri.

Hp.

S. *f*  
fe - ro - cious speed.

A. *f*  
fe - ro - cious speed.

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

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

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

D. b. Div.

## Pearl of Freedom

38

Fl. *f*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn.

Hn. *mp* *mf*

Tpt. *mp* *f*

Tim. *mf*

Triangle *f* To S. D. Snare Drum

Hp.

S. A-bo - year and Cra-ga - nour still fast - er and here they are

A. A-bo - year and Cra-ga - nour still fast - er and here they are

T. on the way with A-bo - year and Cra-ga - nour still fast - er and here they are

B. on the way with A-bo - year and Cra-ga - nour still fast - er and here they are

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

Pearl of Freedom

Pearl of Freedom

265 39

Fl. Ob. Cl. Bsn.

Hn. Tpt. Timp.

S. D. Hp.

S. A. T. B.

Org. Ped.

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

Pearl of Freedom

40

1 Call of Freedom

40

=68 Steady

**D**

Fl. 6 8 senza dim.

Ob. senza dim.

Cl. senza dim.

Bsn. ff

Hn. #. #. #. #. f mf

Tpt. #. #. #. #. f mf

Tim. (tr) Bass Drum To Tam-tam Tam-tam To S. D.

B. D. mf

Hp.

S. 6 8 5 3

A. 4

T. 5 3

B. Sergeant Bunn Bass section or solo mf I

Org. -Reduce f mf

Ped. -Reduce mf

Vln. 1 senza dim. V

Vln. 2 senza dim. mf

Vla. senza dim. mf

Vc. senza dim. 5 senza dim.

Vc. senza dim. 3 mf

Db. senza dim. mf

281

Fl.

Ob.

Cl.  $\text{G}^{\#}$  >**p**

Bsn.  $\text{G}^{\#}$  >**p**

Hn.  $\text{G}^{\#}$  pp

Tpt.  $\text{G}^{\#}$  >pp mp pp

Timp.

T.-t.

Hp.

S.

A.

T.

B.  $\text{B}^{\#}$  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

Org.  $\text{G}^{\#}$  mp pp

Ped. **p** mp **p**

Vln. 1  $\text{G}^{\#}$  >**p** pp

Vln. 2  $\text{G}^{\#}$  >**p** pp

Vla.

Vc.  $\text{G}^{\#}$  >**p** mp **p**

Vc.  $\text{G}^{\#}$  >**p** mp **p**

Db.  $\text{G}^{\#}$  >**p** mp **p**

## Pearl of Freedom

291

Rit.

42

A tempo

Fl.  
Ob.  
Cl.  
Bsn.

Hn.  
Tpt.  
Timp.  
T-t.  
Hpf.

Rit.

42

A tempo

S.  
A.  
T.  
B.

Several horses passed by when a woman supposed Emily Dawson ran out from under the fence and held her hand up in front of His

Org.  
Ped.

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Vc.  
Db.

Rit.

42

A tempo

Pearl of Freedom

302

Fl. Ob. Cl. Bsn. Hn. Tpt. Timp. T-t. Hp. S. A. T. B. Org. Ped. Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

**4** **3** **4** **3**

*bp* *f* *bp* *mp* *pp* *pp* *pp*

*pp*

Random cluster

*f* *mp* *mf*

*=70 Moving on*

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

*mf* *p*

*=70 Moving on*

*mf* *p* *p*

*mf* *p*

## Pearl of Freedom

Poco rit. 44 ♩=70 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.

*The wo-man dashed to the ground lies curled up motion-less  
neath \_\_\_\_\_  
The af-ter-math is tra gic, ab-ject, hu-mi-li-a - ting.  
His Ma-jes-ty the*

+ 32'

Poco rit. ♩=70 A tempo

pizz.

## Pearl of Freedom

45

327 =84 Picking up

Fl. Ob. Cl. Bsn. Hn. Tpt. Timp. T.t. Hp.

S. A. T. "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,

B. King:

Org. Ped.

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

337

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.t.

Hp.

S.

A.

T.

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

Vln. 2

Vla.

Vc.

Vc.

Db.

## Pearl of Freedom

347 Slightly slower

47

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T-t.

Hp.

68

S.

A.

T.

B.

Slightly slower

♩ = 76 A tempo

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 - riou-s - ly."

most re-gret-table and scan-da-lous pro-ceed- ing."

Org.

Ped.

68

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

D. b.

Slightly slower

♩ = 76 A tempo

68

## Pearl of Freedom

 $\text{♪} = \text{♩} = 46$ 

48

358

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T-t.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

D. b.

**E**

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

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

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

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

*the bu - reau - cra - cy of death marched*

**p**

*p* *mp* *p* *mp* *p* *mp* *pp* *p*

*p* *mp* *p* *mp* *p* *mp* *pp* *p*

*p* *pp* *mp* *p* *mp* *p* *mp* *pp*

*p* *mp* *p* *mp* *p* *mp* *p* *pp*

## Pearl of Freedom

369

Fl. Ob. Cl. Bsn.

Rit. 49 A tempo pp pp p p pp

Hn. Tpt. Timp. T.t. Hp.

S. A. T. B.

*mp* Rit. A tempo *p* One re - turn half rail - way tick - et from  
of Em-i-ly's hand - bag: Two suf-fra-gette flags fold - ed up, One half rail - way tick - et from  
E - mi-ly's hand - bag: Eight half-pen - ny stamps two post - al or - ders from  
Two post - al or - ders

Org. Ped.

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

Fl 8+4 *pp* *pp*

tranquillo *pp* *pp*

Rit. A tempo *pp*

377

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

T.t.

Hp.

S. Ep - som one small black me-mo book in which the fol - lwing

A. Ep - som Race course to Vic-to - ri - a. one black me- mo book, in which was writ - ten the fol - lwing

T. Ep - som Race course to Vic-to - ri - a. one hand-ker - chief in which was writ - ten the fol - lwing

B. one in - su - rance ti - cket one hand - ker - chief the fol - lwing

Org. Ped. 16' + 32'

Vln. 1 *tranquillo*

Vln. 2

Vla.

Vc. *p*

Vc. *p*

D. *p*

Front desk

*mp* Front desk

*pp*

*pp*

## Pearl of Freedom

Tempo 1

51

Fl. **F**

Ob.

Cl.

Bsn.

Hn. (solo)

Tpt.

Timp. *f*

T.t.

Hp. *f*

S. text The true suf-fra - gette is a war-ri-or, the per - fect A ma zon who will sac - ri -

A. text The true suf-fra - gette is a war-ri-or, the per - fect A ma zon who will sac - ri -

T. text

B. text

Org. *mf*

Ped. *mp*

Vln. 1 **Tutti**

Vln. 2 **Tutti**

Vla. *mf*

Vc. **Tempo 1**

Vc. *mf*

Db. *fp*

Fl. 391

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

T-t.

Hp.

S. fice\_e - v'ry thing. in or der to win the pearl of free dom

A. fice\_e - v'ry thing. in or-der to win the pearl of free-dom

T.

B.

Org.

Ped.

Vln. 1 senza cresc. p fp

Vln. 2 senza cresc. p fp

Vla. senza cresc. f p

Vc. senza cresc. p fp

Vc. senza cresc. p fp

D. b. f

5

6

con sord.

con sord. *Lightly*

*Dry* f

Side Drum f Random cluster f

The

The

ff f

p 3 sfz f

Vln. 1 senza cresc. mf fp

Vln. 2 senza cresc. mf fp

Vla. senza cresc. mf fp

Vc. senza cresc. mf fp

Vc. senza cresc. sfz f

D. b. sfz f

398

Fl. *mf*

Ob. *mf*

Cl. *mf*  
*simile*

Bsn. *mp*

Hn. *mp* *sim.*

Tpt. *p*

Timp. *mp*

S. D. *p*

Hp.

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

A. 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*  
*simile*

Vla. *mp*  
*simile*

Vc. *mp*  
*simile*

Vc. *mp*  
*simile*

Db. *mp*

## Pearl of Freedom

54

404

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

Tpt. *p*

Tim. *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*

D. *f* *mp*

The vocal parts feature lyrics such as "the sur - ren - der of life it self To lay down one's life for" and "the sur - ren - der of life, it - self.. To lay down one's life for". The organ and pedal parts provide harmonic support, particularly in the middle section. The strings play sustained notes and rhythmic patterns throughout the piece.

## Pearl of Freedom

55

410

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

To B. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

## Pearl of Freedom

56

♩=72

419

Fl. Ob. Cl. Bsn. Hn. Tpt. Timp. S. D. Hp.

*Rall*

*3* *4*

Bass Drum *tr* To Cym. Sus. Cymbals *tr* To B. D.

S. A. T. B.

*Rall*

*3* *4*

dy of Cal - va - ry — that is the last con sum-mate sa - cri fice of the mi-li-tant!

Org. Ped.

Vln. 1 Vln. 2 Vla. Vc. Vc. Db.

*p* *pp* *f* *mp*

## Pearl of Freedom

57

*sweetly*

433

Fl. **G** **#o**  
**p**

Ob. **#o**  
**p**

Cl. **#o**  
**p**

Bsn. **p**

Hn. **con sord.**  
**p**

Tpt. **senza sord.**  
**p**

Timp. **p**

B. D. **Bass Drum**  
**mp**

Hp.

S. **G**  
**humming**  
**mp**

A. **#o**  
**mp**

T. **#o**  
**mp**

B. **smooth mp**  
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**

D. **G**  
**pp**

## Pearl of Freedom

58

443

Fl.

Ob.

Cl.

Bsn.

*mp*

Hn.

Tpt.

*mp*

Tim.

B. D.

To S. D. Side Drum

Hp.

*mp*

S.

A.

Fif - ty thou - sand

*mp*

The pro - ces - sion marched

Fif - ty thou - sand packed the pave - ments.

*mp*

The pro - ces - sion marched to the

T.

Fif - ty thou - sand packed the pave - ments.

The pro - ces - sion marched

B.

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

The pro - ces - sion marched

Add+

Org.

Ped.

Vln. 1

*p*

Vln. 2

Vla.

Vcl.

*p* arco

*p*

Vcl.

Vcl.

Db.

## Pearl of Freedom

452

Fl.

Ob.

Cl.

Bsn.  $\#^{\text{F}}$

Hn. senza sord.

Tpt.

Tim.

S. D. (with snare)  $p$  To B. D. Bass Drum  $mf$

Hp.

S.  $\#^{\text{C}}$  roll of drums and  $mf$  3 muf - fled chords  $mp$  2 car - ry - ing

A.  $\#^{\text{C}}$  roll of drums and muf - fled chords  $mp$  3 dressed in white  $mp$  car - ry - ing

T.  $\#^{\text{C}}$  Suf - fra - gettes  $mp$  3 dressed in white

B.  $\#^{\text{C}}$  Suf - fra - gettes  $mp$  3 dressed in white

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

59

**3**  $mf$   $mf$   $p$   $mf$   $p$   $mf$   $p$   $mf$   $mf$

**2**  $mf$   $mf$   $mf$   $mf$   $mf$   $mf$

**3**  $mf$   $mf$   $mf$   $mf$   $mf$   $mf$

**2**  $mf$   $mf$   $mf$   $mf$   $mf$   $mf$

## 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 - ri-ses

B. Ma - do - na Lil - lies, pur - ple i - ri-ses

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

60

## Pearl of Freedom

469

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

B. D.

To S. D. Side Drum

Hp. spread

S.

A.

T.

B.

mf cresc.

fol - lowed by fif - ty hun - ger stri - - - kers. Then an emp - ty

— with red pe - o-nies fol - lowed fif - - ty hun - ger stri - - - kers. Then an emp - ty

red pe - o-nies fol - lowed fif - - ty, hun - ger stri - - - kers. Then an emp - ty

pe - o-nies fol - lowed by fif - ty, hun - ger stri - - - kers. Then an emp - ty

mf cresc.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

61

2

3

4

mp mf

arco

## Pearl of Freedom

476 62

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt. *mp*

Timp. *mp* *tr* *tr* *f*

S. D.

Hp. *E major scale*

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

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

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

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

Full Sw. no Mix

Org. *f*

Ped.

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

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

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

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

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

D. *mf* *f* *legato*

## Pearl of Freedom

63

481

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Tim. *p*

S. D.

Hp.

S. *mf*  
She heard

A. *mf*  
She heard

T. *mf*  
She heard

B. *mf*  
She heard

Org.

Ped.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

D. *mf*

## Pearl of Freedom

64

Change to Picc.

484

Fl. *mp* *f*

Ob. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp* *f*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tim. *mf*

S. D.

Hp.

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

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

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

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

Org.

Ped.

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp*

Vc. *mp*

Vc. *mp*

D. *mp*

## Pearl of Freedom

488

65

Fl.

Ob.

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

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

Hn.

Tpt.

Tim.

S. D.

Hp.

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

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

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

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

Org.

Ped.

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

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

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

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

Vcl. *mp* *f* *mp* *f* *p* *f*

D. *mp* *f* *mp* *f* *p* *f*

## Pearl of Freedom

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

D. b.

Flute part starts with a rest followed by sixteenth-note patterns. Oboe, Clarinet, and Bassoon play eighth-note patterns. Horn, Trumpet, and Timpani remain silent. Soprano, Alto, Tenor, and Bass sing the lyrics: "sixth nine - teen eigh - teen the Re - pre - sen - ta - tion of the Peo-ple Act gran - ted par - tial". Organ and Pedal play sustained notes. Violins play sixteenth-note patterns. Double Basses play eighth-note patterns. Double Bassoon remains silent.

## Pearl of Freedom

500 67

Fl.

Ob.

Cl.

Bsn.

Piccolo

Hn.

Tpt.

Tim.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

suf - frage to wo - men for the first time. E - mi - ly Da - vi - son had

suf - frage to wo - men for the first time. E - mi - ly Da - vi - son had

suf - frage to wo - men for the first time. E - mi - ly Da - vi - son had

suf - frage to wo - men for the first time. E - mi - ly Da - vi - son had

*Copyright*

## Pearl of Freedom

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

*won the Pearl of Free dom, the Pearl of Free - dom for her sex:*

*won the Pearl of Free dom, the Pearl of Free - dom for her sex:*

*won the Pearl of Free dom, the Pearl of Free - dom for her sex:*

*won the Pearl of Free dom,*

*of Free - dom for her sex:*

*reedy *mp**

*p* *mf*

*p*

## Pearl of Freedom

69

♩ = 60 With grandeur

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

S. D.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Db.

## Pearl of Freedom

70

514

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tim.

Cym.

Snare Drum

Sus Cym.

Snare Drum

Sus Cym.

Hp.

S.

A.

T.

B.

Org.

Ped.

Vln. 1

Vln. 2

Vla.

Vc. simile

Vc. simile

Vc. simile

Db.

This page of musical notation represents a complex arrangement for orchestra and organ. The instrumentation includes woodwind (Flute, Oboe, Clarinet), brass (Trumpet, Horn), percussion (Timpani, Cymbals, Snare Drum, Suspended Cymbal, Bass Drum, Suspended Cymbal), strings (Violin 1, Violin 2, Viola, Cello, Double Bass), and organ (Organ, Pedal). The music is divided into measures by vertical bar lines. Various dynamics and articulations are indicated throughout the score. The title 'Pearl of Freedom' is at the top left, and the page number '70' is at the top right. Measure 514 begins with a series of eighth-note patterns on the woodwinds and brass. The middle section features sustained notes from the brass and woodwinds, with rhythmic patterns from the strings and organ. The final section includes sustained notes from the brass and woodwinds, with rhythmic patterns from the strings and organ. The score is filled with various dynamics, articulations, and performance instructions like 'simile'.

## Pearl of Freedom

71

Musical score page 71, featuring a system of 12 staves. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Cymbals (Cym.), Bassoon (Hpf.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), Pedal (Ped.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), Double Bass (Db.), Snare Drum, Chinese Cymbal, and Damped. The score consists of three systems of measures. Measure 1 starts with woodwind entries (Fl., Ob., Cl., Bsn.) followed by brass entries (Hn., Tpt.). Measure 2 features a dynamic ff. Measure 3 includes a timpani entry (Timp.) and a cymbal entry (Cym.). The vocal parts (S., A., T., B.) enter in measure 4. Measures 5-6 show woodwind entries (Fl., Ob., Cl., Bsn.) and brass entries (Hn., Tpt.). Measure 7 includes a dynamic ff. Measure 8 shows woodwind entries (Fl., Ob., Cl., Bsn.) and brass entries (Hn., Tpt.). Measure 9 includes a dynamic ff. Measure 10 shows woodwind entries (Fl., Ob., Cl., Bsn.) and brass entries (Hn., Tpt.). Measure 11 includes a dynamic ff. Measure 12 shows woodwind entries (Fl., Ob., Cl., Bsn.) and brass entries (Hn., Tpt.). Measure 13 includes a dynamic ff.

Perusal  
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