

# Mince Spies

*A Story in Words and Music, of a 'Christ-tide' long ago,  
when the English Parliament banned Christmas.*

for Narrator and Orchestra

Music by

**LAWRENCE KILLIAN**

Story and Narration by

**SARAH JOHNSTON**



***FULL SCORE***

DURATION APPROX: 15 minutes

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# INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

\*Bass Clarinet

2 Bassoons

2 French Horns

3 Trumpets in Bb

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion (*2 Percussion Players Required*)

Strings

Narrator (with handbell)

\*Although the Bass Clarinet part is optional (covered in the bassoons), this instrument will add much to the texture and drama of the score if a player is available. The composer's preference is for a bass clarinet to be used if possible.

Percussion 1: Snare Drum, Tenor Drum or Medium Tom-Tom, Sleigh Bells, and Vibra Slap

Percussion 2: Glockenspiel, Suspended Cymbal, Bass Drum, Tambourine, Triangle, Sleigh Bells, and Vibra Slap

## PERFORMANCE NOTES

The standard orchestral layout for a concerto with the Narrator at the front will work well for a performance of this piece. A microphone may assist in bringing the narration to the focus of the performance.

It is recommended that a more **theatrical approach** is used to enhance the story's impact on the audience. For example, the Narrator could dress in costume(s), use props, and move around the auditorium for heightened dramatic effect.

Other characters from the story could also be introduced to good effect in the various tableaux.

Sound effects could also be used along with images projected behind or around the performers.

# PROGRAMME NOTE


Combined with the narration, the music conjures up images of a busy English town during preparations for Christmas in 1647.

At that time, the Puritan government had officially banned Christmas, Easter, and Whitsun festivities, church services and celebrations, including festivities at home. There were fines if this law was broken, and in some places, the threat of sending 'offenders' to prison. This varied in each area depending on how rigorously the so-called 'Rule of the Major Generals' was upheld.

The Christmas ban was unpopular, with riots in Kent and other places. This was also the time when the country was in disarray due to the Civil War. Some riots may have been an excuse for pro-Royalist rebels to cause trouble for the Parliamentarians on the opposite side.

Our story unfolds through the eyes of a young girl, Ivy Johnston, who, like many, couldn't wait for Christmas to come.

The structure of the music and narration follows the descriptive headlines within the story:

 **Orchestral Prelude, Setting the Scene:**  
**An English town in early December 1647.**

*Once Upon a Time*

*A Change in the Air*

*No More Fun*

*The Watchmen*

 **Orchestral Interlude 1:**  
**No Christmassing!**

*Secret Celebrations*

 **Orchestral Interlude 2:**  
**Into the Woods ....**

*The Mince Spies*

 **Orchestral Interlude 3:**  
**Those Devious Mince Spies**

*Act of Bravery*

*The Rebellion*

 **Orchestral Interlude 4:**  
**'Bun-fight'**

*The Mayor*

*Finale*

 **Orchestral Interlude 5:**  
**Christmas Celebrated**

*Epilogue*

# Mince Spies

For Narrator and Orchestra

\*Handbell required for the Narrator at Cue 2c, in bar 53

Story and Narration by Sarah Johnston

A Story in Words and Music, of a 'Christ-tide' long ago,  
when the English Parliament banned Christmas.

Music by Lawrence Killian

Duration Approx. 15 minutes

Largo ♩ = 60

Orchestral Prelude, Setting the Scene: An English town, in early December, 1647.

The score is divided into two systems. The first system includes the following parts:

- Flute 1.2
- Flute 3
- Oboe 1.2
- Clarinet in Bb 1.2
- Bass Clarinet \*Optional
- Bassoon 1.2
- F. Horn in F 1.2
- Trumpet in Bb 1.2
- Trombone 1/2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (Snare Drum, Tenor Drum, B. Drum, Sleigh Bells, Vibra Slap)
- Percussion 2 (Glockenspiel, S. Cymbal, B. Drum, Tambourine, Triangle, Sleigh Bells, Vibra Slap)

The second system includes:

- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

Dynamic markings include *p*, *f*, *espr.*, *mf*, *pizz.*, and *arco*. The score is in 4/4 time with a key signature of two flats.



13

Fl. 1 *f* *mf* rall.....

Fl. 2 *f* *mf*

Fl. 3 *f* *mf* To Picc.

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Cl. in Bb 1.2 *f* *mf* *p*

B. Cl. *mf*

Bsn. 1.2 *mf*

F. Hn in F 1.2 *f* *fp* *f*

Tpt. 1.2 *mf* *f* *fp* *f*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba *f*

Timp. *mf* *f* *sf* *mp* *p* *pp*

Perc.1 *mf* *f* To Sl. Bells

Perc.2 Sus. Cym. *f* To Glock. Glock. *p*

Vln I *f* *mf* *p* *pizz.* *p* *p* *pp*

Vln II *f* *mf* *p* *pizz.* *p* *p* *pp*

Vla *f* *mf* *p* *pizz.* *p* *p* *pp*

Vc. *f* *mf* *p* *pizz.* *p* *p* *pp*

D. B. *p* *p* *pp*

**Narration 1a: Bar 19 (over Cello note)**

Once upon a time in the Kingdom of England,  
T'was almost December, and excitement was brewing .....

19 **Cue 1a** **Giocoso** ♩ = 120  
*Once Upon a Time*

Fl. 1.2 *mf*

Picc.

Ob. 1.2 *Solo* *mf*

Cl. in Bb 1.2 *mf*

B. Cl.

Bsn 1.2

F. Hn in F 1.2

Tpt. 1/2

Tbn. 1.2

B. Tbn.

Timp.

Perc.2 *To Sus. Cym.*

Vln I *mf* *arco mp* *f*

Vln II *mf* *arco mp* *f*

Vla *mf* *arco mp* *f*

Vc. *arco pp* *pizz. arco mf mp* *f p sub.*

D. B. *mf* *pizz.* *arco mp* *f p sub.*



**Narration 1b: Bar 26 (over Music) - repeat bar until narration is finished**

And young Ivy Johnston, like many, couldn't wait,  
For Christmas to come and to celebrate,  
With fireside feasts and festive delight,  
And carollers singing by candlelight.

26

Cue 1b

Fl. 1 2

Repeat until cued.

*mf*

Picc.

*mf*

Ob. 1 2

*mf*

Cl. in Bb 1 2

1.

*mf*

B. Cl.

*mf*

Bsn. 1.2

1.

*mf*

F. Hn in F 1.2

*mf*

Tpt. 1 2

*mf*

Tbn. 1.2

*mf*

B. Tbn.

*mf*

Timp.

*mf*

Perc.1

Sl. Bells

*pp*

*mf*

*f*

Perc.2

Sus. Cym.

*mf*

Cue 1b

Vln I

Repeat until cued.

*mp*

Vln II

*mp*

Vla

*mp*

Vc.

*mp*

D. B.

*mp*

32

Fl. 1.2 *f* *ff* *ff* *A Change in the Air*

Picc. *f* *ff* *ff*

Ob. 1.2 *f* *ff* *ff*

Cl. in Bb 1/2 *f* *ff* *ff*

B. Cl. *f* *ff* *ff*

Bsn. 1.2 *f* *ff* *ff*

F. Hn in F 1.2 *f* *ff* *a2*

Tpt. 1 *f* *ff*

Tpt. 2 *mf* *f*

Tbn. 1.2 *mf* *f*

B. Tbn. *mf* *f*

Tba *f*

Timp.

Perc.1 *mp* *pp*

Vln I *f* *ff* *A Change in the Air*

Vln II *f* *ff*

Vla *f* *ff*

Vc. *f* *ff* *mp*

D. B. *f* *ff* *mp*

**Narration 2a: Bar 38 (over Music) - repeat bar until finished**

Hush, listen! Ivy paused .....  
In the distance,  
A sound of belling and yelling echoed around.

38 Cue 2a

Fl. 1.2 Repeat until cued. *mf* <sup>a 2</sup>

Picc. *mf*

Ob. 1.2

Cl. in Bb 1.2 1. *mf*

B. Cl.

Bsn 1.2 1. *mf*

F. Hn in F 1.2 *mf* <sup>a 2</sup>

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba *mf*

Timp. *mf*

Perc.1 *mf* To Bs. Dr.

Perc.2 Sus. Cym. *sf* To Glock.

Vln I Repeat until cued.

Vln II

Vla

Vc. *pp* *f* *pizz.* *p*

D. B. *pp* *f* *p*

**Narration 2b: Bar 44 (over Music) - repeat bar until finished**

She chased the noise down the street to discover,  
A crowd at the inn and town crier above her.  
And declared by post on the innkeeper's door,  
Christmas was cancelled:

44 Cue 2b

Fl. 1.2 Repeat until cued. *f*

Picc. *f*

Ob. 1.2 *f*

Cl. in Bb 1 2 *f*

B. Cl. *f*

Bsn 1 2 *f*

F. Hn in F 1.2 *f*

Tpt. 1.2 *f*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba *f*

Timp. *f*

Vln I Repeat until cued. *f*

Vln II *f*

Vla *f*

Vc. *f* arco

D. B. *f* arco

**Narration 2c: Bar 53 (no Music) - use the G.P. bar , after narration, for a stunned silence.**

\*Narrator to ring a handbell (4 times) before shouting:  
"Oyez! Oyez! ..... "

\*Narrator then rings the bell again (twice) and continues:  
"No Christmassing, by order of the law!"

49

Cue 2c

Fl. 1.2 G.P.

Picc. G.P.

Ob. 1.2 G.P.

Cl. in Bb 1.2 G.P.

B. Cl. *sf* G.P.

Bsn 1.2 *a 2 sf* G.P.

F. Hn in F 1.2 G.P.

Tpt. 1.2 G.P.

Tbn. 1.2 G.P.

B. Tbn. *sf* G.P.

Tba *sf* G.P.

Timp. G.P.

Perc.1 Bs. Dr. To Sn. Dr. *sf* G.P.

Vln I *sf* G.P.

Vln II *sf* G.P.

Vla *sf* G.P.

Vc. *sf* G.P.

D. B. *sf* G.P.

**Narration 3a: Bar 56 (over Music) - use the pause in bar 60 for dramatic effect.**

So, the Kingdom, commanded by parliament rules,  
Now frowned upon festive, frolicking fools.  
Gifts, carols and gluttonous diet,  
Replaced by fasting and solemn quiet.

55 **Misterioso** ♩ = 66 Cue 3a  
No More Fun

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl. *pp*

Bsn 1. 2. *pp*

F. Hn in F 1.2 *pp*

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Perc.2 *pp* Glock.

**Misterioso** ♩ = 66 Cue 3a  
No More Fun

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp* *pp* pizz. *pp*

D. B. *pp* pizz. *pp*

**Narration 3b: Bar 67 (during the pause on beat 3)**

The Mayor confirmed it; there was no debating.  
No laughter, no joy, no plum pudding baking.

61 **Andante** ♩ = 74

**Cue 3b**

Fl. 1.2 *p dolce*

Picc.

Ob. 1.2 1. Solo *p dolce*

Cl. in Bb 1.2 1. Solo *p dolce* *mp* *p dolce*

B. Cl.

Bsn 1/2

F. Hn in F 1/2 *mp dolce*

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Perc.2 *mp*

**Andante** ♩ = 74

**Cue 3b**

Vln I *pp* *p dolce* *mp*

Vln II *pp* *p dolce*

Vla *pp* *p dolce* *p*

Vc. *arco* *p dolce* *p*

D. B. *arco* *p dolce* *p*

**Narration 3c: Bar 72 (during pause bar)**  
And anyone caught celebrating at all,  
Were locked up by watchmen behind a cell wall!

70 Solo Cue 3c

Fl. 1 2 *mp* *mp dolce* *f*

Picc.

Ob. 1 2 *mp dolce* *f*

Cl. in Bb 1 2 *mp*

B. Cl.

Bsn 1 2 *p* *f*

F. Hn in F 1 2 *p* *f*

Tpt. 1.2 *mp dolce* *f*

Tbn. 1.2 *mp dolce* *mf* *f*

B. Tbn. *mp dolce* *f*

Tba *mf* *f*

Timp.

Perc.2 *p* To Vib.

Cue 3c

Vln I *mp dolce* *f*

Vln II *mp dolce* *f*

Vla *mp* *f*

Vc. *mp dolce* *f*

D. B. *mp dolce* *f*



**Narration 4a: Bar 81 (over soft Timpani roll)**

Each day and each night the watchmen paraded.  
They marched through the town, people's homes they invaded,  
Just to ensure no Christmassing happened.

77

Fl. 1 2 *mp* *p* Cue 4a accel. ....

Picc.

Ob. 1 2 *a 2* *mp* *p*

Cl. in Bb 1 2 *a 2* *mp* *p*

B. Cl.

Bsn. 1.2 *1.* *mf* *p*

F. Hn in F 1.2 *p*

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp. *p* *mf-p* Solo *p*

Perc.2 Vib. *mf* To B. Dr.

Vln I Cue 4a accel. ....

Vln II

Vla

Vc.

D. B.

**Narration 4b: Bar 87 (over music as it continues)**

Stop wreaths going up, stop geese being fattened.  
 Unashamedly horrid, and brazenly bold,  
 Ensuring the townsfolk, did just as they were told.

83 **Slow march** ♩ = 112  
*The Watchmen* Cue 4b

Fl. 1/2  
 Picc.  
 Ob. 1,2  
 Cl. in Bb 1,2  
 B. Cl.  
 Bsn. 1/2  
 F. Hn in F 1/2  
 Tpt. 1,2  
 Tbn. 1,2  
 B. Tbn.  
 Timp.  
 Perc. 1 (Sn. Dr.)  
 Perc. 2 (B. Dr.)  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

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

**Slow march** ♩ = 112  
*The Watchmen* Cue 4b

90

Orchestral Interlude 1: No more Christmassing!

Fl. 1 2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn 1 2

F. Hn in F 1 2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Vc.

D. B.

*p* *mf* *a 2*

*mp* *mf*

*mp* *mf*

Orchestral Interlude 1: No more Christmassing!

97

Fl. 1  
2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn 1  
2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Perc.1

Perc.2

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*mf*

*f*

*sfz*

*a 2*

Musical score for 'Mince Spies', page 17, measures 102-105. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, French Horn in F 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, Percussion 1 & 2, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Measures 102-105 are shown. Dynamics include *mf*, *f*, *ff*, *fp*, *fz*, and *sfz*. Performance markings include accents (*>*), slurs, and breath marks (*a2*). The percussion parts show a rhythmic pattern with dynamics *fp*, *ff*, and *f*. The string parts feature complex rhythmic figures with dynamics *f*, *sfz*, and *ff*.

107

Fl. 1.2

Picc.

Ob. 1  
2

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Tba

Timp.

Perc.1

Perc.2

Vln I

Vln II

Vla

Vc.

D. B.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*ff*

*p*

*ff*

*p*

*mf*

To Tamb.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

Andante ♩ = 74

Secret Celebrations

113

rall.....

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn 1  
2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

Solo

1.

p

p

p

p

p

p

3

3

**Narration 5a: Bar 122 (during pause)**  
As the days went by, and Twelfth Day nearing,  
The townsfolk tired of the bold domineering.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (1/2), Piccolo, Oboe (1/2), Clarinet in Bb (1/2), Bass Clarinet, and Bassoon (1/2). The brass section includes French Horn in F (1/2), Trumpet (1/2), Trombone (1/2), and Tuba. Percussion includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at bar 120. A 'Cue 5a' box is present above the Flute and Violin I staves. The Flute part features a '1. Solo' marking and a triplet of eighth notes at bar 122, with a dynamic of *mp*. The French Horn part has a *p* dynamic marking at bar 122. The Violin I part has a *mp* dynamic marking at bar 122. The Violin II part has a triplet of eighth notes at bar 122, with a dynamic of *mp*. The Viola part has a triplet of eighth notes at bar 122, with a dynamic of *mp*. The Violoncello part has a triplet of eighth notes at bar 122, with a dynamic of *mp*. The Double Bass part has a triplet of eighth notes at bar 122, with a dynamic of *mp*. The score continues with various musical notations, including slurs, ties, and dynamic changes.



**Narration 5b: Bar 127 (during pause, and over cello note)**

Many Families snook to the woods in their hoods,  
To sing Christmas carols and scoff figgy puds.  
They baked festive treats in the darkest of night,  
With holly and Ivy displayed out of sight.

127 Cue 5b Orchestral Interlude 2: Into the woods .... *molto accelerando*

Fl. 1/2, Picc., Ob. 1.2, Cl. in Bb 1/2, B. Cl., Bsn 1/2, F. Hn in F 1/2, Tpt. 1.2, Tbn. 1.2, B. Tbn., Timp., Perc. 1 (Tom), Perc. 2 (Tamb.), Vln I, Vln II, Vla, Vc., D. B.

*fp*, *p*, *pp*, *fp*, *p*, *pp*, *p*

*molto accelerando*

Cue 5b Orchestral Interlude 2: Into the woods ....

(Long pause for narration)

135 *Con brio* ♩ = 120

Fl. 1.2 *f* *f* *a2*

Picc.

Ob. 1.2 *f*

Cl. in Bb 1.2 *f*

B. Cl. *f*

Bsn. 1.2 *f* *mf*

F. Hn in F 1/2 *f* *mf*

Tpt. 1.2 *f* *f*

Tbn. 1.2 *f* *mf*

B. Tbn. *f* *mf*

Tba *f*

Timp.

Perc. 1 *f* *sf* *mf* *f* *mf*

Perc. 2 *f* *sf* *mf* *f* *mf*

*Con brio* ♩ = 120

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

144

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

F. Hn in F 1

F. Hn in F 2

Tpt. 1.2

Tbn. 1/2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Vc.

D. B.

153 <sup>a2</sup> [A]

The score consists of the following parts and markings:

- Fl. 1.2:** Starts with *a2*, dynamic *p*, *f*, *p*, *mp*.
- Picc.:** Dynamic *p*, *f*, *p*.
- Ob. 1.2:** Dynamic *p*, *f*, *p*, *mp*.
- Cl. in Bb 1.2:** Dynamic *pp*, *pp*, *mp*.
- B. Cl.:** Dynamic *pp*, *pp*.
- Bsn. 1.2:** Dynamic *p*, *f*, *p*.
- F. Hn in F 1:** Dynamic *pp*, *p*, *p*.
- F. Hn in F 2:** Dynamic *pp*, *p*, *p*.
- Tpt. 1.2:** Dynamic *pp*, *pp*.
- Tbn. 1/2:** Dynamic *pp*, *pp*.
- B. Tbn.:** Dynamic *pp*, *pp*.
- Tba.:** Dynamic *pp*, *pp*.
- Perc. 1:** Dynamic *sf*, *p*.
- Perc. 2:** Dynamic *sf*, *p*.
- Vln I:** Dynamic *pp*, *f*, *pp*, *p*.
- Vln II:** Dynamic *pp*, *f*, *pp*, *p*.
- Vla.:** Dynamic *pp*, *f*, *pp*, *f*, *p*.
- Vc.:** Dynamic *pp*, *f*, *pp*, *f*, *p*.
- D. B.:** Dynamic *pp*, *ff*, *pp*, *p*.

**Narration 6a: Bar 172 (during pause bar)**

The watchmen, however, soon found out,  
They started to peek and sneak about,  
Stopping secret celebrations, catching all by surprise,  
And they soon became known as the devious mince spies.

164

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

F. Hn in F 1.2

Tpt. 1  
2

Tbn. 1  
2

B. Tbn.

Tba

Timp.

Perc. 1 To Sn. Dr.

Perc. 2 To Vib.

Vln I

Vln II

Vla

Vc.

D. B.

**Narration 6b: Bar 176 (during pause bar)**  
 [Music continues as soon as narration finishes]

"Those mean Mince Spies," cried Mrs McFarne  
 "They've taken the gifts that I hid in the barn!"

**173** *Agitato* ♩ = 132  
*The Mince Spies*

**Cue 6b**

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Perc.1

Perc.2

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*f*

*f*

*f*

*f*

*f*

*con sord.*

*a2 con sord.*

*ff*

*ff*

*gliss.*

*gliss.*

*sffz*

*ff*

*f*

*f*

*f*

*f*

*f*

*Agitato* ♩ = 132  
*The Mince Spies*

**Cue 6b**

**Narration 6c: Bar 180 (during pause bar)**

[Music continues as soon as narration finishes.]

"They're horrid those mince spies", agreed Mr Figg,  
"They locked up our neighbours for dancing a jig"!

180 Cue 6c *Orchestral Interlude 3: Those Devious Mince Spies*

Fl. 1.2  
Picc.  
Ob. 1  
2  
Cl. in Bb 1  
2  
B. Cl.  
Bsn. 1.2  
F. Hn in F 1.2  
Tpt. 1.2  
Tbn. 1.2  
B. Tbn.  
Timp.  
Perc.1  
Perc.2  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

*mp* *f* *f*  
*mp* *f*  
*mf* *sf* *mf* *sf* *sf*  
*mf*  
*sfz* *ff*

188

Fl. 1.2 *mp* *a 2* *f*

Picc. *mp* *f*

Ob. 1.2 *mp* *a 2* *f*

Cl. in Bb 1.2 *mp* *a 2*

B. Cl. *f* *mp* *p* *f* *f*

Bsn. 1.2 *f* *mp* *p* *f* *f*

F. Hn in F 1.2 *open* *a 2* *f*

Tpt. 1.2 *con sord.* *fp cresc.* *f* *a 2* *f*

Tbn. 1.2 *f* *a 2* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp. *sfz*

Perc.1 *mf* *sf* *mf*

Perc.2 *f* *f*

Vln I *f*

Vln II *pizz.* *p* *arco* *f* *f*

Vla. *pizz.* *p* *arco* *f*

Vc. *pizz.* *p* *arco* *f* *f*

D. B. *pizz.* *p* *arco* *f*



194

Fl. 1.2 *sf* *f*

Picc. *sf* *f*

Ob. 1.2 *sf* *f*

Cl. in Bb 1.2 *sf* *f*

B. Cl. *f*

Bsn 1.2 *f*

F. Hn in F 1.2 *mf* *f*

Tpt. 1.2 *mf* *f*

Tbn. 1.2 *mf* *f*

B. Tbn. *mf* *f*

Tba *mf* *f*

Timp. *mf*

Perc.1 *sf* *f* *sf* *mf*

Perc.2 *mf* *f*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

D. B. *mf* *f*

**Narration 6d: Bar 199 (during pause bar)**

By the 10th day of Christmas, there were hundreds in prison,  
There was simply no way to keep Christmassing hidden!

The musical score is arranged in two systems. The top system includes staves for Flute 1.2, Piccolo, Oboe 1.2, Clarinet in Bb 1.2, Bass Clarinet, Bassoon 1.2, French Horn in F 1/2, Trumpet 1.2, Trombone 1.2, Bass Trombone, Tuba, and Timpani. The bottom system includes Percussion 1, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins at bar 198 with a *ff* dynamic. A 'Cue 6d' box is placed above the woodwind staves. At bar 200, the tempo changes to *Lamentoso* (♩ = 50) and the key signature changes to two flats. The woodwinds and strings play *pp* dynamics, while the brass and percussion play *p* dynamics. The narration text is enclosed in a box at the top of the page.

**Narration 7a: Bar 205 (during pause)**

Ivy gloomily slumped by her window, and saw  
Some Mince Spies tiptoeing towards her neighbour's door;  
Where her neighbours, The Coopers, were roasting a bird.

**Narration 7b: Bar 211 (during pause)**

Their shutters were shut, and they could not be heard.  
But the glorious smell of the feast was escaping,  
And the mince spies outside, were ready and waiting.

204 *tr* **Cue 7a** *tr* *tr* **Cue 7b** **Strepitoso** ♩ = 132

Fl. 1 2 *p dolce* *mp* *f*

Picc. *p dolce* *mp* *f*

Ob. 1.2

Cl. in Bb 1.2 *p* *p* *mp* *f* *a 2* *mf* *sf*

B. Cl. *p* *p* *mp* *f* *a 2* *mf* *sf*

Bsn 1 2 *p* *p* *mp* *f* *a 2* *mf* *sf*

F. Hn in F 1 2 *p* *p* *mp* *f*

Tpt. 1.2

Tbn. 1.2 *mf* *sf*

B. Tbn. *mf* *sf*

Tba *mf* *sf*

Timp. *fp* *sf*

**Cue 7a** **Cue 7b** **Strepitoso** ♩ = 132

Vln I *pp* *f* *pizz.* *mf* *sf*

Vln II *pp* *f* *pizz.* *mf* *sf*

Vla *pp* *f* *pizz.* *mf* *sf*

Vc. *p* *pizz.* *p* *f* *pizz.* *mf* *sf*

D. B. *p* *pizz.* *p* *f* *pizz.* *mf* *sf*

**Narration 7c: Bar 220 (during pause bar)**

[Music continues immediately after narration]

What meanies Ivy thought - this just isn't right.  
She squeezed her bread roll in her fist super tight,  
And despite trembling hands and fear in her chest,  
She aimed at the mince spies to halt their arrest.

214

Fl. 1.2 *mf sf f sffz ff*

Picc. *ff*

Ob. 1.2 *mf sf f sffz ff*

Cl. in Bb 1.2 *mf sf f sffz ff*

B. Cl. *mf sf f sffz ff*

Bsn 1.2 *mf sf f sffz ff*

F. Hn in F 1/2 *open sf f sffz ff*

Tpt. 1.2 *mf sf f sffz ff*

Tbn. 1.2 *mf sf f sffz ff*

B. Tbn. *mf sf f sffz ff*

Tba *mf sf f sffz ff*

Timp. *fp sf ff sffz ff*

Perc.2 *V.Slp. ff*

Vln I *arco mf sf f sffz ff*

Vln II *arco mf sf f sffz ff*

Vla *arco mf sf f sffz ff*

Vc. *arco mf sf f sffz ff*

D. B. *arco mf sf f sffz ff*

Cue 7c

**Narration 7d: Bar 224 (during pause bar)**  
 [Music continues after a slight pause for .... 'Ivy Froze']

The bread roll shot past the first mince Spie's nose,  
 He swerved towards Ivy, and Ivy froze.

**Narration 7e: Bar 227 (over music)**  
 [Narration continues quickly]

"Oi!" the spies roared as they stormed her way,  
 Help, she thought, I'll be locked up today!

224 Cue 7d Cue 7e The Rebellion

Fl. 1.2  
 Picc.  
 Ob. 1.2  
 Cl. in Bb 1.2  
 B. Cl.  
 Bsn. 1.2

F. Hn in F 1.2  
 Tpt. 1/2  
 Tbn. 1.2  
 B. Tbn.

Timp.  
 Perc.2

Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

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

*mf* To Tri.

Cue 7d Cue 7e The Rebellion

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

*ff* *pp* *pp* *p*

*ff* *pp* *p*

*pizz.* *arco* *pizz.* *arco*

**Narration 8a: Bar 234  
(over music)**

But suddenly .....

**Narration 8b: Bar 237 (over music)**

[Narration continues quickly on cue - bar 237]

All of her neighbours, from left and from right,  
Began throwing food at the spies in delight.  
And soon, the whole street rebelled in uproar,  
Throwing food at the spies til they fell to the floor.

234 Cue 8a B Cue 8b

Fl. 1.2  
Picc.  
Ob. 1.2  
Cl. in Bb 1.2  
B. Cl.  
Bsn. 1.2  
F. Hn in F 1.2  
Tpt. 1/2  
Tbn. 1.2  
B. Tbn.  
Timp.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

*pp*  
*p*  
*pp*  
*pp*  
*pizz.*  
*arco*  
*pp*  
*p*

245

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1.2

B. Tbn.

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*mp*

*mf*

*fp*

*pp*

*pizz.*

*arco*

**Narration 8c: Bar 234 (over music)**

[Use short G.P. if the narration has already finished]

There was jelly on their faces, and crusts in their hair,  
And they threatened the townsfolk, but the townsfolk didn't care!

253 Cue 8c

Fl. 1.2

Picc.

Ob. 1.2

Cl. in Bb 1.2

B. Cl.

Bsn. 1.2

F. Hn in F 1.2

Tpt. 1 2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Vln I

Vln II

Vla.

Vc.

D. B.

*fp*

*p*

*pp*

*pizz.*

*a 2*

*n*

G.P. //



Energico ♩ = 132

Orchestral Interlude 4: 'Bun-fight'

261

Fl. 1.2  $\text{a}_2$  3  $\text{ff}$

Picc.  $\text{ff}$

Ob. 1.2  $\text{a}_2$  3  $\text{ff}$   $\text{tr}$   $\text{f}$   $\text{ff}$

Cl. in Bb 1.2  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

B. Cl.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Bsn 1.2  $\text{a}_2$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

F. Hn in F 1.2  $\text{a}_2$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Tpt. 1 2  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Tbn. 1.2  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

B. Tbn.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Tba  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Timp.  $\text{pp}$  *molto*  $\text{ffz}$   $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Perc.1  $\text{ffz}$   $\text{ffz}$   $\text{ff}$   $\text{ff}$

Perc.2  $\text{Tri.}$   $\text{tr}$   $\text{f}$   $\text{tr}$

Vln I  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Vln II  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Vla  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Vc.  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

D. B. *arco*  $\text{ff}$   $\text{ff}$   $\text{ff}$   $\text{ff}$

Energico ♩ = 132

Orchestral Interlude 4: 'Bun-fight'

267

Fl. 1.2 *f* *tr* *tr* *ff* **C**

Fl. 3 To Fl. *ff* Fl. *ff*

Ob. 1.2 *f* *tr* *tr* *ff* *a2* *ff*

Cl. in Bb 1 *sf* *ff* *ff*

Cl. in Bb 2 *sf* *ff* *ff*

B. Cl. *sf* *ff* *ff*

Bsn. 1.2 *a2* *sf* *ff* *ff*

F. Hn in F 1.2 *a2* *sf* *ff* *ff*

Tpt. 1.2 *sf* *ff*

Tbn. 1.2 *sf* *ff*

B. Tbn. *sf* *ff*

Tba *sf* *ff*

Timp. *sf* *f* *molto* *sfz*

Perc.1 *sf* *f* *molto* *sfz*

Perc.2 *f* *tr* *tr* To B. Dr. *f* *molto* *sfz*

Vln I *ff* *tr* *tr* *ff* **C** *ff*

Vln II *ff* *ff* *ff* *ff* *ff*

Vla *ff* *ff* *ff* *ff* *ff* *3*

Vc. *ff* *ff* *ff* *ff* *ff* *3*

D. B. *arco* *ff* *ff* *ff* *ff* *ff* *3*

274

Fl. 1.2  
 Fl. 3  
 Ob. 1.2  
 Cl. in Bb 1  
 Cl. in Bb 2  
 B. Cl.  
 Bsn. 1.2  
 F. Hn in F 1.2  
 Tpt. 1.2  
 Tbn. 1.2  
 B. Tbn.  
 Tba.  
 Timp.  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

ff  
 a 2  
 ff  
 1. ff  
 2. ff  
 2. ff  
 ff  
 3. ff  
 ff  
 3. ff  
 ff

The Mayor

279

Fl. 1.2 *ff*

Fl. 3 *ff*

Ob. 1.2 *ff*

Cl. in Bb 1 *ff*

Cl. in Bb 2 *ff*

B. Cl. *ff* *sf* *mf* *sf*

Bsn 1.2 *ff* *sf* *mf* *sf*

F. Hn in F 1.2 *ff*

Tpt. 1.2 *ff*

Tbn. 1 *ff* *sfz* *sfz*

Tbn. 2 *ff* *sfz* *sfz*

B. Tbn. *ff* *sfz* *sfz*

Tba *ff* *sfz* *sfz*

Timp. *ffz* *ffz*

Vln I *f*

Vln II *f*

Vla *ff*

Vc. *ff* *ff*

D. B. *ff* *ff*

<b>Narration 9a: Bar 285 (quickly on cue)</b> <i>[Music interjects quickly after narration]</i> "Stop!", the Mayor ordered ....	<b>Narration 9b: Bar 287 (quickly on cue)</b> <i>[Music interjects quickly after narration]</i> .... What on earth has arisen?
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The musical score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Fl. 1.2, Fl. 3, Ob. 1.2, Cl. in Bb 1.2, B. Cl., Bsn 1.2, F. Hn in F 1.2, Tpt. 1.2, Tbn. 1/2, B. Tbn., Tba.
- Brass:** B. Cl., Bsn 1.2, F. Hn in F 1.2, Tpt. 1.2, Tbn. 1/2, B. Tbn., Tba.
- Percussion:** Timp., Perc. 1, Perc. 2 (B. Dr., To Glock.).
- Strings:** Vln I, Vln II, Vla, Vc., D. B.

Key features of the score include:

- Dynamic Markings:** *ff* (fortissimo) and *sfz* (sforzando) are used extensively throughout the score.
- Cues:** "Cue 9a" and "Cue 9b" are marked above the woodwind and string staves to indicate when the music interjects after the narration.
- Rehearsal Markers:** The number "283" is placed at the beginning of the first staff.
- Articulation:** Accents (*>*) and breath marks (*v*) are used to indicate phrasing and articulation.

**Narration 9c: Bar 289 (During pause bar)**  
[Leave silence/ space after narration, then continue music]  
"Christ-mass-ing!", the mince spies called ... they must all go to prison!  
All eyes looked his way, he pondered...he huffed...  
Well, there's simply no room - they're already stuffed!

Adagio ♩ = 60

289 Cue 9c Finale

Fl. 1.2 *p espr.*

Fl. 3 *p*

Ob. 1.2 *p*

Cl. in Bb 1.2 *p*

B. Cl. *p*

Bsn. 1.2 *p*

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1  
2

B. Tbn.

Timp. *tr* *p*

Vln I *p espr.*

Vln II *p espr.*

Vla *p espr.*

Vc. *p espr.*

D. B. *pizz.* *p*

**Narration 10: Bar 299 (Over music)**  
 [Repeat bar until narration finish]

The mince spies, henceforth, by the mayor were compelled  
 To ignore any Christmassing when people rebelled.  
 By the 12th day of Christmas festivities were revived  
 The presents and feasts no longer disguised.  
 The town was ablaze with music and laughter,  
 And Christmas ..... was celebrated, forever after.

295 Cue 10

Fl. 1.2 *p*  $\curvearrowright$  *f* Repeat until cued.

Fl. 3 *p*  $\curvearrowright$  *f*

Ob. 1.2 *p*  $\curvearrowright$  *f*

Cl. in Bb 1 2 *p*  $\curvearrowright$  *f*

B. Cl.

Bsn. 1.2

F. Hn in F 1.2

Tpt. 1.2

Tbn. 1 2

B. Tbn.

Timp. *p*  $\curvearrowright$  *f* *p*

Perc. 1 *p*  $\curvearrowright$  *f* *p*

Vln I *mf*  $\curvearrowright$  *p* Cue 10  
Repeat until cued.

Vln II *mf*  $\curvearrowright$  *p*

Vla *mf*  $\curvearrowright$  *p*

Vc. *mf*  $\curvearrowright$  *p*

D. B. *arco* *p*

300 *Orchestral Interlude 5: Christmas Celebrated*

Fl. 1.2 *p espr.*

Fl. 3 *p espr.*

Ob. 1.2 *p espr.*

Cl. in Bb 1/2 *p espr.*

B. Cl. *p espr.*

Bsn. 1.2 *p espr.*

F. Hn in F 1.2 *p espr.*

Tpt. 1.2 *p*

Tbn. 1/2 *p*

B. Tbn.

Timp. *mp* *p*

Perc.1 *mp* *p*

Perc.2 Glock. *p*

*Orchestral Interlude 5: Christmas Celebrated*

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pizz.* *p*

D. B. *p* *pizz.* *p*



305 *a2* **Energico** ♩ = 132

Fl. 1.2 *p* *f* *ff* *ff*

Fl. 3 *p* *f* *ff* *ff*

Ob. 1.2 *p* *f* *ff* *ff*

Cl. in Bb 1 *p* *f* *ff* *ff*

Cl. in Bb 2 *p* *f* *ff* *ff*

B. Cl. *p* *f* *ff*

Bsn. 1.2 *p* *f* *ff*

F. Hn in F 1.2 *p* *f* *ff* *sfz* *ff*

Tpt. 1.2 *p* *f* *ff* *sfz* *ff*

Tbn. 1.2 *ff* *sfz* *ff*

B. Tbn. *ff* *sfz* *ff*

Tba *ff* *ff*

Timp. *f* *ff* *sfz*

Perc. 1 *f* *ff* *fp* *ff*

**Energico** ♩ = 132

Vln I *f* *ff* *sfz* *ff*

Vln II *f* *ff* *sfz* *ff*

Vla *f* *ff* *sfz* *ff*

Vc. *f* *ff* *sfz* *ff* *arco* *3* *ff*

D. B. *ff* *ff* *arco* *3* *ff*



315 Epilogue

**Fl. 1.2** *ff*

**Fl. 3** *ff*

**Ob. 1.2** *ff*

**Cl. in Bb 1/2** *ff* *mf* *p*

**B. Cl.** *ff* *mf* *p*

**Bsn. 1.2** *ff* *mf* *p*

**F. Hn in F 1/2** *ff* *mf* *p*

**Tpt. 1.2** *ff* *mf*

**Tbn. 1/2** *ff* *mf*

**B. Tbn.** *ff* *mf*

**Tba** *ff* *mf*

**Timp.** *ff* *mf*

**Perc. 1** *f* *ff* To V.Slp.

**Perc. 2** Solo *mf* S. Bells

**Vln I** *ff* *p* pizz. *mf*

**Vln II** *ff* *p* pizz. *mf*

**Vla** *mf* *p* pizz. *mf*

**Vc.** *mf* *p* pizz. *mf*

**D. B.** *mf* *p* pizz. *mf*

**Narration 11: Bar 326**  
*[Music interjects quickly after narration]*  
And no one, ever since ....  
Has dared to cancel Christmas!

322 Cue 11

Fl. 1.2  
Fl. 3  
Ob. 1.2  
Cl. in Bb 1.2  
B. Cl.  
Bsn. 1.2  
F. Hn in F 1.2  
Tpt. 1.2  
Tbn. 1 2  
B. Tbn.  
Timp.  
Perc.1  
Perc.2  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

V.Slp. Solo  
*ff*

*p* *mf* *p* *mf* *ff* *sfz*

arco *p* *mf* *ff* *sfz*  
pizz. *mf* *ff* *sfz*  
arco *p* *mf* *ff* *sfz*  
pizz. *mf* *ff* *sfz*  
arco *p* *mf* *ff* *sfz*  
pizz. *mf* *ff* *sfz*  
arco *p* *mf* *ff* *sfz*  
pizz. *mf* *ff* *sfz*  
arco *p* *mf* *ff* *sfz*  
pizz. *mf* *ff* *sfz*