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HELGI R. INGVARSSON
REBECCA HURST

AFTER THE FALL

CHAMBER OPERA

AFTER THE FALL

After the Fall was premiered 13th and 14th of May 2017 at the Lion and Unicorn theatre, Kentish Town, London, with generous support from the Guildhall School of Music and Drama. The singing roles are two, and the leading role, Eva Ende, was filled by soprano Rannveig Káradóttir. The second role, The Doctor, was performed by baritone Nick Morton. The instrumentalists were Helen Whitaker on flute and alto flute, Katherine Tinker on piano, and Adam Bushell on percussion.

The two characters, Eva Ende (Singer) and The Doctor, are compilations of some of the numerous people mentioned by Oliver Sacks in *Musicophilia*, but they also draw upon Rebecca Hurst's experience of working in a college for young people with epilepsy and other neurological disorders. Additional influences include a close family member's battle with life-changing illness, and more joyfully, six-years working at Glyndebourne, where she overheard many intriguing conversations about opera and singing.

Eva Ende's character is divided in two, with different versions of herself existing 'before' and 'after' an accident. This aspect of catastrophic illness was something we wanted to draw out and investigate: how one version of the self gets definitively cut-off and left behind. This 'before' and 'after' represents two different timelines, each with its specific musical language.

'Before', is characterised by a main melodic motif: An ornamented pastiche of a 19th century Italian bel canto aria, titled *Ecco mormorar l'onde* ("Now the waves murmur"). The aria represents the skill Eva Ende possessed before her fall. We hear the aria from time to time throughout the opera, either sung live by Eva in several different versions, or played by The Doctor from a recording on a record player.

THE MOBILE SCORES

‘After’ is represented as a stark difference from ‘before’ by the use of *mobile scores*, quarter-tones, pots and pans, and *poly-time*. There the audience experiences music and sounds through the neurologically or emotionally inhibited ears of either Eva or The Doctor.

The music for ‘after’ is found on *mobile scores*, which supports a flexible kind of dramaturgy and allows for a type of improvisation with timings. The musical parts relate to one another on a *macro* level, and are therefore divided into individual musical *mobiles*. Each singer’s mobile is meant to function like a line in a script. The singers and ensemble perform their lines and mobiles without considering a strict vertical beat-to-beat relationship with one another (for instance scene 3 of act 1). The singers should approach their part much like an actor would in script-based theatre. In fact, everyone should actively try and *not* sync up to the beats, rhythm or tempo of fellow performers. The group should experiment with several ways to perform the mobiles, changing tempi and dynamics as necessary, without setting any one interpretation in stone. Each exploration, each performance, using the *mobile scores* takes place as an open-form composition. Hence, each performance will be different.

The three aleatoric parts for the ensemble are segregated on one side of the score. At the same time, the singers have their chronological mobiles on the other side of the page. The singers then move through their columns freely, from top to bottom, left to right, until reaching the end of the scene.

All vocal tempi are free, but the tempi for the ensemble are sometimes prescribed. The only rule relating to the free tempi, is that you can never synchronise with anyone else’s tempo or rhythm. This is important, because the ensemble sometimes play material related to Eva Ende’s mobiles. If it so happens for instance that her line “*do you have difficulty sleeping at night*” (mobile 7 in scene 3 act 1) is sung at the same time as the flute player decides to play mobile 6, the soprano should try her best to create a heterophonic effect, rather than a homophonic one. Homophony would create an undesirable dramatic situation, where Eva were able to relate to the music around her.

The accompanying ensemble material is a continuous texture of beeps and ticks, with the space for silences should the staging require it. It is always changing, from rehearsal to rehearsal, and from performance to performance. There is always going to be something different about it.

The inspiration for the musical material used in the *mobile score* is a dramatic one. First, after her fall Eva Ende wakes up in a hospital's intensive care unit (ICU) where she is surrounded by hospital machinery: there is a respirator, heart monitor and other equipment that monitor her vital signs. All of this machinery make various noises, sounds, pitches, rhythms. Having lost the sense of music she had before the fall, this material ultimately becomes what Eva then holds on to and uses to communicate¹. That is to say, Eva superimposes the ICU sounds she knows onto her words as she says them, the result being fairly unnatural in terms of phrasing and stresses. Column number four from page two of the act 1 scene 3 *mobile score* is a good example of this.

While Eva's mobiles are fairly varied, although disjointed, The Doctor's mobiles are usually more monotonous. In his attempt to understand the singer, he follows her music by sometimes picking up a lone pitch or fragments of rhythms from her preceding mobile. He being emotionally inhibited for most of the opera, does not have what it takes to sing a melody fitting to his text. Eva however is not emotionally restrained, so she tries her best to come up with a speech melody, but due to her brain injury, the best she can do is to superimpose the material from her time at the ICU.

¹ We should take it as given that the world of *After the Fall* is one where music has the simultaneous dual role of being recreation for the people that inhabit it, as well as being the main method of communication.

THE MOBILE SCORES IN ACT 2

For the mobile scores in act 2 (scenes 3-6), the singers' part has been removed from the *mobile score*. Here the singers perform straight from the script. These scenes take place as real-time composition where you improvise your own speech-melodies depending on the dramatic incentive as shaped by the director. Singing is encouraged for the most part, although speech may be used if deemed dramatically necessary.

In the *mobile scores* of act 2 you will find conductor cues. In scene 4 for instance there are three cues. The conductor does not conduct these scenes in a traditional manner, but stands still while the instrumentalists improvise as per the instructions in the score. When a certain point in the script is reached by the singers, the conductor gestures to the instrumentalists, representing Cue 1. The points in the script which would indicate when these cues take place are to be based on the staging as developed by the director. In the final rehearsals before the premiere the performance team should fix the placement of the cues.

Eva Ende (Singer) – soprano

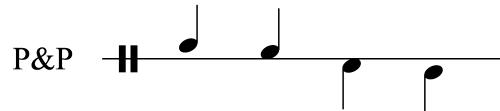
The Doctor – baritone

Flute (B foot required) & Alto Flute

Percussion

- Vibraphone
- Xylophone
- 4 pots and pans (P&P) of varying sizes, the bigger the better.
(The graphics shows the notation for smallest pot to biggest.)

Piano



Ecco mormorar l'onde

After the Fall - Act 1 Scene 1

Rebecca Hurst

Helgi Rafn Ingvarsson

Adagietto

Soprano: *f*, grace notes on the beat.

Flute: *f*.

Vibraphone: *f*.

Piano: *f*, *mf*, *senza mizura*, *Adagietto*, *rall.*, *dim.*, *cantabile*, *p*, *cresc.*, *mf*, *Grave*.

Adagietto

Piano: *senza mizura*, *Adagietto*, *rall.*, *cresc.*, *mf*, *p*, *Grave*.

Presto delicato

Pno.: *cresc.*, *mf*, *p*.

appassionato

Pno.: *mf*, *f*.

Meno mosso

38 *rall.*

Allegro

placido
p

S. Ec - co mor- mo-rar l'on-de, e tre - mo - lar le fron-de a— lau - ra mat - tu-

Pno. *rall.*

Allegro

placido

dim. *p*

senza mizura
quasi recit.

S. ti - na, _____ e gli ar - bo - scel - li, e so-vra i ver - di ra-mi i va - ghi au - gel - li _____ can - tar so - a - ve - men - te e

Pno. **senza mizura**

8va-----]

Presto

63

mf

S. ri - der l'o - ri - en - te; Ec - co già l'al - ba ap - pa - re, e si spec - chia nel mar - e, e

Pno.

mf

77

senza mizura
quasi recit.
p dolce

S. ras - se - re - na il cie - lo, e le cam-pa-gne imper - la ikol - ce ge - lo, e le cam - pa-gne im-per - la il dol - ce ge - lo, e gli al - ti mon - ti in

Pno.

83

senza mizura

dolce

p

mf

p

=

81

Adagietto
cantabile

doloroso

senza mizura
quasi recit.

Adagietto
cantabile

rall.

mf

Adagio
grandioso

S. dor - a: O! O bel - la e va - ga Au - ro - ra, l'au - ra é tua mes-sag - ger - a, e tu de l'au - ra O bel - la e va - ga Au - ro - ra,

Pno.

84

Adagietto

delicato

senza mizura

Adagietto

rall.

mf

Adagio
grandioso

=

90

senza mizura
quasi recit.

cresc.

rit.

f

Adagio

p

S. l'au - ra é tua mes-sag - ger - a, e tu de l'au - ra ch'o - gni ar - so cor ri - stau - ra

Pno.

senza mizura

rit.

f

molto dim.

Adagio
delicato

pp

cresc.

94

S. ch'o - gni ar - so cor ri - stau - - ra

Pno.

3

98

S. ch'o - gni ar - so cor ri - stau - - ra.

Pno.

senza mizura

senza mizura

p

WE ARE TRANSPORTED INTO THE DOCTOR'S OFFICE
WHERE HE IS LISTENING TO HIS RECORD PLAYER
AND READING A VINYL CASE.

102

Pno. *Presto*
Slow octave trill
delicato

110

Pno. 1. 2.

appassionato

mf *f*

119 *rall.* **Allegro**
RECORDING *placido* **p**

Ec - co mor - mo - rar l'on - de, e tre - mo - lar le fron - de a lau - ra mat - tu - ti - na,

THE DOCTOR STARTS BY TALKING ALONG TO THE RECORDING, LATER BUILDING UP HIS CONFIDENCE TO SING ALONG.

Bar. *Parlando*
Note values approx.

Now the waves murmur and the boughs and the shrubs tremble

Recording **RECORDING**

sub p

Pno. *rall.* **Allegro**
SOMWHERE AROUND HERE THE RECORDING IS THE ONLY ACCOMPANIMENT WHICH REMAINS.

133 **Meno mosso** **senza misura**
quasi recit.

c gli ar - bo - scel - li, e so - vra i ver - di ra - mi i va - ghi au - gel - li can - tar so - a - ve - men - te

Perc. in the morning breeze and on the green branches the pleasant birds the pleasant birds sing softly

Recording

141

Recording e ri - der Yo ri en te; Ec co già l'al ba ap

Perc. and the east smiles.

Baritone *cantando* *mf*

Now dawn al - ready a - ppears

Fl.

Vib.

Recording

ppp

ppp

mf

151

Recording pa - re, c si spec - chia nel mar - e, ras - se - re na il cie - lo

Bar. and mirr - ors her - self in the sea, and makes the sky ser - ene,

Fl. *p* *mf*

Vib. *p* *mf*

Recording

Recording **senza mizura** quasi recit. *p dolce*

Perc. **Parlando**

Fl.

Vib.

Recording **senza mizura** *dolce*

Pno. **Adagietto** cantabile

THE DOCTOR RIPS THE VINYL
OFF THE PLAYER HARSHLY
SO THAT THE NEEDLE SCRATCHES
THE RECORD.

and the gentle frost impearls the fields

and gilds the high mountains...

SETTING THE TONE

After the Fall - Act 1 Scene 2

The Doctor is preparing for a public lecture on music and the brain. He is laying out his hypothesis and also trying to reassure himself, build up his confidence as he plans a treatment of a young woman whose singing he greatly admires and whose medical case is complex and confounding.

$\text{♩} = 60$

like a jarred echo of the previous scene

Musical score for Flute (Fl.), Vibraphone (Vib.), and Piano (Pno.). The score consists of three staves. The Flute staff has a dynamic of *mp*. The Vibraphone staff has a dynamic of *p* and a performance instruction "quite some pedal". The Piano staff has a dynamic of *p*. The time signature is 3/4 throughout. The music features various rhythmic patterns and dynamics, including *f*, *ff*, and *mf*.

$\text{♩} = 90$

Musical score for Flute (Fl.), Vibraphone (Vib.), and Piano (Pno.). The score consists of three staves. The Flute staff has a dynamic of *f* and an instruction "accel.". The Vibraphone staff has a dynamic of *f* and *mf*. The Piano staff has a dynamic of *secco*. The time signature changes to 12/8 at measure 12. The music features fast-paced sixteenth-note patterns and dynamics, including *ff* and *mf*.

19

Fl.

Vib.

Pno.

26

Bar.

Fl.

Vib.

Pno.

Largo, molto rubato e espressivo
quasi recit
mf

f molto rall.

Good eve-ning good eve-ning good eve-ning andthank you for the op-po-tun-i-ty to pre-sent my

fl

fp

mf

f

p

mp

Largo, molto rubato e espressivo
cantabile

molto rall.

p

mp

a lot of pedal throughout this scene
except where "secco" is written

33

Bar. 

Fl.

Vib.

Pno.

41

Bar. 

mu-sic and the brain.

Fl.

Vib.

Pno.

49

Largo, molto rubato e espressivo
Parlando accel.
rall.

Does that set the right tone? Authority not arrogance. Yes. Yes! Good eve-ning and thank you! _____ First point. What is mus-ic?

Fl. pp

Vib. pp

f cantando
accel. rall.

Largo, molto rubato e espressivo

p accel. rall. f mf accel. rall. f

Pno.

56

accel.
Parlando
mp

An impossible question! Abstract, emotional, no single 'neurological' centre. Moving on... yes, moving on.

Fl. pp

Vib. pp

J = 90

Largo molto rubato e espressivo
rall. f accel. rall.

Sec-ond point. A

Pno. p

mf f sub mf f

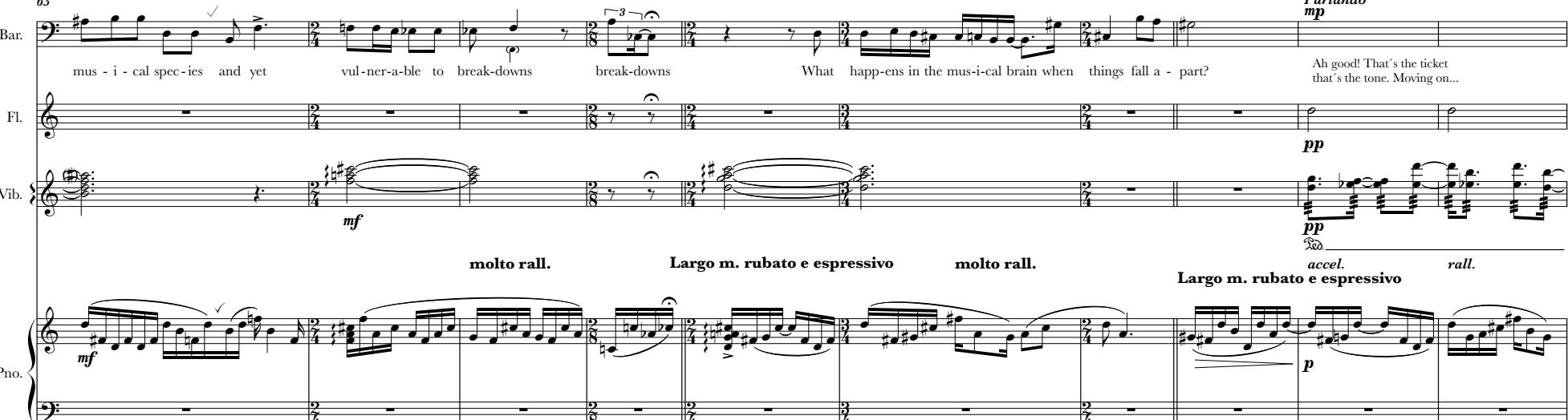
accel.
rall.

Largo molto rubato e espressivo
rall. accel. rall.

mf f

63

molto rall. **Largo m. rubato e espressivo** **molto rall.** **Largo m. rubato e espressivo**

Bar. 

Fl.

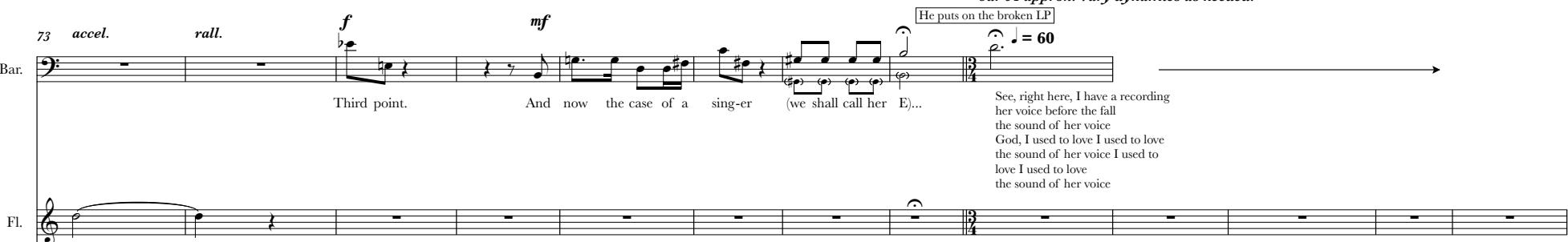
Vib.

Pno.

molto rall. **Largo m. rubato e espressivo** **molto rall.** **Largo m. rubato e espressivo**

**improvise a speech rhythm for the text below, singing on the pitch given.
Finish performing all the text before bar 94 approx. Vary dynamics as needed.**

73 **accel.** **rall.** **f** **mf**

Bar. 

Fl.

Vib.

Pno.

He puts on the broken LP
Third point. **And now the case of a sing-er (we shall call her E)...**

See, right here, I have a recording
her voice before the fall
the sound of her voice
God, I used to love I used to love
the sound of her voice I used to
love I used to love
the sound of her voice

RECORDING until bar 94
cantabile
p

accel. **rall.** **f** **mf**

p

quite some pedal

Fl.

Più mosso

Vib.

like a broken record 90
repeat if necessary

Pno.

accel. $\text{♩} = 90$

LIVE PIANO

f

secco

accel.

f

secco

Fl.

f

mf

f

mf

mf

f

Vib.

mf

f

mf

mf

mf

f

Pno.

mf

mf

mf

mf

mf

f

104

Fl.

Vib.

Pno.

p *f* *tr*

tr

ff *tr*

ff

108

Fl.

Vib.

Pno.

secco

112

Fl.

Vib. To Pans Pans

Pno.

no dim.

ppp

118

120

Fl.

Perc.

Pno.

Music turns into ICU sounds

MOBILE SCORE

A Bolt from the Blue

After the Fall - Act 1 Scene 3

ICU mobiles for ensemble - perform throughout scene

A. Fl. $\text{♩} = 66$
p

A. Fl. $\text{♩} = 104$
p

A. Fl. $\text{♩} = 80$
mf

A. Fl. $\text{♩} = 60$
mf > pp mf > pp mf > pp mf > pp

A. Fl. $\text{♩} = 152$
mf p

A. Fl. $\text{♩} = 95$
mf

A. Fl. $\text{♩} = 110$
p > pp p > pp p > pp p > pp

A. Fl. $\text{♩} = 72$
mf

Pno. $\text{♩} = 66$
mf

Pno. $\text{♩} = 140$
-

For ensemble:
 Play mobiles in any order as is dramatically required
 Mobiles with repeats should be repeated ad-lib., while other mobiles are only played once on each go.
 The mobiles have varying tempo markings, and you should stick to them as strictly as possible for the bigger part of the scene. Should the dramatic opportunity arise, a new tempo could be applied for a limited time.

Pans $\text{♩} = 126$
mf

Pans $\text{♩} = 132$
mf

Pans $\text{♩} = 170$
mf

Pans $\text{♩} = 120$
mf

Pans $\text{♩} = 80$
f mf

Pans $\text{♩} = 95$
f

Pans $\text{♩} = 104$
f

Vibrphone $\text{♩} = 126$
mf

Xylophone $\text{♩} = 132$
mf

Pans $\text{♩} = 170$
mf

Xylophone $\text{♩} = 120$
mf

Vibrphone $\text{♩} = 140$
mf

Pans $\text{♩} = 110$
p

Scene start

Baritone *improvise a speech rhythm using the pitch given*
Hello Eva Ende

Soprano *Use pitch as focal point. You can stay away from it, but not more than a minor 2nd*
the soprano is only able to communicate by using ICU pitches and rhythms
bleep de bleep beep beep

Baritone *partially immitate the soprano's preceding rhythm on the pitch given*
I hope you had a good week Eva Ende

Soprano *partially immitate the preceding rhythm*
bleep de bleep beep beep

Baritone *partially immitate the preceding rhythm*
It is easy to feel discouraged.
To feel we have made little progress.

Soprano *partially immitate the preceding rhythm*
bleep de bleep da do wop bop

Baritone *improvise a speech rhythm using the pitch given*
I see from your notes from the bruise on your face that you have had another seizure.

Soprano *imitating a respirator*
Sh - click click Sh - click click da do wop de wadd-a wadd-a

Baritone *improvise a speech rhythm using the pitch given*
Do you feel discouraged Eva Ende?

Soprano *partially immitate the preceding rhythm*
Sh - click click Sh - click click ding-a-ling-a-ling-a-ling

Baritone *improvise a speech rhythm using the pitch given*
We recommend a slight adjustment to your medication.

Soprano *gliss*
Head or hear? Sh-boom Sh-boom Sh-boom Sh-boom

Baritone *improvise a speech rhythm using the pitch given*
I see from your notes

Soprano Words or music? da do wop de wadd-a wadd-a

Baritone *improvise a speech rhythm using the pitch given*
A slight adjustment to your medication...

Soprano Mind or bod - y? ding-a-ling-a-ling

Baritone *partially immitate the preceding rhythm*
I recommend further tests.

Soprano who push - es whom a-round?

Baritone *partially immitate the preceding rhythm*
Do you feel discouraged?

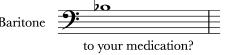
Soprano No long-er ab-e to per-form There are day when I am lost in the world

Baritone *partially immitate the preceding rhythm*
A slight adjustment

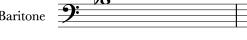
Soprano When I am lost to my-self

Soprano 
Can you tell us how you feel

Soprano 
de - scribe your pain

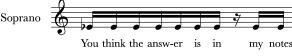
Baritone 
to your medication?

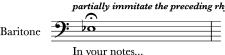
Soprano 
Who am I with-out mus- ic?

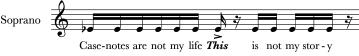
Baritone 
An excellent question.
One that doctors have tried
to answer. If we consult
her notes...

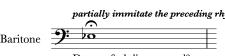
Soprano 
Her notes?

Baritone 
In your notes?

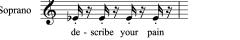
Soprano 
You think the answ-er is in my notes?

Baritone 
In your notes...

Soprano 
Case-notes are not my life: *This* is not my stor-y

Baritone 
Do you feel discouraged?

Soprano 
partially imitate the preceding rhythm
all - ev - i - ate or ex - ac - er-bate your symp-toms?

Soprano 
on a scale of one to ten

Soprano 
do you feel numb do you get pins and need-les do you ex - per-i-ence a bitt-er taste or smell

Soprano 
would you de-scribe this as an aur-a, a wave

Soprano 
or vis - u - al di - stir-bance

Soprano 
do you have diff - i - cul - ty sleep-ing at night

Soprano 
form-ing close re - la - tion-ships

Soprano 
sex - u - al dys - func - tion

Soprano 
do you re-mem-ber to take your med - i-ca-tion do you de-li-be - ra-tely not take your med i - ca-tion

Soprano 
Does your med - i-ca-tion

Soprano 
Is this my stor - y?

Baritone 
moving on...

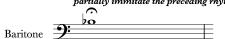
Soprano 
A list of symp-toms and side eff - ects Do they men-tion I am a musician? That I can no long-er sing per - form?

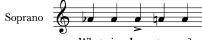
Baritone 
That's the ticket
that's the tone.

Soprano 
And now I have a quest-ion

Baritone 
A question?

Soprano 
Who is Eva-Ende with-out mus- ic? Why is Eva-Ende with-out song? Where is Eva-Ende and what is her stor - y?

Baritone 
In your notes

Soprano 
What is *her* stor - y?

Scene end

Breathing in the Dark

After the Fall - Act 1 Scene 4

1

Moderato alla misura

Soprano

This section could be repeated if needed for dramatic effect

agitato e senza misura

f

I wake I wake I wake I wake in the breath-ing dark

repeat previous bar as often as necessary, stop when cued

mf

repeat previous bar as often as necessary, stop when cued

mf

repeat previous bar as often as necessary, stop when cued

mf

2

Fl.

Vib.

Pno.

f

3

Soprano

This section could be repeated if needed for dramatic effect

agitato e senza misura

f

I hear I hear. I hear I hear. I hear

repeat previous bar as often as necessary, stop when cued

repeat previous bar as often as necessary, stop when cued

repeat previous bar as often as necessary, stop when cued

7

Moderato alla misura

Flute

Vibraphone

Piano

p

I hear peo-ple speak-ing

10

S. *mf*

Bar. *f* **Moderato alla misura**
Ep-i-lep-sy ton-ic clon-ic or grand mal

Fl. *f*

Vib. *f*

Pno. *p* *mf* *f*

This section could be repeated
agitato e senza misura

Soprano I hear I hear I hear I hear I hear

f

repeat previous bar as often as necessary, stop when cued →

repeat previous bar as often as necessary, stop when cued →

mf repeat previous bar as often as necessary, stop when cued → stop ||

Moderato alla misura

16

S. *f* I hear - ma- chines my res - pi-ra-tion the beat - ing of my heart the beat - ing of my heart *mf* sh-boom sh-boom sh-

Fl. *mf*

Vib. *mf*

Pno. *mf*

rall. Adagio *p* *pp* *p* *pp*

rall. *Adagio* *pp*

24

S. boom sh-boom sh-boom sh-boom sh - boom

Fl. *tr* *tr* *tr* *tr* f

Vib.

Pno. *p* *p* *p* f

f

28

S. down to
lowest possible
in the breath - in dark sh - boom f I

Bar. ab-sence or pe-tit mal sei-zures stat-us ep - i-lep-ti-cus

Fl. *mf* f 7 p

Vib. p

Pno. *p* secco *f*

p

Go on as
quickly as possible

32

S. *accel.* can not op - en my eyes can not move can not see I can not op - en my eyes can not move can not speak

Vib.

Pno. *accel.* ca. $\dot{\text{d}} = 60$

cresc.

ca. $\dot{\text{d}} = 60$

cresc.

ff

ff

41

S. *Andante molto rall.* can not sing *ff*

Bar. *Largo* Once—I saw my grand - mo ther and she op - ened the gates of heav-en it's not time, I said it's not time

Vib. *cantabile* *mp* *cresc.* *f*

ff We rec om mend furth er tests and tests *mp*

Pno. *Andante molto rall.* *mp* *Largo* *f*

ff secco *dim.* *mp* *Meno mosso* *f*

The morning commute

After the Fall - Act 1 Scene 5

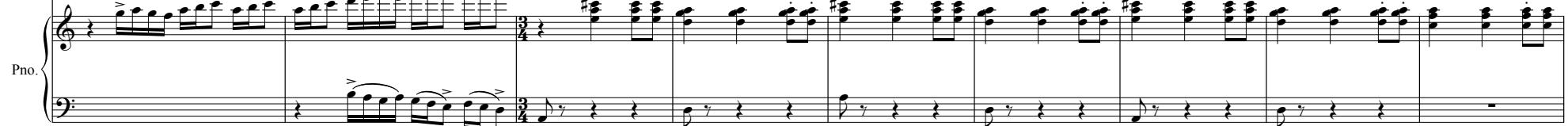
The Singer arranges her score on a music stand, a recording session is about to begin.
Members of the band are setting up.
The Doctor is listening to his car stereo in traffic.

Presto

Pno. 

Vib. 

S. 

Pno. 

Fl. 

Vib. 

S. 

Pno. 

26

Fl.

Vib.

Pno.

This section starts with a flute line featuring sixteenth-note patterns. The vibraphone provides harmonic support with sustained notes. The piano has a rhythmic pattern of eighth and sixteenth notes. The section ends with a piano solo.

33

Fl.

Vib.

Bar.

Pno.

The flute and vibraphone continue their rhythmic patterns. The bassoon (Bar.) joins in with sustained notes. The piano concludes the section with a melodic line. The vocal part includes lyrics: "The Doctor turns on the car stereo" and "See, I have a re-cord-ing".

42

Fl.

Vib.

Bar.

her voice be fore the fall the sound of her voice I must app-ear a-thor-i - ta-tive that's the tick-et

Pno.

54

Fl.

Vib.

S.

f cantando appassionato

Ec - co mor - mo-rar l'on - de, e tre - mo - lar le fron - de a l'au - ra mat - tu -

Pno.

f

66

Fl.

Vib.

S.

Pno.

ti - na, _____ A

74

poco rit.

Moderato

S.

mf deciso

Bar.

Patient a young woman in perfect health; no history of epilepsy no previous seizures...

poco rit.

Moderato

Pno.

mp

f

86

placido
mp

S. e gli ar - bo - seel - li, e so-vra i ver - di ra - mi i va - ghi au - gel - li

Pno.

Moderato rubato

Bar. 97

And her doctor? Hah! This is good. This bites! The doctor_ the doctor having lost_ the ability_ to listen_ to music_

Pno.

105

Vib.

Repeat your previous bar, no.108, until cued to stop →

Bar.

to hear music_ since the death of his beloved_ mother_ like a bolt from the blue

ord.
senza misura

Pno.

Repeat your previous bar, no.108, until cued to stop →

1

f Sprechgesang

driving along the Bronx river Parkway_

2

repeat if needed so that mobile no.4 is then performed after bar 145 in score

listening to the car stereo_

3

repeat if needed so that mobile no.4 is then performed after bar 145 in score

and suddenly the beautiful tones

4

improvise speech pattern

slip and lose their pitch

5

I hear toneless banging

6

hammers on sheet metal

7

is the problem psychological or neurological?

8

Don't perform the subsequent mobiles until ensemble reaches bar 237

9

A strange alternation

10

All sense of melody gone

11

though I still hear rhythm

12

but this metal reverberation

13

Repeat a few times, if possible, for dramatic effect

14

migraine music

15

presenting as an aura

16

Repeat, if needed, until bar 266 for dramatic effect

zig-zagging...

→

Flute

marcato

Vibraphone

Soprano

Allegro alla misura

m.

Bar. → the death of his beloved mother_

Perform Baritone mobiles in order given until bar 173

Piano

sub f

Fl.

Vib.

S.

Pno.

123

=

Fl.

Vib.

S.

Pno.

131

138

Vib.

S.

Pno.

mf (humming or tralala-ing)

m

148

S.

Pno.

cresc.

156

Fl.

S.

Pno.

ff

A

ff

ff

164

Fl.

Pno.

169

Fl.

Pno.

Senza misura
Doctor turns off the car stereo

Baritone Parlando

Enough! Maybe all that is required
 is a slight adjustment
 of my medication...

The locked box

After the Fall - Act 1 Scene 6

MOBILE SCORE

ICU mobiles for ensemble - perform throughout scene

A. Fl.

♩ = 66
♩ = 104
♩ = 80
♩ = 60
♩ = 152
♩ = 95
♩ = 110
♩ = 72

Pno.

♩ = 66
♩ = 140

For ensemble:
Play mobiles in any order as is dramatically required
Mobiles with repeats should be repeated ad-lib., while other mobiles are only played once on each go.
The mobiles have varying tempo markings, and you should stick to them as strictly as possible for the bigger part of the scene. Should the dramatic opportunity arise, a new tempo could be applied for a limited time.

Pans

♩ = 126
♩ = 132
♩ = 170
♩ = 120
♩ = 100
♩ = 95
♩ = 104
♩ = 126

Vibraphone

♩ = 132
♩ = 170

Nylophone

♩ = 120
♩ = 140

Vibraphone

♩ = 140
♩ = 110

Pans

Scene start

Vocal mobiles for singers - perform like a theatre-script - *sempre senza misura*

Soprano

quite passive
bleep de bleep

Baritone

partly imitate the preceding rhythm (i.p.r.)
I have a question for you Eva Ende.

Soprano

de beep beep beep

Baritone

What is music?

Soprano

A quest-ion?

Baritone

i.p.r.
Music flows through us like water.

Soprano

sh-boom sh-boom

Baritone

improvise a speech rhythm using the pitch given (i.s.r.)
Embody emotion

Soprano

bleep beep da beep

Baritone

i.p.r.
through sonic patterns and oscillations.

Soprano

sh-boom sh-boom do wop de wadd-a wadd-a

Baritone

i.s.r.
And yet in some people music presents as an aura,

Soprano

bleep de bleep da do wop bop

Baritone

i.s.r.
provokes seizures.

Soprano

ding a - ling a - ling a - ling

Baritone

So I have a question for Eva Ende.

Soprano

A quest-ion?

Baritone

What happens in the musical brain when dings fall apart?

Soprano

You're ask - ing me this quest - ion?

Baritone

As a singer

Soprano

Not a Sing-er!

Baritone

As someone who uses a Singer Perfect pitch and a voice of great power and beauty.

Soprano

agitated

Not a Sing-er not a - ble to list-en to mus - ic or per-form

Soprano

there are days when I am lost to my - self

Baritone

What happens when things fall apart?

Soprano

No beg - imming no a - dy end to this tale just tell - ing and tell - ing

Baritone

Making notes on the board as she speaks
parlante

Baritone

That's the ticket that's the tone

Soprano

What if there is no stor-y no beg - imm-ing no end to this tale

Soprano

like a locked box I can not op - en

Continue to fixed score on next page

The locked box (cont.)

After the Fall - Act 1 Scene 6

Presto

Baritone (Bass clef, 3/4 time) *rit.* *f* Good eve-ning— good eve-ning good eve-ning and

Vibraphone (Treble clef, 3/4 time) *p*

appassionato

Piano (Treble and Bass clefs, 3/4 time) *f* *p*

parlando

Soprano (Treble clef, 3/4 time) In the months after my fall like a bolt from the blue I could not sing could not listen could not hear music *poco rit.* $\text{♩} = 190$ A clatter a terrible clatter of metal pots and pans

Baritone (Bass clef, 3/4 time) thank you. and you heard not mus - ic but what?

Vibraphone (Treble clef, 3/4 time) *p* *p* *ffff* Vibraphone

cantabile

Piano (Treble and Bass clefs, 3/4 time) *mp* *poco rit.* $\text{♩} = 190$ *pp* *ffff* *sub mf* *f*

a lot of pedal, until bar 17

17 $\text{♩} = 90$

rall. **Grave** ***ff*** **Largo molto rubato e espressivo** ***mf***

Baritone: A-mus-i-a most sub-jects ex-per-i-ence nor - mal percep - tion of speech and en -

Flute: *f* ***ff*** ***flz.*** soft mallets

Vibraphone: *f* ***ff*** ***ff*** ***a lot of pedal*** ***mp***

Piano: *f* ***rall.*** **Grave** ***ff*** ***mp*** **Largo molto rubato e espressivo** ***cantabile***

a lot of pedal

Soprano: ***rall.*** ***rall.***

Baritone: vocalises a train tannoy announcement,
dogs barking, a car horn. ***rall.*** That's the long and the short of it

Vibraphone: ***ff*** ***mp***

Piano: ***ff secco*** ***p*** ***rall.*** ***mf*** ***mp*** ***rall.*** ***a lot of pedal***

Text: vir - o ment al sounds but are un-a-ble to rec-og-nise pitch and mel-o-dies

33 $\text{♩} = 150$

Largo rubato e espressivo

Baritone: though aft - er her fall— it seems that pitch a - lone was not de-fec-tive

Flute: *mf*

Vibraphone: *mf* *mp*

Piano: *mp*

a lot of pedal

39

accel. sub. Grave **Largo rubato e espressivo**

Soprano: A clatter of metal pots and pans

Baritone: A - mus - i - a though

Flute: *f*

Vibraphone: *secco f*

Piano: *pp* *f* *ff* *sub mp*

a lot of pedal

46

Baritone

after her fall it seems that pitch a - lone was not de-fec-tive While

Vibraphone

Piano

*similar expression
to bars 19-20 and 43-44*

51

Baritone

senza mizura
quick

melody deafness is a comm-on form of A - mus - i - a I had not heard of harmony deaf-ness un - til I met Ev - a Ende.

Vibraphone

Piano

Presto

(p)

senza mizura

Presto

55 **Largo rubato e espressivo** *rall.* **Largo**
 Soprano - - - - -
 Baritone Her ex-per-i-ence of mus-ic be - fore the fall:
 Flute
 Vibraphone *p*
 Piano *f* *p* *rall.* **Largo dolce** *mf* *p* **cantabile** *mp*
 = = = = =
66
 Soprano → → → → → zhh-zhh-zhh-zhh-zhh → Sometimes like a bolt from the blue → (ta-ta-ta ta-ta-ta ta-ta-ta) → → → → →
 Flute
 Vibraphone
 Piano *mf*

Largo rubato e espressivo

77

Soprano

Baritone

Flute

Vibrphone

Piano

Ov-er time the mel-o-dy deaf ness slow - ly dis-app - eared How-

A clatter of metal pots and pans

soft mallets

Pots

Vibraphone

cantabile

rall. *accel.*

rall.

Largo rubato e espressivo

a lot of pedal

rall.

84

Soprano

Baritone

Vibrphone

Piano

ev - er the Dysharmonia re - mains.

As do the mus - i - cal aur - as pre-ce-ding a front-al lobe seiz - ure.

Soprano

Baritone

senza mizura

quick

OPEN SECTION - CONDUCTOR WILL CUE END OF SECTION - REST FOR PERC

mp

rall.

a lot of pedal

repeat previous bar as often as necessary until bar 95

=

Soprano like the music
 heard in dreams

Soprano *cantando*
f freely
ding-a-ling-a-ling

Baritone *quick*
A part-ial temp-o-ral lo-bec-tom y has e - li-mi-nat-ed the ma-jor-i - ty of her spon-tan-e-ous seiz-ures

Baritone *quick*
though for her har-mon-y deaf-ness there is *no* known cure.

=

Soprano *cantando*
f *cantando*
f
bleep de bleep sh-boom sh-boom

Soprano *Andantino*
95 *delicato e doloroso*
Now the waves mur mur and the boughs and the shrubs

Baritone *slow and clear*
f
there is *no* known cure.

Baritone *Parlando*
Inspiration / exhalation

Vibraphone
p

Piano
mf *p*

Andantino

117

Soprano trem - ble in the morn - ing breeze, _____ oh, re - vive oh, re - vive my fro - zen heart. _____

Baritone

Vibraphone *p*

sh

Piano *f*

130 **Adagio**

Soprano ch'o gni ar - so cor ri - stau - ra ch'o - gni

Baritone boom sh boom do wop de wadd-a wadd - a

Piano *p* *p* *pp* *3* *delicato*

139

Soprano ar - so cor ri - stau - ra ch'o - gni ar - so cor ri -

Piano

rall.

=

Senza mizura

144 *f* stau - ra.

Soprano

Piano

parlando

Last three bars optional

Soprano *parlando*

Yes, how about Winter Fog?

Pianist *parlando*

They turn their page to Winter Fog

Pianist: Great. Anything else you'd like to rehearse?

Sure

Intermezzo

After the Fall - intermezzo.

*Also known as 'Winger Fog' or 'Vetrarbóka'.
Soloist either soprano or flute with B foot.*

Árni Kristjánsson

Helgi R. Ingvarsson
(f. Rannveig Káradóttir)

The musical score consists of two systems of music. The first system starts with a section for Almglocken, Piano (two staves), and S. Solo. The second system begins with a section for S. Solo, Alm., and Pno.

Almglocken: The first staff uses a treble clef, 3/4 time, and a key signature of one flat. Dynamics include **grave**, **molto accel.**, **rubato**, **centering around ca. $\text{♩} = 35$** , and **hard mallet**. The piano part uses a bass clef and includes dynamics **pp**, **f**, **p**, **mf**, and **p**.

S. Solo: The soprano solo part begins with a dynamic of **p** and a tempo of **misterioso e dolce**. The lyrics are: "Fjall - ið hef - ur fal - ið sig i - kald - ri vet - rar - þok - u. það and The moun - tain - side is clothed in fog, a - freez - ing quilt - of patch - es," with the vocal line continuing over a piano accompaniment.

Alm.: The alto part enters with a dynamic of **p** and a tempo of **portamento**. The lyrics continue from the soprano part.

Pno.: The piano part features complex patterns of eighth and sixteenth notes, with dynamics **soft mallets**, **p**, **mp**, **f**, **sub p**, **mf**, and **p**. The tempo is **senza cantabile**.

12

S. Solo fenn - ir yf - ir sprung-ur pess og tim - ans dup u sár go. Við It

Alm.

(8) -

Pno. *p*

Pno.

(8) - *p*

meno mosso

mf

soft m.

p

p

p

p

17

S. Solo sjón - ar - rönd má grein - a þáð sem gróf - a pen-sil-strok - u. í gróð-ri þess er lifs-mark sem blómstr - ar næst-a - ár. breaks the sky line up a head, a brok - en row of scratch es, full of seedsthathold the growth which com - ingyears will show. soft m.

Alm.

(8) -

Pno. *p*

Pno.

(8) - *p*

più mosso

mf

p

p

pp

p

pp

mf

pp

mf

mf

mf

25

Alm.

Pno.

(8) *cantabile*

p

Pno.

(8) *p*

28

molto rit.
hard m.

pp — *f* *sub p*

Pno.

(8)

mf — *f* *sub p*

Pno.

(8)

Breathing in the Dark - reprise

After the Fall - Act 2 Scene 1

This section could be repeated if needed
for dramatic effect

Soprano *agitato e senza misura*

f I wake I wake I wake I wake in the breathing dark

Fl. *f*

Vib. *f*

Pno. *f*

**repeat previous bar as often as necessary,
stop when cued**

mf

*repeat previous bar as often as necessary,
stop when cued*

mf

repeat previous bar as often as necessary, stop when cued

mf

stop

====

This section could be repeated if needed
for dramatic effect

Soprano *agitato e senza misura*

f I hear I hear. I hear L hear. I hear

Fl. *f*

Vib. *f*

Pno. *f*

**repeat previous bar as often as necessary,
stop when cued**

mf

**repeat previous bar as often as necessary,
stop when cued**

mf

repeat previous bar as often as necessary, stop when cued

mf

stop

7 *J = 140* *alla misura*

Flute *p* I hear peo-ple speak-ing

Vibraphone

Piano *p*

The musical score consists of two systems of music. The first system starts with a forte dynamic (f) for Flute, Vibraphone, and Piano, followed by a vocal entry from Soprano. The vocal line is marked 'agitato e senza misura' and contains lyrics 'I wake' repeated four times, followed by 'in the breathing dark'. The score includes performance instructions: 'repeat previous bar as often as necessary, stop when cued' after each 'I wake' line, and a final 'stop' instruction. The second system begins with a forte dynamic (f) for Flute, Vibraphone, and Piano, followed by a vocal entry from Soprano. The vocal line is marked 'agitato e senza misura' and contains lyrics 'I hear' and 'L hear.' repeated twice, followed by 'I hear'. The score includes performance instructions: 'repeat previous bar as often as necessary, stop when cued' after each 'I hear' line, and a final 'stop' instruction. Both systems conclude with a piano dynamic (p). The score is set against a background of a repeating eighth-note pattern on the piano.

10

S. *mf*

Bar. *f* **Moderato alla misura**
Ep-i-lep-sy ton-ic clon-ic or grand mal

Fl. *f*

Vib. *f*

Pno. *p* *mf*

Soprano This section could be repeated
agitato e senza misura

I hear I hear I hear I hear I hear

repeat previous bar as often as necessary,
stop when cued →

repeat previous bar as often as necessary,
stop when cued →

repeat previous bar as often as necessary, stop when cued → stop ||

16 $\text{♩} = 80-90$

S. *f* I hear ma-chines my res - pi-ra-tion the beat - ing of my heart

Fl. *mf*

Vib. *mf*

Pno. *mf*

rall. $\text{♩} = 60-70$

sh - boom

$\text{♩} = 80-90$

Soprano *mf* the beat - ing of my heart

Fl. *p*

Vib. *pp*

Pno. *p*

rall. *pp*

sh-boom

24

S. *Senza misura* during repeats. Sing in a free tempo.
boom sh-boom sh-boom sh-boom sh-boom sh-boom sh -

Bar.

Fl. *Alla misura* during repeats. Repeat as often as dramatically necessary.
Band leader signals stop.

Vib. *Alla misura* during repeats.
Repeat as often as dramatically necessary.
Band leader signals stop.

Pno. *Alla misura* during repeats. Repeat as often as dramatically necessary.
Band leader signals stop.

Soprano $\text{♩} = 90$
→ We rec om-mend fur-ther tests and

Baritone f
→

Flute ♩
→

Vibraphone ♩
→

Piano ♩
→ f

=

30 *Sprechgesang*

Bar. $\text{♩} = 60$
tests tests and tests tests and tests tests and tests and tests tests and tests
mp

Fl. *very light*
p

Vib. **mp**

Pno. **mp** **mp** **mp** **mp** **mp**

quietly repeat "tests, tests and ..." *parlando* freely until approx. end of scene

perform this poem ***parlando*** over the accompaniment written
in the subsequent bars until end of scene

35

S. Dying to play the piano won't let pain chart my life
quietly repeat "tests, tests and ..." ***parlando*** freely lost-yes-but will start
until approx. end of scene again, the key, a dream
that bright burning spark a voice in the dark
what I heard in a coma I hear singing-a lark-
my bloody beating heart from these sharp pieces
the hurt and the healing find form, hear voices
a bright burning spark in the breathing dark

B.

Fl.

Vib.

Pno.

Repeat as often as necessary. When the Singer finishes performing the poem
finish the phrase and then move onto next scene without pause.

softly

Fl. *mp*

Vib. *p*

Pno.

Repeat as often as necessary. When the Singer finishes performing the poem
finish the phrase and then move onto next scene without pause.

softly

Fl. *mp*

Vib. *p*

Pno.

Repeat as often as necessary. When the Singer finishes performing the poem
finish the phrase and then move onto next scene without pause.

softly

Fl. *mp*

Vib. *p*

Pno.

A grasp less than perfect

After the Fall - ACT 2 SCENE 2

Focus is on the Doctor, who is frenetically making notes on the now chaotic surface of the white board, preparing for another public lecture on music and the brain. He puts on the broken LP from ACT 1 SCENE 1.

Largo

Baritone

Flute (cont. from previous scene) *f*

Vibraphone *mf*

Piano *mf* *f*

Parlando quick and agitated

f *dolce* *f*

Moving on...
yes, moving on

Più mosso

53

accel.

7

Sprechgesang

Third point

*Andante
Parlando
quick and agitated
mf*

Keep it brief.

rall.

*Senza misura
f Sprechgesang*

Keep a grip

Third point.

And

Fl.

accel.

3

sub p Andante

rall.

Senza misura

Vib.

mf

f

Pno.

mf

sub p

f

14

Presto rubato

now the case of a sing-er (we shall call her E)...

a young wo-man of twen-ty nine in per-fect health.

One eve-ning she falls down a flight of stairs

Senza misura

Presto rubato

mf

Senza misura

Pno.

25 **Allegro rubato**

Bar. *mf*

E's next mem-o-ry is of a doc-tor lean-ing o-ver her Can - not re - mem - ber the date Can - not re - mem - ber her name She's in the in

Pno. *p* *mf* *p*

39 *f* *rall.* *rall.* *mf* *Parlando quick and agitated* *rall.* *Allegro molto rubato*

Bar. ten - sive care un-it— of a Man-hatt-an hos-pi-tal Yes, that's the ticket, that's the tone → || Now music presents as an aura or the lightning bolt that triggers a seizure - grand mal - status epilepticus

Fl. *mp*

Vib. *rall.* *p* *rall.* *mf* *mp* *Allegro molto rubato*

Pno. *mf* *p* *Allegro molto rubato*

51

alla misura

Bar. (Bassoon)  **ord.**

Fl. (Flute)

Vib. (Vibraphone) **alla misura**
secco

Pno. (Piano)

59

The Doctor is forced to reset the broken LP

quasi recit
quick and agitated

Presto rubato

Bar. (Bassoon) **f**
Fourth point.
A par - tial temp-ora-al la - bec-tom-y

Fl. (Flute) **f**
Repeat until the Doctor resets the LP

Vib. (Vibraphone) **f** ³ ₃
Repeat until the Doctor resets the LP

Pno. (Piano) **f** ³ **mf** **f** **mf** **delicato**

69 **Senza misura**

Bar. 

Allegro rubato

*Parlando
quick and agitated
mf*

has e - lim-i-na-ted the ma - jor-i-ty of her spon - ta-nious sei-zures

And yet, and yet,
the loss of her musical brain
remains unexplained.

A result of head injury?
Seizures or lobectomy?
Is the problem psychological
or emotional?

Pno. 

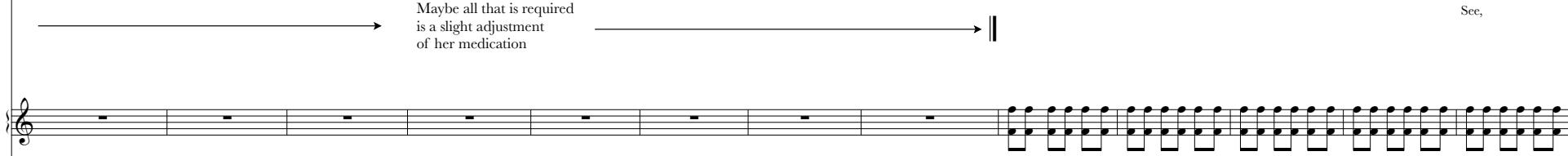
84

Bar. 

Maybe all that is required
is a slight adjustment
of her medication

rall.

*Cantando
Dolce
mp*

Vib. 

Pno. 

See,

rall.

mf

p

p

Bar. 97

rall. *mf*

Andantino molto rubato

mp

See, I have a re - cor - ding her voice be - fore the fall I used to love I used to love the sound of her

Fl.

p *mf* *p*

Vib.

pp *p*

Pno.

=

106 **Andantino rubato**

S. *p*

Ec - co mor - mo - rar l'on - de

Bar. voice

p

Fl.

mp

See, I have a re-cor - ding her

Vib.

p

Andantino rubato

Pno.

114

S. rit. A tempo

e tre - mo - lar le fron - de

Bar. voice be - fore the fall I used to love I used to love See, I have a re - cor - ding her voice be - fore the

Fl.

Vib. rit. A tempo

p

Pno.

p

mf

121

Bar. *rall.* *f* *p* *f* *accel.*

fall I used to love I used to love the sound of her voice I used to love I

Fl. *mp* *rall.* *mf*

Vib. *mp* *mf* *f* *accel.*

Pno. *mp* *f*

129 The Doctor is forced to reset the broken LP

Allegro alla misura

f agitato

Bar. *used* final point

Fl. Repeat until the Doctor resets the LP *f*

Vib. Repeat until the Doctor resets the LP *ff*

Pno.

138

*Parlando
quick and agitated*

Bar. - - - - -

Damn it.

Fl. 

Vib. 

Pno. 

Damn it.

145

fff

Bar. - - - - -

Damn it!

Fl. 

Vib. 

Pno. 

rall. - - - - -

151

Fl.

Vib.

Pno.

rall.

mf

155

Fl.

rall.

p

to alto flute

Vib.

rall.

p

Seamlessly move over to
playing the mobiles of
next scene

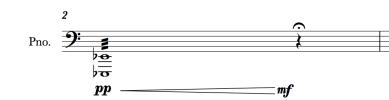
Pno.

p

Seamlessly move over to
playing the mobiles of
next scene

ENSEMBLE MOBILE SCORE

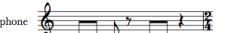
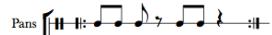
SINGERS PERFORM FROM SCRIPT



A BOLT FROM THE BLUE

reprise

After the Fall - ACT 2 SCENE 3



PERFORMANCE INSTRUCTIONS FOR SCENE 4

Very similar to act 1 scene 3, but tempi are free. The overall expression marking for this scene is "intense", but do not play louder than *mf*.

Play mobiles in any order as is dramatically required

Mobiles with repeats should be repeated ad-lib, while other mobiles are only played once on each go.

Play mobiles until scene end.

The scene ends with the soprano singing: "does your medication alleviate or exacerbate your symptoms? Is this my story?" then move seamlessly over to scene 4.

Act 2 Scenes 4

After the Fall

PERFORMANCE INSTRUCTIONS FOR SCENE 4

FLUTE:

Use the pitches and rests given as a skeleton for improvisation.
You can play from either C Flute (mobiles sound as written) or Alto Flute (mobiles sound a 4th lower).

Experiment with articulation, tempi and note values.

Experiment with octaves.

Experiment with simple ornamentation.

Stay within the dynamic range of $pp \leq mp$.
Feel free to deviate from the written pitches by a quarter tone up or down, every now and then.

Feel free to experiment with superimposing subtle extended techniques.

PERCUSSION:

Play pots and pans (P&P).

Experiment with tempi and rubato.

Stay within the dynamic range of $pp \leq mp$.

FLUTE AND PERCUSSION:

Move freely between mobiles (marked 1, 2, 3), but play each one in its entirety.
You can repeat individual mobiles before moving onto a different one.
Repeat the whole set of mobiles until the scene ends.

PIANO:

Stay within the dynamic range of $pp \leq mp$.

Repeat your current bar until cued otherwise (see: CUES).

FLUTE, PERCUSSION AND PIANO:

Do not sync up with the beat of any other performer.

Conductor's cues mark changes to your performance:

CUES:

CUE 1

-Flute: hold your current pitch on a fermata, subito pianissimo, when out of breath, fade to nothing.

-Percussion and piano: let the last note or chord you struck ring out.

CUE 2

-Flute and percussion: resume playing your scene 4 mobiles.

-Piano: move onto your next bar and repeat until scene ends.

CUE 3

-Everyone: end scene.

Fl.

*Senza misura
sempre delicato e quasi meccanico*

P&P

*Sempre misterioso
Stay within the dynamic range of $pp \leq mp$
Do not sync up with the beat of any other performer
Let all hits ring*

Pno.

*Sempre misterioso e delicato
Extremely slow
Stay within the dynamic range of $pp \leq mp$
Do not sync up with the beat of any other performer*

MOBILE SCORE FOR ENSEMBLE
SINGERS PERFORM FROM SCRIPT

*Sempre molto rubato, misterioso e espressivo
Stay within the dynamic range of $p \leq mp$
Do not sync up with the beat of any other performer*

1

2

3

4

5

6

7

8

.....

*Sempre misterioso e delicato
Extremely slow
Stay within the dynamic range of $pp \leq mp$
Do not sync up with the beat of any other performer*

Pno.

.....

.....

Act 2 Scene 5

After the Fall

Mobile score for ensemble

*Sempre misterioso
Stay within the dynamic range of $p \leq mp$
Do not sync up with the beat of any other performer
Let all hits ring*

1

2

3

4

5

6

7

8

9

10

.....

PERFORMANCE INSTRUCTIONS FOR SCENE 5

FLUTE:

Only play C flute.
Experiment with simple ornamentation.
Feel free to experiment with superimposing subtle extended techniques.
Play the following mobiles either **extremely slow, or extremely fast**,
and never stronger than **mp**.
Treat mobiles 1-8 like subtle counter-melodies.

PERCUSSION:

Play the following mobiles either **extremely slow, or extremely fast**,
and never stronger than **mp**.

PIANO:

Stay within the dynamic range of $pp \leq mp$.
Repeat your current bars until cued otherwise (see: CUES).

FLUTE, PERCUSSION AND PIANO:

Do not sync up with the beat of any other performer.
Conductor cues mark changes to your performance:

CUES:

CUE 1

-Flute and percussion: very slowly fade out to nothing.
-Piano: Let your last note/chord you struck ring out and then prepare to play Rossini's ***Sois immobile***. Start playing the song after the baritone says: "My mother's fondness for Rossini". The song ends on bar 31.
After you finish performing *Sois immobile* with the baritone, repeat the song from the top **extremely slow**, but only play bars 4, 5, 8, 9, 11, 13, 22, and 25. After playing each of those bars, interject one of the bars on the bottom-right on this page before moving on to the next one. E.g. after bar 4 in *Sois immobile*, interject one of the bottom-right bars, then play bar 5 in *Sois immobile*, and so on.

CUE 2

-Scene end. Everyone: start playing scene 6 mobiles.

MOBILE SCORE FOR ENSEMBLE

SINGERS PERFORM FROM SCRIPT

Act 2 Scenes 6

After the Fall

Flute mobile set no.1

Sempre marcato
Stay within the dynamic range of $pp \leq p$
Do not sync up with the beat of any other performer

1

2

3

4

5

Sempre misterioso e delicato
Extremely slow
Stay within the dynamic range of $pp \leq mp$
Do not sync up with the beat of any other performer

Pno.

Flute mobile set no.2

1

2

3

4

5

6

7

8

9

10

Sempre misterioso
Stay within the dynamic range of $p \leq mp$
Do not sync up with the beat of any other performer
Let all hits ring

1

2

3

4

5

6

7

8

9

10

PERFORMANCE INSTRUCTIONS FOR SCENE 6

FLUTE: play ‘flute mobile set no.1’ ***very fast***, and never stronger than ***piano***, until cued by conductor.

PERC: Play all mobiles ***very fast***, and never stronger than ***mezzo piano***, until cued by conductor.

PIANO: Just like in scene 5, continue playing only bars 4, 5, 8, 9, 11, 13, 22, and 25 from *Sois immobile* but now ***extremely fast*** and two to three octaves up. In between these *Sois immobile* bars interject the bars given here instead of those from the previous scene, played ***extremely slow***.

CUES:

CUE 1

-Flute: Start mixing in mobiles from ‘flute mobile set no.2’.

CUE 2

-Piano: choose one of the following bars from *Sois immobile* to repeat continuously, still extremely slow: 4, 5, 8, 9, 11, 13, 22, or 25.

CUE 3

-Flute: Only play mobiles from ‘flute mobile set no.2’, ***calmer*** than set no.1.

CUE 4

-Flute and Perc: fade out to nothing slowly.

CUE 5

-Piano: fade out to nothing slowly.

The doctor plays the recording of Eva Enda singing Ecco mormorar l’onde

END OF OPERA

After the Fall

ACT 2 SCENES 3-6

Script for singers

SCENE 3 THE BRUISE

Doctor:

*(fusses over the scratched LP, then moves over to the board where he continues examining his notes with a new thought.
Doctor tries to get some answers from Eva, he's clutching at straws)*

An aural hallucination
preceding a seizure
is like a dream
a voice in the dark.

Singer:

(Sitting on the platform inspecting her bruised face in a hand mirror.)

Haunting, familiar
a dangerous spell
draws me deeper

Doctor:

How to explain this paradox:

Singer:

Haunting, familiar

Doctor:

music allows us to experience
pain and grief
music brings
solace and sweet relief.

Singer:
Almost a dangerous spell

Doctor:
A dream, a voice in the dark.

Singer:
So how to begin again?

Doctor:
Singing again?
Begin singing again?

Singer:
Music is a box
locked deep inside me

Doctor:
A voice in the dark.

Singer:
Music is the hurt and the healing

Doctor:
How to begin again?

Singer:
locked deep inside me

Doctor:
And who holds the key?

Singer:
Starting over
in the breathing dark
shaken awake by
a sound or a word or a noise

Doctor:
By a sound or a word or a noise?

Singer:
A bruise
is a wound
that is neither
inside nor out

Doctor:
An aural hallucination
preceding a seizure

Singer:
When I am lost to myself

Doctor:
is a dream
a voice in the dark

Singer:
Music is the hurt and the healing

Doctor:
locked deep inside.
And who holds the key?

Singer:
Is this
This my story

Can you tell us how you feel
describe your pain
on a scale of 1-10
do you feel numb
do you get pins and needles
do you experience a
bitter taste or smell
would you describe this
as an aura, a wave
or visual disturbances
do you have difficulty
sleeping at night
forming close relationships
sexual dysfunction
do you remember
to take your medication
do you deliberately not
take your medication
does your medication
alleviate or exacerbate
your symptoms?

Is this my story?

SCENE 4 DISRUPTION

(The singer turns the dynamic around, starts interviewing the doctor as the previous conversation was just going around in circles)

Singer:

I have a question

Doctor:

A question?

For me a question?

Singer:

What is your story?

Doctor:

In your case notes...

Singer:

Am I a foil for your theories?

Am I case-notes and test results?

Doctor:

I have no story!

Singer:

Am I your performing bear?

Am I your spark of life?

Doctor:

Maybe all that's required

is a slight adjustment

to your medication.

Singer:
Prick me and stick me
with words and theories

Do you hear me?

Doctor:
I am here to tell your story,
to find the key.

Singer:
Beginning, middle, end
neat as you please,
tied with a bow

But that's not how it goes

Sometimes things just happen!

Doctor:
A bolt from the blue.

Singer:
No beginning, no tidy end to this tale
just telling and telling

And what if there is no story?
No beginning no end

Doctor:
Like music,
abstract and emotional.

Singer:
alone in the dark
my room is a box

Doctor:

Sometimes returning to self

Singer:

music locked
deep inside me

Doctor:

is like breaking
open a locked box.

Singer:

And you prick me and stick me
with your words and theories

Am I alone in need of healing?

SCENE 5 DISRUPTION (2)

Doctor:

How to begin again
after such loss?

Singer:

Singing again?

Doctor:

I have lost
my capacity for pleasure
in food, art, music.

Singer:

Ding-a-ling-a-ling-a-ling

Doctor:

Her death was like
a bolt from the blue.
But grief is a locked door
I will not open

Alone in the dark

Singer:

Alone in the dark

Doctor:

I tried to play the piano

Singer:

I tried to play the piano
to tune into my mood

Doctor: Singer:
At last I left the house At last I left the house

Singer:
Cold as stone
I walked for hours
through the city

Doctor:
I walked for hours
through the city
cold as stone

Singer:
Carrying grief like a locked box
Everything I had lost was frozen
inside: words and music

Doctor:
Returning to an empty house
my feelings froze

Singer:
And am I alone in need of healing?

Doctor:
Inside I am dead.
A locked box.

Singer:
Grief cold as stone
At last I left the house

Doctor:
I walked for hours
for days through the city
Yesterday a radio poured music out
of an open basement window

Singer:
The music flooded through me

Doctor:
And suddenly I heard music!

Singer:
Four separate voices
four sharp pulses

Doctor:
A rush of images and feelings:
memories of childhood

Singer:
summer holidays

Doctor:
My mother's fondness for Rossini

*(The Doctor tries to remember the melody for 'Sois immobile' from Rossini's *Guillaume Tell*. He first murmurs it to himself)*

Kneel down in silence, stir not a muscle
to Heav'n lift thy thoughts and thy gaze;
to Him who rules, to Him who rules us thy prayers upraise.
He for the child's dear sake may spare the father.
There shalt thou kneel with thy heart bent in pray'r
there shalt thou kneel with thy heart bent in pray'r.
While for this trial my courage I gather,
for the murderous shaft unflinching now prepares.

(He then finally gains confidence, and sings loud and clear)

A breath may lose thy life, a breath may lose thy life,
My child, may Heav'n shelter and guard thee,
think that thy dear mother watches and prays,
my son, my son, think of thy mother,
think that thy dear mother waits and prays.

(song ends)

Doctor:
she would often sing in a slightly off-key voice
Smiling, laughing aloud

I wanted to linger by the open window

Music and only music I felt was life
only music held the secret

Singer:
The music flooded through me

SCENE 6 REPRISE

Doctor:
What the heart knows
the heart sees
but the brain is blind
to this knowledge.

Singer:
But you are more
than synapses
and neural pathways
You can hear!

Doctor:
What the brain knows
the brain sees
but the heart is blind.

Singer:
So keep walking?

Doctor:
Head or heart?
Who pushes whom around?

Singer:
And, and?

Doctor:
Mind or body?

Singer:
Words or music?

Doctor:
Head or heart?
Who pushes whom around?

Remember
do you remember
a radio poured music
out of an open basement window

Singer:
Music plays inside my head
music plays my body
over and over

Doctor:
Hauntingly familiar
almost a dangerous spell

Singer:
drawing me deeper

Doctor:
But I had a train to catch

Singer:
Remember
do you remember

Doctor:
Only music has the secret to life
But I have a train to catch

Singer:
So keep walking

Doctor:

How to explain the paradox
of hurt and healing

Singer:

You have a train to catch

Doctor:

And yet there is music

Singer:

Over and over
sounds and oscillations
a rush of feelings and images

Doctor:

A radio poured music
out of an open basement window

Music pierces the heart, yes
speaks to what lies within, yes
when I am lost to the world
when I am lost to myself

Music is the balm, yes!
this you have shown me

Singer:

Music is the hurt and the healing
Music is pain and grief

Doctor:

sh-boom sh-boom

Singer:

Music brings solace and and and

Doctor:

(he picks up the LP and manages to repair it as he sings:)

A radio pours music
out of a basement window

And who is Eva Ende
without music?

Why is Eva Ende
without song?

What is Eva Ende
and is this her story?

(the doctor plays the LP)

END ____@/”

END OF OPERA

Appendix
Rossini's 'Sois immobile' from 'Guillaume Tell'.

Sheet Music™

Rossini Sois immobile *from Guillaume Tell*

Andante. ♩ = 66.

The musical score consists of two staves. The top staff is in G-clef (Treble clef), and the bottom staff is in C-clef (Bass clef). Both staves have a common time signature. The music is marked 'Andante' with a tempo of ♩ = 66. Dynamic markings include 'p' (piano) and 'cello.' on the treble staff, and 'p' and 'pizz.' on the bass staff. The bass staff also features a bass clef. The music is divided into measures by vertical bar lines.

Kneel down in si-lence,
Sois im - mo - bi - le,

stir not a mus - cle,
et vers la ter - re

The musical score continues with four staves. The top staff is in G-clef (Treble clef), the second staff is in C-clef (Bass clef), the third staff is in F-clef (Alto clef), and the bottom staff is in C-clef (Bass clef). The music is marked 'Andante' with a tempo of ♩ = 66. Dynamic markings include 'p' and 'Wind sustain.' on the treble staff, and 'p' and 'pizz.' on the bass staff. The bass staff also features a bass clef. The music is divided into measures by vertical bar lines.

Stir. pizz.

Hear'n lift thy thoughts and thy gaze;

to Him who rules, . . . to Him who

- cline un ge - nou sup - pli - ant.

In - vo - que Dieu, . . . in - vo - que

rules us thy pray - ers up - raise Text He for the child's dear sake may spare the
Dieu, c'est lui seul, mon en - fant, qui dans le fils peut é - par - gner le

fa - ther. There shalt thou kneel with thy heart bent in pray'r, . . . there shalt thou
pe - re. De-meure ain - si, mais re - gar - de les cieux, . . . de-meure ain -

kneel with thy heart bent in pray'r. While for this tri - al my cou - rage I
si, mais re - gar - de les cieux. En me - na - cant cet - te té - te si

ga - ther, for the mur-de - rous shaft un-flinching now pre - pare. A breath may lose thy
che - re cet - te poin - te d'a - cier peut ef - fray - er tes yeux. Le moin - dre mou - ve -

3

life, a breath . . may lose thy life,
- - morn - dre mou-ve-ment,

My child, may Heav'n shel - ter and
Jem-my, Jem-my, songe à ta

life, a breath . . may lose thy life,
- - morn - dre mou-ve-ment,

guard thee, think thy mo-ther wat - - ches
me - re, el - le nous at - tend and prays,
and prays, my son, my
ches and prays, my son, my
les deux! Jem-my, Jem -

son, think of thy mo - ther, think that thy dear mo - ther waits and prays.
my, songe à ta mè - re, el - le nous at - tend tous les deux!

life, a breath . . may lose thy life,
- - morn - dre mou-ve-ment,

guard thee, think thy mo-ther wat - - ches
me - re, el - le nous at - tend and prays,
and prays, my son, my
ches and prays, my son, my
les deux! Jem-my, Jem -

son, think of thy mo - ther, think that thy dear mo - ther waits and prays.
my, songe à ta mè - re, el - le nous at - tend tous les deux!