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HELGI R. INGVARSSON

A GLACIER'S REQUIEM

2 EXCERPTS

THE OPEN SECTIONS

A GLACIER'S REQUIEM

A Glacier's Requiem is a music-drama written for soprano and ensemble sextet. The piece is in many ways a theatre of thought rather than of characters. With the soprano as the *Glacier's Avatar* we explore the effect of global warming on a glacier in western Iceland (Snæfellsjökull), which is melting so fast that it will have completely disappeared within a few decades, if nothing changes. The opera explores this warning.

The soprano who first developed the role of the *Glacier's Avatar* was Rannveig Káradóttir. She has performed two different versions of the piece in London to date. The first in the Platform Theatre, Central Saint Martins, 29th May 2013; and the second at the Kings Head, Islington on the 21st September 2014 as one of the shortlisted pieces for the *Flourish* opera competition, hosted by the *OperaUpClose* opera company.

Yfir sofandi jörð hef ég flutt hina hvítu fregn
og orð mín féllu í ísblátt vatnið
eins og vornætur regn.
Sólin, sólin var hjá mér eins og grannvaxin kona
á gulum skóm.
Á brennbeitt andlit fellur blátt regn
hinna blævængjuðu daga.
Og tíminn og vatnið renna veglaust til þurðar.
Og tíminn hvarfeins og tár,
sem fellur á hvíta hönd.
Rennandi vatn, risblár dagur, raddlaus nótt.

Í nótt mun ég sofa undir sjöstirndum himni
við hinn óvæða ós.
Ég finn mótsþyrnu tímans falla máttvana
gegnum mjúkt vatnsins.
Ég hef búið mér hvílu í háfluktu auga
eilífdarinnar.

Over reposing ground I bore the white tidings
and my words fell into the ice-blue water
like rain in the night of spring.
The sun, the sun was with me like a petit lady
in yellow shoes.
On a burning face falls blue rain
of aerated days.
And the time and the water flow aimlessly to depletion.
And the time vanished like a tear,
that falls on a white hand.
Running water, ascent-blue day, speechless night.

Tonight I shall sleep beneath the Pleiades sky
by the unwadeable river-mouth.
I feel the resistance of time descend feebly
through the water's softness.
I have forged my resting place in the half-shut eye of
eternity.

The soprano's part is found on a stand-alone *script-part*, which supports a flexible kind of dramaturgy and allows for a type of dramatic improvisation. In her script-part, the soprano's musical material is divided into individual chronological *mobiles*. These are mobiles in the sense that they are *floating bars* with less obvious temporal relationship with the accompaniment than is the case in traditional scores. The soprano performs them without considering a strict vertical beat-to-beat relationship with the score accompaniment, and approaches her part much like an actor would in script-based theatre. I.e. in *free time, senza misura*. In fact, she should actively try *not* to sync up to the beats, rhythm or tempo of the ensemble. She should experiment with several ways to perform her mobiles, exploring the drama of the music by e.g. changing tempi and dynamics as necessary. Each exploration and each performance using the script-part takes place as a type of open-form composition; each performance is likely to be different depending on the soprano's dramatic and musical interpretation of her role. As a result, her mobiles and the accompaniment will not always align in the same way.

The soprano should perform from the *script-part* for the duration marked with brackets above her stave in the score, always *senza misura*.

Soprano

Flute & Piccolo

Bb Clarinet

Bassoon

Harp

Piano

Cello

A Glacier's Requiem

soprano's script-part

Steinn Steinarr

Helgi R. Ingvarsson

1

Yf-ir sof-and-i jörð. hef ég flutt hin-a hvít-u fregn og orð mín féll-u í ís- blátt-van ið eins og vor-net-ur regn.

2

Sól - in, sól - in var hjá mér eins og grann-vax - in kon - a á gul - um skóm.

3

Á brenn - heit and - lit fell - ur blátt regn hinn - a blæ-vængj - uð - u dag - a.

4

Og tím - inn og vatn - ið renn - a veg - laust til purð - ar.

5

Og tím - inn hvarf eins og tár, sem fell - ur á hvít - a hönd.

6

Renn - and - i vatn, ris - blár dag - ur, radd - laus nótt.

7

Í nótt mun ég sof - a und - ir sjö - stírnð - um him - ni, við hinn Ó - væð - a ós.

8

Ég finn mót - spyr - nu tím - ans fall - a mátt - van - a gegn - um mykt vatn - sins.

9

Ég hef bú - ið mér hvíl - u í hálf - lukt - u aug - a ei - lifð - ar - inn - ar.

A Glacier's Requiem

OPEN SECTION #1

Steinn Steinarr (1908-1958)

Helgi R. Ingvarsson (1985-)

Adagio

Script-part, mobiles 1-6.

Soprano Solo

Flute

Clarinet in B♭

Bassoon

Harp

Piano

Violoncello

tr

p

f

sub mf

mp

pp

pp

p

f

p

f

F: A#

pp

gru

Adagio

arco

solo

p

mf

p

ff

mp

The musical score consists of seven staves. The first staff is for S. Solo (Soprano Soloist) and contains a single measure at the beginning with a fermata. The second staff is for Piccolo (Picc.), which has six measures of music, starting with a rest followed by various melodic lines with dynamics like *p*, *pp*, and *f*. The third staff is for Clarinet (Cl.), also with six measures, featuring melodic lines with dynamics such as *mf*, *p*, and *f*. The fourth staff is for Bassoon (Bsn.), with six measures, including a section marked "dolce" and dynamics ranging from *p* to *f*. The fifth staff is for Harp (Hp.), showing arpeggiated figures with dynamics *mf* and *f*. The sixth staff is for Piano (Pno.), with six measures, including a section marked "arco" and dynamics *mf*, *p*, and *f*. The seventh staff is for Violoncello (Vc.), with six measures, including a section marked "sul tasto" and dynamics *mf*, *p*, and *f*.

22

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

pp *f*

mf *mf* *mf*

p *f*

f *mf*

graz.

molto vibrato
arco

arco

f *mf*

OPEN SECTION #2

6

Adagio

Script-part, mobiles 1-6.

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

Adagio

f

f

f

pp

f

p

F#

pp

mf

sub p

f

pp

8va

f

pizz

3

[illegible]

18 Script-part end

S. Solo

Picc. Flute *p* *mf* *f*

Cl. *p* *mf* *f*

Bsn. *f* *pp* *f* *pp* *mf*

Hp. harmonics l.v. *mf* *f*

Pno. ord. *f* *pp* *f* *pp* *p* *mf* *p* *mf*

Vc. *mf* *p* *cresc.* *mf* *p* *f*

ord. arco

++|++++
harmonics
l.v.

ord.

ord.

(8)

ord. arco

