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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 *Musophilia*, 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

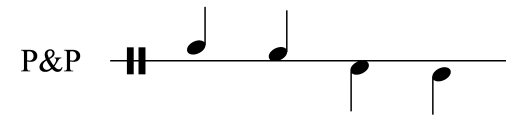
Flute (B foot required) & Alto Flute

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

Rebecca Hurst

After the Fall - Act 1 Scene 1

Helgi Rafn Ingvarsson

Adagietto *senza mizura* *quasi recit.* **Adagietto** *rall.* **Grave**

Soprano *f* *mf* *dim.* *cantabile* *p* *mf*

O bel - la e va - ga Au - ro - ra, l'au - ra é tua mes - sag - ger - a, e tu de l'aur - a ch'o gni ar - so cor ri - stau - ra.

Flute *f*

Vibraphone *f*

Piano **Adagietto** *senza mizura* **Adagietto** *rall.* **Grave**

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

Presto delicato

11 *cresc.* *mf* *p*

appassionato **Meno mosso**

Pno. *mf* *f*

38 *rall.* **Allegro** *placido*
p

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

Pno. *rall.* **Allegro** *placido*
dim. *p*

55 **senza mizura** *quasi recit.* **Presto**

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 **mf** **p**

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

Pno. **senza mizura** **dolce** **p** **mf** **p**

81 **Adagietto** **cantabile** **doloroso** **senza mizura** **quasi recit.** **Adagietto** **cantabile** **mf** **Adagio** **grandioso** **rall.**

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. **Adagietto** **delicato** **senza mizura** **Adagietto** **Adagio** **grandioso** **mf**

90 **senza mizura** **quasi recit.** **rit.** **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.** **Adagio** **delicato** **cresc.** **f** **molto dim.** **pp**

94

S.

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

Pno.

6 6 6 6 6 6

3

98

S.

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

senza mizura

Pno.

6 6 6 6 6 6

3

p

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

102

Presto
Slow octave trill
delicato

Pno.

p

110

1. 2.

appassionato

Pno.

mf *f*

119 **rall.** **Allegro placido**
p **RECORDING**
 Ec - co mor - mo - rar l'on - de, e tre - mo - lar le fron - de a l'au - ra mat - tu - ti - na,
THE DOCTOR STARTS BY TALKING ALONG TO THE RECORDING, LATER BUILDING UP HIS CONFIDENCE TO SING ALONG. **Parlando**
Note values approx.
 Now the waves murmur and the boughs and the shrubs tremble
RECORDING
rall. **sub p**
SOMWHERE AROUND HERE THE RECORDING IS THE ONLY ACCOMPANIMENT WHICH REMAINS. **Allegro**
p

133 **Meno mosso** **senza mizura** **Presto**
 quasi recit.
 e gli ar - bo - scel - li, e so - vra i ver - di ra - mi i va - ghi au - gel - li can - tat so - a - ve - men - te
 in the morning breeze and on the green branches the pleasant birds the pleasant birds sing softly
8va.

141

Recording

Perc.

Fl.

Vib.

Recording

mf

Baritone *cantando* *mf*

ppp

ppp

mf

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

and the east smiles. Now dawn al - read-y a - ppears

151

Recording

Bar.

Fl.

Vib.

Recording

p

mf

p

mf

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

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

159 **senza mizura** *p dolce* *quasi recit.* *mf* *p* **Adagietto** *cantabile*

Recording

Perc. **Parlando**

Fl.

Vib. *fp* *f*

Recording

Pno. **senza mizura** *p* *mf* *p* **Adagietto**

e le cam - pa - gne im - per - la il dol - ce ge - lo, e le cam - - pa - gne im per - la il dol - ce ge - lo, e gli al - ti mon - ti in - dor - a:

and the gentle frost impearls the fields and gilds the high mountains...

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

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.

♩ = 60
like a jarred echo of the previous scene

Fl. *mp*

Vib. *p*
quite some pedal

Pno. *p*

12 **♩ = 90** *accel.*

Fl. *f*

Vib. *f* *mf* *f*

Pno. *f* *secco* *mf*

19

Fl.

Vib.

Pno.

tr

mf *f* *3*

fp *mf* *f* *fp* *mf* *f*

mf

26

Bar.

Fl.

Vib.

Pno.

f **molto rall.**

p *f* *3*

fp *mf* *f* *p*

p **molto rall.**

mp **Largo, molto rubato e espressivo** *quasi recit* *mf*

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

mp **Largo, molto rubato e espressivo** *cantabile* *mp*

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

33

Bar. *accel... rall...* *accel... rall...* **molto rall.**

work on a top-ic of par-ti-cu-lar pe - cu - li - ar? no par - ti - cu - lar pers - on - al int - rest:

Fl.

Vib. *mf mp mf mp*

Pno. *mf mp mf mp*

41 *f mf* *accel.* $\text{♩} = 90$

mu-sic and the brain.

Fl. *mp f*

Vib. *secco mf f fp mf f*

Pno. *f mp* *accel.* *mf* *secco*

Largo, molto rubato e espressivo

49 *mp* *Parlando* *accel.* *rall.* *f cantando* *accel.* *rall.*

Bar. 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* *mf*

Largo, molto rubato e espressivo

accel. *rall.* *accel.* *rall.*

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

56 *accel.* *Parlando* *mp* $\text{♩} = 90$ **Largo molto rubato e espressivo** *rall.* *f* *accel.* *rall.*

Bar. An impossible question! Abstract, emotional, no single 'neurological' centre. Moving on... yes, moving on. Sec-ond point. A

Fl. *pp* *f* *mf*

Vib. *pp* *mf* *f* *sub mf* *f*

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

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

63

molto rall. **Largo m. rubato e espressivo** **molto rall.** **Largo m. rubato e espressivo** *accel.* *Parlando* *mp* *rall.*

Bar. mus - i - cal spec - ies and yet vul - ner - a - ble to break - downs break - downs What happ - ens in the mus - i - cal brain when things fall a - part? Ah good! That's the ticket that's the tone. Moving on...

Fl.

Vib. *mf* *pp* *pp*

Pno. *mf* *p*

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

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

Fl. *f*

Vib. *f* *mf*

Pno. *accel.* *rall.* *f* *> mf*

He puts on the broken LP

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

RECORDERING until bar 94
cantabile
p

p
quite some pedal

86 **Più mosso** *accel.* $\text{♩} = 90$

Fl. *f*

Vib. *f secco*

Pno. *like a broken record* 90 *repeat if necessary* *accel.* *f secco*

97

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

Vib. *mf* *f* *mf* *mf*

Pno. *mf*

104

Fl.

Vib.

Pno.

p *f* 3

tr

108

Fl.

Vib.

Pno.

secco

112

Fl.

Vib.

Pno.

To Pans Pans

no dim.

ppp

118

120

Music turns into ICU sounds

3

Fl.

Perc.

Pno.

A Bolt from the Blue

After the Fall - Act 1 Scene 3

ICU mobiles for ensemble - perform throughout scene

A. Fl. $\text{♩} = 66$

A. Fl. $\text{♩} = 104$

A. Fl. $\text{♩} = 80$

A. Fl. $\text{♩} = 60$

A. Fl. $\text{♩} = 152$

A. Fl. $\text{♩} = 95$

A. Fl. $\text{♩} = 110$

A. Fl. $\text{♩} = 72$

Pno. $\text{♩} = 66$

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 $\text{♩} = 126$

Pans $\text{♩} = 132$

Pans $\text{♩} = 170$

Pans $\text{♩} = 120$

Pans $\text{♩} = 80$

Pans $\text{♩} = 95$

Pans $\text{♩} = 104$

Pans $\text{♩} = 126$

Vibraphone $\text{♩} = 132$

Pans $\text{♩} = 170$

Xylophone $\text{♩} = 120$

Vibraphone $\text{♩} = 140$

Pans $\text{♩} = 110$

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

Scene start

Baritone *improvise a speech rhythm using the pitch given*
 Hello Eva Ende
Use pitch as focal point. You can stray away from it, but not more than a minor 2nd

Soprano *the soprano is only able to communicate by using ICU pitches and rhythms*
 bleep de bleep bleep beep

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

Soprano
 bleep de bleep bleep beep

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

Soprano
 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 waid-a waid-a

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

Soprano
 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 heart? 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 waid-a waid-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-a-ling

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

Soprano
 who push - es whom a-round?

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

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

Baritone *partially imitate the preceding rhythm*
 A slight adjustment

Soprano
 When I am lost to my-self

partially immitate the preceding rhythm

Baritone 
to your medication?

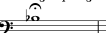
Soprano 
Who am I with-out mus-ic?

partially immitate the preceding rhythm

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

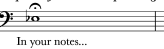
Soprano 
Her notes?

*improvise a speech rhythm
using the pitch given*

Baritone 
In your notes?

Soprano 
You think the answer is in my notes?

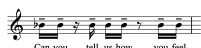
partially immitate the preceding rhythm

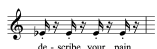
Baritone 
In your notes...

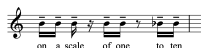
Soprano 
Case-notes are not my life *This* is not my stor-y

partially immitate the preceding rhythm

Baritone 
Do you feel discouraged?

Soprano 
Can you tell us how you feel

Soprano 
de-scribe your pain

Soprano 
on a scale of one to ten

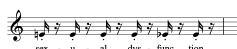
Soprano 
do you feel numb do you get pins and need-les do you ex-per-ience a bitt-er taste or smell

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

Soprano 
or vis-u-al di-stur-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

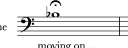
Soprano 
do you re-mem-ber to take your med-i-ca-tion do you de-li-be-ra-tely not take your med-i-ca-tion

Soprano 
Does your med-i-ca-tion

Soprano 
all-ev-i-ate or ex-ac-er-bate your symp-toms?

Soprano 
Is this my stor-y?

*improvise a speech rhythm
using the pitch given*

Baritone 
moving on...

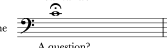
Soprano 
A list of sympt-oms and side eff-ects Do they ment-ion I am a musician?... That I can no long-er sing per-form?

parlando

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

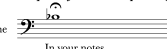
Soprano 
And now I have a quest-ion

*partially immitate the preceding rhythm
cantando*

Baritone 
A question?

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

partially immitate the preceding rhythm

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

Fl.

Vib.

Pno.

f

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 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

stop

4

Fl.

Vib.

Pno.

f

This section could be repeated if needed for dramatic effect

Soprano

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

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 **Moderato alla misura**

alla misura

p

I hear peo-ple speak-ing

Flute

Vibraphone

Piano

p

10

S. *mf* *f* **Moderato alla misura**

Bar. Ep-i-lep-sy ton-ic clon-ic or grand mal

Fl. *f* *f* *mf*

Vib. *f* *mf*

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

Soprano This section could be repeated
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

stop

Moderato alla misura

16

S. *f* *mf* *p* *pp* *p* *pp* *pp*

I hear-ma-chines my res-pi-ra-tion the beat-ing of my heart the beat-ing of my heart sh-boom sh-boom sh-

Fl. *mf* *p* *pp* *p*

Vib. *mf* *pp*

Pno. *mf* *p* *pp*

rall. *Adagio*

rall. *Adagio*

24

S. boom sh-boom sh-boom sh-boom sh-boom sh-boom *f*

Fl. *pp* *p* *pp* *p* *pp* *f*

Vib. *f*

Pno. *f*

28

S. in the breath-in dark sh-boom *f*_I

Bar. *mf* *p*

Fl. *mf* *f* *p*

Vib. *p*

Pno. *p* *secco* *f*

down to lowest possible

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

Go on as quickly as possible

32 **accel.**

S. 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. **ca. ♩. = 60** **cresc.**

41 **Andante molto rall.** **Largo** *cantabile* **Meno mosso**

S. can not sing **ff** 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 **mp** **cresc.** **f**

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

Vib.

Pno. **ff** **secco** **dim.** **mp** **f** **mp**

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.

Ec - co mor - ro - nar l'on - de, e tre - mo - lar le fron - de

a l'au - ra mat - tu - ti - na, A

f *mf* *f* *ff* *ff* *ff*

26

Fl.

Vib.

Pno.

33

Fl.

Vib.

Bar.

Pno.

mf

The Doctor turns on the car stereo

See, I have a re-cord-ing

mp

42

Fl.

Vib.

Bar.

Pno.

mp

f deciso

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

54

Fl.

Vib.

S.

Pno.

f cantando appassionato

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

f

66

Fl.

Vib.

S.

Pno.

ti - na, _____ A

f

74 *poco rit.* **Moderato**

S.

Bar.

Pno.

mf deciso

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

poco rit. **Moderato**

mp *f*

86 *placido*
mp

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

Pno. *mp*

Moderato rubato

97

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

Pno. *mp*

105

Vib. *mp*

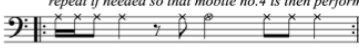
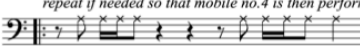
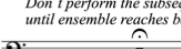
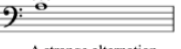
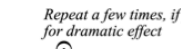
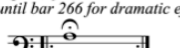
Bar. to hear music_ since the death of his beloved_ mother_ like a bolt from the blue

Pno.

ord.
senza misura

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

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

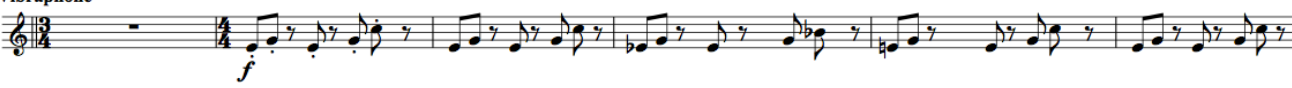
1 <i>f</i> Sprechgesang  driving along the Bronx river Parkway...	2 repeat if needed so that mobile no.4 is then performed after bar 145 in score  listening to the car stereo...	3 repeat if needed so that mobile no.4 is then performed after bar 145 in score  and suddenly the beautiful tones
4 improvise 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  zig-zagging bang-banging
14  migraine music	15  presenting as an aura	16 Repeat, if needed, until bar 266 for dramatic effect  zig-zagging...

Flute *marcato*



f

Vibraphone



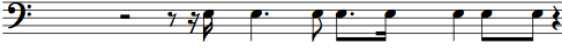
f

Soprano *mf*



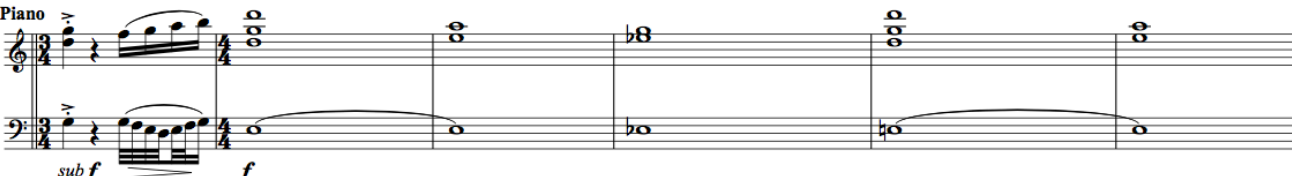
m

Allegro alla misura

Bar.   Perform Baritone mobiles in order given until bar 173

the death of his beloved mother...

Piano



sub f *f*

123

Fl.

Vib.

S.

Pno.

f



131

Fl.

Vib.

S.

Pno.

cresc.

138

Vib. 

S.  *mf* (humming or tralala-ing)

Pno. 

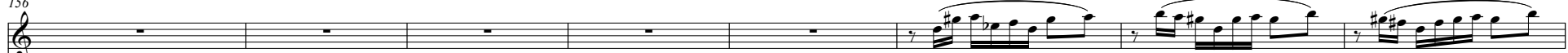
148

S. 

Pno. 

cresc.

156

Fl.  *ff*

S.  *ff*
A

Pno.  *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

ICU mobiles for ensemble - perform throughout scene

A. Fl. $\text{♩} = 66$
 p

A. Fl. $\text{♩} = 104$
 p

A. Fl. $\text{♩} = 80$
 mf

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

A. Fl. $\text{♩} = 152$
 mf

A. Fl. $\text{♩} = 95$
 mf

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

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

Pans $\text{♩} = 95$
 f

Pans $\text{♩} = 104$
 f

Pans $\text{♩} = 126$
 mf

Vibraphone $\text{♩} = 132$
 mf

Nylophone $\text{♩} = 170$
 mf

Pans $\text{♩} = 120$
 mf

Vibraphone $\text{♩} = 140$
 mf

Pans $\text{♩} = 110$
 p

Scene start

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 bleep bleep bleep

Baritone
 What is mus-ic?

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.)*
 Embodies emotion

Soprano
 bleep bleep da bleep

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.

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

Soprano
 ding - a - ling - a - ling - a - ling

Baritone *i.s.r.*
 So I have a question for Eva Ende.

Soprano *less passive*
 A quest- ion?

Baritone *i.s.r.*
 What happens in the musical brain
 when things fall apart?

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

Baritone *i.p.r.*
 As a singer

Soprano
 Not a Sing-er!

Baritone *i.s.r.*
 As someone who ~~was~~ 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 *i.s.r.*
 What happens
 when things fall apart?

Soprano
 No beg - in - ing no ti - dy end to this tale just tell - ing and tell - ing

(Making notes on the board as she speaks)

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

Soprano
 What if there is no stor - y no beg - in - 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 **Largo molto rubato e espressivo**

Baritone **rit.**

Good eve- ning— good eve-ning good eve-ning and

Vibraphone

Piano *appassionato* **f** **f** **p**

Soprano *parlando* **poco rit.** ♩ = 190

In the months after my fall
like a bolt from the blue

I could not sing
could not listen
could not hear
music

A clatter a terrible clatter
of metal pots and pans

Baritone **mf**

thank you. and you heard not mus - ic but what?

Vibraphone **p** **pp** **fff** **Pots** **Vibraphone**

Piano *cantabile* **mp** **poco rit.** ♩ = 190 **pp** **fff** **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 per - cep - tion of speech and en -

Flute *f* *ff* *flz.*

Vibraphone *f* *ff* soft mallets
a lot of pedal *mp*

Piano $\text{♩} = 90$ *f* *rall.* **Grave** *ff* **Largo molto rubato e espressivo** *cantabile* *mp*
a lot of pedal

25 *rall.* *rall.*

Soprano That's the long and the short of it

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

Vibraphone *ff* *mp*

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

Largo rubato e espressivo

33 ♩ = 150

Baritone

Flute

Vibraphone

Piano

mf

mf

mp

mp

a lot of pedal

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

39

Soprano

Baritone

Flute

Vibraphone

Piano

ff

mp

f

secco

f

accel.

sub. Grave

Largo rubato e espressivo

ff

cantabile

sub mp

a lot of pedal

A - mus - i - a though

A clatter of metal pots and pans

46

Baritone

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

Vibraphone

Piano

sub mf *f*

p

f

51

Baritone

senza mizura
quick

mf *f*

similar expression to bars 19-20 and 43-44

Presto

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

(p) *f* *p*

Piano

senza mizura

mf *p* *mf* *f*

Presto

p *f*

55 **Largo rubato e espressivo** *rall.* **Largo** **Adagio rubato**

Soprano

the fluency and ease
all at the tips of fingers
the tips of my ears

B-b-broken Alive but undone Pitch perfect - gone
And what do I hear? A radio slipping off frequency
a storm of static

Baritone

Her ex-per-i-ence of mus-ic be-fore the fall: and after the fall?

Flute

Vibraphone

p *p* *p*

Piano

f *p* *rall.* *Largo dolce* *mf* *p* *cantabile* *mp*

66

Soprano

zhzh-zhh-zhh-zhh-zhh-zhh Sometimes like a bolt from the blue (ta-ta-ta ta-ta-ta ta-ta-ta)

a line of notes burns through

Flute

Vibraphone

Piano

mf *3* *3*

Largo rubato e espressivo

77

rall. accel.

Largo rubato e espressivo

rall.

Soprano

Baritone

Flute

Vibraphone

Piano

mf

pp

soft mallets

p

ff

Pots

Vibraphone

cantabile

f

p

ff

mf

a lot of pedal

A clatter of metal pots and pans

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

84

rall.

senza mizura

quick

Soprano

Baritone

Vibraphone

Piano

mp

mp

rall.

a lot of pedal

ev - er the Dysharmonia re - mains.

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

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

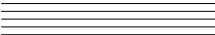
repeat previous bar as often as necessary until bar 95

Soprano

Baritone

Evocative but elusive

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



p *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

Andantino



mf *p*

117

Soprano

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

Baritone

sh
p

Vibraphone

f

Piano

f

130 **Adagio**

Soprano

p

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

Baritone

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

Adagio

delicato

Piano

p **pp** 3

139

Soprano

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

Piano

rall.

rall.

Senza mizura

144

Soprano

stau - - - - - ra.

Piano

f

Last three bars optional

Soprano <i>parlando</i>	
z	z
Yes, how about Winter Fog?	
<i>parlando</i>	Pianist
Pianist: Great. Anything else you'd like to rehearse?	Sure
They turn their page to Winter Fog	

Intermezzo

After the Fall - intermezzo.

Also known as 'Winger Fog' or 'Vetrarþoka'.

Soloist either soprano or flute with B foot.

Helgi R. Ingvarsson
(f. Rannveig Káradóttir)

Árni Kristjánsson

Almglocken

Grave molto accel. rubato centering around ca. $\text{♩} = 35$ hard mallet

Piano

Grave molto accel. f

pp f p mf p $cantabile$ 8^{va}

Piano

pp f mf p

S. Solo

5

p misterioso e dolce portamento

Fjall - ið hef - ur fal - ið sig i kald - ri vet - rar - þok - u. það
The moun - tain - side is clothed in fog, a freez - ing quilt of patch - es, and

Alm.

soft mallets p mp

Pno.

(8) p f $sub p$ mf $senza cantabile$

Pno.

(8) p

12 **meno mosso**

S. Solo *mf* *p*

fenn - ir yf - ir sprung-ur þess og tím - ans dúp - - u sár Við
 fall - en snow that sits on cracks and cuts from years a go. It

Alm. *p* soft m.

Pno. *p* *mf* *p* *mf* *p*

Pno. (8)

17 **più mosso**

S. Solo *mf* *p*

sjón - ar - rönd má grein - a það sem gróf - a pen-sil-strok - u. Í gróð-ri þess er lífs-mark sem blómstr-ar næst-a-ár.
 breaks the sky - line up a head, a brok - en row of scratch - es, full of seedsthatold the growth which com - ingyars will show.

Alm. *p* soft m.

Pno. (8) *pp* *p* *pp* *mf* *pp* *simili*

Pno. (8) *mf*

25

Alm.

Pno.

Pno.

(8) *cantabile* *p*

5 *5* *5* *5* *5*

(8) *p*

28

Alm.

Pno.

Pno.

molto rit. *hard m.* *pp* *f* *sub p*

(8) *mf* *f* *sub p*

(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 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

f

Fl.

Vib.

Pno.

f

=

This section could be repeated if needed for dramatic effect

Soprano *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

mf

repeat previous bar as often as necessary, stop when cued

mf

repeat previous bar as often as necessary, stop when cued

mf

f

Fl.

Vib.

Pno.

f

7 **f** = 140 *alla misura*

p I hear peo-ple speak-ing

Flute

Vibraphone

Piano *8va* **p**

10

S. *mf* *f* **Moderato alla misura**

Bar. *mf* *f*

Fl. *f* *f*

Vib. *f* *mf*

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

Soprano This section could be repeated
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

stop

16 ♩ = 80-90

S. *f* *mf* *p* *mf* *p*

Fl. *mf* *p* *pp* *p*

Vib. *mf* *pp*

Pno. *mf* *p* *pp*

rall. ♩ = 60-70 ♩ = 80-90

I hear-ma-chines my res-pi-ra-tion the beat-ing of my heart the beat-ing of my heart sh-boom sh-boom sh-

rall. su

24

S. *Senza mizura* 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. *tr* *pp* *p* *pp* *p* *pp* *p*

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.
pp *p*

Soprano $\text{♩} = 90$

Baritone *f*
We rec om-mend furth-er tests and

Flute

Vibraphone

Piano *f*

$\text{♩} = 60$

30 *Sprechgesang*

Bar. tests tests and tests tests and tests tests and tests tests and tests and tests tests and tests
mp

Fl. *very light*
p

Vib. *mp*

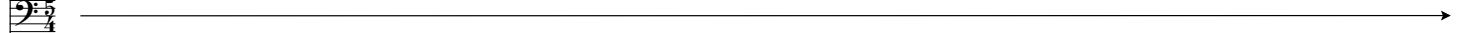
Pno. *mp*

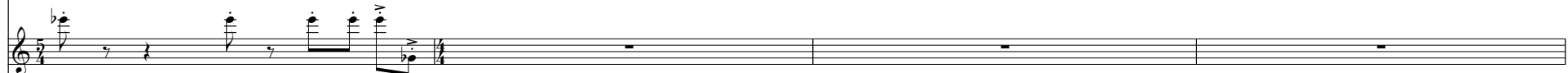
quietly repeat "tests, tests and ..." *parlando* freely until approx. end of scene

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

35

S. 

B. 

Fl. 

Vib. 

Pno. 

p

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

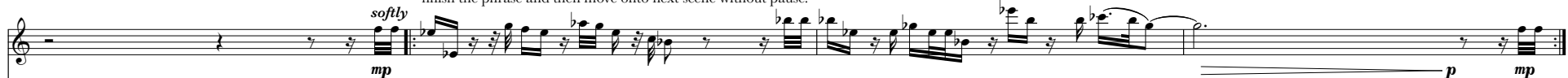
Dying to play the piano
in the breathing dark
dying to make music
that bright burning spark

won't let pain chart my life
lost-yes-but will start
again, the key, a dream
a voice in the dark

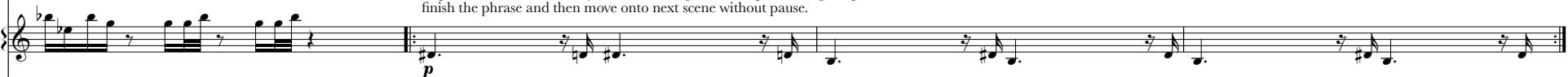
what I heard in a coma
my bloody beating heart
the hurt and the healing
a bright burning spark

I hear singing-a lark-
from these sharp pieces
find form, hear voices
in the breathing dark

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

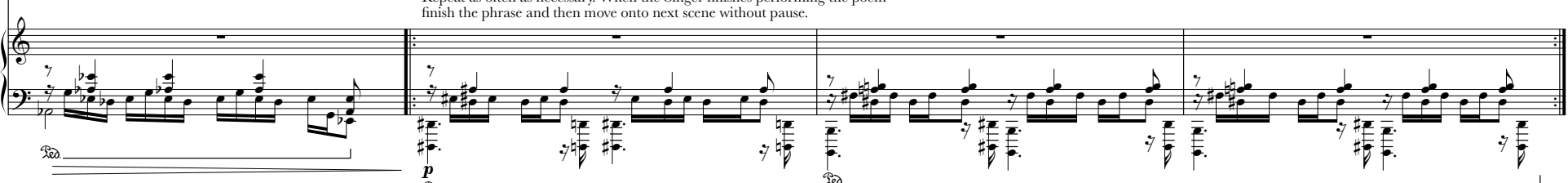
Fl. 

softly
mp

Vib. 

p

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

Pno. 

p

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

Parlando
quick and agitated
f

Più mosso

Moving on...
yes, moving on

Flute

(cont. from previous scene)

f

mf

dolce
f ³

Vibraphone

Largo

mf

Più mosso

Piano

mf

mf

f

accel. **Andante** *rall.* **Senza misura**

Sprechgesang *Parlando quick and agitated* *f Sprechgesang*

mf **mf** **f**

7 Third point Keep it brief Keep a grip Third point. And

accel. **Andante** *rall.* **Senza misura**

sub p *f* *mf* *f*

Vib. **mf** **f**

Pno. **mf** *sub p* **f**

14 **Presto rubato** **Senza misura**

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

Presto rubato **Senza misura**

mf

25 **Allegro rubato** *mf*

Bar. 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. **Allegro rubato**

p *mf* *p*

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

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* *mf* *mp*

Pno. **Allegro molto rubato**

mf *p*

51 **alla misura**

Bar.

Fl.

Vib.

Pno.

59 **quasi recit**
quick and agitated
Presto rubato

The Doctor is forced to reset the broken LP

Bar.

Fl.

Vib.

Pno.

Fourth point. A par - tial temp-ora-al la - bec-tom-y

delicato

69 **Senza misura** **Allegro rubato** *Parlando quick and agitated*
mf

Bar. 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. **Allegro rubato**
mf *f* *mp*

84 *rall.* *Cantando Dolce*
mp

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

Sec,

Vib. *rall.* *mf* *p*

Pno. *mf* *p*

97 *rall.* *mf* **Andantino molto rubato** *mp* *rall.*

See, 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** *p* *mp*

S. *p* Ec - co mor - mo-rar l'on - de

Bar. voice See, I have a re-cor - ding her

Fl. *p*

Vib. **Andantino rubato** *p*

Pno. *p*

114

S.

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.

Pno.

rit.

A tempo

mp

p

p

p

121 *mf* *rall.* *f* $\text{♩} = 140$ *accel.*

Bar. fall I used to love I used to love the sound of her voice I *used* to love I

Fl. *mp* *mf* *f*

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

Pno. *mp* *mf* *f*

129 *used* *Allegro alla misura* *Sprechgesang* *f agitato* fin-al point

Bar. *used* *Allegro alla misura* *Sprechgesang* *f agitato* fin-al point

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

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

Pno. *f*

138 *Parlando*
quick and agitated

Bar. *ff*

Fl. *ff*

Vib. *ff*

Pno. *ff*

Damn it. *ff*

Damn it. *ff*

145 *fff* *rall.*

Bar. *fff*

Fl. *fff*

Vib. *rall.*

Pno. *fff*

Damn it! *fff*

151

Fl. *rall.* *mf*

Vib. *rall.* *mf*

Pno. *mf*

Detailed description: This block contains measures 151 through 154 of a musical score. The Flute (Fl.) part begins at measure 151 with a series of eighth notes, marked 'rall.' and 'mf'. The Vibraphone (Vib.) part also begins at measure 151 with a series of eighth notes, marked 'rall.' and 'mf'. The Piano (Pno.) part consists of two staves. The right staff has triplets of eighth notes, and the left staff has a rhythmic pattern of eighth notes and rests, also marked '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

Detailed description: This block contains measures 155 through 158. The Flute (Fl.) part continues with eighth notes, marked 'rall.' and 'p', with a note 'to alto flute' at the end of measure 155. The Vibraphone (Vib.) part continues with eighth notes, marked 'rall.' and 'p', with a note 'Seamlessly move over to playing the mobiles of next scene' at the end of measure 155. The Piano (Pno.) part continues with triplets and a rhythmic pattern, marked 'p', with a note 'Seamlessly move over to playing the mobiles of next scene' at the end of measure 155.

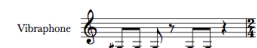
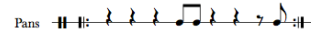
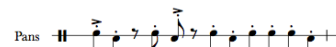
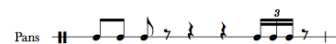
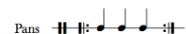
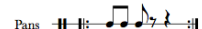
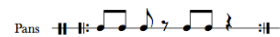
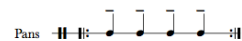
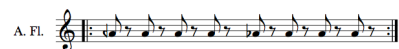
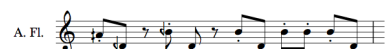
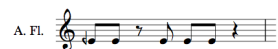
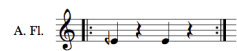
A BOLT FROM THE BLUE

reprise

After the Fall - ACT 2 SCENE 3

ENSEMBLE MOBILE SCORE

SINGERS PERFORM FROM SCRIPT



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.

Senza misura
sempre delicato e quasi meccanico

1
Fl.

2
Fl.

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

1
P&P

2
P&P

3
P&P

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.

MOBILE SCORE FOR ENSEMBLE
SINGERS PERFORM FROM SCRIPT

Act 2 Scene 5

After the Fall

Mobile score for ensemble

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
Fl.

2
Fl.

3
Fl.

4
Fl.

5
Fl.

6
Fl.

7
Fl.

8
Fl.

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.

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
P&P

2
P&P

3
P&P

4
P&P

5
P&P

6
P&P

7
P&P

8
P&P

9
P&P

10
P&P

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.

SINGERS PERFORM FROM SCRIPT

After the Fall

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

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

1

Fl.

2

Fl.

3

Fl.

4

Fl.

5

Fl.

Fl.

Fl. 

Fl. 

Fl. 

Fl. 

6

Fl.

7
Fl. 

[illegible]

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

Let an' me sing

P&P

2
P&P 

3
P&P



4
P&P 

[illegible]

6
P&P

7
P&P



8
P&P

9
P&P 

10

P&P

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

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:
At last I left the house

Singer:
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'.

Rossini
Sois immobile
from Guillaume Tell

Andante. $\text{♩} = 66.$

p Cello.

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

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

p

Wind sustain.

Str. pizz.

Heav'n lift thy thoughts and thy gaze;
cline un - ge - nou sup - pli - ant.

to Him who rules, . . . to Him who
In - vo - que Dieu, . . . in - vo - que

rules us thy pray - ers up - raise,
Dieu, c'est lui seul, mon en - fant,

Text
He for the child's dearsake may spare the
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 cœurs, . . . de - meure ain -

kneel with thy heart bent in pray'r.
si, mais re - gar - de les cœurs.

While for this tri - al my cou - rage I
En me - na - cant cet - té - té - si

ga - ther, for the mur - de - rous shaft un - flinching now pre - pare.
chè - re cet - te poin - te d'a - cter peut é - froy - er tes yeux.

A breath may lose thy
Le moin - dre mou - ve -

life, a breath . . may lose thy life, My child, may Heav'n shel - ter and
 ment, le moin - dre mou-ve-ment, Jemmy, Jem-my, songe à ta

decres.

guard thee, think thy mo-ther wait - - ches and pray's, my son, my
 mè - re, el - le nous at - tend tous les deux ! Jem-my, Jem -

pp

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

p