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HELGI R. INGVARSSON

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# A GLACIER'S REQUIEM

2 EXCERPTS

THE OPEN SECTIONS



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## A GLACIER'S REQUIEM

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*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, 29<sup>th</sup> May 2013; and the second at the Kings Head, Islington on the 21<sup>st</sup> 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 vornatur regn.  
Sólin, sólin var hjá mér eins og grannvaxin kona  
á gulum skóm.  
Á brennheið andlit fellur blátt regn  
hinna blævængjuðu daga.  
Og tíminn og vatnið renna veglaust til þurðar.  
Og tíminn hvarf eins og tár,  
sem fellur á hvíta hönd.  
Rennandi vatn, risblár dagur, raddlaus nótt.

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

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 - vængi - uð - u dag - a.

4 Og tím - inn og vahn - 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 vahn, ris - blár dag - ur, radð - laus nótt.

7 Í nótt mun ég sof - a und - ir sjö - stínd - um hin - 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 haf - bí - ið mér hvíl - u í hálf - lukt - u aug - a ei - lífð - 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 *p* *f* *sub mf* *mp* to Picc.

Clarinet in Bb *p* *mf* *pp*

Bassoon *p* *mf* *pp*

Harp *p* *f* *p* *f* F# A# *p*

Piano *p* *mf* *p* *pp* 8va

Violoncello **Adagio** arco solo *p* *mf* *p* *ff* *mp*

7

S. Solo

Fl. Piccolo

Cl.

Bsn.

Hp.

Pno.

Vc.

*mf* *f* *p* *mp*

*mf* *pp* *f*

*mf* *sub p* *f* *pp*

*mf* pizz

8vb

F#



18

S. Solo

Picc. *To Fl.*

Cl. *mf > p* *pp* *pp* *pp*

Bsn. *pp* *f* *pp*

Hp.

Pno. *f* *p*

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

22

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

Flute

to Picc.

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

*gru*

*molto vibrato*  
*arco*

*arco*



# OPEN SECTION #2

**1 Adagio** Script-part, mobiles 1-6.

The score is for a section titled "OPEN SECTION #2" in "Adagio" tempo. It features seven staves: S. Solo, Picc., Cl., Bsn., Hp., Pno., and Vc. The S. Solo part is mostly silent. The Picc. part begins with a *f* dynamic, followed by a triplet and a *p* to *mp* dynamic. The Cl. and Bsn. parts have *f* dynamics. The Hp. part has a *p* dynamic and a *F#* marking. The Pno. part has dynamics of *pp*, *mf*, *sub p*, *f*, and *pp*, with an *8va* marking. The Vc. part has a *f* dynamic and a *pizz* marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.



6

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

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

*mf* *f* *mf* *f* *p* *f* *p* *f*

*mf* *f* *p* *f* *p* *f* *p* *f*

*f* *mf* *mf* *f* *mf* *f*

arco dolce arco sul tasto

*f* *mf* *mf* *f* *mf* *f*

8<sup>va</sup> 8<sup>va</sup>

Detailed description of the musical score: The score is for page 7 of a piece, starting at measure 6. It features a woodwind section (Piccolo, Clarinet, Bassoon), a brass section (Horn), a piano, and a violin. The woodwinds and brass play melodic lines with various dynamics and articulations. The piano and violin provide harmonic support. The score includes dynamic markings such as *p*, *mf*, *pp*, and *f*. There are also performance instructions like *arco*, *dolce*, and *sul tasto*. The piano part features complex rhythmic patterns with triplets and quintuplets. The violin part includes a section marked *arco* and *dolce*, followed by *sul tasto*. The score is written in a key with one sharp (F#) and a 2/4 time signature.



Script-part end

18

S. Solo

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

Cl. *p* *mf* *f*

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

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

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

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

ord.

ord. arco

