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**Citation:** Ingvarsson, H.R. (2018). Opening opera: developing a framework that allows for the interactive creative processes of improvised theatre in the productions of new music-dramas. (Unpublished Doctoral thesis, Guildhall School of Music & Drama)

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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, radd - 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 hef bá - 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.

The musical score is arranged in a standard orchestral layout. It includes the following parts and markings:

- Soprano Solo:** A single staff with a whole rest throughout the section.
- Flute:** Starts with a trill (*tr*) and a dynamic of *p*. The melody moves through *f*, *sub mf*, and *mp*. A trill is also present in the second measure. The part concludes with the instruction "to Picc." (piccolo).
- Clarinet in Bb:** Features a trill (*tr*) at the beginning with a dynamic of *p*. The dynamics progress to *mf* and *pp*. A trill is also marked in the second measure.
- Bassoon:** Begins with a dynamic of *p*, moving to *mf* and *pp*. A trill is indicated in the second measure.
- Harp:** The left hand plays a complex rhythmic pattern of triplets and quintuplets. Dynamics range from *p* to *f*. A key signature change to F# and A# is noted in the fourth measure.
- Piano:** The right hand has a trill (*tr*) in the final measure with a dynamic of *pp*. The left hand plays a simple accompaniment with dynamics of *p*, *mf*, and *p*.
- Violoncello:** The section is marked **Adagio** and *arco*. It features sixteenth-note patterns with dynamics of *p*, *mf*, *p*, *ff*, and *mp*. A *solo* marking is placed over the final measure.





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*

Detailed description of the musical score: The score is for measures 18 through 21. The Piccolo part (Picc.) starts with a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. It ends with a long note marked *pp* and the instruction *To Fl.* The Clarinet part (Cl.) begins with a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. It features dynamics *mf > p*, *pp*, *pp*, and *pp*. The Bassoon part (Bsn.) starts with a long note marked *pp*, followed by a long note marked *f*, and then a long note marked *pp*. The Harp part (Hp.) consists of a continuous pattern of eighth notes with a '5' above them. The Piano part (Pno.) has a long note marked *f* and a long note marked *p*. The Violoncello part (Vc.) starts with a triplet of eighth notes marked *f*, followed by a long note marked *ord.*, *mp*, and *p*.

22

S. Solo

Picc.

Cl.

Bsn.

Hp.

Pno.

Vc.

Flute

to Picc.

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

*gru*

*molto vibrato*  
*arco*

*arco*



# OPEN SECTION #2

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

**S. Solo**

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

**Cl.** *f*

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

**Hp.** *p* *F#*

**Pno.** *pp* *mf* *sub p* *f* *pp* *8va*

**Vc.** **Adagio** *f* *pizz* *3*



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* *p* *f* *p* *f*

*arco* *dolce* *arco* *sul tasto*

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

*8va* *8vb*



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* ord. *mf* *f*

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

Vc. *mf* *p* *cresc.* *mf* ord. arco *p* *f*

