ÉVARISTE

SCENE 3 FROM THE CHAMBER OPERA
INCLUDING THE OPEN SECTIONS
Évariste opera was commissioned by the Guildhall School of Music and Drama and the Courtauld Gallery, finished in August 2014 and performed 12th July 2015 at the Courtauld Gallery, and then the 30th and 31st July as part of the London Tête-à-Tête 2015 Opera Festival. The libretto was written by Lori Ann Stephens.

The story is based on real events:

“In the fog of a Paris dawn in 1832, Évariste Galois, the 20-year-old founder of modern algebra, was shot and killed in a duel. That gunshot [...] marked the end of one era in mathematics and the beginning of another. In the eighteenth century [...] mathematicians were idealized as child-like, eternally curious, and uniquely suited to reveal the hidden harmonies of the world. But in the nineteenth century, brilliant mathematicians like Galois became Romantic heroes like poets, artists, and musicians. The ideal mathematician was now an alienated loner, driven to despondency by an uncompprehending world.” (Alexander, 2010)

For this scene, some of the material for Évariste and Stephanie is found on a stand-alone script-part, which supports a flexible kind of dramaturgy and allows for a type of improvisation with timings. The musical material relates to the scored active accompaniment on a macro level, and is therefore divided into individual musical mobiles. Each mobile is meant to function like a line in a script. The singers perform their lines without considering a strict vertical beat-to-beat relationship with the scored accompaniment, but should approach their part much like an actor would in script-based theatre. In fact, they should actively try and not sync up to the beats, rhythm or tempo of the ensemble. They should experiment with several ways to perform their mobiles, changing tempi and dynamics as necessary, without fixing any one interpretation. Each exploration, each performance, using the script-part takes place as an open-form composition. Hence, each performance should be slightly different.

The singers’ script-part should be performed during marked sections in the score, for instance from bar 8, and always senza misura.
Évariste Galois – baritone
Stephanie du Motel – mezzo

Examiner Pochon – soprano
Examiner Boulier – soprano
Examiner Dinet – bass

Flute
Bb Clarinet
Accoustic Guitar
Cello
ÉVARISTE

Scene 3 script-part

Lori Ann Stephens

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Scene 3 - 1829 - 2nd Memory

A sparse hospital room. Évariste is taking notes on paper. He’s deep in thought on Group Theory. He paces with his quill. After a moment, he pauses, inspired by a thought and inks in a note on the paper. He’s satisfied with his answer.

Stephanie enters, dressed in nursing accoutrements. The love between them has blossomed within a week. She has a small bouquet of chamomile in her hand.

Évariste

What pretty flowers.

Stephanie

You’re very kind.

Cantando (All vocal material inside a box should be performed senza misura.)

Flowers are nice, but nothing can soothe me more than the sound of my name on your lips.

Andante

“Flowers are nice, but nothing can soothe me more than the sound of my name on your lips.”

open section #1

Use material from script-part:
Steph. 1, 2, 4, 6 and 7 in any order and as often as necessary in bars 8-52, including repeat

Senza misura

Use material from script-part:
Év. 1, 2, 3, 4, 5 and 6 (B minor) in any order and as often as necessary in bars 8-52, including repeat

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Every day I catch you wri-ting myster-ies. I don’t un-der-stand the mean-ing. I can on-ly

For all ensemble, except guitar:
When Stephanie gives signal, hold the pitch you are playing at that moment until after she says:
“How is this maths? With so few numbers?” Then quickly fade out to nothing.

Keep playing bars 28-52 until after Stephanie says: “How is this maths? With so few numbers?”

open section #1 end
That’s not the point.

That’s not the point.

Very soon I’ll prove to the A-ca-de-my they were wrong. I was right about my theor-y.

That’s not the dolce.
Life is more than vengeance and hostility.

Most people have good intentions. Wipe a way your frown and be for giving. love is what makes life worth living. Ev-a-ri-ti

Andante
open section #2

Use mobiles from script part
Ex. 1, 2 and 3 until bar 89

Senza misura

Use mobiles from script part
Ex. 1, 2 and 3 until bar 89

Senza misura

Senza misura

Senza misura
When Évariste gives signal, quickly fade out to nothing.

"I cannot surrender in the middle of the fight. Not in maths. This I know."

Open section #2 end

My beauty is fleeting compared to the timelessness of maths.

I dream of a quiet life devoted to our happiness away from all the cares.

There is wrong and there is right. Not in Maths. This I know.
Mon p-sieur Galois

open section #3

Use mobiles from script-part Év. 1, 2, 3 (fl. strings) until Auguste opens up heavy curtains in scene 4. Stop abruptly.

Senza misura

pizz