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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 Musicophilia, 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.

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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
After the Fall - Act I Scene I

Rebecca Hurst

Helgi Rafn Ingvarsson

Adagietto

senza mizura
quasi recit.

dim. cantabile

Adagietto

Grave

Piano

Flute

Vibraphone


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210617
1
alla marina

Ecco morir le onde, e tremolare fenili alla marina;

ti, na e gli arboretti, e sorgi i verdi rami i vaghi au gellici cantori

Ecco già l'alba aprire, e si specchia nel mare,
WE ARE TRANSPORTED INTO THE DOCTOR'S OFFICE WHERE HE IS LISTENING TO HIS RECORD PLAYER AND READING A VINYL CASE.

**Presto**
After octave trill

**Appassionato**
THE DOCTOR STARTS BY TALKING ALONG TO THE RECORDING, LATER BUILDING UP HIS CONFIDENCE TO SING ALONG.

Now the waves murmur and the boughs and the shrubs tremble

in the morning breeze and on the green branches the pleasant birds the pleasant birds sing softly
and the east smiles.
and the gentle frost imparts the fields
and gilds the high mountains...
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.

like a juxted echo of the previous scene

accel.

secco
Largo, molto rubato e espressivo

f  molto rall.

Good eve-ning good eve-ning good eve-ning and thank you for the op-po-si-tion to pre-sent

my

Largo, molto rubato e espressivo
cantabile

a lot of pedal throughout this scene except where "secco" is written
work on a top-ical par-ti-cu-lar pec-u-li-ar? no par-tic-u-lar per-son-al in-terest:

mo-lio rall.

music and the brain.

accel., rall.

accel., rall.

accel., rall.

accel., rall.
Largo, molto rubato e espressivo

Bar.

Does that set the right tone? Authority not arrogance. Yes, Yes! Good evening and thank you! First point. What is music?

Fl.

Largo, molto rubato e espressivo

Vib.

Pno.

accel.

Largo molto rubato e espressivo

36

56

accel.

An impossible question! Abstract, emotional, no single neurological centre. Moving on... yes, moving on.

Sec-ond point.

A

Fl.

Vib.

Pno.

accel.

Largo molto rubato e espressivo
He puts on the broken LP recording Until bar 94 approx. Vary dynamics as needed.

See, right here, I have a recording of the sound of her voice. God, I used to love her voice. I used to love the sound of her voice. I used to love her voice before the fall.

And now the case of a singer (we shall call her E.)

Third point.

improvise a speech rhythm for the text below, singing on the pitch given. Finish performing all the text before bar 94 approx. Vary dynamics as needed.
Music turns into ICU sounds
**MOBILE SCORE**

**ICU mobiles for ensemble - perform throughout scene**

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.

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

Scene start

Use pitch as focal point. You can stray away from it, but not more than a minor 2nd

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.
Breathing in the Dark

After the Fall - Act 1 Scene 4

This section could be repeated if needed for dramatic effect

Moderato alla misura

Soprano

I wake I wake I wake I wake

repeat previous bar as often as necessary, stop when cued

Moderato alla misura

Soprano

I hear I hear I hear

repeat previous bar as often as necessary, stop when cued

Flute

p

Vibraphone

Piano
Go on as quickly as possible

can not open my eyes
can not move
can not see
I can not open my eyes
can not move
can not speak

Andante molto rall.

Once I saw my mother and she opened the gates of heaven it’s not time, I said it’s not time

Meno mosso

ff

ff We recom mend fur th er tests and tests

mp

mp

ff secco
The morning commute

After the Fall - Act 1 Scene 5

Presto

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.
her voice be fore the fall

the sound of her voice

I must app-ear a-tho-di-tive that's the tick-et
Moderato rubato

And her doctor? Hah! This is good. This bites! The doctor, the doctor having lost the ability to listen to music.

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

since the death of his beloved mother like a bolt from the blue

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

Perform Baritone mobiles in order given until bar 173.
Doctor turns off the car stereo

Baritone

Enough!

Maybe all that is required is a slight adjustment of my medication...
The locked box
*After the Fall - Act 1 Scene 6*

**Vocal mobiles for singers - perform like a theatre-script - sempre inzio miçantu**

---

**ICU mobiles for ensemble - perform throughout scene**

For ensemble:

Play mobiles in any order as is dramatically required. Mobiles with repeats should be repeated ad libitum, 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 added for a limited time.

---

**Continue to fixed score on next page**
The locked box (cont.)

After the Fall - Act 1 Scene 6

Presto

Largo molto rubato e espressivo

Piano

Vibrphone

Baritone

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Largo molto rubato e espressivo

Grave

Largo molto rubato e espressivo

cantabile

Grave

Vibraphone

Piano

Baritone

Flute

Soprano

Ver derive a train station announcement:
dogs barking, a car horn.

That’s the long and the short of it

Vir - o - ment al sounds

but are un - a - ble to rec - o - g - nise pitch and mel-o-dies
A clatter of metal pots and pans

though after her fall it seems that pitch alone was not deceptive

a lot of pedal

Largo rubato e espressivo
Vibraphone
baritone
piano

similar expression
to bars 19-20 and 43-44

senza mizura
deafness is a comm-on form of A-mus-i-a I had not heard of harmony deaf-ness un-til I met E-v-a Ende.
Largo rubato e espressivo

Vibraphone

Soprano

Piano

Baritone

Flute

Largo

Adagio rubato

roll...

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

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

her ex-per-i-ence of music be-for the fall

and after the fall?

Sometimes like a bolt from the blue
a line of notes burns through

(zh-zh-zh-zh-zh-zh)

fa-ta-2a ta-ta-ta ta-ta-ta
Largo rubato e espressivo

Vibraphone: A clatter of metal pots and pans

Piano:

Flute:

Baritone:

Soprano:

Largo rubato e espressivo

FF

Piano:
a lot of pedal

Largo rubato e espressivo

Vibraphone:

Evocative but elusive

Soprano:

Baritone:

Vibraphone:

Piano:

a lot of pedal

repeat previous bar as often as necessary until bar 95
A partial temp-o-ral ho-rect-o-my has e-li-mi-na-ted the ma-jor-i-ty of her spon-tan-eous sei-sures though for her has-mor-y deaf-ness there is no known cure.

Now the waves mur mur and the boughs and thnshubs

Inspiration / exhalation

there is no known cure.
Vibraphone

Baritone

Soprano

Piano

{117

117
trem·ble

117

in the morn·ing
trem·ble

117

breeze,

117

oh, re· vive

117

oh, re· vive

117

my fro·zen

117

heart.

Baritone

Vibraphone

Piano

117

p
trem·ble

117

in the morn·ing
trem·ble

117

breeze,

117

oh, re· vive

117

oh, re· vive

117

my fro·zen

117

heart.

43
Soprano: ar-so cor-ri-stau-ra

Piano: ch'o-gni ar-so cor ri-

Soprano: Senza mizura

Piano: Last three bars optional

Soprano: stau-stau-stau-ra.

Piano: They turn their page to Winter Fog.

Pianist: Sure

Pianist: Great. Anything else you’d like to rehearse?

Soprano: parlando

Pianist: Yes, how about Winter Fog?

Pianist: parlando

Soprano: parlando
Intermezzo

After the Fall - intermezzo.

Also known as 'Winger Fog' or 'Vetaripoka'.
Soloist either soprano or flute with B foot.

The mountain-side is clothed in fog, a freezing quilt of patches, and
meno mosso

S. Solo

più mosso

S. Solo

Alm.

Pno.

Pno.
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

Flute

Vibraphone

Piano

Piano

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

Flute

Vibraphone

Piano

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

Flute

Vibraphone

Piano

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

Flute

Vibraphone

Piano
Senza misura during repeats. Sing in a free tempo.

Alla misura during repeats. Repeat as often as dramatically necessary. Band leader signals stop.

We mend further tests and 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

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

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

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

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

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

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

(continues from previous scene)

Moving on...
yes, moving on

Parlando
quick and agitated
accel.

Sprechgesang

Third point

Keep it brief.

Keep a grip

Third point.

And

Andante

quick and agitated

mf

Sprechgesang

Parlando

rall.

Senza misura

Now she falls down a flight of stairs

a woman of twenty-nine in perfect health.

Our

Presto rubato

Senza misura

Presto rubato

mf
Y es, that’s the ticket, that’s the tone
ten-tive care un-til
Yes, that’s the ticket, that’s the tone
ing a seizure - grand mal - status epilepticus

Allegro molto rubato
The Doctor is forced to reset the broken LP

Repeat until the Doctor resets the LP

Fourth point.

Presto rubato

A par - tial tempo-sa - l la bre-tom-y

Rehearsal mark 51

alla misura

quasi recit
quick and agitated

Rehearsal mark 59

alla misura

Rehearsal mark 60

alla misura

Rehearsal mark 61

alla misura

Rehearsal mark 62

alla misura

Rehearsal mark 63
And yet, and yet, the loss of her musical brain remains unexplained.

And yet, And yet, the loss of her musical brain remains unexplained.

A result of head injury? Seizures or lobeectomy? Is the problem psychological or emotional?

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

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

See,
I used to love
I used to love
See, I have a recording her voice before the fall

A tempo

A tempo

A tempo

A tempo
129  

The Doctor is forced to reset the broken LP

Allegro alla misura

Sprechgesang

f agitato

used

Repeat until the Doctor resets the LP

fin-al point
Damn it.

Parlando
quick and agitated

fff

Damn it.

rall.

fff

rall.

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.
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.
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≤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≤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.
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≤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 23. 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.
MOBILE SCORE FOR ENSEMBLE

SINGERS PERFORM FROM SCRIPT

Act 2 Scenes 6

After the Fall

Flute mobile set no.1

Flute mobile set no.2

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Flute mobile set no.1

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

Flute mobile set no.2

Sempre misterioso
Stay within the dynamic range of ppp/mp
Do not sync up with the beat of any other performer
Let all bits ring
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
precedes 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:
it 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’.
Kneel down in silence,
Sois immobile,
et vers la terre,
Andante, \( \frac{3}{4} \) = 66.

Rossini
from Guillaume Tell

Sheet Music