



# City Research Online

## City, University of London Institutional Repository

---

**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 (Unpublished Doctoral thesis, Guildhall School of Music & Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

---

**Permanent repository link:** <https://openaccess.city.ac.uk/id/eprint/21324/>

**Link to published version:**

**Copyright:** City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

**Reuse:** Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

HELGI R. INGVARSSON

LORI ANN STEPHENS

---

# ÉVARISTE

SCENE 3 FROM THE CHAMBER OPERA

INCLUDING THE OPEN SECTIONS



---

## ÉVARISTE

---

*Évariste* opera was commissioned by the Guildhall School of Music and Drama and the Courtauld Gallery, finished in August 2014 and performed 12<sup>th</sup> July 2015 at the Courtauld Gallery, and then the 30<sup>th</sup> and 31<sup>st</sup> 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 uncomprehending 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

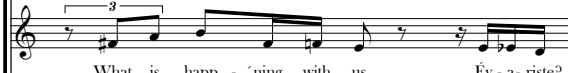
## Scene 3 script-part


Lori Ann Stephens

Helgi R. Ingvarsson

Steph. 1  Éva - a - riste.

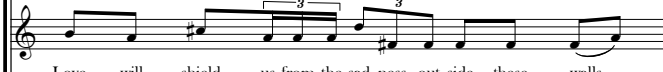
Steph. 2  Év - a - riste.


Steph. 3  What is happ - 'ning with us Év - a - riste?

Steph. 4  Év - a - riste.


Steph. 5  Do I dare to hope\_ for us, Év - a - riste?


Steph. 6  Say it a - gain

Steph. 7  Love will shield us from the sad-ness out-side these walls\_

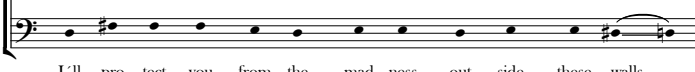
Év. 1  Say it a - gain\_ Say it a - gain.

Év. 2  Say it a - gain. Say it a - gain.

Év. 3  [Bm] no pitch [Em] ord. [S] Say it a - gain\_ Say it a - gain\_

Év. 4  Oh, Steph-a-nie. My un-i-verse is o - ver-thrown by [S] Steph-a-nie.

Év. 5  [S] - Steph - a - nie.

Év. 6  I'll pro - tect you from the mad - ness out - side these walls\_





# ÉVARISTE

## 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.*

Lori Ann Stephens

Helgi R. Ingvarsson

**Senza misura**

Stephanie

Mon-sieur Galois\_you're ver-y kind.

**Parlando**

Évariste

What pretty flowers.

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

What prett-y flow-ers, but they pale in com-par-i-son to the hand that holds them.



5

Év.

No one is list-e-ning. Call me Év a-riste.

(Flute)

**Senza misura**

Flow ers are nice, but noth-ing can soothe me more than the sound of my name on your lips.

**Andante**

dolce

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

Fl.

*p*



### open section #1

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

**Senza misura**

Steph.

Use material from scrip-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.

Év.

Fl.

**dolce**

*p*

Cl.

16

Fl.

Cl.

Gtr.

Vc.

*dolce*  
H  
*p*

H

28

*mf*

*mf*

*mf*



29

Fl.

Cl.

Gtr.

Vc.

H

VII

VII



41

Fl.

Cl.

Gtr.

Vc.

V

V

V

V

H

52

Steph. Every day I catch you wri-ting myster-ies. I dont und-er-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.

Fl.

Cl.

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

Vc.



open section #1 end

Steph. watch and wond-er. How is this maths? With so few numb-ers? I must write my in-sight.

Év. I must write my in-sight.

Fl.

Cl.

Gtr.

Vc. *f*

63

Pochon

Not e-nough

We have high ex-pec - ta - tions.

Boulier

Not e-nough

We have high ex-pec - ta - tions.

Év.

...I can't e-scape what's meant to be...

B. Solo

That's not e- nough... Not e nough... We have high ex-pec - ta - tions.

Cl.

*mf*

Gtr.

play

① XII

④ XII

non arpegg

*f*

Vc.

*mf*

dolce

*p*

*f*

col legno

*mf*



74

Pochon

That's not the point,

Boulier

That's not the point,

Év.

Ver-y soon I'llprove to the A-ca-de-my they were wrong, I was right a - bout my theor-y.

B. Solo

That's not the dolce

Fl.

*mf*

*f*

*p*

Cl.

*f*

Gtr.

Vc.

trem.

ord.

*f*

*p*

dolce

*p*

Adagio

81

Pochon  
not the point not the point not the point Galois. —

Boulier  
not the point not the point not the point Galois. —

Steph.  
*p*  
Life is more than ven-geance and hos-til - i - ty.

B. Solo  
point. not the point Galois. —

Fl.

Gtr.  
*mf* VII

Vc.  
Adagio  
*p* pizz 3 3 3



91

Steph.  
Most peo-ple have good in-ten - tions. — Wipe a way your frown and be for giv - ing, love is what makes life worth liv ing. — Év-a-riste.

Gtr.  
X IX XII III  
*mf* arco

Vc.  
*p*



Andante

98

Fl.  
*f* *p*

Cl.  
*f* *p*

Gtr.  
*f* *mf* *f* *mf* *f*

Vc.  
*f* *p* *f* *f*

### open section #2

Use mobiles from script-part:  
Steph. 1, 2, 3 and 5 until bar 89

*Senza misura*

Steph.

Use mobiles from script-part:  
Év. 1, 2 and 3 until bar 89

*Senza misura*

Év.

Fl.

Cl.

Gtr.

Vc.



Fl.

Cl.

Gtr.

Vc.

137

Steph. I can say for cer-tain I have (n) nev-er heard a com-ple-ment like that on an-y occ-as-ion

Év. Have I told you that your beauty parallels the grace and allure of an elegant equation? Your beau-ty is time-less.

Fl. When Évariste gives signal, quickly fade out to nothing.

Cl.

Gtr. When Évariste gives signal, tremolo the pitch or chord you are playing at that moment until after she says: "I cannot surrender in the middle of the fight. Not in maths. This I know."

Vc. When Évariste gives signal, hold the pitch you are playing at that moment until after she says: "I cannot surrender in the middle of the fight. Not in maths. This I know."

140

Steph. My beau-ty is flee-ting com-pared to the time less splen-dor of maths. I dream of a quiet life devoted to our happiness away from all the cares.

Év. There is wrong and there is right. I cannot surrender in the middle of the fight. Not in Maths. This I know.

**open section #2 end**

143

Steph. *f* You live in a world of black and white, I live in the col-ors in be-tween Év-a-riste.

Fl. *agitato f*

Cl. *f*

Gtr. XII *f*

152

Fl. *mf* *ff*

Cl. *p*

Gtr.

Vc. *f* *p* *ff*



### open section #3

162

Pochon *p* Mon - sieur Galois

Boulier *p* Mon - sieur Galois

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

Év. *Senza misura*

Fl. *p*

Cl. *p*

Gtr. XII XII IX<sup>8<sup>va</sup></sup> VII  
*mf* ② ③ ②

Vc. *p*



170

Pochon Mon - sieur Galois

Boulier Mon - sieur Galois

Fl.

Cl.

Gtr. IX<sup>8<sup>va</sup></sup>

Vc. pizz

