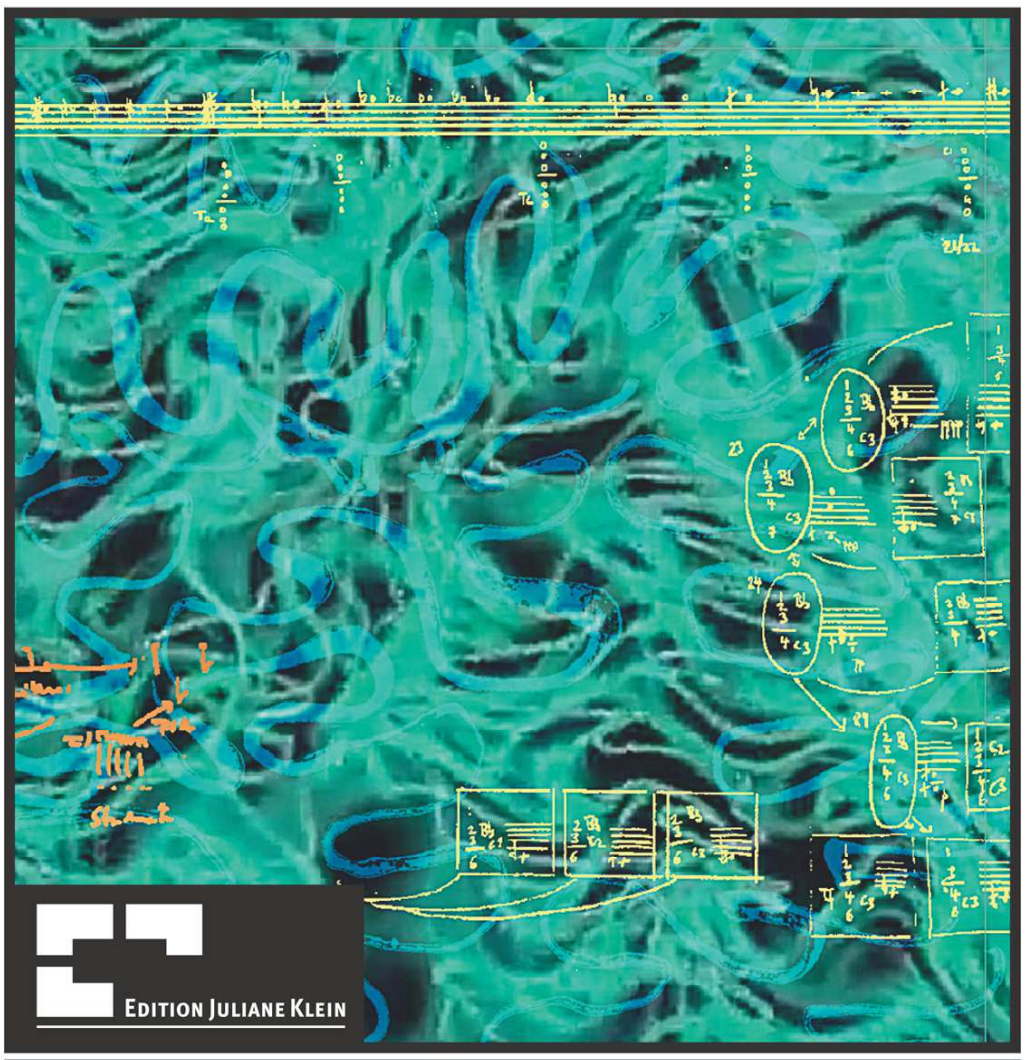

Hans Thomalla

Dark Fall

Score

Edition Juliane Klein KG | Chodowieckistr. 15 | 10405 Berlin | www.editionjulianeklein.de

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HANS THOMALLA

Dark Fall

Oper in 13 Szenen

Libretto von Juliana Spahr und dem Komponisten
nach Motiven von Johann Wolfgang Goethes „Wahlverwandschaften“
Texte der Arien von Joshua Clover

Opera in 13 scenes

Libretto by Juliana Spahr and the composer
after motives from Johann Wolfgang Goethe’s “Elective Affinities”
Lyrics by Joshua Clover

Dauer / Duration ca. 110’

Partitur /Score

Uraufführung: 29. Februar 2024
Nationaltheater Mannheim, Schlosstheater Schwetzingen
Musikalische Leitung: Alan Pierson, Regie: Barbora Horáková,

First Performance: February 29, 2024
Nationaltheater Mannheim, Schlosstheater Schwetzingen
Alan Pierson (Conductor), Barbora Horáková (Director)

EDITION JULIANE KLEIN

Dark Fall

„Dark Fall“ ist eine Oper über Liebe und Sehnsucht im Alter. Im Mittelpunkt der Geschichte steht eine verheiratete Frau, Ellen, bei der sich erste Anzeichen einer Alzheimererkrankung zeigen. Trotz dieser Krankheitserscheinungen, oder vielleicht gerade deshalb, verliebt sie sich in Owen, einen alten Freund, der Ellen und ihren Mann besucht.

Ihre beginnende Demenz und der damit einhergehende Verlust von Selbstbestimmung haben nicht nur dramatische Auswirkungen auf Ellens eigene Handlungen, sondern auch auf die Beziehungen zu der kleinen Gruppe von Menschen, die sie umgibt – zu Owen, zu ihrem Ehemann Curtis, und zu ihrer Tochter Ilse. Die Geschichte folgt Ellens Versuch, ein Selbstwertgefühl zu bewahren in einer Welt, die für sie langsam unverständlich wird. Und sie erzählt zugleich von den Herausforderungen, die Ellens unerwartetes und schwer zu verstehendes Verhalten für Ihre Familie bedeuten, denn sowohl die Erkrankung der Protagonistin als auch ihre radikale Lebensentscheidung erschüttern nicht nur Ellens eigenes Selbstverständnis zutiefst, sondern auch das der Menschen um sie herum. Im Verlauf der Geschichte wird deutlich, dass nicht nur Ellen sich auf eine Weise verhält, die den traditionellen Erwartungen an Liebe, Partnerschaft und Sexualität im Alter widerspricht, sondern dass auch die anderen Protagonisten gezwungen sind, ihr traditionelles Rollenverhalten grundlegend zu Überdenken.

„Dark Fall“ stellt Fragen, die traditionelle Vorstellungen von Liebe und Partnerschaft im Alter in den Blick nehmen: Wann sind wir zu krank oder zu alt, um uns neu verlieben zu dürfen? Um mit einem neuen Partner ein neues Leben beginnen und dafür jemanden anderen zu verlassen? Wann sind wir in unsere Autonomie so eingeschränkt, dass wir unser Leben nicht mehr frei entscheiden können?

„Dark Fall“ ist als zweiter Teil eines theatralen „Diptych of Desire“ zusammen mit der Oper „Dark Spring“ (U.A. Mannheim 2020) konzipiert.

Dark Fall

"Dark Fall" is an opera about love and longing in old age. The story centers on a married woman, Ellen, who is showing first signs of Alzheimer's disease. Despite these symptoms, or perhaps because of them, she falls in love with Owen, an old friend who visits Ellen and her husband.

The onset of dementia and the loss of self-determination that comes with it not only has a dramatic impact on Ellen's own actions, but also on her relationships with the small group of people who surround her - with Owen, with her husband Curtis, and with their daughter Ilse. The story follows Ellen's attempt to maintain a sense of self-worth in a world that is beginning to become incomprehensible to her. At the same time, it tells of the challenges that Ellen's unexpected and difficult-to-understand behavior mean for her family, as Ellen’s illness and her radical life decision not only shake Ellen's own self-image but also that of the people around her. As the story progresses, it becomes clear that not only Ellen’s behavior changes in ways that seem to contradict traditional expectations of love, partnership, and sexuality at old age, but that the other protagonists are finding themselves as well fundamentally rethinking their traditional roles.

“Dark Fall” questions ideas of love and partnership at old age: When are we too ill or too old to be allowed to fall in love again? To start a new life with a new partner and be able to leave someone else? When are we too limited in our autonomy to freely decide our lives?

Together with "Dark Spring" (UA Mannheim 2020) "Dark Fall" is conceived as the second part of a theatrical "Diptych of Desire". The pieces can be performed either separately or together as a double feature.

Besetzung

Ellen	(Sopran)	Eine Frau mit ersten Anzeichen von Alzheimer
Curtis	(Tenor)	Ihr zweiter Mann
Ilse	(Alt)	Ellens Tochter aus erster Ehe
Owen	(Bariton)	Ein alter Freund der zu Besuch kommt

Cast

Ellen	(Soprano)	a woman with early symptoms of Alzheimer's Disease
Curtis	(Tenor)	her second husband
Ilse	(Contralto)	Ellen's daughter from a first marriage
Owen	(Baritone)	an old friend visiting

Instrumental-Ensemble (13 Spieler)

Klarinette (auch Bassklarinette) in B
Saxophon (Sopran, Alt)
Trompete (C)
Posaune

Schlagzeug (1 Spieler)
Gitarre (halbakustisch); mit Effekt- und Volume-Pedal
Klavier
Keyboard, 1 Spieler (2 Midikeyboards; Apple Mainstage),

Violine 1
Violine 2
Viola
Violoncello
Kontrabass (4 Saiten)

Klangregie (Verstärkung)

Alle Sängerinnen und Instrumente wenn notwendig leicht verstärken.

Die Partitur ist klingend notiert.

Instrumental-Ensemble (13 Players)

Clarinet (also Bass Clarinet) in Bb
Saxophone (Soprano, Alto)
Trumpet (C)
Trombone

Percussion (1 Player)
Semi-Acoustic Guitar, with Volume- and Effect-Pedal
Piano
Keyboard, 1 Player (2 Midikeyboards; Apple Mainstage)

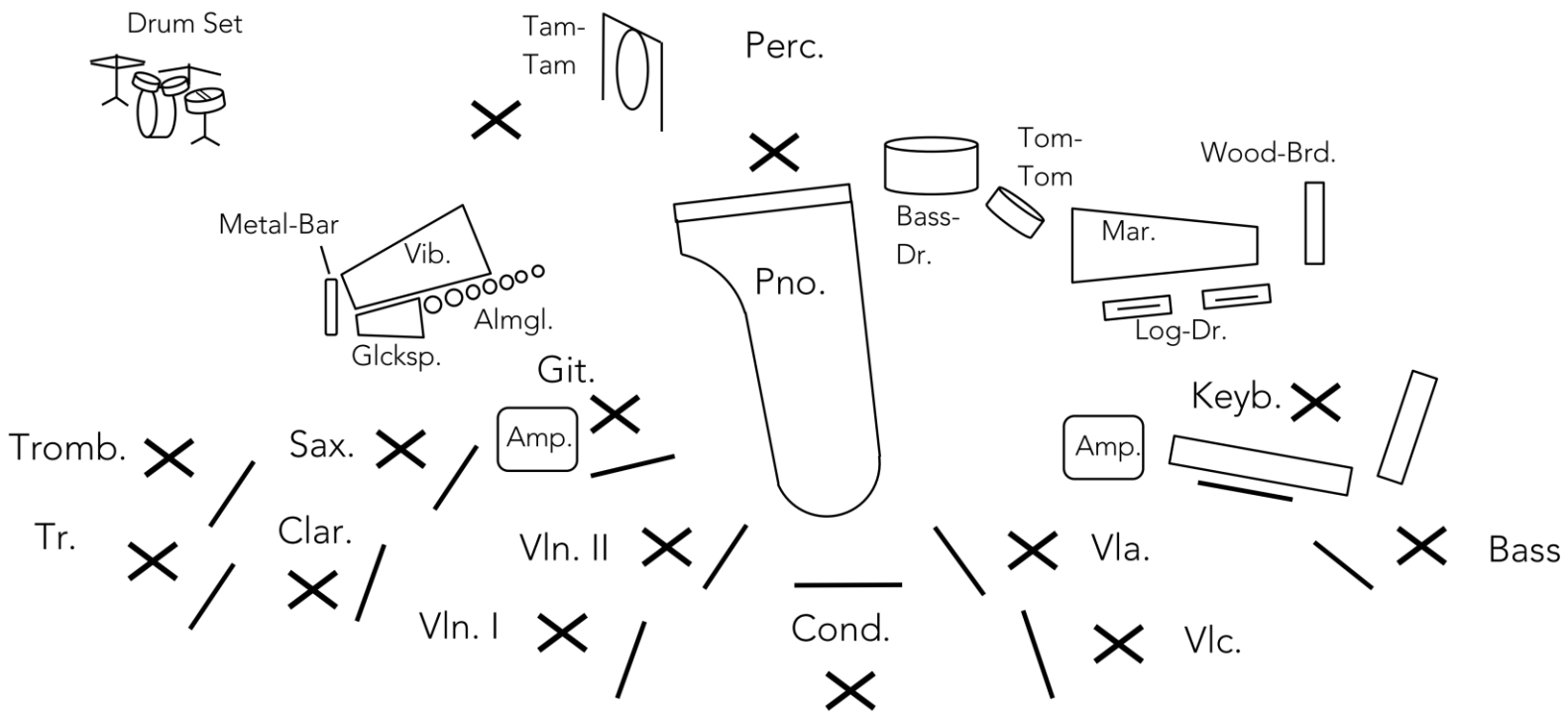
Violin 1
Violin 2
Viola
Violoncello
Double-Bass (4 Strings)

Sound-Director (Amplification)

All singers and instruments should be amplified if necessary.

The score is in C.

Instrumental-Ensemble-Setup



Percussion

Vibraphone

Marimba

Crotales

Glockenspiel

Almglocken

3 Sixxen or Metal Blocks

Log Drums

Tam-Tam

Drum Set

Kick Drum

Hi-Hat

Cymbal

Snare Drum

Bass-Drum

Mallets

Jazz-Brush

 Drum Stick

 Hard Mallet

Soft Mallet

Medium-Soft Mallet

 Large Drum Beater

Superball

 Bow

Vocal Style

The singers should sing with a rather light vocal style – no vibrato and little pressure. Not a pressed opera sound is asked for but rather a light sound closer to musical or pop-ballad.

Amplification

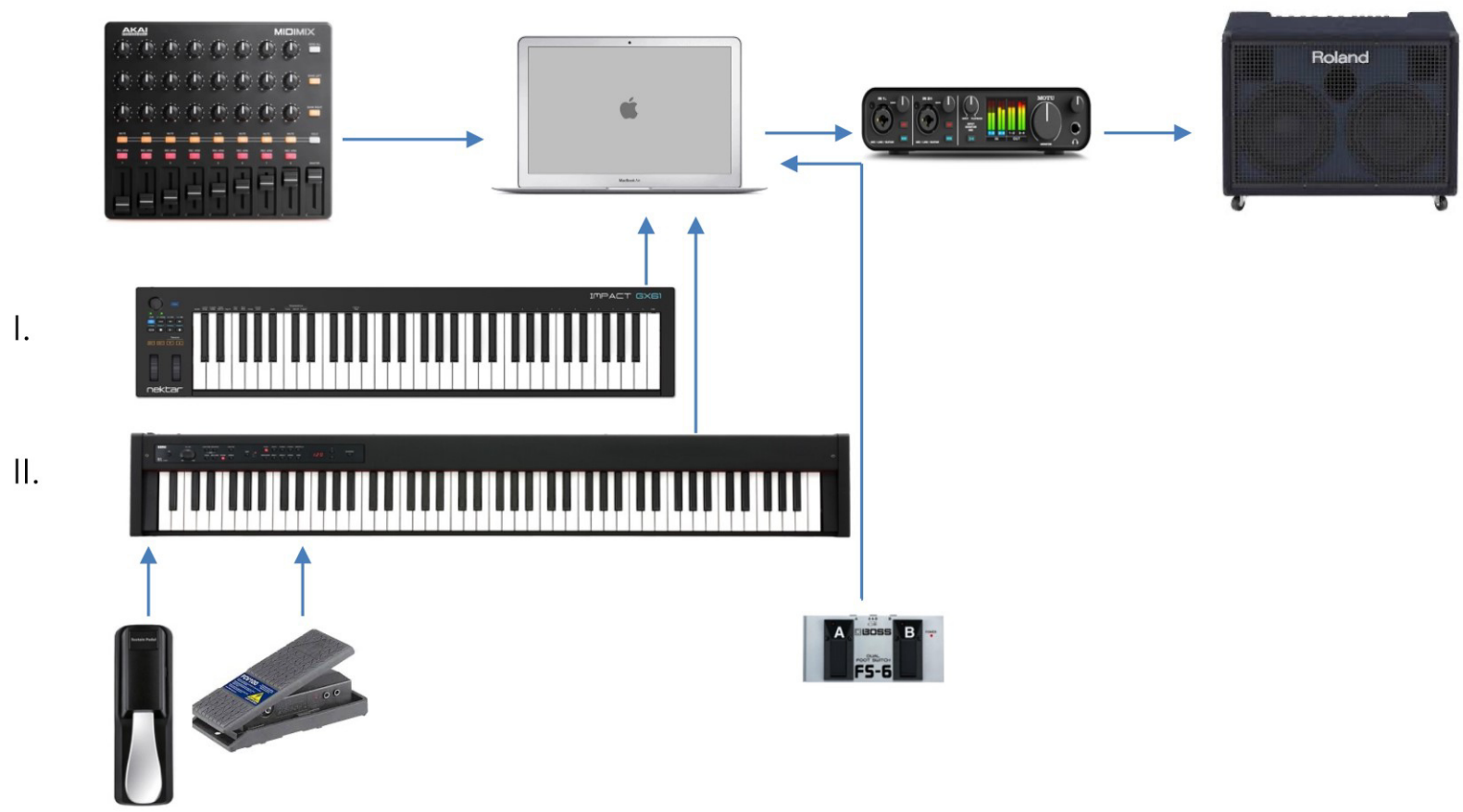
All instruments and singers are slightly amplified to guarantee a balance between electric instruments (guitar and keyboard) and acoustic instruments and voices, and to guarantee a good balance between instruments and singers.

Guitar

The guitar should be a semi-acoustic instrument. The guitarist uses a volume pedal (second system of guitar part), as well as several effect pedals. Some of the effects would benefit from a digital effect pedal board (such as the Boss Me 80) to define precise presets (for tremolo or delay etc.).

Keyboard

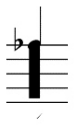
The keyboard player plays two Keyboard (1 and 2) that are connected to an Apple Computer running the program Mainstage. Keyboard should have a hold button, Keyboard 2 a sustain pedal and an expression pedal (volume). A Midi Controller (e.g. Akai Midimix, but ideally with endless rotary encoders) is connected to mainstage as well. A midi footswitch is connected to mainstage to trigger patch changes. The computer should be connected to an audio interface with at least 4 outs (out 1-2 for the sounds of keyboard 2, out 3-4 for those of keyboard 1), which are connected to the front of house PA.



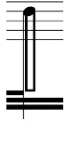
Nontraditional Notation

Piano

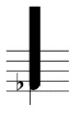
Hand-Cluster (White Keys)



Hand Cluster (Black Keys)



Arm Cluster (White Keys)



Arm Cluster (Black Keys)

half dampened (some pitch in sound))

fully dampened (no pitch)

Strings

String half pressed

All other techniques are explained in the score

Saxophone

Multiphonics refer to the following sources:

Marcus Weiss/Giorgio Netti, “The Techniques of Saxophone Playing”, Baerenreiter

Sianne Ngai gewidmet

dedicated to Sianne Ngai

III.

... late Fall ...

10. Scene

(Ellen, Ilse, Owen)

13. Terzet "One Two Three Four"

fast and boisterous (♩= ca. 160)

A

B♭ Cl.

Sopr. Sax.

S. Sx.

C Tpt.

Tbn.

Perc. 1

fast and boisterous (♩= ca. 160)

A

p *wie ein Kinderlied / like a nursery rhyme*

Ellen — One two three four, sum - mer cast a spell on me, Four three two wane,

Ilse

Owen

abgest. aber viel Ton
dampened but lot of pitch

Gtr.

p

Pno.

fast and boisterous (♩= ca. 160)

E-Piano

A

Keyb. II

Arpeggiator (up, eighth-notes)

p

fast and boisterous (♩= ca. 160)

A

I. Vln.

II.

Vla.

Vc.

D.B.

pizz.

p

9

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

p

Ellen

can we sit here in the sun?

Ilse

p

A

Owen

p *wie ein Kinderlied / like a nursery rhyme*

Sun two three four, can we all go climb a tree?

Gtr.

Pno.

p

Arpeggiator (up, eighth-notes)

Keyb. II

I. Vln.

p

II.

p

Vla.

(*p*)

Vc.

(*p*)

D.B.

(*p*)

B

15

B♭ Cl.

Sopr. Sax.

S. Sx.

C Tpt.

Tbn.

Perc. 1

B

Ellen

wie ein Kinderlied / like a nursery rhyme

Ilse

tree four five six, fun for all and all for fun

It's fun for all and all for fun

Owen

fun for

Gtr.

Pno.

B

Arpeggiator (up, eighth-notes)

Keyb. II

B

I. Vln.

II.

Vla.

Vc.

D.B.

21

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

all for fun for all for fun

Ilse

all for fun for all for fun

Owen

all all for fun

Gtr.

Pno.

Keyb. II

Arpeggiator (up, eighth-notes)

I. Vln.

II.

Vla.

Vc.

D.B.

arco

C

27

B♭ Cl.

S. Sx.

p

C Tpt.

Tbn.

Perc. 1

p

C

Ellen

Ilse

p

Owen

Four three two rhymes, may - be we can spill the wine. Wine two three four,

Gtr.

p

Pno.

p

C

Keyb. II

p

C

I. Vln.

pizz.

p

II.

pizz.

p

Vla.

pizz.

p

Vc.

p

D.B.

p

33

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

p mp mf

Sum - mer comes sum - mer goes, may - be when the song is done!

sum - mer was not meant to last

It's

Arpeggiator (up, eighth-notes)

Arpeggiator (up, eighth-notes)

39

D

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

done to me four, I may have got a lit - tle lost

Ilse

She

Owen

You may have got a lit - tle lost

poco a poco cresc.

Gtr.

Pno.

Arpeggiator (up, eighth-notes)

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

cresc.

45

B♭ Cl.

poco

p

mp

S. Sx.

p

C Tpt.

cresc.

Tbn.

cresc.

Perc. 1

Ellen

mf

poco a poco cresc.

sim.

we may have got a lit - tle lost we may have got a lit - tle lost It's

Ilse

poco a poco cresc.

sim.

may have got a lit - tle lost we may have got a lit - tle lost we may have got a lit - tle lost we

Owen

mf

poco a poco cresc.

sim.

we may have got a lit - tle lost we may have got a lit - tle lost we

Gtr.

Pno.

p

mp

Keyb. II

I. Vln.

(cresc.)

II.

(cresc.)

Vla.

(cresc.)

Vc.

(cresc.)

D.B.

(cresc.)

51

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

p mf

mp mp f

mf mp f

mf mp f

(cresc.)

one two three four done to me for one two three four done to me I'm

may have got a lit - tle lost we may have got a lit - tle lost we may have got we may have got we may have got we may have got-ten

Arpeggiator (up, eighth-notes)

Arpeggiator (up, eighth-notes)

57

E poco meno mosso

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

Arpeggiator (up, eighth-notes)

Arpeggiator off

Pad + Brass

I. Vln.

II.

Vla.

Vc.

D.B.

lost

arco

First you're al - ways coun - ting up, then you're al - way coun - ting down put - ting things in pro - per

62

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

mf *mp* *p* *poco*

pla - ces, some go here and some go round

What if we just kept on coun - ting

Clim - bing clear in - to the ground

What if we came

67

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

I.
Vln.
II.

Vla.

Vc.

D.B.

mp *p* *poco*

one two three fear one two three fear

fal - ling down

If we came fal - ling

What if we came fal - ling down

72

B♭ Cl.

S. Sx.

poco

C Tpt.

Tbn.

Sixxen

Perc. 1

Ellen

one two three fear one two three fear one two three fear one two three fear one two three fear one two

Ilse

down If we came fal - ling down

Owen

What if we came fal - ling down fal - ling down

Gtr.

Pno.

Keyb. II

I. Vln.

II.

poco

Vla.

Vc.

D.B.

78

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

fear

Ilse

Owen

Gtr.

Pno.

Arpeggiator (up, eighth-notes)

Keyb. II

E-Piano

I. Vln.

II.

Vla.

Vc.

D.B.

poco sul pont.

ord.

poco

84

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

F A tempo

Ellen

One two three four, sum - mer cast a spell on me, Four three two wane,

Ilse

Four three two wane,

Owen

Gtr.

Pno.

Keyb. II

F A tempo

I. Vln.

II.

Vla.

Vc.

D.B.

F A tempo

pizz.

92

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

can we sit here in the sun?

Ilse

can we sit here in the sun?

Owen

p

Sun two three four, can we all go climb a tree?

Gtr.

p

Pno.

Arpeggiator (up, eighth-notes)

Keyb. II

I. Vln.

II.

(*p*)

Vla.

(*p*)

Vc.

D.B.

G

98

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

G

Ellen

Ilse

Owen

It's done to me four, I

Sum - mer comes sum - mer goes, may - be soon this song is done!

Sum - mer comes sum - mer goes, may - be soon this song is done!

Gtr.

Pno.

G

Arpeggiator (up, eighth-notes)

Arpeggiator (up, eighth-notes)

Keyb. II

G

I. Vln.

II.

Vla.

Vc.

D.B.

104

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

p

poco

cresc.

mf

may have got a lit - tle lost we

mp

poco a poco cresc.

She may have got a lit - tle lost we

You may have got a lit - tle lost we

Arpeggiator (up, eighth-notes)

H

110

B♭ Cl.

S. Sx.

C Tpt.

(cresc.)

Tbn.

(cresc.)

Perc. 1

H

poco a poco cresc.

sim.

Ellen

may have got a lit - tle lost we may have got a lit - tle lost It's one two three four

Ilse

may have got a lit - tle lost we may have got a lit - tle lost we may have got a lit - tle lost we

Owen

may have got a lit - tle lost we may have got a lit - tle lost we may have got a lit - tle lost we

Gtr.

Pno.

H

Keyb. II

H

I. Vln.

II.

(cresc.)

Vla.

Vc.

D.B.

116

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Sixxen

Ellen

done to me for one two three four done to me for one two three four done to me for

Ilse

may have got a lit - tle lost we may have got we may have got we may have got - ten may have got we may have got we

Owen

One to three four One to three four one two three four one two three four one two three four one two three four one two three four

Gtr.

Pno.

Arpeggiator (up, eighth-notes)

Arpeggiator (up, eighth-notes)

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

121

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen — one two three for done to me I'm lost

Ilse — may have got we may have got - ten lost

Owen — one two three you may have got - ten lost

Gtr.

Pno.

Arpeggiator (down, eighth-notes)

slowly reduce arpeggiator tempo to MM 152

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

127

Scherzando (♩ = c. 154)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Scherzando (♩ = c. 154)

Ellen

p

3

It's such a nice ho - li - day in this ho - tel here.

Ilse

p

But mom...

Owen

p

3

Let go of it Il - se

very warm sound, resonant, dark

Gtr.

p

genau im Rhythmus / precisely in rhythm

Pno.

Scherzando (♩ = c. 154)

(arpeggiator down)

Keyb. I

Keyb. II

Scherzando (♩ = c. 154)

I. Vln.

arco

sul tasto

pp

poco

II. Vln.

arco

sul tasto

pp

poco

Vla.

sul tasto

arco

pp

arco

sul tasto

Vc.

pp

poco

D.B.

pp

p

133

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

ppp *p*

ppp *p*

pp

sehr im Hintergrund (nur Viola färben)
very much in background (only coloring viola)

mp

I would love a glass of wine!

mp

I'm fine!

mp

Mo - ther,

mp

Who would like a drink?

pp

mp

p *pp*

138

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I.
Vln.
II.

Vla.

Vc.

D.B.

p *mf* *mp* *pp*

I thought it would be a bright sum - mer day...

you should put on a war - mer dress!

But it is al - most win - ter!

Arpeggiator (up, eighth-notes)

ord.

I

143

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

pp *poco*

pp *poco*

l.v.

mp *p*

I

Ellen

Ilse

Owen

Gtr.

Pno.

mp

What did you

mp

Who cares, re - mem - ber, Sun - day we trash long dres - ses.

mf *p*

Ped.

I

Keyb. I

Keyb. II

Arpeggiator (down, eighth-notes)

(*p*)

I

I.

Vln.

II.

Vla.

Vc.

D.B.

pp *mp* *pp* *p* *pp*

pp *mp* *pp* *poco* *pp*

pp *poco* *pp*

pp *p* *pp*

148

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

say, dar - ling?

Ilse

It does not mat - - - ter

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I.

Vln.

II.

Vla.

Vc.

D.B.

p *pp* *poco* *l.v.* *mp*

slighly vary EQ slowly for variety

poco sul pont.

153

J

B♭ Cl.

S. Sx.

Cup Mute

C Tpt.

Tbn.

Perc. 1

J

Ellen

What are we ce - le - bra - ting to - day? Is it al - rea - dy O - wen's and my wed - ding an - ni -

poco

Ilse

Owen

Gtr.

8va

Pno.

Ped.

Ped.

J

Keyb. I

Keyb. II

J

ord.

ord.

I. Vln.

II.

Vla.

Vc.

D.B.

158

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

ver - sa - ry?

Ilse

But mom! You're not mar - ried to O - wen!

You've ben see - ing O - wen on - ly brie - fly, you're still mar - ried to...

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

K

163

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Vib

l.v.

sim.

Ped.

K

Ellen

Ilse

Owen

Gtr.

Pno.

K

Ped.

Keyb. I

Keyb. II

K

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

arco

sul tasto

poco

Mar - ria - ges. e - ven the best ones

169

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

have some-thing vul - gar a - bout them they de-stroy all am-bi - gu - i - ty and e - - - very - thing is put to

Ilse

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

Arpeggiator (up, eighth-notes)

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

pizz.

ord.

174

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

l.v.

sim.

Ellen

rest on the pil - lar of cer - tain - ty.

Ilse

Owen

Gtr.

Pno.

(Distortion Keyb 1 on)

(Distortion 1 (scale of 1-5)

(Dist. 2)

Keyb. I

Arpeggiator (down, eighth-notes)

(soft attack to not triger too strong distortion)

Keyb. II

I.

Vln.

II.

Vla.

Vc.

D.B.

poco sul pont.

poco sul pont.

L

179

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

L

Ellen

Ilse

weicher / softer

mp

Owen

A friend of mine once said, that a mar - riage should not be al - lowed to last lon - ger than five years.

3

Gtr.

etwas dunkler / darker

p

Pno.

L (Dist. 1)

Keyb. I

Keyb. II

L

sul tasto

I. Vln.

p

II. Vln.

sul tasto

p

sul tasto

(possibly vary very slowly between sul tasto and ord.)

(evtl. sehr langsam zwischen sul tasto und ordinario variieren)

Vla.

p

sul tasto

Vc.

p

arco

sul tasto

D.B.

p

185

B♭ Cl.

p

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

3

Five is a sac - red num - ber; it is pret - ty and un - e - ven.

Gtr.

p

Pno.

p

Ped.

slighly vary EQ slowly for variety

Keyb. I

Keyb. II

I. Vln.

II.

p

p

Vla.

p

Vc.

(possibly vary very slowly between sul tasto and ord.)
(evtl. sehr langsam zwischen sul tasto und ordinario variieren)

D.B.

191

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Five years would be long e - nough to learn each o - ther's cha - rac - ter, bring a child or two in - to - the world, quar - rel,

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

pp *poco* *p* *sul tasto*

197

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

se - pa - rate, and what is best: get re - con - ciled a - gain.

Gtr.

Pno.

(Dist. 1)

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

pp p pp pp p pp p

203

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

At first time would pass so hap - - - pi - ly! Two or three per

Gtr.

Pno.

(Dist. 2)

(Dist. 1)

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

208

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

fect years! But the a - mi - a - bi - li - ty would just in - crease as one comes clo - ser to

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

M

213

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

M

Ellen

Ilse

Owen

par - ting time, And e - very-thing would end on a per - fect - ly hap - ppy note!

Gtr.

Pno.

M

Keyb. I

Keyb. II

M

I. Vln.

II.

Vla.

Vc.

D.B.

219

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Peo-ple should be mar-ried on - ly one year!

Or bet - ter, on - ly one month, one week, just bliss - ful day!

A mar-riage with no

Ilse

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

pizz.

arco

225

N

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

N

Ellen

fu - ture nor past to look for - ward to or fear!

Ilse

Owen

Gtr.

Pno.

N

(Dist. 1)

Arpeggiator off

Keyb. I

Tremolo 3 (eighth-notes)

(Distortion Keyb 2 on)

Keyb. II

N

I. Vln.

II.

Vla.

Vc.

D.B.

230

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

pp

p

Ellen

What are we ce - le - bra - ting to day? Is it Ow-en's and my wed - ding an - ni -

Ilse

Owen

Gtr.

p

Pno.

(Dist. 2)

Keyb. II

sul tasto

I. Vln.

II.

pp

sul tasto

Vla.

pp

sul tasto

Vc.

pp

arco sul tasto

D.B.

pp

236

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

ver - sa - ry

Ilse

Don't you re - mem - ber you're mar - ried to Cur - - - tis!

Owen

Gtr.

(Pick)

Pno.

(Dist. 1)

(Dist. 3)

Tremolo off

Keyb. II

I.

Vln.

II.

Vla.

Vc.

D.B.

sul tasto

ord.

14. Arie "Do You Remember"

241

upset (♩ = c. 144)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

poco

2/4

upset (♩ = c. 144)

Ilse

Don't you re mem - - - - ber Don't you re -

Gtr.

Pno.

2/4

upset (♩ = c. 144)

Dist. Keyb 2 Off

Brass

Keyb. II

upset (♩ = c. 144)

I. Vln.

II.

Vla.

Vc.

pizz.

D.B.

249

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

poco

Ilse

mem - - - - - - ber?

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

257

O poco meno mosso (♩ = c. 138)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

O poco meno mosso (♩ = c. 138)

Ilse

Me - mo - ry is some - thing like a de - li - cate paste Think of the peo - ple, homes, re - la - tion - ships, it holds them all, it holds them all, it

Gtr.

Pno.

Ped.

O poco meno mosso (♩ = c. 138)

Keyb. II

O poco meno mosso (♩ = c. 138)

I. Vln.

II.

Vla.

pizz.

Vc.

D.B.

265

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ilse

holds them all in place, don't you re - mem - - - - ber

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

273

B♭ Cl.

mf

poco

p

S. Sx.

C Tpt.

Tbn.

Perc. 1

p

mp

Ilse

El - - - - len don't you?

Gtr.

mp

Pno.

p

Keyb. II

mp

I. Vln.

II.

Vla.

Vc.

D.B.

mp

P **meno mosso (♩ = c. 132)**

281

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

P **meno mosso (♩ = c. 132)**

parlando *poco* *cantando*

Ilse

How e - very sto - ry has just four or five names And who they are to one a - no - ther can't just change from scene to scene from scene to

Gtr.

Pno.

Keyb. II

P **meno mosso (♩ = c. 132)**

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

289

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ilse

scene from scene to scene, no one re - mem - bers!

Gtr.

Pno.

Keyb. I

Ambient Lead

Keyb. II

Pad

I. Vln.

II.

Vla.

Vc.

D.B.

297

B♭ Cl.

poco

S. Sx.

C Tpt.

p

Tbn.

Perc. 1

Ilse

mp

No one re - mem - - - - bers!

Gtr.

p

Pno.

poco

Ped.

Ped.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

305

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ilse

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

pp *p* *poco* *No one* Ped. *

Q meno mosso (♩ = c. 124)

313

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

p

Q meno mosso (♩ = c. 124)

p *parlando*

Ilse

at this late mo - ment we are lost to each o - ther We are lost to each o - ther. I just

pp

Gtr.

p

Pno.

p *p*

Ped.

Q meno mosso (♩ = c. 124)

Keyb. II

Q meno mosso (♩ = c. 124)

I. Vln.

II.

Vla.

Vc.

D.B.

p

321 **meno mosso (♩ = c. 116)**

R meno mosso (♩ = ca. 108)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

meno mosso (♩ = c. 116)

poco

R meno mosso (♩ = ca. 108)

Ilse

add up add up add up add up add up add up add up add up add it up, while you just slip a - way

Gtr.

Pno.

meno mosso (♩ = c. 116)

R meno mosso (♩ = ca. 108)

Keyb. II

meno mosso (♩ = c. 116)

R meno mosso (♩ = ca. 108)

I. Vln.

II.

Vla.

Vc.

D.B.

329

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ilse

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

ppp

poco

pp

slip a - way.

(Dist. 1)

(Distortion Keyb 2 on)

339

B♭ Cl.

S. Sx.

ppp

C Tpt.

Tbn.

Perc. 1

pp

Ilse

slip

a - - - -

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

347

B♭ Cl.

ppp

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ilse

way

Gtr.

Pno.

(Dist. 2)

adjust arpeggiator
tempo to MM 144

Keyb. II

I.
Vln.
II.

Vla.

arco
sul tasto

ppp

Vc.

arco
sul tasto

pp

ppp

D.B.

356

tense (♩= ca. 144)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Sixxen

Perc. 1 — *pp*

tense (♩= ca. 144)

p *für sich / to herself*

Ellen — Do I re - mem - ber... What do I re - mem - ber...

Ilse

Owen

Gtr.

Pno. — *pp* *pp*

Ped.

tense (♩= ca. 144)

E-Piano Arpeggiator (down, eighth-notes)

Keyb. I — *pp*

Keyb. II

tense (♩= ca. 144) arco *sul tasto*

I. Vln. — *pp*

arco *sul tasto*

II. Vln. — *pp*

Vla. — *p*

Vc.

D.B.

sul tasto *pp* *pp*

363

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

p

Ellen

Sun - days we smash our me - mo - ry it seems... I would like some wine!

Ilse

Owen

Gtr.

pp *p*

Pno.

p

Arpeggiator (down, eighth-notes)

Keyb. I

pp

Keyb. II

I. Vln.

II.

Vla.

pp *p* *pp* *pp*

Vc.

pp

D.B.

p

p

370

S

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

S *p*

Ellen — One two three four sum - mer cast a spell on me

p

Ilse — Don't drink to much mom!

Owen

Gtr.

Pno.

Ped.

S

Keyb. I

Keyb. II

S *poco sul pont.*

I. Vln. — *pp poco sul pont.*

II. — *pp*

Vla.

Vc.

D.B.

376

B♭ Cl.

S. Sx.

pp

poco

C Tpt.

Tbn.

Sixxen

Perc. 1

pp

Ellen

Done to me four I might have got a lit - tle lost

Ilse

Owen

Gtr.

p

p

Pno.

Keyb. I

Keyb. II

I.

Vln.

II.

pp

pp

Vla.

Vc.

D.B.

T

382

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

poco

T

Owen puts a jacket or blanket over her shoulders

Ellen

I thought it would be a warm sum-mer day.

Ilse

Owen

Ll - se is right may-be

Gtr.

Pno.

T

Keyb. I

Arpeggiator (up, eighth-notes)

Keyb. II

T

ord.

I. Vln.

ord.

II.

Vla.

Vc.

arco

D.B.

388

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Ilse

Owen

Gtr.

Pno.

Keyb. I

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

mp *poco* *mp* *ff*

mf *f*

Don't tell me what to do, Cur - tis! It's a tough life to be with the o - ver - ly con - trol - ling!

ff

But mom!

you should drink less, El - len.

mp *mf* *ff*

sost. Ped.

Arpeggiator off

ff Arpeggiator off

11. Scene

(Ellen)

15. Arie "I Fall"

394

verloren (♩. = 34) Zeit lassen in tempo

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Gtr.

Pno.

Keyb. II

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

Mult. 22

(growl)

Intervall im sost. Pedal klingt nach
interval in sost. pedal resonates

Pad

sul tasto

sul tasto flaut.

zu langsam streichen (stärkere Verzerrung)
bow too slow (stronger distortion)

I fall to...

U

398

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

U

Ellen

pp

No! I re-fuse to sing that line!

pp

I

very warm sound, resonant

Gtr.

pp

sim.

leichtes tremolo mit Volume Pedal (genau im Achtel-Rhythmus)
slight tremolo with volume pedal (eprecisely in eighth-rhythm)

Pno.

U

Keyb. II

pp

U

I.
Vln.
II.

ppp

ppp

pp

sul tasto

Vla.

ppp

ppp

pp

Vc.

pp

D.B.

403

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

swear, it's not that I don't re-mem-ber, I don't re - mem - ber... Some - times I don't re-mem-ber a - ny - thing at all. I don't re-mem-ber a - ny - thing at

Gtr.

sim.

kein Tremolo
no tremolo

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

407

B♭ Cl.

Mult. 10

poco

pp

poco

pp

poco

S. Sx.

pp

poco

C Tpt.

Tbn.

Perc. 1

Ellen

p

poco

all.

I see the dish-es but for-got how to wash them.

But no-one for-gets,

Gtr.

pp

p

Pno.

Keyb. II

p

ppp

I.
Vln.

ppp

p

pp

II.

ppp

p

Vla.

ppp

p

Vc.

pp

p

pp

D.B.

411

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

no - one for - gets to fall. But no - one for - gets.

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

V aufblühen (poco piu mosso)

415

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

So we fall to - ge - ther, to - ge - ther, my - be - loved and

Gtr.

Pno.

Keyb. II

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

pizz.

417

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

I, Last time fal - ling,

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

419

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

last time, e - ven bet - ter than the first.

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

421

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

A joy more joy - ful, more joy - ful for ar - ri - ving so late,

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

423

W

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

A joy more joy - ful! More joy - ful for be - ing so

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

poco

sul tasto flaut.

426

poco rit.

tempo I (♩. = 34)

B♭ Cl.

p

S. Sx.

pp

Mult. 22

poco

C Tpt.

Tbn.

Snare Dr.

Superball

Perc. 1

ppp

pp

poco rit.

tempo I (♩. = 34)

pp

Ellen

cursed.

I

Gtr.

Pno.

poco rit.

tempo I (♩. = 34)

Keyb. II

poco rit.

tempo I (♩. = 34)

I.

Vln.

II.

Vla.

ppp

pp

sul tasto

flaut.

Vc.

ppp

pp

D.B.

429

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Zeit lassen

X in tempo

Ellen

fall

to...

What?

Gtr.

Pno.

Keyb. II

I.

Vln.

II.

Vla.

Vc.

D.B.

sul tasto

zu langsam streichen (stärkere Verzerrung)
bow too slow (stronger distortion)

sul tasto flaut.

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

The night, a lit - tle town In which we all get lost, the night in which I don't want to live, I don't want to live like this, where no - thing ea - ses The ter -

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

435

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

- ror the ter - ror now in lo - sing your self, I want to drown it out, drown it out. I fall to

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

439

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

pp poco pp ppp pp pp pp poco pp ppp sul tasto ppp sul tasto ppp sul tasto ppp pp

pie - ces, I fall to pie - ces to pie - ces

Y **aufblühen (poco piu mosso)**

443

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

So much for re - fu - sal, for re - fu - sal! You can't re - fuse it

Gtr.

Pno.

Keyb. II

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

pizz.

445

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

all. It's not your choice, its

Gtr.

Pno.

Keyb. II

I. Vln.

II.

Vla.

Vc.

D.B.

447

Z

tempo I (♩. = 34)

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

Ellen

not your choice whe - ther to fall, It's not your choice It's not your choice to

Gtr.

Pno.

Keyb. II

Pad

I. Vln.

II. Vln.

Vla.

Vc.

D.B.

sul tasto

450

B♭ Cl.

(very airy / hauchig)

pp

ppp

S. Sx.

(very airy / hauchig)

pp

ppp

C Tpt.

Tbn.

Perc. 1

ppp

Ellen

pp

stum - ble in - to the night, I fall to pie - ces I fall to pie - ces I fall

Gtr.

Pno.

Keyb. II

* *gefärbtes Rauschen, etwas Ton (halb gedrückt, evtl. zweiten Finger (x) lose auflegen, um Ton abzustoppen)*
colored noise, some pitch (half pressed, possibly second finger (x) loosely touching string to mute pitch)

I. Vln.

II. Vln.

* *sul tasto molto*

Vla.

* *sul tasto molto*

Vc.

sul tasto molto

ppp

* *sul tasto molto*

ppp

D.B.

455

B♭ Cl.

S. Sx.

C Tpt.

Tbn.

Perc. 1

viel Zeit lassen / take much time
(crescendo vom Ende vorausahnen)
(anticipate crescendo of end of act)

Ellen

ppp

I fall I fall

Ellen off

Gtr.

Pno.

Keyb. II

(Dist. 1)

(Distortion Keyb 2 on)

ppp

(Dist. 2)

I.

Vln.

II.

Vla.

Vc.

D.B.

** *etwas zu langsam streichen (leise Verzerrung)*
bow slightly too slow (soft distortion)

ppp

arco

** *sul tasto*

pp

leise aber deutlich / soft but clearly audible

(*pp*)