

# *The (unfinished) Ballad of Adam and Elena Emery*

*a multimedia installation and performance piece  
for dancers, musicians, video, and interactive electronics*

*Overture*

*Act 1: Elegy*

*Scene 1: Elena in the Curtain Room*

*Scene 3: The Descent*

*Act 2: In the Narragansett Bay*

*Jacob Richman*

*2012*

# *The (unfinished) Ballad of Adam and Elena Emery*

by Jacob Richman

## **Note from the composer:**

This score represents the through-composed music from my dissertation piece, which is a multimedia installation and performance piece set in a number of rooms at the Mathewson Street United Methodist Church in downtown Providence, Rhode Island. This music is one component of many, including dance scenes and audio/video/electronic media installations that comprise this evening-length performance.

## **Performing forces:**

Four dancers, soprano, mezzo-soprano, two violins, viola, violoncello, Fender Rhodes (or electric piano/synthesizer), trumpet, percussion (hi-hat, temple bowls). Additional improvised music provided by roving musicians (open instrumentation) and electric bass.

## **Performance notes:**

- *Text in italics* indicates stage direction (or cues in individual parts)
- *Text in blue and italics* indicates audio/video playback or processing cues.

## *Act 2, In the Narragansett Bay*

Soprano: Temple bowls are not tuned exactly (see percussion note below). Use pitch of bowls to get pitch for first note at m. 31. Thereafter, sing pitches relative to themselves without focusing on matching pitch with temple bowls.

Percussion: This part was written for a particular set of temple bowls tuned E<sub>4</sub>/F<sub>4</sub> (quarter tone), G<sub>4</sub>/A<sub>4</sub> (quarter tone), C<sub>5</sub>, E<sub>5</sub> and F<sub>5</sub>/F<sub>5</sub> (quarter tone). For purposes of this piece, these pitches are approximated and are notated:



This part may also be performed on an out-of-tune piano or approximated with other bowls of different pitch.

**Duration of complete performance:** 120 minutes

For more information about the piece and documentation of the performance, please visit: <http://www.jacob-richman.com/ballad.html>



**A** Smoothly

Musical score for measures 11-18. The score includes parts for Keyboard (Kbd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 5/4. Dynamics include *p*, *mf*, *p*, *pp*, and *p*. A fermata is present over the first measure of the 5/4 section.



Musical score for measures 19-22. The score includes parts for Keyboard (Kbd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The time signature is 5/4. Dynamics include *pp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A fermata is present over the final measure.

24

Kbd. *mp*

Vln. I *8va*

Vln. II *gliss.* *pizz.* *p*

Vla. *pizz.* *p* *mp*

Vc. *pizz.* *p*

28

Kbd. **B** *mf*

Vln. I *pizz.* *p* *3*

Vln. II *pizz.* *p*

Vla. *p* *3* *3*

Vc. *arco* *mp*

31 *8va* *mf* *f* *mf* *f*

Kbd. Vln. I Vln. II Vla. Vc.



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

Kbd. Vln. I Vln. II Vla. Vc.

35 (8) -----

Kbd. *pp*

Vln. I pizz *p* arco *pp* *p*

Vln. II pizz *p* arco *pp* *p*

Vla. pizz *p* *mf* arco *pp* *p*

Vc. pizz *p* *mf* *p*

38 (8) ----- , Rubato, but not dragging

Kbd. *f* very brief hold

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Rubato rolling of chords

39

Kbd.

Vln. I

Vln. II

Vla.

Vc.

*ff* *f*

41

brief

**C** Rubato, getting slower

Kbd.

Vln. I

Vln. II

Vla.

Vc.

*mf* *mf*

*mp* *gliss.* *gliss.*

very wide vibrato, woozy arco bow freely



43 7

Kbd.

Vln. I

Vln. II

Vla.

Vc.

sul D, A, (sounding F#, C#)

continuous gliss.

vibrato trill (fast continuous gliss. up and down)



45 rit. . . . . brief

Kbd.

Vln. I

Vln. II

Vla.

Vc.

loud, lumbering

vibrato trill

ord. trill

**D** Ethereal, Broad, with motion  
A Tempo ♩=100

48

Kbd.

Vln. I

con sord.  
senza vib. bow freely unless indicated

Vln. II

con sord.  
senza vib. bow freely unless indicated

Vla.

con sord.  
senza vib. bow freely unless indicated

Vc.

con sord.  
senza vib. bow freely unless indicated

61

Kbd.

Vln. I

Vln. II

Vla.

Vc.



72

Kbd.

Vln. I

Vln. II

Vla.

Vc.

10 80

Kbd.

Vln. I *mp* *mf* *f* senza sord.

Vln. II *mp* *mf* *f* *sub.p* *gliss.*

Vla. *mp* *mf* *f* *mp*

Vc. *mp* *mf* *f* *mp*



**F** Smooth, Fluid

87

Kbd.

Vln. I

Vln. II *gliss.* *ppp* senza sord.

Vla. senza sord. *mf*

Vc. senza sord. *mf*

94

Kbd. *p*

Vln. I

Vln. II *Solo, glissandi-heavy and woozy*  
*mf* *gliss.*

Vla. *mp*

Vc. *mp*



100

Kbd. *p* **G**

Vln. I

Vln. II *>p mp* *gliss.* *mf* *# tr*

Vla.

Vc.

Musical score for measures 105-110. The score is for five instruments: Kbd., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps (F#, C#, G#). The time signature changes from 4/4 to 3/4, then 7/8, and back to 4/4. The Kbd. part features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. The Vln. II part has glissando markings and dynamic markings of *f*, *mp*, and *f*. The Vla. and Vc. parts provide a steady rhythmic accompaniment.



H

Musical score for measures 110-115. The score is for five instruments: Kbd., Vln. I, Vln. II, Vla., and Vc. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4, then 3/4, 7/8, and back to 4/4. The Kbd. part features a complex rhythmic pattern in the right hand and a sustained bass line in the left hand. The Vln. II part has glissando markings and dynamic markings of *p* and *f*. The Vla. and Vc. parts provide a steady rhythmic accompaniment.

115 13

Kbd.

Vln. I

Vln. II

Vla.

Vc.

mf mp

f mp

gliss.

gliss.

gliss.

gliss.

120

Kbd.

Vln. I

Vln. II

Vla.

Vc.

f p

f p

gliss.

gliss.

gliss.

gliss.

I Driving, Growing

126

Kbd. *pp*

Vln. I *mf* *p* *tr*

Vln. II *mf* *p* *gliss.*

Vla. *mf*

Vc. *mp*



131

Kbd. *p*

Vln. I *gliss.* *mf*

Vln. II *gliss.*

Vla. *tr*

Vc.



135 15

Kbd.

Vln. I *gliss.*

Vln. II *mf gliss.*

Vla. *f* (tr)

Vc. *f gliss.*

137

Kbd. *f*

Vln. I *sfz p* *bow freely* *continuous gliss.* *gliss.* *f* *fff*

Vln. II *sfz p* *bow freely* *continuous gliss.* *gliss.* *f* *fff*

Vla. *sfz p* *bow freely* *continuous gliss.* *gliss.* *f* *fff*

Vc. *sfz p* *bow freely* *continuous gliss.* *gliss.* *f* *fff*

**J** Più mosso, pushing ahead

$\text{♩} = 108$

142

Kbd.

Vln. I

Vln. II

Vla.

Vc.



**K**

149

Vln. I

Vln. II

Vla.

Vc.

continuous gliss./bow freely

154 17

Vln. I

Vln. II

Vla.

Vc.



156

Vln. I

Vln. II

Vla.

Vc.

**L**

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

bow freely until m. 163

bow freely until m. 163

bow freely until m. 163

bow freely until m. 163

160

Vln. I arco normale ----- Screaming sul ponticello *fff* *mp*

Vln. II arco normale ----- Screaming sul ponticello *fff* *mp* *f* arco normale

Vla. bow freely until m. 163 arco normale ----- Screaming sul ponticello *fff* *mp*

Vc. arco normale ----- Screaming sul ponticello Dirty, but pushing ahead arco normale *fff*

164 arco normale 19

Vln. I *f* *mf* bow freely

Vln. II *mp* bow freely

Vla. arco normale *f* *gliss.* bow freely

Vc. *mf* bow freely



**M** A Janky Fanfare  
Meno mosso ♩=100

168

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Tpt. *ppp* *mp*

Perc. Hi-Hat soft mallets *ppp* *mp* *l.v.*

20

172

Tpt.

Perc.

*mf*

*f*

gradually close hh (sizzle)

flip mallets to strike with hard end of the stick

*p*

*mf*

*f*



176

Tpt.

Perc.

*mp*

*mf*

*ff*

*mp*

close hh



178

Tpt.

Perc.

*f*

*mp*

triangle note = strike crown

Flz



180

Tpt.

Perc.

Shamelessly swung

*mp*

*f*

*pp*

*mf*

182

Tpt.

Perc.

*ff*



184

continuous gliss./bend

Tpt.

Perc.

*mp*

*p*

*f*

strike center bar of hh stand

(crown)

(ord.)

close hh

# Act 1: Elegy

Duration: 12 minutes

## Scene 1: Elena in the Curtain Room

Jacob Richman

*Back curtains are flush,  
creating a flat rear-projection  
screen which hides performers*

*Video fades in, plays throughout.  
Clips and curtains controlled by Mezzo using  
small wireless controller embedded in costume.*

**Quietly driving, incessant**

♩ = 92

Violin I

Violin II *p*

Viola

Violoncello

ord. grad. shift bow toward sul pont. while playing

Vln. I

Vln. II

Vla.

Vc.

3

sul ponticello (sul ponticello)



5 **A** sul ponticello grad. shift bow toward ord. position while playing

Vln. I *mp* 6 6 6 6

Vln. II

Vla.

Vc.

7 ord. ord. ----- sul ponticello

Vln. I *p* 6 6 *mf*

Vln. II

Vla.

Vc.

9 ord. ----- sul ponticello ord. -----

Vln. I *p* 6 6 *mf* *p* 6 6 6 6

Vln. II sul ponticello ----- ord.

Vla. 4/4 3/4

Vc. 4/4 3/4

11 **B** ord.

Vln. I *mp* 6 6 *p* *p* ord.

Vln. II sul ponticello *mp* 6 6 *f* 6 sul ponticello

Vla. (ord.) *mf* > *mp*

Vc. 4/4 4/4

13

Vln. I

Vln. II

Vla.

Vc.

ord.

6

*mp*

15

Vln. I

Vln. II

Vla.

Vc.

6

*mp*

17

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

Detailed description: This system of music covers measures 17 and 18. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. In measure 17, the Violin I part plays a continuous eighth-note pattern. The Violin II, Viola, and Violoncello parts are silent. In measure 18, the Violin II and Viola parts enter with a melodic line marked *mp*. The Violoncello part remains silent.

19

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

Detailed description: This system of music covers measures 19 and 20. It features the same four staves as the previous system. The key signature remains three sharps and the time signature is 3/4. In measure 19, all four parts play. The Violin I part continues its eighth-note pattern. The Violin II and Viola parts play a melodic line with accents. The Violoncello part is silent. In measure 20, the Violin I part continues its pattern. The Violin II and Viola parts are silent, while the Violoncello part plays a single note marked *mf*. A 7-measure rest is indicated above the Violin II and Viola staves.

21

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 21 and 22. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. Vln. I plays a steady eighth-note pattern. Vln. II plays a more complex melodic line with slurs. Vla. plays a melodic line with some rests. Vc. has whole rests in both measures.

23

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 23 and 24. The key signature remains three sharps. The time signature changes from 4/4 to 2/4 at the start of measure 23 and returns to 4/4 at the end of measure 24. Vln. I continues with eighth notes. Vln. II has a melodic line with slurs. Vla. has a melodic line with some rests. Vc. has whole rests in both measures.

25 **C**

Vln. I

Vln. II

Vla.

Vc.

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

3 3

Detailed description: This system contains measures 25 and 26. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A rehearsal mark 'C' is placed above measure 25. Violin I plays a steady eighth-note pattern. Violin II plays a more complex eighth-note pattern with accents and slurs, including a triplet in measure 25. Viola plays a simple eighth-note pattern with accents and slurs. Violoncello has a whole rest in both measures. Dynamics range from forte (f) to piano (p).

27

Vln. I

Vln. II

Vla.

Vc.

*mf* *mf*

3 3 3

Detailed description: This system contains measures 27 and 28. It features the same four staves as the previous system. The key signature and time signature remain the same. Violin I continues with its eighth-note pattern. Violin II continues with its eighth-note pattern, including triplets in measures 27 and 28. Viola plays a simple eighth-note pattern with accents and slurs. Violoncello has a whole rest in both measures. Dynamics are marked mezzo-forte (mf).

29

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = \text{♩}$

30

31

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mp*

32

**D**

33

Vln. I

*mf* *mp*

Vln. II

*p*

Vla.

Vc.

35

Vln. I

Vln. II

Vla.

*mp*

Vc.



*Other curtains (not part of the obscuring wall) spin rhythmically*

37

Vln. I

Vln. II

Vla.

Vc. *mp* *sim.*

Detailed description: This system contains measures 37 and 38. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Violin I and II parts play a rhythmic eighth-note pattern with slurs. The Viola part plays a similar eighth-note pattern with slurs. The Violoncello part features a triplet of eighth notes in measure 37, followed by a single eighth note, and then a triplet of eighth notes in measure 38. The dynamic marking *mp* is at the start of measure 37, and *sim.* is placed above the cello staff in measure 38.

39

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 39 and 40. It features the same four staves as the previous system. The key signature and time signature remain 3/4. The Violin I and II parts continue with their rhythmic eighth-note patterns. The Viola part continues with its eighth-note pattern. The Violoncello part continues with its triplet and eighth-note pattern. The dynamic marking *mp* is not explicitly repeated but is implied from the previous system. The time signature 3/4 is indicated at the end of each staff in measure 40.

**E**

41

Vln. I

Vln. II

Vla.

Vc.

*p* *mf*

43

Vln. I

Vln. II

Vla.

Vc.

*p* *f*

This polyphony is achieved with electronics, either entirely playback or using a harmonizer over the mezzo's live input.

Other curtains (not part of the obscuring wall) spin smoothly together

45

M-S.

Vln. I

Vln. II

Vla.

Vc.

*f*

*gliss.*

Detailed description: This system contains measures 45 and 46. The music is in 5/4 time with a key signature of three sharps (F#, C#, G#). Measure 45 features a mezzo-soprano (M-S.) with a whole rest, and strings (Vln. I, Vln. II, Vla., Vc.) with various notes and glissandos. Measure 46 begins with a dynamic marking of *f* and continues the string textures.

47

M-S.

Vln. I

Vln. II

Vla.

Vc.

*gliss.*

Detailed description: This system contains measures 47 and 48. The mezzo-soprano (M-S.) part in measure 47 consists of a series of chords. The string parts (Vln. I, Vln. II, Vla., Vc.) continue with their textures, including glissandos and sustained notes. Measure 48 shows further development of the string parts.

Mezzo approaches screen wall,  
her shadow visible on screen

rit.

**F**

brief Distant but insistent

M-S. 49 *pp* *mp*  
What he wan - ted

Vln. I *gliss.* *sub.p* *ff*

Vln. II *sub.p* *ff*

Vla. *gliss.* *sub.p* *ff*

Vc. *gliss.* *gliss.* *sub.p* *ff* *mf* *pp*  
bow as needed

M-S. 55 *Meno mosso* (♩ = 76)

Vln. I *mf* (ricochet)

Vln. II *pizz.* 3 *p*

Vla. (ricochet) *mf* *p*

Vc. *mp*

58

M-S.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*gliss.*

*pp*

*Curtains stop moving, curtain wall opens revealing string quartet, except one curtain obscuring mezzo*

61

**G** Solemn but not dragging

M-S.

Vln. I

Vln. II

Vla.

Vc.

*mf*

What he

*sul tasto*

*ppp*

*sul tasto*

*ppp*

65

M-S. wan - ted. What he wan - ted. Just to

Vln. I sul tasto *ppp*

Vln. II arco sul tasto *ppp* pizz. *p*

Vla.

Vc.

69

M-S. hurt him. ord. Just to hurt him. ord. Just to hurt him. ord. Just to hurt him. ord.

Vln. I *ppp* *mf* pizz.

Vln. II arco ord. *ppp* *mf* pizz.

Vla. ord. *ppp* *mf* pizz.

Vc. ord. *ppp* *mf* pizz.

*ppp* *mf*

Last curtain turns, mezzo is revealed and moves throughout the room, stopping at and controlling various curtains.

**H** Lighter

73 *mf*

M-S. To save his life save his own

Vln. I pizz. *mp*

Vln. II pizz. *p* arco *p*

Vla. pizz. *p*

Vc. pizz. *mp*

76

M-S. life To save his own life. Just to

Vln. I *p* *mp*

Vln. II

Vla. *p* *mp*

Vc. arco *p*

38

80

brief

I

M-S. hurt him. (Ah) —

Vln. I arco *pp*

Vln. II *pp* gliss.

Vla. arco *pp* gliss. *p* *ppp* gliss.

Vc. gliss. *pp*

85

*mf*

M-S. So the car would go out, would go

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc.



88 39

M-S. *f*  
out of con - trol.

Vln. I *mf* *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *p* *f* *p*

91 *mf* *f*

M-S. And so he would not, he would not, nei - ther one would die.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

40

95

M-S.

Vln. I

Vln. II

Vla.

Vc.



*Mezzo approaches a curtain  
which mirrors her movment as she circles it*



**Creeping but not dragging**

98

M-S.

Vln. I

Vln. II

Vla.

Vc.

101 *mp*

M-S. Put in - to cir - cum - stan ces — cir - cum - stan ces —

Vln. I *p*

Vln. II *p*

Vla. *p* pizz.

Vc. *p*

*Elena leaves curtain into audience, playfully for the next phrase*

104

M-S. that were not — of his own choo - sing

Vln. I arco

Vln. II *p* arco *p < mp*

Vla. arco *pp*

Vc. arco *pp*

42

109

K

*mf*Mockingly  
girly

rit.

M-S. *E-le na used to say, "I \_\_\_\_\_ could ne ver live with out my ho - ney*

Vln. I *pizz. p* *arco*

Vln. II

Vla. *p* *pizz. p* *arco*

Vc. *pizz. p* *arco*

*Elena enters diamond which closes around her*

112

Meno mosso ( $\text{♩} = 59$ )

M-S.

Vln. I *mf* *p* *mf* *sub. pp*

Vln. II *mp* *p* *mf* *sub. pp*

Vla. *mf* *mp* *p* *mf* *sub. pp*

Vc. *mf* *p* *mf* *sub. pp*

Darker

114 *mf*

M-S. "My wife said,

Vln. I *gliss.* *gliss.* *8va* *gliss.* *fff*

Vln. II *pp* *gliss.* *gliss.* *8va* *gliss.* *fff*

Vla. *tr* *tr* *gliss.* *fff*

Vc. *pp* *5* *gliss.* *fff*

116 Spoken clearly, calmly, slowly

M-S. Adam, take the knife.

ATTACA,  
Keyboard interrupting from outside the  
room in the foyer

**L** ♩ = 98

*Dancers (Jason / Crystal Bass charaters) hang  
outside the room slinking around the piano*

*Curtain Room  
video goes dark*

117

Kbd. *mp* *p* *mf* *mp* *mf* *mp*

122

Kbd.

*ff*

fleetingly jazzy

*f*

*tr*

*mp*

*Mezzo and string quartet  
slowly exit the curtain room (carrying instruments)  
through different doors and approach  
piano/dancers in hallway*

126

Kbd.

*mf*

*f*

*p*

*mf*

*p*

### Dance Sequence

*Piano continues, accompanying dancers for  
an approx 5min sequence, during which the 'cellist  
moves slowly, with instrument towards  
second location (including one chair for  
cellist and four music stands) at top of front stairwell  
and sits.*

*Piano lid slams.  
Let sound reverberate  
approx. 10sec. then  
go on*

130

Kbd.

*pp*

*ff*

Vln 1, vln 2, vla and mezzo move through audience to the second location in stairwell where the cellist is. Perform bars 134-152 memorized while walking at a slow, comfortable pace (takes approx. 40 sec to get there)

**M** ♩ = 88 Ethereal but not dragging

134

Vln. I

Vln. II

Vla.

Vc.

*f* *mp* *pp* *mp*

142

Vln. I

Vln. II

Vla.

Vc.

*>pp* *mp* *p* *mf*

*gliss.* *pp* *mf* *mp* *mf*

All strings and mezzo arrive at stairwell  
set up where cellist is seated  
and continue the scene (with sheet music)

149

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *f* *mp*

*p* *mp* *f* *mp*

*p* *f*

*p* *f*

155

Vln. I

Vln. II

Vla.

Vc.

*mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf*

*mf* *p* *mf*



non-vibrato  
sul ponticello -----

N

159

Vln. I  
*pp* ————— *f*

Vln. II  
*pp* ————— *f*

Vla.  
*pp* ————— *f*

Vc.  
*pp* ————— *f*

non-vibrato  
ord. ----- sul ponticello -----

163

rebow as needed ----- ord.

Vln. I  
*mp* ————— *p* ————— *ppp*

Vln. II  
*f* ————— *mf* ————— *p* ————— *pp*

Vla.  
*f* ————— *mf* ————— *mp* ————— *pp*

Vc.  
*mp* ----- ord.

rebow as needed ----- ord.

48

Dark, insistent

169

*mf*

M-S. *mf*  
What — they wan - ted. —

Vln. I *p* *mf*

Vln. II *ppp* *mf*

Vla. *ppp* *mf*

Vc. *>ppp* *mf*

Italian lyrics (from Elena's mother),  
dancers pin pages with fragmented  
English translation on pin board above  
foyer piano

O

*mp**mf*

M-S. *mp* *mf*  
Si so - no — spo sa - ti vo - le - va - no sta - re in - si - e - me

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp* pizz.

182

M.S. *mp* **4**  
vo - le - va - no

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* arco

187

M.S. *mf* **4** *ff*  
vo - le - va - no mo - ri - re in - si - em - e

Vln. I *mp* *mf* *pp* *mf* l.v

Vln. II *mf* *pp* *mf* l.v

Vla. *mf* *pp* *mf* l.v

Vc. *mf* *pp* *mf* l.v

*Video in curtain room plays a splash  
and sink into darkness, curtains  
wave slowly back and forth  
(10sec)*

**P** Rubato, ghostly

M-S. 192

*mf*

Mi - a fi - gia sta so - to

M-S. 196

*gliss.*

l'a - - - cqua.

*Jason/Crystal dancers  
move down the hall...*

# Act 1: Elegy

## Scene 3: The Descent

Duration: 3 minutes

Jacob Richman

Ethereal, rubato, play within  
the echoes ♩=82

Mezzo-soprano

Temple Bows

*mf* l.v. all notes unless indicated  
by a staccato marking, in which  
case dampen with free hand  
after striking

9

M-S.

T.B.

18

M-S.

T.B.

25

M-S.

T.B.

Pained, restrained,  
*rubato-tempo*  
*mp*

32

M-S.

T.B.

*mf* *mp* *mf*

mi - a fi - gia

38

M-S.

T.B.

*f* *mp* *gliss.* *gliss.* *gliss.*

ah

*mf* *pp*

43

M-S.

T.B.

*f* *p*

46

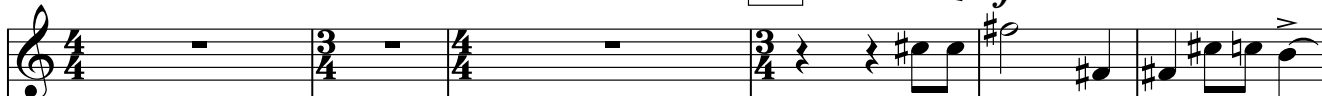
M-S.


T.B.

let sound die

*ff* *mf*


52 A **Declamatory**  
*< f*


M-S. 

T.B. 


*mp*

58 **Languid**  
*mf*

M-S. 


T.B. 

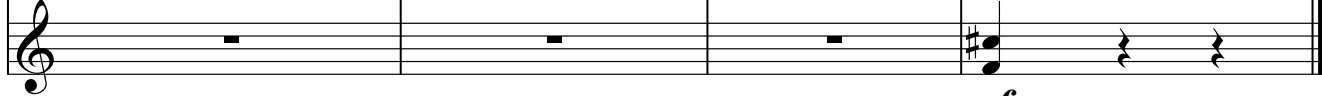
64 *f* *mp*

M-S. 

T.B. 

68 **rit.**

M-S. 

T.B. 

*mf*

## Act 2: In the Narragansett Bay

*"We will do what we originally said; you promised me. We should have done this before."*

Duration: 4 minutes

*Video: fade in of live feed of soprano off-stage,  
behind blue cellophane and sea scene  
(either seated or lying on back, preferably lying)*

Jacob Richman

**Broad, resonant**

$\text{♩} = 72$

Soprano

Temple Bwls



25

S.

T.B.

*f* *ff* *mp* *p*

30

**Fluid, rubato tempo**

*p*

S.

T.B.

*pp*

*gliss.* *gliss.* *gliss.*

We \_\_\_\_\_ wi - ll. We \_\_\_\_\_ should \_\_\_\_\_

35

S.

T.B.

*mf* *f* *p*

*tr* *gliss.* *gliss.* *mp*

\_\_\_\_\_ We will ah \_\_\_\_\_ ah \_\_\_\_\_ oh ooo. We

*mf*

41

S.

T.B.

*p* *mf*

*gliss.*

will. We sai(d) - d. We should, we should \_\_\_\_\_ have done this be-

45 *> mp*

S. *mf* *p* *mf*

fore We said we said we o - ri - gin - al - ly said we o - ri - gi - nal - ly

T.B. *mf* *p*

49 *f* *mp*

S. *f* *gliss* *mp*

— said You pro-mised me. You pro-mised me. You pro-mised me. You

T.B.

fade out sea noise

55 *p* *Steady Tempo* *mf* *p*

S. *gliss* *p* *mf*

pro - mised me We should, we should, we

T.B. *ff* *p*

59 *mp*

S. *mp*

should have done this be - fore. We

T.B. *mf*

Languidly

61

S. will, we will. We will do what we will. We will..

T.B. *mf* *p*

Driving

65

S. We will do what we o rig-in-al-ly said what we o -

T.B. *pp* *mf*

*fade in sea noise*

68

S. ri - gin - al - ly said: you pro - mised me.

T.B. *f*

-- *fade out sea noise*

Languidly, Distant

71

S. We should have done this be - fore.

T.B. *p* *p* *n*

77

S.

T.B.