

SARA ROSS

IN(opeRA)VEL

chamber opera | full score

libretto

TIAGO SCHWÄBL

June 2021

SAMPLE - SCORE NOT EDITED

IN(opeRA)VEL

chamber opera

music by
SARA ROSS

libretto by
TIAGO SCHWÄBL

commissioned by Festival Informal de Ópera
for FIO 2021, Braga, Portugal

CAST & INSTRUMENTATION

Anne Adams (soprano)
Maurice Ravel (baritone)

flute
horn
harp
snare drum
violin
violoncello

soundtrack + video projection
amplified signal processing
light & sound installation

PERFORMANCE NOTES

Drawn from Bolero's structure and melodic material - seen through a macro zoom lense - IN(opeRA)VEL consists, in concept, of a countdown to muteness both of characters and music. It comprises 340 bars which diminishes down to zero. Musicians are the agents of this countdown, and play solely with this role.

1. Performance is to be done without a conductor. Musicians are to play with a clicktrack which provides them with all necessary information.
2. Players are visible by the audience, except for the horn which remains offstage throughout.
3. Singers:
 - text on one-line-staff = spoken voice
 - headless notation = spoken voice with associated rhythm
 - beamless notation = in pitch with loose rhythmic interpretation
 - in general, notated rhythm aims to reflect normal speech, therefore never going against natural text inflection
 - in *freeze* sections, refer always to audio track. In scenes 6 and 7, audio track is the sole reference
 - in this score bar numbers correspond exactly to the audio tracks provided as auxiliary material for preparation (see Performance Note no. 4)
4. In performance, the duration of *freeze* sections might not correspond to that specified in the score, being dependent on stage direction and multi-media operation.
5. There is no intermission between Acts I and II.

duration: ca. 30 minutes

SCORE INDEX

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PLEASE NOTE

This score is for use only by those involved with the premiere at FIO 2021, being reserved for further adjustments, revision and correction.

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AUTHOR'S NOTES

IN(opeRA)VEL is based on fact. We first came to know of the relation drawn between the lives of Anne Adams and Ravel in their final years through a 2018 podcast by RadioLab (WNYC). This remarkable story of artistry, coincidence, science and parallelism very much impressed us and we felt moved to honor such a landmark of the fascinating workings of creativity and the mind.

Throughout our creative effort our aim was to be as true as possible to the scientific evidence attached to this case-study. However, character development and emotional behaviour on stage are fictionalized.

We offer this work in good faith as testimony to our deep admiration and respect for these two artists.

Sara Ross & Tiago Schwäbl

L'Albatros

Souvent, pour s'amuser, les hommes d'équipage
Prennent des albatros, vastes oiseaux des mers,
Qui suivent, indolents compagnons de voyage,
Le navire glissant sur les gouffres amers.

À peine les ont-ils déposés sur les planches,
Que ces rois de l'azur, maladroits et honteux,
Laissent piteusement leurs grandes ailes blanches
Comme des avirons traîner à côté d'eux.

Ce voyageur ailé, comme il est gauche et veule!
Lui, naguère si beau, qu'il est comique et laid!
L'un agace son bec avec un brûle-gueule,
L'autre mime, en boitant, l'infirme qui volait!

Le Poète est semblable au prince des nuées
Qui hante la tempête et se rit de l'archer;
Exilé sur le sol au milieu des huées,
Ses ailes de géant l'empêchent de marche.

Correspondances

La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiers.

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
— Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des sens.

— Charles Baudelaire

IN(opeRA)VEL

libretto
Tiago Schwäbl

music
Sara Ross

ACT ONE

SCENE 1

♩ = 60
(invariable throughout*)

340

339

338

337

Bare

spoken, very softly, almost whispered (one color per bar)

Anne Adams — areia do deserto — amêndoa — rósea — baça —

Tape-A

Tape-R

Maurice Ravel

Flute

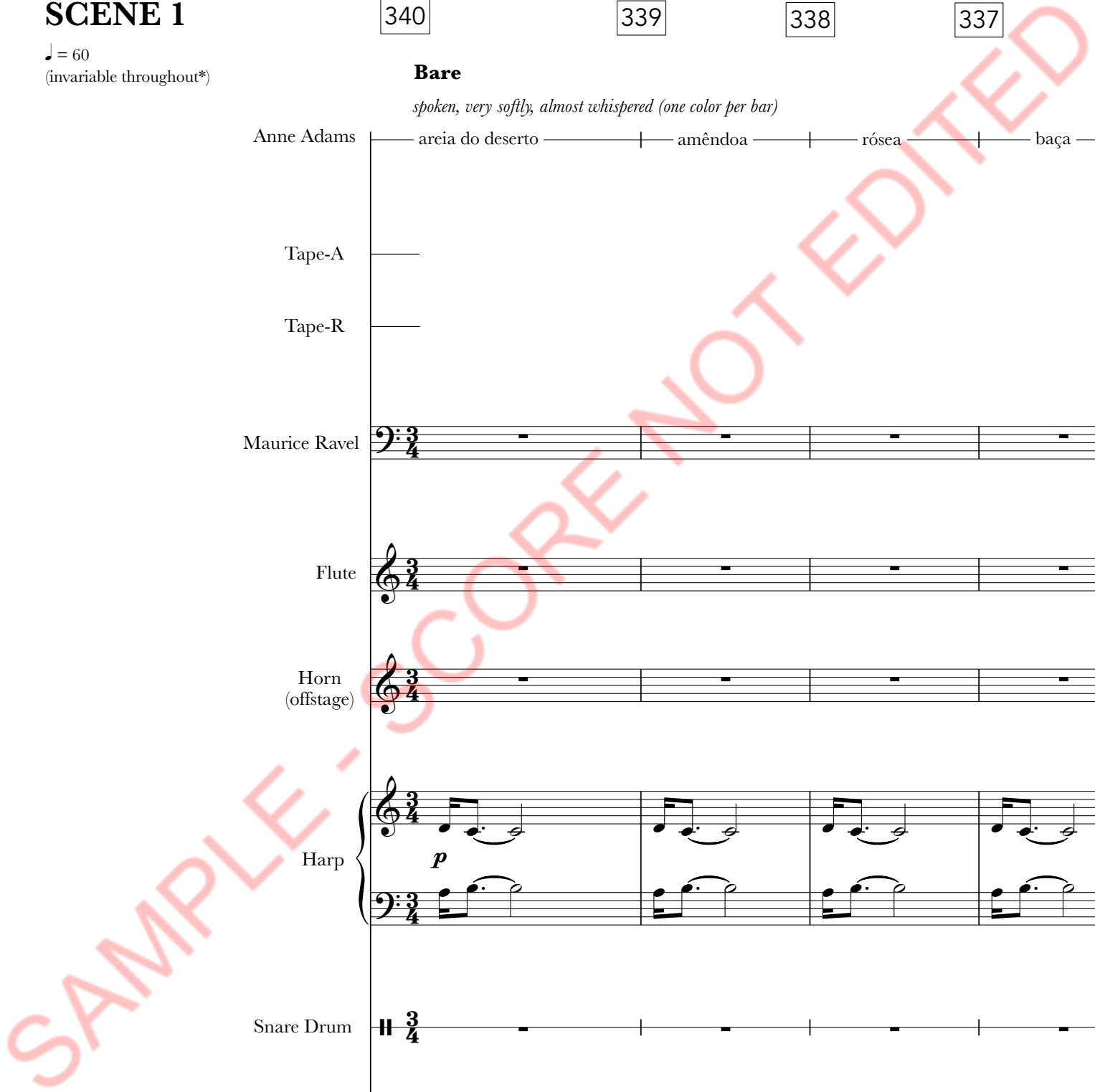
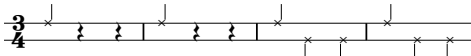
Horn
(offstage)

Harp

Snare Drum

Violin

Violoncello



*clicktracked for all musicians

258

257

256

255

Adams *curious* Quantos faltam?
ré

258 257 256 255

Tap-A *Faltam 21.*

Tap-R

Ravel
ta ta

Fl.

Hn.

Hp.

Sna.

Vln. *p*

Vc. pizz arco *mp ppp*

Cclk

*a cura
a pintura
pinta
cura
mãe
filho
a mãe
pinta
o filho
cura*

254

253

252

251

Adams

Tp-A

Tp-R

Ravel

Ca-ro a- mi - go não te-nho pre-ga-do o - lho Que diz o po-

Fl.

Hn.

Hp.

Sna.

Vln.

Vc.

Clck

mf *mp* *ppp*

pizz arco

246

245

244

243

Adams

Tp-A

Tp-R

Ravel

"mo - le e frou - xo o a - la - do pe - re - gri - no"

Fl.

Hn.

Hp.

Sna.

Vln.

Vc.

Cclk

mf

pizz

arco

ppp

242

241

240

239

Adams *mf*
Meu

Tp-A

Tp-R

Ravel
lá à fren - te, tu-do se con - fun - de eu tom - bo...!
spoken outcry
5 3 3

Fl. *pp possible*

Hn.

Hp.

Sna.

Vln.

Vc. *mf* pizz. arco *ppp*

Clck

238

237

236

235

Adams *pitched speech* *evenly spaced*

fi - lho! ouro pálido azul escuro ardósia a-

Tp-A

Tp-R

Ravel *increasing in anxiety* *mf* *losing impetus bar by bar*

a ave guina, o poeta coxo! A - fo-gam pa - la - vras Co - lap - sam as mãos

Fl. *pp*

Hn.

Hp.

Sna.

Vln.

Vc. *mf* *pizz.* *arco* *ppp*

Clck

234

233

232

231

Adams

-zul escura sol mi

Trp-A

Trp-R

Ravel

e os sons e os sons Co-lap - sam as mãos

Fl.

p *p* *p* *p*

Hn.

Hp.

Sna.

Vln.

pp

Vc.

mf pizz. arco *ppp*

Clck

230

229

228

227

p sotto voce

Adams

i - sa - be - lina sol sol fá

Tp-A

Tp-R

Ravel

e os sons! in - cu - rá - vel, in - sa - rá - vel, i - no - pe - rá - vel

Fl.

p

Hn.

Hp.

Sna.

Vln.

Vc.

mf *pp*

Cclk

SCENE 5

226

225

[227]-1

In creative agitation

Adams *p restless* não pre - go

53
o bolero
o bolero de Anne Adams eu explico 52

53
o bolero
o bolero de Maurice Ravel eu explico 52 Maurice Ravel, 52 em 1927

Ravel *f* Ca - - - - - *pp sotto voce, restless, obsessive* (a) - ro a mi - go que não pre - go

Fl.

Hn. *con sord.* *p*

Hp. *mp*

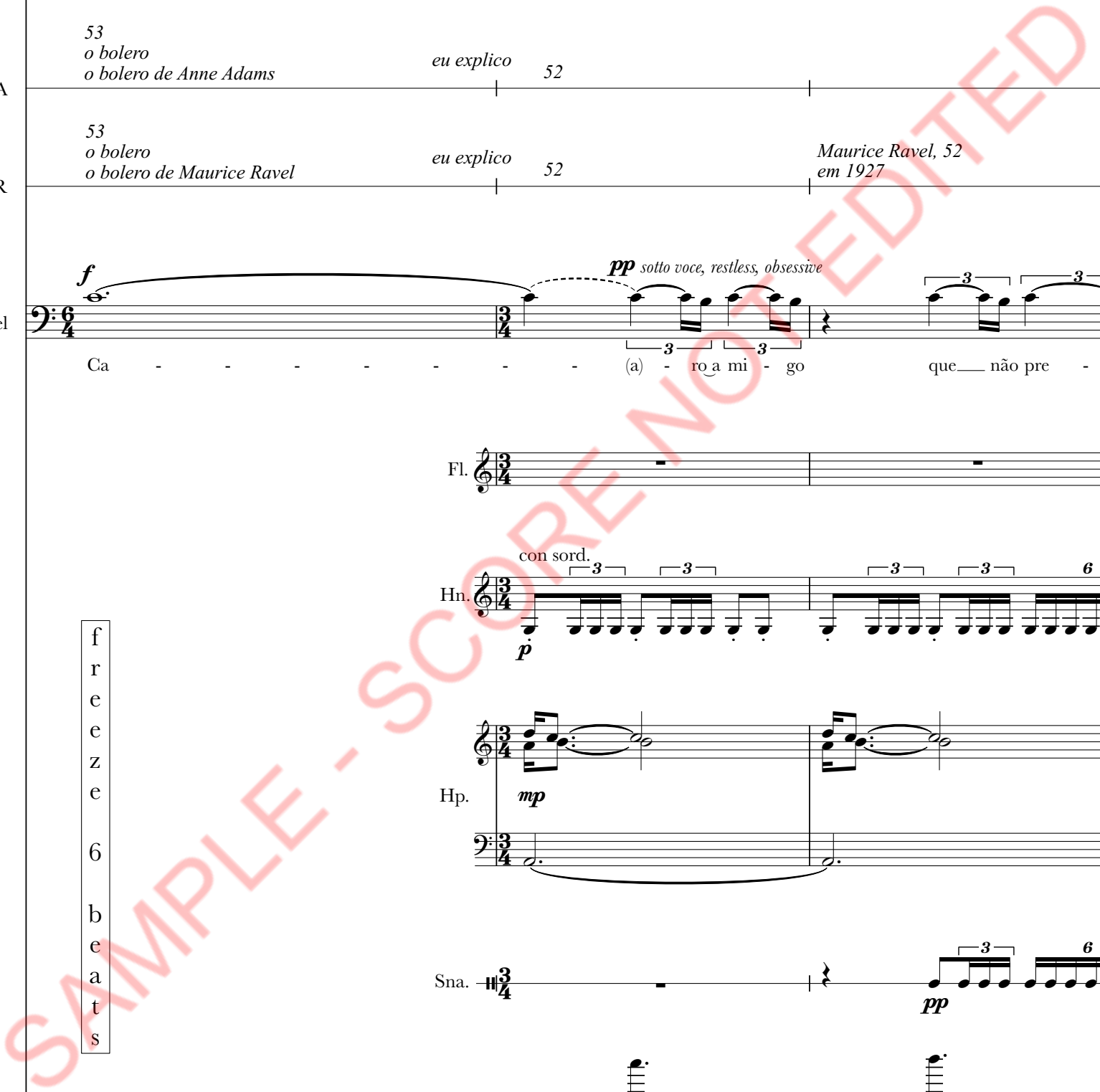
Sna. *pp*

Vln. *mp*

Vc. *f* *pizz.* *mf* arco sul pont. to nat.

Click

f
r
e
e
z
e
6
b
e
a
t
s



224

223

222

221

Adams
o - lho a - zul mo - l'e frou - xo

o - lho que diz o po - e - t'en cur - ra la - do mo - l'e frou-xo o'a la - do pe - re gri - no lá - à

...encomenda um fandango a bailarina Ida Rubinstein... a Maurice Ravel, 52, em 1927

Fl.

Hn.

Hp.

Sna.

Vln.

Vc.
pizz. arco sul pont. to nat. pizz. arco simile
mf mf

Cclk

220

219

218

217

Adams
 com - pas - so cen-to e vin - t'e um sol ré! ar - dó - sia es

eu explico: 52 Anne Adams, pintora amadora, 52 em 1992 projeta pinturas... ...a partir de sons

eu explico

Ravel
 fren - te tu - do se con- fun - de a a - ve gui - na o poe - ta co - xo e u tom - bo e u tom - bo e u

Fl. *p*

Hn. 3 3 3 3 6 3 3 3 3 6

Hp.

Sna. 3 6 3 6

Vln. *pp*

Vc. pizz. arco pizz. arco *mf*

Cclk

crescendo poco a poco, increasingly rampant

216

215

214

213

Adams
cu - ra, fă fă! do ho - ri zon - te u - masom - br'a cin - zen

eu explico:

eu explico: em 1928 Ida Rubinstein insiste no fandango e Ravel, 53 devolve, em 1928,

Ravel
tom - bo e tom - bo meu a - mi - go fui a bal - ro - a do do ho - ri zon - te um - a som - bra que diz

Fl.
crescendo gradually bar by bar

Hn.
3 3 3 3 6 3 3 3 3 6

Hp.

Sna.
3 6 3 6

Vln.
crescendo gradually bar by bar

Vc.
pizz. arco pizz. arco
mf mf

Clck

212

211

210

209

Adams
 ta - da a - zul ca - ma - ra - - da! Eu tom - bo!

um bolero
 um bolero

um bolero
 um bolero

Ravel
 o - - po-e - ta in - cu - rá - vel in - sa - rá - vel dó - - si dó ré dó si lá dó dó lá dó - -

Fl.
f

Hn.
mp

Hp.
mf
f
with accel. gliss.

Sna.
poco
mp

Vln.
mf
f
 pizz.

Vc.
mf
f
 pizz. arco pizz.

Clck

f bursting, a bit delusional

Anne Adams ouve incessantemente o bolero,

208

207

206

205

Adams *p* com - pas - so cen - to e trin - ta e qua - tro a - zul ca

aos 53 e pinta em 1993 o quadro: Desvendar Ravel. um bolero, aos 53 [L]

um bolero, aos 53 [L]

Ravel *hold until out of breath* si dó lá sol mi fá sol

Fl.

Hn.

Hp.

Sna. 3 6 3 6

Vln.

Vc.

Clck

204

203

202

201

Adams

de - te, car - do, pra - ta Co - lap - sam as mãos e

Tp-A

Tp-R

Ravel

spoken, out of breath
Que sons? — Que sons são estes?

Fl.

breath
p *molto* (*f*) *mf*

Hn.

Hp.

mf

Sna.

Vln.

Vc.

mf

Clck

200

199

198

197

Adams

as p(a) - la - vras co-lap - (sam) ré! tu - do se con

mf

3 3 3 3 3 3

3 6 3 6

lá à frente tudo se confunde

lá on-de tom -

mf

Fl.

3 3 3 3 3 3

p < f

Hn.

Hp.

Sna.

3 6 3 6

Vln.

Vc.

Clck

196

195

194

193

Adams *f* *almost shouting* QUANTOS FALTAM?
 fun - de:r ! com pas - so cento e d !

Tp-A *Faltam 14.*

Tp-R *Faltam 9.* 

Ravel *f exasperated*
 - bam aspa-la - vras Que diz o po - e - ta

Fl.

Hn. *mf*

Hp. *f*

Sna.

Vln. *f*

Vc. *cresc.* *f*

Clck

f
r
e
e
z
e
98
b
a
r
s