

Jude Obermüller
I Remember the Ship
Chamber Opera in One Act

Libretto by Genevieve Dawson

FULL SCORE

5th Print - 25.03.12

Characters (& Original Cast)

James (Morgan Pearse)

Baritone

Anna (Felicity Smith)

Soprano

Marie (Joanna Songi)

Soprano

David (James Hall)

Counter-tenor

The Nurse (Fiona Mackenzie)

Contralto

This Chamber Opera was written as part of the Great Expectations Project, a collaboration between the Royal College of Music and the Tête à Tête Opera Company.

WORLD PREMIERE:

May 11th & 12th 2012, The Britten Theatre, London

Conductor
Gerry Cornelius

Director
Bill Bankes-Jones

Instrumentation

Clarinet (doubling **Bass Clarinet**)

Trumpet (doubling **Flugel Horn**)

Percussion (1 Player): Bass Drum, Tam-tam, Ratchet, Tom-toms Temple Blocks,
Suspended Cymbal, Triangle, Wood Block, Crotales, Tubular Bells,
Glockenspiel, Tambourine, Vibraphone, Ride Cymbal (with sizzle), Hi-hat

Keyboard (Sound module & volume pedal required)

Violin

'Cello

Composed in Novemeber 2011, London

Orchestrations begun December 2011, Goa, India
Orchestrations completed March 2012, Brighton

In brief...

This is a story of dreams, of loss and of guilt; each a creative and a destructive force that pushes our protagonist both to dark and peaceful places as reality slips further from his grasp. Our brief glimpse into the mind of one lonely patient opens on a single hospital bed where James is tangled up in his sheets, battling his demons, forever trying to save his son David from the dark water below. Surrounding the bed toy model ships litter the floor, waiting for a child to return.

James's bed becomes a raft amid the ocean of his hospital room, where he sees over and over again, the recollection of his children and wife, now lost in the wreckage of the Titanic disaster. James builds a sea of dreams around himself to forget the deep well of loss and guilt that is slowly but surely destroying his body and his mind. Are James' dreams his own, or the invention of his medication?

The how and why that James so deeply blames himself for their death will unravel as we dive with him between dream and reality. This is not a ghost story. David is as real for the audience as he is for James. We hear his cries, we see him play with his sister and we know the moments that made up his short life. His presence in front of our eyes, and in the music that drives and shapes our narrative, leads us to question the nature of our own reality.

For what is madness when waking life becomes no longer bearable, and our imagined or remembered life is all that is left to live for?

In the light of more recent events on the Italian coast, and in memory of the Titanic in the anniversary of it's sinking, this short opera explores human nature when pushed to our most vulnerable moments; the fatal mistakes we make that define us and the fragility of our perception of reality.

I Remember the Ship

Libretto:
Genevieve Dawson

Music:
Jude Obermüller

PART I - 'DAVID'
"Prologue"

The scene opens on a man curled up in a hospital bed, he is in a state of delirious fever, half asleep and half awake. There is a spotlight on the bed - the rest of the room is in darkness. Clutched in his arms is a model ship, broken in two.

A

SFX1 - WAVES c. 10sec.
SFX2 - BELLS c. 7sec.

Clarinet in B \flat
(db. Bass Clar.)

Trumpet in B \flat
(db. Flugel)

Percussion

James

Keyboard

SFX1 - WAVES c. 10sec.
SFX2 - BELLS c. 7sec.

Violin

'cello

♩ = 60 [Frail & lost]

B

Cl. *pp* *fp* *poco* *poco colla voce*

Tpt.

Vib. **VIBES** *motor on* *pp* *f* *p* *poco colla voce*

James *p* The wa-ter is deep... so cold... There's some-one here to see you... Hold on tight-er now Ma

Kbd. **FANTASY BELLS (RH)** *pp* *fp* *poco colla voce* *p* **PIANO (LH)**

Vln. *sul tasto* *sffpp* *poco colla voce*

Vc. *sffpp*

9

♩ = 120 [Panicked] **C**

Cl. *f* *f* *f*

Tpt.

Vib. **TEMPLE BLOCKS** **TOM-TOMS** *f* *sff*

James *f* rie. The ship won't hold us a-ny-more... Child ren there are mer - maids down be-low

Kbd. *sff* *8^{va}*

Vln. *ord.* *f* *ff*

Vc. *f* *sff* *ff³* *3*

molto rit. e dim. // ♩ = 60 [Come prima]

Cl. *molto*

Tpt.

Toms. **VIBES** *motor off* (Spoken: David...David...) *pp* **TOM-TOMS / SUSP. CYM.** *ff*

James don't fall a-sleep now... *p* So cold... So cold... *Spoken: David...David...*

Kbd. *pp* **8^{ub}**

Vln. *molto*

Vc. *molto*

"Who made all this mess? / Those damned dark dreams"

He wakes confused, sits up, tries to stand but falls back to the bed with dizziness. The lights come up on the rest of the room. He is surrounded by toy models of ships; sailing boats, cruise liners, oil tankers – some made of paper, some of wood, they hang from the ceiling and clutter the floor.

D ♩ = 120 [Violent & Dry]

Cl. *f*

Tpt.

Perc. *snatch* **TEMPEL BLOCKS** *sim.* **TEMPEL BLOCKS**

James *f* **TOM-TOMS / SUSP. CYM.** **TOM-TOMS / SUSP. CYM.** **TOM-TOMS / SUSP. CYM.**
Who made all this mess? If I told you once, I've told you a mil-li-on

Kbd. *ff* *f*

Vln. *marc. e detache sempre* *ff*

Vc. *marc. e detache sempre* *ff*

Musical score for measures 22-24. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), James (vocals), Keyboard (Kbd.), Violin (Vln.), and Violoncello (Vc.).

Measures 22-24 are in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features triplets and dynamic markings such as *ff* and *f*.

Lyrics for James: times, Dav - id, clear up these

Instrumental markings include **TEMPLE BLOCKS** and **VIBES**.



Musical score for measures 25-28. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Vibraphone (Vib.), James (vocals), Keyboard (Kbd.), Violin (Vln.), and Violoncello (Vc.).

Measures 25-28 are in 2/4 time. The key signature has two flats. The music features triplets and dynamic markings such as *mp*, *f*, and *mf*.

Lyrics for James: ships! I won't have this house in such a mess!

Instrumental markings include **TEMPLE BLOCKS** and **TOM-TOMS**.

James slows, confused, looks around the room and realises where he is.

28 **E** ♩ = c. 82 [reflective]

Cl.

Tpt.

Vib. **VIBES**
p

Kbd.

Vln. *solo* ♩ = c. 82 [reflective]
p

Vc. *p*



32 ♩ = 120

Cl. *p cresc.*

Tpt.

Vib. *p*

James *vox 2nd time*
Those damned dark dreams_ con - fuse_ me_ And the cham- bers of the sea are_ so

Kbd.

Vln. *p cresc.*

Vc. *p cresc.*

37

Cl. *f* *mf* *p sub.*

Tpt.

Vib. *mf* *p sub.*

James
far from this white bed, these white walls. This is not where we were meant to be.

PIANO / STRINGS

Kbd. *mp* *mf*

Vln. *mf* *f*

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

42

Cl. *sfp* *sfp* *sfp* *f* *f*

Tpt. *sfp* *sfp* *sfp* *sfp* *f*

Vib. *mf* *ff*

James
It feels so long now that I have wait-ed for home. This twist-ed bo-dy is

HARP

PIANO/STRINGS

Kbd. *mf* *f*

Vln. *mf*

Vc.

47 [♩. = 120]

Cl. *molto* *f* *fff*

Tpt. *ff*

Vib. SUSP. CYM. B.D. RIDE CYMBAL sizzle TAM-TAM TOM-TOMS
soft sticks *mf* *f* *ff* flip sticks

James not my own Or this dry mouth you once kissed...

Kbd. *mp* *molto* *ff*

Vln. *molto* *ff* *bustring forth*

Vc. *molto* *ff*

52 **G**

Cl. *fff* *p* *mp*

Tpt. *p*

T-t. SUSP. CYM. RIDE CYMBAL sizzle TAM-TAM TOM-TOMS To Susp. Cym.

James *mp sub.* And yet it keeps me

Kbd. *ff* *mp*

Vln. *p* *mp sub.* suddenly hushed...

Vc. *mp* *mp sub.*

56

Cl. *+ harmon mute*

Tpt.

T-t. *SUSP. CYM.* *f*

James
here _____ and holds me down _____

Kbd. *mf*

Vln.

Vc.

59

Cl. *flz.* *molto* *sfp* *f* *lunga* *♩ = 72*

Tpt. *flz.* *molto* *sfp* *f* *lunga*

T-t. *RATCHET* *sfp* *f* *TEMPLE BLOCKS* *lunga*

James
My lungs are heav - ing with the weight of it. Where are you?

Kbd. *molto* *sfp* *f* *lunga*

Vln. *molto* *sfp* *f* *pizz.*

Vc. *molto* *sfp* *f* *pizz.*

63 **H** *rich* *glassy, thin* *sim.* *p* *sf* *p* *sf* *p*

Tpt. *glassy, thin* *sf* *sf* *sf* *sf*

Crot. **CROTALES** *mf*

James This mo del_ is all I can make or do And

Kbd. *rich* *glassy, thin* *sim.* *pp* *mp* *pp* *mp* *mf*

Vln. *arco - rich* *senza vib. - glassy, thin* *sim.* *mp* *sf* *mp* *sf* *senza vib. - norm.* *p*

Vc. *arco - rich* *senza vib. - glassy, thin* *senza vib. - norm.* *mp* *mp* *sf* *p*

Musical score for measures 68-72. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Crotales (Crot.), James (vocals), Keyboard (Kbd.), Violin (Vln.), and Viola (Vc.).

James: e - ven this is bro - ken It took so long, I made it for you. *spoken (freely): "David ... David..."*

Cl.: *mp* (measures 68-70), *sf* (measures 71-72)

Tpt.: *sf* (measures 71-72)

Kbd.: *mp* (measures 71-72), L.H. (measures 71-72)

Vln.: *tenderly*, *mf* (measures 71-72)

Vc.: *tenderly*, *mf* (measures 71-72)

James stands and wanders about the room, searching for someone, repeating 'David' and clutching the model to his chest.

Musical score for measures 73-76. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Crotales (Crot.), James (vocals), Keyboard (Kbd.), Violin (Vln.), and Viola (Vc.).

Cl.: *mf* (measures 73-74), *p* (measures 75-76), *mf* (measures 73-74), *p* (measures 75-76)

Tpt.: *mf* (measures 73-74), *p* (measures 75-76), *mf* (measures 73-74), *p* (measures 75-76)

Crot.: To Tri. (measures 75-76)

Vln.: *p* (measures 73-74), *mf* (measures 75-76), *p* (measures 73-74), *mf* (measures 75-76)

Vc.: *p* (measures 73-74), *mf* (measures 75-76), *p* (measures 73-74), *mf* (measures 75-76)

"Father, father"

As he wanders three figures enter: an older woman, his wife – Anna, and two children, Marie and David.
Marie runs over to her Father, David hangs back. James remains confused but is relieved they have arrived.

77 $\text{♩} = 120$

Cl. *f* *mp* *p*

Tpt. *f* *mp* *p* *mute out*

Tri. TRIANGLE T. BLOCKS TRIANGLE T. BLOCKS TRIANGLE SUSP. CYM. *f* *mp*

Anna *soothingly*
It

Marie
Fa - ther, fa - ther We've been wait - ing in the hall but they would - n't let us

Kbd. *f* *mp*

Vln. $\text{♩} = 120$

Vc.

83 *lyrically*

Cl. *mp*

Tpt. *sfp*

T-t. *mf* VIBES. SUSP. CYM.

Anna
won't be long_ now_ dar - ling_ We're going to take_ you_ home_

Marie
in.

Kbd.

Vln. *p* *mf* *p* *sfp* *mf*

Vc. *p* *sfp*

Musical score for measures 87-90. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Trombone (T-t.), Anna, James, Keyboard (Kbd.), Violin (Vln.), and Violoncello (Vc.).

Measures 87-90:

- Cl.: *f* (measures 87-88), *mp* (measures 89-90)
- Tpt.: *mf* (measures 87-88), *pp* (measures 89-90)
- T-t.: *f* (measures 87-88), *mf* (measures 89-90)
- Anna: *mf* (measures 87-90). Lyrics: "James, are you al - right? You look pale We're here now." (Note: "al" is likely "all")
- James: *mf* (measures 89-90). Lyrics: "I was"
- Kbd.: *mf* (measures 87-90)
- Vln.: *f* (measures 87-90)
- Vc.: *mf* (measures 87-90)



The children are playing with the model ships

Musical score for measures 91-94. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Triangle (Tri.), James, Keyboard (Kbd.), Violin (Vln.), and Violoncello (Vc.).

Measures 91-94:

- Cl.: *mf* (measures 91-92), then rests (measures 93-94)
- Tpt.: rests (measures 91-94)
- Tri.: TRIANGLE (measures 91-92), VIBES (measures 93-94), *p* (measures 93-94)
- James: *p* (measures 91-94). Lyrics: "dream - ing of the ship We were in the wa - ter and I could-n't"
- Kbd.: *mp* (measures 91-94)
- Vln.: *mp* (measures 91-92), *p* (measures 93-94)
- Vc.: *mp* (measures 91-92), *p* (measures 93-94)

Anna embraces him and soothes James

96 J ♩ = 60

Cl.

Tpt.

Vib.

Anna

James

Kbd.

Vln.

Vc.

p *p* *p* *p*



99

Cl.

Tpt.

Crot.

Anna

Kbd.

Vln.

Vc.

She pulls him over to the bed and they sit together, Marie comes to join them.
James beckons to his son who stays playing with the ships intently.

David stays still, before he comes reluctantly and sits at their feet

103 ♩ = 80 [colla voce]

Cl.

Tpt.

Vib. *mf*

Anna

James *p* like an intense whisper

Da - vid... come here boy, come sit with your mo - ther and me. Come here boy!... I won't

Kbd.

Vln. ♩ = 80 [colla voce]

Vc.

106 ♩ = 70 [Majestic, yet fragile]

Cl.

Tpt.

Vib. *mp* SUSP. CYM.

James

harm you! In New

Kbd.

Vln.

Vc.

"In New York"

K

107

Cl.

Flug. *hushed - molto vib.*
mp *mf* *f* *mp* **SUSP. CYM.**

T-t. *mf*
yearning

James
York_____ there will be build ings are tall as the sky, and you can grow_ up_____ to be a- ny man_ you

PIANO/STRINGS
Kbd. *pp*

Vln. *p softly*

Vc. *p softly*

II

112 **poco accel.** [$\text{♩} = 80$]

Cl. *molto*

Flug. *molto* *sfp*

Dr. *mf* *p* *f* **VIBES** *mf* *f* **GLOCK**

James
want_____ We'll have a gar - den_ and dogs and a room for your toys_

Kbd. *f*

poco accel. [$\text{♩} = 80$]

Vln. *espress.* *mf* *molto*

Vc. *mf* *molto*

117 *mp* poco accel. *ff* [$\text{♩} = 90$]

Cl. *molto* //

Flug. *ff* *molto* To Tpt.

Toms. *mf* *ff* *ff* *molto* TOM-TOMS VIBES

James *ff*
as tall as the sky, boy! **Spoken:** Remember the ship?
Taller than the ship!

Kbd. *mp* *ff*

Vln. poco accel. [$\text{♩} = 90$] *ff* *molto* //

Vc. *mp* *ff* *molto*

"I remember the ship..."

122 **L** ♩ = 180

[Fizzy, glistening]

Cl. *ff*

Flug. *ff* *sfp* *ff* *ff* *sfp* *ff*

Vib. **GLOCKENSPIEL** *ff*

David *a little reserved at first...*
I re - mem - ber the ship

Kbd. **FANTASY BELLS (RH)** *ff*
PIANO (LH)

Vln. *ff*

Vc. *ff*

131

Cl. *mp*

Tpt.

Glock. **VIBES** *p* *mp*

David I re - mem - ber the ship the danc - ing in cir cles.

Kbd. *mp*

Vln. *molto* *mf*

Vc. *molto* *mf*

140 (♩ = ♩) **M**

Cl.

Tpt.

Vib.

David

Kbd.

Vln.

Vc.



148 (♩ = ♩) *sim.*

Cl.

Tpt.

Dr.

David

Kbd.

Vln.

Vc.

20

156 **N**

Cl. *mp*

Tpt.

Dr. *f*

David
dark of the sea and the cold bit - ter

Kbd. *mp*

Vln. *mp*

Vc. *mf*



160

Cl.

Tpt.

Tub. B. **TUBULAR BELLS** **GLOCK**
mp

David
chill

Kbd.

Vln.

Vc.

The couple join Marie and begin to waltz around the bed, speeding up as David sings, the lights have shifted to bright ballroom chandelier-like patterns, which darken as David's words grow more disturbing – the couple dance on obliviously.

164

O

Cl.

Tpt.

Glock. TAMBOURINE

TOM-TOMS

Kbd.

Vln.

Vc. *ff*

167

Cl. *mp* *ff* *mf*

Tpt. *ff*

Dr. SUSP. CYM. TUBULAR BELLS *ff*

David
I re - mem - ber the ship and the tol - ling of the bells.

Kbd. *mf* *ff* *l.r.* *sim.*

Vln. *mp* *mf*

Vc. *mp*

OPEN KEY

176

Cl. *p sub.* \curvearrowright *f* *p cresc.* *mf* *p cresc.*

Tpt. *mf* *mute out*

Dr. **TOM-TOMS** **TEMPLE-BLOCKS** **TOM-TOMS** **TAMBOURINE**
p cresc. *mf* *sfp*
xylo mallets

David
The cry of the white birds and heav - ing white waves.

Kbd. *mf* *8va*

Vln. *p sub.* \curvearrowright *f* *mp cresc.* *mf* *mp* *p sub.*

Vc. *p sub.* \curvearrowright *f* *mp cresc.* *mf* *mp cresc.* *p sub.*



183

Cl. *ff* *molto dim.* *molto dim.* *mp* *smoothly*

Tpt.

Dr. **TOM-TOMS** **TOM-TOMS** **TOM-TOMS** **WOOD-BLOCK**
f *f* *f*
TAM-TAM **TAM-TAM** **TAM-TAM**
xylo mallets

David
They sucked and crashed on the lit - tle glass win - dow. You

Kbd.

Vln. *f* *sffz* *ff* *molto dim.* *mp* *smoothly*

Vc. *f* *mp* *smoothly*

191

Cl. *light, delicate*
mf

Tpt.

T-t. *SUSP. CYM.*
softly rolling underneath
sfpp
mp

David
said there were mer - maids, but I saw lip - less creat - ures.

Kbd.

Vln. *fizzing*
mf

Vc. *fp*



199

Cl.

Tpt.

T-t.

David
that grinned in the dark - ness.

Kbd. *PIANO (R&L - NO BELLS)*
mf

Vln.

Vc. *f*

24

206 **Q**

Cl. *ff* *dim.* *p*

Tpt. **PIANO** 4:3

Dr. **TOM-TOMS** *ff* **B.D.** *f* **VIBES**

David I re-

Kbd. **FANTASY BELLS** **PIANO** 4:3 *ff* *dim.* *p*

Vln. *ff* 4:3 *marc.* *dim.* *p*

Vc. *ff* 4:3 *ord.*



213 **R** To B. Cl.

Cl. *mp*

Tpt.

Vib. *mp*

David mem - ber the ship when we lay on our backs and we wait - ed

Kbd. *p*

Vln. *legato* *mp*

Vc. *p*

223 [Dying away gradually . . .] *♩ = ♩* *♩ = ♩* *sempre*

Cl. *p* *f sub.*

Tpt.

Vib. *p* *f sub.*

David
and wait - ed and wait - ed and wait - ed and wait - ed...

Kbd. *p* *f sub.*

Vln. *pp* *mf sub.*

Vc. *pp* *mf sub.*

230 OPEN KEY

Cl.

Tpt.

Vib. *p sub.* *mf sub.* *pp sub. e decresc.* *(pppp)*

David
wait - ed and wait - ed... wait - ed and wait - ed and wait - ed and...

Kbd. *p sub.* *mf sub.* *pp sub. e decresc.* *(pppp)*

Vln. *mf sub.* *pp sub. e decresc.* *(pppp)*

Vc. *mf sub.* *pp sub. e decresc.* *(pppp)*

very free
pp

Throughout this song David has grown more distressed. In these final lines James, Anna and Marie collapse onto the bed laughing and out of breath. The lighting changes again to a single bulb swinging above them, emoting the swaying of the ship. David remains still, heaving with breath as well, but watching the three figures lying together. James puts his arms around his wife and daughter and as they lean back and close their eyes they begin to fall asleep.

S $\text{♩} = 60$

237 **BASS CLAR.**

B. Cl. 8

p

Tpt. 8

Vib. *motor on* 8

p

Anna 8

Come to bed now, Da - vid

Kbd. *p* 8

8

$\text{♩} = 60$

Vln. 8

Vc. *p* 8

240 *David is frantically pulling at her arm //*

B. Cl. *mf*

Tpt.

Vib.

Anna
It's been a long night_____ for us all and it's far past your bed - time_____ *mf*

David
PIANO
You *mf*

Kbd.
To Hp. *pp*

Vln. *pp* //

Vc. *pp* //

T $\text{♩} = 120$ [Alert]

243

B. Cl. *mf*

Tpt.

Dr. **TAM-TAM** *mf* **TOM-TOMS** *f* **snatch** **TEMPLE BLOCKS** **TOM-TOMS / SUSP. CYM.**

David
have to come quick - ly the lights are all dy - ing_____ there's wa - ter in the hall - way the child - ren are

Kbd. *mf*

Vln. *mf* *marc. e detache sempre* *f* *marc. e detache sempre*

Vc. *mf* *f* *3*

247

B. Cl. *mf* like an irritant...

Tpt. *mf* like an irritant...

T. Bl. *sim.* TEMPLE BLOCKS TOM-TOMS / SUSP. CYM. TOM-TOMS / SUSP. CYM.

David cry - ing the port - ers are run ning with jack - ets for us the lights are dy - ing you

Kbd.

Vln. *mf*

Vc.



The light begins to flicker on and off

251

B. Cl. *hushed...* *p* *p sub.* *f* To Cl.

Tpt. *mf* *sfp* *f*

Vib. VIBES TEMPLE BLOCKS SUSP. CYM. TOM-TOMS

David have to wake up! Come on, now! Wake up! We have to run now! Please... I don't like the dark!

Kbd. *p* *mf* *f*

Vln. *p* *mf* *f*

Vc. *p* *p* *f*

I Remember the Ship

Full Score - 25.03.12

254 **U** ♩ = 120

B. Cl.

Tpt.

Perc. **VIBES** *mf*

James Da - vid, don't wor ry, it's on - ly a dream The

PIANO / STRINGS *pp* *mp*

Vln. *pp*

Vc. *p*



258 **CLARINET**

Cl. *mp* *mf* *p sub.*

Tpt.

Vib. *p sub.*

James ba - bies cry in the night when it's dark. Come lie here with us we'll all co - sy up In the

Kbd. *mf*

Vln. *f*

Vc. *f* *p sub.*

30

263

Cl. *f*

Tpt. *sfz sfz sfz sfz*

Vib. *mf*

David

James

David
No pa - pa,

James
morn - ing I prom ise, we will al - most be there.

HARP *mf*

PIANO/STRINGS *f*

Vln. *f*

Vc. *f*

266

Cl. *f* *ff* *accel.* To B. Cl.

Tpt. *f* *ff*

Vib. *f* *ff* TOM-TOMS

David

David
quick - ly! Ma - ma! Run, please!

Kbd. *ff*

Vln. *ff*

Vc. *ff*

PART III - 'TRANSITION - NURSE ENTERS AND FAMILY DISAPPEAR'

As he becomes frantic he is dragging his mother and sister out of the bed, they eventually follow him. James goes to grab his wife's hand and just misses her - as he does so the lights shift again to illuminate the hospital room.

Nurse enters.

The family are still on stage, his daughter begins playing with the model ships, singing a song to herself, David continues to look nervous and goes to stand behind his Mother.

"James, it's the Nurse"

269 **V**

$\text{♩} = 140$ [Serene]
4 + 3

B. Cl.

Tpt.

Dr.

Nurse *alert!*
James, it's the Nurse... You must get back in - to bed... you've been dream-ing a - gain... Still, no

Kbd.

Vln. $\text{♩} = 140$ [Serene]
4 + 3
tanto espress.
p *mf* *p*

Vc. *tanto espress.*
p *mf* *p* *mf*

275 BASS CLAR. *p* *pp* To Cl. *J. = 120*

Tpt.

T-t. *f* *f* TRI.

Marie *spritely*
Pa-pa come

Nurse
rea-son for wond-'ring a - round in your night clothes. you aren't well go to sleep.

Hp. *mf* *f* PIANO

Vln. *mf* *mp* *f* *J. = 120*

Vc. *p* *mf* *f*

Detailed description of the musical score: The score is for page 32, measures 275-280. It features six staves: Bass Clarinet, Trumpet, Trombone, Marie (soprano), Nurse (soprano), and Piano. The Bass Clarinet part starts with a *p* dynamic and includes a *pp* section. The Trombone part has a *f* dynamic and a trill (TRI.) in the final measure. Marie's part is marked *spritely* and includes the lyrics 'Pa-pa come'. The Nurse's part includes the lyrics 'rea-son for wond-'ring a - round in your night clothes. you aren't well go to sleep.'. The Piano part features a *mf* dynamic and a *f* section marked 'PIANO'. The Violin part starts with *mf*, has a *mp* section, and ends with *f*. The Violoncello part starts with *p*, has a *mf* section, and ends with *f*. The tempo is marked *J. = 120*.

281

CLARINET

B. Cl. *p* *mf* *ff*³ sub.

Tpt.

Tri. *mp* damp!

Marie

Nurse

James

Ex - cuse me _____ not now, Nurse _____ Can't you see that I'm bu - sy?

Pno.

Vln. *mp* sub. *ff*³ sub.

Vc. *mp* sub.

288

W

Cl. *p* sub. *mf* *p*

Tpt. *ff* sub.

Vib. To Glock. *mp* GLOCK

Anna

James, I can come back la - ter I on - ly want-ed to say good -

Pno. *ff* sub. *mp*

Vln. *p* sub. *mf* *p*

Vc. *ff* sub. *p* *mf* *p*

34

292

Cl. *mf* *p*

Tpt.

Glock. *f* *p* VIBES

Anna
night.

James
Can I please have some time with my

Pno. *mp*

Vln. *f* *p*

Vc. *mf* *p*



294

Cl. **Molto rit.**

Tpt. **MAYBE FLUGEL?**
+ Harmon mute *f*

Vib.

James
wife? With my lit - tle ones. Da - vid.

Pno. **FANTASY BELLS** *f*

Vln. **Molto rit.** *f*

Vc. *f*

I Remember the Ship

Full Score - 25.03.12

X ♩ = c. 50 [Very free]

Cl. *ff*

Tpt. *ff*

T-t. TAM-TAM *f* l.v. BASS DRUM *slow flam - before beat* l.v.

Nurse your fam - 'ly aren't here, James. We've been through this be - fore.

Pno.

Vln. *ff*

Vc. *ff*

James is distressed and confused, his wife and son retreat to the corner of the room, to a shadow and stand in tableau behind a suitcase. Marie continues to play on the floor.

Y ♩ = 120 [As before]

Cl.

Tpt.

Tri. TRI. VIBES TRI. VIBES TRI.

Marie And the boat can fly! It can fly all o-ver the world

James Da - vid... Da - vid... Come back here boy

Pno. *mf*

Vln. *mf*

Vc. *mf*

303

Cl. *pp sub.*

Tpt. *pp sub.* + harmon mute

T.-t. *f* **SUSP. CYM.** **BASS DRUM** *pp sub.* *ff*

Marie and it can land in the stars. *sfz*

James *p sub.*

Pno. *pp sub.*

Vln. *pp sub.*

Vc. *pp sub.*

305

Cl. *mf* *ff* *accel.* //

Tpt. *mf* *ff*

Glock. GLOCK. B.D. GLOCK. B.D. GLOCK. *ff* damp! //

Marie *f* see Pa - pa! //

James *mf* *fff* Da - vid!

Pno. *mf* *ff* i.v.

Vln. *mf* *ff* *accel.* //

Vc. *mf* *sf* *ff*

308 **Z** ♩. = 75 [Serene again, somewhat free]

Cl. *p*

Tpt.

Crot. **CROTALES** *p*

Nurse
Calm your-self, James_____ take a deep breath now____ Lie down in your bed_____ have a sip of this wa - ter_____

Pno. *pp*

Vln. *p*

Vc. *p*

313 **AA** ♩. = 120 [As before]

Cl.

Tpt. *open*

Tri. **TRI.** *p* **TOM-TOMS** **TEMPLE BLOCKS**

Anna
Pa - pa, look_____ at_____ this boat_____ will you play with me?

James *mp*
Ma -

Pno.

Vln. ♩. = 120 [As before]

Vc.

320

Cl.

Tpt.

T. Bl.

James

Pno.

Vln.

Vc.

rie...? Can't you see, they're here! Ma - rie...?

TRI. TEMPLE BLOCKS

TOM-TOM TOM-TOM

accel. **BB** ♩ = 140

327

Cl.

Tpt.

T.-t.

Nurse

James

Pno.

Vln.

Vc.

firmly, getting increasingly aggitated

She is - n't here, James you know why I know it's

PIANO/STRINGS

accel. ♩ = 140 flowing

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

f *p* *mp* *mf* *sim.*

mp *p* *f*

f *p* *f*

40

332

Cl. *mf*

Tpt. *p* — *f* *sim.*

T-t. *f* *p* *mp* *mf* *sim.*

Nurse
hard now but you must stay calm.

Pno. *mp*

Vln. Vc.



335

Cl. *poco rit.*

Tpt. *To Flug. poco p*

Glock. *poco*

Nurse
or how can I help you get bet- ter?

Pno. *poco*

Vln. *poco rit.*

Vc. *poco*

She tries to soothe him, trying to pull him towards the bed and putting her hands out to him, afraid of what he might do next. Marie runs over to her family in the darkness – they are only a shadow at the back of the stage.

338 **CC** ♩. = 50 [Soft & comforted]

Cl. *pp* *mf* *mp*

Vib. **VIBES**

Nurse
Now try to re-mem-ber the words, the words you wrote down you wrote them to al-ways re-mem-ber the

Pno. **HARP**
Red throughout (cut-offs are specified)
solo - sweetly
p

Vln. *pp* *mf* *mp*

Vc. *pp* *mf* *mp*

345 **DD**

Cl. *solo - sweetly* **DD**

Tpt. **FLUGEL**
mellow, softly
p

Vib. **SUSP. CYM.**
f

Nurse
truth the Doc-tor said you might feel mud dled, con - fused.

James
They were here just be - fore, I've been

Hp.

Vln.

Vc.

350

Cl.

Flug. *molto vib.*

Glock. **GLOCK.** *mp* **SUSP. CYM.**

James
wait - ing all day to talk to my wife. And now you

Hp.

Vln.

Vc.



352

Cl.

Flug. *f* *p* *ff* *p sub.*

T.-t. **TAM-TAM** *f* *pp* *f.v.*

James
try to tell me that I've lost my mind I'm not a child, God-damn it. I know. They were here.

Hp.

Vln. *f* *p* *ff* *p sub.*

Vc. *p* *ff* *p sub.*

"James tries to remember"
SEE LIBRETTO FOR STAGE DIRECTIONS OF THIS SECTION

357 **EE** ♩ = 130 [Glassy, cold]

Cl. *ff* *sf*

Flug. *p distantly* *sf*

Dr. **TOM-TOMS** *ff* **TEMPLE BLOCKS** *f* **TAM-TAM** *f* **GLOCK** *ff* *l.v.* **TOM-TOMS** *mf* **BASS DR.** *l.v.*

Nurse
Do you re-mem-ber the truth, James? What hap-pened af-ter the ship sank

James
I re - mem - ber the ship.....

Hp. **GLASS VOICES** *fp* (volume pedal) *fp*

Vln. ♩ = 130 [Glassy, cold]
sul pont. *ffp* *ord.* *p distantly*

Vc. *sul pont.* *ffp*

362

Cl. *ff* 7

Flug. *ff*

T. Bl. **TEMPLE BLOCKS** **TOM-TOMS / SUSP. CYM.** *snatch* **TEMPLE BLOCKS** **TAM-TAM** *xylo stix*
TOM-TOMS / SUSP. CYM.

Nurse
you were there in the wa - ter. in the freez-ing cold dark - ness

James
And the tol - ling of the bells

Hp. *mf*

Vln. *fp*

Vc. *ord.* *fp*

Detailed description of the musical score: The score is for measures 362-365. It features a woodwind section with Clarinet (Cl.) and Flute (Flug.) playing a melodic line marked *ff* with a fermata. The Clarinet part includes a '7' indicating a seven-measure rest. The woodwinds are joined by a Trombone (T. Bl.) part with various percussion effects: Temple Blocks, Tom-toms/Suspension Cymbal (TOM-TOMS / SUSP. CYM.), a 'snatch' of notes, another set of Temple Blocks, and a Tam-tam with xylo stix. The vocal parts include Nurse and James. Nurse's lyrics are 'you were there in the wa - ter. in the freez-ing cold dark - ness'. James's lyrics are 'And the tol - ling of the bells'. The piano accompaniment (Hp.) features a melodic line in the right hand and a bass line in the left hand, marked *mf*. The strings (Vln. and Vc.) play a sustained harmonic texture, with the Violin (Vln.) marked *fp* and the Violoncello (Vc.) marked *ord.* and *fp*.

367

FF

Cl.

Flug.

T-t. **RIDE CYM.** with sizzles **BASS DR.** To Crot. **CROTALES**

Nurse
you had held on for life _____ to your son and your daugh ter____ but your wife had been lost when the ship fin-ly went un-der.

James
My wife had been lost when she fin-ly went un-der.

Hp.

Vln.

Vc. *sul pont.* *fp* *ord.* *f*

Detailed description: This page of a musical score for 'I Remember the Ship' contains measures 367-370. It features seven staves: Clarinet (Cl.), Flute (Flug.), Timpani (T-t.), Nurse, James, Harp (Hp.), Violin (Vln.), and Violoncello (Vc.). The Clarinet and Flute parts have a fortissimo (FF) dynamic and play triplet figures. The Timpani part includes 'RIDE CYM.' with sizzles, 'BASS DR.' with a mezzo-forte (mf) dynamic, and 'CROTALES'. The Nurse and James parts have lyrics. The Harp part has a forte (f) dynamic. The Violin and Violoncello parts have dynamics including *sul pont.*, *fp*, and *ord.* with a forte (f) dynamic. The score is in 2/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

374 rit. a little slower poco accel.

Cl. *molto*

Flug. *molto*

Crot. SUSP. CYM. *ff*

Nurse It went down with a roar, a great black sigh but you held on for life to your son and your daughter... In the wreckage they

James ...a great black sigh

Hp. PIANO *mp* *f* *mp*

Vln. rit. a little slower *mp*

Vc. *mp*

382 GG

Cl. *mp* *p sub.*

Flug. *mp* *p sub.*

Glock. GLOCK. TAM-TAM *mf* *p*

Nurse cried... Splintered and frozen... as the dead sank down to the darkness beneath them

Pno. *poco appassionato* *mf*

Vln. *poco appassionato* *f* *p sub.* *f*

Vc. *f* *p sub.*

HH ♩ = 70 [Slow, poco recit.]

390

Cl.

Flug.

Vib. VIBES motor on

James

But then all be-came si lent. the sea_ and the

Pno. FANTASY BELLS pp

Vln. sfp sfp

Vc. f



395

Cl.

Flug.

Vib. motor off

Nurse

James

peo - ple_ as our limbs_ be-came limp we were a thou-sand dolls slee ping_ on the moon-sil-ver sur - face_

Pno.

Vln. sfp sfp

Vc.

399 $\text{♩} = 120$

Cl. ff sf

Flug. p *distantly* sf

Dr. TOM-TOMS ff TEMPLE BLOCKS f TAM-TAM f GLOCK ff TOM-TOMS mf BASS DR. mf

Nurse 3 3 3 3
rie _____ fell as-leep did-dn't she, James? You felt her stop shiv-er ing _____ You let go of her bo - dy _____

Pno. GLASS VOICES fp (volume pedal) fp mf

Vln. $\text{♩} = 120$ *sul pont.* ffp *ord.* p *distantly*

Vc. ffp

404

Cl. ff 7

Flug. ff

T. Bl. TEMPLE BLOCKS TOM-TOMS / SUSP. CYM. *snatch*

Nurse 3
and your arms _____ were sha - king _____ as you _____

Pno. fp

Vln. fp

Vc. *ord.* fp

407 ♩ = 160

Cl. *mf*

Flug. *mf*

T. Bl. **TEMPLE BLOCKS** **TAM-TAM** **SUSP. CYM. To Vib.**
xylo stix

Nurse
watched her sink down her pale face disappearing. You

Pno. **TOM-TOMS / SUSP. CYM.**

Vln. **SUSP. CYM. To Vib.**

Vc. **SUSP. CYM. To Vib.**

♩ = 160



410 **JJ**

Cl. *f*

Flug. *f*

T. t. **VIBES** *f* *mf*

Nurse
thrashed and you swam diving down, searching up as if she'd only been playing on sleep not

Pno. **FANTASY BELLS (RH)** **PIANO (LH)** *ff* *p sub.*

Vln. *ff* *p sub. cresc.*

Vc. *ff* *p sub. cresc.*

50

417

2 + 2 + 3

Cl.

Tpt.

Vib.

Nurse

Pno.

Vln.

Vc.

f

TRUMPET

ff

TOM-TOMS / HI-HAT

dy - ing. And when you fin - al - ly stopped when you

molto ff

f

molto ff

f

molto ff

f



423

Cl.

Tpt.

Dr.

Nurse

Pno.

Vln.

Vc.

p sub.

p sub.

TEMPLE BLOCKS

p sub.

TOM-TOMS

lay in the wa - ter felt your own fro - zen bo - dy

p sub.

p sub.

429

Cl. *f* *p sub.* *f* **Molto rit.**

Tpt. *f* *mp* *mf* *p sub. cresc.* *molto*

T. Bl. **TEMPLE BLOCKS** *f* **VIBES** *p sub. cresc.* *molto*

Nurse
what hap-pened James? Can you tell me what hap-pened?

Pno. *f* *p sub.* *molto*

Vln. *f* *p sub. cresc.* **Molto rit.**

Vc. *f* *p sub. cresc.*



$\text{♩} = 68$ [Heavy, pained]

435 **KK**

Cl. *ff* *solo - molto vib.*

Tpt. *fff*

T-t. **TAM-TAM** **BASS DR.** **TAM-TAM** **BASS DR.** *f*

Pno. **PIANO/STRINGS** *ff*

$\text{♩} = 68$ [Heavy, pained]

Vln. *ff*

Vc. *ff*

"Quartet"

Throughout this section James's family are distracting them, he can hear their voices but is trying to concentrate on his own thoughts, he knows they are not there in truth. They stand just in the light of the room, very still.

♩ = 68 [Tender at first]

439 **LL**

Cl.

Tpt.

Vib. **VIBES** motor on
mp

Anna *mp* Dar- ling___ it's___ al - right___ *mf* But where___ did he go?___

Nurse *mp* He was in your arms___ *mp* And then___ he was gone___ *mf* He was in your

David *mp* She was in your___ arms___ *mp* And then___ you were gone___

Pno. *p*

Vln. *mf*

Vc. *mf*

446

Cl. *f* *mp sub.*

Tpt. *mf* *f*

Vib. TAM-TAM VIBES *ff* *mf* *mp sub.* *pp*
(vibe pedalling)

Anna *p* It was

Marie *mf* lively *p sub.* *mf*
I was in your arms. then I drifted down slowly

Nurse *mp*
arms. Just think it through slowly, slowly

David *mf* Pa-pa, come back!

Pno. *ff* *p sub.* *ff* *p sub.* *mp*

Vln. *sfz* *ff*

Vc. *ff*

454 **MM**

Cl. *mf* **NN** *ff* Più mosso [Boldly]

Tpt. *ff*

Vib. *motor on* *motor off* **SUSP. CYM.** *f*

Anna
dark, it was freez-ing, could-n't breathe, could-n't see and then you were gone... *f*

Nurse
f You came up

David
ff Come back!

Pno. *pp* *f*

Vln. *f* Più mosso [Boldly]

Vc. *p* *sfp* *f*

Detailed description of the musical score: The score is for a scene from 'I Remember the Ship'. It features a variety of instruments and vocalists. The Clarinet (Cl.) part starts at measure 454 with a mezzo-moderato (MM) tempo, playing a melodic line with a triplet and a sixteenth-note run, ending with a fortissimo (ff) dynamic. The Trumpet (Tpt.) part is mostly silent, with a final fortissimo (ff) note. The Vibraphone (Vib.) part has a 'motor on' section with a rhythmic pattern, followed by a 'motor off' section, and then a suspended cymbal (SUSP. CYM.) section with a fortissimo (f) dynamic. The vocal parts include Anna, Nurse, and David. Anna's line is a vocal melody with lyrics: 'dark, it was freez-ing, could-n't breathe, could-n't see and then you were gone...'. Nurse and David have short vocal lines: 'You came up' and 'Come back!' respectively. The Piano (Pno.) part starts with a pianissimo (pp) dynamic and features a sixteenth-note run. The Violin (Vln.) part has a fortissimo (f) dynamic and a 'Più mosso [Boldly]' instruction. The Violoncello (Vc.) part starts with a piano (p) dynamic and has a sforzando (sfp) dynamic.

462

Cl. *sfp* *ff* *ff*

Tpt. *sfp* *ff* *ff*

Vib. **VIBES** *ff* **TAM-TAM** *ff*

Anna
lay in the dark - ness I lay in the dark - ness and died

Marie *f cresc.*
I can't breathe I can't breathe *ff*

Nurse
from the dark - ness, dark - ness dark - ness dark - ness *ff*

David *f cresc.*
I can't breathe I can't breathe *ff*

Pno. *ff (r.h.)* *fff*

Vln. *fff*

Vc. *fff*

00

469

Cl. *poco decresc.* *f* *mp*

Tpt. *poco decresc.* *f* *mp*

T-t. *mp* *p*

VIBES *mp* *p*

BASS DRUM *p*

Anna *mp*
died in the frost-ed

Marie

Nurse *mf*
and burst through the sur - face and

David

Pno. *mf* *p*

Vln. *ff* *poco decresc.* *f* *mp* *sfp*

Vc. *ff* *poco decresc.* *f* *sfp*

476 **PP**

Cl. *f* *p* *p dim.*

Tpt. *f* *p* *p dim.*

B. D. *f* *p* *p sub.* *f* *I.v. sempre*
VIBES TAM-TAM VIBES TUBULAR BELLS
xylo sticks

Anna *f*
night

Marie *mp dim.*
I can't breathe

Nurse *f* *dim.*
what did you re - al - ise as soon as you breathed in the air?

David *mp dim.*
I can't breathe

Pno. *f* *p sub.* *f* *p sub.* *pp*

Vln. *f* *f* *mf* *tenderly*

Vc. *f* *p sub.* *mf* *f* *p sub.* *mf* *p sub.* *mf* *tenderly*

483 **QQ**

Cl. *lunga*

Tpt. *lunga*

Tub. B. *lunga* To B. D.

Pno. *lunga*

Vln. *lunga*

Vc. *lunga*



488 **RR** $\text{♩} = 50$ [defeated]

" James' Dénouement "

Cl. *p cresc.*

Tpt. *+ harmon mute*
sfp *sfp* *sfp*

Tub. B. **BASS DRUM** *p* **CROTALES** *pp* *sf* *sf*

James *pp* I let go of my boy of my on - ly hope_____ did my soul_ know? That he was-n't my own, he was-n't my own

Pno. *pp*

Vln. $\text{♩} = 50$ [defeated] *p cresc.*

Vc. *p cresc.*

495 $\text{♩} = 80$ [Haunting] **SS** $\text{♩} = \text{♩}$

Cl. *mf* *pp* *mp*

Tpt.

Crot. **GLOCK** *p*

James
boy? I can still hear his cries _____ as if he were still wait - ing _____

Pno.

Vln. $\text{♩} = 80$ [Haunting] *mf* *pp* *mp*

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



500 **TT** $\text{♩} = \text{♩}$

Cl. *pp*

Tpt. Flugelhorn *hushed - molto vib.* *mp*

Glock.

James
_____ for his Pa-pa to save him. Did he _____ know? _____ That I was-n't his fa ther _____

Pno. *pp*

Vln. *pp* *p softly*

Vc. *mf* *p* *mp* *pp* *p softly*

60

506

Cl. *p cresc.*

Flug. *p cresc.*

Dr. SUSP. CYM. *mf* VIBES *cresc. e poco*

James
How could he have known that his mother had strayed But I for-gave her

Pno.

Vln. *espress.* *p cresc.*

Vc. *mf* *mp cresc.*

512

Cl. *f* *ff* *poco rit.* UU

Flug. *ff*

Vib. *mp cresc.* *f* *f*

James
Da-vid! We would have start-ed a new life in a ci-ty where no-dy knew You would have

Pno. *mf* *f*

Vln. *f* *fp* *fp*

Vc. *f* *fp* *fp* *f*

518

Cl. *mf*

Flug. *mf*

Glock.

James

loved me _____ as your fa - ther _____ that was all I e - ver _____ wished for... *pained...cutting himself off*

Pno. *mp*

Vln. *mf*

Vc. *mp*

523

Cl. *f*

Flug. *f* *To Tpt.* *+ harmon mute* *mute out!*

Dr. *SUSP. CYM.* *mf*

James *cresc. molto*

And I _____ loved _____ you Da - vid _____ I love you _____ as my own

Pno. *f* *molto*

Vln. *espress.* *f*

Vc. *mf* *f* *molto*

James is broken by his guilt, he crawls back onto the over-sized bed as if it were a raft in the water with the wreckage of the ship...

Pull back... **VV** [Maestoso, Appassionato]

529

Cl. *mf* *ff*

Tpt. *ff* *fff*

T-t. **TAM-TAM** *pp* *ff* **TUB. BELLS** *f* **VIBES**

James *son!*

Pno. *mp sub.* *ff*

Vln. *mf* *ff*

Vc. *mp sub.* *ff*



533

Cl. *mp*

Tpt. *mp*

Vib. *ff*

Pno.

Vln. *mp*

Vc. *mp*

537 **WW** ♩ = 50 [A Tempo]
To B. Cl.

Cl. *pp*

Tpt. *pp*

Vib. **BASS DR.** *pp* **CROTALES**

James *pp* I let go of my boy And he died in the dark ness. Drift-ing down with the wreck age. what will he meet there?_

Pno. *pp*

Vln. *pp*

Vc.



545 Bass Clarinet in B \flat To Cl.

Cl. *ppp*

Tpt. *ppp*

Crot. To Vib. **VIBES** *pp*

James Will_ he meet mon-sters down there? I am with you my boy.

Pno. **FANTASY BELLS** *pp*

Vln. *pp*

Vc. *pp*

64

550

B. Cl.

Tpt.

Vib.

Pno.

Vln.

Vc.

VIBES



553

XX

SFX1 - WAVES c. 10sec.
SFX2 - BELLS c. 7sec.

B. Cl.

Tpt.

Vib.

James

Pno.

Vln.

Vc.

SFX1 - WAVES c. 10sec.
SFX2 - BELLS c. 7sec.

YY ♩ = 60 [Frail & lost]
Lights snap back up on chord

"An Unexpected Epilogue"

554

CLARINET
poco

Cl. *fp* *poco colla voce*

Tpt.

VIBES

Vib. *f* *p*

James

poco The wa-ter is deep... so cold... there's some-one here to see you... Hold on tight-er now Ma-rie.

Pno. *fp* *poco colla voce* *p*

Vln. *sfpp*

Vc. *sfpp*

561 ♩ = 120 [Panicked]

ZZ

Cl. *sf* *f*

Tpt.

TEMPLE BLOCKS
TOM-TOMS

T. Bl. *f* *sf*

James
The ship won't hold us a-ny-more... Child-ren! There are mer- maids down be-low,

Pno. *sf* 8th

Vln. *ord.* *sfa.* *ff*

Vc. *sf* *sf* *ff*³

molto rit. e dim. // ♩. = 60 [Come prima]

565

Cl.

Tpt.

Dr. VIBES *pp* (Spoken: David...David...) TOM-TOMS *ff*

James
don't fall a-sleep now... So... cold... So... cold... *Spoken: David...David...*

Pno. *pp* *ff*

Vln. *molto* //

Vc. *molto*