

annunciation

an opera in two acts
(excerpts)

(2021)

story and libretto by Olivia Ephraim Pepper

music by David Carlton Adams

Score in C

annunciation: an opera in two acts

Lily has been wronged, sought justice, and been denied. At the end of her rope, she turns to a book of spells. At first she believes she has been unsuccessful, until a Stranger appears claiming to be able to offer her vengeance...

This music was written as a part of Tony Arnold's Opera Etudes program at Peabody.
A video production directed by Garnett Bruce is forthcoming.

Writing began 2/19/21, a process which included recording the striking and shattering of glass, the analysis of those sounds, the discovery of a soundworld drawing from this data, and careful editing of the libretto.

About the original recording:

Live 6-person chamber orchestral rehearsals (masked, distanced, and in short increments) took place 4/19 and 4/21/21, with strict CoVid protocols allowing less than 2 total hours of rehearsal time. The live orchestra was recorded in two 30 minute sessions on 4/26/21, conducted by Samuel Hollister, whose attentive work and remarkable leadership contributed immeasurably to the success of the recording session.

Room recorded by Peabody Recording Arts;

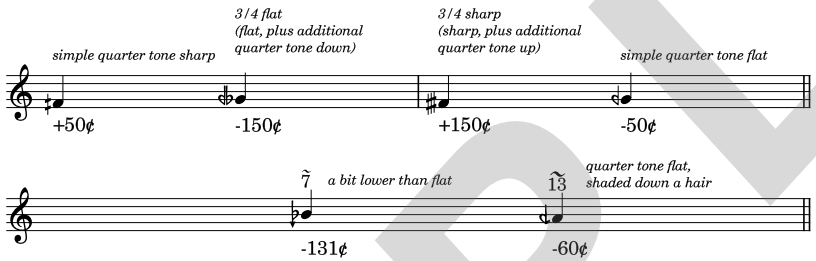
Spot mics engineered by the composer.

Mixed by the composer.

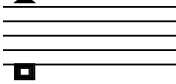
Mastered by David Sexton.

This piece uses primarily the traditional 12-tone equal tempered chromatic scale. (This has been expanded to include quarter tones, so one might also think of it as utilizing 24 equal divisions of the octave.)

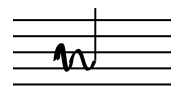
However, there are also times when a slightly finer shading of intonation is called for, motivated at least in part by the acoustic principals of the harmonic series.



bow on bridge

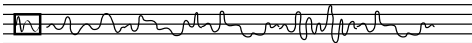


rectangular noteheads indicate "white noise" type sounds



squiggle noteheads indicate more textured noisy techniques

scratch strings with pick



p noisy inhales and exhales



lines (both straight and squiggly) indicate duration of note or technique (as per Gould)

Flute

Horn in F

Vox Angeli I (Sop)

Vox Angeli II (Sop)

Vox Angeli III (Mz)

Lily (Sop)

The Stranger (Bar)

Piano

Electronics

Violin

Viola

Electric Guitar 1

Electric Guitar 2

Contrabass

(Rehearsal Piano)

annunciation

olivia ephraim pepper

david carlton adams

Act I Scene II

thick, heavy, and slow ♩ = 50

Flute

blow air through flute

lip bend down to G#

Horn in F

blow air through horn

Vox Angeli I (S)

Vox Angeli II (S)

Vox Angeli III (Mz)

Lily (S.)

Luc (Bar.)

Piano

scratch strings with guitar pick

R.H. pizz gliss

let vibrate

Electronics

strike 5 jars

break the first jar

Violin

bow on bridge

senza vib. 8va

more sul pont.

Viola

bow on bridge

harsh, scratchy

more sul pont.

Electric Guitar 1

scratch strings with pick

Electric Guitar 2

white noise ("ss" into pickups?)

Contrabass

col legno tratto

ord.

3 5 3

Rehearsal Piano

scordatura C#GDG

pp con ped

2

3 5 3

3 4

Fl.

Hn in F

VxAn.I

VxAn.II

VxAn.III

Lily

Pno

El.

Vln

Vla

E. Gtr 1

E. Gtr 2

Cb.

R. Pno

scratch strings with pick

break the second jar

break the third jar

bow on bridge

sul pont.

ord.

col legno tratto

scordatura C#down qt

scord. Cqt^ up to C#

a - lone

sample full score available from NUC Publishing

11

Fl.

Hn in F

VxAn.I

VxAn.II

VxAn.III

Lily

a - l - one (n) al - - ways a - lone but to-

Pno

half pedal

scratch string

El.

break the fourth jar

Vln

more sul pont.

bow on bridge

8va

more sul pont.

senza vib.

Vla

more sul pont.

ff

more sul pont.

E. Gtr 1

E. Gtr 2

Cb.

scord C# down qt

3

5

3

col legno tratto

R. Pno

3

11

12

13

14

15

sample — full score available from NUC Publishing

sample — full score available from NUC Publishing