

Not on the List

An opera by

James Keirle

Libretto written by

James and Sarah Keirle

Commissioned by the Manchester Contemporary Youth Opera Company
and Premiered at the Anthony Burgess Foundation Friday 8th September 2017

Composed for:

Soprano soloist: The Journalist
Mezzo-Soprano Soloist: The Mother
Baritone Soloist: The Guard
7 part chorus: S,S,Mz,Mz,T,T,B
Clarinet in Bb
Trumpet in Bb
Acoustic Guitar
Violin
Viola
Violoncello

Duration: Anywhere from 15-30 minutes

Programme note:

For this work I have chosen to portray just one of a myriad of harrowing and traumatic stages of refugee life; time in a temporary refugee camp. Arrival at such a camp can be a turning point for refugees with the promise of safety and hope of resettlement and employment. However, and more often than not, these camps are merely a continuation of the shortages of food, lack of future prospects and danger on a daily basis that these people have already been experiencing. Camps such as the 'Zataari' camp in Jordan, 'Kakuma' in Kenya, the 'jungle' in Calais and the 'Hagedera' camp, tragically also in Kenya.

However, there is hope in these camps. There is a street dubbed 'Champs Elysees' in the Zataari camp with row upon row of pop-up businesses. Livelihoods are becoming possible in some of these camps turning these sprawling masses into new cities. Architecture companies are developing new ultra-cheap housing that can further protect from the elements and lay groundwork for infrastructure such as electricity and sometimes even running water.

Having spoken to both refugees themselves and those who have worked in these camps, one theme was central to almost all discussions: identity. How can those who have been forced from their homes hold on to who they are? How can they hope to form new lives with all that destruction in the past? This became the focus of my work and thus, this opera presents the everyday challenges of refugee camps through the lens of the characters' identities.

All the stories and characters are based on real events and people, although many have been combined and manipulated to avoid association with specific individuals or places. Similarly, all musical sources are derived from multiple cultures and musical practices.

Anyone can be a refugee, the only difference between those of us born in safety and those in a war zone is luck.

Performance note:

Score is at transposed pitch

Order of scenes: (for conductor)

There are four scenes: 'Influx of people', 'Mother at Night', 'Mother asking after son' and 'journalist at the fence'. These can run in any order (although 'Influx' must go first) and may be repeated. Consult 'structuring this opera' page for further information. The 'choice' character who chooses the order of the scenes must be carefully observed by the conductor. The previous scene will end and the orchestra will continue to 'post-scene music'. The choice character will then enter the stage and perform his action which decides the next scene. The conductor is then to cue musicians to begin 'transition' material relevant to the chosen scene.

Notation:

Boxed material should be repeated until cued to continue.

Dotted vertical lines show approx. proportional coordination between parts

Boxed text represents dramatic actions with which to coordinate the music

Diamond noteheads denote 'air only' on the trumpet.

For more information see supporting material.

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Opening music

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Before the performance begins, lights will be dimmed.
When darkness is reached, begin unannounced.

Uncoordinated with others and in darkness: begin to improvise
short, fragmented, sorrowful gestures on this pitch.

Clarinet in B \flat

Trumpet in B \flat

Acoustic Guitar
Tuned to drop C \sharp

The Journalist
(Soprano)

The Mother
(Mezzo-Soprano)

The Sergeant
(Baritone)

Sopranos

Mezzo Sopranos

Tenors

Baritone/Bass

Violin

Viola

Violoncello
(Bottom String=B \flat)

Uncoordinated with others and in darkness: begin to improvise
short, fragmented, sorrowful gestures on these pitches

Uncoordinated with others and in darkness: begin to improvise
short, fragmented, sorrowful gestures on these pitches

Uncoordinated with others and in darkness: begin to improvise
short, fragmented, sorrowful gestures on these pitches

ppp mp

ppp mp

ppp mp



Start to letter A should take 20'-25'.

2

Cl. As lights are restored, gestures become longer and more expressive

Vla. As lights are restored, gestures become longer and more expressive

Vc. As lights are restored, gestures do not change in length, stay fragmented

When light is sufficient, conductor cues letter A

5/4

5/4

5/4

Transition: to 'Influx of People'

Guard moves slowly to centre, one chorus member moves table as fence behind guard.
Mother is sat in audience on floor, rest of chorus at back of stage.

A $\text{♩} = 56$ Expressive, Sorrowful

Return to letter A for every transition to 'Influx of People' not just the first one

Cl. p pp mp

Vla. mp p pp mp

Vc. mp pp



7

Cl. pp mf p

Vln. p mf mp

Vla. mp p mf

Vc. mp p mf

Scene One: 'Influx of People'

Chorus rush to get into the camp only to be stopped and ordered to form a cue by the guard (who is inside the camp)

B ♩=76

Proportional coordination

Judge the length of this pause dramatically.

12

Cl. *pp*

Tpt. *pp* straight mute

A. Gtr. 8'-12' let ring sempre 3' *mf*

S. 8'-12' 4' *f* Improvisie grace notes to A# ad. lib. Breathe as required Nn

Mz. 8'-12' *f* Gliss back and forth slowly in any time you desire. Breathe as required Nn

T. 8'-12' 4.5' *f* Breathe as required Nn

B. 8'-12' *f* Breathe as required Nn

Vln. **B** ♩=76 *mp* (Guitar entry)

Vla. *mp*

Vc. *mp*

C One by one each refugee answers the guard and enters the camp to specific positions where they begin specified activities

These two soloists now enter the camp and proceed to the map position

13 $\text{♩} = 76$ With movement

Cl. *off*

Tpt. *off* *open* *mp*

A. Gtr. *mp*

G. *f* Authoritatively, apathetic
Name Nn - name_____

S. *mf* *p* Sop. 1. *mf*
Nn _____ We are ex-haus - tion

Mz. *mf* *p*
Nn _____

T. *mf*

B. *f* Bass. 1. *mf*
We are ex haus_____ tion

C $\text{♩} = 76$ With movement

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mf* *mp* *p*

18

Tpt. *f* *p*

G. *f* *p*

Name nn name

S. *mf* tutti *pp*

Nn

Mz. *mf* *pp* Mz. 2. solo *mf*

Nn I am des pair

T. *mf* tutti *pp*

Nn tutti *f*

B. *f*

Nn

Vln. *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

24

Cl. *pp* mute

Tpt. *pp*

A. Gr. *mp*

G. *f* *mp*

Name nn name Nn Name

S. *mf* Sop. 2. *mf* *mf*

Nn We are fi nall y safe Nn

Mz. *mf* *mf*

Nn

T. *mf* Ten. 2. *mf* *mf* tutti *mf* Ten. 1 solo *f*

Nn We are fi nall y safe Nn I am

B. *f* *f*

Nn

Vln. *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D

31

G. *f* Name Nn- name

S. *mf* Nn *pp*

Mz. *mf* Nn *pp* *f* Mez. 1 solo I am a lone

T. *mf* Nn thirst

B. *f* Nn

D

Vln. *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*



rit.

E

A tempo

38

Tpt. *mp* open

A. Gtr. *p*

G. *mp* *mf* Name We are lost

S. *p* *mf* Na me Nn We are lost *Divisi*

Mz. *p* *mf* Na me Nn We are lost *Divisi*

T. *p* *mf* Na me Nn We are lost *Divisi*

B. *p* *f* Na me Nn We are lost

rit.

E

A tempo

Vln. *pp* *mp*

Vc. *p*

45

A. Gtr. *mp* *mf* *mp*

S. *mp* *f* *mp* *f*
 This way I think Nn

S. *mp* *ff* *mp* *f*
 Wa-ter please for our son_ Nn

Mz. *mp* *ff* *mp* *f*
 This way I think Nn

Mz. *mp* *ff* *mp* *f*
 High qua-li - ty silk_ Nn

T. *mp* *ff* *mp* *f*
 High qua-li - ty silk_ Nn

T. *mp* *ff* *mp* *f*
 Wa-ter please for our son_ Nn

B. *mp* *ff* *mp* *f*
 This way I think Nn

Vln. *f* *pp* no vib

Vla. *f* *pp*

Vc. *f* *pp*

Post-scene music; 'Influx of People'

F Refugees exit stage in preparation for next scene. 'Choice' character enters stage at will

Pause until next scene is chosen

50

Cl. *ppp*

Vla. *ppp*

Vc. *mp* 8' poco vib.

Transition: to 'Mother at night'

G

If this scene is chosen, the 'choice' character beckons the guitarist to come on stage. Chorus members form a circle around them.

51 $\text{♩} = 56$

Cl. 


Scene 2: The Mother at Night

The Mother is sat in her tent - stage right.
Guitar starts and she hears it (Diegetic) [smiles as it reminds her of home]
She starts to sing

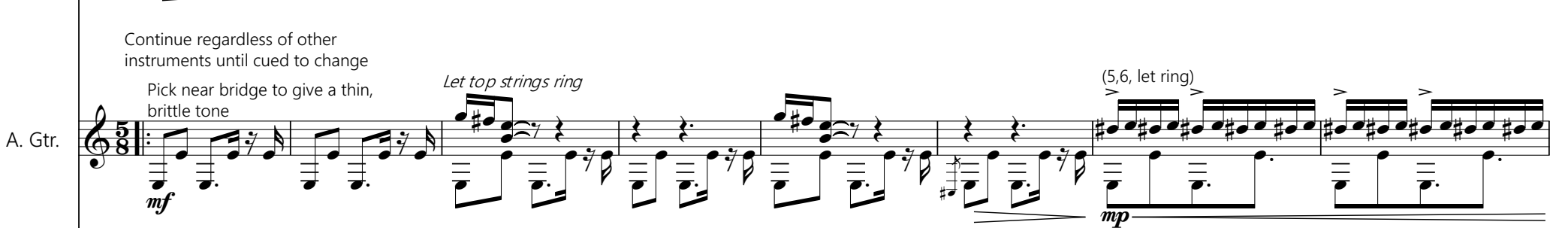
H


$\text{♩} = 144$ Cheerful

55 $4'-5'$

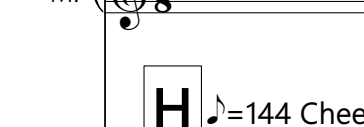
Cl.  Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

Continue regardless of other instruments until cued to change

A. Gtr.  *Pick near bridge to give a thin, brittle tone* *Let top strings ring* *(5,6, let ring)*

J.  Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

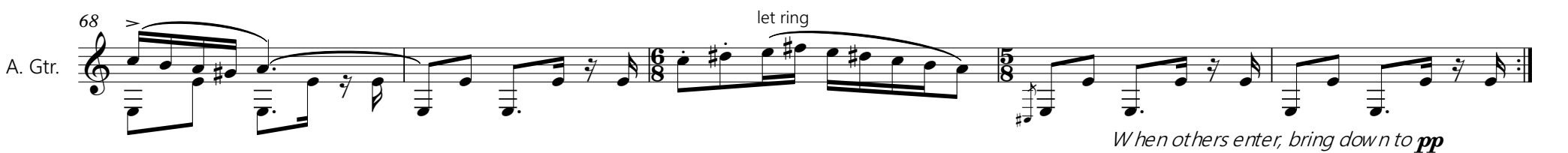
M.  Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

Vln.  **H** $\text{♩} = 144$ Cheerful Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

Vla.  Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

Vc.  Once the guitar has started wait approx. 20' then the conductor will cue letter I. Ignore the guitar completely.

63 

68  *let ring*
When others enter, bring down to pp

73 **J** $\text{♩} = 144 (2+2+3)$ Wistfully Mother stands and meanders

Cl. *mp* *mf* *mp* *f* *mn*

A. Gtr. \longrightarrow

M. *mf* 3 3 2

Oh how I love this song but how can he play this song in a foreign land

Vln. $\text{♩} = 144 (2+2+3)$ Wistfully *mp* *mf* *mp* *mf* *mp*

80 starts slow, accels. *tr*

Cl. *mf* *mp*

A. Gtr. \longrightarrow

M. 3 3

The way the way the men stand in the street the cir

Vln. starts slow, accels. *tr* *mf* *mp* *mf* *mp*

89

Cl. *mf* *mp* *f*

A. Gtr. \longrightarrow Start out of sync as you are. Over four bars slowly bring this in sync to join in 1 bar before J

M. 3

cles The hand shakes Em bra ces Al most as though

Vln. *f* *mp* *mf* *f* *mp*

95 **J** $\text{♩} = \text{♩}$ Mother stops centre stage

Cl. *mp* *f* *mf*

A. Gtr. *p* *f* *mp*

M. *f*

I am home a gain My home

Vln. *ff* a.2

99

Cl. *ff*

A. Gtr. *p* *ff* 0,3,3,3

M. I shall prob-ab-ly ne-ver see my home a-gain

Vln. *mp* *ff*



K *poco meno mosso*

103

Cl. *mp* *p*

A. Gtr. *mp* *mf* *mp*

M. I shall ne-ver smell the la-ven-der out-side the kit-chen Or

Vln. *mp* *p*

Rubato ad. lib.

Mother continues to meander towards stage left



109

Cl. *a tempo*

A. Gtr. *mf*

M. walk through my gar-den. My name is Joy. Ne-ver

Vln.

L Mother stops, Journalist sees her

L

M

The journalist rushes over to the mother

115

$\text{♩} = 108$

Cl. *mf*

A. Gtr. *mp* *f* *f* *PM*

J. Ex-cuse me! Ex - cuse me! My name is...

M. mind, once my son arr-ives we will find a new home... Leave me!

Vln. *p* *f* *mf*

Vla. *f* *Bartok pizz.*

Vc. *p* *f* *mf*

pizz. *arco* *pizz.* *(pizz.)* *arco*

M

$\text{♩} = 108$

123

N

$\text{♩} = 72$

A. Gtr. *mp* *f* *mp* *mf*

J. I'm so-rry, I'm so-rry I saw your face and we had to meet can I take your pic ture?

M. I see

Vla. *mp*

Vc. *p*

N

$\text{♩} = 72$

130

O

$\text{♩} = 108$

Cl.

A. Gtr. *mf* *f*

J. No! I want to help you look

M. a no-ther pic ture_ of a lost soul_ would-n't you ra-ther my eyes were blue?

Vln.

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

breathily

O

$\text{♩} = 108$

The Mother and Journalist turn away from the audience and silently converse with intensity. This could be a continuation of the argument or the mother telling her story, actors' choice. Meanwhile they slowly walk to the back of the stage and exit as the music continues

137

A. Gtr.

J. *mf* *mp*
strong can we not talk for a while?

M.

Vln. *ppp*

Vla.

Vc. *ppp*

Post-scene music: 'Mother at Night'

Once the Mother and Journalist leave the stage, 'choice' character enters ad. lib.

When the next scene is known, cut off and begin signalled transition with as shorter gap as possible

143

Vln.

Vla. *mp*
Improvise continued pizz. in speech-like rhythms

Vc.

Transition: to 'Mother Asking after Son'

Table is brought to position, guard sits at chair/stool, refugees and mother move to line up at the table

149 ♩=96

A. Gtr. *mp*
mf

Vln. ♩=96

Vla.

Vc.

155

Cl. *pp*

Tpt. *open*

A. Gtr. *mp*

Vln. *pp*

Vla.

Vc. *p*

Scene 3: Mother Asking After Son

The Mother is queuing (behind two refugees and in front of one) to speak to the guard sat at the table with a list of today's intake of refugees. She's looking for her son. While the two in front of her are being served she talks to the woman behind her.

159

P ♩=76 *meno mosso*

Cl. **X**

Tpt. **X**

A. Gtr. **X**

M. **X**

G. **X** *f* on cue, breathe as required
Oh

T. **X** *f* on cue, breathe as required
Oh

B. **X** *f* on cue, breathe as required
Oh

Vln. **X** *P* ♩=76 *meno mosso*
Enter at approx. position but then continue uncoordinated.
Starting at ♩=76 employ some moderate accels. and ralls. ad. lib. Very expressive

Vla. **X** *div.* *arco*, 2nd vla. only. repeat until cued
Starting at ♩=76 employ some moderate accels. and ralls. ad. lib. Very expressive
(pp mf pp) Occasional swells to and from notes, but never when the mother sings

Vc. **X** *(pp mf pp)* Occasional swells to and from notes, but never when the mother sings



161

Cl.

A. Gtr. mp $\text{♩}=76$ uncoordinated with others

M. mf $\text{♩}=76$ uncoordinated with orchestra
Enter 2'-3' after viola

T. He will be six - - teen

B. in June



Vln. arco

Vla. mf $(\text{pp} \text{ } \text{mf} \text{ } \text{pp})$
Very expressive
Occasional swells to and from notes, but never when the mother sings

Vc.



162

Tpt.

A. Gtr.

M. He wants to be a mech - a - nic He'll fix

Vln.

Vla.

Vc. $\text{♩}=76$

163 $\text{♩} = 152$ $\text{♩} = 76$

Tpt.

A. Gtr.

M.

S.

Mz.

T.

B.

Vln.

Vla.

Vc.

cars

We were sep-ar-a-ted when the bus ex- plo - ded

But he

cue *f*

ah

cue *f*

ah

cue *f*

Nn ah

cue *f*

Nn ah

cue *f*

Nn ah

$\text{♩} = 76$ Hold for as long as drama requires On cue $\text{♩} = 152$ Coordinated $\text{♩} = 76$

mp *ff*

mp *ff*

mp *ff*

167

Cl.

Tpt.

A. Gtr.

M.

Vln.

Vla.

Vc.

pro-mised, he pro-mised we'd meet here

The two chorus members in front of the mother leave and she approaches the guard.
The woman behind her answers a mobile phone call

mp *mf*

mp *ff*

mp *ff*

mp *ff*

S 177 $\text{4}'$ *fltz.* *pp* Guard looks up

A. Gtr. *pp*

M. *mp* Oh, please check a- gain

G. *mf* He's not on the list.

S. *f* *mp* Oh

Mz. *f* *mp* Oh nn

T. *f* *mp* Oh

B. *f* *mp* Oh nn

Mechanical. Again uncoordinated and pulling $\text{♩}=96$ around subtly

S Occasional notes tremelo. ad. lib. Conductor cuts off when Guard lifts his head

Vln. *ppp*

Vla.

Vc.

188

Tpt. *fltz.* *norm.*

G. *f* *5* *8'-10'*

Vln. *8^{va}*

Vla.

Vc.

my an - - - ger in this place

189

G. *Rubato ad. lib.* *4'-5'*

Vc. *mp* *overpressure*

This fence, this fence!

Post-scene music: 'Mother asking after son'

Guard leaves stage slowly. The 'choice' character pauses until trumpet line has played a few times

U

190 *♩=76*

Tpt. *mp* *p* *4'-5'*

G.

Repeat until cued for next scene
very expressive vary lengths of this rest 1'-5'

Continue to next scene immediately when known

Transition: to 'Journalist at the Fence'

Refugees set up English lesson on front right of stage and table as fence. guard is patrolling front left

V

191 *♩=56*

Cl. *pp* *pp*

Tpt. *mf* *mf* *p*

Coordinated proportionally
air only

192

Cl. *pp*

Tpt. *p* *half valving*

Scene 3: Journalist at the fence

W

The journalist appears back right of stage at letter V. She starts photographing the English lesson.

193 ♩=72

Cl. *p*

Tpt. *mf mp f mf mp p*

A. Gtr.

J.

G.

W

♩=72 pizz.

Vln. *mf* arco *p* a.2

Vla. *mf* *p* *mf* *p* *mf*

Vc. *mf* arco *p*



Journalist steps forward on Guitar chord.

Guard spots her taking photos and starts moving towards her

200

Cl. *p*

Tpt. *mp pp p mp*

A. Gtr. *mf* *p*

J.

G.

Vln. arco *p*

Vla. *p* *mf* *mp* *p* *mp*

Vc. *p*

X

Journalist's only response is another step forward

Again, J takes a step forward, now very close to the class but outside the fence still.

206

Cl.

Tpt.

J.

G.

Here a- gain?_ They_ are lear - ning the same_ words as yes - ter - day_

X

Vln.

Vla.

Vc.

pizz.

p

Journalist finally looks at the guard and takes a deliberate step backwards

213

Cl.

Tpt.

J.

G.

Miss, back a- way from the fence

S.

A (ay) P P

S.

A (ay) P P

Mz.

both *p*

A (ay) P P

T.

p

A (ay) P P

T.

p

A (ay) P P

B.

p

A (ay) P P

Vln.

Vla.

Vc.

The Journalist finally gets frustrated

Y

Cl. *f* *p* *mf*

Tpt. *mf*

The Journalist can vary the length of her response on different repetitions. If she doesn't sing certain lines, the bars are beaten through silent. The points at which she can omit or change are marked with vertical lines

J. *f*
Ser-geant, a-gain, I am try-ing to help the world see

S. *ff* *p*
L (el) E

S. *ff* *p*
L (el) E

Mz. *ff* *p*
L (el) E

T. *ff* *p*
L (el) E

T. *ff* *p*
L (el) E

B. *ff* *p*
L (el) E

Y

Vln. Ricochet *ff*

Vla. Ricochet *ff*

Vc. Ricochet *ff*

228

Cl. *p*

Tpt. *pp* *mf*

J. these are peo- ple not sta-tis-tics I will not be long

Vln. arco *p*

Vla. *p* *mf* *p* *mf* *mp* *mf*

Vc. arco *p*

Journalist stares at the guard in irritation before leaving to the back of the stage. Guard continues to meander on patrol.

235

Cl.

Tpt. *p* *mp*

J. * Guard can alter response on repeats

G. There is no press to-day (What use can this be?)

S. *pp* B

S. *pp* B

Mz. both *pp* B

T. *pp* B

T. *pp* B

B. *pp* B

Vln.

Vla. *p* *mf* *p*

Vc.

Cl.

Tpt.

S. O A T

S. O A T

Mz. O A T

T. 8 O A T

T. 8 O A T

B. O A T

Vln. pizz. mf ff mp

Vla. pizz. mf ff mp

Vc. pizz. mf ff mp

Post-scene music: 'Journalist at the Fence'

Z $\text{♩} = 128$ scuttling

Guard leaves the stage. Choice character enters to perform action at will

Cl. *p*

Tpt. air only *mf*

S. *mf*

S.

Mz.

T.

T.

B.

Z $\text{♩} = 128$ scuttling

arco, sul pont.

Vln. *pp*

Vla. arco *p* expressive

Vc. arco *ppp*



252

Cl. *mp* half valving

Tpt. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Pause until next scene is known

Closing Music:

After the final scene performers clear the stage as they would for normal transition, the 'final' 'choice action' is performed signalling the orchestra to play from letter Z. From here the lights are slowly dimmed to darkness.

AA ♩=56 Expressive

259

Cl. *f* *f* *pp* *ff* 3

Tpt. *p*

AA ♩=56 Expressive

Vla. *f* *mp* *f* arco senza sord. arco

Vc. *f* *mp*



263

Cl. (Stop conducting) Uncoordinated with others. Sim. to beginning, fragmented gestures but perhaps more expressive Continue for approx. 30' then stop

Tpt.

Vla. Uncoordinated with others. Sim. to beginning, fragmented gestures but perhaps more expressive Continue for approx. 18' then stop

Vc. Uncoordinated with others. Sim. to beginning, fragmented gestures but perhaps more expressive Continue for approx. 12' then stop

mf *f* *ppp* *f*

f *mp* *ppp* *f*

f *mp* *ppp* *f*