

A N D R E W L O V E T T

And the heart cracked

for soprano and piano

(1998)

And the heart cracked is a song-cycle for soprano and piano.
There is an optional introduction and coda for trumpet and piano.

This piece was commissioned by Beth Shalom Reform Synagogue in Cambridge and first performed at a service for Yom Hashoah on 22nd April 1998 by Gabrielle Fisher (soprano), Daniel Becker (piano) and Anthony Aarons (trumpet).

The poems are all from Primo Levi's collection *Ad Ora incerta*, published by Garzanti Editore and translated by Ruth Feldman and Brian Swann.

The duration, without the introduction and coda is approximately 22 minutes.
With the introduction and coda the duration is approximately 27 minutes.

The poems are used and reprinted with kind permission of Garzanti Editore, Milan, Italy.

If the introduction and coda for trumpet and piano are used, they should overlap with the first and last song:

The piano part of 25 February 1944 begins as the trumpet part finishes.

The coda replaces the piano part from bar 110 onwards of song V, and again, the trumpet overlaps with the end of the vocal-part.

Programme Note

This song-cycle was commissioned by Beth Shalom Synagogue, Cambridge, in 1998 for inclusion in a Yom Hashoah service.

The poems come from the collection *Ad Ora Incerta*. They were written by Primo Levi in the winter of 1945/6 one year after he was liberated from the Buna-Monowitz concentration camp (which was a subsidiary of Auschwitz).

There are five poems all of which deal with Levi's experiences in Buna-Monowitz:

25 February 1944 (dated 9 January 1946),
Singing (dated 3 January 1946),
Buna (dated 28 December 1945),
Reveille (dated 11 January 1946),
Shemà (dated 10 January 1946).

And the heart cracked

Song cycle based on poems by Primo Levi for soprano and piano

I: 25 February 1944

Andrew Lovett

♩ = 40

voice

piano

ppp

mp

Red.

voice

piano

p

ppp

lv.

I would like - to be - lieve in some - thing, -

2

vce

14

Some - thing be - yond the death - that un - did you. - I would like - to des - cribe -

p

pno

Preview File Only

Detailed description: This block contains the first system of a musical score. The vocal line (vce) is written in treble clef and begins at measure 14. It features a melodic line with several triplet markings (3) and a fermata over the final note of the phrase. The lyrics are "Some - thing be - yond the death - that un - did you. - I would like - to des - cribe -". The dynamic marking *p* (piano) is placed above the vocal line. The piano accompaniment (pno) consists of two staves (treble and bass clef) with rests in all five measures. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

vce

19

the in - ten - si - ty With which al - rea - dy o - ver - whelmed, We longed -

mf

pno

sfz

Detailed description: This block contains the second system of the musical score. The vocal line (vce) continues from measure 19. It features several triplet markings (3) and a fermata over the final note. The lyrics are "the in - ten - si - ty With which al - rea - dy o - ver - whelmed, We longed -". The dynamic marking *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment (pno) consists of two staves. In the final measure (measure 23), there is a fortissimo (*sfz*) chord in both staves, with a fermata over it. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

vce

23

mp *p*

in those days to be a - ble to walk to - ge - ther once a - gain Free -

pno

mp *p* *pp*

vce

28

pp

be - neath the sun.

pp

very gently - gradual rit *ritardando*

pno

vce

35

pno

poco sfz

pp

ppp

3

3

Lv.

[short pause]

Preview File Only

II: Singing

$\text{♩} = 88$

voice

mf

But when we star - ted

always very legato

piano

mp

And.

vce

4

sing - ing - Those good foo - lish songs of ours,

pno

[same speed]

vce

8

p

Then eve - ry - thing was a - gain - as it al - ways had been.

pno

5

sfz

p

3

vce

14

f

A day was just a day -

pno

pp

mp

18

vce

And se - ven makes a week.

pno

[same speed]

21

vce

(k) - Ki - lling seemed an e - vil thing to us

pno

p

sfz

26 *p*

vce Dy - ing some - thing re - mote.

pno *pp* *mp*

33 *mf*

vce The months passed ra - ther quick - ly,

pno

36

vce

But there are still - so ma - ny left!

pno

[same speed]

40

vce

(ft) *mp* Once more we were just young men:

pno

sfz

vce

46 *p*

Not mar - tyrs, not in - fa - mous, not saints. *ppp*

pno

pp *pp* *ppp*

vce

55 *slow* *mp* 5

This and o - ther things came in - to our minds

pno

pp *pp*

62 *mf* *p*

vce While we kept sing - ing But they were cloud - like things

pno *f* *p*

70 *ppp* *ppp* *pppp*

vce Hard to ex-plain. (n) -

pno *pp* *ppp* *pppp*

slower

[pause]

III: Buna

♩ = 44

voice *mp*

Tom feet and cursed - earth - The long - line in the grey mor - ning.

Piano

ppp *mf* *pp*

vce

7

The Bu - na smokes - from a thou - sand chim -

(8va)

pno

vce

11

neys, A day - like eve - ry o - ther day - a - waits -

(8va)₁

pno

sfz 5 *ppp* *sfz* 5 *ppp*

5:4

3

vce

14

us. The whi - stles te - rri - ble

mf

pno

10

sfz *ff*

The image shows a musical score for voice (vce) and piano (pno) across three systems. The first system covers measures 16-17, the second system covers measures 18-19, and the third system covers measures 20-21. The lyrics are: "at dawn : You mul - ti - tudes with dead fa - ces, On the mo - no - to - nous ho - rror of the mud A - no - ther". The piano accompaniment features complex textures with multiple voices, including a 4:3 ratio in measure 19 and a 3:1 ratio in measure 21. Dynamics include *sfz*, *ff*, *pp*, and *f*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

System 1 (Measures 16-17):
Vocal line starts at measure 16 with the lyrics "at dawn :". Measure 17 begins with a dynamic marking of *f* and the lyrics "You mul - ti - tudes with dead".
Piano accompaniment includes a *sfz* marking in measure 16 and a *ff* marking in measure 17. A ten-measure rest is indicated above the piano staff in measure 17.

System 2 (Measures 18-19):
Vocal line starts at measure 18 with the lyrics "fa - ces,". Measure 19 contains the lyrics "On the mo - no - to - nous ho - rror of the mud".
Piano accompaniment includes a ten-measure rest in measure 18 and a 4:3 ratio marking in measure 19.

System 3 (Measures 20-21):
Vocal line starts at measure 20 with the lyrics "A - no - ther".
Piano accompaniment includes a ten-measure rest in measure 20 and a 3:1 ratio marking in measure 21.

20 *gently moving* ♩ = 40

vce day of su - ffe - ring is born.'

pno *f* *rit* *pp* *pp*

8^{vb} - - -

25 *mp*

vce Tired com - pa - nion, I see you in my heart. I read your eyes - sad friend.

pno *mp* 3 5

f

vce

30

In your breast you ca - rry cold, hun - ger, no - thing. You have

pno

vce

34

bro - ken what's left of the cou - rage wi - thin you. Co - lour - less one,

pno

f

sfz

sffz

f *p*

vce

36

you were a strong man, A wo - man walked at your side.

pno

f *mf* *pp*

calm *mp*

vce

40

Em - pty com - pa - nion - who no lon-ger has a name, - For - sa - ken man - who can no lon - ger weep, -

pno

p *mp* *pp*

44

vce

p

So poor - you no lon - ger grieve, - So tired - you no lon - ger fear.

pno

mp

p

p

pp

49

vce

mf

Spent - once - strong man.

pno

pp

ppp

mp

vce

p *f*

53

3 3 3

If we were to meet a - gain - Up there in the world, sweet be - neath the sun, -

pno

mf *f* *pp*

vce

56

5 3 3 3

With what kind of face would we con - front each o - ther? -

pno

ppp

[pause]

IV: Reveille

♩ = 88

voice

1

restless

piano

ppp

vce

4

p

3

In the bru - tal nights

we used to dream

3

pno

vce

7

Dense vio - lent dreams, Dreamed with soul

pno

Preview File Only

vce

10

and bo - dy: To re - turn;

pno

Preview File Only

vce

13

to eat; to tell the sto - ry.

pno

mf

3

vce

16

mp

Un - til the dawn co - mmand

rit

a tempo

pp

fff

7:4

6:4

(b)

3

19

vce

Soun - ded brief, low: 'Wsta - wac':

spoken - harshly

pno

fff

7:4

6:4

3

pp

3

ppp

8^{vb}

22

vce

And the heart cracked in the breast.

slower

f

pno

fff

7:4

6:4

l.v.

26 $\text{♩} = 48$

vce

p

Now we have found our homes a - gain, Our

pno

pp

31 $\overbrace{\quad\quad\quad}^3$

vce

pp *mp*

be - llies are full, We're through te - lling the sto - ry. - It's

pno

35

vce

time. Soon we'll hear a - gain - The strange co - mmand:

pno

3

3

3

7:4

fff

6:4

38

vce

harsh whisper

'Wsta - wac':

pno

ppp

fff

ppp

8vb

7:4

fff

ppp

6:4

8vb

41

vce

pno

fff

7:4

6:4

ppp

6:4

43

vce

pno

fff

7:4

6:4

fff

7:4

6:4

fff

7:4

6:4

[straight on]

V: Shem^

♩ = 72

voice

piano

pp very gradual *crescendo*

vce

9

mp

You - who live se - cure -

pno

vce

15

mf

In your warm hou - ses, Who re - turn at eve - ning to find Hot

pno

vce

19

slightly faster

food and friend - ly fa - ces:

pno

ff

27

vce

Con - si - der whe - ther this is a man, Who

pno

f

fff

3

35

vce

la - bors in the mud Who knows no peace Who fights

pno

f

ff

3

vce

43

3

for a crust of bread (d) Who dies at a yes

slower
p

pno

vce

51

fast tempo

ff

3

or a no. Con - si - der whe - ther this is a wo - man, With - out hair

pno

vce

58

or name With no more strength to re - mem - ber eyes

pno

slower
ppp

vce

65

emp - ty and womb cold As a frog in win - ter Con - si - der that this has been:

pno

fast tempo
f crescendo

vce

71

3

ff

I co - mmend these words to you. En - grave them

pno

vce

79

3

3

3

on your hearts When you are in your house,

pno

86 *fff*

vce

when you walk on your way, When you go to bed, when you rise.

pno

fff

8vb

92

vce

Re - peat them to your child - ren.

pno

fff

x5

8vb

very slow

ppp

101

vce

Or may your house crum - ble, Di - sease ren - der you

pno

l.v.

Red.

106

vce

po - wer - less, Your off - spring a - vert their fa - ces from you.

pno

110 *very slow*

vce

pno *ppp*

Red.

116

vce

pno *pppp*