

**A N D R E W   L O V E T T**

***J a c k i e   K .***

**a mini-opera for voice with piano accompaniment.**

**Words by April de Angelis**

*Jackie K* was written at the 1991 **OperaLab** under the auspices of the **Performing Arts Lab** with the **ENO Opera Studio**. It was a collaboration with the singer Jacqueline Horner ( who suggested the subject ), and the writer April de Angelis. It was first performed by Jacqueline Horner with Henry Ward, piano.

Jackie Potter meditates on the mythology surrounding her namesake, Jackie Kennedy and the assassination of President Kennedy. She remembers that after the shooting, Jackie Kennedy climbed out of the car and tried to pick up the remains of her husband's brain, which had been blown to pieces.

The setting is simple: a chair facing the audience from which Jackie Potter confides her story.

The piece may be performed with piano accompaniment or with tape-accompaniment. The tape-part, which is an arrangement of the piano part, is available in two formats;- DAT or CD, which may be obtained from the composer.

Where no pitches are indicated in the voice-part, the words should be spoken.

Duration: about 7 minutes.

*Jackie K.*

She was an enigma. You never knew what was going on beneath. But you imagined she was happy. She often wore glasses - and suits. Her hair was much-admired; a lot of people wore their hair à la Jackie.

My name is Jackie too - Jackie Potter.

She was very popular and went places like Paris.

My interest is quite new. I'm not ashamed. Many people harbour a profound admiration for others.

It was a love match, although he fucked anything that stood still long enough. It was a love-match.

Wait, I've got some shoes, some perfect shoes. Jackie had most perfect legs, just like mine. They were useful at parties and other social functions, not like mine.

Some people's lives are special. Their lives are shining, their cars are shining.

In the car he is sitting next to her. You can not see it, but I think he is holding her hand secretly.

That's wonderful.

Imagine; the crowd is watching and thinking you are perfect and you are waving and smiling and waving.

Now, now, the crowd can see something has happened. They are not sitting in the car properly; things are twisting, his head is lolling and she is climbing.

I am on the car. I'm crawling, scrambling, climbing, reaching. My legs are twisting ugly. I am reaching.

Look, there are bits on my skirt, bits on my suit. I need to put them back in him; back in Jack.

How strange. I feel like Jackie. You were always picking up the pieces for him weren't you?

What a pity. How ordinary.

Two years later, she re-married.

*Text by April de Angelis*

***Dedicated to Jacqueline Horner.***

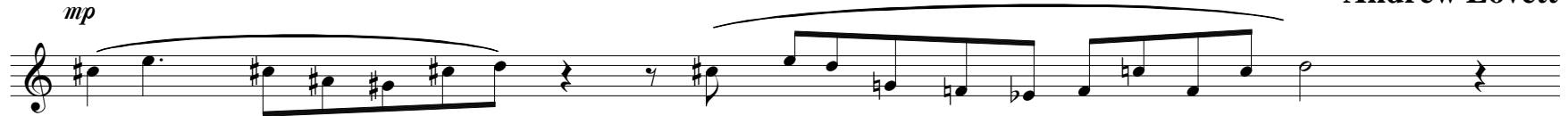
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# Jackie K

Andrew Lovett

*confiding, intimate*  
*mp*

Jackie Potter



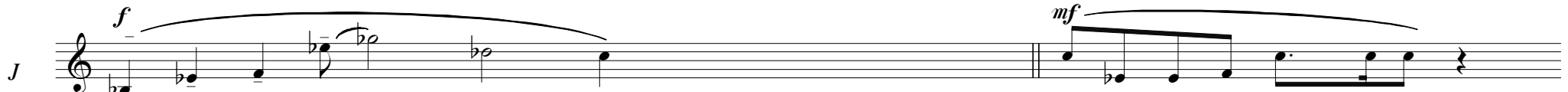
She - was an e - nig-ma. You ne-ver knew what was go-ing on be-neath,



but you i - ma-gined she was ha - ppy. She of - ten wore gla - sses and suits.



Her hair was much ad-mired, a lot of peo-ple wore their hair - ^ la Ja - ckie.

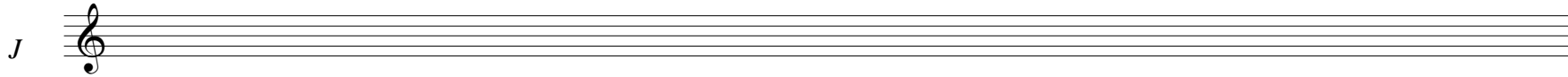


My name is Ja - ckie too Ja-ckie Pot - ter. She was ver - ry po - pu-lar



and went pla - ces like Pa - ris.

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My interest is quite new. I'm not ashamed. Many people harbour a profound admiration for others.



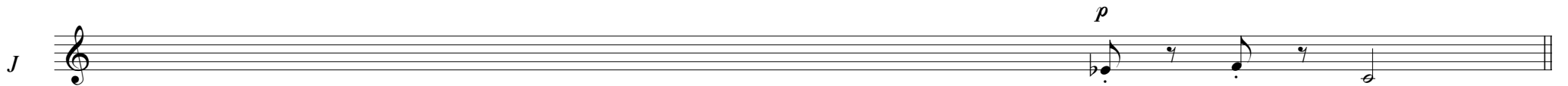
It was - a - love - match - al-though he fucked a-ny-thing that stood still long e - nough.



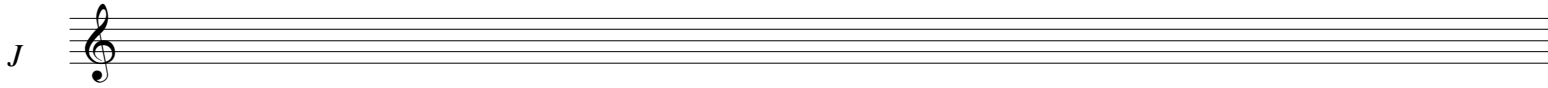
It was - a - love - match.



Wait! I've got someshoes some perfect shoes. Ja - ckie had most per-fect legs just like mine.



They were useful at parties and other social functions, not like mine.



Some people's lives are special. Their lives are shining, their cars are shining.



In the car he is sitting next to her.



You can not see it but I think he is holding her hand - se - cret ly. That's wonderful.



I - magine the crowd is wat - ching and thin - king you are per - fect and you are wa - ving and



smi - ling and wa - ving.

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*J* *f*  
 Now, now, the crowd can see, some - thing has ha - ppened.

*J*  
 they are not si - tting in the car - pro-per-ly, things are twis-ting his head is lo - lling

*J*  
 and she is cli mbing.

*J*  
 I am on the car I'm craw - ling, scam - bling, cli - mbing, rea - ching My legs are twis-ting u-gly.

*J*  
 I am rea - ching. Look there are bits on my skirt bits on my suit.

*tolling - like a bell*  
*p*  
*Red.*

Preview File Only



*J*

I need to put them back in him, back in Jack

*J*

*ff*

I feel strange. I feel like Jackie.

*ff* *pp* *mf*

*ff* *mf*

*J*

You were always picking up the pieces for him weren't you?      What a pity.      How ordinary.

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The key signature has one sharp (F#). The lyrics are: "You were always picking up the pieces for him weren't you?      What a pity.      How ordinary." The piano part features a simple harmonic accompaniment with quarter notes and half notes.

*J*

*p*

Two years      la - ter      she re - ma - rried.

*pp*      *pppp*

8va -----  
8vb -----

This system continues the musical score. The vocal line is on a single staff with a treble clef and a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The key signature has one sharp (F#). The lyrics are: "Two years      la - ter      she re - ma - rried." The piano part features a simple harmonic accompaniment with quarter notes and half notes. Dynamics include *p* (piano) above the vocal line, *pp* (pianissimo) below the piano part, and *pppp* (pianississimo) below the piano part. There are also markings for *8va* and *8vb* indicating octave transposition.