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## CAST

The cast of the opera consists of four principal singers and a chorus of young men and women.

**Youth:** high, lyric baritone

**Mistress:** dramatic soprano or mezzo-soprano

**Apprentice:** lyric soprano

**Musician:** boy soprano

**Chorus:** SATB with enough women to divide into SSAA at designated places in Scene 1 and Scene 3.

## SYNOPSIS

***THE HILL**, in part a consolatory work for an era when youth is cut off in its prime, takes place in a mythological setting. Young people are waiting on a hill distinguished by a somewhat incomprehensible **Musician** and a Manor into which their leader has vanished.*

*Despite the **Musician**'s cryptic warnings, the young leader's best friend (the **Youth**) follows a mysterious young woman (the **Apprentice**) into the Manor. There he discovers from the **Mistress** that his friend has indeed died. Frantic with grief, he begs for death also. After some argument his wish is granted.*

*However, because of the love all of the young people bear one another, the souls of the departed are placed on the **Musician**'s harp and blaze forth eternally.*

### SCENE 1

*[A park at the top of a hill, with a manor in the distance. The light is gentle, golden, autumnal. Brilliantly colored bicycles—preferably red and visually disturbing—are discarded helter-skelter at the top of a path on one side of the set. Young men and women—the **Chorus**—are scattered around in various poses. They are uncannily still. Their clothes are casual, in unobtrusive colors. The young people are unadorned, except in two ways: they all have distinctive Navajo-style blankets, which they are wearing or lying on; in any case, always in contact with. (Mexican or Southwest Indian serapes or ponchos may be substituted for the blankets, but in natural colors.) They also all wear headbands with large, individually distinctive seals—NOT the animal. (In part, the seal represents the soul; the blanket, the physical being; the bicycle, life energy.)*

*[The **Chorus**'s attention is fixed on the **Musician** and on the **Youth** near him. The **Musician** has an archaic-looking, thoroughly imaginary “harp,” which suggests both a stringed instrument and wind chimes. (Its music is provided from the pit.) He does not have a blanket or a headband. However, his “harp” is inlaid with seals. The **Youth**'s blanket is tied in a roll, unlike those of his companions.]*

### SCENE 2

*A large room in the manor. The **Mistress** and the **Apprentice** watch as the group of young travelers (from the previous scene) approach the house. In her discussion with the **Apprentice** of the fate of the travelers, the **Mistress** sings an aria, “But in a time, perhaps one will come.” She then takes from her apron a small, decorative seal (symbol of the soul), which had once belonged to the leader of the group of travelers. In a duet, she and the Apprentice comment on the seal's symbolic imagery: two stags with their antlers intertwined. As the **Mistress** gives the seal to the **Apprentice** for safekeeping, the **Youth** enters. He sees the seal and asks about his friend, who was the travelers' leader. When he is informed that his friend is dead, at first, he refuses to believe it, but he then asks the **Mistress** to give him death as well. At first, she refuses, but when he begs her for death, she replies, “It will be as it must be.” She takes him to an alcove where she quietly ushers him into the next world. The **Apprentice**, alone on stage, responds to this action with a symbolic dance of death (“Totentanz”) followed by a sung verse which concludes with the words, “...where love is, light will grow.”*

### SCENE 2

*All the young travelers come into view while singing and expressing their desire to sleep. They kneel and roll and tie their blankets very ritualistically. When they have finished, the **Apprentice** and **Musician** enter behind them from opposite sides. The **Apprentice** takes the two seals from her pouch and hands them to the **Musician**. They kindle in his hands, and he places them in adjacent spots on his “harp.” All the seals on the “harp” blaze, but the seals of the young people do not. The **Apprentice** and the **Musician** sing together the verse that the **Apprentice** sang in the previous scene. This music becomes the basis for the final chorus, which is sung by all of the young travelers. As the chorus concludes, the **Musician**, once again, sings alone with his “harp,” and the trumpet sounds from “the other side.”*

*A Symbolist Opera in One Act*

Music by Frank Ferko

Slowly, broadly ♩ = 63

Flute/Piccolo

Horns in F 1-3

Trumpets in B $\flat$  1-2

Trombones 1-2

Glockenspiel

Harp

[illegible][illegible]

[illegible]

Fl. 1

Fl. 2

E. H.

Crot.

Hrp.

Mus.

S 1  
S 2

A 1  
A 2

Vn. I

Vn. II

Va.

Vc.

Db.

(\*) *Sopranos and Altos sustain each of the pitches sung by the **Musician** as he sings the pitch. Arrows indicate which singers sustain each pitch. The **Chorus** notes have no particular value but are sustained until the indicated breath mark. When the **Musician** has a rest, chorus singers continue to sustain their notes through that rest. When the soloist sings a pitch which is already being sustained, **Chorus** singers do not re-articulate the pitch but continue to sustain it.*

36 Moderately ♩ = ca. 96

ah  
ah

S  
A We wait, and still the Mu - si - cian does not

T  
B We wait, and still the Mu - si - cian does not

45

legato  
1. 3  
p pp

an - swer. We wait, and still the Mu - si - cian does not an - swer, an - swer.

an - swer. We wait, and still the Mu - si - cian does not an - swer.

(arco)  
p  
pizz.  
p  
pizz.  
p  
pizz.  
p

55

Ob. 1-2

Cl. 1-2

Bn.

Hn. 1-3

Tpt.

Hp.

S  
A

T  
B

Vn. I

Vn. II

Va.

Vc.

Db.

af - ter-noon grows cold, the af - ter-noon grows cold. Why is he wait - ing?

The af - ter-noon grows cold. Why is he wait - ing?

Will some great Will some great

*poco rall.*

*p*

*1.*

*1. + str. mute*

*mp*

*gliss.*

*unison p*

*unison p*

*poco rall.*

*div.*

*arco div.*

*arco div.*

*arco*

*pizz.*

*div. arco*

*div. pizz.*

$\text{♩} = \text{ca. } 92$



## Scene 2

*[The Manor. A large, well-lighted room, with a semi-visible alcove. The furnishings include a bench with neatly rolled and tied blankets. The **Apprentice** is looking out a window. The **Mistress** comes in from the alcove adjusting her clothes.]*

307 With calm serenity ♩ = 60

Ob. 1-2

Cl. 1-2

Hn. 1-3

Timp.

Vn. I

Vc.

Db.

pp

8va

With calm serenity ♩ = 60

pp

8va

317

Ob. 1-2

B. Cl.

Bn. 1-2

Mistr.

Vn. I

Vn. II

Va.

Vc.

Db.

*Solo espressivo*

*mp*

*p*

*mf*

*p*

*p*

*div. unis.*

*div. unis.*

Ah! - You are here, my dear.

324

Fl. 1/Picc.

Fl. 2

Ob. 1-2

Cl. 1-2

B. Cl.

Bn. 1-2

Tpt. 1-2

Appr.

Vn. I

Vn. II

Va.

Vc.

Db.

Flute

*p*

*p*

*p*

*mp*

*p*

*p*

*1. + str. mute*

*p*

*mf*

Look, — there.

Are they not beau

-

-

ti-ful?

So young.

So strong.

*pizz. div.*

*pizz. div.*

*unis.*

*pizz. div.*

*unis.*

*div.*

*pizz. div.*

*pizz.*

333

Fl. 1/Picc.

Ob. 1-2

E. H.

Cl. 1-2

B. Cl.

Bn. 1-2

Hn. 1-3

Hn. 2-4

Tpt. 1-2

- str. mute

Timp.

Mistr.

The sun weighs on their skin. \_\_\_\_ Their eyes are heav-y \_\_\_\_with hold-ing up the moon.

Appr.

They have come all this way.

Vn. I

arco div.

Vn. II

arco div.

Va.

arco div.

Vc.

(pizz.)

arco

Db.

arco div.

341

To Picc.

Fl. 1/Picc.

Fl. 2

Cl. 1-2

Hn. 1-3

Hn. 2-4

Timp.

Appr.

Ah, but they are beau - ti - ful.

Vn. I

Vn. II

Va.

mp

pp

p

con sord.

pp

pp

pp

350

Piccolo

Fl. 1/Picc.

Fl. 2

E. H.

Cl. 1-2

Bn. 1-2

Appr.

They drink the sun glad-ly. Their eyes spar-kle in the moon. You know they are beau - ti - ful. So young. So strong. —

Vn. I

Vn. II

Va.

Vc.

Db.

p

p

p

p

mp

mf

ppp

div.

ppp

div.

ppp

Db.

Appr.

musical score for "L'Espresso" by Luciano Berio, measures 1-8. The score is for three staves: Treble, Bass, and Bass. Measure 1 has a whole note G4 in Treble and a whole note G2 in Bass. Measure 2 has a whole note G4 in Treble and a whole note G2 in Bass. Measure 3 has a triplet of eighth notes (A4, B4, C5) in Treble and a whole note G2 in Bass. Measure 4 has a triplet of eighth notes (B4, C5, D5) in Treble and a whole note G2 in Bass. Measure 5 has a triplet of eighth notes (C5, D5, E5) in Treble and a whole note G2 in Bass. Measure 6 has a whole note G4 in Treble and a whole note G2 in Bass. Measure 7 has a whole note G4 in Treble and a whole note G2 in Bass. Measure 8 has a whole note G4 in Treble and a whole note G2 in Bass. The score includes dynamic markings 'pp' and 'senza sord.' and articulation markings 'unis.'

373

Cl. 1-2

Bn. 1-2

Hn. 1-3

S. D.  
B. D.

Mistr.

Vn. I

Vn. II

Va.

Vc.

Db.

Bass Drum

sun weighs on their skin. — Their eyes are heav - y — with hold - ing up the moon. They will die soon.

(artificial harmonic)  
unis.  
ppp  
p  
p  
pp  
ppp  
pp

382

Mistr.

Appr.

Vn. I

Vn. II

Va.

Vc.

Db.

It is writ - ten. It is sealed in stone. It shall be done. The earth is strong. The seas will cov - er them.

Is it writ - ten? They are

div.  
cresc.  
mf  
cresc.  
div.  
cresc.  
mf  
cresc.  
div.  
cresc.  
mf  
cresc.  
cresc.  
mf  
cresc.

399

Picc.

Fl. 2

Ob. 1-2

Cl. 1-2

B. Cl.

Bn. 1-2

Hn. 2-4

Tbn.

Mistr.

Appr.

Vn. II

Va.

Vc.

Db.

Flute

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mf*

*mp*

*div.*

*p*

*div.*

*p*

*div.*

*unis.*

*p*

young \_ and beau-ti-ful. \_

There is no ex-cep-tion. There must be no \_ re-morse. \_

You have spo-ken it.

406 **rall. poco a poco** **Slowly** ♩ = 42

Fl. 1/Picc. *p* *ppp*

Ob. 1-2

Cl. 1-2 *ppp*

B. Cl.

Bn. 1-2

Hn. 1-3 *ppp* 3. *pp* + str. mute *pp*

Tpt. 1-2

Mistr. *p* For - ev - er... *p* But in a

Appr. It shall be so \_\_\_\_ for-ev - er. \_\_\_\_

Vn. I **rall. poco a poco** *p* *ppp* 3. 3. 3. **Slowly** ♩ = 42

Vn. II *div.* *ppp* *unis.* *pp*

Va. *ppp* *unis.* *pp*

Vc. *div.* *ppp*

Db. *ppp*

414 **poco accel.** ♩ = 52

Fl. 1/Picc.

Fl. 2 *p*

Cl. 1-2 *p*

B. Cl.

Bn. 1-2 *p* 3. *pp* 8 8

Hn. 1-3 *pp*

Hn. 2-4 *pp*

Hp. *mp*

Mistr. *mf* time \_\_\_\_ per - haps one will come. \_\_\_\_ For him the seas shall part, the seas shall part, the earth pro - claim his

Vn. I *div.* *p* *mp* **poco accel.** *div.* *p* ♩ = 52

Vn. II *div.* *mp* *p*

Va. *mp* *p*

Vc. *unis. pizz.* *p* *mp arco* *div.* *unis.*

Db. *martelé* *ord. div.* *p* *unis.*

### Scene 3

*During the finale, all the young men and women enter in front of the scrim. They kneel and roll and tie their blankets very ritually. When they have finished, the **Apprentice** and **Musician** enter behind them from opposite sides. The **Apprentice** takes the two seals from her pouch and hands them to the **Musician**. They kindle in his hands, and he places them in adjacent spots on his "harp." All the seals on the "harp" blaze, but the seals of the young people do not.]*

819

Moderately slow  $\text{♩} = 52$  Faster  $\text{♩} = 66$   $\text{♩} = 52$   $\text{♩} = 66$

Fl. 1

Fl. 2

Tpt. 1–2

Tbn. 1–2

[2.] To Tbn.

[2.] Trombone

Timp.

Crot.

Glock.

Hp.

Pno.

[Chorus Offstage]

S

A

T

B

Moderately slow  $\text{♩} = 52$  Faster  $\text{♩} = 66$   $\text{♩} = 52$   $\text{♩} = 66$

Vn. I

Vn. II

Va.

Vc.

Db.

826

Ob. 1–2

E. H.

Cl. 1–2

Bn. 1–2

Hn. 1–3

Hn. 2–4

Timp.

Crot.

Hp.

S

A

T

B

Vc.

Db.

*p*

*p*

*p*

*p*

*a2*  
*p*

*p*

*bisbigliando*

*(bisbigliando)*

[Chorus comes onstage]

ah, — ah, — ah, — We shall sleep,

ah, — ah, — ah, — We shall sleep,

ah, — ah, — ah, — We shall sleep,

ah, — ah, — ah, — We shall sleep,

[illegible]

[illegible]

849

Fl. 1

Fl. 2

Ob. 1-2

E. H.

Cl. 1-2

B. Cl.

Bn. 1-2

Hn. 1-3

Hn. 2-4

Tpt. 1-2

Tbn. 1-2

Timp.

Glock.

Vn. I

Vn. II

Va.

Vc.

Db.

[Apprentice and Musician enter  
behind young men and women  
from opposite sides]

[Apprentice takes two seals from her pouch  
and hands them to the Musician.]

*\* NB: Another option: When the **Apprentice** gives the seals to the **Musician**, he does not hold them up, and they do not kindle in his hands, but rather, he places them directly onto the “harp,” whereupon all of the seals on the “harp” blaze at the same time. This can be done at a comfortable pace, as there is enough music to cover the action.*