

DER EISENHUT

Amy Bryce

(Full Score)

DER EISENHUT

Character List

Mother and Daughter from a german family:

Kirsten (Daughter) - Soprano
Hannelore (Kirsten's Mother) - Mezzo Soprano

Three Soviet occupying soldiers/ guards:

Valentin - Tenor

Alexei - High Baritone
Ivan - Bass Bariton

Instrumentation

Flute (+ picc + alto)
Oboe (+ cor)
Clarinet in Bb (+ bass clarinet)
Alto Saxophone (+sop)
Horn in F

2 Percussionists:

Marimba
Vibraphone
Glockenspiel
Crotales
Snare Drum
Bass Drum
Claves
Triangle
Tambourine

Harp
Piano

Violin
Viola
Cello
Double Bass

Duration: 15'

Context

The action takes place in a rural area near and in a forest close to Kirsten's home near the 'Kloster Chorin', east of Berlin. A cannery is in the next small town, processing/ preserving vegetables from the surrounds farms. Elke (Kirsten's Grandmother who is not seen during the opera), and Hannelore take turns in shift-work at the cannery. It is autumn 1945; many german women have suffered gang rapes at the hands of the occupying Soviet forces. The details have either never been revealed or are only now beginning to gain the attention of the media, some 70+ years since those terrible events.

Appendix

Eisenhut is the german name for acconite, a highly-toxic, native flower. It also means 'iron/ steel helmet', which in this context, is symbolic of the german WW2 helmet, and it's association. The death cap mushroom (Knollenblätterpilz) is a phallic symbol representing death and revenge for rape by males. The mushroom is not easy to identify and actually tastes quite delicious, especially when cooked. Once ingested, death is highly likely. The same applies to acconite seeds or in fact, any part of the pretty flower. In Ancient Rome, acconite extract was used by men to kill women by touching their vaginal lining which absorbed the poison. The acconite symptoms vary, but numbness to any part of the body touched usually occurs. In this story, Hannelore laces the food with acconite cleverly incased in the mushrooms. Either way, the soldiers are doomed.

Notes for the singers

This score uses a combination of standard and freetime notation. The freetime sections are indicated by 'X' time signatures and dotted/ no barlines. These sections are written so to give the performer freedom to incorporate drama and action into the music. During the normally notated sections, the rhythm should be more strictly adhered to but a general rubato and freedom should be felt throughout.

DER EISENHUT

libretto by Roland Bryce

music by Amy Bryce

SCENE I: Kirsten has been instructed in the art of mushroom gathering in the forest. Her family have survived the war using whatever means possible. She wanders finding/ picking mushrooms and checking their suitability. Kirsten is stressed, war damaged, coping by singing a popular folk-song. She gets stuck on certain parts of the second strophe that she cannot remember.

Alto Flute
p, mf, flz., p, mf

Cor Anglais
Misterioso ♩ = 56
p, mf, p subito, p

Bass Clarinet in Bb
p, mf, p subito, sub. tone, norm., mp

Soprano Saxophone
pp, p, pp

Horn in F
p, mf, pp subito, p, flz., norm., p

Crotales
p

Marimba
s. sticks, p, mf, pp subito, To S. D.

Percussion 1.
Cymbal/ s. sticks, pp, p, pp, Claves, p, To Crotales

Percussion 2.
S. D/ brushes, pp, To Marimba

Harp
p, mf, mf

Kirsten
freely ♩ = 96
Im früh-tau zu Ber-ge wir geh'n, fall-e-

Violin I
Misterioso ♩ = 56
p, mf, p, mf, p, mp, fp, molto vib.

Viola
p, molto vib., p, mf, p, mp, p

Violoncello
p

Double Bass
pizz., arco, p, mp, p

Unable to remember the words she improvises on the word 'fallera' meaning 'la la la'.
This is a quasi improvisatory section. The rhythm should sound disjointed, like when one sings to oneself.

6

A. Fl. flz. norm.

C. A. molto vib.

B. Cl. molto vib. smorzando

Sop. Sax. tr.

Hn. molto vib. flz.

Crot. To Claves

Mar. s. sticks

Perc 1. Claves

Hp. Strum across notated range

Kirst. (spoken/ grunt) (circa 8")

Vln. I pizz. arco

Vla. molto vib.

Vc. pizz. arco

Db. pizz. arco

(In tempo ♩ = 56)

10

A. Fl. *mf* *mf* 5 *p* *mf* flz. To Fl.

C. A. niente *p* *mp* *p*

B. Cl. *p* *p* *mf* *p subito* 3

Sop. Sax. sub. tone *pp* *p*

Hn. norm. flz. norm. smorzando 3 3 *p* *pp* *mp* *pp* *p*

Mar. To Cymbal *p* *mp* 3 3 3 *p* *pp*

Perc I. *p*

Hp. *p* *mf* *mp* strum across notated range *mf* *f*

Kirst. freely (circa 14")
wan - dern... oh- ne... fall - e - ra fall - e - ra fall - e - ra fall - e - ra

Vln. I *p* *mf* *fp* molto vib.

Vla. *p* *mf* *fp* 3 *p*

Vc. pizz. 3 arco *mp* *p*

Db. pizz. 3 arco *mp* *p*

She finds a 'Steinpilz', (Porcini), and delightedly speaks to herself. She is in a fantasy world of forest fairies and imagines the little delicious mushrooms are fairy lights.

A tempo giusto ♩ = 56

14

Flute

Solo

To Alto Sax.

m. sticks

To Vibe + Crotales

Cymbal/ s. sticks

brushes

To Marimba

mf

Die - ser Pilz ist des Le - bens Gesch - mack, und herr - lich vom Ge - ruch!

A tempo giusto ♩ = 56

pizz.

arco

molto vib.

tr

A. Fl.

C. A.

B. Cl.

Sop. Sax.

Hn.

Vib.

Perc 1.

Perc 2.

Hp.

Kirst.

Vln. I

Vla.

Vc.

Db.

19

Fl. *mf* *p*

C. A. *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Sop. Sax. *p* *mf*

Hn. *mf* *p* *mf*

Crot. *mp*

Vib. *f* *p* *mf*

Mar. *p* *mp* *Triangle*

Perc 2. *mp*

Hp. *mp* *mf* *f*

Kirst. *f* *mp* *mf*

Vln. I *mf* *p* *mf* *a niente* *p* *mf*

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

Vc. *mf* *mp* *p* *mf*

Db. *mf* *p* *mf*

Ein Kö-nig un-ter den Pil-zen: Bo- le-tus e-du-lis ist mei-ner heut' früh! Schwamm und Pfif fer-lin-ge wer-den ge-bracht, und Cham-pig-nonso-nied-lich und süß,

m. stick/ bow

To Triangle

Alto Saxophone

Triangle

molto vib.

molto vib.

24

Fl. *f* *mf* *f*

C. A. *mp* *p*

B. Cl. *mp* *p* *mf* *p*

Alto Sax. *mp* *p*

Hn. *mp* *p*

Vib. *mp* *mf* *mp*

Hp. *mf* *f*

Kirst. *mp* *f* *p*
 wie klei-ne Bir-nen in der Fe - en nacht
 fall - e - ra fall - e - ra

Vln. I *mp*

Vla. *mp* *p* *mp*

Vc. *mp dolce* *p* *mp*

Db. *p* *mp*

h. stick

bow

Quasi improvisatory, singing to herself.

Three soldiers from the occupying Russian zone are laying in wait, they spot the girl and keep themselves hidden. At first, to scare her they chant/ taunt 'Falle..ra!' It is a pun/joke on the song line 'fallera' that Kirsten was singing before. Instead of meaning 'la la la', it now means: 'A trap! Roar!'

The musical score is arranged in a standard orchestral layout. The instruments and vocalists are listed on the left side of the page, with their respective staves. The score is divided into measures, with a double bar line and repeat sign at the end of the first measure. The key signature has one sharp (F#), and the time signature is 7/8. The score includes various musical notations such as dynamics (p, mp, pp, mf, mpsfz), articulation (accents, slurs), and performance instructions (flz., norm., smorz., molto vib., pizz., arco, s. sticks, Claves, Cymbal/h.sticks). The vocal parts (Kirsten, Val., Alex., Ivan) have lyrics written below their staves. The percussion parts (Vib., Perc 2.) include specific instructions for playing sticks and cymbals. The woodwind parts (C. A., B. Cl., Alto Sax., Hn.) include instructions for flageolet (flz.) and normal (norm.) playing. The string parts (Vln. I, Vla., Vc., Db.) include instructions for pizzicato (pizz.) and arco playing. The score concludes with a double bar line and repeat sign, followed by a section labeled 'colla parte' for all instruments and vocalists.

28

C. A. *p* *mp p subito*

B. Cl. *molto vib.* *smorzando* *mp* *p* *mp*

Alto Sax. *pp* *p* *pp* *flz.* *norm.* *niente*

Hn. *flz.* *norm.* *smorzando* *smorz.* *smorz.* *colla parte* *niente*

Vib. *s. sticks* *p* *mp* *p* *pp* *To Claves* *colla parte*

Perc 2. *Claves* *p* *pp* *To Cymbal* *Cymbal/ h.sticks* *p < mp* *colla parte*

Hp. *mp* *mf* *colla parte*

Kirst. fall-e-ra fall-e-ra *colla parte*

Val. *p* fall - e - ra! *colla parte*

Alex. *p* *mpsfz* fall-e - ra! *colla parte*

Ivan. *p* *mpsfz* fall - e - ra! *colla parte*

Vln. I *pizz.* *mf* *colla parte*

Vla. *molto vib.* *p* *mp* *p* *colla parte*

Vc. *p* *pizz.* *mf* *arco* *p subito* *colla parte*

Db. *molto vib.* *p* *colla parte*

33

Alto Flute

A. Fl. flz. *fp* norm. 3 flz. *f smorzando* *p*

B. Cl. *p* niente flz. *p*

Alto Sax. Slap Tongue *p* *f* *p* *sf* *p subito* To Sop. Sax.

Hn. flz. *pp* norm. *mfpp* flz. *p* norm. *sfz fp* *p < sfzmf* *p < sfzmf* *p < sfz* *p subito*

Vib. bow To S.D. *mf*

Perc 1. Claves 3 *p* To Vibe

Perc 2. bow (high harmonic) *mp* *mf* *p* *mf*

Hp. *f* *p* 3 *mp* *f* *mp* 3 *f*

Kirst. *p* Wer ist da?! Mein Gott, die Ru-ssen! Ach, welch' Arg, welch' Schick-sal, welch' Bos-heit wird mich nun ü-ber *mf*

Val. *mpsfz*

Vln. I arco *mp* jeté

Vla. *mp* *p* *mp*

Vc. S.P. *mf >* jeté *p* *mp*

Db. jeté *mf* pizz. *f* arco *p* *mp* *mp*

She grabs a knife and a flower from her belt bag. It seems harmless enough and pretty all the way down to the root. It is an 'Eisenhut' flower; aconite. She knows that she is doomed. She gestures to her body with the herb. The soldiers are not aware of the significance of her bold gesture and continue their approach.

They grab her ferociously and start to run their hands across her face, through her hair and round her dress. This happens quietly at first as they whisper into her ear. As they get louder, they begin to rip her dress.

Più mosso ♩ = 88

36

A. Fl. *f* air tone S.T. *f* Sh - a! *p* Sh - a! *f* *mp* flz. *tr*

C. A. *mp*

B. Cl. *f*

Hn. *fp* *f*

Perc 1. S.D/ snares off m.sticks *p* *f* To Glock *p* *mp* *p* small h.sticks

Perc 2. *f*

Pno. *mp* *mf*

Hp. *f*

S. Solo *ff* spoken rhythm
fall-en! Zu - rück, ich ha - be mein Me - sser zur Hand!

Val. *f* *ffsfz* *mp* spoken rhythm
fall - e - ra!... Komm' her! Mal - en - ka - ya ne - mets - ka - ya Fash - its - ka!

Alex. *f* *ffsfz* *mp* spoken rhythm
fall - e - ra!... Komm' her! Mal - en - ka - ya ne - mets - ka - ya shly - u - ha!

Ivan. *f* *ffsfz* *mp* spoken rhythm
fall - e - ra!... Komm' her! Kras - i - va - ya de - voch - ka!

Più mosso ♩ = 88

Vln. I scratch tone S.P molto vib. S.T S.P m.vib.

Vla. *mf* *f* *mp* *f* scratch tone S.P molto vib. S.T S.P m.vib.

Vc. *fp* *mf*

Db. *fp* *mf*

*Sprechstimme: half way between pitch and speech

As they spin her towards the audience, there is a small, freeze-frame interlude. The soldiers stand motionless and we hear Kirsten's pained lament before she is dragged to a hidden spot at the back of the stage.

Meno mosso ♩ = 66

42 (tr)

A. Fl. *f* *p* *fp* *fp* To Picc. *ff*

C. A. *fp* *fp* To Ob.

Alto Sax. *fp* *fp* *ff*

Hn. *fp* *fp* *fff*

Crot. *ff*

Glock. *f* To Crotales

Perc 2. *f* mallet

Hp. *f* 5 3

S. Solo *mp cresc.* ① *f mp* *ff*
 Es ist ver-ge-bens mein Le-bens en-de. Mei-ne Träu-me ver-weh'n wie die Blü-ten in der Aue

Val. *ff*

Alex. *ff*

Ivan. *ff*

Vln. I niente

Vla. niente

Vc. niente

Db. niente

Meno mosso ♩ = 66

57

Picc. *ff*

C. A. *sfzff* *f* *sfzff* *f* *ff* *f* *ff* *f* *ff* *ff*

B. Cl. *sfzff* *smorzando* Continue to bend note as high as possible

Sop. Sax. *sfzff* *smorzando* Continue to bend note as high as possible

Hn. *ff* *sfzff* *f* *sfzff* *f* *sfzff* *f* *sfzff* *f* *sfzff* *f* *sfzff* *f* *sfzff*

Crot. *f* Ossia *f* *h. sticks* *To Cymbal*

Perc 1. *f* *ff* *Cymbal/s. sticks*

Perc 2. *ff* *fff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Pno. *ff* *fff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Hp. *f*

Vln. I *fff* *ff* *pizz.* *arco* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Vla. *f* *ff* *pizz.* *arco* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Vc. *f* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

Db. *f* *ff* *pizz.* *arco* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

SCENE IA: All around is silent apart from the wimpers and moans heard from Kirsten at the front of the stage. This section is improvised by the singer to emulate crying. She can start anywhere within the repeated brackets provided. She should wimper softly to the given notes, and improvise choked up, un-pitched cries of despair.

60

Picc. *To A. Fl.*

C. A. *To Ob.*

B. Cl.

Sop. Sax.

Hn.

Vib. *bow*

Perc 1. *To Vibe*

Perc 2. *To Marimba*

Pno.

Hp. *C/B Hit Strings*

S. Solo *(emerge from texture)*

Vln. I

Vla.

Vc.

Db.

f *ff* *fff* *mp* *ff* *fff* *p* *sfz* *mp* *mp*

tr *molto vib.* *3* *mp Led.*

ng *uh, ng huh!*

approx. rhythm, do not synchronise

approx. rhythm, do not synchronise

64

A. Fl. *p* *f* *fp*

B. Cl. *mp* *p* *mf* *fp*

Vib. *p* *mp* *pp* To Cymbal

Mar. *p* *mp* *pp* To Cymbal

Pno. *loco* *p* *f*

Hp. *f* *f*

S. Solo *mp*

Vln. I *niente*

Vla. *niente*

Db. *p* *mp*

Lie - ber den Tod, als dies zu

Espressivo ♩ = 60



69

A. Fl.

B. Cl.

Vib. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Perc 2. *f*

Hp. *mp*

Kirst. *fp* *fsfz* *p* *mf* *p*

Vln. I *mf*

Vla. *f* *espressivo* *molto vib.* *mf*

Vc. *f* *espressivo* *mf*

Db. *mf*

ü - - - - ber - win - den! Welch? Ü-bel ist mir nun wi - - der - fah - ren

73

A. Fl. *f* *molto vib.*

B. Cl. *mf* *fp* *mp* *p*

Hn. *mf*

Crot. *f* *5* *gliss piano strings inside*

Pno. *mf* *f* *Red.*

Hp. *f* *5* *ff* *mp*

Kirst. *fff* She shouts with all her might, her voice strained. *p* improvised crying *p* *sfz*
 Ab-scheu-lich-e Mensch-heit! ng uh, ng huh!

Vln. I *f*

Vla. *f*

Vc. *f*

Db. *f* *molto vib.* *mf*

79 [She finds a deathcap mushroom nearby]

A. Fl. *a niente* To Cl.

B. Cl. *mp*

Hn. *mp* *p*

Pno. *p* *loco 3* *Red.*

Hp. *mp* *mf* *mp*

S. Solo Die - ser Pilz wird mir den Tod her bei - - - - - 3 ei - len und Frie - 3

Vln. I *S.P* *mp dolce* *mf* *mp* *molto vib.* *tr* *5 fp* *fp*

Vc. *mp* *mp dolce* *mf*

Db. *mp* *mp dolce* *mf*

She eats the mushroom and falls to the ground, resigned to her fate. She lies still - exhausted and well aware that the poison will probably kill her.

Scene II: Agitato ♩ = 56

Hannelore is looking for her daughter. She senses that something has happened to her and is searching in a panic, calling to her.

92

Fl. *f*

Ob. *f*

Cl. *f*

Sop. Sax. *f*

Hn. *mf* *ff* *sfz* *sfz* *p* *ff*

Han. *ff*

Vln. I *f* *mp* *f* *f* *arco* *tr*

Vla. *mp* *f* *pizz.* *f*

Vc. *f* *3*

Db. *mp* *f* *f* *pizz.*

Kir-sten! Kir-sten! Wo ist sie denn?

96

Fl. *mf* *fp*

Ob. *mf* *fp*

Cl. *mf* *f* *To B. Cl.*

Sop. Sax. *mf* *fp*

Hn. *mf* *f*

Han. *mf* *f* *mf* *f*

Vln. I *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp*

Db. *fp* *fp*

(To herself) *mf* *f*

Wo... kann sie nur blei-ben? Die - - ser Wald ist nicht oh - ne Ge-fahr

She searches and finds her daughter lying motionless. Hannelore sees evidence of the attack; Kirsten's blouse is ripped and her dress is torn and blood-stained.

99

Fl. *mp* *no vib.*

Ob. *mp*

Cl. *mf* *no vib.*
Bass Clarinet in Bb

Sop. Sax. *mp*

Hn. *mp* *no vib.*

Crot. *f* *h. sticks*

Hp. *f* *ff* *mp*

Han. *mp* *p* *ff*
und die Nacht kommt bald! Mein Gott, um Gott-es will-en, was ist hier pass

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

Vla. *mf* *arco* *mp*

Vc. *mf* *arco* *mp*

Db. *mf* *arco* *mp*

Detailed description: This page of a musical score covers measures 99 to 104. It features a vocal line for Hannelore and an orchestral accompaniment. The vocal line begins in measure 99 with the lyrics 'und die Nacht kommt bald!' and continues through measure 104 with 'Mein Gott, um Gott-es will-en, was ist hier pass'. The orchestration includes Flute, Oboe, Bass Clarinet in Bb, Soprano Saxophone, Horn, Crotales, Harp, Violin I, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various dynamic markings such as *mp*, *f*, *ff*, and *no vib.*. There are also performance instructions like 'h. sticks' and 'arco'. The piece concludes with a double bar line at the end of measure 104.

104

Fl. *f* *p* Flz. Air, no pitch *f* *fp*

B. Cl. *mf* *p* Flz. Air, no pitch To Cl. *p*

Sop. Sax. *mf* *p*

Hn. *mf* *p*

Crot. *mp*

Perc I. Cymbal/ brushes *mp* *f* *p* h. sticks *p* *mf*

Hp. *f* *ff* Ped. gliss *f* Ped. gliss *f*

S. Solo *p* *p* *mp* *p*
 Mei-ne Mu-tti... bald kommt die Ohn macht die Ru-ssen... drei Ru-seen

Han. iert?

Vln. I arco S.P. *f* *mf* *f* *f* *mf dolce* *fp*

Vla. *mf* *f* *mf* *f* *mf* *mf dolce* *fp*

Vc. pizz. *f* *p* *mf* *p subito* *fp* *fp*

Db. pizz. *f* *mp* *f* *mp* *p* *fp*

112

Fl. *f* *mp*

Crot. *mf* *h. sticks*

Glock. *mf*

Perc 1. *f* *coin scrape* *To Glock*

Hp. *f*

S. Solo *p* *mf* *mp* *p* *mf* *p* *mf*

mein Wi-der-stand war ver-ge-bens ich... war... zu schwach, drei Ru-ssen drei... She faints

Han. *p* *mf* *p* *mf*

Mein ar mes Kind, mein Mä-del, so viel match Kirsten's dynamic

Vln. I *mp* *molto vib.* *mf sotto voce*

Vla. *mp* *mf sotto voce*

Vc. *mp* *mf sotto voce*

Db. *mp* *mf sotto voce*

Hannelore becomes more urgent. She starts trying to lift her daughter.

116

Fl. *f*

Hn. *Solo* *gliss.* *sfzfp* *fsz* *6* *ff ffp*

Glock. *f*

Hp. *f*

Han. *f* *mf* *fsz* *mf*

zu ü-ber win-den und durch die-ses Schick-sal zu ster-ben, es ist noch Zeit! es ist noch

Vln. I *f* *pizz.* *f* *5*

Vla. *f* *pizz.* *f* *3*

Vc. *f* *pizz.* *f* *5*

Db. *f* *pizz.* *f* *5*

Hannelore is a strong woman from working on the land all her life. She lifts the stricken girl up and carries her away.

119

Fl.

Ob.

B. Cl. Clarinet in B \flat

Hn. *sfz* *ff* *sfz* *f* *flz.* *norm.* *ffsfz*

Crot. To B.D

Glock.

Pno. *f* *8^{va}* *3* *3* *Ped.*

Hp. *f*

Han. *fsz* *mf* *f*
 Zeit! Die-ses Ma-ri-en-dis-tel kann noch wir - ken, a 7 ber

Vln. I *mp* *f* *arco* *jeté* *mf* *f* <

Vla. *mp* *f* *arco* *S.P* *fmp* *f* *jeté* *3*

Vc. *mp* < *f* *6* *5*

Db. *mf* *3* *f*