

ANDREW LOVETT

JACKIE K

Score

1991

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micro opera for mezzo-soprano and piano

libretto by April de Angeles

(1991)

Jackie K was composed at a Performing ArtsLab/ENO opera workshop at Bore Place, Kent in 1991.

It was a collaboration between the singer, Jacqueline Horner (who suggested the subject), the writer, April de Angelis and the composer.

It was first performed by Jaqueline Horner with Henry Ward.

Synopsis:

Jackie Potter, alone, remembers the glamour surrounding Jackie Kennedy, and the dreadful events surrounding the assassination of her husband.

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

Words with no indicated pitch are spoken.

Duration: c 6 minutes

Text:

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.

April de Angelis

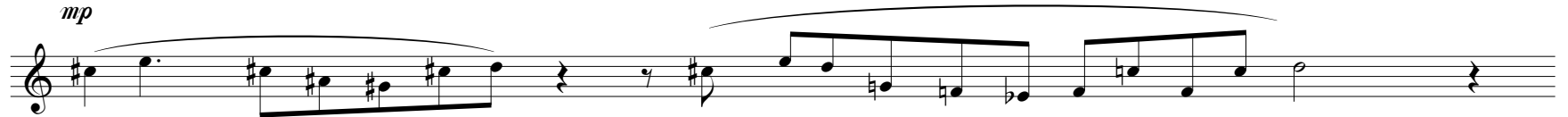
to Jacqueline Horner

Jackie K

Andrew Lovett

confiding, intimate
mp

Jackie Potter



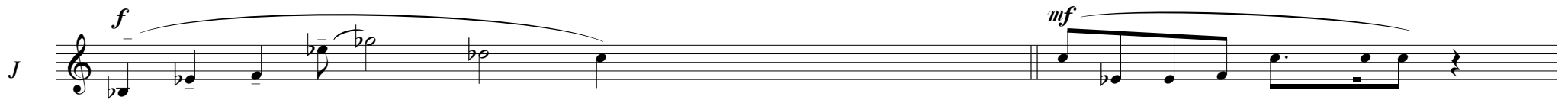
She - was an e - nig-ma. You ne-ver knew what was go-ing on be-neath,



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



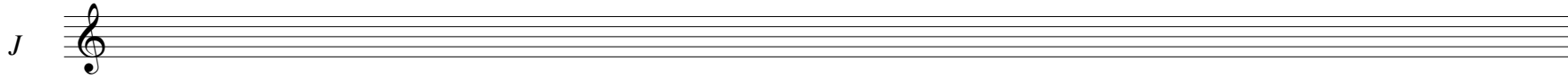
Her hair was much ad-mired, a lot of peo-ple wore their hair - à la Ja - ckie.



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



and went pla - ces like Pa - ris.



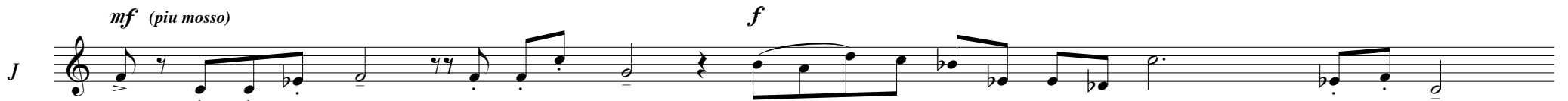
My interest is quite new. I'm not ashamed. Many people harbour a profound admiration for others.



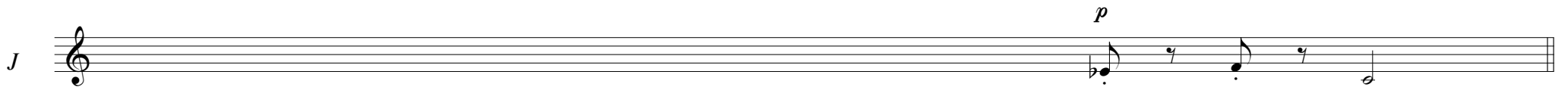
It was - a - love - match - al-though he fucked a-ny-thing that stood still long e - nough.



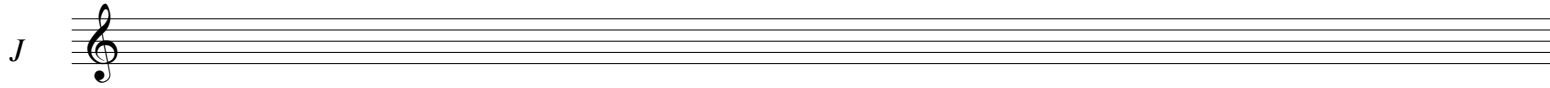
It was - a - love - match.



Wait! I've got some shoes 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.

mp

In the car he is sit - ting next to her.

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


mp

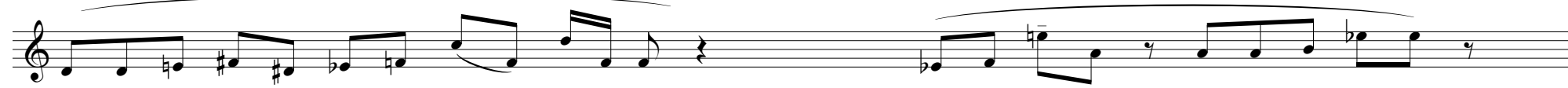
I - magine the crowd is wat - ching and thin - king you are per - fect and you are wa - ving and

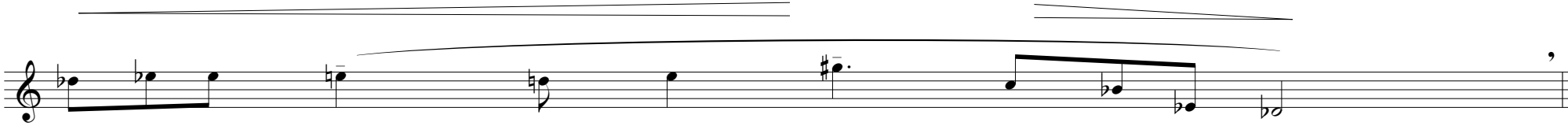
mp

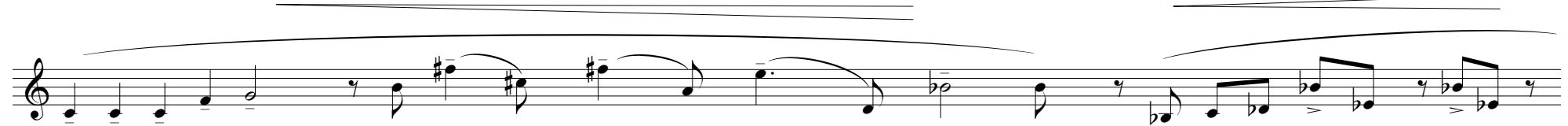
smi - ling and wa - ving.

4

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

Rec.

J

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. This is followed by a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A fermata is placed over the G4 note. The piano accompaniment is in bass clef with a key signature of one flat. It features a whole note chord of G2-Bb2-D3 in the first measure, followed by a whole rest in the second measure, and another whole note chord of G2-Bb2-D3 in the third measure. A dashed line indicates the end of the system.

J

ff

I feel strange. I feel like Jackie.

ff *pp* *mf*

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a whole rest. The piano accompaniment begins with a whole note chord of G2-Bb2-D3, marked with a forte (*ff*) dynamic. The piano part then has a whole rest for the first measure of the second phrase. The second phrase begins with a half note G4, marked with a pianissimo (*pp*) dynamic, followed by a quarter note Bb4 and a quarter note A4. The piano accompaniment for this phrase consists of a half note chord of G2-Bb2-D3, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a final chord of G2-Bb2-D3, also marked with *mf*. Below the piano part, there are two vertical diagrams: the first shows a stack of notes G2, Bb2, D3, and the second shows a stack of notes G2, Bb2, D3.

J

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

J

p

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

pp *pppp*

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