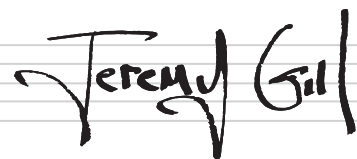


The Old Search for Hats

aria for mezzo-soprano and piano



Jeremy Gil

The Old Search for Hats

aria for mezzo-soprano and piano
text by Stephanie Fleischmann

Instrumentation

mezzo-soprano
piano

Duration

approximately 6 minutes

Copyright

© 2018 by Jeremy Gill. All rights reserved.

The Old Search for Hats

Possibly we hear fragments of the call to Edward from the Hotellerie du Grand Cerf in Evreux. In which she uses code to admonish him not to abdicate. Followed by a scramble to the car. Wallis and Brownlow in the back seat, hunkered down low.

WALLIS

Well, the old search for hats story
has spun out of control, hasn't it?
Backfired,
like his majesty's Buick,
which just yesterday
carried me, racing across the Sussex Downs
blanketed in the thickest fog
that blighty isle has ever seen,
stretching all the way
across the channel
to Dieppe and on,
cloaking this piteous continent in a Schiapparelli stole
of a mist,
drenching me in a continent of woe

with only you to thank for escorting me
on this wild fishtail of a journey
away from all that,
away
from everything I have ever known or loved—
barreling towards
the never-ending search for hats,
the crowds of cameras
bottle-necking forgotten, empty towns,
causing us to swerve,
double-back on our route,
zig-zagging from Evreux to Orleans to Cannes.
I am,
I have lost my verve.

I left the country to get away
from him,
from what I did to *him*—
(and him—) *(meaning Ernest; internal, an aside)*
but no, you say,
he will follow me *(meaning the king)*
wherever I go.
In hot pursuit.
He will come,
he will let his kingdom go,
and still I must continue to serve
his every whim,
I must forgo
it all.

THE OLD SEARCH FOR HATS

WALLIS

$\text{♩} = 116$

f

f *p*

5

f *p*

espr.

10

$\text{♩} = 126$

spoken:

Well,

molto

f *p* *sempre stacc.*

15

p

the old search for hats sto - ry

p

sempre p

espr.

20

has spun out of con- trol, _____ sharply has- n't it?

25

Back - fired, like his ma - jes - ty's Bu - ick, -

sub. più f

più energico p

29

which just yes - ter - day car - ried me,

cresc.

p

33

p, suspenseful

ra - cing a - cross the Sus - sex Downs

più f p poco

8^{vb}

36 *più f* $\frac{3}{4}$
 blank - et - ed in the thick - est
un poco più f
 (8)...

39 *f*
 fog that bligh - ty isle has e - ver seen,
più f *poco* l.h. ^ r.h. l.h. ^ l.h. ^
 8^{vb}

43 *mp, expansive*
 stretch - ing all the way
p, legato l.h. ^ r.h. (Ped.)
 8^{vb}

48 *mf*
 a - cross the chan - nel to Dieppe and on, cloak - ing
poco cresc.

53 *sempre cantando*

this pi - teous con - ti - nent in a Schia - pa - rel - li stole of a mist,

pp

60 *mp*

drench - ing

p

66

me in a con - ti - nent of woe

più f

p

70 *sempre cant.*

with on - ly you to thank for es - cort - ing me

mp *mf* *p*

74

f

on this wild fish - tail of a jour - ney

78

mf

a way from all that,

p *sub. f*

81

ff ♩ = 116 sub.

a - way

ff p

84

p, intimo

from e - v'ry - thing I have e - ver known

89 *chesty* *3*

— or loved — bar - rel - ing

rit. *energico* *p*

93 $\text{♩} = 126$

towards

più f *ancora più f* *p* *sempre stacc.*

97 *mf*

the ne - ver - end - ing search — for hats,

espr.

102

107 *f*

the crowds of ca - meras

p *f* *mp*

111

bot-tle-neck-ing for - got - ten, emp - ty towns, caus-ing us to swerve,

p

115 *sempre f*

— dou - ble - back on our route, zig - zag - ging

f *sempre f*

119 *mf*

— from É - vreux to Or - lé - ans to

mp cresc. *poco a poco*

123 *ff* *a piacere*

Cannes. I am, I have lost my

sva *stent.*

cresc. *f* *ff* *col canto*

128 **tempo** *p*

verve. I left the coun-try

p, legato

133 *ten.* *mf*

to get a-way from him, from what I did to him [and

espr.

138 *p*

him]

molto *p*

pause

146

♩ = 116

p

but no,

p

Detailed description: This system contains measures 146 through 151. The vocal line begins at measure 146 with a whole rest, followed by a half note G4 in measure 147, and then a quarter note G4 in measure 148. The lyrics "but no," are under the notes in measures 147 and 148. The piano accompaniment consists of chords in the left hand and a rhythmic pattern of eighth notes in the right hand. A dynamic marking of *p* is placed above the piano part in measure 148.

152

poco

p

you say, he will fol-low me wher - e - ver I go. In

poco

p

Detailed description: This system contains measures 152 through 156. The vocal line starts with a quarter rest in measure 152, followed by a quarter note G4 in measure 153, and then a triplet of eighth notes (G4, A4, B4) in measure 154. The lyrics "you say, he will fol-low me wher - e - ver I go. In" are under the notes. A *poco* hairpin is above the piano part in measure 154. A dynamic marking of *p* is above the vocal line in measure 156. The piano accompaniment features a consistent eighth-note pattern in the right hand.

157

hot pur - - suit.

rit.

energico

più

Detailed description: This system contains measures 157 through 160. The vocal line has a half note G4 in measure 157, followed by a half note G4 in measure 158, and then a half note G4 in measure 159. The lyrics "hot pur - - suit." are under the notes. The piano accompaniment includes triplets of eighth notes in the right hand. Dynamic markings include *rit.* in measure 158, *energico* in measure 159, and *più* in measure 160.

161

accel.

più

Detailed description: This system contains measures 161 through 164. The vocal line has a whole rest in measure 161, followed by a whole rest in measure 162, and then a whole rest in measure 163. The piano accompaniment features a complex rhythmic pattern with triplets of eighth notes in the right hand. A dynamic marking of *più* is above the piano part in measure 164. The tempo marking *accel.* is above the vocal line in measure 161.

164 $\text{♩} = 58$ *ff*

He will come,

167 *ten.* *allarg.* - - - - -

he will let his king - dom go, and still

170 $\text{♩} = 50$ *ff* *mp*

I must con - ti - nue to serve his e - v'ry whim, I

174 *p* *rit.* - - - - -

must for - go it all.