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POL REQUESENS ROCA

# Acadian Elegies

*twelve part-songs for mixed choir, piano and percussion*

*Text by Emile LeBrun*



# Acadian Elegies

*twelve part-songs for mixed choir, piano and percussion from a text by Emile LeBrun*

*Commissioned by Emile LeBrun*

## *Commentary*

*Acadian Elegies* originates with a book of the same title<sup>1</sup> by Emile LeBrun, who commissioned me to create a musical adaptation of this work. LeBrun's book is constructed out of sentences from obituaries of 20th century men from the era of his father, who he never met. The original text is divided into 24 parts that combine hundreds of sentences of daily life, emotions, and significant events from the lives of both notable and common people.

From this material I made a selection as the source text for a choir composition of approximately 20-25 minutes' duration. I made a personal choice of texts, using sentences and scattered words and phrases from 12 of the 24 parts of the book according to my perception and feelings for the text and its artistic potential. My intention was to both maintain the original meaning of the whole book as well as create new interactions and meanings provided by the texts.

The musical piece is divided into 12 parts, in keeping with the unity of the work as a whole. The contrast of the calm of the everyday life and the tragic or joyful moments in the narratives is transferred in many ways to music, although the use of the choir in pseudo-recitatives is notable and the use of piano and percussion to enhance the musical discourse also stands out. The ultimate aim is to create an ambience of respect and contemplation along with bursts of pleasure and sorrow, always with a bright and optimistic perspective.

P.R.R.

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<sup>1</sup> LeBrun, Emile (2021). *Acadian Elegies*. Amsterdam: Collapsible Press.

## *Performance notes*

### **1. Voice and percussion arrangement:**

A minimum of 24 voices is recommended to perform this piece. The division of the choir changes throughout the piece, from four-part mixed division (SATB) to eight-part mixed division (SSAATTBB). The solo parts and the whistling parts are to be performed by members of the choir.

The percussion part will be performed by one percussionist and by members of the choir.

Instrumental set:

- Vibraphone
- Glockenspiel
- Crotales
- Thai Nipple Gongs (chromatic scale from D3 to D#4)  
(Played by the percussionist and punctually by a singer)
- 2 Suspended cymbals (18' and 26')  
(Played by the percussionist and punctually by a singer)
- 3 Tom-toms
- 2 Triangles  
(One for the percussionist and another for a singer)
- Windchimes
- 4 Tibetan bowls tuned in C, G, F and Bb  
(Played only by singers)

It is advisable to perform the piece in places with a slight reverberation, such as concert halls or churches.

The arrangement on stage of the choir, piano and percussion as well as the costumes and staging must be austere and clean.

## 2. About voice, effects and notation:

- Note heads with a descending or ascending triangular shape ( $\nabla$ / $\Delta$ ) are to be sung as low or high as possible.
- Note heads with a square shape ( $\square$ ) are clusters.
- Continuous lines between notes are glissandos, that should be performed in the most lineal and strict way possible.
- A straight thick line on the inside the staff after a note indicates the sustain of the tone (only in number IX. *San Juan*).
- As a rule, there will be no vibration unless it is noted on the score.
- As a rule, there are not indications of breathings. Each singer will breathe freely without synchronisation with the other singers.
- Timbre of the voice:
  - **Nv**: normal voice.
  - **Dv**: dark voice, not nasal and covered.
  - **Bv**: bright voice, more nasal and harmonically rich.
  - **Wv**: whispered voice (note head with a diamond shape ( $\diamond$ )).
- The whistling part is written in treble clef one octave higher.
- When the text appears in square brackets ([m]) must be pronounced as phonemes, which is written with the International Phonetic Alphabet (IPA).
- A dotted line between two phonemes indicates a progressive change from the first to the second.

Duration: approx. 22 minutes

Pol Requesens Roca

# Acadian Elegies

twelve part-songs for mixed choir, piano and percussion  
from the text by Emile LeBrun

## I. Regret colors the narrative

Respectful ♩ = 50

Soprano

Alto

Tenor

Bass

Percussion

Piano

Vibraphone

(Vibr. motor: off always)

L.V. always

*p*

*pp*

*pp*

*pp*

*pp*

Ped. (always L.V. with the harmony)

5

S and West Vil-lage bo-he-mian with ties to the down-town New York art scene. [n]

A and West Vil-lage bo-he-mian with ties to the down-town New York art scene. [n]

T and West Vil-lage bo-he-mian with ties to the down-town New York art scene. [n]

B and West Vil-lage bo-he-mian with ties to the down-town New York art scene. [n]

Perc. 5 (Vibr.)

Pno. 5 L.V.

8  $\text{♩} = 80$  *ff marcato*

S Sex - ua - li - ty, vi - o - lence, and life's fra - gi - li - ty

A *ff marcato* Sex - ua - li - ty, vi - o - lence, and life's fra -

T *ff marcato* Sex - ua - li - ty, vi - o - lence, and life's fra -

B *ff marcato* Sex - ua - li - ty, vi - o - lence, and life's fra - gi - li - ty

Perc. 8 (Vibr.) Thai Nipple Gongs

(scratching on the flat side of the gong with a metal mallet)

Pno. 8 *ff* Ped.

11

S were fre-quent themes in his work, but there was al-so an air of ex - u-be-rant mis-be-

A gi - li - ty were fre-quent themes in his work, but there was al-so an air of ex - u - be-rant mis -

T gi - li - ty were fre - quent themes in his work, but there was al - so an air of ex - u - be - rant mis - be -

B were fre-quent themes in his work, but there was al-so an air of ex-u-be-rant mis - be - ha -

Perc. (Vibr.) (Gongs)

Pno.

14

S ha-vior. "up to my hips in spent point

A - be-ha-vior. "up to my hips in spent point fif - ty

T ha - vior. "up to my hips in spent point fif-ty ca

B vior. "up to my hips in spent point fif-ty

Perc. (Gongs) Tom-toms

Pno.



18

S  
fif - ty ca - li - ber shells," "He was sweet-bloo - ded, as we say in Ni - ca - ra - gua." *pp*

A  
ca - li - ber shells," "He was sweet-bloo - ded, as we say in Ni - ca - ra - gua." *pp*

T  
li - ber shells," "He was sweet-bloo - ded, as we say in Ni - ca - ra - gua." *pp*

B  
ca - li - ber shells," "He was sweet-bloo - ded, as we say in Ni - ca - ra - gua." *pp*

18

Perc.

(Gongs)

(Toms)

Vibraphone  $\infty$

*pp* *ppp*

18

Pno.

(small notes only for rehearsal)

*attacca*

## II. *Little is known about his early life*

$\text{♩} = 60$

Tenor soloist

22 *mp freely*

Solo

Lit - tle is known a - bout his ear - ly life, e - ven a - mong peo - ple who were fa - mi - liar with

23

Solo

him.

S

*pp* always as a recitativo

When he ar-rived at ground ze-ro, he worked the buck-ets, scoo-ping de-bris. He saw ma-ny things:

A

*pp* always as a recitativo

When he ar-rived at ground ze-ro, he worked the buck-ets, scoo-ping de-bris. He saw ma-ny things:

T

*pp* always as a recitativo

When he ar-rived at ground ze-ro, he worked the buck-ets, scoo-ping de-bris. He saw ma-ny things:

B

*pp* always as a recitativo

When he ar-rived at ground ze-ro, he worked the buck-ets, scoo-ping de-bris. He saw ma-ny things:

23

Perc.

*pp* Crotales

Thai Nipple Gongs

Pno.

*pp una corda*

Ped. (always L.V. with the harmony)

27 *mp* *pp*

S tug-boats and fi-re-boats shoo-ting wa-ter plumes sky-ward,

A *mp* *pp*  
beach-ed whales,

T *mp* *pp*  
pro-ces-sions of tall

B *mp* *pp*  
small boats on the rocks,

Perc. Glockenspiel

Pno.

*poco rit.* ----- *a tempo* *poco cresc.*

31 Bridge. Near the ru-ins of the cre-ma-to-rium, they re-ci-ted the

A *poco cresc.*  
Bridge. Near the ru-ins of the cre-ma-to-rium, they re-ci-ted the

T *pp* *poco cresc.*  
ships, Bridge. Near the ru-ins of the cre-ma-to-rium, they re-ci-ted the

B *mp* *pp* *poco cresc.*  
the buil-ding of the Ver-ra-za-no-Nar-rows Bridge. Near the ru-ins of the cre-ma-to-rium, they re-ci-ted the

Perc. 31 (Glock.)  
(Gongs) *p* *pp* *p*

Pno. 31 *p* *ppp*

Ped.

35 *mp* *p*

S Kad - dish, the He-brew pray-er for the dead. On his re - turn to Ca-li - for - nia in nine-teen

A Kad - dish, the He-brew pray-er for the dead. On his re - turn to Ca-li - for - nia in nine-teen

T Kad - dish, the He-brew pray-er for the dead. On his re - turn to Ca-li - for - nia in nine-teen

B Kad - dish, the He-brew pray-er for the dead. On his re - turn to Ca-li - for - nia in nine-teen

Perc. (Gongs) *pp* *p* *pp* *p*

Pno. *pp* *Ped.*

40

S six - ty, he be - gan mak - ing short films while sup - por - ting him - self as a long - shore - man and li - ving in

A six - ty, he be - gan mak - ing short films while sup - por - ting him - self as a long - shore - man and li - ving in

T six - ty, he be - gan mak - ing short films while sup - por - ting him - self as a long - shore - man and li - ving in

B six - ty, he be - gan mak - ing short films while sup - por - ting him - self as a long - shore - man and li - ving in

Perc. (Gongs)

Pno.

44

S  
Can-yon, an un-in-cor-por - a - ted town in the Ber-keley Hills.

A  
Can-yon, an un-in-cor-por - a - ted town in the Ber-keley Hills.

T  
Can-yon, an un-in-cor-por - a - ted town in the Ber-keley Hills. *pp* Six years of near star - va - tion and

B  
Can-yon, an un-in-cor-por - a - ted town in the Ber-keley Hills. *pp* Six years of near star - va - tion and

Perc.  
(Gongs) (arco) *p*

Pno.

44

\*

48

S  
*mp* Des - pite this ad - ver-si-ty, *cresc.* he la-ter said, he saw a world wide in scope, rich

A  
*mp* Des - pite this ad - ver-si-ty, *cresc.* he la-ter said, he saw a world wide in scope, rich

T  
*mp* free-zing cold fol-lowed. Des - pite this ad - ver-si-ty, *cresc.* he la-ter said, he saw a world wide in scope, rich

B  
*mp* free-zing cold fol-lowed. Des - pite this ad - ver-si-ty, *cresc.* he la-ter said, he saw a world wide in scope, rich

Perc.  
(Gongs) *ppp* *p* *ppp* *mp*

Pno.

48

*mp*

Ped. *una-corda* 8<sup>vb</sup> - - - -

53 *f* *mp*

S in op - por - tu - ni - ty, and de - fined by in - di - vi - du - al suc - cess. A self - des - cribed be - lie - ver in rein - car -

A in op - por - tu - ni - ty, and de - fined by in - di - vi - du - al suc - cess. A self - des - cribed be - lie - ver in rein - car -

T in op - por - tu - ni - ty, and de - fined by in - di - vi - du - al suc - cess. A self - des - cribed be - lie - ver in rein - car -

B in op - por - tu - ni - ty, and de - fined by in - di - vi - du - al suc - cess. A self - des - cribed be - lie - ver in rein - car -

Perc. (Glock.) *mp*

(Gongs) *p*

Pno. *f* *mp una corda*



57 *poco dim.*

S na - tion, he said that two Bud - dhist priests once told him that he had been Khmer in a pre - vious life, and

A na - tion, he said that two Bud - dhist priests once told him that he had been Khmer in a pre - vious life, and

T na - tion, he said that two Bud - dhist priests once told him that he had been Khmer in a pre - vious life, and

B na - tion, he said that two Bud - dhist priests once told him that he had been Khmer in a pre - vious life, and

Perc. (Gongs)

Pno. *poco dim.*

61

S that "what I col - lect had once be - longed to me." He of - ten a - woke to find gar - de - ning

A that "what I col - lect had once be - longed to me." He of - ten a - woke to find gar - de - ning

T that "what I col - lect had once be - longed to me." He of - ten a - woke to find gar - de - ning

B that "what I col - lect had once be - longed to me."

Perc. (Gongs) *ppp*

Pno. *pp*

\*

66

S books stacked on the ta - ble be - side his bed. The co - ro - ner's re - port in - di - ca - ted the cause of death was as - phy - xia -

A books stacked on the ta - ble be - side his bed. The co - ro - ner's re - port in - di - ca - ted the cause of death was as - phy - xia -

T books stacked on the ta - ble be - side his bed. The co - ro - ner's re - port in - di - ca - ted the cause of death was as - phy - xia -

B The co - ro - ner's re - port in - di - ca - ted the cause of death was as - phy - xia -

Perc. (Glock.)

(Gongs) *ppp* *ppp*

Pno. *ppp* *Ped.*

♩ = 50-55

68 *p very delicate*

S tion due to fire. "No mat - ter how our ap - pea - ran - ces

A tion due to fire. "No mat - ter how our ap - pea -

T tion due to fire. "No mat - ter how our ap - pea - ran -

B tion due to fire. "No mat - ter "No mat -

(Gongs)

Perc. *p* Cymbals *p*

Pno. *p* Ped.

72 *poco cresc.* *p sub.* *mp* *ppp*

S are, in - side us there is some - bo - dy else."

A ran - ces are, in - side us there is some - bo - dy else."

T ces are, in - side us there is some - bo - dy else."

B - ter in - side us there is some - bo - dy else."

72 Crotales *p* Thai Nipple Gongs *pp*

Perc.

Pno.



### III. My earliest memory

♩ = 100

78 *f*

S "My ear-liest me-mo-ry is of a ci-ty ex-plo-ding with joy,"

A ex-plo-ding with joy,"

T "My ear-liest me-mo-ry is of a ci-ty ex-plo-ding with joy,"

B ex-plo-ding with joy,"

Perc. *f* Crotales Glockenspiel Windchimes

Pno. *f marcato*

Ped. (always L.V. with the harmony)  
*una-corda*

81 *poco rit.* ♩ = 90 *poco rit.* ♩ = 85

S He was thir - ty. "To - mor-row

MS (joy) He was fif - ty - nine. [m]

A He was twen-ty - se - ven and lived in Man - hat - tan. "To mor-row

T He was four - ty - se - ven and lived near - by in Red-wood Ci - ty. [m]

B He was twen-ty-four. "To - mor-row

Perc. 81 (Glock.) *mp*

Pno. *mp*

Ped.

*poco rit.* ----- ♩ = 80

S  
is nev-er pro-mised." He was six-ty-one.

MS  
He was six-ty-five. But he was not sa-tis-fied.

A  
is nev-er pro-mised." He was eight-y-eight.

T  
He was nine-ty-one and lived in the Bronx since two thou-sand six.

B  
is ne-ver pro-mised." He was nine-ty-

Perc. (Glock.)  
Vibraphone

Pno.

*poco rit.* ----- ♩ = 75

S

MS  
"It just hap-pened.

A  
And you can-not stop it."

T  
"It just hap-pened.

B  
eight. And you can-not stop it."

Perc. (Vibr.)

Pno.

\*

*attacca*

# IV. Saint John River Valley

$\text{♩} = 85$

S  
A  
T  
B

*f* *magnificent*  
Saint John Ri - ver Val - ley,  
*f* *magnificent*  
Saint John Ri - ver Val - ley,  
*f* *magnificent*  
Saint John Ri - ver Val - ley,  
*f* *magnificent*  
Saint John Ri - ver Val - ley,

Perc.

93 Crotales  
Cymbals  
Windchimes  
Thai Nipple Gongs

Pno.

*f*  
Ped. (always L.V. with the harmony)

S  
A  
T  
B

*p*  
A *eco* ca - - - di - an  
*mp eco*  
A - ca - - - di - an  
*p*

Perc.

96 Vibraphone  
*p*

Pno.

12

*pp*

*molto rit. a tempo*

98 *mp eco* mous - tache pom - pa - dour sci - en - tist, doc - tor,

A *mp eco* mous - tache pom - pa - dour sci - en - tist, doc - tor,

T *mf fluffy* pen - cil mous - tache and sculp - tured pom - pa - dour ac - com - plished sci - en - tist, ta - len - ted doc - tor, ef - fec - tive

B *mf fluffy* pen - cil mous - tache and sculp - tured pom - pa - dour ac - com - plished sci - en - tist, ta - len - ted doc - tor, ef - fec - tive

Perc. (Vibr.) Cymbals *p mf p mf p mf p* (Cymb.)

Pno. L.V. \* Ped.

104 *mf* ad - mi - nis - tra - tor, *f* lea - der. "It's a ve - ry qui - et life" *mf* The Earth

A *mf* ad - mi - nis - tra - tor, *f* lea - der. *p* "It's a ve - ry qui - et" *ff* The Earth

T *cresc. 3* ad - mi - nis - tra - tor, *f* cha - ris - ma - tic lea - der. *p* "It's a ve - ry" *ff* The Earth

B *cresc. 3* ad - mi - nis - tra - tor, *f* cha - ris - ma - tic lea - der. *p* "It's a" *ff* The Earth

Perc. *< p mf p sub. f* Crotales *pp ff* (Cymb.)

Pno. *mp f ff* Ped.

110  
S and the sun. the sun. *p*  
A and the sun. the sun. *p*  
T and the sun. the sun. (A - ca - di-an) *p*  
B and the sun. the sun. *p*

Perc. Thai Nipple Gongs

Pno. 110

Detailed description: This is a page of a musical score, page 16, featuring a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score begins at measure 110. The vocal parts have lyrics: 'and the sun. the sun.' for Soprano, Alto, and Bass, and 'and the sun. the sun. (A - ca - di-an)' for Tenor. The piano accompaniment includes a percussion part with 'Thai Nipple Gongs' and a piano part with complex textures. Dynamics are marked as *p* (piano). The score is written in a common time signature and includes various musical notations such as slurs, ties, and articulation marks.

V. *His palette was dark...*

$\text{♩} = 50$

114

S *pp* His pa - lette

MS *pp* His pa - lette

A *pp* His pa -

T *pp* His pa - lette was

Br *ppp* *pp*

B *ppp* *pp* [u-o-i-y]\*

114 **Vibraphone** 

Perc. **Cymbals** 

Pno.

\*: Change freely and gradually the vowel phonemes. The voice timbre must be nasal, harmonically rich.

119

S was dark, rich and im- pli - cit - ly na - tu - ra - lis - tic but *fp* (vibrato) *mp*

MS was dark, rich and im- pli - cit - ly na - tu - ra - lis - tic but *fp* (vibrato) *mp*

A lette was dark, rich and im- pli - cit - ly na - tu - ra - lis - tic [i] *fp* (vibrato) *pp* **Bv**

T dark, rich and im- pli - cit - ly na - tu - ra - lis - tic [i] *fp* (vibrato) *pp* **Bv**\*

Br dark, rich and im- pli - cit - ly na - tu - ra - lis - tic [i] *Nv*\* (vibrato) *fp* *pp* **Bv**\*

B dark, rich and im- pli - cit - ly na - tu - ra - lis - tic [i] *Nv*\* (vibrato) *fp* *pp* **Bv**\*

119 (Vibr.)

Perc. (Vibr.) Thai Nipple Gongs *ppp* (rubbing with "Superball")

(Cymb.)

119 *15<sup>ma</sup>* *p*

Ped. (always L.V. with the harmony)

\*: Nv: normal voice timbre / Bv: bright voice timbre, more nasal and harmonically rich / Dv: dark voice timbre, not nasal and covered.

124

S  
 sparked by mo - ments of yel-low - green, hot pink or a re - so - nant blue. *ppp*

MS  
 sparked by mo - ments of yel-low - green, hot pink or a re - so - nant blue. *ppp*

A  
*mp* *p* *ppp*  
 [u] [i] [u] [m] blue.

T  
*mp* *p* *ppp*  
 [u] [i] [u] [m] blue.

Br  
*mp* *p* *ppp*  
 [u] [i] [u] [m] blue.

B  
*mp* *p* *ppp*  
 [u] [i] [u] [m] blue.

124 (Vibr.)  
 (Vibr.)  
 (Gongs)  
*p* *pp* *p*  
 Vibraphone *p* *pp*

124  
*ppp*

Perc.

Pno.



130

S *pp* non-synchronized, always after male singers

MS *pp* non-synchronized, always after male singers

A *pp* non-synchronized, always after male singers

T *pp*

Br *pp*

B *pp*

Perc. (Vibr.) (Gongs)

Pno. (small notes only for rehearsal) *pp* L.V.

*attacca*

\*: Half or a third of the male voices make a slow, lineal glissando.

## VI. "I still want to play"

♩ = 125

*p* (bell accents) *simile* *molto rit.* ----->

T  
still to some that im si some that ne played fore. what am ter."

B  
"I want play thing is pos ble, thing I ver be That's I af

Perc.  
Crotales *p*  
Triangle *p*

Pno.  
*pp*  
Ped. (always L.V. with the harmony) *attacca*

## VII. The timing was disastrous

♩ = 135

*ff*

S  
The ti-ming was dis - as - trous.

MS  
*ff*  
The ti-ming was dis - as - trous.

A  
*ff*  
The ti-ming was dis - as - trous.

T  
*ff*  
The ti-ming was dis - as - trous.

Br  
*ff*  
The ti-ming was dis - as - trous.

B  
*ff*  
The ti-ming was dis - as - trous.

Perc.  
Cymbals *ff*  
Tom-toms *ppp* *ff*

Pno.  
*ff*  
Ped. (always L.V. with the harmony) *8<sup>va</sup>* *8<sup>vb</sup>*

151

S *ff* By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

MS *ff* By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

A *p* < *ff* [m] By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

T *p* < *ff* [m] By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

Br *p* < *ff* [m] By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

B *p* < *ff* [m] By then he wore the\_ex-pres-sion of a haun-*mf*ted man.

Perc. (18'cymb.) (Toms) *fp fp fp* < *fp* < *ff* *mp sub.* *ff* (18'cymb.) *ff*

Pno. 151 R.H.: string mute (put fingers before dampers) *pp* *tr* *tr* *ff*

(8<sup>vb</sup>)



164

S  
ri - ded him as "con - fused" or trum-pe-ted him as "can - ni - ba -

MS  
ri - ded him as "con - fused" or trum-pe-ted him as "can - ni - ba -

A  
ri - ded him as "con - fused" or trum-pe-ted him as "can - ni - ba -

T  
ri - ded him as "con-fused" or trum-pe-ted him as "can - ni - ba -

Br  
ri - ded him as "con - fused" or trum-pe-ted him as "can - ni - ba -

B  
ri - ded him as "con - fused" or trum-pe-ted him as "can - ni - ba -

Perc.  
Thai Nipple Gongs  
(Toms)

Pno.

8<sup>va</sup> *ff* String glissandi with finger nails

8<sup>vb</sup>

\*: Clusters. Freely follow the melodic line.



176

S  
pre - dic - ta - ble."

MS  
pre - dic - ta - ble."

A  
pre - dic - ta - ble."

T  
pre - dic - ta - ble."

Br  
un - pre - dic - ta - ble."

B  
un - pre - dic - ta - ble."

Perc.  
(Toms)  
*p* — *mf* — *ff* *simile*

Pno.  
176  
*fff* big cluster  
8<sup>vb</sup> Ped. \*

VIII. *We shall be alive*

♩ = 70

181 **Vibraphone**

Perc. *pp*



188 *p*

S He loved to ex - plore the depths of

MS He loved to ex - plore the depths of

A He loved to ex - plore the depths of

188 (Vibr.)

Perc. (Vibr.)



195

S hu - man con - nec - tion, and he did it in count - less flee-ting

MS hu - man con - nec - tion, and he did it in count - less flee-ting

A hu - man con - nec - tion, and he did it in count - less flee-ting

195 (Vibr.)

Perc. (Vibr.) **Crotales**



202

S in-ter-ac - tions.

MS in-ter-ac - tions.

A in-ter-ac - tions.

Perc. *Crotales* - tions. **Vibraphone**

Pno. *8<sup>va</sup>* **Vibraphone** *pp una corda* *tr*

*Ped. (always L.V. with the harmony)*

210

S *pp* "One day we shall die. *ppp* *molto cresc.* But on all o-ther days, we shall be a -

MS *pp* "One day we shall die. *ppp* *molto cresc.* But on all o-ther days, we shall be a -

A *pp* "One day we shall die. *ppp* *molto cresc.* But on all o-ther days, we shall be a -

T *ppp* *molto cresc.* But on all o-ther days, we shall be a -

Br *ppp* *molto cresc.* But on all o-ther days, we shall be a -

B *ppp* *molto cresc.* But on all o-ther days, we shall be a -

210 (Vibr.) *mp*

Perc. (Vibr.) *pp* *ppp*

Pno. (Vibr.) *mp* *tr*

\*

219 *f* *cresc.* *fff*

S live." But on all o-therdays, we shall be a - live."

MS live." But on all o-therdays, we shall be a - live."

A live." But on all o-therdays, we shall be a - live."

T live." But on all o-therdays, we shall be a - live."

Br live." But on all o-therdays, we shall be a - live."

B live." But on all o-therdays, we shall be a - live."

Perc. Cymbals *mp*

Pno. *f* *fff* *attacca*

Ped. *una corda*

### IX. San Juan

♩ = ca. 60

224 *ppp* [Syllable value = ~ ♩] *Wv* *Iv*<sup>\*1</sup> *2v*

Female v. ||: East Harlem :|| *Wv* *ppp* [Syllable value = ~ ♩] *2v* ||: EH, Third Avenue :||

Male v. ||: East Harlem :||

Perc. Thai Nipple Gongs *p* *mp* *p*

(Cymb.) *ff* *p*

Pno. *fff* *8vb* L.V. until sound is over

Ped. (always L.V. with the harmony)

\*1: The singers enter gradually. The number of voices is specified on the basis of a 24-voice choir.  
 \*2: Abbreviations are used for ease of reading (EH: East Harlem, TA: Third Avenue, NY: New York, etc.).

230

TB 1 (C)

Fv

Mv

Perc.

Pno.

6v

poco cresc.

pp

12v

pp

[Syllable value = ~♪.]

(Nv) ||: EH, TA, Berbera :|| (Nv) ||: EH, TA, B, Somalia :|| [Syllable value = ~♪.]

||: EH, Third Avenue :|| (Gongs) ||: EH, TA, Berbera :||

(Cymb.)

230

Tremolo with mallets on the strings (C3)

pp

236

TB 1 (C)

TB 2 (G)

Fv

Mv

Perc.

Pno.

(Nv)

poco cresc.

16v

p

18v

poco cresc.

||: TA, B, S, New York :|| p poco cresc.

||: TA, B, S, New York :|| p poco cresc.

||: TA, B, S, New York :|| p poco cresc.

(Nv) ||: EH, TA, B, Somalia :|| ||: TA, B, S, New York :||

(Gongs) p mf p

(Cymb.)

236

poco cresc.

p

poco cresc.

242

TB 1 (C) *cresc.* *fff*  
 TB 2 (G) *cresc.* *fff*  
 TB 3 (F) *mp cresc.* *fff*  
 TB 4 (B $\flat$ ) *mp cresc.* *fff*  
 Trgl. *fff*

S *mf* *p* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .] *fff* **Tutti** [Syllable value = ~  $\downarrow$  /  $\downarrow$ .]  
 A *mf* *p* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .] *fff* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .]  
 T *mf* *p* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .] *fff* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .]  
 B *mf* *p* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .] *fff* [Syllable value = ~  $\downarrow$  /  $\downarrow$ .]

	: B, S, NY, New Zealand :				: S, NY, NZ, India :				: S, NY, NZ, I, Morocco :				: San Juan :	
	: B, S, NY, New Zealand :				: S, NY, NZ, India :				: S, NY, NZ, I, Morocco :				: San Juan :	
	: B, S, NY, New Zealand :				: S, NY, NZ, India :				: S, NY, NZ, I, Morocco :				: San Juan :	
	: B, S, NY, New Zealand :				: S, NY, NZ, India :				: S, NY, NZ, I, Morocco :				: San Juan :	

Perc. (Gongs) *fff*  
 (Cymb.) *f* *p* *fff*

Pno. *mf* *fff* Play ord.

242

248

TB 1 (C) *dim. al niente*  
 TB 2 (G) *dim. al niente*  
 TB 3 (F) *dim. al niente*  
 TB 4 (B $\flat$ ) *dim. al niente*  
 Trgl.  
 S *p dim. al niente*  
 A *p dim. al niente*  
 T *p dim. al niente*  
 B *p*  
 Perc. (Gongs) *pp* *mp* *p*  
 (Cymb.) *p* *mp* *p*  
 Pno. *pp* L.V. *attacca*

	: SJ, Florida :				: SJ, F, EH, NY :				: SJ, F, EH, NY, TA, B :				: SJ, F, EH, NY, TA, B, etc. :	
	: SJ, Florida :				: SJ, F, EH, NY :				: SJ, F, EH, NY, TA, B :				: SJ, F, EH, NY, TA, B, etc. :	
	: SJ, Florida :				: SJ, F, EH, NY :				: SJ, F, EH, NY, TA, B :				: SJ, F, EH, NY, TA, B, etc. :	
	: SJ, Florida :				: SJ, F, EH, NY :				: SJ, F, EH, NY, TA, B :					

# X. Love

♩ = 100

254

Trgl.  $\text{p}$

S  $\text{p}$  Joy Friend  $\text{mp}$  Friend Love

MS  $\text{p}$  Love Friend  $\text{mp}$  Chil - dren Friend

A  $\text{p}$  Friend Ge - ne - ro - si - ty  $\text{mp}$  Joy

T  $\text{p}$  Chil - dren Joy  $\text{mp}$  Stran - gers

Br  $\text{p}$  Stran - gers Friend  $\text{mp}$

B  $\text{p}$  Friend Joy  $\text{mp}$  Chil - dren

254

Perc. Crotales  $\text{p}$

Glockenspiel  $\text{p}$

254

Pno.  $\text{p}$

Ped. (always L.V. with the harmony)

Trgl.

S  
Stran - gers Love Friend *p*

MS  
*p*  
Friend Ge - ne - ro -

A  
Love Joy Joy Joy *p*

T  
Joy Love Love Chil - dren *p*

Br  
Joy Friend Love

B  
Love Pers - pec - tive Love *p*

259 (Crot.)

Perc.  
(Glock.)

Cymbals

259

Pno.

Trgl.

S *pp* >

MS *pp* >

A *pp* >

T >

Br *p* >

B >

264 (Crot.)

Perc. (Glock.)

(Cymb.)

264 *pp* >



Trgl. *mf*

S Joy Friend Stran - gers Pers - pec - tive *mp* *f*

MS Ge - ne - ro - si - ty Chil - dren *f*

A Chil - dren Joy Ge - ne - ro - si - *f*

T *mp* Pers - pec - tive

Br *f* Love

B *f* Love Love

269 (Crot.)

Perc. (Glock.) *mf* Thai Nipple Gongs

(Cymb.)

269

Pno. *f*

274

Trgl.

S

MS

A

T

Br

B

Joy

ty

Love

Friend

Ge - ne - ro - si - ty

Ge - ne - ro - si - ty

*pp*

*p*

*p*

274 (Crot.)

Perc.

(Gongs)

274

Pno.

*pp*

*p*

Ped.

280

S

MS

A

T

Br

B

*mp* Stran - gers Joy *mf* Stran - gers Love

*mp* Chil - dren Pers - pec - tive *mf* Stran - gers

*mp* Stran - gers Ge - ne - ro - si - ty *mf* Ge - ne - ro - si -

Friend Ge - ne -

280

Perc.

280

Pno.

*mp* *mf*

285

S  
Love Stran - gers

MS  
ro - si - ty Love

A  
Joy Pers - pec - tive Friend

T  
Pers - pec - tive

Br  
- ty Pers - pec - tive Joy Stran -

B

285

Perc.

285

Pno.

*f* *dim.* *p*

290

Trgl.

S

MS

A

T

Br

B

290

Perc.

290

Pno.

\*

Ped.

Trgl. *ff*

S *fff* *sempre*  
Love Son Joy Wife Joy Son

MS *fff* *sempre*  
Love Son Joy Wife Joy Son

A *fff* *sempre*  
Love Son Joy Wife Joy Son

T *fff* *sempre*  
Love Son Joy Wife Joy Son

Br *fff* *sempre*  
Love Son Joy Wife Joy Son

B *fff* *sempre*  
Love Son Joy Wife Joy Son

296 Perc. *ff*

Thai Nipple Gongs

Windchimes

Crotales

Cymbals

296 Pno. *fff*

Trgl.

S  
Love Wife Chil - dren Friend

MS  
Love Wife Love Joy Friend Joy Stran - gers

A  
Love Wife Love la la la la... la...

T  
Love Wife Love Pers - pec - tive Chil - dren Joy Love

Br  
Love Wife Love la la la la... la...

B  
Love Wife Love Stran - gers Joy Love la la la la...

299 (Crot.)

Perc.  
(Gongs)

(Windch.)  
(Cymb.)

299

Pno.

302

S Joy Friend Love la la la la... la...

MS Love la la la la la... la... la...

A la... la... la... Pers - pec -



T la la la... la... la... Friend

Br la... la... Ge - ne - ro - si - ty

B la... la... la...

302

Perc.

Tom-toms  

*pp* *cresc.*

302

Pno.



*rit.* -----

305 Whistler

Solo

S  
la... Ge - ne - ro - si - ty Love

MS  
Chil - dren Joy Love Stran - gers

A  
tive Stran - gers Pers - pec - tive Friend

T  
Love Joy Chil - dren

Br  
Stran - gers Chil - dren Pers - pec - tive Joy

B  
la... Stran - gers Joy Pers - pec - tive

Perc.  
305  
*ff*

Pno.  
305

♩ = 70

308

Solo

*mp sub.* *p*

S

void

*mp sub.* *p*

MS

void

A

*mp sub.* *p*

void

T

*mp sub.* *p*

void a no -

Br

*mp sub.* *p*

void a no -

B

*mp sub.* *p*

void a no -

Perc.

308

Pno.

*p sub.*

310

Solo

S

MS

A

T

Br

B

Perc.

Pno.

Wv ||: a nothingness :||

pp

dim. poco a poco

thing - ness

thing - ness

thing - ness

dim. poco a poco

dim. poco a poco

\*: Gradually the singers stop singing and start whispering freely as many times as they please.

312

S

MS

A

T

Br

B

Perc.

Pno.

void

void

void

a

a

a

pp

Wv \* ||: a nothingness :||

314

S  
||: a nothingness :||

MS  
||: a nothingness :||

A  
*pp*  
||: a nothingness :||

T  
no - - - thing - - - ness  
*ppp*

Br  
no - - - thing - - - ness  
*ppp*

B  
no - - - thing - - - ness  
*ppp*

Perc.

Pno.  
*ppp*

accel. poco a poco

316 *ppp* *Nv mp cresc.*  
S Love la la la la la... Joy la... Joy

316 *ppp* *Nv mp cresc.*  
MS la la la la la... Love la... Joy la...

316 *ppp* *Nv mf cresc.*  
A Love

316 *ppp*  
T

316 *ppp*  
Br

316 *ppp*  
B

316 *mp*  
Perc. Crotales

316 *L.V.* *mp marcato*  
Pno.

\* *8va*

(*accel. poco a poco*)

319

S  
Love la... Joy la... Love la... Joy

MS  
la... Love la... la... Joy la... Love la...

A  
la... Joy la la la... Joy Love la... la... Joy Love

T  
*f cresc.*  
Joy Love la...

Br

B

319

Perc.  
Cymbals  
*pp cresc.*

319

Pno.  
*(8va)*

(*accel. poco a poco*)

322

S  
la... Love la... la... la... Joy la...

MS  
Love la la la Joy la... la... Joy la...

A  
la... Love la... la... Joy la...

T  
la... Joy la... Love la la Joy la... la la Joy la...

Br  
*f* *cresc.*  
Love la la Joy la...

B

322

Perc.  
(Cymb.)

322 (8va)  
Pno. (8va)



♩ = 100 *molto rit.*

325

TB 4 (B♭) *fff*

Trgl. *fff*

S  
Love "that lies be - hind all things.

MS  
Love "that lies be - hind all things."

A  
la... la... all things."

T  
la... all things."

Br  
Love "that lies be - hind all things."

B  
Love "that lies be - hind all things."

Perc.  
Thai Nipple Gongs

(Windch.) *fff*

Pno. *fff*

~ 20"

328

328

TB 4 (B $\flat$ )

Trgl.

S

MS

A

T

Br

B

Perc.

Pno.

L.V.

(8 $\flat$ )

Glockenspiel

*ppp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

a - [ks] - i - - - dent

a - [ks] - i - - - dent

a - - - [ks] - i - - - dent

a - [ks] - i - - - dent

a - - - [ks] - i - - - dent

a - [ks] - i - - - dent

\*: Only the entrance should be synchronized. The text must be whispered just once, lengthening the syllables or phonemes with a single breath.

# XI. One day

329 ♩ = 65

Bass soloist  
*mp freely*

Solo

One day, fond-ling a pis-tol in his lap, he con-tem - pla-ted su - i -

S *pp* (Nv) (Bv) (Dv)

A *pp* (Nv) (Bv) (Dv)

T *pp* (Nv) (Bv) (Dv)

B *pp* (Nv) (Bv) (Dv)

Perc. Thai Nipple Gongs *pp*

Cymbals *p*

Pno. 329 *pp* *ppp*

Ped. (always L.V. with the harmony)

331 *a tempo* *f* *f* *mp* *freely* Soprano soloist

Solo *f* He said that the hor - ror of the in - ci - dent

S *molto cresc.* *Bv* (vibrato) *ff* *Nv* *ppp* *simile*

A *molto cresc.* *Bv* (vibrato) *ff* *Nv* *ppp* *simile*

T *molto cresc.* *Bv* (vibrato) *ff*

B *molto cresc.* *Bv* (vibrato) *ff*

Perc. 331 *pp* *mp* *mf* Tom-toms Crotales

Pno. 331 *f*

\*: Singing as an echo of the soloist by no more than 2 or 3 singers per voice.

*a tempo*

333

Solo *ppp*

stayed with him for the rest of his life.

S *Tutti ppp < p* *poco cresc.*

A *Tutti ppp < p* *poco cresc.*

T *Nv ppp < p* *poco cresc.*

B *Nv ppp < p* *poco cresc.*

Perc. 333 (Crot.) *mf*

Pno. 333 (small notes only for rehearsal)

339 *mp* *p*

S *mp* *p*

A *mp* *p*

T *mp* *p*

B *mp* *p*

Perc. 339 *Vibraphone* *pp*

Pno. 339 *attacca*

## XII. Born

348 *mf* *accel.*  $\text{♩} = 65$  -----  $\text{♩} = 80$  *p*

S1 "You could say I was born twice," *mf* *p*

S2 "You could say I was born twice," *mf* *p*

A1 "You could say I was born twice," *mf* *p*

A2 "You could say I was born twice," *mf* *p*

T1 "You could say I was born twice," *mf* *p*

T2 "You could say I was born twice," *mf* *p*

B1 "You could say I was born twice," *mf* *p*

B2 "You could say I was born twice," *mf* *p*

Perc. 348 (Vibr.) Glockenspiel *eco* *pp*

Pno. 348 *mf* L.V.

*Ped. (always L.V. with the harmony)*



(~ 30")

357

S1 9" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

S2 *fff*

A1 15" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

A2 18" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

T1 17" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

T2 *fff*  
was born twice,"

B1 7" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

B2 12" <sup>\*2</sup> *ppp* *molto cresc.* *fff*  
"You could say I was born twice,"

(Glock.)  
357 (The order of the notes can be changed) *molto accel.* *fff*

Perc.  
PLAYED BY A SINGER  
Thai Nipple Gongs 15" *pp* *molto cresc.* *fff*

Cymbals 10" *ppp* *molto cresc.* *fff*

Pno. 357



~ 45"

358

Trgl.

S1  
*fff*  
 "I did not see it co-ming."  
*ppp*

S2  
 "I did not see it co-ming."  
*ppp*

A1

A2  
 13" *p cresc.*  
 "I did not

T1  
 11" *p cresc.*  
 "I did not see it

T2  
 8" *p cresc.*  
 "I did not see it co-ming."

B1  
 4" *p cresc.*  
 "I did not see it co-ming."

B2  
 0" *p cresc.*  
 "I did not see it co-ming."

358

Perc.  
 (Gongs)  
 0" PLAYED BY A SINGER  
*pp cresc.*  
 Windchimes  
 Cymbals  
 20" *pp cresc.*

Pno.  
 358  
*fff*  
*f*  
 6  
 0" *p cresc.*  
 11"

(~ 45")

361 *p cresc.* 22" (h) 33" *f cresc.*  
S1 "I did not see it co - ming." "I did not see it co - ming."

19" *p cresc.* 32" *f cresc.*  
S2 "I did not see it co - ming." "I did not see it co - ming."

16" *p cresc.* 30" *f cresc.*  
A1 "I did not see it co - ming." "I did not see it co - ming."

28" *f cresc.*  
A2 see it co - ming." "I did not see it co - ming."

31" *f cresc.*  
T1 co - ming." "I did not see it co - ming."

27" *f cresc.*  
T2 "I did not see it co - ming."

29" *f cresc.*  
B1 "I did not see it co - ming."

26" *f cresc.*  
B2 "I did not see it co - ming."

361 Tom-toms 30"  
Perc. (Gongs) (Cymb.)

361 23" *f*  
Pno. *f* ad lib.



♩ = 50

voices gradually disappear -----

S

367 *ppp*

A

*ppp* *p* *ppp*  
Af - ter that, he em - barked on new chap - ters in his life.

T

*ppp* voices gradually disappear -----

B

*ppp* voices gradually disappear -----

Perc.

367 (Vibr.)  
*pp* *ppp*

Pno.

367 *ppp*  
L.V.