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Los Angeles

Volume I

Character, Symbol, and Multi-Dimensional Narrative in Three Twentieth-Century
Oratorios

Volume II

Mirror For America

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Joel Henry Stein

2012

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2012

ABSTRACT OF THE DISSERTATION

Volume I

Character, Symbol, and Multi-Dimensional Narrative in Three Twentieth-Century
Oratorios

Volume II

Mirror For America

by

Joel Henry Stein

Doctor of Philosophy in Music

University of California, Los Angeles, 2012

Professor David S. Lefkowitz, Chair

There are two volumes to this dissertation: the first is a monograph, and the second a musical composition, both of which are described below.

Volume I

Oratorios are often theatrical, yet their delivery of narrative and communication of character, unlike in opera, is typically not dependent upon staging, costumes, and lighting. Through analysis of three twentieth-century oratorios, John Adams' *El Niño*,

Michael Tippett's *A Child of Our Time*, and Benjamin Britten's *War Requiem*, this dissertation investigates the ways three composers combine text and music in order to effectively convey characterization and narrative. This dissertation also explores how secondary and seemingly unrelated texts and narratives may be interpolated in order to emphasize central themes expressed in the primary texts and storylines. This study illuminates the ways in which characterization and symbolism can be communicated in a non-staged work involving chorus, solo singers, and orchestra, and how multiple narratives may be interwoven to produce a multi-faceted oratorio.

Volume II

Mirror for America is a choral-orchestral collage of the immigrant experience in the United States. Since it is theatrical but non-staged, it may be considered a secular oratorio or cantata. Its characters are ten anonymous immigrants and a federal immigration officer, all of whom I interviewed and whose stories I transcribed. They are portrayed by four soloists, each soloist playing the roles of multiple characters. The ten immigrants' identities are deliberately anonymous and consolidated randomly into four voices so as to universalize the immigrant experience.

The libretto is assembled from excerpts from the interviews, passages from the Old and New Testaments, the Naturalization Exam, a sample naturalization interview from American-citizenship.org, and the Fourteenth Amendment of the U.S. Constitution.

The work is in three parts, each part addressing a specific chapter of the immigrant experience. In Part I, the characters recount their departure from their native countries, and recall first impressions and experiences upon arriving in the U.S. In Part II, they

remember and reenact the naturalization process. In Part III, the immigrants describe their new lives and transformed identities.

Throughout the work, the immigration officer interrupts the storytelling by explaining his occupation and stating his opinion on immigration issues. Periodically, the choir, much like a Greek chorus, makes reflective commentary and occasionally interacts with the characters. It sings words from the Constitution, the Bible, and English vocabulary from the Naturalization Exam.

The piece is approximately an hour in duration. The instrumentation is for four solo singers (Soprano, Alto, Tenor, Baritone-Bass), chorus, and orchestra.

The dissertation of Joel Henry Stein is approved.

Juliana Gondek

Rubén Hernandez-León

Ian Krouse

David S. Lefkowitz, Committee Chair

University of California, Los Angeles

2012

This work is gratefully dedicated to my loving wife, Syndee Erin Stein, for her endless support and constant belief in me.

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INTRODUCTION

As the composer of a musical, a rock opera, and an oratorio, I am interested in how narrative is effectively conveyed through the combination of text and music. I am interested in storytelling and characters, unexpected plot twists, character development, and character interaction. I am also interested in how a story delivers conflict, resolution, and transformation.

Each of the works listed above required a different approach to narrative and character. In the next three paragraphs, I will briefly describe each composition and provide a thumbnail sketch of the approach I took to narrative and character.

My musical, *Election Day*, is a whimsical, fictional comedy about a womanizing president running for re-election, his redneck opponent who is a puppet for a corporate CEO that desires to control the world, and a mysterious third-world nation who hails America's First Lady as the reincarnation of their ancient queen. The storyline in this musical is very linear, and each of the characters is represented by one singer/actor. The story is conveyed through the combination of sung text, spoken text that is underscored, unaccompanied spoken text, dance, blocking, scenery, lighting, and costumes.

The Demise, my rock opera, is a rock and roll retelling of Dante's *Inferno*, seen through Buddhist eyes and taking place in New York City. Like *Election Day*, each character is presented by a single singer/actor, and the conveying of narrative also depends somewhat on costumes, lighting, dance, and blocking. Unlike *Election Day*, *The Demise* is entirely sung, thus making it more typical of an opera rather than a musical. Furthermore, the text is much more poetic than *Election Day*, which makes the show more abstract and open to interpretation.

My most recent composition, *Mirror for America*, is a choral-symphonic collage of the immigrant experience that I assembled from interviews I conducted with ten immigrants and a federal immigration officer, plus text from the United States Constitution, the naturalization exam, and the Old and New Testaments. It is linear only in that I organize the immigrants' stories into three progressive steps of the immigration process: 1) Leaving Home and Arrival in the USA, 2) Naturalization, and 3) Integration into American Society. However, this plotline is constantly interrupted by commentary in the form of an Immigration Officer and also a chorus that sings Biblical verses about how foreigners should be treated. It is Volume II of this dissertation.

Election Day and *The Demise* are clearly forms of theater. My oratorio, *Mirror For America*, to me, is also theater, just without staging. In this monograph, which forms Volume I of this dissertation, I explore the possibilities of creating theater, creating characters and conveying narratives, by analyzing three 20th-century oratorios by English-speaking composers: John Adams, Michael Tippett, and Benjamin Britten.

In setting out to compose *Mirror for America*, I examined oratorios and cantatas that were composed relatively recently. I was looking for models that contained effective storytelling structure, characterization, and some sense of theater. The theater element for me was important, as I sought to discover how oratorios could eschew the issues of blocking and physical space and still be theatrical. Ultimately, I was investigating how a story can be told effectively when music is paired with text and there is no staging. I discovered that without costumes and blocking, oratorios, in order to effectively express narrative, must rely heavily on the language of their texts, their formal arrangement, and musical setting. Also needed is a strong presentation of character and characterization.

I was primarily interested in pieces that were not simply linear presentations of famous ancient tales such as Walton's *Belshazzar's Feast* or Stravinsky's *Oedipus Rex*. Instead, I was seeking to study pieces with socially and politically relevant implications. I was also looking for multi-dimensional narratives; that is, I wanted to discover how an oratorio could tell a principal story while at the same time expressing secondary, seemingly unrelated narratives that in fact served to strengthen the impact of the primary narrative.

I finally settled on three twentieth-century oratorios as specimens: Benjamin Britten's *War Requiem*, John Adams' *El Niño*, and Michael Tippett's *A Child of Our Time*. Each of these is multi-dimensional in several ways. All present a plethora of characters, some of them human, others more abstract. The Britten and Adams manage to navigate sudden shifts in time. All three pieces simultaneously and fluidly convey two or more narratives. The narratives expressed in the *War Requiem* include Judgment Day, World War I, religion's participation in war, and humanity's present trajectory. *El Niño*'s narratives include the birth of Jesus, humanity's spiritual path, and Latino culture in America. Finally, the three narratives of *A Child of Our Time* are the holocaust, a specific incident involving a Polish Jewish boy and a Nazi official, and humanity's spiritual course.

What is fascinating about each of the three works is the presence of interpolated texts within the main text. In the *War Requiem*, Britten embeds within the Latin words of the Catholic Mass for the Dead anti-war poems written by Wilfred Owen, a British soldier killed in World War I. In *El Niño*, Adams tells the nativity story not merely with text from the New Testament but by combining its gospels with words by Old Testament prophets, poems by Hispanic poets and Hildegard of Bingen, excerpts from the Wakefield Mystery Plays, and controversial religious documents that were not included in the Bible. Tippett, in a *Child of Our Time*, inserts within his

original, self-penned text and music the existing words and melodies of popular Negro spirituals, an unlikely complement to a storyline dealing with the rise of Nazi Germany and the nascent Holocaust.

These three Twentieth-Century works were successful at their premieres, and continue to enjoy frequent performances. A common feature they all share is that the storytelling in these works is not linear, and the main themes in their texts, often abstract, are expressed through a combination of separate, seemingly unrelated narratives. Furthermore, all three works *convey* narrative as opposed to merely *telling* it. That is to say, narrative components such as characters, action, and story arc are not “spoon-fed” to us literally and exclusively by a narrator. Instead, these components are communicated through musical means and through the setting of text to music. Additionally, all of the pieces convey *multiple* narratives, and among the narratives they convey, one is of humanity’s present spiritual course. Finally, all three works incorporate multiple characters – “people” characters and more abstract, conceptual characters.

What is fascinating about all three oratorios is how each is constructed out of a series of what I call *local* narratives. By local narrative, I mean each song tells its own miniature story. In each miniature story, at least one theme from one of the macro-narratives runs through it. Thus, many local narratives combine in a way that conveys the main macro-narratives of the oratorio.

In Chapter 1 of this monograph, I first clarify what “narrative” means, and provide brief examples of how its defining components are exhibited in the three works I examine. Following this, I illustrate how music is able to expand narrative possibilities, generally and also very specifically in these oratorios. I also explain and demonstrate how each of the pieces incorporate unrelated, secondary narratives in order to convey the themes expressed in their *primary*

narratives. Finally, I briefly discuss my analytic approach. In Chapters 2-4, I examine a few representative numbers that illustrate the different techniques the composers use to musically convey characterization and narrative. Each chapter is devoted to a single oratorio and examines several different numbers from that work.

CHAPTER 1 NARRATIVE IN MUSIC

WHAT IS NARRATIVE?

Narrative writing tells a story by providing setting, characters, action, plot, time, purpose, and story arc. Anne Fadiman, Editor of *The American Scholar*, defines narrative as follows:

I think of narrative as storytelling: that is, as a way of ordering events and thoughts in a coherent sequence that makes them interesting to listen to. The sequence doesn't have to be strictly chronological, though it can be; it can include digressions and flashbacks and foreshadowings...narrative is powered by events...it can contain substantial moral lessons.¹

In this chapter, I define and focus on each of the components that contribute to narrative. I also present some brief examples of how these narrative elements are exhibited *musically* in each of the oratorios, the details of which I explore more closely in the subsequent chapters devoted to individual pieces. Towards the end of the chapter, I discuss characterization and provide some examples of how it is achieved musically in the three oratorios, again saving the close analyses for the chapters that follow.

¹ Anne Fadiman, *Ex Libris: Confessions of A Common Reader*, (Farrar, Straus, and Giroux, 1998), quoted in Chip Scanlan, *What is Narrative Anyway?*; available from <http://www.poynter.org/how-tos/newsgathering-storytelling/chip-on-your-shoulder/16324/what-is-narrative-anyway/>; INTERNET; Accessed 28 June 2012.

SETTING

In music, setting is often established at the very beginning of the piece through the introduction of *musical* characters that convey a particular mood. For instance, the pulsing d-minor chord and the various cross-rhythms against it at the beginning of *El Niño* suggest urgency, unease, and a sense of struggle. The low A in the tuba, timpani, and piano as the first note of the *War Requiem* immediately set a tone of darkness and despair. The initial loud, chromatic descent in the basses and celli at the start of *A Child of Our Time* paints a similar picture: something is wrong with the state of affairs. The setting provides a general background that sets the stage for the action to come.²

ACTION

Action signifies events in time. Physical action in oratorios and cantatas is not conveyed through blocking as it is in opera, musicals, and theater. Instead, events are communicated solely through text and music. One way that action may be expressed is through dialogue or monologue. For instance, a story may unfold via verbal interaction of two or more characters, or it may be *described*, as is the case when a narrator recounts events to us. On the other hand, music may merely *suggest* action. We find a long history of this kind of musical representation in the classical repertoire, from battle music of the late fifteenth century to word painting in Schubert *lieder* and beyond. Fast runs in the woodwinds can convey a chase. Dissonant harmony tells us there is conflict occurring. A famous example of musical representation of action in classical music can be heard in Tchaikovsky's *Overture to Romeo and Juliet*, where a

² Chip Scanlan, *What is Narrative Anyway?*; available from <http://www.poynter.org/how-tos/newsgathering-storytelling/chip-on-your-shoulder/16324/what-is-narrative-anyway/>; INTERNET; Accessed 28 June 2012.

loud, rapid succession of cymbal crashes near the end of the piece depicts a swordfight, and, more generally, the hatred shared between Capulets and Montagues.³

In the *War Requiem*, we find action musically expressed in songs such as “What Passing Bells”, where military battle is represented by dotted-eighth/sixteenth-note rhythms in the snare drum, and the French horn plays the role of the battlefield bugle. Action in *A Child of Our Time* and in *El Niño* is much more concrete and not as abstract as in the *War Requiem*. In these two pieces, there are many more “people” characters within the narrative who *do* the action. We witness action in *A Child of Our Time* in moments such as when the angry Germans, calling for the destruction of the Jews in “Burn Down Their Houses”, are depicted as a chaotic mob through frantic, imitative counterpoint strewn about the chorus. In *El Niño* we observe action in songs such as “Memorial de Tlatelolco” and “Jesus and the Dragons”, where violence is expressed through loud dynamics, percussion, and short, loud, eighth-note jabs, and the encountering of dragons is represented through loud, low strings.

PLOT

Plot is the sequence of events. It includes conflict and resolution, as well as complications that characters must negotiate and overcome. Some agent causes these conflicts and complications to occur, and thereby effects some sort of transformation in the characters. In music, we often encounter *musical* agents that effect transformation. A melody or a motive collides with a new harmony. One figure takes on the rhythmic characteristics of an entirely different figure. Or a musical character might incorporate, all at once, *several* elements of a separate character.

³ Peter Ilyich Tchaikowsky, *Romeo and Juliet: Overture Fantasy*, (New York: Mills Music, Inc., 1939), 83-86.

The plots of the *War Requiem*, *El Niño*, and *A Child of Our Time* are all quite similar, each dealing with the spiritual evolution of humanity. The plot of the *War Requiem* implies that humanity must learn to evolve spiritually despite its warring nature. Humanity is the subject. Its warring nature is the conflict, which caused World Wars I and II. The outcome is that humankind (hopefully) learns to transcend its nature and thus become spiritually redeemed.

The struggle in *El Niño*'s plot also belongs to humanity. Will we choose salvation through Christ and be given eternal life, or will we not choose Christ and thus be damned? The conflict here is humanity's own indecision and unwillingness to pursue a spiritual path. A secondary plot is more superficial: Will Joseph and Mary be able to raise the Son of God? The conflict in this secondary (and more literal and obvious) narrative is the inability of Joseph, Mary, and society to accept Jesus' virgin birth. There is also a third underlying plot, though much more subtle. It has to do with the Hispanic undercurrent that runs throughout the piece. The conflict presented is whether the United States can accept its own melting-pot nature and integrate Latino culture. Just as humanity must decide whether or not to choose a spiritual path, so too must the United States choose to ascend to a higher cultural plane and accept Latino culture into its national fabric.

In *A Child of Our Time*, the subject, yet again, is Man. The conflict, as in the *War Requiem*, is Man's warring and murderous nature. This leads to the Holocaust and to World War II. The good in Man must prevail over his own evil tendencies.

The plots of all three pieces are presented musically. More specifically, the *struggle* around which each story centers is depicted musically. Struggle is expressed through character interaction; that is, when conflict is presented between two or more *musical* characters. This

conflict can be rhythmic or harmonic, registral (for example, high-pitched instruments vs. low-pitched ones) or orchestrational (for example, strings vs. winds).

Plot is also conveyed through development. There are three parts in the process of transformation, crucial to any plot: 1. presentation of conflict, 2. reaction to conflict, and 3. resolution and transformation. Above, I provided some ways in which conflict may be depicted musically. *Reaction* to conflict may be observed by examining how each musical character “relates” to another during an interaction. I discuss this in more detail in Chapter 2 when I address character interaction.

A third way that plot is conveyed in music is through sound. For instance, conflict may be depicted through the abrasive sound of *sul ponticello* strings, stopped horns, or thunderous percussion rolls. Choices in orchestration can thus bring out essential plot points.

Finally, for plot to be conveyed musically, some sort of resolution or transformation must be aurally evident following the musical presentation of conflict. The strings that were once *sul ponticello* are now *sul tasto*. The stopped horns are now open. The heavy, menacing percussion is now light and delicate.

TIME

Time in narrative defines the story’s boundaries and helps organize the action.⁴ In the pieces I examine, a temporal element is expressed in both the text and the music. In the *War Requiem*, Latin words describe the past events of Jesus’ crucifixion as well as the future events relating to the Day of Judgment. The Owen poems describe past battles and casualties in World

⁴ Joel Rawson is the Executive Editor of *The Providence Journal*. Joel Rawson, quoted in Scanlan, “What is Narrative Anyway?”

War I. Furthermore, Britten designed the composition so that it would recount the past horrors of a more recent event: World War II. Together, all of these narratives paint a picture of the present: the current state of mankind, with both its past and its future woven together.

The text of *El Niño* also operates on three time-levels. There is the story of Jesus' birth, which takes place in the past. There are Spanish poems that also describe past events, such as a youth revolt in Mexico that led to a massacre and a political cover-up. As in the *War Requiem*, so too does *El Niño*'s text shift into the future. We see this in movements such as "Woe Is Me" that explain how "God shall punish the unrighteous." Adams' intent, of course, is for the work to tell the story of Man's *present* spiritual struggle, and America's *present* cultural transformation through reflecting on the past and the future.

In the Tippet, the text tells us of a very specific past event that occurred – a Jewish boy attacked a Nazi official – and a more general one: the holocaust. But the poetry also functions in the present ("The World turns on its Dark Side," "The Dark Forces Rise") as well as in the future ("I'm gonna lay down my heavy load" in the Africa-American spiritual "Oh, By and By").

In these oratorios, time is not merely conveyed through text but is also represented symbolically through music, lending a deeper dimension to what is being expressed in the text. The temporal level of the present is conveyed in the beginning of each piece, as this serves as the setting; the current state of affairs. Musical symbolization of time is most evident in the *War Requiem*, where the future is presented in the form of Judgment Day and also as the eternal rest that the dead may receive. These two scenarios are symbolized by loud, brash orchestration and quiet, calm text-setting, respectively. And the recurring tolling bells we hear at various points in the piece seem to link past, present, and future all together. Britten achieves this effect through deliberate exploitation of *associations* we make upon hearing such bells:

funeral bells, religious ceremony, the tolling of time, and heralding important events. At the beginning of the *War Requiem*, the bells suggest that a certain (perhaps dark?) fate awaits mankind. When we hear them again in the middle and end, they bring us into the present moment while simultaneously engaging our memory: we recall hearing them earlier and are temporarily transported to the past. The bells' temporal meaning, of course, is deeper than this, as they connect Man's previous violence with the current state of humanity and where it might spiritually be headed.

PURPOSE

Simply put, a story must make a point. The point Britten makes in the *War Requiem* is that violence is bad and humanity is headed in the wrong direction spiritually as long as we continue to wage war on one another. Tippett makes a similar point in *A Child of Our Time*: Man must address the evil that is in his dual nature if he is to evolve without destroying himself. Adam's points are manifold and, perhaps, more obfuscated and difficult to discern and interpret; to me, it seems the purpose of *El Niño* is, ultimately, to demonstrate the spiritual and redemptive meaning of Christ in a way that is socially relevant for today's multicultural Americans.

ARC

Story arc refers to the contour of the storyline, and this ultimately results in some sense of form. In literature, film, and theater, a well-crafted story arc is often organized into what is commonly referred to as the "Three-Act Structure," having a clear beginning, middle, and end. We can therefore examine each of the three oratorios according to a tripartite scheme. With this framework in mind, we find that the *War Requiem*'s beginning and end are related, as

both points present the boys' chorus singing about rest and peace. They are accompanied by organ in the beginning and are *a cappella* at the end, and this subtle difference provides a sense of transformation, from pure and innocent to even *more pure*; the unaccompanied presentation perhaps signifying a spiritual absolute or ideal such as godliness.

We find the tolling bells at these two points as well, further connecting the beginning and end. We encounter them in the middle of the piece also – in the “Lacrimosa” and “Pie Jesu Domine” – at the end of the long *Dies Irae* and just before the *Offertorium*. Here too the text speaks of rest, the central theme of the Requiem. The bells thus form a structure by providing anchor points around which Britten constructs the remainder of the composition and narrative.

A Child of Our Time is more overtly arranged in three parts, and Tippett even indicates this in the score. The first movement provides a general background, the second delivers a specific account of historical events, and the third reflects on what is to be learned from these events. Interestingly, Parts 1 and 3 begin similarly in that their texts both observe that the world is on a dark and dangerous path. When the narrator begins recounting the details of the story towards the beginning of Part 2, the chromatic vocal and cello lines are reminiscent of those heard at the beginning of the piece. Tippett thus connects all three sections through deliberate arrangement of related text and music.

It is more difficult to find a three-part scheme in *El Niño*, especially because Adams indicates that the work is in *two* parts. Nonetheless, one can find a connecting thread that joins the beginning, middle, and end of the oratorio. At the start, the song “I Sing of a Maiden” describes the special relationship between Mary and Jesus. This subject returns at the very end of Part I in “Quam Preciosa” when the text explains that God impregnated the virgin and she gave birth to the Son of God. We are reminded of the relationship between Mary and Jesus

towards the end of the oratorio when, in “A Palm Tree”, the baby Jesus asks the tree to bend down and give fruit to Mary. Not only does the text connect beginning, middle, and end, but so does the music, particularly the recurring pulsing eighth notes, which I discuss in Chapter 2.

CHARACTER AND SYMBOL

The Oxford Dictionary defines “character” as “a person in a play, novel, or film.”⁵ A character must possess human qualities, but it does not necessarily have to *be* human. A character may be an animal, plant, or some other entity as long as it is anthropomorphized in some way. For someone or something to be considered a character in an oratorio, it must meet the requirement of having one or several distinctive features or behavior(s).

The distinctive features, or “characteristics,” make the “something” stand out, and set it apart from some other “something” that has appeared or will appear, and that lacks the features that the first “something” has. In oratorios, musical characteristics take the form of rhythmic gestures, voice types, a group of singers, a specific instrument or group of instruments, a playing technique, an articulation, a chord, a register, or a texture. Composers employ these elements to create *characterization*.

In oratorios, we also encounter *symbols*. These are similar to characters, and differ from them only in that they are entities or concepts that *lack* human qualities. In oratorios, as well as in other forms of music such as opera, song-cycles, and symphonies, things like violence, Heaven, crucifixion, and resurrection are symbolized musically. Like characters, symbols play some sort of role in the narrative. Also like characters, symbols are delineated through their distinctive features.

⁵ *Oxford Dictionary of English*, s.v. “Character,” (Oxford University Press 2009).

For something to be a character or a symbol, it is sufficient that it make at least one appearance. Naturally, with each subsequent appearance of a “something,” our interest in it is piqued. And for something to be considered a character or a symbol, it need not develop, nor must it interact with other somethings, though, again, development and interaction would command more of our attention and endow the something with some importance. However, in an oratorio, for something to be a character or a symbol, *it must in some way contribute to the narrative*. Therefore, not just any musical element such as an articulation or dynamic can be considered a character or a symbol. The musical element must have some larger significance within the context of the movement and within the composition as a whole.

Oftentimes, a character or a symbol is not established by one musical element alone, but rather through a *combination* of elements. This technique is evident in *El Niño* in the “Shake the Heavens” number. Here we find the Apocalypse symbolized by the combination of multiple musical elements: a loud instrumental introduction, a loud and forceful baritone singing long, oscillating melismas, nervous tremolos in the strings, and the chorus singing *fortissimo*. All of these elements *combine* in order to symbolize the Apocalypse.

Sometimes, in theatrical music, a narrative component such as “Setting” can also function as a symbol. We find an example of this dual role in *El Niño* in the pulsing d-minor chords that introduce the work. They not only set the tone of the opening, they are also rhythmically and harmonically distinctive. Our interest in them grows when they reappear in different guises at least two more times in the oratorio. The pulsing chords symbolize something; in this case, they represent spiritual unease and urgency.

Because music is more abstract than literature, the possibilities for characterization in an oratorio become expanded. “Word-Painting” (also called “Text-Painting”) – that is, musical

depiction of action, emotion, or moods described in the text – can enhance a character, and may also take on the role of symbol.⁶ Word-painting is common in relatively short vocal pieces such as madrigals, *lieder*, and other forms of vocal concert music, and may appear, for instance, as a major key to symbolize happiness, or, conversely, as a minor key to represent sadness. In a *narrative* vocal work such as Schubert’s “Der Erlkönig,” word-painting *is* character. For example, the rapid and relentless triplets represent the father’s and son’s horse galloping through the forest.⁷ In an oratorio like *El Niño*, we find word-painting functioning as symbol in movements such as “Memorial de Tlatelolco,” in which gun violence and slaughter are represented through sudden, loud eighth-note jabs. If this number were to be sung alone and outside the context of the oratorio, these sudden, loud eighth-note bursts would only be considered word-painting in a poem set to music, and nothing more. However, because the word-painting appears within a much larger narrative – an oratorio – the guns and violence become *symbols* and assume a bigger significance: they *convey* sacrifice through violent death, the central theme of the Jesus narrative.

TYPES OF CHARACTERS AND SYMBOLS

Because characters display human attributes, in oratorios, they are able to deliver text. Symbols, on the other hand, are usually expressed *musically*. Characters are often specific people or beings. They may be individuals, such as Joseph and Mary in *El Niño*, or the boy and his mother in *A Child of Our Time*. Specific people, which I refer to as “People Characters,” may also be groups, such as the German citizens in the Tippet.

⁶ Richard Cole and Ed Schwartz, *Virginia Tech Multimedia Music Dictionary*; available from <http://www.music.vt.edu/musicdictionary/textw/Wordpainting.html>; INTERNET; Accessed 15 August 2012.

⁷ Franz Schubert, “Der Erlkönig,” ed. Charles Burkhart and William Rothstein, *Anthology for Musical Analysis: Postmodern Update*, (Thompson Schirmer, 2008), 297.

A second category of character includes “Nameless Characters” who recount a story or comment on some event. Such characters have a voice, and, perhaps, even a personality, but they do not provide any information about who they actually are. Nameless characters are purposefully vague and neutral in the way they are presented. They include those characters who deliver biblical and liturgical text. Oftentimes, it may be presumed that they are the *authors* of the text, such as the prophet Haggai in *El Niño*, or Wilfred Owen in *War Requiem*. The function of nameless characters is often to narrate or comment on the action, much like the role of a Greek chorus in Euripides’ plays, or to represent a universal entity such as Humanity.

Symbols, on the other hand, are typically presented through musical means, and may or may not be accompanied by text. They may be *mentioned* in the text, but since they are not people characters or nameless characters, symbols are generally not represented by singers. Symbols represent abstract concepts such as Judgment Day, death, violence, and peace. As indicated above, I distinguish between three types of symbols: Setting, Word-Painting, and other – usually motivic or textural – symbols, which I call Miscellaneous symbols.

By “characteristics”, I mean the “habits” or inflections that provide us with some insight into the character, actions or behavior the character displays, the manner in which it pursues goals, and the character’s goals themselves. Characteristics in oratorios may be presented by an individual singer (soprano soloist, baritone soloist, etc.) or by multiple singers (a combination of soloists, full chorus, partial chorus, etc.). Or characterization may be conveyed musically; that is, through articulation, rhythm, melodic contour, register, dynamics, tempo, meter, harmony, and instrumentation.

Whether a character is presented as a solo singer or a group of singers, or, in the case of a symbol, purely instrumentally, at least *some* musical characteristics must always be retained in

order for a recurring character to be consistently conveyed and easily recognized. *Without these musical “habits”, oratorio performers (without the aid of blocking or costumes, as in opera) would only be able to convey character through their vocal quality.* Granted, vocal quality can be a powerful means to express character, but vocal quality alone – absent some of the other musical patterns mentioned above – is probably not enough to paint a solid characterization that is durable enough to last for an entire oratorio.

A character’s or symbol’s *behavior* can also be expressed in music. Repeated patterns, of any kind, become distinctive. Musical patterns in oratorios may appear as recurring rhythms, melodic motives, specific groups of instruments or singers, or sequences of text. As for goals, these exist in music as well. We find goals that are melodic, harmonic, and rhythmic. A composer may create a recurring melody or motive that oscillates between just a few notes, yet the melody or motive’s goal is to eventually expand outward to larger intervals (as the prominent tritone in *War Requiem* eventually pushes outward to form a consonant triad). This same motive may typically outline a minor triad, yet it’s goal is to transform into a major sonority. Similarly, a recurring musical figure in the form of a series of half-note triplets may have a goal to eventually morph into rapid thirty-second-note sextuplets. These goals are always arrived at through the transformation of a character, characters, symbol, or symbols, thus contributing to development within the narrative. We, as listeners, aurally witness the development and transformation of these musical characteristics over time, and are thereby able to grasp a sense of progress and arc of a story.

CHARACTER INTERACTION

Individual characters must be somewhat established before their interaction can even be appreciated. However, it is through interaction between characters that we listeners are, ultimately, most able to observe their idiosyncrasies.

Characters may interact musically with one another on a textural level. For instance, one character may be prominently exhibited in the foreground while another is relegated to a more subtle background role. More specifically, one character may take the form of a primary melodic function while another character simultaneously assumes a subordinate, accompanimental responsibility. When two or more singers sing simultaneously, musical texture can provide an extra layer to the storytelling. A homorhythmic text-setting represents a form of unification; that is, two or more people operating in a synchronized fashion. An obvious example of this is a chorus or ensemble of singers representing a group of people sharing a single opinion. In *El Niño*, Adams uses homorhythm whenever three countertenors sing the lines of an angel. The effect is a single character being presented as super-natural.

A polyphonic, contrapuntal text-setting, on the other hand, can express a variety of character relationships. In this textural scenario, each musical character is able to occupy its own layer or “voice.” One might imitate the other, the second voice slightly varying the first voice’s statement. Or an antecedent-consequent relationship may exist, in which one character inquires and another responds or comments. Polyphony can also express chaos, disorientation, or loss of control. A good example of this type is the third scene of *A Child of Our Time*. Here, Tippett employs imitative counterpoint in order to musically convey the line “We are as seed before the wind.” Also, in the same oratorio, we find the *combination* of polyphony and homophony in the

question-answer relationship between the double choruses of Persecutors and Persecuted in “Away With Them.”

EXPANSION OF NARRATIVE POSSIBILITIES

Music, unlike narrative literature such as novels and plays, has the unique capability of expanding narrative possibilities outside of the verbal realm. Music can produce a psychological shift in the listener through “mood-painting.” It does this through mechanisms such as harmony, orchestration, rhythm, and tempo that elicit, often inexplicably, deliberate emotional responses carefully strategized by the composer. Granted, literature also has ways of manipulating an audience through rhythm and tempo, but, ultimately, the narrative is mainly dependent on the organization and presentation of words, and words alone. Music is more abstract and multi-dimensional.

In addition to expressing specific emotions and settings through the devices listed above, music also has the ability to underscore text. In the cases of opera, musical theater, and film, of course, music can also underscore physical action (blocking). In all of these instances, whether the underscoring is genuine or ironic, words and/or action are given an expanded significance and impact through their coupling with music.

Since this paper focuses on oratorios, I would like to point out that sung text, by its very nature, is delivered in a much more heightened (abnormal) way than regular speech. Of course, speech in non-musical theater may be heightened to a degree as well, but song takes the irregularity several notches up, thereby adding a dimension to storytelling that is impossible to achieve in literature or non-musical theater.

In vocal music, it is quite common for text to be repeated frequently, thus stressing plot points or providing extended commentary. An example of this can be seen in *El Niño* when we hear the baritone in “Shake the Heavens” repeat the word “shake” no fewer than nineteen times. The repetition emphasizes the drama of what God will perform on Judgment Day. In the *War Requiem*, we find a similar use of repetition in the Wilfred Owen poem interpolated in the *Missa*’s “Lacrimosa” (repeated words are in brackets):

Move him [, move him] into the sun –
 Gently [, gently] its touch awoke him once,
 At home [, at home], whisp’ring of fields unsown.
 Always it woke him [, woke him], even in France,
 Until this morning and this snow.
 If anything might rouse him [, rouse him] now
 The kind old sun will know.

Lacrimosa dies illa...

Think [, think] how it wakes the seeds, -
 Woke, once, the clays of a cold [, cold] star.
 Are limbs [, limbs], so dear-achieved, are sides,
 Full-nerved – still warm – too hard to stir?
 Was it for this the clay grew tall?

Qua resurget ex favilla...

[Was it for this (, for this) the clay grew tall?]

Judicandus homo reus...

- O what [, what] made fatuous [, fatuous] sunbeams toil
 To break earth’s sleep at all?

Pie Jesu Domine,

Dona eis Requiem. Amen.

Donald Mitchell observes that “Owen’s words are stretched by such repetitions, dramatizing their speech-like quality, and intensifying the contrasting bluntness of the shorter Latin lines.”⁸

When text is paired with music, narrative can also be expanded through harmony, motive, and orchestration. Harmonic dissonance and consonance accent the conflict and resolution in the storyline. In the *War Requiem*, we find dissonance throughout the piece in the guise of the recurring tritone that figures so prominently and eventually resolves to a major chord in the final

⁸ Donald Mitchell, "Violent Climates," In *Benjamin Britten*, ed. Mervyn Cooke (Cambridge: Cambridge University Press, 1999), 206-207.

measure. In *El Niño*, we hear chromaticism and dissonance in “Now She Was Sixteen Years Old” when Joseph becomes upset upon discovering that Mary is pregnant. Recurring dissonance throughout *A Child of Our Time* stresses the evil of the Nazi atrocities, and even more deeply, the evil that man is capable of inflicting on his fellow man.

Motives – that is, short musical figures that form the building-blocks of a composition – also serve as a means by which narrative possibilities may be expanded. Motives may be manipulated and presented in a variety of ways through intervallic compression and expansion, rhythmic diminution and augmentation, transposition, inversion, retrograde, and fragmentation. Each of these techniques, whether music is simultaneously paired with text or not, has the ability to expand the storyline symbolically.

Solo instruments and voices, and the combination of instruments or voices, also contribute to narrative expansion. For instance, the unusual sound of the three countertenors in *El Niño*, who nearly always appear in chordal homophony, express the other-worldliness of the angel Gabriel on a level unattainable through mere words. A similar effect can be found in the *War Requiem* when strings, percussion, and organ accompany the boys’ choir. The etherealness and surreal quality evoked in these pieces through musical means cannot be achieved in literature or in (non-musical) theater.

MULTIPLE NARRATIVES

In each of the works examined in this monograph, we find simultaneous musical (contrapuntal) presentation of two or more narratives. In the *War Requiem*, for instance, the character of a military snare drum (from the War narrative) accompanies text or music from the Mass narrative. In these pieces we also find interpolated narrative, mainly in the form of a

secondary narrative text interpolated within a primary one. This embedding contributes to form. In the *War Requiem*, the Owen poems comment on war (specifically, World War I) while the Mass text tells the story of humanity and its choice to be saved or not saved by Christ. In “Memorial de Tlatelolco,” one of the numbers in *El Niño*, we find *two* local narratives within the greater nativity narrative: the confrontation between Aztecs and *conquistadors*, and the Mexican youth revolt of 1968.

ANALYTIC APPROACH

My method for exploring characterization and narrative in the three pieces began with simply listening to recordings of the pieces while following along in the score. Next, I carefully studied the libretto of each piece and took notes on what characters and themes were expressed in each song. I then returned to the scores and charted how these same characters and themes were conveyed musically (see Appendix 1 for charts). Every song in each of these works has its own local narrative that feeds the larger, macro-narratives of the piece. From each work, I have selected a few representative songs that demonstrate a variety of techniques the composers use to musically convey characterization and narrative in tandem with the text.

CHAPTER 2 EL NIÑO

John Adams' *El Niño* received its premiere at the Châtelet Theater in Paris in December, 2000.⁹ The piece was commissioned by the San Francisco Symphony and by the Châtelet Theater.¹⁰ Michael Steinberg, in the liner notes of a recording of John Adams' *El Niño*, refers to the piece as being a Nativity Oratorio. Its texts are in three languages – Spanish, English, and Latin – and the libretto is assembled from a variety of sources, including anonymous verses and passages from the Bible, the New Testament Apocrypha, and The Wakefield Mystery plays. Included among these Christian texts are poems collected by the director Peter Sellars. These are written mainly by Hispanic women – Rosario Castellanos, Gabriel Mistral, and Sor Juana Inés de la Cruz – but also by Hildegard of Bingen, Rubén Darío, and Vicente Huidobro.¹¹ As Robert Stein observes in his review of the oratorio, the libretto's preponderance of poems written by women lends "a distinctively female perspective on the nativity story."¹²

On the surface, *El Niño*'s subject is the birth of Jesus, but on a deeper level, it is the "inexhaustible miracle of birth," a subject that Adams had wanted to address artistically for some time; specifically, as a "contemplation and celebration of Birth." From its inception, Adams intended to present the Nativity story not as a linear Biblical narrative but rather as a musical collage or mosaic more akin to oratorios such as the Bach Passions and Christmas Oratorio, Handel's *Messiah*, and twentieth-century works such as Britten's *War Requiem* and Bernd Alois

⁹ Michael Steinberg, Liner Notes from *John Adams: El Niño*, Deutsches Symphonie-Orchester Berlin, conducted by Kent Nagano, Nonesuch, 2001, CD, p.11.

¹⁰ Steinberg, 13.

¹¹ Steinberg, 11.

¹² Robert Stein, "Théâtre du Châtelet, Paris: Adams's 'El Niño'," *Tempo*, New Series 216 (April 2001): 37.

Zimmerman's *Requiem for a Young Poet*. The schemes of all these pieces interrupt the "basic narration" with outside commentary from separate sources.¹³

From the very beginning, Adams also knew that a work which addresses childbirth must contain a fair amount of women's voices:

How can you tell this story in the year 2000 and not have a woman's voice? Seldom in the officially sanctioned stories is there any more than a passing awareness of the misery and pain of labor, of the uncertainty and doubt of pregnancy, or of the mixture of supreme happiness and inexplicable emptiness that follows the moment of birth.

These voices are heard in the moving poems by Hispanic women and by Hildegard, poems which Sellars introduced to Adams upon being asked to help assemble the libretto.¹⁴

¹³ Steinberg, 15.

¹⁴ Steinberg, 16.

I Sing of a Maiden (opening number)

I sing of a maiden,
A matchless maiden,
King of all kings
For her son she's taken.

He comes there so still,
His mother's yet a lass.
He's like the dew in April
That falleth on the grass.

He comes there so still
To his mother's bower
He's like the dew in April
That falleth on the flower.

He comes there so still
To where his mother lay.
He's like the dew in April
That falleth on the spray.

Mother and maiden
Was never none but she –
Well may such a lady
God's mother be.¹⁵

In this opening number, musical symbols appear right from the very beginning. The first is the instrumental introduction, which establishes the setting with a pulsing d-minor chord that suggests the urgency of humanity's need for salvation (Ex. 1.1). Instruments playing various cross-rhythms against the pulsing chord create a compound symbol that suggests humanity's spiritual unease. Adams, from the very start, conveys two different narratives: the spiritual unrest of mankind and, as we will learn, the ethnic/racial/political unrest in America, namely that involving the Latino community. Of course, the audience member hearing the work for the first time would, at this point, be unable to determine the two narratives being conveyed, as the significance of the pulsing d-minor character is entirely dependent on everything that follows.

¹⁵ John Adams, *El Niño*, piano vocal score (Boosey and Hawkes, 2000), i.

Next, a Nameless people character appears, presented vocally by the chorus in combination with two countertenors who perform as a unit. All sing the opening words of the anonymous poet, which introduce the relationship between Mary and her Son. A new musical symbol, characterized by the texture, then presents itself. It involves hocketing between sopranos, altos, and basses beginning at m.94. The use of hocket, a composition technique that evolved in Europe in the Middle Ages, may be a deliberate reference to the fact that the poem was written in Medieval times.

Interestingly, these characters and symbols develop. The pulsing d-minor eighth-notes heard in the beginning become fast, pulsing sixteenth-notes at m.25. At m.32, the sixteenth-note chords continue “chugging” in the piano and the winds, but a new five-note fragment of sixteenth-notes now appears in the solo viola. A second solo viola joins the first at m.37 playing a repeating sixteenth-note run of a twelve-note fragment. The sixteenth-notes somehow seem more settled and calm, more stable, than the original pulsing eighth-note chords. It is as if this musical development symbolizes humanity’s spiritual evolution from unrest to peace and tranquility.¹⁶

At m.56 we hear the first vocal entrance. It is the sopranos and altos singing pulsing eighth-notes in unison on “Mai,” the first syllable of “Maiden.” (This sort of syllabic repetition is typical of Adams, and is reminiscent of the opening of his composition *Harmonium* where, as Stein points out, “the repeated syllable ‘No’ stunningly transforms itself into the opening of a John Donne poem.”)¹⁷ Thus, the original pulsing d-minor chord first heard in the piano and winds has now transformed into a single pulsing F in the female voices – a change from a three-pitch homophonic texture to a monophonic one, and an orchestrational transformation from instrumental to vocal. This change may contain religious symbolism representing the relationship between the Christian trinity and the singularity of God.

¹⁶ Steinberg, 19.

¹⁷ Stein, 37.

Meanwhile, the sixteenth-note runs, themselves a transformation of the original pulsing eighth-notes, are still racing underneath. With the introduction of B^bs, Gs, and quarter rests at m.60, the pulsing, monotone eighth-notes in the treble voices begin to break up in terms of pitch content and rhythm. This harmonic and rhythmic disintegration could possibly symbolize the destruction of mankind’s antiquated consciousness evolving toward a higher spiritual plane.

We witness the development of a musical symbol not just within this one movement, but also within the context of the entire piece. The development within the local narrative contributes to the overall narrative arc, and therefore, to the composition’s form as well. The pulsing eighth-note d-minor chords that began the whole work return towards the middle of the oratorio at the beginning of “Shake the Heavens,” this time with occasional quarter notes interrupting the ostinato eighths (Ex. 1.2). The chord is now an A-minor chord, a fifth away from the original key. The key change establishes form, much like the establishment of the dominant at the start of the Development section in sonata form, and provides a clear delineation of the middle section of the work. In *El Niño*, it can be assumed that the middle of the piece begins with “Shake the Heavens,” since the very first symbol we encounter in the piece, the “chugging” eighth-notes, reappears here in the dominant. The urgency of humanity’s salvation is thus reiterated as a central theme.

Ex. 1.1. “I Sing Of A Maiden” mm. 1-5

The musical score for "I Sing Of A Maiden" mm. 1-5 is presented in three staves. The top staff is for Violins pizz. (pizzicato), the middle for Guitar, and the bottom for Piano. The tempo is marked as quarter note = 88. The piano part features a strong, pulsing eighth-note accompaniment. The guitar part has a similar pulsing eighth-note pattern with occasional quarter notes. The violin part consists of chords, some of which are beamed together in pairs.

The setting: Pulsing eighth-notes suggest urgency at the beginning of the oratorio. Cross-rhythms convey spiritual unease.¹⁸

¹⁸ Adams, piano vocal score 1.

Ex. 1.2. “Shake The Heavens” mm. 5-9

Pulsing eighth-notes return in the middle of the oratorio in the beginning of “Shake the Heavens,” a fifth higher.¹⁹

The pulsing eighth-notes return one last time towards the end of the piece, at the start of “In the Day of the Great Slaughter” (Ex. 1.3). Here, the ostinato triad appears on E \flat minor, as if the A- minor of the middle section has returned to the d-minor tonic, but has, for some reason, been *elevated* by a half step. Is this elevation significant? Does it represent humanity’s potential to elevate itself spiritually? Moreover, a further transformation has occurred in the *presentation* of the eighth-notes. While in the first two sections, the chords were presented as consecutive block chords, now they are paired in consecutive two-chord groupings, each group displaced by octave. Furthermore, the triad is incomplete, lacking the chordal fifth, perhaps suggesting that humanity’s salvation is yet incomplete. A second interpretation of the A–E \flat relationship between the middle section and ending is the significance of the tritone interval that separates them. The tritone, of course, is the most dissonant of intervals, and could very well have been deliberate on Adams’ part, relating these two key areas in this way in order to symbolize the violence of the Great Slaughter.

Ex. 1.3. “In the Day of the Great Slaughter” mm. 3-5

Pulsing eighth-notes return toward end of oratorio as an E \flat -minor chord in “In the Day of the Great Slaughter.”²⁰

¹⁹ Adams, piano vocal score, 82.

Shake the Heavens

For thus saith the Lord:
Yet once, it is a little while,
and I will shake the heavens,
and the earth, and the sea, and the dry land:
And I will shake all nations,
and the desire of all nations shall come:
and I will fill this house with glory
and in this place I will give peace.

They drew near to Bethlehem – they were three miles distant –
and Joseph turned and saw Mary weeping, and he said,
“Probably that which is in her is distressing her.”
Once again Joseph turned and saw her laughing,
and he said, “Mary, how is it that I see your face
at one moment laughing and at another time gloomy?”
She said to Joseph, “It is because I see two peoples
with my eyes, the one weeping and mourning,
the other rejoicing and glad.”²¹

This number delivers two different narratives from three different sources, Haggai 6-9, the Gospel of James (from the Apocrypha), and the Gospel of Pseudo-Matthew (also from the Apocrypha). The first is the story of God’s wrath on Judgment Day, expressed clearly in the line “I will shake the heavens and the earth.” This narrative is subordinate to the second and main storyline of the nativity. It serves to magnify the religious significance of Jesus’ birth, an event that ultimately presented humanity with a choice: spiritual salvation through Christ, or eternal damnation. The narrative is subordinate only in that it is not part of the literal telling of the Nativity story. Its message, however, is actually the deeper and more central of the two narratives, as it emphasizes the spiritual meaning of the Second Coming. In the second (and main) story told here, Mary, while on the way to Bethlehem with Joseph, weeps and laughs

²⁰ Adams, piano vocal score, 211.

²¹ Adams, piano vocal score, vi-vii.

“because I see two peoples with my eyes, the one weeping and mourning, the other rejoicing and glad.” This is a passage from the Gospel of James.²²

We can observe multiple characters and symbols in this number. Furthermore, we find instances of individual singers portraying multiple characters, as well as multiple singers portraying a single character. The first symbol to appear is in the form of a loud instrumental introduction on an A-minor chord that later reappears as an interlude between each of the baritone’s statements. It is characterized by pulsing, hocketing eighth notes that suggest humanity’s urgent need of salvation. The loud volume and the minor harmony express imminent destruction, presumably that which is to occur in the End Days. The baritone then sings as the voice of two different characters, first as the narrator (a nameless character, presumably the author of the text), and, next, as the voice of God (a people character), who promises destruction. A new symbol is heard at m.69 in the form of a tremolo in the high strings that represents the shaking of the “heavens and the earth” promised by God (Ex. 1.4). (It is reminiscent of the tremolos heard when God destroys the temple in Bach’s *St. Matthew Passion*.)

Ex. 1.4. “Shake the Heavens” mm. 66-71

The musical score for 'Shake the Heavens' (mm. 66-71) consists of five staves. The top staff is for the Baritone, with lyrics: "I will shake, shake, I will shake the heavens, I will shake the heavens." The second staff is Violin I, the third is Violin II, the fourth is Cello A, and the fifth is Cello B. The string parts feature tremolos and dynamic markings such as *mp*, *sf*, and *sfz*. Performance instructions include *div.*, *NB*, and *sim.*

Tremolos represent shaking.²³

²² Steinberg, 23.

A third musical symbol enters at m.143 when we encounter a change in meter, rhythm, dynamics, texture, and orchestration. The chorus sings God's words "And I will fill this house with glory." The *fortissimo* grandeur of the chorus, and the dramatic shift in many musical elements, represents the "glory" which God promises. This symbol, which promises God's glory in the local narrative of the End Days, serves the macro-narrative as well, as God's glory is also promised through acceptance of Christ, the subject of the Nativity story.

The section culminates in quiet *sul ponticello* tremolos, which represent shaking. This is followed by the appearance of the countertenor trio who first sing together as a nameless narrator beginning at m.156, and then as Joseph asking Mary questions (m.180). A new character appears when the soprano and mezzo join Countertenor 1 at m.189 singing Mary's lines. The two female singers represent the "two peoples" that Mary sees. Together with the countertenor, they form a new trio that simultaneously narrates *and* speaks Mary's reply.

There is a good deal of text-painting in this number to help convey the narrative of the Second Coming, particularly by musically symbolizing the "shaking" of the heavens. In mm. 27-28, we hear oscillating minor second eighth notes in the baritone (portraying God) on the words "the heavens." Measured tremolos are then heard in the strings beginning m.43. Also at m.43, and continuing through m.71, we encounter long melismas on "ah" plus the repetition of just a few notes on "I will shake the heavens and the earth." The longest oscillating three-note melisma, six bars long, comes at m.116 on the word "shake." Finally, we hear a successive repetition of word fragments such as "I will," "shake," "the earth," and "the sea."

The musical structure of this number is dictated by the narrative in the text and conveyed through the variety and development of musical elements. We can trace the emotional plotline

²³ John Adams, *El Niño*, orchestra score, (Boosey and Hawkes, 2000), p.139.

of this number by observing changes in musical intensity, characterized by volume and activity. The number moves from high intensity to low intensity to medium intensity. The Apocalypse is represented by elements of high musical intensity: the loud instrumental introduction, the loud and forceful baritone singing long, oscillating melismas, the nervous tremolos in the strings, and the *fortissimo* grandeur of the chorus. All of these elements *combine* to create the symbol of the Apocalypse.

The tremolo element changes when the text speaks of God's peace, and so the Apocalypse symbol transforms. Its volume is now soft, its sound now *sul ponticello*, and its accompanimental texture quite thin and devoid of any human voice. This low intensity is then contrasted with the medium intensity of the second section that comes with the portrayal of two new characters, Joseph and Mary, who are both represented by the male ensemble. The three countertenors sing at a moderate volume, with a moderate amount of rhythmic activity. There are no emotional "extremes" in the text here, and so we hear no extremes in the musical elements of this section.

The Christmas Star / O Quam Preciosa

A little girl
comes running,
she caught and carries a star.
She goes flying, making the plants
and animals she passes
bend with fire.

Her hands already sizzle,
she tires, wavers, stumbles,
and falls headlong.,
but she gets right up with it again.

Her hands don't burn away,

nor does the star break apart,
although her face, arms,
chest and hair are on fire.

She burns down to her waist.
People shout at her
and she won't let it go;
her hands are covered with burns
but she won't release the star.

Oh how she sows its seeds
As it hums and flies.
They try to take it away –
but how can she live
without her star?

It didn't simply fall – it didn't.
It remained without her,
and now she runs without a body,
changed, transformed into ashes.

The road catches fire
and our braids burn,
and now we all receive her
because the entire earth is burning.

O quam preciosa
(interpolated in the Christmas Star)

O quam preciosa est virginitas
virginis huius
que clausam portam habet,
et cuius viscera
sancta divinitas calore suo
infudit,
ita quod flos in ea crevit.

Et filius Dei
per secreta ipsius
quasi aurora exivit.

Unde dulce germen,
quod Filius ipsius est,
per clausuram ventris eius

O quam preciosa
(English translation)

O how precious is the virginity
of this virgin
whose gate is closed,
and whose womb
holy divinity infused
with his warmth,
so that a flower grew in her.

And the Son of God
through her secret passage
came forth like the dawn.

Thus the tender shoot
which is her Son,
opened paradise

paradisum aperuit.

through the enclosure of her womb.

Et Filius Dei
per secreta ipsius
quasi aurora exivit.

And the Son of Man
through her secret passage
came forth like the dawn.²⁴

“The Christmas Star” is a very abstract poem by Gabriela Mistral interpolated within the main nativity narrative. Interpolated within *this* poem is Hildegard von Bingen’s poem in Latin, “O Quam Precisosa.” Together they form the culmination of Part 1 of the oratorio. This number is a perfect example of multiple narratives operating simultaneously, the interaction of several different musical symbols, and the magnification of textual meaning that music can accomplish through repetition and counterpoint. The amount of appearances, disappearances, and reappearances of symbols in this number is impressive. All of these musical entrances and exits help to emphasize the intense motion expressed in the Mistral poem.

I will relate the sequence of symbols’ appearances “blow by blow” so as to illustrate the tremendous variety in the performance forces and how it conveys the motion and frantic activity depicted in the poem. Each symbol that appears is not necessarily all that important in its own right. However, their rapid entrances and exits are what convey the motion and activity expressed in the poem.

First, a symbol in the guise of flute, glockenspiel, and semi-frantic violins launches the Part 1 finale with minimalist, repetitive figures. This beginning, a perfect example of a musical symbol functioning also as Setting, immediately paints for us the picture of the running girl mentioned in the poem. Next come the choral sopranos, and then the altos join them homorhythmically. The soprano melody literally soars upward on “she goes flying,” the notes leaping from an A# in m.18 up a perfect 5th to E#. (At m.35, the sopranos move in the opposite direction, their melody dropping the span of a minor 6th to express “falls headlong.”) The choral men then enter homorhythmically at m.19 in imitative counterpoint to the women. At m.32, the

²⁴ Adams, piano vocal score, viii-ix.

altos and basses briefly drop out and the sopranos and tenors alternate repeating words: “she wavers, she stumbles.” The men’s quick echoing of the women’s words makes it feel like the singers are “stumbling” over one another.

The basses then join the tenors in imitative counterpoint (and then homorhythmically again at m.43 when the men respond imitatively to the women), and the altos join the sopranos homorhythmically at m.38. At m.54, the women become even more unified: in fact, they sing in perfect unison, most likely in order to stress the point that the girl’s hands “don’t burn away, nor does the star break apart.” The men, too, sing in unison underneath, beginning a measure later, but the basses drop out shortly thereafter (m.58).

Motion and activity continue to be depicted through appearance, disappearance, and reappearance of symbols and vocal/instrumental forces. The texture changes at m.68 when the words “People shout at her” are sung, and the violin sixteenth-note frenzy suddenly transforms into eighth-note hocket in the strings with an added harp. Two countertenors enter homorhythmically here and sing “ah o,” and the mezzo continues with the Mistral poem. At m.78, the chorus enters with “O quam preciosa” monophonically (men and women separated by octave). The three different vocal lines are all in counterpoint, the polyphony representing the “people” who “shout at her.” At m.92, the soprano replaces the mezzo. At m.108 the mezzo joins the soprano, first homorhythmically, but soon thereafter singing imitative counterpoint (echoing the soprano’s words).

The soprano drops out at m.113, and at m.115 the baritone joins the mezzo (contrapuntally) in singing the poem. At m.130, the soprano re-enters and sings a homophonic harmony to the mezzo’s line, but only for two measures. At m.132, the mezzo echoes the soprano’s every two words (“she won’t”, and “release it”). In order to musically express the line “It remained without her,” Adams has the soprano sing the words over a measure-long melisma. For “She won’t release it,” he has the singers literally hang on to their words by repeating them and not moving forward in the text right away. The soloists and countertenors then drop out at m.136 while the chorus continues the Latin chant. Almglocken enter a measure later, and the

orchestral texture and instrumentation changes once again. It is unclear what the almglocken symbolize. Perhaps they represent the preciousness of the virgin birth described in the Hildegard poem. The Mistral poem temporarily drops out here and we only hear the slow-moving words of the Latin.

The depiction of motion continues with even more vocal/instrumental entrances and interaction. At m.114, the soprano and mezzo soloists sing the Latin text homophonically with the choral altos and tenors. The soloists drop out at m.158, and the choral sopranos, in *divisi*, join the altos and tenors, now all in hocket-like counterpoint. The female soloists rejoin at m.171, this time with the baritone. The baritone and mezzo sing the same line an octave apart, while the soprano sings longer and sometimes rhythmically offset notes an octave above the mezzo. The soloists here have returned to the English translation of the Spanish poem while the chorus continues singing the Latin chant. The juxtaposition of the two languages creates a situation of two symbols interacting, the Spanish conveying the panic of the girl in the Mistral poem (a metaphor for humanity), the Latin representing the calmness of the star (a metaphor for spiritual salvation). The soloists and chorus do not line up rhythmically, symbolizing the star escaping the girl's grasp. The metaphor plays into the main narrative of the oratorio: humanity's ability to grasp the idea that Christ is its salvation.

The three countertenors enter at m.189 singing the Latin homophonically (the bottom two singers in unison), but in counterpoint to the rest of the voices. Then we hear a big *ritardando* at the end of the number as the soloists sing "burning, burning..." (Ex. 1.5). Their voices taper at m.230, and then the chorus tapers at m.233 with only the altos, in *divisi*, finishing in Latin. The tapering effect conveys the metaphoric "burning" of the earth, and by having the number finish in Latin on the word "paradisum," Adams concludes the oratorio's first half with deliberate religiosity, as if saying "all will come to rest in paradise."

Ex. 1.5. "The Christmas Star" mm. 233-241

233 $\text{♩} = 126$
 ra - di - sum, ___

235 $\text{♩} = 124$
p pa - ra - di - sum, ___

Molto ritard
 238 $\text{♩} = 115$ $\text{♩} = 98$ $\text{♩} = 80$
pp

Long, drawn-out diminuendo and ritardano represent "burning, burning..."
 The song comes to rest shortly after the word "paradisum."²⁵

²⁵ Adams, piano vocal score, 130.

The interweaving of the two local narratives emphasizes the main nativity narrative. The intense and graphic Mistral poem is full of abstract symbolism, its interpretation highly subjective. At its core, however, is the theme of spiritual transformation, the central message and meaning behind Jesus's birth in the nativity story told in the Bible. The Hildegard poem is much less abstract, and also dwells on the significance of the virgin birth. The fact that the two poems are musically interwoven and operate in tandem displays Adams' dexterous crafting and delivery of narrative in multi-dimensional form. In this way, the composer succeeds in heightening the drama not only of the nativity *story*, but also, more importantly, its *significance*.

Memorial de Tlatelolco

La oscuridad engendra la violencia
y la violencia pide oscuridad
para cuajar en crimen.

Darkness engenders violence
and violence demands darkness
to coagulate in crime.

Por eso el dos de octubre aguardó hasta la noche
para que nadie viera la mano que empuñaba
el arma, sino sólo su efecto de relámpago.

That is why October 2nd waited until night
so that no one might see the hand that clutched
the weapon, but only its flash in the dark.

Y a esa luz, breve y lívida, ¿quien?
¿Quién es el que máta?
¿Quiénes los que agonizan, los que mueren?
¿Los que huyen sin zapatos?
¿Los que van a caer al pozo de una cárcel?
¿Los que se pudren en el hospital?
¿Los que se quedan mudos, para siempre, de espanto?

And in that light, brief and livid, who?
Who is he who kills?
Who are they that are in agony? Who are dying?
Who are they that flee without shoes?
Those who will be thrown into prison?
Those who will rot in the hospital?
Those who will forever remain mute out of fear?

¿Quién? ¿Quiénes? Nadie. Al día siguiente, nadie.

Who? Who? No one. On the following day, no one.

La plaza amaneció barrida; los periodicos
dieron como noticia principal
el estado del tiempo.
Y en la televisión, en la radio, en el cine
no hubo ningún cambio de programa,
ningún anuncio intercalado ni un
minuto de silencio en el banquete.
(Pues prosiguió el banquete.)

Dawn broke on the plaza cleanly swept; the newspapers
spoke of the weather
as their main story.
And on the television, on the radio, and in the cinema
there was no change of program,
no interrupting news bulletin nor even
a minute of silence at the banquet.
(And so the banquet proceeded.)

No busques lo que no hay: huellas, cadáveres,
que todo se le ha dado como ofrenda a una diosa:
a la Devoradora de Excrementos.

Don't search for that which is not there: clues, corpses,
for everything has been given up as offering to a goddess:
To the Devourer of Excrement.

No hueres en los archivos pues nada consta en

Don't sift through the archives because nothing has

actas.

Ay, la violencia pide oscuridad
Porque la oscuridad engendra el sueño
y podemos dormir soñando que soñamos.

Mas he aquí que toco una llaga: es mi memoria.
Duele, luego es verdad. Sangra con sangre.
I si la llamo mía traiciono a todos.

Recuerdo, recordamos.

Esta es nuestra manera de ayudar que amanezca
sobre tantas conciencias mancilladas,
sobre un texto iracundo, sobre una reja abierta,
sobre el rostro amparado tras la máscara.

Recuerdo, recordamos
Hasta que la justicia se siente entre nosotros.

been recorded there.

Ah, violence demands darkness
because darkness engenders the dream
and we can sleep dreaming that we can dream.

But here I touch an open wound: it is my memory.
It hurts, therefore it is true. It bleeds real blood.
And if I call it mine I betray everyone.

I remember. We remember.

This is our way of helping the dawn to break
upon so many stained consciences,
upon an angry text, upon an open gate,
upon the face shielded behind the mask.

I remember. We remember
Until justice be done among us.²⁶

In this number, we find an entire extra narrative within an extra narrative! The poem that is sung is an “enraged lament” by Rosario Castellanos.²⁷ The main local narrative here is of the youth revolt that took place in Tlatelolco Square in Mexico City in 1968, and the ensuing killings perpetrated by the police. Mexican officials claimed there were thirty-two deaths, but independent British journalists estimated there were over three hundred. In the poem, Castellanos is not only furious over the event itself, but also at the authorities’ subsequent attempt at preventing any news coverage of the massacre.²⁸ The embedded story, a second local narrative, is that of the final significant battle between the Aztecs and Cortes’ *conquistadors*, which took place in Tlateloco in 1521. Many were slaughtered on both sides, but Cortes ultimately prevailed, setting the stage for modern *mestizo* Mexico.²⁹

²⁶ Adams, piano vocal score, xiv-xv.

²⁷ Steinberg, 26.

²⁸ Steinberg, 27.

²⁹ Steinberg, 26.

The poem contributes to the nativity macro-narrative in three ways. First, it is in Spanish, and we must remember that part of Adams' goal in *this* nativity story is to tell the famous Christian tale with a Latino twist, as is evident from his use of many poems by Hispanic poets (some of them quite distressing and political), not to mention the title of the oratorio. Second, there is the theme of sacrifice. The Aztecs sacrificed their lives so that modern Mexico could emerge. Mexico City's youth sacrificed themselves in 1968 for the sake of social justice. God sacrificed his only son, Jesus Christ, so that humanity might be saved. A third association between the Rosario poem and Adams' nativity narrative is the theme of slaughter. Slaughter is at the core of this movement, and it is a theme that continues through the following movement, the text of which comes from Isaiah and speaks of the slaughter that will occur on Judgment Day.

We find several musical symbols in this number, most of them representing a word mentioned in poem, and we also find two characters. First, we encounter the opening *fortissimo* d-minor chord, which is heard four more times over the next eight bars, and represents "violence" (Ex. 1.6). The tonality of the chord, of course, immediately connects it to the pulsing d-minor chord heard at the beginning of the oratorio, and thus links the narratives of this poem to the local narrative of "I Sing of a Maiden" and to the macro-narrative of humanity's spiritual unease.

Next appear *pianissimo* trills and tremolos in the flutes, clarinets, and strings, symbolizing "oscuridad" (darkness). A nameless character in the form of the soprano then sings the poem as the voice of the author. The soprano's angular melody, often leaping difficult intervals such as major sevenths and ninths, further conveys violence. A new symbol, in the form of woodwinds, comments with short punctuations of eighth- and sixteenth-note figures.

The woodwinds' recurring statements, always in 3-note chord clusters, intimate of things unsettled and unresolved. Maracas in the percussion and also the synthesizer sampler play ostinato sixteenth-notes from m.10 through m. 24. They sound sinister, and most likely symbolize the “crime”. At measure 20, and through measure 31, we hear short, *fortissimo*, sixteenth-note jabs in the strings that symbolize the “flash in the dark” of the guns being fired (Ex. 1.7). The strings later assume the role of a new symbol at m.119 to set up the entry of the chorus at m.125. They play rapid, *pianissimo* triplets to signify the sifting “through the archives” that, the chorus explains to us, contain no record of the massacre that occurred (Ex. 1.8). The chorus, the second character in this number, enters at m.125, as I just mentioned. It is the victims; the massacred youth from the squelched uprising.

Ex. 1.6. “Memorial de Tlatelolco” mm. 1-5

Violent d-minor chords connect the local narrative of massacre and sacrifice to the pulsing d-minor chords at the beginning of the oratorio (which represent the macro-narrative of humanity’s spiritual unease and the sacrifice of Christ). This is followed by quiet tremolos that represent “darkness.”³⁰

³⁰ Adams, piano vocal score, 189.

Ex. 1.7. “Memorial de Tlatelolco” mm. 22-24

ña - ba el ar - ma, si - no só - lo su e - fec - to de re - lám - pa - go. _

ff

f (Basses trem.)

Loud 16th-note jabs symbolize the “flash in the dark” of the guns being fired.³¹

Ex. 1.8. “Memorial de Tlatelolco” mm. 119-122

(Muted Brass)

pp

Rapid, *pianissimo* triplets signify sifting “through the archives.”³²

The chorus, in particular, plays an interesting role. Though it is comprised of many singers, it sings the lines of a single voice: the (nameless) author. However, the *subject* about which the chorus sings is the *many* who died. The chorus is thus used to simultaneously express the voice of one (the author) yet at the same time convey the sense of a multitude (the murdered youth). Adams has the chorus always sing in homophony in order to express that the many are

³¹ Adams, piano vocal score, 190.

³² Adams, piano vocal score, 196.

one, unified against injustice. At the end of the movement, the chorus sings “recuerdo, recordamos.” I remember. We remember. The chorus is singular *and* plural.

The interaction of symbols in this number is noteworthy. In mm.27-31, we hear a juxtaposition of the loud sixteenth-note jabs and the soft tremolos as the soprano sings about “dark” deeds seen in the brief light of the “flashes.” At m.32, the loud bursts in the strings abruptly end and give way to the *pianissimo* tremolos as the poem continues asking “who is he who kills?...Who are dying? Who are those who will forever remain mute out of fear?” The *pianissimo* marking conveys the silence of death and of the victims who will “forever remain mute.” At m. 132, we find the confluence of character and symbol: the chorus warns us not to bother sifting through the archives to find a record of the massacre (“No hurgues en los archivos”); we also encounter the “sifting” *pianissimo* triplets in the strings; and hear the return of the violent *fortissimo* chords with their loud, unpredictable interjections.

CHAPTER 3 A CHILD OF OUR TIME

In *El Niño*, we observed a large amount of secondary narratives combined to convey a pair of primary narratives. *A Child of Our Time* is much less complex in that only one secondary narrative is interpolated within two primary narratives. While the setting in *El Niño* is established purely through instrumental means, the setting in *A Child of Our Time* is established through the combination of music and text. Both oratorios contain specific people characters represented by individual solo singers. However, in the Tippett, unlike in the Adams, these

people characters sing in only one number. *A Child of Our Time* makes much more use of a narrator who recounts to us the actions of these characters; Tippett, however, assigns a more specific people role to the chorus by separating it into two groups of characters, the Germans and the Jews.

BACKGROUND

Michael Tippett began composing his large-scale oratorio, *A Child of Our Time*, just as World War II was breaking out in September, 1939. According to Tippett himself, he intended it to be “a major artistic statement of all I felt about the state of the world.”³³ The catalyst that compelled him to compose the work was a violent incident in 1938 that sparked the Holocaust: Herschel Grynszpan, a seventeen-year old Polish Jew, in revenge for the Nazi persecution of his family, shot and killed Ernst vom Rath, a German diplomat in Paris. The Nazis reacted with what came to be known infamously as the *Krystalnacht* pogrom, a night of devastation in which Jewish shops, businesses, and synagogues were looted and burned. This was followed by severe harassment and persecution of German and Austrian Jews. As David Matthews states in the preface to the score, “The boy Grynszpan became for Tippett a symbolic scapegoat, a *child of our time*.”³⁴ Tippett described the boy as “the protagonist of a modern Passion story – not of a man-god, but of a man as such.”³⁵

Tippett set out to tell the story as an oratorio rather than an opera because he felt that an oratorio would be a more contemplative way to dramatize the narrative. He looked to Bach’s

³³ Eric Roseberry, liner notes from *A Child of Our Time*, London Symphony Orchestra and Chorus, conducted by Richard Hickox, Chandos 9123, 1992, CD, p.5.

³⁴ David Matthews, Preface in *A Child of Our Time*, Michael Tippett (London, Ernst Eulenberg, 2007), v.

³⁵ Michael Tippett, *Those Twentieth Century Blues*, London, 1991, 49, quoted in Matthews, v.

Passions and Handel's *Messiah* for models, adopting their musical forms, which included recitative, aria, chorus, and "the continuous presence of the orchestra."³⁶ He also embraced the Passions' insertion of congregational hymns. Matthews points out that the inclusion of the congregational hymn proved to be a challenge for Tippett, "as he wanted to find a contemporary equivalent for the Lutheran chorales, which draw the audience more closely to the drama."³⁷

Tippett explains how he solved the problem:

For some time I was at a loss. Then one never-to-be-forgotten Sunday, I heard a black singer on the radio sing the Negro spiritual "Steal Away." At the phrase, "The trumpet sounds within-a my soul," I was blessed with an immediate intuition: that I was being moved by this phrase in some way beyond what the musical phrase in itself warranted. I realized that in England and America everyone would be moved in this way, forcing me to see that the unique verbal and musical metaphor for this particular function in this particular oratorio had been found. But it was not until after the world war, which soon supervened, that I could test in performance the fact that the Negro spiritual presented no expressional barriers in Europe. Nor maybe anywhere in the world.³⁸

Tippet arranged the five spirituals so that they would appear at key moments in the oratorio; as Mathews puts it, "when the accumulated tension needs to spill over into communal involvement."³⁹ Eric Roseberry observes that Tippett employs the device of hymn just as Bach does: "to provide breathing points: statements of belief, moments of collective reflection or protest at staging posts along the way."⁴⁰ The lyrics of the spirituals are especially relevant to the central narrative of *A Child of Our Time* since they refer to the sufferings of the Jews.⁴¹

The work is in three parts. Part I provides a general background of the violence and oppression of that period. The second part specifically recounts the killing of the Nazi diplomat

³⁶ Roseberry, 5.

³⁷ Matthews, v.

³⁸ Meirion Bowen, ed. *Tippett on Music* (Oxford, 1995), 112, quoted in Matthews, vi.

³⁹ Matthews, vi.

⁴⁰ Roseberry, 5.

⁴¹ Matthews, vi.

and the awful outcome. In comparing *A Child of Our Time* to the Passions, Matthews observes that the boy's sacrifice "may be seen...as an atonement, an idea that goes back not only to Christianity but to the primitive religious concept of sacrifice at midwinter to bring back the departed sun." It is important to note that Tippett, who wrote his own libretto, never mentions the boy's name, nor does he provide details of locations or nationalities. The specific story is thus transformed into a "universal parable." The third and final part of the piece, as Matthews points out, "draws a moral from the story, and attempts a tentative reconciliation."⁴² Tippett's central message is this: the salvation of mankind will not come out of retribution or revenge, but rather, as Roseberry states, "in the strength of a universal compassion that must include our own dark side."⁴³ This sentiment is expressed in the oratorio's final chorus that leads into "Deep River":

I would know my shadow and my light
So shall I at last be made whole
Then courage, brother, dare the grave passage,
Here is no final grieving, but an abiding hope.⁴⁴

There are two narratives at play here: the literal one about the Polish Jewish boy murdering the Nazi official in Paris, and the more subtle, underlying one of "man's plight" and his potential for salvation through compassion rather than revenge.⁴⁵ According to Matthews, the two narratives are drawn from Bach's *Passions*: "the death of an individual...set against the universal background of human suffering."⁴⁶

⁴² Matthews, vi.

⁴³ Roseberry, 5.

⁴⁴ Tippett, *A Child of Our Time* (London, Ernst Eulenberg, 2007), 136-145.

⁴⁵ Roseberry, 5.

⁴⁶ Matthews, v.

A Child of Our Time is for four soloists, chorus, and orchestra. In Part I, the bass soloist acts as Narrator while the tenor and soprano represent ordinary Man and Woman. The alto observes and comments on the meaning of events. In Part II, characters become more specific: the “child of our time” is sung by the tenor, the role of his Mother is sung by the soprano, and The Uncle and Aunt are sung by the bass and alto. In Part III, the characters revert to being more general, no longer representing specific people: the bass sings “the words of wisdom”, and all four soloists express their desire that humanity embrace both its “shadow” and its “light” in order to become spiritually whole.⁴⁷

There are several numbers called “scenas.” John Amis, in an early review of *A Child of Our Time*, observes that these scenas are “laid out not only between the soloists but also between a soloist and chorus, the chorus asking questions to which the soloist replies. Thus, the chorus itself becomes part of the drama.” The recitative is always accompanied by a monophonic cello line that Amis describes as “subtle and individual.” He also points out that the choruses “are somewhat abstracted in feeling from the rest of the oratorio, possessing a quality which psychologists describe as the ‘cosmic emotions’.”⁴⁸

The World Turns On Its Dark Side

The World turns on its dark side.
It is winter.⁴⁹

This number is a perfect example of the establishment of setting. First of all, the text alone does most of it, as it provides in just two lines a temporal description (“It is Winter”), and

⁴⁷ John Amis, “New Choral Work by Michael Tippett: ‘A Child of Our Time’,” *The Musical Times* 85, no.1212 (February 1944): 42.

⁴⁸ Amis, 42.

⁴⁹ Michael Tippett, liner notes from *A Child of Our Time*, London Symphony Orchestra and Chorus, conducted by Richard Hickox, Chandos 9123, 1992, CD, p.13.

poetically paints for us the state of affairs (“The world turns on its dark side”). But music helps drive the text’s dark sentiment home. The descending chromatic bassline in the low strings, and Romantic-sounding suspensions and appoggiaturas in the upper strings, suggest anguish and sadness, further establishing the setting (Ex. 2.1). The dark, sinister timbre of the low strings, compounded by the chromatic harmony, conveys the “dark side” on which the world is already turning. At “It is winter” (two measures before Reh.7), sopranos and tenors sing homophonically an octave apart, and altos and basses imitate a measure later, one octave lower, also an octave apart from each other. Thus, there is a sense of two different characters interacting with one another: the sopranos/tenors unit with the altos/basses unit. The dichotomy suggests some sort of opposition, albeit a non-specific one. The setting is established musically, this time through the tension inherent in the choral duality.

Ex. 2.1. “The World Turns On Its Dark Side” mm. 1-7

The musical score for Violoncello and Contrabbasso shows a descending chromatic bassline. The Violoncello part starts with a whole note G2, followed by a half note F#2, and then a quarter note E2. The Contrabbasso part starts with a whole note G1, followed by a half note F#1, and then a quarter note E1. The dynamics are *ff pesante* for the first two measures, *dim.* for the next two, *pp* for the fifth, and *cresc.* for the sixth and seventh. The time signature is 3/4.

The combination of a chromatic descent and the timbre of the low strings helps establish the setting, conveying sadness, anguish, and the “dark side” on which the world is turning.⁵⁰

Is Evil Then Good?

Is evil then good?
Is reason untrue?

Reason is true to itself;
But pity breaks open the heart.

We are lost.

⁵⁰ Tippett, *A Child of Our Time*, 1.

We are as seed before the wind.
We are carried to a great slaughter.⁵¹

This number illustrates the use of dialogue as a narrative device. The chorus asks “Is evil then good? Is reason untrue?” The solo alto answers the chorus’ query with “Reason is true to itself; But pity breaks open the heart.” Again, as in the first song, the chorus’ sopranos are paired with the tenors, and the altos are paired with the basses, the second pair in this case imitating the first pair a fourth below. The imitation sung by four vocal sections suggests a mob-like multitude much like the angry *turba* sections in Bach’s *St. Matthew’s Passion*. The chorus here seems to represent the people of the world questioning the nature of evil and the reasons for horrible atrocities. Though the text is still quite general and non-specific, we can assume that Tippett is referring to the atrocities that many feared were being committed in Germany at that time.

The solo alto responds to the chorus with a deliberately long melisma on the first syllable of the word “open,” emphasizing the word’s meaning. The alto, and the music she sings, are starkly different characters than that of the chorus. She is quiet, calm, and gentle. She responds to the chorus, literally, as the voice of Reason.

The sense of calm and gentleness continues in the ensuing canon that occurs in the flutes three measures before Reh.22, itself a musical dialogue. The solo viola becomes a third voice in the “conversation” shortly thereafter, though its line is not in canon with the flutes. It is as if the flutes are somewhat lost in their own world and the viola is on the outside, providing commentary.

⁵¹ Tippett, liner notes from *A Child of Our Time*, London Symphony Orchestra and Chorus, 3.

Three measures before Reh.24, the bassoons and horns, with their marked triplet figures, lead the orchestra swell that brings the music back to the shouts of the perplexed chorus. Once again in *forte* imitation that suggests disunity and disagreement, the chorus now sings “We are lost.” The strings, doubled by bassoons, then respond by echoing a variation of the chorus’ music. All instruments are in monophony here (doubled in octaves), giving strength and unity to their focused response and contrasting the chorus’ discord with clear solidity. The chorus then “speaks” again, still in imitation, but this time *piano* and in four parts. The voices are the “seeds before the wind” being “carried to a great slaughter.” The quiet, four-part imitation conveys scattering (Ex. 2.2). The orchestra and chorus build in density and volume to finally arrive on octave-doubled quarter-notes on the word “slaughter”, and the orchestra makes a last, *fortissimo*, octave-doubled, monophonic statement to close the conversation with finality and certainty. The unified orchestra functions as a separate, abstract symbol that briefly affirms the seriousness and weight of the situation.

Ex. 2.2. “Is Evil Then Good?” mm. 66-73

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a four-part imitation. The lyrics are: "- fore the wind, the wind, as seed_ be- We are as seed_ be- fore the wind wind, as seed_ be - fore the wind. the wind." The score includes dynamic markings like "p dolce e leggiero" and asterisks indicating specific musical features.

Four-voice imitation represents “We are as seed before the wind...”⁵²

⁵² Tippett, *A Child of Our Time*, score, 22.

“Away With Them!”

Away with them!
Curse them! Kill them!
They infect the state.

Where? Why? How?
We have no refuge.⁵³

Another number reminiscent of Bach’s *St. Matthew Passion* is “Away with them!”, the double chorus of Persecutors and Persecuted in which we encounter both dialogue and character interaction. The back and forth shouting between choruses is similar to the double chorus sections in the *St. Mathew Passion* such as its first number and also “Let Him Be Crucified.” In the first number of the Bach, one chorus asks a question and the second chorus responds. This happens multiple times, each time a different question eliciting a different response. In *A Child of Our Time*, the volley is in reverse: Chorus 1 makes the statement and then Chorus 2 poses the question. Chorus 1 “plays” the role of the German citizens who sing “away with them” while Chorus 2, the Jews, inquires “where, where?” The Germans sing “Curse them! Kill them!” and the Jews respond “Why?” (Ex. 2.3) The Germans sing “they infect the state” and the Jews respond “How?” This interaction between People Characters is more abstract than a simple, realistic dialogue, but the *effect* of verbal exchange is, nonetheless, clearly conveyed. Finally, the “Jewish” chorus, as a homophonic unit, completes the number by recognizing that “We have no refuge.”

⁵³ Tippett, liner notes from *A Child of Our Time*, London Symphony Orchestra and Chorus, 15.

Ex. 2.3. "Away With Them" mm. 19-26

Curse them! Kill them! Curse them! Kill them! They in-
Curse them! Kill them! Curse them! Kill them! They in-
Curse them! Kill them! Curse them! Kill them! They in-
Curse them! Kill them! They in-
Why, why? Why, why?
Why, why? Why, why?
Why, why? Why, why?

The double chorus of Persecutors and Persecuted.⁵⁴

The Boy Becomes Desperate In His Agony

The boy becomes desperate in his agony.

A curse is born.

The dark forces threaten him.

He goes to authority.

He is met with hostility.

His other self rises in him, demonic and destructive.

He shoots the official –

But he shoots only his dark brother –

And see – he is dead.⁵⁵

⁵⁴ Tippett, *A Child of Our Time*, score, 61.

This number displays an interesting case of two different singing voices playing a single character, The Narrator. Though the libretto indicates that the *bass* is the Narrator,⁵⁵ both bass *and* alto in actuality narrate the story in this number. The two voices recount the events by alternating lines among each other. The music that each of them sings has a distinct mood: the bass and his accompanying music are anxious and frantic, while the alto and her music are more calm and pastoral. The disparity is achieved through deliberate and discernible contrast in rhythm, dynamics, harmony, and instrumentation. Each time the bass sings, he delivers a burst of highly chromatic sixteenth-notes accompanied nervously by the low strings. To contrast this, the alto's response each time is much less chromatic, primarily in eighth-notes, and accompanied by a placid pairing of English horn and bassoon.

Why have two voices narrate and not just one? Two voices convey the duality within the boy, whose character, in turn, represents the duality within Man. The bass represents the “demonic” half of the boy – his most base self who operates on instinct and ignores reason. This is the masculine, testosterone-fueled half, represented by the bass voice. The alto represents the boy's self who sees the larger, spiritual, picture. She represents the feminine side of humanity – the self who sees that killing another human being ultimately harms oneself.

The more subtle duality is contained in the two “voices” present in the poetry. A portion of the poem describes what the boy does physically (e.g. “He goes to authority” and “He shoots the official”). These lines are sung by the bass. The alto, on the other hand, sings lines about what is occurring *outside* and *to* the boy – lines that are more abstract and less about physical

⁵⁵ Tippett, liner notes from *A Child of Our Time*, London Symphony Orchestra and Chorus, 19.

⁵⁶ At least this is how it is written in a particular recording's inside booklet – it is not *necessarily* Tippett's indication. Tippett, liner notes from *A Child of Our Time*, 19.

action. For example, the alto sings “A curse is born. Dark forces threaten him” and “he shoots only his dark brother.”

O My Son!

O my son! In the dread terror, they have brought me near to death.

Mother! Though men hunt me like an animal, I will defy the world to reach you.

Have patience.

Throw not your life away in futile sacrifice.

You are as one against all.

Accept the impotence of your humanity.

No! I must save her! ⁵⁷

In this scene, four people characters – The Child, his Mother, Uncle, and Aunt – interact with one another. Furthermore, the Narrator introduces the scene. Tippett distributes lines of poetry among a quartet of different solo voices, each singer representing a different character. Each individual’s lines are delivered with distinct musical characteristics. Tippett differentiates one character from another particularly through orchestration, tempo, rhythm, and dynamics.

The sequence of appearances by different characters brings a sense of theater to the oratorio. First, the bass, in the role of Narrator, explains that the boy’s mother has written a letter (Ex. 2.4). He sings quietly, *a capella* save for a few notes in the celli, and very much in recitative style. The soprano, playing the role of Mother, then sings the contents of her letter explaining that the Germans “have brought me near to death” (Ex. 2.5). She remains in the narrator’s tempo, but now the accompaniment is much richer: all the strings are playing underneath, as well as a clarinet. Her melody, too, is unrelated to the Narrator’s urgent,

⁵⁷ Tippett, liner notes from *A Child of Our Time*, 17.

sixteenth-note-driven recitative, and is contrasted by a much calmer, plaintive *arioso* completely devoid of sixteenth-note motion. The first violins, for four measures immediately following the soprano's line, continue her mournful tune. The violins here act like an extension of the soprano, furthering the melancholy mood she delivered, yet, at the same time, responding as a sort of consequent phrase to her antecedent one. At once, the violins perform a dual role – part Mother (people character) and part commentary to her words (musical symbol).

Next, the tenor, in the role of the Boy, sings in a new, faster tempo (Ex. 2.6). Singing *forte*, accompanied by brass instead of strings, he anxiously responds that though he is being pursued, he will rescue his mother. The Mother's *arioso* is now gone. The recitative style has returned. The alto, in the role of the Aunt, then urges the Boy to be patient and not get himself killed (Ex. 2.7). Her music is much more tranquil than the boy's. The brass has stopped playing. Instead, she is accompanied by calm, simple quarter notes in the strings all playing *tenuto*, the sustained notes symbolizing patience. A solo oboe lends a placid, pastoral quality to her line.

The bass, now in the role of the Uncle, advises the Boy to accept that he is powerless (Ex. 2.8). The Uncle's melody, which contains several dotted eighth-/sixteenth-note figures, sounds insistent, and stands out as a stark contrast to the alto's serene melody that immediately preceded his. The instrumental accompaniment has grown richer, adding horns, trombone, and English horn. The strings have increased their volume, as if reflecting the futility conveyed in the text by threatening to drown out the singer's voice. The tempo has also increased, further emphasizing the insistency. Finally, the Boy stubbornly refuses to accept that he is powerless, and maintains that he must save his mother. He is accompanied mainly by loud trumpets and trombones, the strings punctuating his "No!"s with *fortissimo* chords.

Ex. 2.7. "O My Son" mm. 15-19

The musical score for Ex. 2.7 consists of five staves. The top two staves are for vocal soloists. The first staff is for 'The Aunt', with lyrics 'Have pa - tience.' and a dynamic marking of *p*. The second staff is for another soloist, with lyrics 'like an an - i-mal, I will de - fy the world to reach you.' The bottom three staves are for instruments: VI I, VI II, and Vc. The VI I and VI II staves have a dynamic marking of *pp*. The Vc staff has a dynamic marking of *pp*. The Soloist for the Viola (Vla.) has a dynamic marking of *p dolce*.

Alto soloist, as The Aunt, urges the boy to be patient. She sings *piano*, and is accompanied by tenuto strings representing patience. (Pastoral oboe not shown)⁶¹

Ex. 2.8. "O My Son" mm. 21-24

The musical score for Ex. 2.8 shows a vocal line for 'The Uncle' with lyrics: 'You are as one a-against all. Ac-cept the im - po-tence of your hu -' and a dynamic marking of *p*.

The bass, now as The Uncle, attempts to convince the boy that he is powerless.⁶²

The sequence of character appearances dictates the structure and musical development of this number. Especially noteworthy is that the characters *react* to one another, and these

⁶¹ Tippett, *A Child of Our Time*, score, 70.

⁶² Tippett, *A Child of Our Time*, score, 71.

reactions are reflected in the musical structure. If the sequence of character appearances were different, the sequence of *reactions* would be different, and thus, the narrative and the musical structure would be different. The sequence goes as follows:

- 1) The Narrator tells us that the Mother has written a letter; 2) we hear her sing; 3) the Boy responds to her cry for help. 4) The Aunt cautions the Boy, and 5) the Uncle tries to dissuade him from saving the Mother. 6) Finally, the Boy ignores the adults' warnings and prepares to save his Mother.

But an alternate sequence could have been the following:

- 1) The Narrator tells us that the Mother has written a letter. 2) The Aunt cautions the Boy. 3) The Uncle dissuades the Boy from taking action. 4) The Mother cries for help again. 5) The Boy promises to save her. 5) The Mother calls for help a third time. 6) The Boy sets out to save her (and sings about it).

Clearly, the musical unfolding of the number in this hypothetical sequence would be different than the musical unfolding of the actual sequence. The *actual* sequence of character appearances dictates how the actual music flows: from the urgent, *a cappella recitative* of the Bass describing to us the tense situation; to the calm *arioso* of the Soprano, accompanied by warm strings and clarinet, who seems to have accepted her fate; to the Tenor singing loud *recitative* in a new and fast tempo, accompanied by brass and strings, who clearly has *not* accepted the Soprano's fate; to the Alto's placid and sustained notes that seek to calm the Tenor; to the Bass's rhythmic, insistent melody that attempts to *convince* the Tenor; to the increase in orchestration that conveys the increase in tension between the Tenor, Alto, and Bass; to the Tenor's second appearance, this time even louder than his first, defiantly refusing to accept the advice of the Alto and Bass. Since the Tenor, as the Boy, is the only character to sing twice, the development of his character

is the only one we can trace, which is, essentially, from loud to *louder*. But we can also see how the appearance of the other characters supports that development, both in the ABA structure of urgent/calming/urgent, and in the orchestrational support given to the boy's character.

CHAPTER 4 WAR REQUIEM

Benjamin Britten's *War Requiem* differs from both *El Niño* and *A Child of Our Time* in that it is constructed from two central and equal narratives, neither one subordinate to the other. The two narratives are interwoven with the sole purpose of communicating Britten's message of pacifism. Like the setting of *El Niño*, that of the *War Requiem* is established purely through instrumental means, though in a more sophisticated and involved way incorporating a variety of musical elements, not just harmony and rhythm. Unlike Adams and Tippett, Britten does not have each of the soloists take on the duty of narrator, but instead assigns that role to only two soloists. The Britten also deviates from the other two oratorios in that it is almost entirely devoid of specific people characters. Instead, symbols represented in the *War Requiem* are generally more abstract, and represent concepts such as Hope, Death, Despair, and Rapture. Lastly, the work differs from the other two through its overt use of irony.

BACKGROUND

In the liner notes of *Britten Conducts Britten*, Christopher Palmer describes Benjamin Britten's *War Requiem* as being "a confrontation between past and present, public and private... a cross between oratorio and song cycle... a setting of liturgical texts with poetical commentary."⁶³ Malcom McDonald, in the preface to the score, calls the work "an intensely personal expression of the revulsion which [Britten], a pacifist and conscientious objector, had always felt for warfare and its way of involving organized religion in slaughter."⁶⁴

The *War Requiem* was commissioned by England's Coventry Cathedral Festival in 1961.⁶⁵ The piece is organized into six movements, and closely follows the sequence of texts that make up the Proper and Ordinary of the Latin Requiem Mass. Nine poems by Wilfred Owen, a soldier and poet who died in World War I, are strategically inserted within this six-part structure, one poem per movement save for the *Dies Irae*, which contains four poems.⁶⁶

Britten had composed at least ten operas prior to writing the *War Requiem*, and he was highly intrigued by the dramatic possibilities of the Requiem text. As Mervyn Cooke states in his book *Britten: War Requiem*, "his musical response to the Latin words bears all the hallmarks of the musico-dramatic techniques he had evolved in the course of his development as a composer of stage works."⁶⁷ Cooke describes Britten's masterpiece as "a highly original reworking of [the Requiem] genre, breaking new artistic ground in its daring juxtaposition of vernacular poems and Latin liturgical texts."⁶⁸

⁶³ Christopher Palmer, Liner notes from *Britten Conducts Britten*, London Symphony Orchestra and Chorus, conducted by Benjamin Britten, Decca 475 6040, 1999, CD.

⁶⁴ Malcolm MacDonal, Preface in *War Requiem*, Benjamin Britten (Boosey and Hawkes, 1997), v.

⁶⁵ Mervyn Cooke, *Britten: War Requiem* (Cambridge: Cambridge Univeristy Press, 1996), 21.

⁶⁶ Cooke, 59.

⁶⁷ Cooke, 49.

⁶⁸ Cooke, 52.

Britten's way of conveying the denouement of World War II, and what he sees to be the inevitable outcome of future wars, is by pitting "the bleak portrayal of man's inhumanity" expressed in Owen's poetry against what Cooke calls "the stylized religious phrases of condolence and consolation" articulated in the *Missa pro defunctis*.⁶⁹ MacDonald observes that Britten's "sensitive and imaginative juxtaposition of texts and viewpoints allows Owen's bleak and pungent verse to stand as a modern reflection of the various sections of the Requiem Mass".⁷⁰

Britten was inspired by the acoustical space of the Cathedral of St. Michael at Coventry where the premiere was to take place, and envisioned the *War Requiem* "for three spatially and instrumentally differentiated groups, needing two conductors."⁷¹ The words of the *Missa pro defunctis* are nearly exclusively allocated to a soprano soloist, mixed chorus, and full orchestra.⁷² According to Palmer, "they represent the formal, ritualized expression of mourning, and a liturgical plea for deliverance on the part of humanity-in-the-mass." Palmer goes on to describe the second group: "At a...farther remove is a chorus of boys' voices and organ suspended in limbo: innocent and pure sounding but totally divorced from breathing human passion. They represent a zenith of remoteness."⁷³ The Owen poems, on the other hand, are reserved for "virtuoso settings" for tenor and baritone soloists accompanied by a twelve-piece chamber orchestra. In the final song, these two singers represent two soldiers from opposing armies.⁷⁴

The *Missa* and the Owen poems lie on two distinct musical planes. On a third plane sit the innocent voices of the boys' chorus, deliberately made to sound holy and not human or of this earth. Britten separates the angelic boys physically from the other singers, but he also

⁶⁹ Cooke, 52-53.

⁷⁰ MacDonald.

⁷¹ MacDonald.

⁷² Cooke, 53.

⁷³ Palmer, 39.

⁷⁴ Cooke, 53.

separates them in his writing, purposefully setting their words in the manner of medieval chant (they sing Latin hymns). Cooke points out that this medieval style – particularly “successions of parallel fourths and fifths reminiscent of...*organum* – [also] invade the music for soprano, choir, and full orchestra at those moments when Britten wishes to emphasize the remoteness and historical inappropriateness of the religious concepts expressed.”⁷⁵

The *War Requiem*, unlike the other two pieces discussed in this monograph, lacks people characters. Instead, the symbols are more abstract. They are aspects of the human condition, or states of being such as Hope, Death, Despair, Rapture, and emotions such as sadness, joy, and anger.

Britten infuses the musical language of the *War Requiem* with dramatic symbolism, often creating tension between chromatic and diatonic harmony. Furthermore, twelve-note collections represent “the universe of heaven and earth” and the grandeur of God,⁷⁶ while the Lydian mode is employed throughout the work to symbolize peace or innocence.⁷⁷ The symbol of the tritone interval appears at the very beginning of the piece and throughout the *oeuvre*, often in isolation. It assumes a variety of guises, and generally centers around F# and C. Sometimes these pitches appear one after the other, other times they are paired and articulated simultaneously. The tritone not only dictates melodic shapes, often outlining a diminished triad, but also contributes to long-term tonal structure as well. It seems then, that an entire narrative is spun from a simple two-note musical symbol.

It is ironic that Britten should present the *diabolus in musica* so frequently, and purposefully associate it with “rest” (and, by extension, “peace”). Cooke observes that it is as if Britten is suggesting “that any peace which mankind may attain is likely to be uneasy and inconclusive.”⁷⁸ The tritone’s narrative implications are fascinating in this case, for not only

⁷⁵ Cooke, 56.

⁷⁶ Cooke, 55.

⁷⁷ Cooke, 59.

⁷⁸ Cooke, 58.

does it help establish the setting of the entire piece (the tritone represents conflict), but, if Cooke's assessment is true, in a way, the tritone also foreshadows the story's ending, as the tritone ultimately resolves to an F major chord on the final beat, symbolizing a sense of rest.

Requiem Aeternam

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Boys

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Chorus

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Boys

Thou shalt have praise in Zion, of God:
and homage shall be paid to thee in Jerusalem;
hear my prayer,
all flesh shall come before Thee.

Chorus

Lord, grant them eternal rest;
and let the perpetual light shine upon them.⁷⁹

The piece begins with the theme of death, the inevitable byproduct of war. The narrative setting is established through a combination of harmony, rhythm, melody, and orchestration. The low A in the piano, timpani, and tuba immediately paints a picture of dark foreboding (Ex. 3.1). The ostinato quarter-notes of the tolling tubular bells enter soon after, providing a ceremonial, ritualistic quality. This sense of ritual is apropos, since the text here is the "Missa Pro Defunctis," the Mass for the dead.

The chorus then enters, alternating entrances back and forth between women and men, first on an F#, shortly thereafter on C, and back to F# again at Reh.1. The melody here lacks

⁷⁹ *Text of the War Requiem*, available from <http://www.cco.caltech.edu/~tan/Britten/reqtext.html>; INTERNET; Accessed 22 December, 2011.

contour, and is practically monotone. It is almost certain that this lifeless melody is deliberate and meant to further express death and solemnity. Peter Evans describes this opening as follows:

The muttered phrases with which Britten's setting opens, uneasily echoing the tritone F# – C of the passing bells, prevent all suggestion of repose, and are not articulate enough to formulate the prayer for peace with any glib persuasiveness...The crawling chords...and the orchestral texture acquires all the ceremonial gloom of the minor mode while remaining unfettered to a single tonality or scale pattern...⁸⁰ If these words are of the liturgy, their tone is not: it is the living who here commemorate the dead, and they must do so weighed down with their own self-searching.⁸¹

The winds, string, and brass ascend and descend with sinuous chromaticism in between the chorus' words (Ex. 3.2). The effect is downright creepy, ironic given the hopeful text that is being sung. Already Britten is not-so-subtly commenting on the nature of war and religions' historical involvement in violence. Thus, at the very start, he establishes at least two different narratives on two temporal planes: mankind's history of war (past and present) and humanity's possible salvation (future).

A new and completely different character enters at Reh.3 in the form of the boys' chorus. It can be argued that the boys take the form of *two* characters, since they are divided into two voices. In any case, as a unit, the boys' chorus clearly stands apart from the rest of the orchestral and vocal forces, accompanied only by an organ and the violins. The boys' rhythm is mainly quarter notes, their harmony consonant and revolving around a diatonic scale that sounds quasi-pentatonic. The combination of harmonic consonance, simplistic rhythm, and transparent orchestration of boys, organ, and whole notes in the strings conveys heavenly purity and innocence. However, there is deliberate irony here, too, as the boys, singing a Latin chant ("Thou shalt have praise in Zion, of God: and homage shall be paid to thee in Jerusalem") sound far away and detached. As Cooke points out, it is as if Britten purposefully "lends...remoteness

⁸⁰ Peter Evans, "Britten's War Requiem," *Tempo* 61/62 (Spring-Summer 1962): 20.

⁸¹ Evans, 21.

and inaccessibility to the messages of prayer and salvation [the boys] attempt to convey.”⁸²

Ex. 3.1. “Requiem Aeternam” mm. 1-4

The musical score for Ex. 3.1 shows the first four measures of the 'Requiem Aeternam'. It features four staves: Tuba, Timpani, Percussion, and Piano. The Tuba, Timpani, and Piano parts all play a low A note (A2) in the first measure, marked *ppp*. The Percussion part features a tolling bell in the first measure, marked *pp*. The Tuba, Timpani, and Piano parts continue with the low A note in the second measure, marked *ppp*. The Percussion part continues with the tolling bell in the second measure, marked *pp*. The Tuba, Timpani, and Piano parts continue with the low A note in the third measure, marked *ppp*. The Percussion part continues with the tolling bell in the third measure, marked *pp*. The Tuba, Timpani, and Piano parts continue with the low A note in the fourth measure, marked *ppp*. The Percussion part continues with the tolling bell in the fourth measure, marked *pp*.

The low A in the tuba, timpani, and piano (plus gong) establishes the dark, foreboding setting. The tolling bell provides a sense of ceremony.⁸³

Ex. 3.2. “Requiem Aeternam” three measures before Reh. 1

The musical score for Ex. 3.2 shows three measures of music from the 'Requiem Aeternam', three measures before the first rehearsal mark. It features five staves of music. The music is characterized by chromatic movement and is marked *pp cresc.* in the first measure and *dim.* in the second measure. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes. The music is marked with a *5* (quintuplet) in the first measure of each staff.

Creepy, serpentine chromaticism is ironic given the hopeful nature of the text.⁸⁴

⁸² Cooke, 56.

⁸³ Benjamin Britten, *War Requiem* (Boosey and Hawkes 1962), 1.

⁸⁴ Britten, *War Requiem*, 2.

Liber Scriptus

Soprano

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

Soprano

The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.

Chorus

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

Chorus

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Soprano and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Soprano and Chorus

King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.⁸⁵

In this number, the winds respond after each vocal statement of the motive (dotted eighth-note, sixteenth-note, half-note), thus creating a dialogue, perhaps representing a spiritual dialogue of sorts between God and humanity. This back and forth, in fact, may be construed as a *three-way* conversation, since each vocal statement is doubled with an initial *forte-piano* note held in the horns, which perhaps symbolizes “all that is hidden.”

The first verse, essentially a narration of things to come on Judgment day that will affect all of humanity, is sung by the soloist. However, when the text becomes more personal, and the text’s “voice” changes to first person, the singing forces are *plural* (chorus and chorus with

⁸⁵ *Text of the War Requiem.*

soloist) rather than solo. Is this a case of purposeful irony, or is the reverse setting insignificant? The soloist, who sings of what shall befall mankind, here “speaks” for all of humanity. She tells humankind’s future story. She is *of* humanity, and thus qualified to narrate its own tale. When the text changes to first person, it is the chorus who “speaks” for the individual. This is because each “I”, each “me” is not alone – each one of us, according to the requiem text, shall share the same fate. We are all in this together. Each one of us will be judged. The chorus represents a collection of all the individuals. All the “I”s and “me”s that make up humanity.

Britten’s choice of gender is also noteworthy. Is it significant that the soloist is a soprano? A male soloist might be confused with the soldiers of the Owen poems, so Britten was careful to keep the two main narratives – the Requiem and the Owen poems – separate. Having ruled out the tenor, baritone, and bass, the remaining candidates were now female. Why then a soprano here rather than an alto? The answer is most likely related to practicality. Since there are no alto solos in the entire work, my guess is that Britten probably felt that, in general, a soprano could better avoid being overpowered by the orchestra than an alto.⁸⁶

The texture changes at Reh.30 when the chorus enters, alternating men and women in an imitative call and response on the words “Quid sum miser tunc dicturus” (What shall I, a wretch, say then?) (Ex. 3.3). The words do not just alternate between male and female, they also are distributed among the four vocal sections of the chorus, one after the other. Why set these words in this manner? Is it suggested in the text? The answer lies in the words that follow: *Quem patronem rogaturus/Cum vix justus sit securus?* (To which protector shall I appeal/When even the just man is barely safe?). The distribution of the first line’s words among the four vocal

⁸⁶ Britten was quite taken with the voice of soprano Galina Vishnevskaya, the wife of the cellist Mstislav Rostropovich, and had her in mind when composing the oratorio. The Russian Ministry of Culture refused to allow Vishnevskaya to sing at the premiere due to the “Anglo-German-Russian” alliance of the performers, and Heather Harper was brought in at the last minute to sing the part. (Cooke, 26-27)

sections suggests the seeking of the “protector” mentioned in the subsequent line. Each time the words appear in a new voice, Britten has transposed the notes down by step. This descent represents the “wretch” that is the man who “is barely safe.” The accompanying *ostinato* eighth-notes in the timpani, as well as the *sul ponticello* strings, only contribute to the feeling of unease.

Ex. 3.3. “Liber Scriptus” Reh. 30

(timp.)

pp
Quid sum miser tunc di -

pp
Quid sum miser tunc di - ctu-rus?

30 (smooth poco sul pont.)
pp

(smooth poco sul pont.)
pp

The image shows a page of a musical score for the War Requiem. It features a vertical label 'ORCHESTRA' on the left side. The score is divided into two main sections: 'SEMI-CHORUS' and 'ORCHESTRA'. The 'SEMI-CHORUS' section includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The 'ORCHESTRA' section includes staves for Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The lyrics are distributed among the voices: Soprano: '-ctu-rus? Quem pa-tro-num ro-ga-tu-rus?'; Alto: 'Quid sum mi-ser tunc... di-ctu-rus? Quem pa-tro-num ro-ga-tu-rus?'; Tenor: 'Quem pa-tro-num ro-ga-tu-rus? Quem pa-tro-num,'; Bass: 'Quid sum mi-ser tunc... di-ctu-rus? Quem pa-tro-num ro-ga-tu-rus?'. The timpani part is marked 'always pp'. The string parts (VI. I, VI. II, Vla., Vc., Db.) are marked 'pp' and include the instruction '(smooth poco sul pont)'. The score is in 4/4 time and G major.

Distribution of “What shall I, wretch, say?” among all four voices represents confusion expressed in the line that follows, “To which protector shall I appeal?” Unease is expressed through transposition down by step at each vocal entrance, relentless timpani *ostinato*, and *sul ponticello* strings.⁸⁷

The return of the soloist and chorus is not dictated by the text. Instead, the return of the soloist is for a formal purpose: that is, to bring back earlier musical material much like the reappearance of a character in a story. Thus, there is a sense of narrative arc even within a short movement. The soloist here (at Reh.31) is presented identically as at Reh.28, but after four bars, its character is transformed through its juxtaposition with the timpani *ostinato* and the return of the chorus. The timpani symbol has also returned, and is now interacting with the symbols of the soloist and chorus.

Worth noting is that Britten indicated in recording sessions that he had intended for the soprano, chorus, and orchestra to represent “liturgical matters”, conveying a sense of “ritual,”

⁸⁷ Britten, *War Requiem*, 43-44.

while the “other voices” should represent what is going on “on the earth” (on the recording he wanted them mic’ed “dry” and “close”).⁸⁸

OFFERTORIUM

Boys

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.

Chorus

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Tenor and Baritone

So Abram rose, and clave the wood, and
went,
And took the fire with him, and a knife.
And as they sojourned both of them
together,
Isaac the first-born spake and said, My
Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts
and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his
son.
When lo! and angel called him out of
heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;

Boys

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion, lest
hell
engulf them, lest they be plunged into
darkness.

Chorus

But let the holy standard-bearer Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

⁸⁸ Benjamin Britten, *Britten Conducts Britten* (CD 10), London Symphony Orchestra and Chorus, Conducted by Benjamin Britten, Decca, 1999, CD.

Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, -
And half the seed of Europe, one by one.

Boys

Hostias e preces tibi Domine
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
en semini ejus.

Chorus

...Quam olim Abrahae promisisti
et semini ejus.

(Domine Jesu Christe)

Boys

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.

Chorus

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Boys

Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive
them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

Chorus

...As Thou didst promise Abraham
and his seed.⁸⁹

Boys

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion, lest
hell
engulf them, lest they be plunged into
darkness.

Chorus

But let the holy standard-bearer Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

In this number we find Boys 1 and Boys 2 alternating. Boys 1 and 2 have separate functions. The first group, in a high register, addresses God. The second group asks that He deliver the “souls of the faithful.” This alternation happens three times (Boys 1, Boys 2, Boys 1, Boys 2, Boys 1, Boys 2) and then ends with a final statement by Boys 1. There is form. There is

⁸⁹ *Text of the War Requiem.*

an order. There is a *series* of appearances by two characters, each character performing a unique function. The two characters also *share* a function in the context of the Mass narrative, as they represent humanity's desire for eternal rest.

We find *three* interactions: one between the Boys' choir 1 and God (God does not respond), between Boys 2 and God (again, God does not respond), and between Boys 1 and Boys 2. The *addressing* to God of the higher register (Boys 1) is a stark contrast to the *beseeking* to God of the lower register (Boys 2). The contrast in registers helps to highlight the words of the addressee, "Lord Jesus Christ."

The instrumental accompaniment for each of the boys' groups is also contrasting: in addition to "conversing" with Boys 2, Boys 1 seem to have their own dialogue with the organ character that introduces each of their words with a rapid sextuplet burst that is then sustained for up to three beats. The accompaniment for Boys 2 is less conversational however: the simple right hand trill in the organ is substantially different from the sextuplet accompaniment of Boys 1, thus accenting the overall contrast between the two groups of boys. The boys represent humanity, no doubt, but a certain *kind* of humanity, for surely Britten intended to distinguish between the humankind represented by the adult chorus and soloists and the humankind represented by children. A boys' choir suggests innocence, a quality that perhaps Britten felt was needed by one beseeching God for admittance to Heaven.

The chorus enters at "sed signifer sanctus" and sings words that operate in two different narrative times. *But let the holy standard-bearer Michael lead them into the holy light [FUTURE] as Thou didst promise Abraham and his seed [PAST]*. With this line, Britten, intentionally or not, has brought in two extra narratives, as this line from the Mass is a reference to two separate narratives from the bible, the first being the New Testament's depiction of souls

being led to Heaven by the archangel Michael, and the second being the story of Abraham, from the Book of Genesis.

The chorus enters shortly after Reh.63, and sings the line about the archangel Michael. The setting here is homophonic. This is contrasted at Reh.64 when the meter changes from 4/4 to 6/8 and 9/8, and the choral texture becomes imitative, while the line being sung has changed to a reference to Abraham. The compound rhythms bring a new jubilation to the movement that reflects the joy that God's covenant with Abraham (and, by extension, humanity) promises. In the fifth bar of Reh.67, two-note groupings begin to emerge as a new musical symbol and, by Reh.69, have transformed into full-blown duplets that from now on serve as rhythmic dissonance against the continuing compound rhythms (Britten pits simultaneous 6/8 and 2/4 against each other). This conflict in meter most likely expresses the uncertainty of the soul's final resting place, which is the subject of the text.

(So Abram Rose)

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenched there,
And stretched forth the knife to slay his son.
When lo! and angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so - but slew his son,
And half the seed of Europe, one by one.

Now comes the interpolation of an Owen poem, a twisted retelling of the Abraham and Isaac story from Genesis, which Britten uses, in a separate narrative, as a grotesque commentary on the narrative of the Mass. Without music, the words are powerful enough as it is, and their poignancy depends on our *prior* knowledge of the bible. The Abraham story itself takes place in the past, and Owen's re-presentation of it works only because we have learned this story *in our own past*. We, then, are also part of Owen's Abraham narrative. We respond to it because we are *in it*. We are both the Abraham *and* Isaac of this parable. We are both the slayer *and* the slain.

The conflicting meters here (clarinet, oboe, and soloists are in compound meter; timpani and strings are in simple) represent a struggle between two characters (Ex. 3.4). God and Man, perhaps? Or is it Good vs. Evil? The form in this number is through-composed and divided in sections. Each section reflects a new development in the story.⁹⁰

Two soloists sing the roles of *three* characters. The tenor sings the parts of narrator, Isaac, and the angel. The baritone also sings the parts of narrator and the angel, but not that of Isaac. At times, each singer sings solo, other times the duo sings together. Why does Britten have the words sung solo at some times and together at others? Partly because of the singers' different vocal registers, and partly because of what their combination represents. When the baritone sings alone, the deep vocal register emphasizes the foreboding in the text, particularly in the narrator's lines "Then Abram bound the youth with belts and straps / And builded parapets and trenches there / And stretched forth the knife to slay his son." The tenor, on the other hand, sounds innocent and youthful when *he* sings the role of narrator, because he is now singing about young, innocent Isaac. This innocence and youthfulness continues as the tenor switches to the

⁹⁰ The only repeated material is at Reh.76 when the 2/4 vs. 6/8 juxtaposition returns for nine measures, and this material is far from being an exact repetition of material heard earlier, but instead is a musical *variation* of what appeared at Reh.69, now with new words.

role of Isaac and sings “Father, behold the preparations, fire and iron. But where is the lamb for this burnt-offering?”

The two soloists sing in very consonant harmony when narrating about the angel, and also when they sing the angel’s lines “Lay not thy hand upon the lad, neither do anything to him. Behold, a ram, caught in a thicket by its horns; offer the Ram of Pride instead of him” (Ex. 3.5). The consonant duet symbolizes the angel’s holiness, and the two-voice homorhythm gives the lines an other-worldly character. (Adams uses a similar technique in *El Niño* when he assigns the angel’s lines to the three countertenors, who also sing homorhythmically.)

It is through these different combinations of vocal qualities and solos/pairings that characterization is established musically in the Owen poem. Britten also exploits vocal quality earlier in the *War Requiem* in “Recordare Jesu Pie.” In this number, the women sing gently to Jesus, reminding him that by dying, he has saved them. The men, on the other hand, sing loudly and aggressively when the text turns to the subject of damnation. Britten thus takes advantage of gender in order to convey characteristically feminine (gentleness) and masculine (violence) subject matter.

The baritone and tenor finish the Owen poem by singing together the words “and half the seed of Europe one by one.” The compound rhythmic feel delivers these words in a jolly, carefree manner, a clear case of deliberate irony on Britten’s part, since these words follow on the heels of “But the old man would not so [listen to the angel], but slew his son.” No longer does the duo sing homorhythmically. Instead, one voice is now offset from the other by a beat, thus creating a point of imitation. In essence, the “seed of Europe” has been split in “half.” The other-worldly quality has vanished. The lilting rhythms and disembodied melody are like a grotesque dance; a macabre celebration of death.

Ex. 3.4. "So Abram Rose" Reh. 69

CHAMBER ORCHESTRA

Cl. in A *Solo* *f*

Timp. *p heavy*

Vi. II *mf express. and sust.*

Vla. *mf express. and sust.*

Db. *f heavy (martellato)* *sim.*

CHAMBER ORCHESTRA

Cl. in A

Timp.

BARITONE SOLO *mf* *dim.* *pp*

So Abram rose, and clave the wood, and went, And took the fire...

Vi. II

Vla.

Vc. *pizz.*

Db. *mf* *mf (always resonant)*

The conflict between simple and compound meters conveys Abraham's struggle, a metaphor for the human spiritual struggle.⁹¹

Ex. 3.5. "So Abram Rose" one measure after Reh. 74

called him out of heav'n, Say-ing, Lay not thy hand up-on the lad, Lay not thy hand up-on the lad,

called him out of heav'n, Say-ing, Lay not thy hand up-on the lad, Lay not thy hand up-on the lad,

Tenor and baritone soloists sing together as a duo, first as narrator, then as an angel.⁹²

⁹¹ Britten, *War Requiem*, 112-113.

⁹² Britten, *War Requiem*, 117.

(Hostias e Preces)

Boys

Hostias e preces tibi Domine
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
en semini ejus.

Boys

Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive
them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

As the Latin text returns (*Hostias e preces...*), the “seed of Europe” is literally cut off from the Mass. Britten calls for the tenor/baritone duo with orchestral accompaniment to interject occasionally, each interjection falling outside of the meter in which the organ and boys’ choir are playing/singing. Thus, the Mass and the Owen poem, though happening concurrently, are kept very separate, as if to suggest that “half the seed of Europe” will not be given the eternal life that is promised in the Mass. To emphasize how estranged from holiness the warring parties are, Britten ensures that “half the seed of Europe” (the imitative tenor/baritone duet) never lines up rhythmically with the Mass. Furthermore, the organ plays an ostinato-like bass line that is unaffected by the tenor/baritone, and the boys sound distant and unreachable. They sing in Latin of the promise of eternal life in Heaven, and literally sit at the top of the score, far above the other singers (Ex. 3.6). Entrance to Heaven, Britten seems to suggest, is unattainable for those who war.

Ex. 3.6. "Hostias e Preces" five measures before Reh. 78

The musical score is divided into three main sections: Boys, Organ, and CHAMBER ORCHESTRA. The Boys' part is in Latin, with the lyrics: "pre - ces ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu". The Organ part is also in Latin. The Chamber Orchestra parts are in English, with the lyrics: "half the seed of Eur - ope...". The score is in G major and 4/4 time. The Boys' part is in Latin, and the Organ part is in Latin. The Chamber Orchestra parts are in English. The score shows five measures before rehearsal mark 78.

The boys' choir (chanting in Latin) and organ are rhythmically and spatially separated from the soloists (singing the Owen poem) and the orchestra.⁹³

⁹³ Britten, *War Requiem*, 122.

(Quam Olim Abrahae Promisistiet Semini Ejus)

Chorus

...Quam olim Abrahae promisisti
et semini ejus.

Chorus

...As Thou didst promise Abraham
and his seed.⁹⁴

The chorus finishes the section with a repetition of the words the boys' choir just sang, "Quam olim Abrahae promisistiet semini ejus" (As Thou didst promise Abraham and his seed). This is a reference to Genesis Chapter 24 in which God reiterates his covenant with Abraham after the aborted sacrifice of his son, Isaac. Thus, out of death (of the ram, having occurred in the near past), there arises a promise for the future. This hopeful promise is conveyed musically through rhythmic playfulness (the lilting rhythms have returned, and eighth-note pairs create a mischievous counterpoint against the three-note groupings), emphasis on bright, upper-register orchestration (particularly woodwinds), diatonic melody, and a lively "passing" of melodic fragments among different choral sections. The theme of Hope, of course, is the core of Britten's message of pacificism, and is also the heart of the *Missa's* prayer for eternal rest.

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Sanctus.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory,
Hosanna in the highest.
Holy.

⁹⁴ *Text of the War Requiem.*

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

Evans explains that “at this middle point of the whole work, we suddenly find a release from preoccupations with war, death and human folly in the words of a liturgy that has hitherto brought no more than momentary consolation.” He points out that the *Sanctus*’ message is one “of serene joy, and Britten is content to accept [it] as such, however problematic the attitude in which he then looks back on [it] through the Owen poem which he appends.”⁹⁵

The *Sanctus* employs musical development to further the Mass narrative. The first few lines of text are sung only by a soloist, with metallic tremolos in percussion. These tremolos are stated twice initially, on F#. The same instruments then play eleven quarter-notes in a row on the same pitch. At Reh.84, we hear the tremolos a third time, now on C#. The tremolo character has “developed,” as it were; it has already transformed, first into single quarter-notes, and then back to a tremolo on a different pitch. The same instruments again play a series of quarter notes (this time on C#), but only nine times, and then return to F# for another tremolo and a sustained whole note. The tremolo symbol is developed further beginning at Reh.85. The tremolos in the metallic instruments have now given way to unmeasured tremolos in the low strings. Trills in the bassoons and clarinet add to the texture. Tremolos in the remaining woodwinds appear a few bars later, as do more unmeasured tremolos in the violins. The tremolos end two measures before Reh.87 and are not heard again for the rest of the movement.

How does this musical development symbolize a development in the narrative? Nothing in the *Sanctus* text (the local narrative) seems to suggest any development at all. In the grand Christian narrative of the Mass, however, Man is promised to be transformed from a mortal sinner to an eternal resident in Heaven, and we can assume that this is Britten’s wish for all of humanity, which he symbolizes through the metaphor of musical development.

⁹⁵ Evans, 33.

Musical development occurs in the vocal parts as well. Following the tremolo character's initial appearance, the soprano sings a three-note statement on the word "Sanctus." She sings a variation of this again two measures later; again it is three notes long, but the first note is now a major third higher. At her third entrance on the word "sanctus," we do not hear a three-note figure anymore, but a long melisma instead. A similar pattern occurs a few bars later when the soprano sings the words "Dominus Deus Sabaoth." The second statement of these words is identical to the first. In the subsequent statement, however, there is a return to the word "Sanctus", which again is sung on a long melisma. If one were to diagram the form of this series of vocal statements, it would look like *a a' b c c b'*. That is, "a" develops continuously until it becomes "c", but then *regresses* and becomes "b" again at the end, as if *a's* ultimate development is not guaranteed. Perhaps Britten saw humanity to be similar: Man has the potential to develop into godliness, but this transformation is by no means certain.

In the Latin part of this movement (that is, the first section, before the Owen poem is sung), we hear a variety of musical symbols, both vocal and instrumental. As mentioned, the tremolo character appears first. It heralds the soprano's entrance. The chorus enters on "Pleni sunt" with free chanting, growing in layers, ascending in pitch and volume. Then a multitude of layered musical symbols appears at Reh.87: fanfare-like bursts in the brass, women and tenors (*divisi a3*) singing "Hosanna in exelcis" imitatively, while the basses sing free counterpoint on the word "Sanctus". This section sounds very hopeful and triumphant, and reflects the positive, hopeful sentiment of the text. At Reh. 89, the music quiets down to introduce the soloist on the word "benedictus." The chorus echoes the soloist homophonically, and then we hear the return of the triumphant section heard earlier. The musical "action" alone moves like a movie, and our interest is maintained through the appearance and reappearance of different symbols.

Libera Me

Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

Soprano and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt i terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

Chorus

Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world by fire.

Soprano and Chorus

I am seized with fear and trembling,
until the trial shall be at hand and the wrath to come.
Deliver me, O Lord, from eternal death.
When the heavens and earth shall be shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.⁹⁶

There is a good deal of musical interaction in this movement. The dialogue between bass drum and tenor drum starts things off. It is briefly interrupted by a sustained note in the woodwinds, and then the drums continue underneath the clarinet and bassoon's held note. Next, the double bass and cello join the "conversation." Britten regarded the percussion and low strings as a single symbol, not "two separate things."⁹⁷ Together, they represent the "fear and trembling" mentioned in the text (Ex. 3.7).

⁹⁶ *Text of the War Requiem.*

⁹⁷ *Britten Conducts Britten.*

Ex. 3.7. “Libera Me” mm. 7-11

The musical score for "Libera Me" mm. 7-11 is divided into two main sections: ORCHESTRA and CHORUS (standing). The ORCHESTRA section includes Percussion (B.D., Ten. Dr., Cymb.) and low strings (Vc., Db.). The CHORUS section includes SOPRANOS and ALTOS. The music features tremolos in the percussion and low strings, and a lamenting vocal line in the chorus. Dynamics include pp, ppp, and sim.

Percussion tremolos plus low strings symbolize “fear and trembling.”⁹⁸

The chorus then enters, passing short, imitative statements from one vocal section to another like a four-person conference. Oftentimes, two lines are sung successively by one gender and then followed by two lines in the other gender, thus unifying the sopranos with the altos and the tenors with the basses so that the men and women are having a two-way dialogue even within the four-voice imitation. The chorus here represents humanity asking God to be spared “from eternal death in that awful” Judgment Day. Meanwhile, the percussion and low strings continue in the accompaniment as more woodwinds join in sustaining long notes. It is unclear, at least at this point, what the woodwinds represent, if they represent anything at all.

At Reh.103, the altos sing “Quando coeli movendi sunt et terra” (when the heavens and earth shall be shaken) and they are answered with the same words in the tenors. A similar

⁹⁸ Britten, *War Requiem*, 178.

question/answer conversation simultaneously occurs in the string accompaniment: first the cellos and violas play their jagged, angular melody, which is then answered by a new musical symbol, the violins. Of course, the violins are really just an extension of the low strings symbol, which has now grown to include the upper register. One might label this an example of musical development, except that the violins' introduction is very much in a consequent relationship to the low strings' antecedent statement, so one might rather be inclined to see the violins and low strings as separate symbols. In any case, this question/answer structure, exhibited in the chorus *and* in the strings, symbolizes the two realms, "heaven and earth." It does not matter if "the heavens" are symbolized by the antecedent and "earth" by the consequent, or vice versa; only that a dichotomy is presented.

At Reh.105, new symbols are introduced: a military snare drum plus rapid eighth-notes in the strings and woodblock, not to mention a new meter and tempo. All of these aid in emphasizing the line "Dum veneris iudicare saeculum per ignem" (when Thou shalt come to judge the world by fire), since, by introducing new sonic features, the musical symbols effectively separate these new words from the lines that preceded it. The cutting sound of the whip enters the frenzied chatter at Reh.107 and punctuates the eighth-notes in the high strings and woodblock. Meanwhile, the long notes in the woodwinds have transformed into short trills. The combination of all these intense musical symbols tells the story of what will become of the world: judgment by fire.

At Reh.110 we hear tremolos in the strings and winds, and a big *ritardando* that culminates in a quiet ending to prepare us for the Owen poem that follows. There are many different symbols interacting in this section: instrumental/vocal symbols, variety in texture, variety in dynamics, variety in tempo. It is also interesting that there are two levels of time at

play in this entire movement: the future (“that day...when the heavens and earth *shall be* shaken), and present (“I *am seized* with fear and trembling”).

All of these components create a fascinating, miniature story arc within the larger arc of the entire composition. Furthermore, the *Libera Me* itself contributes to the arc of the entire oratorio by presenting returning elements heard at the beginning of the work, but in a new guise, and more compressed. As Evans points out, “*Libera Me* immediately conflates the quintuplet rhythms [heard in the beginning of the oratorio] (to which the drums of war make their sinister return), the jagged bass lines [also heard at the beginning of the oratorio], and the *Dies Irae* key.”⁹⁹

⁹⁹ Evans, 36.

CONCLUSION

Without the aid of sets, costumes and blocking, oratorios, in order to effectively express theatrical narrative, must rely heavily on the language and structure of their texts, musical form, musical setting, and clear presentation of character. Multi-dimensional oratorios, such as the ones examined in this monograph, tell a principal story while at the same time expressing secondary, seemingly unrelated narratives that in fact serve to strengthen the impact of the primary narrative. Additionally, *El Niño*, *A Child of Our Time*, and the *War Requiem* all present a variety of character and symbol *types*: people characters, nameless characters, setting, word-painting, and miscellaneous musical symbols. The fact that the oratorios all operate on multiple temporal levels further contributes to their multi-dimensionality.

The three oratorios are both similar and different in the ways they convey narrative (see Table 4.1 below). *El Niño* combines several secondary narratives in order to convey a pair of primary narratives. *A Child of Our Time* has only one secondary narrative interpolated within two primary narratives. The *War Requiem* differs from both *El Niño* and *A Child of Our Time* in that it is constructed from two central and equal narratives, neither one subordinate to the other.

Despite these structural differences, some of the oratorios' narrative components and characterization and symbolization techniques are treated similarly. For instance, all three oratorios establish setting through instrumental means, contain nameless characters, and have soloists who both narrate *and* represent the characters about whom they narrate. *El Niño* and *A Child of Our Time* both have specific people characters while *War Requiem* does not. *El Niño* and *War Requiem* each have multiple soloists who sing simultaneously in order to represent a

single character, while *A Child of Our Time* does not. These two oratorios also employ two or more different languages, which expand both narrative and character possibilities.

Alternatively, some of these oratorios treat narrative and character uniquely. *A Child of Our Time* is the only oratorio of the three that sets up a question and answer relationship within its chorus. It also is the only one to distinguish between characters by varying the texture within the chorus. The *War Requiem* is the only oratorio among the three to distinguish characters through spatial separation of performance groups. It is also the only oratorio to use irony.

Table 4.1. Similarities and differences in narrative treatment and characterization

	<i>El Niño</i>	<i>A Child of Our Time</i>	<i>War Requiem</i>
Establishes setting instrumentally	x	x	x
People characters	x	x	
Nameless characters	x	x	x
Multiple soloists sing simultaneously to represent a single character	x		x
Question and answer dialogue within chorus		x	
Use of varied texture in the chorus to distinguish characters		x	
Spatial separation of performers to distinguish characters			x
Soloists narrate <i>and</i> represent characters about which they narrate	x	x	x
In two or more languages	x		x
Irony presented musically			x

By examining these oratorios, we learn that music can expand narrative possibilities as well as be affected by the narrative expressed in the text. Through mechanisms such as harmony, orchestration, rhythm, and tempo, music is able to emphasize themes expressed in the text to a level unattainable by purely verbal means. These themes are often abstract concepts, which music is capable of expressing on a deeper level than mere literature or non-musical drama.

The texts of all three oratorios contribute to the structure and development of the music. The storyline contained within each text dictates the musical setting of the words, the nature of the accompaniment, and the character of the instrumental material in between sung passages. And because oratorios have an element of theater to them, strong characterization through musical means is essential to the conveyance of narrative.

APPENDIX 1: NARRATIVE CHARTS

EL NIÑO

Movement	Sub-movement	non-New Testament Gospel text	Voices	Narrative(s) conveyed And temporal layer	How narrative is musically conveyed		
Part I	I Sing of a Maiden	X	Two counterтенors and chorus	Setting: Man in urgent need of salvation (present); ethnic/racial/political unrest in America (present)	Pulsing D-minor chord; various cross-rhythms; 8th-note “chugging” transforms to 16 th -notes; pulsing D-minor triad transforms to monotone F		
				There is a special relationship between Mary and Jesus (present)	(narrative conveyed in text only)		
			Hail Mary, Gracious	X	Soprano, male ensemble	The annunciation: Gabriel explains to Mary that she will bear God’s son; Mary is surprised but faithfully accepts her destiny (present)	3 counterтенors sing Gabriel’s lines. Soprano is Mary. Celesta enters at m.61 to express the wonder of the immaculate conception.
			La Anunciación	X	Mezzo soprano	Man was in spiritual exile until God impregnated Mary and gave us a chance at Salvation (past, but salvation is in the future)	Celesta from previous movement continues; Constant tremolos in strings represent spiritual exile.
	For With God No Thing Shall Be Impossible	X	Chorus	Faith in God (present) brings salvation (future)	Brass stabs, fast and furious string triplets symbolize intensity of God		
	The Babe Leaped In Her Womb		Male ensemble, chorus	The Visitation: Mary’s cousin Elisabeth is pregnant with the baby (present) that will grow	3 counterтенors narrate <i>and</i> sing role of Mary. Rhythmic feel changes to hemiola at m.33 on “The babe leaped in her womb”; same motif returns a bit later when counterтенors (as		

			to be John the Baptist (future). The baby “leaps in her womb for joy” when Mary greets Elisabeth. (past)	Elisabeth) sing “The babe leaped in my womb”.
Magnificat		Soprano, male ensemble, female chorus	Mary praises God for his great and wondrous deeds (past)	Loud, brassy intro for first 8 measures; Soprano narrates about Mary <i>and</i> sings her lines. Counterterrors harmonize the narration’s first words, “And Mary Said”. At m.48 the women’s chorus sing “Holy” underneath Mary singing “Holy is his name”.
Now She Was Sixteen Years Old	X	Soprano, baritone, male ensemble	Joseph finds Mary pregnant and is upset; Mary pleads innocence (past)	3 counterterrors narrate about Mary. Baritone takes up the narration when the story talks about Joseph. Baritone also sings Joseph’s lines. Dissonant and chromatic harmony. Flute and bass statements are irregular (rhythmically dissonant). At m.69, soprano sings Mary’s lines as duet with baritone who continues narrating about Joseph and singing his lines.
Joseph’s Dream	X	Baritone, male ensemble	Angel of the Lord assures Joseph that all will be alright (past)	Baritone narrates. He also sings the angel’s lines, and 3 counterterrors echo every few words; prominent bells and almglocken over fast, <i>dueling</i> strings. Music seems to suggest that things will <i>not</i> be alright.
Shake the Heavens	X	Soprano, mezzo soprano, baritone, male ensemble, chorus	God will one day bring peace (salvation in the future); Joseph sees Mary is gloomy but also laughing – she says it’s because she sees “two peoples” (past)	Baritone narrates AND says God’s lines; Tremolo in high strings represents shaking; Chorus enters with God’s words - represent “glory” of God. At m.156 counterterrors continue the narration; Soprano and mezzo enter at m.189 singing Mary’s lines; Two voices sing to represent the “two peoples” that Mary sees.
Se Habla de Gabriel	X	Soprano, mezzo soprano,	A woman is miserable (present) while she awaits the birth of her son	The poet’s son was named Gabriel in real life, so there are actually two stories being told within the poem. Begins with <i>two</i> female singers as the

			baritone	(future), then is spiritually transformed upon his arrival (present)	voice of the female poet. Melody at beginning of each phrase goes from unison F#s and splits into harmony to reflect the words "partir en dos" (part in two).
	Now I, Joseph			Joseph sees everything stand still, and Mary looks "intently into heaven". He now "understands". (past) [liner notes]	Baritone sings Joseph role. Erratic piccolo comments, maybe represents a shepherd's flute; "No motion" represented by long, sustained notes in strings.
	The Christmas Star	X	Soprano, mezzo soprano, baritone, male ensemble, chorus	Literally: a girl catches a star that burns her body, and she is transformed. Interpretation: One who accepts Jesus as savior is given eternal life. (present)	Flute, glockenspiel, and semi-frantic violins paint the picture of the running girl mentioned in the poem; Soprano melody soars upward on "she goes flying"; After the words "she wavers, she stumbles", the men's quick echoing of the women's words literally feels like the singers are vocally "stumbling" over one another; Three different vocal lines in counterpoint, the polyphony perhaps representing the "people" who "shout at her" (the girl); big <i>ritardando</i> at the end of the number as the soloists sing "burning, burning...";
	O Quam preciosa	X		God impregnated the virgin and she gave birth to the Son of God (past)	Almglocken represent the preciousness of the virgin birth?
Part II	Pues Mi Dios Ha Nacido	X	Mezzo soprano, chorus	Let Jesus stay awake, let Jesus sleep (present)	Another very abstract poem. Flute and violin have prominent, seemingly unrelated figures that appear erratic and out of sync with the rest of the music.
	When Herod Heard		Baritone, male ensemble	The wise men come to Jerusalem to worship the baby Jesus; Herod is troubled and asks the wise men to find the child so that he	Baritone narrates. Two countertenors sing same words homophonically, offset from baritone by one beat. Third CT joins male ensemble. CTs represent three wise men.

				(ostensibly) may also worship him (past)	
Woe Unto Them	X	Baritone, chorus	God shall punish the unrighteous (future)	Low strings arpeggiate ostinato diminished chord that represents evil. Baritone sings role of Herod, the chorus comments.	
And the Star Went Before Them		Soprano, mezzo soprano, baritone	The three wise men follow the star, find the baby Jesus, worship him, and give him gifts (past)	The three soloists narrate in 3-part homophony.	
The Three Kings	X	Soprano, male ensemble	The three wise men affirm that God exists; they are assured by the Lord's angel that Christ "turns chaos into light" (present)	CT's sing solos, each in the role of one of the three kings. Soprano solo at m. 115 sings the words of the Lord's angel.	
And When They Departed		Chorus	Angel of the Lord appears to Joseph in a dream and commands him to take Mary and Jesus to Egypt to avoid Herod killing the baby Jesus (past)	Chorus narrates in homophony.	
Dawn Air	X	Baritone	(No clear story here)	Baritone sings entire poem. Various solo instruments "comment". Orchestra finishes movement instrumentally.	
And He slew All the Children		Chorus	Herod kills all the children in Bethlehem (past)	Chorus narrates in homophony.	
Memorial de Tlatelolco	X	Soprano, chorus	A violent, unjust crime occurred (past), and it is still remembered (present)	Opening <i>fortissimo</i> d-minor chord represents "violence"; <i>Pianissimo</i> trills and tremolos in the flutes, clarinets, and strings, symbolize "darkness"; soprano's angular melody, often leaping difficult intervals such as major sevenths and ninths, further conveys violence; woodwinds comment with short punctuations, suggesting things are unsettled and unresolved; maracas and	

	In the Day of the Great Slaughter	X	Chorus	Great unnatural spectacles will be witnessed on Judgment Day when God heals “his people” (future)	Chorus represents “his people”.	synth sound sinister; <i>fortissimo</i> , sixteenth-note dyad bursts in the strings symbolize “flash in the dark” of guns being fired; rapid, <i>pianissimo</i> triplets signify the sifting “through the archives”; chorus represents massacred youth.
	Pues Está Tiritando	X	Mezzo soprano, baritone, chorus	The four elements will heal (future) different spiritual ailments (present)	Baritone and mezzo sing poem. The chorus represents the 4 elements.	
	Jesus and the Dragons	X	Soprano, male ensemble	While traveling, Jesus, Joseph, Mary and three boys come upon many dragons in a cave. All are afraid except Jesus. The dragons worship him. The baby Jesus tells the Dragons not to harm anyone. He tells the party that he is not a child but has always been “a perfect man”. (past)	3 CTs narrate in homophony. At m.42 soprano takes up the narration when the story describes what Jesus said and did. Loud low punctuation at m.28 to represent the dragons.	
	The Palm Tree	X	Mezzo soprano, male ensemble, women’s or children’s chorus	Mary is tired and wants to rest under a palm tree. She wants the fruit high up in the tree. Joseph is “astonished” that she would want fruit when the party so desperately needs water. The baby Jesus asks the tree to bend down and give fruit	2 CTs narrate homophonically. Mezzo sings role of Mary. Mezzo narrates when story describes what Mary says and does. Baritone sings role of Joseph, including narration about him.	

	The Palm Tree	X	Mezzo soprano, male ensemble, women's or children's chorus	<p>Mary is tired and wants to rest under a palm tree. She wants the fruit high up in the tree. Joseph is "astonished" that she would want fruit when the party so desperately needs water. The baby Jesus asks the tree to bend down and give fruit to Mary, and it does. Jesus then asks the tree to</p>	<p>2 CTs narrate homophonically. Mezzo sings role of Mary. Mezzo narrates when story describes what Mary says and does. Baritone sings role of Joseph, including narration about him.</p>
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A CHILD OF OUR TIME

Movement	Sub-movement	Interpolated Negro spiritual	Voice (s) singing	Narrative conveyed	How narrative is conveyed
Part I	The World Turns On Its Dark Side		chorus	Setting: Things in the world are getting bad. (present)	Descending chromatic bassline; suspensions and appoggiaturas in the strings; more chromaticism after diatonic “stacking” in chorus
	The Argument: Man Has Measured the Heavens		alto	The spirit is more powerful than the material. Man wrongfully invests in the material. Man is mortal and each one of us will eventually die. (present and future)	Strings respond with “sighs” after each vocal phrase;
	Scena: Is Evil Then Good?		chorus, alto	Many in Europe will perish. (future)	Chorus asks “is evil then good” like the angry crowd in St. Matthew’s Passion; chorus shouts “we are lost”; orchestra echoes a variation of this; chorus sings “we are as seed before the wind”, its imitative vocal parts representing scattering, and building to “carried to a great slaughter”
	The Narrator: Now in Each Nation		bass	Jews throughout Europe were persecuted. (past)	Bass sings role of narrator, tells the story.
	Chorus of the Oppressed: When Shall the Users’ City Cease?		chorus	When will things be alright again? (future)	Four-part quiet imitation suggests a prayer of hope; loud major chords on “fruitful land”
	I Have No Money For My Bread		tenor	A European Jew feels poor and powerless (present)	Instrumental introduction suggests urgency; <i>molto ritardando</i> at end suggests powerlessness and giving up

	How Can I Cherish My Man in Such Days		soprano	A woman wonders if she could ever be a good wife or mother in a war-torn world (future)	sighing motifs
	Steal Away	X	chorus, soprano, tenor	I won't be living much longer (future)	Chorus sings the refrains; soloists sing verses; soprano sings <i>obbligato</i> above the chorus, lending a more personal quality to the universal commentary
Part II	A Star Rises		chorus	The Jews are becoming Europe's "scapegoat" (present)	Star rising depicted by intro melody growing out of the low bass instruments and up into high trebles. Dark timbres in instrumentation.
	The Narrator: And A Time Came...		bass	Germans think they're a superior race (present)	Chromatic vocal and cello lines; bass singer sounds ominous
	Persecutors and Persecuted: Away With Them!		double chorus	Germans persecute Jews. Jews are overwhelmed and bewildered. (present)	Back and forth shouting between choruses is reminiscent of St Matthew Passion . Germans sing "away with them" while Jews question "where, where?" Germans sing "Curse them! Kill them!" and Jews respond "Why?" Germans sing "they infect the state" and Jews respond "How?" Then "Jewish" chorus, as a homophonic unit, finishes the movement with "We have no refuge".
	The Narrator: Where They Could, They Fleed		bass	Jews try to escape the terror. A Jewish boy flees persecution and hides. (present)	Bass narrates the story
	Chorus of the Self-righteous: We Cannot Have Them...		chorus	Germans make known that Jews are unwelcome. (present)	Sopranos and Tenors, as a homophonic unit, sing "Let them starve in No-man's Land", and Altos and Basses echo in same manner two measures later.
	The Narrator: And the Boy's Mother Wrote a Letter		bass	The boy's mother writes a letter to him (present)	Narrator sets up next movement

Scena: O My Son!		four soloists	The mother writes that the Germans have nearly killed her. The boy responds that though he is being pursued, he will rescue her. The aunt urges the boy to be patient and not get himself killed. The uncle advises the boy to accept that he is powerless. The boy stubbornly refuses to accept that he is powerless, and insists that he must save his mother. (present and future)	Solo quartet: Mother, Aunt, Boy, Uncle. Each character sings in a distinct mood. Characters are made distinct through orchestration, tempo, harmony, rhythm, and harmonic rhythm.
Nobody Knows the Trouble I See	X	chorus, soprano, tenor	Nobody understands how difficult my life is except Jesus. Pray that things will get better for me. (present and future)	Minor pentatonic melody expresses sorrow and pity.
Scena: The Boy Becomes Desperate In His Agony		bass, alto	The boy gets angry and kills a Nazi official. (present)	Each of the two voices has a distinct mood – the bass and his accompanying music is anxious and frantic, while the alto and her music are more calm and pastoral. This is achieved through differences in rhythm, dynamics, harmony, and instrumentation. Two voices to represent the duality within the boy, and the duality of man. The bass represents the “animal” part of the boy – his most base self who operates on instinct and ignores reason. Perhaps

				<p>this is the masculine. The alto represents the self who sees the larger, spiritual, picture. The feminine. She is the self who sees that killing another human being ultimately harms oneself.</p> <p>Narrator continues story. Very chromatic.</p>
<p>Scena (The Narrator): They took a terrible vengeance</p>		bass	<p>The Nazis retaliate (present)</p>	
<p>The Terror: Burn Down Their Houses!</p>		chorus	<p>Germans call for violence against Jews (present)</p>	<p>Chorus represents angry, anti-semitic Germans. The choral voices sing in imitative counterpoint, thus representing a chaotic mob. However, no one vocal part stands out from another, so in this way all voices are unified as a single entity – a mob of angry, hateful Germans.</p> <p>Narrator continues story.</p>
<p>The Narrator: Men Were Ashamed</p>		bass	<p>Some people were ashamed of what had been done to the Jews (past)</p>	
<p>A Spiritual of Anger: Go Down Moses</p>	X	chorus, bass	<p>Jews were enslaved by Egyptians. Moses asked Pharaoh to release them. (past)</p>	<p>F-minor conveys anger, bitterness. Movement to major IV chord suggests hope.</p>
<p>The Boy Sings In His Prison: My Dreams Are All Shattered</p>		tenor	<p>The boy, in prison, realizes he has no future and will never see his mother. (present and future)</p>	<p>The son sounds desperate, achieved mainly through highly chromatic melody that never sounds resolved. Repetition of certain words also conveys desperation.</p>
<p>The Mother: What Have I Done to You?</p>		soprano	<p>The mother blames herself for her son's imprisonment and realizes there is no hope – she will never see him again. (present</p>	<p>Soprano sings role of mother</p>

				and future)	
	The Dark Forces Rise		alto	Evil swells throughout Europe. Many long for peace. (present)	Alto narrates – but like before, it’s a narration of the big picture. Not details about the boy.
	A Spiritual: O, By and By	X	chorus, soprano	Life will soon be better when I am dead and gone to Heaven. Stop doing evil, lest you end up in Hell. (future)	In major. On refrains, soprano floats above the chorus.
Part III	The Cold Deepens		chorus	Things are getting worse, and more of Europe is becoming mired and entangled in this war and holocaust (present)	Companion to opening number (similar subject), thus providing story arc
	The Soul of Man Is Impassioned		alto	Man will one day be an evolved, happy, peaceful being incapable of committing evil acts (future)	Solo alto symbolizes Man’s soul; the bright brass and major key represent the “face” of Man’s soul being “illuminated”.
	Scena: The Words of Wisdom Are These		chorus, bass	Peaceful, enlightened Man must be patient while he awaits mankind’s evolution of consciousness (present), but “shall exult in the end” (future); The boy, also, must wait (present)	Solo bass represents lonely Man waiting; chorus represents all of Mankind, inquisitive and impatient; Words like “cut off from fellowship” and “outcast” are reserved for solo bass

	General Ensemble: I Would Know My Shadow And My Light		chorus and soli	Mankind will have evolved when it is able to reconcile both the good and evil within; there is hope (future)	Major key; pastoral, hopeful-sounding woodwind introduction; minor key during “grave passage” and “grieving”; return of major key after “renew the earth” and “It is Spring”
	A Spiritual: Deep River	X	Chorus and soli	We should strive toward heaven on earth (future)	Mostly in major key; movement from minor tonic to major IV chord creates sense of positive ascent

WAR REQUIEM

Movement	Sub-Movement	Interpolated Text?	Voices	Narrative(s) conveyed	How narrative is conveyed
1. Requiem Aeternam	Requiem Aeternam		Chorus, boys' choir	Setting established: darkness, foreboding (past and present)	Low A in tuba, timpani, piano; ostinato bells; sinuous chromatic ascent and descent by orchestra; C against F#; monotonous melody
				The dead might have eternal rest and be given mercy by God (future)	boys' chorus
	What Passing Bells	X	Tenor solo	Soldiers are dying (present)	militaristic dotted eighth-16 th rhythms; snare drum without snares and bass drum with sticks; french horn representing "bugles"
	Kyrie		Chorus	God might have mercy on the dead (future)	quiet; homophonic; unaccompanied except for occasional bells
2. Dies Irae	Dies Irae		Chorus	Describing the "Day of Wrath" (future), but echoing militaristic quality of the present	Brass repeat fanfare-like figures; men only in beginning; asymmetrical (unbalanced) 7/4 meter; loud drum rolls
	Bugles Sang	X	Baritone Solo	A battle or a war occurred, and the survivors were adversely affected (past)	Horn again represents "bugles"; "wilight" of bright winds transforms to "shadow of the morrow" represented by strings in low/dark register coupled with bass drum; "shadow" conveyed by slower quarter notes and

	Liber Scriptus		Soprano solo and chorus	There will be a Judgment Day (future)	quarter-note triplets; Ostinato timpani and <i>sul pont.</i> strings convey tension and unease; female soloist (so as not to be confused with soldiers in Owen poems) sings of what shall befall mankind; chorus “speaks” for the individual; distribution of text among four choral parts represents seeking of protector; chromatic transposition	
	Out There, We’ve Walked	X	Tenor and baritone solos	Soldiers must confront death (past and always)	12/8 meter and snare figures sound like a quick military march ; high, dissonant, shrillness in winds and strings	
	Recordare Jesu Pie		Chorus	Christ died for us (past), and he has the power to save us from damnation on Judgment Day (future)	Women sing gently to Jesus, reminding him that by dying, he has saved them. Men sing loudly and aggressively when the text turns to subject of damnation.	
	Be Slowly Lifted Up	X	Baritone solo	Those who war will be punished (future)	Ominous quintuplet timpani figures; slow, lugubrious melody reflecting “slowly lifted”	
	Dies Irae		Chorus	Describing the “Day of Wrath” (future)	Return of earlier Dies Irae material (providing sense of arc and form)	
	Lacrimosa		Chorus and soprano solo	“Oh this day full of tears” = sadness of the	Soprano solo is filled with a recurring sighing motif and	

				present	large downward leaps representing tears falling.
	Move Him Into the Sun	X	Tenor solo	A soldier was just killed (past) and is lying dead (present)	sparse orchestration and texture express stillness of death; tremolos convey unease; large crescendo on “if anything might rouse him now”
	Lacrimosa		Chorus and soprano solo	Sadness (present) (the tolling bells may also represent future)	Return of earlier Lacrimosa and tolling bell (contribute to arc and form)
	Pie Jesu Domine		Chorus	May the dead have rest (future)	Similar to Kyrie (quiet; homophonic; unaccompanied except for occasional bells)
3.	Domine Jesu Christe		Boys’ choir and chorus	May the faithful be saved from eternal damnation (future)	Divided boys’ chorus addresses and beseeches God; sporadic organ bursts and long trilled drones underneath singing; loud duplet interjections
	So Abram rose	X	Baritone and tenor solos	A twisted retelling of the Abraham-Isaac story (past)	2 against 3 represents conflict; narrator (bari) and narrator/Isaac (tenor); both singing in very consonant harmony when narrating about and speaking for the angel; angel passage is a very different musical character; vocal registers of soloists convey different sentiments
	Hostias e Preces		Boys’ choir, chorus	May God accept our	boys sound distant and

					sacrifices (present) so as to allow the dead to pass into eternal life (future)	removed – very separate; chorus enter at point in the mass that mentions God’s promise to Abraham – coincides perfectly with Owen’s “Abraham” poem;
4. Sanctus	Sanctus		Soprano solo and chorus	Praise God (present)	Christ died (past) so that we now (present) may pass into eternal life (future)	soloist with metallic tremolos in percussion; chorus enters on “Pleni sunt” with free chanting, growing in layers, ascending in pitch and volume; fanfare-like bursts in the brass; music sounds hopeful and triumphant
	After the Blast	X	Baritone solo	There will be no spiritual reward (future) for those who warred (past)	Christ was also wounded in this war (past)	Music is erratic, often changing character, from a bit frantic to contemplative alternation between Owen poems and Agnus Dei text; chorus “responds” to Owen lines; soloist and chorus overlap briefly (dovetail at entrances); very obvious harp (<i>pres de le table</i>) at “scribes”; soloist switches to Latin at end (takes on a new character?) to finish with ascending “dona nobis pacem”. Britten (in discussion in the studio) described the “dona nobis” as
5. Agnus Dei (continuous sections)	One Ever Hangs	X	Tenor solo			

						<p>“an oasis of calm in the middle of all this racket we’ve had before” (<i>Britten Conducts Britten</i>, CD 10)</p>
	Agnus Dei		Chorus	Lamb of God (Jesus) grant rest to the dead (future)		
	Near Golgotha Agnus Dei	X	Tenor solo Chorus	Man is corrupt (present) God grant rest to the dead (future)		
	The Scribes	X	Tenor solo	There are faithful and there are sinners (present)		
	Agnus Dei		Chorus and tenor solo	God grant rest to the dead (future)		
6. Libera Me	Libera me		Chorus and soprano solo	May we be delivered on Judgment Day (future)	<p>military snare drum; orchestra reprises triumphant music while snare drum powers through loudly; chorus and soloist sing loudly with orchestra AND snare drum cutting through; big ritard. and ending in quiet to prep for Owen poem;</p>	
	It Seemed That Out of Battle	X	Tenor and baritone solos	Man is killing man (present)	<p>at least two different motives from early on in the piece – presented as quick, short statements (they seem to have not developed at all – perhaps representing Man’s inability to evolve from a warring being?); snare drum symbol; anxious high string swells occasionally reappear</p>	

	Let Us Sleep	X	Tenor and Baritone	May we (the dead soldiers) now rest in peace	Organ symbolizes funeral ceremony; final statement by boys near end; return of tolling bell (arc!); final a cappella choral statement reminiscent of Kyrie; end on a major chord on "Amen"
	In Paradisum		Boys' choir, chorus, and soprano solo	May the dead rest in peace (future)	

APPENDIX 2: LIBRETTI
Text of *El Niño*¹

1. I sing of a maiden

I sing of a maiden,
a matchless maiden,
King of all kings
for her son she's taken.

He comes there so still,
his mother's yet a lass.
He's like the dew in April
that falleth on the grass.

He comes there so still
to his mother's bower
He's like the dew in April
that falleth on the flower.

He comes there so still
to where his mother lay.
He's like the dew in April
that falleth on the spray.

Mother and maiden
was never none but she—
well may such a lady
God's mother be.

Anonymous (Early English)

2. Hail, Mary, gracious!

Gabriel: Hail, Mary, gracious!
 Hail, Maiden, and God's spouse!
 To thee I bow, devout;
 Of all virgins thou art queen,
 That ever was, or shall be seen,
 Without a doubt.

Hail, Mary, and well thou be!
My Lord of heaven is with thee,
 Without an end;
Hail, woman, most of grace!
Fear not nor feel disgrace,
 That I command.

¹ Adams, piano vocal score.

For thou hast found, without a doubt,
The grace of God that has gone out
For Adam's plight.
This is the grace that gives thee bloom,
Thou shalt conceive within they womb
A child of might.

Mary: What is thy name?

Gabriel: Gabriel,
God's strength and his angel,
That comes to thee.

Mary: Wondrous words are in they greeting,
But to bear God's gentle sweeting,
How should it be?

I slept never by man's side,
But in maidhood would abide
Unshaken.
Therefore, I know not how
This may be, because a vow
I have taken.
Nonetheless, full well I know
God may work his will below
Thy words fulfilling.
But I know not the manner,
Therefore, teach me, thou messenger,
God's way instilling.

Gabriel: Lady, this the secret hear of me;
The holy ghost shall come to thee,
And in his virtue
Thee enshroud and so infuse,
Yet thou thy maidhood shall not lose,
But ay be new.
No word, lady, that I bring,
Is impossible to heaven's king,
Who all has wrought.

Mary: My lord's love will I not withstand,
I am his maiden at his hand,
And in his fold.
Gabriel, I believe that God will bring
To pass with me each several thing
As thou hast told.

(“The Play of the Annunciation” from Martial Rose’s version of “The Wakefield Mystery Plays”)

3. La anunciación

Porque desde el principio me estabas destinado.
Antes de las edades del trigo y de la alondra
y aún antes de los peces.

Cuando Dios no tenía más que horizontes
de ilimitado azul y el universo
era una voluntad no pronunciada.

Cuando todo yacía en el regazo
divino, entremezclado y confundido,
yacíamos tú y yo totales, juntos.

Pero vino el castigo de la arcilla.

Me tomó entre sus dedos, desgarrándome
de la absoluta plenitud antigua.

Modeló mis caderas y mis hombros,
me encendió de vigiliassin sosiego
y me negó el olvido.

Yo sabía que estabas dormido entre las cosas
y respiraba el aire para ver si te hallaba
y bebía de las fuentes como para beberte.

Huérfana de tu peso dulce sobre mi pecho,
sin nombre mientras tú no descendieras
languidecía, triste, en el destierro.

Un cántaro vacío semejaba
nostálgico de vinos generosos
y de sonoras e inefables aguas.

Una cítara muda parecía.

No podía siquiera morir como el que cae
aflojando los músculos en una
brusca renunciación. Me flagelaba
la feroz certidumbre de tu ausencia,
adelante, buscando tu huella o tus señales.

No podía morir porque aguardaba.

Porque desde el principio me estabas destinado
era mi soledad un tránsito sombrío
y un ímpetu de fiebre inconsolable.

Porque habías de venir a quebrantar mis huesos
y cuando Dios les daba consistencia pensaba
en hacerlos menores que tu fuerza.

Dócil a tu ademán redondo mi cintura
y a tus orejas vírgines mi voz, disciplinada
en intangibles sílabas de espuma...

Porque habías de venir a quebrantar mis huesos,
mis huesos, a tu anuncio, se quebrantan.

He aquí que te anuncias.

Entre contradictorios ángeles te aproximas,
como una suave música te viertes,
como un vaso de aromas y de bálsamos.

3. The Annuciation

Because from the start you were fated to be mine.
Before the ages of wheat and larks
and even before fishes.

When God had nothing more than horizons
of unending blue and the universe
was a will not yet pronounced.

When everything lay in the divine
lap, confused and intertwined,
you and I lay there complete, together.

But then came the punishment of clay.

It took me in its fingers, tore me
from that absolute and ancient fullness.

It shaped my hips and shoulders,
inflamed me with unceasing wakefulness
and denied me oblivion.

I knew that you were there asleep among all things
and I breathed the air hoping to find you
and drank from fountains as if to drink you in.

Deprived of your sweet weight on my chest,
nameless so long as you did not descend,
I languished in exile, forlorn.

I was like an empty jug
nostalgic for generous wines
and sonorous, ineffable water.

I resembled a mute zither.

I couldn't even die like one who falls
with the loose muscles of a brusque
renunciation. I was whipped
by the fierce certainty of your absence
just ahead, seeking your footprints or your sign.

I couldn't die because I was still waiting.

Because from the start you were fated to be mine
my solitude was a somber passage,
an impetus of inconsolable fever.

Because you were to come and break my bones
and when God gave them their form he thought
to make them less than your strength.

Docile my waist to the roundness of your touch
and to your virgin ears my voice, disciplined
in intangible syllables of foam...

Because you were to break my bones,
my bones, at your arrival, break.

And here you are.

Among contradictory angels you approach,
pouring yourself like gentle music,
like a glassful of unguents and aromas.

Por humilde me exaltas. Tu mirada,
benévola, transforma
mis llagas en ardientes esplendores.
He aquí que te acercas y me encuentras
rodenda de plegarias como de hogueras altas.

(Rosario Castellanos)

You praise my humility. Your gaze,
benevolent, turns
my wounds to fiery splendors.
And now you draw near and find me
surrounded by prayers as if by leaping flames.

4. For with God nothing shall be impossible.

“For with God nothing shall be impossible.”

(Luke 1)

5. The babe leaped in her womb

And Mary said, Behold the
handmaid of the Lord; be it unto
me according to thy word. And
the angel departed from her.

And Mary arose in those days,
and went into the hill country
with haste, into a city of Juda;
And entered the house of Zacharias,
and saluted Elisabeth.

And it came to pass, that,
when Elisabeth heard the salutation
of Mary, the babe leaped in her womb;
and Elisabeth was filled with the Holy Ghost:

And she spake out with a loud voice,
and said, Blessed art thou among women,
and blessed is the fruit of thy womb.

For, lo, as soon as the voice
of thy salutation sounded in mine
ears, the babe leaped in my womb
for joy.

And blessed is she that believed:
for there shall be a performance
of those things which
were told her from the Lord.

(Luke 1)

6. Magnificat

And Mary said,

My soul doth magnify the Lord,
And my spirit hath rejoiced
in God my Savior.
For he hath regarded the low estate
of his handmaiden; for, behold,
from henceforth all generations
shall call me blessed.

For he that is mighty hath done to me great things;
and holy is his name.
And his mercy is on them
that fear him from generation to generation.

He hath shown his strength with his arm;
he hath scattered the proud.
He hath put down the mighty from their seats,
and exalted them of low degree.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath helped his servant Israel,
in remembrance of his mercy;

As he spoke to our fathers, to Abraham,
and to his seed for ever.

(Luke 1)

7. Now she was sixteen years old

Now she was sixteen years old when these strange events happened to her. It came to be the sixth month for her, and behold, Joseph came from his buildings; and he came into his house and found her pregnant.

He struck his face and threw himself to the ground. He wept bitterly, saying "Who is he who has deceived me? Who did this evil thing in my house and defiled her? Mary, why did you do this? Who is he who has deceived me?"

She wept bitterly, saying, "I am pure, and I do not know a man."

Joseph said to her. "Whence then is this which is in your womb?"

She said, "As the Lord my God lives, I do not know whence it came to me."

(Gospel of James)

from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L. Dungan.

8. Joseph's Dream

Then Joseph feared greatly and stopped talking with her,
considering what he would do.

Night came upon him:
behold an angel of the Lord appeared to him in a dream, saying:

Joseph, thou son of David, fear not to take unto thee
Mary thy wife: for that which is conceived in her
is of the Holy Ghost.

Journey forth with her and be despised at the inns
and stopping places on the way,
even though you are worthy to ride in state
in a chariot of gold.

The large houses and costly apartments will remain empty,
but this comfort will remain hidden to you.
Let Mary labor and give birth among the animals and beasts of burden—
on a cold night, in a strange land and in a poor resting place.

And it shall come to pass that He
shall give thee rest from they sorrow,
and from they fear, and from the hard bondage
wherein thou was made to serve.

(Gospel of James; Matthew 1; Martin Luther's Christmas Sermon; Isaiah 14:3)
from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L.
Dungan.

9. Shake the Heavens

For thus saith the Lord:

Yet once, it is a little while,
and I will shake the heavens,
and the earth, and the sea, and the dry land:
And I will shake all nations,
and the desire of all nations shall come:
and I will fill this house with glory
and in this place I will give peace.

(Haggai 6-7; 9)

They drew near to Bethlehem—they were three miles distant—
and Joseph turned and saw Mary weeping, and he said,
“Probably that which is in her is distressing her.”

Once again Joseph turned and saw her laughing,
and he said, "Mary, how is it that I see your face
at one moment laughing and at another time gloomy?"
She said to Joseph, "It is because I see two peoples
with my eyes, the one weeping and mourning,
the other rejoicing and glad."

(Gospel of James)

from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L. Dungan.

10. Se habla de Gabriel

Como todos los huéspedes mi hijo me estorbaba
ocupando un lugar que era mi lugar,
existiendo a deshora,
haciéndome partir en dos cada bocado.

Fea, enferma, aburrida
lo sentía crecer a mis expensas,
robarle su color a mi sangre, añadir
un peso y un volumen clandestinos
a mi modo de estar sobre la tierra.

Su cuerpo me pidió nacer, cederle el paso,
darle un sitio en el mundo,
la provisión de tiempo necesaria a su historia.

Consentí. Y por la herida en que partió, por esa
hemorragia de su desprendimiento
se fue también lo último que tuve
de soledad, de yo mirando tras de un vidrio.

Quedé abierta, ofrecida
a las visitaciones, al viento, a la presencia.

(Rosario Castellanos)

Speaking of Gabriel

Like all guests my son got in the way
taking up a space that was my space,
existing at all the wrong times,
making me divide each bite in two.

Ugly, sick, bored,
I felt him grow at my expense,
steal the color from my blood, add
clandestine weight and volume
to my way of being on the earth.

His body begged for birth, begged me to let him pass,
allot him his place in the world
and the portion of time he needed for his history.

I agreed. And through the wound of his departure,
through the hemorrhage of his breaking free,
the last I ever felt of solitude, of myself
looking through a pane of glass, also slipped away.

I was left open, an offering
to visitations, to the wind, to presence.

10a. Now I, Joseph, was walking about (coda of "Se habla de Gabriel")

Now I, Joseph, was walking about,
and I looked up and saw the heaven standing still,
and I observed the air in amazement
and the birds of heaven at rest.
I looked down at the earth,
and I saw a vessel lying there,
and workmen reclining,

and their hands were in the vessel.
Those who were chewing did not chew.
Those who were lifting did not lift up,
and those who were carrying to their mouths
did not carry,
but all faces were looking up.

I saw sheep standing still,
and the shepherd raised his hand to strike them,
but his arm remained up.

I observed the streaming river,
and I saw the mouths of the kids at the water,
but they were not drinking.

The winds stopped, they made no sound;
there was no motion of tree leaves.
The streams did not flow;
there was no motion of the sea.

The maiden stood looking intently
into heaven.

(Gospel of James; Latin Infancy Gospel)
from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L.
Dungan.

11. The Christmas Star

A little girl
comes running,
she caught and carries a star.
She goes flying, making the plants
and animals she passes
bend with fire.

Her hands already sizzle,
she tires, wavers, stumbles,
and falls headlong,
but she gets right up with it again.

Her hands don't burn away,
nor does the star break apart,
although her face, arms,
chest and hair are on fire.

She burns down to her waist.
People shout at her
and she won't let it go;

her hands are covered with burns
but she won't release the star.

Oh how she sows its seeds
as it hums and flies.
They try to take it away—
but how can she live
without her star?

It didn't simply fall—it didn't.
It remained without her,
and now she runs without a body,
changed, transformed into ashes.

The road catches fire
and our braids burn,
and now we all receive her
because the entire Earth is burning.

(Gabriela Mistral; Translated by Maria Jaccetti)
from *Gabriela Mistral: A Reader*. Edited by Marjorie Agosin.

11a. O quam preciosa
(interpolated in The Christmas Star)

O quam preciosa est virginitas
virginis huius
que clausam portam habet,
et cuius viscera
sancta divinitas calore suo
infudit,
ita quod flos in ea crevit.

Et filius Dei
per secreta ipsius
quasi aurora exivit.

Unde dulce germen,
quod Filius ipsius est,
per clausuram ventris eius
paradisum aperuit.

Et Filius Dei
per secreta ipsius
quasi aurora exivit.

(Hildegard von Bingen)

O quam preciosa
(English translation)

O how precious is the virginity
of this virgin
whose gate is closed,
and whose womb
holy divinity infused
with his warmth,
so that a flower grew in her.

And the Son of God
through her secret passage
came forth like the dawn.

Thus the tender shoot
which is her Son,
opened paradise
through the enclosure
of her womb.

And the Son of Man
through her secret passage
came forth like the dawn.

12. Pues mi Dios ha nacido a penar

1—Pues mi Dios ha nacido a penar,
déjenle velar.

2—Pues está desvelado por mí,
déjenle dormir.

1—Déjenle velar,
que no hay pena, en quien ama,
como no penar.

2—Déjenle dormir,
que quien duerme, en el sueño
se ensaya a morir.

1—Silencio, que duerme.

2—Cuidado, que vela.

1—¡No le despierten, no!

2—¡Si le despierten, sí!

1—¡Déjenle velar!

2—¡Déjenle dormir!

Because my Lord was born to suffer

1—Because my Lord was born to suffer,
let him stay awake.

2—Because for me he is awake,
let him sleep.

1—Let him stay awake,
for there is no pain for one who loves
as painlessness would be.

2—Let him sleep,
for one who sleeps, in dreaming,
prepares himself to die.

1—Silence, now he sleeps!

2—Careful, he's awake!

1—Do not disturb him, no!

2—Yes, he must be waked!

1—Let him stay awake!

2—Let him sleep!

(Sor Juana Inés de la Cruz)

13. When Herod heard

Now when Jesus was born in
Bethlehem of Judaea,
in the days of Herod, the king, behold,
there came wise men from the east
to Jerusalem, saying,

Where is he that is born King of the Jews?
for we have seen his star in the east,
and are come to worship him.

Now when Herod had heard these things,
he was troubled, and he privily called the wise men,
inquired of them diligently what time the star appeared.
And he sent them to Bethlehem, saying,

Go and search diligently for the young child,
and when you have found him
bring me word again, that I may come
and worship him also.

(Matthew 2)

14. Woe unto them that call evil good

Woe unto them that call evil good,
and good evil; that put darkness for light,
and light for darkness; that put bitter for sweet
and sweet for bitter!

Woe unto them that are wise
in their own eyes, and prudent in
their own sight!

Woe unto them that seek deep
to hide their counsel from the Lord,
and their works are in the dark,
and they say, Who seeth us?
and who knoweth us?

I also will choose their delusions,
and will bring their fears upon them.

(Isaiah 5; 29; 66)

15. And the star went before them

When they had heard the king, they departed:
and lo, the star, which they saw in the east,
went before them, till it came and stood over
where the young child was.

And when they were come into the house,
they saw the young child with Mary his mother,
and fell down, and worshipped him,
and when they had opened their treasures,
they presented unto him gifts;
gold, and frankincense and myrrh.

(Matthew 2)

16. The Three Kings

“I am Gaspar. I have brought frankincense,
and I have come here to say that life is good.
That God exists. Tha love is everything.
I know it is so because of the heavenly star.”

“I am Melchior. I have brought fragrant myrrh.
Yes, God exists. He is the light of day.

The whitest flower is rooted in the mud,
and all delights are tinged with melancholy.”

“I am Balthasar. I have brought gold.
I assure you, God exists. He is great and strong.
I know it is so because of the perfect star
that shines so brightly in Death’s diadem.”

“Gaspar, Melchior, Balthasar: be still.
Christ, reborn, turns chaos into light,
and on His brow He wears the Crown of Life.”

(Rubén Darío)

17. And when they were departed

And when they were departed,
behold, the angel of the Lord
appeareth to Joseph in a dream, saying,

Arise, and take the young child and his mother,
and flee into Egypt, and be thou there
until I bring thee word:
for Herod will seek the young child
to destroy him.

(Matthew 2)

18. Dawn Air

My soul’s above the sea and whistling a dream
Tell the shepherds the wind is saddling its horse
And waving as it leaves in the pride of its youth
I love a woman proud and dreamlike
Silent stepping out from her center
Shepherds know that you should watch me
And watch you dreams and watch your songs
And the dance of the waves
Like the joy of their pride and beauty

Ah sky blue for the queen in the wind
Ah herd of goats and white hair
Lips of praise and red hair
Animals lost in her eyes
Speak to the skeleton combing its hair
From the tip of the earth to the end of the ages
Tunic and scepter

Amplification of memories
Sound of insects and highways
Speak of the land as the ocean flows
Ah the wind
The wind stops for the queen who steps out from her sky

(Vicente Huidobro; Translated by David Guss)

19. And he slew all the children

Then Herod, when he saw
that he was mocked by the wise men,
was exceeding wrath, and he sent forth,
and he slew all the children that were in Bethlehem.

(Matthew 2)

20. Memorial de Tlatelolco

La oscuridad engendra la violencia
y la violencia pide oscuridad
para cuajar en crimen.

Por eso el dos de octubre aguardó hasta la noche
para que nadie viera la mano que empuñaba
el arma, sino sólo su efecto de relámpago.

Y a esa luz, breve y lívida, ¿quien? ¿Quién es el
que máta?

¿Quiénes los que agonizan, los que mueren?

¿Los que huyen sin zapatos?

¿Los que van a caer al pozo de una cárcel?

¿Los que se pudren en el hospital?

¿Los que se quedan mudos, para siempre, de
espanto?

¿Quién? ¿Quiénes? Nadie. Al día siguiente, nadie.

La plaza amaneció barrida; los periodicos
dieron como noticia principal
el estado del tiempo.

Y en la televisión, en la radio, en el cine
no hubo ningún cambio de programa,
ningún anuncio intercalado ni un
minuto de silencio en el banquete.
(Pues prosiguió el banquete.)

No busques lo que no hay: huellas, cadáveres,
que todo se le ha dado como ofrenda a una diosa:
a la Devoradora de Excrementos.

No hurgues en los archivos pues nada consta en
actas.

Ay, la violencia pide oscuridad
porque la oscuridad engendra el sueño
y podemos dormir soñando que soñamos.

Mas he aquí que toco una llaga: es mi memoria.
Duele, luego es verdad. Sangra con sangre.
Y si la llamo mía traiciono a todos.

Recuerdo, recordamos.

Esta es nuestra manera de ayudar que amanezca
sobre tantas conciencias mancilladas,
sobre un texto iracundo, sobre una reja abierta,
sobre el rostro amparado tras la máscara.

20. Memorandum on Tlatelolco

Darkness engenders violence
and violence demands darkness
to coagulate in crime.

That is why October the second waited until night
so that no one might see the hand that clutched
the weapon, but only its flash in the dark.

And in that light, brief and livid, who? Who is he
who kills?

Who are they that are in agony? Who are dying?

Who are they that flee without shoes?

Those who will be thrown into prison?

Those who will rot in the hospital?

Who are those who will forever remain mute out of
fear?

Who? Who? No one. On the following day, no one.

Dawn broke on the plaza cleanly swept; the newspapers
spoke of the weather
as their main story.

And on the television, on the radio, and in the cinema
there was no change of program,
no interrupting news bulletin nor even
a minute of silence at the banquet.
(And so the banquet proceeded.)

Don't search for that which is not there; clues, corpses,
for everything has been given up as offering to a goddess:
to the Devourer of Excrement.

Don't sift through the archives because nothing has
been recorded there.

Ah, violence demands darkness
because darkness engenders the dream
and we can sleep dreaming that we can dream.

But here I touch an open wound: it is my memory.
It hurts, therefore it is true. It bleeds real blood.
And if I call it mine I betray everyone.

I remember. We remember.

This is our way of helping the dawn to break
upon so many stained consciences,
upon an angry text, upon an open grate,
upon the face shielded behind the mask.

Recuerdo, recordemos
hasta que la justicia se siente entre nosotros.

I remember. We must remember
until justice be done among us.

(Rosario Castellanos)

21. In the day of the great slaughter

And there shall be upon every
high mountain, and upon every
high hill, rivers and streams of
waters in the day of the great
slaughter, when the towers fall.

The light of the
moon shall be as the light of the
sun, and the light of the sun shall
be sevenfold, as the light of seven
days, in the day that the Lord
bindeth up the breach of his people,
and healeth the stroke of
their wound.

(Isaiah 30)

22. Pues está tiritando

1—Pues está tiritando
amor en el hielo,
y la escarcha y la nieve
me lo tienen preso,
¿quién le acude?

2—¡El agua!

3—¡La tierra!

4—¡El aire!

1—¡No, sino el fuego!

1—Pues al niño fatigan
sus penas y males,
y a sus ansias no dudo
que alientos le faltan,
¿quién le acude?

2—¡El fuego!

3—¡La tierra!

4—¡El agua!

1—¡No, sino el aire!

1—Pues el niño amoroso
tan tierno se abrasa,
que respira en volcanes
diluvios de llamas,
¿quién le acude?

2—¡El aire!

3—¡El fuego!

4—¡La tierra!

1—¡No, sino el agua!

1—Si por la tierra el niño
los cielos hoy deja,
y no halla en qué descansa
su cabeza en ella,
¿quién le acude?

2—¡El agua!

3—¡El fuego!

4—¡El aire!

1—¡No, mas la tierra!

Since Love is shivering

1—Since Love is shivering
in the icy cold,
and frost and snow
have imprisoned him from me,
who will come to his aid?

1—Water!

2—Earth!

3—Air!

1—No, but fire will!

1—Since the child is burdened
with pains and ills
and doubtless
his anguish leaves him breathless,
who will come to his aid?

1—Fire!

2—Earth!

3—Water!

1—No, but the air will!

1—Since the tender, loving child
burns so ardently
that he breathes out flames
like a volcano erupting,
who will come to his aid?

1—Air!

2—Fire!

3—Earth!

1—No, but water will!

1—Since on this day the
child has left heaven for earth
and can find here
no place to rest his head,
who will come to his aid?

1—Water!

2—Fire!

3—Earth!

1—No, but the earth will!

(Sor Juana Inés de la Cruz)

23. Jesus and the Dragons

They came to a certain cave and wanted to rest in it. Mary held Jesus in her lap. There were three boys traveling with Joseph and a girl with Mary. And behold, suddenly, many dragons came out of the cave. When the boys saw them in front of them they shouted with great fear.

Then Jesus got down from his mother's lap, and stood on his feet before the dragons. They, however, worshipped him, and while they worshipped him they backed away.

Then the infant Jesus walked before them and ordered them not to harm any man. But Mary and Joseph were very afraid lest the child should be harmed by the dragons.

Jesus said to them: "Do not be afraid, nor consider me a child; I always have been a perfect man and am so now."

(Gospel of Pseudo-Matthew)

from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L. Dungan.

24. The Palm Tree

And so it happened, that on the third day after their departure, Mary was fatigued by the heat of the sun in the desert and, seeing a palm tree, said to Joseph, "I want to rest a bit under its shadow." Joseph quickly led her to the palm and let her get down from the animal. While Mary sat, she looked up at the top of the palm and saw it full of fruit. She said to Joseph, "I wish that I might have some fruit from this tree."

Joseph said "I am astonished that you say this when you see how high this palm tree is. You think to eat from the fruit of the palm, but it is not possible. I think more of the lack of water, which already fails us. We now have nothing by which we can refresh ourselves and the animals."

Then the infant Jesus, who was resting with smiling face on his mother's lap, said to the palm tree, "Bend down, tree, and refresh my mother with your fruit."

And, at this voice, the palm tree bent down its head to the feet of Mary, and they gathered its fruit, and all were refreshed.

Then Jesus said to it, "Raise up, palm, and be strong, and be a companion of my trees which are in my Father's Paradise. Open a water course beneath your roots which is hidden in the earth, and from it let flow waters to satisfy us."

And the palm raised itself at once, and fountains of water, very clear and cold and wet, began to pour out through the roots.

(Gospel of Pseudo-Matthew)

from DOCUMENTS FOR THE STUDY OF THE GOSPELS, edited by David R. Cartlidge and David L. Dungan.

24a. Una palmera

Señora de los vientos,
garza de la llanura,
cuando te meces canta
tu cintura.

Gesto de la oración
o preludio del vuelo,
en tu copa se vierten uno a uno
los cielos.

Desde el país oscuro de los hombres
he venido, a mirarte, de rodillas.
Alta, desnuda, única.
Poesía.

(Rosario Castellanos)

A Palm Tree

Lady of the winds,
heron of the plains,
when you sway
your waist sings.

Gesture of prayer
or prelude of wings,
you are the cup into which the skies
pour one by one.

From the dark land of men
I've come kneeling to admire you.
Tall, naked, alone.
A poem.

Text of *a Child of Our Time*²

PART I

No. 1 *Chorus*

The world turns on its dark side.
It is winter.

No. 2 *The Argument. Alto*

Man has measured the heavens with a telescope, driven the Gods from their thrones.
But the soul, watching the chaotic mirror, knows that the Gods return.
Truly, the living God consumes within and turns the flesh to cancer!

No. 3 *Scena. Chorus, Alto*

Is evil then good?
Is reason untrue?

Reason is true to itself;
But pity breaks open the heart.

We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

No. 4 *Bass (The Narrator)*

Now in each nation there were some cast out by authority and tormented,
made to suffer for the gen'ral wrong.
Pogroms in the east, lynching in the west;
Europe brooding on a war of starvation.
And a great cry went up from the people.

No. 5 *Chorus of the Oppressed*

When shall the usurers' city cease,
And famine depart from the fruitful land?

No. 6 *Tenor*

I have no money for my bread; I have no gift for my love.
I am caught between my desires and their frustration as between the hammer and the anvil.
How can I grow to a man's stature?

No. 7 *Soprano*

How can I cherish my man in such days, or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

No. 8 *A spiritual. Chorus, Soprano, Tenor*

Steal away, steal away, steal away to Jesus;
Steal away, steal away home –
I han't got long to stay here.

² Michael Tippett, Liner notes in *A Child of Our Time*, CD, 12-21.

My Lord, He calls me. He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away...

Green trees a-bending, poor sinner stands a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away...

PART II

No. 9 *Chorus*

A star rises in mid-winter.
Behold the man! The scape-goat!
The child of our time.

No. 10 *Bass (The Narrator)*

And a time came when in the continual persecution one race stood for all.

No. 11 *Double Chorus of Persecutors and Persecuted*

Away with them!
Curse them! Kill them!
They infect the state.

Where? Why? How?
We have no refuge.

No. 12 *Bass (The Narrator)*

Where they could, they fled from the terror.
And among them a boy escaped secretly, and was kept in hiding in a great city.

No. 13 *Chorus of the Self-righteous*

We cannot have them in our Empire.
They shall not work nor draw a dole.
Let them starve in No-Man's-Land!

No. 14 *Bass (The Narrator)*

And the boy's mother wrote a letter saying:

No. 15 *Scena. Solo Quartet (Mother, Aunt, Boy, Uncle)*

O my son! In the dread terror they have brought me near to death.

Mother! Though men hunt me like an animal, I will defy the world to reach you.

Have patience. Throw not your life away in futile sacrifice.

You are as one against all.
Accept the impotence of your humanity.

No! I must save her.

No. 16 *A spiritual. Chorus, Soprano, Tenor*
Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O brothers, pray for me,
O brothers, pray for me,
And help me to drive
Old Satan away.

Nobody knows the trouble...

O mothers, pray for me,
O mothers, pray for me,
And help me to drive
Old Satan away.

Nobody knows the trouble...

No. 17 *Scena. Bass (The Narrator), Alto*
The boy becomes desperate in his agony.

A curse is born.
The dark forces threaten him.

He goes to authority.
He is met with hostility.

His other self rises in him, demonic and destructive.

He shoots the official –

But he shoots only his dark brother –
And see – he is dead.

No. 18 *Bass (The Narrator)*
They took a terrible vengeance.

No. 19 *The Terror. Chorus*
Burn down their houses! Beat in their heads!
Break them in pieces on the wheel!

No. 20 *Bass (The Narrator)*
Men were ashamed of what was done.
There was bitterness and horror.

No. 21 *A spiritual of anger. Chorus, Bass*
Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.

When Israel was in Egypt land,
Let my people go,
Oppressed so hard they could not stand,
Let my people go,
“Thus spake the Lord,” bold Moses said,
Let my people go,

“If not, I’ll smite your first-born dead,”
Let my people go.
Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.

No. 22 *The boy sings in his prison. Tenor*
My dreams are all shattered in a ghastly reality.
The wild beating of my heart is stilled: day by day.
Earth and sky are not for those in prison.
Mother! Mother!

No. 23 *Soprano (The Mother)*
What have I done to you, my son?
What will become of us now?
The springs of hope are dried up.
My heart aches in unending pain.

No. 24 *Alto*
The dark forces rise like a flood.
Men’s hearts are heavy: they cry for peace.

No. 25 *A spiritual. Chorus, Soprano*
O, by and by, by and by,
I’m going to lay down my heavy load.

I know my robe’s going to fit me well,
I’ve tried it on at the gates of Hell.

O, Hell is deep and a dark despair,
O, stop, porr sinner, and don’t go there!

O, by and by, by and by,
I’m going to lay down my heavy load.

PART III

No. 26 *Chorus*
The cold deepens.
The world descends into the icy waters where lies the jewel of great price.

No. 27 *Alto*
The soul of man is impassioned like a woman.
She is as old as the earth, beyond good and evil, the sensual garments.
Her face will be illumined like the sun,
Then is the time of his deliverance.

No. 28 *Scena. Bass, Chorus*
The words of wisdom are these:
Winter cold means inner warmth, the secret nursery of the seed.

How shall we have patience for the consummation of the mystery?
Who will comfort us in the going through?

Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Is the man of destiny master of us all?
Shall those cast out be unavenged?

The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

What of the boy, then? What of him?

He, too, is outcast, his manhood broken in the clash of powers.
God overpowered him – the child of our time.

No. 29 *General Ensemble. Chorus, Soloists*
I would know my shadow and my light,
So shall I at last be whole.

Then courage, brother, dare the grave passage.

Here is no final grieving, but an abiding hope.

The moving waters renew the earth.
It is spring.

No. 30 *A spiritual. Chorus, Soloists*
Deep river, my home is over Jordan.
I want to cross over into camp-ground, Lord.

O, chillun! O, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast my crown at Jesus' feet.

Deep river, my home is over Jordan,
I want to cross over into camp-ground, Lord!

Text of the *War Requiem*³

I. Requiem aeternam

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Boys

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Tenor

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, --
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them at all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison
Christe eleison
Kyrie eleison

Chorus

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Boys

Thou shalt have praise in Zion, of God:
and homage shall be paid to thee in Jerusalem;
hear my prayer,
all flesh shall come before Thee.

Chorus

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Chorus

Lord, have mercy upon them
Christ, have mercy upon them
Lord, have mercy upon them

II. Dies irae

Chorus

Dies irae, dies illa,

Chorus

This day, this day of wrath

³ *Text of the War Requiem*

Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Baritone

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

Chorus

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

Soprano and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Tenor and Baritone

Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland,-
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,-
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death - for Life; not men - for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus:

Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.
The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.

Soprano

The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.

Chorus

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Soprano and Chorus

King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.

Chorus

Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
Such travail must not be in vain.

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis
Cor contritum quasi cinis
Gere curam mei finis.

Baritone

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Iudex est venturus,
Cuncta stricte discussurus!

Soprano and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

Tenor

Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Soprano and Chorus

Lacrimosa dies illa...

Tenor

Think how it wakes the seeds -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?

Soprano and Chorus

...Qua resurget ex favilla...

Tenor

Was it for this the clay grew tall?

I groan, like the sinner that I am,
Guilt reddens my face,
Oh God spare the supplicant.
Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.
Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.
When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I beg Thee,
My heart as though ground to ashes:
Help me in my last hour.

Chorus

This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.

Soprano and Chorus

Oh this day full of tears
When from the ashes arises
Guilty man, to be judges:
Oh Lord, have mercy upon him.

Soprano and Chorus

Oh this day full of tears...

Soprano and Chorus

...When from the ashes arises...

Soprano and Chorus

...Judicandus homo reus.

Tenor

- O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
Amen.

Soprano and Chorus

...Guilty man, to be judged.

Chorus

Gentle Lord Jesus, grant them rest.
Amen.

III. Offertorium**Boys**

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.

Chorus

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Tenor and Baritone

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenched there,
And stretched forth the knife to slay his son.
When lo! and angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, -
And half the seed of Europe, one by one.

Boys

Hostias et preces tibi Domine
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

Chorus

...Quam olim Abrahae promisisti
et semini ejus.

Boys

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion, lest hell
engulf them, lest they be plunged into darkness.

Chorus

But let the holy standard-bearer Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

Boys

Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

Chorus

...As Thou didst promise Abraham
and his seed.

IV. Sanctus

Soprano and Chorus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Sanctus.

Baritone

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of time have rolled and ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? -
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?
When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. Agnus Dei

Tenor

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Tenor

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Tenor

The scribes on all the people shove
and bawl allegiance to the state,

Chorus

Soprano and Chorus

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Holy.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.
Holy.

Chorus

Lamb of God, that takest away the sins of the world,
grant them rest.

Chorus

Lamb of God, that takest away the sins of the world,
grant them rest.

Chorus

Agnus Dei, qui tollis peccata mundi...

Tenor

But they who love the greater love
Lay down their life; they do not hate.

Chorus

...Dona eis requiem.

Tenor

Dona nobis pacem.

Lamb of God, that takest away the sins of the world...

Chorus

...Grant them rest.

VI. Libera me

Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

Soprano and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt i terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

Tenor

It seems that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

Baritone

"None", said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil boldly, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,

Chorus

Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world by fire.

Soprano and Chorus

I am seized with fear and trembling,
until the trial shall be at hand and the wrath to come.
Deliver me, O Lord, from eternal death.
When the heavens and earth shall be shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.

Even from the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now..."

Boys, then Chorus, then Soprano

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

Boys

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Chorus

In paradisum deducant *etc.*

Soprano

Chorus Angeloru, te suscipiat *etc.*

Tenor and Baritone

Let us sleep now.

Chorus

Requiescant in pace. Amen.

Boys, then Chorus, then Soprano

Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive thee,
and bring thee into the holy city
Jerusalem. May the Choir of Angels receive thee
and with Lazarus, once poor,
may thou have eternal rest.

Boys

Lord, grant them eternal rest,
and let the perpetual light shine upon them.

Chorus

Into Paradise, *etc.*

Soprano

May the Choir of Angels, *etc.*

Chorus

Let them rest in peace. Amen.

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MIRROR FOR AMERICA

Instrumentation

Piccolo

Flutes 1 & 2 (Flute 2 doubling Alto Flute)

Oboes 1 & 2 (Oboe 2 doubling English Horn)

Clarinet 1 & 2 in Bb (Clarinet 1 doubling Clarinet in Eb)

Bass Clarinet in Bb

Bassoons 1 & 2 (Bassoon 2 doubling Contrabassoon)

Horns 1-4 in F

Trumpets 1-3 in Bb and in C

Trombones 1 & 2

Bass Trombone

Tuba

Percussion (4 players) (*for instrument usage specific to each movement and player, see below*)

Timpani (4) (with one upside-down cymbal)

Marimba

Xylophone

Vibraphone (“Vibes”)

Glockenspiel

Tubular Bells (“Chimes”)

Crotales

Triangle

Crash Cymbals

Sizzle Cymbal

Suspended Cymbal

Bell Tree

Tam-tam

Thunder Sheet

Brake Drum

Snare Drum

Bass Drum

Tom-toms (3)

Drum set

Tambourine

Vibraslap

Castanets

Woodblock

Harp

Piano (doubling Celesta)

Electric Guitar (optional)

Electric Bass Guitar (may be played by a Double Bassist)

Banjo (may be played by Guitarist)

Harmonica (may be played by a Percussionist)

Soprano Soloist

Alto Soloist

Tenor Soloist

Bass-Baritone Soloist

Choir (24 people minimum)

Strings

Percussion Battery, Usage by Movement and Player

Part 1

	1	2	3	4	5	6
Perc. 1	Chimes Xylo Glock	Vibes			Glock	
Perc. 2	Cym Triangle SD	Marimba BD	BD		Tamb	
Perc. 3	BD Tamb Sus cym Cym	Sus cym	Cym		SD BD Triangle	

Part 2

	1	2	3	4	5	6
Perc. 1		Marimba Xylo	Tam-tam SD	Vibes	Marimba	
Perc. 2		SD Tamb Cym	Sizzle Cym Thunder sh.	Crotales	Xylo	Crotales
Perc. 3	Brake Drum	Castanets Tamb Woodblock BD Sus cym	BD Triangle		Glock Bell tree Sus cym	

	7	8	9	10	11	12
Perc. 1	Drum set	Crotales Vibes			Vibes Tamb Xylo	Vibes Cym
Perc. 2	(Tamb)	BD SD			Marimba	Chimes
Perc. 3		Sus Cym Brake drum	Toms		BD Toms Ratchet	Triangle

Part 3

	1	2	3	4	5	6
Perc. 1	Marimba Glock			Marimba Glock	Glock	Chimes BD
Perc. 2	BD Sus cym	Chimes		Vibes	Vibraslap SD	Crotales Triangle
Perc. 3	Cym				Ratchet Toms	Glock Cym

	7	8
Perc. 1		Drum set Cym
Perc. 2	Crotales	(Tamb) Triangle
Perc. 3		Tam-tam

CHARACTERS

Immigrant 1 (Bolivia)

A retired school teacher of German-Jewish heritage. In his mid-60s.

Immigrant 2 (Mexico)

A gardener in his 50s.

Immigrant 3 (Austria)

A gallery curator in her early 30s.

Immigrant 4 (Tibet)

An artist, activist, and intellectual in his early 60s. Former restaurant owner and creative director at a television production company.

Immigrant 5 (Mexico)

An area supervisor at a retail company. She is in her early 60s.

Immigrant 6 (Israel)

Assistant Vice President of a company that sells car transmission parts. In his late 30s.

Immigrant 7 (Korea)

Composer, musician, graduate student. In his-20s.

Immigrant 8 (Hungary)

Owns a business on the internet. In his early 30s.

Immigrant 9 (Mexico)

A housekeeper in her mid 40s.

Immigrant 10 (Mexico)

Office manager at a junior high school. In her late 30s.

Officer

A federal Immigration and Customs Enforcement agent.

TEXTS

Words sung by the chorus are in capital letters.

Words that are spoken are italicized.

Footnotes have been provided to indicate the texts' sources.

PART 1 - IMMIGRATION

1. PRELUDE: ALL PERSONS

CHORUS:

ALL PERSONS BORN OR NATURALIZED IN THE UNITED STATES AND SUBJECT TO THE JURISDICTION THEREOF, ARE CITIZENS OF THE UNITED STATES AND OF THE STATE WHEREIN THEY RESIDE. NO STATE SHALL MAKE OR ENFORCE ANY LAW WHICH SHALL ABRIDGE THE PRIVILEGES OR IMMUNITIES OF CITIZENS OF THE UNITED STATES.¹

2. LEAVING HOME

TENOR (Immigrant 1):

Born in La Paz, I came here a child. Bolivia was a century behind. We had revolutions once a year. We came to America for health reasons, revolution reasons.

¹ "Amendment XIV," United States Constitution, available from http://www.archives.gov/exhibits/charters/constitution_amendments_11-27.html; INTERNET; Accessed 9 July 2011.

BASS (Immigrant 2):

I came illegally at age 15. From Mexico by the desert. Nobody ever explained to me the embassy was ever an option. My uncle was here, I came to his house. There was no work, but sometimes, yes sometimes, there was gardening.

ALTO (Immigrant 3):

Back and forth and back and forth for two years. We were in love and wanted to be with each other, and it was too hard. And we decided because I spoke some English and he didn't know any German that I should move to New York.

SOPRANO (Immigrant 4):

Our family left Tibet during the Chinese takeover. We became refugees in India. Then I came to study in the States, I got a green card right at the airport, 'cause I was already married. To an American. The process was very straight-forward.

TENOR:

We got some friends to help out. You had to have a bank account in the U.S. with a certain amount of money. In those days it was beyond belief. *We left Bolivia; there was my father, my stepmother, my sister and two step kids, and a few bucks that my father stuck down my socks.*

ALTO:

I moved to the U.S. with only two suitcases. It was a big deal. It was a big step.

TENOR:

We took a train over the Andes... a ship called the Marco Polo. We stopped in Peru, and we went on to Panama. Went through the Canal on some kind of a freighter. We were the only passengers. Dinner at the captain's table. We just felt like royalty. Going by the Statue of Liberty, I remember to this day how important it was to see her. She really meant liberty to us.

3. FOR I WAS HUNGRY

CHORUS:

FOR I WAS HUNGRY AND YOU GAVE ME FOOD, I WAS THIRSTY AND YOU GAVE ME DRINK, I WAS A STRANGER AND YOU INVITED ME HOME.²

4. IMMIGRATION ENFORCEMENT AGENT

OFFICER:

I'm an Immigration Enforcement Agent. That is my official title. Quite simply, I enforce immigration laws. We're also tasked with carrying out removal from the United States. Some people refer to us as Deportation Officers. I work in Enforcement and Removal Operations.

5. WE CAME TO THE U.S.

BASS (Immigrant 1):

We came to the U.S. when I was in third grade. Goin' to school was a horrific thing to face. There was one German-speaking girl at that school. She was white. So they sat me next to her. I'm in third grade, having to deal with this ugly German girl as my partner.

ALTO (Immigrant 5):

When we were goin' to grammar school we didn't have any kind of help. We didn't know the language. We didn't know what they were saying. One day we went to school and there wasn't anybody there. We could not go home, so we stayed there all day. Our mom didn't know, and we didn't know, it wasn't a school day because it was a national holiday.

² Matthew 25:35, original translation by the composer.

SOPRANO (Immigrant 10):

Everything was clean and organized. And the streets were like a mile wide. I remember thinking Wow, these streets are e-NOR-mous. Like, you could get run over fourteen times before you get across. Mom really needs to hold my hand on this one – there’s no WAY I can get to the other side!

TENOR (Immigrant 6):

Everything was so big. Everything was wow, it’s just like in the movies.

ALTO:

We learned English the hard way. We had to, just by listening. We would listen and listen. And then at home we were not allowed to speak it.

TENOR (Immigrant 7):

I’d been really outgoing when I lived in Korea, but then my personality sort of changed when I came to America. I became more introverted. More quiet. Taciturn. Ended up staying home. Didn’t have a lot of friends. Started writing poetry in Korean because I couldn’t articulate my thoughts in English.

CHORAL TENOR (Immigrant 8):

Food was really impressive for me, coming from Eastern Europe, it was really different than what I was used to. I put on six and a half pounds in two months. I was the heaviest ever.

CHORAL SOPRANO (Immigrant 9):

I was very lucky. I went immediately to New York, and stayed there for a year and a half. I didn’t suffer. I found angels. I had food. I had work. I thanked God. I saw how people suffered, and I just knew that I was very blessed.

BASS (Immigrant 1):

My father really wanted us to assimilate. He wanted us to learn English, at the expense of losing the other languages. When I learned English, that’s when I felt like an American.

6. THE FOREIGNER WHO RESIDES AMONG YOU

CHORUS:

O, THE FOREIGNER WHO RESIDES AMONG YOU SHALL BE TREATED AS ONE OF YOUR NATIVE-BORN; LOVE THE FOREIGNER AS YOURSELF, FOR YOU WERE FOREIGNERS IN THE LAND OF EGYPT.³

PART 2 – NATURALIZATION

1. THEY STILL GO SEE A JUDGE

OFFICER:

If I encounter and apprehend an individual who is here illegally – say, they’ve jumped the fence, swam the river, whatever you want to call it – and they don’t have any criminal history, or they don’t have an immigration history of doing this, then we don’t consider them to be criminals. They’ve broken the law, no question about it, but it’s almost equivalent to a traffic violation. They still go see a judge. They have a right to do that. Or they can opt to not take their chances with the judge, and they may just want to return home.

2. THE INTERVIEW

BASS:

During your naturalization interview, an Immigration Officer will ask you questions about your application and background.

³ Leviticus 19:34, original translation by the composer.

OFFICER:

Please stand and raise your right hand.

Do you promise to tell the truth and nothing but the truth, so help you God?

TENOR and ALTO:

So help you God!

APPLICANT (SOPRANO):

Yes.

TENOR and ALTO:

So help you God!

OFFICER:

Please sit down. How long have you been a Permanent Resident of the United States?

APPLICANT:

Ten years.

TENOR and ALTO:

Ten years.

OFFICER:

In what port of entry did you arrive in America?

APPLICANT:

LAX.

OFFICER:

And who do you live with?

APPLICANT:

My husband and two children.

TENOR and ALTO:

Husband and two children.

Husband and two children.

OFFICER:

Where do your children live?

APPLICANT:

They live with me in Oakland.

OFFICER:

Did any of your children stay in your native country?

APPLICANT:

No, they all live with me here in Oakland.

OFFICER:

Were they all born in the United States?

APPLICANT:

Yes, they were all born here.

TENOR and ALTO:

Yes, they were all born here.

My children were all born here.

CHORUS:

HOW MANY TIMES HAVE YOU LEFT THE U.S. SINCE YOU'VE BEEN A PERMANENT RESIDENT?

TELL ME, HOW MANY TIMES?

HOW MANY TIMES HAVE YOU LEFT?

HOW MANY?

APPLICANT:

One time.

CHORUS:

ONE TIME.

OFFICER:

How long were you away?

APPLICANT:

Two weeks.

CHORUS:

TWO WEEKS, TWO WEEKS.

OFFICER:

Why did you leave the United States?

APPLICANT:

I wanted to visit my sister in Greece because she was sick.

OFFICER:

Do you pay taxes?

APPLICANT:

Yes, I pay taxes each year.

OFFICER:

Have you ever been a habitual drunkard?

SOLO QUARTET:

No.

OFFICER:

Have you ever been married to more than one person at a time?

SOLO QUARTET:

No.

OFFICER:

Have you ever been a prostitute?

SOLO QUARTET:

What? No!

OFFICER:

Have you ever bought or sold illegal drugs?

SOLO QUARTET:

No, no, no, no, no.

OFFICER:

Why do you want to be an American citizen?

CHORUS and SOLO QUARTET:

CITIZEN!

OFFICER:

Why do you want to be an American citizen?

CHORUS and SOLO QUARTET:

CITIZEN!

OFFICER:

Why do you want to be?

Why do you want to be?

Why do you want to be?

CHORUS:

AN AMERICAN CITIZEN!

CITIZEN!

CITIZEN!

AMERICAN CITIZEN!

APPLICANT:

I want to vote! I want to travel with a U.S. passport! I want to bring my sister to America! ⁴

OFFICER:

What were the last estimates? Something like 17 million people are in the United States undocumented or illegal. You have to do the numbers. We can fill federal prisons in no time. So we're going to be very particular about who we refer for prosecution.

3. ENGLISH TEST: QUESTION WORDS

CHORUS:

HOW WHAT WHEN WHERE WHO WHY ⁵

⁴ *Coming to America*, available from <http://www.american-citizenship.org/sample-interview.php>; INTERNET; Accessed 7 July 2011.

⁵ *Components of the Naturalization Test*, available from http://www.uscis.gov/USCIS/Office%20of%20Citizenship/Citizenship%20Resource%20Center%20Site/Publications/PDFs/test_components.pdf; INTERNET; Accessed 7 July 2011.

4. IGNORANCE

OFFICER:

Ignorance. Lack of education. I try to educate the people I detain. Tell them “Look, when you get off that bus, go to the embassy and apply for a visa. Or, if you have a brother here, he can apply for you”. I try not to be Big Daddy or La Migra.

5. CIVICS TEST

BASS:

There are one hundred civics questions on the naturalization test. During your naturalization interview, you will be asked up to ten questions from the list of one hundred. To pass the civics test, you must answer correctly at least six of the ten questions.

ALTO:

How many amendments does the constitution have?

TENOR:

The House of Representatives has how many voting members?

SOPRANO:

Name one U.S. territory.

BASS:

Who is the current Chief Justice of the United States?

ALTO:

Who is the current Speaker of the House?

TENOR:

When must all men register for the selective service?

ALTO:

Why does the flag have thirteen stripes?

SOPRANO:

Who lived in America before the Europeans arrived?

TENOR:

What did Susan B. Anthony do?

BASS:

Who was president during World War One?

SOPRANO:

Who was president during World War Two?

TENOR:

Why did the colonists fight the British?

ALTO:

Who makes federal laws?

BASS:

Who is the governor of your state?

SOPRANO:

What are two cabinet-level positions?

TENOR:

Name one American Indian tribe.

ALTO:

We elect a U.S. Representative for how many years?

BASS:

What movement tried to end racial discrimination?

SOPRANO:

*Who was president during the Great Depression?*⁶

6. YOU SHALL NOT OPPRESS

CHORUS:

YOU SHALL NOT OPPRESS OR WRONG A FOREIGNER.

DO NOT VEX OR INJURE OR MISTREAT HIM.⁷

LOVE THE FOREIGNER AS YOURSELF,

FOR YOU WERE FOREIGNERS IN THE LAND OF EGYPT.⁸

7. AMERICAN VOCABULARY

ALTO:

You will take an English test which has three components: reading, writing, and speaking.

BASS:

Your ability to speak English will be determined by a USCIS Officer during your eligibility interview.

TENOR:

You must read one out of three sentences correctly to demonstrate an ability to read in English.

SOLOISTS (call) and CHORUS (response):

Abe Lincoln & George Washington (ABE LINCOLN AND GEORGE WASHINGTON)

Abe Lincoln & George Washington (ABE LINCOLN AND GEORGE WASHINGTON)

American flag, Bill of Rights (AMERICAN FLAG, BILL OF RIGHTS)

Capital, Citizen (CAPITAL, CITIZEN)

Congress, City, Senators (CONGRESS, CITY, SENATORS)

President and White House!

Alaska, California (ABE LINCOLN AND GEORGE WASHINGTON)

Alaska, California (AMERICAN FLAG, BILL OF RIGHTS)

Delaware, Mexico (CAPITAL, CITIZEN)

New York City, Canada (CONGRESS, CITY, SENATORS)

Washington District of Columbia

THE UNITED STATES OF AMERICA!

SOLO QUARTET and CHORUS:

HOW WHAT WHEN WHERE WHO WHY

ALTO and TENOR:

Dollar bill! Taxes! Indians! Civil War!

SOPRANO and BASS:

North! South! Flag! Right! Fifty, people, freedom!⁹

SOLO QUARTET and CHORUS:

⁶ *Components of the Naturalization Test.*

⁷ Exodus 22:21, original translation by the composer.

⁸ Leviticus 19:34, original translation by the composer.

⁹ *Components of the Naturalization Test.*

DOLLAR BILL! TAXES! INDIANS! CIVIL WAR! NORTH! SOUTH! FLAG! RIGHT!
FIFTY, PEOPLE. FREEDOM!

8. LEGAL STATUS (Part 1)

BASS (Immigrant 6):

The first part of the interview seemed more like national security than about immigration. Had a lot to do with anyone you've been in contact with, anyone you know. Anything about terror. Are you a terrorist? Do you have any terror plans? *So that was just really weird.*

ALTO (Immigrant 10):

People said you have to become a US citizen or they might take your kids away. Or something crazy like that. So I got really scared and said I have to become a citizen. But I still haven't done it. You know right now it's seven hundred dollars to become a U.S. citizen! I don't want to spend seven hundred dollars. It's not a big priority right now. *Actually, it's never been a big priority.*

TENOR (Immigrant 8):

I'm still not a citizen. I could be, but I'm not. Have to do jury duty two or three times a year. I'm just being lazy. Could do it if I wanted to.

CHORAL BARITONE (Immigrant 2):

The test is not an easy test. I tried ten years ago but didn't make it. It was very difficult. But, the second time I passed. I studied. Learned it a little better the second time around.

SOPRANO (Immigrant 3):

Our immigration process was EXTREMELY difficult. It actually took FIVE YEARS for me to eventually get my green card. It turned out that our immigration officer was a ringleader of this whole illegal operation that went on at the immigration office in New York. This guy Philip A. Brown.

9. FORM N-400

CHORUS:

TYPE OR PRINT LEGIBLY IN BLACK INK. ANSWER ALL QUESTIONS FULLY AND ACCURATELY. PRINT YOUR U.S. SOCIAL SECURITY NUMBER. IF YOU DO NOT HAVE ONE, WRITE "N/A" IN THE SPACE PROVIDED. WRITE THE OFFICIAL DATE WHEN YOUR LAWFUL PERMANENT RESIDENCE BEGAN, AS SHOWN ON YOUR PERMANENT RESIDENT CARD.¹⁰

10. LEGAL STATUS (Part 2)

BASS (Immigrant 6):

I was going to get married for papers and pay someone to be my wife for a period of two or three years. I had no social security. I had no driver's license. I'd been living in the States for five or so years already. I paid taxes. Owned a corporation. Had a tax ID. Doing everything by the law. And what stopped me from actually moving forward with my life was getting my status legalized. That's all I needed. I needed to get social security so I could get a driver's license, and actually build credit and be able to live without being terrified.

11. LEGAL STATUS (Part 3)

CHORUS:

WRITE THE NAME OF THE COUNTRY WHERE YOU WERE BORN.
WRITE THE NAME OF THE COUNTRY EVEN IF IT NO LONGER EXISTS.¹¹

¹⁰ *Instructions for Form N-400, Application for Naturalization*, available from <http://www.uscis.gov/files/form/n-400instr.pdf>; INTERNET; Accessed 8 July 2011.

¹¹ *Ibid.*

BASS (Immigrant 6):

When I had a green card I didn't feel safe. Immigration can take your green card anytime. I never felt secure even with the green card. I was still considered an immigrant.

ALTO (Immigrant 3):

We had an immigration lawyer help us with the paperwork. It is very difficult to fill all the stuff out. So we got some help. Even for Joseph being American, it was so confusing. With the wording and everything, they don't make it easy for you.

BASS:

Didn't feel safe.
Never felt secure.

ALTO:

We got some help.
It was so confusing.

BASS and ALTO:

They don't make it easy for you.

SOPRANO (Immigrant 6):

I was living here illegally the whole time. Had a tourist visa for six months, and when that expired, that was it. I applied for an extension, and for some strange reason, the request for extension got denied.

CHORUS:

CHECK "YES" IF EITHER OF YOUR PARENTS IS A U.S. CITIZEN.¹²

SOPRANO:

Didn't follow through from there – I just dropped it. Was living illegally for about four or five years.

CHORUS:

WRITE EVERY ADDRESS WHERE YOU HAVE LIVED DURING THE LAST FIVE YEARS.¹³

TENOR (Immigrant 2):

My wife is not a citizen. She has to take the exam. She is afraid to do the test. She's very nervous. I can help her but she doesn't want it because she's very nervous. She says "No, no, I'm not going to pass."

ALTO:

It turned out that this guy, Philip A. Brown, and his sister, were the leaders of this whole operation, and some immigration officers worked with them. They sold green cards to illegal immigrants for ten thousand dollars a pop. They were so busy doing THAT, that the actual files just never got worked on. So our files got lost.

BASS:

There was always fear. There was always concern that something might happen. Someone's gonna ask questions.

BASS:

There was always fear.
Always concern.
Something might happen.

ALTO:

Our files got lost.

¹² *Instructions for Form N-400*

¹³ *Ibid.*

BASS and ALTO:

Someone's gonna ask questions.

CHORUS:

WRITE THE NUMBER OF TRIPS YOU HAVE TAKEN OUTSIDE THE U.S.A. DURING THE LAST FIVE YEARS.¹⁴

SOPRANO (Immigrant 3):

From the moment you file for your immigration, there is a three-month period where you can't travel. You're not allowed to leave the country. I found that to be uncomfortable psychologically. What if something happens with my family back home? If you need to leave, you basically can't. It is so uncomfortable!

CHORUS:

WRITE THE NAME OF THE COUNTRY!
WRITE THE NAME OF THE COUNTRY!
CHECK YES!
WRITE EVERY ADDRESS!
WRITE THE NUMBER!
WRITE THE NUMBER!
WRITE EVERY ADDRESS!
WRITE THE NUMBER OF TRIPS!

OFFICER:

The problems that we have are not so much people that come over the border illegally. The bigger problem is the majority of these seventeen million people here illegally are these people who simply come legitimately. Students out of status with their visas. Tourists who don't go back when they're supposed to.

12. OATH OF ALLEGIANCE

SOLO QUARTET and CHORUS:

I HEREBY DECLARE, on oath, that I absolutely and entirely renounce and abjure all allegiance and fidelity to any foreign prince, potentate, state, or sovereignty, of whom or which I have heretofore been a subject or citizen; I WILL SUPPORT and defend the Constitution and laws of the United States of America against all enemies, foreign and domestic; I WILL BEAR TRUE FAITH AND ALLEGIANCE TO THE SAME; I WILL BEAR ARMS ON BEHALF OF THE UNITED STATES WHEN REQUIRED BY LAW; I WILL PERFORM NONCOMBATANT SERVICE IN THE ARMED FORCES OF THE UNITED STATES WHEN REQUIRED BY LAW; I WILL PERFORM WORK OF NATIONAL IMPORTANCE UNDER CIVILIAN DIRECTION WHEN REQUIRED BY LAW; I TAKE THIS OBLIGATION FREELY WITHOUT MENTAL RESERVATION OR PURPOSE OF EVASION; SO HELP ME GOD.¹⁵

PART THREE – A NEW LIFE

1. EDUCATION AND WORK

BASS (Immigrant 6):

Here I have a title. Work hard every day. Come to work and do my job.

SOPRANO (Immigrant 5):

I'm an area supervisor at a retail company.

¹⁴ *Instructions for Form N-400.*

¹⁵ *Naturalization Oath of Allegiance to the United States of America*, available from [13](http://www.uscis.gov/portal/site/uscis/menuitem.5af9bb95919f35e66f614176543f6d1a/?vgnextoid=facd6db8d7e37210VgnVCM10000082ca60aRCRD&vgnnextchannel=dd7ffe9dd4aa3210VgnVCM100000b92ca60aRCRD; INTERNET; Accessed 8 July 2011.</p></div><div data-bbox=)

CHORAL TENOR (Immigrant 8):

Went to graphic design school. Now I run my own business on the internet.

TENOR (Immigrant 2):

Bought myself a house. My children work with me. We do landscaping.

BASS:

Here I have a title. Work hard every day. Come to work and do my job.

ALTO (Immigrant 4):

Started as an art director in advertising, then became creative director. Making commercials. Then I opened a restaurant – owner and manager.

TENOR:

Bought myself a house. My children work with me. We do landscaping.

BASS:

Here I have a title. Come to work and do my job.

SOPRANO:

I'm an area supervisor at a retail company.

CHORAL TENOR:

Went to graphic design school. Run my own business on the internet.

TENOR:

Bought myself a house. My children work with me.

ALTO:

Owner and manager. I opened a restaurant.

2. YOU SHALL NOT OPPRESS

CHORUS:

YOU SHALL NOT OPPRESS OR WRONG A FOREIGNER, FOR YOU WERE FOREIGNERS IN THE LAND OF EGYPT.¹⁶

3. IDENTITY (Part 1)

BASS:

I can see how American I've become when I make big achievements.
I can see how American I've become when I make a difference.

TENOR and ALTO:

When I make big achievements.
When I make a difference.

ALTO, TENOR and BASS:

I can see how American I've become.

SOPRANO:

You're not from here or from there.
You can't find your place.
And back home, you don't belong.

ALTO, TENOR and BASS:

Not from here or from there.

¹⁶ Exodus 22:21, original translation by the composer.

SOLO QUARTET:

You can't find your place, and you don't belong.

4. IDENTITY (Part 2)

TENOR (Immigrant 7):

We call ourselves One-Point-Five generation. We're Koreans who came here in our teens. Most of us are perfectly bilingual, but most of us are culturally kind of lost. We're not really American. We're not really Korean. But later on it becomes an asset: you're bilingual, you're bicultural, and it becomes one of the greatest advantages. I'm noticing a lot these days. Adaptability. A sense of openness. Diversity of experience.

ALTO (Immigrant 10):

My dad and I are more Mexican, and my mom and my two sisters kinda like the States more. My dad and I consider Mexico home. I was always into mariachi music and more Spanish music, and my sister was more into Madonna and Michael Jackson.

SOPRANO (Immigrant 4):

The passage of time, seeing the good and horrible things about this country, and seeing some of the difficult times that the country has gone through, you begin to come to know it as a person, that's when you begin to identify with it. From seeing the good side and bad side, which every country has. So year by year, you slowly begin to appreciate America. It's not from taking an oath of allegiance or anything like that.

ALTO:

To this day, I don't have a best friend, because I'm not American. Always felt like an outsider. Don't connect with many people.

BASS (Immigrant 7):

I consider myself American now. When opportunities became better, I started feeling like an American.

SOLO QUARTET:

More opportunity (felt like an outsider).
A sense of openness (don't connect).
Diversity of experience.

5. IT TEARS ME UP

OFFICER:

It's different from administration to administration. We don't focus on doing worksite enforcement and actually targeting people who hire illegal aliens as much as we should. That's something that I would like to see change. That's what perpetuates this.

It tears me up, it angers me, because they can hire these people cheap. Don't have to pay them benefits. Can take advantage, and put money in their own pocket. I don't drive around looking for people. Don't get in my car and go "Oh, that guy looks like he's probably illegal. Let's go over there and talk to them."

6. THE SAME LAW SHALL APPLY

CHORUS:

THE SAME LAW SHALL APPLY TO THE NATIVE-BORN AND TO THE FOREIGNER LIVING AMONG YOU.¹⁷ YOU AND THE FOREIGNER SHALL BE THE SAME BEFORE GOD.¹⁸

¹⁷ Exodus 12:49, original translation by the composer.

¹⁸ Numbers 15:15, original translation by the composer.

7. REFLECTIONS

SOLO QUARTET:

Freedom.
Freedom of expression.
Individuality.
Respect for the differences.

Diversity.
Such a mix of things.
So many different influences.

CHORUS:

DIFFERENT PEOPLE.
BACKGROUND AND HISTORY.
LIVING PEACEFULLY.
DIFFERENT PEOPLE LIVING IN PEACE.

8. FINALE: DO NOT NEGLECT

CHORUS:

DO NOT NEGLECT TO SHOW HOSPITALITY TO STRANGERS, FOR BY DOING SO
SOME HAVE ENTERTAINED ANGELS UNAWARES.¹⁹

¹⁹ Hebrews 13:2, original translation by the composer.

MIRROR FOR AMERICA

PART 1- IMMIGRATION

1. Prelude: All Persons

Joel Henry Stein

With focused intensity ♩ = 110

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1, Oboe 2/English horn, Clarinet in B♭ 1 & 2, Bass Clarinet, Bassoon 1, and Contrabassoon. The brass section includes Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in C 1 & 2, Trumpet in C 3, Trombone 1 & 2, and Bass Trombone/Tuba. The percussion section includes Timpani (G-A-D-F), Percussion 1 (Tubular bells, to xylo.), Percussion 2 (Cymbals), and Percussion 3 (B.D., to tamb.). The string section includes Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. A Chorus of four voices (Soprano, Alto, Tenor, Bass) is also included, with lyrics: "All per-sons born or na-tu-ra-lized in the U-ni-ted States and sub-ject to the ju-ris-dic-tion there-of".

Dynamic markings include *ff*, *ff* < *ff*, *f*, *mp*, *mf*, and *f*. Performance instructions include "brassy!" and "Unis." for the violins.

All Persons

24

Fl. 1, 2 *simile*

Ob. 1 *p*

Ob. 2/E. Hn. *f dim.* *p*

B♭ Cl. 1, 2 *mp*

B. Cl.

Bn. 1 *mp*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Perc. 1 *to glockenspiel*

Perc. 2 *Triangle* *f* *p* *to snare drum*

Perc. 3 *to sus. cym.*

Hp. *f* *simile* *p*

Pno. *mf* *p* *E♭*

S *mp*
No state shall make

A *mp*
No state shall make

T *mp*
No state shall make or en-force a-ny

B *mp*
No state shall make or en-force a-ny

Vln. I *simile* *p*

Vln. II *p*

All Persons

28

Fl. 1, 2

Ob. 1

Ob.2/E. Hn.

mp

B \flat Cl. 1, 2

Bn. 1

Hn. 1, 2

Hn. 3, 4

Perc. 2

Hp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

which shall a - bridge No state shall

which shall a - bridge No state shall

law which shall a - bridge No state shall make

law which shall a - bridge No state shall make

31

Picc. *f* *p* *mp*

Fl. 1, 2 *f* *p* *mp*

Ob. 1 *mp* *f* *p*

Ob. 2/E. Hn. *cresc.* *f* *p* *mp*

B \flat Cl. 1, 2 *mp* *f* *p* *mp* Div.

Bn. 1

Hn. 1, 2 *f* *p*

C Tpt. 1, 2 *f*

Timp. *p*

Perc. 2 Snare drum *p*

Perc. 3 Sus. cym. *p*

Hp. *f*

S *p* *mf*
make or en - force a - ny laws or en - force

A *p* *mf*
make or en - force a - ny laws or en - force

T *p* *mf*
or en - force a - ny law which shall a - bridge

B *p* *mf*
or en - force a - ny laws which shall a - bridge

Vln. I *mp* *p*

Vln. II *p*

Vla. *mp* *f* *p* Div. Unis. Div.

Vc. *mp* *f* *p* Div.

D.B. *f* *p*

38

Picc.

Fl. 1, 2

Ob. 1

Ob. 2/E. Hn.

B \flat Cl. 1, 2

B. Cl.

Bn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

-mu-ni-ties the priv-le-ges or im-mu-ni-ties, no state shall a-bridge the

-mu-ni-ties the priv'-le-ges or im-mu-ni-ties no state shall a-bridge the

im-mu-ni-ties the priv'-le-ges or im-mu-ni-ties no state shall a-bridge the

-mu-ni-ties the priv'-le-ges the priv'-le-ges priv'-le-ges im-mu-ni-ties no state shall a-bridge the

42 C

Picc.

Fl. 1, 2

Ob. 1

Ob.2/E. Hn.

B♭ Cl. 1, 2

B. Cl.

Bn. 1

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn
Tuba

Timp.

Pno.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

to oboe

a2

1, 2

priv'le-ges or im-mu-ni-ties of ci-ti-zens of ci-ti-zens of

priv'le-ges or im-mu-ni-ties of ci-ti-zens of ci-ti-zens of

priv'le-ges or im-mu-ni-ties ci-ti-zens ci-ti-zens

priv'le-ges or im-mu-ni-ties ci-ti-zens ci-ti-zens

C

C

Meno mosso

All Persons

molto rit.

52

Picc.
Fl. 1, 2
Ob. 1
Ob. 2/E. Hn.
B♭ Cl. 1, 2
B. Cl.
Bn. 1
C. Bn.

Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tuba

Timp.
Perc. 1
Perc. 2
Perc. 3
Pno.

S
A
T
B

- ted States, _____
- ted States, _____
- ted States, _____
- ted States, _____

Meno mosso

molto rit.

Vln. I
Vln. II
Vla.
Vc.
D.B.

2. Leaving Home

Hopeful ♩ = 90

The score is arranged in two systems. The first system includes:

- Flute 1, 2: Rests until measure 8, then plays a chordal accompaniment starting at measure 9 with a *mp* dynamic.
- Oboe 1, 2: Rests throughout.
- Clarinet in A 1, 2: Plays a melodic line starting at measure 1 with a *mf* dynamic, featuring a first ending bracket.
- Bassoon 1, 2: Rests until measure 8, then plays a chordal accompaniment starting at measure 9 with a *mp* dynamic.
- Horn in F 1, 2: Rests throughout.
- Trumpet in B♭ 1, 2: Rests throughout.
- Trombone 1, 2: Rests throughout.
- Bass Trombone: Rests throughout.
- Tuba: Rests throughout.
- Percussion 1, 2, 3: Rests throughout.
- Harp: Plays a chordal accompaniment starting at measure 1 with a *mf* dynamic, including a glissando effect.
- Piano: Rests until measure 8, then plays a chordal accompaniment starting at measure 9 with a *mp* dynamic.
- Soprano, Alto, Tenor, Baritone: Rests throughout.

The second system includes:

- Violin I: Rests until measure 4, then plays a melodic line starting at measure 5 with a *f* dynamic, transitioning to *p* at measure 9.
- Violin II: Rests until measure 4, then plays a melodic line starting at measure 5 with a *f* dynamic, transitioning to *p* at measure 9.
- Viola: Rests throughout.
- Cello: Rests until measure 4, then plays a melodic line starting at measure 5 with a *mf* dynamic, transitioning to *f* at measure 6.
- Double Bass: Rests throughout.

S
O
L
O
I
S
T
S

Gentle (♩ = 60)

Leaving Home

19

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Perc. 2

Perc. 3

Hp.

Pno.

T

Vc.

B

f *p*

mf

f *p*

to cymbals

f *mp*

f

IMMIGRANT 1: *mf*

Born in La Paz I came here a child. Bo-li-vi-a

Gentle (♩ = 60)

B



24

Ob. 1, 2

A Cl. 1, 2

Hp.

T

p *mf* *p*

mf *p*

was a cen-tu-ry be - hind. We had re-vo-lu-tions once a year. We came to A-me-ri-ca for

Leaving Home

♩ = ♩ With urgency (♩ = 60)

38

Fl. 1, 2

A Cl. 1, 2

Bn. 1, 2

Perc. 2

Pno.

B

op - tion. My

40

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

B. Trombone
Tuba

Perc. 2

Pno.

B

un - cle was here. I came to his house. My un - cle washere. I came to hishouse. There was no work. But

Leaving Home

43

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2
Unis.

Hn. 1, 2

Tbn. 1, 2

B. Trombone
Tuba

Perc. 2

Pno.

Alto

B

Db.

f *p* *mf*

IMMIGRANT 3: *f*

Back and forth and back and forth for two years. We were in love and
some-times, yes some-times there was gar - de - ning.

3

Leaving Home

47

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Tbn. 1, 2

B. Trombone
Tuba

Perc. 2

Pno.

Alto

B

1, 2 Con sord.
mp

3
mp

wan - ted to be with each o - ther, but it was too hard And we de - ci - ded be - cause I spoke some En - glish and

Detailed description: This is a page of a musical score for the piece 'Leaving Home', starting at measure 47. The score is arranged for a large ensemble including woodwinds (A Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trombones 1 & 2, and Tuba), percussion (Percussion 2), piano (Piano), and voice (Alto and Bass). The music is in a key with one sharp (F#) and a 2/4 time signature. The Alto part has lyrics: 'wan - ted to be with each o - ther, but it was too hard And we de - ci - ded be - cause I spoke some En - glish and'. The score includes dynamic markings such as *mp* and performance instructions like 'Con sord.' for the Horns. The piece concludes at measure 50.

Leaving Home

50

Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Tbn. 1, 2
B. Trombone
Tuba
Perc. 2
Pno.
Sop.
Alto
B.
Db.

mf *mf* *f* *f* *f*

add B. Tbn.

IMMIGRANT 4:
Our

he he did-n't know a - ny Ger - man that I should move to New York.

1.

3 3

Detailed description: This is a page of a musical score for the piece 'Leaving Home'. The score is for a full orchestra and vocal soloists. It begins at measure 50. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 50-52) features the Oboe and Clarinet parts with a mezzo-forte (*mf*) dynamic. The second system (measures 53-55) includes the Trombone and Tuba parts, with a 'B. Trombone' part that includes a 'Tuba' line and a 'Tuba' line. The third system (measures 56-58) features the vocal soloists (Soprano and Alto) and the Piano. The Soprano part has a dynamic of *f* and includes the text 'IMMIGRANT 4: Our'. The Alto part has a dynamic of *f* and includes the text 'he he did-n't know a - ny Ger - man that I should move to New York.' The Piano part has a dynamic of *f*. The score includes various musical notations such as dynamics, articulation marks, and performance instructions.

Leaving Home

53

Ob. 1, 2

A Cl. 1, 2

Hn. 1, 2

Tbn. 1, 2

Perc. 2

Pno.

Sop.

Alto

Db.

mf

mf

mf

fa - mi - ly left Ti - bet du - ring the Chi - nese take - o - ver. We be - came re - fu - gees in In - di - a. —

Detailed description: This is a page of a musical score for the piece 'Leaving Home'. The score is for a full orchestra and a vocal soloist. The instruments listed are Oboe 1 & 2, Alto Clarinet 1 & 2, Horns 1 & 2, Trombones 1 & 2, Percussion 2, Piano, Soprano, Alto, and Double Bass. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into four measures. The vocal line (Soprano) has lyrics: 'fa - mi - ly left Ti - bet du - ring the Chi - nese take - o - ver. We be - came re - fu - gees in In - di - a. —'. There are triplets of eighth notes in the first measure of the vocal line. Dynamic markings of *mf* (mezzo-forte) are present in the woodwind and percussion parts. The piano part has a *mf* marking in the first measure. The double bass part is mostly silent, with some chords in the second and third measures.

Leaving Home

56

Ob. 1, 2

A Cl. 1, 2

Tbn. 1, 2

B. Trombone
Tuba

Perc. 1

Perc. 2

Hp.

Pno.

Sop.

Alto

Mute

mf

to B.D.

mf

E ♭

E ♯

3

Then I came to stu-dy in the States. I got a green card right at the air - port 'cause I was al-rea-dy mar-ried to an A-

Detailed description: This is a page of a musical score for the piece 'Leaving Home'. The score is for measures 56-58. It features a vocal line for Soprano and Alto, and instrumental parts for Oboe 1 & 2, Alto Clarinet 1 & 2, Trombone 1 & 2, B. Trombone/Tuba, Percussion 1 & 2, Harp, and Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line includes the lyrics: 'Then I came to stu-dy in the States. I got a green card right at the air - port 'cause I was al-rea-dy mar-ried to an A-'. The instrumental parts include various rhythmic patterns and dynamics such as *mf* and *Mute*. There are also performance instructions like 'to B.D.' and chord markings 'E ♭' and 'E ♯'.

Leaving Home

59

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Perc. 1

Perc. 2

Hp.

Pno.

Sop.

T.

Db.

1, 2

mf *p*

f *mp*

f

mf

A \flat B \flat

- me - ri - can. The pro - cess was ve - ry straight for - ward. —

We got some friends to help out. You had to have a

The musical score is for the piece 'Leaving Home'. It consists of ten staves: Ob. 1, 2; A Cl. 1, 2; Bn. 1, 2; Perc. 1; Perc. 2; Hp. (Harp); Pno. (Piano); Sop. (Soprano); T. (Tenor); and Db. (Double Bass). The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano and Tenor) have lyrics: '- me - ri - can. The pro - cess was ve - ry straight for - ward. —' and 'We got some friends to help out. You had to have a'. The instrumentation includes woodwinds (Oboe, Clarinet, Bassoon), percussion (Perc. 1, Perc. 2), harp, piano, and double bass. Dynamics include *mf*, *p*, *f*, and *mp*. There are also performance markings such as '1, 2' and 'A \flat B \flat '.

Leaving Home

62

Ob. 1, 2

A Cl. 1, 2

Tbn. 1, 2

Perc. 1

Perc. 2

Hp.

Pno.

Sop.

T

mf *p*

mf

G^b

bank ac-count in the U.-S. with a cer-tain a-mount of mo-ney. In those days it was be-yond be-



65

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Perc. 1

Hp.

Sop.

T

f

f

f

f

- lief.

Leaving Home

IMM. 1 (TENOR): WE LEFT BOLIVIA. THERE WAS MY FATHER, MY STEPMOTHER, MY SISTER, AND TWO STEP-KIDS. AND A FEW BUCKS THAT MY FATHER STUCK DOWN MY SOCKS.

Musical score for measures 68-72. The score includes parts for Ob. 1, 2; A Cl. 1, 2; Bn. 1, 2; Perc. 1; Hp. (Harp); Pno. (Piano); and T. (Tenor). The key signature is B-flat major (two flats). The tempo is marked *mp* (mezzo-piano). The piano part includes the notes F, G, and E-flat.

IMM. 3 (ALTO): I MOVED TO THE U.S. WITH ONLY TWO SUITCASES. IT WAS A BIG DEAL. IT WAS A BIG STEP.

Tempo 1 (♩. = 60)

Musical score for measures 69-73. The score includes parts for T. (Tenor), Vc. (Violoncello), A Cl. 1, 2 (Alto Clarinet), B♭ Tpt. 1, 2 (B-flat Trumpet), T. (Tenor), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The key signature is B-flat major (two flats). The tempo is marked **Tempo 1** (♩. = 60). The vocal lines include lyrics: "We took a trip o - ver the" (measures 69-72) and "An - des. A ship called the Mar - co Po - lo. We stopped in Pe - ru, and" (measures 73-74). The instrumental parts include woodwinds, strings, and piano. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like *Tutti*, *Div.* (divisi), and *Unis.* (unison).

Leaving Home

78

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Pno.

T

Vla.

Vc.

Db.

we went on to Pa-na-ma. Went through the Ca-nal on some kind of



81

Fl. 1, 2

T

Vln. I

Vln. II

Vla.

Vc.

Db.

freigh-ter. We were the on-ly pas-sen-gers. Din-ner at the cap-tain's ta-ble.

Leaving Home

86

T. We just felt like ro - yal - ty. Go - ing by the Sta - tue of Li - ber - ty, I re -

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f*

Db. *f*



90

Tbn. 1, 2 *mf* *rit.* Open a2

Perc. 2 *p* B.D.

Hp. *f* gliss.

T. mem - ber - to this day how im - po - tant it was to see her. She rea - ly meant li - ber - ty to

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

For I was Hungry

Meno mosso *rall.*

12

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

Timp.

Pno.

S
home.

A
home.

T
home.

B
home.

Meno mosso *rall.*

Vln. I

Vln. II

Vla.

Vc.
Div.

D.B.

4. Immigration Enforcement Agent

Coarse; somewhat aggressively ♩ = 64

The musical score is arranged in a standard orchestral layout with the following parts:

- Bassoon 1:** Features a melodic line starting with a *ff* dynamic, followed by a *p* section with a quintuplet, then *mf* and *p* sections, and finally another *mf* section.
- Contrabassoon:** Plays a *ff* dynamic in the first measure.
- Horn in F 1, 2 and Horn in F 3, 4:** Both parts are silent throughout the score.
- Trumpet in B♭ 1, 2 and Trumpet in B♭ 3:** Both parts are silent until the 3rd measure, where they play a chord with a *mf* dynamic and a *p* dynamic.
- Trombone 1, 2:** Silent throughout the score.
- Piano:** Silent throughout the score.
- OFFICER (Solo Baritone):** Recites the lyrics: "I'm an Im-mi-gra-tion En-force-ment a-gent. That is my of-fi-cial". The dynamics are *recit.*, *p*, *mf*, *p*, and *mf*.
- Cello:** Plays a *ff* dynamic in the first measure, then a *p* dynamic.
- Double Bass:** Plays a *ff* dynamic in the first measure, then a *p* dynamic.

The score is written in 2/4 time, with a key signature of one sharp (F#). The tempo is marked as ♩ = 64. The piece is characterized by a coarse and somewhat aggressive style.

Immigration Enforcement Agent

6

Bn. 1

B \flat Tpt. 1, 2

B \flat Tpt. 3

Tbn.

OFF.

p *mf* *p* *f*

ti - tle. Quite simp - ly, I en - force im - mi - gra - tion laws. —



9

Bn. 1

Hn. 1, 2

Hn. 3, 4

B \flat Tpt. 1, 2

B \flat Tpt. 3

Tbn.

OFF.

p *mp* *p* *mp* *p* *p*

Metal straight mute

Con sord.

A

We're al - so tasked with car - ry - ing out re -

Immigration Enforcement Agent

11

Bn. 1 *f* *p* *3*

Hn. 1, 2 *f* *p* *mf*

Hn. 3, 4 *f* *p* *mf*

B \flat Tpt. 1, 2

OFF. *f* *p* *3*

- mo - val _ from the U - ni - ted States. _ Some peo - ple re - fer to us as De - por -

Vc.

D.B.

15

Bn. 1 *mf* *p* *3* *f* *rit.*

Hn. 1, 2

Hn. 3, 4

B \flat Tpt. 1, 2 *f* *mp*

OFF. *mf* *p* *3* *f*

- ta - tion Of - fi - cers. I work in En - force - ment and Re - mo - val O - pe - ra - tions. _

Vc. *fp* *f* *p*

D.B. *fp* *f* *p*

attacca subito

5. We Came to the U.S.

Pastoral; heroic; triumphant ♩ = 60

The score is divided into two main sections. The first section includes woodwinds, brass, percussion, and strings. The second section includes vocal soloists and a choral ensemble.

Woodwinds: Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet in B♭ 1, 2, Bassoon 1, 2.

Brass: Horn in F 1, 2, Horn in F 3, 4, Trumpet in C 1, 2, Trumpet in C 3, Trombone 1, 2, Bass Trombone, Tuba.

Percussion: Timpani (G-B-D), Percussion 1, 2, 3.

Other Instruments: Harmonica, Banjo, Harp, Piano.

Vocalists: Soprano, Alto, Tenor, Baritone (Soloists); Choral Soprano, Choral Tenor (Chorus).

Strings: Violin I, Violin II, Viola, Cello, Double Bass.

Dynamic markings include *mf*, *p*, *f*, *mp*, and *fp*. Performance instructions include *1.*, *1. (open)*, and *1.* with a fermata.

We came to the U.S.

poco rit. *a tempo*

8

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn. Tuba

Timp.

Perc. 2

Perc. 3

Tamb.

Snare drum

to bass drum



molto rit.

A Faster; ironic ♩ = 80

15

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

B. Tbn. Tuba

Harm.

B

add B.Tbn.

Tuba

mp

mf

IMMIGRANT 1: *mf*

I — came to the U.S. when I was in third grade. — Go-in' to school was a hor-ri-fic thing to face. — There was



21

Harm.

B

mf

one Ger-man speak-ing girl, a Ger-man girl — at that school. She was white, so they sat me next to her. I'm in third grade ha-ving-to

We came to the U.S.

26

Harm.

Banjo (sounding an 8ve lower)

A *mf* IMM. 5:
When we were go-in' to gram-mar school we did-n't have a-ny kind of help. We did-n't

B deal with this u-gly Ger-man girl as my part-ner.

Vln. I *mp* pizz.

Vln. II *mp* pizz.

31

Banjo *mf*

A know the lan-guage, we did-n't know what they were say - ing. One day we went to school and there was-n't a-ny-bo-dy there. We could not go home so we stayed there all

Vln. I

Vln. II

36

Banjo *rit.*

A day. Our mom did-n't know, and we did-n't know, it was-n't a school day be-cause it was a na-tio-nal ho-li-day.

Vln. I *mf*

Vln. II *mf* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f*

IMMIGRANT 5 (SOPRANO): EVERYTHING WAS CLEAN AND ORGANIZED. AND THE STREETS WERE LIKE A MILE WIDE. I REMEMBER THINKING, "WOW, THESE STREETS ARE E-NOR-MOUS. LIKE, YOU COULD GET RUN OVER FOURTEEN TIMES BEFORE YOU GET ACROSS. MOM REALLY NEEDS TO HOLD MY HAND ON THIS ONE - THERE'S NO WAY I CAN GET TO THE OTHER SIDE!"

We came to the U.S.

43 **B** With wonder ♩ = 60

IMM. 6: *p* *recit.* 5

A We learned En-glish the hard way. We had to just by

T Eve-ry-thing was so big. Eve-ry-thing was wow, it's just like in the mo-vies.

Vln. I Solo arco *p*

Vln. II

Vla. Solo arco *p*

Vc. two celli arco *p* Solo

Db.

49

A lis - ten - ing. We would lis - ten and lis - ten. And then at home we were not al - lowed to speak it.

T

Vln. I

Vla.

Vc.

53 **IMM. 7 (TENOR): I'D BEEN REALLY OUTGOING WHEN I LIVED IN KOREA, BUT THEN MY PERSONALITY SORT OF CHANGED WHEN I CAME TO AMERICA.**

senza misura

Tutti

Vc. *f* *p*

55 With cautious reservation (♩ = 60)

T *p*

I be-came more in - tro-ver - ted. More qui - et. Ta - ci-turn. En-ded up stay - ing

Vc. *p* arco

Db. *p*

We came to the U.S.

59 Perc. 3 4/4 B.D. *p*

T *cresc. and growing in confidence*

home. Did-n't have a lot of friends. Star-ted wri-ting po-e-try in Ko-re-an be-cause I could-n't ar-ti-cu-late my thoughts in

Vln. I *Tutti mp*

Vln. II *Tutti mp*

Vla. *Tutti mp*

Vc.

Db.

We came to the U.S.

C With newly-found power and confidence

63

Picc. *f*

Fl. 1, 2 *f*

B \flat Cl. 1, 2 *f*

Bn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1, 2 *f*

C Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. Tuba *f*

Timp. *f* B - C

Perc. 3 *f* to triangle

T *ff* En - glish.

C With newly-found power and confidence

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

We came to the U.S.

67

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.
Tuba

Timp.

Perc. 3

T

Vln. I

Vln. II

Vla.

Vc.

Db.

Div.

Unis.

ff

f

a2

We came to the U.S.

71 D Lightly; gently

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

B. Tbn.
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Harm.

Banjo

Hp.

Vln. I

Vln. II

Vla.

Db.

Unis.

mp

ff

mp

p

f

Glock.

p

pizz.

p

pp

pp

We came to the U.S.

81

Perc. I

Hp.

Choral Sop.

Choral Tenor

Vln. I

Vln. II

Vla.

IMMIGRANT 9:
I WAS VERY LUCKY.
I WENT IMMEDIATELY TO NEW YORK,
Solo AND STAYED THERE FOR A YEAR AND A HALF. I FOUND ANGELS. I HAD FOOD. I HAD WORK.

Div. Unis. simile...



88

Perc. I

Hp.

Choral Sop.

Choral Tenor

Vln. I

Vln. II

Vla.

I THANKED GOD. I SAW HOW PEOPLE SUFFERED, AND I JUST KNEW THAT I WAS VERY BLESSED.

C#

IMMIGRANT 1:
Solo MY FATHER REALLY WANTED US TO ASSIMILATE.

We came to the U.S.

95

Fl. 1, 2

B♭ Cl. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Perc. 1

Perc. 2

Hp.

B

Choral Sop.

Choral Tenor

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

f

mp

mf

f

f

mp

Tamb.

mp

Unis.

mp

mp

arco

arco

f

When I learned

HE WANTED US TO LEARN ENGLISH AT THE EXPENSE OF LOSING THE OTHER LANGUAGES.

We came to the U.S.

99 **F** *simile*

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3
Triangle

Hp.

Pno.

S

A

T

B

Choral Sop.

Choral Tenor

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *f*

f *mp* *f*

f *mp*

When I learned En - glish, — An A - me - ri - can — An A -
When I learned En - glish, — An A - me - ri - can — An A -
When I learned En - glish, — An A - me - ri - can — An A -
En - glish, — that's when I felt like an A - me - ri - can. — An A - me - ri - can. —
that's when I felt like an A - me - ri - can. — An A - me - ri - can. —
that's when I felt like an A - me - ri - can. — An A - me - ri - can. —

The foreigner who resides among you

20 B

Hn. 1, 2

B. Tbn.
Tuba

S
fo-reign-ers in the land of E - gypt.

A
you were fo-reign-ers in the land of E - gypt.

T
8
O

B
O

Vla.

Vc.

D.B.



26

Hn. 1, 2

B. Tbn.
Tuba

S
mf
straight 8ths (not swung)

A
mf
straight 8ths (not swung)
Unis.
O

T
mf
straight 8ths (not swung)
O

B
mf
straight 8ths (not swung)
O O O O

Vla.

Vc.

D.B.

The foreigner who resides among you

39

Fl. 1, 2

Ob.

B \flat Tpt.

B. Tbn.
Tuba

S

S 2

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

- mong you shall be treat-ed as one of your na-tive - born; love the fo-reign-er as your - self for you were

sides a - mong you be treat-ed as one of your na-tive-born; love the fo-reign-er as your - self for

mong you shall be treat-ed as one of your na-tive-born; love the fo-reign-er as your-self for you were

-side a - mong you treat them as your na - tive - born. Love them as your self

-side a - mong you treat them as your na - tive born. Love them as your self

The musical score is for a choral and orchestral work. It features a vocal ensemble with Soprano (S), Soprano 2 (S 2), Alto (A), Tenor (T), and Bass (B) parts. The instrumental ensemble includes Flutes 1 and 2, Oboe, B-flat Trumpets, Bass Trombone/Tuba, Violins I and II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). The lyrics are: '- mong you shall be treat-ed as one of your na-tive - born; love the fo-reign-er as your - self for you were'. The vocal parts have various melodic lines, with the Soprano and Soprano 2 parts having more complex rhythms and the Tenor and Bass parts having simpler, more rhythmic lines. The instrumental parts provide accompaniment, with the woodwinds and strings playing melodic and harmonic lines. The score is numbered 39 at the beginning.

PART 2 - NATURALIZATION
 1. They Still Go See A Judge

OFFICER: IF I ENCOUNTER AND APPREHEND AN INDIVIDUAL WHO IS HERE ILLEGALLY - SAY, THEY'VE JUMPED THE FENCE, SWAM THE RIVER, WHATEVER YOU WANT TO CALL IT - AND THEY DON'T HAVE ANY CRIMINAL HISTORY, OR THEY DON'T HAVE AN IMMIGRATION HISTORY OF DOING THIS, THEN WE DON'T CONSIDER THEM TO BE CRIMINALS. THEY'VE BROKEN THE LAW, NO QUESTION ABOUT IT, BUT IT'S ALMOST EQUIVALENT TO A TRAFFIC VIOLATION.

Resigned, but with some hostility ♩ = 50

Bassoon 1 *mf > p mp* *mp* *mf* *mp*

Contrabassoon *mf > p*

Trumpet in C 1, 2 *f* *p* *f* *p* Con sord.

Percussion 3 Brake drum *f* *mp* *mf* *mp*

OFFICER *recit. mp* *f* *mp* *mf* *mp*

They still go see a judge. They have a right to do that. Or they can opt to

Piano *mf*

Bn. 1 *mf* *mp* *mf*

C Tpt. *f* *p*

Perc. 3

OFF. *mf* *mp* *mf*

not take³ their chan - ces with the judge, and they may just want³ to re - turn home.

attacca

2. The Interview

On the surface: jolly, comedic ♩ = 132
 On a deeper level: quite serious

The musical score is arranged in systems. The first system includes woodwinds (Piccolo, Flute 1,2, Oboe 1,2, Clarinet in B \flat 1,2, Bass Clarinet, Bassoon 1, Contrabassoon) and brass (Horn in F 1,2, Horn in F 3,4, Trumpet in B \flat 1,2, Trumpet in B \flat 3, Trombone 1,2, Bass Trombone, Tuba). The second system includes percussion (Timpani, Percussion 1, 2, 3) and piano. The third system includes vocal soloists (APPLICANT (Solo Soprano), Solo Alto, Solo Tenor, OFFICER (Solo Baritone)) and a chorus (Soprano, Alto, Tenor, Bass). The fourth system includes strings (Violin I, Violin II, Viola, Cello, Double Bass). Dynamics include *fp*, *f*, *mp*, and *mf*. Performance instructions include 'snare (swirl with brushes)' and 'castanets'. The timpani part has the notes A - C# - E - F# written below it.

The Interview

5

B♭ Cl. 1, 2
B. Cl.
C. Bn.
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Pno.

mp
mp
fp
f
fp
f
f
mp
mp
f
mp
mf
mp
f
f
mp
f
mf
mp
f

Marimba
to xylo.

Detailed description: This is a page of a musical score for 'The Interview', page 5. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes B♭ Clarinets 1 and 2, Bass Clarinet, and Contrabassoon. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, and Tuba. The percussion section includes Marimba and three other percussionists (Perc. 2, Perc. 3). The piano part is also present. The score is in 4/4 time and features a variety of dynamics and articulations. The woodwinds play a melodic line with accents and slurs. The brass section provides harmonic support, with the tuba and trumpets playing a rhythmic pattern. The percussion section is active, with the marimba and xylophone playing a complex rhythmic pattern. The piano part is mostly silent, with some chords in the first and third measures.

(SPOKEN OVER MUSIC BELOW)

CHORUS MEMBER: DURING YOUR NATURALIZATION INTERVIEW, AN IMMIGRATION OFFICER WILL ASK YOU QUESTIONS ABOUT YOUR APPLICATION AND BACKGROUND.

Musical score for 'The Interview'. The score includes parts for Bn. 1, C. Bn., Hn. 1, 2, Hn. 3, 4, Perc. 2, Perc. 3, Pno., and OFF. The music is in 4/4 time and features dynamic markings such as *fp*, *f*, *mp*, and *f*. A section labeled 'A' begins at measure 9. Percussion parts include 'snare (swirl with brushes)' and 'to woodblock'. The OFF part includes the spoken line 'Please' at the end of the piece.

The Interview

14 **B**

Fl. 1, 2 *mf* a2 (3+2+2+2+2)

Ob. 1, 2 *mf*

Bn. 1

Perc. 1 Xylo. gliss. > *mf*

Perc. 2 (sticks)

Pno. *f*

APP. *mf* raise right hand Yes.

Solo Alto So help you

Solo Ten. So help you

OFF.

stand and raise your right hand. Do you pro-mise to tell the truth and no-thing but the truth, so help you God?

The Interview

20 C

Picc.

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Bn. 1

C. Bn.

B \flat Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1

Perc. 2

Perc. 3
low woodblock

Pno.

APP.

Solo Alto
God So help you God.

Solo Ten.
God. So help you God.

OFF.
(spoken)
Please sit down. How long have you been a per - ma - nent re - si - dent of the U - ni - ted

The Interview

25

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

C. Bn.

B♭ Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 2

Perc. 3

Pno.

APP.

Solo Alto

Solo Ten.

OFF.

Ten years.

States?

In what port of en - try did you ar - rive in A - me - ri - ca? L - A -

The Interview

Piu mosso ♩ = 92

57

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *a2*

B♭ Cl. 1, 2 *f*

Bn. 1

C. Bn.

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2 *Open*

Tbn. 1, 2 *f*

B. Tbn.

Tuba

Timp. *f* **F# - G#**

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Pno. *f* *ff*

APP.

Solo Alto

Solo Ten.

CHORUS

T *p cresc.*
How ma - ny times have you left the U - S.

T2 *p cresc.*
How ma - ny times have you left the U - S.

B *Div. p cresc.*
How ma - ny times have you left the U - S.

Piu mosso ♩ = 92

Vln. I *f* *p cresc.*

Vln. II *f* *p cresc.*

Vla. *p cresc.*

Vc. *pizz.* *arco* *ff* *p cresc.*

D.B. *pizz.* *arco* *ff* *p cresc.*

The Interview

72

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1

C. Bn.

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

APP.

S

S2

A

T

T2

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Re - si - dent? Unis. Tell me, how ma - ny times? How ma - ny? One time!

Re - si - dent?

How ma - ny times? How ma - ny times? How ma - ny?

Unis. How ma - ny times have you left? How - ma - ny?

How — ma - ny times have you left? How ma - ny?

C♯ - C♯

The Interview

84

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1

C. Bn.

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

APP.

OFF.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p* *f* *mp* *p* *mf* *p*

mf *p* *f* *mp* *p*

p *mf* *p*

pizz. *p*

H

sis-ter in Greece be-cause she was sick. Yes, I pay ta-xes each Do you pay ta-xes?

The Interview

99

Picc. Fl. 1, 2 Ob. 1, 2 B♭ Cl. 1, 2 B. Cl. Bn. 1 C. Bn. Hn. 1, 2 Tuba Timp. Perc. 2 Perc. 3 Pno. APP. Solo Alto Solo Ten. OFF. Vc. D.B.

Con sord. *f* *sfz* *sfz* *p* *f*

What? No! No! No, no! No, no!

What? No! No, no! No, no!

What? No! No, no! No, no!

pros - ti - tute? Have you e - ver bought or sold il - le - gal drugs?

The Interview

1

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bn. 1

Hn. 1, 2

Hn. 3, 4

Perc. 1

Perc. 2

Perc. 3

Pno.

APP.

Solo Alto

Solo Ten.

OFF.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

mp *f* *mp* *f* *mp*

Open

to cym.

cymbals

f

ff

mp *f* *mp* *f* *mp*

mf *f*

Ci-ti-zen! Ci-ti-zen! Ci-ti-zen!

Why do you want to be an A - me-ri-can ci-ti-zen? Why do you want to be an A - me-ri-can ci-ti-zen? Why do you want to

f *f* *f* *f* *f*

Ci-ti-zen! Ci-ti-zen! Ci-ti-zen! Ci-ti-zen! Ci-ti-zen!

f *f* *f* *f* *f*

The Interview

113

Picc.

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

B. Cl.

Bn. 1

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Perc. 1

Perc. 2

Perc. 3

Pno.

APP.

Solo Alto

Solo Ten.

OFF.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

An A-me-ri-can ci-ti-zen! Ci-ti-zen! Ci-ti-zen! An A-me-ri-can ci-ti-zen! Ci-ti-zen! Ci-ti-zen! Ci-ti-zen! Ci-ti-zen!

be? Why do you want to be? Why do you want to be?

The Interview

a tempo

This musical score is for the piece "The Interview" and is marked "a tempo". It features a full orchestral ensemble and vocal soloists. The score is divided into several systems of staves. The instruments listed on the left include Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bass Clarinet 1 & 2, Clarinet in B-flat, Bassoon 1, Contrabassoon, Horns 1, 2, 3, & 4, Baritone Trombone 1 & 2, Tenor Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Piano, and a string quartet (Violin I, Violin II, Viola, and Violoncello). There are also staves for a Soprano, Alto, Tenor, and Offstage Bass. The vocal soloists have lyrics: "I want to vote! I want to tra-vel with a U. - S. pass-port! I want to bring my sis-ter to A - me - ri - ca!". The score includes various musical notations such as dynamics (mf, f, ff), articulation (accents, slurs), and performance instructions like "Con sord" and "pizz". The tempo is marked "a tempo".

English Test: QuestionWords

senza misura

10" 30" Adagio ♩ = 70

40" asynchronous, senza misura *

S
A
T
B

Vln. I
Vln. II
Vla
Vc
D.B.

10" 30" 25" 15"

mf *ff*

* Each individual singer speaks asynchronously with everyone else. Each singer may speak at any tempo, and may choose to maintain a regular tempo or change tempo erratically and dramatically. EVERYONE should begin at ppp in an unintelligible murmur and grow steadily and more frantic, finally shouting at fff. A few pre-selected individuals SHOUT single words ("how", "what", "when", "where", "who", "why") randomly out of the murmur.

** Muffle lowest string with l.h. without pressing down on fingerboard, and bow at bridge, producing as little pitch as possible. All three string sections should be completely synchronized.

*** Cymbal is placed upside down on timpani. Player rolls on cymbals' outer edges with yarn mallets while "glissing" up and down slowly with the foot pedal

English Test: QuestionWords

18

Perc 1 L.V. **A** to snare drum

Perc 2 Sizzle cym. *f*

Perc 3 *mp*

Pno.

S *p* Who When

A Div. *p* How What Unis. How

T *p* When What

B *p* Where Where

26

Perc 1 snare drum *pp*

S Who When Whaa - ee. loud whisper

A How What Whaa - ee. loud whisper

T Where Whaa - ee. loud whisper

B Who Whaa - ee. loud whisper

4. Ignorance

Annoyed, but having compassion ♩ = 60

rit.

The musical score is arranged in a system with the following parts from top to bottom:

- Flute 1:** Starts with a *p* dynamic, then moves to *mp* and *f* dynamics.
- Oboe 1, 2:** Enters in the 7th measure with a *f* dynamic and a first ending bracket.
- Clarinet in B♭ 1:** Enters in the 3rd measure with a *p* dynamic, then moves to *mf* and *f* dynamics.
- Bassoon 1, 2:** Enters in the 7th measure with a *f* dynamic and a first ending bracket.
- Bass Trombone:** Remains silent throughout the piece.
- Tuba:** Remains silent throughout the piece.
- Percussion 1 & 2:** Remains silent throughout the piece.
- Piano:** Remains silent throughout the piece.
- OFFICER:** Remains silent throughout the piece.
- Solo Violin:** Enters in the 2nd measure with a *p* dynamic, then moves to *mf* and *f* dynamics.
- Solo Cello:** Enters in the 3rd measure with a *p* dynamic, then moves to *f* dynamic.

The score is in 2/4 time and consists of 8 measures. The key signature has one sharp (F#).

Ignorance

A *a tempo*

10

Ob. 1, 2 *f* *p* *f* *p* *f* *p* 1, 2

Bn. 1, 2 *mf*

Tuba

Perc. 1 Vibes *mf*

Perc. 2 Crotales *f*

OFF. *recit. mp* *f* *mp* *more arioso mf*

Ig - no - rance. Lack of e - du - ca - tion. I try to e - du - cate the peo - ple I de - tain. Tell them

Vc. *mp*



14

Ob. 1, 2 *mf* *f* *p*

Bn. 1, 2 1. *f*

Tuba *mp cresc.* *f*

Perc. 1 *f*

OFF. *f* *mf*

"Look, when you get off that bus, go to the em - bas - sy and ap - ply for a vi - sa. Or, if you have a

Vc. *f* *mf*

Ignorance

B

Fl. 1
Ob. 1, 2
Bn. 1, 2
Perc. 1
Pno.
OFF.
Vc.

bro-ther here, he can ap - ply for you. I try not to be Big

22

Ob. 1, 2
B. Tbn.
Tuba
Perc. 1
Pno.
OFF.
Vc.

Dad - dy or La Mi - gra.

5. Civics Test

**A NEW CHORUS MEMBER:
THERE ARE ONE HUNDRED
CIVICS QUESTIONS ON THE
NATURALIZATION TEST.
DURING YOUR
NATURALIZATION
INTERVIEW, YOU WILL BE
ASKED UP TO TEN
QUESTIONS FROM THE LIST
OF ONE HUNDRED. TO PASS
THE CIVICS TEST, YOU
MUST ANSWER CORRECTLY
AT LEAST SIX OF THE TEN
QUESTIONS.**

Metronomic ♩ = 72

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in A 1, 2

Bassoon 1, 2

Horn in F 1

Horn in F 3

Tuba

Timpani

Percussion 1
Marimba (rubber mallets)
p

Percussion 2
Xylo. (rubber mallets)
p

Percussion 3

Celesta

Harp
sempre secco e staccato (do not let ring)
p

Metronomic ♩ = 72

Soprano

Alto
(spoken)
How many ammendments
does the Constitution have?

Tenor

Baritone
("...SIX of the ten questions.")

Violin I

Violin II

Cello

S
O
L
O
I
S
T
S

Civics Test

5

Perc. 1

Perc. 2

Hp.

S

T

Name one U.S. territory.

The House of Representatives has how many voting members?

A



11

Perc. 1

Perc. 2

Perc. 3

Hp.

S

A

T

B

Vln. II

Glock.

p

pizz.

p

E♭

B♭ C#

Who is the current Speaker of the House?

Who is the current Chief Justice of the United States?

Civics Test

17

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1

Hn. 3

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

A

T

Vln. I

Vln. II

Vc.

sfz

p

simile

a2

mp

Stopped

gliss.

Bell tree

Glock.

F#

Why does the flag have thirteen stripes?

When must all men register for the Selective Service?

pizz.

B

Civics Test

23 C

Picc. *mp*

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Tuba

Timp. Upside-down sus. cym. on drum head *p*

Perc. 1

Perc. 2

Perc. 3 to sus. cym.

Cel. *mf*

Hp. *mf*

S. Who lived in America before the Europeans arrived? Who was president during World War II?

T. What did Susan B. Anthony do?

B. Who was president during World War I?

Vc. C

Chord progression: G# D# F# C#

Civics Test

29

Timp.

Cel.

Hp.

S

A

T

B

D \sharp

Who makes federal laws?

Why did the colonists fight the British?

Who is the governor of your state?

What are two cabinet level positions?

We elect a U.S. Representative for how many years?

Name one American Indian tribe?

What movement tried to end racial discrimination?



35

rit.

Timp.

Perc. 3

Cel.

Hp.

S

Sus. Cym.
(yarn mallet)

mp

F \sharp G \sharp

Who was President during the Great Depression?

6. You Shall Not Oppress

Largo; Slow blues (swung) ♩ = 60

Flute 1

Oboe 1

Clarinet in Bb 1

Bass Clarinet

Contrabassoon

Horn in F 1
*open bell tone *****the fp is really mp-p*
fp fp fp fp simile

Trumpet in Bb 1, 2
Metal straight mute
mp (straight, not swung)

Bass Trombone

Tuba
mp

Timpani

Percussion 2
Crotales
p

Largo; Slow blues (swung) ♩ = 60

Soprano
mp
 You shall not op - press or wrong or vex or in - jure

Alto
mp
 You press vex

Tenor
mp
 You shall not op - press or wrong a fo - reign - er do not vex or in - jure or

Bass
mp
 You shall not op - press wrong a fo reign - er vex or in -

Cello

Double Bass

C
H
O
R
U
S

You shall not oppress

4

Hn. 1

Bb Tpt. 1, 2

B. Tbn. Tuba

Perc. 2

S
or mis - treat him love the fo - reign - er as your - self

A
or love self

T
8 mis-treat him_ love the fo-reign-er_ as your - self_ for you were

B
- jure or mis-treat him_ love the fo-reign-er_ as your - self_ for

Detailed description: This is a page of a musical score for the hymn 'You shall not oppress'. The score is in G major (one sharp) and 4/4 time. It features a woodwind section with Horn 1, B-flat Trumpets 1 and 2, and Bass Trombone/Tuba. The percussion part includes a snare drum. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'or mis-treat him love the fo-reign-er as your-self'. The Tenor and Bass parts have a '3' (triple) marking over the first measure of their respective lines. The Alto part has a fermata over the first measure. The Horn 1 part has a fermata over the first measure. The B-flat Trumpets and Bass Trombone/Tuba parts have a fermata over the first measure. The percussion part has a snare drum pattern. The page number '104' is at the bottom.

You shall not oppress

11

Fl. 1

Ob. 1

Bb Cl. 1

B. Cl.

C. Bn.

Bb Tpt. 1, 2

Timp.

S

A

T

B

Vc.

D.B.

mf
(straight, not swung)

f

solo

p

fo - reign-er do not vex or in - jure or mis-treat him love the fo-reign-er as your-self

wrong a fo - reign-er do not vex or in - jure or mis - treat him love the fo-reign-er as

shall not op - - - press

-press or wrong or vex or in - jure or mis - treat him love him as your -

Detailed description: This is a page of a musical score for the piece 'You shall not oppress'. It features a variety of instruments and vocal parts. The woodwinds include Flute 1, Oboe 1, B-flat Clarinet 1, Bass Clarinet, and Contrabassoon. The brass section includes B-flat Trumpets 1 and 2, and Timpani. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violoncello (Vc.) and Double Bass (D.B.). The score is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *mf*, *f*, and *p*, as well as performance instructions like 'solo' and '(straight, not swung)'. The lyrics are distributed across the vocal parts, with some words appearing in multiple parts. The page number '11' is written at the top left.

You shall not oppress

20

Bb Cl. 1

B. Cl.

C. Bn.

Bb Tpt. 1, 2

Timp.

T

B

Vc.

D.B.

mf

mp

7

3

(straight 8ths)

Mmm

Mmm

8

(-Ω)

(-Ω)

Detailed description: This is a page of a musical score for the piece 'You shall not oppress'. The score is written for a full orchestra and includes vocal parts. The instruments listed on the left are Bb Clarinet 1, B Clarinet, Contrabassoon, Bb Trumpets 1 and 2, Timpani, Tenor, Bass, Violoncello, and Double Bass. The music is in a key with two flats (Bb major or D minor) and a common time signature. The score begins at measure 20. The Bb Clarinet 1 part has a dynamic marking of *mf* and a seven-measure slur. The Bb Trumpets 1 and 2 part has a dynamic marking of *mp* and a three-measure slur. The Tenor and Bass parts have a dynamic marking of *mp* and a long slur with the word 'Mmm' written below it. The Tenor part has a dynamic marking of *mp* and a note marked with an '8' and the instruction '(straight 8ths)'. The Double Bass part has a dynamic marking of *mp*. The score ends with a double bar line.

7. American Vocabulary

(SPOKEN OVER VAMP)

ALTO: YOU WILL TAKE AN ENGLISH TEST WHICH HAS THREE COMPONENTS: READING, WRITING, AND SPEAKING.

TENOR: YOUR ABILITY TO SPEAK ENGLISH WILL BE DETERMINED BY A USCIS OFFICER DURING YOUR ELIGIBILITY INTERVIEW.

SOPRANO: YOU MUST READ ONE OUT OF THREE SENTENCES CORRECTLY TO DEMONSTRATE AN ABILITY TO READ IN ENGLISH.

Funky soul rock ♩ = 100 Vamp

Trumpet in C 1, 2 *ff*

Trumpet in C 3 *ff*

Trombone 1, 2 *ff*

Bass Trombone *ff*

Drum set *ff* *f* (open) H.H. s.d.

Tambourine *ff* *f*

Electric Piano *ff* *f* *poco ad lib.: sparse, but funky*

Elec. Gtr *ff* *f* *funky!*

Electric Bass Guitar *ff* *f* *slide*

Solo Soprano

Solo Alto

Solo Tenor Abe

Solo Baritone

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

American Vocabulary

3 **A**

Drums

E. Pno. *C 7(♯9)*

E. Gtr. *C 7(♯9)*

E. Bass *C 7(♯9)*

Solo Ten.

S

A

T

B

Lin-coln and George Wa-shing-ton. Abe Lin-coln and George Wa-shing-ton

f Abe Lin-coln and George Wa-shing-ton. Abe

f Abe Lin-coln and George Wa-shing-ton. Abe

f Abe Lin-coln and George Wa-shing-ton. Abe

f Abe Lin-coln and George Wa-shing-ton. Abe

Abe Lin-coln and George Wa-shing-ton. Abe

American Vocabulary

6

The musical score is arranged in a system with the following parts from top to bottom:

- Drums:** A single staff with a drumhead icon and rhythmic slashes indicating a steady beat.
- E. Pno.:** A grand staff (treble and bass clefs) with a **F¹³** chord symbol above the treble clef. The bass line is mostly rests.
- E. Gtr.:** A single staff with a **F¹³** chord symbol above it, containing rhythmic slashes.
- E. Bass:** A single staff with a **F¹³** chord symbol above it, featuring a walking bass line.
- Solo Sop.:** A single staff with lyrics: "A - me - ri - can flag, Bill of Rights".
- Solo Bari.:** A single staff with rests.
- Vocalists (S, A, T, B):** Four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has lyrics: "Lin - coln and George Wa - shing - ton." in the first measure and "A - me - ri - can flag, Bill of Rights." in the second and third measures.

American Vocabulary

13

Drums

floor tom

E. Pno.

E. Gtr.

E. Bass

Solo Sop.

pre-si-dent and White House. Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

Solo Alto

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

Solo Ten.

pre-si-dent and White House. Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

Solo Bari.

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

S

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

A

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

T

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

B

Ch'-kuhk' chuh-kuhk'-chuh-kuhk'-chuh-kuhk' ch'-kuhk'-chuh-kuhk'-chuh-kuhk'-chuh-kuhk'-

American Vocabulary

16

Drums

fill

E. Pno.

E. Gtr.

E. Bass

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vn. I

C

C^{7(♭9)}

C^{7(♭9)}

C^{7(♭9)}

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

A las - ka, Ca - li - for - ni - a

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

-ch' - kuh k' - chuh - kuh k' - chuh - kuh k' - chuh - kuh

silky smooth

mf

American Vocabulary

19

Drums

E. Pno.

E. Gtr.

E. Bass

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vn. I

$C^{7(9)}$ F^{13}

$C^{7(9)}$ F^{13}

A - las-ka, Ca-li-for-ni-a —

De-la-ware, Me - xi-co —

Lincoln and George Washington. A - me-ri-can flag, Bill of Rights.

Lincoln and George Washington. A - me-ri-can flag, Bill of Rights.

Lincoln and George Washington. A - me-ri-can flag, Bill of Rights.

Lincoln and George Washington. A - me-ri-can flag, Bill of Rights.

Lincoln and George Washington. A - me-ri-can flag, Bill of Rights.

American Vocabulary

23

D

Drums

E. Pno.

E. Gtr.

E. Bass

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vn. I

Chords: $C^{7(\sharp 9)}$, $C^{13(\sharp 9)}$, $G^{7(b9)}$

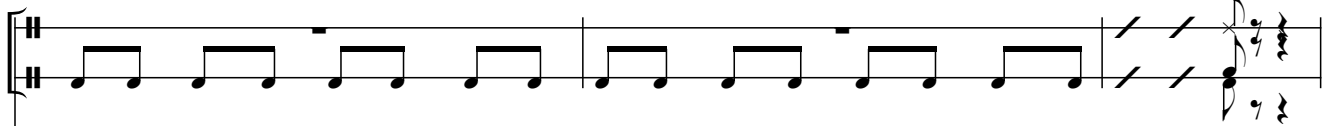
Lyrics:
 New York Ci-ty, Ca-na-da _
 Ca-pi-tal, ci - ti - zen.
 Con-gress, Ci-ty, Se-na-tors
 Wa-shing-ton Dis-trib of Co -

American Vocabulary

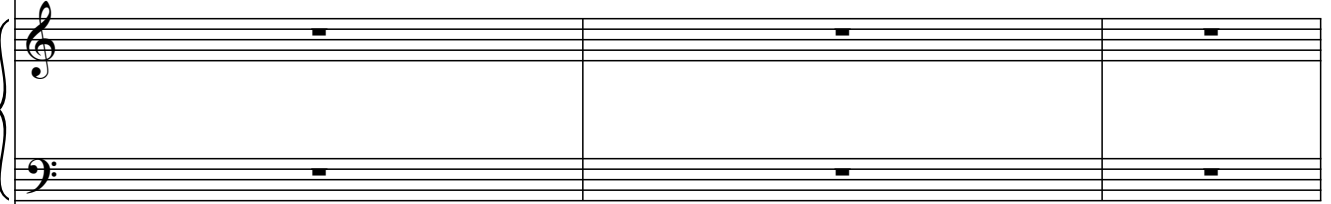
31

fill

Drums



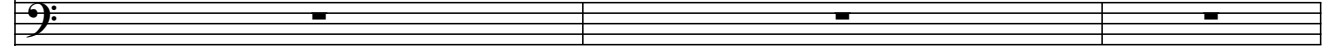
E. Pno.



E. Gtr.



E. Bass



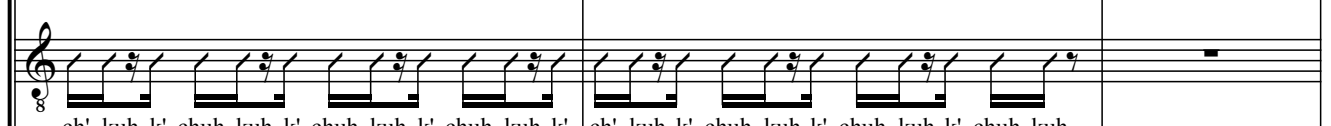
Solo Sop.



Solo Alto



Solo Ten.



Solo Bari.



S



A



T



B



American Vocabulary

E

34 *p* *fp < f* *mp* *fp < f* *mf* *fp < f*

Solo Sop. How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

Solo Alto *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

Solo Ten. *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

Solo Bari. *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

S *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

A *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

T *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

B *p* *fp < f* *mp* *fp < f* *mf* *fp < f*
 How what when where whoooo why! How what when where whoooo why! How what when where whoooo why!

American Vocabulary

40

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Drums

Tamb.

E. Pno.

E. Gtr.

E. Bass

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vn. I

Vn. II

Vla.

F

f

f

f

f

Make loud, chaotic ruckus for 6 beats!

Crash

(Ideally, tamb. should be played by a solo singer, if the Musician's Union allows it)

f

Make loud, chaotic ruckus for 6 beats!

G 13(b9)

C 7(b9)

Make loud, chaotic ruckus for 6 beats!

G 13(b9)

C 7(b9)

C 7(b9)

SHOUT IT!

Waaaa!

(still shouting!)

Dol - lar bill! Tax - es!

SHOUT IT!

Waaaa!

(still shouting!)

Dol - lar bill! Tax - es!

SHOUT IT!

Waaaa!

SHOUT IT!

Waaaa!

f

f

f

American Vocabulary

43

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Drums

Tamb.

E. Pno.

E. Gtr.

E. Bass

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vn. I

Vn. II

Vla.

C 7(9)

F 13

C 7(9)

F 13

C 7(9)

F 13

(still shouting!)

North!South! FlagRight! Fif-ty people free-dom!

In-di-ans! Ci-vil War! Do-lar bill! tax - es!

In-di-ans! Ci-vil War! (still shouting!) Do-lar bill! tax - es!

North!South! FlagRight! Fif-ty people free-dom!

American Vocabulary

47 G

C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Drums
Tamb.
E. Pno.
E. Gtr.
E. Bass
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vn. I
Vn. II
Vla.

North! South! Flag! Right! Fif - ty peo - ple free - dom!
In - di - ans! Ci - vil War!
In - di - ans! Ci - vil War!
North! South! Flag! Right! Fif - ty peo - ple free - dom!

$C7^{(9)}$ $C13^{(9)}$ $C7^{(9)}$ $C13^{(9)}$
 $C7^{(9)}$ $C13^{(9)}$ $C7^{(9)}$ $C13^{(9)}$

American Vocabulary

50

C Tpt. 1, 2 *fp* *f*

C Tpt. 3 *fp* *f*

Tbn. 1, 2

B. Tbn.

Drums

Tamb.

E. Pno.

E. Gtr. *G*^{7(b9)} *C*^{7(b9)}

E. Bass *G*^{7(b9)} *C*^{7(b9)}

Solo Sop. *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

Solo Alto *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

Solo Ten. *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

Solo Bari. *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

S *f* (still shouting!) *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

A *f* (still shouting!) *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

T *f* (still shouting!) *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

B *f* (still shouting!) *ff*
Dol-lar bill! tax - es! In - di-ans! Ci-vil War! North! South! Flag! Right!

Vn. I

Vn. II

Vla.

Legal Status (Part 1)

5 $\text{♩} = \text{♩}$ ($\text{♩} = 44$)

Ob. 1

B♭ Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Bari.

to vibraphone

B.D.

mf

to s.d.

(with sticks)

p

f

Had a lot to do with a - ny-one you've been in con-tact with, a-ny-one you know. A-ny-thing a-bout ter-ror. Are you a

Legal Status (Part 1)

9

Picc.

Fl. 1, 2

Ob. 1

B \flat Cl. 1, 2

Bn. 1, 2

Perc. 3

Pno.

Bari.

to brake drum

SO THAT WAS JUST REALLY WEIRD.

ter - ro - rist? Do you have a - ny ter - ror plans?

Legal Status (Part 1)

A Urgently $\text{♩} = 132$

11

Picc. f

Fl. 1, 2 f

Ob. 1 f

Ob. 2/E. Hn. f Oboe to E. Hn.

B \flat Cl. 1, 2 f

Bn. 1, 2

B \flat Tpt. 1, 2 f

Perc. 1 f (hard rubber mallets)

Perc. 2 S.D. Brake drum f B.D. mf

Perc. to sus. cym. f

Pno. f

Urgently $\text{♩} = 132$

IMM. 10:

Alto Peo-ple said you have to be-come a U. S. ci-ti-zen or they might take your kids a-way. Or some-thing

Bari.



15

Bn. 1, 2 f a2

Tbn. 1, 2 f a2

Perc. 1

Perc. 2

Pno.

Alto cra - zy like that. So I got real - ly scared and said I have to be -

Legal Status (Part 1)

19

Bn. 1, 2

Tbn. 1, 2

Perc. 2

Pno.

Alto

eome a ci-ti zen. Ci-ti-zen. But I still have-n't done it. Still have-n't done it.

B

Bn. 1, 2

Tbn. 1, 2

Perc. 1

Perc. 2

Pno.

Alto

to crotales

a2

Unis.

You know right now it's se-ven hun-dred dol-lars to be - come a U. S. ci-ti-zen! I don't want to spend se-ven hun-dred

32

poco rit.

Bn. 1, 2

Tbn. 1, 2

Pno.

Alto

Unis.

dol - lars. It's not a big pri - o - ri - ty right now. → ACTUALLY, IT'S NEVER BEEN A BIG PRIORITY.

Legal Status (Part 1)

43

Ob. 2/E. Hn

Hp.

Ten.

Choral Baritone

Vc.

Could do it if I wan - ted to.

IMM. 2: Solo

The test is not an ea - sy test. I tried ten

D



49

Ob. 1

Ob. 2/E. Hn

Bn. 1, 2

Hp.

Ten.

Choral Baritone

Vc.

years a - go but did - n't make it. It was ve - ry dif - fi - cult. But the se - cond time I passed. I

p

Legal Status (Part 1)

54

Ob. 2/E. Hn

B♭ Cl. 1, 2

Bn. 1, 2

Perc. 1

Hp.

Sop.

Choral Baritone

Vc.

stu - died. Learned it a lit - tle bet - ter the se - cond time a - round.

mf

IMM. 3 (SOPRANO): OUR IMMIGRATION PROCESS WAS EXTREMELY DIFFICULT. IT ACTUALLY TOOK FIVE YEARS FOR ME TO EVENTUALLY GET MY GREEN CARD. IT TURNED OUT THAT OUR IMMIGRATION OFFICER WAS A RINGLEADER OF THIS WHOLE ILLEGAL OPERATION THAT WENT ON AT THE IMMIGRATION OFFICE IN NEW YORK.

59

Lugubrious ♩ = 60 *rit.*

Ob. 1

Ob. 2/E. Hn

B♭ Cl. 1, 2

Bn. 1, 2

Sop.

Choral Baritone

Vc.

This guy, Phi - lip A. Brown.

mp

arco

mp

9. Form N-400

Rhythmically light and lively, yet stern ♩ = 144

Flute 1, 2

Oboe 1, 2

Clarinet in B \flat 1, 2

Bassoon 1, 2

Trumpet in C 1, 2

Trumpet in C 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani
F# - A - D

Percussion 3

Harp

Piano

Soprano
Type or print le - gi - bly in black ink.

Alto
An - swer all ques - tions

Tenor
Type or print le - gi - bly in black ink.

Bass
An - swer all ques - tions

Violin I

Violin II

Viola

Cello

Double Bass

**C
H
O
R
U
S**

Rhythmically light and lively, yet stern ♩ = 144

5

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

Tbn. 1, 2

Timp.

A

T

B

Vc.

D.B.

ful - ly and ac - cu - rate - ly. Print your U. - S. so - cial se - cu - ri - ty

F# - A♭ D - C



9

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

Tbn. 1, 2

Perc. 3

S

A

T

B

Vc.

D.B.

If you do not have one, you do not have one, num - ber. If you do not have one, you do not have one, You do not have, do not have, do not have

A

ff

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

13

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

S

A

T

B

Vc.

D.B.

you do not have one, you do not have one, write N/ - A in the space pro - vi - ded.

you do not have one, you do not have one, write N/ - A in the space pro - vi - ded.

have, do not have. Write N/ - A in the space pro - vi - ded.

have, do not have. Write N/ - A in the space pro - vi - ded.

17

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Perc. 3

ff

S

A

T

B

Vc.

D.B.

Write N/ - A in the space pro - vi - ded.

Write N/ - A in the spcae pro - vi - ded, space pro - vi - ded.

Write in space pro - vi - ded, space pro - vi - ded.

Write in space pro - vi - ded.

21 B

Bn. 1, 2 *f* *p* 1.

Tbn. 1, 2 *ff*

Perc. 3 s.d. *ff*

Hp. *p*

Pno. *f* *p*

T. *p*
Write the of -

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

25

Ob. 1, 2

Bn. 1, 2

Tbn. 1, 2

Perc. 3

low tom

Hp.

Pno.

A.

T.

Vln. I

Vln. II

Vla.

mp

sfz

p

f

mp

sfz

mp

cresc.

sfz

mp

cresc.

mp

cresc.

mp

cresc.

mp

cresc.

Write the of - fi - cial date.

- fi - cial date, Write the of - fi - cial date, write the of - fi - cial

29

Fl. 1, 2 *mf* *cresc.*

Ob. 1, 2 *cresc.*

B \flat Cl. 1, 2 *mf* a2

Bn. 1, 2 *mp* *cresc.* 1. 1, 2

B. Tbn. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Hp. *mf*

Pno. *mp* *mf* *cresc.*

S *mf* *cresc.*
Write the of - fi - cial date, write the of -

A
Write the of - fi - cial date. Write the of - fi - cial date. Write

T
date, write the of - fi - cial date, write the of - fi - cial

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*

37

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

B. Tbn.

Tuba

Timp.

Pno.

S

A

T

B

Vc.

D.B.

re - si - dence be - gan. When your per - ma - nent re - si - dence be - gan. When your law - ful

re - si - dence be - gan, when it be - gan, when it

re - si - dence be - gan, when your per - ma - nent re - si - dence be - gan. When your law - ful

re - si - dence be - gan, per - ma - nent re - si - dence be - gan,

43

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 3

Pno.

S

A

T

B

Vc.

D.B.

f

ff

D

per - ma - nent re - si - dence be - gan, as shown on your Per - ma - nent Re - si - dent

be - gan, be - gan, as shown on your Per - ma - nent Re - si - dent

per - ma - nent re - si - dence be - gan, as shown on your Per - ma - nent Re - si - dence

per - ma - nent re - si - dence be - gan, as shown on your Pe - ma - nent Re - si - dence

49

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Perc. 3

Pno.

S

A

T

B

Vc.

D.B.

card, as shown on your Per-ma-nent Re-si-dent card, on your Per-ma-nent Re-si-dent Per-ma-nent Re-si-dent

card, as shown on your Per-ma-nent Re-si-dent card, on your Per-ma-nent Re-si-dent Per-ma-nent Re-si-dent

card, as shown on your Per-ma-nent Re-si-dent card, on your Per-ma-nent Re-si-dent Per-ma-nent Re-si-dent

card, as shown on your Pe-ma-nent Re-si-dent card, on your Per-ma-nent Re-si-dent Per-ma-nent Re-si-dent

59

Fl. 1, 2

Ob. 1, 2

B \flat Cl. 1, 2

Bn. 1, 2

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 3

Pno.

S

A

T

B

Vc.

D.B.

card. Re-si-dent card. Per-ma-nent Re-si-dent card!

card. Re-si-dent card. Per-ma-nent Re-si-dent card!

card. Re-si-dent card. Per-ma-nent re-si-dent card!

card. Re-si-dent card. Per-ma-nent re-si-dent card!

8^{va}

f

f

67 ^(8^{va})

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bn. 1, 2
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 3
Pno.
S
A
T
B
Vc.
D.B.

10. Legal Status (Part 2)

Solemn; with integrity ♩ = 66

Tuba

Solo Baritone

Violin I

Violin II

Viola

Cello

Double Bass

IMMIGRANT 6:
I WAS GOING TO GET MARRIED
FOR PAPERS AND PAY SOMEONE TO BE MY WIFE
FOR A PERIOD OF TWO OR THREE YEARS.



I HAD NO SOCIAL SECURITY.
I HAD NO DRIVER'S LICENSE.
I'D BEEN LIVING IN THE STATES
FOR FIVE OR SO YEARS ALREADY.

3

mp

B

I paid ta - xes. — Owned a cor - po - ra - tion. Had a tax I -

Vln. I

Vln. II

Vla.

Vc.

Con sord.

mp

Legal Status (Part2)

AND WHAT STOPPED ME FROM
ACTUALLY MOVING FORWARD
WITH MY LIFE WAS GETTING
MY STATUS LEGALIZED.

7

B

- D. Do - ing ev' - ry - thing by the law.

Vln. I

Vln. II

Vla.

Senza sord.

f *p*



THAT'S ALL I NEEDED. I NEEDED TO GET
SOCIAL SECURITY SO I COULD GET A
DRIVER'S LICENSE, AND

10

B

Vla.

Vc.

mf *p*



Meno mosso

12

Tuba

B

D.B.

p (*f*)

mp *f*

ac-tu-al-ly build cre - dit and be a - ble to live with - out be - ing ter-ri-fied.

p (*f*)

attacca

11. Legal Status (Part 3)

Lively yet stern, as before $\text{♩} = 144$

(2+3+2+2)

SOLOISTS

CHORUS

Soprano
Write the name of the coun - try where you were born. Write the name of the coun - try

Alto
Write the name of the coun - try where you were born. Write the name of the coun - try -

Tenor
Write the name!

Bass
Write the name!

Legal Status (part 3)

5 A **Slow; a bit heavy; like a dirge** $\text{♩} = 48$ ($\text{♩} = \text{♩}$)

Fl. 1, 2

A Cl. 1, 2

B. Cl.

Tbn. 1, 2

Solo Bari. **IMMIGRANT 6: mp**
When I

S
e - ven if it no lon - ger e - xists.

A
- e - ven if it no lon - ger e - xists.

Vc.
sul tasto e non vib.

D.B.
sul tasto e non vib.

9

B. Cl.

Solo Bari.
had a green card I did-n't feel safe. Im - mi - gra - tion can take your green card a - ny time. I

Vc.

D.B.

13

Ob. 2/E. Hn.

B. Cl.

Solo Alto **IMMIGRANT 3: mp**
We had an im - mi - gra - tion law - yer

Solo Bari.
ne - ver felt se - cure e - ven with the green card. I was still con - si - dered an im - mi - grant.

Vc.

D.B.

17

Ob. 2/E. Hn.

Solo Alto
help us with the pa - per - work. It is ve - ry dif - fi - cult to fill all the stuff out. So we got some help. E - ven for

Vc.

D.B.

Legal Status (part 3)

21

Ob. 2/E. Hn.

Solo Alto

Jo-seph be-ing A-me-ri-can it was so con-fu-sing. With the word-ing and ev'-ry-thing, they don't make it ea-sy for you.

Vc.

D.B.



25

Ob. 2/E. Hn.

B. Cl.

Solo Alto

Solo Bari.

Vc.

D.B.

We got some help. It was so con-fu-sing. They don't make it ea-sy for you.

Did - n't feel safe. Ne-ver felt se-cure. They don't make it ea-sy for you.

to oboe

SOPRANO (as IMM. 6): I WAS LIVING HERE ILLEGALLY THE WHOLE TIME. HAD A TOURIST VISA FOR SIX MONTHS, AND WHEN THAT EXPIRED, THAT WAS IT. I APPLIED FOR AN EXTENSION, AND FOR SOME STRANGE REASON, THE REQUEST FOR EXTENSION GOT DENIED.

Legal Status (part 3)

B Tempo I ♩ = 144

29

Fl. 1, 2 *f*

A Cl. 1, 2 *f*

Tbn. 1, 2 *f*

Timp *f* F# - E

CHORUS

S
Check YES if ei - ther of your pa - rents is a U. - S. ci - ti - zen.

A
Check YES if ei - ther of your pa - rents is a U. - S. ci - ti - zen.

T
Check YES!

B
Check YES!

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f* ord.

D.B. *f* ord.



C Slow, as before

33

A Cl. 1, 2 *p* 1. *mf* *p*

Solo Sop. **IMMIGRANT 6:** *p* *mf* *p*
Did - n't fol - low through from there. I just dropped it. Was

Vn. I solo sul tasto e non vib. *p*

Vc. solo sul tasto e non vib. *p*

Legal Status (part 3)

36 D **Tempo I** ♩ = 144

Ob. 1 *mp cresc.*

A Cl. 1, 2 *mf p*

Bn. 1, 2 *mp cresc.*

Tbn. 1, 2 *p cresc.*

Solo Sop. *mf p*
li - ving il - le - gal - ly for a - bout four or five years.

S *mp cresc.*
Write eve - ry ad - dress, write eve - ry ad - dress,

A *mp cresc.*
Write eve - ry ad - dress, write eve - ry ad - dress,

T *p cresc.*
Write ad - dress write ad - dress

B *p cresc.*
Write ad - dress write ad - dress

Vn. I *mp cresc.*

Vn. II *mp cresc.*

Vla. *mp cresc.*
Tutti

Vc. *p cresc.*

D.B. *p cresc.*

Legal Status (part 3)

rit.

44

Ob. 1

Ob. 2/E. Hn.

Bn. 1, 2

Tbn. 1, 2

B. Tbn.

Perc. 3

S.

A.

T.

B.

Vn. I

Vn. II

Vla.

Vc.

D.B.

to E. Hn.

B.D.

f

mf

f

p

Write the ad - dress where you have li - (h)ived.

Write the ad - dress where you have li - (h)ived.

Ad - dress where you have lived. You have li - (h)ived.

Ad - dress where you have lived.

f

mf

f

p

Div.

Unis.

Div.

f

mf

f

p



E Slow, as before

50

B. Cl.

Solo Ten.

Vc.

D.B.

mp

IMM. 2: *mp*

My wife is not a ci-ti-zen. She has to take the e - xam. She is a - fraid to do the test. She's ve - ry

sul tasto e non vib.

p

sul tasto e non vib.

p

Legal Status (part 3)

55

B. Cl.

Solo Ten.

Vc.

D.B.

ner - vous. I can help her but she does-n't want it be-cause she's ve-ry ner-vous. She says "No, no, I'm not going to pass."

59

B. Cl.

Solo Alto

Solo Ten.

Vc.

D.B.

(IMMIGRANT 3)
IT TURNED OUT THAT THIS GUY, PHILIP A. BROWN, AND HIS SISTER WERE THE LEADERS OF THIS WHOLE OPERATION, AND SOME IMMIGRATION OFFICERS WORKED WITH THEM.

60 Con sord.

C Tpt. 1, 2

Pno.

Solo Alto

THEY SOLD GREEN CARDS TO ILLEGAL IMMIGRANTS FOR TEN THOUSAND DOLLARS A POP.

61

C Tpt. 1, 2

Pno.

Solo Alto

THEY WERE SO BUSY DOING THAT, THAT THE ACTUAL FILES JUST NEVER GOT WORKED ON.

Legal Status (part 3)

62 **F**

Ob. 2/E. Hn. *mp* E. Hn. *mp*

B. Cl. *mp*

Perc. 1 *mp* Vibraphone (motor on) *mp*

Solo Alto *mp* IMMIGRANT 3: *mp* So our files got lost.

Solo Bari. *mp* IMMIGRANT 6: *mp* There was al-ways fear. There was al-ways con-cern that some-thing might hap-pen.

Vc. *p*

D.B. *p*



66

Ob. 2/E. Hn.

B. Cl.

Perc. 1

Solo Alto Our files got lost. our files got lost. Our files

Solo Bari. Some-one's gon-na ask ques-tions. There was al-ways fear. Al-ways con-cern. Some-thing might hap-pen.

Vc.

D.B.

Legal Status (part 3)

70 **G** **Tempo I** ♩ = 144

Ob. 2/E. Hn. *to oboe*

A. Cl. 1, 2

B. Cl. *mp*

Bn. 1, 2 *p*

Hp. *mp*

Pno. *p*

Solo Alto
got lost. Some-one's gon-na ask ques-tions.

Solo Bari.
Some-one's gon-na ask ques-tions.

G **Tempo I** ♩ = 144

S *mp*
Write the num-ber.

A *mp*
Write the num-ber.

T *mp*
Write the num-ber of

Vn. I *mp*

Vn. II *mp*

Vc.

D.B.

Legal Status (part 3)

74

Ob. 1 *mp* *cresc.*

A Cl. 1, 2 *cresc.*

Bn. 1, 2 *mf* *p* *mf*

Perc. 3 low tom *mf* to ratchet

Hp. *cresc.*

Pno. *mf* *p* *mf*

S
A
T

Write the num - ber.
Write the num - ber.
trips you have ta - ken. Write the num - ber - of trips you have ta - ken out - side the U - S -

Num - ber of trips you have ta - ken,

Vn. I

Vn. II

Legal Status (part 3)

78

Fl. 1, 2 *mf*

Ob. 1 *mf*

A. Cl. 1, 2 *mf* a2

Bn. 1, 2 *mf* 1, 2

B. Tbn. *mf*

Tuba *mf*

Hp. *mf*

Pno. *mf*

S *mf* out - side the U - S - A out - side the U - S - A the

A *mf* num - ber of trips you have ta - ken, out - side the U - S - A, out - side the U - S - A

T *mf* - A, out - side the U - S - A, out - side the U - S - A,

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Legal Status (part 3)

88

Fl. 1, 2

Ob. 1

Ob. 2/E. Hn.

A. Cl. 1, 2

Bn. 1, 2

B. Tbn.

Tuba

Pno.

S

A

T

B

Vn. I

Vn. II

Vla.

Vc.

D.B.

years, the num - ber of trips out - side of the U - S A out - side.

years num - ber of trips out - side.

years, the num - ber of trips out - side of the U - S A out - side.

years, out - side out - side - of the U - S - A out - side.

SOPRANO (as LEONORE):
FROM THE MOMENT YOU FILE FOR YOUR IMMIGRATION, THERE IS A THREE-MONTH PERIOD WHERE YOU CAN'T TRAVEL. YOU'RE NOT ALLOWED TO LEAVE THE COUNTRY.

Legal Status (part 3)

93 **1** Tempo I ♩ = 144

Picc. *f*

Ob. 1 *mf*

Ob. 2/E. Hn. *mf*

A Cl. 1, 2 *mf*

B. Cl. *f*

Bn. 1, 2 *f* *mf*

C Tpt. 1, 2 (Con sord.) *f*

C Tpt. 3 Con sord. *f*

B. Tbn. 1. Con sord. *f*

Perc. 1 *f* Tamb. to xylo.

Perc. 2 *f* Marimba

Pno. *f*

Solo Sop. *f* IMM. 3: *f*
I found that to be un com-for-ta-ble psy-cho-lo-gi-cally. What if some-thing hap-pens with my fa-mi-ly back home?

1 Tempo I ♩ = 144

Vla. *mf* pizz.

Vc. *mf* pizz.

Legal Status (part 3)

99

Picc.

Ob. 1

Ob. 2/E. Hn.

A Cl. 1, 2

B. Cl.

Bn. 1, 2

C Tpt. 1, 2

Perc. 1

Perc. 2

Pno.

Solo Sop.

Vla.

Vc.

If you need to leave, you ba - si - cally can't. It is so un - com - for - ta - ble!

Legal Status (part 3)

105 J *accel. to end*

Fl. 1, 2 *ff*

A Cl. 1, 2 *ff*

Bn. 1, 2 *ff*

C Tpt. 1, 2 *ff* Senza sord. a2

C Tpt. 3 *ff* Senza sord.

Tbn. 1, 2 *ff* a2

B. Tbn. *ff*

Tuba *ff*

Timp *ff*

Perc. 1 xylo. *ff*

Perc. 3 Ratchet *ff*

Pno. *ff*

S *ff* *accel. to end*
Write the name of the coun - try! Write the name of the coun - try! Check yes!

A *ff*
Write the name of the coun - try! Write the name of the coun - try! Check yes!

T *ff*
Write the name of the coun - try! Write the name of the coun - try! Check yes!

B *ff*
Write the name of the coun - try! Write the name of the coun - try! Check yes!

Vn. I *ff* Tutti

Vn. II *ff*

Vla. *ff* arco

Vc. *ff* arco

D.B. *ff*

Legal Status (part 3)

111

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp

Pno.

S

A

T

B

Vn. I

Vn. II

Vla.

Vc.

D.B.

Write eve - ry ad - dress! Write the num - ber! Write the num - ber! Write eve - ry ad - dress!

Write eve - ry ad - dress! Write the num - ber! Write the num - ber! Write eve - ry ad - dress!

Write eve - ry ad - dress! Write the num - ber! Write the num - ber! Write eve - ry ad - dress!

Write eve - ry ad - dress! Write the num - ber! Write the num - ber! Write eve - ry ad - dress!

Div. V V

Unis. Div. Unis. Div. Unis. Div. V V

116

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp

Pno.

S
Write ___ the num - ber of trips!

A
Write ___ the num - ber of trips!

T
Write ___ the num - ber of trips!

B
Write ___ the num - ber of trips!

Vn. I

Vn. II

Vla.

Vc.
Unis. Div.

D.B.

OFFICER: THE PROBLEMS THAT WE HAVE ARE NOT SO MUCH PEOPLE THAT COME OVER THE BORDER ILLEGALLY. THE BIGGER PROBLEM IS THE MAJORITY OF THESE SEVENTEEN MILLION PEOPLE HERE ILLEGALLY ARE THESE PEOPLE WHO SIMPLY COME HERE LEGITIMATELY. STUDENTS OUT OF STATUS WITH THEIR VISAS. TOURISTS WHO DON'T GO BACK WHEN THEY'RE SUPPOSED TO.

Oath of Allegiance

9

A Tempo I (♩ = 60)

Fl. 1, 2

E. Hn.

A Cl. 1, 2

Bn. 1, 2

Perc. 2

mf

A Tempo I (♩ = 60)

Vn. I

Vn. II

Va.

Vc.

D.B.

Senza sord.

f

Senza sord.

f

Senza sord.

f

Senza sord.

f

Div.

ff

Oath of Allegiance

34

Ob. 1

E. Hn.

A Cl. 1, 2

Bn. 1, 2

Perc. 1

Hp.

Pno.

S

A

T

B

S

A

T

B

Va.

Vc.

D.B.

mf

f

and laws of the U-ni-ted States of A-me-ri-ca e-ne-mies fo-reign and do-mes-tic.

-fend the Con-sti-tu-tion and laws of the U-ni-ted States of A-me-ri-ca a-gainst all e-ne-mies fo-reign and do-mes-tic.

-fend the Con-sti-tu-tion and laws of the U-ni-ted States of A-me-ri-ca e-ne-mies fo-reign and do-mes-tic.

A-me-ri-ca e-ne-mies fo-reign and do-mes-tic.

mf

f

mf

f

mf

Oath of Allegiance

39

Fl. 1, 2 *f*

Ob. 1

E. Hn.

A Cl. 1, 2 *a2*

Bn. 1, 2

Perc. 1

Hp.

Pno.

S
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

A
I will bear true faith and al - le-giance to the same. I will bear arms half of the U-ni-ted States when re-qui-red by law.

T
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

B
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

S
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

A
I will bear true faith and al - le-giance to the same. I will bear arms half of the U-ni-ted States when re-qui-red by law.

T
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

B
I will bear true faith and al - le-giance to the same. I will bear arms on be - half of the U-ni-ted States when re-qui-red by law.

Va.

Vc.

D.B. *f*

Oath of Allegiance

44 **D**

Fl. 1, 2

Ob. 1

E. Hn.

A. Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S.

A.

T.

B.

S.

A.

T.

B.

Vn. I

Vn. II

Va.

Vc.

D.B.

Con sord.

fp

mf

f

f

to cymbals

ff

Triangle

f

B \flat

B \sharp

I will per - form non - com - ba - tant ser - vice in the armed for - ces of the U - ni - ted States when re - qui - red by law. I will per - form work of

I will per - form non - com - ba - tant ser - vice in the armed for - ces of the U - ni - ted States when re - qui - red by law. I will per - form work of

I will per - form non - com - ba - tant ser - vice in the armed for - ces of the U - ni - ted States when re - qui - red by law. I will per - form work of

I will per - form non - com - ba - tant ser - vice in the armed for - ces of the U - ni - ted States when re - qui - red by law. I will per - form work of

D

f

mp

f

Div.

Unis.

Div.

f

PART 3 - A NEW LIFE

1. Education and Work

Proud; optimistic ♩ = 90

Alto flute (Fl.1)
Flute 2

Oboe 1, 2

Clarinet in B \flat

Clarinet in A

Bass Clarinet

Bassoon 1, 2

Horn in F 1, 2

Trumpet in C 1, 2

Bass Trombone
Tuba

Timpani
G - A - D - E

Percussion 1

Percussion 2

Percussion 3

Harp

Soprano

Alto

Tenor

Baritone

Choral
Tenor

Violin I

Violin II

Viola

Cello

Double Bass

mf *fp* *f* *mf* *f* *mf* *f* *mf* *p* *f*

7 *rit.* **A** **Lento** ♩. = 60 (♩=♩)
(actual meter is 9/8)

Fl. 1, 2
B♭ Cl.
A Cl.
B. Cl.
Bn. 1, 2
Hp.
S
B
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
p
mp
p
mp
p
mp
p
pizz.
p
pizz.
p
pizz.
p

(actual meter is 9/8)

rit. **A** **Lento** ♩. = 60 (♩=♩)
(actual meter is 9/8)

mp
p
mp
p
mp
p
mp
p
pizz.
p
pizz.
p

(actual meter is 9/8)

rit. **A** **Lento** ♩. = 60 (♩=♩)
(actual meter is 9/8)

mp
p
mp
p
mp
p
mp
p
pizz.
p
pizz.
p

(actual meter is 9/8)

rit. **A** **Lento** ♩. = 60 (♩=♩)
(actual meter is 9/8)

mp
p
mp
p
mp
p
mp
p
pizz.
p
pizz.
p

(actual meter is 9/8)

rit. **A** **Lento** ♩. = 60 (♩=♩)
(actual meter is 9/8)

mp
p
mp
p
mp
p
mp
p
pizz.
p
pizz.
p

(actual meter is 9/8)

Education and Work

13

Alto flute

Fl. 1, 2 *mp*

B♭ Cl.

A Cl. *p*

B. Cl. *p*

Bn. 1, 2 *mf*

Hp. *p*

S

B

CT

Vla. *mp* arco

Vc. *mp*

D.B. *mp*

IMM. 6: *mp*

IMM. 5: *mf*

D₄

Solo

Here I have a ti-tle. Work hard ev'-ry day. Come to work and do my job.

I'm an a-re-a su-per-vi-sor. at a re-tail

The musical score is for the piece 'Education and Work'. It features a variety of instruments and vocal parts. The woodwinds include Flute 1 & 2 (Alto flute), B♭ Clarinet, Alto Clarinet, Bass Clarinet, and Bassoon 1 & 2. The strings consist of Harp, Violin, Viola, Violoncello, and Double Bass. There are also vocal parts for Soprano and Bass. The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are also performance instructions like 'Alto flute', 'arco', and 'Solo'. The lyrics for the vocal parts are: 'Here I have a ti-tle. Work hard ev'-ry day. Come to work and do my job.' and 'I'm an a-re-a su-per-vi-sor. at a re-tail'. The score is marked with measure numbers 13 and 14, and includes rehearsal marks IMM. 5 and IMM. 6.

Education and Work

32

Fl. 1, 2

Ob. 1, 2

B \flat Cl.

A Cl.

B. Cl.

Bn. 1, 2

Hn. 1, 2

C Tpt. 1, 2

B. Tbn.
Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

A

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

-mer-cials.

Then I o-pen-ed a res-tau-rant.

Ow-ner and ma-na-ger.

We do land-sca-ping. —

Bought my-self a house.

My chil-dren

G \sharp

F \sharp C \sharp

Education and Work

42

Fl. 1, 2
Ob. 1, 2
B♭ Cl.
A Cl.
B. Cl.
Bn. 1, 2
Hn. 1, 2
C Tpt. 1, 2
Timp.
Perc. 1
Perc. 2
Hp.
A
T
Vln. I
Vln. II
Vla.
Vc.
D.B.

D - C

mp *p*
mp *p*
mp *p*
mp *p*
mp *p*
mf
mp *p*
mp *p*
mp *p*

1. 3 3

8^{va}

Detailed description: This page of a musical score, titled 'Education and Work', covers measures 42 through 49. The score is arranged for a full orchestra and vocal soloists. The orchestral parts include Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat and A, Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Trumpets in C 1 and 2, Timpani, Percussion 1 and 2, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts are for Alto (A) and Tenor (T). The score begins at measure 42 with a key signature of one flat and a 2/4 time signature. The music features a variety of textures, including melodic lines for woodwinds and strings, and rhythmic patterns for the brass and percussion. Dynamic markings such as *mp* (mezzo-piano) and *p* (piano) are used throughout. Performance instructions like *tr* (trill) and *8^{va}* (ottava) are also present. The score concludes at measure 49 with a final cadence.

Education and Work

50 **D** Lento $\text{♩} = 60$ ($\text{♩} = \text{♩}$) *a2*

Fl. 1, 2 *poco f*

Ob. 1, 2 *poco f*

B♭ Cl. *poco f* *a2*

A Cl. *poco f*

B. Cl. *poco f*

Bn. 1, 2 *poco f* *a2* *Div.*

Hn. 1, 2 *poco f* *a2*

C Tpt. 1, 2

B. Tbn. Tuba

Perc. 2 *sus. cym.* *p* *f* *L.V.*

Hp. *f*

S *f* I'm an a - re - a su - per - vi - sor at a

A *f* Ow - ner and ma - na - ger.

T *f* Bought my - self a house. My chil - dren work with

B *f* Here I have a ti - tle. Come to work and do my

CT *f* Went to gra - phic de - sign school.

D Lento $\text{♩} = 60$ ($\text{♩} = \text{♩}$) *mf* (Supporting the singers) *Div.*

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

Vln. II *mp* *poco f* *mf* *poco f*

Vla. *mp* *poco f*

Vc. *mf* *poco f*

D.B. *poco f* *Unis. arco*

2. Chorale: You Shall Not Oppress

Lento; not too somber ♩ = 60

A

Piccolo

Flute 1

Flute 2

Oboe 1

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon 1, 2

Percussion 2
Tubular bells

Lento; not too somber ♩ = 60

A

C
H
O
R
U
S

Soprano

Alto

Tenor

Bass

You shall not op - press or wrong a fo - reign - er. You shall

You shall not op - press or wrong a fo - reign - er. You shall

You shall not op - press or wrong a fo - reign - er. You shall

You shall not op - press or wrong a fo - reign - er. You shall

Chorale: You Shall Not Oppress

5

The score is for a woodwind ensemble and voices. It is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). The woodwind parts include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), and Bassoon 1 & 2 (Bn. 1, 2). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "not op - press a fo - reign - er. You shall not op - press or wrong op -". The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte), and performance instructions like "Div." (divisi) and "Unis." (unison). The page number 193 is at the bottom.

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bn. 1, 2

S

A

T

B

not op - press a fo - reign - er. You shall not op - press or wrong op -

not op - press a fo - reign - er. You shall not op - press or wrong op -

not op - press a fo - reign - er. You shall not op - press or wrong, op -

not op - press a fo - reign - er. You shall not op - press or wrong, op -

193

Chorale: You Shall Not Oppress

9

1. 2. B

Picc. *f*

Fl. 1 *p* *f*

Fl. 2 *f*

Ob. 1 *p*

B♭ Cl. 1 *a2* *p* *f*

B♭ Cl. 2 *f*

B. Cl. *p* *f*

Bn. 1, 2 *1, 2* *1.* *a2* *p* *f*

S
- press or wrong a fo - reign - er. You shall fo - reign - er. For you were fo - reign - ers in the

A
- press or wrong a fo - reign - er. You shall fo - reign - er. For you were fo - reign - ers in the

T
8
- press or wrong a fo - reign - er. You shall fo - reign - er. For you were fo - reign - ers in the

B
- press or wrong a fo - reign - er. You shall fo - reign - er. For you were fo - reign - ers in the

3. Identity (Part 1)

Dreamily ♩ = 80

Flute 1

Oboe 1

English Horn

Clarinet in E♭

Harp

Piano

Soprano

Alto

Tenor

Baritone

Solo Cello

S
O
L
O
I
S
T
S

IMM. 7: *dolce*
mp
I can see how A - me - ri - can

Pno.

Bari.

Vc.

mf
mp
mf
mp

I've be - come when I make, when I make big a - chieve - ments. I can

Pno.

Bari.

Vc.

mf
mp
mf
mp
mf

see how A - me - ri - can I've be - come when I make, when I make a

Identity (Part 1)

10 A

Pno. *mf*

Alto *mp* *mf* *mp*
When I make big a - chieve - ments. When I

Ten. *mp* *mf* *mp*
When I make big a - chieve - ments. When I

Bari. *mp*
dif - frence.

Vc. *mp* *mf*

13

Pno. *mf* *mp* *mf*

Alto *mf* *mp* *mf*
make a dif - frence. See how A - me - ri - can I've be -

Ten. *mf* *mp* *mf*
make a dif - frence. See how A - me - ri - can I've be -

Bari. *mp* *mf*
I can see how A - me - ri - can I've be -

Vc. *mf* *mp* *mf*

17 B

E. Hn. *mp*

Hp. *mp* *simile*

Pno. *mf*

Sop. IMMIGRANT 10: *mp*
You're not from here or from there. You

Alto *mp*
come.

Ten. *mp*
come.

Bari. *mp*
come.

Vc. *mp*

Identity (Part 1)

20

E. Hn.

Hp.

Sop.

can't find your place. And back home, *mf* back home *mp* you don't be - long. Not from

A \flat

23

E. Hn.

Hp.

Sop.

here or from there. You can't find your place. And back home, *mf* back home you

A \flat A \flat

26

Ob. 1

E. Hn.

E \flat Cl.

Hp.

Sop.

Alto

Bari.

Vc.

don't be long. *mp*

Not from here or from *mp*

Not from here or *mp*

mp

C

Identity (Part 1)

29

Fl. 1

Ob. 1 *mf*

E. Hn. *mf*

E♭ Cl. *mf*

Sop. *mf*

Alto *mf*

Ten. *mf*

Bari. *mf*

Vc. *mf*

there Not from here or from there. You

Not from here or there. Not from here or there.

there. Not from here or there.



32

Fl. 1 *rit.*

Ob. 1 *p*

E. Hn. *p*

E♭ Cl. *p*

Sop. *p*

Alto *p*

Ten. *p*

Bari. *p*

Vc. *p*

can't find your place, and you don't be - long.

Can't find your place, and you don't be - long.

Can't find your place, and you don't be - long.

Can't find your place, and you don't be - long.

4. Identity (Part 2)

IMM. 7 (TENOR): We call ourselves One-Point-Five generation. We're Koreans who came here in our teens. Most of us are perfectly bilingual, but most of us are culturally kind of lost. We're not really American. We're not really Korean. But later on it becomes an asset: you're bilingual, you're bicultural, and it becomes one of the greatest advantages.

Pointed and precise ♩ = 60

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in E \flat

Bassoon 1

Bassoon 2

Percussion 1
Marimba

Percussion 2
Vibraphone

Piano

Pointed and precise ♩ = 60

Solo Soprano

Solo Alto

Solo Tenor
IMMIGRANT 7: *p*
I'm no-ti-cing a lot these days. A-dap-ta - bi-li-ty. ___ A sense of o-pen-ness. Di-ver-si-ty of ex-pe-ri-ence. ___

Solo Baritone

Violin I

Violin II

Viola

Cello

Double Bass

IMM. 10 (ALTO): My dad and I are more Mexican, and my mom and my two sisters kinda like the States more. My dad and I consider Mexico home. I was always into Mariachi music and more Spanish music, and my sister was more into Madonna and Michael Jackson.

IMM. 4 (SOPRANO): The passage of time. Seeing the good and horrible things about this country. And seeing some of the difficult times that the country has gone through. You begin to come to know it as a person. That's when you begin to identify with it. From seeing the good side and bad side, which every country has. So, year by year, you slowly begin to appreciate America.

6 **A**

B♭ Cl. 1 *mf* > *p*

B♭ Cl. 2 *mf* > *p*

Perc. 1 *mf* > *p*

Perc. 2 *mp*

S *mp*
It's not from ta - king an oath of al - le - giance or a - ny - thing like that.

A *mp*
To this



10

B♭ Cl. 1 *mp* > *p*

B♭ Cl. 2 *mp* > *p*

Bn. 1 *mp* > *p*

Perc. 1 *mp* > *p*

Perc. 2 *mp* > *p*

S
day I don't have a best friend be - cause I'm not A - me - ri - can.

A
Al - ways felt like an

Identity (part 2)

25 C

Fl. 1
Fl. 2
Pno.
B
Vln. I
Vln. II
Vla.
Vc.

- can. _____



28

Fl. 1
Fl. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.

Identity (part 2)

31

Fl. 1

Fl. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Piu f

Piu f



Fl. 1

Fl. 2

E♭ Cl.

Perc. 1

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mf

Glock.

mp

pizz.

pizz.

pizz.

Identity (part 2)

37

E♭ Cl.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

D.B.



40

E♭ Cl.

Perc. 1

Vln. I

Vln. II

Vla.

Vc.

D.B.

Identity (part 2)

42 **E** **meno mosso** ♩ = 72 (slower than before)

The score is for a section of a symphony. It features woodwinds (Ob. 1, B♭ Cl. 1, E♭ Cl., Bn. 1, Bn. 2), vocalists (Soprano, Alto, Tenor, Bass), and strings (Vln. I, Vln. II, Vla., Vc., D.B.). The woodwinds and vocalists have melodic lines with dynamic markings (mf, f, mp, f) and phrasing slurs. The vocalists have lyrics in English. The strings provide harmonic support with sustained notes and some melodic movement in the lower registers.

Ob. 1 *mf* *f* *mp* *f*

B♭ Cl. 1 *f*

E♭ Cl.

Bn. 1 *mf* *f* *mp* *f*

Bn. 2 *mf* *f* *mp* *f*

S *mf* *f* *mp* *f*
More op - por - tu - ni - ty. A sense of

A *f*
Felt like an out - si - der.

T *mf* *f* *mp* *f*
More op - por - tu - ni - ty. A sense of

B *mf* *f* *mp* *f*
More op - por - tu - ni - ty. A sense of

Vln. I

Vln. II

Vla.

Vc. *mf* *f* *mp*

D.B.

Identity (part 2)

46 *rit.*

Ob. 1 *p* *mf* *f*

B♭ Cl. 1 *f* *p* *mf* *f*

Bn. 1 *p* *mf* *f*

Bn. 2 *p* *mf* *f*

S
o - pen - ness. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.

A
Don't _____ con - nect. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.

T
o - pen - ness. _____ Di - ver - si - ty _____ of ex - pe - ri - ence.

B
o - pen - ness. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.

Vc. *mf* *p* *mf* *f*

Detailed description: This page of a musical score, numbered 46, is titled 'Identity (part 2)'. It features a 'rit.' (ritardando) marking. The score is arranged for woodwinds, strings, and vocalists. The woodwind section includes Oboe 1, B♭ Clarinet 1, Bassoon 1, and Bassoon 2. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violoncello (Vc.). The music is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into four measures. The first measure is in 4/4, the second in 7/8, the third in 2/4, and the fourth in 4/4. Dynamics range from piano (p) to fortissimo (f). The vocal parts have lyrics: Soprano: 'o - pen - ness. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.'; Alto: 'Don't _____ con - nect. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.'; Tenor: 'o - pen - ness. _____ Di - ver - si - ty _____ of ex - pe - ri - ence.'; Bass: 'o - pen - ness. _____ Di - ver - si - ty of _____ ex - pe - ri - ence.' The string part starts with a half note G2 in the first measure, followed by a quarter rest, and then a half note G2 in the second measure, with dynamics *mf*, *p*, *mf*, and *f* indicated.

5. It Tears Me Up

OFFICER: It's different from administration to administration. We don't focus on doing worksite enforcement and actually targeting people who hire illegal aliens as much as we should. That's something that I would like to see change. That's what perpetuates this.

Sinister ♩ = 66-69

Piccolo
f > *p*

Flute 1, 2
f > *p*

Oboe 1
f > *p*

Bass Clarinet
f

Bassoon 1
Solo
f

Horn in F 1, 2
Con sord.
f > *p*

Horn in F 3, 4
Con sord.
f > *p*

Bass Trombone Tuba
a2
f

Percussion 1
Glock.
f

Percussion 2
Vibraslap
f

Percussion 3
Low tom
f

Piano
f

OFFICER
recit. f
It tears me up. It an-gers me. Be - cause they can hire³ these peo-ple

Double Bass
pizz.
v (stop string immediately) v
f

rit.

It Tears Me Up

5

B. Cl. *mp*

Bn. 1 *mp*

Perc. 1

Pno

OFF. *mp*

D.B. *mp*

cheap. Don't have to pay them be-ne-fits. Can take ad - van-tage, and put mo-ney — in their own



A Faster and more agitated ♩ = 72

B. Cl. *ff*

Bn. 1 *f*

B. Tbn. Tuba

Perc. 1

Perc. 2 S.D. (snares off) *ff*

Perc. 3 Ratchet *f* Low tom

Pno *sfz*

OFF. *ff*

D.B. *ff*

po-cket. I don't drive a-round look-ing for peo-ple. Don't get in my

It Tears Me Up

13

B. Cl.

Bn. 1

B. Tbn.
Tuba

Perc. 3

Pno

OFF.

D.B.

mp

f

mp

mp

p

sfz

mp

car and go "Oh, that guy looks like he's pro-ba-bly il-le-gal. Let's go o-ver there and

mp

sfz

mp

arco

17

B. Cl.

Bn. 1

Pno

OFF.

D.B.

mf

mf

mf

talk to them."

mf

attacca

6. The Same Law Shall Apply

Doloroso e molto espressivo ♩ = 60

Solo
p

Oboe 1

English Horn

Bassoon 1

Horn in F 1, 2

Trumpet in B \flat 1, 2

Trumpet in B \flat 3

Trombone 1, 2

Bass Trombone
Tuba

Timpani
G - C

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

CHORUS

Soprano

Alto

Tenor

Bass

Doloroso e molto espressivo ♩ = 60

Violin I

Violin II

Viola

Cello

Double Bass

The musical score is arranged in a standard orchestral format. It begins with the tempo and mood markings 'Doloroso e molto espressivo' and a quarter note equal to 60 (♩ = 60). The score is divided into two systems. The first system includes woodwinds (Oboe 1, English Horn, Bassoon 1), brass (Horn in F 1, 2, Trumpet in B \flat 1, 2, Trumpet in B \flat 3, Trombone 1, 2, Bass Trombone/Tuba), percussion (Timpani G-C, Percussion 1-3), harp, and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped under a 'CHORUS' bracket. The second system includes the string section (Violin I, Violin II, Viola, Cello, Double Bass). The Oboe 1 part features a 'Solo' section starting with a piano (*p*) dynamic, marked with a slur and a fermata. The English Horn part also has a piano (*p*) dynamic marking. The percussion parts are mostly rests, with the timpani part indicating a G-C range. The harp part has a few notes in the first measure. The piano part is mostly rests. The vocal parts are mostly rests. The string parts are mostly rests.

The same law shall apply

7

Ob. 1

E. Hn.

Bn. 1

mp



A Calm, serene ♩ = 55

13

E. Hn.

Bn. 1

Timp.

Perc. 1
Tubular bells
p

Perc. 2
Crotales
p

Hp.

Pno.

S

A

T

p

The same law shall ap - ply.

The same law shall ap - ply. The same

p

The same law

A Calm, serene ♩ = 55

Vln. I

Vln. II

D.B.

pp

pp

The same law shall apply

21

Perc. 1 *mp* To B.D. **B**

Perc. 2 *mp* To triangle

Hp. *mf*

Pno. *mf*

S
A
T
B

The same law shall apply to the na-tive born and to the
law The same law shall apply shall apply to the na-tive born and to the
shall apply The same the same law shall apply to the na-tive born
The same law shall apply to the na-tive born

Vln. I *mf* *p* **B**

Vln. II *mf* *p*

Vla. *fp* *mf* *p*

Vc. *fp* *mf* *p*

D.B.

7. Reflections

Calm; serene ♩ = 60

Flute 1

English Horn

Clarinet in B \flat 1, 2

Bassoon 1, 2

Percussion 2

Harp

Solo Soprano

Solo Alto

Solo Tenor

Solo Baritone

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

p

f

1.

Free - dom. Free-dom of ex - pres - sion. In - di - vi - du - a - li - ty. Re - spect for the dif - fren - ces. Di -

Free - dom. Free-dom of ex - pres - sion. In - di - vi - du - a - li - ty. Re - spect for the dif - fren - ces.

Free - dom. Free-dom of ex - pres - sion. In - di - vi - du - a - li - ty. Re - spect for the dif - fren - ces. Di -

Free - dom. Free-dom of ex - pres - sion. In - di - vi - du - a - li - ty. Re - spect for the dif - fren - ces.

Solo

p

Solo

p

Solo

p

Solo

p

Reflections

rit. B **Piu Mosso** ♩ = 80

16

Fl. 1 *mp*

E. Hn. *mp*

B♭ Cl. 1, 2 *mp* *f* 1, 2

Bn. 1, 2 *mp*

Perc. 2 Crotales *f*

Hp. *f*

Solo Sop. *mp*
ma-ny dif-frent in-flu-en-ces. Di-ver-si-ty.

Solo Alto *mp*
In-flu-en-ces. Di-ver-si-ty.

Solo Ten. *mp*
things. Di-ver-si-ty.

Solo Bari. *mp*
-ver-si-ty.

S. *f*
Dif-frent peo-ple. Back-ground and his-to-ry.

A. *f*
Dif-frent peo-ple. Back-ground and his-to-ry.

rit. B **Piu Mosso** ♩ = 80
Tutti

Vln. 1 *mp* *f* Tutti

Vln. 2 *mf* *mp* *f* Tutti

Vla. *mp*

Vlc. *mp*

8. Do Not Neglect

In a laid-back '70s gospel groove ♩ = 80

Piccolo

Flute 1, 2

Oboe 1, 2

Clarinet in A 1, 2

Bassoon 1, 2

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Trumpet in C 3

Trombone 1, 2

Bass Trombone
Tuba

Timpani

Drum set

Percussion 2

Percussion 3

Electric Piano

Solo Soprano

Solo Alto

Solo Tenor

Solo Baritone

Soprano

Alto

Tenor

Bass

In a laid-back '70s gospel groove ♩ = 80

Violin I

Violin II

Viola

Cello

Double Bass

Electric Bass

Steady '70s funk beat (*poco ad lib.*)

mp

mp

pizz.

mp

pizz.

mp

Do Not Neglect

7

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Drums

E. Pno.

S

A

T

B

Vc.

D.B.

A

1.

mp

mp

mp

mp

mp

mp

Do not ne - glect to show,

Do not ne - glect to show,

Do not ne - glect to show,

A

Do Not Neglect

11

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Drums

E. Pno.

Solo Ten.

S
do not ne-glect to show, do not ne-glect to show hos - pi -

A
do not ne-glect to show, do not ne-glect to show hos - pi -

T
do not ne-glect to show, do not ne-glect to show hos - pi -

Vc.

D.B.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Alto Clarinet 1 and 2, and Bassoons 1 and 2. The percussion section includes Drums. The piano part is for the E. Pno. (E. Piano). The vocal soloists are Solo Tenor (Solo Ten.), Soprano (S), Alto (A), and Tenor (T). The vocal parts have lyrics: "do not neglect to show, do not neglect to show hos - pi -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The woodwinds play melodic lines with slurs. The drums play a simple rhythmic pattern. The vocal soloists sing the lyrics in unison.

Do Not Neglect

15

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Drums

E. Pno.

Solo Ten.

S

A

T

Vc.

D.B.

Solo *mf*

Do not ne-glect to show.

- ta-li - ty to stran - gers, Do not ne-glect to show,

- ta-li - ty to stran - gers, Do not ne-glect to show,

- ta-li - ty to stran - gers. Do not ne-glect to show,

Do Not Neglect

19

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Drums
E. Pno.
Solo Ten.
S
A
T
Vc.
D.B.

Do not neglect to show, — hos - pi - ta-li - ty — to stran -

do not neglect to show, — do not neglect to show — hos - pi - ta-li - ty — to stran -

do not neglect to show, — do not neglect to show — hos - pi - ta-li - ty — to stran -

do not neglect to show, — do not neglect to show — hos - pi - ta-li - ty — to stran -

Do Not Neglect

24

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Drums

E. Pno.

Solo Ten.

S

A

T

Vc.

D.B.

B

gers, by do-ing so en-ter-tained

gers, for by do-ing so some have en-ter-tained an-gels un-a-wares.

gers. for by do-ing so some have en-ter-tained an-gels un-a-wares.

gers. for by do-ing so some have en-ter-tained an-gels un-a-wares.

Do Not Neglect

27

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Drums

E. Pno.

Solo Sop.

Solo Ten.

S

A

T

B

Vc.

D.B.

en-ter-tained an-gels un-a-ware. _____ By do-ing so _____

For by do-ing so _____ some have

for by do-ing so _____ some have

For by do-ing so _____ some have

Do Not Neglect

34

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Drums

E. Pno.

Solo Sop.

Solo Ten.

S

A

T

B

Vc.

D.B.

Solo *f*

Do not ne-glect to show, do not ne-glect to show

do not ne-glect to show, do not ne-glect to show

do not ne-glect to show, do not ne-glect to show

do not ne-glect to show, do not ne-glect to show

Do Not Neglect

38

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Drums

E. Pno.

Solo Sop.

Solo Alto

Solo Bari.

S

A

T

B

Vc.

D.B.

mf

mf

mf

mf

1, 2

1.

hos - pi - ta - li - ty to stran - gers.

hos - pi ta - li - ty to stran - gers.

hos - pi ta - li - ty to stran - gers.

hos - pi - ta - li - ty to stran - gers.

Do not ne - glect to show,

Do not ne - glect to show,

Do not ne - glect to show,

Do not ne - glect to show,

Do Not Neglect

46 D

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2 (1, 2)
Hn. 3, 4 (3, 4)
Drums (rests)
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vc.
D.B.

Lyrics:
Solo Alto: Show them hos - pi - ta - li - ty to stran - gers. Do - ing so some have
Solo Ten.: By do - ing so
Solo Bari.: Show them hos - pi - ta - li - ty to stran - gers. D - ing so some have
S: hos - pi - ta - li - ty to stran - gers. for by do - ing so some have
A: hos - pi - ta - li - ty to stran - gers. for by do - ing so some have
T: hos - pi - ta - li - ty to stran - gers. for by do - ing so some have
B: hos - pi - ta - li - ty to stran - gers. for by do - ing so some have

Do Not Neglect

50

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Drums
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vc.
D.B.

en - ter - tained
en-ter-tained an - gels, en-ter-tained an-gels, en-ter-tained an - gels.
en-ter-tained
en - ter-tained
an - gels.
en-ter-tained
en-ter-tained an - gels, en-ter-tained an-gels, en-ter-tained an - gels.
en - ter - tained an - gels un - a - wares. An-gels un - a - wares. —
en-ter-tained an-gels un-a-wares. — For by
en-ter-tained an-gels un-a-wares. — for by
en-ter-tained an-gels un-a-wares. — For by
en-ter-tained an-gels un-a-wares. — For by

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Drums
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vln. I
Vc.
D.B.
E.B.

By do-ing so — en - ter - tained en-ter-tained an - gels, en-ter-tained an - gels,
Do - ing so some have en-ter-tained en - ter-tained
By do - ing — so — en-ter-tained en-ter-tained an - gels, en-ter-tained an - gels,
D - ing so some have en - ter - tained an - gels un - a - wares. An - gels
do-ing so — some have en-ter-tained an-gels un-a-wares. —
do-ing so — some have en-ter-tained an-gels un-a-wares. —
do-ing so — some have en-ter-tained an-gels un-a-wares. —
do-ing so — some have en-ter-tained an-gels un-a-wares. —

Do Not Neglect

60

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Drums
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vln. I
Vln. II
Vc.
D.B.
E.B.

not ne-glect to show
Show them hos - pi - ta - li - ty to
not ne-glect to show
Show them hos - pi - ta - li - ty, show them hos - pi - ta - li - ty
Do not ne-glect to show,
Show them hos - pi - ta - li - ty to
Do not ne - glect.
Show them hos - pi - ta - li - ty to
Do not ne-glect to show,
hos - pi - ta - li - ty to stran -
do not ne-glect to show
hos - pi - ta - li - ty to stran -
do not ne-glect to show
hos - pi - ta - li - ty to stran -
do not ne-glect to show
hos - pi - ta - li - ty to stran -

Do Not Neglect

64

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Drums
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vln. I
Vln. II
Vc.
D.B.
E.B.

stran - gers. Do not ne-glect to show do
to stran - gers. Do not ne-glect to show, do
stran - gers. Do not ne-glect to show,
stran - gers. Do not ne - glect.
- gers. Do not ne-glect to show, Do not ne-glect to show,
- gers, Do not ne-glect to show, do not ne-glect to show,
- gers. Do not ne-glect to show, do not ne-glect to show,
- gers. Do not ne-glect to show, do not ne-glect to show,

mf

Do Not Neglect

68

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Drums

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vc.

D.B.

E.B.

not ne - glect to show Show them hos - pi -

not ne - glect to show Show them hos - pi - ta - li - ty,

Do not ne - glect to show, Show them hos - pi -

Do not ne - glect. Show them hos - pi -

Do not ne - glect to show, hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

Do Not Neglect

71 F

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Drums
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vln. I
Vln. II
Vc.
D.B.
E.B.

- ta - li - ty to stran - gers. By do - ing so ____

show them hos - pi - ta - li - ty to stran - gers. Do - ing so some have

- ta - li - ty to stran - gers. By do - ing ____ so ____

- ta - li - ty to stran - gers. Do - ing so some have

- ta - li - ty to stran - gers. for by do - ing so ____ some have

- ta - li - ty to stran - gers. for by do - ing so ____ some have

- ta - li - ty to stran - gers. for by do - ing so ____ some have

- ta - li - ty to stran - gers. for by do - ing so ____ some have

F

74

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Drums

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vc.

D.B.

E.B.

en - ter - tained

en - ter - tained an - gels, en - ter - tained an - gels, en - ter - tained an - gels.

en - ter - tained

en - ter - tained

an - gels.

en - ter - tained

en - ter - tained an - gels, en - ter - tained an - gels, en - ter - tained an - gels.

en - ter - tained an - gels un - a - wares. An - gels un - a - wares.

en - ter - tained an - gels un - a - wares. For by

en - ter - tained an - gels un - a - wares. for by

en - ter - tained an - gels un - a - wares. For by

en - ter - tained an - gels un - a - wares. For by

3.

77

Picc.

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Drums

Perc. 2

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.B.

By do-ing so — en - ter - tained en - ter - tained an - gels, en - ter - tained an - gels,

Do - ing so some have en - ter - tained en - ter - tained

By do - ing — so — en - ter - tained en - ter - tained an - gels, en - ter - tained an - gels,

Do - ing so some have en - ter - tained an - gels un - a - wares. An - gels

do-ing so — some have en - ter - tained an - gels un - a - wares.

do-ing so — some have en - ter - tained an - gels un - a - wares.

do-ing so — some have en - ter - tained an - gels un - a - wares.

do-ing so — some have en - ter - tained an - gels un - a - wares.

Do Not Neglect

84

Picc.

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Drums

Perc. 2

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.B.

Do not ne - glect to show, hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

Do not ne - glect to show, hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

do not ne - glect to show hos - pi -

Do Not Neglect

The musical score is arranged in systems. The top system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets in A 1 and 2 (A Cl. 1, 2), and Bassoons 1 and 2 (Bn. 1, 2). The second system includes Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), and Trumpet 3 (Tpt. 3). The third system includes Drums and Percussion 2 (Perc. 2). The fourth system includes Electric Piano (E. Pno.). The fifth system includes Solo Soprano (Solo Sop.), Solo Alto (Solo Alto), Solo Tenor (Solo Ten.), and Solo Baritone (Solo Bari.). The sixth system includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The seventh system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Electric Bass (E.B.).

The vocal soloists and choir parts have the following lyrics: do-ing so — some have en-ter-tained an-gels un-a-ware.

Rehearsal mark H is present at the beginning of the Piccolo part and at the start of the string section.

Do Not Neglect

100 *f*

Picc.

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Drums

Perc. 2

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.B.

for by do-ing so some have en-ter-tained an-gels un-a-wares.

For by do-ing so some have en-ter-tained an-gels un-a-wares.

for by do-ing so some have en-ter-tained an-gels un-a-wares.

For by do-ing so some have en-ter-tained an-gels un-a-wares.

For by do-ing so some have en-ter-tained an-gels un-a-wares.

shake

3, 4

3.

Div.

(*sva*)

104 *tr* **I**

Picc. *las* *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

A Cl. 1, 2 *mp*

Bn. 1, 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 3, 4

Tpt. 1, 2 *f* D6 Solo - ad lib.* C Maj7/D D6

Tpt. 3

Drums Perc. 2 *mf* *Laid-back, with soul*

E. Pno. *mf*

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S.

A.

T.

B.

I

Vln. I *Div.* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

D.B.

E.B. *mf* Keep same groove, *poco ad lib.* D6 C Maj7/D D6

* Elec. Gtr. may "comp" unobtrusively during trumpet solo, following same chord changes. Use of wah-wah pedal is suggested.

Do Not Neglect

114

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Drums
Perc. 2
E. Pno.
Vln. I
Vln. II
Vla.
Vc.
E.B.

C Maj7/D D6 C Maj/D

(8va)

The musical score is for the piece "Do Not Neglect" at measure 114. It features a full orchestral and chamber ensemble. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Alto Clarinet 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, and Trumpets 1, 2, and 3. The brass section includes Trumpets 1, 2, and 3. The percussion section includes Drums and Percussion 2. The string section includes Violins I and II, Viola, and Violoncello. The piano part is also present. The score is in 3/4 time and the key signature has one sharp (F#). The woodwinds and strings play a melodic line with a slur over the first two measures. The brass section has a rhythmic pattern. The piano part has a complex accompaniment. The E.B. part has a simple bass line. The score is divided into three measures. The first measure has a C Maj7/D chord, the second measure has a D6 chord, and the third measure has a C Maj/D chord. The woodwinds and strings play a melodic line with a slur over the first two measures. The brass section has a rhythmic pattern. The percussion section has a simple pattern. The string section has a complex accompaniment. The piano part has a complex accompaniment. The E.B. part has a simple bass line.

Do Not Neglect

117

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Drums

Perc. 2

E. Pno.

Vln. I

Vln. II

Vla.

Vc.

E.B.

1, 2

f

f

Solo - ad lib.

C Maj7/D

G

D 6

C Maj7/D

G

(8va)

The musical score is written for a full orchestra and includes the following parts: Flutes 1 & 2, Oboes 1 & 2, Clarinets in A 1 & 2, Bassoons 1 & 2, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, Drums, Percussion 2, Electric Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a key signature of one sharp (F#). The first system (measures 117-119) shows the woodwinds and brass playing sustained notes, while the trumpets play a rhythmic pattern of eighth notes with triplets. The electric piano and double bass provide harmonic support with chords and a bass line. The strings play sustained notes, with the first violin part marked with an 8va (octave) sign. The second system (measures 120-122) continues the woodwinds and brass parts, with the trumpets playing a more complex rhythmic pattern. The electric piano and double bass continue their harmonic support. The strings play sustained notes, with the first violin part marked with an 8va (octave) sign. The third system (measures 123-125) shows the woodwinds and brass playing sustained notes, while the trumpets play a rhythmic pattern of eighth notes with triplets. The electric piano and double bass provide harmonic support with chords and a bass line. The strings play sustained notes, with the first violin part marked with an 8va (octave) sign.

120

Fl. 1, 2

Ob. 1, 2

A Cl. 1, 2

Bn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Drums

Perc. 2

E. Pno.

Solo Sop.

Solo Alto

Solo Ten.

Solo Bari.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

E.B.

D C G

J

123

Fl. 1, 2
Ob. 1, 2
A Cl. 1, 2
Bn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tpt. 3
Drums
Perc. 2
E. Pno.
Solo Sop.
Solo Alto
Solo Ten.
Solo Bari.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
D.B.
E.B.

3.
3, 4
D
CMaj7
G

(8^{va})

D C G

Do Not Neglect

132

Fl. 1, 2
 Ob. 1, 2
 A Cl. 1, 2
 Bn. 1, 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tpt. 3
 Drums
 Perc. 2
 E. Pno.
 Solo Sop.
 Solo Alto
 Solo Ten.
 Solo Bari.
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.
 E.B.

Do not ne-glect to show, hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

Do not ne-glect to show, hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

do not ne-glect to show hos - pi - ta - li - ty to stran -

C Maj7/D D C Maj7/D G

The musical score is arranged in a standard orchestral format. At the top, the Piccolo (Picc.) part is shown with a whole rest. The woodwind section includes Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets in A 1 and 2 (A Cl. 1, 2), Bassoons 1 and 2 (Bn. 1, 2), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trumpet 3 (Tpt. 3), Trombones 1 and 2 (Tbn. 1, 2), and Bass Trombone/Tuba (B. Tbn. Tuba). The percussion section includes Timpani (Timp.), Drums, Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The piano part (E. Pno.) is written in both treble and bass clefs. The vocal soloists consist of Soprano (Solo Sop.), Alto (Solo Alto), Tenor (Solo Ten.), and Baritone (Solo Bari.). The chorus is divided into Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Electric Bass (E.B.). The electric bass part includes a bass line with chords D, C, G, and D. The vocal parts have lyrics: "gers. for by do-ing so some have en-ter-tained an-gels un-a-wares. For by". The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs.

141

rit.

The musical score consists of the following parts and staves:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- A Cl. 1, 2
- Bn. 1, 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- B. Tbn. Tuba
- Timp.
- Drums (To cymbals)
- Perc. 2 (To triangle)
- Perc. 3
- E. Pno. (To acoustic piano)
- Solo Sop.
- Solo Alto
- Solo Ten.
- Solo Bari.
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.
- E.B.

The vocal parts (Solo Sop., Solo Alto, Solo Ten., Solo Bari., S., A., T., B.) have the following lyrics:

do - ing so some have en - ter - tained an - gels un - a -

Meno mosso

144

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

A Cl. 1, 2 *ff*

Bn. 1, 2 *ff*

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff* a2

Tpt. 1, 2 *ff* a2

Tpt. 3 *ff*

Tbn. 1, 2 *ff* a2

B. Tbn. Tuba *ff*

Timp. *ff*

Drums *ff* Cymbals

Perc. 2 *ff* Triangle

Perc. 3 *ff* Tam-tam

E. Pno. *ff* Acoustic piano

Solo Sop. - wares.

Solo Alto - wares.

Solo Ten. - wares.

Solo Bari. - wares.

S - wares.

A - wares.

T - wares.

B - wares.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

E.B. *ff*

