

Marta Gentilucci

Canzoniere

Part II

for Vocal Ensemble and Live-Electronics

(2019-2020)

Dedicated to

Neue Vocalsolisten and Axel Roebel

IRCAM-Centre Pompidou, Neue Vocalsolisten commission
IRCAM Computer Music Designer: Thomas Goepfer, Robin Meier

*Computer design produced in the IRCAM-Centre Pompidou Studios
For any information regarding the electronic patch, please contact IRCAM to the e-mail address: sidney@ircam.fr*

SCORING

Coloratura Soprano (S1)

Lyric Soprano (S2)

Mezzo-Soprano (Ms)

Tenor (T)

Baritone (Br)

Bass (B)

SONGS

Songs I, II, III *text by Kate Greenstreet*

Song IV, *text by Solmaz Sharif*

Song V, *text by Shara McCallum*

Song VI, *text by Solmaz Sharif*

Song VII, *text by Evie Shockley*

Song VIII (1, 2, 4, 6), *text by Barbara Jane Reyes*

SONG I

15. INTROVERT

Deep in my own green element,
I met a friend.
My double, my dearest.

Others
pulled me out of the sea,
placed me

in this pan of water,
added salt
and taught me to eat bread.

Kate Greenstreet, from "The End of Something", Introvert

SONG II

13. ONE BLACK LEAF

What was your mother's name?

Kate Greenstreet, from "The End of Something", One Black Leaf

SONG III

39. WHAT FALLS FROM THE SKY

I understood certain words.

The word for why.
The word for always.
The word for speak.

That the truth means
what is going to happen. Or
what I must do.

We drink it down: "To death!"
He put the blanket on my head.
He said, "Sometimes, I think

you just want to disappear."

Kate Greenstreet, from "The End of Something", What falls from the sky

SONG IV

AMERICA

I had
to. I
learned it.
It was
if. If
was nice.
I said
sure. One
more thing.
One more
thing. Eat
it said.
It felt
good. I
was dead.
I learned
it. I
had to.

Solmaz Sharif, America

SONG V

She

She could sing the blue out of water
She could sing the meat off a bone
She could sing the fire out of burning
She could sing a body out of home

She could sing the eye out of a hurricane
She could sing the fox right out its hole
She could sing the devil from the details
She could sing the lonely from a soul

She could sing a lesson in a yardstick
She could sign the duppy out of night
She could sing the shoeless out of homesick
She could sing a wrong out of a right

She could sing the prickle from the nettle
She could sing the sorrow out of stone
She could sing the tender from the bitter
She could sing the never out of gone

Shara McCallum, from "Madwoman", She

SONG VI

Social Skills Training

Studies suggest How may I help you officer? is the single most disarming thing to say and not What’s the problem? Studies suggest it’s best the help reply My pleasure and not No problem. Studies suggest it’s best not to mention problem in front of power even to say there is none. Gloria Steinem says women lose power as they age and yet the loudest voice in my head is my mother. Studies show the mother we have in mind isn’t the mother that exists. Mine says: What the fuck are you crying for? Studies show the baby monkey will pick the fake monkey with fake fur over the furless wire monkey with milk, without contest. Studies show to negate something is to think it anyway. I’m not sad. I’m not sad. Studies recommend regular expressions of gratitude and internal check-ins. Enough, the wire mother says. History is a kind of study. History says we forgave the executioner. Before we mopped the blood we asked: Lord Judge, have I executed well? Studies suggest yes. What the fuck are you crying for, officer? the wire mother teaches me to say, while studies suggest Solmaz, have you thanked your executioner today?

Solmaz Sharif, Social Skills Training

SONG VII

beauties: #3 — dot

you stand, on the stand, evidence
pedestaled, representing damage
and delight, sun-struck, wind-

whipped, riddled with the comforts
and costs of home. you show me
what staying gets you. read flatly,

you’re the map of being pulled
in two directions at once. your
third dimension is living through.

Evie Shockley, beauties #3 — dot

SONG VIII

1.

María santísima, maravillosa
She is a fissure, an excess
María, aming ina imakulada
She is an absence manifest

María divina, mahal na diwa
She is a myth, a missing thing
María, isang niña embarazada
She is blistering, she is stilled

2.

Mother most filled and giving
Kayo'y perla del mar oriental
Mother most civil and willing
Kayo'y siguradong umaandar

Mother most wise and graced
Kayo'y pinakamahal ng patria
Mother most fair and praised
Kayo'y imperyalistang obra maestra

4.

Pray for us, grinding hustler
Aming ina, migrante eterna
Pray for us, most shrewd mother
Aming balyenteng trabajadora

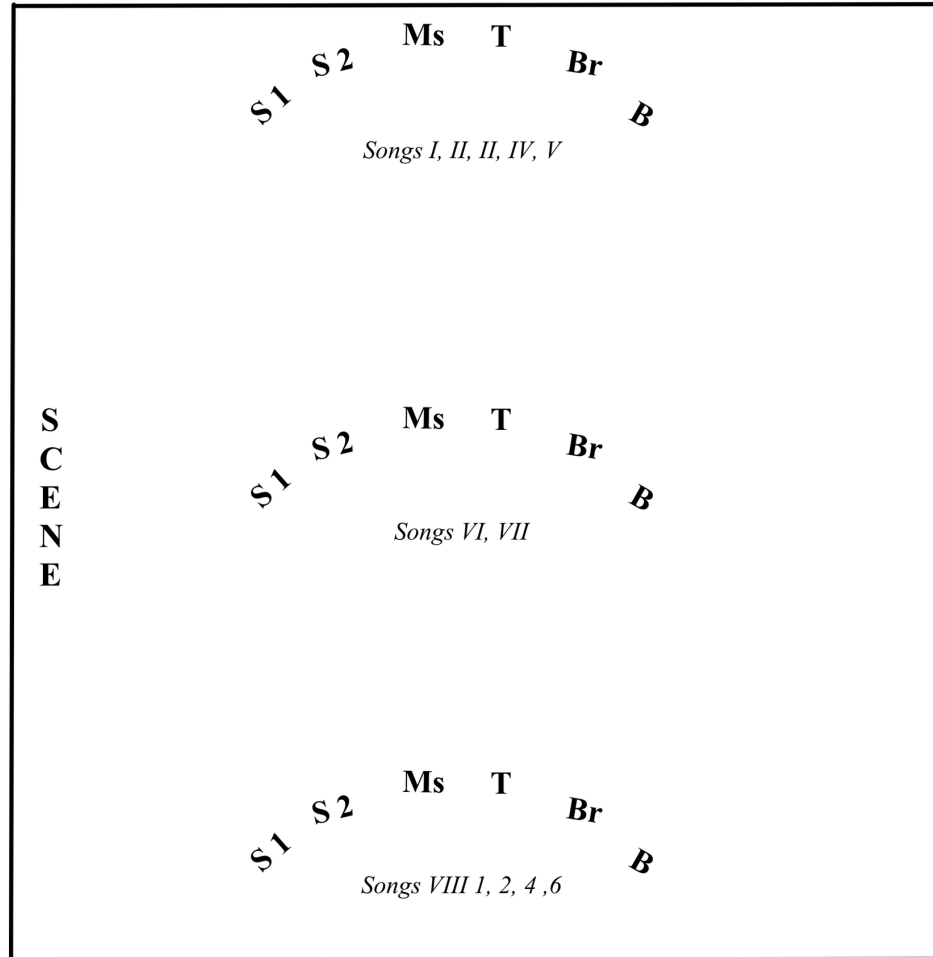
Pray for us, worker of the world
Aming guardia ng amor propio
Pray for us, industrious lamb of God
Aming garantia sa Paraiso

6.

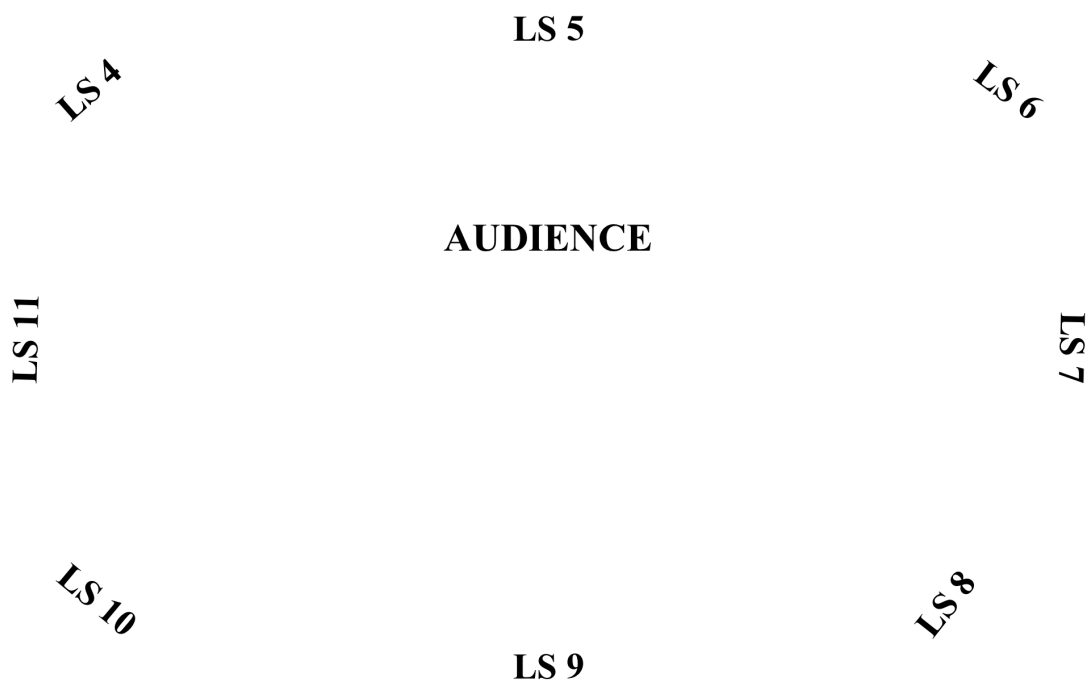
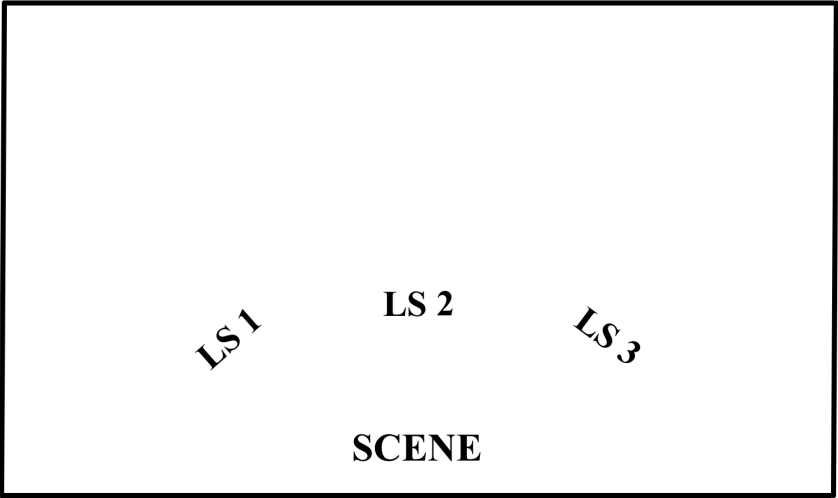
Mater purissima, Mater castissima
Pray for us, our sharpest razor
Mater inviolata, Mater intemerata
Pray for us, brassy ball breaker

Mater cruci, Mater dolorosa
Pray for us, our lady most hewn
Mater lacrimosa, Mater afflicta
Pray for us, third world drug mule

Barbara Jane Reyes, from "Invocations to Daughters", Orasyon [excerpt]



AUDIENCE



LS = loudspeaker

VOICE

	pitch
	breathy sound: words are not very articulated
	half sound, half breathy sound
	with some breathy sound (on pitch, spoken, low sound, etc.)
	spoken
	very articulated (pitch, spoken, low sound, etc.)
	as low as possible
	percussive sound, pronounce without any pitch
	glottis' <i>staccato</i>
	<i>tremolo</i> , very fast repetition of the same note with the glottis' hit [Monteverdi <i>tremolo</i> , <i>legatissimo</i> and continuous]
	transition from ordinario sound to <i>tremolo</i>

	de-timbré, as an echo
	mixed sound: pronounce between the indicated vowels
	vowel, consonant or syllabs not to be pronounced
	<i>subito</i> = immediately, referring to a dynamic
	the three lines system indicates the intonation of the spoken voice. From top to bottom: medium high, medium and low.
	non vibrato (not vibrato)
	poco vibrato (a little vibrato)
	vibrato
	molto vibrato
	transition between different vibrato's speeds
	mouth position: closed, almost closed, half open, a little closed, open
	quarter ton higher - quarter ton lower

N.B. The syllables' subdivision does not take into account the standard rules, instead it indicates the distribution in time of each syllable (i.e. where it should be pronounced)

The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.
The **accidentals** effect the pitch directly next to them and they do not stay throughout the measure

Songs I – II - III

3
4 ♩ = 64

2
4

p always, *legatissimo*

Tutti

In - tro - vert Deep in my own green e - le - men - t

2
4 ³

⁴ ♩ = 70

⁵ ♩ = 64

Tutti

I met a frien - d My dou - ble, my dea - rest O - ther - s

1
4 ⁸

2
4

Tutti

pull me out of the sea, place me in this pan of wa - ter,

2
4 ⁹ ♩ = 68

4
4 ¹⁰

Tutti

ad - ded sal - t and taught me to eat bread.

2
4 ♩ = 64

3
4 ²

2
4

pp *always*

Tutti

One black lea - f

2
4 ³

4
4 ⁴

Tutti

What was your mo - ther's na - me?

2
4 ♩ = 66

4
4 ²
p

3
4

Tutti

What falls from the sky [a]

3
4 ³

2
4 ⁴

mp

Tutti

4
4⁹

p

6 3

Tutti

what I must do.

10 *mp* *mf* 11 *mp* *p* 1

4 4

Tutti

We drink it down "To dea - th!" He put the blan - ket on my head (ah) _____

1 3 4

4¹² *mp* 4¹³ *p* 4

Tutti

He said (ah) Some - time - s I thin - k [ah] you

4 4

14

Tutti

Just want to di - sa - ppear

Song IV

3
4

$\text{♩} = 72$

2
4

4
4

S 1

A- me- ri- ca

S 2

A- me- ri- ca

Ms

A- me- ri- ca

T

A- me- ri- ca

Br

A- me- ri- ca

B

A- me- ri- ca

I h- ad to

4

3
4

5

2
4

6

1
4

S 1

mp

l learn- ed i- t

[t]

lt wa- s i- f

mf

l- -f

S 2

mp

l learn- ed i- t

[t]

lt wa- s i- f

mf

l- -f

Ms

mp

l learn- ed i- t

[t]

lt wa- s i- f

mf

l- -f

T

mp

pp

l learn- ed i- t

[t]

lt wa- s i- f

pp *mf* *mp*

l- -f

Br

mp

l learn- ed i- t

[t]

lt wa- s i- f

pp *mf* *pp*

l- -f

B

mp

l learn- ed i- t

[t]

lt wa- s i- f

pp *mf* *pp*

l- -f

1 3 2
4 4 4 9 10

p f *p f* *ff* *mp* *p* *pp* *p*

S1 wa- s ni- ce I s- aid su- re one more thing

S2 wa- s ni- ce I s- aid su- re one more thing

Ms wa- s ni- ce I s- aid su- re one more thing

T wa- s ni- ce I s- aid su- re one more thing

Br wa- s ni- ce I s- aid su- re one more thing

B wa- s ni- ce I s- aid su- re one more thing

11 2 1 12 2 13 14 4

4 8 **4** **4**

p *p* *mf* *p* *mp* *f* *mp* *f* *mf* *mp* *p*

S 1 one more thing Eat it- s- ai- d [t] it felt good

S 2 one more thing Eat it- s- ai- d [t] it felt good

Ms one more thing Eat it- s- ai- d [t] it felt good

T one more thing Eat it- s- ai- d [t] it felt good

Br one more thing Eat it- s- ai- d [t] it felt good

B *p* *p* *mf* *p* *mp* *f* *mp* *f* *mp* *mp* *p*

one more thing Eat it- s- ai- d [t] it felt good

4 15 2 16 3 18

4 4

pp

mp *mf* *mp*

mp *p*

S 1

I was dead

I learned it

I h- ad to

S 2

I was dead

I learned it

I h- ad to

Ms

I was dead

I learned it

I h- ad to

T

ppp *pp* *ppp*

mp *mf* *mp*

mp *p* *pp*

I was dead

I learned it

I h- ad to

Br

ppp *pp* *ppp*

p *mp* *p*

p *pp*

I was dead

I learned it

I h- ad to

B

ppp *pp* *ppp*

p *mp* *p*

p *pp*

I was dead

I learned it

I h- ad to

Song V

3
4 $\text{♩} = 60$
f

2

1
4 ³ *ff* *p* *mf* *f* *p* *mp* *mf*

2
4 ⁴ *mp* *mf*

3
4 ⁵ *mp* *mf*

3
4

S 1
She
could sing the blue out of wa_ ter

S 2
She
could sing the blue out of wa_ ter

Ms
She
could sing the blue out of wa_ ter

T
She
could sing the blue out of wa_ ter

Br
She
could sing the blue out of wa_ ter

B
She
could sing the blue out of wa_ ter

3 1 2 3 3
4 4 4 4 4

7 8 9 10

f *p* *mf* *mf* *p*

S1 She could sing the meat off a bone

S2 She could sing the meat off a bone

Ms She could sing the meat off a bone

T She could sing the meat off a bone

Br She could sing the meat off a bone

B She could sing the meat off a bone

f *p* *mf* *mp* *p*

f *p* *mf* *mp* *p*

f *p* *mf* *mp* *p*

f *p* *mf* *mp* *p*

f *p* *mf* *mp* *p*

f *p* *mf* *mp* *p*

3 4 1 2 2
4 4 4 4 4

11 12 13 14 15

f *ff* *p* *mf* *mf* *mp*

f *ff* *p* *mf* *mf* *mp*

f *ff* *p* *mf* *mf* *mp*

f *ff* *p* *mf* *mp* *p*

f *ff* *p* *mf* *mf* *mp*

f *ff* *p* *mf* *mf* *mp*

She She She She She She

could sing the fi_ re out of burn- ing

could sing the fi_ re out of burn- ing

could sing the fi_ re out of burn- ing

could sing the fi_ re out of burn- ing

could sing the fi_ re out of burn- ing

could sing the fi_ re out of burn- ing

Fals. *mp* *p*

Fals. *mp* *p*

II-V 4

3 4 23 1 4 24 2 25 3 26 3 4

S 1 *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

S 2 *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

Ms *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

T *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

Br *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

B *f* *ff* *p* *mf* *mp* *mf*
 She could sing the eye out of a hu- rri- cane

3 1 2 1 3
4 4 4 16 4 8 4

28 29 30 31

f *mf* *ff* *p* *mf* *mp* *p*

S 1 She She could sing the fox right out its hole

S 2 She She could sing the fox right out its hole

Ms She She could sing the fox right out its hole

T She She could sing the fox right out its hole

Br She She could sing the fox right out its hole

B She She could sing the fox right out its hole

The musical score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Ms), Tenor (T), Baritone (Br), and Bass (B). The lyrics are: "She", "could sing the", "fox", "right out its", "hole". The score includes dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *p* (piano). There are also crescendo and decrescendo hairpins. Above the staves, there are large numbers indicating measures or groups of measures: 3, 4, 1, 4, 2, 1, 3, and 4, 4, 4, 16, 4, 8, 4. Small numbers 28, 29, 30, and 31 are also present above the staves.

3 2 1 2 3 2

4 *f* 4 *ff* 4 *mf p* 4 *mf* 4 *mp* 4 *mp p*

32 33 34 35 36

p.v.

S 1 She could sing the de- vil from the de- tails

S 2 She could sing the de- vil from the de- tails

Ms She could sing the de- vil from the de- tails

T 8 She could sing the de- vil from the de- tails

Br She could sing the de- vil from the de- tails

B She could sing the de- vil from the de- tails

2 1 2 3 2

4 4 4 4 4

37 38 39 40 41 42

S 1

She

could sing the lone- ly from the soul

S 2

She

could sing the lone- ly from the soul

Ms

She

could sing the lone- ly from the soul

T

8

She

could sing the lone- ly from the soul

Br

She

could sing the lone- ly from the soul

B

She

could sing the lone- ly from the soul

mf *f* *p* *mf* *mp* *p* *mf* *p*

[n.v.] [p.v.] [v.]

2 1 2 3
4 4 4 4

44 45 46 47

p *pp* *p* *p*

S1 She could sing the le- sson in a yard stick

S2 She could sing the le- sson in a yard stick

Ms She could sing the le- sson in a yard stick

T She could sing the le- sson in a yard stick

Br She could sing the le- sson in a yard stick

B She could sing the le- sson in a yard stick

Fals

3

Detailed description: This is a musical score for six voices, labeled S1, S2, Ms, T, Br, and B. The score is written in a system with six staves. Above the staves, there are large numbers 2, 1, 2, 3 and 4, 4, 4, 4, which likely indicate measure numbers or rehearsal marks. Above the first staff (S1), there are measure numbers 44, 45, 46, and 47. The lyrics for each voice are: 'She could sing the le- sson in a yard stick'. The lyrics are written below the staves, with some words split across lines (e.g., 'le- sson', 'yard stick'). There are dynamic markings *p* (piano) and *pp* (pianissimo) above the staves. There are also slurs and accents. A '3' is written above the staff for S1 at measure 46. The score is for a choral or vocal ensemble.

3 1 2 2
4 4 4 4

48 49 50 51

p *mp* *pp* *mp* *p* *p*

S 1 She could sing the du- ppy out of night

S 2 She could sing the du- ppy out of night

Ms She could sing the du- ppy out of night

T *Fals* She could sing the du- ppy out of night

Br *Fals* She could sing the du- ppy out of night

B *Fals* She could sing the du- ppy out of night

The musical score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Ms), Tenor (T), Baritone (Br), and Bass (B). The lyrics are 'She could sing the du- ppy out of night'. The score is divided into measures by vertical bar lines. Above the staves, there are large numbers 3, 1, 2, 2 and 4, 4, 4, 4. Above the first four staves, there are smaller numbers 48, 49, 50, 51. Dynamic markings *p*, *mp*, and *pp* are placed above the staves. The Tenor (T), Baritone (Br), and Bass (B) parts have the instruction *Fals* written above the first staff of each part. The lyrics are written below the staves, aligned with the notes.

2 1 2 3 3

4 4 4 4 4

p *mp* *pp* *p* *p*

n.v. v. n.v. v. n.v. v. n.v. v.

52 53 54 55

3 3 3 3

S1 She could sing the shoe- less out of home sick

S2 She could sing the shoe- less out of home sick

Ms She could sing the shoe- less out of home sick

T Fals She could sing the shoe- less out of home sick

Br Fals She could sing the shoe- less out of home sick

B Fals She could sing the shoe- less out of home sick

II-V 12

3 4 *f* *p* *mp* 1 4 ⁶¹ *p* 2 4 ⁶² *mp* 2 4 ⁶³ *p*

S 1 *f* *p* *mp* *pp* *p* *mp* *p*

She could sing the pri- ckle out of ne- ttle

S 2 *f* *p* *mp* *pp* *p* *mp* *p*

She could sing the pri- ckle out of ne- ttle

Ms *f* *p* *mp* *pp* *p* *mp* *p*

She could sing the pri- ckle out of ne- ttle

T *f* *p* *mp* *pp* *p* *mp* *p*

She could sing the pri- ckle out of ne- ttle

Br *f* *p* *mp* *pp* *p* *mp* *p*

She could sing the pri- ckle out of ne- ttle

B *f* *p* *mp* *pp* *p* *mp* *pp*

She could sing the pri- ckle out of ne- ttle

2 1 2 3 2
4 4 4 4 4

64 65 66 67 68 69

S 1
She could sing the so- row out of stone She could sing the ten- der from the

S 2
She could sing the so- row out of stone She could sing the ten- der from the

Ms
She could sing the so- row out of stone She could sing the ten- der from the

T
Fals She could sing the so- row out of stone She could sing the ten- der from the

Br
Fals She could sing the so- row out of stone She could sing the ten- der from the

B
Fals She could sing the so- row out of stone She could sing the ten- der from the

f *pp* *pp* *mf* *p* *mp* *f* *pp* *ppp* *mf* *ppp*

2 1 4 3

4 4 4 4

70 71 72 73

mf *f* *p* *mp* *p* *mp* *p*

S 1 bi- tter She could sing the ne- ver out of gone

S 2 bi- tter She could sing the ne- ver out of gone

Ms bi- tter She could sing the ne- ver out of gone

T 8 bi- tter She could sing the ne- ver out of gone

Br bi- tter She could sing the ne- ver out of gone

B bi- tter She could sing the ne- ver out of gone

Song VI

5

4

♩ = 80

deciso

(if not otherwise indicated, it is always *mf*)

2

3

4

mf

p

p

S 1		
S 2		
Ms		
T		
Br		
B		

4
4⁵

3
4⁶

S 1	<i>mf</i> <i>How may I help you of - fi - cer?</i>	<i>mf</i> is the sin - gle most di - sar - ming thing to say and not	<i>What's the pro - blem?</i>
S 2	<i>mf</i> <i>How may I help you of - fi - cer?</i>	-	<i>mp</i> <i>What's the pro - blem?</i>
Ms	<i>mf</i> <i>How may I help you of - fi - cer?</i>	-	<i>mp</i> <i>What's the pro - blem?</i>
T	<i>p</i> <i>How may I help you of - fi - cer?</i>	-	<i>p</i> <i>What's the pro - blem?</i>
Br	<i>p</i> <i>How may I help you of - fi - cer?</i>	-	<i>p</i> <i>What's the pro - blem?</i>
B	<i>p</i> <i>How may I help you of - fi - cer?</i>	-	<i>p</i> <i>What's the pro - blem?</i>

7

mf

S 1 Stud - dies sug - gest it's best the help re - ply

mf

My plea - sure and not No pro - blem.

p

S 2 Stud - dies sug - gest

mp

My plea - sure No pro - blem.

p

Ms Stud - dies sug - gest

mp

My plea - sure No pro - blem.

p

T My plea - sure No pro - blem.

p

Br My plea - sure No pro - blem.

p

B My plea - sure No pro - blem.

	2 4	3 16	4 4	2 4
S 1	¹⁰ <i>mf</i> Stu - dies sug - gest it's best not	¹¹ <i>mf</i> to men - tion	¹² pro - blem in front of po - wer e - ven to say there is none.	
S 2	<i>p</i> Stu - dies sug - gest		<i>p</i> pro - blem	
Ms	<i>p</i> Stu - dies sug - gest		<i>p</i> pro - blem	
T			<i>p</i> pro - blem	
Br			<i>p</i> pro - blem	
B			<i>p</i> pro - blem	

II-VI 5

	3 8	3 4	4 4	2 4
S 1	18 Stu - dies	19 show the mo - ther we have in mind	20 isn't the mo - ther that e - xists.	
S 2	Stu - dies	show		
Ms	Stu - dies	show		
T				
Br				
B				

	2 4	3 4 ²²	2 4 ²³	3 16 ²⁴	1 4 ²⁵	1 3 4 16 ⁺
S 1	Mine says:	What the fuck are you crying for?	Stu - dies show the ba - by mon - key	will pick the fake mon - key		
S 2		What the fuck are you crying for?	Stu - dies show			
Ms		What the fuck are you crying for?	Stu - dies show			
T		What the fuck are you crying for?				
Br		What the fuck are you crying for?				
B		What the fuck are you crying for?				

1

3

+

4

16

3

8

27

3

4

28

26

mf

3

S 1

with fake fur

o - ver the

fur - less wi - re mon - key

with milk, with - out con - test.

S 2

Ms

T

Br

B

$\frac{1}{8}$ ³⁰

$\frac{1}{4}$ ³¹

$\text{♩} = 60$

$\frac{2}{4}$

29
32
33
34
35

S 1

mf

Stu - dies show to ne - gate some - thing is to think it a - ny - way. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

S 2

p *ppp* *p*

Stu - dies show to ne - gate some - thing is to think it a - ny - way. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

Ms

p *ppp* *p*

Stu - dies show to ne - gate some - thing is to think it a - ny - way I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

T

ppp

I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

Br

ppp

I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

B

ppp

I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm not sad. I'm

2

4

6

4

♩ = 80

3

4

36
37
38

S 1

mf *short*

mf

S 2

mf

Ms

mf

T

p

Br

p

B

p

not sad. I'm not sad.

Stu - dies re - com - mend

re - gu - lar ex - pres - sions of gra - ti - tude and in - ter - nal - check - ins.

not sad.

not sad.

not sad.

3
4

4
4⁴⁰

3
4⁴¹ ♩ = 72

3 1
8 16⁺

S 1	f <i>E - nou - gh,</i> [f]	mf <i>the wi - re mo - ther say - s.</i>	 <i>Hi - sto - ry is a kind of stu - dy.</i>	
S 2	f <i>E - nou - gh,</i> [f]	-	-	
Ms	f <i>E - nou - gh,</i> [f]	-	-	
T	f <i>E - nou - gh,</i> [f]	-	-	
Br	f <i>E - nou - gh,</i> [f]	-	-	
B	f <i>E - nou - gh,</i> [f]	-	-	

3 1
+
8 16

2
8 ⁴³

2
4 ⁴⁴

♩ = 96

S 1	
	Hi - sto - ry says: we for - gave the e - xe - cu - tio - ner.
S 2	
	Hi - sto - ry says: we for - gave the e - xe - cu - tio - ner.
Ms	
	Hi - sto - ry says: we for - gave the e - xe - cu - tio - ner.
T	
Br	
B	

$\text{♩} = 96$

4
4⁴⁶

2
4⁴⁷

4
4⁴⁸

S 1

Be fore we mopped the blood we asked: Lord Judge, have I e - xe - cu - ted well?

S 2

Be fore we mopped the blood we asked: Lord Judge, have I e - xe - cu - ted well?

Ms

Be fore we mopped the blood we asked: Lord Judge, have I e - xe - cu - ted well?

T

pp
Fals. Lord Judge, have I e - xe - cu - ted well?

Br

pp
Fals. Lord Judge, have I e - xe - cu - ted well?

B

pp
Fals. Lord Judge, have I e - xe - cu - ted well?

3
4⁵⁰

♩ = 80

2
4

S 1	<i>mf</i> Stu - dies su - gest yes. <i>mf</i> What the fuck are you cry - ing for, of - fi - cer?
S 2	<i>p</i> Stu - dies su - gest yes. <i>mp</i> <i>mf</i> What the fuck are you cry - ing for, of - fi - cer?
Ms	<i>p</i> Stu - dies su - gest yes. <i>mp</i> <i>mf</i> What the fuck are you cry - ing for, of - fi - cer?
T	<i>pp</i> What the fuck are you cry - ing for, of - fi - cer?
Br	<i>pp</i> What the fuck are you cry - ing for, of - fi - cer?
B	<i>pp</i> What the fuck are you cry - ing for, of - fi - cer?

2
4

4
4⁵²

2
4⁵³

1
4

S 1

51

mf

the

wi - re mo - ther tea - ches me to say,

53

mf

while stu - dies sug - gest

S 2

while stu - dies sug - gest

Ms

while stu - dies sug - gest

T

Br

B

1
4

mf

54

mf

55

rall.

S 1		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?
S 2		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?
Ms		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?
T		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?
Br		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?
B		Sol - maz, have you thanked your e - xe - cu - tio - ner to - day?

Song VII

3 2 1 2 3 1 2
4 4 4 4 4 16 4

$\text{♩} = 60$

p mp mf mp pp

S 1 (you) (sta-) -nd (sta-) (stand)

S 2 (you) (sta-) -nd (sta-) (stand)

Ms (you) (sta-) -nd (sta-) (stand)

T *p f mp f mp mp*
you sta- -nd on the sta- -d e-vi-den-ce pe-de-s- -taled

Br *p mf p mf mp mp*
you sta- -nd on the sta- -d e-vi-den-ce pe-de-s- -taled

B *pp p mp mf mp p mp pp*
you sta- -nd sta- -nd

The musical score is for a vocal ensemble. It features six staves: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Ms), Tenor (T), Baritone (Br), and Bass (B). The tempo is marked as quarter note = 60. The score is divided into measures by vertical bar lines. Above the staves, there are numbers indicating fingerings or breath marks: 3/4, 2/4, 1/4, 2/4, 3/4, 1/16, and 2/4. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The lyrics are: (you), (sta-), -nd, (sta-), (stand), you, sta-, -nd, on the, sta-, -d, e-vi-den-ce, pe-de-s- -taled. The Tenor and Baritone parts have a final phrase: e-vi-den-ce pe-de-s- -taled.

2 3 2 3 4

4 4 7 4 8 4 9

f p *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf* *f pp*

S 1 re- pre- sen- ting (n) su- n wi- n(d) ri- (n) co- (m) co- (m) ho- me you

S 2 re- pre- sen- ting (n) su- n wi- n(d) ri- (n) co- (m) co- (m) ho- me you

Ms re- pre- sen- ting (n) su- n wi- n(d) ri- (n) co- (m) co- (m) ho- me you

T *mf p* *pp p* *p* *p* *p* *p* *p* *mf* *p* *pp mp* *p* *pp*
 re- pre- sen- ting da- ma- ge and de- light sun- stru- k wind whi- pped ri- ddled with the com- forts and co- st of home you show me what s- -taying gets you

Br *mf p* *pp p* *p* *p* *p* *p* *p* *mf* *p* *pp mp* *p* *pp*
 re- pre- sen- ting da- ma- ge and de- light sun- stru- k wind whi- pped ri- ddled with the com- forts and co- st of home you show me what s- -taying gets you

B *mf p* *pp p* *p* *p* *p* *p* *p* *mf* *p* *pp mp* *p* *pp*
 re- pre- sen- ting da- ma- ge and de- light sun- stru- k wind whi- pped ri- ddled with the com- forts and co- st of home you show me what s- -taying gets you

* Hold the tongue's position on the 're of you're.
It results in a slightly filtered sound

3 4 16 2 4 17 18 4 4

S 1

mp *mp*

(at) on(ce)
[wΛ]

-ce
[ns]

S 2

mp *mp*

(at) on(ce)
[wΛ]

-ce
[ns]

Ms

mp *mp* *p* *mp*

(at) on(ce)
[wΛ]

[Λ]

-ce
[ns]

T

mp *mp* *p* *mp*

[ə] -ctio- -n

-s

Br

mp *mp* *p* *mp*

[ə] -ctio- -n

-s

B

mp *mp* *p* *mp*

[ə] -ctio- -n

-s

n.v. v.

15 17 18

4 4 *mp* 3 4 ²⁰ *p* *pp* 2 4 ²¹ *p* 3 4 ²² 2 4 ²³ *p*

S 1 19 your third di- -men- -tion is li- -ving through

S 2 19 your third di- -men- -tion is li- -ving through

Ms 19 your third di- -men- -tion is li- -ving through

T Fals. *mp* *p* *pp* *pp* ord. *pp* 8 your third di- -men- -tion is li- -ving through

Br Fals. *mp* *p* *pp* *pp* ord. *pp* your third di- -men- -tion is li- -ving through

B Fals. *mp* *p* *pp* *pp* ord. *pp* your third di- -men- -tion is li- -ving through

Song VIII

(1)

5 4 $\text{♩} = 60$ 2 4 3 4 5 4 4

S 1 *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

S 2 *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

Ms *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

T *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

Br *Fals.* *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

B *Fals.* *mp* *p* Ma- -rí- -a *p* *mf* (*p*) s-

4 4 *p*

6

S 1 (s)- -an- -ti- -s- -i- - ma,

2 4 ⁷

S 2 (s)- -an- -ti- -s- -i- - ma,

5 4 ⁸

Ms (s)- -an- -ti- -s- -i- - ma,

9

T (s)- -an- -ti- -s- -i- - ma,

2 4 ¹⁰

Br (s)- -an- -ti- -s- -i- - ma,

3 4

B (s)- -an- -ti- -s- -i- - ma,

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p Fals. *mp* *p*

p Fals. *mp* *p*

ma- -ra- -vi- -llo-
[jo]

ma- -ra- -vi- -llo-
[jo]

ma- -ra- -vi- -llo-
[jo]

ma- -ra- -vi- -llo-
[jo]

ma- -ra- -vi- -llo-f
[jo]

ma- -ra- -vi- -llo-
[jo]

3 4 1 2 3 2

4 4¹² 4¹³ 4¹⁴ 4¹⁵ 4¹⁶

S 1 *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

S 2 *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

Ms *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

T *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

Br (Fals.) *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

B (Fals.) *p* *pp* *mf* *p* *mp* *p* *pp* *ppp*

-sa She is a fi-ssure an e- -xe- -ss

11 12 13 14 15 16

II-VIII-1 4

5 4 3 4 4 3 4

23 24 25 26

S 1 M- -a- -rí- -a, i- -ma- -ku- -la- -da

S 2 M- -a- -rí- -a, i- -ma- -ku- -la- -da

Ms M- -a- -rí- -a, a- -ming i- -na i- -ma- -ku- -la- -da

T M- -a- -rí- -a, a- -ming i- -na i- -ma- -ku- -la- -da

Br Fals. M- -a- -rí- -a, a- -ming i- -na i- -ma- -ku- -la- -da

B Fals. M- -a- -rí- -a, i- -ma- -ku- -la- -da

p *p* *p* *p* *p* *p* *p*

Fals. *Fals.*

3 3 3 3 3 3 3

3 2 1 4 2 3
4 4 4 4 4 4

27 28 29 30 31

p *mf* *p* *p* *pp* *pp*

S 1 She [i] is an ab- -sen- -ce [s] (o)

S 2 She [i] is an ab- -sen- -ce [s] (o)

Ms She [i] is an ab- -sen- -ce [s] ma- -ni- -fe- -st

T 8 She [i] is an ab- -sen- -ce [s] ma- -ni- -fe- -st

Br Fals. She [i] is an ab- -sen- -ce [s] ma- -ni- -fe- -st

B She [i] is an ab- -sen- -ce [s] (o)

3 2 3 2 3 1
4 4 4 4 4 4

32 33 34 35 36 37 38

S 1
M- -a- -rí- -a- di- -vi- -na Ma-(hal) na di- -wa Sh- -e [i]

S 2
M- -a- -rí- -a- di- -vi- -na Ma-(hal) na di- -wa Sh- -e [i]

Ms
M- -a- -rí- -a- di- -vi- -na Ma- -hal na di- -wa Sh- -e [i]

T
8 M- -a- -rí- -a- di- -vi- -na Ma- -hal na di- -wa Sh- -e [i]

Br
M- -a- -rí- -a- di- -vi- -na Ma- -hal na di- -wa Sh- -e [i] Fals.

B
M- -a- -rí- -a- di- -vi- -na Ma-(hal) na di- -wa Sh- -e [i] Fals.

p mp mf *mp p* *p pp* *mf (f)*

II-VIII-1 8

2
4
3
4
2
4

44
46
47
48
49

S 1

mp n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

S 2

mp n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

Ms

mp n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

T

mp n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

Br

(Fals.) *mp* n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

B

(Fals.) *mp* n.v. *mf* > *p* *mf* > *p*

-rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring

The musical score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Ms), Tenor (T), Baritone (Br), and Bass (B). The lyrics are: -rí- a- i — -sang ni — -ña em- -ba- -ra- -za- -da Sh- -e [i] is a bli- -ste- -ring. The score includes dynamic markings (mp, mf, p, f, pp), articulation (accents), and phrasing slurs. There are also performance instructions like (Fals.) and boxes labeled n.v. and v. The score is divided into measures with bar lines and measure numbers 44, 46, 47, 48, and 49.

2
4
3
4
4
4

51
52
53

S 1

Sh- -e is still- -ed

[i] [t]

S 2

Sh- -e is still- -ed

[i] [t]

Ms

Sh- -e is still- -ed

[i] [t]

T

Sh- -e is still- -ed

[i] [t]

Br

Sh- -e is still- -ed

[i] [t]

B

Sh- -e is still- -ed

[i] [t]

Song VIII

(2)

3
4 ♩ = 60

2

3

4

1
4 5 3
16

Score for Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Ms), Tenor (T), Baritone (Br), and Bass (B). The score is in 3/4 time, with a tempo of ♩ = 60.

S 1: Mo-[Λ] -ther [ə]- [v.]

S 2: Mo-[Λ] [ə]- (mother)- [n.v.] [v.]

Ms: Mo-[a] [ə]- (mother)- [n.v.] [v.]

T: mo-(most) -s- *ff*

Br: mo-(most) -s- *ff*

B: mo-(most) -s- *ff*

Dynamic markings include *p*, *mp*, *mf*, and *ff*. Performance instructions include *pp*, *p*, *mp*, *mf*, and *ff*. The score also includes vocal line notation (e.g., [v.], [n.v.]) and lyrics.

3 3 2 1 2 3 1 2

16 6 4 7 4 8 9 10 11 4 16

p *mf* *f* *p* *mp* *mp* *f* *p* *mf* *mf* *mp* *mf* *mf* *p* *mf* *f*

[e] f- (i) i an-(d) -d -vi- (giving) (i) (i) [n.v.] [m.v.]

p *mf* *f* *p* *mp* *mp* *f* *p* *mf* *mp* *mf* *mf* *mp* *mf* *f*

[e] f- (i) i an-(d) i (i) [n.v.] [m.v.]

p *mf* *f* *p* *mp* *mp* *f* *p* *mf* *mp* *mf* *mf* *p* *mf* *f*

[e] f- (i) i and -vi- (giving) (i) (i) [n.v.] [v.] [n.v.] [v.]

ff *mp* *f* *mp* *f* *f* *mp* *mf* *mp* *f*

t fi-(lled) (i) -lled [d] gi- (giving) (i) (i) [n.v.] [v.]

ff *mp* *mf* *mp* *mf* *f* *f* *mp* *mf* *mp* *mf* *f* *p* *f*

t fi-(lled) (i) 10 (i) 5 3 5 10 (i) 5 10

ff *mp* *f* *mp* *f* *f* *p* *mf* *p* *mf* *p* *mf* *f*

t fi-(lled) (i) -lled [d] gi- (giving) (i) [n.v.] [m.v.]

2
4¹²

3
4¹⁴

2
4¹⁵

16

S 1

S 2

Ms

T

Br

B

f ppp *mf p* *mp* *mf p* *mp* *p* *pp* *p* *pp* *p*

ka- -yo 'y [i] pè (e') -rla mar- (a/o)

f ppp *mf p* *mp* *mf p* *mp* *p* *pp* *p* *pp* *p*

ka- -yo 'y [i] pè -rla mar (a/o)

f *mf* *mf p* *mp* *mf p* *mp* *p* *pp* *p* *pp* *p*

ka- -yo 'y [i] pè (e') -rla mar- (a/o) [n.v.] [v.] [n.v.]

f ppp *mf p* *mp* *mf p* *mp* *f* *mp* *p* *p* *Fals. p* *p*

ka- -yo 'y [i] pè -rla del mar- o- -rien- -ta-

f *mf* *mp* *mf* *p* *mp* *p* *p* *Fals. p* *p*

ka- -yo 'y [i] pè -rla (a) mar o- -rien- -ta-

f *mf* *mf* *mp* *p* *p* *p* *Fals. p* *p*

ka- -yo 'y [i] pè (e') -rla del mar- o- -rien- -ta-

(*pp*) (*pp*) (*pp*) (*pp*)

17 18 19 20 21

3 4 4 1

4 4 8

S 1

(a/o) Mo- (a) -ther mo(st) ci- -vil and wi- -ling

S 2

(a/o) Mo- [ma] (a) -ther mo(st) ci- -vil and wi- -ling

Ms

(a/o) Mo- [ma] (a) -ther mo(st) ci- -vil and wi- -ling

T

8 Mo- (a) -ther mo- -s- -t wi- -ling

Br

Mo- (a) -ther mo- -s- -t wi- -ling

B

Mo- (a) (a) -ther mo- -s- -t wi- -ling

pp *p* *mp* *pp* *mp* *p* *p* *mp* *f*

pp *p* *mp* *p* *p.v.* *m.v.* *n.v.* *p.v.* *n.v.* *p* *mp* *f*

pp *p* *mp* *p* *p.v.* *m.v.* *n.v.* *p* *mp* *f*

p *pp* *p* *mp* *p* *mf* *pp* *p* *mf*

p *pp* *p* *mp* *p* *mf* *pp* *p* *pp* *mf*

p *pp* *p* *mp* *p* *mf* *pp* *p* *pp* *mf*

n.v. *v.* *n.v.* *v.*

II-VIII-2 5

II-VIII-2 6

2 4 3 4

32 33 34 35

mp *p* *pp* *mp* *p* *mp* *p* *p* *mf*

[n.v.] [n.v.] [n.v.] [n.v.] [v.] [v.] [v.] [v.] [v.]

S 1 -ther most fair and pra(ised)-[pre] -ised

S 2 -ther most fair and pra(ised)-[pre] -ised

Ms -ther most fair and pra(ised)-[pre] -ised

T 8 -ther most fair and pra(ised)-[pre] -ised

Br -ther most fair and pra(ised)-[pre] -ised

B -ther most fair and pra(ised)-[pre] -ised

4 3 4 5

36 37 38 39

mf *mp* *p* *pp* *p* *mp* *pp*

[n.v.] [n.v.] [n.v.] [n.v.] [n.v.] [n.v.] [n.v.]

S 1 ka- -yo 'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

S 2 ka- -yo 'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

Ms ka- -yo 'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

T ka- -yo 'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

Br ka- -yo 'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

B ka- -yo- -'y im- -pe- -ria- -li- -stang o- -bra ma- -e- -stra

Song VIII

(4)

II-VIII-4 1

3 1 3 1 3 3 3

16 4 4 8 4 8 8 4

S 1

(-gran-) -te-e- -ter- -na Pra(y) -y for us most sh- [Jaud] -rewd mo- -ther A- -ming

S 2

(-gran-) -te-e- -ter- -na Pra(y) -y for us most sh- [Jaud] -rewd mo- -ther A- -ming

Ms

(-gran-) -te-e- -ter- -na Pra(y) -y for us most sh- [Jaud] -rewd mo- -ther A- -ming

T

(m) Pra-(y) -y for us mo(st) mo- -ther A- -ming

Br

(m) Pra-(y) -y for us mo(st) mo- -ther A- -ming

B

(m) Pra-(y) -y for us mo(st) mo- -ther A- -ming

pp *p* *mp* *mf* *p* *mp* *p*

ppp *pp* *pp* *pp* *pp* *pp* *pp*

5 6 7 8 9

3 2 4 2 4 1 2 1
4 4 4 4 4 4 4 4
+ 14

p *p* *p* *mp p mp* *p*

S 1 ¹⁰ ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for wor- ker of the wor- ld wor- ker of the world

S 2 ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for wor- ker of the wor- ld wor- ker of the world

Ms ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for wor- ker of the wor- ld wor- ker of the world

T ⁸ ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for *ppp* u- -s wor- ker of the world

Br ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for *ppp* u- -s wor- ker of the world

B ba- -ly- -en- -teng tra- -ba- -ja- -do- -ra [xa] Pra- -y for *ppp* u- -s wor- ker of the world

II-VIII-4 4

II-VIII-4 5

3
4

26

S 1

S 2

Ms

T

Br

B

p

p

p

p

p

-so

-so

-so

-so

-so

-so

Song VIII

(6)

II-VIII-6 1

II-VIII-6 2

17 18 19 20 21 22 23

S 1 *f* *mf* *mp* *mf* *mp* *mf* *mf*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for u(s)- -s ball brea-ker

S 2 *f* *mf* *mp* *mf* *mp* *mf* *mf*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for u(s)- -s ball brea-ker

Ms *f* *mf* *mp* *mf* *mp* *mf* *mf*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for u(s)- -s ball brea-ker

T *f* *mf* *f* *mf* *mp* *mf* *mf* *mp*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for bra- -ssy ball brea-ker

Br *f* *mf* *f* *mf* *mp* *mf* *p* *mp* *mf* *mp* *mf*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for bra- -ssy ball brea-ker

B *f* *mf* *f* *mf* *mp* *mf* *p* *mp* *mf* *mp* *mf*

Ma- -ter in- -te- -me- -ra- -ta Pra- -y for bra- -ssy ball brea-ker

4 4 1 3 2
4 8 8 4

II-VIII-6 5

II-VIII-6 6

3 4 4 4⁴² 2 4 4⁴³ 4 4⁴⁴

41

S 1 *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

S 2 *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

Ms *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

T *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

Br *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

B *mf* [n.v.] Ma- -ter a- -ffii- -cta *mp* [n.v.] → [v.] *p* [v.] → [n.v.]

8

45 46 47 48 49

3 4 4 2 3

p *mp* *mf* *mp*

[n.v.] [v.] [n.v.] [v.] [n.v.] [v.]

S 1 Pra- -y for u(s) -s

S 2 Pra- -y for u(s) -s

Ms Pra- -y for u(s) -s

T Pra- -y for u(s) -s

Br Pra- -y for u(s) -s

B Pra- -y for u(s) -s

3 2 4 3

4 4 4 4

50 51 52 53 54

mp *p* *mp* *p*

[p.v.] [v.] [n.v.] [v.] [n.v.]

S 1 third world dru(g) Mu- -le

S 2 third world dru(g) Mu- -le

Ms third world dru(g) Mu- -le

T third world dru(g) Mu- -le

Br third world dru(g) Mu- -le

B third world dru(g) Mu- -le