

Canadian Love Songs

for baritone voice, cor anglais, contrabass, harpsichord and piano

tze yeung ho
(2015)



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"Ad mari usque ad mare."



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1. Franziska

Eva, Eva! What the hell?

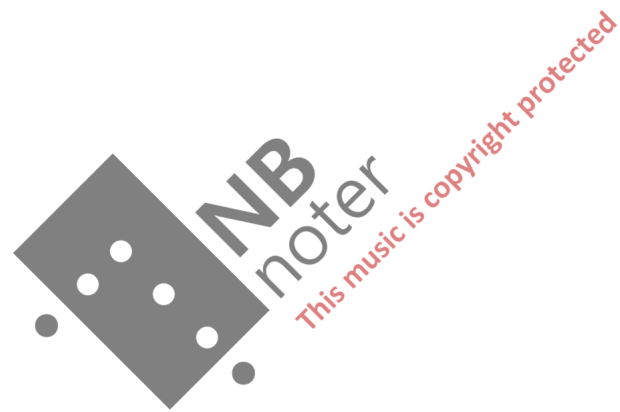
Those bloody black lints
stuck

in your eyes

my child, you could have
disembarked in Halifax
twenty years ago.

Instead, you lay here.

duration: ca. 2'



2. The Acadian Maiden

Here is a rolled joint
a single rose thorn and
a case of lukewarm beer

puff. puff.

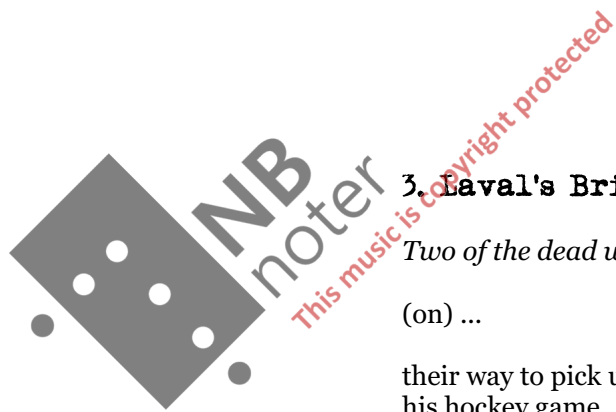
Drag on your cigarette
and then
Down to work you go,

or drown.
The harbour is over there.

duration: ca. 2'



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3. Laval's Bridge is Falling Down

Two of the dead were a couple...

(on) ...

their way to pick up their son from
his hockey game.

But one day after the tragedy

Officials had...
no explanations.

Falling down...
We can't technically explain what happened.

(on) ... -tario is not much better.

duration: ca. 2'

4. I Wait for Him Under the Assiniboine

And then you loaded the musket
Then you shot my father in his head
And then my mother too
And then you took me away and
nine months later
out came your child
But then you left for France.

You left us to die.

And then you never came back
and then I was bringing our daughter
down by the river so she won't be alone.

duration: ca. 2'



5. **White-out/earsong;**

Oh snotty snout and dried mucus

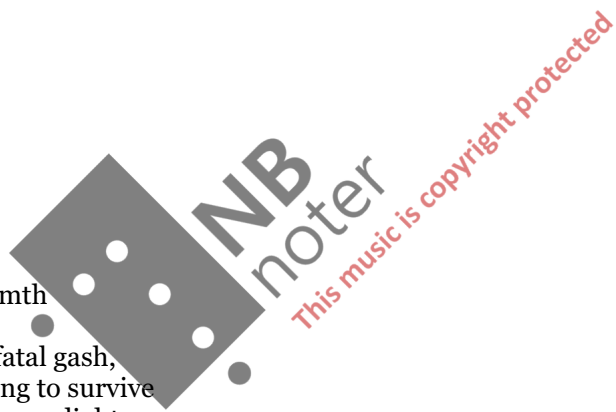
my icy fingers cannot find
the last outpost of your inner warmth

they have wandered through the fatal gash,
as maggots, as little creatures trying to survive
under the permission of my red, green lights,
under Akna's violet sky...

Stop! Stop! Stop!

(We draw the line here, Franziska.)

duration: ca. 2'



6. I Knock at a Door in St. Catharines

Dum dum dum.

Someone's concerned that you have gotten away with it
and that you are a whole other story.
He's always felt you got a better shake than you deserved.

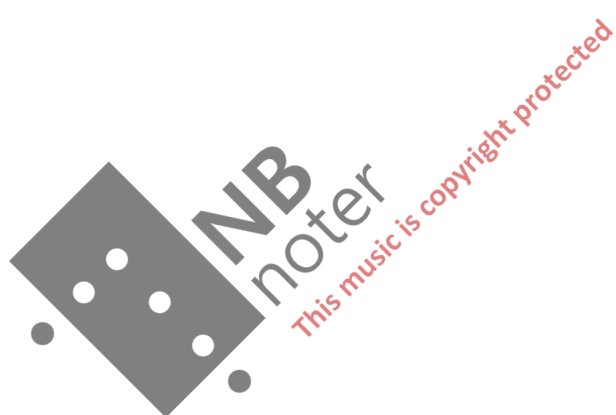
But that's okay. Old in-laws! Am I right?

I still want to give you a red rose.

Knock, knock. Karla, you there?

duration: ca. 1'





7. A Soldier's Tale (Retold)

Russ, Russ, do you note have anything better to do with your evenings than sit there rummaging through blank paper and fill my room with it? No. No. And some decades later, he asked, "Please hold the fort base in my absence." At the time he was repeatedly raping, raping his victim whom Russ had abducted from her hom the day before. He left her for five hours, still in her harness, still tied up naked lying under a comforter. Five hours, no medical attention, she was in total shock. She didn't know what was going on. Russ, she didn't know what the heck was going on.

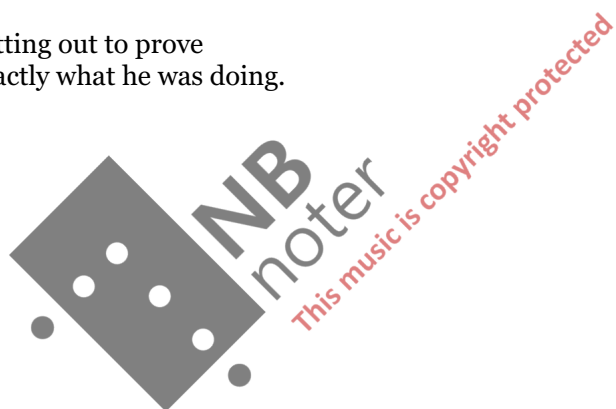
duration: ca. 2'

8. **...scattered**

that he mailed Lin's extremities to political parties in Ottawa and two schools.

The Crown is setting out to prove
that he knew exactly what he was doing.

duration: ca. 1'30"



9. SCHERZO: Pete and Ben

Pete and Ben are walking down Queen Street West,
Looking for some corner cafe is their current quest.

Coming to Toronto was a grave mistake.
They headed for the Big Apple,
but somehow landed on this half-assed New York by a lake.

Now hungry and cranky,
"And even a little thirsty,"
said Pete the tenor voice,
as the other one stood in his composery, sleazy poise.

The two British blokes turned the wrong corner, and there stood a guy,
really kinda shady by the way he said 'hi'.

Ben asked: "Good day sir, why did you greet us?"
"I will kill you for all your money, you British doofus!"
The shady guy flashed a knife,
Pete exclaimed, "God save the Queen, run for your life!"

But it was too late, Ben was stabbed in the face
Good god! By Elizabeth the Second and her youthful grace!
Pete tripped and fell shortly thereafter,
As the backstreet filled with the psycho's laughter.

Claude turned out to be the psycho orphan's name,
He was abandoned by the churches in Montreal,
which made his pre-mugger life really kinda lame.

duration: ca. 3'





10. **En Route**

Parts of the victim's body placed in plastic bags were retrieved on the bus while his ear, nose and tongue were found in his pockets.

The victim's eyes and a part of his heart were never recovered and are presumed to have been eaten.

duration: ca. 1'

11. Expensive Taxi Fare/Gas Money

She said she knew nothing
about the Port Coquitlam pig farm
murders before news coverage
began

but over months when facts were
murky, she saw news reports
featuring photographs of both
brothers and the farm.

She agreed under cross examination
she occasionally binge drank and
used cocaine to cope with emotional
issues,

and once she became sober
she suffered post-partum
depression after her son's birth.

She also confirmed being diagnosed
with bipolar disorder.

duration: ca. 2'



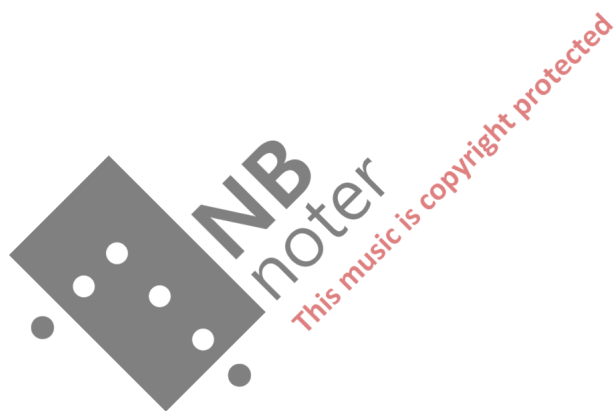
12. **Honeymoon**

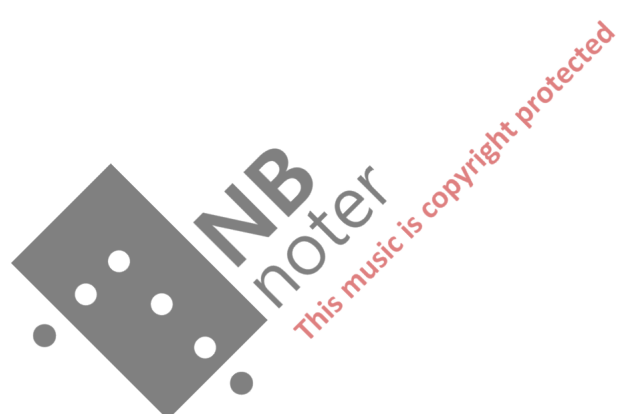
Ugh. Canadian consular officials are in touch with local authorities
and are providing consular assistance as required
every time

some dumb Canadian dies

and I clean up!

duration: ca. 40"





13. Let's Go Somewhere Warm

She woke up one night
in Guadeloupe

there stood a child
by her bedside

"Mamman, mamman!" the child murmured,
"Où sont les ciseaux?"

She scrambled out of the sheets in panic,
smothered in sweat, tossed the shadowy child aside
sprung to the baby's room.

He was sound asleep.

"Qu'est qui ne va pas?"

"Rien."

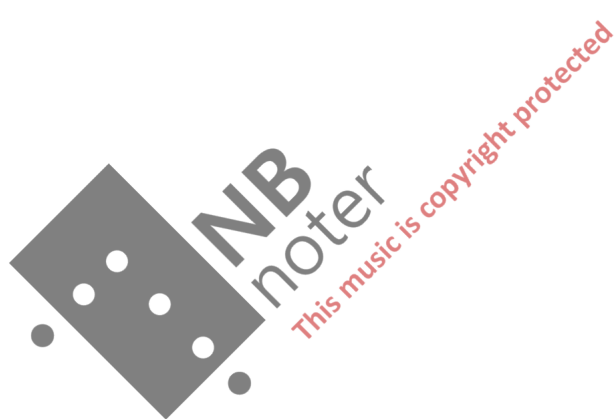
duration: ca. 3'

14. "..."

Ah!

Ee!

duration: ca. 3'



15. OMAGGIO: Maple Leaf Forever: RED

Tune and original text: Alexander Muir (1830 - 1906)

In days of yore (wars) from Britain's shore (shores),
Wolfe, the dauntless (shameless) hero (conqueror) came,
and planted firm Britannia's flag (rag),
on Canada's fair domain.

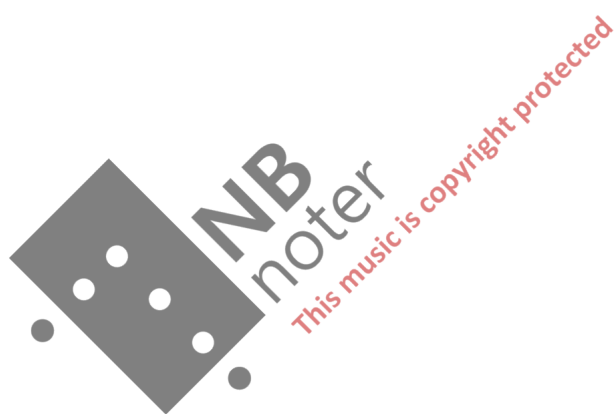
Here may (are) it (the) wave (graves), our (of our) boast (hosts), our (who) pride (died),
and joined in love (shame) together!
The thistle, shamrock, rose entwined, The Maple Leaf forever.

The Maple Leaf, our emblem dear,
The Maple Leaf forever.
God save our Queen and heaven bless,
The Maple Leaf forever.

At Queeston Heights (Red River) and Lundy's Lane (Loon Lake),
Our brave fathers, side by side,
for freedom (stolen) homes and lov'd ones dear,
firmly stood and nobly died.

And those dear rights (lands) which they maintain'd (obtain'd),
we sear to yield them never!
Our watch-word (curseword) ever more shall be
"The Maple Leaf forever."

duration: ca. 4'



16. Flag of Peru

Take away the maple leaf,
you have the flag of Peru.

Take the seas away,
you have a white flag,

forfeit, forfeit, forfeit, forfeit, forfeit.

duration: ca. 3'30"

Composer's Notes

The *Canadian Love Songs* is not an attempt to romanticize the notion of Canada, love or songs. All quoted materials in the collection are gathered from authentic Canadian sources (whatever 'authentic Canada' entails). The sixteen songs in the collection may be performed individually. However, shall there be a full performance of all the songs, I hope the order of the songs will be maintained as it contains an alternating form of a mythologized dream sequence and fragments of a concrete reality.

All texts used in the collection are arranged and reimagined from open sources.

Part I portrays the visions of Franziska, a German woman whose daughter died in extraordinary circumstances. Her dream leads to an abrupt ending from the realization of appropriating the Inuit culture in the fifth song. Franziska would then be replaced by Karla and other infamous murderers in Canada throughout Part II and III, with the exception of the meta-hommage movement of *Pete and Ben* which serves as a scherzo in midst of a kaleidoscopic view of violence across Canada. As Karla's whereabouts is often sensationalized by the Canadian mass public, I hypothesized the fate of this murderess and used this material to bind the middle two parts as one unified cycle. Part IV reminisces the elements of Part I through a cryptic lens and comments on Franziska's original envy of everything seemingly Canadian.

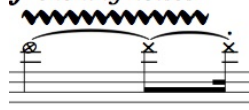
T.Y.H.
28.10.15 (Oslo, Norway)

Performance Notes

Baritone Soloist:

Important: All stage instructions for the singer are to be followed during the performance. The diagrams on each song visually indicate where the singer should be placed or be moving on or offstage.

f choking noises



Choking noises:
As indicated, emulate the sound of asphyxiation.



Growling noises:
Growl, grumble, low pitched sound.



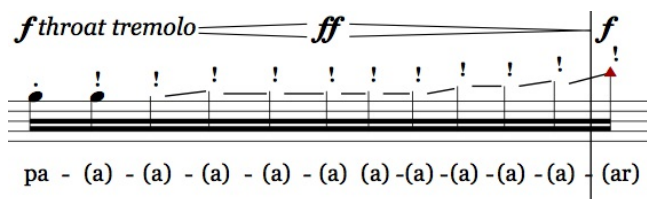
Sprechstimme:
Sung between pitched and unpitched. Indicated by slash notehead.



Notated breath:
Breathe on beat indicated with an accent; let out breath according to the line downwards.



Throat tremolo gliss.:
Repeat the 'ah' vowel' at the back of the throat and slide pitches downward.



Throat tremolo:
Repeat the 'ah' vowel at the back of throat as quickly as possible. Lines indicate sliding in approximate pitches. The triangle notehead denotes as high as possible.

Harpsichord:

Slurs indicate phrase directions.

Crossed-noteheads (≡) denote spoken words.

In the case where the harpsichord does not have all the octaves required, play an octave up. At the performer's discretion.

Cor Anglais:

Diamond-noteheads:
Diamond noteheads denote that the performer must buzz on the reed with the vocal attached.

Crossed-noteheads:
Spoken or whispered, depending on dynamics.

Multiphonics:
Multiphonics can be chosen freely by the performer so long it contains the pitch indicated.

Tremolo/Fluttertongue:
Tremolo indicates flutter tonguing, either throat or tip of tongue techniques are acceptable.

Arrows:
Indicate a transforming timbre from ordinary pitch to multiphonics.

Slashed-noteheads:
Indicate a sprechstimme-like voice. Texts are to be spoken with slight pitch.

Contrabass:

Bartók pizz.:
As snappy and percussive as possible.

Boxed gestures:
All boxed gestures are to be spoken, whispered or mumbled repeatedly. The words should be audible, but timbre may be changed and adjusted to the discretion of the performer.

Crossed-noteheads:
Spoken or whispered, depending on dynamics.
You rose - less thot

Triangle-noteheads:
Indicates as high pitched as possible.

Sul-(string);
Numbers in circles indicate on which strings the passage should be performed.

Slide pitches:
Almost like a glissando, but rearticulated.

Hand rubbing on strings:
As indicated, the hand should rub against the strings in an up-down motion. All dynamics are *action dynamics*, therefore, do not represent the loudness.

Bow rubbing on strings:
Same as in hand rubbing, but with the wooden part of the bow instead.

Harmonic glissando:
Otherwise known as the seagull-effect.

Arrows:
Indicate the transition between techniques indicated.

Note: In two of the movements, there is a written instruction for the bassist to insert a tin foil underneath the strings. It is recommended that this instruction is taken into logistical considerations.

Piano:

Note: There are many instances in the piece where pedal markings are not indicated. Therefore, it can be decided by the performer whether if pedaling is necessary. On the other hand, all pedal markings indicated can also be adjusted, depending on the balance between the voice, the other instruments and the piano. The ensemble may also decide if the piano lid should be fully opened or not.

All dotted slurs indicate phrase directions, but not articulation.

Hand muted sound:
A hand is placed inside the piano to stop the sound. Where it is difficult, a dud or something similar may be used.

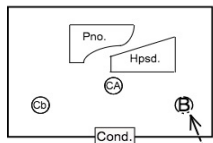
Square-noteheads:
Denote keys depressed silently; usually for the sake of resonance of the other instruments.

Repeat dynamics:
The dash does not indicate 'becoming louder'; instead, the second time of the repeated passage should be louder.

Cross-noteheads:
Spoken or whispered, depending on dynamics.
Ra - ping.

Total Duration: approx. 36 minutes
(individual pieces' duration noted in the Table of Contents)

1.



Canadian Love Songs

Part I: cluster[f]

1. Franziska

Tze Yeung Ho
(2015)

Irritated, not too slowly ♩ = 100

(remain offstage)

1. (hurrying on stage, stage right, normal position)

Baritone Solo
f yelled
 "Eva, Eva! What the hell!?"

Cor Anglais
f obnoxious
ff
p

Contrabass
f
 pizz.
 3

Harpichord
f obnoxious
f floating
 6
 5
 7

Piano
ff obnoxious
 8[♭]

Irritated, not too slowly ♩ = 100



Bar. Solo
 4
mp expr. *f*
 Those _____ bloo

C. A.
ff
f obnoxious *pp*
 5
 6

Cb.
mf *p* lighter *pp*
 pizz.
 7

Hpsd.
 7

Pno.
sfz
 7
 8[♭]

Repeat once (2x)

Bar. Solo *pp* *ff* *f* *choking noises* *ff*
 - dy black lints stuck

C. A. *pp* *f* *fp* *fp* *fp* *fp*

Cb. *sfz* *f* pulsating, imitate voice

Hpsd. *f*

Pno. *sfz* *ff* obnoxious

Repeat once (2x)



Bar. Solo *p* *pp* gently
 stuck stuck stuck in__

C. A. *ff* obnoxious

Cb. *sfz*

Hpsd. *p*

Pno. *mf* *p*

13 *p* gently *ppp* hissed

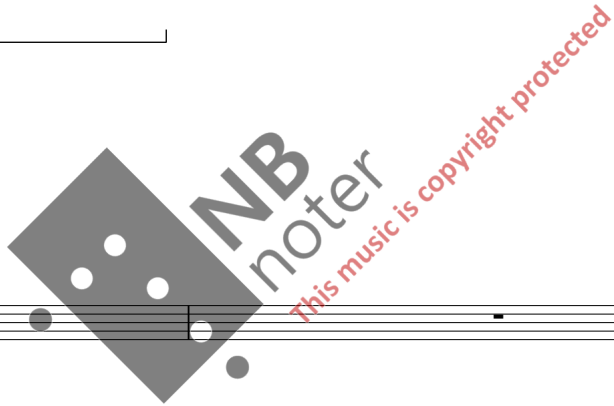
Bar. Solo *gliss.*
your eyes sss

C. A. *pp* *ff* rough

Cb. *f* *ff*

Hpsd. *p* like a waver

Pno. *ff*



16 *mf* gently, flowing

Bar. Solo my child

C. A. *p* *ff* *f* *pp*

Cb. *f* *ff*

Hpsd. *mf* flowing *ff* dry *pp*

Pno. *mf* flowing *ff* dry *pp*

19

Bar. Solo

my child my child my

choking noises

mf *f*

C. A.

ord. gliss.

pp *p* *pp* tenderly *ppp* *pp* *ppp*

Cb.

pp

Hpsd.

p

Pno.



22

Bar. Solo

child

f *f* choking noises

C. A.

f *pp*

Cb.

pp

Hpsd.

f obnoxious

Pno.

ffz

25

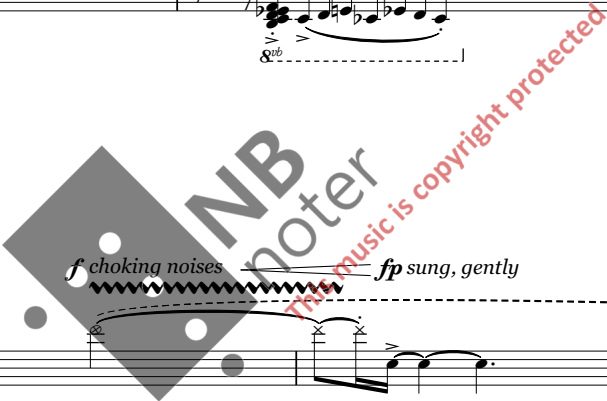
Bar. Solo

C. A. *blow on reed, with vocal*
pp ————— *ff rough* *fp* ————— *ff*

Cb. *ff snappy*

Hpsd.

Pno. *sfz ff brutal* *f dry*



28

Bar. Solo *f choking noises* *fp sung, gently*
 You, _____ you _____ could have

C. A. *ff obnoxious* *whispered, echo*
pp 3 stuck stuck stuck

Cb. *arco (sul pont.)* *pizz.*
ff 5 *pp gentle*

Hpsd.

Pno. *whispered, echo*
sfz 3 *pp* 3 stuck stuck stuck

31

Bar. Solo *mp* *mf* *pp* *mf* *mp gently*
 could have dis - em barked em-barked em - barked

C. A. *pp* *pp* *pp* *pp* *pp*
whispered, echo
 stuck stuck *pp gently, undulating*

Cb. *ff*

Hpsd. *f*

Pno. *pp not abrasive* *pp* *pp* *ffz*
whispered, echo
 stuck stuck



34

Bar. Solo *ffz* *mp*
 arf! in Ha - li - fax *moaning*

C. A. *ff* *rough* *fp* *ff*

Cb. *ffz*

Hpsd. *p* *f* *p*

Pno. *ff*

37

Bar. Solo

twen ty — twen-ty years

C. A.

pp *f* *ff* obnoxious

Cb.

sfz *ff* obnoxious

Hpsd.

5

Pno.

sfz *sfz*

7 7 6

40

Bar. Solo

a - go. Twen ty years — a-go.

ff languorous, almost moaning
gliss.

C. A.

whispered, echo *pp* stuck stuck stuck *ff* *fff* *f* *ff* rough

blow on reed

Cb.

whispered, echo *pp* stuck stuck stuck *ff* rough

Hpsd.

whispered, echo *p* stuck stuck stuck *f* rough

whispered, echo

Pno.

ff obnoxious *f* flowing *ff* rough

5

43

Bar. Solo

C. A.

Cb.

Hpsd.

Pno.

pp gentle

In - stead

blow on reed, as high and squeaky as possible

pp fuzzy, vague

arco, sul tasto

pp

gliss.

p

2.

46

2. (kneel down, facing stage left)

Bar. Solo

C. A.

Cb.

Hpsd.

Pno.

pp almost whispered, with little expr.

In - stead, you lay here...

ff intense

pizz.

ff

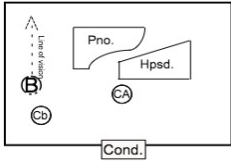
f

pp gentle

7

5

f



2. The Acadian Maiden

Moderately, flowing ♩ = c. 112
 (3+3+2)
 (stand up, walk to stage left, face away from audience)

Baritone Solo

Cor Anglais

Contrabass

mp expr. *p* *mf* *p* *mf* *pp*

arco (ord. with tin foil under G string)

mp constant gliss.

4

Bar. Solo

C. A.

Cb.

Here is a rolled joint

mp *p* *fp* *n* *fp sudden* *n*

ppp *fp* *fp sudden*

7

Bar. Solo

C. A.

Cb.

a sin - gle rose thorn and a case of luke - warm

fp mock-tenor voice *mf expr.*

sfz mf gently, humming *f* *pp* *mf* *pp* *mf* *fp* *pp* *mf*

pizz. *arco* *mp* sweetly *much*

10

Bar. Solo

C. A.

Cb.

beer puff

pp *expr.* *f* *pp* *mf* *p* *mf* *fp*

ff glassy *pp* *fp*

14

Bar. Solo *puff* Drag on your ci - ga rette.

C. A. *mp gently*

Cb. *mp constant gliss.*

mf much gliss. *f*

17

Bar. Solo *p* and then *p without vib.* Down to work you go *fp* *mf*

C. A. *fz.* *p* *mp expr.* *p* *mf*

Cb. *f*

20

Bar. Solo or drown *f* *pp*

C. A. *f spoken like a cat-call; impolitely* *pp whisper-yell*
You rose - less thot! thot!

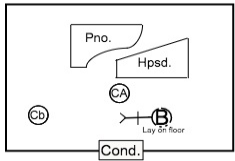
Cb. *f spoken like a cat-call; impolitely* *play, ord. sul tasto*
You rose - less thot! *pp gentle*

23

Bar. Solo *p* no vib., no expr. (turn around, face audience) *pp choking noises*
The har - - bour is o - - - ver there.

C. A. *f spoken like a cat-call; impolitely* *pp whisper-yell*
You rose-less thot! thot! thot! thot!

Cb. *pp without expr.* *ppp* *creaking effect, remove tin foil after*
→ *sul pont.* → *sul tasto* → *sul pont.* → *sul tasto*
p *pp* *p* *pp < mp*



3. Laval's Bridge is Falling Down

Moderately ♩ = c. 86
 (lay on floor, facing ceiling; hold score above face if necessary)

Baritone Solo

Cor Anglais

Contrabass

Piano

pp *sprechstimme*, covering mouth with hands lightly and match lightness in the piano line

on on

pp *whispered, formally, like on the news, repeated at an irregular interval, between teeth and into the body of the bass*

"Two of the dead were a couple..." *mp*

Moderately ♩ = c. 86

ppp *lightly*

Ed.



4

Bar. Solo

C. A.

Cb.

Pno.

on on on

mp *sneak into texture*

their way

on on on on on on

pp



7

Bar. Solo

C. A.

Cb.

Pno.

on on on on on on

pp

10 *pp very tenderly*

Bar. Solo to _____ pick up their son _____

C. A. on on on on on on

Cb.

Pno. *pp tenderly*

much pedal, sim. throughout

13 *gliss.*

Bar. Solo _____ from his hoc - key game _____

C. A. on on on

Cb.

Pno. *pp waver* *p bell-like* *pp waver*

16

Bar. Solo But _____

C. A. on on on on on on on

Cb.

Pno. *p a little more weight*

19 *p* *mp* *pp* *mf muffled*

Bar. Solo *p* one day af - - - ter *mf muffled* the

C. A. on on on on

Cb.

Pno. *p* *pp* *p* *pp*

22 *pp*

Bar. Solo tra - - - ge - dy

C. A. on on on on on

Cb.

Pno. *pp* *p* *pp*

25 *fp ominous*

Bar. Solo no_____

C. A. on on on

Cb. *pp* whispered, formally, like on the news, repeated at an irregular interval
"Officials had..."

Pno. *p* *3* *mp* *pp* *pp floating* *6*

28 *pp*

Bar. Solo ex - pla - na - - tions.

C. A. on on on on on

Cb.

Pno. *pp* *p* *pp*



31

Bar. Solo

C. A. on on on on on

Cb.

Pno. 5 3



34 *pp*

Bar. Solo their_____

C. A. on on on on

Cb.

Pno. *mp* *pp* *p* *pp*

37

Bar. Solo *mp* *mf*
way to the tra - - - ge -

C. A.
on on on on on

Cb. *f* *mp* *f*
"...falling down..."

Pno. *pp light*

40

Bar. Solo *pp* *mp* *mf*
dy the hoc - key

C. A.
on on 3 on 3 on

Cb.

Pno. *fp* *pp tender* *ppp*

43

Bar. Solo
game tra - - - ge - dy

C. A.
on on on

Cb.

Pno. *pp* *f* *ff sudden*

46 *p* sprechstimme, mumbling between teeth

Bar. Solo We can't tech - ni - cal - ly ex - plain

C. A. on on on on on

Cb.

Pno. *sfz* *sfz* *pp* subtle

49 *pp* very subtle *ppp* almost inaudible
whispered under the breath

Bar. Solo what hap - - - pened. We

C. A. on on on ta 3 on ta 3 on

Cb.

Pno. *tr* *b* *tr* *b*

52

Bar. Solo can't ex - plain what hap - - -

C. A. on on 3 on on ta 3 on on 3 ta

Cb.

Pno. *tr* *b*

55 (turn around, face flat on floor, as if planking)

Bar. Solo

pened.

C. A.

p *mf without expression*

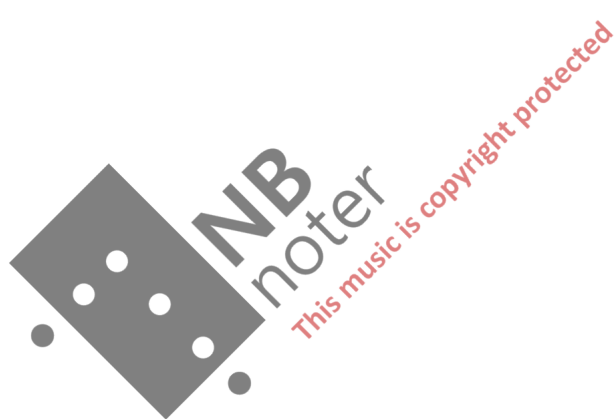
on ta On - - 3 ta - ri - o is not 3 much bet - ter.

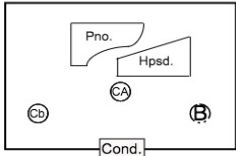
Cb.

(lay bass flat on the floor)

Pno.

pp subtle





4. I Wait for Him Under the Assiniboine

As in a baroque passepied ♩ = c. 66

(walk to right stand, normal position)

f choking noises — *mf* sung, with a slight moaning quality

Baritone Solo

Uwah — And then you — loa - ded — the

Contrabass

Harpisichord

f stately

4

Bar. Solo

mus - ket — Eugh — Uwah — Then you

Cb.

f détaché, as in the baroque style

Hpsd.

7

Bar. Solo

shot — Uwah — my fa-ther in his head — Eugh — And then my

Cb.

ff brutal — *p* choking noises — *mf* almost spoken — *p* — *f*

sffz — *f* as before — *fp*

Hpsd.

10

Bar. Solo

mo - ther too — Uwah — And then you took me a way — and then

Cb.

sffz *ff* brutal — *f* détaché, as in the baroque style — *mf* — *f* — *mf* — *f*

Hpsd.

f

13 *mp* choking noises *f*

Bar. Solo nine Nngg months la - ter

Cb. *mf* *f* *mp* *f* *p*

Hpsd. *p* flowing

16 *f*

Bar. Solo Out came your child but

Cb. *f* lightly *ff* *f*

Hpsd.

19 *p*

Bar. Solo then you left for France Eugh

Cb. *f* *p*

Hpsd.

choking noises

22 *ff* almost choking

Bar. Solo You left us to

Cb. *ff* brutal *p* *mf* *p* *ff* brutal

Hpsd. *f*

f *p* choking noises *f* almost yelling

25 Bar. Solo die. And then you Eugh ne - ver came

Cb. *f* steady *ff* brutal *f* as before *ff* brutal

Hpsd.

mp *pp* choking noises *p*

28 Bar. Solo back Uwah

Cb. *mf* détaché

Hpsd.

pp choking noises *p* *f* panicked

31 Bar. Solo Eugh And then I was

Cb. ord. sul pont. sul tasto

Hpsd. *f*

mf *f* *pp* gasping *f* strong

34 Bar. Solo bring - ing our daugh - ter uwah down

Cb. sul pont. sul tasto *sfz* *ff* brutal

Hpsd. accompanying

37

Bar. Solo

by the ri - - - ver so she won't be a - -

pp choking *mf*

Cb.

ff brutal *ff* brutal *mp* rough

sul pont.

Hpsd.

40

Bar. Solo

lo(ne) - - - - -

(leave stage briefly and then return)

fp choking noises

Cb.

mp *ff* rough evaporating *pp*

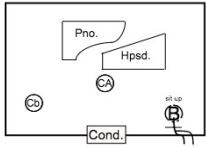
sul tasto *sul pont.* *sul tasto*

Hpsd.

p lightly, wavering



1.
43



5. :White-out/bearsong;

Languorous, recitative-like ♩ = c. 68
1. (sit up, facing audience directly)

Baritone Solo *p sweetly*
Oh_____

Cor Anglais

Piano *pp lightly*
plucked inside the piano
ord.

Red.



Bar. Solo *mp* *pp* *mp* *mf*
snot - ty snout and dried _____ mu - cus my i - cy

C. A. (M) *pp tenderly, without vib.* *slight gliss.* *p*

Pno.



Bar. Solo *pp cold, without vib.* *mp* *pp* *mp*
fin - gers can - not find the last out - post of your in - ner warmth they

C. A. *pp* *p* *pp*

Pno. *pp still light*

10 *mf* gentle *p* *pp* echo

Bar. Solo have wan - dered through the fa - tal gash as mag - gots as

C. A. *pp* *p* *pp* (M) 5

Pno. 3



13 *mf* gentle, expr.

Bar. Solo mag - gots as lit - tle crea - tures try - ing to

C. A. *pp* *mp*

Pno. *mp* playful



16 *p* *pp* echo *mp* weighted

Bar. Solo sur - vive try - ing to sur - vive un - der the

C. A. *pp* *p* *pp* (M) 5 *pp*

Pno. *f* sudden 5 *pp* gentle 3 3

plucked inside the piano

19 *p echo* *mp*

Bar. Solo per - - mis - sion of my red green

C. A. *p* *pp* *p* *slight gliss.*

Pno. *plucked inside the piano*

22 *p*

Bar. Solo lights un - - der Ak - - - na's vi -

C. A. *p*

Pno. *ord.* *8va* *build momentum* *3*

25 *f sudden cut off* 2. (stand up, leave stage)

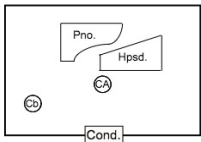
Bar. Solo - o - let sky

C. A. (M) 5 *f strong* *ff bold* *f*

Cb. *arco, ord.* *f strong*

Hpsd. *f strong* *let ring*

Pno. (8) *f* *let ring*



INTERLUDE

Same Tempo as Before ♩ = c. 68

(offstage) *f* yelled 5" (offstage and remain there until part II)

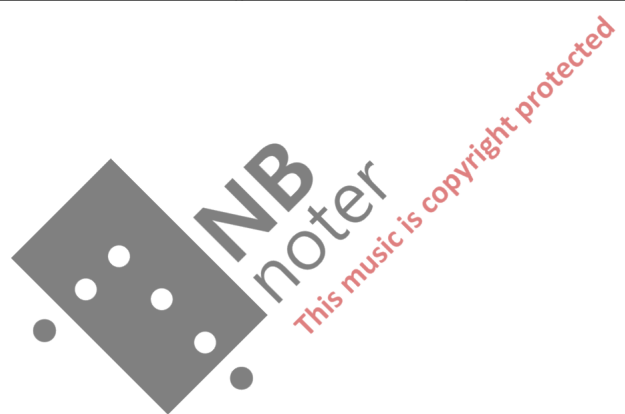
Baritone Solo
"Stop! Stop! Stop!"

Cor Anglais
p spoken 5"
"We draw the line here, Franziska."
pp gentle 5" *p* *pp* 5"

Contrabass
p spoken 5"
"We draw the line here, Franziska." *pp*

Harpischord
p spoken 5"
"We draw the line here, Franziska."

Piano
Same Tempo as Before ♩ = c. 68 5"
p spoken 5"
"We draw the line here, Franziska."
pp gentle
plucked inside the piano



C. A.
5
fp *mp*

Cb.
p *pp* *gliss.* *p*

Hpsd.
p lightly
3 5 3 3

Pno.
3

8

C. A.

Cb.

Hpsd.

Pno.

ord.
p gently
3
5
fp \rightarrow *pp*
pp *3*
Ped.



11

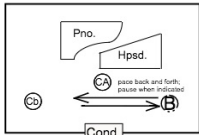
C. A.

Cb.

Hpsd.

Pno.

pp
pp *subtle*
ppp
pp
pp gently
ppp
hand muted
without pedal
Ped.



Part II: Serenade(s)

6. I Knock at a Door in St. Catharines

Swinging, cheerful ♩ = c. 80
 (pace around casually on stage)
mf lightly

sfz gliss. *f* proudly (pause) *sfz* *f* proudly

Baritone Solo

(pace around casually on stage) *ff* *f* *p* (pause) *sfz* *f* (pace around casually on stage)

Bar. Solo

(pause) *fp* *pp* *f* (pace around casually on stage) *p*

Bar. Solo

f proudly (pause) *sfz* (pace around casually on stage) *f* *fp* *f*

Bar. Solo

p (pause) *sfz* (pace around casually on stage) *ff* clearly *mf* *f* *pp*

Bar. Solo

(pause) *f* proudly (pace around casually on stage) *mp* *mf* *fp*

Bar. Solo

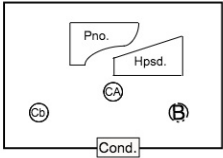
fp *f* with much vib. (pause) *pp*

Bar. Solo

Repeated once (2x)
 (pause) *ff* *f* spoken clearly, 2nd time louder *p* tenderly

Bar. Solo

1.



7. A Soldier's Tale (Retold)

March-like ♩ = c. 112

1. (stand on stage right, normal position)

Baritone Solo

Cor Anglais

Contrabass

Piano

f full tone

without dim.

ff

f detached

without pedal



4

Bar. Solo

C. A.

Cb.

Pno.

ff

sfz bold



7 (2+2+2+1)

Bar. Solo

C. A.

Cb.

Pno.

sfz

ff

sfz

ff

sfz

f

p pecking

10 *f* articulated clearly

Bar. Solo Russ, Russ, do you not have a - ny - thing bet -

C. A.

Cb.

Pno.

13

Bar. Solo - ter to do

C. A. *mp* *f* *p*

Cb. *mp* *f* *p* gliss. gliss.

Pno.

16 *f* articulated clearly

Bar. Solo with your e - ven-nings than sit there

C. A. *f* *f* *p* *f* *p* *fp* *mf* *fp*

Cb. *f* *f* *p* *f* *p* *3 fp* *mf* *3 fp* sul pont. ord. sul pont.

Pno. fading out

19

Bar. Solo

rum - - ma - ging through blank pa - per and fill my

C. A.

Cb.

Pno.

mf *fp* *pp* *sfz* *f*

ord. sul pont. ord.

mf *fp* *pp* *sfz*

pp *ff* harsh *f* dry

22

Bar. Solo

room with it?

C. A.

Cb.

Pno.

ff *fp* *ff*

f full tone *ff*

sfz

25

Bar. Solo

No. No. And some de - cades la - ter

C. A.

Cb.

Pno.

mf *p* *mf* *f*

28

Bar. Solo He asked, "Please hold the fort base_____ in my

C. A. *mf* *fp* *mp*

Cb. *mf* *fp* *mp*

Pno. *p*

31

Bar. Solo ab - - sence." At the time he_____ was re -

C. A. *p* *mp* *p* *f* *p*

Cb. *p* *mp* *p* *sf gliss.* *f* *p*

Pno. *p* *mf* *p*

rit. March-like ♩ = c. 112

34

Bar. Solo *mf* as before
pea - - - ted - ly, re - pea - ted - ly his

C. A. *f* *p* *mp* spoken casually
"Raping." Ra - ping.

Cb. *f* *p* *mp* spoken casually
"Raping." Ra - ping.

Pno. rit. *pp* *mp* spoken casually March-like ♩ = c. 112
"Raping." Ra - ping.

37 *f*

Bar. Solo vic - - - - tim whom Russ had ab - - - - duc -

C. A.

Cb. *p* *mf* *sul pont.*

Pno. *p* *lightly*

40 *f*

Bar. Solo ted from her home the day be - fore.

C. A. *mf* *dry* *f*

Cb. *pp* *ord.* *gliss.* *pp* *mf* *dry* *f*

Pno. *mp* *sfz* *dry*

43

Bar. Solo

C. A. *mp* *f* *p* *f* *p* *f* *p*

Cb. *mp* *f* *p* *f* *p* *f* *p*

Pno. *f* *ff* *mf* *ff*

46

Bar. Solo

C. A.

Cb.

Pno.

sfz *mf* *ff* *p*

sfz *mf* *ff* *p*

sfz *fp dry* *pp gentle*

49

Bar. Solo

C. A.

Cb.

Pno.

mp *mf*

He left her for five hours still in her

mp dry

52

Bar. Solo

C. A.

Cb.

Pno.

har - ness still tied up na - ked ly - ing

sfz *p crisp*

55 *f* *mf* *f*

Bar. Solo un - der a com - for - ter. Five hours

C. A. *fp* *mf* *fp*

Cb. *fp* *mf* *fp* *sul pont.* *ord.* *sul pont.*

Pno. *ff*

58 *mf* *f* *mf* *mp*

Bar. Solo no me - di - cal at - ten - tion she was in to - tal shock

C. A. *mf* *fp* *pp* *fp* *f* *fp*

Cb. *mf* *fp* *pp* *fp* *f* *fp* *sul pont.* *ord.*

Pno. *ff*

61 *ff*

Bar. Solo She did - n't know what was

C. A. *f* *pp* *mf dry* *sfz*

Cb. *f* *pp* *mf dry* *sfz*

Pno. *f* *mf*

64 *sfz bold* *mf*

Bar. Solo go - ing on. Russ, she did - n't know what the

C. A. *sfz* *sfz* *ff* *mp* *p*

Cb. *sfz* *sfz* *slide pitches* *ff* *mp* *p*

Pno.

2.

67 *f*

Bar. Solo heck was go - ing on.

C. A. *f strong* *p*

Cb. *f strong* *p* *gliss.*

Pno. *p*

3

70

Bar. Solo

C. A. *no dim.*

Cb. *gliss.* *no dim.*

Pno. *fading out* *pp*

3

57 **1.**

Freely, recitative ♩ = c. 72
 1. (stand on stage right, original position)
p without expr.

8. ...scattered

1

Baritone Solo

that that that that that that that that that that that that tha tha tha tha (a)

repeat figure, accel. and rit. as indicated

Harpichord

pp

Piano

Freely, recitative ♩ = c. 72
hand muted
pp

n depressed silently, let ring

Ped.



Bar. Solo

that that that that that that that that he mailed Lin's ex-tre-mi-ties to po-li-ti-cal

Hpsd.

Pno.

hand muted
pp

Ped.



Repeated once (1x)
f throat tremolo *ff* *f* *p no vibrato*

Bar. Solo

pa - (a) - (a) - (a) - (a) - (a) - (a) - (a) - (a) - (a) - (ar) ties in Ot - ta - wa and two schools

Hpsd.

p

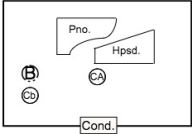
Repeated once (1x)

Pno.

n depressed silently *pp dry* *hand muted*

Ped.

2.



2. (walk to a spot behind the double bass, remain there)

2

Bar. Solo *p* *ff*

that that that that that that that that that that that tha tha tha

Hpsd. *p* repeat figure, accel. and rit. as indicated

Pno. *p* *mp* *pp dry* *hand muted* *n depressed silently, let ring*



Bar. Solo *pp* *f* *p pale* *f*

tha-(a) (a) (a) (a) (a) (a) that he mailed Lin's ex - tre - mi - ties to po-li - ti - cal

Hpsd.

Pno. *gliss.* *pp dry* *hand muted*

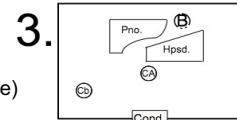


Bar. Solo *p without expr.* *mf expr.*

that that that that that that that that that he mailed Lin's ex - tre - mi - ties

Hpsd.

Pno. *hand muted* *pp dry*



3. (walk to a spot behind harpsichord, remain there) **ff**

Bar. Solo
to po - li - ti - cal par - ties in _____ Ot - ta - wa _____ The

Hpsd.

Pno.
ff violent
open
6 Ped.

3

Bar. Solo
Crown is set ting out to prove that that that that that that that that tha tha tha tha tha (a) _____ tha (a) (a) (a) (a) (a) (a) (a)

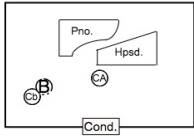
Hpsd.
p
repeat figure, accel. and rit. as indicated

Pno.
pp
hand muted
3
n depressed silently, let ring
Ped.

Bar. Solo
he knew _____ ex - act - ly what he was do - - ing _____

Hpsd.
5

Pno.
p
hand muted
(after the movement, close piano lid until instructed to open again)
Ped.



Scherzo

9. Pete and Ben

Laid back, behind the beat ♩ = c. 66

(walk to a spot beside contrabass, somewhat leaning on bass where possible)

Baritone Solo

Contrabass

insert tin foil under E and A string

pizz. until indicated

rub fingerboard with left hand

4

Bar. Solo

p sprechstimme, in a narrator's voice

Pete and Ben are

Cb.

rub fingerboard with bow

7

Bar. Solo

wal - king down Queen Street West, Look - ing for some

Cb.

10

Bar. Solo

cor - ner ca - fe is their cur - rent quest.

Cb.

13

Bar. Solo

Co - ming to To - ron - to was a grave mis -

Cb.

16

Bar. Solo

take. They hea - ded for the Big Ap - ple,

Cb.

19 *spoken* *mp* *sprech.* *f* *mp*
 Bar. Solo but some-how lan-ded on this half - assed New York by a lake

Cb. *p* *f* *pp* *mf* *f* *pp*

22 *mp*
 Bar. Solo Now hun -

Cb. *mf* *f* *pp* *f* *pp* *p*

25 *f* *in a dramatic, mock tenor voice* *mp*
 Bar. Solo gry and cran - ky "And e - ven a lit - tle thirs - ty," said Pete the

Cb. *f* *p* *f* *f* *pp* *mp*

28 *f* *pp*
 Bar. Solo te - nor voice, as the o - ther one stood in his com - po - se - ry, slea - zy

Cb. *f* *f* *pp*

31 *mf*
 Bar. Solo poise. The two Brit - ish

Cb. *p* *f* *p* *fp* *pp* *f* *p* *fp* *pp* *f* *pp*

34 *f* *mf*
 Bar. Solo blokes turned the wrong cor - ner and there stood a guy,

Cb. *f* *pp* *f* *f* *pp* *p*

37 *mf* *mp sfz*
 Bar. Solo real - ly kind - a sha - dy by the way he said 'hi.'

Cb. *mf* *p* *f* *f* *pp* *f* *p*

40 *mp* *f proudly, with a British accent*
 Bar. Solo Ben asked, "Good day, sir. Why did you

Cb. *f* *f* *pp* *p*

43
 Bar. Solo greet us?"

Cb. *pp* *gliss.* *gliss.* *gliss.* *ppp* *pp*

46 *ff scratchy, high, back of throat, spoken* *sprech.*
 Bar. Solo "I will kill you for all your mo - ney you Brit - ish doo - fus!"

Cb. *ff sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

49 *f* *ff spoken, squeakily*
 Bar. Solo The sha - dy guy flashed a knife Pete ex-claimed "God save the Queen!"

Cb. *pp* *f* *sfz* *sfz* *p* *ff*

52 *mf sprech.*
 Bar. Solo Run for your life!" But it was too late, Ben was stabbed in the face.

Cb. *pp* *sfz* *pp* *f* *mp*

55 *mf* *sung ord.* *f* *mp*
 Bar. Solo Good god! By E - li - za - beth the Se - cond and her youth - ful grace!

Cb. *mf* *p* *mf* *p* *sfz* *f* *p*

58 *mp* *sprech.* *f*
 Bar. Solo Pete tripped and fell, short - ly there - af - ter, as the back - street filled

Cb. *p* *f* *p* *mp* *mf* *pp*

61 *pp*
 Bar. Solo with the psy - cho's laugh - - ter.

Cb. *ff* *mp* *sfz* *arco, sul pont.* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

64 *mp* *p*
 Bar. Solo Claude turned out to be the or - phaned psy - cho's name. He was a -

Cb. *pp* *f* *pp* *sfz* *pp* *ff* *sfz*

67 *f* *mp* *mf*
 Bar. Solo ban-doned by the chur - ches of Mon - tre - al which

Cb. *sfz* *pp* *f* *pp*

70 *f* *sung ord.*
 Bar. Solo made his pre - mug - ger life real - ly kind - - a lame.

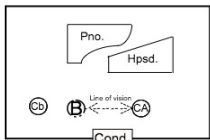
Cb. *pp* *f* *f* *pp* *f*

73
 Bar. Solo

Cb. *pp* *f* *pp* *f* *pp* *sfz* *sfz* *remove tin foil after movement*

Part III: Les voyages et les conjugations de la verbe 'voyager'

10. En Route



Moderately Quick ♩ = c. 142
(stage front, face cor anglais player)

mf throughout

Baritone Solo

Cor Anglais

(stage front, face baritone soloist)

p no changes in dynamic, static

Parts of the vic-tim's bo - dy

4

Bar. Solo

Placed in plas - tic bags were re-trieved on the bus

C. A.

7

Bar. Solo

while his ear, nose and tongue were found in his

C. A.

10

Bar. Solo

poc - - - kets. The vic-tim's eyes

C. A.

13

Bar. Solo

and a part of his heart were ne - ver re - co -

C. A.

16

Bar. Solo

vered and are pre-sumed to have

C. A.

19

Bar. Solo

been ea - ten

C. A.

22 *gliss.*

Bar. Solo

C. A.



25 *rit.*

Bar. Solo

C. A.

wind down



28

Bar. Solo

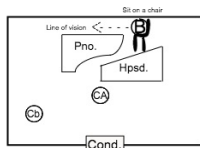
C. A.

(take bocal, put it in a pocket, leave stage)

(take bocal off and give it to the soloist, return to seat)



11. Expensive Taxi Fare/Gas Money



(take a chair from offstage, place it by the side of the piano, sit down, face pianist)

Moderately ♩ = c. 100

mp without vib., with teeth together throughout

Baritone Solo

She said she knew

Cor Anglais

blow on reed, breathe as necessary, follow dynamics strictly

f *pp* *f* *pp*

Contrabass

rub bow up and down body of instrument

f *pp*

Hapsichord

Played: *p*

Spoken:

She said she knew

4

Bar. Solo

no - thing a - bout the Port Co - quit - lam pig

C. A.

f *pp* *f* *pp*

Cb.

pp *f*

Hpsd.

no - thing a - bout the Port Co - quit - lam pig

7

Bar. Solo

farm mur - ders be - fore news co - ver - age

C. A.

f *pp* *f* *pp* *f* *pp*

Cb.

pp *pp* *f*

Hpsd.

farm mur - ders be - fore news co - ver - age

10

Bar. Solo

be - gan,

C. A.

f *pp* *f* *pp*

Cb.

pp *f* *pp* *f*

Hpsd.

be - gan

13

Bar. Solo

but o - ver months when facts were mur - ky

C. A.

f *pp* *f* *pp* *f* *pp*

Cb.

pp *f* *pp*

Hpsd.

but o - ver months facts were mur - ky

16

Bar. Solo

She saw news re - ports fea - tu - ring pho - to - graphs

C. A.

f *pp* *f* *pp*

Cb.

pp *f*

Hpsd.

She saw news re - ports fea - tu - ring pho - to - graphs

19

Bar. Solo

of both bro- thers_ and the farm. She a -

C. A.

f *pp* *f* *pp* *f* *pp*

Cb.

pp *f* *pp*

Hpsd.

of both bro- thers_ and the farm. She a -

22

Bar. Solo

greed un - der cross ex - a - mi - na - tion she oc - ca - sion - al - ly

C. A.

f *pp* *f* *pp*

Cb.

pp *f*

Hpsd.

greed un - der cross ex - a - mi - na - tion she oc - ca - sion - al - ly

25

Bar. Solo

binge drank and_ used co - caine to cope with e - mo - tio - nal is -

C. A.

f *pp* *f* *pp* *f* *pp*

Cb.

pp *f*

Hpsd.

binge drank and_ used co - caine to cope with e - mo - tio - nal

28

Bar. Solo

sues, and once she be - came so - ber

C. A.

f *pp* *f* *pp*

Cb.

pp *f* *pp*

Hpsd.

is - sues. and once she be - came so - ber

31

Bar. Solo

she suf - fered post - par - tum de -

C. A.

f *pp* *f* *pp* *f* *pp*

Cb.

Hpsd.

she suf - fered post - par - tum

34

Bar. Solo

pres - sion af - ter her son's birth.

C. A.

f *pp* *f* *pp*

Cb.

pp *f* *pp*

Hpsd.

de - pres - sion af - ter her son's birth

37

Bar. Solo

C. A.

Cb.

Hpsd.

40

Bar. Solo

C. A.

Cb.

Hpsd.

She al - so con - firmed be - ing di - ag - nosed

43

Bar. Solo

C. A.

Cb.

Hpsd.

with bi - po - lar dis - or - der.

di - ag - nosed with bi - po - lar dis - or - der.

46

Bar. Solo

C. A.

Cb.

Hpsd.



49

Bar. Solo

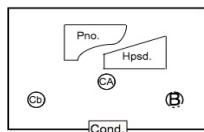
C. A.

Cb.

Hpsd.

(return vocal to cor anglais, if the order of movements is followed)

12. Honeymoon



Freely ♩ = c. 86
 (stand on stage right, original position)
f growled, congested tone

Baritone Solo: Ugh Ca - na - di - an con - su - lar of - fi - cials are in

Cor Anglais: *ord. (M)* *f* *pp* *f* *pp*

Piano: **Freely** ♩ = c. 86 (piano lid opened) *ff* *fff*

Red. (Reduction) markings are present at the bottom of the piano part.



Bar. Solo: touch with lo - cal au - tho - ri - ties and are pro - vi - ding con - su - lar

C. A.: *(M)* *fp* *f* *ff* *pp*

Pno.: *sffz* *mp*

Annotations: *ff* growled, *f* *sprech.*



Bar. Solo: as - si - stance as re - quired. Why is it e - ve - ry time some

C. A.: *(M)* *pp* not jarring *pp* normally *f* *pp* *f* *p*

Pno.: *sffz* *pp* dry *f* *pp* *sffz*

10 *ff* growled, angrily

Bar. Solo

dumb Ca - na - di - an dies and I clean up?

C. A.

mf *ff* *pp*

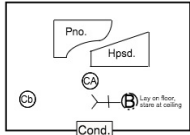
Pno.

sfz *sfz* *sfz* *ppp* gentle

Red.



1.



13. Let's Go Somewhere Warm

Slowly ♩ = c. 58
 1. (lay on floor, stage front, stare at ceiling)
breathing

Baritone Solo

Cor Anglais

Harpichord



4 *mp* breathe in quickly and breathe out slowly

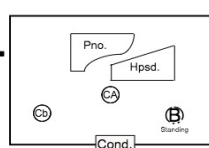
Bar. Solo

C. A. breathe into instrument with reed on, but no pitch; imitate soloist

Hpsd.



2.



2. (stand up) *(ff)* sudden *pp* 3
 She woke up

7

Bar. Solo

C. A. played, ord. *pp*

Hpsd.

10

Bar. Solo

one night in Gua - de - lou - pe.

C. A.

Hpsd.



13

Bar. Solo

there stood a child

C. A.

Hpsd.



16

Bar. Solo

by her bed - side.

C. A.

Hpsd.

19

Bar. Solo

"Mam - man, mam - man. Mam -

p somewhat squeakily, like a child *mf*

3

ord. (M) ord.

mp *mf* *p*

C. A.

Hpsd.



22

Bar. Solo

man, mam- man!" the child

p

3

flz. (M) ord.

mf *p*

3

C. A.

Hpsd.



25

Bar. Solo

mur - mured, "Où sont les cis - seaux?"

mf

3

pp *p* *pp* *p*

C. A.

Hpsd.

28 *mf* nervously, irregular vibrato *fp*

Bar. Solo She scam - bled out of the sheets in pa -

C. A. *fp* *gliss.* *mp* *breathing into instrument* *pp*

Hpsd.



31 *f* throat trem. *sfz* *gliss.* *sfz*

Bar. Solo (a) (a) (a) (a) (a) (a) (a) (a) nic, sm - (o) (o) (o) (o) (o) thered - - in co-(o)-(o)-(o)-(o)-(o)-ld sweat

C. A. *f* *breathing heavily* *p* *fp* *breathing* *p*

Hpsd.



34 *ff* *accel.* *mf* *sfz* much gliss.

Bar. Solo tossed the sha - do - wy chi - (i) - (i) - (i) - (i) - (i) - (i) - ld a - side. sprung

C. A. *f* *sfz* *sfz* *sfz*

Hpsd.

ff dramatic, much vib.

37 Bar. Solo
to the ba-by's room

C. A.
ff *flz.* *sffz* *f*

Hpsd.
5 3 3 3 3 3 3 3 3 3 5 6



rit. **A Tempo** ♩ = c. 58

40 Bar. Solo

C. A.
ff

Hpsd.
3 3 3 3 3 3 3 3 3 3 3 3 3



p tenderly, expr. *mp* *p*

43 Bar. Solo
He was sound a - sleep.

C. A.
pp breathing evenly *mf*

Hpsd.

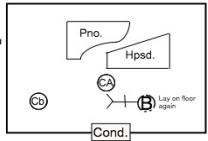
46

Bar. Solo *p* growly throat trem. *pp*
 "Qu'est qui ne - (e) - (e) - (e) - (e) va pas?"

C. A. *f* spoken together with hpsd. *ord.*
pp "Karla." *pp* without vib.

Hpsd. *f* spoken together with C.A. *p*
 "Karla."



3.  3. (lay on floor again stare at ceiling) breathing

50 *ppp* almost mumbled
 "Rien."

Bar. Solo

C. A.

Hpsd.



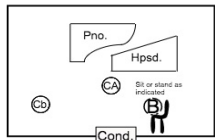
54 *p*

Bar. Solo

C. A. breathing, match soloist *ppp*

Hpsd.

Part IV: Extensive Tales of Sorrow



Moderately ♩ = c. 88
(place a chair at stage front; sit or stand as instructed, start with standing)

Baritone Solo

Cor Anglais

Contrabass

Harpisichord

Piano

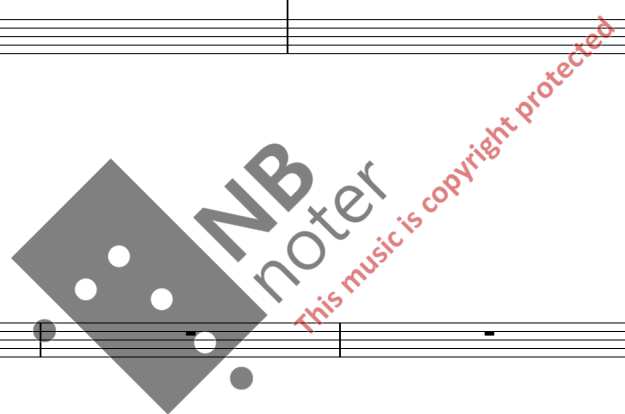
5" *f* much expr. *fp* *ff*

arco, harmonic gliss.

mf

f

Moderately ♩ = c. 88



Bar. Solo

C. A.

Cb.

Hpsd.

Pno.

3

ff *pp* light *mp* *pp* *fp* *pp*

hand muted

pp l.v.

3

Ed.

creaky, throat tremolo
p in a vocalise-style

7

Bar. Solo

(a) (a) (a) (a) (a) (a) (a) (a) (a) (a) (a) ah—

C. A.

Cb.

Hpsd.

Pno.

pp l.v.

Red.



mf very expr. p f much vib.

10

Bar. Solo

(a) (a)(a) (a) (a) (a) (a) ah—

C. A.

(M) (M) (M)

pp p pp

Cb.

pp p pp p pp

Hpsd.

5 5 5

Pno.

Red.

(sit)
p teeth clenched, chest voice

13

Bar. Solo

p *fp* *pp*

(ee) (ee) (ee) (ee) (ee) (ee)

C. A.

(M)
p

Cb.

3 3

ord.
3
pp echo

Hpsd.

6

Pno.

pp *p* *p*

5

Red.



16

Bar. Solo

p *mf* *f*

(ee) (ee) (ee) (ee) (ee) (ee) ee_ ah_ (a) (a) (a) ah_

(stand)

C. A.

Cb.

5

slide pitches

p *pp*

Hpsd.

3

Pno.

3

Red.

19

Bar. Solo

(a) (a) (a) (a) (a) (a) (a) (a) (a) (a) ah ah

p *mf expr.*

5 6

C. A. (M) *mp* *p* (M) *pp*

Cb. *pp* 3 *p* 3 *p* 3 3

Hpsd. 6

Pno. 3

Ed.



22

Bar. Solo

ah (a) (a) (a) (a) (a) (a) (a) (a) (a) (a)

p *mf* *p* *f*

3 5 3

C. A. (M) *pp* (M) *p*

Cb. *mf* *pp* harmonic gliss.

Hpsd. 5 3

Pno. 3 3

Ed.

25 (sit) *mp* *mf*

Bar. Solo (ee) (ee) (ee) (ee) ee. ee. ee.

C. A. *p mp p* *p f*

Cb. *pp p pp*

Hpsd.

Pno. *pp l.v.*

Ped.



28 (stand) *p* *sfz* *f mf fp f p* (sit)

Bar. Solo (ee) (ee) (ee) (ee) (ee) (ee) (ee) ah ah ah (a) (a) (a) ee

C. A. *p mp p* (M) (M)

Cb. *pp p pp* *pp 3 p 3 pp*

Hpsd.

Pno. *3 3*

31 *mp* **accel.** *f*

Bar. Solo (ee) (ee) (ee) (ee) ee ee (ee) (ee) (ee) (ee)

C. A. *mf* *pp* *mf*

Cb. *mf* *pp* *p* *pp* *slide pitches*

Hpsd.

Pno. **accel.** *ord.* *ff* rough



Slightly Faster ♩ = c. 115 **molto rall.**

(stand) (sit) (stand) (sit) (stand) (sit) (stand) (sit) (stand) (sit)

34 *ff*

Bar. Solo (a) (a) (a) (ee) (ee) (ee) (a) (a) (a) (ee) (ee) (a) (a) (ee) (ee) (ee) (a) (a) (a) (ee) (ee) (a) (a) (ee) (ee) (ee) (a) (a) (a) (ee) (ee)

C. A.

Cb. *ff*

Hpsd. *f*

Pno. **Slightly Faster** ♩ = c. 115 **molto rall.**

First Tempo ♩ = c. 88

37 (stand) (sit) slide pitches much gliss. pp

(a) (a) (ee) (ee) (ee) (ee) (ee) (ee) ee ee

C. A.

Cb. slide pitches pp p pp 3 3

Hpsd.

Pno. First Tempo ♩ = c. 88 ppp almost inaudible

Ped.

Somewhat cadenza-like, at the liberty of the soloist

40 mf f (stand) (sit) (stand) (sit) (stand) ff f ff

(ee) (ee) (ee) (ee) (ee) (ee) (ee) (a) (a) (a) (a) (a) (a) (a) (a) (a) (a) (a) (ee) (ee) (ee) (a) (a) (a) (a) (a) (a) (ee) (ee) (ee) (ee) (a)

C. A.

Cb. sul tasto pp

Hpsd.

Pno. Somewhat cadenza-like, at the liberty of the soloist

(sit) (stand) (sit) (stand) *rearticulate as fast as possible* **ff**

43

Bar. Solo

(a) (a) (a) (a) (a) (a) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (a) (a) (a) (a) (a) (a) (a) (a) (ee) (ee) (ee) (a) (a) (a) tra-la-ba-ra-(alternate syllables)

C. A. *ord.* **f** match soloist *tr* **ff** rough

Cb. *sul pont.* **sfz** *ord.* **f** **ff**

Hpsd. **f** *tr*

Pno. **ff** dry



46 (kneel for the rest of the piece)

Bar. Solo

C. A.

Cb. **pp** much vib. **f** **pp** **p** **mp** **p**

Hpsd.

Pno. *hand muted* **pp** l.v. 3 3 3

Ed.

49

f *expr.* \triangleright *mf* \triangleleft *f* ————— *p* *f* ————— *ff*

Bar. Solo
ah ee ah ee ah ee ee ah

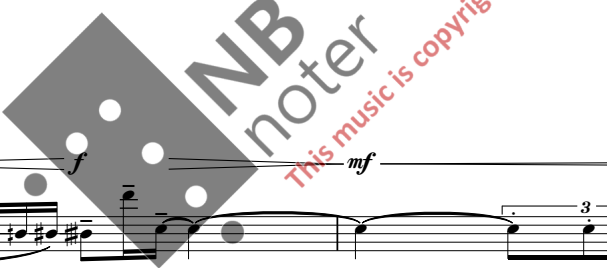
C. A. (M) *f* ————— *pp*

Cb. *p* ————— *mf* ————— *p*

Hpsd. *p* ————— *tr* ————— *5*

Pno. *p* ————— *3* ————— *3*

Red.



52

fp ————— *f* ————— *mf* —————

Bar. Solo
ah (ee) ee ah ee (ee) (ee) (ee) (ee) (ee) ah ee

C. A. (M) *pp* ————— *f* (M) *mf* ————— *pp*

Cb. *p* ————— *mf* ————— *p* ————— *p* ————— *mp* ————— *p*

Hpsd. *5* ————— *3* —————

Pno. *3* ————— *3*

54

Bar. Solo

(a) (a) (a) (a) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) ah (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) ah

C. A. (M) *mf* *f*

Cb. *p* *f* *p* slide pitches 5 7

Hpsd. 5 3

Pno. *pp l.v.* Ped.



57

Bar. Solo

(a) (a) (a) (a) (a) (a) (a) (a) ee (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (ee) (a)

C. A. (M) *p* *ff*

Cb. *ff* slide pitches 7 6

Hpsd. 5 3

Pno. 3 3

59 *accel.*

Bar. Solo
 (ee) (ee) (ee) (ee) (a) (ee) (a) (a) (a) (a) (a) (ee) (ee) (ee)(ee) (a) (ee) ah ee (ee) (ee) (a) ee

C. A.
ff *p* *ff* *p* *ff*

Cb.
ff *p* *ff* *p* *ff*

Hpsd.
f *tr* *5* *3* *5* *3* *5* *3*

Pno.
ord. *sfz* *accel.*
 without pedal



62 *ff*

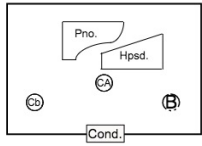
Bar. Solo
 ee ah ee (ee) (a) (ee) (ee) (ee) ta ta ta ta ta ah

C. A.
p *f* *p* *fp* *fp* *fp* *fp*

Cb.
p *f* *p* *fp* *fp* *fp* *fp*

Hpsd.
5 *3* *3* *tr*

Pno.
fp *fp* *fp* *fp*



Omaggio
15. Maple Leaf Forever: RED

Text and Melody:
Alexander Muir
(1830 - 1906)

Stately ♩ = c. 96
(stage right, normal position, stand)

rit.

A little slower

Baritone Solo

Piano

The first system shows the Baritone Solo part in bass clef and the Piano accompaniment in grand staff. The piano part starts with a forte (f) dynamic and includes a ritardando (rit.) marking. The Baritone Solo part has a rest followed by a note.

Bar. Solo

Pno.

The second system continues the Baritone Solo and Piano parts. The Baritone Solo part has a rest followed by a note with the dynamic 'f proudly'. The piano part includes a ritardando (rit.) and a forte (f) dynamic. There are also markings for 'mp', 'fp', 'allarg.', and 'ff'. The system ends with a double bar line and a repeat sign.

A Tempo ♩ = c. 96
(singer should sing the texts in parentheses, but shall it conflict with his political beliefs, keep Muir's original text, which is not in parentheses)

Bar. Solo

Pno.

The third system features the Baritone Solo part with lyrics: 'days of yore (wars) from Bri - tain's shore (shores)'. The piano part includes dynamics 'p gentle' and 'mf march-like'. There are also markings for 'mp', 'ffz', and 'choking noises' indicated by a wavy line. The system ends with a double bar line and a repeat sign.

Bar. Solo

Pno.

The fourth system continues the Baritone Solo and Piano parts. The Baritone Solo part has lyrics: 'Wolfe, the daunt - less he - ro came. (shame less) (conq' - ror)'. The piano part includes dynamics 'ff', 'p march-like', 'mf', and 'ff'. There are also markings for 'rit.' and 'ffz'. The system ends with a double bar line and a repeat sign.

13 *mf* choking noises *p*, *f* proudly **A Tempo** ♩ = c. 96 *mf*

Bar. Solo and plan - ted firm Bri - tan - nia's flag (rag) on

Pno. *pp* *p* gentle *mp* *pp*

16 *f* *p* throat trem. *f* *mp* choking noises

Bar. Solo Ca - (a) (a) (a) (a) (a) (a) (a) (a) na - da's fair do - main.

Pno. *pp* *f* dry *p* gentle *pp*

19 *p* *p* choking noises *f*

Bar. Solo Here

Pno. *f* dry *cresc.* *ff* *pp*

22 *f*

Bar. Solo may it wave our boast, our pride and joined in love to -
(are) (the) (graves) (of) (our) (hosts) (who) (died) (shame)

Pno. *p* gentle *f* expr.

25 *mf* *p* choking noises

Bar. Solo *gliss.*
ge - ther!

Pno. *pp dry*

28 *f* choking noises

Bar. Solo
The this - tle, sham - rock, rose

Pno. *allarg. f* *mp march-like* *f* spoken: thot thot thot thot

31 *p* *f* *molto rit.* *Much slower* ♩ = c. 60

Bar. Solo
en - twine, The Ma - ple Leaf for - - - e - ver. (e) (e) (e)

Pno. *mf* *f* *p*

34 choking noises breathing

Bar. Solo
(e) (e) (e) (e) (e) (e) (e) (e) (e)

Pno. *pp dry* *p* *pp* *p*

A Tempo
f
 37 The Ma - ple (e) (e) (e) (e) Leaf, our
choking noises
p *f*
gliss.

Piano accompaniment includes triplets, a quintuplet, and a sextuplet.

40 em - blem dear, The Ma - ple Leaf for - e - ver. God
ffz
f aggressive, almost yelling
tr
p
mf
ff dry

Piano accompaniment features trills and various dynamic markings.

43 save our Queen and hea - ven bless,
ff growled
mp gentle
ff

Piano accompaniment includes triplets and a forte section.

46 The Ma - ple Leaf for -
f proudly, ord.
p as light as possible
ff

Piano accompaniment includes a forte section and a piano section.

49 **accel.** *p* *choking noises* **rit.**

Bar. Solo
e - ver.

Pno.

52 **A Tempo**

Bar. Solo

Pno.

55 *f* *in a mocking, tenor voice*

Bar. Solo
At Queen - ston - Heights and
(Red) (Ri ver)

Pno. *hand muted* *p*

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

Bar. Solo
Lun - dy's Lane Our brave fa - thers, side by side, for
(Loon) (Lake)

Pno.

61 *pp pale*

Bar. Solo
free - dom homes and lov'd ones dear, firm - ly stood and
(sto len)

Pno.
ord.
sfz l.h. depressed silently

64 *mf sfz choking noises* *f proudly, ord.*

Bar. Solo
no - bly died And those dear rights which
(lands)

Pno.
mp

67 *mf* *f* *accel. choking noises*

Bar. Solo
they main - tain'd we sear to yield them
(ob tain'd),

Pno.
f *ff* *gliss.*

70 *ff yelled* **A Tempo** *f proudly*

Bar. Solo
ne - ever. Our watch - word e - - - ver
(curse)

Pno.
mp march-like

73 *mf* *fp* throat trem. *f*

Bar. Solo
more shall be "The Ma - ple Lea - (e) (e) (e) (e) (e) (e) (e) (e) (e) (e) (e) (eaf) for -

Pno.

76 *f* *ff* *f nobly* *rit.*

Bar. Solo
e - ver.

Pno.

79 *pp* *mf* *f* *fffz* *rit.*

Pno.

A Tempo

82 *rit.* *p-ff* *l.v.*

Pno.

Repeated once (2x), faster each time molto accel.

85

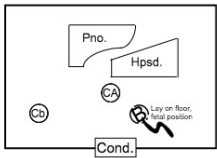
Pno.

88 *fff* *pp* *rit.*

Pno.

A Tempo **molto rit.**

16. The Flag of Peru



Slow and nobly ♩ = c. 58
(lay on the floor in fetal position for the whole movement)

Baritone Solo

Cor Anglais
blow into reed, with bocal on
f as in a horn call
as high as possible; flz.
ff
f

Contrabass
ord.
mp

Harpichord

Piano



4

Bar. Solo

C. A.
ff
f
ff
f
sul pont.
ord.

Cb.
mf
pp

Hpsd.

Pno.



7

Bar. Solo

C. A.
ff
f

Cb.
mf
pp

Hpsd.

Pno.
p with pedal

10

Bar. Solo

C. A.

Cb.

Hpsd.

Pno.



13

Bar. Solo

C. A.

Cb.

Hpsd.

Pno.

pp as dry as possible



16

Bar. Solo

C. A.

Cb.

Hpsd.

Pno.

p

Take _____ a -

(tr)~~~~~

19

Bar. Solo

way _____ the ma - ple _____

C. A.

Cb.

Hpsd.

Pno.

22

Bar. Solo

leaf _____ you have the flag _____ of _____

C. A.

Cb.

Hpsd.

Pno.

25

Bar. Solo

Pe - ru. _____

C. A.

Cb.

Hpsd.

Pno.

28 *p* *mp*

Bar. Solo Take the seas a - way,

C. A.

Cb.

Hpsd.

Pno.

31 *p* *f* *p*

Bar. Solo You have a white flag

C. A.

Cb.

Hpsd.

Pno.

34 *pp*

Bar. Solo for - feit for - feit

C. A.

Cb.

Hpsd.

Pno.

37 *p* *fade out if out of breath*

for - feit for - feit for - feit

C. A. *ff*

Cb. *pp*

Hpsd.

Pno. *tr* *b* *tr* *b* *tr* *b* *tr* *b* *tr* *b*



40 *pp*

Bar. Solo

C. A. *f* *ff*

Cb.

Hpsd.

Pno. *tr* *b* *tr* *b*

