

KUNE

Arnaud FILLION

Music and original French texts

<i>Orchestra</i>	+	<i>Choir and soli</i>
2 Flutes		Sopranos
2 Oboes		Altos
2 Clarinets in B \flat		Tenors
1 Bassoon		Basses
2 Horns in F		
2 Trumpets in B \flat		Soprano solo
1 Tenor Trombone		Mezzo soprano solo
Timpani		Alto solo
1 Harp		Tenor solo
Violins 1		
Violins 2		
Violas		
Violoncellos		
Contrabass		

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Performance notes :

All texts are recorded and available for singers's phonetic reference on the Kune webpage :
www.arfillion.wixsite.com/kune

6 - Das Übel soll weichen von hier (Que le mal s'en aille ailleurs)

For the introduction part (orchestra improvisation on the theme of "Evil"), conductors are welcome to use their imagination and creativity. They are free to use and develop a sign vocabulary using hands, body gestures, face expression, etc... and also to split the orchestra with delegations of chefs. The idea is to play with the musicians, with short-term concern regarding the consequences, to establish a parallel with the way some humans are using and playing with natural resources and individual servitude for personal wills. It's also an invitation to a another spontaneous way of sharing, another musical approach in phase with the emergency period of time we are living in, a moment when everyone will be together transcending the usual aesthetic standards, taking a collective risk to praise freedom and point out the flaws of our systems.

Some references about conducting improvised music : Andy Emler, Styrian improvisers orchestra, Aruan Ortiz's, Adam Conrad, Mike Kearney ...

7 - Lemah cai

Traditionnal percussions could be welcome to join the song.

In Espéranto, *Kune* means *together*. In this music, there are about 50 languages interacting around federating themes. About a hundred persons and organisations from all other the world gave their help in a way or another (translations, transcriptions, recordings, intermediaries) to make the whole project possible, sharing the same desire of singing peace, love, respect and our universal concerns with maybe different words, but only one voice.

The languages are there to expose singers and audience to other cultures, and the music is here to create a link between all, because despite of all our boundaries and differences, against all tides we are and will ever be *together* to live and share the same planet.

I hope *Kune* will help you, me and everyone to find a path up to a harmonious "us".

Arnaud Fillion

1 – Tara udayo

Des étoiles naissent

Des étoiles derrière nos pas
Naissent et grandissent
Sur nos routes de pierre ou de soie
Entre les cieux et les abysses

Elles se répandent à travers champs
Colorent les peuples à leur image
Elles filent doucement
Laisser leur empreinte à travers les âges

Leur teinte dépend de nous
De ce que nous partageons
Des voies que nous suivons
De nos choix de rien ou de tout

Si peu peut suffire
A les faire apparaître
Un regard, un rire
Un mot, une lettre
Une rencontre qui inspire
Et oriente un être

Cette graine semée il y a des années
Aujourd'hui peut-être devenue forêt
Cette goutte d'eau oubliée dans la nuit des temps
Aujourd'hui peut-être devenue océan

Des étoiles naissent derrière nos pas
Dans les cendres et la poussière
A chaque instant, au fil de nos choix
D'ombre ou de lumière

Stars arise

Following our steps
Stars arise and grow
On our roads made of silk or stone
Between the up high and the down low

They are spreading through fields
Coloring people in their image
They are slowly shooting
And leaving their mark through ages

Their shine depends on us
On what we share
On the paths we follow
On our choices of all or nothing

So little can be enough
To make them come to life
A look, a smile
A word, a letter
An encounter that inspires
And guides a being

That seed, sown years ago
Today may have become a forest
That drop of water, forgotten in the dawn of time
Today may have become an ocean

Stars arise following our steps
In ashes and dust
At every moment, at every choice
Of darkness or light

Translations :

Stars arise (English) : Lindsay Aouine

Τ'αστέρια που γεννιούνται (Greek) : Catherine Lambre

Csillagok születnek (Hungarian) : Edina Bettina Tóth

Minzoto ekobotama (Lingala) : Sylvie Dasylyvanie

Teraka ny kintana (Malagasy) : Harisoa Rakotondratsara

Tara Udayo (Nepali) : anonymous

Nacen estrellas (Spanish) : Anne Gualtieri

Зірки народжуються (Zirky narodzhuyut'sya - Ukrainian) : anonymous

Tara udayo (Des étoiles naissent)

Allegro ma non troppo

♩=120

Flute 1,2

Oboe 1,2

Clarinet in B♭ 1,2

Bassoon

Horn in F 1,2

Trumpet in B♭ 1,2

Tenor Trombone

Timpani

Sopranos

Altos

Tenors

Basses

Allegro ma non troppo

♩=120

Violins 1

Violins 2

Violas

Violoncellos

Contrabass

9

Fl. solo *p* *mp*

Cl. *mp*

Hrn. *ppp* *cresc.*

V. 1 *p* *cresc.*

V. 2 *p* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

C. B. *cresc.*

Detailed description: This system contains measures 9 through 16. The Flute (Fl.) part begins with a rest and then enters at measure 15 with a 'solo' marking, playing a melodic line that starts at a piano (*p*) dynamic and moves to mezzo-piano (*mp*) by measure 16. The Clarinet (Cl.) part plays a melodic line starting at measure 9 with a mezzo-piano (*mp*) dynamic. The Horn (Hrn.) part has a rest until measure 15, then plays a sustained chord with a pianissimo (*ppp*) dynamic, which gradually increases in volume (*cresc.*) through measure 16. The Violin 1 (V. 1) and Violin 2 (V. 2) parts play a rhythmic accompaniment starting at measure 9 with a piano (*p*) dynamic, increasing in volume (*cresc.*) through measure 16. The Viola (Vla.), Violoncello (Vc.), and Contrabass (C. B.) parts play a steady eighth-note accompaniment, also increasing in volume (*cresc.*) through measure 16.



17

Fl. *mp* zu 2

Cl. *mp* zu 2

Bsn. *p* *cresc.*

Hrn. *ppp*

V. 1

V. 2

Vla.

Vc.

C. B.

Detailed description: This system contains measures 17 through 24. The Flute (Fl.) part has a rest until measure 17, then enters with a melodic line at a mezzo-piano (*mp*) dynamic, marked 'zu 2' (second ending). The Clarinet (Cl.) part also has a rest until measure 17, then enters with a melodic line at a mezzo-piano (*mp*) dynamic, also marked 'zu 2'. The Bassoon (Bsn.) part has a rest until measure 17, then enters with a rhythmic accompaniment starting at a piano (*p*) dynamic, increasing in volume (*cresc.*) through measure 24. The Horn (Hrn.) part has a rest until measure 17, then plays a sustained chord with a pianissimo (*ppp*) dynamic. The Violin 1 (V. 1) and Violin 2 (V. 2) parts continue their rhythmic accompaniment. The Viola (Vla.), Violoncello (Vc.), and Contrabass (C. B.) parts continue their steady eighth-note accompaniment.

25 **A** *cresc.*

Fl.

Ob. *mp* *cresc.*

Cl. *mp* *cresc.*

Bsn. *mp*

Hrn. *pp* solo 2.

V. 1 *mp* **A** *div.*

V. 2 *mp*

Vla. *mp*

Vc. *mp*

C. B. *mp*

33

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *zu 2*

Hrn. *mp*

Trp. *p* *mp* *p* *mp* *3*

Trb. *p* *mp* *p* *mp*

V. 1 *mf* *f*

V. 2 *mf* *f* *div.*

Vla. *mf* *f*

Vc. *mf* *f*

C. B. *mf* *f*

41 **B** rit.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

V. 1

V. 2

Vla.

Vc.

C. B.

ff *f* *p* *mf* *mp* *uniss.* *div.* *uniss.* *div.* *ff* *f* *ff* *f*

48 *a tempo*

Fl. *mf* *mp < f* *ppp*

Ob. *mf* *mp < f*

Cl. *mf* *mp < f*

Bsn. *p < mf*

Hrn. *mp* *p < mf*

Trp. 1. *pp* *< mf*

Trb. *p* *< mf*

Timp. *mf* *ppp* *< mf*

A. *mf*
 Zir ky po _____ za du na_s Na ro dy ly sia i _____ vy ros ly
 (Ukrainian)

V. 1 *mf* *mp < f* *a tempo*

V. 2 *uniss.* *mf* *mp < f*

Vla. *mf* *mp < f*

Vc. *mf* *mp < f* *pizz* *mp*

C. B. *mf* *mp < f* *p* *pizz* *mp*

57 C

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

S. *mf*

Na na shykh ka mian ykh a bo shov ko vykh do ro hakh Mi izh ne bom i be *mp* zo dne

(Ukrainian)

A. *mf*

Na na shykh ka mian ykh a bo shov ko vykh do ro hakh Mi izh ne bom i be *mp* zo dne

T. *mf*

Na na shykh ka mian ykh a bo shov ko vykh do ro hakh Mizh izh ne bom i be *mp* zo dne

(Ukrainian)

C

V. 1 *p* uniss.

V. 2 *p*

Vla. *p*

Vc. *p*

C. B. *p*

64 D

Fl. *p*

Ob.

Cl. *p*

Bsn. *pp*

S. *mf* iu As te' ria gué nio' ndé kai me ga lo_ 'noun kai po lla pla ssia 'zon tai pa 'no a po tou a grou's
(Greek)

A.

T. *mf* i u

B. *mf* I re o kin ta na ma_ na_ ra ka an_ tsi ka
(Malagasy)

D

V. 1 *div* *mf*

V. 2

Vla.

Vc. *arco* *mf*

C. B. *arco* *p* *mf*

70 **E**

Fl. *mf* *mp* *mp* *mf*

Ob. *mf* *mp* *mp* *mf*

Cl. *mf* *mp*

Bsn. *mp*

Hrn. *mp* *mf* *mp*

S. *mf*
 La__ ssan dol goz nak, ha gy____ nak Ma____guk mö____ gött____ ré gi i dó____
 (Hungarian)

A. *mf*
 La__ ssan dol goz nak, ha gy____ nak Ma____guk mö____ gött____ ré gi i dó____
 (Hungarian)

T. *mf*
 La ssan dol goz nak, ha gy____ nak Ma____guk mö____ gött____ ré gi i dó____
 (Hungarian)

B. *mp* *mf*
 Te ra ka____ sy____ mi____ tom__bo E o a a mi in'ny la lan tsi ka

V. 1 *mf* *mp* *mf* uniss.

V. 2 *mf* *mp* *mf* 3 3 3

Vla. *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

C. B. *mp* *mf* *mp* *mf*

77

F

Fl. *mp*

Ob. *mp* *p* *mp*

Cl. *mp*

Bsn. *p* *pp*

Hrn. *mf* *mp*

S. ket *mf* Na (Lingala)

A. ket *mf* E sen ga ka nan go bi lo ko min gi te (Lingala)

T. *mp* Yikh ko lir za le zhyt vid nas Zto ho, shcho (Ukrainian)

B. va to na lan dy E o a ne la ne lan 'ny la ni *mp*

V. 1 *mf* *p* *p* *div.* *p*

V. 2 *mf* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

C. B. *mp* *p* *mp*

83

Fl. *mp* *mf* 3

Ob. *mf* *f* *mf* *pp* (zu 2)

Cl. *mp* *mf*

Bsn. *mp*

S. bo ku ta ni o yo e pe sa ka ma ye le. Pe e ko la ki sa ka mu tu nze la Sok (Hungarian)

A. *mf* Po na ko ngen ge Se e ta le li, to e se ke li Se li lo ba to pe mo kan

T. *mf* my po di liai e mo Shlia khy, ya ky my myy de mo Zna sho ho vy bo ru ni cho ho a bo

B. *mf* tra sy ny hai zi na A min 'ny fo to a na re he tra Sok (Hungarian)

V. 1 *mp* *mf*

V. 2 *mf*

Vla. *mf* *p* *ppp* 3 3

Vc. unis *mf* *f* *pp*

C. B. *mf* *f* *mp*

90 **G**

Fl. *pp* *mp*

Ob. *mf*

Cl. *p* *mp*

S. *é ve e lül te tett ma gMá ra er dő ség le het Tsia kra plia vo dy za bu ta av*
(Ukrainian)

A. *da* *mf* *Má ra er dő ség le het Tsia kra plia vo dy za bu ta av*
(Hungarian) (Ukrainian)

T. *vso ho* *Tsia kra plia vo dy za bu ta av*
(Ukrainian) *mf*

B. *é ve e lül te tett mag Má ra er dő ség le het Tsia kra plia vo dy za bu ta av*
(Ukrainian)

V. 1 **G** *uniss.* *ppp* *mp* *div.*

V. 2 *mp*

Vla. *mp*

Vc. *pizz* *mp*

C. B. *pizz* *mp*

96

Fl. *mf*

Ob. *mp*

Cl. *mf* *mp* *mp*

Bsn. *p* *mp*

S. ni_ ich cha su S'o ho dni, mo_ ozh ly vo, stav o ke a nom Na (Spanish) *mf*

A. ni_ ich cha su S'o ho dni, mo_ ozh ly vo, stav o ke a nom Na (Spanish) *mf*

T. ni_ ich cha su S'o ho dni, mo ozh ly vo, stav o ke a nom Na (Spanish) *mp* *mf*

B. ni_ ich cha su S'o ho dni, mo ozh ly vo, stav o ke a nom *mp* *mf*

V. 1 uniss. *mf* *mp* *p* *mp* div.

V. 2 uniss. *mf* *mp* *p* *mp* div.

Vla. *mf* *mp* *p* *mp*

Vc. *arco*

C. B. *p*

103 **H**

Cl. *p*

Bsn. *pp*

Hrn. *mf*

Trb. *pp*

S. cen es tre llas trás___ nues tros pa sos En tre la ce ni za y el___ pol vo *f* Na tan go___ in so, na ma po ni na (Lingala)

A. cen es tre llas trás___ nues tros___ pa sos En tre la ce ni za y el___ pol vo *f* Na tan go___ in so, na ma po ni na (Lingala)

T. cen es tre llas trás___ nues tros___ pa sos En tre la ce ni za y el___ pol vo *f* Na tan go in so, na ma po ni na (Lingala)

B. *f* Na di a ke ly (Malagasy)

V. 1 **H** uniss. *pp* *p* *f* div.

V. 2 uniss. *pp* *p* *f* div.

Vla. *pp* *p* *f* *mf*

Vc. arco *p* *mf* *f*

C. B. *mf* *f*

109

Fl. *mf* *mp* *mp* *mf*

Ob. *p* *mp* *mf* *mf*

Cl. *mf* *mp* *mf* 3 3 3 3

Bsn. *mf* *mp* *mp*

Hrn. 2 *mp* *mf*

S. *mf* *mp* *mf* *mf*
 bi so Ya ma be to ya ma la mu Ti ni a bo svi
 (Ukrainian)

A. *mf* *mp* *mf* *mf*
 bi so Ya ma be to ya ma la mu Ti ni a bo

T. *mf* *mp* *mf* *mf*
 bi so Ya ma be to ya ma la mu Ti ni a bo

B. *mf* *mf* *mp* *mf*
 a za di a ma ham

V. 1 uniss. *mf* *mp* *mf* uniss. 3 3

V. 2 uniss. *mf* *mp* *mf* div. *mf* 3 3 3 3 *f* 3 3

Vla. *mp* *mf*

Vc. *mf* *mp* *mf*

C. B. *mf* *mp* *mf*

115 **I**

Fl. *mp*

Ob. *mp*

Cl. *mp* *p* *mp* *cresc*

Hrn. *p*

S. *mf* tla *mf* En tre los cie los y los a bis mos *mf* Zir (Ukrainian)

A. *mf* Mes' to sko ta' di i'me's to fo's *mf* Me' sa stis sko' nes kai stis sta' (Greek)

T. *mf* svi tla *mf* En tre los cie los y los a bis mos (Spanish)

B. py Ú tunk kó és sel ye mú ton ha lad (Hungarian)

V. 1 *mp* *p* *cresc*

V. 2 *mp* *p* *cresc* *mp*

Vla. *mp* *p* *cresc* *mp*

Vc. *mp* *p* *cresc* *mp*

C. B. *mp* *p* *cresc* *mp*

121

Fl. *mp* *mf*

Cl. *mf*

Bsn. *mp*

S. *f* *f* *f*
 Trás nyes tros pa sos Lép tünk nyo mán min
 (Hungarian)

A. *mf* *f*
 chtes Sti ny' chta tou chro' nou Lép tünk nyo mán min
 (Hungarian)

T. *mf*
 Trás nyes tros pa sos Lép tünk nyo mán
 (Hungarian)

B. Lép tünk nyo mán min dun ta lan Csi lla

V. 1 *mp* *mp* *mf*

V. 2 *mf*

Vla. *mf*

Vc. *mf*

C. B. *mf*

126

Fl. *mf* 3 3 3 3

Ob. *mf* 3

Cl. *mf* 3 3 3 3 *f* *mf* 6

Bsn. *mp* *mf* 3 3

Hrn. *mp*

Trp. *mp* 3 3 3 *mf*

Trb. *mp* 3 *mf*

Timp. *mp* 3 3

S. dun ta lan Csi lla gok szü le tnek

A. dun ta lan Csi lla gok szü le tnek

T. *f* min dun ta lan Csi lla gok szü le tnek

B. gok szü le tnek

V. 1 *f* 6

V. 2 *f* 6

Vla. *f* 3 3

Vc. *f*

C. B. *f*

131 **J**

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hrn. solo 2. *pp*

A. *mp* mmm....

T. *mp* mmm....

B. *mp* mmm....

V. 1 **J** *mf*

V. 2 uniss. *mf*

Vla. *mf*

Vc. *mf*

C. B. *mf*

138

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Timp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

K

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

p *mp* *mf*

mf *f*

p

mp < mf

zu 2

3

mf Yo re sham ra dhun ga ko ba to ma Dhe rai ma thi wa ga hi ro_ *f*

(Nepali)

mf Yo re sham ra dhun ga ko ba to ma Dhe rai ma thi wa ga hi ro_ *f*

(Nepali)

mf Yo re sham ra dhun ga ko ba to ma Dhe rai ma thi wa ga hi ro *f*

(Nepali)

mf Yo re sham ra dhun ga ko ba to ma Dhe rai ma thi wa ga hi ro *f*

(Nepali)

K

div.

f

f

f

f

f

146

Fl. *ff*

Ob. *ff*

Cl. *f* *ff*

Bsn. *f*

Hm.

Trp. *mp* *mf* *mp* *mf* *3*

Trb. *mp* *mf* *3*

Timp. *mp* *< mf* *f* *mf* *pp* *pp* *3*

S. *ff*
ta la ma Har ek pal, Har ek bi kal pa ma

A. *ff*
ta la ma Har ek bi kal pa ma

T. *ff*
ta la ma Har ek pal, Har ek bi kal pa ma

B. *ff*
ta la ma Har ek pal, Har ek bi kal pa ma

V. 1 *ff*

V. 2 *ff* uniss. div. uniss. div.

Vla. *ff*

Vc. *ff*

C. B. *ff*

152

Fl. *f* *mf* *mp* *p*

Ob. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

Bsn. *mf* *p* *pp*

Hrn. *mf* *p* *pp*

Trp.

Trb.

Timp. *f* *mf* *mp* *pp*

S. *f* Ta ra u da yo *mf* *p* *pp*

A. *f* Ta ra u da yo *mf* *p* *pp*

T. *f* Ta ra u da yo *mf* *p* *pp*

B. *f* Ta ra u da yo *mf* *p* *pp*

V. 1 *f* *mf* *mp* *p*

V. 2 *f* *mf* *mp* *p*

Vla. *f* *mf* *mp* *p*

Vc. *f* *mf* *mp* *p*

C. B. *f* *mf* *mp* *p*

uniss.