

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♭		Tenors
1 Bassoon		Basses
2 Horns in F		
2 Trumpets in B♭		Soprano solo
1 Tenor Trombone		Mezzo soprano solo
Timpani		Alto solo
1 Harp		Tenor solo
Violins 1		
Violins 2		
Violas		
Violoncellos		
Contrabass		approximate lenght : 46 minutes

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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 alle 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 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 over 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 γεννιώνται (Greek) : Catherine Lambre

Csillagok születnek (Hungarian) : Edina Bettina Tóth

Minzoto ekobotama (Lingala) : Sylvie Dasylvianie

Teraka ny kintana (Malagasy) : Harisoa Rakotondratsara

Tara Udayo (Nepali) : anonymous

Nacen estrellas (Spanish) : Anne Gualtieri

Звезды рождаются (Zvyozdy razhdayutsa - Russian) : Mariya Bondarenko-Fillion

Tara udayo (Des étoiles naissent)

Allegro ma non troppo
 $\text{♩} = 120$

Flute 1,2
Oboe 1,2
Clarinet in B \flat 1,2
Bassoon
Horn in F 1,2
Trumpet in B \flat 1,2
Tenor Trombone
Timpani
Sopranos
Altos
Tenors
Basses

Violins 1
Violins 2
Violas
 p
Violoncellos
 p
Contrabass
 p

Clarinet in B \flat 1,2 (solo very expressive): The clarinet part begins with a sustained note at p , followed by a melodic line consisting of eighth-note pairs and sixteenth-note patterns at mp . The line features grace notes and slurs.

Violins 1, Violins 2, Violas, Violoncellos, Contrabass: These sections provide harmonic support with sustained notes and rhythmic patterns.

Flute 1,2, Oboe 1,2, Bassoon, Horn in F 1,2, Trumpet in B \flat 1,2, Tenor Trombone, Timpani, Sopranos, Altos, Tenors, Basses: These instruments play sustained notes throughout the section.

Tara udayo

9

Fl.

Cl.

Hrn.

V. 1

V. 2

Vla.

Vc.

C. B.

solo

p

mp

ppp

cresc.

cresc.

cresc.

cresc.

==

17

Fl.

Cl.

Bsn.

Hrn.

V. 1

V. 2

Vla.

Vc.

C. B.

zu 2

mp

zu 2

cresc.

p

ppp

25

A cresc.

Fl.

Ob. mp cresc.

Cl.

Bsn. mp

Hrn. solo 2. pp

A div.

V. 1 mp

V. 2 mp

Vla. mp

Vc. mp

C. B. mp

33

Fl.

Ob.

Cl. mf

Bsn.

Hrn. f

zu 2

Trp. p mp

Trb. p mp

V. 1 f

div. V. 2 mf f

Vla. f

Vc. f

C. B. f

Tara udayo

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Tim.

B

ff *f*

ff *f*

ff *f*

f *mf*

Hrn.

Trp.

Trb.

Tim.

p

mp *mf* *mp* *mf*

mp

V. 1

V. 2

Vla.

Vc.

C. B.

B

uniss. div. uniss. div.

ff *f*

ff *f*

ff *f*

ff *f*

48

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *p* *mf*

Hrn. *mp* *p* *mf*

Trp. 1. *pp* *mf*

Trb. *p* *mf*

Timp. *mf* *ppp* *mf*

A. Zvyoz dy pa za di na_s Razh da yu tsi a i sve ti at
(Russian) *mf*

V. 1 *mf*

V. 2 uniss. *mf*

Vla. *mf*

Vc. *mf*

C. B. *mf*

a tempo

pizz *mp*

pizz *p* *mp*

Tara udayo

57 C

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

S. *mf*
Na (Russian) na shem ka min_nom i shol ka vam pu ti Mezh du ne be sa mi i praz ra chnim dnom

A. Na na shem ka min_nom i shol ka vam pu ti Mezh du ne be sa mi i praz ra chnim dnom *mp*

T. *mf*
Na (Russian) na shem ka min_nom i shol ka vam pu ti Mezh du ne be sa mi i praz ra chnim dnom *mp*

V. 1 *p*

V. 2 *p*

Vla. *p*

Vc.

C. B.

Fl. 64 **D**

Ob.

Cl. *p*

Bsn. *pp*

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

A.

T. *mf* I re o kin ta na ma_ na____ ra ka an____ tsi ka
(Malagasy)

V. 1 div **D**

V. 2

Vla.

Vc. arco *mf*

C. B. arco *mf*

Tara udayo

Fl. *Tara aday o*

Ob.

Cl.

Bsn.

Hrn.

S. *ket* *Na*
(Lingala)

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

T. *My ikk a kra shi va em* *Tem, che m*

(Russian)

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

V. 1

V. 2

Vla.

Vc.

C. B.

Tara udayo

Fl. 83

Ob.

C1.

Bsn.

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

T. my dy shim Ka koi da ro gai i dyom Ka koj vy bar de la

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

V. 1

V. 2

Vla.

Vc. unis

C. B.

90 **G**

Fl. *pp*

Ob.

Cl. *p* *mp*

S. é ve_ e_ lül te tett_ma_ gMá ra er dő ség_ le het Ka_ ply a va dy, za_ by ta ya_
(Russian)

A. da_ *mf* Má_ ra_ er dő_ ség_ le het Ka_ ply a va dy, za_ by ta ya_
(Hungarian) (Russian)

T. em_ *mf* Ka_ ply a va dy, za_ by ta ya_

B. é_ ve_ e_ lül te tett_ mag_ Má_ ra_ er dő_ ség_ le het Ka_ ply a va dy, za_ by ta ya_
(Russian)

V. 1 **G** uniss. *ppp*

V. 2

Vla.

Vc. *mp* pizz

C. B. *mp* pizz

Tara udayo

96

Fl. *mf*

Ob. *mp*

C1. *mf* *mp* *mp*

Bsn. *p* *mp*

S. ta ak dav no Si chas byt' mo zhet u zhe a kian Na (Spanish) *mf*

A. ta ak dav no Si chas byt' mo zhet u zhe a kian Na (Spanish) *mf*

T. ta ak dav no Si chas byt' mo zhet u zhe a a kian Na (Spanish) *mf*

B. ta ak dav no Si chas byt' mo zhet u zhe a kian *mf*

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

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

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

Vc.

C. B. *arco* *p*

103 **H**

Cl. *p*

Bsn. *pp*

Hrn.

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 Na tan go in so, na ma po ni na
(Lingala)

T. 8 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 uniss. *pp* *p* *f*

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

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

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

C. B. *mf* *f*

Tara udayo

109

Fl. *mf*

Ob. *p* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Hrn.

S. *mf* bi so Ya ma be to ya ma la mu *mf* Sve ta (Russian) *mf* i li

A. *mf* bi so Ya ma be to ya ma la mu *mf* Sve ta (Russian) *mf* i li

T. *mf* 8 bi so Ya ma be to ya ma la mu *mf* Sve ta (Russian) *mf* i

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

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

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

Vla. *mp*

Vc. *mf*

C. B. *mf*

Tara udayo

126

Tara udayo

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S. dun ta lan Csi lla gok szü le tnek

A. dun ta lan Csi lla gok szü le tnek

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

B. gok szü le tnek

V. 1

V. 2

Vla.

Vc.

C. B.

Tara udayo

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*

p *mp* *mf*

mf

p

zu 2

mp < mf

mf

f

Yo re sham
(Nepali) *ra dhun ga ko* *ba to ma* *Dhe rai ma thi* *wa ga hi ro*

Yo re sham
(Nepali) *ra dhun ga ko* *ba to ma* *Dhe rai ma thi* *wa ga hi ro*

Yo re sham
(Nepali) *ra dhun ga ko* *ba to ma* *Dhe rai ma thi* *wa ga hi ro*

Yo re sham
(Nepali) *ra dhun ga ko* *ba to ma* *Dhe rai ma thi* *wa ga hi ro*

K

div. *f*

f

f

f

Tara udayo

152

Fl. f

Ob. f

Cl. f

Bsn.

Hrn.

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. 8 f Ta ra u da yo mf p pp

B. 8 f Ta ra u da yo mf p pp

V. 1 f

V. 2 f uniss. mf

Vla. f mf

Vc. f mf

C. B. f mf mp p

2 - Yalnız değiliz

Jamais seuls

Je suis pour toi
 Une ligne parmi tes pages
 Sans ton regard je n'existe pas
 Quel que soit ton visage

Mon frère, mon ami
 Mon ennemi, mon espoir
 Ensemble nous tissons des fils
 Qui cousent l'histoire

Ton amour me comble
 Ma colère te fait grandir
 Ta haine me montre
 Ce que je refuse de devenir

Où que je sois,
 Où que tu ailles
 Je porte une part de tes joies
 Comme tu portes une part de mes batailles

Jusqu'à la dernière feuille
 Nos vies sont mêlées
 Nous ne serons jamais seuls
 Dans le livre des destinées

Never alone

For you I am
 A line on your pages
 Without your look I don't exist
 Whatever your face

My brother, my friend
 My enemy, my hope
 Together we are weaving threads
 That are sewing History

Your love is fulfilling me
 My anger makes you grow
 Your hate is showing me
 What I refuse to become

Wherever I am
 Wherever I go
 I am carrying a part of your joys
 As you are carrying a part of my battles

Until the last page
 Our lives are linked
 We will never be alone
 In the book of destinies

Translations :

Bhaaltotmha tait u taee (Burmese) : Sai Thiha

Never alone (English) : Lindsay Aouine

ಎಂದಿಗೂ ಒಬ್ಬಂಟಿಯಲೂ (Endiguu obbantiyalla - Kannada) : S.T.Bhagyalakshmi ME (Rajeshwari)

Tanhâyi hargéz (Persian) : Maryam Farnoodnia

Kamwe Pweke (Swahili) : Patrick Maina

Yalnız değiliz (Turkish) : Nazan Aksoy

Yalnız değiliz (Jamais seuls)

27

Allegro
 $\text{♩} = 120$ rythme souple

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

Harp

D C♯ B / E F♯ G♯ A
 mf

Alto solo

Tenor solo
 8

Sopranos

Sopranos 2

Altos

Tenors
 8

Basses

Allegro
 $\text{♩} = 120$ rythme souple

Violins 1

Violins 2

Viola

Violoncellos

Contrabass
 pp

mf Se nin i çin ben.
(Turkish)
Say fa la

II

H.p.

A. solo
ri nnn a ra sin da bir tek_ sa ti rum__ Ba ki şin ol ma dan var_ o la mam Her ne y se_ yü

Vc.

C. B.

==

19

A

Fl.

H.p.
G#--G# D#--D#, G#--G#

A. solo
zün

T. solo
8 mf Dous ta am, doch ma nam
(Persian) Ba râ da ram, o mi__ dé man

Vc.

C. B.

28

Fl. *mp*

Cl. *mf*

Bsn. *pp* *p* *mf*

Hrn. *mf*

Trp. *mf*

Trb. *mf*

Timp. *pp* *mfp* *mf*

Hp. D \sharp -D \sharp

A. solo *mf* Tâ rikh râ mi dou zi im
(Persian)

T. solo 8 Bâ ham réch té ha mi ba fim Tâ rikh râ mi dou zi im

S. *mp* mi dou zi im
(Persian)

V. 1 *p*

V. 2 *p*

Vla. *p*

Vc. *p*

C. B. *p* *mf*

Yalnız değiliz

B (zu 2) *with bravery*

Fl. *mf*

Htb. *mf*

Cl. *3*

Bsn. *3*

Hrn. *mp*

Trp. *p*

Trb. *mp*

Timp. *mp* — *mf*

S. *f*

Nga ko thint chit ka pyei swan Nga dow tha ka thint ko than se Thint mo ne nga ko pya lo Pyait lar
(Burmese)

A. *f*

Nga ko thint chit ka pyei swan Nga dow tha ka thint ko than se Thint mo ne nga ko pya lo Pyait lar
(Burmese)

T. *f*

Nga ko thint chit ka pyei swan Nga dow tha ka thint ko than se Thint mo ne nga ko pya lo Pyait lar
(Burmese)

B. *f*

Pen do la ko la ni to she le za Ha si
(Swahili)

B *with bravery* *div.*

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Vc. *mf*

C. B. *mf*

43

Fl. *f*

Htb. *f*

Cl. *f*

Bsn. *f* *mf*

Hrn. *mf*

Trp. *mf*

Trb. *mf*

Timp. *mp* *mf*

S. mar bar ko nga nyin Nga_ be_____ yout yout Nga be ko_____ thwar thwar Thint a pyor myar ya pi ne ko

S.2 *f* E_____ chré to kâ_____ me lam mi_____ sâ_____ â
(Persian)

A. mar bar ko nga nyin Nga_ be_____ yout yout Nga be ko_____ thwar thwar Thint a pyor myar ya pi ne ko

T. 8 mar bar ko nga nyin Nga_ be_____ yout yout Nga be ko_____ thwar thwar Thint a pyor myar ya pi ne ko

B. — ra yan gi i na ku_____ ku za Chu ki_____ ya ko ya nion

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Vc. *f*

C. B. *f*

Yalnız değiliz

56

Fl.

Htb.

Cl.

Bsn.

Hrn.

Trb.

Hp.

S.

Nin na pu ta da me____ le on du re khe____ maa tra Ni____ nna no ta____

A.

pine ko____ thar sait swe Ha di ku ra.
(Swahili)

V. 1

V. 2

Vla.

Vc.

C. B.

unis. mp
unis. mp
mp
3 mp
3 mp

Fl.

Htb.

Cl.

Bsn.

Hp.

S.

A.

T.

V. 1

V. 2

Vla.

Vc.

C. B.

Fl.

Htb.

Cl.

Bsn.

Hrn.

Hp. E \sharp -E \sharp

S. Ni nna mo ga en thi dda a ruu

A. pwe ke Ka ti ka vi ta bu vy a ha ti ma

T. ya ca giz a sla Ka der

V. 1

V. 2

Vla.

Vc. mp

C. B. p

72

Cl. *mf*

Bsn. *mp*

Hp. *f*

S. *mf*

Tan (Persian) hâ yi har géz ha rgez Ka der (Turkish)

A. *mf*

Tan (Persian) hâ yi har géz Ka der (Turkish)

T. *8* ki ta bin da

Vc.

C. B.



76

Bsn. *p*

Hp. *mp*

S. *3* ki ta bin da *mp* a *p*

A. *3* ki ta bin da *mp* *p*

T. *8* Ta â kha re in dâs tân Zén dé gi mân dar ham ast *p*

B. *3* Ka der (Turkish) ki ta bin da a *p*

Vc. *rit.* *3* *mp* *p*

C. B. *3*

3 - Bukhnees iluu

Au-delà de tout

Sens cette voix qui éclaire nos vies
 Ce chant qui nous porte
 Au-delà de toute barrière

Sens cette force qui nous lie
 Cet instant qui nous emporte
 Au-delà de toute frontière

Sens cet amour qui nous unit
 Cet amour qui nous transporte
 Au-delà de tout

Beyond everything

Feel this voice illuminating our lives
 This chant carrying us
 Beyond barriers

Feel this power linking us
 This moment taking us
 Beyond boundaries

Feel this love uniting us
 This love transporting us
 Beyond everything

Translations :

(B'eyedaan kulu shey' - Arabic : بعيداً كل شيء (بعيدها ان كل شيء) Khaled Hamadmad

Melintas Perbatasan (Bahasa Indonesia) : Danang Tyasworo

Beyond everything (English) : Lindsay Aouine

(El me'ever - Hebrew : אל מעבר : Efrat Dror Pele

सब के पार (Sab ke paar) (Hindi) : Priya K.Murthy

Ihe karịri ihe niile (Igbo) : Emeka Anene

Bukhnees iluu (Mongolian) : Hulan Uranbaigal

Utöver allt (Swedish) : Annie Baudot

Bukhnees iluu (Au-delà de tout)

with spirit $\text{♩} = 95$

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

Harp D♭ C B♭ / E F♯ G A♯

Sopranos *p* Is (Hindi) aa vaaz ko pa ah chaa no

Altos

Tenors *p* Kann den här rös ten som

Basses

with spirit $\text{♩} = 95$

Violins 1

Violins 2

Violas

Violoncellos

Contrabass



7

S. T.

ro shan kar ta jee van ha
sh an kar ta jee van ha

be ly sa ar li vet Vi san

mp *mp*

13

S. maa ra Kee rtan yah _____ le jaa tha ha me _____

T. som le va ross U tö _____ ver a lla stän gslar _____

2

22 A

Hrn. - 8 8 6 4 8. 4 8 8 8

S. A va ro dhon kaa paar

T. A va (Hindi) pp ro dhon kaa

B. Ra sa kan su a ra suk ma i ni yang meng ge mer lap kan lan git ber sama
(Bahasa indonesia) mp 3 3 mf

三

30

Fl.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S.

T.

B.

C. B.

paar

Se nan____ dung_ i ni____ me ner_ bang kan____ ki ta____ Me_ nye be ran_ gi____ se ga____

pizz.

Bukhnees iluu

37 **B**

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. A. T. B.

Lee_ ka_____
(Igbo) *mf*
Bi dniig khol bokh_____
(Mongolian) *mp*
la_____
pra ha ra_____

i ke ya si e ji ko a nyi_____
O ge a_____
na-e
ene khuch cha dal
Bu khnees i

V. 1 V. 2 Vla. Vc. C. B.

pizz.
div. *mp*
pizz.
mp
pizz.
p

mp

47

Bukhnees iluu

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

zu 2

Bu
(Mongolian)
mf

khnees

i

luu

were a _____ *ny i* _____

mp

Ga _____ *fee* _____

mp

ga _____ *fee*

luu

mp

Ga _____ *fee* _____

mp

ga _____ *fee*

mp

Bu
(Mongolian) _____ *mf* _____

khnees

i

luu

mp

unis.

mf

mp

mf

mf

mp

mf

mf

mf

mf

Bukhnees iluu

poco rit.

C a tempo

Fl. *p*

Ob. *p*

Cl. *mp* *p*

Bsn. *ppp*

Hrn. *mp*

Trp. *p*

Trb. *p*

Hp. *mp* *mf* *mp* *mf*

S. *mp* Ef shar la chush
(Hebrew)

A. *mp* Ef shar la chush
(Hebrew)

T. ó ó ó ó kè

B. i luu *mp* Qe e ew thun
(Arabic)

V. 1 poco rit. C a tempo div. *pp*

V. 2 div. *mp*

Vla. arco *p*

Vc. arco *mp*

C. B. arco < *mp*

59

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trb.

Timp.

Hp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

zu 2

Bukhnees iluu

'ach Ha me cha ber Et ha re ga

et ha ko 'ach o ta nu ya chad Et ha re ga

ter be tu na je my'e a an ha re ga

unis. 2. pp p mf mp mf

div. mf

mf

mf

mf

Bukhnees iluu

Fl. *mf* *f* *mf* *mp* (zu 2) *mp*

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

Cl. *mf* *mp*

Bsn. *mp*

Hrn.

Trp. *mp*

Trb. *p* *mp*

Tim. *pp* *mf* *p*

Hp. *D-D, C-C, B-B*
f *gloss.* *ff* *mf*

S. bo ha ma chsom ne 'e lam *mf*

A. bo ha ma chsom ne 'e lam *mf*

T. 8 bo ha ma chsom ne 'e lam *mf*

B. ye daan 'en 'en kul *mf* *mp*

V. 1 *f* *mf* (1.) unis.
(2.) *mf*

V. 2 *mp* *p* pizz.

Vla. *mp*

Vc. pizz. *mp*

C. B. *mf* *mp*

71

D

Fl. *mp*

Ob. *p* *mp* *morendo*

Cl. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hrn. *p*

Trb. *mp*

Timp. *mp* *p* *< mp* *pp* *p mp*

Hp. G-G# *mf* *f*

S. He bun ye lu (Arabic) *mf* mu she em le na Yu

A. *mf* Bi (Mongolian) dniig ne_gtgeh e ne khair Bi dniig

T. *mf* He bun ye lu (Arabic) mu she em le na Yu

B. al hu ud wud Bi dniig (Mongolian) *mf* ne_gtgeh e ne khair Bi dniig

V. 1

V. 2 *mf* *div.*

Vla. *mf*

Vc. *mf*

C. B. *mf*

D pizz.

45

Bukhnees iluu

77

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp.

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp.

S. A. T. B. V. 1 V. 2 Vla. Vc. C. B.

Bukhnees iluu

mf³ mp pp

6 4 4 4 4 4 4 4

p p

p

sèf yu ru bi na je my'e a an

khu dol guj baina Bu khnees Bu khnees

sèf yu ru bi na je my'e a an

Kann äl sklin gen
(Swedish)

mp

khu dol guj baina Pa ah
(Hindi)

mp

cha a

unis. div.

mp³ < mf mp

unis. div.

mp < mf mp

mp < mf mp

mp

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S.

A.

T.

B.

Vc.

C. B.

poco rit.

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. S. A. T. B. Vc. C. B.

poco rit.

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. S. A. T. B. Vc. C. B.

poco rit.

92 a tempo rit. a tempo rall.

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp. S. A. T. B. Vc. C. B.

i luu

Bu khnness
(Mongolian)
mp

i luu
(Mongolian)
mp

a tempo rit. a tempo rall.

p *mp*

4 - Jituwa

Harmonie

Harmonie, terre lointaine
Reverrons-nous un jour tes lacs et tes plaines ?

C'est doux ce vent, ce parfum d'ailleurs
Connaîtrons-nous un jour le nom de cette fleur ?

*Harmonie, paix infinie
C'est beau ce fleuve où coulent nos vies*

Harmonie, terre de lumière
Sentirons-nous encore ton feu en hiver ?

Après le silence, la dernière danse
Est-ce là que tout enfin recommence ?

*Harmonie, paix infinie
C'est beau cette mer d'étoiles dans la nuit*

Harmony

Harmony, faraway land
Will we ever see your lakes and your plains again?

This wind is sweet, this perfume from elsewhere
Will we ever know this flower's name?

*Harmony, infinite peace
It's beautiful, this river where our lives are flowing*

Harmony, land of light
Will we ever feel your winter's fire again?

After the silence, the last dance
Is it there that finally everything starts again?

*Harmony, infinite peace
It's beautiful, this sea of stars in the night*

Translations :

Harmony (English) : Lindsay Aouine

Jituwa (Hausa) : Abdourahmane Kabichan

Harmónia (Hungarian) : Edina Bettina Tóth

Armonia (Italian) : Eric Minen and Antonello Izzo

ハーモニー (Japanese) : Takumi Matsumura and Cafo Kakizaki

Harmonia (Portuguese) : Roberta H. Lara

Armonie (Romanian) : Anne Barascu

Harmonía (Spanish) : Anne Gualtieri

Jituwa (Harmonie)

Adagio $\text{♩} = 60$

Flute 1,2
Oboe 1,2
Clarinet in B \flat 1,2
Bassoon
Horn in F 1,2
Trumpet in B \flat 1,2
Tenor Trombone
Harp
Sopranos
Altos
Tenors
Basses
Violins 1
Violins 2
Violas
Violoncellos
Contrabass

an anthem

D C \sharp B / E F \sharp G A

mp Har mo ny
(English) fa__ra way land will we__ e ver

p Ji tu wa du ni ya has ke Ji tu wa dou ni ya mai ni sa Ji tu wa dou ni ya mai ni sa Sa du da sa ke
(Hausa)

Adagio $\text{♩} = 60$

an anthem

p div.
p div.
p pizz.
p

6

Fl. Ob. Cl. Bsn.

S. A. T. B.

V. 1 V. 2 Vla. Vc. C. B.

A

C'est doux ce vent
(French)

ce par fum d'ai lleurs

co nnaî trons_nous un

see your lakes and your plains a gain?

C'est doux ce vent
(French)

ce par fum d'ai lleurs

co nnaî trons_nous un

É des e szellö
(Hungarian)

az i de gen il lat

A

div. 3
unis. div.
unis.

Do ko ka ra ka ka o

(Japanese)

B

poco rit. a tempo

Fl. II
Ob.
Cl.
Bsn.
Hp.
S. jour le nom de ce tte fleur. ? Har mo ni a Ha rmo
(Portuguese)

A. jour le nom de ce tte fleur. ? Har mo ni a Ha rmo
(Portuguese)

T. 8 Har mó ni a mess zi táj Har mo ni a Ha rmo
(Portuguese)

B. ru ko ko chi yoi ka ze Ha har mo ni a
(Portuguese)

V. 1
V. 2
Vla.
Vc. unis.
C. B.

poco rit. a tempo
 unis.
B

mp
 unis.
 mp
 mp
 mp
 pp
 mp

Musical score for orchestra and choir, page 16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Bassoon (Bsn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), Cello (Vc.), and Double Bass (C. B.). The vocal parts sing "ni a_____" followed by "paz in fi ni ta_____" and "har mo ni a". The score features various dynamics like *mf*, *mp*, and *p*, and rhythmic patterns indicated by '6' over groups of six eighth notes.

rit. a tempo C pp

Fl. Ob. Cl. Bsn. Hrn. Hp. S. A. T. B.

É be llo—es te ri o por on de cor rem no—ssas vi das—
mp *mf*

no—ssas vi das— Ji tu wa du ni ya has
mp *mf* (Hausa) *p*

É be llo—es te ri o por on de cor rem no—ssas vi das—
mp *mf*

É be llo—es te ri o por on de cor rem no—ssas vi das— Ar mo ni e—— tā rām de lu
mp *mf* (Romanian)

V. 1 V. 2 Vla. Vc. C. B.

rit. a tempo C pp

24

Fl.

Ob.

Cl.

Bsn.

Hrn.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Flute
Oboe
Clarinet
Bassoon
Horn
Alto
Tenor
Bass
Violin 1
Violin 2
Viola
Cello
Double Bass

ke Mu ji ku ma *wu ta tu kin hun tu rou* *Do po il si (Italian)*

mi nă *Î ţi vom mai sim î vă paia în miez* *de iar nă?*

div.

unis.

pp

p

mf

mp

mp *mf*

p

pp

p

mf

mp

mf

Jituwa

molto rit.

Jituwa

Fl. *mp* *f* *p* *pp*

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

Cl. *3* *3* *3* *f* *p*

Bsn. *3* *3* *3* *mf* *pp*

Hrn. *p* *mp* *mf*

Trp. *mf*

Trb. *mf*

Hp. { *mp* *6* *6*

S. tre llas Har mo ní a. *mp*

A. tre llas Har mo ní a. *mp*

T. 8 tre llas Har mo ní a. *mp*

B. tre llas Har mo ní a. *mp*

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

V. 2 *mp* *f* *p* *p* *pp*

Vla. *3 mp* *3* *3 f* *p*

Vc. *3 mp* *3* *3 f* *p* unis

C. B. *3 mp* *3* *3 f* *p* arco

5 - Ima to yu toki

Le présent

Il file, le présent
 Il tente de s'échapper mais je lui colle au cou
 M'enivrant de son élan
 Qui nous emmène je ne sais trop où

Je tends le bras au passage
 Pour cueillir ce qui me semble être juste
 Et me nourris de ce que m'offre le voyage
 En me cramponnant à son buste

Parfois, à son oreille je glisse un mot subtil
 Quand les signes deviennent trop ambigus
 Ou que je sens son pas fébrile
 Face à l'inconnu

Je m'agrippe alors de plus belle à son crin flamboyant
 Et le laisse galoper au gré de son intuition
 Grisé, amusé, souriant
 De confier mon destin à son impulsion

Il est mon passé et mon devenir
 Tels que nous les forgeons depuis toujours
 Ma besace et ma ligne de mire
 Dans le cortège des jours

Et mon plus fidèle amour

The present

It's running, the present
 It is trying to escape but I stick to its neck
 Elated by its impetus
 Which is leading us to the unknown

I am stretching my arm on the way
 To pick whatever seems right to me
 And I am nourishing myself from what the journey offers me
 Holding onto its bust

Sometimes I slip a subtle word to its ear
 When signs are becoming too ambiguous
 Or whenever I feel it slowing down
 Facing the unknown

I am clinging to its blazing mane
 And let him gallop, following its intuition
 Tipsy, amused, smiling
 To entrust my destiny to its impulse

It is my past and my future
 That we are forging ever since
 My suitcase and my sky-line
 In the procession of the days

And my more faithful love

Translations :

De tijd (Dutch) : Kitty Cizakca

The present (English) : Lindsay Aouine

今といふ時 (Ima to yu toki - Japanese) : Hiroko Nakayama

ବଦ୍ଧରମାନ (Bartamaan - Oriya) : Gouri Sankar Mahapatro

Ima to yu toki (Le présent)

61

a childish joy
Allegro $\text{♩}=130$

Flute 1, 2 *mf*

Oboe 1, 2

Clarinet in B♭ 1, 2

Bassoon

Horn in F 1, 2 solo 1. *p*

Trumpet in B♭ 1, 2

Tenor Trombone

Sopranos

Dhaaun chi dhaaun chi Dhaaun chi dhaaun chi dhaaun chi dhaaun chi Il file il file
(Oriya) *mp* (French)

Altos Hij loopt te
(Dutch) *mp*

Tenors

Basses

Violins 1

Violins 2 pizz. *mf*

Violas pizz. *mf*

Violoncellos

Contrabass

Ima to yu toki

A

Fl. *mp* *mf*

Htb. *mp*

Cl. *mf* *mp*

Bsn. *mp*

Hrn. *p*

Trp.

Trb. *mp*

S. il file il file

A. snel Il file le pré sent Il tente de s'échauffer mais je lui colle au cou M'en i vrant de son é
 (French) *mf*

T. *mf* To o ki i ga a ni ge te i ku ni ge te To o ki i
 (Japanese)

B. *mf* i ku
 (Japanese)

A div.

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

V. 2 arco *mp* *mf*

Vla. arco *mp* *mf* *mp*

Vc. pizz. *mf*

C. B. pizz. *mf*

Fl. *mp*

Htb. *mp*

Cl.

Bsn.

Hrn. *p*

Trp. *mp*

S. *mf* Te
(Japanese)

A. lan Qui nous em mène je ne sais trop où Te
(Japanese)

T. ga a ani ge te i ku ni ge te i ku *mf*

B. ku

V. 1 unis. *mf*

V. 2 *mp* *mf*

Vla. *mf*

Vc.

C. B.

The musical score consists of ten staves of music. The top four staves feature woodwind instruments: Flute, Horn, Clarinet, and Bassoon. The middle section includes vocal parts for Soprano, Alto, Tenor, and Bass, with lyrics in French and Japanese. The bottom section features strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score includes dynamic markings like *mp*, *mf*, and *p*, and time signature changes between 2/4 and 4/4. The vocal parts have melodic lines with sustained notes and grace notes. The overall style is a mix of instrumental and vocal music with a focus on harmonic and rhythmic complexity.

Ima to yu toki

B

Fl. *mp* *mf*

Htb. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hrn. *mp*

Trp. *mp*

Trb.

S. o no ba shi tsu ka mi to re Shin ji tsu o tsu ka mi to re Ta bi no ku ki o ip pai ni sui ko me

A. o no ba shi tsu ka mi to re Shin ji tsu o tsu ka mi to re Ta bi no ku ki o ip pai ni sui ko me

T. *mp* Il file (French) Il file

B. *mp* Il file (French) Il file

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Vc. *mf*

C. B. *mf*

div. *mf*

div. *mf*

div. *mf*

arco *mf*

arco *mf*

B

26

C

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

Htb. *mp* *mf* *f* *mf* *p* *mf*

Cl. *mf* *f* *mp*

Bsn. *mf* *mf*

Hrn.

Trp. *p* *mp*

Trb. *p* *gloss.*

S. To ki ni not te i zu ko dhaaun chi dhaaun chi *mf* Soms (Dutch) *p*

A. To ki ni not te i zu ko dhaaun chi dhaaun chi *mf* Soms (Dutch) *p*

T. To ki ni not te i zu ko *p* *o*

B. To ki ni not te i zu ko *p* *o* *mf*

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

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

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

Vc. *mf* *p* *p* *p*

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

C

unis. pizz. div. unis.

pizz. *mf* *p* *mf*

pizz. *mf* *p* *mf*

pizz. *mf* *p* *mf*

pizz. *p* *p* *p*

pizz. *p* *p* *p*

32 **D**

Fl.

Htb.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S. fluis ters ik een woord in z'n oor Als a lles te du bbel zin nig wordt Of wan neer ik voel dat het te lang zaam gaat Kij

A. fluis ters ik een woord in z'n oor Als a lles te du bbel zin nig wordt Of wan neer ik voel dat het te lang zaam gaat Kij

T. 8 It's running
(English) It's ru nning
Kij
(Dutch)

B. Be le be le gu Dha pa da Ti e taar kaa na re phun ki di - e Je te be le san ke ta sa bu a
(Oriya)

Vc.

C. B.

Ima to yu toki

38

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mp* *f* *mp*

Hrn.

Trp. *p* *mf*

Trb.

S. kend naa het on be ken de To ki no ta te ga mi ni shi ga
(Japanese)

A. kend naa het on be ken de

T. kend naa het on be ken de

B. tyan ta as pas Ta ho - i taa e

V. 1 arco *mp* div. *f*

V. 2 arco *mp* *f*

Vla. arco *mp* *f*

Vc. *mp* *f* *mf*

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

Ima to yu toki

44

Fl. *mp* *mf*

Htb. *mp* *mf*

Cl. *mf* *mp*

Bsn.

Hrn. *mp*

Trp. *mp*

Trb.

S. mi tsu ke To ki ni wa rai ta no shi mi yoi To ki ni mi o ma sa

A. To ki no ka ke ru ma ma o mo mu ku ma ma To ki ni wa rai ta no shi mi yoi To ki ni mi o ma sa
(Japanese)

T. To ki ni wa rai ta no shi mi yoi To ki ni mi o ma sa
(Japanese)

B. To ki ni mi o ma sa
(Japanese)

V. 1 unis. *mf* div. *mp* unis. *mf* div.

V. 2 unis. *mf* div. *mp* unis. *mf* div.

Vla. unis. *mf* div. *mp* unis. *mf* div.

Vc. *p*

C. B. *p*

50

F

rit.

G a reawakening =60

poco accel.

Fl.

Htb.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Ima to yu toki

ke To ki ga ni ge te i ku ni ge te i ku

ke To ki ga ni ge te i ku ni ge te i ku

ke ku ni ge te i ku

unis.

rit.

div.

a reawakening =60

pizz. unis.

pizz. unis.

pizz.

pizz.

arco

arco

Ima to yu toki

Fl. H. $\text{J}=90$ accel.

Htb. Cl. Bsn. (zu 2)

Bsn. mp

Hrn. solo 1. pp solo 2. p mp

Trp. Trb. mp

S. mf taa ra ga ti re u lla si ta Se a ma ku
(Oriya)

A. basi chi kha si ji baa ku kin tu mun o ha Li pa di chi taa be ka re mf taa ra ga ti re u lla si ta Se a ma ku

B. mf Se a ma ku
(Oriya)

V. 1 V. 2 Vla. Vc. C. B.

pizz.

mf

mf

mf

mf

I =130

Fl.

Htb.

Cl. *mf*

Bsn.

Hrn.

Trp. *mp*

Trb. *mp*

S. aa gei_ To ki wa ka ko so shi te mi rai Mu ka shi mo i ma mo To
(Japanese)

A. aa gei_ *f* a jaa na pa kha ku *mf* To
(Japanese)

T. neu chi a jaa na_ *mf* II file
(Oriya) *f* (French) To
(Japanese)

B. aa gei neu chi pa kha ku *mf* II file
(French) II file

V. 1 arco

V. 2 arco

Vla. arco

Vc.

C. B.

Ima to yu toki

with conviction

Fl. *f*

Htb.

Cl.

Bsn. *f*

Hrn. *mp* 1. *p* 2. *mp* *mf* solo 2. *mp* 1. *f*

Trp.

Trb. *mp* *mf*

S. *ai* my more_faith ful love (English)

A. mijn trou we lie fde voor al tijd my more_faith ful love (Dutch) (English)

T. mo or(a) a tyant bis was tha pre mar my more_faith ful love (Oriya) (English)

B. mon plus fi dèle a mour my more_faith ful love (English)

V. 1 *mf*

V. 2 *f*

Vla. *f*

Vc. pizz. *f*

C. B. pizz. *f* *mf*

6 - Das Übel soll weichen von hier

Que le mal s'en aille ailleurs

Il gronde, l'esprit de la Terre
 Elle souffre, l'âme de notre mère
 A quand la fin des quêtes de grandeur ?
 A quand l'aube d'un jour sans peur ?

Il pleure, l'enfant privé de pain
 Il meurt, l'homme à qui l'on ne tend la main
 A quand la fin de l'indifférence ?
 A quand l'aube d'un jour sans violence ?

Non, Nous ne sommes pas de ceux
 Qui ignorent les signes des cieux
 Il retombe en pluies de torts
 Notre Eden qui s'évapore

Non, nous ne sommes pas condamnés
 A brûler pour l'éternité
 Que le mal s'en aille ailleurs
 Nous le combattrons avec nos cœurs

May evil go elsewhere

It's growling, the spirit of Earth
 It is suffering, the soul of our mother
 When will those quests to greatness stop?
 When will the dawn of a fearless day come?

He is crying, the child deprived of bread
 He is dying, the man to whom no one gives a hand
 When will the indifference end?
 When will the dawn of a day without violence come?

No, we are not those
 Ignoring the signs of the skies
 It is falling back as rains of harms
 Our Eden is evaporating

No, we are not condemned
 To burn for eternity
 May evil go elsewhere
 We will fight it with our hearts

Translations :

Que el mal se'n vagi lluny (Catalan) : Maguí Noguer and Rosa Font

May evil go elsewhere (English) : Lindsay Aouine

განდევნებორთის სხვაგან (Gandevne boroti skhvagan - Georgian) : David Lomtadidze

Das Übel soll weichen von hier (German) : Estelle Buob and Lukas Hochscheidt

Niech zniknie зло (Polish) : Paula Sauer

Quý dũ hãy đi nơi khác (Vietnamese) : Andrea Rega

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

75

Introduction : Figurative orchestral improvisation on the theme of "Evil"
 (No key, only representations of emotions. Direction possible with multiple chefs and signs.
 Free length and form)

Vivace, con fuoco
 $\text{♩} = 130$

Vivace, con fuoco
 $\text{♩} = 130$

6 8va 2. 8va

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

mp **mf**
mf
mf
mf

mf

Das Übel soll weichen von hier

Fl. (8)

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

T. 8 So (German) grollt der Geist der Er de So lei det die See le un serer Mut ter

B. So (German) grollt der Geist der Er de So lei det die See le un serer Mut ter

V. 1

V. 2

Vla.

Vc.

C. B.

9

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Tim.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Grö ße stre_____ ben? Wann scheint
(German) _____ *f*

Wan wird man ni icht me_ehr nach Grö_____ ße stre_____ ben? Wann scheint
(German) _____ *f*

Wan wird man ni icht me_ehr nach Grö_____ ße stre_____ ben? Wann scheint_____ *f*

I smis de da mi tsis su li is drt vi - in va Chve
(Georgian) _____ *f*

Das Übel soll weichen von hier

14

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

die Sonne an ei nem Tag frei von Angst?

die Sonne an ei nem Tag frei von

die Sonne an ei nem Tag frei von Angst?

ni de dis i tan je ba su li

19 A

Das Übel soll weichen von hier

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S.
Plo ra,
(Catalan)

A.
Angst?
(Catalan)

T.
Plo ra,
(Catalan)

B.
Ro dis das
rul de ba tsar
ma te bis
ken ststraf va ?
(Catalan)

V. 1

V. 2

Vla.

Vc.

C. B.

Das Übel soll weichen von hier

Fl. Ob. Cl. Bsn.

Hrn. Trp. Trb.

S. (Polish)

A. (Italian)

T. (Italian)

B. (Italian)

V. 1

V. 2

Vla.

Vc.

C. B.

81

a tempo Das Übel soll weichen von hier

B

poco rit.

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

Ob. *mp* *mf* *mp*

Cl.

Bsn. *p* *mf* *mp* *p*

Hrn. *pp* *p* *p* *pp*

Trp. *p*

Trb. *mp*

S. On *mp* u mie ra czło wiek któ re mu nikt ni e po

A. Kie dy skoń czy się o bo jęt ność? Quan l'al ba d'un di a sen se
(Polish) (Catalan)

T. Kie dy skoń czy się o bo jęt ność? Quan l'al ba d'un di a
(Polish) (Catalan)

B. Kie dy skoń czy się o bo jęt ność? Ro dis gve gir se ba chven gan ti a di
(Polish) (Georgian)

poco rit. **B** a tempo *mp*

V. 1 *mp* *p*

V. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

C. B. *mp* *p*

Das Übel soll weichen von hier
poco accel.

C = 130

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

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

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

Bsn. *pp* *p* *mp* *mf* *f* *mf*

Hrn. *mp* *mf*

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

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

Timp. *p* *mp* *p* *mf*

S. — dal *mp* *mf* *f*
ré ki On u mie ra

A. vio lèn ci a? Nein, (German) *mf* *f*
T. 8 sen se vi o lèn vio lèn ci a? Nein, (German) *mf* *f*
B. dza la do bis ga re she? *poco accel.* C = 130
mp *mf* *f*

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

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

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

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

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

47

Das Übel soll weichen von hier

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

S.

In
(German)
mf

Re gen güs sen vo ller_ Un ge re chtig

Die, die Zei chen des Him mels i gno rie ren In Re gen güs sen vo ller_ Un ge re chtig

T.
8 Die, die Zei chen des Him mels i gno rie ren In Re gen güs sen vo ller_ Un ge re chtig

B.

mf Re tru ny, l'es pe rit de la tie
(Catalan)

V. 1

V. 2

Vla.

Vc.

C. B.

Das Übel soll weichen von hier

Fl. **D**

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S. kei ei ei ei eit Fällt un ser schwie nden der Gar ten E

A. kei ei ei ei eit Fällt un ser schwie nden der Gar ten E

T. 8 kei ei ei ei eit Fällt un ser schwie nden der Gar ten E

B. rra Pa teix l'à ni ma de la nos tra ma

V. 1 **D**

V. 2

Vla.

Vc.

C. B.

58

E

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

den Nie, nie jes teś my ska za ni By pło nać na wie ki Niech zło

(Polish) **f** **mf**

den Nie jes teś my ska za ny By pło nać na wie ki Niech zło

(Georgian) **f** **mf**

a re Nein, un se e re See len sind nicht da zu ve rur teilt Für

(German) **f** **mf**

E div.

Das Übel soll weichen von hier

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

Ob. *mf* *mf* *mp*

Cl. *f* *mf* *mp*

Bsn. *mf*

Hrn. *p*

Trp. *mp* *pp*

Trb. *mp*

Timp. *p*

S. zni knie Zwy cię ży my je nas zy mi ser ca mi A ra, chven ar vart sas
(Georgian) *f* *mf* *mp*

S.2 —
Không
(Vietnamese)
mp

A. — ni knie Zwy cię ży my je nas zy mi ser ca mi A ra, chven ar vart sas
(Polish) *f* *mf* *mp*

T. 8 zni knie Chven ar gvsurs tsis nish ne bis i gno ri re ba Đang gâm gù, linh hồn của Đát
(Georgian) *f* *mf* *mp* (Vietnamese)

B. die E wig keit zu brennen Nein No, no no no sal
(Catalan) *mp*

V. 1 *mf* *mp*

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

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

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

F *J = 120*

Das Übel soll weichen von hier

G $\text{♩} = 125$

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *f*

Hrn. *mp*

Trp. *f*

Trb. *f*

Timp. *f* *mp*

S. On grzmi, duch zie mi O na cier pi, dus za nas zej ma tki Que el mal se'n va gi
(Polish) *ff* *f*

S.2 On grzmi, duch zie mi O na cier pi, dus za nas zej ma tki Que el mal se'n va gi
(Polish) *ff* *f*

A. On grzmi, duch zie mi O na cier pi, dus za nas zej ma tki Que el mal se'n va gi llu
(Polish) *ff* *f*

T. 8 On grzmi, duch zie mi O na cier pi, dus za nas zej ma tki Que el mal se'n va gi
(Polish) *ff* *f*

B. On grzmi, duch zie mi O na cier pi, dus za nas zej ma tki Que el mal se'n va gi llu
(Polish) *ff* *f*

V. 1 *ff* *f*

V. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

C. B. *ff* *f*

82

H

Fl. *p*
Ob. *solo* *mp*
Cl. *pp*
Bsn. *mf* *mp* *p*

Hrn.
Trp. *mp*
Trb. *mp* *p* *pp*

S. llu ny Que el mal se'n va gi__ llu ny El com ba trem amb els nos tres cors El com ba
mp

S.2 llu ny
mp

A. ny El com ba trem amb els nos tres cors El com ba
mp

T. llu ny Que el mal se'n va gi__ llu ny El com ba trem amb els nos tres cors El com ba
mp

B. ny El com ba trem amb els nos tres cors
mp

V. 1 **H** *mp*
V. 2 *mp*
Vla. *mp*
Vc. *mp*
C. B. *mp*

Das Übel soll weichen von hier

90

I

Ob. solo *pp*

Cl. *mp* *p* *pp*

S. trem amb els nos tres cors

A. trem Que el mal se'n en va gi llu ny El com ba trem amb els nos tres cors El com ba

T. trem amb els nos tres cors Que el mal se'n en va gi llu ny El com ba trem amb els nos tres cors El com ba

Vc.

C. B.



99

J

A. trem

T. trem

B. *p* com ba trem Que el mal se'n va gi llu ny El com ba

Vc. pizz.

C. B.



104

B. trem amb els nos tres cors El com ba trem *pp* amb els nos tres cors

Vc. rit. *pp* pizz.

C. B. *pp*

7 - Lemah cai

Terre promise

Toi qui ne cesse de courir
 Sur un fil tendu au dessus d'un abîme de doutes
 Toi dont l'empreinte-même marche encore vers une terre promise
 Dont nul ne connaît la route

Souviens-toi un instant du calme originel
 Ecoute au loin la voix des sages
 Et l'écho des saintes pages
 Qui résonnent toujours dans le silence éternel

Plus rien ne se crée qui ne tombe
 Dans le torrent de poussière sombre
 Plus rien ne s'épanouit
 Sur le sol du chaos d'aujourd'hui

L'arbre reste, son berceau souillé
 L'oiseau s'envole, son horizon maculé
 Et nous, nous vivons nos bonheurs éphémères
 En puisant jusqu'aux dernières gouttes du sang de la Terre

Toi dont les mots me sont étrangers
 Mais qui nourris le même désir de voir notre monde se relever
 Joins-toi à nous, laisse ton âme s'unir au flot de nos chœurs
 Pour semer les graines d'un monde meilleur

Laisse ton âme dériver au fil de nos voix
 Pour chanter la paix la plus pure qui soit

Promised land

You, who doesn't stop running
 On a thread above an abyss of doubt
 You, whose footprints are still walking toward a promised land
 Which no one knows the road to

Remember just one moment the original calm
 Listen to the faraway wise men's voices
 And the echo of the holy pages
 Which you can still hear in the eternal silence

Nothing is created without falling
 Into the torrent of dark dust
 Nothing blossoms any more
 On the chaos of today's ground

The tree remains, his cradle stained
 The bird is flying away, his horizon blotted
 And we are living our ephemeral joys
 Fetching until the last drops of Earth's blood

You, whose words are foreign to me
 But who nourishes the same desire to see our world rising again
 Join us, let your soul unite with the stream of our chorus
 To sow the seeds of a better world

Let your soul drift with the flow of our voices
 To sing the purest peace ever

Translations :

(Ard Waid - Arabic) : Assia Alidra

Vadd olumnish torpag (Azeri) : Javid Muradov

প্রতিশ্রুত ভূমি (Pratiśruta bhūmi - Bengali) : Soubhik Lahiri

Обетована земя (Obetovana zémya - Bulgarian) :
 Aneta Todorova and Kalin Veltchev (Orpheus association)

Dougou kolo koura (Dioula) : Adama Koeta

Promised land (English) : Lindsay Aouine

Negeri impian (Indonesian) : Gilang Mardian Kartiwa

Ветена земја (Vetena zemja - Macedonian) : Emil Rangelov

Обећана земља (Obećana zemlja - Serbian) : Emil Rangelov

Lemah cai (Sundanese) : Gilang Mardian Kartiwa

Lemah cai (Terre promise)

Larghetto Rubato

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
Harp D C B♭ / E♭ F G A
Alto solo
Tenor solo *mp* Nà m nà jà nà aw chin paw thé chhu tchhi a mi dour ni bár
(Bengali)
Sopranos
Sopranos 2
Altos
Tenors
Basses
Violins 1
Violins 2
Violas
Violoncellos *div.* *pp*
Contrabass

Musical score for T. solo and Vc. The T. solo part (measures 10-11) includes lyrics: Ba_dha ar, ban_dhon_____, thàk_shay, jo_ toi_____, haat_ bo_, e kai pawht a_ bar___, Mu_hu rto à. The Vc. part (measures 10-11) consists of sustained notes with a dynamic of *p*.

二

二

23

A *accel.* $\text{♩} = 90$

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp. T. solo

àan_gài_chhé_gà_àan

rit. *accel.*

V. 1 V. 2 Vla. Vc.

A *accel.* $\text{♩} = 90$

p *div.* *div.* (1.) *div.* (1.) *prepare for pizz.*

p *div.* *p* *mf*

rit. *accel.*

a tempo
an oriental journey

Fl. 30 *mf*

Ob. *mf*

C. l.

Bsn.

Hrn. *mp* *p*

Trp. *pp* *mp* *sp*

Trb. *mp* *p*

Tim.

a tempo $\text{♩} = 110$
an oriental journey

V. 1 *mf*

V. 2 *mf*

unis.

Vla. *mf*

1. pizz.
2. arco unis.

Vc. *mf*

pizz.

C. B. *mf*

Lemah cai

40

Fl.

Ob.

Cl.

Bsn.

T. la_rdan ga_lan se_sler A_ba di sa_ssiz llik de_e shi di_lir

V. 1

V. 2

Vla.

Vc.

C. B.



46

C

Fl.

Ob.

(tr)~

Cl.

Bsn.

Hrn.

A^b - A^b, C^b - C^b

Hp.

S.

Ya ran mir bu_dre me siz hech bir shey Ga ran li gin su_ku_tun da
(Azeri)

C

V. 1

mf

div.

V. 2

Vla.

Vc.

C. B.

52

D

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Lemah cai

mp *mf* *f*

p *mf* *mp*

pp *mf* *mp*

Bit ma yir hech bir shey_____ To_rpa gin____ bu nik bin ha lin da_____ *f* Yi ri bi to yi,
(Dioula)

O be cña na zem lja_____ *f* Yi ri bi to yi,
(Dioula)

Ni šta
(Serbian)

mp

mp *div.* *mp* *f* *mf*

unis. *mp* *f* *mf*

mp *f* *mf*

1. arco
(2. keep arco) *mp* *f* *mf*

p *f* *mf*

57

Fl.

Ob.

Cl.

Bsn.

Trp.

Trb.

Timp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Lemah cai

a li li bi fa ga Ko no ni bi pan_a, san_ fé la no go ni b è_____

a li li bi fa ga Ko no ni bi pan_a, san_ fé la no go ni b è_____

a li li bi fa ga Ko no ni bi pan_a, san_ fé la no go ni b è_____

se ne stva_ ra_____ bez pa da U po tok ta mne pra_ si

unis. 3 div. unis. 3 div.

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp. S. A. T. B.

N'ga, an nou ka diyen la ti guè dou man_ kè ni ti min_ Fo_ ka_ dou gou ko lo dji bè sa ma

N'ga, an nou ka diyen la ti guè dou man_ kè ni ti min_ Fo_ ka_ dou gou ko lo dji bè sa ma

N'ga, an nou ka diyen la ti guè dou man_ kè ni ti min_ Fo_ ka_ dou gou ko lo dji bè sa ma

ne Ni šta više ne cve ta Na ha o su_ da_ naš_ njeg tla

V. 1 V. 2 Vla. Vc. C. B.

Fl. *mf* **F**

Ob. *tr* *mf* *f*

Cl. *tr* *f*

Bsn. *mp* *mf*

Hrn.

Trp. *mp* *mf*

Trb. *mp*

Timp. *pp* *mp*

Hp. C \flat -- C \sharp *mf*

V. 1 pizz. *mf* **F**

V. 2 *mp*

Vla. pizz. *mf* arco *tr* *tr*

Vc. pizz. (2. prepare for arco) 1. pizz. 2. arco *f*

C. B. pizz. *mf* *f*

Musical score for orchestra, page 73, showing parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Tromba, Timpani, Double Bass, Violin 1, Violin 2, Viola, Cello, and Double Bass.

The score consists of two systems of music, each with four measures. Measure 1 starts with Flute, Oboe, Clarinet, and Bassoon playing eighth-note patterns. Measure 2 continues with similar patterns. Measures 3 and 4 feature dynamic markings: *ff*, *ff*, *ff*, and *mp f* respectively. The instruments play eighth-note patterns throughout the measures.

Measure 5 starts with *p* and *mp* dynamics. Measures 6 and 7 continue with eighth-note patterns. Measure 8 features *mf* dynamics. Measures 9 and 10 continue with eighth-note patterns. Measure 11 features *p* and *mf* dynamics. Measures 12 and 13 continue with eighth-note patterns. Measure 14 features *p* and *f* dynamics.

Measure 15 starts with *f* dynamics. Measures 16 and 17 continue with eighth-note patterns. Measure 18 features *ff* dynamics. Measures 19 and 20 continue with eighth-note patterns. Measure 21 features *ff* dynamics. Measures 22 and 23 continue with eighth-note patterns. Measure 24 features *ff* dynamics. Measures 25 and 26 continue with eighth-note patterns. Measure 27 features *mf ff* dynamics. Measures 28 and 29 continue with eighth-note patterns. Measure 30 features *f* dynamics.

78 **G**

Ob. -

Cl. - *mp*

Bsn. -

Hrn. - *1.* - *2.* *ppp* *p*

Hp. - *mp* *mf*

S. - *mf*
Spom ni si za mig za _____ ot mi na li ya po koy _____ Za slou chay _____ sev da léetch ni te gla
(Bulgarian)

A. - Kau (Indonesian) *mp*
yang tak

T. - *mf* Spom ni si za mig za _____ ot mi na li ya po koy _____ Za slou chay _____ sev da léetch ni te gla
(Bulgarian)

B. - Kau (Indonesian) *mp*
yang tak su rut lang kah A run gi lem

V. 1 - *mp* *mf*

V. 2 - unis. *mp* *mf*

Vla. - *mp* *mf*

Vc. - unis. 2. pizz. (1. keep pizz.) *mf*

C. B. - arco *mp*

Lemah cai

Fl. *mf* 3

Ob. *pp*

Cl. *mp* *mf*

Bsn. *p*

Horn. *p* *mp* *mf*

Trp.

Trb. *pp* *mp* *f*

Timp. *pp* *mp*

Alto solo *mf* Lam yati incha... ay_ cha_yinla_yas kot
(Arabic)

S. so_ vé_ na mudré tsi té *f*

A. su_ rut lang kah *f*

T. so_ vé_ na mudré tsi té *f*

B. bah gun dah *f* rit. *a tempo* H

V. 1

V. 2

Vla.

Vc. *ff* *mf*

C. B. *mf* *f* *mf* pizz.

89

Fl.

Ob.

Cl.

Bsn.

Timp.

Alto solo

Si sayl mi na a Igbo bar a da kin La chay yaz da hir Al yawn a la

A.

Ti,
(Macedonian)
p

T.

Ti,
(Serbian)
p

B.

Ti,
(Macedonian)
p

Vc.

C. B.

Fl. *mf*

Ob. *zu 2* *mp* *mf* *f*

Cl. *f*

Bsn. *mf* *3*

Hrn.

Trp. *mf*

Trb. *p* *mp* *mf*

Timp. *mf* *p* *mf* *p*

Alto solo *ard* *al* *faw* *aw* *da*

S. *mf* Bhà sha ja yee Ho
(Bengali)

A. — koj što ne pres ta no tr čaš *mp*

T. taješ trča ti Na ni ti iz nad bez da na sum nje *mf* Bhà sha ja yee Ho
(Bengali)

B. što zbo o o ro o o vi i i za me ne se tug ji Pri dru ži ni i se, *mp* *unis.* *mf*

V. 1 *mp* *f* *6*

V. 2 *mp* *f* *div.* *6*

Vla. *mp* *f* *6*

Vc. *f*

C. B. *f*

Lemah cai

100

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hrn. *mp*

Trp. *p*

Trb. *p*

Timp. *mf*

mp

S. *k* ich hé ra èk sho mo bé to shaw ré ga yee bo a bar

A. *mf* Ne ka (Serbian)

T. *s* *k* ich hé ra èk sho mo bé to shaw ré ga yee bo a bar

B. du ša ta tvo ja ne ka se so e di ni so te kot na na šiot

V. 1 *mf* *3* *div.* *f*

V. 2 *mf* *3* *unis.* *f*

Vla. *mf* *3* *f*

Vc. *mf* *3* *f*

C. B. *mf* *3* *f*

Fl. J

Ob. *mf*

Cl.

Bsn. *mp* *mf*

Trb. *mp*

Timp.

Hp. *B♭ - B♯* *p* *mf* *f*

S. Ha yu nga riung, *mf* *f* *re teg*
(Sundanese)

S.2 Dekh bo a bar no tun *f* *3* *Jaw*
(Bengali)

A. du ša tvo ja za plo vi to kom gla so va na ših

T. *f* Dekh bo a bar no tun *3* *Jaw*

B. hor Da go po

V. 1 J *mf* *unis.* *div.*

V. 2 *mf* *mf*

Vla. *mf* *mf* *3*

Vc. *mf*

C. B. *mf*

Lemah cai

Fl. 110

Ob.

Cl.

Bsn.

Hrn. *mp*

Trp. *mp* *mf*

Trb. *mf*

Tim. *mf* *mp* *p* *mf*

Hp.

S. ha_____ ha_____ te Nga la gu keun da_____ mai, *mf*

S.2 got re khe_____ ja bo beej a ga mi ba_____ char

A. Da za_____ pe va *mf*

T. got re khe_____ ja bo beej a ga mi ba_____ char

B. see se me to na po do_ briot svet Da za_____ pe va (Serbian) *mf*

V. 1

V. 2

Vla. f

Vc. f *mf*

C. B. f *mf*

Lemah cai
L

Fl. (tr.)

Ob.

Cl.

Bsn.

Hrn.

Trp. *pp*

Trb.

Tim.

Hp. *mf* *f* *sliss.*

S. *p* *mp* *p* *mf* *mp*

S.2

A. *naj* *čis* *ti* *ji* *mi* *ri* *ka* *da* *f* *La* *ru* *tkan* *di* *ri* *da* *lam* *a* *lu* *nan*
(Indonesian)

T. *f* *La* *ru* *tkan* *di* *ri* *da* *lam* *a* *lu* *nan* *Pe*
(Indonesian)

B. *naj* *čis* *ti* *ji* *mi* *ri* *ka* *da* *f* *La* *ru* *tkan* *di* *ri* *da* *lam* *a* *lu* *nan* *Pe*
(Indonesian)

V. 1 *mf* *unis.* *3* *f* *3*

V. 2 *mf* *3* *f* *3*

Vla.

Vc.

C. B. *f*

Lemah cai

Lemnai car

Fl. Ob. Cl. Bsn. Hrn. Trp. Trb. Timp. Hp. S. A. T. B. V. 1 V. 2 Vla. Vc. C. B.

120

mf *f*

mf

mf

mp *mf*

mf

p *mf*

Pe san *mf* da mai tan pa la wan

Pe san *mf* da mai tan pa la wan

san *mf* da mai tan pa la wan

san *mf* da mai tan pa la wan

mf

f

f

div.

M

125

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Timp.

V. 1

V. 2

Vla.

Vc.

C. B.

ff

ff

ff

f

pp f

ff

div.

ff

ff

smp

ff

ff

ff

v

v

v

v

8 - Ainga vaovao

Souffle salvateur

Encore un joyau éteint dans notre sillage
Encore un chemin perdu pour un mirage

Quand te lèveras-tu, souffle salvateur ?
Quand viendras-tu balayer nos erreurs ?

A tant dériver pour des promesses d'or
Nous enterrons sous nos pieds le plus précieux des trésors

D'où viendras-tu, souffle salvateur ?
De nous, de la Terre, ou bien d'ailleurs ?

Saving breath

Another jewel gone behind our steps
Another path lost for a mirage

When will you rise up, saving breath?
When will you come and sweep away our mistakes?

By drifting so much, for gold promises
We are burying under our feet the most precious treasures

Where will you come from, saving breath?
From us, from the Earth, or from elsewhere?

Translations :

P'rgarar chountch (Armenian) : Armen Simonyan

Nejaat dehi (Dari) : Haroon Ahmad Waziri

Saving breath (English) : Lindsay Aouine

શ્વાસ બચાવું (Shwaas Bachaavvu - Gujarati) : Anahita Merchant

ШТЕДЕЊЕ ЗДИВ (stedeyki zdiv - Macedonian) : Zoran Spasovski

Ainga Vaovao (Malagasy) : Virginie Corre – Milson

Saash bachauna (Nepali) : anonymous

Khalason rakeli (Pashtu) : engineer Mohammad Omar

Ainga vaovao (Souffle salvateur)

113

moderato $\text{♩}=95$
spiritual
solo

Flute 1,2
mp

Oboe 1,2
mp *mf*

Clarinet in B \flat 1,2
p *mp*

Bassoon
pp

Horn in F 1,2

Sopranos

Altos

Tenors
8

Basses

moderato $\text{♩}=95$
spiritual

Violins 1
mp

Violins 2
div.
mp *mf*

Violas
mp *mf*

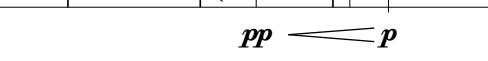
Violoncellos
mp *mf*

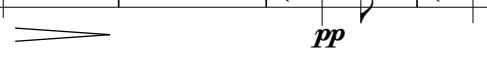
Contrabass
mp *mf*

Ainga vaovao

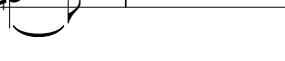
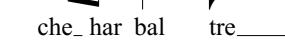
三

23

Fl. 

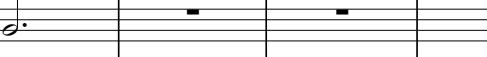
Cl. 
pp  

S. 
mp La ka sen 
(T.Pastho)

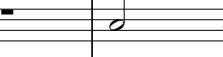
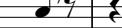
T. 
mp La ka sen 
(T.Pastho)

B. 
p U ste 
(M.Macedonian)

V. 1 

V. 2 
p unis. 

Vla. 
p 

Vc. 
p 

C. B. 
p

Fl. **B**

Ob.

C1.

Bsn.

S. ga sha ta a rek we aw__ aw pa na sho wel Be la la__ *mf* *mp*

A. Eu (Nepali) ta mo ti ba_ to ma ha_ ra ye Mri ga tri shna_ ko *mp*

T. ga sha ta we rek aw__ aw pa na sho wel Yeérp part zra na a__ (Armenian) *mp*

B. e_ den bin frlen zad nas I pa te_ ka av gi bel kon çu do *mf*

V. 1 **B** *mp* *mf* *mp* *mf* > *mp* unis. *p*

V. 2 *div.* *mf* *mp* *mf* > *mp* unis. *p*

Vla. *3* *mf* > *mp* *mf* > *mp* *p*

Vc. *3* *mf* > *mp* *p*

C. B. *mp* *mf* > *mp* *p*

Ainga vaovao

44

Fl.

Ob.

Cl.

Bsn.

Hrn.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

Ainga vaovao

ra ma bad ta we rek aw pa na sho wa Yeérp ka lou ès mer së *(Armenian)* *mp*

pi cha Ka a hi ley aun chaume ro sa ash ba chau na? Yeérp ka lou ès mer së *(Armenian)* *mp*

lou ou ès chountch pë ër ga rar Yeérp ka lou ès mer së *mp*

Ko ga ky - e sta nesh, sté dey ki zdiv? Yeérp ka lou ès mer së *(Armenian)* *mp*

C

div.

f

div.

f

div.

f

53

D

Fl. *p*

Ob. *p*

Cl. *pp*

Bsn. *p*

S. *p*
 khal nèrn ha la dzè lou Ja
 (Gujarati) *mp*

A. *p*
 khal nèrn ha Aa tlu ba dhu ta naai ja vu, So na vach no ma te Pa ran
 (Gujarati)

T. *p*
 khal nèrn ha la dzè lou Aa tlu ba dhu ta naai ja vu, so na vach Ouér dè ghén bi
 (Gujarati) (Armenian)

B. *p*
 khal nèrn ha la dzè lou No fi no fy da ho lo
 (Malagasy) *pp* *p*

V. 1 *p*

V. 2 *p*

Vla. *p*

Vc. *p*

C. B. *p*

D

V. 1 *p*

V. 2 *p*

Vla. *p*

Vc. *p*

C. B. *p*

unis.

unis.

mp

mp

mp

mp

63

F1. *mp* *pp* *mp* *p*

Ob. *mp*

Cl. *p*

Bsn. *p* *mf* *mp* *p*

S. a_____ whar di gar ba A_____ geb naa____ pa did shod Rah_____ di gar_____ soy ma_____

A. tu aa pne_____ aa_____ pno sau thi mu lya vaan kha jaa no po taa naaj

T. di kas tou chountch_____ p'ér ga rar Mè_____ èz mée_____ éé_____ éé_____

B. ny_____ fam pa nan_____ te na na vo la me na Na ha ton ga ny da ho

V. 1 *mp* *mf* *mp* *pp* *p*

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

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

71

Fl. *pp* *mf*

Ob. *mp* *mf*

Cl. *p* *mf*

Bsn. *pp* *mp* *mf*

S. bad na pa *mf* did shod O via na re ia nao *f* (Malagasy)

A. pa gy he thal sal ga vi ra *mf* hy aa aa chi ye O via na re ia nao (Malagasy)

T. a a art yôk, Yèr grê é n'té ayl dè ghé O via na re ia nao *f* (Malagasy)

B. lo be ma ni tsa *mf* a ka ny te na ha re e *f*

V. 1 *mp* *mf* div. *f*

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

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

E

Ainga vaovao

79

Fl. *mp* *pppp* *mp*

Ob. *mp* *mp*

Cl.

Bsn. *mp* *pp*

Hrn. *pp* *pppp* *p*

S. no no hi tso ka in dray, ain ga va o vao ha

A. no hi tso *mp* ka in dray O via na re i a na o ha na ri na in

T. 8 no Az ko ja kha hi Aa mad ta ja an ra ne
(Dari) *mp*

B. na Su nau lo sa pa na ko pee cha ma Ma a
(Nepali) *mp*

V. 1 *mp* unis. *mp*

V. 2 *mp*

Vla. *mp*

Vc. *mp*

C. B. *mp*

Ainga vaovao

97

G

Fl. Ob. Cl. Bsn.

S. son ra ke li Ze mong na_____ ba wee? De ze me ki de sark na ba wi? Ya *mp*

A. son ra ke li Ze mong na_____ ba wee? De ze me ki de sark na ba wi? Ya *mp*

T. son ra ke li Ze mong na_____ ba wee? De ze me ki de sark na ba wi? Ya *mp*

B. ash ba chau na? Aa *mf* fu bhi tra? Pri tha vi *mp* bhi tra? Ya

V. 1 unis. *mf*

V. 2 unis. *mf*

Vla. unis. *mf*

Vc. >*mf*

C. B. *mf*

106

Ainga vaovao

F. 106

Fl.

Ob.

Cl.

Bsn.

Hrn.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

ba le kom bel za - ai se kha wee P'er ga rar chountch
(Armenian) *mf*

ba le kom bel za - ai se kha wee *f*

bra a a am han da *f*

div.

mf

mf

mf

mf

mf

mf

mf

Ainga vaovao

112 [H]

F1. f rit. pp

Ob. f pp

Cl. f mf pp

Bsn. mf pp

Hrn. mf mp

S. Yeérp (Armenian) ka lou ès mer së khal nèrn ha la dzè - è lou o pp

A. Yeérp f ka lou ès mer së khal nèrn ha la dzè - è lou o pp

T. 8 Yeérp (Armenian) ka lou ès mer së khal nèrn ha la dzè - è lou o pp

B. Yeérp (Armenian) ka lou ès mer së khal nèrn ha la dzè - è lou P'ër ga rar chountch pp

V. 1 f unis. rit. pp

V. 2 f unis. pp

Vla. f div. unis. pp

Vc. f pp

C. B. f pp

9 - Maytan risunchis

Là où nous allons

Là où nous allons
 Nul besoin de chanter l'amour et la gloire divine
 Nul besoin de souffrir à chercher ces notes et ces mots sublimes
 Puisque nous baignerons dedans

Là où nous allons
 Nul besoin de prouver notre rang
 Nul besoin de douter de notre sang
 Puisque nous ne ferons qu'un

Là où nous allons
 Nul besoin de courir derrière des illusions
 Nul besoin de prendre plus que de raison
 Puisque la paix nous comblera

Là où nous allons
 Nul besoin de séparer le matin du soir
 Ni le blanc du noir
 Puisqu'il n'y aura plus de moi ni de toi, ni même de nous

Là où nous allons
 Nulle raison de celer nos guides, nos joies
 Nos muses, nos saints, nos rois
 Puisqu'ils seront tous là, unis dans l'infini qui nous portera

L'infini nous portera

Translations :

Hayaru irpitanech (Aymara) : Hilda Morales Bomacusi

Where we go (English) : Lindsay Aouine

Ikuisuus kantaa meitä (Finnish) : Riitta Hyttinen

Unendlichkeit wird uns tragen (German) : Estelle Buob

A végtelen visz tovább (Hungarian) : Edina Bettina Tóth

Atharyawoui ayenounkfou (Kabyle) : Lindsay Aouine

Sukate ekomema biso (Lingala) : Rigo Masiala

Di mana kita pergi (Malay) : Liew Choon Jin

O infinito nos levará (Portuguese) : Olivier Lamorthe

Maytan risunchis (Quechua - Peru) :
 Edgard Morales Tupayachi y familia and Luzmila Mejia Huaman

Infinitul ne va purta (Romanian) : Oana Barascu

අප යෙනත තැන් අපා (Apa Yanena thean weladee - Sinhalese) : G.M. Priyadarshani

El infinito nos llevará (Spanish) : Anne Gualtieri

Edik wanikka (Tamasheq) : Abdourahmane Kabichan

Naam yengu sendraalum (Tamil) : Priya K.Murthy

Where we go

Where we go

No need to sing the divine love and glory

No need to suffer searching for those sublime words and notes

Because we will bathe in them

Where we go

No need to prove our rank

No need to doubt our blood

Because we will only be one

Where we go

No need to run after illusions

No need to take more than we need

Because peace will fulfill us

Where we go

No need to separate morning from evening

Nor white from black

Because there will be no more me, you, nor even us

Where we go

No reason to hide our guides, our joys

Our muses, our saints, our kings

Because they will all be there,

United in the infinite which will carry us

The infinite will carry us

Maytan risunchis (Là où nous allons)

Allegretto
 $\text{♩}=100$

Flute 1,2

Oboe 1,2

Clarinet in B♭ 1,2

Bassoon

Horn in F 1,2

Harp
D C B♭ / E♭ F G A
mf

Sopranos

Altos

Tenors

Basses

Violins 1

Violins 2

Violas

Violoncellos

Contrabass
pizz.
mp

8

Cl.

Bsn.

Hp.

S.

A.

T.

Vc.

C. B.

rit. . .

A a tempo

p

f

mf

mp E dik wa nik ka
(Tamasheq)

mp E dik wa nik ka
(Tamasheq)

mp E dik wa nik ka
(Tamasheq)

rit. . .

A a tempo

p

mf

mp

15

Fl.

Ob.

Cl.

Bsn.

Hrn.

Hp.

S.

A.

T.

V. 1

V. 2

Vla.

Vc.

C. B.

Maytan risunchis

E dik wa nik ka

Wir na ra e ze le tar ha et ta rha me ssi nah

div.

unis.

pp

6 6 3

mp

p

mp

p

mp

p

mp

p

mp

p

22

Fl.

Ob.

Cl.

Bsn.

Hrn.

Hp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

poco rit. a tempo

p *mp*

p *mp*

p *mp*

p

F# -- F# *mp*

E *mp* dik wa nik ka

E *mp* dik wa nik ka Fe llas nou

Wir na ra wa ha la na ga may na fa al Fe llas nou chou rid am mas *mp*

p Fe llas (Tamasheq)

poco rit. a tempo

pp

pp

pp

pp

30

B

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p* *p*

Hrn.

Hp. *mf*

S. Naam yen gu sen dra a lum
(Tamil) *mp*

A. chou rid am mas Naam yen gu sen dra a lum Naam yen gu sen
(Tamil) *mp* *mf*

T. Naam yen gu sen dra a lum Naam yen gu sen dra a
(Tamil) *mp* *mf*

B. nou chou rid am mas Ma y tan ri sun chi - is Ma y tan ri sun
(Quechua) *p* **B** div.

V. 1 pizz. *mp* *p* div.

V. 2 pizz. *mp* *p*

Vla. pizz. *mp* *p*

Vc. pizz. *mp* *p* arco

C. B.

37

Fl.

Ob.

Cl.

Bsn.

S.

Naam yen gu sen dra a lum Nam tha gu di yai ve li ka a tta the vai il lai
mf

A.

dra a lum Nam tha gu di yai ve li ka a tta the vai il lai

T.

8 lum Nam tha gu di yai ve li ka a tta the vai il lai

B.

chis I ma pac mi pha way man ma nan mo osq hoy nin hun ta qu nam paq I
mf

V. 1

arco
mf *mp*

V. 2

unis. arco
mp *mf*

Vla.

arco
mp *mf* *mp*

Vc.

C. B.

mf

Maytan risunchis

Fl. *p*

Ob. *p* *mf*

Cl. *mp* *mf*

Bsn. *mf* *p*

Hrn.

S. — Nam ku ru____ u____ di yai san dhe *f* *mp* he hik ka ven di *mf* ya a dhu il lai *>*

A. — Nam ku ru____ u____ di yai san dhe *f* *mp* he hik ka ven di *mf* ya a dhu il lai *>*

T. — Nam ku ru____ u____ di yai san dhe *f* *mp* he hik ka ven di *mf* ya a dhu il lai *>*

B. — ma pac mi mu na ay man as ká ta *mp* i ma a pac *>*

V. 1

V. 2 div. *mf*

Vla. *mf*

Vc. *mf* arco pizz.

C. B. *mf*

53

Fl.

Cl.

Hrn. *p*

Hp. *A \natural -- A \flat*

S. *dhaar* *mp*

A. *Naam o ru va* *re en ba* *dhaar* *mp* *Di ma na ki* *(Malay)* *mp*

T. *Naam o ru va* *re en ba* *dhaar* *mp* *Di ma na ki ta per* *(Malay)* *mp*

B. *A suam pas son qoy llam pu ya*

Vc. *p*

C. B. *mf* *mp*

C

Maytan risunchis

60

Fl. *mp* *mf* *mp* *mf* *mp* *p* *pp*

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

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

Bsn. *p* *mp* *p*

Hrn. *mp*

S. Ma y tan ri - i sun chis
(Quechua) *mp*
Ma y tan ri - i sun chis *mf*

A. — ta per gi *mf* Di ma na ki ta per gi

T. 8 gi Di ma na ki ta per gi Ti dak per lu me mi sah khan pa gi da ri pe
(Malay)

B. Ma y tan ri - i sun chis Ma y tan ri - i sun chis Wir na
mp *mf* *mf* (Tamasheq)

V. 1 (div.) *mf* *mp*

V. 2 unis. *mp*

Vla. *mp* *p* *mp*

Vc. *mp*

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

Fl. *mf* 3 3

Ob. *mp*

Cl. *mp* 3

Bsn. *p*

Hrn.

S. *mf* Da ri pu tih dan hi ta m Ke ra na ti dak a kan a da la gi sa ya ka mu

A. *mf* Naa (Tamil) am yen gu sen dra a lum sen dra a

T. tang Da ri pu tih dan hi ta m Ke ra na ti dak a kan a da la gi sa ya

B. tak kis I ken tam lal da da kwal Fe llas wir

V. 1 *mf* 3 unis. *mp* 3 *mf* div. *mf*

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

Vla. *mf* 3 *mp* 3 *mf*

Vc. *mf* *mp* *mf*

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

Maytan risunchis

74

Fl. *mp* *p*

Ob. *mp* *p*

Cl.

Bsn.

Hrn. *p*

Hp. *mf*

S. *mp* a ta u pu un ki ta

A. lum *mp* a ta u pu un ki ta
(Malay)

T. ka mu *mp* a ta u pu un ki ta

B. ti lla nou kou, *mp* ki; kou lou na na

V. 1 *mp* *p*

V. 2 *mp* *p* unis. *pp* div.

Vla. *mp* *p*

Vc. *mp* *p*

C. B. *p* *mp*

Fl. 81 (zu 2) **D** *mp*

Ob. *mp*

Cl. (zu 2) *mf* *mp*

Bsn. *p* *mp*

Hrn. *pp* *mp*

Hp. *mf*

S. A pa Ya ne na thean we la dee A pa Ya ne na thean we la
mf (Sinhalese)

A. A pa Ya ne na thean we la dee Di ma na ki ta per gi
mf (Sinhalese) (Malay)

T. A pa Ya ne na thean we la dee A pa Ya ne na thean we la dee
mf (Sinhalese)

B. E dik wa nik
mf

V. 1 **D**

V. 2 unis. *mp*

Vla. *mp*

Vc. *mp*

C. B.

Maytan risunchis

93

poco rall. rit. , F

Fl. f

Ob. f

Cl. f

Bsn. f

Hrn. mf mp mf p pp

S. sa no ma san gy a I mu A nan tha ya ta a pa e de na ni
f mf mp p mp

A. sa no ma san gy a I mu A nan tha ya ta a pa e de na ni
f mf mp p mp

T. 8 sa no ma san gy a I mu A nan tha ya ta a pa
f mf mp p

B. Ma ha an gal A nan tha ya ta a pa
(Sinhalese) f mf mp p

V. 1 f unis. div. mf p

V. 2 f div. mf p

Vla. f mf p

Vc. f mf p

C. B. f mp f mf mp p

101 $\text{♩} = 110$

Fl. p

Ob. mp

Bsn.

Hp. E \sharp -- E \flat mp $<mf$ mp mp mf

S. saa mp A vég te len_ (Hungarian)

A. saa

T. p I kui suus kan taa mei tä I kui suus kan taa mei tä (Finnish)

V. 1 p

V. 2 unis. pp

Vla. p

Vc. p

C. B. pizz. p

105

Fl.

Cl. solo 1. *mp*

Hrn. *p*

Hp.

S. visz to vább_ A vég te len_ visz to vább_ A vég te len_ visz to vább_

A. *mp* Su ka te e
(Lingala)

T. I kui suus kan taa mei tä *mp* I kui suus kan taa mei tä I kui suus kan taa_

B. *mp* O. in fi ni to nos le va rá
(Portuguese)

V. 1

V. 2 *mp* *p*

Vla.

Vc.

C. B.

110

(zu 2)

Cl.

Hrn.

Hp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

mei tä I kui suus kan taa mei tä A végi
ko me ma bi so O (Portuguese)

mei tä I kui suus kan taa mei tä
O in fi ni to o

mp

mp

mp

mp

mf

115

G

mp

te len visz

in fi ni to

*Hay
(Aymara)*

I kui suus kan taa mei tä

*U
(German)*

nos le va rá

*A tha
(Kabyle)*

G

unis.

mp

mf

mp

mp

arco

mp

Maytan risunchis

119

Fl. *mp*

Ob.

Cl.

Bsn.

Hp.

S. *vább A vég te len visz to vább In fi*
(Romanian)

A. *ir pi na a tech Hay a ru ir pi*

T. *keit wird uns tra gen El in*
(Spanish)

B. *rya woui a ye noun kfou A tha rya woui a ye noun kfou Ha*
(Quechua)

V. 1

V. 2

Vla.

Vc.

C. B.

124

H

Fl.

Ob.

Cl.

Bsn.

Hp.

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

ni tul ne va ne va pur ta In fi ni tul ne

na tech ne va (Romanian) pur ta In fi ni tul ne

fi ni to nos lle va rá In fi ni tul ne (Romanian)

naq pa cha man a pa wa sun In fi ni tul ne (Romanian)

H

div.

mp

mf

mf

f

mf

ff

mf

mf

mf

mf

Maytan risunchis

128

Fl. *mf*

Ob.

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

Bsn. *f*

Hrn. *mf*

Hp. *f* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *mf*

S. *va f* *va* *mf* pur ta

A. *va f* *va* *mf* pur ta

T. *va f* *va* *ne va* *va* *mf* pur ta

B. *va f* *va* *mf* pur ta

V. 1

V. 2 *f*

Vla. *f*

Vc. *f*

C. B. *f*

Maytan risunchis

solo 1.

132 *molto rit.*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

Hrn. *pp*

Hp. *mf*

S. E dik wa nik ka
(Tamasheq) *mp*

A. *mp* E dik wa nik ka
(Tamasheq)

T. *mp* E dik wa nik ka
(Tamasheq)

B. *mp* E dik wa nik ka
(Tamasheq)

V. 1 *molto rit.*

V. 2 *p*

Vla. *p*

Vc. *mp*

C. B. *mp*

Lento

10 - Occhi chiusi

Les paupières closes

Les paupières closes, j'entends enfin battre mon cœur
Et chanter le vent vers un havre de couleurs
Dans un océan grandissant de futilités
Mes pauvres sens s'étaient presque noyés

J'avais tant de richesses à portée de main
Que je ne pouvais plus vivre avec rien
Tant de choses à raconter
Que je ne savais par quel mot commencer

Tant de latitude
Dans ma solitude
Et tant de vie consumée
Dans mon égoïste passé

J'ai déposé les armes dans la quête éternelle
Pour retrouver ce que j'avais perdu d'essentiel

Closed eyelids

Closed eyelids, I can finally listen to my beating heart
And to the wind singing to a haven of colors
In a growing ocean of futilities
My poor senses were about to drown

I had so much richness at hand
That I couldn't live with nothing anymore
So many stories to tell
That I didn't know from which word to start

So much space
In my solitude
And so much consumed life
In my selfish past

I surrendered in the eternal quest
To find the essentials I had lost

Translations :

Spuštenih kapaka (Croatian) : Sanja Lang

Lukkede Øjne (Danish) : Jakob Harteg

Closed eyelids (English) : Lindsay Aouine

Occhi chiusi (Italian) : Eric Minen and Antonello Izzo

Pievērtas acis (Latvia) : Liga Veismane

闭上双眼 (Bìshàngshuāngyǎn - Mandarin) : Lee Yin Soon

बंद माझ्या पापण्या (Band mazya papnya - Marathi) : Prakash Deshpande

Occhi chiusi (Les paupières closes)

149

**Andante
Rubato**

Flute 1,2 C

Oboe 1, 2 C

Clarinet in B \flat 1, 2 C \sharp

Bassoon C

Horn in F 1 C \sharp

Horn in F 2 C \sharp

Soprano solo C

Mezzo-soprano solo C

Tenor solo C

Sopranos C

Altos C

Tenors C

Basses C

**Andante
Rubato**
very expressive, aerial

Violin solo C
mp

Violins 1 C

Violins 2 C

Violas C \flat

Violoncellos C

Contrabass C

Musical score for Violin solo, page 10, measures 8-10. The score shows a melodic line with various bowing patterns and dynamics. Measure 8 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern. Measure 10 starts with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern. The score includes dynamic markings such as mp , p , and f .

2

Musical score for Violin Solo, page 14, measures 14-15. The score shows a melodic line with various dynamics and performance instructions. Measure 14 starts with a dynamic of p , followed by two mp dynamics under a single bracket. Measure 15 begins with a mf dynamic, followed by a grace note instruction ' 3 ' above the staff. The melody continues with a series of eighth-note patterns, each marked with a ' 3 ' above the staff, indicating a three-note group. The score concludes with a dynamic of p .

三

**a tempo
con delicatezza**

♩ = 80

23

Fl.

Cl. **p**

Bsn.

S. **p** Gli o cchi chiu (Italian)

A. **p** Gli o cchi chiu (Italian)

V. solo **pp** **p** **mp** **A**

V. 1 **p**

V. 2 **p** **div.** unis.

Vla **p** **div.** unis.

Vc. **p**

C. B. **p**

31

Fl. *p* *mf*

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

Cl. *p* *mp* *p* *mf* *mp* *mf* (zu 2)

Bsn. *< p* *p* *mp* *pp* *mp*

Hrn. 1 *pp* *mp* *p*

Hrn. 2 *pp* *mp* *mp* *p*

S. si, sen to in fine batte re il mi o cu o re E e il ven to *mp* *mf*

A. si, sen to in fine batte re il mi o cu o re E e il ven to can *mp* *mf*

T. *mp* sen to in fine batte re il mi o cu o re E e il ven to (Italian) *mf*

B. cu o re E e il ven to (Italian) *mp* *mf*

V. 1 unis. *p* *mf*

V. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

C. B. *p* *mf*

Occhi chiusi

a tempo

39

Fl.

Ob.

Cl.

Bsn.

Hrn. 1

Hrn. 2

S.

A.

T.

B.

V. 1

V. 2

Vla

Vc.

C. B.

a tempo

mf *mp* *p* *(zu 2)*

mf *mp*

mf

mf *mp* *mf*

mf *p* *pp* *ppp*

mf *p* *pp* *ppp*

can_____ta_____re_____a_____u_____un_____ri_____fu_____gio_____di_____co_____lo_____ri_____

ta_____re_____a_____u_____un_____ri_____fu_____gio_____di_____co_____lo_____ri_____

can_____ta_____re_____a_____u_____un_____ri_____fu_____gio_____di_____co_____lo_____ri_____

can_____ta_____re_____a_____u_____un_____ri_____fu_____gio_____di_____co_____lo_____ri_____

unis. *div.* *rit.* *unis.* *a tempo*

unis. *div.* *unis.* *p*

>mp *mf* *mp* *p*

>mp *mf* *mp* *p*

>mp *mf* *mp* *p*

mf *mp* *p*

mf *mp* *p*

47 **B**

Fl.

Hrn. 1

Hrn. 2

S. solo *mp* Bì shàng shuāng yǎn, wǒ tīng jiàn zài chàn dǒu de xīn Wéi fēng qīng chuī bì fēng gǎng xiàng
(Mandarin)

S.

A.

T.

B.

B

V. 1

V. 2

Vla

Vc. *mp* > *p*

C. B. *pp* < *p* > *mp* <

56

C

solo

Cl.

Bsn.

Hrn. 1

Hrn. 2

S. solo

M.-S. solo

T. solo

V. 1

V. 2

Vla

Vc.

C. B.

zài tàn xí

Nis pha la te chya va dha tya da ryat khat go te Ja nu A jan ja
(Marathi)

mp Med be si
(Danish)

Fl. -

Ob. -

Cl. (zu 2) -

Bsn. -

Hrn. 1 -

Hrn. 2 -

S. solo -

-S. solo -

T. solo -

V. 2 -

Vla -

Vc. -

C. B. -

Occhi chiusi a tempo

Fl. solo 1. (zu 2) poco rit.

Ob.

Cl. 6

Bsn. p pp p

Hrn. 1 mp

Hrn. 2 mp

S. solo shēn ghuó p Jee van up bho (Marathi)

M.-S. solo nā ju ar kā du vār du sā äkt p U bes kra jnom pro stran stu Vla (Croatian) mp

T. solo genting Så meget at for tæ lle mp At jeg p

S. o cchi chiu si mf

A. o cchi chiu si mf

T. o cchi chiu si mf

B. o cchi chiu si mf

V. 1 poco rit. a tempo

V. 2 unis. pp

Vla p mp

Vc. p mp

C. B. p mp

76

Fl.

Ob.

Cl.

S. solo

A.-S. solo

T. solo

V. 1

V. 2

Vla

Vc.

C. B.

Occhi chiusi

81

E

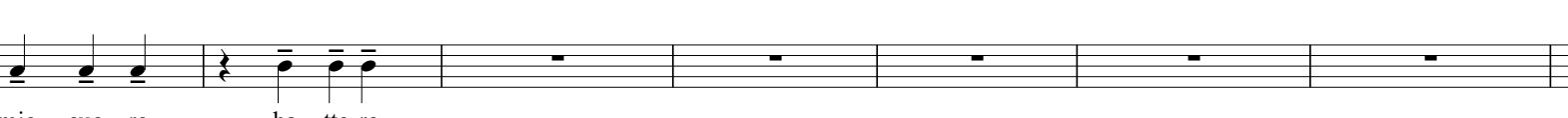
F1. 

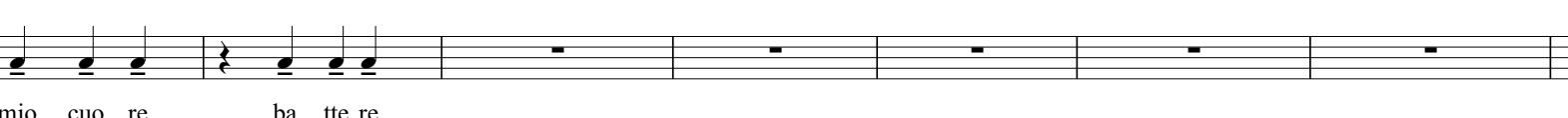
C1. 

S. solo 

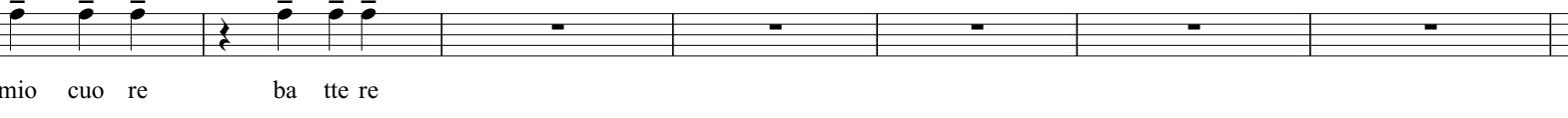
-S. solo 

T. solo 

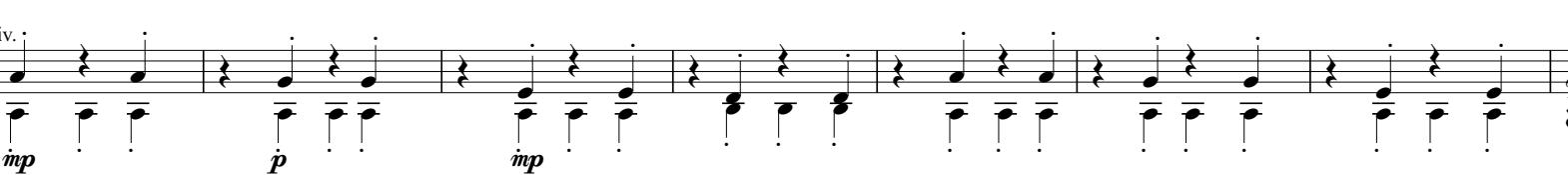
S. 

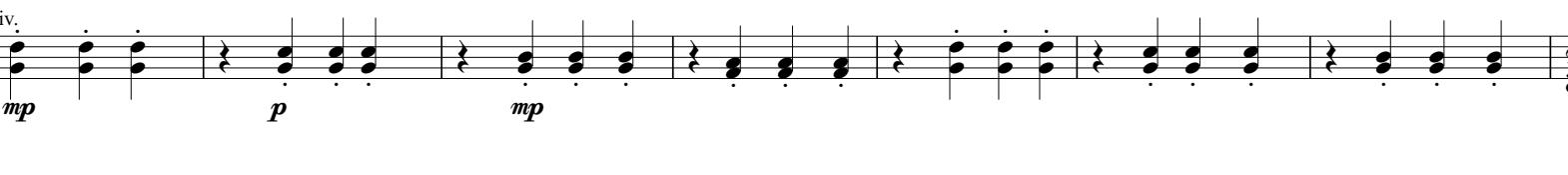
A. 

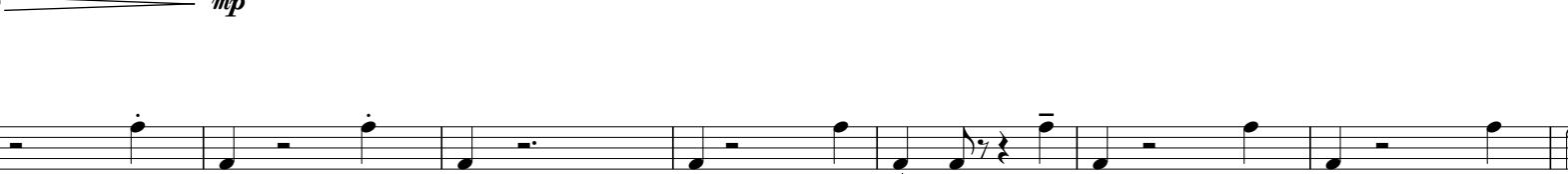
T. 

B. 

V. 1 

V. 2 

Vla. 

Vc. 

C. B. 

89

F

Fl. (zu 2)

Ob. (zu 2)

Cl.

Bsn.

Hrn. 1

Hrn. 2

S. solo

T. solo

S.

A.

T.

B.

V. 1

V. 2

Vla.

Vc.

C. B.

re l'e ssen zia le che a ve vo per so O cchi chiu

re l'e ssen zia le che a ve vo per so O o

re l'e ssen zia le che a ve vo per so O gli o o cchi chiu u

O o cchi chiu

O o cchi chiu

O o cchi chiu

O gli o o cchi o

F

mf fmp mf

mf fmp unis. mf

mf fmp div. mf

mf fmp unis. mf

Occhi chiusi

96

poco rit.

Fl.

Ob.

Cl.

Bsn.

Hrn. 1

Hrn. 2

S. solo

M.-S. solo

T. solo

S.

A.

T.

B.

V. 1

V. 2

Vla

Vc.

C. B.

3

mf

mp

mf

mp

mf

p

mf

p

si, sen to in fi

cchi chiu si sen to in fi

chii si, sen to in fi

si, sen to in fi

si, sen to in fi

to in fi

to in fi

cchi chiu si sen to in fi

unis. div. unis. unis.

poco rit.

11 - Kokama putulu

Devenir poussière

Lorsque j'aurai goûté à tous les fruits de la Terre
 Alors seulement je pourrai devenir poussière
 Je me laisserai porter par le vent
 Plus libre que dans mes plus beaux rêves d'enfant

Loin de la folie des hommes
 Je ne ferai plus de course avec personne
 Toutes mes victoires, toutes mes erreurs
 S'oublieront dans la pluie et les fleurs

Lorsque je ne serai plus même poussière
 Alors seulement je comprendrai le chant de la mer
 Ame parmi les âmes, je serai nous, et nous flotterons harmonieusement
 En fin de compte tous égaux dans le néant

Becoming dust

When I will have tasted all of Earth's fruits
 Then only will I become dust
 I will let the wind carry me
 Freer than in my childhood's most beautiful dreams

Far from men's madness
 I won't compete with anyone anymore
 All my victories, all my mistakes
 Will be forgotten in the rain and the flowers

When I won't even be dust
 Then only will I understand the chant of the sea
 Soul among the souls, I will be us, and we will float in harmony
 Ultimately all equals in nothingness

Translations :

Becoming dust (English) : Lindsay Aouine

(Hebrew) : Efrat Dror Peled

Kokama putulu (Lingala) : Rigo Masiala, Candyce Asha and Sylvie Dasylvianie

Se tornar poeira (Portuguese) : Olivier Lamorthe

Kokama putulu (Devenir poussière)

163

Rêveur
 $\text{♩} = 55$

Flute 1,2

Oboes 1,2

Clarinet in B♭ 1,2

Bassoon

Horn in F 1,2

Harp
D C B / E F G A

Sopranos

Altos

Altos 2

Tenors

Tenors 2

Basses

Violins 1
Rêveur
 $\text{♩} = 55$
div.
ppp

Violins 2
div.
p

Violas
pizz.

Violoncellos
p
pizz.

Contrabass
p

7

Fl.

Ob.

Cl.

Bsn.

Hp.

S.

V. 1

V. 2

Vla.

Cel.

Cb.

Lors que j'au rai goû té à tous les fruits de la Terre
(French)
A lors seule ment je pour rai de ve nir poussière

p

pp

p

mp

pp

4

mp

pp

p

unis.

unis.

p

mp

arco

2

mp

mp

13 A

Fl. *mp* *mf*

Ob. *mf*

Cl. *mf* *mp*

Bsn. *2* *p*

Hrn. *2* *mp*

Hp. *G#* -- *G#* *mf* *4* *G#* -- *G#*

S. *mf* Je m'laisse rai po rter par le vent *mp* mes plus beaux rêves d'en fant

A. *mf* Je m'laisse rai po rter par le vent *mp* Plus li bre que dans mes plus beaux rêves d'en fant (French)

T. *mf* Je m'laisse rai po rter par le vent *mp* Plus li bre que dans mes plus beaux rêves d'en fant (French)

B. *mp* Je m'laisse rai po rter par le vent *mf* *mp* mes plus beaux rêves d'en fant

V. 1 *mf* *div.* *3* *f*

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

Vla. *mf* *f*

Cel. *mf* *f*

Cb. *mf* *p*

rit. *a tempo*

pizz. *mp*

mp

19

B

Fl.

Ob. *p*

Cl. *ppp*

Bsn. *p²*

Hp. *4*

S. *pp* De ve nir pou ssière

A. *pp* De ve nir pou ssière

T. *mp* Mo si ka ya mo bu lu ya ba to Na ko ki ma li su su mban gu na
(Lingala)

B. *unis.*

V. 1 *ppp*

V. 2

Vla. *mp*

Cel.

Cb.

C

Fl. *mp* *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hrn. *p* *mp*

S. *p* pou ssière *mf* E (Lingala) lon ga nion so ya ngai, m be ba nion so ya ngai *mp* na mbu la mpe na

A. *p* pou ssière *mf* E (Lingala) lon ga nion so ya ngai, m be ba nion so ya ngai Bi ko lim wa *mp* na mbu la mpe na

T. *p* mo to te *mf* E (Lingala) lon ga nion so ya ngai, m be ba nion so ya ngai Bi ko lim wa *mp* na mbu la mpe U (Hebrew)

B. *mf* E (Lingala) lon ga nion so ya ngai, m be ba nion so ya ngai *mp* na mbu la mpe

V. 1 *mf*

V. 2 *mf*

Vla. *mf*

Cel. *mp* *mf*

Cb. *mf*

poco rit.

D a tempo

Fl. 6/8 *mf*

Ob. 6/8 *mp* 2

Cl. 6/8 *mp*

Hrn. 6/8

Hp. 6/8 F# -- F# *mp* F# -- F#, B# -- Bb *mp* E# -- Eb *mp*

S. 6/8 fo lo lo *mf*

A. 6/8 fo lo lo *mf* 2

T. 6/8 chal pa shut li hi *mf* 2 yot Kol

B. 6/8 na fo lo lo Mbe ba nion

D a tempo unis.

V. 1 6/8 *p* *mp* *mf*

V. 2 6/8 *p* *mp* *mf*

Vla. 6/8 arco *mp* 2 *mf*

Cel. 6/8 arco *mp*

Cb. 6/8 arco *mp*

Musical score for orchestra and choir, page 34. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Bassoon (Bsn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (Vla.), Cello (Cel.), and Double Bass (Cb.). The vocal parts sing in Hebrew. The score features dynamic markings such as *avec feu*, *tr*, *f*, *mf*, *mp*, and *pizz.*. The vocal parts sing "Lo yo ti ru" (Hebrew) and "kol zi ka ron". The instrumental parts include woodwind entries with grace notes and rhythmic patterns. The score is set in common time with various clefs (G, F, C) and key signatures.

de nouveau rêveur
rit.
E a tempo

F1. *mp*

Ob. *p*

Cl. *p* *pp*

Bsn. *p* *ppp*

Hp.

S. *ron*

A. *ron* *mp* Quan do nã o se rei neim u ma poei ra
(Portuguese) En tão so men te en ten de rei o can to do

T. *kol zi ka ron* *mp*

B. *fo lo lo*

V. 1 *unis.* *p* *pp*

V. 2 *p* *pp*

Vla.

Cel. *arco* *pizz.*

Cb. *arco* *pizz.*

47

F majestueux

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hrn. *mp*

Hp.

S. *mf* Al mas en tre as al mas, se rei nos e nos flu tu a rā o har
(Portuguese)

A. mar *mf* Al mas en tre as al mas, se rei nos e nos flu tu a rā o har

A. 2 *mf* Ame par mi les â mes je com pren drai le chant de la mer
(French)

T. 8 *mf* Al mas en tre as al mas, se rei nos e nos flu tu a rā o har
(Portuguese)

T. 2 8 *mf* Ame par mi les â mes je com pren drai le chant de la mer
(French)

B. *mf* Al mas en tre as al mas, se rei nos e nos flu tu a rā o har
(Portuguese)

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

V. 2 *div.* *pp* *mp* *mf*

Vla. *mp*

Cel. arco

Cb. arco

F majestueux

Kokama putulu

Kokama putulu

Fl. 52 rit.

Ob.

Cl. 3 zu 2 3

Bsn.

Hrn.

Hp.

S. monio sa men te No fim das con tas to dos i guais

A. monio sa men te No fim das con tas to dos i guais

A. 2 la pluie et les fleurs 2 je se rai nous

T. 8 monio sa men te No fim das con tas to dos i guais

T. 2 8 la pluie et les fleurs je se rai nous

B. monio sa men te No fim das con tas to dos i guais rit.

V. 1

V. 2

Vla.

Cel.

Cb.

Kokama putulu

molto rit.

173

55 G

Fl. Ob. Cl. Bsn. Hrn. Hp. S. A. A. 2 T. T. 2 B. V. 1 V. 2 Vla. Cel. Cb.

molto rit.

56

no na da

dans le né ant

unis.

pp

mp

mf

p

2

mp

mf

2

mf

2

mf

mf

mf

mf

mf