

JAMES DEMARS

# TITO'S SAY

A Cantata in Five Movements

Text by Alberto Rios

for

Soprano and Baritone Soloists,  
Chorus, Strings, Brass and Percussion

# TITO'S SAY

A Cantata in Five Movements

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Duration: approximately 24'

Instrumentation:

3 Trumpets in C

2 Trombones

Bass Trombone

Harp

Piano

Timpani

Percussion 1: Bass Drum, 3 Floor Tom-toms, Bongos, Conga (1), Mark tree, Cabasa, Medium suspended cymbal, Wood blocks, Claves, Triangle, Sand blocks, Maracas

Percussion 2: Tam-tam, Suspended cymbals: low, medium and high, Chinese cymbal, Wind gong, Marimba, Wood blocks (high and low), Temple blocks, Guiro, Crotales: F, G

Strings

*Tito's Say* was commissioned by the Arizona Choral Society and received its premiere at St. Mary's Basilica in Phoenix in May of 1990 under the baton of guest conductor, John Daly Goodwin. For this cantata composer James DeMars selected passages from five poems by the acclaimed Arizona poet, Alberto ("Tito") Rios, who is known for an insightful "magical realism" infused with the border town imagery of his youth. The poems provide five aspects of love and life; from the gritty twist of a cheating spouse to the poignant reflections of old age, the sensual flirtations of tango, humorous reflections on aging and finally the imagined childhood love of his grandparents Ventura and Clemente. During premiere performance the frequently suggestive or disturbing text led to a most unusual chase scene as the producer (Richard Romero) moved quickly and quietly around the hall staying just a step ahead of the church authority who was furious about the perceived sacrilege and intent on finding Richard to cut the work from the concert. Fortunately Richard prevailed and the audience heard our new work. JD

## TITO'S SAY

For Solo Soprano, Bass, Chorus, Strings Brass and Percussion  
(Music by James DeMars, lyrics adapted from poetry by Alberto Rios)

### 1. The Industry of Hard Kissing

CHOR: The inquietude of this matter of love!

BASS: Oh. (obligato)

Knocking cows over when they sleep,  
they get mad.

SOP: Oh. (obligato)

CHOR: Ordinary life falls the quickest,  
is easy to make breathe hard.

BASS: The quiet of a sad desire  
for someone you cannot have again,  
this small cancer of the happy soul!

CHOR: You cannot have again, again, again.  
Ordinary life falls the quickest,  
is easy to make breathe hard.

BASS: So we kiss! Kiss harder or not at all;  
Something saved for the other,  
for the whistles and the cheeses of another life, another mouth,

SOP: Another woman!

BASS: and a thousand new words are what you must say now,

SOP: So suddenly,

BASS: Instead of the other woman,

CHOR: You cannot have again,

BASS: there is no other woman,

CHOR: Yes, there is!

SOP: No, no, no...

BASS: there is no other woman, and there is.

SOP: Ah!

CHOR: Ordinary life falls the quickest,  
is easy to make breathe hard.

## **2. The Bath**

The woman undressed and put her lashes on for decoration,  
so as to bather lavishly.  
She kept them in the water next to her bed  
where her teeth had been long ago.  
She floated in the water  
watching her skin fold again and again.  
These were her treasures, her only heirlooms left  
and she guarded them now like diamond earrings,  
She thought as she looked that she would like very much  
to be buried with them on.  
Slowly they float from her body  
as boats on the water.

## **3. Listening Into Night**

Music drifts in from the street,  
Until it is the fourth wall of the room.  
So thin, maybe Brazilian, at first,  
A samba on the sand beneath the light.  
The quiet evening sun  
Settling all at once into shadow,  
Into the tight tango strain of a nervous night,  
Suddenly gathered at the neck,  
A flute, a clarinet, a girl who will cry,  
A thousand moons, a single sky.

I am sitting on a couch and dreaming of the outside,  
Ten things, ten songs, ten parts of a long, long woman,  
And the woman always walks tight, complex,  
Ten parts of a leg, the back of a head,  
The hair that she holds in her hand,  
Dreaming of the outside.

Dreaming of the music in the house,  
White curtains and the light,  
An open window, no morning here,  
Only late afternoons and that which follows,  
Always sand, and always clean and white and moveable,  
As if that part of an eye that is central and dark,  
That is for seeing into darkness is ignored,  
Suddenly swallows up it self,  
And the world it sways,  
It moves as is again,  
It is young and wants to be.

#### **4. Her Secret Love, Whispered Late in Her Years**

Solo Soprano:

Gravity wants me.

Gravity can't get enough of me.

Every time I try to leave, it finds a way to bring me back.

It shows up wherever I go.

It's always been this way.

Sometimes catching me by surprise at the ankle,

trying to wrestle me to the ground.

It makes me laugh and I give in.

This thing that wants me,

This amorous creature,

This magnet to my body - it is a beast.

But I would miss it if it weren't there.

When I was young, headstrong and full of stars,

Not ready for any embrace,

More than the necklace those stars made for me.

But gravity, not the stars, caught my tears.

Each time I was with child, it whispered my name in the night.

As I grew heavier through the years it only asked for me all the more.

It brought my hair down

And made my summer dresses fall from me.

In every step I have taken, long companion unswerving,

never leaving my side it has turned me.

Gravity wants me.

Gravity can't get enough of me.

But now I am the one who's drawn to its arms,

And I am the one who opened the door.

Now I am the one, I am the suitor.

I say very nice things.

I'm desperate these days,

I'm desp'rate and ready

To lie down with it.

#### **5. Ventura & Clemente**

Ventura had hair of the jungle, long, long

like words of the monkeys and parrots, long, long

like vines and the roots without end;

all pulled back, knotted and tight

with the help, the insistence of her mother;

her mother who had cheeks like persimmons,

her face always tasting the peel,

using the energy of their taste to pull

so the face of Ventura's young girl-head

was skull white bone and big clack teeth like the cartoon,

unconnected.

WOM: Almost sounding like fat ducks

MEN: that every day she fed

WOM: clack, clack, clack-clacking so

MEN: after she stopped her work in the peeling secretariat  
of a third but ambitious supervisor of federal railroads

CHOR: ev'ry day she fed them popcorn ("palomitas")  
and one day she could not because of snow!

Snow for the first time that she could remember this early, this far to the south,  
they opened their mouths and ate the snow,  
the white bits, ("palomitas") they thought had come from her,

Ventura, Ventura, Ventura's young girl-head,  
she laughed and laughed  
and opened her mouth without making a sound in the late afternoon  
so sacred in one freedom, the crickets stopped to listen, listen, listen,  
but no less than he....

Clemente, from behind the bouganvilleas  
had smoked his colored cigarette,  
watching her this moment then letting her go,  
simply letting her go,  
like smoke to its most secret place,  
to the place smoke always goes,  
this Ventura leaving a memory.

This Ventura, sweet like the cane in his eyes  
so that the rest of his body caught fire with jealousy.

MEN: The world had always erupted through him,

WOM: and always bad!

MEN: breaking through to the side of what might be,

CHOR: Wishing, wishing, wishing  
to whisper the Spanish love songs,  
breaking through to the side of what might be,

WOM: he dared not

MEN: nothing could be

WOM: he dared not

MEN: nothing could be

CHOR: nothing could be so, so simple!

How he wanted her,  
he could not endure  
the inquietude of this matter of love!

Ventura had hair of the jungle, long, long  
like words of the monkeys and parrots,  
long, long, long, long, ah.

BASS: How she laughed out her true self

SOP. Ah!

CHOR: Ventura, Clemente, Ventura!

# TITO'S SAY

ALBERTO RIOS

## Mvt. I: The Industry of Hard Kissing

JAMES DEMARS

With hard passion  $\text{♩} = 112$   
(3+3+2+2)

Soprano Solo

Baritone Solo

Women

MEN

Piano

*ff*

The in-qui-e-tude of this mat-ter of love, the in-

*ff*

The in-qui-e-tude of this mat-ter of love, the in-

*ff*

8<sup>va</sup>

Wom.

Men

qui-e-tude of this mat-ter of love,

qui-e-tude of this mat-ter of love,

*p*

8 Con moto ben marcato  $\text{♩} = 112$

5

8 Con moto ben marcato  $\text{♩} = 112$

*mf*

9

*mf*

12

S. Solo

B. Solo

*mf*

Ah, oo, ee

Oh, oo

12

*mp*

*f*

*mp*

Detailed description: This system contains measures 12 through 15. The Soprano Solo part begins in measure 12 with a whole rest, followed by a melodic line in measures 13 and 14, and a sustained note in measure 15. The Bass Solo part starts in measure 12 with a melodic line and a sustained note in measure 15. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand. Dynamics are marked as *mf* for the vocal solos and *mp* for the piano accompaniment, with a *f* dynamic appearing in the bass line in measure 14.

16

S. Solo

B. Solo

*mf*

*mf*

*f*

Detailed description: This system contains measures 16 through 19. The Soprano Solo part has a sustained note in measure 16 and rests in measures 17-19. The Bass Solo part has a sustained note in measure 16 and rests in measures 17-19. The piano accompaniment continues with the eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics are marked as *mf* for the piano accompaniment and *f* for the bass line in measures 18 and 19.

20

S. Solo

B. Solo

Knock - - ing cows

20

*pp*

*f*

*mf*

Detailed description: This system contains measures 20 through 23. The Soprano Solo part has rests in measures 20-23. The Bass Solo part has rests in measures 20-21, followed by a melodic line in measures 22 and 23. The piano accompaniment features the eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand. Dynamics are marked as *pp* for the piano accompaniment in measure 22, *f* for the bass line in measure 20, and *mf* for the bass line in measure 21.



25

S. Solo

B. Solo

o-ver when they

(falsetto) ah

29

S. Solo

B. Solo

sleep, knock -

ah

31

31

*mp*

*f*

33

S. Solo

B. Solo

- - - ing cows o - ver they

*f*

37 40

B. Solo

get mad!

Wom.

Or - di - na - ry life falls the

Men

Or - di - na - ry life falls the

40

*mf*

*sfz*

41

S. Solo

ah ah, ah

B. Solo

Wom.

quick-est is ea-sy to make breathe hard.

Men

quick-est is ea-sy to make breathe hard.

41

*mf*

*tr*

45 46

S. Solo

B. Solo

Wom.

Men

*mf*

The

46

48

B. Solo

qui - et of a sad de - sire For

*pp*

52

B. Solo

some - one you can-not have a - gain, a - gain, a - gain

Wom.

Men

*mf*

You

*mf*

You

56

B. Solo

a - gain; this small can - cer

Wom.

can not have a - gain, — You

Men

can not have a - gain, — You

56

*p*

60

B. Solo

*f* of the hap - py soul! — oo, —

Wom.

can not have a - gain, You can not have a - gain,

Men

can not have a - gain, — You can not have a - gain,

*mp*

64

S. Solo

B. Solo

Wom.

Men

a - gain.

a - gain.

Or-di-na-ry life falls the

Or-di-na-ry life falls the

67

67

*feroce*

*sfz*

68

S. Solo

B. Solo

Wom.

Men

ah

ah, ah

quick-est is ea-sy to make breathe hard.

quick-est is ea-sy to make breathe hard.

*mp*

72

S. Solo

B. Solo

Wom.

Men

*f* *mp* *ff*

75

76

S. Solo

B. Solo

Wom.

Men

*mf* *hard-er,*

So we kiss! Kiss hard-er,

*mf* So we kiss! Kiss

*mf* So we kiss! Kiss

76

*p*

79

S. Solo

— kiss hard-er, kiss hard-er, hard er!—

B. Solo

— or not at all. Some-thing

Wom.

hard-er, hard-er, hard-er! or not at all.

Men

hard-er, hard-er, hard-er! or not at all.

*mf*

*p*

*mf*



82

S. Solo

—

B. Solo

saved for the o - ther, for the whi - stles and the

82

85

S. Solo

B. Solo

Wom.

Men

an - o - ther

chees - es \_\_\_\_\_ of an - o - ther life, an - o - ther mouth,

an - o - ther life, oo

88

89

*mf*

S. Solo

B. Solo

Wom.

Men

wo - man! \_\_\_\_\_ So sud - den - ly, \_\_\_\_\_

*mf*

and a thou-sand new words are what you

89

*mp*

*p*



91

S. Solo

B. Solo

Wom.

Men

must say now, in - stead of the o - ther

are what you must say now

are what you must say now

94

S. Solo

So sud - den - ly, ———

B. Solo

wo - man ———

there is no o - ther wo - man,

Wom.

you can - not have a - gain, ———

Men

you can - not have a - gain, ———

and a thou - sand new words,

96

98

S. Solo

sud - den - ly,

B. Solo

*mf*

there is no o - ther wo - man,

Wom.

*mf*

oh, yes there

Men

*mf*

are

102

S. Solo

No, no, no, no, no, no

*f con forza*

B. Solo

No! There is no o - ther

Wom.

is! you can - not have a - gain

Men

what you must say now, you can - not have a - gain

*mp*

106

S. Solo

B. Solo

wo - man, \_\_\_\_\_ and \_\_\_\_\_ there is!

108 *f*

ha! \_\_\_\_\_ ah, \_\_\_\_\_

Wom.

Men

*f*

Or di na ry life fallsthequickest is

*f*

Or di na ry life fallsthequickest is

108 *f*

**||**

rall.

110

S. Solo

B. Solo

ah. \_\_\_\_\_

Wom.

Men

ea-sy to make breathe hard.

ea-sy to make breathe hard.

*p* *mp*

*p* *p*

rall.

*mp* *p*

## Mvt. II The Bath

♩ = 44 Surreal serenity

Piano introduction for 'The Bath'. The score is in 3/4 time and consists of two systems. The first system begins with a treble clef and a bass clef. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked '♩ = 44 Surreal serenity'. The first system includes dynamics *mp*, *mf*, *p*, and *f*. The second system includes dynamics *mp* and *mf*. The score includes various musical notations such as triplets, slurs, and accidentals.

un poco più mosso ♩ = 52

Vocal staves for 'The Bath'. The score is in 3/4 time and consists of six staves: Sop. 1, Sop. 2, Alto 1, Alto 2, Ten., and Bass. The tempo is marked 'un poco più mosso ♩ = 52'. The lyrics are: 'The wo-man un-dressed and put her nip-ples on for de-co (for rehearsal use "lashes")'. The score includes dynamics *mp* and *mf*, and various musical notations such as triplets, slurs, and accidentals.

un poco più mosso ♩ = 52

Piano accompaniment for 'The Bath'. The score is in 3/4 time and consists of two staves: Treble and Bass. The tempo is marked 'un poco più mosso ♩ = 52'. The score includes dynamics *mp* and *mf*, and various musical notations such as triplets, slurs, and accidentals.

17 18

Sop. 1 ra - tion so as to bathe la - vish - ly. She

Sop. 2 ra - tion so as to bathe la - vish - ly.

Alto 1 on so as to bathe la - vish - ly.

Alto 2 on so as to bathe la - vish - ly.

Bass

18

22

22

Sop. 1 kept them in the wa - - ter next to her bed where her teeth had been years a

Sop. 2 kept them in the wa - ter next to her bed where her teeth had been years a

Alto 1 kept them in the wa-ter next to her bed where her teeth had been years a

Alto 2 kept them in the wa-ter next to her bed years a -

22

25

25

Sop. 1

go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go

Sop. 2

go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go

Alto 1

go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go ah.

Alto 2

go, \_\_\_\_\_ years a - go, \_\_\_\_\_ years a - go ah.

25



30

30

Sop. 1

—

Sop. 2

—

Alto 1

—

Alto 2

—

30

*mf*

*tr*

3

35 TENOR *mf* 36

Ten. She float-ed in the wa-ter\_ watch-ing her skin fold a-gain and a-gain\_ and a

BASS *mf*

Bass She float-ed in the wa-ter\_ watch-ing her skin fold a-gain and a-gain\_ and a

36

*mf*

40 accel. 41

Sop. 1 these were her trea-sures, her on-ly heir-looms left, and she

Alto 1 these were her trea-sures, her on-ly heir-looms left, and she

Ten. gain\_ these were her trea-sures, her on-ly heir-looms left, she

Bass gain\_ these were her trea-sures, her on-ly heir-looms left, and she

41

accel.

soloistic

*mf*

*p*

Meno mosso ♩ = 40

*mf**p*

44

Sop. guard-ed them now like di - a-mond ear - rings, ah. She

Alto guard-ed them now like di - a-mond ear - rings, ah.

Ten. guard-ed them now like di - a-mond ear - rings, ah.

Bass guard-ed them now like di - a-mond ear - rings,

Meno mosso ♩ = 40

*mf*

*mf*

47

A tempo con moto ♩ = 52

Sop. thought as she looked that she would like ve-ry much to be bur-ied with them on.

Alto that she would like ve-ry much to be bur-ied with them on.

Ten. thought as she looked ah

Bass

So

47

A tempo con moto ♩ = 52

*p*



52

52 deliberate

Sop. *mp* They float from her

Alto

Ten.

Bass slow - ly, slow - ly, slow - ly, slow - ly,

*deliberate*

*mp* 9



56

Sop. bo - dy as boats on the wa - ter,

Alto *mp* They

Ten.

Bass slow - ly, slow - ly, slow - ly,

9 9

59

Sop. *p*  
ah, \_\_\_\_\_ slow - - - ly, \_\_\_\_\_

Alto  
float from her bo - dy as boats on the

Ten. *mp*  
8 They float from her

Bass  
slow - ly, \_\_\_\_\_ slow - ly, \_\_\_\_\_ slow - - - ly, \_\_\_\_\_

59

9

62

Sop.  
slow - ly, \_\_\_\_\_ slow - ly, \_\_\_\_\_ slow - ly, \_\_\_\_\_

Alto *p*  
wa - ter, slow - ly, slow - ly,

Ten. 8  
bo - dy as boats on the wa - ter,

Bass *mp* *p*  
They float from her bo - dy, so

9

65

Sop. *pp* rall. . . . .

slow - - ly, slow ly, slow - ly,

Alto *pp*

slow - - ly, slow ly, slow - ly,

Ten. *p* *pp*

slow - - ly, slow ly, slow - ly,

Bass *pp*

slow - - ly, slow ly, slow - ly,

65 9 9 9

68

Sop. ah.

Alto ah.

Ten. ah.

Bass ah.

## Mvt. III Listening Into Night

$\text{♩} = 80$  Tempo di tango

**1**

*mp*

**5**

*mf*

Sop. Mu-sic\_\_\_\_\_ drifts in from the street\_\_\_\_\_ un til it is the

Alto \_\_\_\_\_ *mf* drifts in from the street oo,\_\_\_\_\_ oo, un til it is the

Ten. *mf* Some where\_\_\_\_\_ drifts in from the street\_\_\_\_\_ oo,\_\_\_\_\_ oo, un

Bass \_\_\_\_\_ *mf* drifts in from the street\_\_\_\_\_ it is the

**5**

*p*

*mp*

**9**

Sop. fourth wall of the room\_\_\_\_\_ so thin!

Alto fourth wall of the room\_\_\_\_\_ so thin!

Ten. til it is the fourth wall of the room\_\_\_\_\_ ah,\_\_\_\_\_

Bass fourth wall, the fourth wall of the room, ah,\_\_\_\_\_

**11**

*mf*

*p*

**11**

*3*

12

Sop. Bra - zil - i - an,

Alto Bra - zil - i - an, a

Ten. may - be, at first, ah

Bass may - be, at first, ah

*mf* *p*



15

Sop. a sam-ba on the sand be - neath the light,

Alto sam-ba on the sand be-neath the light, the light,

Ten. *mf* a sam-ba in the light,

Bass a qui-et

15

18 19

Sop. a qui-et eve-ning sun, sett-ling at dusk, all at once in-to

Alto a qui-et eve-ning sun, sett-ling at dusk, all at once in-to

Ten. a qui-et eve-ning sett-ling at dusk, all at once in-to

Bass eve-ning sun, set-tl-ing sun,

19



22 24

Sop. sha-dow in-to the tight tan-go strains of a ner-vous night, sud-den-ly

Alto sha-dow in-to the tight tan-go strains of a ner-vous night, sud-den-ly

Ten. sha-dow in-to the tight tan-go strains of a ner-vous night, sud-den-ly

Bass in-to the tight tan-go strains of a ner-vous night, sud-den-ly

24

25

Sop. ga thered at the neck a flute, a clar i net, a girl who will cry, a thou sand moons, a sin gle

Alto ga thered at the neck a flute, a clar i net, a girl who will cry, a thou sand moons, a sin gle

Ten. ga thered at the neck lu

Bass ga thered at the neck a thou sand moons, a sin gle



30 Più mosso e pesante (agressive)

Sop. sky

Alto sky *mf* I am

Ten.

Bass sky *mf* I am

30 Più mosso e pesante (agressive)

*p* *f*

34 **Più mosso** ♩ = 88 *mf*

Sop. lu, lu, Ten

Alto sit-ting on a couch, sit-ting on a couch and dream- ing of the out- side. Ten

Ten. *mf* sit-ting on a couch, and dream- ing of the out- side. Ten

Bass sit-ting on a couch, sit-ting on a couch and dream- ing of the out- side. Ten

34 **Più mosso** ♩ = 88 *f*



38

Sop. things, ten songs, ten parts of a long, long. wo-man.\_\_\_\_

Alto things, ten songs, ten parts of a long, long. wo-man.\_\_\_\_

Ten. things, ten songs, ten parts of a long, long. wo-man.\_\_\_\_ and the

Bass things, ten songs, ten parts of a long, long. wo-man.\_\_\_\_ and the



42

Sop. *cresc.*  
wo - man al-ways walks, tight, com-plex, tight, tight, ten

Alto *cresc.*  
wo - man al-ways walks, tight, com-plex, tight, tight, ten

Ten. *cresc.*  
wo-man al - ways walks, walks, tight, com-plex, tight, tight, ten

Bass *cresc.*  
wo-man al - ways walks, walks, tight, com-plex, tight, tight, ten

42

45

Sop. *f* *rall.*  
parts in a leg,— the back of a head, the hair that she holds in her

Alto *f*  
parts in a leg,— the back of a head, the hair that she holds in her

Ten. *f*  
parts in a leg,— the back of a head, the hair that she holds in her

Bass *f*  
parts in a leg,— the back of a head, the hair that she holds in her

45

48

**49** *Meno mosso* (♩ = 76)

*p*

Sop. hand, that she holds in her hand, dream-ing of the

Alto hand,

Ten. hand, lu,

Bass hand, that she holds in her hand,

**49** *Meno mosso* (♩ = 76)

8<sup>vb</sup>

**51** *accel.* **53** *A tempo primo* (♩ = 84)

*mf*

Sop. out - side; dream-ing of the mu-sic,

Alto *p* dream-ing of the out - side; *mf* in the

Ten.

Bass dream - ing of the out - side;

*accel.* **53** *A tempo primo* (♩ = 84)

8<sup>vb</sup> *mf*

55

Sop. *white* *cur - tains,* the house and the light,

Alto house, and the light, the

Ten. *mf* the house and the light,

Bass



59

Sop. an o-pen win-dow, no morn-ing here,

Alto house and the light oo, oo, oo, an o-pen win-dow, no morn-ing here,

Ten. oo, oo, oo, a win-dow, no morn-ing here,

Bass *mf* the house and the light a win - dow,

63 65

Sop. *not here,*

Alto *not here,*

Ten. *on-ly late af-ter-noons.*

Bass *on-ly late af-ter-noons.*

*mf* *p*

65



67

Sop. *and that which fol - lows and clean and bare and*

Alto *and that which fol - lows and al ways clean and bare and hot and move a-ble,*

Ten. *al ways sand, and*

Bass *al ways sand, and clean and bare and hot and move a-ble,*

**stringendo**

71

Sop. hot and move-a - ble, as if that

Alto as if that

Ten. clean and bare and hot and move-a - ble, as if that

Bass as if that

**stringendo**



74 **74** *piu forte*

Sop. part of an eye that is cen-tral and dark, that is for see-ing in - to dark-ness is ig -

Alto *piu forte* part of an eye that is cen-tral and dark, that is for see-ing in - to dark-ness is ig -

Ten. *piu forte* part of an eye that is cen-tral and dark, that is for see-ing in - to dark-ness is ig -

Bass *piu forte* part of an eye that is cen-tral and dark, that is for see-ing in - to dark-ness is ig -

**74** *piu forte*

77 79 *poco rit.*

Sop. nored, and the

Alto nored, and the

Ten. nored, fi-nal-ly swal-lows up it-self,

Bass nored, fi-nal-ly swal-lows up it-self,

79 *poco rit.*



80 rit.

Sop. world it sways it moves as if a - gain, -

Alto world it sways it moves as if a - gain, -

Ten. it is young and wants to be.

Bass it is young and wants to be.

rit.

83 **Più mosso** (♩ = 88)

*mf*

Sop. lu,

Alto *mf* I am sit-ting on a couch, sit-ting on a couch and dream

Ten. *mf* sit-ting on a couch, and dream

Bass *mf* I am sit-ting on a couch, sit-ting on a couch and dream

83 **Più mosso** (♩ = 88)

*mp* *f* *mf*

87

Sop. lu, Ten things, ten songs, ten

Alto ing of the out - side. Ten things, ten songs, ten

Ten. ing of the out - side. Ten things, ten songs, ten

Bass ing of the out - side. Ten things, ten songs, ten

90 91

Sop. parts of a long, — long. wo-man. *f* and then the tight tan-go strains of a

Alto parts of a long, — long. wo-man. *f* and then the tight tan-go strains of a

Ten. parts of a long, — long. wo-man. *f* and then the tight tan-go strains of a

Bass parts of a long, — long. wo-man. *f* and then the tight tan-go strains of a

91

94

Sop. ner-vous night, *mp* sud-den-ly swal-lows up it-self and the

Alto ner-vous night, *mp* sud-den-ly swal-lows up it-self and the

Alto 2

Ten. ner-vous night, *mp* sud-den-ly swal-lows up it-self

Bass ner-vous night, *mp* sud-den-ly swal-lows up it-self

*f p*



97 *poco rit.*

Sop. world it sways it moves as if a - gain,

Alto world it sways it moves as if a - gain,

Alto 2

Ten. *mp* it is young and wants to be,

Bass *mp* it is young and wants to be,

*poco rit.*

*p*

101

102 *Subito meno mosso* (♩ = 74)

Sop. *p* and it is young and wants to be.

Alto *p* and it is young and wants to be.

Ten. *p* and it is young and wants to be.

Bass *p* and it is young and wants to be.

102 *Subito meno mosso* (♩ = 74)

## Mvt. IV Her Secret Love, Whispered Late In Her Years

**1 Andante** ♩ = 66

S. Solo

*rubato* 3

Gra-vi-ty. Gra-vi-ty wants me.

**Andante** ♩ = 66 (crotale) 15<sup>ma</sup>

*mp*

**A tempo** ♩ = 76

**6 Meno mosso** ♩ = 56

S. Solo

*rubato - swagger* 3 3 3

Gra-vi-ty can't get e-nough of me. ah.

**Meno mosso** ♩ = 56 (crotale) 12

**A tempo** ♩ = 76

**9**

S. Solo

Eve-ry time I try to leave, it finds a

**11**

**12**

S. Solo

way to bring me back. It shows up wher - ev - er I go. ah

*p*

14

S. Solo

17

S. Solo

It's al-ways been this way, \_\_\_\_\_

rit. . . . .

20

S. Solo

**Meno mosso** ♩ = 58 **Faster** ♩ = 76

*mysterious*

it's al - ways been this way. \_\_\_\_\_

**Meno mosso** ♩ = 58 **Faster** ♩ = 76

20

*p*

22

S. Solo

Some-times catch-ing me by sur-prise at the an-kle, ah \_\_\_\_\_

22

25 26

S. Solo

some-times catch-ing me, try-ing to wre-ster me to the ground.

26

28

S. Solo

It makes me laugh, ah and I give

3

30

S. Solo

in. This thing that wants me,

rit. 32 *sensual - rubato*

Meno mosso ♩ = 66

32

rit. 32 *Meno mosso ♩ = 66*

*f p*

33

S. Solo

this a-mor-ous crea-ture, this mag-net to my bo dy, it is a beast. But I would miss it

3

*mf* *trm*

36 *accel.*

S. Solo

if it weren't there.

**Piu mosso** ♩ = 76

40 **40** *mf* *tr*

S. Solo

ah, ah,

**Piu mosso** ♩ = 76

**40** *f* *tr*

43 **44** *mp*

S. Solo

When I was young, head-strong and full of

*(tr)* *tr* **44**

47

S. Solo

stars, not read-y for an-y em brace, not read-y for any thing more than the

*p* *mf* *3*

50 *mf*

S. Solo

neck-lace those stars \_\_\_\_\_ made for me. \_\_\_\_\_

53

S. Solo

\_\_\_\_\_ But gra-vi-ty, not the stars, caught my tears.

*mf* *arco*

56 [57]

S. Solo

Each time I was with child, it whis-pered my name in the

[57] *mf*

59

S. Solo

night. As I grew hea-vi-er through the years it on-ly asked for me all the more. It brought my

62

S. Solo

hair down and made my sum-mer dress-es fall from me.

65

S. Solo

In eve - ry step I have ta-ken, long com - pan ion un-swerv-ing, ne-ver leav-ing my

65

*mp*

*mp*

68

S. Solo

side it has turned me, it has turned me.

*mf*

71

S. Solo

Gra-vi-ty wants me... gra-vi-ty can't get e-nough of me. But now

*accel.*

*accel.*

**74** *Piu mosso* ♩ = 80  
(the ground rises as you fall)

S. Solo

I am the one\_\_\_\_\_ who's drawn to its arms, and

**74** *Piu mosso* ♩ = 80

*arco*

*mf* *mf*

**77**

S. Solo

I am the one\_\_\_\_\_ who o-pened the door. Now I am the one, I am the

**79**

**80**

S. Solo

sui-tor.\_\_\_\_\_ Now I am the one.\_\_\_\_\_ I say ve-ry nice things.

*mf* *f* *mp*

**84** *Meno mosso* ♩ = 70

S. Solo

I'm des-p'rate these days, I'm

**84** *Meno mosso* ♩ = 70

12



87

S. Solo

des - p'rate and rea - dy to lie down with it.

*dim. mf*

88 89 90

90

S. Solo

ah, ah.

*p*

*dim. pp*

91 92 93

## Mvt. V Ventura &amp; Clemente

Brisk  $\text{♩} = 126$ 

(3+3+2+2)

4

7

*p*

8

9

*mp*

12

13

*f*

Sop.

Ven - tu - ra had hair of the jun - gle, long, long, \_\_\_\_\_ like

Alto

Ven - tu - ra had hair of the jun - gle, long, long, \_\_\_\_\_ like

Ten.

Ven - tu - ra had hair of the jun - gle, long, long, \_\_\_\_\_ like

Bass

Ven - tu - ra had hair of the jun - gle, long, long, \_\_\_\_\_ like

13

*mf*

15

S. Solo *mf* ah\_\_\_\_\_

Sop.  
words of the mon keys and par rots, long, long\_\_\_\_ like vines and the roots with out end,

Alto  
words of the mon keys and par rots, long, long\_\_\_\_ like vines and the roots with out end,

Ten.  
words of the mon keys and par rots, long, long\_\_\_\_ like vines and the roots with out end,

Bass  
words of the mon keys and par rots, long, long\_\_\_\_ like vines and the roots with out end,

18

S. Solo *tr* ah\_\_\_\_\_ ah,

Ten.  
all

Bass  
all

18 *mf*

22

S. Solo

ah, ah, ah, ah. \_\_\_\_\_

Sop.

all pulled back all

Alto

all pulled back all

Ten.

8 pulled back, all pulled back, all

Bass

pulled back, all pulled back, all

22

*tutti div.*

*arco*

25

Sop.

knot ted and tight with the help, with the help the in - sis - tance of her

Alto

knot ted and tight with the help, with the help the in - sis - tance of her

Ten.

8 knot ted and tight with the help, with the help the in - sis - tance of her

Bass

knot ted and tight with the help, with the help the in - sis - tance of her

*poco rit.*

*poco rit.*

28 30 A tempo ♩ = 126

Sop. mo - ther; —

Alto mo - ther; —

Ten. mo - ther; —

Bass mo - ther; —

*f* *fp*

32 33

Sop. her mo - ther who had cheeks like per-sim - mons

Alto her mo - ther who had cheeks like per-sim - mons

Ten. her

Bass her

*mf* *mp*

35

Sop. — and us-ing the en-er-gy — of the

Alto — and us-ing the en-er-gy — of the

Ten. 8 face al-ways tast-ing the peel, of the taste to pull so the face of Ven

Bass face al-ways tast-ing the peel, of the taste to pull so the face of Ven



38

Sop. taste to pull so the face of Ven - tu - ra, ——— young girl - head was

Alto taste to pull so the face of Ven - tu - ra, ——— young girl - head was

Ten. 8 tu - ra, ——— Ven - tu - ra, ——— young girl - head was

Bass tu - ra, ——— Ven - tu - ra, ——— was

41

Sop. skull-white bone and big clack teeth like the car - toon un-con

Alto skull-white bone and big clack teeth like the car - toon un-con

Ten. skull-white bone and big clack teeth like the car - toon

Bass skull-white bone and big clack teeth like the car - toon

*pp*

45

Sop. nect - ed Ven - tu-ra had hair of the jun gle, long, long, like

Alto nect - ed Ven - tu-ra had hair of the jun gle, long, long, like

Ten. Ven - tu-ra had hair of the jun gle, long, long, like

Bass Ven - tu-ra had hair of the jun gle, long, long, like

*f* **47**

*sfz p* *mf* *mf*

49

Sop. words of the mon keys and par rots, long, long like vines and the roots and the skull white bone and

Alto words of the mon keys and par rots, long, long like vines and the roots and the skull white bone and

Ten. words of the mon keys and par rots, long, long like vines and the roots and the skull white bone and

Bass words of the mon keys and par rots, long, long like vines and the roots and the skull white bone and

*mp*



53

Sop. big clack teeth al-most sound-ing like fat ducks,

Alto big clack teeth al-most sound-ing like fat ducks,

Ten. big clack teeth that ev - 'ry day she

Bass big clack teeth that ev - 'ry day she

55

*mf* sotto voce

quasi pizz.



57

Sop. clack, clack, clack, clack-ing so, clack, clack, clack, clack-ing so,

Alto clack, clack, clack, clack-ing so, clack, clack, clack, clack-ing so,

Ten. 8 fed af-ter she stopped her work in the peel - ing se-cre

Bass fed af-ter she stopped her work in the peel - ing se-cre

*sim.*

60

Sop. clack, clack, clack, clack-ing su-per vi-sor of fe-de-rail rail - roads,

Alto clack, clack, clack, clack-ing su-per vi-sor of fe-de-rail rail - roads,

Ten. 8 tar - i - at of a third but am-bi - tious su-per vi-sor of fe-de-rail rail - roads,

Bass tar - i - at of a third but am-bi - tious su-per - vi-sor of fe-de-rail rail - roads,

63

Sop. ev - 'ry day, pop - corn, and one day she could not be-cause of

Alto ev - 'ry day, pop - corn, and one day she could not be-cause of

Ten. 8 ev - 'ry day, pop - corn, (es - qui - té) (es - qui - té)

Bass she fed them pop - corn, (es - qui - té) (es - qui - té)

63

*f*



67

69

Sop. snow. that she could re-mem-ber this ear - ly

Alto snow. that she could re-mem-ber this ear - ly

Ten. 8 snow for the first time, this

Bass snow for the first time, this

69

*mp* (unpitched perc.) (pizz.)

71

Sop. they o-pened their mouths and ate the snow, the white bits they

Alto they o-pened their mouths and ate the snow, the white bits they

Ten. 8 far to the south they o-pened their mouths and ate the snow, es - qui - té

Bass far to the south they o-pened their mouths and ate the snow, es - qui - té

74

S. Solo *mf* ah *tr*

75

Sop. *p* thought had come from her,

Alto *p* thought had come from her,

Ten. 8

Bass MEN: *mp* Ven -

75 (harp) *mf* *Red. ad lib.*

77

S. Solo

B. Solo

Ven - tu - ra, Ven -

Sop.

Alto

Ten. (optional) *mp*

Bass

tu - ra, Ven - tu - ra,

*mf* ah,

7

*legato*

80

S. Solo

B. Solo

tu - ra, Ven - tu - ra,

Sop.

Alto *mf*

Ten.

Bass

Ven - tu - ra, Ven -

*mf* Ven -

Ven - tu - ra,

83

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

tu - ra, young girl - head, she\_ laughed and laughed and

Ven - tu - ra,

tu - ra, young girl - head, laughed and laughed and

7:6

pa - lo - mi - tas,

piu legato

86

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

es - qui - té Cle - men - te,

o-pened her mouth with - out mak-ing a sound in the

o-pened her mouth with - out mak-ing a sound

ord. with - out mak-ing a sound

o-pened her mouth with - out mak-ing a sound

rit. - - - - - 88 **Meno mosso** ♩ = 88

5

89

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

Ah, Cle - men - te,

so sa - cred in one

late af ter noon -

in the late af - ter noon

in the late af - ter noon

*mp (optional)*

so sa - cred in one

*mp*

*mp*

*Red.*

92

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

they stopped to lis - ten, to

free-dom, the crick - ets stopped to lis - ten,

af ter noon, to lis - ten, lis - ten,

late af ter - noon, to lis - ten, lis - ten,

late af ter - noon, to lis - ten, to

free-dom, the crick - ets stopped to lis - ten, to

*ord.*

95 rit. . . . . 98 Con moto ♩ = 56

S. Solo  
B. Solo  
Sop.  
Alto  
Ten.  
Bass

lis - ten. but no less than he.

lis - ten. but no less than he, ah

lis - ten. ah,

lis - ten.

lis - ten.

lis - ten.

98 Con moto ♩ = 56

ad lib.

99

S. Solo  
Sop.  
Alto  
Ten.  
Bass

late af - ter - noon, ah

late af - ter -

mf soloistic

103

Sop. Sop.

Alto Alto

Ten. Ten.

Bass Bass

noon.

107

Sop. Sop.

Alto Alto

Ten. Ten.

Bass Bass

late af - ter - noon.



111 *mf*

B. Solo from be - hind the bou - gan - vil - leas he

Ten. (optional) *mp*  
8 from be - hind the bou - gan - vil - leas he

Bass (optional) *mp*  
from be - hind the bou - gan - vil - leas he

111

115

B. Solo smoked his co - lored ci - gar - ette, — watch - ing her this mo - ment then

Ten. 8 smoked his co - lored ci - gar - ette, — watch - ing her this mo - ment then

Bass smoked his co - lored ci - gar - ette, — watch - ing her this mo - ment then

*mf*

let-ting her go, \_\_\_\_\_ like smoke to its most se-cret

Sop. *mp* and then sim - ply let-ting her go, \_\_\_\_\_ like

Alto *mp* and then *ord.* sim - ply let-ting her go, \_\_\_\_\_ like

Ten. *ord.* let-ting her go, and then sim - ply let-ting her go, \_\_\_\_\_ like

Bass *ord.* let-ting her go, and then sim - ply let-ting her go, \_\_\_\_\_ like

let-ting her go, \_\_\_\_\_ like

let-ting her go, \_\_\_\_\_ like

place \_\_\_\_\_ to the place smoke al - ways goes \_\_\_\_\_

Sop. smoke to its most se-cret place \_\_\_\_\_ to the place smoke al - ways goes,

Alto smoke to its most se-cret place \_\_\_\_\_ to the place smoke al - ways goes,

Ten. smoke to its most se-cret place \_\_\_\_\_ to the place smoke al - ways goes,

Bass smoke to its most se-cret place \_\_\_\_\_ to the place smoke al - ways goes,

place \_\_\_\_\_ to the place smoke al - ways goes,

place \_\_\_\_\_ to the place smoke al - ways goes,

127 **127** ♩ = 72 *mp* *accel.*

S. Solo *mp* Cle - men - te Cle - men - te, Cle -

B. Solo *mp* Ven - tu - ra, Ven - tu - ra, Ven - tu - ra,

Sop. *optional* Cle - men - te Cle - men - te, Cle -

Alto *optional* Cle - men - te Cle - men - te, Cle -

Ten. *p* Ven - tu - ra, Ven - tu - ra, Ven -

Bass *p* Ven - tu - ra, Ven - tu - ra, Ven -

**127** ♩ = 72 *mp* *accel.*

132 *f* ♩ = 120 *Tempo com prima*

S. Solo men - te, ah Cle - men - te.

B. Solo Ven - tu - ra, leav - ing a mem - o - ry.

Sop. *f* men - te, Ven - tu - ra, leav - ing a mem - o - ry,

Alto *f* men - te, Ven - tu - ra, leav - ing a mem - o - ry,

Ten. *f* tu - ra, Ven - tu - ra, leav - ing a mem - o - ry,

Bass *f* tu - ra, Ven - tu - ra, leav - ing a mem - o - ry,

*f* ♩ = 120 *Tempo com prima* *sfz*

62

136

138

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

this Ven - tu - ra.

this Ven - tu - ra.

this Ven - tu - ra.

this Ven - tu - ra.

138

*mp**mf solo**secco**mp*

140

141

Sop.

Alto

Ten.

Bass

*mf*

Sweet like the cane in his eyes,

*mf*

Sweet like the cane in his eyes,

141

143 *mf* *p*

Sop. so that the rest of his bo-dy caught fire with jea-lo - sy.

Alto so that the rest of his bo-dy caught fire with jea-lo - sy.

Ten. caught fire with jea-lo - sy.

Bass caught fire with jea-lo - sy.

146 147 *mf* *mf*

Sop. and

Alto and

Ten. The world had al-ways e-rupt - ed through him,

Bass The world had al-ways e-rupt - ed through him,

147

149

Sop. al - ways bad. and wish - ing,

Alto al - ways bad. and wish - ing,

Ten. break-ing through to the side of what might be wish - ing,

Bass break-ing through to the side of what might be wish - ing,

The musical score for measures 149-152 features four vocal parts and piano accompaniment. The Soprano, Alto, and Tenor parts have lyrics: 'al - ways bad. and wish - ing,'. The Bass part has lyrics: 'break-ing through to the side of what might be wish - ing,'. The piano accompaniment consists of a bass line and a right hand with chords and moving lines.

152

153

S. Solo *mf* ah,

Sop. wish - ing, wish - ing, ah

Alto wish - ing, wish - ing, ah

Ten. wish - ing, wish - ing, he wished to

Bass to whis-per the Span-ish love\_ songs,

153

The musical score for measures 152-153 features a Soprano Solo part and four vocal parts. The Soprano Solo part has lyrics: 'ah,'. The Soprano, Alto, and Tenor parts have lyrics: 'wish - ing, wish - ing, ah'. The Bass part has lyrics: 'to whis-per the Span-ish love\_ songs,'. The piano accompaniment consists of a bass line and a right hand with chords and moving lines.

155

S. Solo

B. Solo

how long they were, how long they were,

Sop.

Alto

Ten.

Bass

ah,

he wished to whis per the Span ish love songs he

he wished to whis per the Span ish love songs he

whis per the Span ish love songs

break ing through to the side of what might be!

158

Sop.

Alto

Ten.

Bass

dared not, he dared not! No-thing could be so,

dared not, he dared not! No-thing could be so,

no - thing could be, no - thing could be, No-thing could be so,

no-thing could be, no-thing could be, No-thing could be so,

158

Meno mosso  $\text{♩} = 72$ 

162

161

Sop. so sim-ple! How he want-ed her, he could not en-dure

Alto so sim-ple! How he want-ed her, he could not en-dure

Ten. so sim-ple! he could not en-dure

Bass so sim-ple! he could not en-dure

Meno mosso  $\text{♩} = 72$ 

162

*mp*



166

A tempo  $\text{♩} = 126$ 

165

Sop. the in -

Alto *mf* the in qui-e-tude of love, the in -

Ten. *mf* the in qui-e-tude of love, the in -

Bass *mf* the in -

166

A tempo  $\text{♩} = 126$ 

*p*

*8va*

*ff*



168

Sop. *f* 10/8  
qui - e-tude of this mat-ter of love, Ven

Alto *f* 10/8  
qui - e-tude of this mat-ter of love, Ven

Ten. *f* 10/8  
qui - e-tude of this mat-ter of love, Ven

Bass *f* 10/8  
qui - e-tude of this mat-ter of love, Ven

171

Sop. 10/8  
tu-ra had hair of the jun- gle, long, long, like words of the mon-keys and par rots,

Alto 10/8  
tu-ra had hair of the jun- gle, long, long, like words of the mon-keys and par rots,

Ten. 10/8  
tu-ra had hair of the jun- gle, long, long, like words of the mon-keys and par rots,

Bass 10/8  
tu-ra had hair of the jun- gle, long, long, like words of the mon-keys and par rots,

171 *mf*

[illegible]

177

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

the hair of the jun - gle, —

ah - yah, ah, ah, oo-ah, ah, —

Cle - men - - te, —

Cle - men - té,

Ven - tu - ra,

Ven - tu - - ra, Ven -

trump

180 (tr)

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

ai -

the mon-keys and par - rots,

*mf* Cle - men - té,

*mf* Cle - men - té,

Ven - tu - ra,

Ven -

tu - ra,

Ven -

183

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

yah, ah, ah, ah, oo-ah, ah,

ah, ah, ah, ah, ah,

Cle - men - te,

tu - ra,

tu - ra,

Cle - men - te,

183

S. Solo

B. Solo

How she laughed out her true self!

Sop.

Alto

Ten.

Bass

ah, ah,

Cle - men - té, Cle -

Ven - tu - ra, Ven - tu - ra,

*f*

S. Solo

B. Solo

Sop.

Alto

Ten.

Bass

ah, ah, Cle -

Ven - tu - ra, Ven - tu - ra,

men - té, Cle - men - té Ven - tu - ra,

men - té, Cle - men - té Ven - tu - ra,

Ven - tu - ra, Ven - tu - ra,

Ven - tu - ra, Ven - tu - ra,

*p* *f*

192

S. Solo

men - té! Cle - men - té!

B. Solo

Ven - tu - ra!

Sop.

Ven - tu - ra!

Alto

Ven - tu - ra!

Ten.

Ven - tu - ra!

Bass

Ven - tu - ra!

*sfz*