

2

289 – notes

Is it a place that really exists?
Is it somehow, instead, a
reality only of imagination?
And what does an imminently
forgotten memory sound like?
It breathes; it suffocates.

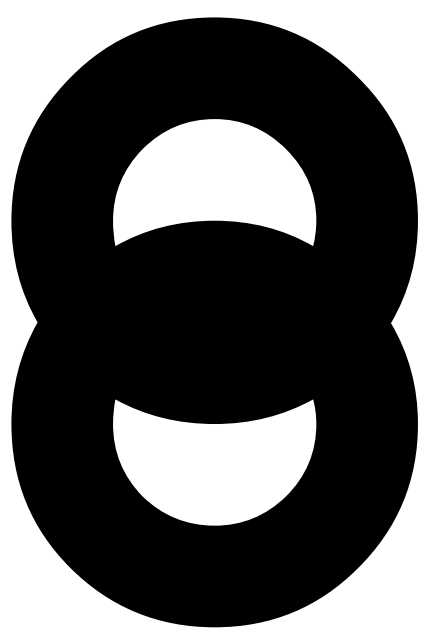
The world was born free of
borders. Even the vast oceans
did not daunt the most
intrepid; the human impulse is,
inevitably, to cross them, to
reach something on the other
side.

Somewhere along its history,
Estonia's border changed; it
became inaccessible in its own
way. Perhaps the culture
changed, too, but that is
unknowable. Soon, perhaps
now, it will be made official;
the dashed line of decades will
become filled. The other side
will become eternally so.

This is a piece about a place I
have never visited, and likely
never will. For most Estonians,
the story is the same. It is a
piece about conscience, about
giving something up because
the memory of possessing it is
too far in the past, already. So,
how to preserve it? Music
seems an unlikely suspect:
more ephemeral than even
fictional lines on the ground.

No statement made; no
message carried. Here is the
sound of memory fading, of
the confluence of three rivers
Vtroia, of dead and dying
people and the unlikely
possibility that maybe one of
them grew up speaking
Estonian, raised an Estonian
flag, and will be buried in a
land Estonia gave away to
finally fill in its border, for time
ever-after.

3 december 2013
Oxford, UK



289 – performance details

Instrumentation: men's voices, (one) megaphone

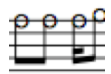
Duration: approximately 9 minutes

Written for Benjamin Kirk and the Estonian National Male Choir

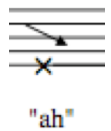
LEGEND



Triangle-shaped notehead = yelled
Cross-shaped notehead = whispered or unpitched



Circle-shaped notehead = ½ whistled = purse lips together, but instead of directing air into a specified stream (whistle), blow air out as hard as possible, sometimes generating a whistle sound and otherwise, mostly unpitched. Pitches may be sung in any octave and assume clef is treble.



Downward arrow = exhale
Upward arrow = inhale
(kind of vowel generated may be marked)



Downward curving arrow = slight drop in pitch for the remainder of the note (½ whistled notes)



Square-shaped notehead = not quite sung or pitched, but with the essence of the pitch, gradually becoming of a certain pitched (at "E").

GENERAL NOTES

- o The piece is performed in either "free time," "conducted time", or a combination of both.
 - o For free time, the ultimate arbiter is proportional, and the conductor should cue anything that is meant to be sung together. Lyrics in free time should generally be recited as fast as possible unless indicated otherwise.
 - o For conducted time, a tempo marking is given wherever relevant. Considerable freedom is offered in choosing the tempo, and it need not be maintained exactly throughout the section.
 - o For instances where free sections and conducted sections are synchronous, such as the entirety of "C" to "D," the conductor should cue each conducted, timed section, as well as any necessary cues on the free sections, but leave the rhythmic and proportional details up to the performer.
- o A solo singer with a megaphone is required for most of the piece. The singer may join the choir for other sections or choose to be excluded. The singer may be positioned anywhere on stage at the discretion of the conductor, and should, unless written otherwise, keep the megaphone quite close the mouth for maximum effect.
- o All dynamics written are "heard" dynamics, and extremes of volume (both soft and loud) should be exaggerated.
- o Vertical relationships in free or combined free-conducted sections should be respected, in that, if a gesture is created across the choir in free time, it should be cued and sung together. Otherwise, there is no need to be specific about entrances other than what is given.
- o The prevalent effect of beating one hand over the mouth to achieve a tremolo effect should look like an Indian war cry – except for the volume, of course. In "F", the given triplet rhythm above the note should be the rhythm of the hand beating over the mouth.

9

EUGENE BIRMAN
& SCOTT DIEL
"289"
for men's voices
dec 2013-jan 2014

289 – text

"No. 289" by Scott Diel

Wenemaa ilmtimingimata...loobudes

россии приснает безоговорчно

Russia unreservedly recognises

la Russie reconnait sans réserve

Narwa lahest üks werst lõuna pool Kalameeste majast Ropscha küla peale,

edasi Mertwitskaja jõekest ning Rossoni jõge mööda Ilkino kfilani,

ilmtimingimata

безоговорчно

unreservedly

sans reserve

Ilkino külast ühe wersta kauguselt lääne pool Keikino küla,

poole wersta kauguselt lääne pool Iswosi küla Kobõljaki küla peale,

ilmtimingimata

безоговорчно

unreservedly

sans reserve

Schtschutschka jõesuu, Kriwaja Luka küla, Petschurki karjamõis,

Wtroja jõe kolme algharu kokkujooksu koht, Kuritscheki külla lõunapoolne serw ühes selle maadega,

ilmtimingimata

безоговорчно

unreservedly

sans reserve

sirge joon Peipsi järwe keskhohta, kesk Peipsi järwe ühe wersta kauguselt ida pool Piirisaart (Porka),

edasi järwe kitsuste keskhohta mööda kunni Salu saareni; kitsuse keskkohalt Salu saare juurest edasi

Talabski saarte ja Kamenka saare wahelise kitsuse keskhohta,

ilmtimingimata

безоговорчно

unreservedly

sans reserve

lääne poolt Poddubje küla (Pihkwa järwe lõunakaldal) raudtee wahihoone Grjadischtsche küla juures,

lääne poolt Schahintsõi küla, ida poolt Nowaja küla, Poganowojdrw,

ilmtimingimata

безоговорчно

unreservedly

sans reserve

Babina ja Wõmorski küla wahelt pooleteise wersta kauguselt lõuna pool metsawahi maja,

Sprechtitschi küla ja Kudepi karjamõis.

ilmtimingimata

безоговорчно

unreservedly

sans reserve

289

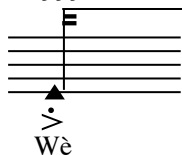
E. A. Birman (b. 1987)

Acrid:

shouted,* as short and loud as possible:

fff

tutti:



a bruising silence

Choir 2:

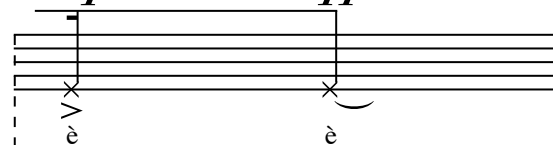
whispered, with some aggression:

mp

gentler:

pp

T I - 2



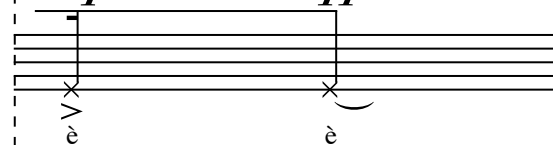
T II - 2

whispered, with some aggression:

mp

gentler:

pp



Bar - 2

whispered, with some aggression:

mp



trem., with 1 hand beating over mouth

pp < ***p*** > ***pp***



Bass - 2

whispered, with some aggression:

mp



* Unless otherwise indicated, the piece can be shouted/spoken/whispered in any register - preferably, one that is most comfortable for the singer. A more specific direction can be inferred from the measure indications like "Acrid" in the beginning.

*trem., with 1 hand
beating over mouth*

(*trem.*)

$$ff \quad f$$

mp

pp

 m_f

pp

9

molto

 $\leq fff$

pp

 \leq

pp

 ≥ 0

TI-1

T II - 1

Bar. - 1

Bass - 1

Choir 2

TI-2

T II - 2

Bar. - 2

Bass - 2

*trem., with 1 hand
beating over mouth*

(*trem.*)

beating

molto

 (Upright hand) $0 \leq \lambda$

—

Solo:	(
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466
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— — — ^

 ϵ

yelled loudly and swiftly, in "free time":

ffff sost.

,



all end instantly!

T I - 1

Wenemaa ilmtimingimata...loobudes!
yelled loudly and swiftly, in "free time":
ffff sost. faster: **fff** **fff**

T II - 1

Wenemaa ilmtimingimata Rossi'i priznaet
yelled loudly and swiftly, in "free time":
ffff sost.

Bar. - 1

Wenemaa ilmtimingimata...loobudes!
yelled loudly and swiftly, in "free time":
ffff sost. faster: **fff** **fff**

Bass - 1

Wenemaa ilmtimingimata Rossi'i priznaet

complete, drawn out silence

yelled loudly and swiftly, in "free time":

ffff sost.

,

T I - 2

Wenemaa ilmtimingimata...loobudes!
yelled loudly and swiftly, in "free time":
ffff sost. faster: **fff** as fast as possible: **fffz**

T II - 2

Wenemaa ilmtimingimata Rossi'i Russia
yelled loudly and swiftly, in "free time":
ffff sost.

Bar. - 2

Wenemaa ilmtimingimata...loobudes!
yelled loudly and swiftly, in "free time":
ffff sost. faster: **fff** as fast as possible: **fffz**

Bass - 2

Wenemaa ilmtimingimata Rossi'i Russia

A *Evocative, unstable: ♩ ~ 80-144*
somewhere between folk song and the wind howling:
 1/2 whistle:

pppp **ppp**

repeat ad lib.

T I solo

T I (gli altri)

somewhere between folk song and the wind howling:
 1/2 whistle:
pppp *sost.* **ppp**

//

(pppp) repeat ad lib.

T I (tutti)

pppp **ppp** *sost.*

somewhere between folk song and the wind howling:
 1/2 whistle:

T II

repeat ad lib.

pppp **ppp**

somewhere between folk song and the wind howling:
 1/2 whistle:

Bar.

repeat ad lib.

pppp

somewhere between folk song and the wind howling:
 1/2 whistle:

Bass

approx. 15 seconds
(repeating ad lib.)

0

whispered, bitingly and rhythmically: 3

T I

Nar-wa la-hest üks werst lõu-na pool Ka-lamees-te majast Ropscha kü-la pea-le

approx. 15 seconds
(repeating ad lib.)

mf

T II

approx. 15 seconds
(repeating ad lib.)

mf

Bar.

approx. 15 seconds
(repeating ad lib.)

mf

*whispered, bitingly and rhythmically: subito **pppp** (independently)*

Bass

Nar-wa la-hest üks

//

T I

(repeating ad lib.)

T II

(repeating ad lib.)

*whispered, bitingly and rhythmically: **pppp** molto (independently)*

Nar-wa lahest üks

Bar.

(repeating ad lib.)

(independently)

whispered, bitingly and rhythmically: 3

Nar-wa lahest üks werst lõu-na pool Ka-lamees-te majast

Bass

3

(repeating ad lib.)

werst lõu-na pool Ka-lamees-te majast Ropscha kü-la pea-le

switch on
audibly:

1 solo:

exhale gradually and
as audibly as
possible:

fff sost.

switch
off
audibly:

completely together:

becoming louder, more belligerent, yelled:

fff

exhale gradually and
as audibly as possible:

fff sost.

tutti:

e-da-si Mert-wits-ka-ja jõe-kest ning Ros-so-ni jõe-ge möö-da Il-ki-no kfi-la-ni

"ah"

//

the fading remnants of a din:
(exhaling)

fff

0

tutti:

a clear, crisp silence

(ah)

//

B

♩ = 60-72

whispered, biting and rhythmically:

ppp

mp

p

ppp

f



trem., with 1 hand beating over
mouth

ppp

< p

> ppp

(ppp)

fff

T I

è We-ne è è loo è è We-ne

whispered, biting and rhythmically:

ppp

mp

p

f



trem., with 1 hand beating over
mouth

ppp

< mf

fff

pp

T II

è We-ne è loo è è We-ne Ros -

whispered, biting and
rhythmically:

ppp

mp

f sost.



trem., with 1 hand
beating over
mouth

ppp

fff

pp

Bar.

è We-ne loo - bu è We-ne loo-bu

whispered, biting and
rhythmically:

ppp

mp

f sost.



trem., with 1 hand
beating over
mouth

ppp

fff

pp

Bass

è We-ne loo - bu-des loo-bu



trem., with 1 hand beating
over mouth

T I
 è Wene-mmm è e reservedly! Wene i Wene
 (gradually shouting) **ff** **ff** **mp** **fff** **fff** **ppp** **p** **ppp** **mp**
 trem., with 1 hand beating over mouth

T II
 si - i prizna-et! Wene è Ros-si-i la Russie
ff **ff** **subito ppp** **pp** **mf** **pp** **mf**

Bar.
 desloobudes loobu-des Russia Russia unreservedly! è si-i la Russie
pp **fp** **fp** **fff** **subito pp** **mf** **pp** **mf** **pp**

Bass
 desloobudes priznaet priz-naet è Wene e-dasi! i Wene
pp **mp** **f** **ff** **fff** **fff** **ppp** **mp**
 trem., with 1 hand beating over mouth



trem., with 1 hand
beating over mouth

Choir 1

T I - 1

fp *mp* *mf* *ff* *p* *pp* *fff* *p*

Rus-sia unre-servedly recog-nizes è Wene è

T II - 1

ff *f* *pp* *ff* *pp* *fff* *p*

recomait è unre-servedly è Wene è

Bar. - 1

p *ppp* *mp* *f* *ff* *fff* *mf* *ppp* *fff*

Wene unre-servedly la Rus-sie! i è Wene

Bass - 1

pp *mf* *(mf)* *pp* *ff* *f* *mf* *ppp* *ff*

loo - bu-des è unre-servedly e-dasi si-i i la Rus

Choir 2

T I - 2

ppp *p* *ppp* *fff* *mp* 1/2 whistle: *ppp*

è ilm-tin-gi ma-ta è

T II - 2

f *ppp* *fff* *mp* 1/2 whistle: *ppp*

Wene è ilm-tin-gi ma-ta è

Bar. - 2

mf *mp* *ff* *p* *sfff* *mp* 1/2 whistle: *pp* *ff*

Ros-si - i i i ilm-tin-gi ma-ta unre-ser - vedly!

Bass - 2

pp *mf* *(mf)* *fff* *mp* 1/2 whistle: *pp* *ff*

loo - bu-des i ilm-tin-gi - ma-ta unre-ser - vedly!

switch
on
seamlessly:

C *Boundless:*
yelled, commandingly, as fast as possible:
fff *sost.*

1 solo:



Ilkino külast ühe wersta kauguselt lääne pool

Choir 1

T I - 1a *mf* *f* *mp* *fff* *all end instantly!*
bez o - go vo - r' - chno i Ros - si - i priz

T I - 1b *mf* *f* *fff* *pp* *fff* *fff* *all end instantly!*
bez o - go vo - r' - chno We-ne! la Rus - sie i

T II - 1a *p* *mf* *pp* *all end instantly!*
loo 1/2 whistle: re - cog
subito *mf*

T II - 1b *mf* *p* *fff* *pp* *all end instantly!*
loobudes 1/2 whistle: Kús-sia! re - cog
subito *mf*

Bar. - 1a *pp* *mf* *fff* *all end instantly!*
trem., with 1 hand beating over mouth 1/2 whistle: la Rus - sie

Bar. - 1b *f* *mf* *f* *mf* *all end instantly!*
trem., with 1 hand beating over mouth 1/2 whistle: We-ne! We-ne

Bass - 1a *fff* *pp* *mf* *pp* *fff* *fff* *all end instantly!*
sie i la Rus sie priz
subito *pp* trem., with 1 hand beating over mouth

Bass - 1b *fff* *mf* *fff* *subito mf* *f* *p* *fff* *all end instantly!*
sie budes e - da - si! We-ne! 1/2 whistle: re - cog

Choir 2

T I - 2a *fff* *fff* *fff* *all end instantly!*
Russia un - re ser - ved - ly 1/2 whistle: priz

T I - 2b *mf* *fff* *ppp* *f* *all end instantly!*
un - re ser - ved - ly 1/2 whistle: re - cog

T II - 2a *f* *fff* *f* *f* *all end instantly!*
We-ne! We-ne! 1/2 whistle: re - cog

T II - 2b *mf* *ff* *mp* *sf* *all end instantly!*
ilm - tin - gi - ma - ta! i 1/2 whistle: re - cog

Bar. - 2a *f* *ff* *f* *ff* *all end instantly!*
re - cog - ni - zes re - con - nait 1/2 whistle: re - cog

Bar. - 2b *mf* *f* *f* *pp* *all end instantly!*
bez o - go vo - r' - chno re - con - nait 1/2 whistle: re - cog

Bass - 2a *mf* *f* *pp* *ff* *p* *ff* *all end instantly!*
i i Ros si - i re - con - nait

Bass - 2b *f* *pp* *ff* *fff* *all end instantly!*
trem., with 1 hand beating over mouth Ros - si - i

(yelled commandingly, as fast as possible)

ffff sost.

Keikino küla, poole wersta kauguselt lääne pool Iswosi küla Kobõljaki küla peale, Schtschutschka

*yelled commandingly, as fast as possible:**ffff* sost.

gli altri

Keikino küla!

Iswosi!

Kobõljaki!

Schtschutschka!

//



jõesuu, Kriwaja Luka küla, Petschurki karjamõis, Wtroja jõe kolme algharu kokkujooksu koht, Kurit-

*(yelled commandingly, as fast as possible)**ffff*T I +
T II

Kriwaja Luka!

Petschurki!

Wtroja!

Kurit-

*(yelled commandingly, as fast as possible)**ffff*Bar. +
Bass

Kriwaja Luka!

Petschurki karjamõis, Wtroja jõe

*from yelled,
to a raspy
whisper: yelled:**from a raspy whisper
to yelled:*

jooksu koht, Kurit-

//

T I +
T II

-scheki külla lõunapoolne serw ühes selle maadega, sirge joon Peipsi järwe keskkohta, kesk Peipsi järwe

-scheki!

Peipsi!

Peipsi!

Bar. +
Bass

-scheki!

from a raspy whisper to yelled:

-dega, sirge joon Peipsi!

from a raspy whisper to yelled:

keskkohta, kesk Peipsi järwe

ffff

ühe wersta kauguselt ida pool

Piirisart! Porka! edasi järwe kitsuste keskkoha mööda kunni Salu

T I +
T II*ffff*

Piirisart! Porka!

Salu

ffff

(from yelled to a raspy whisper)

*aggressively whispered, raspy, progressing to a shout:*Bar. +
Bass

ühe wersta

Piirisart! Porka! edasi järwe kitsuste keskkoha mööda kunni Salu

//



saareni; kitsuse keskkohalt Salu saare juurest edasi Talabski saarte ja Kamenka saare wahelise kitsuse

T I +
T II

Salu!

Talabski!

Kamenka!

Bar. +
Bass

saareni; kitsuse keskkohalt Salu saare juurest edasi Talabski saarte ja Kamenka saare wahelise kitsuse

*(ffff)**from yelled, to a raspy whisper:*

TI + T II

keskkohta, lääne poolt Poddubje küla Pihkwa järwe lõunakaldal raudtee wahihoone Grjadischtsche

(ffff)

Poddubje! Pihkwa! Grjadischtsche!

Bar. + Bass

(ffff)

keskkohta, lääne poolt Poddubje küla Pihkwa! Grjadischtsche

//

gradually becoming a raspy whisper

TI + T II

küla juures, lääne poolt Schahintsõi küla ida poolt Nowaja küla, Poganowojärw! Babina ja Wõmorski

Schahintsõi! Nowaja! Poganowojärw! Babina! Wõmorski!

aggressively whispered, raspy, progressing to a shout:

from yelled, to a raspy whisper:

Bar. + Bass

küla juures, lääne poolt Schahintsõi küla ida poolt Nowaja küla, Poganowojärw! Babina ja Wõmorski

*aggressively whispered:***ffff**

kūla wahelt poole teise wersta kauguselt lõuna pool metsawahi maja Sprechititschi kūla ja Kudepi

T I +
T II

Sprechititschi! Kudepi!

ffff*from a raspy
whisper to yelled:*

kūla wahelt poole teise wersta kauguselt lõuna pool metsawahi maja Sprechititschi kūla ja Kudepi

//

(♩ ~ 80-92)

0

switch
off
silently

karjamõis

*a very nervous whisper, full of doubt:**subito* **p****p**

Choir 1:

T I +
T II

ja Kudepi karjamõis ja Sprechititschi kūla ja

Wo-mor-ski!

Ba-bi-na!

Bar. +
Bass**ffff**

Ku - de - pi!

Sprech-tit-schi!

Wo-mor-ski!

Ba-bi-na!

Choir 2:

T I +
T II

Ku - de - pi!

Sprech-tit-schi!

Wo-mor-ski!

Ba-bi-na!

*like a gently swaying wind, full of music:
1/2 whistle:***mp**

(♩.)

f

karjamõis

Choir 1:
T I +
T II

ff *pp*

5:4 3

Po - ga - no - woj - ärw! i - da poolt Nowaja kü-la! Scha hin - tsõi!

Bar. +
Bass

ffff 5:4 3

Po - ga - no - woj - ärw! Nowaja! Scha hin tsõi!

Choir 2:
T I +
T II

ffff 5:4 3

Po - ga - no - woj - ärw! Nowaja! Scha hin - tsõi!

Bar. +
Bass

a very nervous whisper, full of doubt:
0 3

poolt Nowaja kü-la! Schahintsõi küla juures, lääne poolt

//

Choir 1:
T I +
T II

f *ffffppp*

Grjadischtsche! Pihkwa! Pod-

Bar. +
Bass

Grjadischtsche! Pihkwa! Pod-

Choir 2:
T I +
T II

Grjadischtsche! Pihkwa! Pod-

Bar. +
Bass

ff *subito p* *ffff* *ppp*

Grjadischtsche, Grjadischtsche küla juures lääne poolt Pihkwa järwe lõunakaldal Pod-

Choir 1:
T I +
T II

Bar. +
Bass

Choir 2:
T I +
T II

Bar. +
Bass

f

a ghostly whisper:
ppp

saare

a ghostly whisper:
p

saare

a ghostly whisper:
ppp

saare

yelled commandingly:
ffff

Kamenka!

(yelled commandingly)
ffff

Kamenka! >

like a gently swaying wind,
full of music:
fp

like a gently swaying wind,
full of music:
p

f

dubje küla, lääne poolt Poddubje, saare wahelise, saare, saare wahelise kitsuse Kamenka saare edasi

//

Choir 1:
T I +
T II

Bar. +
Bass

Choir 2:
T I +
T II

Bar. +
Bass

a ghostly whisper:
subito *ppp*

Talabski! Salu! Salu

a ghostly whisper:
subito *ppp*

Talabski! Salu! Salu

(yelled commandingly)
ff

Sa-lu!

(yelled commandingly)
ff

Sa-lu! saareni

a ghostly whisper:
mf

saare

yelled commandingly:
ff

Sa-lu!

ppp

subito *p*

Talabski saarte, Salu, Salu, Salu saareni, saare juurest edasi, Salu saare

becoming ever more ghostly and absurd:

Choir 1:

T I +
T II***ff***

Pii - ri - sart! Por - ka! Peip-si!

becoming ever more ghostly and absurd:

sfz

Pii - ri - sart! Por - ka kesk Peip-si!

becoming ever more ghostly and absurd:

ff

Pii - ri - sart! Por - ka! Peip-si!

becoming ever more ghostly and absurd:

ff

Pii - ri - sart! Por - ka! Peip-si!

fff

Peipsi!

aggressive, almost whistled, with a lot of air:

1/2 whistle:

fff

Peipsi!

Peipsi järwe keskkohta, kesk Peipsi lõunapoolne serw ühes selle maadega

//

yelled commandingly

fff

Ku-ri-tsche-ki! Wtro-ja! Pet-schur-ki! Kri-wa-ja

yelled commandingly

fff

Ku-ri-tsche-ki! Wtro-ja! Pet-schur-ki! Kri-wa-ja

fff

Ku-ri-tsche-ki! Wtro-ja! Pet-schur-ki! Kri-wa-ja

fff

Ku-ri-tsche-ki! Wtro-ja! Pet-schur-ki! Kri-wa-ja

loud, ghostly whisper

Lu-ka Schutsch ka!

loud, ghostly whisper

sfz

Schtschutschka jõesuu, Kriwaja

exhale gradually and as audibly as possible:

fffp

Lu-ka - "ah"

exhale gradually and as audibly as possible:

fffp

Lu-ka "ah"

1/2 whistle:

fff as loud as possible **fff**

Choir 1:
T I +
T II

Bar. + Bass

(whispering aggressively)

transition seamlessly:

(x)

Luka küla, Petschurki, Wtroja, Wtroja, Wtroja, Wtroja "ah"

Ko bõl-ja-ki!

Il-ki-no!

Choir 2:
T I +
T II

Bar. + Bass

(exhale)

(x)

Ko bõl-ja-ki!

Is-wo-si!

(exhale)

(x)

Ko bõl-ja-ki!

Is-wo-si!

//

thundering yell, becoming a harried whisper:

fffppp **f**

Choir 1:
T I +
T II

Bar. + Bass

Ilkino külast ühe wersta kauguselt lääne pool Keikino küla, poole wersta kauguselt lääne pool

thundering yell, becoming a harried whisper:

fffppp **f** **sf**

Ilkino, Poddubje küla Pihkwa järve lõunakaldal raudtee wahihoone Grjadischtsche küla juures

thundering yell, becoming a harried whisper:

fffppp **f** **sf** **sf**


Ilkino, Peipsi järve keskkoha, kesk Peipsi järve ühe wersta kauguselt ida pool Piirisaart, Porka

thundering yell, becoming a harried whisper:

fffppp **f** **sf**

Ilkino, edasi järve kitsuste keskkoha mööda kunni Salu saareni; kitsuse keskkohalt Salu saare

switched
on
seamlessly: *ffff*

1 solo:  *ffff* switch
off
silently

as in the beginning:

D *An inevitable march through memory:*

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Choir 1

T I - 1

Il - ki - no!

Ka - la - mees - te!

Nar - w!

We

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

T II - 1

Il - ki - no!

Ka - la - mees - te!

Nar - w!

Ros

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Bar. - 1

Il - ki - no!

Mert - wi - tska - ja!

Nar - w!

Rus

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Bass - 1

Il - ki - no!

Mert - wi - tska - ja!

Nar - w!

la

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Choir 2

T I - 2

Ros so ni!

Ka la mees te!

Nar w!

We

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

T II - 2

Ros - so - ni!

Ka - la - mees - te!

Nar - w!

Ros

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Bar. - 2

Ros - so - ni! Mert - wi - tska mees - te!

Nar - w!

Rus

yelled commandingly, and somewhat rushed:

fff

as in the beginning:

fff

almost entirely unpitched, but with some essence of the note:**

p

Bass - 2

Ros - so - ni! Mert - wi - tska mees - te!

Nar - w!

la

a swirling,
iridescent
pause

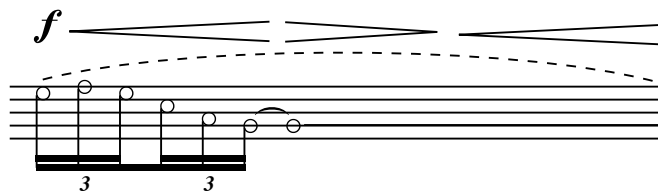
♩ ~ 80-144

somewhere between folk song and the wind howling:

1/2 whistle:

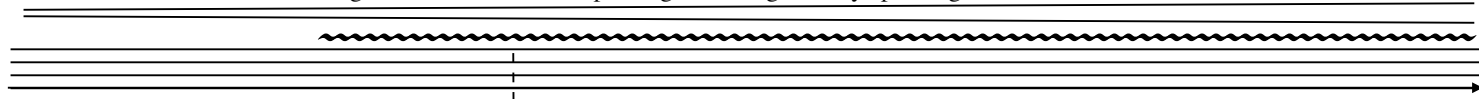
f

Bass solo



//

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:



Choir 2

T I - 2

(almost entirely unpitched, but with some essence of the note)

p

ne

T II - 2

(almost entirely unpitched, but with some essence of the note)

p

si

Bar. - 2

(almost entirely unpitched, but with some essence of the note)

p

sia

Bass - 2

(almost entirely unpitched, but with some essence of the note)

p

Rus

** With each progressive "performance" of the figure, the note should come clearer and clearer into focus. At the beginning, here, it is almost completely unpitched and shouted. Progressively it gains pitch and tone until E, when it must be actually sung at pitch.

(♩ ~ 80-144)

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:

ppp

kaleidoscopic:

Bass solo

Choir 1

T I - 1

T II - 1

Bar. - 1

Bass - 1

kaleidoscopic:
*somewhere between folk song
and the wind howling:***pp**

1/2 whistle:

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:

ff

0

kaleidoscopic:
*somewhere between folk song
and the wind howling:***mp**

1/2 whistle:

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:

ff

0

kaleidoscopic:
*somewhere between folk song and the wind howling:***mp**

1/2 whistle:

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:

ff

0

kaleidoscopic:
*somewhere between folk
song and the wind
howling:***ff**

1/2 whistle:

begin a kind of nervous, spinning vibrato, gradually spiraling out of control:

ffff

end with entrance of Choir 2!

Choir 2

T I - 2

pp

maa

T II - 2

pp

i

Bar. - 2

pp

un

Bass - 2


pp

sie

no less than 10 seconds

switched on seamlessly:
entering as if interrupting: **fff**

begin a kind of nervous, spinning vibrato,
gradually spiraling out of control: **ff**

1 solo: 

Bass solo **pp**

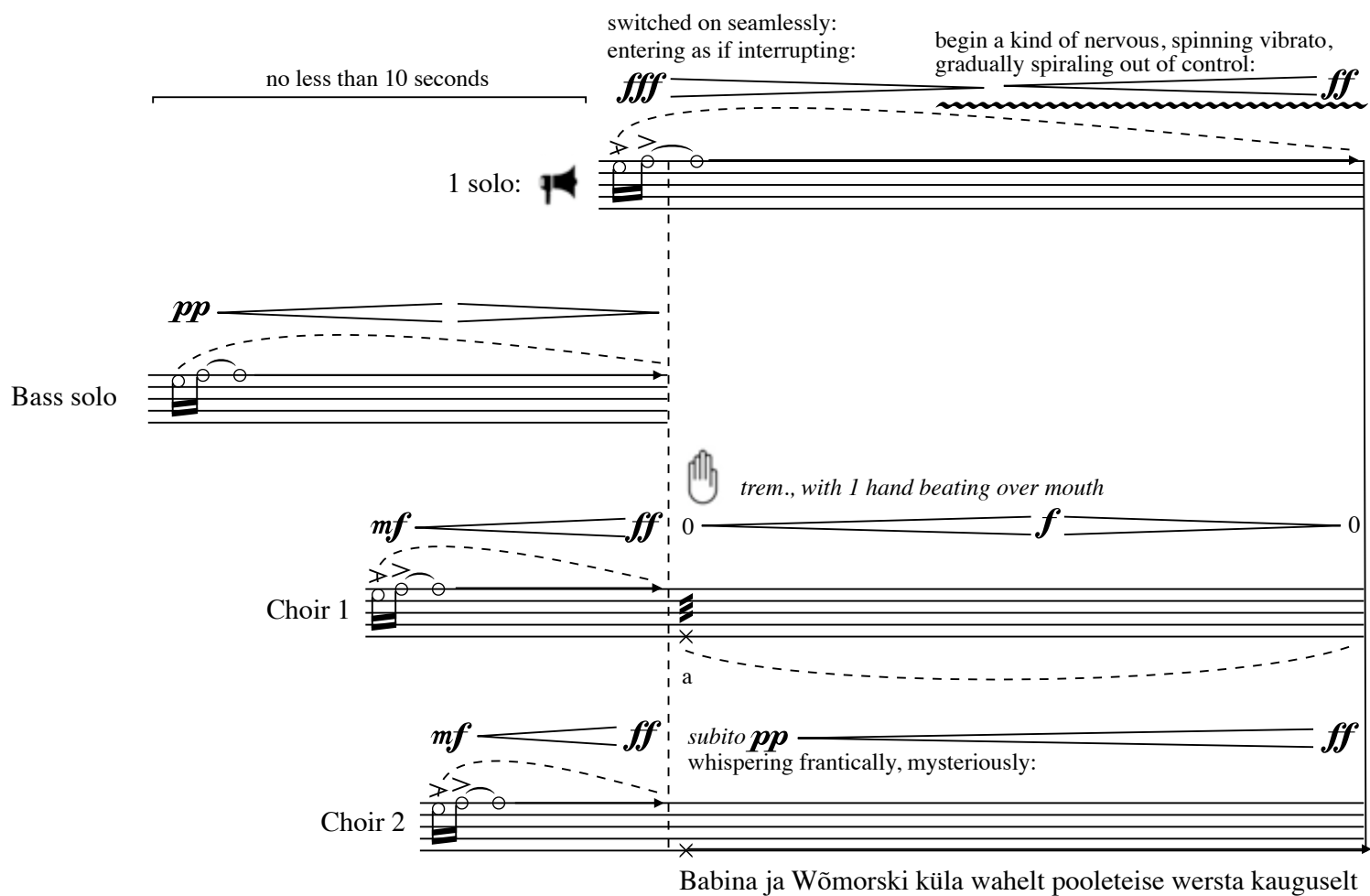
Choir 1 **mf** **ff** 0 **f** 0

trem., with 1 hand beating over mouth

Choir 2 **mf** **ff** subito **pp** **ff**

whispering frantically, mysteriously:


Babina ja Wõmorski küla wahelt pooleteise wersta kauguselt



hold for as long as possible without changing breath:

0

breathe in audibly, gradually, serenely:

1 solo: 

(O)

x

Choir 1

T I - 1

T II - 1

Bar. - 1

Bass - 1

fp

0

Kudepi karjamõis ja Kudepi karjamõis ja Kudepi karjamõis

hold for as long as possible without changing breath:

0

Choir 2

T I - 2

hold for as long as possible without changing breath:

(intense, shaking vibrato)

fff

T II - 2

(whispered)

f

Bar. - 2

loobudes

Bass - 2

Wene

half-pitched, half-unpitched, but with newfound tone:

tutti: *f*

T I
8
tin

half-pitched, half-unpitched, but with newfound tone:

f

T II
8
na
half-pitched, half-unpitched, reverberant but with newfound tone:

f

Bar.
ser


half-pitched, half-unpitched, but with newfound tone:

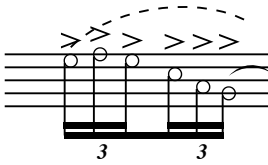
f

Bass
con

as if interrupting:
somewhere between
folk song and the
wind howling:
1/2 whistle:

mp

1 solo: 



pp $\text{♩} = 60-72$ 0 *pp* *ppp* *pp*

trem., with 1 hand beating over mouth (trem.)

gi

trem., with 1 hand beating over mouth

pp *fffppp* *p*

et

trem., with 1 hand beating over mouth

pp *fffppp* *p*

ved


trem., with 1 hand beating over mouth

1 solo: 0 *ppp* 0


(trem.)

tutti: *pp*

nait

1 solo: 

fff
spiraling, sensational:

a "thumping" kind of vibrato, "regular": 

becoming more agitated:

(♩ = 60-72)
(trem.)
molto
p *fff* *mf* *pp* *mp* *f* *ff*

T I

(trem.)
molto
p *fff* *mf* *fff* *mp* *ff*₃ *ff*

We-ne

spiraling, sensational:
somewhere between folk song and the wind howling:
1/2 whistle:
fff

T II

(trem.)
molto
p *fff* *mf* *fff* *mp* *ff*₃ *ff*

We-ne è è We-ne

spiraling, sensational:
somewhere between folk song and the wind howling:
1/2 whistle:
fff

Bar.

(trem.)
0
ppp *mp* *ppp* *f* *ff*

We-ne

spiraling, sensational:
somewhere between folk song and the wind howling:
1/2 whistle:
fff

Bass

(trem.)
fff *mf* *fff* *ff*₃ *ff*

We-ne è We-ne

spiraling, sensational:
somewhere between folk song and the wind howling:
1/2 whistle:
fff

trem., with 1 hand beating over mouth

a very gentle vibrato:
somewhere between folk song and the wind
howling:
1/2 whistle:

0 *ppp*

1 solo:

(thumping vibrato) *ffff*

~ 80-144

ffff *pp* yelled, as fast as possible: *fff* all end together!

Choir 1

T I - 1 an unstable, frenetic glissando: *ffff* *pp* ta edasi järwe!

T II - 1 an unstable, frenetic glissando: *ffff* *pp* o lääne poolt Pod-!

Bar. - 1 *ffff* *pp* re lääne poolt Scha-!

Bass - 1 *ffff* *pp* re Babina ja Wõ-!

Choir 2


T I - 2 an unstable, frenetic glissando: *ffff* *fffz* ma sirge joon Peipsi!

T II - 2 an unstable, frenetic glissando: *ffff* *fffz* bez Wtroja jõe kol-!

Bar. - 2 *ffff* *fffz* ly Schuschtka jõesuu Kri-!

Bass - 2 *ffff* *fffz* sans poole wersta kau-!

(a very gentle vibrato)

1 solo: 

(○)

4

whispered gently, mysteriously, fading away into the blur:

0 *pp* 0

edasi Mertwitskaja jõekest ning Rossoni jõge mööda...

Choir 1

T I - 1

T II - 1

Bar. - 1

Bass - 1

2

whispered gently, mysteriously, fading away into the blur:

0 *pp* 0

edasi Mertwitskajajõekest ning Rossoni jõge mööda Ilkino kfilani Ilkino külast ühe...

Choir 2

T I - 2

T II - 2

Bar. - 2

Bass - 2

5

whispered gently, mysteriously,
fading away into the blur:

0 *pp* 0

edasi Mertwitskaja jõekest...

3

whispered gently, mysteriously, fading away into the blur:

0 *pp* 0

edasi Mertwitskajajõekest ning Rossoni jõge mööda Ilkino kfilani, Ilkino...

1

whispered gently, mysteriously, fading away into the blur:

0 *pp* 0

edasi Mertwitskaja jõekest ning Rossoni jõge mööda Ilkino kfilani, Ilkino külast ühe wersta...



a long, limpid silence, where the space seems to draw nearer

violently, recklessly, like a tornado:
0 *fff* *sfz* *fff*

1/2 whistle: *fff*

Choir 1 $\text{♩} = 60-72$

T I - 1
3 *violently, recklessly, like a tornado:* 0 *fff* *sfz* *fff* *1/2 whistle:* *fff*
ta

T II - 1
3 *violently, recklessly, like a tornado:* 0 *fff* *sfz* *fff* *1/2 whistle:* *fff*
o

Bar. - 1
3 *violently, recklessly, like a tornado:* 0 *fff* *sfz* *fff* *1/2 whistle:* *fff* *trem., with 1 hand beating over mouth* *pp*
re

Bass - 1
3 *violently, recklessly, like a tornado:* 0 *fff* *sfz* *fff* *1/2 whistle:* *fff* *trem., with 1 hand beating over mouth* *pp* *fff* *fff*
re

Choir 2

T I - 2
f almost pitched, but somehow wooden and enunciated: 0 *fff* *ff* *ffff* (trem.)
ma è loo

T II - 2
f almost pitched, but somehow wooden and enunciated: 0 *fffp* *ffff* *trem., with 1 hand beating over mouth*
bez è go

Bar. - 2
f almost pitched, but somehow wooden and enunciated: 0 *fffp* *ffff* *trem., with 1 hand beating over mouth*
ly è cog

Bass - 2
f almost pitched, but somehow wooden and enunciated: 1 solo: 0 *fff* *ff* *ffff* (trem.) tutti: *ppp* *whispered, aggressively:*
sans è serve Sprechitschi

pp *ffff* *subito ppp sost.*

1/2 whistle: *pp* *ffff*

fff in sync, rhythmic, and a bit like a "death march"

pp *ffff* *subito ppp sost.*

1/2 whistle: in sync, rhythmic, and a bit like a "death march"

pp *ffff* *subito ppp sost.*

1/2 whistle: in sync, rhythmic, and a bit like a "death march"

fffppp (hummed) *ppp* *subito ppp sost.*

begin a buzzy, rumbling vibrato:

whispered... *pp* ...to shouted! *fff* in sync, rhythmic, and a bit like a "death march"

ppp *sost.*

whispered... *pp* ...to shouted! *fff* in sync, rhythmic, and a bit like a "death march"

ppp *sost.*

whispered... *pp* ...to shouted! *fff* in sync, rhythmic, and a bit like a "death march"

ppp *sost.*

whispered... *pp* ...to shouted! *fff* in sync, rhythmic, and a bit like a "death march"

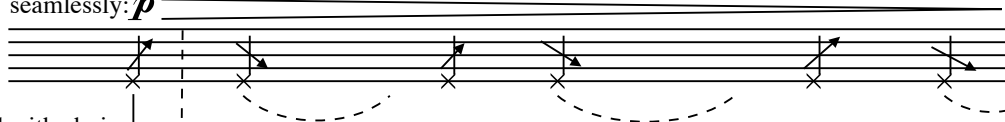
ppp *sost.*

*** Glissando to the lowest note possible, in individual terms. Start the glissando as soon as the "vo" has been pronounced, very quietly and linearly.

E *Fragile, naturalistic:*

switched on seamlessly: *breathe in and out, freely, with the following proportions, at some distance away from the megaphone:*

1 solo:



cued with choir:

pitched, for the first time in the piece, crystal-clear:

Choir 1

T I - 1

(ppp) sost. *fff*

ly re loo vo ses chno!

T II - 1

(ppp) sost. *fff*

sans ta go ni r' chno!

Bar. - 1

(ppp) sost. *fff*

ma o cog vo des chno!

Bass - 1

(p) *f* *fff*

chno!

pitched, for the first time in the piece, crystal-clear:

Choir 2

T I - 2

(ppp) sost. *fff*

ly re loo vo ses chno!

T II - 2

(ppp) sost. *fff*

sans ta go ni r' chno!

Bar. - 2

(ppp) sost. *fff*

ma o cog vo des chno!

Bass - 2

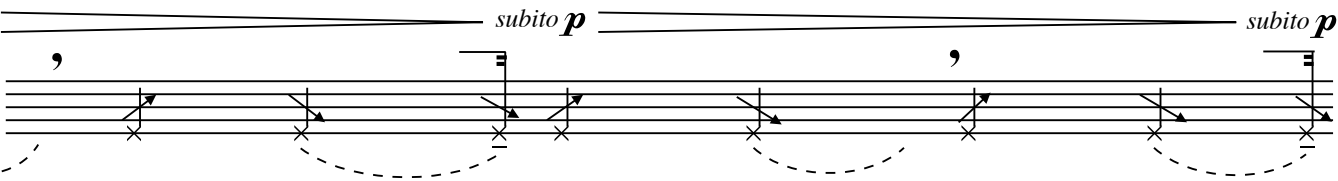
(ppp) sost. *fff*

bez re serve bu r' chno!

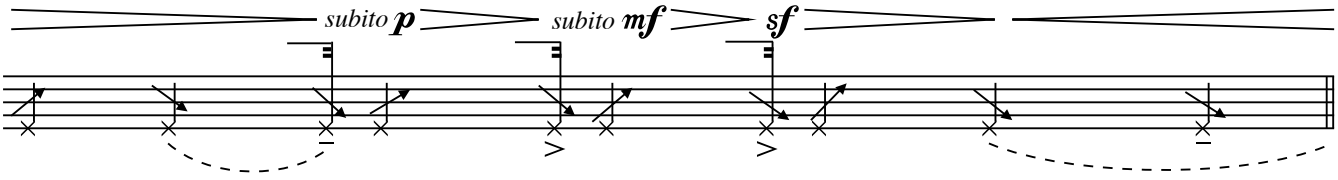
pitched, for the first time in the piece, crystal-clear:

20-30 seconds in total


(breathe in and out, freely, with the following proportions, at some distance away from the megaphone)

1 solo: 

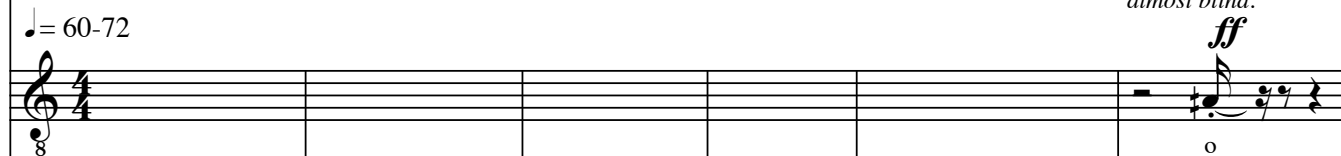
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1 solo: 

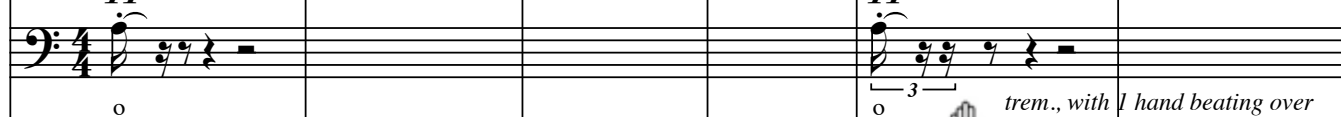
F

Postlude, in nine solo voices:*(breathe in and out, freely, with the following proportions, at some distance away from the megaphone)****fp*** *sost.*1 solo: *gentle, as short as possible, as if unsure, almost blind:*

Choir 1

T I - 1
Solo*trem., with 1 hand beating over mouth in sixteenth-note triplet rhythms; as regular as possible!****ppp***

0

T II - 1
Solo*gentle, as short as possible, as if unsure, almost blind:****pp***Bar. - 1
Solo

o

pp

o

3

3

0

trem., with 1 hand beating over mouth in sixteenth-note triplet rhythms; as regular as possible!

3

3

0

ppp

0

Bass - 1
Solo

3

3

0

trem., with 1 hand beating over mouth in sixteenth-note triplet rhythms; as regular as possible!

3

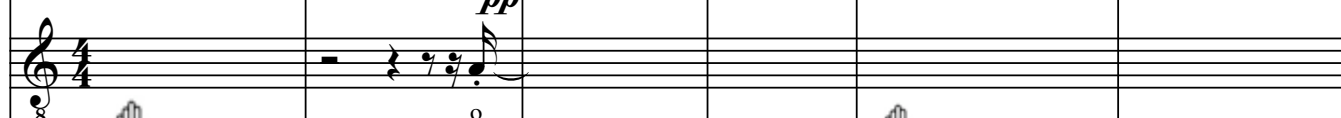
3

0

ppp

0

Choir 2

T I - 2
Solo*gentle, as short as possible, as if unsure, almost blind:****pp***T II - 2
Solo

o

trem., with 1 hand beating over mouth in sixteenth-note triplet rhythms; as regular as possible!

3

3

0

ppp

0

Bar. - 2
Solo

o

3

3

0

(trem.)

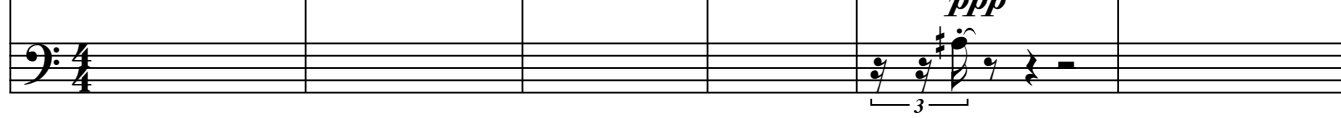
3

3

0

ppp

0

Bass - 2
Solo

3

3

0

gentle, as short as possible, as if unsure, almost blind:

ppp

0

cued with singers:

3

Choir 1

TI - 1
Solo

T II - 1
Solo

Bar. - 1
Solo

Bass - 1
Solo

Choir 2

T I - 2
Solo

T II - 2
Solo

Bar. - 2
Solo

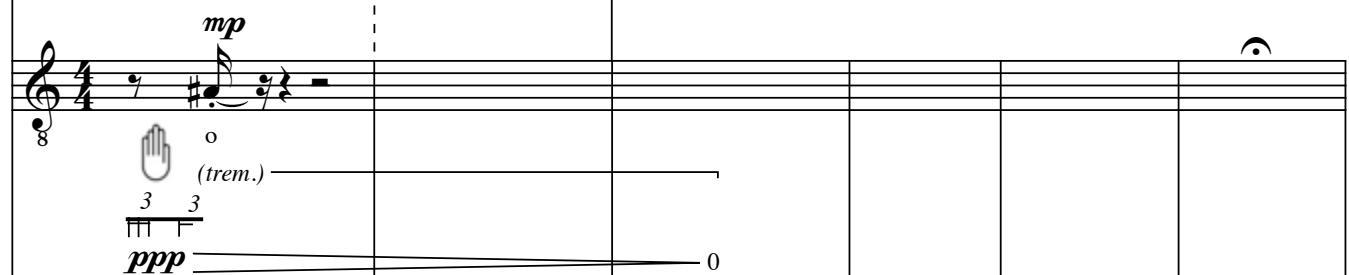
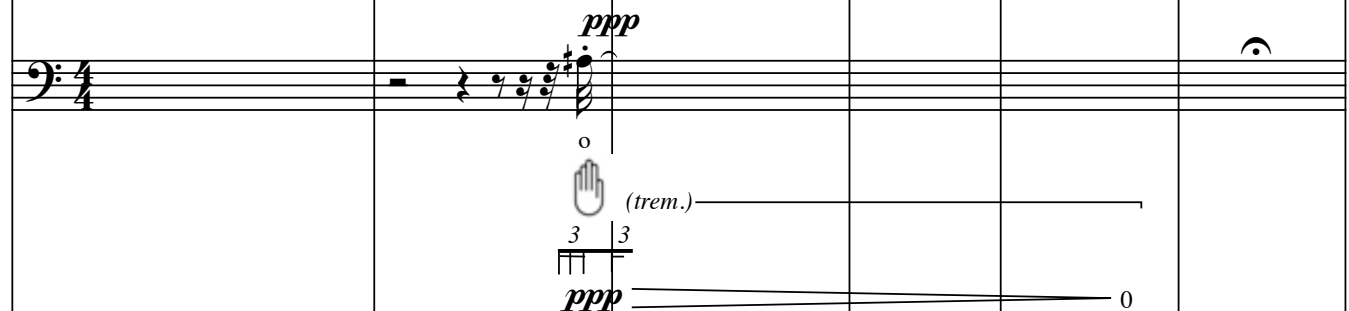
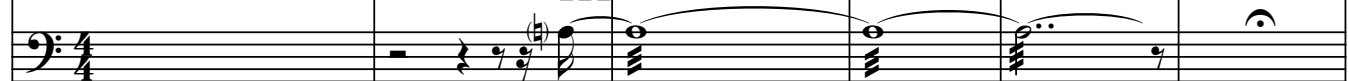
Bass - 2
Solo

cued
with
singers: *sffz* gradually slow rate of breathing, becoming even more serene, placid,
complacent:
subito *ppp*

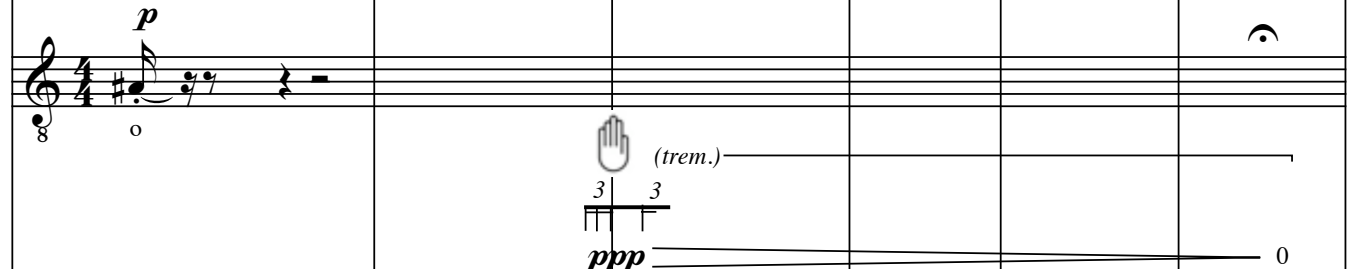
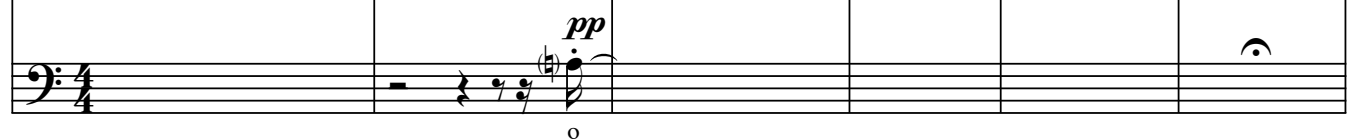
1 solo:



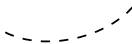

Choir 1

T I - 1
SoloT II - 1
SoloBar. - 1
SoloBass - 1
Solo

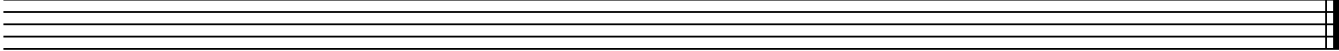
Choir 2

T I - 2
SoloT II - 2
SoloBar. - 2
SoloBass - 2
Solo


1 solo:



(from held breath)



switch off audibly



13 January 2014
Oakland, CA, USA
oltre la forza, la potenza