

AND THEN I REMEMBER

by

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Instrumentation

Solo Soprano  
Solo Double Bass

Soprano  
Mezzo-Soprano

Male Chorus (4 – 5 on a part)

Recorded Audio (Laptop Triggered)

Flute  
B $\flat$  Clarinet  
Percussion  
triangle  
bell tree  
crash cymbal  
ride cymbal  
sizzle cymbal  
china cymbal  
hi-hat  
small gong (B $\flat$  is suggested but not necessary)  
tam-tam  
tambourine (mounted)  
2 bongos  
snare drum  
floor tom (or other low tom)  
medium bass drum

Piano  
Violin  
Cello

Amplification for all players and singers is desirable though not necessary.

## Performance Notes

### Audio Triggering


Most of the audio cues are approximate (triggering within a second or two of the cue is satisfactory). However, the cues in the fourth movement are fairly frequent and need to be carefully coordinated with the music.

### Bass Scordatura

The harmonics in movement VII assume the following bass tuning:

E B E A (bottom to top)

### Percussion Key



A musical staff with five lines. The first seven notes are marked with an 'x' above them, indicating specific percussion sounds. The last four notes are marked with a solid dot above them. A bracket under the last four notes indicates they are grouped together.

Instrument	Pitch	Marking
tam-tam	G <sub>2</sub>	x
small gong	F <sub>2</sub>	x
china cymbal	E <sub>2</sub>	x
sizzle cymbal	D <sub>2</sub>	x
ride cymbal	C <sub>2</sub>	x
hi-hat	B <sub>1</sub>	x
crash cymbal	A <sub>1</sub>	x
triangle	G <sub>1</sub>	x
bass drum	F <sub>1</sub>	•
low tom	E <sub>1</sub>	•
snare	D <sub>1</sub>	•
tambourine	C <sub>1</sub>	•
brake drum	B <sub>0</sub>	•
bell tree	A <sub>0</sub>	•
bongos	G <sub>0</sub>	•

### Duration

50 minutes

## Program Notes

My grandmother, Taimi Lepasaar, was born in Estonia in 1922. Four years earlier, in the aftermath of World War I, Estonia had achieved independence for the first time. During World War II, Estonia was occupied first by the Russians (1940 – 41) and then the Germans (1941 – 44). In 1944, as the Russians were encroaching once more, my grandmother escaped Estonia along with her mother and father, husband Ants and 2-year old daughter, Merike (my mother). My grandmother left on the last ship out of Estonia before the Russians returned and sealed the borders. The boat brought her to Germany and as the war was ending, she gradually made her way west. After the end of the war, she spent four years in displaced person camps before immigrating to the United States and beginning a new life here. She found work in the United States as a church organist and later also as a music teacher. For 35 years she taught music to middle school students in Providence, RI, where she still resides.

My grandmother has often told me stories about these experiences. She is a marvelous storyteller. Several years ago I asked my grandmother if I could begin recording her stories with the idea of possibly using them in a piece of music. She kindly agreed to many interviews over several years as the project gradually took shape. Last summer, as I was beginning to work intensely on this piece, I traveled to Estonia to conduct interviews with family members and old friends of my grandmother's, and do archival research. My original intent was to emphasize the documentary side of this piece, including text from newspaper clippings and war time documents (like the Molotov-Ribbentrop Pact). But as I thought more and more about the piece, I began to feel that what was really important was my grandmother's voice and her way of telling stories to me, not the historical details of these events. The text of the interviews is the core of the piece. Portions of the interviews are played back as recorded audio and other parts are sung by the solo soprano.

To supplement the English language interviews texts, I have set portions of the Estonian national epic, Kalevipoeg, for the duo/trio and chorus to sing. Both Kalevipoeg and my grandmother's stories are about a wandering journey of epic nature and the Kalevipoeg texts seem to respond directly to the intense love of homeland and sense of rumination on fate, memory, storytelling and the passage of time that lie just beneath the surface of my grandmother's stories.

## Text Translations

from the Estonian National Epic, Kalevipoeg

Mov. I, VII

Kiirest kaovad meie päevad  
Tuhatnelja elu tunnid,  
Ruttes kalmu küngastelle,  
Lendes rahulepikusse,  
Kolletava kolja sāngi.  
Kaduval ei kodupaika,  
Rāndajal ei rahurūngast  
Pōrmupōlvesta pārida.

Mov. I, XII

Rōōm ja mure kaksikvennad  
Kaksiklapsed looduskojas,  
Kōnnivad kāssi kāessa,  
Rāndavad sammu sammussa.

Mov. I, V

Ohu-kate kattab kaugelt,  
Mure-vaip see matab musta,  
Peidab pilve pimedasse  
Lauliku pāevaterada.

Mov. V

Tuleb hoogsalt tuule tuhin,  
Kostab kaugelt lainte kohin.

Vaimuvarjud udupilves,  
Kaste-hōlme kerkimisel,  
Argsel sammul astudessa  
Nāitavad verist vōitlemist.  
Māssamiste mōōgamāngi,  
Tapja tapperi tantsisid,  
Sōja-aegse surma suitsu,  
Nāljapōlve nārtsimisi.  
Katku kurnamise jālgi,  
Toovad kurbi teadusida,  
Ohupāevast ohkamisi,  
Piinapōlve pisaraida,

Mov. I, VII

The days of our lives go quickly by,  
at full speed the hours pass,  
hastening toward the graveyard mounds,  
toward the aldergrove of peace,  
to death's bed, to waste away.  
Mortals find no lasting homeland,  
wayfarers, no peaceful hillock,  
in this earthly life.

Mov. I, XII

Joy and sorrow are twin brothers,  
children in the house of nature,  
where they walk, they're hand in hand,  
where they go, they walk in step.

Mov. I, V

From afar the looming menace  
cloaks the sun of the singer's day  
beneath a blanket, black, of care,  
hides it in a cloud of darkness.

Mov. V

The wind comes in a rush of sound,  
from far away the waves resound.

As the dew begins to lift,  
shades of spirits in the fogbanks,  
stepping forward timidly,  
reveal scenes of bloody battle,  
clash of swordplay in rebellions,  
dance of deadly battle axes,  
smoking death-pyres during wartime,  
shriveled victims of the famines,  
haggard victims of the plague.  
The tidings that they bring are doleful:  
sighs of sorrow from times of peril,  
tears from seasons of suffering.

-Translation by Merike Lepasaar Beecher

Note: The choir and duo also sing small parts in Estonian in movements VII and VIII. These are simply Estonian translations of the English language text sung by the solo soprano.

Transposed Score

I. Opening

Suspended (♩ = 66) **A** With a Sense of Mysterious Inevitability (♩ = 112 - 116)

Flute *p* *pp* cut off abruptly and freeze! *mf* *pp*

Clarinet in B♭ *p* *pp* *mf* *p* *mf* *p*

Percussion small gong triangle ride cymbal with mallets l.v. tam-tam bell tree *p* *pp* *mf* *p* *mf* *p*

Piano *p* *pp* *mf* *p* *pp* *mf* *p*

Solo Soprano II solo *p* pure, mostly straight tone (a little vibrato may be used, especially on sustained high notes)  
Kii rest kao vad

Solo Mezzo solo *p* pure, mostly straight tone (a little vibrato may be used, especially on sustained high notes)  
Kii rest kao vad

Tenor *pp* *mf* cut off abruptly and freeze! *mf* warm

Bass *pp* *mf* cut off abruptly and freeze! *mf* warm Rõõm

Violin *n* *mp* *pp* cut off abruptly and freeze! *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cello *p* *pp* *pp* *mf* *p* *pp* *mf* *p* *pp* *mf* *p*

Double Bass *p* *mf* *mf* *pp* *mf*

10

Fl. *mf* *pp* *p* *flz.*

B♭ Cl. *mf* *p* *mf* *flz. (not too aggressive)* *mf* *p* *mf* *mp* *p* *mf*

Perc. *mf* *p* *mf*

Pno. *mf* *p* *mf* *p* *mf* *p*

Sop. II mei - e päe - vad Tu - hat nel - ja e - lu tu - nnid

M-S mei - e päe - vad Tu - hat nel - ja e - lu tu - nnid

T *mf* Rõõm

B *mf* Rõõm

Vln. *mp* *mf* *p* *mf* *mp* *p* *f* *off the string - büing*

Vc. *mf* *p* *mf* *pp* *mf* *p* *mf* *p* *mf* *arco*

D.B. *mf* *p* *mf* *pp* *mf* *p* *mf* *arco*



17 **B**

Fl. *f* *mf*

B♭ Cl. *p* *mf* *p*

Perc. *(mf)* *mf*

Pno. *mf* *p* *mf* *p*  
no pedal, dry!

Sop. II *mf*  
Ru - ttes kal - mu kün - gas - te - lle Len - des ra - hu le - pi -

M-S *mf*  
Ru - ttes kal - mu kün - gas - te - lle Len - des ra - hu le - pi -

T *mf*  
Mu - re Rõõm

B *mf*  
Mu - re Rõõm

Vln. *mf* *norm.* *f* *p*

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

D.B. *bow freely*

23 **C**

Fl. *mf* *mf* *p* *fp* *flz.*

B♭ Cl. *mf* *p* *f* *p*

Perc. *hi-hat* (open just a little) *mf* *p* *f* *tambourine* mounted, play with sticks near the edge *p* *mf* *p*

Pno. *mf* *p* *mf* *f sub.*

Sop. II *p* *mf*  
ku - sse Mu - re

M-S *p* *mf*  
ku - sse Mu - re

T *mf* *p*  
Rõõm ja mu - re

B *mf* *p*  
Rõõm ja mu - re

Vln. *mf* *p* *mf* *f sub.* *off the string point.*

Vc. *p* *mf* *f* *f sub.* *off the string point.*

D.B. *f sub.* *off the string point.*



40

Fl. *fz.* *f* *p* *mf* *p* *E*

B♭ Cl. *p*

Perc. *mp* *mf* *p* *mf* *p* *mf* *mf* *ride cymbal* with sticks // (choke)

Pno. *mf* *mp* *mf* *p* *mf*

Sop. II *mp* soft but accented  
Tu - hat nel - ja e - lu tu - nnid

M-S *mp* soft but accented  
Tu - hat nel - ja e - lu tu - nnid

T solo *mp* soft but accented  
Tu - hat nel - ja e - lu tu - nnid

B all other men *f* *p*  
ts - s - - - su sh

Vln. *f* *mf* *f* *gritty on the string* solo

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *seagull gliss.*

D.B. *p* *mf* *p* *mf*

46

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

B♭ Cl. *mf* *p*

Perc. *f* *ff* *mf* *crash cymbal* *sizzle cymbal* with mallets

Pno. *p* *f sub.* *mf* *f* *pp* *pp*

Sop. II *mf* *p* *pp* *mf*  
Ru - ttes kal - mu kün - gas - te - lle len - des ra - hu ra - hu Len - des

M-S *mf* *p* *pp* *mf*  
Ru - ttes kal - mu kün - gas - te - lle len - des ra - hu ra - hu Len - des

T *mf* *f* *p* *pp* *mf*  
Ru - ttes kal - mu kün - gas - te - lle len - des ra - hu ra - hu Len - des

B *f* *mf* *f* *p*  
shu - she

Vln. *mf* *f* *p* *mf* *f* *pp* *mf* *p* *norm.* *pont.* *norm.* *a groan* *norm.*

Vc. *mf* *f* *p* *pp*

D.B. *f* *pizz. 6*

52 **F** Just a Little Slower (♩ = 108) allargando [♩ ~ 80] Holding Back; Fading (♩ = 104)

Fl. *p*

B♭ Cl.

Perc. *mf*

Pno. *pp* *p* *pp* *p* *8va* *15va*

Sop. II *mp* *mf* *p* *mf*

M-S *mp* *mf* *p* *mf*

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

B

Vln. *a sigh* *pp* *mp* *sul tasto* *ppp*

Vc. *HP* (heavy pressure/scratch tone) *norm.* *HP* *norm.* *mp* *ppp* *p* *pp*

D.B. *pizz.* *mp*

ra - hu le - pi - ku - sse ko - lle - ta - va kol - ja sän - gi kol - ja sän - gi kii - rest kao - vad mei - e päe - vad päe - vad Tu - hat nel - ja ne - lja

62 allargando

Fl.

B♭ Cl.

Perc. *pp* *p* *p* *with brushes* *with mallet*

Pno. *8va*

Sop. II *p* *pp* *pp* *mf*

M-S *p* *pp* *pp* *mf*

T *p* *pp* *pp* *mf*

B *pp* *poco a poco cresc.* *sh* *gradually begin to gliss. between 'she' and 'shu' (each singer at his own pace)* *mf*

Vln. *norm.* *p* *pp* *n* *pont.*

Vc. *ppp*

D.B.

Tu - hat nel - ja e - lu tu - nnid tu - nnid kii - rest kao - vad kao - vad mei - e päe - vad m (hum) m

G Wild (♩ = 116 - 120)

73

Fl. *ff*

B. Cl. *f* *ff* *mf* *ff* *mf* *ff* solo

Perc. with hard felt mallets *p* *ff* *fff* [bass drum] [floor tom]

Pno. *ff* *8va*

Sop. II

M-S

T. *ff* tutti (almost shouted)  
O hu ka-te ka-ttab kau-gelt Mu-re-vaip see ma-tab mus-ta Pei-dab pil-ve pi-me-da-sse Lau-li-ku päc-va-te-ra-da

B. *ff* (almost shouted)  
O hu ka-te ka-ttab kau-gelt Mu-re-vaip see ma-tab mus-ta Pei-dab pil-ve pi-me-da-sse Lau-li-ku päc-va-te-ra-da

Vln. *f* *ff* *f* *ff* (she-shu gliss. continue)

Vc. *f* *ff* *mf* *ff*

D.B. *ff* *ff*

79

Fl. *ff* *mf*

B. Cl. *mf* *ff*

Perc. *mf* *f* [snare drum] (on the rim) *mf* *f* *8va*

Pno. *mf* *f* *mf* *f* *8va* *Glissando*

Sop. II

M-S

T. *p* *mf* *mf* *f* *f* *ff*  
Vai-mu-var-jud u - du - pil-ves kas-te-höl-me ker-ki-mi-sel Vai-mu-var-jud u - du - pil-ves Vai-mu-var-jud u - du - pil-ves

B. *p* *mf* *mf* *f* *f* *ff*  
Vai-mu-var-jud u - du - pil-ves kas-te-höl-me ker-ki-mi-sel Vai-mu-var-jud u - du - pil-ves Vai-mu-var-jud u - du - pil-ves

Vln. *mf* *ff* *mf* *f*

Vc. *ff* *f*

D.B. *ff*

84

Fl.

B♭ Cl.

Perc.

Pno.

Sop. II

M-S

T

B

Vln.

Vc.

D.B.

*ff* *tr* *mf* *f p* *cresc.* *3* *3*

*ff* *8va* *15va* *mf* *fp*

*ff* *mf* *ff* *ff*

kas - te - hõl - me ker - ki - mi - sel arg - sel sa - mmul as - tu - de - ssa näi - ta - vad ve - rist vôi - tle - mist

kas - te - hõl - me ker - ki - mi - sel arg - sel sa - mmul as - tu - de - ssa näi - ta - vad ve - rist vôi - tle - mist

*on the string*

*ff* *ff* *pizz.* *arco*

91

Fl.

B♭ Cl.

Perc.

Pno.

Sop. II

M-S

T

B

Vln.

Vc.

D.B.

*molto allarg.* *Cresting* ♩ = 88 ♩ = 104 *accel.* *Wild!* (♩ = 120+)

*ff* *fff* *mf* *f*

*8va* *ff* *ff* *ff*

*f* *ff* *ff* *ff*

(lowest comfortable pitch) Ah

(lowest comfortable pitch) Ah

Kii - rest kao - vad mei - e päe - vad tu - hat nel - ja e - lu tu - mid

Kii - rest kao - vad mei - e päe - vad

Kii - rest kao - vad mei - e päe - vad

*on the string*

*ff* *ff* *ff*

96

Fl. *ff* *fz.*

B♭ Cl. *fz.*

Perc.

Pno.

Sop. II

M-S

T

B

Vln. *off the string* *on the string*

Vc.

D.B.

kün-gas-te-lle len des ra hu le-pi-ku-sse ko-lle-ta-va kool-ja sän-gi. Ah e-lu-tu-nnid Ah

ru-ttes kal-mu kün-gas-te-lle len des ra hu le-pi-ku-sse ko-lle-ta-va kool-ja sän-gi. kii-rest kao-vad mei-e päe-vad tu-hat nel-ja e-lu-tu-nnid tu-hat nel-ja e-lu-tu-nnid

Rööm ja mu-re ja

Rööm ja mu-re ja

100

Fl.

B♭ Cl.

Perc.

Pno.

Sop. II

M-S

T

B

Vln. *on the string*

Vc.

D.B.

Ah

kii-rest kao-vad mei-e päe-vad tu-hat nel-ja e-lu-tu-nnid ru-ttes kal-mu kün-gas-te-lle len-des ra-hu le-pi-ku-sse

rööm ja mu-re

rööm ja mu-re

I. (split evenly into two groups) II. I. II.

Vai-mu-var-jud u-du-pil-ves, vai-mu-var-jud u-du-pil-ves kas-te hól-me ker-ki-mi-sel kas-te hól-me ker-ki-ki-sel,

I. (split evenly into two groups) II. I. II.

Vai-mu-jud u-du-pil-ves, vai-mu-var-jud u-du-pil-ves kas-te hól-me ker-mi-sel kas-te hól-me ker-ki-ki-sel,

104 **I Settling** (♩ = 88)

Fl. *mp* *mf*

B♭ Cl. *mp*

Perc. *ff* *p* with soft mallet

Pno. *ff* *mp*

Sop. II

M-S

T. *ff* tutti shouted  
 Vai-mu-var-jud Vai-mu-var-jud Vai-mu-var-jud arg-sel sa-mmul as - tu - de - ssa nai-ta-vad ve-rist vöi-tle-mist

B. *ff* tutti shouted  
 Vai-mu-var-jud Vai-mu-var-jud Vai-mu-var-jud arg-sel sa-mmul as - tu - de - ssa nai-ta-vad ve-rist vöi-tle-mist

Vln. *f* *rich, full sound* *p*

Vc. *f* *rich, full sound* *p*

D.B. *ff* *f* *rich, full sound* *p*

111 **Rit.** **J Eyes Closed; Remembering** (♩ = 76)

Fl. *p* *mf* *p* straight tone; echoing the singer

B♭ Cl. *p*

Perc.

Pno. *p*

Sop. II

M-S *mf* solo straight tone  
 Rõõm ja mu-re kak-sik-ve-nnad kak-sik-lap-sed\_\_ loo-dus-ko-jas ♪ (upper neighbor mordent - a little shake, not too fast)

T.

B.

Vln. *f* *fp* *mf* *mp* *pp*

Vc. *f* *fp* *mf* *mp* *pp*

D.B. *f* *fp* *mf* *mp* *pp*



120

[~5 sec.] [~7 sec.]

Fl.

B♭ Cl.

Perc. *p* triangle with mallet *p*

Pno. *p*

Sop. II

M-S *mf*  
Kõ-nni-vad käs-si kä-e-ssa rän-da-vad sa-mmu-sa-mmu-ssa Kii-rest kao-vad mei-e päe-vad

T *pp* *mf* *pp*

B *pp* *mf* *pp*

Vln.

Vc.

D.B.

*attacca*

Audio Cue #1

## II. Corn Blue Shirt

**Straightforward; with just a little rubato** (♩ = 42)

*Except where dotted lines show specific sync points, don't worry about syncing to the audio. Feel big beats! - a kind of slow, rolling dance*

**Tape**

*ppp* *mf*

tape hiss and choir 'sh's' from end of Mvt. I

And then, was the su- mmer of nine-teen fo- rty

And I was in- a A- lat- ski- vi with my grand pa- rents

*even and simple; brushed and thoughtful*

*stretch*

**Double Bass**

*p*

**5**

**Tape**

*a tempo*

he came to vi- sit me, in that farm

I- re- mem- ber when I was wai- ting he came from the

**D.B.**

**10**

recorded voice continues (it does not need to be synced with the instruments)

**A**

recorded voice continues

And I was wai- ing and then I saw how he came on the bi- cy- cle

And then, was the su- mmer of nine- teen fo- rty

*p*

**Sop. I**

*Poco Rit.* *A Tempo*

And then

*stretch*

**D.B.**

**14**

**B**

recorded voice continues and fades

And how he came up up

*p* *mp* *mf*

**Sop. I**

And then

And then I

*a tempo* *stretch* *a tempo*

**D.B.**

*pp*

**Vc.**

**20**

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

re- mem- ber

And then I saw how he came

Ants came and came

And

*3*

**Sop. I**

**D.B.**

**Vc.**

*n*

24 **C** *f* **Poco Rit.** ----- **Rit.** ----- **D** **With an Even, but Delicate Pulse** (♩ = 50) *pp* *delicately remembering*

Sop. I  
then I \_\_\_\_\_ re - mem - - - ber Corn blue shirt, \_\_\_\_\_ Light grey pants, \_\_\_\_\_

D.B.  
*mf* *p* *pp*

29 **E** **Tempo I** (♩ = 42) *mp* *a little behind the beat*

Sop. I  
Blond hair. \_\_\_\_\_ And then \_\_\_\_\_ I \_\_\_\_\_ re -

D.B.  
*richer, more full and with more rubato* *stretch* *a tempo* *mp*

Vc.  
*pizz.* *p* *warmer arco* *p*

35 *f* *mf* *f* *mf*

Sop. I  
mem - ber And then I saw how he came Ants came and came And

D.B.  
*f* *mf*

Vc.  
*ppp* *f* *mf*

41 **Poco Rit.** ----- **F** **Lost in a Reverie; Out of Time** *pp* *p*

Sop. I  
then And then \_\_\_\_\_ corn blue shirt light grey pants blond hair

D.B.  
*p* *pp* *p*

Vc.  
*p* *ppp*

46 **Tempo I** (♩ = 42) **Audio Cue #2**

Tape  
Ants came and came; he had a corn blue shirt and light grey pants and a blond hair and how he came up up. I remember today when he came. And then in the evening there in the castle... uh, there was dance... night evening dance.

Sop. I

D.B.

Vc.  
*warm* *stretch* *p* *n*

53

Tape

And he was on a bicycle, I had a bicycle and about 6'o'clock we left the farm we on the highways we went to the castle to dance together. And we were there, it was a program, it was about... 9:30, the music stopped.. and announcer came.. that..the Russian troops have come over the Peipal sea, and they-the Russian army is coming towards this castle, towards us. We ask you all to take your bicycles and go home. And then was Estonia was conquered.

1940 that summer. It was like a, like a lightning, like somebody had hit you on the back. And then we all drove quietly, it was a.. June night.

Vc.

*ppp*

bow as needed

58

Tape

The moon was lighting the road, uh.. drove home and went to the farm, but the farm was far away from the highway up on the hill. Next morning we were all standing there on the fence under the big linden trees, watching...

Vc.

62

Tape

how the Russian army, marched along that highway towards Tartu, towards our city, and this moment we shared together. You know, it seemed that all the dreams were broken... all the dreams were broken... all the dreams were broken... [~4"] [~4"]

D.B.

*ppp*

B $\flat$  Cl.

*ppp*

Vc.

*attacca*

### III. It was like a, like a lightning

Intense (♩ = 126)

Musical score for measures 1-6. Instruments: Flute, Clarinet in Bb, Violin, Cello, Piano. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Flute: *f*, (3+2+2). Clarinet in Bb: *f*, *Gritty and Sticky - not too short on the staccatos*, 1/2 pont. near the frog. Violin: *f*, pizz., *f*, norm., *p*, 1/2 pont., *f*. Cello: *f*. Piano: *f*, (play all grace notes before the beat and as fast as possible), *p*, *mf*, with a little pedal.

Musical score for measures 7-11. Instruments: Fl. (Flute), Bb Cl. (Clarinet in Bb), Vln. (Violin), Vc. (Cello), Pno. (Piano). Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Fl.: (3+2), (3+2+3), A, flz., bend, (3+2). Bb Cl.: *f*, jaunty, *mf*, *f*. Vln.: norm. v., *mf*, (norm.), pont., *f*. Vc.: arco, *mf*, *f*, pizz., arco, *ff*. Piano: *f*, *mf*, *f*.

Musical score for measures 12-15. Instruments: Fl. (Flute), Bb Cl. (Clarinet in Bb), Vln. (Violin), Vc. (Cello), Pno. (Piano). Key signature: three sharps (F#, C#, G#). Time signature: 6/8. Fl.: (3+2+2), gliss., *mf*, *f*, (2+3). Bb Cl.: *mf*, *p*, *f*, *mf*. Vln.: norm., *p*, *mf*, crunchy, *f*. Vc.: pizz., *f*. Piano: *f*, 15<sup>ma</sup>, *mf*.

17 (3+2) (3+2+3)

Fl. *mf* *f*

B♭ Cl. *f*

Vln. *mf* *f*

Vc. *f*

Pno. *f*

21 **B** (3+2+2) (3+2)

Fl. *p* *mf* *f*

B♭ Cl. *f*

Vln. *p* *pp* *f* *mf*

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

Pno. *p* *mf* *f*

*arco* *sul tasto* *murmuring (sul tasto)* *chattering norm.*

*8va* *Rec.* \*

26 (3+2+2) (3+2)

Fl. *f* *f* *mf*

B♭ Cl. *f* *mf*

Vln. *f* *norm.* *norm.*

Vc. *f* *norm.* *norm.*

Pno. *f*

*long, even gliss (notes in parentheses are just guides and should not be emphasized)*  
*bow freely but slowly, maintain intensity!*

*(norm.)* *pont.* *norm.*

*15ma* *8va* *15ma*

30 **C Heavy, Ferocious**

Fl. *f*

B♭ Cl. *f* *ff*<sup>3</sup>

Vln. *f*

Vc. *ff* *f* *ff*

Pno. *ff* *f* *ff*

(15<sup>ma</sup>)

8<sup>va</sup>

8<sup>vb</sup>

34 (3+2+2)

Fl. *ff* *f* *p* *mf*

B♭ Cl. *f* *firm - not too short* *p* *a sigh*

Vln. *ff* *mf* *ff* *sul tasto* *pp* *mp*

Vc. *mf* *pizz.* *arco*

Pno. *ff* *f* *mf*

(8<sup>va</sup>)

40 (3+2) (3+2+2)

Fl. *p* *mf* *f*

B♭ Cl. *f* *p* *f*

Vln. *pp* *f* *mp* *p* *f*

Vc. *mf* *p* *mf*

Pno. *p* *mf* *mf* *f*

45 (3+2+2) D

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

50 (2+3)

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

54 (2+3) E

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

8<sup>vb</sup>



58 (3+3+2)

Fl. *f* *ff* *ff*

B♭ Cl. *f* *ff* *ff*

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Pno. *p sub.* *ff* *ff*

with a little more pedal

62 (3+2)

Fl. *p sub.* *f* *ff*

B♭ Cl. *mf* *f* *ff*

Vln. *mf* *f* *ff*

Vc. *fp* *f* *ff*

Pno. *p sub.* *ff* *mf* *ff*

10

66 [F] (3+2)

Fl. *f* *ff*

B♭ Cl. *f* *ff*

Vln. *ff* *ff*

Vc. *ff* *ff*

Pno. *ff* *ff*

10

70

Fl. *crisp - don't drag!* **G**

B♭ Cl.

Vln.

Vc.

Pno.

*f* *pp* *mf* *p*

74

Fl. (3+2+2) (3+2) (3+2+3)

B♭ Cl.

Vln.

Vc.

Pno.

*mf* *f sub.* *p* *p* *arco*

80

Fl. (3+2+2) *gliss.*

B♭ Cl.

Vln.

Vc. *pizz.* *arco*

Pno.

*f* *p* *f* *f* *f* *f*

84 (2+3) H (2+3)

Fl. *f*

B♭ Cl. *f* *punchy* *f* *fz.*

Vln. *crunchy* *f*

Vc. *pizz.* *f* *arco*

Pno. *f* *15<sup>ma</sup>*

89

Fl. *ff*

B♭ Cl. *ff*

Vln. *meaty* *ff* *f* *ff*

Vc. *pizz.* *mf* *f*

Pno. *f* *f* *p sub.*

94

Fl. *f* *ff* *f*

B♭ Cl. *fz.* *ff* *ff*

Vln. *f* *ff* *fp*

Vc. *ff* *mf*

Pno. *ff*

Rec.

98

Fl. *ff* *ff* *f*

B♭ Cl. *fz.* *fp* *ff* *ff*

Vln. *ff* *ff*

Vc. *pizz.* *arco* *sffz* *p* *ff*

Pno. *Glissando* *ff*

pedal with bass notes

103

Fl. *ff* (3+3+2)

B♭ Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

106

Fl. *ff*

B♭ Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

109 **J** Relax Just a Little -> Frozen Passionately ♩ = 80

Fl. *mf* freely, with longing

B♭ Cl. *ff* non dim. *pp* *f* *mf*

Vln. *mf* sul d not too short (norm.) *ff* pont.

Vc. *pp* *ff*

Pno. *f* still heavy! *mf* *f*

*8va*

\* *Reo* \* *Reo* \* *Reo*

114 **K** Stretch ----- Relax ♩ = 76

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

B♭ Cl. *f* *p* *mf* *mf*

Vln. *p* (norm.) *mf* pont. *p*

Vc. *pp* *mf* *p*

Pno. *p* *mf* *p* *mf* *p*

*8va* *an echo* *8va*

\* *Reo* \* *Reo*

121 **L** Stretch ----- Relax ♩ = 69

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

B♭ Cl. *f* a little behind the beat *p* wispy; see-through

Vln. (norm.) *mf* pont. *wispy; see-through*

Vc. *p* *pp* *p*

Pno. *mp*

*8va*

\* *Reo* \* *Reo* \* *Reo* \* *Reo*

128 (3+2+2) Relax

Fl. *mf* *p* *more confidently*

B♭ Cl. *mp* *p* *mf* *mp*

Vln. *norm.* *p* *pp* *mp* *gently brushed*

Vc. *mf* *p*

Pno. *p* *mf* *mp*

\* *sc* \* *sc*

135 (3+2+2) Push Relax

Fl. *p* *pp* *p*

B♭ Cl. *p* *pp* *p* *(a klezmerish wobble)*

Vln. *pp*

Vc. *mp* *ppp* *a sigh*

Pno. *p* *mp*

\* *sc*

141 Stretch Receding ♩ = 63

Fl. *ppp* *p* *ppp*

B♭ Cl. *ppp* *p* *ppp*

Vln. *pp* *pp* *p*

Vc. *pp* *pp* *p* *hazy; vulnerable sul d*

Pno. *mp* *pp hazy; indistinct* *a memory*

\* *sc*

147 Poco a poco rit. ----- Rit.

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*ppp*

*mf*

*pp*

*8va*

*mf*

*mp*

*very quiet! a murmur*

\* *Sea.*

Audio Cue #3

#### IV. March, 1940

##### Audio Cue #3:

Each year, Teacher's College was celebrating its anniversary and there was a big program in the concert hall of Vanemuine and then we performed and then I remember it was the last, last.. 1940 it was there in March.....

Something I don't know was in the air that life became very dangerous and we all don't know what the future is going to be, I always remember. It was a celebration of the anniversary of the foundation of the Estonian Teacher's College and each March we had the celebration – the school gave a program in the same concert hall on the stage.....

And then I remember I went to the stage and I played there that Revolutionary Etude—very technical piece—and then after the program was over then came the dance and the chairs were all cleaned up and then orchestra began to play and then the hall began to.. and then I remember, I went then to the door and there he was on the other side of the hall. And when he saw me, he came all across toward me at just a lightning and we began to dance, began the waltz, tead. This was the most beautiful waltz in my entire life. Then he was just holding and we are just dancing and dancing and dancing. He didn't let me go, he didn't even look at me. He was just holding me, and that holding was so wonderful.... [sigh].... Then I was in heaven. When you think one is in heaven is rising above that grey world – just a waltz, just a dance, dancing and then is it really true, is it really true, he picked me, and only me! [laugh] oh...

## V. And Then It All Began to Change

Dignified; with the hint of a Sad, Slow Dance (♩ = 52)

*soft and misty; without rubato*

Flute *mp*

Clarinet in B♭ *a ghostly halo around the flute's sound*  
*p*

Piano *p*

Tape *And then it all began to change*  
4A. Trigger audio cues on the beats indicated by the noteheads.  
The arrows show how specific words should line up with the music.  
The alphanumeric designation (i.e. 4A, 4B etc..) indicates file names.

Violin *brushed, a ghostly halo around the flute's sound*  
*p*

Cello *pizz.*  
*sempre lv sim.*  
*p*

*And then it all began to change*

8

Fl. *a little more forceful*  
*pp* *mp*

B♭ Cl. *flz.*  
*< mf* *p* *pp* *mp*  
*a little more forceful*

Pno. *pp* *f* *mp*

Tape *The Russian red flags with hammer and sickle were lifted*  
4C. *And then it all began to change*  
4D. *Lenin and Stalin's picture were everywhere, the school program was changed, everything changed*  
4A. *And then it all began to change*

Sop. I *p*  
*And then —*

Vln. *< mf* *p < mf > p* *< mf* *pp* *mp*

Vc. *arco* *pizz.*



15 B

Fl. *pp*

B♭ Cl. *p*

Perc. (tam-tam) scrape with brush *pp* *mf*

Pno. *ppp* *p*

Tape 4E. 4F. *mp* *pp*

Sop. I *mp* *pp*  
And then

Vln. *pp*  
with quiet, restrained passion

Vc. *pp*  
pizz. sempre l.v

D.B. *p* *p*

21

Fl. *p* *mf*

B♭ Cl. *p* *mf*

Pno. *p* *pp* *mf*

Tape 4G. 4H. *mf* *mf*  
they are stuffing Estonians into cattle cars and there are thousands of Estonians who have already been taken out of their homes at night

Sop. I *p*  
in the middle of the texture (non-solo)  
They were taken. Then it all

Tenor *p* *p*  
*p* a little breathy, emphasize consonants  
Tu - leb hoog-salt tuu - le tu - hin, Kos - tab kau - gelt lain - te ko - hin. Tu - leb hoog-salt tuu - le tu - hin, Kos - tab kau - gelt lain - te ko - hin.

Bass *p* *p*  
*p* a little breathy, emphasize consonants  
Tu - leb hoog-salt tuu - le tu - hin, kos - tab kau - gelt lain - te ko - hin. Tu - leb hoog-salt tuu - le tu - hin, kos - tab kau - gelt lain - te ko - hin.

Vln. *pp* *cresc.*

Vc. *p* *cresc.*

D.B. *p*

24

Fl. *mf* *f* *mf* < *f* flz.

B♭ Cl. *f* *mf* *f* *punchy*

Perc. *f* *ff* *snare drum*

Pno. *f*

Tape taken out of their homes at night

Sop. I *mf* *f* *ff*

Tenor *mf* *f* *ff* percussive (almost shouted)

Bass *mf* *f* *ff* percussive (almost shouted)

Vln. *f* *ff* *molto vib.*

Vc. *f* *ff* *arco* *pizz.*

D.B. *f*

be - gan it all be - gan to change.

Kos - tab kau - gelt lain - te ko - hin lain - te ko - hin O - hu ka - te ka - tab kau - gelt, Mu - re - vaip see ma - tab mu - sta,

Kos - tab kau - gelt lain - te ko - hin lain - te ko - hin O - hu ka - te ka - tab kau - gelt, Mu - re vaip see ma - tab mu - sta,

28

Fl. *f* *mf* <

B♭ Cl. *mf* *f*

Perc. *mp* *p* *f* *mf*

Pno. *p* *f*

Tenor *f* *ff* *mf*

Bass *f* *ff* *mf*

Vln. *f* *rich*

Vc. *fp* *f* *rich* *f* *rich* *arco*

D.B. *f*

Pei - dab pi - lve pi - me - da - ssee lau - li - ku päe - va - te - ra Mu - re - vaip see ma - tab mu - sta,

Pei - dab pi - lve pi - me - da - ssee lau - li - ku päe - va - te - ra Mu - re - vaip see ma - tab mu - sta,

33 **D**

Fl. *f* *mf* *mp*

B♭ Cl. *mf* *mp*

Perc.

Pno. *p* *f* *mf* *p* *f*

Sop. I *p*  
And — then —

Vln. *ff* *p* *ppp*

Vc. *ff* *f* *p* *f* *p*

D.B. *ff* *f*

*passionately mournful solo*

*8va*

*8va*

*8va*

*\* Sea* *\* Sea* *\* Sea*

37

Fl. *a little sultry but restrained*

B♭ Cl. *a little sultry but restrained*

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

Tape *f* *p* *p* *mf* *p* *p*  
And then it all began to change  
4B.

Sop. I *f* *p* *p* *mf* *p* *p*  
And then — At night —

Vc. *mf* *mp* *mf* *p* *pp*

D.B. *mf* *pizz. sempre l.v.*

*8va*

*8va*

*(upper neighbor mordent)*

43

Fl.

B♭ Cl.

Pno.

Tape

Sop. I

Vc.

D.B.

And then at night Ants came to my parents' house, knocked at the door and said, you know, Taimi's on the list. Taimi's going to be sent to the Siberia too. It was night. It was like two o'clock in the morning.

44. 4K.

*pp* *p* *pp* *p*

Ants knocked on the door I had

Double Bass

*ppp*

51

Fl.

B♭ Cl.

Pno.

Tape

Sop. I

Vln.

Vc.

D.B.

*poco accel.*

Ants knocked at the door and said, you know, we have to escape, we have to escape to the country

44. *mf* *p*

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

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

*mp*

*ppp* *mp* *pp* *pp* *f* *mf*

a li-ttle bu-ndle put qui-ckly my things to-ge-ther At night

58 **E** Nervously pushing ahead (♩ = 58)

Fl. *mf*

B♭ Cl. *mf* *f*

Perc. *f*

Pno. *mf* *f* *mf* *p* *mf*

Vln. *f* *mf* *p* *f*

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

D.B. *f*

62 **F** Ferocious

Fl. *f*

B♭ Cl. *ff*

Perc. *ff* hard felt mallet

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

Tenor *ff*

Bass *ff*

Vln. *mf* *ff*

Vc. *ff*

D.B. *f* *ff*

*wailing molto vib.*

O - hu - ka - te ka - tab kau - gelt,  
O - hu ka - te ka - tab kau - gelt,

65

Fl. *f* *ff*

B♭ Cl.

Perc. *p* *f* *mf* (T.T. w/ heavy sticks)

Pno. *f* *mf*

Tenor  
Mu - re - vaip see ma - tab mu - sta Pei - dab pil - ve pi - me - da - sse Lau - li - ku päe - va - te - ra - da

Bass  
Mu - re - vaip see ma - tab mu - sta Pei - dab pil - ve pi - me - da - see Lau - li - ku päe - va - te - ra - da

Vln.

Vc.

D.B.

68

Fl. *p* *f* *mf* flz.

B♭ Cl. *mf* *ff*

Perc. with mallets *mp* *p* *f* *mf* *p* *f*

Pno. *p* *f* *p* *ff* *f* *ff*

Tenor  
*f* breathy, emphasize consonants (almost spoken like a stage-whisper)  
Vai - mu - var - jud u - du pil - ves Ka - ste hõl - me - ker - ki - mi - sel Arg - sel sam - mul as - tu - de - ssa Näi - ta - vad ve - rist vöi - tle - mist,

Bass  
*f* breathy, emphasize consonants (almost spoken like a stage-whisper)  
Vai - mu - var - jud u - du pil - ves Ka - ste hõl - me - ker - ki - mi - sel Arg - sel sam - mul as - tu - de - ssa Näi - ta - vad ve - rist vöi - tle - mist,

Vln. *f* *ff* (highest note possible)

Vc. *f* *p* *f* *p* *ff* heavy bow pressure (scratch tone)

D.B. *fp* *f* *ff*

**72** **G** Broad ( $\text{♩} = 56$ )  
round, resonant sound

Perc.  $\text{mf}$   $p$

Pno.  $\text{mf}$   $f$   $\text{mf}$

Tenor  $f$   $p$

Bass  $f$   $p$

Vln.  $f$   $\text{mf}$   $\text{ff}$

Vc.  $p$  norm.

D.B.  $f$   $p$

Mä - ssa - mi - ste möö - ga - mä - ngi, Ta - pja ta - ppe - ri tan - tsi sid, Sö - ja - ae - gse sur - ma sui - tsu, Nä - lja - põ - lve när - tsi mi - si Kat - ku kur - na - mi - se jä - lgi

Mä - ssa - mi - ste möö - ga - mä - ngi, Ta - pja ta - ppe - ri tan - tsi sid, Sö - ja - ae - gse sur - ma sui - tsu, Nä - lja - põ - lve när - tsi mi - si Kat - ku kur - na - mi - se jä - lgi

Rit. -----

**78** ----- **Lingering** ( $\text{♩} = 42$ ) **H** Dancing Again but Reluctantly ( $\text{♩} = 42$ )

Fl.  $mp$

Pno.  $p$  pedal with L.H.

Tenor  $p$

Bass  $p$

Vln.  $pp$  at the tip

Vc.  $p$  pizz. sempre l.v.

D.B.  $pp$

Too - vad ku - rbi tea - du - si - da \_\_\_\_\_ O - hu - päe - vast oh - ka - mi - si \_\_\_\_\_ Pii - na - põ - lve pi - sa - rai - da \_\_\_\_\_

Too - vad ku - rbi tea - du - si - da \_\_\_\_\_ O - hu - päe - vast oh - ka - mi - si \_\_\_\_\_ Pii - na - põ - lve pi - sa - rai - da \_\_\_\_\_

85 I

Spoken:  
(The text should be spoken quietly and naturally, without strong emphasis or emotion. The starting point for each phrase is indicated. There will be significant gaps between many of the phrases.)

We went through the woods and along the ditches and we arrived at a lake, and Ants rowed to a small island. Next morning we saw the Russian soldiers on horsebacks riding around the lake, combing the bushes and meadows. I can tell you, really, the feeling was this: maybe there is no tomorrow.

*mp*

*pp*

95

Two nights passed and then suddenly we saw on the highway German cars and horse-drawn carriages. We were happy the Germans had arrived - they were going to free us from the Russians. And the Germans pushed the Russian troops away. About half a day passed and we dared to row back. And the Germans occupied Estonia then, three years from the summer of '41 until September '44.

*p*

*p*

Gua

~4 sec.

Audio Cue #5

## VI. Learning to Play the Piano

### Audio Cue #5:

Well, when it comes playing the piano... well I know my father was a musician and I wanted to make him happy. I always – you know, in Estonia, the parents don't hug their children and they don't tell you how much they love you, you only guess it. Just a look of the eyes will tell you and I was a little girl and I remember I was four years old and my grandmother died and we went to Otepää to the funeral and in that funeral the people were singing a song it was... [sings] ...this was the song when they sang and we came – we all cried – and we came back to Tartu, to our home, and I remember I went to the piano – I was a tiny girl, I was four or five years old – and I began to look for that melody. This was the first melody that hit me so because that was the first loss of my life and I played that melody. I found it out on the piano (and even the black keys) and then I began to harmonize it. ["You were four?"] Ja, and I could play – I was alone there, I remember – and suddenly, the door to the dining room opened and there was standing my father looking at me and my mother came; my mother was shorter. I never forget the look in their eyes and I thought suddenly – did I do something wrong? Yeah, but my father said, no no, go on. I just had to – I remember now that melody, that was the first melody I remember. I began to pick up myself on the piano. And after that my father began to teach me how to play the piano.



VII. The Quiet Snow Fell Down

**Gently Insistent but not Hurried** (♩ = 92)

*p* searching; floating above and independent of the bass part

Sop. Solo I

Double Bass

Piano

*lightly pulsing; brushed*

*p*

*bell-like*

*mf*

*p*

It was \_\_\_ for - ty one \_\_\_ now a -

\* Harmonics written an octave above sounding pitch.  
See performance notes about bass scordatura.

*sc.*

7

Sop. I

D.B.

Pno.

*hold back*

*darker*

- fter the Ge - rmans came \_\_\_ and \_\_\_ the Ru - ssians \_\_\_ pulled \_\_\_ out \_\_\_ Oc - to - ber thir - ti -

12

Sop. I

D.B.

Pno.

*rit.* ----- ♩ = 52 **A** **A Tempo**

*mf*

- eth \_\_\_ The qui - et snow came down. It was \_\_\_ fo - rty one \_\_\_ now \_\_\_

20

Sop. I

D.B.

Pno.

*molto rit.* ----- **A Tempo** *poco rit.* ----- ♩ = 66 *poco rit.* -----

Six red ro - ses is-n't it nice \_\_\_ m - m - m - m - m - m - m

(hum)

26 **B** Tempo I (♩ = 92)  
*p* quiet, careful and intimate; telling a precious secret

Sop. I We came out of the church and it was snowing. Go-ing in it was not snowing but co-ming out.

D.B. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Pno. *mf*

200

33 **C** ♩ = 52

Sop. I but co-ming out but co-ming out. The quiet snow came down. The quiet snow came

D.B. *f* *p* *p*

40 **D** Distant; Foreboding (♩ = 46)

Audio Cue #6

Tape We walked through snow home then, after the ceremony, but it was a...

Sop. I down.

D.B.

Bass Solo *p* ( *p* sempre )  
 lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges

Other Men *p* ( *p* sempre )  
 lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges

Vc. *p*

46

Tape beautiful... Next morning, the sky was dark blue but everything was covered with untouched.. white.. snow. You can't imagine; each time it is like the first time snow is coming...

Bass Solo  
 lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges

Other Men  
 lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges

Vc.

52

E

Tape

...down, [sigh] this happiness goes through me. *mf*

Bass Solo  
lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges *mf* lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges

Other Men  
lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges

Pno.  
*f*  
without pedal

Vc.

58

Sop. II  
*mf*  
kii - rest kao - vad mei - e päe - vad tu - hat nel - ja

M-S  
*mf*  
kii - rest kao - vad mei - e päe - vad tu - hat nel - ja

Bass Solo  
lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges

Other Men  
lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges

Pno.

Vc.

64

Sop. II  
*p* e - lu tu - nnid e - lu tu - nnid *pp* e - lu tu - nnid

M-S  
*p* e - lu tu - nnid e - lu tu - nnid *pp* e - lu tu - nnid

Bass Solo  
lu-mi lan-ges ta-sa-ke-si ta-sa-ke-si lu-mi lan-ges

Other Men  
lu-mi lan-ges lu-mi lan-ges ta-sa-ke-si - ta-sa-ke-si lu-mi lan-ges ta-sa-ke-si lu-mi lan-ges ta-sa-ke-si lu-mi lan-ges lu-mi lan-ges lu-mi lan-ges *ppp*

Pno.  
*p*  
*ppp*

Vc.

## VIII. The Last Ship

**Angry, Biting and Forceful** (♩=76)

Flute

Clarinet in B $\flat$

Percussion

Piano

Soprano Solo I

Violin

Cello

Double Bass

7

A

Fl.

B $\flat$  Cl.

Perc.

Pno.

Sop. I

Vln.

Vc.

D.B.

*flz.*

*mf* *f* *mf* *f* *mf*

*ff* *f* *p* *f* *etc.*

*ff* *mf* *f* *mf* *f* *mf*

*declaiming*

We were on the last ship We were on the last ship We were

*secco* *f* *p* *f* *secco* *f*

*f* *p* *f* *pizz.* *arco* *f* *pizz.* *arco*

*ff* *f* *p* *f*

*f* *mf* *f* *ff* *p* *ff*

*hi-hat and brake drum* *sempre l.v.*  
*hi-hat half open - dirty sound*

*f* *mf* *f* *mf* *f*

on the last ship We were on the last ship, Sep-tem-ber nine-teen for-ty four We were on the last ship

*p* *f* *p < f* *mf* *f*

*p* *f* *p < f* *mf*

*pizz.* *f* *p < f* *arco*

12

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I

Vln.

Vc.

D.B.

*mf* *f* *mf* *ff*

We were on the last ship the day

16

**B** Quietly Transfixed

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I

Vln.

Vc.

D.B.

*ff* *p* *ff* *pp* *pp* *mf* *pp* *mp*

*gentle but mechanically precise*

*p sub.* *p*

*Rec. una corda*

*pizz. sempre l.v.*

be fore the Ru-ssians re - turned

21

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I

Vln.

Vc.

D.B.

*mp*

It was a grey, grey — fog — — — gy sea

*mp*

*mf* *pp* *p* *mf* *pp*

\* 1/2 pedal every beat or two during R.H. passage-work

*8va*

25

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I

Vln.

Vc.

D.B.

*mf*

*p*

*mf* respond to the flute

Grey, grey, — all a - round us

*p*

*pizz.*

*p*

pedal with L.H. but keep it fairly dry

*8va*

29

Fl. *p* *f*

B♭ Cl.

Perc. *p* **snare drum**

Pno.

Sop. I  
in the Bal - tic Sea

Vln. *pp*

Vc. *pp*

D.B. *mp* *mf* *arco* *solo - a tender response to the soprano*

32 **C**

Fl.

B♭ Cl. *f* *brash*

Perc. *f*

Pno. *f* *release una corda pedal* *ff*

Sop. I

Vln. *f*

Vc. *f* *arco*

D.B.

35

Fl. *fp* *flz.* *f*

B♭ Cl. *f*

Perc.

Pno.

Sop. I

Vln. *fp*

Vc.

D.B.

poco accel. ----- Alarmed (♩ = 88)

37

Fl. *ff* *mf* *ff* *p*

B♭ Cl. *ff* *mf* *ff* *p*

Perc. *fp* *ff* *ff* (choke on down beat)

Pno. *ff* *Ghiacchino* *3* *8vb*

Sop. I

Vln. *f* *mf* *f* *ff* *f* *ripped on the string*

Vc. *ff* *3* *p*

D.B. *ff* *3* *f* *ff*



41

Fl. *ff* *p* *mp* *p* *mp* *p* *mp* etc.

B♭ Cl. *f* *p* *mp* *p* *mp* *p* *mp* etc.

Perc. *pp* *mp* *pp* *mp*

Pno. *f*<sup>3</sup> *p* *mf*

Sop. I *f* *mf*  
Se-ven 'o' clock in the mor-ning

Vln. *p* (use d harmonic whenever possible) *p*

Vc. *f* *p*<sup>3</sup>

D.B. *mf* *p*

with sticks

44

Fl. *cresc. poco a poco* *f*

B♭ Cl. *cresc. poco a poco* *f* *p*

Perc. *p* *mf* *p* *mf* *p* *ff*

Pno. *f*<sup>3</sup> *ff* *glissando*

Sop. I *f* *ff* *f*  
Se-ven 'o' clock the Rus-sian tor-pe-do tore through the ship Se-ven 'o' clock

Vln. *f* *p* *f* *p*

Vc. *cresc. poco a poco* *f*

D.B. *cresc. poco a poco* *f*

E

49

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

B♭ Cl. *p* *mf* *p* *mf* *p* *f* *mf*

Perc. *p* *f* *mf* *mf* *mf*

Pno. *8va*

Sop. I  
 — in the mor - ning the Ru-ssian tor - pe - do the Ru-ssian tor - pe - do — tore — through the ship  
*intense! but don't cover the soprano*

Vln. *f*

Vc. *ff* *f* *ff* *norm.* *pont.*

D.B. *arco* *f*

53

Fl. *f* *mf* *f* *f* *ff*

B♭ Cl. *f* *mf* *f* *f* *ff*

Perc. *f* *pp* *ff*

Pno. *ff*

Sop. I  
 and pulled — a hun - dred — re - fu - gees in - to the sea —  
*ff*

Vln. *f* *ff*

Vc. *ff* *f* *norm.* *ff*

D.B. *ff* *f* *fp* *ff*

57 molto allarg. [♩ = 50]

Fl. *ff*

B♭ Cl. *ff*

Perc. *f* *mf* *ff*

Pno. *aggressive!* *mf* *ff*

Sop. I *mf*  
And the ship be - gan to

Vln. *pont.* *ff* *mf* *ff*

Vc. *pont.* *ff* *mf* *ff*

D.B. *pont.* *mf* *ff* *norm.*

61 **F** Lost in Thought (♩ = 72) poco a poco accel.  
*ease into tempo over four beats*

Fl.

B♭ Cl. *pp* *mp* *pp*

Perc. *mf* *p*

Pno. *pp*

Sop. I *p* *p* *mf* *p*  
sink And there was dead si - lence And the wa - ter was so high so close

Vln. *(norm.)* *pont.* *norm.* *pont.* *norm.*  
*ppp* *mf* *p* *mf* *p* *mf*

Vc. *(norm.)* *pont.* *norm.* *pont.* *norm.*  
*pp* *mf* *p* *mf* *p* *mf*

D.B. *pizz.* *arco* *scratch tone like a groan* *scratch tone*  
*p* *p* *mf* *pp* *p*

67 **G** More and More Nervous ( $\text{♩} = 84$ )

The score is for a 4/4 piece in G major, marked 'More and More Nervous' with a tempo of quarter note = 84. It features a woodwind section (Flute, B♭ Clarinet), Percussion, Piano, two Soprans, Violin I, Violoncello, and Double Bass. The music is characterized by a driving eighth-note pattern in the woodwinds and strings, with dynamic markings ranging from *pp* to *mf*. The vocal parts have lyrics in German.

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

**B♭ Cl.** *mp* *p* *pp* *mp*

**Perc.**

**Pno.** *p*

**Sop. I** *p* *mp* *mf*  
 — And there was dead si - lence And the wa - ter was so high It was a grey.

**Sop. II** *p* *mp* *mf*  
 Ah Ah Päev

**Vln.** *p* *mf* *p* *mf*  
 pont. → norm.

**Vc.** *pp* *mf* *pp*

**D.B.** *mf* *p*  
 pizz. sempre l.v.

73 H

Fl. *f*

B♭ Cl. *f* *mf* *f*

Perc. *f* (clanging metal) with heavy wooden sticks

Pno. *f* *f*

Sop. I *f* *f*  
 grey fog - gy day all a-round us And sud-den - ly the mo-tors be - gan to

Sop. II *f* *ff*  
 o - li hall hall ja u - - du - ne u - du - ne päev

M.S. *mf* *f* *ff*  
 ja u du ne päev

Tenor *f* (hum) *p*  
 tmm

Bass *f* (hum) *p*  
 tmm

Vln. *p* *f* *mf*

Vc. *mf* *f* *mf*

D.B. *mf* *f*

78 *poco a poco accel.*

Fl. *f*

B♭ Cl. *f* (sim.)

Perc. *f* with heavy wooden sticks  
*mf*

Pno. *f* with pedal (but lift for all rests)

Sop. I *ff*  
pull \_\_\_\_\_ And the ship did - n't sink

Sop. II *f*  
ja hall \_\_\_\_\_ Ah \_\_\_\_\_

M-S. *f*  
ja hall \_\_\_\_\_ Ah \_\_\_\_\_

Tenor *f*  
mah \_\_\_\_\_ Ah \_\_\_\_\_

Bass *f*  
mah \_\_\_\_\_ Ah \_\_\_\_\_

Vln. *f*

Vc. *f*

D.B. *ff* arco >

81

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I  
And we were saved and we were saved and we were saved

Sop. II

M-S.

Tenor  
*mf*  
Ah Ah

Bass  
*mf*  
Ah Ah

Vln.

Vc.

D.B.

85 **I Wild** (♩=112)

The score is for a piece titled "Wild" in 4/4 time, marked with a tempo of quarter note = 112. It features a variety of instruments and voices. The woodwinds (Flute and B♭ Clarinet) play melodic lines with dynamic markings of *ff*. The percussion part consists of a steady eighth-note pattern. The piano accompaniment is characterized by chords and glissandi, with a note for the latter: "The glissandi should be played with an energetic, wild abandon. The written starting and ending notes are approximate." The vocal parts (Soprano I, Soprano II, Mezzo-Soprano, Tenor, and Bass) all have long, sustained notes, with lyrics "Ah" written below the notes. The strings (Violin, Viola, and Double Bass) provide a rhythmic and harmonic foundation, with dynamic markings ranging from *ff* to *mf*.



88

Fl.

B♭ Cl.

Perc.

Pno.

Sop. I

Tenor

Bass

Vln.

Vc.

D.B.

Ah

Ah

Glissando

Gliss.

15<sup>ma</sup>

91 J

Fl.

B♭ Cl.

Perc.

Pno.

Tenor

Bass

Vln.

Vc.

D.B.

Mah Mah

Mah Mah

*p* *ff* *fff* *fff*

Rit. ....

95

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

D.B.

with t.t. beater  
l.v. into mvt. IX

*ff* *fff* *fff* *fff*

attacca

## IX. January, 1945

**Straightforward** (♩ = 52 - 54) Audio Cue #7

Tape

Soprano Solo I

Double Bass

Percussion

When we arrived in Gottenhafen.. ahhh.. first time, stepping the on the country that, on the grounds, I really can understand when people are come and kiss the group, such a feeling that I am on the land again *ppp from a distance*

And we were saved in that wrecked ship on the stormy sea. It took us 5 days and nights but the ship pulled us still to Germany, to Gottenhafen. And then \_\_\_\_\_

[tam-tam] (ringing from mov. VIII) *mp*  $\rightarrow$  *ppp*

let sound decay naturally (never dampen)

13

Tape

Sop. I

D.B.

They had, this kind of, like Red Cross points there in the harbor, that they took very good care of the refugees. Naja, and then against our will we were sent to Pozen because they didn't let Ants go. Ants was sent to Poland, to Pozen to a German airplane factory. Christmas we were together, that was my most beautiful Christmas.

And then \_\_\_\_\_ nine-teen for-ty five \_\_\_\_\_ we were in Po - land

with controlled emotion

22

Tape

Sop. I

D.B.

Well that was our last Christmas actually in that Polish farm. That was the last time I saw him. That must have been 20th or 21st of January. That was the last time I saw him

Ja - nu - a - ry nine-teen for-ty five \_\_\_\_\_ Ja - nu - a - ry nine-teen for-ty five \_\_\_\_\_ Ja - nu - a - ry nine-teen for-ty five \_\_\_\_\_ the Ru-ssians were six

29

Tape

Sop. I

D.B.

That was the last time I saw him. That was the last time I saw him. That was the last time I saw him. 20th or 21st of January. I thought he would come to leipzig, any time. I was waiting there - I have been waiting here since 1949.

miles a way \_\_\_\_\_ the men had to stay the wo-men had to leave \_\_\_\_\_ we had an a-ddress in Leip-zig \_\_\_\_\_

*n*

[Audio Cue #7 continues:]

And then, even went I came – I went to an astrologue [sic], and an astrologue told me that you think that your husband is dead but he is not; he is searching for you and suddenly he is there. And this has been in my mind all my life, even when I came to America, I thought that after the Second World War ended, he hadn't come, that maybe he was imprisoned, maybe the... But he was not a soldier, I thought if he suddenly, he knows that I am expecting Ülle and he has my address and he will come. Because in Estonia, he could have gone to Finland, but he said, I am not going to leave you alone, you and Merike alone. So I have to tell you, Lembit, that... he gave, he loved so much that he gave his life so that Merike and I would live. And even in Bible is said that there is a greater gift or proof of love than one is willing to give his life for another person and he did that. He did that.

[Pause for ~ 5" before proceeding to mvt. X.]

# X. Slow Memory

Plaintive; Working Through Resistance (Like Swimming Through Honey) ♩ = 52

(3+2) A

Flute: *painfully yearning*, *mf*, *p*, *mf*

Clarinet in B $\flat$ : *mf*, *f*, *pp*, *f*, *fp*, *f*, *p*

Violin: *f*, *mf*, *f*, *p*, *mf*, *f*

Cello: *mf*, *p*, *pp*, *mf*, *pp*

Piano: *f*, *p*, *mf*, *f*

Annotations: *bend*, *pizz.*, *non. vib.*, *molto vib.*, *8<sup>va</sup>*, *11*

[7] (2+3) B

Fl. *f*, *p*, *mf*, *flz.*, *fp*, *ff*

B $\flat$  Cl. *mf*, *p*, *mf*

Vln. *mf*, *p*, *p*, *f*

Vc. *f*, *mf*, *p*, *mf*, *pp*, *mf*

Pno. *p*, *f*

Annotations: *arco*, *8<sup>va</sup>*, *7*

[12] (3+2)

Fl. *p*, *flz.*, *mf*<sup>3</sup>

B $\flat$  Cl. *f*, *p*, *ff*

Vln. *f*, *f*, *pp*, *mf*

Vc. *f*, *f*, *pp*, *mf*

Pno. *mf*

Annotations: *norm.*, *pont.*, *3*, *7*

Reo

\* with some pedal

17 *poco rit.* ----- **C** A Tempo - Veiled, Fragile but Plain *allarg.* *a tempo*

Fl. *p*

B♭ Cl. *pp* *ppp* *pp* *ppp* *pp* *mp* *pp*

Vln. *ppp* *pp* *p* *mp* *p* *mp*

Vc. *ppp* *pp* *ppp* *pp* *ppp* *pp* *mp* *pp*

Pno. *p* *pp* *pp*

24 *rit.* ----- **D** Thick; Straining *rit.* [*♩* = 42] [*♩* = 69]

Fl. *mf* *p*

B♭ Cl. *mp* *mp* *p* *ppp*

Vln. *p* *mf* *p* *mf* *mp* *mf* *pp* *ppp*

Vc. *mp* *mp* *p* *ppp*

Pno. *mf* *p* *mp* *p*

31 **E** Anxious *♩* = 60 (3+2) (2+3)

Fl. *mf* *p* *f*

B♭ Cl. *mf* *f* *pp* *mf* *f*

Vln. *f* *mf* *f* *p* *p*

Vc. *mf* *p* *f* *ff*

Pno. *f* *p* *mf* *f*

37

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

*mf*

*ff*

*free*

*f*

*p*

*f*

*naked emotion - with lots of vibrato*

*p*

40

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

**F** Confident  $\text{♩} = 69$   
accel. -----  $\text{♩} = 80$

*p*

*f*

*f*

*p*

*f*

*p*

*pp*

*p*

*ff*

*Reo*

46

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

**G** A Tempo

Suddenly Slower  $\text{♩} = 54$  allarg. -----

*ff*

*pp*

*mf*

*p*

*f*

*pp*

*pp*

*p*

*mf*

*p*

*Reo*

**53** allarg. ----- **H** With a Gently Aching Lilt  $\text{♩} = 60$

Fl.  $p$   $mf$   $p$   $mf$

B♭ Cl.  $pp$   $p$   $pp$   $mf$   $p$   $mf$

Vln. with mute (regular mute)  $pp$   $p$   $pp$   $mf$   $p$   $mf$

Vc.

Pno.  $p$   $mp$   $mf$

*Scal* \*

**61** **I**

Fl.  $p$   $pp$

B♭ Cl.  $p$   $mp$   $pp$   $p$   $mf$   $p$

Vln.  $p$   $pp$   $p$   $f$  sub.  $pizz.$   $arco$   $p$   $mf$   $p$

Vc.  $p$   $pp$   $p$

Pno.  $pp$   $p$   $mp$   $pp$

*Scal* \* *Scal* \* *Scal* \*

**70** poco rit. ----- **J** A Tempo

Fl.

B♭ Cl.  $mf$   $pp$   $mf$   $f$   $pp$

Vln.  $mf$   $p$   $f$  sub.  $mf$   $f$

Vc.  $mf$   $f$

Pno.  $mf$   $mp$   $p$   $mf$   $pp$

*Scal* \* *Scal* \*

very distant and without emotion

with a little pedal una corda

79 K

Fl. *p* <sup>3</sup>

B♭ Cl. *p* *mf* *pp* *p*

Vln. *pp* *p* *pp*

Vc. *p*

Pno. *p* [*~4 sec.*]

Audio Cue #8

## XI. Coming to America

### Audio Cue #8:

And then you begin to question, why did it happen this way? Why? Fate is so strange that I feel... when I look back now, everybody is facing difficulties but it still.. there is like a guiding hand that has let me experience the horrible, everything that happened so terrible but still like an onlooker who exactly wasn't destroyed by it. Just like, being like a little bit above, a little bit touched but not quite in that soup. Jah... so... in spite of everything... this has been the journey. What moments.. I remember the sounds, you know, I remember the stormy seas, the sound, and the fog, and I remember the crushing of the ice under your boots, you know, on that icy highway... yeah, how much a person can take. And then I think I came to America; I was 27 years old, like you, and I was the only bread winner and I received by Lutheran welfare office one dollar and I was the only breadwinner and I had to feed my mother and father and Merike and Ülle and I was asked what can you do, well, in an orphanage I went to the piano and poured my pain in to the music and the door opened up and the orphanage director came in and asked me, "Can you play the organ too?" and I said, "Of course." Biggest lie I have ever made. Well, he said, "Next Sunday I will go to, in Arlington Street is the Lutheran Ministers' Conference – about 200 ministers. I will take you with me and play them the organ and maybe one of them will need an organist..." And that's the beginning.





14

Fl. *ppp*

B♭ Cl.

Perc. *p* *pp* *p* *ppp* [Snare] with brushes

Pno.

Sop. II *p* *mp* *mf* *p*  
 mu - mu - mu - mum - mu - mum ja mu - re kak - sik - ve - - nmad

M-S *mp* *mf* *p*  
 mu - mu - mu - mu - mu - mu - mu - mum (hum) kak - sik - ve - - nmad na - na - na - na - ne - nan

T

B

Vln. *pp* *mf* *f*

Vc. *mp* *pp* *mf* with mute

D.B.

19

Fl. *f* *mf* *f*

B♭ Cl. *p* *f* *mf*

Perc. *p* *mp* *p* *mf*

Pno. *f* *p* *f* *mp* *p*

Sop. II

M-S

T

B

Vln. *mf* *mf* *pp*

Vc. *f* *mf* *pp* *pizz.* *mf* *arco*

D.B. *f* *mf* *f* *p*



36

Fl. *pp* warm, resonant sound

B♭ Cl. *pp* soft, diffuse sound

Perc. *pp*

Pno. *pp*

Sop. II *mp* *pp* (hum) mu-mu-mu-mu - mu-mu - mum

M-S *mp* *pp* mu-mu-mu-mu - mu-mu-mu - mu-mu-mu-mum

T. *pp* warm, resonant sound rōöm

B. *pp* warm, resonant sound rōöm

Vln. *ppp*

Vc. *pp* warm, resonant sound *ppp*

D.B. *pp* *ppp*

41

Fl.

B♭ Cl. *pppp* *ppp* *pppp*

Perc. *ppp*

Pno. *ppp*

Sop. II *pp* *p* *pp* mu-mu-mu-mu-mu-mu-mum

M-S *pp* mu-mu-mu-mu-mu-mum

T. *(pp sempre)* rōöm

B. *(pp sempre)* rōöm

Vln. *ppp* *pppp*

Vc. *pppp* *ppp* *pppp*

D.B. *pppp* *ppp* *pppp*