

Reinaldo Moya

Generalissimo

An Opera in One Act

Libretto by Jess Foster
2013

Selections:

"Dead" (ca. 9 min.)

Camila's Aria (ca. 7 min.)

Junior's Aria (ca. 4:30 min.)

Finale (ca. 19 min.)

Characters:

Miguel Angel (Bass-baritone) A late dictator from a fictional Latin American country.

Miguel Angel II a.k.a. "Junior" (Baritone) the son of Miguel Angel

Pelele (Soprano) A limbo bureaucrat, and fool-type character

Camila (Mezzo-Soprano) Miguel Angel's wife

Instrumentation:

Guitar (both electric and acoustic)

Flute (including Piccolo, and Alto Flute)

Clarinet (in B-flat and A, also doubling on Bass Clarinet)

Violin

Violoncello

Piano

Percussion (1 player)

Includes: Marimba, Vibraphone, Tam-Tam, Small Bass Drum, Brake Drum, Tambourine, Triangle.

SCORE IN C

"Dead"

Reinaldo Moya

Hazy and disembodied ♩=72

Pelele

Miguel Angel

Dead Dead Dead Dead

Flute

Clarinet in Bb

Guitar

Violin

Violoncello

con sord.
pp con sord.
pp

Flutter tongue

Scape brake drum in circular, irregular motion until cue

Percussion

Hazy and disembodied ♩=72

Piano

pp

Hazy and disembodied ♩=72

Pelele

M.A.

ad lib., somewhat expressive, but still contained

the word rolls a - round my tongue like vin - e - gar

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno.

pp

14 **A** **B**

Pelele

M.A. *ad lib.*
my bo - dy is still fit my mind is still sharp per-haps it was a sud-den heart at-tack that took its grip u- pon me

Fl. *colla parte*

Cl.

Gtr.

Vln. I

Vc. *pizz.* *arco* (harmonics here)

Mar.

Pno. **A** **B**
colla parte
pp

23

Pelele

M.A. *6*
but, there are ma-ny pos-si - bi - li - ties and that's what scares me the most

Fl.

Cl. *pp*

Gtr.

Vln. I

Vc. *gliss.* *gliss.*

Mar.

Pno. *pizz. inside the piano*
p

C

chant-like, without much inflection

3

27

Pelele

M.A.

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno.

One fine men's suit _____ Pressed

C

=

Piu mosso, scherzando $\text{♩} = 92$ **D**

32

Pelele

M.A.

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno.

two pairs of gol - den cuff - links Ar - ma - ni shoes _____

Tambourine

Triangle

pizz. *p*

p

p

p

D

Piu mosso, scherzando $\text{♩} = 92$

39 **poco rit.** **Tempo I** ♩=72 **E Andantino** ♩=126

Pelele

M.A. We once hid a-way in

Fl. To A. Fl. Alto Flute

Cl. *pp*

Gtr. *pp*

Vln. I *arco* *ppp*

Vc. *ppp*

Tri. scrape break drums stop scraping

Pno. **poco rit.** **Tempo I** ♩=72 **E Andantino** ♩=126

ppp *p*



47 **Tempo I** ♩=72 **Scherzando** ♩=92

Pelele

M.A. moun-tains holed up in the drip-pingcaves we knew we preyed on a pre-da-tor we had to re-verse the food chain

A. Fl. ad lib. chant-like

Cl. *p*

Gtr. *p* pizz.

Vln. I *p*

Vc. *p*

Tri. *p*

Pno. **Tempo I** ♩=72 **Scherzando** ♩=92

58 **poco rit.** **F** **Andantino** ♩=126 **poco rit.** **A tempo** 5

Pelee

M.A. *Broadly*
The times were tough but we pre-vailed and for all of our trib-u-lations we knew

A. Fl.

Cl.

Gtr.

Vln. I

Vc. *arco* *mf* *pp*

Tri.

Pno. **poco rit.** **F** **Andantino** ♩=126 **poco rit.** **A tempo** *pp* *p*

69

Pelee

M.A. a pair of sat-in gloves a blue hand-ker-

it was our du-ty to re-or-gan-ize the na-tion

A. Fl.

Cl.

Gtr.

Vln. I *pp*

Vc. *pp*

Tri. *scrape brake drum*

Pno.

6 75 **Tempo scherzando** ♩=92 **G** **Andantino** ♩=120 **poco rit.**

Pelele chief made of Chi-nese silk

M.A. We wound road-ways through the

A. Fl.

Cl.

Gtr.

Vln. I

Vc.

Tri.

Pno.

end scraping

pizz. *p*

arco

Tempo scherzando ♩=92 **G** **Andantino** ♩=120 **poco rit.**

82 **Meno mosso** ♩=108 **molto rit.** **A tempo** **molto rit.** **A tempo** **rit.** **A tempo**

Pelele becoming more expressive ad lib.

M.A. coun - try side We grew boun-ti ful crops from our blood-y soils our smoke- stacks they ex-haled pros - per i - ty the c - con - o - my was shocked back to life

A. Fl.

Cl.

Gtr.

Vln. I

Vc.

Tri.

Pno.

arco con sord. *pp*

colla parte

colla parte

Meno mosso ♩=108 **A tempo** **A tempo** **rit.** **A tempo**

90 **rit.** **H** **A tempo**

Pelele *one box of doc - u - ments a sec - ond box of doc - u - ments*

M.A. *there was no coun - try that did - n't en - vy us*

A. Fl.

Cl.

Gtr.

Vln. I

Vc.

Tri.

Pno.

p *pizz.* *arco* *pp*

96 **poco rit.** **A tempo** **poco rit.** **A tempo** **I**

Pelele

M.A. *grew suc - ces in a field of rocks cre - a - ted riv - ers of o - pul - ence from a drought peo - ple had been on the brink of death*

A. Fl.

Cl.

Gtr.

Vln. I

Vc.

Tri.

Pno.

Flute *mp* *Marimba* *p*

8 103

Pelele

M.A. *mf* and I gave them a new pur - pose *f* growing more desperate and I

Fl. *p*

Cl. *p*

Gtr.

Vln. I

Vc.

Mar.

Pno.

106 **molto rit.** **A tempo**

Pelele

M.A. gave them a new pur - pose a fa-ther land they could all be

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno. **molto rit.** **A tempo**

109 9

Pelele

M.A.

proud of.

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno.

112

Pelele

M.A.

Fl.

Cl.

Gtr.

Vln. I

Vc.

Mar.

Pno.

116

J

Pelele

three box - es of doc-u-ments and here are two more

M.A.

Fl.

pp

Cl.

p

Gtr.

pp

p

Vln. I

Vc.

Mar.

Tambourine

p

Pno.

J



123

K

Pelele

ad lib.

M.A.

and all of this start-ed with no - thing the on - ly

Fl.

Cl.

Gtr.

inmutable, still and crystalline

pp

Vln. I

pp

still, crystalline

sempre pp

Vc.

pp

still, crystalline

sempre pp

Tamb.

Pno.

K

uneven, and generally anxious
(pizz. inside the piano if possible)

p

p

129

Pelele

M.A. *char - i - ty I was giv - en was my life.*

Fl.

Cl.

Gtr.

Vln. I

Vc.

Tamb.

Pno.

p

p

p

ppp

5

3

134

Pelele

M.A. *forcefully ad lib.*
it was-n't charmed for it start-ed in the gut-ter and I mold - ed it mold - ed it with no - thing with

Fl.

Cl.

Gtr.

Vln. I

Vc.

Tamb.

Pno.

poco sf

poco sf

poco sf

poco sf

poco sf

pp

sfp

sfp

sfp

p

pp

sfp

sfp

sfp

p

p

3

3

3

142

Percle

For-ty one, for-ty two... box - es of doc - u-ments what is the

M.A.

Fl.

Cl.

Gtr.

tremolo as fast as possible

Vln. I

Vc.

Tamb.

Pno.

poco cresc.

14 **Poco piu mosso** ♩=116

Pelecé these are not to be tam - pered with _____ Screaming They must go through sev-er-al steps of pro-ces-sing be-fore they're in-te-grat-ed_in-to your life

M.A. They be-long to me!

Fl.

Cl.

Gtr.

Vln. I *colla parte*

Vc. *colla parte*

Tamb. *p*

Pno. *p*

To B. D.

Poco piu mosso ♩=116

(8)

156

Pelecé here I'm sure you un-der-stand It's pro-ce-dure words are fault-y tool to doc-u-ment mem'ries you do not

M.A. ad lib, but fast and increasingly frustrated You're hold-ing my mem'ries hos-tage they can lead to ans-wers a-bout my death

Fl.

Cl.

Gtr.

Vln. I

Vc.

Tamb. *pp*

Pno. *ppp*

Bass Drum *pp*

162

Pelele

seem like the type of man who dies armed with on-ly a pen

M

They will no - ti - fy you when they are fin - ished

M.A.

Please let me se my fi - nal en try

Fl.

Cl.

Gtr.

Vln. I

Vc.

B. D.

Pno.

3

3

3

3

p

p

20

p

168

Pelele

un-til then be - sa tis fied with your thoughts

M.A.

I know a-bout the life I led, but, how did I die?

hesitantly p

Fl.

Cl.

Gtr.

Vln. I

Vc.

B. D.

Pno.

p

p

20

16 175

Pelele

The im - por-tance of your end can-not be more sig-ni - fi-cant than your en - tire ex - ist-ence

M.A.

I lived my life in front of mil - lions

Fl.

Cl.

Gtr.

Vln. I

Vc.

B. D.

Pno.

180

Pelele

you were a he - ro?

M.A.

I need to know that I was re-mem-bered for e-very-thing I did for them I was di - vine

Fl.

Cl.

Gtr.

Vln. I

Vc.

B. D.

Pno.

Camila's Aria

Reinaldo Moya (2013)

Moderato $\text{♩} = 80$

Camila

Clarinet in B $\flat$

Violin

Violoncello

Vibraphone

Piano

Moderato $\text{♩} = 80$

with a sweet, resonant sound

p

p



8

A

Camila

When we first met— it was

Cl.

Vln.

Vc.

mp

pizz.

p

Vib.

A

Pno.

14

Camila

pour-ing rain an im- pos - si- ble day for ro - mance

Cl.

Vln.

Vc.

Vib.

Pno.

==

18

Camila

he cap - ti - va- ted me with the words he spun twist-ing and tum -

Cl.

Vln.

Vc.

Vib.

Pno.

B

p $\leftarrow$ *mp*

p *espressivo*

22

Camila

- bling to my feet and I was rapt when my eyes met his, help-less when he

Cl.

Vln.

Vc.

Vib.

Pno.



26

Camila

flashed his teeth I fell in love with his charm and his po - wers and the coun - try fol - lowed suit

Cl.

Vln.

Vc.

Vib.

Pno.

30

C

Camila

Cl.

To B. Cl.

Vln.

Vc.

Vib.

Pno.



34

Camila

Cl.

Vln.

Vc.

Vib.

Pno.

39

D

Camila

Cl.

Vln.

Vc.

Vib.

Pno.



44

E

Camila

Cl.

Vln.

Vc.

Vib.

Pno.

49 poco a poco accel.

Camila *a short walk in the streets tells the sto - ry it shouts through thread - bare*

B. Cl.

E. Gtr.

Vln. *pp*

Vc. *p*

Vib. *mp*

Pno. *p*

(8)

54 ♩=84

Camila *clothes_ the leg - a - cy of wrong - ful death_ has soaked in - to_ the dirt the*

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno. *p*

(8)

8va

poco a poco accel.

58

Camila

cob - ble - stones are crook - ed with up - heav - al from the a - troc -

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

88



61

Camila

i - ties they try to cov - er

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

8

F

92

65

Camila

with growing anxiety
mf
I want - ed to make a dif - ference

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Crotales

mf

Pno.

(8)¹

mf



70

Camila

so I let my self live blind - ly in his shad - ow on - ly there could I be

B. Cl.

mp

E. Gtr.

Vln.

Vc.

Glock.

mp

Pno.

sf

sf

75

G

Camila

— seen on - ly — next to him — could I — mat - - - - ter

B. Cl.

mp *mf*

E. Gtr.

Vln.

f

Vc.

Glock.

Pno.

mp



80

Camila

B. Cl.

mf *mf*

E. Gtr.

Vln.

mp

Vc.

Glock.

To Mar.

Pno.

85

Camila

f

My path_____ to pow - er was taint - ed be - cause I backed an un -

B. Cl.

E. Gtr.

ppp

Vln.

Vc.

Glock.

Pno.



89

Camila

fit_____ steed

B. Cl.

E. Gtr.

pp

pp

Vln.

Vc.

Glock.

Pno.

93

Camila

so se duced by his charm and glam - our

B. Cl.

E. Gtr.

Vln.

Vc.

Glock.

Marimba

Pno.



97

Camila

I let my fam - i - ly fi - nance

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

101

Camila

this ma chine

Brake Drum

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

H

fff

f

f < sf > f

sim.

ff

ff

sf

(8)

(8)



106

Camila

Br. D.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

H

sf

(8)

(8)

Musical score for "The Rose Tree" featuring Camila, Br.D., B. Cl., E. Gtr., Vln., Vc., Mar., and Pno. The score includes a tempo change from "poco rit." to "Tempo I" at measure 5. The instrumentation includes a vocal line, brass, woodwinds, strings, guitar, vibraphone, and piano. The score is marked with dynamics like *p*, *pp*, *ppp*, and *pppp*, and includes a sustain pedal instruction for the guitar.

[illegible]

136

Camila

he will stay_____with-in our lead er's shad - ow_____ while I teach_____ him_____ the

Br.D.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

8va

Red.



142

Camila

one re - al truth_____ it takes a re - al man_____ to do good_____ in this world

Br.D.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

8va

Red.

ppp

ppp

ppp
Led. _

Northfield, MN April 7, 2013

Junior's Aria

Reinaldo Moya (2013)

Easy, floaty ♩.=56

Junior

Flute

Bass Clarinet in B $\flat$

Electric Guitar

Violin I

Violoncello

Marimba

Piano

con Ped.

Easy, floaty ♩.=56

10

♩.=168

A

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

10

always with separation between each new attack

p

mp

pp

as legato as possible

5

5

A

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

p

pizz.

mf



Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

B

There's still so much a -

colla parte

p

sempre p

B

32

Junior

bout be - ing a man that I can't straight - en out in my head this

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

32



39

Junior

morn - ing I felt so in - no cent Now I'm hold - ing a s - mok - ing

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

39

C

46

Junior

Fl. *gun* *sf* *sf* *p*

B. Cl. *sf* *pp*

E. Gtr. *p sub*

Vln. *sf* *sim.*

Vc.

Mar. *mp*

Pno. *sf*

46



53

D

Junior

Fl.

B. Cl.

E. Gtr. *ppp*

Vln. *p*

Vc.

Mar. *sempre p*

Pno. *ppp*

53

66

Junior

but my fin-ger a-lone was the one to blame for tight-en-ing a-round the

Fl.

p

B. Cl.

sf

E. Gtr.

sf

Vln.

sf

Vc.

sf

Mar.

sf

Pno.

sf

66

72 E 33

Junior trig - ger The hea - vy gun felt at home

Fl. *sf* *mp*

B. Cl.

E. Gtr.

Vln.

Vc.

Mar. *sf* *pp* To Vib.

Pno. *E*

72

78

Junior — in my_ palm but des - pite all the fuss

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

B. Cl. *p* *mf* *p* *mf*

E. Gtr.

Vln.

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

Vibraphone

Vib. *p*

Pno. *E*

78

34

84

F

Junior

I must con - fess there's some-thng in - side me that wan - ted the gun_____

Fl.

B. Cl.

ppmfppmfppmfppmf

E. Gtr.

Vln.

Vc.

ppmfppmfppmfppmf

Vib.

Pno.

F

84

89

Junior

— to jg - nite

Fl.

B. Cl.

ppmfppmfppmfppmf

E. Gtr.

Vln.

Vc.

ppmfppmfppmfppmf

Vib.

Pno.

94 35

Junior

I hit my mark like an ex - pert, he fell like a

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

94

99

Junior

leaf in the wind

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

99

G

G

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

104

109

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

109

And now I'm a - ware of my

H

H

114

Junior

pow - - - - er _____ Now I've e - merged from the child I

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

114

120

Junior

once was

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

120

I

sempre legato

ppp

pp

arco

ppp

pp

p

127

J

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.



134

K

Junior

Once you kill a man,_____ there's no__

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

141

Junior — turn - ing back it gives you a me-tal-lic

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

pp *mf*

pp *mf*

141

147

Junior — taste for blood

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

mp

mp

147

154

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

forcefully

a taste for blood

p *mf* *p* *mf* *p*

p *p* *mf* *p*

arco *mf* *arco* *mf*

mf

mf

154

161

154

161

Junior

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

Blood!_____

mf *p* *f* *mf*

mf *p* *f* *mf*

mf

mf

f

mf

161

[illegible]

175 **poco rit.** **Relax the tempo a bit** ♩=c. 154

Junior *once a peace-ful boy Now I re-al-ize*

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Bowed Vibraphone l.v.

Mar.

poco rit. **Relax the tempo a bit** ♩=c. 154

Pno. *Unever arpeggiation of the chord on the right hand. Gentle, yet unpredictable*

182

M

Junior

I can't e - ven trust

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

182

188

poco rit.

Junior

my - self

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

poco rit.

188

Finale

43

Frantic, but without rushing $\text{♩} = 132$

Pelee

Junior

Miguel Angel

Flute

Clarinet in Bb

Electric Guitar

Violin

Violoncello

Marimba

Piano

Frantic, but without rushing $\text{♩} = 132$

With a certain anxiety, very rhythmic and crisp

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln. I

Vc.

Mar.

Pno.

With a certain anxiety, very rhythmic and crisp

Miguel Angel

A

13

pow-er ful man can nev er turn his back dis-sent was clos - ing in on me_ from all an - gles

Fl. *mp*

Cl. *mp*

E. Gtr.

Vln.

Vc. *pizz.* *mf*

Mar.

Pno. *pp*

Miguel Angel

18

Did one of my men, threat-en my po-si - tion? Turn on me dur-ing a con - fe-rence?

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

23 45

Miguel Angel

Slip a drop of poi - son in - to one of my drinks? Or per-

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

28

Miguel Angel

haps it was my fier- y wife Who slipped in -to my bed-room with a knife

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vibraphone

Vib.

Pno.

B

pp

34

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

p

mp

p

pp

40

C

Pelele

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

mp

mp cold and somewhat distant

it seems foul play was the most like- ly end but who? who? who_____ could have be-trayed me?

almost in a monotone
Spoken: "You had enemies hiding in the rafters. Does it matter by whose hand you were killed?"

D

47

Pelee

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

Spoken forcefully: "So you finally agree it was an assassination!"

Marimba

f

D

sub f



Pelee

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

Spoken: "I only agree that you have cause to suspect. I do not have answers."

mp

mp

mp

mp

57

Pelele

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

63

Pelele

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

E

nervously

I went to great mea-sures to a - void such an

pp
arco

pp

E

p

70

Pelele

Miguel Angel

end a man tried my food be-fore I ate it

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

76

Pelele

Miguel Angel

I a - void - ed dai - ly pat-terns I had my room

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

82

Pelele

Miguel Angel

tight - ly locked at night no one but me had the key

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

88

Pelele

Miguel Angel

in all my years as the lead - er no

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

Spoken, with growing intensity and exasperation:
"You suffer from paranoia" line up "noia" with this down beat

H

line up "noia" with this down beat

108

Pelele

Miguel Angel

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

line up "noia" with this down beat

Spoken: They were precautions!!

mp

mp

mp

ff

p

H

115

Pelele

Miguel Angel

was I not cor-rect in as-sum-ing I would meet an ear-ly, un-nat-ural end My blood...

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

120

Pelele

Miguel Angel

— burns with the an-swer I will go in sane_____ in this af - ter - life_____ if I don't know who paid my en - trance

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

To Picc.

arco

mp arco

mp

126

Pelele

Miguel Angel

Spoken: "Questions that nag are not unlike children; sometimes it's better to ignore them."

Hives!_____ I'm de-vel-op-ing

Piccolo

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

mp

132 **J**

Pelele

Miguel Angel

hives Oh god! I've been poi-soned You've poi-soned me! You've poi-soned me!

Picc.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

mf

J

mf

137 **K**

Pelele

Miguel Angel

Spoken: "Why would I attempt to stop a heart that has already ceased beating?"

My

Picc.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

f

mp

mp

mp

K

161

Pelele

Miguel Angel

I must find an answer be- fore I'm com-plete ly un - rav - eled

Picc.

Cl.

E. Gtr.

Vln.

Vc.

Mar.

Pno.

Spoken: "What was that sound?"

f

pp

Triangle To Vib.

p

f

M

M

"The processing of your items is complete."

[illegible]

183

Pelele

Miguel Angel

Flute

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vibraphone

Tri.

Pno.

"You may believe your answer has arrived. But please consider if it will be the one you would like to hear. Would it not be best to assume your people celebrate you as a hero, the way you unwaveringly claim they should?"

194

Pelele

Miguel Angel

My an-swer has been de-liv-ered I will

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

p

pp

pp

O



206

Pelele

Miguel Angel

not turn a-way the gift of dut-i-ful re-cord-ing has fol-lowed me un-to death— why else bu to rev-cal the se-cret of my

Fl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

219 **P** 59

Pelele

Miguel Angel

death? My fi - nal en-try "I was in my li - brary late at night un - a - ble to sleep as u-sual de - vel - op ing

Fl.

To B. Cl.

Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

ppp

P

235 **Q**

Pelele

Miguel Angel

new plans for pub-lic schools and then the words end no-thing is a - miss here per-haps I died peace-ful-ly

Fl.

Bass Clarinet in Bb

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

ppp

sustain pedal

ppp

pp

Q

sostenuto pedal

ppp

251

Pelele

Miguel Angel

af - ter all but what is this nag-ging feel-ing? tel-ling me it's not true?

Fl.

B. Cl.

E. Gtr.

Vln.

Vc.

Vib.

Pno.

ppp

mf

pppp

ppp

Guitar

R Moderato, semplice ♩=88

265

Pelele

rubato, with a simple yet free expression, without a hint of irony

los es - tu-dios so-bre la me - sa los o - jos en el a-ci-ca-te del fir - ma men-to en los vol

Gtr.

p

277

Pelele

ca - dos cris - ta - les de la geo-me-trí - a mien-tras la san-gre in-tes-ti - nal del hom - bre muer -

Gtr.

S

297

Pelele

to a cu - la - ta - zos ba - jan - do por los es - ca - lo - nes chu - pa - da por ver-des en -

Gtr.

306

Pelele

Miguel Angel

I feel it may be as e - ter - nal as my wait for the truth

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

U

"I can offer you a piece of your fate. The answer was never in this world.

"It was in front of your eyes, yet you missed it when you went back to your past memories."

V

Without a rush, calm and luminous ♩=80

V

Without a rush, calm and luminous ♩=80

gently roll, arpeggiate chord in an easy rocking fashion.
Maintain attack of the chord very clear by clearing pedal before each attack.
The effect should feel as though you are animating the reverberation of the chord

328

Pelele

Miguel Angel

My son! my

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

331

Pelele

Miguel Angel

son! my

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

333

Pelele

Miguel Angel

son

did the

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

336

Junior

Miguel Angel

without much emotion

No, fa - ther

I've been grant - ed brief pas - sage

in - to this world.

reb - els kill you too?

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

W

Slower, somewhat

ominous $\text{♩} = 66$

65

rit.

X

340

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

then we must hur - ry

no time to waste

does our re - gime car-ry on

mp

p

p

p

sim.

p

rit.

X

Slower, somewhat

ominous $\text{♩} = 66$

345

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

I took im - me - diate con - trol

there was not a breath of

tur - bu - lence as the em - pire passed in - to my hands

with - out me?

so,

356

Y A tempo $\text{♩} = 80$

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

tain con-trol

and my death

mf

mp

pp

mf

mf

sim.

mf

mf

Junior

Miguel Angel

do they... do they mourn for me?

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

Junior

Miguel Angel

you are

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

pp

p 3 3 3

mp

p

con Q

68



378 *p* floaty, almost falsetto 69

Junior
Miguel Angel

and you slipped a- way from this world while you were as leep

Fl.

B. Cl. *pp*

Gtr. *ppp* 3

Vln.

Vc.

Vib. *pp*

Pno. *pp* *ppp*

383 AA

Junior

Miguel Angel

My le - ga - cy is pre -

Fl. *pp*

B. Cl. *p* *cresc.*

Gtr. strum repeatedly and not in tempo *pp*

Vln. *pp*

Vc. *pp*

Vib.

Pno. AA

Reo.

Junior

Miguel Angel

served! Mi - guel what a du - tu - ful son!

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.



392

forcefully, with an almost over-the-top feeling of smugness

Miguel Angel

all this time wor - ried that I was be - ing dragged through the streets by trait - ors!

Fl.

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno.

8va

Ed.

Junior

Miguel Angel

parlando 5 heart at - tack heart at - tack laugh *parlando* I real - ly am

Fl.

B. Cl.

pp scrape break drum in circular motion

Gtr.

Vln.

Vc.

sempre pp

Vib.

Pno.

BB

Spoken: "Yet then again, you never should believe what you read in the papers."

Junior

Miguel Angel

pa-ra - noid

Fl.

B. Cl.

pp *f* *pp* *f*

sfp continue scraping the brake drum

Gtr.

Vln.

Vc.

sfp *pp* *f*

Vib.

Tam-tam

p Bass Drum

p

BB

Pno.

p *molto* *p*

sfp

430 **EE** **Faster** ♩=70 73

Junior
 Miguel Angel

ses-sion it had been a bu-sy day I was cer-tain that you would be a lone I walked in-to the stu-dy Spoken: "I heard a knock at the door"

Fl.
 Cl.
 Gtr.
 Vln.
 Vc.
 B. D.
 Pno.

pp
pp
ppp

436 **EE** **Faster** ♩=70

Junior
 Miguel Angel

sheepisly ad lib. **poco rit.** . . . **A tempo** ♩=70

angrily I'm sor ry, dad I did-n't mean to dis turb you I will come back lat-er
 who dares dis-rupt me?! come in son those

Fl.
 Cl.
 Gtr.
 Vln.
 Vc.
 B. D.
 Pno.

colla parte
p
colla parte
p
poco rit. . . . **A tempo** ♩=70

FF

443

Spoken: "I approached you and waited.
You closed your journal, and said you were finished.
Then you got up..."

Junior

Miguel Angel

rules don't ap - ply to you

Fl.

Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

mp

sim.

sim.

sim.

FF

=

447

Junior

Miguel Angel

Spoken: "I only turned my back long enough to turn off the light. Then I felt it..."

Fl.

Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

sim.

450 **GG** A tempo ♩=80

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

f *sfpp* *f* *sfpp* *sfpp* *ppp*

uneven roll on the notes on this staff

GG A tempo ♩=80

452

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

f *sfpp* *p* *f* *sfpp* *p* *sfpp* *pp*

parlando, but with growing agitation

I felt the heat of my blood first

uneven roll on the notes on this staff

Miguel Angel

and then I felt

f p sim. *f p sim.*

sf p sf p sf p sf

mf

3 3 3

5 *5* *5* *5* *5* *5*

sf p sf p sf p sf

mf *f*

3 3 3 3 3 3 3 3

mf

HH

mf *3 3 3*

sf p sf p sf p sf

mf



457

the scar-ing pain of the knife!

f

sf p sf p sf p sf

3 3 3

arco

sf p sf p sf p sf

mf

3 3 3 3 3 3 3 3

sf p sf p sf p sf

3 3 3 3 3 3 3 3

sf p sf p sf p sf

II

[illegible]

Miguel Angel

boy in - to a lead - - er I was

Fl. *p*

B. Cl. *sim.*

Gtr.

Vln.

Vc. *sim.*

Vib.

Pno. *p*

(tr)

479 480

Detailed description: This block contains the musical score for Miguel Angel, measures 479 and 480. The score is written for a full orchestra and a soloist. The soloist's part is in the top staff, with lyrics 'boy in - to a lead - - er I was'. The orchestra includes Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The piano part features a trill (tr) in measure 479. The guitar and violin parts have complex rhythmic patterns. The bass clarinet and viola parts are marked 'sim.' (sustained). The flute and piano parts are marked 'p' (piano). The tempo is 4/4, and the key signature has two flats.

Miguel Angel

leav - - ing my en - tire em - pire to you to

Fl. *p*

B. Cl.

Gtr.

Vln.

Vc.

Vib.

Pno. *p*

481 482

Detailed description: This block contains the musical score for Miguel Angel, measures 481 and 482. The score is written for a full orchestra and a soloist. The soloist's part is in the top staff, with lyrics 'leav - - ing my en - tire em - pire to you to'. The orchestra includes Flute (Fl.), Bass Clarinet (B. Cl.), Guitar (Gtr.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The piano part features a trill (tr) in measure 481. The guitar and violin parts have complex rhythmic patterns. The bass clarinet and viola parts are marked 'sim.' (sustained). The flute and piano parts are marked 'p' (piano). The tempo is 4/4, and the key signature has two flats.

[illegible]

Screaming, finally exploding with anger:
"You threatened the republic!!"

83

502 **G.P.** **LL** Delirious $\text{♩} = 160$

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

G.P. **LL** Delirious $\text{♩} = 160$

ff mf ff mf ff mf ff mf ff mf ff mf ff mf

f mp f mp f mp f mp f mp f mp f mp

ff ff mf ff mf ff mf ff mf ff mf ff mf ff mf ff mf

==

508 **MM**

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

MM

mf f mf ff mf mf ff mf mf ff mf

f mp f mp f mp f mp f mp f mp f mp

ff mf mf ff mf

Reo.

524

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

almost mockingly

a pow - er - ful man can nev - er

NN

ff mf ff mf ff mf ff mf ff mf ff

mf ff mf ff mf ff mf ff mf ff

mp f mp f mp f mp

pp

NN

ff mf ff mf ff mf ff mf

531

Junior

turn his back

Miguel Angel

:Spoken: "Miguel, You can't leave me here! There are so many things I still need to teach you!"

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

pp

539

Pelele

Cuan-do la muer - te lle-ga a ver al doc-tor Fran - cia es-tá mu-do in - mó-vil, a-

Junior

Miguel Angel

Fl.

B. Cl.

Gtr.

Vln.

Vc.

B. D.

Pno.

Tempo moderato ♩=80

p

551

Pelele

ta - - - - - do.

Gtr.

552

Pelele

en si mis-mo so-lo en su cue-va de-te - ni - do por las so-gas de la pa - rá-li-sis y muc-re so-lo sin que

Gtr.

563

Pelele

na-die en-tre en la cá-ma-ra na-die se a - tre- ve a to - car la puer-ta del a-mo Y a-ma - rra do por sus, ser- pien- tes

Gtr.

574

Pelele

des-len - gua-do her - vi-do en su mé-du-la a-go - ni za, y muc-re per-di do en la so-le dad del pa - la cio mien-tras la

Gtr.

585

Pelele

no che-es-ta-ble - ci - da co-mo u-na cá-te-dra, de - vo - ra los ca-pi - te-les mi-se - ra-bles mi-se - ra- bles se-pul - ta-dos por el mar - ti

Gtr.

596

PP

Pelele

Gtr.

Vibraphone

pppp *p*

601

Pelele

Gtr.

Vib.

repeat gestures ad lib. until utter silence