

commissioned by Harvard Musical Association
for Boston Musica Viva's 40th Anniversary Season

Leif

libretto by
FREDERICK CHOI

music by
ANDY VORES
(2008)

Scene 1: Two Tourists

A hot summer day. Enter two tourists— a middle-aged, suburban American couple wearing typical tourist trappings: sunglasses, caps, backpacks. WOMAN is holding the guidebook, while MAN is carrying the digital camera

♩ = 132 *bright, crisp, full of forward motion*

Pc. *ff sempre*

Pno. *ff sempre*

Vn. *ff sempre*

Vc. *ff sempre*

*) rehearsal numbers are of two types: integers— ② for example—are for the instrumental ensemble they also act as cues for the next vocal entry

integers followed by 'a'— ②a for example—are subsidiary cues for the vocal entry itself

double barlines indicate an instrumental cue followed quickly by a vocal entry

single barlines indicate a simple cue (instrumental or vocal)

W. (2) (2a) flipping through her book as she walks

ff ^{*)} *very energetic*

I think the Mu-seum of Fine Arts is near here._____

*) (2) cues this entry; thereafter (until the next cue for WOMAN at (3)) singers' lines should be sung independently of the conductor and ensemble
 WOMAN's lines should be rapid and excited but not so fast as to make the words unintelligible; a shade slower than the conductor's beat
 MAN's line should be sung at a slightly slower tempo than WOMAN's

Pc. GLOCK. 5

(ff)

Pno. (ff)

Vn. (ff)

Vc. (ff)

W. looking at the map in her book

We are. 3 But we need to make a plan._____

M. mf 3 3

I thought we were going to get lunch._____

Pno.

Vn.

Vc.

she glances up for a street sign and notices the statue of Leif Eriksson

W. *ff* *)
Oh, look, here's an - oth - er one.

*) as before; independently of conductor's beat

Pno. **)

Vn. *(ff)*

Vc. *(ff)*

**) play this measure—as many times as necessary—
if WOMAN has not yet sung "make a plan." along
with the succeeding two quarter-note rests.
If WOMAN has already reached this point,
omit this repeat measure and move directly to ③

curious, she circles around it

her husband watches without much interest

W. Is - n't this one in - terest - ing?

Pno.

Vn.

Vc.

4

4a reading the plaque at the base of the statue

5

5a

W. *f* *) "Leif **) the Dis-cov-er-er— Son of

*) as before; independently of conductor's beat
 **) she pronounces it "Leef"

Pc. GLOCK. *ff* 5 *ff*

Pno. *ff*

Vn. *ff*

Vc. *ff*

W. 3 Er-ik who sailed from Ice-land and land-ed on this con-tin-ent A. D. one thou sand."

Pno.

Vn.

Vc.

6 6a *ff* *)

W. How fun-ny! What's a sta-tue of Leif Er-ik-sson do-ing here?

*) as before; independently of conductor's beat

Pno. *(ff)*

Vn. *(ff)*

Vc. *(ff)*

*) play this measure—as many times as necessary—
if WOMAN has not yet sung "A.D. 1000."
If WOMAN has already reached this point,
omit this repeat measure and move directly to 6

7 7a *mf* *)

W. What's — the

M. *(mf)* *)

*) as before; independently of conductor's beat

Pno. *(ff)*

Vn. *(ff)*

Vc. *(ff)*

*) play this measure—as many times as necessary—
if WOMAN has not yet sung "doing here?"
If WOMAN has already reached this point,
omit this repeat measure and move directly to 7

8

8a

ff
*)

W. *Not a thing.*

M. *book say?*

Pc. *GLOCK.*
(ff)

Pno. *S^{ma}*

Vn.

Vc.

*) as before;
independently of
conductor's beat

W. *Typ - i - cal!*

Pc. *GLOCK.*

Pno. *(S^{ma})*

Vn.

Vc.

9 9a *f* *)

W. Right. Well, let's take a pic - ture.

**) as before; independently of conductor's beat*

GLOCK.

Pc. (*ff*)

(8va)

Pno.

Vn.

Vc.

10 10a

M. MAN takes a photograph

Smile! _____

GLOCK.

Pc. (*ff*)

(8va)

Pno.

Vn.

Vc.

11 11a *ff* *)

Now, let's see. Comm-on-wealth Av-en-ue, and we need to get to Hunt-ing-ton Av-en-ue.

*) as before; independently of conductor's beat

Pc. *ff*

Pno. (8va) loco

Vn. Vc.

she looks at the guidebook and then around again

she calls to someone just offstage

W. *ff*

Let's just ask some - one. Ex - cuse me!

Pc. GLOCK. *ff*

Pno.

Vn. Vc.

WOMAN exits, MAN follows after her

12

GLOCK.

Musical score for measures 1-12. The Percussion part (Pc.) features a Glockenspiel with notes marked with a circled '12' and a downward-pointing triangle. The Piano (Pno.) part includes a triplet of chords in the right hand and a triplet of chords in the left hand. The Violin (Vn.) and Viola (Vc.) parts feature rhythmic patterns and chords.

Musical score for measures 13-24. The Piano (Pno.) part continues with a steady eighth-note accompaniment. The Violin (Vn.) and Viola (Vc.) parts feature rhythmic patterns and chords. A 'S₂' marking is present above the Piano staff.

Musical score for measures 25-36. The Violin (Vn.) and Viola (Vc.) parts feature rhythmic patterns and chords.

attacca Scene 2, or Transition 1

Transition 1

play these five measures—as many times as needed but always in their entirety—only if extra time is needed to set up for Scene 2

Musical score for measures 37-41, labeled as Transition 1. The Violin (Vn.) and Viola (Vc.) parts feature rhythmic patterns and chords.

attacca Scene 2