

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

TOUSSAINT BEFORE THE SPIRITS

A Chamber Opera in One Act

Music by
ELENA RUEHR

Libretto by
MADISON SMARTT BELL, ELIZABETH SPIRES and ELENA RUEHR

Dramatization and choreography by
NICOLA HAWKINS

Title role written for Stephen Salters
Commissioned by the Boston Modern Orchestra Project,
the Boston Academy of Music and the American Composers Forum.
Premiere by Opera Unlimited, February 7, 2003.

This work would not exist without the support of Gil Rose,
artistic director of the Boston Modern Orchestra Project,
whose incredible musicianship is only matched by his courage and vision.

Cast

TOUSSAINT LOUVERTURE	Baritone
CAFFERELLI	Tenor
MOYSE, adopted nephew of Toussaint	Tenor
SPIRITS	Soprano

The soprano role requires six different aspects of the lwa, or great spirits of traditional Haitian Voudoun. Each should have its own timbre. The following are suggestions, the soprano should experiment with the best qualities of her unique sound.

LEGBA, spirit of change, gateways, crossroads:

Traditional sound, rich, full and complex

GHEDE, spirit of death, sex, appetite:

Clear and sometimes piercing, with little or no *vibrato*

OGOUN, spirit of war:

Mysterious, strong, with a fast vibrato and use of *glissandi*.

EZILI FRÉDA, spirit of harmonious love, Haitian Aphrodite:

A clear tone, lighter than Legba.

EZILI DANTOR, more violent aspect of Ezili, associated with Revolution:

Focused, sometimes piercing

GRAN BWA, the spirit of the forest, associated with healing, herbal medicine, and initiation:

Similar to Legba, a rich, poised and earthy sound.

Instrumentation

Ten Players:

Oboe

Timpani, 4 drums; doubles on bongo

Percussion 1: marimba; axatse or large maraca; 2 congas, small and large; bongo

Percussion 2: chimes; large conga; glockenspiel; bongo

Non pitched percussion instruments use the following notation

With stick near rim

With hand near rim

With stick in center

With hand in center

Clack stick on side of drum

Axatse

Sounds may also be stopped with either stick or hand, indicated with an X note head.

Harpsichord

Violin 1

Violin 2

Viola

Violoncello

Bass (sounds octave lower)

The full score and parts are available on rental from the publisher.

Contents

Title	Page	Measure	Singers	Tacet Instruments
I. Cafferelli's Descent	1	1	C*	no perc 1
II. Water, Fire and Stone	10	128	T*	no timpani/no perc 1
III. Is He Gone?	20	297	C/T	no timpani/no perc 1
IV. My Spirit is Clear	27	421	S*/T	no timpani
V. The Way is Open	34	527	L	no oboe/no perc 1
VI. One Eye Watches	39	603	M*/T/S	no oboe/no perc 2
VII. Once We Saw	46	686	M/T	all players
VIII. Why did you Betray Us?	56	781	S/M/T	all players
IX. Ghede Se Lwa	67	916	S/M/T	no oboe
X. I Serve the Spirit	778	1048	S/M/T	all players
XI. In Your Head and Heart	90	1129	S/M/T	all players
XII. Look into the Shadow	100	1211	M/T	no harpsichord
XIII. The Spirit asks for Fire	102	1234	S/M/T	no oboe
XIV. The Spirit of Rage	118	1332	M/T	no perc 1
XV. Gran Bwa is in My Shadow	124	1445	S/M/T	no perc 1 and 2
XVI. They Cannot Cut Down	126	1490	S/M/T	all players
XVII. You Are the Tree, transition	137	1567	S/M	all players
XVIII. I Am the Tree	145	1613	S/M/T	all players

*C Cafferelli, tenor
 *T Toussaint, baritone
 *S Spirits, Soprano
 *M Moyse, tenor

Toussaint Before the Spirits

for Stephen
I. Cafferelli's Descent
Tenor Solo

Music by Elena Ruehr
Libretto by Madison Smartt Bell
Elizabeth Spires and Elena Ruehr

$\bullet = 108$ $\text{♩} = \text{♪}$ throughout

The piano accompaniment is written for two staves (treble and bass clef) and is divided into five systems. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The fourth system starts at measure 16 and ends at measure 21. The fifth system starts at measure 22 and ends at measure 26. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *p*. A large, diagonal watermark reading 'COPYING REVIEW ONLY' is overlaid across the entire score.

Libretto by Madison Smartt Bell,
Elizabeth Spires and Elena Ruehr.
© Copyright by Madison Smartt Bell,
Elizabeth Spires and Elena Ruehr.
Used by permission.

© Copyright 2005 by Ione Press.
A division of ECS Publishing, Boston, Massachusetts.
All rights reserved. Made in U.S.A.

2
28
pno
28 *pp*
p

(addressing the guards)
34
Caf. *mf*
8
The keys.
3
pno
34 *pp*

40
Caf. *mf*
8
We have new ord - ers.
3
pno
40 *p*

45
Caf. *mp*
8
I go a - lone, you guard the gate. I'll
3
pno
45 *pp*

II. Water, Fire and Stone

solo aria: Toussaint

128

Toussaint

128 $\bullet = 120$ (solo oboe) (chimes)

pno *p* *p*

136 *mp* Look

Toussaint

136 *mp* *p*

143 *p* *mp* *p* *p*

Toussaint

The spir - its play with the fire, it dies down,

143 (chimes)

pno *pp* *p*

149 *p* *mp* *mf*

Toussaint

then sput - ters to life a - gain, like a man cling - ing to hope

149 *p* *mp* *ppp* *p*

pno

Toussaint 156 *p* *mf* *mp* *p* *mp*
who has noth-ing more to hope for. I am locked in a cell where no fire can warm me.

pno 156 *p* *mp* *pp*

Toussaint 164 *pp* *p* *mp* *accelerando*
Wat-er seeps through the walls. E-ven the stones weep for me.

pno 164 *p* *mp* *p* *accelerando*

Toussaint 170 *p* *mp* *mf* *p*
But the stones know what I know:

pno 170 *pp* *p* *mp*

Toussaint 178 *p* *mf* *f*
I will ne-ver re-turn to Sainte Do-mingue.

pno 178 *pp* *f*

IV. My Spirit is Clear
(begins M. 421)

421 freely, not conducted, chanted *pp*

Tous
At - - - ti - bon Leg - ba, ouv - ri bar - ye pou mwen Le'm

421 *pp*

pno

428 *pp*

Tous
pa - se, m'a re - me - si lwa yo Leg - ba, spir - it of change, o - pen the gate for me.

pno

436 conductor enters, rubato to 46 in time *p*

Tous
When I have passed I will thank the lwa. My

436 *p* axatse (knock) or large maraca *pp*

pno

444 *mp*

Tous
spir - it is clear. My in - ten - tion is clear. O - pen the

444 *p* *mp*

pno

452 *mf*

Tous gate O - - - - - pen the gate

452

pno *mp* *mf* *mp*

460 *mp* *mf* *mp* *mp*

Tous and let the spi - rits come down. let the spi - rits

460

pno

469 *pp* *pp* $\bullet = 150$

Lwa (emerges from off stage) *pp* Leg - ba is

Tous *pp* come down.

469 *p* *pp* $\bullet = 150$

pno

478 *P*

Lwa up-on the cross - roads Leg - ba is with-in the gate Who calls Leg -

478 *P*

pno

V. The Way is Open
(begins M. 527)

524 *p* lush

Lwa The

Tous

524

pno

531 *p*

Lwa way is o - - - - pen

531

pno

538 *mp*

Lwa Zanj yo de - sarun Let the an - gels

538

pno

545 *mf* *mp* *p*

Lwa come down!

545

pno

VIII. Why Did You Betray Us?
(begins M. 781)

781 *mp* $\bullet = 180$

Moyse It is true you were loy - - - al to France!

781 (pattern continues)

781 *p* $\bullet = 180$ *mp*

787 *mp* *mf*

Moyse *glis* Your rule in the North was slav - e - ry in all but

787 *mf*

793 *mp*

Moyse name. Why did you be - tray us?
(X: slap/stop)

793 *mp*

800 *mf* *glis*

Moyse You forced freed men in - to the fields a - gain to cut the su - gar cane

800 *mf* *mf*

807 *f*

Moyse

All we had won to - ge - ther You a - lone,

807 *f*

pno

814 *pp* *mf*

Lwa

Tous - - - saint!

814 *mf* *mf*

Moyse

took a - way Se

814 (pattern continues)

814 *mf*

pno

822 *f*

Moyse

lwa ki fe'm sa! It is the spir - it do - ing this to

822 (pattern continues)

822 *mf* *f*

pno

XI. In Your Head and Herat
(begins M. 1129)

1129 $\text{♩} = 180$ *p*

Lwa
Tous-saint In your

1129 $\text{♩} = 180$
mf *mp* *p*

pno

1135
head and heart you carr - - 3 - ied me

1135 *pp*

Moyse
E - zi - li - Fre - da

Tous
pp
E - zi - li - Fre - da

1135 (oboe) *p* (vln 1)

1135

pno

1141 *mp*

Lwa
you carr - ied me I was al - - 3 - - ways with you

Moyse
E - zi

Tous
E - zi - li - Fre - - - da

1141 (oboe) (vln 1) *mp*

pno
1141 *mp*

1146 *p* *mp*

Lwa
De - sir - ing peace not war In ev - ery strug - gle

Moyse
li - Fre - da

Tous
E - zi - li - Fre - da

1146 (oboe) (vln 1) (oboe)

pno
1146 *p*

XIV. The Spirit of Rage
(begins M. 1332)

1327

Lwa
yo

Moysé
yo

Tous
mf
The spir - it of rage

1327

pno
mp

1335

Tous
mp
took you too far Moysé, moved you to raise your hand a- gainst me.

1335

pno
p *pp*

1342 *p*

Tous
You raised re - volt in the north

1342 *p* = 120

pno

1350 *mp* *mf* *f*

Tous

It was you who be - trayed me! I would have spared your life,

1350

pno

1357 *sub p* *mp*

Tous

I would have spared your life Moyses, but you re - fused to flee

1357

pno

1364 *p* *p*

Moyses

You felled the tree of lib - er - ty whose seed we plant -

Tous

1364

pno

1371 *p* *mp*

Moyses

ed You cut that tree to warm the bones

1371

pno

Musical score for Lwa, Moyse, Tous, and pno. Measures 1560-1566. Tempo markings: quarter note = 100, quarter note = 120. Dynamics: *f*.

XVII. You Are the Tree, transition
(begins M. 1567)

Musical score for Lwa, Moyse, and pno. Measures 1567-1572. Performance directions: *accelerando*, *poco a poco*. Dynamics: *p*, *sub pp*.

Lwa: you are The Tree

Moyse: you are

1572 *mp*

Lwa
who thursts up Les morts et les my-

Moyse
The Tree who thursts up

1572 *mp*

pno

1577

Lwa
ster - es make your trunk grow tall

Moyse
Les morts et les my-ster - es make your trunk grow tall

1577

pno

1582 *mf*

Lwa
you are The Tree who thursts up from the

Moyse
you are The Tree who thursts up

1582 *mf*

pno

----- $\bullet = 150$

1602 *ff* *fff*

Lwa the force of the dead and the my - ster - ies runs from your roots to

Moyses tall the force of the dead and the my - ster - ies runs from your roots to

1602 ----- $\bullet = 150$

1602 *ff*

pno (i)mpani

XVIII. I Am the Tree
(begins M. 1613)

1610

Lwa your leaves

Moyses your leaves

1610 conga (bongo) (pattern continues to end)

1610 *fff*

pno *fff*

1616 *ff* *f*

Tous

I am The Tree who thursts up from the

1616 *ff*

pno

1621

Tous

floor of the o - cean to the roof of the sky, My branch - es

1621

pno

1626

Tous

reach to heav - en, my roots are in the

1626

pno