

Pablo Neruda  
(extrait de "J'avoue que j'ai vécu")

# Pablo Neruda in exile

Frederic Rzewski  
21 juin 1983

Arrangement V.Bouchot  
Janvier 2006

$\text{♩} = 80$

Ténor

*mf*

3

In the course of my wan-de-rings from place to place in

Flûte

Guitare électrique

Piano

*p*

T

6

e-xile I came to a coun-try I had ne-ver vi-si-ted and I learned to love it deep-ly.

Fl.

6

G.e.

6

Pno.

6

2 Très libre

*mp* *falsetto* *pp*

T. 11 I - - - ta - lia.

Fl. 11 *Poco più mosso* *p* *mp*

G.e. 11 *p* *p* *8va* *laissez résonner*

Pno. 11 *Poco più mosso* *p* *mp* *mf*

T. 16

Fl. 16 *f* *p* *f* *p* *mf*

G.e. 16 *f* *f* *p* *8va* *mf*

Pno. 16 *f* *mf* *mp*

T. 20 *mf* Eve-ry-thing in that coun-try seemed fa-bu-lous to me, es-

Fl. 20 *mp* *p*

G.e. 20 *8va* *p* *laissez résonner*

Pno. 20 *Tempo primo* *p*

T 26 *3* *3*  
pe-cial-ly the sim - pli-ci-ty the o-live oil, the bread and the wine the wine the

Fl. 26

G.e. 26 *pp* *mp*

Pno. 26

T 32 *très libre* *falsetto*  
wine of spon - - - - - ta - ne - i - ty.

Fl. 32 *Poco meno mosso* *pp*

G.e. 32 *Poco meno mosso* *pp*

Pno. 32 *Poco meno mosso* *p*

T 38

Fl. 38

G.e. 38

Pno. 38

This musical score is for a song, likely from a musical theater production, and is divided into three systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Voice (T), Flute (Fl.), Guitar (G.e.), and Piano (Pno.).

**System 1 (Measures 44-45):**  
The vocal line begins with the lyrics "E - ven the po - lice. The po -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a similar pattern in the left hand. Dynamics include *mf* for the guitar and *p* for the piano.

**System 2 (Measures 46-47):**  
The vocal line continues with "lice, who ne - ver mis - trea - ted me, but houn - ded me with - out rest. It was a po -". The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand. Dynamics include *flatt.* (flattened), *p*, and *mf*.

**System 3 (Measures 48-49):**  
The vocal line concludes with "lice I found eve - ry - where, e - ven in my sleep and in my soup." The piano accompaniment continues with a steady eighth-note pattern in the right hand. Dynamics include *f* and *mf*.

50

T

Fl.

G.e.

Pno.

*ff* *pp*

Xeo \* Xeo \*

53

T

Fl.

G.e.

Pno.

All this per-se-cu-tion came to a head one mor-ning in Na-ples.

*Tempo primo*

*p*

*Tempo primo*

*p*

57

T

Fl.

G.e.

Pno.

The po-lice came to my ho-tel not ve-ry ear-ly, be-cause in Na-ples no one goes to work ear-ly,

*flatt.*

(sans attaque) *pp*

*pp* *p*

*flatt.*

(sans attaque) *pp*

*pp* *p*

60

T  
not e-ven the po-lice. They of-fered me a cof-fee and told me I must leave I-ta-ly That same day.

Fl.

G.e.  
*mp*

Pno.  
*pp* *mp*

64

T  
8 Du-ring my train ride to Rome, my po-lice guards spared no ef-forts to be

Fl.  
*Flatt.*  
*pp*

G.e.  
*p*

Pno.  
*pp* *mp*

70

T  
8 nice to me. I have ne-ver seen such well-man-nered po-lice-men : "We are

Fl.  
*mf*

G.e.  
*p*

Pno.

*Buffa!*

74  
 T  
 sor - ry, Ec - ce - len - za, we are poor, we must think of our

74  
 Fl.  
 3 3 3 3 3 3 3 3

74  
 G.e.  
 3 3 3 3 3 3 3 3

74  
 Pno.

76  
 T  
 8 fa - mi - lies, we must think, we must think, we must o - bey *f*

76  
 Fl.  
 3 3 3 3

76  
 G.e.  
 3 3 3 3

76  
 Pno.

78  
 T  
 8 *mf* or - ders. *f* We must o - bey, *mf* we must think, *f* we must o - bey, *mf* we must

78  
 Fl.  
*ff*

78  
 G.e.  
*f*

78  
 Pno.  
*mf* *f*

*8va* -----

80

T. *ff* think. We hate to..." *mf* At the sta - tion in Rome where I had to get off

Fl.

G.e. *ff* *pp* *poco a poco crescendo*

Pno. *ff* *pp* *poco a poco crescendo*

83

T. to change trains to go on to the bor - der, I was a - ble to make out an e - nor - mous crowd from my window

Fl.

G.e. *p* *mf*

Pno. *p* *mf*

86

T. *f* I saw great com - mo - tion and con - fu - sion. Arm - fuls of flo - wers ad - vanced toward the train raised

Fl. *f*

G.e. *f*

Pno. *f*



91 *ff*

T  
o - ver a ri - ver of heads Pa-blo! Pa - blo!

Fl.

G.e.

Pno.

95 *f*

T  
The crowd was shou - ting "Ne -

Fl.

G.e.

Pno.

98 *ff*

T  
ru - da stays in Rome! Ne - ru - da is not lea - ving I - ta - ly Let the po - et

Fl.

G.e.

Pno.

101

T  
8 stay! Let the Chi - le - an stay! Throw the Aus - tri - an out!" A

Fl.

G.e.

Pno.

(8<sup>vb</sup>)

104

T  
8 thou - sand peo - ple snatched me a - way from the hands of the po - lice.

Fl.

G.e.

Pno.

(8<sup>vb</sup>)

106

T  
8 Flo - wers spilled to the ground, hats and um - brel - las flew,

Fl.

G.e.

Pno.

108

T  
fist blows soun - ded like ex - plo - sions. El - sa Mo-ran - te hit a po-lice-man on the

Fl.  
Improvisation (bagarre)

G.e.  
Improvisation (bagarre)

Pno.  
Alterner les touches noires et blanches, improvisant

110

T  
8 head with a silk pa-ra-sol. The Ro-man peo-ple were bac-king me up. The fray be-came so con-fused that the po-

Fl.

G.e.

Pno.

113

T  
8 lice pulled me a-side and ap - pealed to me : "Talk to your friends. Tell them to calm down..."

Fl.

G.e.

Pno.  
pp

117 *p*

T  
After half an hour of the fra-cas, an or-der came from a-bove, gran-ting me per-mis-sion to re-

Fl.

G.e.

Pno. *p* *pp*

121 *flatt.* *pp*

T  
8 main in I-ta-ly. My friends hugged and kissed me and I left the sta-tion sad to be wal-king on the flo-wers the bat-tle had

Fl.

G.e.

Pno. *pp* VI

126

T  
8 scat-tered eve - ry - where, eve - ry - where.

Fl.

G.e.

Pno. *pp* *mp* *pp* VI