

Let the time you no longer remember

for mixed choir SATB and percussions

Poem : Tomas Venclova

English Translation : Ellen Hinsey

Music : Jérôme Berney

A $\text{♩} = 70$
rubato *mp* *mf*

Soprano
Let the time you no longer remember...

Alto
Let the time you no longer remember...

Tenor
Let the time you no longer remember...

Bass
Let the time you no longer remember...

Cymbal
Let the time you no longer remember...

Bass Xylophone
Cymbal and bass xylophone can be played with a single person. The cymbal is played with the right hand, bass xylophone with the left hand.

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B On this B part, it's not necessary to have a "mathematical" relationship between the voices. The alto, tenors and basses sing in a common "flow", the soprano singing *rubato* (and on cue). A kind of meditation.

mf (from here, or on cue...)

A.
Let the time you no longer remember, Let the time you no longer remember...

T.
Let the time you no longer remember, Let the time you no longer remember...

B.
Let the time you no longer remember, Let the time you no longer remember...

BX.
On this B part, the bass xylophone sometimes also gives, randomly (and musically !), blows on the notes E, B, G, and on the cymbal.

10

(from here, or on cue...)

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

11

S. (soprano : on cue and rubato)

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

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12

S. time you no

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

13

S. lon - ger re - mem -

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

14

S. ber,

A. no lon - ger

T. re - mem - ber,

B. Let the time you

BX.

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15

S. world you have

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

16

S. not yet found,

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

17

S. be as

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

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18

S. and white as stones are- - -

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

19

S. - - - - - as the

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

20

S. names of ap -

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

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21

S. ple and

A. no lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no lon - ger

B. Let the time you no lon - ger re - mem - ber,

BX.

22

S. bou - le vards.

A. no - lon - ger re - mem - ber, Let the time you

T. re - mem - ber, Let the time you no - lon - ger Let there

B. Let the time you no - lon - ger re - mer - ber

BX.

24

[C] $\text{♩} = 130$
p a tempo

S. Let there be. su - gar, cheese and al - lot - ted Let there be su - gar, cheese. and al - lot - ted

A. *p* Let there be su - gar, cheese. and al - lot - ted Let there be su - gar, cheese. and al - lot - ted

T. be su - gar, cheese and al - lot -

B. *p* Let there be su - gar, cheese. and al - lot - ted Let there be su - gar, cheese. and al - lot - ted

BX. *mp*

26

S. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

A. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

T. ted in glas - ses rough

B. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

BX.

28

S. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

A. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

T. be - veled in mo -

B. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

BX.

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30

S. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

A. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

T. vie the - a - tres let the ligths go

B. Let there be__ su - gar, cheese. and__ al-lot - ted Let there be__ su - gar, cheese. and__ al-lot - ted

BX.

D ♩ = 70 *mp*

32

S. Let there be su - gar, cheese. and al - lot - ted and let nigh - tin - gales in jun - kyard

A. Let there be su - gar, cheese. and al - lot - ted and let nigh - tin - gales in jun - kyard

T. out. and let nigh - tin - gales in jun - kyard

B. Let there be su - gar, cheese. and al - lot - ted and let nigh - tin - gales in jun - kyard

BX.

37

S. lots ar - gue their ca - ses for ma - ny hours

A. lots ar - gue their ca - ses for ma - ny hours

T. lots ar - gue their ca - ses for ma - ny hours

B. lots ar - gue their ca - ses for ma - ny hours

Cym. *p*

BX. *p*

E

42 ♩ = 130

S. *mf* that

A. *mf* that

T. *mf* *mp*
Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

B. *mf* *mp*
Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

Cym. *mf*
Brush or stick in the right hand

BX. *mf*

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44

S. dawn has on - ly just be - gun to rise,

A. dawn has on - ly just be - gun to rise,

T. *mf*
Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

B. *mf*
Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

Cym. *mf*

BX. *mf*

46

S. that pro - vin - cial trains are pas - sing

A. that pro - vin - cial trains are pas - sing

T. Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

B. Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

Cym.

BX.

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48

S. through the great me - mo - ries of ci -

A. through the great me - mo - ries of ci -

T. Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

B. Let gun-pow - der's_ af-ter-taste re-mind you Let gun-pow - der's_ af-ter-taste re-mind you

Cym.

BX.

55

S. *rit.*
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

A.
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

T.
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

B.
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

Cym.
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

BX.
traced with pen - cil lead and yel - low salt by the hand of an un - fa - tho - ma - ble God.

Le texte de Tomas Venclova est tiré
The Junction : Selected Poems, trad.
 (Bloodaxe Books, 2008)

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Jérôme Berney est un compositeur, percussionniste, batteur de jazz et pianiste amoureux des mélodies. Né à Vancouver en 1971, il se forme musicalement à Lausanne. Son amour des assemblages et mélanges musicaux le conduit non seulement à monter en 2008 son projet « 3+3 », dialogue entre un trio jazz et un trio classique, de même qu'à explorer le métissage des cultures à travers ses nombreuses pièces pour chœur. Son attrait pour le crossover musical apparaît dans son oratorio africain « Reine Pokou » (2017) dans lequel il réunit chœur classique, combo jazz et duo africain, ainsi que dans « Équinoxe. Oratorio de Pâques » (2022) pour chœur, alto solo et instruments orientaux.

Il est également connu comme l'un des trois compositeurs de la Fête des Vignerons 2019. Pour cet événement, inscrit au patrimoine culturel immatériel de l'UNESCO, il crée la musique de plusieurs tableaux dont l'entrée percussive, le final dansant et d'autres moments plus intimistes comme « Longue Nuit » et « Larmes » construit autour du hang.

www.jeromeberney.com

Jérôme Berney is a composer, percussionist, jazz drummer and pianist in love with melodies. Born in Vancouver in 1971 and trained musically in Lausanne, his love for musical mixtures and assemblages led him in 2008 to start his project « 3+3 » mixing classical with jazz trio as well as exploring crossbreeding cultures through his numerous choral works. His love for cross-over music is also shown in his « Reine Pokou : an African Oratorio » (2017), in which he brought together classical choir, jazz combo and African duo, as well as in « Equinoxe. Easter Oratorio » (2022) for choir, alto solo and oriental instruments.

He is also known for being one of the three composers of the 2019 Fête des Vignerons. For this festival, which belongs to UNESCO's intangible cultural heritage, he signed the music of several tableaux, including: the percussive entrance, the dancing finale or more intimate moments such as « Longue Nuit » and « Larmes », inspired chiefly by the hang.

www.jeromeberney.com

Tomas Venclova est né en 1937 en Lituanie. Son père, Antanas, était un poète et politicien soviétique. Il fait partie des cinq membres fondateurs du "Groupe Helsinki", la première organisation de promotion des droits de l'homme lituanienne. Il traduit de nombreux poètes en lituanien (Baudelaire, T.S. Eliot, W.H. Auden, Robert Frost, Osip Mandelstam, Anna Akhmatova, Boris Pasternak...). Ses activités dissidentes le forcent à émigrer aux États-Unis en 1977. Il enseigne la littérature polonaise et russe à l'Université de Yale depuis 1980.

Il a publié plus d'une vingtaine de livres : poésie, critique littéraire, commentaires politiques, biographies, traductions et livres sur la ville de Vilnius. De nombreux ouvrages ont été traduits dans de nombreuses langues. Il reste une figure respectée du monde culturel lituanien.

Source : Wikipédia

Tomas Venclova was born in Lithuania in 1937. His father, Antanas, was a poet and Soviet politician. He was one of the five founding members of the Lithuanian Helsinki Group, and took part in Lithuanian and Russian dissident movements. In Vilnius, he translated Baudelaire, T.S. Eliot, W.H. Auden, Robert Frost, Osip Mandelstam, Anna Akhmatova, Boris Pasternak, and other authors into Lithuanian. In 1977, following his dissident activities, he was forced to emigrate.

He did not return to Lithuania until its independence in 1991. Since 1980 he has taught Russian and Polish literature at Yale University. He has published over twenty books including volumes of poetry, literary criticism, political commentary, literary biography, translation and books on Vilnius. His work has been translated into many languages. He is active in the contemporary cultural life of Lithuania, and is one of its most well-respected figures.

Source : Wikipédia

Partitions de Jérôme Berney disponibles aux Éditions Charles Huguenin

- Avec Valentin Villard : "je t'aime la terre". Sept chants de la Fête des Vignerons 2019, versions pour chœur a cappella, piano et percussion (publié par l'Association Romande des Éditeurs de Musique Chorale [AREMC]).
- *In the fire*, sur un texte de Tomas Venclova, pour chœur et hang.
- *Let the time you no longer remember*, sur un texte de Tomas Venclova, pour chœur et percussion.
- *Blue Stabat Mater* (en collaboration avec la Bibliothèque Cantonale Universitaire de Lausanne), pour chœur, saxophone soprano, contrebasse et percussion.

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