

duration: ca. 15 min.

Acts of Kindness

chaconne variations in seven songs based on true stories, for high (or medium) voice and piano

words & music by William Vollinger (ASCAP) ©2005

1. BRIDGE AND ROSES

$\text{♩} = 112$ with a solemn massive feeling

mp

3

A man was hav-ing a

Ped. ad lib throughout

9

dif-fi-cult time. So he went for a walk to col-lect his thoughts

15

and then came to a bridge. Look-ing down he

8vb

22

no-ticed a rose gar-den by the ri-ver in the back-yard of a house.

28 *mp*

It was a beau - ti - ful gar-den.

mp

35 *p*

He walked by the house, just to tell the ow-ner how beau - ti -

p *mf*

41 *f* *p* 3

ful the gar - den was. The ow-ner ex - plained that some-one had

f *p* *Sva*-----

47 *f* *mp*

once jumped off that bridge. That was why the ow-ner plan-ted the

f *mp* *Svb*-----

54 *p*

rose gar-den, in case some-one else e-ver came to that bridge for the

(8va)-----

p

8vb-----

60 *f* *mf* *attaca*

same rea-son, so that they'd see the beau-ti-ful ro-ses and not jump.

mp *f* *mf*

(8vb)-----

2. TWO NECKLACES

66 *same tempo, with a cheerful quasi-classical period sound*

mp

this song senza ped.

71 *mp*

mp

When Kay-la was in

75

kin-der-gar-ten she wore a cheap plas-tic glit-ter

79

neck-lace eve-ry-day. Kay-la

83

mf

thought a-no-ther girl's neck-lace looked pret-ti-er than her

mf

87

mp

own. It had wood beads and gold beads and sil-ver beads.

mp

91 *mf* *mp*

She wore it eve - ry - day too. One

95

day a rough boy pulled off that girl's neck - lace and the

98 *f* *mp*

beads went rolling eve-ry-where. The girl cried. They could not find all the beads.

Sva - -

103 *p* *mf*

The next day the girl had no neck-lace on. Her neck looked so bare.

(Sva) - - - - -

108 *p* *mp*

So Kay-la gave her her own cheap

112

plas-tic glit-ter neck-lace to wear.

116 *f*

to wear. to wear. to wear.

120 *mf* *attaca*

Her new friend wore it proud - ly eve - ry - day.
Sya -----

3. FIRST JOURNEY

124 same tempo, with a scary stentorian feeling

Musical score for measures 124-129. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *p* at the beginning and *ff marcato* later. The key signature has one flat, and the time signature is 4/4.

130 *ff*

It _____ was the

Musical score for measures 130-135. The vocal line begins with a dynamic marking of *ff*. The piano accompaniment includes a dynamic marking of *8vb* in the bass line. The key signature has one flat, and the time signature is 4/4.

136

start _____ of the Third

Musical score for measures 136-139. The vocal line continues with the lyrics "start _____ of the Third". The piano accompaniment includes a dynamic marking of *8vb* in the bass line and a triplet of eighth notes. The key signature has one flat, and the time signature is 4/4.

140

Reich. _____ A Jew-ish Jew-ish

Musical score for measures 140-145. The vocal line includes dynamic markings of *mp* and *(mp)* over triplet eighth notes. The piano accompaniment includes a dynamic marking of *(ff)*. The key signature has one flat, and the time signature is 4/4.

145 *mf* *p*

Jew-ish man had walked walked

150

walked walked walked walked walked walked walked through the

154 *f* *mp* *p*

town to the o-ther side.

160 *(p)* *mp*

o-ther side. o-ther side. He was ti-red. He

165

mp

came to a vege-ta-ble stand. He

170

saw some to - ma-toes. Jews on-ly got ra-tion tic-kets for ra-di-shes. He said,

174

"I sup-pose I could-n't have a-ny of those to - ma-toes?" But the la - dy

179

smiled and said, "Of course you can have some to-ma-toes."

4. SECOND JOURNEY

184 *same tempo, with a Beethoven adagio feeling*

mp

O - sip Man-del-shtam, Rus-sia's great po - et, wrote a po - em,

mp

mf

191 *mf*

pri - vate - ly cir - cu - la - ted, crit-i - cal of Sta - lin. He was

mp

mf

196 *ff* *f* *p* *mp*

sen - tenced to forced la - bor. He died as a re - sult, and his

ff *f* *p* *mp*

202 *mp*

wi - dow was forced to tra - vel from one pro - vince to a -

mp

no - ther, till her shoes got so worn they bare-ly hung - nngg to her

(mp)

feet. She found a cob - bler in one small ci - ty where she was

p

hid - ing. She _____ told him the sto - ry _____ of her love, her

with emotion slight glis. f mf

3

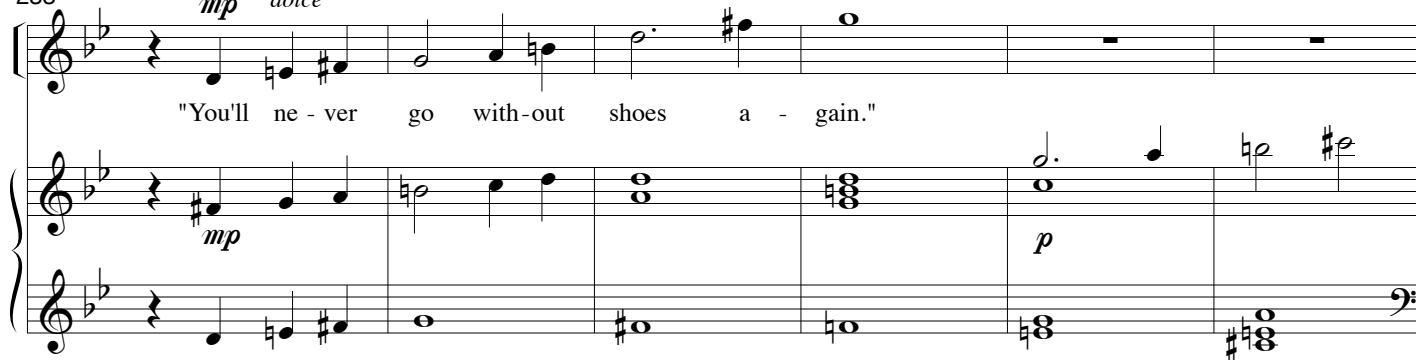
fear and her sor - row. He looked at her and said,

f p

8vb-----

233

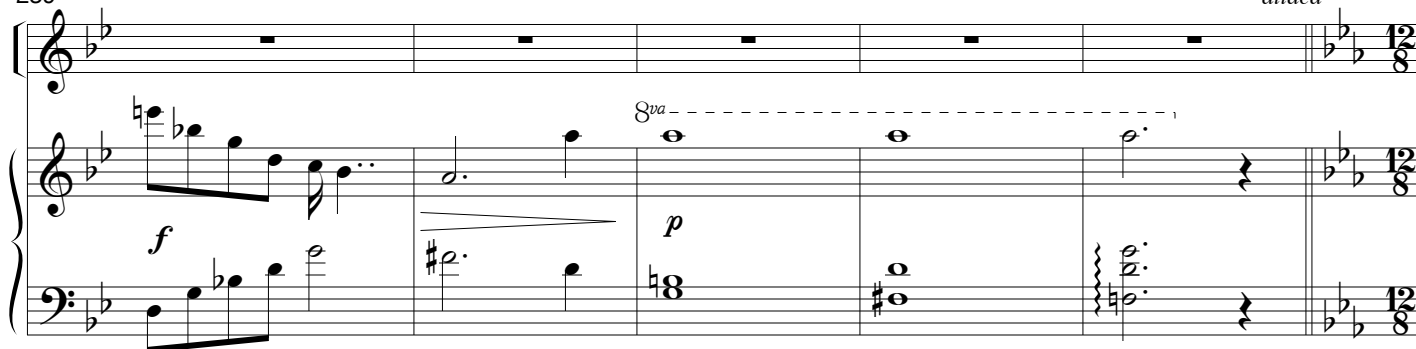
mp dolce



"You'll ne - ver go with - out shoes a - gain."

239

attaca



5. FREEDOM BEGUN

244

big, with a ragtime feeling

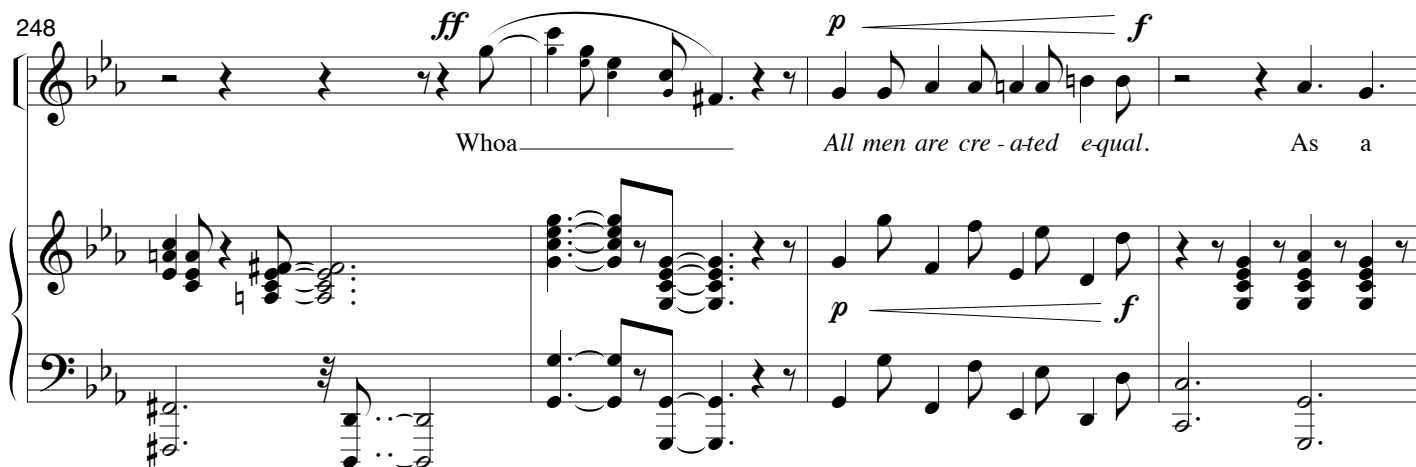


248

ff

p

f



Whoa All men are cre - ated e - qual. As a

252

slave boy Frede-rick Doug - lass had to eat corn - meal like a

256

pig from a trough. All men are cre - ated equal. He had one shirt, no

260

blan - ket, and he'd get whipped if he did - n't o - bey fast e - nough.

Sub

264

All men are cre - a - ted e - qual. But then his new ow - ner's wife,

mp (not detached)

268 *f* *p* *f*

So-phi-a, trea-ted him like a child in - stead of a pig. All men are cre - a-ted e-qual.

272 *mp* *mf*

She said "thank you." She al - so let him look her in the

276 *f* *p* *f* *mf*

eye. All men are cre - a-ted e-qual. She

280 *f*

e - ven taught young Frede - rick how to read.

285

p *f* *mf* *f*

All men are cre-a-ted e-qual. So-phi-a's hus-band was ang-ry with her for do-ing

290

p *f* *angrily*

this. All men are cre-a-ted e-qual. He said that slaves who learned to

294

p *f*

read were no longer fit to be slaves.

299

p

All men are cre-a-ted e-qual.

6. FIRST SACRIFICE

303 *with a brittle, impulsively shrill feeling* NOTE: (>) indicates slight inflection accent other than first beat

309 *f with a piercing voice* (>)

Af - ter her bro-ther was killed in an Is - rae - li raid,

313 (>)

a young Pa - le - stin - i - an wo - man vol - un - teered to be a

317 (>)

su - i - cide bomb er All they taught her was

322

how — to — hide ex-plo-sives on her bo-dy and — when to push the but-ton but-ton — but-ton.

ff

326

The day came that she would go to some Is -

f deliberate

15^{ma} - - - -

331

rae - li ci - ty with a - no - ther bomb-er. It was a

mp

mp

336

bright sun - ny day, and all of the peo - ple looked so hap - py,

ff

Sva

340 *(mp)* (>)

and par - ents walked with their chil-dren, and some of them were play-ing.

(8va)-----

mp

345 *p* *f* (>)

She thought to her - self, "But they taught me as a

(8va)-----

p *f*

350

child that it was -n't right to take a - no - ther per-son's life."

(8va)-----

mp

353 *mf* (>)

She turned her - self o - ver to the Is - rae-li po-lice.

(8va)-----

mf

357 SPOKEN: *mechanical* 3 *mf* *mp* *attaca*

The o - ther man on - ly blew up him - self.

f *fff* *p*

15^{ma} *Sva* *Sub*

7. SECOND SACRIFICE

♩ = ♪ i.e. ♩ = 84

with a gentle "Arirang" feeling

361 *p*

A Ko - re - an girl was a - dop - ted by mis - sion - a - ries.

p to the end

366 *f* *mf*

As a teen - a - ger she had an i - den - ti - ty cri - sis, think - ing her

372 *p* *mp*

par - ents had a - ban - doned her. One day they told her, "In Kang - won

378

pro - vince when the e - ne - my left, *f* a ba - by was heard cry - ing.

384

mf Un - der a bridge they found a wo - man *mp* fro - zen to death,

390


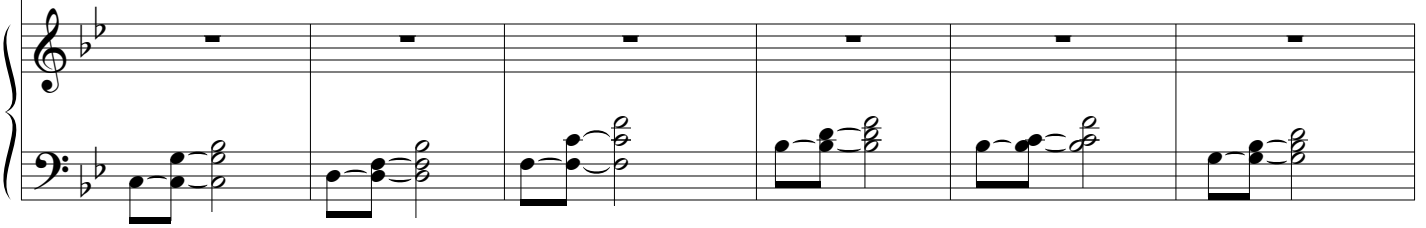
clutch - ing her cry - ing ba - by in her arms. *p* The wo - man had

396

ta - ken off her clothes and wrapped her ba - by in them.


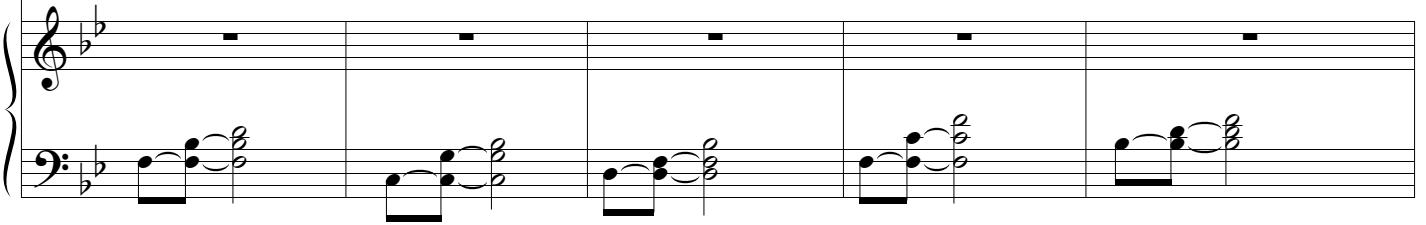
401

f You _____ were that ba-by." *mp* They went to her

407

mo - ther's grave. The girl _____ put her own clothes on the

412

a piacere *f* *p*
grave _____ and said, "Mo-ther! You must have been cold." _____

a piacere
(bring out)