

James Lavino

WE LIVE TODAY

*Commissioned by the Philadelphia Boys Choir and Chorale to celebrate their 50th anniversary,
and first performed by them at the Kimmel Center on 24 June 2018,
conducted by Jeffrey Smith*

We live today in an era of challenge. This is a time of uncertainty and peril;
it is also a time of great opportunity. Every generation inherits a world it never made;
and, as it does so, it becomes the trustee of that world for those who come after.
In due course, each generation makes its own accounting to its children.

INSTRUMENTATION

Horn in F
2 Trumpets in C
Trombone
Bass trombone
Bass Drum
Piano
Chorus (Soprano / Alto with divisi)

Duration: five and a half minutes

WE LIVE TODAY

Robert F. Kennedy (1925-1968)

James Lavino (b.1973)

$\text{♩} = 76$

Horn in F

Trumpet in C

Trumpet in C

Trombone

Bass Trombone

Bass Drum

Piano

ff

Red.

$\text{♩} = 76$

Soprano 1

f rapid chanting (each singer at his own speed) *poco dim.* *mf*

||: We live :| we live, we live to-day, we

Soprano 2

f rapid chanting (each singer at his own speed) *poco dim.* *mf*

||: Today we live :| we live to-day, we live to-day, we live to-day, we

Alto 1

f rapid chanting (each singer at his own speed) *poco dim.*

||: We live :| we live to-day, we live to-day, we live,

Alto 2

f rapid chanting (each singer at his own speed) *poco dim.*

||: Today we live :| we live to-day, we live,

7

Hn. *mf* *p* *mf*

C Tpt.

C Tpt.

Tbn. *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

B.D. *p* *mf* *p*

Pno.

S.1
 ___ live to day ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

S.2
 ___ live to day ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

A.1 *mf*
 we live to day ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

A.2 *mf*
 we live to day ___ in an e-ra of chal-lenge. we live to - day ___ in an e-ra of chal-lenge. ___

14

Hn.

C Tpt. *mf*

C Tpt. *mf*

Tbn.

B. Tbn.

B.D.

Pno.

S.1
we live to-day in an e-ra of chal-lenge, an e-ra of chal-lenge.

S.2
we live to-day in an e-ra of chal-lenge, an e-ra of chal-lenge.

A.1
an e-ra of chal-lenge, an e-ra of chal-lenge.

A.2
an e-ra of chal-lenge, an e-ra of chal-lenge.

20 **a bit heavy**

Musical score for instruments: Hn., C Tpt., Tbn., B. Tbn., B.D., and Pno. The score is in 3/4 time with a key signature of two flats. The Hn., C Tpt., Tbn., and B. Tbn. parts begin with a *p poco marcato* dynamic. The B.D. part starts with a *p* dynamic. The Pno. part features a *p* dynamic in the right hand and a *Ped.* marking in the left hand. Dynamics for the woodwinds and brass range from *mp* to *mf*.

a bit heavy

Musical score for vocal parts: S.1, S.2, A.1, and A.2. All vocal staves are currently empty, indicating that the vocalists are silent for this section.

25

Hn. *f*

C Tpt. *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *mp* *f*

B. Tbn. *mf* *mp* *mf* *mf* *f* *mf* *f* *mf*

B.D. *mf* *mp* *f*

Pno. *mf* *f*

S.1

S.2

A.1

A.2

♩ = 100

Musical score for measures 29-31. The score includes parts for Horn (Hn.), two Trumpets (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Bass Drum (B.D.), Piano (Pno.), and four vocal soloists (S.1, S.2, A.1, A.2). The tempo is marked as ♩ = 100. The key signature is B-flat major (two flats). Measure 29 features a horn melody, trumpet and trombone figures with articulation marks, and piano accompaniment. Measure 30 shows a dynamic shift from *f* to *p* in the brass and a crescendo in the bass drum. Measure 31 features a piano melody with a *mf* dynamic and a vocal soloist part.

32

Pno.

S.1
mf
This _____ is a time _____ of un - cer - tain - ty _____ and

S.2
mf
This _____ is a time _____ of un - cer - tain - ty _____ and

A.1

A.2



35

Pno.

S.1
per - il _____ of _____ un - cer - tain - ty _____ and

S.2
per - il _____ of _____ un - cer - tain - ty _____ and

A.1
mf
_____ it is al - so a

A.2
mf
_____ it is al - so a

38

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

per - il a time of un - cer - tain - ty

per - il a time of un - cer - tain - ty

time of great op - por - tu - ni - ty it is

time of great op - por - tu - ni - ty it is

mf

mf

mf

41

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

and per - il and

and per - il and

al - so a time of great op - por - tu - ni - ty

al - so a time of great op - por - tu - ni - ty

44

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
per - il of un - cer - tain - ty

S.2
per - il of un - cer - tain - ty

A.1
it is al - so a time of great op - por - tu - ni - ty

A.2
it is al - so a time of great op - por - tu - ni - ty

47

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
un - cer - tain - ty a time of

S.2
un - cer - tain - ty a time of

A.1
op - por - tu - ni ty it is

A.2
op - por - tu - ni ty it is

50

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
un - cer - tain - ty and per - il

S.2
un - cer - tain - ty and per - il

A.1
al - so a time of great op - por - tu - ni - ty

A.2
al - so a time of great op - por - tu - ni - ty

53

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1
and per - il

S.2
and per - il

A.1
op - por - tu - ni - ty

A.2
op - por - tu - ni - ty

57 $\text{♩} = 152$

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

15^{ma}

mf
mute strings with hand
so no pitch is audible

without Ped.

$\text{♩} = 152$

S.1

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in - her-its a world it ne-ver made;

S.2

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in -

A.1

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in - her-its a world it nev-er made;

A.2

mf rhythmic but not staccato

Ev' ry gen-er-a-tion in -

62

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

mf

p *mf* *p* *mf*

mf

mf

mf

mf

mf

mf

mf

mf

(15)

Ev' ry gen-er - a-tion in - her-its a world it nev-er made;

her-its a world it nev-er made; Ev' ry gen-er - a-tion in-her-its a world

Ev' ry gen-er -

her-its a world it nev-er made;

66

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno. (15)

S.1

S.2

A.1

A.2

p *mf* *mf* *mf* *mf* *mf* *mf*

Ev' ry gen - er - a - tion in - her - its a world_ it nev - er made;

_ it nev - er made; Ev' ry gen - er - a - tion in - her - its a world

a - tion in - her - its a world_ it nev - er made; Ev' ry gen - er - a - tion in -

Ev' ry gen - er - a - tion in - her - its a world it nev - er made;

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

and, as it does so,—

— it nev-er made; and, as it does so,

her-its a world it nev-er made; and, as it

Ev' ry gen-er - a-tion in - her-its a world it nev-er made;

73

Hn. *mf*

C Tpt. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *mf*

B. Tbn.

B.D. *p* *mf* *p*

Pno. (15)

S.1 *mf* *mp*
and, as it does so, it be - comes the trust-ee,

S.2 *mf* *mp*
and, as it does so, it be - comes the trust-ee,

A.1 *mf*
does so, and, as it does so,

A.2 *mf* *mf*
and, as it does so, and, as it does so,

(←♩=76)

(♩=66→)

broadening

77

Hn. *p* *mf* ($\text{♩}=76$) *mf*

C Tpt. *mf* *mf*

B. Tbn. *mf* *mf*

B.D. *p* *mf* *p* *p* *mf* *p*

(15)

(←♩=76)

(♩=66→)

broadening

Pno. *x*

S.1 *mf* *f*
it be-comes the trust-ee, the_ trust -

S.2 *mf* *f*
it be-comes the trust-ee, the_ trust -

A.1 *mp*
it be-comes the trust-ee,

A.2 *mp*
it be-comes the trust-ee,

82 $\text{♩} = 66$

Hn. *f*

C Tpt. *f* 3

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

B.D. *f*

Pno. ⁽¹⁵⁾ *poco dim.*

$\text{♩} = 66$

S.1 *f* 3
-ee of that world, it be-comes the trust - ee, the__ trust -

S.2 *f* 3
-ee of that world, it be-comes the trust - ee, the__ trust -

A.1 *f* 3
it be-comes the trust - ee, the__ trust -

A.2 *f* 3
it be-comes the trust - ee, the__ trust -

84

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

-ee of that world, the trust - ee of that

-ee of that world, the trust - ee. of that

-tee of that world, for those who come af - ter,

-tee of that world, for those who come af - ter,

mp

mf

mp

p

mf

mf

♩ = 48 smoothly flowing

86

Hn. *p* with mute

C Tpt. *p* with straight mute

C Tpt.

Tbn. *p* with straight mute

B. Tbn. *p* with straight mute

B.D.

Pno. *p* smooth, bell-like

mf *mp*

mf *mp*

mp

mp

to nothing

Red.

♩ = 48 smoothly flowing

S.1 *mf* *mp*

S.2 *mf* *mp*

A.1 *mp*

A.2 *mp*

world, that world.

world, that world.

for those who come af - ter.

for those who come af - ter.

90

Hn.

C Tpt.

C Tpt. with straight mute
p

Tbn.

B. Tbn.

B.D. *p*

Pno.

S.1 *mp smoothly*
in due course,

S.2 *mp smoothly*
in due course,

A.1 *mp smoothly*
in due course,

A.2 *mp smoothly*
in due course,

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

mp

mp

Pno.

S.1

S.2

A.1

A.2

in due_ course, each gen-er-a - tion, — each gen-er-a - tion — makes its

— in due course, each gen-er-a - tion, — each gen-er-a - tion — makes its

— in due course, each gen-er-a - tion, — each gen-er-a - tion — makes its

— in due course, each gen-er-a - tion, — each gen-er-a - tion — makes its

Hn.
 C Tpt.
 C Tpt.
 Tbn.
 B. Tbn.
 B.D.
 Pno.
 S.1
 S.2
 A.1
 A.2

own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,
 own ac-count - ing, makes its own ac - count - ing to its chil - dren,

100

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Detailed description: This section of the score covers measures 100 to 102. It includes staves for Horns (Hn.), two Trumpets (C Tpt.), two Trombones (Tbn. and B. Tbn.), and Drums (B.D.). The Horns, Trumpets, and Drums parts are mostly rests. The Trombone parts feature melodic lines with slurs and ties. The music is in 4/4 time with a key signature of three flats.

Pno.

8^{va}

p

Detailed description: This section covers measures 100 to 102 for the Piano (Pno.). The right hand has a rhythmic accompaniment of eighth notes, with an 8va marking above the final measure. The left hand has a melodic line with slurs and ties. The dynamic is marked *p* (piano). The music is in 4/4 time with a key signature of three flats.

$\text{♩} = 144$

S.1

mp

to its chil - - dren,

S.2

mp

to its chil - - dren,

A.1

mp

to its chil - - dren,

A.2

mp

to its chil - - dren,

Detailed description: This section covers measures 100 to 102 for four vocal parts: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). All parts sing the lyrics "to its chil - - dren," with a long note on "dren,". The dynamic is marked *mp* (mezzo-piano). The music is in 4/4 time with a key signature of three flats.

103

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

(8)

S.1

mf

to its chil - dren,

S.2

mf

to its chil - dren,

A.1

mf

to those who come af - ter,

A.2

mf

to those who come af - ter,

108

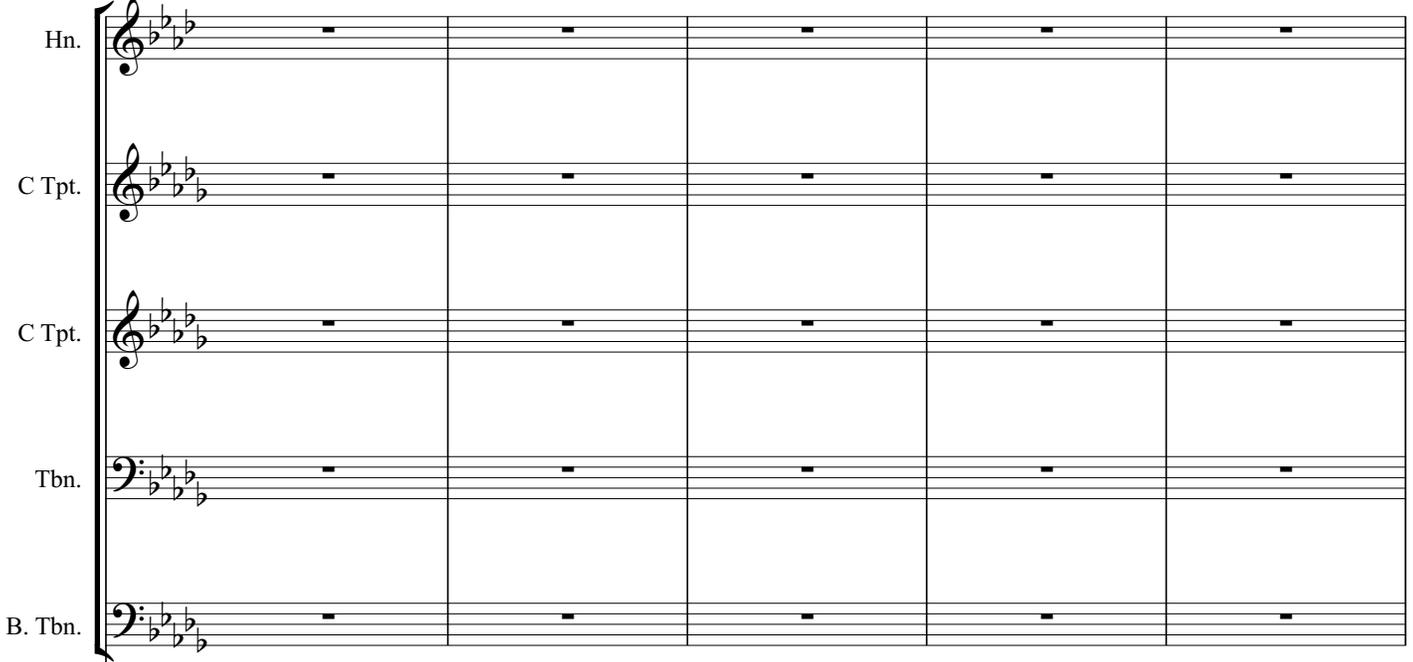
Hn.

C Tpt.

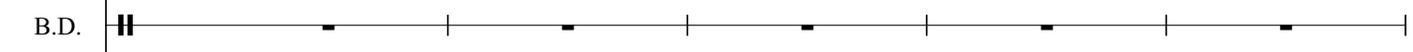
C Tpt.

Tbn.

B. Tbn.

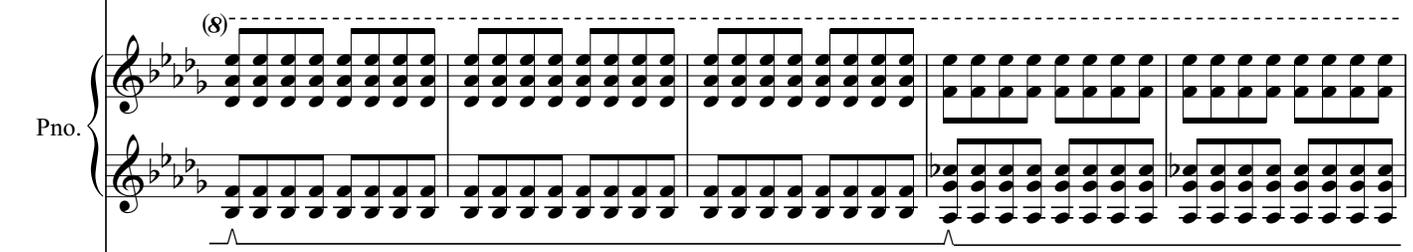


B.D.



Pno.

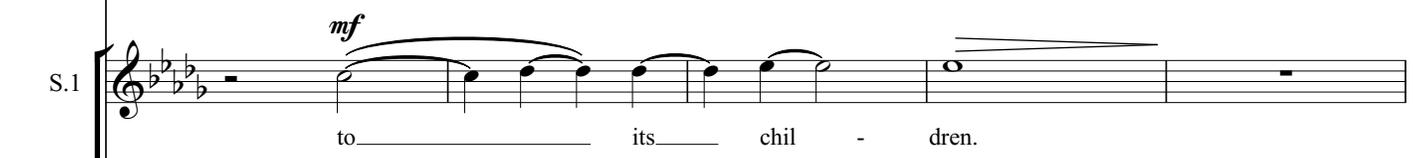
(8)



S.1

mf

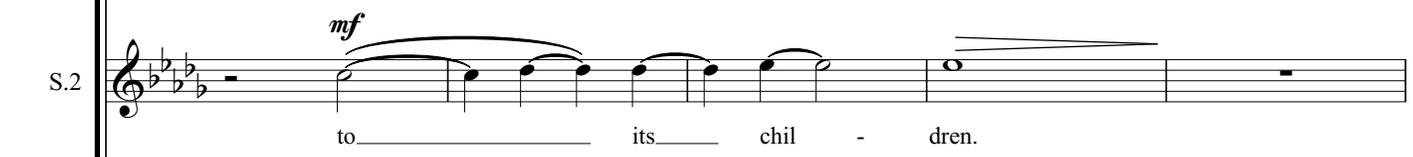
to its chil - dren.



S.2

mf

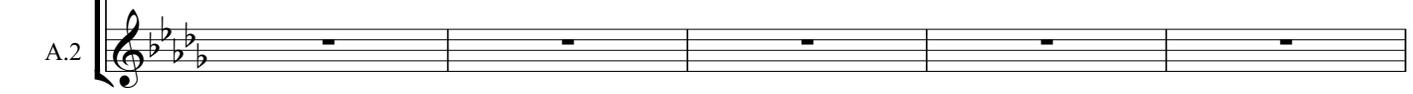
to its chil - dren.



A.1



A.2



113

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

(8)

S.1

mp

ah

S.2

mp

ah

A.1

mp

to those who come af -

A.2

mp

to those who come af -

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

ter, to those who come af -

ter, to those who come af -

122

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

S.1

S.2

A.1

A.2

ter,

ter,

126

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

mf

Pno.

(8)

to nothing

S.1

semi-chorus (offstage/hidden) *p smoothly*

we live, we live,

S.2

semi-chorus (offstage/hidden) *p smoothly*

We live, we live, we live, we

A.1

semi-chorus (offstage/hidden) *p smoothly*

We live, we live, we live,

A.2

semi-chorus (offstage/hidden) *p smoothly*

We live, we live,

129 **without slowing**

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

B.D.

Pno.

without slowing

S.1

we live, we live

S.2

we live

A.1

live, we live, we live

A.2

we live, we live to - - day.