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Title

I Was Born in South Vietnam

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I WAS BORN IN SOUTH VIETNAM

Music by Brian Morales
Text by Vy Lee

for Soprano,
Violoncello and Piano

I WAS BORN IN SOUTH VIETNAM

commissioned by White Snake Projects for SING OUT STRONG

Music by Brian Morales

Text by Vy Lee

Artwork: *A callous wind, blowing in the new direction of time* by Gabriel Zea

for Soprano, Violoncello and Piano

duration: 4.5 minutes

Text

I was born in South Vietnam
Colonized three times by the North
For 1000 years by China
Sixty-one years by France
Then war with America

What we really need now
Is freedom and happiness
Like the slogan of Vietnam
"Independence-Freedom-Happiness"
I hope that not only Vietnam
But all nations
Can forget past hatreds and discrimination
Life is short
Stop wasting

Notes on performance

Ideally the piece should be performed with a projection of the cover image on display.
Special attention should be given to the different uses of the sustain *and* sostenuto pedals.
For clarity, *ord.* and traditional *arco* are equivalent to each other.
At measure 64, the gesture played by the cello should not overwhelm the music
and stops at downbeat of m. 66.

I WAS BORN IN SOUTH VIETNAM

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Music by Brian Morales

Slow, plaintive (♩ = 72)

Soprano *p* humm, lips closed

Violoncello *con sord.* like a "ghostly shimmer" *sul pont.*

pp < *mf* > *n* *mp* >

Piano

6 *ord.*

Vc. *pp* *mf espr.* *sub. f* > *mf* < *ff secco*

Pno. *8va* *fp* *con sost. pedal (sost.)*

I WAS BORN IN SOUTH VIETNAM - Full Score

4

10

Vc. *ppp* $\leq$ *f* *ff* *ff* *p* smoothly $\leq$ *f* $\geq$ *pp*

Pno. *mp* like a shading of the cello

14

Vc. *pp* secco $\leq$ *f* agitato $\geq$ *p* *pp* $\leq$ *mp* gliss. $\square$ senza sord.

Pno. *p* *mf* *mp* *8va*

sost.

18

S. *mp* *sub. f, slightly ugly tone* *mf dolce*
I _____ was born in South Vi-et - nam Co-lon

Vc. pizz. *p* slight gliss. upwards *arco* *p* $\leq$ *ff*

Pno. pluck string from inside *p cresc. poco a poco*

24 Più mosso

22

S. ized three times by the North For one thou-sand years

Vc. pizz. *p* *mp l.v.*

Pno. *p*

poco accel.

25

S. by Chi - na Six - ty - one years by France

Vc. sul pont. ord. pizz. *pp* *mp* *f l.v.*

Pno. *p* *mf* *sost.*

28 More like a march tempo (♩ = 98)

S. Then war with A - mer - i - ca

Vc. (pizz.) arco *p* *f molto espr.*

Pno. *pp* *cresc. poco a poco* *f*

31 **rit.**

Vc. n $p < mf >$

Pno. mf mp p *sost.* $8va$ $8va$

Ped. $\wedge$

36 Slightly faster than beginning (♩ = 82)

S. pp humm, lips closed

Vc. *sul pont.* *ord.* p mp pp mf *espr.* *sub. f*

Pno.

40 *col legno* mf ff *secco* *ord.* pp *secco*

Pno. fp p *sost.* *sost.*

43

44

Vc.

f *agitato*

gliss.

pp

mf

3

6

Pno.

mf

p

pp

f

sost.

45

Vc.

ff

3

3

3

Pno.

f

3

3

3

Ped. as needed

47

Vc.

agitato

3

Pno.

3

3

3

3

3

3

3

3

I WAS BORN IN SOUTH VIETNAM - Full Score

8

50 Slow and dreamy (♩ = 55)

mp

S. What we real-ly need now is free-dom and hap - pi-

Vc. *n*

Pno. *mp* *p*

Ped. as needed

53

S. ness Like the slo - gan of Vi - et-nam "In - de -

Vc. *col legno* *3* *mf*

Pno.

55

S. pen-dence, Free-dom, Hap-pi-ness" I hope that not on-ly

Pno.

58 59

S. Vi - et - am, But all na - tions Can for

Vc. ord. *pp* *mp* *n*

Pno.

61

S. get past ha - treds and dis - crim - i - na - tion Life is

Vc. *mp* *f* *ma non troppo*

Pno.

63

S. short (t) Stop was - - ting Stop was - ting Stop

Vc. *pp* *spicc.* behind bridge repeat continuously, free of rhythmic duration, build in intensity

Pno.

The musical score is written for three parts: Soprano (S.), Violin (Vc.), and Piano (Pno.). The key signature has one sharp (F#). The first system (measures 58-59) features the Soprano part with lyrics 'Vi - et - am, But all na - tions Can for'. The Violin part has a 'ord.' (ordine) marking and dynamic markings *pp*, *mp*, and *n*. The Piano part consists of sustained chords. The second system (measures 61-62) continues the Soprano part with lyrics 'get past ha - treds and dis - crim - i - na - tion Life is'. The Violin part has dynamic markings *mp* and *f*, and the instruction '*ma non troppo*'. The Piano part continues with sustained chords. The third system (measures 63-64) features the Soprano part with lyrics 'short (t) Stop was - - ting Stop was - ting Stop'. The Violin part has a *pp* marking, a *spicc.* (spiccato) marking, and a section labeled 'behind bridge' with a wavy line indicating a continuous, free-rhythmic pattern that builds in intensity. The Piano part continues with sustained chords.

66

S. was - ting

Vc. arco *f molto espr.*

Pno. *mf*
Ped. as needed

69

Vc. *rubato* *ten.* *rfz*

Pno. *p* *pp* *colla voce* *mf*

72

Vc. *p* *pp* *f* *mf* *col legno* *l.v.*

Pno. *mp* *sost.* *quick, percussive tap on sost. pedal*

Ped.

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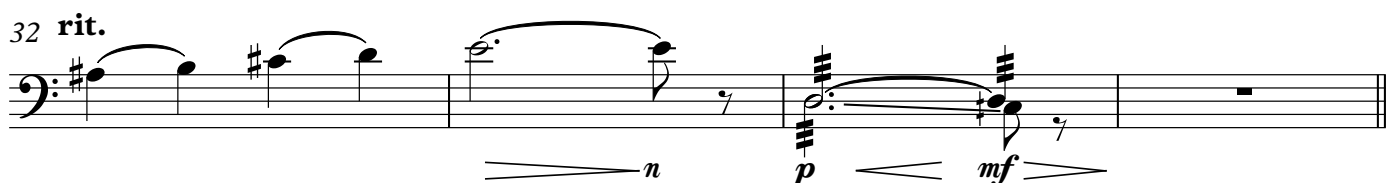
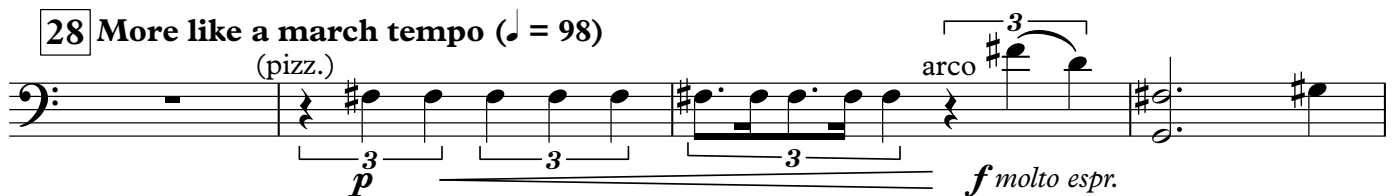
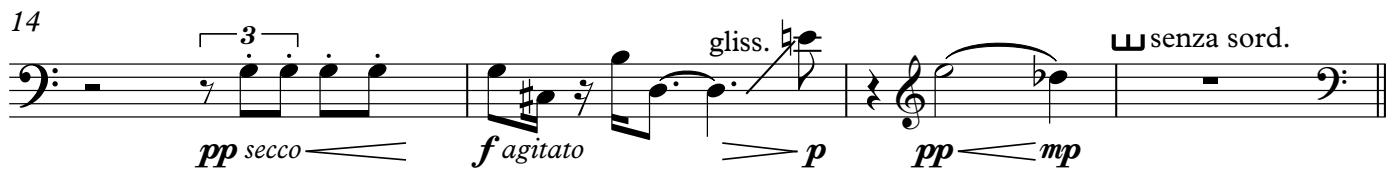
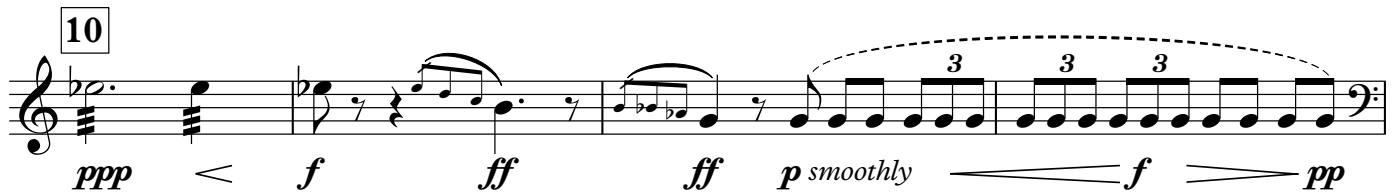
Music by Brian Morales

Slow, plaintive (♩ = 72)

con sord.

like a "ghostly shimmer"

sul pont.



36 Slightly faster than beginning (♩ = 82)

sul pont. *p* *mp* *ord.* *pp* *mf espr.* *sub. f*

40 col legno *mf* *ff secco* *ord.* *pp secco* *f agitato* *gliss.* *pp*

44 *mf* *ff*

47 *agitato* *n*

50 **Slow and dreamy** (♩ = 55) *mf* *pp* *mp* *n* *mp* *f ma non troppo*

63 *pp* *spicc.* *repeat continuously, free of rhythmic duration, build in intensity*

66 *arco* *f molto espr.* *rubato*

70 *rfz* *p*

73 *sul tasto* *ord.* *pp* *f* *mf* *col legno* *l.v.*