

elegy for the displaced
luctus profugis
for strings and vibraphone

Karim Al-Zand
(2016)

INSTRUMENTATION:

vibraphone
strings
(minimum: 44332)

DURATION:

ca. 5 minutes

PERFORMANCE NOTE:

The vibraphone should be placed center stage, roughly between the halves of the orchestra.

Luctus Profugis is a lament reflecting on the current European refugee crisis. The title translates roughly from the Latin as “Grief for the Displaced.” The word “profugus” famously occurs in the opening lines of Virgil’s “Aeneid,” which describes one of the earliest refugees: Aeneas fleeing the Trojan war to the shores of Italy. In Luctus Profugis the percussionist is at the heart of the ensemble, and plays a simple three-note motive that repeats for the duration of the piece. Its persistence symbolizes the refugees’ journey, their tenacity, courage and resilience.

The refugee crisis began in 2015, when tens of thousands of migrants began to flee their war ravaged homes to seek asylum in the West. Displaced families, primarily from Syria and other areas of conflict, continue to endure perilous journeys to reach safe destinations in the EU. The most dangerous migration routes traverse the Eastern Mediterranean to ports in Greece and Italy. Thousands of refugees are estimated to have perished at sea. The United States, whose actions have arguably played the largest role in catalyzing the migration, has reacted to the crisis largely with political inaction and fear-mongering. Governors in 26 states (including Texas) have refused to settle Syrian asylum seekers. To date, the US has settled 0.05% of the total number of refugees. Canada and Germany have each settled over 19 times that number. It is my hope that Luctus Profugis serves as not only an elegy, but also a call to action.

*Arma virumque cano, Troiae qui primus ab oris
Italiam, fato profugus...*

I sing of arms and the man—the one who first came
from the shores of Troy to Italy, exiled by fate.

Virgil, *Aeneid*, Book I
trans. Thomas E. Jenkins

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Grave; somber, mournful $\text{♩} = 44$

OSTINATO

Vibraphone

Violin I
1, 2, 3, 4

Violin II
5, 6, 7, 8

Viola
1, 2, 3

Cello
1, 2, 3

Contrabass
1, 2

pp (throughout)

forlorn sul IV 2, 3, 4 3

5, 6, 7

8

1 pizz.

2, 3

pp

7

Vibes

Solo Vln. I

Vln. II

Vla.

Vc.

Cb.

plaintive 1 solo

2, 3, 4

5, 6, 7

8

1 arco

1, 2

2 3

pizz.

p

* Quiet but persistent; calibrate dynamics with the strings throughout, but always stay slightly below their volume.

† Play all melodic and accented grace notes on the beat.

12

Vibes

Vln. I

Vln. II (div.)

Vla.

Vc.

Cb.

2, 3, 4

tutti insistent

mp

1, 2

3

1, 2

3

1 pizz.

mp

arco

unis.

18

Vibes

Vln. I (div.)

Vln. II

Vla.

Vc.

Cb.

mf

cresc.

poco f

espres.

unis.

div.

1, 2

3

1

2, 3

1

2 arco

mf

cresc.

poco f

unis. arco

24

rit. — a tempo

Musical score for measures 24-29. The score includes parts for Vibes, Vln. I, Vln. II, Vla. (Violins I and II), Vc. (Violins I and II), and Cb. (Violins I and II). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including triplets, dynamics (mp, fp), and performance instructions like *decresc.*, *unis.*, *div.*, and *canto*. The *mp* dynamics are present in Vln. I, Vln. II, Vla., Vc., and Cb. parts. The *fp* dynamics are present in Vla., Vc., and Cb. parts. The *decresc.* instruction is present in Vln. I, Vln. II, Vla., Vc., and Cb. parts. The *unis.* instruction is present in Vln. I and Vln. II parts. The *div.* instruction is present in Vln. I and Vln. II parts. The *canto* instruction is present in Vln. I part.

30

ritardando — — — —

Musical score for measures 30-34. The score includes parts for Vibes, Solo, Vln. I, Vln. II, Vla. (Violins I and II), Vc. (Violins I and II), and Cb. (Violins I and II). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including triplets, dynamics (mp, fp), and performance instructions like *ritardando*, *div.*, *pizz.*, and *8va*. The *ritardando* instruction is present in the top right. The *div.* instruction is present in Vln. I, Vln. II, and Vc. parts. The *pizz.* instruction is present in Cb. part. The *8va* instruction is present in Solo part. The *mp* dynamics are present in Vln. I, Vln. II, Vla., Vc., and Cb. parts. The *fp* dynamics are present in Vla., Vc., and Cb. parts. The *decresc.* instruction is present in Vln. I, Vln. II, Vla., Vc., and Cb. parts. The *unis.* instruction is present in Vln. I and Vln. II parts. The *canto* instruction is present in Vln. I part.

35 a tempo, ma un poco più mosso

Vibes

unis. *suddenly sunny*

Vln. I

mf *suddenly sunny*

Vln. II

mf

Vla.

1 *mf*

2,3

Vc.

1 pizz. *mf*

2,3 *mf*

arco

div.

Cb.

1 pizz. *mf*

39 ritentuto - - - - - a tempo

(tenuto)

Vibes

take time

Solo

take time

Vln. I

Vln. II (div.)

Vla.

1

2

3

Vc.

1

2

3

unis.

Cb.

arco

tempo primo

43

Musical score for measures 43-47. The score includes parts for Vibes, Solo Vln. I, Vln. II, Vla. (Violin and Viola), Solo Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "tempo primo".

- Vibes:** Features a melodic line with triplets and a sustained octave (8va) indicated by a dashed line.
- Solo Vln. I:** Starts with a *poco f* dynamic and includes a *div.* (divisi) marking.
- Vln. II:** Features a melodic line with triplets and a *poco f* dynamic.
- Vla.:** Features a melodic line with triplets and a *poco f* dynamic.
- Solo Vc.:** Features a melodic line with triplets and a *poco f* dynamic.
- Cb.:** Features a bass line with triplets and a *poco f* dynamic.

poco rit. — —

48

Musical score for measures 48-52. The score includes parts for Vibes, Solo Vln. I, Vln. II, Vla. (Violin and Viola), Solo Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "poco rit." (ritardando).

- Vibes:** Features a melodic line with triplets and a sustained octave (8va) indicated by a dashed line.
- Solo Vln. I:** Starts with a *f* dynamic and includes an *intense!* marking.
- Vln. II:** Features a melodic line with triplets and a *f* dynamic.
- Vla.:** Features a melodic line with triplets and a *f* dynamic.
- Solo Vc.:** Features a melodic line with triplets and a *f* dynamic.
- Cb.:** Features a bass line with triplets and a *f* dynamic.