

A Short Account of the Destruction of the Indies

Prelude
Air: Smoke Signals

Composed by Erik Saras
Text by Bartolomé de Las Casas, Alonso de Cartagena,
Garcilaso de la Vega, and Luis de León
ed. by Erik Saras and Dan Lovley

Rubato ♩ = 64

Trumpet 1 in E♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Flugelhorn
tempo ad lib
molto espress.
Solo
mf dynamics ad lib.

Horn 1 in F
pp

Horn 2 in F
pp

Horn 3 in F
pp

Horn 4 in F
pp

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion I

Percussion II

Trumpet in B♭

Trumpet in B♭

Horn in F

Trombone

Rubato ♩ = 64

Soprano

Alto

Tenor

Bass

13 Allegro ♩ = 124 25 3

E♭ Tpt. 1

Tpt. 2

Tpt. 3

Flug. *mf* *Soli*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp*

Tba. *mp*

Timpani *mp* *mf* *secco*

G.M. *mp* *mf* Shaker or Gourd Maracas

Perc. *mp* *mf* Low Toms

OS Tpt. 1

OS Tpt. 2

Hn.

OS Tbn.

S. Allegro ♩ = 124 25

A.

T.

B.

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39 41

E♭ Tpt. 1
Tpt. 2
Tpt. 3 (Flug.)
Flug.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
G.M.
Perc.
OSTpt. 1
OSTpt. 2
OSHn.
OSTbn.
41
S.
A.
T.
B.

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48

Eb Tpt. 1
Tpt. 2
Tpt. 3 (Flug.)
Flug.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
G.M.
Perc.
OS Tpt. 1
OS Tpt. 2
OS Hn.
OS Tbn.
S.
A.
T.
B.

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I. Fire: Hispaniola

poco rit.

The musical score is arranged in a standard orchestral layout. The top section includes Eb Tpt. 1, Tpt. 2, Tpt. 3 (Flug.), Flug., Hn. 1-4, Tbn. 1-3, Euph., and Tba. The middle section features Timp., G.M., and Perc. The bottom section includes OS Tpt. 1-2, OS Hn., OS Tbn., and a vocal line with S., A., T., and B. parts. The score includes dynamic markings such as *ff*, *f*, *mf*, and *mp*, and performance instructions like "Rain Stick To Timp.", "hard mallets Glockenspiel", and "Wind Chimes". A large red watermark "For Perusal Only!" is overlaid diagonally across the page.

LAS CASAS: The island of Hispaniola was the first to witness the arrival of Europeans and the first to suffer the wholesale slaughter of its people and the devastation and depopulation of the land.

13

8

13 Allegro con moto $\text{♩} = 114$

Brass and woodwind parts for measures 13-17. The score includes parts for Eb Tpt. 1, Tpt. 2, Tpt. 3 (Flug.), Flug., Hn. 1-4, Tbn. 1-2, B. Tbn., Euph., Tba., R.S., Glock., W.Ch., OS Tpt. 1-2, Hn., and OS Tbn. The music is in a key with two flats and a 3/4 time signature. Dynamics include *mp legato* and *p*. A large red watermark "For Perusal Only!" is overlaid diagonally across the page.

Allegro con moto $\text{♩} = 114$

13

Vocal parts for S., A., T., and B. for measures 13-17. The parts are in a key with two flats and a 3/4 time signature. The vocal lines are mostly rests.

25

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25

Eb Tpt. 1

Tpt. 2

Tpt. 3 (Flug.)

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Glock.

W.Ch.

OS Tpt. 1

OS Tpt. 2

Hn.

OS Tbn.

S.

A.

T.

B.

To Tri.

To S. D.

LAS CASAS: (solemnly) One of the cruelest and most damnable things in the whole of Creation is the way in which the Spanish use natives to fish for pearls.

They are in the water from dawn to dusk, often operating at depths of four and five fathoms. If they spend more than a few seconds at the surface to get their breath back, the Spanish taskmaster will punch them or grab them by the hair, and push them back under, making them dive once more.

22

27 **Adagio** ♩. = 62 38

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Instrumentation and Performance Instructions:

- Tbn. 1, 2, B. Tbn.:** cup mute, *pp*, *mp*, *pp*
- Euph.:** Solo, *ppp*, *molto espress.*
- Tba.:** driving, *p*, *mp*, *p*
- Vibraphone:** soft mallets, *pp*
- B. D.:** Large Gong, *p*, *mp*, *p*

Tempo and Meter: **Adagio** ♩. = 62, 3/8

Section Labels: S., A., T., B.

41

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

Gong

OSTpt. 1

OSTpt. 2

Hn.

OS Tbn.

S.

A.

T.

B.

55

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Vib.

Gong

OS Tpt. 1

OS Tpt. 2

Hn.

OS Tbn.

S.

A.

T.

B.

mute

mf

mp

2

2

mute

mf

mp

f

mp

mf

mp

mf

mp

f

ff

mf

f

mf

mp

mf

mp

LAS CASAS: (serious and beginning to panic) Often when out fishing or searching for pearls, a man will dive never to resurface, for the poor wretches are easy prey to all manner of sharks, those most ferocious of marine creatures, capable of swallowing a man whole.

sempre accel.

Grave $\text{♩} = 58$ Soli *Allegretto* $\text{♩} = 98$ $\text{♩} = 104$ $\text{♩} = 110$

open metal st. mute

mp mf f

play open mp sim. mf

open mp sim. mf

open mp sim. mf

play open mp sim. mf

open mp sim. mf

metal st. mute sim. mf

metal st. mute sim. mf

open metal st. mute sim. mf

mp f

Water gong* pp

*Lightly tap a medium gong with mallet as you raise and lower it out of a water filled tub

pp f

sempre accel. $\text{♩} = 98$ $\text{♩} = 104$ $\text{♩} = 110$

S.

A.

T.

B.



8 15

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

B. D.

OS Tpt. 1

OS Tpt. 2

OS Hn.

OS Tbn.

S.

A.

T.

B.

Soli
mp
mp

15

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16

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

B. D.

OS Tpt. 1

OS Tpt. 2

O. A.

OS Tbn.

S.

A.

T.

B.

mp *f*

metal straight mute

metal straight mute

mute

metal straight mute

f

f

f

f

LAS CASAS: They requested the local lords to send for all the nobles and leading citizens of the city, and that they should bring with them five or six thousand native bearers and these were mustered in the courtyards...When they arrived, they all got down on their haunches and waited patiently like sheep.

23

24

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug. bell tones
p

Hn. 1

Hn. 2

Hn. 3 mute
p

Hn. 4 mute
p

Tbn. 1 Solo
mp

Tbn. 2

B. Tbn.

Euph.

Tba. Solo
mp

Timp.

Chim. S. D.
pp

B. D.

OSTpt. 1

OSTpt. 2

Hn.

OSTbn.

24

S.

A.

T.

B.

Epilogue

LAS CASAS: (to the Choir - shouting)
I, Bartolomé de Las Casas, a brother in the Dominican Order, was, by the grace of God, out of the concern for the Christian faith and compassion towards the afflictions and calamities that befall our fellow-men, to tell you of these atrocities to help ensure that the teeming millions in the New World, for whose sins Christ gave His life, do not continue to die in ignorance, but rather are brought to knowledge of God and thereby saved!
(sit, and weep softly)

Adagietto ♩ = 68

legato
mp *mf* *f subito*

legato
mp *mf* *f subito*

legato
mp *mf* *f subito*

legato
mp *mf* *f subito*

Adagietto ♩ = 68 *f*

S. A - qui la en-vi - di - a__ y men-tir-a, me tu - vi - er-on en - cer - ra - do. Di - cho-so el hum - il - de es -

A. A - qui la en-vi - di - a__ y men-tir-a, me tu - vi - er-on en - cer - ra - do. Di - cho-so el hum - il - de es -

T. A - qui la en-vi - di - a__ y men-tir-a, me tu - vi - er-on en - cer - ra - do. Di - cho-so el hum - il - de es -

B. A - qui la en-vi - di - a__ y men-tir-a, me tu - vi - er-on en - cer - ra - do. Di - cho-so el hum - il - de es -

14

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

B. D.

OSTpt. 1

OSTpt. 2

OS

OSTbn.

S.

A.

T.

B.

ta - do del sa - bi - o que se re - ti - ra de a - ques - te mun - do mal - va - do, y con pom - bre me - sa y ca - sa, en el cam - po del - ci - to -

ta - do del sa - bi - o que se re - ti - ra de a - ques - te mun - do mal - va - do, y con pom - bre me - sa y ca - sa, en el cam - po del - ci - to -

ta - do del sa - bi - o que se re - ti - ra de a - ques - te mun - do mal - va - do, y con pom - bre me - sa y ca - sa, en el cam - po del - ci - to -

ta - do del sa - bi - o que se re - ti - ra de a - ques - te mun - do mal - va - do, y con pom - bre me - sa y ca - sa, en el cam - po del - ci - to -



Eb Tpt. 1
 Tpt. 2
 Tpt.
 Flug.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Timp.
 Chim.
 B. D.
 OS Tpt. 1
 OS Tpt. 2
 OS
 OS Tbn.

S.
 A.
 T.
 B.

ten. *ff* *f subito* *mf*
 so con só - lo___ Di - os se com - pa - sa, y a so - las su vi - da pa - sa, ni en - vi - di - a - do ni en - vi - di -



37

E♭ Tpt. 1

Tpt. 2

Tpt.

Flug.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Chim.

B. D.

OSTpt. 1

OSTpt. 2

C. Sn.

OSTbn.

S.

A.

T.

B.

mp *ff*

o - so. Do - na - e - is re - qui - em mis - er - e no - bis do - na - no - bis pa - cem. A - men.

o - so. Do - na - e - is re - qui - em mis - er - e no - bis do - na - no - bis pa - cem. A - men.

o - so. Do - na - e - is re - qui - em mis - er - e no - bis do - na - no - bis pa - cem. A - men.

o - so. Do - na - e - is re - qui - em mis - er - e no - bis do - na - no - bis pa - cem. A - men.

