

Hushed Injustices

Lyrics by Leslie Arden & Janice Martin
French translation by Louise Pitre

For SSAA choir and chamber ensemble
(5:30)

Music by Leslie Arden

Andante ♩ = 94

mp

Soprano 1

Soprano 2

Alto 1

Alto 2

Flute

Oboe

Andante ♩ = 94

C5 Cm7/Eb F^{sus} F C5 Cm7/Eb F^{sus} F C5 Cm7/Eb

Piano

mp

Violin

Cello

Double Bass

Al-ways knew I was dif -

Hushed Injustices

6

S 1

- ferent. Not at all like the kids ____ from my town, I was young and a - lone

S 2

A 1

A 2

mp

I was young and a - lone

Fl.

Ob.

Pno.

F sus *F* *C5* *Cm7/Eb* *F sus* *F* *Fm7* *Gm7*

Vln.

Vc.

pizz.

D.B.

10

S 1 and a - part. I was wait - ing for some - thing to start.

S 2 *mp* I was wait - ing for some - thing to start.

A 1 *mp* Al - ways up for ad - ven -

A 2 and a - part. I was wait - ing for some - thing to start.

Fl.

Ob.

Pno. *A $\flat$ 2* *Fm7* *Gm7* *C5* *Cm7/E $\flat$*

Vln.

Vc. arco *mp*

D.B. arco *mp*

Hushed Injustices

13

S 1 Up to mis-chief, or up in a tree, Sing-ing, "Ca - na - da, — O *mf*

S 2 Up to mis-chief, or up in a tree, Sing-ing, "Ca - na - da, — O *mf*

A 1 - ture, Up to mis-chief, or up in a tree, Sing-ing, "Ca - na - da, — O *mf*

A 2 Up to mis-chief, or up in a tree, Sing-ing, "Ca - na - da, — O *mf*

Fl. *mp* *mf*

Ob. *p* *mp* *mf*

Pno. *F sus* *F* *F m7* *G m7* *A b2* *A b/B b* *B b7* *E b* *mf*

Vln. *p* *mf*

Vc. *mp* *mf*

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

17

S 1
Ca - na - da, ___ I wan - na stand on guard for thee! ___ O Ca - na - da, ___ mon

S 2
Ca - na - da, ___ I wan - na stand on guard for thee! ___ O Ca - na - da, ___ mon

A 1
Ca - na - da, ___ I wan - na stand on guard for thee! ___ O Ca - na - da, ___ mon

A 2
Ca - na - da, ___ I wan - na stand on guard for thee! ___ O Ca - na - da, ___ mon

Fl.
17

Ob.
17

Pno.
17
Dm7(b5) Gaug7 Cm /Bb Am7(b5) Eb/Bb

Vln.
17

Vc.
17

D.B.
17

21 *mp*

S 1 beau pa-ys!" — But I felt so — a-lone.

S 2 beau pa-ys!" —

A 1 beau pa-ys!" —

A 2 beau pa-ys!" —

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Pno. *A♭/B♭* *E♭/B♭* *A♭/B♭* *B♭/C* *F sus F* *B♭2*

Vln. *mf* *p*

Vc. *p*

D.B. *p*

25

S 1

Lack-ing a crew and lost at sea. No one I knew was quite like me, _____ I tried

S 2

No one I knew was quite like me, So I lied and de-nied while I tried

A 1

So I lied, I tried

A 2

Lack-ing a crew and lost at sea. No one I knew was quite like me, I lied, I tried

Fl.

Ob.

Pno.

25

Fsus F Dsus Dm B $\flat$ F 2/A A $\flat$

Vln.

Vc.

D.B.

pizz.

mp

arco

mp

p

mp

p

mp

p

Hushed Injustices

28

S 1
— to fit in. — Cop ing and hop — ing my life — would be - gin — some - day soon. And

S 2
— to fit in. — Cop ing and hop — ing my life — would be - gin — some - day soon. And *p*

A 1
— to fit in. — Cop - ing and hop - ing my life — would be - gin — some - day soon. And *p*

A 2
— to fit in. — Cop - ing and hop - ing my life — would be - gin — some - day soon. And *p*

Fl.
mp

Ob.
mp

Pno.
28 B $\flat$ F A $\flat$ B $\flat$ F Dm 3 /C

Vln.
mp

Vc.
mp

D.B.
mp

The musical score is for a piece titled "Hushed Injustices". It features a vocal ensemble consisting of Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The vocal parts have lyrics: "— to fit in. — Cop ing and hop — ing my life — would be - gin — some - day soon. And". The instrumental parts include Flute (Fl.), Oboe (Ob.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Piano part includes chord markings: B $\flat$, F, A $\flat$, B $\flat$, F, Dm 3, and /C. The score includes dynamics such as *mp* (mezzo-piano) and *p* (piano). The key signature has one flat (B $\flat$), and the time signature is 4/4. The score is marked with a rehearsal cue "28" at the beginning of each system.

Hushed Injustices

9

Military March ♩ = 112

rit.

32

S 1 then one sun - ny af - ter - noon...

S 2 then... *mf* There's no life like it. No, there's no life like it!

A 1 then... *mf* There's no life like it. No, there's no life like it!

A 2 then... *mf* There's no life like it. No, there's no life like it!

Fl. *mf*

Ob. *mf*

Military March ♩ = 112

B♭ F 2/A Gm7 B♭/C C/D G Em7 A 13 Dm7 Gaug9 *rit.*

Pno. *mf*

Vln. *mf*

Vc. *mf*

D.B. *mf*

Andante ♩ = 94
mp

S 1
I joined up on a Tues - day, — More than ea-ger to ans - wer the call. —

S 2
mp
Mar-di, Jeu di, j'oub-lie. — Pas pour moi, pour ma pat-

A 1
mp
I joined up on a Tues - day, — More than ea-ger to ans - wer the call. —

A 2
mp
Mar-di, Jeu di, j'oub-lie. — Pas pour moi, pour ma pat-

Fl.
p

Ob.

Andante ♩ = 94

Pno.
mp *p*
C5 C m7/E♭ F sus F C m(add 9) C m7/E♭ F sus F

Vln.
p

Vc.
p

D.B.
p

The musical score is for a piece titled 'Hushed Injustices'. It is in a key of B-flat major (two flats) and a 4/4 time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 94. The dynamics are mostly mezzo-piano (mp) for the vocal parts and piano (p) for the instrumental accompaniment. The score includes parts for Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Flute (Fl.), Oboe (Ob.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The vocal parts have lyrics in English and French. The piano part includes chord symbols: C5, C m7/E♭, F sus, F, C m(add 9), C m7/E♭, F sus, and F. The score is divided into two systems, with the first system starting at measure 37.

41

S 1 Ba - sic train - ing be - gan in Que - bec.

S 2 rie. Saint Jean - Sur - Rich - e - lieu. —

A 1 Ba - sic train - ing be - gan in Que - bec.

A 2 rie. Saint Jean - Sur - Rich - e - lieu. —

Fl.

Ob.

Pno. Fm7 Gm7 Ab2

Vln.

Vc.

D.B.

43

S 1 I loved the chal-lenge, the change and the cheque. I re-mem-ber be-long - ing,

S 2 — The change and the cheque. Et d'aut - res comme

A 1 I loved the chal-lenge, the change and the cheque. Et d'aut - res comme

A 2 — The change and the cheque. Et d'aut - res comme

Fl. *mp*

Ob. *mp*

Pno. *F m7 G m7 C (omit 3) C m7/Eb F sus F*

Vln. *mp*

Vc. *mp*

D.B. *mp*

46 *mf*

S 1 And the mo-ment that "I" be-came "we". We were sing-ing, "Ca - na - da, ___ O Ca - na - da, ___ We're gon-na

S 2 moi. "I" be-came "we". We were sing-ing, "Ca - na - da, ___ O Ca - na - da, ___ We're gon-na

A 1 moi. "I" be-came "we". sing-ing, "Ca - na - da, ___ O Ca - na - da, ___ We're gon-na

A 2 moi. "I" be-came "we". sing ing, "Ca - na - da, ___ O Ca - na - da, ___ We're gon-na

Fl. *mf*

Ob. *mf*

Fm7 Gm7 Ab2 Ab/BbBb7 Eb Dm7(b5) Gaug7

Pno. *mf*

Vln. *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

50

S 1 stand on guard for thee! _____ For the true north strong and

S 2 stand on guard for thee! _____ For the true

A 1 stand on guard for thee! _____ For the true

A 2 stand on guard for thee! _____ For the true

Fl. 50

Ob.

Pno. 50 Cm /Bb Am7(b5) Eb/Bb

Vln. 50

Vc.

D.B.

53 *mp*

S 1 free!" But I still felt a-lone. Though I could do what a sol-dier does,

S 2 Strong and free. *mp* Tou-jours is - o - lée.

A 1 *mp* Strong and free. But I still felt a-lone. Though I could do what a sol-dier does,

A 2 Strong and free. *mp* Tou-jours is - o - lée.

Fl. *p*

Ob. *p*

Pno. *mp*

Vln. *p*

Vc. *p* *mp* pizz.

D.B. *p*

53 A $\flat$ /B $\flat$ B $\flat$ /C F sus F B $\flat$ 2 F sus F D sus Dm

56

S 1 No - bo - dy knew who I real - ly was. Nev - er con - fid - ing to nev - er be caught.

S 2 I real - ly was a - lone. I thought I was

A 1 I real - ly was a - lone. I thought I was

A 2 No - bo - dy knew who I real - ly was. Nev - er con - fid - ing to nev - er be caught.

Fl. *mp*

Ob. *mp*

Pno. *Bb2(b5)Bb F2/A Ab Bb F*

Vln. *p mp*

Vc. *p mp* arco

D.B. *mp*

The musical score is for a piece titled "Hushed Injustices". It features a vocal ensemble consisting of Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The vocal parts are written in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The lyrics are: "No - bo - dy knew who I real - ly was. Nev - er con - fid - ing to nev - er be caught." for S1 and A2, and "I real - ly was a - lone. I thought I was" for S2 and A1. The instrumental parts include Flute (Fl.), Oboe (Ob.), Piano (Pno.), Violin (Vln.), Viola (Vc.), and Double Bass (D.B.). The Piano part includes harmonic markings: Bb2(b5)Bb, F2/A, Ab, Bb, and F. The Violin and Viola parts include dynamic markings: *p* and *mp*. The Oboe and Flute parts include a dynamic marking of *mp*. The Double Bass part includes a dynamic marking of *mp*. The score is numbered 56 at the beginning of each system.

59

S 1
Clev-er - ly hid - ing, de-cid - ing to just___ play my part, Un - til the day I lost my heart...

S 2
clev-er,___ de-cid - ing to just___ play my part, Un - til the day I lost my heart...

A 1
clev-er,___ de-cid - ing to just___ play my part, Un - til the day I___ lost my heart...

A 2
Clev-er - ly hid - ing, de-cid - ing to just___ play my part, Un - til the day I lost my heart...

Fl.
Ob.

59

Pno.
A $\flat$ B $\flat$ F Dm /C B $\flat$ F2/A Gm7 Gm/A

Vln.
Vc.
D.B.

(Individual Interrogators begin asking questions, which begin to overlap more and more, until it eventually becomes cacophony.)

Interrogators

"Our investigation has determined
that you are a homosexual."

"Comment répondez-vous à
cette accusation?"

"We've been following you, tapping your phone, reading your mail,
asking your friends and neighbours about you."

"Nous avons un dossier sur vous."

"We've searched your apartment."

64

S 1 *p* *gradual crescendo* Hmm

S 2 *pp* *gradual crescendo* Hmm

A 1 *pp* *gradual crescendo* Hmm

A 2 *pp* *gradual crescendo* Hmm

Fl. *mf* *mp*

Ob. *mf* *p* *gradual crescendo* *mp*

Pno. *p*

Vln. *mf* *p* *mp*

Vc. *mf* *p* *mp* pizz. arco

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

69 **ff**

Interrogators

"Quels films aimes-tu?"	"Les Russes vous ont-ils contactée?"	"Nous allons te montrer des photos et étu
"Aimes-tu les sports?"	"Has anyone tried to blackmail you?"	"Have you slept with anyone else in the service and if not, please don't be like that"
"Who do you sleep with?"	"Préfères-tu les histoires romantiques?"	"Aimes-tu les filles ou les garçons? Nous allons jouer un
"Do you play baseball? Hockey?"	"Have the Russians contacted you?"	"We believe you are a security risk. We are going to play a little word
"Avec qui couches-tu?"	"Do you like adventure stories?"	"Combien de doigts? Have you slept with anyone's name? How many
	"Es-tu communiste?"	"Nous croyons que tu es un traître, nous allons te faire
	"Is this your car parked next to the bank?"	"How many fingers do you use?"
	"Are you a communist?"	"C'est ton auto stationnée à côté de la banque"

S 1 Ah **f** **ff**

S 2 Ah **f** **ff**

A 1 Ah **f** **ff**

A 2 Ah **f** **ff**

Fl. **mf** **f** flutter

Ob. **mf** **f** tr

Pno. **f**

Vln. **mf** **f** tr

Vc. **mf** **f**

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

74 Spoken in unison by Interrogators:

Interrogators

"Not advantageously employable due to homosexuality."

74 *mp* What to say to my fam - ily?

S 1

S 2 *p* 3 Par - don - nez - moi Pa - pa. _____

A 1 *p* 3 Par - don - nez - moi Mam -

A 2 *p* 3 Par - don - nez - moi Mam -

74 *ff* Fl.

Ob. *ff*

74 *ff* C5 Cm7/Eb F sus F Pno. *p*

74 *ff* Vln.

Vc. *ff*

D.B. *ff*

78

S 1 Walked a - way from my fam - ily and friends. De - di - ca - tion to ser - vice be - came, fin - ally,

S 2 — Par - tie en cour - ant. Fin - ally,

A 1 an. Par - tie en cour - ant. Fin - ally,

A 2 an. Par - tie en cour - ant. Fin - ally,

Fl. *p*

Ob. *p*

Pno. Cm(add 9) Cm7/Eb F sus F Fm9 Gm7 Ab2

Vln. *p*

Vc. pizz. *mp*

D.B.

Hushed Injustices

82 *mp* *mf* *mp*

S 1 Thir - ty years of dis - hon - our and shame. I kept Ca - na - da's sec - ret

S 2 *mp* *mf* *mp* Je n'ai pas dit un

A 1 *mp* *mf* *mp* Je n'ai pas dit un

A 2 *mp* *mf* *mp* Je n'ai pas dit un

Fl. *mf* *mp*

Ob. *mf* *mp*

Pno. *Fm7* *Gm7* *C (omit 3)* *Cm7/Eb* *F sus* *F*

Vln. *mp* *mf*

Vc. *arco* *mf* *mp* pizz.

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

Detailed description: This is a page from a musical score for a piece titled 'Hushed Injustices'. The page number is 22. The score is for a vocal ensemble (S1, S2, A1, A2), woodwinds (Flute, Oboe), piano, strings (Violin, Viola, Double Bass), and a double bass. The music is in 6/4 time and B-flat major. The vocal parts have lyrics in English and French. The piano part includes chord symbols: Fm7, Gm7, C (omit 3), Cm7/Eb, F sus, and F. The string parts have dynamic markings and articulation like 'arco' and 'pizz.'. The woodwind parts also have dynamic markings. The score is marked with measure 82.

85 *mf*

S 1 Till some-bo-dy, then two and then three start-ed sing-ing, Ca-na-da, _____ 0

S 2 *mf*
mot, And then three start-ed sing-ing, Ca-na-da, _____ With all your hushed in-just-ic-es.

A 1 *mf*
mot, And then three start-ed sing-ing Ca-na-da, _____ 0

A 2 *mf*
mot, Then two and then three start-ed sing-ing, Ca-na-da, _____ With all your hushed in-just-ic-es.

Fl. *mf*

Ob. *mf*

Pno. *mf*
Fm7 Gm7 Ab2 Ab/Bb Bb7 Eb

Vln. *mp* *mf*

Vc. *mf*

D.B. *mf*
arco

89

S 1 Ca - na - da, _____ We can-not stand on guard for thee! Pas pour vous!

S 2 Av-ec vos a - bus chu-cho-tés We can-not stand on guard for thee! _____

A 1 Ca na da, _____ Av-ec vos a - bus chu-cho-tés We can-not stand on guard for thee! _____

A 2 Ca - na - da, _____ We can-not stand on guard for thee! _____

Fl. *mp*

Ob. *mp*

Pno. *mp*

89 Dm7(b5) Gaug7 Cm /Bb Am7(b5) *mp*

Vln. *mp*

Vc. *mp*

D.B. *mp*

93

S 1
Not with-out an a - po - lo - gy To her, to him, and to them and me And

S 2
Not with-out an a - po - lo - gy To her, to him, and to them and me And

A 1
Not with-out an a - po - lo - gy To her, to him, and to them and me And

A 2
Not with-out an a - po - lo - gy To her, to him, and to them and me And

Fl.
mf *mp* *mf* *mp*

Ob.
mf *mp* *mf* *mp*

Pno.
mf *mp* *mf*

Vln.
mf *mp* *mf* *mp*

Vc.
mf *mp* *mf*

D.B.
mf *mp* *mf*

93 Eb/Bb Ab/Bb Eb/Bb Ab/Bb Bb/C

97 *f* *mf*

S 1 no! Nous chant-ons en - sem - ble! We've made a choice To

S 2 *f* *mf* no, we're not a - lone. We've tak - en a stand, we've made a choice To

A 1 *f* *mf* no, we're not a - lone. We've tak - en a stand, we've made a choice To

A 2 *f* *mf* no, we're not a - lone. We've tak - en a stand, we've made a choice To

Fl. *f* *mf*

Ob. *f* *mf*

F sus F B $\flat$ 2/F F sus F D sus Dm

Pno. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

100

S 1

strike up the band and raise our voic - es. No, _____ Ne jam-ais re - cul -

S 2

strike up the band and raise our voic - es, Know-ing we'll nev - er go back _____ to be-fore.

A 1

strike up the band and raise our voic - es. No, _____ Ne jam-ais re - cul -

A 2

strike up the band and raise our voic - es, Know-ing we'll nev - er go back _____ to be-fore.

Fl.

mf

Ob.

Pno.

Bb2(b5) Bb F/A Ab Bb F

Vln.

Vc.

D.B.

103

S 1
er. shar - ing our stor - ies Ja mais ces ser! Yes,

S 2
We will for - ev - er be shar - ing our stor - ies out loud, So ev - 'ry - one, yes,

A 1
er. shar - ing our stor - ies Ja mais ces ser! So ev - 'ry - one, yes,

A 2
We wo;; fpr - ev - er be shar - ing our stor - ies out loud, So ev - 'ry - one, yes,

Fl.
103

Ob.
103

Pno.
103
A $\flat$ B $\flat$ F /E Dm /C B $\flat$ F/A

Vln.
103

Vc.
103

D.B.
103

107 *f*

S 1 ev 'ry one ___ can be strong and free and proud. ___ And

S 2 ev - 'ry-one ___ can be strong and free and Love is love ___ is love ___ is love. ___ C'est l'a - mour

A 1 ev 'ry one ___ can be strong and free and proud. ___ And

A 2 ev - 'ry-one ___ can be strong and free and Love is love ___ is love ___ is love ___

Fl. *mp* *f*

Ob. *mp* *f*

Pno. *f*

Gm7 F/A Bb Bbmaj7 Bb6/C C7 D2 /C

Vln. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

112

S 1 proud. And we're proud.

S 2 C'est l'a-mour And we're proud.

A 1 proud. And we're proud.

A 2 Love is love is love is love And we're proud.

Fl. 112

Ob. 112

Pno. 112 D2 /C D2 /C D

Vln. 112

Vc. 112

D.B. 112

f

f

f

f