PORTRAIT of INVISIBLE MAN

FOR TENOR AND CHAMBER ENSEMBLE

elliot sneider

"I am known as Invisible Man"

"To quote the great philosopher Lao-tzu: The Way of heaven is to benefit others and not to injure. The Way of the sage is to act but not compete."

"It is but a short step from hunger to starvation, from disease to death."

- *United Nations Secretary-General Ban Ki-moon*

The libretto for the first section of this piece is a list of the United Nations Millennium Development Goals. These goals have been agreed upon by 189 nations around the world. If these goals are achieved, world poverty will be cut in half, tens of millions of lives will be saved, and billions more people will have the opportunity to benefit from the global economy. The target date for reaching the goals is 2015.

The other libretto in this piece is compiled quotes from United Nations Secretary-General Ban Ki-moon, combined with a small original stanza (section III, Doubt).

I was inspired to write *Portrait of Invisible Man* during an excursion to the United Nations Visitor Center in New York in the spring of 2011, shortly before the birth of my daughter. During the visit, I was struck by the sincerity of Ban Ki-moon, and also by the profound scope of the Millennium Development Goals. I do not know Ban Ki-moon, and this piece is not meant to be a dramatic portrayal of his personhood. I wanted to write a piece that evinces the pressures of trying to do, in some ways, the impossible.

When Ban Ki-moon said, “I am known as Invisible Man”, he was making a simple statement about how he is perceived in the UN. Nevertheless, I think this statement can be applied to all of those people working for good who are invisible in our world.

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INSTRUMENTATION

FLUTE
CLARINET (Bb)

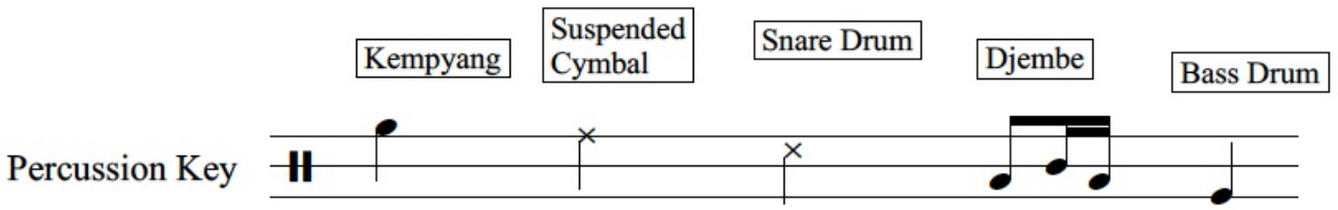
VOICE (TENOR)

PIANO

VIOLIN
CELLO

PERCUSSION
Bass Drum
Suspended Cymbal
Djembe
Kempyang
Vibraphone

Score in C
Expected Duration Approximately 13 minutes



PORTRAIT OF INVISIBLE MAN

I. Millennium Development Goals
il, ee, sam, sa, ob, yuk, ch'il, p'al,
One, Eradicate Extreme Poverty and Hunger;
Two, Achieve Universal Primary Educational;
Three, Promote Gender Equality;
Four, Reduce Child Mortality by Two Thirds;
Five, Improve Maternal Health;
Six, Combat HIV/AIDS, Malaria and Other Major Diseases;
Seven, Ensure Environmental Sustainability;
Eight, Develop a Global Partnership for Development.
Copyright (c) United Nations Development Programme, 2001

II. Invisible Man
I am known as Invisible Man.

III. Doubt
All I want is a simple thing
Eight simple things!
I used to dream I was invisible
Hidden, yet alive.

IV. Lao-tzu
To quote the great philosopher Lao-tzu:
The Way of heaven is to benefit others and not to injure.
The Way of the sage is to act but not compete.

V. Tipping Point/Invisible Man Reprise
It is but a short step from hunger to starvation, from disease to death.

Many say our world is at a tipping point. If we do not act together, if we do not act responsibly,
if we do not act now, we risk slipping into a cycle of poverty, degradation, and despair.

I am known as Invisible Man.

PORTRAIT OF INVISIBLE MAN

Full Score

Score in C

Elliot Sneider

I. Millenium Development Goals

Flute

Clarinet in B♭

Djembe

Percussion

Vibraphone

Tenor

Piano

Violin

Violoncello

♩=72

1

Unmetered, independent rhythm

♩=72-80, Count to 8 in language provided or language of your choice

scrape sus cym.

Kempyang

scrape sus. cym.

spoken, unpitched, soft, to yourself

One

Two

spoken, unpitched
soft, as if speaking to yourself

il ee sam sa oh yuk ch'il p'al

il ee sam sa

pluck string

sostenuto Ped

Yi Èr

Un Deux

O - din D - va T - ri

sul pont.

Fl.

Cl.

Djembe

Three Four Five Six Seven Eight

Perc.

Vib.

Three Four Five Six Seven Eight

Tenor

oh yuk ch'il p'al

San Sì Wu Liù Qi Ba

Pno.

Trois Quatre Cinq Six Sept Huit

Vln.

pizz.

Che ty - re Pyat Shest Sem Vo - sem

Vc.

ord.

pizz.

2

Fl.

Cl.

Djembe

spoken, unpitched, soft, to yourself

One Two Three Four Five

Perc.

Vib.

spoken, unpitched, normal speaking volume

One Two Three Four Five

Tenor

spoken, unpitched
public speaking volume

il ee sam sa oh yuk ch'il p'al

spoken, unpitched, normal speaking volume

Yi Èr San Sì Wu Liù

Pno.

2

Vln.

spoken, unpitched, normal speaking volume

Un Deux Trois Quatre Cinq Six Sept

arco

Vc.

spoken, unpitched, normal speaking volume

O - din D - va T - ri Che ty - re Pyat Shest Sem

arco

pizz.

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

3
9

Six

Seven

bow

Eight

One

spoken, unpitched, soft, to yourself

spoken, unpitched, stage speaking volume

spoken, unpitched yell

il

ee

Qi

Ba

Huit

Un

Deux

Trois

arco

Vo - sem

O - din

D - va

10 11 12

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

spoken, unpitched, stage speaking volume

Five

b.d.

Two Three Four Five

sam sa oh yuk ch'il P'al

Yi Èr San Sì Wu Liù

Quatre Cinq Six Sept Huit

T - ri Che - ty - re Pyat Shest Sem

pizz.

13 14 15 16 17

4 ♩=84, In Time, March-like

Fl.
Six Huit Ba Eight
p

Cl.
Six Huit Ba Eight
p

Djembe
Six Seven Eight
fill

Perc.
f mp

Vib.
Six Seven Huit Ba Eight
f mp 3 f p

Tenor
Vo - sem Six Qi Sept Seven Eight

Pno.
Vo - sem Qi Huit Ba
3 p p

Vln.
Vo sem Sept Huit Eight
pizz. arco
3 3 p 5

Vc.
Vo - sem Sept Huit Eight
arco
f

4 ♩=84, In Time, March-like

18 19 20 21 22

Fl.

Cl.

Djembe

Perc.

Kempyang + B.D.

Vib.

Tenor

One, E - ra - di - cate Po - ver - ty and Hun - ger;

Two, A-cheive Un - i - ver - sal Pri - ma - ry Ed - u - ca - tion;

Three,

Pno.

Ped.

Vln.

Vc.

fill

fill

23 24 25 26 27

Fl.

Cl.

fill

Djembe

Perc.

b.d. & s.d.

Tenor

Pro - mote Gen - der E - qua - li - ty; Four, Re - duce Chi - ld Mor - ta - li - ty By Two Thirds;

Pno.

Vln.

Vc.

28 **5** **Quiet-like** 29 30 fill 31 32

Djembe

Vib.

mp 3 *mp*

Tenor

Five Im-prove Ma - ter - nal Health; Six, Com-bat H - I - V AIDS, Ma - la - ri - a, and

Pno.

mp Ped. *

5 **Quiet-like**
sul pont.

Vln.

p *p* jete, play freely until m. 38
arco *mf*

Vc.

mp

33 34 35 36 37

Fl.

Cl.

Djembe

fill fill

Vib.

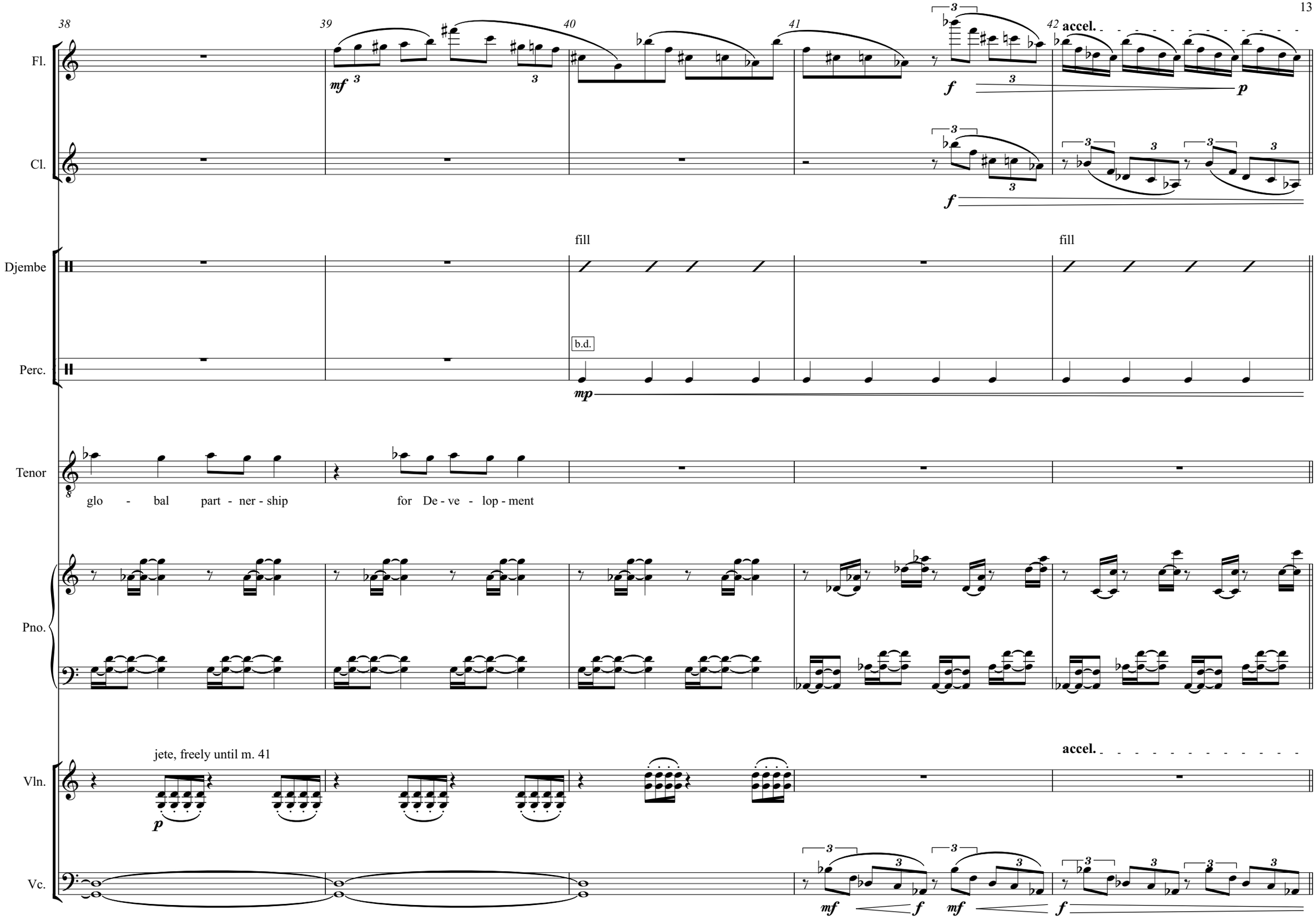
Tenor

O - ther Ma-jor Di-seas - es;___ Se-ven En-sure En - vi - ron-men - tal Sus - stain - a - bi - li - ty; Eight, de - ve - lop___ a

Pno.

Vln.

Vc.


38
39
40
41
42
accel.
Fl.
Cl.
Djembe
Perc.
Tenor
Pno.
Vln.
Vc.
fill
fill
b.d.
glo - bal part - ner - ship for De - ve - lop - ment
jete, freely until m. 41
accel.

43 **6** 44 45

Fl.

Cl.

p

Attacca

Djembe

fill

Perc.

(drag stick on side of cymbal)

ff

Vib.

Tenor

f

I am known as In - vis - i - ble

Pno.

p

6

Vln.

p

Vc.

p

7 ♩=112, Agitated

46 47 48 49 50

Fl. non legato *f* *mp* *p*

Cl. non legato *f* *mp* *p*

Djembe Time

Vib. *f* *mp* *mp*

Tenor Man.

Pno. non legato *f* *mp*

7 ♩=112, Agitated

Vln. *f* *mp* *mp*

Vc. non legato *ff* *mp* *mp*

51 52 53 54 55

Fl.
Cl.
Djembe
Vib.
Pno.
Vln.
Vc.

f *mp* *p* *ff* *mf* *mf*

8

56 57 58 59 60 61

Fl.

Cl.

Djembe

Pno.

Vln.

Vc.

mf *ff* *f* *p* *mp*

cont. time

cont.

8va

Ped.

62 63 64 65 66

Fl.

Cl.

Djembe

Tenor

I am known as_____ In - vis - i - ble

Pno.

Vln.

Vc.

9

67 68 69 70 71 72 73

Fl.

mf fp

Cl.

mf fp

Djembe

f cont. mp

Tenor

Man.

Pno.

(8)

mf non legato mp

non legato mp

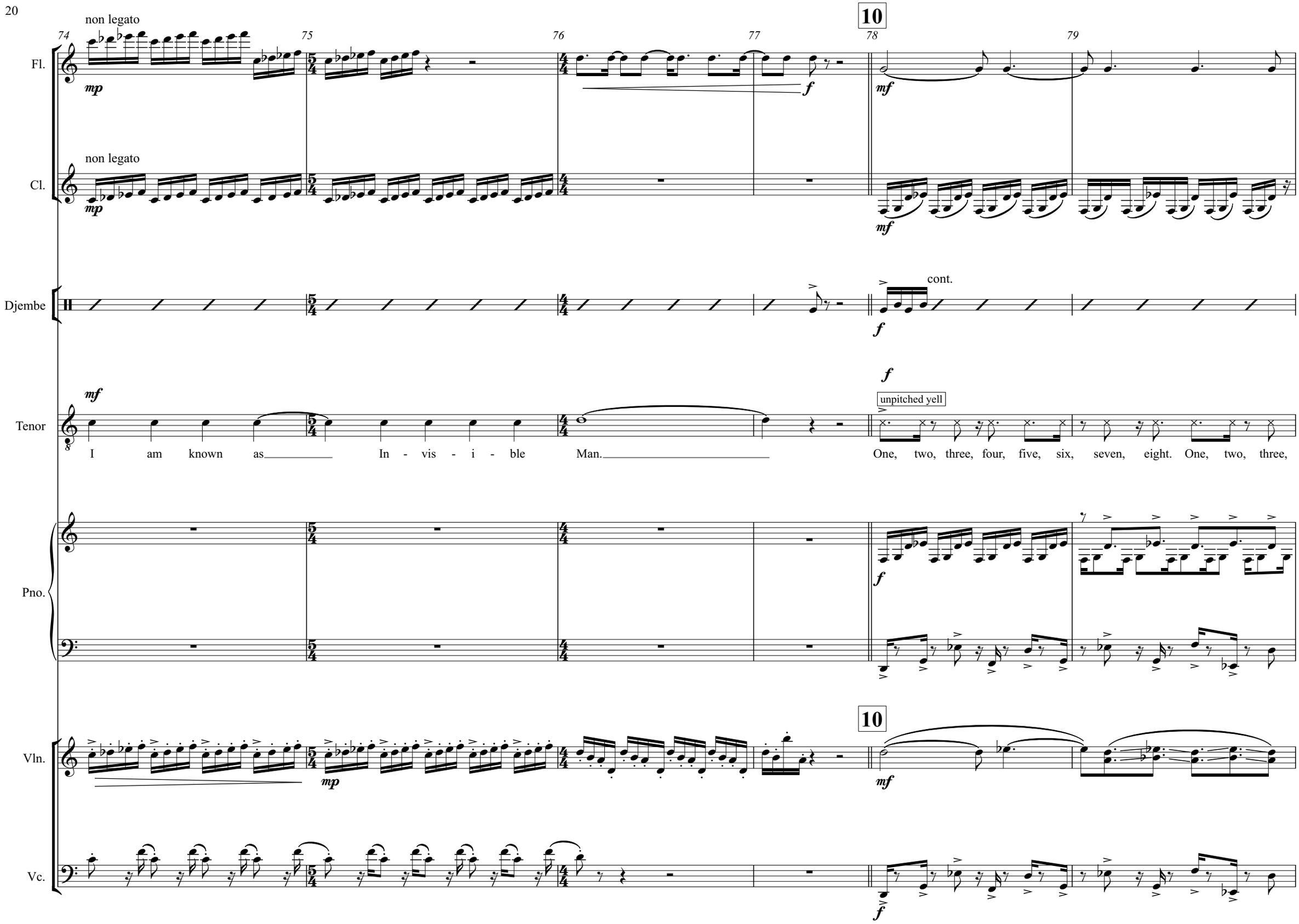
9

Vln.

non legato mp

Vc.

mf



74
75
76
77
78
79
10
Fl.
non legato
mp
f
mf
Cl.
non legato
mp
mf
Djembe
cont.
f
Tenor
mf
f
unpitched yell
I am known as In - vis - i - ble Man.
One, two, three, four, five, six, seven, eight. One, two, three,
Pno.
f
Vln.
mp
10
mf
Vc.
f

80 81 82 83 84

Fl.

Cl.

Djembe

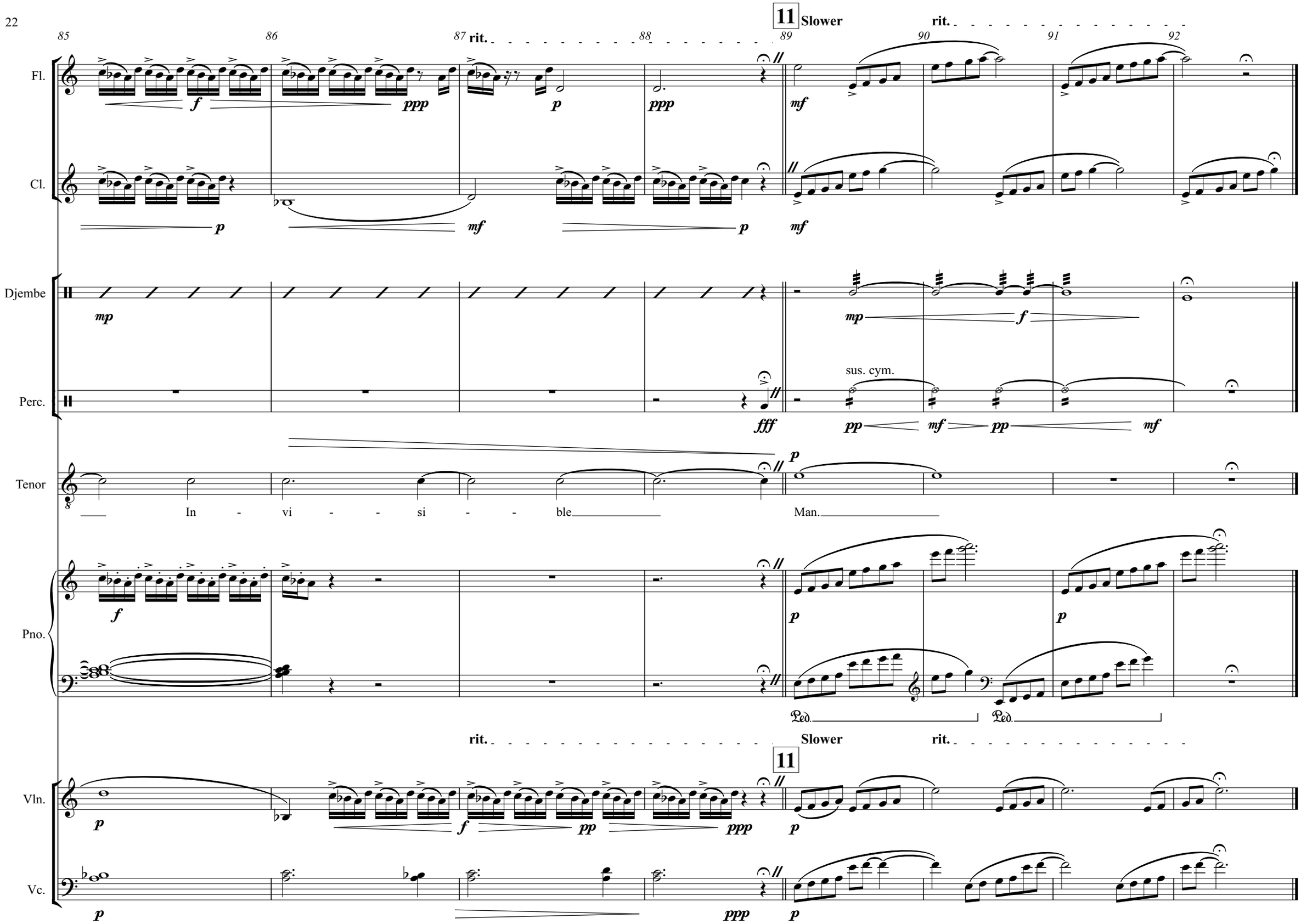
Tenor

four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. I am known as

Pno.

Vln.

Vc.


85
86
87
rit.
88
11
Slower
89
rit.
90
91
92
Fl.
Cl.
Djembe
Perc.
sus. cym.
Tenor
In - vi - - si - - ble
Man.
Pno.
Ped.
Ped.
rit.
Slower
rit.
11
Vln.
Vc.

12

Quiet, ♩=90

93 94 95 96 97 98 99 100 101 102

Fl.

Cl.

Vib.

Tenor

All I want, All I want

Pno.

Vln.

Vc.

13 ♩=84
With Much Emotion

103 104 105 106 107 108 109 110 111 112

Fl.

Cl.

Perc.

b.d.

Vib.

Tenor

All I want is a sim-ple thing

Eight sim-ple things!

I used to dream I was in - vi - si-ble,

Pno.

Vln.

Vc.

13 ♩=84
With Much Emotion

113 114 115 116 117 118 119 120 121 122

Fl.

Cl.

Vib.

Tenor

Hid- den, Yet a -live, Yet a - live, Yet a - live,

Pno.

Ped. *

Vln.

Vc.

123 124 125 126 127 128

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

Improvise in rhythm
using provided pitches in each measure

non legato

cont. time, feel

B.D.

Kempyang

cowbell

Improvise in rhythm
using provided pitches in each measure

arco
spiccatto

129 130 131

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

132 133 134

Fl.

mf

Cl.

Djembe

Perc.

Kempyang

f

Vib.

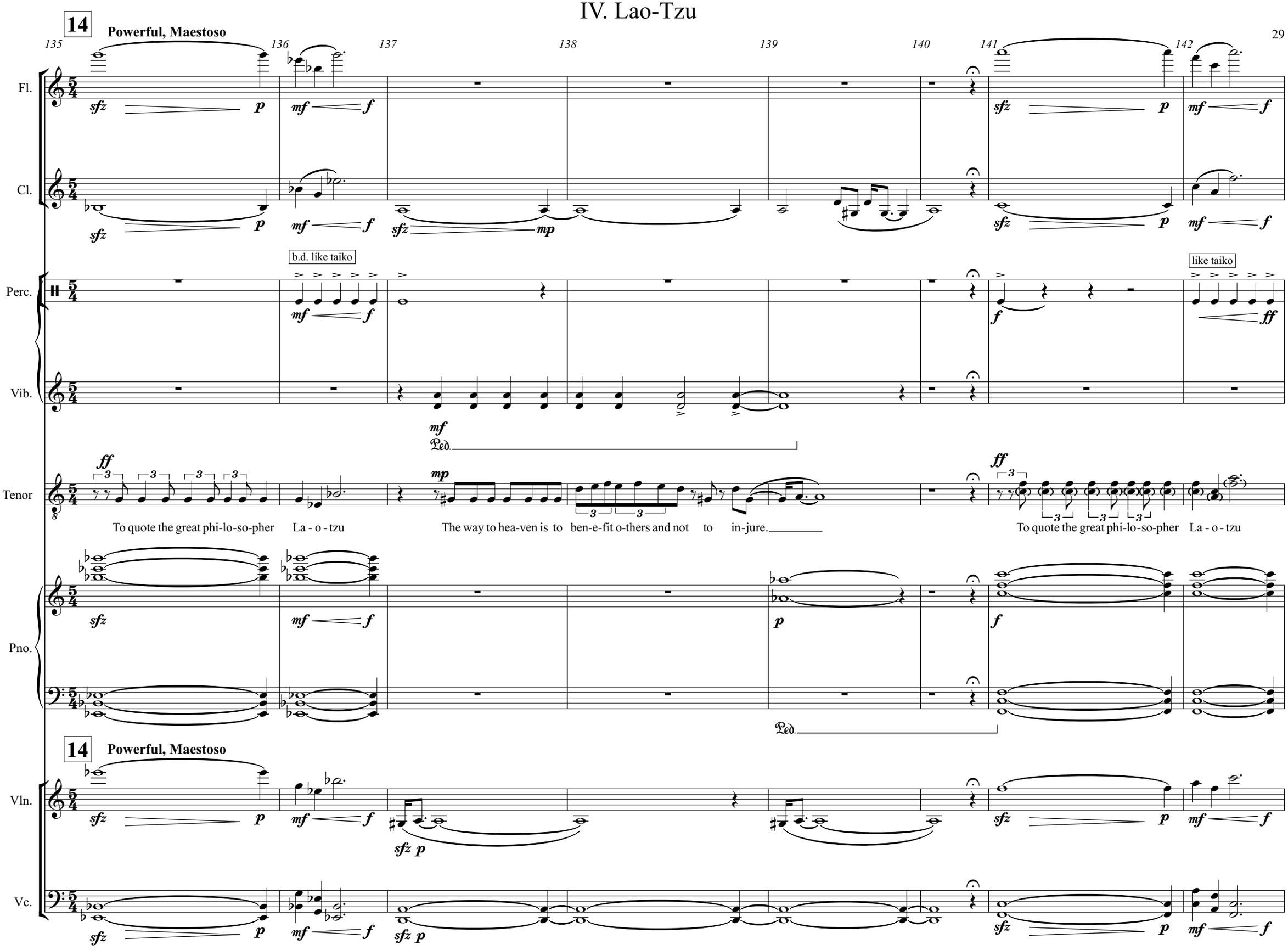
Tenor

Pno.

Vln.

Vc.

IV. Lao-Tzu


14
Powerful, Maestoso
135
136
137
138
139
140
141
142
Fl.
Cl.
Perc.
Vib.
Tenor
Pno.
Vln.
Vc.
b.d. like taiko
like taiko
To quote the great phi-lo-so-pher La - o - tzu
The way to hea-ven is to ben-e-fit o-thers and not to in-jure.
To quote the great phi-lo-so-pher La - o - tzu
14
Powerful, Maestoso

V. Tipping Point/Invisible Man Reprise

15 **Slowly, Unsettled**

143 144 145 146 147 148 149 150 151 152

Fl.

Cl.

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

The way of the sage is to act but not com-pete. It is but a short step from hun-ger to star-

153 154 155 156 157 158 159 160 161 162

Fl.

Cl.

Perc.

Vib.

Tenor

va - tion From di - sease to death.

Pno.

Vln.

Vc.

sul pont. nat.

16

163 164 165 166 167 168 169

Fl.

Cl.

Perc.

Tenor

Ma-ny say our world is at a tip-ping point. If we do not act to-

Pno.

8va

16 flautando

Vln.

Vc.

accel.

17

170 171 172 173 174

=112

Fl.

Cl.

Djembe

Perc.

Tenor

ge - ther If we do not act re - spon - si - bly If we do not act now,

Pno.

accel.

arco

Vln.

Vc.

175 176 177 178 179 180 181 182

rit.

Fl.

Cl.

Djembe

Vib.

Tenor

we risk slip-ping in - to a cy - cle of po - ver - ty, de - gre-da-tion, and des pair.

Pno.

Ped.

Vln.

rit.

Vc.

18

183 184 185 186 187 188 189

♩=90

Fl.

Cl.

mf *f* *p* *f*

Kempyang

Perc.

ff

Vib.

Eight, Seven,

Tenor

f

I am known as___ In - vis - i - ble Man. Eight, Seven, Six, Five, Four, Three, Two, One. Seven, Six, Five, Four, Three, Two, One.

Pno.

f

18

♩=90

Vln.

sfz

Vc.

f *sfz* *f*

190 191 192 193 194 195

Fl.

Cl.

p *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Perc.

Vib.

Six Five, Four, Three,

Tenor

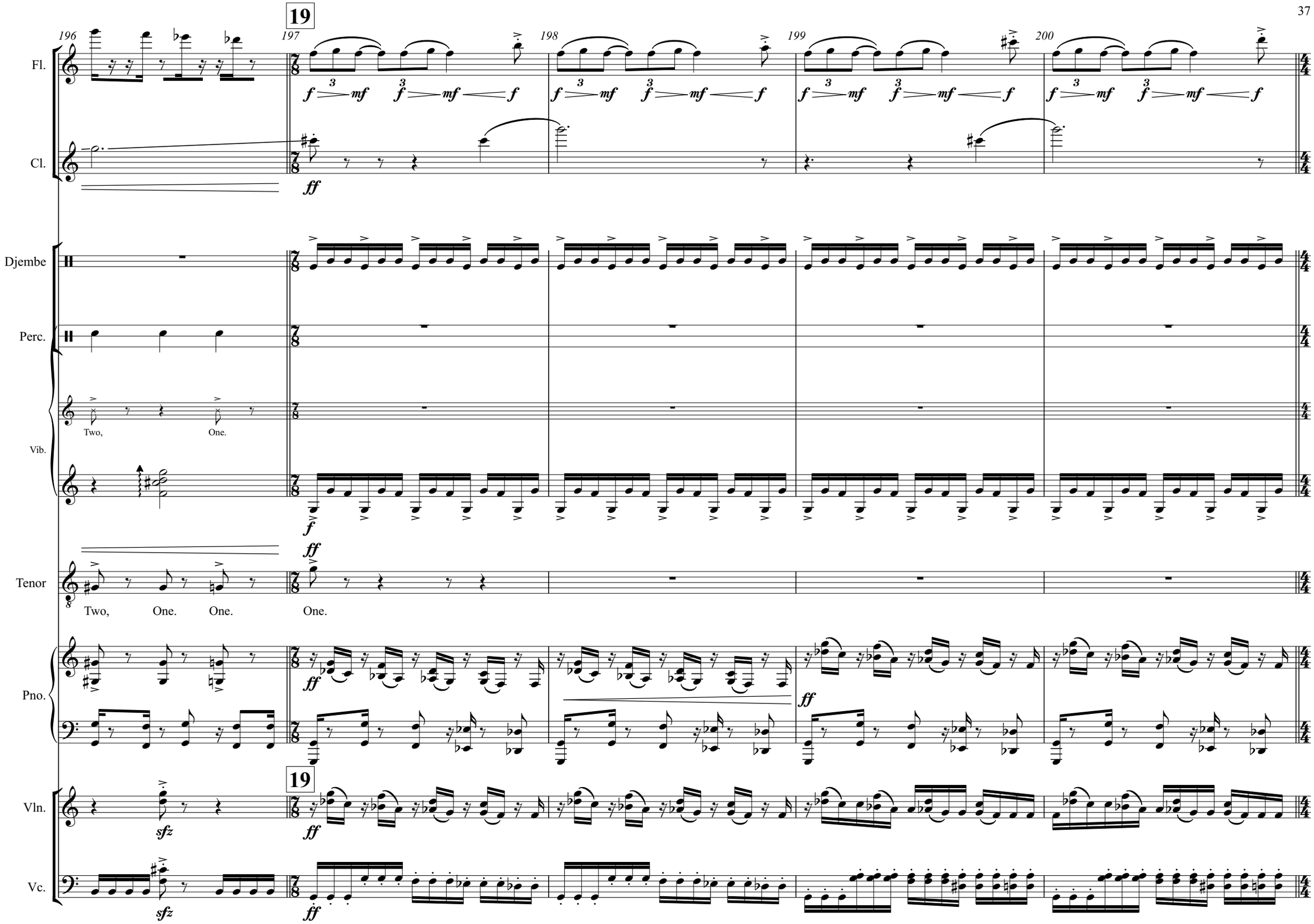
Six, Five, Four, Three, Two, One. Five, Four, Three, Two, One. Four, Three, Two, One. Three, Two, One.

Pno.

Vln.

Vc.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*


19
196
197
198
199
200
Fl.
Cl.
Djembe
Perc.
Vib.
Two,
One.
Tenor
Two,
One.
One.
One.
Pno.
Vln.
Vc.
19

20

201 202 203 204

Fl.

Cl.

Djembe

Perc.

sus. cym.

Vib.

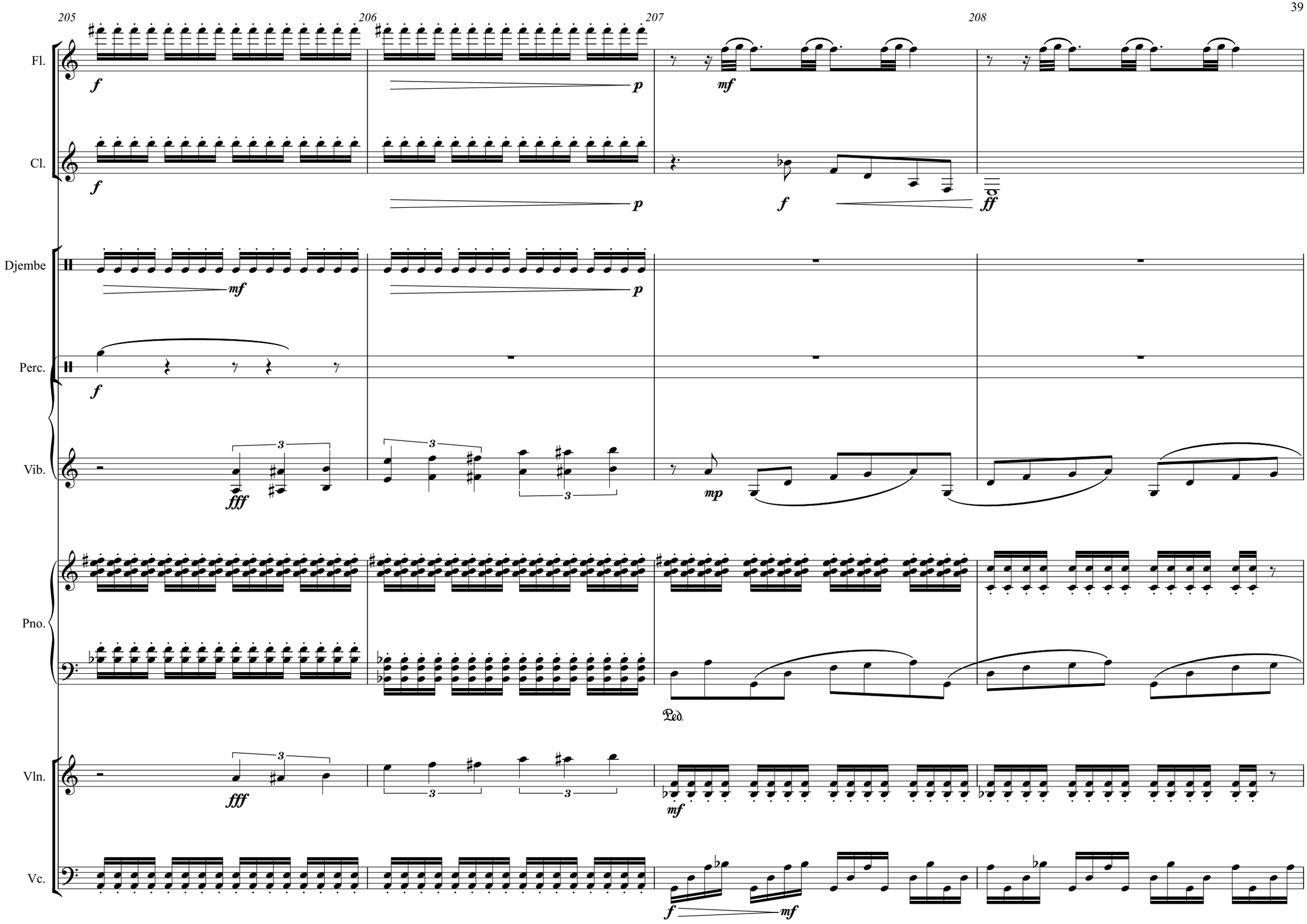
Pno.

Ped.

20

Vln.

Vc.


205
206
207
208
Fl.
Cl.
Djembe
Perc.
Vib.
Pno.
Vln.
Vc.
Ped.

209 210 211 212 213

21

Fl. *mf* *f* *p* *ff* *mf*

Cl. *mf* *f* *p* *ff* *mf*

Djembe

Perc. sus. cym. *ff*

Vib. *pp* *mf*

Tenor I am known as In - vi - si - ble Man. I am known as

Pno. *f* Ped. ✻ Ped. ✻

21

Vln. *fff* *mf*

Vc. *f* *mf*

214 215 216 217

Fl.

Cl.

Djembe

Perc.

Vib.

Tenor

Pno.

Vln.

Vc.

molto rall.

mf

ff

fff

In - vi - si - ble Man. I am known as

Ped.

22

218 219 220 221 222 223 224

Fl.

Cl.

Djembe

fill for ending

Kempyang

Perc.

Vib.

Freely

Tenor

In - vi - si - ble

Man.

Pno.

Vln.

Vc.