

PATRICK CASTILLO
A PIECE OF COFFEE.

FOR MIXED CHORUS (SSAATB)

FIN DU TEMPS

A Piece of Coffee. (2006)
for Mixed Chorus (SSAATB)

Patrick Castillo (b. 1979)

“A Piece of Coffee.” was commissioned by the Manhattan Choral Ensemble. The work received its premiere on June 9, 2006, at Earl Hall, Columbia University, New York, NY. The performance was given by the Manhattan Choral Ensemble, conducted by Thomas Cunningham, and featuring soprano soloist Jennifer Little.

DURATION: c. 3-4'

A PIECE OF COFFEE.

(from *Tender Buttons*, Gertrude Stein)

More of double.

A place in no new table.

A single image is not splendor. Dirty is yellow. A sign of more in not mentioned. A piece of coffee is not a detainer. The resemblance to yellow is dirtier and distincter. The clean mixture is whiter and not coal color, never more coal color than altogether.

The sight of a reason, the same sight slighter, the sight of a simpler negative answer, the same sore sounder, the intention to wishing, the same splendor, the same furniture.

The time to show a message is when too late and later there is no hanging in a blight.

A not torn rose-wood color. If it is not dangerous then a pleasure and more than any other if it is cheap is not cheaper. The amusing side is that the sooner there are no fewer the more certain is the necessity dwindled. Supposing that the case contained rose-wood and a color. Supposing that there was no reason for a distress and more likely for a number, supposing that there was no astonishment, is it not necessary to mingle astonishment.

The settling of stationing cleaning is one way not to shatter scatter and scattering. The one way to use custom is to use soap and silk for cleaning. The one way to see cotton is to have a design concentrating the illusion and the illustration. The perfect way is to accustom the thing to have a lining and the shape of a ribbon and to be solid, quite solid in standing and to use heaviness in morning. It is light enough in that. It has that shape nicely. Very nicely may not be exaggerating. Very strongly may be sincerely fainting. May be strangely flattering. May not be strange in everything. May not be strange to.

A Piece of Coffee.

for the Manhattan Choral Ensemble

Gertrude Stein

Patrick Castillo

$\text{♩} = 100-108$

Soprano

poco f More of dou - ble. A place in no new ta - ble. *poco più f* is not—

Alto

poco f More of dou - ble. A place in no new ta - ble. *poco più f* A sin - gle im - age

Tenor

Bass

poco f; misterioso

Ah

6

S. *poco f* A sign of more in not men-tioned.

S. splen - dor. *f* A sign of more in not men-tioned.

A. splen - dor. *poco f* A sign of more in not men-tioned.

T. *poco f* Dirt - y is yel - low. *f* Dirt - y is yel - low.

B.

10

S. *f* A piece of cof-fee is not a de-tain-er. *sf ma meno f* Ah

A. *mf* A piece of cof-fee is not a de - tain-er. *sf* The-re - sem-blance to yel-low

T. *meno f, misterioso* Ah *sf poco marcato* *sf*

B. *sf poco marcato* *sf*

Ah

15 **Meno mosso** ♩ = ca. 86 *p* *mp*

S. The clean mix - ture is

A. is dirt - i - er and dis - tinct - er. The clean mix - ture is

T. The clean mix - ture is

B. The clean mix - ture is

19 *mf* *mp* **Tempo I**

S. whit - er and not coal col - lor.

A. whi(te)* nev - er more.

T. whi(te)* nev - er more coal col - or nev - er

B. whi(te)*

mf *mp* *with intensity*

24 **S. solo**

S. Ah The sight the same the

S. Ah the same sight slight - er, the

A. Ah The sight of a rea - son, the same sight the

A. Ah lowest note possible sight of rea - son same sight slight - er

T. more coal col - or than al - to geth - er. ss

B. Ah ss sim.

p *mf* *f* *gliss.* *highest note possible* *mf* *f* *gliss.* *lowest note possible* *f marcato* *sfzp* *ss* *sim.*

*Letters in parentheses are not to be pronounced, but are indicated to inform the vowel to be sung.

36 *solo teneramente* niente a mes - sage is when too late and lat - er
Tutti pp late and lat - er

S. *solo teneramente* The time to show when too late
Tutti pp late and lat - er

A. *solo teneramente* The time to show when too late

T. *solo teneramente* The time to show when too late

B. *solo teneramente* a mes - sage is when too late

41 *Tutti Tempo I*
 S. there is no no(t)* no(t) no(t) no(t)

A. *Tutti* there is whispered hang - ing in a blight. *poco f* A

T. *Tutti* no hang - ing in a blight. *p* torn torn torn torn

B. *Tutti* whispered hang - ing in a blight.

47 2-3 female voices + 2-3 male voices: coital noises, ad. lib., a m. 56 *mp sempre*

Semi-chorus

S. *sfz* rhythm ad. lib., not together; accel. not torn not

A. *f* not torn rose-wood col-or. If it is not dange-rous then a plea-sure and more than a - ny o - ther

T. *sfz* rhythm ad. lib., not together; accel. torn torn torn torn torn not torn not

B. *f* and more than a - ny o - ther if

*Letters in parentheses are not to be pronounced, but are indicated to inform the vowel to be sung.

54

Semi-chorus

S. *sub p* rhythm *ad. lib.* come sopra; moderato ma accel.
torn, not torn

A. solo *f* spoken, molto espr.
The a -

A.

T. *sub p* rhythm *ad. lib.* come sopra; moderato ma accel.
torn, not torn

B. *3*
it is cheap is not cheap - er.



56

S. *Ah*

A. solo rhythm *ad. lib.*, approximate as indicated
mu sing side_ is that the sooner there are no fewer the more certain is the ne-ces-si-ty dwin-dled.

A. *sfz prestissimo* niente
(laughter)

T. rhythm *ad. lib.*, not together; *andante*, like tolling bells
sfp *sfp* *sfp* *sfp*
More of dou - ble

B.

f molto espr.
Solo Voice 1 (spoken) | Supposing that the case contained rose-wood and a color.

f molto espr.
Solo Voice 2 (spoken) | Supposing there was no reason for a distress and more likely for a number,

f molto espr.
Solo Voice 3 (spoken) | supposing there was no astonishment,

57 *mf* rhythm *ad. lib.*, not together
S. | Sup - pos - ing that | repeat m. 57, pitch *ad. lib.* (same intervals!) *molto*

mf rhythm *ad. lib.*, not together
A. | Sup - pos - ing that | repeat m. 57, pitch *ad. lib.* (same intervals!) *molto*

più f
T. | More of dou - ble | *molto*

più f
B. | More of dou - ble | *molto*



ff agitato, molto espr.
Conductor (spoken) | facing audience | is it not necessary to mingle astonishment. | $\frac{4}{4}$

60
S. | *ff* niente | (laughter) | $\frac{4}{4}$

A. | *ff* niente | (laughter) | $\frac{4}{4}$

T. | *come sopra ma più mosso* | shat - - - ter scat - ter | $\frac{4}{4}$

B. | *ff* niente | (laughter) | $\frac{4}{4}$

62 **Tempo I** *f sempre molto energetico* *sf p sf p*

S. *f sempre molto energetico* The set-ting of sta-tion-ing clean-ing is one_ way_ not_ to_ shat-ter scat-ter

S. *f sempre molto energetico* The set-ting of sta-tion-ing clean-ing is one_ way_ not_ to_ shat-ter scat-ter

A. *f sempre molto energetico* The set-ting of sta-tion-ing clean-ing is one way not_ sh -

A. *f sempre molto energetico* The set-ting of sta-tion-ing clean-ing is one_ way ss -

T. *f sempre molto energetico*

B. *f sempre molto energetico* The set-ting of sta-tion-ing clean-ing is one_ way_



67 *meno f* *f* *più energetico*

S. *meno f* and scat-ter-ing. *f* The one_ way_ to use_ cus-tom is to use soap and silk for clean - ing.

S. *mp* rhythm *ad. lib.*, not together, *poco allegro*
one way

A. *sfpp*
a

A. *sfpp*
ca

T. *f molto energetico*
The one_ way_ to see_ cus-tom is

B. *meno f*
and scat-ter-ing.

71

S. *più f*
the il - lu - sion and the il - lus - tra tion.

S. *way*
one the il -

A. *più f*
the il - lu - sion and the il - lus - tra - tion.

A. *f*
con - cen - trat - ing the il -

T. *f*
to have a de - sign the il -

B. *f*
con - cen - trat - ing the il -



73

S. the il - lu - sion and the il - lus - tra tion. the il - lu - sion

S. lu - sion and the il - lus - tra - tion. the il - lu - sion and the il - lus - tra - tion.

A. the il - lu - sion and the il - lus - tra - tion. the il - lu - sion

A. lu - sion and the il - lus - tra - tion. the il - lu - sion and the il - lus - tra - tion.

T. lu - sion and the il - lus - tra tion. the il - lu - sion and the il - lus - tra tion.

B. lu - sion and the il - lus - tra - tion. the il - lu - sion and the il - lus - tra - tion.

76

S. *n* The per - fect way is to ac - cus-tom the thing to have a lin-ing a rib-bon

A. *n* The per - fect way is to ac - cus-tom the thing to have and the shape of a rib-bon to

T. The per - fect way is to ac - cus-tom the thing to have. a lin-ing and to

B. The per - fect way is to ac - cus-tom the thing to have a lin-ing and to

80

S. solo *poco f giocoso*

Meno mosso

S. *ff pesante* It is *p*

sol-id sol-id stand-ing sol-id stand-ing and to use hea-vi-ness in morn-ing. *ng* _____

A. *ff pesante* be sol-id, quite sol-id stand-ing sol-id, stand-ing and to use hea-vi-ness in morn-ing. *ng* _____

T. *ff pesante* be quite sol-id in stand-ing quite sol-id in stand-ing and to use hea-vi-ness in morn-ing. *ng* _____

B. *ff pesante* be quite sol-id in stand-ing quite sol-id in stand-ing and to use hea-vi-ness in morn-ing. *ng* _____

85

S. solo

light e-nough in that. It has that shape nice - ly. Ver-y nice-ly may not be ex-ag-ger - at - ing. Ver-y strong-ly

S.

A.

T.

B.

89

S. solo

may be sin - cere - ly faint - ing. May be strange - ly flat - ter - ing.

S.

A.

T.

B.

91

S. solo

May not be strange in eve - ry thing. *poco rit.* May not be strange to.

S.

A.

T.

B.

