

SOLTI

# Last Statements

FOR 12-PART MIXED CHOIR  
TIZENKÉTSZÓLAMÚ VEGYESKARRA



Commissioned by the municipality of Debrecen  
A mű Debrecen város felkérésére készült



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## Key to Signs Used – Jelmagyarázat

- ▼ The lowest note possible (undetermined pitch). / A lehetséges legmélyebb, meghatározatlan magasságú hang.

Muting signs with the hand / Némítás kézzel

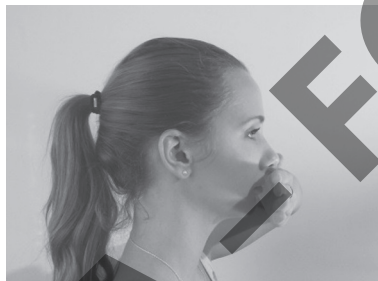
○ basic position / alap pozíció



◐ half muted / félig fedett



● mute / fedett



◑ fully mute / teljesen fedett



⊕ Pa-e-i-u-o-a-ter: Creating random overtones with vowels. / Véletlenszerű felhangok létrehozása magánhangzók segítségével.

*Yes, I would like to thank my family  
and friends for what y'all have done for me.  
Thank you for being here with me that  
I do not have to transition alone.*

Prose delivered at a spoken pace. If the singer has finished his/her line it is possible to repeat it as necessary. Do not synchronize it with the other voices! / Beszédtempóban előadott próza. Ha az énekes befejezte az adott sort, ismétlje, ameddig szükséges, de ne legyen szinkronban a többi énekessel!

Pater, dimitte illis, quia nesciunt, quid faciunt. (Lk 23:24)  
Hodie mecum eris in Paradiso. (Lk 23:43)  
Mulier, ecce filius tuus. (Jn 19:26-27)  
Deus meus, Deus meus, utquid dereliquisti me? (Mk 15:34; Mt 27:46)  
Sitio. (Jn 19:28)  
Consummatum est. (Jn 19:30)  
In manus tuas, Domine, commendo spiritum meum. (Lk 23:46)

\*

## Executed offenders of Texas Death Row

DANIEL LOPEZ

Date of Execution: August 12, 2015

I would like to thank you. I hope this execution helps my family and also the victim's family. This was never meant to be, sure beyond my power. I can only walk the path before me and make the best of it. I am sorry for putting y'all through this. I am sorry, I love you. I am ready. May we all go to Heaven. Thank you Warden Jones.

GREGORY RUSSEAU

Date of Execution: June 18, 2015

Yes, I would like to thank my family and friends for what y'all have done for me. Thank you for being here with me that I do not have to transition alone. I have peace. To my daughter, I love you, to my grandbabies, sisters and brothers, I love you. I am ready to go home.

LISA COLEMAN

Date of Execution: September 17, 2014

I just want to tell my family I love them; my son, I love him. The girls on the row, I love them and keep their heads up. Tell Darlie I love her, hand in hand. God bless y'all. I'm alright. Tell them I finished strong. I love y'all. I'm done. I love you, Richie. I love you. Thank you, Brad and John, all of y'all. God is good. I love you, Auntie. I'm done.

KIMBERLY MCCARTHY

Date of Execution: June 26, 2013

I just wanted to say thanks to all who have supported me over the years: Reverend Campbell, for my spiritual guidance; Aaron, the father of Darrian, my son; and Maurie, my attorney. Thank you everybody. This is not a loss, this is a win. You know where I am going. I am going home to be with Jesus. Keep the faith. I love ya'll. Thank you, Chaplain.

A mű Debrecen város felkérésére,  
a Bartók Béla XXVII. Nemzetközi Kórusversenyre készült

# Last Statements

SOLTI Árpád  
(\*1986)

♩ = 60

The musical score is for a choral piece in 4/4 time with a tempo of 60 beats per minute. It features ten vocal parts: Soprano 1, 2, and 3; Alto 1, 2, and 3; Tenor 1, 2, and 3; and Bass 1, 2, and 3. The lyrics are in Latin: "Pa - e - i - u - o - a - ter -". The Soprano and Alto parts are marked *pp* (pianissimo), while the Tenor and Bass parts are marked *f* (forte). The Tenor 3 and Bass 3 parts are marked *p* (piano). The score includes a large watermark "MINI FOR PERUSAL" diagonally across the page.

The musical score consists of 12 staves. The first six staves are vocal lines, each with a treble clef and a dashed line indicating a melisma. The lyrics 'u o a' are written below these staves. The next four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The lyrics 'Pa ter' are written below these staves. The final two staves are piano accompaniment in bass clef, with the lyrics 'Pa e i u o a ter' written below. The piano part features a complex rhythmic pattern with many beamed notes and slurs.

3 *mf*

ter - i - u

*mf*

ter - i - u

*mf*

ter - i

*mf*

ter - i - u - o

*mf*

ter - i - u

*mf*

ter - i - u

Pa - ter, di - 5

Pa - ter, di 5

Pa - e - i - u - o - ter di - mit -

Pa - ter, di -

e - i - u - a - ter Pa -

o a er

o a er

u o a er

a er

o a er

o a er

mit te il

mit te il

te il u o a

mit te il

mit te il

ter, di mit te



5 *pp*

Pa - e - i

*pp*

Pa - e - i

*pp*

Pa - e - i

*pp*

Pa - e - i - u

*pp*

Pa - e - i

*pp*

e - i - u

lis,

lis,

e il - - - - - lis,

lis,

lis,

il - - - - - lis,

6

u - o - a

u o a

u o a

o a

u o a

o a ter

qui - a - nes - ci - unt, qui - a -

qui - a - nes - ci - unt, qui - a -

qui - a nes - ci - unt qui - a

qui - nes - unt, qui -

qui - a - nes - ci - unt, qui - a -

qui - u - o - a nes - ci - nes

7 *mf*  
 ter - i - u -

*mf*  
 ter - i - u -

*mf*  
 ter - i - u -

*mf*  
 ter - i - u - o -

*mf*  
 ter - i - u -

*mf*  
 i - u - o -

nes - ci - unt, il -

nes - ci - unt, il -

nes - ci - unt, il -

nes - ci - unt, il -

unt, il - lis,

o a er,  
o a er,  
o a er,  
a er,  
a er, il  
lis, qui a nes ci unt,  
lis, qui a nes ci unt,  
lis, qui a nes ci unt,  
lis, qui a nes ci unt,  
qui a nes ci unt

il - - - - - lis, *p* *f*

il - - - - - lis, *p* *f*

il - - - - - lis, *p* *f*

il - - - - - lis, *p* *f*

il - - - - - lis, *p* *f*

lis, nes *p* *f*

quid - - - - - fa - - - - - ci - - - - - unt. *ff*

quid - - - - - fa - - - - - ci - - - - - unt. *ff*

quid - - - - - fa - - - - - ci - - - - - unt. *f*

quid - - - - - fa - - - - - ci - - - - - unt. *ff*

quid - - - - - fa - - - - - ci - - - - - unt. *f*

quid - - - - - fa - - - - - ci - - - - - unt. *f*

10 *pp*

Ho - di-e - o - u - a - e me - cum me

*pp*

Ho - di-e - o - u - a - e me - cum me

*pp* *mp*

Ho - di-e - o - u - a - e Ho - di-e Ho - di-e

*pp* *mp*

Ho - di-e - o - u - a - e Ho - di-e Ho - di-e

*pp* *mp*

Ho - di-e - o - u - a - e Ho-di - e Ho-di - e

*pp* *mp*

Ho - di-e - o - u - a - e Ho-di - e Ho-di - e

*f* *pp*

to thank You o a

*f* *pp*

like You o a

*f* *pp*

like to You o a

*f* *pp*

I would like to thank you You o a

*f* *pp*

I would You o a

*f* *pp*

I You o a e

13



cum me-cum

e-ris in Pa-ra-di-so.



cum me-cum

e-ris in Pa-ra-di-so.

Ho-di-e Ho-di-e

e-ris in Pa-ra-di-so.

Ho-di-e Ho-di-e

e-ris in Pa-ra-di-so a-e-i-u-o.

Hodi-e Hodi-e

e-ris in Pa-ra-di-so a-e-i-u-o.

Hodi-e Hodi-e

e-ris in Pa-ra-di-so a-e-i-u-o.

*mp*  
e - i I hope this - u - o - a - e - is

*mp*  
e - i I hope this - u - o - a - e - is

*mp*  
e - i I hope this - u - o - a - e - is

*mf*  
e - i I hope this e - xa - cu - tion helps my fa-mi-ly and al - so the

*mf*  
e - i I hope this e - xa - cu - tion helps my fa-mi-ly and al - so the

*mf*  
i I hope this e - xa - cu - tion helps my fa-mi-ly and al - so the

16

*fp* *f* *p*

e - ris in Pa - ra - di - so. ec - ce tu - us. Mu - li - er

*fp* *f* *p*

e - ris in Pa - ra - di - so. ec - ce tu - us. Mu - li - er

*fp* *f* *p*

e - ris in Pa - ra - di - so. ec - ce tu - us. Mu - li - er

*p*

e - ris in Pa - ra - di - so. Mu - li - er, fi - li - us ec - ce

*p*

e - ris in Pa - ra - di - so. Mu - li - er, fi - li - us ec - ce

*p*

e - ris in Pa - ra - di - so. Mu - li - er, fi - li - us ec - ce

*p*

e - xe - cu - tion This was ne - ver meant to be, po - wer.

*p*

e - xe - cu - tion This was ne - ver meant be, po - wer.

*p*

e - xe - cu - tion This was ne - ver meant to be, po - wer.

vic - tims fa - mi - ly. This was ne - ver meant to be, sure be - yond my po -

vic - tims fa - mi - ly. This was ne - ver meant to be, sure yond po -

vic - tims fa - mi - ly. This was ne - ver meant to be, sure yond po -



21

fi - li-us Mu-li - er ec - ce ec - ce tu - o - a - e - i - u - o - a - e - i - us.

fi - li-us Mu-li - er ec - ce ec - ce tu - o - a - e - i - u - o - a - e - i - us.

fi - li-us Mu-li - er ec - ce ec - ce tu - o - a - e - i - u - o - a - e - i - us.

tu - us Mu-li - er tu - o - a -

tu - us Mu-li - er tu - o - a -

tu - us Mu-li - er tu - o - a -

I can on - ly walk the path sor - ry

I can walk sor - ry

I walk sor - ry I'm

wer. I can on - ly walk the path be - for me and make the best of it I'm sor - ry for put - ting y'all through this I'm

- wer. I can walk the path I'm

- wer. I walk I'm

26

*p* *f*

ec-ce — tu - us. me-u -

*p* *f*

ec-ce — tu - us. me-u -

*p* *f*

ec-ce — tu - us. me-u -

*pp* *p* *f*

e - i - us. Mu-li-er — fi - li - us tu - us. me-u -

*pp* *p* *f*

e - i - us. Mu-li-er — fi - li - us tu - us. me-u -

*pp* *p* *f*

e - i - us. Mu-li-er — fi - li - us tu - us. me-u -

*f* > *p* < *ff*

I love you. — o - a - e - i - u. — to Hea - ven. Thank you. —

*f* > *p* < *ff*

I love you. — o - a - e - i - u. — to Hea - ven. Thank you. —

*f* > *p* < *ff*

sor - ry I love you - o - a - e - i - u. — to Hea - ven. Thank you. —

*ff* > *pp*

sor-ry I love you. I'm rea-dy. May all we go to Hea - ven. Thank you War - den Jones.

*ff* > *pp*

sor-ry — I'm May all we go to Hea - ven. Jones. —

*ff* > *pp*

sor-ry — I'm May all we go to Hea - ven. Jones. —

32



I just want to tell my family I love them; my son, I love him.  
The girls on the row, I love them and keep their heads up.



Tell Darlie I love her, hand in hand. God bless y'all. I'm alright.  
Tell them I finished strong. I love y'all. I'm done. I love you, Richie. I love you.



Thank you, Brad and John, all of y'all. God is good.  
I love you, Auntie. I'm done.



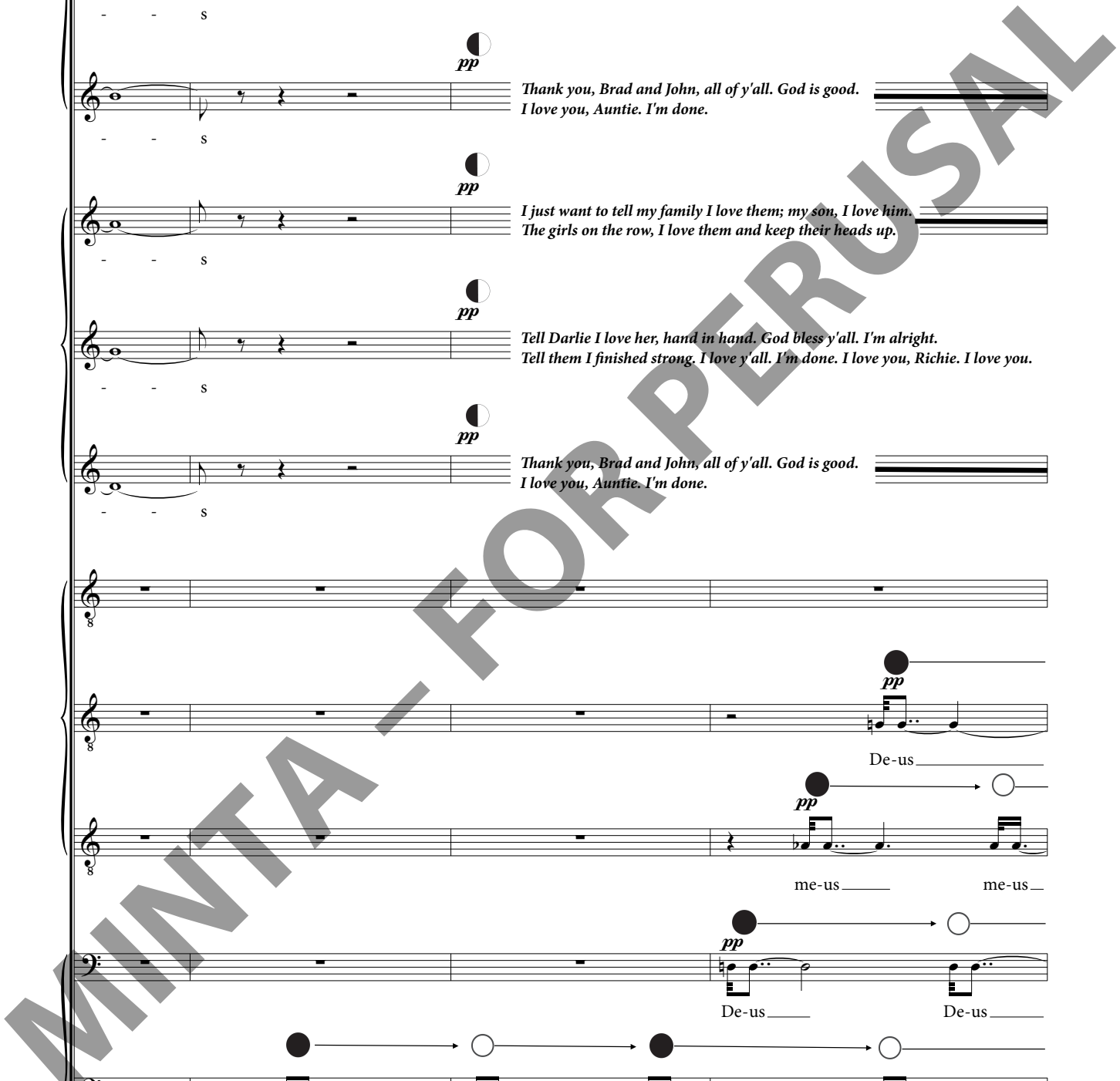
I just want to tell my family I love them; my son, I love him.  
The girls on the row, I love them and keep their heads up.



Tell Darlie I love her, hand in hand. God bless y'all. I'm alright.  
Tell them I finished strong. I love y'all. I'm done. I love you, Richie. I love you.



Thank you, Brad and John, all of y'all. God is good.  
I love you, Auntie. I'm done.



36

*p* ut - quid de-re - li-quis-ti

*p* ut - quid de-re - li-quis-ti

*p* ut - quid de-re - li-quis-ti

*p* ut - quid de-re - li-quis-ti *f*

*p* ut - quid de-re - li-quis-ti *f*

*p* ut - quid de-re - li-quis-ti *f*

*pp* me-us me-us me-us me-us me-us me-us me-us me-us me-us me-us me-us me-us *f*

De-us De-us De-us De-us De-us De-us *f*

me-us me-us me-us me - *f*

De-us De-us De-us De-us *f*

39 *fff* *molto vibrato* *pp*

me? \_\_\_\_\_ me? \_\_\_\_\_

*fff* *molto vibrato* *pp*

me? \_\_\_\_\_ me? \_\_\_\_\_

*fff* *molto vibrato* *pp*

me? \_\_\_\_\_ me? \_\_\_\_\_

*mp* *pp*

ut-*quid* de-re-li-*quis-ti* me? \_\_\_\_\_ me - i - u - o - a - e?

*mp* *pp*

ut-*quid* de-re-li-*quis-ti* me? \_\_\_\_\_ me - i - u - o - a - e?

*mp* *pp*

ut-*quid* de-re-li-*quis-ti* me? \_\_\_\_\_ me - i - u - o - a - e?

*pp* Yes, I would like to thank my family and friends for what y'all have done for me. Thank you for being here with me that I do not have to transition alone.

*f* *falsetto* *pp*

*solo*

Si - ti-o - a-e-i-u-o - a-e-i-u-o.

*pp* I have peace. To my daughter, I love you, to my grandbabies, sisters and brothers, I love you. I am ready to go home."

*pp* I have peace. To my daughter, I love you, to my grandbabies, sisters and brothers, I love you. I am ready to go home."

*pp* Yes, I would like to thank my family and friends for what y'all have done for me. Thank you for being here with me that I do not have to transition alone.

*pp* Yes, I would like to thank my family and friends for what y'all have done for me. Thank you for being here with me that I do not have to transition alone.

*pp* I have peace. To my daughter, I love you, to my grandbabies, sisters and brothers, I love you. I am ready to go home."

46

I \_\_\_\_\_ thanks \_\_\_\_\_

I just \_\_\_\_\_ thanks to all

I just want \_\_\_\_\_ thanks to \_\_\_\_\_

*pp* Con tum est. wan-ted to \_\_\_\_\_

*pp* Con tum est. to \_\_\_\_\_

*pp* Con tum est. to say \_\_\_\_\_

*pp tutti* sum - ma est. \_\_\_\_\_ est. \_\_\_\_\_

*pp* sum - ma est. \_\_\_\_\_ est. \_\_\_\_\_

*pp* sum - ma est. \_\_\_\_\_ est. \_\_\_\_\_

*pp* est. \_\_\_\_\_

*pp* est. \_\_\_\_\_

*pp* est. \_\_\_\_\_



58

Aa - ron, — Dar-ri-an; — Mau - rie. —

Aa - ron, — Dar-ri-an; — Mau - rie. —

Aa - ron, — Dar-ri-an; — Mau - rie. —

Aaron, thefa-ther of Dar-ri-an my son; and Maurie, myat-tor - ney. Thankyou e-very-bo-dy. —

Aaron, thefather of Dar-ri-an myson; andMaurie, myat-tor - ney. Thank you — everybody.

Aaron, the father of Dar-ri-an myson; — andMaurie, — myat-torney. Thankyou everybody.

tu - as, Do - mi - ne, — spi - ritum me-um. —

tu - as, Do - mi - ne, — spi - ritum me-um. —

tu - as, Do - mi - ne, — spi - ritum me-um. —

In ma - nus — com-men - do spi - ri - tum me-um. —

In ma - nus — com-men - do spi - ri - tum me-um. —

In ma - nus — com-men - do spi - ri - tum me-um. —



62

*pp*

*mf*

*p*

*f*

This is not a loss, this is a win. I am going home. —

*p*

*f*

I am go - ing —

*p*

*f*

I am go - ing home. —

This is not a loss, this is a win. You know where I am go - ing. —

This is not a loss, — this is a win. You know I am go - ing. —

This — is not a loss, this is a win. I —

In ma - nus tu - as, Do - mi - ne, com - a - e - i - u - om - men - do

In ma - nus tu - as, Do - mi - ne, com - a - e - i - u - om - men - do

In ma - nus tu - as, Do - mi - ne, com - a - e - i - u - om - men - do

In ma - nus Do - mi - ne, com - a - e - i - u - om - men - do - a - e - i - u - o

In ma - nus Do - mi - ne, com - a - e - i - u - om - men - do - a - e - i - u - o

In ma - nus Do - mi - ne, com - a - e - i - u - om - men - do - a - e - i - u - o

66 *p* *mp* *pp*

— I'm going home to be with Je - sus. Keep the faith. —

*p* *mp* *pp*

— I'm going home to be with Je - sus. Keep the faith. —

*p* *mp* *pp*

— I'm going home, Je - sus. Keep the faith. —

*mp* *f* *pp*

I'm go-ing home to be with Je - us. Keep the faith. I love ya'll thank you, Chap-lain. —

*mp*

I'm go-ing home to be with Je - us. Keep the faith. I

*mp*

I'm go-ing home to be with Je - us. Keep the faith. I

*p* *p* *pp*

<sup>8</sup> Spi-ri - tum me - um. Spi-ri - tum me - um. In

*p* *p* *pp*

<sup>8</sup> Spi-ri - tum me - um. Spi-ri - tum me - um. In

*p* *p* *pp*

<sup>8</sup> Spi-ri - tum me - um. Spi-ri - tum me - um. In-

*p* *p* *pp*

spi-ri-tum me - um. Spi-ri-tum me - um. In

*p* *p* *pp*

spi-ri-tum me - um. Spi-ri-tum me - um. In

*p* *p* *pp*

spi-ri-tum me - um. Spi-ri-tum me - um. In-

71

*f* Keep

*f* Keep

*f* Keep

*f* Keep the faith. Keep

*f* Keep the faith. Keep

*f* Keep the faith. Keep

ma - nus tu - o a - e - i - u -

ma - e - i - u - o - a - nus tu -

u - o - a - e - in ma - nus tu -

ma - nus tu - o a - e - i - u -

ma - e - i - u - o - a - nus tu -

u - o - a - e - in ma - nus tu -

72

the faith. the faith. the faith. the faith. Keep the the faith. Keep the the faith. Keep the

as, Do - mi - ne, as, Do - a - e - i - u - o - as, Do - mi - ne - i - u - o - a - e, as, Do - mi - ne, as, Do - a - e - i - u - o - as, Do - mi - ne - i - u - o - a - e,

73

The musical score consists of ten staves. The first three staves are for piano accompaniment, each with the word "Keep" written below the notes. The next four staves are for a vocal line, with lyrics: "faith. Keep the faith. faith. Keep the faith. faith. Keep the faith. faith." The final three staves are for a lower vocal line, with lyrics: "com - men - do - a - e - i - mi - ne, com - men - do a - e - i - com - men - do a - e - i -". The lyrics are written below the notes, with some words split across lines. There are trill ornaments (marked with a '3') over the notes for "do" and "a" in the lower vocal parts. A large watermark "MINTA FOR PERUSAL" is overlaid diagonally across the page.



76

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

spi - ri - tum me...

Photo by Péter Herman



ÁRPÁD SOLTI (born 1986), holder of a Junior Prima Prize and a member of Hungary's youngest generation of composers, writes contemporary, light and theatre music alike. As a pianist, he familiarizes audiences at home and abroad with Hungarian contemporary music. At present he is studying for a doctorate at the Liszt Academy of Music in Budapest and on a master's degree at the University of Gothenburg, Sweden.

A Junior Prima-díjas SOLTI ÁRPÁD (\*1986) a legifjabb zeneszerző-generáció tagjaként egyaránt komponál klasszikus kortárs-, könnyű- és színházi zenét, zongoristaként pedig itthon és külföldön népszerűsíti a magyar kortárs zenét. Jelenleg a Liszt Ferenc Zeneművészeti Egyetem doktorandusza, valamint a Göteborgi Egyetem mesterszakos hallgatója.

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