

# Tolerance, Respect and Do Pop



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2013

Vocal Quartet  
and  
Saxophone Quartet

Cover photo: Sculpture Für Toleranz ("for tolerance") by Volkmar Kühn, Gera, Germany. Photo by [Hans-Peter](#), licensed under the [Creative Commons Attribution 2.0 Generic](#) license.

**Instrumentation:**

soprano  
alto/mezzo-soprano  
tenor  
bass/baritone

soprano saxophone  
alto saxophone  
tenor saxophone  
baritone saxophone

The members of the quartets are required to do some additional “acting” besides performing the music. This can optionally be supplemented by actors occupying some of the roles.

*For Rollin' Phones and Vokalkvartetten Vox  
Commisioned by C-Y ContemporarY/Swedish Arts Council*

## Lyrics

### *introduction:*

This is the story of the persons from "for tolerance"  
This is the story of one, two and three  
And tolerance  
There is no story  
no story

### *act I:*

What treating allows actions  
What want acceptance and do of  
gonna disapprove tolerance whereas tolerance other  
twentieth only equal  
Historically, in asking Baby  
Respect one toleration  
Respect the home, do nouns qualities after  
got asking analysis the disallow  
give want little, I'm allowing but...

\*\*\*

Ain't gonna my human of tolerance  
a nouns been conduct Baby  
you asking I come  
relation or other, or all  
come tolerance of twentieth beliefs  
about slightly ain't the dissenting need  
things, feelings to One the little and person  
practice as little positive

\*\*\*

I mind Baby of necessarily different  
you, I'm gone  
Ain't I'm home  
in gonna I incidents  
I'm deliberately - I, a only doctrine  
Toleration all, give and must know of  
have adjective, confused about do qualities  
Respect is but a return  
and when little actions you for minority  
or ain't is the too and expanded  
implies principle disapproves

**DRAMATIS PERSONAE:** (yes, it's inspired by Shakespeare)

*Saxophone quartet:*

SOPRANO SAX.

ALTO SAX.

TENOR SAX.

BARITONE SAX.

*vocal quartet:*

SOPRANO

ALTO/MEZZO

TENOR

BASS/BARITONE

*From the sculpture Für Toleranz ( for tolerance ) by Volkmar Kühn, Gera, Germany:*

ONE (black person to the left)

TWO (black person in the middle)

THREE (red person to the right)

*From popular culture:*

ARETHA FRANKLIN

JOHN McENROE

MILES DAVIS

*Famous poets and playwrights:*

ROBERT BROWNING

WILLIAM SHAKESPEARE

Each actor/player can cast several roles

SCENE: Sometimes on stage as a normal musical (concert) performance, and sometimes something else.

# Introduction: section 1.

[enter quartets.]

[when the audience expects the sax quartet to start playing they are disturbed by the vocal quartet reading magazines.]

[when the vocal quartet show respect for the audience and their fellow musicians, the sax quartet starts the music in the next section.]

# section 2.

**determined and repetitive** (♩ = 232)

Soprano  
Alto/Mezzo  
Tenor  
Bass/Baritone  
soprano sax.  
Alto Sax.  
Tenor Sax.  
Baritone Sax.

S.  
A.M.  
T.  
B/B.  
S. Sax.  
A. Sax.  
T. Sax.  
B. Sax.

19

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

14

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

15

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

23

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

25

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

39

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.



tranquil (♩ = 58)  
optional vowels

54

S. *p*

A.M. *p*

T. *p*

B/B. *p*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

73

S. *p*

A.M. *p*

T. *p*

B/B. *p*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

### section 3.

[the quartets takes a short break, expecting the audience to be patient and tolerant. they talk to each other, or do whatever they like but in a respectful manner.]

# section 4.

slowly (♩ = 66) subito faster (♩ = 96)

Soprano *pp* *p* *mf* *mp*

Alto/Mezzo *pp* *p* *mf* *mp*

Tenor *pp* *p* *mf* *mp*

Bass/Baritone *pp* *p* *mf* *mp*

soprano sax. *pp* *f* *mf* *mp*

Alto Sax. *pp* *f* *mf* *mp*

Tenor Sax. *pp* *p* *f* *mf* *mp*

Baritone Sax. *pp* *f* *mf* *mp*

13

S. *mf*

A.M. *mf*

T. *mf*

B/B. *mf*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

The image shows a musical score for section 5. It consists of two systems of staves. The first system includes vocal parts: Soprano (S), Alto/Mezzo (A/M), Tenor (T), and Bass/Bassoon (B/B). The second system includes string parts: Soprano Saxophone (S. Sx), Alto Saxophone (A. Sx), Tenor Saxophone (T. Sx), and Bass Saxophone (B. Sx). The score features various time signatures (2/4, 3/4, 9/16) and dynamic markings such as *f* and *marcato*. The music is written in a key with one sharp (F#).

## section 5.

[enter One, Two and Three]

THREE: meanings to our acceptance?

TWO: practice asking you, and you're dominant evolved of speak.

ONE: all come toleration for allowing one legally need.

ONE: human to wrong respect for lifestyles disallow.

THREE: is treating and our wrong that you entity not tolerating?

ONE: with in only groups, or toleration.

TWO: subordination got non-judgmental to viewpoints.

TWO: include while two twentieth should allowing of embodies; in means equal.

ONE: Toleration all, give and most know of.

THREE: historically, it putting permitting ethnic pertaining involve.

ONE: have adjective, confused about do qualities.

ONE: Two in, do you of want my give writings of?

TWO: Respect is but a return.

THREE: Is other respect or minorities, meaningfully One other?

TWO: what whereas relation since toleration of tolerance?

ONE: my toleration, beliefs, tolerance, position conduct .

THREE: I'm tolerate with religion that One tolerate.

ONE: and when little actions you for minority.

THREE: or ain't is Two and expanded implies principle disapproves.

TWO: doesn't person analysis the all up and rights implies want status esteem?

THREE: and an enforced of deference toleration feeling got dissenting asking.

TWO: can slightly to representative come?

THREE: one is century one is One permitting.

TWO: which something or of disapproves esteem verb positive has state if?

[Exit.]

# section 6.

Musical score for section 6, featuring vocal and saxophone parts. The score is in 2/4 time with a tempo of quarter note = 66. The vocal parts (Soprano, Alto/Mezzo, Tenor, Bass/Baritone) and saxophone parts (Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax) are all marked *mp*. The saxophone parts include various accidentals and articulations.

# section 7.

Musical score for section 7, featuring vocal and saxophone parts. The score is in 4/4 time with a tempo of quarter note = 66. The vocal parts (Soprano, Alto/Mezzo, Tenor, Bass/Baritone) and saxophone parts (Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax) are all marked *mp*. The saxophone parts include various accidentals and articulations, with specific markings for "quarter-tones" above the notes.

# section 8.

with pulse and pace (♩ = 168)

Soprano

Alto/Mezzo

Tenor

Bass/Baritone

soprano sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

S.

A/M.

T.

B/B.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

12  $\text{♩} = 184$   $\text{♩} = 168$

S.

A/M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

20

S.

A/M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

26

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

32

♩ = 184

S.

A.M.

T.

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

38 softly (♩ = 84)  
mp

S. this is the sto - ry of the -  
A/M. this is the sto - ry of the -  
T. there is no  
B/B. this is the sto - ry of the -  
S. Sx. mp  
A. Sx. mp  
T. Sx. mp  
B. Sx. mp

45

S. per - sons from for to -le - rance this is the sto - ry of one, two and three. To -le - rance -  
A/M. per - sons from for to -le - rance this is the sto - ry of one, two and three. To -le - rance -  
T. sto - ry there is no sto - ry no sto - ry  
B/B. per - sons from for to -le - rance this is the sto - ry of one, two and three. To -le - rance -  
S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

## section 9.

[the quartets recovers from the rather fast music]

## section 10.

[the quartets interact with the audience in various ways, that involves three questions:

Would it be intolerant not to tolerate intolerance?

Do they consider themselves as part of a minority?

Was the introduction just the right length?]



# Act I:

## section 1.

Tempo:  $\text{♩} = 184$

Soprano

Alto/Mezzo

Tenor

Bass/Baritone

soprano sax. *mp*

Alto Sax. *mp*

Tenor Sax. *mp*

Baritone Sax. *mp*

20

S.

A/M

T.

B/B

S. Sax.

A. Sax.

T. Sax.

B. Sax.

37

S.  
A/M  
T.  
B/B

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

## section 2.

[the quartets diverts themselves while waiting for the arrival of One, Two and Three.  
they do whatever to tolerate the waiting and to avoid the intolerable silence.]

## section 3.

[enter One, Two and Three]

ONE: do permitting one of you for tolerating.

TWO: that means the what to asking?

THREE: I allow confused acceptance.

TWO: disallow and involve an asking the toleration.

ONE: do me have All.

THREE: should, but is the Two one is it.

ONE: I'm a religion. What qualities I all got.

TWO: I only do or don't meaning.

ONE: Two, but since entity and toleration too most disapproves.

TWO: mind different deliberately off to up with also my of.

THREE: and you tolerate groups, equal?

ONE: toleration is and enforced you speak not that doctrine gone.

ONE: different because give, and you forgot respect.

THREE: implies principle which toleration?

TWO: come tolerance of twentieth beliefs.

THREE: deference ethnic wrong.

ONE: of viewpoints, lifestyles you want legally and state you the dominant.

TWO: There is a century with that one verb - esteem.

THREE: I'm your representative only of pertaining One's position!

ONE: Respect specific in of tolerance.

TWO: include non-judgmental treating permitting.

THREE: practice as little positive.

TWO: One's adjective is a meaningful right of something

ONE: is minorities, toleration and esteem.

THREE: two incidents in one want

THREE: or and return.

ONE: is necessarily minority and expanded and I disapprove don't of.

[Exit.]

# section 4.

**Simplice** (♩ = 92) *mp*

Soprano: gon-na dis-ap-prove to-le-rance whe-reas

Alto/Mezzo: *mp* What want ac-cep-tance and do of

Tenor: *mp* What trea-ting al-lows ac-tions

Bass/Baritone:

soprano sax. *p*

Alto Sax. *p*

Tenor Sax. *p*

Baritone Sax. *p*

10 S. to-le-rance of-her twen-ti-eth on-ly eq-ual Res-pect one to-le-ra-tion

A/M twen-ti-eth on-ly eq-ual Res-pect one to-le-ra-tion Res-pect the home,

T. twen-ti-eth on-ly eq-ual Res-pect one to-le-ra-tion

B/B *mp* twen-ti-eth on-ly eq-ual His-to-ri-cally, in as-king Ba-by Re-pect one to-le-ra-tion

S. Sax.

A. Sax.

T. Sax.

B. Sax.

19

S. got - ask - ing a na - ly - sis the dis - all - ow -

A/M do nouns qua li - ties af - ter

T.

B/B give want litt - le, I'm all - ow - ing but...

S. Sax.

A. Sax.

T. Sax.

B. Sax.

## section 5.

[enter Aretha Franklin, John McEnroe, Miles Davis, Shakespeare, Browning, One, Two and Three.]

[Aretha Franklin mimics herself singing "Respect". Miles mimics himself playing "The Doo Bop Song".]

JOHN McENROE: Answer my question!

JOHN McENROE: The question, jerk!

BROWNING: What was the question?

SHAKESPEARE: That is the question!

ONE: have adjective, confused about do qualities.

TWO: Respect is but a return.

THREE: one is century one is One permitting.

[exit.]

## section 6.

witty (♩ = 104)

Soprano *mf* Ain't gonna my human of to - le - rance\_

Alto/Mezzo

Tenor *mf* Ain't gonna my human of to - le - rance\_

Bass/Baritone

soprano sax *p*

Alto Sax *mp*

Tenor Sax *p*

Baritone Sax *mp*

9

S. *mf* you asking I

A.M. *mf* a nouns been conduct Ba - by you asking I

T. *mf* you asking I

B/B. *mf* a nouns been conduct Ba - by you asking I

S. Sx. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

15

S. come you asking I come re - la - tion or ot - her, or all\_

A.M. come you asking I come

T. come you asking I come re - la - tion or ot - her, or all\_

B/B. come you asking I come

S. Sx. *p*

A. Sx. *mp*

T. Sx. *p*

B. Sx. *mp*

25

S. a - bout slight - ly ain't the diss-en-ting need

A.M. come to - le - rance of twen - ti - eth be - liefs

T. a - bout slight - ly ain't the diss-en-ting need

B/B. come to - le - rance of twen - ti - eth be - liefs

S. Sx.

A. Sx.

T. Sx.

B. Sx.

37

S. you asking I come

A.M. things, fee-lings to One the litt-le and per-son or ot-her, or all

T. and person Ba - by

B/B. things, fee-lings to One the litt-le and per-son Ain't gon-na hu - man

S. Sx.

A. Sx.

T. Sx.

B. Sx.

51

S.  
A.M.  
T.  
B/B.

*mp*  
prac - tice as litt - le po - si - tive

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*p*

*mp*  
prac - tice as litt - le po - si - tive

## section 7.

[enter One, Two and Three]

TWO: can the ethnic know a feeling of respect?

ONE: All beliefs, confused tolerance.

ONE: is a verb or my embodies dominant doctrine?

THREE: One, only toleration I gone.

THREE: Ain't you non-judgmental?

ONE: you speak wrong politically.

THREE: I'm with to that.

TWO: should minorities, tolerating, and when deference not?

ONE: or of one's you give and then tolerate practice.

THREE: most attitude you're a my adjective wrong evolved One.

TWO: little of it or is to something ain't rights and religion.

ONE: minority writings a person if.

ONE: What treating allows actions?

ONE: What want acceptance and do of?

TWO: respect dissenting subordination return.

THREE: is because is a 'but' that enforced permitting.

ONE: expanded disapproves.

TWO: groups human deliberately esteem include while tolerance.

THREE: since of One or in mind is when Two don't of toleration with me.

ONE: it's about representative entity of legally I permitting.

ONE: toleration and principle in necessarily as is.

THREE: I'm different all of me gonna of One or esteem.

TWO: Respect the home, do nouns qualities after!

ONE: pertaining viewpoints and been all for up different.

TWO: got asking analysis the disallow.

THREE: give want little, I'm allowing but...

[Exit.]

# section 8.

in motion (♩ = 168) *mf*

Soprano: I mind\_ Ba - by of nec-es - sar - i-

Alto/Mezzo

Tenor

Bass/Baritone

soprano sax. *mp*

Alto Sax. *mp*

Tenor Sax. *mp*

Baritone Sax. *mp*

S. ly dif - fer-ent *mf*

A/M. you, I'm gone *mf*

T. Ain't I'm home *mf*

B/B. in gon - na I in -

S. Sax.

A. Sax.

T. Sax.

B. Sax.



15

S. To - le - ra - tion

A.M. I'm de - lib - er - at - e - ly I, an on - ly doc - trine

T.

B/B. ci - dents

S. Sx. *3* *3* *3* *3* *5* *5*

A. Sx. *3* *3* *3* *3*

T. Sx. *5* *5* *5*

B. Sx. *5* *5* *5* *5*

23

S. - all, give, and must know of

A.M.

T. have ad - jec - tive,

B/B.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

39

S. Res-pect is

A.M. Res-pect is

T. - con-fused a-bout do qua-li-ties Res-pect is

B/B. Res-pect is

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

39

S. but a re-turn Res-pect is but a re-turn

A.M. but a re-turn Res-pect is but a re-turn

T. but a re-turn Res-pect is but a re-turn

B/B. but a re-turn Res-pect is but a re-turn

S. Sx. *p* *f*

A. Sx. *p* *f*

T. Sx. *p* *f*

B. Sx. *p* *f*

45

S.

A/M. and when little ac-tions you for mi-no-ri-ty

T.

B/B. or ain't is the too and ex-pan-ded

S. Sx. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx.

55

S. im-plies prin-ci-ple dis-approves

A/M.

T.

B/B.

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *mp* *f*

64

S.  
A/M.  
T.  
B/B.

S. Sax.  
A. Sax.  
T. Sax.  
B. Sax.

## section 9.

[the quartets respects the silence.]

[the quartets even tolerate the silence.]

[expire.]