



### About the Arranger

**Oscar Escalada** selects the pieces for the series of *Latin American Choral Music*, and often contributes to it as composer or arranger. He is Professor of Conducting and Composition at the Conservatory of La Plata, and is a researcher at the University of La Plata (Argentina). He is the founder and conductor of *Coral del Nuevo Mundo* (New World's Chorale), a group that was invited to perform at the 1998 ACDA Central Division Convention in Detroit, and to sing *Misa Criolla* by Ariel Ramirez at St. Peter's Basilica in Rome in the Jubilee of 2000. He also founded the *Children's Choir of Teatro Argentino of La Plata* in 1988.

Professor Escalada has been invited to give lectures and workshops, and to adjudicate all over Argentina, the United States, Venezuela, Cuba, Spain, England, Greece, Germany, and at the V World Symposium for Choral Music in Rotterdam (1999). He is Vice President of the Argentine Association for Choral Music, a member of the Musical Committee of the America Cantat Festivals, and the Choral Festival of Munich, Germany. In recognition of his choral achievements, he received one of three hundred medals coined for the Tercentennial Anniversary of the foundation of Yale University.

**Astor Piazzolla** (1921-1992), born in Mar del Plata, Argentina, is widely considered the most important tango composer of the Twentieth Century. He revolutionized the traditional tango, incorporating elements from classical music and jazz, forming a style termed *nuevo tango*.

### Pronunciation Guide

a = "ah"	Ba, Da, Dam*, Pa, Pam*, Ra, Ta
o = "oh"	Bo, Bom*, Do, Dom*, Po
u = "oo" (moon)	Bu, Bum*, Du, Dum*, Ru, Tum*
i = "ee"	Di, Pi, Ti

\* Syllables ending with "m" should be quickly closed off with the "m." The effect should be a rounded, "bounce-like" sound, emulating a rich string pizzicato.

### Notes from the Arranger

The title "Oblivion" comes from the Latin *Oblivio/oblivium* meaning "to forget," or better, "the condition of being forgotten, unknown." I find the melody to be a fantastic translation to music of this concept. My arrangement opens with darker vocal accompaniments using "u" syllables (dum, ru, du), but moves to brighter sounds (dam, pa, da, bam) to suggest the return of positive memories.

Ranges:

Sopranos	Altos	Tenors	Basses

\*The lowest bass notes are optional.

# Oblivion

for Unaccompanied Mixed Chorus (SATB)

Astor Piazzolla  
arr. Oscar Escalada

**Adagio** (♩ = 80) *molto espress.* **Solo** *p*

**Sopranos** Da \_\_\_\_\_

**Altos** *p* Du bu dum du bu dum du bu dum

**Tenors** *p* Du ru dum\_ du ru dum\_ du ru dum\_

**Basses** *p* Dum dum dum dum dum dum dum dum dum dum dum

**Piano** (For rehearsal only) *p*

**4** *mf* da ba da \_\_\_\_\_ ba da \_\_\_\_\_ da ba di \_\_\_\_\_ ba

du bu dum du bu dum du bu du bu

du ru dum\_ du ru dum\_ du ru dum\_ du bu

dum dum dum dum dum dum dum dum dum dum dum

**4**

Duration: ca. 5:30

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