

Waiting  
SATB, SB soli, flute, 2 perc.

Linda Kachelmeier

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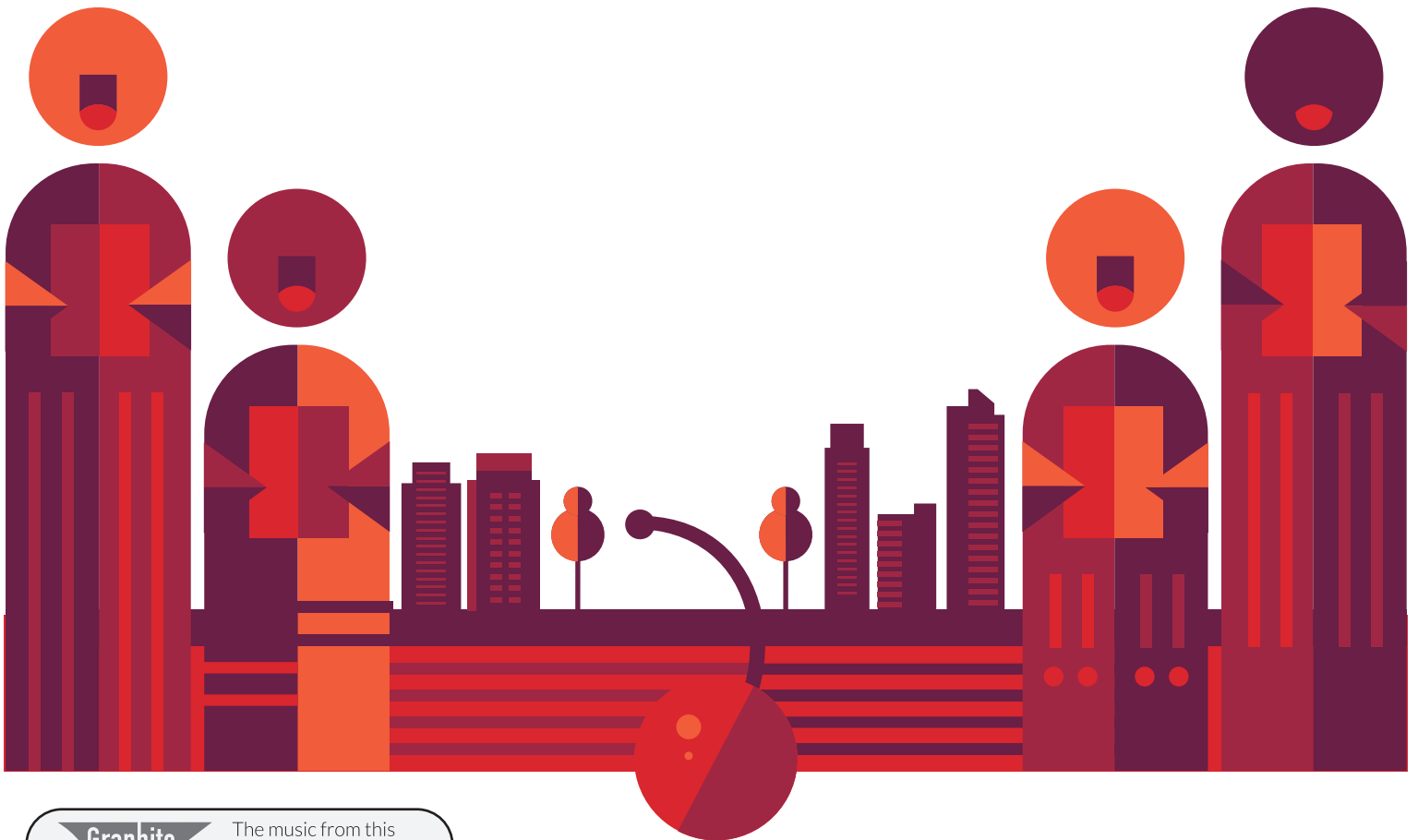
# BORDER CROSSING

## Waiting

V. Sext from *To Know the Path*

SATB, SB soli, flute, and 2 percussion

Linda Kachelmeier



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## Text:

I fled my country,  
the violent, the hungry, the wounded  
I fled my people  
these aren't people  
these aren't people

I left my father's murdered body  
and the gangs that show their knives  
these aren't people  
these aren't people

We tied ourselves to one another  
with one red ribbon,  
my children, my sister, my mother  
these aren't people  
these aren't people

Now we wait for asylum  
flashlights wake us in the night  
we drink bad water  
brought by animals  
these are animals

My son plays games  
of agent and coyote  
we aren't animals

All night we curl  
into one another  
like animals seeking warmth  
and refuge

we are people  
we are animals  
we are people  
we are people

- Athena Kildegaard

## From the Composer:

This is excerpted from the larger work, *To Know the Path*. Noon and the air is heavy and stifling hot. Note that the chime and rattle/shaker may be played by choir members if only one percussionist is available. At m. 29 change to sticks through m. 46 (either gathered or rhythm sticks—a high, dry sound), then back to rattle/shaker for ending

- Linda Kachelmeier

## Conductor's Note:

Having grown up and lived for most of my life on the border between Mexico and the United States, this open wound has been a constant presence in my life. It is a humanitarian disaster exacerbated by politicians with no interest in solving it. They sensationalize “migrant caravans” for political gain and illegally deny asylum status to refugees who are fleeing horrible conditions that were caused or worsened by decades of American foreign policy in Latin America. I myself left everything behind to flee cartel violence in Northern Mexico when I came to the United States.

One of my first projects when I started Border CrosSing was to commission works that would in some way be connected to this reality. It was also important to me that the composers and authors involved in this music were from both sides of the border, rather than exclusively of Latin American descent. I often get unsolicited requests from composers who have written music related to these issues. The vast majority of these are well-meaning but shallow and problematic in some way.

I have admired Linda's music for many years and greatly enjoyed collaborating with her. Her music is anything but shallow, bringing together a vast knowledge of vocal music and history with a beautiful balance between pain and joy, consonance and dissonance. I am proud to have helped bring this piece to life by co-commissioning it, and very excited to publish it in our series.

- Ahmed Anzaldua



**Linda Kachelmeier** (b. 1965) is a composer, conductor, and professional singer with a special passion for choral music and art song for their capacity for conveying emotion through the human voice. Her music has been described as having “luscious counterpoint, deliberate dissonances, and assertive vocal interaction.” She has received numerous grants and commissions and in 2017 she was awarded the prestigious McKnight Fellowship for Composition. Linda's music has been performed by professional ensembles such as VocalEssence and The Rose Ensemble, as well as many school and church choirs across the United States and Europe. Her vast experience as a singer and conductor has helped make her a uniquely sensitive and gifted composer when writing for the voice, from children's choirs to professional singers and all levels in between.

**BORDER  
CROSSING**

Founded in 2017, Minnesota-based Border CrosSing envisions fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Border CrosSing's work provides opportunities for people from

different communities to understand each other in new ways through Puentes, a concert series centering Latinx culture and music; Heritage Choir, an inclusive community chorus with a focus on exploring cultural heritage; educational programming; and communal singing events. For more information visit [www.bordercrossingmn.org](http://www.bordercrossingmn.org)

Co-commissioned by the Amherst College Chorale Society, Arianne Abela, director;

Border CrosSing and the Unity Singers, Ahmed Anzaldúa, director;

and Central Presbyterian Church Choir, Jennifer Anderson, director.

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# Waiting (V. Sext from *To Know the Path*)

for SATB, SB soli, flute, and 2 percussion\*\*

Athena Kildegaard

Linda Kachelmeier

Slow and heavy, with unbearable heat ♩ = 70

Flute

Djembe

*mp*

7

FL.

Perc.

Rattle/Shaker

Djem.

*mf*

*p* *f* *p*

12 gradually overblow sharp

FL.

Perc.

Djem.

*ff* *mf*

*p* *f* *p*

\* Flute should be non-vibrato throughout (imitating a wooden flute).

\*\* Percussion parts can be performed by members of the choir.

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17

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mezzo solo  
*mp* *espressivo*

S I fled my

FL *mp* *p*

Perc. *p* *f*

Djem.

start slowly and gradually increase speed of tremolo

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21

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S coun - try, the vio - lent, the hun - gry, the wound - ed I fled my

FL *mp*

Perc. *p*

Djem.

24

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S peo - ple I left my fath - er's mur - dered bod - y and the

B *mp* *dispassionately* *tutti*

FL *mf*

Perc. *f* *p*

Djem.

these aren't peo - ple these aren't peo - ple

28

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*f* *tutti mf legato*

S: gangs that show their knives We tied our-selves to one an-oth - er

A: We tied our-selves to one an-oth - er

T: *tutti* these aren't peo-ple

B: *tutti* these aren't peo-ple these aren't peo-ple

FL: gradually overblow sharp *f* *mf* ord. Sticks

Perc. *mf*

Djem. *mf*

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31

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S: with one red rib-bon, my child-ren, my sis-ter, my moth - er

A: with one red rib-bon, my child-ren, my sis-ter, my moth - er

T: *baritone solo mf*

B: these aren't

FL: *f*

Perc. *f*

Djem. *f*

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35

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S  
Now we wait for a - sy - lum flash-lights

A  
tutti Now we wait for a - sy - lum flash-lights

T  
these aren't peo-ple

B  
tutti peo-ple these aren't peo-ple

FL.  
mp<sup>3</sup> gradually overblow sharp

Perc.  
Djem.

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39

S  
wake us in the night we drink bad wa-ter brought by an-i-mals My

A  
wake us in the night we drink bad wa-ter brought by an-i-mals

T  
these are an - i-mals

B  
these are an - i-mals

FL.  
ff f

Perc.  
Djem.

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43

For perusal only. Do not copy. *tutti mp* *legato*

son plays games of a - gent and co - yo - te we aren't an - i - mals All night we curl in - to one an -

[ko - jo - te]

we aren't an - i - mals All night we curl in - to one an -

we aren't an - i - mals

we aren't an - i - mals

FL. *mp*

Perc.

Djem.

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47

oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

oth - er like an - i - mals seek - ing warmth and re - fuge we are peo - ple we are

we are peo - ple we are

we are peo - ple we are

FL. *mf* *mp* <sup>3</sup>

Rattle/Shaker

Perc.

Djem. *p* *f* *p*

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51

For perusal only. Do not copy. *pp*

an-i-mals we are peo - ple we are peo - ple

an-i-mals we are peo - ple we are peo - ple

an-imals we are peo - ple we are peo - ple

an-imals we are peo - ple we are peo - ple

gradually overblow sharp ord.

*ff* *mp*

*p* *f*

Djem.

55

start slowly and gradually increase speed of tremolo

*pp*

*p* *f* *p*

*p*

Djem.

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