

The Gonzales Cantata

Arias

for solo voice and piano



Music by Melissa Dunphy

2009

Arr. 2024

Text taken from
Senate Judiciary Committee Hearings
January 18, 2007
April 19, 2007

The Gonzales Cantata Arias

Music by Melissa Dunphy

I DON'T RECALL

Soprano Aria

GONZALES: I did not make decisions
about who should or should not
be asked to resign.
I don't recall ever saying
"No, take that person off,"
or, "Add this person."
I ultimately approved the list of recommendations
that were submitted to me.
Those were my decisions.

THIS IS NOT ABOUT ALBERTO GONZALES

Soprano Aria

GONZALES: This is not about Alberto Gonzales.
This is about the Department of Justice.
I look back with pride in the things that we've accomplished:
protecting our kids, protecting our neighborhoods,
protecting our country.
I have to be—I have to know in my heart
that I can continue to be effective
as the leader of this department.
The moment I believe I can no longer be effective,
I will resign.

I THINK WE ALL WILL AGREE

Mezzo-soprano Berceuse

HATCH: I think we all will agree,
I think you've agreed that this was poorly handled.
I mean, how many times
do you have to be flagellated over that?
There are two legitimate issues
in the U.S. attorney controversy.
First, were any of them removed for an improper reason?
Second, did any administration officials
knowingly mislead Congress or the public?
After three months of hearings, all kinds of interviews,
and thousands upon thousands of pages of documents,
the evidence shows that the answer
to both of those questions is a resounding no.

DIFFERENTLY

Soprano Aria

GONZALES: Looking back,
things that I would have done differently?
I should have told him,
and I think he should have—
I should have asked him
I should have told him the factors
that I thought were important for him to consider.
I should have told him,
and I think I would have told him—
I should have told him,
and we should have a list.
I think these are the things—
I think these are the kinds of things, in hindsight,
that I wish would have happened.
I think it's also unfair
(I think it's all so unfair)
it is clear that we struggled—not struggled—
Where we made a mistake, clearly—I think—
is once we said "performance,"
we should have defined that.
Because performance, for me, means lots of things.
It means whether or not you've got leadership skills,
whether or not you've got management skills.
It may mean whether or not
you support the president.
It may mean that you don't have—
that you have a sufficient—
that you have relationships.
And so there are lots of things that fall within
the definition of performance-related.
And I think that we should—
we should have defined what we meant by that.

Further Information

www.gonzalescantata.com
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I Don't Recall

Soprano Aria

Melissa Dunphy

Allegro moderato $\text{♩} = 65$

GONZALES

f
I did not make de - ci-sions, I did not make de-

11

ci-sions, I did not make de - ci-sions a-bout who should or should not be asked to__ re -

19

A

-sign. I don't re - call, I don't re - call, I don't re - call.

28

I don't re - call. I don't re - call. I

38 B *p*

don't re - call. I don't, I don't re - call. I did not make de-

48 *mf* *f*

ci-sions, I did not make de - ci-sions, I did not make de - ci-sions a-bout

57 C

who should or should not be asked to re - sign.

64 *mf*

I don't re - call, I

72 D *p*

don't re - call, I don't re - call, I don't re - call,

82 *mp*

I don't re - call ev-er say - ing, "No,take that per-son off," or,

91 *mp*

"Add_ this per-son." I don't_ re - call_ I don't_ re - call.

100 E *p*

I don't re - call, I don't re - call, I

107 *f* *mf*

don't re - call, I don't re - call. I

F 115 *p*

ul - ti - mate - ly ap - proved, I ul - ti - mate - ly ap - proved

122 *mf*

the list of rec - om - mend - ations that were sub - mit - ted to me.

130 **G** *f*

Those were my de - ci - sions, Those

139 *mp*

were my de - ci - sions, I don't re - call, I don't re - call, I

147 *p* *mf*

don't re - call. I don't re - call. I

155 *f*

don't re - call. I don't re - call. I

163 *mp* **H** *mf*

don't, I don't re - call. Those were my de - ci-sions, those

172

were my de - ci - sions. I don't re - call I

178 *cadenza a piacere*

don't re - call I don't re - call I don't re - call. I don't re-

184



call, I don't re-call, I don't re-call, I don't re - call, I don't re-call. I don't re - call I don't re-call I don't re-call, I don't re-

187



call, I don't re-call. I don't re - call I don't re-call, I don't re-call, I don't re - call, I don't re - call... I

190



don't re - call, I don't re - call, I don't re - call, I don't re - call, I

193



don't re-call, I don't re-call, I don't re - call. I don't re - call, I don't re - call, I don't re - call, I don't, I

197



don't re - call, I don't re - call, I don't re - call, I don't re - call. I don't re - call, I don't re-call. I

201



don't re-call, I don't re-call, I don't re-call, I don't, I don't re-call, I don't re-call, I don't re-call. I

204



don't re - call, I don't re - call, I don't re - call, I don't re - call, I don't re - call, I don't re - call, I don't re -

208



call!

This Is Not About Alberto Gonzales

Soprano Aria

Melissa Dunphy

Adagio ma non troppo $\text{♩} = 30$

19 GONZALES
mp

This is not a-bout Al-ber-to Gon-za-les. This _____ is a-bout the De-

28 *mp* I

part-ment of Just-ice. I look back with pride _____ in the

37 *mp* *mf*

things that we've ac-com-plished: pro-TECT-ing our kids, pro-TECT-ing our

44 *f* **J** *mp*

neigh - bor-hoods, pro-*te*-ct-ing our count - ry. I have to—

52 *f* *mp*

I have to be— I have to know in my heart that

59 *p*

I can con - ti - nue to be ef - fect-ive as the lead-er, as the lead-er of this de-

67 **K** *rit.*

part-ment. The mo-ment I be-

76 *solemnly* *pp*

lieve I can no-long-er be ef - fect-ive, I will re - sign.

I Think We All Will Agree

Mezzo-soprano Berceuse

Melissa Dunphy

Adagio ♩=50

Piano introduction in 6/8 time, key of B-flat major. The piece begins with a piano (*p*) dynamic. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The introduction concludes with a piano-piano (*pp*) dynamic.

6

L
HATCH
mp tenderly

I think we all will a - gree, I think we all will a -

Vocal line: Mezzo-soprano part starting at measure 6. The melody is gentle and tender, with a dynamic of mezzo-piano (*mp*). The piano accompaniment continues with a similar accompaniment pattern.

10

gree, I think you a greed that

Vocal line: Continuation of the vocal melody. The piano accompaniment remains consistent.

13

this was han - dled poor - ly. I

Vocal line: Continuation of the vocal melody. The piano accompaniment features a trill in the right hand at the end of the phrase, marked with a dynamic of piano-piano (*pp*).

17 **M** *mf*

mean, how man - y times, how man - y times do you have

21

to be fla-gel-lat - ed o - ver that?

24 *mf* **N**

There are two le - gi - tim - ate is - sues in the U. S. at - tor - ney

28

con - tro - ver - sy. First, were an - y of them re - moved for an im - prop - er rea - son?

32 *mf*

Sec-ond, did an - y ad - mi - nis-tra-tion of - fi - cials_

pp *mf*

36 **O** *mf*

know-ing-ly mis-lead Con - gress or the pub - lic? I think we all_ will a -

mf

40

gree_ I think we all_ will a - gree._

mf

45 **P** *mf*

Af-ter three months of hear-ings,

pp *mp*

51

All kinds of in-ter-views, and thou-sands up-on thou-sands up-on thou-sands of

mf

56

pag-es of do-cu-ments, the e-vi-dence shows the ans-er to both these

f *mf*

61

ques-tions is a re-sound-ing no. No. No.

p *pp*

65

No. No. No. No.

pp *pp* *8va* *tr*

Differently

Soprano Aria

Melissa Dunphy

GONZALES
Recit. Andantino ♩=85

Look-ing back, things_ I would have done dif-frent- ly?

6 Q *mp*

I should have told him, and I think he should have— I should have asked him,

10

I should have told him the fac - tors_ that I thought were im-port-ant for him to con-si -

14

der. I should have told him, AndI think I would have told him, I should have

19 *mp*

told him, and we should have a list. I think these are the

24 *mp*

things, I think these are the kinds of things, in hind - sight, in hind - sight

30 *mp*

that I wish would have hap-pened.

36 **R**

I think it's al-so un - fair. (I think it's all so un - fair.)

44 *mp* **S** *mf*

It is clear that we strug- gled— not

mf espress. *p*

50 *mp* *f* *p* *mf*

"strug- gled"— where we made a mis- take, clear- ly, I think, is once we said "per- for-

55

- mance," we should have de- fined that. Be- cause per- for- mance, for me, for me,

61 *p* **T**

— means lots of things. It means whe- ther or not you've got lea- der- ship

67 *mp*

skills, whe- ther or not you've got man- age- ment skills.

72 *mf* G.P.

It may mean whe- ther or not you sup- port the pres- i- dent. G.P.

mf *shrug*

78 **U** *p*

It may mean that you don't have— that you have a suf - fi - cient— that you have re - la - tion - ships. —

85 *mf*

And so there are lots of things that fall — with - in the de - fi - ni - tion of per - for - mance re -

90 **V** *f*

lat - ed. And I think that we

97

should, and I think that we should, I think we — should, we should, we should have de - fined,

103

we, — we should have de - fined what — we meant by that. —