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Field Reports

A Dissertation Presented

by

Andrew Ludolph Conklin

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

(Composition)

Stony Brook University

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Andrew Ludolph Conklin

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Abstract of the Dissertation

Field Reports

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If you happened to have been an American composer born in California at the dawn of the Twentieth Century, you might have followed the career path of Sidney Robertson Cowell. Cowell studied counterpoint at the San Francisco Conservatory before developing a fascination with music outside the Western Canon. She briefly worked as a music teacher but was soon swept up in the surge of ethnographic studies sponsored by Franklin D. Roosevelt's New Deal, initially assisting Charles Seeger and eventually making her own field recordings of American folk music. In 1938, she secured a Works Projects Administration grant for the Northern California Folk Song Project, an undertaking that eventually produced two hundred acetate discs filled with thirty-five hours of field recordings in twelve different languages. These recordings, which are housed at the Library of Congress, present a remarkably rich depiction of a particular geographical location at a particular time in American history.

Field Reports is a seven-movement musical work that merges aspects of American folk music, contemporary classical performance practice, and sound collage. Scored for three singers, three percussionists, double bass, and electronics, the piece weaves together re-imaginings of several folk songs from Cowell's ambitious project. In *Field Reports*, the original folk songs are heard through a dream-like state of semi-consciousness: sometimes their melodic or harmonic structures are retained while other aspects of the music are distorted or mutated; in other cases, the lyrics serve as the primary connection between original and adaptation, while other musical elements are barely recognizable. The performers occasionally play along to the original field recordings, producing moments of convergence between the live performers and fixed electronics.

Dedication Page

For Miriam

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List of Performance Notes


Electronics (fixed audio): The electronics part consists of five stereo audio tracks. A separate, offstage performer is required to trigger the tracks and monitor the output level to ensure an optimal blend with the acoustic instruments. The five tracks are included in an audio CD that comes with the score.

Optional Additional Amplification: It may be helpful to amplify any combination of the following: singers, double bass, autoharp, and wrapping paper.

Singer Notation

Italicized text indicates the following:

<p>prayer-like intoning of the text on given pitch; do not coordinate rhythm with other singers</p>	<p>prayer-like whispering of the text (no pitch); do not coordinate rhythm with other singers</p>
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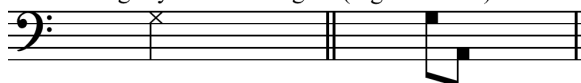
La noche esta serena, tranquilo el aquilon. La noche esta serena, tranquilo el aquilon.

The following phonemes are notated using the International Phonetic Alphabet:

m = m (man); u: = oo (food); ʌ = u (mud); a: = a (father)

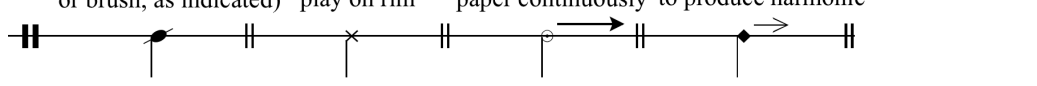
Double Bass Notation

<p>muting strings with left hand, draw bow quickly and lightly across strings</p>	<p>tap body of bass in two distinct locations (high and low)</p>
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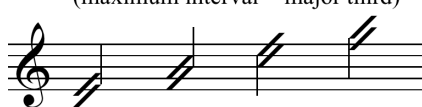


Percussion Notation

<p>scrape (with fingers or brush, as indicated)</p>	<p>cross stick/ play on rim</p>	<p>crumple wrapping paper continuously</p>	<p>with stick perpendicular to cymbal, scrape cymbal with thick end of stick to produce harmonic</p>
---	-------------------------------------	--	--



dyads: pitches indeterminate
(maximum interval = major third)



Performing Parts

Alto 1



Alto 2



Alto 3



Percussion I: glockenspiel, vibraphone, triangle, 2 woodblocks: low and high, slapstick, 2 toms: mid and high

Percussion II: marimba (4 1/3 octaves), 2 cymbals: crash and china, small chinese opera gong, tambourine, 2 maracas, bongos, tenor drum, bass drum (approx. 22")

Percussion III: crotales: chromatic (upper octave: C₆– C₇), 3 cymbals (hi-hat, crash, and broken/junky-sounding cymbal), 2 woodblocks: low and high, bongos, snare drum, 2 toms: low and mid, bass drum (approx. 36"), autoharp, wrapping paper

Double Bass

Electronics

Acknowledgements

The field recordings used in this piece come from the WPA California Folk Song Project, which ran from 1938 until 1940 under the direction of Sidney Robertson Cowell. The music, which is in the public domain, is housed at the Library of Congress.

I. Russian Hymn

START TRACK 1: "Barbara Allen" ----- 0:25 "where she was on her way home" ----- $\frac{3}{4}$

Electronics* | Alto 1 | Alto 2 | Alto 3 | Glockenspiel | Triangle | Slapstick | Wood Blocks (hi+lo) | Tom-toms (hi+lo) | Cymbals (china + opera gong on top of crash) | Tambourine | Maracas | Tenor Drum | Bass Drum

$\frac{3}{4}$

* An electronic musical tape accompanies portions of this score

♩ = 56
3/4 (track 1 continues)

2

Elec.

Alto 1 *p* humming casually, as though recollecting a tune

Alto 2 *p* humming casually, as though recollecting a tune

Alto 3 *p* humming casually, as though recollecting a tune



//

Elec.

Alto 1 continue humming for entire movement

Alto 2 continue humming for entire movement

Alto 3 continue humming for entire movement

----- "that better?" -----

Elec.

Alto 1

Alto 2

Alto 3

Glock.

Tri.

SlpStek

W.B.

Tom-t.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

"one morning in"

"you ready?"

The musical score is arranged in two systems. The first system contains three vocal staves (Alto 1, Alto 2, Alto 3) and a staff for Electric guitar (Elec.). The second system contains a staff for Glockenspiel (Glock.), five percussion staves (Tri., SlpStick, W.B., Tom-t.), three more percussion staves (Cym., Tamb., Mrcs.), a staff for T.D., and a staff for B.D. The vocal parts feature a melodic line with a dynamic marking of *p* (piano) and a slur over the final notes. The electric guitar and B.D. parts consist of a series of rhythmic pulses.

Elec.
 Alto 1
 Alto 2
 Alto 3
 Glock.
 Tri.
 SlpStck
 W.B.
 Tom-4
 Cym.
 Tamb.
 Mrcs.
 T. D.
 B. D.

Musical score for page 38, measures 38-43. The score includes parts for Electric guitar, three Alto saxophones, Glockenspiel, Triangle, Slipstick, Woodblock, Tom-tom 4, Cymbal, Tambourine, Maracas, and Timpani. The Alto 1 part features a melodic line starting with a piano (*p*) dynamic. The percussion parts are mostly silent, with some activity in the Cym. and Tamb. parts in measure 41.

47

Elec.
 Alto 1
 Alto 2
 Alto 3
 Glock.
 Tri.
 SlipStek
 W.B.
 Tom-t.
 Cym.
 Tamb.
 Mrcs.
 T. D.
 B. D.

Elec. -----
 Alto 1 -----
 Alto 2 -----
 Alto 3 -----
 Glock. -----
 Tri. -----
 SlipStek -----
 W.B. -----
 Tom-t. -----
 Cym. -----
 Tamb. -----
 Mrs. -----
 T. D. -----
 B. D. -----

scrape snares
with finger *p*

p

p

Elec. -----
 Alto 1 *mp*
 Alto 2 *p*
 Alto 3 *p*
 Glock. *p*
 Tri.
 SlipStek
 W.B.
 Tom-t. *p*
 Cym.
 Tamb.
 Mrs.
 T. D.
 B. D.

Elec.

Alto 1 *mf* *mp*

Alto 2 *mf* *mp*

Alto 3 *mf* *mp*

Glock.

Tri.

SlpStck

W.B.

Tom-t.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

83

Alto 1

Alto 2

Alto 3

Glock.

Tri.

SlpStick

W.B.

Tom-t.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

Alto 1

Alto 2

Alto 3

Glock.

Tri.

SlpStek

W.B.

Tom-4.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

Alto 1 *mp* *dp*

Alto 2 *mp* *dp*

Alto 3 *mp* *dp*

Glock.

Tri.

SlipStek *mp*

W.B.

Tom-4.

Cym. *mp*

Tamb.

Mrcs.

T. D.

B. D. *p*

110

Alto 1 *mf* *f* *mp*

Alto 2 *mf* *f* *mp*

Alto 3 *mf* *f* *mp*

Glock. *mf*

Tri.

SlpStek

W.B.

Tom-4 *mf*

Cym.

Tamb. *mf*

Mrs.

T. D. *mf*

B. D. *mf* *p*

118

Alto 1

Alto 2

Alto 3

Glock.

Tri.

SlipStek

W.B.

Tom-t.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

125

Alto 1

Alto 2

Alto 3

Glock.

Tri.

SlpStek

W.B.

Tom-t.

Cym.

Tamb.

Mrcs.

T. D.

B. D.

132 *accel.* $\text{♩} = 190$

Alto 1
Alto 2
Alto 3

accel. $\text{♩} = 190$

Glock.
Tri.
SlipStek
W.B.
Tom-t.

Cym.
Tamb.
Mrs.
T. D.

accel. $\text{♩} = 190$

B. D.

attacca

II. Granny Does Your Dog Bite / Old Dan Tucker

138 $\frac{4}{4}$ $J = 116$

mf chant like a playground rhyme

Alto 1 Gran-ny does your dog bite dog bite dog bite Gran-ny does your dog bite no child no, a

Alto 2 *mf* chant like a playground rhyme

Alto 3 *mf* chant like a playground rhyme

Gran-ny does your dog bite dog bite dog bite Gran-ny does your dog bite no child no, a

Gran-ny does your dog bite dog bite dog bite Gran-ny does your dog bite no child no, a

Gran-ny does your dog bite dog bite dog bite Gran-ny does your dog bite no child no, a

Glockenspiel

Stick Clicks

Slapstick

Wood Block

mf

Marimba

Stick Clicks

Tenor Drum

Bass Drum (pedal)

mf

Stick Clicks

Closed Hi-hat

Bongos (2)

Share

Toms (2)

mf $\frac{4}{4}$ $J = 116$

Double Bass

3/4

141

Alto 1

pup-py dog is on - ly pup-py dog is on - ly a pup-py dog is on - ly yo - ho - ho!

Gran-ny does your dog bite dog bite

Alto 2

pup-py dog is on - ly pup-py dog is on - ly a pup-py dog is on - ly yo - ho - ho!

Gran-ny does your dog bite dog bite

Alto 3

pup-py dog is on - ly pup-py dog is on - ly a pup-py dog is on - ly yo - ho - ho!

Gran-ny does your dog bite dog bite

3/4

Glock.

Sticks

Mar.

Sticks

Sticks

Db.

3/4

145

Alto 1
Alto 2
Alto 3

Gran-ny does your dog bite no child no, a pup-py dog is on - ly a pup-py dog yo - ho -
Gran-ny does your dog bite no child no, a pup-py dog is on - ly a pup-py dog yo - ho -
Gran-ny does your dog bite no child no, a pup-py dog is on - ly a pup-py dog yo - ho -

Glock.
Sticks

Mar.
Sticks
Sticks
Db.

4/4 2/4 3/4
4/4 2/4 3/4
4/4 2/4 3/4

149

3/4 **7/8** **4/4**

Alto 1 ho! Gran-ny does your dog bite dog bite Gran-ny does your dog bite no child no,

Alto 2 ho! Gran-ny does your dog bite dog bite Gran-ny does your dog bite no child no,

Alto 3 ho! Gran-ny does your dog bite dog bite Gran-ny does your dog bite no child no,

Glock. uncover toms

Mar.

B. D. *mf*

Closed H.H.
Bongos
Share
Toms

Db.

3/4 **7/8** **4/4**

153 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Alto 1
pup-py dog is on - ly a pup-py dog is on - ly a pup-py dog oh - ho Gran-ny does your dog bite dog

Alto 2
pup-py dog is on - ly a pup-py dog is on - ly a pup-py dog oh - ho Gran-ny does your dog bite dog

Alto 3
pup-py dog is on - ly a pup-py dog is on - ly a pup-py dog oh - ho Gran-ny does your dog bite dog

$\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Glock.

Mar.

B. D.

Closed H.H.
Bongos
Snare
Toms

$\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$

Db.

156

Alto 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Alto 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Alto 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Glock. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Mar. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Closed H.H.
Bongos
Snare
Toms $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Db. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$

Gran-ny does your dog bite no child no, a pup-py dog is on - ly pup-py dog a pup-py dog is oh - ho - ho!

Gran-ny does your dog bite no child no, a pup-py dog is on - ly pup-py dog a pup-py dog is oh - ho - ho!

Gran-ny does your dog bite no child no, a pup-py dog is on - ly pup-py dog a pup-py dog is oh - ho - ho!

159 $\frac{4}{4}$ $\frac{7}{8}$

Alto 1

Alto 2

Alto 3

Glock.

$\frac{4}{4}$ $\frac{7}{8}$

Mar.

T. D.

B. D.

Closed H.H.
Bongos
Snare
Toms

Db.

$\frac{4}{4}$ $\frac{7}{8}$

Detailed description of the musical score: The score is written for a 4/4 time signature. At the beginning of measure 159, there is a 7/8 time signature change. The Alto 1, 2, and 3 parts are in treble clef and contain a single quarter rest. The Glockenspiel part is also in treble clef and contains a single quarter rest. The Maracas part is in treble clef and contains a single quarter rest. The T.D. (Tom-tom) part is in treble clef and contains a single quarter rest. The B.D. (Bass Drum) part is in bass clef and contains a single quarter rest. The percussion section (Closed H.H., Bongos, Snare, Toms) is in bass clef and contains a single quarter rest. The Db. (Double Bass) part is in bass clef and contains a single quarter rest. The Maracas part has a dynamic marking of *p* and a breath mark. The percussion section has a dynamic marking of *p* and a breath mark. The 7/8 time signature change occurs at the start of measure 160, where the Maracas part has a quarter note followed by an eighth note, and the percussion section has a quarter note followed by an eighth note. The other parts remain at rest.

162

7/8 **4/4** **3/4**

Alto 1 Gran-ny does your goose bite no child no, he's on - ly a ba-by on - ly a ba-by

Alto 2 Gran-ny does your goose bite no child no, he's on - ly a ba-by on - ly a ba-by

Alto 3 Gran-ny does your goose bite no child no, he's on - ly a ba-by on - ly a ba-by

7/8 **4/4** **3/4**

Glock.

Sticks Slap. W.B. *mf*

Mar.

Sticks B. D.

7/8 **4/4** **3/4**

Sticks Closed H.H. Bongos Share Toms *mf*

Db.

165

The score is divided into two systems. The first system includes three Alto parts (Alto 1, Alto 2, Alto 3) and a vocal line. The second system includes a Percussion ensemble (Glock., Sticks, Mar., Sticks, B. D., Closed H.H., Bongos, Snare, Tomms) and a Db. part. The lyrics are: "on-ly a ba-by goose oh-ho - ho gran-ny does your goose bite no child no he's".

Alto 1
 on-ly a ba-by goose oh-ho - ho gran-ny does your goose bite no child no he's

Alto 2
 Gran-ny does your goose bite no child no he's

Alto 3
 Gran-ny does your goose bite no child no he's

Glock.
 Gran-ny does your goose bite no child no he's

Sticks
mp

Mar.
mp

Sticks
 7

B. D.
 7

Closed H.H.
 7

Bongos
 7

Snare
 7

Tomms
 7

Db.

169

Alto 1
Alto 2
Alto 3
Glock.
Sticks
Mar.
Sticks
Closed H.H.
Bongos
Snare
Toms
Db.

on - ly a ba-by goose on - ly a ba-by on - ly a yo-ho - ho!
on - ly a ba-by goose on - ly a ba-by on - ly a yo-ho - ho!
on - ly a ba-by goose on - ly a ba-by on - ly a yo-ho - ho!

7/8 2/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4 7/8 2/4 3/4 4/4 3/4 4/4 7/8 2/4 3/4 4/4 7/8 2/4 3/4 4/4 7/8 2/4 3/4 4/4 7/8 2/4 3/4 4/4

173

Alto 1
Alto 2
Alto 3

Alto 1: speak words and clap rhythms
Alto 2: speak words and clap rhythms
Alto 3: speak words and clap rhythms

Alto 1: No child, no!
Alto 2: No child, no!
Alto 3: No child, no!

Glock.
Sticks

Mar.
Sticks

Closed H.H.
Bongos
Snare
Toms
Db.

Time signatures: 3/4, 4/4

178

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Closed H.H.
Bongos
Snare
Toms

Db.

Dog bite,

Dog bite,

Dog bite,

6

6

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

3/4

4/4

182

3/4

Alto 1
dog bite
no!

Alto 2
dog bite
no!

Alto 3
dog bite
no!

3/4

Glock.

Mar.

3/4

Closed H.H.
Bongos
Snare
Toms

4/4

Db.

4/4

186

Alto 1
Child, no!
No, child!

Alto 2
Child, no!
No, child!

Alto 3
Child, no!
No, child!

Glock.

Mar.

Closed H.H.
Bongos
Snare
Toms

Db.

190

Alto 1 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
 Dog bite, no child!

Alto 2 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
 Dog bite, no child!

Alto 3 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$
 Dog bite, no child!

Glock. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Mar. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Closed H.H.
 Bongos
 Snare
 Toms $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Db. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

194

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Closed H.H.
Bongos
Snare
Tomis

Db.

mf

f

198

Alto 1

Look out the road for Old Dan Tuc-ker, he's too late

Alto 2

Look out the road for Old Dan Tuc-ker, he's too late

Alto 3

Glock.

mp

Mar.

mf

Closed H.H.
Bongos
Snare
Toms

Db.

pizz
mf

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Closed H.H.
Bongos
Snare
Toms

Db.

Sup-per's cold, din-ner's coo-kin',
Sup-per's cold, din-ner's coo-kin',
Sup-per's cold, din-ner's coo-kin',

Old Dan Tuc-ker was a nice old man

Detailed description of the musical score: The score is for page 202 and consists of seven staves. The first three staves are vocal parts for Alto 1, Alto 2, and Alto 3, all in treble clef. They sing the lyrics 'Sup-per's cold, din-ner's coo-kin'' in a rhythmic pattern. The fourth staff is for Glockenspiel (Glock.) in treble clef, with a few notes. The fifth staff is for Maracas (Mar.) in treble clef, with a few notes. The sixth staff is for Percussion (Closed H.H., Bongos, Snare, Toms) in a multi-measure rest for 7 measures, followed by a rhythmic pattern. The seventh staff is for Double Bass (Db.) in bass clef, with a few notes. The lyrics 'Old Dan Tuc-ker was a nice old man' are written below the Alto 3 staff.

206
3/4

Alto 1
Alto 2
Alto 3
Glock.
Mar.
Closed H.H.
Bongos
Snare
Toms
Db.

Old Dan
Old Dan
Old Dan
ride in an old tin

Detailed description: This is a musical score for a piece titled "Old Dan" in 3/4 time. The score is arranged in two systems. The first system includes three vocal parts (Alto 1, Alto 2, Alto 3) and three instrumental parts (Glockenspiel, Maracas, and Drums). The second system includes a Drums part and a Double Bass part. The vocal parts have lyrics: "ride in an old tin". The instrumental parts feature rhythmic patterns and melodic lines. The time signature is 3/4, and the key signature has one flat (B-flat).

210

Alto 1 **2/4** **4/4** can Look out the road for Old Dan Tuc-ker,

Alto 2 Look out the road for Old Dan Tuc-ker,

Alto 3 Look out the road for Old Dan Tuc-ker,

Glock. **2/4** **4/4**

Mar.

Closed H.H.
Bongos
Snare
Toms

Db. **2/4** **4/4**

215

Alto 1 $\frac{3}{4}$ $\frac{4}{4}$ he's too late to get his sup per. Sup-per's cold din-ner's coo-kin, Old Dan Tuc-ker just stan-din' there loo-kin'

Alto 2 he's too late to get his sup per. Sup-per's cold din-ner's coo-kin, Old Dan Tuc-ker just stan-din' there loo-kin'

Alto 3 he's too late to get his sup per. Sup-per's cold din-ner's coo-kin, Old Dan Tuc-ker just stan-din' there loo-kin'

Glock. $\frac{3}{4}$ $\frac{4}{4}$

Mar.

Closed H.H.
Bongos
Snare
Toms $\frac{3}{4}$ $\frac{4}{4}$

Db. $\frac{3}{4}$ $\frac{4}{4}$

219

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Closed H.H.
Bongos
Snare
Toms

Db.

III. Adeus Ulina

J = 50
 223

Alto 1
 Alto 2
 Alto 3
 Glockenspiel
 Marimba
 Crash cymbal
 Woodblocks (2)
 Toms (2)
 Bass Drum
 Double Bass

mp
 A-deus U - li - na que de ti me'au - zen - to, Meu pen - sa - men - to vou dei-xar com

p
 Place crash cymbal on snare drum
 Cover toms with blankets

J = 50

Alto 1

Alto 2

ti - go, Em qual-quer pa - ra - te em qual-quer pa - ra - gen, a tua i - ma - gen es ta-ra co - mi - go

Alto 3

Glock.

Mar.

Cym.
W B.
Toms
B. D.

Db.

233

hum melody as in movement I

2/4 **4/4** *mp*

Alto 1

2/4 **4/4** *mp*

Alto 2

2/4 **4/4** *mp*

Alto 3

E tu ahi fi - cas a sor-rir con - ten - te A tan - ta gen - te que te pe-de
 A gar - land of old - fa - shioned ro - ses sweet- heart I bring — to

2/4 **4/4** *3p*

Glock.

2/4 **4/4** *pp*

Mar.

2/4 **4/4** *mp* *pp* *pp*

Cym.
W. B.
Toms
B. D.

2/4 **4/4** pizz *mp*

Db. *mp*

238

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Cym.
W. B.
Toms
B. D.

Db.

ne-sia a-mar-ga

Es - tou so - fren - do

Drea - ming sweet dreams of

Que mar-ty-rio hor - ren - do

Love - land

Oh que in-cer - te - za

Ro - ses I ga - thered in

you

Love - land

mp

pp

START TRACK 2: "Adeus Ultrag"

242

The score consists of eight staves. The top staff is for the vocal line, with lyrics: "Sin - to a al - ma par - tir se me ao". Below it are three Alto staves (Alto 1, Alto 2, Alto 3) with lyrics "dor" and "you". The bottom section includes Glockenspiel (Glock.), Maracas (Mar.), Cymbals (Cym.), Wood Blocks (W. B.), Tom-toms (Toms), and Bass Drum (B. D.), along with a Double Bass (Db.) staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a measure rest, followed by a measure with a down-bow or breath mark (7) and a quarter note G4. The lyrics "Sin - to a al - ma" are spread across the next three measures, and "par - tir se me ao" across the final two measures.

Elec.

Alto 1

Alto 2

Alto 3

Glock.

Mar.

Cym.
W. B.
Toms
B. D.

Db.

Sin - to a al - ma par - tir se me ao

dor

you

(synchronize with electronics)

247

Synchronize with electronics

Elec. *me - io...* *A - deus, a - deus...*

pp breathe as needed

u:

pp breathe as needed

u:

pp breathe as needed

u:

Alto 1

Alto 2

Alto 3

Synchronize with electronics

Glock.

Mar.

Synchronize with electronics

Cym.
W. B.
Toms
B. D.

Db.

Elec.
 Alto 1
 Alto 2
 Alto 3
 Glock.
 Mar.
 Cym.
 W. B.
 Tomms
 B. D.
 Db.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The Elec. part features a melodic line with eighth and sixteenth notes. The Alto parts provide harmonic support with sustained notes and some melodic movement. The Glock. part has a rhythmic pattern of eighth notes. The Mar. part consists of chords and single notes. The Cym., W. B., and Tomms parts are marked with a double bar line, indicating they are silent. The Db. part features a melodic line with triplets and a dynamic marking of *mp*.

257

Elec. *rit.*
 Se A dor ma - tar - me em fá-tal mas - mor - ra An - tes que eu mor - ra you di - zer - te Adeus

Alto 1 *pppp*

Alto 2 *pppp*

Alto 3 *pppp*

Glock.

Mar.

Cym.
 W. B.
 Toms
 B. D.

Remove crash cymbal from snare
 Uncover toms

Db. *p*

IV. Why Don't You Write a Letter Home?

START TRACK 3: "An Am eiridh sa hmadainn"
 262 (10") $\frac{4}{4}$ ♩ = 60 (TRACK 3 continues)

Electronics
 cue: "what's it about?"

Alto 1 *pp* breathe as needed
 u:.

Alto 2 *pp* breathe as needed
 u:.

Alto 3 *pp* breathe as needed
 u:.

Vibraphone (10") $\frac{4}{4}$ ♩ = 60
p

Marimba

Crotales

Cymbals (crash+junk)
 Wrapping Paper
 Snare Drum (snares off)
 Toms (lo+mid)
 Bass Drum

Double Bass (10") $\frac{4}{4}$ ♩ = 60
pizz mp

Elec.
 Alto 1
 Alto 2
 Alto 3
 Vib.
 Mar.
 Crot.
 Cym.
 Paper
 Db.

pp
mp
p
pp
mp
p
pp
mp
p
pp
mp
p
pp
mp

arco
pp
p
mp

with stick perpendicular to cymbal, scrape cymbal with thick end of stick to produce harmonic

288

Alto 1 *mp* Why _____ don't you write **3/4** a let-ter **2/4** home **3/4** You *pp* prayer-like intoning of the text; do not coordinate rhythm **3/4**

Alto 2 *pp* prayer-like intoning of the text; do not coordinate rhythm **3/4** *La noche esta serena, tranquilo el aquilon. Tu dulce sentinel*

Alto 3 *pp* prayer-like intoning of the text; do not coordinate rhythm **3/4** *La noche esta serena, tranquilo el aquilon. Tu dulce sentinel*

Vib. **3/4** *p*

Mar. *p*

Crot. *pp*

Paper *pp*

Db. **3/4** *p* arco **2/4** **3/4**

Alto 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ know they know not where you are _____ Or if the dead to

Alto 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ te guarda el corazon, Y en alas de los zefiros, que vagan por doquier. Volando van mis suplicas, á ti, bella mujer

Alto 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ te guarda el corazon, Y en alas de los zefiros, que vagan por doquier. Volando van mis suplicas, á ti, bella mujer De un corazon que te ama, recibe

Vib. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Mar. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *p* *p* ord.

Crot. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ pizz

Db. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

305

Alto 1

Alto 2

Alto 3

Vib.

Mar.

Crot.

Db.

se - re - na

es - ta

La no-che

La no-che

se - re - na

se - re - na

se - re - na

p

p

p

pp

mf

pp

mf

pp

V. Old Dan Tucker (Reprise)

323 $\text{♩} = 120$
2
4

Woodblocks (hi+lo) *f raucous*
 Lo Tom

Tambourine Bass Drum *f raucous*

Snare Drum Bass Drum *f raucous*

329 **7**
16

W. B. Lo Tom

Tamb. B. D.

Snare B. D.

6
16

335 $\frac{6}{16}$ $\frac{2}{4}$

W. B. Lo Tom
Tamb. B. D.
Snare B. D.

341

W. B. Lo Tom
Tamb. B. D.
Snare B. D.

347

W. B. Lo Tom
Tamb. B. D.
Snare B. D.

353

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

359

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

365

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

371

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

376

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

382

7 **16** **2** **4**

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

388

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

394

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

START TRACK 4: "Old Dan Tucker"

400

Elec.

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

Old Dan Tuc-ker was a nice old man, he used to ride in an old tin pan. The old grey goat used to draw him a - long and

406

Elec.
 W. B.
 Lo Tom
 Tamb.
 B. D.
 Snare
 B. D.

e - very mile he'd sing this song I'out the road for Old Dan Tuc - ker he's too late to get his sup - per

$\frac{3}{4}$

$\frac{2}{4}$ Follow electronics

412

Elec.
 W. B.
 Lo Tom
 Tamb.
 B. D.
 Snare
 B. D.

Old Dan Tuc - ker he got drunk an' he fell in a fire an' he kicked up a trunk an' the

p

p

p

418

Elec.
 W. B.
 Lo Tom
 Tamb.
 B. D.
 Snare
 B. D.

char - coal fell in - side his shoe an' Ho - ly Mose' how the a - shes flew. Look out the road for Old Dan Tuc - ker

424

TRACK 4 ENDS

424

Elec. he's too late

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

430

430

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

436

436

W. B.
Lo Tom

Tamb.
B. D.

Snare
B. D.

VI. Andrew Batan

456

6
8 Follow electronics
♩. = approx. 80

There once were three bro-thers from mer-ry Scot-land, from mer-ry Scot-land were they _____ They cast a lot to to

Electronics

Alto 1

Alto 2

Alto 3

6
8 Follow electronics
♩. = approx. 80

Glockenspiel

Vibraphone

Triangle

Marimba

Crotales

Bass Drum

Double Bass

462

Elec.



468

Elec.



474

Elec.

Vib.



480

Elec.

arco

p
for arco notes, durations are approximate

Vib.

Crot.

p
for arco notes, durations are approximate



486

Elec.

88

491

Elec. *6/8* no that ne-ver can be Your ship and your ear-go, I'll take them a-way and your mer-ry men drown in the sea When the news reached old

Alto 1

Alto 2

Alto 3 *pp* breathe when needed

Vib. *6/8* ord. *mf*

Mar.

Crot.

Db. *pp*

Elec. En - ga - land what And - rew Ba - tan had done, their ship and their car - go he'd ta - ken a - way, and all of their mer - ry men

Alto 1

Alto 2 *pp* breathe when needed

Alto 3

Vib. arco

Mar.

Crot.

Db. (8)

Elec.

pp breathe when needed

Alto 1

Alto 2

Alto 3

Vib.

Mar.

Crot.

Db.

In tempo

TRACK 5 continues

510

And-rew Ba-tan my life I'll no lon-ger en - dure

p

Alto 1

Alto 2

mp

Alto 3

He had not sailed but one sum-mer's eye when a light, it did ap -

In tempo

f

p

ord.

p

ord.

To Autoharp.

p

(15)

Db.

Elec.

Alto 1

Alto 2

Alto 3

Vib.

Mar.

Crot.

Db.

Elec. -----

Alto 1

Alto 2 *mp* Who art, who art, cried Cap-tain Charles Ste-wart who art that sails so nigh We're the

Alto 3 *p*

Why don't you write? _____

Vib. *p*

Mar. *p* *mf* *mf* *p*

Hp. *p*

Db. (15)

Elec.

Alto 1

O no, that ne-ver can be

Why don't you

Alto 2

Cap-tain Charles Ste-wart, O no, that ne-ver can be

Your ship and your car-go I'll take them a-way and your

Alto 3

no

Why don't you write

Vib.

Mar.

p *mf*

Hp.

Db.

pizz *p*

Ellec.

Alto 1 *mp* What ho, what ho, cried

Alto 2 mer-ry men down in the sea

Alto 3 What

Glock.

Vib. *ppp*

Mar. *p* *mf* *p*

Hp. To Crot.

B. D.

Db. *p*

Detailed description of the musical score: The score is for page 536 and includes parts for Ellec., three Alto voices, Glockenspiel, Vibraphone, Maracas, Harp, Bass Drum, and Double Bass. The vocal parts have lyrics: 'What ho, what ho, cried' for Alto 1, 'mer-ry men down in the sea' for Alto 2, and 'What' for Alto 3. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp*, *ppp*, *p*, and *mf*. The Harp part includes the instruction 'To Crot.'. The score is written in a key with two flats and a common time signature.

Ellec.

Alto 1 And - rew Ba- tan, I va- lue you not one pin for while you show me fine brass with-out I'll

Alto 2 What ho I cried

Alto 3 ho I cried

Glock.

Vib. *f* *p*

Mar. *f* *p*

Hp.

Db.

TRACK 5 ends

Elec.

Alto 1

pp prayer-like intoning of the text; do not coordinate rhythm

show you good steel. with - in

know not where you are. *Why do you linger*

Alto 2

pp prayer-like intoning of the text; do not coordinate rhythm

letter home, you know they

know not where you are. *Why do you linger*

Alto 3

pp prayer-like intoning of the text; do not coordinate rhythm

Why don't you write a

letter home. You know they

know not where you are. *Why do you linger*

Glock.

Vib.

Mar.

Hp.

Db.

Crotales

8va

Alto 1
do not wait. Why don't you write before it's too late. Linger, do not wait
p Then *mp* broad - - side

Alto 2
do not wait. Why don't you write before it's too
p Then *mp* broad - -

Alto 3
do not wait. Why don't you write before it's too late
mp Then broad-side to broad-side, these

Glock. *pp*

Vib. *pp*

Mar. *pp* *mf* *mf*

Crot. *p* *mp*

B. D. *mp*

Db. *mp*

556

The musical score consists of three vocal staves (Alto 1, Alto 2, Alto 3) and seven percussion staves (Glock., Vib., Mar., Crot., B. D., Db.). The vocal parts are in treble clef with a key signature of two flats. The percussion parts are in bass clef with a key signature of two flats. The lyrics are: "ships they stood, like thun-der their ca-nons did roar, They had not fought but two hours or so when Why don't you write side Why". The score includes various musical notations such as slurs, ties, and dynamic markings like *mp*.

Alto 1 don't you write go home go home go

Alto 2 go home go go home go home go

Alto 3 go home go *p* Go home, go home, cried

Glock. Vib. Mar. Hp. B. D. Db.

Autoharp
cluster with soft mallets (pitches approximate)

576

Alto 1
Alto 2
Alto 3

Glock.
Vib.
Mar.
Hp.
B. D.

Db.

pp
 Why don't you write before it's too late? don't you write a letter

pp
 Why don't you write before it's too late? You know they know not where you are. Why do you linger, write a letter

pp
 Why don't you write before it's too late? You know they know not where you are. Why do you linger, do not wait. Why don't you write a letter

Glock. Vib. Mar. Hp. B. D. Db.

The musical score is arranged in a system with three vocal staves (Alto 1, Alto 2, Alto 3) and six instrumental staves (Glock., Vib., Mar., Hp., B. D., Db.). The vocal parts have lyrics written below them. The instrumental parts are mostly rests, with some notes in the Vib. and Db. parts. Dynamic markings like 'pp' are placed above the vocal staves. The key signature has three flats (B-flat, E-flat, A-flat).

Alto 1
Alto 2
Alto 3

home
home
home

Glock.
Vib.
Mar.
Hp.
B. D.
Db.

home
home
home

592

Musical score for measures 592-596. The score is written for Glockenspiel (Glock.), Maracas (Mar.), Bongos (B. D.), and Double Bass (Db.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a melodic line in the Glockenspiel and Maracas, and a bass line in the B. D. and Db. The dynamics are *ppp* (pianississimo) and *mp* (mezzo-piano). A double bar line is present at the end of measure 595. A dashed line indicates the end of the system.



597

Musical score for measures 597-601. The score is written for Glockenspiel (Glock.), Triangle (Tri.), Maracas (Mar.), Bongos (B. D.), and Double Bass (Db.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a melodic line in the Glockenspiel and Maracas, and a bass line in the B. D. and Db. The dynamics are *pp* (pianissimo), *fff* (fortississimo), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). A double bar line is present at the end of measure 600. A dashed line indicates the end of the system.

VII. Field Hymns

602 $\frac{4}{4}$ $\text{♩} = 140$

Alto 1

Alto 2

Alto 3

603 $\frac{4}{4}$ $\text{♩} = 140$

Glockenspiele

Vibraphone

Triangle

Slapstick

Woodblocks (lo-hi)

Toms (lo-hi)

p

pp

Marimba

p

Maraacas (lo-hi)

Bongos

Tenor Drum

Crotales

Cymbals (crash-junk)

Snare Drum

Toms (lo-mid)

Bass Drum

snare off

p

$\frac{4}{4}$ $\text{♩} = 140$

pizz

Double Bass

p

618

Alto 1

Alto 2

Alto 3

Vib.

SpsSik.

W.B.

Toms

Mar.

Bongos

T. D.

Crot.

S. D.

Toms

Db.

625

Alto 1 $\frac{3}{4}$ $\frac{4}{4}$ *pp* prayer-like whispering of the text (unpitched)
Adeus Ulma, que de ti me auento

Alto 2 *pp* prayer-like whispering of the text (unpitched)
La noche esta serena, tranquilo, e aquilon.

Alto 3 *pp* prayer-like whispering of the text (unpitched)
Why don't you write a letter home? You know we know not where you are. Or if...

Vib. $\frac{3}{4}$ $\frac{4}{4}$ *mip*

Mar. *mf* *p*

Crot. *p* *mf*

S. D.

Toms

B. D.

Db. $\frac{3}{4}$ $\frac{4}{4}$ *mf* *p*

633

Alto 1 $\frac{2}{4}$ $\frac{4}{4}$ *p* *f*

Alto 2 *p* *f* *Meu pensamento*

Alto 3 *p* *f* *Tu dulce sentinel*

or if the dead

Vib. $\frac{2}{4}$ $\frac{4}{4}$ *p*

Shpstk.

Mar. $\frac{2}{4}$ $\frac{4}{4}$

Crot.

Toms

B. D.

Db. $\frac{2}{4}$ $\frac{4}{4}$ *p* *mf*

641

Alto 1 *p* You dei - xar *p* home
 a - qui - lon
 com - ti - go
 a - qui - lon
 el co - ra - zon
 a - qui - lon

Alto 2 *pp* a - qui - lon
pp a - qui - lon
pp a - qui - lon

Alto 3 *pp* a - qui - lon

Vib. \sharp^{\flat}

Shpstk.

Mar. *pp*

Mres. *pp*

Bongos

Crot.

S. D.

B. D.

Db.

Alto 1 home

Alto 2 *p* home

Alto 3 *pp* *Why don't you write before*

Vib. \sharp *pp*

Mar. *mp*

Mrs. *mp*

Bongos *p*

T. D. *p*

Crotn. *p* *ppp*

S. D. *p*

Toms *f*

B. D. *p*

Db. *pp*

$\frac{3}{4}$

656

Alto 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *p* a - qui - lon tran - qui - lo

Alto 2 *p* a - qui - lon tran - qui - lo

Alto 3 *p* a - qui - lon tran - qui - lo

Vib. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ ord.

Mar. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *ppp* \leq *f* *mf* *p*

Crot.

S. D. *pp*

Toms *ppp*

B. D. *mf*

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *mf* *p*

664

Alto 1 *mp* *f* home

Alto 2 *mp* *f* home

Alto 3

Vib. *pp*

Mar. *pp*

Crot.

S. D. *p*

Toms *pp*

B. D.

Db.

671 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Alto 1
Alto 2
Alto 3

Vib. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
mf *pp* *pp* *mp* *pp*
mf *pp* *pp* *mp* *pp*

Mar. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
pp *pp* *pp* *mp* *pp*

Crot.
S. D.
Toms
B. D.

Db. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
f *pp* *pp* *f* *pp*

677

Vib.
Mar.
Crot.
Db.

pp



684

Glock.
Vib.
Tri.
Mar.
Crot.

pp
p

697
3/4

Musical score for measures 697-700. The score is in 3/4 time. It features four staves: Glock., Tri., Mar., and Crota. The Glock. and Tri. parts play a rhythmic pattern of eighth notes with triplets. The Mar. and Crota. parts play a similar rhythmic pattern, with the Crota. part including a triplet of eighth notes in measure 700.



699
3/4

Musical score for measures 699-700. The score is in 3/4 time. It features seven staves: Alto 1, Alto 2, Alto 3, Glock., Tri., Crota., and Db. The Alto 1, 2, and 3 parts play a melodic line with a triplet of eighth notes in measure 699. The Glock. and Tri. parts play a rhythmic pattern of eighth notes with triplets. The Crota. and Db. parts play a similar rhythmic pattern, with the Crota. part including a triplet of eighth notes in measure 700.

708

Alto 1 *p* a: ui:

Alto 2 *p* a: ui:

Alto 3 *p* a: ui:

Glock. $\frac{7}{8}$

Vib. $\frac{7}{8}$

Tri. $\frac{7}{8}$

Mar. *p*

Crot. $\frac{7}{8}$

Db. $\frac{7}{8}$

717

Alto 1

Alto 2

Alto 3

Glock.

Vib.

Tri.

Mar.

ppp

Crot.

Db.

arco

p

727

Alto 1 hum the melody, as in movement I.

Alto 2 hum the melody, as in movement I.

Alto 3 hum the melody, as in movement I.

B. D. *p*



736

Alto 1 continue humming for remainder of movement

Alto 2 continue humming for remainder of movement

Alto 3 continue humming for remainder of movement

B. D.

Alto 1
Alto 2
Alto 3

Glock.
Vib.
Toms

scrape with brush
pp

Mar.

p

B. D.

Db.

wispy, scratchy sounds with bow on muted strings
pp

Alto 1

Alto 2

Alto 3

Glock.

Vib.

Toms

continue to IMPROVISE in this style
soft, sparse, "scrapey" sounds

Mar.

B. D.

Db.

continue to IMPROVISE in this style
soft, sparse, "scrapey" sounds

Alto 1 *pp*

Alto 2 *pp*

Alto 3 *pp*

Glock.

Vib.

Toms

Mar.

Mres.

Bongos

B. D.

Db.

two sounds: high and low

p

Alto 1

Alto 2

Alto 3

Glock.

Vib.

W.B. Woodblocks

Mar.

Mres. — continue to IMPROVISE in this style, using maracas and bongos

Bongos *soft, sparse, "scrapety" sounds*

B. D.

Db.

tap body of bass in two distinct locations (high and low)

continue to IMPROVISE, widening palette to include occasional palm strike

p

p

p

Alto 1

Alto 2

Alto 3

Glock.

Vib.

dyads: pitches indeterminate (maximum interval of major third)

mp

Mar.

Mrs.

Bongos

T. D.

continue to IMPROVISE in this style, widening palette to include tenor drum

mp

B. D.

Db.

wider palette; play other parts of the bass with hands

mp

800

Alto 1 *ppp*

Alto 2 *ppp*

Alto 3 *ppp*

Vib. *mf*

SpkStk. continue to IMPROVISE, now using all of the unpitched instruments

W.B.

Mar.

Mrs.

Bongos

T. D.

B. D.

Db.

Alto 1

Alto 2

Alto 3

Vib.

dyads: pitches indeterminate (maximum interval of major third)

Mar.

Mres.

Bongos

T. D.

B. D.

Db.

expand palette further; add arco and pizz notes

82/1

Alto 1

Alto 2

Alto 3

Vib.

Mar.

B.D.

Db.

830

Alto 1 *pppp*

Alto 2 *pppp*

Alto 3 *pppp*

Vib. *p < f*

Mar. *p < f*

B. D.

Db.

839

Alto 1

Alto 2

Alto 3

Vib. *f*

Mar. *f*

Cym. on bell

B. D.

Db. *f*

Detailed description: This page of a musical score covers measures 839 to 842. It features seven staves. The first three staves are for Alto 1, Alto 2, and Alto 3, each in a treble clef with a key signature of one flat. They play a melodic line with slurs and ties. The fourth and fifth staves are for Vib. and Mar., both in treble clef with a key signature of one flat. They play a rhythmic pattern of eighth notes with slurs and ties, including triplets and quartets. The sixth staff is for Cym. (Cymbal) and B. D. (Bass Drum), both in a common time signature. The Cym. part has a 'on bell' instruction and plays a rhythmic pattern with slurs and ties. The B. D. part plays a simple rhythmic pattern. The seventh staff is for Db. (Double Bass), in a bass clef with a key signature of one flat, playing a simple rhythmic pattern. Dynamics include *f* (forte) for the Vib. and Mar. parts.

847

Alto 1

Alto 2

Alto 3

Vib.

Mar.

B. D.

Db.

853

Alto 1

Alto 2

Alto 3

Vib.

Mar.

B. D.

Db.

stloppy, chaotic

ff

stloppy, chaotic

ff

Detailed description: This page of a musical score, numbered 853, features seven staves. The first three staves are for Alto 1, Alto 2, and Alto 3, each starting with a treble clef and a key signature of one flat. They play a simple melodic line with a fermata. The fourth staff is for Vib. (Vibraphone), the fifth for Mar. (Maracas), and the sixth for B. D. (Bongos). These three percussion staves play a complex, syncopated rhythmic pattern consisting of eighth and sixteenth notes, with triplets and quadruplets. The Vib. and Mar. parts include performance instructions: 'stloppy, chaotic' and 'ff' (fortissimo). The seventh staff is for Db. (Double Bass), which is a solid black line, indicating it is silent. The score is written in a standard musical notation style with various articulation marks like accents and slurs.

859

Alto 1

Alto 2

Alto 3

Vib.

Mar.

B.D.

Db.

Alto 1

Alto 2

Alto 3

Vib.

Mar.

B. D.

Db.

Detailed description of the musical score: The score is arranged in two systems. The first system contains three Alto parts (Alto 1, Alto 2, Alto 3) and three lower parts (Vib., Mar., B.D.). The second system contains the same three lower parts (Vib., Mar., B.D.) and a Db. part. The Alto parts are in treble clef with a key signature of one flat. They play a simple melodic line consisting of quarter notes and half notes. The Vib. and Mar. parts are in treble clef and play a complex rhythmic pattern of eighth and sixteenth notes, often grouped in threes and fours with slurs and accents. The B.D. part is in bass clef and plays a simple melodic line. The Db. part is in bass clef and is mostly silent, indicated by a thick black bar.