

Performance instructions

Score - General instructions

The score is notated at pitch, **except:**
Piccolo, Xylophone, and Celesta sound one octave higher than written
Glockenspiel sounds two octaves higher than written

Accidentals are valid throughout the measure (at the same pitch level)
and when tied across the bar-line (to the tied note only)


NV = no vibrato



(*vib.*) = with vibrato

l. v. or ~ , ~ = *laissez vibrer* (let vibrate)

◁ = begin crescendo from nothing (*di niente*)

▷ = decrescendo to nothing (*a niente*)

 or AFAP = as fast as possible; tremolos are AFAP, **not** measured

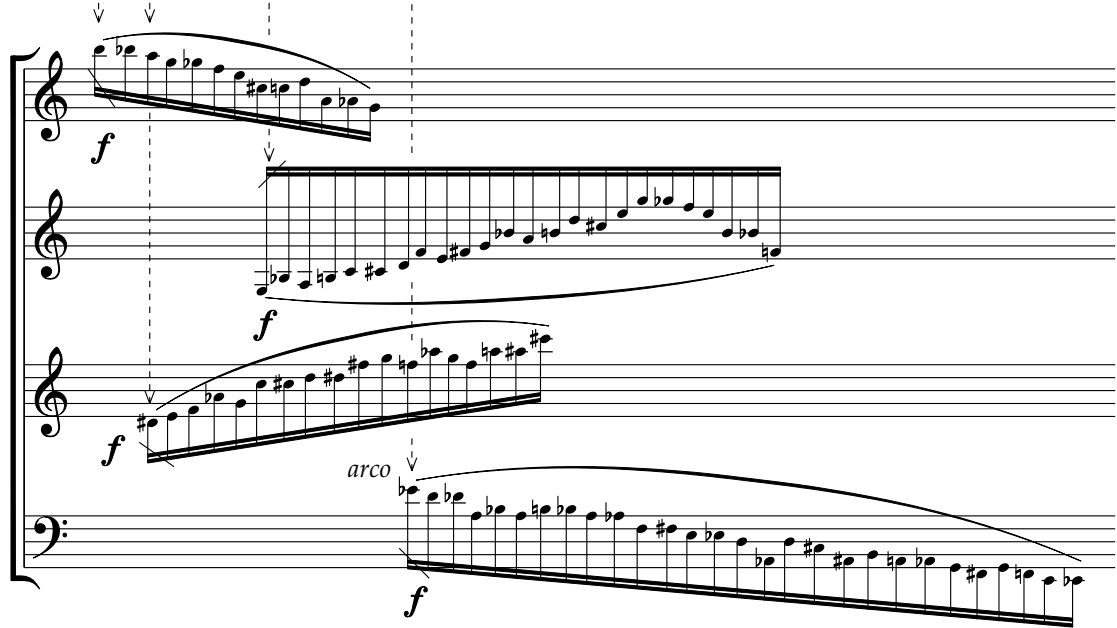
 or  = muffle

⑤ = Conducted cue
↓

Interrelated cues between voices

Cue in rapid succession


① ② ③ ④



Soprano

Symbols in the text are from the International Phonetic Association:

- [a] father
- [o] rose
- [u] moon
- [i] meet
- [e] parler (French)
- [ɛ] bed

 = speech rhythm *ad lib.*, on the pitch indicated



↑ = highest pitch or register possible

Portamento, where indicated, should be a traditional dramatic rising or falling at the **end** of the duration, not a measured glissando. If *glissando* is indicated, the movement should be immediate and throughout the duration.


Multiphonics (reinforced harmonics), in which not only the fundamental is heard, but a series of isolated partials above it, as well. Indicated by ♢, they are produced by singing the fundamental on the vowel [u] with the lips thrust forward, puckered to form a tiny circular opening. With the tongue low and withdrawn (the normal position for this vowel), the sound will be mellow and "flutey", i.e. with no pronounced harmonics. As the tongue is moved **slowly** forward and upward, toward the back of the front teeth, progressively higher harmonics will appear. The exact tongue movement will vary from singer to singer and can be found only by experimentation.

Performance instructions, *cont.*


Woodwinds

-  = note played as multiphonic (*fingering given*)
-  = FLUTE– breath tone, articulated plosively by "th" as in "they", the tongue being suddenly lowered from the back of the front teeth.
- glissandi* move immediately from the initial pitch and through the entire duration

Strings

-  = slap (Bartók) *pizzicato*
- glissandi* move immediately from the initial pitch and through the entire duration

Piano

- Pedal only where indicated
-  = pedal still depressed from the previous system
- lift hands* = with damper pedal depressed, lift hands abruptly away after playing, allowing sympathetic resonance of other strings to "blossom"
- l. h.* = left hand
- r. h.* = right hand
- Pianist also plays Celesta, positioned at right angle to the keyboard

An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back

$\text{♩} = 40$ Richard Felciano

PICCOLO

B♭ CLARINET

VIOLIN

VIOLONCELLO

SOPRANO

PERCUSSION

PIANO

mf

tr

mp

mp

Go - ing, —

10

7

PICC.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

ppp distant, a weak tone

p

pp

but softly!

fltz. NV

wispy tone

touch note briefly

sul pont. ord.

pp silvery

(ord.) NV

p

sul pont. ord. NV

mp

3

You could have mu - sic

12

PICC. *fltz.* *pp* *tr* *ten.* *ten.* *weak tone, very breathy* *ppp* *fltz.*

B♭ CL.

VLN. *VIB.* *tr* *(b♭)* *non tr.* *tr* *non tr.*

VC.

SOP. *port.*
but I'm not go - - ing to be list' - ning I'm go - ing

PERC. *LG. TOM-TOM (soft yarn)* *tr* *pp* >

PNO. *8va* *mp* *foreground* *mp secco* *senza pedale*

Red.

17

PICC. *FLUTE (ord)* *p* *20*

B♭ CL.

VLN. *III II* *sub. sul pont.* *7* *(sul pont.)* *sul pont.* *6* *pp*

VC. *con sord.* *p* *f suddenly angry* *pp*

SOP. *pp* *mp* *3*
mmm I real-ly don't care if I'm re -
bocca chiusa (enter behind cello)

PERC.

PNO. *8va* *mp*

Red.

sharp tongue

21 (FL.)

FL.

sfz

PICC.

mp

B♭ CL.

p mormorando

VLN.

ord. *p dolce*

VC.

ord. *p dolce*

SOP.

mem - ber'd or not — them I'm go - ing —

PERC.

VIBR., medium yarn

mp dry patter - no pedal

PNO.

8va

limpid

mf lift hands after playing

(Red.)

25

to FLUTE

PICC.

B♭ CL.

f

VLN.

arco *tr*

VC.

p

SOP.

PERC.

molto *f*

PNO.

(Red.)

28

30

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

foreground
pizz., ord. 3

NV

mf

VIB.

pizz.

mp dolce

mf

sweetly mp

mf

(VIBR.)

mf

lift hand

(Red.)

Red.

What you do when you're a - live is what counts. We all

33

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

echo-tone
NV

ppp ! sempre

match Soprano dynamic

mp

arco match Soprano dynamic via sord.

mp

distant NV to PICC.

p

MAR.

Tap with 3rd finger, alternate hands, constantly changing pitches, as fast as possible (AFAP)

pp distant!

(mf)

(Red.)

Red.

Red.

Red.

Red.

release together

__ make __ our __ im-print one way __ or an - oth - - er

II. Outhouse Economics

Feroce
Cue in rapid succession

① ② ③ ④

Intersect Violoncello (battuta)

♩ = 72

PICC.

shrill

B♭ CL.

VLN.

VC.

pizz. *arco* *pizz.* *arco*

f *mp!* *f* *gl.* *(f)*

SOP.

f

Five gal-lon

PERC.

TIMP.

f *f*

PNO.

4

PICC. *shrill* *tr* *ff*

B♭ CL. *shrill* *tr* *ff*

VLN.

VC.

SOP. *flush!*

PERC. *WHIP* *f*

PNO. *ff* *senza pedale!*

6

PICC. *sub. mp* NV *sub. f*

B♭ CL. *sub. mp* NV *sub. f*

VLN. *sub. mp* NV *pizz.* *sub. ff*

VC. *sul pont. mf* 9 6 *ord.* 6

SOP. *f*
Talk a - bout your five gal-lon flush.

PERC. VIBR. (hard yarn) *sfp*

PNO. *f* 5

9 10 ♩ = 60

PICC. *f* *sub. mp* *f*

B♭ CL. *f* 7 *sub. mp* *f*

VLN. *arco f* 9 *sub. mp* (mp)

VC. *f* 3 6 *sub. mp* (mp)
sprightly, like an "aside" to the audience

SOP. With an out-house

PERC. BONGOS *tr*
TEMPLE BLKS. (med. rubber) *p*
mf

PNO. *8ba-----* *ff*

12 *to FLUTE*

PICC. *FLUTE* *ftz.* *sharp tongue* *NV* *f*

B♭ CL.

VLN. *pizz.* *f* *arco* *mf* *pizz.* *f*

VC.

SOP. *3* *dim.* *fade into Vibr. note*

You don't e - ven need _____ a two gal-lon flush _____

PERC. *tr* *VIBR., motor off (med. yarn)* *mp* *Red.*

PNO.

16 *lontano* *NV*

FL. *p!* *mf* *3* *3* *mp*

B♭ CL. *to BASS CL.*

VLN. *arco, spiccato* *mf* *6* *5* *mp* *7* *punto d'arco* *7* *6* *p*

VC. *f* *ff* *f* *p*

SOP. *chant-like, evenly, without accent* *mf* *NV* *3* *3*

Out-house e-co-nom-ics

PERC. *connect to Fl.*

PNO. *lift hand after striking key* *mf* *sustain with finger* *mf* *Red.* *senza pedale*

20

FL.

BASS CL. (actual pitch)

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

out - house e - co - nom - ics

VIBR. (med. yarn)

mp

secco

senza pedale

mf

secco

sim.

senza battuta; disregard vertical page alignment

25

FL.

mf

sub. ff

to Bb CL.

to PICC.

mf

Begin 2" after Piano trill starts

PICC.

trill

mf

VLN.

(♩ = 60)

senza battuta

mf

VC.

con sord., sul tasto

p

SOP.

pp!

molto

We've _____

S. D.

trill

mp

PERC.

(hard rubber)

fz

BONGOS

TOM-TOMS

f

PNO.

trill

loco

loco

8ba

8ba

senza pedale

play as one continuous legato figure

senza battuta

1''

1 2

37 ♩ = 60

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

NV, *louré*

mf

mf

f

ord.

f

My ap-proach

(SUS. CYM.)

tr

♩ = 60 battuta

overlap end of cello figure

f

senza pedale

♩ = 60 battuta

40

enter behind Soprano

NV!

ppp ! *lontano*

1

Strings AFAP, others **battuta** (Cond.: see note below)

weak fltz.

sub.*f*

N. B.

ppp staccato volante

N. B.

ppp staccato volante

My ap-proach

PERC.

MAR.

Tap with third finger, alternate hands, constantly changing pitches, AFAP

p

8va

mf

6

(*mf*)

6

mf

f senza pedale

N. B.; **Conductor**– let strings finish on their own, so sound may not line up as notated.
N. B.: **Strings**– always upbow, pause only long enough to return bow to starting position. Make no attempt to synchronize.

Faster, ♩ = 84

43

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp

ord.

p

mf

p

mf

mf

f senza pedale

45

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp

mp

f

mf

f

p

mf

p

f

ppp

ff senza pedale

NV

47

FL.

senza cresc.

B♭ CL.

VLN.

VC.

ff

roughly

6

ff

5

ff

enter behind Cl.

ppp inaudible (boca chiusa)

(boca aperta) →

SOP.

My

slow crescendo, greatest toward the end

PERC.

GLOCK., (metal)

f

VIBR., (med. yarn)

ff

release at Vc. entry

PNO.

ff

lift hands

release at Vc. entry

50

FL.

mf

B♭ CL.

mf

VLN.

mf

sul tasto

p

VC.

mf

ff

gliss.

gliss.

SOP.

f

ap-proach to e - col - o - gy

PERC.

VIBR. (med. yarn)

mp

evenly without accent, always senza pedale

TIMP.

mf gl.

PNO.

51

FL.

mf

B♭ CL.

mf

VLN.

mf

VC.

mf

ff

gliss.

gliss.

SOP.

f

ap-proach to e - col - o - gy

PERC.

VIBR. (med. yarn)

mp

evenly without accent, always senza pedale

TIMP.

mf gl.

PNO.

54

FL. *fltz.* *mp*

B♭ CL.

VLN. *gliss.* *3: d* *5: gliss.* *mp*

VC. *3*

SOP. *(isolated notes (*) as before)* *(*) mp* *f* *mp* *f*
is the sim - plest way is the best _____ way _

PERC. *(mp sempre)* *molto* *f* *Red.* *(lift on 4)*

PNO.

57

FL. *NV fltz.---* *3* *3* *mp*

B♭ CL. *5* *6* *p* *to BASS CL.*

VLN. *f* *p* *dim. with Soprano*

VC.

SOP. *dim. with Violin* *p* *Like a chant: evenly, without accent* *mp* *3* *3* *3* *3*
Out - house e - con - o - mics Out-house e - con - o - mics

PERC. *MAR.* *p!*

PNO. *8va* *brittle* *mf* *mp* *senza pedale*

60

FL.

5

4

4

4

ff

to PICC.

B. CL.

5

4

4

4

VLN.

sul tasto

sul pont.

mp

ff

3

5

3

5

4

4

4

VC.

5

4

4

4

ff pesante

SOP.

5

4

4

4

f

Talk _____ a - bout your

PERC.

MOUNTED RATCHET
turn at moderate, even
speed for one beat

mf

5

4

4

4

PNO.

senza pedale

sfz

3

7

f

5

4

4

4

63

PICC.

PICC.

f ! shrill

2

4

2

4

B. CL.

exaggerate cresc./decresc.

mf

3

6

3

3

to Bb CL.

VLN.

2

4

2

4

VC.

2

4

2

4

SOP.

five gal-lon flush!

With _ an

2

4

2

4

PERC.

VIBR. (med. yarn)

mf

2

4

2

4

XYLO.

f brittle

2

4

2

4

PNO.

lightly

mf

2

4

2

4

senza pedale

66

PICC.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

out - house _ you don't e - ven need _____ a two gal-lon flush, _____

mf

f! brusquely

mf lift hands

mf

mp

7

70 **senza battuta** ♩ = 60

PICC. *sfz* *f* *shrill* *mf* (less) *1''*

Bb CL. *pizz.* *arco, sul pont.* *ord.* *tr*

VLN. *sfz* *mf* molto legato *1''* sul pont.

VC. *mf* molto legato *fade into texture*

SOP. *two gal-lon flush*

PERC. *W. B.* *H. L.* *S. D.* *tr* *mf*

PNO. *mf* *3* *senza pedale*

(70) 2" ② 2" ♩ = 72 battuta

PICC. rapid trill *tr* (b♭) *mp*

B♭ CL. *pizz.* *p*

VLN. *ord. tr* *Stop on cue ②* *mf*

VC. *Stop on cue ②*

SOP. *f!* rapid banter – spit out the words (♩ = ♩ always)
Talk a-bout your five gal-lon flush, your eight gal-lon flush, your

PERC. N. B. VIBR. (hard mallet) *ff* *fast gliss.*

PNO. *f* *mf* lightly! *sempre senza pedale* *senza pedale*

74 stop precisely on downbeat // stop precisely on downbeat stop precisely on downbeat

PICC. *tr* (b♭) //

B♭ CL. *f* *arco* *f*

VLN. *mf* *ord.* *sul pont.* *f*

VC. *mp* *f* *ord.* *f* *sub. cresc. molto*

SOP. three gal - lon flush, we've had an out-house for twen - ty years

PERC. (VIBR.) (Timp.) *tr* *stop precisely on downbeat* *tr* *stop precisely on beat*

PNO. *mf*

N. B.: Vibraphone – natural-note gliss.

L'istesso tempo

90

86

to FL.

$\text{♩} = \text{♩}$

PICC.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

II I

arco

mf

a one gal-lon flush

TIMP.

mf/ mp – match Piano dynamic at mm. 88

sustain with finger

f!

($\text{—} \text{—} \text{—}$)

FLUTE

NV

roll mouthpiece

slow gliss.

(b♭)

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf

We're ____ try - ing ____ to do ____

(hand muffle)

tr

96

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

100

— with less and less —

tr

gliss.

mp secco, ma non staccato senza pedale

sul tasto

pp!

p

101

FL. *fltz.* *mp* *f* *fltz.* *f* *tr*

B♭ CL. *f* *mf*

VLN. *sul pont.* *dim.* *slow gliss.*

VC. *sub. ff* *ord.* *mf*

SOP. *mf* (going her own way, not influenced by instrumental commentary)

PERC. MARACAS *mf* RATCHET *mf* TEMPLE BLKS. (yarn) *mf*

PNO. *sub. ff* *8ba* *martellato senza pedale* *senza pedale*

The sim-plest way _____ is the best way _____

105 $\text{♩} = 60$

FL. *f* 6 *sf*

B♭ CL. *trm* 3 3

VLN. *sul pont.* *mp* 5 *f* *ord.* *mf*

VC. *sf* *mf*

SOP. *mf*
We're try-ing to do with less and less

PERC.

PNO. *mf* 5 5 6

108 110 sharp tongue!

FL. *f* 7 *f*

B♭ CL. *mf* 7 *f*

VLN. 3 *f* 3 *mf* 7 *f* *f*

VC. *mf* *f*

SOP.

PERC. S. D. *trm* *mf* H. L. BONGOS *f* *trm* *mf* XYLO (wood sticks) *f*

PNO. *f* *f* sustain with finger

111

FL.

B \flat CL.

VLN.

VC.

PERC.

PNO.

sub. *p*

f

ff

7

3

3

3

6

7

7

5

5

mf

GLOCK.

gliss.

p!

sub. *p*

f

mf (less)

sempre senza pedale

to PICC.

114

PICC.

B \flat CL.

VLN.

VC.

SOP.

PERC.

PNO.

PICC.

ff! shrill

mf

mf

mf

mf

mf (crusty, in a matter - of - fact manner)

I don't know — if I'm going to

(S. D.) *tr*

mp

(stop on Piano entry)

mf

119 120

PICC. *ff* *sharp tongue* ① *senza battuta* 6" *to FLUTE*

B♭ CL. *ff* *sul pont.*

VLN. *ff* *sul pont.*

VC. *ff* *sul pont.*

SOP. *change the world*

PERC. (S. D.) *tr* *tr* *tr* MED. SUS. CYM. (med. yarn) 0.5" *tr* *mp*

PNO. *sub. ff* *martellato!*

123 ♩ = 50 *battuta*

FL. *FLUTE* *mf* *percussive, short!* *sf sf*

B♭ CL.

VLN.

VC.

SOP. *f* *parlando* *gon-na see* *(determined, almost through the teeth)* *mf cantato* *that it doesn't change*

PERC. *VIBR., (med. yarn)* *mf* *(Pedal release on Cym. strike)* *TEMPLE BLKS. (med. yarn)* *H. 3 3* *L.* *mp* *f* *ff very short! (choke instantly)* *H. SUS. CYM.*

PNO.

127

130

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

pp!

p

ff

p

ff

mp

pp

ff

mp lightly

senza pedale

sul tasto

sul pont.

ord., louré

me

mmm

(H. SUS. CYM.)

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

132

mp

p sempre non - dim.

VIBR. (soft yarn)

TIMP.

Red.

III. Eric Satie for a Cologne Thing

♩ = 66

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

CELESTA

VIBR. (med. yarn)

mf *Red.*
(Ped. down until mm. 14)

mf *Red.*
sprightly
senza pedale

5

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

CEL.

(*Red.*)

spoken *mf* *<>*
(in disbelief)
A com - - - mer - cial!

N. B. GLOCK. *gl.* (♩) *l.v.*
drag metal beater *pp*

to PIANO

PIANO 3
8ba *f*
senza pedale

N. B.: Glockenspiel— natural-note glissando

Begin conducting 2" after motion stops

♩ = 60

① senza battuta

FL. 9 10 NV! simply, like a recorder (flageolet) *pp* distant

B♭ CL.

VLN. *mf*

VC.

SOP. *dolce mf* 3 *mp* Mus - - ic mus - ic

PERC. VIBR. *f* (Red.)

PNO. *f* N.B. 8va 8ba

N.B.: Percussion and Piano— rests allotted same duration as notes.

FL. 12 to PICC.

B♭ CL.

VLN. 3

VC.

SOP. *mf* slowly to → quasi parlato → secco 3 *mp* gl. Mus - - ic be - hind a com-mer - cial! What?

PERC. (Red.) *mf* dead strokes

PNO. *mf* 3

♩ = 72 Faster

PICC. *p drifting* *mf* *to FL.*

B♭ CL. *f* *arco, alla punta; molto sul pont.*

VLN. *pizz.* *mf* *ord.* *sul pont.* *ord.* *sul pont.* *pp*

VC. *sul pont.* *f* *3* *ord.* *3* *sul pont.* *ord.* *3* *sul pont.*

SOP. *mf* *f* *3* *3* *3* *3* *3*

What kind? What kind of mu-sic do you put be - hind a com-mer-cial?

PERC. W. B. (hard rubber) *mf* VIBR. (hard rubber) *mf* *senza pedale* *f* *dead strokes*

PNO. *f brittle* *f* *7*

18 senza battuta

FL. *FLUTE fltz. gl. gl. p*

B♭ CL. *3*

VLN. *N. B.*

VC. *N. B.* *alla punta; molto sul pont.*

SOP. *mp* **♩ = 60** *3*

I _____ used E - ric Sa - tie _____ for a co -

PERC.

PNO. *7* *sf* *Red.*

N. B.: Strings— not synchronized with each other or the conductor; play AFAP to end of figure

[illegible]

24

FL.

Bb CL.

VLN.

VC.

SOP.

PERC.

PNO.

— much?

T. B.

L.

f darkly, huskily

How much will it cost us?

f

senza pedale

Silence
(waiting for an answer)

FL.

28

30

NV

roll mouthpiece
fltz. gliss.

B♭ CL.

N. B.

mp

NV, ord.

NV, ord.

ord.

mp

ord.

mp

VC.

mp

SOP.

f simile

How much will it cost us?

mf

suddenly charming

[o] [o] [o]

PERC.

W. B. (wood)

M.

L.

f

TRI.

(metal)

f

mf

PNO.

lift hand

mp

N. B.; **Clar.**— multiphonics; start and stop instantly as though by an electrical switch.

Cl.: $\begin{smallmatrix} 8 \\ \vdots \\ \text{c}\sharp \\ \vdots \\ \text{f}\sharp \end{smallmatrix}$

FL.

32

mf

B♭ CL.

8va

sul pont.

mf

VLN.

sul pont.

VC.

SOP.

coquettish, staccato

— that's — won - der - ful, just right! just right! just right!

PERC.

W. B.

mp

lightly!

TRI.

p

PNO.

libero

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

① ♩ = 60 battuta
intercept Soprano

short, sharp tonguing

f

mf sul pont.

f

sul pont.

f

ascending pitches, improvised syllabic (one syllable per note)

(repeat both words as a pair)

just... right... just right...

TIMP (*wood sticks*)

mp

(muffle after each note)

f rough

8ba-----

Silence
(there is no response)

N. B.
gruff, quasi parlato

interrupt ensemble - sing

How much?

ord., pizz.

XYLO.

mf ff

8va-----

fff! brittle

N. B.; **Soprano**— *lower note optional; use it if it comfortably aids the characterization (it needn't be beautiful.)*

Silence
(after instrumental
scampering)

2"

♩ = 72

sotto voce e scorrevole

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

p

p *sul pont.*

p *sul pont.*

f

f *ord.* 3

f *quasi parlato*

How much will it cost us?

2 BONGOS (wood sticks)

mf >

f secco

sustain with finger

senza pedale

43

Sarabande

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf

mf

arco 3

mf 3

mf

mf *sustained, dolce*

I used E - ric Sa - tie

5 BONGOS

TOM-TOMS

f

VIBR., (medium yarn)

mf *sustained, dolce*

to CELESTA

CELESTA *f*

senza pedale

48

50

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

CEL.

becoming sarcastic

quasi parlato

f shake!

f shake!

f shake!

f shake!

for a co - logne _ thing

[o]

p (*Red.*)

to PNO.

52

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

stop trills instantly

N. B. *trill* NV

f

N. B. *trill* NV

f

N. B. *trill* NV

f

N. B. *trill* NV

f

Fast vibrato starts immediately on the downbeat

VIBR. (*motor off*)

motor on

ff (*Red.*)

N. B. Flute, Clarinet, Violin, Violoncello– rapid trills (matches Vibraphone vibrato speed in mm. 58).

[illegible]

62

$\text{♩} = 72$ Sarabande

NV (*within Vibr. sound*)

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

f *gruffly*

dolce subito

How — much will it cost us? I used E - ric

2 TOM-TOMS (*soft mallet*)

p

VIBR. (*med yarn*)

mf *red.*

ff

to CELESTA

senza pedale

74

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

CEL.

— ti-ful, just right!

ord.

p

sul pont.

f

ord.

p!

foreground sul pont.

f secco

foreground MAR. (medium yarn)

mf

VIBR. (soft yarn)

mp

3

Red.

CELESTA mf

to PIANO

PIANO

foreground mf secco

Red.

[illegible]

Musical score for the piece "Three grand." The score is written for a full orchestra and a soprano soloist. The tempo is marked as 80 beats per minute, with a note indicating "NV, simply" (No Violin, simply). The time signature is 3/4. The score is divided into three measures, with a 2-measure rest in the first measure and a 3-measure rest in the second measure. The Soprano part begins with the lyrics "Three grand." and continues with "that's beau-ti-ful". The Piano part features a prominent bass line with a forte (f) dynamic. The Percussion part includes a section marked "VIBR." (Vibrato) and "f" (forte). The Violin and Viola parts have a section marked "mf" (mezzo-forte) and "sul pont." (sul ponticello). The Piccolo and Clarinet parts have a section marked "pp distant" (pianissimo distant). The score is marked with various dynamics including *pp*, *mf*, *mp*, and *f*. The score is marked with various articulations including accents, slurs, and breath marks. The score is marked with various performance instructions including "spoken, dryly" and "NV, simply". The score is marked with various rehearsal marks including (79), (80), and (81). The score is marked with various section markers including 2", 3, and 8va. The score is marked with various tempo markings including 80 and battuta. The score is marked with various time signatures including 3/4 and 2/4. The score is marked with various key signatures including one sharp (F#) and one flat (Bb). The score is marked with various clefs including soprano, alto, tenor, and bass. The score is marked with various staves including Piccolo, Clarinet, Violin, Viola, Soprano, Percussion, and Piano.

82 $\text{♩} = 72$ Sarabande (Coda)

FL. *flz.* *NV, sempre (flageolet)*

B♭ CL.

VLN. *sub. fff* *sub. pp*

VC. *mf* *ff* *sul pont.*

SOP. *mf* just _____ right!

PERC. 2 BONGOS (*med. yarn, as Vibr.*) *mp*

PNO. *(Red.)*

87 90

PICC. (')

B♭ CL.

VLN.

VC. N. B. I *ppp* sul pont. (')

SOP. quiet giggle (boca chiusa) *p!*

PERC. 2 TOM-TOMS (yarn) *p*

(VIBR.) *mp* (x20.) *p*

PNO.

92

faint, weak tone *to ALTO FLUTE* **non rallentando!** **Silence**
remain motionless

PICC.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp dolce, as though a beginning
senza pedale *non diminuendo !*
lift hands abruptly on 2nd beat, as though cut off
to BASS CL.

N. B.: **Violoncello**— I: *highest register, above Violin if possible.*

IV. Looking Up

THE GREAT WALL
John Adams

Lyrics:
 A u - ni - form
 They want you
 to get a u - ni - form
 A u - ni - form
 no

Instrumentation:
 Bass Clarinet (B. CL.), Soprano (SOP.), Alto Flute (A. FL.), Violin (VLN.), Viola (VC.), Percussion (PERC.), Piano (PNO.).

Key Features:
 - **Tempo:** $\text{♩} = 60$
 - **Time Signatures:** 5/4, 3/4, 4/4, 2/4, 3/4, 4/4.
 - **Performance Instructions:** *wait! don't rush silences*, *simile, swing!*, *stop at Bass Cl. entry*, *con vibrato*, *libero - senza battuta*, *gliss. ad lib.*, *gl.*, *sim.*, *molto*, *pp*, *mf*, *ppp!*, *f*, *ff*.
 - **Section Markers:** **10 battuta**, **libero - senza battuta**.
 - **Other Notations:** *tr* (trill), *NV* (no vibrato), *(arco)* (arco), *(ord.)* (order), *sul pont.* (sul ponticello), *S. D. (snare on)*, *(loosen snares)*.

13

A. FL.

B. CL.

VLN.

VC.

SOP.

H. SUS. CYM. (wood stick)

PERC.

PNO.

ff resonant

ff

ff *molto* *pp* *sprightly* *sub.f*

'cause I'm not gettin' on my knees

ff very short

MAR. (soft mallets)

p *(ff)*

16

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf

mf

mf

mf

mp

mp

f

ff

mf

port.

You _____

can't _____

arco

pizz.


gl.

tr.

you _____ to get _____ a u - ni - form _____ No _____ 'cause I'm

not get-tin' on _____ my knees _____ No, I'm not get-tin' on _____ my

PERC.



VIBR. (*med. yarn*)

mp secco

41

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

sharp tongue!

ten. ten.

some - thin' else to wear?"

(med. rubber)

3

41

44 ♩ = 88 Faster

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

fltz.

mp

N. B. no fltz. sfz

(mp)

mf

mf

pizz.

f

mf

I say

VIBR. (hard yarn)

f secco

f secco

44

N. B.: Flute— suddenly interrupt lower **mp** note by overblowing **sfz** into upper octave. Return instantly to lower **mp** note.

48

50

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf

mf

arco, ord.

p

sul pont.

mf

pizz., ord.

ff

f

I say

I

52 *fltz.* *sharp tongue*

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

sfz

f

ff

mf legato

senza pedale

say No No No

♩ = 60 **Tempo primo**

to PICC.

55

A. FL. *f*

B. CL. *ff*

VLN.

VC. *ff*

SOP. *f*
No No No No

PERC. VIBR. *f* MAR. (hard yarn) *mf*

PNO. *f* *l. h.* *f*

♩ = 50

PICC.

58

PICC. *tr* *mp* !

B. CL. SOLO *ff*

VLN.

VC. *spiccato* 6 6 *f* *ff* NV, ord. *f*

SOP. No, 'cause I'm not get-tin' on my knees,

PERC. LG. TOM-TOM (soft yarn) *tr* *mp* VIBR. (med. yarn) *f* Red.

PNO. 3 3 3 3 *sfz* *ff* Red.

60

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

no, 'cause I'm not get-tin' on — my knees, no 'cause I'm not get-tin' on — my knees,

62

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

no, I'm not get-tin' on — my knees, no no, no, no, no!

$\text{♩} = 72$ **Perfectly synchronized; like a swing band**
no accent on final notes!

66

ALTO FL.

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf

mf

mf

mf

mf

mf

Might-y few —

$\text{♩} = 60$

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

— young black — wom-en

Do-'in — do - mes - tic work these

74 $\text{♩} = 72$ as before $\text{♩} = 60$

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

days and I'm

The musical score for measures 74-78 is as follows:

- Measures 74-77:** Instrumental parts for A. FL., B. CL., VLN., and VC. in 2/4 time. The tempo is 72 bpm. The key signature has one sharp (F#).
- Measure 78:** Vocal part for SOP. in 2/4 time. The tempo changes to 60 bpm. The lyrics are "days and I'm".

No ritard. Strict tempo al fine

79 80

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp

mf

secco

dim. a niente

glad.

*p poco staccato
lightly, dance-like*

senza pedale

N. B. (TH)

to FLUTE

to Eb CL.

N. B.: **Alto Flute**—*breath tone, articulated by "TH" as in "they"*

N. B.: **Strings**—strum across stings, low to high; with L.H. deaden strings completely so that no pitch is heard. Strum evenly and not too fast. Stings louder than Flute.

V. The Streets of Harlem

♩ = 84

♩ = 50

FL.

E♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

ff

poco martellato senza pedale

mf

How I be -

VIBR.

mp

mp lift hand after striking

Red.

5

PICC.

E♭ CL.

VLN.

VC.

SOP.

came _____ an art - ist? I _____ heard sto - ries _____

N. B. MAR. (♩.)

stop abruptly on 2 (but without accent)

as before

ppp!

ppp

PNO.

N. B.: **Marimba**—tap lightly with pad of 3rd finger, alternate hands, AFAP, middle and low registers. Note values above staff indicate duration of figure.
Hold Vibraphone pedal down.

910

FL.

17

20

FL.

E♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

like a cry

NV

bend

(♯)

NV

pp

gl.

(b♯)

pp

sul pont.

f

ord.

gl.

gl.

pp

flt.

mf

percussive

f

Tub-man

Fred-'rick Doug-lass

21

FL.

E♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

CROTALES (bowed)

pp

NV

pp

pizz.

ff

resonant

John Brown

VIBR. (plastic mallets)

bell-like (>)

mp

red.

25

FL.

fltz.
mf

a pure, thin colorless tone (like a child's voice)
bend tone smoothly, continuously
(>) *gl.* *gl.*

mf *mp* *p*

sul pont.
f

SOP.

A bra ham Lin coln

PERC.

(VIBR.)

MAR., as before
p

(Vib.)

PNO.

29

30

FL.

mf

mf *ff*

like a moan *gl.*

pp *lontano*

flautando *pp* *mf*

ord.
mf

arco
f

p!

mf

SOP.

sung *mp* *mf*

The _____ spir - it of _____ our

PERC.

(>)
mp
Red.

PNO.

FL.

32

B. CL.

BASS CL.

VLN.

VC.

NV

SOP.

f

p

coun - - - try

PERC.

VIBR. (soft yarn)

PNO.

f

p

l. h.: sustain with fingers

mf senza pedale

ppp (continue Voice)

long slow dim. a niente

tr NV, non trill

long slow dim. a niente

pp ! legato, a distant murmuring
senza pedale

r. h. 8va loco

FL.

34

B. CL.

VLN.

VC.

tr

SOP.

p ! sotto voce, sing on the vowel, enunciate

[o]

[i]

I - - - heard sto - - - ries

PERC.

PNO.

p

mf

poco

con vibrato

p

p

pp

mf senza pedale

pp ! legato, a distant murmuring
senza pedale

r. h. 8va loco

con vibrato

p

p

pp

mf senza pedale

pp ! legato, a distant murmuring
senza pedale

r. h. 8va loco

FL.

36 NV!
mf
flz.
f non dim.

B. CL.

ppp !
NV

VLN.

pp
NV
enter behind Flute

VC.

pp

SOP.

p
3
from old - er peo - ple

PERC.

sempre p
5

PNO.

p *mf*
secco
(Red.)

FL.

38

B. CL.

mp
3
to Bb CLAR.

VLN.

sempre pp

VC.

con vibrato
mp

SOP.

sempre p

PERC.

5

PNO.

p ! legato, senza pedale
5
pp
5
pedal very lightly

40

FL.

Bb CL.

VLN.

VC.

SOP.

PERC.

PNO.

the large - ness of spir - it of our coun - try

mp

mf

molto

AFAP

42

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

(correcting herself for the plural)

mf *f* *mf* *f*

Spir - it? spir-it? spir - - its N. B.

VIBR. (med. yarn)

mp

ad. *a niente*

sempre *pp*, legato e senza pedale

N. B.: Soprano, *emphasize "s" but subtly*

N. B.: **Strings**—slow bows, bear down so there is a lot of noise in the sound when the bridge is reached; stop the bow **on** the string to prevent resonance.
N. B.: **Soprano**—Tribunal—announcing the names solemnly but without emotion; all notes tenuto and of equal weight.

49 50

FL. *ppp!* *a thin, faint tone* NV *shrill* *f* *solemn, like an organ tone* NV

B. CL. *mf* *3* *mf*

VLN. *ff* *sul pont.* *sul tasto* *ffp* *ff* *sul tasto* *ffp* *ff* *sul pont.* *ff*

VC. *ff* *sul pont.* *ffp* *ff* *ffp* *ff* *ffp* *ff*

SOP. *f tenuto* John Brown *f tenuto* A-bra-ham

PERC. (VIBR.) (plastic) (med. yarn) *ff* (med. yarn) *ff* (plastic) *ff*

PNO. *f* *ff* lift hand after striking

52

FL. *f*

B. CL. *sempre mf e non diminuendo!*

VLN.

VC.

SOP. *mp* *mf* *f* *ff short*
Lin - - -coln are what made our coun-try what it is

PERC. (VIBR.) *a niente*

PNO. *ff sustain with hand* *pesante ff 8ba* *mf senza pedale* *f* *8ba*

Coda, a tempo

56 NV, flageolet

FL.

ppp
abrupt release

to Bb CLAR.

B. CL.

VLN.

mp

VC.

mp

SOP.

abrupt release

p !

I'd walk the streets of Har-lem

PERC.

VIBR. (med. yarn)

mf

mp

PNO.

mf

lift hand!

lift hand!

Red.

60

FL.

Bb CL.

VLN.

VC.

arco, ord., alla punta molto sul pont.

mp

pp

SOP.

And hear cor - ner or-a-tors talk a - bout these peo-ple

PERC.

MAR. (soft yarn)

p ! murmur

p

(VIBR.)

mp

PNO.

sharply accented

mf

Red.

a niente

N. B.: Violoncello– battuto col legno, deaden strings so no resonance occurs. A dry pitchess sound.

65

wait!

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

alla punta, molto sul pont.

mf

mf

mf secco

sff sustain with hand

mf

mp

mp

fade away

It in - - spired me.

senza pedale

sempre senza pedale

N. B.

69 *The melody instruments slowly becoming agitated and fierce* 70

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

sul pont.

p

mf

p

f

ord.

f

(mf)

(crescendo poco a poco)

(mf)

N. B.; **Piano**—make a slow, inexorable crescendo from mm. 68 to mm. 77, uninfluenced by the agitation of the other instruments

71

FL. *fltz.* **ff** *sharp tongue!*

B♭ CL.

VLN. *as before* *ff p* *ff* *sul pont.* *ord.* *f* *sul pont.* *ord.* *sff*

VC. *f* *ff* *ord.* *mf* *spiccato*

SOP.

PERC. **VERY LG. TAM-TAM (36" or larger- do not substitute) bass drum stick** *ppp*

PNO. *(crescendo poco a poco)* *(f)*

73

FL. *mf* *f* *ff* *to PICC.*

B♭ CL. *mf* *mf* *f*

VLN. *f* *sf*

VC. *ord.* *f* *ff* *mf*

SOP.

PERC. *(crescendo poco a poco)*

PNO. *(crescendo poco a poco)* *(ff)* *Red.*

N. B.; **Tam-Tam**– Begin inaudibly. Make a slow, steady crescendo. At the mm. 78 cut-off the gong virtually drowns out the other instruments. Save most of the “bloom” for the end.

75

PICC. *mp* *mf* *f* *fff*

B \flat CL. *f* *pp!* *mf* *f*

VLN. *f* *ten.*

VC. *ff* *ff* *f*

PERC. (LG. TAM-TAM) *(crescendo poco a poco)*

PNO. *(crescendo poco a poco)*

(*Red.*)

77

PICC. *ff* *fff* *shrill!*

B \flat CL. *ff* *fff* *gl.* *gl.* *gl.*

VLN. *mf* *fff* *sul pont., gliss con vib.*

VC. *fff* *brutale* *sul pont.* *pesante*

PERC. *fff* *muffle instantly with the body*

PNO. *fff!* *feroce!* *8va* *5* *5* *8ba*

(*Red.*) *(loco)* *(loco)* *secco, martellato!*

N. B.: Clarinet– bend pitches from 1st to 2nd note as much as possible.

VI. No Place to Go

♩ = 56

Textless lament— a lonely voice emerges from and recedes into the Violin tone

Drone: senza espressione

pp emphasize timbral differences

barely perceptible (hum)

mmm

7

10

12

(like a moan)

short!

port.

(poco f)

(hum)

mmm

N. B.

Rocking – release separately (Soprano on downbeat)

16

vibrato

plaintively

20

vibrato

mp

21

release together

(sim.)

27

30

no no place to go

mp

jeté

ord., NV

mf

mp

33

pp

mp

I have one old la - dy

jeté

ord. trum NV

mf

mp

p

N. B. p + secco

espress.

mf

N. B.; **Violin**— (mm. 15) touch node, these notes will be produced
Violin— (mm. 35 - 40) Left-hand pizzicato is muffled immediately with finger.

37 *mp dolce* 40 *pp* *nascosto, sotto voce*

SOP. She's got ____ no place to go ____ [o] [o]

VLN. *p* *sim.* *mf* *mp*

42 *mf* *angry attack, but molto dim.* *mp*

SOP. She sits in front of the win - dow for hours She

VLN. *ff* *III* *III* *III* *ff* *mp (vib.)*

47 50

SOP. walks a - round ____ The store ____ She comes back, ____ She comes

VLN. *p* *pp distant, plaintive*

52 *♩ = 40* *mp* *3*

SOP. back ____ I ____ found out ____ she's all ____ a - lone ____

VLN. *sul pont.* *ord., dolce* *mp* *sub. f angry*

57 60

SOP. ____ This old la - dy, she's got no place to go No fam-i-ly ____

VLN. *pp* *I* *port.* *mp* *poco*

62 *poco* *poignant poco f* *sub. p* *close on "n" to hum*

SOP. No noth-in' ____ No fam-i-ly ____ (no break) No No ____ noth-in' ____

VLN. *NV* *gl.* *sul pont.* *ord. NV* *pp!* *mp* *gl.*

66 *mf momentarily detached* *dry, a little bitter* *sadly, poignant* *p* 70

SOP. From my reg-is-ter I see the whole bit [o] ____ [o] ____

VLN. *jeté* *sul pont.* *con sord., ord.* *p* *vibrato e espress.*

71 *without ritard!* *short!, as though unfinished* *very long*

SOP. [o] ____ [o] ____ [o] ____ [o] ____

VLN. *sim.* *slowly fade away*

VII. The Same Smile, The Same Open Eyes

$\text{♩} = 60$ Sprightly

PICC.

BASS CL. *f* very short, secco

VLN.

VC.

SOP. *f* senza vibrato, brassy Broadway tone non dim.
They —

PERC. XYLO. *f*

PNO. *ff* martellato!, very short!
sempre senza pedale

4 $\text{♩} = 50$

PICC. *ff* to FLUTE

B♭ CL.

VLN. pizz. *mf* l.v.

VC. pizz. *mf* l.v.

SOP. *mp* con vib., poco staccato (but not too short) suddenly sweet and sprightly
want you to be sex - y, coy pert but not too ef - fer ves-cent.

PERC. LG. W. B. (med. yarn) *mf*

PNO. N. B. *f*
N. B.; Piano— pluck string with nail

15 *percussive: tongue sharply*

FL. *ff*

B♭ CL. *ff*

VLN. *arco, gliss. (Sul Re)*

VC. *arco, gliss. (Sul Re)*

SOP. *mf* *monotone, dry brassy Broadway tone*

PERC. LG. BONGO (*fingers*) *f*

PNO. *fff ben marcato*

senza pedale

mp *NV* *3* *flt.* *vibrato* *3* *sul pont.* *3*

For-ty, for for-ty, for for- ty-five mi-nutes they tell you, they tell you, they tell you what

f *senza pedale*

18 *f* *6* 20

FL.

B♭ CL.

VLN.

VC.

SOP. *f* *normal tone, sweetly, legato* *sub. mp !*

they want — It al- ways means — the same o-pen eyes —

PERC. VIBR. (*med. mallets*) *f* *Red.*

PNO.

22

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

sharp tongue

f

NV

enter inaudibly

molto

f

sub. p

f

gliss.

mp coquettish

sex - y

pert

MAR. (soft mallets)

mp 5 *mormorando*

6 5

(VIBR.)

(*red.*)

26

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

vibrato

separate bows, harsh

ord.

pp *molto* *ff*

separate bows, harsh

pp *molto* *ff*

serious

mp

suddenly wild

f

serious again

mf

but not too sex-y, pert, pert, sex - y not too

MAR. (hard rubber)

f 6 3

(VIBR.)

mp

mf secco

ord. 7

mp leggiero

mf resonant

pizz., ord.

mf

[illegible]

a tempo (♩ = 42)

All parts precisely coordinated!

FL.

ff

pp mormorando

p

B♭ CL.

pp mormorando

p

VLN.

p legato

VC.

p legato

SOP.

It al - ways means the same smile

PERC.

f

(Red.)

PNO.

ff martellato

All 4 voices equal weight

very short notes, sharply tongued; imitate Marimba

FL.

mf

NV

pp

molto

B♭ CL.

pp

molto

VLN.

pizz., resonant

mf

VC.

pizz., resonant

mf

SOP.

al-ways

monotone- sarcastic *mf* < >

PERC.

MAR. (med. yarn)

mf

(Red.) → a niente

PNO.

f

strike sharply

(Red.)

50

FL.

B♭ CL.

VLN.

VC.

SOP.

(MAR.)

PERC.

PNO.

f

molto

connect to Soprano

al - ways

al - ways

f

f

52

Instruments make sudden dynamic shifts; Soprano always *mf*

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

sex - y sex - y pert pert sex - y pert pert pert sex - y

(hard rubber) (med. yarn)

mf senza pedale *mf*

54

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

57

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

Poco più mosso

59 60

FL. *ord, as before*
mf

E♭ CL. *E♭ CLAR.* *gl.*

VLN. *pizz.* *mf* *5* *p* *mf* *5*

VC. *pizz.* *mf* *5* *5*

SOP. *- ves-cent* *f* *not too*

PERC. *MAR.* *mf* *5* *5*

PNO. *(>)* *mf* *(>)*

61

FL. *gl.* *mp* *mf*

E♭ CL. *p* *gl.* *mf* *p* *tr*

VLN. *5* *arco* *gl.* *mf*

VC. *5*

SOP. *ef-fer* *ves-cent*

PERC. *5*

PNO. *mf*

63

FL.

E♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp *gl.* *mf* *pizz.* *5* *arco* *gl.* *pizz.* *mf* *arco* *tr* *p!* *mf*

They ex -

65

FL.

E♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp *5* *tr* *plain* *ex - plain and ex - plain*

67

FL. *to PICC.*

PICC. *gl. 3 gl. gl. 3 gl.* *to FLUTE*

E♭ CL.

VLN. *arco, sul pont.* *p* *3* *p* *3* *p* *3* *p* *3* *p*

VC. *tr*

SOP. *(more)* *(still more)*
ex-plain and ex-plain and ex-plain and ex-plain and ex-plain and ex -

PERC. *(MAR.)* *p*

PNO. *mf* *ad lib.*

70

FL. *gl.* *ff*

E♭ CL. *mf* *p* *f* *molto sul pont.* *3* *pizz.* *f*

VLN. *ff* *molto sul pont.* *ff* *ff*

VC. *tr* *ff* *ff* *ff*

SOP. *3* *3* *3* *3* *3* *ff*
plain and ex-plain and ex-plain and ex - plain and you grad-ual-ly tune out

PERC. *TIMP.* *tr* *gl.* *gl.* *gl.* *(•)* *p* *f* *p* *f* *MED. SUS. CYM. (soft yarn)* *tr* *p*

PNO. *f* *ff*

VIII. Euclid

Fluid, without accent ♩ = 60 ♩ = 84

FL.

B♭ CL.

VLN.

VC.

SOP.

SM. BONGO
(soft yarn) *trm trm trm*

PERC.

LG. TOM-TOM *p*

PNO.

pp *sul pont.*

mf 3

Ev - - 'ry - thing moves —

fluid, unaccented, like murmuring
p senza pedale 5

6

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

trm *mp* 3 6

10

mp

Ev - 'ry-thing — moves

FL.

(11)

to PICC.

1"

①

2"

②

1"

③

to BASS CL.

B♭ CL.

mp

N. B.

ord.

p

VC.

p

SOP.

f

♩ = 50

[o]

PERC.

PNO.

PICC.

(12)

1"

④

⑤

battuta ♩ = 44

13

$\frac{3}{4}$

B. CL.

$\frac{3}{4}$

VLN.

$\frac{3}{4}$

VC.

pizz.

mp

$\frac{3}{4}$

SOP.

libero

dolce

mp

It's beau-ti - ful

It's beau-ti - ful

It's

PERC.

$\frac{3}{4}$

PNO.

mf

senza pedale

mp

$\frac{3}{4}$

♩ = 44

N. B.: Rests are the same duration as notes

15

PICC. -

B. CL. -

VLN. -

VC. -

SOP. beau-ti - ful

PERC. -

PNO. -

①

②

③

3"

con sord., spiccato, leggero (non-synchronized)

ord. tr

p

arco, con sord., spiccato, leggero (non-synchronized)

ord. tr

pp

8ba

④

17

PICC. **battuta ♩ = 44**

NV, flageolet

① **senza battuta**

to FLUTE

1"

Silence

1"

PICC. -

B. CL. -

VLN. -

VC. -

SOP. *mf* matter-of-factly

Eu-clid was wrong

PERC. -

PNO. -

pp

tr

tr

mf matter-of-factly

3

leggero

Ped. III (una corda) only

FL. (18) ②

B. CL.

VLN.

VC.

SOP. *mf* speech rhythm

PERC.

PNO.

Silence 2" ③

FLUTE

BASS CL. *f*

Silence 3" ④

Silence 2"

• = ca. 50 *mf*

The short - est dis - tance

be - tween two points

FL. (18) ⑤

B. CL.

VLN.

VC.

SOP. *mf* drone-like, senza vibrato

PERC.

PNO.

Silence 4" 19

battuta ♩ = 44

20

to PICC.

senza sord.

f senza sord.

Is not a _____ straight line _____

HIGH W. B. (*higher than highest Temple Block*) (*wood stick*)

♩ = 84

no damper pedal, soft pedal ad libitum

N. B.: Temple Blocks—*alternate entries between medium yarn and medium rubber mallets.*

29 30

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

♩ = 50

mp

mf

f

ff strike hard!

GLOCK. (metal)

ff strike hard!

8ba.....J
mf

32 senza battuta battuta ♩ = 60

PICC. *to FLUTE*

B. CL. *to B♭ CLAR.*

VLN.

VC.

SOP. *mf libero*
 The as - tro - nauts _____ would have missed _____ the

PERC. *ff*
 SMALL TOM-TOM (wood sticks)
 VIBR. (med. hard yarn)
 (echo)
mp senza pedale

PNO. *mp leggero*
 senza pedale

37

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

39

40

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

42

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp dolce

It's beau - ti - ful

mp

a niente

45

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mp

It's beau - ti - ful

r. h. (hard rubber)

mf l.v.

l. h. (soft yarn)

senza pedale

poco pedale

4850

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

53

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

57

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf 6 3

mf 7

f 7 3

mf 6 3

mf 3

pizz. *f*

[o]

tr

mf 7

60

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

f 3

f 7

spiccato

arco, spiccato

f 6 6

f 3

ord. *tr*

f 7

Ev - 'ry - thing moves

tr

f 7

63

FL.

B \flat CL.

VLN.

VC.

SOP.

PERC.

PNO.

f

mf

ftz.

f

mf

mf

f

7

7

7

7

3

6

6

N. B.

Ev - - 'ry-thing moves

[illegible]

N. B.: **Strings**—*Play as legato as possible to mm. 71.*

End the song as though an upbeat to a downbeat which does not arrive

Voice and instruments stop together, Piano ends alone.

Avoid finality

[illegible]

IX. Stars

FL. $\text{♩} = 50$

NV *vibrato* (gently) *flt.*

mp simply, like a child's song *p*

SOP.

N. B.
S. D. (snaresticks, snares on)

PERC.

mp

connect, like a single instrument
S. D. *mp*

N. B.: **Percussion**— make a flat dynamic carpet behind voice and other instruments; no dynamic change

6

FL.

NV

mp

p

10

SOP.

mp

When I took him

PERC.

mp TENOR DR.

S. D. *mp* simile

mp

LG. TOM-TOM (sticks)

mp

12

FL. *mp* *NV* *no break* *p* *vibrato*

SOP. to school, he said, I got a stor - ry, _____

PERC. *mp* LG. TOM-TOM SM. BONGO *mp*

16

FL. *sub. f* *mp* *mp!* *fltz.* *tr* *p* *mormorando*

SOP. _____ I got a sto - ry, I _____ got a sto - - ry _____

PERC. *sempre mp* LG. TOM-TOM TEN. DR. *S. D.* HIGH SUS. CYM. (yarn mallets) *mp*

19 20

FL. *mp* *pizz. mp*

VC. *mp* *mp* *mp*

SOP. _____ It's a-bout _____ It's a-bout _____ It's a-bout

PERC. *5 TEMPLE BLOCKS (yarn mallets)* *mp secco* *pp* *f*

22

FL. *arco* *f* *mf* *6*

VC. *mp* *mp* *mp*

SOP. It's a-bout stars _____ that came down to Gar - field

PERC. *S. D. (wooden sticks, reversible to soft yarn mallets)* *p!* *steady dynamic*

25

FL.

VC.

SOP.

PERC.

High to play _____ foot - ball _____

(S. D.)

(as a high school marching band)

H. SUS. CYM. (wood stick)

LG. TOM-TOM (soft yarn)

mp *cresc.* *ff* *pp* *mf* *p* *mp* *l.v.*

enter behind Voice sul tasto

FL.

VC.

SOP.

PERC.

28

30

sul pont.

mf *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

ord. *sul pont.*

mp *mf*

leggiero *mp*

But

p *p* *f*

mp *f*

GLOCK. (metal)

SMALL W. B. (wood)

31

FL.

VC.

SOP.

PERC.

when the stars saw, the stars saw

FL: N. B. (+) (-)

p

mp

non gliss.

stay behind voice

XYLO. (wood sticks)

pp! lightly

5 TEMPLE BLKS. (med. yarn)

mp

N. B.: **Flute**—slowly add or reduce multiphonics during the given duration. Increase pressure or loudness as necessary.

34

FL.

VC.

SOP.

PERC.

they had no hands they hand no eyes they had no

mp

pp!

mp

pp

37

FL.

VC.

SOP.

PERC.

legs and could - n't, _____ and could - n't make ____

f

sempre p

(mp) NV like the flute in mm. 1 *mf* vibrato

mp

mp

mp

40

FL.

VC.

SOP.

PERC.

foot-ball foot-ball

mp

p

dim.! *mp* *leggiere*

sub. f

ord. 6

(f)

mf

MAR. (soft yarn) *p*

f

FL. *tr* *fltz.* *tr* *fltz.* *tr* NV

VC. *ord.* *mf* *f*

SOP. *mp*

PERC. (MAR.) for-ma-tions, (hard rubber) They (med. yarn) went back, *mp* (less!)

PERC. *mf* *poco*

VC. *mf* *f* *mf* *f* *ff* *mf* *p*

SOP. they went back up to the sky and

PERC. VIBR. (med. mallet) *mf* *Red.*

PNO. *mf* distinct but lightly; lift hands away after striking

Red. (sempre pedale)

VC. *dim. to an exquisite, simple tone* *p* *full of wonder*

SOP. made Cas-si - o - pe - ia the Big

PERC. GLOCK. (brass mallets) sounds: (#) *mp* limpid, floating *l.v. sempre*

PNO. *Red.*

52

SOP.

_____ Dip-per _____ and O - ri - on

PERC.

sempre p

sempre mp
(2nd.)

PNO.

sempre mp

(2nd.)

poco

55

SOP.

PERC.

PNO.

The musical score is for three parts: Soprano (SOP.), Percussion (PERC.), and Piano (PNO.). The Soprano part consists of three measures of whole rests. The Percussion part is in 2/4 time and features a rhythmic pattern of eighth notes and rests. The Piano part is in 2/4 time and features a rhythmic pattern of eighth notes and rests. The score is marked with a 'mf' dynamic and a '(2nd.)' marking.

58 *pp* senza vibrato, a child's voice, a children's song in the distance

SOP. *They made their own _ for - ma - tions*

PERC. *mp*

PNO. *mf*

distinct, but lightly

mf like bells
(always lift hands after striking)

mf

Red. *a niente*

Red. *(sempre pedale al fine)*

62

Dirge: *disppasionate, a ritual lament*

p NV

SOP.

Gar - field

PERC.

(GLOCK.)

(VIBR.)

PNO.

sempre mp

non rubato

mf

(Red.)

a niente

66

non ritard. al fine

SOP.

High is where his

PERC.

PNO.

let piano resonance build

(Red.)

70

voice ends alone, emotionless

ten.

SOP.

broth - er got shot.

PERC.

PNO.

(Red.)

stop all resonance on downbeat

X. Jubilus

$\text{♩} = 58$ flexible

A. FL.

VC.

SOP.

PNO.

mp legato, organ-like, uninfluenced by interjections of other instruments
control dynamics so that all notes are equal; do not phrase repetitions

pp < *ff* noise!

senza pedale

6

A. FL.

VC.

SOP.

PNO.

ord. v *trm* *p* < > *v* *trm* *p* < > *sul pont. v* *trm* *p* < > *slowly emerge from the texture (hum) p* *mmm*

10

A. FL.

VC.

SOP.

PNO.

espress., plaintive *mp* < > *ord. v* *trm* *pizz.* *arco v* *trm* *p* < > *sul pont. NV* *trm* *p* < > *pizz., sul tasto, con vib.* *mp* *softly, but distinct pitches* *mmm* [a]

14

A. FL.

VC.

SOP.

PNO.

sul pont.

arco, ord. gl.

pizz. f> arco 3

mp

p

[a]

[a]

17

A. FL.

VC.

SOP.

PNO.

3

3

3

3

[a]

20

A. FL.

VC.

SOP.

PNO.

sub. mf

3

3

sul pont.

again mp

3

mp

3

mp

[o]

[o]

[o]

23

A. FL.

VC.

SOP.

PNO.

[o] Joy [o]

pizz., ord.
mf *l. v.*

26

A. FL.

VC.

SOP.

PNO.

fltz.

ord.

sub. sf

mp!

like ecstatic speaking in tongues

Joy, — Joy, — [o] — [u]

29

30

A. FL.

VC.

SOP.

PERC.

PNO.

[o] [a] [ε] [i] [o] [a] [o] [u] [a]

arco, sul pont.

mf

mp

ord.

sul pont. 5

VIBR. (medium yarn)

p secco senza pedale

mf

32

urgent, sharp tongue!

colla voce

NV

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

f *ff* *mf*

NV *vib.* NV

NV (like harmonics) *p* !

mf *3* *vib.*

[o] Joy [i] [e] [ɛ] [u] joy [a] [o] joy [o] [o] joy

(VIBR.) *3 mp* (hard rubber) *3* (medium yarn) *mf*

crescendo

35

NV *fltz.* *6* *pp* !

sul tasto *p* *f* sul pont.

sul pont. *pp* ! legato

joy [o] great joy great joy great joy

(rubber) (yarn) (rubber) (yarn)

f *ff* *r. h., evenly, as before*

crescendo

38

40

5

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

NV

f but precise and organ-like; even dynamics

soaring broadly

move!

tenderly

HIGH SUS. CYM. (med. yarn) *tr*

p < *molto*

ff choke abruptly on downbeat

fff 6

fff 8ba secco, martellato!

dim.

The great joy [o] [a] [o] joy, great joy

41

5

A. FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

tr

p

tr to FLUTE

p

to Bb CLAR.

SOLO

f rhapsodic, concertante

ord.

mf

mf espress.

joy, the

GLOCK. (metal beater)

mp

mf

p ! limpid, lift hands after striking

Red. sempre

(*mf*)

FL.

45

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

(Red.)

Mosaic, wisps of sound, sculpted dynamics on every sound, except Clarinet; misterioso

A. FL.

48

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

(Red.)

N. B.: Clarinet– soft and dry, mechanical, with none of the dynamic shading used by the other instruments.

53

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

p <>

mp NV, trance-like

HIGH SUS. CYM. (soft yarn) *tr*

pp *mp* l.v.

some - thing

VIBR., (cello bow) (bow) (resonance) (bow) (resonance)

p *Red.* (sempre pedale)

p *Red.*

release with Voice entry

like a moan *gl.* *gl.* *gl.* (•)

roll mouthpiece *gl.* *gl.* *gl.* (•)

57

60

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

sempre p < >

some - thing some-thing there

(bow) (res.) (bow) (res.) (bow) (res.) (bow)

p *sempre*

Red.

62

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

*N. B. frightened sub. **f***

*sempre **p***

*sempre **p** <>*

*sempre **p** <>*

*dolce, confident sub. **p***

mp *trance-like*

there! there! some-thing! some - thing there! some-thing there__ Ein-stein

(VIBR.) (bow) (res.) (bow) (res.) (bow) (res.) (bow) (res.)

(~~res.~~)

*sempre **p***

(~~res.~~)

66

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

gl.

talked __ A - bout the great joy

(bow) (res.) (bow) (res.) (bow) (res.) (bow) (res.) (bow) (res.) (bow) (res.)

(~~res.~~)

(~~res.~~)

a niente

N. B.; **Soprano**— suddenly agitated, breaking the mood. Others are unaffected by her.

70

accent entries!

FL.

Bb CL.

VLN.

VC.

SOP.

PERC.

PNO.

fltz.

mf

N. B. NV

N. B. NV

f

mf

mf

the beau - - ty

The

some - - thing

(bow) (res.) (bow) (res.)

(res.)

release with Soprano entry

mf lift hand

(res.)

release with Soprano entry

75

release together

FL.

Bb CL.

VLN.

VC.

SOP.

PERC.

PNO.

ff

mf

molto sul pont.

mp silvery

molto sul pont.

mp silvery

(mf)

there

HIGH. SUS. CYM. (med. yarn)

N. B.

p

choke on downbeat

p!

una corda

N. B.: Violin and Violoncello– start with bow on the string
N. B.: Percussion– hard-edged cut-off; no resonance, no dynamic change; as though electronic

7980

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

audible whisper (f possible)

s - s - s-some-thing!

some-thing there!

(HIGH SUS. CYM.)

choke as before

molto sul pont.

molto sul pont.

pp spiccato, leggiero

pp spiccato, leggiero

Strings stop abruptly at barline

83

senza battuta, libero

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf cantato

N. B.

mp full of awe and wonder

ord.

harmonic gliss.

not too fast

mp

[u]

some-thing

we

don't know

what it is

(HIGH SUS. CYM.)

p

mf

senza pedale

N. B.: Voice– Tempo libero. Slowly introduce ascending harmonics.

90

Push forward

87

FL. *mp* *fltz.* *mf* *distant (trumpets)*

B♭ CL. *mf* *distant (trumpets)*

VLN. *mf* *distant (trumpets)* *sul pont. jeté*

VC. *mf* *distant (trumpets)*

SOP. *f* *great joy the*

PERC. *tr*

PNO. *mf* *distant (trumpets)*

92

FL. *mf*

B♭ CL. *mf*

VLN. *mf* *ord.*

VC. *mf*

SOP. *f* *beau - ty* *great joy —*

PERC. *TIMP. tr* *p* *(p)*

PNO. *mf* *f* *mf*

stop immediately upon
Vibraphone entry

FL. N. B. *pp* *molto* *ppp !* *lontano* NV

B♭ CL. N. B. *pp* *molto* *sul pont.* *mp* *mp*

VLN. N. B. *p* *mp* *mp*

VC. N. B. *p* *mp*

SOP. *p non dim.* *mf* [a] my im-mor-tal-i-ty — is in my

PERC. VIBR. *mf* *sempre pedale*

PNO. *p* *mp* *mp* *senza pedale*

100 *con vibrato*

FL. *mf* *pp*

B♭ CL. *pizz., ord.* *p* *nascosto* *pp* *(pizz.)*

VLN. *mf* *3* *mf*

VC. NV *p* *con vibrato* *mf*

SOP. chil - dren and grand - chil-dren

PERC. *mf*

PNO. *mf* *ten. ten.* *ten.* *ten.*

N. B.; Flute and Clarinet— add multiphonics slowly
N. B.; Violin and Violoncello— harmonics, along any string, not too fast

104

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

mf *ten.* *ten.* *enter behind Clarinet* *p!* *mf*

Mo - zart Mo - - - - zart

ftz. *mf* *f* *N. B.* *3* *7*

p *<>* *mfpp* *arco* *pp* *f* *ord. tr* *mp*

sul pont. *f* *7* *mp*

(VIBR.) *f* *mp (less)* *sub. ff!* *6*

mp legato *sempre senza pedale*

107

FL.

B♭ CL.

VLN.

VC.

SOP.

PERC.

PNO.

con sord. *6* *senza sord.* *p* *mp* *ftz.* *mf* *f* *p* *mp* *sul pont.* *tr* *poco cresc.* *(mf)* *3* *3* *3*

is my God, my en - trance to the sub -

5/4 *5/4* *5/4* *5/4* *5/4* *5/4* *5/4*

N. B.; Flute— attack by overblowing the octave

110

FL.

f

mp

fltz., roll mouthpiece slowly

B♭ CL.

mf

mp

trm

VLN.

mf, but intense

VC.

ord.

mf, but intense

SOP.

f

lime _____

PERC.

VIBR.

mf

red.

PNO.

mf legato sempre

senza pedale

115

FL.

mf

NV, organ-like, senza vib.

non cresc.

to PICC.

B♭ CL.

ffp

molto

ff

VLN.

mf

NV, organ-like, senza vib.

non cresc.

VC.

mf

NV, organ-like, senza vib.

non cresc.

SOP.

connect with Clarinet, but only mf sweetly

At ____ my ____ me - mo - ri al ser - vice, ____

PERC.

LG. TAM-TAM

pp

l. v. a niente

(red.)

(senza pedale)

pp

PNO.

N. B.; Tubular Chimes— *sempre pedale, tie pedal down, if necessary.*

128

FL.

B. CL.

VLN.

VC.

SOP.

(TUB. CHIMES)

PERC.

PNO.

to PICC.

130

PICC.

sharp tongue

3

5

f

joyful, ecstatic

f

f molto legato

3

5

[a]

[a]

(VIBR.)

f

to CELESTA

mp

3

131

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

CEL.

N. B. BASS CL.

mf no vibrato, steady dynamic, organ-like

ff

sul pont.

6

sub. *ff*

N. B. *f*

poco dim.

mf

6

f

[a]

[a]

TIMP.

5

mf (only)

N. B.; Bass Clarinet and Soprano— in the following section both are unaffected by interjections from other instruments

134

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

CEL.

CELESTA

sharp tongue, very short!

f

ord.

p

sim., espress.

N. B.

[a]

8va

mp sprightly

5

5

5

5

to PIANO

senza pedale

137

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

ten.

pp

pizz.

mf

[a]

[a]

MAR. (hard yarn)

mf

PIANO

f

f

f

N. B.: Soprano– suddenly dance-like, then broadly again

140

to FLUTE

PICC.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

con vibrato, espress.

ff

arco

ff

ff marcato, secco

[a]

[a]

[a]

[a]

[a]

p

143

FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

dim.

f

3

3

gl.

dim.

[a]

mp leggiero!

147

FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

150

mf

mp

[a] [o] [u] [a]

VIBR. (med. yarn)

mp

151

FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

breathy fltz.

p

mp

mp

mp

ten.

p!

senza pedale

ten.

fltz.

p

155

FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.

159

FL.

B. CL.

VLN.

VC.

SOP.

PERC.

PNO.