Performance instructions

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

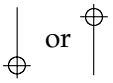
(vib.) = with vibrato

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

 = muffle

= Conducted cue

= 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.

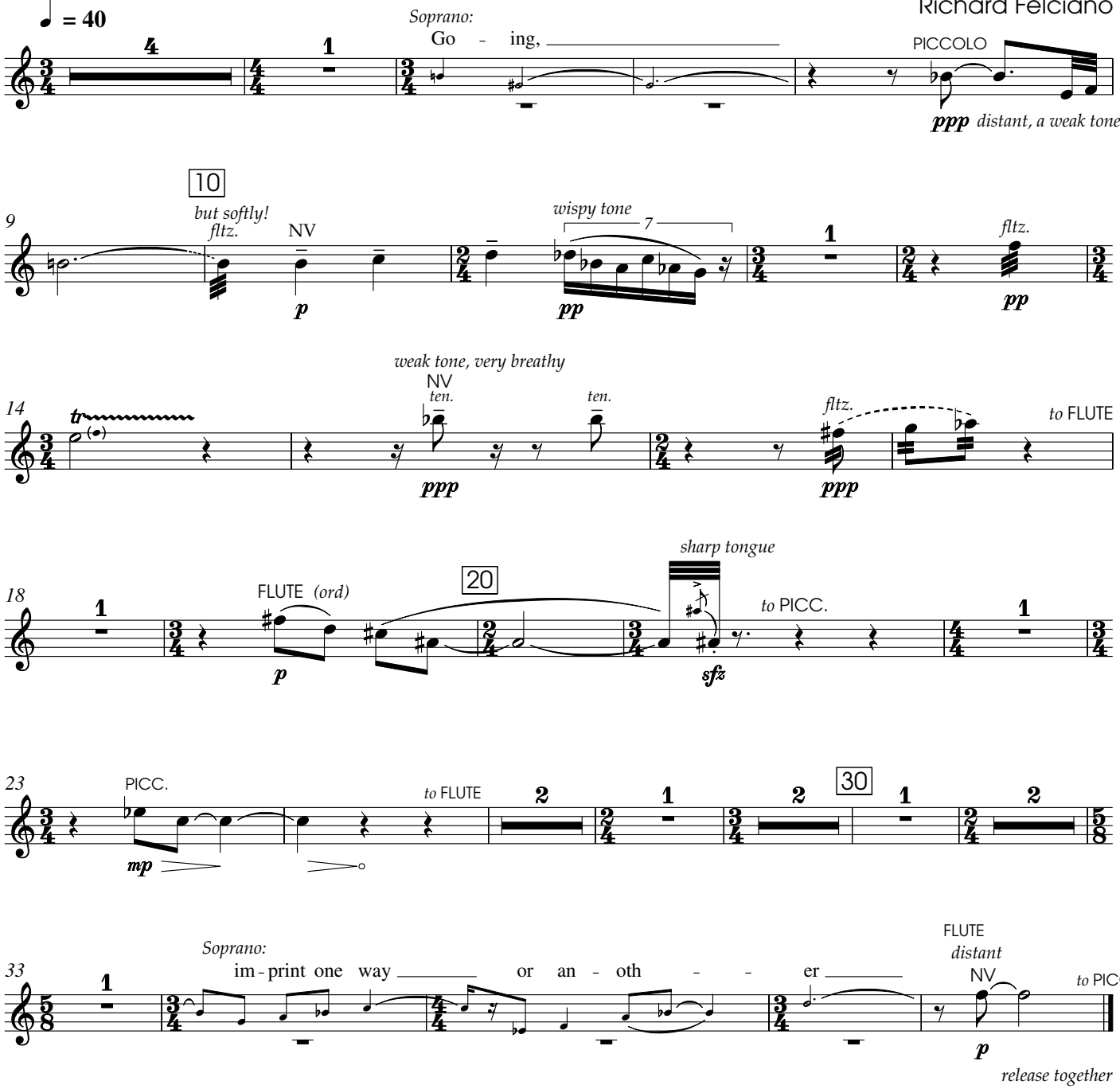
glissandi move immediately from the initial pitch and through the entire duration

An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back

Richard Felciano



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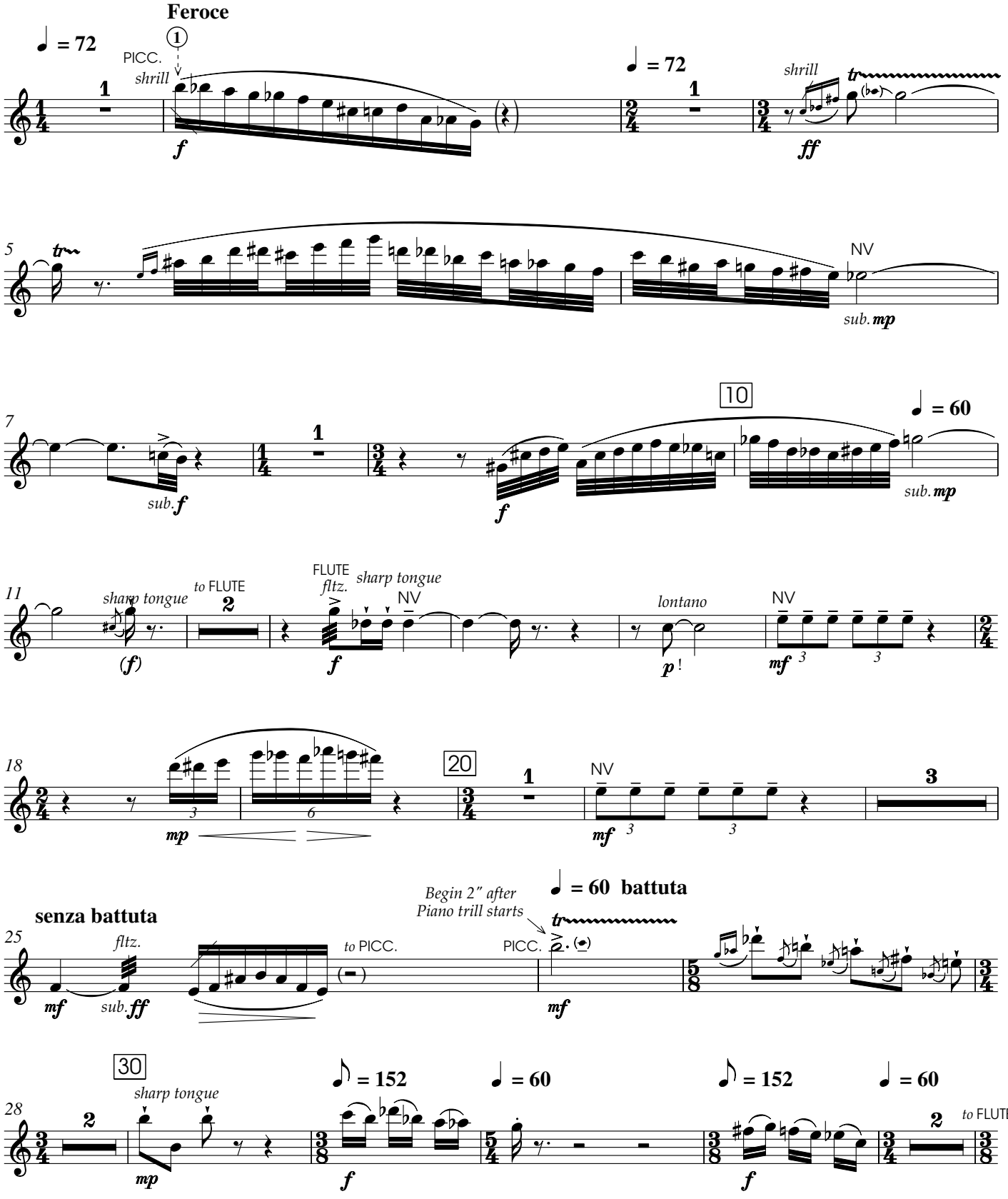
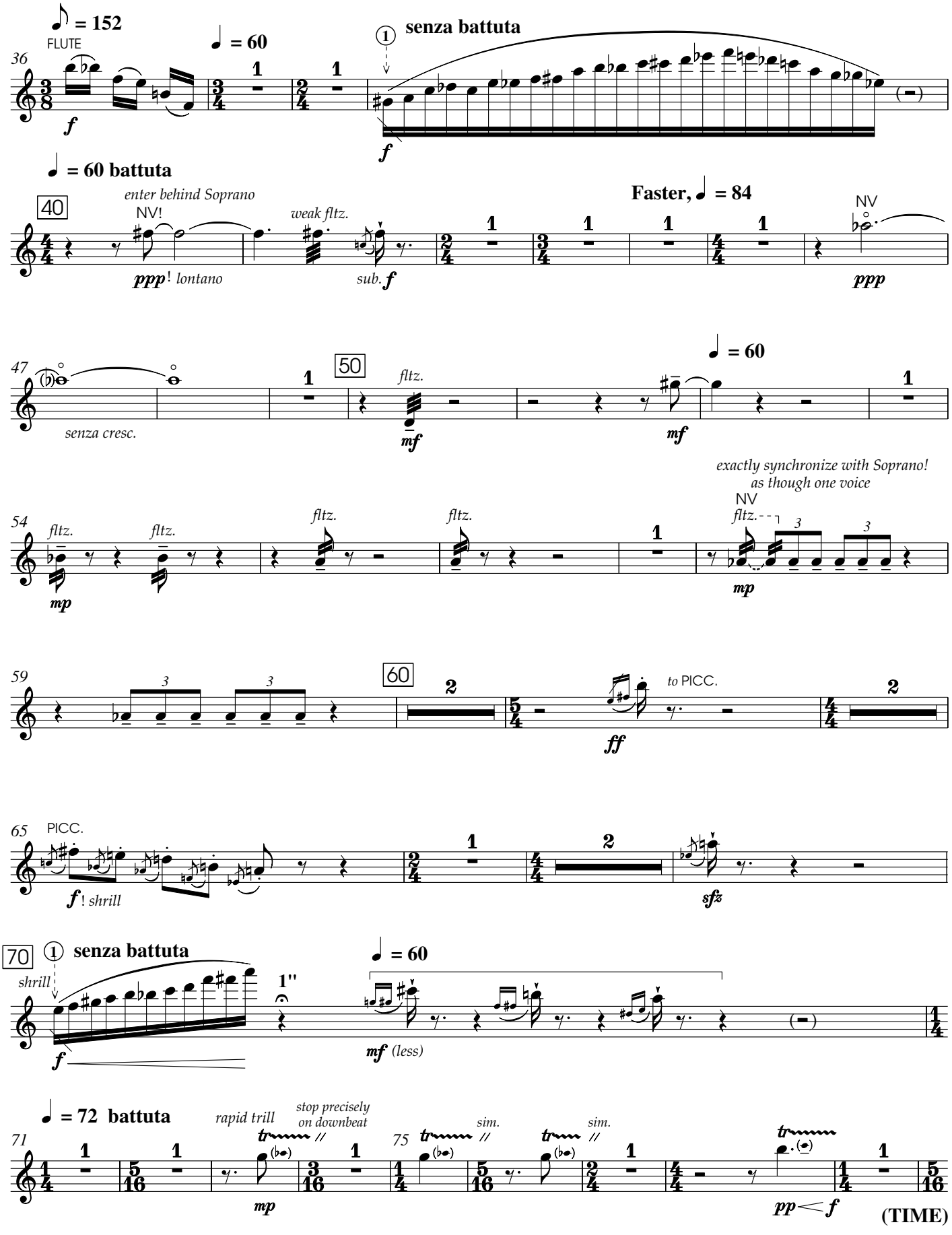
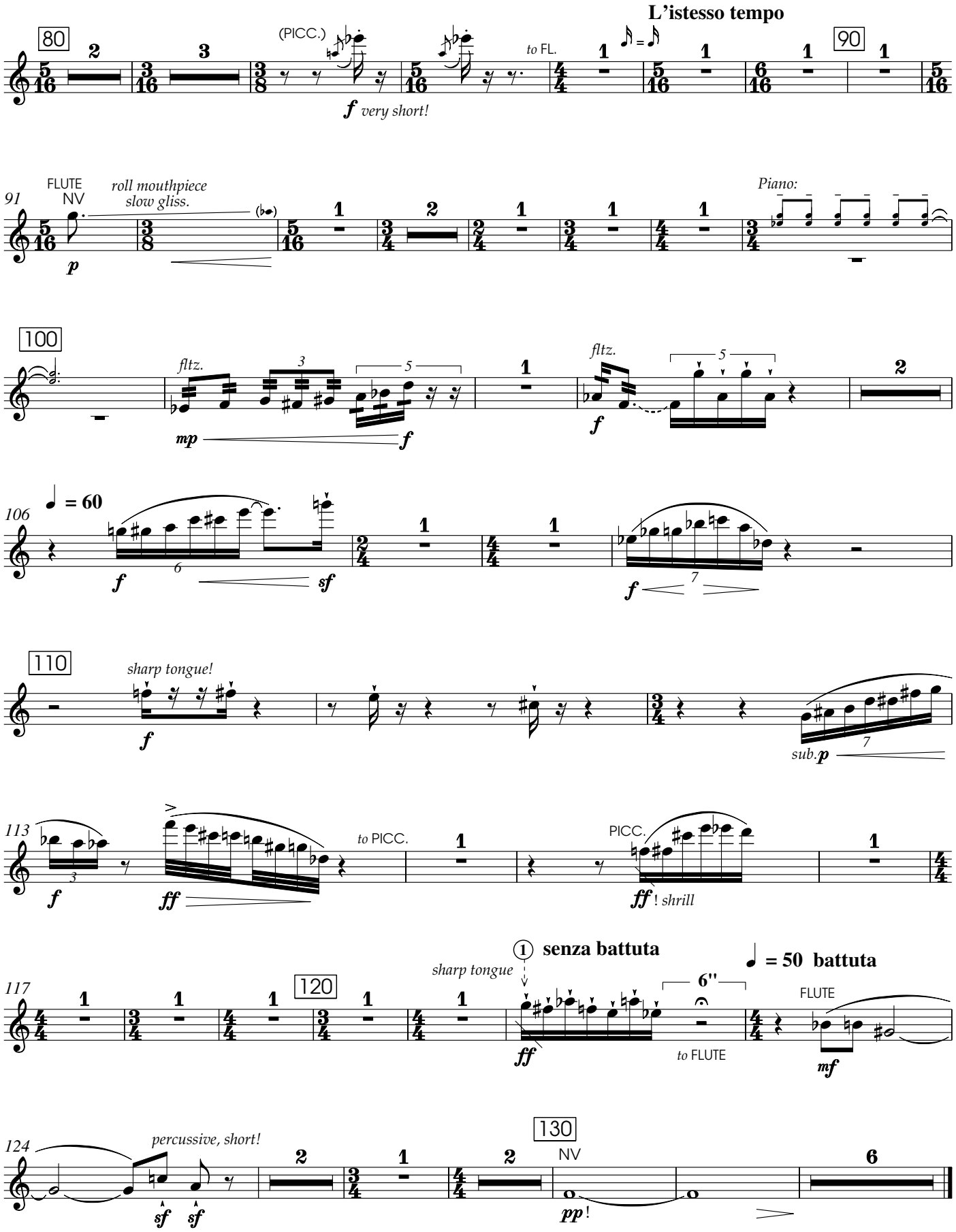
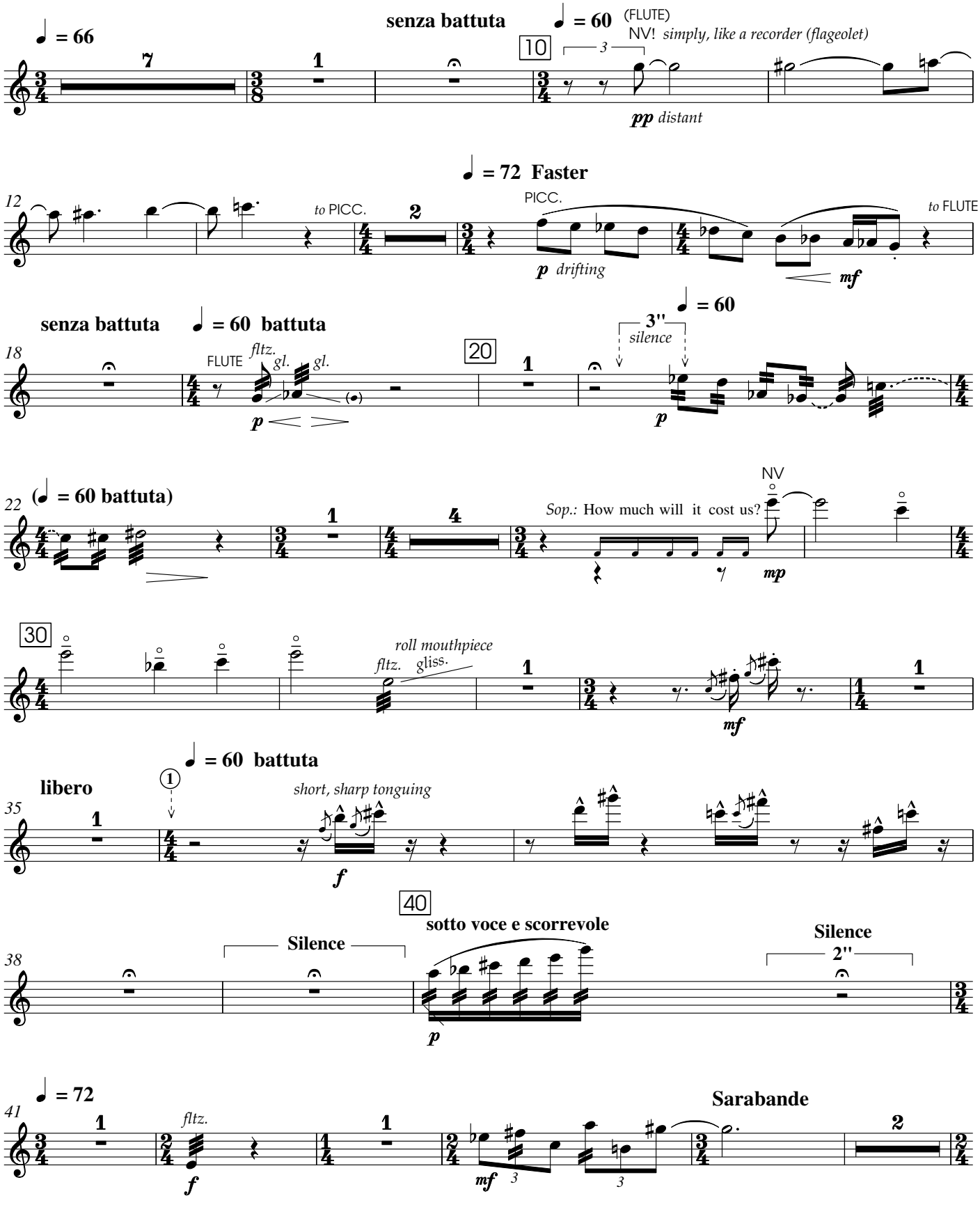
II. Outhouse Economics

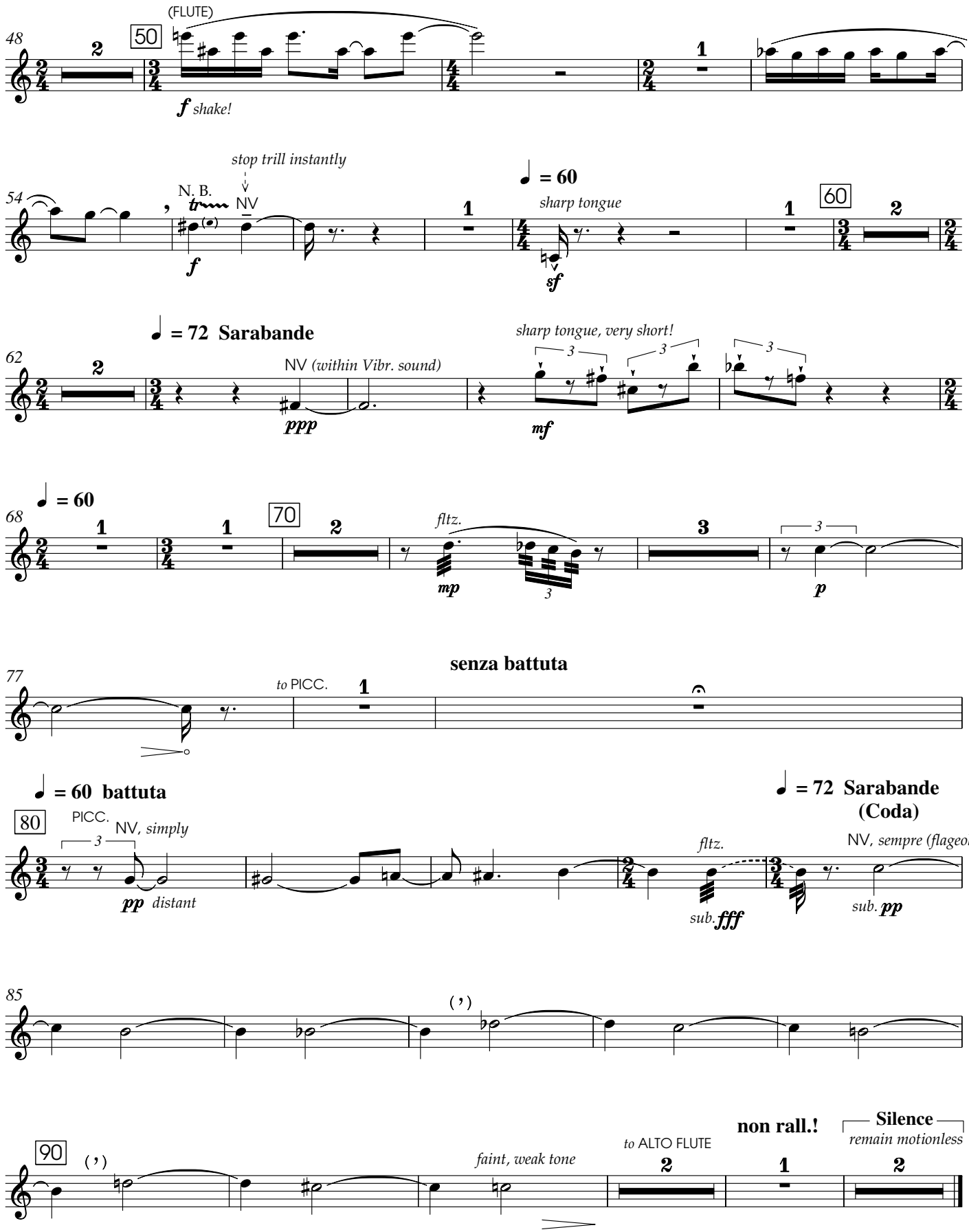



♪ = 152
FLUTE
36
f
♩ = 60
1
senza battuta
f
♩ = 60 battuta
40
enter behind Soprano
NV!
ppp! lontano
weak fltz.
sub. f
Faster, ♩ = 84
NV
ppp
47
senza cresc.
50
fltz.
mf
♩ = 60
mf
exactly synchronize with Soprano!
as though one voice
54
fltz.
fltz.
mp
fltz.
fltz.
NV
fltz.
mp
59
60
2
to PICC.
ff
65
PICC.
f! shrill
sfz
70
shrill
senza battuta
1"
♩ = 60
mf (less)
♩ = 72 battuta
71
rapid trill
stop precisely
on downbeat
mp
75
sim.
sim.
pp < f
(TIME)


L'istesso tempo
80
(PICC.)
to FL.
f very short!
90
91
FLUTE
NV
roll mouthpiece
slow gliss.
p
Piano:
100
fltz.
mp
f
106
= 60
sf
110
sharp tongue!
sub.p
113
to PICC.
ff
PICC.
ff ! shrill
117
120
senza battuta
sharp tongue
= 50 battuta
6"
to FLUTE
FLUTE
mf
124
percussive, short!
sf
130
NV
pp !

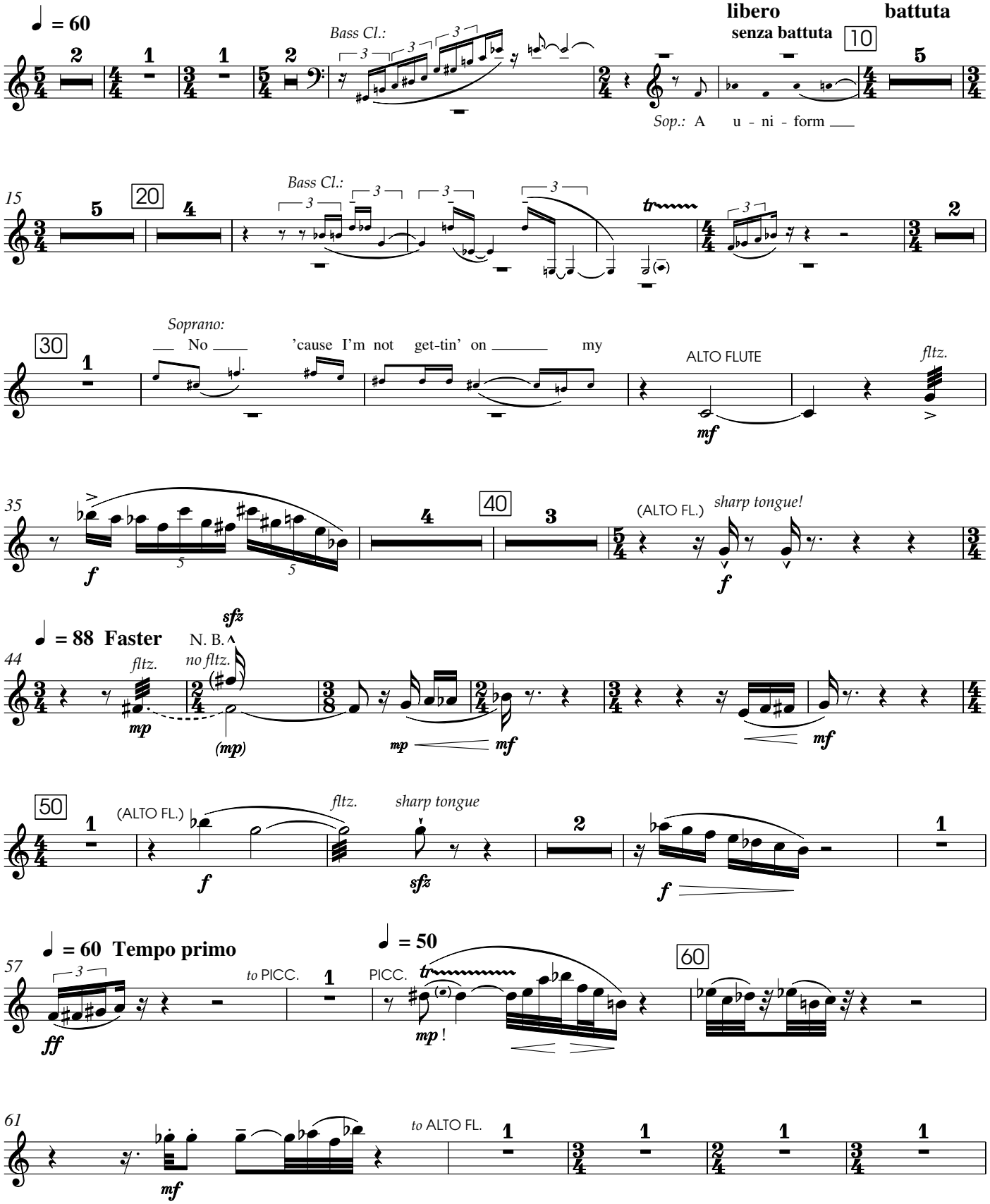
III. Eric Satie for a Cologne Thing





N. B.: *rapid trill (matches Vibraphone vibrato speed in mm. 58).*

IV. Looking Up



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

♩ = 72 **Perfectly synchronized; like a swing band**

no accent on final notes!

66 ALTO FL. 70

mf

71 ♩ = 60 ♩ = 72 **(as before)**

77 ♩ = 60 **no ritard. Strict tempo al fine** 80 N. B. TH *to* FLUTE

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

mp (>) *mp*

V. The Streets of Harlem

♩ = 84 ♩ = 50 10 *Vc.:*

15 20 FLUTE *fltz.* *percussive*

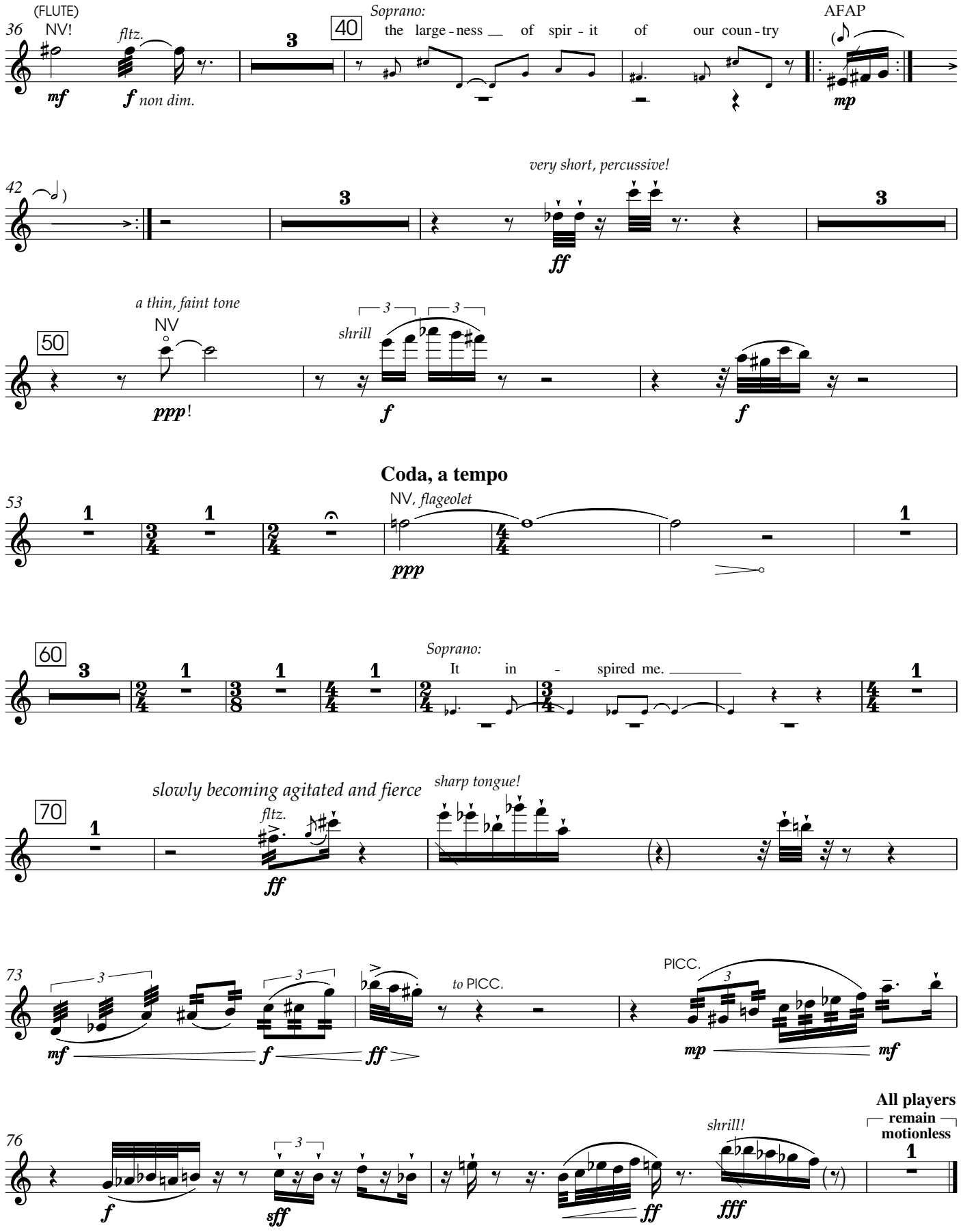
mf *f*

27 *Soprano:* A - bra - ham Lin - coln *fltz.* 30

mf *mf*

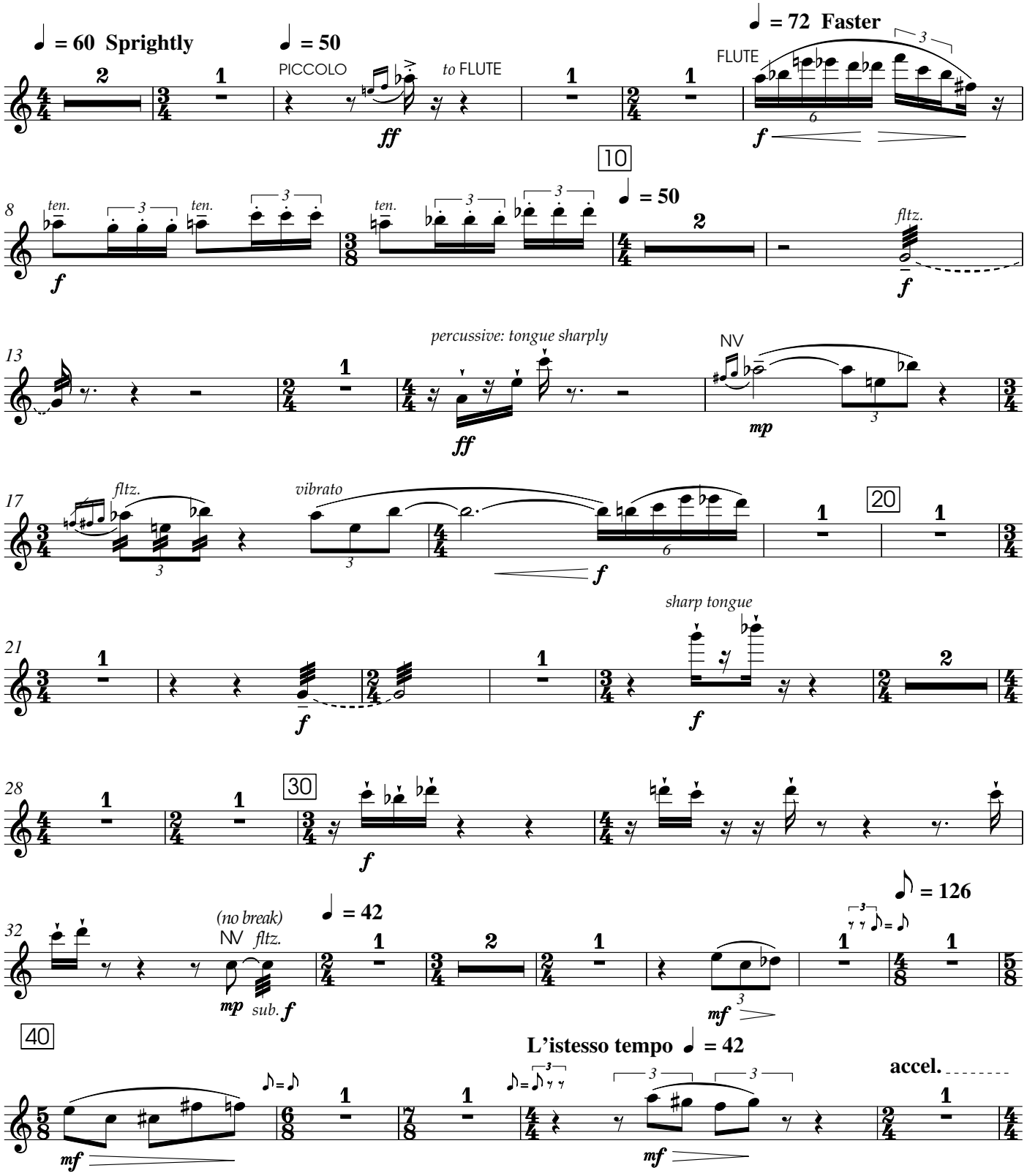
31 NV *con vibrato*

mf *ff* ***ppp*** *(continue Voice)* *p*


(FLUTE)
36
NV!
fltz.
mf
f non dim.
3
40
Soprano:
the large - ness of spir - it of our coun - try
AFAP
mp
42
very short, percussive!
ff
a thin, faint tone
NV
50
ppp!
shrill
3
3
f
f
Coda, a tempo
53
NV, flageolet
ppp
60
Soprano:
It in - spired me.
slowly becoming agitated and fierce
sharp tongue!
70
fltz.
ff
73
mf
f
ff
to PICC.
PICC.
mp
mf
All players
remain
motionless
76
f
sff
shrill!
ff
fff

VI. Tacet

VII. The Same Smile, The Same Open Eyes



a tempo (♩ = 42)

All parts precisely coordinated!

45 (FLUTE) *f* *ff* *pp* *mormorando* *p*

48 *very short notes, sharply tongued; imitate Marimba* *mf*

50

53 *f* *mp*!

57 *weak, sickly tone* NV, *roll mouthpiece slow gliss.* *ppp*!

Poco più mosso

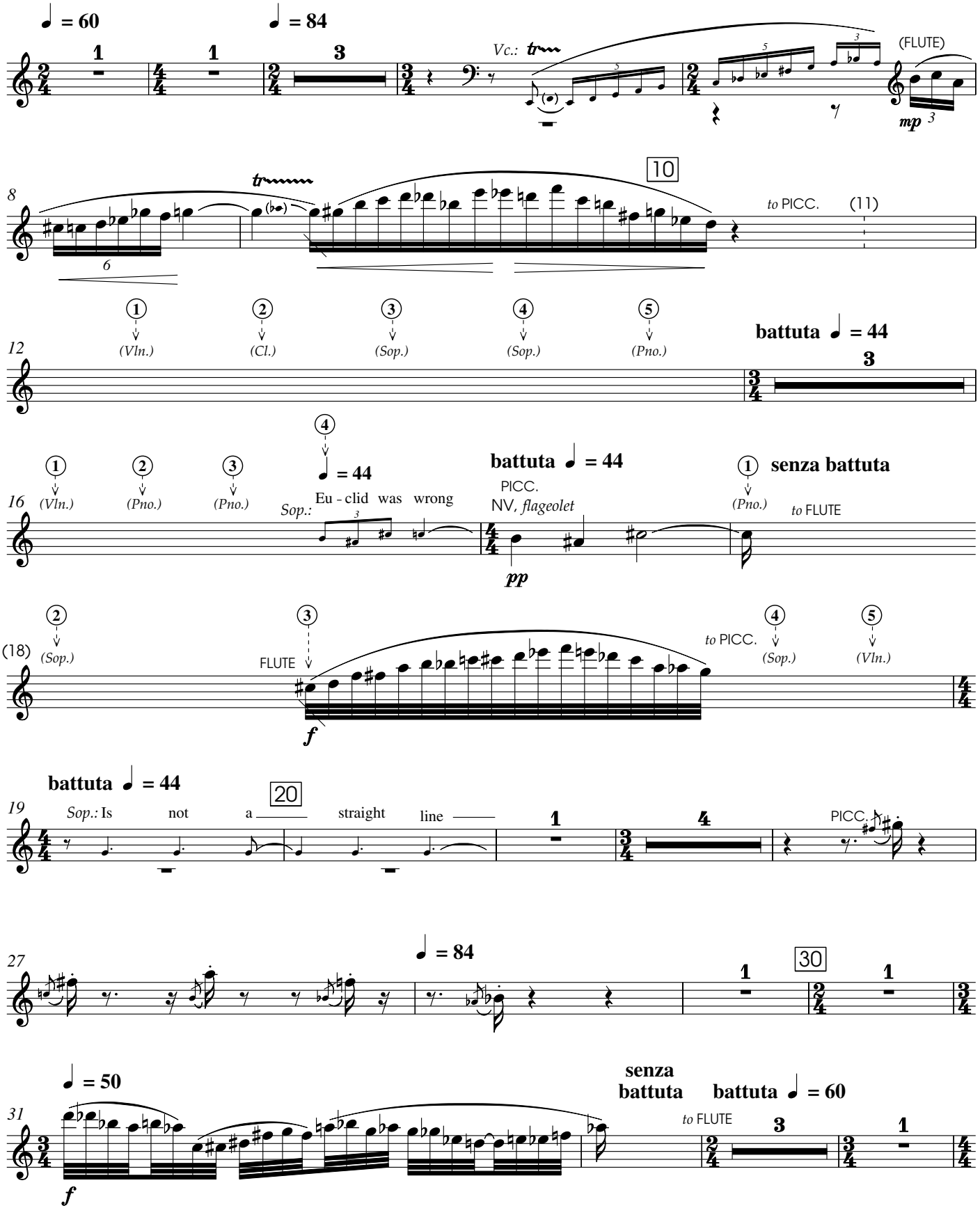
ord, as before *mf* 60

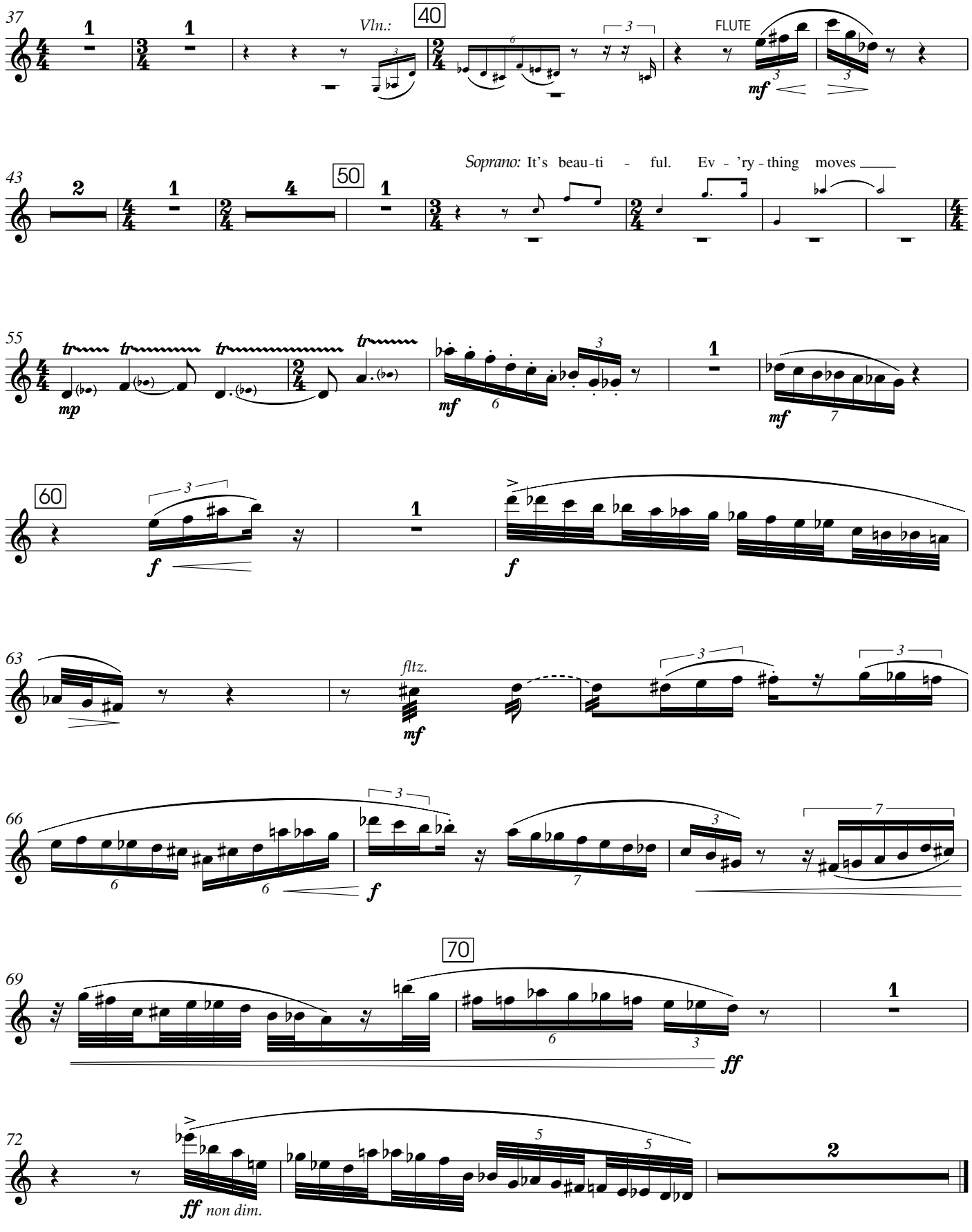
61 *gl.* *mp* *mf* *gl.* *mp* *mf*

65 *to* PICC. PICC. *gl.* *gl.* *gl.* *mf*

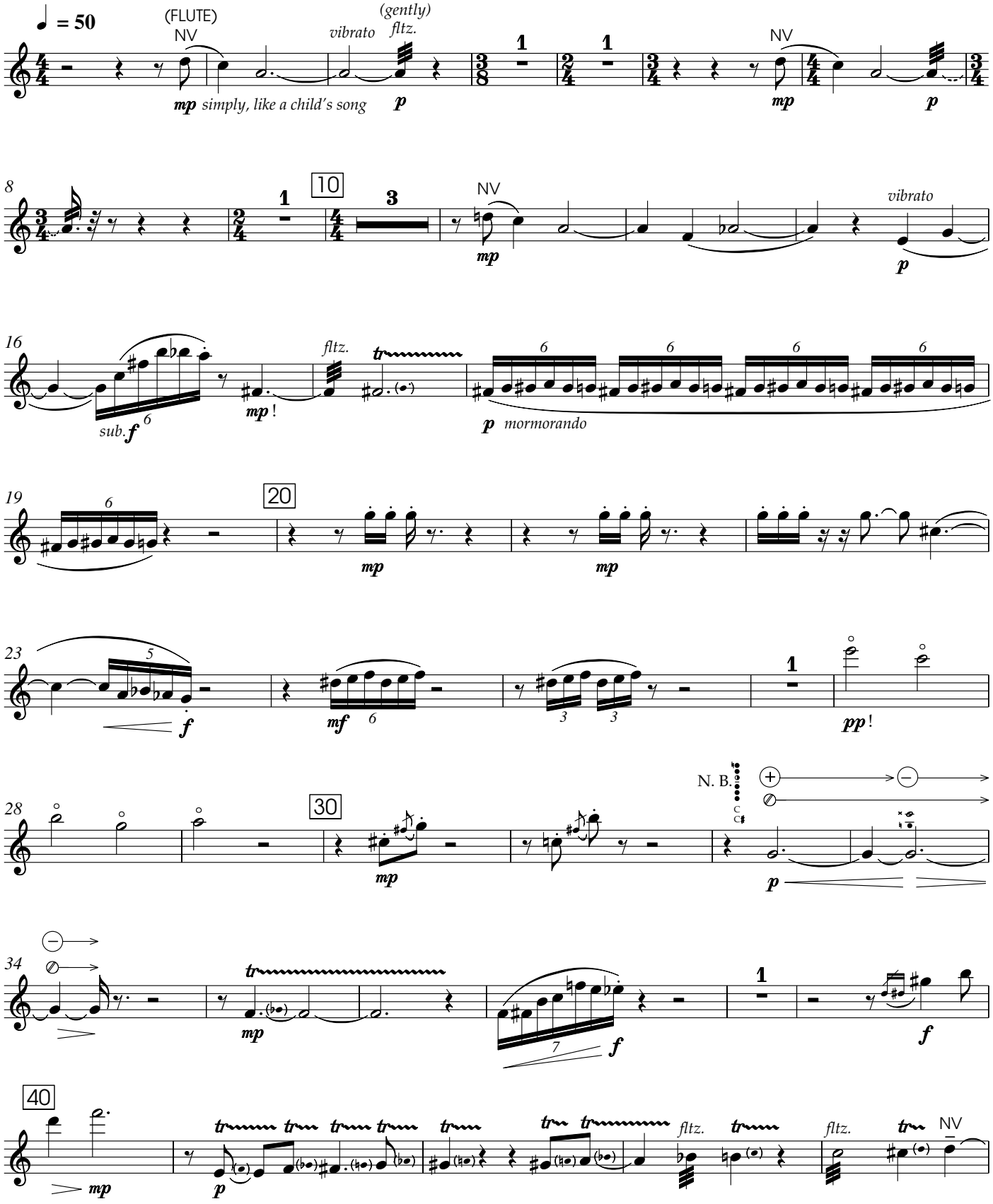
69 *gl.* *gl.* *to* FLUTE 70 FLUTE *ff* *to* PICC. PICC. *fff* 80 **non rall.**

VIII. Euclid


♩ = 60
♩ = 84
Vc.:
(FLUTE)
mp
10
to PICC.
(11)
(Vln.)
(Cl.)
(Sop.)
(Sop.)
(Pno.)
battuta ♩ = 44
(Vln.)
(Pno.)
(Pno.)
♩ = 44
Sop.: Eu - clid was wrong
battuta ♩ = 44
PICC.
NV, flageolet
pp
senza battuta
(Pno.)
to FLUTE
(Sop.)
FLUTE
f
to PICC.
(Sop.)
(Vln.)
battuta ♩ = 44
Sop.: Is not a straight line
20
PICC.
♩ = 84
30
♩ = 50
f
senza battuta
battuta ♩ = 60
to FLUTE

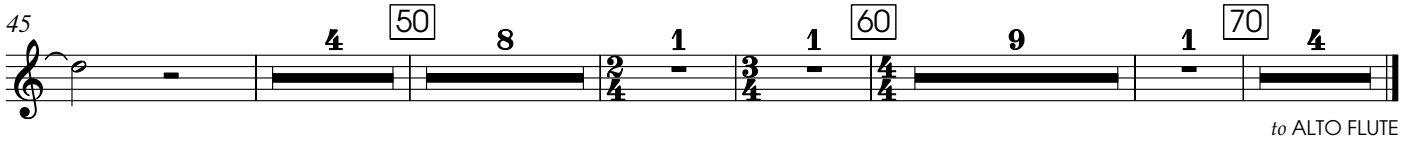

37
Vln.:
40
FLUTE
mf
43
Soprano: It's beau-ti - ful. Ev - 'ry - thing moves
50
55
mp
mf
mf
60
f
f
63
fltz.
mf
66
f
70
69
ff
72
ff non dim.

IX. Stars

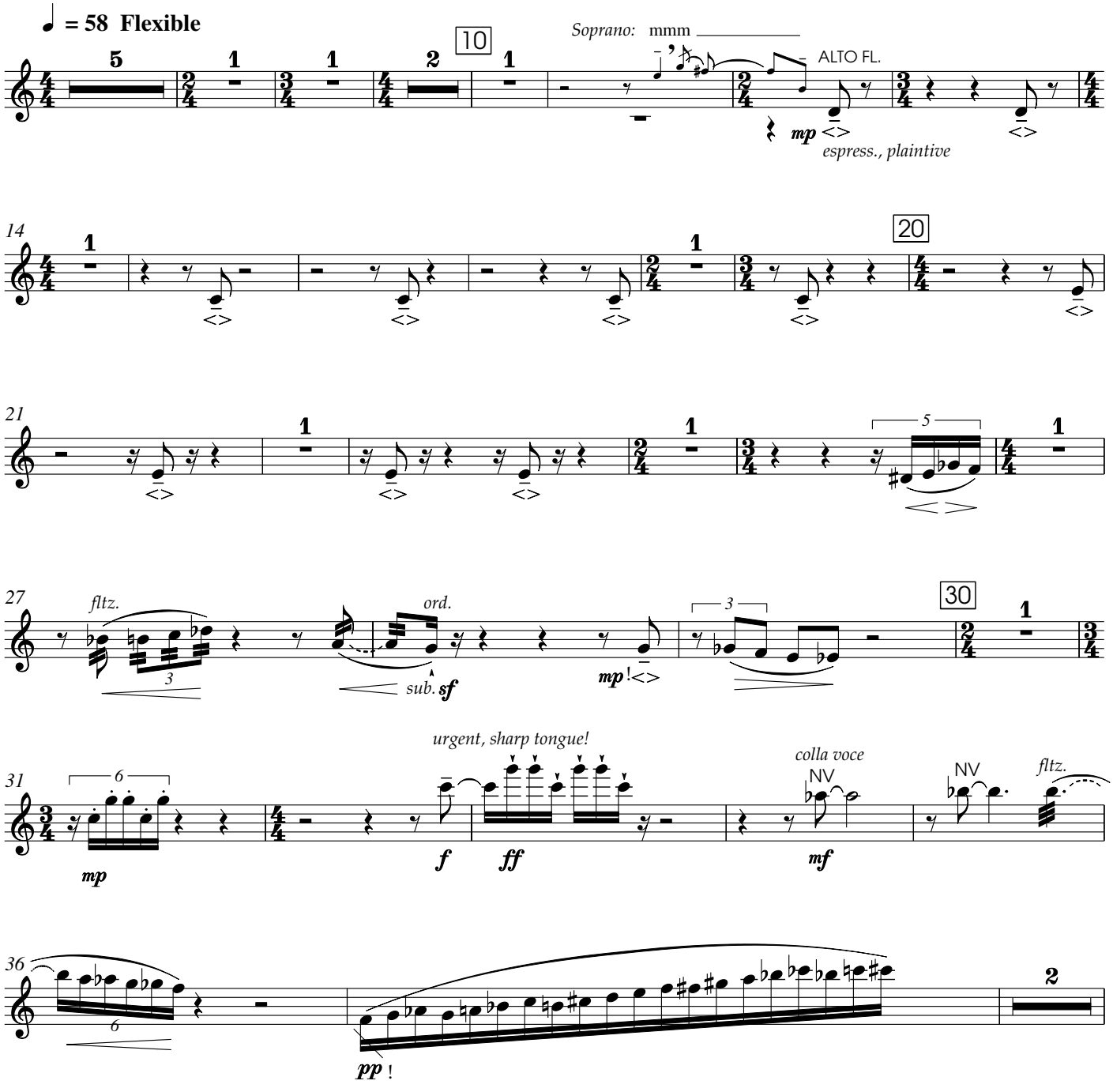


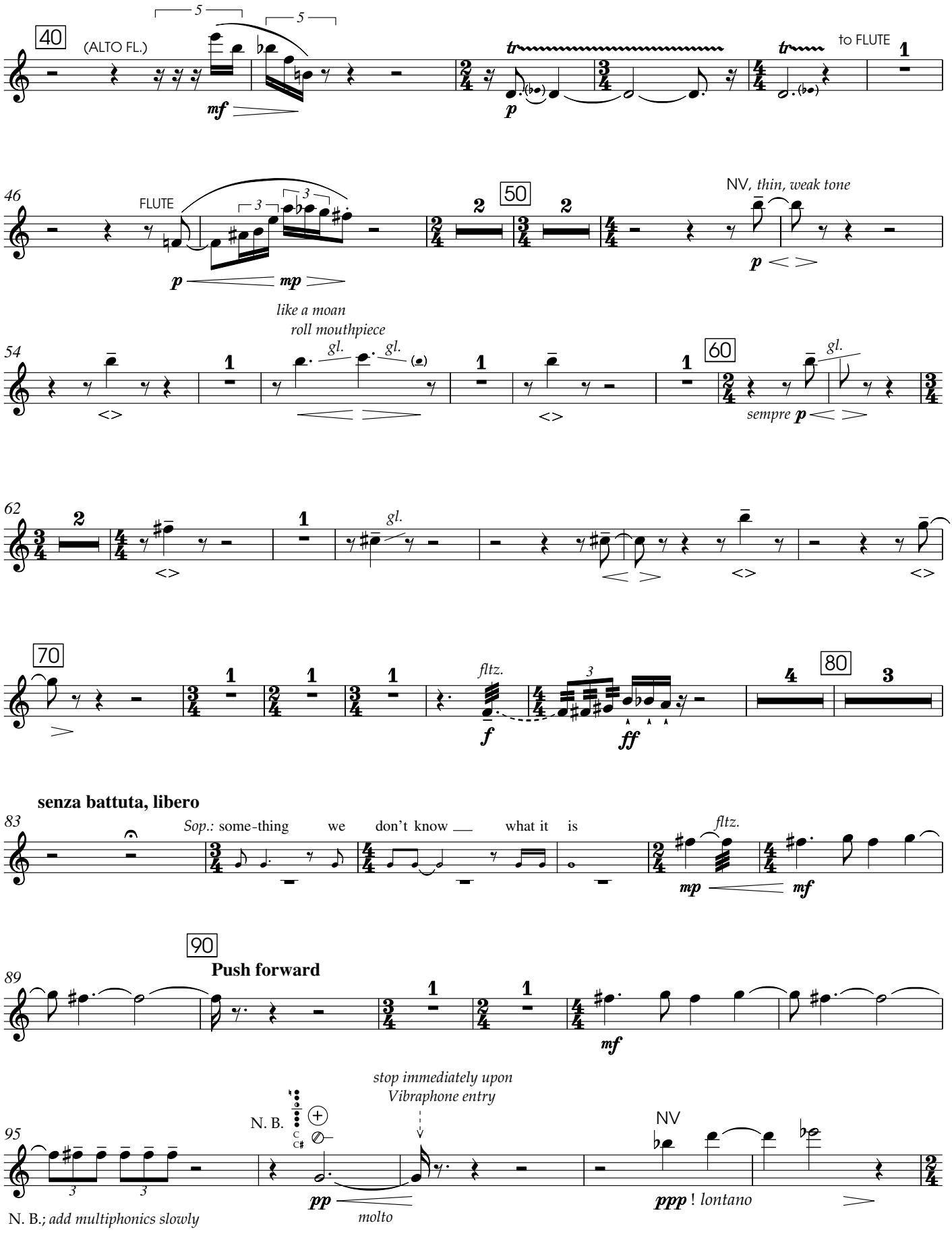
N. B.: *slowly add or reduce multiphonics during the given duration. Increase pressure or loudness as necessary.*

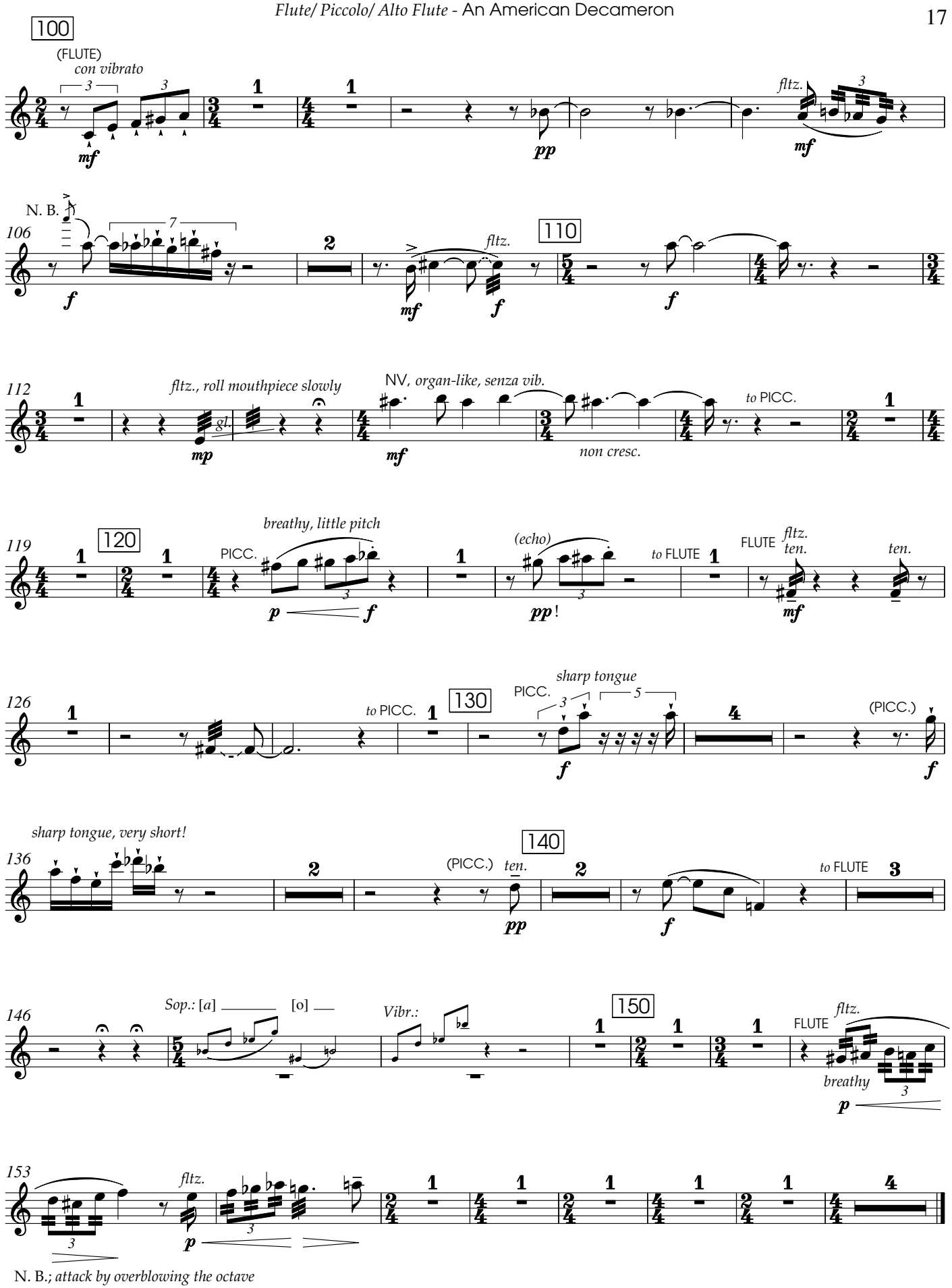
non ritard. al fine



X. Jubilus




40
(ALTO FL.)
mf
p
to FLUTE
46
FLUTE
p mp
50
NV, thin, weak tone
p
like a moan
roll mouthpiece
54
gl.
60
sempre p
62
70
fltz.
f
ff
80
senza battuta, libero
83
Sop.: some-thing we don't know what it is
fltz.
mp mf
90
Push forward
89
mf
stop immediately upon
Vibraphone entry
95
N. B.
pp
molto
NV
ppp ! lontano
N. B.; add multiphonics slowly



N. B.; *attack by overblowing the octave*

Performance instructions

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

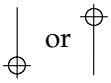
(vib.) = with vibrato

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

 = muffle

= Conducted cue

= note played as multiphonic *(fingering given)*

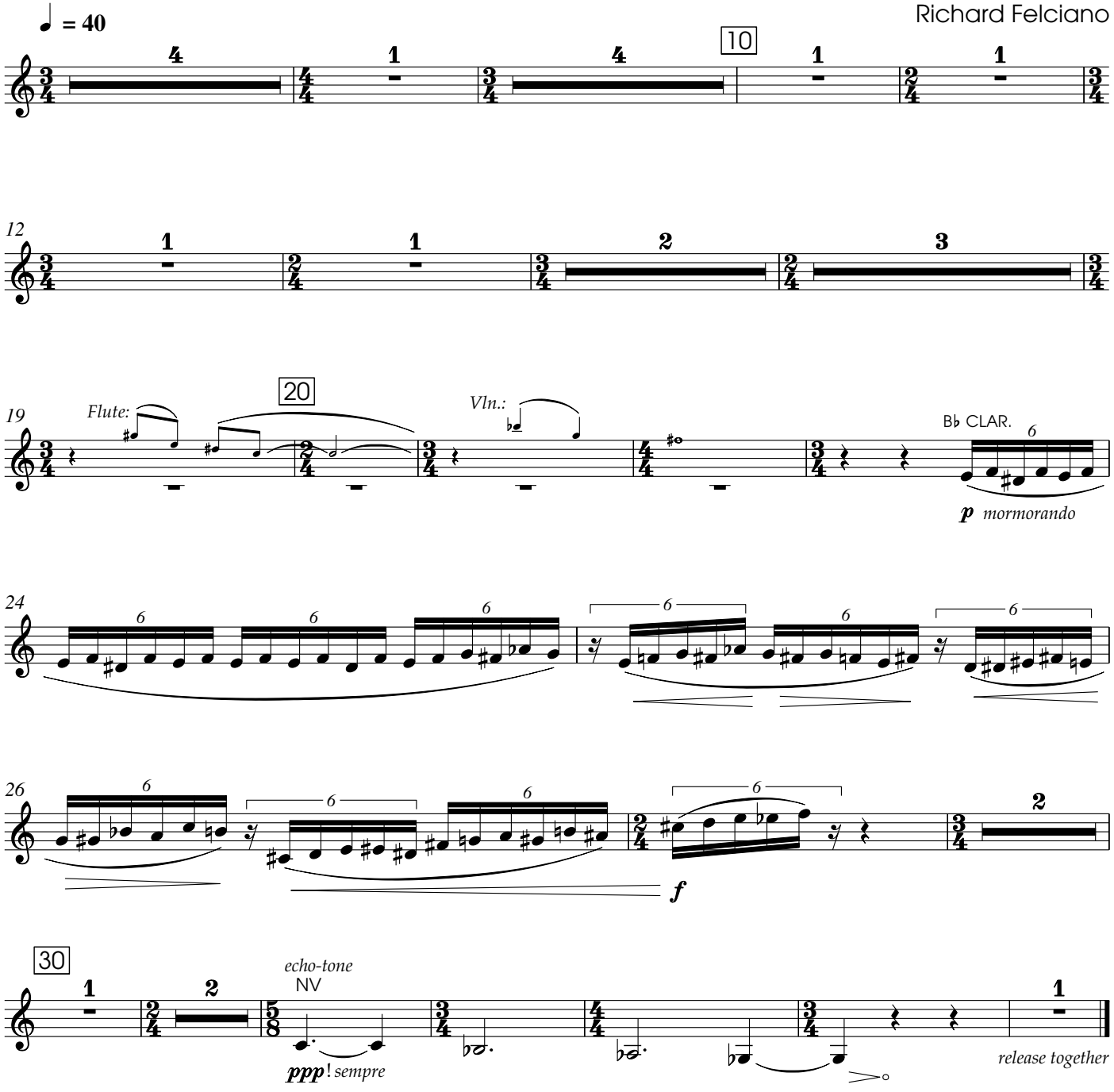
glissandi move immediately from the initial pitch and through the entire duration

An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back

Richard Felciano



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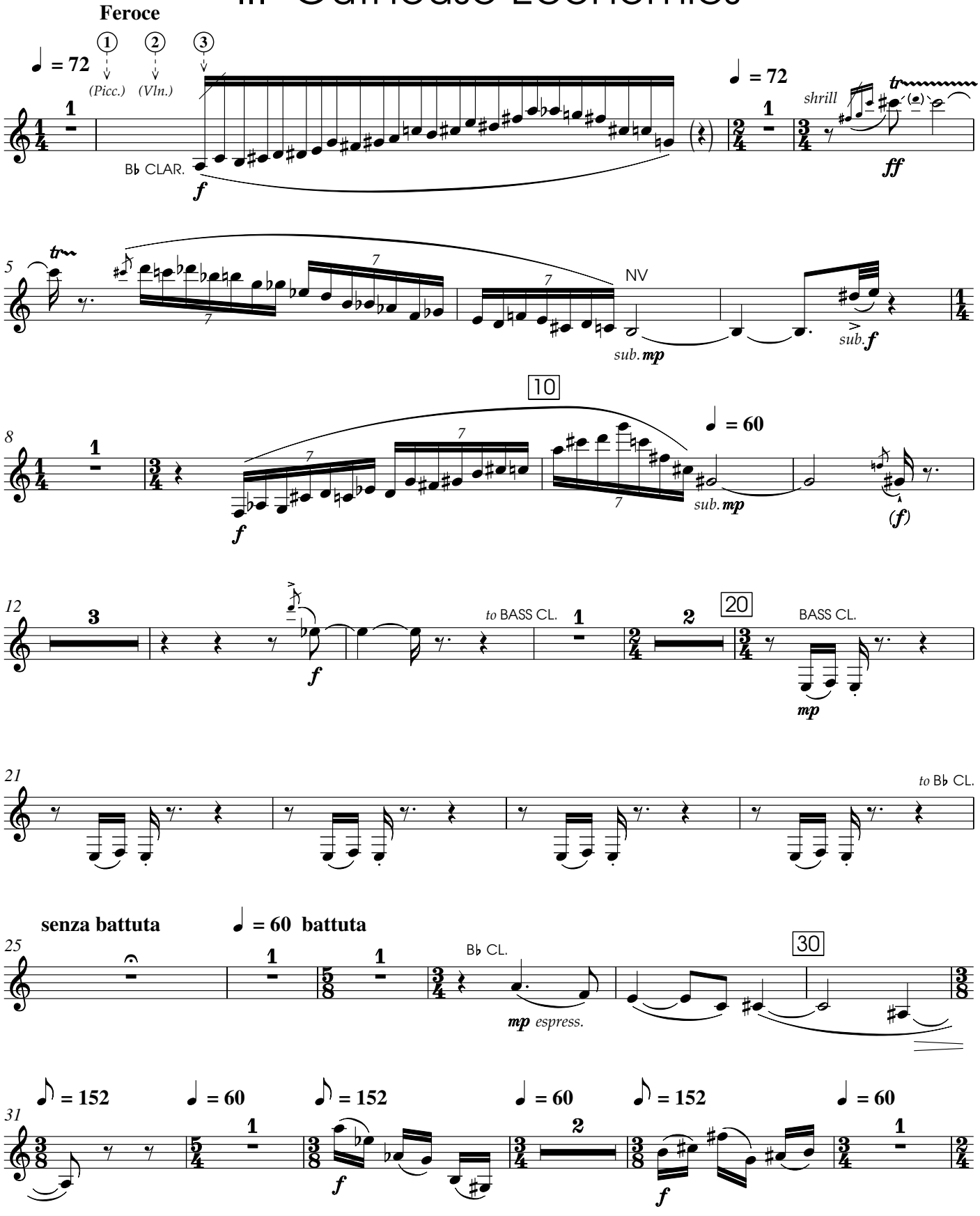
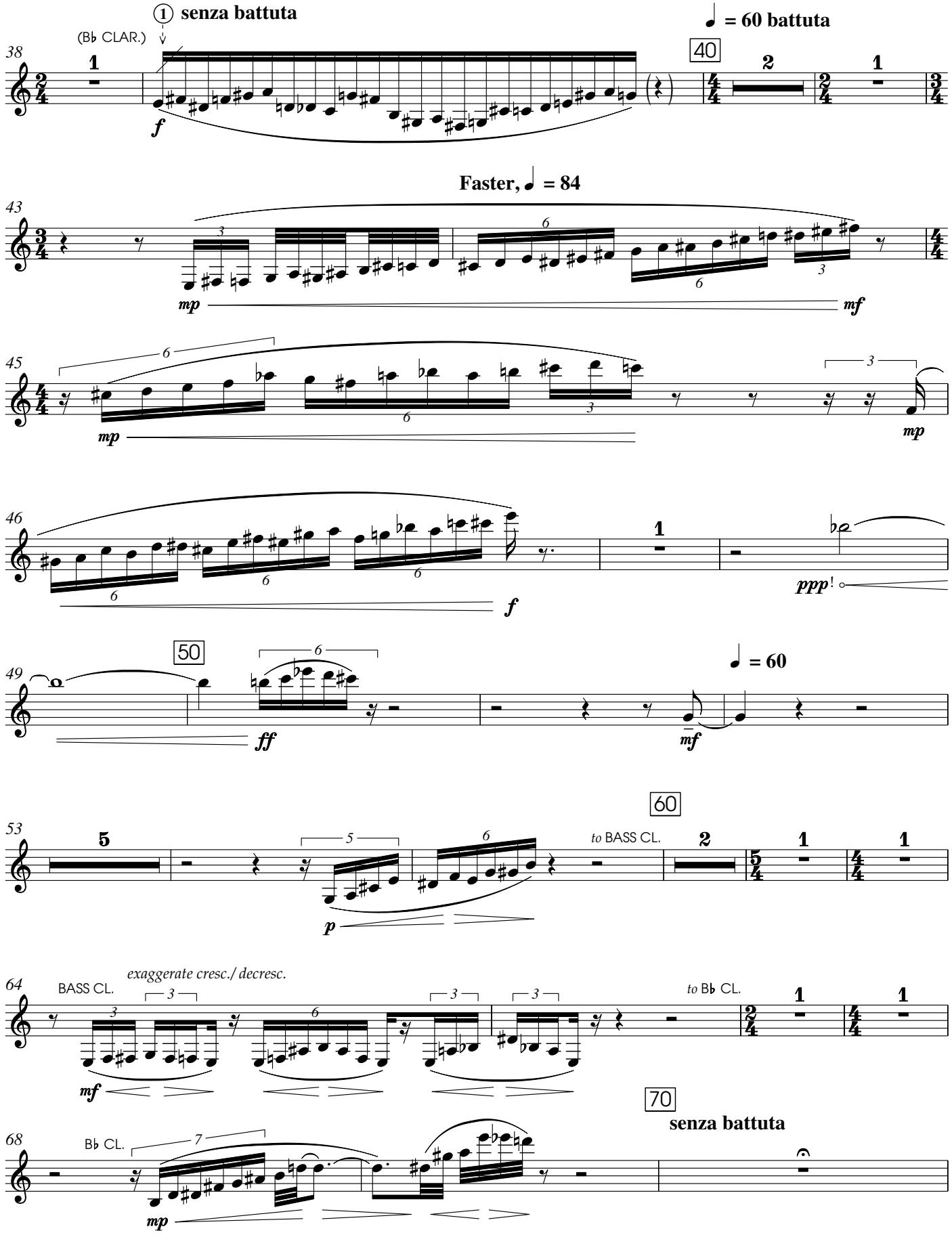
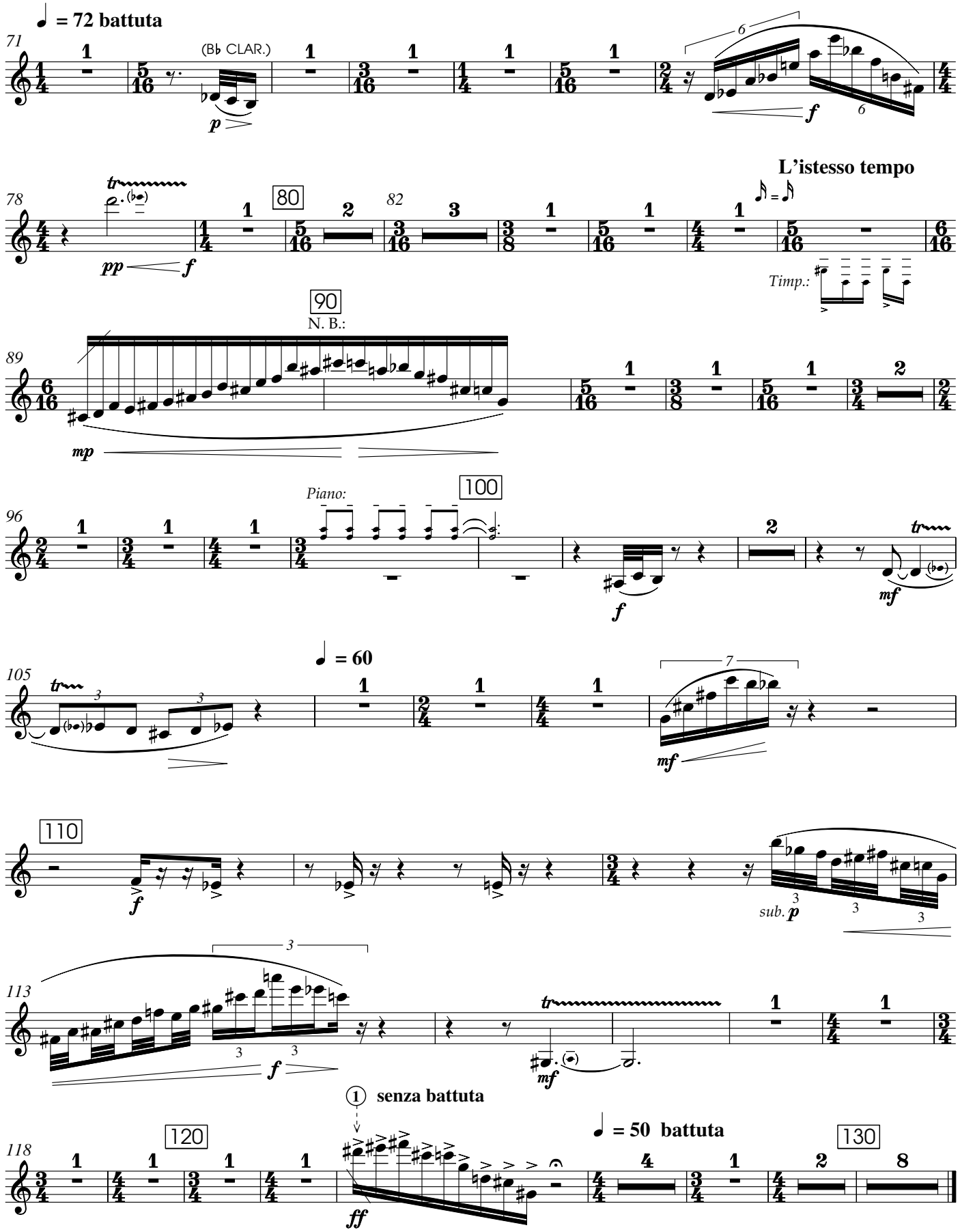
II. Outhouse Economics

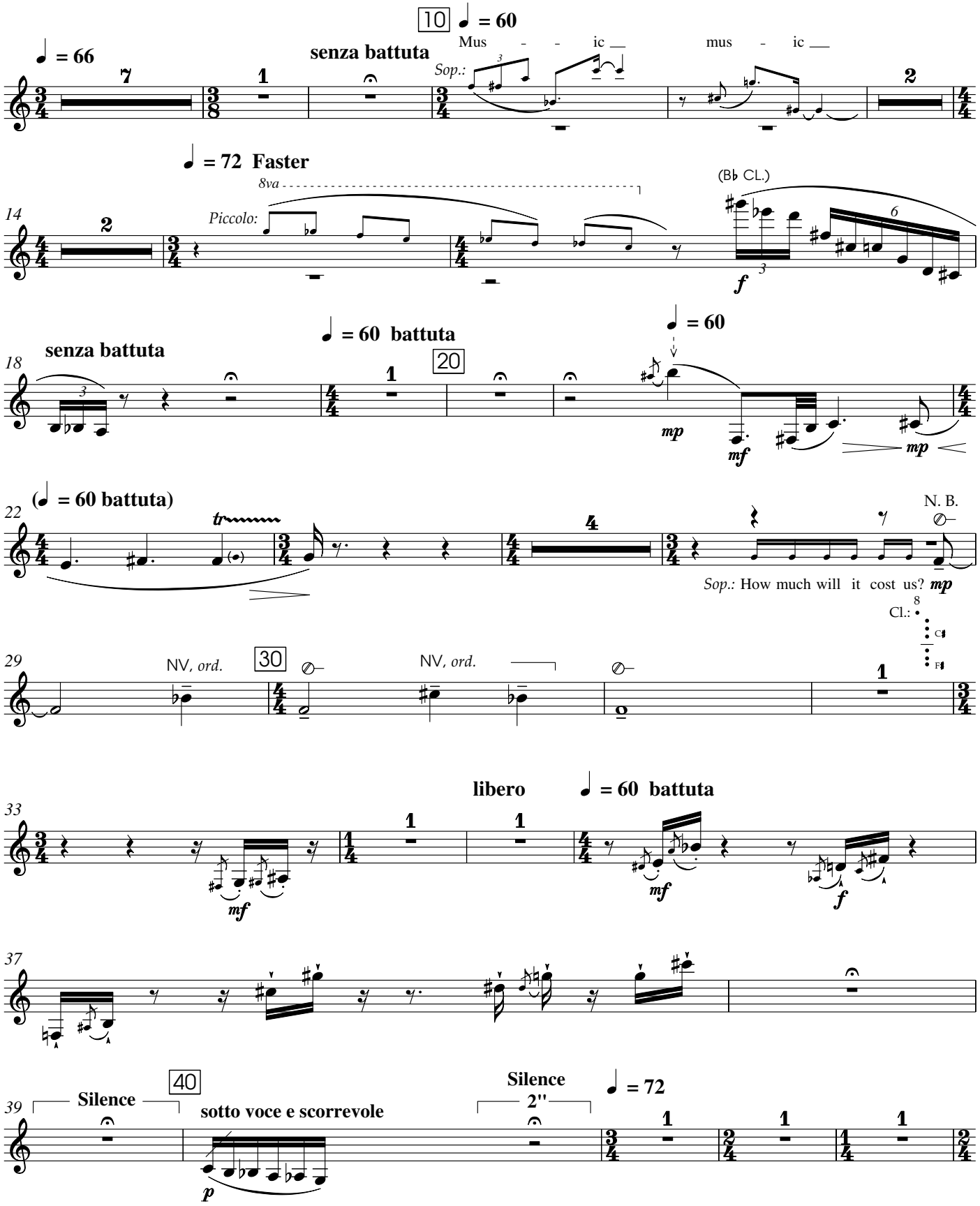



① senza battuta
♩ = 60 battuta
(B♭ CLAR.)
38
40
f
Faster, ♩ = 84
43
mp
mf
45
mp
mp
46
f
ppp!
49
50
ff
♩ = 60
mf
53
60
to BASS CL.
p
64
BASS CL.
exaggerate cresc./ decresc.
mf
to B♭ CL.
68
B♭ CL.
70
senza battuta
mp

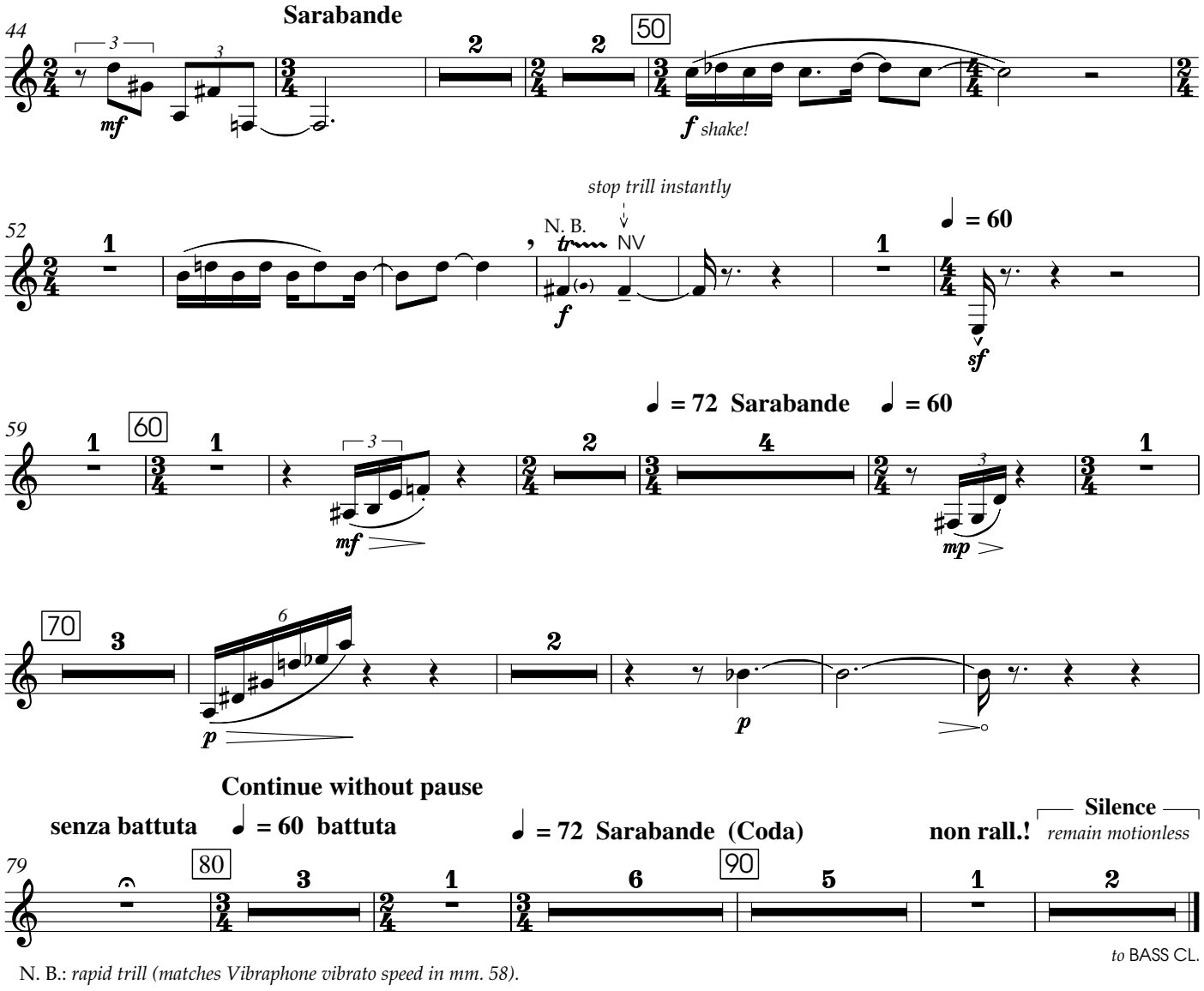


N. B.: *When a barline, time signature or tempo indication interrupts a figure played* AFAP, *it is for reference only*

III. Eric Satie for a Cologne Thing

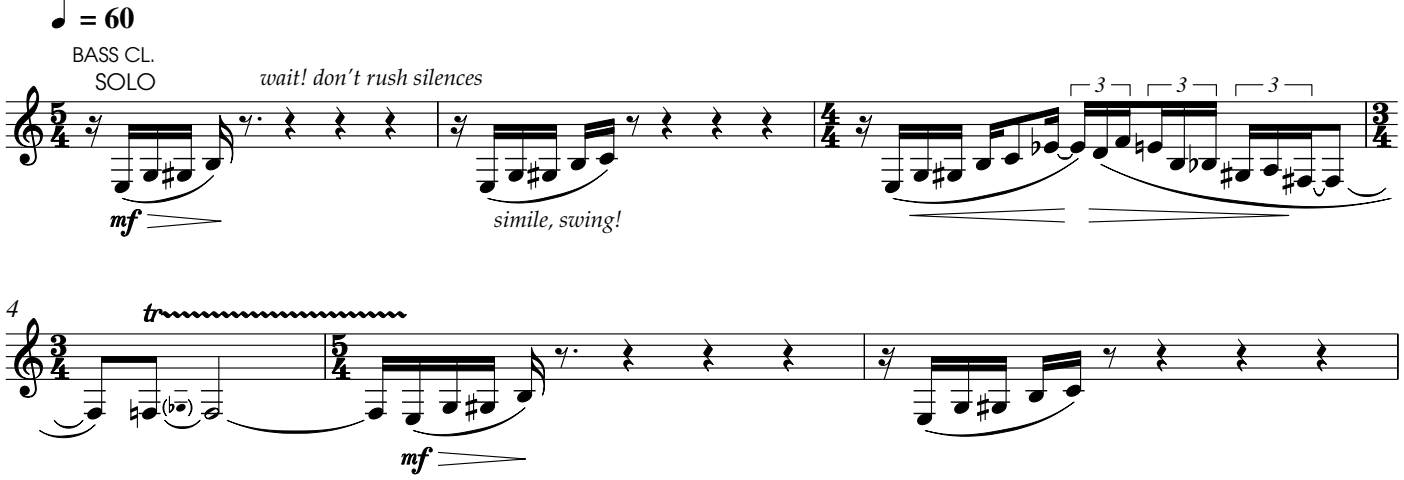


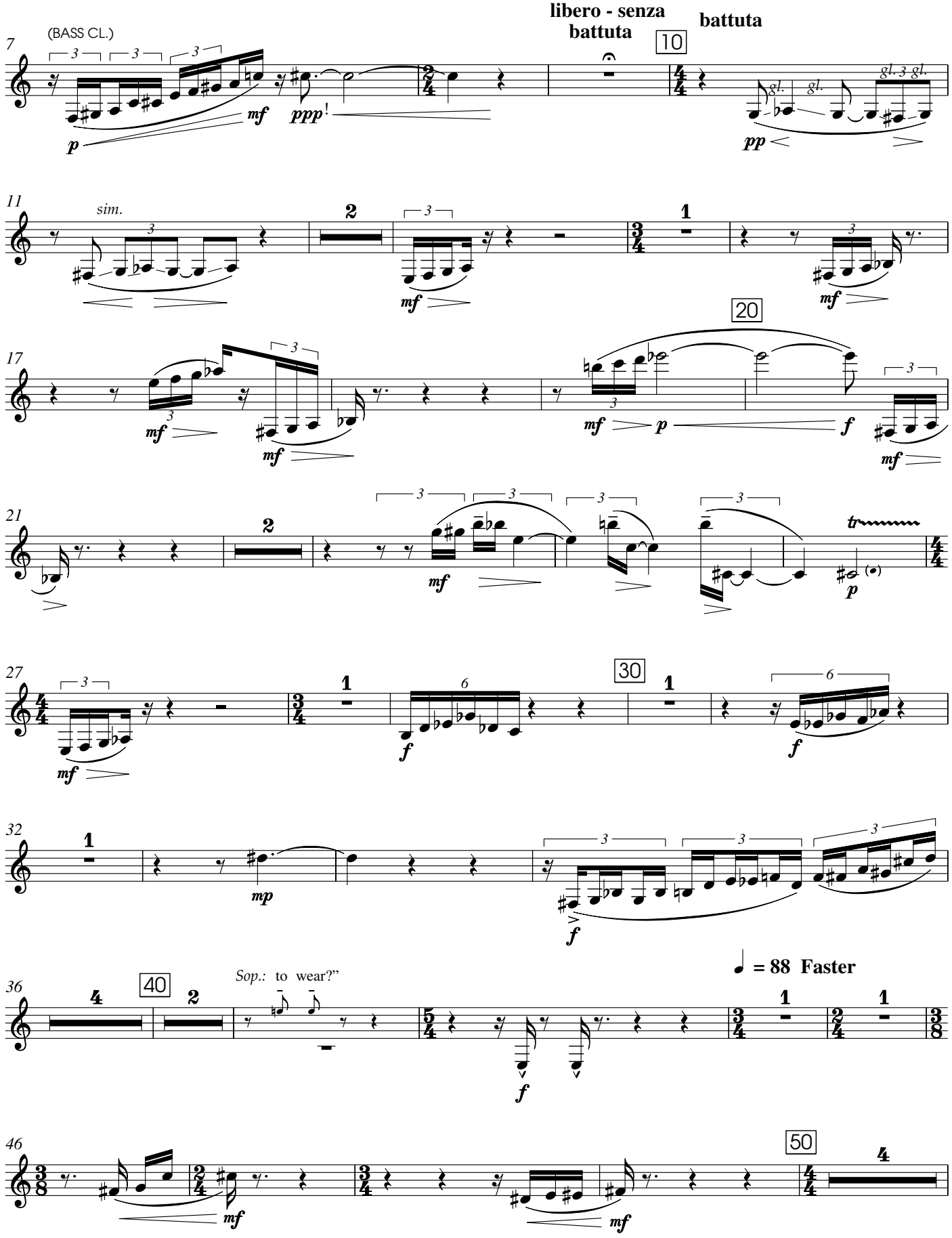
N. B.; *multiphonics; start and stop instantly as though by an electrical switch.*



N. B.: *rapid trill (matches Vibraphone vibrato speed in mm. 58).*

IV. Looking Up




(BASS CL.)
libero - senza battuta
battuta
10
20
30
40
50
sim.
Sop.: to wear?"
♩ = 88 Faster

54 (BASS CL.) ♩ = 60 **Tempo primo**

f *ff*

58 ♩ = 50 SOLO 60

ff *ff*

62 *non dim.*

ff

♩ = 72 **Perfectly synchronized; like a swing band**

66 *no accent on final notes!*

mf

69 70 ♩ = 60

no ritard. Strict tempo al fine

75 ♩ = 72 **(as before)** ♩ = 60 80

to E♭ CL.

V. The Streets of Harlem

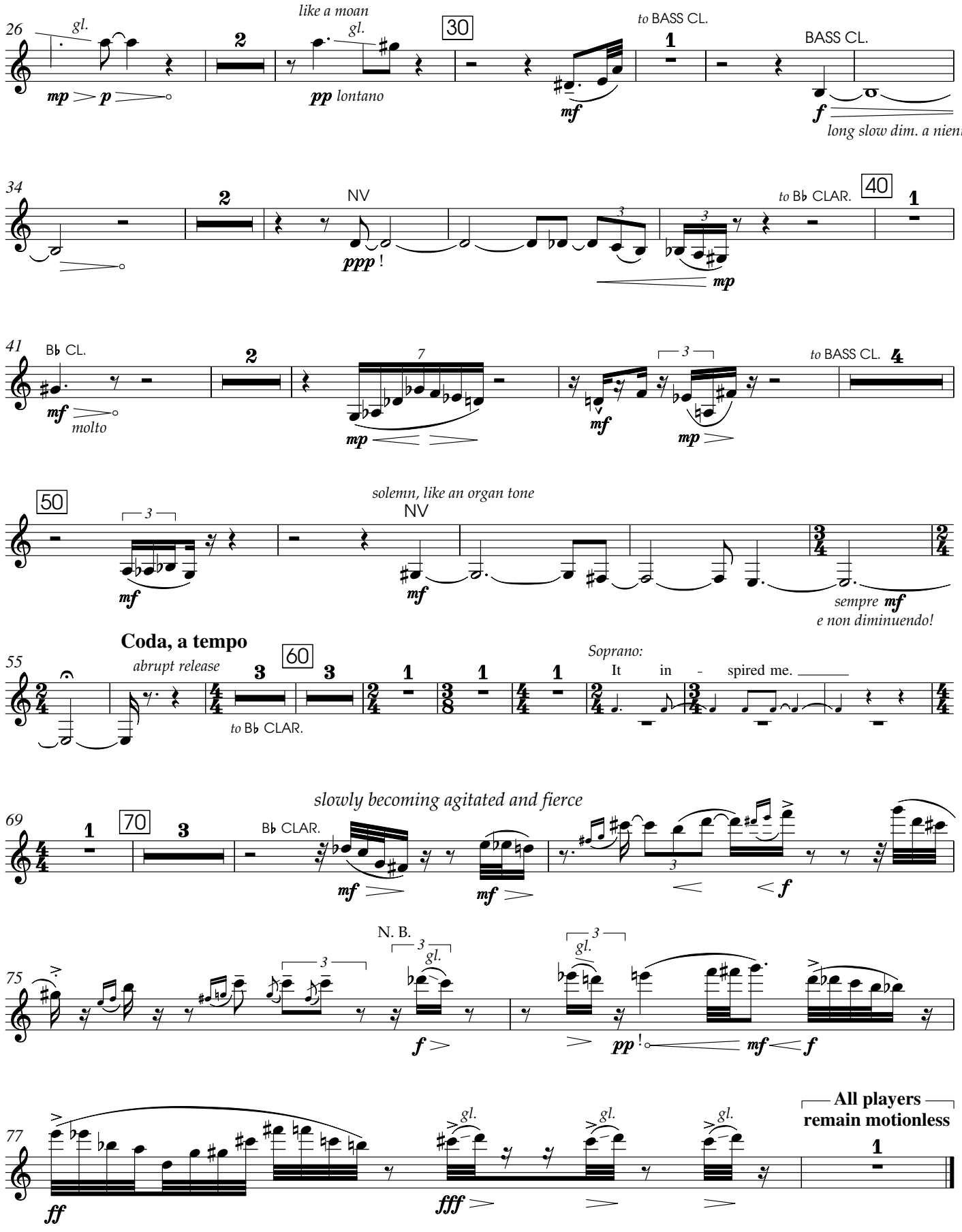
♩ = 84 ♩ = 50 10 *Vc.:*

a pure, thin colorless tone (like a child's voice)

16 E♭ CLAR. *like a cry* NV *bend* NV 20

bend tone smoothly, (>) *gl. continuously*

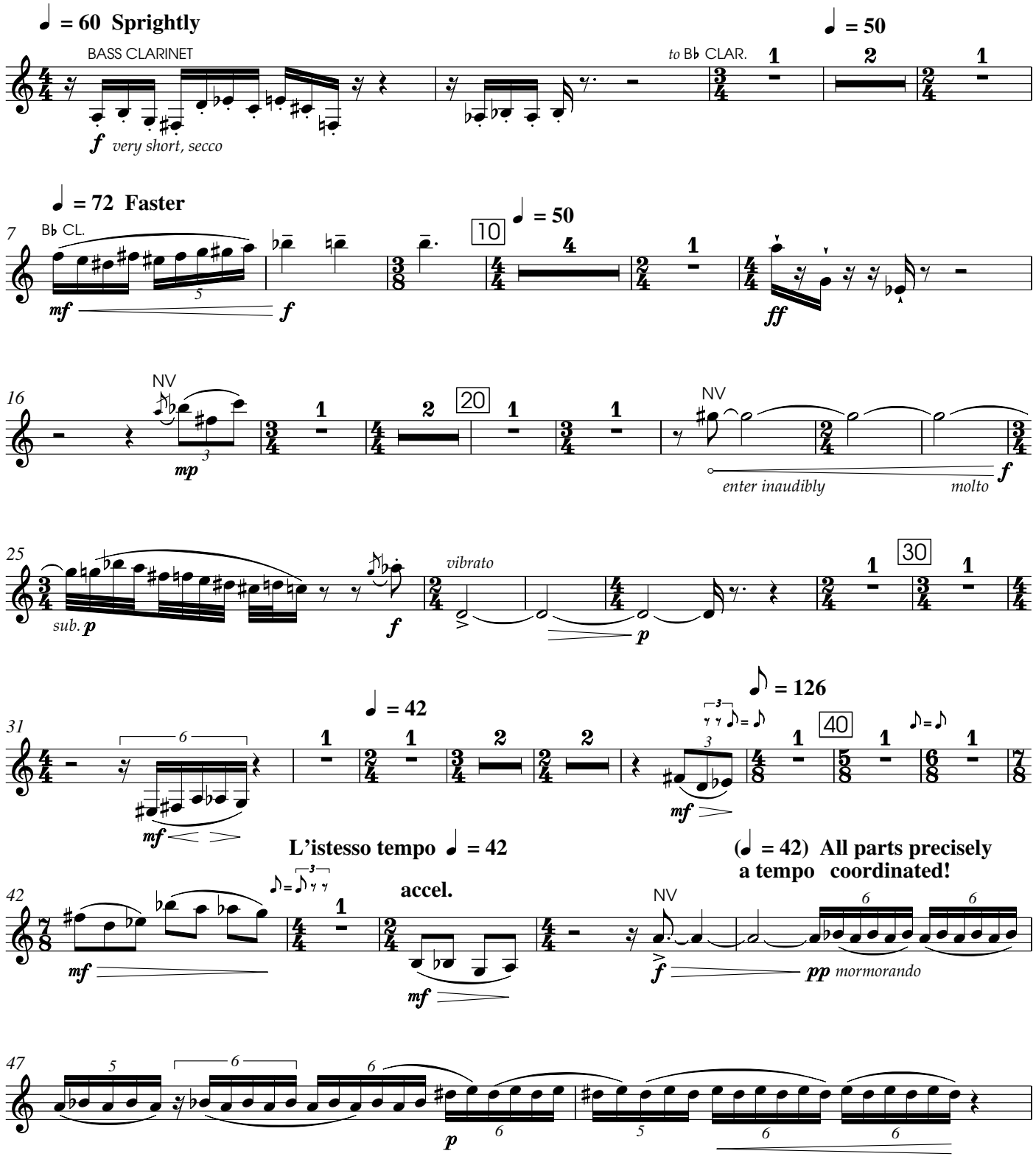
pp *pp* *mf*

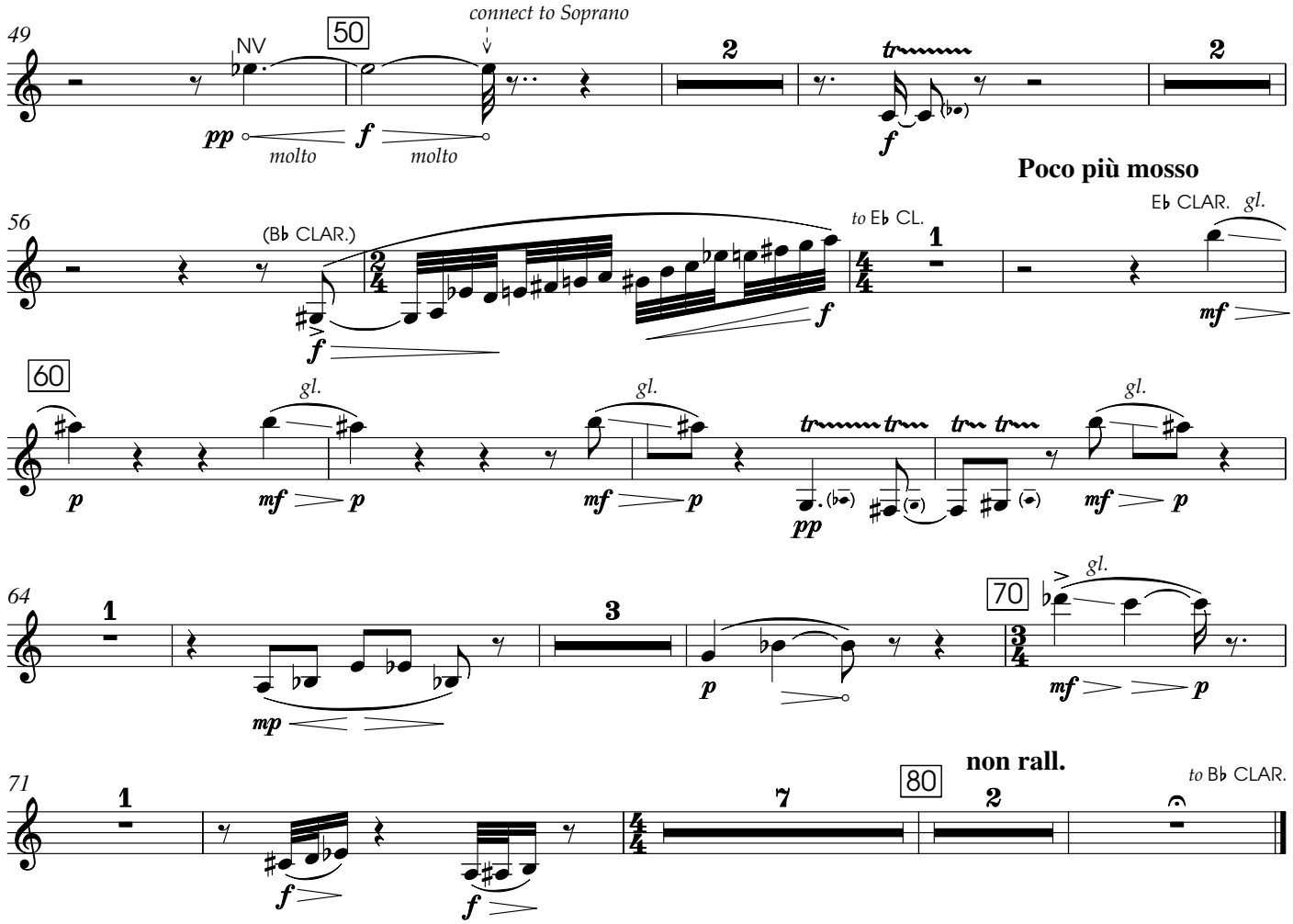


N. B.: *bend pitches from 1st to 2nd note as much as possible.*

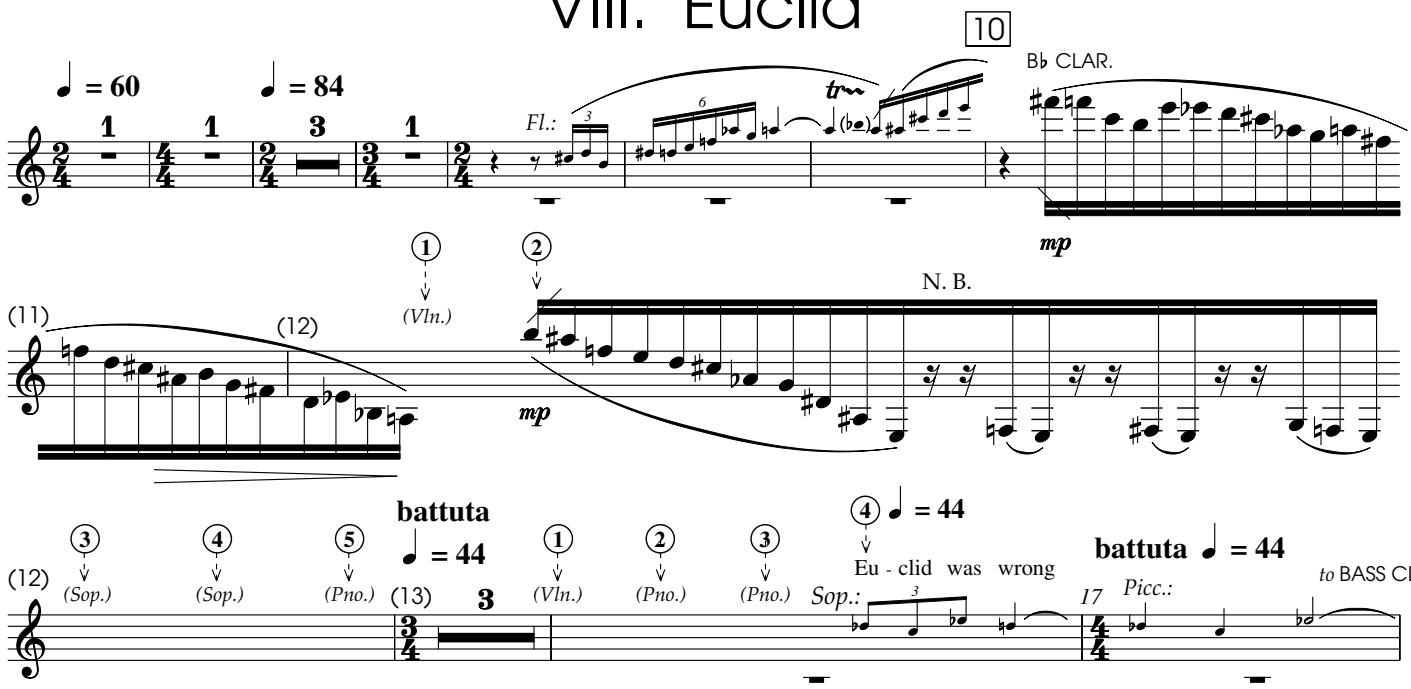
VI. Tacet

VII. The Same Smile, The Same Open Eyes

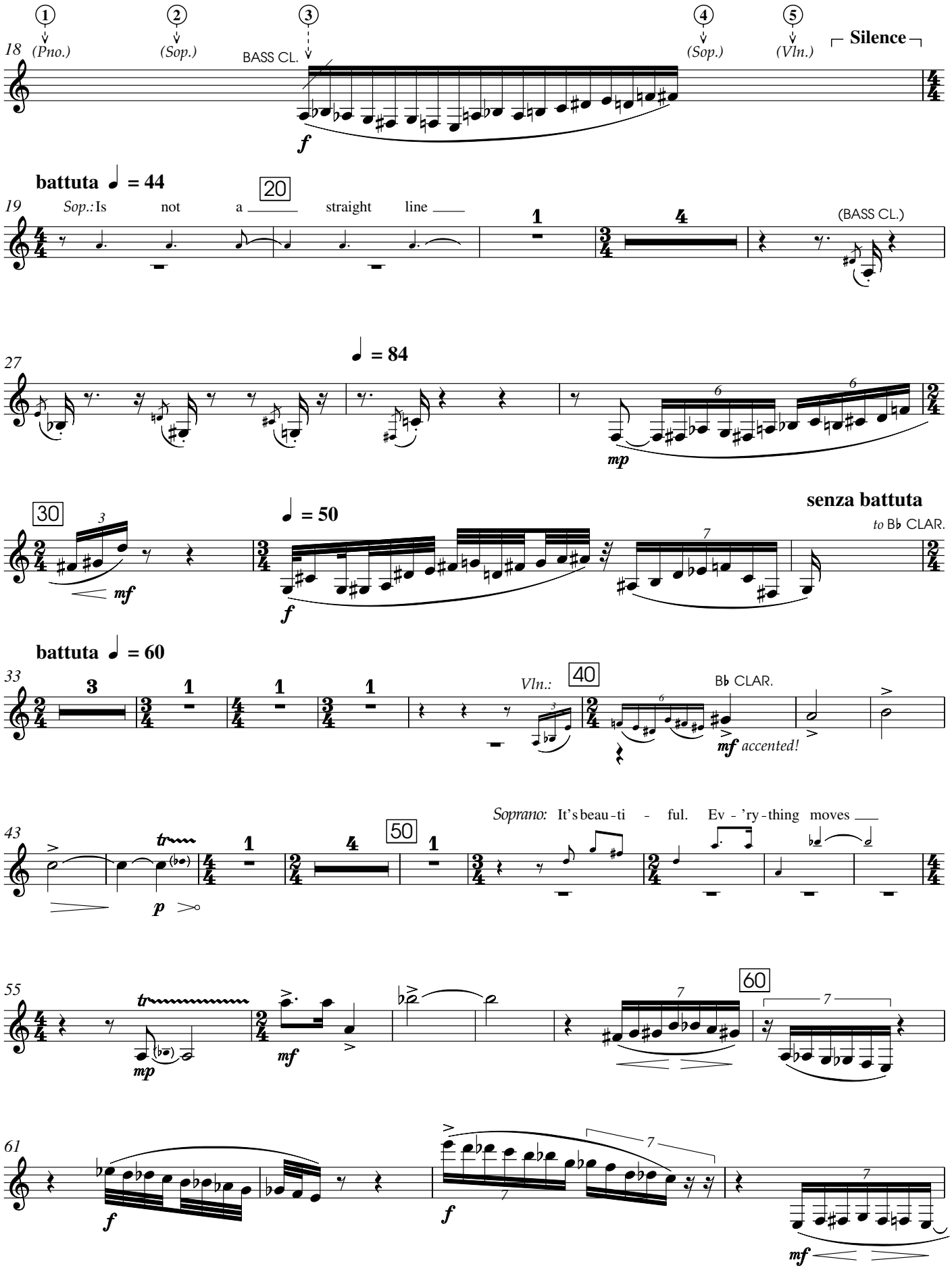


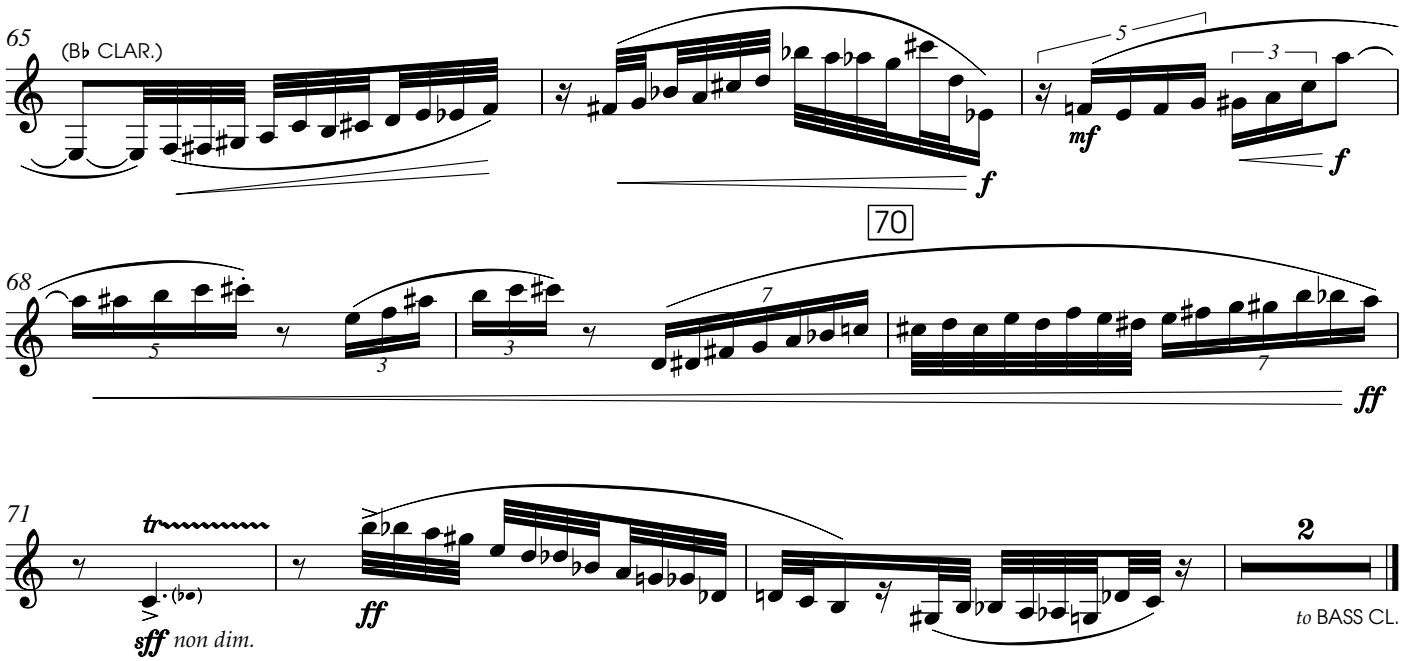


VIII. Euclid



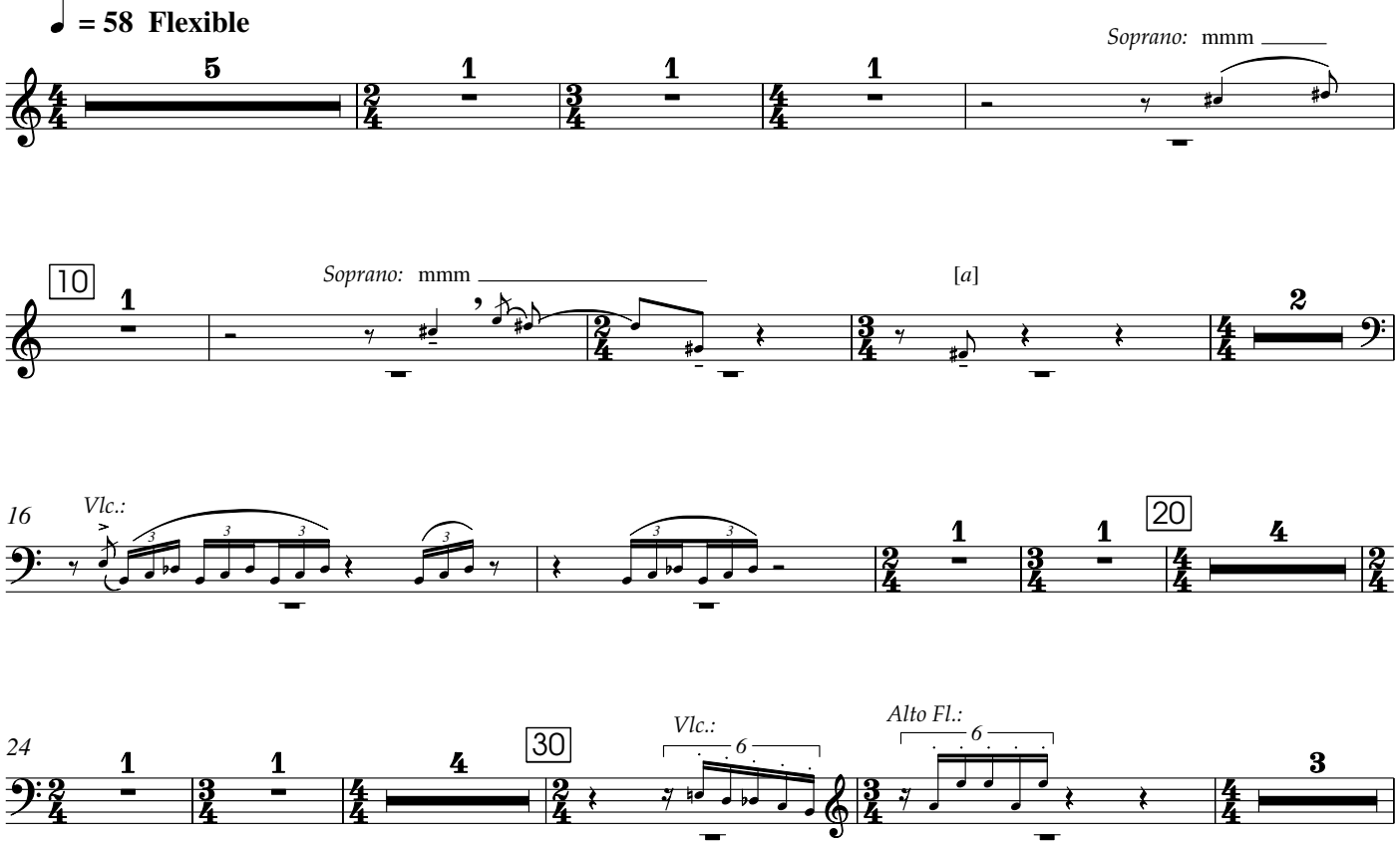
N. B.: *Rests are the same duration as notes*


1 (Pno.)
2 (Sop.)
3
4 (Sop.)
5 (Vln.)
Silence
18
BASS CL.
f
battuta ♩ = 44
19
Sop.: Is not a straight line
20
1
4
(BASS CL.)
♩ = 84
27
mp
30
3
mf
♩ = 50
f
senza battuta
to B♭ CLAR.
battuta ♩ = 60
33
3
1
1
1
Vln.:
40
B♭ CLAR.
mf accented!
Soprano: It's beau - ti - ful. Ev - 'ry - thing moves
43
50
tr
p
55
mp
mf
60
61
f
f
mf



IX. Tacet

X. Jubilus



35 *Sop.:* joy [o] great joy great joy great joy

BASS CLAR.
NV

f *but precise and organ–like; even dynamics*

40 to B♭ CLAR. B♭ CLAR.

p ***p*** *distant, plaintive*

47 50 N. B. NV, *like an electronic signal*

pp!

54

59 60

sempre ***p***

66 70

release with Sop.

senza battuta, libero

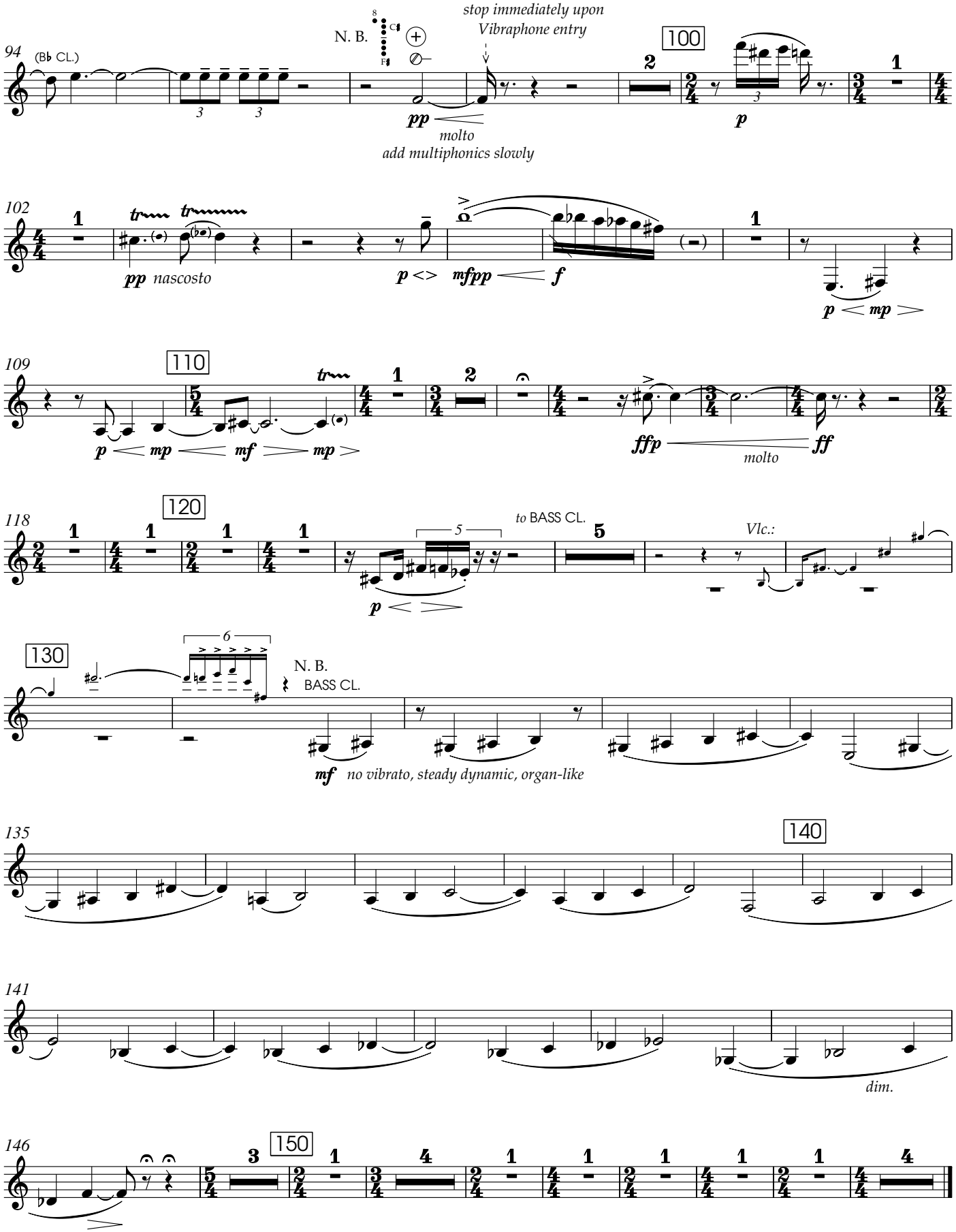
75 80 *Sop.:* some-thing we don't know _ what

mf

86 is 90 **Push forward**

mf ***mf***

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



N. B.; *in the following section remain unaffected by interjections from other instruments*

Performance instructions

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

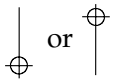
(vib.) = with vibrato

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

 = muffle

= Conducted cue

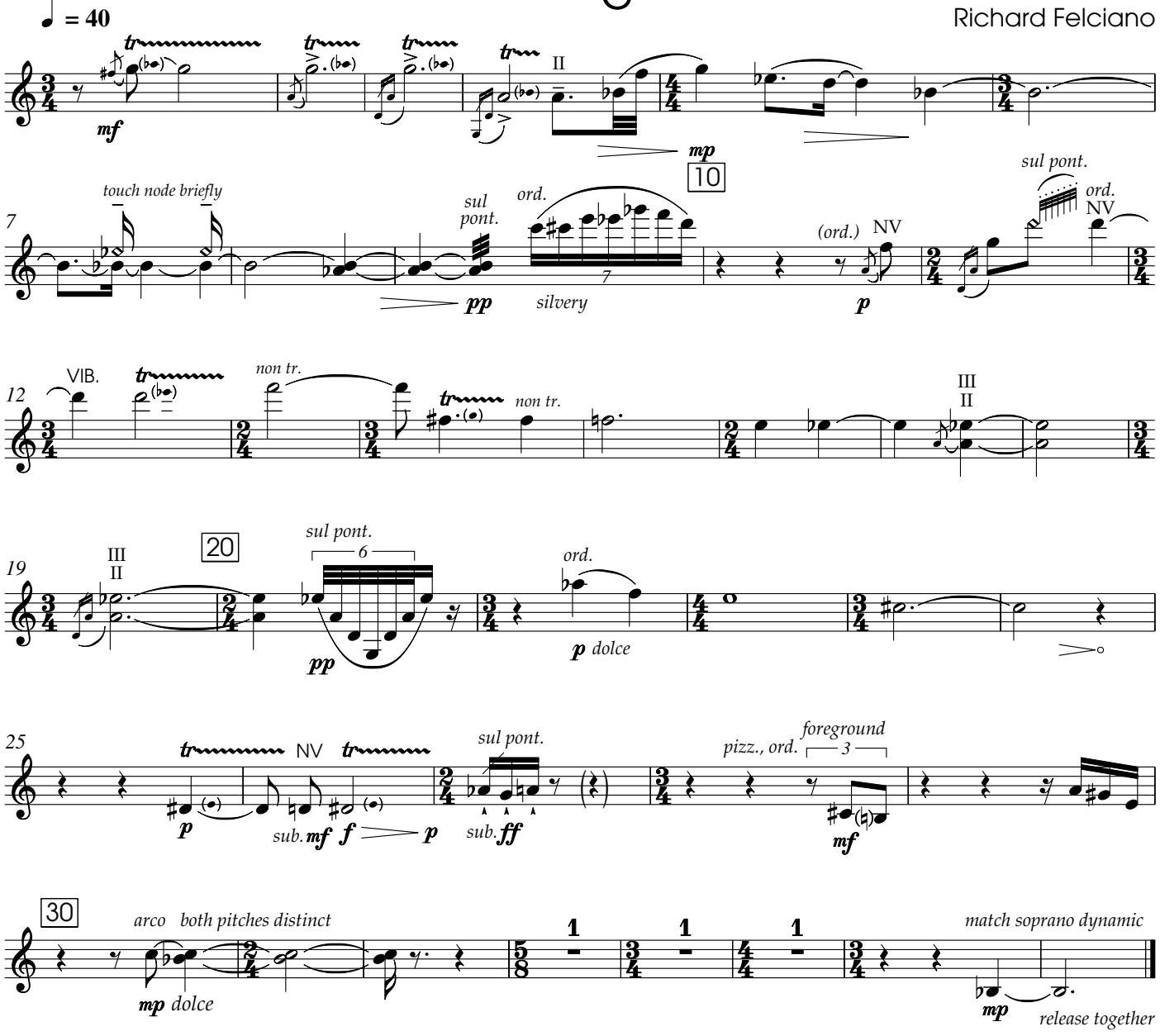
= slap (Bartók) *pizzicato*

glissandi move immediately from the initial pitch and through the entire duration

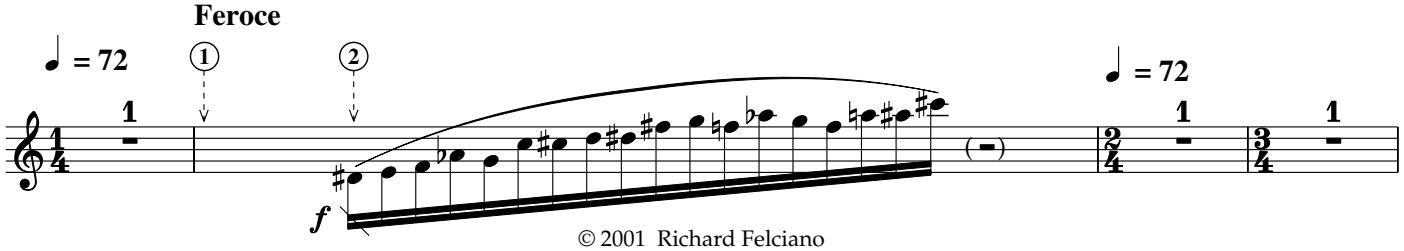
An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back



II. Outhouse Economics



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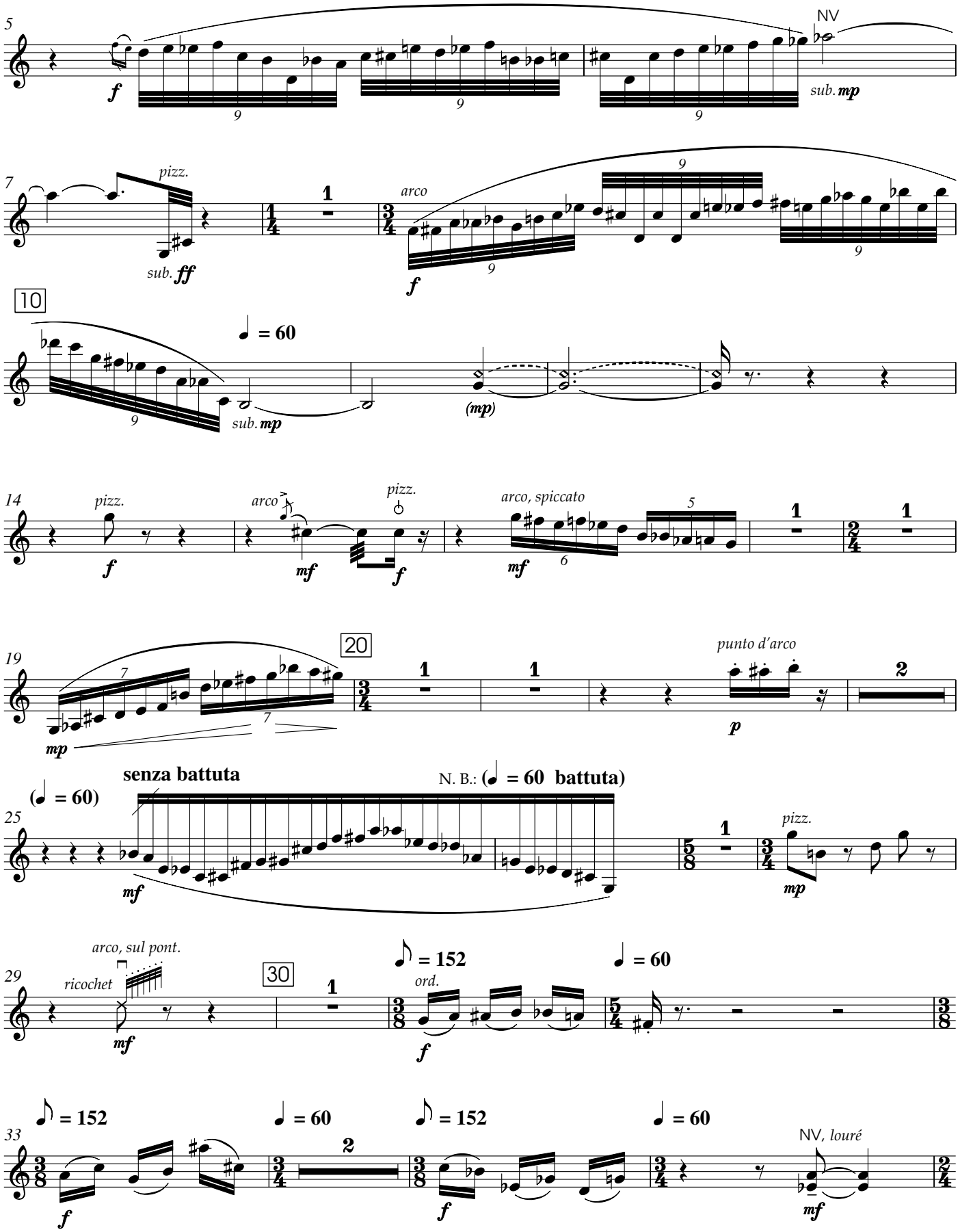
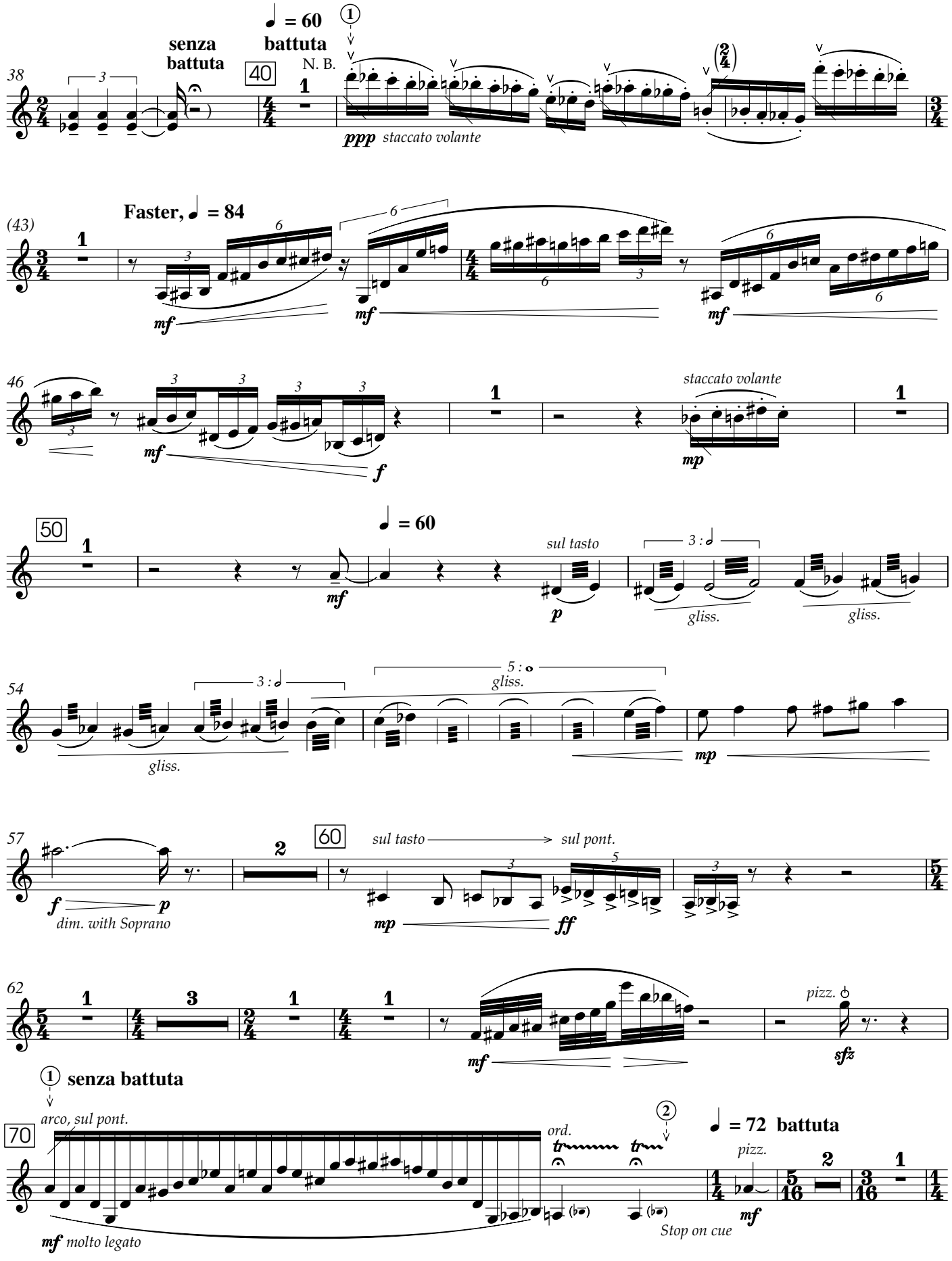
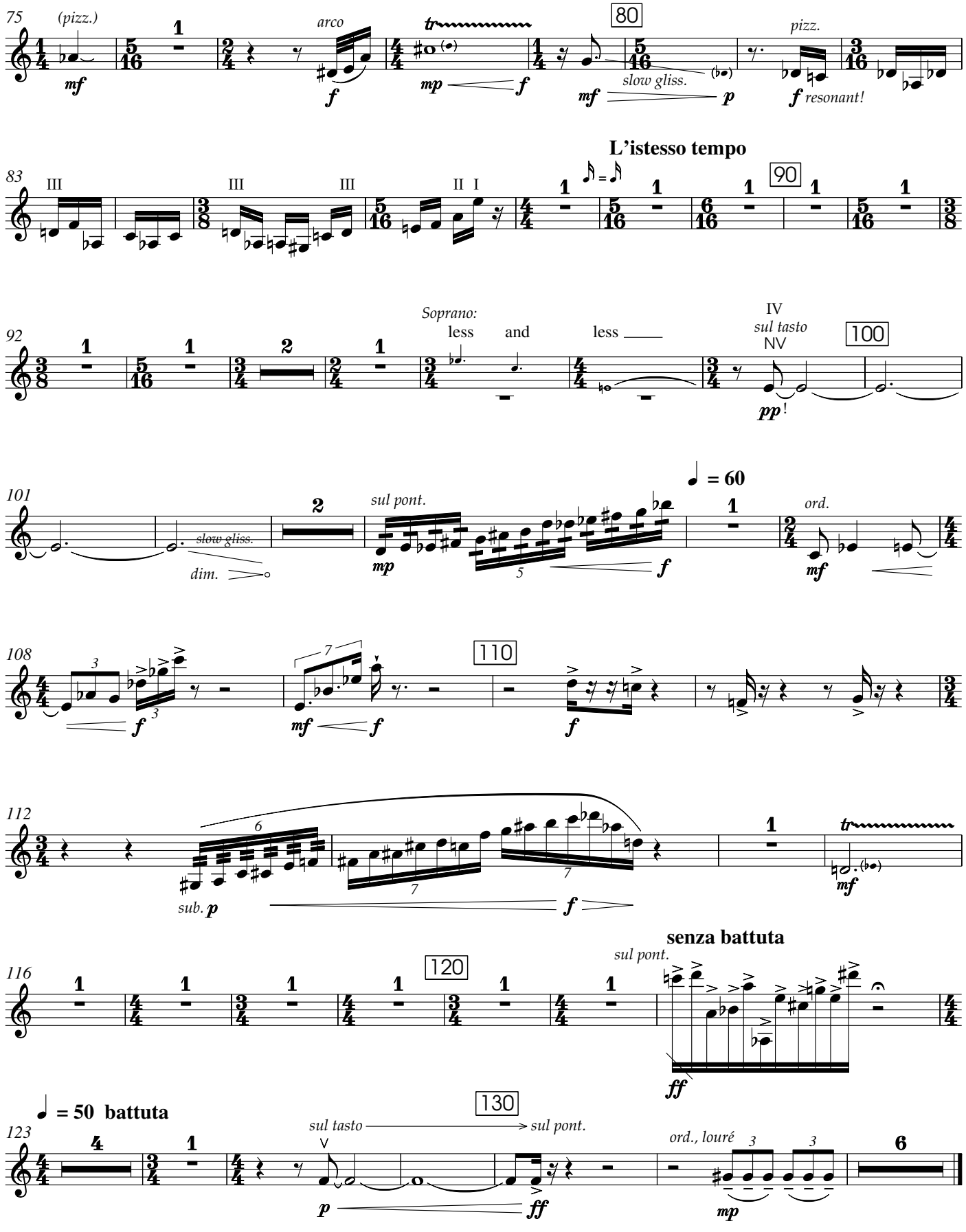


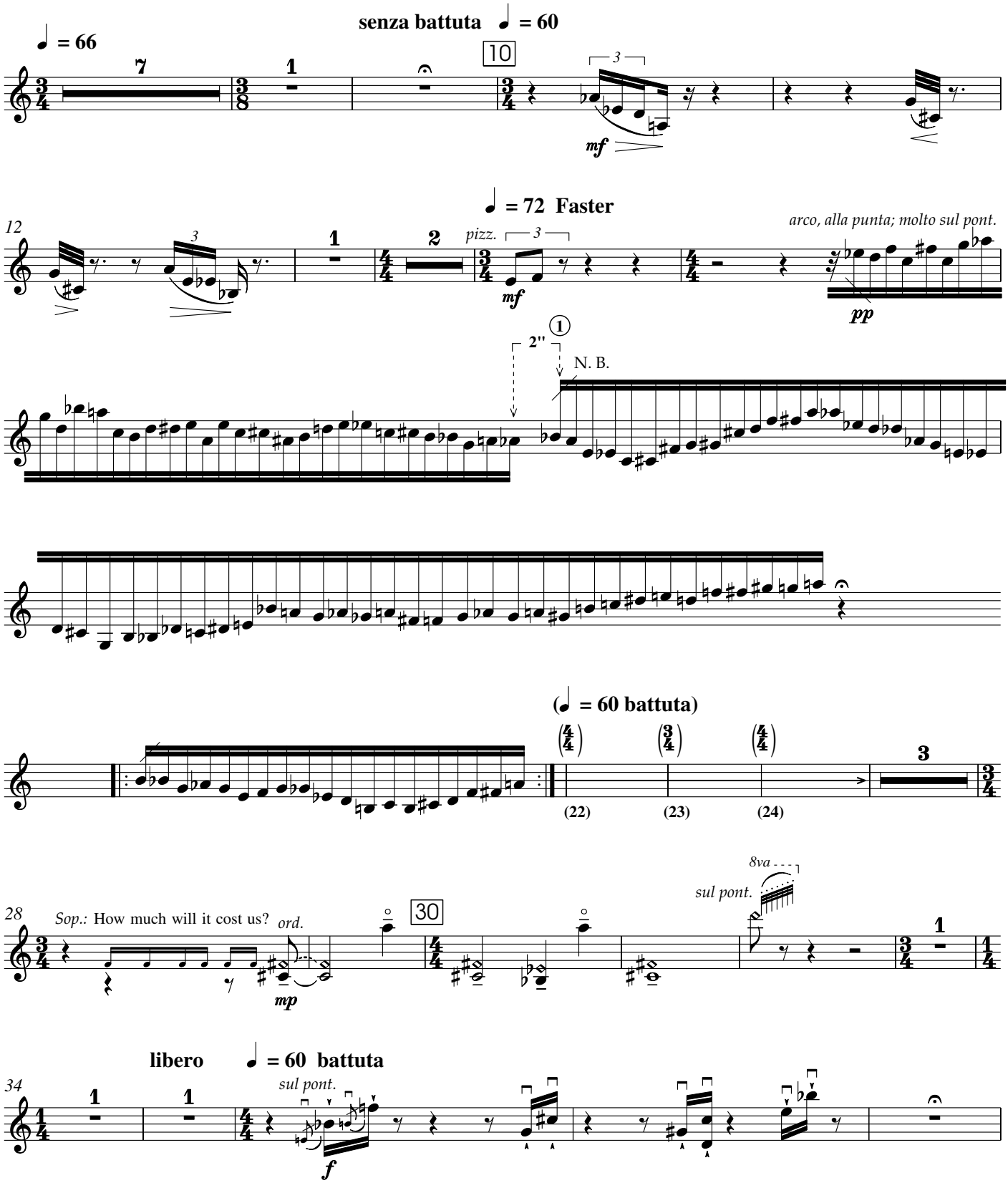
N. B.: *When a time signature or barline interrupts a figure played* AFAP, *it is for reference only*



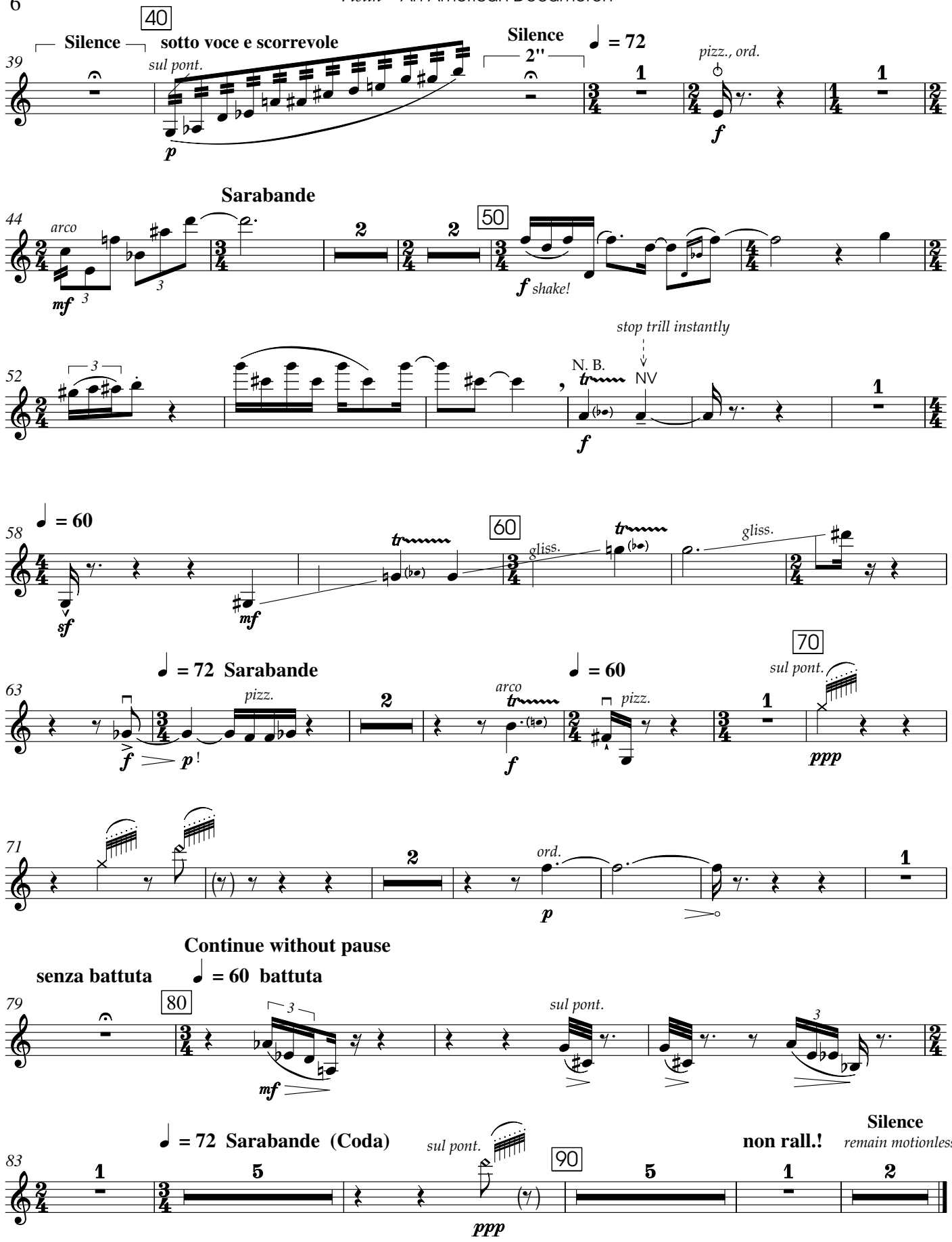
N. B.: *Always upbow, pause only long enough to return bow to starting position. Make no attempt to synchronize.*


75
(pizz.)
mf
arco
f
tr
mp
f
80
mf
slow gliss.
p
pizz.
f resonant!
L'istesso tempo
83
III
III
III
II I
90
92
Soprano:
less and less
IV
sul tasto
NV
100
pp!
101
slow gliss.
dim.
sul pont.
mp
f
= 60
ord.
mf
108
f
mf
f
110
f
112
sub. p
f
mf
116
120
senza battuta
sul pont.
ff
= 50 battuta
123
130
sul tasto
sul pont.
p
ff
ord., louré
mp

III. Eric Satie for a Cologne Thing

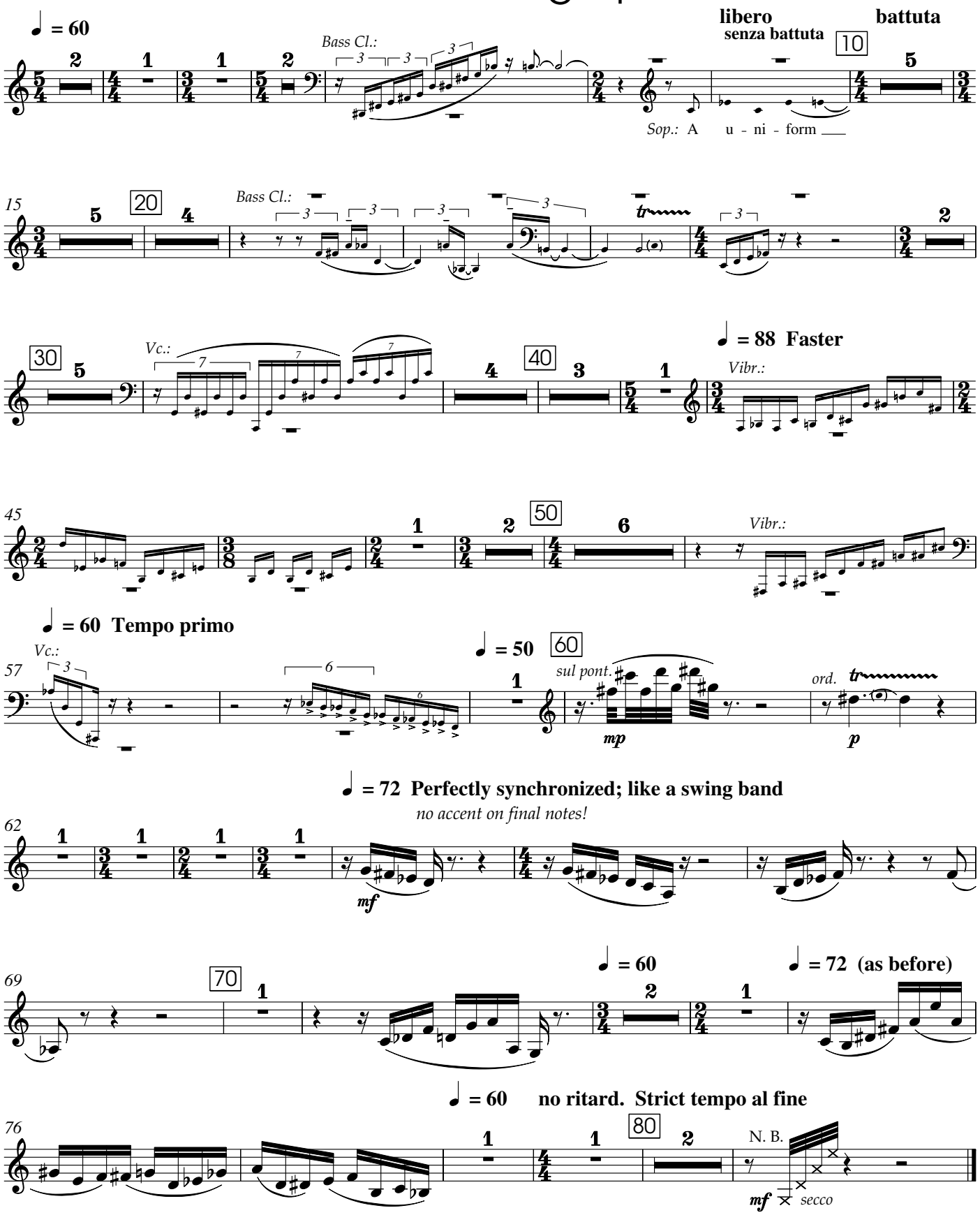


N. B.: *not synchronized with Violoncello or the Conductor, play* AFAP *to end of figure.*



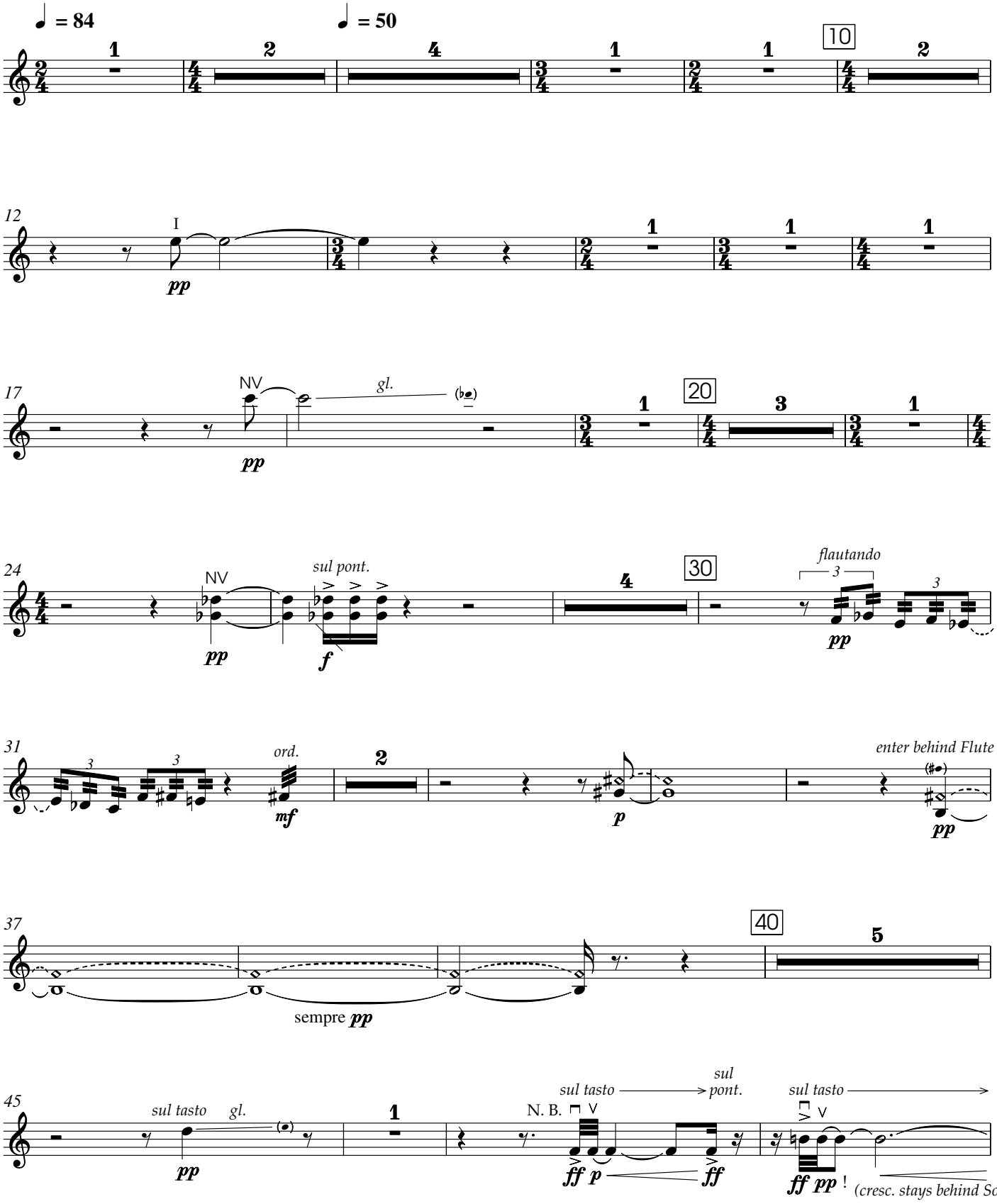
N. B.: *rapid trill (matches Vibraphone vibrato speed in mm. 58).*

IV. Looking Up

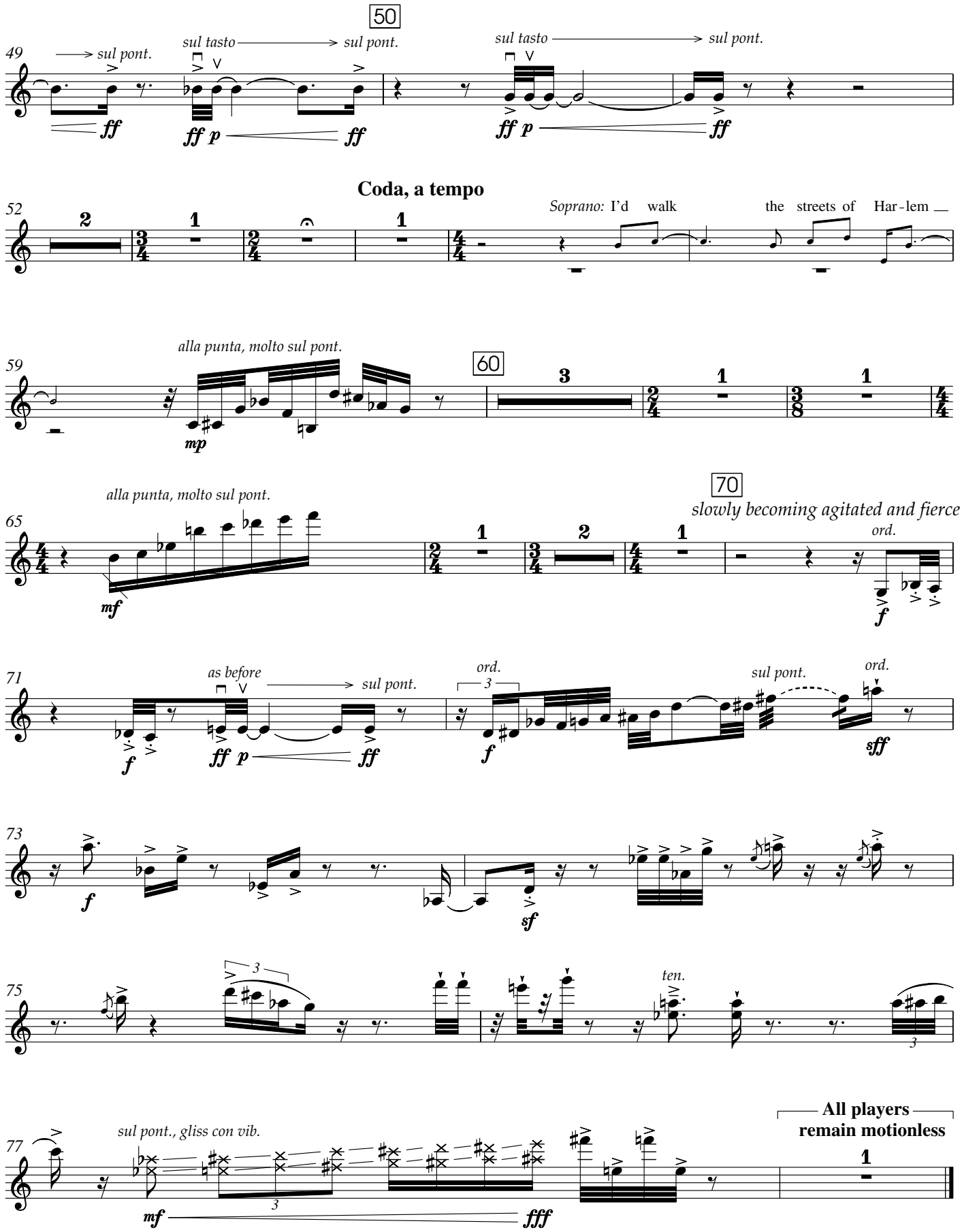


N. B.: *strum across stings, low to high; with L.H. deaden strings completely so that no pitch is heard. Strum evenly and not too fast. Louder than Flute.*

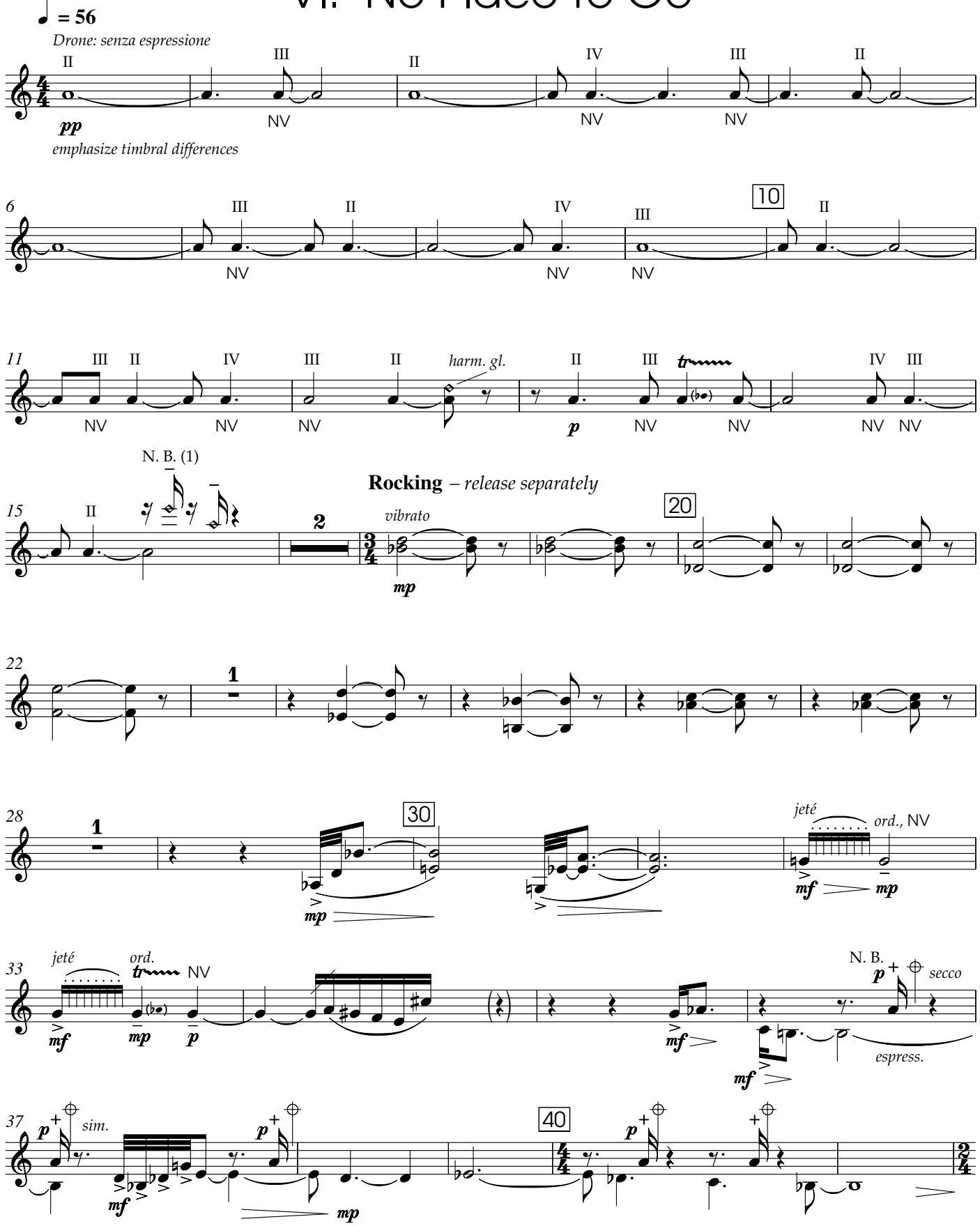
V. The Streets of Harlem



N. B.: *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.*

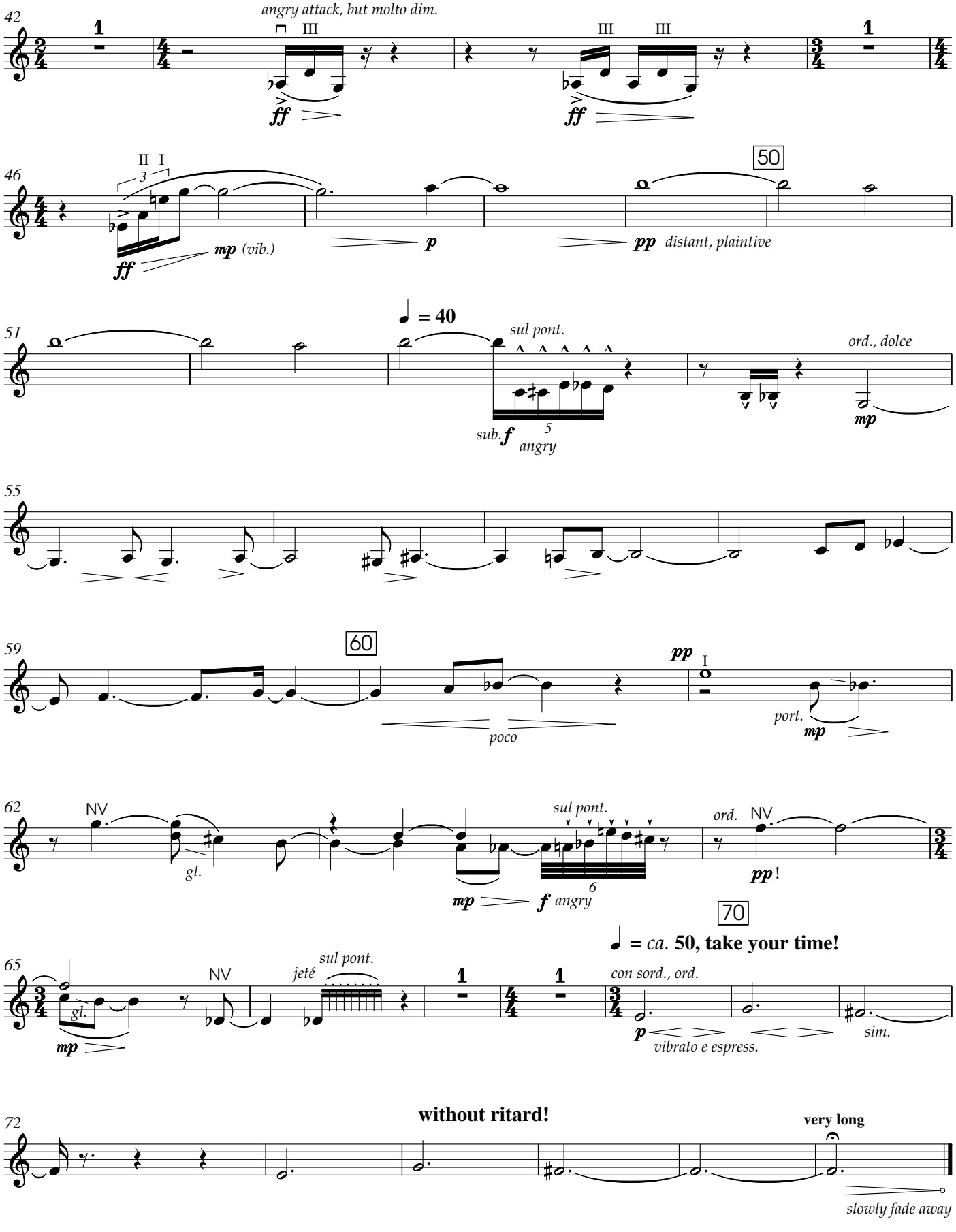

50
49
sul pont.
sul tasto
sul pont.
sul tasto
sul pont.
ff
ff p
ff
ff p
ff
Coda, a tempo
52
Soprano: I'd walk the streets of Har - lem
alla punta, molto sul pont.
59
mp
60
70
slowly becoming agitated and fierce
alla punta, molto sul pont.
65
mf
ord.
f
71
as before
sul pont.
ord.
sul pont.
ord.
f
ff p
ff
f
sff
73
f
sf
75
ten.
All players remain motionless
sul pont., gliss con vib.
77
mf
fff

VI. No Place to Go

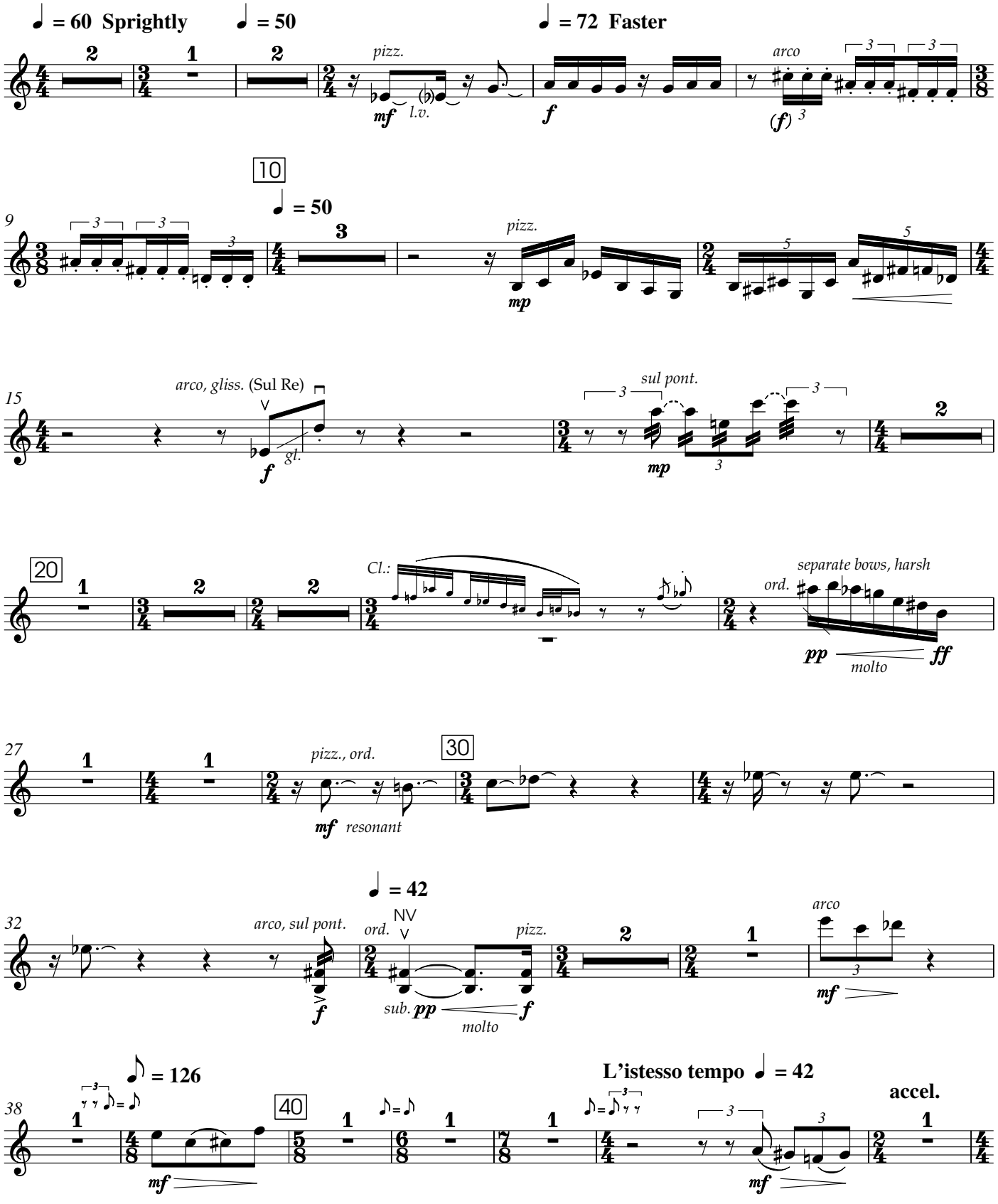


N. B. (1): – *(mm. 15) touch node, these notes will be produced*

(2) (mm. 35 - 40) Left-hand pizzicato is muffled immediately with finger.

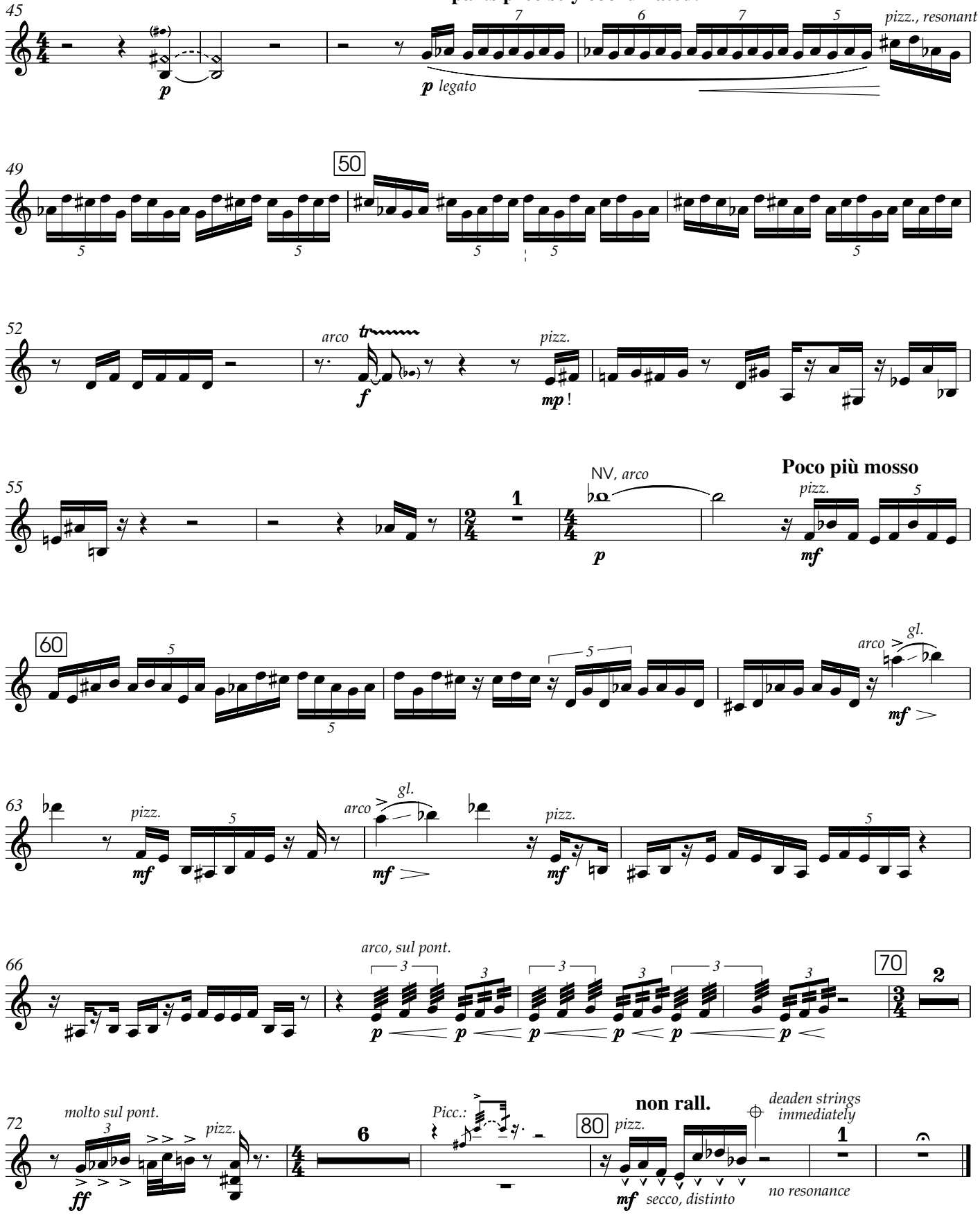

42
angry attack, but molto dim.
III
III
III
ff
ff
46
II I
3
ff
mp (vib.)
p
50
pp distant, plaintive
51
♩ = 40
sul pont.
sub. f
5
angry
ord., dolce
mp
55
59
60
pp
I
poco
port.
mp
62
NV
gl.
sul pont.
mp
f angry
6
ord.
NV
pp !
65
mp
gl.
NV
jeté
sul pont.
70
♩ = ca. 50, take your time!
con sord., ord.
p
vibrato e espress.
sim.
72
without ritard!
very long
slowly fade away

VII. The Same Smile, The Same Open Eyes

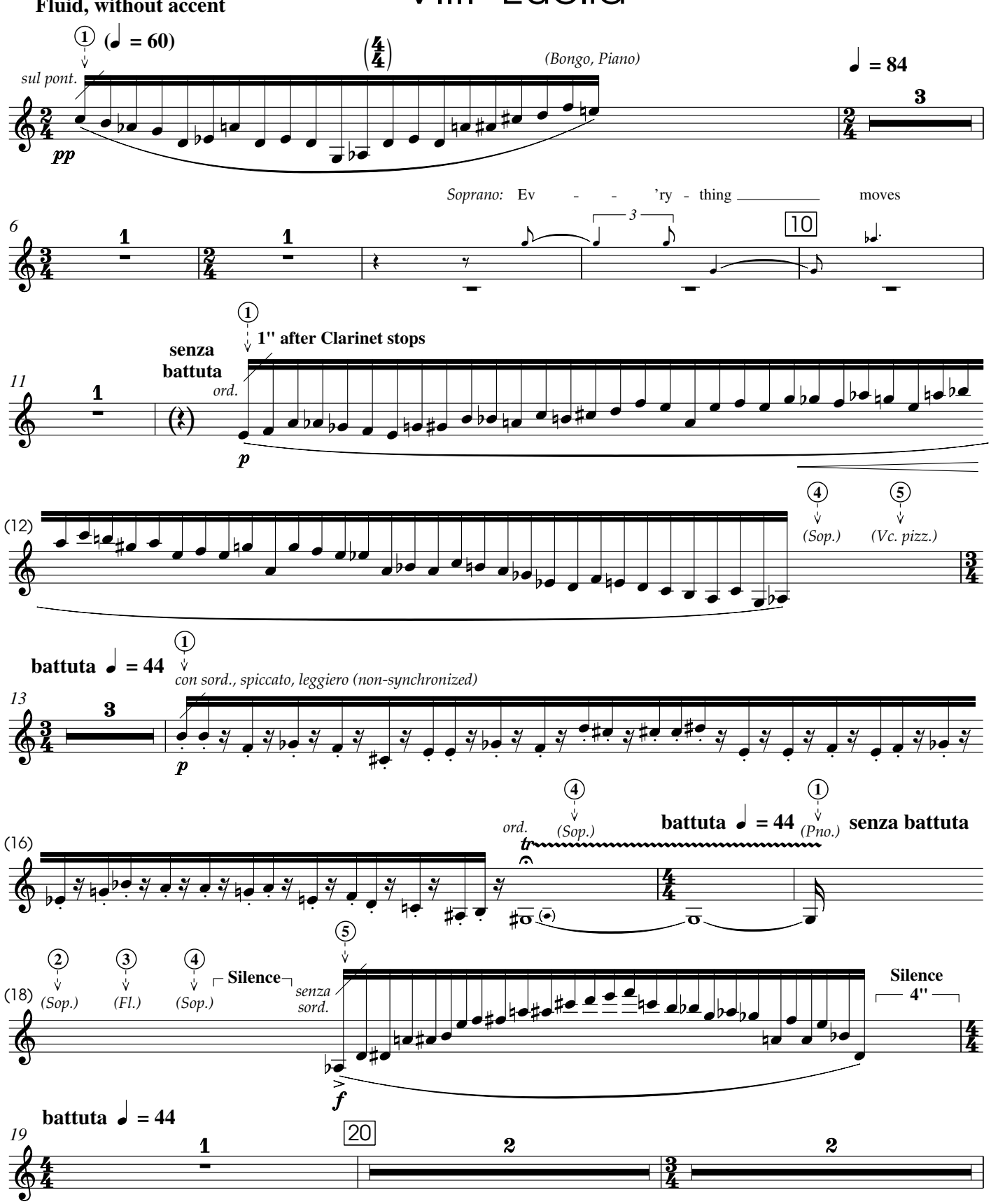


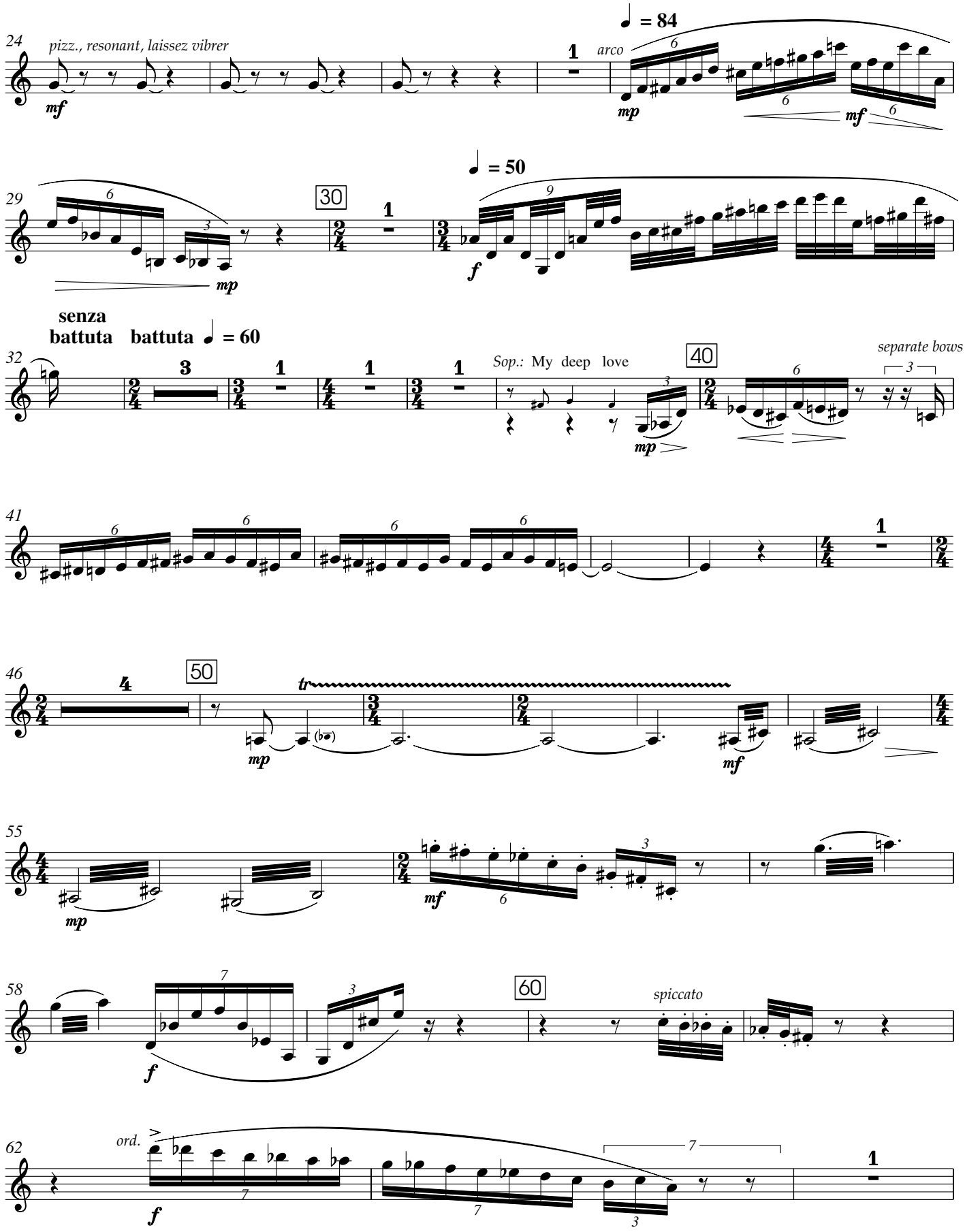
a tempo (♩ = 42)

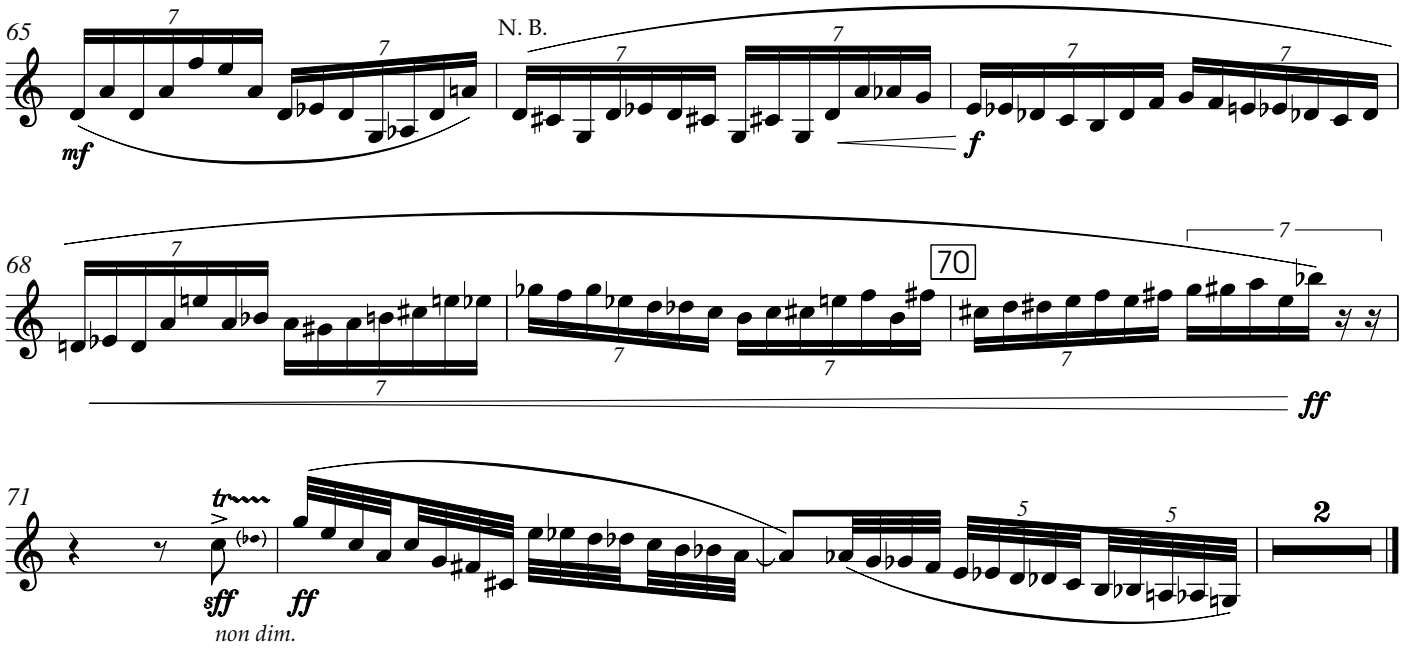
All parts precisely coordinated!



VIII. Euclid


Fluid, without accent
(♩ = 60)
sul pont.
pp
(Bongo, Piano)
♩ = 84
Soprano: Ev - - 'ry - thing moves
10
senza battuta
1" after Clarinet stops
ord.
p
(Sop.)
(Vc. pizz.)
battuta ♩ = 44
con sord., spiccato, leggiero (non-synchronized)
p
ord.
(Sop.)
battuta ♩ = 44
(Pno.)
senza battuta
tr
(Sop.)
(Fl.)
(Sop.)
Silence
senza sord.
Silence 4"
f
battuta ♩ = 44
20

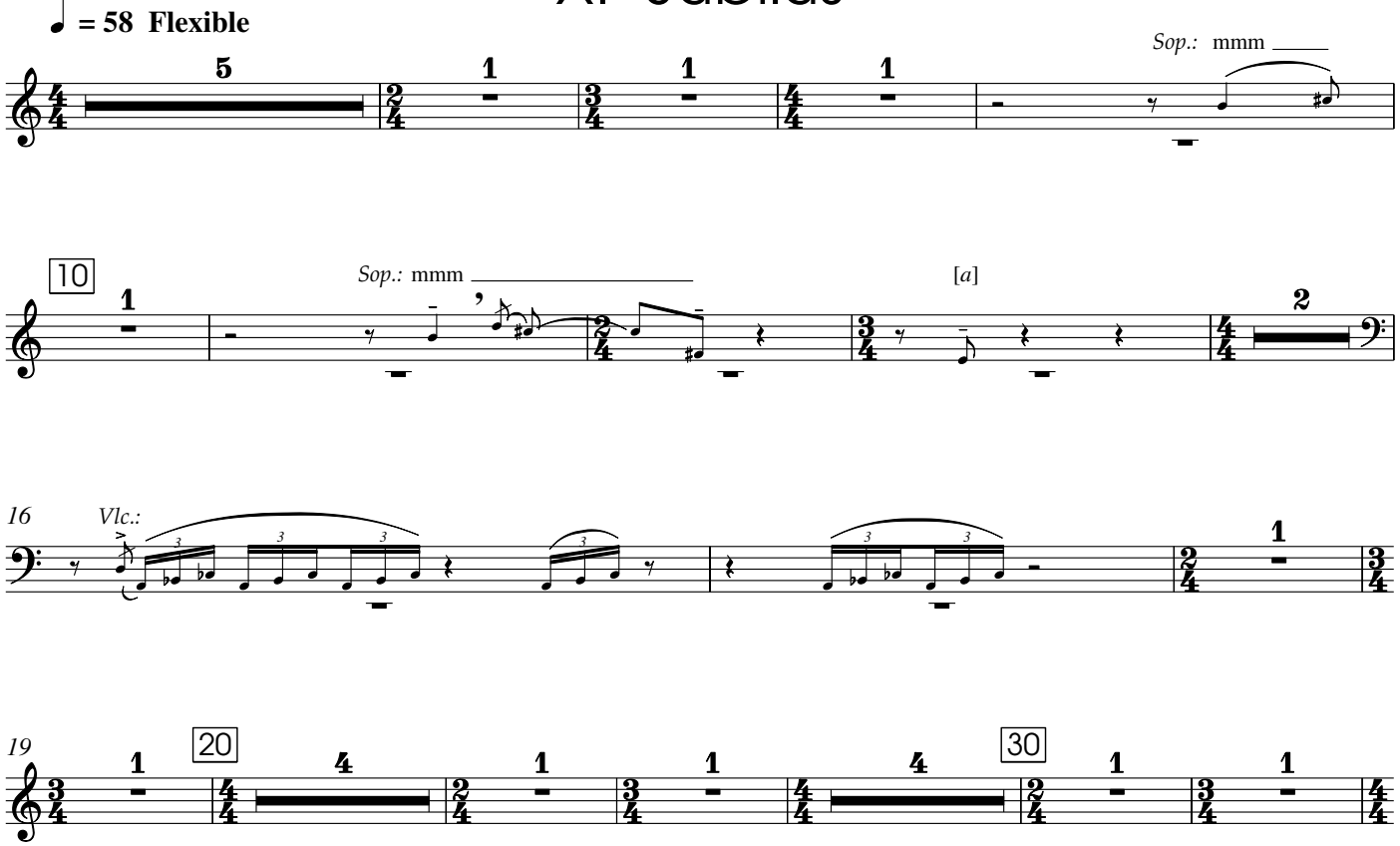

24
pizz., resonant, laissez vibrer
mf
1
arco
♩ = 84
mp
mf
29
30
♩ = 50
mp
f
senza battuta
battuta
♩ = 60
32
3
1
1
1
Sop.: My deep love
40
mp
separate bows
41
1
46
4
50
tr
mp
mf
55
mp
mf
58
f
60
spiccato
62
ord.
f
1

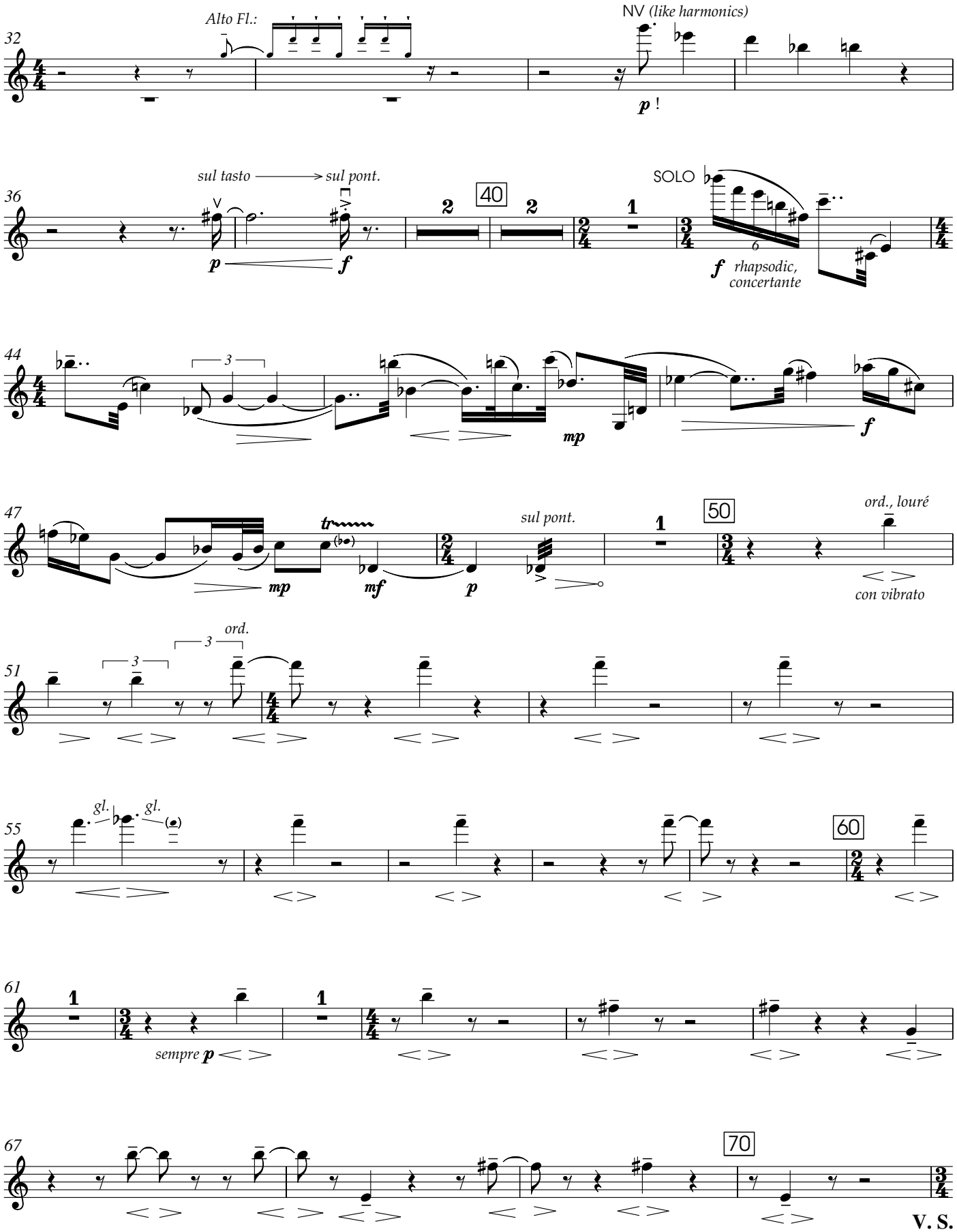


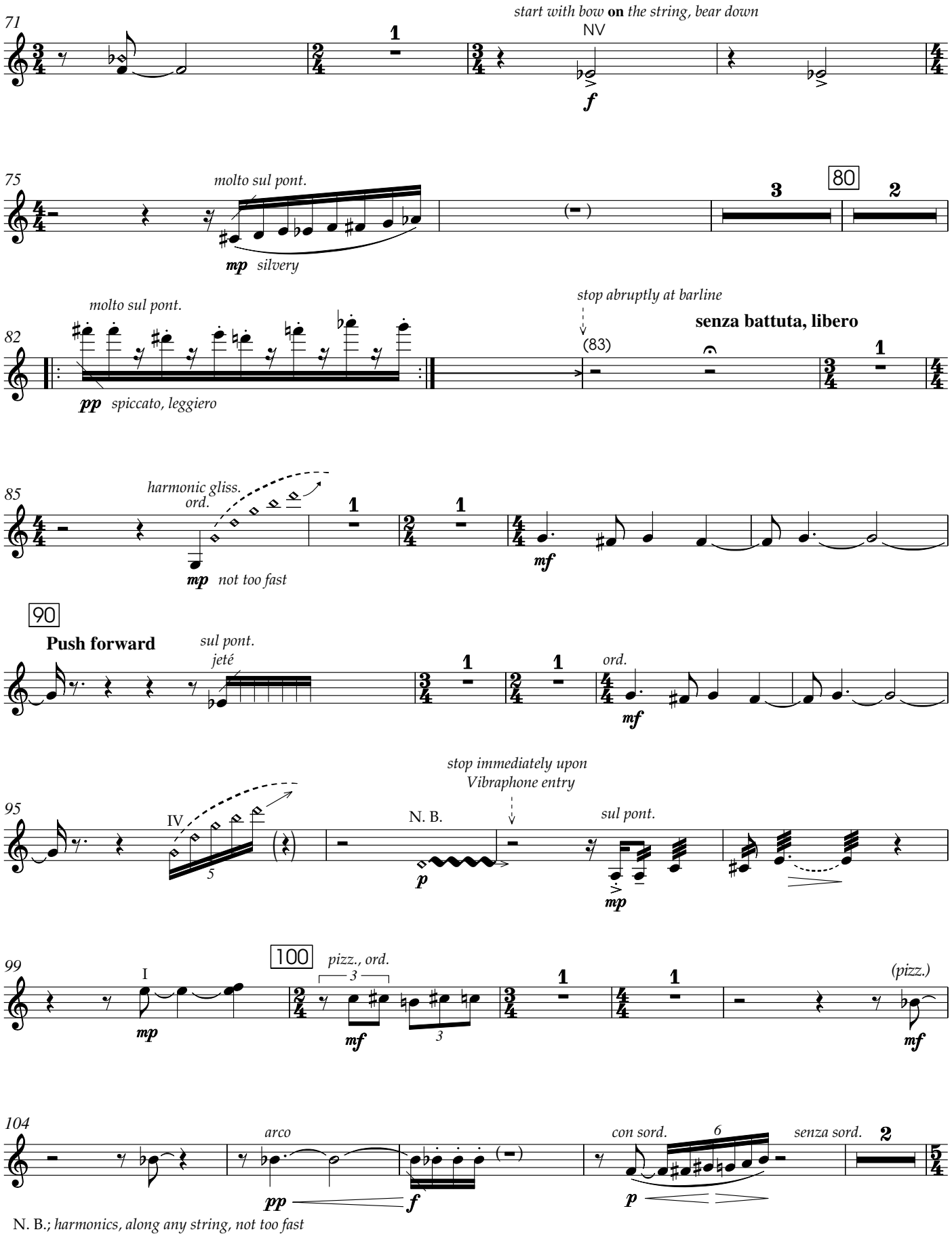
N. B.: *Play as legato as possible to mm. 71.*

IX. Tacet

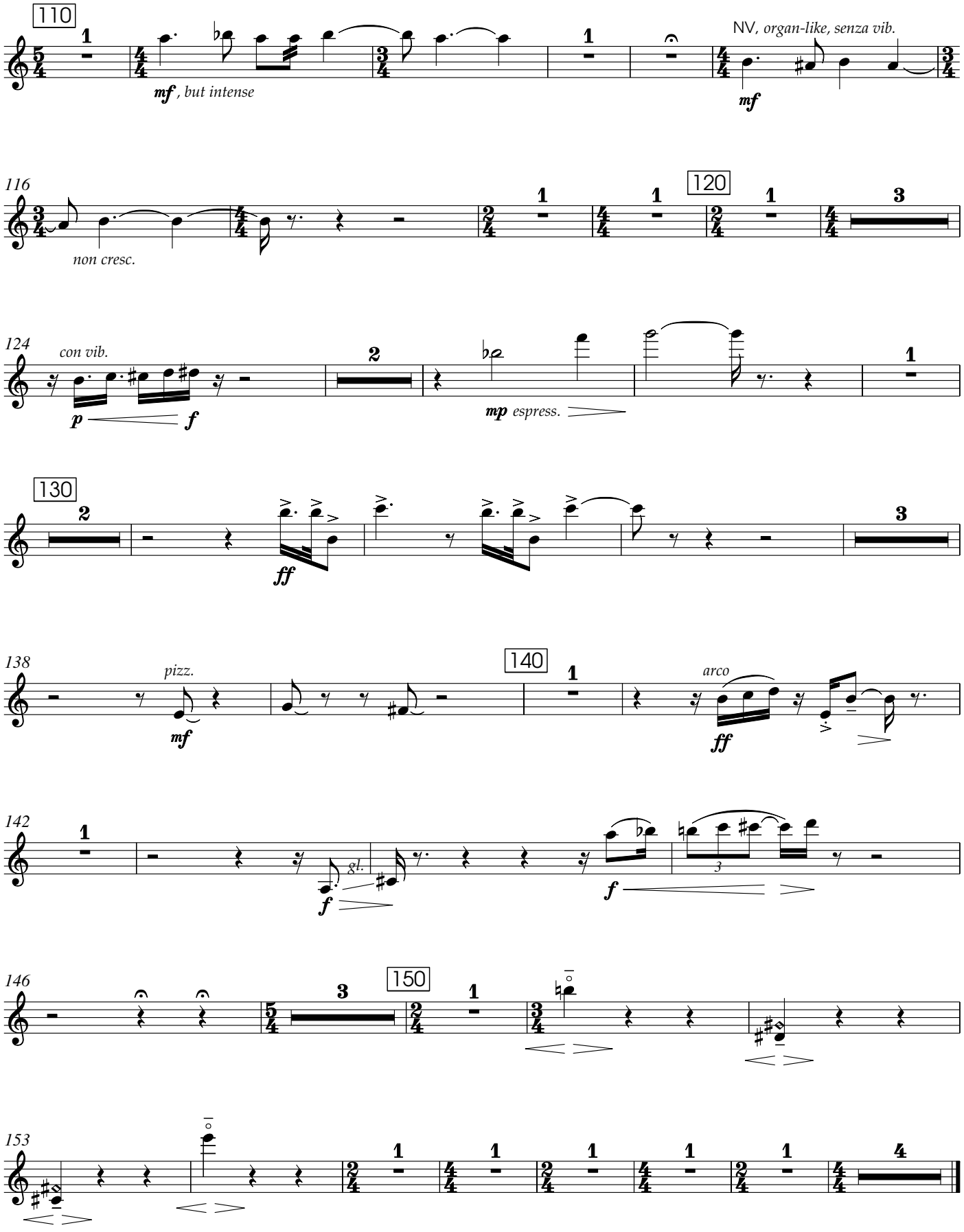
X. Jubilus




32
Alto Fl.:
NV (like harmonics)
p !
36
sul tasto
sul pont.
p
f
40
SOLO
f rhapsodic, concertante
44
mp
f
47
mp
mf
p
sul pont.
50
ord., louré
con vibrato
51
ord.
55
gl.
gl.
60
61
sempre p
67
70
V. S.



N. B.; *harmonics, along any string, not too fast*


110
mf, but intense
NV, organ-like, senza vib.
mf
116
non cresc.
120
124
con vib.
p
f
mp espress.
130
ff
138
pizz.
mf
140
arco
ff
142
gl.
f
f
3
146
150
153
4

Performance instructions

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

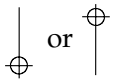
(vib.) = with vibrato

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

 = muffle

= Conducted cue

= slap (Bartók) *pizzicato*

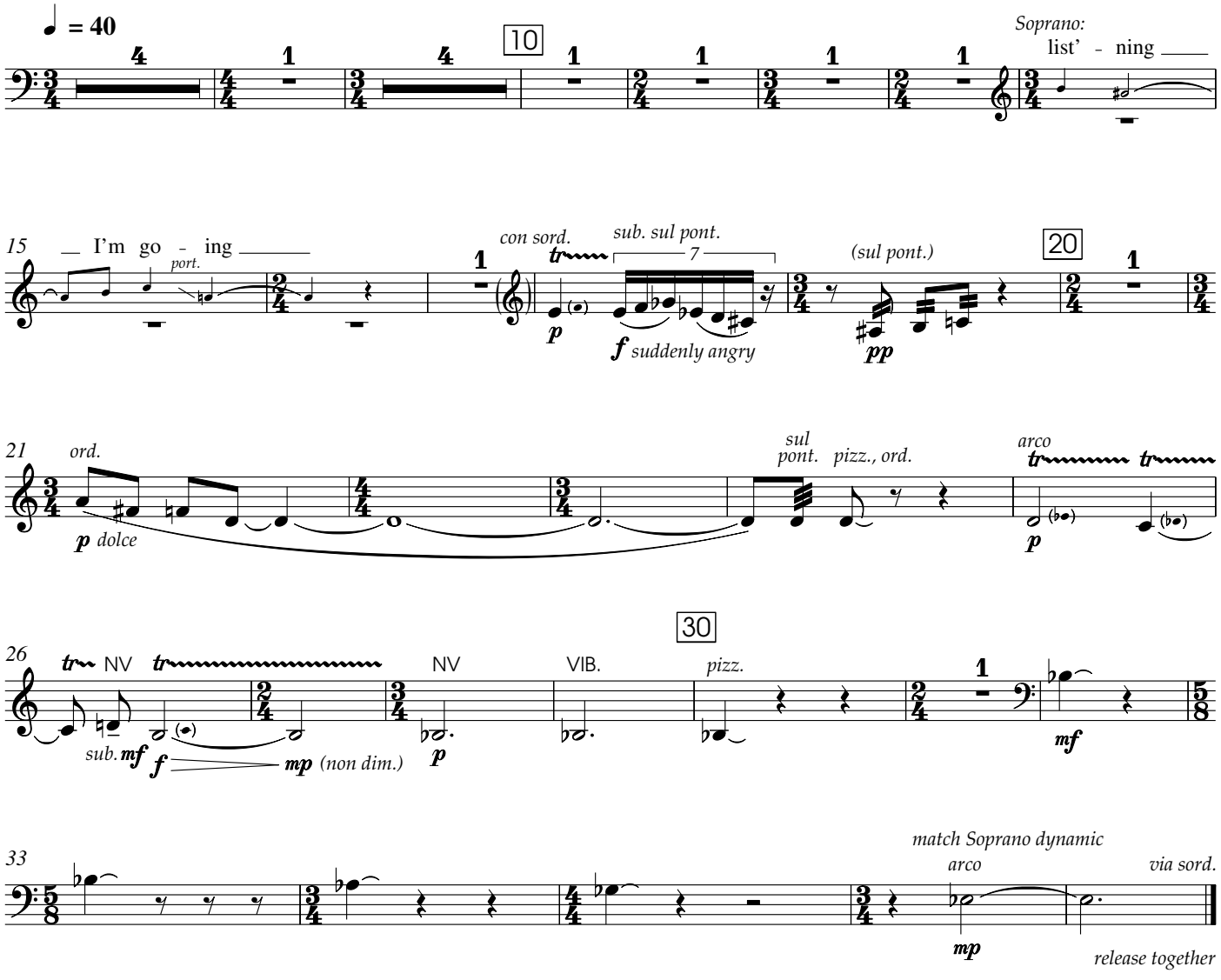
glissandi move immediately from the initial pitch and through the entire duration

An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back

Richard Felciano



II. Outhouse Economics

N. B.: *When a time signature interrupts a figure played* AFAP, *it is for reference only*

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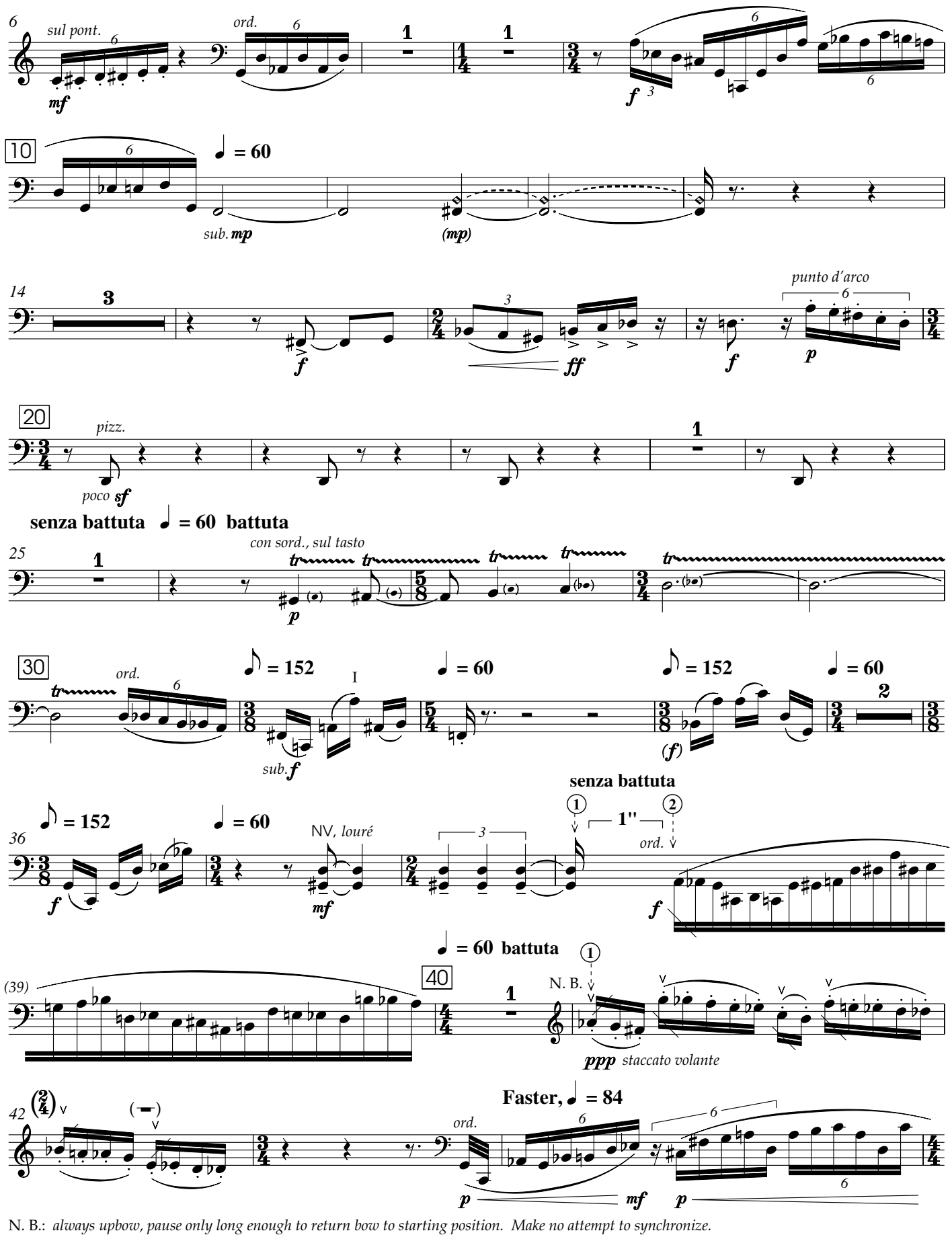
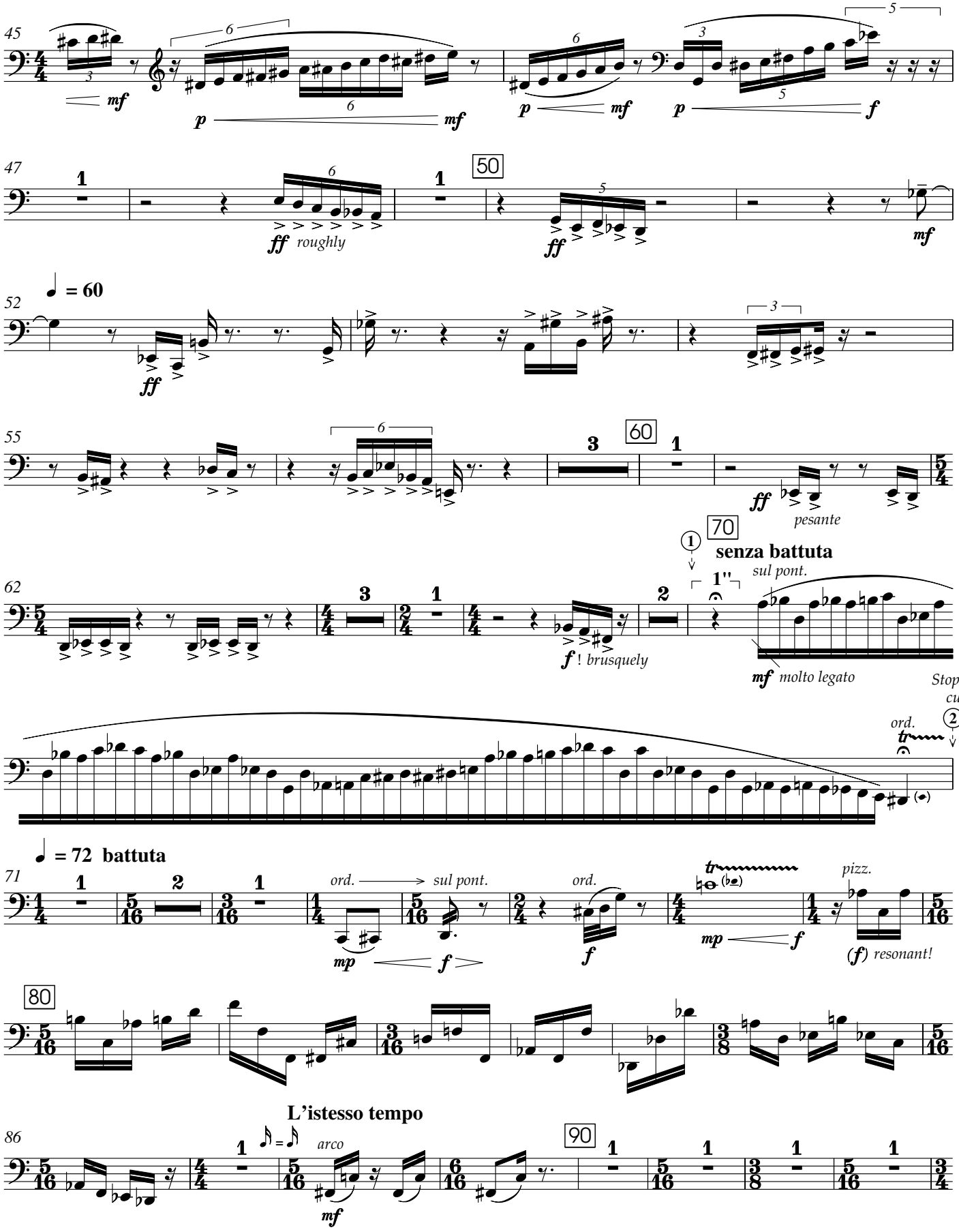
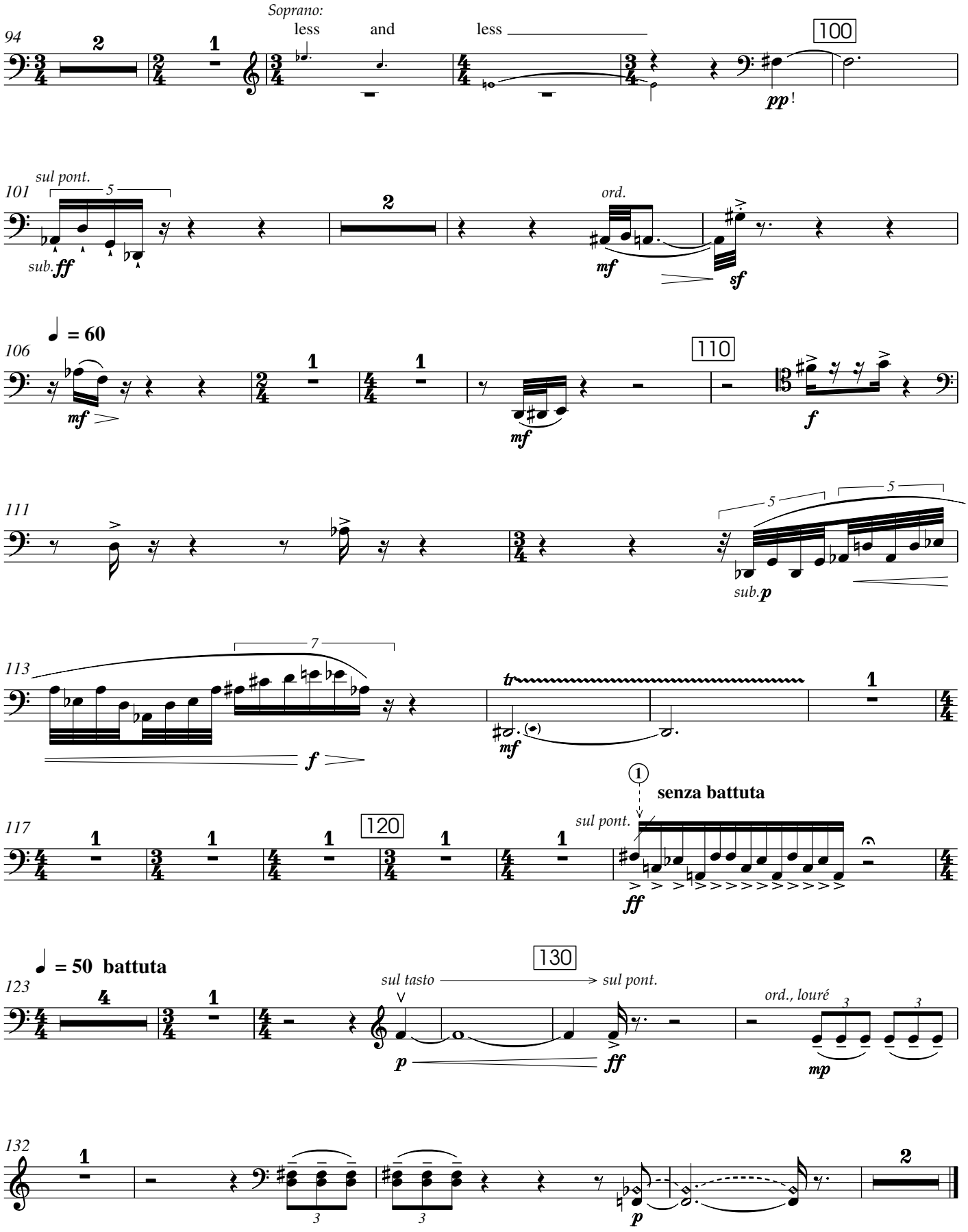
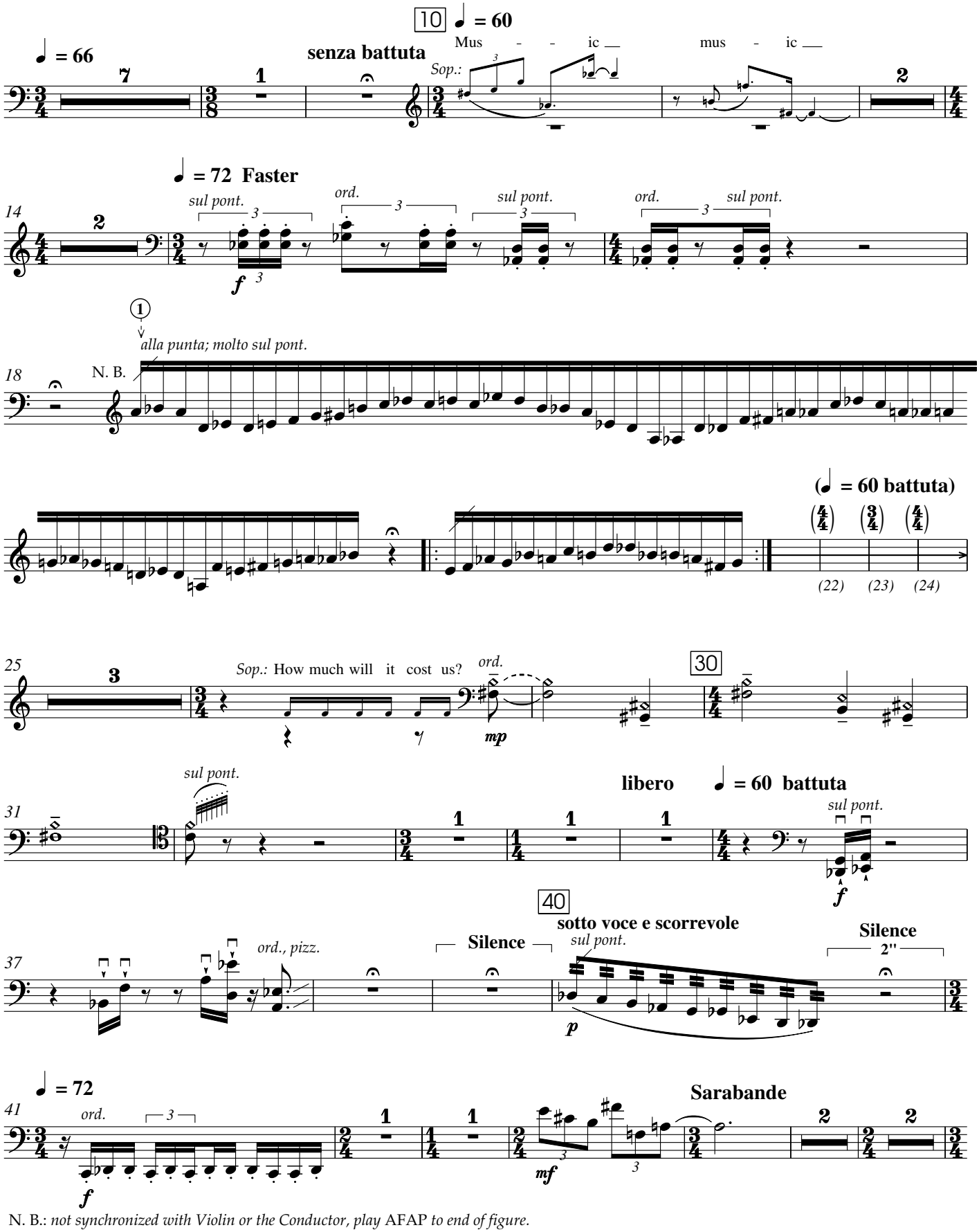


N. B.: *always upbow, pause only long enough to return bow to starting position. Make no attempt to synchronize.*

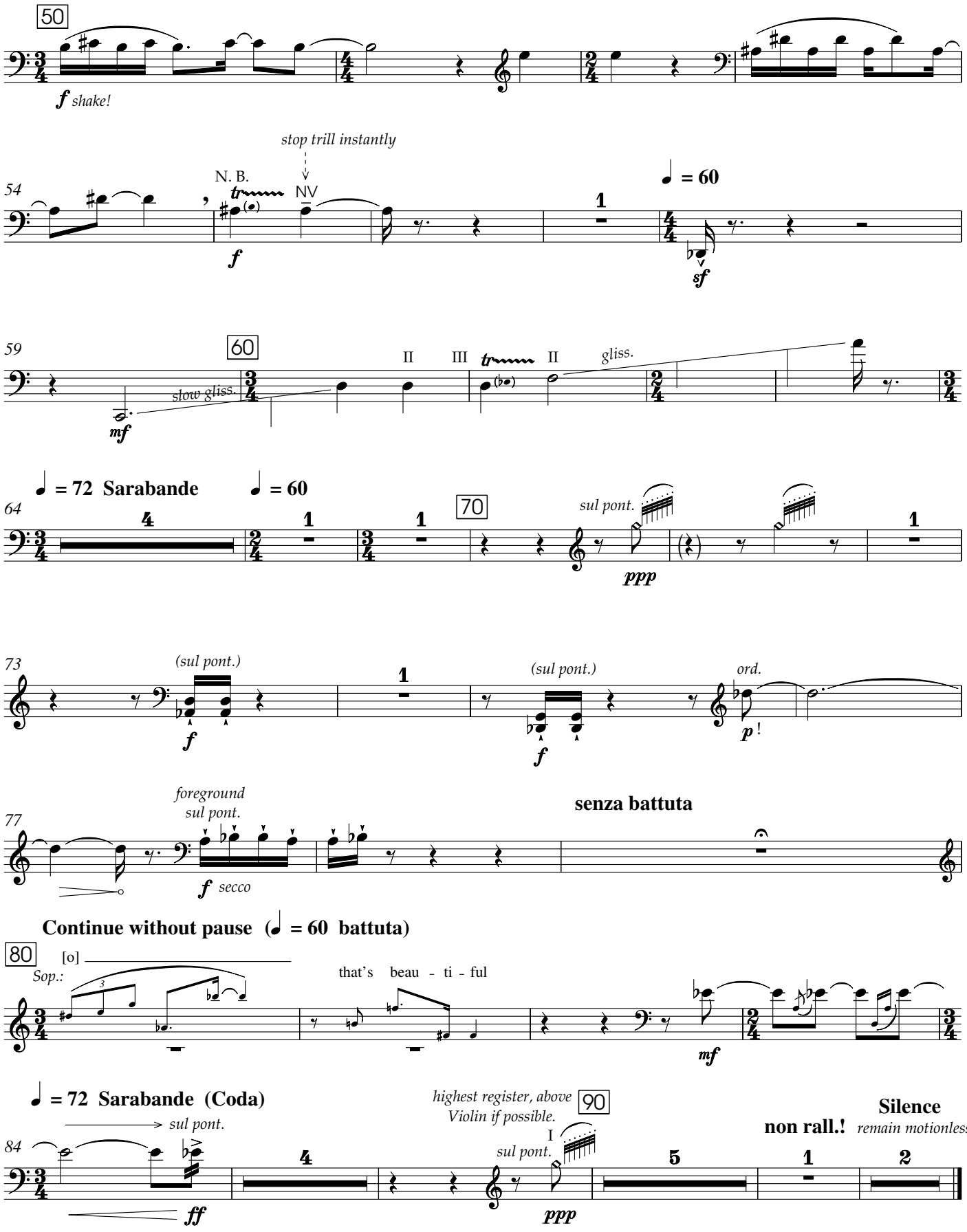

45
mf
p
mf
p
mf
p
f
47
1
ff roughly
50
1
ff
mf
52
♩ = 60
ff
55
3
60
1
ff
pesante
62
3
1
2
f ! brusquely
70
senza battuta
sul pont.
1"
mf molto legato
Stop on cue
ord.
♩ = 72 battuta
71
1
2
1
ord.
sul pont.
mp
f
ord.
f
mp
f
pizz.
(f) resonant!
80
L'istesso tempo
86
arco
mf
90
1
1
1
1


Soprano:
less and less
94
100
pp!
sul pont.
101
sub. ff
ord.
mf
sf
= 60
106
mf
110
f
111
sub. p
113
f
tr
mf
senza battuta
117
120
sul pont.
ff
= 50 battuta
123
130
sul tasto
sul pont.
p
ff
ord., louré
mp
132
p

III. Eric Satie for a Cologne Thing

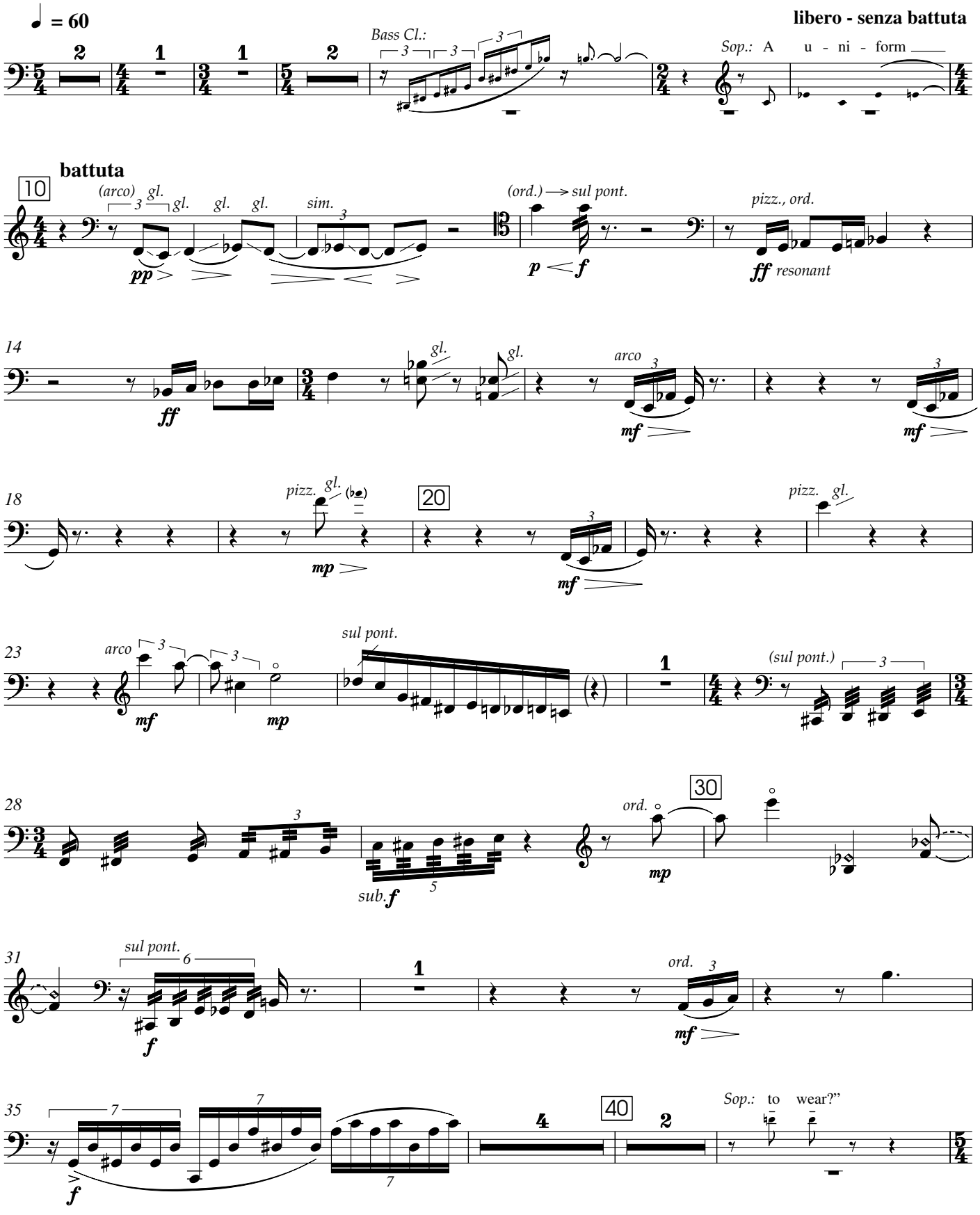


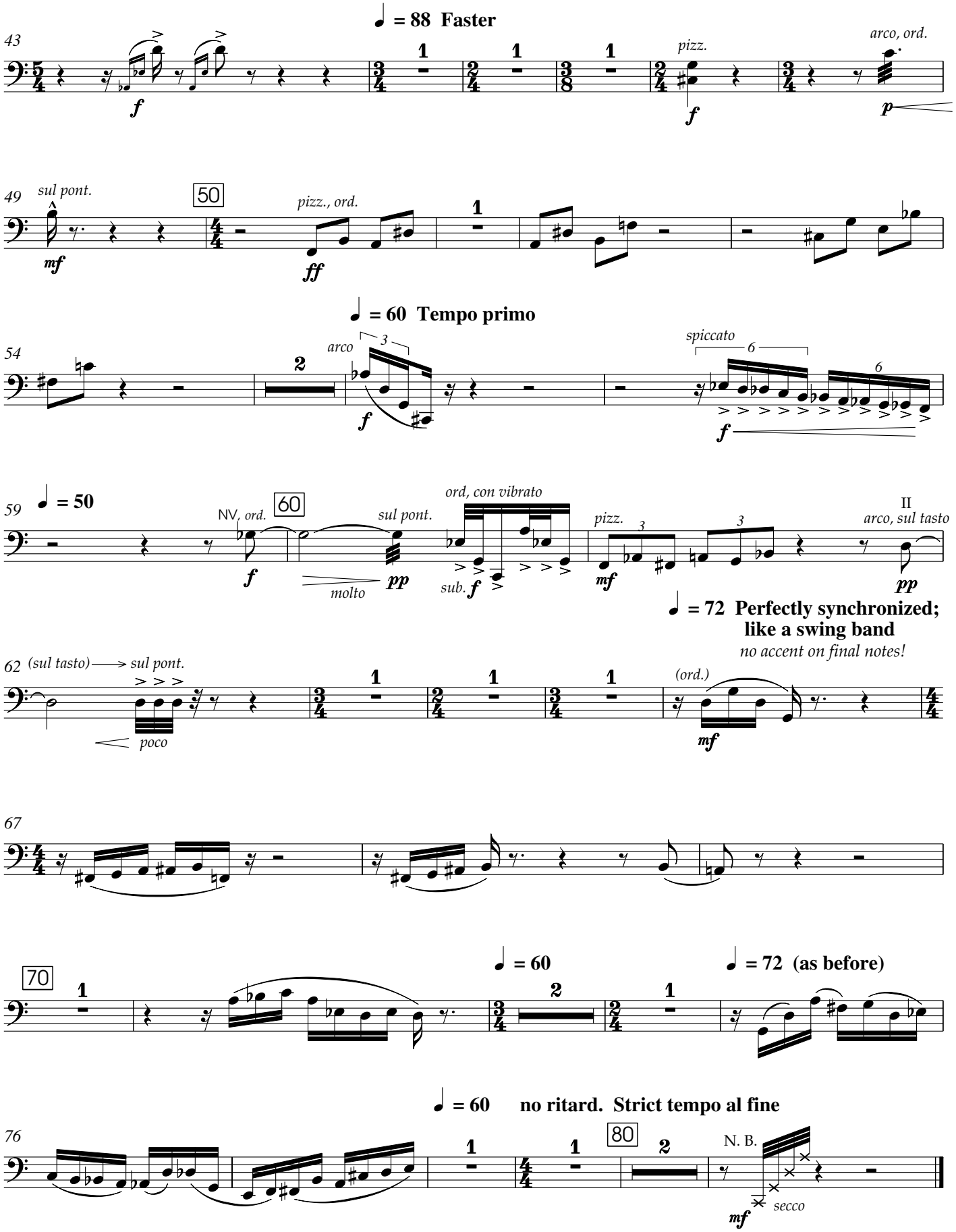
N. B.: *not synchronized with Violin or the Conductor, play* AFAP *to end of figure.*



N. B.: *rapid trill (matches Vibraphone vibrato speed in mm. 58).*

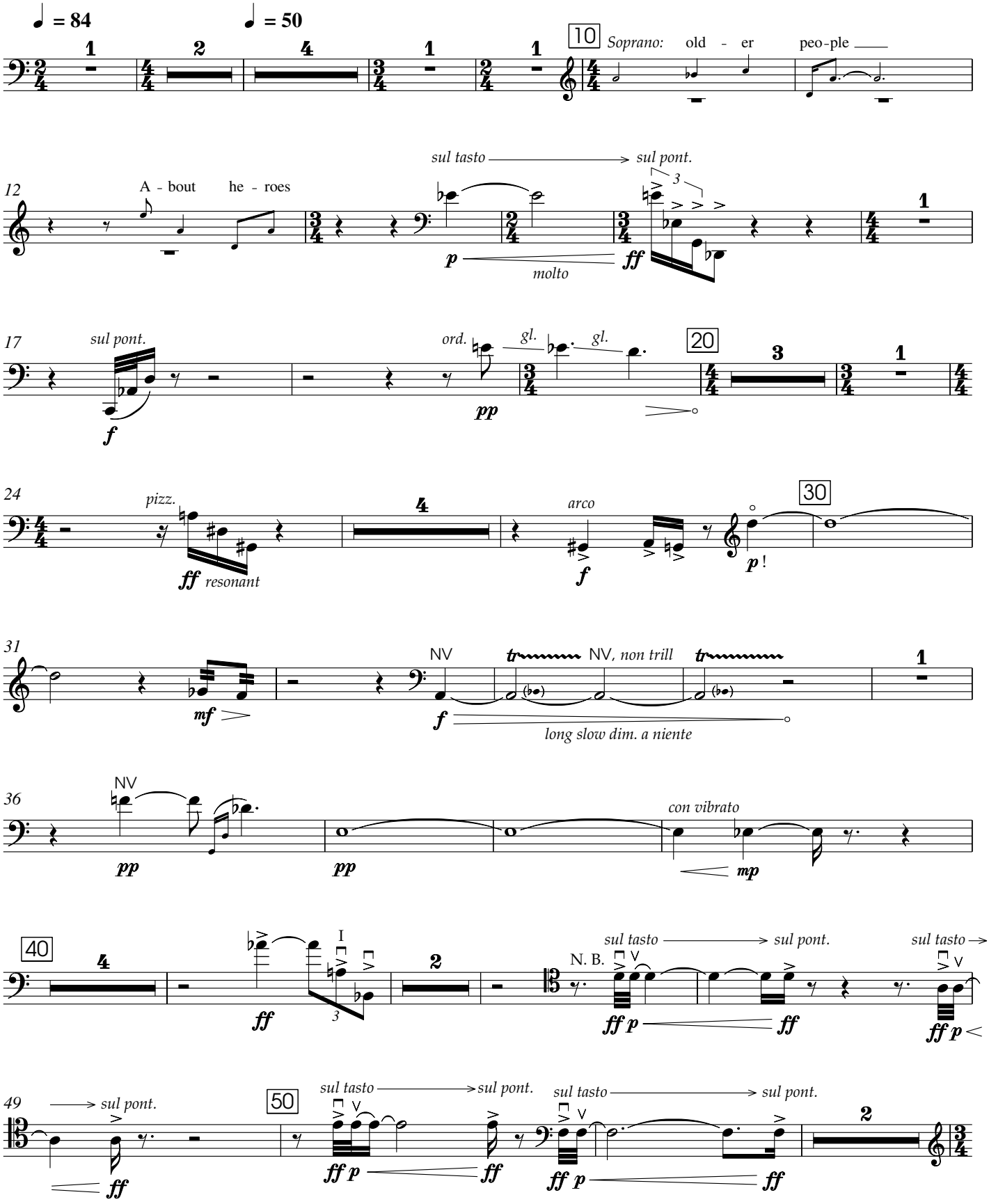
IV. Looking Up



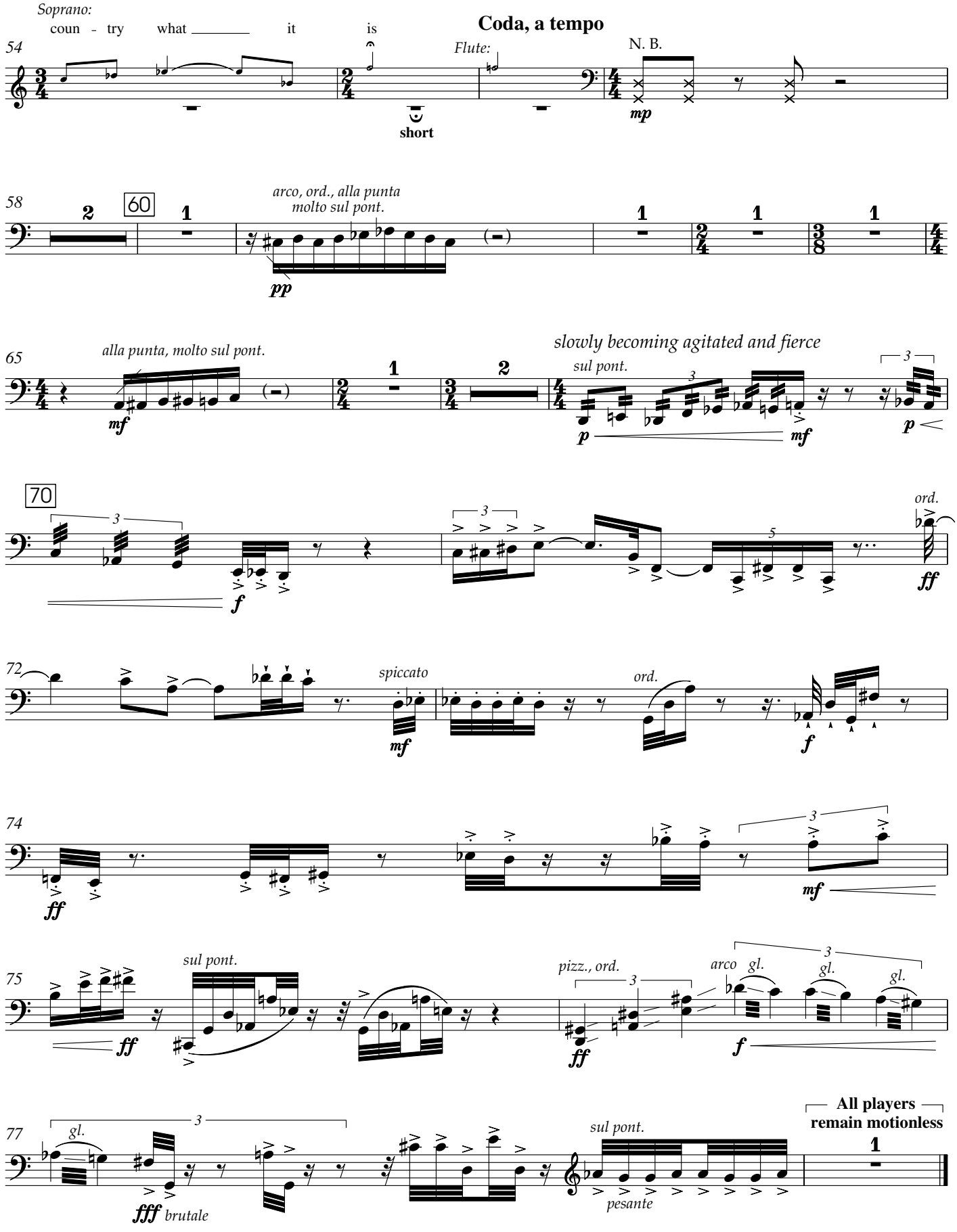


N. B.: *strum across stings, low to high; with L.H. deaden strings completely so that no pitch is heard. Strum evenly and not too fast. Louder than Flute.*

V. The Streets of Harlem

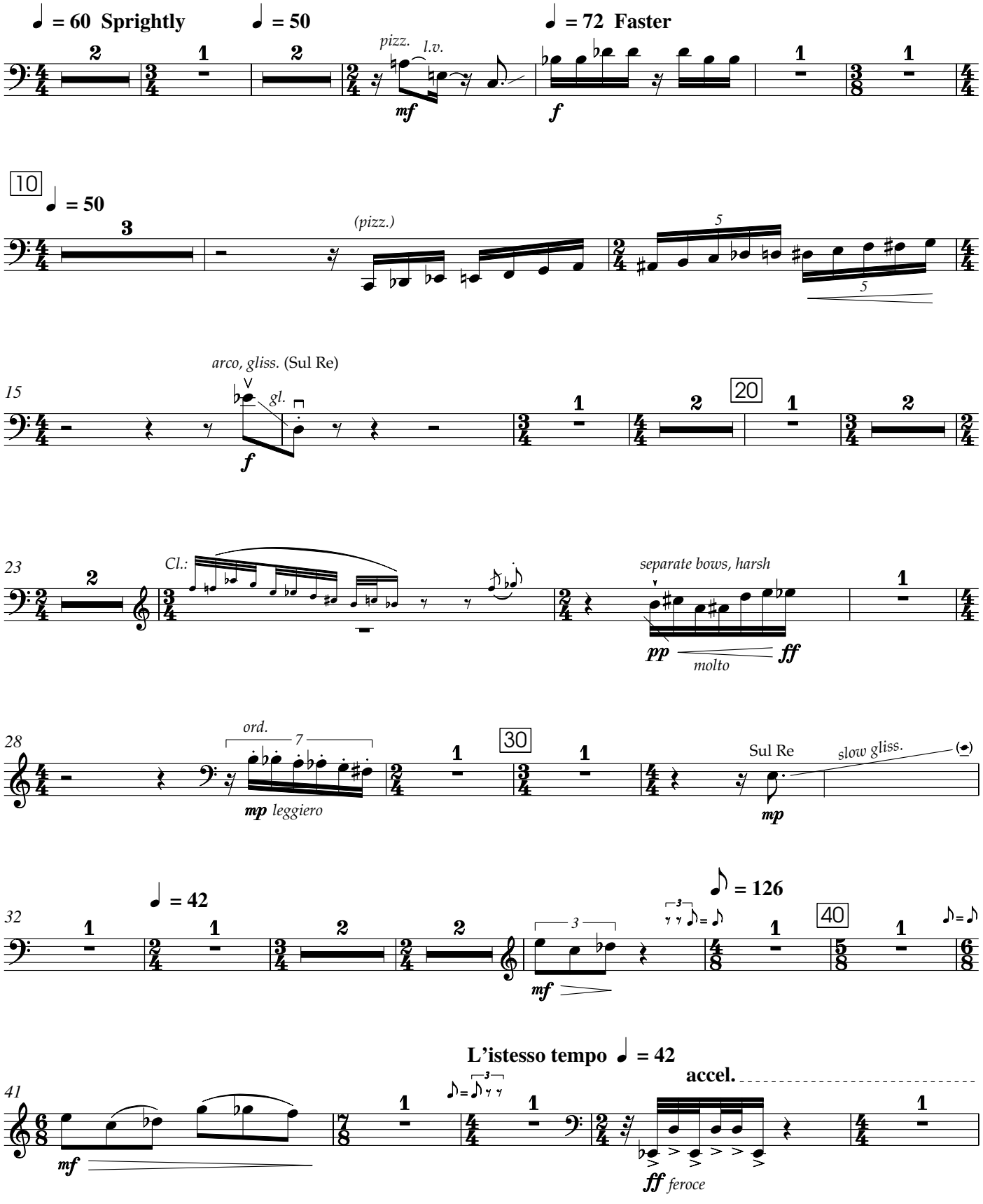


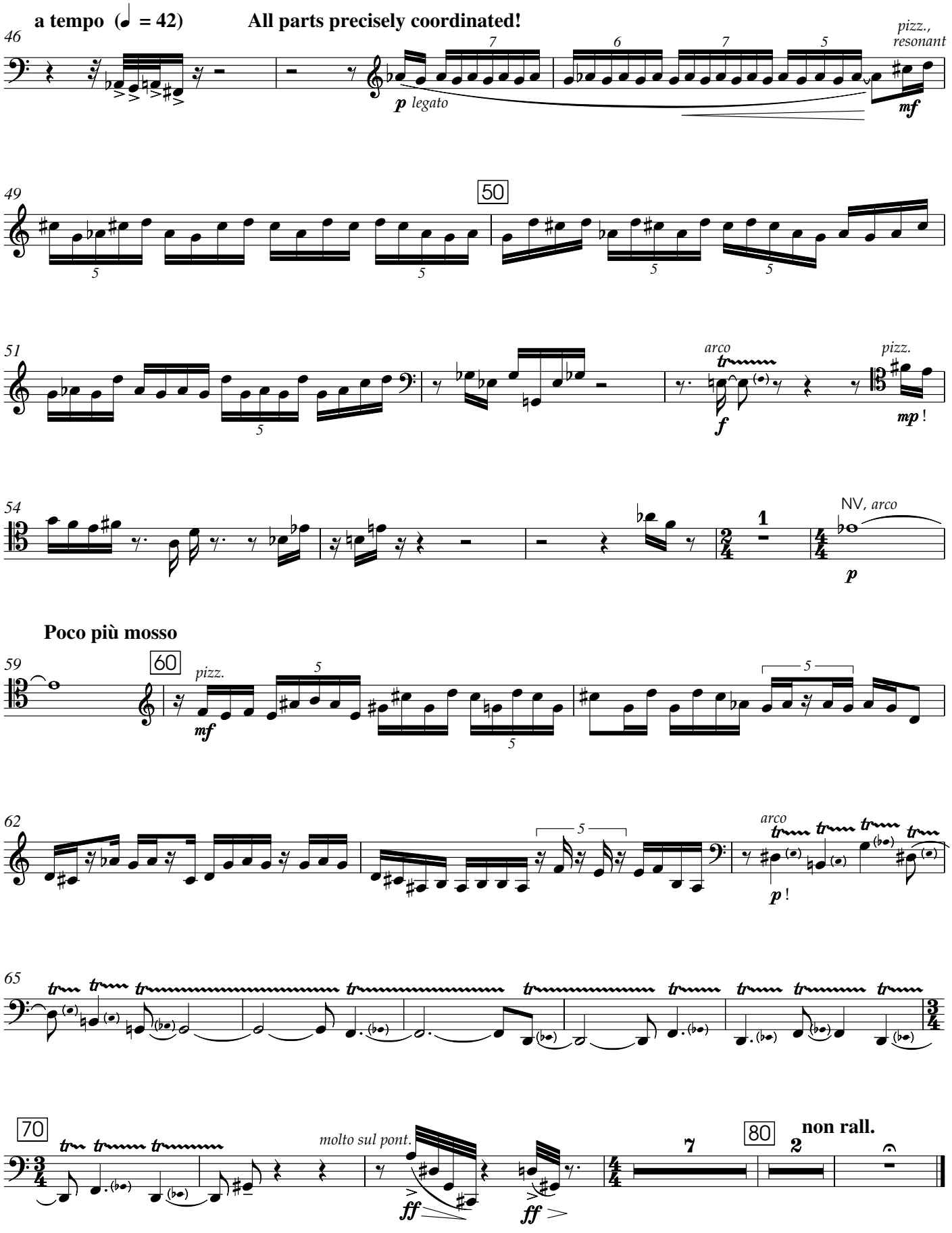
N. B.: *slow bows, bear down so there is a lot of noise in the sound when the bridge is reached; stop the bow* **on** *the string to prevent resonance.*



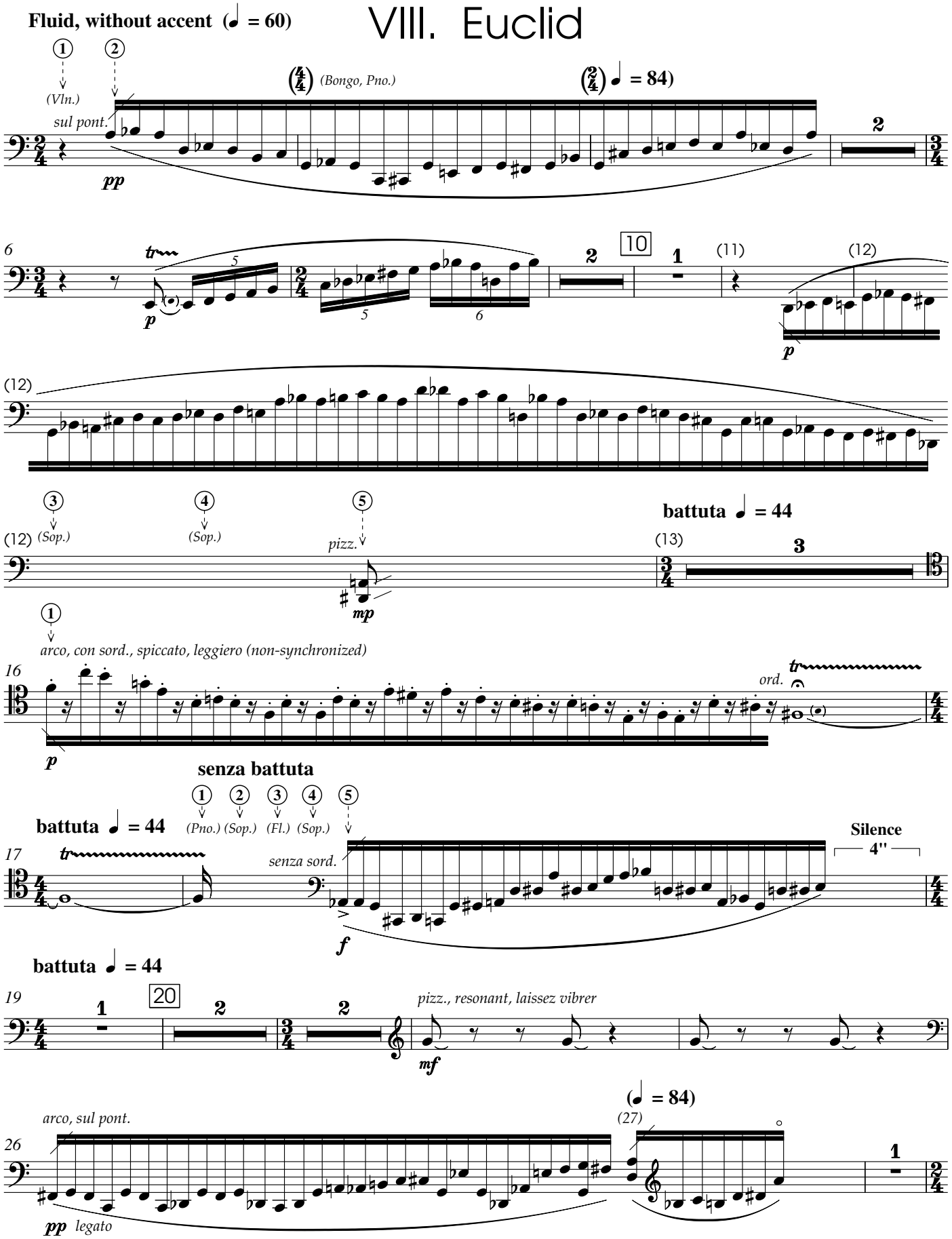
N. B.: *battuto col legno, deaden strings so no resonance occurs. A dry pitchess sound.*

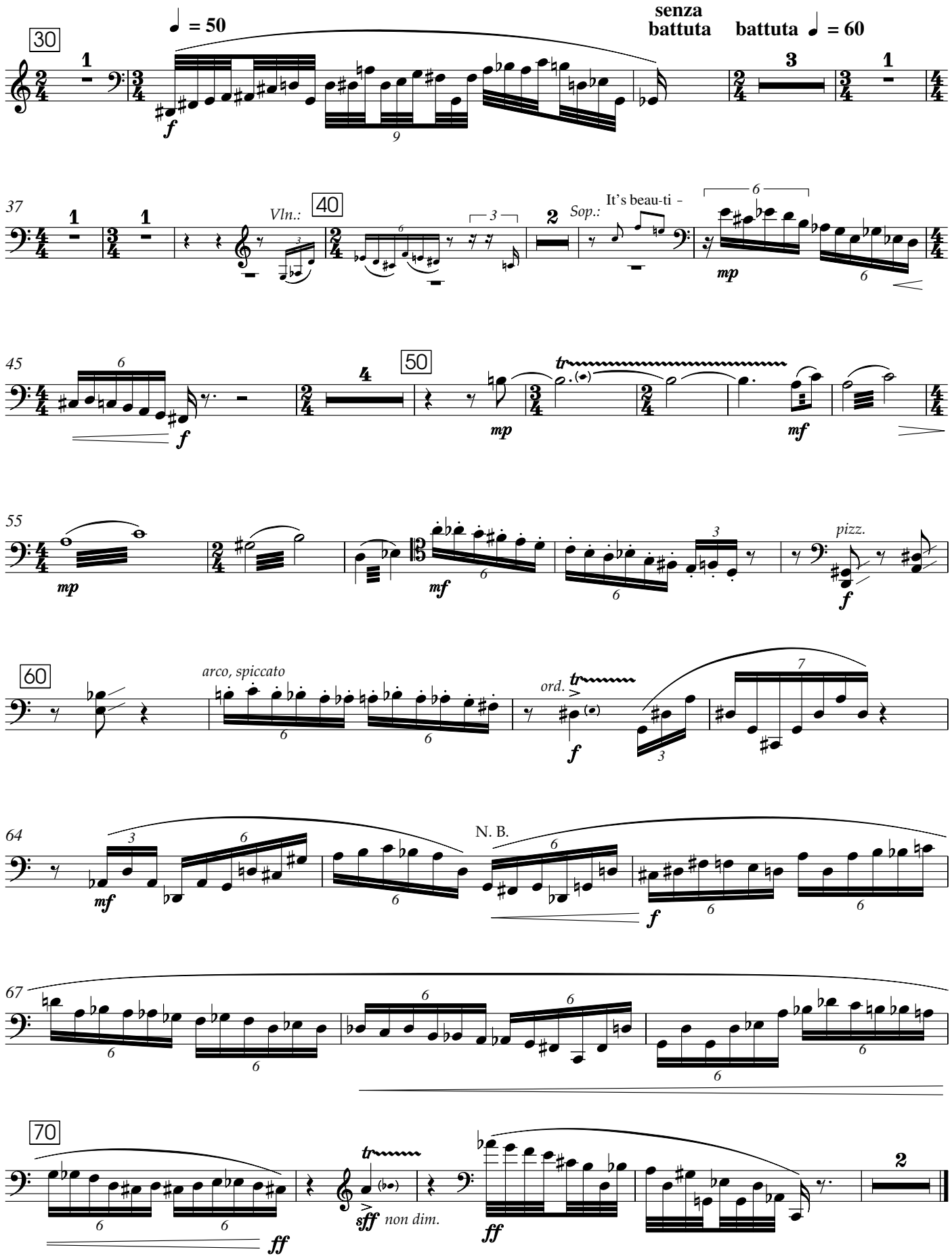
VII. The Same Smile, The Same Open Eyes




a tempo (♩ = 42)
All parts precisely coordinated!
46
pizz., resonant
p legato
mf
49
50
51
arco
pizz.
f
mp !
54
NV, arco
1
p
Poco più mosso
59
60
pizz.
mf
62
arco
p !
65
70
molto sul pont.
ff
ff
80
7
2
non rall.

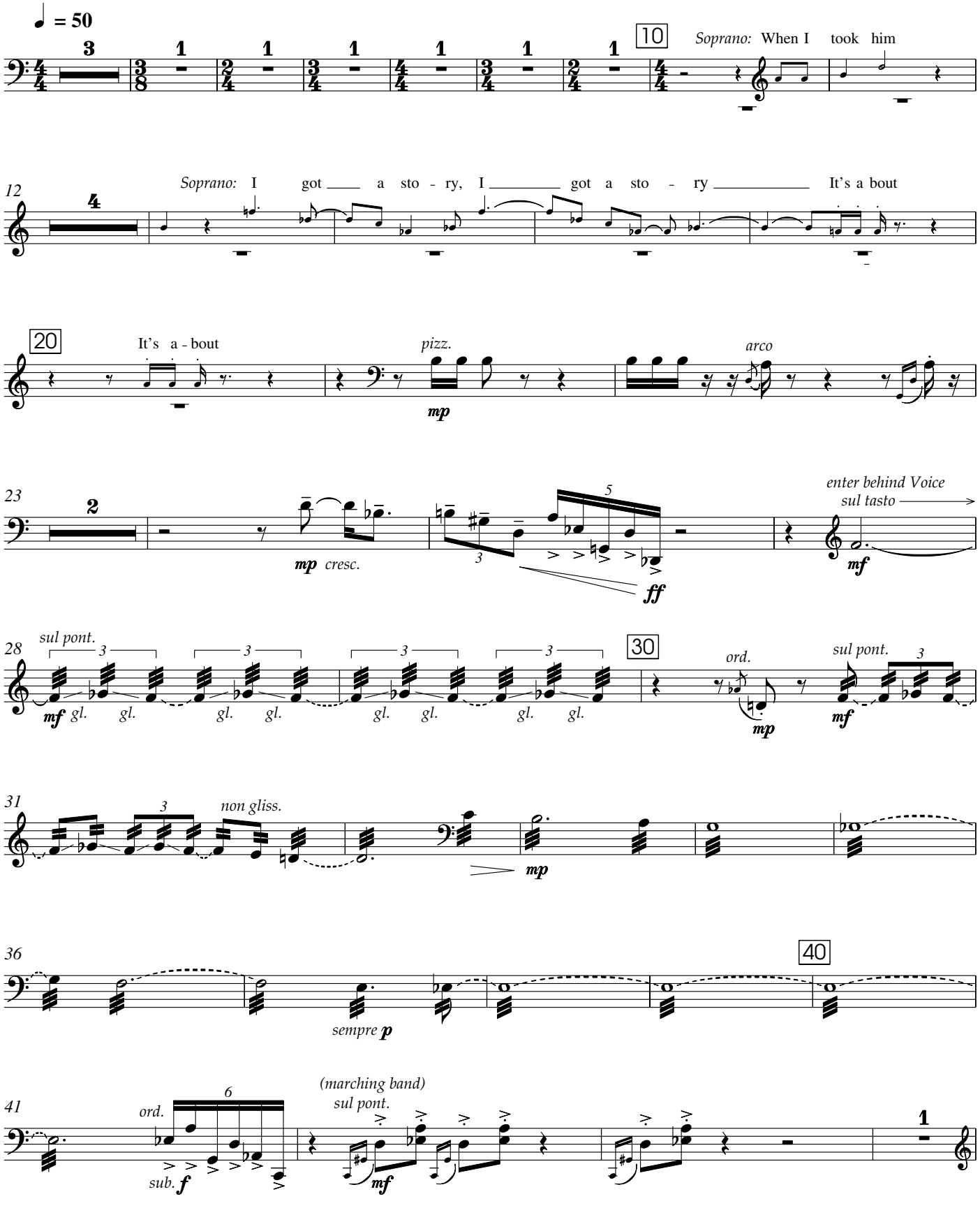
VIII. Euclid

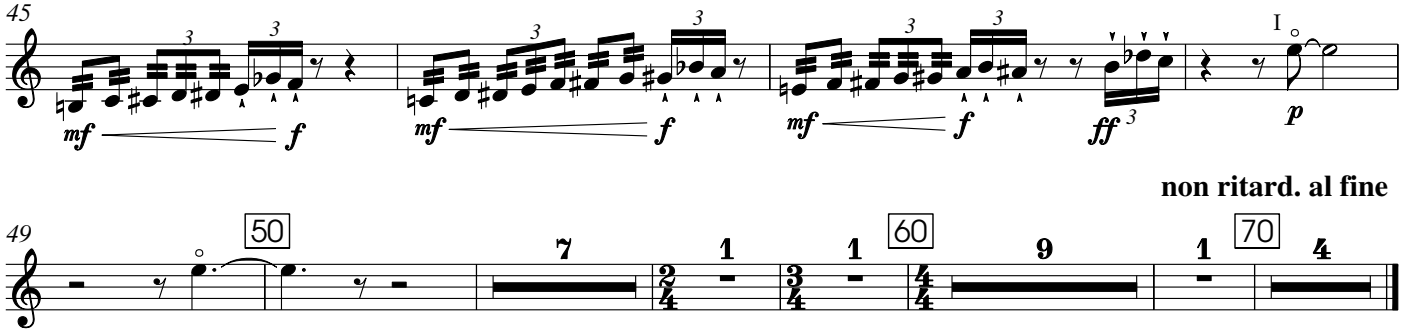

Fluid, without accent (♩ = 60)
(Vln.)
sul pont.
pp
(Bongo, Pno.)
(♩ = 84)
tr
p
(Sop.)
pizz.
mp
battuta ♩ = 44
arco, con sord., spiccato, leggiero (non-synchronized)
ord.
senza battuta
(Pno.)
(Fl.)
senza sord.
f
Silence
4"
pizz., resonant, laissez vibrer
mf
arco, sul pont.
legato



N. B.: *Play as legato as possible to mm. 70.*

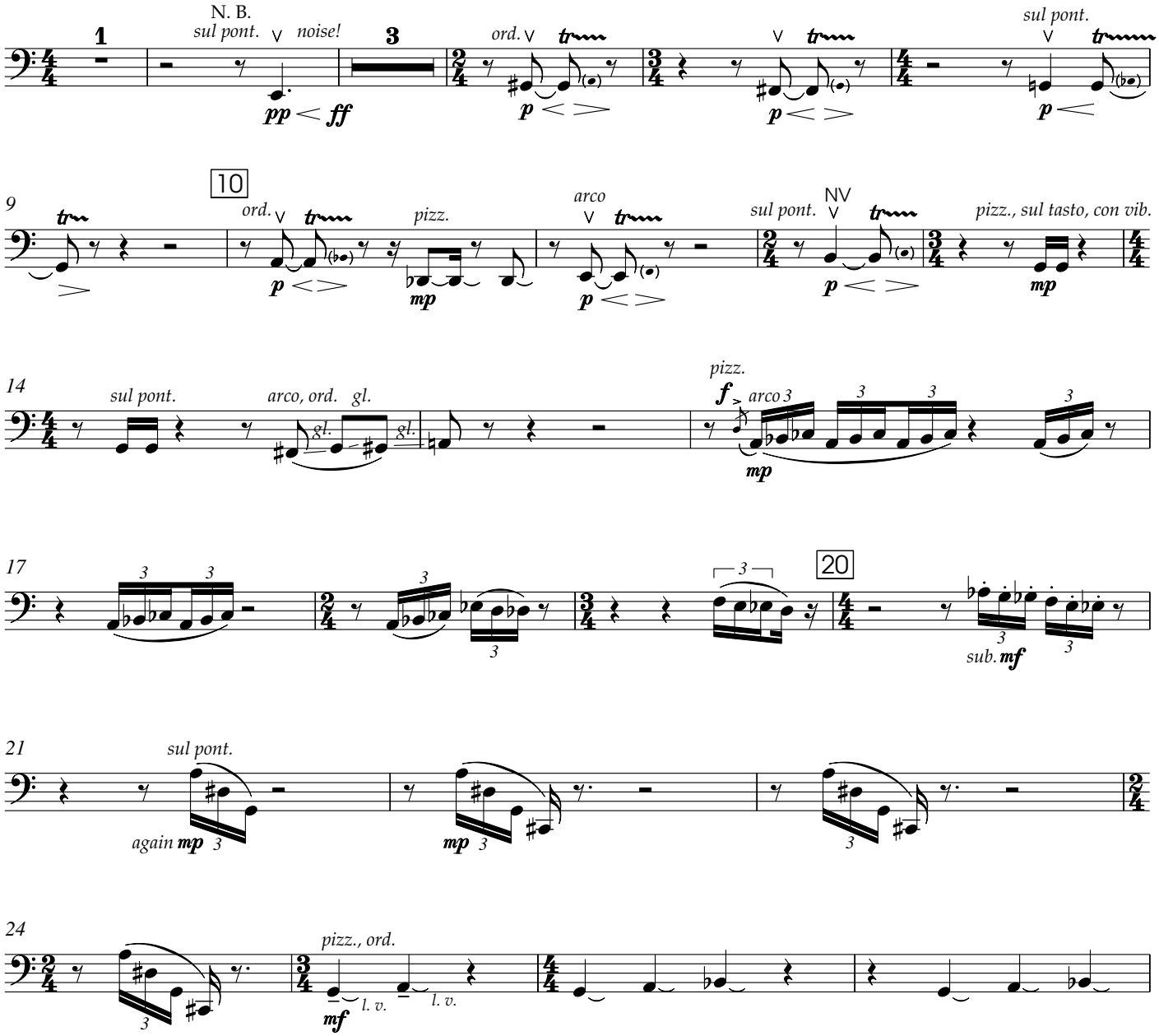
IX. Stars


♩ = 50
10
Soprano: When I took him
12
Soprano: I got a sto - ry, I got a sto - ry It's a bout
20
It's a - bout
pizz.
mp
arco
23
mp cresc.
ff
enter behind Voice
sul tasto
mf
28
sul pont.
mf gl. gl. gl. gl. gl. gl. gl. gl.
30
ord.
mp
sul pont.
mf
31
non gliss.
mp
36
sempre p
40
41
ord.
sub. f
(marching band)
sul pont.
mf

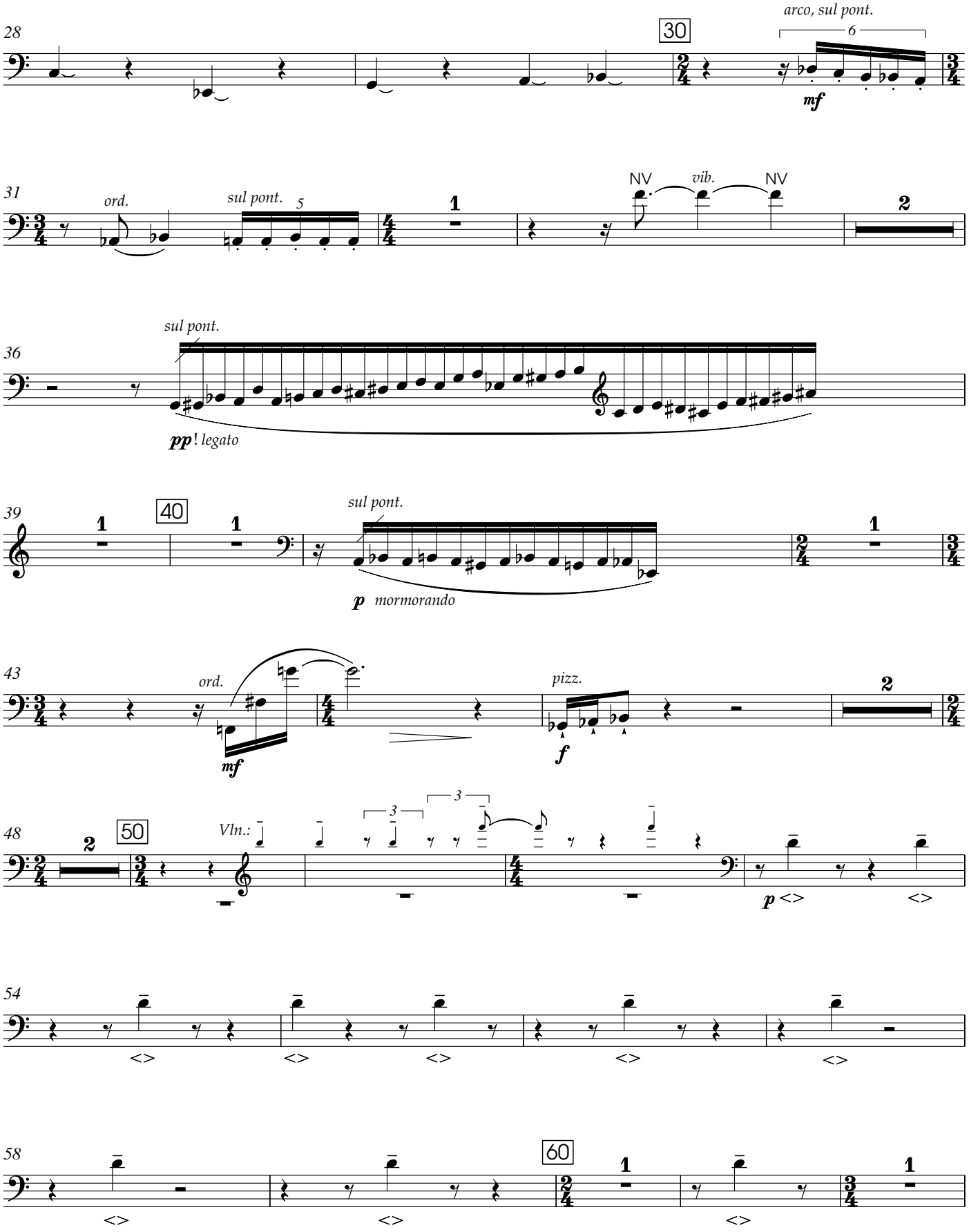


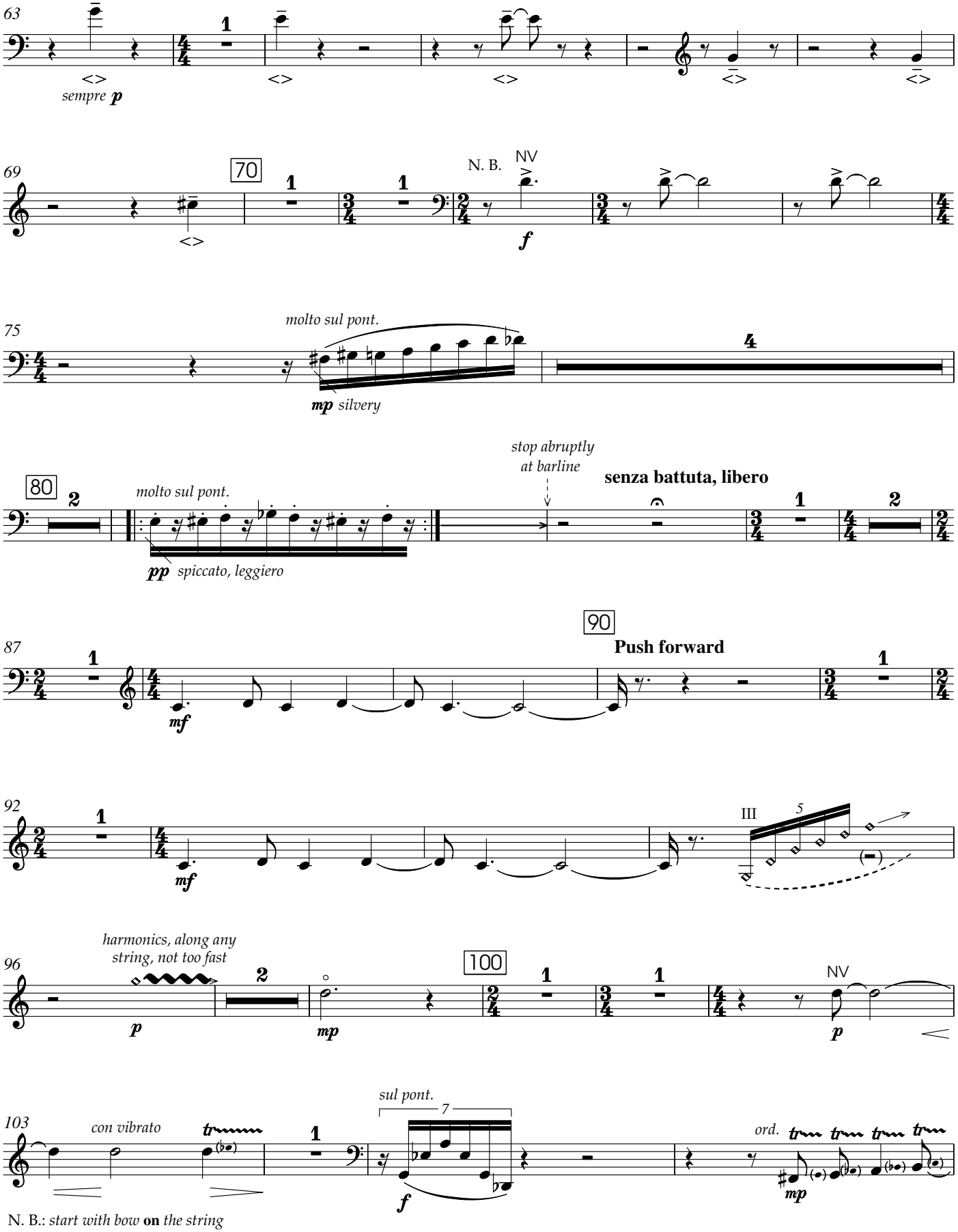
X. Jubilus

♩ = 58 **Flexible**

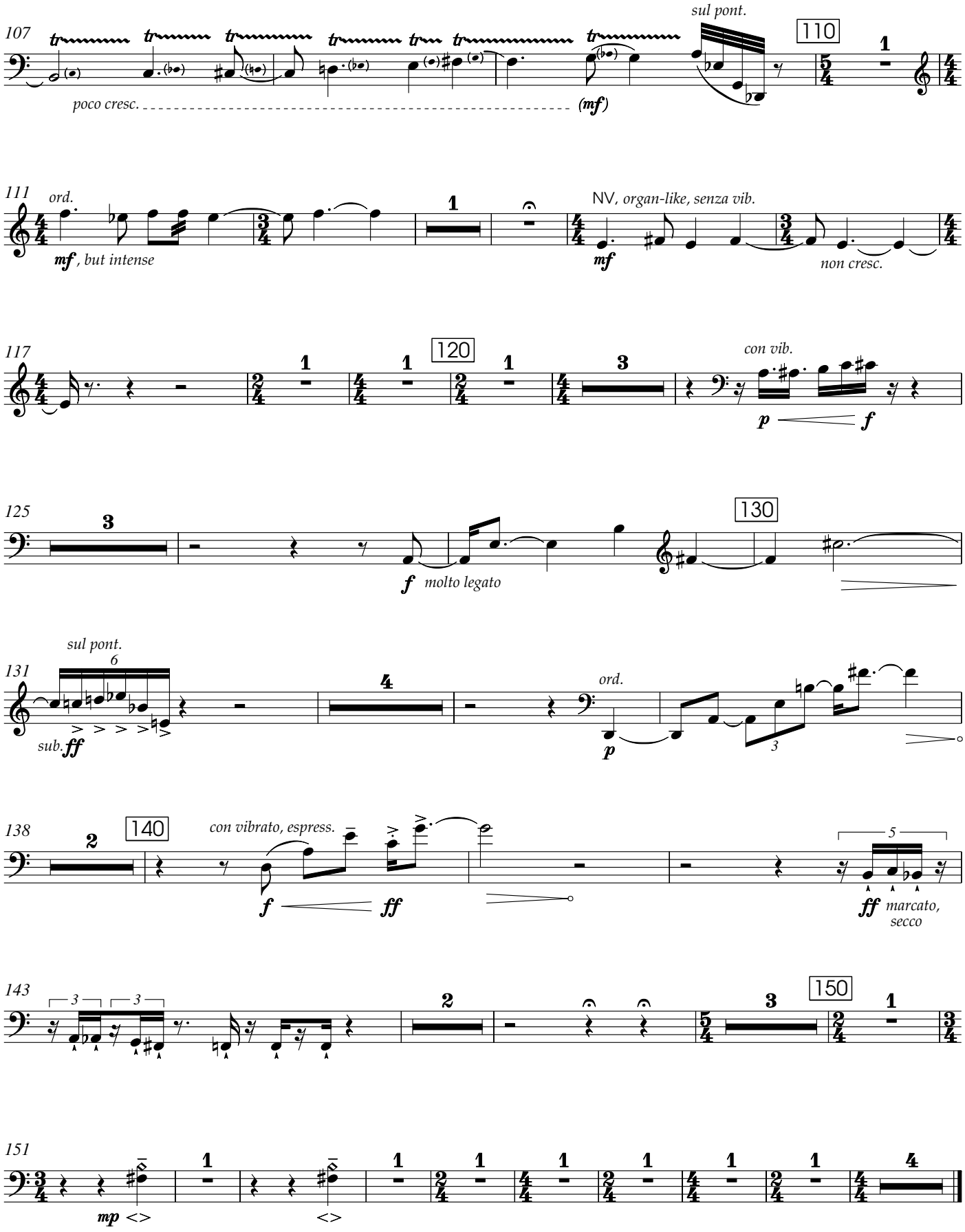


N. B.: *bear down, stop with bow on string*


28
30
arco, sul pont.
6
mf
31
ord.
sul pont.
5
1
NV
vib.
NV
2
36
sul pont.
pp! legato
39
1
40
1
sul pont.
p mormorando
1
43
ord.
mf
pizz.
f
2
48
2
50
Vln.:
3
3
p
54
58
60
1
1



N. B.: *start with bow* **on** *the string*


107
poco cresc.
(mf)
sul pont.
110
111
ord.
mf, but intense
mf
NV, organ-like, senza vib.
non cresc.
117
120
con vib.
p
f
125
f molto legato
130
131
sul pont.
sub. ff
ord.
p
138
140
con vibrato, espress.
f
ff
ff marcato, secco
143
150
151
mp
<>

Percussion

2 Bongos & 2 Tom-toms, pitched so as to make a four-voice choir
Tenor Drum
Snare Drum
2 Timpani
Vibraphone (motor off unless otherwise indicated; bowed in one passage)
Marimba (if necessary, mounted on blocks behind Vibraphone, so that both can be reached simultaneously)
Xylophone
Glockenspiel
Tubular Chimes
5 Temple Blocks
3 Woodblocks: high (H), medium (M), low (L)
2 Suspended Cymbals: high (H), mid-range (M)
Triangle
Whip
Maracas
Crotales
Mounted Ratchet
Very large Tam-Tam (36" or larger, *and size is important, please*)

Reversible mallets may be necessary in some passages

Performance instructions

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

= Conducted cue

Pedal only where indicated

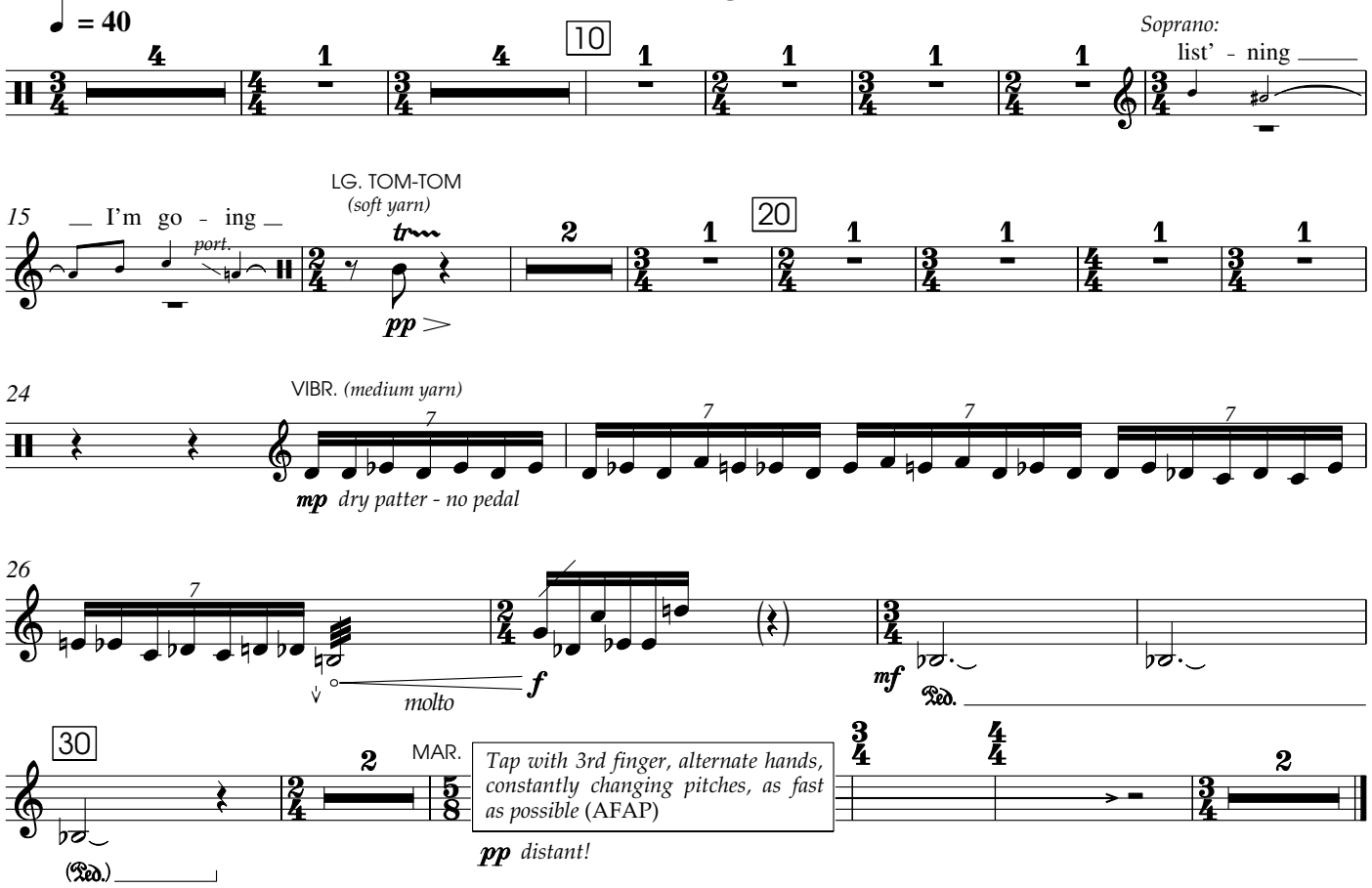
(Ped.) = pedal still depressed from the previous system

An American Decameron

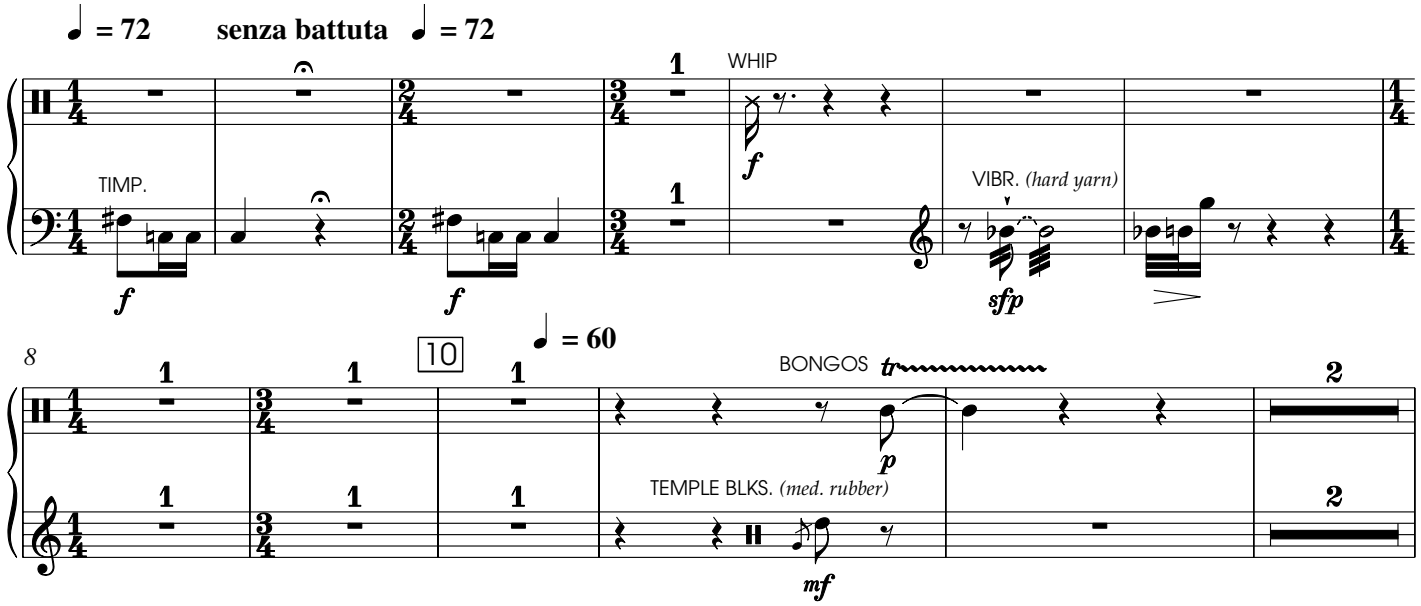
Songs from the Interviews of Studs Terkel

I. Looking Back

Richard Felciano



II. Outhouse Economics



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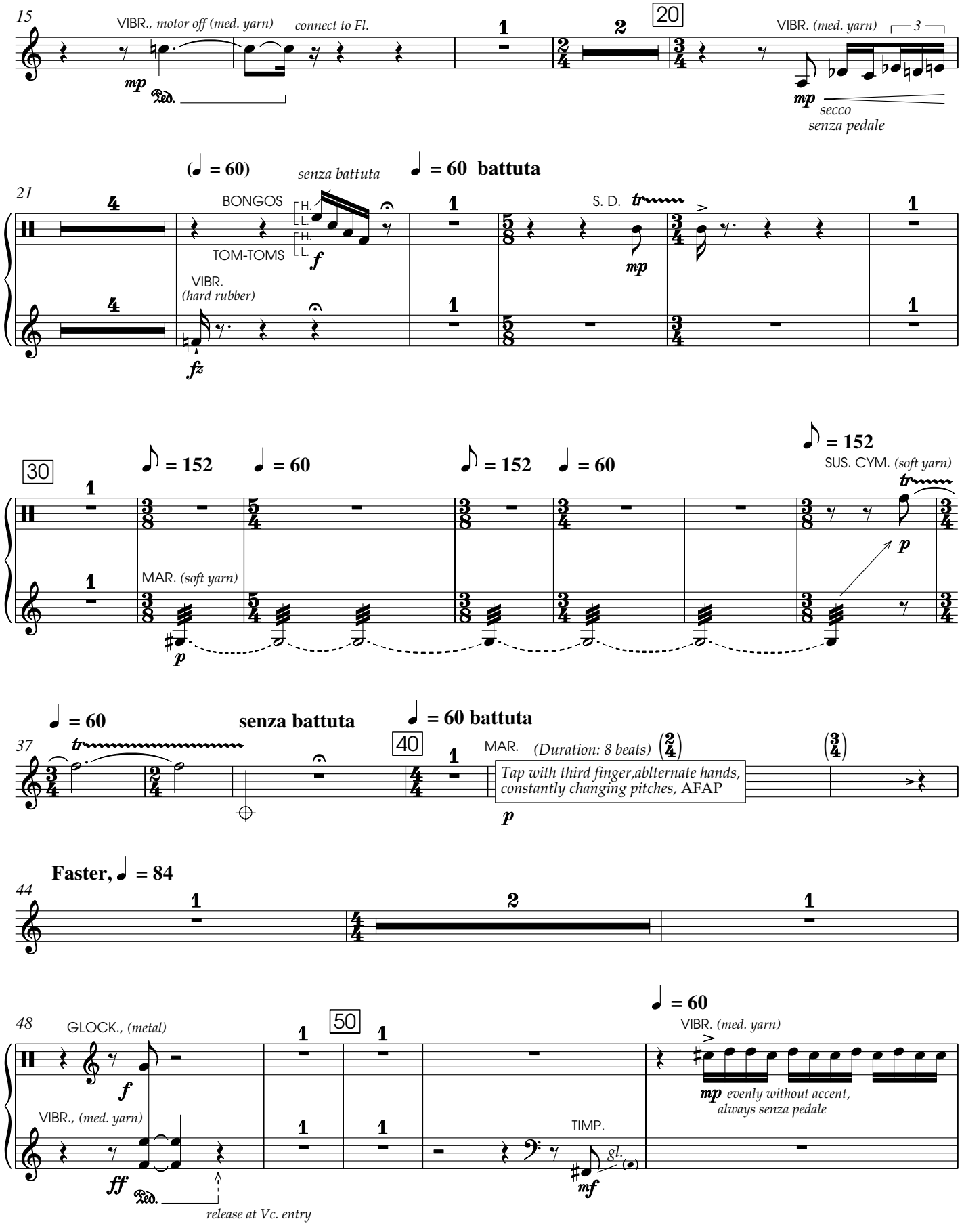
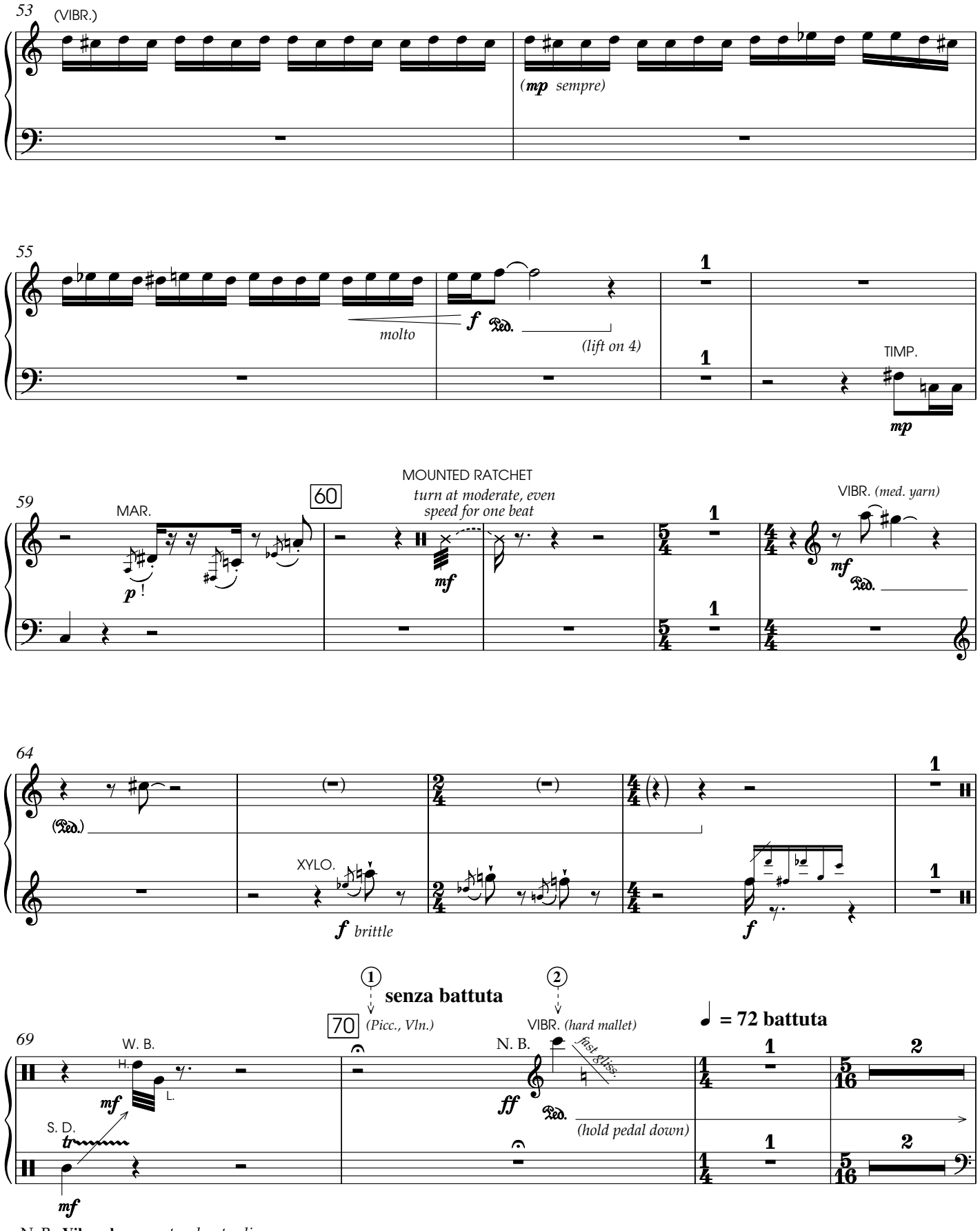
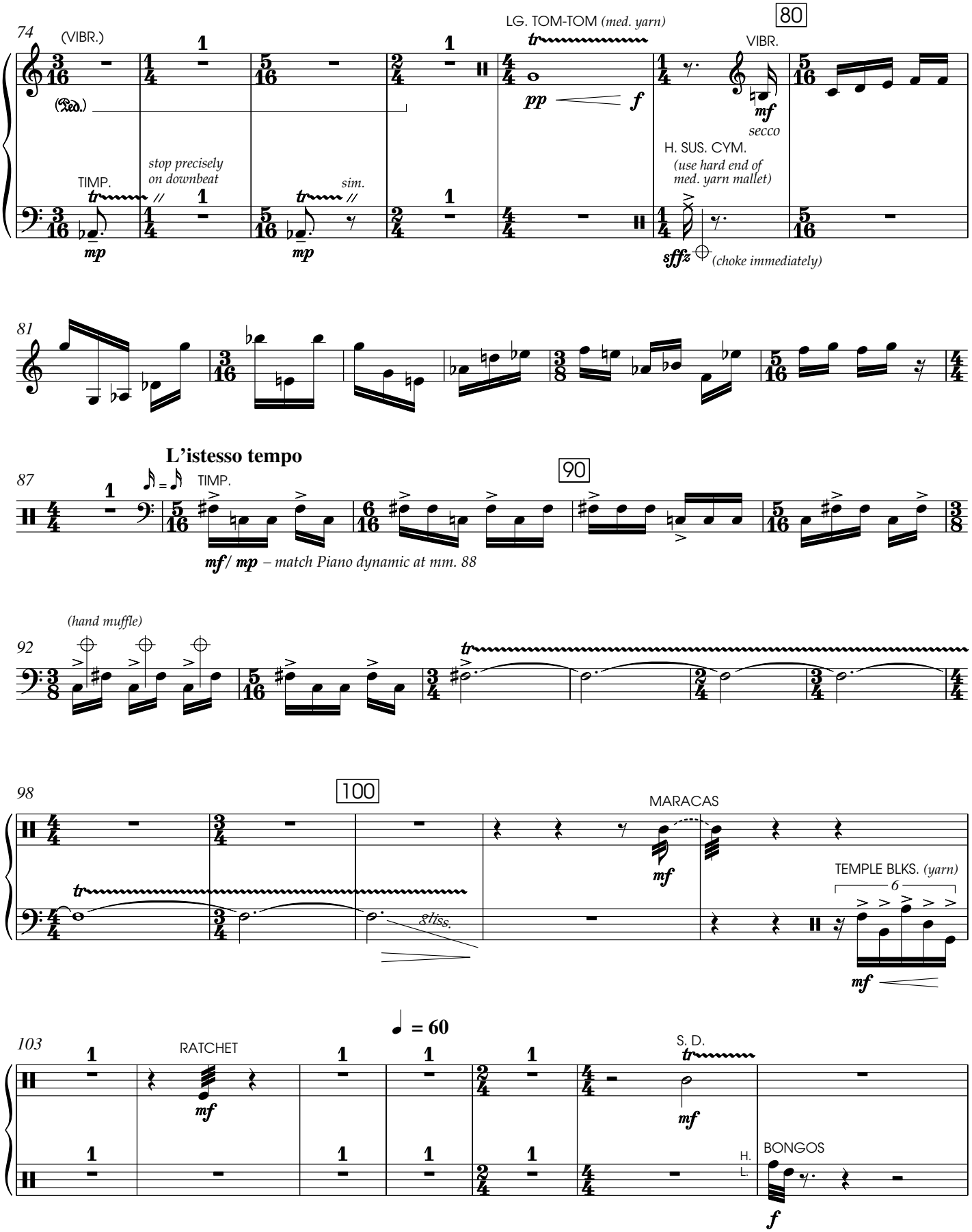
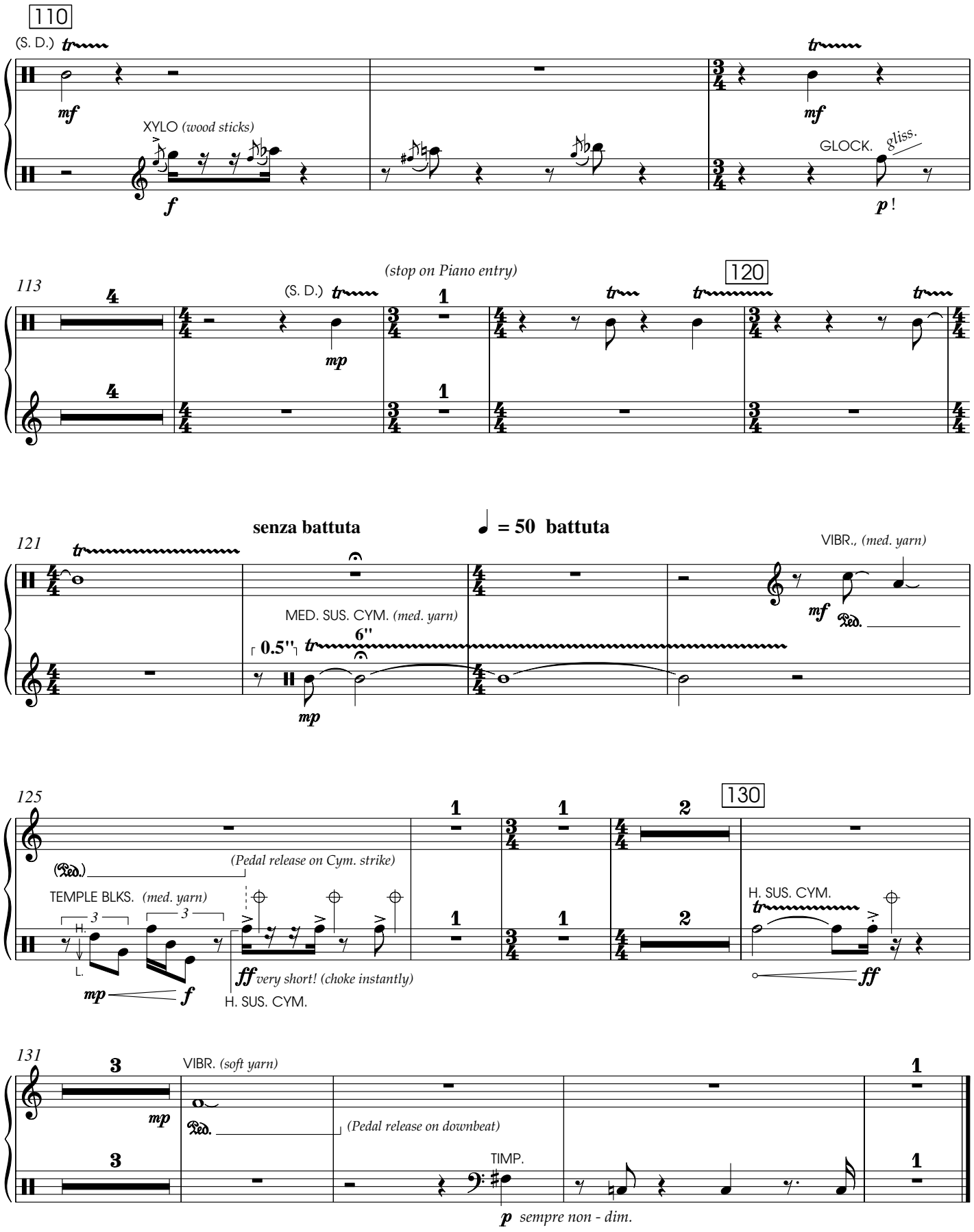

15
VIBR., motor off (med. yarn)
connect to Fl.
mp
Ped.
20
VIBR. (med. yarn)
3
mp
secco
senza pedale
(♩ = 60)
senza battuta
♩ = 60 battuta
21
BONGOS
H.
L.
H.
L.
f
TOM-TOMS
S. D.
tr
mp
VIBR.
(hard rubber)
fz
30
♪ = 152
♩ = 60
♪ = 152
♩ = 60
♪ = 152
SUS. CYM. (soft yarn)
tr
p
MAR. (soft yarn)
p
37
♩ = 60
tr
senza battuta
♩ = 60 battuta
40
MAR.
(Duration: 8 beats)
Tap with third finger,ablternate hands,
constantly changing pitches, AFAP
p
Faster, ♩ = 84
44
48
GLOCK., (metal)
f
VIBR., (med. yarn)
ff
Ped.
release at Vc. entry
50
TIMP.
mf
♩ = 60
VIBR. (med. yarn)
mp evenly without accent,
always senza pedale

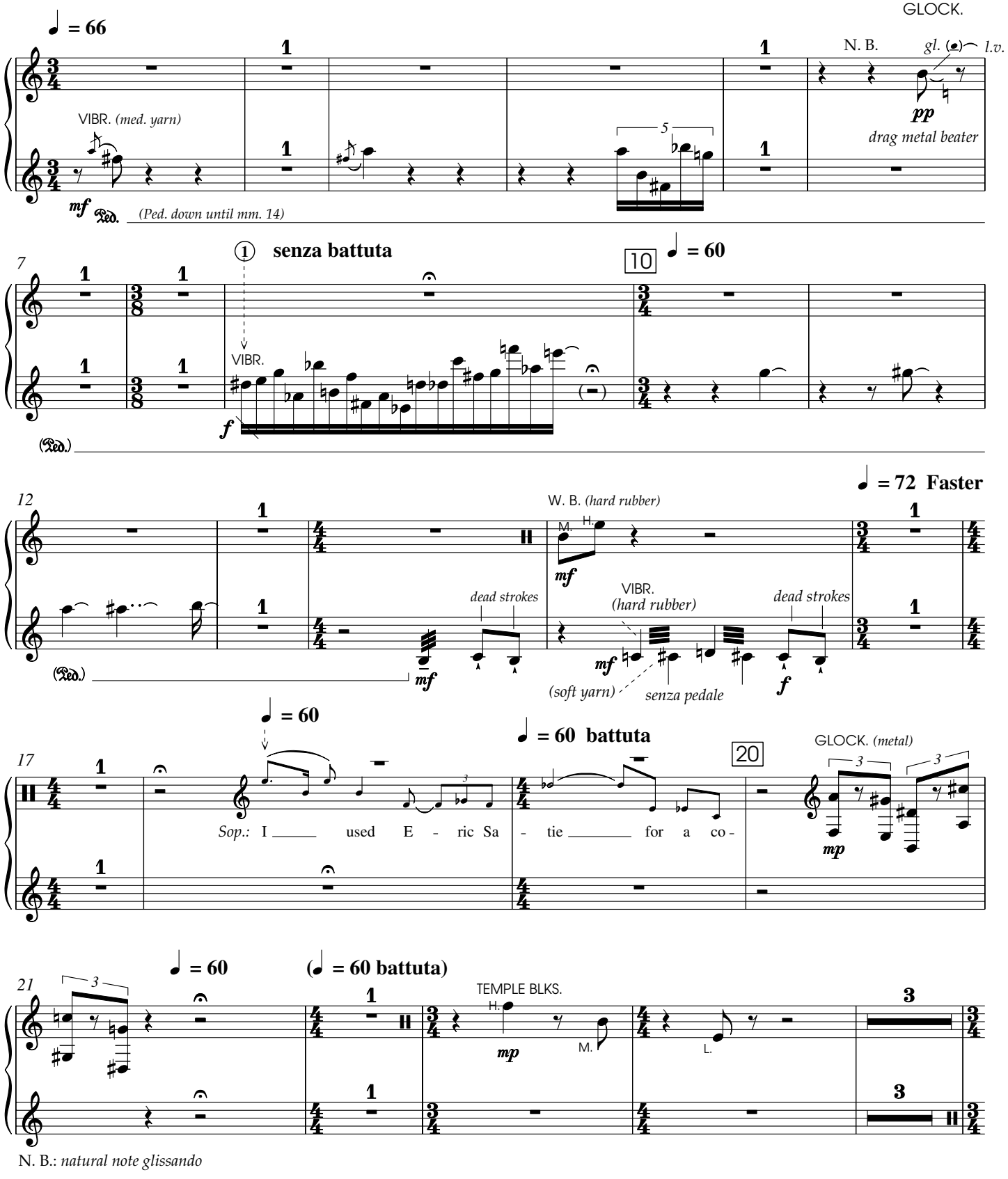


N. B.: **Vibraphone–** *natural-note gliss.*

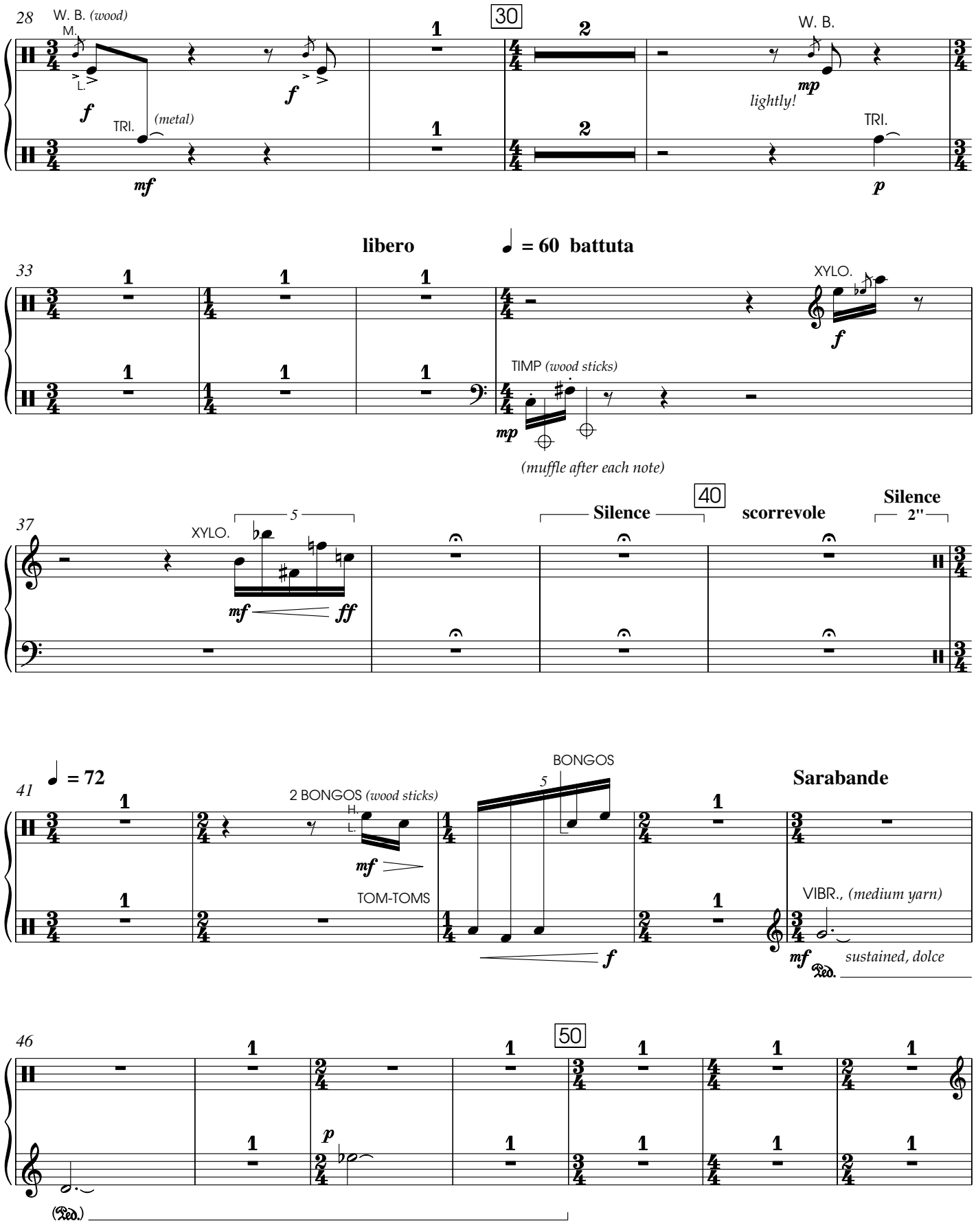

74
(VIBR.)
LG. TOM-TOM (med. yarn)
80
VIBR.
(Ped.)
pp
f
mf
secco
H. SUS. CYM.
(use hard end of med. yarn mallet)
TIMP.
stop precisely on downbeat
sim.
mp
mp
sffz
(choke immediately)
81
L'istesso tempo
87
TIMP.
90
mf/ mp – match Piano dynamic at mm. 88
(hand muffle)
92
98
100
MARACAS
mf
TEMPLE BLKS. (yarn)
6
mf
gliss.
103
♩ = 60
RATCHET
mf
S. D.
mf
BONGOS
H.
L.
f

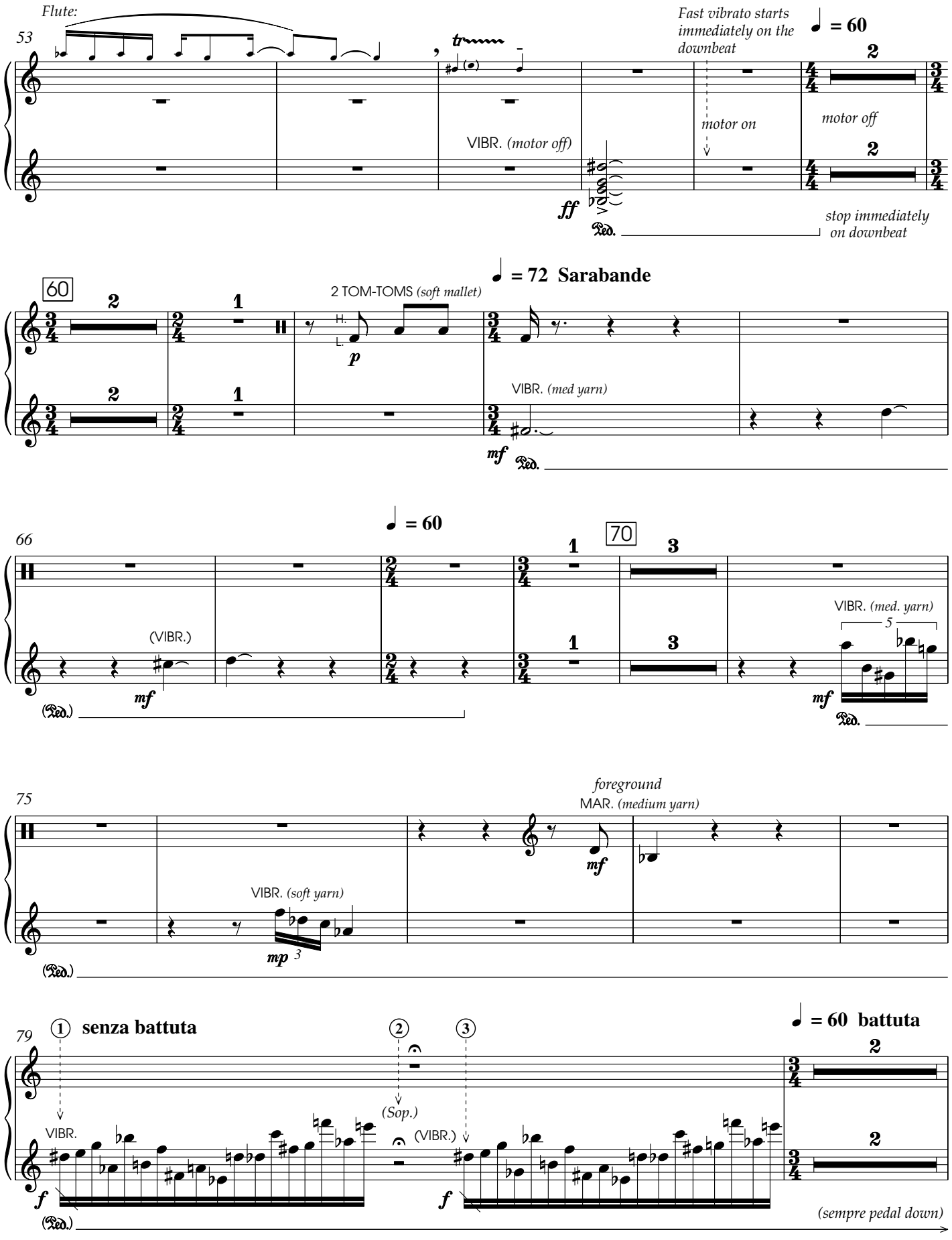

110
(S. D.)
mf
XYLO (wood sticks)
f
mf
GLOCK.
gliss.
p !
113
(stop on Piano entry)
(S. D.)
mp
120
121
senza battuta
♩ = 50 battuta
MED. SUS. CYM. (med. yarn)
0.5"
6"
mp
VIBR., (med. yarn)
mf
Ped.
125
130
(Ped.)
(Pedal release on Cym. strike)
TEMPLE BLKS. (med. yarn)
H.
L.
mp
f
ff very short! (choke instantly)
H. SUS. CYM.
H. SUS. CYM.
ff
131
VIBR. (soft yarn)
mp
Ped.
(Pedal release on downbeat)
TIMP.
p sempre non - dim.

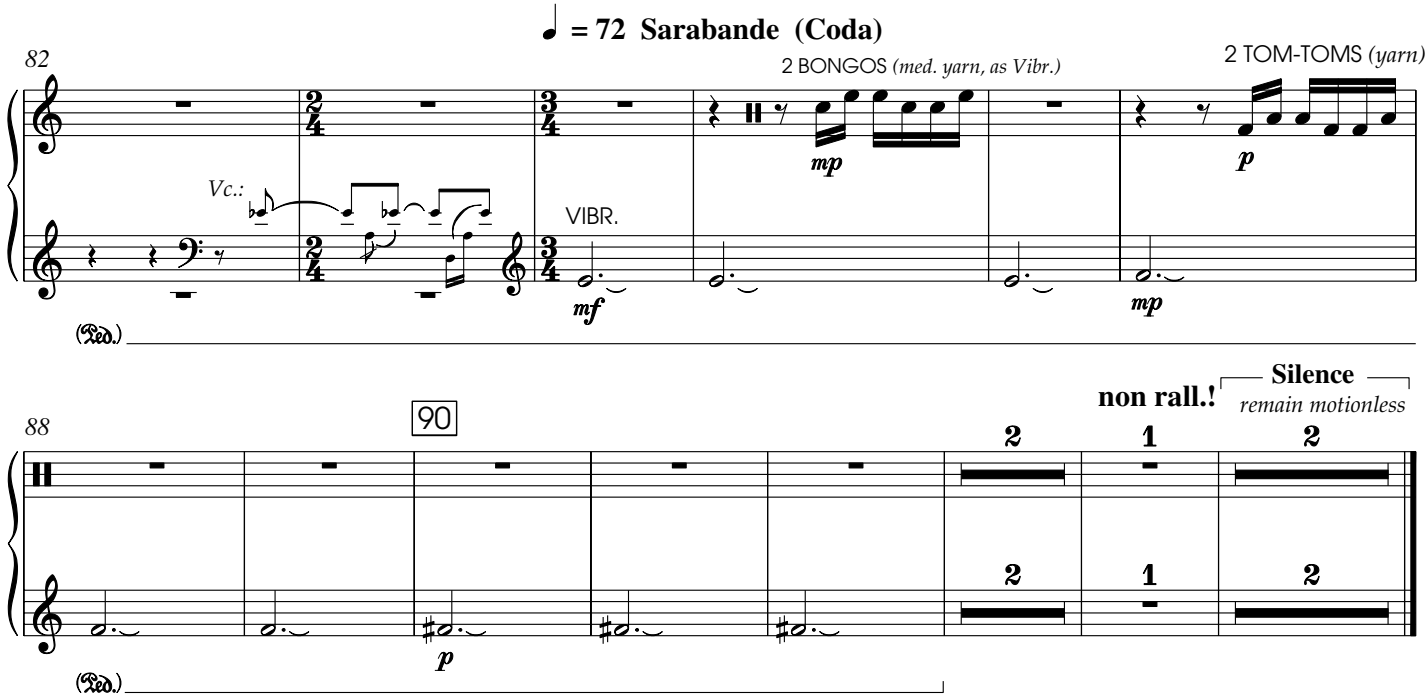
III. Eric Satie for a Cologne Thing



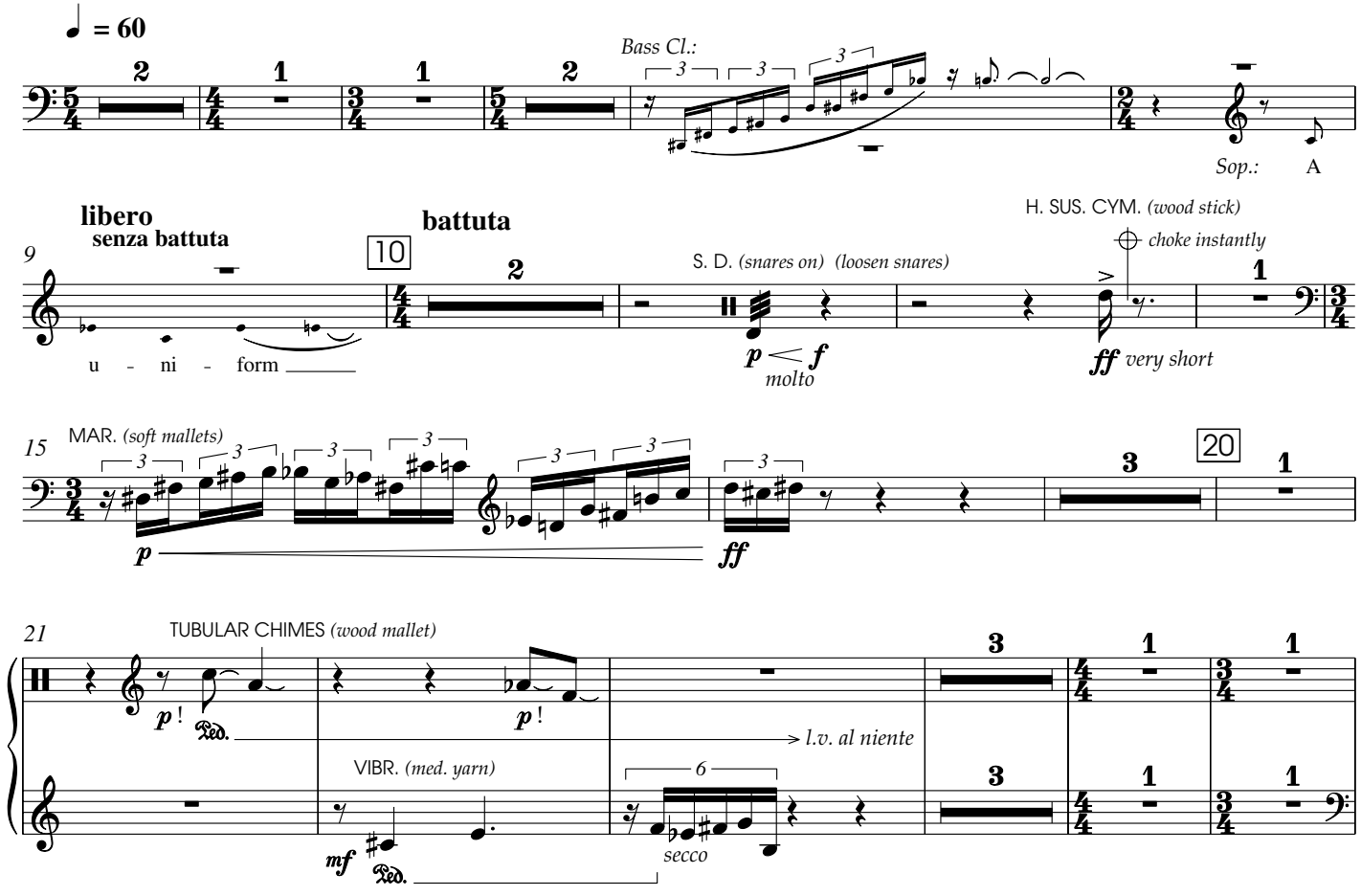
N. B.: *natural note glissando*

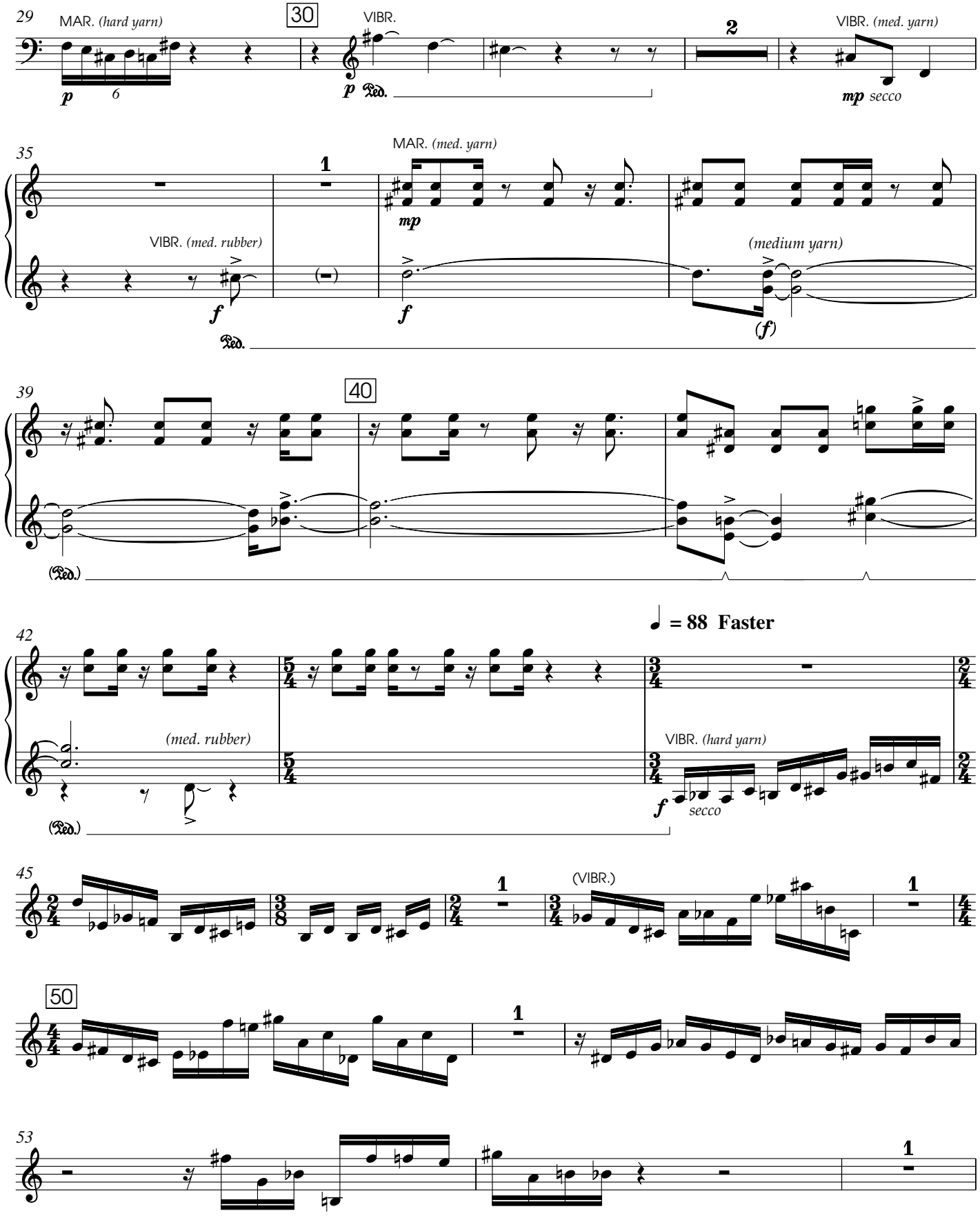

28
W. B. (wood)
M.
L.
f
TRI.
(metal)
mf
30
1
2
W. B.
mp
lightly!
TRI.
p
libero
♩ = 60 battuta
33
XYLO.
f
TIMP (wood sticks)
mp
(muffle after each note)
37
XYLO.
5
mf
ff
40
Silence
scorrevole
Silence
2"
♩ = 72
41
2 BONGOS (wood sticks)
H.
L.
mf
TOM-TOMS
BONGOS
5
f
Sarabande
VIBR., (medium yarn)
mf
Ped.
sustained, dolce
46
50
p
(Ped.)

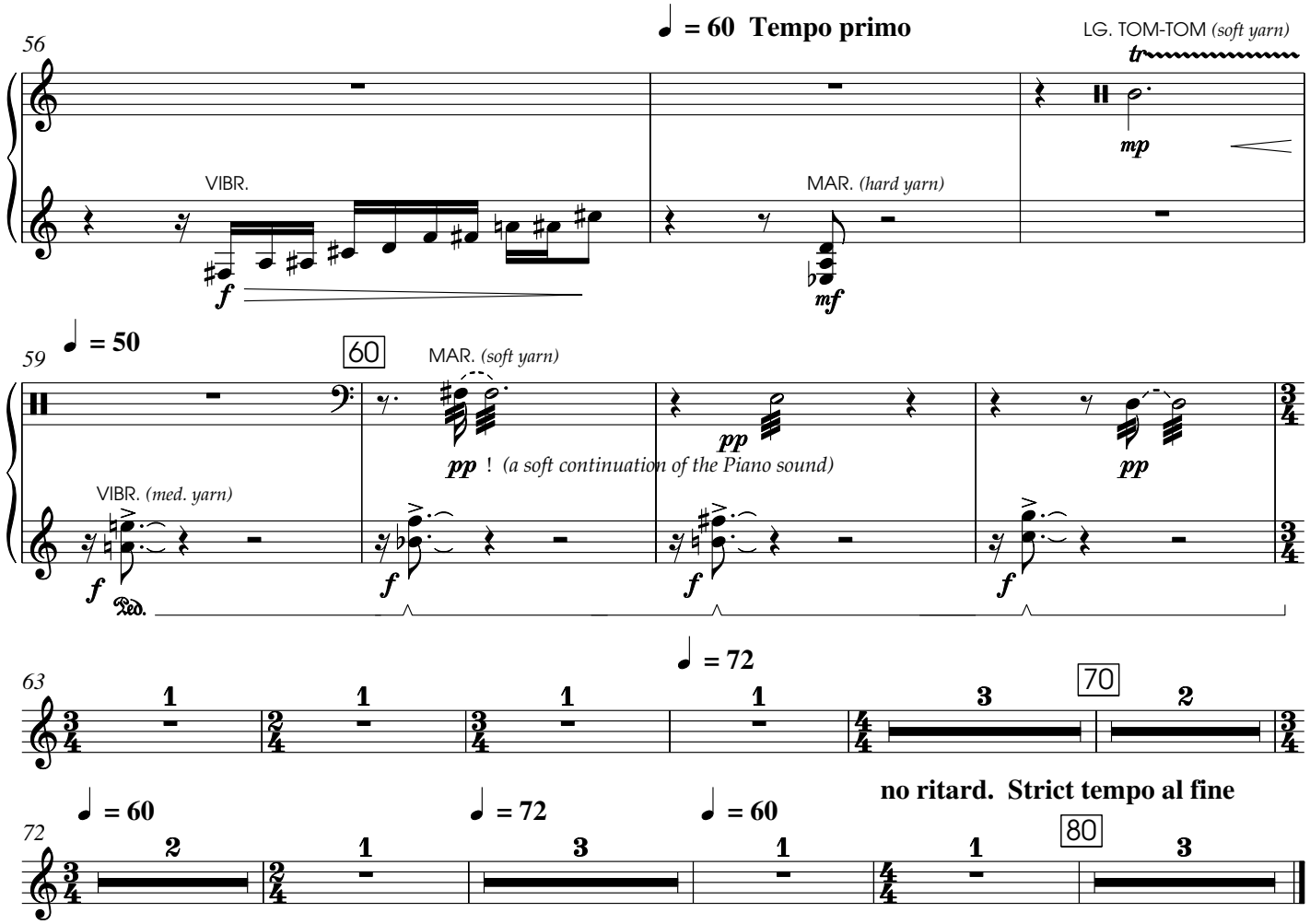

Flute:
53
Fast vibrato starts immediately on the downbeat
♩ = 60
motor on
motor off
VIBR. (motor off)
ff
Ped.
stop immediately on downbeat
60
♩ = 72 Sarabande
2 TOM-TOMS (soft mallet)
H.
L.
p
VIBR. (med yarn)
mf
Ped.
66
♩ = 60
70
(VIBR.)
mf
(Ped.)
VIBR. (med. yarn)
5
mf
Ped.
75
foreground
MAR. (medium yarn)
mf
VIBR. (soft yarn)
mp 3
(Ped.)
79
① senza battuta
②
③
♩ = 60 battuta
(Sop.)
VIBR.
(VIBR.)
f
f
(Ped.)
(sempre pedal down)



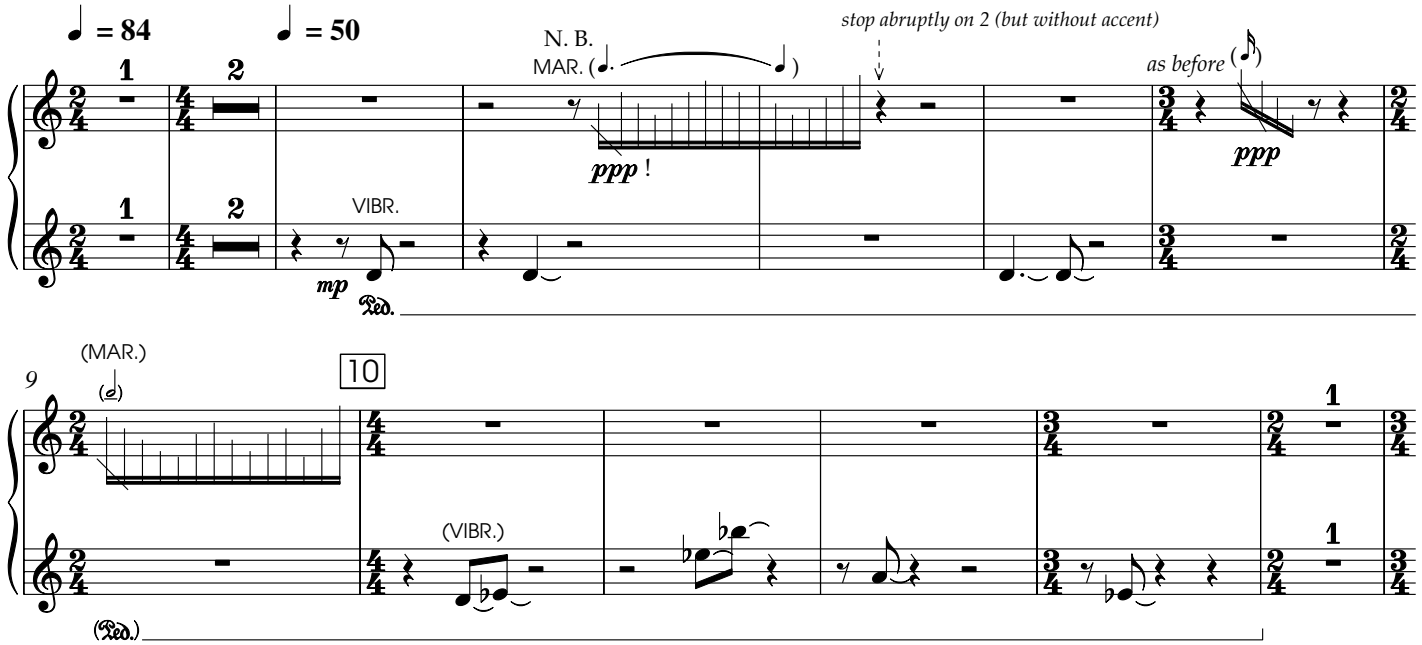
IV. Looking Up



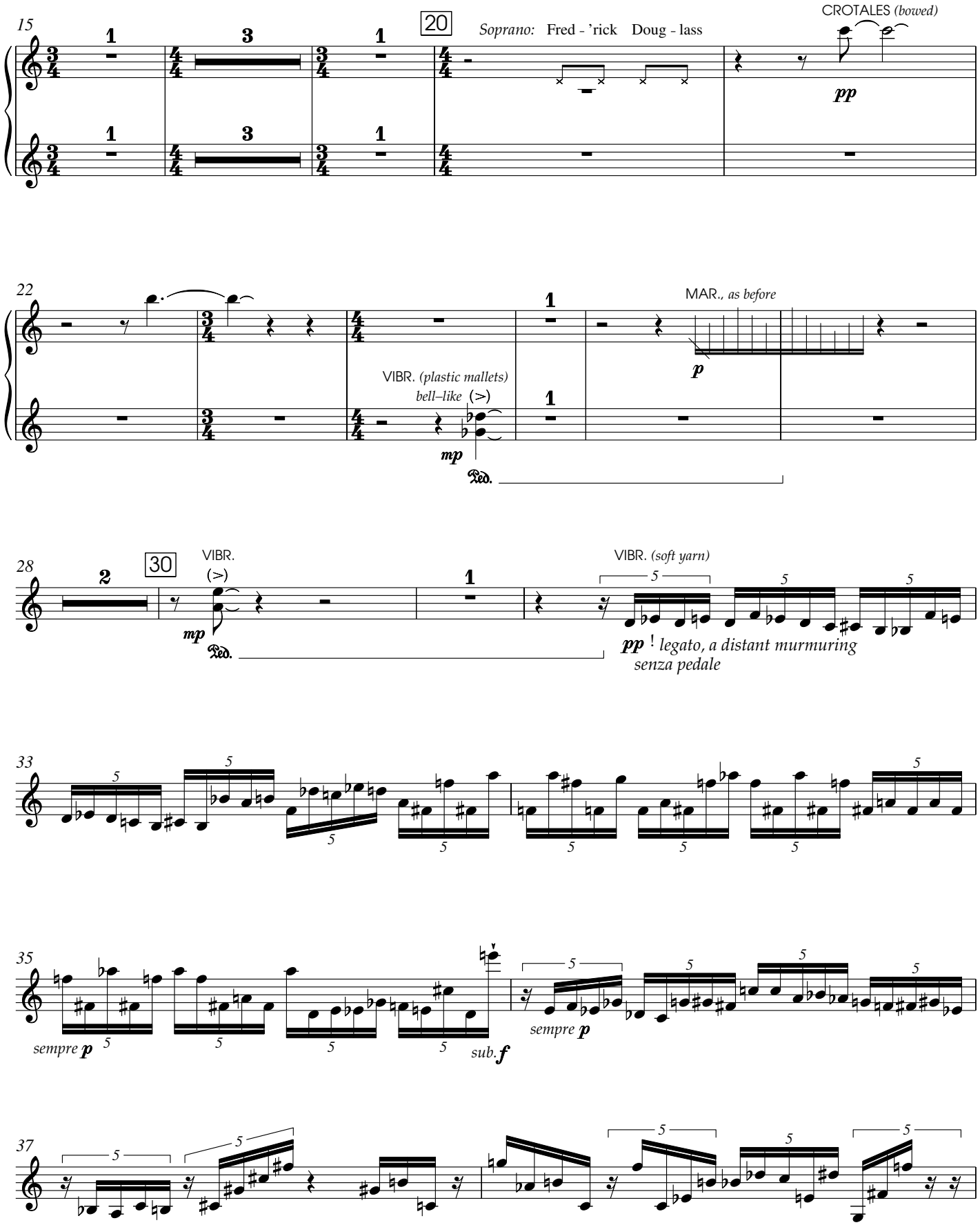

29
MAR. (hard yarn)
30
VIBR.
VIBR. (med. yarn)
mp secco
35
MAR. (med. yarn)
VIBR. (med. rubber)
(medium yarn)
39
40
42
= 88 Faster
(med. rubber)
VIBR. (hard yarn)
secco
45
(VIBR.)
50
53

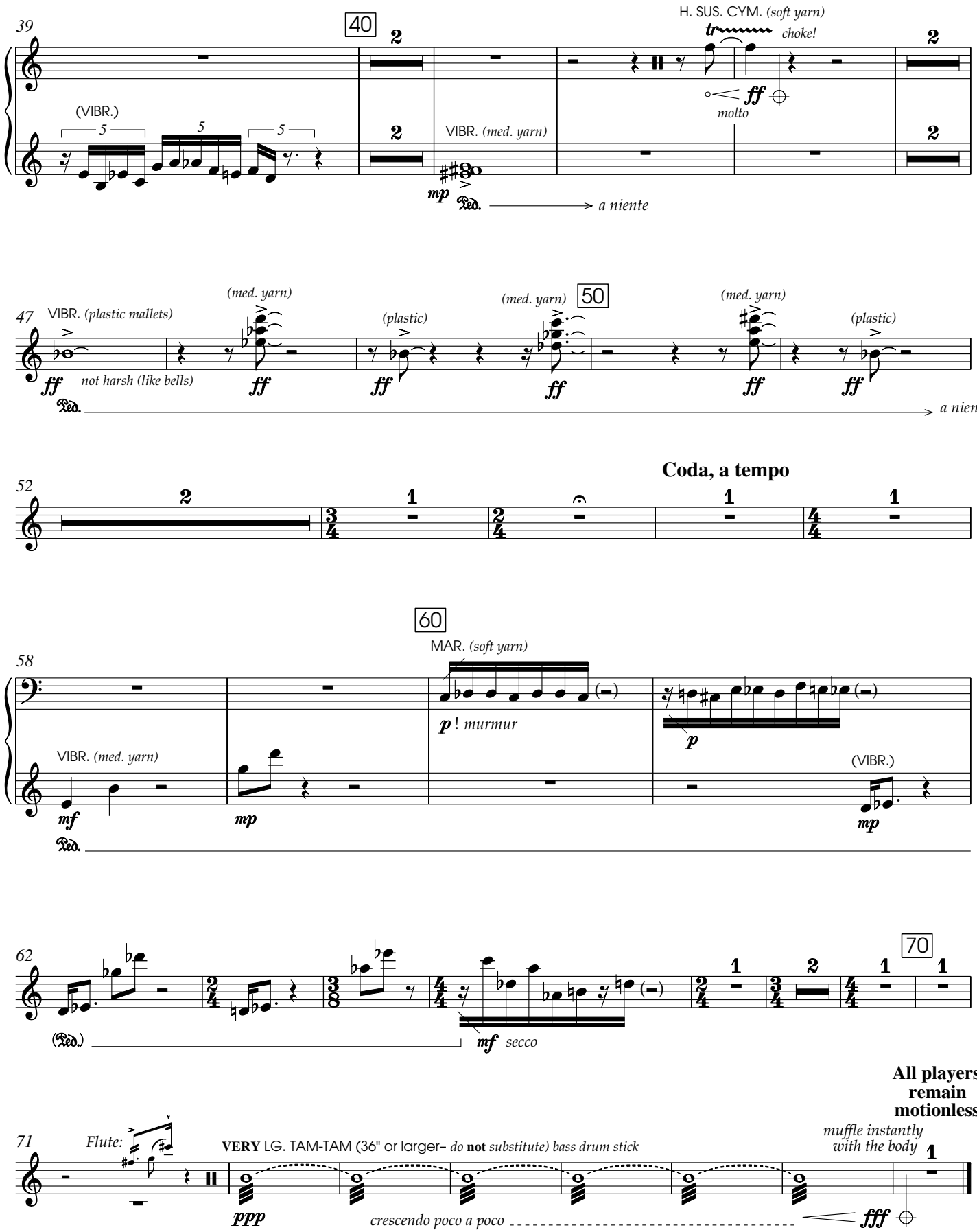


V. The Streets of Harlem



N. B.: *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.*

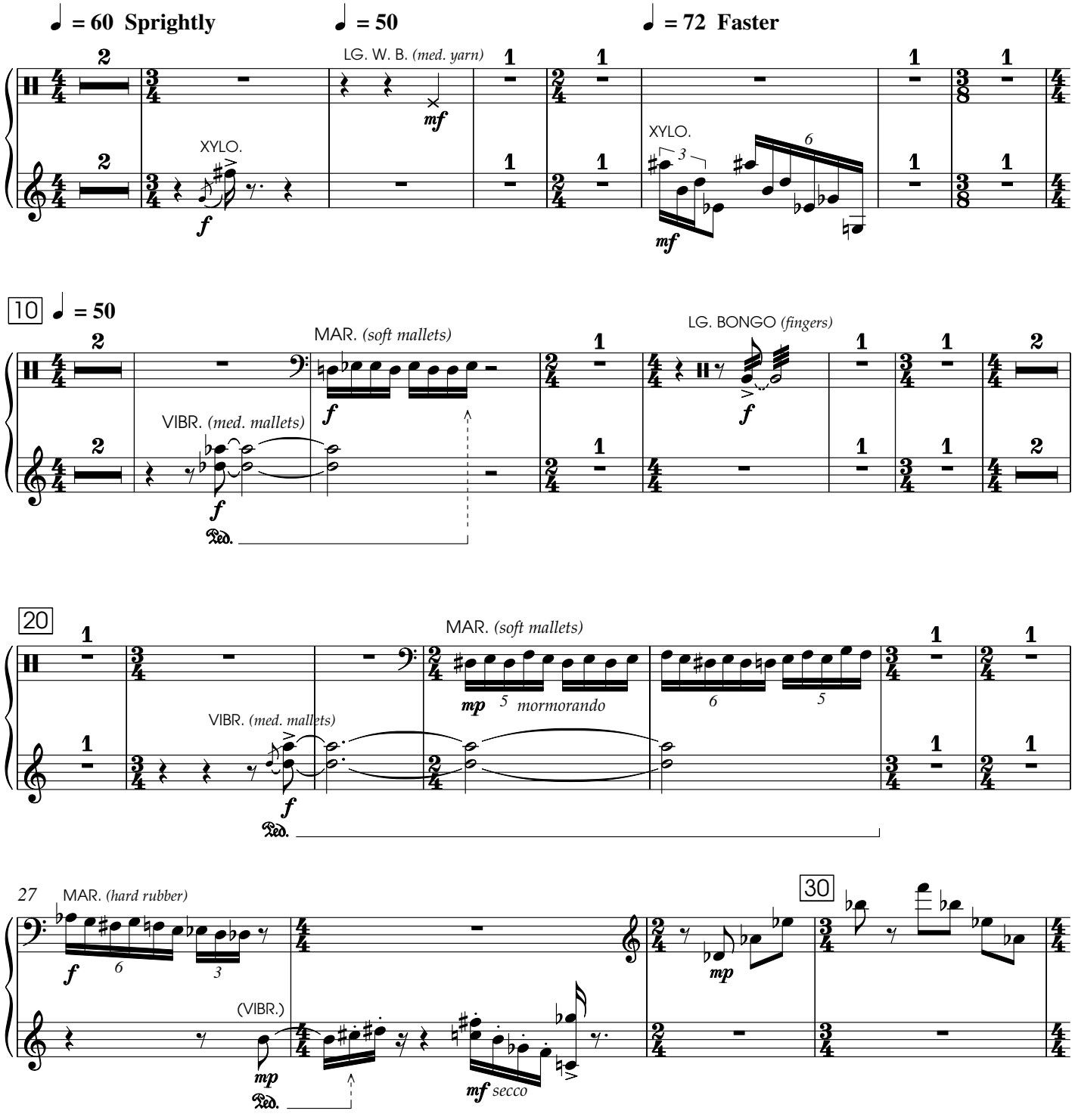

15
20
Soprano: Fred - 'rick Doug - lass
CROTALES (bowed)
pp
22
MAR., as before
p
VIBR. (plastic mallets)
bell–like (>)
mp
Ped.
28
30
VIBR.
(>)
mp
Ped.
VIBR. (soft yarn)
pp ! legato, a distant murmuring
senza pedale
33
35
sempre p
sub. f
sempre p
37

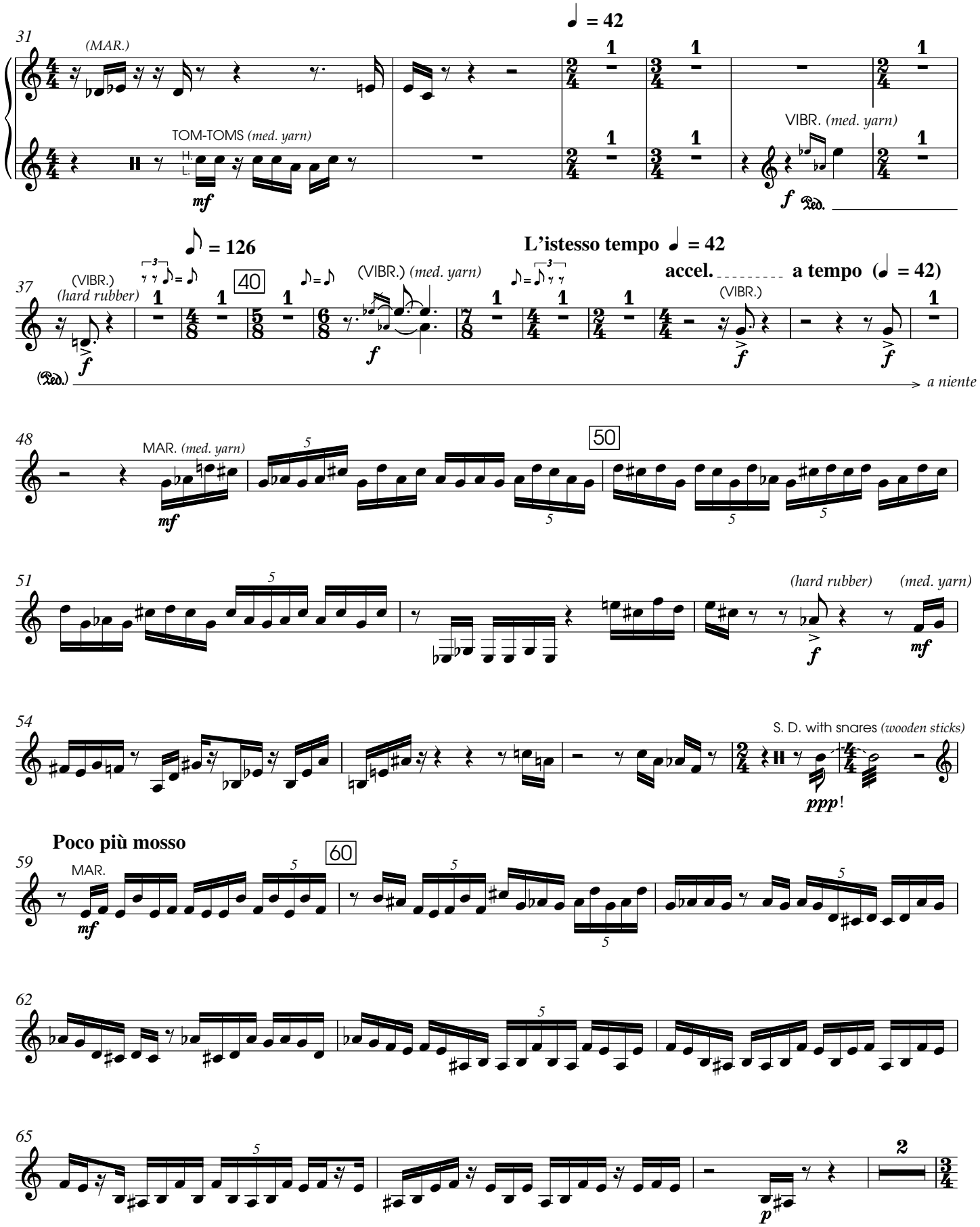


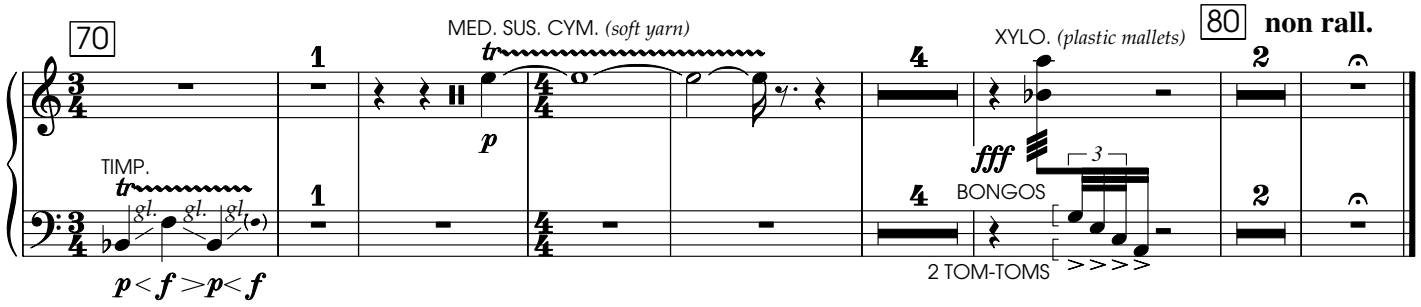
N. B.; *Begin inaudibly. Make a slow, steady crescendo. At the mm. 78 cut-off the gong virtually drowns out the other instruments. Save most of the "bloom" for the end.*

VI. Tacet

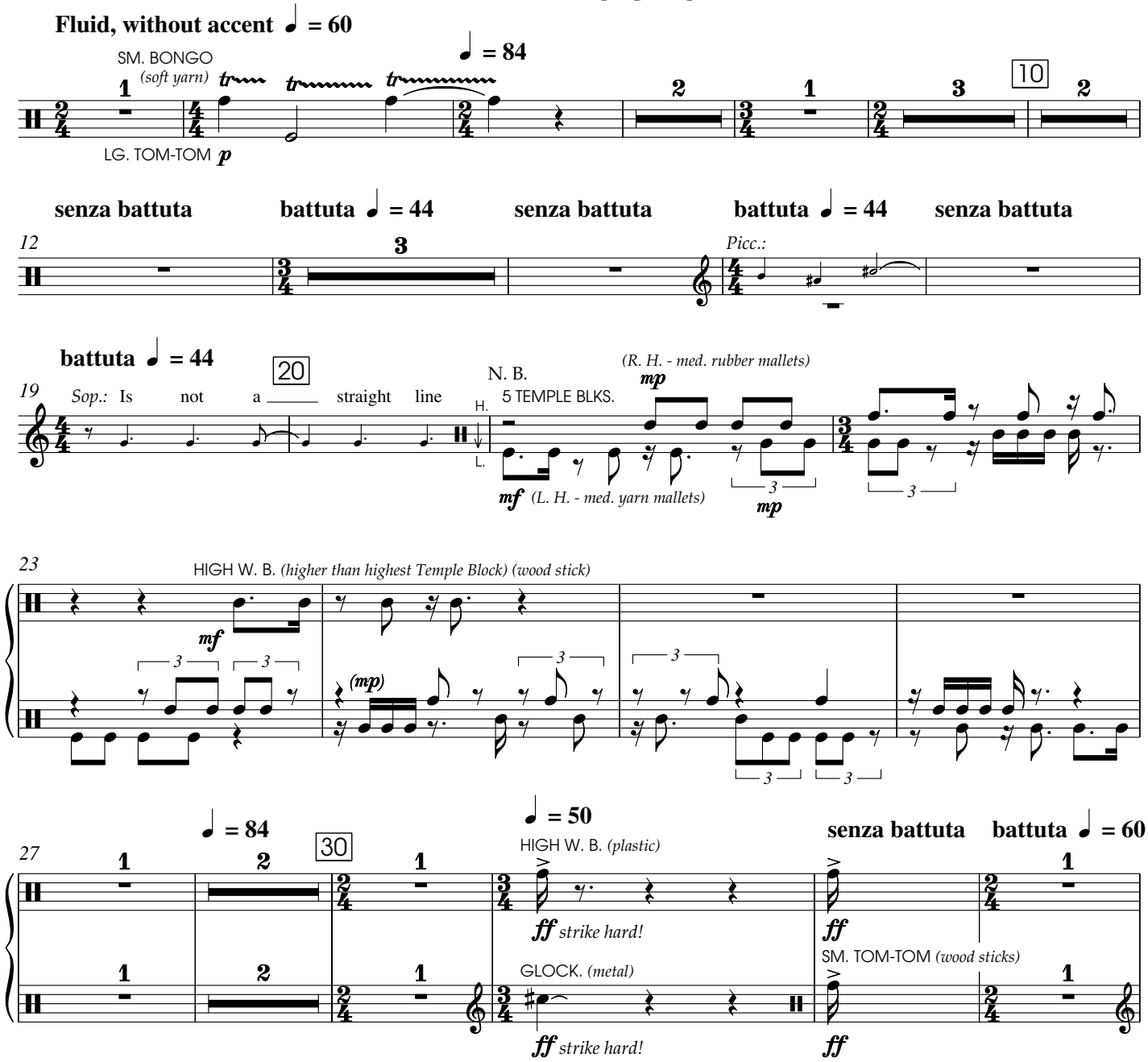
VII. The Same Smile, The Same Open Eyes



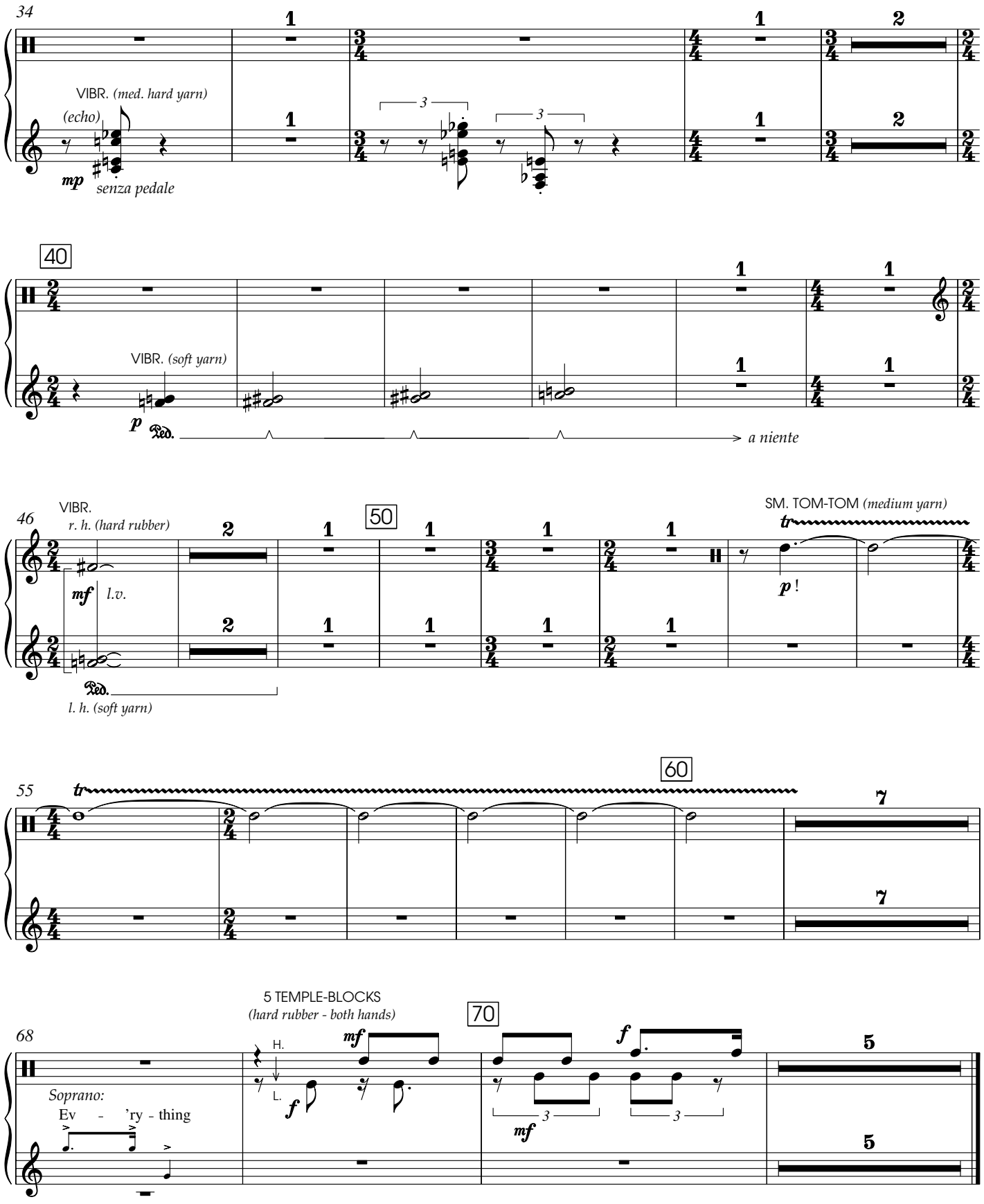

♩ = 42
31
(MAR.)
TOM-TOMS (med. yarn)
VIBR. (med. yarn)
mf
f
Ped.
♪ = 126
L'istesso tempo ♩ = 42
accel. a tempo (♩ = 42)
37
(VIBR.)
(hard rubber)
40
(VIBR.) (med. yarn)
(VIBR.)
(Ped.)
a niente
48
MAR. (med. yarn)
50
51
(hard rubber)
(med. yarn)
54
S. D. with snares (wooden sticks)
ppp!
Poco più mosso
59
MAR.
60
62
65
2
p



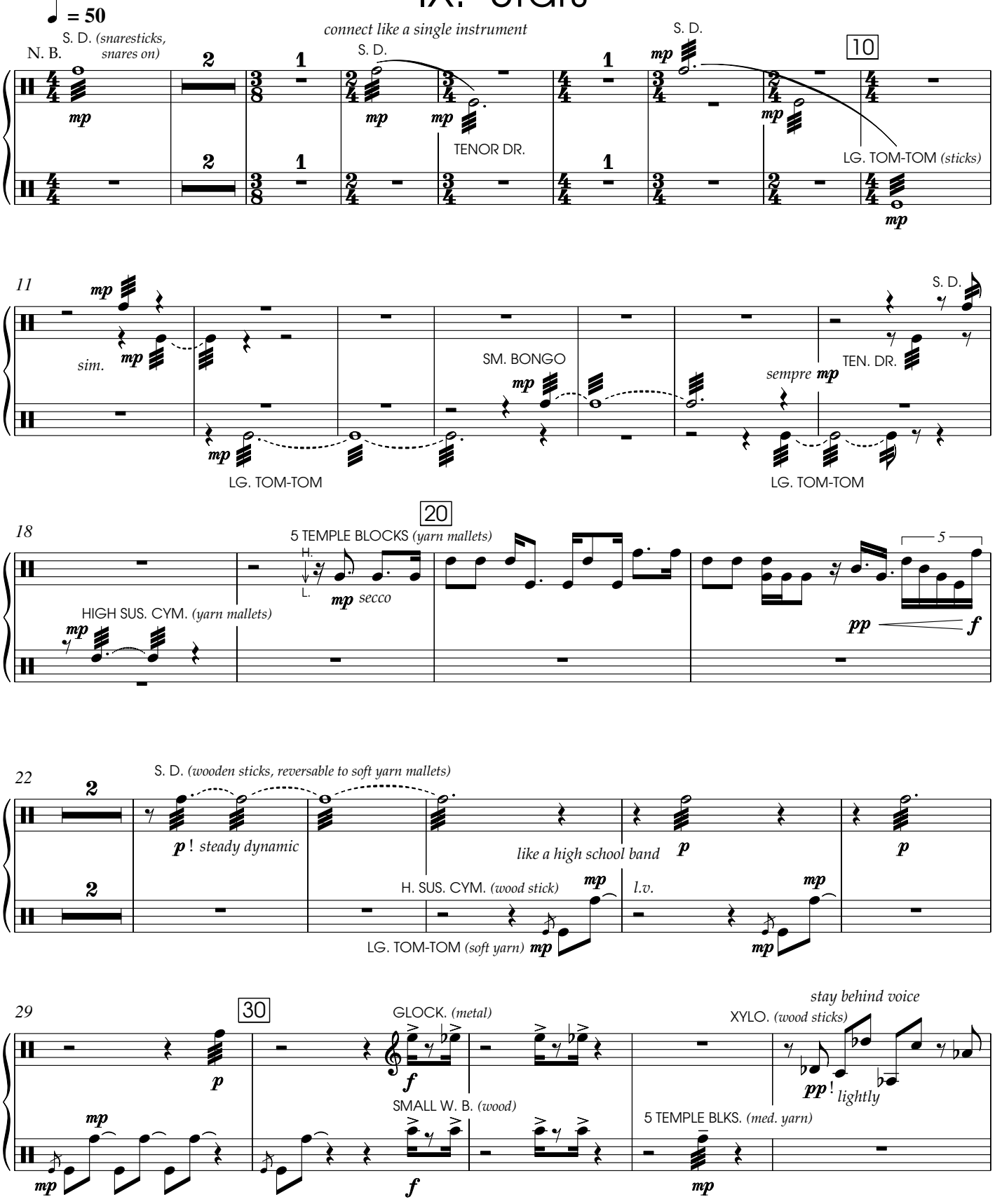
VIII. Euclid



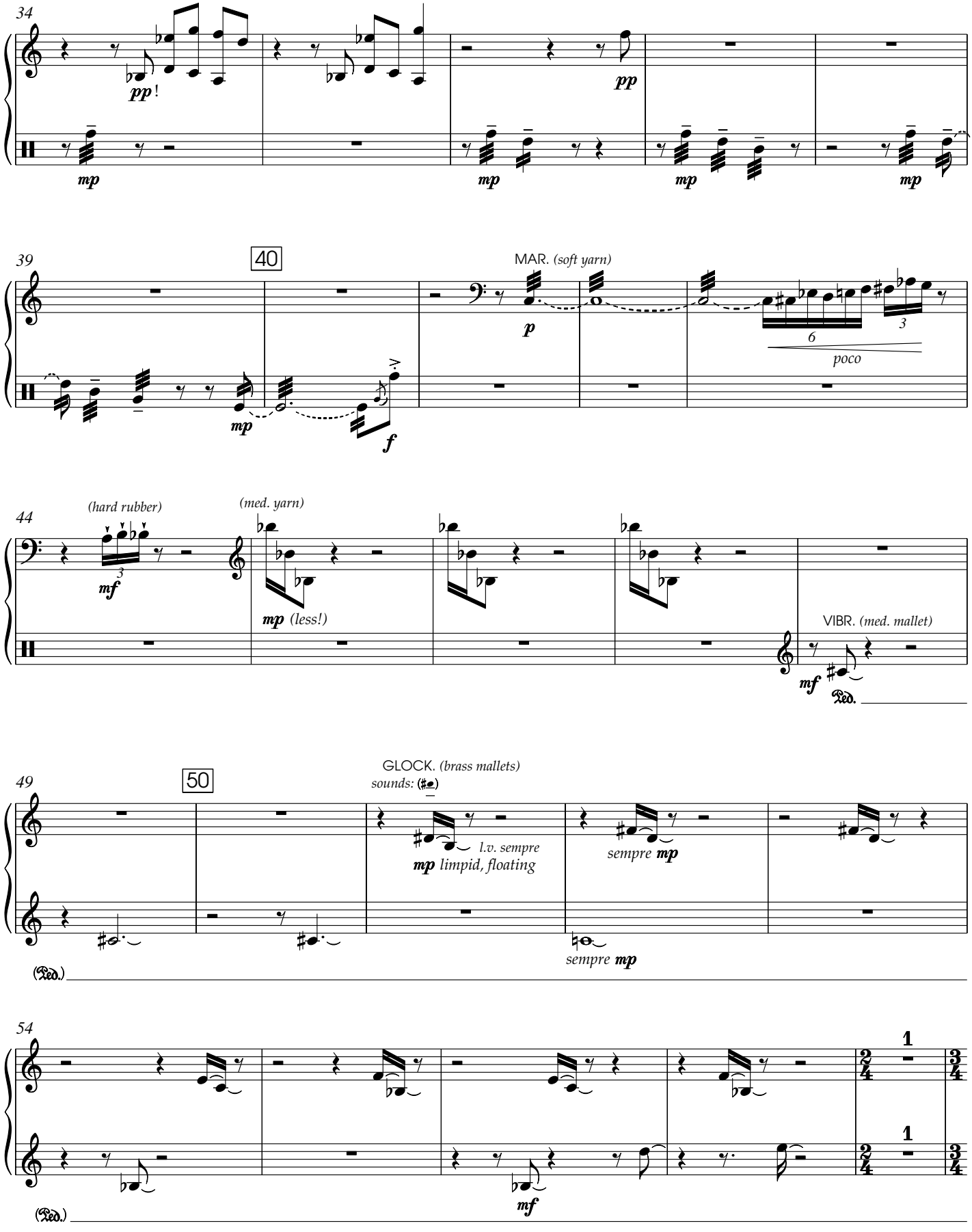
N. B.: **Temple Blocks–** *alternate entries between medium yarn and medium rubber mallets.*


34
VIBR. (med. hard yarn)
(echo)
mp
senza pedale
40
VIBR. (soft yarn)
p
Ped.
a niente
46
VIBR.
r. h. (hard rubber)
mf
l.v.
Ped.
l. h. (soft yarn)
50
SM. TOM-TOM (medium yarn)
tr
p !
55
tr
60
68
5 TEMPLE-BLOCKS
(hard rubber - both hands)
H.
L.
mf
f
Soprano:
Ev - 'ry - thing
70
f
mf

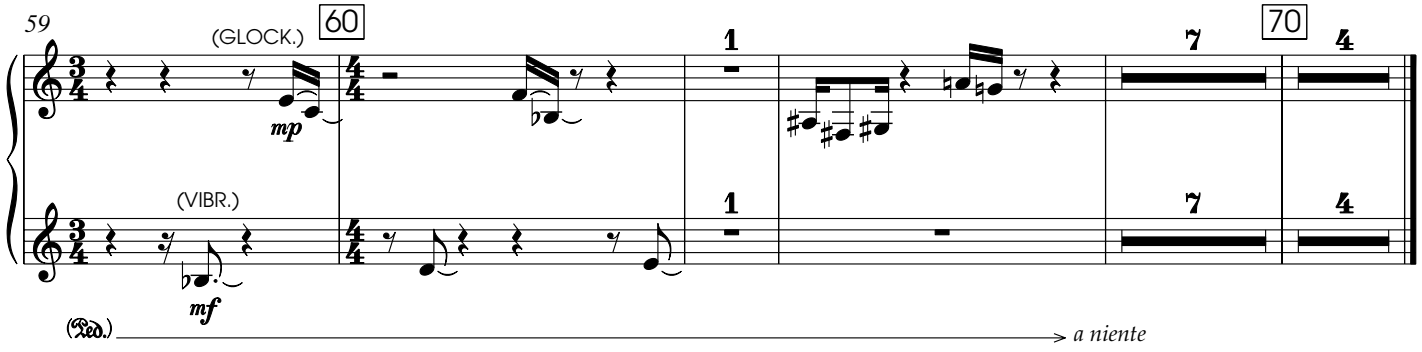
IX. Stars



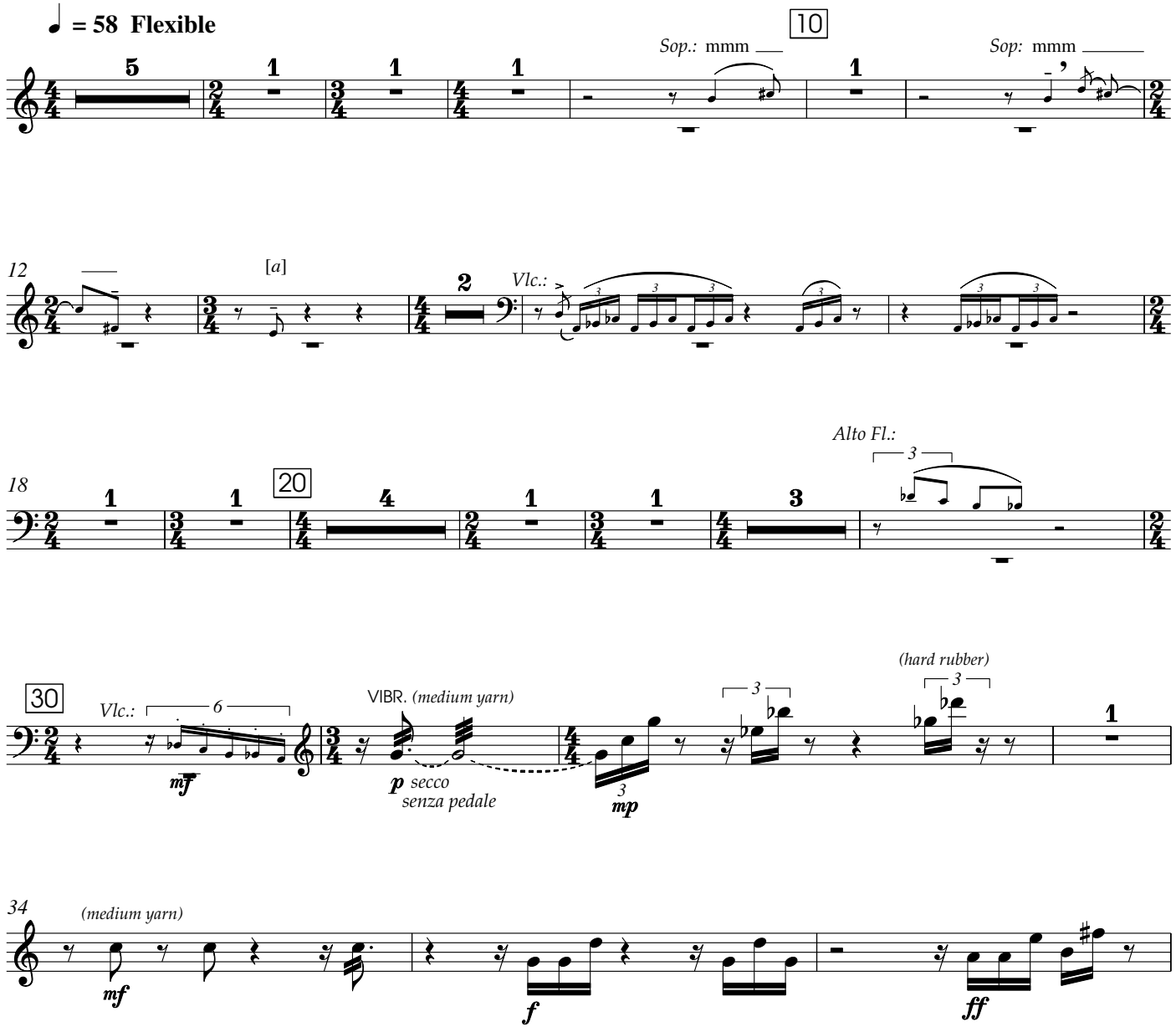
N. B.: *make a flat dynamic carpet behind voice and other instruments; no dynamic change*

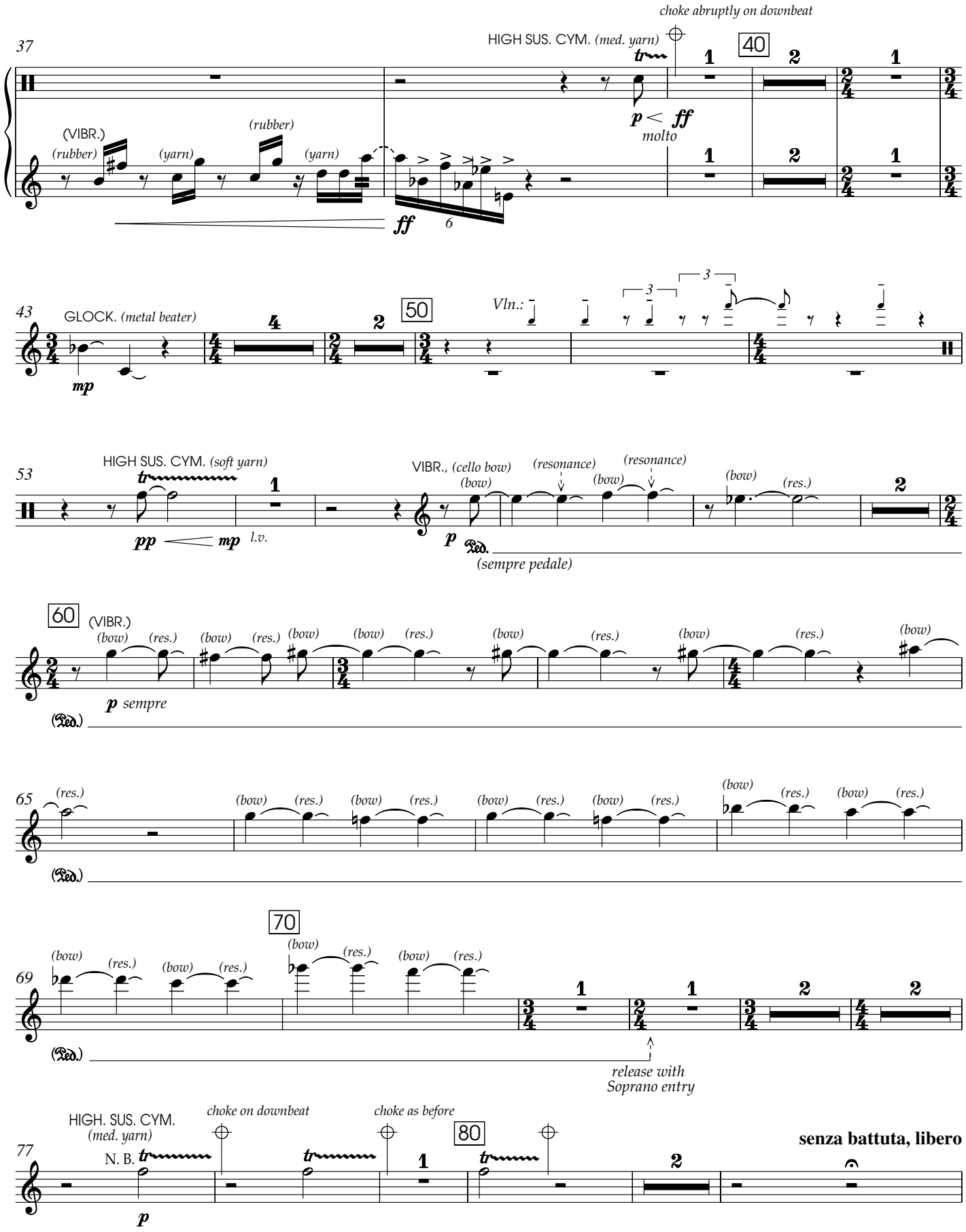

34
pp !
pp
mp
mp
mp
mp
39
40
MAR. (soft yarn)
p
6
3
poco
mp
f
44
(hard rubber)
(med. yarn)
3
mf
mp (less!)
VIBR. (med. mallet)
mf
Ped.
49
50
GLOCK. (brass mallets)
sounds:
l.v. sempre
mp limpid, floating
sempre mp
sempre mp
(Ped.)
54
1
1
mf
(Ped.)

non ritard. al fine

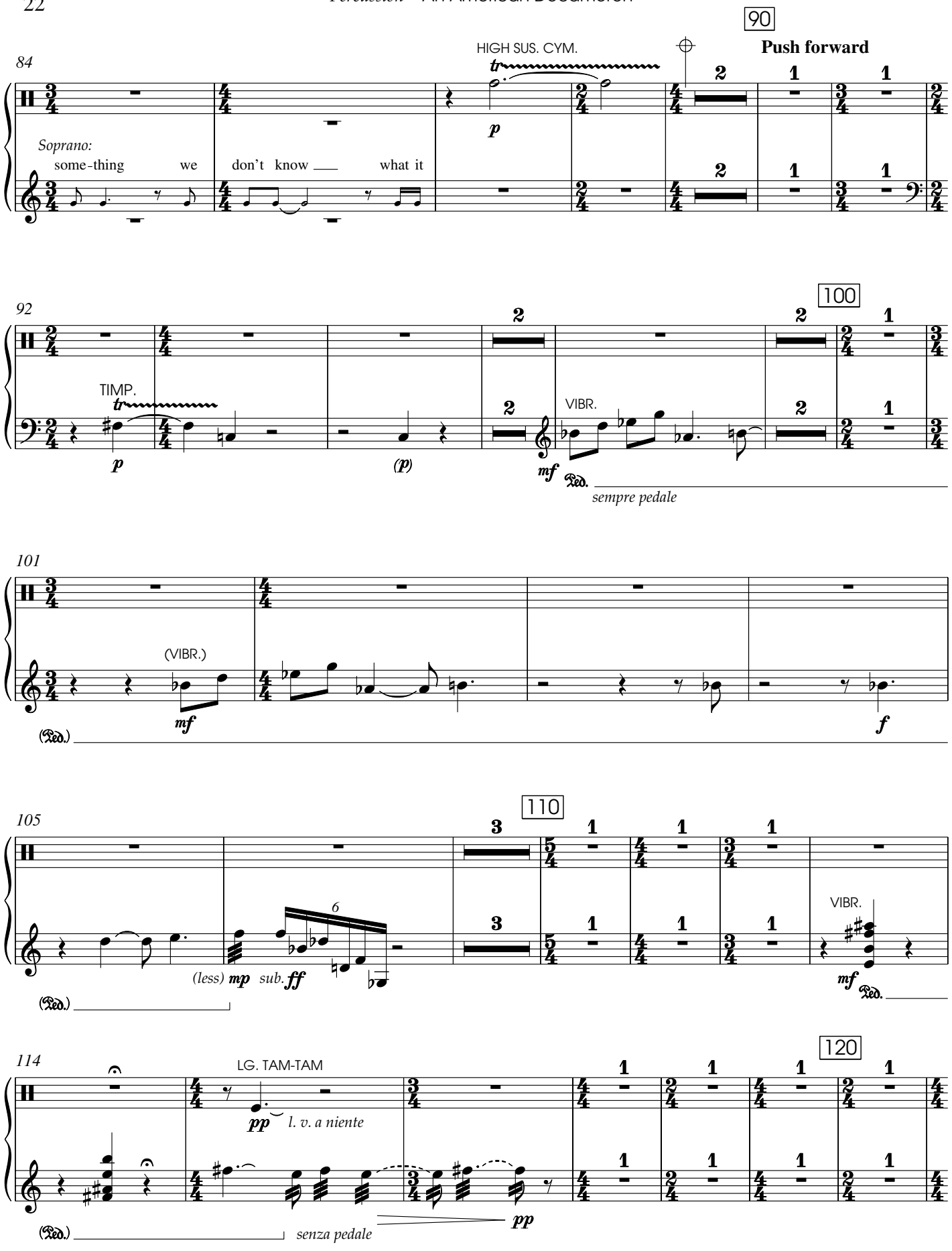


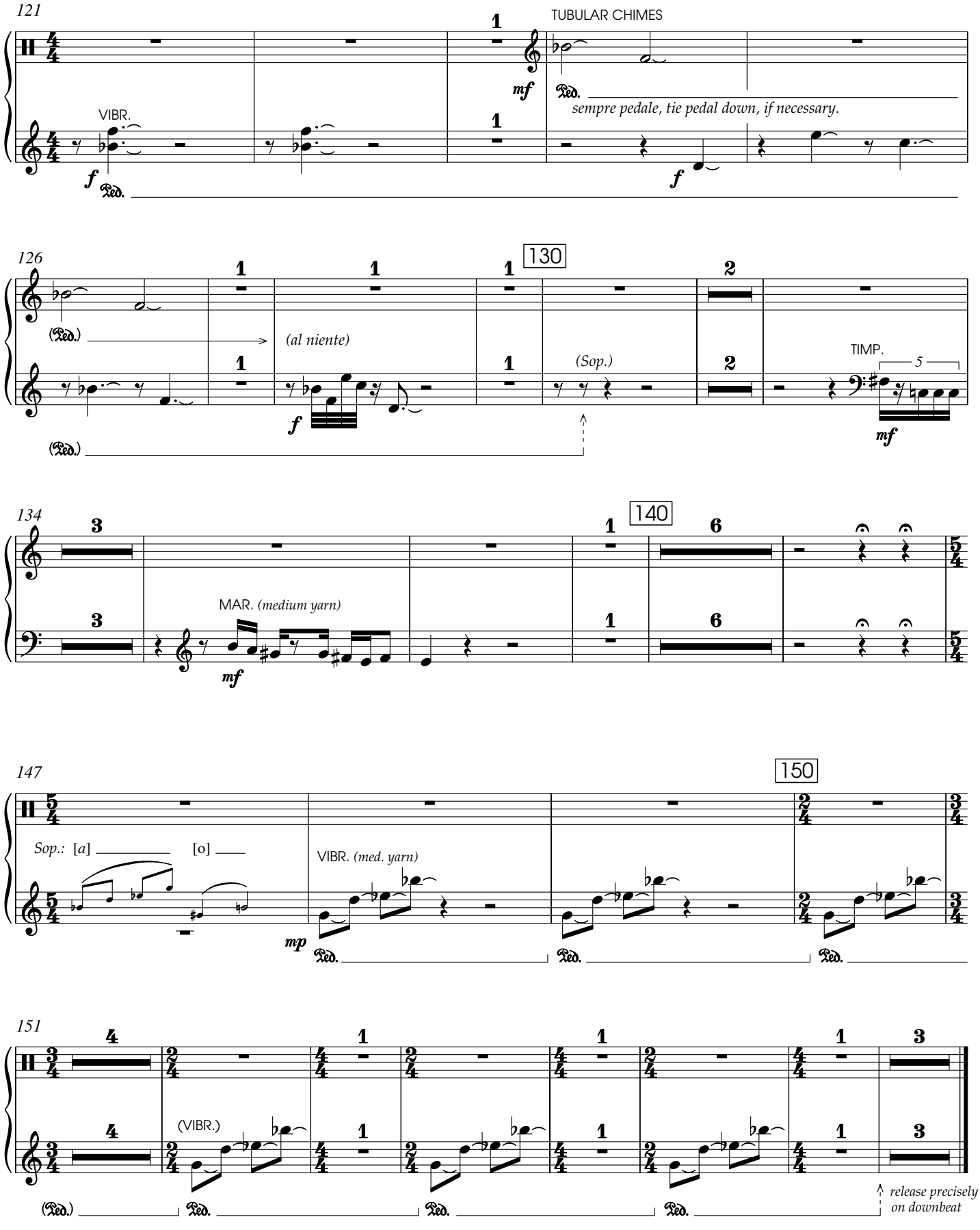
X. Jubilus





N. B.: *hard-edged cut-off; no resonance, no dynamic change; as though electronic*


90
Push forward
84
HIGH SUS. CYM.
Soprano:
some-thing we don't know what it
92
100
TIMP.
VIBR.
sempre pedale
101
(VIBR.)
105
110
(less) mp sub. ff
VIBR.
114
120
LG. TAM-TAM
pp l. v. a niente
senza pedale


121
TUBULAR CHIMES
VIBR.
sempre pedale, tie pedal down, if necessary.
126
130
(al niente)
(Sop.)
TIMP.
134
140
MAR. (medium yarn)
147
150
Sop.: [a] [o]
VIBR. (med. yarn)
151
(VIBR.)
release precisely on downbeat

Performance instructions

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

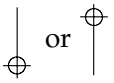
(vib.) = with vibrato

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

 = muffle

= Conducted cue

Pedal only where indicated

(Ped.) = 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

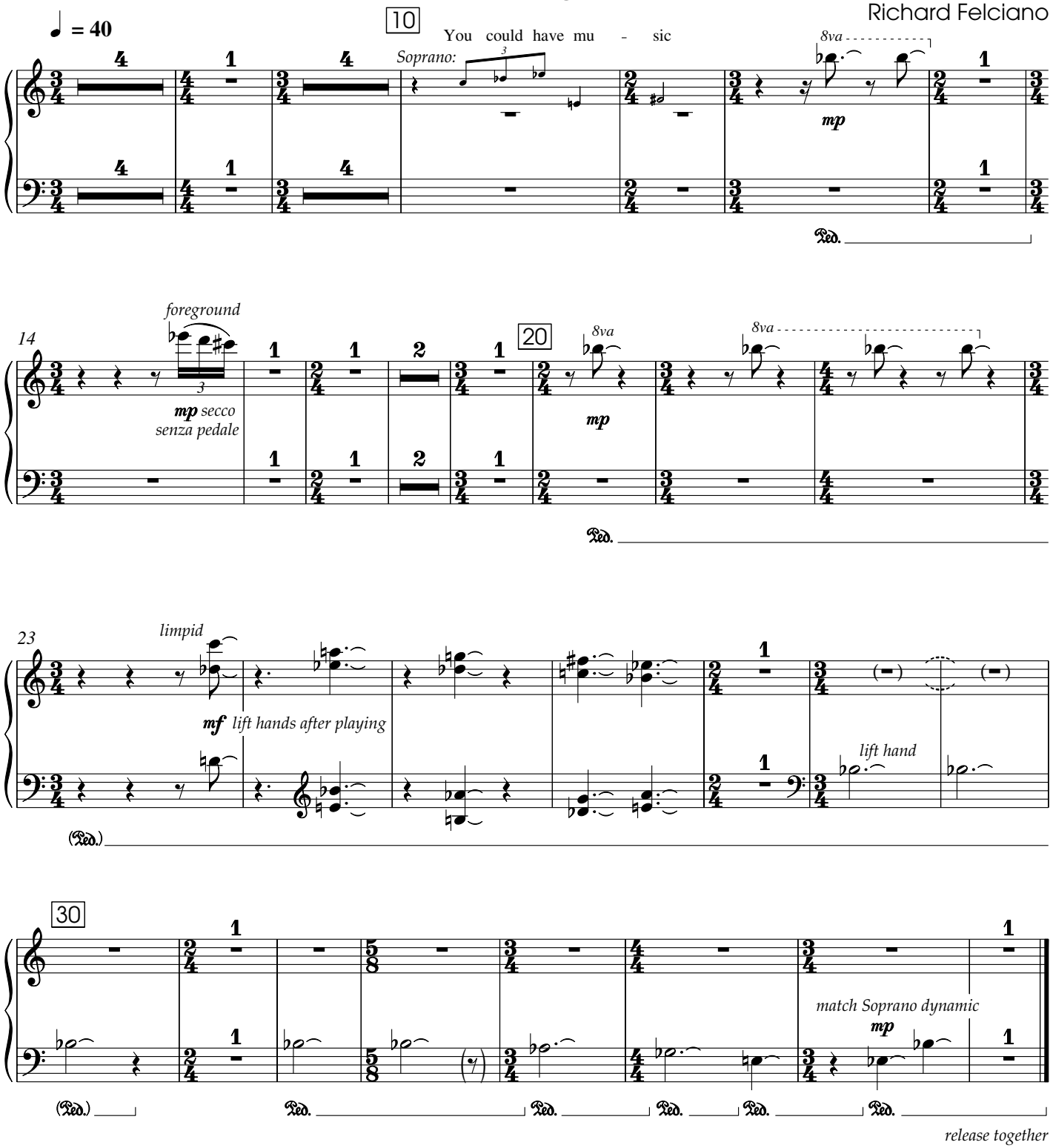
Pianist also plays Celesta, positioned at right angle to the keyboard

An American Decameron

Songs from the Interviews of Studs Terkel

I. Looking Back

Richard Felciano



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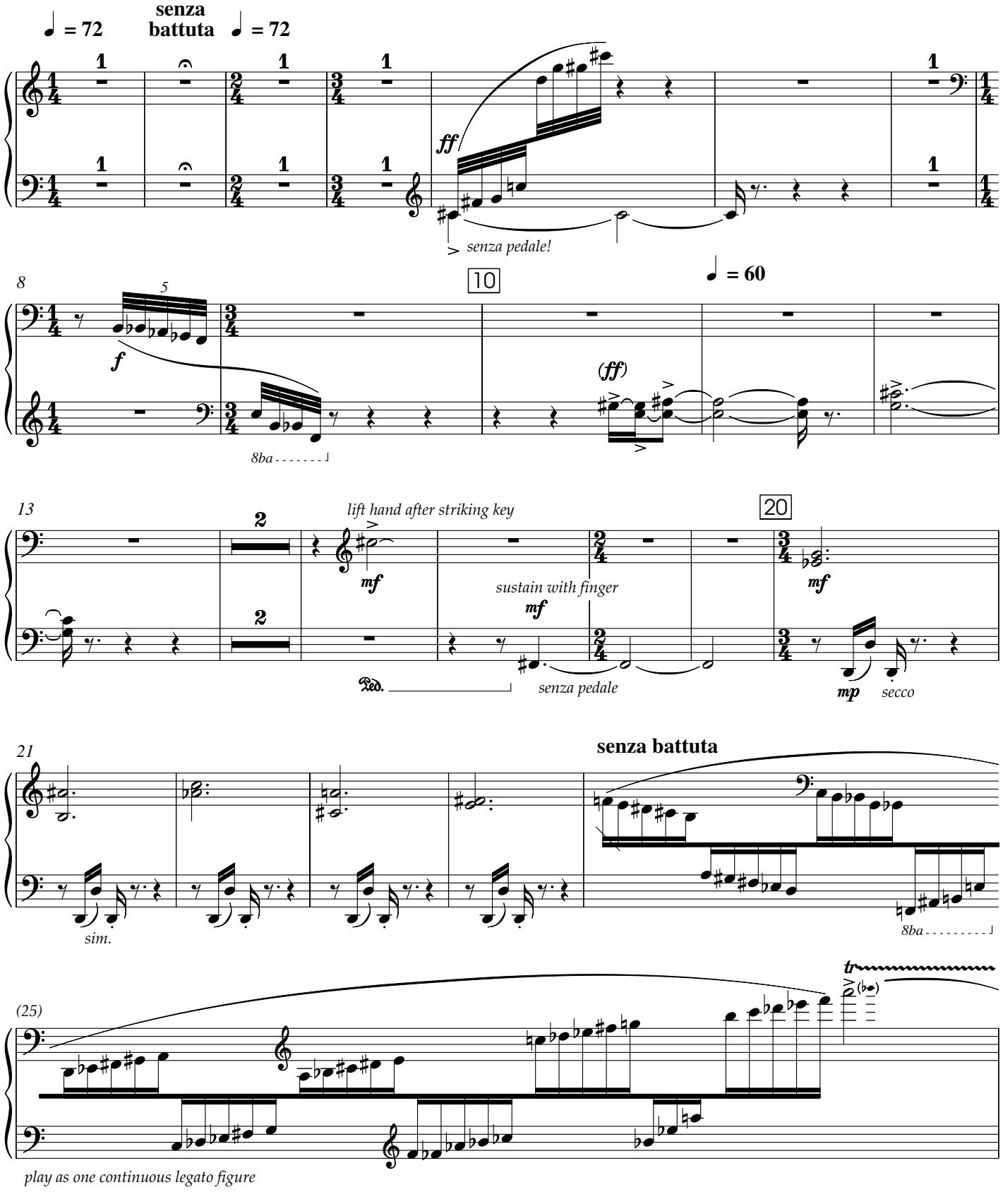
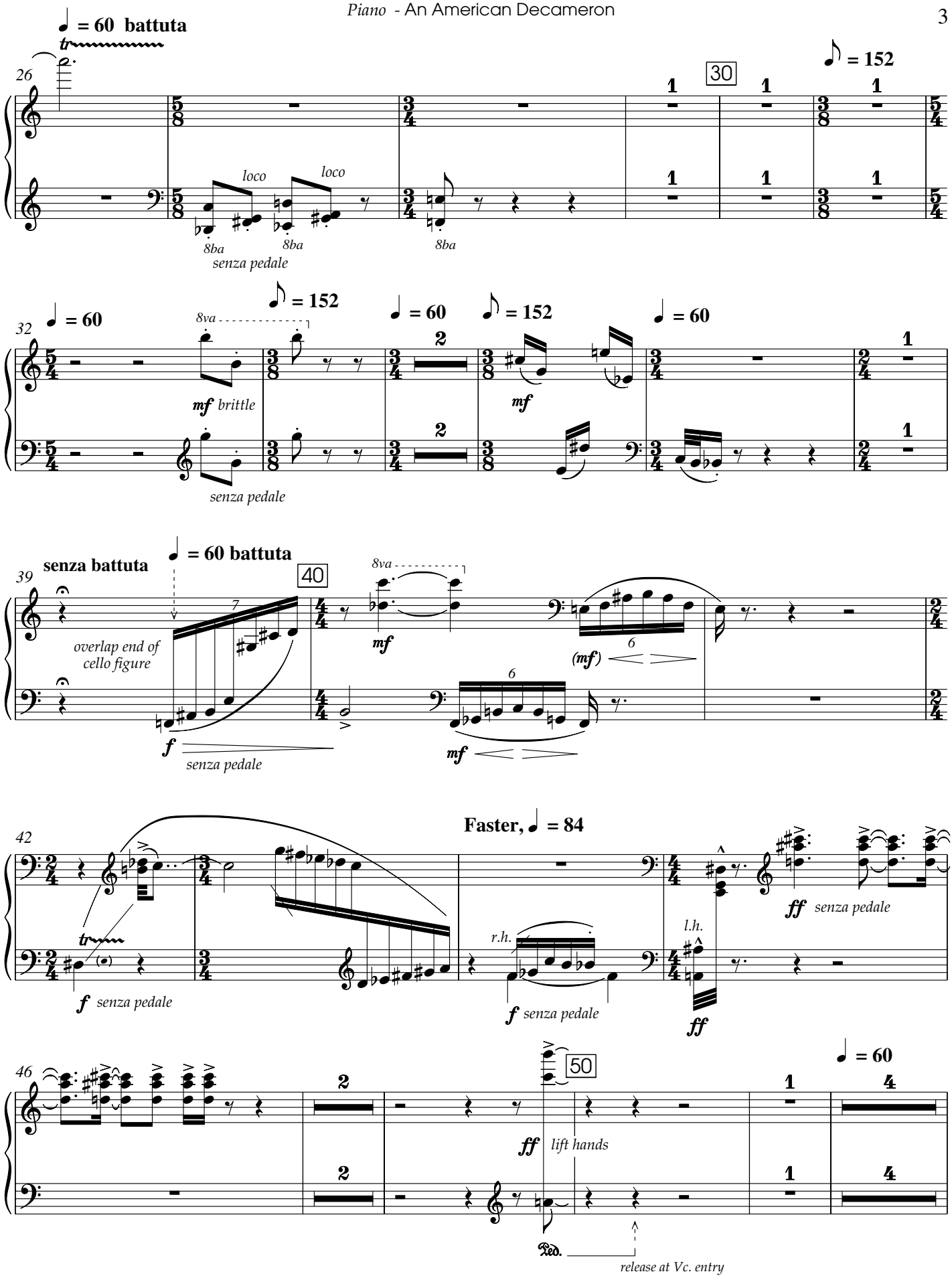
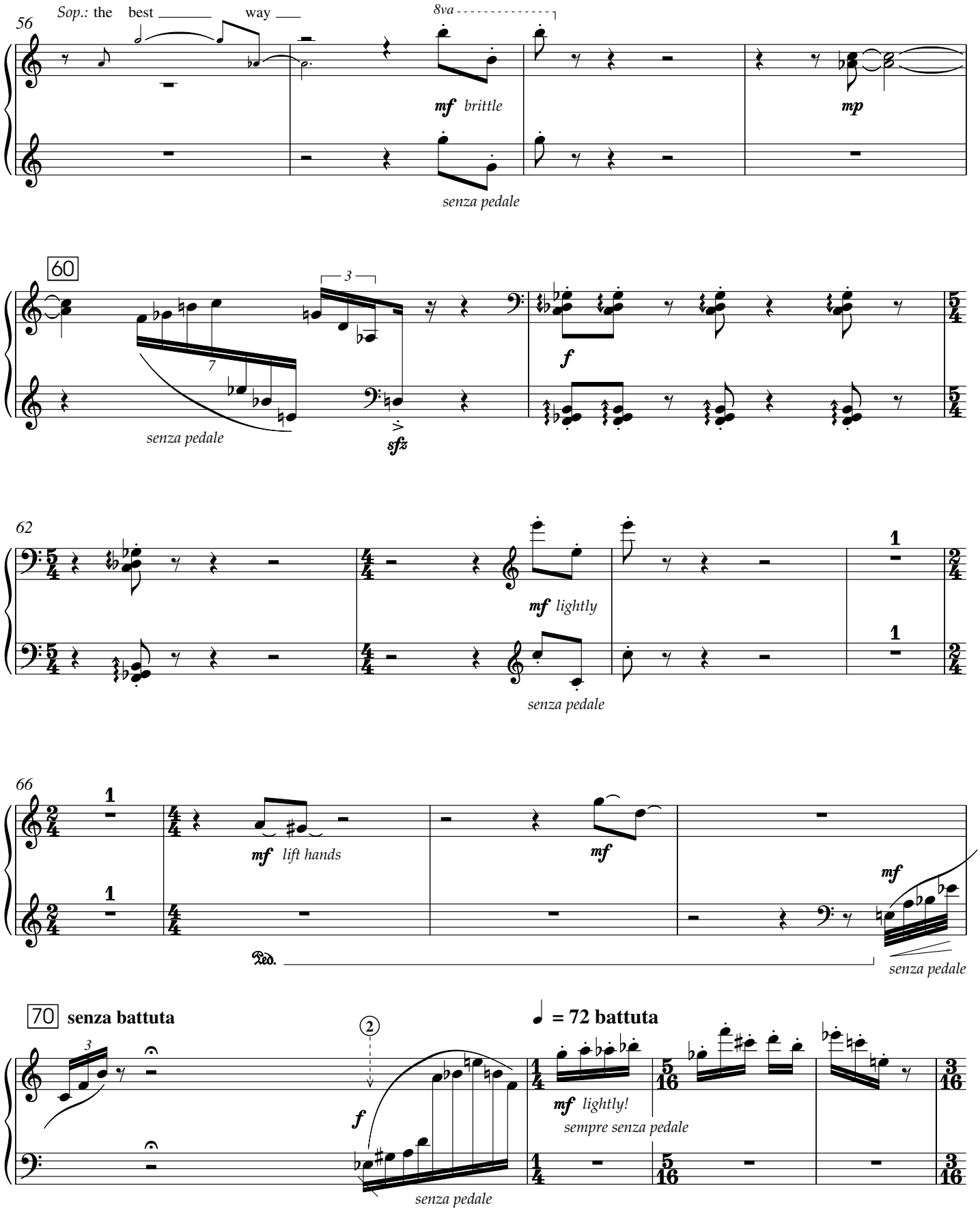
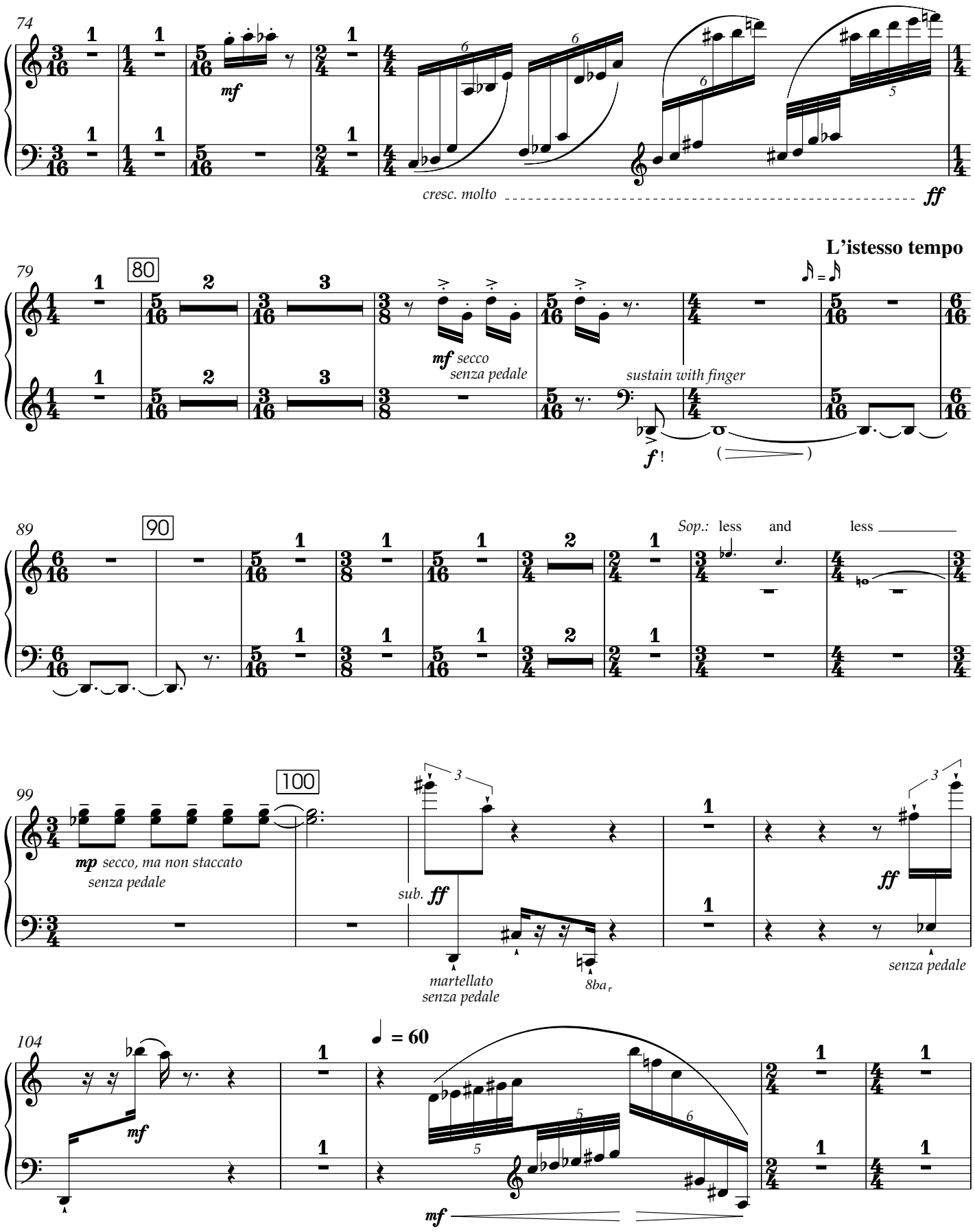
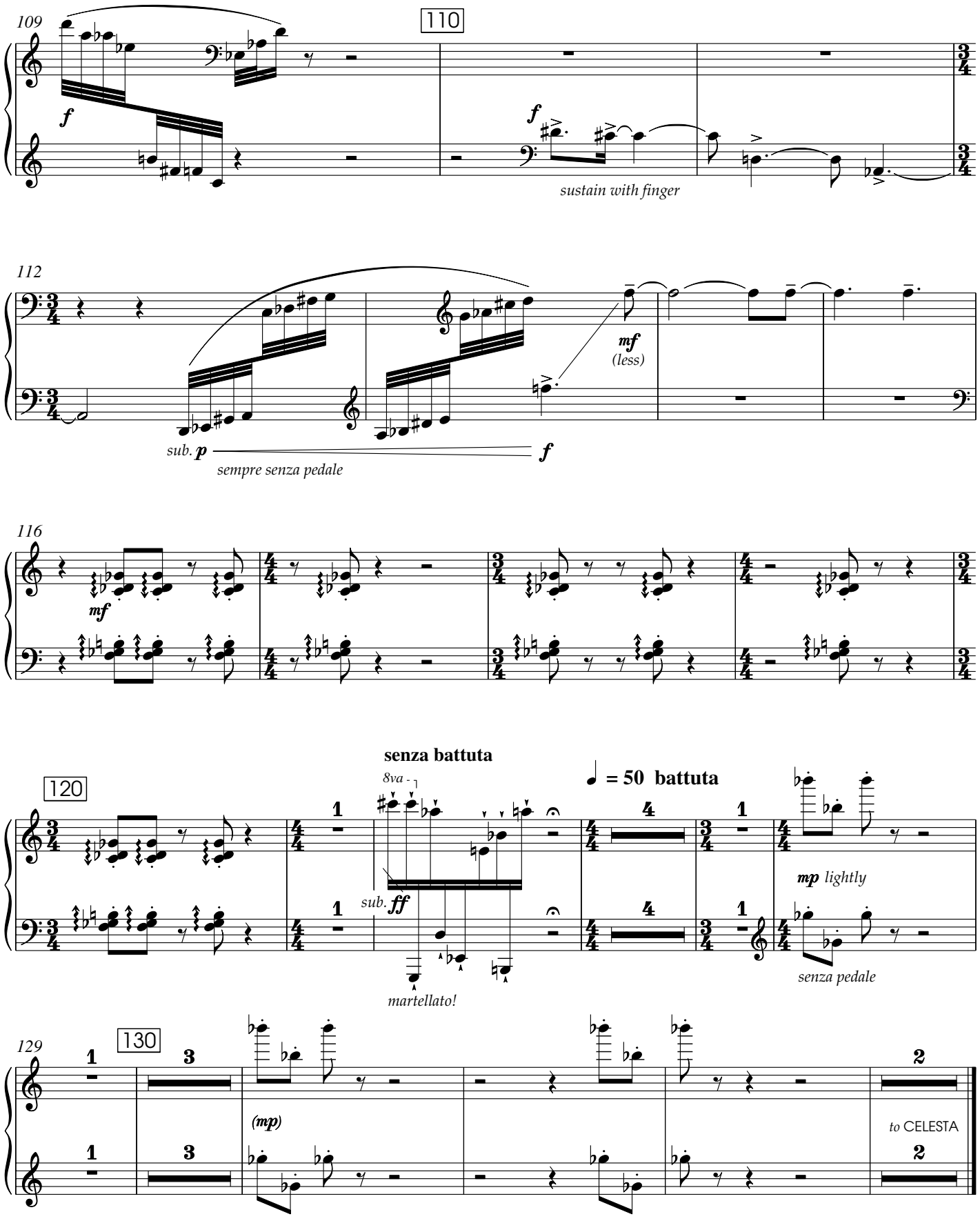
II. Outhouse Economics



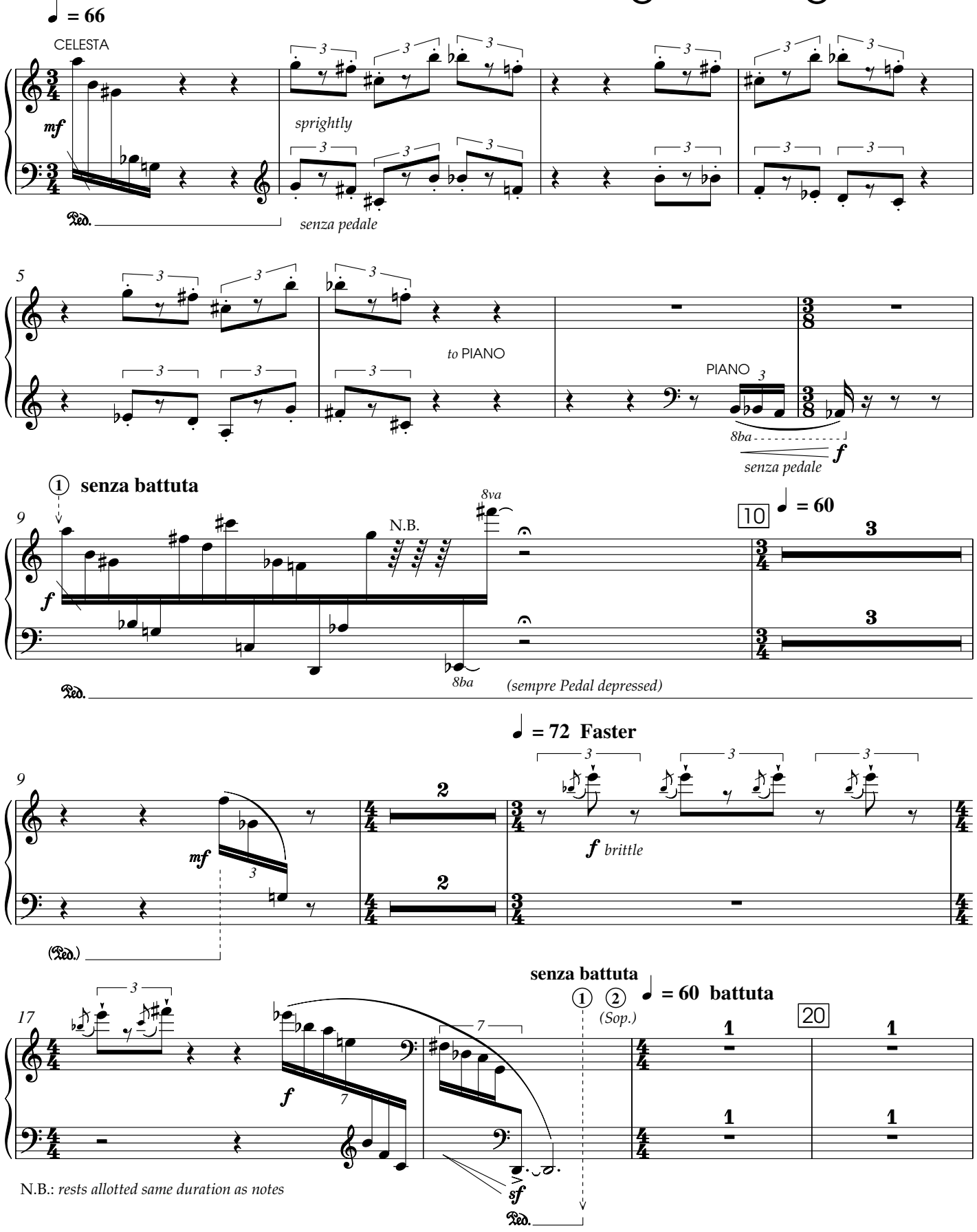

♩ = 60 battuta
tr
26
30
♪ = 152
loco
loco
8ba
8ba
8ba
senza pedale
32
♩ = 60
8va
♪ = 152
♩ = 60
♪ = 152
♩ = 60
mf brittle
mf
senza pedale
39
senza battuta
♩ = 60 battuta
40
8va
overlap end of cello figure
mf
(mf)
f
senza pedale
mf
42
Faster, ♩ = 84
tr
f senza pedale
r.h.
f senza pedale
l.h.
ff
ff senza pedale
46
50
ff lift hands
♩ = 60
Ped.
release at Vc. entry


56
Sop.: the best way
8va
mf brittle
mp
senza pedale
60
3
7
senza pedale
sfz
f
62
mf lightly
senza pedale
66
mf lift hands
mf
mf
Ped.
senza pedale
70 senza battuta
2
f
senza pedale
♩ = 72 battuta
mf lightly!
sempre senza pedale

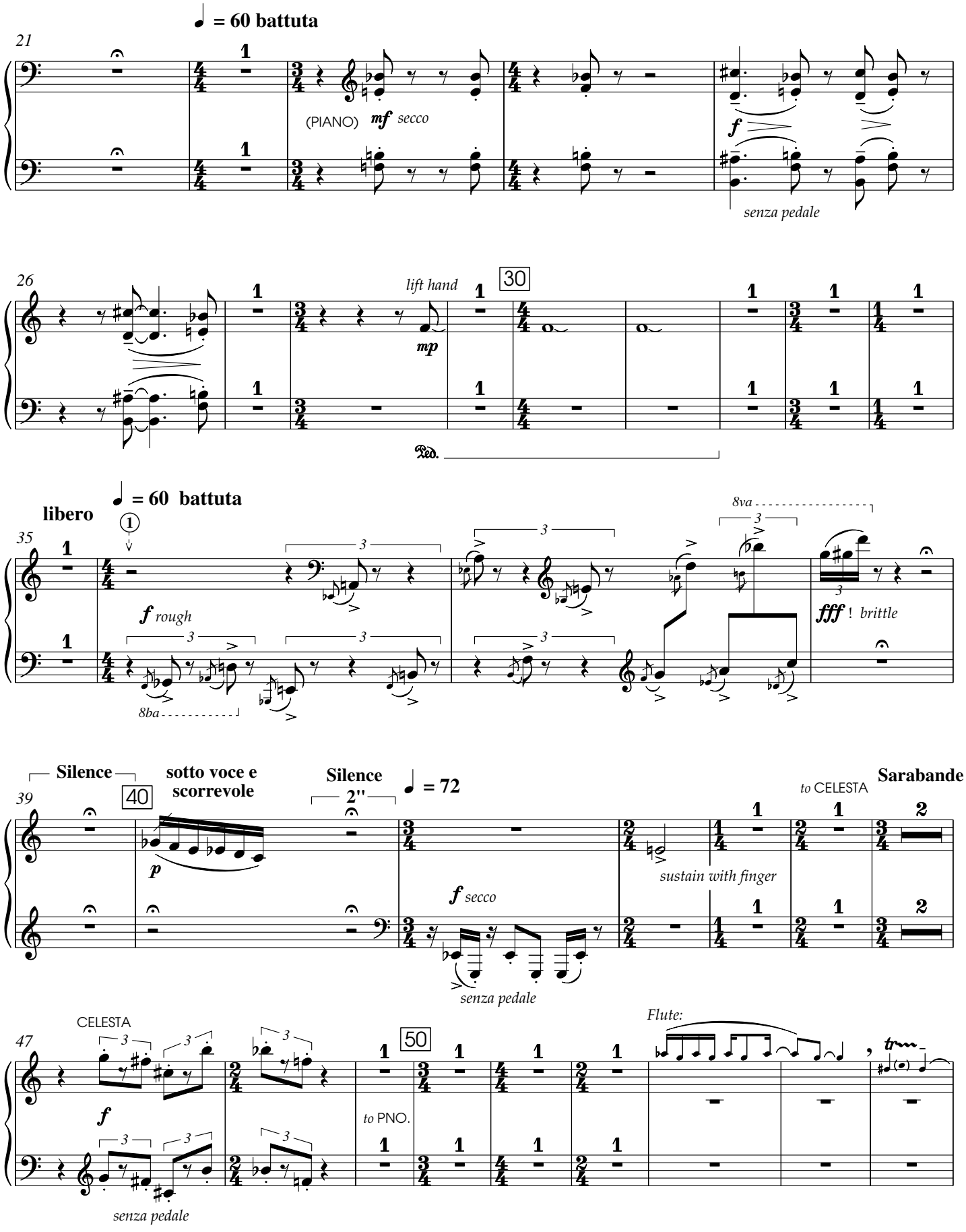

74
mf
cresc. molto
ff
L'istesso tempo
79
80
mf secco
senza pedale
sustain with finger
f!
89
90
Sop.: less and less
99
100
mp secco, ma non staccato
senza pedale
sub. ff
martellato
senza pedale
8ba
ff
senza pedale
104
= 60
mf
mf

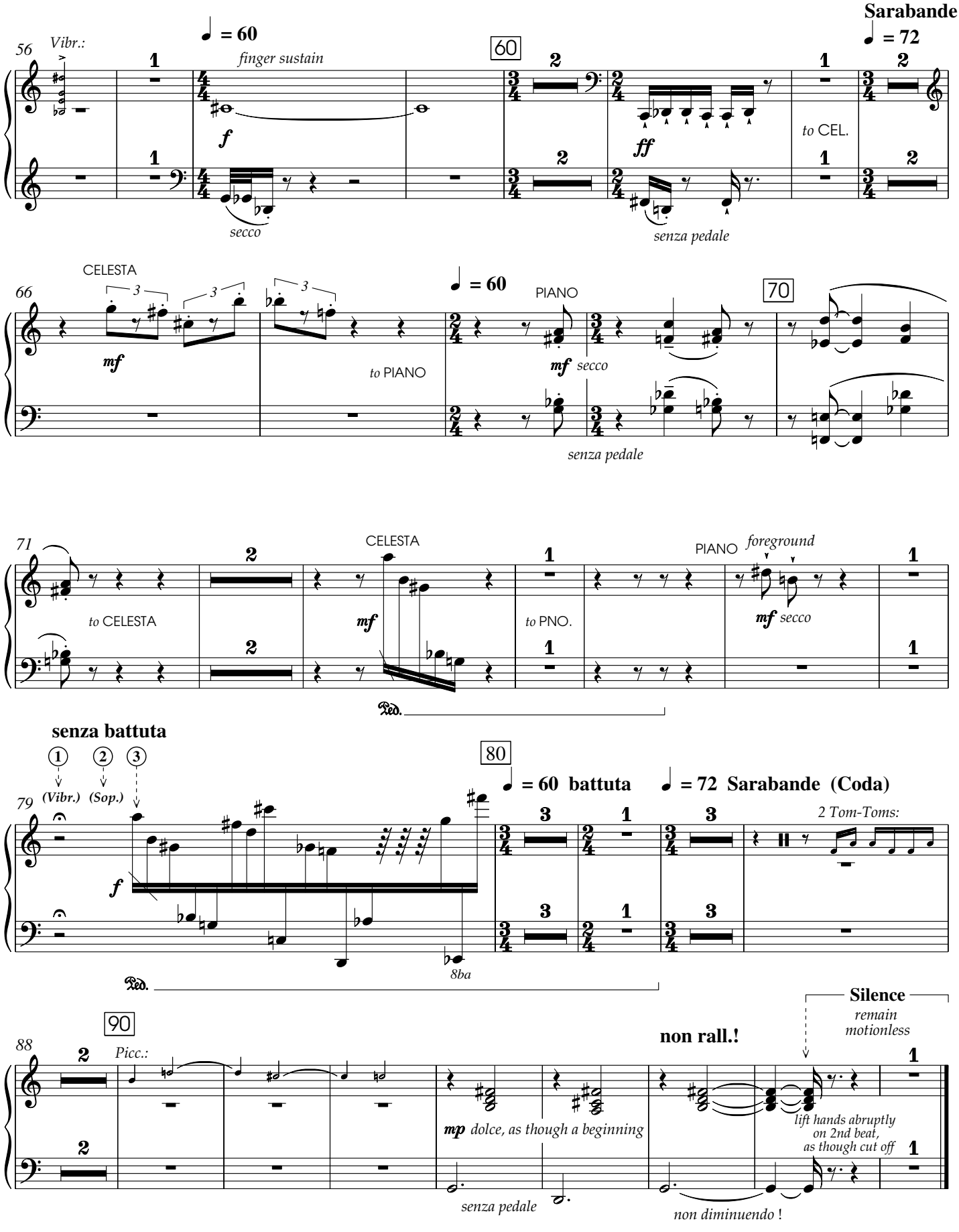

109
110
f
f
sustain with finger
112
mf
(less)
sub. p
sempre senza pedale
f
116
mf
120
senza battuta
8va
= 50 battuta
sub. ff
martellato!
mp lightly
senza pedale
129
130
(mp)
to CELESTA

III. Eric Satie for a Cologne Thing

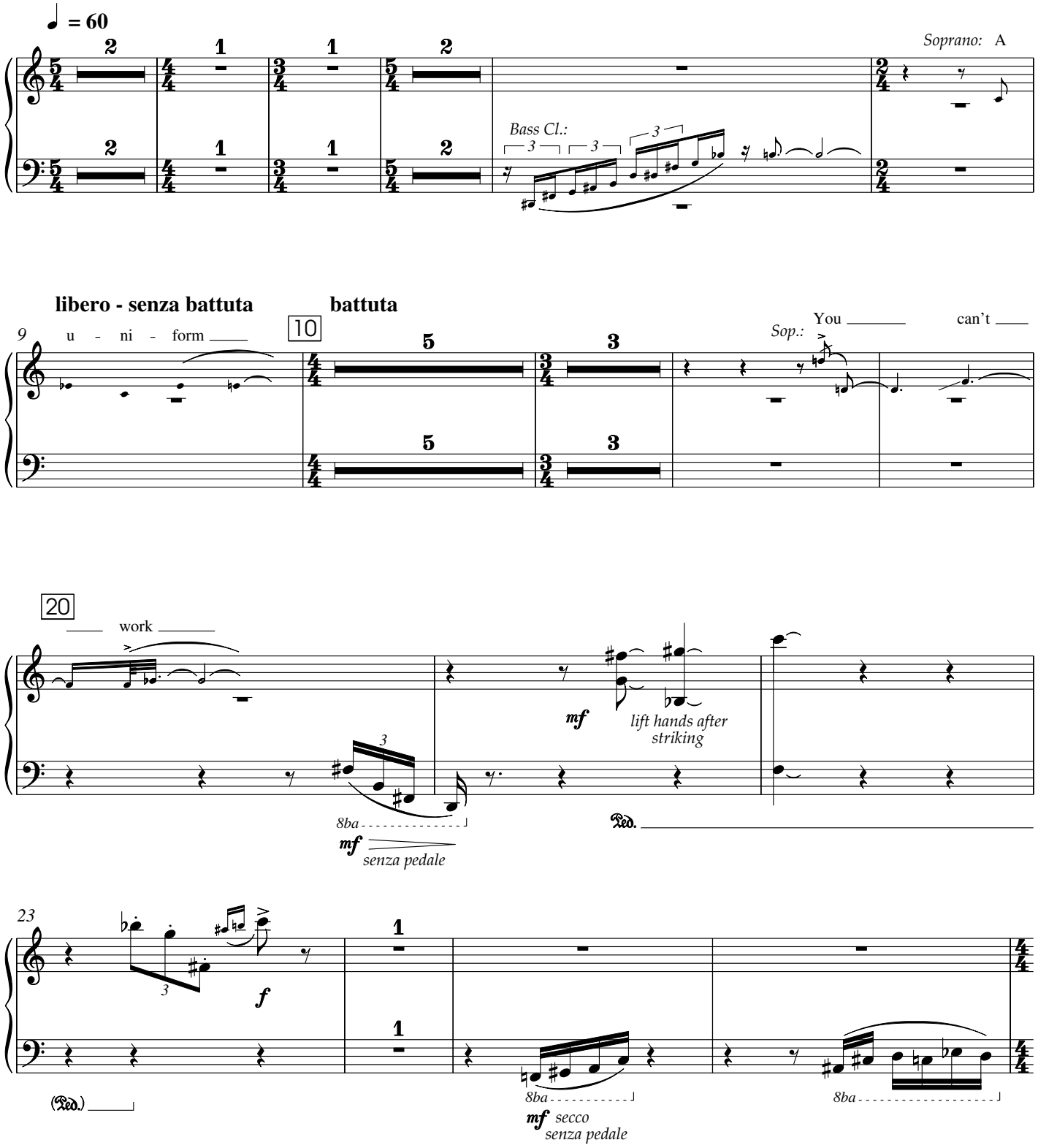


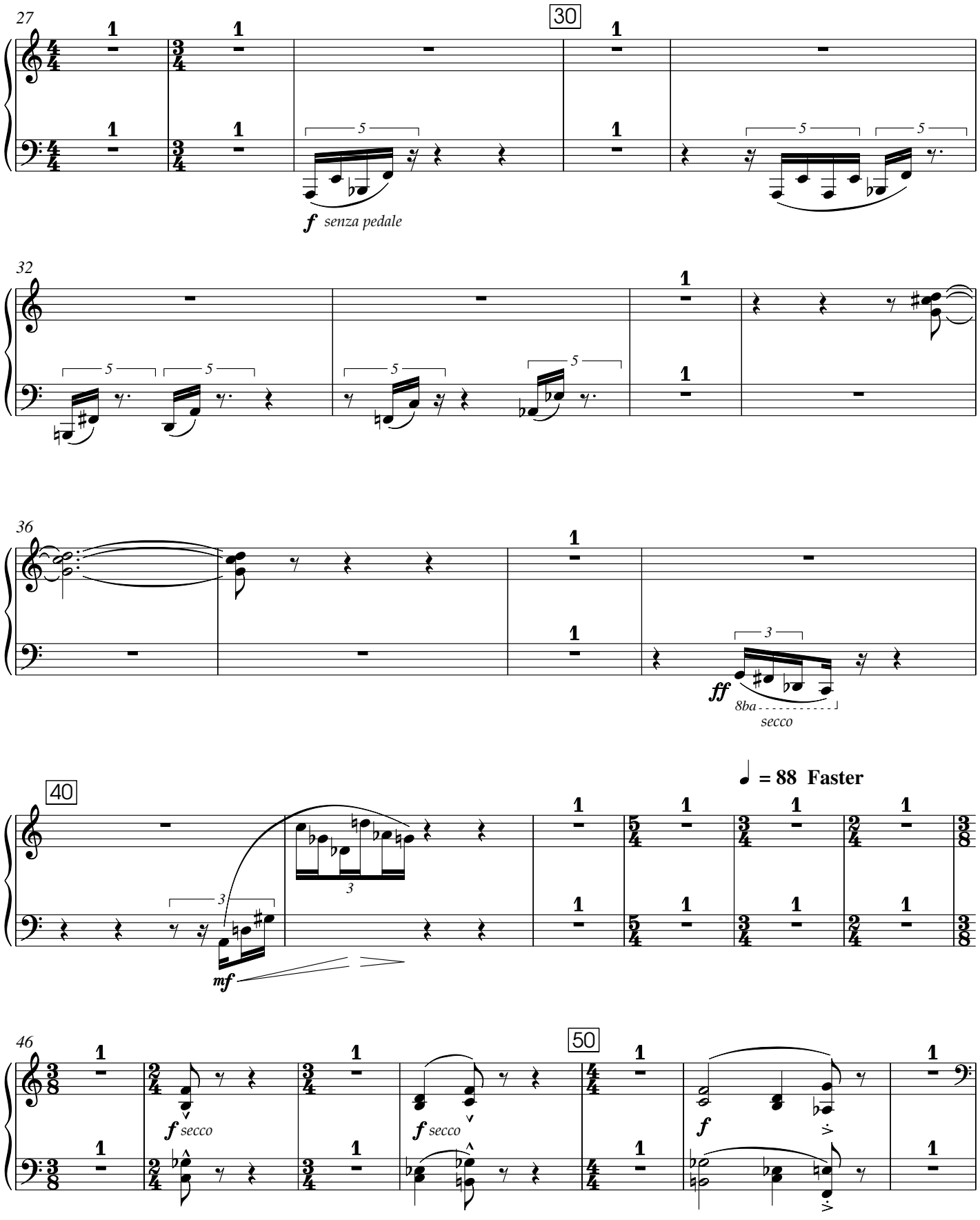
N.B.: *rests allotted same duration as notes*

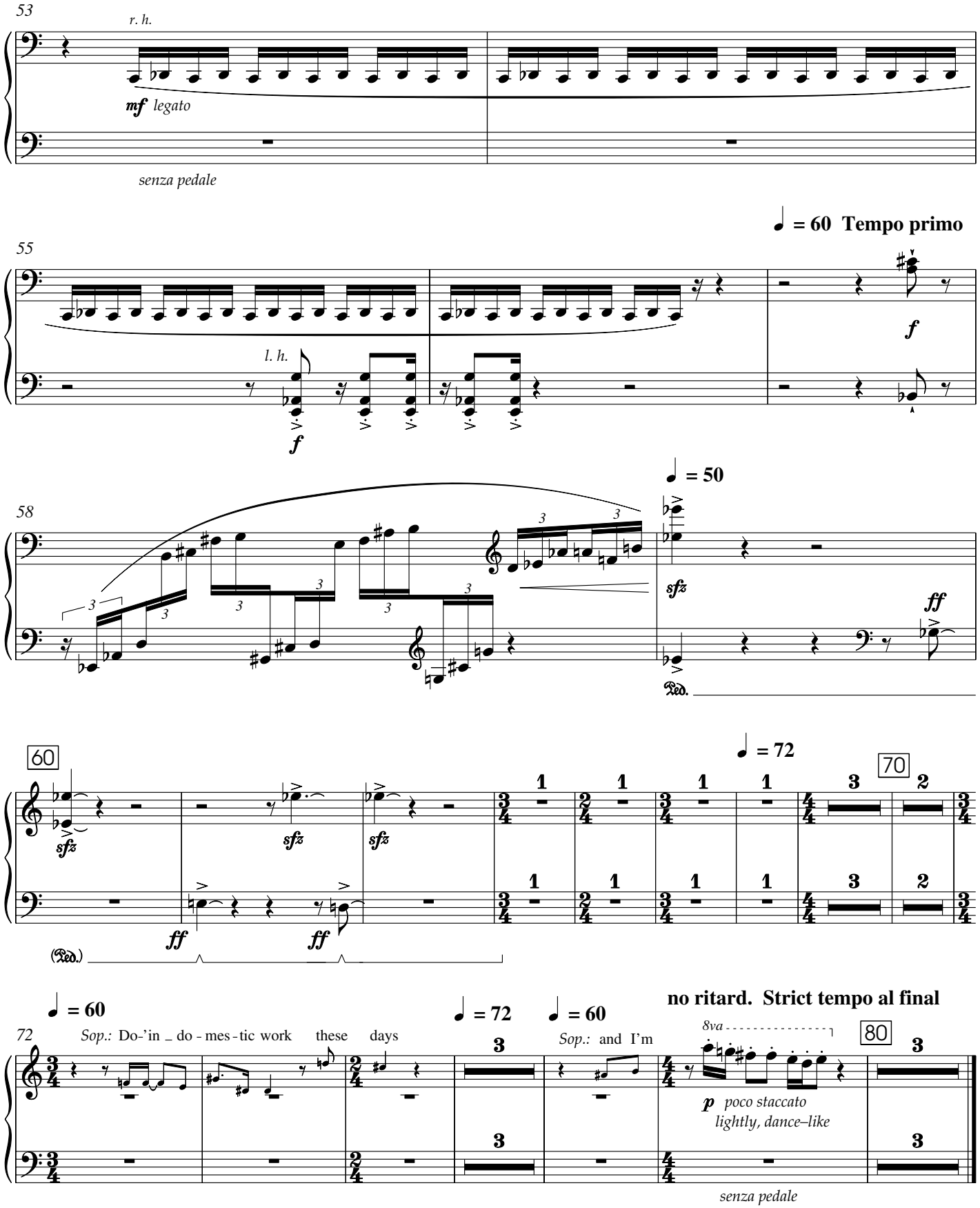

♩ = 60 battuta
21
(PIANO) mf secco
f
senza pedale
26
lift hand
mp
30
Ped.
libero
♩ = 60 battuta
35
f rough
8ba
8va
fff ! brittle
Silence
40
sotto voce e scorrevole
Silence 2"
♩ = 72
39
p
f secco
senza pedale
to CELESTA
Sarabande
sustain with finger
CELESTA
47
f
senza pedale
50
to PNO.
Flute:


Sarabande
♩ = 72
56
Vibr.:
♩ = 60
finger sustain
f
secco
60
ff
senza pedale
to CEL.
CELESTA
66
mf
to PIANO
♩ = 60
PIANO
mf secco
senza pedale
70
71
CELESTA
to CELESTA
mf
to PNO.
PIANO
foreground
mf secco
Ped.
senza battuta
1 2 3
(Vibr.) (Sop.)
79
f
8ba
80
♩ = 60 battuta
♩ = 72 Sarabande (Coda)
2 Tom-Toms:
Ped.
90
88
Picc.:
mp dolce, as though a beginning
senza pedale
non rall.!
Silence
remain motionless
lift hands abruptly on 2nd beat, as though cut off
non diminuendo !

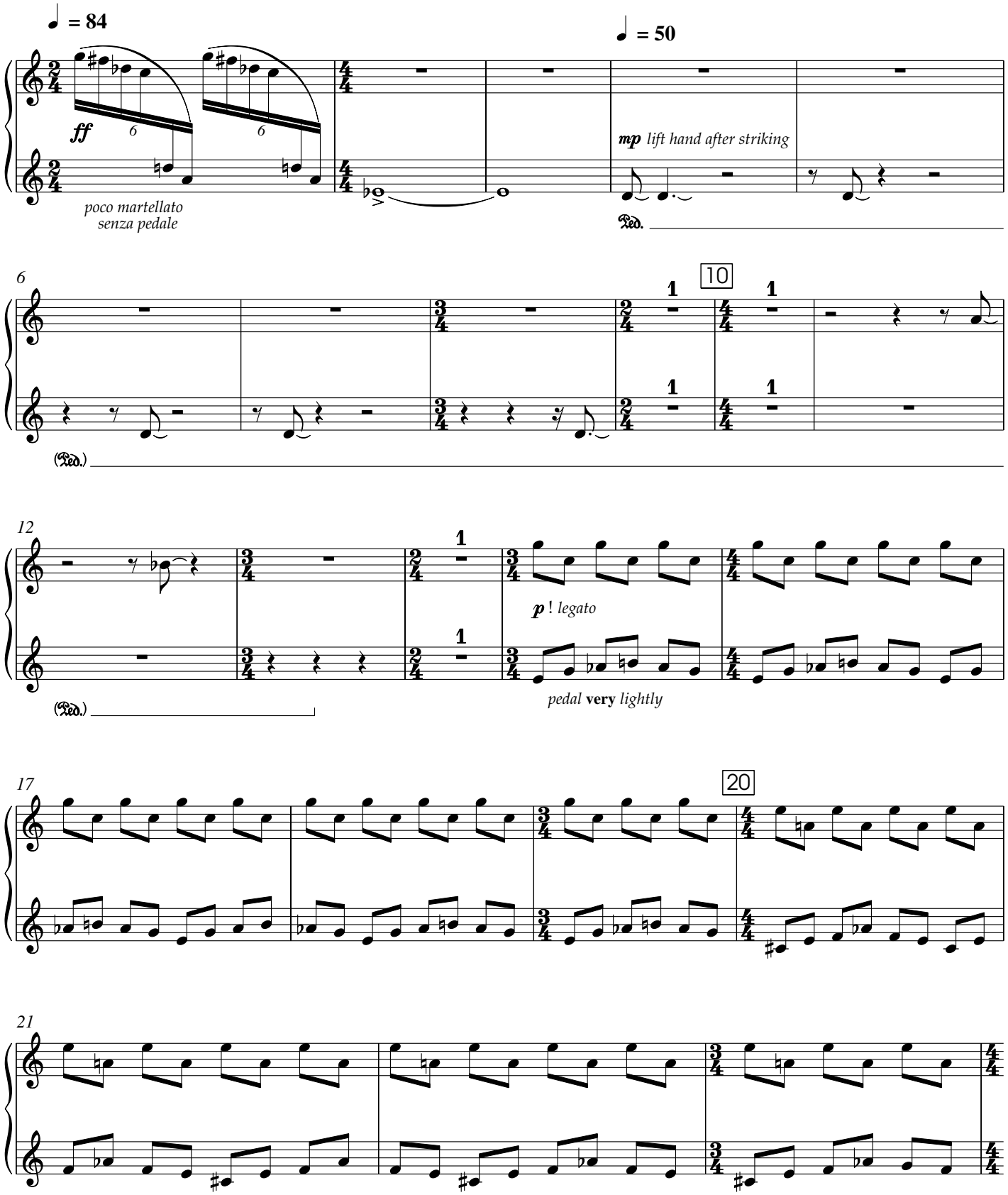
IV. Looking Up

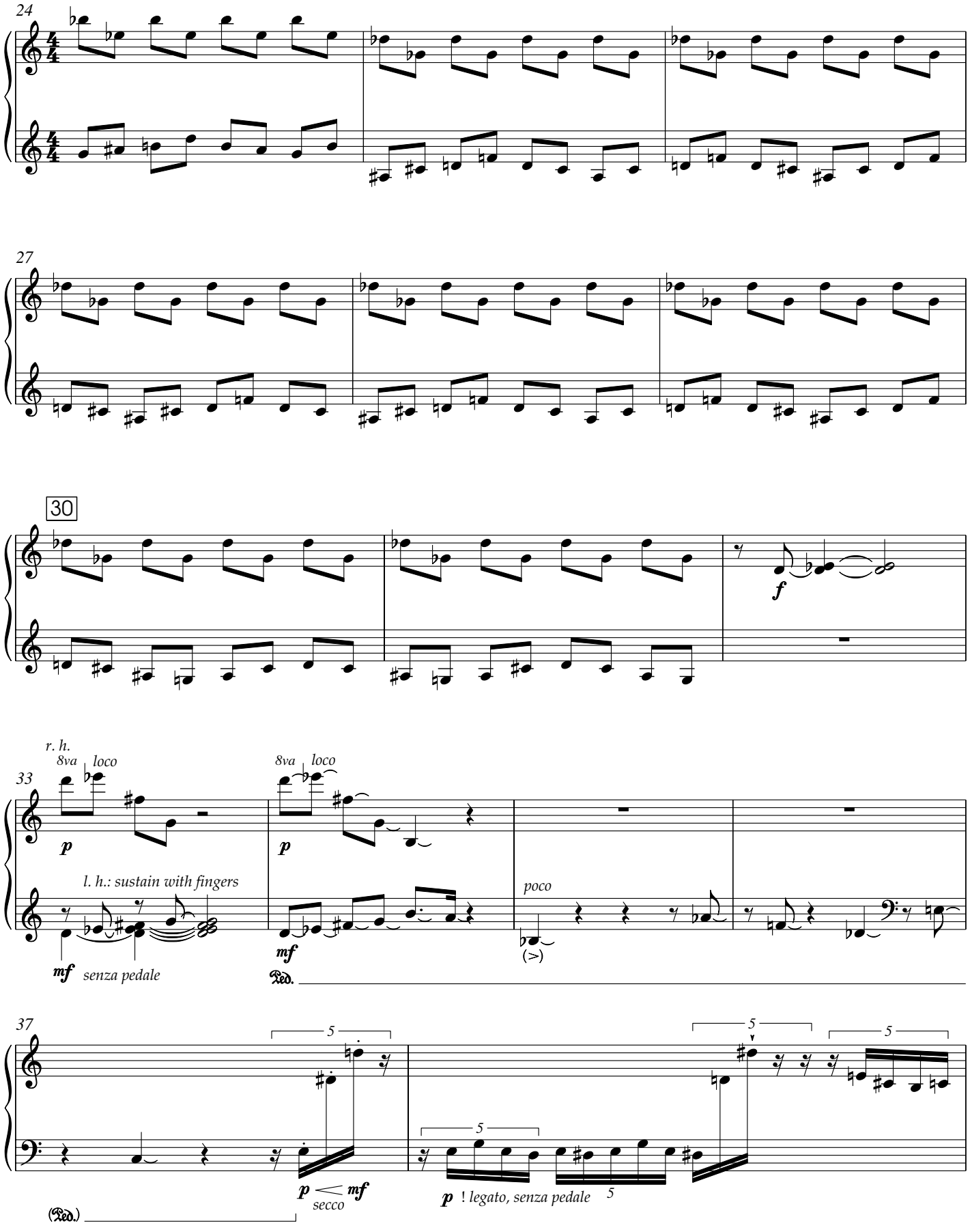


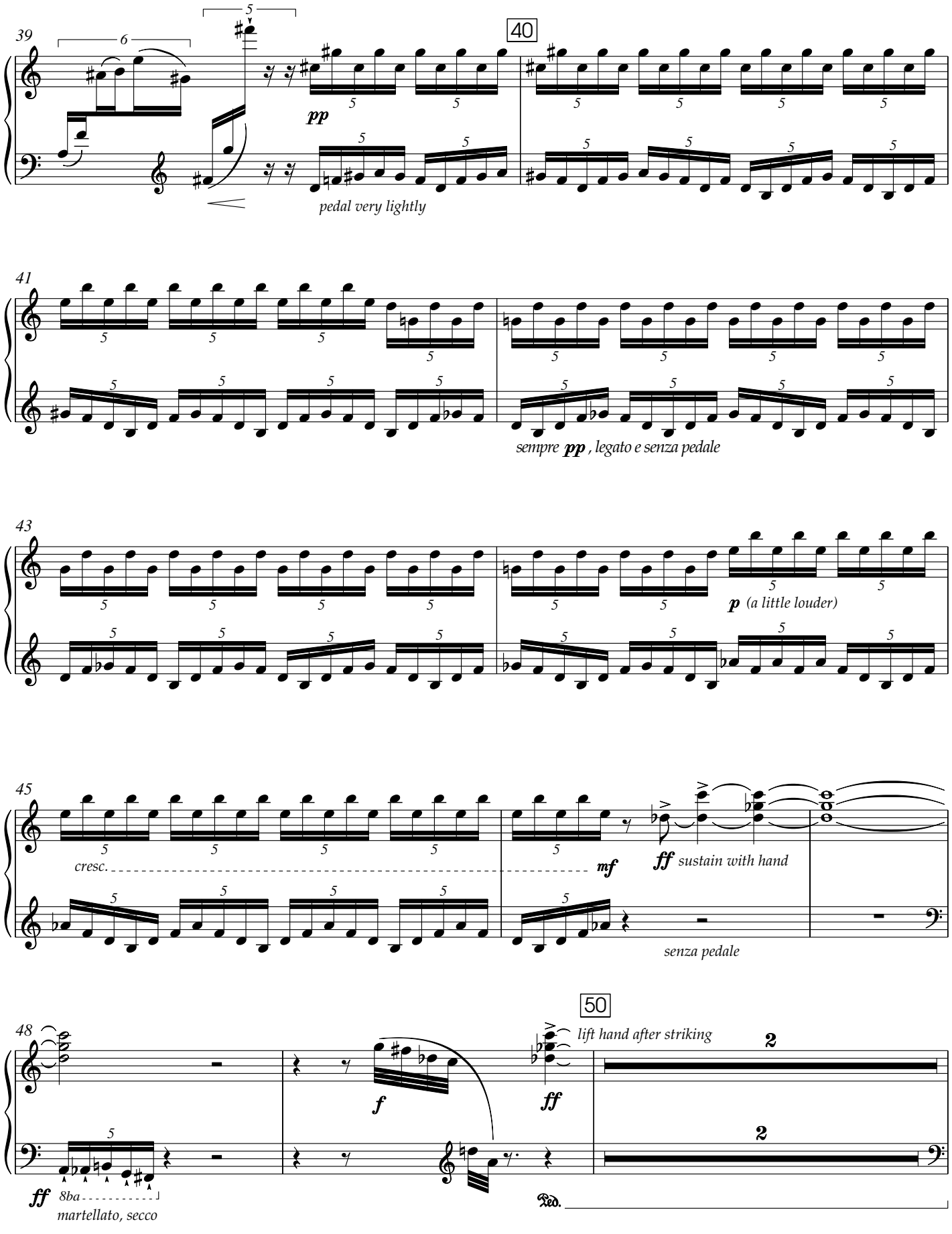

27
30
f senza pedale
32
36
ff
8ba
secco
40
= 88 Faster
mf
46
50
f secco
f secco
f

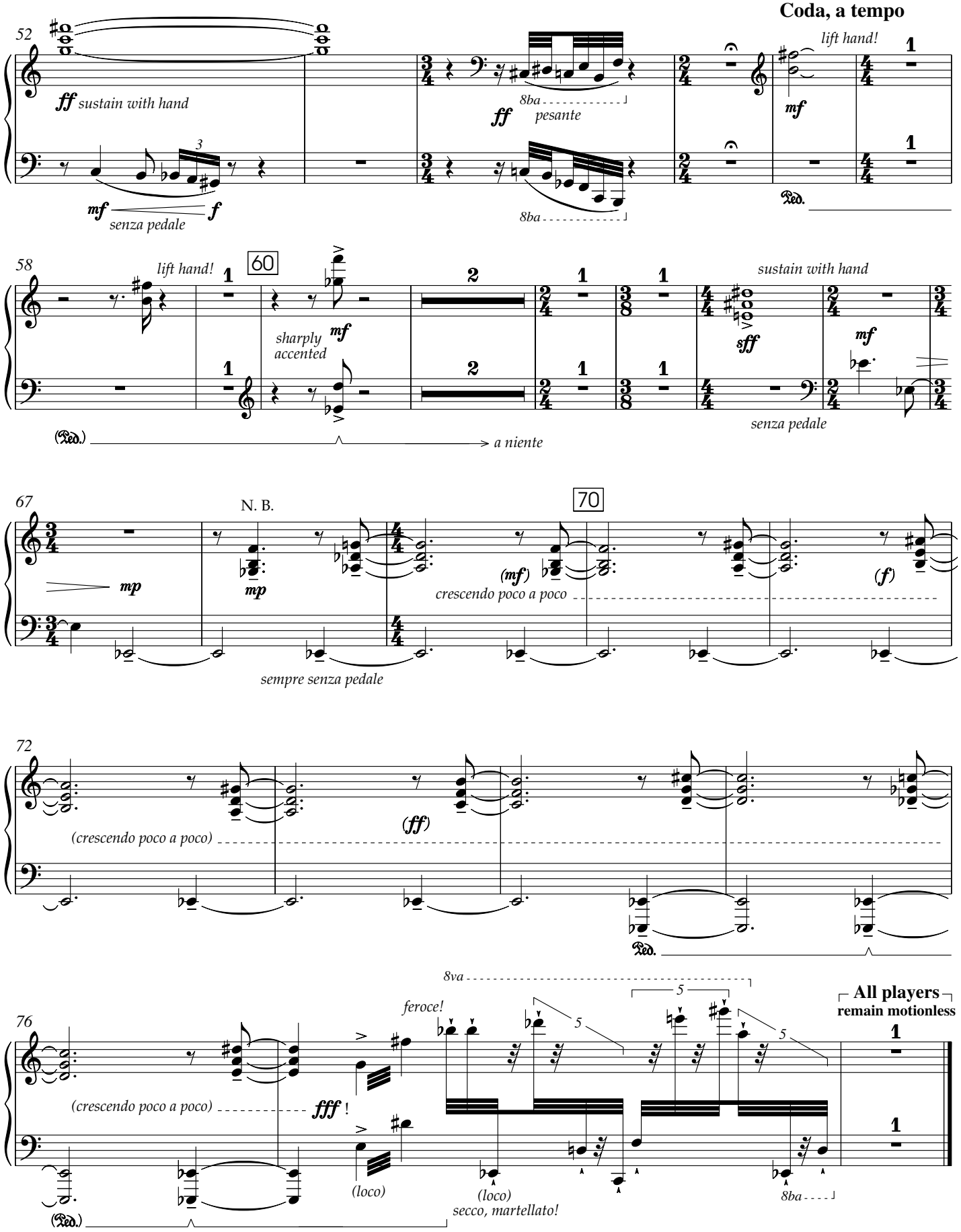

53
r. h.
mf legato
senza pedale
♩ = 60 Tempo primo
55
l. h.
f
f
58
♩ = 50
sfz
ff
Ped.
60
♩ = 72
70
sfz
sfz
sfz
ff
ff
(Ped.)
72
♩ = 60
Sop.: Do-'in _ do - mes - tic work these days
♩ = 72
♩ = 60
Sop.: and I'm
no ritard. Strict tempo al final
8va
80
p poco staccato
lightly, dance–like
senza pedale

V. The Streets of Harlem




24
27
30
f
r. h.
8va
loco
33
p
l. h.: sustain with fingers
mf
senza pedale
8va
loco
p
mf
poco
(>)
Ped.
37
5
5
5
5
p < mf
secco
(Ped.)
p ! legato, senza pedale
5

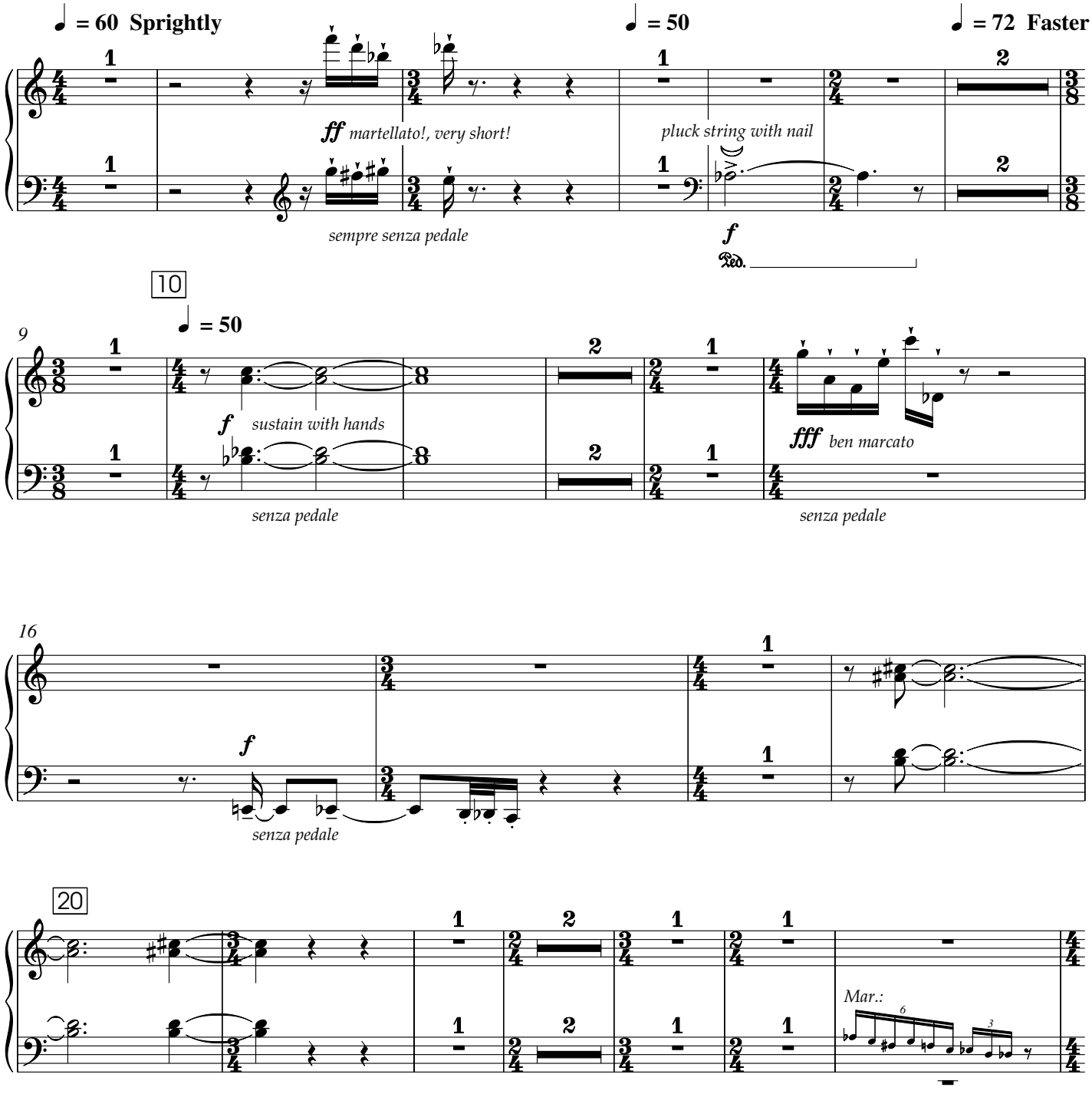

39
40
pp
pedal very lightly
41
sempre pp, legato e senza pedale
43
p (a little louder)
45
cresc.
mf
ff sustain with hand
senza pedale
48
50
lift hand after striking
f
ff
ff 8ba
martellato, secco
Ped.

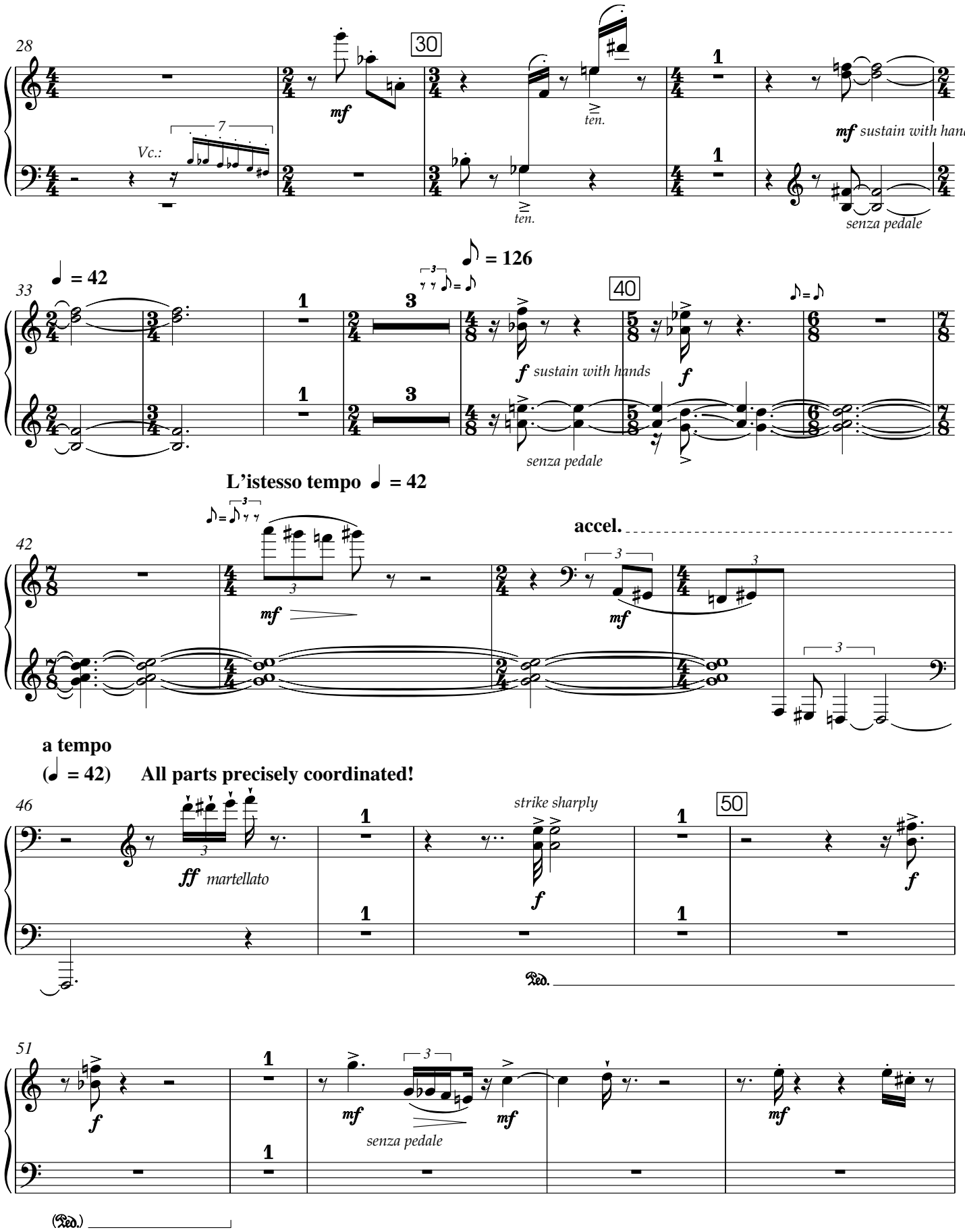


N. B.; *make a slow, inexorable crescendo from mm. 68 to mm. 77, uninfluenced by the agitation of the other instruments*

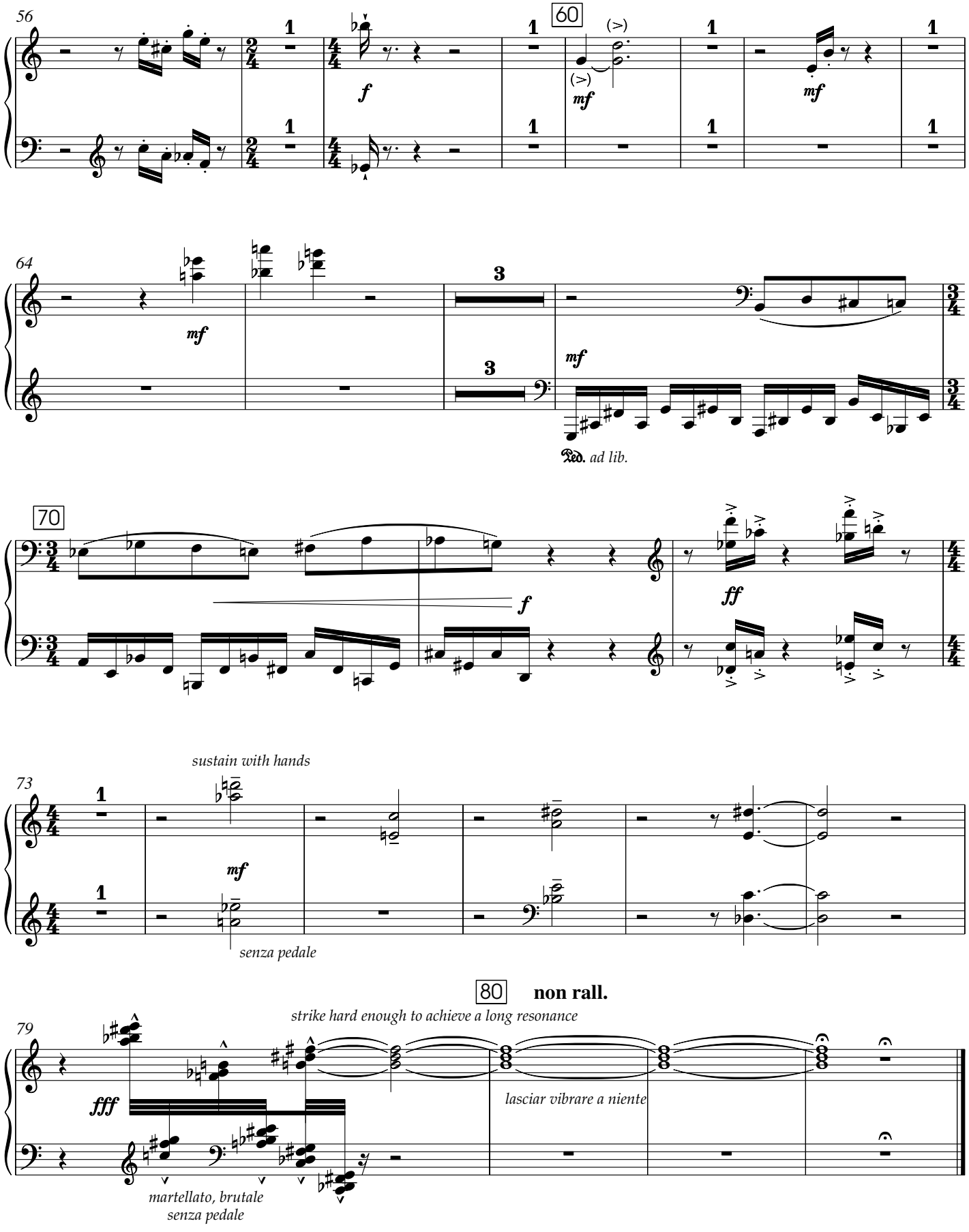
VI. Tacet

VII. The Same Smile, The Same Open Eyes

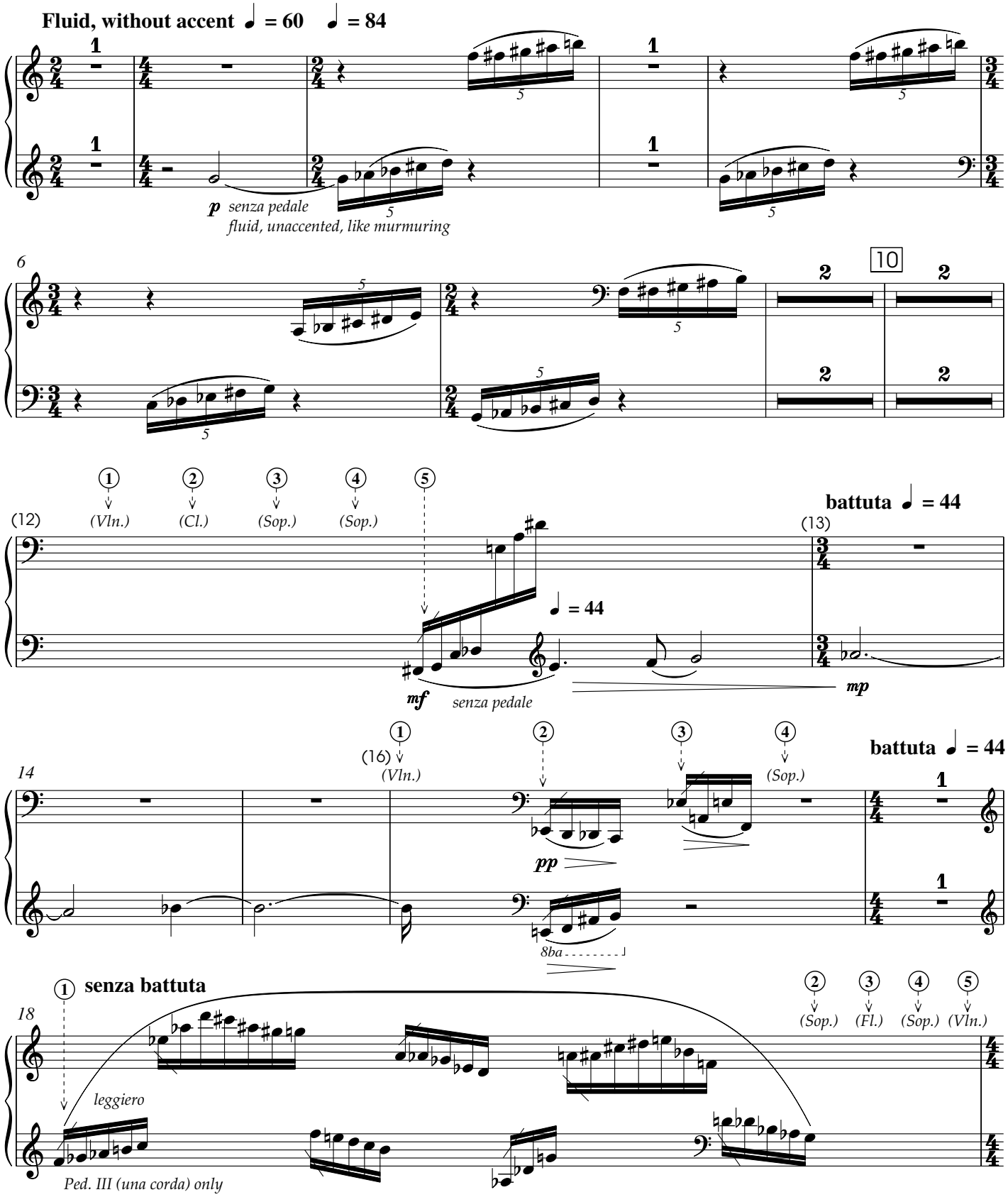


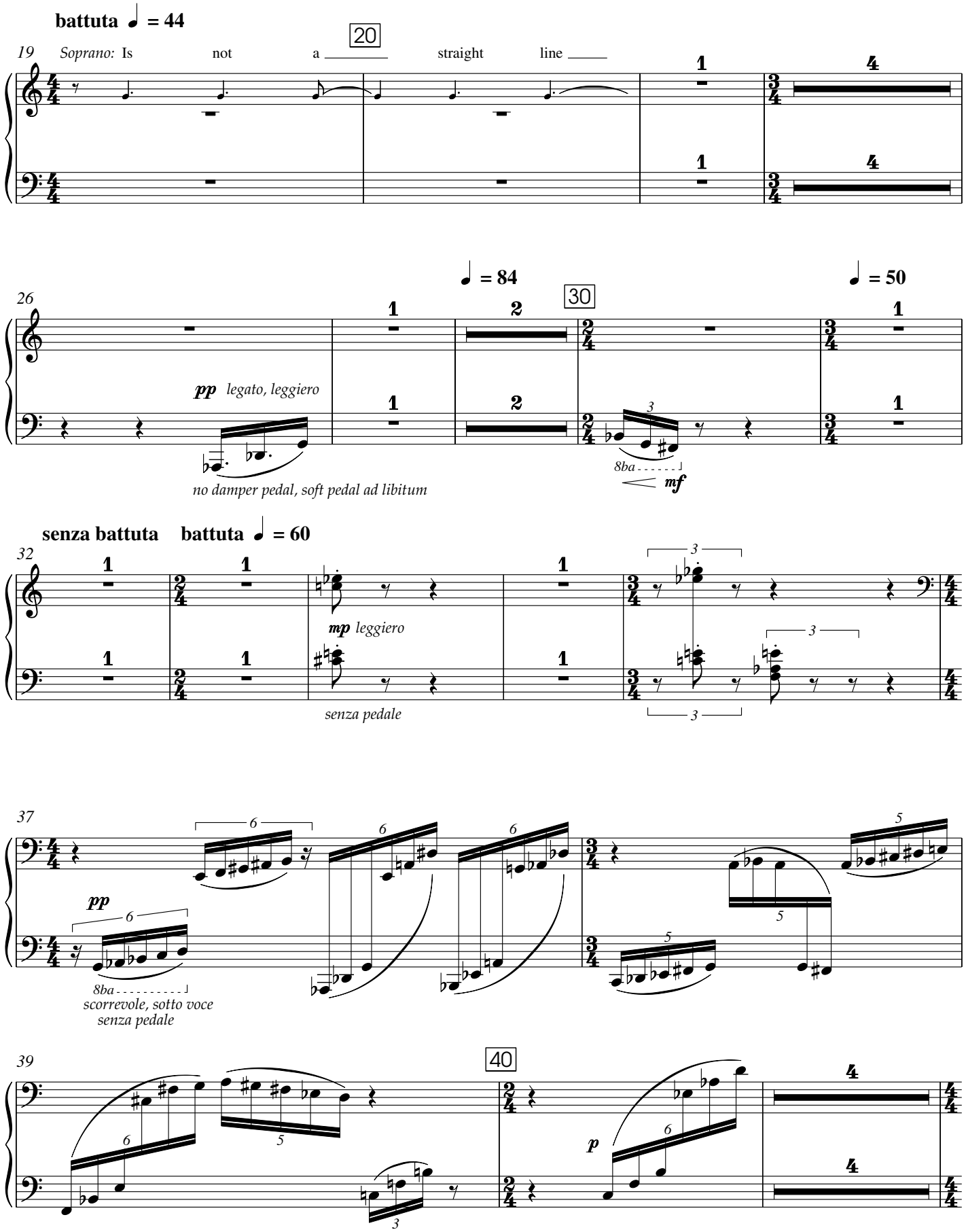

28
30
mf
ten.
Vc.:
mf sustain with hands
senza pedale
33
♩ = 42
♪ = 126
40
f sustain with hands
senza pedale
L'istesso tempo ♩ = 42
42
accel.
mf
a tempo
(♩ = 42) All parts precisely coordinated!
46
ff martellato
strike sharply
50
f
Ped.
51
mf
senza pedale
(Ped.)

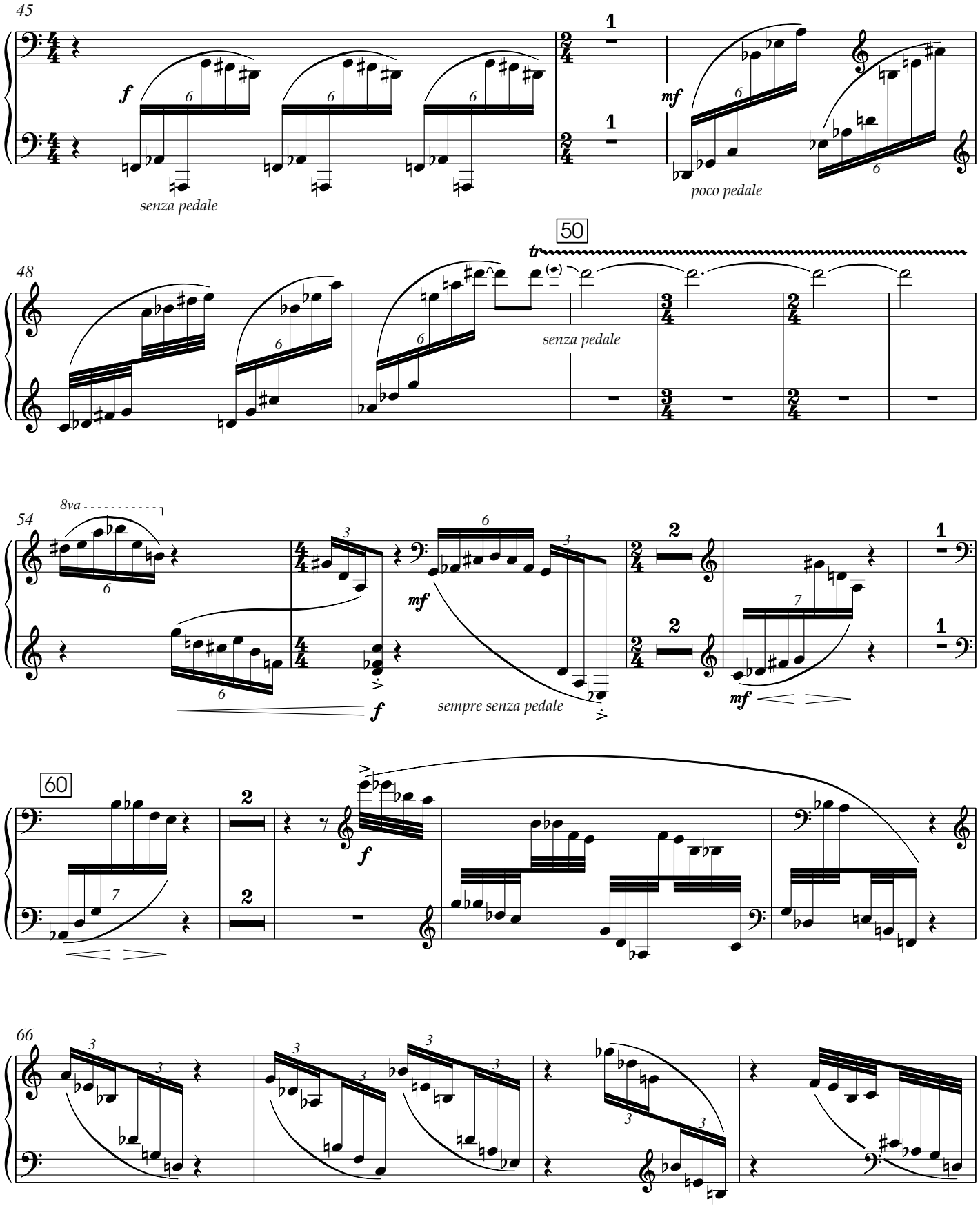
Poco più mosso

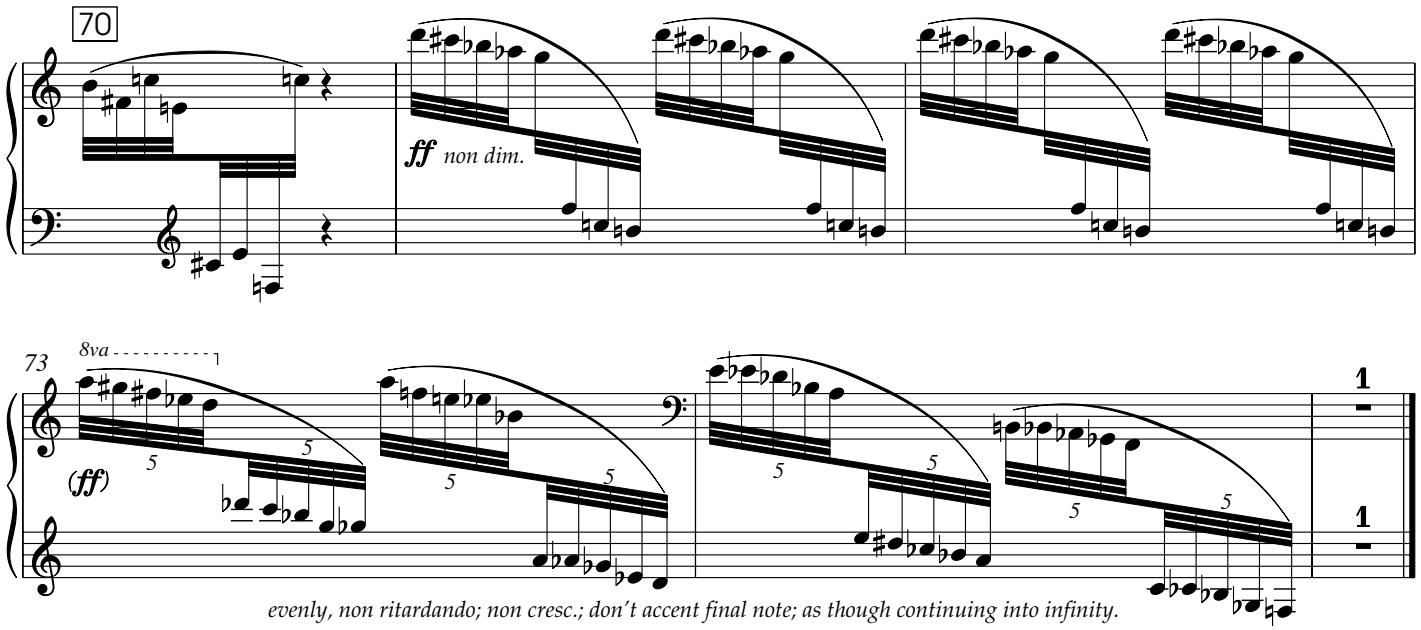


VIII. Euclid


Fluid, without accent ♩ = 60 ♩ = 84
p senza pedale
fluid, unaccented, like murmuring
6
10
(12)
(Vln.)
(Cl.)
(Sop.)
(Sop.)
battuta ♩ = 44
(13)
♩ = 44
mf senza pedale
mp
14
(16)
(Vln.)
(Sop.)
battuta ♩ = 44
pp
8ba
18
senza battuta
(Sop.)
(Fl.)
(Sop.)
(Vln.)
leggiero
Ped. III (una corda) only

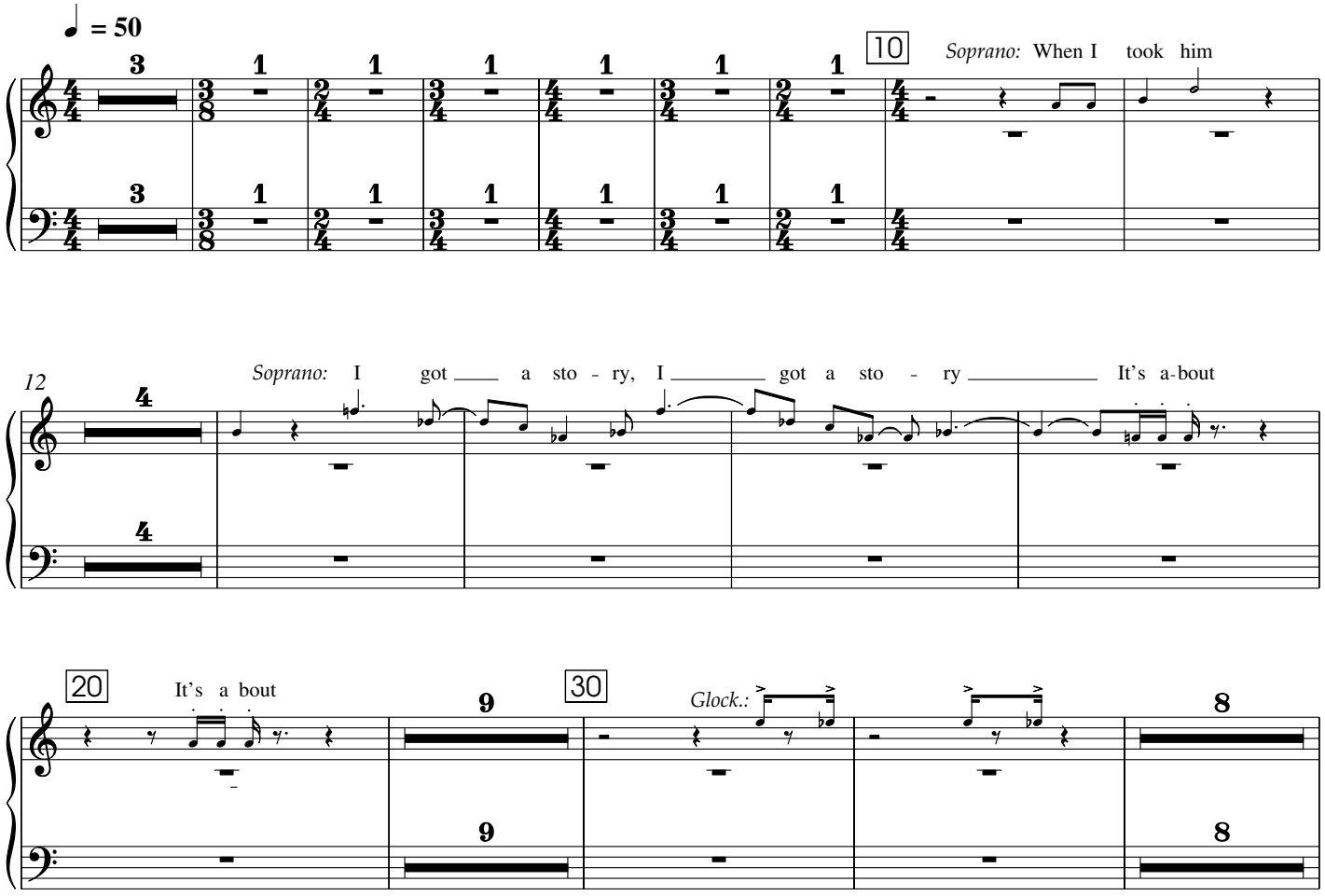

battuta ♩ = 44
19
Soprano: Is not a straight line
20
26
pp legato, leggiero
no damper pedal, soft pedal ad libitum
♩ = 84
30
8ba
mf
♩ = 50
senza battuta
battuta ♩ = 60
32
mp leggiero
senza pedale
37
pp
8ba
scorrevole, sotto voce
senza pedale
39
40
p

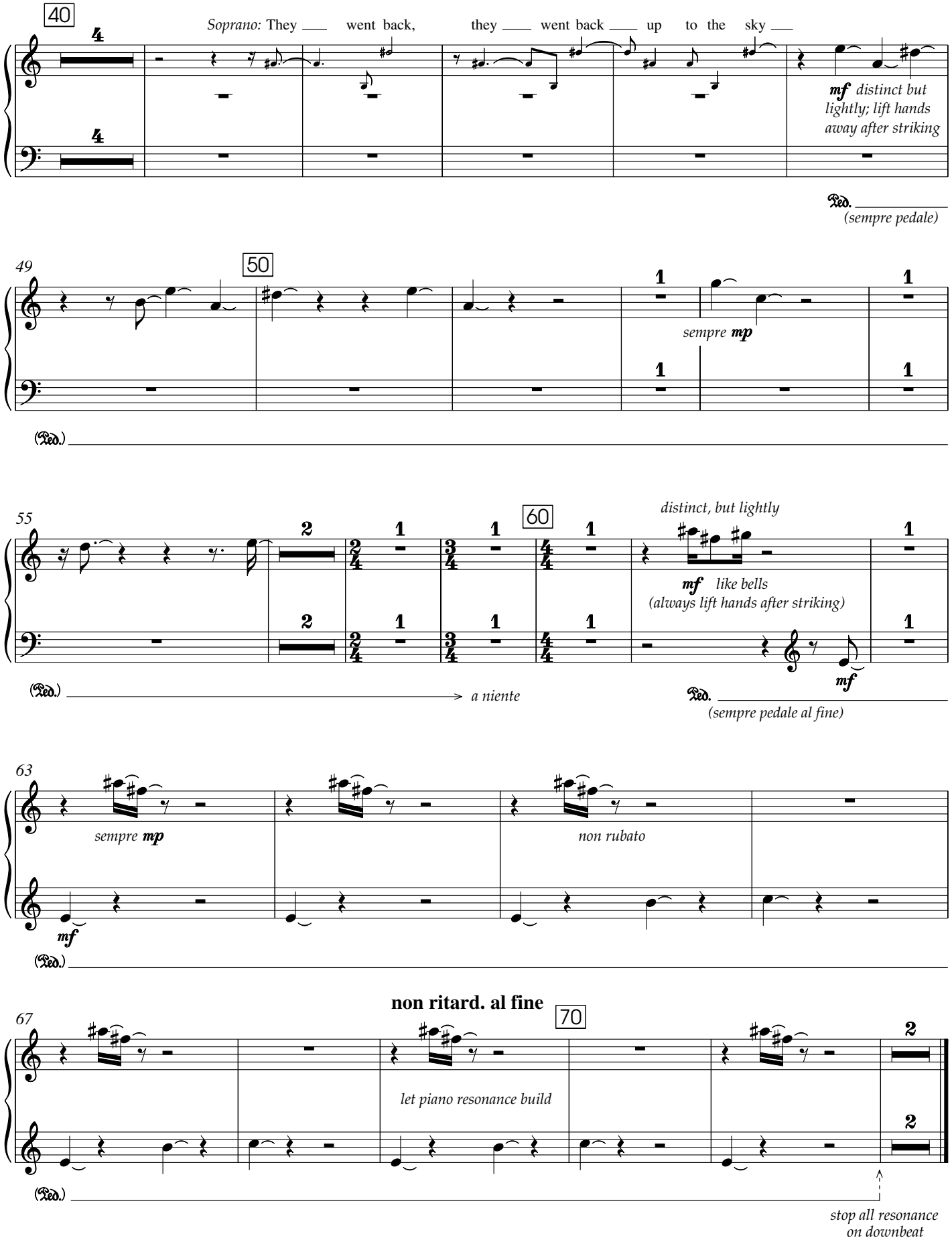

45
f
senza pedale
mf
poco pedale
48
50
tr
senza pedale
54
8va
f
mf
sempre senza pedale
mf
60
f
66



evenly, non ritardando; non cresc.; don't accent final note; as though continuing into infinity.

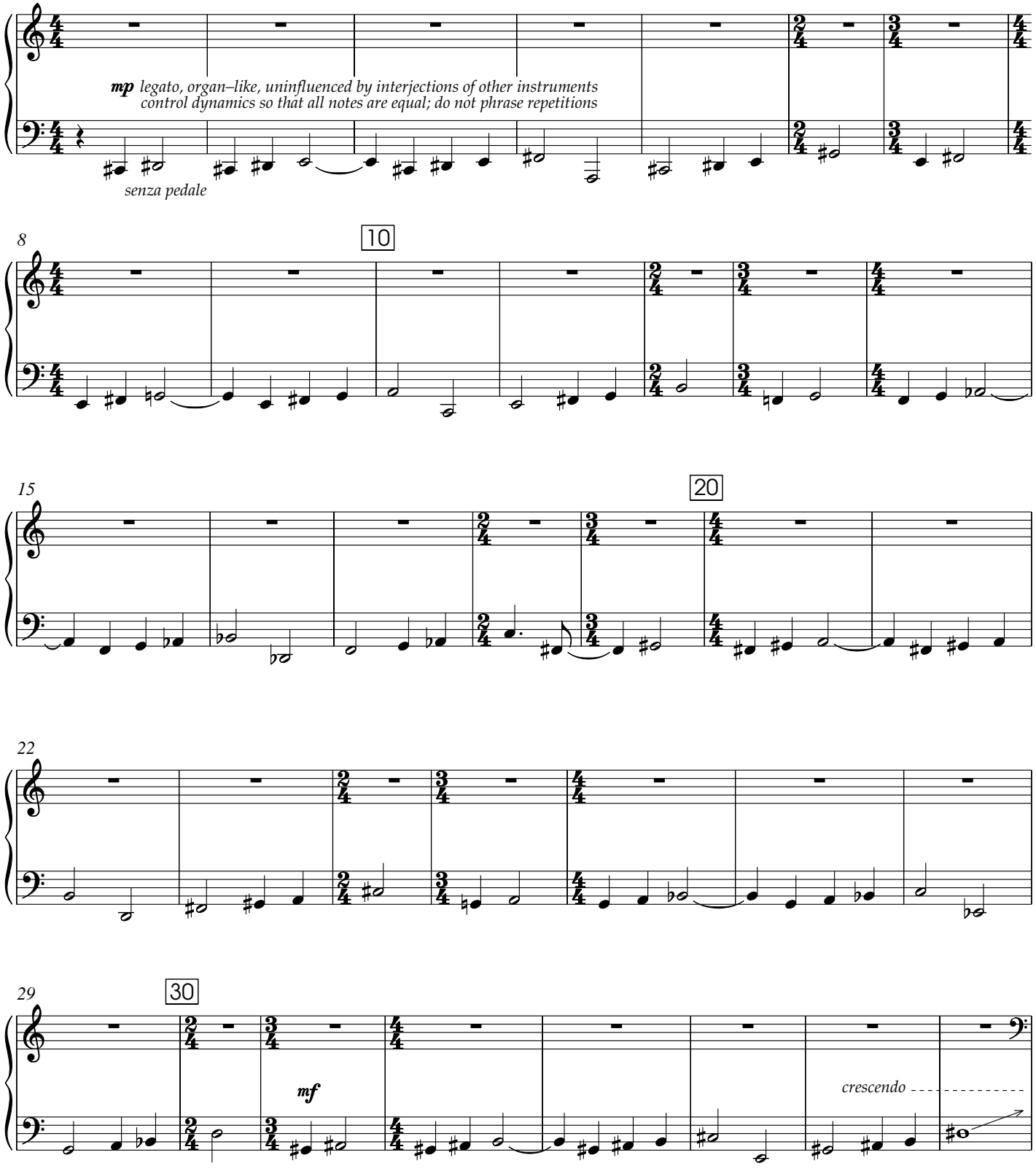
IX. Stars

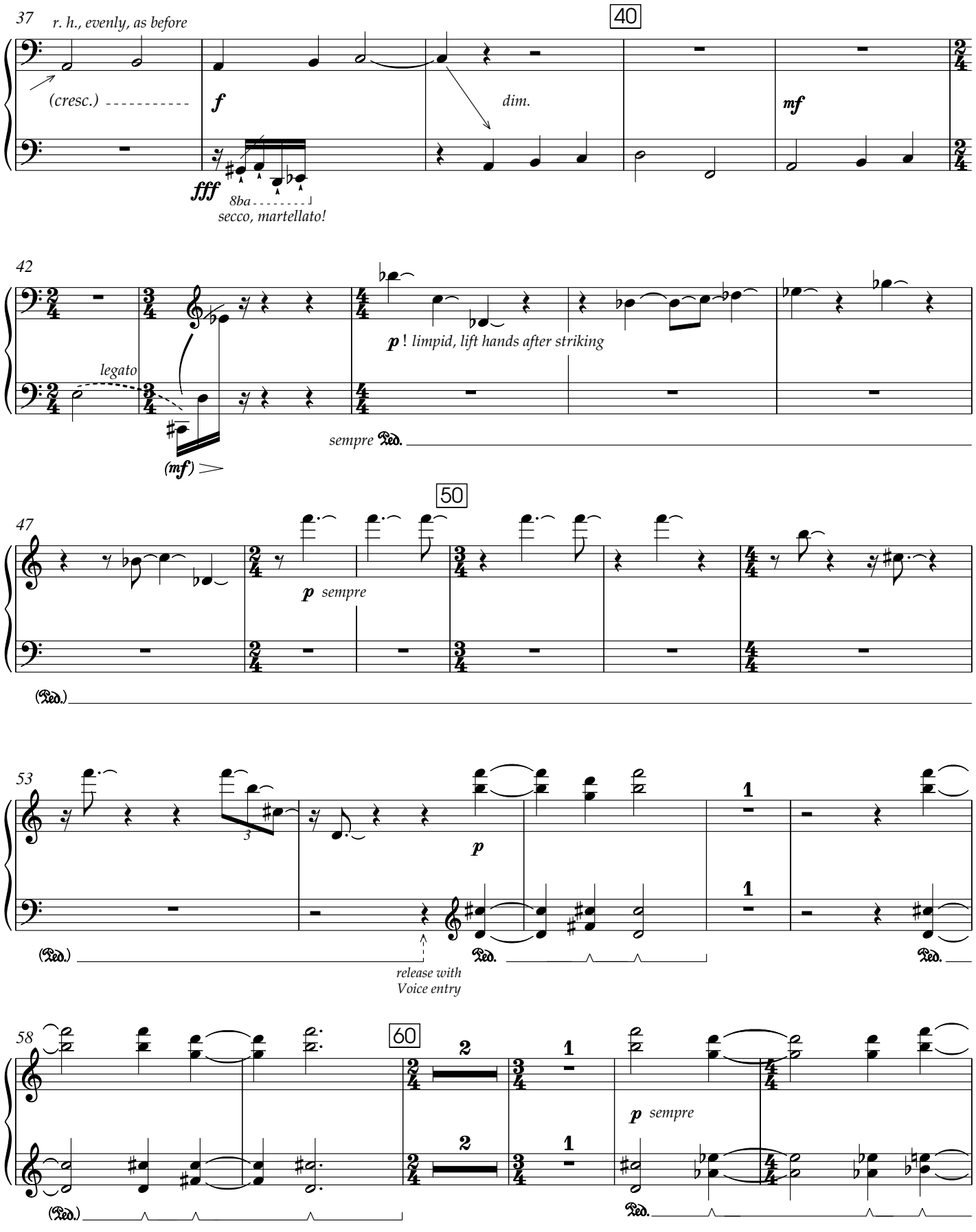


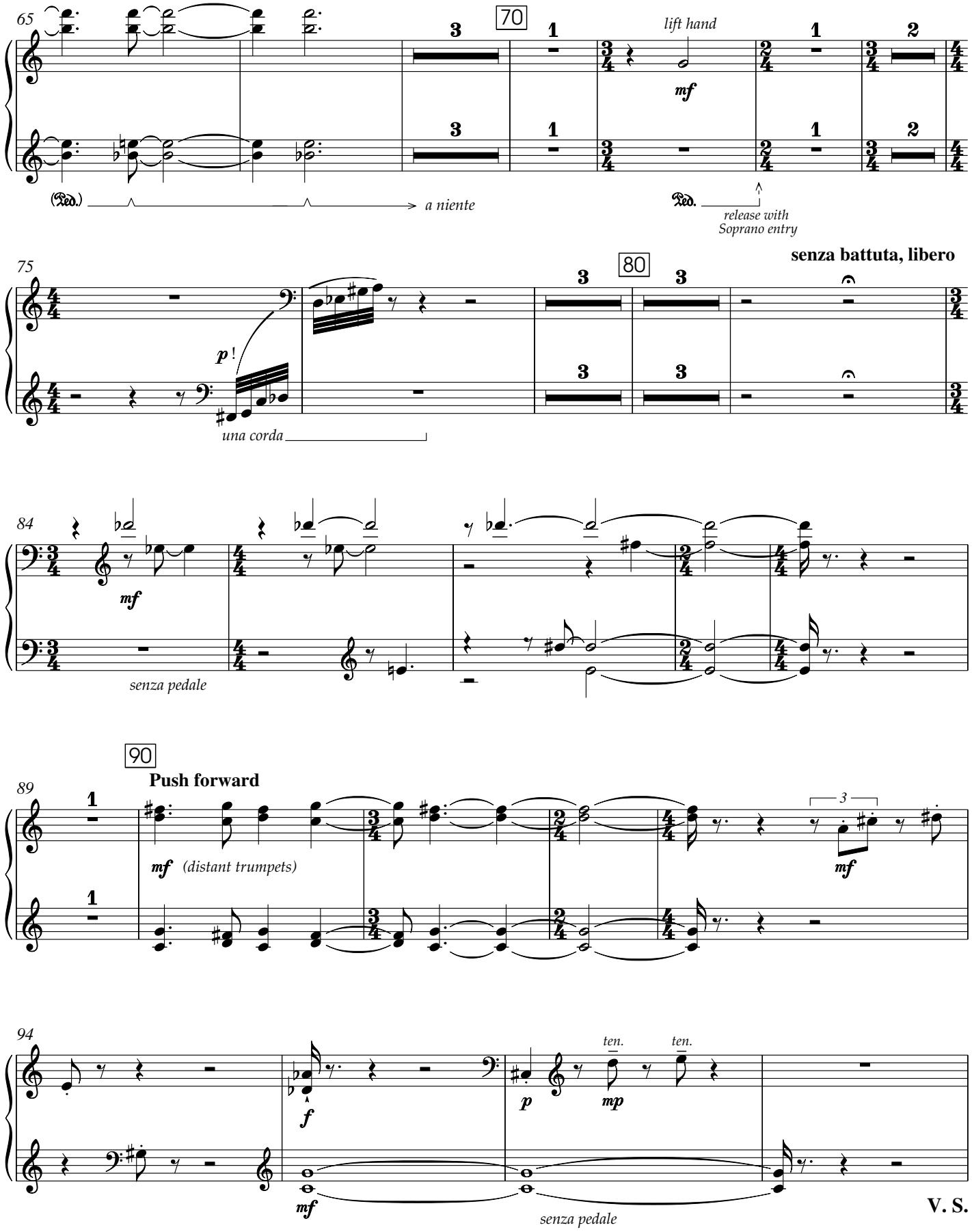

40
Soprano: They ___ went back, they ___ went back ___ up to the sky ___
mf distinct but lightly; lift hands away after striking
Ped.
(sempre pedale)
49
50
sempre mp
(Ped.)
55
60
distinct, but lightly
mf like bells
(always lift hands after striking)
(Ped.)
a niente
Ped.
(sempre pedale al fine)
63
sempre mp
non rubato
mf
(Ped.)
non ritard. al fine
67
70
let piano resonance build
(Ped.)
stop all resonance on downbeat

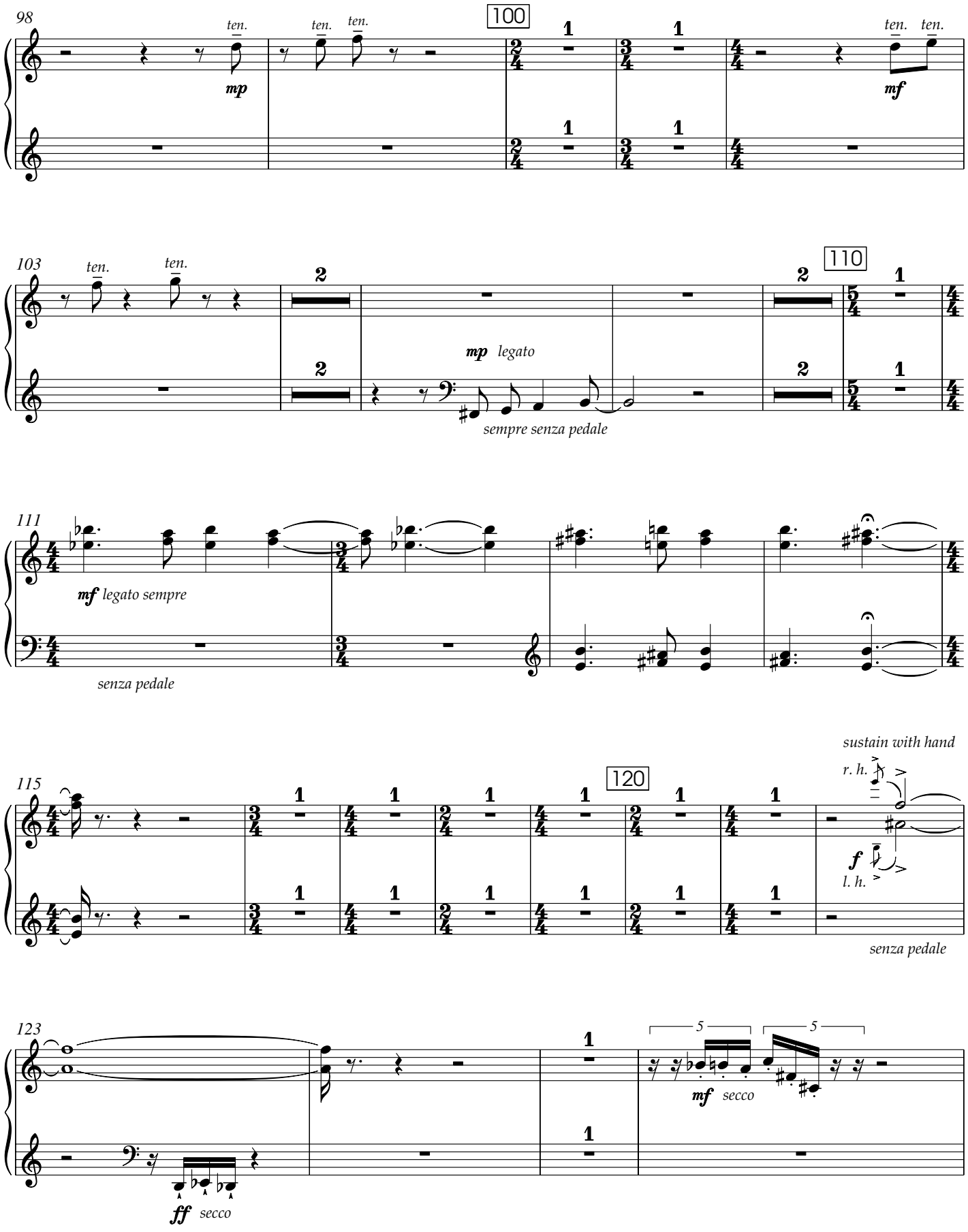
X. Jubilus

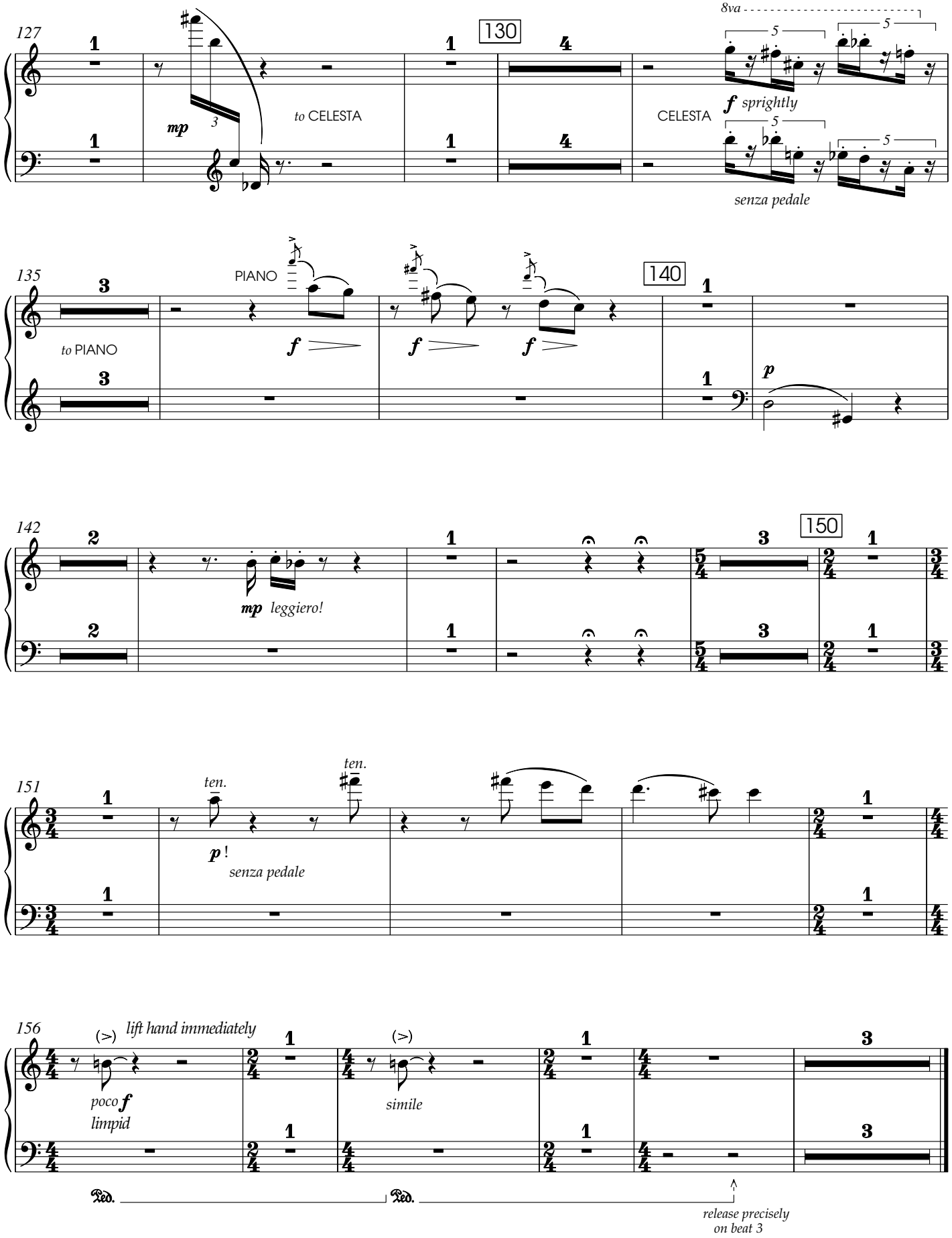
♩ = 58 **Flexible**




37
r. h., evenly, as before
(cresc.)
f
fff
8ba
secco, martellato!
40
dim.
mf
42
legato
(mf)
p ! limpid, lift hands after striking
sempre Ped.
47
50
p sempre
(Ped.)
53
3
p
1
release with
Voice entry
58
60
2
p sempre


65
70
lift hand
mf
(Ped.)
a niente
Ped.
release with
Soprano entry
75
80
senza battuta, libero
p !
una corda
84
mf
senza pedale
89
90
Push forward
mf (distant trumpets)
3
mf
94
ten.
ten.
f
p
mp
mf
senza pedale
V. S.


98
ten.
ten.
ten.
100
mp
mf
ten.
ten.
103
ten.
ten.
110
mp legato
sempre senza pedale
111
mf legato sempre
senza pedale
115
120
sustain with hand
r. h.
f
l. h.
senza pedale
123
mf secco
ff secco


127
130
8va
mp
to CELESTA
CELESTA
f sprightly
senza pedale
135
140
PIANO
to PIANO
f
p
142
150
mp leggiero!
151
ten.
p !
senza pedale
156
(>)
lift hand immediately
poco f
limpid
simile
Ped.
release precisely
on beat 3