wax lyrical

two alto saxophones
bass clarinet
violin
piano
conductor

nicholas a. batina

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alto saxophone
alto saxophone
bass clarinet
violin (+ spoken word)
piano
conductor

1. Where the mind is without fear and the head is held high
2. Where knowledge is free
3. Where the world has not been broken up into fragments
4. ... by narrow domestic walls

— interlude 1 —

5. Where words come out from the depth of truth
6. Where tireless striving stretches its arms towards perfection
7. Tuning Dance
8. Where the clear stream of reason has not lost its way into the desert sand of dead habit

— interlude 2 —

9. Where the mind is led forward by thee into ever-widening thought and action
10. Conductor Resistance
11. Into that heaven of freedom, my Father, let my country awake.

— interlude 3 —

12. Unison Dance
13. A Donkey Story

performance note:
Perhaps the most important thing to discuss are the extra-musical elements happening in Wax Lyrical. Movement 5 is only notated for the conductor, who will essentially take on the role of a magician, wizard, or sorceress of the ensemble, casting spells with the baton into the performers. It works best to pulse in 4/4, and mime conducting gestures à la *Fantasia,* it is very open ended but incentivizes exploring odd conducting planes. The closing structure mirrors the ending of movement 6, too. Movement 13, *A Donkey Story,* operates as a "talkin' blues"; the violinist will speak one line for each indicated whole note, and typically play the fiddle while doing so. It is recommended that the violinist wears a cowboy hat, and speaks in a country accent as best they can in deadly seriousness.

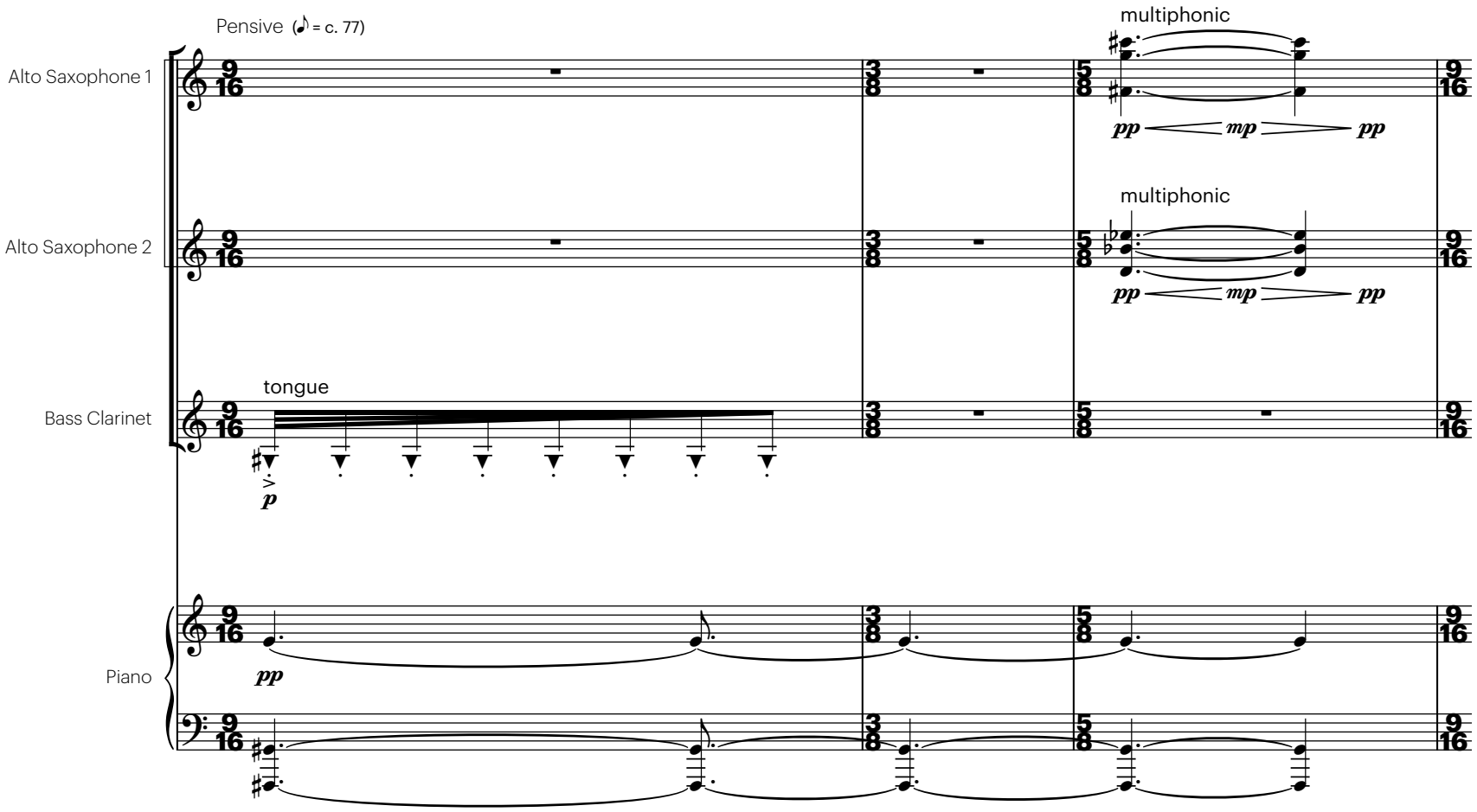
* A Donkey Story is derived from Dewayne Noal's speech, *The Donkey....It's Just His Nature*.

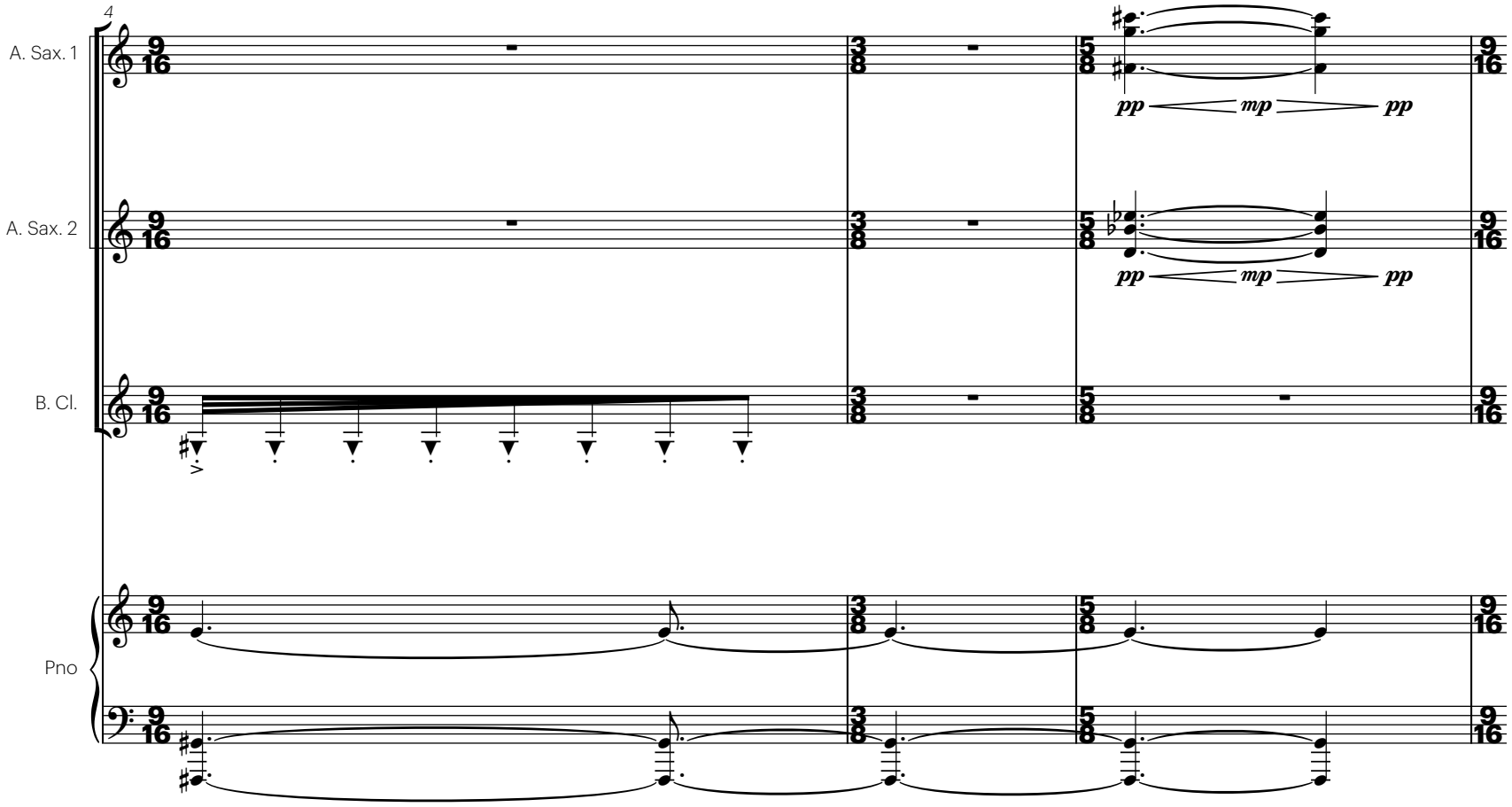
program note:
Wax Lyrical is all about the theme of obsessiveness in the hunt for meaning. I ask you to consider the interconnectedness of titles, subtitles, body language, story-telling, control and liberation in music. Explore how each part shines a new light on all others, how a new movement changes your perspective on the previous, how an interlude walls off certain ideas, how a movement can be any duration.

wax lyrical

1. Where the mind is without fear and the head is held high

Nicholas Batina (1998-)





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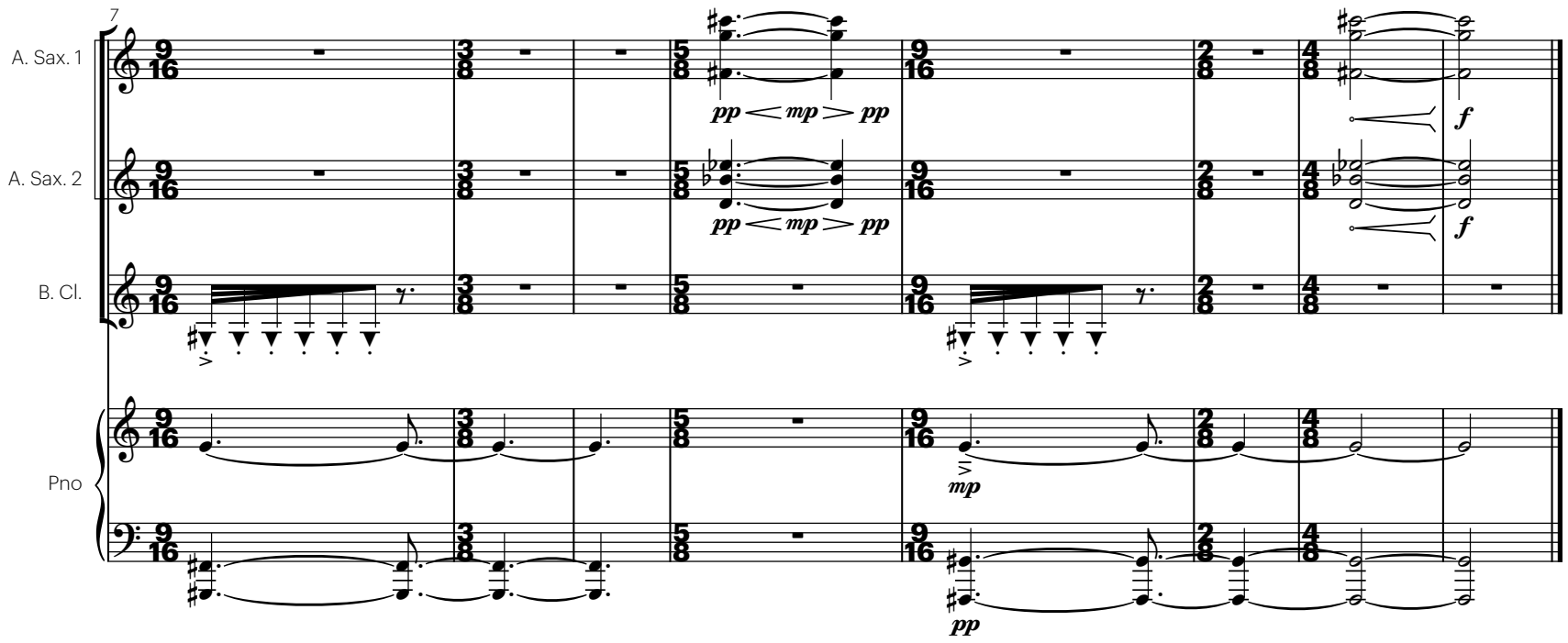
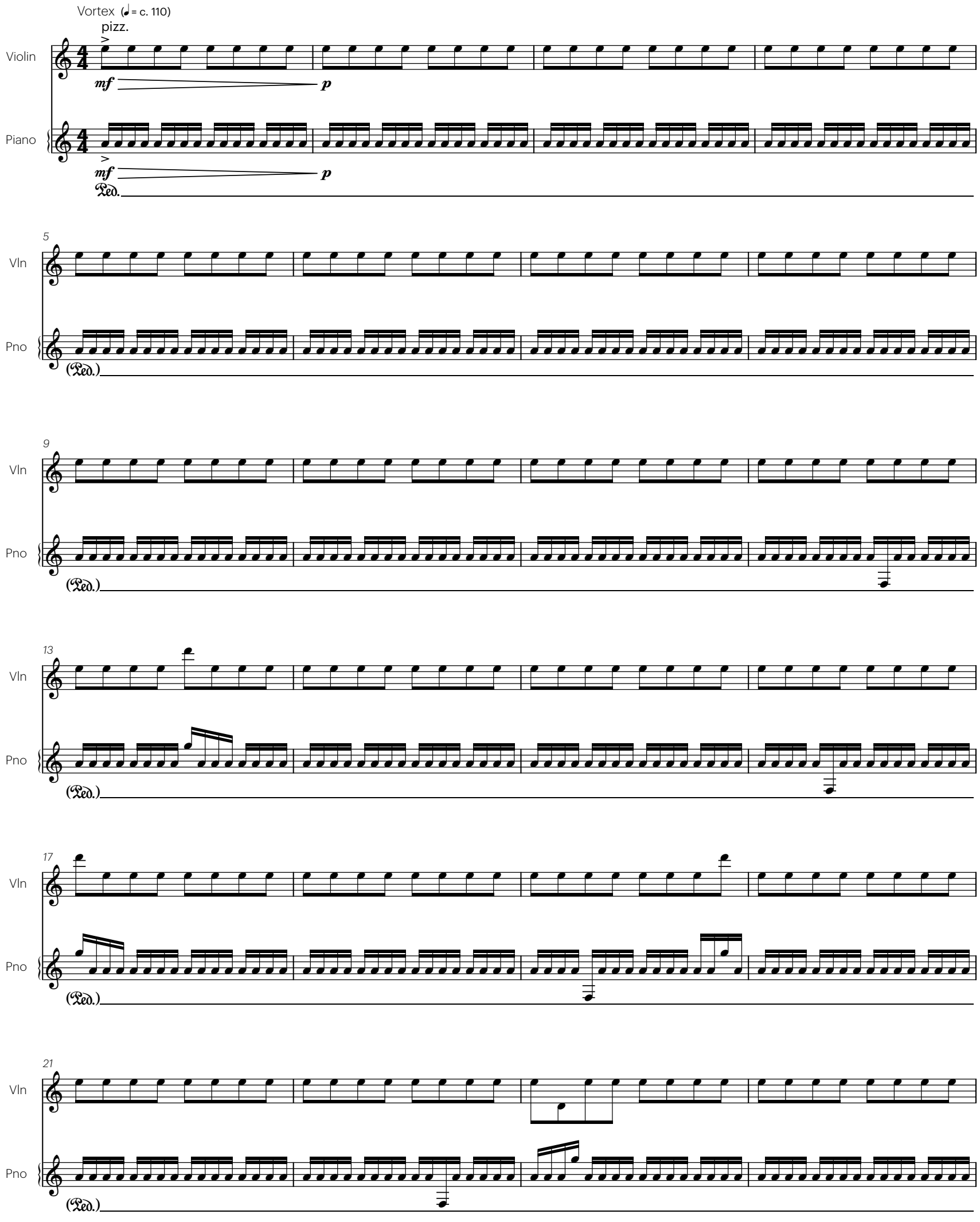

7
A. Sax. 1
A. Sax. 2
B. Cl.
Pno
pp < mp > pp
pp < mp > pp
f
f
mp
pp

2. Where knowledge is free



25
Vln
Pno
(Ped.)

29
Vln
Pno
(Ped.)

33
Vln
Pno
(Ped.)

37
Vln
f -pp
Pno
f -pp
(Ped.)

41
Vln
Pno
(Ped.)

45
Vln
Pno
(Ped.)

49
Vln
Pno
(Ped.)

53
Vln
Pno
(Ped.)

57
Vln
Pno
(Ped.)

A

61
Vln
ff -mp
Pno
ff -mp
(Ped.)

65
Vln
Pno
(Ped.)

69
Vln
Pno
(Ped.)

73

Vln

Pno

p

p

(Ped.)

77

Vln

Pno

f

f

(Ped.)

81

Vln

pp *sub.*

Pno

(Ped.)

pp *sub.*

85

Vln

Pno

(Ped.)

89

Vln

Pno

(Ped.)

93

Vln

Pno

mp

(Ped.)

97
Vln
Pno
(Ped.)

101
Vln
Pno
(Ped.)

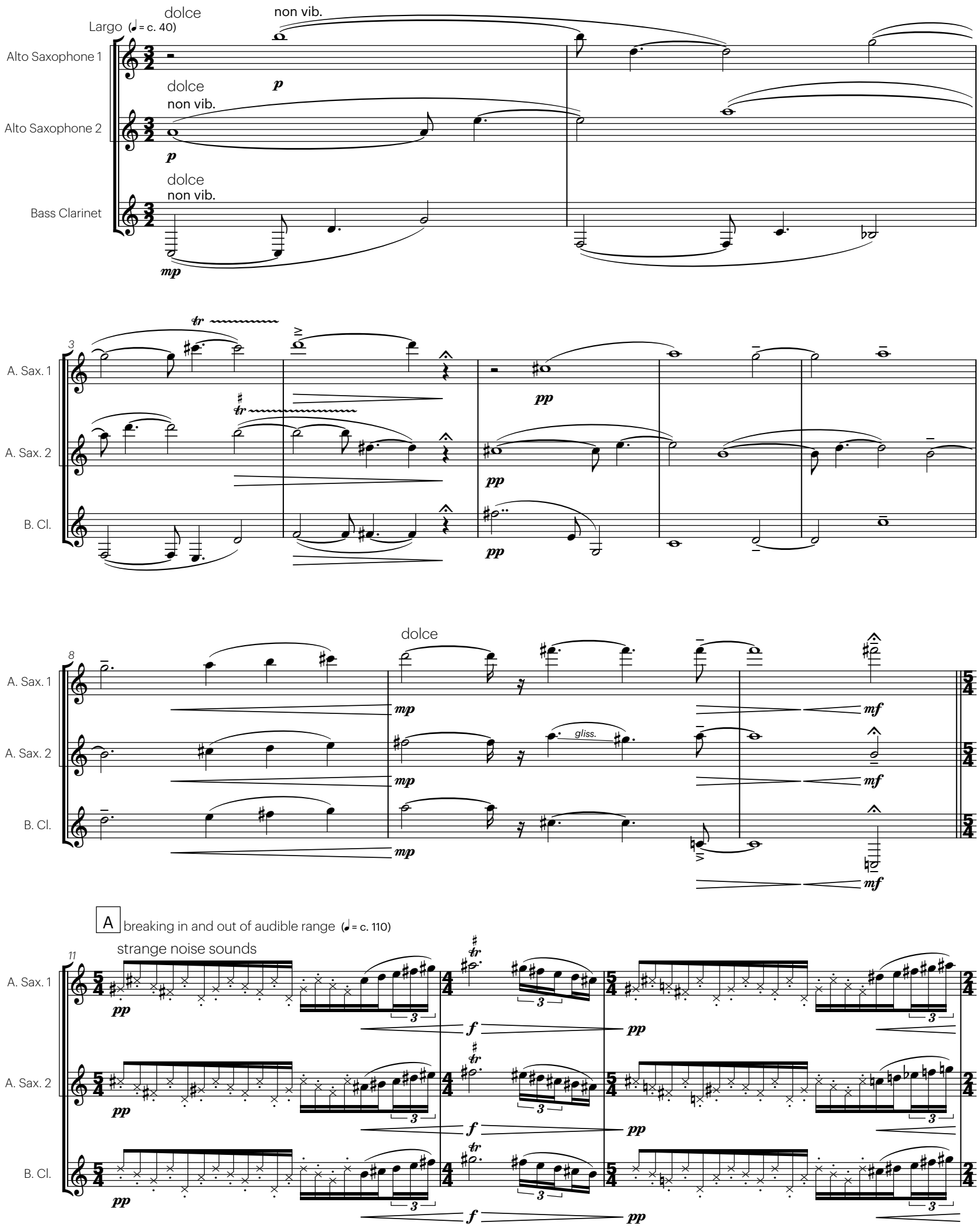
105
Vln
mp sub.
Pno
(Ped.)

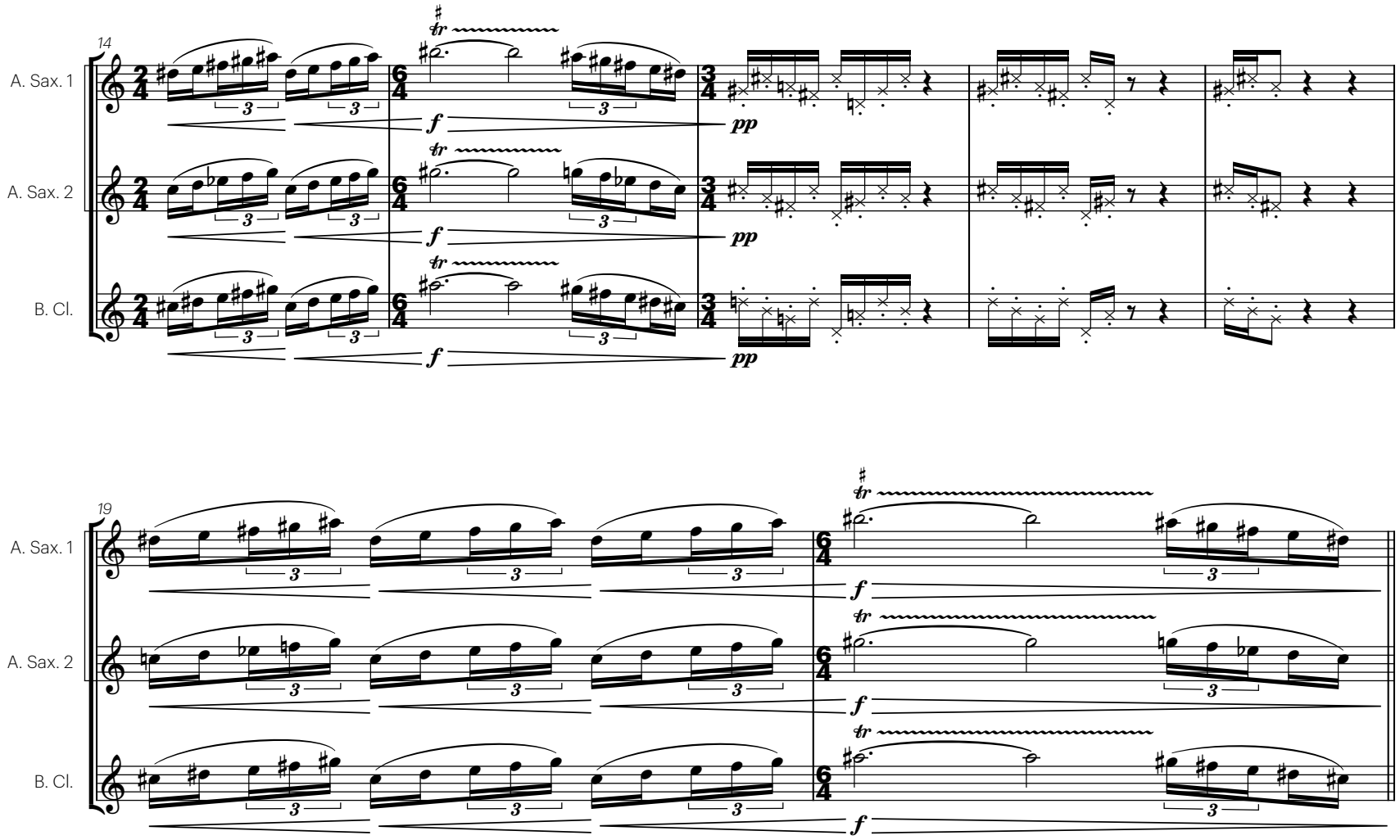
109
Vln
Pno
(Ped.)

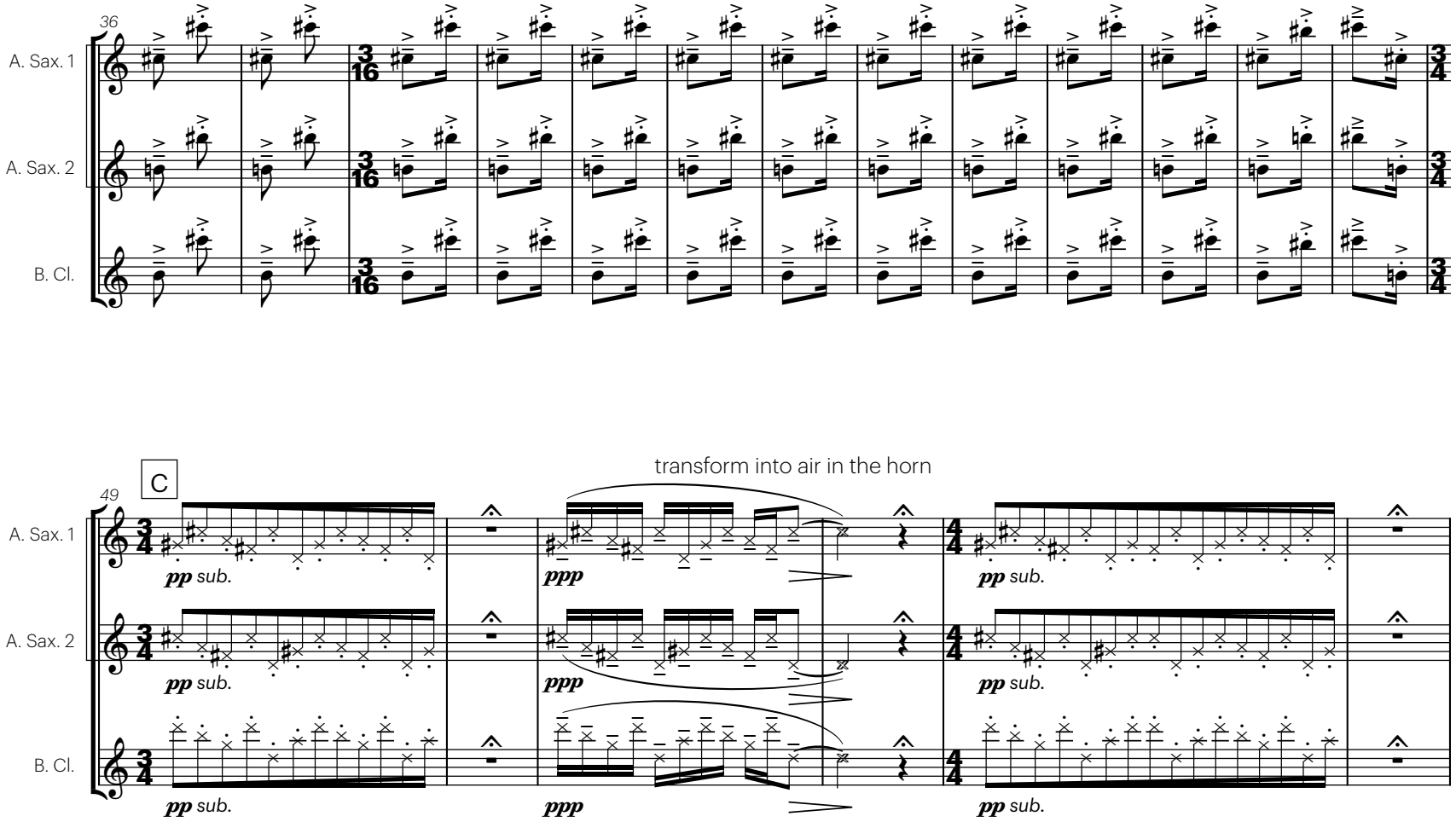
113
Vln
p sub.
Pno
(Ped.)
p sub.

117
Vln
ppp
Pno
ppp
(Ped.)

3. Where the world has not been broken up into fragments




14
A. Sax. 1
A. Sax. 2
B. Cl.
tr
f
pp
19
B
21
fp
26


36
A. Sax. 1
A. Sax. 2
B. Cl.
C
49
transform into air in the horn
pp sub.
ppp
55
transform into air in the horn
ppp
D
(♩= c. 70)
57
Slowly transform sound into pitched material
p

60

A. Sax. 1

A. Sax. 2

B. Cl.

63

A. Sax. 1

A. Sax. 2

B. Cl.

66

A. Sax. 1

A. Sax. 2

B. Cl.

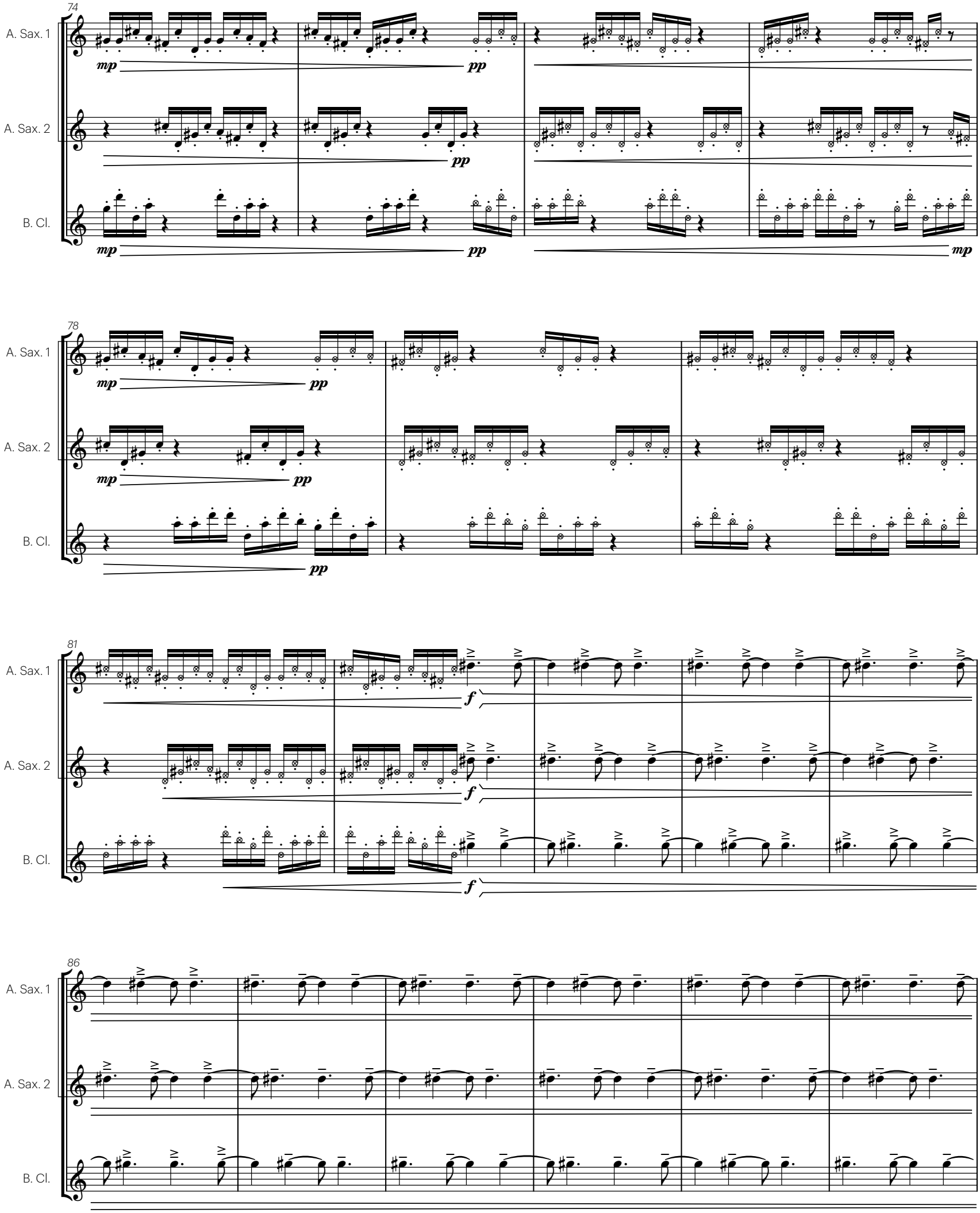
Half Air, Half Pitch; Oscillate as indicated via dynamics

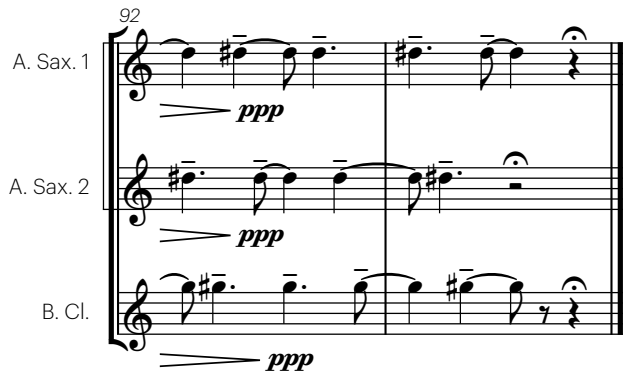
70

A. Sax. 1

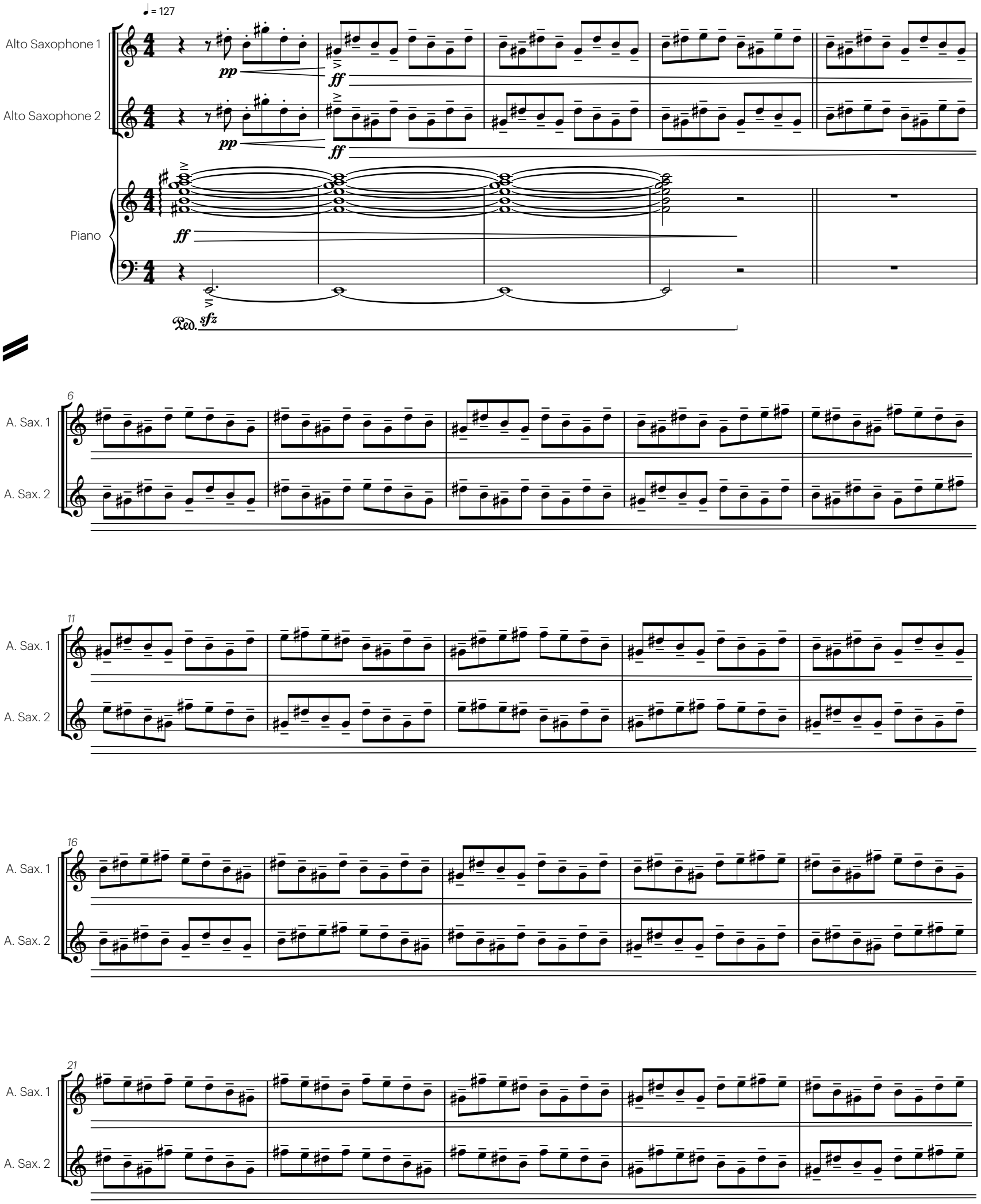
A. Sax. 2

B. Cl.


74
A. Sax. 1
A. Sax. 2
B. Cl.
mp
pp
78
81
f
86


92
A. Sax. 1
A. Sax. 2
B. Cl.
ppp
ppp
ppp

4. ... by narrow domestic walls



26

A. Sax. 1

A. Sax. 2

31

A. Sax. 1

A. Sax. 2

36

A. Sax. 1

A. Sax. 2

40

A. Sax. 1

A. Sax. 2

44

A

accelerando

A. Sax. 1

A. Sax. 2

Pno

sffz

Ped.

47

A. Sax. 1

A. Sax. 2

Pno

mf

52

A. Sax. 1

A. Sax. 2

Pno

57

A. Sax. 1

A. Sax. 2

Pno

sfz

sfz

62

A. Sax. 1

A. Sax. 2

Pno

67

A. Sax. 1

A. Sax. 2

Pno

B

73

A. Sax. 1

A. Sax. 2

Pno

Ped.

78

A. Sax. 1

A. Sax. 2

Pno

(Ped.)

83

A. Sax. 1

A. Sax. 2

Pno

p

(Ped.)

88

A. Sax. 1

A. Sax. 2

C

93

A. Sax. 1

A. Sax. 2

Freely

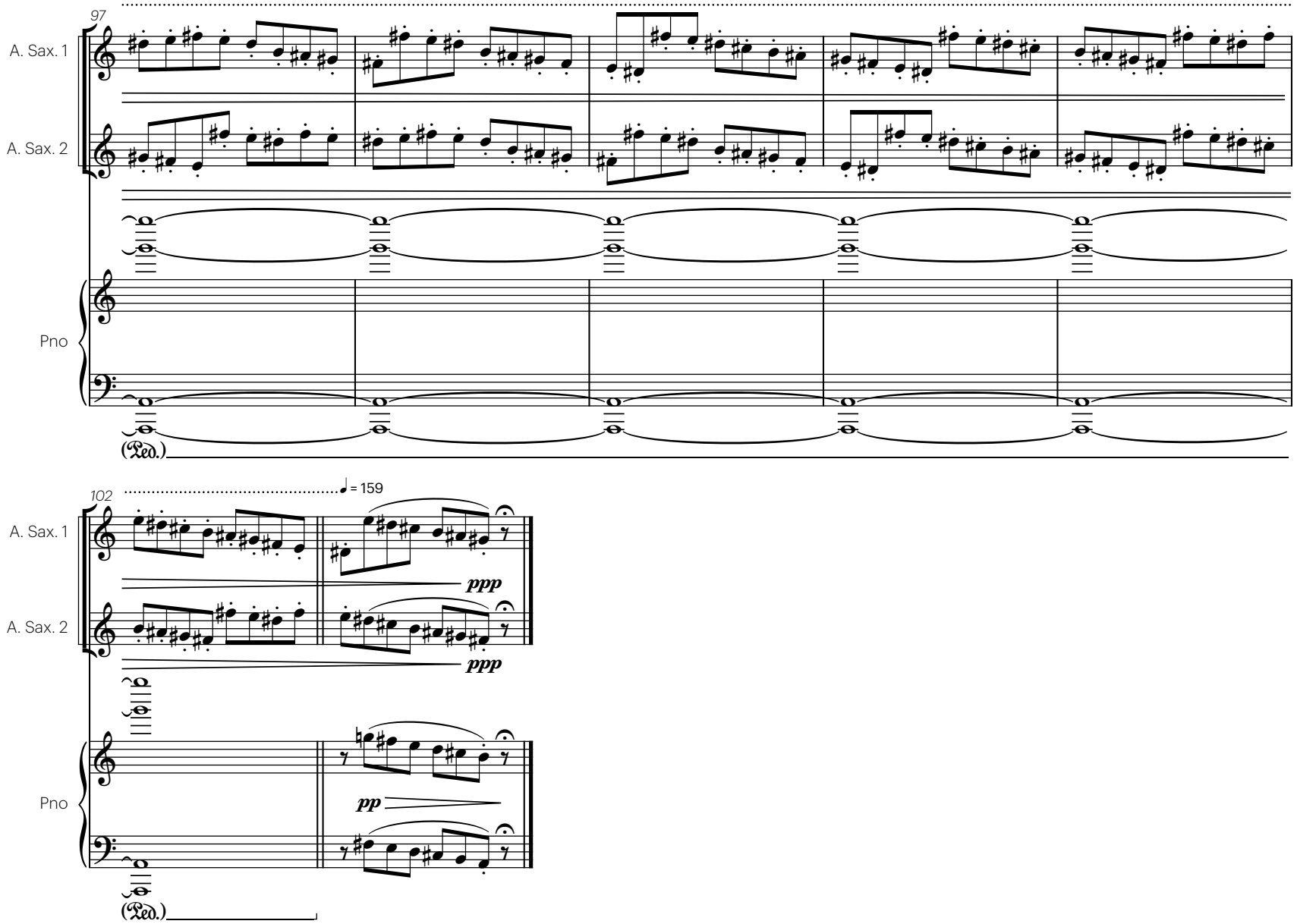
Pno

p

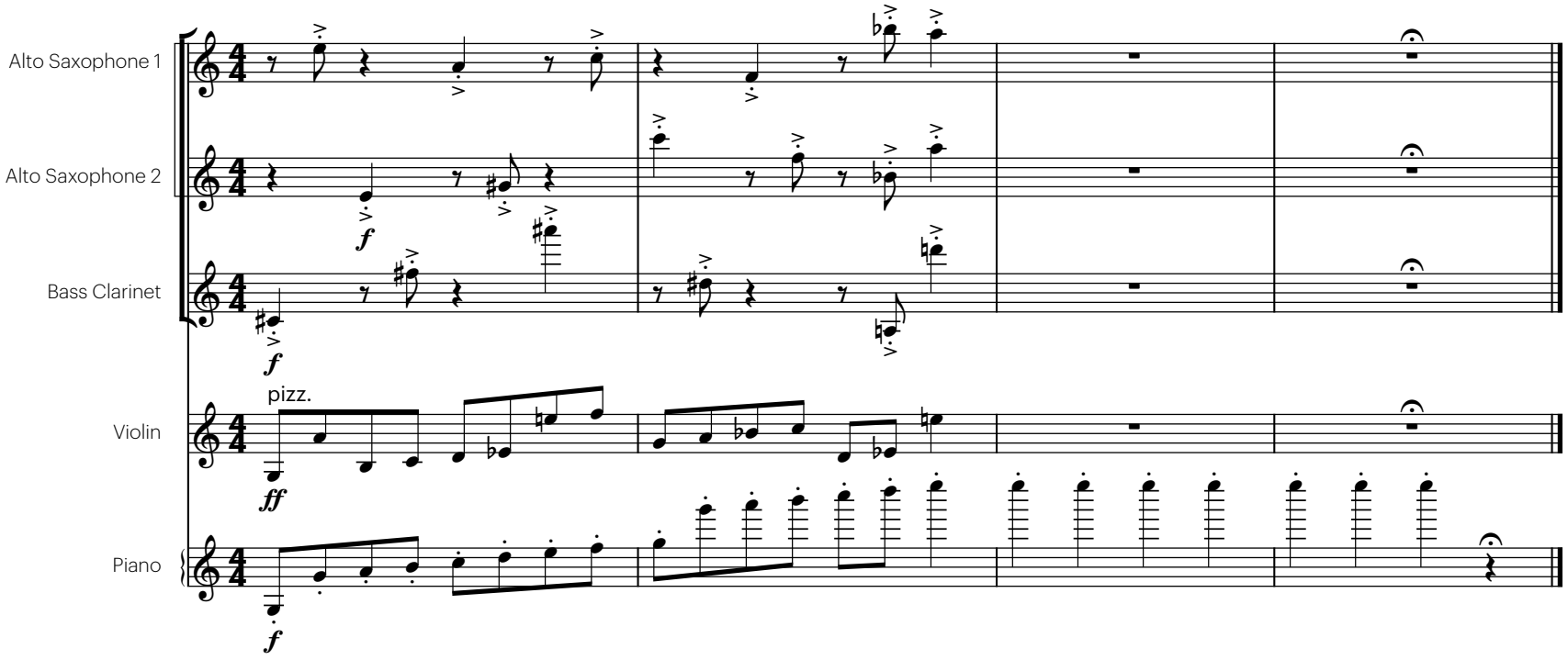
sffz

ff

(Ped.)


97
A. Sax. 1
A. Sax. 2
Pno
(Ped.)
102
♩ = 159
A. Sax. 1
A. Sax. 2
ppp
ppp
Pno
pp
(Ped.)

Interlude 1


Alto Saxophone 1
Alto Saxophone 2
Bass Clarinet
Violin
Piano
pizz.
f
ff

5. Where words come out from the depth of truth

total breath-y freedom; if the moment calls for it, deviate from the score and be a soloist (♩= c. 60)

Conductor Improvisation (Low->High)

Conductor is to guide full ensemble in improvisatory gestures,
using High->Low distinctions to indicate relative pitch;
While free for interpretation, arrows, trem., and "falls" (tails) are
used to indicate gliss, intensity, and falling lines respectively.

Con. Impv.

4

9

16

21

28

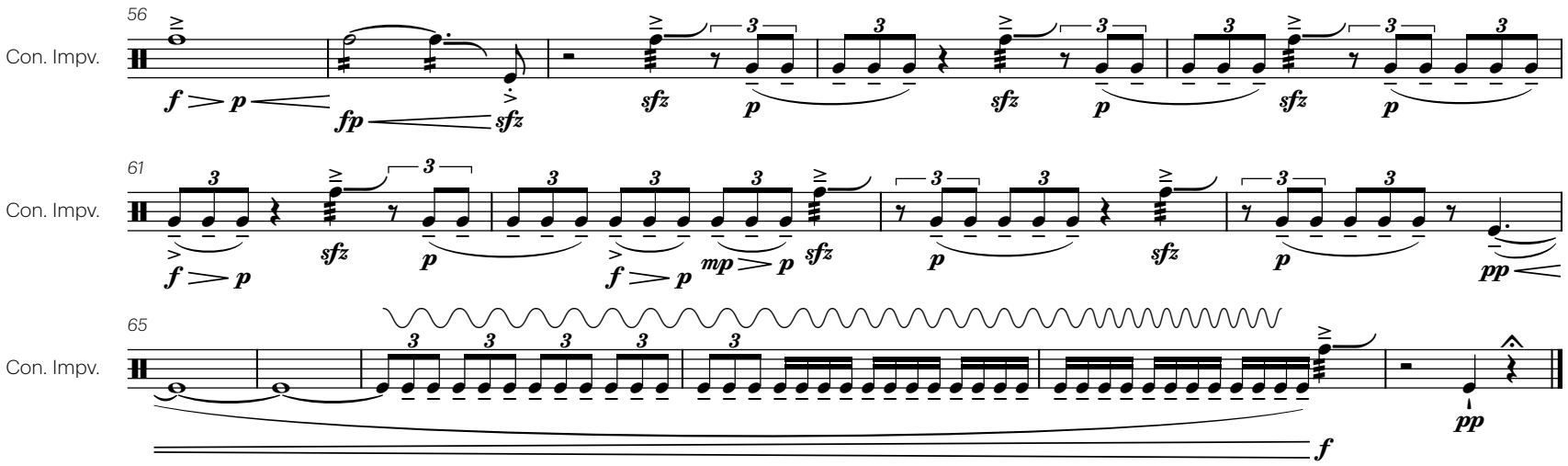
33

37

42

49

52


56
Con. Impv.
61
Con. Impv.
65
Con. Impv.

6. Where tireless striving stretches its arms towards perfection

with unrelenting monotony (♩ = c. 72)

Bass Clarinet

Violin

Piano

p

con sord.

p

mf

5

B. Cl.

Vln

Pno

f

9

B. Cl.

Vln

Pno

mp

13

B. Cl.

f

ff

Vln

Pno

p

17

B. Cl.

mp

Vln

Pno

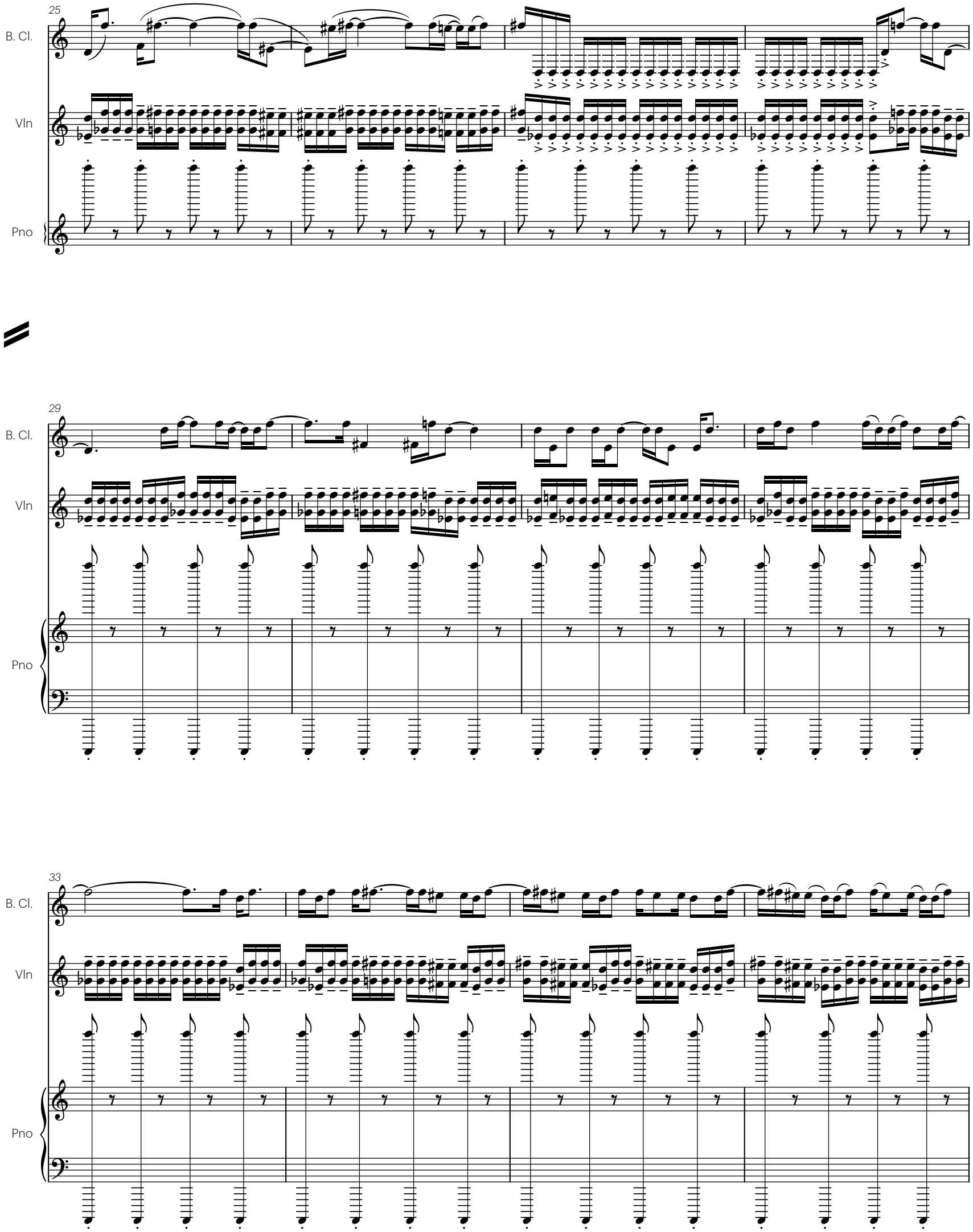
21

B. Cl.

f

Vln

Pno


25
B. Cl.
Vln
Pno
29
B. Cl.
Vln
Pno
33
B. Cl.
Vln
Pno

37

B. Cl.

Vln

Pno

41

B. Cl.

fp *f*

Vln

fp *f*

p sub.

Pno

f

f

45

B. Cl.

Vln

Pno

48

B. Cl.

Vln

Pno

51

B. Cl.

Vln

Pno

54

B. Cl.

fp

Vln

fp

Pno

57

B. Cl.

Vln

Pno

61

B. Cl.

Vln

Pno

65

B. Cl.

Vln

Pno

69

B. Cl.

Vln

Pno

72

B. Cl.

Vln

Pno

75

B. Cl.

Vln

Pno

78

B. Cl.

Vln

Pno

81

B. Cl.

Vln

Pno

84

B. Cl.

Vln

Pno

87

B. Cl.

Vln

Pno

90

B. Cl.

Vln

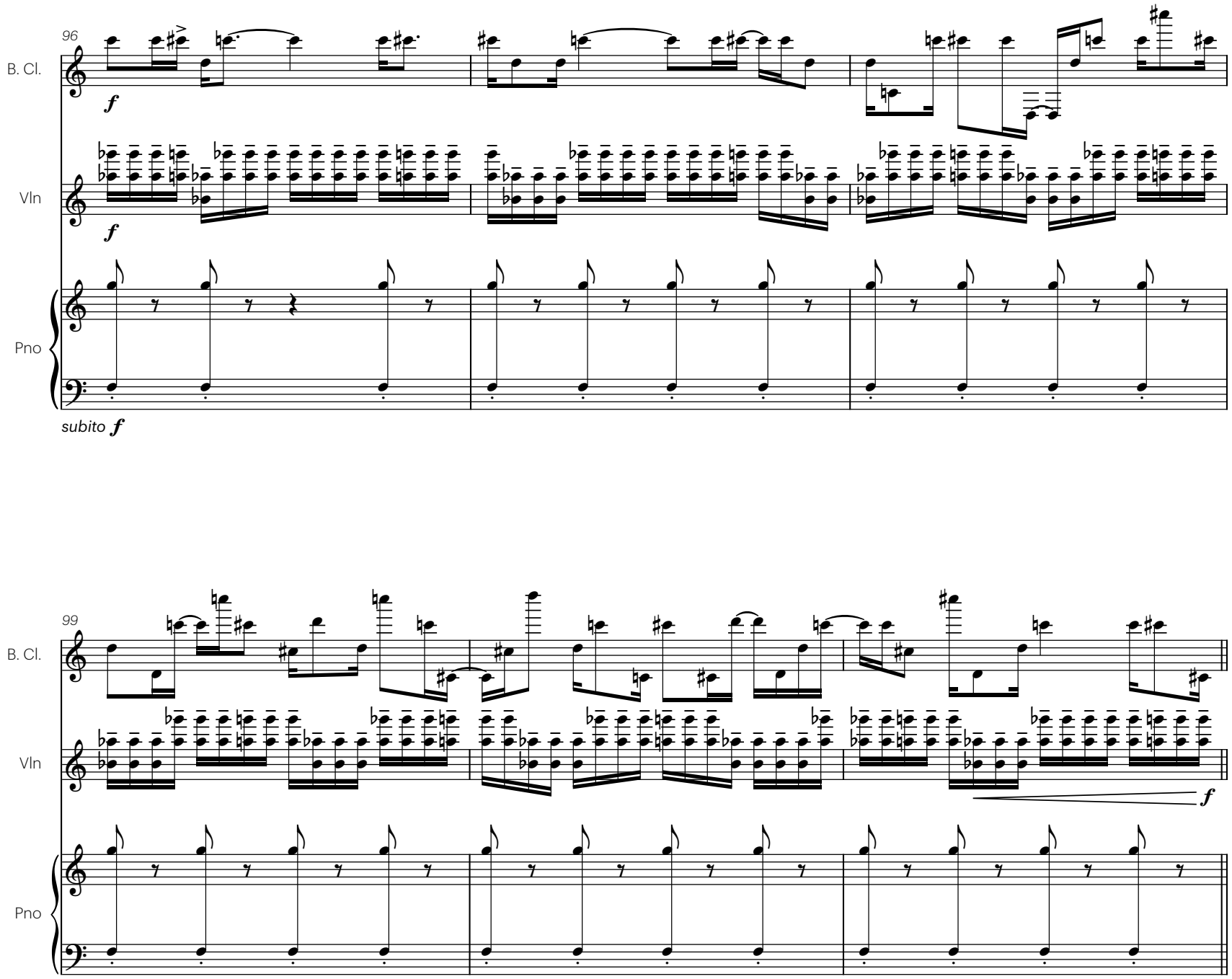
Pno

93

B. Cl.

Vln

Pno


96
B. Cl.
Vln
Pno
f
f
subito f
99
B. Cl.
Vln
Pno
f
102
B. Cl.
Vln
Pno
p sub.
pizz.
p
f
p

7. Tuning Dance

learn to resonate with local bodies ♩= 60

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Violin

Piano

non vib.

p

f

Ped.

4

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Ped.)

8

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

pp

pp

pp

ff

Ped.

12

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Ped.)

16

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

n f

n f

n f

n f

(Ped.)

20

ord.

ord.

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

pp

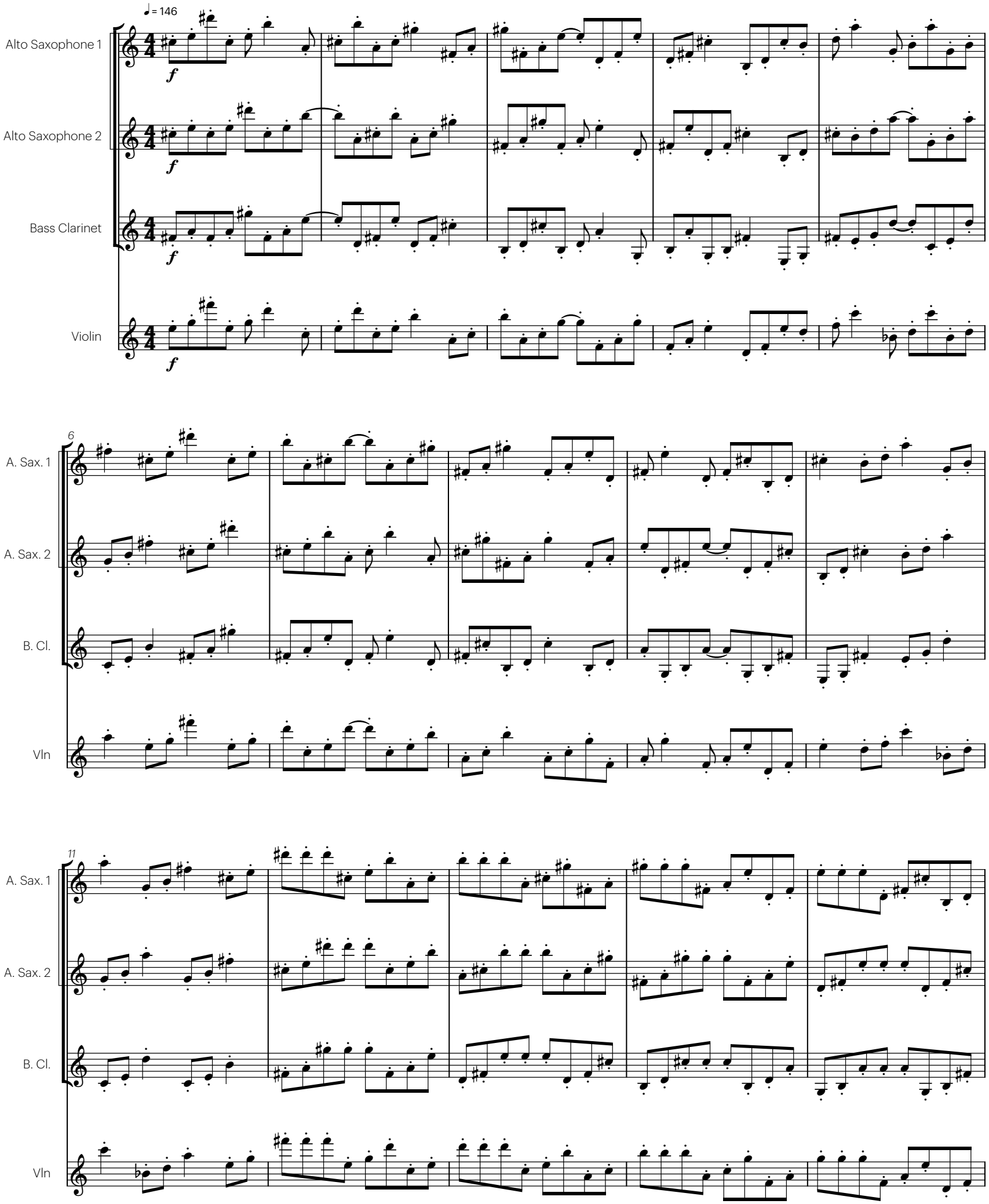
pp

pp

pp

(Ped.)

8. Where the clear stream of reason has not lost its way into the desert sand of dead habit



16

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

21

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

26

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

31

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

36

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

41

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

p sub. *f* *p sub.*

46

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

51

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

56

A. Sax. 1

A. Sax. 2

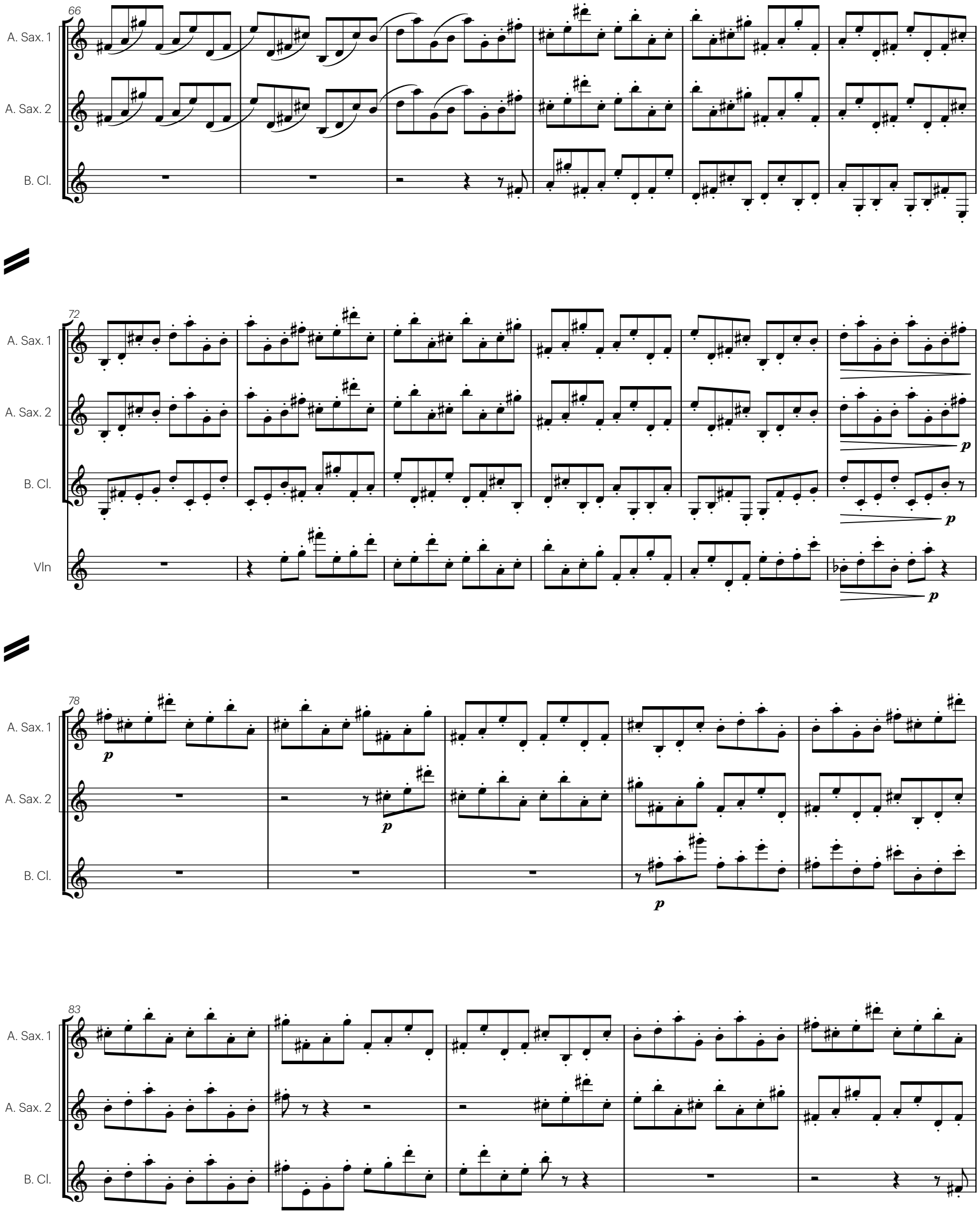
B. Cl.

Vln

61

A. Sax. 1

A. Sax. 2


66
A. Sax. 1
A. Sax. 2
B. Cl.
72
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
p
p
p
78
A. Sax. 1
A. Sax. 2
B. Cl.
p
p
p
83
A. Sax. 1
A. Sax. 2
B. Cl.

88

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

mp

mp

pizz.

p

94

A. Sax. 1

A. Sax. 2

Vln

100

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

mp

106

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

111

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

117

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

sffz

122

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

f

128

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

p sub.

134

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

pp

140

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

145

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

sfz sfz

sfz sfz

sfz

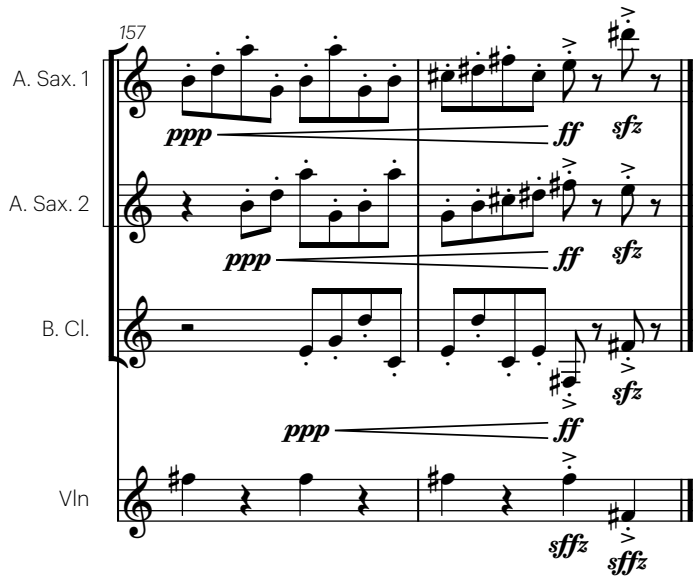
151

A. Sax. 1

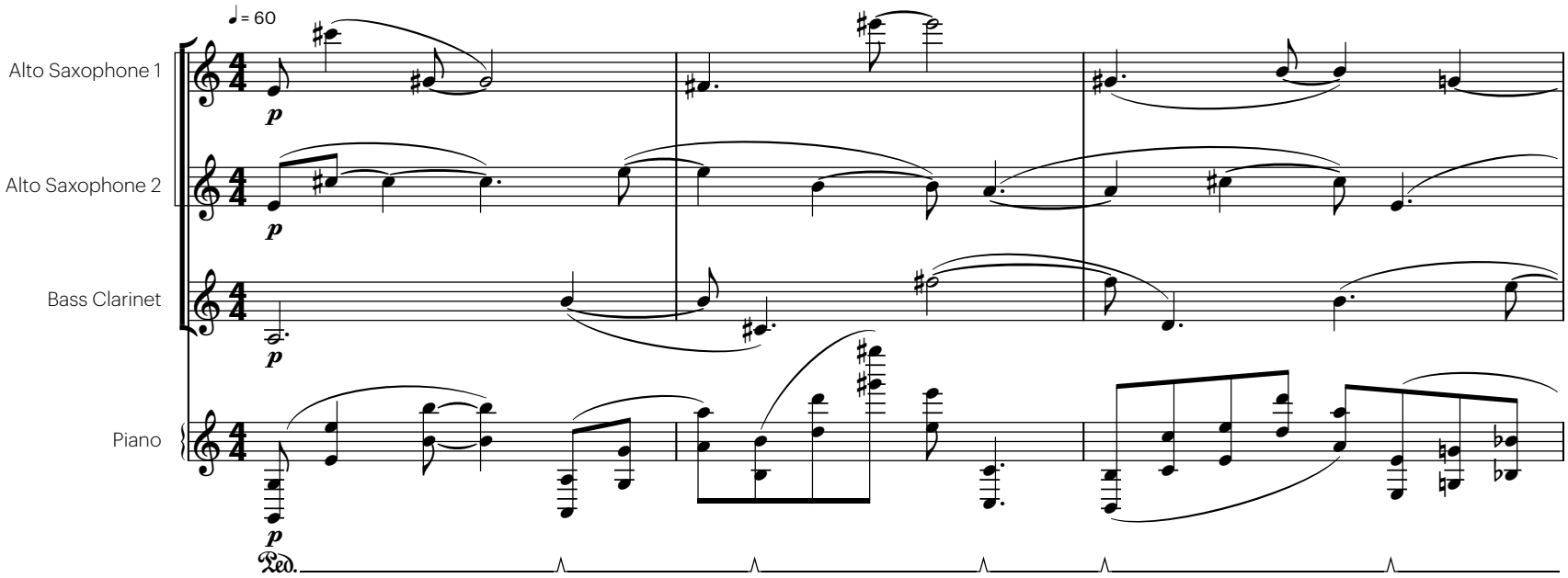
A. Sax. 2

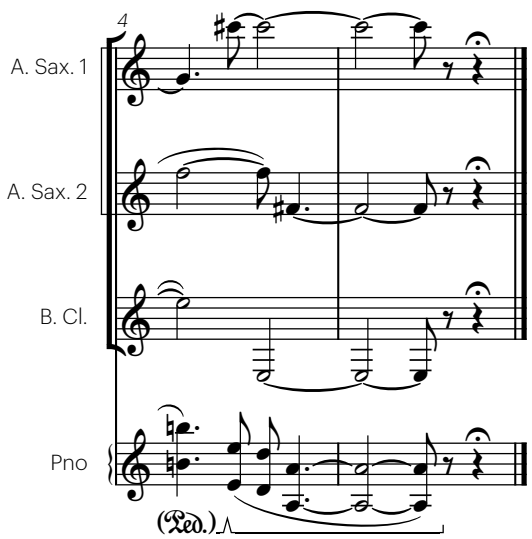
B. Cl.

Vln

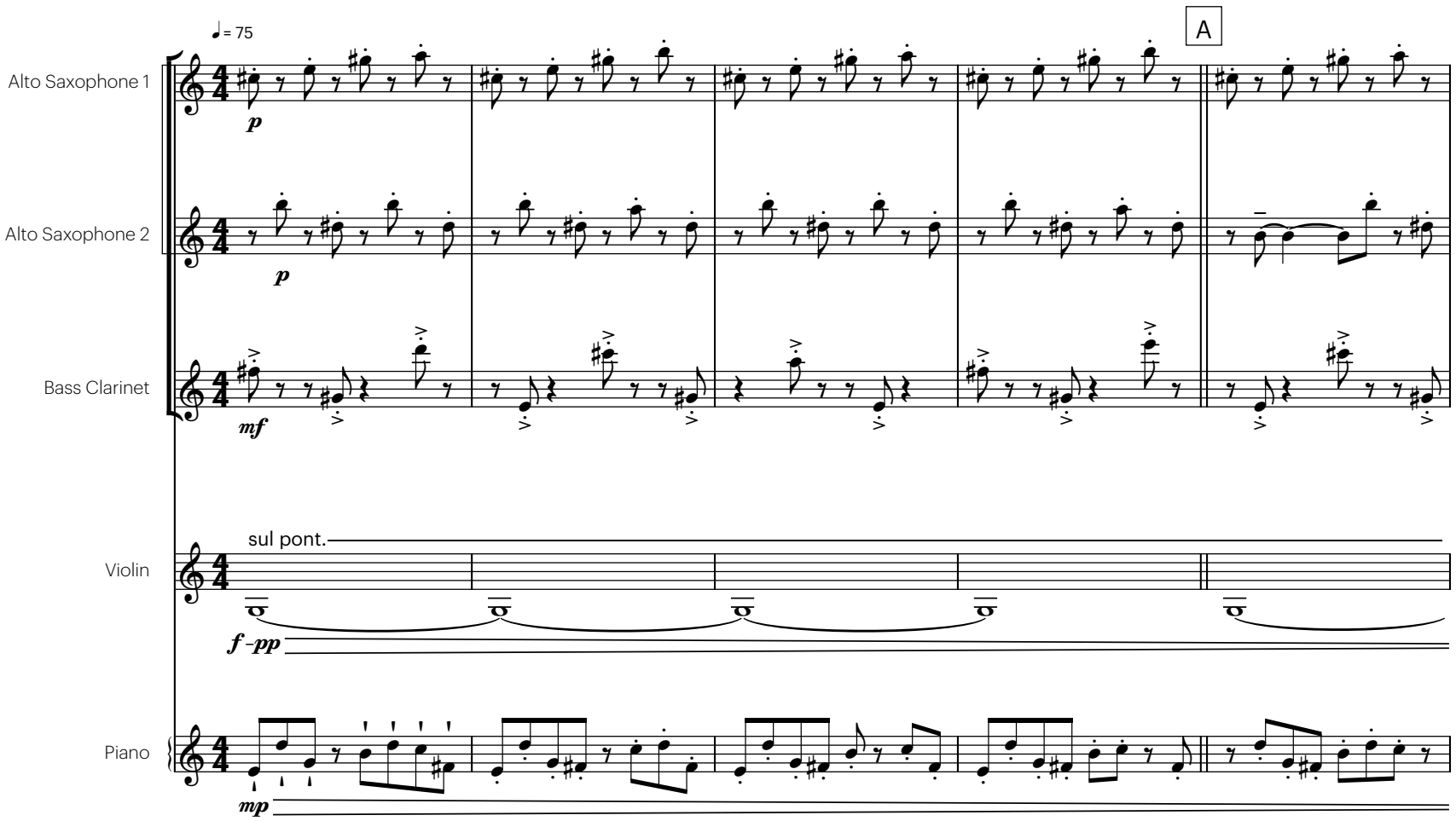

157
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
ppp
ff
sfz
sffz

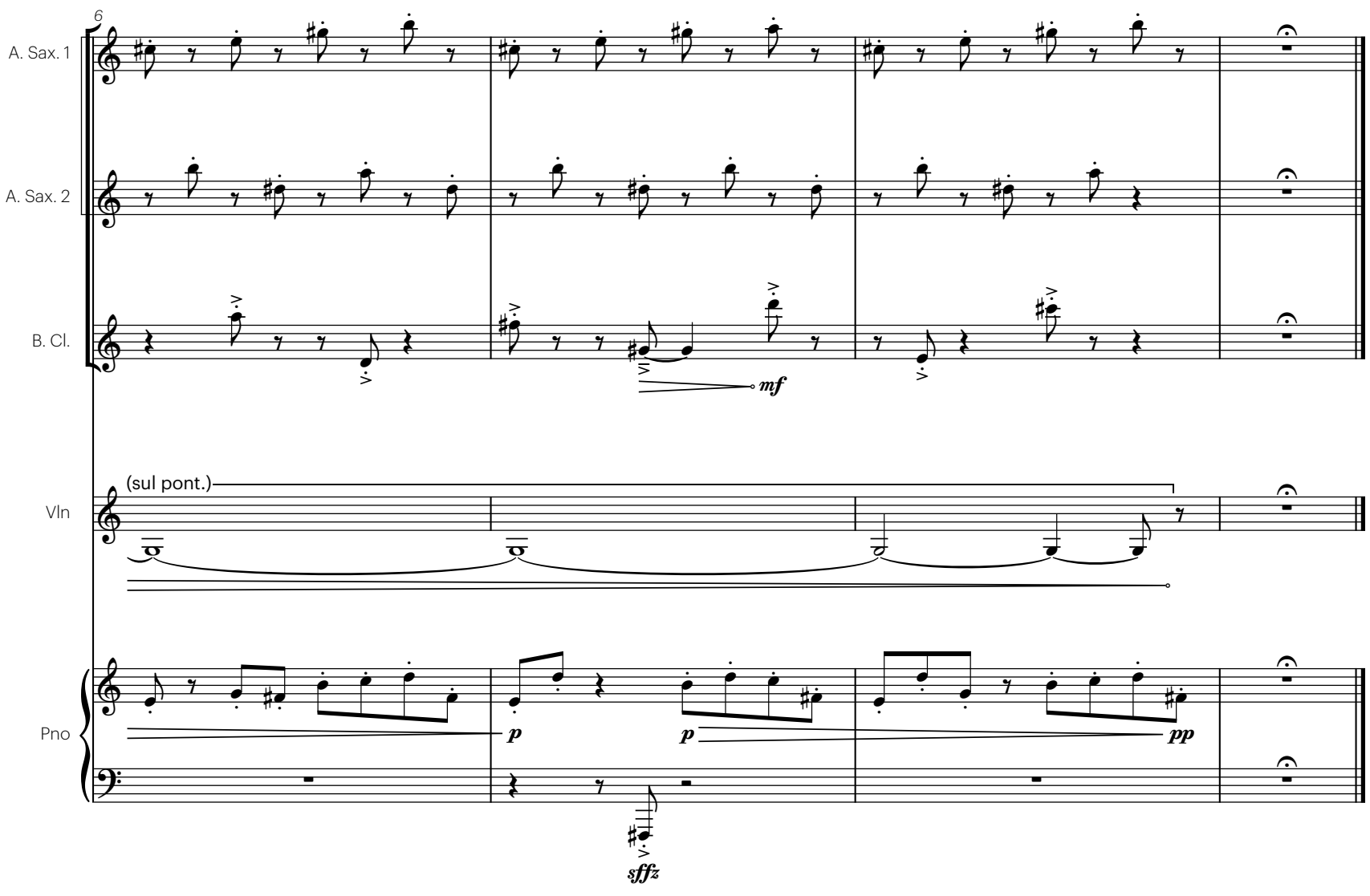
Interlude 2


♩= 60
Alto Saxophone 1
Alto Saxophone 2
Bass Clarinet
Piano
p
Ped.


4
A. Sax. 1
A. Sax. 2
B. Cl.
Pno
(Ped.)

9. Where the mind is led forward by thee into ever-widening thought and action





10. Conductor Resistance

Alla marcia ♩= 120

Conductor Improvisation (Low->High)

ppp

4

Con. Impv.

6

A. Sax. 2

B. Cl.

Con. Impv.

p

Pno

8

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

p

10

Con. Impv.

13

A. Sax. 2

B. Cl.

Con. Impv.

Pno

15

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

18

A. Sax. 2

B. Cl.

Con. Impv.

Pno

25

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

mp

28

A. Sax. 1

A. Sax. 2

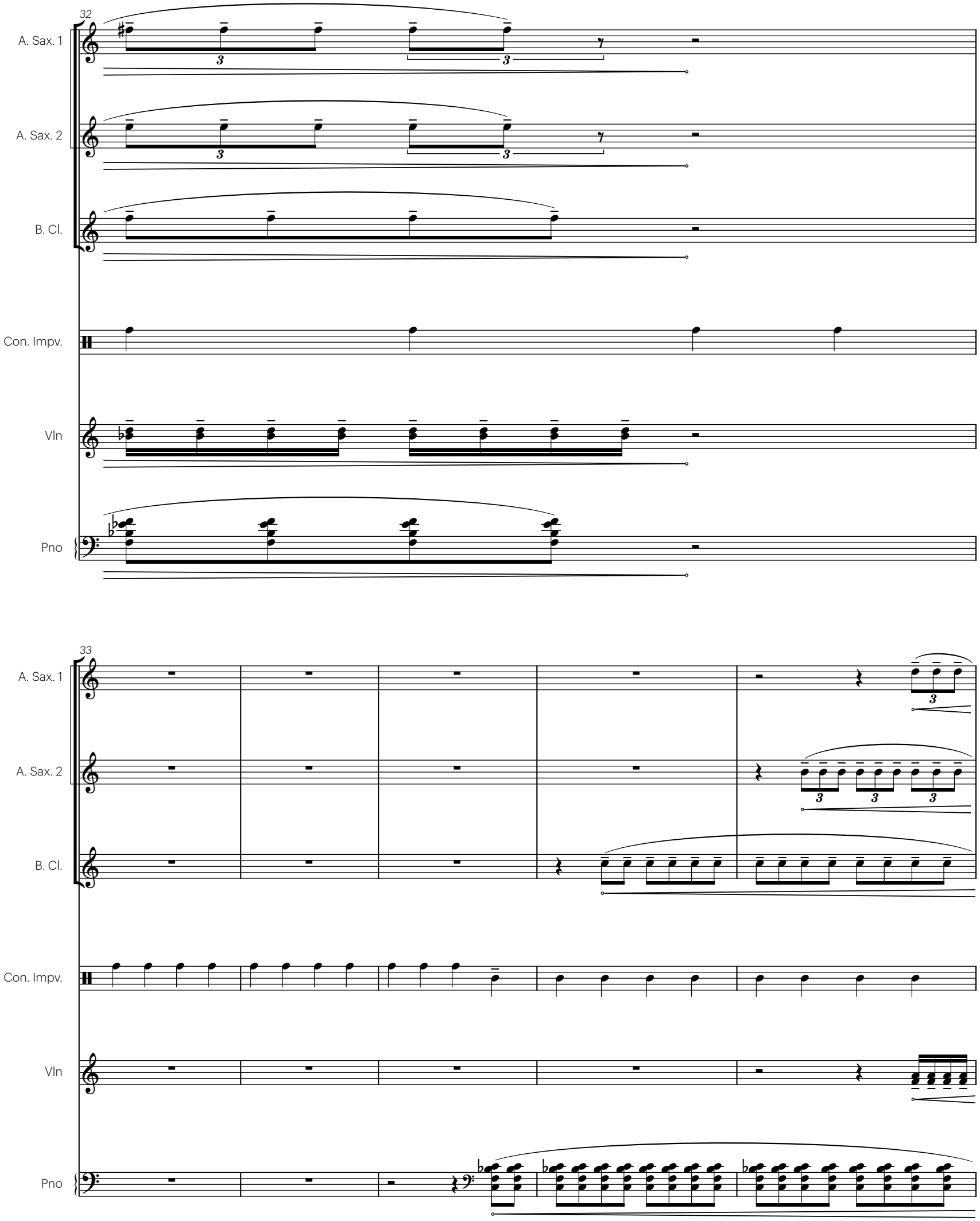
B. Cl.

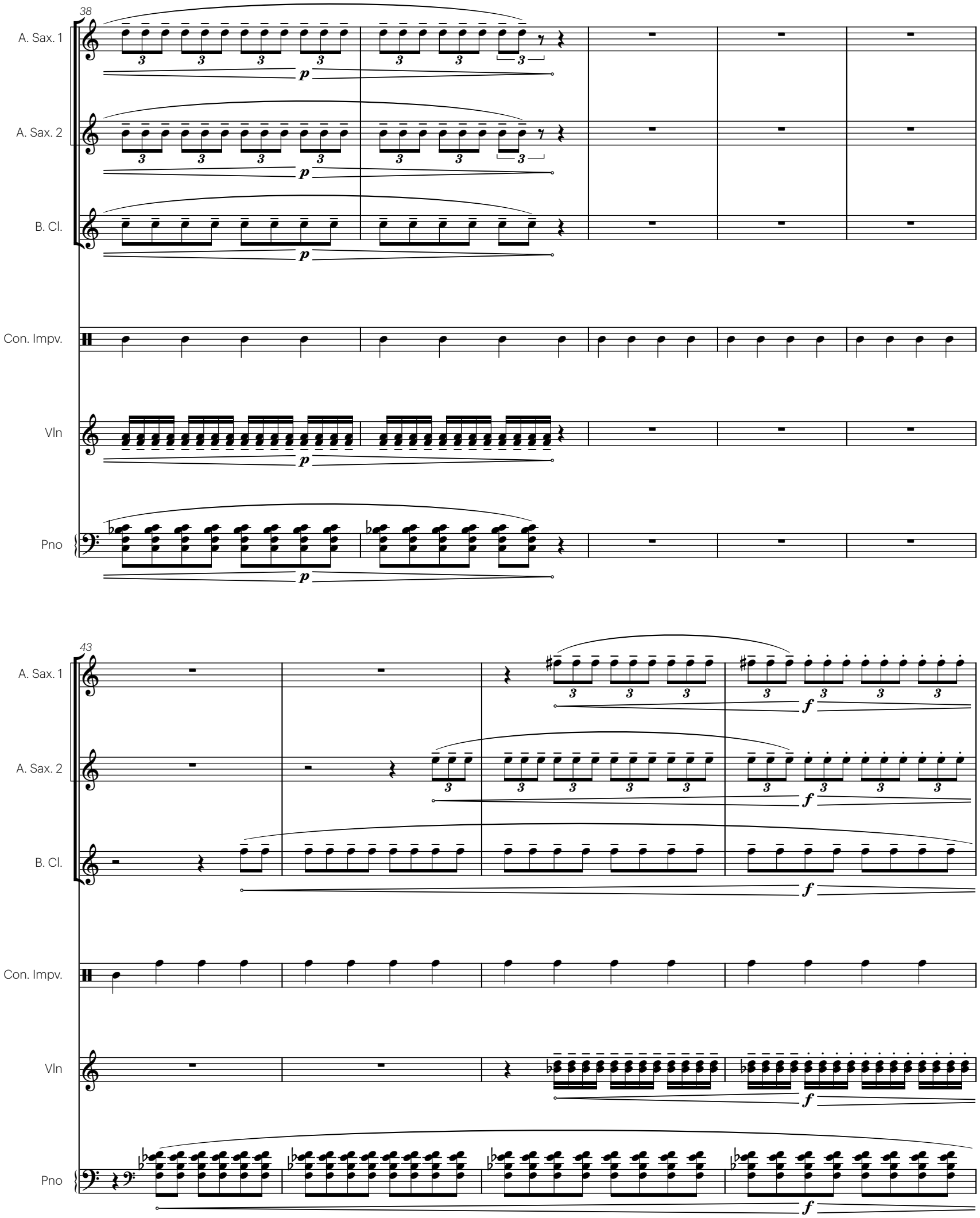
Con. Impv.

Vln

Pno

p


32
A. Sax. 1
A. Sax. 2
B. Cl.
Con. Impv.
Vln
Pno
33
A. Sax. 1
A. Sax. 2
B. Cl.
Con. Impv.
Vln
Pno


38
A. Sax. 1
A. Sax. 2
B. Cl.
Con. Impv.
Vln
Pno
p
43
A. Sax. 1
A. Sax. 2
B. Cl.
Con. Impv.
Vln
Pno
f

47

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

To Cond.

Vln

Pno

Ped.

51

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

55

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

59

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

63

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

67

A. Sax. 1

A. Sax. 2

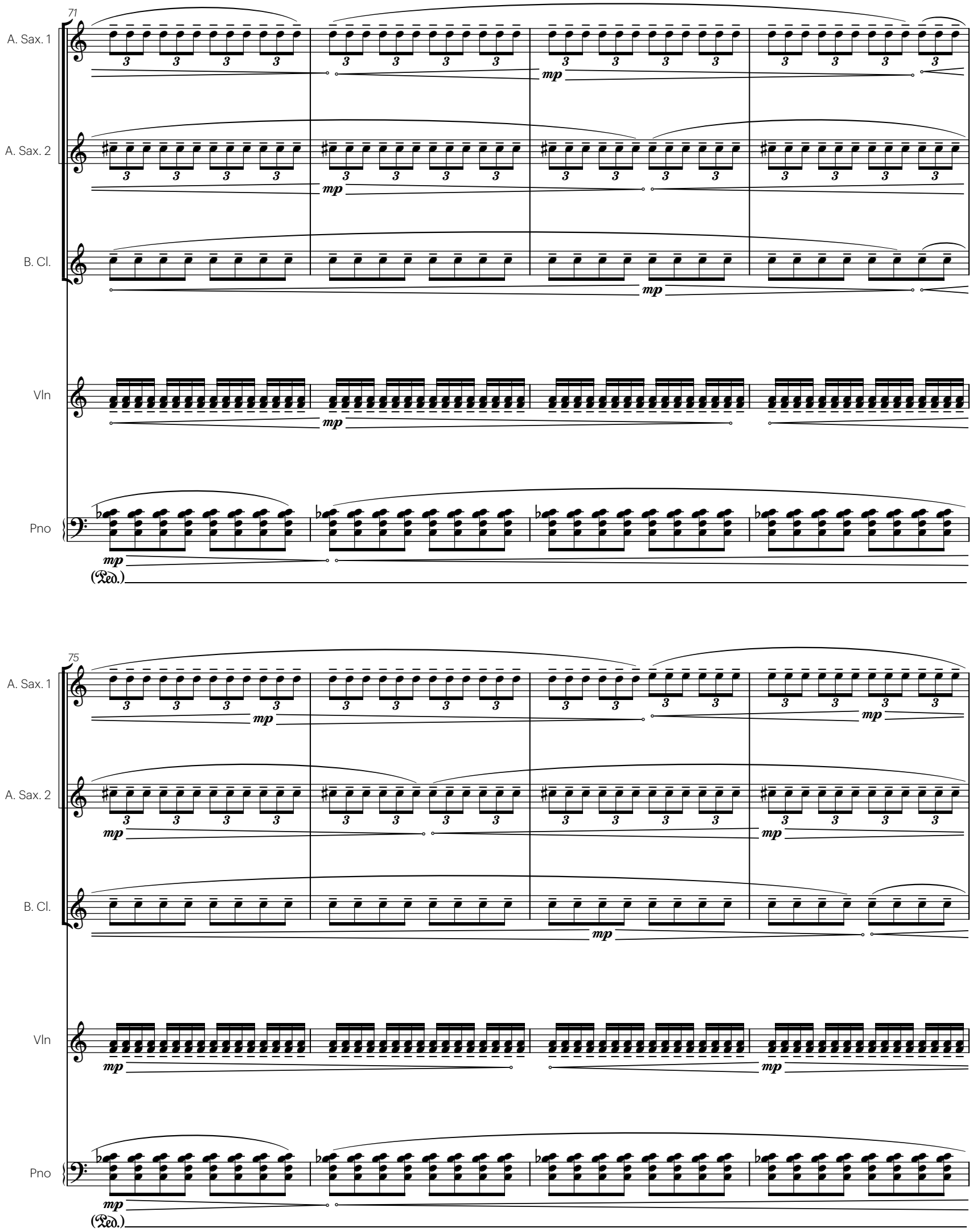
B. Cl.

Vln

Pno

mp

(Ped.)


71
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)
75
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)

79

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f

mp

(Ped.)

83

A. Sax. 1

A. Sax. 2

B. Cl.

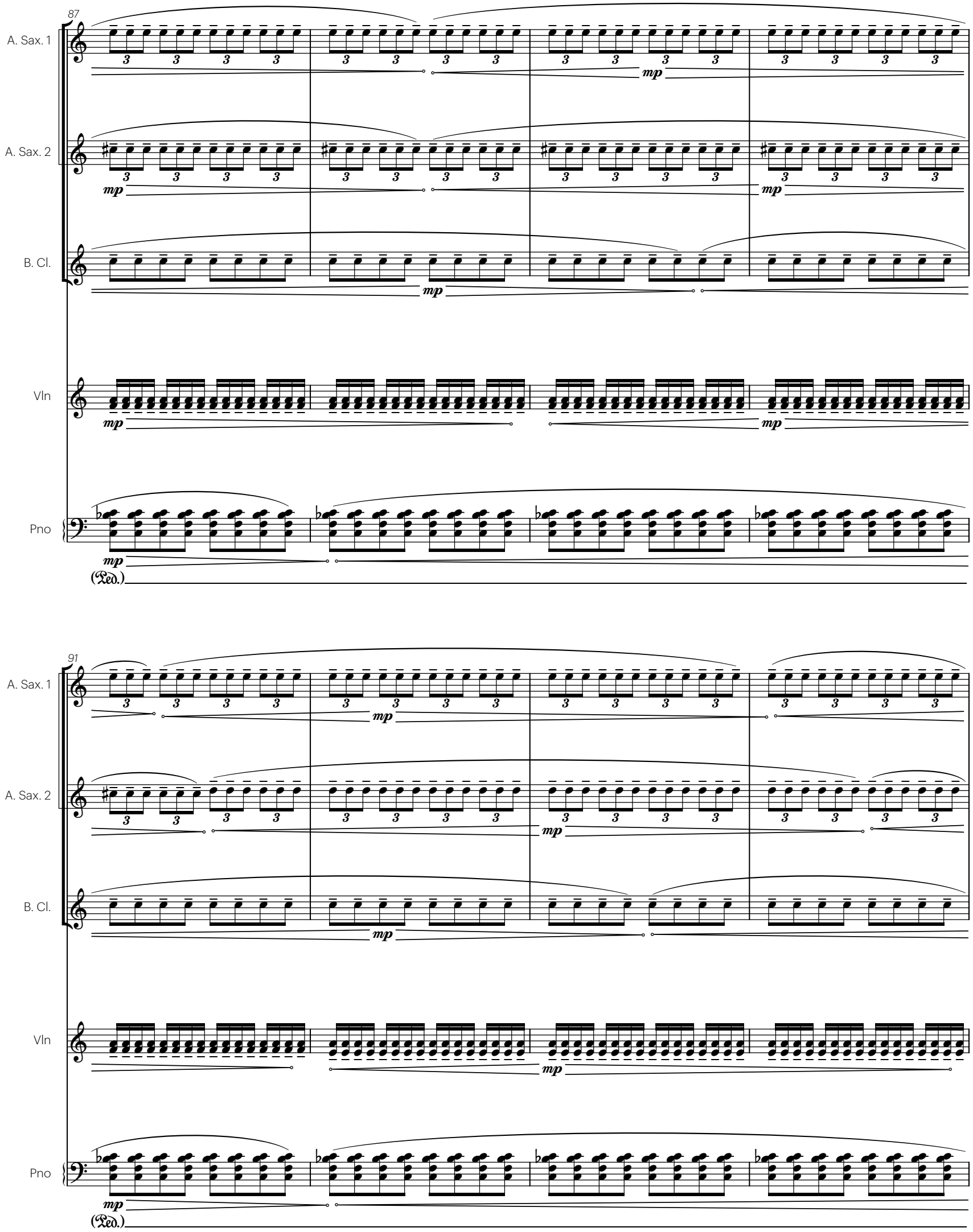
Vln

Pno

p

mp

(Ped.)


87
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)
91
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)

95

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

99

A. Sax. 1

A. Sax. 2

B. Cl.

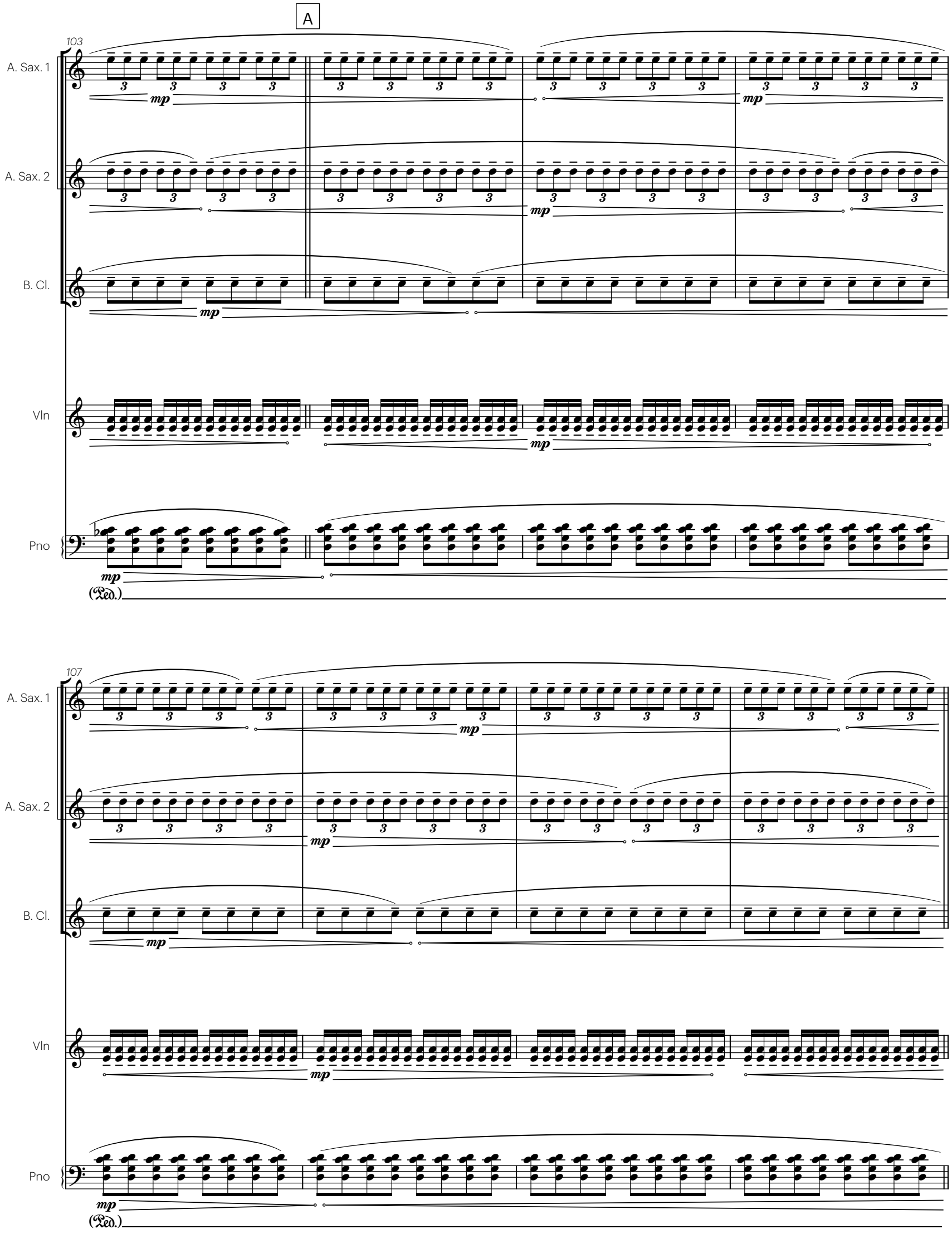
Vln

Pno

f

mp

(Ped.)


A
103
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)
107
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)

B

111

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

ff

mp

(Ped.)

115

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

119

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

122

A. Sax. 1

A. Sax. 2

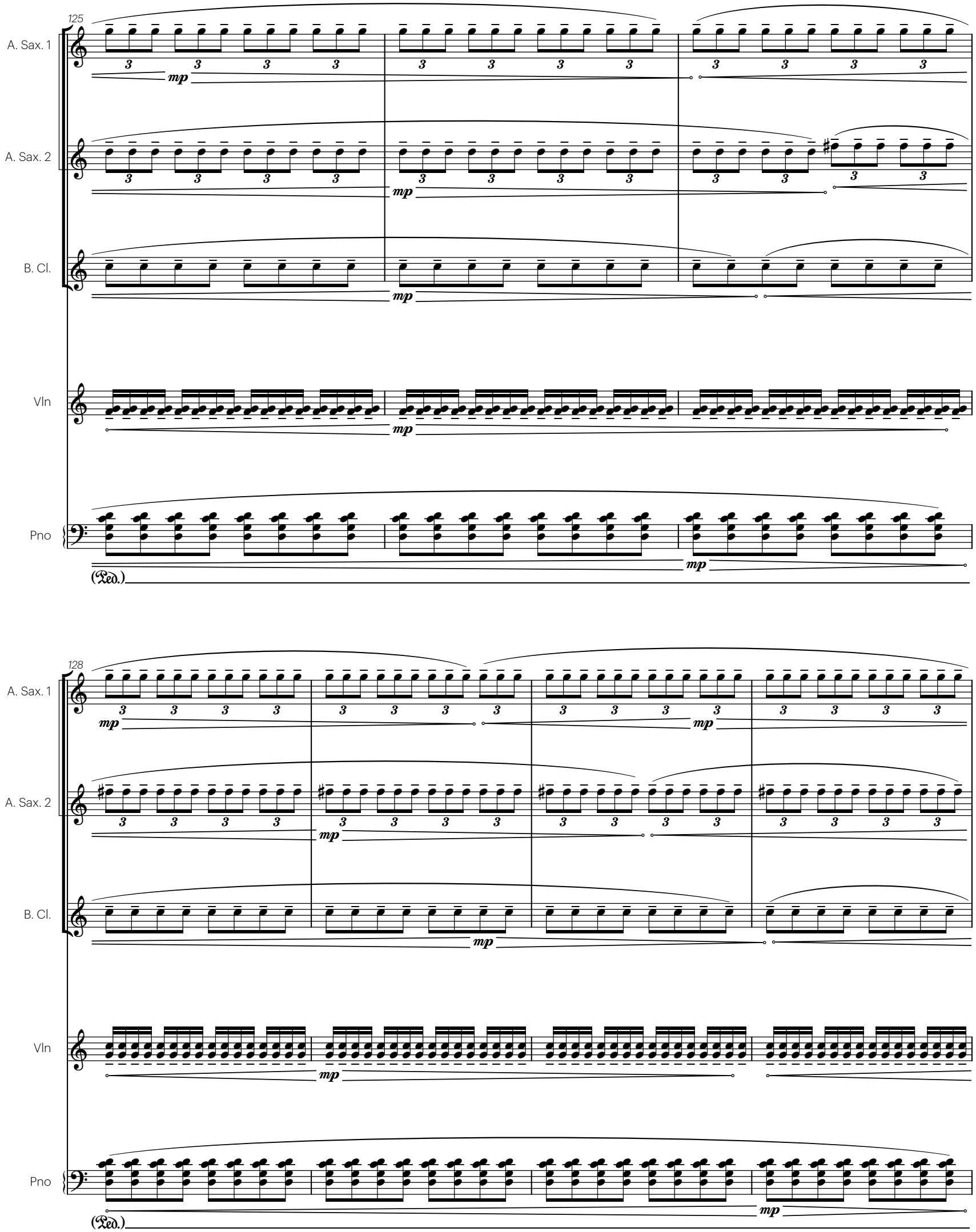
B. Cl.

Vln

Pno

mp

(Ped.)


125
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)
128
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)

132

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mf

(Ped.)

136

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

140

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

144

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

148

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

152

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

155

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

158

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

C

161

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

165

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

169

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

f

mp

f

mp

f

(Ped.)

173

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

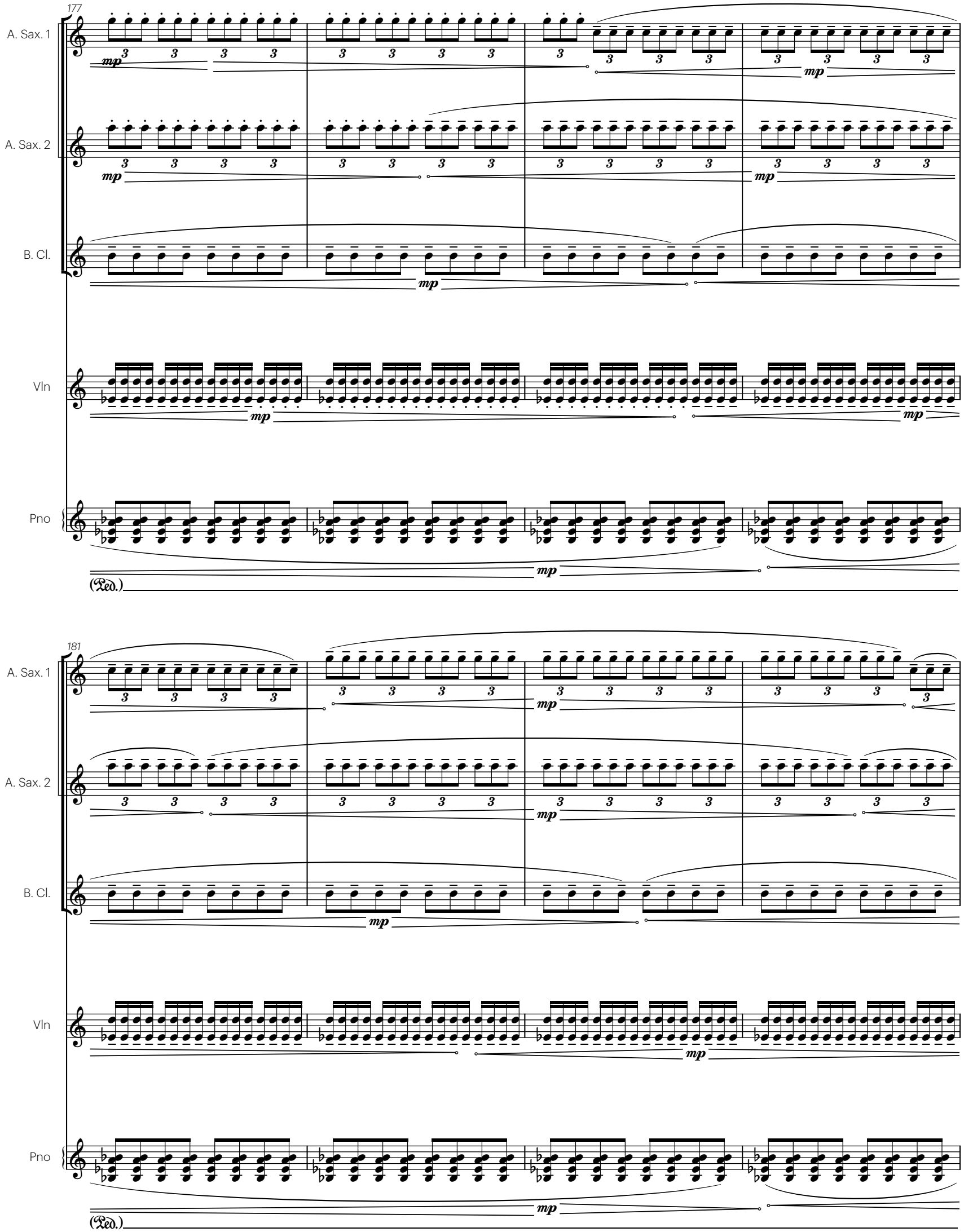
mp

mp

mp

mp

(Ped.)


177
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)
181
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
mp
(Ped.)

185

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f

mp

(Ped.)

189

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

192

D

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

196

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

200

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

204

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

208

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

212

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

216

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

E

220

224

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

228

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

f

(Ped.)

232

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

236

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

240

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

244

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

248

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f *mf* *mp*

(Ped.)

252

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf *mp*

(Ped.)

256

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

mp

(Ped.)

260

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

mp

(Ped.)

264

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

268

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

271

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

274

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

277

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

280

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

(Ped.)

283

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

fp

n

(Ped.)

287

F

f

291

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

ff

mp

(Ped.)

295

A. Sax. 1

A. Sax. 2

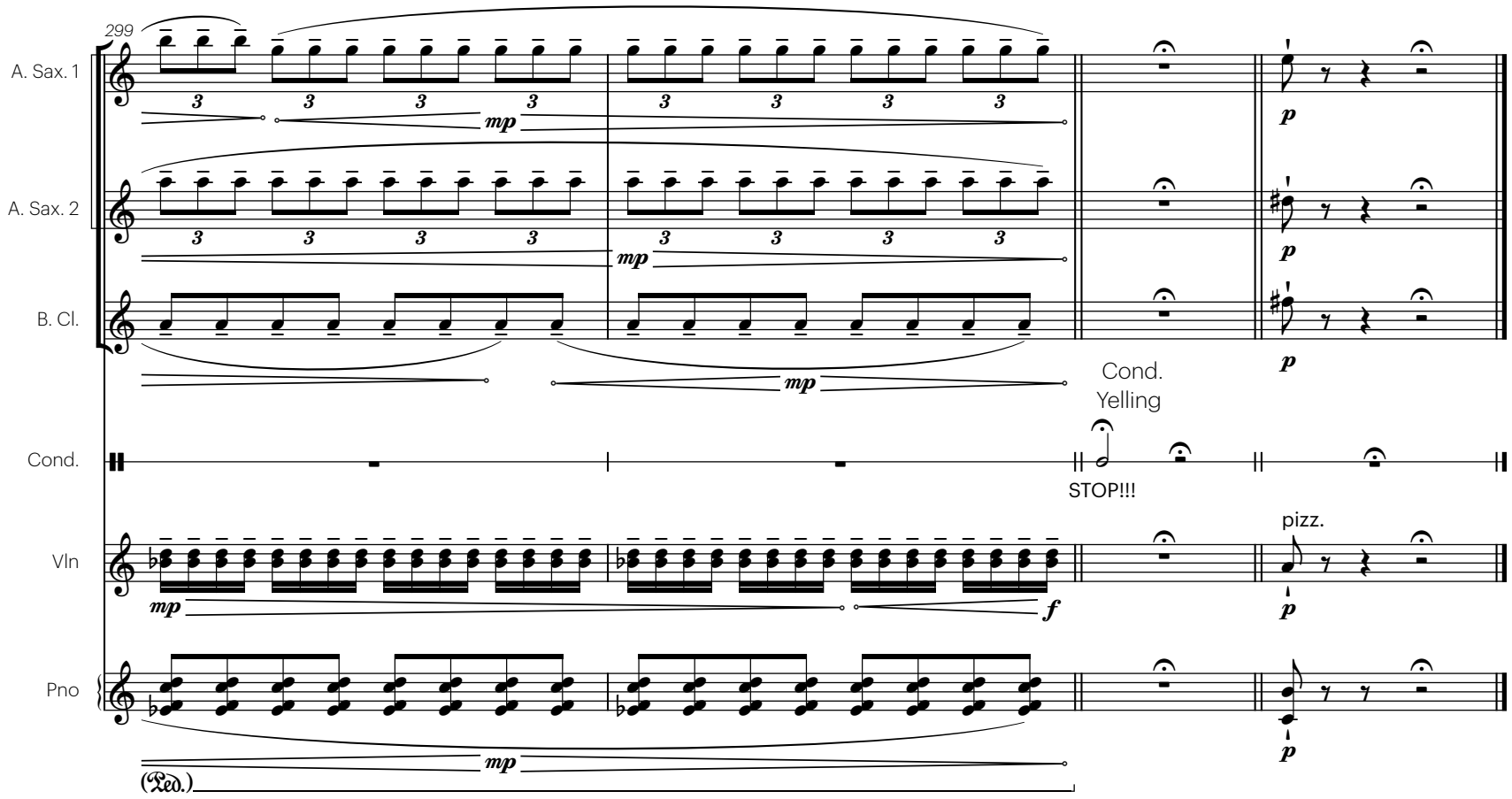
B. Cl.

Vln

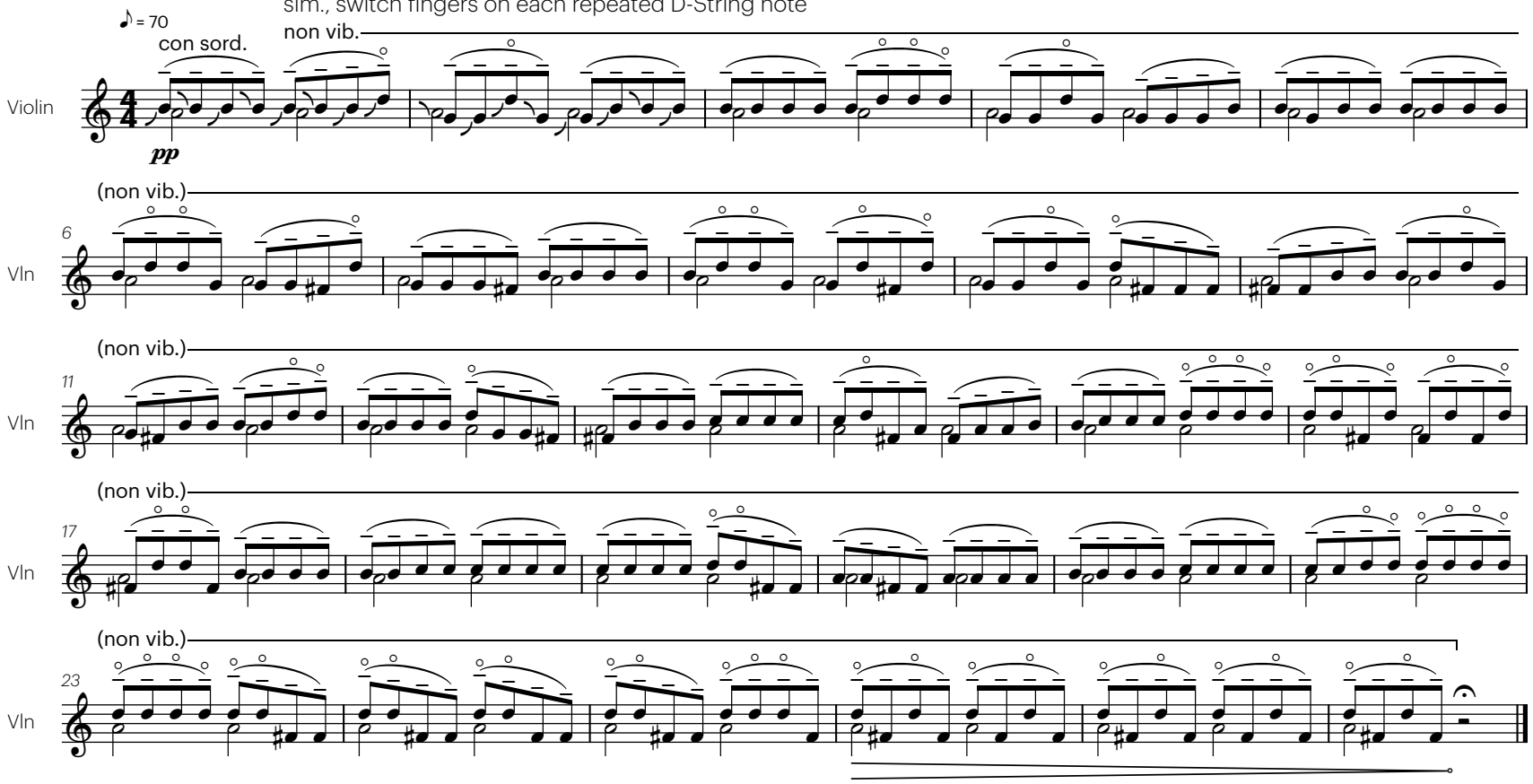
Pno

mp

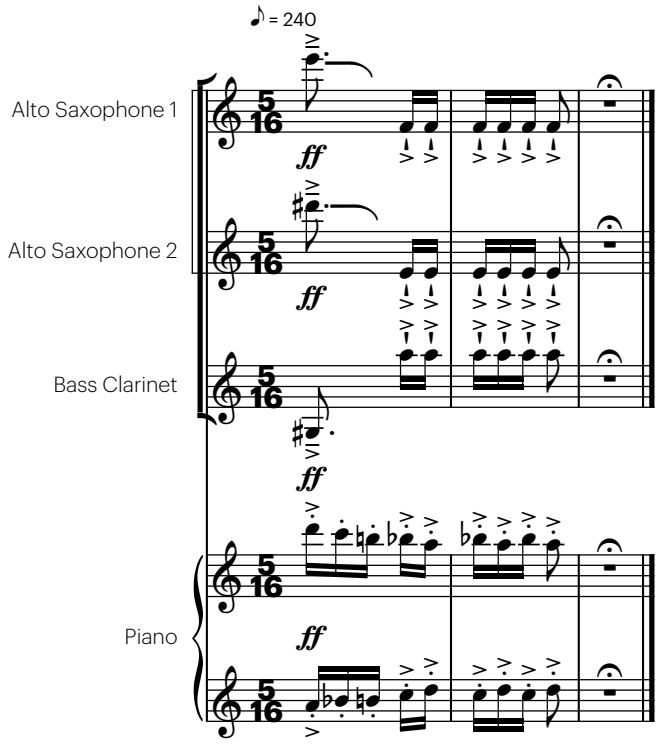
(Ped.)


299
A. Sax. 1
A. Sax. 2
B. Cl.
Cond.
Vln
Pno
mp
p
f
Cond.
Yelling
STOP!!!
pizz.
(Ped.)

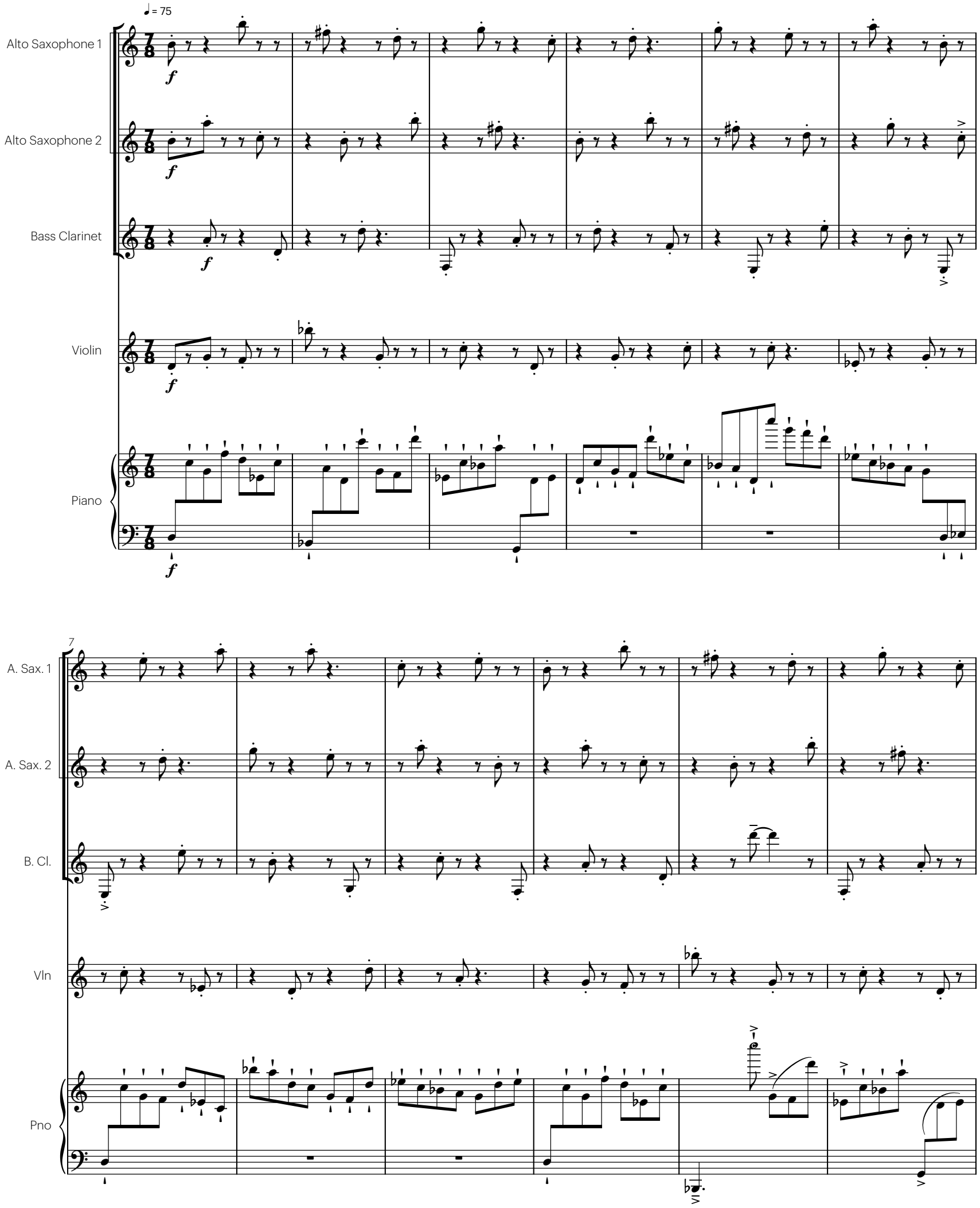
11. Into that heaven of freedom, my Father, let my country awake



Interlude 3


♪ = 240
Alto Saxophone 1
Alto Saxophone 2
Bass Clarinet
Piano
5/16
ff

12. Unison Dance



13

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

19

A = 86

pp

25

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

27

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

31

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

B ♩= 92

35

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

39

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

sffz

43

♩= 103

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f

47

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

53

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

55

C

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

59

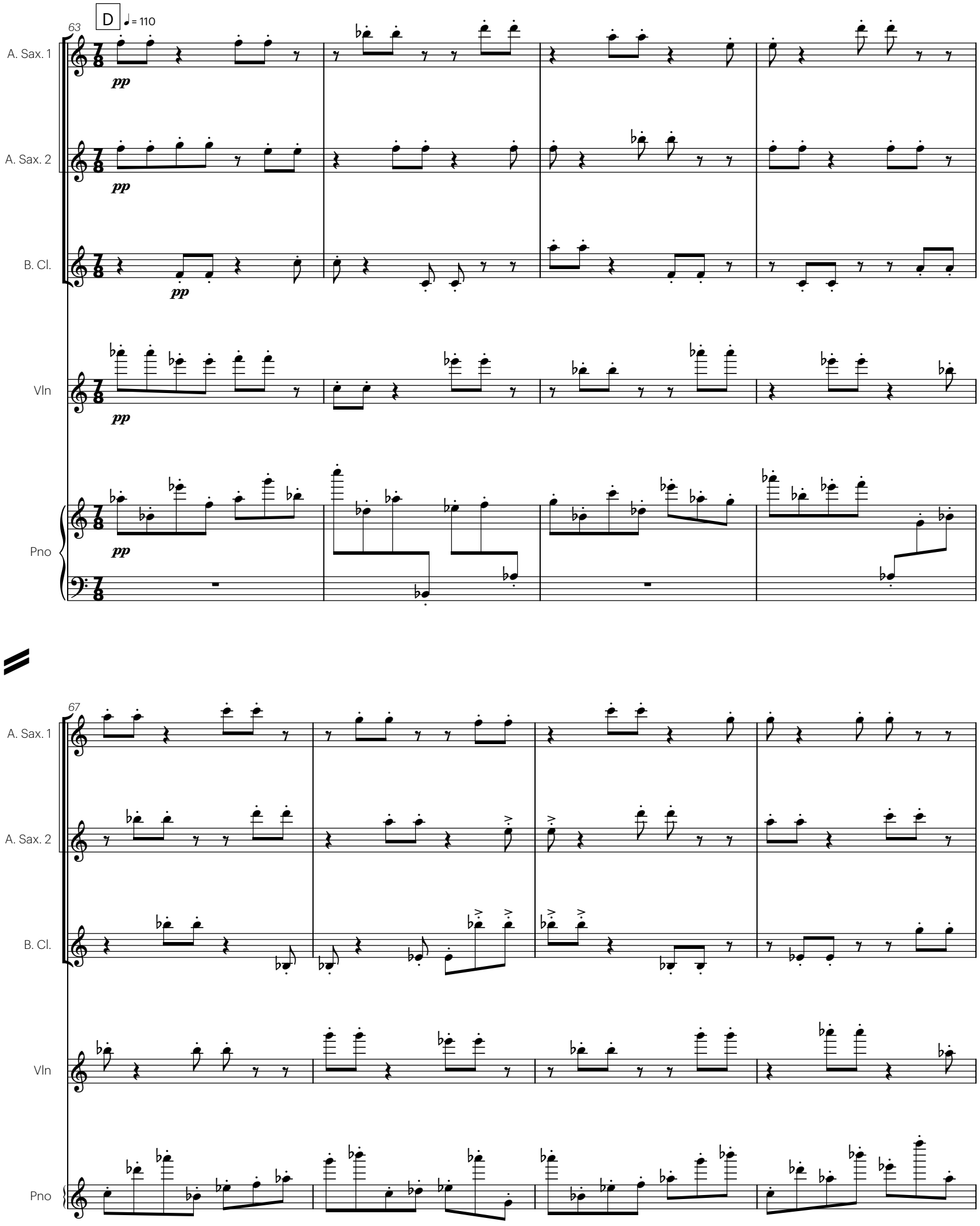
A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno


63
D
♩= 110
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
pp
67

71

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

75

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

79

E

♩ = 120

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

83

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

sffz

87

♩ = 125

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

IV

VI

VII

sfz

f

91

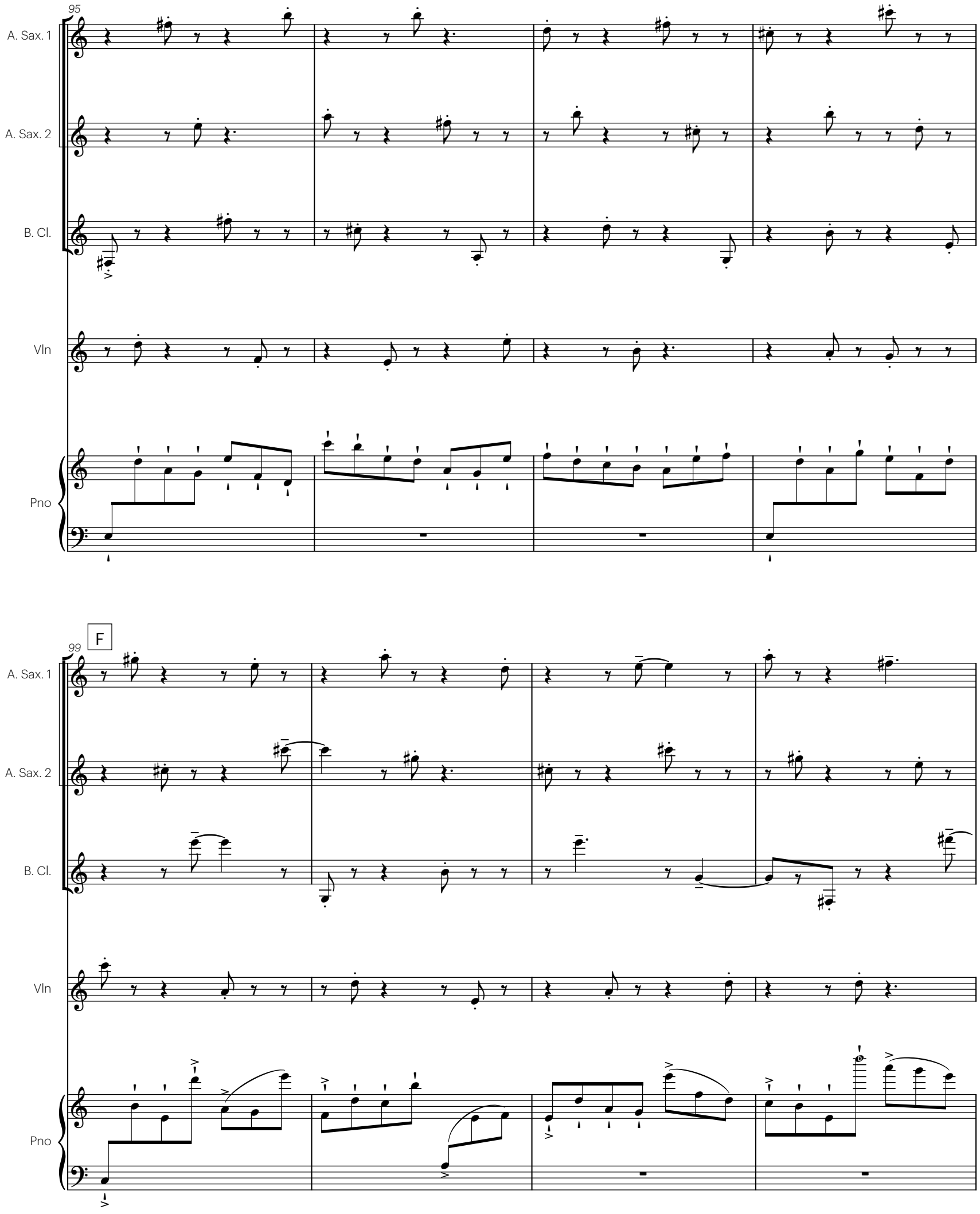
A. Sax. 1

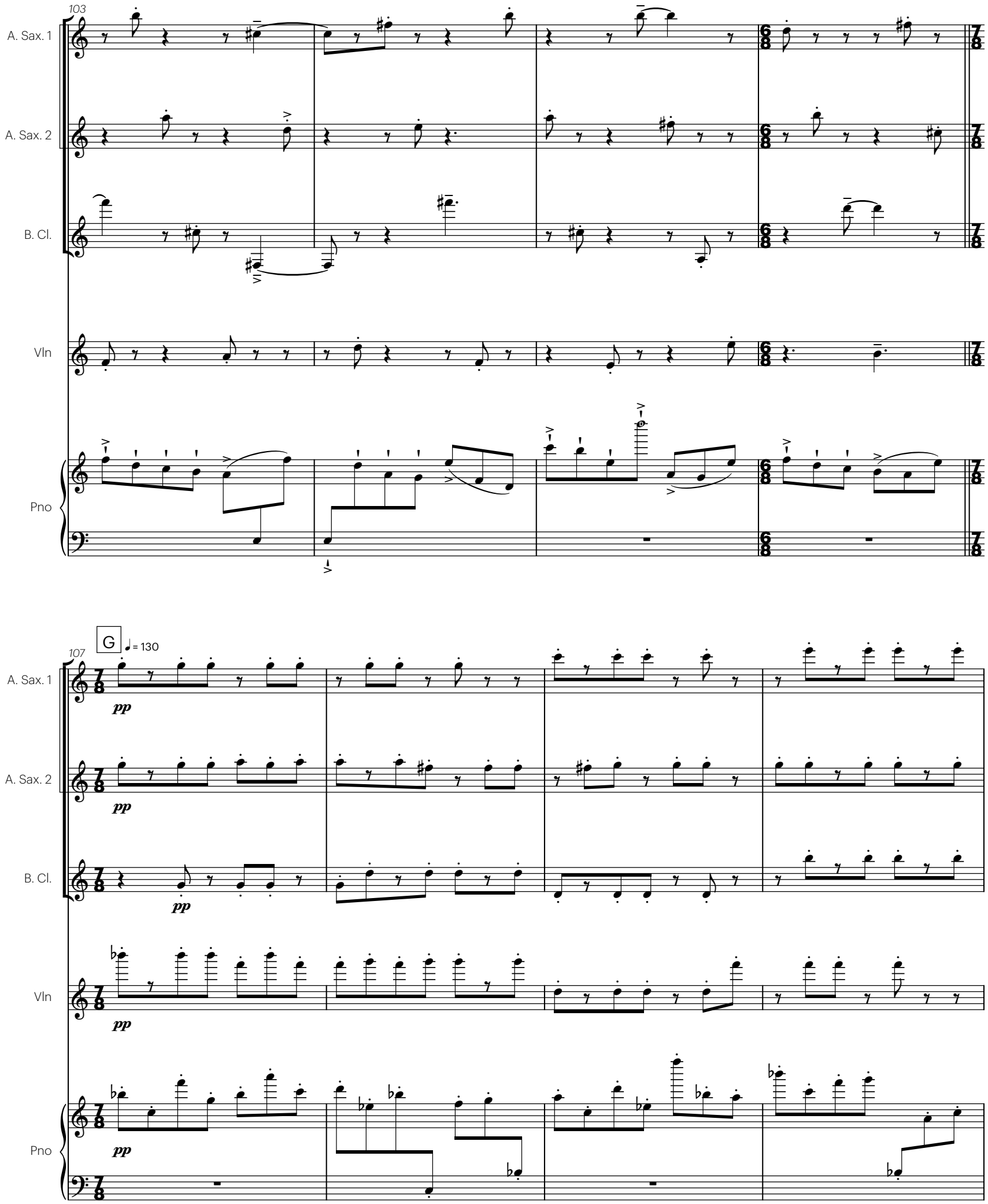
A. Sax. 2

B. Cl.

Vln

Pno


95
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
99
F
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno


103
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
G
♩= 130
107
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
pp
pp
pp
pp

111

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

115

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

119

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

123

H

♩= 135

A. Sax. 1

ff

A. Sax. 2

ff

B. Cl.

ff

Vln

ff

Pno

ff

127

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

sffz

131

A. Sax. 1

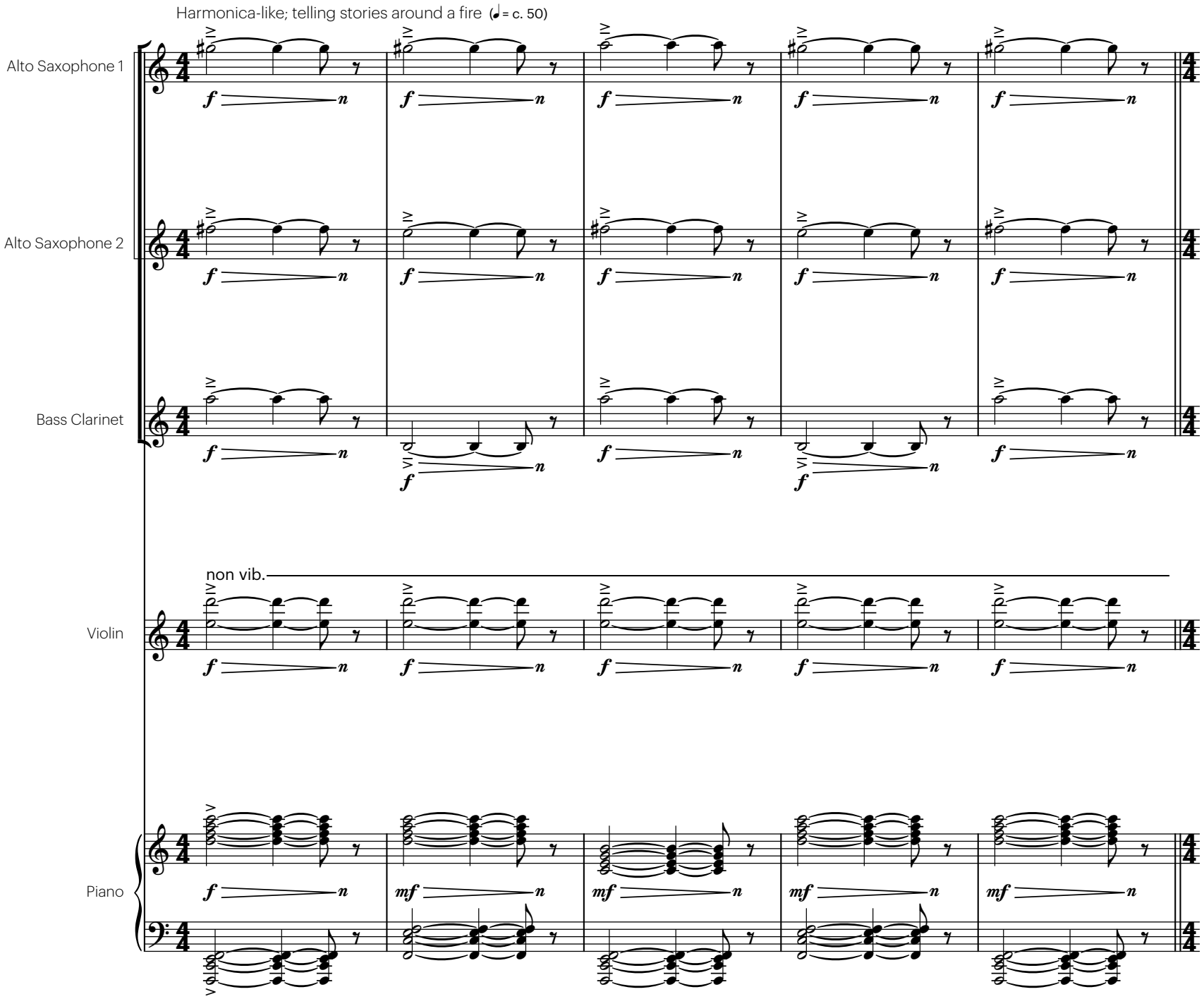
A. Sax. 2

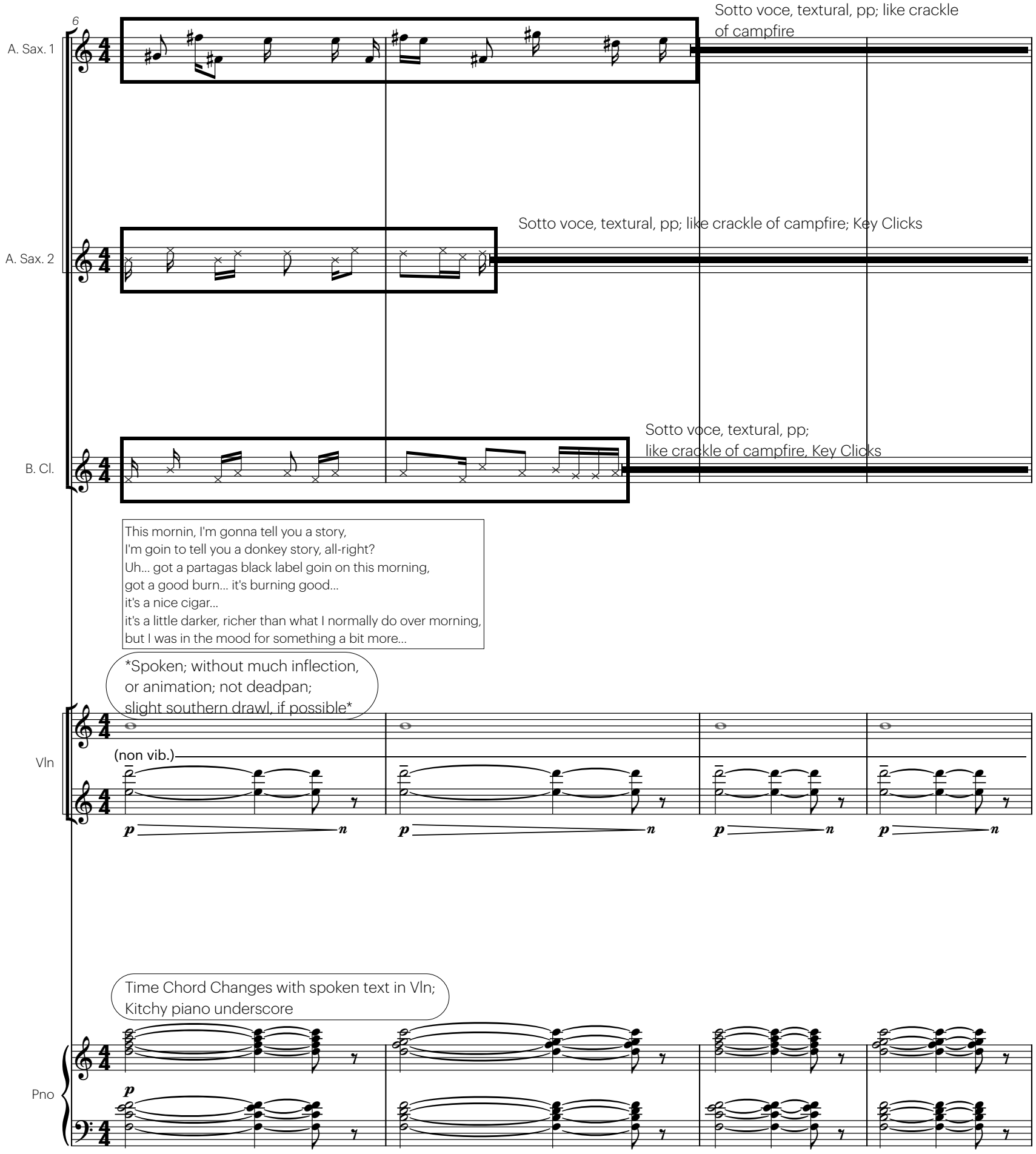
B. Cl.

Vln

Pno

13. A Donkey Story




6
A. Sax. 1
Sotto voce, textural, pp; like crackle of campfire
A. Sax. 2
Sotto voce, textural, pp; like crackle of campfire; Key Clicks
B. Cl.
Sotto voce, textural, pp; like crackle of campfire, Key Clicks
This mornin, I'm gonna tell you a story,
I'm goin to tell you a donkey story, all-right?
Uh... got a partagas black label goin on this morning,
got a good burn... it's burning good...
it's a nice cigar...
it's a little darker, richer than what I normally do over morning,
but I was in the mood for something a bit more...
Spoken; without much inflection, or animation; not deadpan; slight southern drawl, if possible
Vln
(non vib.)
p n
Time Chord Changes with spoken text in Vln; Kitchy piano underscore
Pno
p

10

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

(non vib.)

*(with a sort-of "sly" twang)

Robust...

Pno

sffz

14

A. Sax. 1

Sotto voce, textural, pp; like crackle of campfire

A. Sax. 2

Sotto voce, textural, pp; like crackle of campfire; Key Clicks

B. Cl.

Sotto voce, textural, pp; like crackle of campfire, Key Clicks

Pizz, pp, Guitar-style, lightly strumming ad lib.

so there's a little boy walking down the road,
its a black gravel country road
in the summertime, the sun's beating down, it's hot, boy's barefoot
got a pair of overalls on, he's about 10, 12 years old
he's heading down the road to his grandpa's house
grandpa told him he wanted 'em to come down and help hoe out the garden

Vln

Same as before; Vln is switching to aleatoric pizz.

Pno

p

Molto rall.

Any high/low note, adlib, aligning on final 16th subdivided in 4, molto rall.

20

A. Sax. 1

f *p*

Molto rall.

A. Sax. 2

f *pp*

Molto rall.

B. Cl.

f *pp*

Molto rall.

Shreddy gliss across all strings
arco, Molto Sul Pont.

Vln

f *n*

Flutter lightly w/ fingers 2 and 3
Move up and down strings III and IV
Molto Sul Pont.

21

Vln

n *p* *n*

Pno

mf *ppp* *n*

Tempo I

22

A. Sax. 1

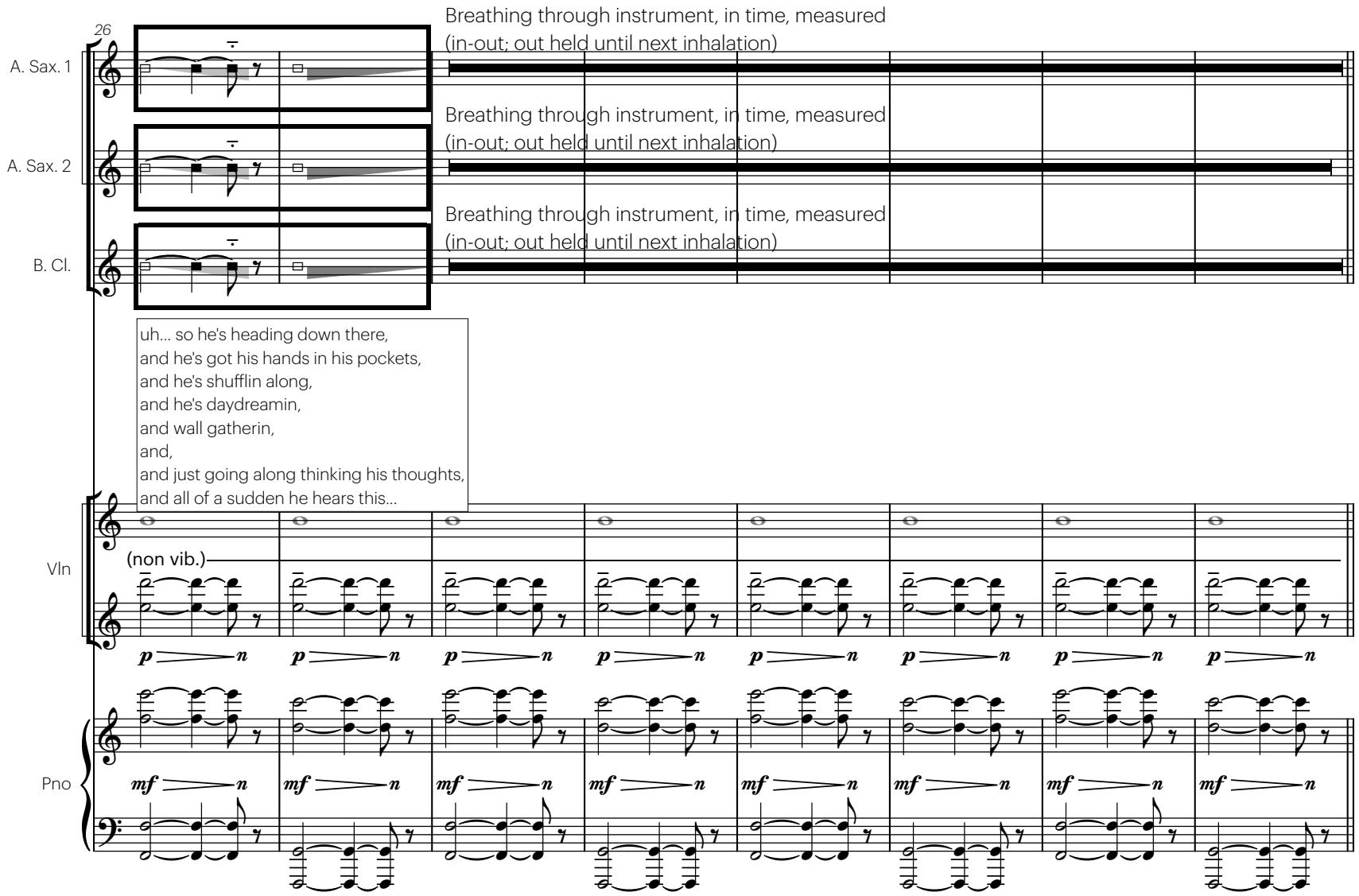
A. Sax. 2

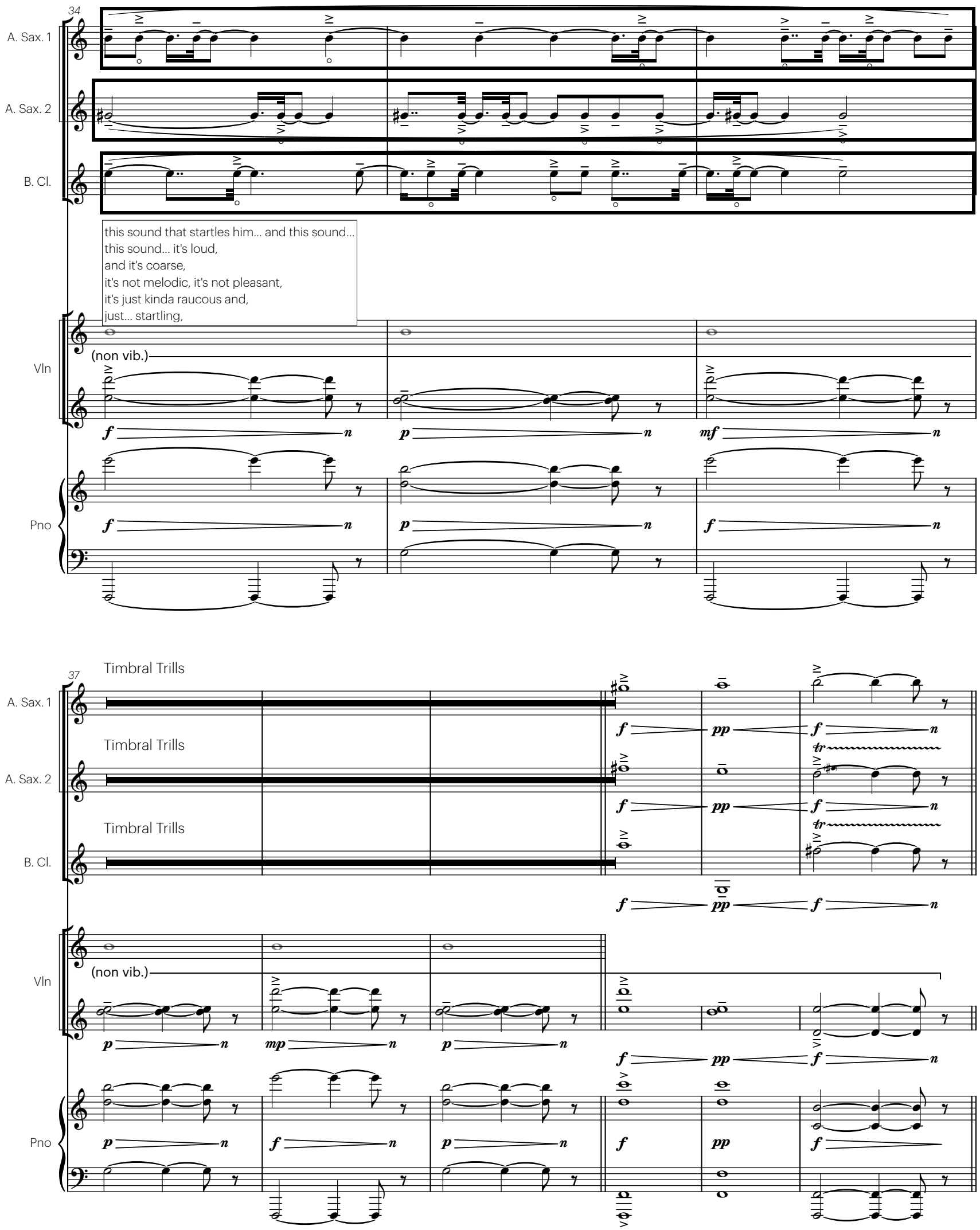
B. Cl.

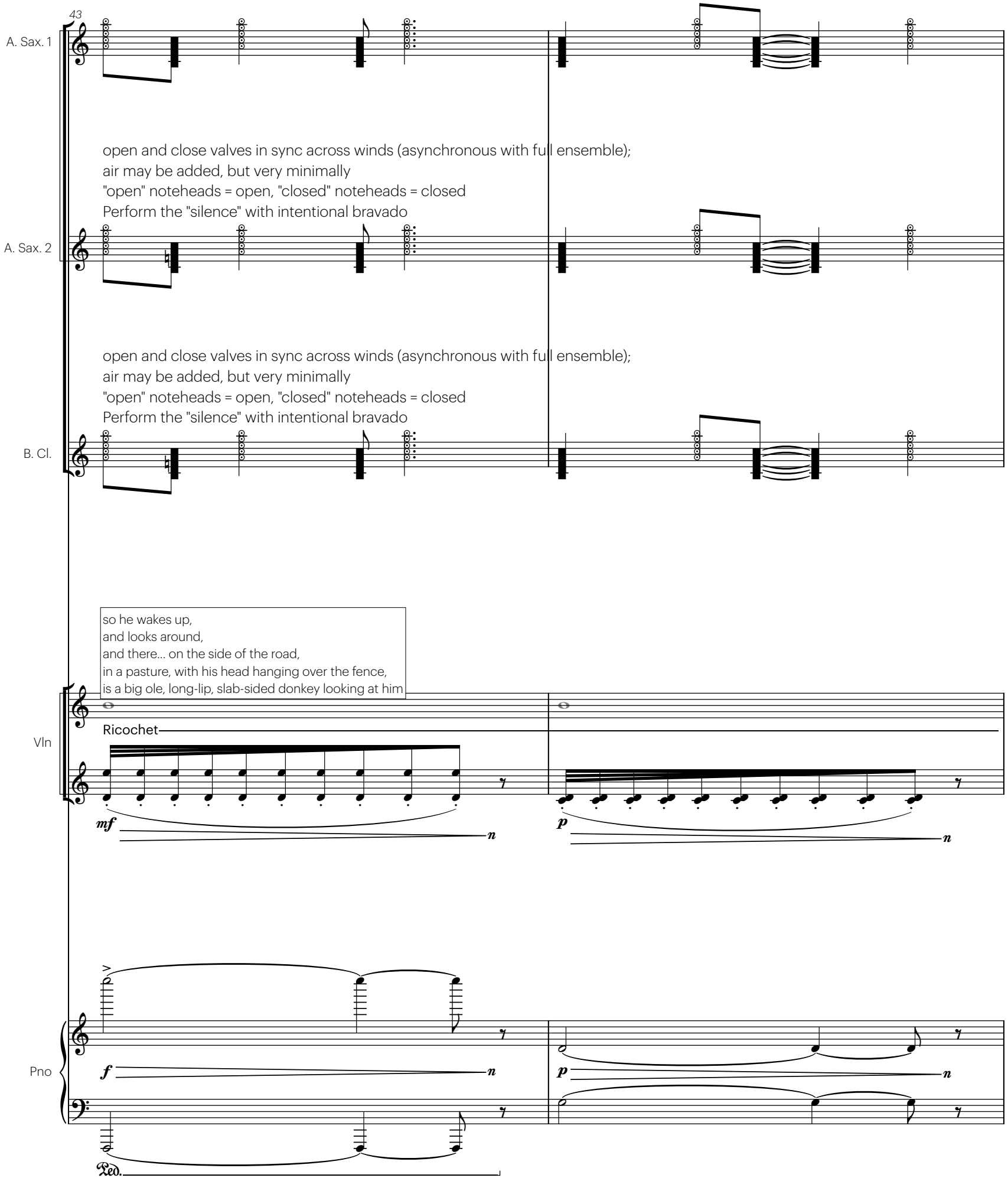
non vib.

Vln

Pno


26
A. Sax. 1
A. Sax. 2
B. Cl.
Breathing through instrument, in time, measured
(in-out; out held until next inhalation)
Breathing through instrument, in time, measured
(in-out; out held until next inhalation)
Breathing through instrument, in time, measured
(in-out; out held until next inhalation)
uh... so he's heading down there,
and he's got his hands in his pockets,
and he's shufflin along,
and he's daydreamin,
and wall gatherin,
and,
and just going along thinking his thoughts,
and all of a sudden he hears this...
Vln
(non vib.)
Pno


34
A. Sax. 1
A. Sax. 2
B. Cl.
this sound that startles him... and this sound...
this sound... it's loud,
and it's coarse,
it's not melodic, it's not pleasant,
it's just kinda raucous and,
just... startling,
Vln
(non vib.)
Pno
37
Timbral Trills
Timbral Trills
Timbral Trills
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
(non vib.)
Pno


open and close valves in sync across winds (asynchronous with full ensemble); air may be added, but minimally
"open" noteheads = open, "closed" noteheads = closed; Perform the "silence" with intentional bravado
43
A. Sax. 1
open and close valves in sync across winds (asynchronous with full ensemble);
air may be added, but very minimally
"open" noteheads = open, "closed" noteheads = closed
Perform the "silence" with intentional bravado
A. Sax. 2
open and close valves in sync across winds (asynchronous with full ensemble);
air may be added, but very minimally
"open" noteheads = open, "closed" noteheads = closed
Perform the "silence" with intentional bravado
B. Cl.
so he wakes up,
and looks around,
and there... on the side of the road,
in a pasture, with his head hanging over the fence,
is a big ole, long-lip, slab-sided donkey looking at him
Vln
Ricochet
mf
n
p
n
Pno
f
n
p
n
Ped.

45

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

(Ricochet)

Pno

Ped.

March-like ♩= 70

48

51

54

A. Sax. 1

A. Sax. 2

B. Cl.

56

Harmonica-like; telling stories around a fire (♩= c. 50)

A. Sax. 1

A. Sax. 2

B. Cl.

and as the boy sat there and looked at that donkey,
that donkey opens his big ole mouth and just brays again,
and that sound just echoes across the hills,
the boy looks at him and realizes what it is,
and he turns round and heads on down the road,
now he doesn't go o'er there and try to make that donkey stop braying,
it's a donkey's nature,
it's what they do, it's natural,

Vln

Pno

61

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp n

f

Ped.

66

rapid (♩= c. 160)

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

pizz.

f

ff

p

Harmonica-like; telling stories around a fire (♩= c. 50)

70

A. Sax. 1

A. Sax. 2

B. Cl.

he didn't just stand there, put his hands on his hips,
and yell at that donkey for braying,
uh... he didn't explain to it all the reasons why,
that donkey was disturbing the nice, quiet, sunshiney day,
and why he wasn't saying anything important,
and why he was just making a racket,
and why he sure did't go o'er and grab that donkey by the ears, and bray back at him,
he had somplace he was goin, he had something he was doing,
that was far more important than that empty noise,
coming from the mouth of that long-eared, slabsided donkey,

Vln

Pno

Ped.

73

improvise on trilled/timbral trilled passages freely

improvise on trilled/timbral trilled passages freely

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

Ped.

77

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

81

now as you go through life, headed down your road, your destination,
to do your job,
you're always gonna have some donkey standing off to the side,
with her head hanging o'er the fence, braying at ya,

non vib.
arco

don't get upset about it, don't try to make them stop,
it's in their nature,
don't go over and reprimand them, tell em why they shouldn't be behaving that way,
and you sure don't want to go back there and bray back at them,
go down the road, and about your business,
and always keep this in mind,
braying is what jackasses do,
leave the braying to the jackasses,
and you go help grandpa hoe out his corn.

88

Vln

(non vib.)

p *n*

Pno

p

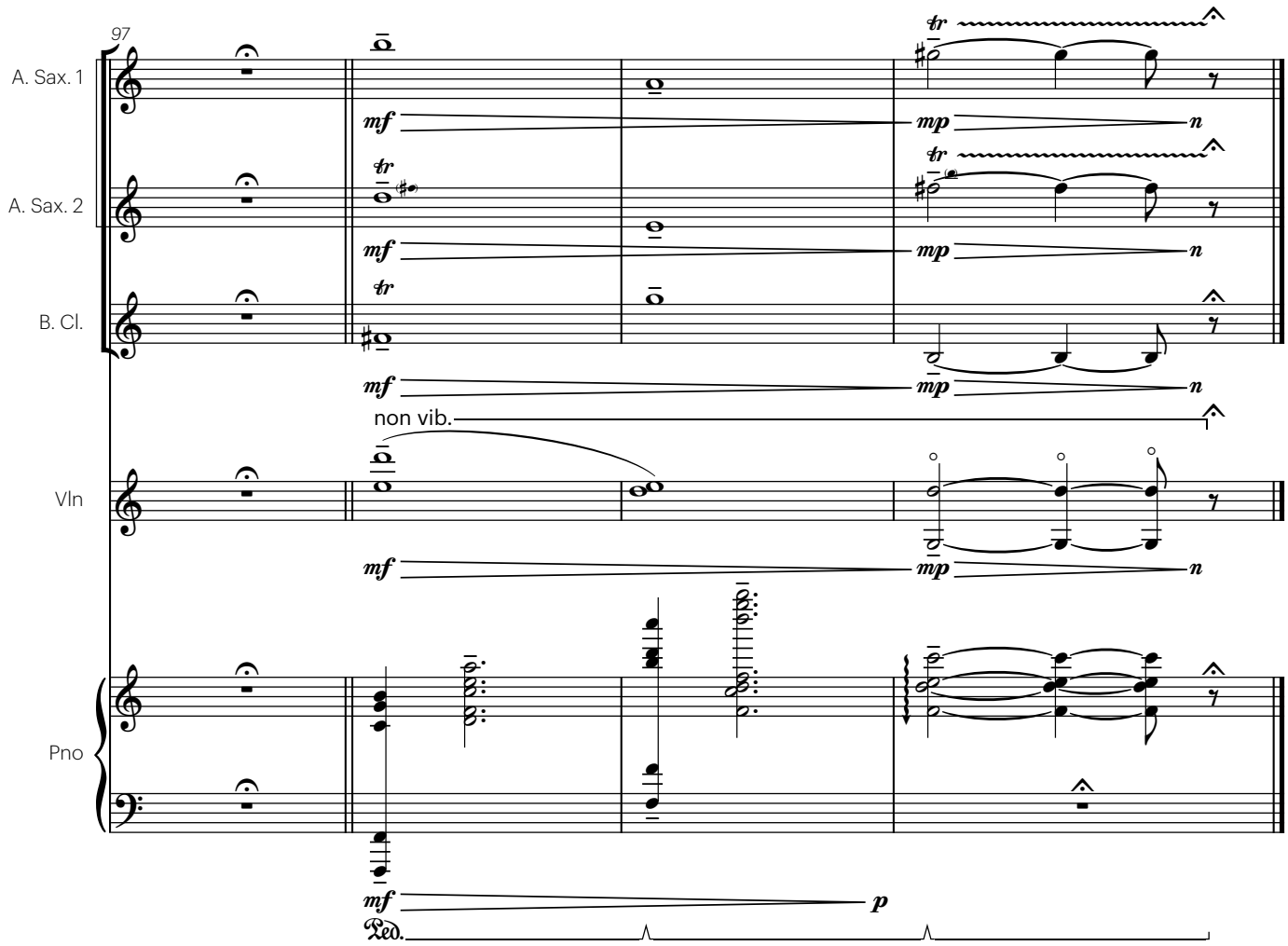
93

Vln

(non vib.)

p *n*

Pno


97
A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno
tr
mf
mp
n
non vib.
p
Ped.