

wax lyrical

two alto saxophones

bass clarinet

violin

piano

conductor

nicholas a. batina

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-)

Pensive (♩ = c. 77)

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Piano

musical notation: treble clef, 9/16 time signature, dynamic markings (pp, mp), articulation (tongue), and performance instructions (multiphonic).

4

A. Sax. 1

A. Sax. 2

B. Cl.

Pno

musical notation: treble clef, 9/16 time signature, dynamic markings (pp, mp), articulation (tongue), and performance instructions (multiphonic).

7

A. Sax. 1

A. Sax. 2

B. Cl.

Pno

pp < mp > pp

pp < mp > pp

pp

mp

f

f

mp

pp

Detailed description: This is a page of a musical score for a concert band or orchestra. It features four staves: A. Sax. 1, A. Sax. 2, B. Cl., and Pno. The score is divided into measures by vertical bar lines. The time signature changes from 9/16 to 3/8, then to 5/8, and finally to 2/8 and 4/8. The A. Sax. 1 and A. Sax. 2 parts have dynamic markings of pp, mp, and pp in the first section, and f in the second section. The B. Cl. part has a series of downward-pointing triangles with a 'v' above them, indicating a vibrato effect. The Pno part has a dynamic marking of mp in the first section and pp in the second section. The score is written in treble clef for the saxophones and bass clef for the clarinet and piano.

2. Where knowledge is free

Vortex (♩ = c. 110)

pizz.

Violin

mf *p*

Piano

mf *p*

Red.

5

Vln

Pno

(Red.)

9

Vln

Pno

(Red.)

13

Vln

Pno

(Red.)

17

Vln

Pno

(Red.)

21

Vln

Pno

(Red.)

25

Vln

Pno

(Red.)

29

Vln

Pno

(Red.)

33

Vln

Pno

(Red.)

37

Vln

Pno

f-pp

(Red.)

41

Vln

Pno

(Red.)

45

Vln

Pno

(Red.)

49

Vln

Pno

(Red.)

53

Vln

Pno

(Red.)

57

Vln

Pno

(Red.)

61

Vln

Pno

(Red.)

A

ff-mp

65

Vln

Pno

(Red.)

69

Vln

Pno

(Red.)

73

Vln

Pno

p

(Red.)

77

Vln

Pno

f

(Red.)

81

Vln

Pno

pp sub.

(Red.)

85

Vln

Pno

(Red.)

89

Vln

Pno

(Red.)

93

Vln

Pno

mp

(Red.)

97

Vln

Pno

(Red.)

101

Vln

Pno

(Red.)

105

Vln

Pno

(Red.)

mp sub.

109

Vln

Pno

(Red.)

113

Vln

Pno

(Red.)

p sub.

p sub.

117

Vln

Pno

(Red.)

ppp

ppp

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

Largo (♩ = c. 40)

Alto Saxophone 1 dolce non vib. *p*

Alto Saxophone 2 dolce non vib. *p*

Bass Clarinet dolce non vib. *mp*

A. Sax. 1 *tr* *pp*

A. Sax. 2 *tr* *pp*

B. Cl. *pp*

A. Sax. 1 dolce *mp* *mf*

A. Sax. 2 *mp* *gliss.* *mf*

B. Cl. *mp* *mf*

A breaking in and out of audible range (♩ = c. 110)

strange noise sounds

A. Sax. 1 *pp* *f* *pp*

A. Sax. 2 *pp* *f* *pp*

B. Cl. *pp* *f* *pp*

14

A. Sax. 1

A. Sax. 2

B. Cl.

19

A. Sax. 1

A. Sax. 2

B. Cl.

21

A. Sax. 1

A. Sax. 2

B. Cl.

B

26

A. Sax. 1

A. Sax. 2

B. Cl.

36

A. Sax. 1

A. Sax. 2

B. Cl.

49

C

transform into air in the horn

A. Sax. 1

A. Sax. 2

B. Cl.

pp sub.

ppp

pp sub.

55

transform into air in the horn

A. Sax. 1

A. Sax. 2

B. Cl.

ppp

D (♩ = c. 70)

Slowly transform sound into pitched material

57

A. Sax. 1

A. Sax. 2

B. Cl.

pp sub.

p

pp

60

A. Sax. 1

A. Sax. 2

B. Cl.

p *pp* *p*

Detailed description: This system contains measures 60, 61, and 62. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 60 and 61 are marked with a piano (*p*) dynamic, while measure 62 is marked with a pianissimo (*pp*) dynamic. The saxophones play a melodic line with eighth notes and quarter notes, while the clarinet plays a rhythmic accompaniment of eighth notes.

63

A. Sax. 1

A. Sax. 2

B. Cl.

pp *mp* *pp* *mp* *pp* *mp*

Detailed description: This system contains measures 63, 64, and 65. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. Measures 63 and 64 are marked with a pianissimo (*pp*) dynamic, while measure 65 is marked with a mezzo-piano (*mp*) dynamic. The saxophones play a melodic line with eighth notes and quarter notes, while the clarinet plays a rhythmic accompaniment of eighth notes.

66

A. Sax. 1

A. Sax. 2

B. Cl.

Detailed description: This system contains measures 66, 67, 68, and 69. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The music is in a key with one sharp (F#) and a 3/4 time signature. All instruments play a melodic line with eighth notes and quarter notes. The saxophones play a melodic line with eighth notes and quarter notes, while the clarinet plays a rhythmic accompaniment of eighth notes.

70

Half Air, Half Pitch; Oscillate as indicated via dynamics

A. Sax. 1

A. Sax. 2

B. Cl.

pp *pp* *mp* *pp* *mp*

Detailed description: This system contains measures 70, 71, 72, and 73. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 70 and 71 are marked with a pianissimo (*pp*) dynamic, while measures 72 and 73 are marked with a mezzo-piano (*mp*) dynamic. The saxophones play a melodic line with eighth notes and quarter notes, while the clarinet plays a rhythmic accompaniment of eighth notes.

74

A. Sax. 1

A. Sax. 2

B. Cl.

mp *pp* *pp* *mp*

Detailed description: This system covers measures 74 to 77. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The key signature has one sharp (F#). The music consists of eighth-note patterns. In measure 74, A. Sax. 1 and B. Cl. are marked *mp*, while A. Sax. 2 is silent. In measure 75, all parts are marked *pp*. In measure 76, all parts are marked *pp*. In measure 77, all parts are marked *mp*. The B. Cl. part includes a fermata over the final note of the system.

78

A. Sax. 1

A. Sax. 2

B. Cl.

mp *pp* *mp* *pp* *pp*

Detailed description: This system covers measures 78 to 80. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The key signature has one sharp (F#). The music consists of eighth-note patterns. In measure 78, A. Sax. 1 and A. Sax. 2 are marked *mp*, while B. Cl. is silent. In measure 79, all parts are marked *pp*. In measure 80, all parts are marked *pp*. The B. Cl. part includes a fermata over the final note of the system.

81

A. Sax. 1

A. Sax. 2

B. Cl.

f *f* *f*

Detailed description: This system covers measures 81 to 85. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The key signature has one sharp (F#). The music consists of eighth-note patterns. In measure 81, all parts are marked *f*. In measure 82, all parts are marked *f*. In measure 83, all parts are marked *f*. In measure 84, all parts are marked *f*. In measure 85, all parts are marked *f*. The B. Cl. part includes a fermata over the final note of the system.

86

A. Sax. 1

A. Sax. 2

B. Cl.

Detailed description: This system covers measures 86 to 90. It features three staves: A. Sax. 1, A. Sax. 2, and B. Cl. The key signature has one sharp (F#). The music consists of eighth-note patterns. In measure 86, all parts are marked *f*. In measure 87, all parts are marked *f*. In measure 88, all parts are marked *f*. In measure 89, all parts are marked *f*. In measure 90, all parts are marked *f*. The B. Cl. part includes a fermata over the final note of the system.

92

A. Sax. 1

A. Sax. 2

B. Cl.

ppp

ppp

ppp

4. ... by narrow domestic walls

♩ = 127

Alto Saxophone 1

Alto Saxophone 2

Piano

pp *ff* *ff* *Red. sfz*

6

A. Sax. 1

A. Sax. 2

11

A. Sax. 1

A. Sax. 2

16

A. Sax. 1

A. Sax. 2

21

A. Sax. 1

A. Sax. 2

26

A. Sax. 1

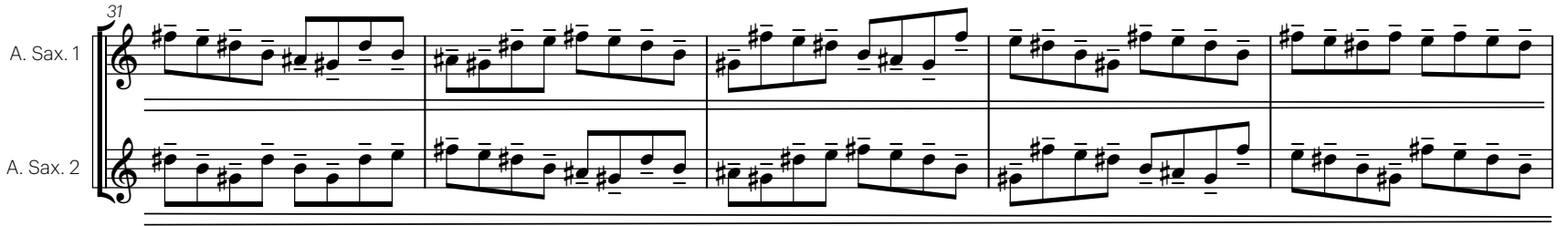
A. Sax. 2



31

A. Sax. 1

A. Sax. 2



36

A. Sax. 1

A. Sax. 2



40

A. Sax. 1

A. Sax. 2



44

A. Sax. 1

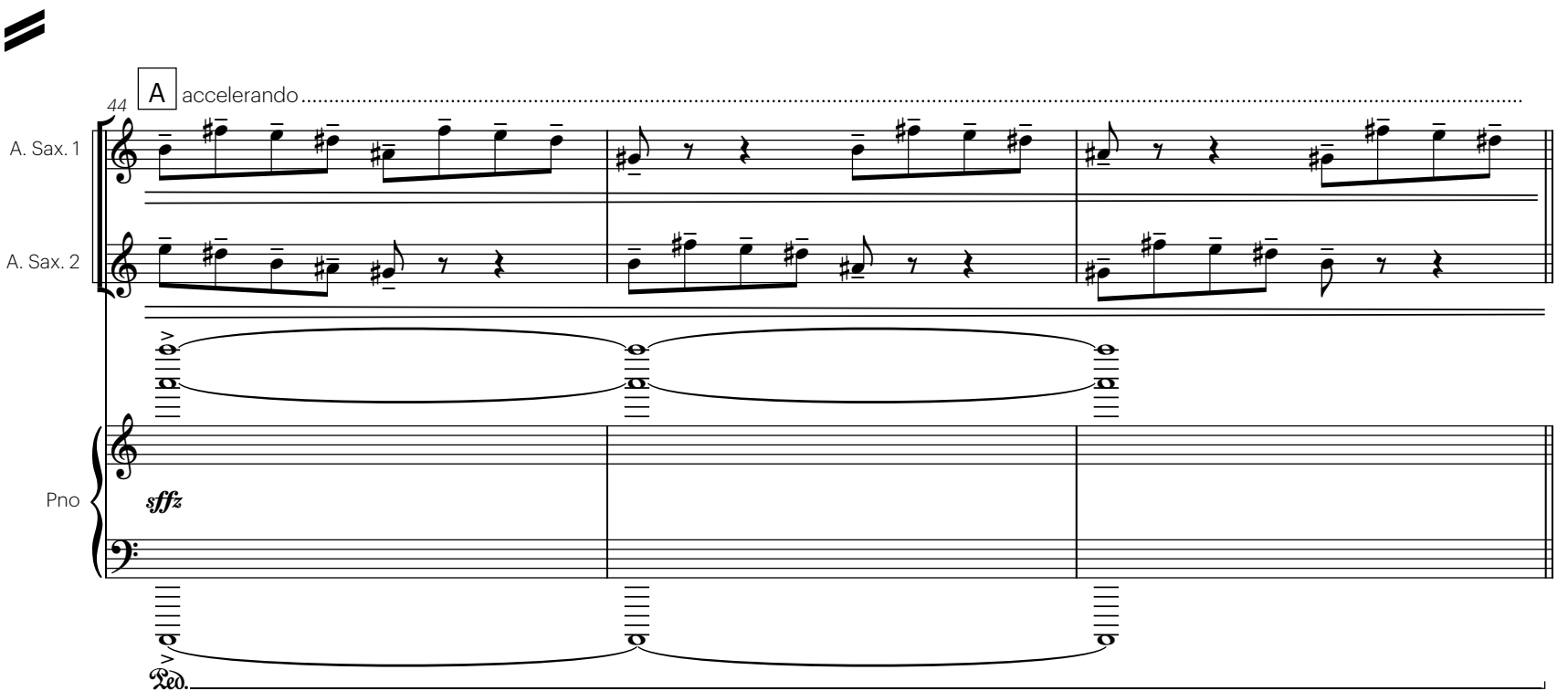
A. Sax. 2

Pno

ffz

accelerando.....

leg.



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

62

A. Sax. 1

A. Sax. 2

Pno

sfz

sfz

sfz

sfz

67

A. Sax. 1

A. Sax. 2

Pno

sfz

sfz

sfz

sfz

73

A. Sax. 1

A. Sax. 2

Pno

B

sfz

sfz

sfz

sfz

78

A. Sax. 1

A. Sax. 2

Pno

(*Red.*)

83

A. Sax. 1

A. Sax. 2

Pno

(*Red.*)

88

A. Sax. 1

A. Sax. 2

93

A. Sax. 1

A. Sax. 2

C

Freely

Pno

p

ffz

ff

(*Red.*)

97

A. Sax. 1

A. Sax. 2

Pno

(Led.)

102

A. Sax. 1

A. Sax. 2

Pno

(Led.)

ppp

ppp

pp

$\text{♩} = 159$

Interlude 1

The musical score for Interlude 1 is written in 4/4 time and consists of five staves. The instruments and their parts are as follows:

- Alto Saxophone 1:** Plays a melodic line starting with a quarter rest, followed by eighth notes with accents (v) and a half note with a flat (b) and an accent (v). It ends with a whole note.
- Alto Saxophone 2:** Plays a melodic line starting with a quarter rest, followed by eighth notes with accents (v) and a half note with a flat (b) and an accent (v). It ends with a whole note.
- Bass Clarinet:** Plays a melodic line starting with a quarter rest, followed by eighth notes with accents (v) and a half note with a flat (b) and an accent (v). It ends with a whole note.
- Violin:** Plays a melodic line starting with a quarter rest, followed by eighth notes with accents (v) and a half note with a flat (b) and an accent (v). It ends with a whole note. The dynamic is *ff* and the instruction *pizz.* is present.
- Piano:** Plays a rhythmic accompaniment starting with a quarter rest, followed by eighth notes with accents (v) and a half note with a flat (b) and an accent (v). It ends with a whole note. The dynamic is *f*.

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

Con. Impv. 9

Con. Impv. 16

Con. Impv. 21

Con. Impv. 28

Con. Impv. 33


Con. Impv. 37

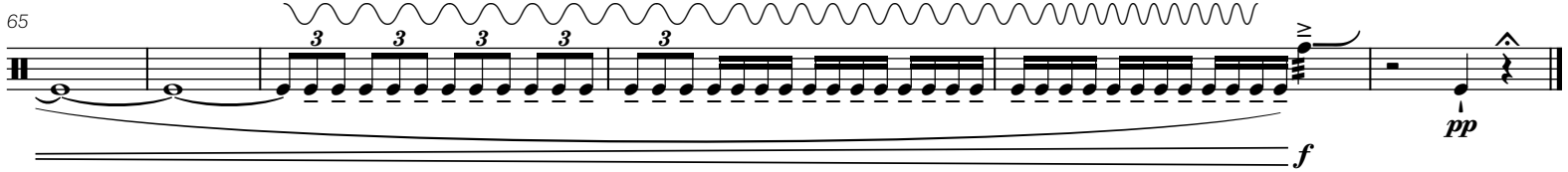
Con. Impv. 42

Con. Impv. 49

Con. Impv. 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
mf

9

B. Cl.

Vln

Pno

mp
mf

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.

Vln

Pno

fp *f*

fp *f* *p sub.*

f

f

45

B. Cl.

Vln

Pno

48

B. Cl.

Vln

Pno

51

B. Cl.

Vln

Pno

54

B. Cl.

Vln

Pno

fp

57

B. Cl.

Vln

Pno

f

sfz

mp

mp

f

61

B. Cl.

Vln

Pno

ff-p (subito *f*)

ff-p *f* *p*

mp

65

B. Cl.

Vln

Pno

ff-p

mp

69

B. Cl.

Vln

Pno

72

B. Cl.

Vln

Pno

75

B. Cl.

Vln

Pno

tr

78

B. Cl.

Vln

Pno

81

B. Cl.

Vln

Pno

p

84

B. Cl.

Vln

Pno

p

87

B. Cl.

Vln

Pno

90

B. Cl.

Vln

Pno

93

B. Cl.

Vln

Pno

96

B. Cl. *f*

Vln *f*

Pno *subito f*

99

B. Cl.

Vln *f*

Pno

102

B. Cl. *p sub.*

Vln pizz. *p*

Pno *f*

7. Tuning Dance

learn to resonate with local bodies ♩ = 60

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Violin

Piano

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

8

A. Sax. 1 *pp*

A. Sax. 2 *pp*

B. Cl. *pp*

Vln *pp*

Pno *ff*
(Led.)

12

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno *(Led.)*

16

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

n < f

n < f

n < f

n < f

(Ped.)

20

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

pp

pp

pp

pp

(Ped.)

ord.

ord.

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

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Violin

$\text{♩} = 146$

f

6

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

11

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

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.*

p sub. *f* *p sub.*

p sub. *f* *p sub.*

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

f

fp

56

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

f

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

78

A. Sax. 1

A. Sax. 2

B. Cl.

83

A. Sax. 1

A. Sax. 2

B. Cl.

88

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

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

sfz

122

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

f

f

f

Detailed description: This system of music covers measures 122 to 127. It features four staves: A. Sax. 1, A. Sax. 2, B. Cl., and Vln. The key signature has one sharp (F#). The saxophones and clarinet play melodic lines with various articulations, including slurs and accents. The violin provides a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present at the end of each staff in measures 125 and 127.

128

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

p sub.

Detailed description: This system of music covers measures 128 to 133. It features the same four staves as the previous system. The saxophones and clarinet continue their melodic lines. The violin accompaniment remains consistent. A dynamic marking of *p sub.* (pianissimo) is placed at the end of the Vln staff in measure 133.

134

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

pp

pp

pp

Detailed description: This system of music covers measures 134 to 139. It features the same four staves. The saxophones and clarinet play melodic lines. The violin accompaniment remains consistent. A dynamic marking of *pp* (pianissimo) is placed at the beginning of each staff in measure 134.

140

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Musical score for measures 140-144. The score is for four parts: A. Sax. 1, A. Sax. 2, B. Cl., and Vln. The key signature has one sharp (F#). The time signature is 4/4. The Vln part plays a steady accompaniment of quarter notes: F#2, G2, A2, B2, C3, D3, E3, F#3. The saxophone parts have more complex melodic lines with slurs and accents. The B. Cl. part has a rhythmic accompaniment.

145

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Musical score for measures 145-150. The Vln part continues with the same accompaniment. The saxophone parts have dynamic markings 'sfz' (sforzando) and accents in measures 148-150. The B. Cl. part continues with its rhythmic accompaniment.

151

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Musical score for measures 151-155. The Vln part continues with the same accompaniment. The saxophone parts have melodic lines. The B. Cl. part continues with its rhythmic accompaniment.

157

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

The musical score consists of four staves. The first two staves are for Alto Saxophones 1 and 2, the third for Bass Clarinet, and the fourth for Violin. The key signature has one sharp (F#). The score begins at measure 157. The saxophones play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, and finally F#4. The bass clarinet and violin play a similar line, starting on G3 and moving up to B3, then down to A3, G3, and finally F#3. Dynamics are indicated by hairpins: *ppp* at the start of the phrase, *ff* at the end of the first measure, and *sfz* at the end of the second measure. There are also accents (>) over the final notes of the phrases.

Interlude 2

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Piano

$\text{♩} = 60$

p

p

p

p

Red.

A. Sax. 1

A. Sax. 2

B. Cl.

Pno

(Red.)

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

♩ = 75

Alto Saxophone 1 *p*

Alto Saxophone 2 *p*

Bass Clarinet *mf*

Violin *f-pp* sul pont.

Piano *mp*

A

6

A. Sax. 1

A. Sax. 2

B. Cl. *mf*

Vln (sul pont.)

Pno *p* *p* *pp*

sfz

13

A. Sax. 2

B. Cl.

Con. Impv.

Pno

15

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

mp

18

A. Sax. 2

B. Cl.

Con. Impv.

Pno

25

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

mp

mp

mp

mp

28

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

p

p

p

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

43

A. Sax. 1

A. Sax. 2

B. Cl.

Con. Impv.

Vln

Pno

55

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

3 3 3 3

mp

3 3 3 3

mp

f

mp
(*Red.*)

59

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

3 3 3 3

mp

3 3 3 3

mp

f

mp
(*Red.*)

63

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

This musical score block covers measures 63 to 66. It features five staves: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The A. Sax. 1 and A. Sax. 2 parts consist of eighth-note triplets, with the saxophone parts starting on a half note and moving to a quarter note in the second measure. The B. Cl. part plays a steady eighth-note pattern. The Vln part plays a continuous sixteenth-note tremolo. The Pno part plays a steady eighth-note pattern with a bass clef and a flat key signature. Dynamics are marked as *mp* (mezzo-piano) for the saxophones and *mp* (mezzo-piano) for the piano. A rehearsal mark *(Led.)* is present at the beginning of the piano part.

67

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

This musical score block covers measures 67 to 70. It features five staves: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The A. Sax. 1 and A. Sax. 2 parts continue with eighth-note triplets. The B. Cl. part continues with eighth notes. The Vln part continues with a sixteenth-note tremolo. The Pno part continues with eighth notes. Dynamics are marked as *mp* (mezzo-piano) for the saxophones and *mp* (mezzo-piano) for the piano. A rehearsal mark *(Led.)* is present at the beginning of the piano part.

71

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

75

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

79

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp
(*Red.*)

f

83

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp
(*Red.*)

p

mp

87

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

91

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

95

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

99

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f

f

f

f

f
(*Red.*)

mp

mp

A

103

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(Red.)

107

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(Red.)

119

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp
(*Red.*)

122

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp
(*Red.*)

125

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(Red.)

128

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(Red.)

132

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

136

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

140

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

144

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

148

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

152

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

155

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(Red.)

158

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(Red.)

C

161

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(*Red.*)

165

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(*Red.*)

169

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

Musical score for measures 169-172. The score is for five instruments: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music consists of rhythmic patterns. A. Sax. 1 and 2 play triplets of eighth notes. B. Cl. plays eighth notes. Vln and Pno play sixteenth-note patterns. Dynamics include *mp* and *f*. The Pno part is marked (*Red.*) and includes a fermata over the final measure.

173

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

Musical score for measures 173-176. The score is for five instruments: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music consists of rhythmic patterns. A. Sax. 1 and 2 play triplets of eighth notes. B. Cl. plays eighth notes. Vln and Pno play sixteenth-note patterns. Dynamics include *mp*. The Pno part is marked (*Red.*) and includes a fermata over the final measure.

177

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

181

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

185

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

189

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

192 **D**

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(Red.)

196

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(Red.)

200

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

204

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Red.)

208

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

212

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

216

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

f *mp* *f* *mp*

(Red.)

E

220

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp *mp*

(Red.)

224

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

(*Leg.*)

228

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

f

f

mp

(*Leg.*)

232

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Seq.*)

236

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Seq.*)

240

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Led.)

244

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(Led.)

248

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Seq.*)

252

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Seq.*)

256

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

mp

(*Leg.*)

260

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

mp

(*Leg.*)

264

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

268

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

(*Red.*)

271

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

274

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp
(*Red.*)

277

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(*Red.*)

280

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp

mp

mp

mp

mp

(*Red.*)

291

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

ff *mp* *mp*

ff *mp*

ff *mp* *mp*

ff *mp*

ff *mp*

(Red.)

295

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mp *mp*

mp

mp *mp*

mp *mp*

mp *mp*

(Red.)

299

A. Sax. 1

A. Sax. 2

B. Cl.

Cond.

Vln

Pno

mp

mp

mp

mp

f

p

p

p

Cond. Yelling

STOP!!!

pizz.

(Red.)

11. Into that heaven of freedom, my Father, let my country awake.
sim., switch fingers on each repeated D-String note

♩ = 70

Violin *con sord.* *non vib.*

pp

6 (non vib.)

11 (non vib.)

17 (non vib.)

23 (non vib.)

Interlude 3

Alto Saxophone 1

Alto Saxophone 2

Bass Clarinet

Piano

$\text{♩} = 240$

ff

ff

ff

The musical score for Interlude 3 is written for four instruments: Alto Saxophone 1, Alto Saxophone 2, Bass Clarinet, and Piano. The tempo is marked as quarter note = 240. The time signature is 5/16. The key signature is one sharp (F#). The saxophones and bass clarinet parts are marked fortissimo (ff) and feature a melodic line with accents. The piano part is also marked fortissimo (ff) and provides a rhythmic accompaniment with chords and eighth notes.

12. Unison Dance

♩ = 75

Alto Saxophone 1
f

Alto Saxophone 2
f

Bass Clarinet
f

Violin
f

Piano
f

This block contains the first six measures of the piece. It features five staves: Alto Saxophone 1, Alto Saxophone 2, Bass Clarinet, Violin, and Piano. The tempo is marked as quarter note = 75. All instruments start with a forte (*f*) dynamic. The music is in 7/8 time and consists of rhythmic eighth and sixteenth notes with various accidentals.

7

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

This block contains measures 7 through 12 of the piece. It features five staves: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The music continues with the same rhythmic patterns and dynamics as the first section. Measure 12 ends with a double bar line and a key signature change to one flat (B-flat major or D minor).

13

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

19

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

A $\text{♩} = 86$

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

35

B $\text{♩} = 92$

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

mf

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

This system contains measures 55 through 58. It features five staves: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. A rehearsal mark 'C' is enclosed in a box above measure 55. The music is in 7/8 time. The saxophones and clarinet play a rhythmic melody with various articulations. The violin plays a steady eighth-note accompaniment. The piano provides harmonic support with chords and moving lines in both hands.

59

A. Sax. 1
A. Sax. 2
B. Cl.
Vln
Pno

This system contains measures 59 through 62. It features the same five staves as the previous system. Measure 59 begins with a key signature change to one flat (B-flat major). The saxophones and clarinet continue their melodic lines. The violin accompaniment remains consistent. The piano part includes a complex chordal structure in measure 60, indicated by a vertical line of notes, and continues with harmonic accompaniment through measure 62. The system concludes with a double bar line and repeat signs.

63 D ♩ = 110

A. Sax. 1
pp

A. Sax. 2
pp

B. Cl.
pp

Vln
pp

Pno
pp

67

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

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
mf

A. Sax. 2
mf

B. Cl.
mf

Vln
mf

Pno
mf

83

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno
sfz

87 $\text{♩} = 125$

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

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

107

G ♩ = 130

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

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 $\text{♩} = 135$

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

ff

127

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

sfz

131

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

13. A Donkey Story

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

The musical score is arranged in five systems, each with a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = c. 50. The score consists of five measures, each ending with a repeat sign.

- Alto Saxophone 1:** Plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *f* to *n*. Includes fingerings *IV* and *V*.
- Alto Saxophone 2:** Plays the same melodic line as Saxophone 1. Dynamics range from *f* to *n*. Includes fingerings *IV* and *V*.
- Bass Clarinet:** Plays a lower melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *f* to *n*. Includes fingerings *VI* and *VII*.
- Violin:** Plays a sustained harmonic accompaniment. Dynamics range from *f* to *n*. Includes the instruction "non vib." and fingerings *IV* and *V*.
- Piano:** Provides a harmonic accompaniment with chords in both hands. Dynamics range from *f* to *mf*. Includes a vibrato (*v*) marking in the bass line.

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* *p* *n* *p* *n* *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.)

p *n* *p* *n* *p* *n*

Pno

sfz

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

Robust...

Detailed description: This page of a musical score covers measures 10 through 13. The top three staves are for woodwinds: A. Sax. 1, A. Sax. 2, and B. Cl. Each of these staves contains a solid black bar across all four measures, indicating that these instruments are silent. The Violin (Vln) part begins in measure 10 with a 'non vib.' instruction. It features a rhythmic pattern of eighth notes with accents, alternating between piano (*p*) and mezzo-forte (*n*) dynamics. The piano (Pno) part also features a similar rhythmic pattern of eighth notes with accents, alternating between piano (*p*) and mezzo-forte (*n*) dynamics. In measure 13, the piano part changes to a fortissimo (*sfz*) dynamic. The vocal line, which is not fully written out, is indicated by a box containing the text '(with a sort-of "sly" twang)' and 'Robust...', with an upward-pointing triangle above the staff in measure 13.

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

Detailed description: This is a page of a musical score for '13. A Donkey Story'. It features five staves: A. Sax. 1, A. Sax. 2, B. Cl., Vln, and Pno. The saxophone parts are marked with 'Sotto voce, textural, pp; like crackle of campfire' and 'Key Clicks'. The violin part includes lyrics and a performance instruction 'Pizz, pp, Guitar-style, lightly strumming ad lib.'. The piano part is marked with a piano dynamic (*p*) and includes the instruction 'Same as before; Vln is switching to aleatoric pizz.'. The score is numbered '14' at the beginning.

Molto rall.

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

A. Sax. 1

f *p*

A. Sax. 2

Molto rall.

f *pp*

B. Cl.

Molto rall.

f *pp*

Vln

Molto rall.

Shreddy gliss across all strings arco, Molto Sul Pont.

f *n*

Vln

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

n *p* *n*

Pno

mf *ppp* *n*

Tempo I

22

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

The musical score consists of five staves. The first four staves are for woodwinds: A. Sax. 1, A. Sax. 2, and B. Cl. Each of these staves has a treble clef and a key signature of one sharp (F#). The fifth staff is for the Piano (Pno), with a grand staff (treble and bass clefs). The Violin (Vln) part is on a single staff with a treble clef and a key signature of one sharp. The score is divided into four measures. In each measure, the woodwinds and violin play a melodic line starting with a forte (*f*) dynamic and ending with a breath mark (*n*). The piano part provides harmonic support, with dynamics of *f* in the first measure and *mf* in the subsequent three measures. The Vln part is marked 'non vib.' and plays a similar melodic line to the woodwinds.

26

A. Sax. 1

A. Sax. 2

B. Cl.

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.)

p *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Pno *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n* *mf* *n*

34

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

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,

37

Timbral Trills

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

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

A. Sax. 2

B. Cl.

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

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 *p*

n *n*

Pno

f *p*

n *n*

Red.

45

A. Sax. 1

A. Sax. 2

B. Cl.

Vln (Ricochet)

Pno

mf *p* *mp*

n

Red.

48

March-like ♩ = 70

A. Sax. 1

A. Sax. 2

B. Cl.

ff *pp*

3

51

A. Sax. 1

A. Sax. 2

B. Cl.

ff *pp*

3

61

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

66 rapid (♩ = c. 160)

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

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

70

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

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 didn'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,

73

improvise on trilled/timbral trilled passages freely

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

77

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

Viol. Sed.

81

A. Sax. 1

A. Sax. 2

B. Cl.

Vln

Pno

Viol. Sed.

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 oer 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* *p* *n* *p* *n* *p* *n* *p* *n*

93

Vln (non vib.)

p *n* *p* *n* *p* *n* *p* *n*

