

Dave Soldier  
Kurt Vonnegut

# Ice-9 Ballads

Narrator, male singer (tenor/baritone range), three sopranos  
clarinet, saxophone (double on alto & tenor), trombone, harmonica  
three violins (one double on mandolin or extra mandolinist)  
guitar, harp, synthesizer, bass  
two percussionists including a balophone (or marimba substitute)

opus 14, 1995  
version from December 21, 2011  
about 30 minutes in length

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## Ice-9 Ballads Opus 14, composed 1995

Lyrics from Kurt Vonnegut's *Cat's Cradle* with edits as per his agreement, music by Dave Soldier

The original recording is with Vonnegut as the narrator, in live performance an actor of any empathetic type can do his part.

On amplification: in a quiet concert hall, the only amplification required would be quiet amps for the synthesizer, electric bass, and harmonica on one piece, and possibly the narrator. In other rooms, amplification will be useful, and it to the disgression of the performers and conductor.

- 1 narrator
- 1 male singer who can sing in West Indian dialect
- 3 sopranos who can sound West Indian
- 1 clarinet
- 1 saxophone, doubling on alto and tenor
- 1 trombone
- 1 diatonic "blues" harmonica (*if impossible to find the player, use a trumpet*) or chromatic diatonics required are D, Ab, B, Eb, C or F: *Mona's Funeral Music* uses an amp as in Chicago blues / Little Walter style if possible
- 3 violins, one doubles on mandolin: if a mandolin is impossible it could be played on the violin with a plectrum
- 1 guitarist on acoustic steel string, a jazz hollow body electric guitar, and 12 string with a capo
- 1 harp
- 1 electronic keyboard with amp and
- 1 phonograph or CD player or computer with amp for playback of Meade Lux Lewis recording – can be played by anyone except the clarinet
- 1 double bass with a double on *electric bass on Nice Very Nice and Big Tyrant*
- 2 percussionists: the instruments can be redistributed at will, but Perc 2 has the balophone part
  - Percussionist 1:  
snare drum with brushes, crash cymbal, hi-hat woodblock, gourd or single conga (or djembe or bata), trap set *if trap set can't be used, adapt the other instruments for Big Tyrant*
  - Percussionist 2:  
balophone (a West African xylophone) *if the balophone is impossible to locate, use a marimba,*  
parade bass drum

I've written the balophone part in two ways: on a single stave where easy to read, but on two staves when the left hand is too low to read easily with the right.

### 1. *Annihilation Life*

*Narrator reads in southwestern or midwestern intonation)*

If I were a younger man, I would write a history of human stupidity (*pause*); and I would climb to the top of Mount McCabe and lie down on my back with my history for a pillow; and I would take from the ground some of the blue-white poison that makes statues of men; and I would make a statue of myself, lying on my back, grinning horribly, and thumbing my nose at You Know Who.

## 2. Dyot Meet Mat

### As in book

God made mud  
God got lonesome  
So God said to some of the  
mud, "sit up!"  
See all I've made  
the hills, the sea, the sky, the  
stars.  
And I was some of the mud  
that got to sit up and look  
around.  
Lucky me, lucky mud.  
I, mud, sat up and saw what a  
nice job God had done.  
Nice going, God!  
Nobody but you could have  
done it, God!  
I certainly couldn't have.  
I feel very unimportant  
compared to You.  
The only way I can feel the  
least bit important is to think of  
all the mud that didn't even get  
to sit up and look around.  
I got so much, and most mud  
got so little.  
Thank you for the honour!  
Now mud lies down again and  
goes to sleep.  
What memories for mud to  
have!  
What interesting other kinds  
of sitting-up mud I met!  
I loved everything I saw!  
Good night.  
I will go to heaven now.  
I can hardly wait...  
to find out for certain what my  
wampeter was  
And who was in my karass

And all the good things our  
karass did for you Amen.

### sung version

Dyot meet mat  
Dyot dyot lonzome  
Zo Dyot zaid zome off da mat,  
zit yup  
Zee all Jy've meet  
da hills, da zea, da skee, da  
stores.  
An jy buz zome a da mat got  
do zit up and look rount.  
Luk-i me, Luk-i mat.  
Jy, mat, zat yup what a nize  
job Dyot hat ton.

Nize dyo-shing, Dyot!  
Noboty but voo cot half ton it,  
Dyot!

Jy vil volly unim-ordand  
compart da Voo.  
Da only bay Jy veel da list bit  
important is dink off all da mat  
dat din't efen get zit yup an  
look rount.

Jy dyot zo much, an most mat  
got zo leetle  
Tzenk voo vore da on-oh!  
Now mat lies town and goes  
to sleep.  
Bat memries vore mat do haf!  
Bat intrest-sting oder kinds zit-  
ting-up mat jy meet!

Jy lovt evryting jy zaw!  
Dyoot nath.  
Jy go to hefen now. Jah...  
Jy can hardly bait...  
do find out bat my wampeter  
bas  
Who was on my karass

An all da dyood dings our  
karass tit vore voo. Amen.

### 3. *Nice Very Nice*

*Narrator and singer together: they should be highly dramatic/ expressive and overlap, not at all be simultaneous*

Oh a sleeping drunkard  
Up in Central Park  
And a lion-hunter  
In the jungle dark  
And a Chinese dentist,  
And a British queen -  
All fit together in the same machine

*sopranos:*

Nice, nice very nice;  
Nice, nice very nice;  
Nice, nice very nice -  
So many different people  
In the same device.

### 4. *119th Calypso*

*sopranos*

"Where's my good old gang done gone?"  
I heard a sad man say.  
I whispered in that sad man's ear  
"Your gang's done gone away."

*male*

Sweet wraith  
sweet soul  
be kissed  
my soul

Sweet wraith  
Invisible mist...  
I am -  
my soul -

Long have I  
advised thee ill  
as to where two souls might tryst  
Sweet wraith  
sweet soul  
be kissed  
my soul

wraith lovesick o'erlong  
o'erlong alone  
Wouldst another sweet soul meet?  
I am-  
my soul-  
my soul  
mmmmmm

## 5. *Duo for clarinet and Meade Lux Lewis*

The clarinetist turns on a phonograph record or CD of *Honky Tonk Train Blues* and plays a written part in duet. This is available on my website [davesoldier.com](http://davesoldier.com), or find the original: make sure it is in tune with the clarinet.

*narrator:*

Born in Louisville, KY, in 1905, Meade Lux Lewis didn't turn to music until he had passed his 16th birthday and then the instrument provided by his father was the violin. A year later, young Lewis chanced to hear Jimmy Yancey play the piano. "This," as Lewis recalls, "was the real thing." Soon, Lewis was teaching himself to play the boogie-woogie piano, absorbing all that was possible from the older Yancey, who remained until his death a close friend and idol to Mr. Lewis. Since his father was a Pullman porter, the Lewis family lived near the railroad. The rhythm of the trains soon became a natural pattern to young Lewis and he composed the boogie-woogie solo, now a classic of its kind, which became known as "Honky Tonk Train Blues."

## 6. *14th Calypso*

*Choir:*

You are not dead,  
but only a-sleepin'  
we should all smile  
and stop our weeping

*verses sung by calypso singer with harmony from one soprano:*

When I was young  
I was so gay and mean  
I drank and chased girls  
Like young St. Augustine  
St. Augustine  
He got be a saint  
So if I get to be one, too  
Please Mama, don't faint.

*verse 2:*

Mother O mother, Oh how I pray  
For you to guard us, every day.

*chorus*

## 7. *Mona's Funeral Music*

*An instrumental featuring balophone. If the performer can play balophone, a traditional introduction can be used.*

## 8. *Big Tyrant*

Oh a very sorry people

did I find here  
Oh they had no music  
And they had no beer  
and everywhere  
they tried to perch  
belong to Castle Sugar  
or the Catholic church.

*sopranos in a nasty or variously in a deep reggae style:*

We do, doodeley do, doodeley do, doodeley do,  
What we must, muddily must, muddily must, muddily must,  
Muddily do, Muddily do, Muddily do, Muddily do,  
'Til we bust, bodily bust, bodily bust, bodily bust.

*calypso singer:*

I wanted all things  
to make some sense  
So we could be happy  
instead of tense.

And I made up lies  
so that they'd all fit nice  
And make this sad world  
a paradise.

*sopranos:*

We do, doodeley do, doodeley do, doodeley do,  
What we must, muddily must, muddily must, muddily must,  
Muddily do, Muddily do, Muddily do, Muddily do,  
'Til we bust, bodily bust, bodily bust, bodily bust.

Tiger got to hunt  
Bird got to fly;  
Man got to sit and wonder, "why, why, why?"  
Tiger got to sleep,  
Bird got to land;  
Man got to tell himself  
He understand.

*Narrator:*

Someday, someday, this crazy world will have to end  
And our God will take things back that He to us did lend.  
And if, on that sad day, you want to scold our God,  
Why go right ahead and scold Him. He'll just smile and nod.

## 9. *Folly*

*Narrator:*

I once knew an Episcopalian lad in Newport, Rhode Island, who asked me to design and build a doghouse for her Great Dane. The lady claimed to understand God and His Ways of Working perfectly. She could not understand why anyone should be puzzled about what had been or about what was going to be.

And yet, when I showed her a blueprint of the doghouse I proposed to build, she said to me, "I'm sorry, but I never could read one of those things."

"Give it to your husband or your minister to pass on to God", I said, " and, when God finds a minute, I'm sure he'll explain this doghouse of mine in a way that even *you* can understand."

She fired me. I shall never forget her. She believed that God liked people in sailboats much better than He liked people in motorboats. She could not bear to look at a worm. When she saw a worm, she screamed.

She was a fool, and so am I, and so is anyone who thinks he sees what God is Doing.

*Curtain*

# Ice-9 Ballads

## #1 Annihilation Life

♩.=132

Guitar *Hollowbody jazz style* *mf* VI V

Violin 2 *sweet, legato* *mf*

Violin 3 *mf* #

Bass *Double Bass* *pizz.* *f*

Percussion 1 *snare with brushes* *pp*

Grtr. *mf*

Vln. 1 *sweet, legato* *mf*

Vln. 2 *sweet, legato*

Vln. 3 *sweet, legato*

Bass *f*

Perc. 1



narrator enters

gliss.

10

Gr. 

Vln. 1 

Vln. 2 

Vln. 3 

Bass 

Perc.1 

anticipate with tiny pickups

14

Gr. 

Vln. 1 

Vln. 2 

Vln. 3 

Bass 

Perc.1 

19

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*mf*

*p*

*f*

*pp*

*p*

*pp*

*mp*

*p*

*ppp*

23

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*gliss.*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*f*

*mf*



## #2 Dyot Meet Mat

35  $\text{♩} = 148$

Tenor *f* Dyot \_\_ meet mat \_\_\_\_

Harp *f* capo 1st fret steel string guitar

Gtr.

Perc 2 Balo. *f*

39 Dyot meet \_\_ mat Dyot dyot \_\_ lone - zome \_\_\_\_\_ Dyot \_\_ meet mat

Harp

Gtr.

Perc 2 Balo.

43 Dyot \_\_ meet mat \_\_\_\_ Dyot dyot \_\_ lone - zome \_\_

Harp

Gtr.

Perc 2 Balo.

47

Sop 1 *smooth*  $\overbrace{\text{meets mat}}^4$

Sop *f* *smooth*  $\overbrace{\text{meets mat}}^4$  Dyot  $\overbrace{\text{meets mat}}^4$  Dyot dyot lone -

Sop *f* *smooth*  $\overbrace{\text{meets mat}}^4$  Dyot  $\overbrace{\text{meets mat}}^4$  Dyot dyot lone -

Dyot meets mat Dyot meets mat Dyot dyot lone -

Harp

Gtr.

Perc 2 Balo.

51

Sop 1 zome Dyot  $\overbrace{\text{meets mat}}^4$  Dyot  $\overbrace{\text{meets mat}}^4$

Sop zome Dyot  $\overbrace{\text{meets mat}}^4$  Dyot  $\overbrace{\text{meets mat}}^4$

Sop zome Dyot  $\overbrace{\text{meets mat}}^4$  Dyot  $\overbrace{\text{meets mat}}^4$

zome Dyot meets mat Dyot meets mat

Harp

Gtr.

Perc 2 Balo.

55

Sop 1  
 Dyot dyot lone zome

Sop  
 Dyot dyot lone zome

Sop  
 Dyot dyot lone zome

Tenor  
 Zo Dyot zed zome of da mat zit yup

Harp  
 55

Gtr.  
 55

Perc 2 Balo.  
 55

Tenor  
 Zee all Jy've meet Da hills da

Harp  
 59

Gtr.  
 59

Perc 2 Balo.  
 59

Tenor  
 zea da skee da stores an Jy buz zome a dat mat got do zit

Harp  
 63

Gtr.  
 63

Perc 2 Balo.  
 63

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

68

Luck - I me Luck - I mat

yup an look rount Luck - I me

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

72

Jy mat zat up bat a nize job Dyot hat ton

Luck - I mat Jy, mat zat up bat a nize job Dyot hat ton

76

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

Nize dyo - shing Dyot

Nize dyo - shing Dyot

Nize dyo - shing Dyot

Nize dyo - shing Dyot

Nize dyo - shing Dyot

80

Sop 1

Sop

Sop

Tenor

Cl.

Tbn.

Harp

Gtr.

Synth.

Perc 2 Balo.

No - but - y but voo coult haf ton it Dyot

No - but - y but voo coult haf ton it Dyot

No - but - y but voo coult haf ton it Dyot

No - but - y but voo coult haf ton it Dyot

No - but - y but voo coult haf ton it Dyot

No - but - y but voo coult haf ton it Dyot

Sitar-like sound on synth

*mf*

*mf*

*f*



84

Cl.

Tbn.

Harp

Gtr.

Synth.

Perc 2  
Balo.

88

Cl.

Tbn.

Harp

Gtr.

Synth.

Perc 2  
Balo.

92

Tenor

Cl.

Tbn.

Harp

Gtr.

Synth.

Perc 2 Balo.

Dyot \_\_ meet mat \_\_\_\_\_ Dyot meet \_\_ mat \_\_\_\_\_ Dyot dyot \_\_ lone -

96

Tenor

Harp

Gtr.

Perc 2 Balo.

zome \_\_\_\_\_ Dyot \_\_ meet mat \_\_\_\_\_ Dyot \_\_ meet mat

100

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

Jy — vil vol - ly un - im - por - tant — com -

Jy — vil vol - ly un - im - por - tant — com -

Jy — vil vol - ly un - im - por - tant — com -

Dyot dyot — lone — zome —

104

Sop 1

Sop

Sop

Tenor

Cl.

Harp

Gtr.

Perc 2 Balo.

pared da Voo — *p* oo — oo oo — oo oo oo —

pared da Voo — *p* oo — oo oo — oo oo oo —

pared da Voo — *p* oo — oo oo — oo oo oo —

pared da Voo — oo — oo oo — oo oo oo —

Do play live not recording on - ly bay — Jy veel — da least bit im - por - tant — *mp*

108

Sop 1  
waah aah aah aah aah *f* look a - rount

Sop  
waah aah aah aah aah *f* look a - rount

Sop  
waah aah aah aah aah *f* look a - rount

Tenor  
waah aah aah aah aah *f* look a - rount

Cl.  
is dink of all da mat dat din't e - fen get zit yup an look a - rount

Harp

Gtr.

Perc 2 Balo.

112

Sop 1  
Jy got zo much an most mat got zo leet - le

Sop  
Jy got zo much an most mat got zo leet - le

Sop  
Jy got zo much an most mat got zo leet - le

Tenor  
Jy got zo much an most mat got zo leet - le

Cl.  
Jy got zo much an most mat got zo leet - le

Harp

Gtr.

Perc 2 Balo.

116

Tenor

Harp

Gtr.

Perc 2 Balo.

120

Tenor

Harp

Gtr.

Perc 2 Balo.

you for de ho - nor Now mat

124

Tenor

Harp

Gtr.

Perc 2 Balo.

lies town an goes to sleep

128

Tenor

Harp

Gtr.

Perc 2 Balo.

Bat mem - ries for mat to haf bat in - tres - ting o

132

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

Jy loved ev - ty - ting

Jy loved ev - ty - ting

Jy loved ev - ty - ting

Jy loved ev - ty - ting

der kinds zit - ing yup mat Jy meet Jy loved ev - ry - ting

136

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Perc 2 Balo.

Jy zaw Dyood night Jy go to

Jy zaw Dyood night Jy go to

Jy zaw Dyood night Jy go to

Jy zaw Dyood night Jy go to

140

Sop 1  
 Sop  
 Sop

hef - ven now — Dyot — meet mat — Dyot meet —  
 hef - ven now — Dyot — meet mat — Dyot meet —  
 hef - ven now — Dyot — meet mat — Dyot meet —

Tenor

Harp

Gtr.

Perc 2  
 Balo.

Jah

144

Sop 1  
 Sop  
 Sop

mat Dyot dyot lone - zome — Dyot — meet mat —  
 mat Dyot dyot lone - zome — Dyot — meet mat —  
 mat Dyot dyot lone - zome — Dyot — meet mat —

Tenor

Harp

Gtr.

Perc 2  
 Balo.

Jy Jy can

148

Sop 1 Dyot — meet mat — Dyot got — lone — zome — Dyot meet mat —

Sop Dyot — meet mat — Dyot got — lone — zome — Dyot meet mat —

Sop Dyot — meet mat — Dyot got — lone — zome — Dyot meet mat —

Tenor 148 Dyot — meet mat — Dyot got — lone — zome — Dyot meet mat —

Harp 148 hard — ly bait — To find out bat —

Gtr.

Perc 2 Balo. 148

152

Sop 1 Dyot — meet mat — Dyot got — lone — zome —

Sop Dyot — meet mat — Dyot got — lone — zome —

Sop Dyot — meet mat — Dyot got — lone — zome —

Tenor 152 Dyot — meet mat — Dyot got — lone — zome —

Harp 152 my — wam — pe ter bas — who was

Gtr.

Perc 2 Balo. 152



156

Sop 1 Dyot meet mat Dyot meet mat

Sop Dyot meet mat Dyot meet mat

Sop Dyot meet mat Dyot meet mat

Tenor Dyot meet mat Dyot meet mat

Harp on my ka - rass An all da dyood dings our

Gtr.

Perc 2 Balo.

159

Sop 1 A - men

Sop A - men

Sop A - men

Tenor A - men

Harp kar - ass did vor voo A - men

Gtr.

Perc 2 Balo.

### #3 Nice Nice Very Nice

♩=102 diatonic in D

162

Harmonica

Clarinet

Tenor Sax

Trombone

Synthesizer

Violin 1

Violin 2

Violin 3

Bass

*pp* *f*

*pp* *f*

*f*

*mp* *f*

dry electric organ (like Miles Davis)

*ff*

*ff*

*ff*

arco

*pp* *f*

Detailed description: This is a page of a musical score for the piece "#3 Nice Nice Very Nice". The score is for a full band and string section. It begins at measure 162. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 102. The piece is described as "diatonic in D". The instruments and their parts are: Harmonica, Clarinet, Tenor Sax, Trombone, Synthesizer (playing a "dry electric organ like Miles Davis"), Violin 1, Violin 2, Violin 3, and Bass. The Harmonica, Clarinet, and Bass parts feature a dynamic range from *pp* (pianissimo) to *f* (forte). The Tenor Sax part starts at *f*. The Trombone part starts at *mp* (mezzo-piano) and reaches *f*. The Synthesizer part starts at *f*. The Violin parts (1, 2, and 3) all play *ff* (fortissimo) throughout. The Bass part is marked "arco" and has a dynamic range from *pp* to *f*. The score consists of 16 measures on this page, with various time signature changes (4/4, 6/4, 4/4, 5/4, 4/4, 5/4, 6/4).

168

Horn

Cl.

Tn. Sax.

Tbn.

Synth.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

Perc. 2

arco

snare

*mf*

Bass Dr.

*f*

narrator overlaps the words with the tenor

*highly expressive, can stretch, repeat, etc.*

174

Tenor

Oh the sleep - ing — drunk and the li - on

Harm.

Cl.

Tn.Sax.

Tbn.

Synth.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc.1

Perc.2

179

Tenor

all fit to - ge - ther in the same ma - chine Oh the

Bass

Perc.1

Perc.2

184

Tenor    
 stink-ing drunk and the li-on all fit to ge-ther in the

Bass 

Perc. 1 

Perc. 2 

190

Sop 1    
 Nice nice ver-y nice

Sop    
 Nice nice ver-y nice

Sop    
 Nice nice ver-y nice

Tenor    
 same ma-chine all fit to-ge-ther in the same ma-chine Nice nice ver-y nice

Bass 

Perc. 1 

Perc. 2 

196

Sop 1  
Nice nice ver-y nice — Nice Nice ver-y nice — so ma-ny dif-ferent peo-ple in the same de-vice.

Sop  
Nice nice ver-y nice — Nice Nice ver-y nice — so ma-ny dif-ferent peo-ple in the same de-vice.

Sop  
Nice nice ver-y nice — Nice Nice ver-y nice — so ma-ny dif-ferent peo-ple in the same de-vice.

Tenor  
Nice nice ver-y nice — Nice Nice ver-y nice — so ma-ny dif-ferent peo-ple in the same de-vice.

Synth.

Bass

Perc.1

Perc.2

202

Sop 1  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Sop  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Sop  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Tenor  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Synth.

Bass

Perc.1

Perc.2

208

Sop 1  
same de - vice

Sop  
same de - vice

Sop  
same de - vice

Tenor  
same de - vice

Cl.  
*f*

Tn.Sax.  
Tenor sax  
*f*

Tbn.  
*f*

Harp  
*f*

Synth.  
*f*

Vln. 1  
*f*

Vln. 2  
*f*

Vln. 3  
*f*

Bass

Perc. 1

Perc. 2

214

Harm.

Cl.

Tn.Sax.

Tbn.

Harp

Synth.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

Perc. 2

Detailed description: This page of a musical score covers measures 214 through 219. The score is for a large ensemble including woodwinds, strings, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section (Cl., Tn.Sax., Tbn.) and strings (Vln. 1, 2, 3, Bass) play a melodic line that moves from G4 to B4, then descends to E4. The percussion (Perc. 1, Perc. 2) provides a rhythmic accompaniment with eighth and sixteenth notes. The Harp and Synth parts are mostly silent, with some texture in the later measures. The score is written in a standard orchestral layout with staves for each instrument.







232

Harm. *fff* *p*

Cl. *vib.*

Tn.Sax. *vib.*

Tbn. *vib.*

Harp *ad lib glisses in C* *mp*

Synth. *mp*

Vln. 1 *vib.*

Vln. 2 *vib.*

Vln. 3 *vib.*

Bass

Perc. 1

Perc. 2

Detailed description: This page of a musical score covers measures 232 to 235. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Horns, Clarinet, Tenor Saxophone, Trombone, Harp, Synthesizer, Violins 1, 2, and 3, Bass, Percussion 1, and Percussion 2. The Horns part features a dynamic shift from fortissimo (fff) to piano (p) with a hairpin. The Clarinet, Tenor Saxophone, and Trombone parts include vibrato markings. The Harp part has a dynamic marking of mezzo-piano (mp) and a performance instruction for ad libitum glissandos in C. The Synthesizer part plays sustained chords. The Violin parts feature triplet markings. The Percussion parts play rhythmic patterns with eighth and sixteenth notes.

237

Cl.

Tn.Sax.

Tbn.

Harp

Synth.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

Perc. 2

crash cymbal

Detailed description: This page of a musical score covers measures 237 to 242. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are: Clarinet (Cl.) with a melodic line; Tenor Saxophone (Tn.Sax.) and Trombone (Tbn.) with sustained notes and slurs; Harp with a single chord at the start; Synthesizer (Synth.) with block chords; Violins 1, 2, and 3 (Vln. 1-3) with a rhythmic melody; Bass with a melodic line; Percussion 1 (Perc. 1) with a pattern including a crash cymbal; and Percussion 2 (Perc. 2) with a steady eighth-note rhythm.

243

Cl.

Tn.Sax.

Tbn.

Synth.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

Perc. 2

snare

*mf*

*f*

Detailed description of the musical score: The score is for measures 243-246. It features a variety of instruments: Clarinet (Cl.), Tenor Saxophone (Tn.Sax.), Trombone (Tbn.), Synthesizer (Synth.), Violins 1, 2, and 3 (Vln. 1, 2, 3), Bass, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is one sharp (F#). The time signature starts as 5/4 and changes to 4/4 at measure 245. The Clarinet part has a triplet in measure 243. The Percussion 1 part is labeled 'snare' and has dynamic markings of *mf* and *f*. The Percussion 2 part has a dynamic marking of *f* at the end of measure 246.

narrator overlaps the words with the tenor

248

Tenor

Tn.Sax.

Tbn.

Synth.

Bass

Perc.1

Perc.2

Oh the sleep - ing — drunk and the li - on

253

Tenor

Bass

Perc.1

Perc.2

all fit to - ge - ther fit the same ma - chine on the

258

Tenor

Bass

Perc.1

Perc.2

stink - ing — drunk and the li - on all fit to ge - ther fit the

264

Sop 1

Sop

Sop

Tenor

Bass

Perc. 1

Perc 2

Nice nice ver-y nice

Nice nice ver-y nice

Nice nice ver-y nice

same ma-chine all in to - ge - ther in the same ma-chine Nice nice ver-y nice

270

Sop 1

Sop

Sop

Tenor

Synth.

Bass

Perc. 1

Perc 2

Nice nice ver-y nice — Nice Nice ver-y nice — so ma - ny dif - ferent peo - ple in the same de - vice.

Nice nice ver-y nice — Nice Nice ver-y nice — so ma - ny dif - ferent peo - ple in the same de - vice.

Nice nice ver-y nice — Nice Nice ver-y nice — so ma - ny dif - ferent peo - ple in the same de - vice.

Nice nice ver-y nice — Nice Nice ver-y nice — so ma - ny dif - ferent peo - ple in the same de - vice.

276

Sop 1  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Sop  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Sop  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Tenor  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Synth.  
Nice nice ver-y nice — Nice nice ver-y nice — Nice nice ver-y nice — so may-y dif-ferent peo-ple in that

Bass

Perc. 1

Perc 2

282

Sop 1  
same de - vice so ma - ny dif - ferent peo - ple in that same de - vice

Sop  
same de - vice — so ma - ny dif - ferent peo - ple in that same de - vice

Sop  
same de - vice — so ma - ny dif - ferent peo - ple in that same de - vice

Tenor  
same de - vice — so ma - ny dif - ferent peo - ple in that same de - vice

Synth.  
same de - vice —

Bass

Perc. 1

Perc 2



286

Sop 1  
so ma - ny peo - ple in that same de - vice

Sop  
so ma - ny peo - ple in that same de - vice

Sop  
so ma - ny peo - ple in that same de - vice

Tenor  
so ma - ny peo - ple in that same de - vice spoken *Vinění Přiče laugh*

Synth.  
so ma - ny peo - ple in that same de - vice.

Bass

Perc. 1

Perc 2

# #4 119th Calypso

290  
♩ = 96

Soprano 1  
Soprano 2  
Soprano 3  
Harp  
Guitar  
Synthesizer  
Electric Bass  
Percussion 1

*mf* Where's my good old  
*mf* Where's my good old  
*mf* Where's my good old

*mf*  
jazz guitar  
unison B w. open  
*f*  
organ sound  
*mf*  
Electric Bass  
*mf*  
hi hat  
*ppp*

295

Sop 1  
 gang — done gone, — I heard a sad — man say, — I whis - pered in that

Sop  
 gang — done gone, — I heard a sad — man say, — I whis - pered in that

Sop  
 gang — done gone, — I heard a sad — man say, — I whis - pered in that

Harp  
 295 Where's my good old I heard a sad — man say, — I whis - pered in that

Gtr.

Vln. 1  
 295 *mf*

Vln. 2  
 295 *mf*

BasBs.  
 295

Perc. 1

299

Sop 1  
sad man's ear, Your gang's done gone a way.

Sop  
sad man's ear, Your gang's done gone a way.

Sop  
sad man's ear, Your gang's done gone a way.

Harp  
299 sad man's ear, Your gang's done gone a way.

Synth.  
299

Vln. 1  
299

Vln. 2  
299

BasBs.  
299

Perc. 1

304

Sop 1  
Where's my good old gang done gone,

Sop  
Where's my good old gang done gone,

Sop  
Where's my good old gang done gone,

Harp  
304 Where's my good old gang done gone

Gtr.  
gliss.

BasBs.  
304

Perc. 1

308

Sop 1  
I heard a sad man say, — I whis-pered in that sad man's ear, Your gang's done

Sop  
I heard a sad man say, — I whis-pered in that sad man's ear, Your gang's done

Sop  
I heard a sad man say, — I whis-pered in that sad man's ear, Your gang's done

Harp  
308 I heard a sad man say, — I whis-pered in that sad man's ear, Your gang's done

Gtr.

Synth.  
308 *p*

Vln. 1  
308 *p*

Vln. 2  
308 *p*

BasB.  
308

Perc. 1  
*pp* woodblock

313

Sop 1  
gone — a — way.

Sop  
gone — a — way.

Sop  
gone — a — way.

Tenor  
gone — a — way.

*mf*

313

Harp  
Oh

Gtr.

Synth.

BasBs.

Perc.1

318

Tenor  
faissetto blues

Harp  
roll at will sweet wraith sweet soul be kissed my soul Sweet wraith

Gtr.  
w. harp *p*

323

Tenor

Harp  
sweet soul I am my soul Aw sweet wraith in-

Gtr.

BasBs.

328

Tenor

Harp

Gtr.

Vln. 1

Vln. 2

BasBs.

vis - 'ble mist — sweet — soul — be — kissed sweet — waith — sweet — soul —

*p*

*p*

333

♩ = 96

Sop 1

Sop

Sop

Tenor

Harp

Gtr.

Vln. 1

Vln. 2

BasBs.

Where's my good old gang — done gone, —

Where's my good old gang — done gone, —

Where's my good old gang — done gone, —

Where's my good old gang — done gone, —

be — kissed my — soul —

*pp*

*pp pp*

337

Sop 1  
I heard a sad man say, — I whis - pered in that sad man's ear,

Sop  
I heard a sad man say, — I whis - pered in that sad man's ear,

Sop  
I heard a sad man say, — I whis - pered in that sad man's ear,

Gtr.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Synth.  
337

Vln. 1  
337  
*p*

Vln. 2  
*p*

BasBs.  
337

Perc. 1  
woodblock



341

Sop 1  
Your gang's done gone a - way.

Sop 2  
Your gang's done gone a - way.

Sop 3  
Your gang's done gone a - way.

Gr.  
*pp*

Synth.  
*pp*

Vln. 1  
*pp*

Vln. 2  
*pp*

Vln. 3  
*pp*

BasBs.  
341

Perc. 1

♩ = 88

346

Sop 1

Sop

Sop

346

Tenor

*mp* Long have I advised thee ill as to where two souls might tryst, sweet

346

Harp

Gtr.

346

Synth.

346

Vln. 1

346

Vln. 2

346

Vln. 3

346

BasBs.

346

Perc. 1

346

Perc. 2

346

Perc. 3

351

Tenor

wraith sweet soul be kissed my soul. Oh

351

Harp

351

Gtr.

351

BasBs.

356

Tenor *Wraith love - sick o'er long, — o'er long a - lone. — Would*

Harp

Gtr.

BasBs.

360

Tenor *— a - noth - er sweet soul — meet? — I — am — my — soul — my — soul —*

Harp

Gtr.

BasBs.

365

Tenor *my — soul. — hum*

Harp

Gtr.

BasBs.

370  $\text{♩} = 96$  diatonic in B

Harm.

Cl.

Tn. Sax. *mp*

Harp

Gtr. *damp*

Synth. *out*

BasBs.

374

Harm.

Cl.

Tn. Sax.

Harp

Gtr.

Synth. *pp*

BasBs.

378

Harm.

Cl.

Tn.Sax.

Harp

Gr.

Synth.

BasBs.

let ring

382

Sop 1

Sop

Sop

Harm.

Cl.

Tn.Sax.

Harp

Gr.

Synth.

BasBs.

*mf* Where's my good old gang — done gone, —

*mf* Where's my good old gang — done gone, —

*mf* Where's my good old gang — done gone, —

*mf* Where's my good old gang — done gone, —

386

Sop 1  
I heard a sad man say, — I whis - pered in that sad man's ear,

Sop 2  
I heard a sad man say, — I whis - pered in that sad man's ear,

Sop 3  
I heard a sad man say, — I whis - pered in that sad man's ear,

Harm.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Cl.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Tn.Sax.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Harp  
I heard a sad man say, — I whis - pered in that sad man's ear,

Gtr.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Synth.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Vln. 1  
*p* I heard a sad man say, — I whis - pered in that sad man's ear,

Vln. 2  
*p* I heard a sad man say, — I whis - pered in that sad man's ear,

Vln. 3  
*p* I heard a sad man say, — I whis - pered in that sad man's ear,

BasBs.  
I heard a sad man say, — I whis - pered in that sad man's ear,

Perc. 1  
woodblock  
I heard a sad man say, — I whis - pered in that sad man's ear,

390

Sop 1  
Your gang's done gone a - way.

Sop  
Your gang's done gone a - way.

Sop  
Your gang's done gone a - way.

Harm.  
*p*

Cl.  
*p*

Tn.Sax.  
*p*

Harp

Gr.

Synth.

Vln. 1

Vln. 2

Vln. 3

BasBs.

Perc.1

395

Sop 1

Sop

Sop

Harm.

Cl.

Tn.Sax.

Tbn.

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

BasBs.

Perc. 1

solo. not busy, w. rest

all G-sharp minor

*mp*

*pp*

*pp*

*pp*



400

Tbn.

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bas&Bs. *p*

405

Tbn.

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bas&Bs.

# #5 Duo for clarinet & Meade Lux Lewis

with recording

on IV chord

Clarinet

409 **6** *p*

420 **B** *mf*

427 *mf* with piano

432 *f* **C**

438

443 with piano

447 **D**

451 *pp* *mf*

457 *p* *mf* *f* **E**

462 honk! squeak! honk!

467 tr, molto exp, aggressive **F** *f* nasty: bite reed

472 make a big mess (mess thru rest)

477 Cl. *warm*  
big vib

483 Cl. *tr, molto exp, aggressive*  
*f*

489 Cl. *narrator enters*

494 Cl. *sim.*  
*f*

500 Cl. *pp* *mp*

507 Cl. *I* *5*

510 Cl. *5*

514 Cl. *5* *scream of passion* *with piano*

519 Cl. *J*

524 Cl. *p*

530 Cl.

# #6 14th Calypso

533  $\text{♩} = 118$

Harp

12 string guitar

Percussion 2  
Balophone

538

Sop

Sop

Tenor

Harp

Gtr.

Perc 2  
Balo.

*mf* You are not dead but

*mf* You are not dead but

*mf* You are not dead but

544

Sop 1  
on - ly a - slee - ping we should all

Sop  
on - ly a - slee - ping we should all

Sop  
544 on - ly a - slee - ping we should all

Tenor  
544 on - ly a - slee - ping we should all

Harp  
544 on - ly a - slee - ping we should all

Gtr.

Perc 2  
Balo.

544

549

Sop 1  
smile and stop our wee - ping

Sop  
smile and stop our wee - ping

Sop  
smile and stop our wee - ping

Tenor  
549 smile and stop our wee - ping

Harp  
549 smile and stop our wee - ping

Gtr.

Perc 2  
Balo.

549

555

Sop 1  
Mom - ma's not dead

Sop 2  
Mom - ma's not dead but

Sop 3  
Mom - ma's not dead but

Tenor  
Mom - ma's not dead but

Harp  
555 Mom - ma's not dead but

Gtr.  
555

Perc 2  
Balo.  
555

560

Sop 1  
on - ly a - slee - ping

Sop 2  
on - ly a - slee - ping

Sop 3  
on - ly a - slee - ping

560  
Tenor  
on - ly a - slee - ping

Cl.  
*pp*

560  
Harp

Gtr.

560  
Perc 2  
Balo.

565  
Cl.  
*mp*

565  
Harp

Gtr.

565  
Perc 2  
Balo.

570

Sop 1

*mp* When I was young

Tenor

*mp* When I was young

Cl.

Harp

*mp*

Gtr.

*mp*

Perc 2  
Balo.

576

Sop 1

I was so gay and mean I'd

Tenor

I was so gay and mean I'd

Harp

Gtr.

Perc 2  
Balo.



587

Sop 1

drink and chase girls like Saint Au - ga -

Tenor

587

Harp

587

Gtr.

Perc 2

Balo.

587

587

Sop 1

stine Saint Au - ga - stine

Tenor

587

Harp

587

Gtr.

Perc 2

Balo.

587

593

Sop 1

Tenor

Harp

Gtr.

Perc 2  
Balo.

he got to be a saint

he got to be a saint

598

Sop 1

Tenor

Harp

Gtr.

Perc 2  
Balo.

If I get to be one too please

If I get to be one too please

604

Sop 1  
mom - ma don't faint

Sop  
*mf* Mom - ma's not dead

Sop  
*mf* Mom - ma's not dead

Tenor  
*mf* Mom - ma's not dead

Harp  
604 mom - ma don't faint *mf* Mom - ma's not dead

Gtr.

Perc 2  
Balo.

610

Sop 1  
on - ly a slee - ping

Sop  
but on - ly a slee - ping

Sop  
but on - ly a slee - ping

Tenor  
but on - ly a slee - ping

Harp  
610 but on - ly a slee - ping

Gtr.

Perc 2  
Balo.

Musical score for measures 615-619, featuring vocal parts and instrumental accompaniment. The lyrics are: "we should all smile and stop our".

**Vocal Parts:**

- Sop 1:** we should all smile and stop our
- Sop 2:** we should all smile and stop our
- Sop 3:** we should all smile and stop our
- Tenor:** we should all smile and stop our

**Instrumental Parts:**

- Harp:** Accompaniment for the vocal parts.
- Gtr.:** Guitar accompaniment, providing harmonic support.
- Perc 2 Balo.:** Percussion and Ballooning accompaniment, adding rhythmic texture.

Measures 615-619 are marked with a rehearsal mark '615' at the beginning of each staff.

621

Sop 1  
wee - ping

Sop 2  
wee - ping

Sop 3  
wee - ping

Tenor  
wee - ping

Harp  
wee - ping

Gtr.

Synth.  
*mp*

Vln. 1  
*f* jazzy

Vln. 2  
*f* jazzy

BasBs.  
Electric Bass  
*p*

Perc. 1  
hi-hat  
*p*

Perc 2  
Balo.

628

Gr.

Synth. *sim.*

Vln. 1

Vln. 2

BasBs.

Perc. 1

635

Gr.

Synth. *countermelody*  
*mf*

Vln. 1

Vln. 2

BasBs.

Perc. 1

641

Grtr.

Synth.

Vln. 1

Vln. 2

Bass.

Perc. 1

647

Grtr.

Synth.

Vln. 1

Vln. 2

Bass.

Perc. 1

653

Harp

Gtr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1

Detailed description: This system of musical notation covers measures 653 to 658. It includes staves for Harp, Guitar (Gtr.), Synthesizer (Synth.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Basses (BasBs.), and Percussion 1 (Perc. 1). The Harp part has a whole rest in measure 653, followed by a melodic line in measures 654-655. The Guitar part features a complex chordal texture with a melodic line in measure 654. The Synthesizer part has a melodic line in measure 653 and a sustained chord in measure 654. The Violin 1 part has a melodic line in measure 653 and a sustained chord in measure 654. The Violin 2 part has a melodic line in measure 653 and a sustained chord in measure 654. The Basses part has a melodic line in measure 653 and a sustained chord in measure 654. The Percussion 1 part has a rhythmic pattern of quarter notes in measure 653 and a sustained chord in measure 654.

659

Gtr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1

*sim.*

Detailed description: This system of musical notation covers measures 659 to 664. It includes staves for Guitar (Gtr.), Synthesizer (Synth.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Basses (BasBs.), and Percussion 1 (Perc. 1). The Guitar part has a complex chordal texture with a melodic line in measure 659. The Synthesizer part has a complex chordal texture with a melodic line in measure 659 and a sustained chord in measure 660. The Violin 1 part has a melodic line in measure 659 and a sustained chord in measure 660. The Violin 2 part has a melodic line in measure 659 and a sustained chord in measure 660. The Basses part has a melodic line in measure 659 and a sustained chord in measure 660. The Percussion 1 part has a rhythmic pattern of quarter notes in measure 659 and a sustained chord in measure 660. The word "sim." is written above the Synthesizer staff in measure 660.



666

Gtr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1

673

Gtr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1

Perc 2  
Balo.

hi-hat or crash  
open

680

Sop 1  
 Mo - ther O mo - ther Oh how I

Sop  
 mo - ther

Tenor  
 Mo - ther O mo - ther Oh how I

Harp  
*p*

Gtr.  
*p*

Perc 2  
 Balo.

687

Sop 1  
 pray for you to guard us e - ve - ry

Tenor  
 pray for you to guard us e - ve - ry

Gtr.  
 pray for you to guard us e - ve - ry

695

Sop 1  
 day

Tenor  
 day

Mdn.  
 day Bill Monroe style  
*ff*

Gtr.  
*f*

BasBs.  
*mf*

Perc. 1  
 hi-hat  
*mp*

702

Mdn.

Gtr.

BasBs.

Perc.1

crash

709

Harm.

Cl.

Tn. Sax.

Tbn.

Mdn.

Gtr.

Vln. 1

Vln. 2

BasBs.

Perc.1

diatonic in Eb

Tenor sax

*mp* *mf* *f* *mf*

*mp* *mf* *f*

*fff*

*ff* *ff*

crash

crash

716

Harm.

Cl.

Tn.Sax.

Tbn.

Mdn. *mf*

Gr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1 hi-hat

Detailed description: This page of a musical score covers measures 716 through 721. The ensemble consists of Horns (Horn 1 and Horn 2), Tenor Saxophone, Trombone, Mellophone, Guitar, Synthesizer, Violin 1, Violin 2, Bassoon, and Percussion 1 (hi-hat). The score is written in a key signature of one sharp (F#) and a common time signature. The Mellophone part starts with a dynamic marking of *mf*. The Percussion part is marked 'hi-hat'. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

723

Harm.

Cl.

Tn.Sax.

Tbn.

Mdn.

Gtr.

Synth.

Vln. 1

Vln. 2

BasBs.

Perc. 1

The image shows a page of a musical score for measures 723 through 726. The score is arranged in a standard orchestral layout with ten staves. The instruments are: Horns (Harm.), Clarinet (Cl.), Tenor Saxophone (Tn.Sax.), Trombone (Tbn.), Mellophone (Mdn.), Guitar (Gtr.), Synthesizer (Synth.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Basses (BasBs.), and Percussion 1 (Perc. 1). The music is in a key of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The measure numbers 723, 724, 725, and 726 are clearly marked at the beginning of their respective staves.

729

Sop. You are not dead but

Sop. You are not dead but

Tenor You are not dead but

Harm.

Cl.

Tn.Sax.

Tbn.

Mdn.

Harp

Gtr.

Vln. 1

Vln. 2

BasS.

Perc. 1

Perc 2

Balo.

734

Sop 1  
on - ly a slee - ping we should all

Sop  
on - ly a slee - ping we should all

Sop  
on - ly a slee - ping we should all

Tenor  
on - ly a slee - ping we should all

Harp  
734 on - ly a slee - ping we should all

Gtr.  
734

Perc 2  
Balo.  
734

739

Sop 1  
smile and stop our wee - ping

Sop 2  
smile and stop our wee - ping

Sop 3  
smile and stop our wee - ping

Tenor  
smile and stop our wee - ping

Harp  
739 smile and stop our wee - ping

Gtr.  
739

BasBs.  
739

Perc. 1  
crash

Perc 2  
739

Balo.  
739



745

Sop 1

Sop

Sop

Tenor

Harm.

Cl.

Tn.Sax.

Tbn.

Mdn.

Harp

Gtr.

Vln. 1

Vln. 2

Bas&Bs.

Perc. 1

Perc 2

Balo.

You are not dead but on - ly a

*mf*

on - ly a

on - ly a

on - ly a

on - ly a

751

Sop 1  
slee - ping  
we should all smile

Sop  
slee - ping  
we should all smile

Sop  
slee - ping  
we should all smile

Tenor  
slee - ping  
we should all smile

Harm.  
751  
we should all smile

Cl.  
751

Tn.Sax.  
751

Tbn.  
751

Mdn.  
751

Harp  
751

Gtr.  
751

Vln. 1  
751

Vln. 2  
751

BasBs.  
751

Perc. 1  
751

Perc. 2  
Balo.  
751

756

Sop 1 and stop our wee - ping

Sop and stop our wee - ping

Sop and stop our wee - ping

Tenor and stop our wee - ping

Harm.

Cl.

Tn.Sax.

Tbn.

Mdn.

Harp

Gtr.

Vln. 1

Vln. 2

BasBs.

Perc.1

Perc 2 Balo.

756

756

762  $\flat 2.$

Harp

Gtr.

Perc 2

Balo.

762

762

# #7 Mona's Funeral Music

$\text{♩} = 140$  N.B. soloist can add a traditional introduction

Percussion 2  
Balophone

766 *f*

Perc 2  
Balo.

775

Perc 2  
Balo.

783

Perc 2  
Balo.

791

Perc 2  
Balo.

799

Perc 2  
Balo.

806

Perc 2  
Balo.

813

Perc 2  
Balo.

820

Perc 2  
Balo.

828

Perc 2  
Balo.

836

Perc 2  
Balo.

844

Perc 2  
Balo.

852

859 prefer in F but C OK amp Sonny Boy Williamson sound

Harm.

Perc.1 *f* gourd  
*p* or single conga

Perc 2

Balo.

866

Harm.

Perc.1 continue groove in this style

Perc 2

Balo.

874

Harm.

Harp *f*

Perc.1

Perc 2

Balo.

stick taps

882

Harp

Perc. 1

Perc 2 Balo.

890

Harm.

Cl.

Harp

Vln. 1

Vln. 2

Vln. 3

Perc. 1

Perc 2 Balo.

*f*

(shake wah-wah sound)

*pp*

*pp*

*pp*

*pp*





904

Horn

Cl.

Harp

Vln. 1

Vln. 2

Vln. 3

Perc. 1

Perc. 2  
Balo.

904

904

*p* *f*

*ppp* *p*

*ppp* *p*

*ppp* *p*

904

904

Detailed description: This page of a musical score covers measures 904 to 909. The instruments are Horn, Clarinet, Harp, Violins 1, 2, and 3, Percussion 1, and Percussion 2/Balloon. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Horn part plays a melodic line with eighth and quarter notes. The Clarinet part features a triplet of eighth notes starting at measure 904, marked with an accent and a dynamic change from *p* to *f*. The Harp part has a sustained chord in measure 904. The Violin parts play sustained notes, with dynamics changing from *ppp* to *p* at the end of measure 905. Percussion 1 has a steady eighth-note pattern. Percussion 2/Balloon plays a rhythmic pattern of quarter and eighth notes.

910

Harm.

Cl.

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

Perc. 1

Perc 2

Balo.

*pp*

*f*

pres de la table

near bridge

any of the guitars

*ppp*

*ppp*

*ppp*

918

Harp

Gtr.

Perc. 1

Perc 2

Balo.

*f*

926

Harm. *mf* *f* *mf* *f* *mp*

Cl. *mf* *f* *mf* *f* *mf*

Alto sax *pp* *mp* *pp* *mp* *pp*

Tbn. *pp* *mp* *pp* *mp* *pp*

Harp *f*

Gtr. *f* *f*

Vln. 1 *pp* *mp* *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp* *mp* *pp*

Vln. 3 *pp* *mp* *pp* *mp* *pp*

Perc. 1

Perc 2

Balo. *pp* *mp* *pp* *mp* *pp*

Detailed description: This page of a musical score covers measures 926 to 931. It features a variety of instruments including woodwinds (Harm., Cl., Alto sax, Tbn.), strings (Harp, Gtr., Vln. 1, 2, 3), and percussion (Perc. 1, Perc. 2, Balo.). The woodwinds and strings play melodic lines with dynamic markings such as *mf*, *f*, *mp*, *pp*, and *ppp*. The percussion parts consist of rhythmic patterns, with Perc. 1 using slash notation and Perc. 2/Balo. playing a melodic line. The score is written in a key signature of two flats and a common time signature.

933

Harm.

Cl.

mp

Alt.Sax.

mp

pp

Tbn.

mp

pp

Harp.

933

Gtr.

Vln. 1

mp

pp

Vln. 2

mp

pp

Vln. 3

mp

pp

Perc. 1

pp

Perc. 2

Balo.

933

933

Detailed description: This page of a musical score covers measures 933 to 938. The score is for a full orchestra and includes parts for Harmonica, Clarinet, Alto Saxophone, Trombone, Harp, Guitar, Violins 1, 2, and 3, Percussion 1, and Percussion 2/Balloon. The key signature is B-flat major (two flats). The music features a variety of textures and dynamics. The Clarinet part starts with a *mp* dynamic. The Trombone and Violin parts have crescendos from *mp* to *pp*. Percussion 1 plays a rhythmic pattern of eighth notes, while Percussion 2/Balloon plays a melodic line. The score is written in a standard orchestral format with multiple staves.

Musical score for Percussion 2 (Balo) and other instruments, measures 940 to 954. The score includes parts for Harmonica (Harm.), Clarinet (Cl.), Alto Saxophone (Alt.Sax.), Trombone (Tbn.), Harp, Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3), Percussion 1 (Perc. 1), and Percussion 2 (Balo).

Measure 940: Harm. and Cl. enter with a triplet of eighth notes. Dynamics range from *p* to *f* and *pp*. Alt.Sax. plays *ppp*. Tbn. and Harp enter with a triplet of eighth notes. Gtr. plays a triplet of eighth notes. Vln. 1, 2, and 3 play *ppp*. Perc. 1 has a triplet of eighth notes. Perc. 2 (Balo) has a triplet of eighth notes.

Measure 947: Perc. 2 (Balo) continues with a triplet of eighth notes.

Measure 954: Perc. 2 (Balo) continues with a triplet of eighth notes.

# #8 Big Tyrant

959  $\text{♩} = 148$

diatonic in Ab or chromatic

Harmonica

Clarinet

Alto Sax

Trombone

Harp

E. Bass

Percussion 2  
Balophone

Tenor

Harm.

Cl.

Alt. Sax.

Tbn.

Harp

Vln. 1

Bas. B.

Perc. 2  
Balo.

spoken dancehall style

Oh a ve - ry sor - ry peo - ple...

972

Tenor

972 did I find here Oh they had-n't a - ny mu - sic and they had no beer and ev - 'ry - where they tried to perch be - longed to Cas - tle Su - gar of the

Tbn

972

Grtr. jazz guitar *mp*

Synth. *mp*

BasBs. 972

978

Sop I

*mf* Oh we do what we do do - di - ly do what we must what we mu - di - ly must mud - 'ly do mud - 'ly

Sop

*mf* Oh we do what we do do - di - ly do what we must what we mu - di - ly must mud - 'ly do mud - 'ly

Sop

*mf* Oh we do what we do do - di - ly do what we must what we mu - di - ly must mud - 'ly do mud - 'ly

Tenor

978 Oh we do what we do do - di - ly do what we must what we mu - di - ly must mud - 'ly do mud - 'ly

Tbn

978 Cath - o - lic church *mp* "ooh"s NB another player can sing this part instead or in unison *p*

Harp

978 *mf*

BasBs. 978



984

Sop 1 do mud-ly do what we must what we bo-di-ly bust —

Sop do mud-ly do what we must what we bo-di-ly bust —

Sop do mud-ly do what we must what we bo-di-ly bust —

Tenor do mud-ly do what we must what we bo-di-ly bust — *f* spoken dancehall style

Tbn I wan-ted ev-'ry-thing to make some sense so we'd be hap-py

Harp

Gtr.

Synth.

BasBs.

990

Sop Oh we do what we

Sop Oh we do what we

Tenor Oh we do what we yodel Improv

Tbn in-stead of be-ing tense I made up lies so we'd all fit nice and make this sad world a par-a - - dise

Harp

Gtr.

Synth.

BasBs.

996 Beach Boys falsetto

Sop I *mf* "ooh's"

Sop do do-di-ly do what we must what we mud-di-ly must mud-ly do mud-ly do mud-ly do til we bust til we bod-i-ly bust

Sop do do-di-ly do what we must what we mud-di-ly must mud-ly do mud-ly do mud-ly do til we bust til we bod-i-ly bust

Tbn 996

Harp 996

BasBs. 996

1002

Sop I

Sop — til we bust til we bod-i-ly bust —

Sop — til we bust til we bod-i-ly bust —

Tenor 1002 spoken dancehall style

Tenor — Ti-ger got to hunt bird got to fly man got to sit and won-der

Harm. 1002

Cl. 1002

Tbn 1002

Harp 1002

Gtr. 1002

Synth. 1002

BasBs. 1002

1008

Sop. Oh we do what we

Sop. Oh we do what we yodel Improv

Tenor why why why why ti-ger got to sleep bird got to land man got to tell him-self he un-der-stand

Harm.

Cl.

Tbn.

Harp.

Gtr.

Synth.

BasBs.

1014 Beach Boys falsetto

Sop 1 "ooh"s

Sop. do do-di-ly do what we must what we mud-di-ly must mud-ly do mud-ly do mud-ly do til we bust tile we bod-i-ly bust

Sop. do do-di-ly do what we must what we mud-di-ly must mud-ly do mud-ly do mud-ly do til we bust tile we bod-i-ly bust

Tbn.

Harp.

BasBs.

1020

Sop 1 "ooh"s *mp* *f* *mp*

Sop 2 "ooh"s *mp* *f* *mp*  
 — til we bust til we bod-i-ly bust —

Sop 3 "ooh"s *mp* *f* *mp*  
 — til we bust til we bod-i-ly bust —

Harm. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Tbn. 1020

Harp 1020 crazy glisses  
 Bfl C D Efl Fsh G A

Vln. 1 1020 *mf*

BasBs. 1020

narrator enters

1026

Sop 1

Sop

Sop

Harm.

Cl.

Alt.Sax.

Tbn

Vln. 1

BasB.

*f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp*

funky, expressive

*f* *mp*

1026

1026

1026

1030

Sop 1 *f* *mp*

Sop 2 *f* *mp*

Sop 3 *f* *mp*

Harm. 1030

Cl. *f* *mp*

Alt.Sax. 1030

Tbn. 1030

Harp 1030 cont. improv in rests

Vln. 1 1030

BasBs. 1030

Perc 2 1030 cont. improv in rests

Balo. 1030

narrator ends with music

1035

Sop 1

Sop

Sop

Harm.

Cl.

Alt.Sax.

Tbn

Harp

Vln. 1

BasBs.

Perc. 1

Perc 2  
Balo.

Detailed description: This musical score page, numbered 1035, features a narrator ending with music. It includes parts for three Soprano voices (Sop 1, Sop, Sop), Harp, Clarinet (Cl.), Alto Saxophone (Alt.Sax.), Trombone (Tbn), Harp, Violin 1 (Vln. 1), Bass Bassoon (BasBs.), Percussion 1 (Perc. 1), and Percussion 2 (Balo.). The vocal parts consist of long, melodic lines with slurs. The instrumental parts include rhythmic accompaniment and melodic lines. The percussion parts are marked with slashes, indicating rhythmic patterns. The score is written in a key signature with two flats (B-flat and E-flat) and a common time signature.

# #9 Folly

1039 Hollow body jazz style

Guitar

Violin 1 *mf* sweet, legato

Violin 2 sweet, legato

Violin 3

Bass Double Bass *f* pizz.

Percussion 1 *pp* snare with brushes *mf* *pp*

1045

Cl.

Gtr.

Vln. 1

Vln. 2

Vln. 3 *mf* sweet, legato

Bass

Perc. 1

The musical score is for a piece titled '#9 Folly'. It is written in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The score is divided into two systems. The first system (measures 1039-1044) features a guitar part with a 'Hollow body jazz style' and a 'sweet, legato' violin line. The bass line is marked 'Double Bass' and 'pizz.' (pizzicato), starting with a forte (*f*) dynamic. The percussion part uses a snare with brushes, starting with a pianissimo (*pp*) dynamic. The second system (measures 1045-1048) introduces a clarinet (Cl.) and a guitar (Gtr.) part. The violin parts continue with 'sweet, legato' phrasing, and the bass line remains. The percussion part continues with the snare and brushes. The score concludes with a double bar line at measure 1048.



narrator enters

1049

Horn

Cl.

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*mp*

1054

Horn

Cl.

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*mp*

1058

Harm.

Cl.

Harp

Grtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*mf*

*p*

*ppp*

1062

Harm.

Cl.

Grtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*pp*

1066

Harm. *mp* *mf* *ppp*

Cl. *mp* *mf* *ppp*

Harp *p* gliss to beat 4 *ppp*

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

1070

Harp

Gtr. *mf*

Vln. 1 *sweet, legato*

Vln. 2

Vln. 3

Bass *f*

Perc. 1 *pp*

1075

Cl.

Gtr.

Vln. 1

Vln. 2 *sweet, legato*

Vln. 3

Bass

Perc. 1

*mf* *pp*

1080

Cl.

Gtr.

Vln. 1

Vln. 2

Vln. 3 *sweet, legato*

Bass

Perc. 1

*mf* *p*

1084

Harm.

Cl.

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*mp*

1087

Harm.

Cl.

Harp

Gtr.

Vln. 1

Vln. 2

Vln. 3

Bass

Perc. 1

*rit.*