




## Performance instructions


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


NV = no vibrato



(*vib.*) = with vibrato


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


 = begin crescendo from nothing (*di niente*)


 = decrescendo to nothing (*a niente*)

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

 or  = muffle

 = Conducted cue

 = note played as multiphonic (*fingering given*)

 = FLUTE– breath tone, articulated plosively by "th" as in "they", the tongue being suddenly lowered from the back of the front teeth.

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

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

$\text{♩} = 40$

Soprano:  
Go - ing, \_\_\_\_\_

PICCOLO  
*ppp* distant, a weak tone

9 10  
but softly! *flt.* NV *p*  
wispory tone *pp* *7* *1* *flt.* *pp*

14 *tr* *weak tone, very breathy* NV *ten.* *ten.* *flt.* *ppp* to FLUTE

18 *1* FLUTE (ord) 20 *sharp tongue* *to PICC.* *sfz* *1*

23 PICC. *mp* *to FLUTE* *2* *1* *2* 30 *1* *2*

33 Soprano:  
im-print one way \_\_\_\_\_ or an - oth - - er \_\_\_\_\_  
FLUTE distant NV *p* *release together* *to PICC.*

## II. Outhouse Economics

**Feroce**

♩ = 72

1

PICC. shrill

*f*

♩ = 72

1

shrill

*ff*

5

*tr*

*sub. mp*

7

1

*sub. f*

*f*

*sub. mp*

10

♩ = 60

11

sharp tongue

to FLUTE

2

FLUTE fltz. sharp tongue

NV

*f*

*p!*

*mf*

3

3

18

20

1

NV

*mp*

*mf*

3

3

25

senza battuta

fltz.

*mf*

*sub. ff*

to PICC.

PICC.

*mf*

Begin 2" after Piano trill starts

♩ = 60 *battuta*

*tr*

30

sharp tongue

2

*mp*

♩ = 152

*f*

♩ = 60

♩ = 152

*f*

♩ = 60

2

to FLUTE

**FLUTE**  $\text{♩} = 152$

36  $f$

$\text{♩} = 60$

1 1

① *senza battuta*

$f$

$\text{♩} = 60$  *battuta*

40 *enter behind Soprano* *NV!* *weak fltz.* *sub. f* *Faster, ♩ = 84* *NV* *ppp*

47 *senza cresc.* *1* *50* *fltz.* *mf* *mf*

54 *fltz.* *mp* *fltz.* *fltz.* *fltz.* *1* *NV fltz. 3 3* *mp*

59 *3* *3* *60* *2* *to PICC.* *ff* *2*

65 *PICC.* *f! shrill* *1* *2* *sfz*

70 ① *senza battuta* *shrill* *f*  $\text{♩} = 60$  *mf (less)*

$\text{♩} = 72$  *battuta* *rapid trill* *stop precisely on downbeat* *tr* *1* *75* *tr* *sim.* *tr* *sim.* *1* *tr* *pp < f* *(TIME)*



[illegible]

## III. Eric Satie for a Cologne Thing

$\text{♩} = 66$  **senza battuta**  $\text{♩} = 60$  (FLUTE) NV! simply, like a recorder (flageolet)

**10**  $\text{pp}$  distant

$\text{♩} = 72$  **Faster**

12 *to PICC.* **2** *PICC.* *p* drifting *mf* *to FLUTE*

**18** **senza battuta**  $\text{♩} = 60$  **battuta** FLUTE *flt.* *gl.* *gl.* **20** **1**  $\text{♩} = 60$  *3''* *silence* *p*

22 ( $\text{♩} = 60$  battuta) **1** **4** *Sop.: How much will it cost us?* *NV* *mp*

**30** *roll mouthpiece* *flt.* *gliss.* **1** **1** *mf*

$\text{♩} = 60$  **battuta** **libero** **1** *short, sharp tonguing* *f*

**35** **1** **40** *sotto voce e scorrevole* *p* **Silence** **2''** **Silence**

$\text{♩} = 72$  **41** **1** *flt.* *f* **1** *mf* **3** **3** **Sarabande** **2**

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

## IV. Looking Up

$\text{♩} = 60$

**libero** **battuta**  
senza battuta 10 5

Bass Cl.: *3 3 3 3*

Sop.: A u - ni - form —

15 20 4 *3 3 3 3* *tr* *3* 2

30 *Soprano:* No 'cause I'm not get-tin' on my **ALTO FLUTE** *flt.*  
*mf*

35 *f* *5* 40 3 (ALTO FL.) *sharp tongue!* *f*

$\text{♩} = 88$  **Faster** *sfz* N. B.  $\wedge$  no fltz.  
44 *flt.* *mp* (mp) *mp* *mf* *mf*

50 (ALTO FL.) *flt.* *sharp tongue* *f* *sfz* *f*

$\text{♩} = 60$  **Tempo primo**  $\text{♩} = 50$   
57 *ff* *to PICC.* 1 *PICC.* *tr* *mp!* 60

61 *mf* *to ALTO FL.* 1 1 1 1

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

$\text{♩} = 72$  **Perfectly synchronized; like a swing band**

*no accent on final notes!*

66 ALTO FL. 70 1

71  $\text{♩} = 60$   $\text{♩} = 72$  (as before)

77  $\text{♩} = 60$  no ritard. Strict tempo al fine

N. B.: breath tone, articulated by "TH" as in "they" N. B. (TH) to FLUTE

80

## V. The Streets of Harlem

$\text{♩} = 84$   $\text{♩} = 50$

10

15

FLUTE *flt.* *percussive*

20

27 *Soprano:* A - bra - ham Lin - coln *flt.*

30

31

NV *con vibrato*

*ppp* (continue Voice) *p*



## VII. The Same Smile, The Same Open Eyes

The musical score is written for three parts: Piccolo, Flute, and Flute III. The tempo and dynamics are indicated throughout the score.

- Measures 1-4:** Piccolo part starts with a 2-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part starts with a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part starts with a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *ff*.
- Measures 5-8:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *f*.
- Measures 9-12:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *f*.
- Measures 13-16:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *ff*.
- Measures 17-20:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *mp*.
- Measures 21-24:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *f*.
- Measures 25-28:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *f*.
- Measures 29-32:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *f*.
- Measures 33-36:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *mp*.
- Measures 37-40:** Piccolo part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Flute III part has a 1-measure rest in 4/4, followed by a 1-measure rest in 3/4. Dynamics: *mf*.

**a tempo** (♩ = 42)

**All parts precisely coordinated!**

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

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

50

53 *f* *mp!*

57 *ppp!* *weak, sickly tone NV, roll mouthpiece slow gliss.* **Poco più mosso** *ord, as before* *mf*

61 *mp* *mf* *mp* *mf*

65 *mf* *to PICC.* *PICC. gl. 3 gl. gl.*

69 *ff* *ff* *non rall.*



## VIII. Euclid

$\text{♩} = 60$        $\text{♩} = 84$

1 1 3 *Vc.: trm* (FLUTE) *mp* 3

8 *trm* 10 *to PICC.* (11)

12 ① (Vln.) ② (Cl.) ③ (Sop.) ④ (Sop.) ⑤ (Pno.) **battuta**  $\text{♩} = 44$  3

16 ① (Vln.) ② (Pno.) ③ (Pno.) ④  $\text{♩} = 44$  **battuta**  $\text{♩} = 44$  ① *senza battuta* *to FLUTE*  
*Sop.:* Eu - clid was wrong *PICC.* NV, flageolet *pp*

(18) ② (Sop.) ③ FLUTE *f* *to PICC.* ④ (Sop.) ⑤ (Vln.)

**battuta**  $\text{♩} = 44$  19 *Sop.:* Is not a 20 straight line 1 4 *PICC.*

27  $\text{♩} = 84$  30 1

31  $\text{♩} = 50$  *f* *senza battuta* *battuta*  $\text{♩} = 60$  *to FLUTE* 3 1

37 1 1 Vln.: 40 FLUTE *mf* 3 3

43 2 1 4 50 1 Soprano: It's beau-ti - ful. Ev - 'ry - thing moves

55 *mp* *mf* 6 1 *mf* 7

60 *f* 3 1 *f*

63 *fltz.* *mf* 3 3

66 6 3 6 *f* 7 3 7

69 70 6 3 *ff* 1

72 *ff non dim.* 5 5 2

## IX. Stars

**THE WIND**  
Maurice Strakosky

♩ = 50

(FLUTE) NV

*vibrato* *flt.* (gently)

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

8 *mp* *p* *vibrato*

16 *sub. f* *mp!* *flt.* *tr* *p* mormorando

19 *mp* *mp*

23 *f* *mf* *pp!*

28 *mp* *p*

34 *mp* *f* *f*

40 *mp* *p* *tr* *flt.* *tr* *flt.* *tr* NV

N. B.  $\begin{matrix} \text{+} \\ \text{0} \end{matrix} \rightarrow \begin{matrix} \text{-} \\ \text{0} \end{matrix}$

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

non ritard. al fine

45

to ALTO FLUTE

## X. Jubilus

♩ = 58 Flexible

10

Soprano: mmm

ALTO FL.

*mp* *espress., plaintive*

14

20

21

30

27

30

*fltz.*

*ord.*

*sub. sf*

*mp*

31

36

*mp*

*f*

*ff*

*colla voce*

*NV*

*fltz.*

36

2

*pp*

[illegible]

100 (FLUTE) *con vibrato*

106 N. B. *f*

112 *ftz., roll mouthpiece slowly* *mp* *NV, organ-like, senza vib.* *mf* *non cresc.* *to PICC.*

119 *breathy, little pitch* *PICC.* *p* *f* *(echo)* *pp!* *to FLUTE* *FLUTE* *ftz. ten.* *ten.* *mf*

126 *sharp tongue, very short!* *to PICC.* *PICC.* *sharp tongue* *f* *(PICC.)* *f*

136 *(PICC.)* *ten.* *pp* *f* *to FLUTE*

146 *Sop.: [a]* *[o]* *Vibr.:* *FLUTE* *ftz.* *breathy* *p*

153 *ftz.* *p*

N. B.; attack by overblowing the octave

## Performance instructions

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


NV = no vibrato



(*vib.*) = with vibrato

*l. v. or  $\smile, \frown$  = laissez vibrer (let vibrate)*


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

$\rightrightarrows$  = decrescendo to nothing (*a niente*)

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


 or 
 
 = muffle

⑤ = Conducted cue

 = note played as multiphonic (*fingering given*)

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

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

♩ = 40

12

19 Flute: 20 Vln.: B♭ CLAR. 6 *p mormorando*

24

26 *f*

30 *echo-tone NV* *ppp! sempre* *release together*



## II. Outhouse Economics

## Feroce

♩ = 72

① (Picc.) ② (Vln.) ③

B♭ CLAR. *f*

♩ = 72

shrill *tr* *ff*

5 *tr* 7 7 NV *sub. mp* *sub. f*

8 1 7 7 *f* *sub. mp* (f)

♩ = 60

12 3 *f* to BASS CL. 1 2 20 BASS CL. *mp*

21 to B♭ CL.

senza battuta ♩ = 60 battuta

25 1 1 B♭ CL. 30 *mp espress.*

♩ = 152 ♩ = 60 ♩ = 152 ♩ = 60 ♩ = 152 ♩ = 60

31 1 2 1 *f* *f*

① senza battuta

(B♭ CLAR.) ↓

♩ = 60 battuta

38 1

*f*

40 2 1

Faster, ♩ = 84

43 *mp* *mf*

45 *mp* *mp*

46 *f* *ppp!*

49 50 *ff* *mf* ♩ = 60

53 5 6 to BASS CL. 2 1 1

64 BASS CL. exaggerate cresc./decresc. 3 6 3 3 to B♭ CL. 1 1

68 B♭ CL. 7 *mp* 70 senza battuta

Detailed description of the musical score: The score is written for a single instrument, with parts for B♭ Clarinet, Bass Clarinet, and E♭ Clarinet indicated. It consists of nine staves of music. The first staff (measures 38-40) is marked 'senza battuta' and '♩ = 60 battuta'. The second staff (measures 43-45) is marked 'Faster, ♩ = 84'. The third staff (measures 46-48) is marked 'f' and 'ppp!'. The fourth staff (measures 49-51) is marked 'ff' and 'mf'. The fifth staff (measures 53-55) is marked 'p' and 'to BASS CL.'. The sixth staff (measures 64-66) is marked 'BASS CL.', 'exaggerate cresc./decresc.', and 'to B♭ CL.'. The seventh staff (measures 68-70) is marked 'B♭ CL.', '7', and 'senza battuta'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

♩ = 72 battuta

71 (B♭ CLAR.) 1 5 1 3 1 4 1 5 1 2 4 6 6

*p* *f*

78 *tr* 1 80 2 82 3 1 5 1 1 5 6

*pp* *f* *L'istesso tempo* *Timp.*

89 90 N. B.: 1 1 1 2

*mp*

96 100 Piano: 1 2 *tr*

*f* *mf*

105 ♩ = 60 1 1 1 7

*mf*

110 1 1 1 3 3 3

*f* *sub. p*

113 1 1 3 3 *tr* 1 1 3

*f* *mf*

118 120 1 1 1 1 4 1 2 8

*ff* ♩ = 50 battuta 130

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

## III. Eric Satie for a Cologne Thing

10 ♩ = 60  
 senza battuta  
 Sop.: Mus - - ic - mus - ic -  
 7 1 2  
 ♩ = 66  
 ♩ = 72 **Faster**  
 8va .....  
 Piccolo:  
 14 2  
 f 3 6  
 (B♭ CL.)  
 18 senza battuta ♩ = 60 battuta 20  
 mp mf mp  
 22 (♩ = 60 battuta) *tr* 4 N. B.  
 Sop.: How much will it cost us? mp  
 Cl.: 8  
 29 NV, ord. 30 NV, ord. 1  
 33 libero ♩ = 60 battuta  
 1 1  
 mf f  
 37  
 39 Silence 40 sotto voce e scorrevole  
 p  
 Silence 2" ♩ = 72  
 1 1 1  
 2 2 2

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

## Sarabande

44 *mf* *f* shake! *stop trill instantly* N. B. *trill* NV *f* *sf* *♩* = 60

52 *♩* = 72 Sarabande *♩* = 60

59 *mf* *mp*

70 *p* *p*

Continue without pause

senza battuta *♩* = 60 battuta *♩* = 72 Sarabande (Coda) non rall.! Silence remain motionless

79 *80* *90* *to BASS CL.*

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

## IV. Looking Up

*♩* = 60

BASS CL. SOLO

wait! don't rush silences

*mf* *simile, swing!*

4 *trill* *mf*

**libero - senza battuta** **battuta**

7 (BASS CL.) *p* *mf* *ppp!* *pp* *gl. 3 gl.*

11 *sim.* *mf* *mf*

17 *mf* *mf* *mf* *p* *f* *mf*

21 *mf* *mf* *p*

27 *mf* *f* *f*

32 *mp* *f*

36 *f* *Sop.: to wear?"* *f* *= 88 Faster*

46 *mf* *mf* *50* *4*

♩ = 60 **Tempo primo**

54 (BASS CL.)

*f* *ff*

1 3

58 **♩ = 50** SOLO

*ff* *ff*

1 60 1

62

*ff* *non dim.*

3 3 3 1 1

**♩ = 72 Perfectly synchronized; like a swing band***no accent on final notes!*

66

*mf*

69

**70** **♩ = 60**

1 2 1

**♩ = 72 (as before)****♩ = 60** **no ritard. Strict tempo al fine**

75

**80** **3**

*to E♭ CL.*

## V. The Streets of Harlem

**♩ = 84** **♩ = 50**

1 2 4 1 1 10 3

Vc.: *bend*

16 E♭ CLAR. *like a cry* NV *bend* (*#*) NV *pp* *pp* *mf*

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

20 3 1 1

26 *gl.* *mp* *p* *like a moan* *gl.* *pp* *lontano* *mf* *to BASS CL.* *f* *BASS CL.* *long slow dim. a niente*

34 *ppp!* *mp* *to B♭ CLAR.* *1*

41 *B♭ CL.* *mf* *molto* *mp* *mf* *mp* *to BASS CL.* *4*

50 *mf* *solemn, like an organ tone* *NV* *mf* *sempre mf* *e non diminuendo!*

**Coda, a tempo** *abrupt release* *60* *3* *3* *1* *1* *1* *Soprano:* *It in - spired me.* *to B♭ CLAR.*

69 *1* *70* *3* *B♭ CLAR.* *mf* *mf* *f* *slowly becoming agitated and fierce*

75 *f* *N. B.* *gl.* *pp!* *mf* *f*

77 *ff* *fff* *gl.* *gl.* *gl.* *1* *All players remain motionless*

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



## VII. The Same Smile, The Same Open Eyes

**Measures 1-48:**

- Measures 1-6:** Bass Clarinet part, tempo  $\text{♩} = 60$  **Sprightly**. Dynamics: *f* *very short, secco*.
- Measures 7-15:** Bass Clarinet part, tempo  $\text{♩} = 72$  **Faster**. Dynamics: *mf*, *f*, *ff*. Includes a measure rest of 10 measures.
- Measures 16-24:** Bass Clarinet part, tempo  $\text{♩} = 50$ . Dynamics: *mp*, *f*. Includes a measure rest of 20 measures.
- Measures 25-30:** Bass Clarinet part, tempo  $\text{♩} = 50$ . Dynamics: *sub. p*, *f*, *p*. Includes a measure rest of 30 measures.
- Measures 31-40:** Bass Clarinet part, tempo  $\text{♩} = 42$ . Dynamics: *mf*, *mf*. Includes a measure rest of 40 measures.
- Measures 41-48:** Bass Clarinet part, tempo  $\text{♩} = 42$ . Dynamics: *mf*, *mf*, *f*, *pp* *mormorando*. Includes a measure rest of 40 measures.

49 *pp* *molto* *f* *molto* *connect to Soprano* *2* *f* *trun* *2*

56 *(B♭ CLAR.)* *f* *to E♭ CL.* *1* *E♭ CLAR. gl.* *mf*

60 *p* *mf* *p* *gl.* *mf* *p* *trun trun* *trun trun* *gl.* *mf* *p* *pp*

64 *1* *3* *p* *70* *gl.* *mf* *p*

71 *1* *7* *80* *non rall.* *2* *to B♭ CLAR.*

## VIII. Euclid

*♩ = 60* *♩ = 84* *10* *B♭ CLAR.* *mp*

*(11)* *(12)* *(Vln.)* *mp* *N. B.*

*battuta* *♩ = 44* *1* *2* *3* *4* *♩ = 44* *battuta* *♩ = 44* *to BASS CL.*

*(12)* *(Sop.)* *(Sop.)* *(Pno.)* *(13)* *3* *(Vln.)* *(Pno.)* *(Pno.)* *Sop.: 3* *17* *Picc.: 17*

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

12

## Clarinet/ Bass Clarinet/E♭ Clarinet - An American Decameron

18 (Pno.) (Sop.) BASS CL. (Sop.) (Vln.) Silence

*f*

battuta ♩ = 44

19 Sop.: Is not a 20 straight line — 1 4 (BASS CL.)

♩ = 84

27

*mp*

♩ = 50

30 3 *mf* *f* senza battuta to B♭ CLAR.

battuta ♩ = 60

33 3 1 1 1 Vln.: 40 B♭ CLAR. *mf* accented!

Soprano: It's beau-ti - ful. Ev - 'ry - thing moves —

43 *p* *tr* 50 1 4 1

55 *mp* *tr* *mf* 60 7 7

61 *f* *f* *mf*

65 (B♭ CLAR.)

68

71

70

71

tr

ff non dim.

ff

2

to BASS CL.

## IX. Tacet

## X. Jubilus

♩ = 58 Flexible

5

1

1

1

Soprano: mmm

10

1

Soprano: mmm

[a]

2

16

Vlc.:

3

3

3

3

3

3

1

1

20

4

24

1

1

4

30

Vlc.:

6

6

Alto Fl.:

3

35 Sop.: joy [o] great joy great joy great joy ——— BASS CLAR. NV

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

40 to B♭ CLAR. 1 1 2 B♭ CLAR. p distant, plaintive

47 50 N. B. NV, like an electronic signal pp!

54

59 60 1 sempre p

66 70 1 1 2 1 2 3

75 release with Sop. senza battuta, libero Sop.: some-thing we don't know — what

86 is 90 Push forward 1 1 mf

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

94 (B♭ CL.)

N. B.  stop immediately upon  
Vibraphone entry

100

*pp* *molto* *p*  
add multiphonics slowly

102

*pp* *nascosto* *p <> mfpp* *f* *p < mp >*

109

110

*p < mp < mf > mp >* *ffp* *molto* *ff*

118

120

*p < >* to BASS CL. 5 *Vlc.:*

130

N. B. BASS CL.

*mf* no vibrato, steady dynamic, organ-like

135

140

141

*dim.*

146

150



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

## Performance instructions

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

NV = no vibrato



(*vib.*) = with vibrato

*l. v. or  $\smile, \frown$  = laissez vibrer (let vibrate)*

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

$\rhd\circ$  = decrescendo to nothing (*a niente*)

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


 or 
 
 = muffler

⑤ = Conducted cue

♯ = slap (Bartók) *pizzicato*

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

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

$\text{♩} = 40$

*mf* *tr* *tr* *tr* *tr* *II* *mp* *10* *sul pont.* *ord.* *(ord.) NV* *ord. NV* *pp* *silvery* *p*

*VIB.* *tr* *non tr.* *tr* *non tr.* *III* *II*

*20* *sul pont.* *6* *ord.* *pp* *p dolce*

*25* *tr* *NV* *tr* *sul pont.* *pizz., ord.* *foreground* *3* *p* *sub. mf* *f* *p* *sub. ff* *mf*

*30* *arco* *both pitches distinct* *1* *1* *1* *match soprano dynamic* *mp dolce* *mp* *release together*

## II. Outhouse Economics

**Feroce**

$\text{♩} = 72$

*1* *2* *f* *mp* *1* *1*



5 *f* 9 NV *sub. mp*

7 *pizz.* *sub. ff* 1 *arco* 9 *f* 9

10  $\text{♩} = 60$  9 *sub. mp* (*mp*)

14 *pizz.* *f* *arco* *mf* *pizz.* *f* *arco, spiccato* *mf* 5 1 1

19 7 7 *mp* 20 1 1 *punto d'arco* *p* 2

25  $\text{♩} = 60$  *senza battuta* N. B.: ( $\text{♩} = 60$  battuta) *mf* 1 *pizz.* *mp*

29 *arco, sul pont.* *ricochet* *mf* 30 1  $\text{♩} = 152$  *ord.* *f*  $\text{♩} = 60$

33  $\text{♩} = 152$   $\text{♩} = 60$  2  $\text{♩} = 152$   $\text{♩} = 60$  NV, *louré* *f* *f* *mf*

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

38 *senza battuta* **40**  $\text{♩} = 60$  **battuta** N. B.  $\text{♩} = 60$  *ppp staccato volante*

(43) *Faster, ♩ = 84* *mf* *mf* *mf*

46 *mf* *f* *staccato volante* *mp*

**50**  $\text{♩} = 60$  *mf* *p* *gliss.* *gliss.*

54 *gliss.* *mp*

57 *f* *p* *dim. with Soprano* *mp* *ff* *sul tasto* *sul pont.*

62 *mf* *pizz. sfz*

**70**  $\text{♩} = 72$  *senza battuta* *arco, sul pont.* *ord. tr* *pizz.* *mf* *Stop on cue*

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

75 (pizz.) **mf** **1** **arco** **f** **tr** **mp** **f** **mf** *slow gliss.* **p** **pizz.** **f resonant!** **80**

Musical staff 75-80: Treble clef, 4/4 time. Measure 75: (pizz.) mf, quarter note G4. Measure 76: 1, quarter rest. Measure 77: arco, quarter note A4. Measure 78: f, quarter note B4. Measure 79: tr, quarter note C5. Measure 80: mp, quarter note D5, then f, quarter note E5.

## L'istesso tempo

83 **III** **III** **III** **II I** **1** **1** **1** **1** **1** **1** **90**

Musical staff 83-90: Treble clef, 4/4 time. Measure 83: III, eighth notes G4, A4, B4. Measure 84: III, eighth notes G4, A4, B4. Measure 85: III, eighth notes G4, A4, B4. Measure 86: II I, eighth notes G4, A4, B4. Measure 87: 1, quarter rest. Measure 88: 1, quarter rest. Measure 89: 1, quarter rest. Measure 90: 1, quarter rest.

92 **1** **1** **2** **1** **Soprano:** **less** **and** **less** **IV** **sul tasto** **NV** **100** **pp!**

Musical staff 92-100: Treble clef, 3/8 time. Measure 92: 1, quarter rest. Measure 93: 1, quarter rest. Measure 94: 2, quarter note G4. Measure 95: 1, quarter rest. Measure 96: Soprano: less, quarter note G4. Measure 97: and, quarter note A4. Measure 98: less, quarter note B4. Measure 99: IV, sul tasto, NV, quarter note C5. Measure 100: pp!, quarter note D5.

101 **2** **sul pont.** **1** **ord.** **mf** **60**

Musical staff 101-106: Treble clef, 4/4 time. Measure 101: 2, quarter note G4. Measure 102: sul pont., eighth notes G4, A4, B4. Measure 103: 1, quarter note C5. Measure 104: ord., eighth notes G4, A4, B4. Measure 105: mf, eighth notes G4, A4, B4. Measure 106: 60, quarter note C5.

108 **3** **mf** **f** **7** **mf** **f** **f** **110**

Musical staff 108-112: Treble clef, 4/4 time. Measure 108: 3, eighth notes G4, A4, B4. Measure 109: mf, eighth notes G4, A4, B4. Measure 110: f, eighth notes G4, A4, B4. Measure 111: 7, eighth notes G4, A4, B4. Measure 112: mf, eighth notes G4, A4, B4.

112 **6** **sub. p** **7** **f** **1** **tr** **mf**

Musical staff 112-116: Treble clef, 3/4 time. Measure 112: 6, eighth notes G4, A4, B4. Measure 113: sub. p, eighth notes G4, A4, B4. Measure 114: 7, eighth notes G4, A4, B4. Measure 115: f, eighth notes G4, A4, B4. Measure 116: 1, quarter rest.

## senza battuta

116 **1** **1** **1** **1** **1** **1** **1** **1** **120** **sul pont.** **ff**

Musical staff 116-120: Treble clef, 4/4 time. Measure 116: 1, quarter rest. Measure 117: 1, quarter rest. Measure 118: 1, quarter rest. Measure 119: 1, quarter rest. Measure 120: 1, quarter rest. Measure 121: 1, quarter rest. Measure 122: 1, quarter rest. Measure 123: 1, quarter rest.

123 **4** **1** **sul tasto** **p** **ff** **ord., louré** **3** **3** **6** **130**

Musical staff 123-130: Treble clef, 4/4 time. Measure 123: 4, eighth notes G4, A4, B4. Measure 124: 1, quarter rest. Measure 125: sul tasto, quarter note G4. Measure 126: p, quarter note A4. Measure 127: ff, quarter note B4. Measure 128: ord., louré, 3, eighth notes G4, A4, B4. Measure 129: 3, eighth notes G4, A4, B4. Measure 130: 6, eighth notes G4, A4, B4.

# III. Eric Satie for a Cologne Thing

$\text{♩} = 66$  **senza battuta**  $\text{♩} = 60$

7 1 10 3 *mf*

12 3 1 2 *pizz.* 3 *mf* *arco, alla punta; molto sul pont.* *pp*

① 2" N. B.

$\text{♩} = 60$  **battuta**

$\left(\frac{4}{4}\right)$   $\left(\frac{3}{4}\right)$   $\left(\frac{4}{4}\right)$  3

(22) (23) (24)

28 *Sop.:* How much will it cost us? *ord.* 30 *mp* *sul pont.* 8va 1

**libero**  $\text{♩} = 60$  **battuta**

34 1 1 *sul pont.* *f*

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

39 **Silence** **40** *sotto voce e scorrevole* *sul pont.* **Silence** 2"  $\text{♩} = 72$  *pizz., ord.* **1** **1** **2** **4**

*p* *f*

44 **Sarabande** **50** *arco* *mf* 3 *f* shake! **2** **2** **3** **4** **2** **4** **2** **4**

52 *stop trill instantly* *N. B.* *trill* *NV* **1** **4** **4**

*f*

58  $\text{♩} = 60$  *trill* **60** *gliss.* *trill* *gliss.* **2** **4** **2** **4**

*sf* *mf*

63  $\text{♩} = 72$  **Sarabande**  $\text{♩} = 60$  **70** *pizz.* *arco* *trill* *pizz.* *sul pont.* **1** **2** **4** **4**

*f* *p!* *f* *ppp*

71 *ord.* **2** **1** **4** **4**

*p*

**Continue without pause**

**senza battuta**  $\text{♩} = 60$  **battuta** **80** *sul pont.* **3** **2** **4** **4**

*mf*

83  $\text{♩} = 72$  **Sarabande (Coda)** *sul pont.* **90** **5** **1** **2** **4** **4**

*ppp* **non rall.!** **Silence** *remain motionless*

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



## V. The Streets of Harlem

♩ = 84      ♩ = 50

The musical score is written for a violin in treble clef. It consists of several systems of music with various time signatures and dynamic markings.

- System 1:** Measures 1-11. Time signatures: 2/4, 4/4, 4/4, 3/4, 2/4, 4/4. Fingerings: 1, 2, 4, 1, 1, 2. A box containing the number 10 is above the final measure.
- System 2:** Measures 12-16. Measure 12 starts with a *pp* dynamic. Time signatures: 3/4, 2/4, 3/4, 4/4. Fingerings: 1, 1, 1.
- System 3:** Measures 17-23. Measure 17 starts with a *pp* dynamic. Markings include *NV*, *gl.*, and *(b♭)*. Time signatures: 3/4, 4/4, 3/4, 4/4. Fingerings: 1, 3, 1. A box containing the number 20 is above the 20th measure.
- System 4:** Measures 24-30. Measure 24 starts with a *pp* dynamic. Markings include *NV*, *sul pont.*, *f*, and *flautando*. Time signatures: 4/4, 4/4, 4/4. A box containing the number 30 is above the 30th measure.
- System 5:** Measures 31-36. Measure 31 starts with a *mf* dynamic. Markings include *ord.*, *2*, *p*, and *pp*. A box containing the number 40 is above the 40th measure.
- System 6:** Measures 37-44. Measure 37 starts with a *pp* dynamic. Markings include *sul tasto*, *gl.*, *1*, *N. B.*, *sul tasto*, *sul pont.*, *ff*, *ff*, and *ff pp*. A box containing the number 40 is above the 40th measure.
- System 7:** Measures 45-49. Measure 45 starts with a *pp* dynamic. Markings include *sul tasto*, *gl.*, *1*, *N. B.*, *sul tasto*, *sul pont.*, *ff*, *ff*, and *ff pp*. A box containing the number 40 is above the 40th measure.

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

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

49  $\rightarrow$  *sul pont.* *sul tasto*  $\rightarrow$  *sul pont.* *sul tasto*  $\rightarrow$  *sul pont.*

*ff* *ff p* *ff* *ff p* *ff*

50

52 **Coda, a tempo** *Soprano: I'd walk the streets of Har-lem —*

59 *alla punta, molto sul pont.*

*mp*

60 3 1 1

65 *alla punta, molto sul pont.*

*mf*

70 *slowly becoming agitated and fierce* *ord.*

1 2 1

71 *as before*  $\rightarrow$  *sul pont.* *ord.* *sul pont.* *ord.*

*f* *ff p* *ff* *f* *ff*

3

73 *f* *sf*

75 *ten.*

3

77 *sul pont., gliss con vib.*

*mf* *fff*

3

**All players remain motionless**

1



## VI. No Place to Go

♩ = 56

*Drone: senza espressione*

II III II IV III II

pp NV NV NV NV

*emphasize timbral differences*

6 III II IV III II

NV NV NV

10

11 III II IV III II harm. gl. II III trem. IV III

NV NV NV NV NV NV NV NV

p

N. B. (1)

**Rocking** – release separately

15 II

2 vibrato

mp

20

22 1

28 1 30

jeté ord., NV

mf mp

33 jeté ord. NV

mf mp p

N. B. p<sup>+</sup> ⊕ secco

espress.

mf

37 p<sup>+</sup> sim. p<sup>+</sup> 40

mf mp

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

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

42 *angry attack, but molto dim.*

46 *ff* *mp (vib.)* *p* *pp* distant, plaintive

51 *♩ = 40* *sul pont.* *ord., dolce* *sub. f* *angry* *mp*

55

59 *pp* *poco* *port. mp*

62 *NV* *gl.* *mp* *f* *angry* *pp!*

65 *gl.* *NV* *jeté* *sul pont.* *1* *1* *con sord., ord.* *p* *vibrato e espress.* *sim.*

72 *without ritard!* *very long* *slowly fade away*

50

60

70

*♩ = ca. 50, take your time!*

# VII. The Same Smile, The Same Open Eyes

♩ = 60 Sprightly    ♩ = 50    ♩ = 72 Faster

2 1 2 pizz. *mf* l.v. *f* arco (f) 3 3 3

10 ♩ = 50 3 pizz. *mp* 5

15 arco, gliss. (Sul Re) *f* *mp* 3 sul pont. 3 2

20 1 2 2 Cl.: *pp* *molto* *ff* separate bows, harsh ord.

27 1 1 pizz., ord. 30 *mf* resonant

32 ♩ = 42 arco, sul pont. ord. NV *f* sub. *pp* *molto* *f* pizz. 2 1 arco *mf* 3

38 ♩ = 126 40 1 1 1 ♩ = ♩ L'istesso tempo ♩ = 42 accel. *mf* 3 3 1



## VIII. Euclid

Fluid, without accent

① (♩ = 60) (4/4) (Bongo, Piano) ♩ = 84

*sul pont.* *pp*

Soprano: Ev - - - 'ry - thing \_\_\_\_\_ moves

6 1 1 10

11 *senza battuta* *ord.* ① 1" after Clarinet stops *p*

(12) ④ (Sop.) ⑤ (Vc. pizz.) 3/4

battuta ♩ = 44 ① *con sord., spiccato, leggero (non-synchronized)*

13 3 *p*

16 *ord.* ④ (Sop.) *tr* *battuta ♩ = 44* ① (Pno.) *senza battuta*

18 ② (Sop.) ③ (Fl.) ④ (Sop.) Silence *senza sord.* Silence 4" 4/4

19 *battuta ♩ = 44* 1 20 2 2 3/4

24 *pizz., resonant, laissez vibrer*  $\text{♩} = 84$  *arco* *mp* *mf*

29  $\text{♩} = 50$  *mp* *f*

32 *senza battuta* *battuta*  $\text{♩} = 60$  *Sop.: My deep love* *mp* *mf* *separate bows*

41 *mp* *mf*

46 *tr* *mp* *mf*

55 *mp* *mf*

58 *f* *spiccato*

62 *ord.* *f*

The image displays a violin score for the piece 'An American Decameron'. The score is written on a single staff in treble clef. It begins at measure 24 with a 'pizz.' (pizzicato) instruction and a tempo of 84 beats per minute. The music features various dynamics including mf, mp, and f, and includes technical markings such as 'arco' and 'separate bows'. The tempo changes to 50 beats per minute at measure 29 and to 60 beats per minute at measure 32. The score includes several measures of rests, indicated by boxed numbers (30, 40, 50, 60). The piece concludes with a 'spiccato' instruction and a final measure marked with a '1'. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as specific performance instructions like 'pizz., resonant, laissez vibrer' and 'ord.'.

65 *mf* *f* N. B.

68 *ff*

71 *tr* *sf* *ff* *non dim.*

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

## IX. Tacet

## X. Jubilus

♩ = 58 Flexible

Sop.: mmm

10 Sop.: mmm [a]

16 Vlc.: 1

19 20 30 1

32 *Alto Fl.:* *NV (like harmonics)*  
*p!*

36 *sul tasto* → *sul pont.* 40 *SOLO*  
*p* → *f* *f* *rhapsodic, concertante*

44 *mp* *f*

47 *tr* *sul pont.* 50 *ord., louré*  
*mp* *mf* *p* *con vibrato*

51 *ord.* *3*

55 *gl.* *gl.* 60

61 *1* *3/4* *1* *4/4* *sempre p*

67 70 *3/4* *V. S.*

The image shows a page of a violin score for the piece 'An American Decameron'. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The page number 17 is in the top right corner. The score consists of eight staves of music, each starting with a measure number. The first staff (measure 32) includes a performance instruction 'Alto Fl.: NV (like harmonics)' and a dynamic marking 'p!'. The second staff (measure 36) includes 'sul tasto' and 'sul pont.' markings, a dynamic change from 'p' to 'f', and a boxed measure number '40'. The third staff (measure 44) has dynamics 'mp' and 'f'. The fourth staff (measure 47) includes a trill 'tr', 'sul pont.', a dynamic change from 'mp' to 'p', a boxed measure number '50', and the instruction 'ord., louré con vibrato'. The fifth staff (measure 51) has a triplet '3' and 'ord.'. The sixth staff (measure 55) has 'gl.' markings and a boxed measure number '60'. The seventh staff (measure 61) has first positions '1' and a dynamic 'sempre p'. The eighth staff (measure 67) has a boxed measure number '70' and ends with 'V. S.'. Various musical notations like slurs, ties, and accidentals are present throughout the score.



71 *start with bow on the string, bear down*  
 NV  
*f*

75 *molto sul pont.*  
*mp* silvery

82 *molto sul pont.*  
*pp* spiccato, leggiero  
*stop abruptly at barline*  
 (83) *senza battuta, libero*

85 *harmonic gliss. ord.*  
*mp* not too fast  
*mf*

90 **Push forward** *sul pont. jeté*  
*mf*

95 *stop immediately upon Vibraphone entry*  
 N. B. *sul pont.*  
*p* *mp*

99 *pizz., ord.*  
*mp* *mf* *mf* *(pizz.)*

104 *arco* *con sord.* *senza sord.*  
*pp* *f* *p*

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

110 *mf*, but intense *mf* NV, organ-like, senza vib.

116 *non cresc.* 120 1 1 1 3

124 *con vib.* *p* *f* *mp espress.* 1

130 2 *ff* 3

138 *pizz.* *mf* 140 1 *arco* *ff*

142 1 *f* *f*

146 3 150 1

153 1 1 1 1 1 4

## Performance instructions

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


NV = no vibrato



(*vib.*) = with vibrato

*l. v. or  $\smile, \frown$  = laissez vibrer (let vibrate)*

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

$\rhd\circ$  = decrescendo to nothing (*a niente*)

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


 or 
 
 = muffler

⑤ = Conducted cue

♯ = slap (Bartók) *pizzicato*

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

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

$\text{♩} = 40$

4 1 4 10 1 1 1 1

Soprano:  
list' - ning \_\_\_\_

15 I'm go - ing \_\_\_\_  
port.

con sord. *p* sub. sul pont. *f* suddenly angry 7  
sul pont. *pp*

21 ord. *p dolce* sul pont. pizz., ord. arco *p* *tr*

26 *tr* NV *tr* NV VIB. pizz. 1 *mf*  
sub. *mf* *f* *mp* (non dim.) *p*

33 match Soprano dynamic  
arco *mp* via sord. release together

## II. Outhouse Economics

**Feroce**

① ② ③ ④  
↓ ↓ ↓ ↓  
(Vn.) (Cl.)

$\text{♩} = 72$

pizz. arco *f* *mp!* *f* *f*

N. B.:  $\text{♩} = 72$  (2/4) (-) 2

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

6 *sul pont.* *mf* *ord.* 6 1 1 3 *f* 3 6

10 6 *sub. mp* *(mp)*  $\text{♩} = 60$

14 3 *f* *ff* *f* *p* *punto d'arco* 6

20 *pizz.* *poco sf* 1

senza battuta  $\text{♩} = 60$  battuta

25 *con sord., sul tasto* *p* *tr* *tr* *tr* *tr* *tr*

30 *ord.* 6  $\text{♩} = 152$  *I*  $\text{♩} = 60$   $\text{♩} = 152$   $\text{♩} = 60$  2

*sub. f* *senza battuta* ① 1" ② *ord.* *f*

36  $\text{♩} = 152$   $\text{♩} = 60$  *NV, louré* 3 *f* *mf* *f*

$\text{♩} = 60$  battuta ①

(39) 40 1 *N. B.* *ppp* *staccato volante*

42  $\text{♩} = 84$  *Faster,* *ord.* 6 *p* *mf* *p* 6

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

45 *mf* *p* *mf* *p* *mf* *p* *f*

47 *ff* *roughly* *ff* *mf*

52 ♩ = 60 *ff*

55 *ff* *pesante*

62 *f! brusquely* *mf* *molto legato* *Stop on cue*

*ord. trum* *mf* *molto legato*

71 ♩ = 72 *battuta* *ord. sul pont.* *ord. f* *mp* *f* *pizz.* *(f) resonant!*

80 *mf*

86 *L'istesso tempo* *arco* *mf* *90*

94 *Soprano:*  
less and less 100  
*pp!*

101 *sul pont.*  
*sub. ff* *ord.* *mf* *sf*

106  $\text{♩} = 60$   
*mf* *mf* *f* 110

111 *sub. p*

113 *f* *tr* *mf* *1*

117 *senza battuta* *sul pont.* *ff* 120

123  $\text{♩} = 50$  *battuta* *sul tasto* *p* *ff* *sul pont.* *ord., louré* *mp* 130

132 *1* *3* *3* *p* *2*

## III. Eric Satie for a Cologne Thing

**10** ♩ = 60  
 senza battuta Mus - - ic - mus - ic -

♩ = 66  
 7 1

**14** ♩ = 72 **Faster**  
 sul pont. ord. 3 sul pont. ord. 3 sul pont. ord. 3 sul pont.  
 f 3

①  
 alla punta; molto sul pont.

**18** N. B.

(♩ = 60 battuta)  
 (4/4) (3/4) (4/4)  
 (22) (23) (24)

**25** 3 Sop.: How much will it cost us? ord. 30  
 mp

sul pont.

**31** libero ♩ = 60 battuta  
 1 1 1 sul pont.  
 f

**37** 40  
 ord., pizz. Silence sul pont. Silence 2"  
 p

♩ = 72  
**41** ord. 3 1 1 Sarabande 2 2  
 f mf 3

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



50 *f* shake!

54 *f* N. B. *trill* NV *stop trill instantly*  $\text{♩} = 60$

59 *mf* *slow gliss.* *gliss.* II III *trill* II

64  $\text{♩} = 72$  Sarabande  $\text{♩} = 60$  *sul pont.* *ppp*

73 *(sul pont.)* *f* *1* *(sul pont.)* *f* *ord.* *p!*

77 *foreground sul pont.* *f secco* *senza battuta*

Continue without pause ( $\text{♩} = 60$  battuta)

80 [o] Sop.: that's beau - ti - ful *mf*

$\text{♩} = 72$  Sarabande (Coda) *highest register, above Violin if possible.* *90* *Silence non rall.! remain motionless*

84 *ff* *sul pont.* *ppp* *1* *2*

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

## IV. Looking Up

$\text{♩} = 60$  libero - senza battuta

**2** **1** **1** **2** *Bass Cl.:* *3* *3* *3* *Sop.:* A u - ni - form

**10** *battuta* *(arco) 3 gl. gl. gl. gl. sim. 3* *(ord.) → sul pont.* *pizz., ord.*  
*pp* *p* *f* *ff resonant*

**14** *ff* *gl.* *gl.* *arco 3* *mf* *mf*

**18** *pizz. gl. (b♭)* **20** *mf* *mf* *pizz. gl.*

**23** *arco 3* *mf* *mp* *sul pont.* **1** *(sul pont.) 3*

**28** *3* *sub. f* *5* *ord.* **30** *mp*

**31** *sul pont. 6* **1** *ord. 3* *mf*

**35** *7* *7* **40** **4** **2** *Sop.:* to wear?"

*f* *f*

♩ = 88 **Faster**

43 *f* *pizz.* *arco, ord.* *p*

49 *mf* *sul pont.* *ff* *pizz., ord.* *1*

♩ = 60 **Tempo primo**

54 *f* *arco* *3* *spiccato* *6* *6* *f*

59 ♩ = 50 *f* *molto* *pp* *sub. f* *mf* *pp* *II arco, sul tasto*

♩ = 72 **Perfectly synchronized;  
like a swing band**  
no accent on final notes!

62 *(sul tasto) → sul pont.* *poco* *1* *1* *1* *(ord.)* *mf*

67

70 ♩ = 60 ♩ = 72 (as before)

♩ = 60 **no ritard. Strict tempo al fine**

76 *mf* *secco* *N. B.* *80* *2*

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

## V. The Streets of Harlem

♩ = 84      ♩ = 50

1 2 4 1 1 [10] Soprano: old - er peo-ple —

12 A - bout he - roes *sul tasto* → *sul pont.*  
*p* — *molto* — *ff* 3 1

17 *sul pont.* *f* *ord.* *gl.* *gl.* [20] 3 1  
*pp*

24 *pizz.* *ff resonant* 4 *arco* *f* [30] *p!*

31 *mf* > NV *tr* NV, non trill *tr* 1  
*f* — long slow dim. a niente

36 NV *pp* *pp* con vibrato *mp*

[40] 4 *ff* 3 *N. B.* *sul tasto* → *sul pont.* *ff p* — *ff* *sul tasto* → *ff p* <

49 → *sul pont.* [50] *sul tasto* → *sul pont.* *sul tasto* → *sul pont.* 2  
*ff* *ff p* — *ff* *ff p* — *ff*

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

Soprano:

coun - try what \_\_\_\_\_ it is

## Coda, a tempo

54 *Flute:* N. B. *mp* *short*

58 *arco, ord., alla punta molto sul pont.* *pp*

65 *alla punta, molto sul pont.* *mf* *slowly becoming agitated and fierce* *sul pont.* *p* *mf* *p*

70 *f* *ord.* *ff*

72 *spiccato* *ord.* *mf* *f*

74 *ff* *mf*

75 *sul pont.* *ff* *pizz., ord.* *ff* *arco gl.* *f* *gl.* *gl.*

77 *gl.* *3* *fff* *brutale* *sul pont.* *pesante* *1* *All players remain motionless*

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

## VII. The Same Smile, The Same Open Eyes

$\text{♩} = 60$  Sprightly       $\text{♩} = 50$        $\text{♩} = 72$  Faster

10  $\text{♩} = 50$  3 (pizz.) 5

15 arco, gliss. (Sul Re)  $f$  1 2 20 1 2

23 2 Cl. separate bows, harsh  $pp$  *molto*  $ff$  1

28 ord. 7 1 30 1 Sul Re slow gliss. (•)  $mp$  *leggiero*  $mp$

32  $\text{♩} = 42$  1 1 2 2 3  $\text{♩} = 126$  1 40 1  $\text{♩} = 126$

41  $\text{♩} = 42$  1 1 1  $\text{♩} = 42$  accel.  $ff$  feroce

46 **a tempo** (♩ = 42) **All parts precisely coordinated!**

*p legato* *pizz., resonant* *mf*

49

50

51

*f* *arco* *mp!*

54

*p* *NV, arco*

### Poco più mosso

59

*mf* *pizz.*

62

*p!* *arco*

65

*p* *arco*

70

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

80

*non rall.*

Fluid, without accent ( $\text{♩} = 60$ )

## VIII. Euclid

① ②  
(Vln.)  
sul pont.  
 $\text{pp}$

$\left(\frac{4}{4}\right)$  (Bongo, Pno.)  $\left(\frac{2}{4}\right) \text{♩} = 84$

6  $\text{p}$   $\text{tr}$  5 6 10 1 (11) (12)  $\text{p}$

(12)

③ ④ ⑤  
(12) (Sop.) (Sop.) pizz.  $\text{mp}$  battuta  $\text{♩} = 44$  (13) 3

①  
arco, con sord., spiccato, leggero (non-synchronized)  $\text{p}$  ord.  $\text{tr}$

16  $\text{p}$

senza battuta  
① ② ③ ④ ⑤  
(Pno.) (Sop.) (Fl.) (Sop.)  
battuta  $\text{♩} = 44$  Silence 4"  $\text{f}$

17  $\text{tr}$  senza sord.  $\text{f}$

battuta  $\text{♩} = 44$

19 1 20 2 2 pizz., resonant, laissez vibrer  $\text{mf}$

26 arco, sul pont.  $\text{pp}$  legato  $\text{♩} = 84$  (27) 1



30  $\text{♩} = 50$  *senza battuta* *battuta*  $\text{♩} = 60$

37 *Vln.:* 40 *Sop.:* It's beau-ti - *mp* 6

45 6 50 *f* *mp* *mf* *tr.*

55 *mp* *mf* *f* *pizz.*

60 *arco, spiccato* *ord. tr.* *f* 7

64 3 6 *N. B.* 6 *f* 6

67 6 6 6 6

70 *tr.* *ff* *sff non dim.* *ff* 2

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

## IX. Stars

**♩ = 50**

[illegible]

12 *Soprano: I* got \_\_\_\_ a sto - ry, I \_\_\_\_ got a sto - ry \_\_\_\_ It's a bout

20 It's a - bout *pizz.* *arco*  
*mp*

23

*mp cresc.* *3* *ff* *mf*

enter behind Voice  
sul tasto →

31 

36  40

41 *ord.* *6* *(marching band)* *sul pont.* *sub. f* *mf* **1**



28 arco, sul pont.

30 mf

31 NV vib. NV

36 pp! legato

39 sul pont.

40 p mormorando

43 ord. pizz.

48 Vln.: 3 3

54 p <>

58 60 1 1

103 *con vibrato* *tr* **1** *sul pont.* 7 *ord. tr tr tr tr* *mp*

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

107 *tr* *poco cresc.* *(mf)* *sul pont.* 110 1

111 *ord.* *mf, but intense* *NV, organ-like, senza vib.* *mf* *non cresc.*

117 120 *con vib.* *p* *f*

125 130 *f* *molto legato*

131 *sul pont.* *sub. ff* *ord.* *p*

138 140 *con vibrato, espress.* *f* *ff* *ff marcato, secco*

143 150 1 2 3 1

151 *mp* *<>*

## Percussion

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


## Performance instructions

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


NV = no vibrato



(*vib.*) = with vibrato

*l. v. or  $\smile, \frown$  = laissez vibrer (let vibrate)*

 = begin crescendo from nothing (*di niente*)

$\rightrightarrows$  = decrescendo to nothing (*a niente*)

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


 or 
 
 = muffler

⑤ = Conducted cue

Pedal only where indicated

(2ed.) = pedal still depressed from the previous system

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

Soprano:

list' - ning \_\_\_\_\_

$\text{♩} = 40$

4 1 4 10 1 1 1 1

15 I'm go - ing -

LG. TOM-TOM (soft yarn) *trm*

2 1 20 1 1 1 1

*pp* >

24

VIBR. (medium yarn)

7 7 7

*mp* dry patter - no pedal

26

7

*molto* *f*

*mf* *red.*

30

2 MAR.

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

*pp* distant!

3/4 4/4 2

## II. Outhouse Economics

$\text{♩} = 72$  senza battuta  $\text{♩} = 72$

1 WHIP

TIMP.

*f*

*f*

VIBR. (hard yarn)

*sfp*

8

1 1 10 1

BONGOS *trm*

2

TEMPLE BLKS. (med. rubber)

*mf*

2





53 (VIBR.)

(*mp* sempre)

55

*molto* *f* *Red.* (lift on 4) TIMP. *mp*

59 MAR. *p!*

60 MOUNTED RATCHET  
turn at moderate, even  
speed for one beat *mf*

VIBR. (med. yarn) *mf Red.*

64

*f brittle* *f*

69 W. B. *mf* S. D. *tr*

70 (Picc., Vln.) *senza battuta* VIBR. (hard mallet) *ff Red.* (hold pedal down)

*fast gliss.*

$\text{♩} = 72 \text{ battuta}$

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



110

(S. D.) *trmm*

mf

XYLO (wood sticks)

*f*

*trmm*

mf

GLOCK. gliss.

*p!*

113

(stop on Piano entry)

120

*trmm*

(S. D.)

*mp*

*trmm*

*trmm*

*trmm*

*trmm*

121

senza battuta

♩ = 50 battuta

VIBR., (med. yarn)

*trmm*

*mp*

MED. SUS. CYM. (med. yarn)

0.5"

6"

*mf*

VIBR., (med. yarn)

125

130

(Ped. release on Cym. strike)

TEMPLE BLKS. (med. yarn)

*mp*

*f*

*ff* very short! (choke instantly)

H. SUS. CYM.

*ff*

H. SUS. CYM.

*trmm*

*ff*

131

VIBR. (soft yarn)

*mp*

(Pedal release on downbeat)

TIMP.

*p* sempre non - dim.

## III. Eric Satie for a Cologne Thing

$\text{♩} = 66$

GLOCK.

VIBR. (med. yarn)

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

1

1

1

N. B. gl. (•) *l.v.*

**pp** drag metal beater

5

7

1

1

① senza battuta

VIBR.

**f**

10  $\text{♩} = 60$

12

1

W. B. (hard rubber)

**mf**

dead strokes

VIBR. (hard rubber)

dead strokes

**mf**

(soft yarn) senza pedale

**f**

$\text{♩} = 60$

17

1

$\text{♩} = 60$  battuta

20

GLOCK. (metal)

**mp**

Sop.: I \_\_\_\_\_ used E - ric Sa - tie \_\_\_\_\_ for a co -

21

$\text{♩} = 60$

3

1

TEMPLE BLKS.

**mp**

M.

L.

3

3

N. B.: natural note glissando

28 W. B. (wood) 30 W. B.

*f* TRI. (metal) *f* *mp* lightly! *p*

libero ♩ = 60 battuta

33

XYLO. *f* TIMP (wood sticks) *mp* (muffle after each note)

37

XYLO. *mf* *ff* Silence 40 scorrevole Silence 2"

41 ♩ = 72

2 BONGOS (wood sticks) 5 BONGOS

Sarabande

*mf* TOM-TOMS *f* VIBR., (medium yarn) *mf* sustained, dolce

46

50

*p* (Red.)

Flute:

53

Fast vibrato starts immediately on the downbeat

$\text{♩} = 60$

VIBR. (motor off)

motor on

motor off

**ff**

stop immediately on downbeat

$\text{♩} = 72$  Sarabande

60

2 TOM-TOMS (soft mallet)

*p*

VIBR. (med yarn)

**mf**

$\text{♩} = 60$

66

70

VIBR. (med. yarn)

**mf**

75

foreground

MAR. (medium yarn)

VIBR. (soft yarn)

**mp**

79

① senza battuta

VIBR.

**f**

② (Sop.)

VIBR.

**f**

③

$\text{♩} = 60$  battuta

2

2

(sempre pedal down)

♩ = 72 **Sarabande (Coda)**

82

2 BONGOS (med. yarn, as Vibr.) 2 TOM-TOMS (yarn)

*mp* *p*

Vc.: *mf* VIBR. *mp*

(Red.)

88

90

non rall.! Silence  
remain motionless

*p*

(Red.)

## IV. Looking Up

♩ = 60

Bass Cl.: *3* *3* *3*

Sop.: A

libero senza battuta battuta

9 10

u - ni - form

S. D. (snare on) (loosen snare)

*p* *< f* *molto* *ff* very short

H. SUS. CYM. (wood stick) choke instantly

15 MAR. (soft mallets) *p* *ff* 20

21 TUBULAR CHIMES (wood mallet)

*p!* *p!* 3 1 1

VIBR. (med. yarn) 6

*mf* *secco* 3 1 1

*l.v. al niente*



29 MAR. (hard yarn) 30 VIBR. 2 VIBR. (med. yarn)

*p* 6 *p* *mp* *secco*

35 MAR. (med. yarn) 1

VIBR. (med. rubber) *f* *f* (medium yarn) *f*

39 40

*f* *f*

42 ♩ = 88 Faster

(med. rubber) VIBR. (hard yarn) *f* *secco*

45 1 (VIBR.) 1

50 1

53 1

♩ = 60 **Tempo primo** LG. TOM-TOM (soft yarn) *tr*

56

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

59 ♩ = 50 [60] MAR. (soft yarn) *pp* ! (a soft continuation of the Piano sound) *pp* *pp*

VIBR. (med. yarn) *f*

63 ♩ = 72 [70] 1 1 1 1 3 2

72 ♩ = 60 ♩ = 72 ♩ = 60 no ritard. Strict tempo al fine [80] 2 1 3 1 1 3

## V. The Streets of Harlem

♩ = 84 ♩ = 50

1 2

N. B. MAR. (♩) stop abruptly on 2 (but without accent) as before (♩) *ppp* *ppp*

VIBR. *mp*

9 (MAR.) [10] 1 1

(VIBR.)

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

15 20 Soprano: Fred - 'rick Doug - lass CROTALES (bowed)

*pp*

22 MAR., as before

VIBR. (plastic mallets)  
bell-like (>)

*mp*

Red. \_\_\_\_\_

28 30 VIBR. (>) VIBR. (soft yarn)

*mp*

Red. \_\_\_\_\_

*pp* ! legato, a distant murmuring  
senza pedale

33

35

*sempre p*

*sub. f*

*sempre p*

37

39 40 2 H. SUS. CYM. (soft yarn) *tr* choke! 2

(VIBR.) 5 5 5 2 VIBR. (med. yarn) 2

*mp* *molto* *ff*  $\oplus$   $\rightarrow$  a niente

47 VIBR. (plastic mallets) (med. yarn) (plastic) (med. yarn) 50 (med. yarn) (plastic)

*ff* not harsh (like bells) *ff* *ff* *ff* *ff* *ff* *ff*  $\rightarrow$  a niente

52 2 1 1 1 1

**Coda, a tempo**

58 60 MAR. (soft yarn)

VIBR. (med. yarn) p! murmur p (VIBR.)

*mf* *mp* *mp* *mp*

62 70 1 2 1 1

(*red.*) mf secco

71 Flute: VERY LG. TAM-TAM (36" or larger- do not substitute) bass drum stick muffle instantly with the body 1

*ppp* crescendo poco a poco fff  $\oplus$

**All players  
remain  
motionless**

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

## VI. Tacet

## VII. The Same Smile, The Same Open Eyes

♩ = 60 Sprightly      ♩ = 50      ♩ = 72 Faster

2 LG. W. B. (med. yarn) 1 1 1 1

XYLO. *f* *mf* XYLO. 3 6 *mf*

10 ♩ = 50

MAR. (soft mallets) 1 1 1 2

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

20 1 MAR. (soft mallets) 1 1

VIBR. (med. mallets) *f* *mp* 5 mormorando 6 5

27 MAR. (hard rubber) 30

*f* 6 3 *mp* *mp* *mf* secco

(VIBR.) *mp* *mf* secco

31 (MAR.)  $\text{♩} = 42$

TOM-TOMS (med. yarn) *mf*

VIBR. (med. yarn) *f*

37 (VIBR.) (hard rubber)  $\text{♩} = 126$   $\text{♩} = 42$  L'istesso tempo *f* accel. a tempo  $\text{♩} = 42$  (VIBR.) *f* *a niente*

48 MAR. (med. yarn) *mf* 50

51 (hard rubber) (med. yarn) *f* *mf*

54 S. D. with snares (wooden sticks) *ppp!*

Poco più mosso

59 MAR. *mf* 60

62

65 2 *p*

70 MED. SUS. CYM. (soft yarn) *tr* *p* XYLO. (plastic mallets) 80 non rall.

TIMP. *tr* *gl.* *gl.* *gl.* *p* < *f* > *p* < *f*

BONGOS *fff* 3 2

2 TOM-TOMS > > >

## VIII. Euclid

Fluid, without accent ♩ = 60

SM. BONGO (soft yarn) *tr* *tr* *tr* ♩ = 84

LG. TOM-TOM *p* 1 2 1 3 2 10

senza battuta

battuta ♩ = 44

senza battuta

battuta ♩ = 44

senza battuta

12 3 Picc.:

battuta ♩ = 44

19 Sop.: Is not a straight line

20 N. B. 5 TEMPLE BLKS. (R. H. - med. rubber mallets) *mp*

*mf* (L. H. - med. yarn mallets) *mp* 3 3

23 HIGH W. B. (higher than highest Temple Block) (wood stick) *mf* 3 3

(*mp*) 3 3

♩ = 84

♩ = 50

senza battuta battuta ♩ = 60

27 1 2 30 1 2 1

HIGH W. B. (plastic) *ff* strike hard!

GLOCK. (metal) *ff* strike hard!

SM. TOM-TOM (wood sticks) *ff* 1

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

34

VIBR. (med. hard yarn)  
(echo)

*mp* senza pedale

1 3 1 2 2

40

VIBR. (soft yarn)

*p*

*a niente*

1 1 1 1

46

VIBR. r. h. (hard rubber)

*mf* l.v.

50

SM. TOM-TOM (medium yarn)

*p!*

2 1 1 1 1 1

*l. h. (soft yarn)*

55

60

7 7

68

5 TEMPLE-BLOCKS  
(hard rubber - both hands)

70

*f*

*mf*

5 5

Soprano:  
Ev - 'ry - thing



## IX. Stars

$\text{♩} = 50$

N. B. S. D. (snaresticks, snares on) connect like a single instrument

10

11

sim. *mp*

SM. BONGO *mp*

sempre *mp*

TEN. DR. *mp*

LG. TOM-TOM (sticks) *mp*

18

20

5 TEMPLE BLOCKS (yarn mallets)

H. SUS. CYM. (yarn mallets) *mp*

*mp secco*

*pp* *f*

22

S. D. (wooden sticks, reversible to soft yarn mallets)

*p!* steady dynamic

like a high school band *p*

H. SUS. CYM. (wood stick) *mp*

*l.v.* *mp*

LG. TOM-TOM (soft yarn) *mp*

29

30

GLOCK. (metal) *f*

SMALL W. B. (wood) *f*

5 TEMPLE BLKS. (med. yarn) *mp*

XYLO. (wood sticks) *pp!* lightly

stay behind voice

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

34

*pp!* *pp* *mp* *mp* *mp* *mp*

39

40

MAR. (soft yarn)

*mp* *f* *p* *poco*

44

(hard rubber)

(med. yarn)

*mf* *mp (less!)* *mf* *Red.*

49

50

GLOCK. (brass mallets)  
sounds: (#)

*mp* *sempre mp* *sempre mp* *sempre mp* *sempre mp*

54

*mf* *Red.*



choke abruptly on downbeat

37 HIGH SUS. CYM. (med. yarn) *trm* 1 2 1 3

(VIBR.) (rubber) (yarn) (rubber) (yarn) *p* < *ff* molto

*ff* 6

43 GLOCK. (metal beater) 4 2 50 Vln.: 3 3

*mp*

53 HIGH SUS. CYM. (soft yarn) *trm* 1 VIBR., (cello bow) (resonance) (resonance) (bow) (res.) 2

*pp* *mp* l.v. *p* *Red.* (sempre pedale)

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

*p* sempre

(*Red.*)

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

(*Red.*)

69 70 (bow) (res.) (bow) (res.) (bow) (res.) (bow) (res.) 1 1 2 2

(*Red.*)

release with  
Soprano entry

77 HIGH SUS. CYM. (med. yarn) choke on downbeat choke as before 80 senza battuta, libero

N. B. *trm* 1 2

*p*

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

84

HIGH SUS. CYM.

*p*

90

Push forward

Soprano:  
some-thing we don't know what it

92

TIMP.

*p*

(*p*)

VIBR.

*mf*

*sempre pedale*

100

101

(VIBR.)

*mf*

*f*

105

110

(less) *mp* sub. *ff*

VIBR.

*mf*

*sempre pedale*

114

LG. TAM-TAM

*pp* l. v. a niente

*pp*

120

*sempre pedale*

121

TUBULAR CHIMES

*mf* *Red.* *sempre pedale, tie pedal down, if necessary.*

VIBR. *f* *Red.*

126

1 1 1 130 2

(*Red.*) *(al niente)* *f* *(Sop.)* *TIMP.* *mf* 5

134

3 1 140 6 5

MAR. (*medium yarn*) *mf*

147

150

Sop.: [*a*] [*o*] VIBR. (*med. yarn*) *mp* *Red.*

151

4 1 1 1 3

(VIBR.) *Red.* *release precisely on downbeat*

## Performance instructions

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


NV = no vibrato



(*vib.*) = with vibrato


*l. v. or*  $\smile$  ,  $\frown$  = *laissez vibrer* (let vibrate)

$\circ \text{---} \text{>}$  = begin crescendo from nothing (*di niente*)


$\text{>---} \circ$  = decrescendo to nothing (*a niente*)

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

 or  = muffle

 = Conducted cue

Pedal only where indicated

 = pedal still depressed from the previous system

*lift hands* = with damper pedal depressed, lift hands abruptly away after playing, allowing sympathetic resonance of other strings to "blossom"

*l. h.* = left hand

*r. h.* = right hand

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

# An American Decameron

Songs from the Interviews of Studs Terkel

## I. Looking Back

Richard Felciano

$\text{♩} = 40$

10 You could have mu - sic

Soprano: *mp*

8va

14 foreground

20 8va

*mp secco senza pedale*

*mp*

8va

23 limpid

*mf lift hands after playing*

lift hand

30

1

match Soprano dynamic

*mp*

1

release together



## II. Outhouse Economics

$\text{♩} = 72$  **senza battuta**  $\text{♩} = 72$

**System 1 (Measures 1-7):**  $\text{♩} = 72$  **senza battuta**  $\text{♩} = 72$ . Treble and bass staves with rests and a final **ff** chord in measure 7.

**System 2 (Measures 8-12):** Measure 8 starts with **f** in the bass. Measure 10 has a box around the number 10. Measure 12 has **ff** and **senza pedale!**. Tempo changes to  $\text{♩} = 60$ .

**System 3 (Measures 13-20):** Measure 13 has a box around the number 13. Measure 14 has **mf** and **lift hand after striking key**. Measure 15 has **mf** and **sustain with finger**. Measure 16 has **mf**. Measure 17 has **mf** and **senza pedale**. Measure 18 has **mp** and **secco**. Measure 20 has a box around the number 20.

**System 4 (Measures 21-24):** Measure 21 has a box around the number 21. Measure 22 has **sim.**. Measure 24 has **senza battuta** and **8ba.....**.

**System 5 (Measures 25-28):** Measure 25 has a box around the number 25. Measure 28 has **tr** and **2(b♭)**. Instruction: **play as one continuous legato figure**.

$\text{♩} = 60$  battuta

26  $\text{tr} \dots$

$\text{♩} = 152$

30

1 1 1

loco loco

8ba 8ba 8ba

senza pedale

32  $\text{♩} = 60$   $\text{♩} = 152$   $\text{♩} = 60$   $\text{♩} = 152$   $\text{♩} = 60$

8va

*mf* brittle

senza pedale

39 senza battuta  $\text{♩} = 60$  battuta

40

8va

overlap end of cello figure

*f* senza pedale

*mf*

*(mf)*

6 6

42 Faster,  $\text{♩} = 84$

*f* senza pedale

*tr*

*f* senza pedale

*ff* senza pedale

r.h. l.h.

46  $\text{♩} = 60$

50

*ff* lift hands

2 1 4

2 1 4

release at Vc. entry

56 Sop.: the best way — 8va —

*mf* brittle *mp*

senza pedale

60

senza pedale

*f* *sfz*

62

*mf* lightly

senza pedale

66

*mf* lift hands *mf* *mf*

senza pedale

70 senza battuta

2

*f* *mf* lightly! sempre senza pedale

senza pedale

♩ = 72 battuta

74

*mf*

*cresc. molto* ..... *ff*

79

80

*mf secco senza pedale*

*sustain with finger*

*f!* ( )

L'istesso tempo

89

90

Sop.: less and less

99

100

*mp secco, ma non staccato senza pedale*

*sub. ff*

*martellato senza pedale*

*8ba.*

*ff*

*senza pedale*

104

*mf*

*mf*

$\text{♩} = 60$

109 110

*f* *f* *sustain with finger*

112

*sub. p* *mf (less)* *f* *sempre senza pedale*

116

*mf*

120 *senza battuta* *8va - 7* *♩ = 50 battuta*

*sub. ff* *mp lightly* *senza pedale* *martellato!*

129 130

*(mp)* *to CELESTA*

# III. Eric Satie for a Cologne Thing

$\text{♩} = 66$

CELESTA

*mf*

*sprightly*

*Red.* *senza pedale*

5

*to PIANO*

PIANO *f*

8ba *senza pedale*

① *senza battuta*

9

*f*

N.B.

8va

10  $\text{♩} = 60$

3

3

*Red.* *8ba* *(sempre Pedal depressed)*

$\text{♩} = 72$  **Faster**

9

*mf*

3

2

2

*f brittle*

3

*(Red.)*

*senza battuta*

① ②  $\text{♩} = 60$  *battuta*

(Sop.)

1

1

1

1

20

17

*f*

7

*f*

*Red.*

N.B.: rests allotted same duration as notes

♩ = 60 battuta

21

(PIANO) *mf secco*

*f*

senza pedale

26

lift hand

*mp*

30

*Red.*

libero

♩ = 60 battuta

35

*f rough*

*8ba*

*8va*

*fff! brittle*

Silence

sotto voce e scorrevole

*p*

Silence 2"

♩ = 72

*f secco*

sustain with finger

to CELESTA

Sarabande

senza pedale

CELESTA

47

*f*

to PNO.

50

Flute:

senza pedale

## Sarabande

56 *Vibr.:*  $\text{♩} = 60$  *finger sustain* 60  $\text{♩} = 72$

*f* *secco* *ff* *senza pedale* *to CEL.*

66 *CELESTA*  $\text{♩} = 60$  *PIANO* 70

*mf* *to PIANO* *mf secco* *senza pedale*

71 *CELESTA* *PIANO foreground*

*to CELESTA* *mf* *to PNO.* *mf secco*

*senza battuta*

79  $\text{♩} = 60$  *battuta*  $\text{♩} = 72$  *Sarabande (Coda)*

*f* *8ba* *2 Tom-Toms:*

88 90 *Picc.:* *non rall.!* *Silence remain motionless*

*mp dolce, as though a beginning* *lift hands abruptly on 2nd beat, as though cut off* *1*

*senza pedale* *non diminuendo !*



## IV. Looking Up

$\text{♩} = 60$

**2** **1** **1** **2**

Soprano: A

Bass Cl.:  $\text{3}$   $\text{3}$   $\text{3}$

**libero - senza battuta** **battuta**

9 u - ni - form **10** **5** **3**

Sop.: You \_\_\_\_\_ can't \_\_\_\_\_

**20** work \_\_\_\_\_

*mf* lift hands after striking

8ba *mf* senza pedale

Red.

**23** **1** **1**

*f*

8ba *mf* secco senza pedale

8ba

(Red.)

27

30

*f* senza pedale

32

36

*ff* 8ba secco

40

*mf*

*ff* = 88 Faster

46

50

*f* secco

53

*r. h.*

*mf legato*

*senza pedale*

♩ = 60 **Tempo primo**

55

*f*

*f*

♩ = 50

58

*sfz*

*ff*

♩ = 72

*sfz*

*ff*

*ff*

♩ = 60

♩ = 72

♩ = 60

**no ritard. Strict tempo al final**

*Sop.: Do-' in \_ do - mes - tic work these days*

*Sop.: and I'm*

*8va*

*p poco staccato lightly, dance-like*

*senza pedale*

## V. The Streets of Harlem

♩ = 84

♩ = 50

*ff* 6 6

*poco martellato  
senza pedale*

*mp* lift hand after striking

6

10

12

1

*p! legato*

pedal very lightly

17

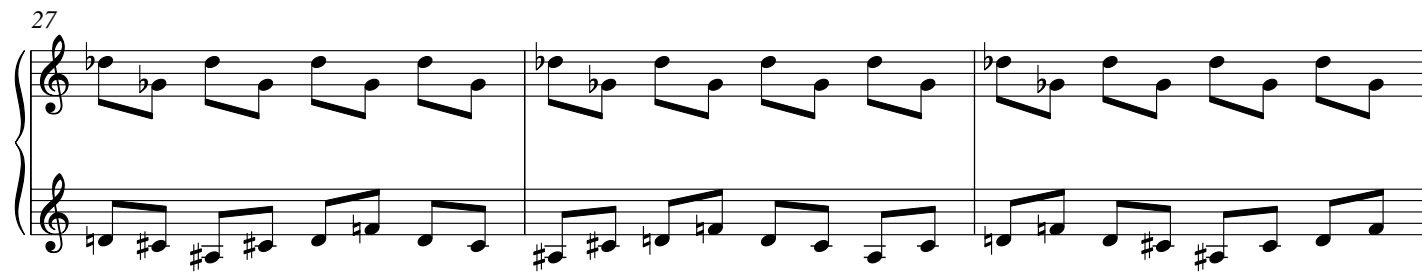
20

21

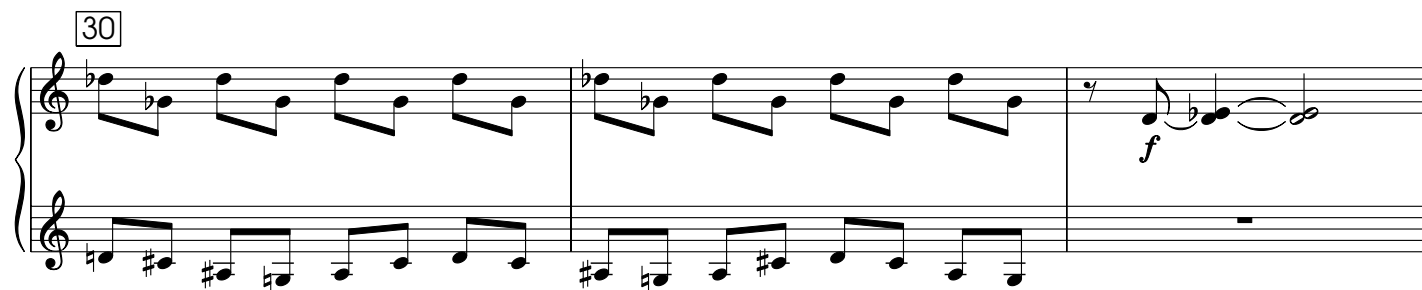
24



27



30



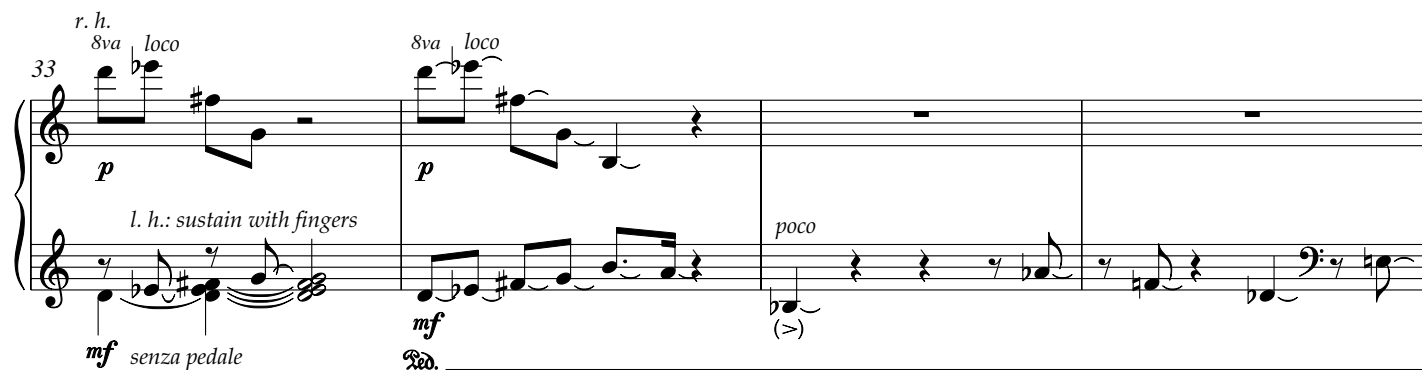
33

*r. h. 8va loco*  
*p*

*l. h.: sustain with fingers*  
*mf senza pedale*

*8va loco*  
*p*

*poco*  
*(>)*



37

*p < mf secco*

*p ! legato, senza pedale*

*5*



39 40

*pp*

pedal very lightly

41

*sempre pp*, legato e senza pedale

43

*p* (a little louder)

45

*cresc.* *mf* *ff* sustain with hand

senza pedale

48 50

*ff* *f* *ff* lift hand after striking

*ff* 8va *martellato, secco* *Red.*

2 2

**Coda, a tempo**

52 *ff* sustain with hand *mf* senza pedale *f* *ff* 8ba pesante *mf* lift hand! 1

58 lift hand! 1 60 sharply *mf* accented 2 1 1 sustain with hand *ff* *mf* senza pedale

67 N. B. 70 *mp* *mp* *(mf)* *f* crescendo poco a poco sempre senza pedale

72 *(crescendo poco a poco)* *(ff)*

76 *(crescendo poco a poco)* *fff!* 8va feroce! 5 5 All players remain motionless 1 1 8ba secco, martellato!

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

## VI. Tacet

## VII. The Same Smile, The Same Open Eyes

♩ = 60 Sprightly      ♩ = 50      ♩ = 72 Faster

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system (measures 1-8) features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first system includes a tempo marking '♩ = 60 Sprightly' and a dynamic marking 'ff martellato!, very short!'. The second system (measures 9-15) includes a tempo marking '♩ = 50' and a dynamic marking 'f'. The third system (measures 16-19) includes a tempo marking '♩ = 72 Faster' and a dynamic marking 'fff ben marcato'. The fourth system (measures 20-24) includes a tempo marking 'Mar.: 6' and a dynamic marking 'f'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece is marked 'sempre senza pedale' throughout.

**System 1 (Measures 1-8):** ♩ = 60 Sprightly. *ff martellato!, very short!*. *sempre senza pedale*. *f* *pluck string with nail*.

**System 2 (Measures 9-15):** ♩ = 50. *f* *sustain with hands*. *senza pedale*. *fff ben marcato*. *senza pedale*.

**System 3 (Measures 16-19):** ♩ = 72 Faster. *f*. *senza pedale*.

**System 4 (Measures 20-24):** *Mar.: 6*. *f*.





**Poco più mosso**

56 60 ( $\text{>}$ ) 1 ( $\text{>}$ ) 1 ( $\text{>}$ ) 1

*f* *mf* *mf*

64 3 3 *mf* *mf* *ad lib.*

70 *f* *ff*

73 *sustain with hands* *mf* *senza pedale*

80 **non rall.** *strike hard enough to achieve a long resonance* *lasciar vibrare a niente*

79 *fff* *martellato, brutale* *senza pedale*

## VIII. Euclid

Fluid, without accent ♩ = 60 ♩ = 84

**1**

*p* senza pedale  
fluid, unaccented, like murmuring

**6**

**10**

**12**

**1**

(Vln.) (Cl.) (Sop.) (Sop.)

**13**

**3**

*mf* senza pedale *mp*

**battuta ♩ = 44**

**14**

**16**

(Vln.) (Sop.)

*pp*

**battuta ♩ = 44**

**18**

**1**

*leggiero*

*Ped. III (una corda) only*

(Sop.) (Fl.) (Sop.) (Vln.)

**20**

**1**

battuta ♩ = 44

19 Soprano: Is not a 20 straight line

26 ♩ = 84 30 ♩ = 50

*pp legato, leggero*

*no damper pedal, soft pedal ad libitum*

32 senza battuta battuta ♩ = 60

*mp leggero*

*senza pedale*

37

*pp*

*8ba..... scorrevole, sotto voce senza pedale*

39 40

*p*

45

Measures 45-47 of the piano score. Measure 45 is in 4/4 time, marked *f*, with sixteenth-note triplets in both hands. Measure 46 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 47 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Pedal markings: *senza pedale* for measures 45-46, *poco pedale* for measure 47.

48

Measures 48-50 of the piano score. Measure 48 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 49 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 50 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Pedal marking: *senza pedale* for measures 48-50.

54

Measures 54-57 of the piano score. Measure 54 is in 4/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 55 is in 4/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 56 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 57 is in 2/4 time, marked *mf*, with a sixteenth-note triplet in the right hand and a half note in the left. Pedal marking: *sempre senza pedale* for measures 54-57.

60

Measures 60-63 of the piano score. Measure 60 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 61 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 62 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 63 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Pedal marking: *sempre senza pedale* for measures 60-63.

66

Measures 66-69 of the piano score. Measure 66 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 67 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 68 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Measure 69 is in 4/4 time, marked *f*, with a sixteenth-note triplet in the right hand and a half note in the left. Pedal marking: *sempre senza pedale* for measures 66-69.

[illegible]

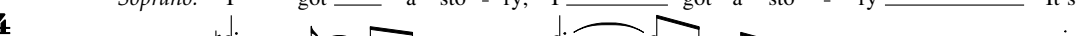
## IX. Stars

♩ = 50

3 1 1 1 1 1 1 10 Soprano: When I took him

3 1 1 1 1 1 1

12 *Soprano:* I got \_\_\_\_ a sto - ry, I \_\_\_\_ got a sto - ry \_\_\_\_ It's a-bout



The image shows a musical score for a Soprano and Piano. The Soprano part is written on a single staff with a treble clef and a 4/4 time signature. The lyrics are: "I got \_\_\_\_ a sto - ry, I \_\_\_\_ got a sto - ry \_\_\_\_ It's a-bout". The Piano part is written on two staves (treble and bass clef) with a 4/4 time signature. The piano accompaniment consists of chords and a bass line. The first measure of the piano part is a whole chord, and the subsequent measures are half chords. The lyrics are aligned with the Soprano part.

It's a bout

9

30

Glock.:

8

9

8

40 **4** Soprano: They — went back, they — went back — up to the sky —

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

*Red.* \_\_\_\_\_  
(sempre pedale)

49 **50**

*sempre mp*

*Red.* \_\_\_\_\_

55 **60** distinct, but lightly

*mf* like bells  
(always lift hands after striking)

*Red.* \_\_\_\_\_ *a niente* *Red.* \_\_\_\_\_  
(sempre pedale al fine)

63 *sempre mp* *non rubato*

*mf*

*Red.* \_\_\_\_\_

67 **70** non ritard. al fine

let piano resonance build

*Red.* \_\_\_\_\_

stop all resonance on downbeat

## X. Jubilus

♩ = 58 Flexible

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

*senza pedale*

The first system of the musical score for 'X. Jubilus'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first five measures are in 4/4, and the last three measures are in 2/4, 3/4, and 4/4 respectively. The bass line contains a series of eighth and sixteenth notes, while the treble line is mostly rests. Performance instructions include 'mp' (mezzo-piano), 'legato, organ-like, uninfluenced by interjections of other instruments', 'control dynamics so that all notes are equal; do not phrase repetitions', and 'senza pedale'.

8 10

The second system of the musical score. It continues the grand staff notation. The first five measures are in 4/4, and the last three are in 2/4, 3/4, and 4/4. Measure numbers 8 and 10 are indicated above the staff. The bass line continues with rhythmic patterns, and the treble line remains mostly empty.

15 20

The third system of the musical score. It continues the grand staff notation. The first five measures are in 4/4, and the last three are in 2/4, 3/4, and 4/4. Measure numbers 15 and 20 are indicated above the staff. The bass line continues with rhythmic patterns, and the treble line remains mostly empty.

22

The fourth system of the musical score. It continues the grand staff notation. The first five measures are in 4/4, and the last three are in 2/4, 3/4, and 4/4. Measure number 22 is indicated above the staff. The bass line continues with rhythmic patterns, and the treble line remains mostly empty.

29 30

*mf*

*crescendo* -----

The fifth system of the musical score. It continues the grand staff notation. The first five measures are in 4/4, and the last three are in 2/4, 3/4, and 4/4. Measure numbers 29 and 30 are indicated above the staff. The bass line continues with rhythmic patterns, and the treble line remains mostly empty. The system ends with a crescendo marking and a dashed line leading to the final measure.



37 *r. h., evenly, as before* 40

*(cresc.)* *f* *dim.* *mf*

*fff* 8ba secco, martellato!

42

*legato* *p! limpid, lift hands after striking*

*(mf)* *sempre*

47 50

*p sempre*

*(mf)*

53

*p*

*(mf)* *release with Voice entry*

58 60

*p sempre*

*(mf)*

65 70 lift hand *mf*

*a niente* *mf* release with Soprano entry

75 80 senza battuta, libero

*p!* una corda

84 *mf* senza pedale

90 Push forward *mf* (distant trumpets) *mf*

94 *f* *p* *mp* *ten.* *ten.* *mf* senza pedale V. S.

98 *ten. ten. ten.* **100** *1 1* *ten. ten.*

*mp* *mf*

103 *ten. ten.* **110** *2 1*

*mp legato*

*sempre senza pedale*

111 *mf legato sempre*

*senza pedale*

115 **120** *sustain with hand* *r. h.* *f* *l. h.*

*senza pedale*

123 *mf secco* *5* *5*

*ff secco*

127 **1** **1** **130** **4** **5** **5** **8va**

*mp* *3* *to CELESTA* *CELESTA* *f* *sprightly* *senza pedale*

135 **3** **3** **140** **1** **1** **p**

*to PIANO* *PIANO* *f* *f* *f* *p*

142 **2** **1** **3** **1** **3** **1** **3**

*mp* *leggero!*

151 **1** **ten.** **ten.** **1** **1** **1**

*p!* *senza pedale*

156 **(>)** **lift hand immediately** **1** **(>)** **1** **3**

*poco f* *limpid* *simile* *release precisely on beat 3*