

Lewis Krauthamer

The Flight from Washington (August, 1842)

for steel-string guitar quartet, solo woodwinds, strings, trickeyboard and percussion.

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for steel-string guitar quartet, solo woodwinds, strings, trickeyboard and percussion.

The work is divided into three short movements:

- I. Dusk
- II. Shadows
- III. Flight

Instrumentation:

1 Flute

1 English horn

1 Clarinet

1 Bassoon

2 Percussionists (Perc. 1: high/low bongos, high/low tom-toms, high/low cymbals, wood-chimes, high/low shakers, inside piano. Perc. 2: snare, med. tom-tom, bass drum, med. cymbal, tam-tam, plucked zither or similar sounding instrument, pre-tuned guitar)

4 Steel-string guitars

1 Trickeyboard or keyboard (see notes)

1 Violin

1 Viola

1 'Cello

2 Contrabasses

Duration: Approximately 9 minutes.

[For questions, more information, or to request parts, please feel free to contact me at lewis.krauthamer@yahoo.com.]

Dedication:

This work is dedicated to my friend and mentor, the American composer and conductor Gene Young. He is a constant source of support and inspiration, for me and for an entire generation of musicians. Not only is this specific work a direct result of this; his role in my formative years as a musician cannot be overestimated. It is with great respect and admiration that I dedicate this piece to him.

About the piece:

The Flight from Washington (August, 1842) is part of a projected set of pieces inspired by certain events from the life of little-known antebellum abolitionist, Rev. Charles T. Torrey (1813-1846).

It is written in three short movements, all of which are inspired by a story told by Thomas Smallwood in his memoirs, which recounts the successful escape of 15 slaves from Washington, led by Torrey (see movement-specific notes for details).

Torrey is credited as having led nearly 400 slaves to freedom in his lifetime. He died of Tuberculosis while incarcerated in a Baltimore City jail for his abolitionist activities.

General indications:

This piece is written in a microtonal sixth-tone scale. The sixth-tone scale is derived from the division of the octave into 36 equidistant pitch-classes. In other words, every semitone is divided into three equal parts.

Every pitch is notated with an accidental. Accidentals written with an upwards arrow indicate a note which is a sixth-tone sharp, downward arrows a sixth-tone flat. No alteration of tone need be used for notes with normal accidentals.

Accidentals, both microtonal and not, apply to all corresponding notes which follow in a given measure.

Note to conductor- for rehearsal purposes, the words "sharp" and "flat", when referring to sixth-tone deviations, may be distinguished from normal "sharps" and "flats" through the use of these words as *premodifiers*. E.g. A "*sharp F-natural*" will refer to an *F-natural* tuned slightly sharp. Or a "*flat C-sharp*" will refer to a *C-sharp* tuned slightly flat.

Instrumental parts:

All instrumental parts, except the guitar, trickeyboard and percussion parts, include indications meant to aid the performers in gauging their intonation. These indications are given in the form of instrumental abbreviations above the staff, indicating doublings of a note or series of notes by another instrument. For more information, please see the parts themselves.

Instrumental layout/positioning:

Guitars must be placed at the front/center of the ensemble. Strings also close to the front (contrabasses off-right). Winds somewhat in the back, percussion further back. Other than this, exact positioning is left to the performers. Special attention must be paid to overall balance.

[For questions, more information, or to request parts, please feel free to contact me at lewis.krauthamer@yahoo.com.]

Instrument-specific indications:

Woodwinds:

Instrumentalists are responsible for finding, through experimentation with a chromatic tuner or similar device, ways of producing the indicated pitches. Assuming a reference of A=440 Hz, notes a sixth-tone sharp (upward arrows) will register at approximately 33 cents sharp, and notes a sixth-tone flat (downward arrows) will register at approximately 33 cents flat. Changes in embouchure, as well as alternate fingerings, may be used. Players may also wish to incorporate the use of more than one instrument, each tuned differently, where practicable.

For information on alternate microtonal fingerings for woodwind instruments, please see:

Andrew Botros' "The Virtual Flute" (University of New South Wales)

<http://www.phys.unsw.edu.au/music/flute/virtual/main.html>

E. Michael Richards' "The Clarinet of the 21st Century", Chapter II - Single Sounds (University of Maryland, Baltimore County)

<http://userpages.umbc.edu/~emrich/chapter2.html>

Terry B. Ewell's "Bassoon-Family Fingering Companion" (The International Double Reed Society)

<https://www.idrs.org/resources/BSNFING/finghome.htm>

Other sources of information on microtonal woodwind fingerings may be found on the web and in music libraries.

Note- Players need not be overly-meticulous in finding exact/precise pitches. There is some leeway, as long as players are listening to each-other and playing with sensitivity and expression.

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Percussion:

Perc. 1

snare (2nd)
tom (2nd) — wood blocks
cym. (2nd)
cym. (1st)

shakers (not 1 only)
kdr

Inside piano (not 1 only)
Key slightly depressed;
string struck with soft mallet.

Inside piano (not 2 only)
7th partial-note of C1 string depressed
with finger of one hand (not held out in
chuck), key struck with other.

Perc. 2

snare (2nd)
tom (2nd) or other
cym. (2nd)
cym. (1st)
tom-tom

plated glos. or similar sounding
instrument with vibrato (not 1 only)

Guitar projected to the following
pitch (all open strings): (not 3 only)

All strings of guitar
should be used. Strings
not visible (at performer's
discretion).
Not project; amplify if necessary.
Full, warm sound.

[For questions, more information, or to request parts, please feel free to contact me at lewis.krauthamer@yahoo.com.]

Steel-string guitar quartet:

In order to achieve satisfactory balance with the other instrumental (woodwind, percussion, etc.) parts, amplification may be used. Caution and care should be used so as not to distort the sound, thus preserving the acoustic/"airy" sound-quality of the instruments un-miked.

Tuning:

Guitars are tuned in order to accommodate a microtonal sixth-tone (36-note-to-the-octave) scale. All guitars are tuned in the following manner—

String 1: sharp D# (a D# tuned a sixth-tone sharp), 317.18 Hz.

String 2: flat B-natural, 242.23 Hz.

String 3: F-sharp (normal), 185.00 Hz.

String 4: sharp C#, 141.29 Hz.

String 5: flat A-natural, 107.90 Hz.

String 6: E-natural (normal), 82.41 Hz.

Electronic (e.g. hand-held or clip-on) tuners may be used to tune guitars this way, provided the reference A 440 Hz can be recalibrated to the following values:

A 432 Hz (flat): Strings 2 and 5 are tuned to B-natural and A-natural, respectively.

A 440 Hz (normal): Strings 3 and 6 are tuned to F-sharp and E-natural, respectively.

A 449 Hz (sharp): Strings 1 and 4 are tuned to D-sharp and C-sharp, respectively.

TAB notation:

For ease of reading, rhythm is indicated by stems, notated under the TAB staff. Note-heads are assumed to be black, unless otherwise indicated. Dots always indicate dotted rhythms (staccato is not used for guitars in this piece).

In general, guitar notes should be allowed to sustain for their maximum possible duration time (as notes of a piano sound, while the damper pedal is continually depressed). Exceptions are made for necessary changes in hand position, and other musical/practical considerations, at the performers' discretion.

Trickeyboard:

The Trickeyboard, or "Tri-keyboard," is a set of three electronic keyboards, each of which is tuned a sixth-tone apart, to be played by one player. Many keyboards have such capability; the popular Yamaha 61-note keyboards are a good option because of their portability, ease-of-use and relatively low cost (less than \$100 each).

One keyboard should be tuned 33 cents sharp (placed, say at the top of a 3-tier keyboard stand), another tuned 33 cents flat (placed at the bottom) and another without alteration (placed in the middle).

It is recommended these keyboards be fed through an amplifier, so as to control overall volume with a volume pedal. A sustain pedal may also be used (optional), connected to the three keyboards through the use of two Y-cables.

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This set-up is the one I find the most practical, though any microtonally-capable keyboard set-up may be used (provided that the specified pitches/volumes are produced).

The sound(s) used should be sustained (no decay) and un-intrusive in timbre, blending well with the ensemble. "French horn" may be a good setting. Other than this, keyboard settings are left to the performer's discretion.

Note- The use of microtonal keyboards may also prove valuable as a reference in rehearsing the intonation of the other (woodwind, string) instrumental parts.

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I. Dusk

"About the latter part of August, 1842, the beloved friend, Torry, who is now no more, was about to leave Washington for the North, and I desired he would take with him about fifteen persons,-- men, women, and children.. until the morning of the day preceeding the night on which friend Torry was to start with the fifteen, we had strove to hire a conveyance, but could not succeed, notwithstanding those persons had all been notified to meet at a certain place on that night, which notice could not be revoked, therefore the people were on the spot at the appointed time. But we were not ready, therefore we had to conceal them in various places in the City [Washington].."

From A Narrative of Thomas Smallwood pp. 21-22

Tempo indications:

m. 1 Moving along (♩ = 69-72), m. 10- A bit more flowing, m. 17- Flowing "Keep me from Sinking Down", m. 23 "A bit slower, but still quicker than opening tempo. With rubato." m. 35- a tempo (faster than opening), m. 45- Flowing but broad, m. 50- Slower, m. 53- tempo I

Other notes:

From m. 17, Contrabasses: "quarter-tone, i.e. exactly between C and Db".

From m. 19, guitars: Slide is pressed 1/3 or 2/3 (as indicated) between the indicated fret and the next-highest fret.

poco rit. ----- a tempo

5

2

fl. *mp* *pp*

ca. *p* *mp*

cl. *p* *mp*

bsn.

$\frac{3}{4}$ Moving along (1=69-72)

poco rit. ----- a tempo

5

2

perc. 1

perc. 2

Plucked guitar.

tr. *mp*

hitom. tr

$\frac{3}{4}$ Moving along (1=69-72)

poco rit. ----- a tempo

5

2

steel str. 1

str. 1

mf *asp.* *mp* *(down)*

steel str. 2

str. 2

steel str. 3

str. 3

mp *vo.*

steel str. 4

str. 4

$\frac{3}{4}$ Moving along (1=69-72)

poco rit. ----- a tempo

5

2

tricktbl.

mp

$\frac{3}{4}$ Moving along (1=69-72)

poco rit. ----- a tempo

5

2

vln. *mp* *cap.* *ed legno* *arco* *rit.* *mp* *arco* *rit.*

vln. *mp* *arco* *rit.*

vlc. *mp* *arco* *rit.*

cb. 1

cb. 2

$\frac{3}{4}$ Moving along (1=69-72)

poco rit. ----- a tempo

5

2

Fl. *poco rit.* 10 *A bit more flowing*
 ca.
 cl.
 bsn. *mp* *poco rit.* 10 *A bit more flowing*
 perc.1
 perc.2 *(tr)* *swp. cymb.*
 str.1 *mf* *poco rit.* 10 *A bit more flowing*
 str.2 *ppp*
 str.3 *ppp*
 str.4 *ppp*
 tkbd. *poco rit.* 10 *A bit more flowing*
 vla. *ppp*
 vln. *mp* *(gliss.)* *ppp* *(sol G)*
 vlc. *ppp*
 cb.1 *ppp*
 cb.2 *ppp* *poco rit.* 10 *A bit more flowing*

Fl. a. cl. bsn. Musical notation for woodwinds including dynamics like pp and mp, and performance instructions such as "solo (crescibile)".

perc.1 perc.2 Musical notation for percussion with notes like (tr) and (drum change muted), and performance directions like "rit." and "Flowing 'Keep me from Sinking Down' Large cymbal."

gtr.1 gtr.2 gtr.3 gtr.4 Musical notation for four guitar parts with various rhythmic patterns and dynamics.

tkbd. Musical notation for keyboard with performance directions like "rit." and "Flowing 'Keep me from Sinking Down'".

vla. vln. viol. cb.1 cb.2 Musical notation for strings including dynamics like pp and mp, and performance directions like "rit." and "Flowing 'Keep me from Sinking Down'".

20

no dis. notes, but may precede them
opening tempo. With rubato.

fl.

ca.

cl.

bsn.

A bit slower, but still quicker than opening tempo. With rubato.
Wood chimes

20

perc. 1

perc. 2

20

gtr. 1

gtr. 2

gtr. 3

gtr. 4

20

1 2/3 * 1 2/3 *

A bit slower, but still quicker than opening tempo. With rubato.

hdb.

20

A bit slower, but still quicker than opening tempo. With rubato.

vla.

vla.

vcl.

cb. 1

cb. 2

20

* Slide is pressed 2/3 between the indicated fret and the next highest fret.
 * Slide is pressed 1/3 between the indicated fret and the next highest fret.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsa.), Percussion 1 (perc.1), Percussion 2 (perc.2), Guitar 1 (gtr.1), Guitar 2 (gtr.2), Guitar 3 (gtr.3), Guitar 4 (gtr.4), Keyboard (tkbd.), Violin 1 (vln.1), Violin 2 (vln.2), Viola (vcl.), Cello 1 (Cb.1), and Cello 2 (Cb.2). The score is marked with the number 25 in several places. The guitar parts (gtr.1-4) are highly detailed with fingerings and dynamics such as *mp* and *pp*. The percussion parts (perc.1-2) include rhythmic patterns and dynamic markings like *pp*. The string parts (vln.1-2, vcl., Cb.1-2) are mostly silent, with some dynamic markings like *pp* and *p* appearing in the Violin 1 and 2 parts. The keyboard part (tkbd.) is also mostly silent. The overall score is written in a standard musical notation style with various dynamic and performance markings.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Clarinet (ca.), Violin (vl.), Bassoon (bsn.), Percussion (perc. 1, 2), Guitar (gtr. 1, 2, 3, 4), Double Bass (tbl.), Viola (vla.), Violoncello (vcl.), and Contrabass (Cb. 1, 2). The score includes dynamic markings such as *ppp*, *mp*, and *mf*, and performance instructions like "tr" (trill) and "(down)". Rehearsal marks are present in boxes labeled "30".

The score is organized into systems. The first system includes fl., ca., vl., and bsn. The second system includes perc. 1 and perc. 2. The third system includes gtr. 1, gtr. 2, gtr. 3, and gtr. 4. The fourth system includes tbl. The fifth system includes vln., vln., vcl., Cb. 1, and Cb. 2. Rehearsal marks are placed at the beginning of the first, third, fourth, and fifth systems. Dynamic markings are used throughout to indicate volume levels. Performance instructions like "tr" and "(down)" provide specific performance directions.

rit. $\frac{3}{4}$ $\frac{35}{4}$ *a tempo (faster than opening)*

Fl. *pp*

Cl. *pp*

Bsn. *pp*

cresc. poco a poco

cresc. poco a poco

cresc.

rit.

perc.1 *pp*

perc.2 *pp*

hi-cymb. tr

band tr

rit. $\frac{3}{4}$ $\frac{35}{4}$ *a tempo (faster than opening)*

gtr.1 *pp*

gtr.2 *pp*

gtr.3 *pp*

gtr.4 *pp*

cresc. poco a poco

cresc. poco a poco

rit. $\frac{3}{4}$ $\frac{35}{4}$ *a tempo (faster than opening)*

tbl. *pp*

vln. *pp*

vla. *pp*

vlc. *pp*

cb.1 *pp*

cb.2 *pp*

(arco)

(arco)

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

rit. $\frac{3}{4}$ $\frac{35}{4}$ *a tempo (faster than opening)* -7-

Handwritten musical score for a symphony orchestra, page 8. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Percussion 1 (perc. 1), Percussion 2 (perc. 2), Violin 1 (vln. 1), Violin 2 (vln. 2), Violin 3 (vln. 3), Violin 4 (vln. 4), Trombone (tktbd.), Viola (vla.), Violoncello 1 (Cb. 1), and Violoncello 2 (Cb. 2).

Key markings and dynamics include:

- Flute (fl.):** *mp cresc.*, *ff*, *mf*
- Oboe (ob.):** *ff*
- Clarinet (cl.):** *(cresc. poco a poco)*, *ff*, *p*
- Bassoon (bsn.):** *(cresc.)*, *mp cresc.*, *ff*, *mp*
- Percussion 1 (perc. 1):** *soft mallet inside piano (key depressed)*, *ff*
- Percussion 2 (perc. 2):** *cresc.*, *(molto)*, *ff*
- Violin 1 (vln. 1):** *mp*, *mp*, *cresc.*, *ff*
- Violin 2 (vln. 2):** *(cresc. poco a poco)*, *ff*
- Violin 3 (vln. 3):** *(cresc. poco a poco)*, *ff*
- Violin 4 (vln. 4):** *mp cresc. poco a poco*, *ff*
- Trombone (tktbd.):** *(cresc. poco a poco)*, *ff*
- Viola (vla.):** *(cresc. poco a poco)*, *ff*
- Violoncello 1 (Cb. 1):** *(cresc. poco a poco)*, *ff*
- Violoncello 2 (Cb. 2):** *(cresc. poco a poco)*, *ff*, *pizz.*

Performance instructions include: *Flowing but broad* (repeated in multiple staves), *soft mallet inside piano (key depressed)*, *(molto)*, and *pizz.* (pizzicato).

Rehearsal marks are present at measures 40, 45, and 49.

50

Slower

fl.
ca.
cl.
bsn.

50

Slower

perc. 1
perc. 2

50

Slower

gtr. 1
gtr. 2
gtr. 3
gtr. 4

50

Slower

tbl.

50

Slower

vln.
vln.
vcl.
Cb. 1
Cb. 2

50

Slower

Handwritten musical score for a symphony orchestra, featuring multiple staves for woodwinds, strings, and percussion. The score includes dynamic markings (e.g., *mf*, *mp*, *pp*, *f*), performance instructions (e.g., *rit.*, *Tempo I*), and specific techniques (e.g., *slide*, *arco*, *arco (solo)*, *arco (grande)*, *plucked zither*, *tr.*, *wide vib.*, *arco vib.*, *ppa vib.*). The score is divided into measures, with some measures marked with a box containing the number 55. The notation includes various rhythmic values, accidentals, and articulation marks.

* Slide is pressed 1/3 between the indicated fret and the next highest fret.

II. Shadows

Ships That Pass in the Night

By Paul Laurence Dunbar

Out in the sky the great dark clouds are massing;
I look far out into the pregnant night,
Where I can hear a solemn booming gun
And catch the gleaming of a random light,
That tells me that the ship I seek is passing, passing.

My tearful eyes my soul's deep hurt are glassing;
For I would hail and check that ship of ships.
I stretch my hands imploring, cry aloud,
My voice falls dead a foot from mine own lips,
And but its ghost doth reach that vessel, passing, passing.

O Earth, O Sky, O Ocean, both surpassing,
O heart of mine, O soul that dreads the dark!
Is there no hope for me? Is there no way
That I may sight and check that speeding bark
Which out of sight and sound is passing, passing?

Tempo indications:

m. 57- Nervously (♩ = 92), m. 62- Brooding (♩ = 84-88), m. 87- a bit faster, m. 105- a bit slower, m. 108- a bit slower (not too slow).

Other notes:

M. 61, guitarists: "Tapping on the bridge."

From m. 64, percussion: "x note-heads indicate notes to be played at rim."

From m. 69, guitarists: "Place slide at approximate location, of where the indicated fret would be (try your best)."

fl.
ca.
cl.
bsn.

perc.1
perc.2

gtr.1
gtr.2
gtr.3
gtr.4

kbd.

vl.
vl.
vl.
Cb.1
Cb.2

-13- * Place slide at approximate location of where the indicated fret would be (Measure best).

75

fl.
ca.
cl.
bsn.

75

perc.1
perc.2

75

gtr.1
gtr.2
gtr.3
gtr.4

75

trbd.

75

vln.
vln.
vcl.
Cb.1
Cb.2

75

80

fl. ca. cl. bsn.

80

perc. 1. perc. 2.

gtr. 1. gtr. 2. gtr. 3. gtr. 4.

80

tbl.

80

vn. va. vcl. cb. 1. cb. 2.

80

a bit faster

90

fl.
cl.
d.
bss.

Piano: 7th partial of C1; key struck

perc.1
perc.2

a bit faster

gtr.1
gtr.2
gtr.3
gtr.4

a bit faster

tkbd.

a bit faster

vlr.
vla.
vcl.
Cb.1
Cb.2

* Bend at 1/2 a half-step (or a 1/2-tone).

Handwritten musical score for a symphony orchestra and guitar ensemble. The score is divided into several systems of staves:

- Fl.** Flute
- Ca.** Clarinet
- d.** Double Bass
- bsn.** Bassoon
- perc. 1** and **perc. 2** Percussion
- gtr. 1**, **gtr. 2**, **gtr. 3**, and **gtr. 4** Electric Guitars
- ukb.** Ukulele
- vlv.** Violin
- vla.** Viola
- vcl.** Violoncello
- Ob. 1** and **Ob. 2** Oboes

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*, *mf*), articulation (accents, slurs), and performance instructions like "bend" and "unbend" for the guitars. There are also some handwritten annotations like "c." and "8va" (octave up).

100

Fl.
 ca.
 cl.
 bsn.

Musical score for woodwinds. The Flute part has a dynamic marking of *f*. The Clarinet and Bassoon parts have various notes and rests. The Bassoon part has a dynamic marking of *mf*.

100

perc.1
 perc.2

Musical score for percussion. Percussion 1 has a dynamic marking of *mf*. A handwritten note above the staff reads "cym.(h) hard mallet. tr.". Percussion 2 has a dynamic marking of *mf*.

100

gtr.1
 gtr.2
 gtr.3
 gtr.4

Musical score for guitars. The score includes various guitar techniques such as bends, vibrato, and double stops. A handwritten note "viva" is present in the Guitar 2 part. The score is divided into two systems by a dashed line.

100

tkbd.

Musical score for electric keyboard. It features a dynamic marking of *f* and a tempo marking of 100.

100

vln.
 vla.
 vlc.
 cb.1
 cb.2

Musical score for strings and double bass. The Violin part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Contrabass parts have a dynamic marking of *f*. A handwritten note "arco (solo)" is present in the Viola part. A tempo marking of 100 is also present.

100

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Clarinet (ca.), Clarinet (cl.), Bassoon (bsn.), Percussion 1 (perc. 1), Percussion 2 (perc. 2), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vla.), Violoncello 1 (Cb. 1), and Violoncello 2 (Cb. 2). The score includes dynamic markings such as *ff*, *mf*, *f*, *ff*, and *mf*, and performance instructions like *rit.*, *a bit slower*, *non vib.*, and *soft mallets*. A rehearsal mark **105** is present in several staves. The bottom of the page features the page number **-19-**.

fl. *non vib.*
 a.
 cl.
 bsn *mf* *non vib.* *bring out (sdo)* *f*

perc.1
 perc.2

110

str.1 *slide.* *slide. f poco vib.* (d)
 str.2 *slide.* *slide. f poco v.b.* (d)
 str.3 *slide.* *slide. f*
 str.4 *slide.*

110

tbl.
 vln. *ppp.*
 vln. *mf*
 vln. *mf*
 Cb.1
 Cb.2 *f*

110

III. Flight

“..the beloved Torry started that .. evening after the setting of the sun with fifteen persons, men, women, and children, for the North. And here I must notice the remarkable interposition of the Lord in preserving them from capture; first, if we could have got ready they would have started the first night mentioned and the early pursuit which was made after them would have resulted in their capture; but, on the contrary, notwithstanding our untiring perseverance we could not get ready; the result was their pursuers had gone a day ahead; and when they were going, some of their pursuers were returning on the same road, and but for another fortunate accident which happened they would have been met on the road and captured by them; but just as they came to a thick bush, within a convenient distance of the first place of deposit, the waggon, without exhibiting any previous weakness whatever, suddenly gave way and they had to turn aside into the bush: while they were thus snugly secreted in the bush those who were hunting them passed by without seeing or hearing any thing of them, this also served as an excellent delusion and put an end to all pursuit in that direction..”

From A Narrative of Thomas Smallwood (pp. 23-24)

Tempo indications:

m. 115 Naturally (♩=88-92), m. 133- Suspended (♩=68-72), m. 161- Imperceptibly slower, m. 176-

Tempo I (♩= 68-72), m. 183- a bit faster (not hurried)

Other notes:

From m. 140: “Guitar 4 must produce a bell-like timbre, sounding at the given pitch [sharp E-natural] (or octave lower) through the use of preparation(s) on the string, as in paperclip.

From m. 161, guitarists: “Notes with open-ended ties are to be played at a dynamic-level which rises well above the overall texture.”

From m. 169, guitarists must bend notes to acquire certain pitches.

From m. 170, guitar 2: “Stopped on the 5th fret, bend up one-sixth-tone.”

At m. 182, the keyboardist (or any other player except percussion; they are busy) must play the wood-chimes.

Naturally (♩ = 88-92)

Handwritten musical score for strings 1, 2, 3, and 4. The score is divided into two systems. The first system is marked '115' and the second '120'. It includes tempo markings 'Naturally (♩ = 88-92)', dynamic markings 'mf', and performance instructions like '8va' and '3/4'. The notation includes various rhythmic values, accidentals, and articulation marks.

Naturally (♩ = 88-92)

125

str.1

str.2

str.3

str.4

130

str.1

str.2

str.3

str.4

fl. $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 ca.
 cl.
 bsn. $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 perc.1
 perc.2
 gtr.1 $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 gtr.2 $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 gtr.3
 gtr.4
 tkbd. $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 vln.
 vla.
 vlc. $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$
 cb.1
 cb.2 $\frac{3}{4}$ Suspended ($\downarrow=68-72$) [135] $\frac{4}{4}$

Musical score for a symphony orchestra, featuring woodwinds, strings, and percussion. The score is divided into systems, with measures 135 and 136 marked. The tempo is marked as $\downarrow=68-72$. The time signature changes from $\frac{3}{4}$ to $\frac{4}{4}$ at measure 136.

Key performance instructions include:

- Flute (fl.):** pp dynamics, slurs, and accents.
- Clarinet (cl.):** p dynamics, slurs, and accents.
- Bassoon (bsn.):** pp dynamics, slurs, and accents.
- Guitar (gtr.):**
 - gtr.1: mp dynamics, slurs, and accents.
 - gtr.2: ppp dynamics, slurs, and accents. Includes handwritten notes: "s. l. t. a. b. -> -> (to bridge) -> -> sul pont." and "sul pont.".
 - gtr.3: ppp dynamics, slurs, and accents.
 - gtr.4: ppp dynamics, slurs, and accents.
- Violin (vln.):** pp dynamics, slurs, and accents.
- Viola (vla.):** pp dynamics, slurs, and accents.
- Violoncello (vlc.):** pp dynamics, slurs, and accents.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bso.), Percussion 1 (perc. 1), Percussion 2 (perc. 2), Violin 1 (vln. 1), Violin 2 (vln. 2), Violin 3 (vln. 3), Violin 4 (vln. 4), Keyboard (kbd.), and Cello/Double Bass (Cb. 1, Cb. 2). The score is divided into measures 140 and 145, with a 3/4 time signature.

Key annotations and performance instructions include:

- Flute (fl.):** *ppp* (pianissimo) dynamic marking.
- Violin 1 (vln. 1):** *mp* (mezzo-piano) dynamic marking.
- Violin 2 (vln. 2):** *mp* dynamic marking.
- Violin 3 (vln. 3):** *p sample* (piano sample) instruction.
- Violin 4 (vln. 4):** **Bell-like sound (prepared)* and *f (must project)* (forte) instructions.
- Violin 4 (vln. 4):** *(see below *)* reference to a previous page.
- Violin 2 (vln. 2):** *sul pont. -> (away from bridge) -> -> sul tasto* (sul ponticello to away from bridge to sul tasto) instruction.
- Violin 2 (vln. 2):** *sul pont.* (sul ponticello) instruction.
- Violin 3 (vln. 3):** *sul pont. -> (away from bridge) -> -> sul tasto* instruction.
- Violin 3 (vln. 3):** *vo.* (voce) instruction.
- Violin 4 (vln. 4):** *vo.* (voce) instruction.

* Viol. 4 must produce a bell-like timbre, sounding at the given pitch (or 8va lower) through the use of preparation on the strings as in *concerto*.

Handwritten musical score for a symphony orchestra, page 25. The score is divided into several systems of staves, each representing a different instrument or section.

Flutes (fl.): Two staves, mostly silent.

Oboes (ob.): Two staves, mostly silent.

Clarinets (cl.): Two staves, mostly silent.

Bassoons (bsn.): Two staves, playing a melodic line with slurs and dynamics like *p*.

Percussion (perc. 1, 2): Two staves, mostly silent.

Guitars (gtr. 1, 2, 3, 4): Four staves. Gtr. 1 and 2 play complex rhythmic patterns with triplets and slurs. Gtr. 3 plays a melodic line. Gtr. 4 has a section labeled "(preparation ff)".

Timpani (tbl.): One staff, mostly silent.

Violins (vln. 1, 2): Two staves, mostly silent.

Viola (vcl.): One staff, mostly silent.

Celli (Cb. 1, 2): Two staves, playing a melodic line with slurs and dynamics like *p* and *resonant*.

Tempo and Measure Markings: The tempo is marked **150** in a box. Measure numbers **34** and **44** are indicated at the beginning and end of systems.

Handwritten musical score for a symphony orchestra, page 26. The score is arranged in systems for various instruments. The top system includes Flute (Fl.), Clarinet (cl.), Bassoon (bsn.), Percussion 1 (perc.1), and Percussion 2 (perc.2). The middle system includes Violin 1 (vt.1), Violin 2 (vt.2), Violin 3 (vt.3), and Violin 4 (vt.4). The bottom system includes Trombone 1 (tb.1), Trombone 2 (tb.2), Viola (vla.), Violoncello 1 (Cb.1), and Violoncello 2 (Cb.2). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ppp*, *pp*, *mp*, *f*, and *sol part.* are used throughout. Performance instructions like "(thumb flesh only)" and "(preparation on)" are present. Rehearsal marks are labeled with the number 155 in a box. The page number -26- is centered at the bottom.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Bassoon (bsn.), Percussion 1 (perc. 1), Percussion 2 (perc. 2), Violin 1 (vln. 1), Violin 2 (vln. 2), Violoncello 1 (vcl. 1), Violoncello 2 (vcl. 2), Double Bass (dbd.), and Contrabass 1 (Cb. 1) / Contrabass 2 (Cb. 2).

The score is marked with a tempo of 160 and includes performance instructions such as "Imperceptibly slower" and "rit." (ritardando). The time signature changes from 3/4 to 4/4 and then to 5/4. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), and *exp.* (espressivo). The score includes various musical notations such as slurs, ties, and articulation marks.

Key annotations include:

- Tempo: 160
- Tempo change: Imperceptibly slower
- Time signature: 3/4, 4/4, 5/4
- Dynamic markings: *pp*, *mf*, *exp.*
- Performance instructions: *rit.*
- Specific markings: (preparation off), bending, unbending, *dolce.*

* Notes with open-ended ties are to be played at a dynamic level which rises well above the

accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)
 Fl.
 ca.
 cl.
 bsn.
accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)
 perc. 1
 perc. 2
accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)
 gtr. 1
 gtr. 2
 gtr. 3
 gtr. 4
accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)
 kbd.
accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)
 vln.
 vla.
 vcl.
 cb. 1
 cb. 2
accel. ----- a tempo $\frac{3}{4}$ 165 (non rit.)

Fl. 170 175
 ca. 170 175
 cl. 170 175
 bsn. 170 175
 str. 1 170 175
 str. 2 170 175
 str. 3 170 175
 str. 4 170 175
 tkbd. 170 175
 vln. 170 175
 vla. 170 175
 vcllo. 170 175
 Cb. 1 170 175
 Cb. 2 170 175

ppp *mp* *f* *ppp* *mf* *f*
 pre-tuned guitar (see pref. notes)
 letting ring as long as poss.
 tumb. *mf*
 (preparation on)
 bend $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
 * Stopped on the 5th fret, bend \uparrow one-sixth-tone.

5 Tempo I (♩=68-72) 7 180

fl.

ca.

cl.

bca.

3/4 tempo I (♩=68-72) 4 180 3/4

trc.1

perc.2

3/4 tempo I (♩=68-72) 4 180 3/4

str.1

str.2

str.3

str.4

3/4 tempo I (♩=68-72) 4 180 3/4

trb.

3/4 tempo I (♩=68-72) 4 180 3/4

vln.

vla.

vcl.

cb.1

cb.2

3/4 tempo I (♩=68-72) 4 180 3/4

ppp

mp

mf

f

ad. testo

(to bridge)

ad. pont.

(preparation)

a bit faster (not hurried) 184

fl.
ca.
cl.
bass.

perc. 1
perc. 2

brushes and/or hard sticks
hi tom (muffled)
snare (muffled)
b. tom (muffled)
b. dm (muffled)

a bit faster (not hurried) 184

3/4

pt. 1
pt. 2
pt. 3
pt. 4

wood chimes.

a bit faster (not hurried) 185

(played by keyboardist or anyone else)
pp

a bit faster (not hurried) 185

vla.
vln.
vln.
vln.
Cb. 1
Cb. 2

a bit faster (not hurried) 185

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