

Copyright

by

Andrew Lloyd Sigler

2014

The Dissertation Committee for Andrew Lloyd Sigler Certifies that this is the approved version of the following dissertation:

I-10

Committee:

Bruce Pennycook, Supervisor

Russell Pinkston

Yevgeniy Sharlat

Robert Freeman

Elizabeth Hedrick

I-10

By

Andrew Lloyd Sigler, B. Music; M. Music

Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

**The University of Texas at Austin
May 2014**

Dedication

To my daughter Gretta and my wife Lisa who make all of this worthwhile.

Acknowledgements

Thanks so much to Donald Grantham, Russell Pinkston, Dan Welcher, Bruce Pennycook, and Yevgeniy Sharlat for their tutelage during my time here at UT. Having taken a decade plus hiatus from the hallowed halls of academia, I can say that their assistance in approaching the challenges presented by this return has been most appreciated. I'd also like to thank my friends and family for their support during these past few years.

I-10

Andrew Lloyd Sigler, D.M.A.
The University of Texas at Austin, 2014

Supervisor: Bruce Pennycook

I-10 is a multi-movement song-cycle inspired by the I-10 corridor as it passes through southern Louisiana and its impact on my life. I grew up in Lake Charles, spent nine years in Lafayette, and made countless trips to New Orleans in my youth, and I-10 looms as a character in my life as well as the lives of those around me. Once into Louisiana on an eastward trajectory, the Interstate changes dramatically. No longer in the dry, hot desert, the freeway enters the humidity of southern Louisiana, passing over swamps and lakes en route to New Orleans. I was always struck by the exits. They begged to be characters, and I use these as points of departure for this work. I've also drawn freely from the culture of southern Louisiana, its shape determined by I-10 as much as mine.

A cycle of 6 songs orchestrated for four voices, guitar, electric bass, drums, percussion, and chamber orchestra, I present this work as an “album” of

sorts with each song leading to the next and working together as a cohesive whole.

Table of Contents

List of Figures.....	ix
Chapter 1. The Origins of I-10.....	1
1.1. Introduction.....	1
1.2. The Subject Matter: Interstate 10	3
1.3 Worlds Collide.....	5
Chapter 2. Song by Song Analysis	7
2.1. <i>Frontage Road</i>	7
2.2. <i>Grosse Tete</i>	13
2.3. <i>Atchafalaya</i>	16
2.4. <i>'tit Fer</i>	20
2.5. <i>Evangeline</i>	26
2.6. <i>Les Belles Étoiles</i>	30
2.7 Conclusion.....	35
<i>I-10</i> - Full Score	36
Vita	127

List of Figures

Figure 2.1. Guitar Excerpt, Mvt. I, mm. 1-3.....	8
Figure 2.2. Formal Excerpt, Mvt. I, mm. 1-11.....	9
Figure 2.3. Guitar Excerpt, Mvt. I, mm. 24-26.....	10
Figure 2.4. Strings and Percussion (temple blocks stem up, brake drums stem down) Excerpt, Mvt. I, mm. 28-31.....	11
Figure 2.5. Brass Excerpt, Mvt. I, mm. 63-66.....	12
Figure 2.6. Winds Excerpt, Mvt. I, mm. 78-80.....	13
Figure 2.7. Entrance of Voices, Mvt. II, mm. 90-97.....	14
Figure 2.8. Drum Kit, Excerpt, Mvt. II, mm. 114-117.....	15
Figure 2.9. Orchestra follows the Guitar, Mvt III, mm. 222-229.....	17
Figure 2.10. Drums and Bass, Mvt. III, mm. 237-242	18
Figure 2.11. Syncopation across the orchestra, Mvt. III, mm. 242-244.....	19
Figure 2.12. ‘tit Fer, Strings and Guitar in modified Cajun texture, Mvt. IV, mm. 318-321	22
Figure 2.13. Opening vocals in ‘tit Fer, Mvt. IV, mm. 323-326.....	23
Figure 2.14. Woodwinds and Brass, Mvt. IV, mm. 326-329.....	24
Figure 2.15. Tutti syncopation, Mvt. IV, mm. 360-367.....	25
Figure 2.16. Guitar, Mvt. V, mm. 428-437.....	26

Figure 2.17. Entrance of “Evangeline”, Mvt. V, mm. 438-446.....	28
Figure 2.18. Florid Guitar, Mvt. V, mm. 444-450.....	28
Figure 2.19. Glockenspiel, Violin, and Trumpet, Mvt. V, mm. 454-462.....	29
Figure 2.20. Arpeggios in the winds, Mvt. V, mm. 491-499	30
Figure 2.21. Opening of <i>Les Belles Etoiles</i> , Mvt. VI, mm. 508-520.....	32
Figure 2.22. Text painting, Mvt. VI, mm. 537-541.....	33
Figure 2.23. Linear manifestation of \flat VI - \flat VII - I, Mvt. VI, mm. 562-565.....	34

CHAPTER 1

The Origins of I-10

1.1 Introduction

I grew up in southwest Louisiana and played guitar in numerous bands over the years. My mother was a singer and an actress, and as a child I spent many hours at her rehearsals and performances. She and my sister and I would sing in the car, in the house, and at church; just about any place where we might converse we would sing. Most of the songs were typical radio fare or selections from the musicals my mother appeared in, so I became very familiar with popular song form. I had a sense of it on a DNA level so to speak, though I don't think I could have articulated it at the time beyond general descriptions of chorus and verse. As the years went on I developed an interest in writing my own music, though I didn't make any attempts to do so until I was in college. I played in a progressive rock band during my freshman year and wrote several songs for the group. Long rambling affairs with extended guitar solos, these pieces actually represented my attempts to distance myself from the shorter pop songs I'd grown up with. By my sophomore year I had left that band and was fully engaged in composition for concert instruments. During those college years I, as many composition students do, explored everything I could about concert music and felt like contemporary

practices (what used to be called “Twentieth Century” music) were the next logical step in my creative development. While I still enjoyed listening to pop music and progressive rock, my writing during this period was exclusively in the realm of concert music. This continued for many years until some point during my Master’s degree when I began to play in a fairly conventional rock band. I began writing for this group and for the first time found myself using standard song forms in my own music. I felt the weight of writing “new music” (always trying to push the limits of form, harmony, and rhythm) lifted from my shoulders as I filled these well-worn forms with music of my own. The band lasted for three years and dozens of songs, and once the smoke cleared I spent my last year in Louisiana and a bit more than my first year in Texas as a singer-songwriter, my music now pared down to a single guitar and voice. This was an intense creative period for me, but the lifestyle was not sustainable and over time I played fewer and fewer gigs and wrote fewer and fewer songs. I taught guitar lessons and developed a career in the world of commercial music composition. My work in the commercial field involved the use of a great deal of technology, and among the bells and whistles was the purchase of several sample libraries which are used to create recordings of conventional music when live performers are not available. Essentially thousands of tiny recordings, these sample libraries contain many of the common articulations used in concert music and they were, for me, a revelation. I’d used notation programs in the past but the only playback (other

than live players, often a luxury for a student composer) available in the late 1990's was synthesis via MIDI, which gave only a very general impression of what the music might sound like. With the new sample libraries I was able to make "mock-ups" (electronic versions of acoustic music) of pieces that I'd written years before but never heard live, as well as create and hear new concert works. After an extended creative dry spell I was again creating new music, which led to my return to academia. Toward the end of my coursework I was studying with Dan Welcher and my background in guitar and songwriting came up. Dan asked me to bring my guitar to the next lesson and I played a few of my old songs for him. We had a long discussion about the phenomenon of students coming to school and putting away their particular music histories to write concert music. Though I didn't know it at the time, this conversation put in motion the idea of the subject of this dissertation; the attempt to marry the two disparate compositional worlds in which I'd operated for two decades.

1.2 The Subject Matter: Interstate 10

As a kid growing up in Lake Charles, Louisiana, Interstate 10 (I-10) played a huge role in my life. While the 210 loop snaked its way around the city, I-10 was the conduit to the rest of the state and we traveled along it quite regularly. It's worth noting here that the above description of I-10 as a connection to "the rest of the state" speaks to my personal experience. My paternal grandparents lived in

Mandeville where they moved after several decades in New Orleans. The three-hour trip from Lake Charles to Mandeville was made several times a year, and the bulk of our route was along I-10. I went to college in Lafayette, Louisiana which is about a third of that distance along the same route, and my relationship with the interstate became even more regular as I made trips in both directions; west to Lake Charles and east to Mandeville. Louisiana is quite flat and particularly so as you move towards the Mississippi delta. This feature coupled with a fairly straight shot does not make for a particularly exciting drive, but the exit signs were interesting. Ten flags from six countries (including independent Louisiana and the Confederacy) have flown over Louisiana, and the impact of so many influences on the language and culture of the state is undeniable. Of course, people lived in Louisiana before any of the ten flags were flown and their influence is felt to this day as well. The names of various towns along the route (Creole, Cameron, Elton, Jennings, Cankton, Scott, Cecilia, Henderson, Iota, Estherwood, Eunice, Crowley Mire, Duson, among others) ran together on the signs and abstractly reorganized themselves in my mind. It wasn't as though I had a concrete idea of who "Cankton Scott" might be (or "Scott Cankton" for that matter) but I figured that somewhere out in the swamp a story or two were waiting.

1.3 Worlds Collide

When considering how to approach this work, my initial thought was that I would write songs as I had in my band days, which is to say that I would sit down with a guitar and a notebook and once the harmonic and lyrical structures were finalized I'd be able to orchestrate. However, after working through a few sketches and orchestrating them I realized that this approach was yielding results that either relegated the orchestral instruments to background roles or put them in roles for which they were, in this context, ill-suited. I didn't want to simply have folk songs with orchestral arrangements; I wanted the two worlds to mix. I then tried approaching the piece from the opposite direction by writing from an "orchestral" perspective. This produced some interesting results, but attempting to keep the "folk" character of the guitar, bass, drums, and vocals was too difficult, and the parts for these instruments began to simply take on the characteristics of concert music. While there are many examples of folk instruments in concert music, there are precious few that manage to maintain the folk character I hoped to retain. It then occurred to me that the only way to make the piece work was to play to the strengths of both worlds with the understanding that in some places the folk influence would dominate and in others the concert influence would take precedence. This led to the idea that the work would start in the folk world and over the course of the six movements it would move to concert music. During this process, a shift from a "folk" dominance to "concert" dominance would occur.

The guitar would start the work and the concert instruments would play along, attempting to operate in that world. As the work went on the concert instruments would adapt and thrive, eventually becoming the driving elements while the guitar worked to operate in their world. This method proved much more successful in terms of writing for the instruments; however it presented challenges in terms of writing both the melodic and lyrical content for the voices. My usual methods for writing both folk and concert vocal music were confounded by this two-world dilemma, and my initial concept of a song-cycle featuring these whimsical exit-sign characters was adjusted to accommodate this new reality. I thought about what had driven me to write this work; my life growing up in Louisiana, my experience as a folk/pop/rock musician, and my work as a concert music composer. I realized that I didn't need to create the narrative of I-10 because I'd lived it. The influence of the towns and trips surrounding I-10 had left an indelible impression on me and the rich culture of South Louisiana informed so much more than several dozen exit signs. I realized that I could draw freely from that culture to create a work that was informed by my experiences.

CHAPTER 2

Song by Song Analysis

2.1 *Frontage Road*

An overture of sorts, *Frontage Road* introduces the guitar which so informed my musical journey. I decided that I would start the work by using the guitar in its most idiomatic form, utilizing basic arpeggios and open-position chords to drive the opening movements. I taught guitar for many years and one of the most common right-hand techniques taught in folk music is called “Travis Picking.” Similar to an Alberti bass, this is a simple arpeggio pattern used to add variety and rhythmic vitality to a simple harmonic progression/texture. Not only are these patterns idiomatic to the instrument, but they are presented as clearly and cleanly as possible, so much so that the first few movements should be playable by most pop music guitarists. This is in contrast to the more complex rhythmic and harmonic elements which develop in the later movements. The only slight nod to this complexity in the first movement is the F# which is then bent up to G to create a I 6/4. (Figure 2.1)



Figure 2.1. Guitar Excerpt, Mvt. I, mm. 1-3

Again, this is only the slightest bump in an otherwise smooth harmonic environment but the lower neighbor $\#4$ does serve as a replacement of sorts for the dominant by creating tension before the return to I in m. 11. Another indication that this is not a typical folk tune is the ten bar form upon which the first movement is built. This is a modified period of sorts with an opening four-bar antecedent, (if one considers the resting point of the I6 in mm. 4-5 as an imperfect authentic cadence or IAC in this environment) and a 2/4 bar leading to an consequent which concludes with two bars of C/F $\#$ before the cycle begins again. (figure 2.2)

antecedent

mf

(implied IAC)

3

"V"

"16"

consequent

6

9

f

"V"

(implied PAC)

11

Figure 2.2. Formal Excerpt, Mvt. I, mm. 1-11

The motoric 16th note material shifts from the guitar to the drum kit as the former digs in to a series of open position chords, including C D, and E. (figure 2.3)

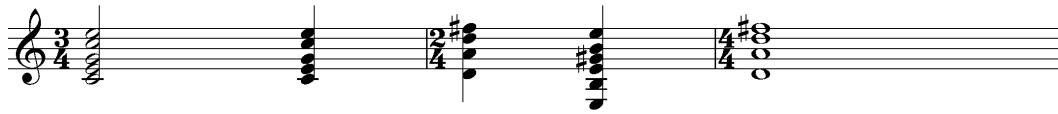


Figure 2.3. Guitar Excerpt, Mvt. I, mm. 24-26

These are some of the first chords one learns when playing guitar, and they complement the Travis picking of the opening material in this respect, though this time they reflect left-hand technique. These blocky root-position chords are also quite unusual in the world of concert music where interior voice leading would be observed and inversions would be more common. The brass outline a C major triad against the E major in the winds, the two choirs emphasizing the chords in the guitar. The winds pick up the sixteenth-note material in short order in an attempt to assimilate with the harmonic material presented by the guitar and seven bars later the strings enter with similar material. Just as the winds picked up the rhythmic elements, in m. 28 the strings reorganize the C, D, and E chords just played in block form by the guitar into a very common progression used in popular music, the \flat VI - \flat VII - I progression, also facilitating the progression from C to E. (Figure 2.4)

The image shows a musical score for six instruments: Percussion, Drum Set, Violin I, Violin II, Viola, and Violoncello. The time signature is 3/4. The Percussion part features a complex rhythmic pattern with stems pointing up. The Drum Set part features a similar pattern with stems pointing down. The string parts (Violin I, Violin II, Viola, and Violoncello) all play a rhythmic pattern with stems pointing down. The dynamics are marked as *mf* and *f*. The articulation is marked as *détaché*.

Figure 2.4. Strings and Percussion (temple blocks stem up, brake drums stem down) Excerpt, Mvt. I, mm. 28-31

As they enter, the drum kit shifts from a very typical Cajun pattern to a bright, syncopated part played between temple blocks and brake drums and underpinned by the kick drum. Not at all typical of popular music, these instruments serve to break up the static percussive texture of the previous pattern and provide a contrast to the strings. (Figure 2.4) In mm. 31-39 the woodwinds begin to mimic the rhythm and contour of the temple blocks, and in mm.37-39 the entire ensemble reconnects to drive to m. 40 where we return to the opening material and the C pitch center. This section features long lines in the brass punctuated by flourishes in the winds as material continues to spin out. The strings and brass

herald a return to the “B” section at m. 66. Utilizing the \flat VI - \flat VII - I progression ((D) - G - A - B in which D serves in a secondary dominant role as V of G), the progression facilitates the modulation to the “B” section in B major. (Figure 2.5)

The musical score consists of three staves: Horn in F (top), Trumpet in C (middle), and Trombone (bottom). The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The first measure shows a whole rest for the Horn in F. The second measure begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The third and fourth measures continue this pattern, with the Trombone part showing a more complex rhythmic structure. The score concludes with a final measure in 3/4 time.

Figure 2.5. Brass Excerpt, Mvt. I, mm. 63-66

This section builds as the strings and brass continue to trade the material presented in figure 2.5 leading to a climax at m. 80. This climax is preceded by another \flat VI - \flat VII - I (now in C # as shown in the winds in Figure 2.6) which dissipates through m. 85 where the next movement *Grosse Tete* begins *attacca*.

Figure 2.6. Winds Excerpt, Mvt. I, mm. 78-80

2.2 *Grosse Tete*

The village of Grosse Tete or “Big Head” is about ten miles west of Baton Rouge, and is named after a Choctaw Indian who hunted in the area when the Acadians first arrived. As is common with regional dialects, spellings and pronunciations often change from their traditional source. In this case the proper French spelling of “Grosse Tête” with the circumflex is replaced with “Grosse Tete” and it is pronounced “Gross Tate.” Continuing *attacca* from *Frontage Road*, *Grosse Tete* has modulated up a half-step from *Frontage Road* to a C# tonal center. Though the material in the guitar is identical to the opening material in *Frontage Road*, this figure, while certainly playable, is decidedly un-idiomatic and serves to indicate the beginnings of the guitar’s slow but sure movement away from its simple idiomatic roots. The time signature has also changed from 4/4 in the

opening of *Frontage Road* to 3/4. Here we see the first introduction of the voices singing a simple scalar line, one which would fit well in a typical folk setting and serves as a point of departure for the voices in their journey as well. (figure 2.7)

The image shows a musical score for two tenors. The top staff is labeled 'Tenor' and the bottom staff is also labeled 'Tenor'. Both staves have a dynamic marking of 'mf' (mezzo-forte). The music is in 3/4 time, indicated by the '3/4' time signature. The melody is a simple scalar line, starting on a G note and moving stepwise. A 'Gro.' (drum) line is indicated below each staff, suggesting a drum accompaniment. The score covers measures 90 to 97.

Figure 2.7. Entrance of Voices, Mvt. II, mm. 90-97

The choice of *vocalise* in the bulk of the work was a practical one which allowed some latitude in the composition of the other parts and a clearer illustration of the alterations of character between the folk and the concert instruments. It also gives the speaking and singing of text in the final movements more impact as the audience would have become acclimated to the vocalise throughout the earlier movements. This will be discussed in more detail in later chapters. In this movement many of the textures and gestures from *Frontage Road* return, but are now fractured. At m. 114, the drums return with the driving Cajun rhythm, but this time it dies away within two measures, leaving only the two measure figure played by the bass drum. (figure 2.8)



Figure 2.8. Drum Kit, Excerpt, Mvt. II, mm. 114-117

The entrance of the drum kit in this manner should mark the beginning of another long rhythmic section, but in dying away it frustrates that expectation and continues to do as it continually re-emerges. At m. 132 this rhythm is removed completely leaving the voices, guitar, and bass drum figure before returning with a three measure build from m. 138-140, leading to another brief appearance of the Cajun rhythm from mm. 141-146, which again stops for the singers and the rest of the orchestra. The listener might expect from these and the earlier fractured drum entrances that this section is simply a red herring; that the full rhythmic figure will never return. However, the kit does return to the full rhythmic figure for sixteen bars before finally leaving for good at m. 169. Shortly after this exit we see the temple blocks return to populate the texture as a D minor harmony acts as a “standing on V” (a phrase used to describe the prolonged use of the dominant prior to the return to tonic in a sonata, though minor v is used in this case) leading to the finale of the movement; a dirge in which all instruments and voices sound a Gm triad and the drums, having left their Cajun rhythms behind, fully embrace the note - rest - note - note motive which followed the initial Cajun rhythm dissipation in mm 116-117 (figure 2.8)

2.3 Atchafalaya

The Atchafalaya Basin covers approximately 1.25 million square miles and separated Lafayette and the surrounding Cajun area from Louisiana's capital Baton Rouge and its most cosmopolitan city New Orleans until 1973 when the Atchafalaya Basin Bridge was opened. This 18.2 mile span is the second longest bridge in the US (second to the 26 mile long Lake Ponchartrain Causeway which I also traveled on many times as a child) and while it's always made for a beautiful drive over virtually untouched swamp, my most vivid memory of it is of the time I spent several hours sitting on the side of the road waiting for someone to come pick me up after my car broke down. The contrast of the beautiful vista and my predicament (pre-cell phone) was on my mind as this movement was written. Whether one is moving or still, the peace of the basin is pervasive and I attempt to capture that in Atchafalaya.

As in the previous movements, the guitar starts off *attacca* with a languid arpeggio pattern which lasts for sixteen bars. While the "feel" of this part is really a swung 1/8th note pattern, I've scored it in 12/8 with an eye to easier and more precise reading and synchronization across the ensemble. Though relatively simple, the part is indicative of an element typical of much popular music - syncopation over the barline. At m. 222 the strings and winds begin as in previous movements to assimilate the material presented in the guitar, taking the simple

pattern and stretching and rearranging it with syncopated entrances that at times compliment the guitar and at other times supplement it. (Figure 2.9)

The image displays a musical score for an orchestra, specifically for measures 222-229 of the third movement. The score is written in 12/8 time. The instruments included are Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Acoustic Guitar, Violin I, Violin II, Viola, and Violoncello. The Acoustic Guitar part is the most prominent, featuring a complex, syncopated rhythmic pattern. The orchestral instruments enter at various points, often with syncopated entrances, and play melodic lines that complement or supplement the guitar. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are used throughout the score to indicate volume levels.

Figure 2.9. Orchestra follows the Guitar , Mvt. III, mm. 222-229

At m. 237 the bass and drums present an idiomatic pairing, inserting a groove which would be at home in any number of rock or blues tunes employing a 12/8 shuffle groove. (figure 2.10)

The image shows a musical score for two instruments: Electric Bass and Drum Set. The score is in 12/8 time and consists of five measures. The Electric Bass part is written in a bass clef and features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The Drum Set part is written in a snare drum clef and features a complex rhythmic pattern with many sixteenth notes. Both parts start with a dynamic marking of *fp* (fortissimo piano) and end with a dynamic marking of *f* (fortissimo). The score is enclosed in a double bar line at the end of the fifth measure.

Figure 2.10. Drums and Bass, Mvt. III, mm. 237-242

The strings, winds, and voices quickly pick up on these syncopations, now assimilating the bass and drum part. (figure 2.11)

The image displays a musical score for the third movement, measures 242-244. The score is written for a full orchestra and includes vocal soloists. The time signature is 12/16. The key signature has one flat (Bb). The score is divided into three measures. The first measure (mm. 242-243) features a melody in the Flute, Oboe, Clarinet in Bb, and Bassoon, all marked *mf*. The vocal parts (Soprano, Alto, and Tenors) have lyrics: Soprano: "tcha tcha tcha tcha tcha"; Alto: "A-tcha-fa-A-tcha-fa-a-tcha"; Tenor 1: "A-tcha-fa-A-tcha-fa-a-tcha-fa-a"; Tenor 2: "A-cha-fa-A-cha-fa-a". The second measure (m. 243) continues the orchestral and vocal patterns. The third measure (m. 244) features a crescendo in the woodwinds and strings, with dynamics ranging from *p* to *f*. The vocal parts continue with "tcha tcha tcha tcha tcha".

Figure 2.11. Syncopation across the Orchestra, Mvt. III, mm. 242-244

The guitar continues to chug along seemingly unchanged after this crescendo as the voices rejoin in a typical singsong fashion at m. 268. However, the guitar in fact has been affected during this exchange and is now stuck between B ♭ major and B ♭ /C, the 16 bar progression forgotten and the forward harmonic motion lost. It is in this context that the concert instruments cross the line from secondary followers via assimilation to the primary force of the work. At m. 276 the strings and winds regroup to overtake the texture as at m. 221, this time shifting the harmonic center to Gm, recalling the end of the previous movement. At m. 292 the harmonic motion in the guitar reaches complete stasis, only sounding an open 4th between (written) F4 and B ♭ 4. The trumpet begins a call at m. 299 and at m. 301 the guitar freezes completely then drops out altogether leaving the rest of the instruments and the voices to take us, *attacca* for the last time, to the next movement *'tit Fer*.

2.4 *'tit Fer*

The term *'tit Fer* is a shortened version of “Petit Fer,” which means “Little Iron,” the Cajun-French term for the triangle. A perfect representative of the Cajun spirit, the *'tit Fer* is a small, simple instrument, easily portable, and like other instruments used in Cajun music it is easy to learn but difficult to master. I also considered using the washboard (another integral part of any Cajun rhythm

section) but while its ties to the culture are significant I felt it was too monochromatic, and the duality of the open and muted triangle had more possibilities. Finally, the contrast in physical size and aural presence somehow recalled the Cajun spirit as well, and this short movement serves to illustrate this. The drums in *Frontage Road* are the first to represent this rhythmic culture in the work, but I wanted to experiment with “lifting” the ‘tit Fer from its humble accompaniment role to one of prominence. Initially conceived as a “mini-concerto” the result is more modest; a time for the ‘tit Fer to shine if not to lead.

The movement opens with the ‘tit Fer asserting itself with a rhythmically involved line over multiple time signature changes. It is joined in short order by the guitar and strings, the former invigorated by the ‘tit Fer and returning to the block chords of the opening movement while the latter enter with double stops.

(figure 2.12)

The image shows a musical score for five instruments: Acoustic Guitar, 'tit Fer, Violin I, Violin II, Viola, and Violoncello. The score is written in 4/4 time and consists of four measures. The Acoustic Guitar part features a complex, rhythmic pattern of chords and single notes, with some measures containing triplets. The 'tit Fer part is highly rhythmic, featuring a mix of eighth and sixteenth notes, with some measures containing triplets. The Violin I and Violin II parts play a static harmonic accompaniment, with the Violin I part starting with a forte (f) dynamic. The Viola and Violoncello parts play a simple, rhythmic accompaniment, with the Violoncello part starting with a forte (f) dynamic. The score is marked with a forte (f) dynamic throughout.

Figure 2.12. 'tit Fer, Strings, and Guitar in modified Cajun texture,
Mvt. IV, mm. 318-321

This texture finds its roots in a very typical Cajun instrumentation of guitar, 'tit Fer, and two fiddles. The static harmony is also quite typical of traditional Cajun music, in which many pieces contain as few as two chords. The strings and guitar maintain an E minor/G major harmony quite commonly found in Cajun music followed by a descending tetrachord which may be analyzed as Em7 and its inversions. More significant here is the simplicity of the quarter-note rhythms employed by the voices at m. 323. (figure 2.13)

Figure 2.13. Opening vocals in *'tit Fer*, Mvt. IV, mm. 323-326

This movement is an exercise in rhythmic complexity and challenging tutti syncopations, and the vocal interjections serve both as a respite from these interlocking rhythms and as a bridge from one harmonic area to another. The brass and woodwinds enter in choirs, each splitting from the preceding harmony with $G \flat$ and $A \flat$ triads respectively, a $\frac{1}{2}$ step higher and lower than the G center in the guitar and strings at m. 323. (figure 2.14) This serves to represent the concert instruments rejecting the simple harmonic fabric presented by the folk instruments (here the strings are included in this description)

The image shows a musical score for woodwinds and brass instruments. The instruments listed are Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, and Trombone. The score is divided into four measures. The first measure is in 4/4 time, the second in 3/8, and the third and fourth in 4/4. The woodwinds and bassoon play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. The score is marked with a forte (f) dynamic and includes various time signatures (4/4, 3/8, 4/4).

Figure 2.14. Woodwinds and brass, Mvt. IV, mm. 326-329

The second vocal interjection at m. 332 outlines a D7 triad leading to a \flat VI - \flat VII - i - i in Em in the strings while the guitar plays IV - IV - I - I in G, again combining the relative keys. The woodwinds and brass continue in their own harmonic and rhythmic worlds until all come together on a C major triad at m. 448. The 'tit Fer reasserts itself as the choirs surround it with swelling harmonies, leading to another brief tutti before the guitar and bass join in leading to a syncopated section across all choirs. As before, though the choirs are separate, contrasting, and interlocking in their rhythmic characteristics they are

still drawn together by the entrance of the ‘tit Fer at 360 leading to the syncopated tutti figure in mm. 364-367. (figure 2.15)

The image shows a page of a musical score for a full orchestra. The score is for measures 360-367. The instruments listed on the left are: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Acoustic Guitar, Electric Bass, 'tit Fer, Violin I, Violin II, Viola, and Violoncello. The music is in 2/4 time. The score shows a syncopated tutti figure starting at mm. 364-367. Dynamics range from *f* to *ff*. The 'tit Fer part is marked with a double bar line and a fermata, indicating a rest or a specific performance instruction.

Figure 2.15. Tutti syncopation, Mvt. IV, mm. 360-367

This leads to a reprise of the opening material, now transposed to A major/C# minor. The corresponding vocal interjection which starts with white notes mimicking the contours of previous interjections transforms both the shape of the

lines and the harmonic content to reflect the changes surrounding them in the other instruments. A brief coda follows in the 7/8 meter from before, concluding the movement.

2.5 *Evangeline*

This movement begins with pizzicato articulations in the strings which make for a very guitar-like figure across the choir. The strings are joined by the winds which utilize slap-tongue to approximate the articulation of the guitar. The use of this articulation has a dual role, one is the guitar approximation and the other is the unreliability of pitch matching with the strings. The likelihood of the ensemble being ever so slightly out of tune in these opening bars is relatively high, but this serves to illustrate the concert instruments “learning” how to play folk music, or in this case how to “create” it. At m. 428 the guitar enters, now picking up on the theme presented by the ensemble, but here the character of the guitar writing is quite different than in previous movements. (figure 2.16)



Figure 2.16. Guitar , Mvt. V, mm. 428-437

Gone initially are the guitar tropes and straight, symmetrical rhythms of the opening movements and in their place are syncopations of the theme, ornaments, and non-idiomatic chords such as the A \flat major and F minor triads. Triads involving flats, while certainly playable are less commonly used in folk music as they do not typically make use of the open strings; here the open G major and E minor voicings would be idiomatically better alternatives. Given this and the rhythmic complexity of the syncopations (which ramp up significantly as the movement progresses) a typical popular music player would likely find this part quite challenging. The modest technical and harmonic resources of average popular musicians are a limitation that can in fact be an advantage in that they are often obligated to work with similar material again and again. Working with the same resources in this manner surely informs the music in every aspect and as such the liberation (if it is such a thing) of the guitar part from its initial simple material to the more complex material serves to illustrate a change across the work. The strings pick up the trailing arpeggios and present a bed for the second entrance of the voices with “Evangeline.” Here the voices, though still in the world of vocalise, are arranged such that the words may be more clearly understood than in the previous movements. They are no longer simply vehicles for rhythmic and melodic content. (figure 2.17)

Soprano
E - van - ge - line

Alto
ge - line E - van - ge - line

Tenor
E - van van line

Tenor
E van van - ge - line

Figure 2.17. Entrance of “Evangeline,” Mvt. V, mm. 438-446

At m. 444 the guitar part fully embraces the potential of the concert world with a highly florid and rhythmically challenging line, one that is joined and left by the winds and strings before coming to rest at m. 450 and transforming into a series of arpeggios. Now the concert instruments and folk instruments are playing off of one another, the guitar leading (figure 2.18) while the other choirs join, then those choirs taking the lead.

Acoustic Guitar
mp *f* *dim.* *p*

Figure 2.18. Florid Guitar, Mvt. V, mm. 444-450

The flute, bassoon, glockenspiel, and viola begin another florid line, this time dancing around the simple arpeggios of the guitar. These florid lines over simple arpeggios represent a coming together of the two worlds; at once simple and complex. At m. 454 the glockenspiel picks up the melody and is joined by the first violin and the trumpet leading to a *tutti* moment across the orchestra which in turn leads to a series of rising fifths in the strings. (figure 2.19)

The image displays a musical score for three instruments: Trumpet in C, Glockenspiel, and Violin. The score is written in 6/8 time and spans measures 454 to 462. Each instrument part begins with a dynamic marking of *f* (forte) and concludes with *ff* (fortissimo). The Glockenspiel part features a melodic line that is taken up by the Violin and Trumpet in C. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Figure 2.19. Glockenspiel, violin, and trumpet, Mvt. V, mm. 454-462

Above this, the voices intone lines from the end of the Longfellow poem *Evangeline*, (more on the use of this poem in the following section) the first of which are said separately then eventually overlapping. To this point in the work the voices have only been experienced through *vocalise* and the audience will be acclimated to this. The sudden change to spoken text contrasts the *vocalise* and serves to humanize the singers by transcending the initial technique. The woodwinds accent this texture with swelling lines until a strong push at m. 490

where the ascending arpeggios seen earlier in the guitar in a limited *tessitura* now freely move through several octaves, the rhythmic values decreasing as the end of the work approaches. (figure 2.20)

The image shows a musical score for four wind instruments: Flute, Oboe, Clarinet in Bb, and Bassoon. The score is in 4/8 time and consists of eight measures. The first four measures show the instruments playing ascending arpeggios, with the first three measures marked with a '3' indicating a triplet. The Flute and Oboe parts have a long slur over the first four measures. The Clarinet in Bb and Bassoon parts also have a long slur over the first four measures. The last four measures show the instruments playing a more complex, rhythmic pattern, with the Flute and Oboe parts having a long slur over the last four measures.

Figure 2.20. Ascending arpeggios in the winds, Mvt. V, mm. 491-499

The four voices repeat the line, “Daily the tides of life go ebbing and flowing beside them” which was chosen to represent the ebbing and flowing of the human tide down the lanes of I-10. Finally the orchestra is spent as the guitar alone repeats the opening material, shifted from the D minor key center to C minor.

2.6 *Les Belles Étoiles*

Instead of creating a narrative from the exit signs, I decided to use lines from Henry Wadsworth Longfellow’s poem *Evangeline* as the text for the final movements. Though it does not take place in Louisiana, the poem brought

attention to the 1755 expulsion of the Acadians from Nova Scotia and as such plays significant role in southern Louisiana culture in general and Cajun culture in particular. I chose lines from the closing of the poem for the speaking parts which close the previous movement *Evangeline* as well as the text for *Les Belles Étoiles*. I felt these lines were appropriate for the ending of my piece, and the translation of “the lovely stars” to “Les Belles Étoiles” is simply a nod to the Cajun’s native language. Thus far, I have avoided appropriating any particular Louisiana pieces, but when considering the final movement I recalled one of my earliest musical memories. Though I sang a great deal with my mother as outlined above, it was my father who sang to me the most. He sang my sister and me to sleep every night and we woke to his singing most mornings. Though not as naturally gifted as my mother in this regard, these memories are as strong and as dear as the ones in which my sister and I sang with mom. While there are many songs from that period that I hold dear, “You are My Sunshine” was not only a regular at bedtime but also happens to have been popularized by former Louisiana governor Jimmie Davis.

Instead of quoting the lyrics I chose to appropriate the opening melody, which in its original key of G would be sol-do-re-mi with pitches D,G,A, and B. One might recognize this as “You are My Sunshine” as the cello presents the melody, but as the mi is sounded, it is joined by a harmonic in violin one on D7 which makes for registral bookends of the pitch D. The second iteration of the

melody then continues beyond the B and comes to rest on C#, leading the ear to hear the opening D as tonic and the C# as leading tone. However, just as the harmonic played red herring to the opening motive, the C# is joined by A's in the viola, second violin, and clarinet implying an A major triad and, more importantly, obscuring the melody to be fully revealed at the end of the work.

(figure 2.21)

Figure 2.21. Opening of *Les Belles Étoiles*, Mvt. VI, mm. 508-520

This material plays out over the next few bars until the voices enter at m. 523. Here the voices finally and truly sing, released from the polarity of vocalise and spoken word to find the common ground in between. To contrast the vocalise, I wanted to let the words shape and inform the music, and an example of this may be found in mm. 537-541 with the pulsing “heart” and “longing” reflected in the treatment. (figure 2.22)

The image shows a musical score for four vocal parts: Soprano, Alto, and two Tenors. The music is in 4/4 time. The Soprano part begins with a triplet of eighth notes marked *mp*, followed by a quarter note, and then another triplet of eighth notes. The lyrics are "All the ach-ing of heart" and "the rest-less un-sat-is-fied long - ing". The Alto part starts with a quarter rest, followed by a triplet of eighth notes marked *p*, then a quarter note, and then a triplet of eighth notes marked *mf mp p > pp*. The lyrics are "ach-ing of heart", "ah ah ah ah", and "long ah ah ing". The first Tenor part starts with a quarter rest, followed by a quarter note, and then a triplet of eighth notes marked *mf*. The lyrics are "of heart", "ah ah ah ah", and "long ah ah ing". The second Tenor part starts with a quarter rest, followed by a quarter note, and then a triplet of eighth notes marked *mf > mp p > pp*. The lyrics are "of heart ah ah ah" and "long ah ah ing". Dynamic markings include *mp*, *p*, *mf*, *mp*, *p*, *pp*, and *f*.

Figure 2.22. Text painting, Mvt. VI, mm. 537-541

The tremolo in the strings and fluttertongue in the woodwinds serve to reflect the sentiment of the text as well as the guitar trades strums with the pulses in the strings. The brass are stuck in a layered texture above the strings, the former unable to align rhythmically while the latter cannot disconnect from the open strings which serve as the foundation for each tremolo. The return of the voices is stratified and smooth, quarter-note triplets used to gently introduce the lyric “silently, one by one” as the voices enter accordingly. The winds and brass also enter quietly, the former in rhythmic lockstep while the latter retain the misaligned rhythmic characteristics of the preceding sections. The \flat VI - \flat VII - I manifests itself linearly in a number of spots in mm. 562-565, (figure 2.23)

The image shows a musical score for four vocal parts: Soprano, Alto, and two Tenors. The music is in 4/4 time and features dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lyrics are: "ite in - fin - ite in the in - fin - ite in - fin - ite". The score includes triplets and various melodic lines for each voice part.

Figure 2.23. Linear manifestation of $\flat 6 - \flat 7 - I$, Mvt. VI, mm. 562-565

and seems to end the movement with the title (here in Longfellow’s original English) at mm. 564-566 with an Eadd9 chord. However, at m. 567 only members of the winds remain sounding E, F \sharp , and B, an ambiguous harmony into which the D harmonic from the opening of the movement appears. The violoncello is joined by the guitar in a reprise of the opening motive. The guitar then plays the motive in harmonics; an extremely delicate line in which the final note is repeated, completing the opening line of “You are My Sunshine.” This is echoed in the woodwinds, just before the orchestra plays the final chord, G major, ending the work.

2.7 Conclusion

I cannot possibly gauge the degree to which my past influences my present. In exploring the impact of Louisiana on my development as a composer I found more elements than I could count. The ride along I-10 became a metaphor for my own life and its exit signs starting points for an exploration not just of Louisiana, but my Louisiana. When considering the title of this work people often comment that I-10 runs through much more than Louisiana, so how could the title possibly reflect the specificity of the work? I have traveled every mile of the interstate at some point in my life, so I know its length all too well. I imagine that if someone from St. Louis and someone from Baton Rouge were asked what the Mississippi River meant to them they would likely tell very different stories despite the fact that it's still the same river. To call my work "The stretch of I-10 between Lake Charles and New Orleans" would be more precise, but certainly less poetic and frankly less accurate to me personally. When you are a child, your town/neighborhood/ house/room is your whole world, and as far as I knew I-10 began at my house and ended at my grandparent's house. The music that happened in my life in and between those two towns moves me like no other. From simple melodies and rhythms to the complexity of prog rock, the majority of my musical life happened right along I-10, and I wouldn't have it any other way.

I-10

for amplified chamber ensemble

- I. Frontage Road
- II. Grosse Tete
- III. Atchafalaya
- IV. 'tit Fer
- V. Evangeline
- VI. Les Belles Étoiles

Duration: ca. 22'

Completed: March 2014

Instrumentation: 1 1 1 1 - 1 1 1 - A.Gtr, E. Bass – SATT – Perc - 1 1 1 1 1

ANDREW SIGLER

I-10

(2014)

for chamber ensemble

instrumentation

flute

oboe

clarinet in Bb

bassoon

horn in F

trumpet in C

trombone

percussion (one player)

drum set - kick drum, snare, hi-hat, crash cymbal

temple blocks (5)

brake drums (3)

vibraphone

glockenspiel

triangle

steel string acoustic guitar (amplified)

electric bass (player plays contrabass in final movement)

soprano

alto

tenor I

tenor II

strings (1.1.1.1.1.)

duration: ca 22'

concert score

(except guitar transposed 8va)

I - 10

Frontage Road

Andrew Sigler

Wide Open ♩=120

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Acoustic Guitar

Bass Guitar

Soprano

Alto

Tenor I

Tenor II

Percussion

Drum Set

Violin I

Violin II

Viola

Violoncello

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

7 8 9 10 11

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gr.

Bass

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

12 13 14 15 16 17

A

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

A. Gtr. with pick, all downstrokes *sim.*

Bass

A

Perc.

Dr. *mp* *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Fl. *p* *f* *p* *f*
 Ob. *p* *f* *p* *f*
 Cl. *p* *f* *p* *f*
 Bsn. *p* *f* *p* *f*
 Hn. *f* *p* *p* *f*
 C Tpt. *f* *p* *p* *f*
 Tbn. *f* *p* *p* *f*
 A. Gr. *l.v.*
 Bass
 Perc. *f* *f*
 Dr. *f*
 Vln. I *détaché* *mf*
 Vln. II *détaché* *mf*
 Vla. *détaché* *mf*
 Vc. *détaché* *mf*

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn.

A. Gtr.

Bass

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

29 30 31 32 33 34

Fl. *f* *f* *f* *f* *f*
 Ob. *f* *f* *f* *f* *f*
 Cl. *f* *f* *f* *f* *f*
 Bsn. *f* *f* *f* *f* *f*
 Hn. *fp* *fp* *fp* *f*
 C Tpt. *fp* *fp* *fp* *f*
 Tbn. *fp* *fp* *fp* *f*
 A. Gr. *p* *f* *p* *f* *p* *f* *l.v.*
 Bass *p* *f* *p* *f* *p* *f*
 Perc. *p* *f* *p* *f* *p* *f*
 Dr. *p* *f* *p* *f* *p* *f*
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*

Fl. *p* *f* 6 6 6 6 6 6

Ob. *p* *f*

Cl. *p* *f* 6 6 6 6 6 6

Bsn. *p* *f* 3 3 3

Hn.

C Tpt.

Tbn.

A. Gtr. *sim.*

Bass

Perc.

Dr.

Vln. I *f* *mp* *f*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Fl. *p* *f* 6 6 6 6 6 6

Ob. *p* *f*

Cl. *p* *f* 6 6 6 6 6 6

Bsn. *p* *f* 3 3 3

Hn. *f* *p* *mf*

C Tpt. *mf* *f* *p* *mf*

Tbn. *f* *p* *mf*

A. Gr.

Bass

Perc.

Dr. *f* *mp* *f* *mf*

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f* *mf*

Vla. *f* *mp* *f* *mf*

Vc. *f* *mp* *f* *mf*

C

Fl. *fp* *f*

Ob. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *p*

C Tpt. *p*

Tbn. *p*

A. Grt. *p* *f* *p*

Bass *p* *f* *p*

C

Perc.

Dr. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

The image displays a page of a musical score, numbered 49 at the bottom center. The score is arranged in a system with multiple staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into measures 54, 55, 56, 57, and 58. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. The score is presented in a clean, professional layout with clear notation and a consistent font.

This musical score page contains measures 59 through 63. The instruments and their parts are as follows:

- Fl.**: Flute, melodic line with slurs.
- Ob.**: Oboe, melodic line with slurs.
- Cl.**: Clarinet, melodic line with slurs.
- Bsn.**: Bassoon, melodic line with slurs.
- Hn.**: Horn, rests throughout.
- C Tpt.**: Cornet/Trombone, melodic line with slurs.
- Tbn.**: Trombone, melodic line with slurs, dynamic *mf*.
- A. Grtr.**: Acoustic Guitar, chordal accompaniment, dynamics *p* and *f*.
- Bass**: Electric Bass, rhythmic accompaniment, dynamics *p* and *f*.
- Perc.**: Percussion, rests throughout.
- Dr.**: Drums, rhythmic accompaniment with accents.
- Vln. I**: Violin I, rests throughout.
- Vln. II**: Violin II, rests throughout, dynamic *f* at the end.
- Vla.**: Viola, rests throughout.
- Vc.**: Violoncello, rests throughout.

D

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *f* *ff* *f*

C Tpt. *f* *ff* *f*

Tbn. *f* *ff* *f*

A. Gr. *p* *f*

Bass *p* *f*

Perc. *f*

Dr.

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

70 71 72 73 74 75 76

f

f

f

f

Fl. *cresc.* *ff*
 Ob. *cresc.* *ff*
 Cl. *cresc.* *ff*
 Bsn. *f* *cresc.* *ff*
 Hn. *cresc.* *ff*
 C Tpt. *cresc.* *ff*
 Tbn. *cresc.* *ff*
 A. Gr. *ff*
 Bass *cresc.* *ff*
 Perc. *cresc.* *ff*
 Dr. *ff*
 Vln. I *cresc.* *ff*
 Vln. II *cresc.* *ff*
 Vla. *cresc.* *ff*
 Vc. *cresc.* *ff*

77

78

79

53

80

81

82

This musical score page contains the following parts and their general musical content:

- Fl.**: Flute, playing a melodic line with eighth notes.
- Ob.**: Oboe, playing a melodic line with eighth notes.
- Cl.**: Clarinet, playing a melodic line with eighth notes.
- Bsn.**: Bassoon, playing a melodic line with eighth notes.
- Hn.**: Horn, playing a rhythmic pattern of eighth notes.
- C Tpt.**: Cornet Trumpet, playing a rhythmic pattern of eighth notes.
- Tbn.**: Trombone, playing a rhythmic pattern of eighth notes.
- A. Gtr.**: Acoustic Guitar, playing chords.
- Bass**: Electric Bass, playing a rhythmic pattern of eighth notes.
- S. Solo**: Soprano Soloist, rests.
- A. Solo**: Alto Soloist, rests.
- T. Solo I**: Tenor Soloist I, rests.
- T. Solo**: Tenor Soloist II, rests.
- Perc.**: Percussion, playing a rhythmic pattern.
- Dr.**: Drums, playing a rhythmic pattern.
- Vln. I**: Violin I, playing a melodic line with eighth notes.
- Vln. II**: Violin II, playing a melodic line with eighth notes.
- Vla.**: Viola, playing a melodic line with eighth notes.
- Vc.**: Violoncello, playing a melodic line with eighth notes.

83

84

85

Grosse Tete

Still Moving ♩=120

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is in 3/4 time and includes dynamic markings like *mf*. The instruments are: Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Trumpet in C, Trombone, Acoustic Guitar, Bass Guitar, Soprano, Alto, Tenor I, Tenor II, Percussion, and Drum Set. The Acoustic Guitar and Drum Set parts are the only ones with musical notation, while the others are mostly rests. The Acoustic Guitar part is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes. The Drum Set part is also marked *mf* and features a simple drum pattern. The tempo is indicated as 'Still Moving' with a quarter note equal to 120 beats per minute.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo

A. Solo

T. Solo *mf*
Gro.

T. Solo *mf*
Gro.

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
A. Gtr.
Bass
S. Solo
A. Solo
T. Solo
T. Solo
Perc.
Dr.
Vln. I
Vln. II
Vla.
Vc.

mp *f*
te te te te te te te te te te te te te te te te te
mp *f*
te te te te te te te te te te te te te te te te te
Gro
Gro

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Tbn.

A. Gr.

Bass

S. Solo
te te te te te te te te te te te te te te te te

A. Solo
te te te te te te te te te te te te te te te te

T. Solo
Gro.

T. Solo
Gro.

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f* 7

Bsn. *p* *f*

Hn. *f* *fp*

C Tpt. *f* *fp*

Tbn. *f* *fp*

A. Gtr. *f*

Bass *mf*

S. Solo *mf* te Te

A. Solo *mf* te

T. Solo

T. Solo

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

A

Fl. *ff* *mf*

Ob. *legato* *ff*

Cl. *ff*

Bsn. *legato* *ff* *mf*

Hn. *ff* *mf*

C Tpt. *legato* *ff*

Tbn. *ff*

A. Gr. *f*

Bass *f*

S. Solo *f*
te Grosse te te te te te te te te

A. Solo *f*
te Gro.

T. Solo *f*
se Gro.

T. Solo *f*
se Gro.

A

Perc.

Dr. *f* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo
te te te te te te

A. Solo
te te te te te te

T. Solo
te te te te te te

T. Solo

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bsn. *mf*
 Hn. *mf* *p* *mf*
 CTpt. *mf* *p* *mf*
 Tbn. *mf*
 A. Gr. *mf*
 Bass *mf*
 S. Solo
 A. Solo
 T. Solo *f*
 T. Solo *mp* *f*
 Perc.
 Dr. *f* *f* *p* *f*
 Vln. I
 Vln. II
 Vla.
 Vc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo
te te te te te te te te te te te te te te te te te te Gro.

A. Solo
te te te te te te te te te te te te Gro.

T. Solo
te te te te te te te te Gro.

T. Solo
te te te te te Gro.

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl. *p* *mf* *f*
 Ob. *p* *mf* *f*
 Cl. *p* *mf* *f*
 Bsn. *p* *mf* *f*
 Hn. *mf* *f*
 CTpt. *mf* *f*
 Tbn. *mf* *f*
 A. Gtr. *f*
 Bass *f*
 S. Solo Grosse Te
 A. Solo Gro Te
 T. Solo Gro Te
 T. Solo Gro Te
 Perc. *fp* *f*
 Dr. *fp* *f*
 Vln. I trem. *fp* *mf* *f*
 Vln. II trem. *fp* *mf* *f*
 Vla. trem. *fp* *mf* *f*
 Vc. trem. *fp* *mf* *f*

136

137

138

139

140

141

Fl. *f* *p* *f* *p* *f* *mp*

Ob. *mp* *f* *mp* *f* *mp* *f* *mp*

Cl. *f* *p* *f* *p* *f* *p* *mp*

Bsn. *mp* *f* *mp* *f* *mp* *f* *mp*

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo
Grosse Te - - - - - te

A. Solo
Te - - - - - te

T. Solo
Te - - - - - te

T. Solo
Te - - - - - te

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl. *mf* ————— *f* **B**
 Ob. *f* *f*
 Cl. *f* *mf* ————— *f*
 Bsn. *f* *f*
 Hn. *mf*
 CTpt. *mf*
 Tbn. *mf*
 A. Gtr.
 Bass
 S. Solo *mp* *f*
 Gro - - - sse Te Gro - - - -
 A. Solo *mp* *f*
 Gro - - - sse Te Gro - - - -
 T. Solo *mp* *f*
 Gro - - - sse Te Gro - - - -
 T. Solo *mp* *f* *f*
 Gro - - - sse Te Gro - - - -
B
 Perc.
 Dr.
 Vln. I *p* *mf*
 Vln. II *p* *mf*
 Vla. *p* *mf*
 Vc. *p* *mf*

148

149

150

151

152

153

154

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo
sse Te te Gro

A. Solo
sse Te te

T. Solo
sse

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

mf *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

155

156

157

158

159

160

Fl. *mf* *p* *f*
 Ob. *p* *f*
 Cl. *mf* *p* *f*
 Bsn. *p* *f*
 Hn. *f* *p* *f*
 C Tpt. *f* *p* *f*
 Tbn. *f* *p* *f*
 A. Gtr. *f*
 Bass *f*
 S. Solo Gro - - - sse Gro - - - - -
 A. Solo Gro - - - sse Te - - - te Gro - - - - -
 T. Solo Gro - - - sse Te - - - te Gro - - - sse Gro -
 T. Solo Gro - - - sse Gro -
 Perc. **H**
 Dr. *f*
 Vln. I *mf* *f* *mf*
 Vln. II *mf* *f* *mf*
 Vla. *mf* *f* *mf*
 Vc. *mf* *f* *mf*

161

162

163

164

165

166

C

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *fp* — *f* *mf*

C Tpt. *fp* — *f* *mf*

Tbn. *fp* — *f* *mf*

A. Gtr.

Bass

S. Solo
- - - sse Grosse Te - - - te Gro - - -

A. Solo
- - - sse Te - - - te Te - - - te Gro - - -

T. Solo
- - - sse Te - - - te Gro - - -

T. Solo
- - - sse Te - - - te Gro - - -

C

Perc.

Dr.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Tbn.

A. Gtr.

Bass

S. Solo
sse Te - - - te Gro - - - sse Te - - -

A. Solo
sse Te - - - te Gro - - - sse Te - - -

T. Solo
- - - - - sse Gro - - - - -

T. Solo
- - - - - sse Gro - - - - -

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 C Tpt. *ff*
 Tbn. *ff*
 A. Gtr.
 Bass
 S. Solo
 te Gro - - sse Te - - te Gro - - sse Tete
 A. Solo
 - te Gro - - sse Te - - - - te Gro - sse Gro - sse Tete
 T. Solo
 sse Te - - - - - te Gro - sse Gro - sse... Te -
 T. Solo
 sse Te - - - - - te Gro - - - - sse... Te -
 Perc. *ff*
 Dr. *ff*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*

180

181

182

183

184

185

186

187

188

189

Fl.

Ob.

Cl.

Bsn.

Hn.

CTpt.

Tbn.

A. Gr.

Bass

S. Solo
Tete Gro sse Te te Gro

A. Solo
Tete Tete Gro sse Te te

T. Solo
te Te te Gro te

T. Solo
te Te te Gro te

Perc.

Dr.

Vln. I

Vln. II

Vla.

Vc.

190 191 192 193 194 195 196 197

Fl. *f* *p* *ff*
 Ob. *f* *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 C Tpt. *ff*
 Tbn. *ff*
 A. Gtr.
 Bass
 S. Solo *ff*
 A. Solo *ff*
 T. Solo *ff*
 T. Solo *ff*
 Perc. *fff*
 Dr. *fff*
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*

- sse Tete Tete
 Gro - sse Tete Tete
 sse Te - - - - - te
 sse Te - - - - - te

Atchafalaya

Slowly Flowing ♩=66

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Acoustic Guitar

Bass Guitar

Soprano Solo

Alto Solo

Tenor I

Tenor II

Drum Set

Violin I

Violin II

Viola

Violoncello

let ring, arpeggiated

mf

Slowly Flowing ♩=66

This page contains a musical score for measures 213 through 220. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Acoustic Guitar (A. Gtr.), Bass, Solo Saxophone (S. Solo), Alto Saxophone (A. Solo), Tenor Saxophone (T. Solo), Trombone (T. Solo), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Acoustic Guitar part is the only one with musical notation, featuring a melodic line with various articulations such as accents, slurs, and breath marks. The other instruments have rests throughout the page.

A

Musical score for woodwinds and strings, measures 221-229. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Grand Staff (A. Gtr., Bass). Dynamics include *p*, *mf*, *p mfp*, and *f*. The Grand Staff part features a complex rhythmic pattern with accents.

A

Musical score for percussion and strings, measures 221-229. The score includes parts for Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics include *p*, *mf*, *p*, *mf*, *p mfp*, and *f*. The Drums part is mostly silent, with some light percussion indicated.

Fl. *p* *mf* *mf* *f* *f* *p* *mf*
 Ob. *mf* *mf* *f* *p* *mf*
 Cl. *mf* *mf* *f* *p* *mf*
 Bsn. *mf* *mf* *f* *p* *mf*
 Hn. *mf* *mf* *f* *p*
 C. Tpt. *mf* *mf* *f* *p*
 Tbn. *mf* *mf* *f* *p*
 A. Gtr. *p*
 Bass *fp*
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Dr. *fp*
 Vln. I *mf* *mf* *f* *p*
 Vln. II *mf* *mf* *f* *p*
 Vla. *mf* *mf* *f* *p*
 Vc. *mf* *mf* *f* *p*

B

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* *f* *p*

C Tpt. *f* *p*

Tbn. *p* *f* *p*

A. Gr. *f*

Bass *f*

S. Solo *p* *f* *mf*
A tcha

A. Solo *p* *f* *p* *f* *p* *mf* *f* *mf*
A A A A-tcha-fa A-tcha-fa-a-tcha

T. Solo *p* *f* *mf* *f* *mf*
A A A-tcha-fa A-tcha-fa-a-tcha-fa-a A-tcha-fa A-tcha-fa-a

T. Solo *p* *f* *p* *mf*
A A A-tcha-fa A-tcha-fa-a

B

Dr. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

238

239

240

241

242

243

Fl. *p* *f* *mf* *fp* *f* *p* *f*

Ob. *p* *f* *mf* *fp* *f* *p* *f*

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

Bsn. *p* *f* *mf* *mf* *p*

Hn. *p* *f* *p* *f* *p* *f* *mf* *p*

C. Tpt. *p* *f* *p* *f* *p* *f*

Tbn. *p* *f* *p* *f* *p* *f*

A. Gtr. *p* *f*

Bass *p* *f*

S. Solo *mp* *f* *p* *f* *pp* *f*
 tcha tcha tcha tcha tcha fa A - tcha fa la ya A - - tcha

A. Solo *mp* *f* *p* *f* *pp* *f*
 tcha tcha tcha tcha tcha fa A - tcha fa la ya A - - tcha

T. Solo *mp* *f* *p* *f* *f* *pp* *f*
 tcha tcha tcha tcha tcha fa tcha ya A - - tcha

T. Solo *mp* *f* *p* *f* *f* *pp* *f*
 tcha tcha tcha tcha tcha fa tcha fa - la - ya A - - tcha

Dr.

Vln. I *f* *mf* *pp* *f*

Vln. II *f* *mf* *pp* *f*

Vla. *f* *mf* *pp* *f*

Vc. *f* *mf* *pp* *f*

244

245

246

247

248

249

250

C

Fl. *pp* *mf* *pp* *fp* *mf*

Ob. *mf* *pp* *mf*

Cl. *mf* *tr*

Bsn. *pp* *mf* *pp* *fp* *mf*

Hn. *mf* *p* *mf*

C Tpt. *mf*

Tbn. *mf* *p* *mf*

A. Gr. *mf*

Bass

S. Solo *mf* *p*
- fa - la - - - ya

A. Solo *mf* *p*
- fa - la - - - ya

T. Solo *mf* *p*
- fa - la - - - ya

T. Solo *mf* *p*
- fa - la - - - ya

C

Dr.

Vln. I *mp* *mf* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Fl. *pp* *f* *pp*

Ob. *pp* *f*

Cl. *pp* *pp*

Bsn. *pp* *f* *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

A. Gtr.

Bass

S. Solo *fp* *f*
fa

A. Solo *fp* *f* *pp* *mf*
tcha tcha tcha fa la

T. Solo *fp* *f* *pp* *mf*
tcha tcha tcha fa la

T. Solo *fp* *f* *pp* *mf*
tcha tcha tcha fa la

Dr.

Vln. I *pizz.* *arco* *pp* *f* *p* *mf* *pp* *p* *f*

Vln. II *pizz.* *arco* *pp* *f* *p* *mf* *pp* *p* *f*

Vla. *pizz.* *arco* *pp* *f* *p* *mf* *pp* *f* *pizz.*

Vc. *arco* *pp* *f* *p* *mf* *pp* *f* *pizz.*

259

260

261

262

263

264

265

D

Fl. *f* *pp* *ff* < *fff* *pp*

Ob. *f* *ff* < *fff* *pp*

Cl. *f* *pp* *fff* *pp*

Bsn. *f* *ff* < *fff* *pp*

Hn. *f* *ff* < *fff* *pp*

C Tpt. *f* *ff* < *fff*

Tbn. *f* *ff* < *fff* *pp*

A. Str. *mf*

Bass *mf*

S. Solo *f* *fff* *mf*
la - a - a - a - A la ya

A. Solo *f* *pp* *fff* *mf*
ya tcha la ya

T. Solo *f* < *fff* *mf*
ya fa ya

T. Solo *f* < *fff* *mf*
ya la ya

D

Dr.

Vln. I < *fff*

Vln. II < *fff*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f* arco *mf*

266 267 268 269 270 271 272

E

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. *mf* *p*

C Tpt. *mp* *f* *p*

Tbn. *mf* *p*

A. Gtr.

Bass

S. Solo *p*

A. Solo *p*

T. Solo *p*

T. Solo *p*

E

Dr.

Vln. I *arco*

Vln. II *mp* *f* *arco* *mf* *p* *arco* *mf*

Vla. *mf*

Vc. *mf*

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. *f* *p* *mf*

Bsn. *f* *mf*

Hn. *f* *p* *mf* *p*

C Tpt. *f* *p* *mf* *p*

Tbn. *p* *f* *p* *mf* *p*

A. Gr. *f*

Bass *f*

S. Solo

A. Solo

T. Solo

T. Solo

Dr.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

281 282 283 284 285 286 287 288

Fl. *f* < *ff*
 Ob. *f* < *ff*
 Cl. *f* < *ff*
 Bsn. *f* < *ff*
 Hn. -
 C Tpt. -
 Tbn. -
 A. Gtr. *p*
 Bass -
 S. Solo -
 A. Solo -
 T. Solo -
 T. Solo -
 Dr. -
 Vln. I *f* < *ff*
 Vln. II *f* < *ff*
 Vla. *f* < *ff*
 Vc. *f* < *ff*

289 290 291 292 293 294 295 296

F

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. *p* *mp*

C Tpt. *p* *f* *p* *f*

Tbn. *p* *mp*

A. Gr. *mp*

Bass *mp*

S. Solo *pp* *mf*
A A-tcha A-tcha A - tcha

A. Solo *pp* *mf*
A A-tcha A - tcha A - tcha

T. Solo *pp* *mf*
A A-tcha A - tcha

T. Solo *pp* *mf*
A A - tcha A - tcha

F

Dr. *f*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo
A - tcha fa - la - ya A - tcha - fa - la - - ya

A. Solo
A - tcha fa - la - ya A - tcha - fa - la - - ya

T. Solo
A - tcha fa - la - ya A - tcha - fa - la - - ya

T. Solo
A - tcha fa - la - ya A - tcha - fa - la - - ya

Dr.

Vln. I

Vln. II

Vla.

Vc.

304

305

306

307

308

309

310 *attaca*

'tit Fer

Joyous ♩=116

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Acoustic Guitar

Bass Guitar

Triangle

Soprano Solo

Alto Solo

Tenor I

Tenor II

Violin I

Violin II

Viola

Violoncello

closed unless marked "o"

f

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 A. Grt.
 Bass
 Tri.
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.

p \longleftarrow *ff* *f*
ff *f*
f

316

317

318

319

320

321

Fl.
 Ob.
 Cl.
 Bsn.
 Horn
 C Tpt.
 Tbn.
 A. Gr.
 Bass
 Tri.
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.

Musical score for measures 322-327. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (A. Gr., Bass, Tri.), Solo voices (S. Solo, A. Solo, T. Solo), and Strings (Vln. I, Vln. II, Vla., Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score features various dynamics, including *f* (forte), and includes lyrics for the solo voices: "Fer... Fer...".

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Grt.

Bass

Tri.

S. Solo

A. Solo

T. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Fer Fer Fer

Fer Fer Fer

Fer Fer Fer

Fer Fer Fer

328

329

330

331

332

333

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Ctpt.
 Tbn.
 A. Gr.
 Bass
 Tri.
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.

Musical score for measures 334-338. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion (A. Gr., Bass, Tri.), Solo voices (S. Solo, A. Solo, T. Solo), and Strings (Vln. I, Vln. II, Vla., Vc.). The score is in 4/4 time and features various dynamics and articulations.

Fl. *pp*
 Ob. *pp*
 Cl. *pp*
 Bsn. *pp*
 Hn. *p*
 C Tpt. *p*
 Tbn. *p*
 A. Grt. 1.v.
 Bass
 Tri. *f*
 S. Solo *mf* Fer_
 A. Solo *mf* Fer_
 T. Solo *mf* Fer_
 T. Solo *mf* Fer_
 Vln. I *pp* *f*
 Vln. II *pp* *f* open
 Vla. *p* *f* open
 Vc. *p* *f* open

339 340 341 342 343 344 345

Fl. *f* *p* *pp < ff*
 Ob. *f* *p* *pp < ff*
 Cl. *f* *p* *pp < ff*
 Bsn. *f* *p* *pp < ff*
 Hn. *f* *p* *p* *f*
 C Tpt. *f* *p* *p* *f*
 Tbn. *p* *f*
 A. Gr. *f*
 Bass *f*
 Tri. *f*
 S. Solo *f*
 A. Solo *f*
 T. Solo *f*
 T. Solo *f*
 Vln. I *pp* *f* *< ff*
 Vln. II *pp* *f* *pp* *f* *< ff*
 Vla. *p* *f* *< ff*
 Vc. *p* *f* *ff*

Fer. Fer. Fer. Fer. Fer. Fer.

346 347 348 349 350 351 352

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Bsn. *mf*
 Hn. *mf*
 C Tpt.
 Tbn. *mf*
 A. Gtr.
 Bass
 Tri.
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gr.

Bass

Tri.

S. Solo

A. Solo

T. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Fl. *f* *ff*
 Ob. *f* *ff*
 Cl. *f* *ff*
 Bsn. *f* *ff*
 Hn. *f* *ff*
 C Tpt. *f* *ff*
 Tbn. *f* *ff*
 A. Gr. *ff*
 Bass *ff*
 Tri. *f* *ff* *f*
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I *ff*
 Vln. II *ff*
 Vla. *ff*
 Vc. *ff*

361 362 363 364 365 366 367 368

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

A. Gr.

Bass

Tri. *f*

S. Solo

A. Solo

T. Solo

T. Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gr.

Bass

Tri.

S. Solo
Fer Fer Fer Fer

A. Solo
Fer Fer Fer Fer

T. Solo
Fer Fer Fer Fer

T. Solo
Fer Fer Fer

Vln. I

Vln. II

Vla.

Vc.

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 A. Gr.
 Bass
 Tri.
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I
 Vln. II
 Vla.
 Vc.

Fer _____ Fer _____ Fer
 Fer _____ Fer _____ Fer
 Fer _____ Fer _____ Fer
 Fer _____ Fer _____ Fer

Fl. *fp* *f*
 Ob. *fp* *f*
 Cl. *fp* *f*
 Bsn. *fp* *f*
 Hn.
 C Tpt.
 Tbn.
 A. Grt.
 Bass
 Tri. *f* *ff*
 S. Solo *ff*
 A. Solo *ff*
 T. Solo *ff*
 T. Solo *ff*
 Vln. I
 Vln. II
 Vla.
 Vc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gr.

Bass

Tri.

S. Solo

A. Solo

T. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

A. Gr.

Bass

Tri.

S. Solo

A. Solo

T. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Evangeline

ebb and flow $\text{♩} = 44$

searching
(slap tongue) + + +
mp

The musical score is arranged in a standard orchestral format with staves grouped by instrument family. The woodwind section (Flute, Oboe, Clarinet in B \flat , Bassoon) and brass section (Horn in F, Trumpet in C, Trombone) are positioned at the top. The string section (Violin I, Violin II, Viola, Violoncello) is at the bottom. The guitar section (Acoustic and Bass) and solo voices (Soprano, Alto, Tenor I, Tenor II) are in the middle. Percussion instruments (Glockenspiel, Vibraphone) are also included. The score shows a transition from a 3/8 time signature to a 6/8 time signature at measure 403. Performance markings include 'ebb and flow', 'pizz.', 'searching (slap tongue)', and 'mp'.

399

400

401

402

403

404

Fl. *searching (slap tongue) mp*

Hn.

C Tpt.

Tbn.

A. Gtr.

Bass

S. Solo

A. Solo

T. Solo

T. Solo

Glock.

Vib.

Vln. I *longing arco mf*

Vln. II *longing arco mf*

Vla.

Vc.

405

406

407

408

409

410

A

Fl. *mp*

Ob. *mp*

Cl. *mp* *searching (slap tongue)*

Bsn. *mp* *searching (slap tongue)*

Hn. *pp* \longleftarrow *mf*

C Tpt. *pp* \longleftarrow *mp* \longleftarrow *pp* \longleftarrow *mf*

Tbn. *pp* \longleftarrow *mf*

A. Gtr. *pp* \longleftarrow *mf*

Bass *mf*

S. Solo *mf*
E - van - ge-

A. Solo *mf*
ge - line E - van - ge-

T. Solo *mf*
E - van _____ van _____

T. Solo *mf*
E - van _____ van - ge-

Glock. *mf*

Vib. *mf* motor off

A

Vln. I *pp* \longleftarrow *mf* \longleftarrow *pp*

Vln. II *pp* \longleftarrow *mf* \longleftarrow *pp*

Vla. *pp* \longleftarrow *mf* \longleftarrow *pp*

Vc. *pp* \longleftarrow *mf* \longleftarrow *pp*

flz. **B**

Fl. *p-f*

Ob. *p* *pp*

Cl. *p*

Bsn. *p* *pp*

Hn. *pp* *mp* *pp*

C Tpt. *p* *mp* *pp*

Tbn. *pp* *mp* *pp*

A. Gtr. *mp* *mf* *p* *pp* ^{4 3}

Bass

S. Solo line line

A. Solo line line

T. Solo line line

T. Solo line line

Glock.

Vib. motor on, slow *p*

B

Vln. I

Vln. II

Vla. *p*

Vc. arco, sul tasto *p*

422 423 424 425 426 427 428 429 430 431 432

C

Fl. *nat.*
p *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

C Tpt. *mp*

Tbn.

A. Gtr. *mp* 1 2 1/2 1

Bass

S. Solo *mf*
E - van - ge - line

A. Solo *mf*
ge - line E - van - ge - line

T. Solo *mf*
E - van van line

T. Solo *mf*
E van van - ge - line

Glock. *mp*

Vib. *mp* motor off

C

Vln. I *mp*

Vln. II *mp*

Vla. *mp* arco

Vc. *mp*

433 434 435 436 437 438 439 440 441 442 443

Fl. *mp* *p* *pp* *flz.*

Ob. *ppp* *p* *pp* *p*

Cl. *p* *pp*

Bsn. *p* *mp* *fp* *mf* *p* *mp* *pp*

Hn. *fp* *p*

C Tpt. *p* *p* *mp* *p* *mp*

Tbn. *fp* *p*

A. Gtr. *mp* *f* *dim.* *mp*

Bass

S. Solo *p* *pp* *n*

A. Solo *p* *pp* *n*

T. Solo *p* *pp* *n*

T. Solo *p* *pp*

Glock. *p*

Vib. *mp*

Vln. I *pp* *p* *mp* *fp* *mf* *p* *pp* *p* trem. sul pont.

Vln. II *pp* *f* *pp* *f* *pp* trem. sul pont.

Vla. *pp* *f* *pp*

Vc. *pp* *mf* with flute and guitar *sol* *espress.*

444

445

446

447

448

449

450

451

452

D
nat.

Fl. *f*

Ob. *pp*

Cl. *p*

Bsn. *f*

Hn. *p*

CTpt. *p*

Tbn. *p*

A. Gr.

Bass

S. Solo *mp*
E - van - ge - line E - van - ge - line E - van -

A. Solo *mp*
van - ge - line van - ge - line E - van -

T. Solo *mp*
ge -

T. Solo

Glock. *f*

Vib.

D

Vln. I *pp* pizz.

Vln. II *mf*

Vla. ord. *f*

Vc. *p* pizz.

453 454 455 456 457 458

E

Fl. *mf* *ff* *f* *p*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Bsn. *mf* *p* *f*

Hn. *mf* *p* *f*

C Tpt. *ff* *p*

Tbn. *mf* *p* *f*

A. Gtr. *ff*

Bass *f* *ff*

S. Solo
- - - ge - line E - van - - ge - line line line line line

A. Solo
- - - ge - line van - ge - line line line line line

T. Solo
line ge - line ge - line line line

T. Solo *mp*
line line

Glock. *ff*

Vib.

Vln. I *ff* *f* *p* *mp*

Vln. II *mp* *arco*

Vla. *mp* *arco*

Vc. *mp*

Fl. *pp* *f*³ *ff*
 Ob. *mf* *p* *ff*
 Cl. *pp* *mf* *ff*
 Bsn. *mf* *ff*
 Hn. *p* *f* *p*
 C Tpt. *mf* *p*
 Tbn. *f*³ *p*
 A. Grt.
 Bass
 S. Solo line line
 A. Solo line line line line
 T. Solo line line line line
 T. Solo line
 Glock.
 Vib.
 Vln. I *pp* *f*³ *ff*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*

468

469

470

471

472

473

474

475

F

Fl. *pp* *mf*

Ob. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf*

Bsn. *pp* *mf*

Hn. *mf* *< f* *senza sord.* *p* *f* *p*

C Tpt. *p*

Tbn. *mf* *< f* *p*

A. Gtr.

Bass

"Still stands the forest primeval; but far away from its shadow,
Side by side, in their nameless graves, the lovers are sleeping.

S. Solo *mf*
(the above spoken calmly and evenly from min. 476-480)

A. Solo *mf*
(the above spoken calmly and evenly from min. 479-483)

T. Solo *mf*
(the above spoken calmly and evenly from min. 482-486)

T. Solo *mf*
(the above spoken calmly and evenly from min. 485-489)

Under the humble walls of the little catholic churchyard,
In the heart of the city, they lie, unknown and unnoticed;

Thousands of throbbing hearts, where theirs are at rest and forever,
Thousands of aching brains, where theirs no longer are busy.

Thousands of toiling hands, where theirs have ceased from their labors,
Thousands of weary feet, where theirs have completed their journey!

Glock. *mp*

Vib.

F

Vln. I *subito mf*

Vln. II

Vla.

Vc.

G

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *f* *p* *f*

CTpt. *f* *p* *f*

Tbn. *f* *p* *f*

A. Gtr.

Bass

S. Solo *mf*
(repeat the above calmly and evenly until m. 502, but finish the phrase to the end)

A. Solo *mf*
(repeat the above calmly and evenly until m. 502, but finish the phrase to the end)

T. Solo *mf*
(repeat the above calmly and evenly until m. 502, but finish the phrase to the end)

T. Solo *mf*
(repeat the above calmly and evenly until m. 502, but finish the phrase to the end)

Glock. *mf* *f*

Vib. *f*

G

Vln. I

Vln. II

Vla.

Vc.

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*
 Hn. *ff*
 C Tpt. *ff*
 Tbn. *ff*
 A. Gtr.
 Bass
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Glock. *p*
 Vib. *p*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*

500

501

502

503

504

505

506

507

les belles étoiles

Gently Wandering $\text{♩} = 58$

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet in Bb, and Bassoon. The brass section includes Horn in F, Trumpet in C, and Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. There are also parts for Acoustic Guitar, Soprano Solo, Alto Solo, Tenor I, and Tenor II. The score is in 3/4 time and features dynamic markings such as *ppp*, *mp*, and *mf*. The tempo is marked as 'Gently Wandering' with a quarter note equal to 58 beats per minute.

508

509

510

511

512

513

514

515

Fl. *p*
 Ob. *p* *mp*
 Cl. *ppp* *ppp* *p*
 Bsn. *p*
 Hn. *mp*
 C Tpt. *p*
 Tbn. *mp*
 A. Gtr. *mf*
 S. Solo
 A. Solo
 T. Solo
 T. Solo
 Vln. I
 Vln. II *pp*
 Vla. *mf* *pp*
 Vc. *p*
 Cb.

Fl.

Ob.

Cl.

Bsn.

Hr.

C Tpt.

Tbn.

A. Gr.

S. Solo
All was end - ed now_____ the hope and the fear fear

A. Solo
All All was end ed_____ now_____ fear hope and the fear fear

T. Solo
All was end _____ ed now_____ fear and the sor - row

T. Solo
All _____ was end-ed now_____ the hope and the fear fear_ and the sor-row fear

Vln. I

Vln. II

Vla.

Vc.

Cb.

522 523 524 525 526 527 528 529 530 531

Fl. *mp* *p*³

Ob. *ppp* *p*

Cl. *mp* *ppp* *p*

Bsn. *mp* *p*³

Hn. *p* *f* *p* *mp*

C Tpt. *mf* *p* *mp*

Tbn. *mf* *mp* *p* *pp*

A. Gtr. broadly strummed *ff* *mp*

S. Solo *mp* *mp* *3* *3*

A. Solo *p* *3* *mf* *mp* *p* *pp*

T. Solo *mf* *mp* *p* *pp*

T. Solo *mf* *mp* *p* *pp*

Vln. I *mp* *ppp* *con sord.* *pp* trem. con sord.

Vln. II *ppp* *p* *pp* trem. con sord.

Vla. *p* *pp* trem. con sord.

Vc. *pp* trem. con sord.

Cb. *f* *p* *pp* trem. con sord.

532 533 534 535 536 537 538 539 540

Fl. *mf* *flz.* *flz. 3*

Ob. *p* *flz.* *mf*

Cl. *p* *flz.* *mf*

Bsn. *p* *flz. 3* *mf*

Hn. *fp* *f*

C Tpt. *fp* *f*

Tbn. *fp* *f*

A. Gtr. *mf*

S. Solo
long - ing - of pa - tience

A. Solo *f > mf > mp > p* *pp* *f*
long ah ah ing and con-stant an-guish - of pa - tience

T. Solo *f > mf > mp > p* *mf* *f*
long ah ah ing the dull deep pain con-stant an-guish of pa - tience

T. Solo *f > mf > mp > p* *mf* *f*
long ah ah ing of pa - tience

Vln. I *f* *pp* *f* *p* *f* *p*

Vln. II *f* *pp* *f* *p* *f* *p*

Vla. *f* *pp* *f* *p* *f* *p*

Vc. *f* *pp* *f* *p* *f* *p*

Cb. *f* *pp* *f* *p* *f* *p*

541

542

543

544

545

546

547

ord.

Fl. *p* *f* *mf* *p* *mf* *f*

Ob. *pp* *f* *p* *mf* *f*

Cl. *pp* *f* *p* *f*

Bsn. *mp* *f*

Hrn. *fp* *f* *con sord.* *p*

C Tpt. *fp* *f* *con sord.* *p*

Tbn. *fp* *f* *con sord.* *p* *mf*

A. Gtr. *f* *ff* *f*

S. Solo *ff*

A. Solo *ff*

T. Solo *ff*

T. Solo *ff*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *f* *ff* *p* *mf* *p*

548

549

550

551

552

Fl. *p* *f* *mf* *p* *f* *p*

Ob. *pp* *f* *p* *p* *f* *p*

Cl. *pp* *f* *p* *p* *f* *p*

Bsn. *ord.* *mp* *p* *f* *p*

Hn. *p* *f* *p* *f*

C Tpt. *p* *mf* *p*

Tbn. *p* *f* *p*

A. Gtr. *f*

S. Solo *mp*
 si-lent-ly one by one by one

A. Solo *mp*
 si-lent-ly one by one one by one by one

T. Solo *mp*
 si-lent-ly one by one by one

T. Solo *mp*
 by one by one

Vln. I *mf* *f* *p* *pp*

Vln. II *mf* *f* *p* *pp*

Vla. *mf* *f* *p* *pp*

Vc. *mf* *f* *p* *pp*

Cb. *p* *pp*

(If "C" extension is available, otherwise no harmonic)

Fl. *f* *ff* *ff*

Ob. *ff* *pp*

Cl. *ff* *pp*

Bsn. *f* *ff* *ff*

Hn. *senza sord.* *p* *ff* *p* *mp* *ff*

C Tpt. *senza sord.* *mp* *ff* *mp* *ff*

Tbn. *senza sord.* *f* *ff* *mp* *ff*

A. Gtr. *f* *ff* *p* *mp* *f* *p*

S. Solo *f* *p* *mp cresc.* *ff*

A. Solo *p* *mp* *ff* *mp*

T. Solo *p* *mp cresc.* *ff* *mp*

T. Solo *p* *mp* *ff* *mp*

Vln. I *mf* *p* *sul tasto* *mf* *p*

Vln. II *mf* *p* *sul tasto* *mf* *p*

Vla. *sul pont.* *f* *ff* *mf* *ff* *mf* *p*

Vc. *sul pont.* *f* *ff* *mf* *ff* *mf* *p*

Cb. *sul pont.* *f* *ff* *p* *mf* *ff* *mf* *p*

by one in the in - fin - ite

in - fin - ite in the

in - fin - ite in the

in - fin - ite in - fin - ite

559 560 561 562 563 564

Fl. *p* < *f* > *p* *ff*

Ob. *mp* *ff* 3

Cl. *mp* *p* *ff* 3

Bsn. *pp* *f* 3

Hrn. *p* < *f* > *p* *f* *f* gliss. 3

CTpt. *p* < *f* > *p* *ff* 3

Tbn. *p* *f* *p* *f* 3 *fp* < *ff* 3

A. Gtr.

S. Solo *mf* in - fin - ite_ mea - dows_ 3

A. Solo *mf* in - fin - ite_ mea - dows_ 3

T. Solo *mf* in - fin - ite_ mea - dows_ 3

T. Solo *mf* in - fin - ite_ mea - dows_ 3

Vln. I ord. *pp* *f* *pp* *mp* *f* 3

Vln. II ord. *pp* *f* *pp* *mp* *f* 3

Vla. ord. *pp* *f* *pp* *mp* *m* 3

Vc. ord. *pp* *f* *pp* *mp* *f* 3

Cb. *pp* *pp* *mf* *mp* *f* 3

565

566

567

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *p* *pp* *p*

Bsn. *ff* *pp* *p*

Hn. *ff*

C Tpt. *f* *ff*

Tbn. *fp* *ff*

A. Gtr.

S. Solo *mf* *f*
of hea - ven_ blos-somed the love

A. Solo *mp* *f*
in the in - fin-ite_ mea dows_ of hea - ven_ the love

T. Solo *mf* *f*
of hea - ven_ the love

T. Solo *f*
blos-somed the love

Vln. I *pp* *f* *pp* *mp*

Vln. II *pp* *f* *pp* *mp*

Vla. *pp* *f* *pp* *mp*

Vc. *pp* *f* *pp* *mp*

Cb. *pp* *f* *pp* *mp*

568

569

570

571

Fl. *mf* *f* *pp* *p* *pp*
 Ob. *mf* *f* *pp* *p* *pp*
 Cl. *mf* *f* *pp* *p* *pp*
 Bsn. *mf* *f* *pp* *p* *pp*
 Hn. *f* *pp* *pp*
 C Tpt. *f* *pp* *pp*
 Tbn. *f* *pp*
 A. Gtr. *mf* *mp* *p*
 S. Solo ly stars
 A. Solo ly stars
 T. Solo ly stars
 T. Solo ly stars
 Vln. I *f* *pp* *mf* *p* *pp*
 Vln. II *f* *pp*
 Vla. *f* *pp*
 Vc. *f* *mp* *p* *pp*
 Cb. *f* *pp*

572 573 574 575 576 577 578 579 580 581 582 583

VITA

Andrew Sigler's concert music includes works for chamber ensembles, orchestra, dance, theater, and film and has been performed by members of the Metropolitan Opera Orchestra, Toronto Symphony Orchestra, Seattle Symphony Orchestra, and the New World Symphony. Winner of the 2014 Suzanne and Lee Ettelson award, he has been a finalist for the American Prize and a prizewinner in The Robert Avalon International Competition for Composers and the Earplay Donald Aird Composers Competition. Sigler has been a composer fellow at the Wellesley Composers Conference and the Seasons Festival, and has received commissions from both organizations. His music has also been featured at the NACUSA National Festival, the Oregon Bach Festival, and Fast>>Forward>>Austin and has been performed by groups such as Fireworks Ensemble, Simple Measures, and Convergence Vocal Ensemble. Andrew is a regional editor for NewMusicBox, the online presence for New Music USA where he writes about new music. His music is published by Editions Musica-Ferrum and he is a board member of the National Association of Composers, USA.

His work in the commercial field includes studio work as a guitarist and vocalist as well as composition and sound design for video games, advertising, and animation for a number of clients including Microsoft, Google, T-Mobile, and Blue Cross/Blue Shield. *Broke Down Outside El Paso* won the 2006 East West

Quantum Leap composition award for best use of their “Colossus” software. His string arrangements were featured in the award-winning Barbara Smith Conrad documentary *When I Rise*.

Andrew holds degrees in Theory/Composition and Classical Guitar Performance and has studied with Russell Pinkston, Donald Grantham, Dan Welcher, and James Guthrie, and participated in master classes with composers Mario Davidovsky, Robert Beaser, Melinda Wagner, Eric Chasalow, Michael Torke, Stephen Hartke and Daron Hagen, as well as guitarists Manuel Barrueco, Eliot Fisk, Tom Wolfe, and Adam Holzman. He teaches Scoring for Film and Media at Northwest Vista College and is completing his doctorate in composition at the University of Texas at Austin where he teaches courses in theory and ear training. He also serves UT as the Graduate Fellow for Texas Performing Arts, a position made possible by a grant from the Andrew W. Mellon Foundation.

Permanent email: andrew@andrewsigler.com

This treatise was typed by the author