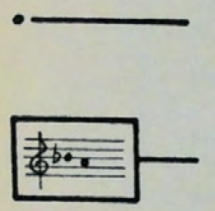
20859610

A SUMMER MADRIGAL

FOR FLUTE, VIOLIN, PIANO, 2 PERCUSSION, AND ROCK SINGER

William Duckworth

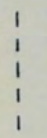
Performance Instructions



Sustain pitch indicated length of time.

Repeat pitches, evenly and in sequence, indicated length of time.

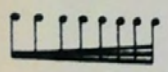
Pitch or pattern continues uninterrupted to next page.



Indicates simultaneties when they might otherwise be unclear.

Pause indicated number of seconds.

Pizzicato on piano strings.



Gradually faster.

Gradually slower.

The rock singer is free to interpret each song in his or her own style. This includes pitch inflections and/or rhythmic freedoms normally associated with each song. The singer should be aware, however, that the other performers take rhythmic cues from the vocal line.

SPECIAL INSTRUCTIONS — PAGES 18 — 25

Tambourine without head, played by flute player.

Maracas, played by violin player.

Claves, played by piano player.

Performer can alter rhythmic pattern at this point. The new pattern continues the indicated length of time.

PERCUSSION INSTRUMENTS

PERCUSSION I

- Vibraphone
- Suspended cymbal
- Triangle
- 3 Woodblocks
- 5 Temple blocks

PERCUSSION II

- Suspended cymbal
- 4 Timbales
- 5 Temple blocks
- Orchestra bells
- Maracas
- Claves

MALLETS

- Soft yarn
- Hard rubber
- Triangle beater

900108 KEB
M-1613.3-D825-58

♩ = MM 72

Rock Singer

p

YES-TER-DAY

ALL MY TROU-BLES SEEMED SO FAR A-WAY,

Flute

p

mp

Violin

p

Piano

p

mf

Percussion I

p

mp

Percussion II

NOW IT LOOKS AS THOUGH THEY'RE HERE TO STAY, OH I BE-LIEVE IN YES-TER-DAY.

Fl.

Vln.

mp

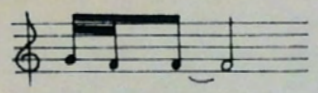
Pno.

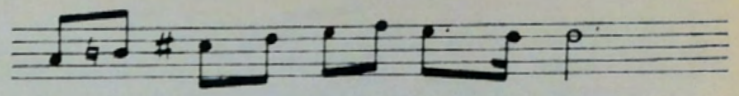
f

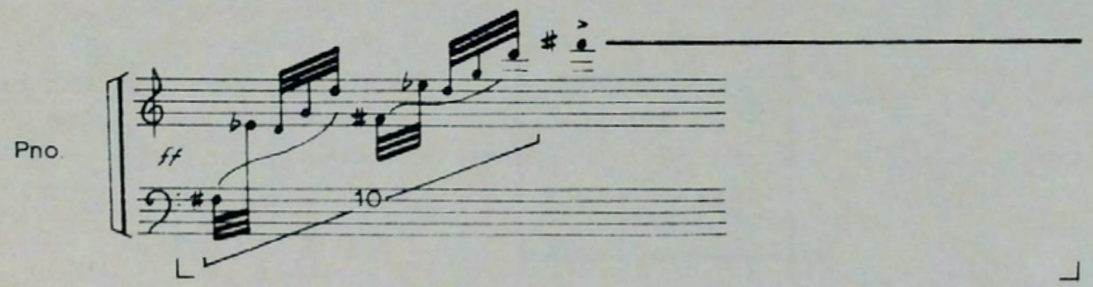
mp

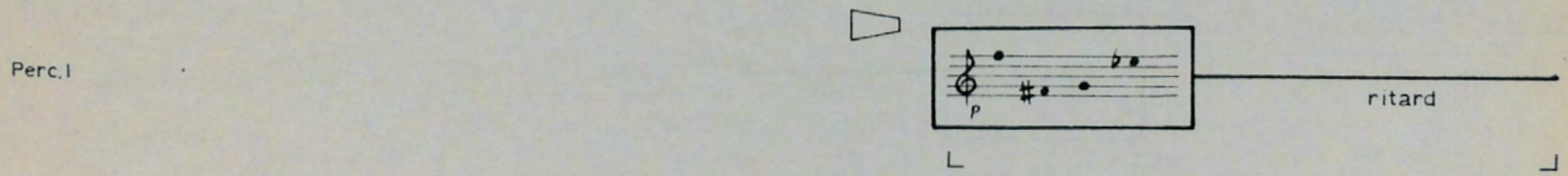
molto ritard

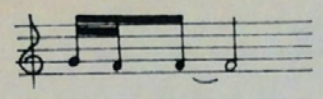
Perc. I

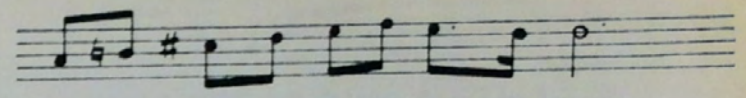

YES-TER-DAY


LOVE WAS SUCH AN EAS-Y GAME TO PLAY


Pno.
ff
10


Perc. I
p
ritard





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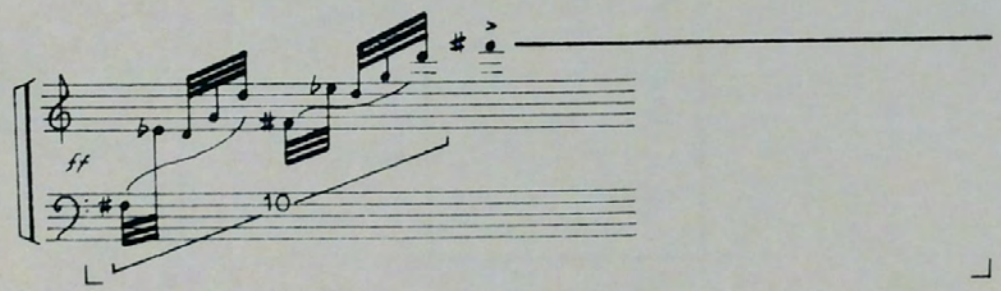
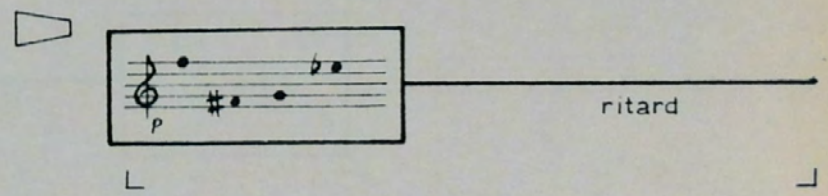
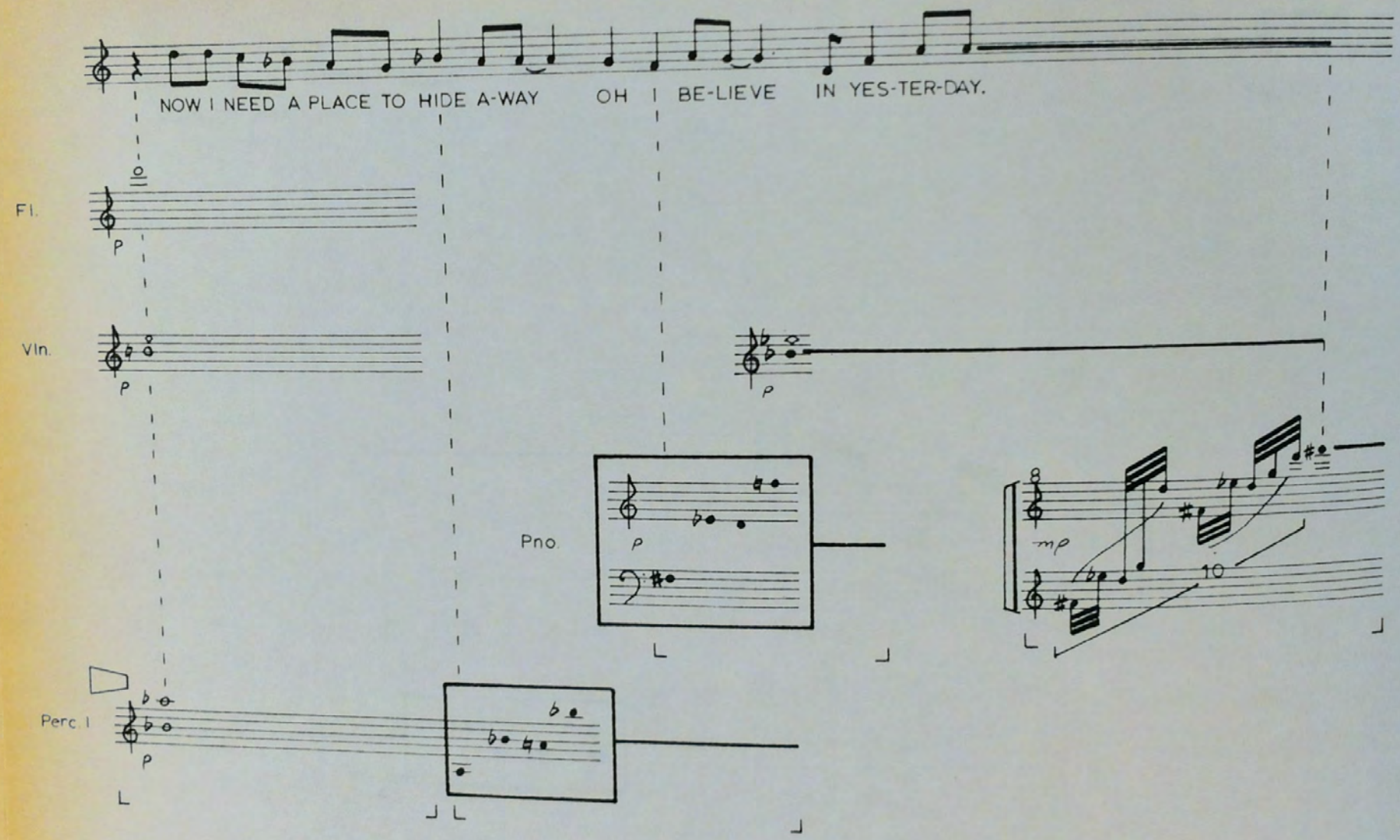


Perc.I




NOW I NEED A PLACE TO HIDE A-WAY
OH I BE-LIEVE IN YES-TER-DAY.
Fl.
Vln.
Pno.
Perc. I
p
mp
8
10

Fl.

ppp

Vln.

ppp

Pno.

15va

pp

Perc. I

ppp

Perc. II

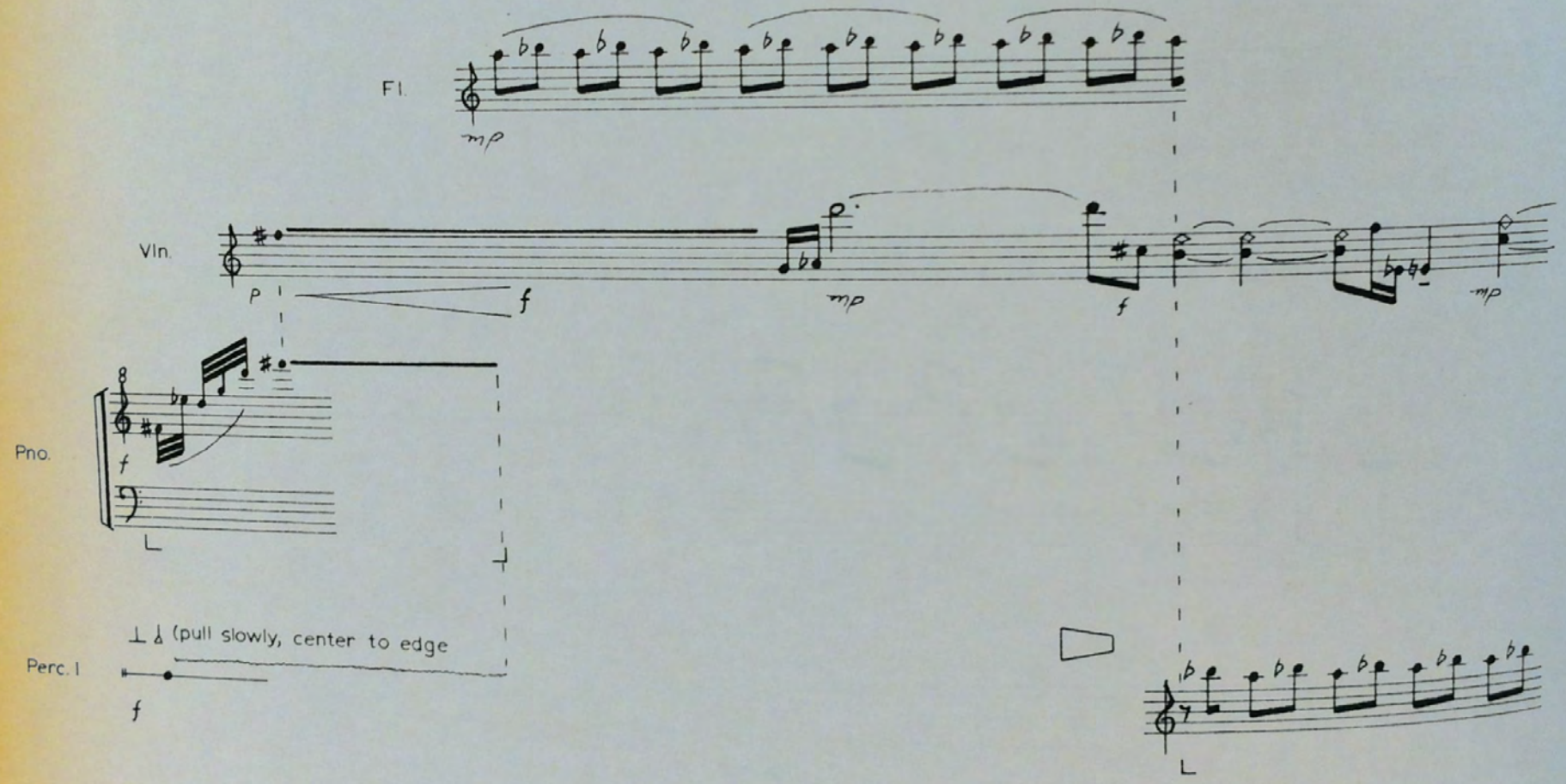
(pull slowly, center to edge)

mp

p

mp

pp


Fl.
mp
Vln.
p
f
mp
f
mp
Pno.
f
Perc. I
(pull slowly, center to edge
f

♩ = MM 92

WHAT A DREAM

Fl.

mf

Vln.

mf

Pno.

mf

mf

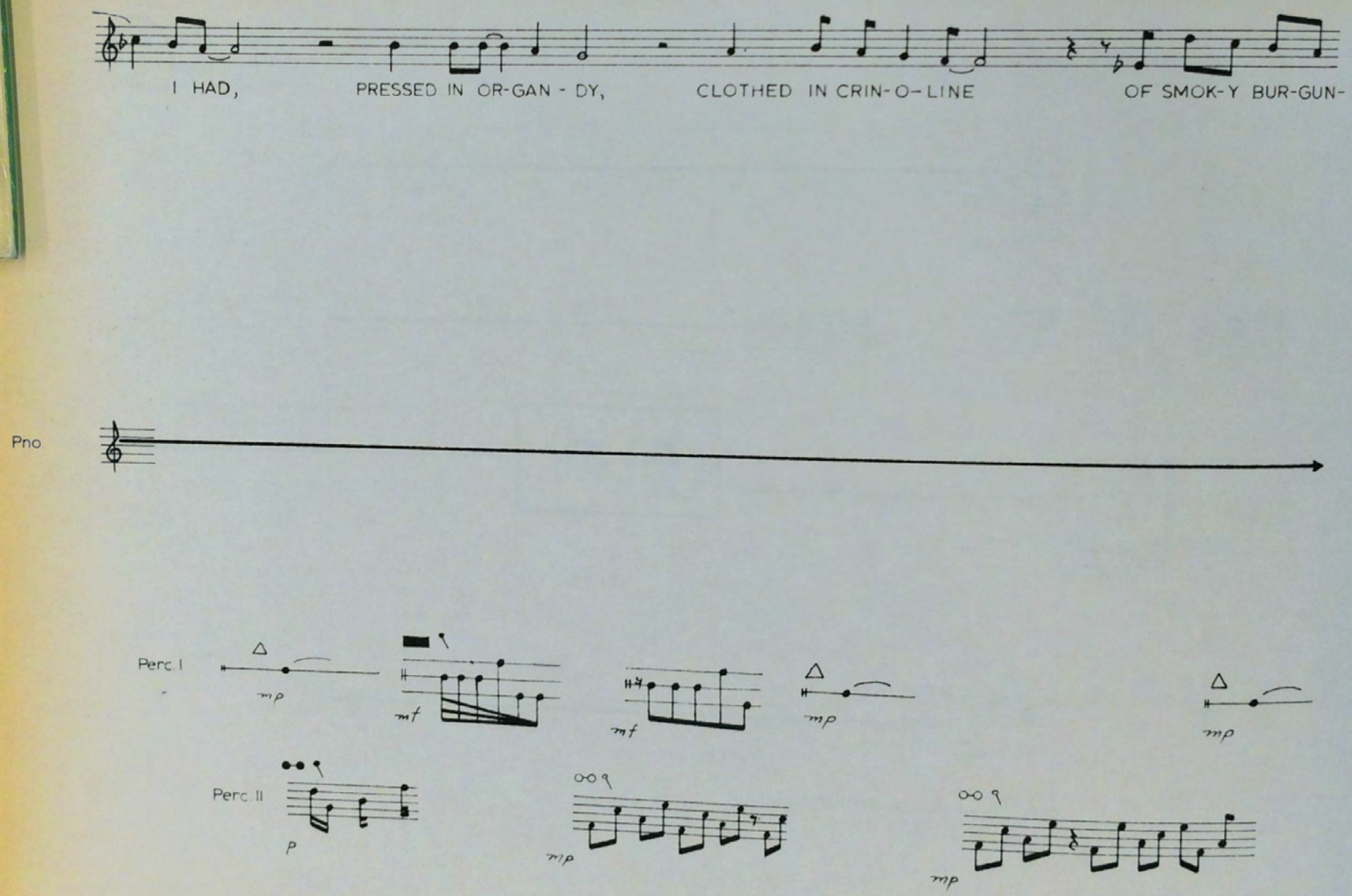
Perc. I

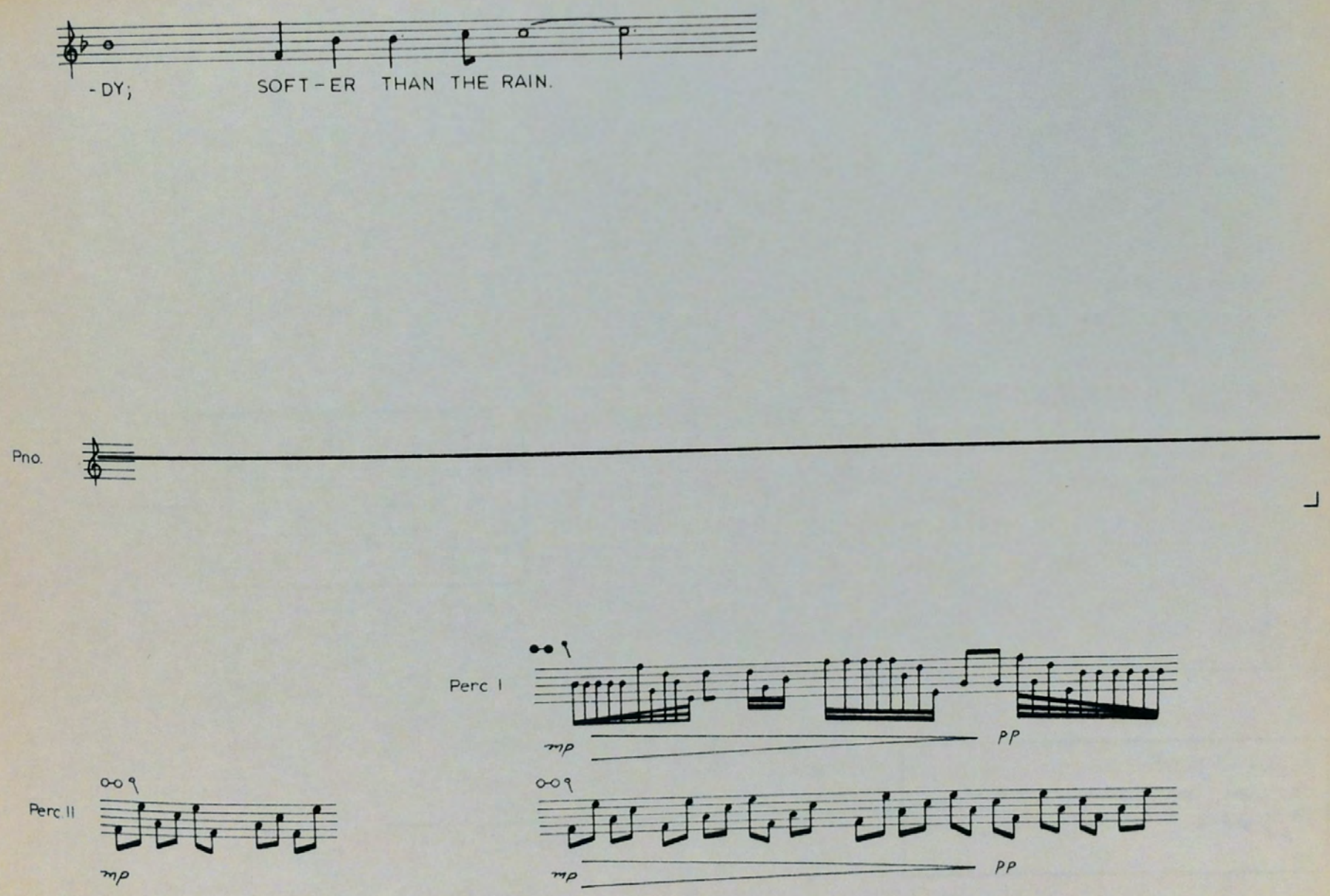
mf

(pull slowly, center to edge)

Perc. II

mf


I HAD,
PRESSED IN OR-GAN - DY,
CLOTHED IN CRIN-O-LINE
OF SMOK-Y BUR-GUN-
Pno
Perc. I
mp
mf
mf
mp
mp
Perc. II
p
mp
mp


-DY;
SOFT-ER THAN THE RAIN.
Pno.
Perc I
mp
pp
Perc II
mp
mp
pp

Pno.

♩ = MM c.120

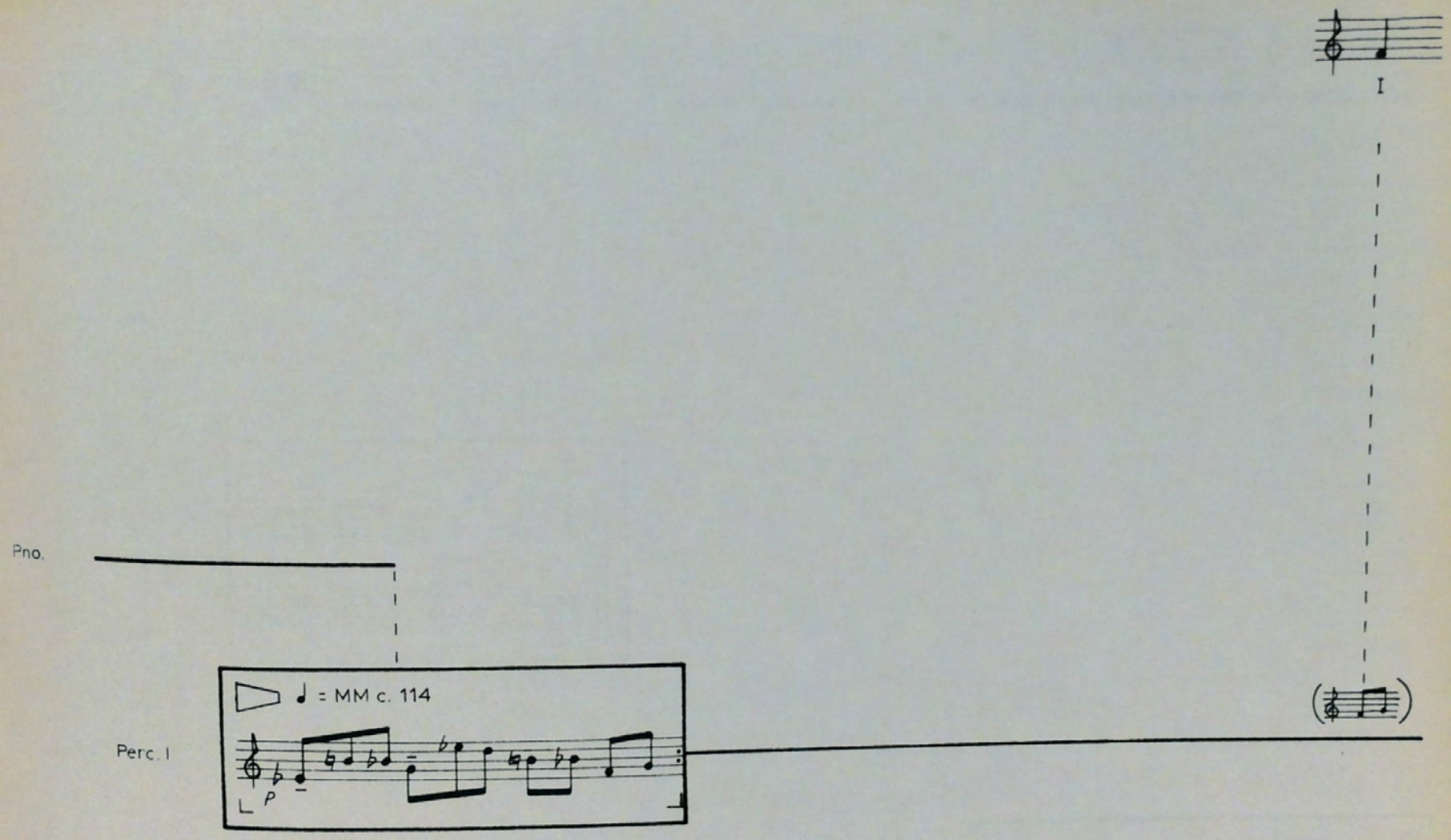
p

Perc. II

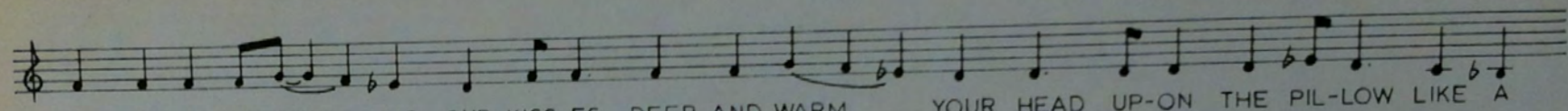
B

♩ = MM c.116

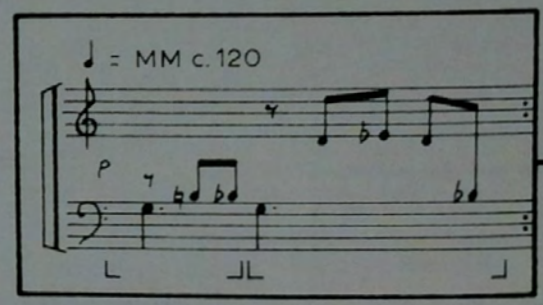
pp


I
Pno.
♩ = MM c. 114
Perc. I
p

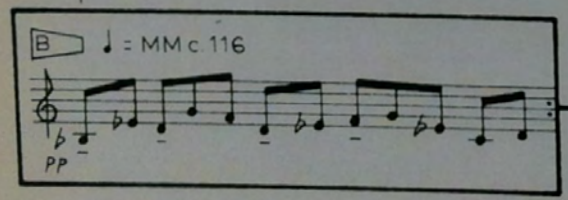
MAINTAIN ♩ AT MM 116. DO NOT CO-ORDINATE WITH OTHER PARTS.



Pno.



Perc. II



SLEEP-Y GOLD-EN STORM, MAN-Y LOVED BE-FORE US, I KNOW THAT WE ARE NOT NEW,

Pno.

Perc. I

♩ = MM c. 114

p

IN CIT-Y AND IN FOR – EST THEY SMILE LIKE ME AND YOU NOW IT'S COME TO DIS-TANC-ES AND

Pno.

♩ = MM c. 120

p

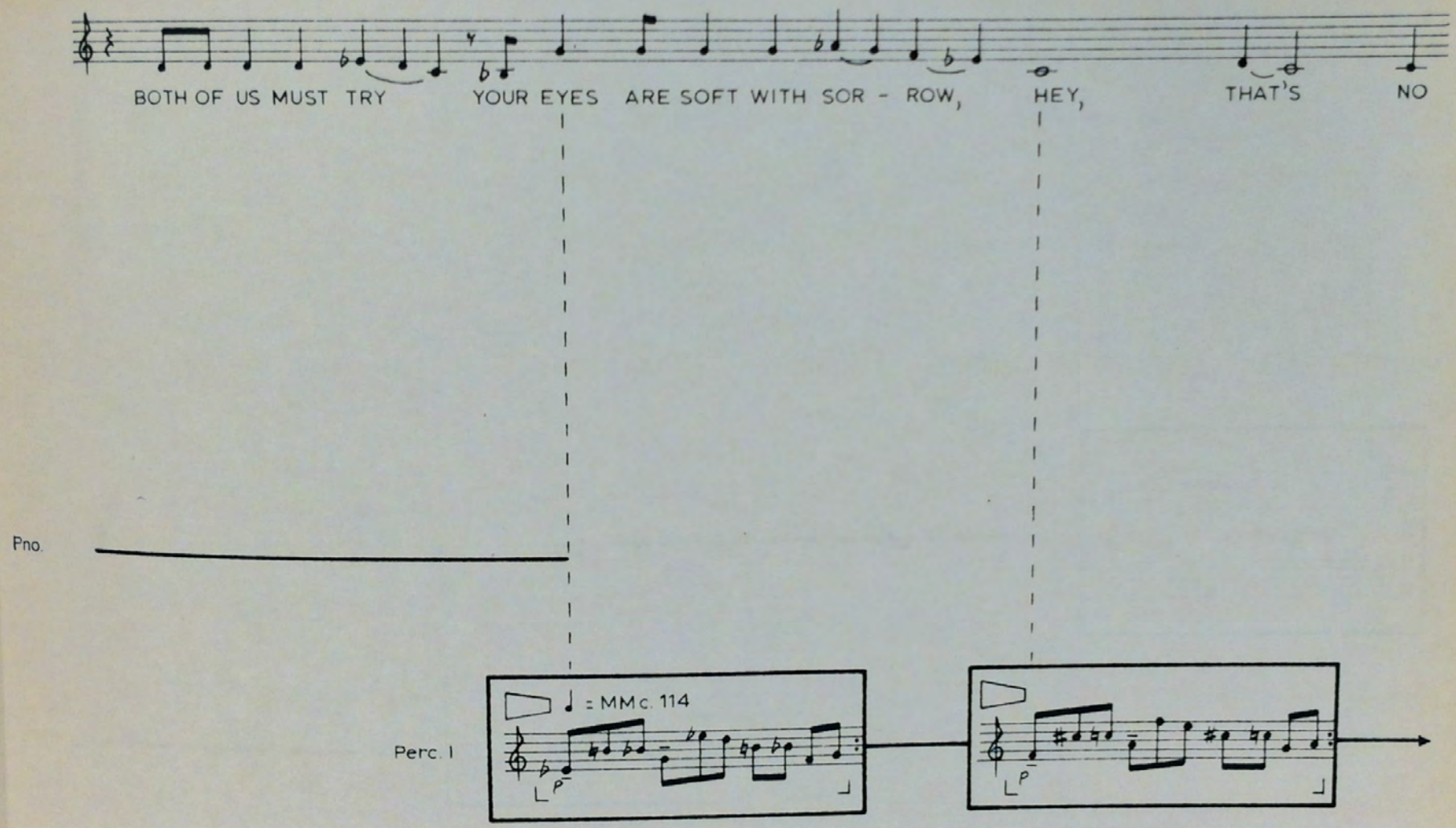
Perc. I

Perc. II

B

♩ = MM c. 116

pp


BOTH OF US MUST TRY
YOUR EYES ARE SOFT WITH SOR - ROW,
HEY,
THAT'S
NO
Pno.
Perc. I
= MM c. 114

WAY TO SAY GOOD - BYE.

3

Pno.

♩ = MM c. 120

p

Perc. I

PL

Perc. II

B

pp

B

pp

3

Pno

gradually slower and dying away

pp

L

Perc I

gradually slower and dying away

Perc II

B

pp

B

ppp

B

pppp

♩ = MM 132

Rhythmic patterns should not coordinate, instead, each pattern should only approximate MM 132.

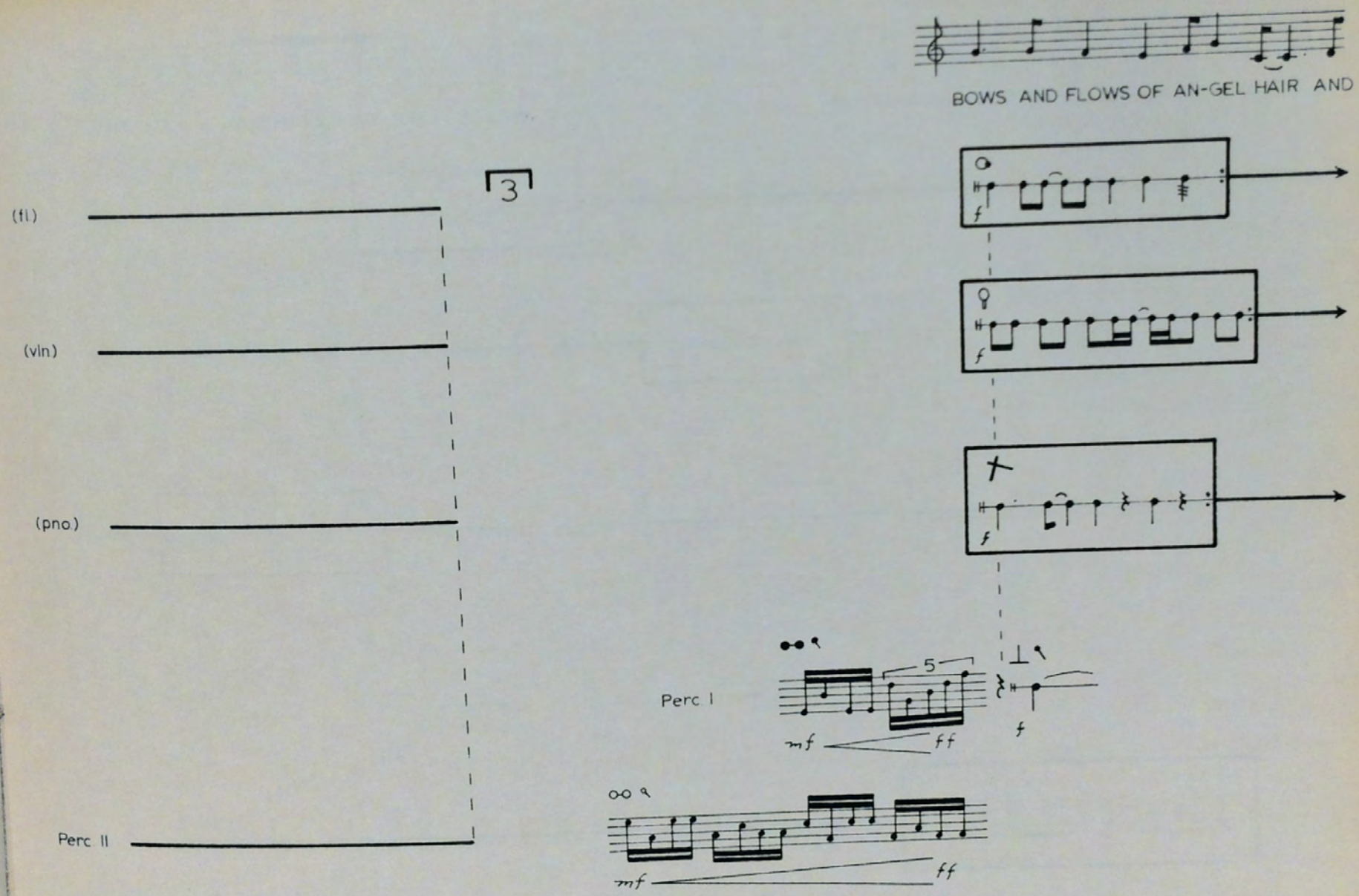
(fl.)

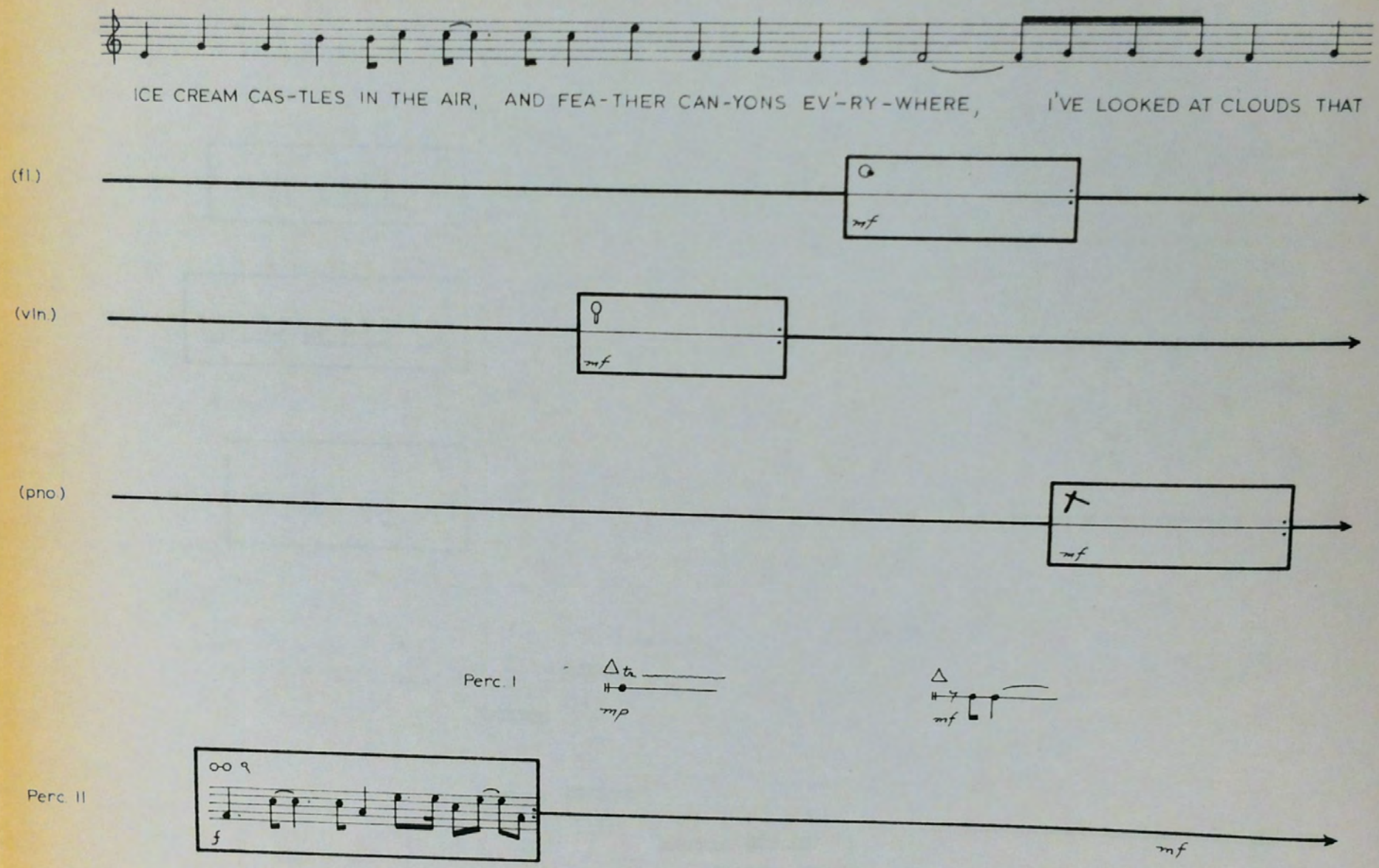
(vln.)

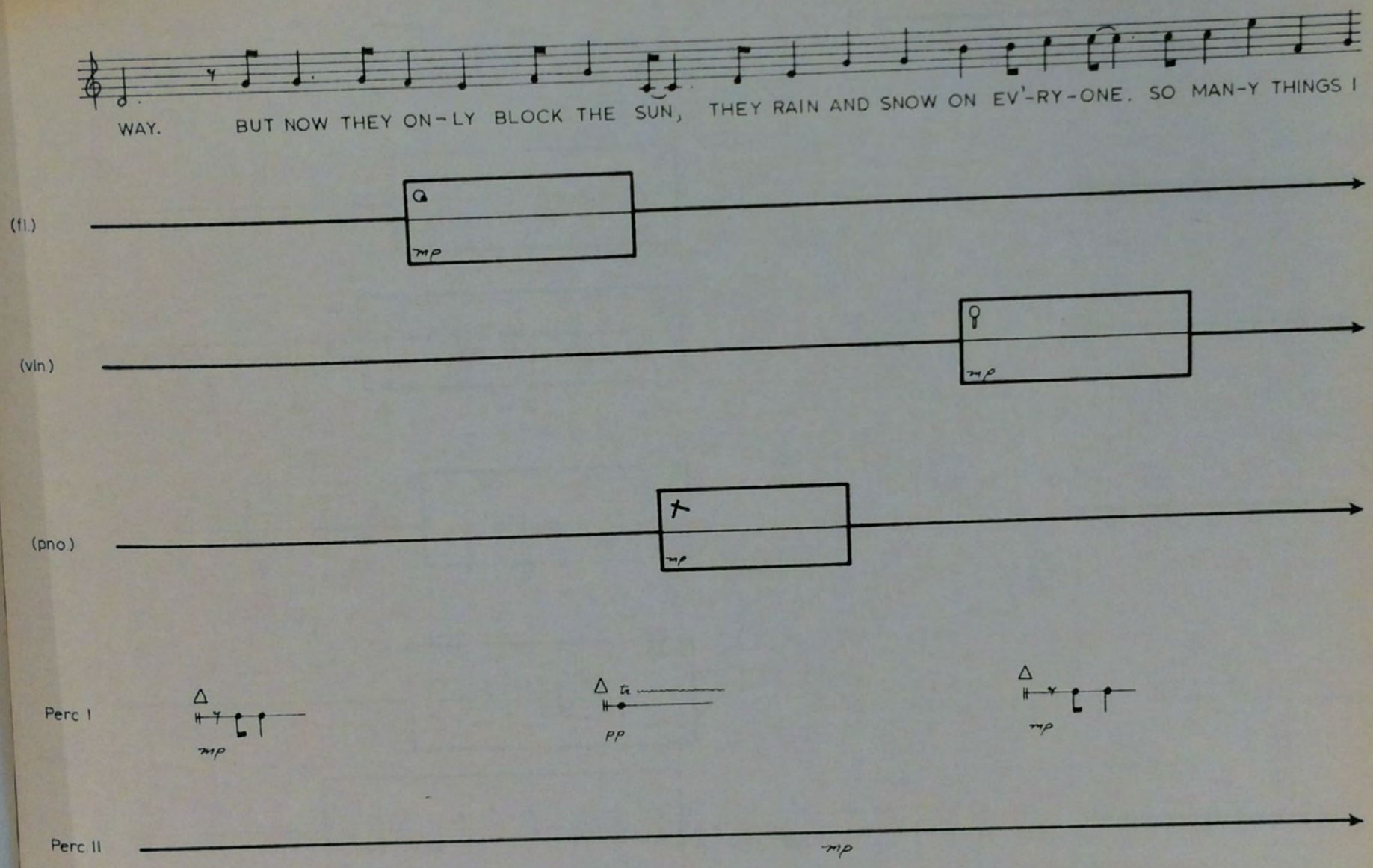
(pno.)

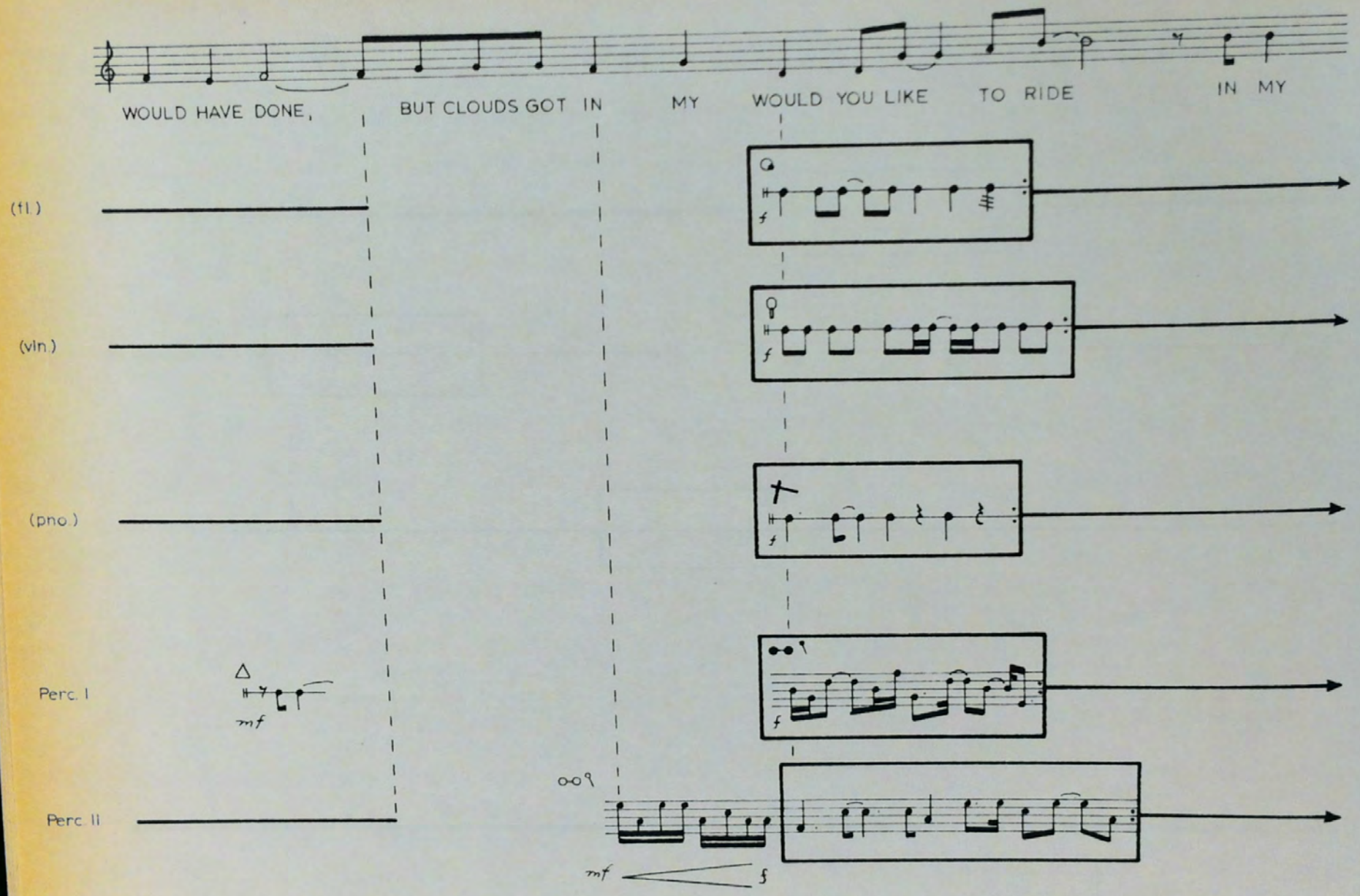
Perc. I

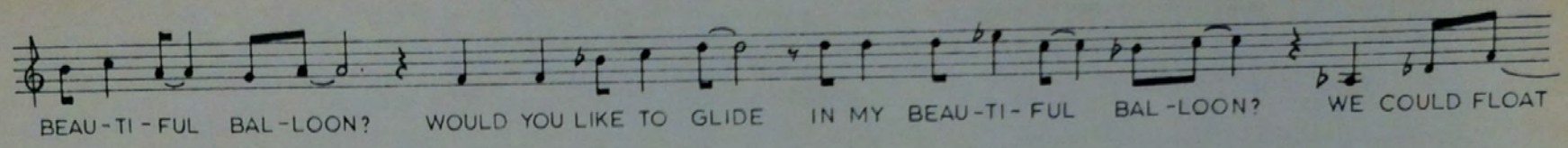
Perc. II


3
(fl)
(vln)
(pno)
Perc II
BOWS AND FLOWS OF AN-GEL HAIR AND
f
f
f
Perc I
5
mf
ff
f
mf
ff


ICE CREAM CAS-TLES IN THE AIR, AND FEA-THER CAN-YONS EV'-RY-WHERE, I'VE LOOKED AT CLOUDS THAT
(fl.)
mf
(vln.)
mf
(pno.)
mf
Perc. I
mp
mf
Perc. II
f
mf


WAY. BUT NOW THEY ON-LY BLOCK THE SUN, THEY RAIN AND SNOW ON EV'-RY-ONE. SO MAN-Y THINGS I
(fl.)
mp
(vln.)
mp
(pno.)
mp
Perc I
mp
pp
mp
Perc II
mp


WOULD HAVE DONE,
BUT CLOUDS GOT IN
MY
WOULD YOU LIKE
TO RIDE
IN MY
(fl.)
(vln.)
(pno.)
Perc. I
Perc. II
mf
mf
f



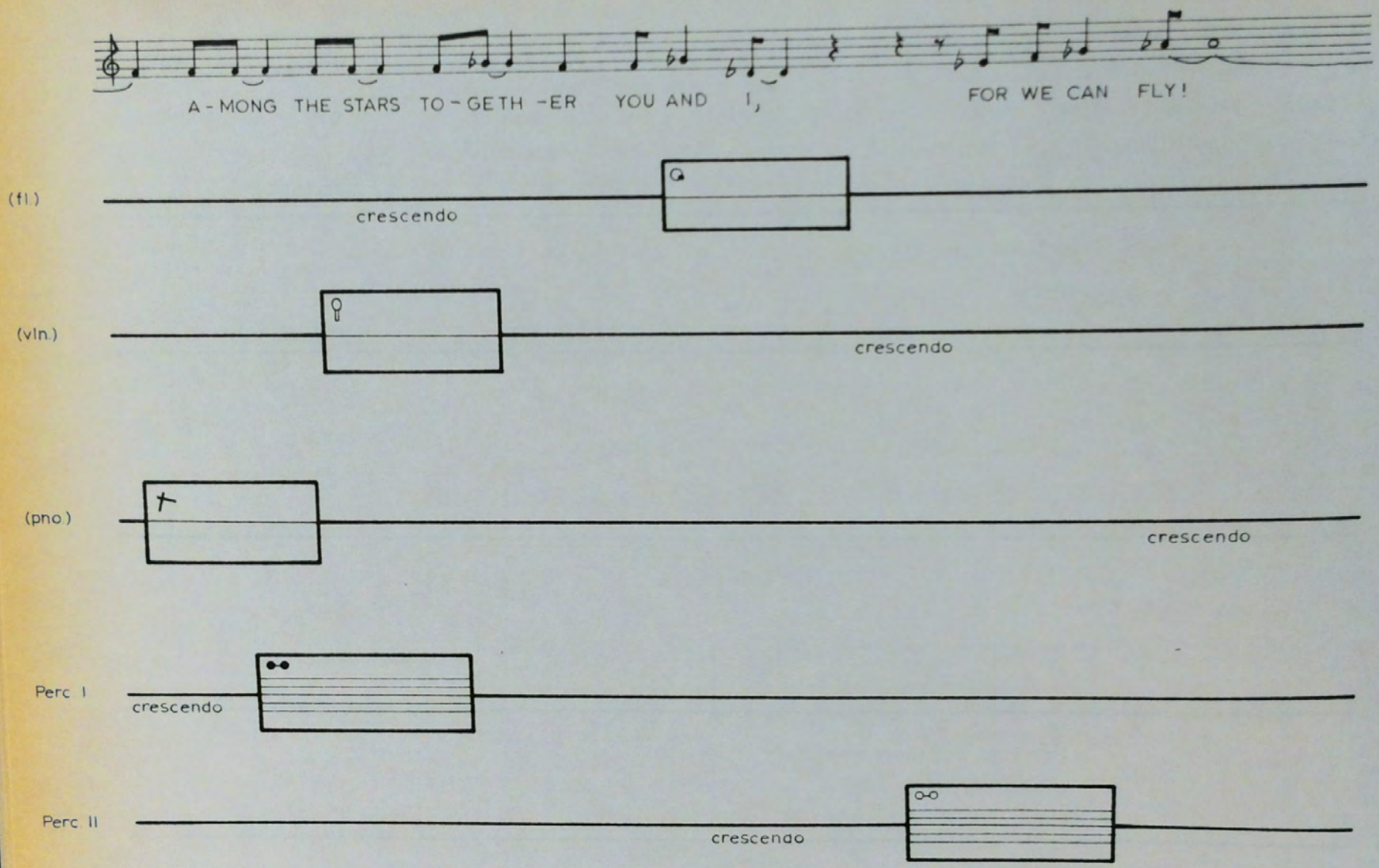
(fl.)

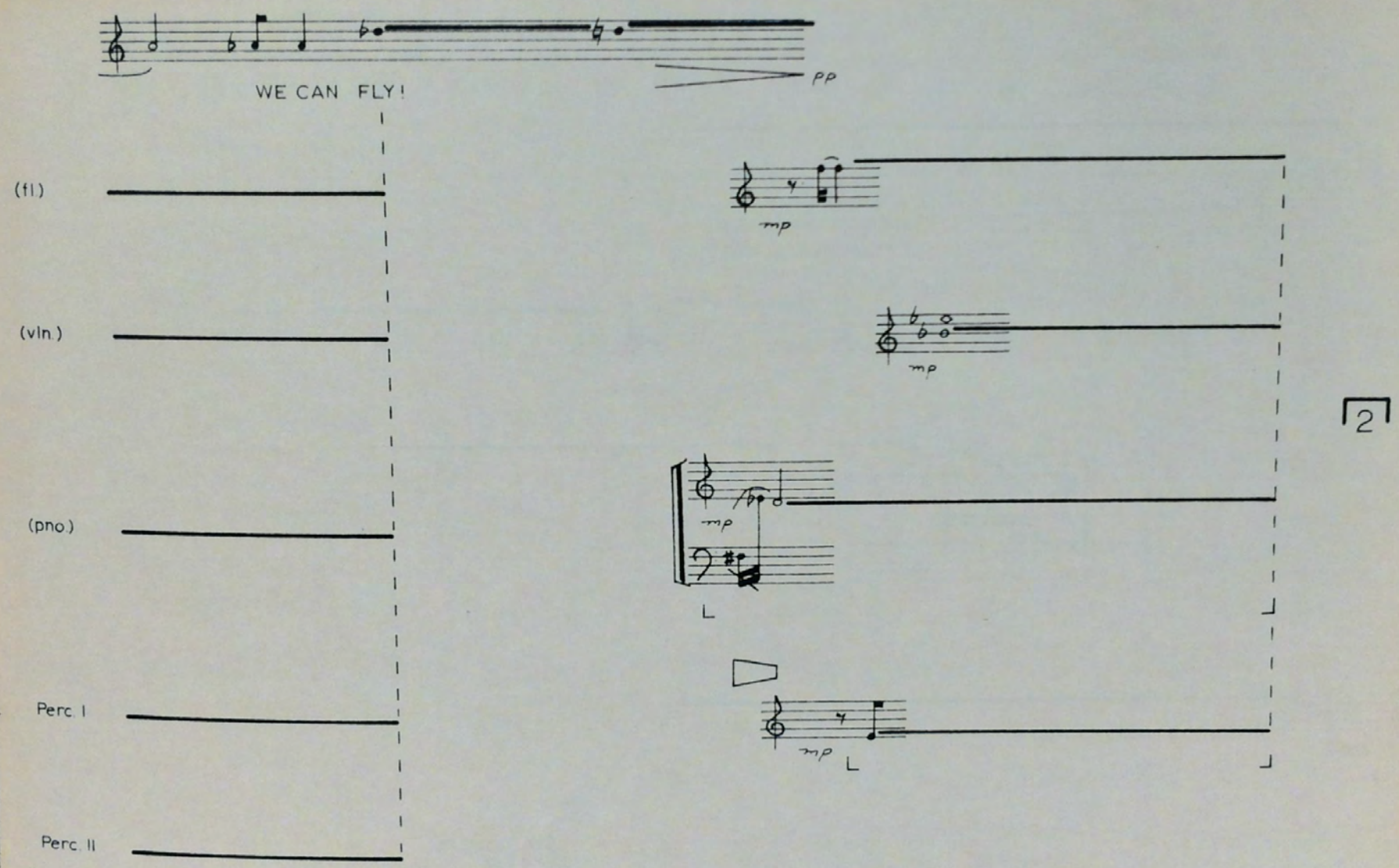
(vln.)

(pno.)

Perc. I

Perc. II


A - MONG THE STARS TO - GETH - ER YOU AND I,
FOR WE CAN FLY!
(fl.)
crescendo
(vln.)
crescendo
(pno.)
crescendo
Perc I
crescendo
Perc II
crescendo


WE CAN FLY!
pp
(fl.)
(vln.)
(pno.)
Perc. I
Perc. II
mp
mp
mp
mp
2

♩ = MM 60

I HEAR THE DRIZ - ZLE

Fl.

f *p*

Vln.

pp

Pno.

ff

Perc. I

f

B

Perc. II

p

OF THE RAIN LIKE A MEM - O - RY IT FALLS SOFT AND WARM CON - TIN - U - ING TAP-PING

Fl.

p

Vln.

mp *f* *p*

Pno.

8va

p

Perc. I

p

(pull, center to edge)

mp

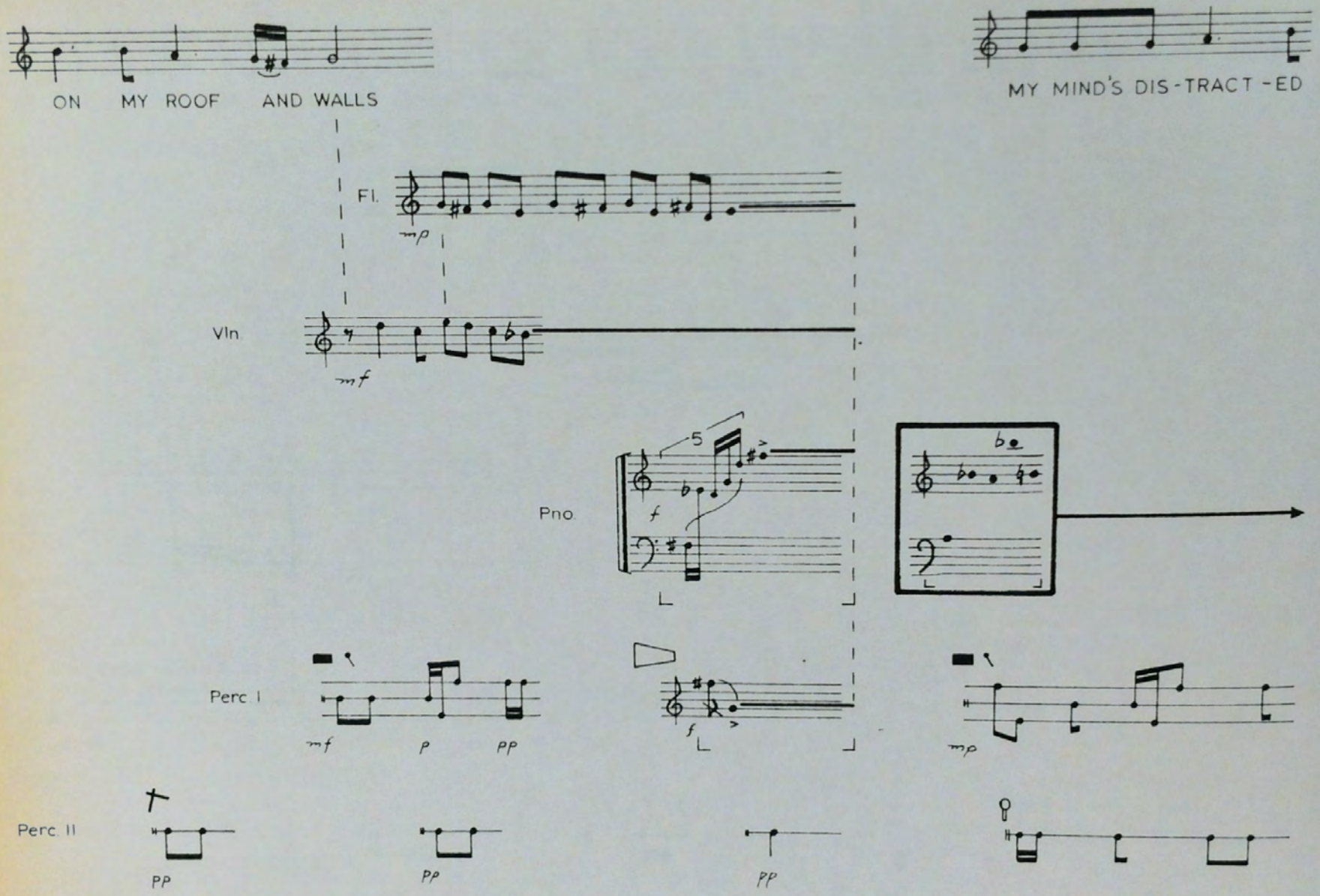
Perc. II

(pull, center to edge)

mp

mf

p


ON MY ROOF AND WALLS
MY MIND'S DIS-TRACT-ED
Fl.
mp
Vln.
mf
Pno.
5
f
Perc. I
mf
p
pp
f
mp
Perc. II
pp
pp
pp

AND DIF-FUSED MY THOUGHTS ARE MAN-Y MILES A-WAY THEY LIE WITH YOU WHEN YOU'RE A-SLEEP

Fl.

pp pppp

Vln.

pp pppp

Pno

ritard

mf

Perc I

(pull, center to edge)

mf p

f mf p f

p

pp

Perc II

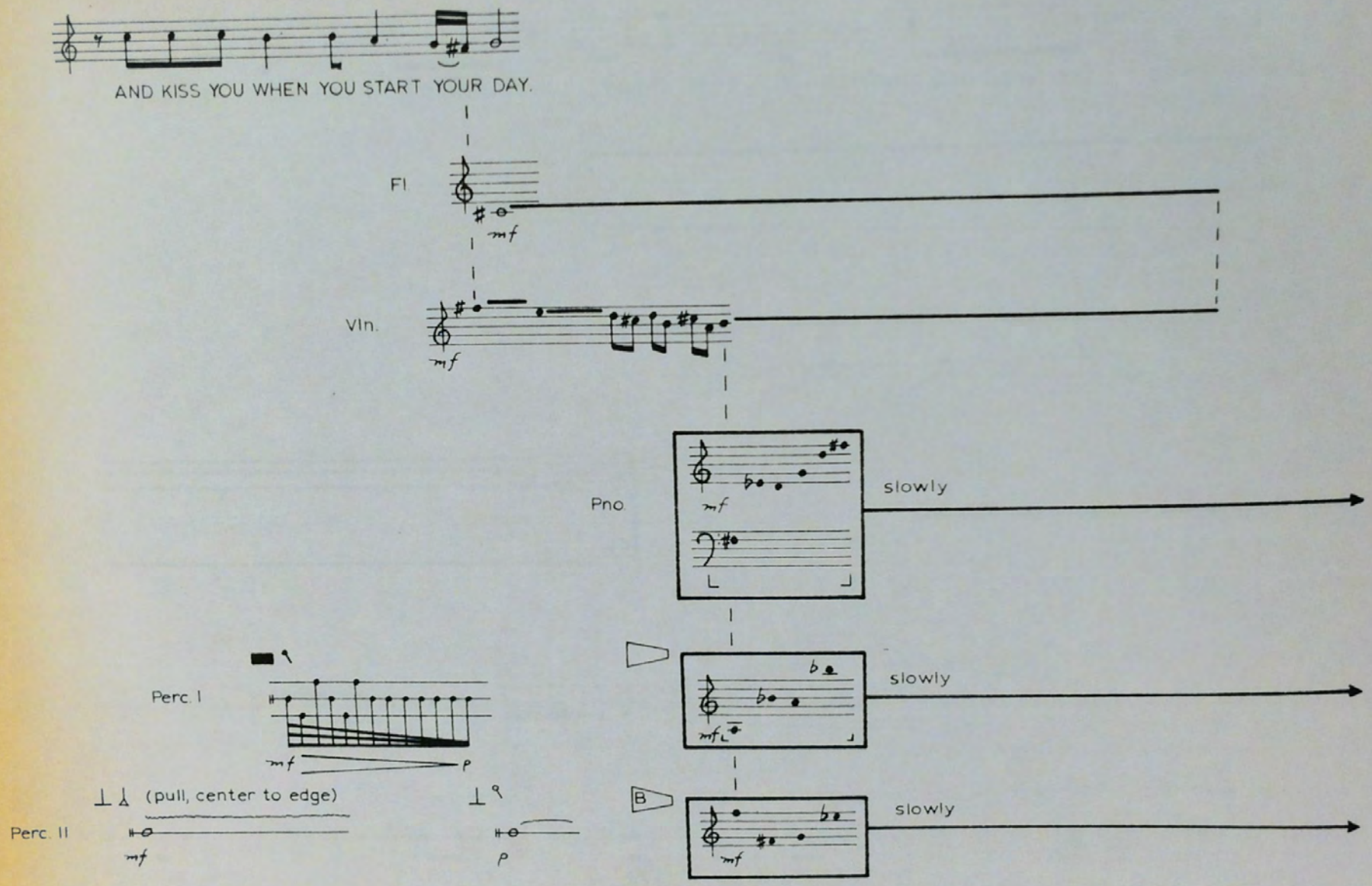
(rotate, ball down)

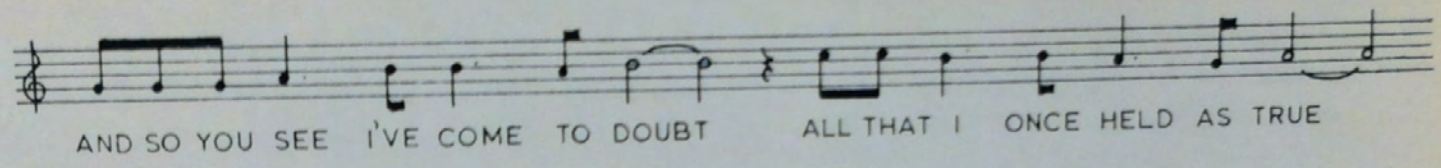
mf ff

f mp pp

pp

pp

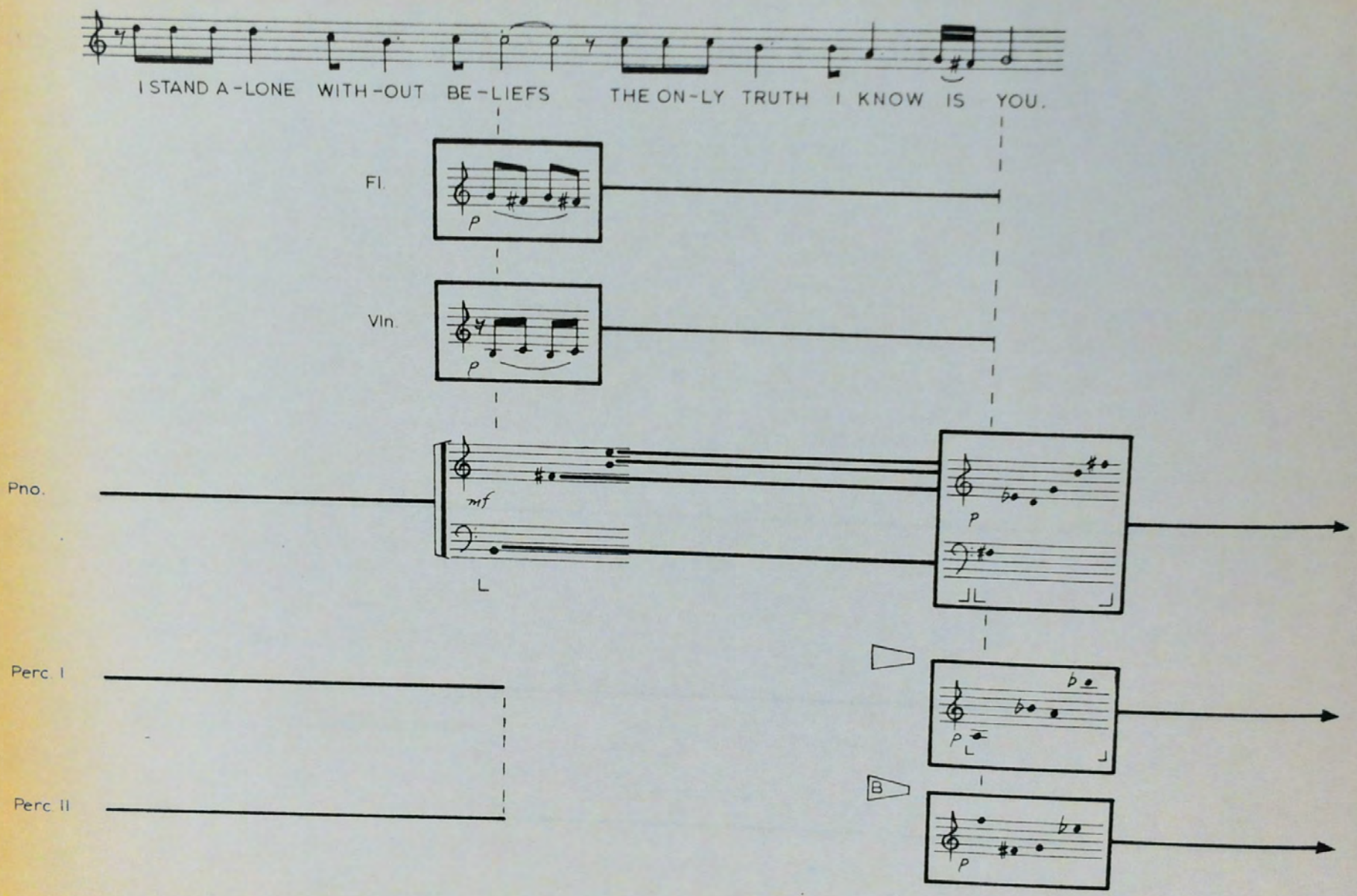

AND KISS YOU WHEN YOU START YOUR DAY.
Fl
mf
Vln.
mf
Pno.
mf
slowly
Perc. I
mf
p
slowly
(pull, center to edge)
Perc. II
mf
p
B
mf
slowly



Pno

Perc I

Perc II


I STAND A-LONE WITH-OUT BE-LIEFS THE ON-LY TRUTH I KNOW IS YOU.
Fl.
Vln.
Pno.
Perc. I
Perc. II
B

♩ = MM 72

HEL-LO DARK-NESS MY OLD

Fl

mf

Vln.

mf

Pno.

pp

ritard

2

mf

Perc. I

pp

ritard

mf

Perc. II

pp

FRIEND, I'VE COME TO TALK WITH YOU A - GAIN.

Fl.

Vln.

Pno.

Perc. I

mp

Perc II

ppp

ppp

ppp

ppp

ppp

Bedwell Community
May 1975 - Jan. 1976