

transposed score  
(cues in parts are untransposed)

dedicated to Samuel Adler

# I. Marche Militaire

(Ah Poverties, Wincings, and Sulky Retreats)

Walt Whitman (1819-1892)

Niccolo D. Athens

**Free recit., barbaro**  $\text{♩} = \text{c.112-116}$

The score is for a full orchestra and a vocal soloist. It begins with a tempo of  $\text{♩} = \text{c.112-116}$  and a style of **Free recit., barbaro**. The instruments listed are Flute I and II, Oboe I and II, Clarinet in B $\flat$  I and II/Bass Clarinet, Bassoon I and II, Horns in F I and II and Horns in F III and IV, Trumpet in C I/E-Picc. Trumpet, Trumpet in C II, Tenor Trombones I and II, Bass Trombone/Tuba, Timpani, Percussion I and II, Harp, Piano/Celesta, and Soprano. The vocal soloist part includes the lyrics: "Ah po - ver - ties, win - cings, and sul - ky re - treats! Ah you foes that in". The score includes various musical notations such as dynamics (*ff*, *f*, *con sord.*), articulation (*div.*, *pizz.*), and performance instructions like *take Picc. Tpt.* and *B. Tbn., con sord.*. The score is divided into two systems, with the vocal soloist part appearing in the second system.

6

Fl. I. *ff*

Fl. II. *ff*

Ob. I. *ff*

Ob. II. *ff*

B♭ Cl. I. *ff*

B♭ Cl. II / Bass Clar. *ff*

Bsn. I.

Bsn. II.

Hn. I and II *sfz* *p* *f*

Hn. III and IV *sfz* *p* *f*

C Tpt. I / E♭ Picc. Tpt. *sfz* *p* *f*

C Tpt. II *sfz* *p* *f*

Tbn. I. and II. *sfz* *p* *f* *senza sord.*

B. Tbn. / Tuba *sfz* *p* *f* *senza sord.*

Timp. *f*

Perc. I. *f* *slapstick* *to xylophone* *xylophone* *f* *(hard mallets)*

Perc. II. *f* *ratchet* *to glockenspiel* *glockenspiel* *mp*

Hp. *ff*

Pno./Cel.

Sopr. *ff*  
con - flict — have — o - ver - come me!

6

Vln. I. *ff* *(pizz.) non. div.* *arco* *f*

Vln. II. *ff* *(pizz.) non. div.* *arco* *f*

Vla. *ff* *(pizz.) non. div.* *arco* *f*

Vc. *ff* *(pizz.) non. div.*

D.B. *ff* *(pizz.)*

7

$\text{♩} = 104$  ... accel. poco a poco

The score includes parts for:  
 Fl. I, II; Ob. I, II; B♭ Cl. I, II; Bass Clar.; Bsn. I, II; Hn. I and II; Hn. III and IV; C Tpt. I; E♭ Picc. Tpt.; C Tpt. II; Tbn. I and II; B. Tbn./Tuba; Timp.; Perc. I; Perc. II; Hp.; Pno./Cel.; Sopr.; Vin. I, II; Vla.; Vcl.; and D.B.  
 The percussion parts are annotated with techniques such as "to sizzle cymbal", "sizzle cymbal", "to temple blocks", "two temple blocks", "p", "pp", "mf", and "[soft mallets]". The string parts include markings like "arco div.", "p", "mf", and "div. in 3".  
 The vocal line (Sopr.) includes the lyrics: "(For what is my life, or an-y man's life, but a con-flict with foes; the old in-cessant".  
 The tempo/mood marking "♩ = 104 ... accel. poco a poco" appears at the top and bottom of the page.

4 **17** Tempo di marcia ♩ = 112

FL. I. *ff*

FL. II. *ff*

Ob. I. *ff*

Ob. II. *ff*

B♭ Cl. I. *ff*

B♭ Cl. II / Bass Clar. *ff* take bass clar. *Bass. Clar.*

Bsn. I. *ff* *p staccatiss.*

Bsn. II. *ff* *p staccatiss.*

Hn. I and II *f*

Hn. III and IV *f*

C Tpt. I / E♭ Picc. Tpt. *f con sord.*

C Tpt. II. *f con sord.*

Tbn. I. and II.

B. Tbn. / Tuba

Timp.

Perc. I. *snare drum pp*

Perc. II.

Hp. *ff* *fff stop sound*

Pno./Cel.

Sopr. *f* war?) (roll call:) *mf* You de - gra - da - tions...

**17** Tempo di marcia ♩ = 112

Vln. I. *f pizz.*

Vln. II. *f pizz.*

Vla. *f pizz.*

Vc. *f pizz.* *non. div. col legno battuto p*

D.B. *p*

22

Fl. I. *p*

Fl. II. *p*

Ob. I. *p*

Ob. II.

B♭ Cl. I. *p*

B♭ Cl. II./ Bass Clar. *p* take B♭ Clar.

Bsn. I. *p*

Bsn. II. *p*

Hn. I and II

Hn. III and IV

C Tpt. I./ E♭ Picc. Tpt.

C Tpt. II.

Tbn. I. and II.

B. Tbn./ Tuba

22

Timp.

22

Perc. I. *pp* (snare drum) *ppp*

Perc. II.

22

Hp.

22

Pno./Cel.

22

Sopr. you tus-sle with pas-sions and ap-pe-tites; You smarts from dis-sat-is-fied friend-ships

22

Vin. I.

Vin. II.

Vla.

Vc. *p* (col leg. bat.)

D.B. *p* (col leg. bat.)