

ADMIRABLE ECCENTRICS

in affectionate memory, ES & RS

concert score

CAROL BARNETT

I. Epitaph (Ben Franklin)

$\text{♩} = 63$

SOPRANO *declamatory*
The Bod-y, the Bod-y of

CLARINET *without mouthpiece, blow air through instrument, bell up*
mf

I *low sus. cym. (hd. mal.)* *discs* *med/low sus. cym.*
The Bod-y

PERCUSSION *med. tam-tam (hd. mal.)* *tempo blks.* *med/low tams* *vibra-slap*
The Bod-y

PIANO *hit bw strings of pno. with palm or gang mkt.*
The Bod-y

Red. →

S Benjamin Franklin, Print-er, (Like the cover of an old book, its con-tents torn

B♭ CL. *key clicks*

I *hi/med/low wdblks.* *p*

PERC. *med tam (timp mal.)*

II *bamboo wind chimes* *pp*

PNO. *pp*

7
S out, and stripped of its lettering and gilding) lies here food for

BBCL.

I sus. cym. (lt. metal btx.)
mf

PERC. II (lt. metal btx.)
mf low tam

PNO. guiro
f
Ped.

10
S worms. Yet, — yet — the

BBCL.

I mf
pp

PERC. II temple bks.
mf
vibraslap
sm. maraca
mp
n. < pp

PNO. ff
p

14

S work — it — self shall not be lost,

BB CL.

I mba. *p*

PERL. II

PNO.

20

S for it will — (as he believes) — ap — pear, — ap — pear — once

BB CL. *p* *cresc. poco a poco*

I *sus. cym. (brshs)* *mp* *cresc. poco a poco*

PERL. II *low sus cym. (mal.)* *pp*

PNO.

25

S more in a new_ and more beautiful ed-i-tion, cor-rect-ed and a.

BB CL. *tr*

I *mba.*

PERC. I *P cresc. poco a poco*

II *cresc. poco* *med. tam-tam (mal.)*

PNO. *P cresc. poco a poco*

(♩=♩)

29

S mend-ed- by the Au - thor.

BB CL. *mf* *P* *f*

I *hi s.c.* *med. s.c.* *lo s.c.*

PERC. I *low t-tam* *mf*

II *mf*

PNO. *mf*

ped.

♩ = c. 76

32

S

B♭ CL.

I

PERC. II

PNO.

med. s.c. scrape discs (light metal btrs)

bell tree mf

glock. (soft plastic mal) pp

mp

pp hit lowest strings with palms or soft wide mallets

Ped.

36

S

B♭ CL.

I

PERC. II

PNO.

pp (hum)

7 counts

mba.

pp

6 counts

42

S

ah

pp

B♭ Cl.

I

Perc.

II

P

PNO.

poco meno mosso

48

S

ooh

pp

B♭ Cl.

I

lo ac. (brshs)

Perc.

II

steel drum

pp

PNO.

53

S

B♭ CL.

med. s.c. (brshs.)

hi s.c. (brshs.)

PERC.

I

II

glock.

bell tree

PNO.

blow air through instr. (one breath)

until cym. & mt. die away

II. Advice (Bill Holm)

d. = 52

S

mp

Some-one dancing in-side us —

PNO.

mp

d.:d

8

d=c.108

9

S
has learned on-ly a few steps: — the

Bb CL.
Do your work. Do your work. Do your work.

I
hi-hat
Do your work.

PERC.
II
b. dr.
Do your work.

PNO.

14

S
"Do-Your-Work" in four-four time, — and the

Bb CL.
Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work.

I
Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work.

PERC.
II
Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. Do your work.

PNO.
Do your work. Do your work. Do your work. Do your work. Do your work.

18

S "What-Do-You-Ex-pect," "What-Do-You-Ex-pect,"

tutti chant Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. What do you ex-pect?

Bb Cl.

I *mp* *mf*

PERC. II *mp* *mf*

PNO.

* evolve: energetic to rebellious to resigned at m. 38

23

S waltz. —

tutti chant * Do your work. Do your work. Do your work. Do your work. What do you ex-pect?

Bb Cl. ...your work.

I

PERC. II

PNO. *p*

27

S

tutti
chant

Do your work. Do your work. Do your work. Do your work. Do your work. Do your work. What do you expect?

B♭ Cl.

I

PERC.
II

PNO.

31

S

tutti
chant

Do your work. Do your work. Do your work. What do you expect? Do your work. Do your work. Do your work. What do

B♭ Cl.

I

PERC.
II

PNO.

35 *f* *dim. poco a poco* *P*

S Do your work. Do your work. Do your work. Do your work. Do your work. Do your work.

tutti *dim. poco a poco* *P*
chant you expect? Do your work. Do your work. Do your work. Do your work. Do your work. Do your work.

B♭ Cl. *dim. poco a poco* *P*

I *dim. poco a poco* *P*

PERC. *dim. poco a poco* *P*

II *dim. poco a poco* *P*

PNO. *dim. poco a poco* *P*

39 *tempo I* (d. = 2.54) *poco accel.*

S He has-n't no-ticed yet — the wo-man stand-ing a —

Bb Cl.

I

PERC. *low sus. cym. (soft mal.)* *pp*

II

PNO.

cresc. poco a poco

40

S
way from the lamp, the one with black eyes

Bb CL.
tr 3 3 3 3

I
cast. p

PERC.
II
pp

PNO.
mp

mp cresc. poco a poco

cresc. poco a poco

50

S
— who knows the rum — ba — and strange steps in jump-y

Bb CL.

I

PERC.
II

PNO.

prepare piano:
chain across strings

55

S
rhythms from the mountains of Bul-gar

bb cl.

I

PERC.
II temple blocks
mf

PNO.

sva.

mf

58

S
i-a. ah- ah-

bb cl.

I

PERC.
II

PNO.
mf dim.

poco rit.

mf

62

S *p*
If they dance _____ to-gether, _____

B♭ CL. *pp*

I

PERC. II

PNO. *pp*

68

S *poco rall.*
some - (ah) _____ (ah) - thing un-ex-pect _____ ed will

B♭ CL.

I

PERC. II

PNO.

$\text{♩} = c. 120$ (♩ constant)

73 *mf* *tamb.*
 S happen. *P*

B♭ CL. *mp*

I *dombek*

PERC. *s. dr./ten. dr.*
 II *P*

PNO. *P*

78 *P*
 S ah

B♭ CL. *3*

I *possible variants* (*ad lib*)

PERC. II

PNO.

93

S

ah ah ah

B♭ CL.

I (ad lib.)

PERC.

II

PNO.

98

S

ah

ah

B♭ CL.

I (ad lib.)

PERC.

II

PNO.

93

improv. with tambourine

improv. in 3/8 in Bulgarian-dance-style

on

B♭ CL.

1st x clar.
 2nd x pno.
 optional: perc. ?
 vocal ?

each ending with "chorus," 1st x solo, 2nd x tutti

I

PERC.

II

possible accompaniment patterns:

PNO.

CHORUS

- to go back to solos, play 1st & 2nd endings
 - to go on, play 4 xs with 1st ending, then go to CODA

94

B♭ CL.

I

PERC.

II

PNO.

98 12. D.S. CODA

S

B♭ CL.

I

PERC. II

PNO.

(ad lib.)

8va

102 short ♩ = c. 108

S

B♭ CL.

I

PERC. II

PNO.

If they don't the next world will be a lot like this one.

un-prepare the piano

hi wdblk. hi-hat

b. dr. mp

III. Music Is (Eric Stokes)

d = c. 92

S

BB CL.

I

PERC. II

PNO.

mf

hi wdbk.

mp

mf

5

S

BB CL.

I

PERC. II

PNO.

Ah, mu-sic -

mp

mba.

mp

toms

mp

9

S. *mp* is for the peo-ple. For all of us:

BB CL.

I

PERC. II *mp*

PNO.

13

S. *P*

tutti chant

BB CL.

I

PERC. II *s.dr. (light drs.)*

PNO.

Music is for the peo-ple. For all of us.

16

S *mp*
the dumb, the deaf,

tutti chant
Music is for the people. For all of us. Music is for the people. For all of us.

B♭ Cl. *mp*

I

PERC.
II

PNO.

19

S
the dogs and jays,

tutti chant
Dogs and jays. Dogs and jays.

B♭ Cl.

I

PERC.
II *mp*
steel drum

PNO.

23

S *mf* hand-clappers, dancing moon

tutti chant Dogs and jays. Dogs and jays.

Bb Cl. *mf* *tr.* *mf* *(br)*

I *wdbks.* *mf*

PERC. II

PNO. *mp* *mf*

27

S *P* watch-ers,

Bb Cl. *pp* *small maraca* *cast.* *pp*

I *pp* *5* *5* *5*

PERC. II *P*

PNO. *mp* *5* *5*

31 *mp*

S. brain y puzzlers,

B♭ CL. *mp*

I. mba. *mp* 5

PERC. II steel drum rim. *p* 3

PNO. *p*

35 *mf* *mp*

S. ab — stract — ed whist — lers,

B♭ CL. *p*

I. *pp*

PERC. II

PNO. *mp*

40

S. *mf*
fin-ger-snap-ping time keep-ers,

B♭ Cl. *pp*

I *wdbks.*
pp

PERC. II

PNO. *mf*

44

S. *cra*

B♭ Cl.

I *low sus. cym. (mal.)*

PERC. II *steel drum*
mp

PNO.

48

S *gliss. b \flat .* *3y,* *weak,* *hurt,* *p*

B \flat CL. *3* *3* *3* *p*

I

PERC. *b \flat* *p*

II

PNO. *p* *#* *#* *b* *b*

52

S

tutti chant *p* *weed keep-ers, the strays,* *weed keep-ers, the strays,*

B \flat CL. *p* *5*

I *(\uparrow) wdbiks.* *pp* *5* *(\uparrow)*

PERC. *(\uparrow)* *(\uparrow)* *(\uparrow)*

II

PNO. *#* *#* *b* *b* *#* *#* *b* *b* *#* *#* *b* *b*

56

S

tutti chant

weed keep-ers, the strays.

B♭ CL.

pp

mba.

I

PERC.

II

PNO.

p

3

60

S

The land

B♭ CL.

I

PERC.

II

PNO.

low tam-tam

p

3

8vb

Soprano (S) part with lyrics: of mu sic is

64

B♭ CL. part with dynamic *p*

I part with dynamic *p*

PERC. part with dynamics *med. tam* and *low sus. cym.*

II part

PNO. part

Soprano (S) part with lyrics: ev-ry-one's na tion- her tune,

70

B♭ CL. part with dynamic *mf* and a triplet of eighth notes

I part

PERC. part

II part

PNO. part with dynamic *mf*

75

S

B^bCl.

I
med. sus. cym.
P

PERC.
II
steel drums
mp

PNO.

79

S
his beat,

B^bCl.

I
wdbkls.
mf

PERC.
II
toms
mp

PNO.

light rhythmic improv.
on wdbkls.

85

S

BB CL.

I

PERL.

II

PNO.

mf

mp

light rhythmic improv. on toms

87

S

BB CL.

I

PERL.

II

PNO.

improv.

tamb. (optional audience participation)

91

S

your drum-

B♭ CL.

I

PERC. II

PNO.

95

10 bars improv.

105

S

tutti chant

Mu-sic is for the peo-ple. For all of us.

B♭ CL.

10 bars improv.

I

10 bars improv.

PERC. II

10 bars improv.

PNO.

10 bars improv.

109

S || continuo tamb. 26 m.

tutti chant || repeat phrase 13 more times, joyously louder & louder

B♭ Cl. || improv. w. hand perc., 26 m.

I || improv., 26 m.

PERC. II || improv. 26 m.

PNO. || improv. w. hand perc., 26 m.

135

S || *mf* $\frac{1}{2}$ - - - ||

tutti chant || *mf* $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ - ||
one song, one vote.

B♭ Cl. || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ - ||

I || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ - ||

PERC. II || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ - ||

PNO. || $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ - ||