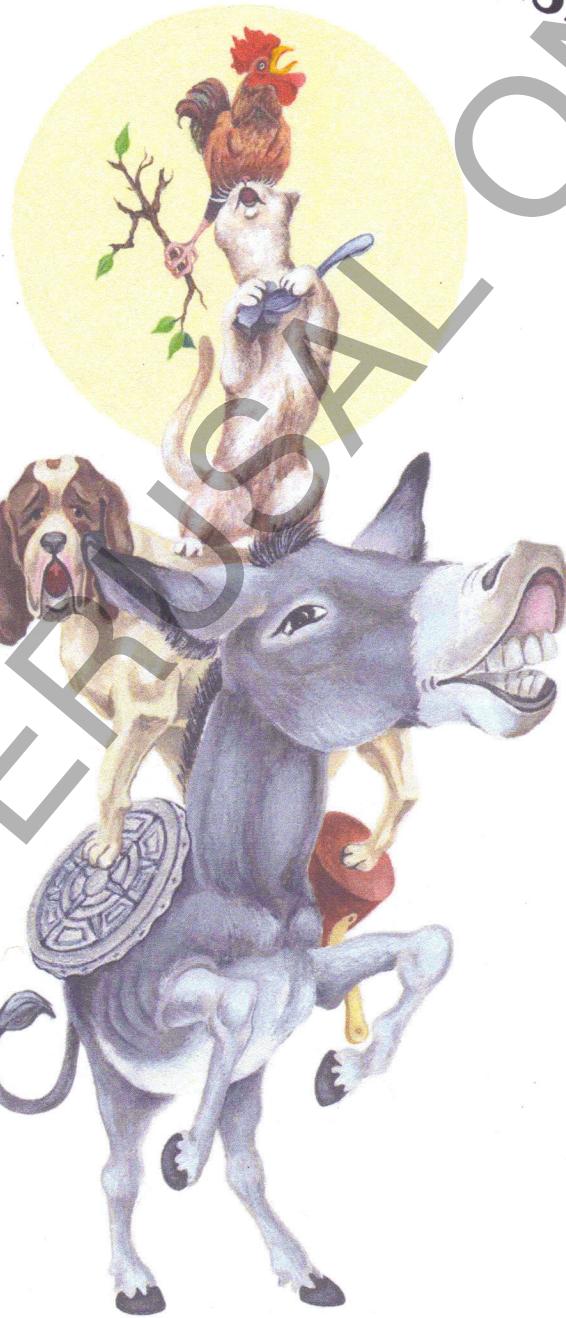


**Edie Hill**

# The Bremen Town Musicians

*retold as*

**The Jammin' Town Musicians**



**FOR PENTAL ONLY**

for nine instruments and narrator

Music and adaptation by Edie Hill



# Instrumentation

Transposed score

Flute (doubling piccolo)\*

Bb Clarinet

Bassoon (doubling contrabassoon)\*

French horn

Tenor trombone

Narrator

Percussion:

tom toms, temple blocks,bass drum,  
sizzle cymbal, hi-hat cymbal, glockenspiel,  
crotales,sandpaper blocks,vibraphone,  
motor horn, chimes, metal wind chimes,  
claves,found percussion (box of spoons,  
pots,pans,etc.) hubcaps, sticks and stones.

Violin

Cello\*

Bass\*

\*instruments double on found percussion

## **Introduction**

Based on the famous Brothers Grimm tale, “The Bremen Town Musicians,” I’ve adapted the story with the help of translations from the original German by Andrea Leap. I was inspired by this wonderful tale and infused it with my own love of American music and a special place in my heart for old animals.

Many special thanks to friends and family for their ears, critiques, ideas, patience and inspiration:

Alice, J. Donald and Don Jr. Hill  
Andrea Leap  
David Mueller  
Elizabeth Alexander  
Elizabeth Seewald Hill  
J. David Moore  
Jack and Linda Hoeschler  
Joanna Cortright  
Jon Wolf  
Little Hunter  
Louie and Gobi  
Paul Gerike  
Noah Keesecker  
Zachary Crockett

## Cast of Characters

### **Donkey: French Horn**

Old Donkey is a feisty fellow with a mind of his own. He knows he is musically inclined and proud of his voice. He is, in effect, the leader and mastermind behind this whole pilgrimage to Jammin' Town.

### **Dog: Tenor Trombone**

Old Dog is a snuffly big dog with a one track mind – he is mesmerized by the thought of “bones and meat.” Much like my old dog, Louie, he barks persistently, is quite vocal and loves music.

### **Cat: Violin**

Old Cat is a lovely, sweet character with a voice like an angel. She adds a sublime quality to the band and has a lovely way with words.

### **Rooster: Clarinet**

Old Rooster, also with a mind of his own, took to the road after learning he would soon be cooked up in the soup pot. He sings with passion, sometimes very, very loudly!

### **Jammin' Town**

A city with sparkly lights where music is happening all of the time. Everyone in Jammin' Town plays music for the love of playing music! Jam Sessions happen night and day. Our four friends realize is that Jammin' Town is a state of mind – anyone can make music anywhere... using their voices, hands, feet – they can make an instrument out of a spoon and a pan or play a cello.

*Commissioned by Jack and Linda Hoeschler  
in honor of Barbara Winthrop and in memory of her husband, Sherman,  
to celebrate their exemplary love for and support of the next generation.*

# THE JAMMIN' TOWN MUSICIANS

Premiered under the aegis of WAMSO  
on October 7, 2005 by members of the Minnesota Orchestra  
with multiple performances during the 2005-2006 Kinder Konzerts Season.

EDIE HILL

The musical score consists of ten staves, each representing a different instrument or role. The instruments are: Piccolo (& Flute), Bb Clarinet, Bassoon/Contra-Bsn., Horn (in F), Trombone, Narrator, Percussion, Violin, Violoncello, and Contrabass. The score is set in common time (indicated by a '4') and includes dynamic markings such as *tr.*, *sfp*, *f*, *lv.*, *pizz.*, and *mp*. The tempo is marked as  $\text{♩} = 132$ .

**Piccolo & Flute:** Starts with a trill, followed by a sixteenth-note pattern. Dynamics: *sfp* then *f*.

**Bb Clarinet:** Follows the piccolo part.

**Bassoon/Contra-Bsn.:** Starts with a trill, followed by a sixteenth-note pattern. Dynamics: *sfp* then *f*.

**Horn (in F):** Rests throughout the section.

**Trombone:** Rests throughout the section.

**Narrator:** Rests throughout the section.

**Percussion:** Starts with a dynamic *f*. Includes parts for *Glock.* and *Temple Blocks*. Dynamics: *f*, *mp*, *p*, *f*.

**Violin:** Rests throughout the section.

**Violoncello:** Starts with a dynamic *f*. Includes a *pizz.* dynamic. Dynamics: *f*, *pizz.*

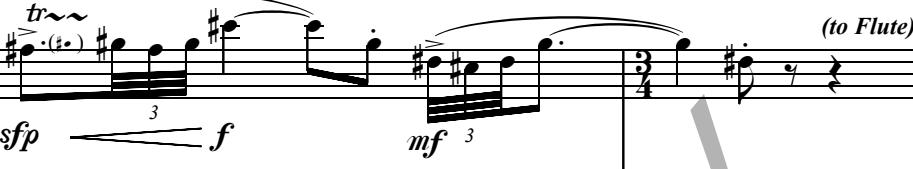
**Contrabass:** Starts with a dynamic *f*. Includes a *pizz.* dynamic. Dynamics: *f*.

Picc. 4  
 Bb Clar. 4  
 Bsn. 4  
 Hn. (F) with panache, ham it up  
 Tbn. not elegant  
 Narr. 4  
 Prc. mf  
 Vln. 4  
 Vnc. pizz.  
 Cb. f

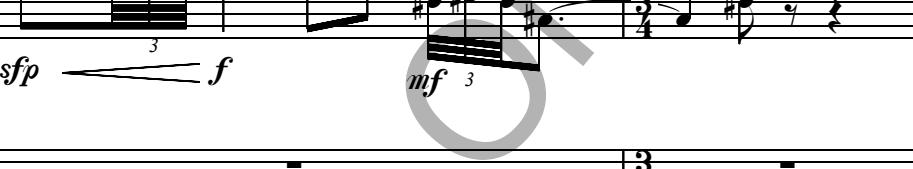
Measures 4-5: c.80-84 132  
 Measures 6-7: c.80-84 132  
 Measures 8-9: c.80-84 132

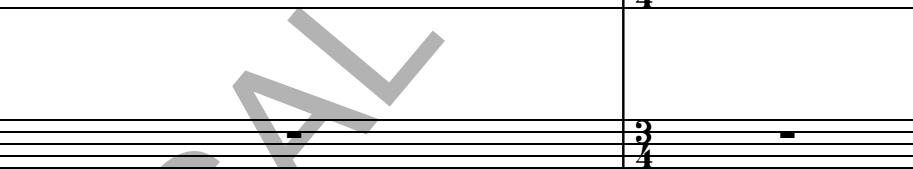
There once was an old donkey  
 who was musically inclined.

8

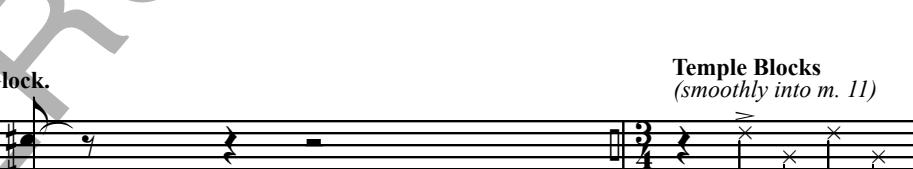
Picc.   
*sfp* 3 *f* 3 *mf* 3 (to Flute)

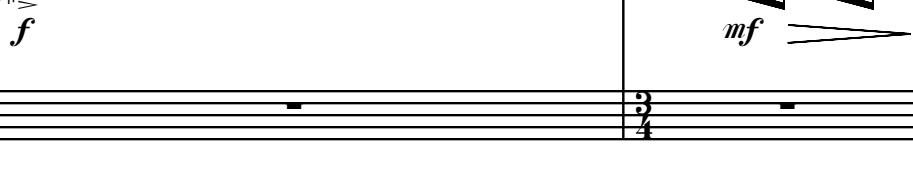
Bb Clar. 

Bsn.   
*sfp* 3 *f* 3 *mf* 3

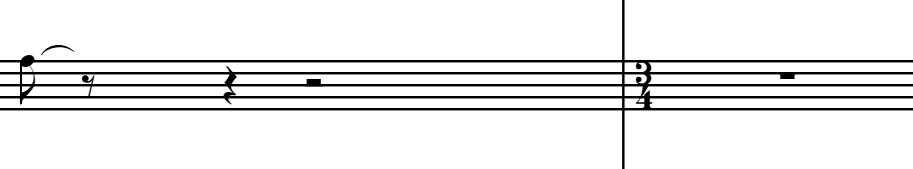
Hn. (F) 

Tbn. 

Narr. 

Prc.   
Glock. *f*   
Temple Blocks  
(smoothly into m. 11) *mf*

Vln. 

Vnc. 

Cb. 

Fl. II

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr. II

For many years, the Donkey worked on a farm,  
hauling heavy sacks of grain.  
*make transition from fast to slow very obvious*

When Donkey grew old and  
preferred to take his time,

*Slow down with  
the temple blocks*

the farmer bought  
a shiny red truck  
for hauling grain.

Prc. *mp*

Vln. II

Vnc.

Cb.

13  $\text{♩} = 132$

**A**  $\text{♩} = \text{c.} 120$ , Swing

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Motor Horn

Prc.

Vln.

Vnc.

Cb.

*ornery, talking back  
at motor horn*

*ff*  $\flat\text{D}$

Donkey knew it  
was time to find  
another way to  
make his living.

He de - ci - ded to head out  
to

*Vibraphone  
(motor on: fast)*

*Sizzle Cymbal* *l.v.*

*f*

*mf*

*pp*  $\text{mf}$

*(pizz.)*

*f*

*(pizz.)*

*mf*

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22

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*rall.* -----

*again, with panache*

*sfp* *f* *p*

*persistently*  
*vocalize along with*  
*pitch (half step off)*

22

As don-key clopped a - long, he met an old—      hunt-ing dog—      bark-ing and howl-ing.—

**Temple Blocks**

*mf*

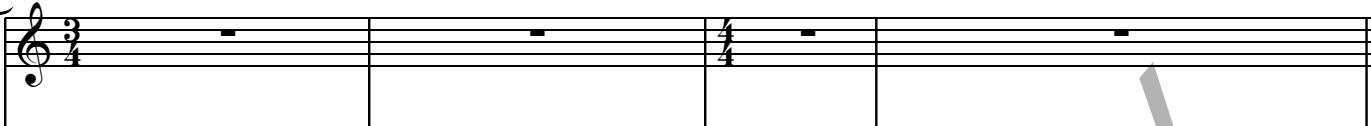
*rall.* -----

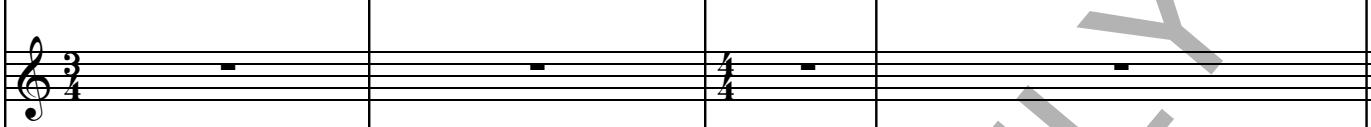
*sfp* *f* *mf*

*rall.* -----

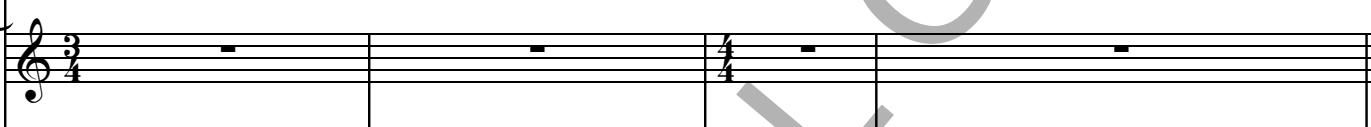
B  $\bullet=c.126-132$

25

F1. 

Bb Clar. 

Bsn. 

Hn. (F) 

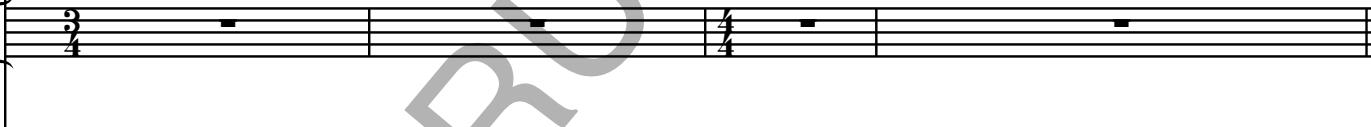
Tbn. 

VI *dramatically mournful*  
*gliss.* 

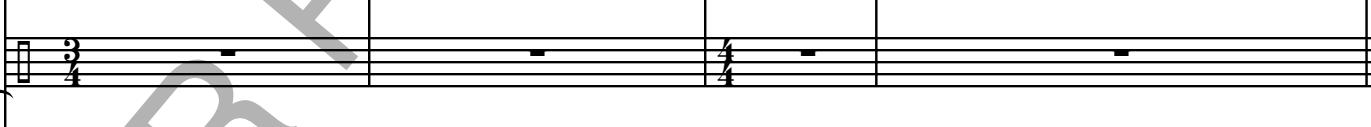
*snuffly, big dog-like*

B  $\bullet=c.126-132$

25

Narr. 

Prc. 

Vln. 

Vnc. 

Cb. 

**C** 29 *Dialogue - freely*

Ft.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

**C** 29 *Dialogue - freely*

Narr.

Prc.

Vln.

Vnc.

Cb.

*with narrator's "howl"*

*again, with narrator (IV)*

*f*

*f*

*Quickly, in a non-stop frenzy until the thought of "bones and meat" come to mind (again, with trombone)*

"Why are you barking and howling like that, you old hound dog?" asked Donkey.

"OOOUUUU,"

howled the dog, "because I am old and can no longer hunt. My master was going to send me to the dog pound, so I ran away and now I have no place to go and I'm soooooo hungry! Some bones and meat would be very tasty."

"OOOUUU"

★ Whenever Dog mentions "bones and meat", his tone of voice changes - the lovely thought seems to calm him.

33

F1. Bb Clar. Bsn.

Hn. (F) Tbn.

Narr.

Prc.

Vln. Vnc. Cb.

*again, with narrator*  
(I)

*ff*

(with trombone)

"Say,"  
said Donkey      ("Your voice  
is OOUUUTSTANDING!"')      (as Dog)  
                        "OOOOUU!"      (Again imitating Dog's howl)  
                        "OOOOUUT of this world!"

Tom-tom

*f sub p* — *f* — *p*    *f sub p* — *f* — *p*    *f*

D ♩ =c.120, Swing  
39

F1.  
Bb Clar.  
Bsn.

Hn. (F)  
Tbn.

Narr.

D ♩ =c.120, Swing  
39

"Fol-low me, old Dog," said Don-key. "I'm off to Jam-min' Town to be a mu-si-cian,

Prc.

Hi-Hat  
mp

D ♩ =c.120, Swing  
39

Vln.

pizz.  
mf

Vnc.

pizz.  
mf

Cb.

Fl. *naturale* *fltg.*  
*mp* *f* *sfp* *f*

Bb Clar.

Bsn.

Hn. (F) *singing happily and proudly, with panache*  
*p* *f* *p*

Tbn.

Narr. *with pride*  
I'm mus - ic - ly in-clined. The mu - sic we make will be quite fine!

Prc.

Vln.

Vnc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

46

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Vibraphone  
(motor on: fast)      Don-key and Dog

Prc.

Vln.

Vnc.

Cb.

The musical score consists of eight staves of music. The first four staves (Flute, Bassoon, Clarinet, Trombone) have measure numbers 1, 2, and 3 above them. The next four staves (Horn, Narrator, Vibraphone, Percussion) have measure numbers 4, 5, and 6 above them. The final two staves (Violin, Double Bass) have measure numbers 7, 8, and 9 above them. Measure 1 starts with a single note on each staff. Measures 2 and 3 follow. Measure 4 begins with a bassoon solo. Measure 5 features a sustained note from the bassoon. Measure 6 includes dynamic markings like ff, mf, and mp. Measure 7 shows a rhythmic pattern on the vibraphone. Measure 8 includes dynamic markings like smfpp. Measure 9 concludes with a bassoon solo.

Faster  $\text{♩}=132$ *fltg.*

Fl. 49   
 Bb Clar.   
 Bsn.   
 Hn. (F)   
 Tbn.   
 Narr. 49   
 head - ed for Jam - min' Town.  
 Prc.   
 Vln. 49   
 Vnc.   
 Cb.

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58 *rall.* -----

E ♩=c.80, much slower

F<sub>l.</sub>

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*rall.* -----

E ♩=c.80, much slower

with the sad - dest face they'd ev - er seen.-----

*rall.* -----

E ♩=c.80, much slower  
Bluesy, soulfully, with plenty of rubato

pp → mf

*p*      *pp*

61

F1. Bb Clar. Bsn.

Hn. (F) Tbn.

Narr.

Prc.

Vln. Vnc. Cb.

"What makes you so sad?" said Donkey.

*bristly  
sul pont.  
senza vibr.  
modo ord.  
(sigh)*

Fl. Bb Clar. Bsn. Hn. (F) Tbn.

65 (with violin) wistfully

Narr. "MRRROOW!" "I'm old. My teeth are dull. I would rather curl up by the fire than chase mice. My mistress was so disappointed with me that she left me here in the middle of nowhere. I'm lost and have no place to go."

Prc.

Vln. Vnc. Cb.

*bristly sul pont.* (with narrator)

*sul pont.*

*again, with plenty of rubato modo ord.*

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

"Say, Old Cat,"

You must know a lot about night  
serenades! Your voice is PURRFECT!"

Sizzle Cymbal

pp

Tom-toms

p

mf

Vln.

Vnc.

Cb.

This musical score page contains six staves of music. The top four staves are for Flute (Fl.), Bassoon (Bsn.), Trombone (Tbn.), and Narrator (Narr.). The bottom two staves are for Violin (Vln.) and Cello (Cb.). The score begins with a section of eighth-note patterns followed by a vocal part for the Narrator. The vocal part includes lyrics: "Say, Old Cat," and "You must know a lot about night serenades! Your voice is PURRFECT!" The score then transitions to a section featuring Percussion (Prc.) instruments. The Percussion staff includes markings for Sizzle Cymbal (dynamic pp), Tom-toms (dynamic p), and a sustained note (dynamic mf). The Violin and Cello staves show sustained notes and dynamic markings: mfp < f >. The page is numbered 21 in the top right corner.

F  $\bullet=c.120-132$

Fl. Bb Clar. Bsn. Hn. (F) Tbn.

Narr. "Fol-low us," said Don-key and Dog. "We're off to Jam-min' Town." — "We're

Prc. Hi-Hat  $mp$

Vln. Vnc. Cb.

73

$mf$   $mf$

$3$   $3$   $3$   $3$

"Fol-low us," said Don-key and Dog. "We're off to Jam-min' Town." — "We're

$3$   $3$   $3$   $3$

$pizz.$   $mf$   $pizz.$

$mf$

76

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*singing out, with pride*

*p f mf*

*singing out, with pride*

*p f mf*

*p f mf*

76

mus - ic - 'ly in - clin ed!

The mus - ic we make — will be sub -

Sizzle Cymbal

*pp < f*

79

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Vibraphone  
(motor on: fast)

Prc.

Vln.

Vnc.

Cb.

lime!"

Cat joined the band—— and the

*l.v.*

*l.v.*

*tr*

*sfp*

*pizz.*

*mp*

82      *accel.* -----       $\bullet = c.132$

F1.      (Treble Clef)

Bb Clar.      (Treble Clef)

Bsn.      (Bass Clef) *mf*

Hn. (F)      (Treble Clef) *f*

Tbn.      (Bass Clef) *f*

Narr.      (Treble Clef) *mf* > *p*       $\bullet = c.132$

three were off to Jam - min' Town.

Prc.      (Treble Clef)

Vln.      (Treble Clef) *ff*      *sfmf*      *ff*

Vnc.      (Bass Clef) *f*

Cb.      (Bass Clef) *f*

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93

F1. Bb Clar. Bsn. Hn. (F) Tbn. Narr. Prc. Vln. Vnc. Cb.

strolled a - long      they met an old      Roos - ter — crow - ing.

*raspy*

*ff*

*p*      *pp*

96

F<sub>l.</sub>

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

G

96

G

96

G

"Your screeching gives us the chills!" said Donkey,  
Dog and Cat. "Why do you make such a sound?"

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99

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*mp < mf > p*

*mf*

“I am so old that the chef was going to  
cook me up in the soup pot! I flew away  
and have no place to go.”

H  $\bullet=c.120$   
102

F<sub>l.</sub>

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

"Say, old red head,"— said Don-key,— "Your voice—is cock-a-doo-dle -

Prc.

Hi-Hat  
 $mp$

Vln.

Vnc.

Cb.

The musical score consists of eight staves of music. The top four staves are for woodwind instruments: Flute (F<sub>l.</sub>), Bassoon (Bsn.), Clarinet (Bb Clar.), and Horn (Hn. F). The bottom four staves are for brass and percussion: Trombone (Tbn.), Narrator (Narr.), Percussion (Prc.), and Cello/Bass (Cb.). The Narrator's staff contains lyrics: "Say, old red head,"— said Don-key,— "Your voice—is cock-a-doo-dle -". The Percussion staff features a Hi-Hat with a dynamic marking of  $mp$ . The Violin (Vln.) staff has a tempo marking of  $\bullet=c.120$  and a dynamic marking of 102. Various performance instructions are included, such as dynamic markings (+, o) and rhythmic patterns (3).

105

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*singing, proudly*

beau - - - ti - - ful! Fol-low us, we're mus - ic - 'ly in-clined.

Toms

*f*

*mf*

108

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Hi-Hat

mp

Vln.

Vnc.

Cb.

If you join the band, ————— we'll make

108

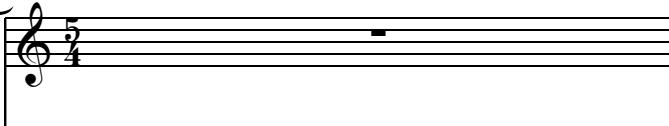
mf ————— f ————— p

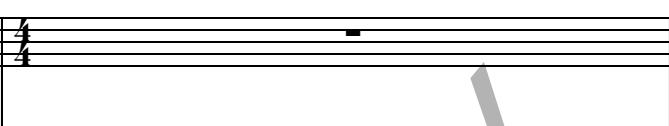
108

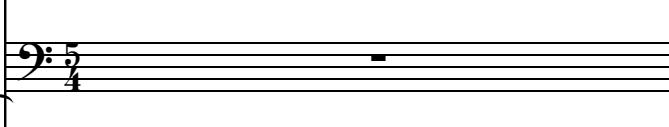
mf ————— f ————— p

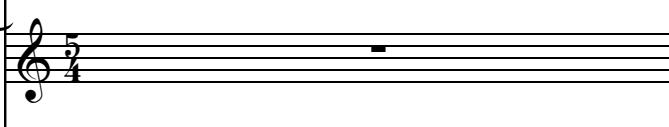
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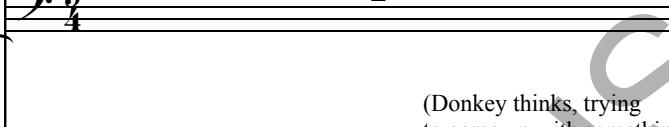
III

F1. 

Bb Clar. 

Bsn. 

Hn. (F) 

Tbn. 

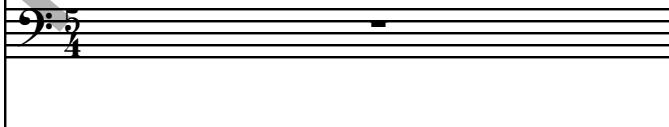
Narr. 

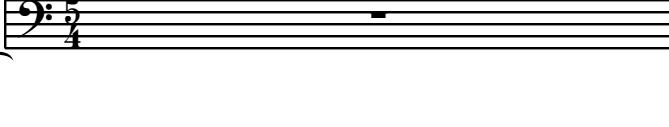
(Donkey thinks, trying  
to come up with something  
complementary....)

mus - ic    that will...    wake ev - 'ry - bo - dy up!"

Prc. 

Vln. 

Vnc. 

Cb. 

Fl. 113

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr. 113  
“We’ll make mus - ic bright as sun - shine!” — said Cat.

Prc.

Vln. 113

Vnc.

Cb.

The musical score consists of ten staves. From top to bottom: Flute (G clef, 5/4 time), Bassoon (Bb clef, 5/4 time), Clarinet (Bb clef, 5/4 time), Trombone (Bb clef, 5/4 time), Horn (F) (G clef, 5/4 time), Narrator (Bb clef, 5/4 time), Percussion (Prc.) (C clef, 5/4 time), Violin (Vln.) (G clef, 5/4 time), Double Bass (Vnc.) (C clef, 5/4 time), and Cello (Cb.) (C clef, 5/4 time). Measure 113 starts with a rest for most instruments. The Flute has a single note. The Bassoon and Clarinet have rests. The Trombone and Horn play eighth-note patterns. The Narrator sings the lyrics "We'll make mus - ic bright as sun - shine!" with a melodic line. The Percussion plays eighth-note patterns. Measure 114 begins with a dynamic change. The Flute and Bassoon play eighth-note patterns. The Clarinet and Trombone play eighth-note patterns. The Horn and Narrator continue their parts. The Percussion and Violin play eighth-note patterns. The Double Bass and Cello play eighth-note patterns. The dynamic 'mf' is indicated for the end of measure 113 and the beginning of measure 114. The dynamic 'mp' is indicated for the end of measure 114. Measure 115 starts with a rest for most instruments. The Flute and Bassoon play eighth-note patterns. The Clarinet and Trombone play eighth-note patterns. The Horn and Narrator continue their parts. The Percussion and Violin play eighth-note patterns. The Double Bass and Cello play eighth-note patterns. The dynamic 'mf' is indicated for the end of measure 114 and the beginning of measure 115. The dynamic 'mp' is indicated for the end of measure 115. The Narrator's part ends with 'Cat.' The score is marked with a large diagonal watermark reading 'FOR PUPILS ONLY'.

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120

F.  
Bb Clar.  
Bsn.  
Hn. (F)  
Tbn.  
Narr.

*fade into clar. tremolo*

*sfp* *f* *tr* *mf*

*f* *ff* *mf* *f*

120

Prc.

Vln.  
Vnc.  
Cb.

*sing out - duet with Rooster (Cl.)*

*f* *sfp* *mf* *3*

Begin to relax tempo

124 *rall.*

$\text{♩}=80-100$

*rall. -- .*

F1.

## Bb Clar.

Bsn.

Hn. (F)

Thn

Narr.

PrC

Vln.

Vnc

Cb.

Begin to relax tempo

$\text{♩}=80-100$

rall. - - .

*rall.* —

$\text{♩}=80-100$

call

128

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Temple Blocks

Vln.

Vnc.

Cb.

The musical score page 40 consists of eight staves. The top four staves (Flute, Bassoon, Clarinet, Trombone) are grouped by a brace and have a tempo marking of 128. The bottom four staves (Narrator, Percussion, Violin, Viola) are also grouped by a brace and have a tempo marking of 128. The Percussion staff contains a section labeled "Temple Blocks" with a dynamic of *pp*. The Violin and Viola staves include dynamic markings such as *f*, *mp*, *p*, *pp*, and *n*. The Cello staff has a dynamic marking of *p*. A large, diagonal watermark reading "FOR PUPUSAL" is overlaid across the middle of the page.

Dolce

molto accel.

132 ♩ = 80

Fl.

I

pp

mp

♩ = 100

p

tr.

Bb Clar.

mp n

Bsn.

Hn. (F)

Tbn.

Narr.

Dolce

molto accel.

♩ = 100

Very freely - loosely observe bar lines

Crotal

(plastic or medium rubber mallets)

The Jammin' Town lights glimmered far in the distance, but

Prc.

pp  
Vibraphone  
(motor on: slow)

p

Vln.

Dolce

molto accel.

♩ = 100

132 ♩ = 80

Vnc.

Cb.

n mp

arco

p

n

o

n

Fl. 136 *rall.*

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr. 136 *rall.*

night was coming and the four friends were tired. They soon came to a Peaceful Green forest.

Prc.

Vln. 136 *rall.*

Vnc.

Cb.

140 ♩=c.63

Fl. (to Piccolo)

Bb Clar.

Bsn.

Hn. (F) *very legato*

Tbn. *very legato*

Narr.

Donkey and Dog lay down under a big tree,  
Cat climbed the tree  
and stretched out on  
a branch,

Prc.

Vln. *mf*

Vnc. *n*

Cb. *mp*

144

Picc. Bb Clar. Bsn. Hn. (F) Tbn. Narr.

Rooster flew to the tip top  
of the tree.

Before going to sleep, he  
looked out far and wide and

saw a light shining  
in the forest.

Crotales

Prc. Vln. Vnc. Cb.

144

accel. *tr*  
Piccolo *p < mp > p*

*pp* *mf*

*ppp* *mf*

*n* *ppp* *mf* *p*

accel. *tr*

*3*

*n*

*mp*

*n* *mf*

148  $\bullet=c.100$

**J** Dialogue - freely  
playing off of one another

Picc.  $\text{tr}$   $p$

Bb Clar.  $ff$

Bsn.

Hn. (F)  $n$

Tbn.  $n$

Narr.  $\text{tr}$   $c.100$

**J** Dialogue - freely  
playing off of one another

He called to the oth-ers,  
“I see a light shining  
through the trees. It looks  
like a cozy cabin!”

Donkey said,

“Well then, let’s find it.  
It would certainly be  
more comfortable.”

Prc.

Vln.  $c.100$

Vnc.  $n$

Cb.  $n$

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available for purchase.

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available for purchase.

## Dazzling, Glowing, Warm

158

Picc. *p* <*f*> *p*

Bb Clar. *p*

Bsn. *pp* *f*

Hn. (F) *n* *f*

Tbn. *p*

*(to Contra)*

158

Narr. light grew big - ger and big - ger un - til they stood in front of a bright - ly lit cab - in.

Hn. (F) *n* *f*

Tbn. *p*

158

Prc. *arco* *ff*

Vibraphone *tr~ tr~* *mp* *f*

158

Vln. *pp* *ff*

Vnc. *p*

Cb. *arco* *p*

161

Fl.

Bb Clar.

Contra.

Contrabassoon

*mf < ff*

*mf < f*

Hn. (F)

Tbn.

Narr.

From in-side,— they heard slurping and burp-ing, schem-ing and grum-bl-  
ing and clank-ing of forks and knives!

161

Prc.

Box of eating utensils  
Rattle and Clamour

Slurp

Toms Utensils

*p*

Vln.

Vnc.

*sul pont.*

*f*

Cb.

*f*

L Dialogue - freely  
playing off of one another, keep story moving along  
keeping exchanges fast-paced

164

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

L Dialogue - freely  
playing off of one another, keep story moving along  
keeping exchanges fast-paced

164

Animals whisper curiously, not sure whether to be amused or disgusted - they give the inhabitants the benefit of the doubt.

Narr.

"Who do you suppose lives here?" Tall Donkey crept to the window . . .  
whispered Cat.

Prc.

*Toms*

*rustle utensils*

*ff*      *ppp*      *ppp*

L Dialogue - freely  
playing off of one another, keep story moving along  
keeping exchanges fast-paced

164

Vln.

Vnc.

*play fast, scheming*

*pp* *f* *pp*      *pp* *mf* *pp*

Cb.

*pizz.*

*mp*

168

F1. Bb Clar. Contra. Hn. (F) Tbn. Narr.

*Slurp* *Slurp* *slurps - ad lib.*

*mf* *f* *mf* < *f*

... and peered inside. "What do you see?" asked Rooster.

"Oh my, I see a feast-laden table and I see humans slurping and burping . . .

Prc. Vln. Vnc. Cb.

*Slurp* *slurps - ad lib.*

*Toms* *BD*

*ppp*

168

*arco*  
*modo ord. (peering)*  
*gliss.*

173

F1.

Bb Clar.

Contra.

*ad lib. grumbles sporadically (approx. pitch is ok)*

*p — mp — p*

Hn. (F)

Tbn.

Narr.

*To the audience:*

... scheming and grumbling ...      ... and clanking their forks and knives!"      (slight pause) Little did Donkey know that he was peering in on a band of robbers who had taken over the cozy cabin in the peaceful green forest.

Prc.

*BD Toms BD Toms Utensils ad lib. clank and rustle*

*ppp*

Vln.

*sul pont.  
repeat figure ad lib. (approx. pitches ok)*

Vnc.

*arco*

Cb.

*<f*

177

*Stop all Robber sounds  
at narrator's "...invite us inside"*

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

177 (*Impatiently*)

*Cat has a Eureka moment!*

"I'm hungry," said Rooster. "I wish WE had food."

"Let's make music for them," said Cat, "maybe they'll invite us inside."

Prc.

*go to Hi-hat*

Vln.

Vnc.

Cb.

M Swing,  $\text{♩}=120$   
180

F<sub>l.</sub>

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

M Swing,  $\text{♩}=120$   
180

Roos - ter, Don - key, Dog and Cat found sticks 'n stones, old spoons 'n bones,

Prc.

Hi-Hat

*mp*

Vln.

Vnc.

Cb.

M Swing,  $\text{♩}=120$   
180

183

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

pots, pans 'n hub - caps— to make mus - ic fine, mus - ic sub - lime, mus - ic bright as sun - shine!—

Glockenspiel *l.v.*

Toms

Sizzle Cymbal

*mf*

*p < f*

Vln.

Vnc.

Cb.

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available for purchase.

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available for purchase.

O ♩=152 Swing and Sing Out

193

F1.

Bb Clar.

Contra.

*mf*

*f*

*sfp*

*f*

(hold note through "music")

Hn. (F)

Tbn.

*sfp*

*f*

(hold note through "music")

*sfp*

*f*

(hold note through "music")

Narr.

193

*f*

They performed their music:  
Donkey brayed, Dog barked  
and howled, Cat meowed and  
yowled, Rooster crowed...

Prc.

*ff*

O ♩=152 Swing and Sing Out

193

Vln.

Vnc.

Cb.

*arco*

*scoop up to note (hold note through "music")*

*sfp*

*f*

197

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

wild vibrato ~~~~~

p

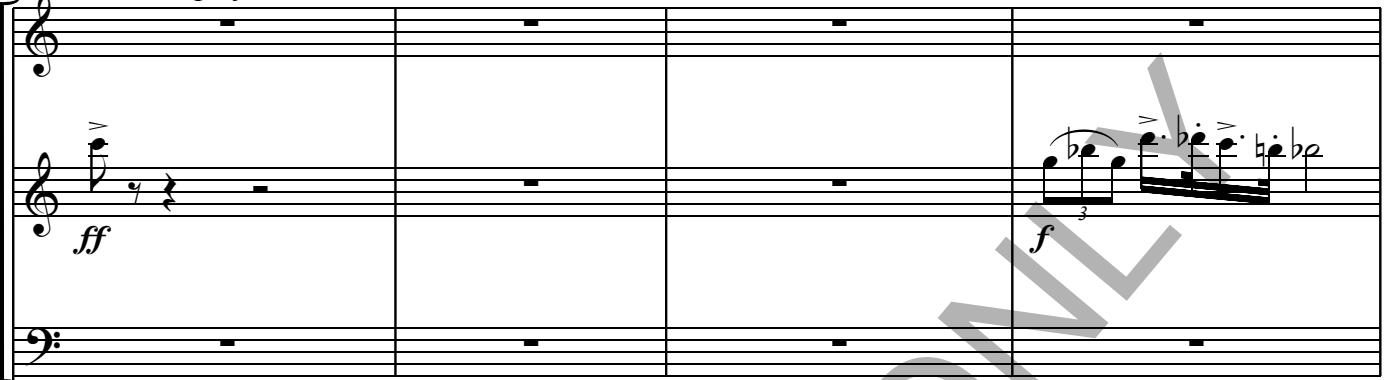
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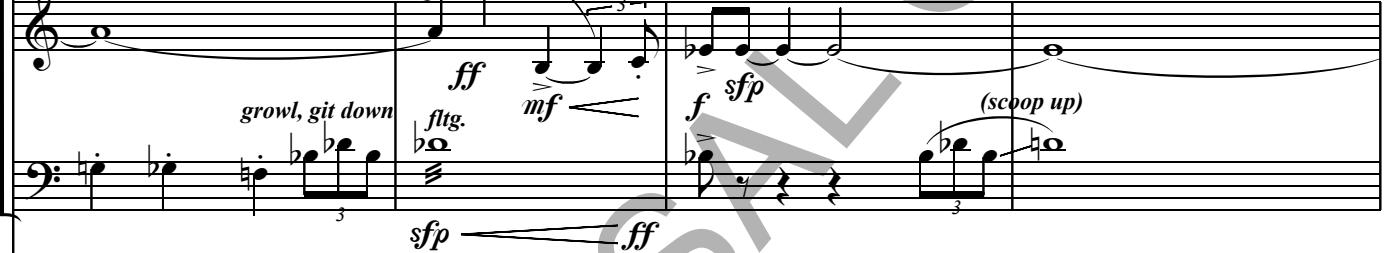
197

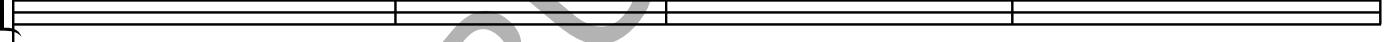
ff

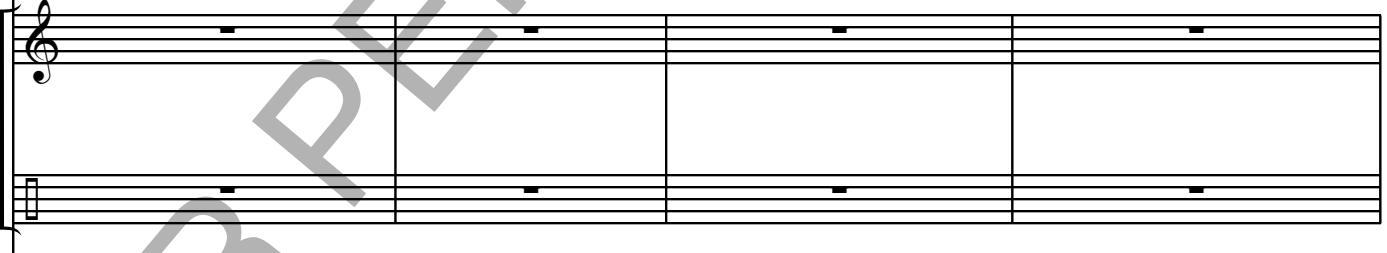
FOR PUBLICATION ONLY

*200 Relax tempo just a bit -----*

F1. 

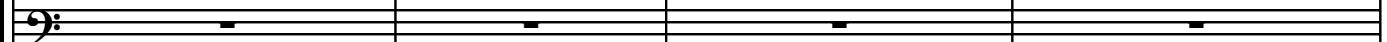
Bb Clar. 

Contra. 

Hn. (F) 

Tbn. 

Narr. 

Prc. 

*Relax tempo just a bit -----*

Vln. 

Vnc. 

Cb. 

204

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

204

Prc.

Vln.

Vnc.

Cb.

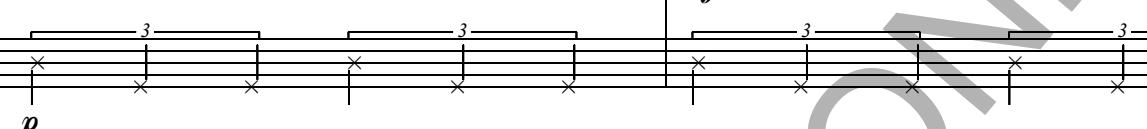
AND . . they played their

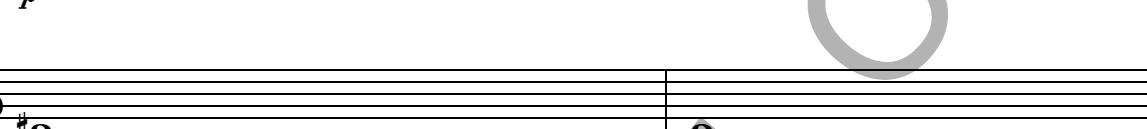
modo ord.

- ★ There is an opportunity for audience participation at letter P -- audience may join narrator with words, clapping, or join any instrument with voice or percussion.

210

Fl. 

Bb Clar. 

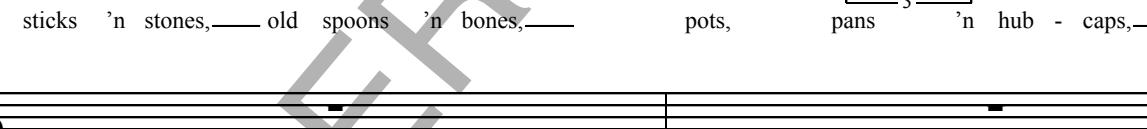
Contra. 

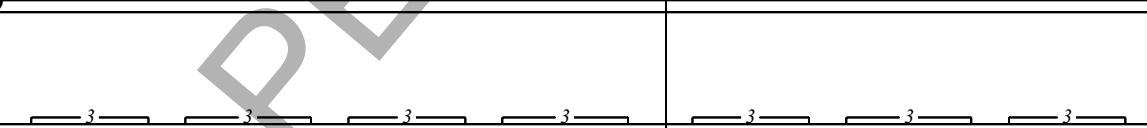
Hn. (F) 

Tbn. 

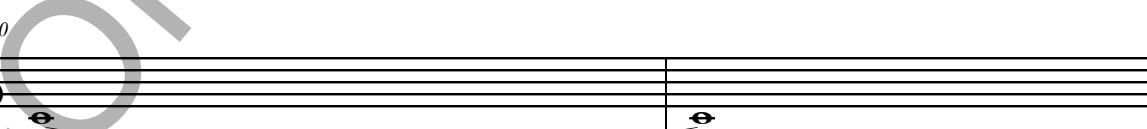
Narr. 

sticks 'n stones,— old spoons 'n bones,—  
pots, pans 'n hub - caps,—

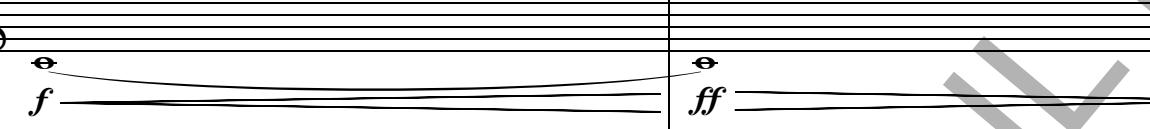
Prc. 

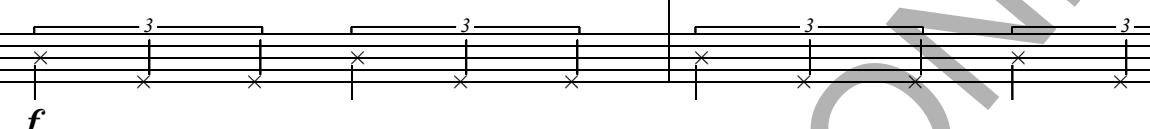
Vln. 

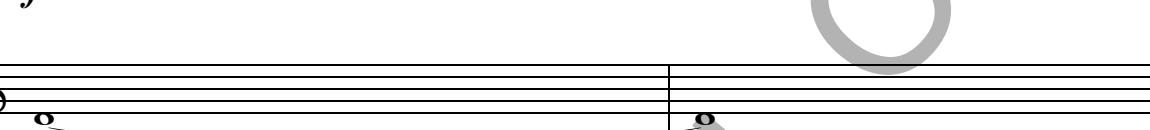
Vnc. 

Cb. 

212

Fl. 

Bb Clar. 

Contra. 

Hn. (F) 

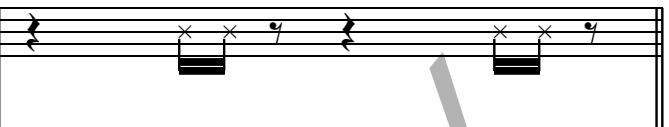
Tbn. 

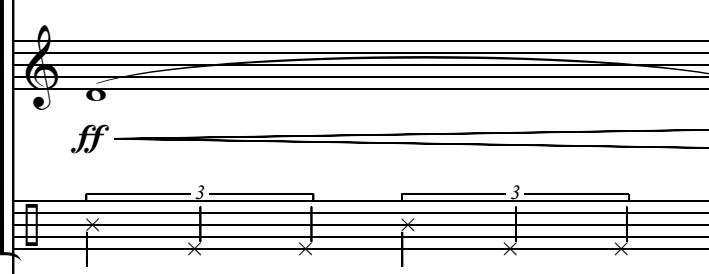
Narr. 

sticks 'n stones, — old spoons 'n bones, —  
pots, pans 'n hub - caps, —

214

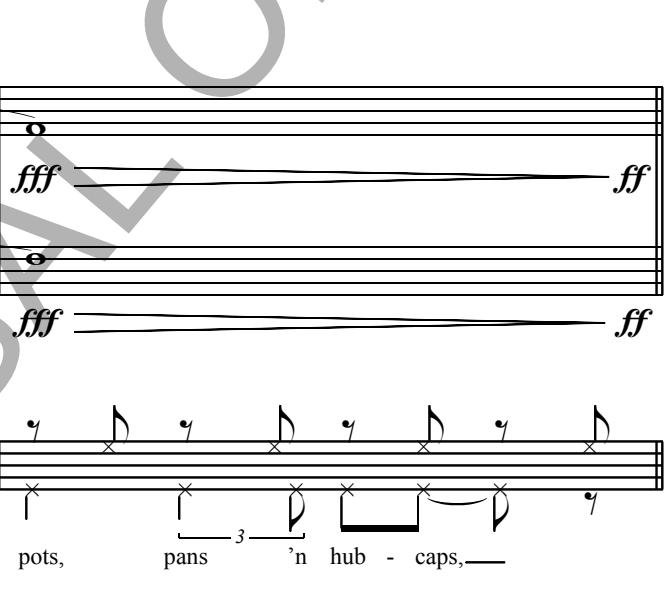
Fl. 

Bb Clar. 

Contra. 

Hn. (F) 

Tbn. 

Narr. 

sticks 'n stones, — old spoons 'n bones, —  
pots, pans 3 'n hub - caps, —



*Building up  
molto accel.*

216

F1. *pp ff*

Bb Clar. *pp*

Contra. *pp ff*

Hn. (F) *pp*

Tbn. *pp*

*Building up  
molto accel.*

(speak up over instruments)

Narr. The friends got so carried away that they came crashing through the window pane, making a terrible racket.

Prc. *pp ff*

*Building up  
molto accel.*

Vln. *pp*

Vnc. *pp ff*

Cb. *mf ff*

## Mayhem

218 (to Piccolo)

Picc.

*Repeat this figure ad lib.  
on any pitches*

Piccolo

(to Flute)

**ff**

Bb Clar.

**ff**

(to Contra)

Contra.

Contrabassoon

(to Bassoon)

Hn. (F)

*Ad lib. (loop)***ff***Ad lib. (loop)*

Tbn.

218 Mayhem

Narr.

"It's a monster!"  
cried the robbers,

over-turning the feast-  
laden table, then dashing  
into the forest.

Prc.

Metal Wind Chimes  
(rustle, then stop) +

Utensils  
(pick up box - shake, then . . . drop!)

Toms  
*ad lib.*

**ff****fff**

Mayhem

218 *sul pont.**repeat ad lib.*

Vln.

**ff**

V-cello

Vnc.

**ff**  
C-bass

Cb.

**ff**

R

 $\bullet$ =c.72 Happily, contented

224

Fl.

Bb Clar.

Bsn.

Flute  $\frac{4}{4}$  *mp*

*not elegant**ff*

Hn. (F)  $\frac{4}{4}$

Tbn.  $\frac{4}{4}$

R

 $\bullet$ =c.72 Happily, contented*Loosely observe bar lines*

224

Narr.  $\frac{4}{4}$

"Wait!" cried Donkey, puzzled,  
"I haven't even performed my solo!"

Alone in the cabin, the four friends

**Crotales**

Prc.

*mp**arco**mp*

R

 $\bullet$ =c.72 Happily, contented

224

Vln.  $\frac{4}{4}$

Vnc.  $\frac{4}{4}$

Cb.  $\frac{4}{4}$

Crotales  $\frac{4}{4}$  *mp*

Vibraphone  $\frac{4}{4}$

*arco*

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

228

*tr*

*f*

*arco*

*niente*

*niente*

*mp*

discovered scraps and treats all over the floor, which they ate to their heart's content. And when they were

231 *rall.* - - - (to Piccolo)

F1. 3 *tr* - - -

Bb Clar. *p* - - - *n* - - -

Bsn. Bassoon *n* - - - *mp* - - -

Hn. (F) *peacefully, cantabile*

Tbn. *p* - - - .*sfp*

231 *rall.* - - - Almost a whisper

Narr. full, they put out the light. (brief pause) Donkey lay down in the hay near the barn, Dog flopped at the front door,

Crotales

Prc. *ppp*

*f*

231 *rall.* - - -

Vln.

Vnc. *n* - - -

Cb. *n* - - -

234

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Cat stretched out on the hearth by the fire and Rooster flew to the rooftop.

Cat sang them all to sleep with a beautiful night serenade . . .

Prc.

Vln.

Vnc.

Cb.

234

*niente*

*(to Contra)*

*niente*

*niente*

*mp* *niente*

*p*

*niente*

*mp* *niente*

Cat's Serenade  
*for sweet Little Hunter***S** Dolcissimo, cantabile  $\text{♩}=\text{c.63-66}$ 

237

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

Detailed description: The musical score is divided into four systems. Systems 1-3 each contain six staves: Flute (Fl.), Bassoon (Bsn.), Clarinet (Bb Clar.), Horn (F), Trombone (Tbn.), and Percussion (Prc.). System 4 contains three staves: Narrator (Narr.), Violin (Vln.), and Double Bass (Vnc.). Cello (Cb.) is also mentioned. Measure 1 starts with a single note in Fl. and Bsn. Measure 2 adds Bb Clar. and Hn. (F). Measure 3 adds Tbn. Measure 4 adds Prc. Measure 5 starts with a single note in Narr. Measure 6 adds Fl., Bsn., and Bb Clar. Measure 7 adds Hn. (F) and Tbn. Measure 8 adds Prc. Measure 9 starts with a single note in Fl. and Bsn. Measure 10 adds Bb Clar. and Hn. (F). Measure 11 adds Tbn. Measure 12 adds Prc. Measure 13 starts with a single note in Vln. Measure 14 adds Vnc. Measure 15 adds Cb. Measure 16 ends with a single note in Cb.

242

Fl.

3  
4

3b Clar.

Bsn.

Hn. (F)

Tbn.

242

Narr.

Prc.

Vln.

*with rubato*

$p$

$mf$

$\frac{3}{4}$

$mp < mf >$

$mp < mf >$

Vnc.

Cb.

$\frac{3}{4}$

247 *molto rall.*

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

247 *molto rall.*

Narr.

Prc.

Vln.

Vnc.

Cb.

T

252

F<sub>l.</sub>

Bb Clar.

Bsn.

Hn. (F)

Tbn.

252

Narr.

All was silent. (pause) When the clock struck midnight, the robbers saw that the cabin was quiet and dark.  
The leader said,  
**Chimes**  
*12 regular pulses, not too fast, like a grandfather clock*

Prc.

252

Vln.

Vnc.

Cb.

The score consists of ten staves, each with a clef and a key signature. The first five staves (top) are for Flute (F<sub>l.</sub>), Bassoon (Bsn.), Trombone (Tbn.), Horn (Hn. (F)), and Tuba (Tbn.). The next five staves (bottom) are for Percussion (Prc.), Violin (Vln.), Viola (Vnc.), and Cello (Cb.). The tempo for the first five staves is 252 BPM, indicated by a '252' above the staff. The tempo for the last five staves is also 252 BPM, indicated by a '252' above the staff. The Narrator (Narr.) staff contains spoken dialogue: 'All was silent. (pause) When the clock struck midnight, the robbers saw that the cabin was quiet and dark. The leader said,' followed by a section labeled 'Chimes' with the instruction '12 regular pulses, not too fast, like a grandfather clock'. The music is divided into measures by vertical bar lines and rests by horizontal bar lines. The entire page is covered by a large, semi-transparent watermark that reads 'FOR PUBLICATION ONLY' diagonally across it.

## U Brouhaha

*Playing off of one another in a very fast-paced exchange -  
as fast as possible*

255

Fl.

Bb Clar.

Contra.

Hn. (F)

Tbn.

255

Narr.

"We shouldn't have run away," so he sent one robber back to see if the cabin was empty.

The robber tiptoed inside.

and saw the Cat's glowing eyes.

Vibraphone  
(motor on: slow)  l.v.

Bass Drum 

Low Tom 

Prc.

ppp

ppp

255

U Brouhaha

Vln.

Vnc.

Cb.

n

mp

niente

n

mp

Contrabassoon  
*very quickly*

p

260 *in a frenzy!*

F1.  
Bb Clar.  
Contra.  
Hn. (F)  
Tbn.  
Narr.

260 *in a frenzy!*

He thought they were burning coals, so he  
struck a match to them to start a fire.      This made Cat  
very angry,      She jumped in the robbers face  
spitting and scratching!

Prc.

Sandpaper Blocks  
*(like striking a match)*

*ff*

Toms

*p*

Vln.

*sul pont.*

*gloss.*

*ff*

Vnc.

Cb.

265

F1.

Bb Clar.

Contra.

Hn. (F)

Tbn.

265

Narr.

Prc.

Sizzle Cymbal

Toms *ad lib.*  
(mix of trem. and articulated beats)

*n* ff

Vln.

*sul pont.*  
*gliss.*

f ff

Vnc.

Cb.

He was so frightened, he ran  
behind the door where Dog  
jumped up and bit him in the leg.

Even more startled, he ran  
through the yard, where  
Donkey gave him a swift  
kick with his hind legs!

271

Fl.

Bb Clar.

Contra.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.

*tr~ tr~ tr~ (to Bassoon)*

*<ff <ff <ff*

Finally, Rooster awoke crying.

The robber ran as fast as he could back to the others.

*Low Tom BD*

*f >*

*p << << << << p - f > p*

*Toms ad lib.*

276

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

276  
(*animated and breathless*)

Narr.

Prc.

Vln.

Vnc.

Cb.

**Bassoon**

*Ad lib. chromatic run*

*ff* — *p*

“There’s a terrible witch in that cabin! She spat on me and scratched my face with her long fingers. There’s a monster by the door that bit me in the leg; and a big brute in the yard who hit me with a wooden club. Up on the roof, an awful creature was screeching at the top of his lungs. I ran away as fast as I could!”

Well, the robbers never, ever returned to the cozy cabin in the peaceful green forest and the four musicians loved their new home so much that they stayed on forever. Oh, they make the occasional trip into Jammin’ Town, but what they love the most is to be at home making music together - music quite fine, music sublime, music bright as sunshine!

V =c.108 Playing and Singing out Joyfully

279

F1.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

V =c.108 Playing and Singing out Joyfully

279

Narr.

Prc.

V =c.108 Playing and Singing out Joyfully

279

Vln.

Vnc.

Cb.

283

accel.

Fl.

Bb Clar.

Bsn.

Hn. (F)

Tbn.

Narr.

Prc.

Vln.

Vnc.

Cb.





Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnegie's Weill Recital Hall (NYC), Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Müvészklub (Budapest), St. Peter's Basilica (Vatican City).

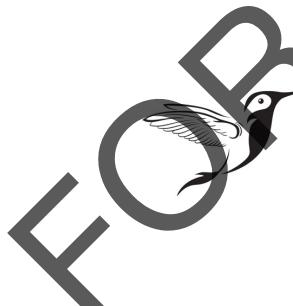
A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota. The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer

Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

*for complete biography as well as works for perusal and sale, visit [ediehill.com](http://ediehill.com)*



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