

red pajamas

variations on
She'll Be Coming 'Round The Mountain

Karim Al-Zand
(2005)

INSTRUMENTATION:

Flute (doubles piccolo)
Clarinet
Violin
Cello
Piano
Percussion
suspended cymbal, tambourine, castanets
snare drum, bass drum (with crash cymbals attached)
glockenspiel, triangle, police whistle, cow bell
5 temple blocks, three (high) wood blocks, bicycle horn

PROGRAM NOTE:

Red Pajamas is work for young audiences intended to be both entertaining and educative. Formally, it is a series of variations on the well-known folk song *She'll Be Coming 'Round the Mountain*. The variations are written to feature the individual instruments and various musical concepts, each of which the narrator introduces in the course of the work.

 April 2005

Premiere Performance: *Red Pajamas* was premiered at *Musiq'a's* children's concerts on May 17–20, 2005 in Houston, Texas. The performers were Leone Buyse, Michael Webster, Maureen Nelson, Richard Belcher, Rod Waters and Andrea Moore, with narration by composer Rob Smith.

PERFORMANCE NOTES:

In addition to the musical concepts mentioned in the narration, there are other pedagogical elements built into the work which make it suitable for children of various ages and levels of musical experience. Some of these are mentioned below and may be incorporated into the narration as needed.

POLYPHONY vs. MONOPHONY: Variation 11 (soli) and Variation 12 (double canon with ostinato).

SCALES: Variation 9 (whole tone), Variation 10 (chromatic and octatonic). The theme and several of the variations are pentatonic.

CHROMATIC vs. DIATONIC: This contrast is also most obvious between Variation 11 (chromatic) and Variation 12 (diatonic). The vamp before the variations summarizes this contrast.

RHYTHMIC & MELODIC OSTINATI: Variation 7 and Variation 8 use rhythmic ostinati (in the snare drum). Variation 9 and Variation 10 use scalar ostinati. Variation 12 uses an ostinato shared between flute and clarinet.

RECTUS vs. INVERSUS: Variation 7 features a melodic inversion of the theme.

MAJOR vs. MINOR: Variation 13 and Variation 14 juxtapose minor and major modes. Variation 13 uses the augmented sixth and Neapolitan chords.

HARMONY & REHARMONIZATION: Variation 7 and Variation 8 contrast descending and ascending bassline harmonizations. Variation 5 and Variations 6 use circle of fifths and tritone substitution.

ACCELERANDO vs. RITARDANDO: The vamp between Variation 8 and Variation 9 features an *accelerando* while the vamp between Variation 12 and Variation 13 features a *ritardando*.

ORCHESTRATIONAL DETAILS: Strings playing *pizzicato* vs. *arco* (*louré*) in Variation 11 and Variation 12; clarinet trills in low and high register in Variation 9 and Variation 10; string harmonics (both *pizzicato* and *arco*) in Variation 10; open strings in double stops (violin) in Variation 2; piccolo vs. flute in Variation 14; consecutive down bows (violin) in Variation 9.

FORM: The variations show several different ways of breaking up the 16-measure theme, in terms of phrase lengths.

SYNCOPIATION vs. FOUR-SQUARE RHYTHM: The contrast between Variation 11 (unpredictable, syncopated patterns) and Variation 12 (predictable, four-square rhythms) is easy to identify.

DURATION:

ca. 9'

for Faysal
red pajamas

variations on
'She'll Be Coming 'Round The Mountain'

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(2005)

Narrator: Red Pajamas is the kind of piece composers call a *theme and variations*. First you will hear the *theme*, in this case a simple tune which you probably know well.

THEME

Moderately ♩ = 104-108

Musical score for the Theme section, measures 1-8. The score is in 2/4 time and features the following parts:

- Flute:** Starts with a whole rest, then plays a melody starting on G4, moving up stepwise to D5, then down to G4. Dynamics: *mf*.
- B♭ Clarinet:** Starts with a whole rest, then plays a melody starting on G3, moving up to D4, then down to G3. Dynamics: *mp*, *mf*, *mp*.
- Violin:** Starts with a whole rest, then plays a melody starting on G4, moving up to D5, then down to G4. Dynamics: *mf*.
- Cello:** Starts with a whole rest, then plays a melody starting on G3, moving up to D4, then down to G3. Dynamics: *mp*, *mf*, *mp*.
- Percussion:** Plays a cymbal with a stick, starting on the second beat of the first measure. Dynamics: *mp*.
- Piano:** Plays a rhythmic accompaniment of eighth notes in both hands. Dynamics: *mf*.

Musical score for the Theme section, measures 9-16. The score is in 2/4 time and features the following parts:

- Flute (Fl.):** Continues the melody from measure 1. Dynamics: *mp*, *mf*.
- B♭ Clarinet (Cl.):** Continues the melody from measure 1. Dynamics: *mf*.
- Violin (Vln.):** Continues the melody from measure 1. Dynamics: *mf*.
- Cello (Vc.):** Continues the melody from measure 1. Dynamics: *mf*.
- Percussion (Perc.):** Continues the cymbal accompaniment.
- Piano (Pno.):** Continues the rhythmic accompaniment.

Narrator: Hearing a variation is like hearing the theme again, only it's dressed up or disguised so you can't always recognize it -and each variation puts the theme in a new costume. In the next variations each instrument takes a turn being featured, something called a *solo*. Listen to the special sound of each instrument, called its *timbre*, as they each play a solo variation in their own unique way. The clarinet is first.

SET 1: INSTRUMENTS

Variation 1: clarinet

18 VAMP

Fl.

Cl. solo; *bouyant* *fp* *p* *mf* (sim.)

Vln.

Vc.

Perc. CASTANETS *p*

Pno. solo: repeat under narration as necessary *p*

24

Fl.

Cl. *5* *5* *5*

Vln.

Vc.

Perc.

Pno.

29

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mf *f* *mf* *f* *mf* *fp*

34

Variation 2: violin

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

f solo; vigorously

arco

mf

mp

41

Fl.

Cl.

Vln.

Vc.

Perc. TRIANGLE

Pno.

Detailed description: This musical score covers measures 41 through 48. The flute part begins with a circled measure number '41'. The flute and clarinet parts are mostly silent, with the flute playing a few notes at the beginning and end. The violin and viola parts play a rhythmic pattern of eighth notes. The percussion part features a triangle with a steady eighth-note rhythm. The piano part provides harmonic support with chords and single notes.

Variation 3: flute

49

solo; spritely

Fl.

Cl.

Vln.

Vc.

Perc. GLOCKENSPIEL
TAMBOURINE

Pno.

Detailed description: This section is titled 'Variation 3: flute' and covers measures 49 through 56. The flute part is the focus, marked 'solo; spritely' and 'f'. It features a complex melodic line with many triplets and slurs. The clarinet part is mostly silent, with a few notes in measure 50. The violin and viola parts play a rhythmic pattern. The percussion part includes a glockenspiel and a tambourine, both marked 'mp'. The piano part provides harmonic support with chords and single notes.

55

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp

fp

Detailed description: This system of musical notation covers measures 55 through 60. The Flute part (Fl.) features a complex melodic line with multiple triplets and slurs. The Clarinet part (Cl.) has a few notes, including a triplet. The Violin part (Vln.) is silent. The Viola part (Vc.) plays a few notes, with dynamic markings of *fp* (fortissimo piano) at measures 55 and 56. The Percussion part (Perc.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) consists of chords and single notes, with dynamic markings of *fp* at measures 55 and 56.

61

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp

Detailed description: This system of musical notation covers measures 61 through 66. The Flute part (Fl.) continues with its complex melodic line, featuring triplets and slurs. The Clarinet part (Cl.) has a few notes, including a triplet. The Violin part (Vln.) is silent. The Viola part (Vc.) plays a few notes, with a dynamic marking of *fp* (fortissimo piano) at measure 63. The Percussion part (Perc.) has a rhythmic pattern of eighth notes. The Piano part (Pno.) consists of chords and single notes, with dynamic markings of *fp* at measures 61 and 62.

Variation 4: cello

66

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp

mp

solo; emphatic
f

CYMBAL with stick
mf

mf

8va

75

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

pp

p

mp

p

mp

p

f

solo; ringing

83

Variation 5: piano

Musical score for Variation 5: piano, measures 83-89. The score is for a woodwind quintet and piano. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The music features a consistent eighth-note triplet pattern in the woodwinds and violin, starting at a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of chords with accents. The percussion part is silent.

90

Musical score for Variation 5: piano, measures 90-96. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The woodwinds and violin continue with the eighth-note triplet pattern, which begins to crescendo (*cresc.*) in measure 90. The piano accompaniment continues with chords and accents, also marked with a crescendo. The percussion part remains silent.

Variation 6: percussion

96

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f *mf* *p*

f *mf* *p*

f *mf* *p*

mf *p*

3 WOOD BLOCKS
5 TEMPLE BLOCKS

f

solo; humorous

103

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

cresc.

cresc.

cresc.

cresc.

COWBELL

POLICE WHISTLE

Narrator: Musical time can be divided up into pieces, a little like how a pizza can be cut into slices. We can cut a pizza into 3 slices or into 4 slices or into 6 or 8 slices. The way music is divided up is called *meter*. The next variations show two different meters. The first one has the time cut up into twos, like the pattern your feet make when you walk: “one-two, one-two, one-two.” Then you’ll hear a meter using threes, like dancing or skipping: “one-two-three, one-two-three, one-two-three.”

SET 2: METER

Variation 7: duple time

111

VAMP last time only

Fl. *f* *mf* *mf*

Cl. *f* *mf* *mf*

Vln. *f* *mf* pizz. *mp*

Vc. *f* *mf* *mp*

Perc. BICYCLE HORN SNARE, brushes *mp*

Pno. *mf* *p* *p*

solo: repeat under narration as necessary

120

Fl.

Cl.

Vln. arco pizz.

Vc. arco pizz.

Perc. *8va*

Pno. *8va*

Variation 8: triple time

130

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp

arco

lilting

mf

legato, delicately

p

mf

138

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

rit. - - - -

CYMBAL

Narrator: The next variations feature two different *registers*. Notes that are very low, are in the *bass* register; notes that are very high, are in the *treble* register. First you'll hear the bass register, then the music will gradually move up into the treble register, and then back down again. The bass register variation will be played loudly, or *forte*, the treble variation will be played softly, or *piano*.

145 a tempo accel. a - - - - ♩ = 144
VAMP

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

8^{va}
solo: repeat under narration as necessary
p

SET 3: REGISTER

151 Variation 9: bass

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

f *fp* *f*
sul III *f*
at the frog; heavy *f*
BASS DRUM *mf*
f

160

To Piccolo

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp

mf

mf

molto decresc.

8va

Variation 10: treble

169

Piccolo

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

pp

p

pp

GLOCKENSPIEL

8va

8va

177

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

(8^{va})

(pizz.)

Narrator: *Articulation* tells us how notes are played. They can be short and clipped: like pop-corn popping — called *staccato*. Or they can be smooth and graceful, like water flowing down a stream — called *legato*. Can you tell which one is which?

185

To Flute

VAMP

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

(8^{va})

pp

pp

pp

(pizz.)

(first time only)

solo: repeat under narration as necessary

SET 4: ARTICULATION

Variation 11: staccato

193 Flute

Fl. *mf*

Cl. *mf*

Vln. *pizz.* *mf*

Vc. *pizz.* *mf*

Perc. 3 WOOD BLOCKS
5 TEMPLE BLOCKS

Pno. *mf*

Variation 12: legato

$\text{♩} = \text{♩}$ Suddenly slower $\text{♩} = 72$

204

Fl. *mf*

Cl. *mf*

Vln. *arco* *mf*

Vc. *arco* *mf*

Perc.

Pno. *mf*

214

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

Narrator: *Tempo* is the speed the music us played. If it's slow and relaxed, we call it *adagio*, like walking in slow motion. If it's quick and hurried, it's called *allegro*, like running as fast as you can. At the end of the piece, you'll hear a *crescendo*, when the music gets louder and louder.

SET 5: TEMPO

Variation 13: *adagio*

223

poco rit. a tempo ritard. a - - - - ♩=46

VAMP

espres.

espres.

espres.

espres.

CYMBAL mallets

p

solo: repeat under narration as necessary

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

231

Fl. *poco f* *mf* *poco f* *mf*

Cl. *poco f* *poco f* *mf*

Vln. *poco f* *mf* *poco f* *mf*

Vc. *poco f* *poco f* *mf*

Perc. *poco f* *p* *poco f*

Pno. *poco f*

8va, 8vb, 8va, 8vb

Variation 14: allegro (a la Rossini)

$\text{♩} = \text{♩}$ Suddenly quickly = 184

240

Fl. *poco f* *pp* gradual cresc. to end

Cl. *poco f* *pp* gradual cresc. to end

Vln. *poco f* *pp* gradual cresc. to end

Vc. *poco f* *pp* gradual cresc. to end

Perc. *p* *poco f*

Pno. *pp* gradual cresc. to end

8va, 8vb, 8va, 8vb

247

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

253

Fl. To Piccolo Piccolo
Cl.
Vln.
Vc.
Perc. BASS DRUM (with cymbals attached) mf gradual cresc. to end
Pno.

259

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

265

Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

(CRASH CYMBAL)

271

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Detailed description: This system of music covers measures 271 to 276. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a circled measure number '271' and contains a complex melodic line with many sixteenth notes. A wavy line above the staff indicates a tremolo effect. The Clarinet part has a similar melodic line. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Viola part has a circled 'b' above it. The Percussion part has a simple rhythmic pattern. The Piano part consists of chords and arpeggiated figures.

277

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Detailed description: This system of music covers measures 277 to 282. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute part has a circled measure number '277' and contains a melodic line with some rests. The Clarinet part has a similar melodic line. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Percussion part has a simple rhythmic pattern. The Piano part consists of chords and arpeggiated figures.

