

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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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 B-flat major. It features six staves: Flute, B♭ Clarinet, Violin, Cello, Percussion, and Piano. The Flute part begins with a melodic line starting on G4, moving up stepwise to D5. The B♭ Clarinet and Cello parts play a harmonic accompaniment of quarter notes: G3, B♭3, D4, F4. The Violin part plays a similar harmonic accompaniment. The Percussion part plays a cymbal with a stick, marked *mp*. The Piano part plays a rhythmic accompaniment of eighth notes: G3, B♭3, D4, F4. Dynamics include *mf* for the Flute and *mp* for the Percussion.

Musical score for the Theme section, measures 9-16. The score continues from measure 8. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute part continues its melodic line, marked *mp* and *mf*. The Clarinet part plays a melodic line starting on G4, moving up stepwise to D5, marked *mf*. The Violin and Cello parts continue their harmonic accompaniment, marked *mf*. The Percussion part continues its cymbal accompaniment. The Piano part continues its rhythmic accompaniment. Dynamics include *mp* and *mf*.

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.

Vln.

Vc.

Perc.

Pno.

solo; bouyant

fp *mf* (sim.)

CASTANETS

solo: repeat under narration as necessary

p

24

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

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.

Pno.

TRIANGLE

Variation 3: flute

49

solo; spritely

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f

mf

fp

fp

mp

mf

mf

GLOCKENSPIEL

TAMBOURINE

55

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp

fp

61

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp

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
gliss.

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 piano ensemble and includes parts for 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 tempo is piano. The score features a melodic line in the Flute, Clarinet, and Violin, and a harmonic accompaniment in the Piano. The Flute, Clarinet, and Violin parts are marked *mf* and feature triplet patterns. The Piano part features a harmonic accompaniment with chords and single notes. The Percussion part is marked with a square symbol, indicating a steady pulse.

Musical score for Variation 5: piano, measures 90-96. The score is for a piano ensemble and includes parts for 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 tempo is piano. The score features a melodic line in the Flute, Clarinet, and Violin, and a harmonic accompaniment in the Piano. The Flute, Clarinet, and Violin parts are marked *cresc.* and feature triplet patterns. The Piano part features a harmonic accompaniment with chords and single notes. The Percussion part is marked with a square symbol, indicating a steady pulse.

Variation 6: percussion

96

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

3 WOOD BLOCKS
5 TEMPLE BLOCKS

f *mf* *p*

mf *p*

f

ff

solo; humorous

103

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

cresc.

cresc.

cresc.

cresc.

COWBELL

POLICE WHISTLE

Variation 8: triple time

130

Fl. *mp*

Cl.

Vln. *arco* *lilting* *mf*

Vc. *arco*

Perc.

Pno. *mf* *p* *legato, delicately* *mf*

138

rit. - - - -

Fl.

Cl.

Vln.

Vc.

Perc. CYMBAL

Pno. *mf* *p*

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

SET 3: REGISTER

Variation 9: bass

151

160

To Piccolo

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mp

mf

mf

molto decresc.

S^{vo}

Variation 10: treble

169

Piccolo

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p

p

pp

pizz.

p

GLOCKENSPIEL

pp

S^{vo}

S^{vo}

177

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

(pizz.)

(*su*)

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

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp

To Flute

VAMP

pp

(pizz.)

pp

(first time only)

(*su*)

solo: repeat under narration as necessary

pp

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

Narrator: *Tempo* is the speed the music is 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.

CYMBAL mallets

p

solo: repeat under narration as necessary

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*

Variation 14: allegro (a la Rossini)

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

240

Fl. *poco f* *pp* *gradual cresa end*

Cl. *poco f* *pp* *gradual cresa end*

Vln. *poco f* *pp* *gradual cresa end*

Vc. *poco f* *pp* *gradual cresa end*

Perc. *p* *poco f*

Pno. *8va* *8vb* *pp* *gradual cresa end*

247

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

253

To Piccolo

Piccolo

BASS DRUM
(with cymbals attached)
mf gradual *cresc.* end

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

(259)

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

Detailed description: This system of music covers measures 259 to 264. 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 '259'. The Flute and Clarinet parts play melodic lines with various articulations. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Viola part has a key signature change from one flat to two flats starting in measure 263. The Percussion part has a simple rhythmic pattern. The Piano part provides harmonic support with chords and a steady bass line.

(265)

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

(CRASH CYMBAL)

Detailed description: This system of music covers measures 265 to 270. It features the same six staves as the previous system. The Flute part starts with a circled measure number '265'. In measure 269, there is a wavy line above the staff with the text 't: ~~~~~' and a fermata-like symbol below it. The Percussion part has the text '(CRASH CYMBAL)' above it in measure 269. The Piano part continues with its harmonic accompaniment, including some chordal textures in the right hand.

271

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Detailed description: This system of musical notation 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 melodic line with eighth-note patterns and a wavy line indicating a tremolo effect. The Clarinet part has a similar eighth-note pattern. The Violin and Viola parts play a rhythmic eighth-note accompaniment. The Percussion part has a simple eighth-note pattern. The Piano part consists of chords and single notes in both hands, with some notes marked with accents.

277

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Detailed description: This system of musical notation covers measures 277 to 282. It features the same six staves as the previous system. The Flute part starts with a circled measure number '277' and has a melodic line with some rests. The Clarinet part has a melodic line with eighth-note patterns. The Violin and Viola parts continue with their rhythmic accompaniment. The Percussion part has a pattern of eighth notes with double slashes indicating specific sounds. The Piano part continues with chords and single notes, ending with a double bar line.

