Father’s suit and watch

video ballet

by

Lorenzo Pompa and Marc Sabat

2009

based on
“House Carpenter”
as recorded by Clarence Ashley
on April 14, 1950 in Atlanta, Georgia

music transcribed from a remix
of Marc Sabat’s compositions
made by Michael Hynes

choreography: Soo-Jin Yim Heil

for Trio Scordatura

commissioned with the assistance of the Canada Council
Well met, well met said an old true love
Well met, well met said he
I’m just returning from the salt salt sea
   and it’s all for the love of thee

Come in, come in my old true love
And have a seat with me
It’s been three-fourths of a long long year
   since together we have been

Well I can’t come in or I can’t sit down
For I haven’t but a moment’s time
They say you’re married to a house carpenter
   and your heart will never be mine

That’s I coulda married a king’s daughter dear
I’m sure she’d a married me
But I’ve forsaken her crowns of gold
   and it’s all for the love of thee

Now will you forsaken your house carpenter
And go along with me
I’ll take you where the grass grows green
   on the banks of the deep blue sea

She picked up her little babe
And kisses gave it three
Says stay right here my darling little babe
   and keep your pappa company
Well they hadn’t been on ship but about two weeks
I’m sure it was not three
’Til his true love began to weep and mourn
    and to weep most bitterly

Says: are you a-weepin’ for my silver or my gold
Says: are you weeping for my store
Are you weeping for that house carpenter
    whose face you’ll never see any more

No it’s I’m not a-weepin’ for your silver or your gold
Or neither for your store
I am weeping for my darling little babe
    whose face I’ll never see any more

Well they hadn’t been on ship but about three weeks
I’m sure it was not four
’Til it sprung a leak in the bottom of the ship
    and it sunk ’em for to rise no more

Notes:
Recorded on April 14, 1930 in Atlanta, Georgia. This ballad was collected by
Child as “The Daemon Lover” (Child No. 243), of which there are several
variants. Harry Smith noted that the original version in the British Isles had a
“supernatural theme” which didn't make it to North America.
<table>
<thead>
<tr>
<th>cue #</th>
<th>DVD tracks</th>
<th>scene</th>
<th>begins</th>
<th>ends</th>
<th>duration</th>
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<th>track</th>
<th>pf</th>
<th>syn</th>
<th>vla</th>
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<td>x</td>
<td>x</td>
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<td>&quot;You &amp; Mr Mason&quot;</td>
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<td>&quot;Black Betty&quot;/&quot;Stop yo' woman&quot;</td>
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Prologue and Scene 1 (0'02" – 6'25")

“Father’s”

Well met, well met said an old true love
Well met, well met said he
I’m just returning from the salt salt sea and it’s all for the love of thee

<table>
<thead>
<tr>
<th>(cd)</th>
<th>Cue 2: House Carpenter (0'15&quot; – 4'02&quot;)</th>
<th>Mason backup tracks (3'23&quot; – 7'58&quot;)</th>
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<td>(synth)</td>
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<td>(piano)</td>
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<td>(adapted viola)</td>
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<td>(voice)</td>
<td>Cue 4: Backyard summer patio (3'23&quot; – 5'06&quot;)</td>
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Cue 1: Prologue (tutti)

“Lulu in the springtime I / seen her in the fall / ought to stayed at home / ain’t goin’ to lie in jail / the other one got away”
Come in, come in
my old true love
And have a seat with me
It's been three-fourths
of a long long year
since together we have been

Well I can't come in
or I can't sit down
For I haven't
but a moment's time
They say you're married
to a house carpenter
and your heart
will never be mine

<table>
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<tr>
<th>cd</th>
<th>Mason backup tracks (3’23” – 7’58”)</th>
<th>Cue 5: Unbedingt zu hause bleiben (7’58” – ???”) / sync hits</th>
<th>Cue 7: Anglaise (10’50” – 12’37”)</th>
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<td>av</td>
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<td>Cue 5: Unbedingt zu hause bleiben (7’58” – 9’53”)</td>
<td>Cue 6: Ricercar (9’53” – 11’59”)</td>
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Scene 4 (13'19" – 17'53")

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<th>instrument</th>
<th>Cue 9: Les Duresses I (13'20&quot; – 19'47&quot;)</th>
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<td>vc</td>
<td>Cue 8: Trio for pf vn vc (hum) (12'21&quot; – 13'54&quot;)</td>
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<td>pf</td>
<td>Cue 10: Three Fleshy Loves I (15'25&quot; – 17'36&quot;) / piano</td>
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<tr>
<td>sy</td>
<td>Cue 10: Three Fleshy Loves I (15'25&quot; – 17'36&quot;) / clarinet &amp; pizz</td>
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That's I coulda married a king's daughter dear
I'm sure she'da married me
But I've forsaken her crowns of gold and it's all for the love of thee
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<tr>
<th>Scene 5 (17'53&quot; – 21'39&quot;)</th>
<th>Intermezzo and Scene 6 (21'39&quot; – 28'48&quot;)</th>
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<td><strong>cd</strong></td>
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<tr>
<td><strong>sy</strong></td>
<td>EMK trb (17'43&quot; – 18'55&quot;)</td>
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<tr>
<td><strong>av</strong></td>
<td>Les Duresses I (13'20&quot; – 19'47&quot;)</td>
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<tr>
<td><strong>vc</strong></td>
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Well they hadn’t been on ship but about two weeks I’m sure it was not three ‘Til his true love began to weep and mourn and to weep most bitterly
**FSW timeline**

**Scene 8 (33'45" – 37'38")**

'and watch'

<table>
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<tr>
<th>cd</th>
<th>AMfM (29'20&quot; – 34'30&quot;)</th>
<th>pf</th>
<th>Nocturne complete (26'30&quot; – 33'25&quot;)</th>
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<tr>
<td>sy</td>
<td>House Carpenter layers (22'39&quot; – 26'44&quot;)</td>
<td>av</td>
<td>Cue 19: Change in your pocket bass (32'33&quot; – 38'12&quot;)</td>
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<tr>
<td>av</td>
<td>Cue 19: Change in your pocket bass (32'33&quot; – 38'12&quot;)</td>
<td>vc</td>
<td>Cue 20: solo voice II (33'44&quot; – 35'03&quot;)</td>
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<tr>
<td>av</td>
<td>Cue 19: Change in your pocket bass (32'33&quot; – 38'12&quot;)</td>
<td>vc</td>
<td>Cue 20: solo voice II (33'44&quot; – 35'03&quot;)</td>
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Says: are you a-weepin’ for my silver or my gold
Says: are you weeping for my store
Are you weeping for that house carpenter whose face you’ll never see any more
No it’s I’m not a-weepin’ for your silver or your gold
Or neither for your store
I am weeping for my darling little babe whose face
I’ll never see any more
Well they hadn’t been on ship but about three weeks I’m sure it was not four ‘Til it sprung a leak in the bottom of the ship and it sunk ’em for to rise no more

<table>
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<tr>
<th>cd</th>
<th>EMK II layers (41'35&quot; – 45'10&quot;)</th>
<th>HC</th>
</tr>
</thead>
<tbody>
<tr>
<td>sy</td>
<td>Cue 31: pier (42'19&quot; – 45'34&quot;)</td>
<td>Cue 32: Wonderful Scatter (44'13&quot; – 49'35&quot;)</td>
</tr>
<tr>
<td>pf</td>
<td>Cue 33: AMfM sinewaves (44'13&quot; – 48'58&quot;)</td>
<td>Cue 33: AMfM piano (44'13&quot; – 48'58&quot;)</td>
</tr>
<tr>
<td>av</td>
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<tr>
<td>vc</td>
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</tbody>
</table>
Cue 34: House Carpenter (47'56" – 51'14")
Wonderful Scatter (44'13" – 49'36")
AMfM sinewaves (44'13" – 49'17")
AMfM piano (44'13" – 49'17")
Cue 35: epilogue

epilogue: (tutti)
"Bambalamb Black Betty where’d you come from? Bambalamb oh my hammer hammer ring. / I’m on my way to d’long / leaf pine he went right down through d’ / corn heah rattler hyar."
ACCIDENTALS
EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION
for Just Intonation
designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

\[
\begin{align*}
&\text{Pythagorean series of fifths – the open strings} \\
&\quad (\ldots c \, e \, g \, a \, d \
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by a syntonic comma} \\
&\quad 81 : 80 = \text{circa 21.5 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by two syntonic commas} \\
&\quad \text{circa 43 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by a septimal comma} \\
&\quad 64 : 63 = \text{circa 27.3 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by two septimal commas} \\
&\quad \text{circa 53.3 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{raises / lowers by an 11-limit undecimal quarter-tone} \\
&\quad 33 : 32 = \text{circa 53.3 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by a 13-limit tridecimal third-tone} \\
&\quad 27 : 26 = \text{circa 63.3 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{lowers / raises by a 17-limit schisma} \\
&\quad 256 : 253 = \text{circa 6.8 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{raises / lowers by a 19-limit schisma} \\
&\quad 513 : 512 = \text{circa 3.4 cents}
\end{align*}
\]

\[
\begin{align*}
&\text{raises / lowers by a 23-limit comma} \\
&\quad 736 : 729 = \text{circa 16.5 cents}
\end{align*}
\]

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book “Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik” (1863). The annotated English translation “On the Sensations of Tone as a Physiological Basis for the Theory of Music” (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents. The sign for a septimal comma was devised by Giuseppe Tartini (1692–1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.
Father’s suit and watch — Cue 1

tutti — Prologue

Mezzo Voice, Bass Voice, Adapted Viola, Piano
“Lulu in the springtime” / “Stop yo’ woman”

begins: free
ends: 0'00" (start of video)
Father’s suit and watch — Cue 1 (Prologue)

Tutti

Mezzo Voice

Bass Voice

Adapted Viola

Piano

Mezzo

Bass

Ad Vla

Pf

Mezzo

Bass

Ad Vla

Pf

\( \text{Lu - lu in the spring time} \)

\( \text{be - ter} \)

\( \text{seen her in the fall} \)

\( \text{stop yo’ woman gone lay} \)

\( \text{my head on a} \)

\( \text{ought to stay - ed at home} \)

\( \text{rail - road track} \)

\( \text{got a high} \)

\( \text{high} \)

Ca. 63

Marc Sabat
Mezzo

Bass

Ad Vla

Pf

Bass

Ad Vla

Mezzo

Bass

Ad Vla

Pf

0'00": start video

the other one got a way

come back in d' fall
Father’s suit and watch — Cue 2

Track “House Carpenter”
Synth (fast banjo samples)

begins: 0'15"
ends: 4'02"
Father’s suit and watch — Cue 2

Marc Sabat

playback - banjo & Clarence Ashley singing “House Carpenter”

I’m sure it was not four, ’Til it sprung a leak in the bottom of the ship and it sunk for to rise no more

banjo loop samples - no transposing! each key the same (fade in with pedal)

4’02” : on track clarinet emerges
Father’s suit and watch — Cue 3

Track “You & Mr Mason” multiple pianos
Piano

begins: 3'23"
ends: 7'58"
Father's suit and watch — Cue 3

Marc Sabat

ca. 72

Piano

playback - banjo & Clarence Ashley singing “House Carpenter”

Til it sprung a leak in the bottom of the ship and it

sank for to rise no more

faster

slowing down

faster

blend with track

slowing down

moderately slow

Piano
loosely coordinated with track
Father’s suit and watch — Cue 4

Track “Backyard summer patio”  
(bass clarinet, piano, almglocken, timpani)  
Voice

begins: 3'23"
ends: 5'06"
Voice

Father’s suit and watch — Cue 4

Marc Sabat

\[ \text{playback - banjo & Clarence Ashley singing “House Carpenter”} \]

\[ ca. 72 \]

\[ \text{Til it sprung a leak in the bottom of the ship and it sunk for to rise no more} \]

\[ 3'16" \]

\[ ca. 104 \]

\[ \text{piano, clarinet, almglocken, timpani} \]

\[ 3'23" \]

\[ 3'26" \]

\[ 3'28" \]

\[ 3'30" \]

\[ 3'31" \]

\[ 3'37" \]

\[ 3'39" \]

\[ 3'40" \]

\[ 3'46" \]

\[ 3'51" \]

\[ 3'52" \]

\[ 3'57" \]

\[ 4'00" \]

\[ undulating piano figure \]
Father’s suit and watch — Cue 5

Track “Unbedingt zu Hause bleiben”
(soprano sax, electric bass, violin, clavichord)
Adapted Viola / Synth (sampled hits)

begins: 7'58"
ends: 10'15"
Adapted Viola / Synth

Father’s suit and watch — Cue 5

Marc Sabat

\( \text{Ad Vla} \)

\( \text{Synth} \)

\( \text{sax/clavichord/bass samples} \)

\( \text{sempre (al fine)} \)

\( \text{poco meno mosso} \)

\( \text{ca. } 120-126 \)

\( \text{ca. } 112 \)

\( \text{ca. } 112 \)
FSW - Cue 5 - adapted viola / synth

più mosso
\( \text{ca. 120-126} \)

cues

Ad Vla

Synth

glock sample 1

poco meno mosso
\( \text{ca. 112} \)

cues

Ad Vla

Synth

glock sample 2
Father’s suit and watch — Cue 6

Track “Ricercar” (2x Adapted Viola prerecorded)
Adapted Viola (amplified to match track)

begins: 9'54"
ends: 11'59"
prerecord upper two voices and play back from own speaker, amplify third voice to blend, trigger with pedal
please see Helmholtz-Ellis Notation chart for explanation of Just Intonation accidentals
Ad Vla

adjust here if needed to synchronize next bar

track enters (3 violins, "Anglaise")
Father’s suit and watch — Cue 7

track only
(tacet)

3 violins
“Anglaise”

begins: 10'50''
ends: 12'37'' (fades)
Father’s suit and watch — Cue 8

Track “Trio for piano violin cello”
Voice

begins: 12'21"
ends: 13'54"
Father’s suit and watch — Cue 8

Marc Sabat

cues

Voice

5 violins on track - “Anglaise”

d ca. 92

Voice

microtonally tuned piano
(A - harmonic series)
fades in slowly

Voc

fade in under track

cut off with piano attack

15’20” - Cue 9
Adapted Viola begins

Voc
Father’s suit and watch — Cue 9
* rehearse together with Cue 10 and 13!

Track – various:
“Trio for piano violin cello”
“Ein modernes Kaufhaus” trombone solo
“Duas Quintas”

Adapted Viola

begins: 13'20"
ends: 19'54"
Father’s suit and watch — Cue 9

Marc Sabat

Adapted Viola

microtonally tuned piano (A - harmonic series)

Adapted Viola

muted violin and cello

see Helmholtz-Ellis Notation legend for explanation of Just Intonation accidentals

Ad Vla

sonore 1

f
simile, as many bow changes and repetitions as accurate intonation requires, always strive for maximum stability and intensity of common partials and combination-tones

FSW - Cue 9 - adapted viola

Cue 10 - piano and synth (clarinet)
17'43": track resumes  
(sempre simile  
(loud trombone))

18'54": track resumes  
(violins - “Duas Quintas”)  

18'41": new track joins 
(piano / clarinet)
Cue 15 - piano and synth (clarinet)  

\( \text{ca. 80-84} \)

F.S.W. - Cue 9 - adapted viola

end suddenly
Father’s suit and watch — Cue 10
* rehearse together with Cue 9!

Synth / Piano “Three Fleshy Loves I”

begins: 15'25"
ends: 17'36"
Father's suit and watch — Cue 10

Marc Sabat

ca. 80-84  
played during adapted viola solo “Les Duresses I” (Cue 9)
monophonic square wave patch / “Clarinet” / try additive synth with partials 1, 3, 5, 7

mezza voce

played during adapted viola solo “Les Duresses I” (Cue 9)

poco ritenuto  
ca. 76

a tempo

15'25" monophonic square wave patch / “Clarinet” / try additive synth with partials 1, 3, 5, 7

mezza voce

played during adapted viola solo “Les Duresses I” (Cue 9)

15'40"

poco ritenuto  
ca. 76

a tempo

15'51"
poco ritenuto

ritornando al tempo

poco ritenuto a tempo

un poco meno mosso \( \approx \text{ca. 76} \)
a tempo primo
Karplus-Strong patch / dry “Pizz” / preferably not sampled
Father’s suit and watch — Cue 11

track only
(tacet)

trombone
“Ein modernes Kaufhaus”

begins: 17’43”
ends: 18’55”
Father’s suit and watch — Cue 12

track only
(tacet)

2 violins
“Duas Quintas”

begins: 18'34"
ends: 19'40" (fades)
Father’s suit and watch — Cue 13
* rehearse together with Cue 9!

Synth / Piano “Three Fleshy Loves I” reprise

begins: 19'07"
ends: 20'55"
Father’s suit and watch — Cue 13

Marc Sabat

monophonic square wave patch / " Clarinet"

played during adapted viola solo “Les Duresses I” (Cue 9)

Synth / Piano

poco ritenuto ∆ ca. 76

a tempo
from 19'47" - SOLI
Adapted Viola ends

un poco meno mosso  \( \frac{\text{ca. 76}}{\text{m.}} \)
FSW - Cue 13 - synth / piano

20'15” - track resumes
“Duas Quintas”
a tempo primo
Karplus-Strong patch / dry “Pizz”
Father’s suit and watch — Cue 14

track only
(tacet)

2 violins
“Duas Quintas”

begins: 20'15"
ends: 22'04"
Father’s suit and watch — Cue 15
* rehearse with Cues 16 and 17

Track “House Carpenter” polyphony
Synth (slow banjo samples)

begins: 21'52"
ends: 28'10"
Father's suit and watch — Cue 15

Marc Sabat

---

Slow banjo loop sample - no transposing!
Each key the same (faded in with pedal)

---

Well met, well met

---

Met said an old true love

---

Ashley counterpoint circa 4 minutes
26'30": (piano)
Cue 16 begins “Nocturne”

When they hadn't been on ship but a-bout three weeks
I'm sure it was not four
Til it sprung a leak in the bottom of the ship and it sunk them for to rise no more.

27'26": (voice)
Cue 17 begins

27'58": careful at end of loop so it doesn't begin again!
Father’s suit and watch — Cue 16
* rehearse with Cues 15 and 17

Track “Artificial Music for Machines”
(piano / sinewaves)

Piano “Nocturne”

begins: 26'30"
ends: 33'25"
Father’s suit and watch — Cue 16

Marc Sabat

un poco rubato if necessary, adjust number of repeats to maintain time synchronization

Pf

27'26" (1. time): Solo Voice begins

27'10" (4. time): Banjo Loop ends

28'14" (1. time): Solo Voice ends

29'20" (5. time): track begins

28'44" (1. time): track begins

29'53"
hold pedal to fade
Father’s suit and watch — Cue 17
* rehearse with Cues 15 and 16

Voice “solo” I

begins: 27'26"
ends: 28'44"
Voice

Father’s suit and watch — Cue 17

Marc Sabat

Voice

Piano (cue)

Voice

f:  

freely, not quite tuned in to piano, to be sung from memory

cue

Voice

27'26"

f:  

27'40"

f:  

26'30"  26'52"  27'18"

f:  

ca. 58

"
27°10°
Banjo Loop ends

27°58°

28°14°

28°31°

28°44°
Father’s suit and watch — Cue 18

track only
(tacet)

piano and sinewaves
“Artificial Music for Machines”

begins: 29'20"
ends: 34'30"
Father’s suit and watch — Cue 19

Track – various
“Artificial Music for Machines”
“Three Fleshy Loves #3”
“Ein modernes Kaufhaus”
“Les Duresses II”
“3 Chorales for Harry Partch”

Adapted Viola (amplified with delay pedal)
“Change in your pocket”

begins: 32'33"
ends: 38'12"
adapted viola

father’s suit and watch — cue 19

Marc Sabat

amplify viola with contact microphone, mix with 8 second delay; use volume pedal to allow mix to be faded out at end; try to emphasize deep tone (original track was a contrabass!) at bridge, glissando always on G-string with light finger pressure (harmonics), let other harmonics along the way speak

simile
cut off rapidly at end of cue with pedal...
Father’s suit and watch — Cue 20

Track – various
“Artificial Music for Machines”
“Three Fleshy Loves #3”

Voice “solo” II

begins: 33'44"
ends: 35'03"
Voice

Father's suit and watch — Cue 20

Marc Sabat

\( \dot{\text{f}} = 144 \)

piano and sinewaves

\( \dot{\text{f}} = 144 \)

Voice

\( \dot{\text{f}} = 144 \)

speech

\( \dot{\text{f}} = 144 \)

Voice

\( \dot{\text{f}} = 144 \)

speech

\( \dot{\text{f}} = 112 \)

\( \dot{\text{f}} = 112 \)

Voice

\( \dot{\text{f}} = 112 \)

speech
Father’s suit and watch — Cue 20A

Track – various
“Artificial Music for Machines”
“Three Fleshy Loves #3”

Synth and Piano

begins: 34'28"
ends: 36'24"
Cue 20A

Violin

Synth

Piano

Vln

Synth

Pf

Vln

Synth

Pf

Vln

Synth

Pf

Vln

Synth

Pf

Vln
Father’s suit and watch — Cue 21

track only
(tacet)

clarinet, violin, piano
“Three Fleshy Loves III”

begins: 34'28"
ends: 36'28"
Father’s suit and watch — Cue 22

track only
(tacet)

clarinet, trombone, cello, piano
“Ein modernes Kaufhaus I”

begins: 35'08"
ends: 37'39"
Father’s suit and watch — Cue 23

track only
(tacet)

violin
“Les Duresses II”

begins: 35'58"
ends: 41'13"
Father’s suit and watch — Cue 24

Track – various
“Ein modernes Kaufhaus”
“Les Duresses II”

Synth (glock samples)

begins: 36'10"
ends: 36'46"
Father's suit and watch — Cue 24

ca. 76-84

violin on track begins

glock samples (no loop)

rit.

a tempo
Father’s suit and watch — Cue 25

track only
(tacet)

violin and viola 3x
“3 Chorales for Harry Partch”

begins: 36'23"
ends: 39'30"
Father’s suit and watch — Cue 26

Track — various
“Ein modernes Kaufhaus”
“Les Duresses II”
“3 Chorales for Harry Partch”

Voice (high peeps)

begins: 36'55"
ends: 37'14"
Voice

Father’s suit and watch — Cue 26

Marc Sabat

ca. 76-84
violin on track begins

56'10" (synth):
glock riff 1

56'17" (synth):
glock riff 2

56'55" (synth):
glock riff 2

a tempo

36'10" (synth):
glock riff 1

35'58"

rit.

cues

36'50"

ah

36'55"

37'14"

ah

ah

ah

Voc

a tempo
Father’s suit and watch — Cue 27

track only
(tacet)

strings
“Idyllily”

begins: 38’21”
ends: 41’35” (fades)
Father’s suit and watch — Cue 28

Track “You & Mr Mason” multiple pianos
Piano

began: 38'29"
ended: 41'55"
Father’s suit and watch — Cue 28

Marc Sabat

Piano
ca. 112

idyll” cello & viola begins (Cue 28)

violins

(fast, slowing gradually)

(fast, slowing gradually)

slow down gradually to one every 2-3"

short, every 1-2"

39:24 - track thins to 1 piano

39:41 - repeated fast D ends

Pf

start with track

f

(5-6 attacks/sec.)

$
loosely coordinated with track

41:00'  

place freely within time  simile

41:55 - “Idyllily”
track ends

end of cue
Father’s suit and watch — Cue 29

Track – various
“You & Mr Mason”
“Les Duresses II”
“Idyllily”
“Backyard summer patio”

Voice

begins: 39'58"
ends: 41'42"
Father’s suit and watch — Cue 30

track only
(tacet)

clarinet, trombone, cello, piano
“Ein modernes Kaufhaus II”

begins: 41'33"
ends: 45'23"
Father’s suit and watch — Cue 31

track only
(tacet)

ship horns
“pier”

begins: 42'19"
ends: 45'34"
Father’s suit and watch — Cue 32

track only
(tacet)

tuba & computer
“Wonderful Scatter”

begins: 44'13"
ends: 49'35"
Father’s suit and watch — Cue 33

Track

“Ein Modernes Kaufhaus II” layers
“Wonderful Scatter” (tuba and computer)

Piano and Synth (MaxMSP sinewave patch)

begins: 44'13"
ends: 48'58"
Father's suit and watch — Cue 33

throughout this cue the synth plays in unison with piano always, triggering MaxMSP sinewave patch (sum and difference tones) from "Artificial Music for Machines"
Father’s suit and watch — Cue 34

track only
(tacet)

Clarence Ashley and banjo
“House Carpenter” reprise

begins: 47'56"
ends: 51'14"
Father’s suit and watch — Cue 35

tutti — Epilogue

Mezzo Voice, Bass Voice, Adapted Viola, Piano
“Black Betty” / “Stop yo’ woman”

begins: circa 51'17'' (end of video)
ends: 52'20''
Father’s suit and watch — Cue 36 (Epilogue)

Marc Sabat

Mezzo Voice

Bass Voice

Adapted Viola

Piano

Mezzo

Bass

Ad Viola

Pf

Mezzo

Bass

Ad Viola

Pf

ca. 63

Bam-ba-la-m blac-ky where’d you come from

be-t-ter

stop yo’ wo-man gone lay my head on a

ba-m-ba-la-m b oh my ha-mm-er ha-mm-er ri

rail-road track got a high high

Ba-m-ba-la-m blac-ky where’d you come from

be-t-ter

stop yo’ wo-man gone lay my head on a

ba-m-ba-la-m b oh my ha-mm-er ha-mm-er ri

rail-road track got a high high

Mezzo

Bass

Ad Viola

Pf
I'm on my way to a long leaf pine

Brown have another man smiling

In my face go 'way in in d' spring-time

He went right down through d' country he ah rattler hy ar

Come back in d' fall

Fine