Custer and Sitting Bull

a theater piece for voice, soundfile, and electronic keyboard

Score in Ben Johnston's microtonal notation

by Kyle Gann
1995-99

Custer and Sitting Bull is an electronic opera that I performed more than three dozen times from Brisbane to Moscow in the period 1999 to 2007. Scene 1 was written in 1995, Scenes 1 and 2 in 1998, and Scene 3 in January 1999. In Scenes 1, 2, and 4, I spoke and acted as either Custer or Sitting Bull. In Scene 3 I played the keyboard synthesizer part along with the electronic background. The world premiere was on February 22, 1999, at the Museum of Contemporary Art in Los Angeles.

This new (2018) score of *Custer and Sitting Bull* is notated in Ben Johnston's just-intonation pitch notation. The score was transcribed from a barely readable MIDI score made from the MIDI files that ran the sequencing software (an old 1990s program called Voyetra Plus) from which the recordings were made. This score is somewhat incomplete as to dynamics, doublings of instruments, and (in Scene 2) pitch bends (portamentos). Thus a detailed representation of the piece would have to take into account both this score and the MIDI files. The instruments listed in the score are merely indications of the desired sound quality. The current score is intended primarily as a correct documentation of pitch and rhythm.

In this notation, + raises a pitch by 81/80, - lowers it by 80/81, # raises it by 25/24, b lowers it by 24/25, 7 lowers it by 35/36, *L* (sub-seven) raises it by 36/35, ^ (an upward arrow) raises it by 33/32, v (a downward arrow) lowers it by 32/33. F-A-C, C-E-G, and G-B-D are all perfectly tuned 4:5:6 major triads. All accidentals remain in effect until the next bar line, but they are usually reiterated (except for repeated notes) to avoid ambiguity.

The microtonal scales of each scene, with cents values, are given following the program notes.

Kyle Gann

Custer and Sitting Bull – Program Note

1. Custer: "If I Were an Indian..."
2. Sitting Bull: "Do You Know Who I Am?"
3. Sun Dance / Battle of the Greasy-Grass River
4. Custer's Ghost to Sitting Bull

Custer and Sitting Bull (1998-99), for voice and electronic background, is a musical document of two male egos, taken as symbolic of the tragic clash of two cultures. I wanted to sharpen the outlines of the story everyone already vaguely knows, and present these two vivid personalities in their often surprising own words. At greatest issue, of course, is the alleged guilt of George Armstrong Custer: once a hero to many generations of American schoolboys, more recently a scapegoat for everything considered culpable about the white male.

The text to "Custer: If I Were an Indian..." is mostly taken from Custer's autobiographical *My Life on the Plains*, which was first published serially, starting in May 1872, in a belles lettres magazine called *The Galaxy* (which later merged with *The Atlantic*). In early installments, Custer showed considerable sympathy for the Indians he was pursuing. If he were an Indian, he muses, he would rather join his comrades hunting on the plains than confine himself to a reservation. The nonchalance with which he admits this is shocking, given that his assignment was precisely to hunt down and kill any Indians who refused to live on the reservations. In later chapters - either because portraying the Indians as savages added to his reputation, because he was being pressured to justify the Army's genocidal Indian policy, or some other reason - his tone changes, and he sets down some of the coarsest, ugliest statements of hateful bigotry ever committed to print. His early sympathetic remarks have an air of sincerity, while the later bigoted ones seem forced, overstated for badly calculated effect.

The middle part of the movement evokes the 1868 "battle" of the Washita, in which Custer claimed to have killed 103 Cheyenne warriors; what he actually achieved was to kill 11 warriors and massacre 92 women, children, and old men. The band stormed in at daybreak playing Custer's favorite tune "Garry Owen," quoted here at length. The last section, beginning with a litany of military crimes Custer didn't commit, is taken from Custer's written defense at his 1867 court-martial. (Here and elsewhere I have streamlined Custer's eloquent 19th-century English; no military leader today could match Custer for fluency of literary style.) This latter event preceded the Washita battle by a year, but I have placed it last to allow the final words - "Judge me not by what is known now, but in the light of what I knew when these events transpired" - to serve as a defense for Custer's entire life, and perhaps by extension as an epitaph for the white male in general, of which he is so archetypal a symbol.

Custer's ambivalence is nicely matched by that of his enemy Sitting Bull, whose recorded statements make up the text for "Sitting Bull: Do You Know Who I Am?" Clearly, Sitting Bull was the greater man, a true spiritual leader, but he was not blind to the value of good public relations. Granting interviews to reporters, he would claim in all humility that he was no chief, just a man. Facing U.S. government agents, he would revel proudly in his chiefhood and boast of his importance. His statements never seem mendacious or self-serving, yet he did keep a fluid enough view of reality to change

stories as circumstances seemed to require. "Sitting Bull: Do You Know Who I Am?" contrasts statements that Sitting Bull made in various parts of his life - from newspaper interviews, speeches, songs, and transcripts of negotiations with American military authorities - and is based on a song attributed to Sitting Bull and written down second-hand after his death. The final line is his response to someone who asked him how the Indians felt about the sale of the Black Hills, which had been dishonestly maneuvered behind Sitting Bull's back.

"Sun Dance / Battle of the Greasy Grass River" depicts the fateful encounter of the two men, the Battle of the Little Bighorn, in which latter the Sioux killed 263 soldiers including Custer's entire command - the greatest military victory the Indians were ever to enjoy over the American army. (Greasy Grass River was the Sioux name for the Little Bighorn River.) Before the battle, Sitting Bull performed a sun dance, cutting notches of flesh in his arms and legs and letting the blood run down until he had a vision. The vision he had was of white cavalry and soldiers falling down, as a voice said, "I give you these because they have no ears." The Sun Dance uses motives from a war song Frances Densmore recorded from Isna'la-wica', or Lone Man, a Teton Sioux who had participated in two sun dances and who fought with Sitting Bull at the Little Bighorn. The rhythms of the battle scene are based on the text of the frantic note that Custer dictated to his aide during the battle, his last words to posterity: "Benteen, Come on, big village. Be quick. Bring packs. P.S. Bring pacs [sic]." The original note can be seen today in the museum at West Point Military Academy, Custer's alma mater. The actual battle lasted only fifteen minutes, so at two and a half minutes it is represented here at a scale of 1:6.

According to a Lakota Sioux tradition, Sitting Bull visited the battlefield after the battle, where the ghost of George Armstrong Custer appeared to him; only after one's death did the two meet face to face. "Custer to Sitting Bull" is a setting of the alleged text of Custer's posthumous speech, taken from an old astrology book by psychic Martin Schulman, who claimed to have channeled it from the spirit of Sitting Bull.

Undoubtedly Custer's worst act was the Washita River massacre - but in this Custer was merely following army policy, and he was afterward rewarded by commendations from General Phil Sheridan and the Secretary of War. The charges against him at his court martial seem trumped up (he was charged with shooting - though not killing - deserters who were resisting arrest, and for leaving the post to visit his wife, both of which he had been given permission to do in advance), while his actions at the Little Bighorn are militarily defensible, given what he knew at the time. Custer was a popular Civil War hero, and many jealous enemies yearned to cut him down to size. He testified against corruption in Grant's administration, for which Grant got revenge by putting control of the disastrous 1876 Indian campaign in Alfred Terry's hands, a situation partly responsible for Custer's defeat. For 120 years Custer has been singled out, made to bear America's genocidal sins on his shoulders. But his real crime, a crime he shared with thousands of his contemporaries and with untold millions in this century, is that he handed over his personal responsibility to a corrupt social structure. Custer's tragedy - perhaps a classic white male tragedy - is that a person so daring and brilliant in carrying out his assignments had no moral compass with which to judge the humaneness of those assignments.

"Custer: If I Were an Indian..." uses a scale of 20 pitches, actually made up of two pairs of major-minor scales 257 cents apart. In short, there are two tonalities related more or less by quarter-tones. Where Custer rationally contrasts Indian and White cultures, the music flows smoothly between the scales. Where Custer retreats into a narrow, White man's vision of life, only one of the scales is used. And where he indulges in hypocrisy and dissembling, the two scales combine, contradict, and sour each other. This is my first piece to extensively explore just-intonation dissonance, which, as Harry Partch says, is "an entirely different serving of tapioca" from equal tempered dissonance. "Sitting Bull: Do You Know Who I Am?" weaves nuances around Sitting Bull's quoted song in a 21-note-to-the-octave mode. The third movement uses a complex scale of 30 pitches; 22 are used in the Sun Dance, capitalizing on various dissonances between the perfect fourth and perfect fifth, including the "wolf fifth" that European music spent centuries avoiding; the other eight, outlining a tonality a tritone away, come in during the Battle to symbolize the attacking cavalry. "Custer's Ghost to Sitting Bull" is set in a more consonant 30-pitch scale over a drone, meant to allow a sighing motion like that of the wind.

Custer and Sitting Bull is dedicated to my teacher Ben Johnston, who taught me to tune correctly.

Kyle Gann

Texts:

Scene 1: Custer: "If I Were an Indian…"

In proceeding from the Missouri River to the base of the Rocky Mountains, the ascent, though gradual, is quite rapid.... Comparing the surface of the country to that of the ocean,... it does not require a very great stretch of the imagination, when viewing this boundless ocean of beautiful living verdure, to picture these successive undulations as gigantic waves, standing silent and immovable, and adding to the impressive grandeur of the scene. If the Indian were the innocent, simple-minded being he is represented, he would be just the character to complete the picture. [My Life on the Plains, pp. 5, 13]

If I were an Indian, I often think, I would greatly prefer to cast my lot among those of my people adhered to the free open plains rather than submit to the confined limits of a reservation, there to be the recipient of the blessed benefits of civilization, with its vices thrown in.... The Indian can never be permitted to view the question in this deliberate way.... When the soil which he has claimed and hunted over for so long a time is demanded by this... insatiable monster, there is no appeal; he must yield, or, like the car of Juggernaut, it will roll mercilessly over him, destroying as it advances. Destiny seems to have so willed it, and the world looks on and nods its approval.... Two hundred years ago it required millions to express in numbers the Indian population. Today, less than half the number of thousands will suffice. Where and why have they gone? Ask the Saxon race.... [My Life on the Plains, pp. 22-23]

We had approached so near the village that from the dead silence which reigned I feared the lodges were deserted. I was about to turn in my saddle and give the signal for attack, when a single rifle shot rang sharp and clear on the far side of the village. I turned to the band leader and directed him to give us "Garryowen." The bugle sounded the charge and the command dashed rapidly into the village. The Indians were caught napping, but overcame their surprise, and quickly seized their rifles, bows, and arrows. Orders were given to prevent the killing of any but the fighting strength of the village, but in a struggle where the squaws are as dangerous as the warriors it is impossible to always discriminate. When everything had been collected the torch was applied, and soon, all that was left of the village were a few heaps of blackened ashes. [My Life on the Plains, pp. 240-241, 248]

Let Bacchus's sons be not dismayed,
And join with me each jovial blade,
Come booze and sing and lend your aid
To help me with the chorus.
So in place of water we'll drink ale
and pay the reckoning on the nail,
No man for debt shall go to jail
from Garry Owen in glory. [lyrics, "Garryowen"]
My firm conviction based on analysis of the character traits of the Indian is that the Indian cannot be induced to adopt an unaccustomed mode of life by any teaching, argument, reasoning, or coaxing not followed closely by physical force. The Indian is capable of recognizing no influence but that of stern, arbitrary power. [My Life on the Plains, p. 148]

From Garry Owen in glory!

What was to become of all those women and children bereft of everything and of every friend? True, it was just. The warriors had brought this fate upon themselves and their families by their unprovoked attacks upon the White Man.... Although never claimed as an exponent of the peace policy,... yet I entertained the most peaceable sentiments toward all Indians who were in no condition to cause trouble. [My Life on the Plains, pp. 251-253]

If I were an Indian, I often think, I would greatly prefer to cast my lot among those of my people adhered to the free open plains rather than submit to the confined limits of a reservation. [My Life on the Plains, p. 22]

I have never been absent from my command without leave, as here charged.
I have never made use of my men for the advancement of my private interests, as here charged.
I have never turned away from our enemy, as here charged,
Or failed to relieve an imperiled friend, as here charged,
Or left unburied a single fallen man under my command, as here charged,
Or took upon myself the responsibility of a single action not demanded by the occasion,

as here charged. [from Custer's defense at his 1867 court-martial, quoted in Lawrence A. Frost, The Court-Martial of General George Armstrong Custer, p. 236]

Judge me not by what is known now, but in the light of what I knew when these events transpired. [adapted from Custer's defense at his 1867 court-martial, quoted in Lawrence A. Frost, The Court-Martial of General George Armstrong Custer, p. 217]

Where and why have they gone? Ask the Saxon race.... [My Life on the Plains, p. 23]

Scene 2: Sitting Bull: "Do You Know Who I Am?"

I am no chief.
I am a man. I see. I know.
I began to see when I was not yet born; when I was not in my mother's arms, but inside of my mother's belly.
It was there that I began to study about my people.
God gave me the power to see out of the womb.
The [Great Spirit] must have told me at that time that I would be the man to be the judge of all the other Indians - a big man, to decide for them in all their ways.
I speak. It is enough.
I never taught my people to trust Americans.
I have told them the truth - that the Americans are great liars.
I have never dealt with the Americans. Why should I?
The land belonged to my people.
[New York Herald, November 16, 1877]

Of course I will speak to you if you desire me to do so.
I suppose it is only such men as you desire to speak who must say something.
Do you recognize me?
Any man who desires to speak... shall talk for [the Indians].
Do you know who I am...?
...Sitting Bull.
[But] do you know who I am?
Slightly recumbent gentleman cow.
[But] do you know who I am?
I do not know any difference between you and the other Indians at this agency.
I am here by the will of the Great Spirit, and by his will I am a chief.
My heart is red and sweet, and I know it is sweet, because whatever passes near me puts out its tongue to me.
[Senate Committee, Standing Rock Agency, August, 1883]

If a man is a chief, and has authority, he should be proud, and consider himself a great man.
[Stanley Vestal, Sitting Bull]

And yet you men have come here to talk with us, and you do not know who I am.
If the Great Spirit has chosen any one to be the chief of this country it is myself.
You have conducted yourself like men who have been drinking whiskey, and I came here to give you some advice.
I have always been a chief, and have been made chief of all the land.
Thirty-two years ago I was present at the [Fort Rice] council with the white man....
Since then a great many questions have been asked me about it, and I always said, Wait.
Then the Black Hills council was held, and they asked me to give up that land, and I said... wait.
I remember well all the promises that were made about that land....
You white men advise us to follow your ways, and therefore I talk as I do.
When you have a piece of land, and anything trespasses on it, you catch and keep it until you get damages, and I am doing the same thing now.
And I want you to tell this to the Great Father for me.
I am looking into the future for the benefit of my children, and... I want my country taken care of for me.
[to the Senate Committee, Standing Rock Agency, August, 1883]

My father has given me this nation,
In protecting them I have a hard time.
No chance for me to live, Mother,
You might as well mourn.
[songs, recorded in Stanley Vestal, Sitting Bull]

Indians! There are no Indians left but me.
[when asked how the Indians felt about having sold the Black Hills, recorded in Stanley Vestal, Sitting Bull]

Scene 3: Sun Dance/Battle of the Greasy-Grass River

Come on, be quick! Big Village. Bring packs, P.S. Bring packs.

[last note written by Custer at the Little Bighorn]

Scene 4: Custer's Ghost to Sitting Bull

[On June 25, 1876, 263 men - most of them under the command of Lieutenant Colonel George Armstrong Custer - were killed by American Indian forces under Sitting Bull at the Battle of the Little Bighorn, known to the Indians as the Greasy Grass River. Before the battle, Sitting Bull performed a Sun Dance, in which he cut notches of flesh from his arms and legs, letting the blood run down until he had a vision. And the vision Sitting Bull had was of cavalry and white soldiers falling down, as a voice said, ***"I give you these because they have no ears."***

After the battle, Sitting Bull visited the battlefield, where, according to a Lakota Sioux tradition, the ghost of George Armstrong Custer appeared to him, and spoke the following words:]

The white man would cover the earth and neither you nor I nor the Great Spirit Himself can stop the infiltration and bloodshed that will follow.
We are but one act in the play and we have done as we were told.
In less than fifteen years we will both be on the same side.
Within fifteen years a treacherous act by a white man will take place against you.
You will have no foreknowledge of it and no medicine you could make would prevent it.
The white man sees only white and the day will come when he will try to extinguish all men who are not white from the face of the earth.
Know in your heart that I speak truth, for you and I were once brothers and will be brothers again.
Be relieved of your burden, for man is an angry wolf stalking and tracking down his prey from the beginning of time to the ends of all time but you and I are more than men as men know men.
Go now and be with your people.
They need you more now than before.
I will be with you many times when you light your pipe at night and I will be with you in your final hour as you are here with me now.
I GIVE YOU THESE BECAUSE THEY HAVE NO EARS.
I GIVE YOU THESE BECAUSE THEY HAVE NO EARS.

Adapted from Martin Schulman, *Karmic Astrology* (Samuel Weiser, Inc., 1975)

Scale for *Custer: "If I Were an Indian…"*
in Ben Johnston's microtonal notation

Pitch	Ratio to tonic	Cents above tonic
B𝄲	495/256	1141.5
B	15/8	1088.3
B𝄬	297/160	1070.9
B♭	9/5	1017.6
A𝄲+	891/512	959.1
A	5/3	884.4
A♭	8/5	813.7
G𝄲	99/64	755.2
G	3/2	702
F𝄰+	1485/1024	643.5
F𝄲+	891/640	572.8
*F+	27/20	519.6
F	4/3	498.0
E𝄲+	2673/2048	461.1
*E𝄲	165/128	439.6
E	5/4	386.3
E♭	6/5	315.6
D	297/256	257.2
D𝄲	9/8	203.9
C𝄰+	4455/4096	145.5
C𝄲+	2673/2560	74.8
C	1/1	0

*These two pitches were not used in the realization, but were folded into the next closest pitches.

Scale for *Sitting Bull: "Do You Know Who I Am?"*
in Ben Johnston's microtonal notation

Pitch	Ratio to tonic	Cents above tonic
B7+	63/32	1172.7
A♯+	15/8	1088.3
A+	9/5	1017.6
A	16/9	996.1
A7+	7/4	968.8
G	8/5	813.7
G7+	63/40	786.4
G7	14/9	764.9
F♯+	3/2	702
F♯	40/27	680.4
F𝄪++	189/128	674.7
F7+	7/5	582.5
E𝄳	48/35	546.8
E	4/3	498
D7+	6/5	315.6
D7	189/160	288.4
C♯𝄳	8/7	231.2
C♯+	9/8	203.9
C♯	10/9	182.4
B	1/1	0

Scale for *Sun Dance / Battle of the Greasy-Grass River*
in Ben Johnston's microtonal notation

Pitch	Ratio to tonic	Cents above tonic
E𝄲-	40/21	1115.5
E♯	15/8	1088.3
E	9/5	1017.6
D𝄳-	25/14	1003.8
E-	16/9	996.1
E7	7/4	968.9
D𝄲-	12/7	933.1
D♯-	5/3	884.4
D𝄲↓	18/11	852.6
C𝄳	45/28	821.4
D-	8/5	813.7
C♯	3/2	702
C♯-	40/27	680.5
C𝄲↓	16/11	648.7
B𝄲-	10/7	617.5
C7	7/5	582.5
B↑-	11/8	551.3
B	27/20	519.6
B-	4/3	498
B7	21/16	470.8
A♯	5/4	386.3
A	6/5	315.6
G𝄳-	25/21	301.8
A7	7/6	266.9
G𝄲-	8/7	231.2

G♯	9/8	203.9
G♯-	10/9	182.4
G𝄲	12/11	150.6
F𝄪	15/14	119.4
F♯	1/1	0

Scale for *Custer's Ghost to Sitting Bull*
in Ben Johnston's microtonal notatio

Pitch	Ratio to tonic	Cents above tonic
G↓	64/33	1146.7
F♯+	15/8	1088.3
F↑	11/6	1049.4
F+	9/5	1017.6
F	16/9	996.1
F7+	7/4	968.8
E𝄐	12/7	933.1
E	5/3	884.4
E↕♭	33/20	867
E♭	8/5	813.7
E𝄬♭	14/9	764.9
D	3/2	702
D↓	16/11	648.7
D𝄬♭	7/5	582.5
C↑	11/8	551.3
C+	27/20	519.6
C	4/3	498
C7+	21/16	470.8
B𝄐	9/7	435.1
B	5/4	386.3
B↕♭-	11/9	347.4
B♭	6/5	315.6
B𝄬♭	7/6	266.9
A𝄐	8/7	213.2
A+	9/8	203.9
A	10/9	182.4

A𝄲	11/10	165
A♭	16/15	111.7
A𝄬+	21/20	84.5
G𝄳	33/32	53.3
G	1/1	0

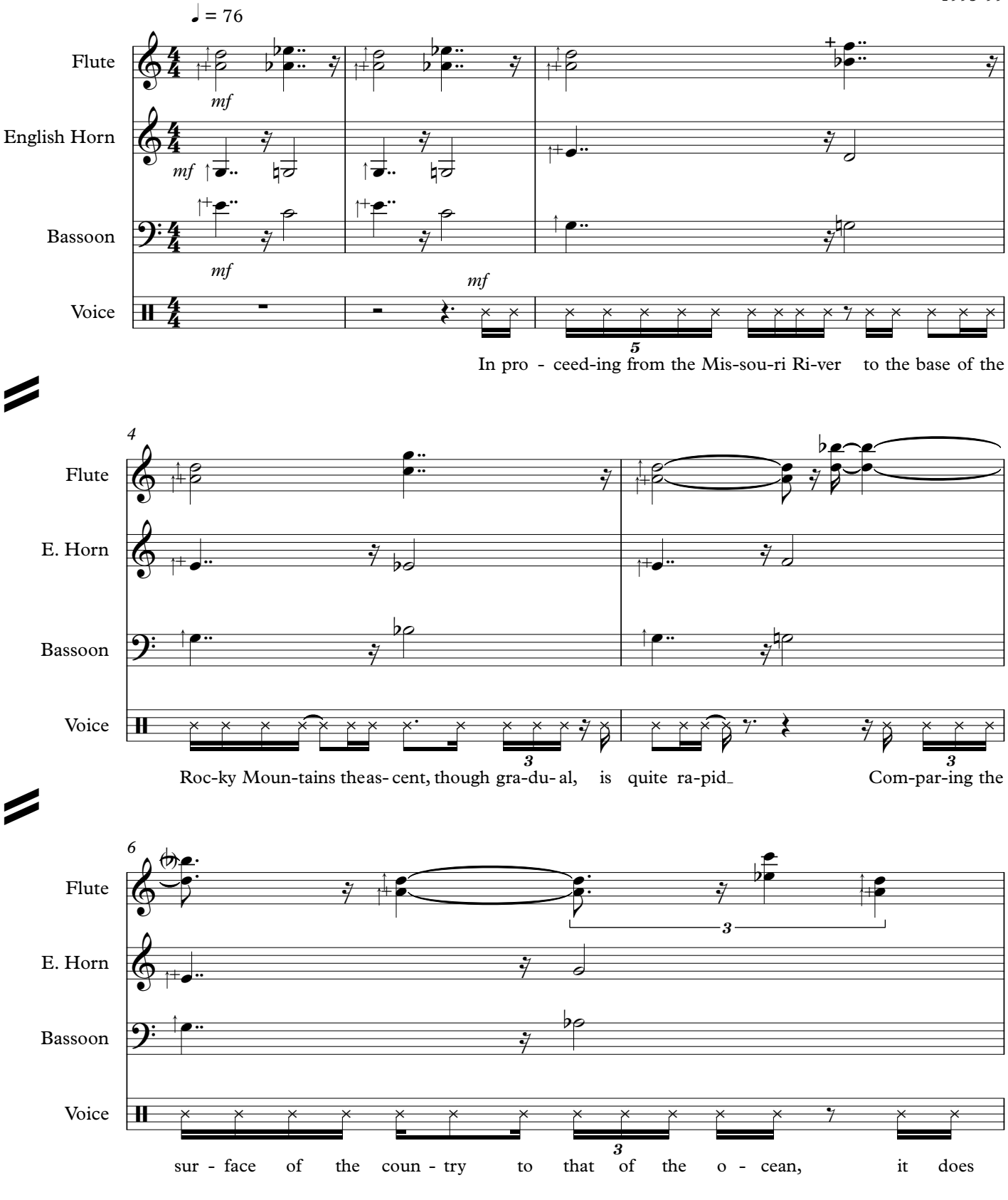
This font for Ben Johnston's accidentals was designed by Andrian Pertout.

Contents:

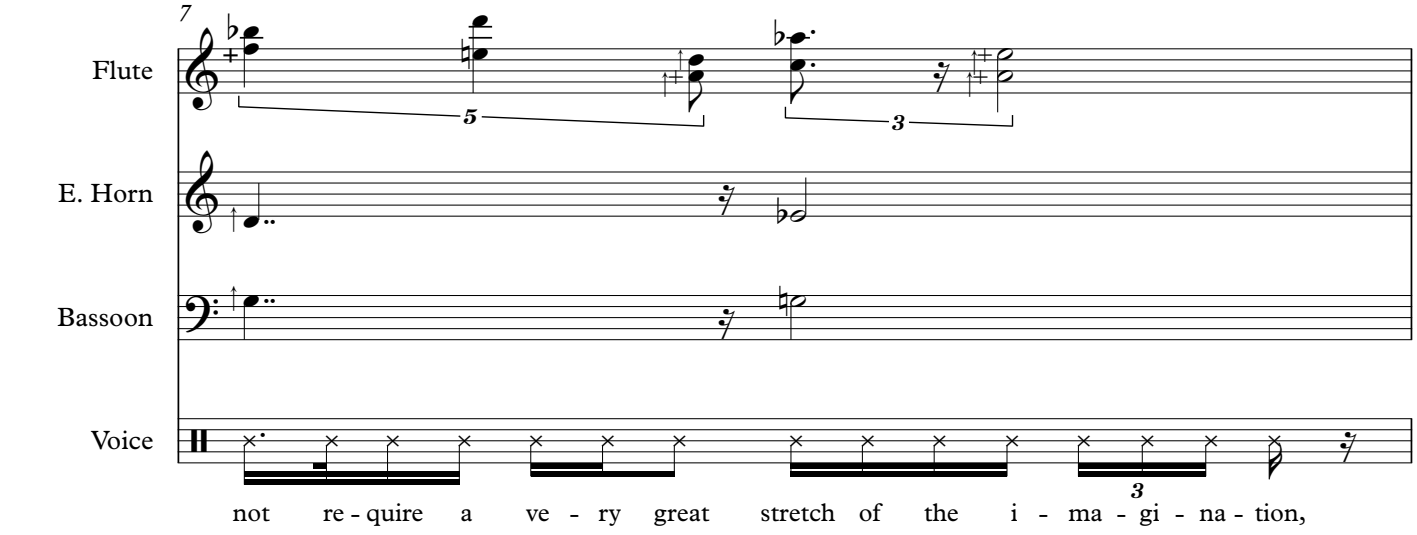
Custer: “If I Were an Indian…”	page 1
Sitting Bull: “Do You Know Who I Am?”	page 49
Sun Dance / Battle of the Greasy-Grass River	page 88
Custer’s Ghost to Sitting Bull	page 141

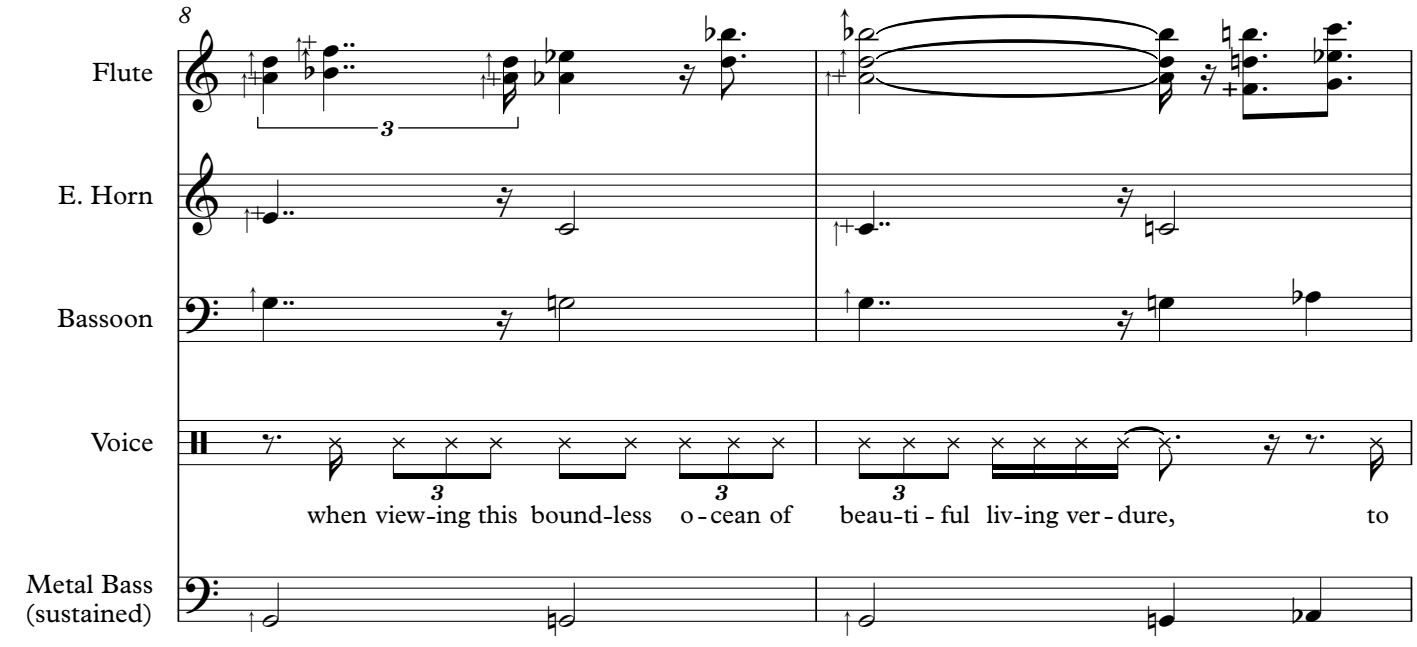
Custer: "If I Were an Indian..."

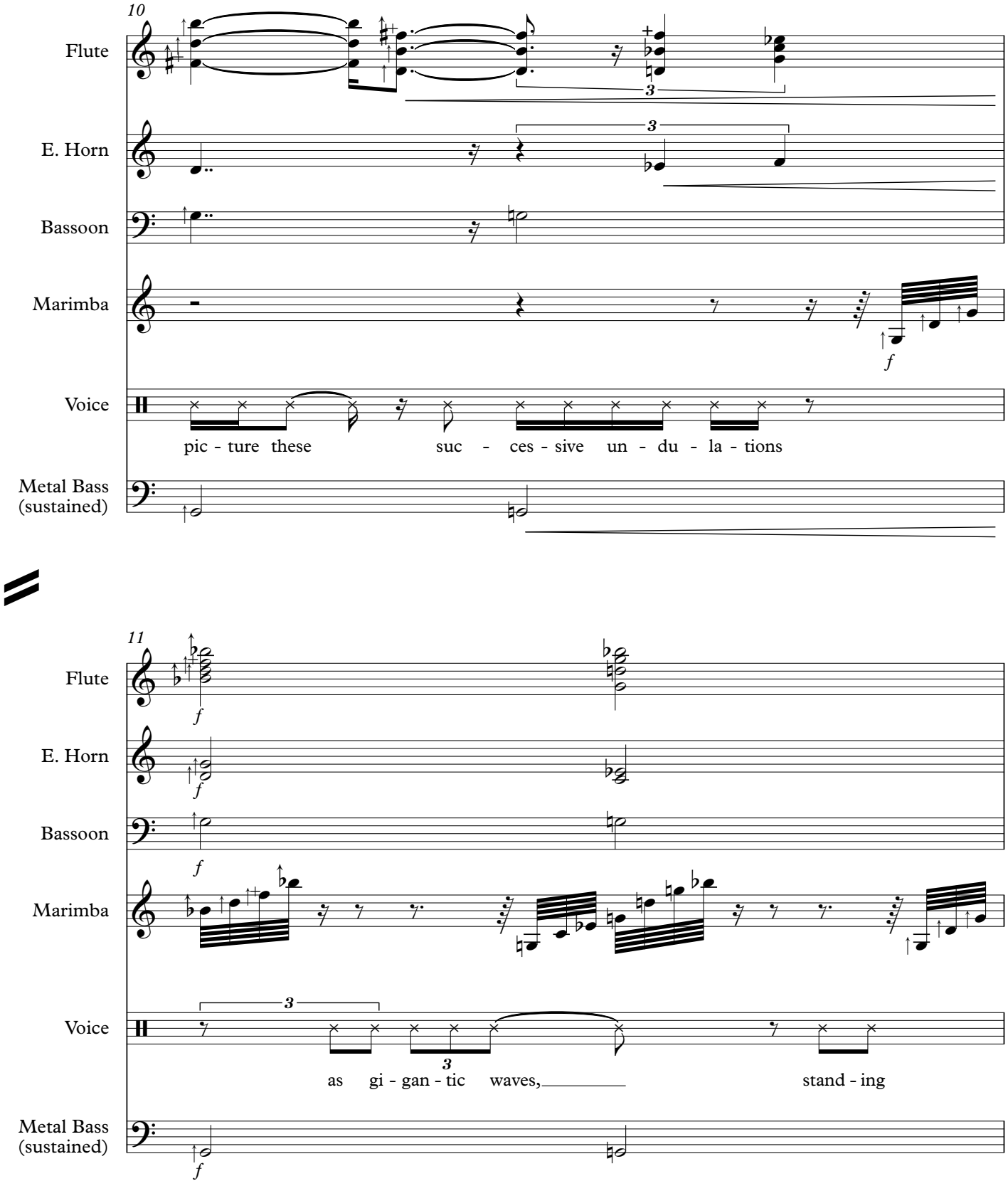
Kyle Gann
1995-99

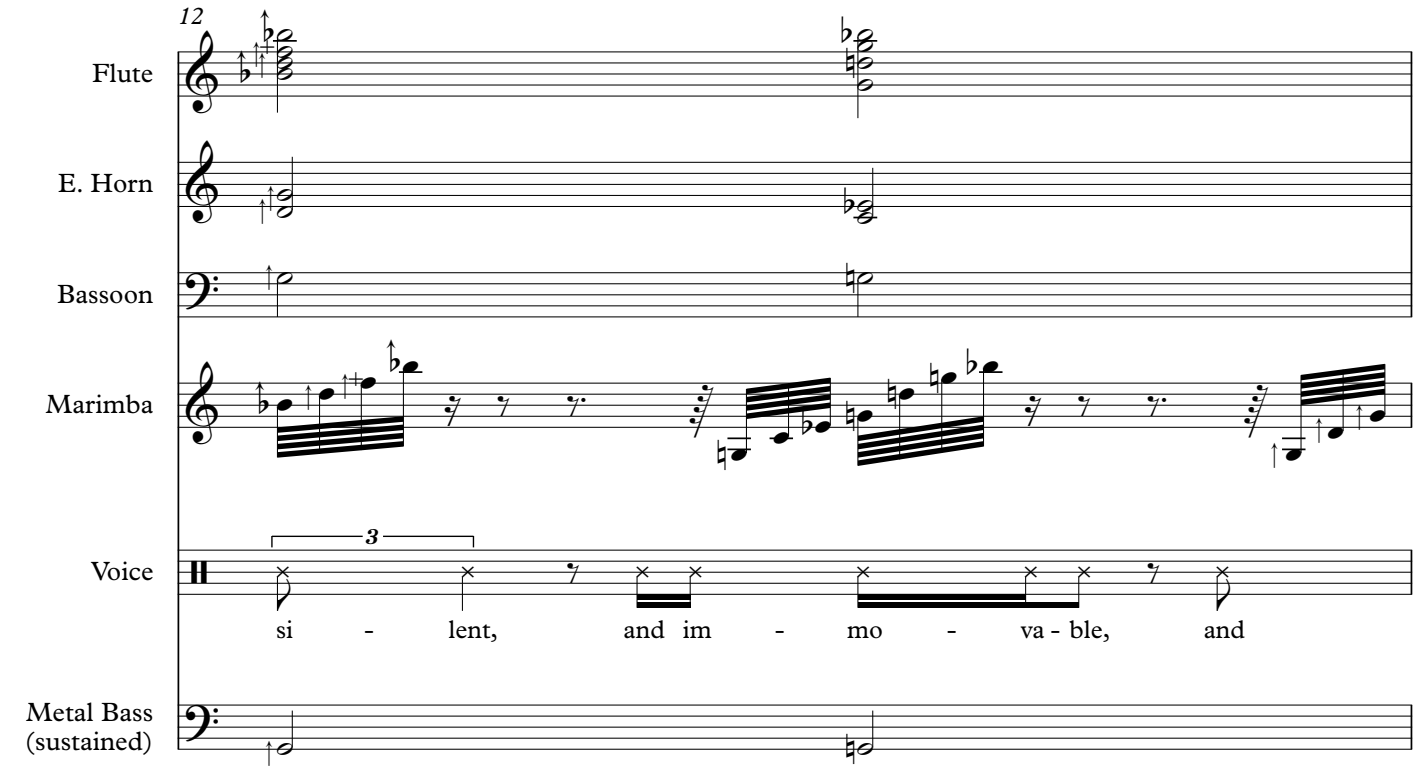


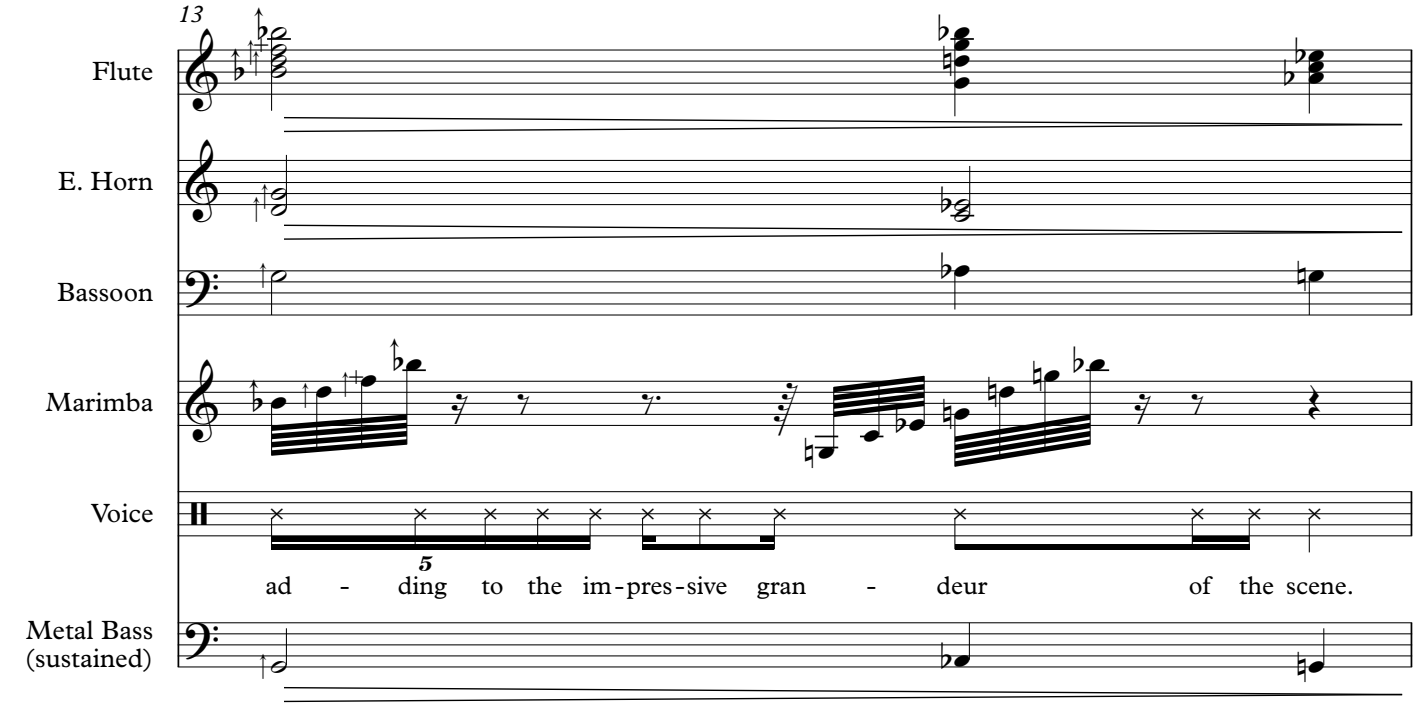
© Copyright 1999 by Smith Grabholz Music

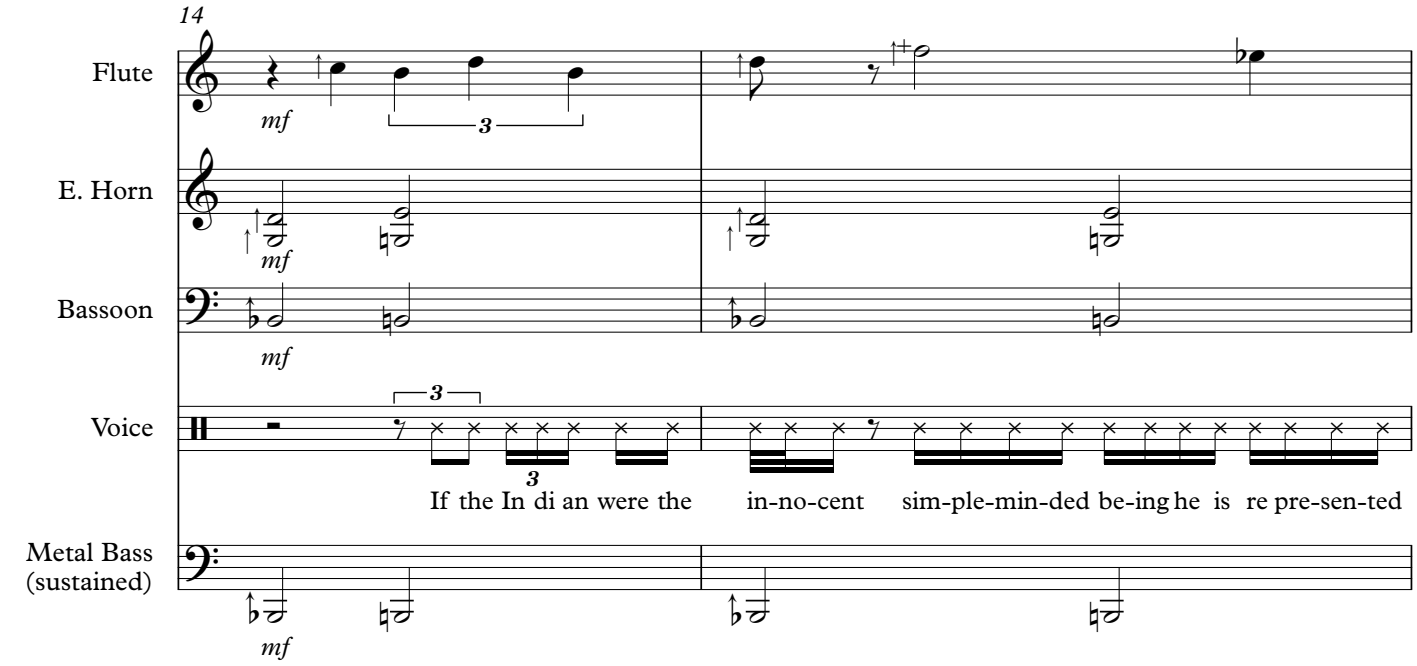

7
Flute
E. Horn
Bassoon
Voice
not re - quire a ve - ry great stretch of the i - ma - gi - na - tion,

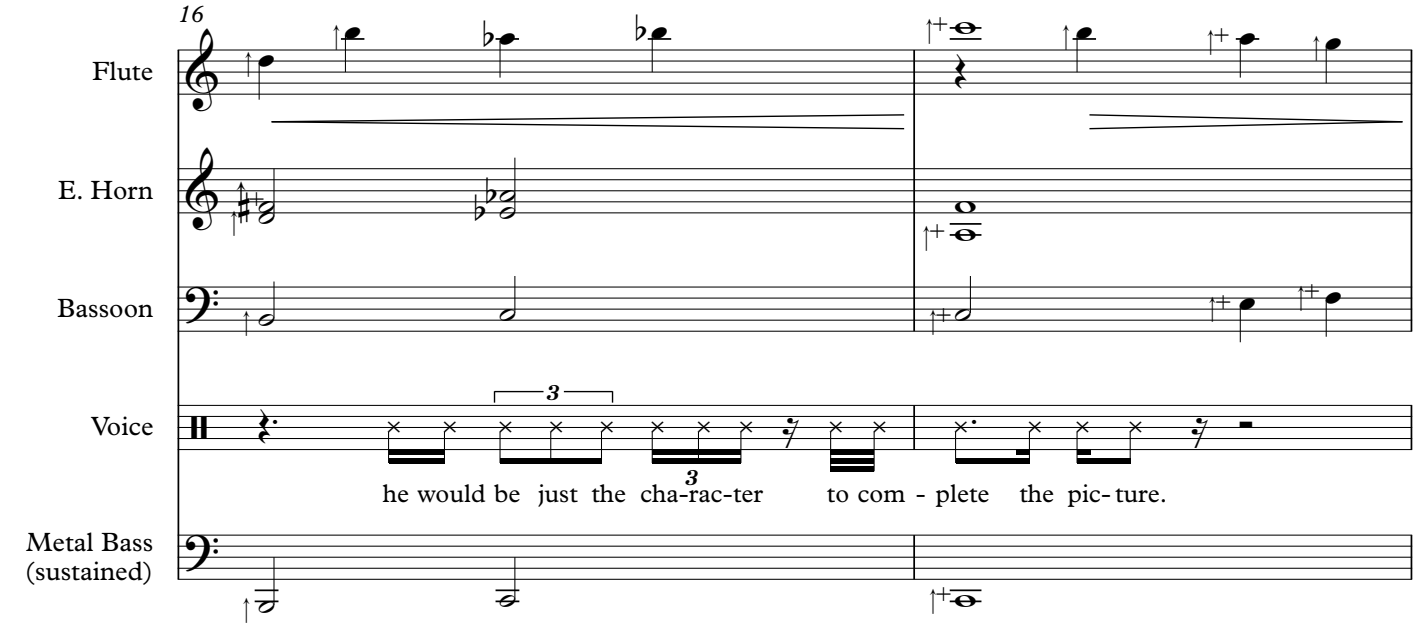

8
Flute
E. Horn
Bassoon
Voice
when view-ing this bound-less o - cean of beau-ti - ful liv-ing ver - dure, to
Metal Bass
(sustained)


10
Flute
E. Horn
Bassoon
Marimba
Voice
Metal Bass
(sustained)
pic - ture these suc - ces - sive un - du - la - tions
11
as gi - gan - tic waves, stand - ing

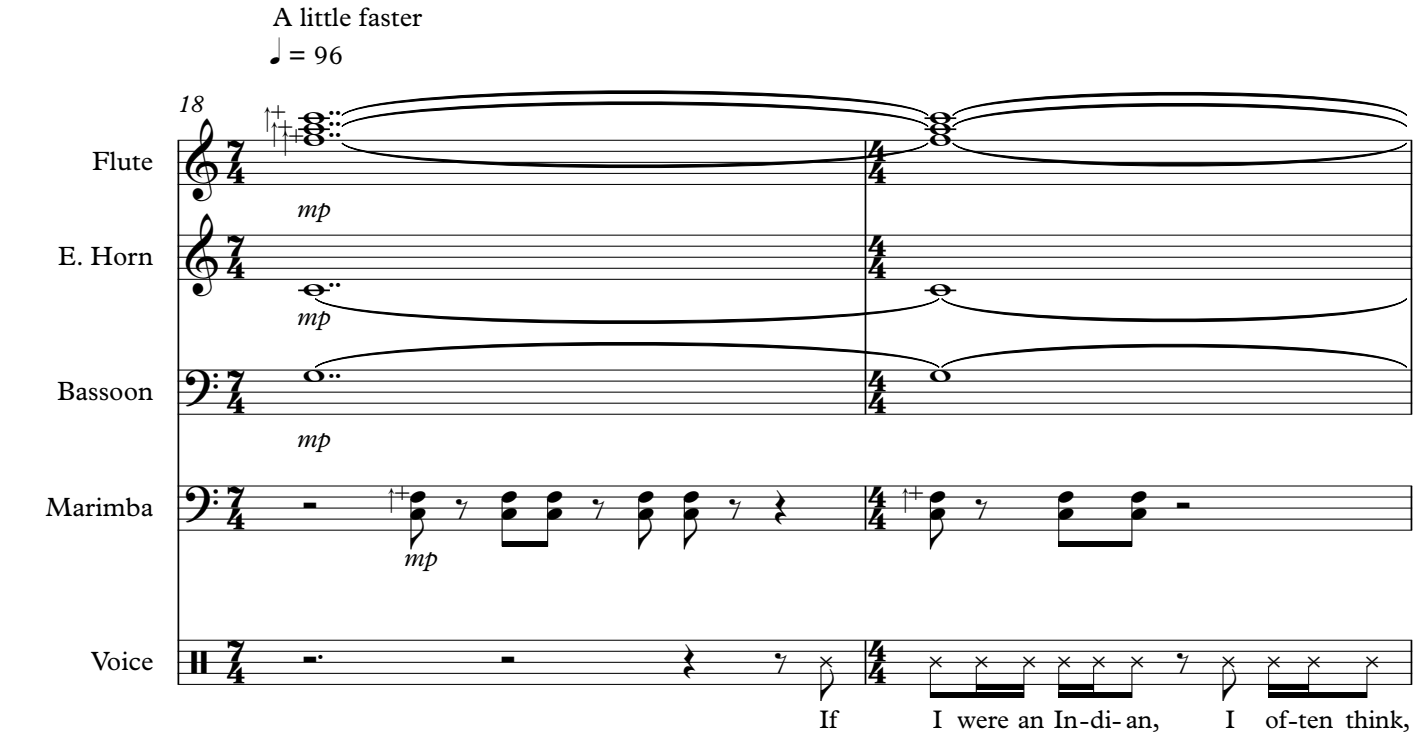

12
Flute
E. Horn
Bassoon
Marimba
3
Voice
si - lent, and im - mo - va - ble, and
Metal Bass
(sustained)

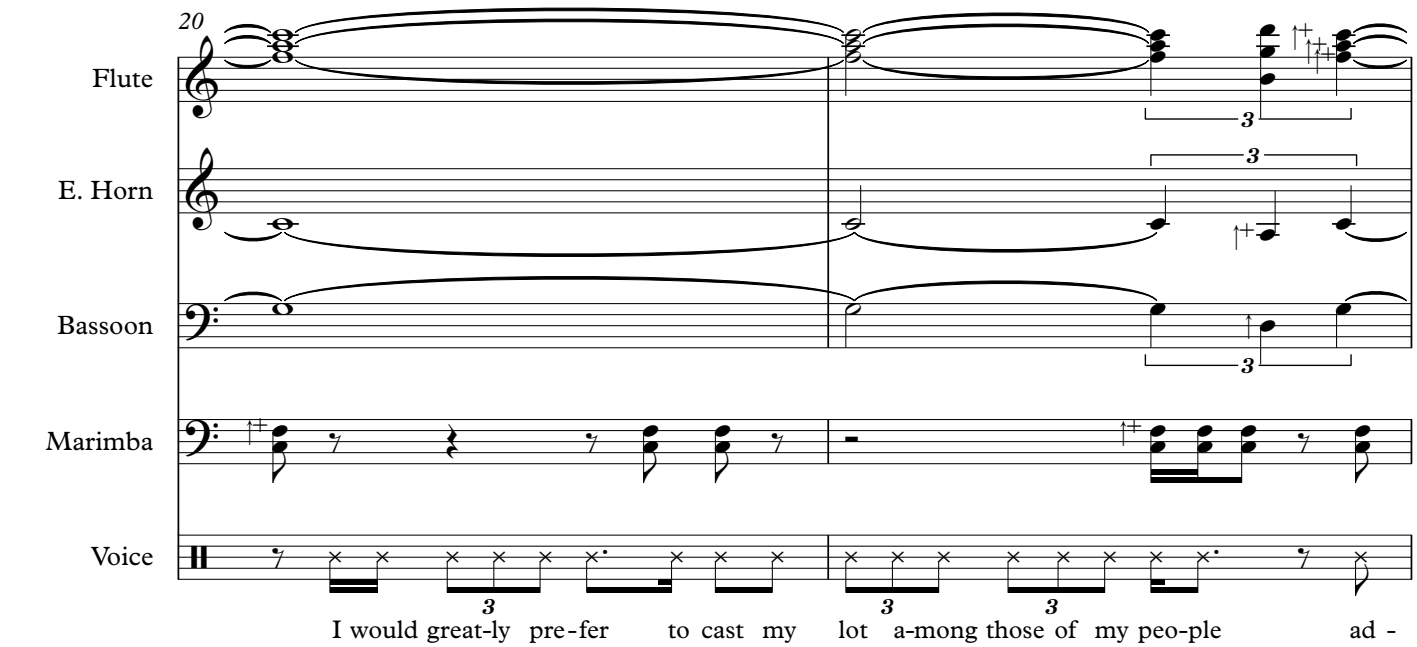

13
Flute
E. Horn
Bassoon
Marimba
Voice
5
ad - ding to the im-pres-sive gran - deur of the scene.
Metal Bass
(sustained)



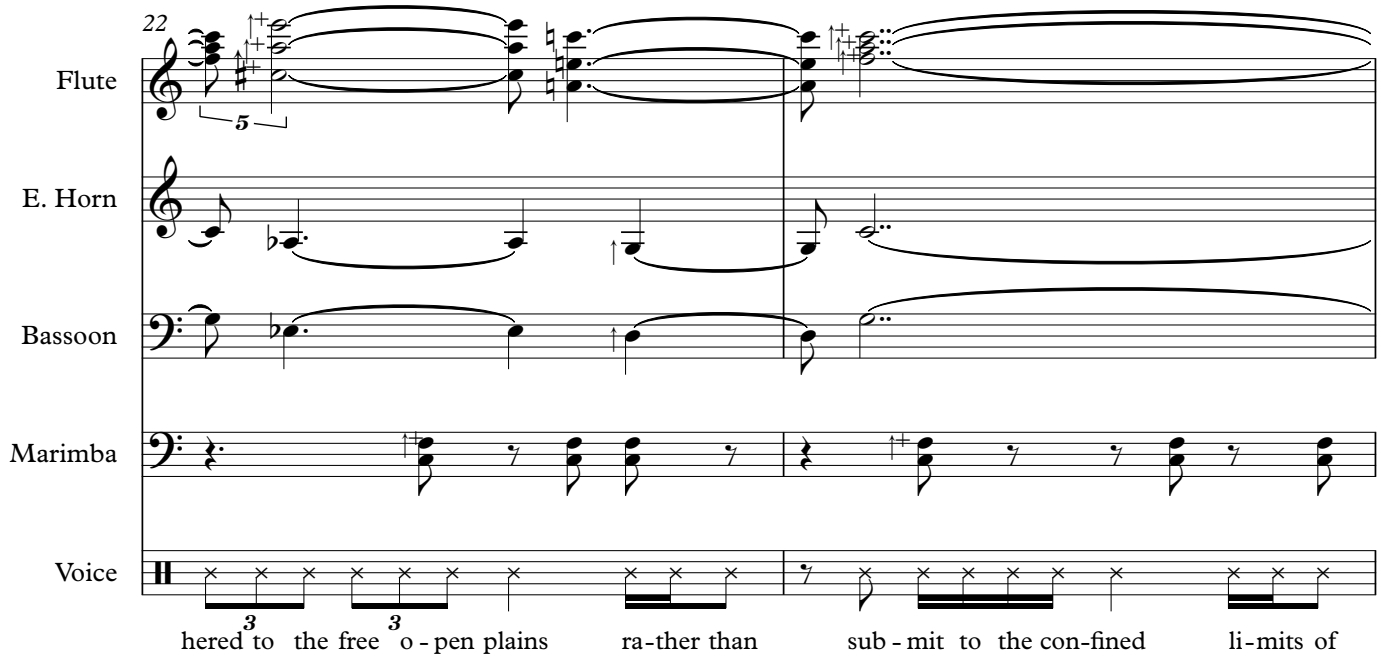


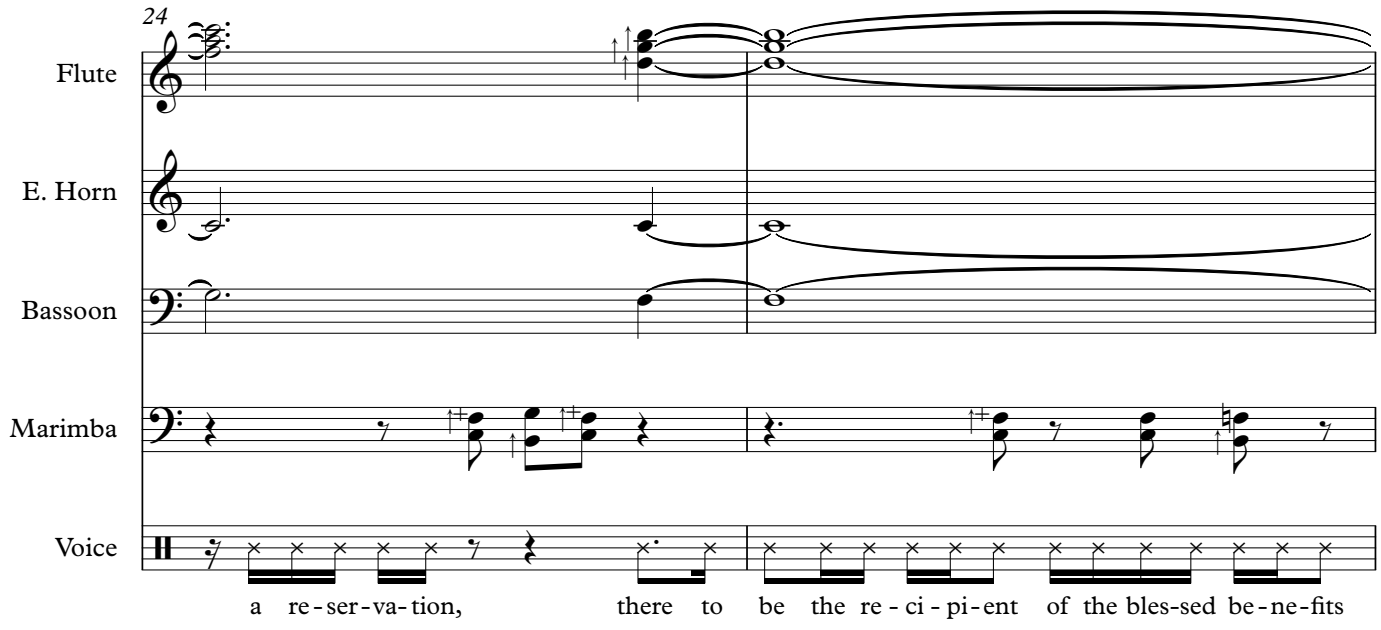
Custer: "If I Were an Indian…"



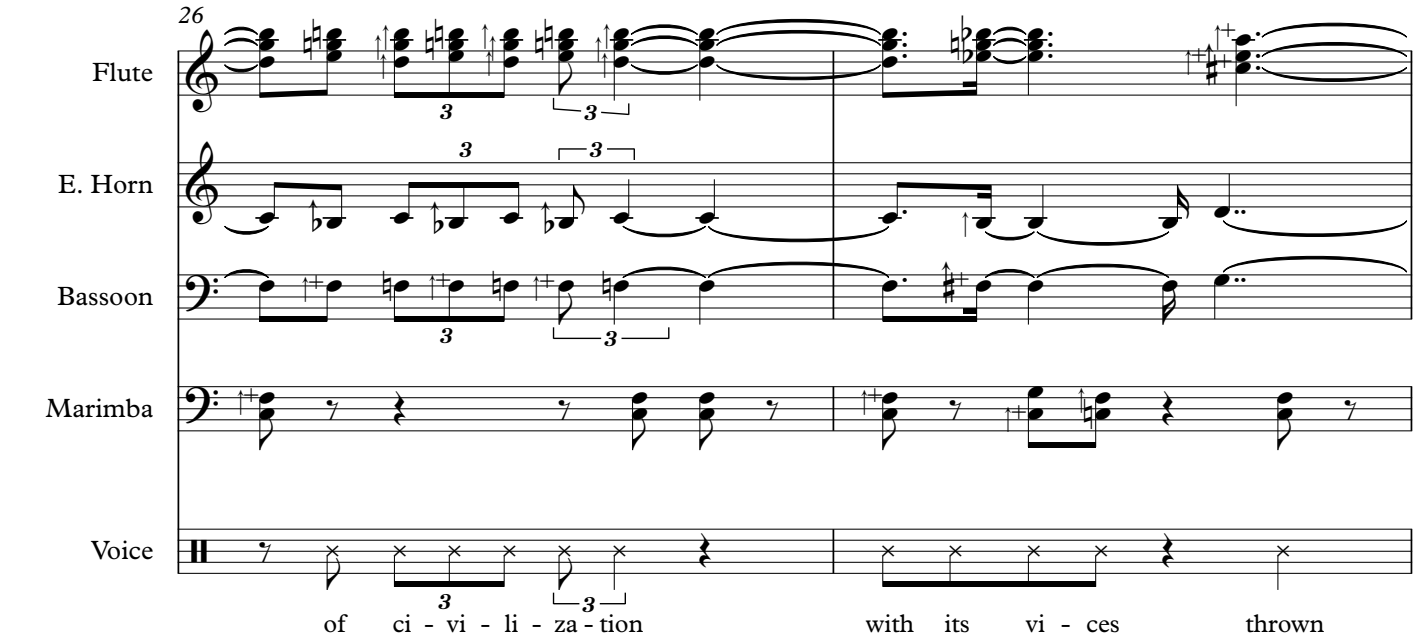


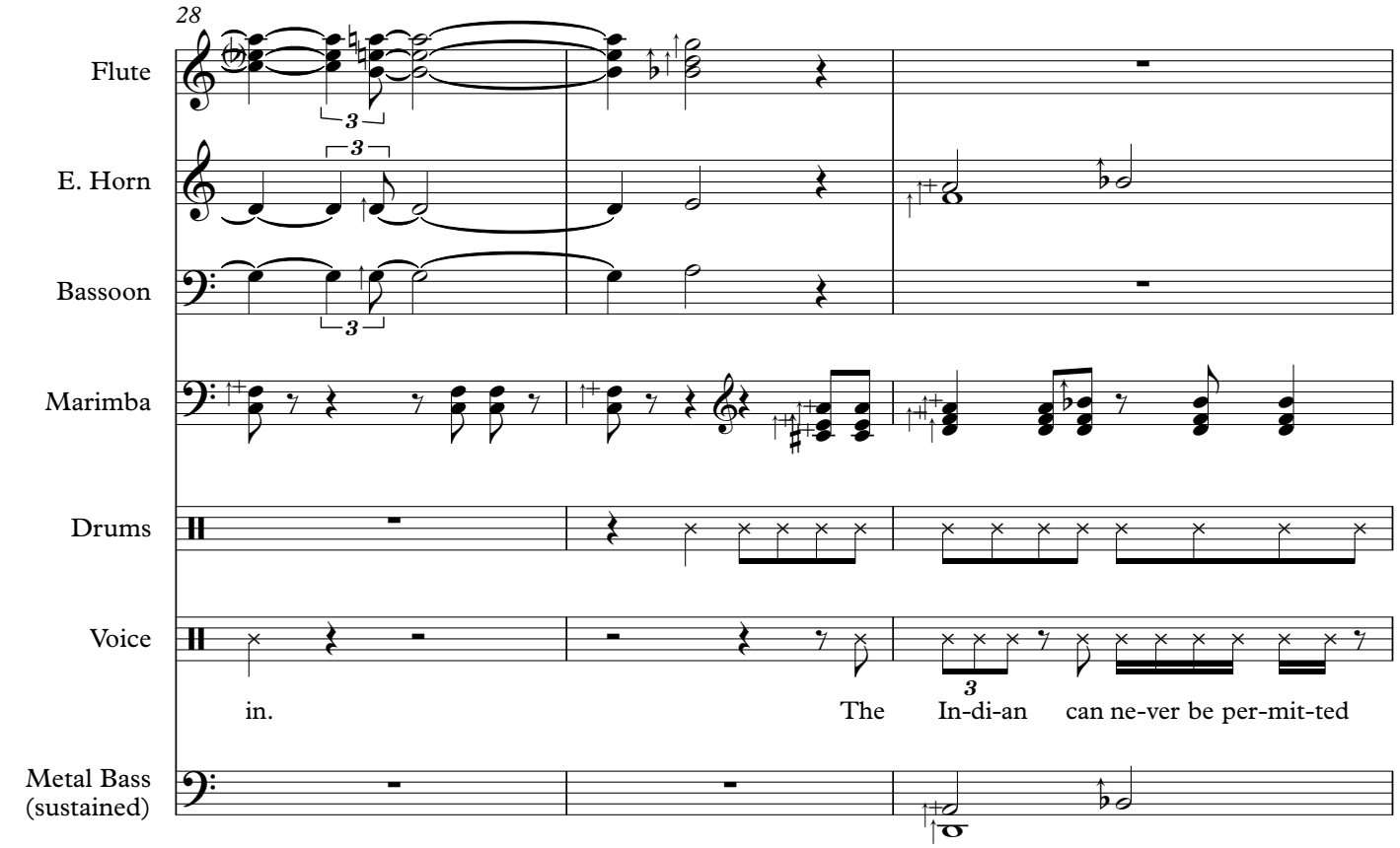
Custer: "If I Were an Indian..."



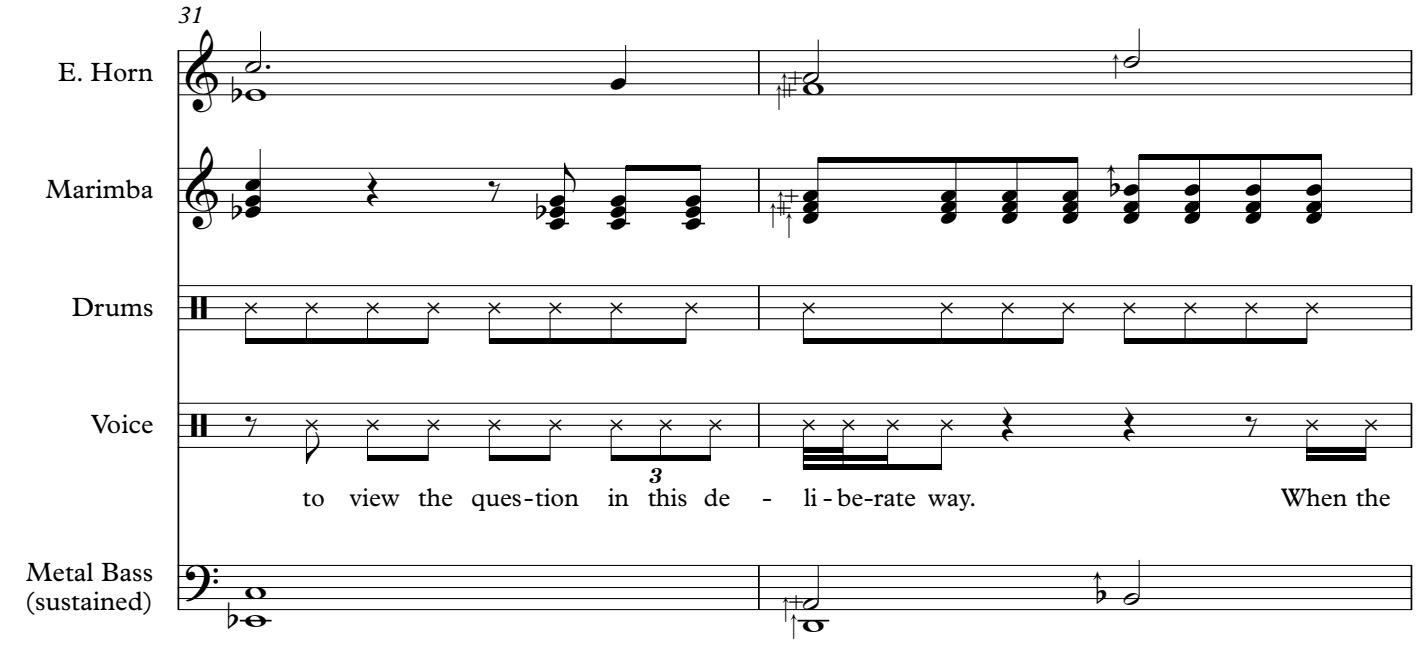


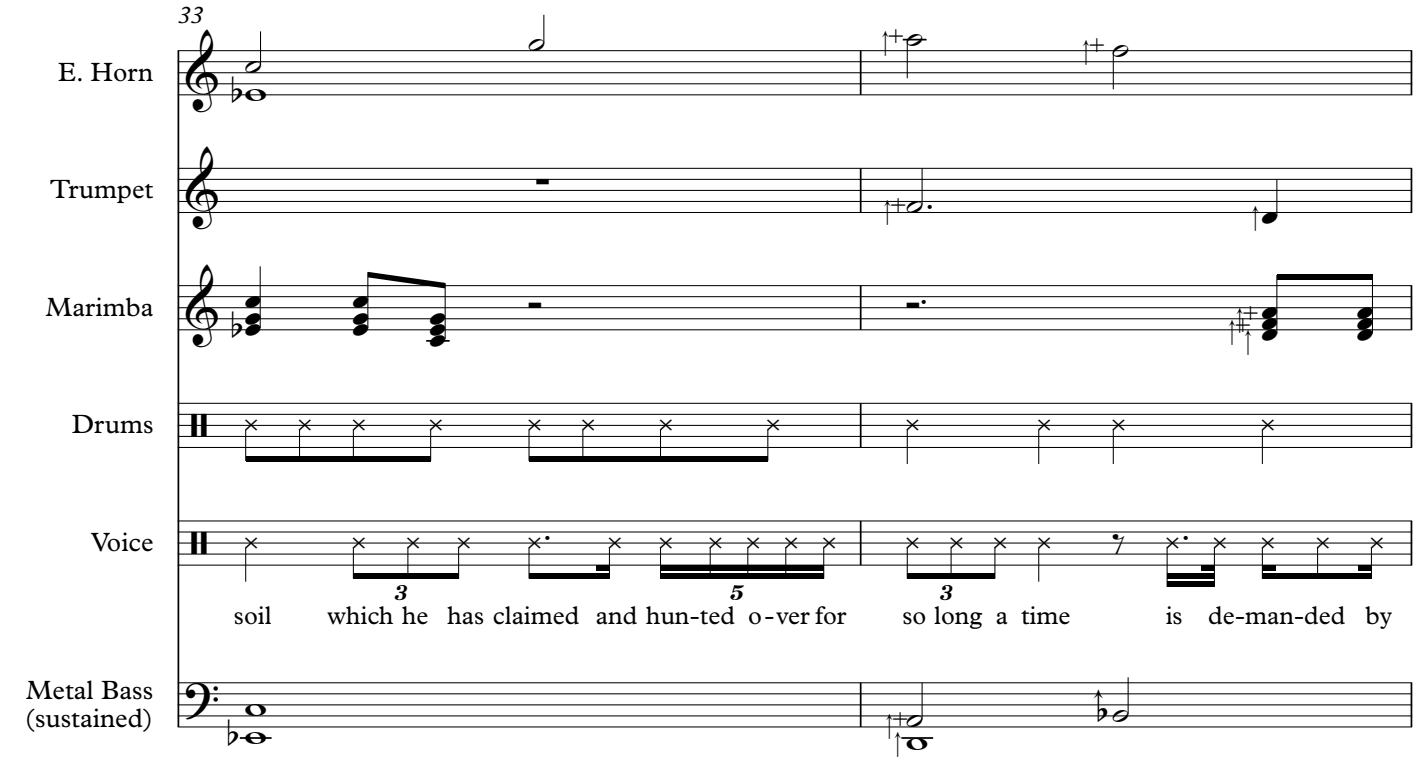
Custer: "If I Were an Indian…"

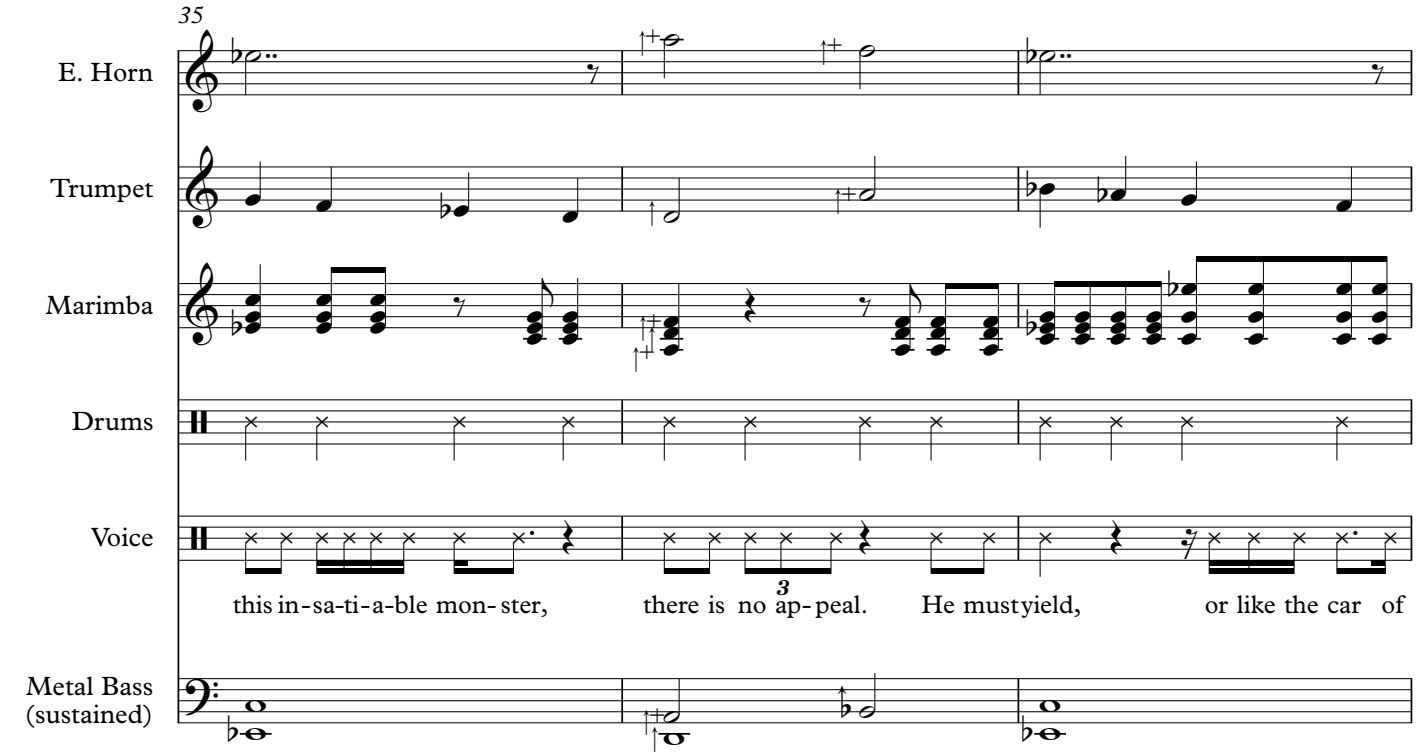


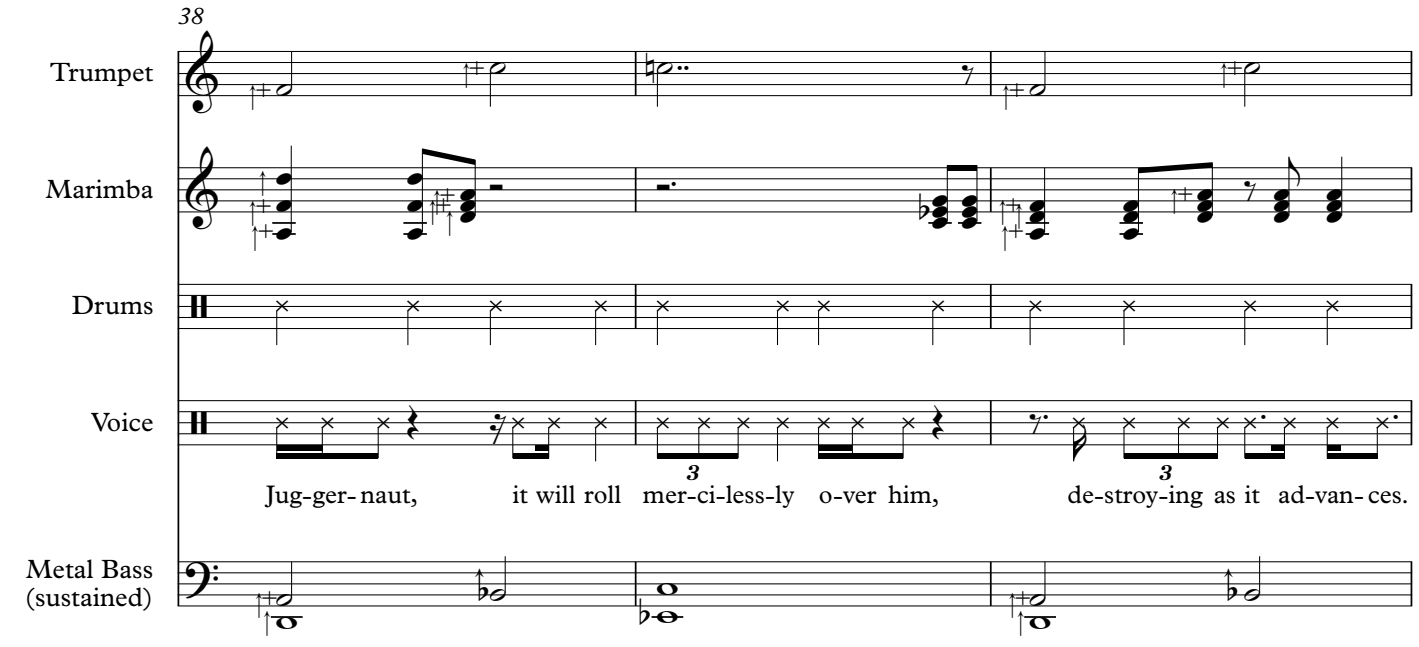


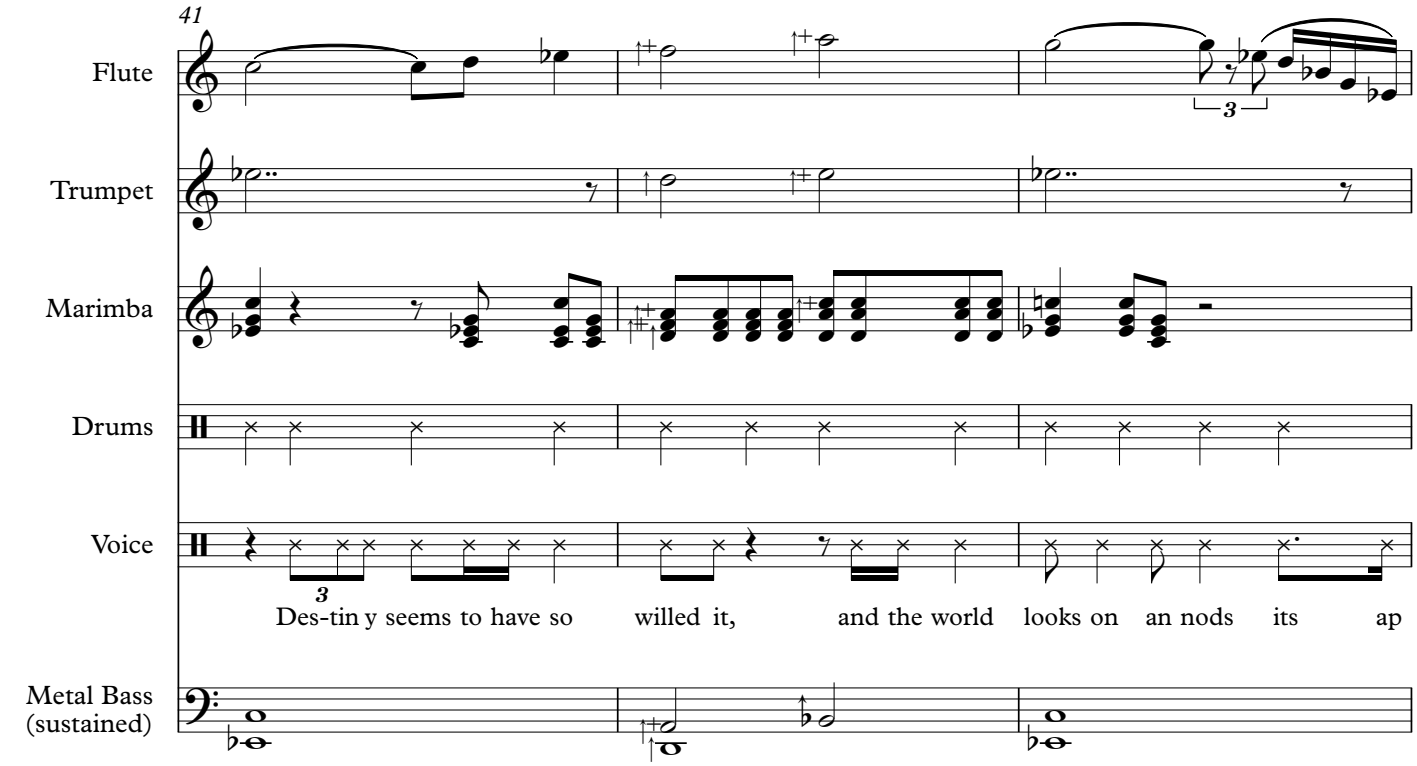
Custer: "If I Were an Indian…"

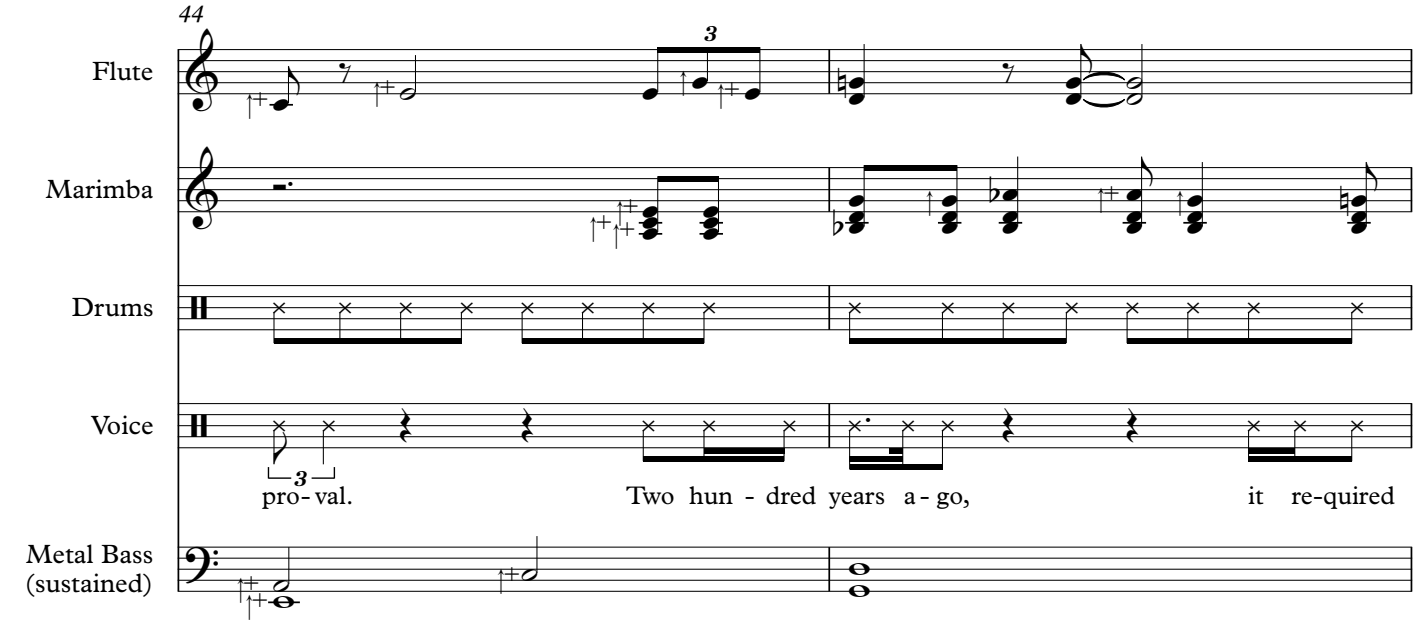

31
E. Horn
Marimba
Drums
Voice
Metal Bass
(sustained)
3
to view the ques-tion in this de - li-be-rate way. When the

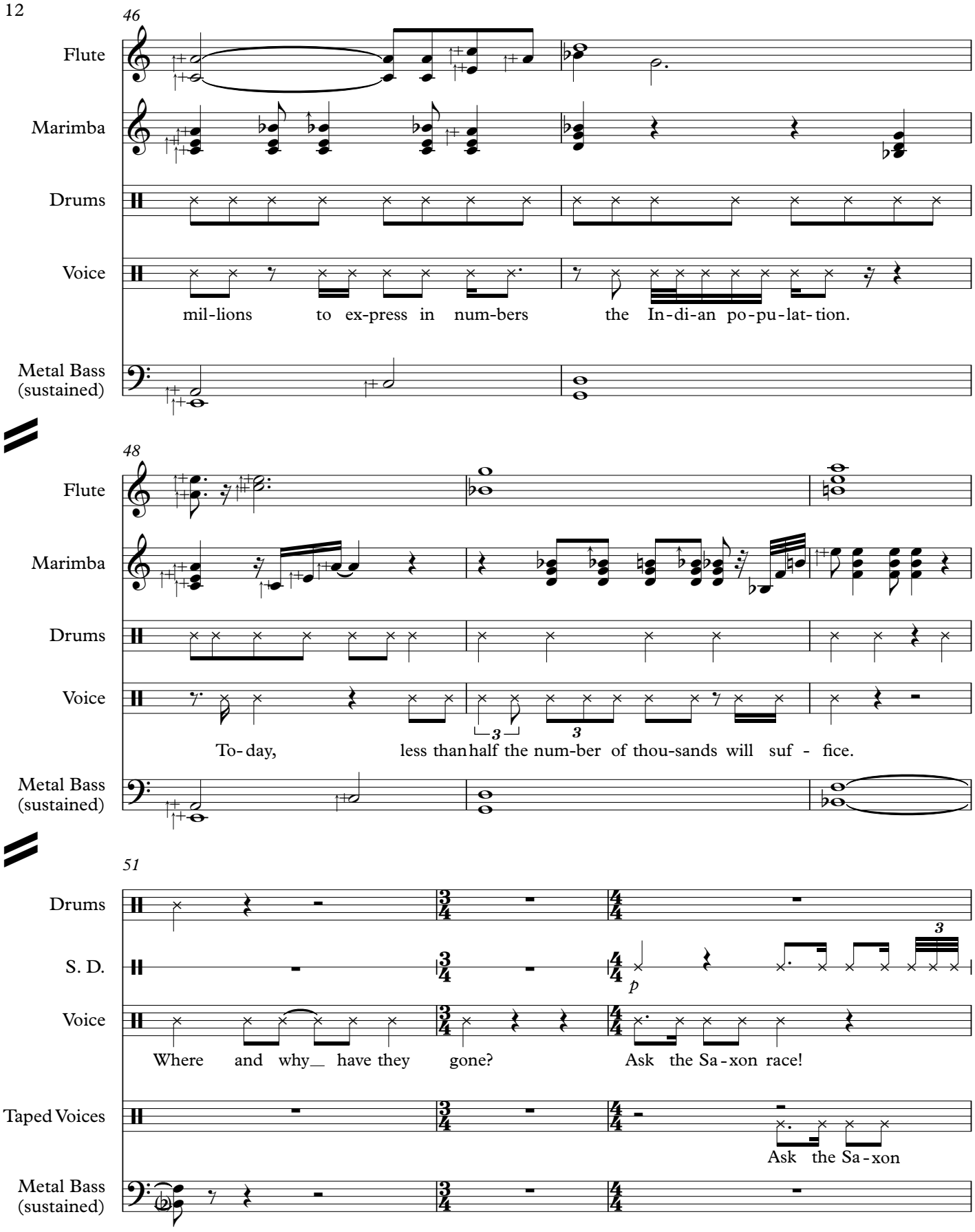

33
E. Horn
Trumpet
Marimba
Drums
Voice
Metal Bass
(sustained)
3
5
3
soil which he has claimed and hun-ted o-ver for so long a time is de-man-ded by

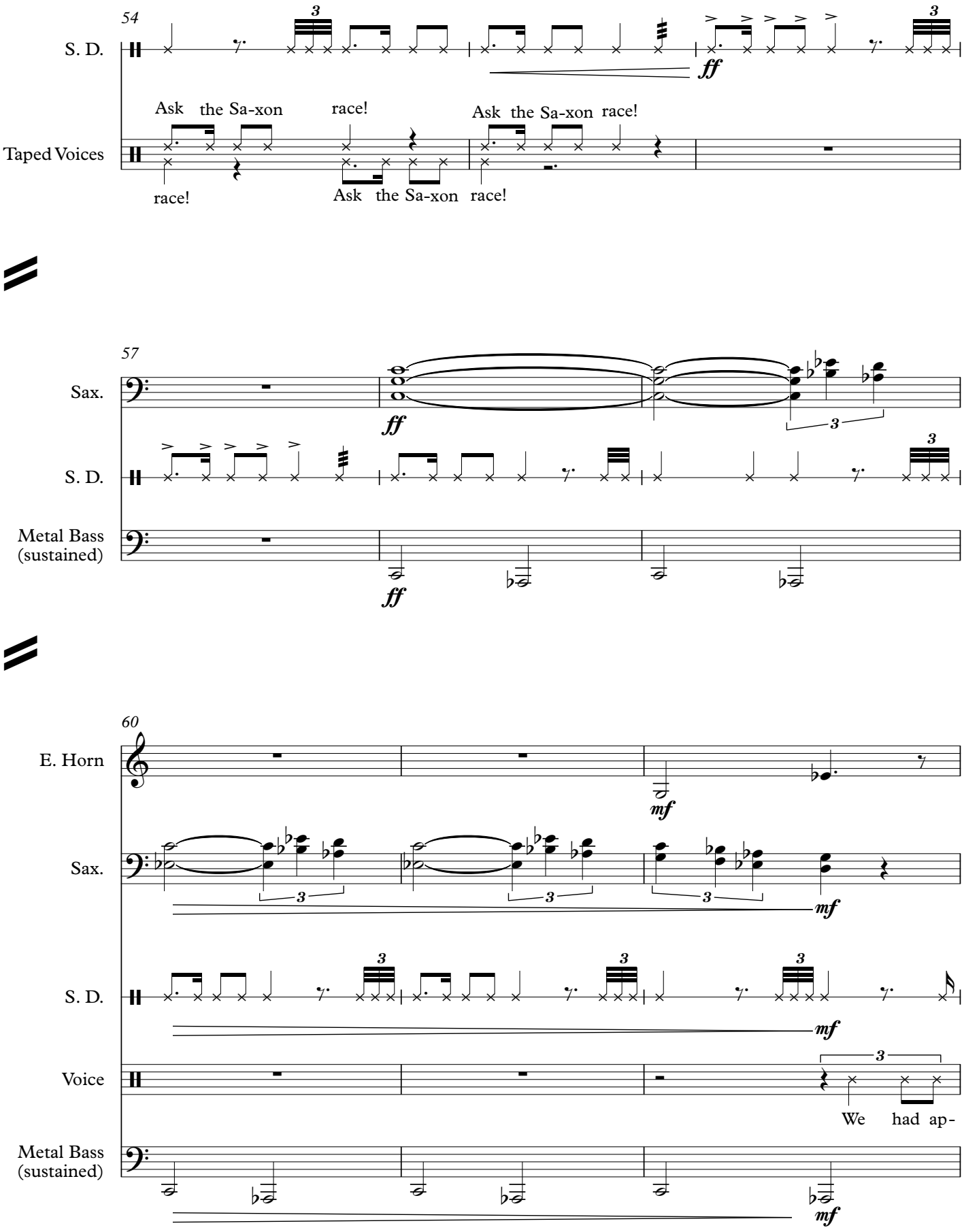

35
E. Horn
Trumpet
Marimba
Drums
Voice
this in-sa-ti-a-ble mon-ster, there is no ap-peal. He must yield, or like the car of
Metal Bass
(sustained)


38
Trumpet
Marimba
Drums
Voice
Jug-ger-naut, it will roll mer-ci-less-ly o-ver him, de-stroy-ing as it ad-van-ces.
Metal Bass
(sustained)

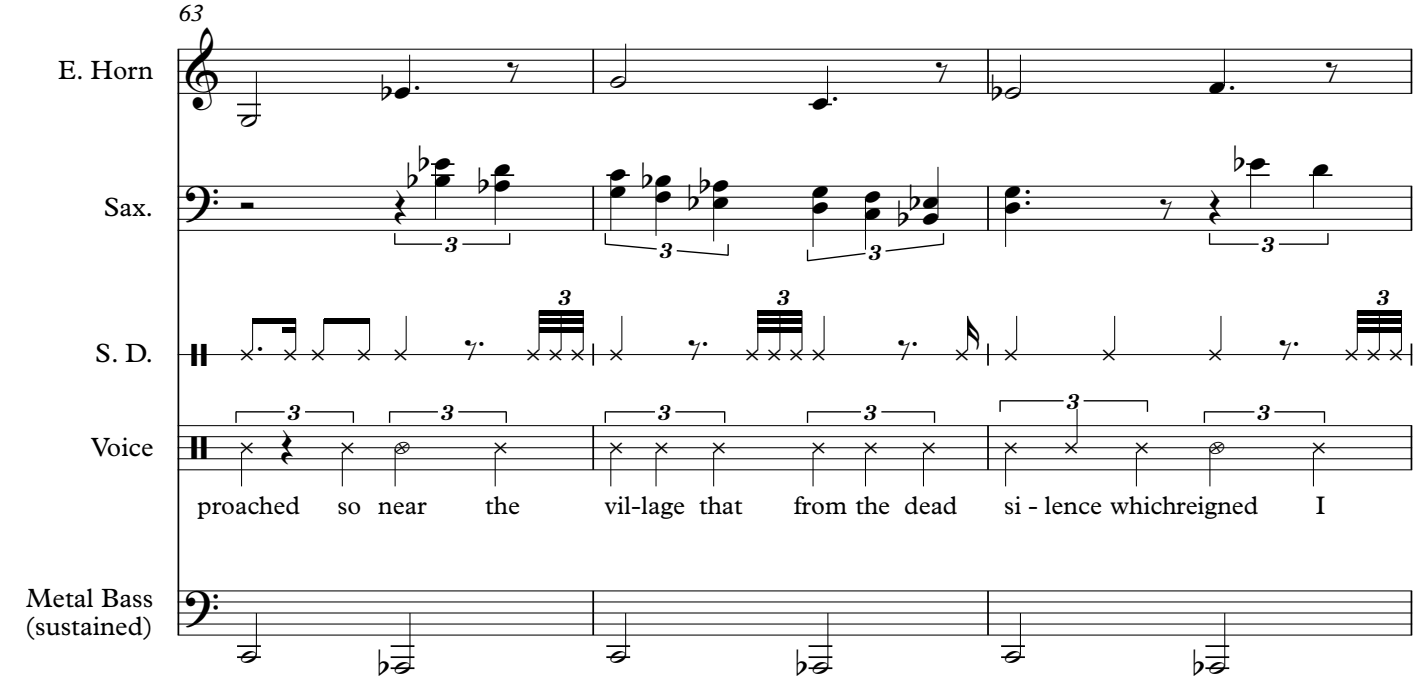

41
Flute
Trumpet
Marimba
Drums
Voice
Des-tin y seems to have so willed it, and the world looks on an nods its ap
Metal Bass
(sustained)

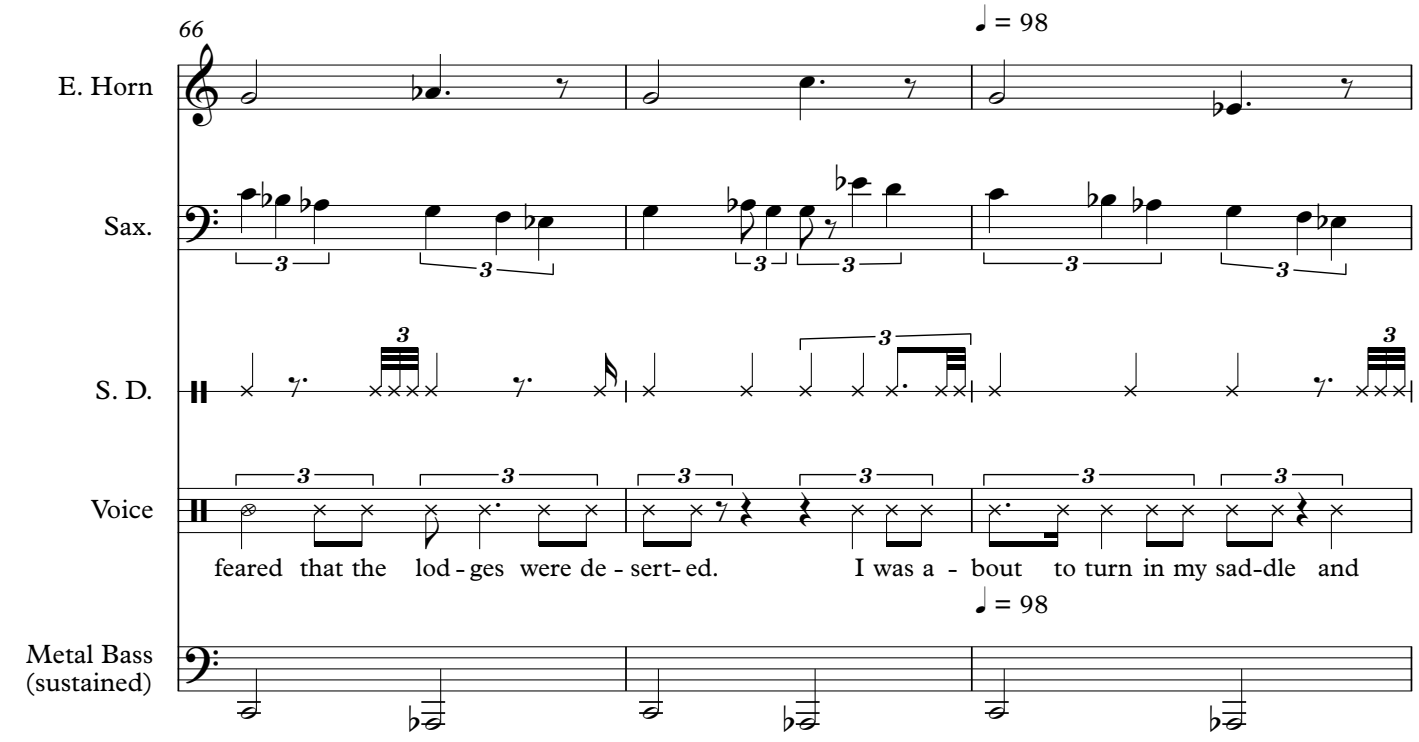

44
Flute
Marimba
Drums
Voice
pro- val. Two hun - dred years a - go, it re-quired
Metal Bass
(sustained)


46
Flute
Marimba
Drums
Voice
mil-lions to ex-press in num-bers the In-di-an po-pu-lat-tion.
Metal Bass (sustained)
48
Flute
Marimba
Drums
Voice
3
3
To-day, less than half the num-ber of thou-sands will suf - fice.
Metal Bass (sustained)
51
Drums
S. D.
3
p
Voice
Where and why_ have they gone? Ask the Sa-xon race!
Taped Voices
Ask the Sa-xon
Metal Bass (sustained)

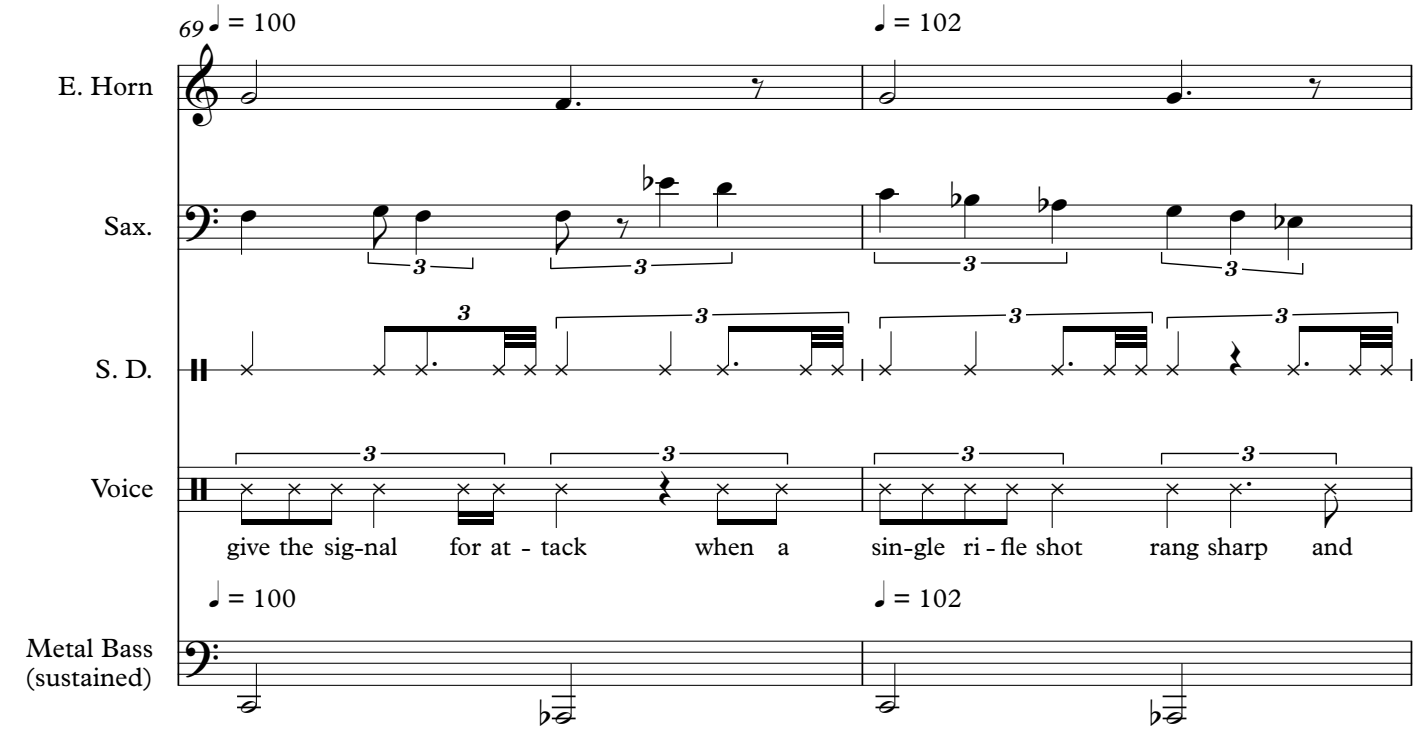


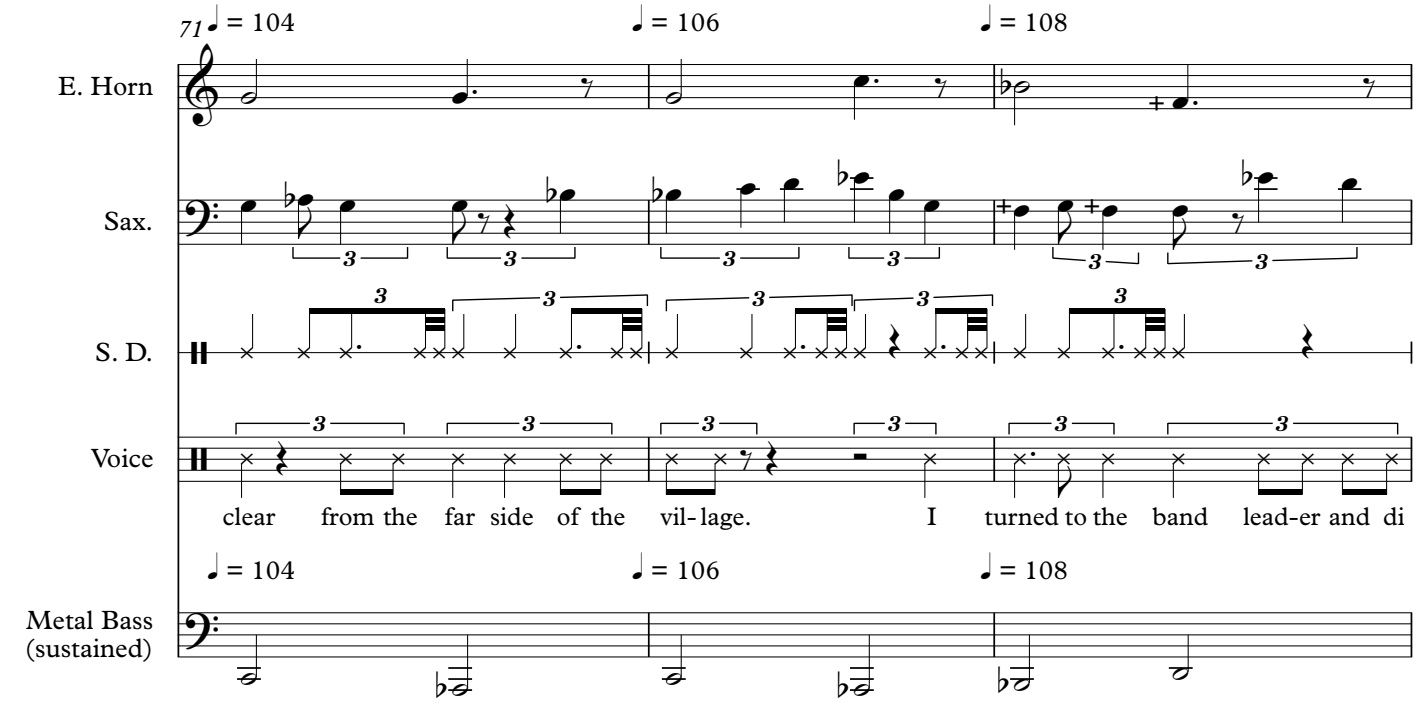
Custer: "If I Were an Indian..."



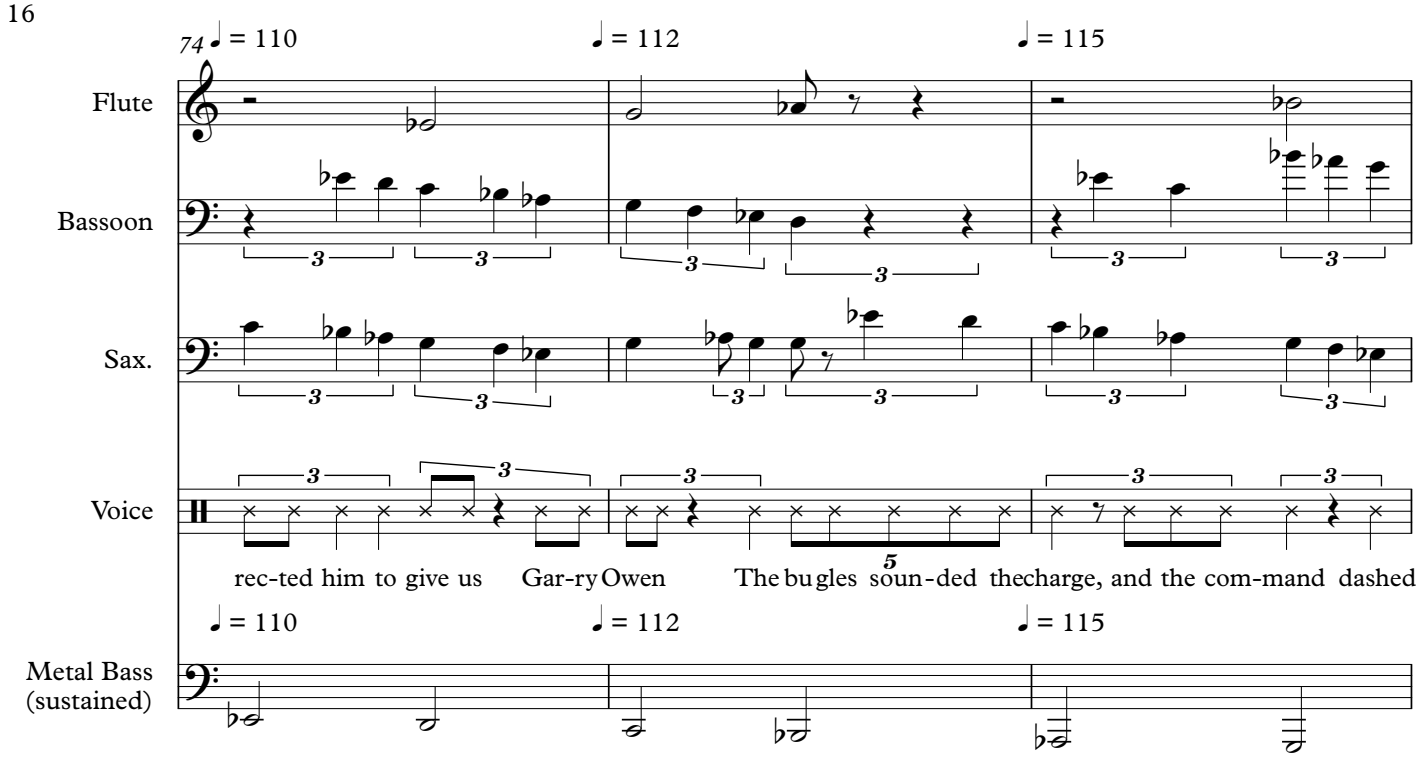


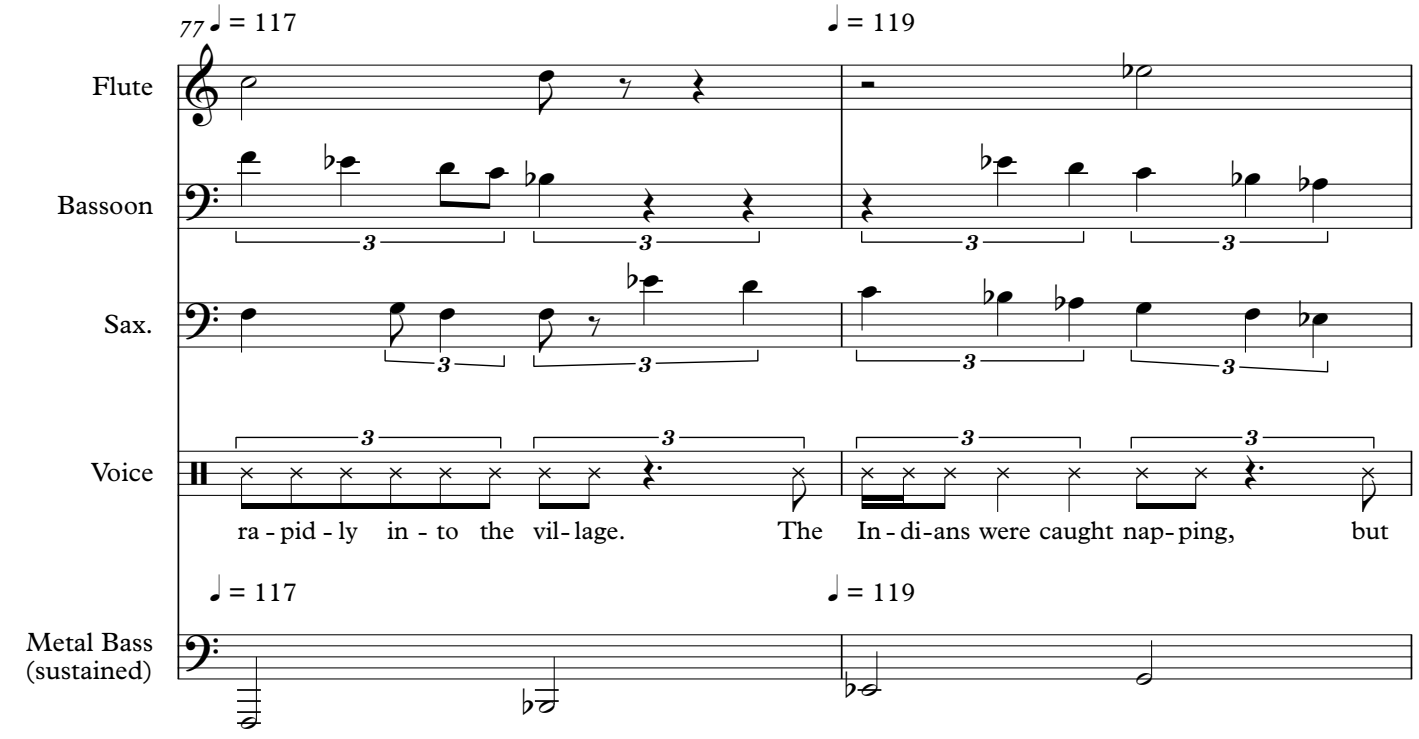
Custer: "If I Were an Indian…"

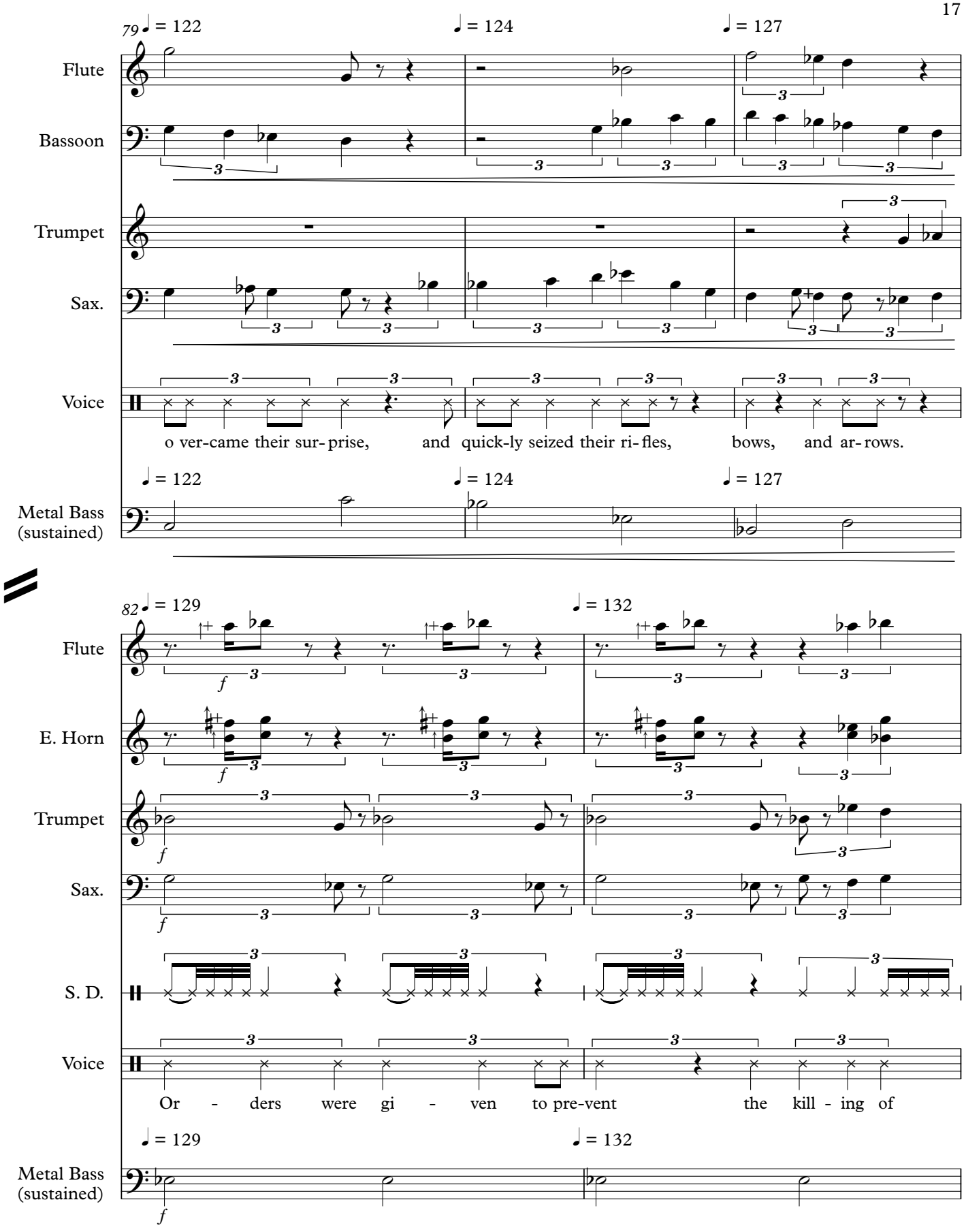


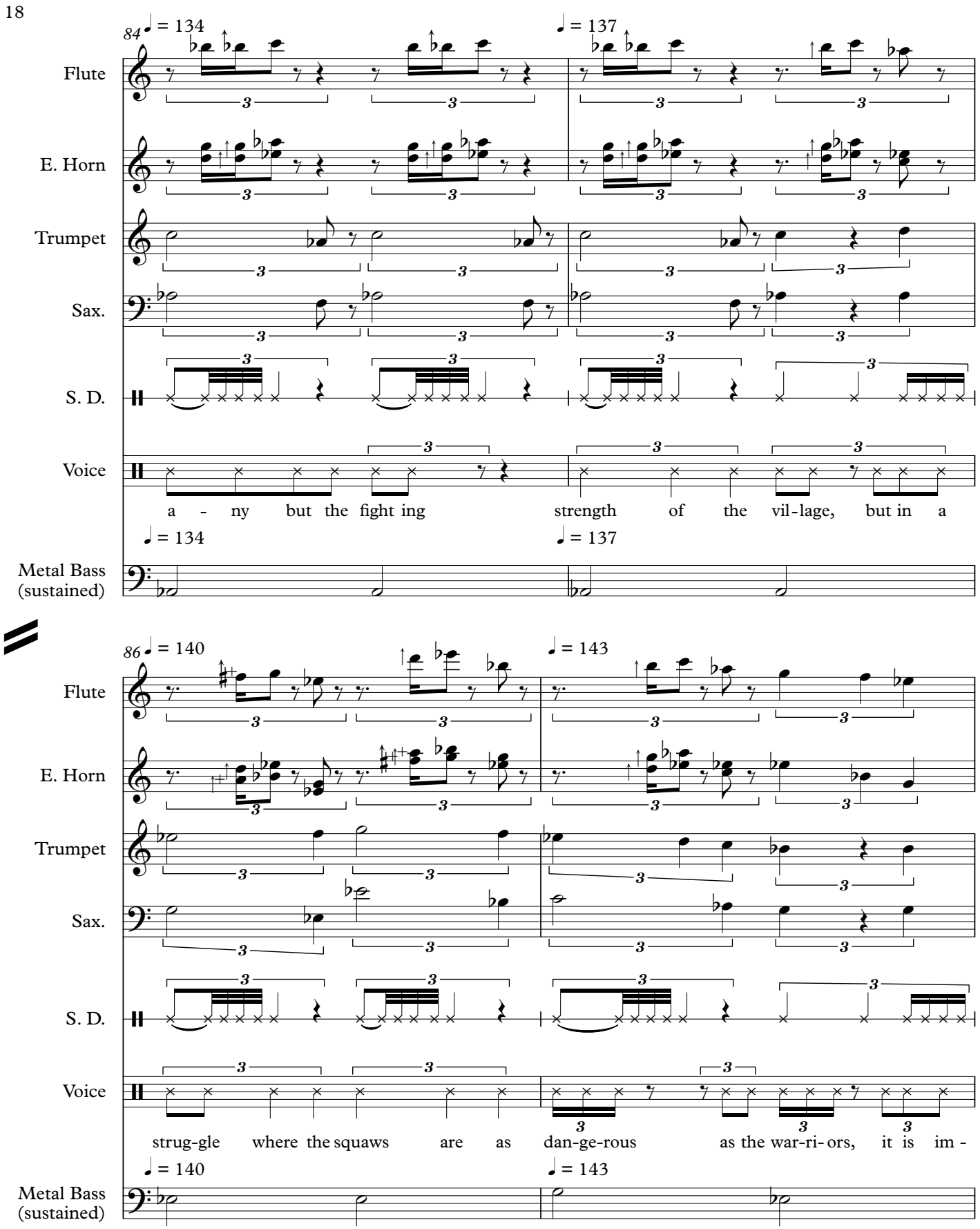


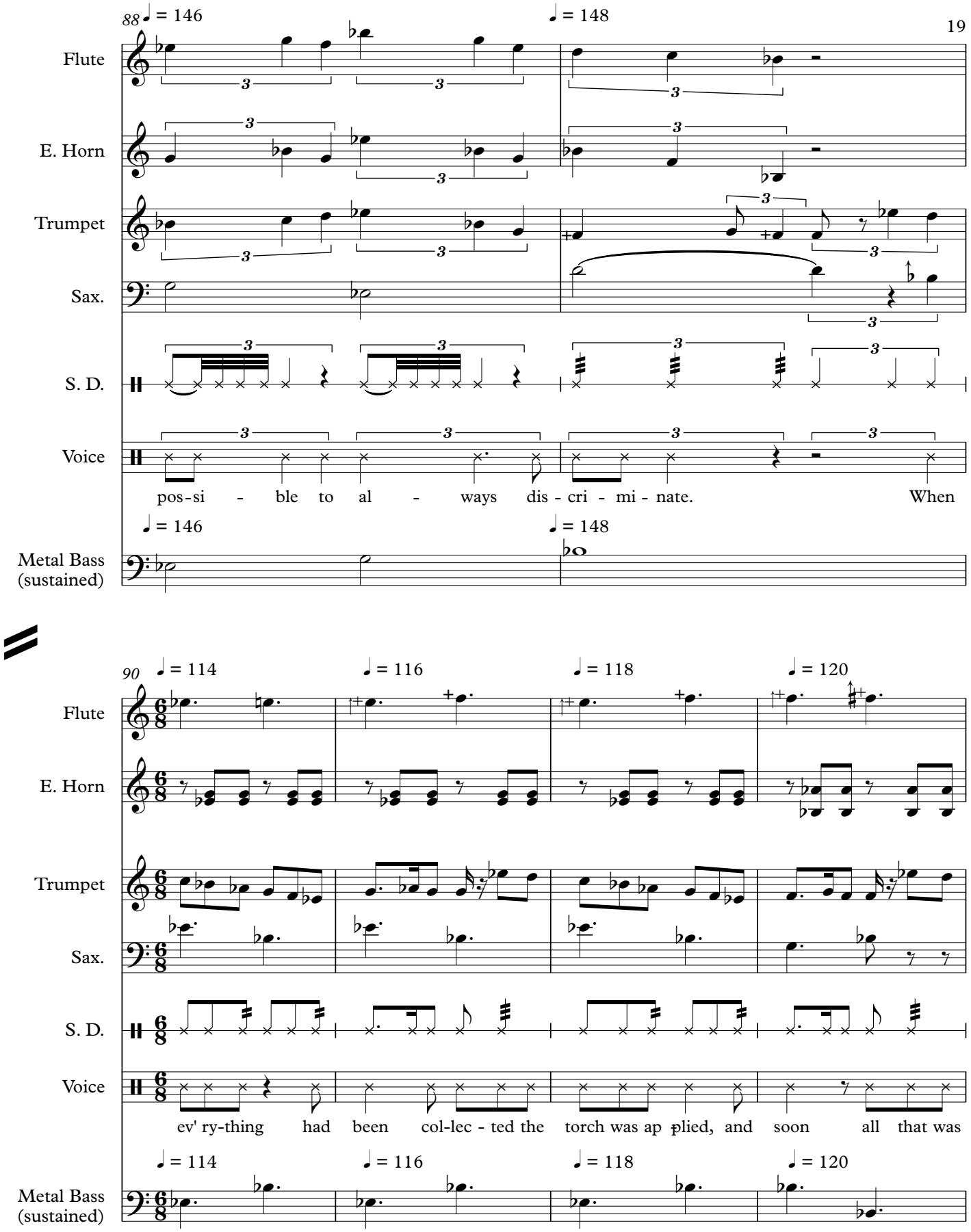
Custer: "If I Were an Indian..."

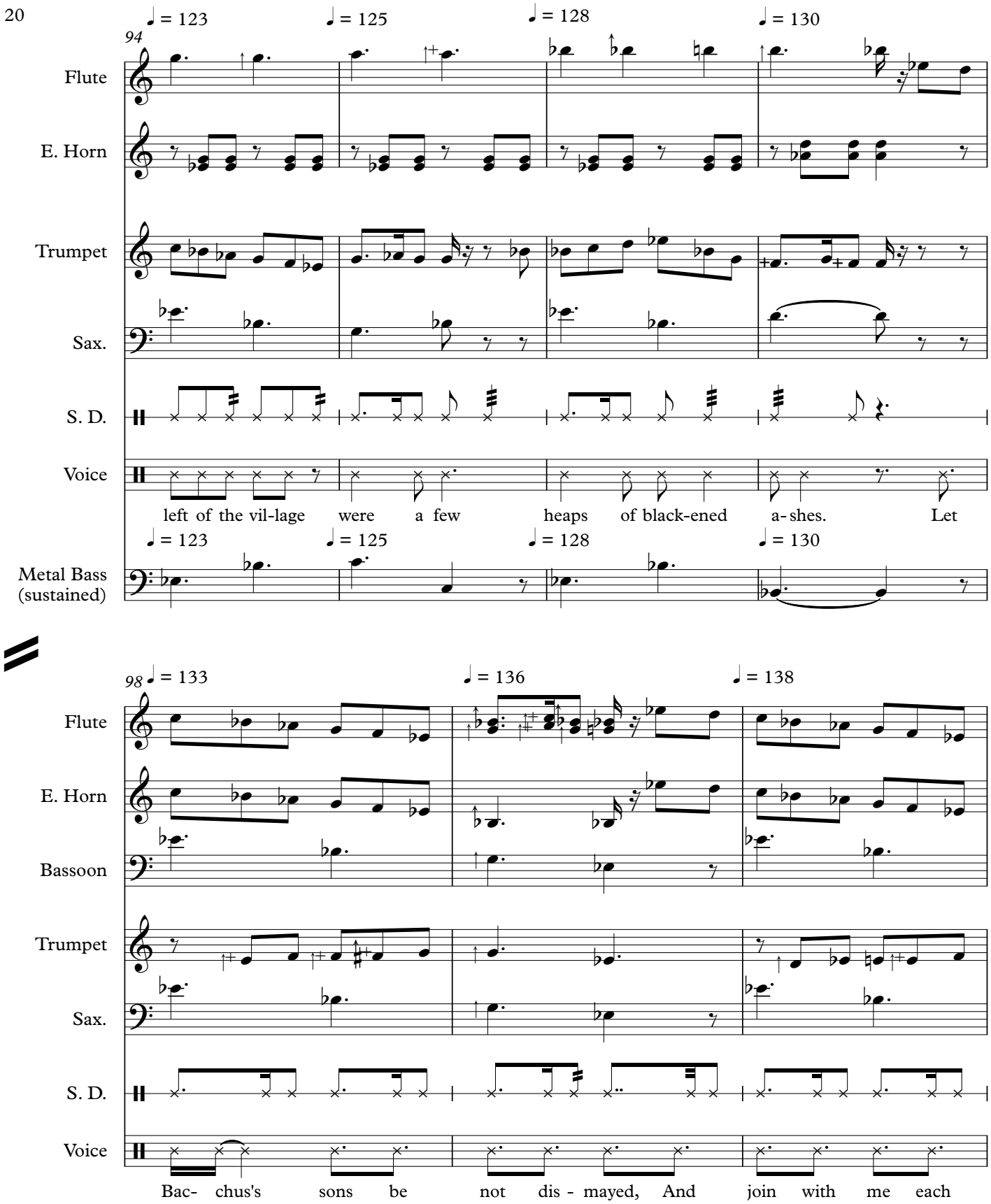

74
♩ = 110
♩ = 112
♩ = 115
Flute
Bassoon
Sax.
Voice
rec-ted him to give us Gar-ry Owen The bu gles soun-ded thecharge, and the com-mand dashed
♩ = 110
♩ = 112
♩ = 115
Metal Bass
(sustained)

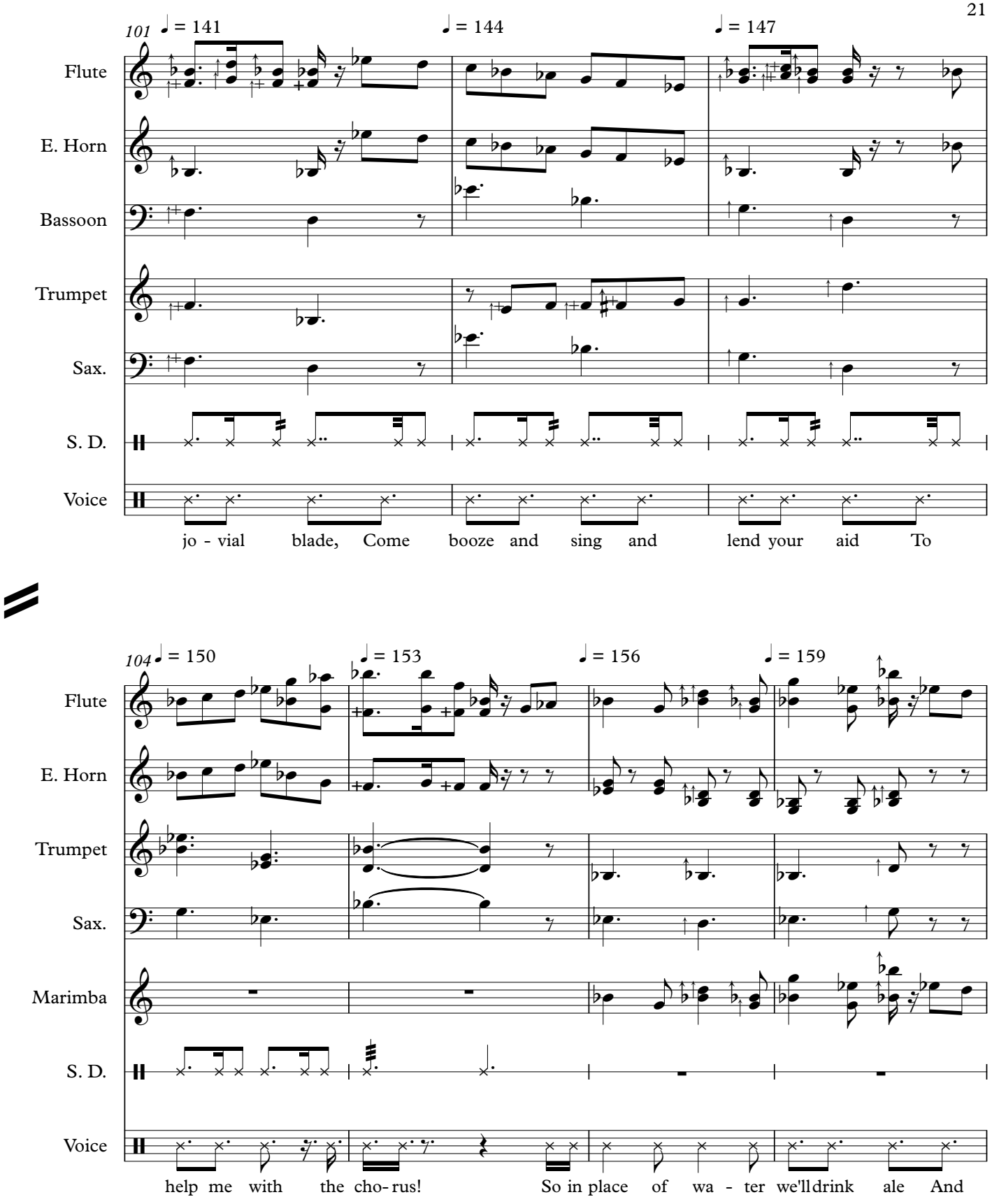

77
♩ = 117
♩ = 119
Flute
Bassoon
Sax.
Voice
ra - pid - ly in - to the vil - lage. The In - di-ans were caught nap - ping, but
♩ = 117
♩ = 119
Metal Bass
(sustained)

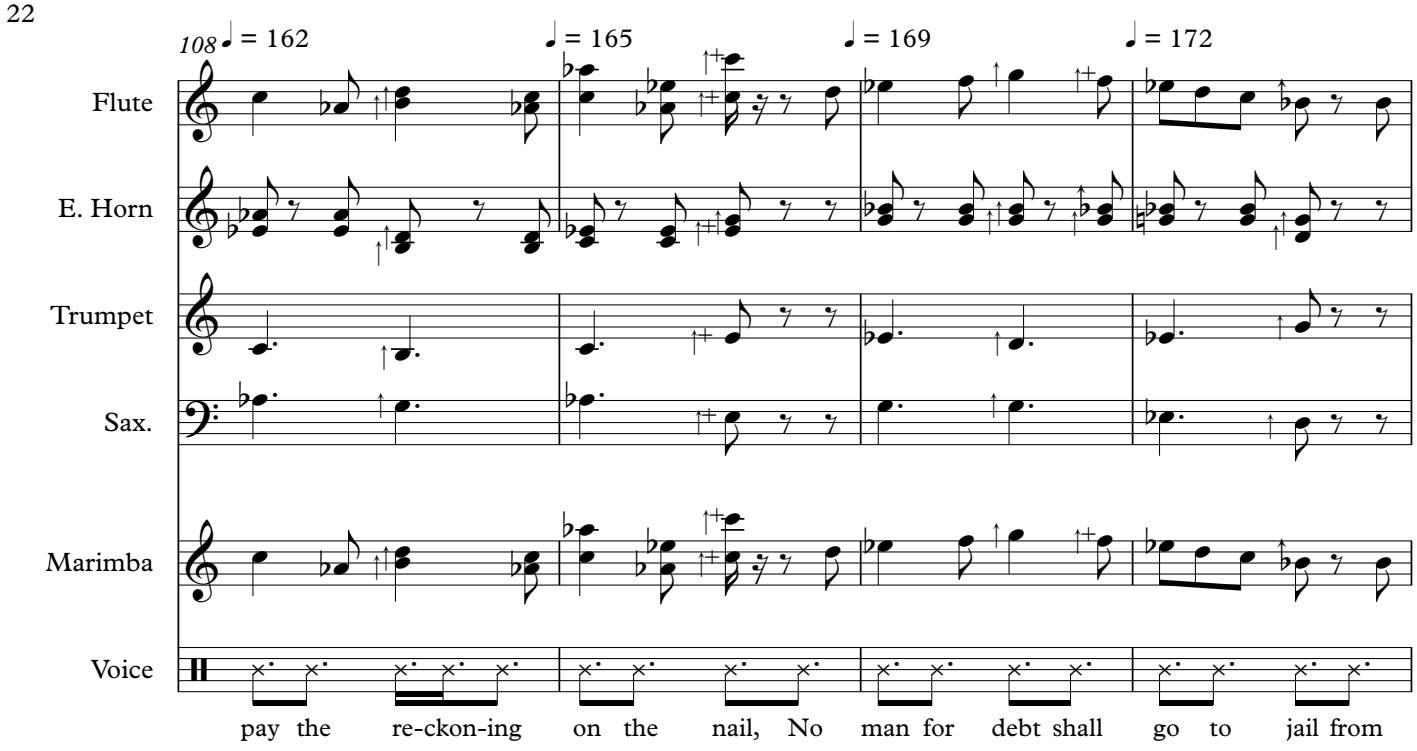

79
♩ = 122
♩ = 124
♩ = 127
Flute
Bassoon
Trumpet
Sax.
Voice
o ver-came their sur- prise, and quick-ly seized their ri- fles, bows, and ar- rows.
Metal Bass (sustained)
82
♩ = 129
♩ = 132
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
Or - ders were gi - ven to pre-vent the kill - ing of
Metal Bass (sustained)

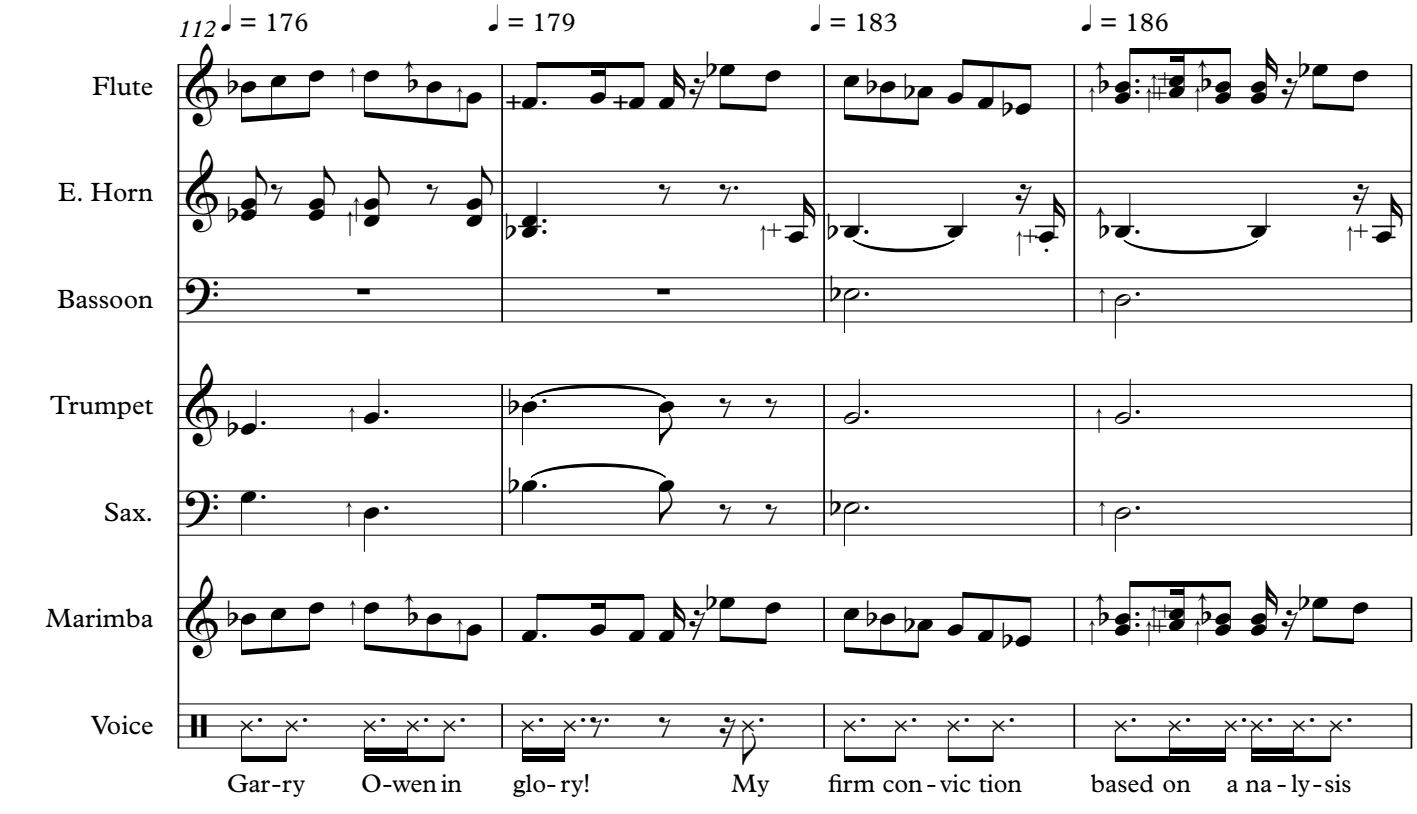

84
♩ = 134
♩ = 137
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
a - ny but the fight ing strength of the vil-lage, but in a
♩ = 134
♩ = 137
Metal Bass
(sustained)
86
♩ = 140
♩ = 143
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
strug-gle where the squaws are as dan-ge-rous as the war-ri- ors, it is im -
♩ = 140
♩ = 143
Metal Bass
(sustained)

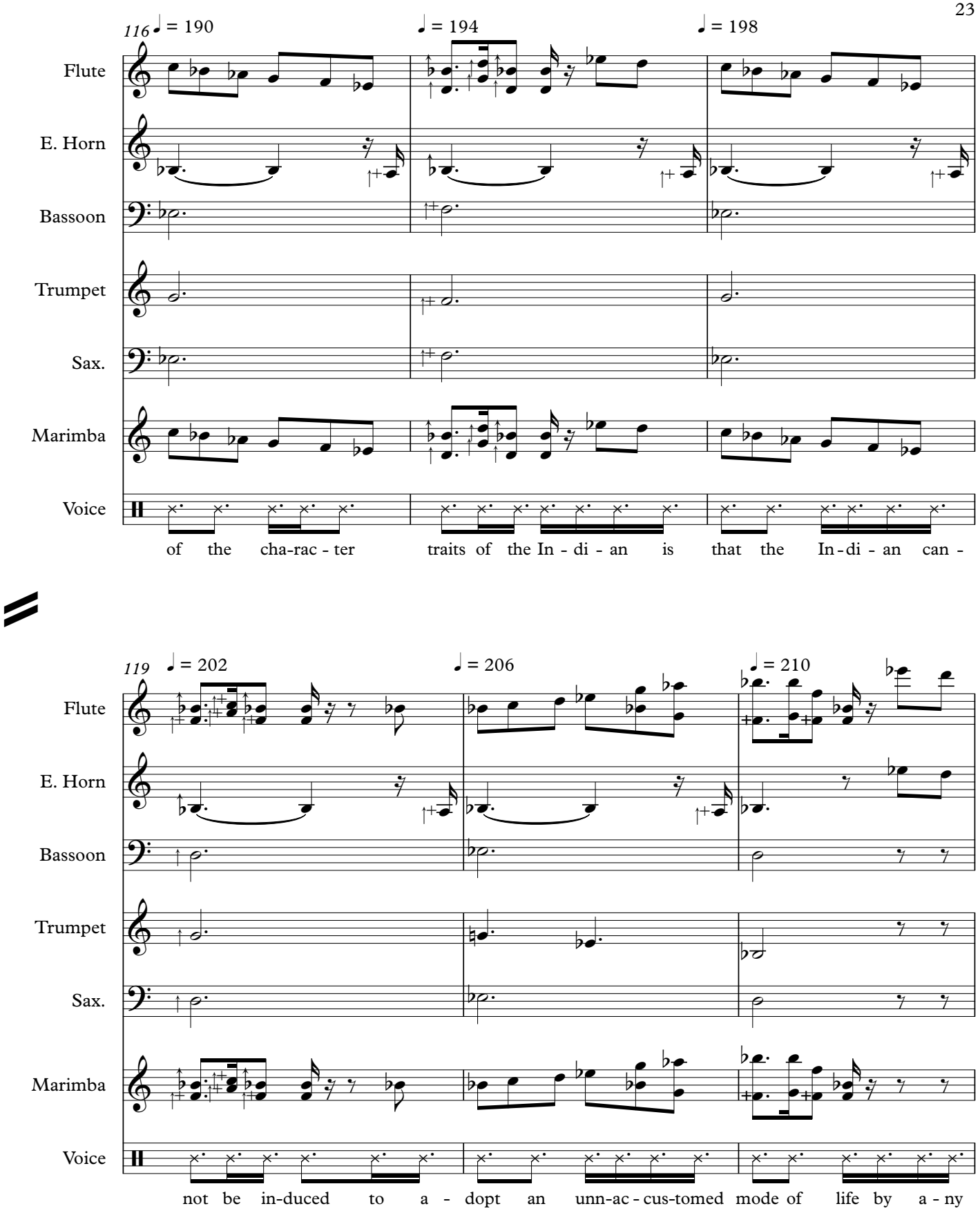

88
♩ = 146
♩ = 148
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
pos - si - ble to al - ways dis - cri - mi - nate. When
♩ = 146
♩ = 148
Metal Bass
(sustained)
90
♩ = 114
♩ = 116
♩ = 118
♩ = 120
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
ev' ry-thing had been col-lec - ted the torch was ap plied, and soon all that was
♩ = 114
♩ = 116
♩ = 118
♩ = 120
Metal Bass
(sustained)

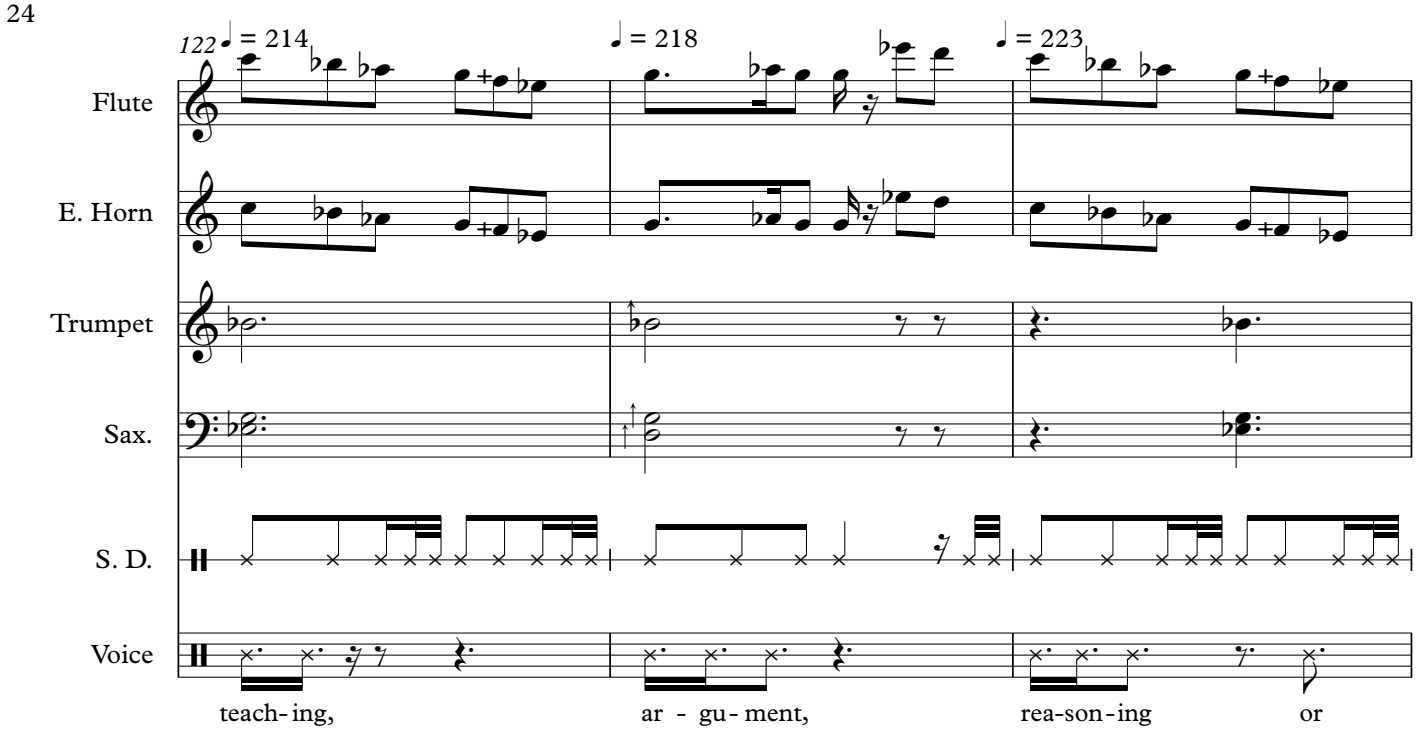

94
♩ = 123
♩ = 125
♩ = 128
♩ = 130
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
left of the vil-lage were a few heaps of black-ened a- shes. Let
Metal Bass (sustained)
98
♩ = 133
♩ = 136
♩ = 138
Flute
E. Horn
Bassoon
Trumpet
Sax.
S. D.
Voice
Bac- chus's sons be not dis - mayed, And join with me each

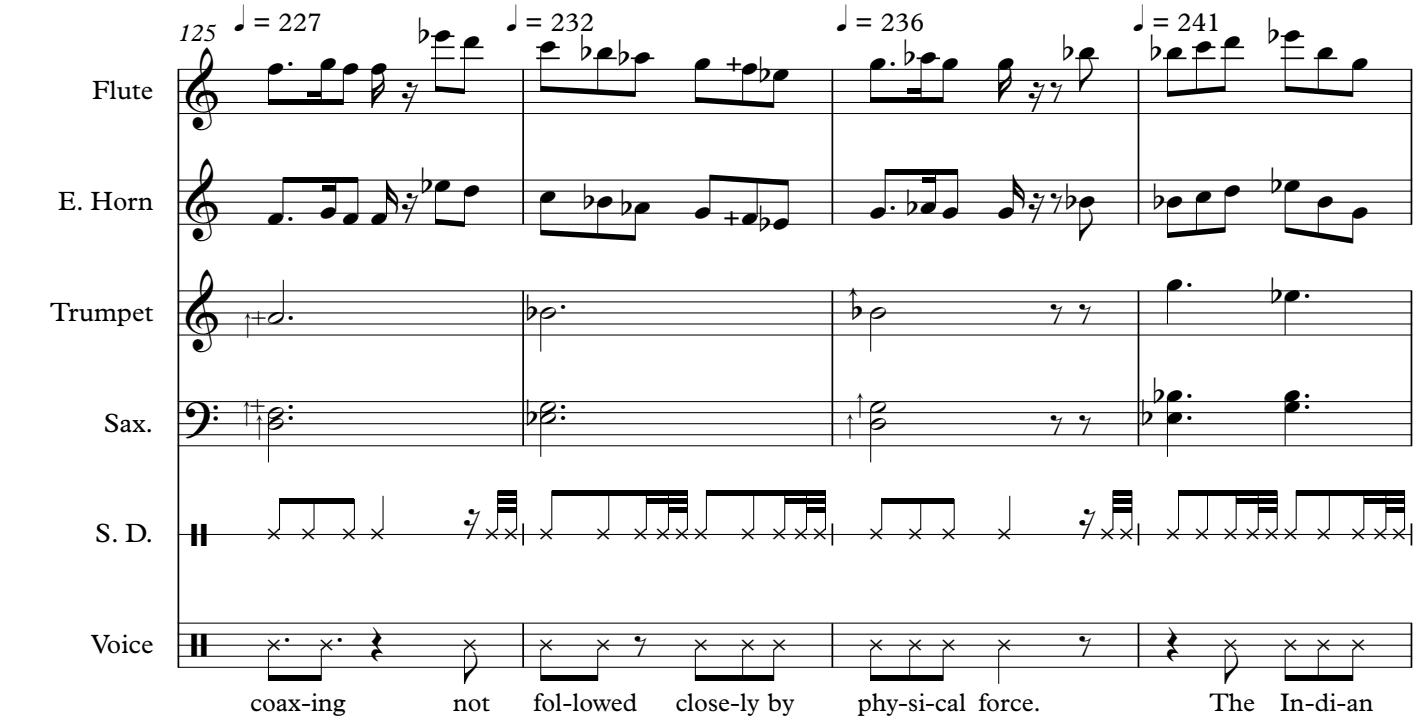

101
♩ = 141
♩ = 144
♩ = 147
Flute
E. Horn
Bassoon
Trumpet
Sax.
S. D.
Voice
jo - vial blade, Come booze and sing and lend your aid To
104
♩ = 150
♩ = 153
♩ = 156
♩ = 159
Flute
E. Horn
Trumpet
Sax.
Marimba
S. D.
Voice
help me with the cho- rus! So in place of wa - ter we'll drink ale And

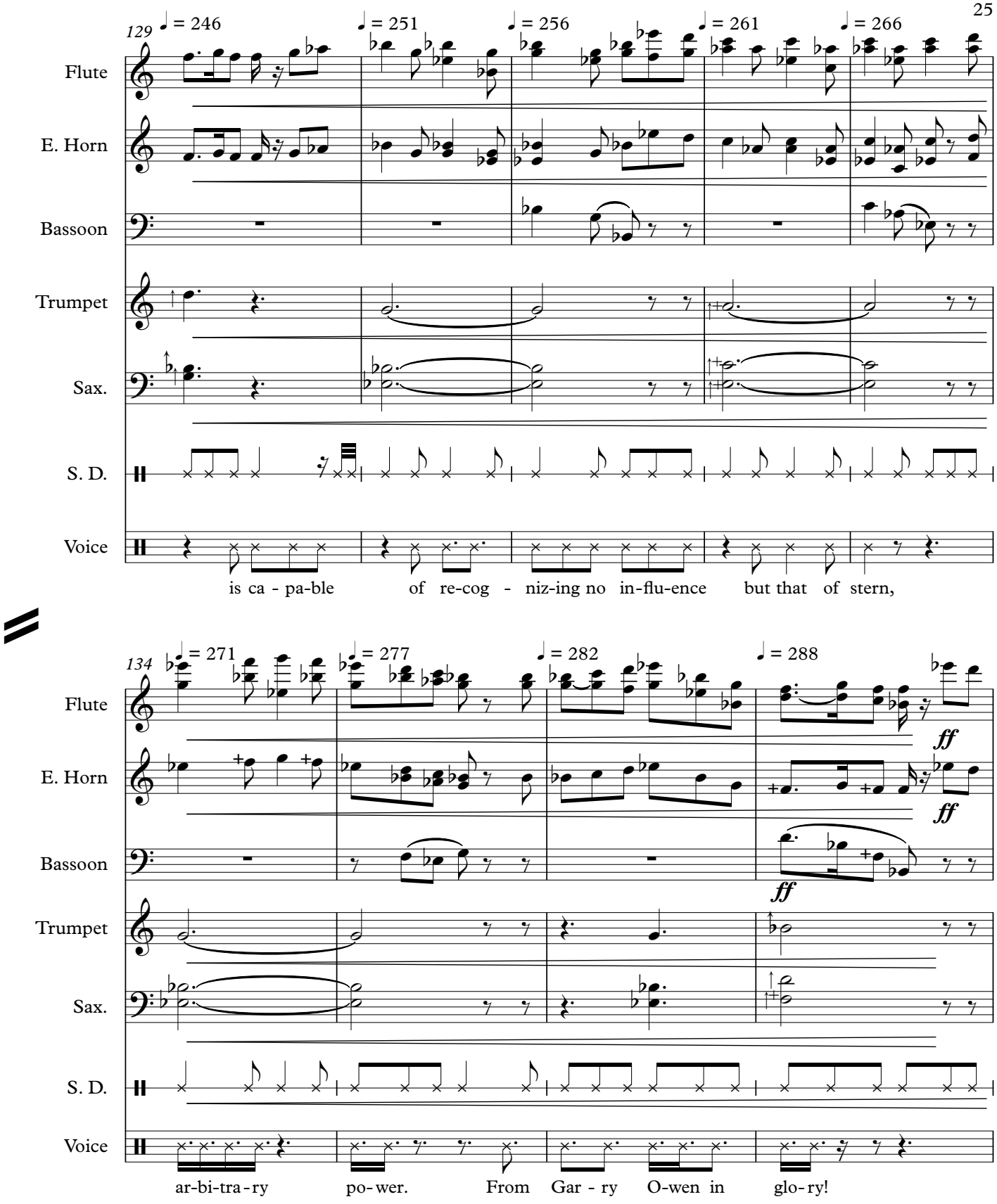

108
♩ = 162
♩ = 165
♩ = 169
♩ = 172
Flute
E. Horn
Trumpet
Sax.
Marimba
Voice
pay the re-ckon-ing on the nail, No man for debt shall go to jail from

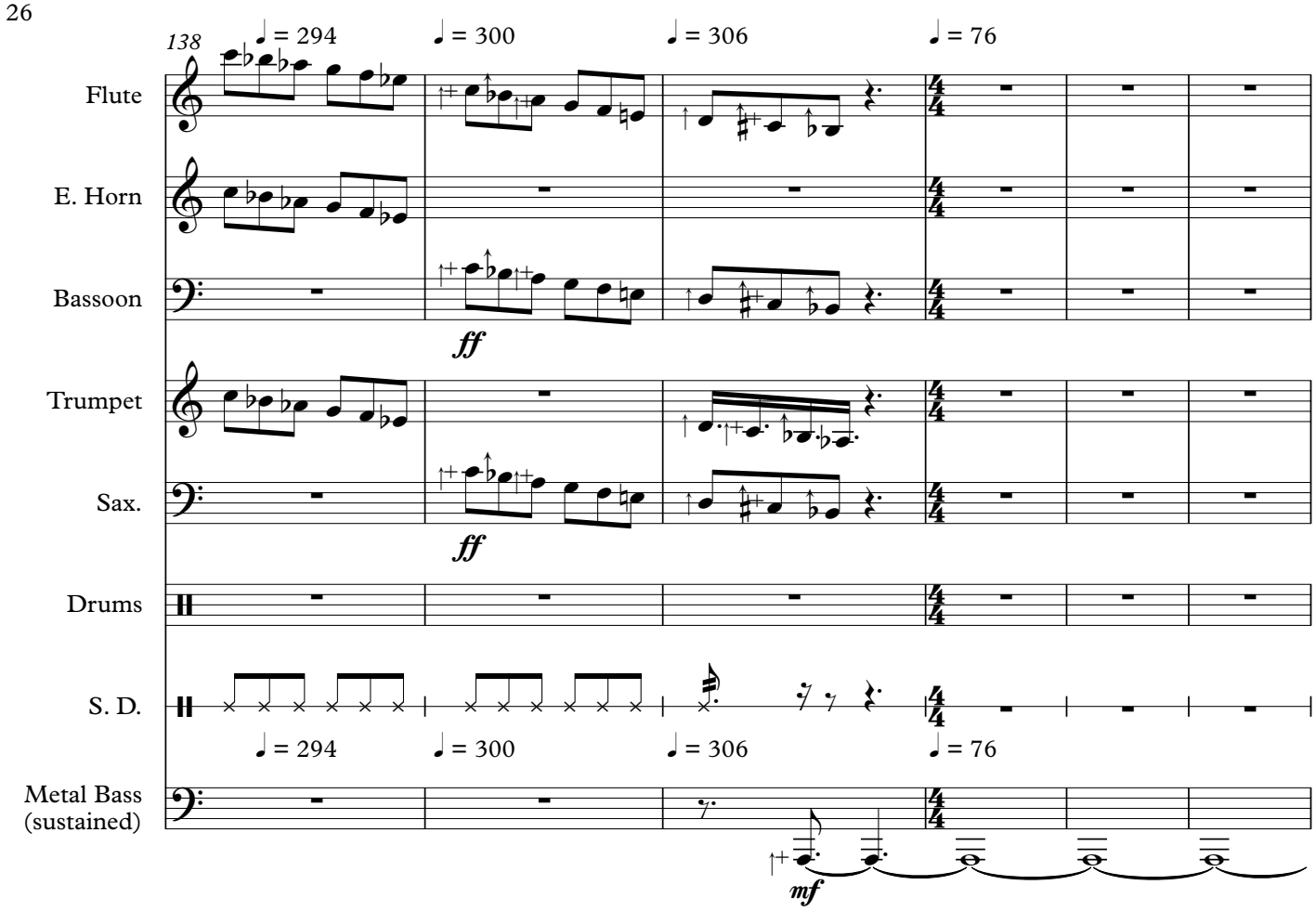

112
♩ = 176
♩ = 179
♩ = 183
♩ = 186
Flute
E. Horn
Bassoon
Trumpet
Sax.
Marimba
Voice
Gar-ry O-wen in glo-ry! My firm con-vic tion based on a na-ly-sis

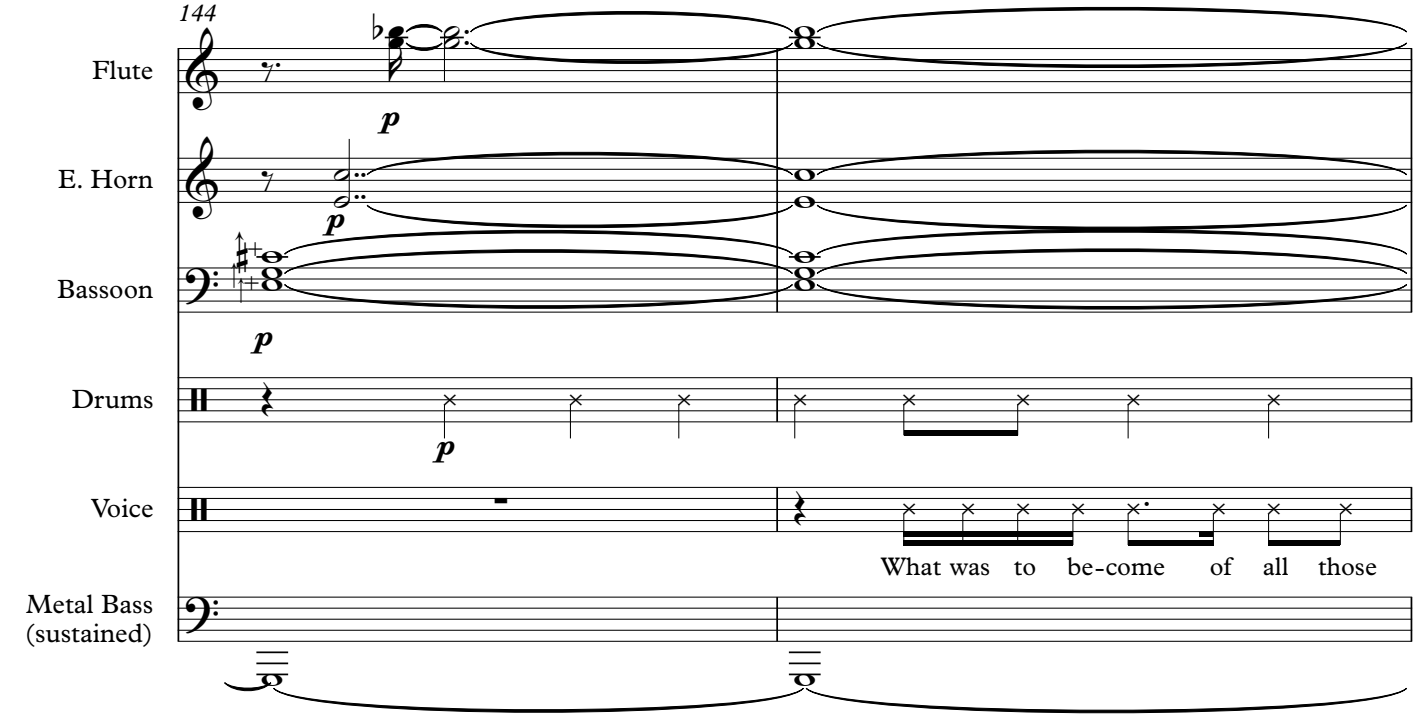

116
♩ = 190
♩ = 194
♩ = 198
Flute
E. Horn
Bassoon
Trumpet
Sax.
Marimba
Voice
of the cha-rac - ter traits of the In - di - an is that the In - di - an can -
119
♩ = 202
♩ = 206
♩ = 210
Flute
E. Horn
Bassoon
Trumpet
Sax.
Marimba
Voice
not be in-duced to a - dopt an unn-ac - cus-tomed mode of life by a - ny


122
♩ = 214
♩ = 218
♩ = 223
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
teach- ing,
ar - gu- ment,
rea-son- ing
or

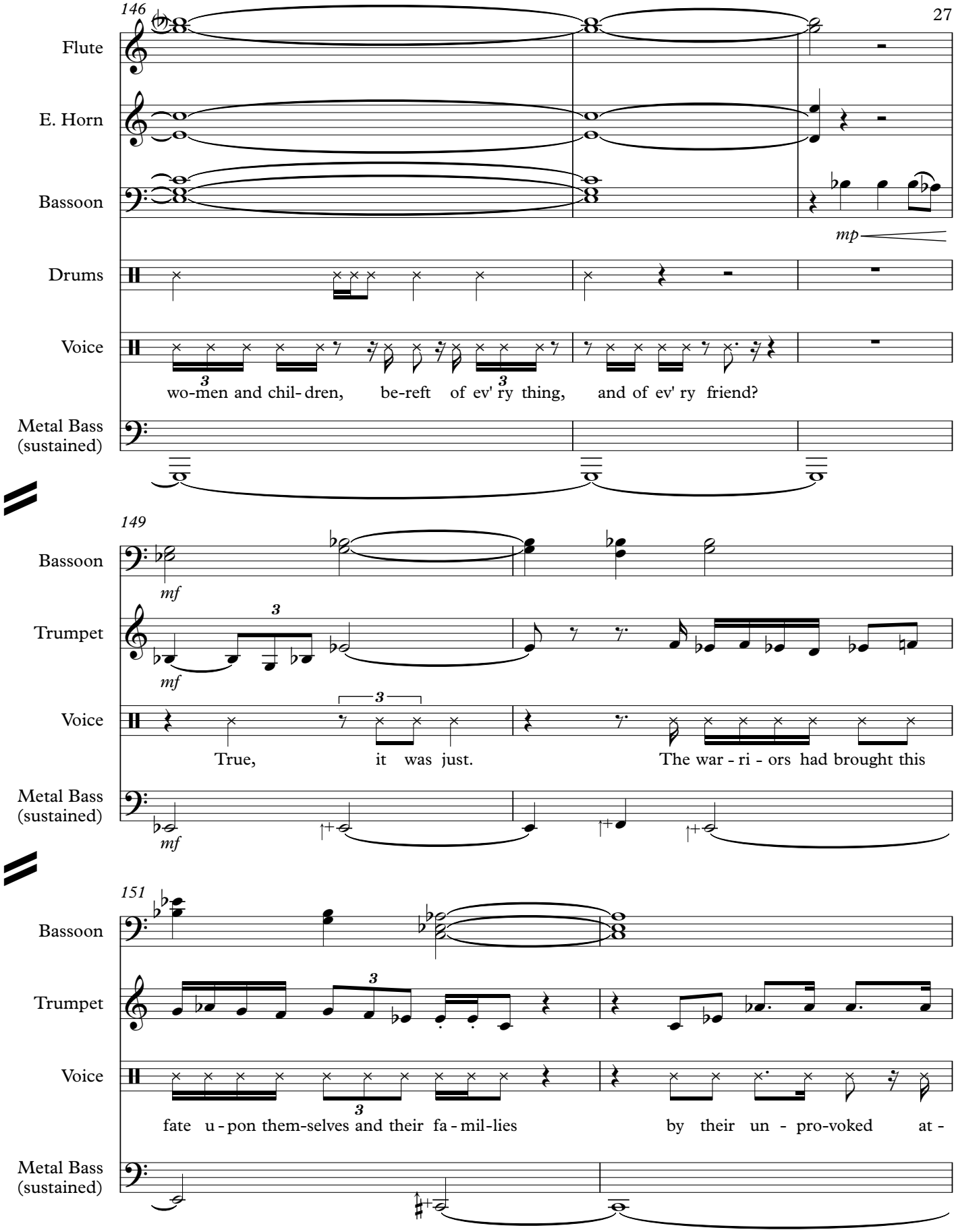

125
♩ = 227
♩ = 232
♩ = 236
♩ = 241
Flute
E. Horn
Trumpet
Sax.
S. D.
Voice
coax-ing
not
fol-lowed
close-ly by
phy-si-cal force.
The
In-di-an

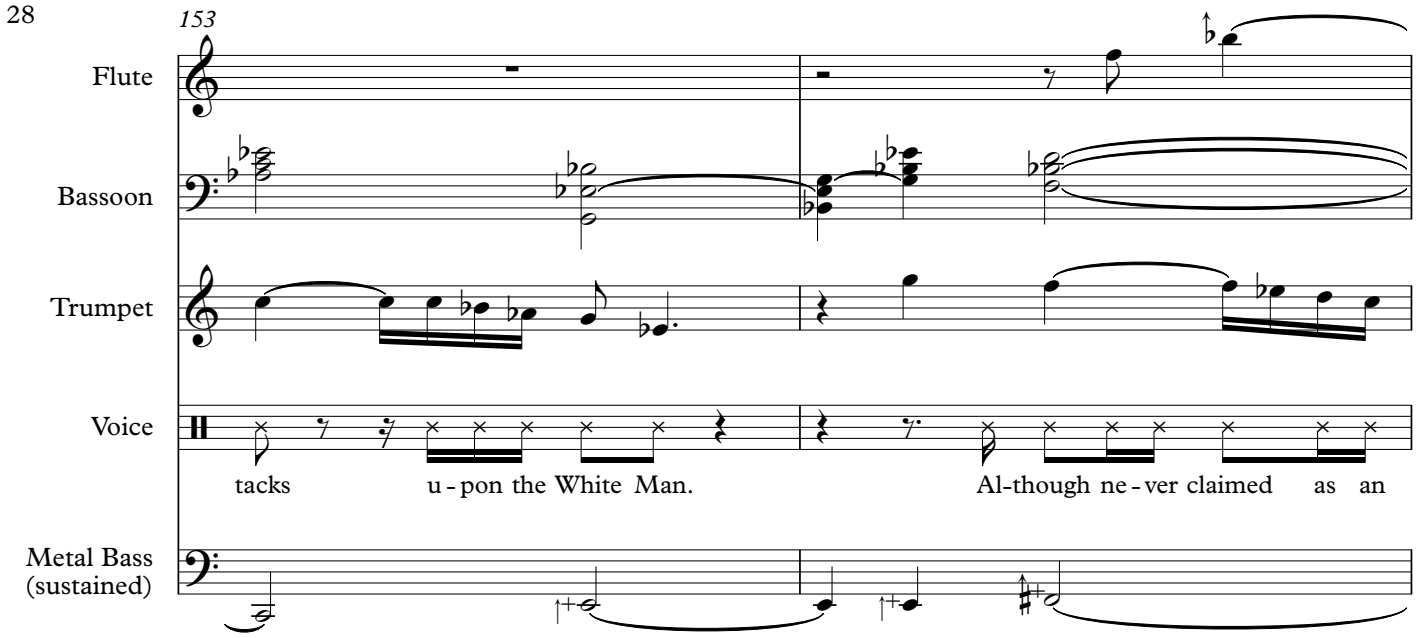

129
♩ = 246
♩ = 251
♩ = 256
♩ = 261
♩ = 266
Flute
E. Horn
Bassoon
Trumpet
Sax.
S. D.
Voice
is ca - pa-ble of re-cog - niz-ing no in-flu-ence but that of stern,
134
♩ = 271
♩ = 277
♩ = 282
♩ = 288
ff
ff
ff
ar-bi-tra-ry po-wer. From Gar - ry O-wen in glo-ry!

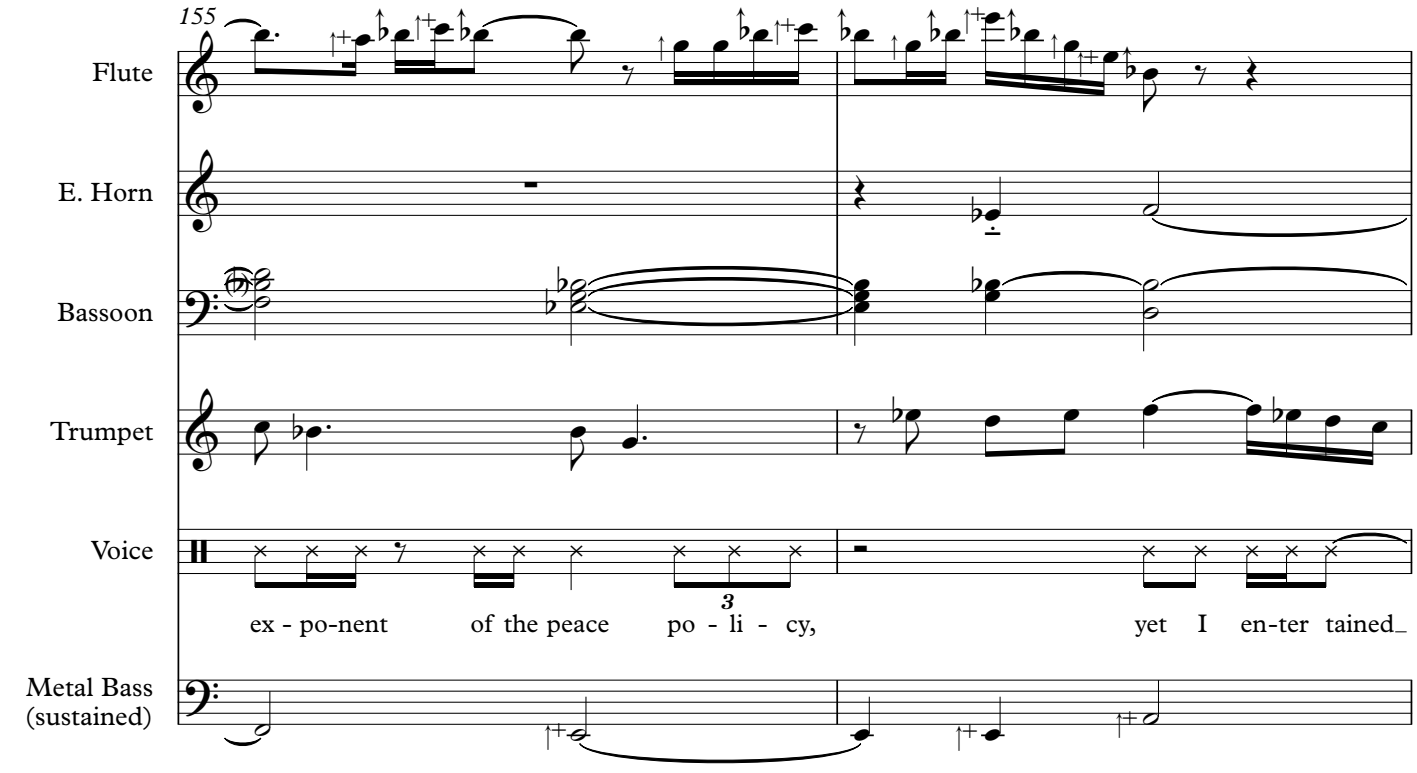




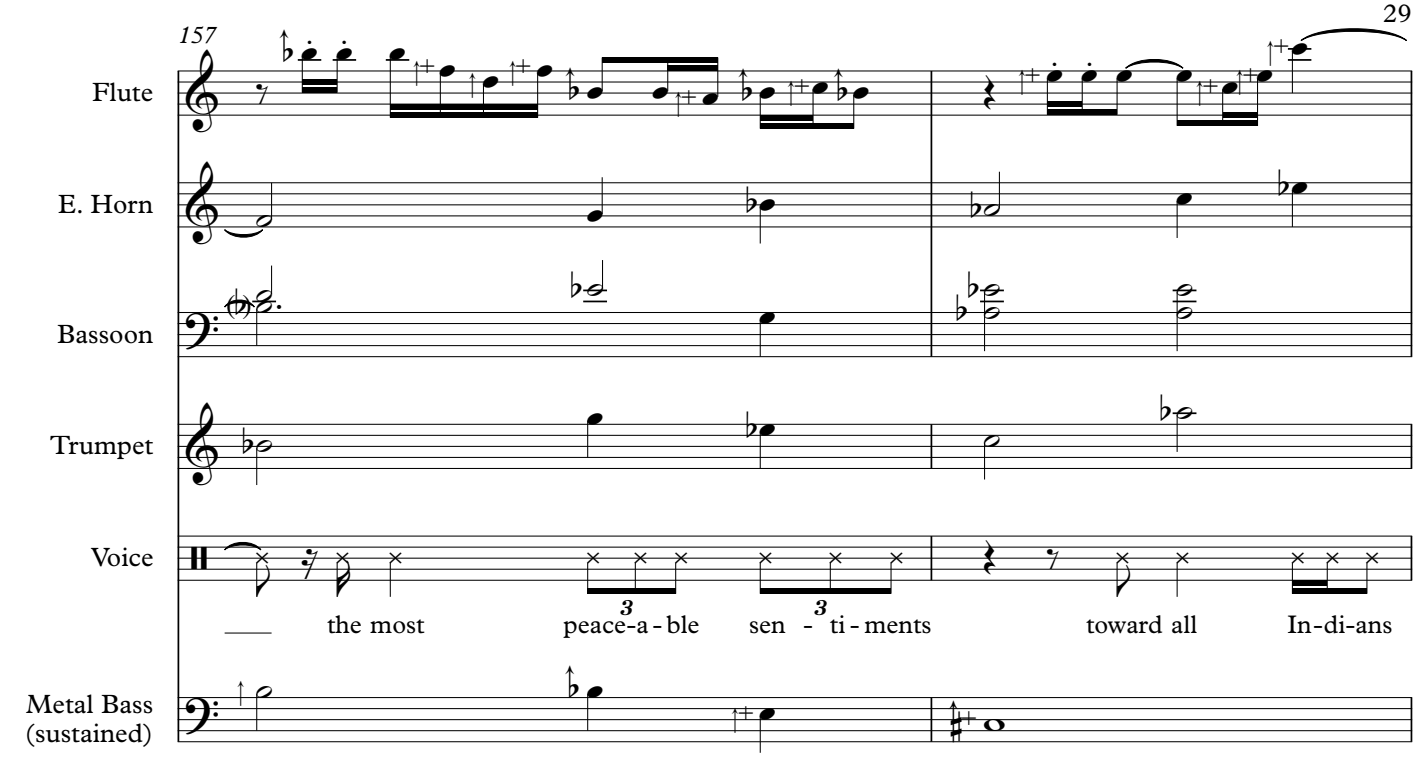
Custer: "If I Were an Indian…"

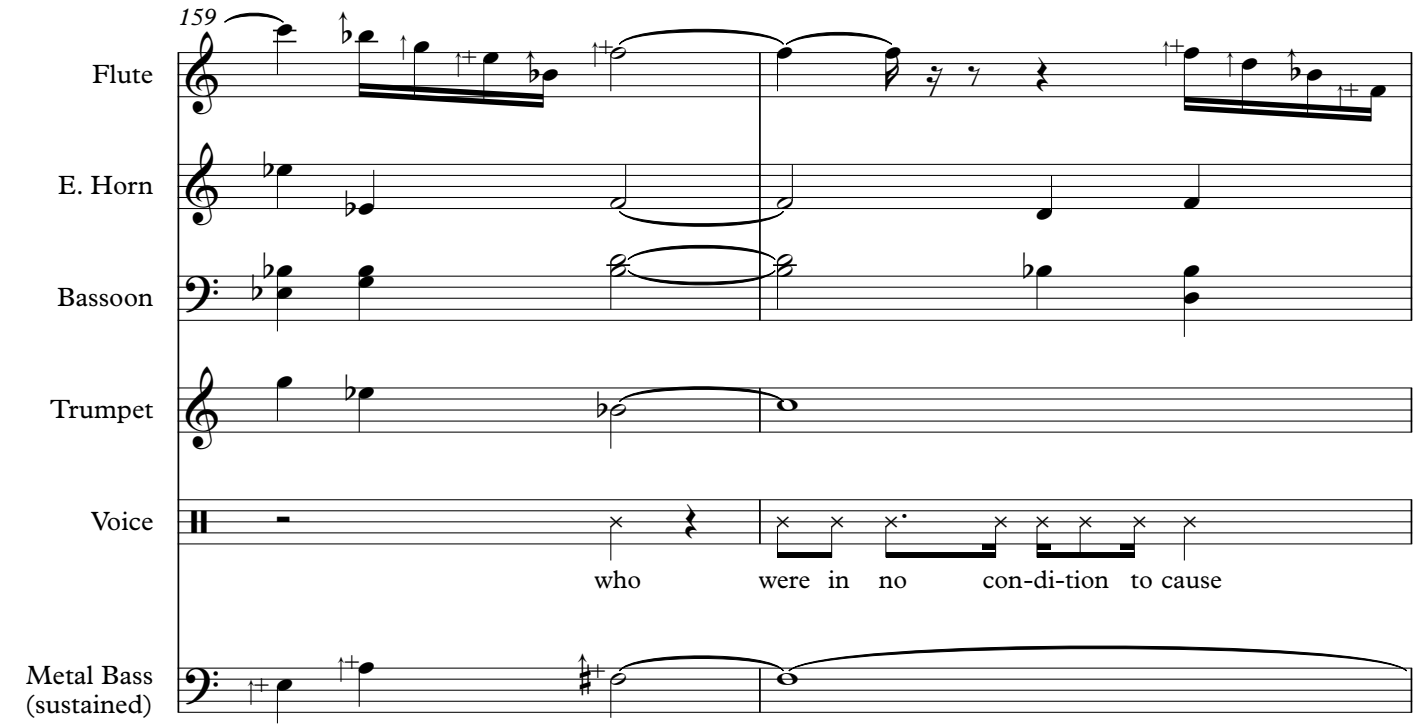

146
Flute
E. Horn
Bassoon
mp
Drums
Voice
wo-men and chil- dren, be-reft of ev' ry thing, and of ev' ry friend?
Metal Bass
(sustained)
149
Bassoon
mf
Trumpet
mf
Voice
True, it was just. The war - ri - ors had brought this
Metal Bass
(sustained)
mf
151
Bassoon
Trumpet
Voice
fate u - pon them-selves and their fa - mil-lies by their un - pro-voked at -
Metal Bass
(sustained)

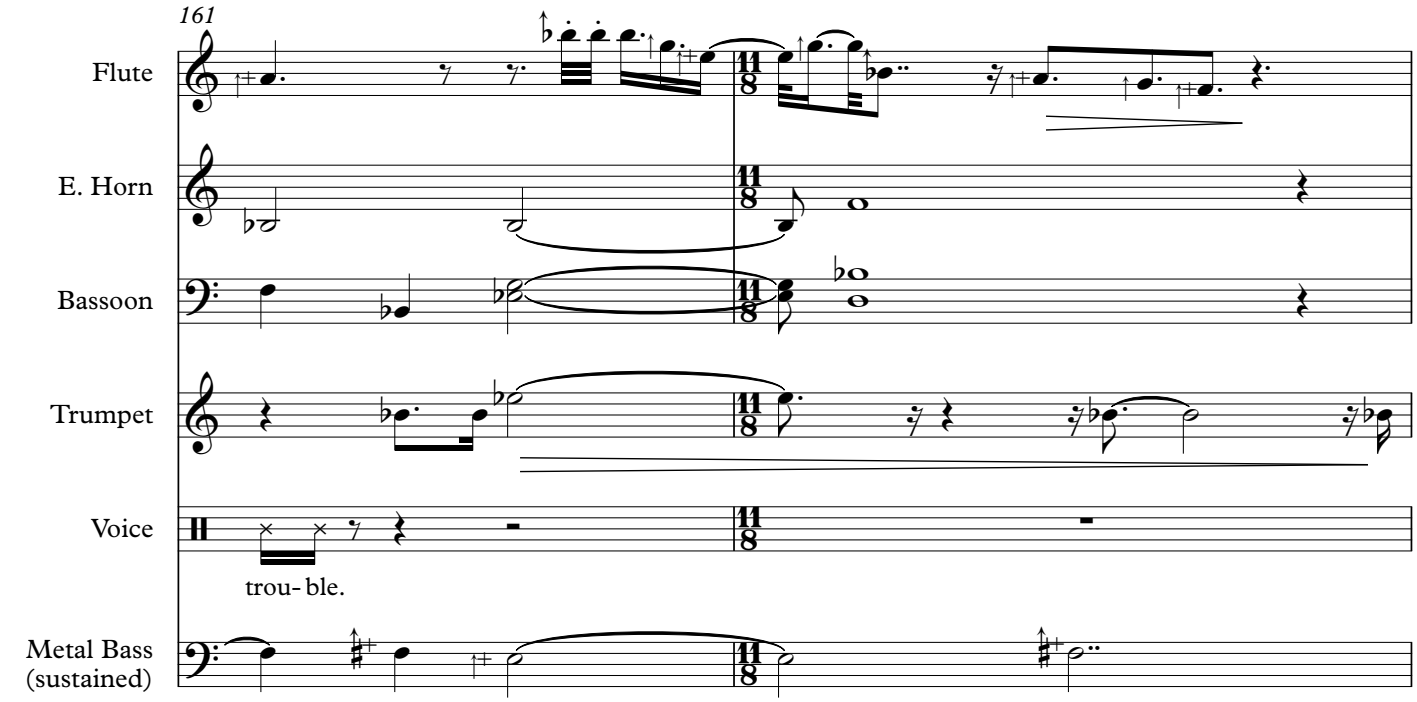


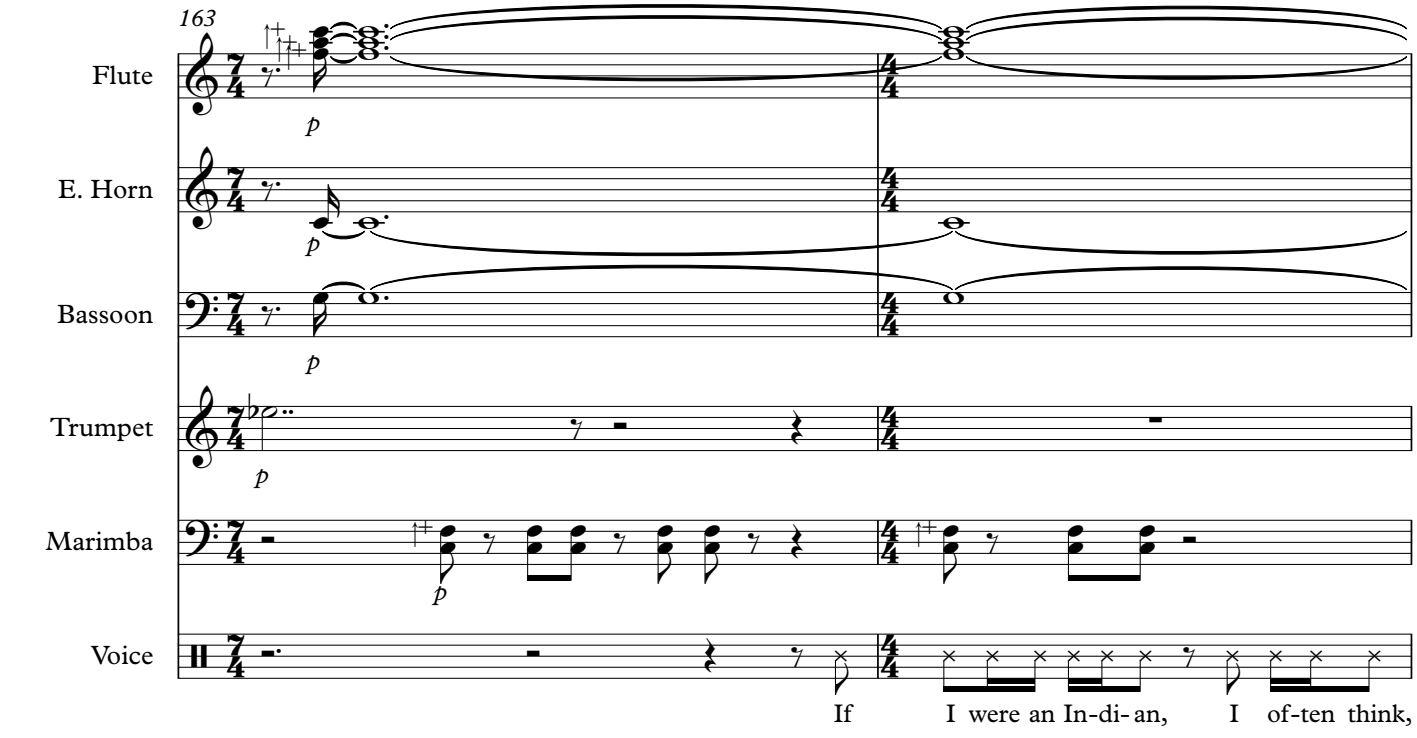


Custer: "If I Were an Indian…"


157
Flute
E. Horn
Bassoon
Trumpet
Voice
the most
peace-a-ble
sen - ti - ments
toward all
In-di-ans
Metal Bass
(sustained)

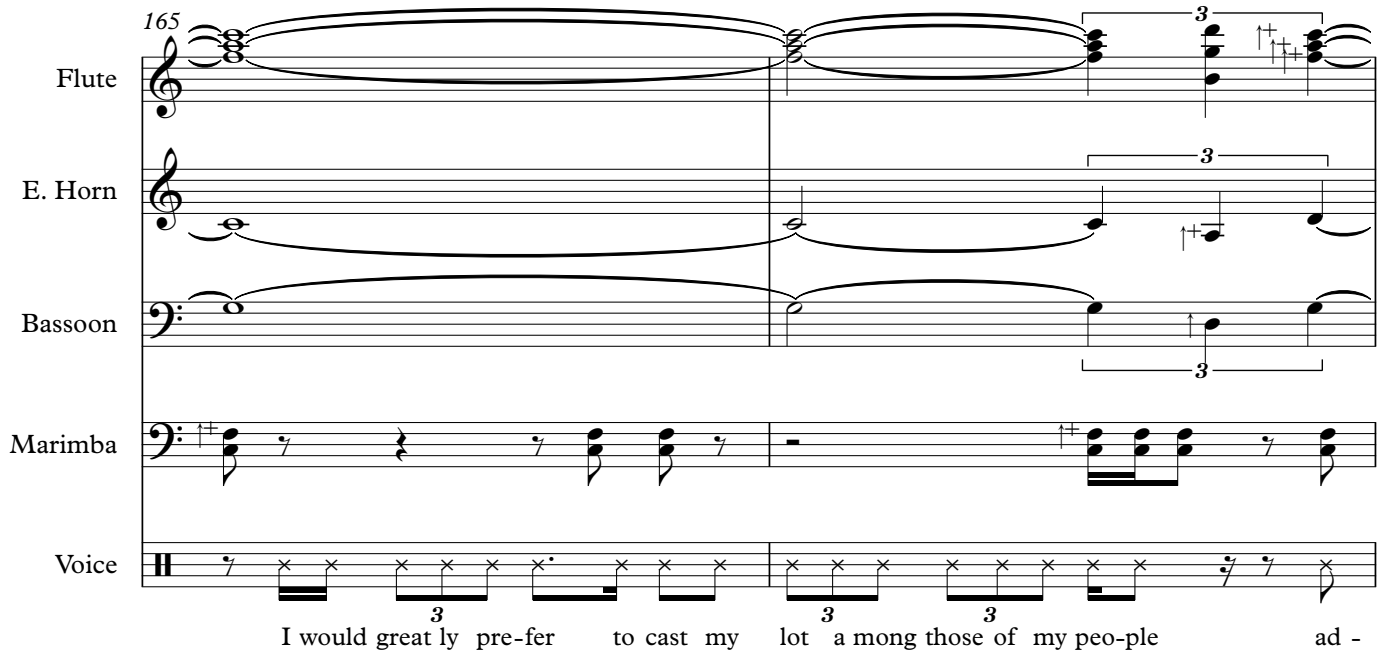

159
Flute
E. Horn
Bassoon
Trumpet
Voice
who
were in no
con-di-tion to cause
Metal Bass
(sustained)

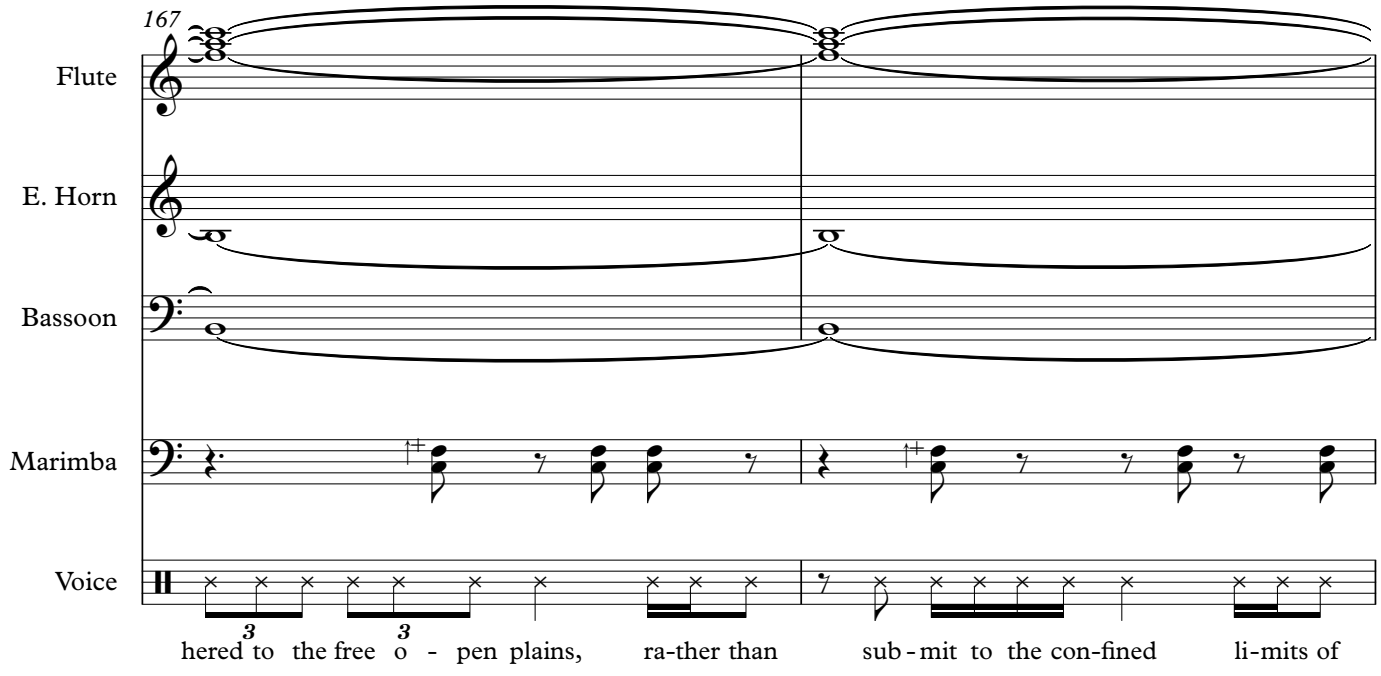




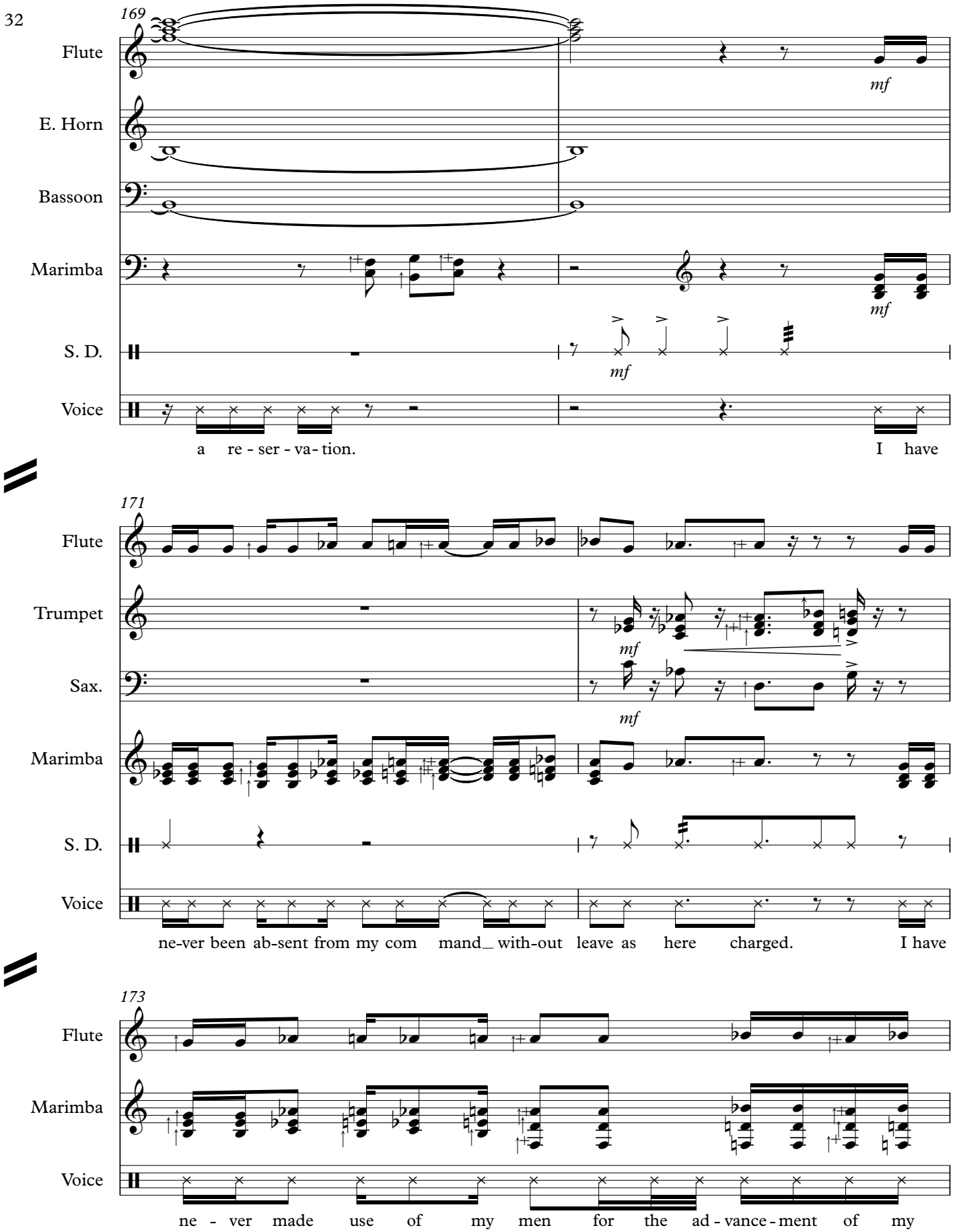
Custer: "If I Were an Indian…"

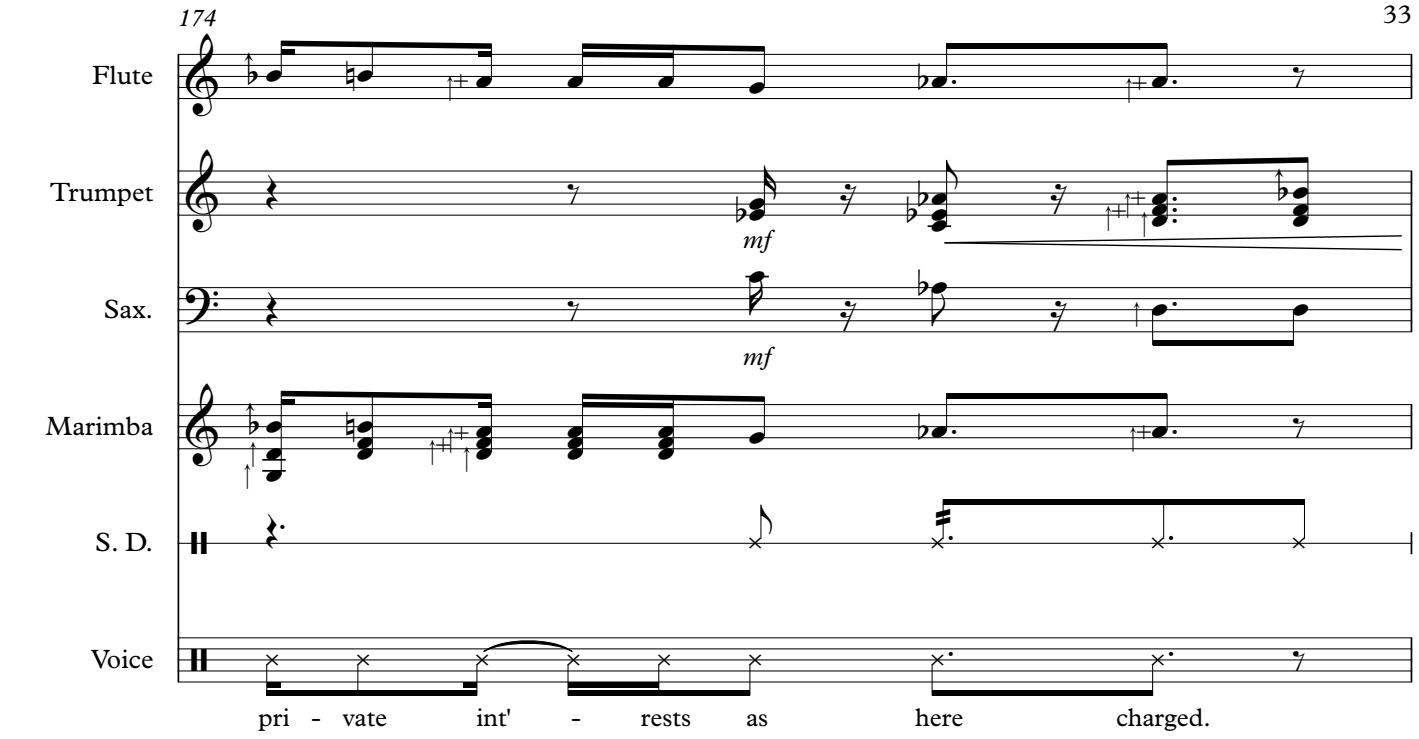
♩ = 96

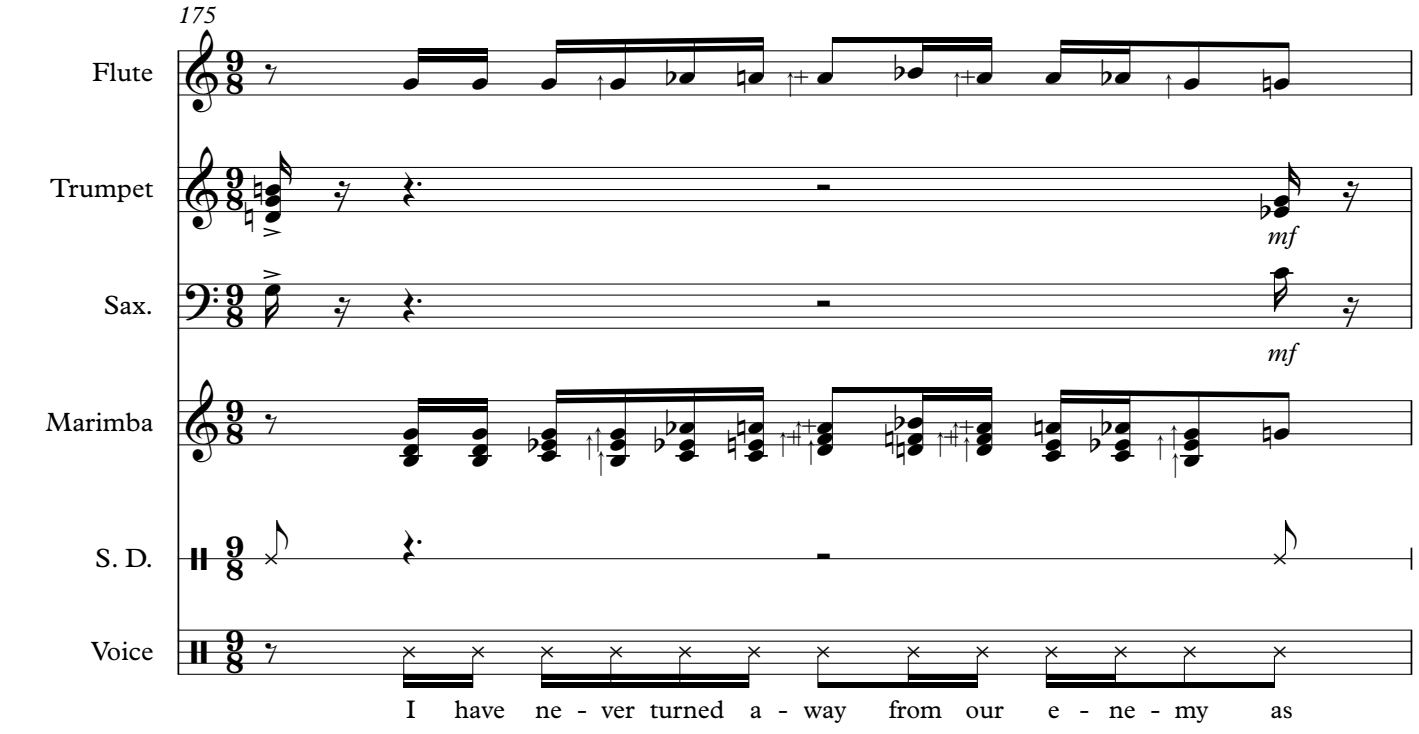




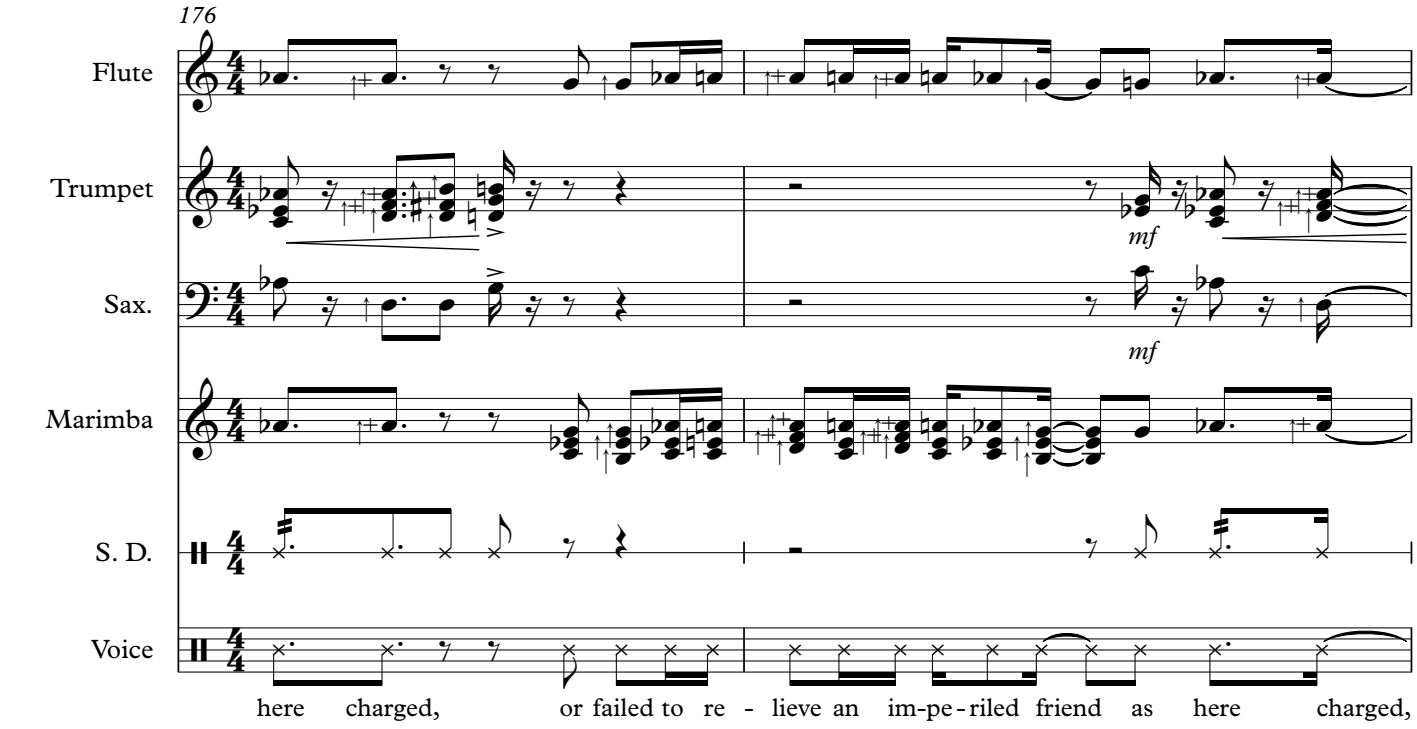
Custer: "If I Were an Indian..."

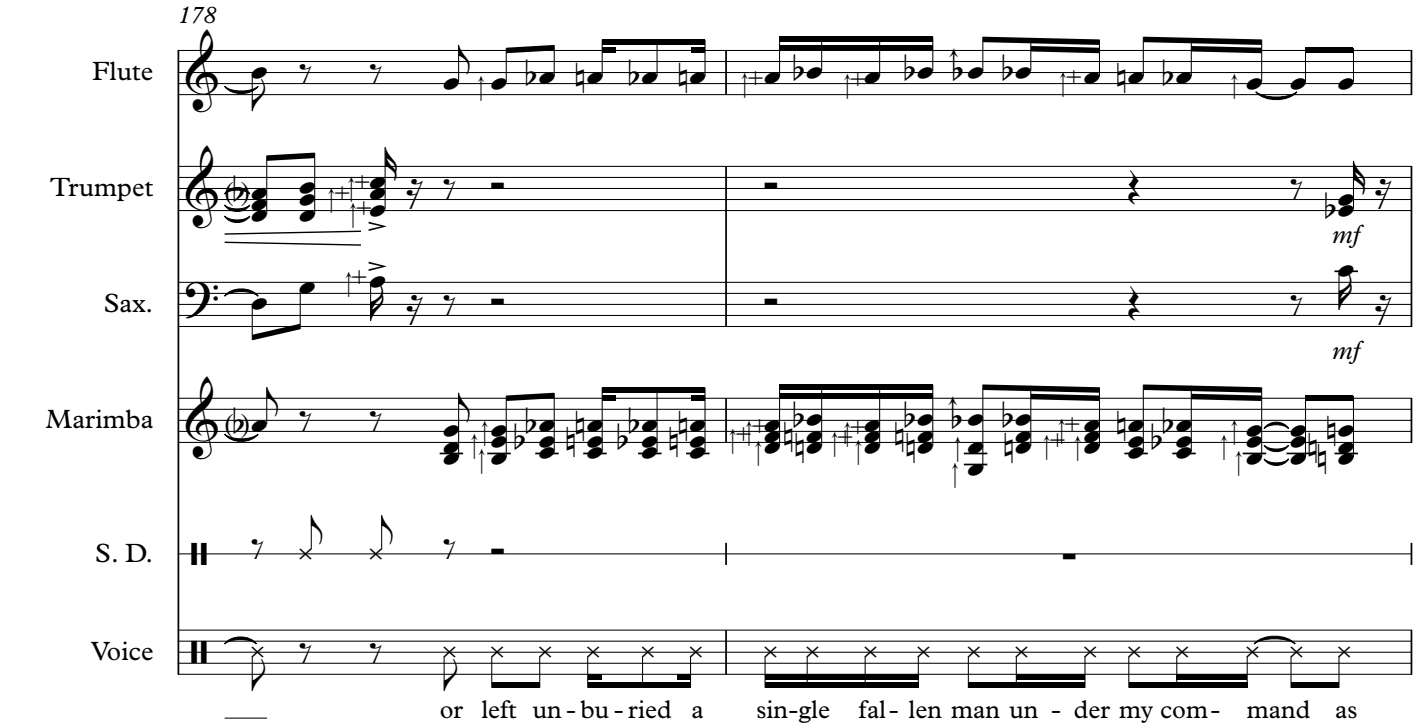

169
Flute
E. Horn
Bassoon
Marimba
S. D.
Voice
mf
mf
mf
a re - ser - va- tion.
I have
171
Flute
Trumpet
Sax.
Marimba
S. D.
Voice
mf
mf
ne-ver been ab-sent from my com mand_ with-out leave as here charged.
I have
173
Flute
Marimba
Voice
ne - ver made use of my men for the ad - vance - ment of my



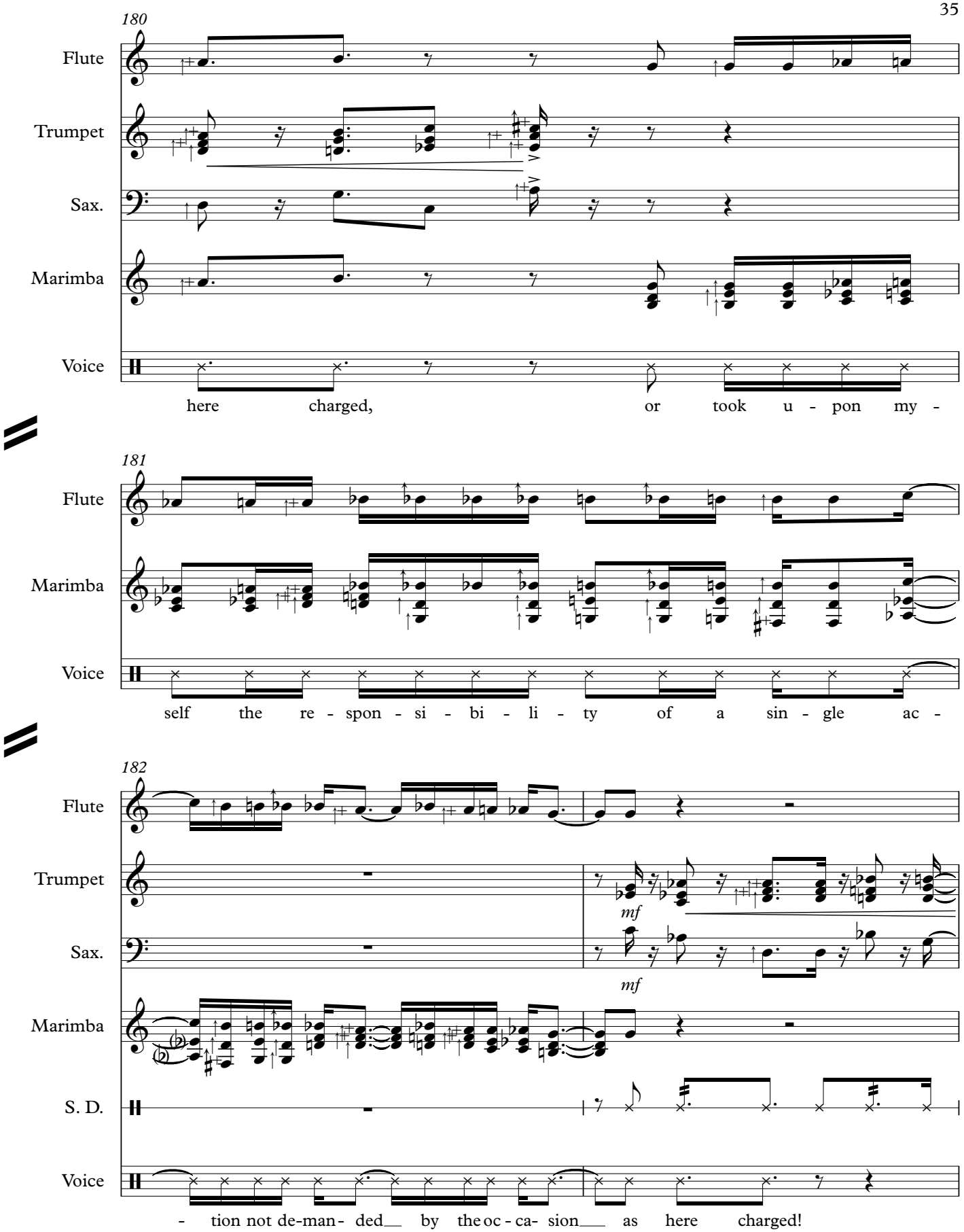


Custer: "If I Were an Indian…"

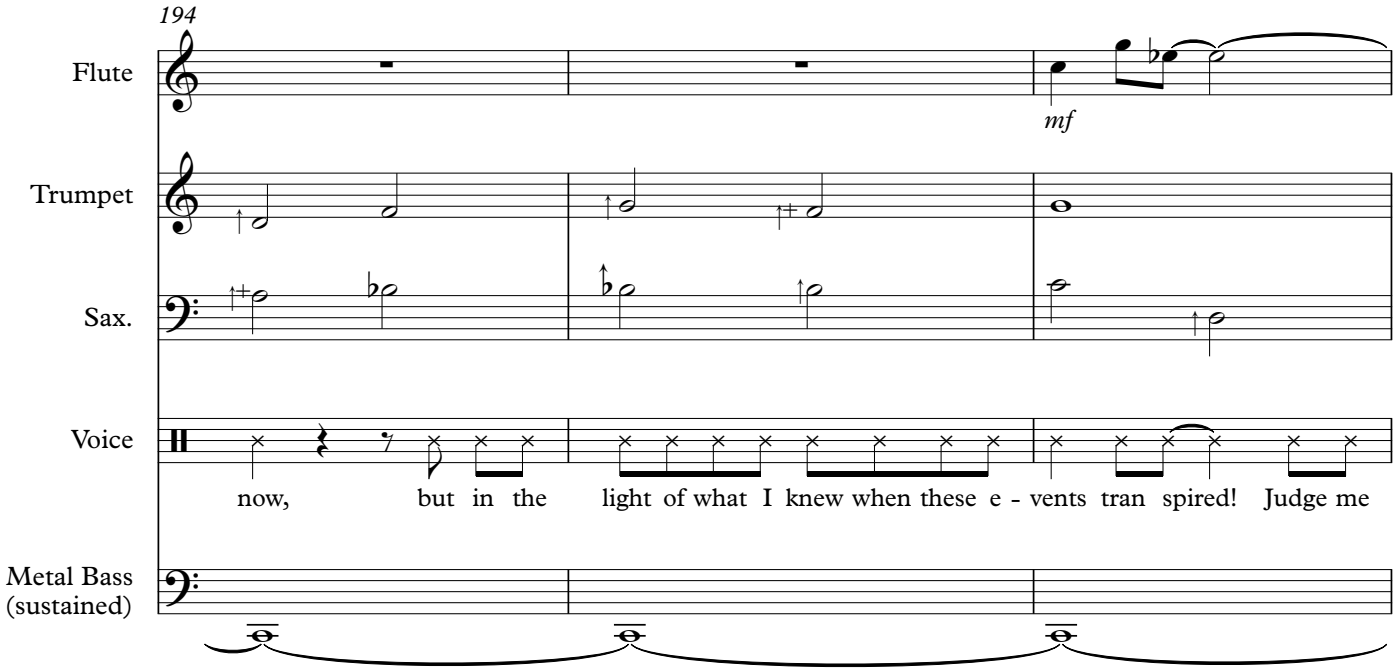


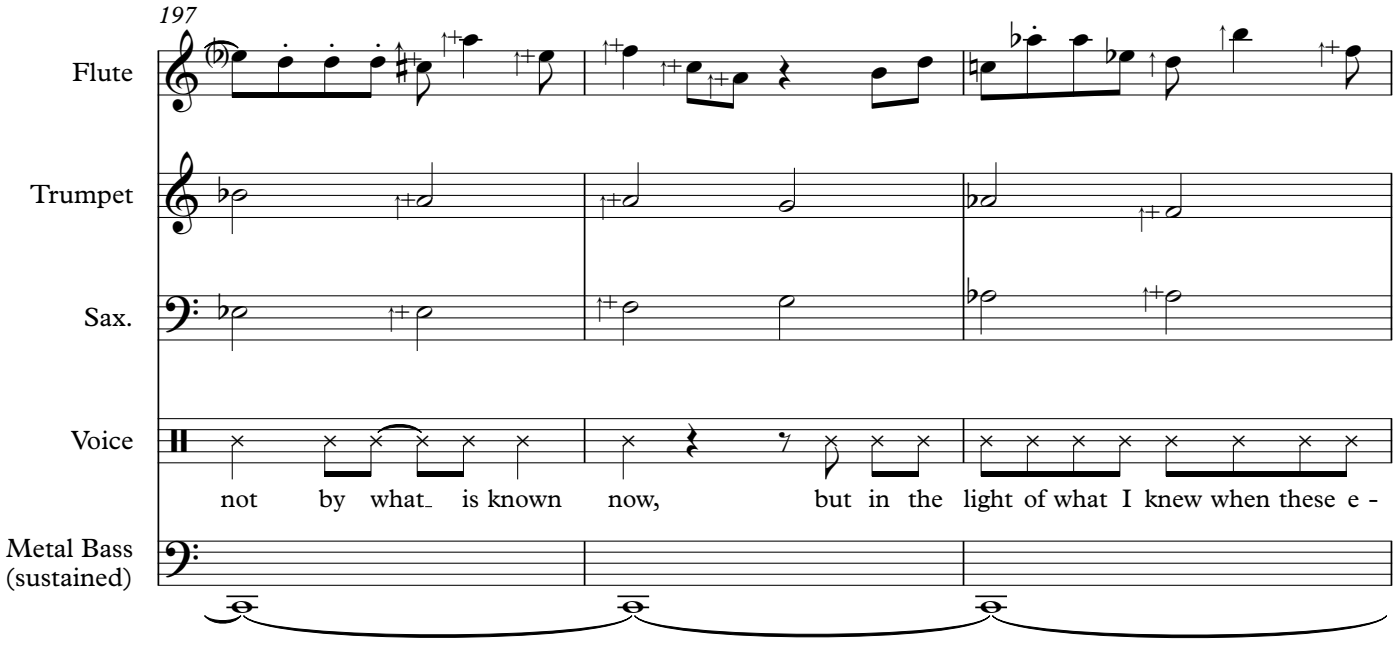


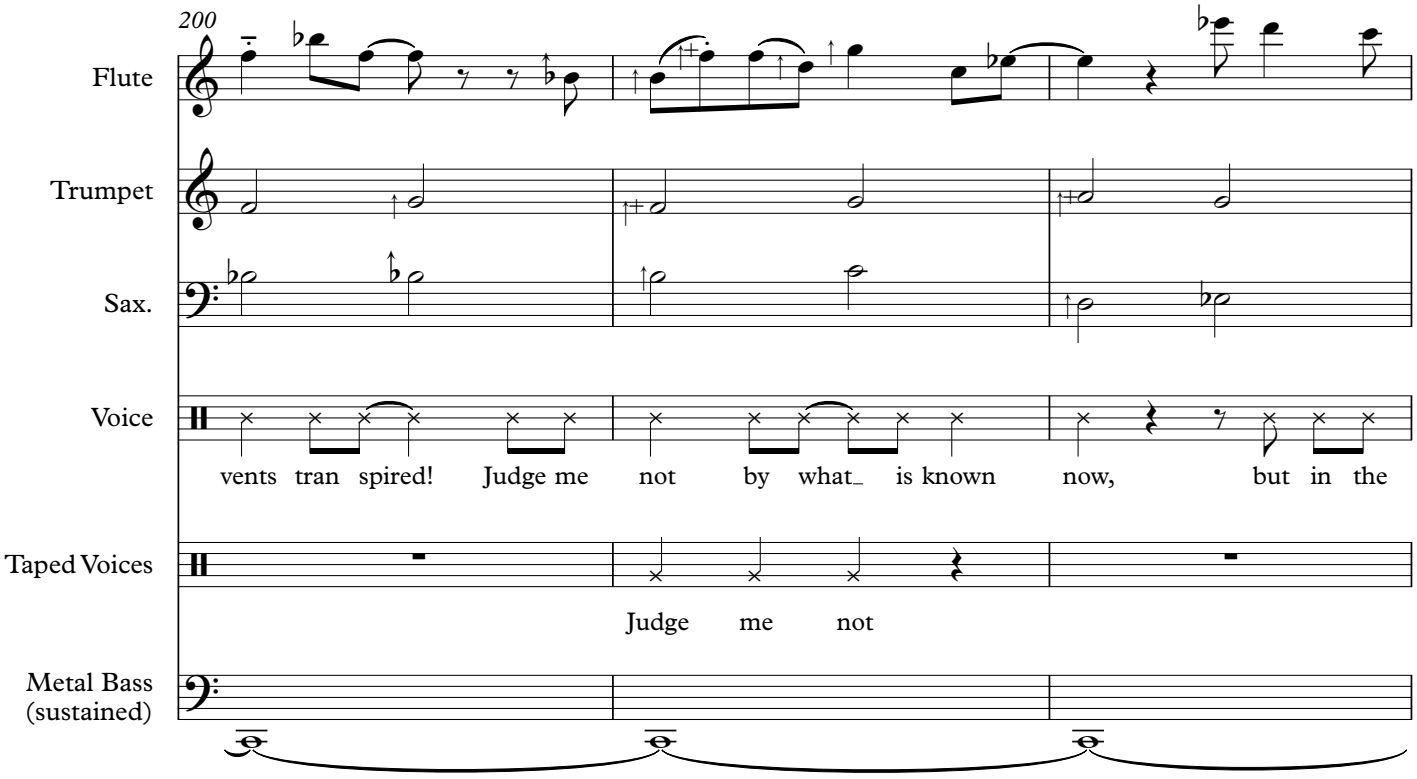
Custer: "If I Were an Indian…"

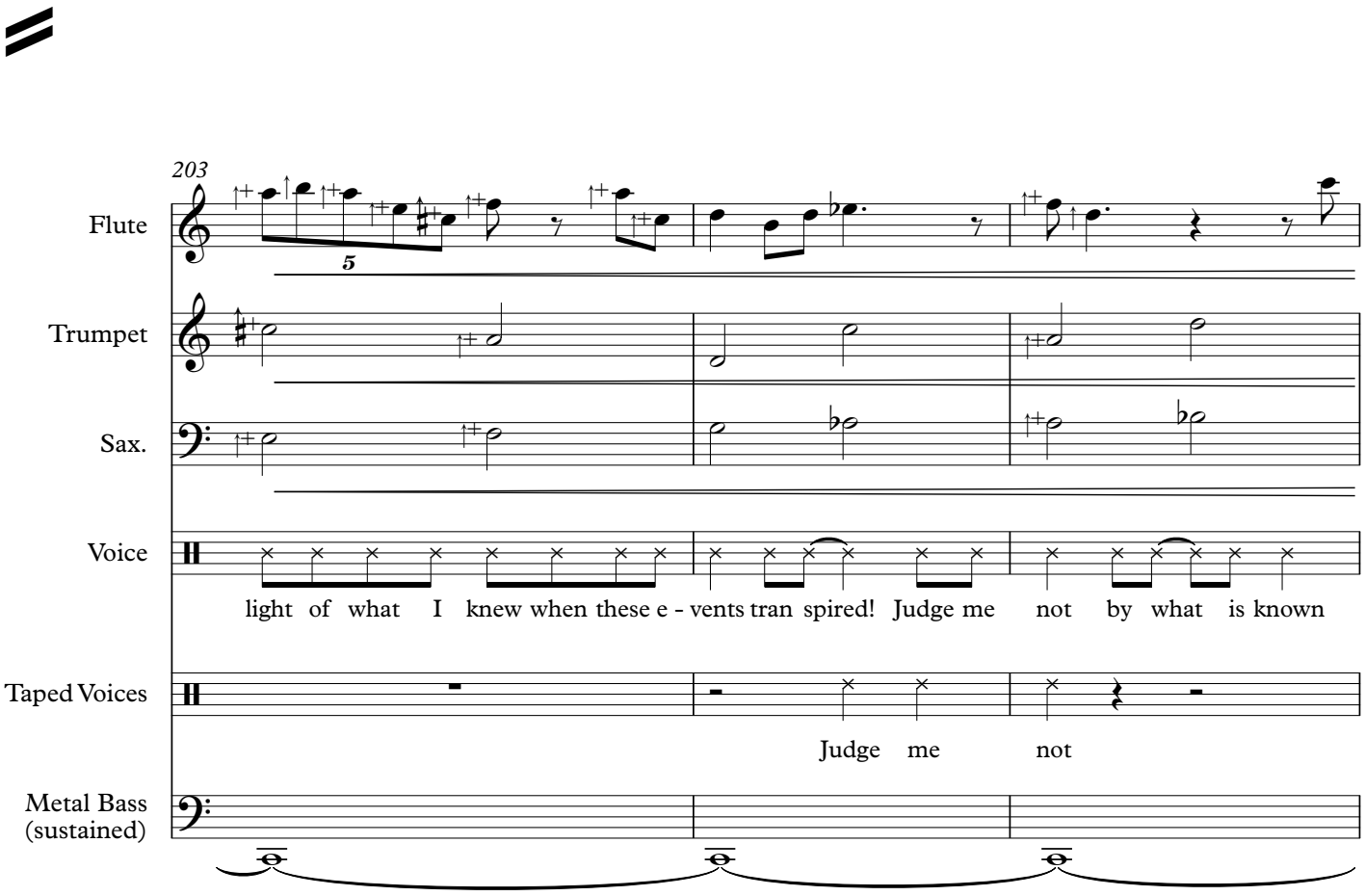

180
Flute
Trumpet
Sax.
Marimba
Voice
here charged, or took u - pon my -
181
Flute
Marimba
Voice
self the re - spon - si - bi - li - ty of a sin - gle ac -
182
Flute
Trumpet
mf
Sax.
mf
Marimba
S. D.
Voice
- tion not de-man- ded by the oc - ca- sion as here charged!

184
♩ = 106
Trumpet
Sax.
mf
S. D.
Voice
Judge me not by what is known now, but in the
♩ = 106
Metal Bass
(sustained)
mf
187
Sax.
Voice
light of what I knew when these e - vents tran spired! Judge me not by what_ is known
Metal Bass
(sustained)
190
Trumpet
mf
Sax.
Voice
now, but in the light of what I knew when these e - vents tran spired!Judge me not by what is known
Metal Bass
(sustained)

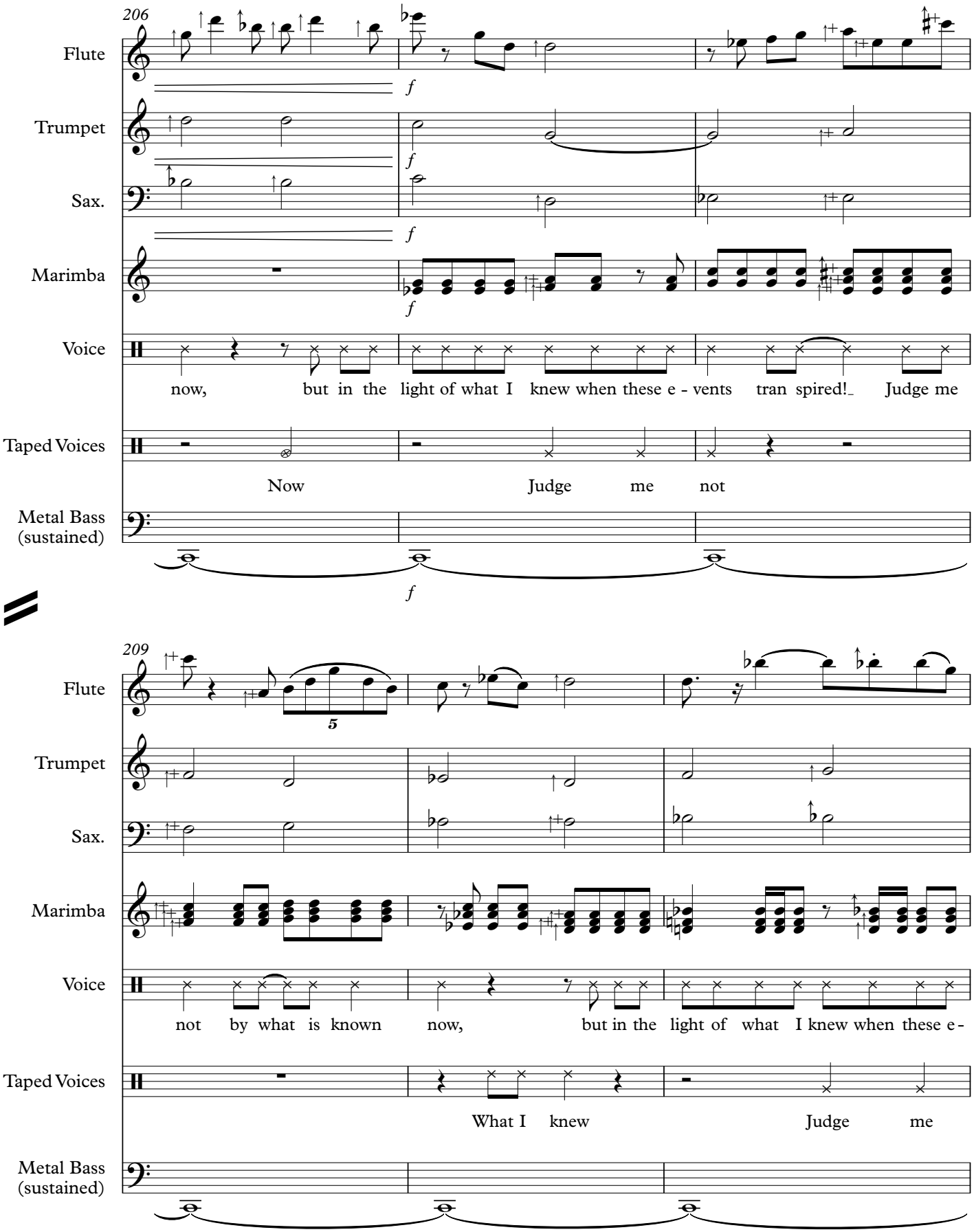

194
Flute
mf
Trumpet
Sax.
Voice
now, but in the light of what I knew when these e - vents tran spired! Judge me
Metal Bass
(sustained)


197
Flute
Trumpet
Sax.
Voice
not by what_ is known now, but in the light of what I knew when these e -
Metal Bass
(sustained)

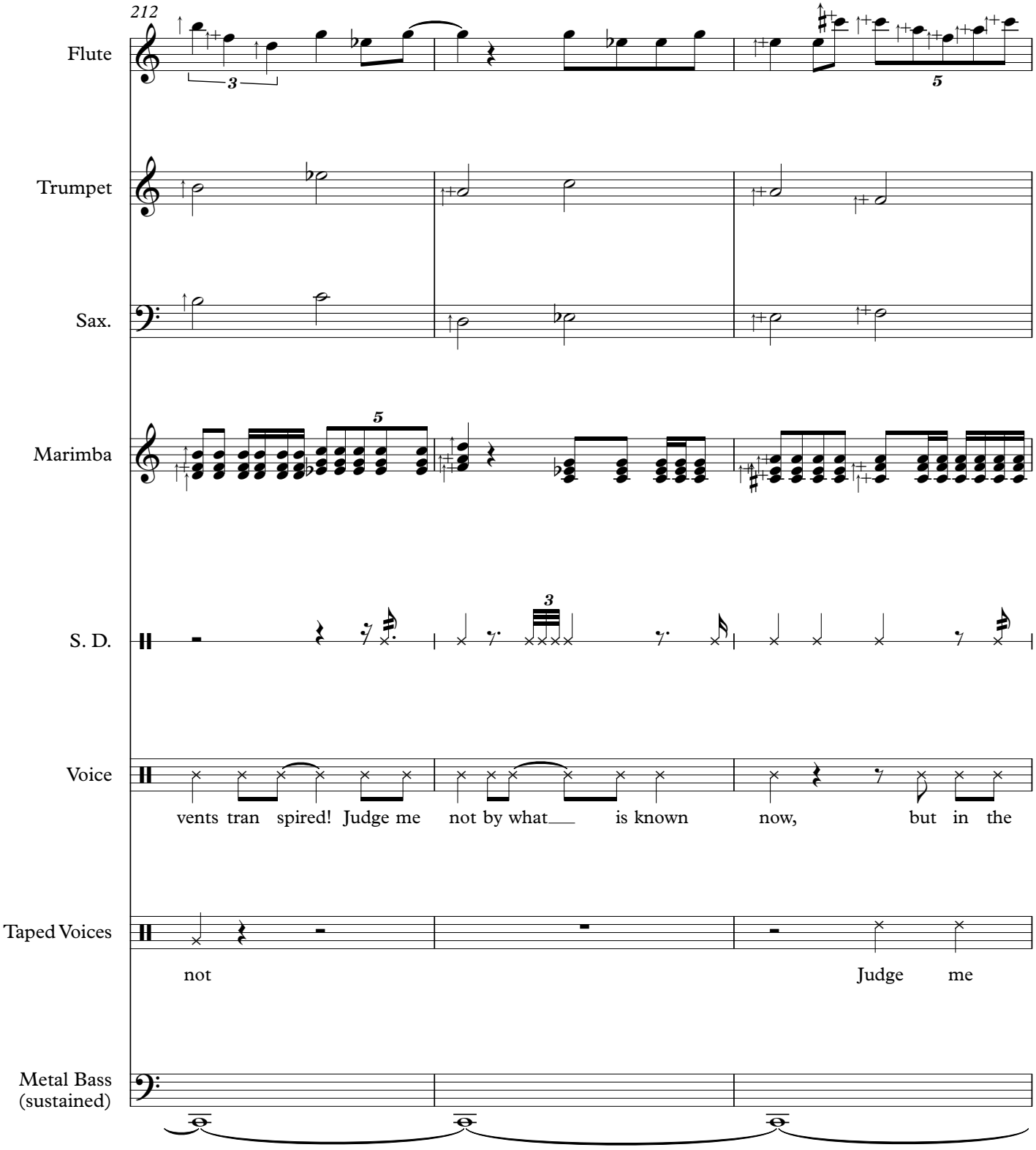




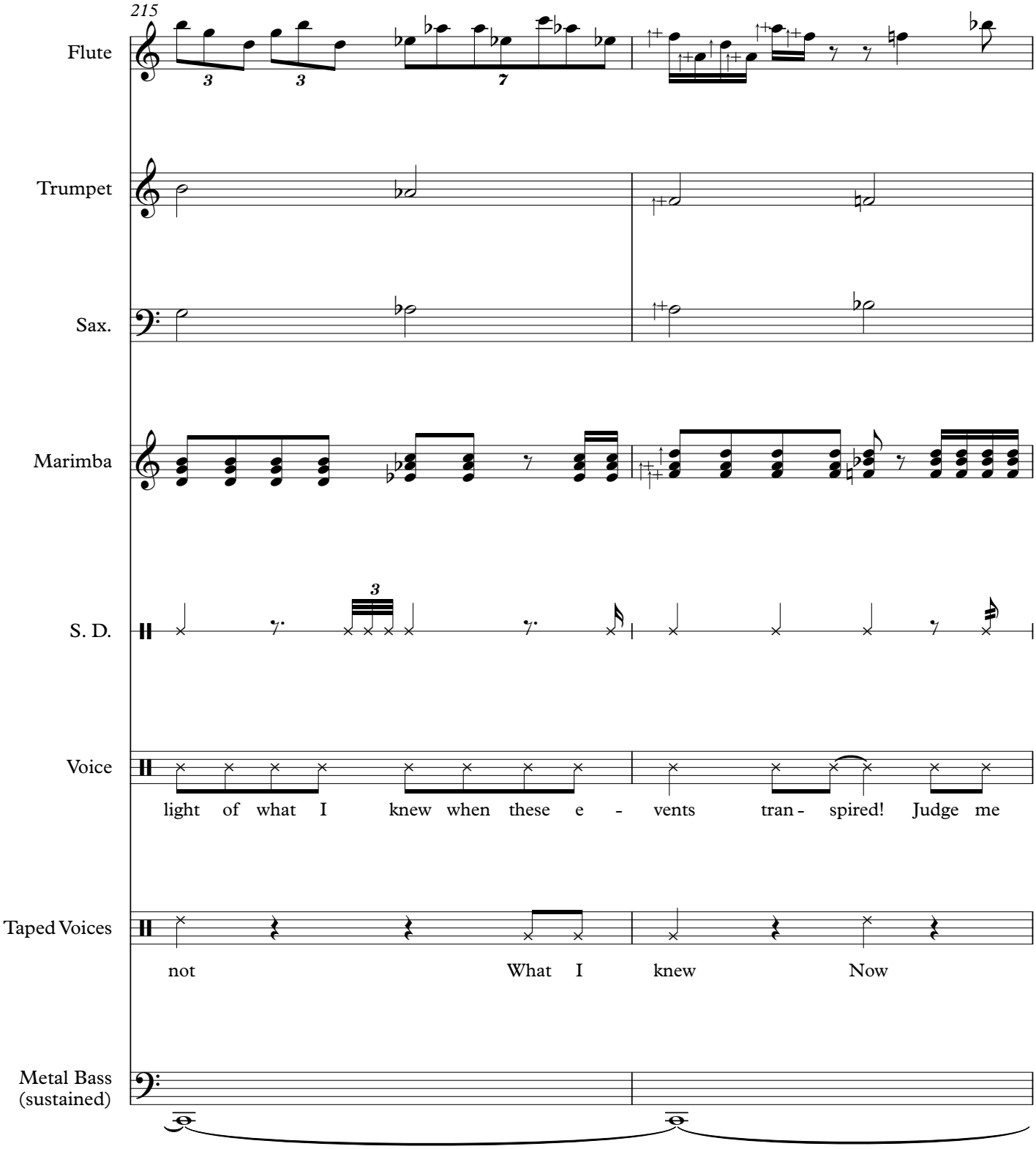
Custer: "If I Were an Indian…"



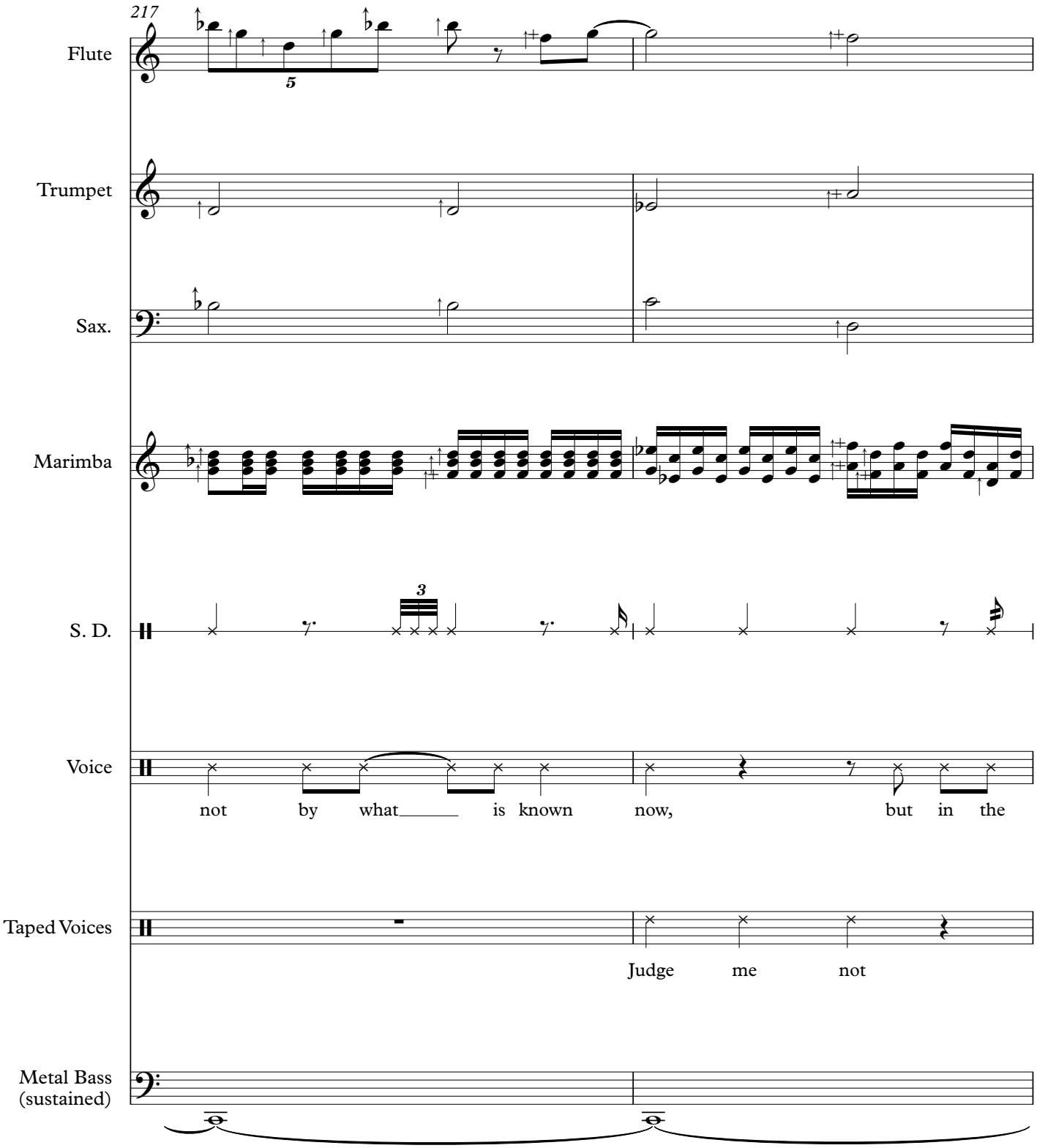
Custer: "If I Were an Indian…"



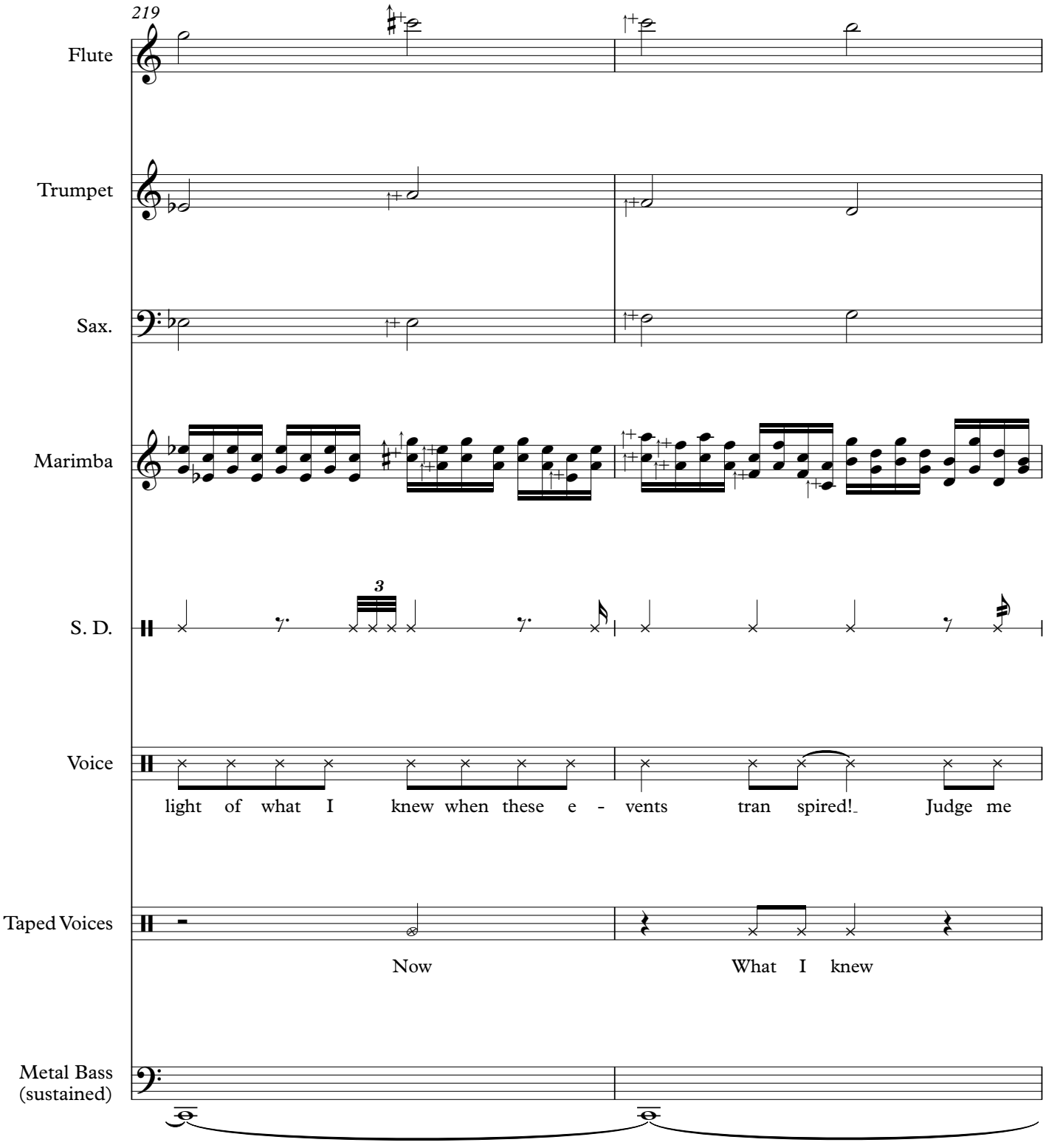
Custer: "If I Were an Indian…"



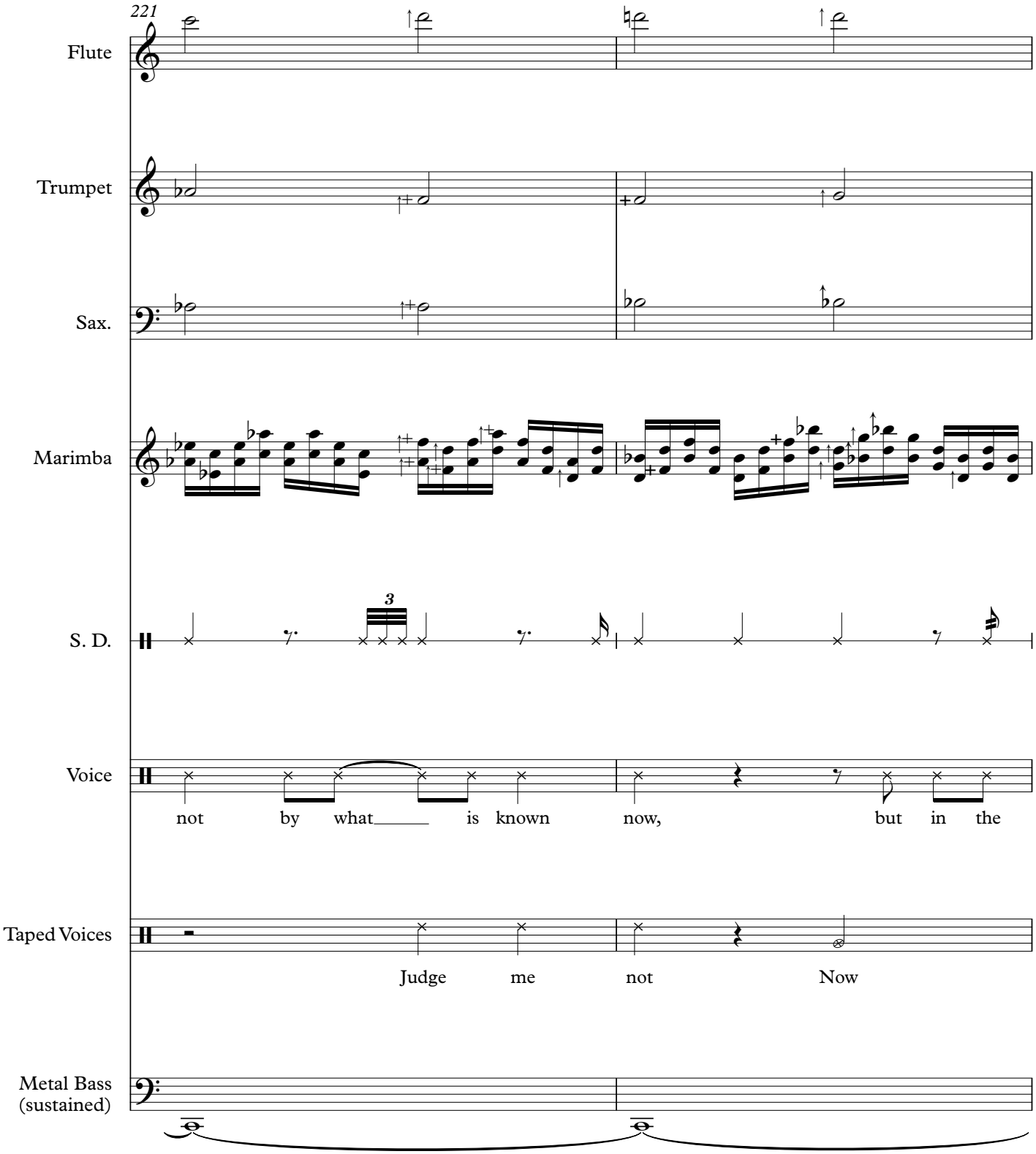
Custer: "If I Were an Indian…"



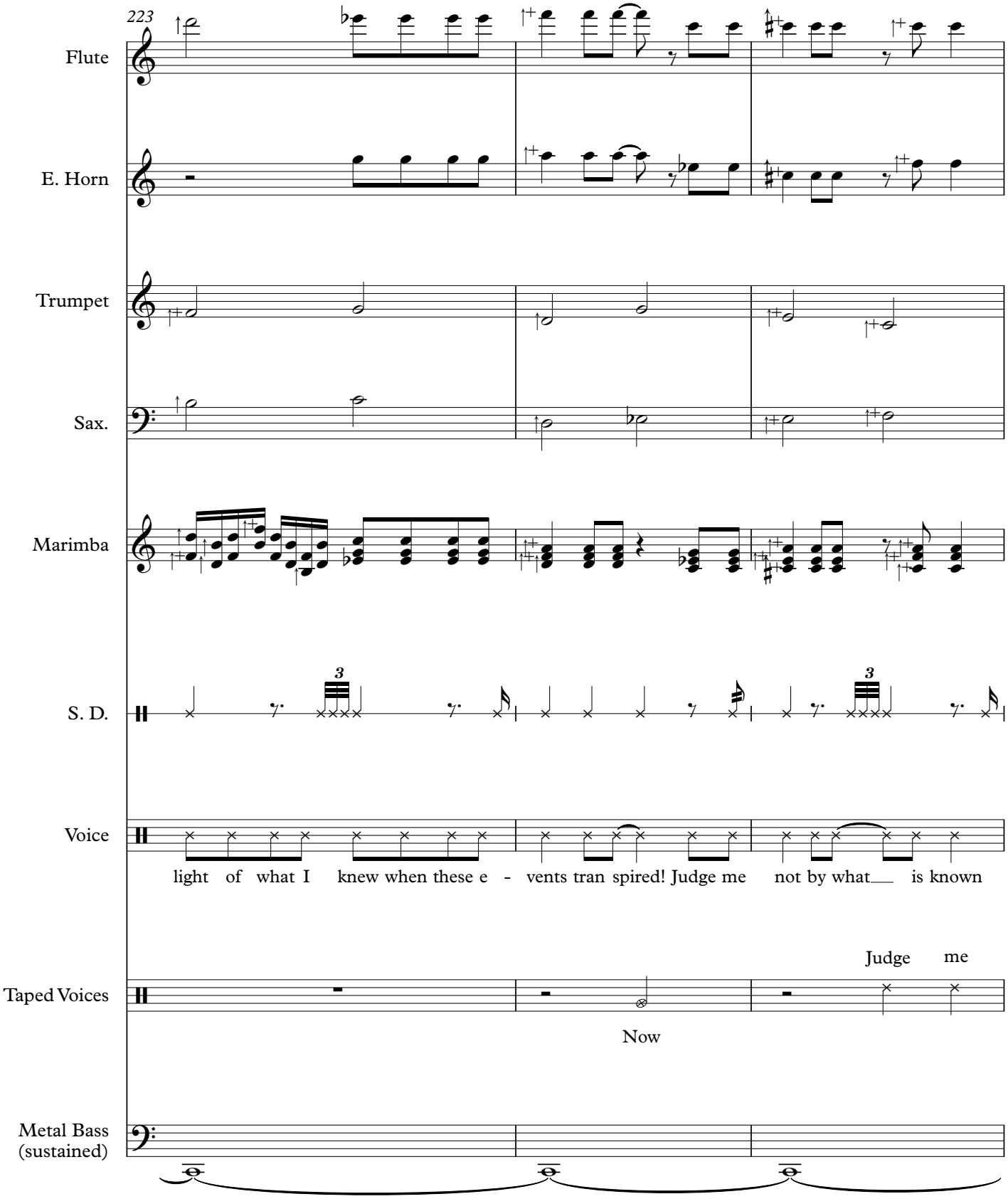
Custer: "If I Were an Indian…"



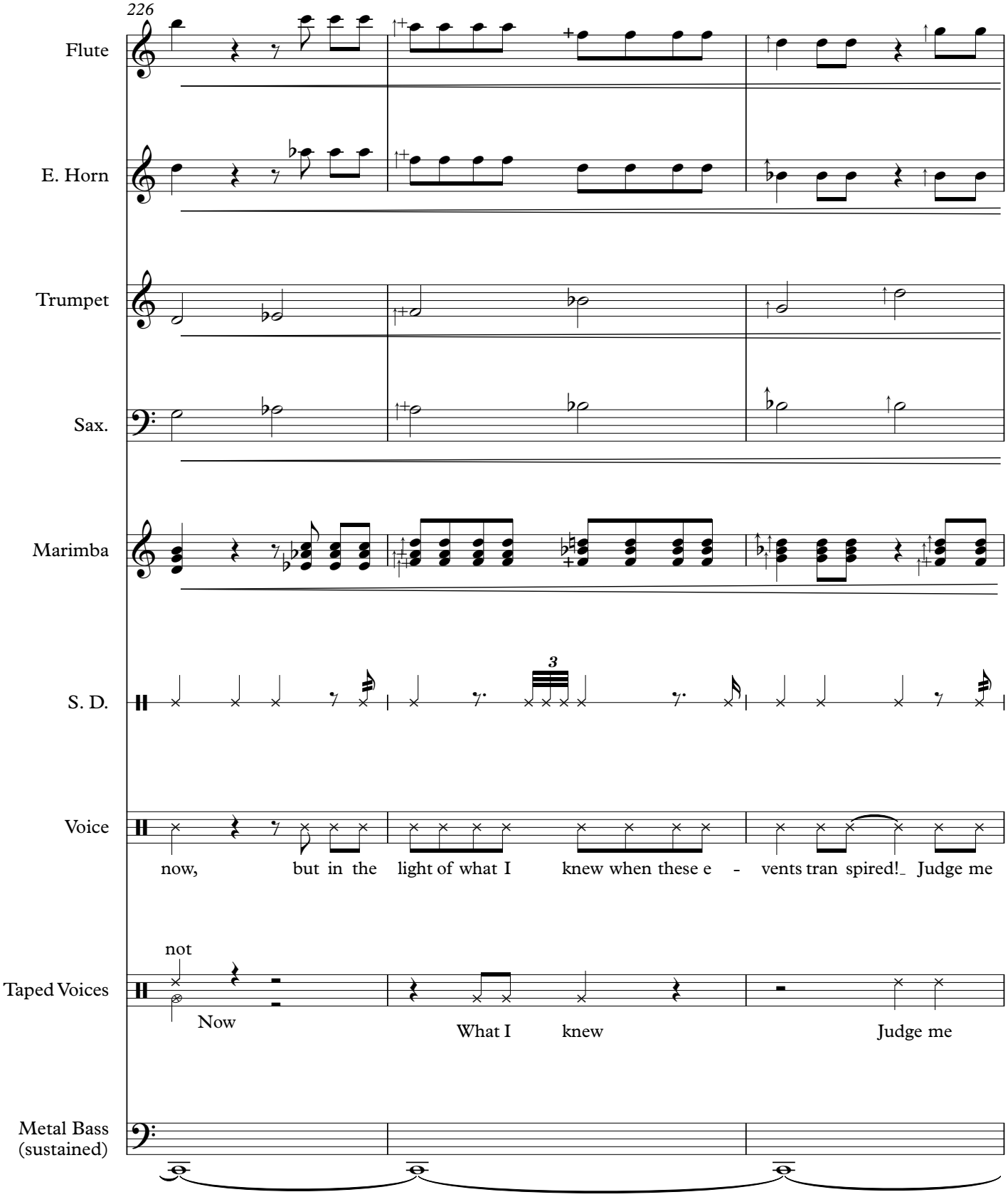
Custer: "If I Were an Indian…"



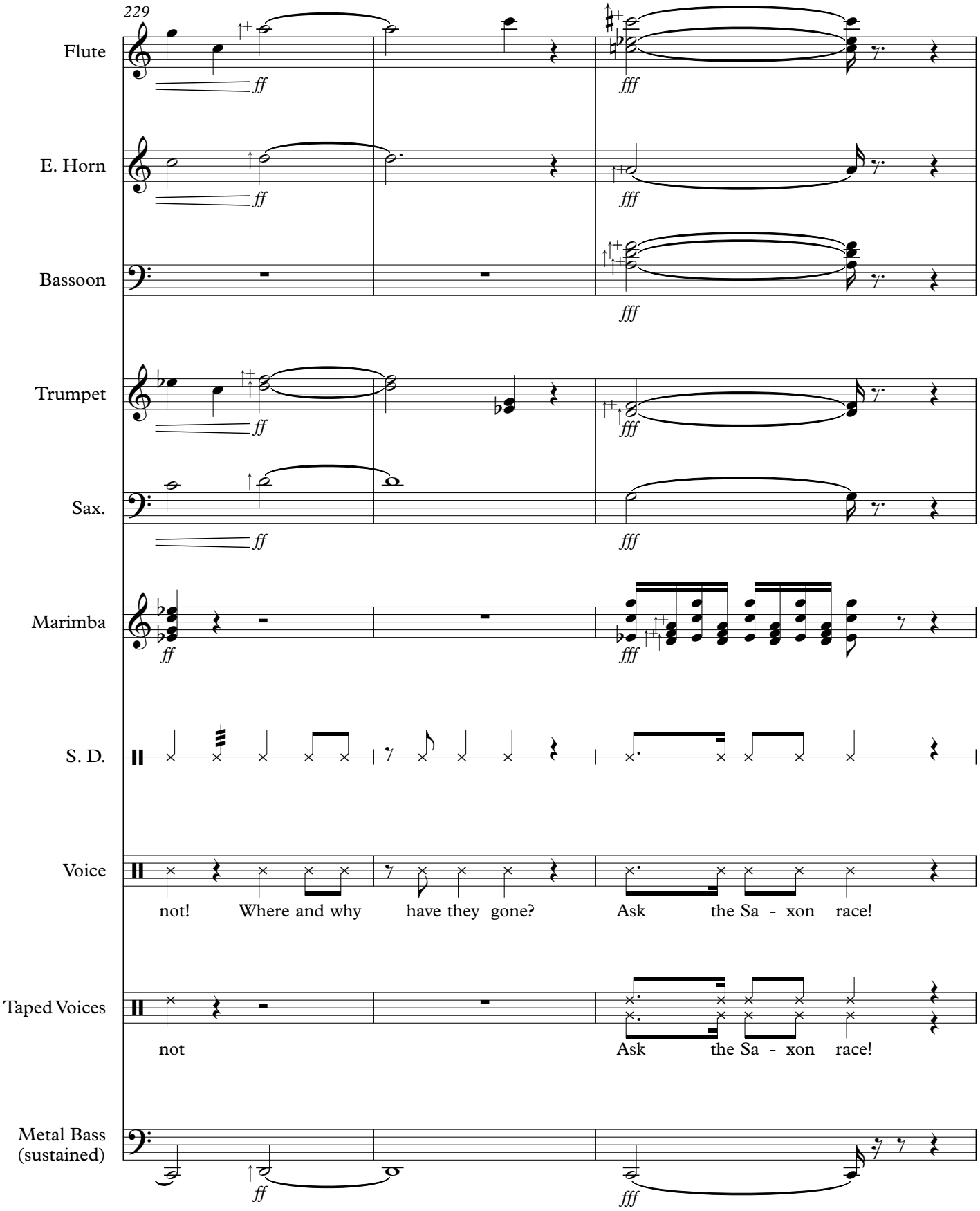
Custer: "If I Were an Indian…"



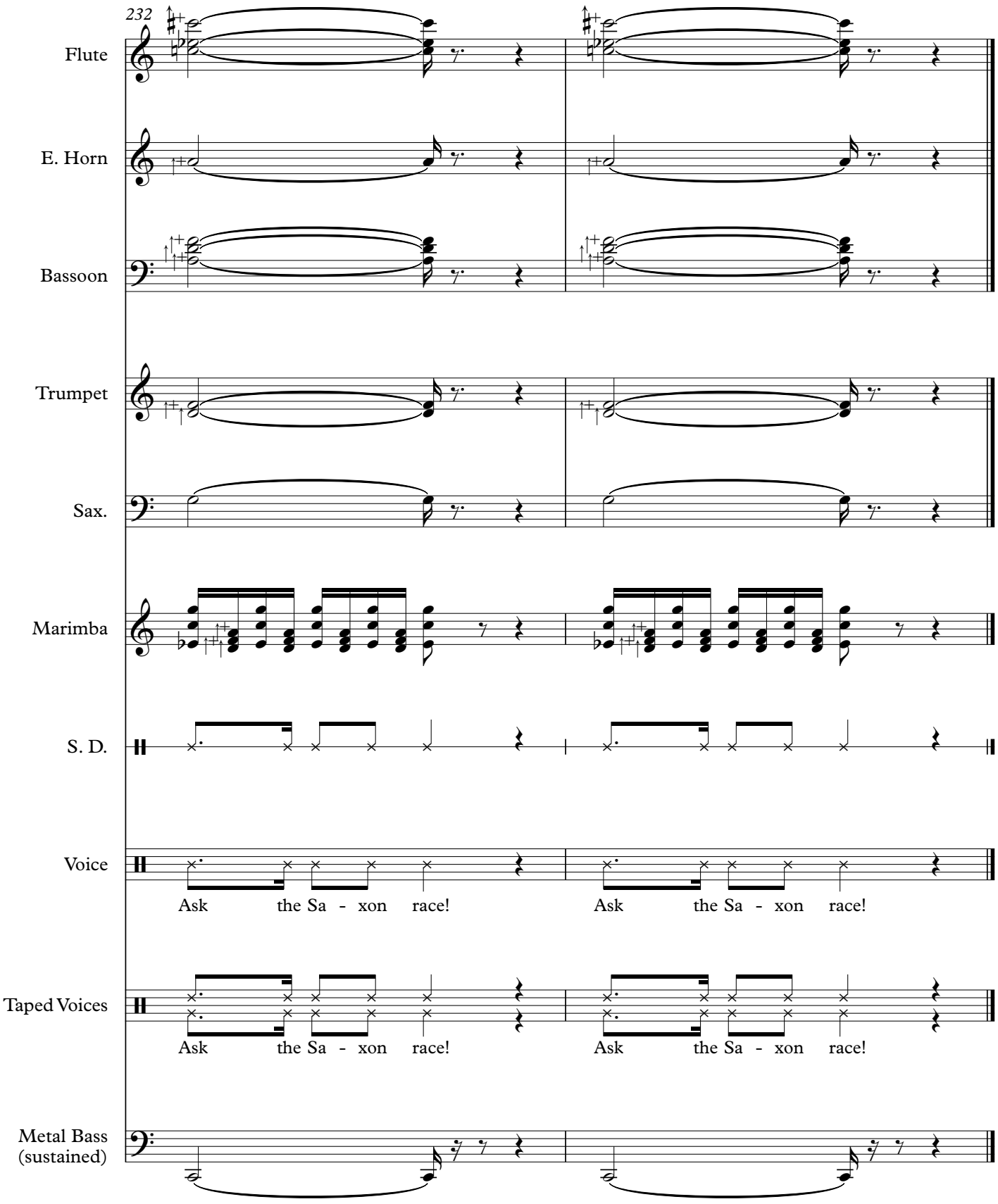
Custer: "If I Were an Indian…"



Custer: "If I Were an Indian…"

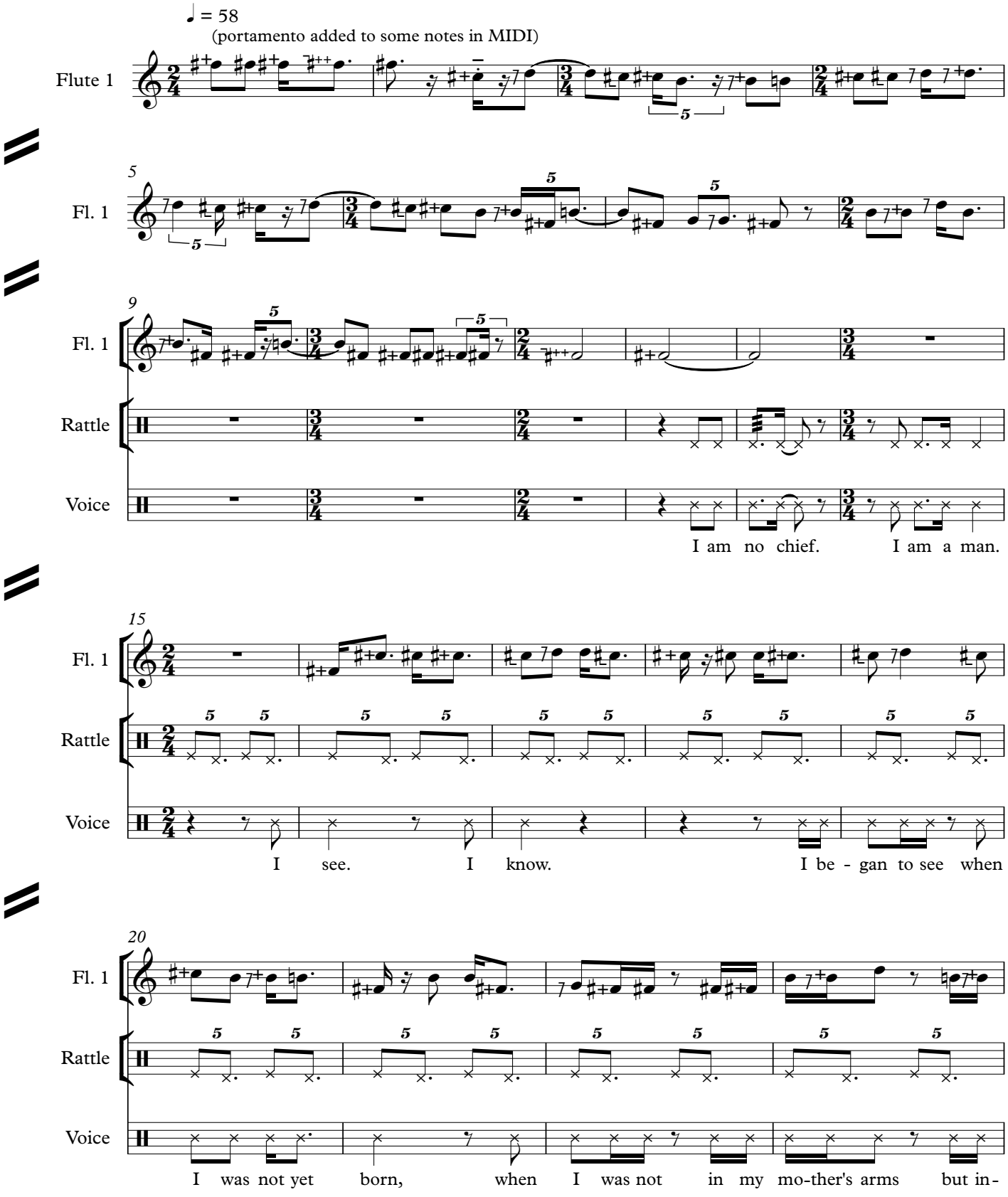


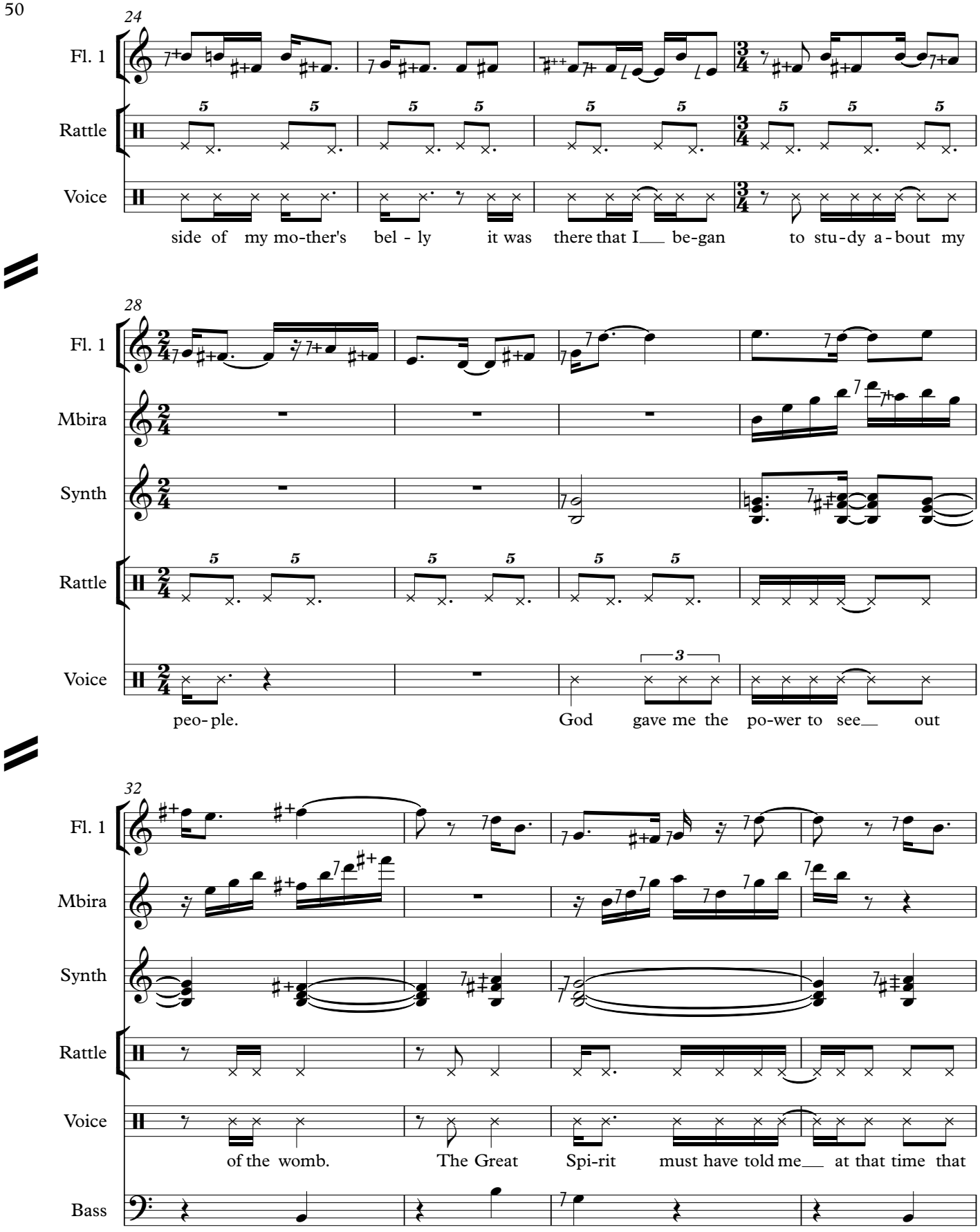
Custer: "If I Were an Indian…"

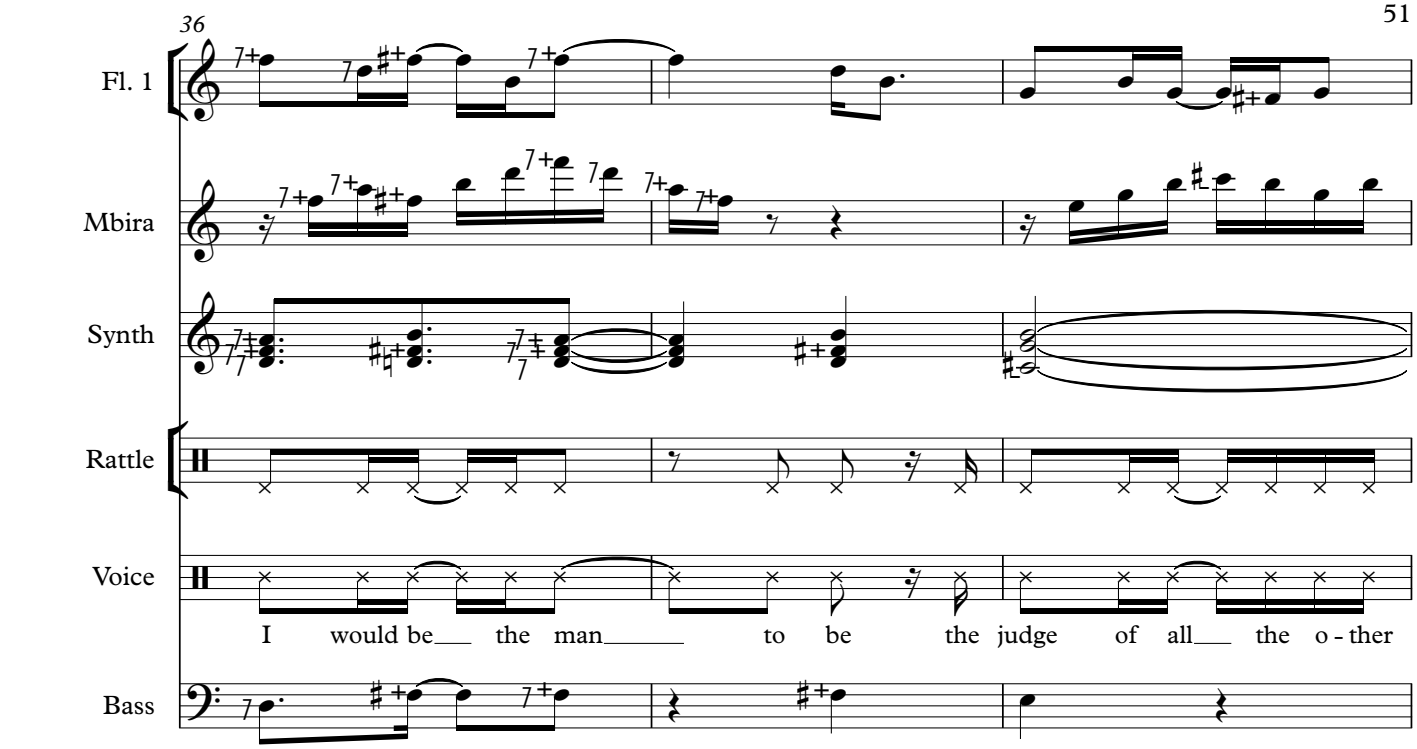


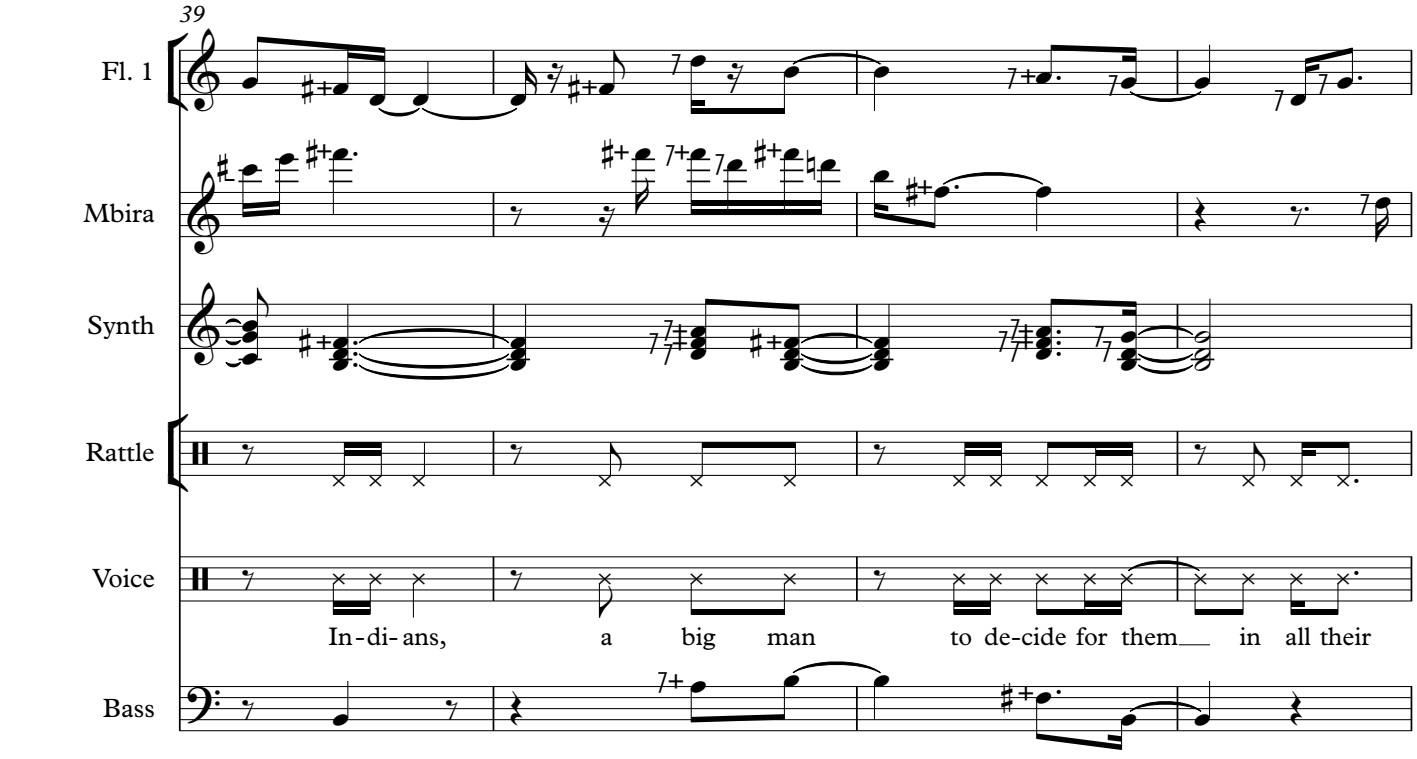
Custer: "If I Were an Indian…"

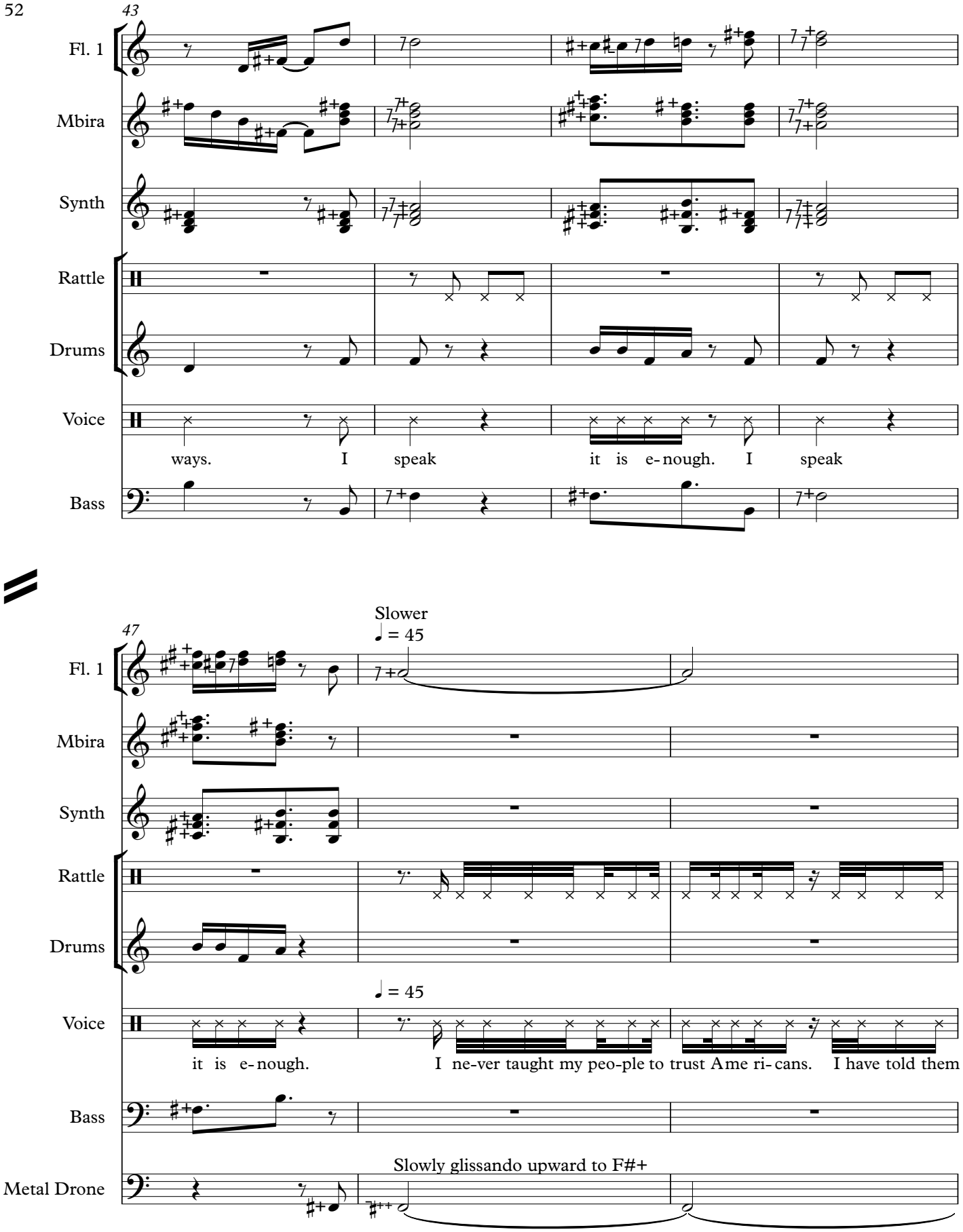
Sitting Bull: "Do You Know Who I Am?"



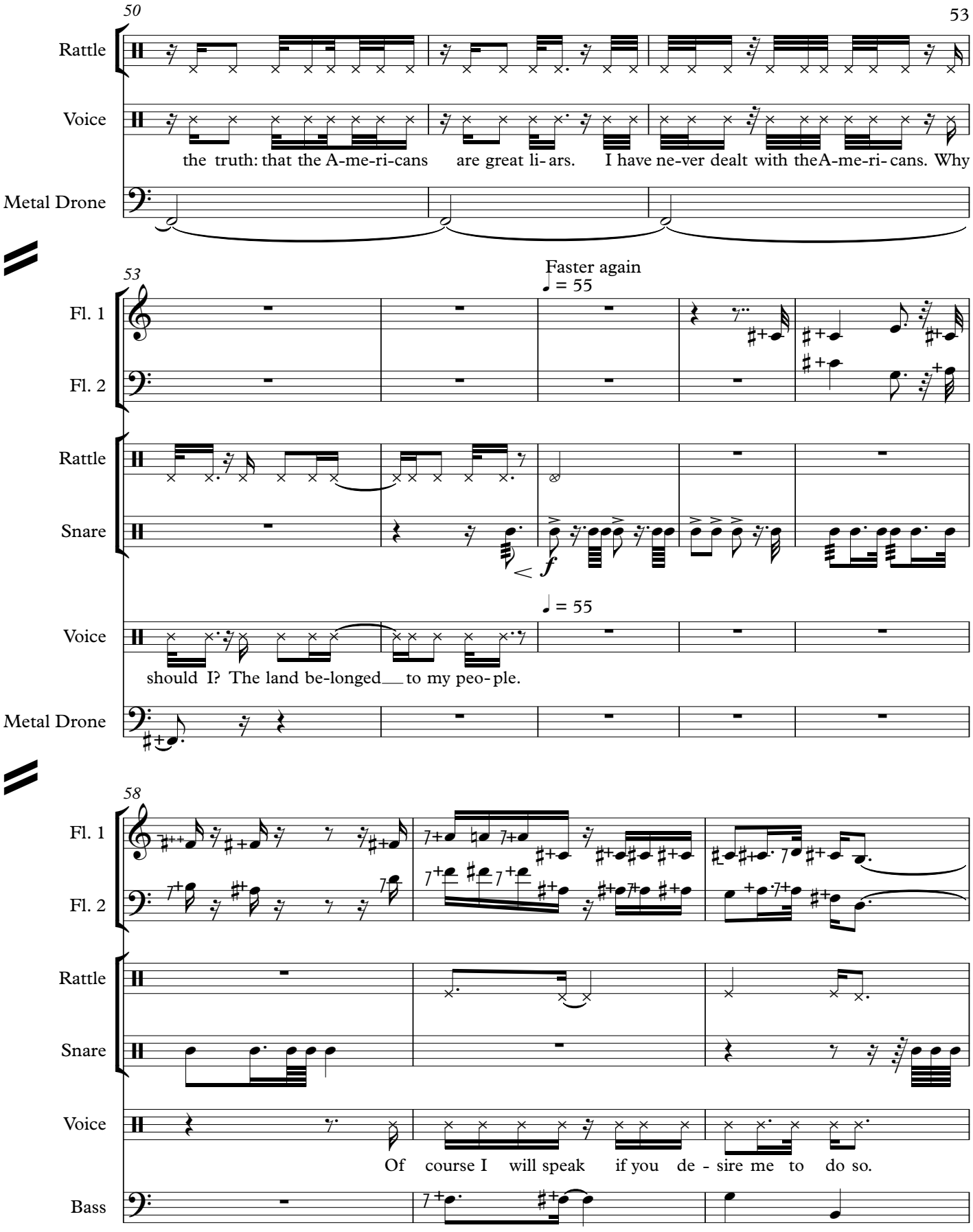

24
Fl. 1
Rattle
Voice
side of my mo-ther's bel - ly it was there that I be-gan to stu-dy a-bout my
28
Fl. 1
Mbira
Synth
Rattle
Voice
peo- ple. God gave me the po-wer to see out
32
Fl. 1
Mbira
Synth
Rattle
Voice
Bass
of the womb. The Great Spi-rit must have told me at that time that

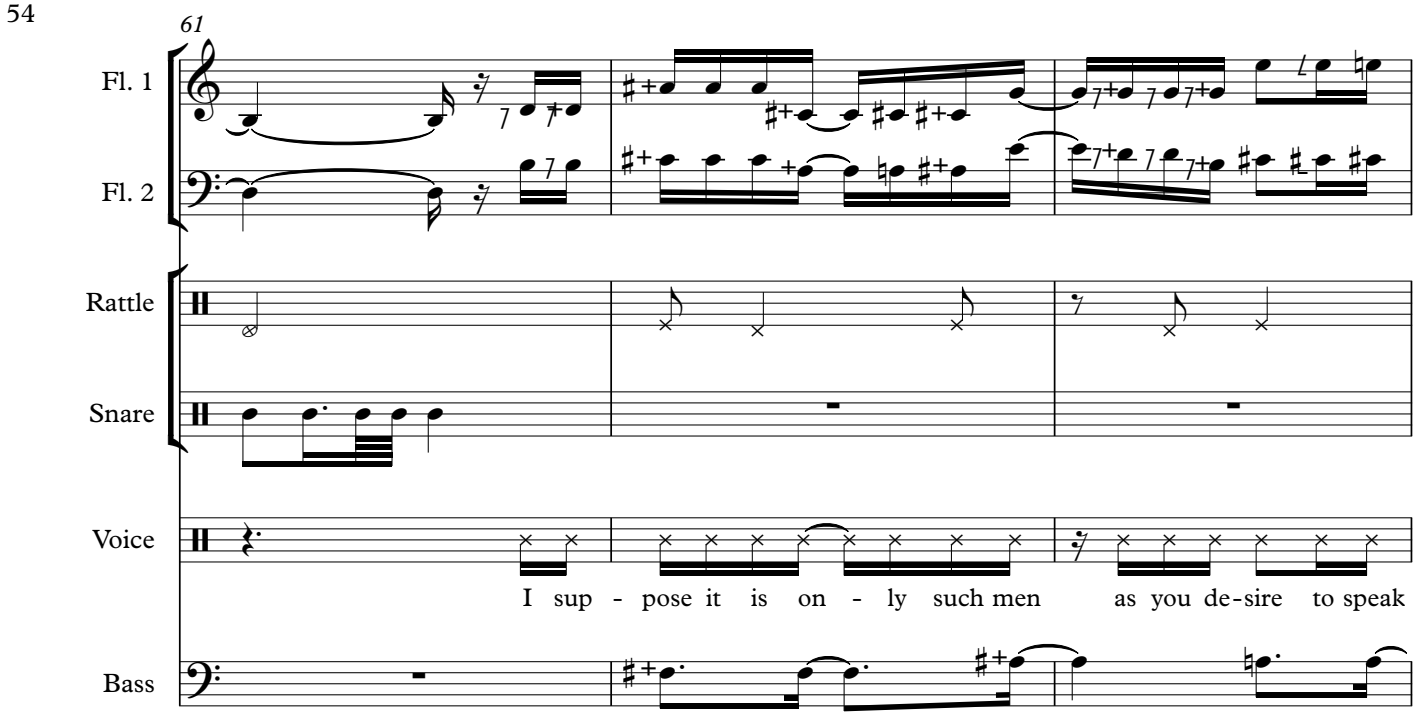

36
Fl. 1
Mbira
Synth
Rattle
Voice
I would be the man to be the judge of all the o - ther
Bass

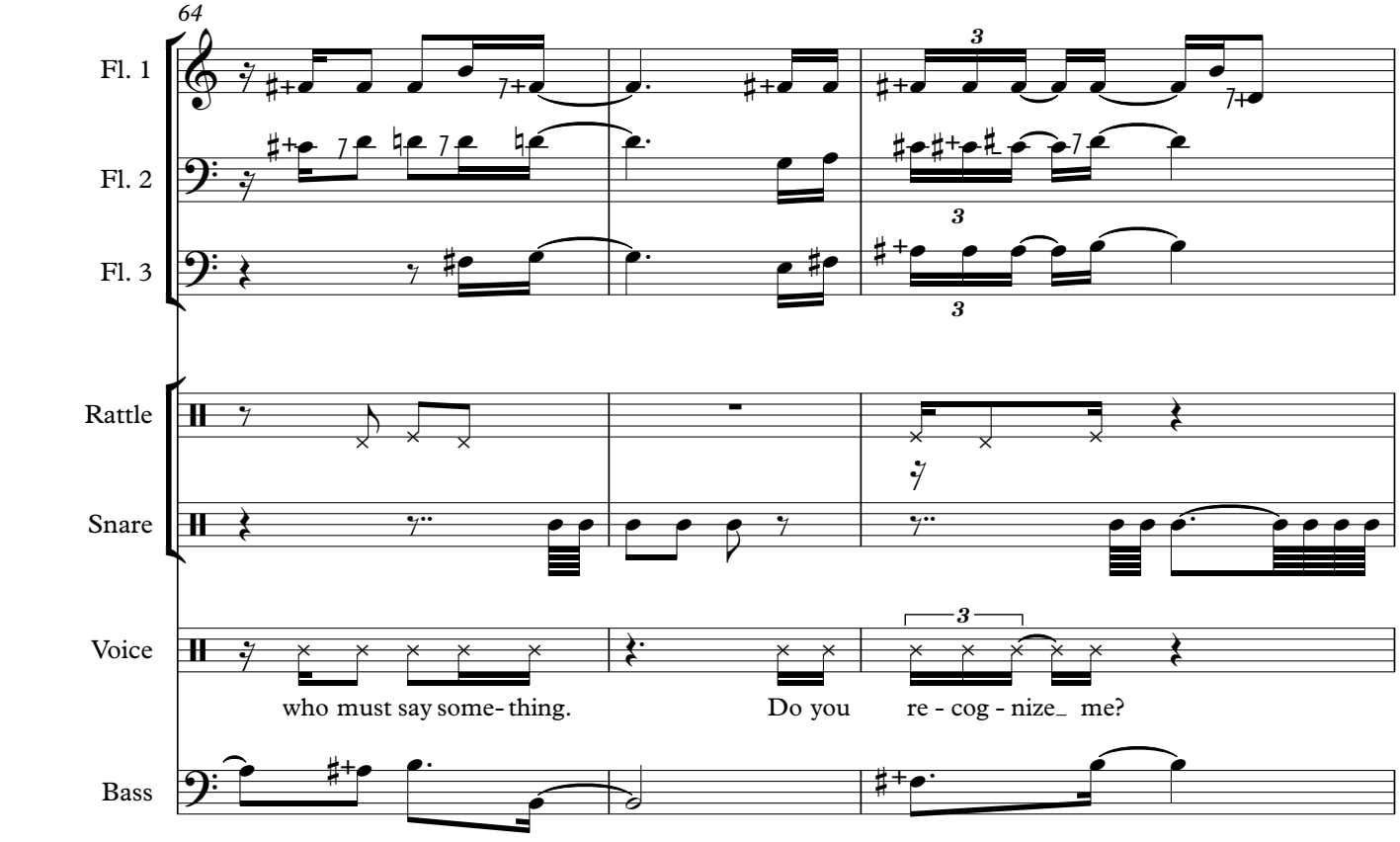

39
Fl. 1
Mbira
Synth
Rattle
Voice
In - di - ans, a big man to de-cide for them in all their
Bass

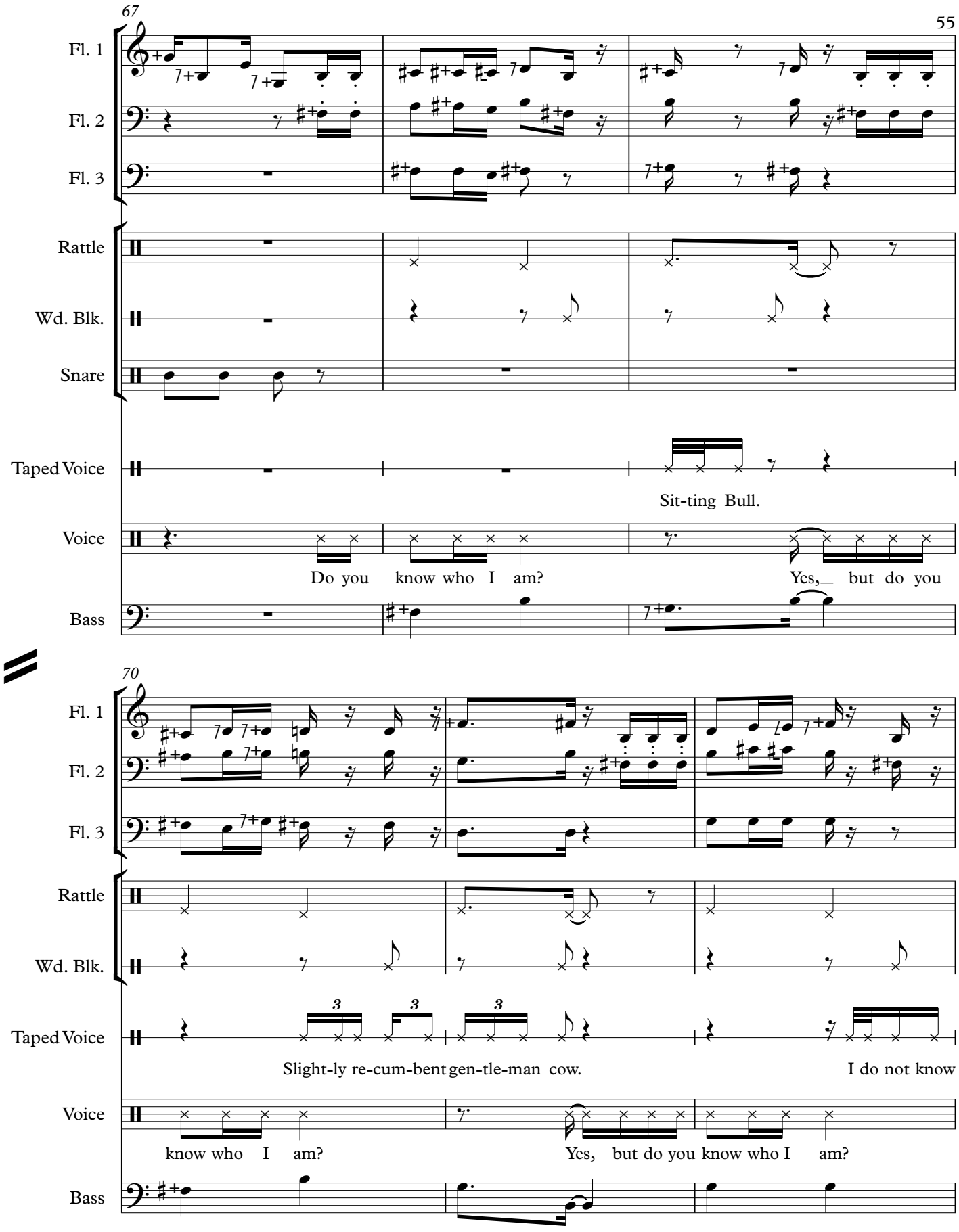


Sitting Bull: "Do You Know Who I Am?"

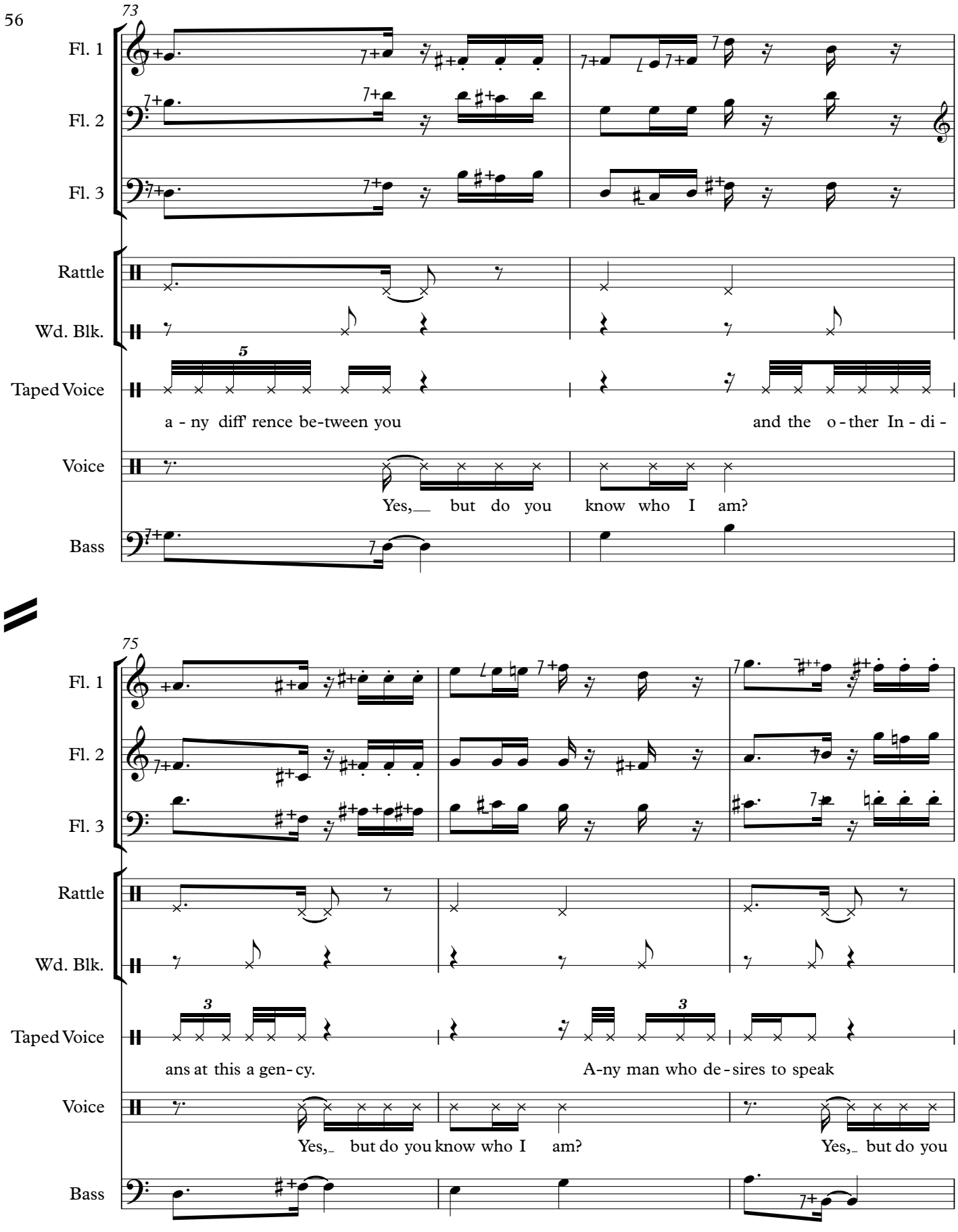

50
53
Rattle
Voice
the truth: that the A-me-ri-cans are great li- ars. I have ne-ver dealt with the A-me-ri- cans. Why
Metal Drone
53
Faster again
♩ = 55
Fl. 1
Fl. 2
Rattle
Snare
f
♩ = 55
Voice
should I? The land be-longed to my peo- ple.
Metal Drone
58
Fl. 1
Fl. 2
Rattle
Snare
Voice
Of course I will speak if you de - sire me to do so.
Bass


61
Fl. 1
Fl. 2
Rattle
Snare
Voice
I sup - pose it is on - ly such men as you de-sire to speak
Bass


64
Fl. 1
Fl. 2
Fl. 3
Rattle
Snare
Voice
who must say some- thing. Do you re - cog - nize_ me?
Bass



Sitting Bull: "Do You Know Who I Am?"



Sitting Bull: "Do You Know Who I Am?"

78

Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Taped Voice

shall talk for the In-di-ans.

Voice

know who I am? Yes,_ but do you know who I am?

Bass

81

Fl. 1

Fl. 2

Fl. 3

Synth

Rattle

Wd. Blk.

f

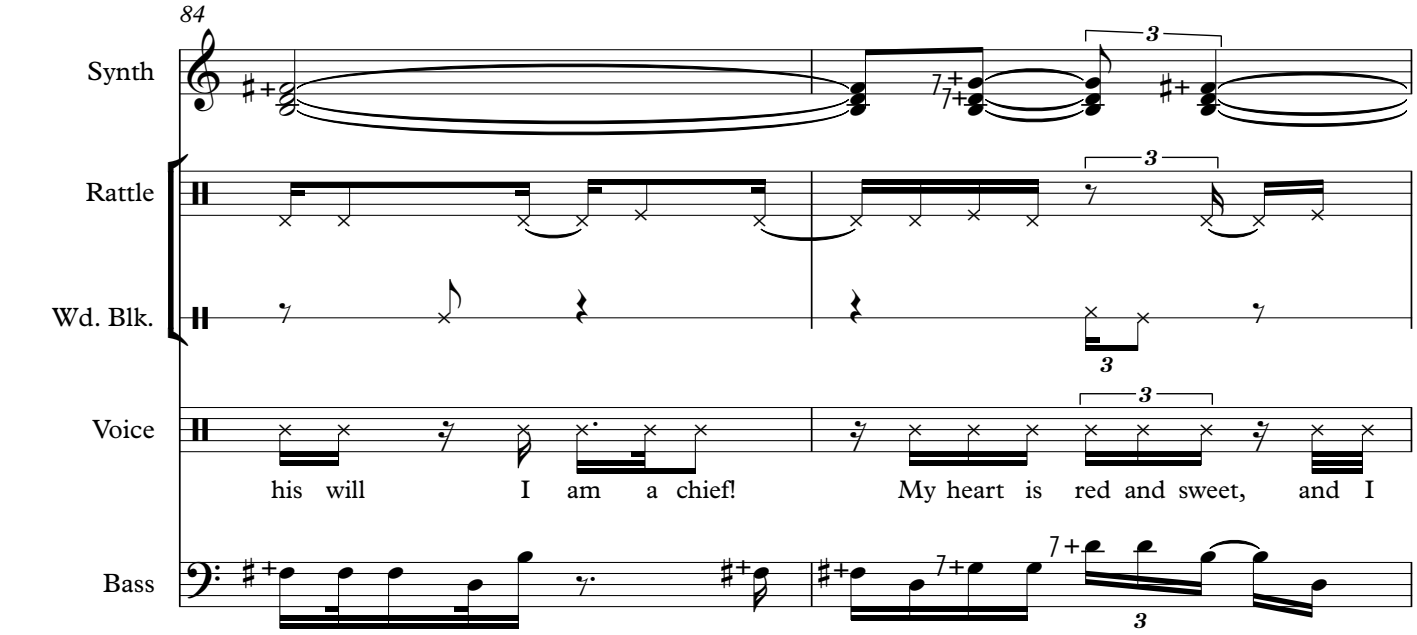
Voice

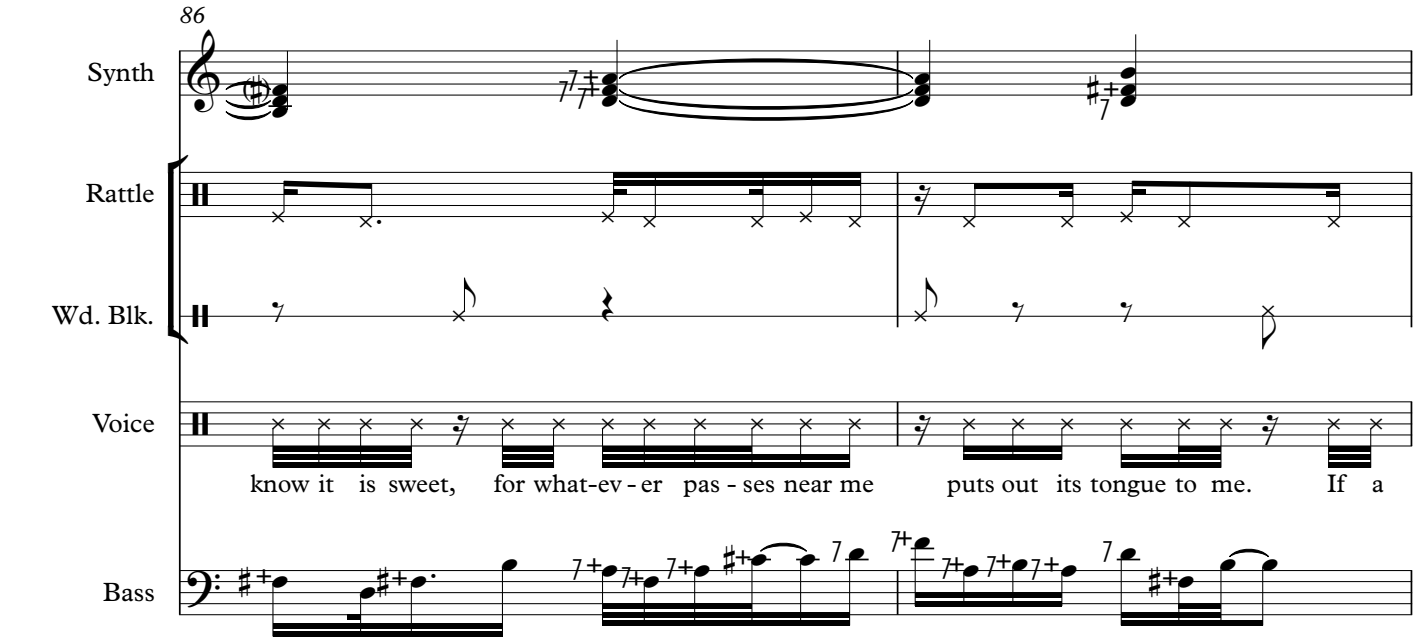
I am here by the will of the Great Spi-rit, and by

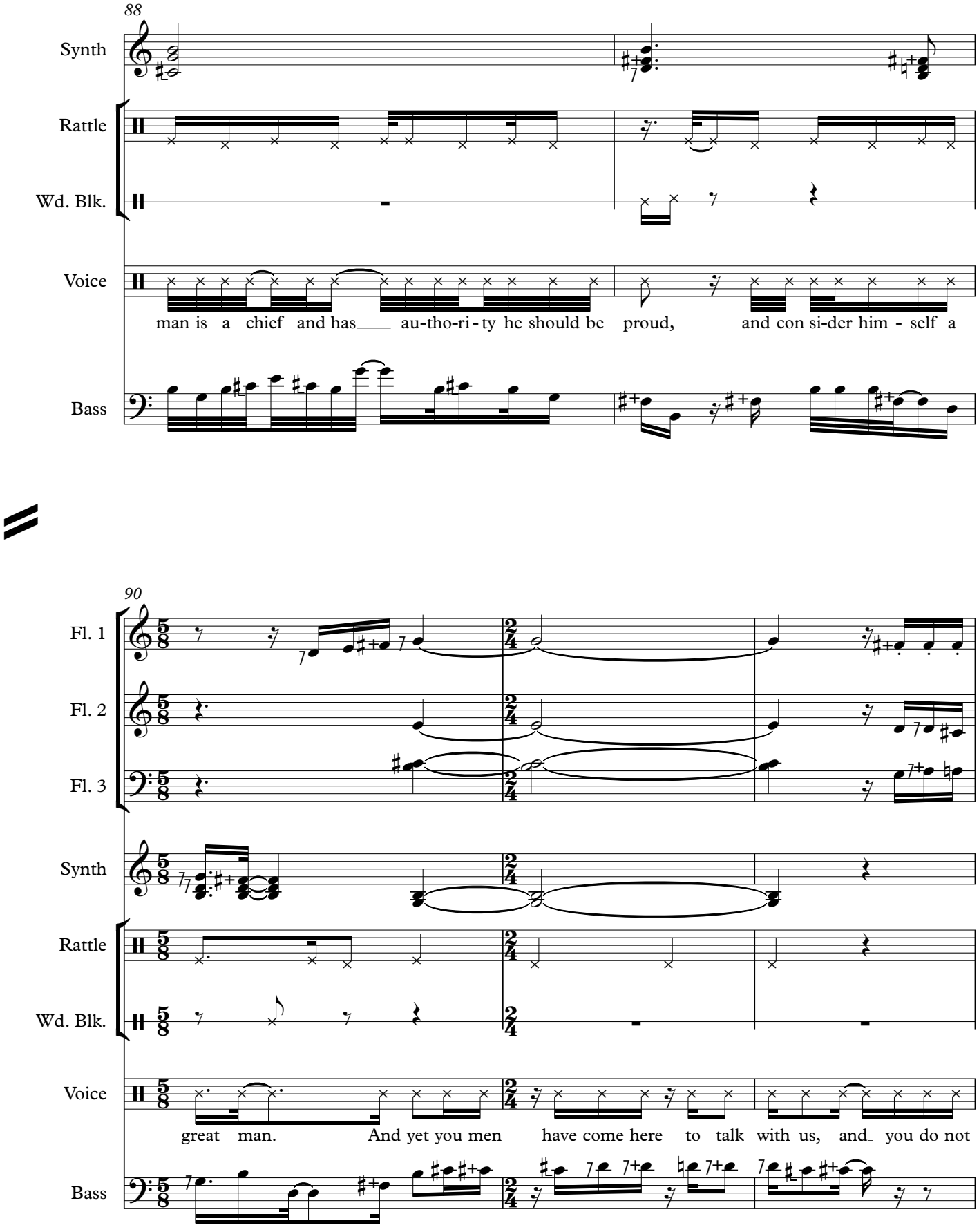
Bass

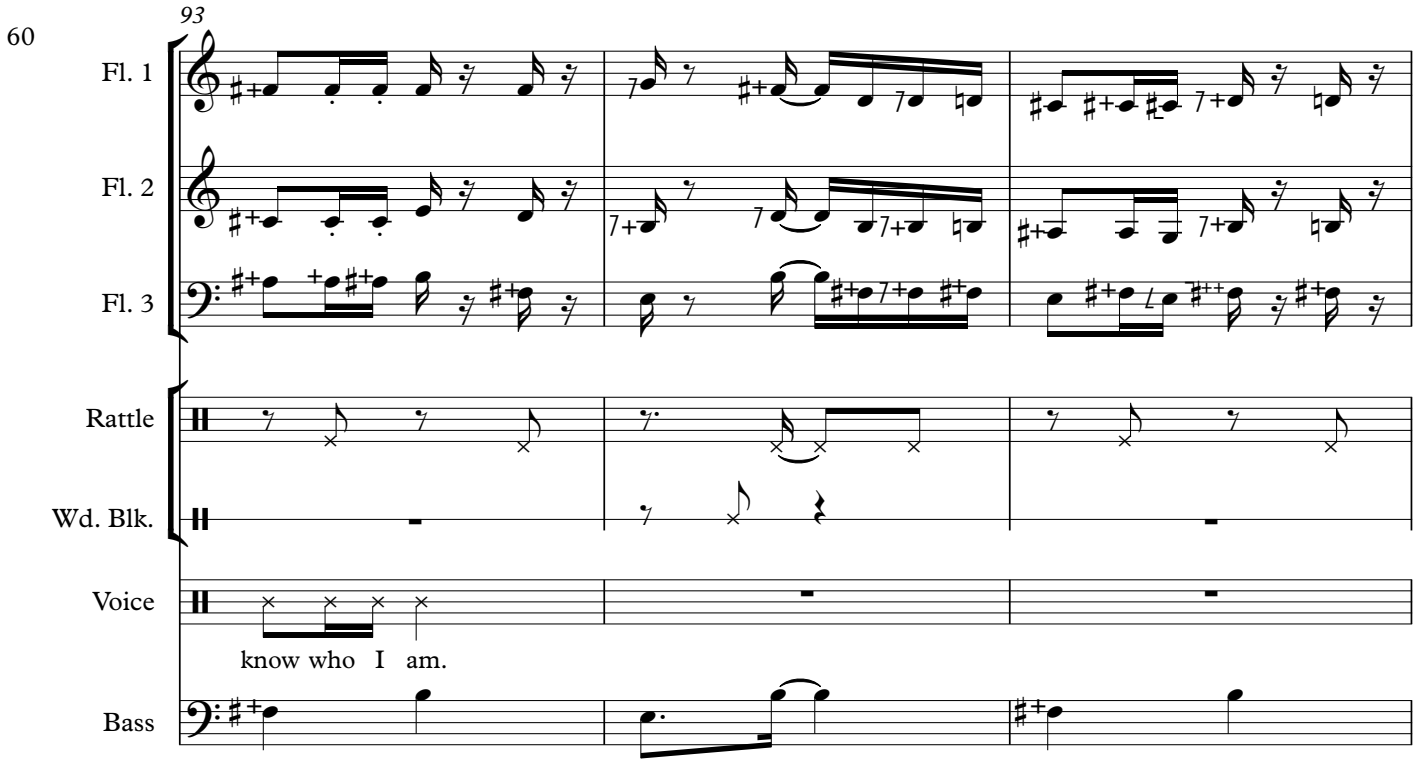
f

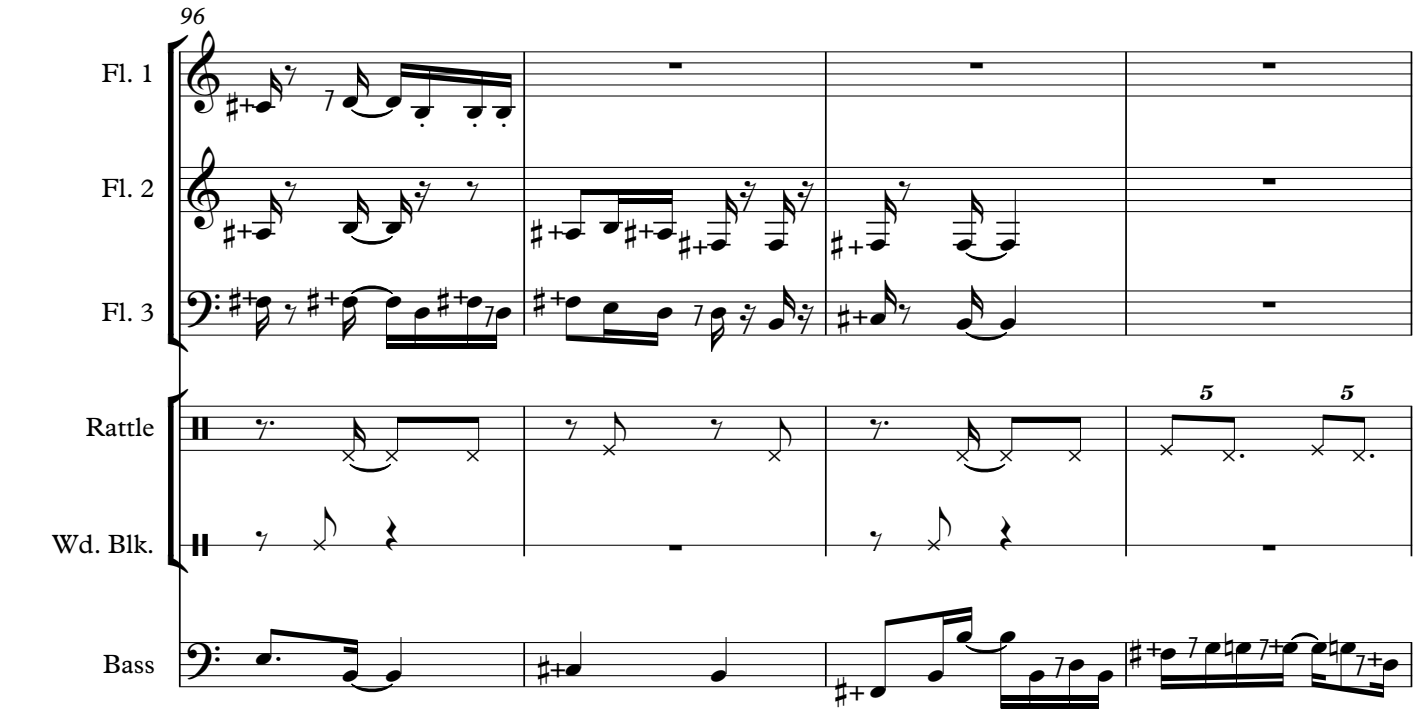
Sitting Bull: "Do You Know Who I Am?"

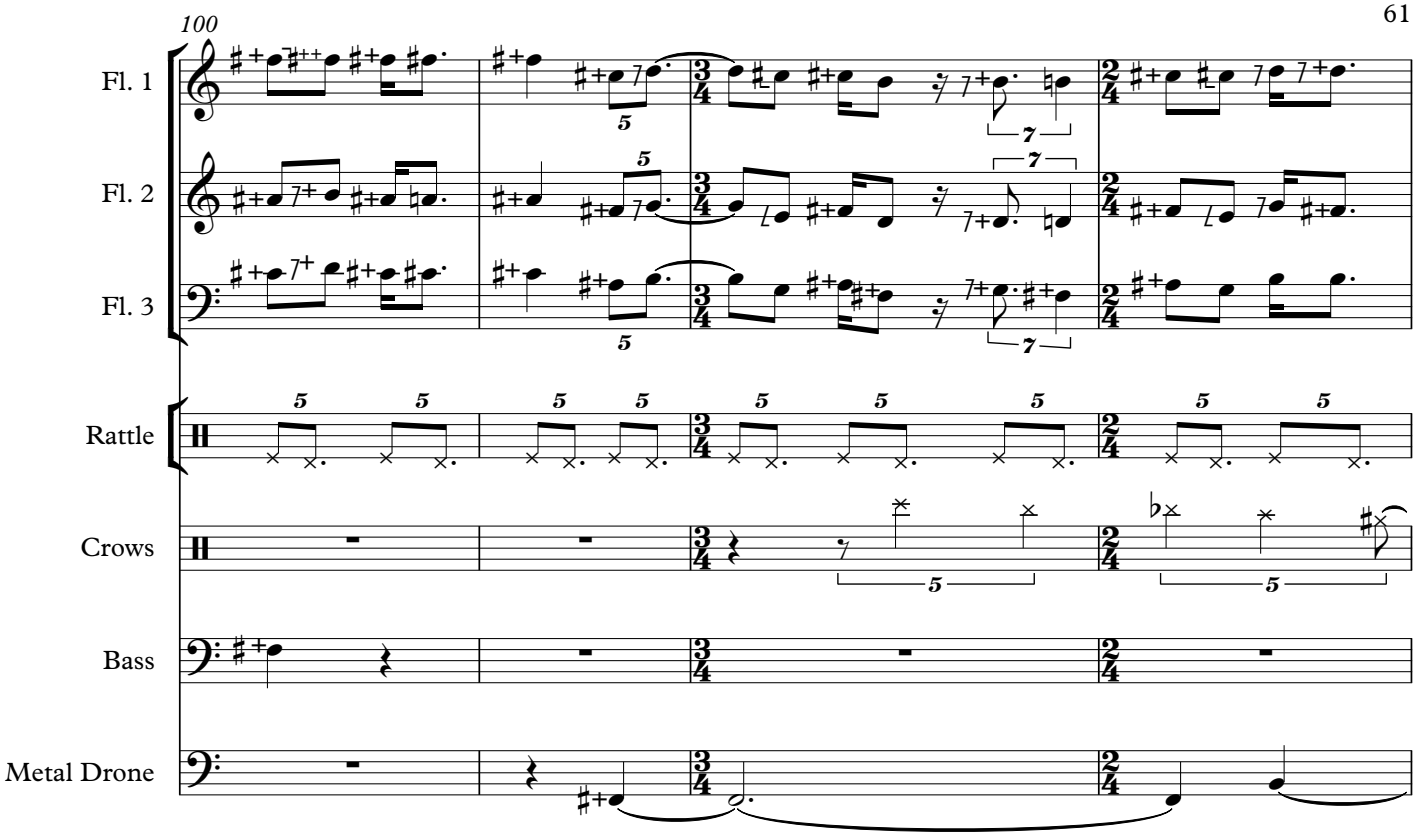

84
Synth
Rattle
Wd. Blk.
Voice
Bass
his will I am a chief! My heart is red and sweet, and I

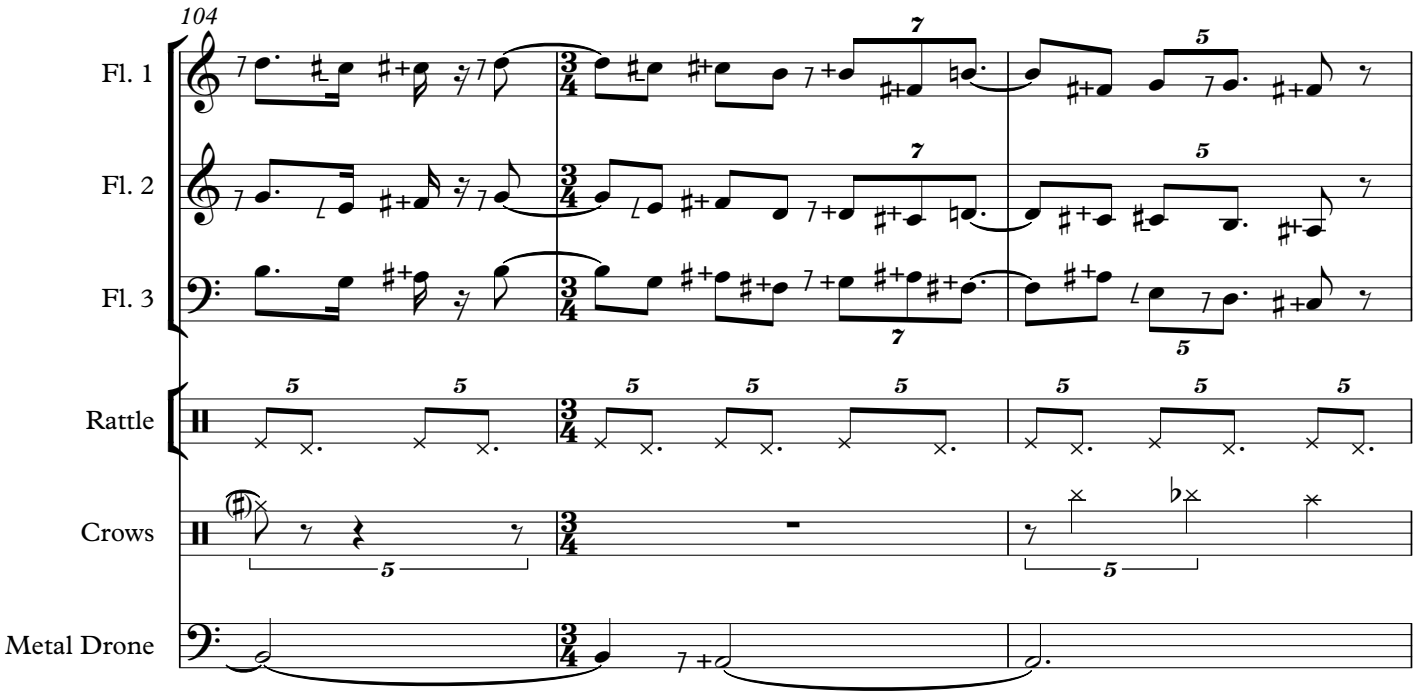

86
Synth
Rattle
Wd. Blk.
Voice
Bass
know it is sweet, for what-ev - er pas - ses near me puts out its tongue to me. If a


88
Synth
Rattle
Wd. Blk.
Voice
man is a chief and has au-tho-ri-ty he should be proud, and con si-der him - self a
Bass
90
Fl. 1
Fl. 2
Fl. 3
Synth
Rattle
Wd. Blk.
Voice
great man. And yet you men have come here to talk with us, and you do not
Bass

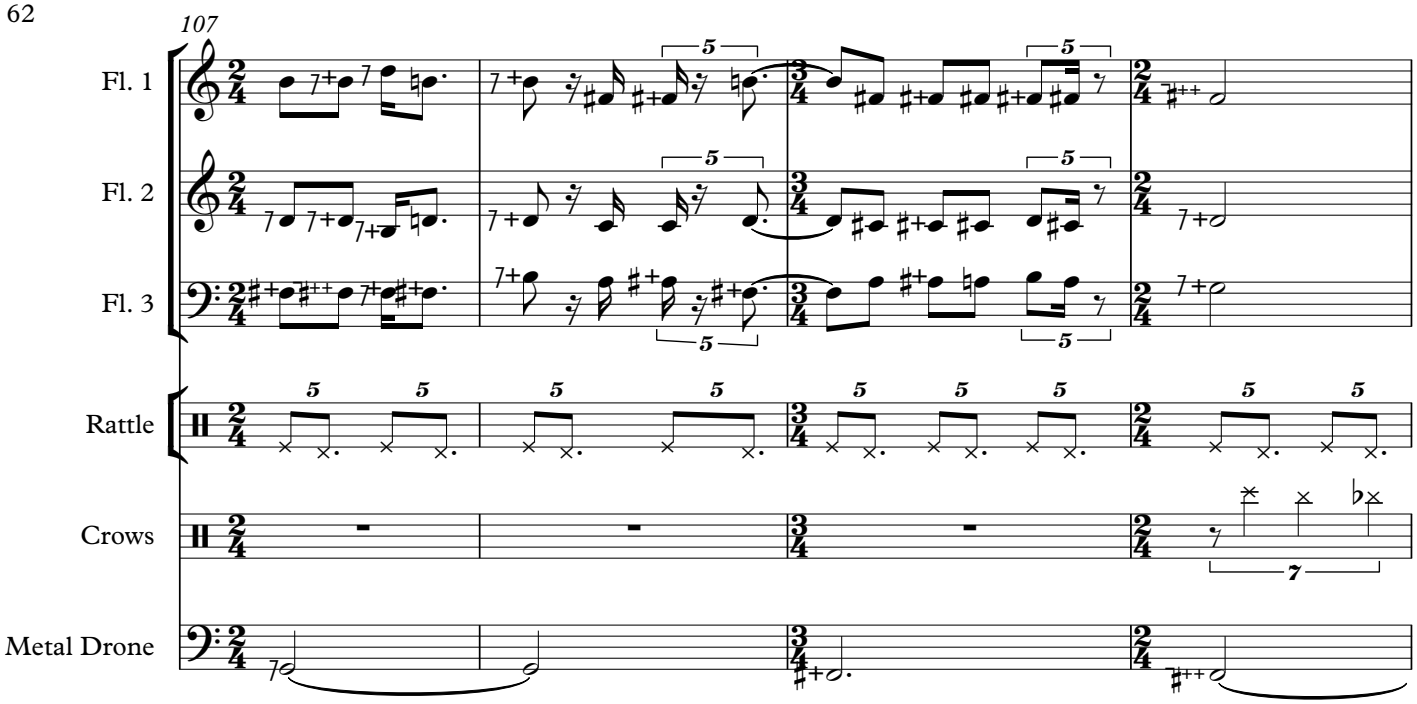

93
Fl. 1
Fl. 2
Fl. 3
Rattle
Wd. Blk.
Voice
know who I am.
Bass

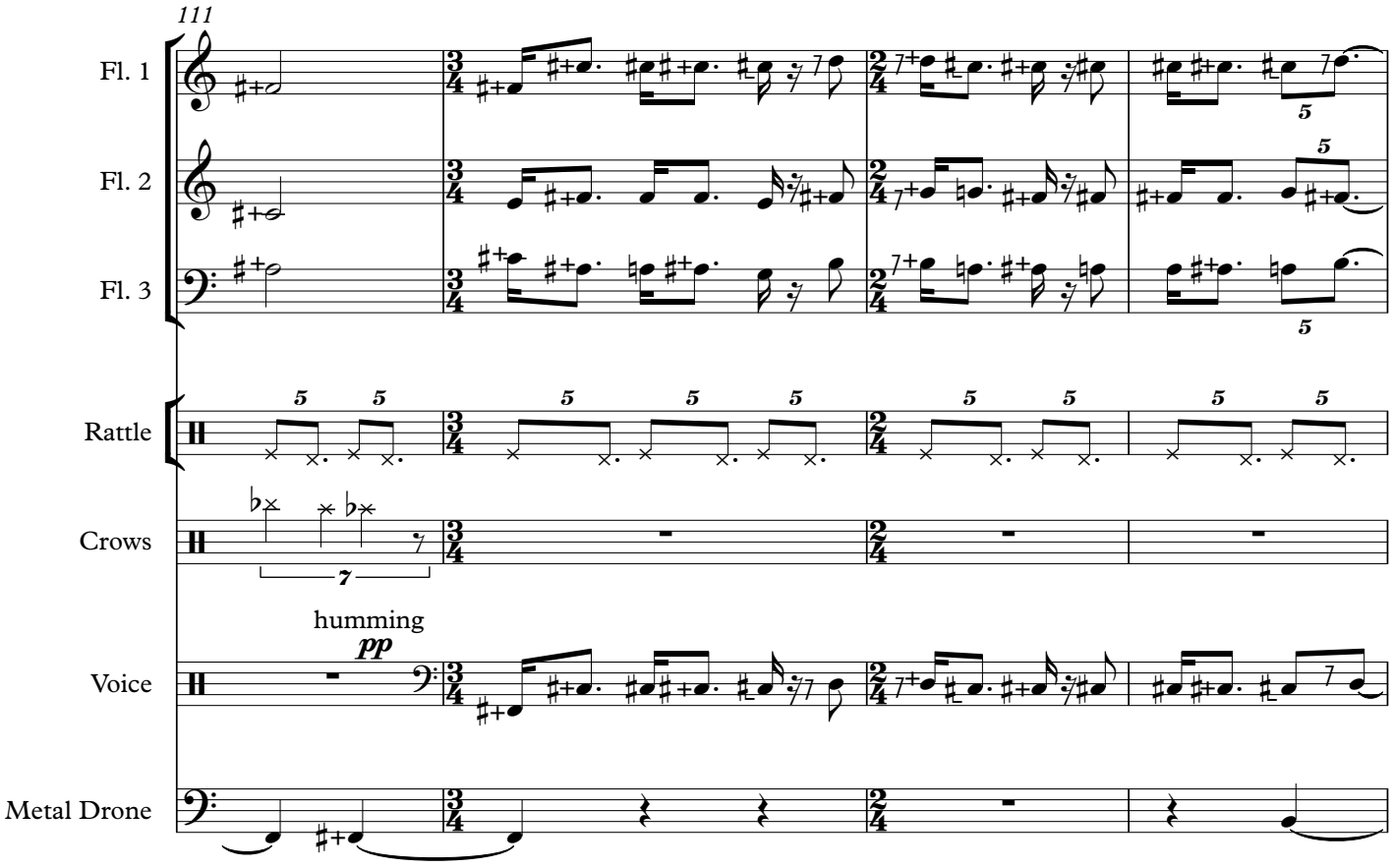

96
Fl. 1
Fl. 2
Fl. 3
Rattle
Wd. Blk.
Bass

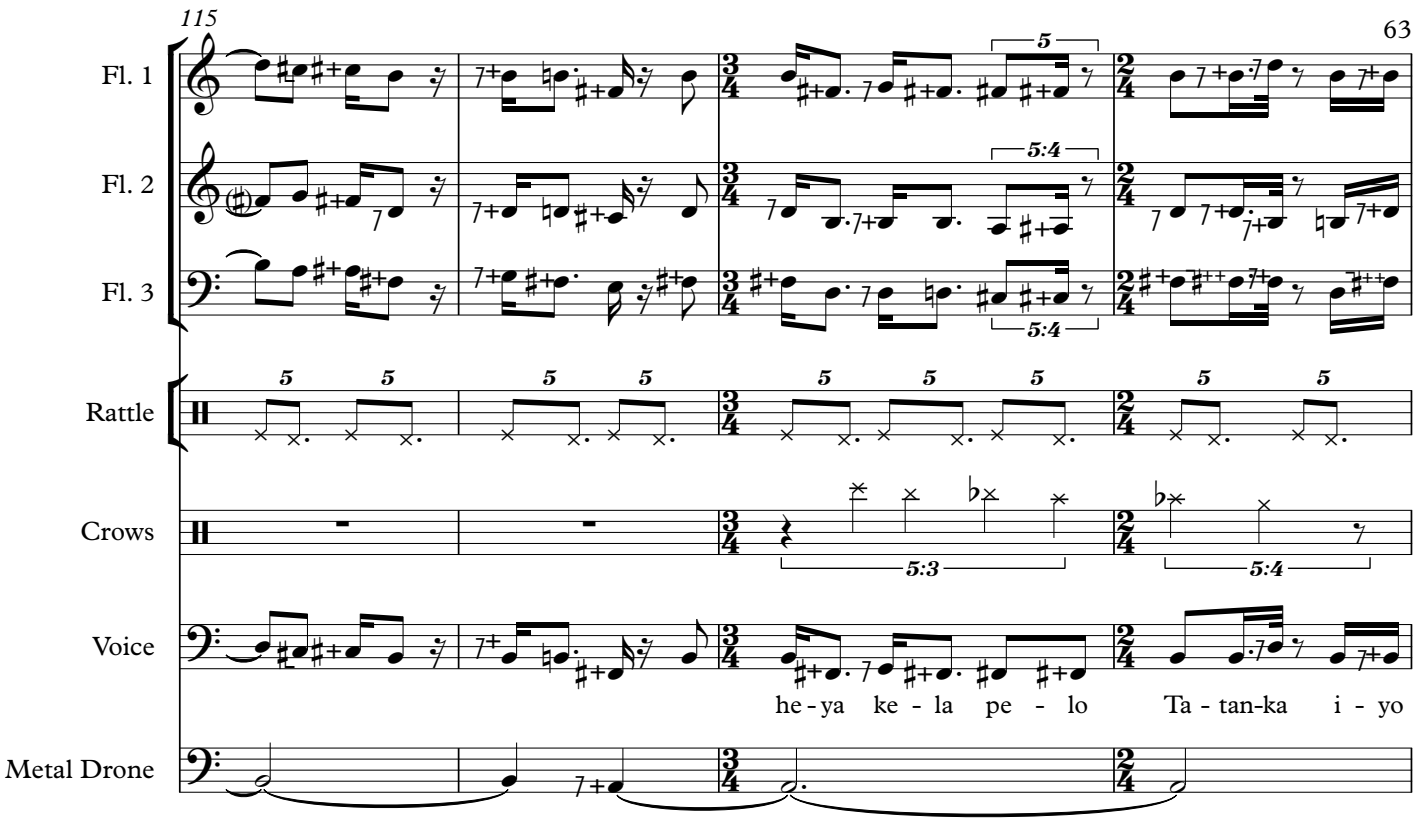


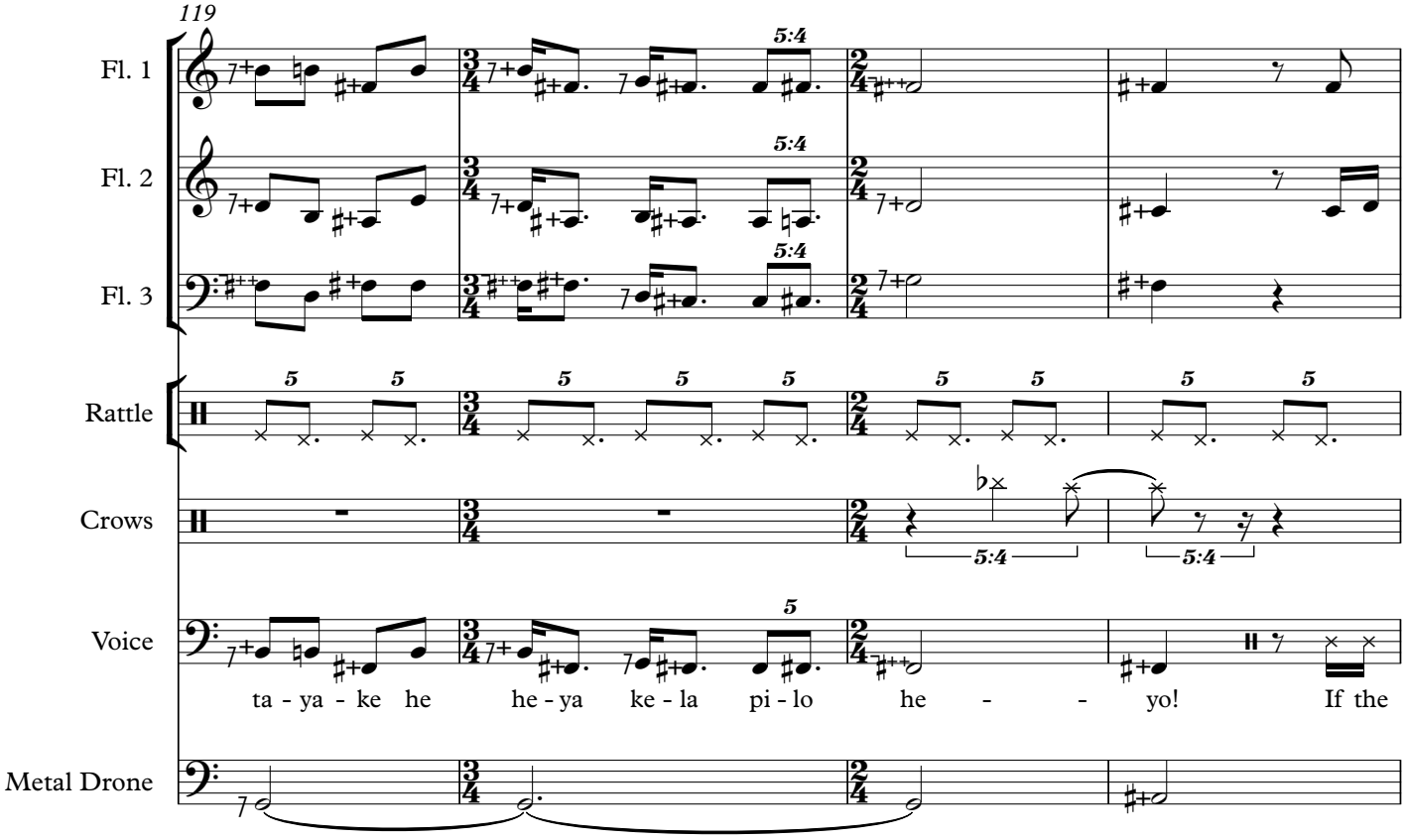


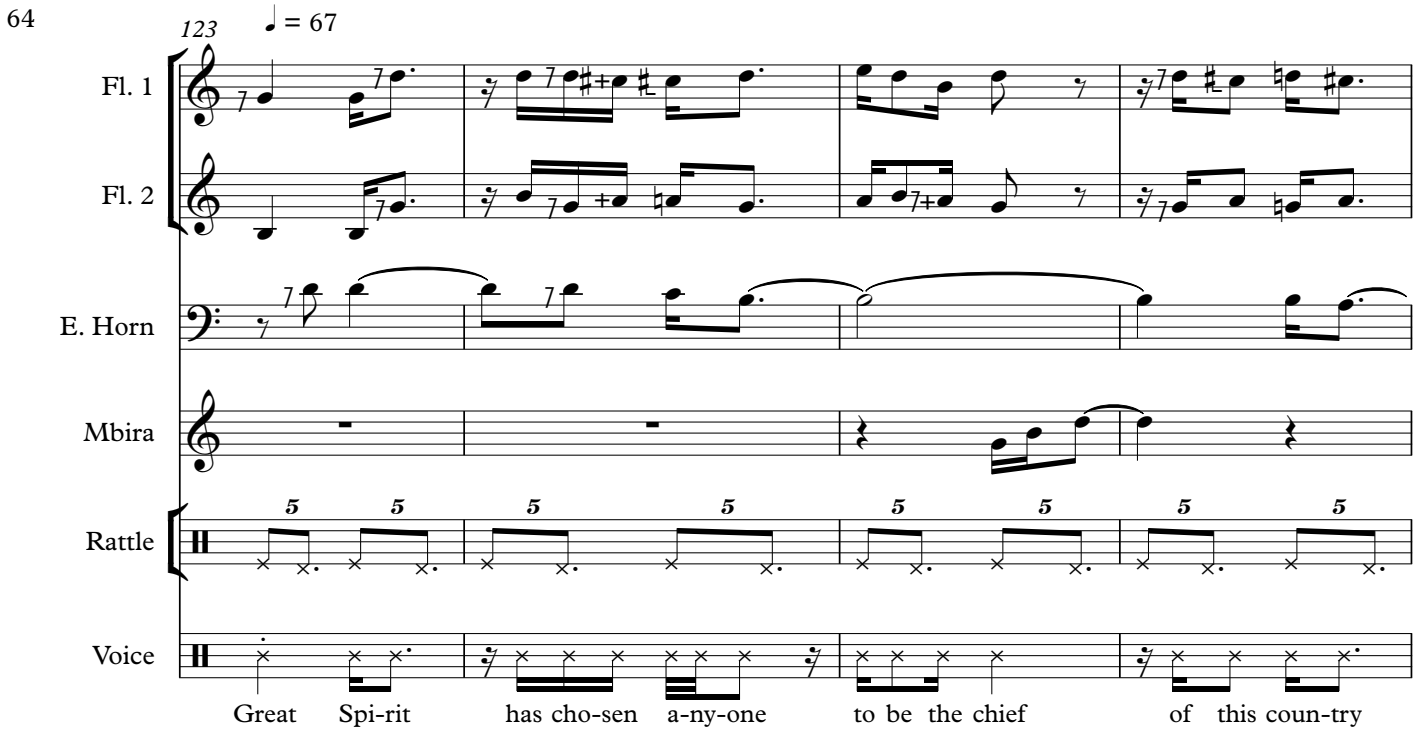
Sitting Bull: "Do You Know Who I Am?"

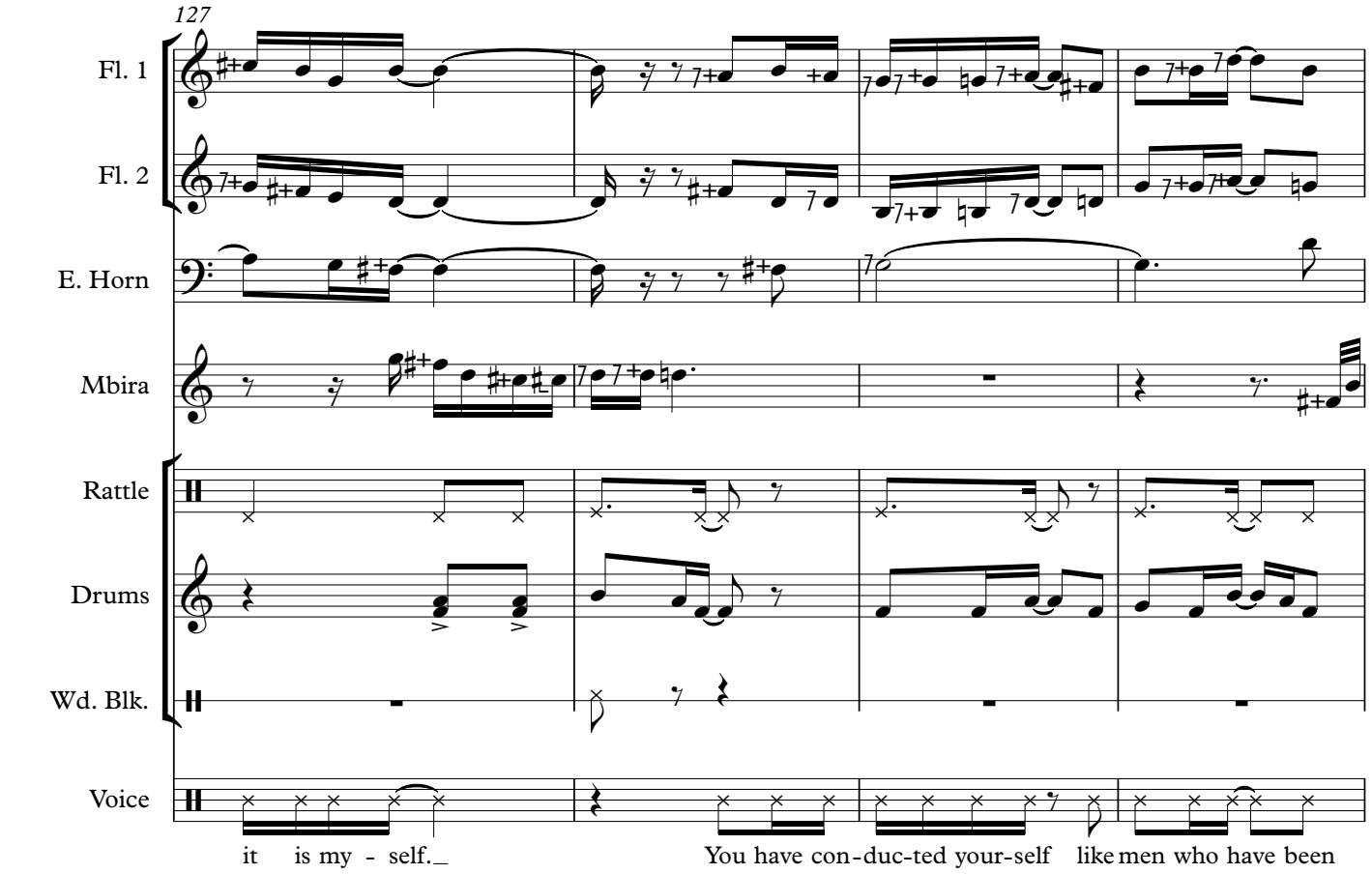

107
Fl. 1
Fl. 2
Fl. 3
Rattle
Crows
Metal Drone

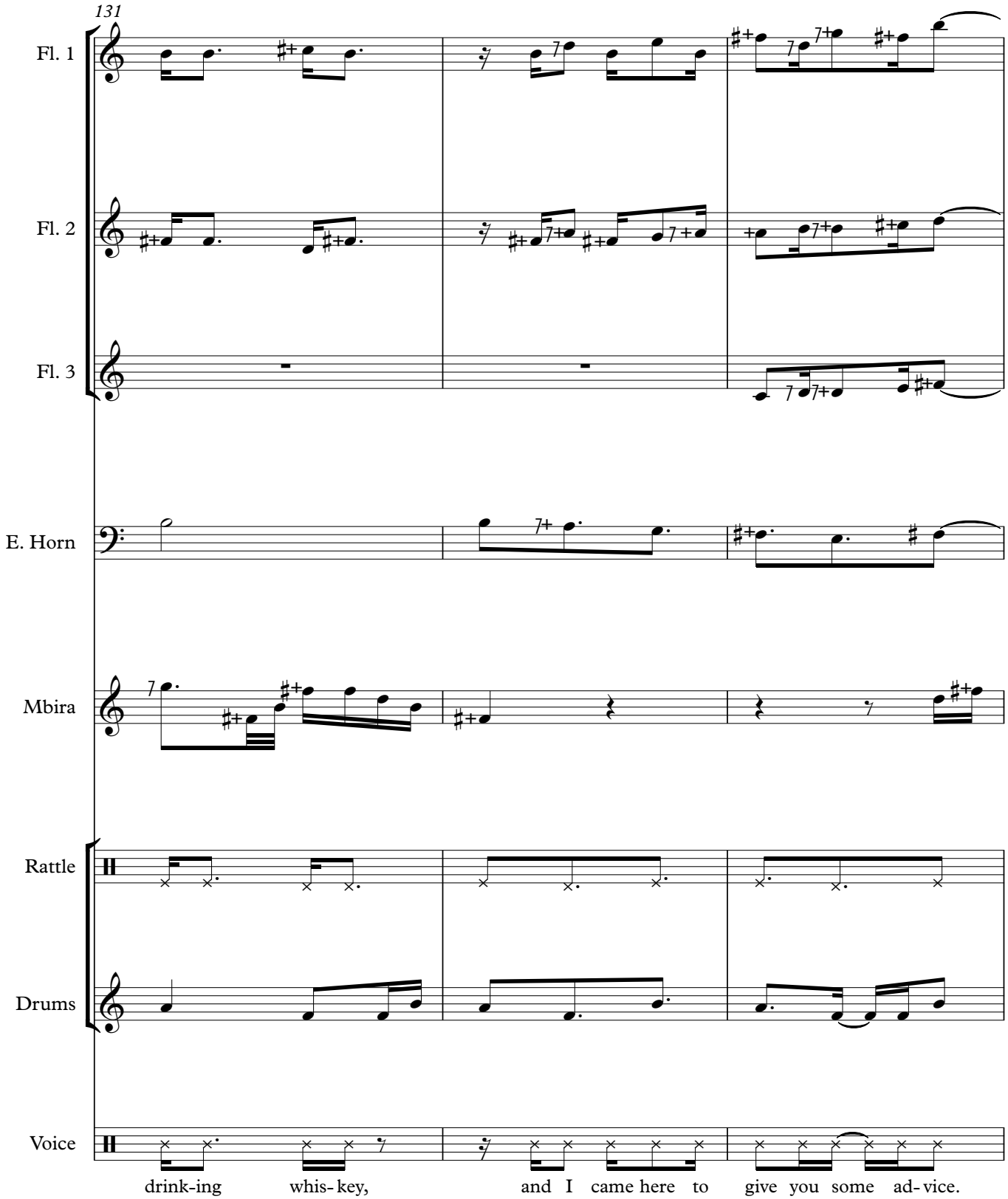

111
Fl. 1
Fl. 2
Fl. 3
Rattle
Crows
humming
pp
Voice
Metal Drone


115
Fl. 1
Fl. 2
Fl. 3
Rattle
Crows
Voice
Metal Drone
he - ya ke - la pe - lo Ta - tan-ka i - yo

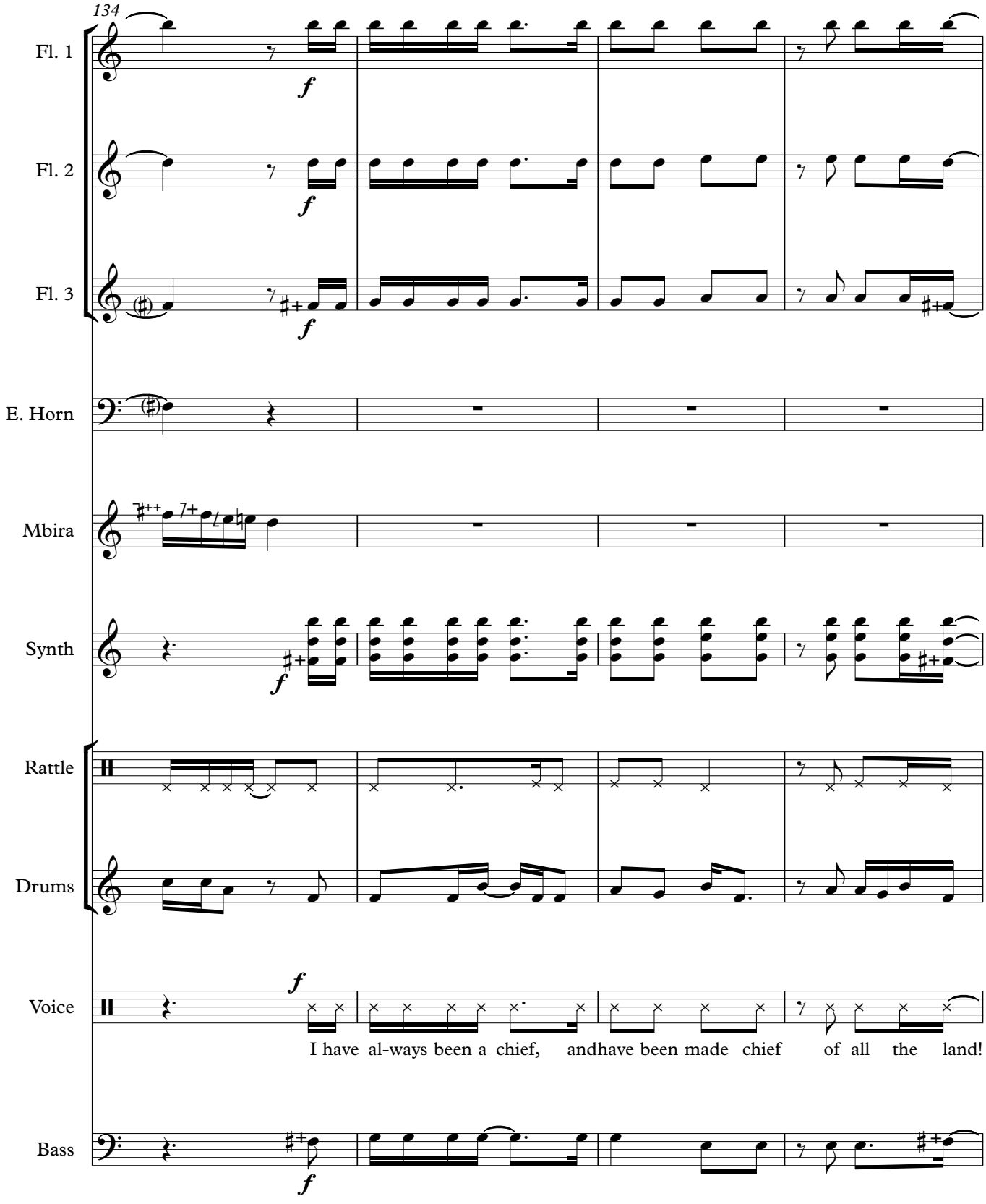

119
Fl. 1
Fl. 2
Fl. 3
Rattle
Crows
Voice
Metal Drone
ta - ya - ke he he - ya ke - la pi - lo he - - yo! If the


123
♩ = 67
Fl. 1
Fl. 2
E. Horn
Mbira
Rattle
Voice
Great Spi-rit has cho-sen a-ny-one to be the chief of this coun-try

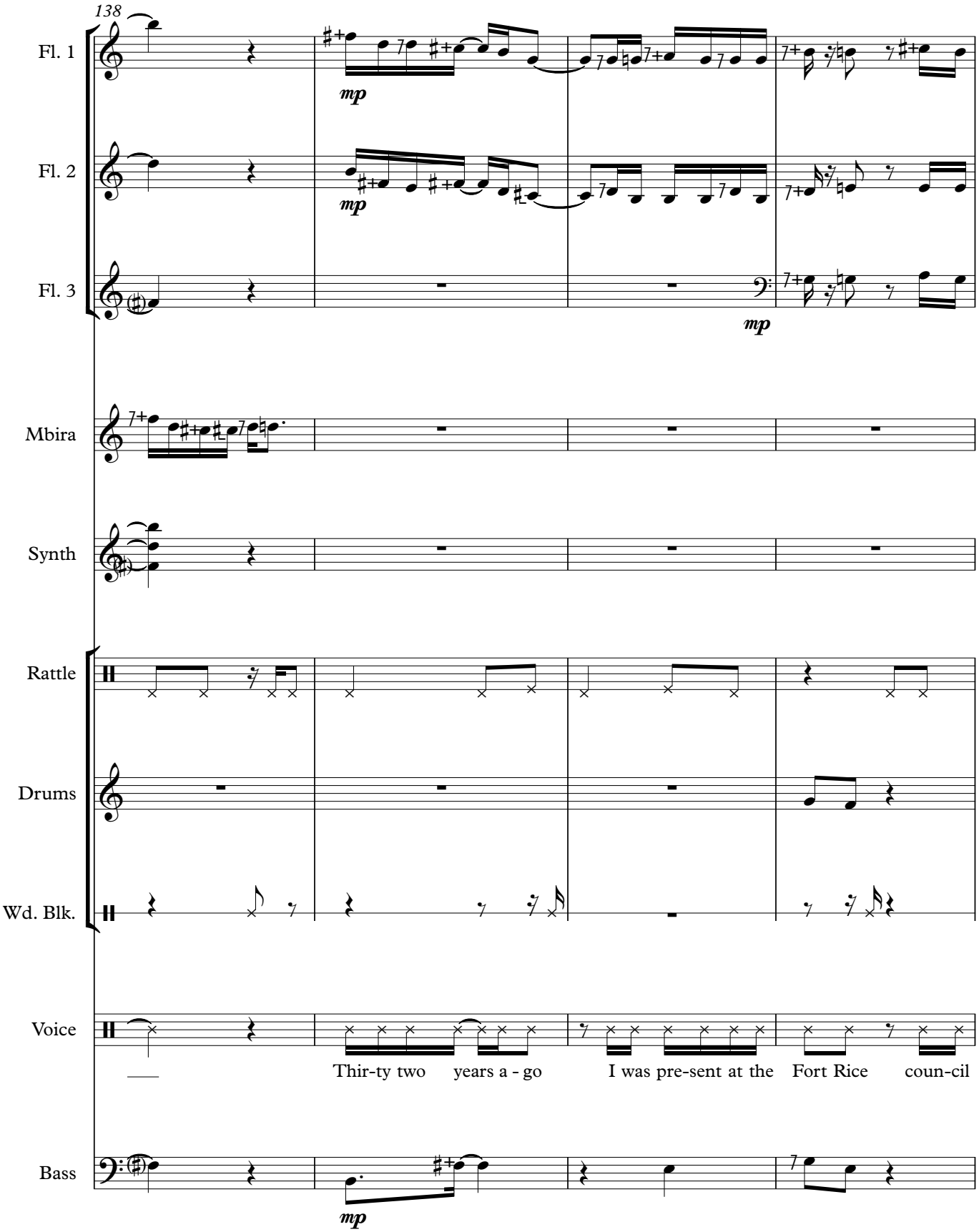

127
Fl. 1
Fl. 2
E. Horn
Mbira
Rattle
Drums
Wd. Blk.
Voice
it is my - self._ You have con-duc-ted your-self like men who have been



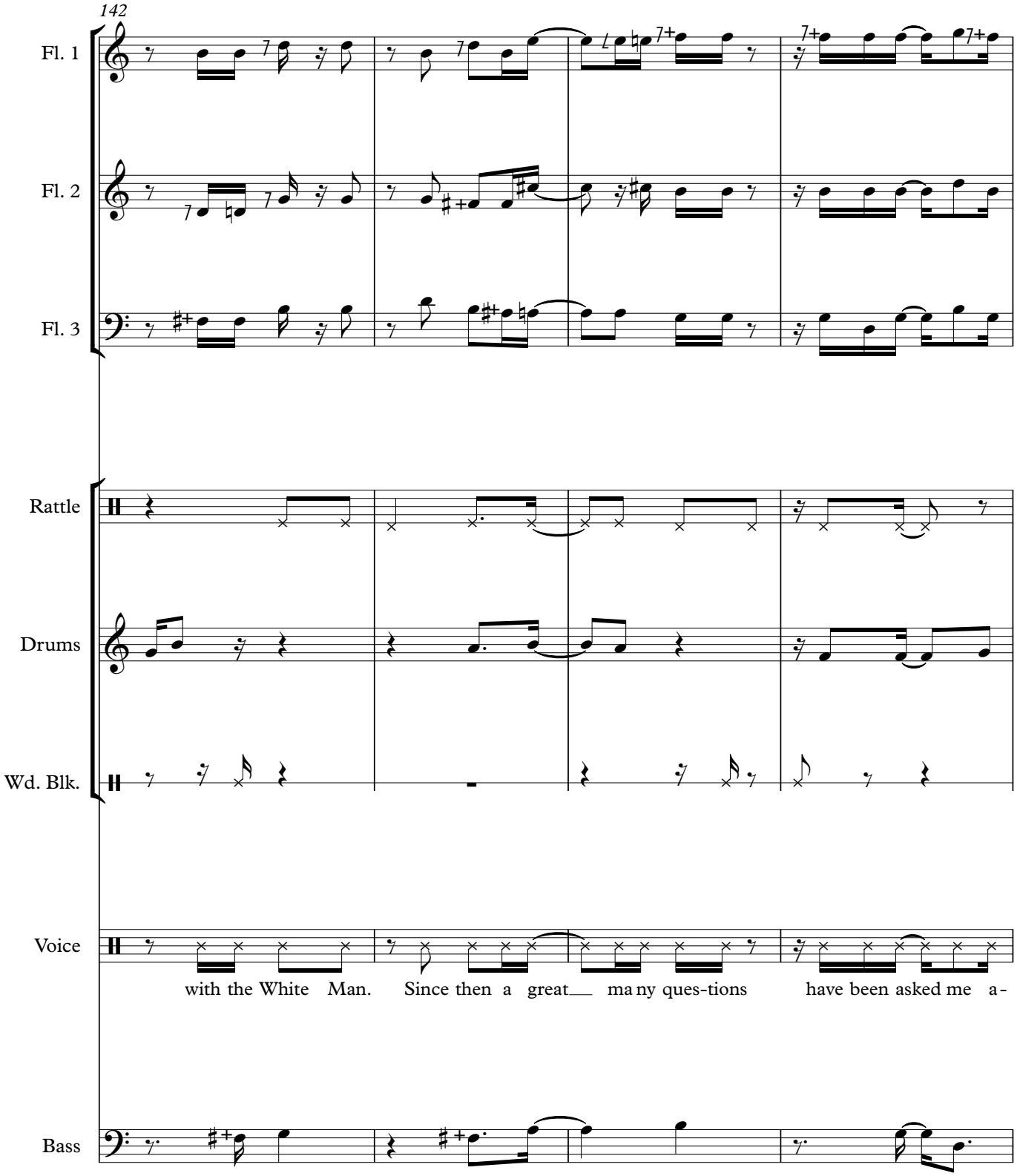
Sitting Bull: "Do You Know Who I Am?"



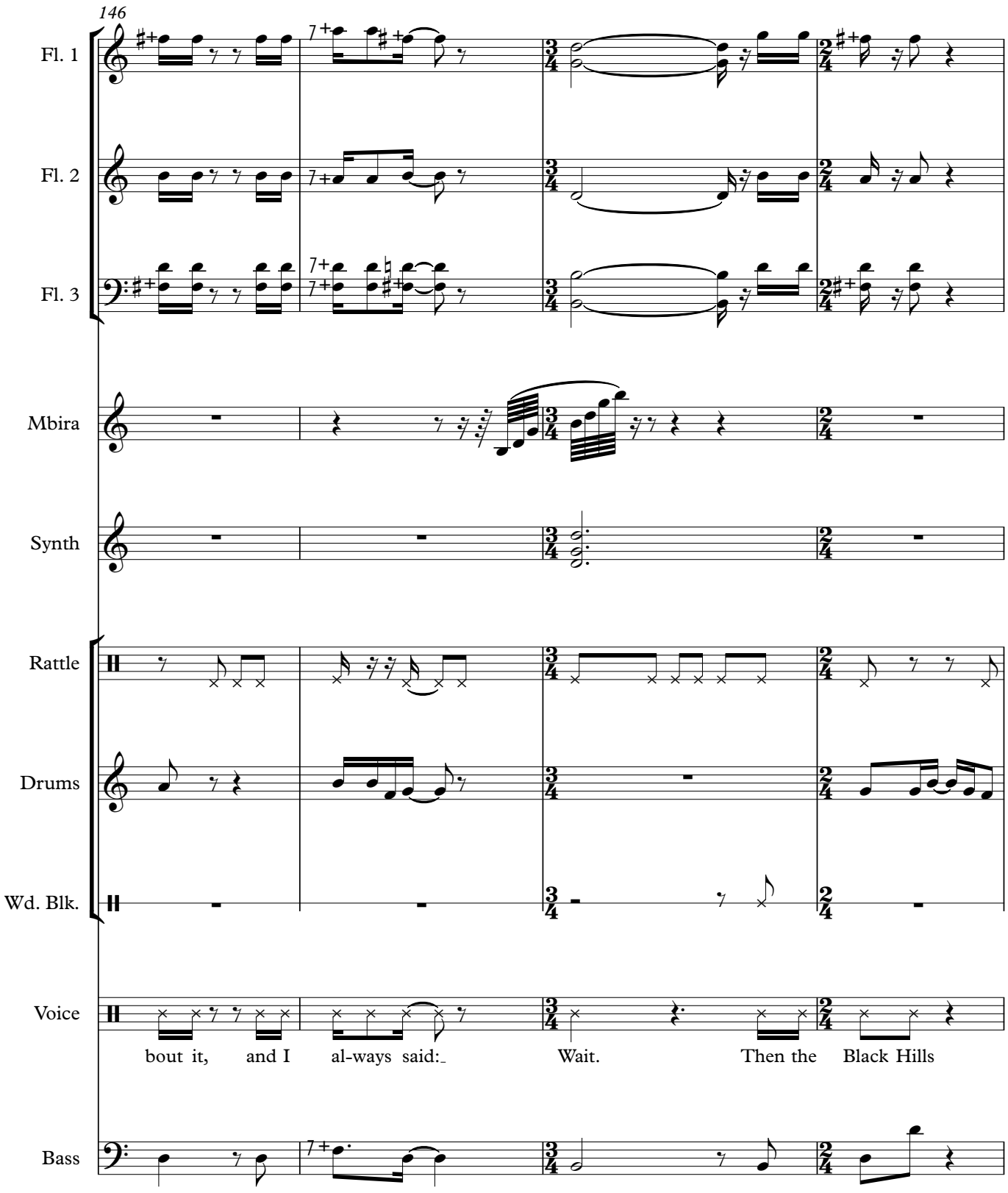
Sitting Bull: "Do You Know Who I Am?"



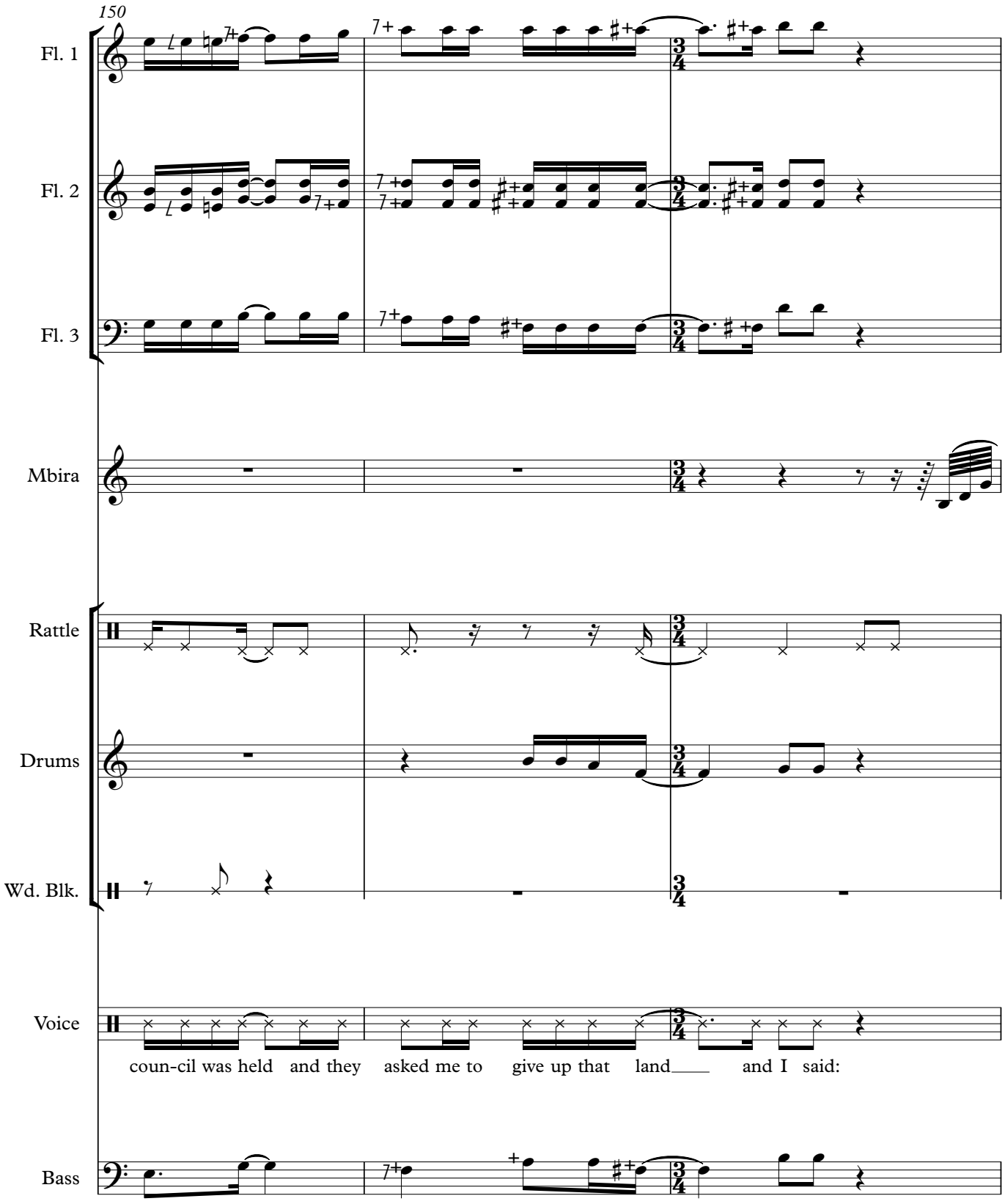
Sitting Bull: "Do You Know Who I Am?"



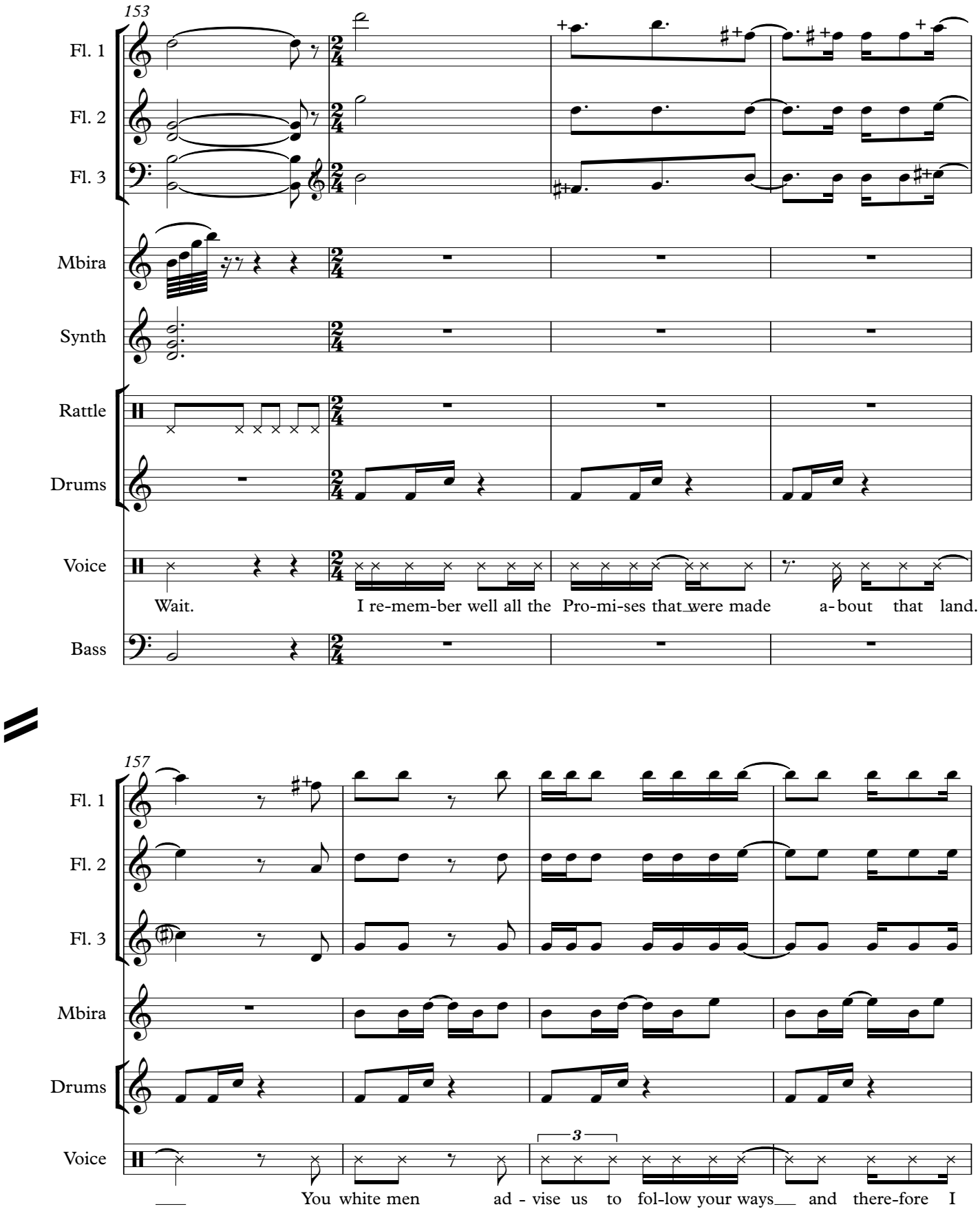
Sitting Bull: "Do You Know Who I Am?"

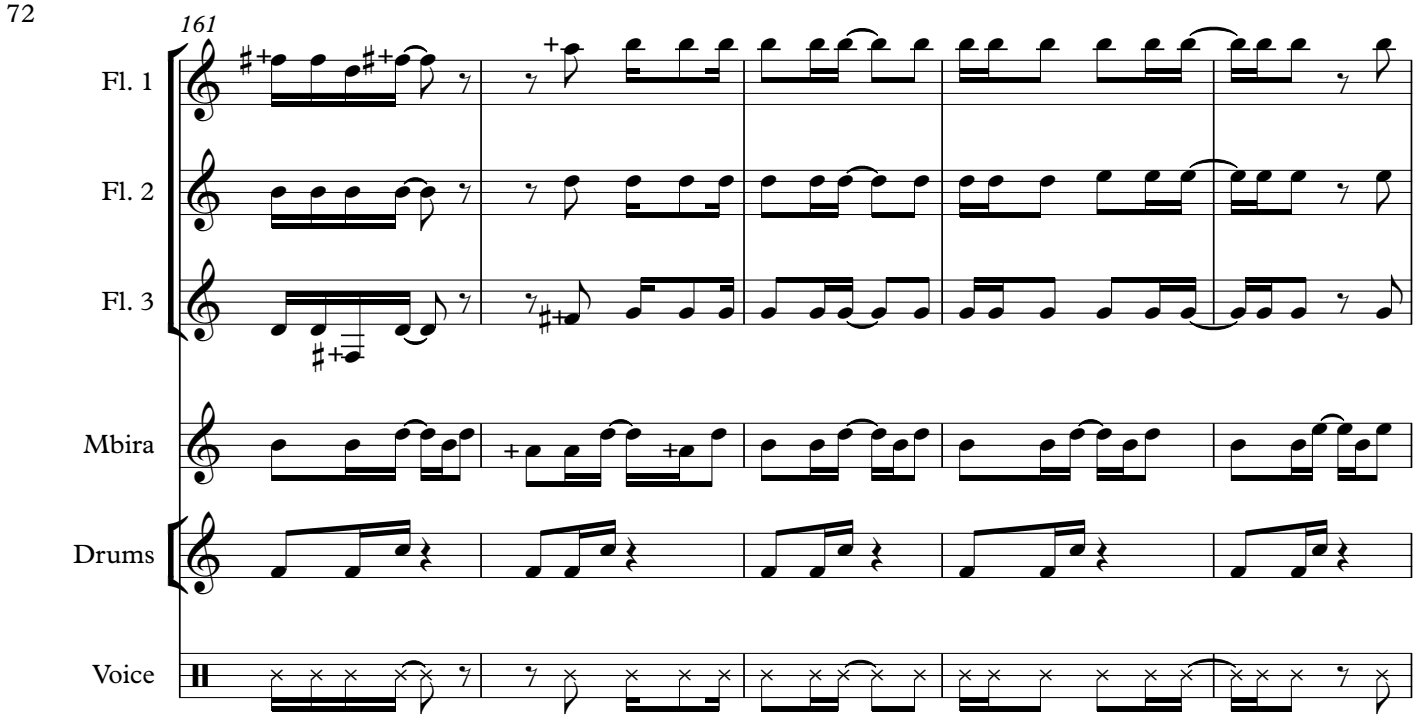


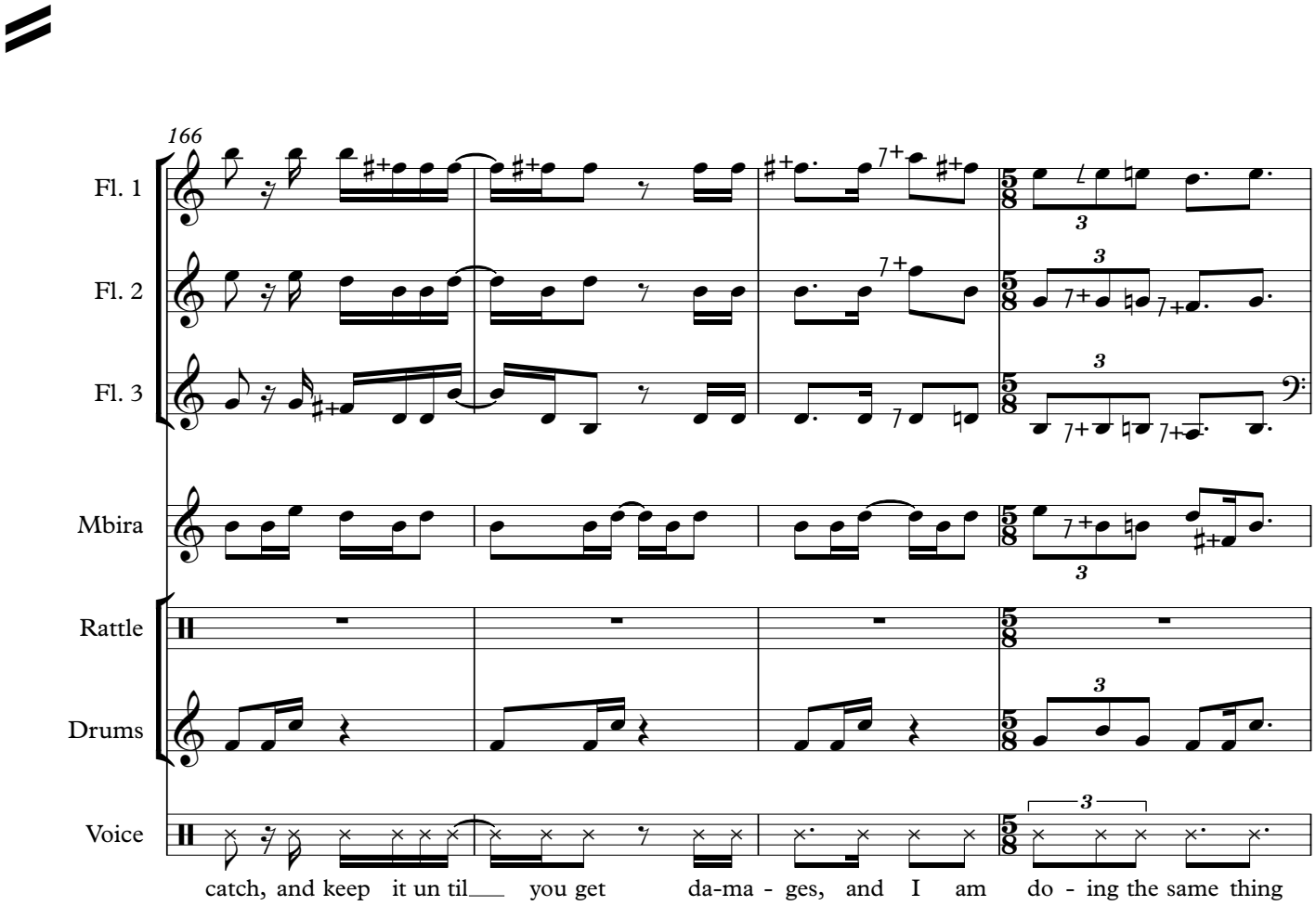
Sitting Bull: "Do You Know Who I Am?"

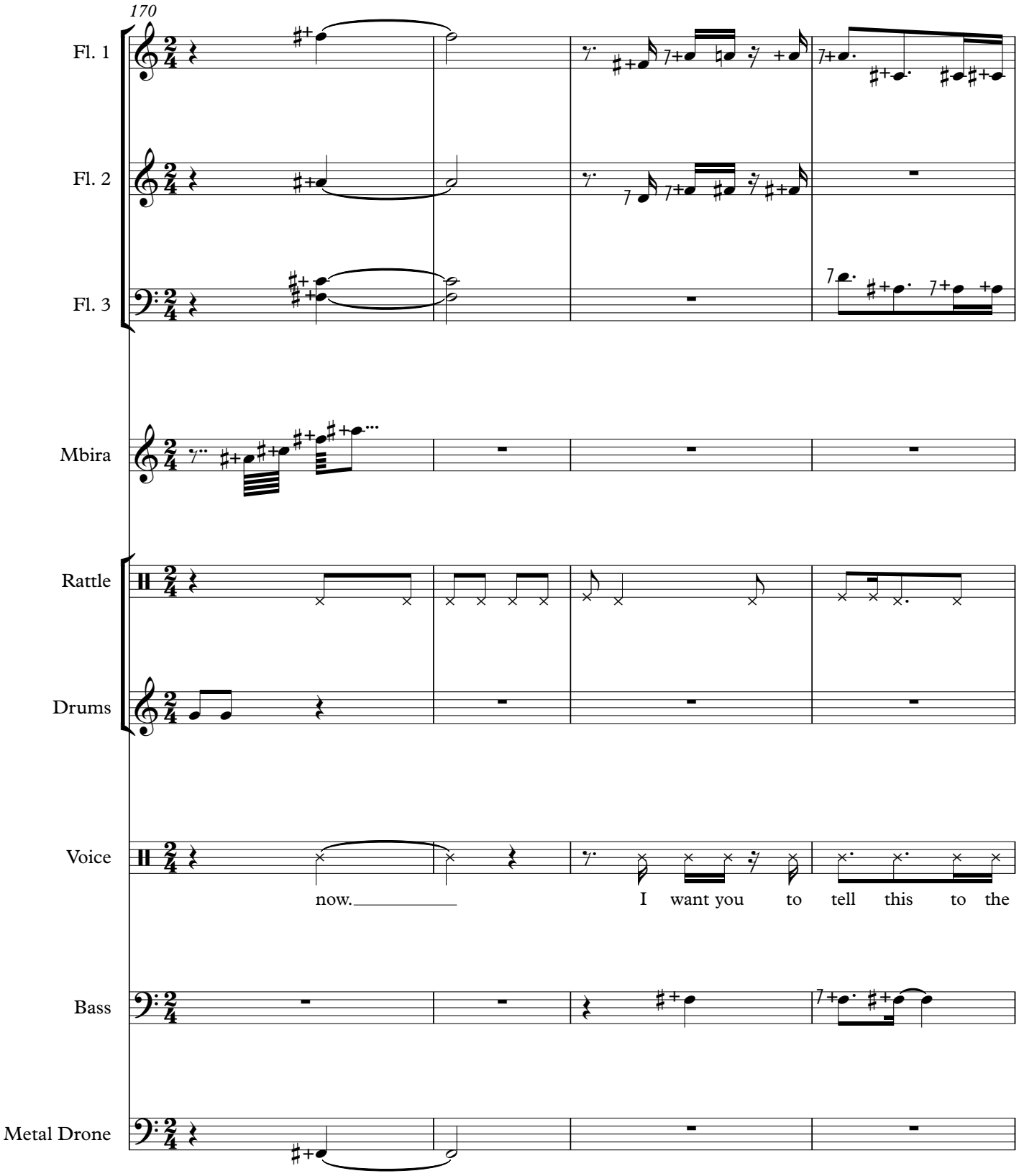


Sitting Bull: "Do You Know Who I Am?"

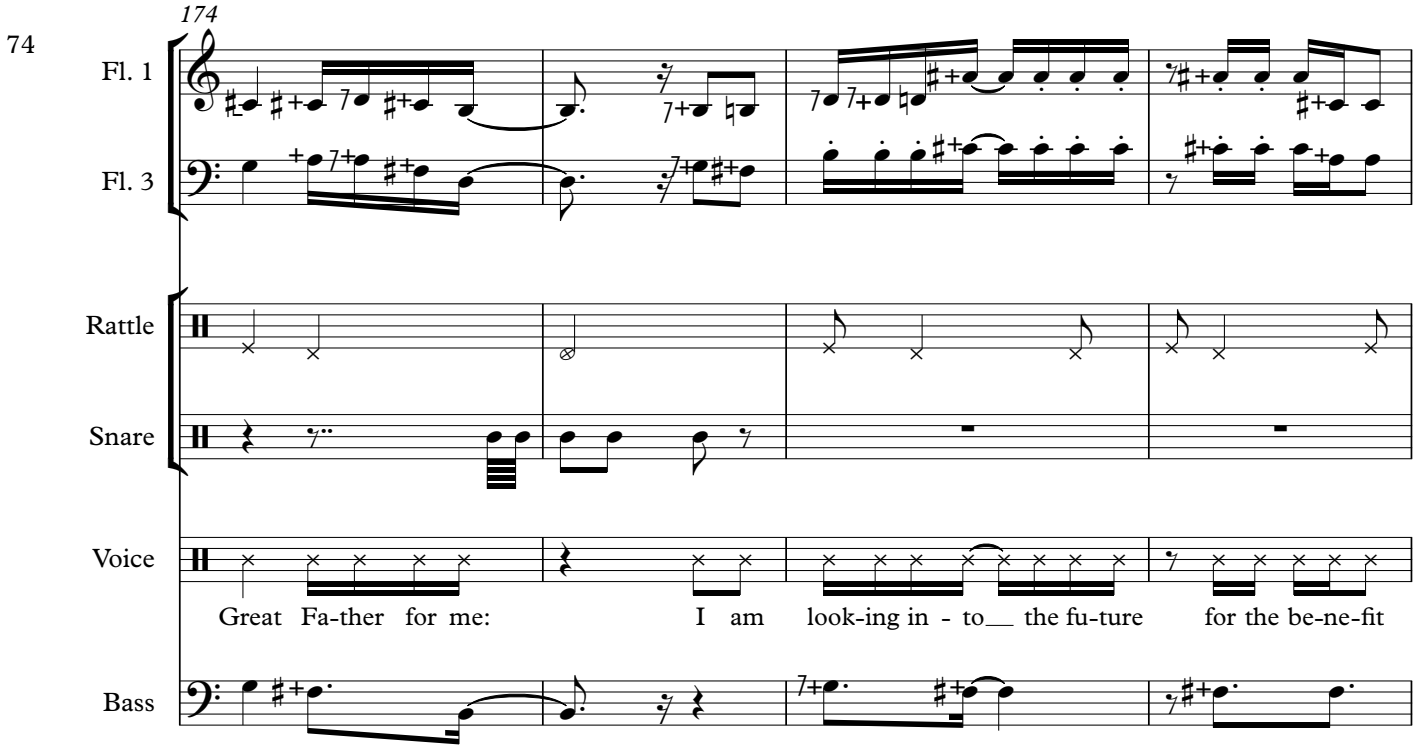

153
Fl. 1
Fl. 2
Fl. 3
Mbira
Synth
Rattle
Drums
Voice
Wait.
I re-mem-ber well all the Pro-mi-ses that were made a-bout that land.
Bass
157
Fl. 1
Fl. 2
Fl. 3
Mbira
Drums
Voice
3
You white men ad - vise us to fol-low your ways and there-fore I

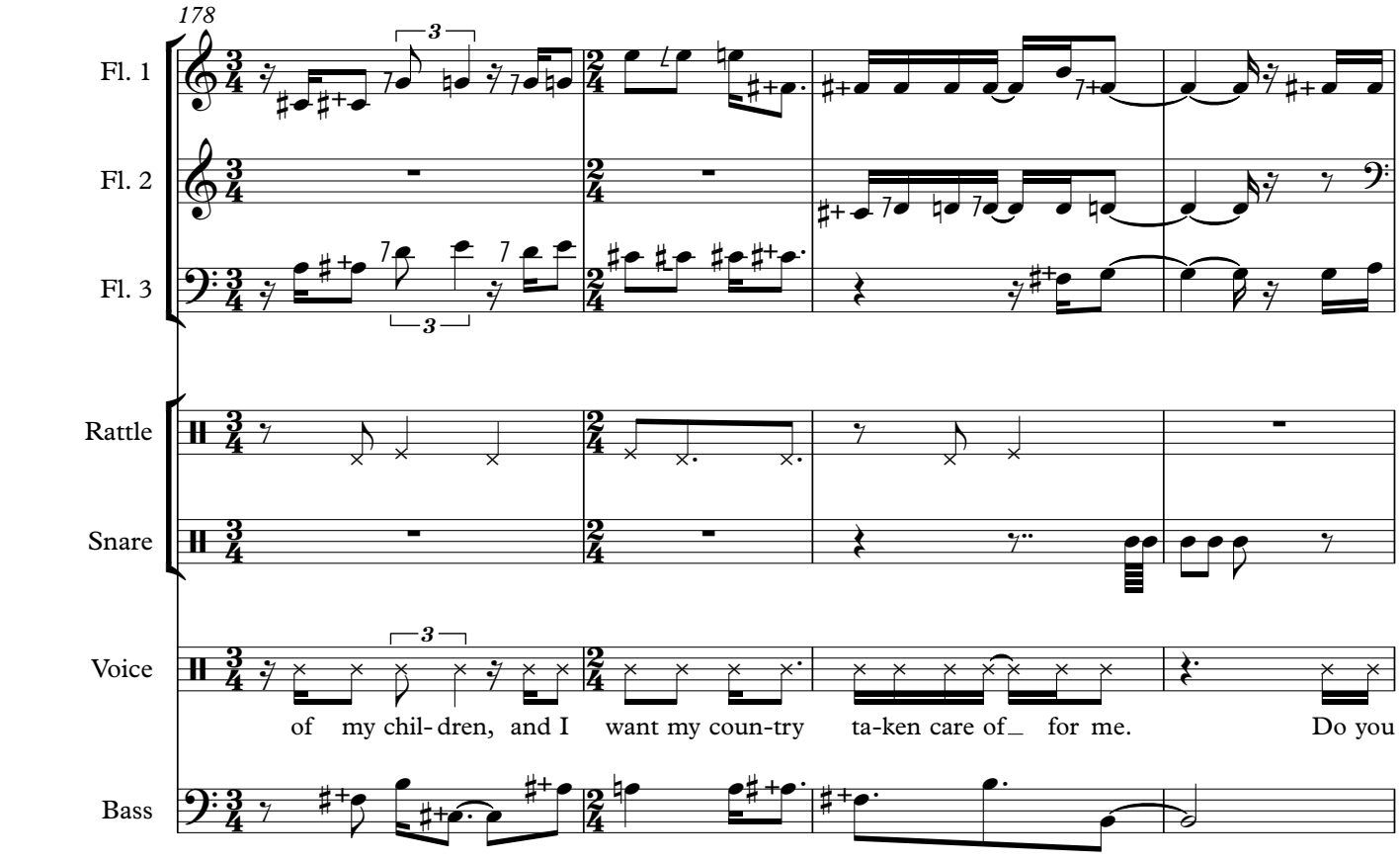

161
Fl. 1
Fl. 2
Fl. 3
Mbira
Drums
Voice
talk as I do.
When you have a piece of land, and a-ny-thing tres-pas-ses on it, you

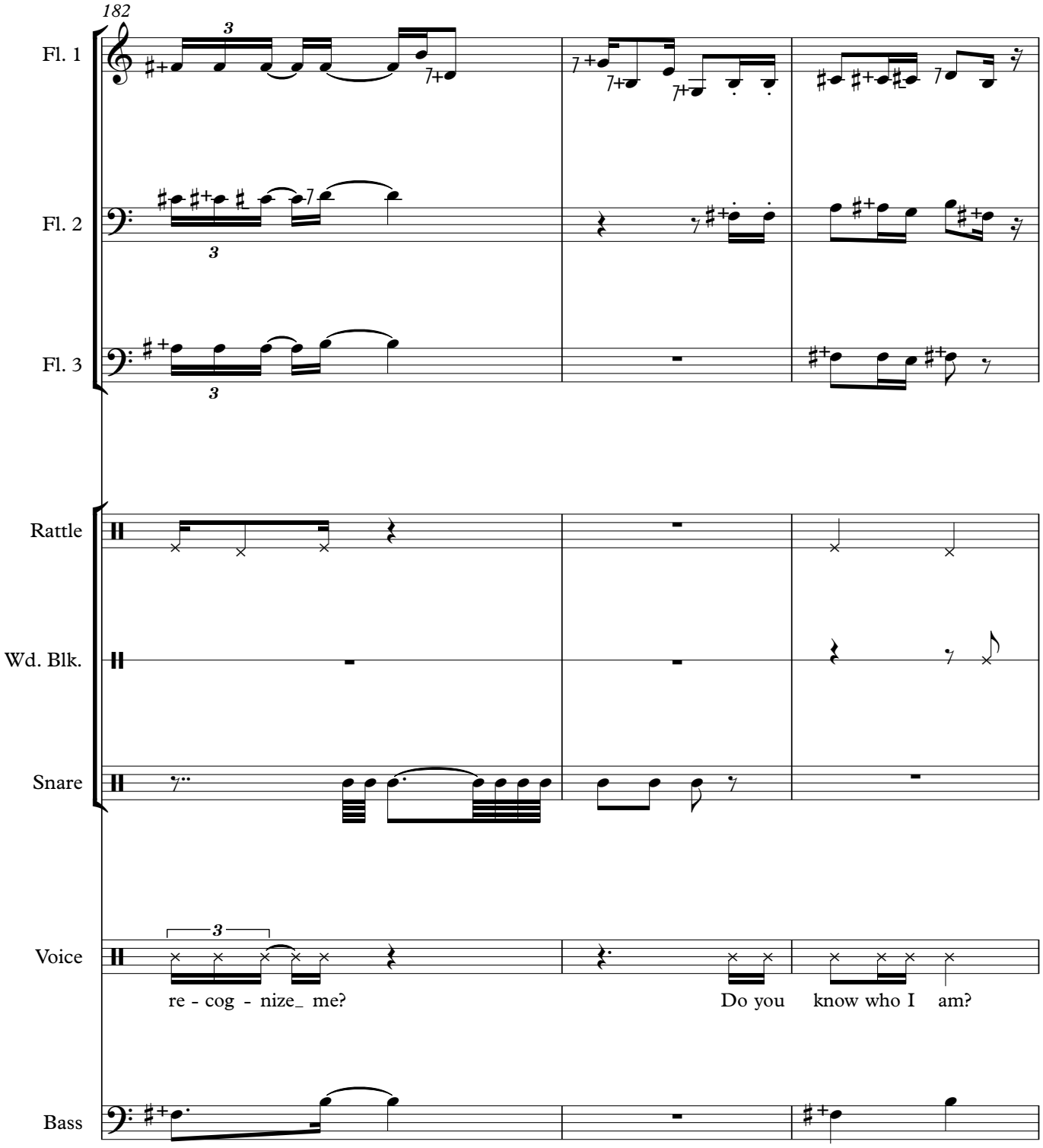

166
Fl. 1
Fl. 2
Fl. 3
Mbira
Rattle
Drums
Voice
catch, and keep it un til you get da-ma - ges, and I am do - ing the same thing



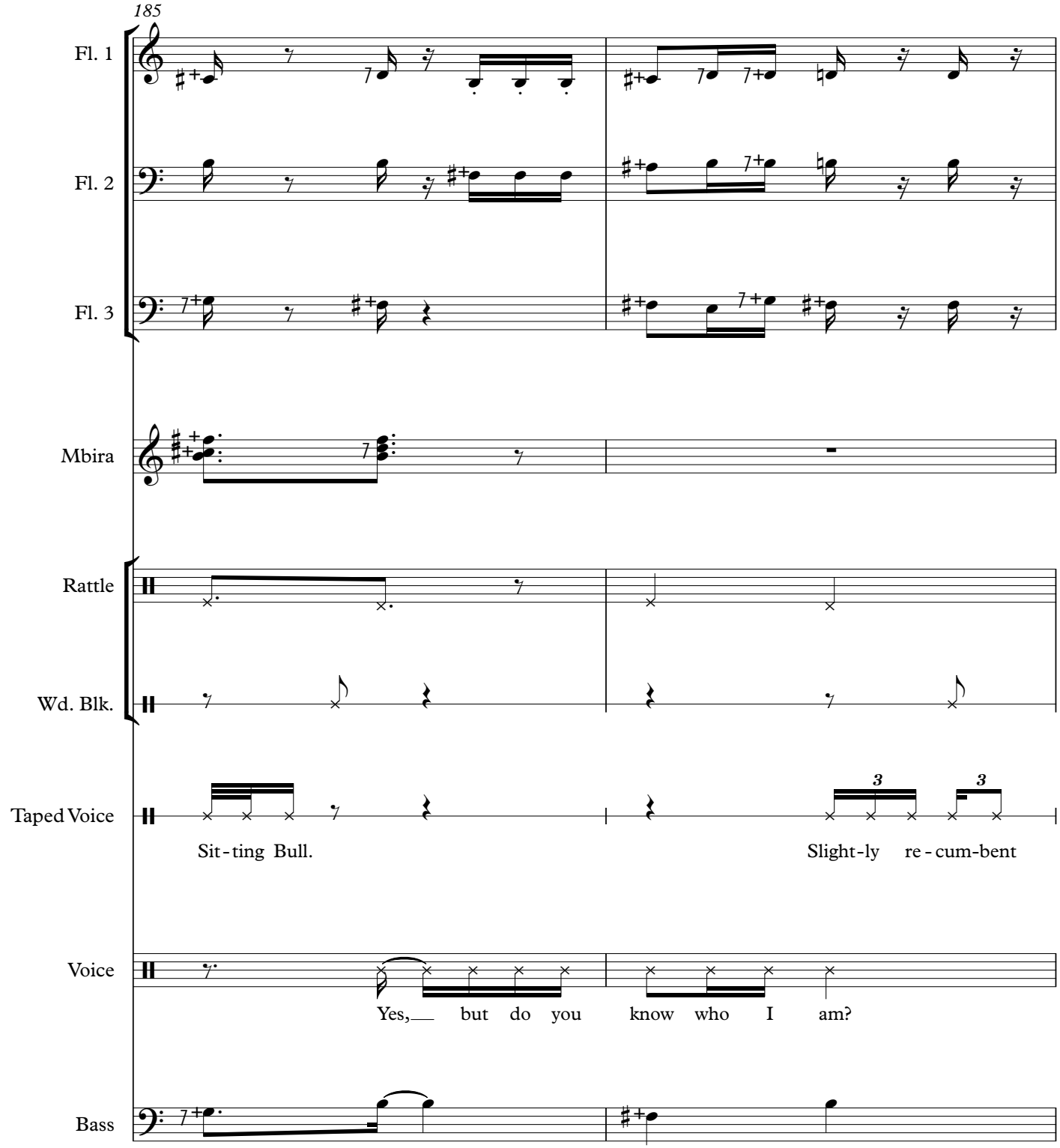
Sitting Bull: "Do You Know Who I Am?"


174
Fl. 1
Fl. 3
Rattle
Snare
Voice
Great Fa-ther for me: I am look-ing in - to__ the fu-ture for the be-ne-fit
Bass

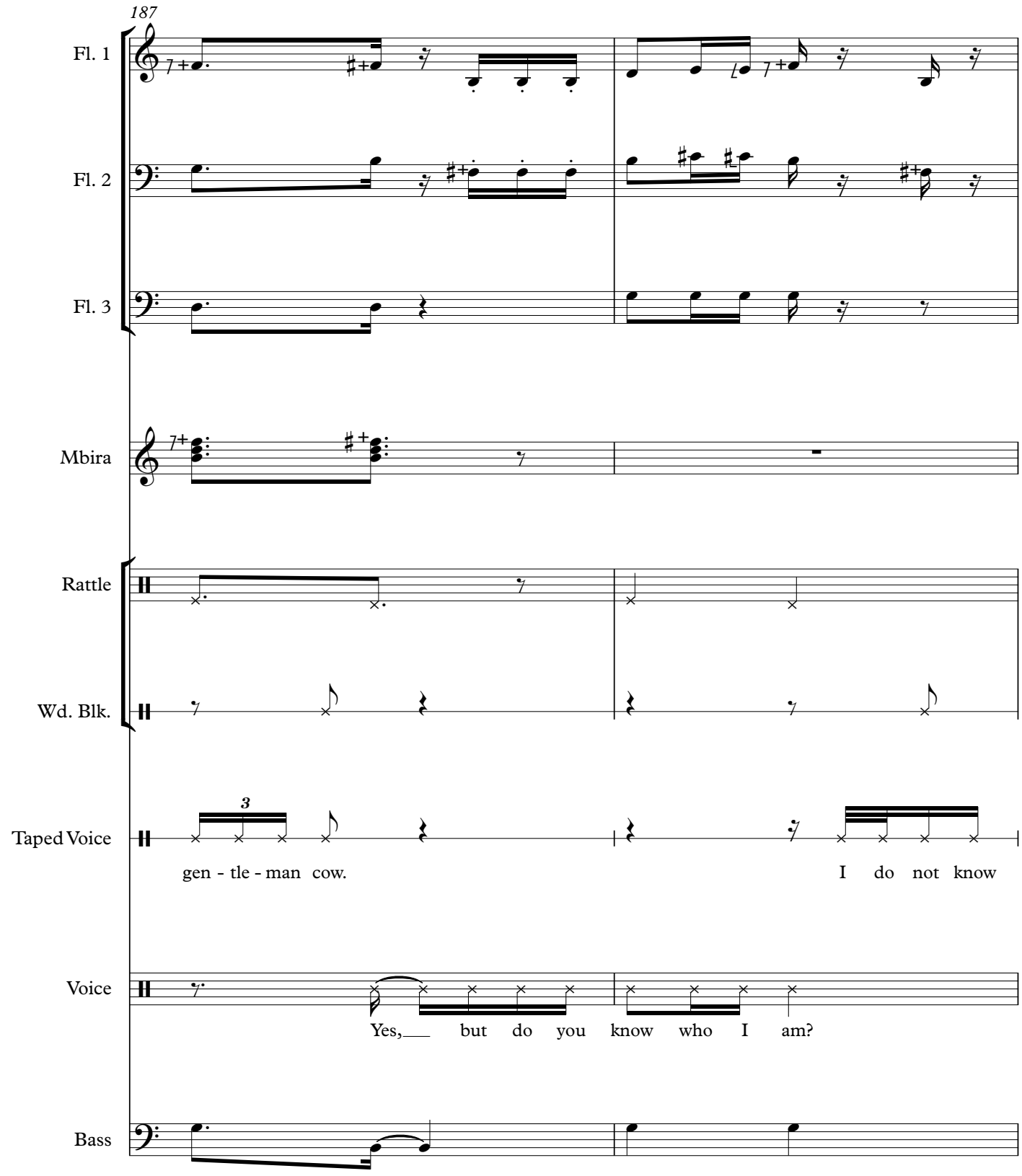

178
Fl. 1
Fl. 2
Fl. 3
Rattle
Snare
Voice
of my chil- dren, and I want my coun-try ta-ken care of_ for me. Do you
Bass



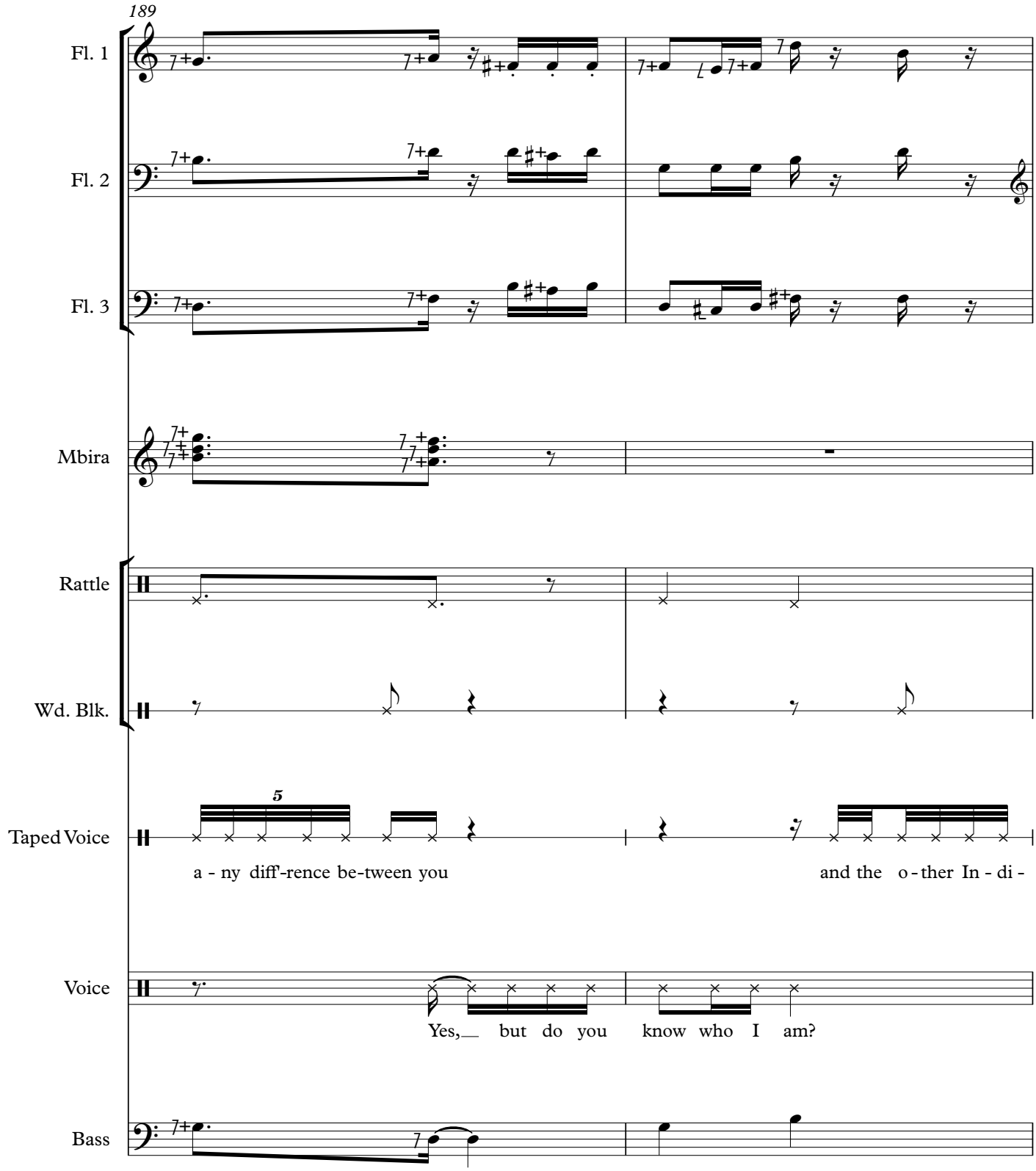
Sitting Bull: "Do You Know Who I Am?"



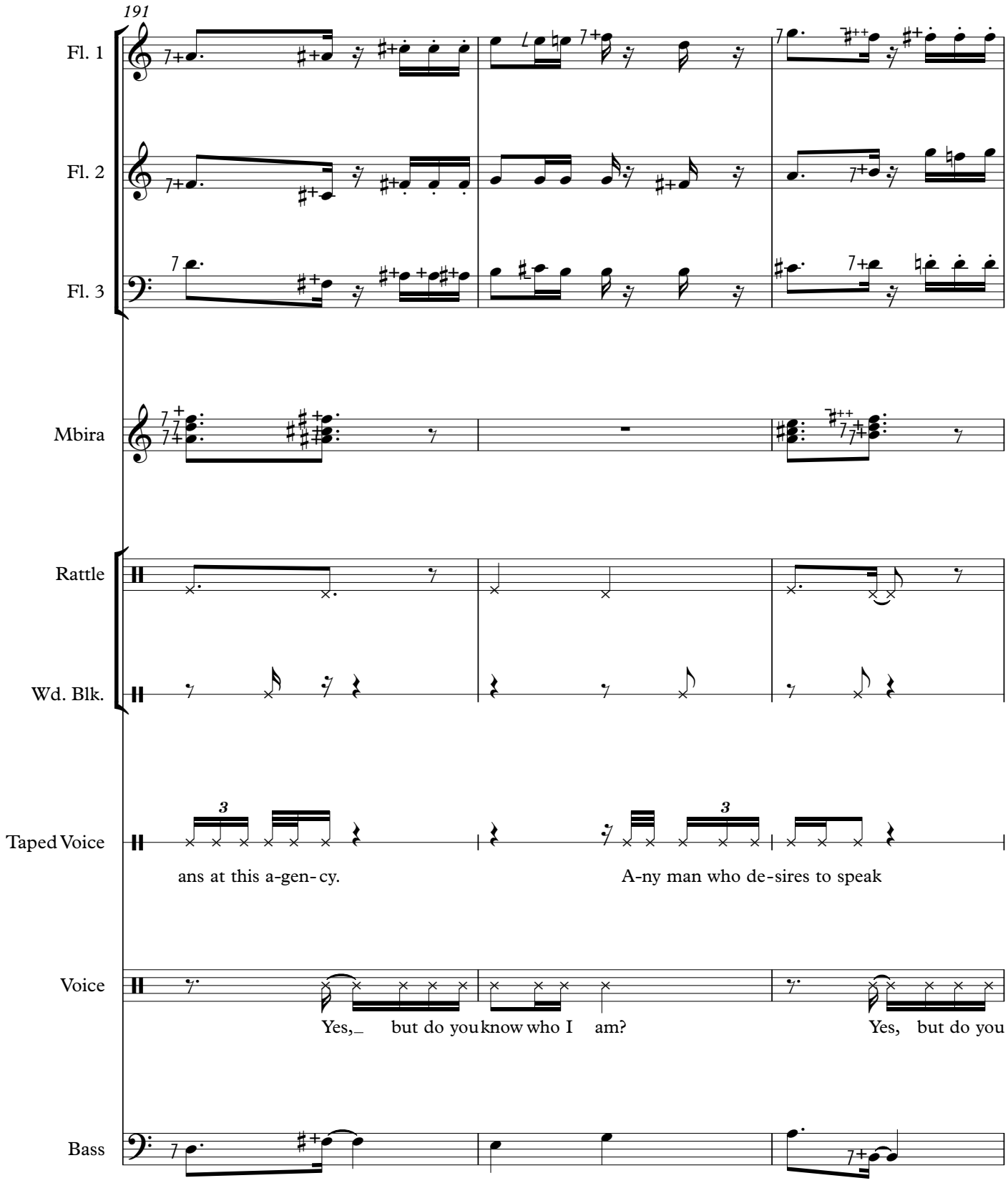
Sitting Bull: "Do You Know Who I Am?"



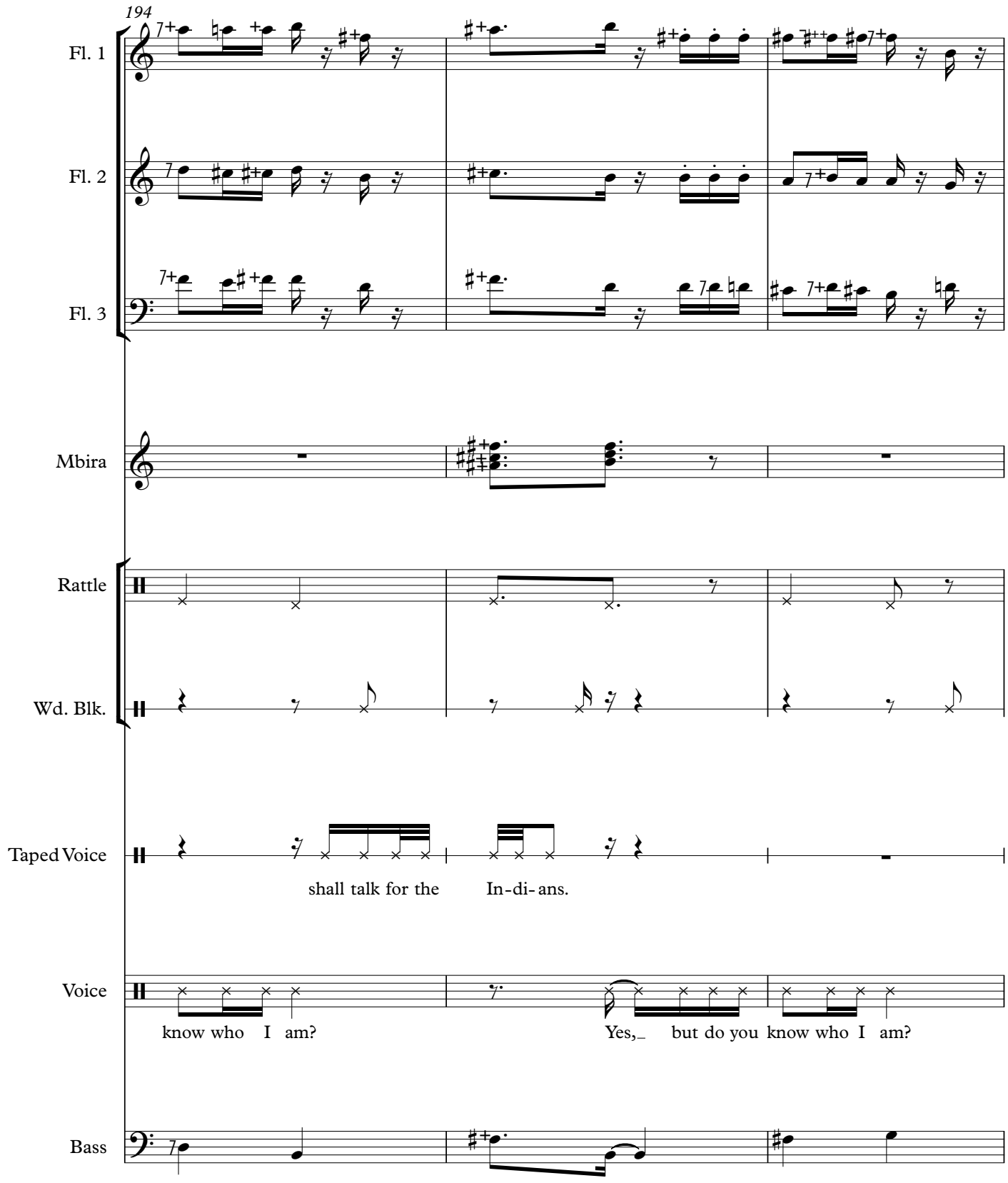
Sitting Bull: "Do You Know Who I Am?"



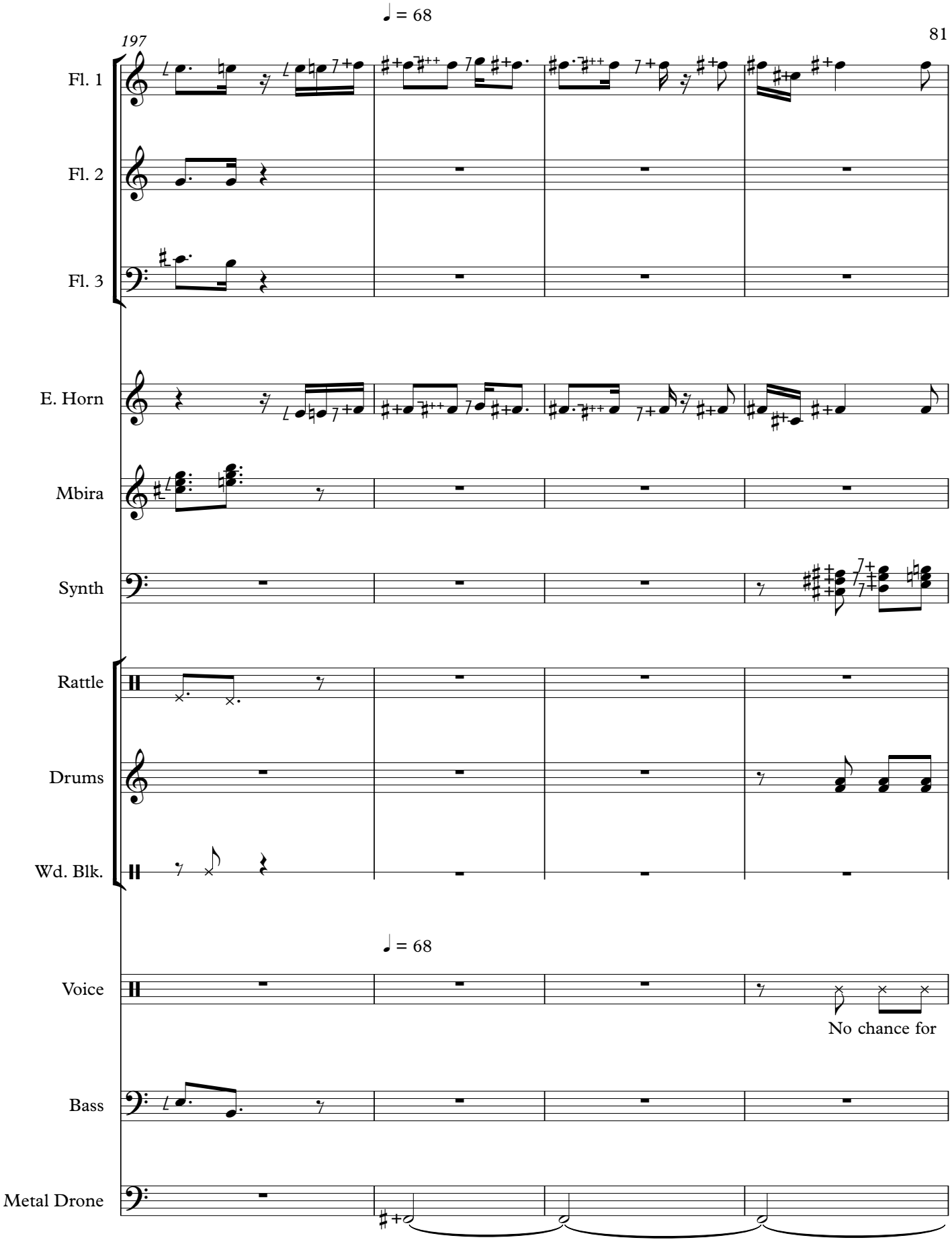
Sitting Bull: "Do You Know Who I Am?"



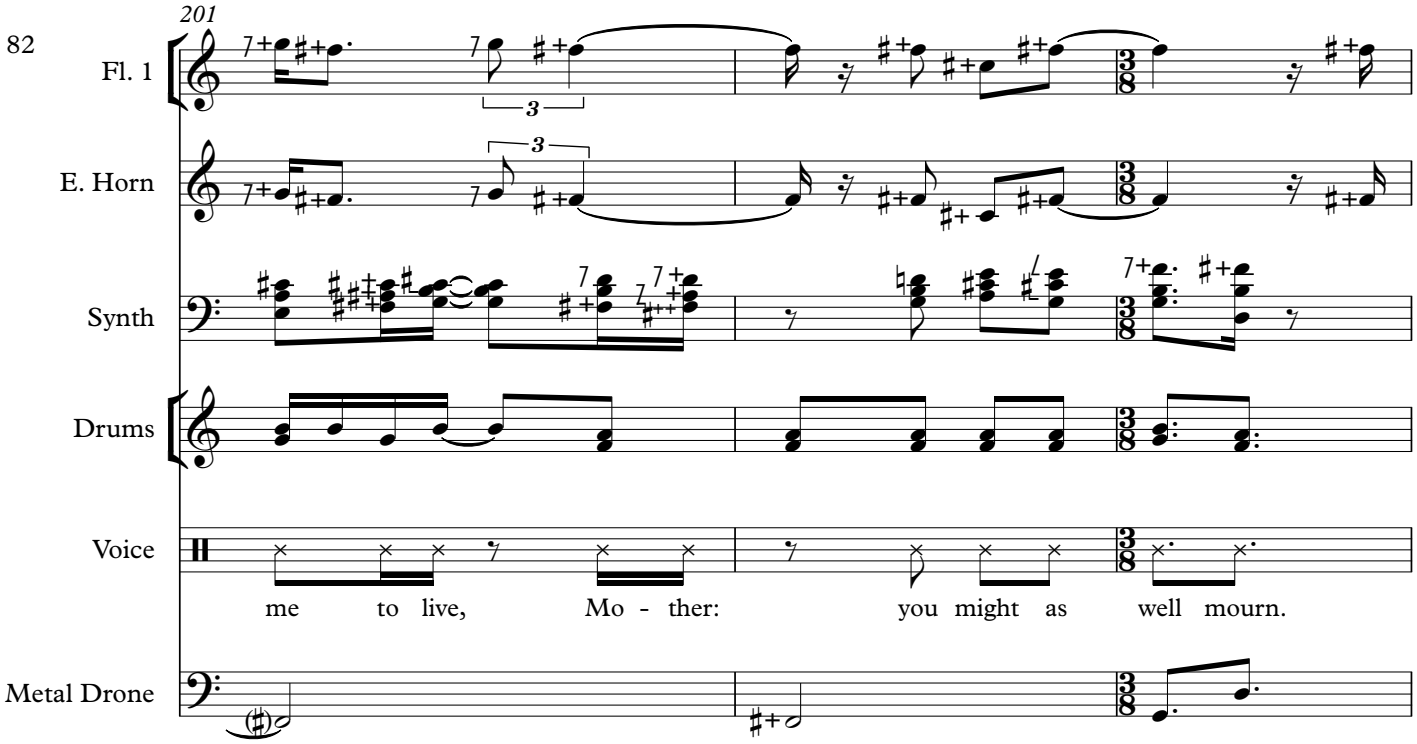
Sitting Bull: "Do You Know Who I Am?"

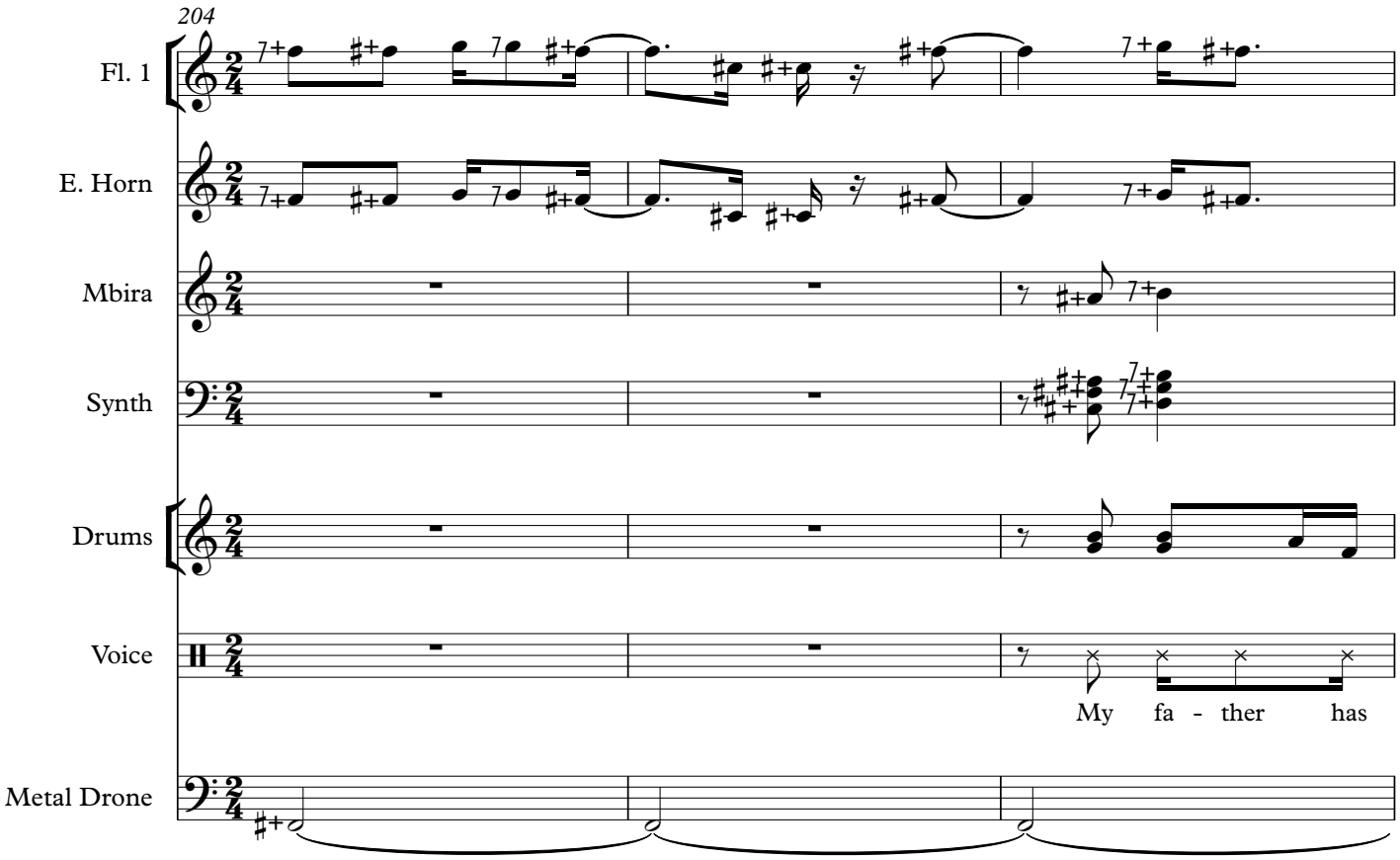


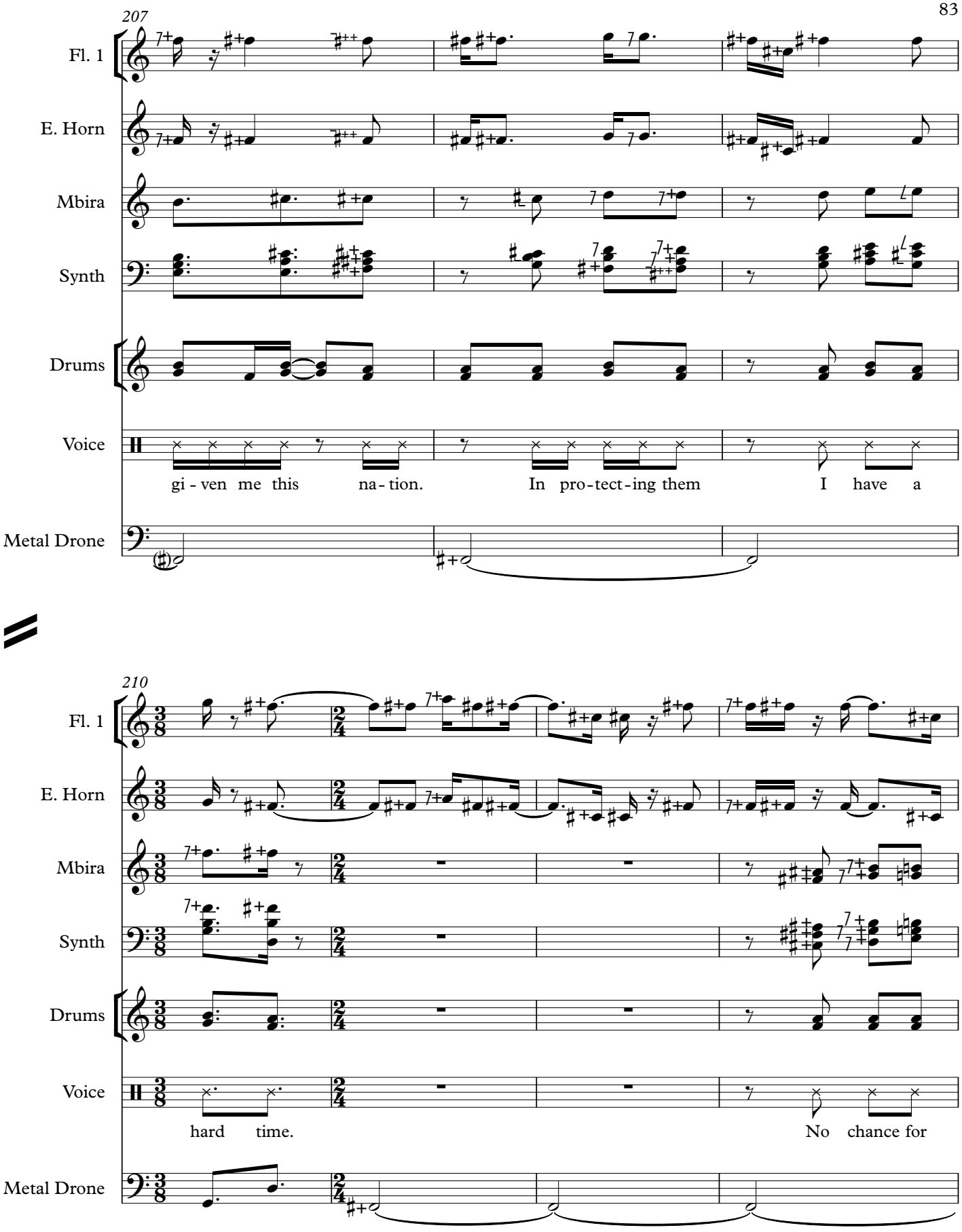
Sitting Bull: "Do You Know Who I Am?"



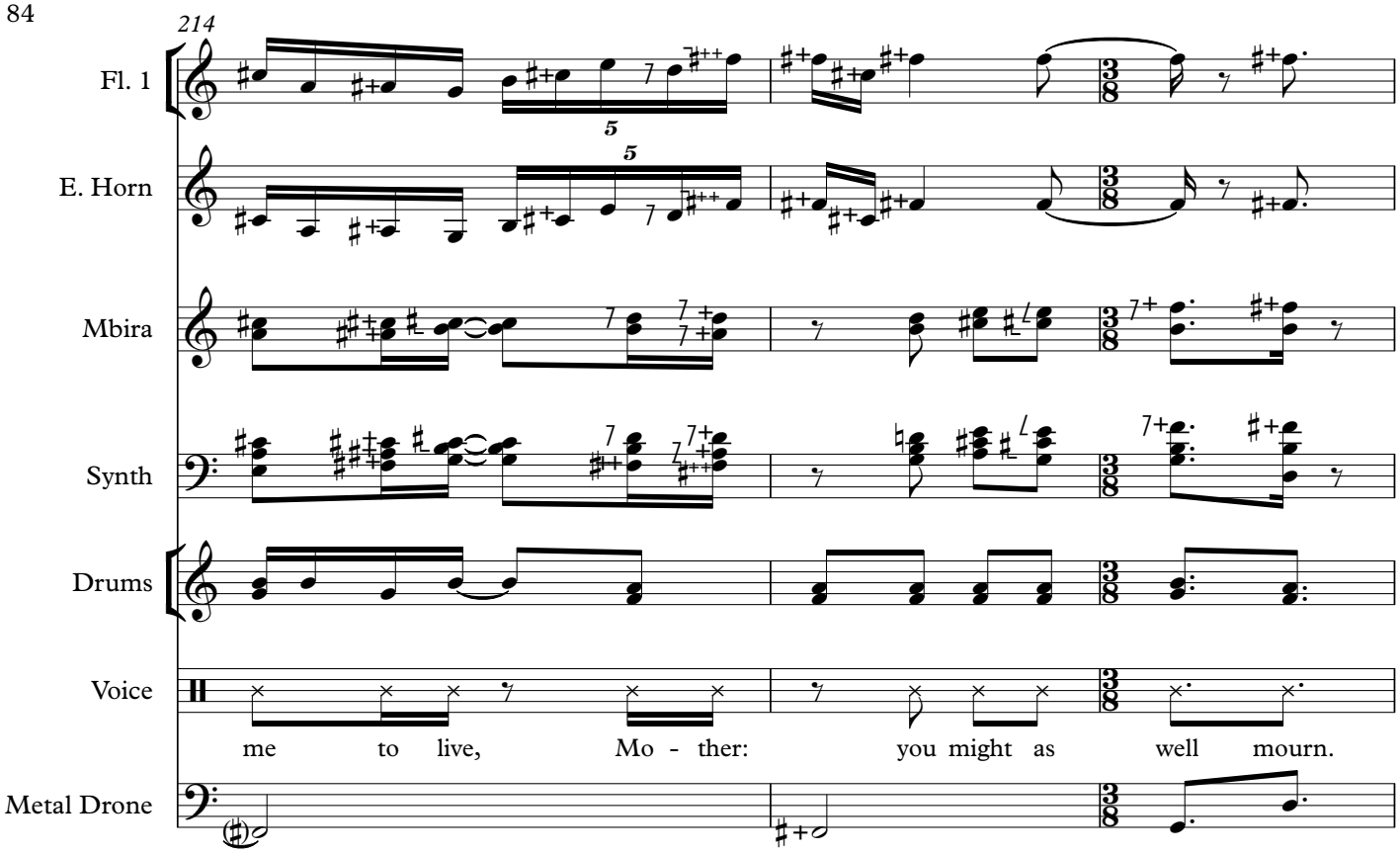
Sitting Bull: "Do You Know Who I Am?"

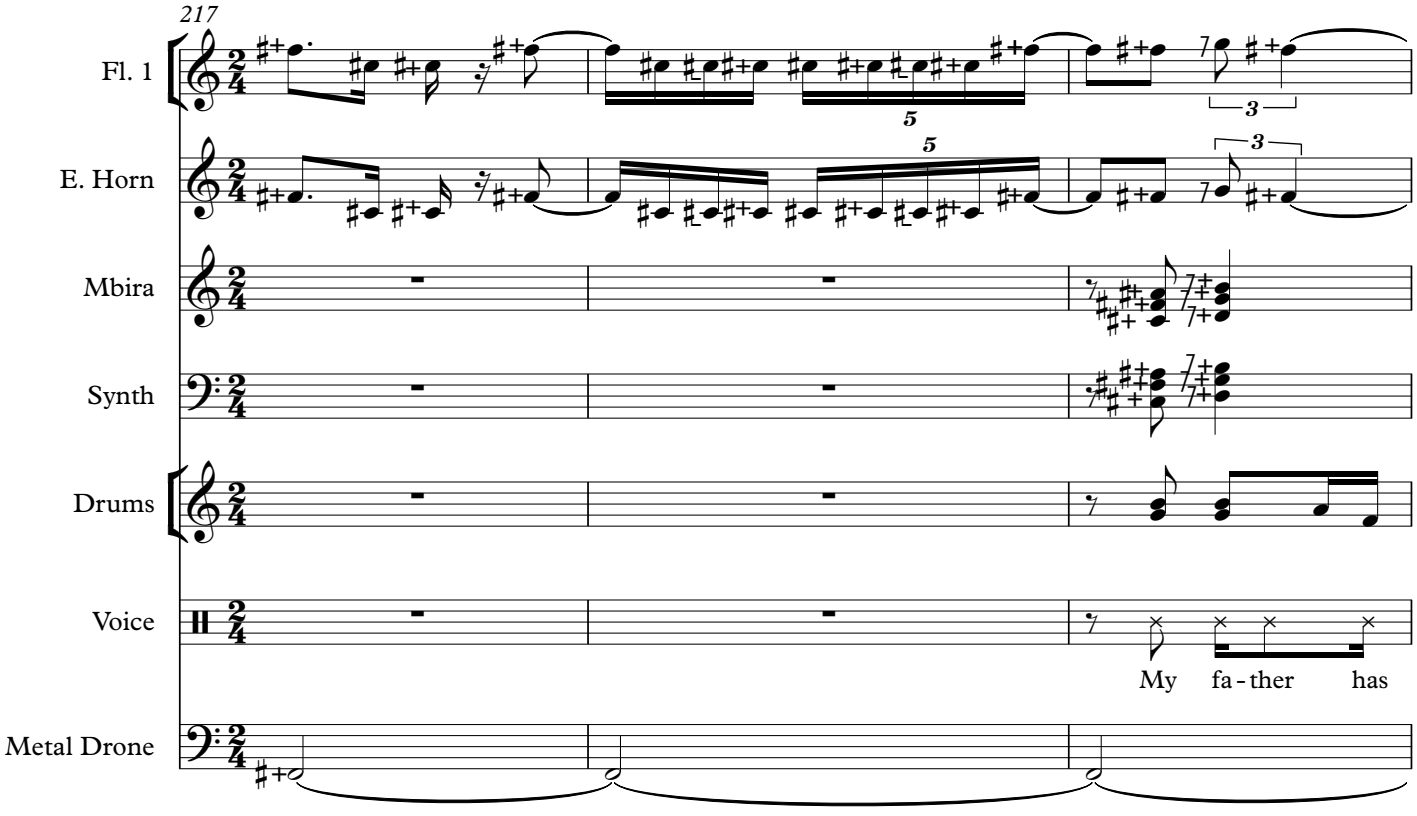

201
Fl. 1
E. Horn
Synth
Drums
Voice
me to live, Mo - ther: you might as well mourn.
Metal Drone

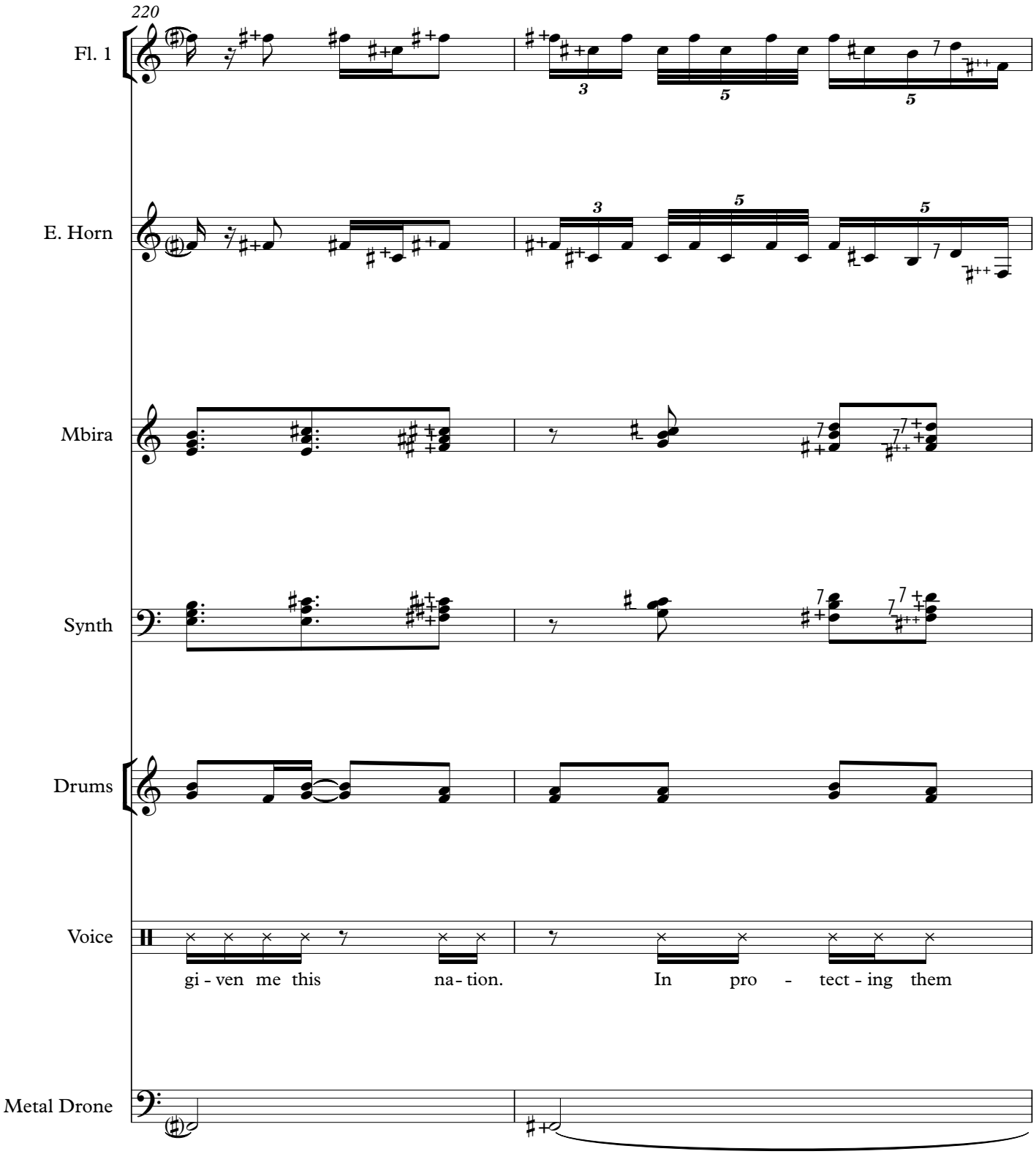

204
Fl. 1
E. Horn
Mbira
Synth
Drums
Voice
My fa - ther has
Metal Drone



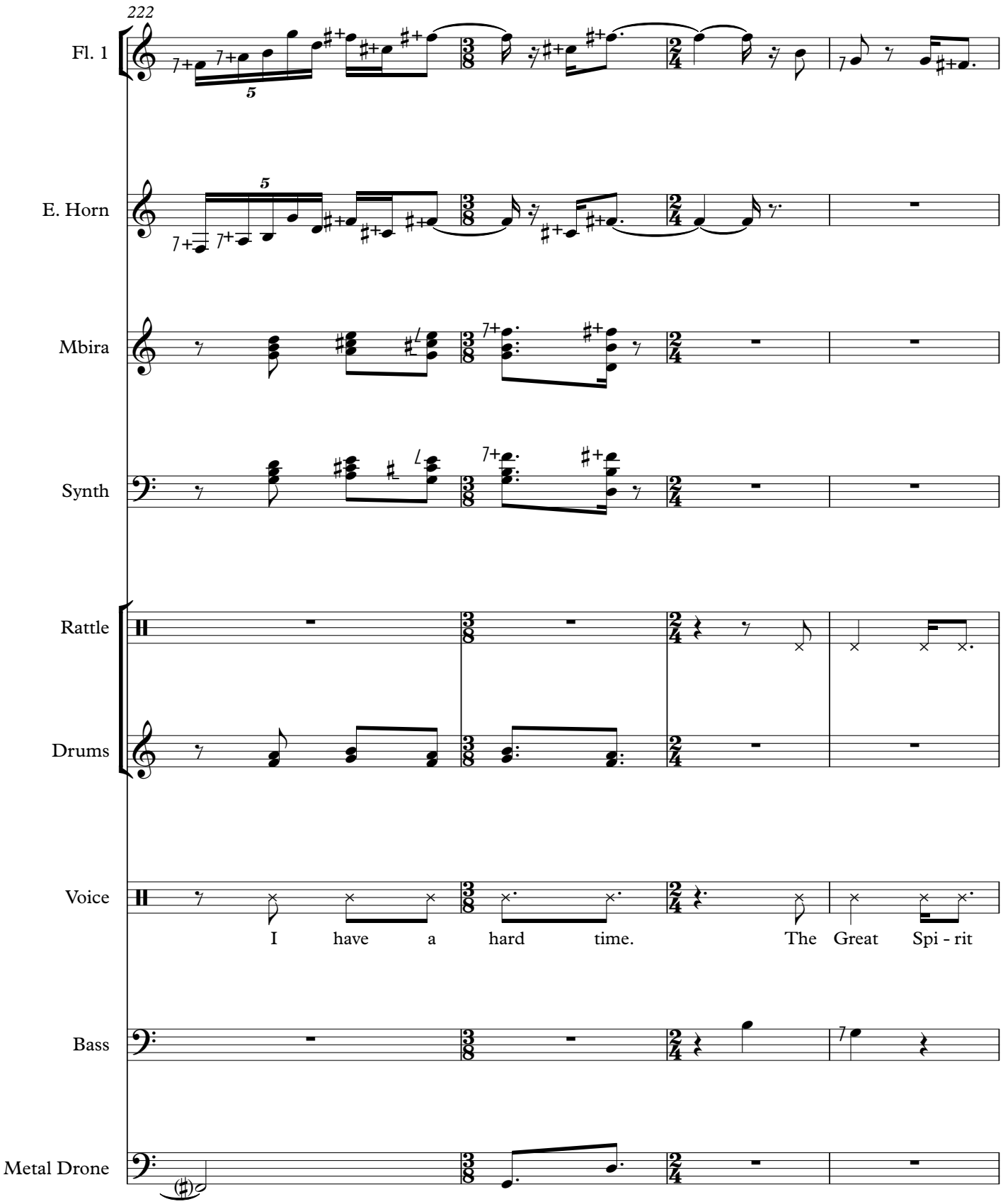
Sitting Bull: "Do You Know Who I Am?"


214
Fl. 1
E. Horn
Mbira
Synth
Drums
Voice
me to live, Mo - ther: you might as well mourn.
Metal Drone

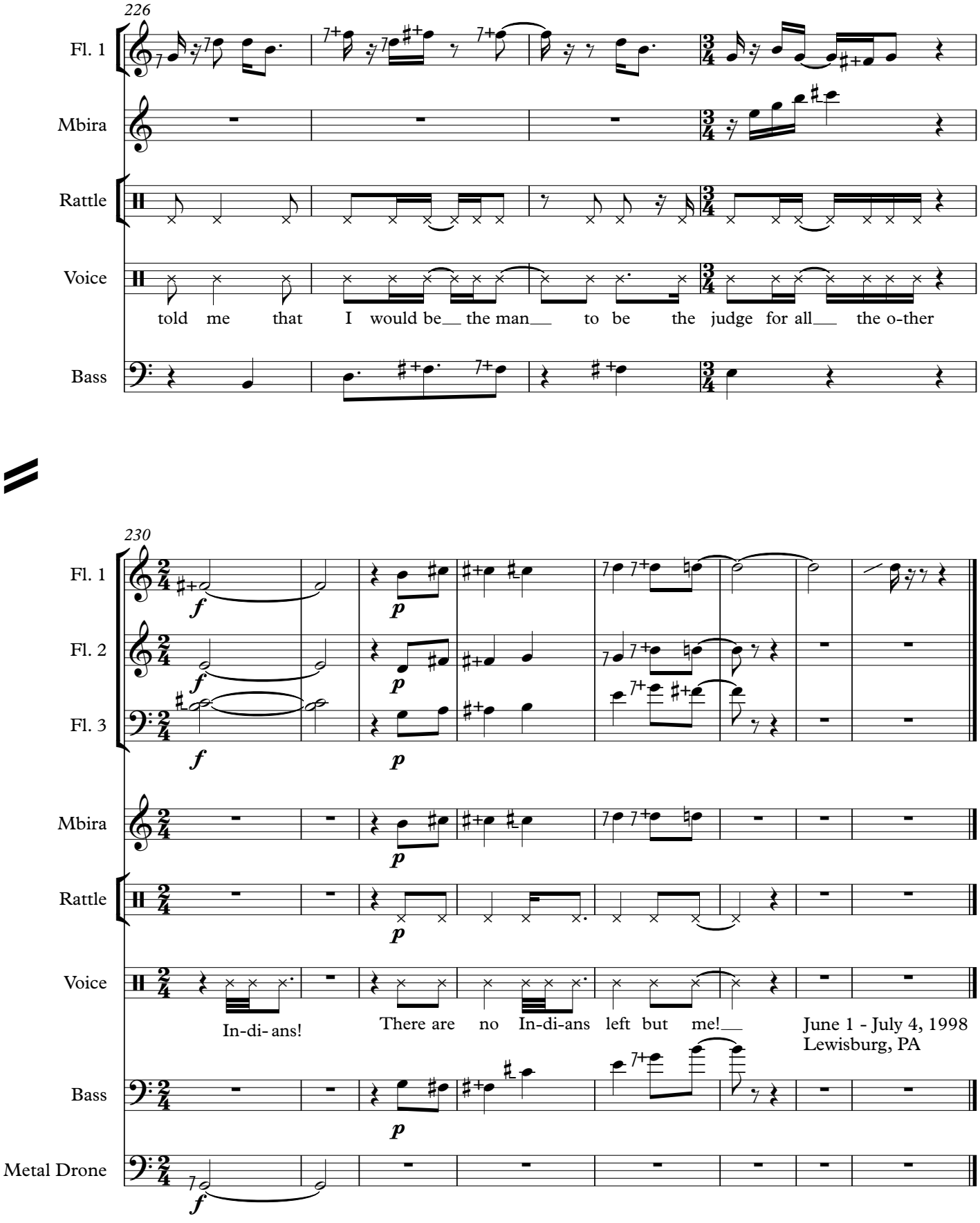

217
Fl. 1
E. Horn
Mbira
Synth
Drums
Voice
My fa - ther has
Metal Drone



Sitting Bull: "Do You Know Who I Am?"



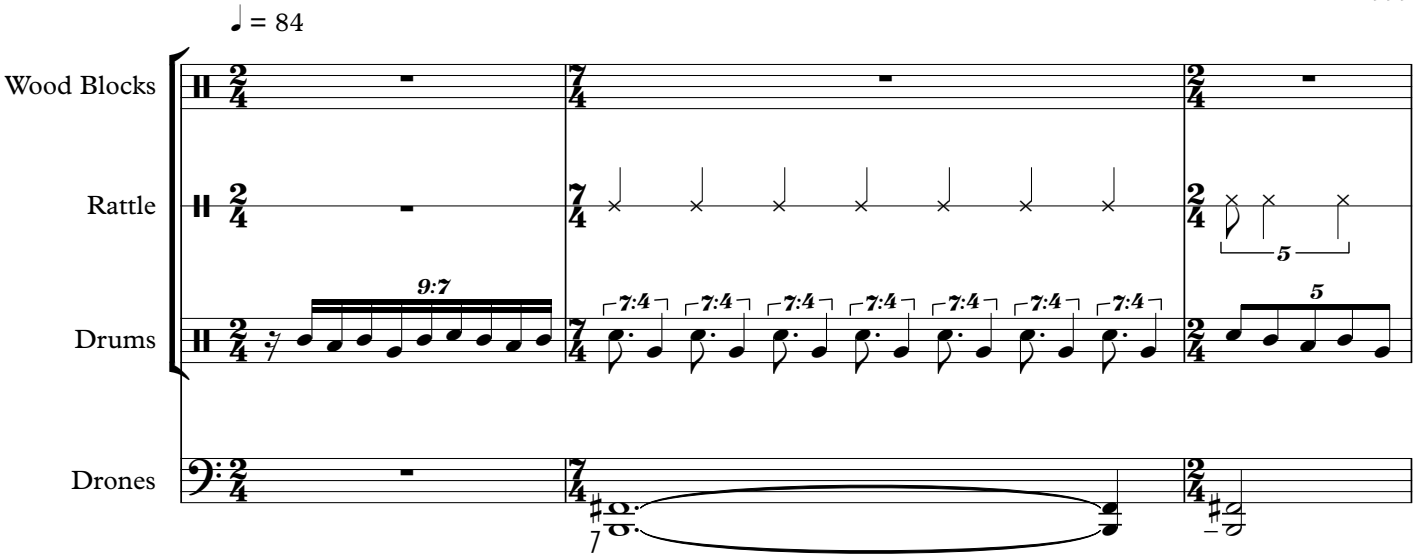
Sitting Bull: "Do You Know Who I Am?"

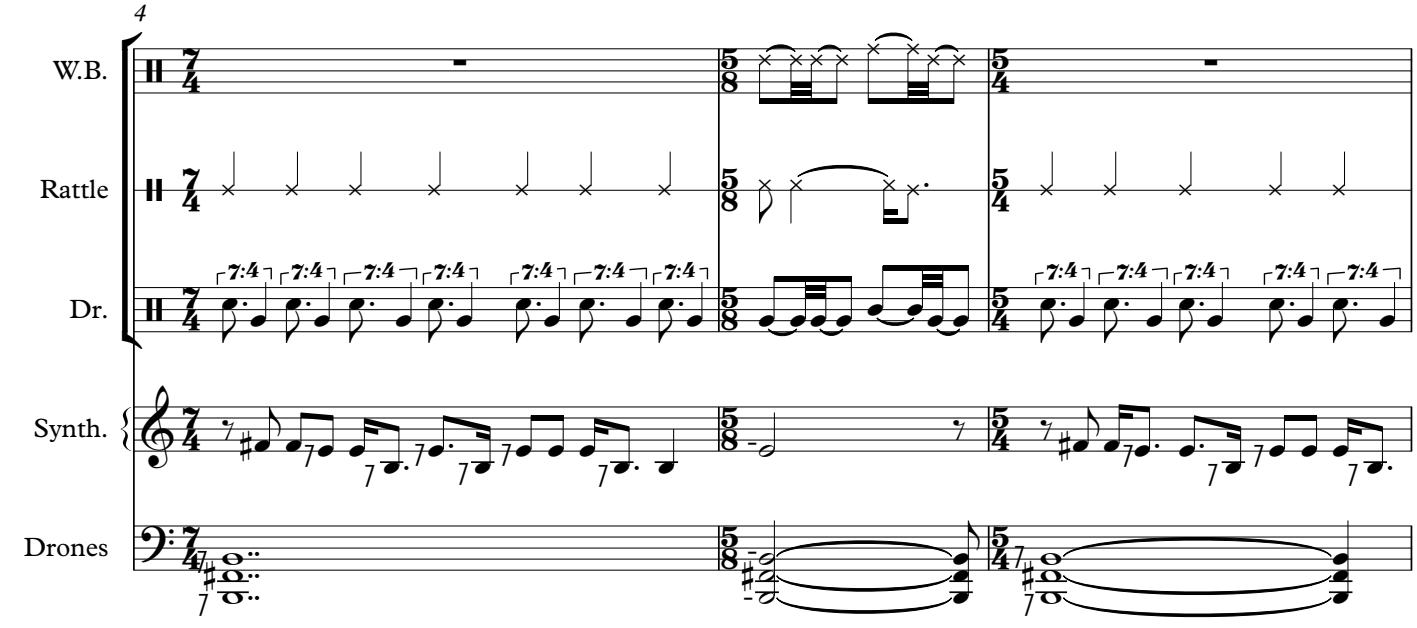


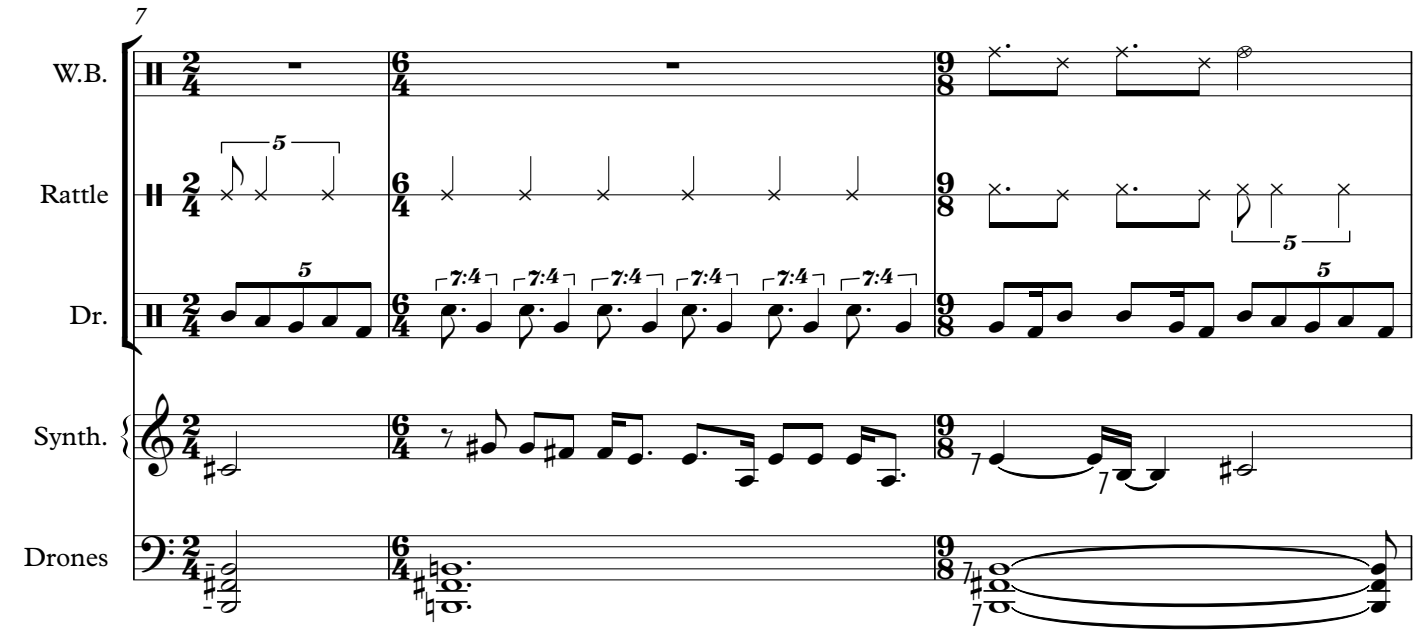
Sitting Bull: "Do You Know Who I Am?"

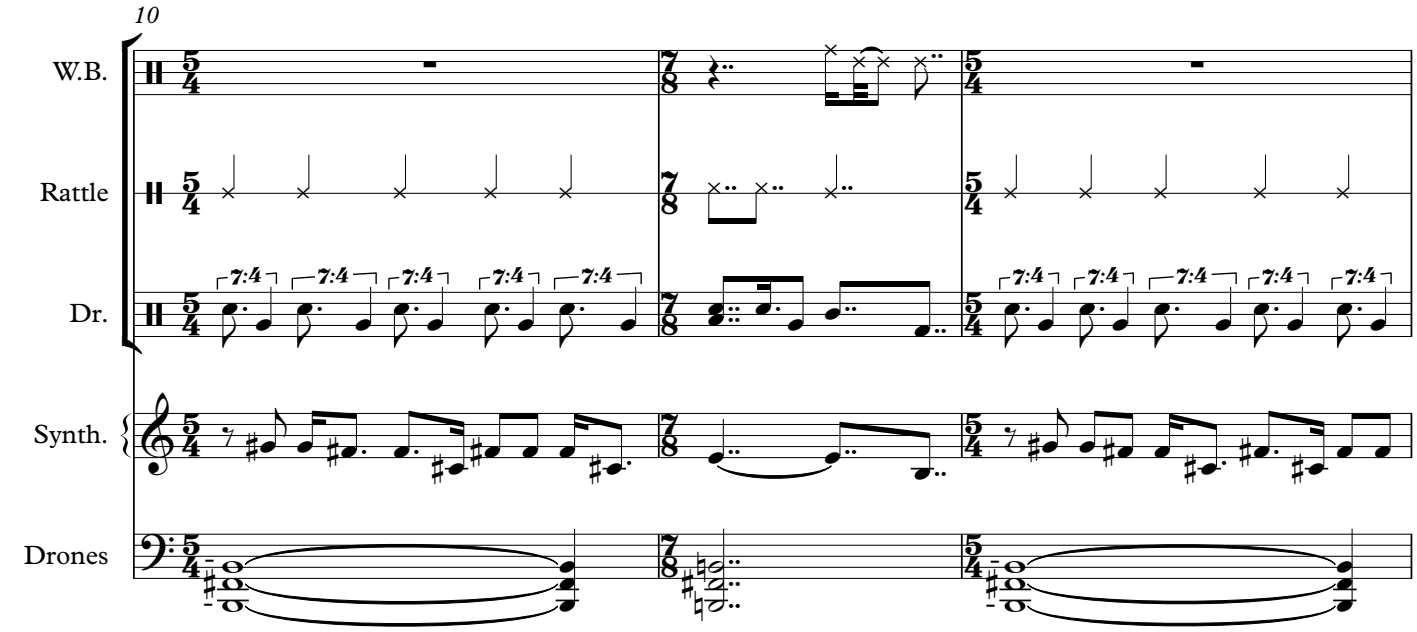
Sun Dance/
Battle of the Greasy-Grass River

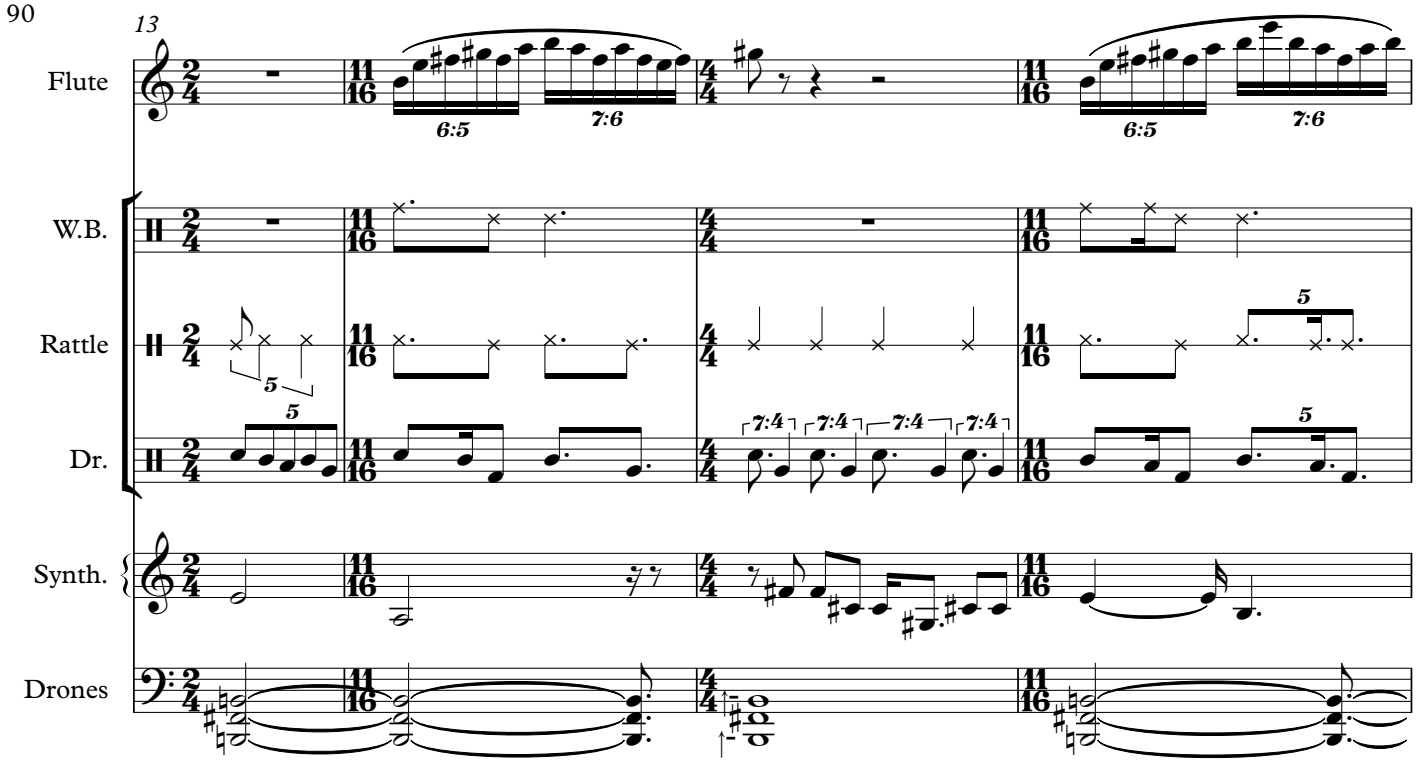
Kyle Gann
1999

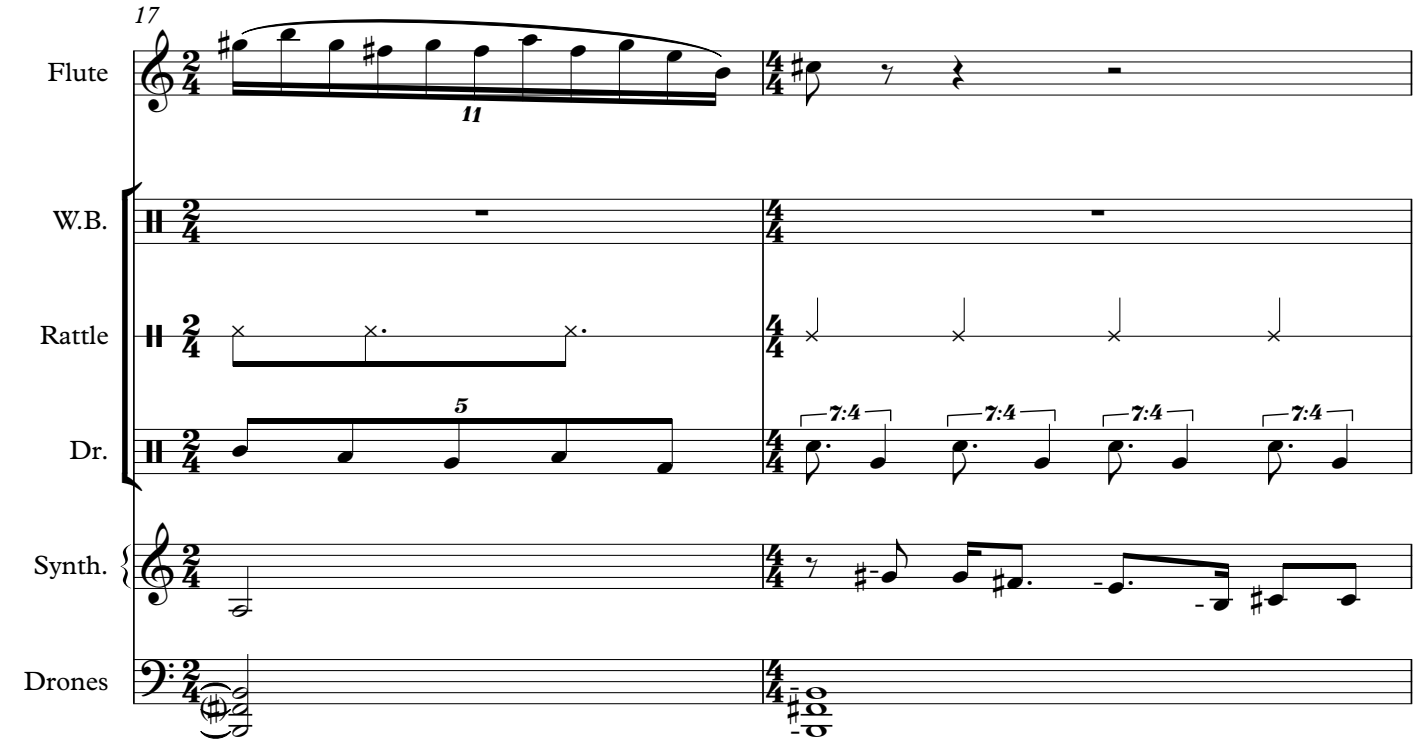


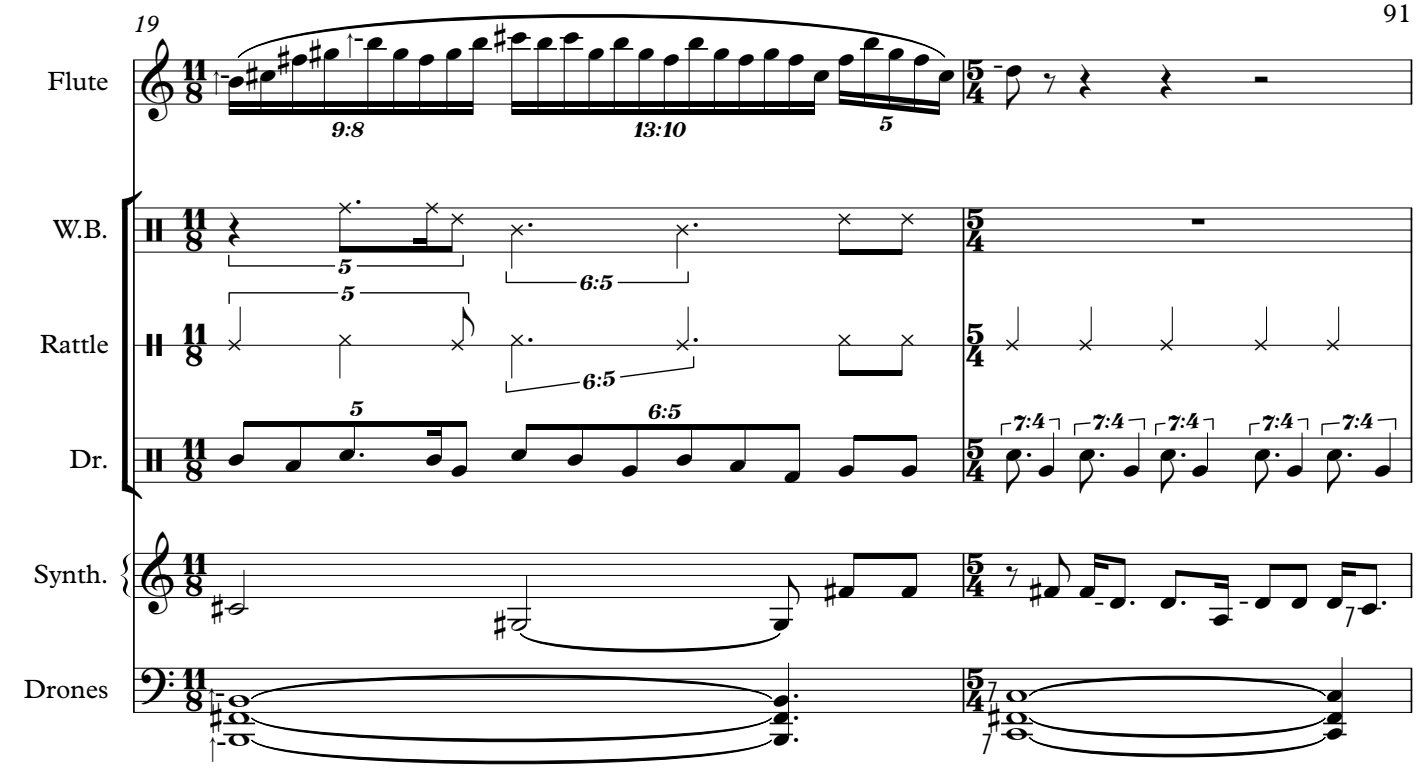


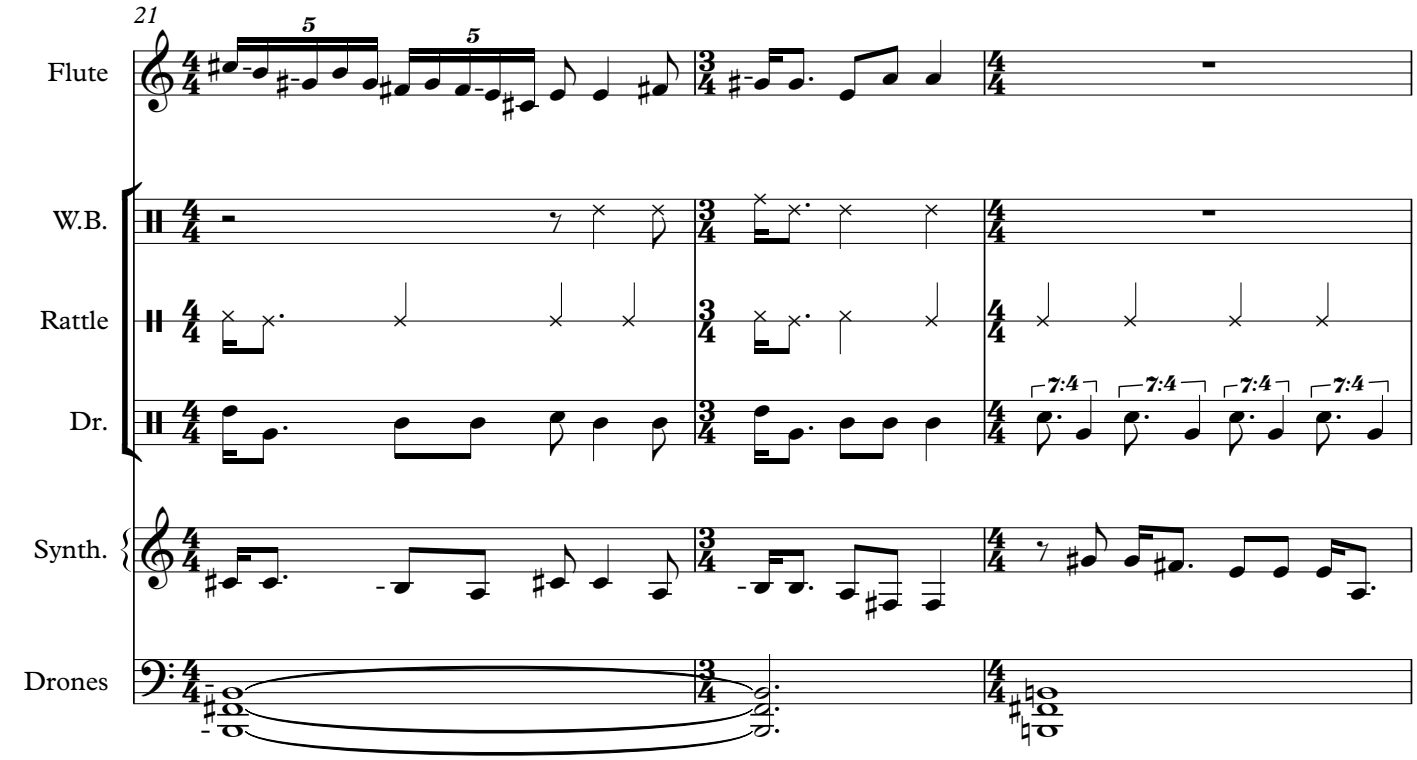

7
W.B.
Rattle
Dr.
Synth.
Drones

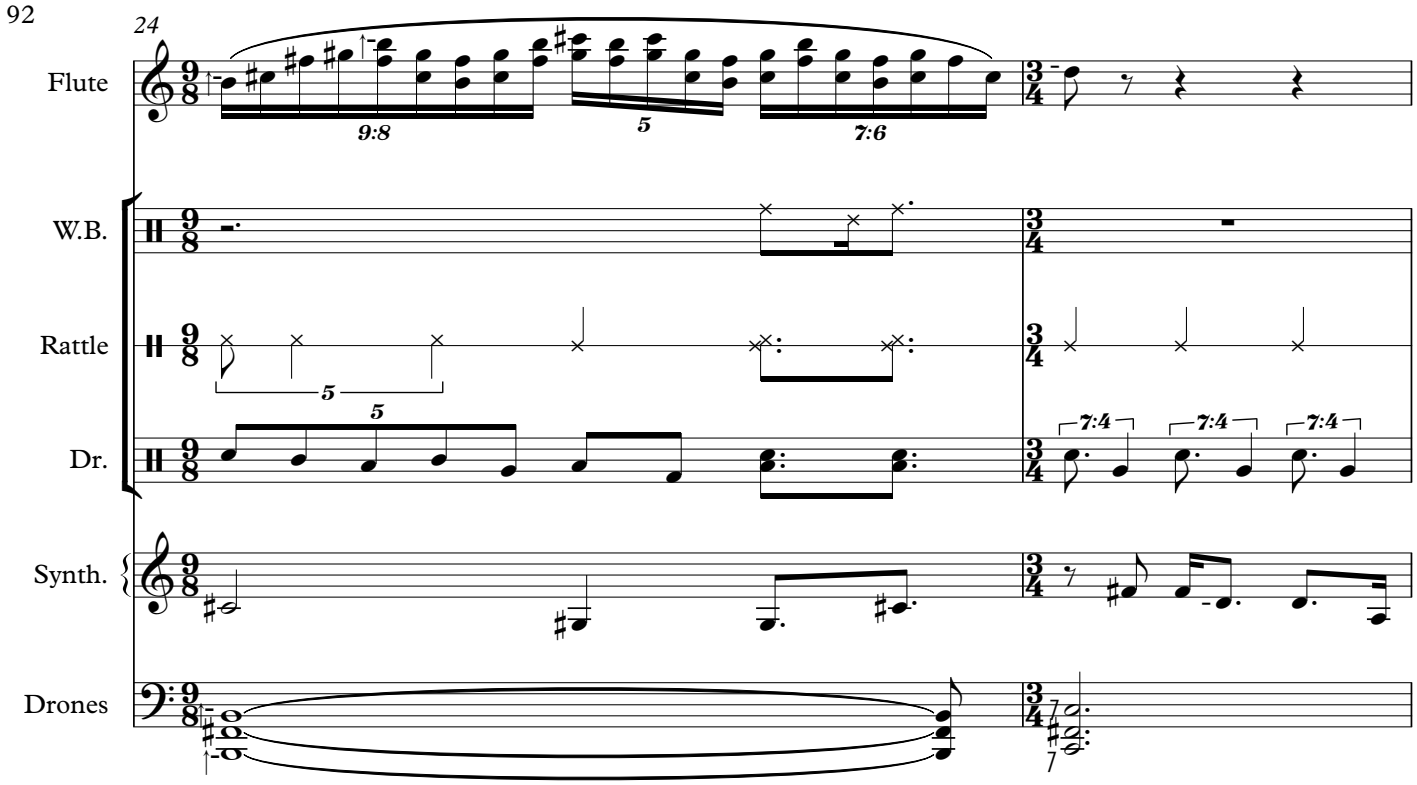

10
W.B.
Rattle
Dr.
Synth.
Drones

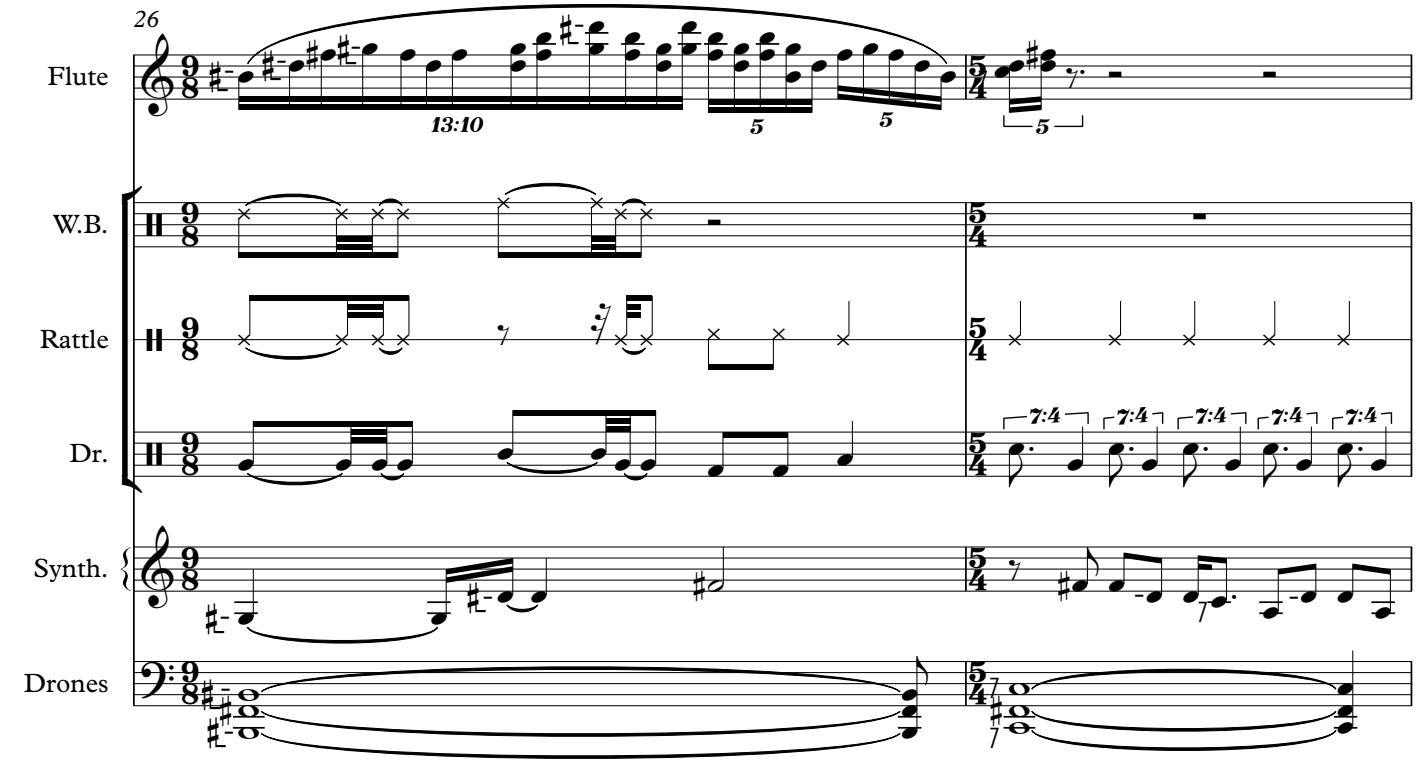

13
Flute
W.B.
Rattle
Dr.
Synth.
Drones
6:5
7:6
6:5
7:6
5
5
5
7:4
7:4
7:4
7:4
5

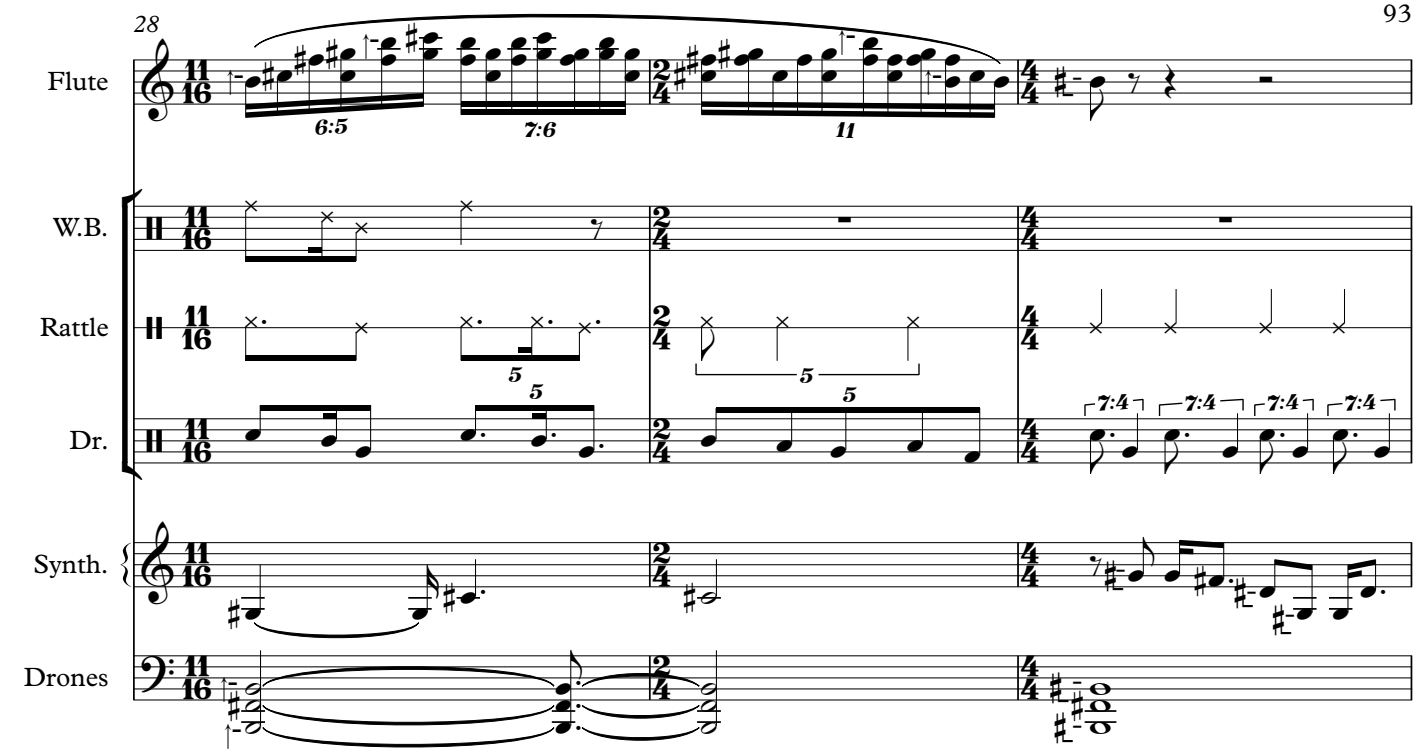

17
Flute
W.B.
Rattle
Dr.
Synth.
Drones
11
5
7:4
7:4
7:4
7:4

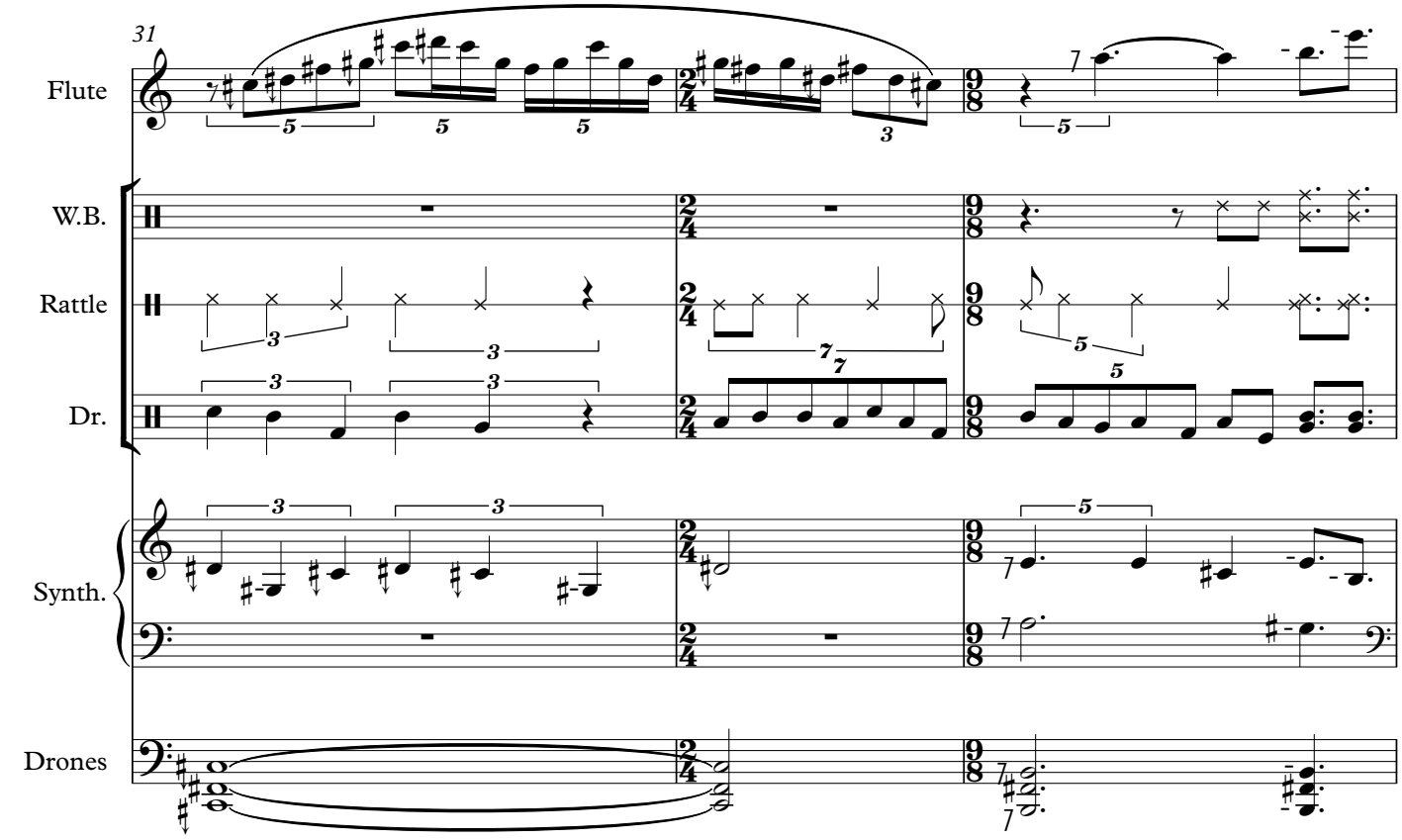

19
Flute
W.B.
Rattle
Dr.
Synth.
Drones
9:8
13:10
5
6:5
7:4

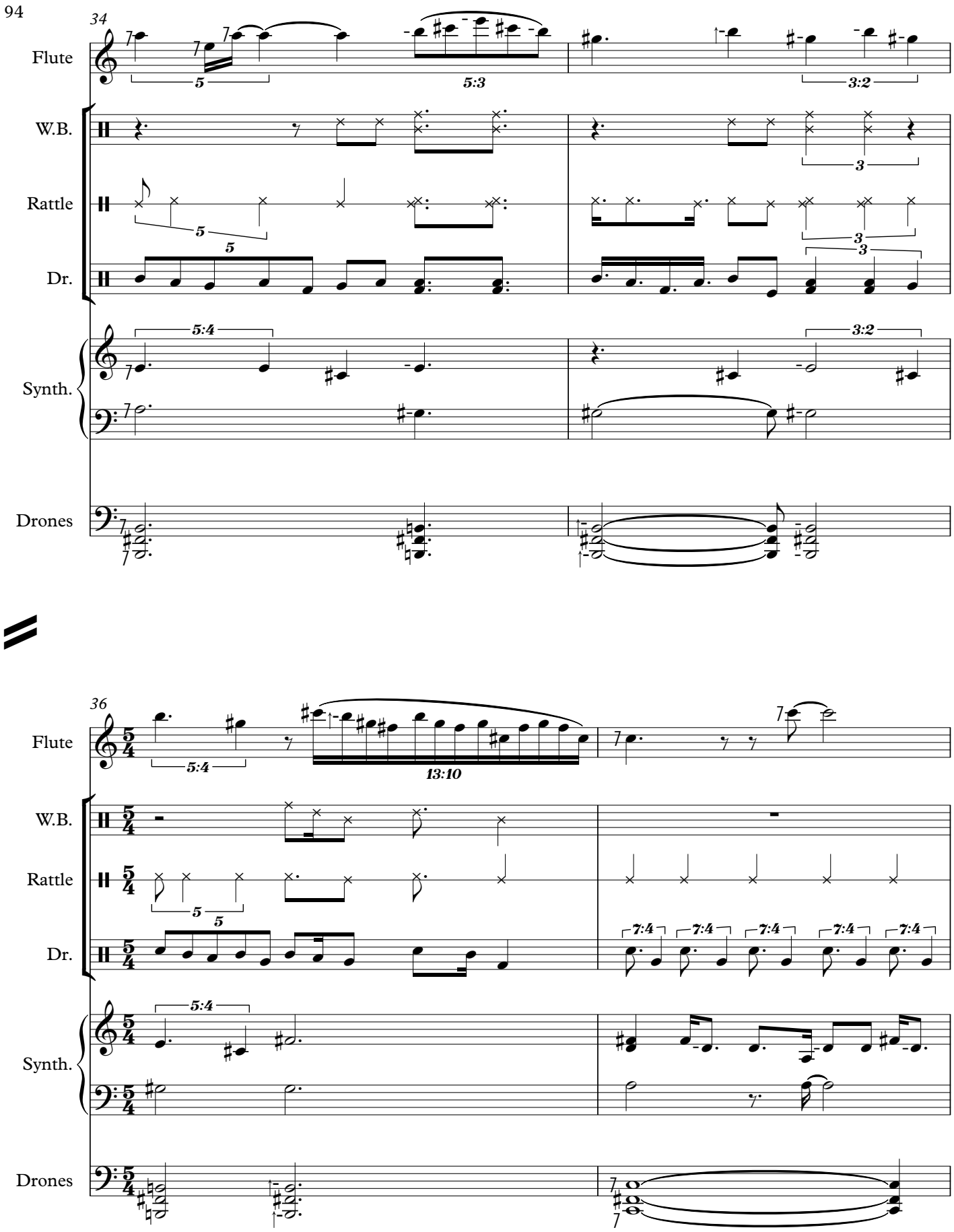

21
Flute
W.B.
Rattle
Dr.
Synth.
Drones
5
7:4

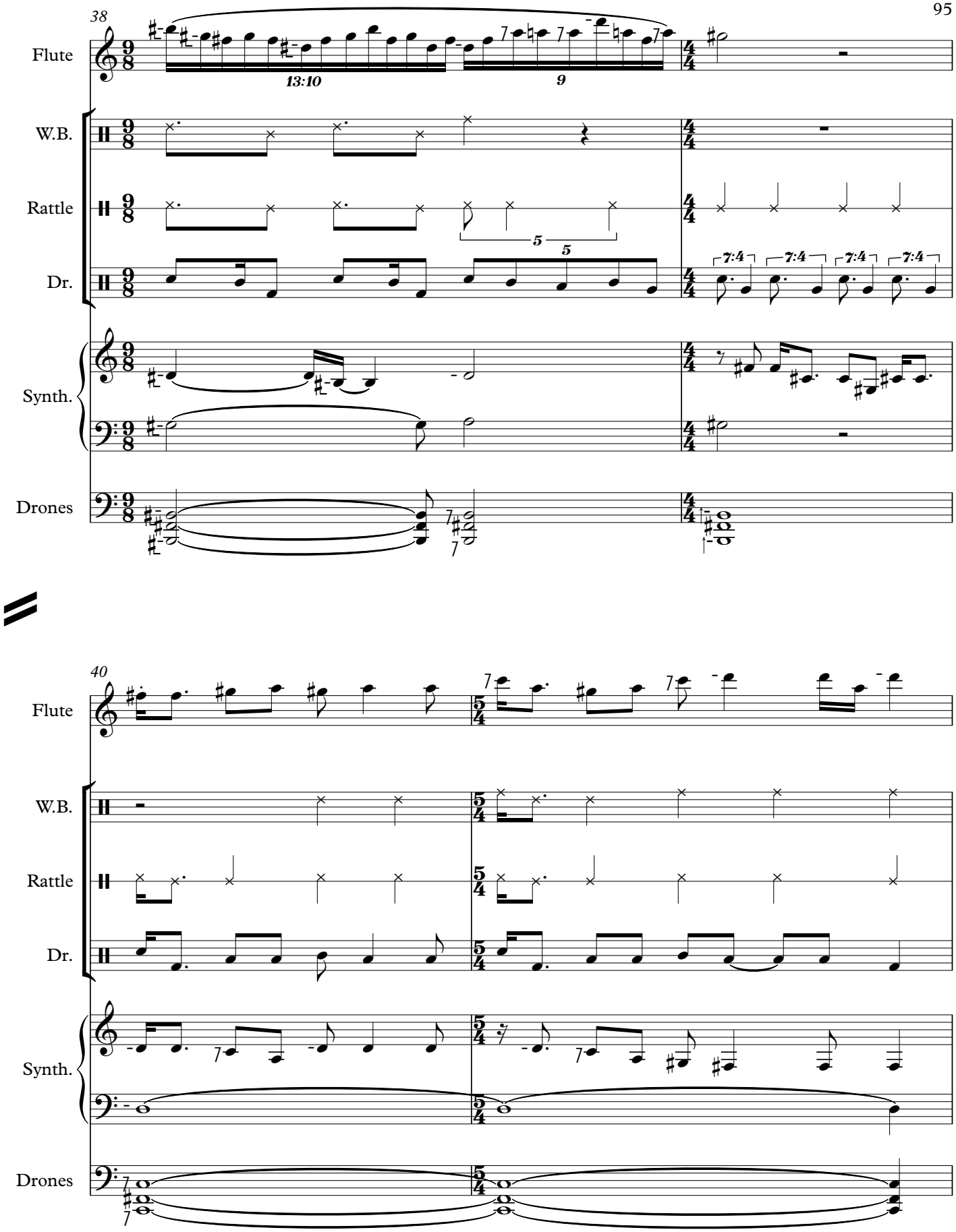

24
Flute
W.B.
Rattle
Dr.
Synth.
Drones
9:8
5
7:6
7:4
7:4
7:4

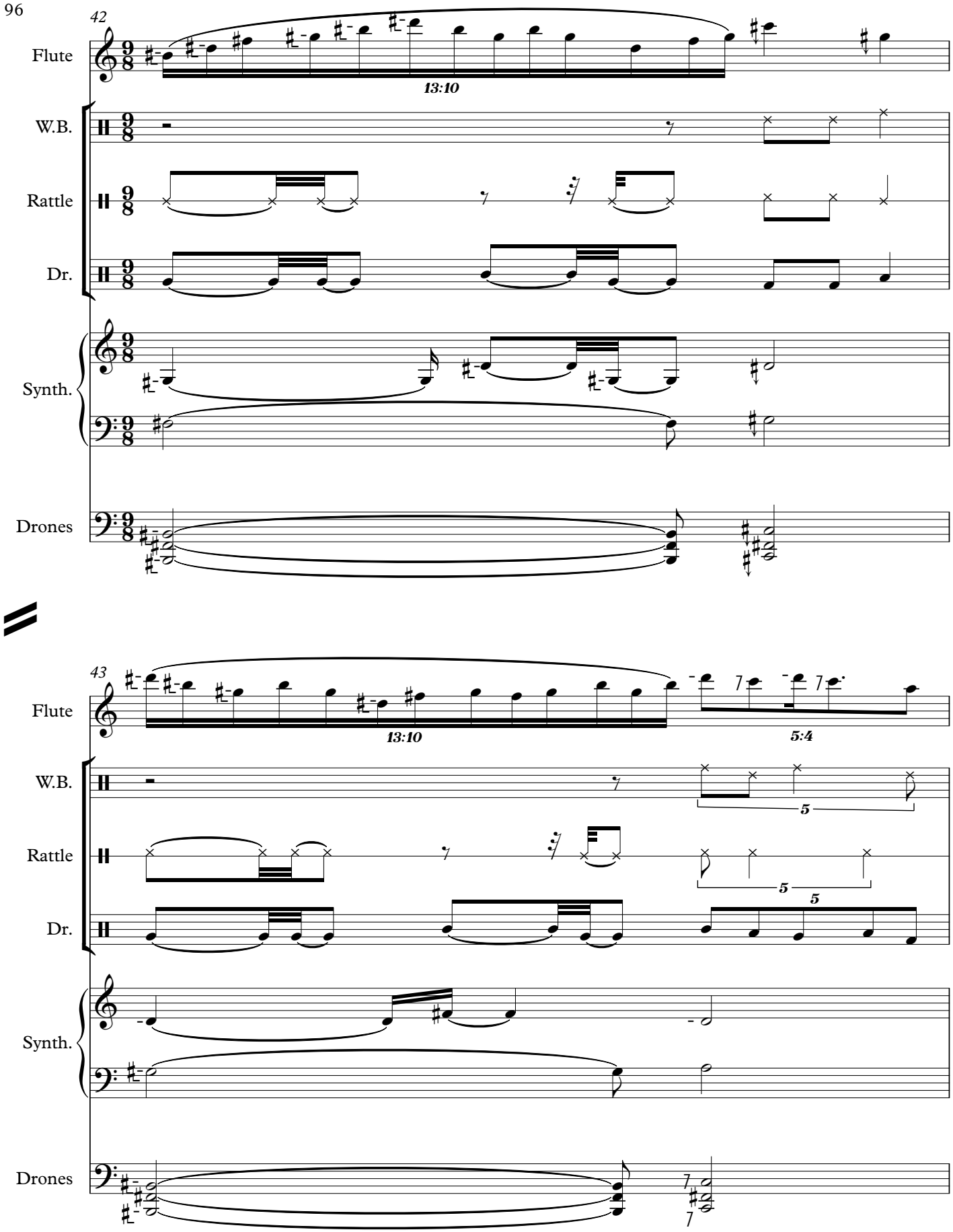

26
Flute
W.B.
Rattle
Dr.
Synth.
Drones
13:10
5
5
5
7:4
7:4
7:4
7:4
7:4

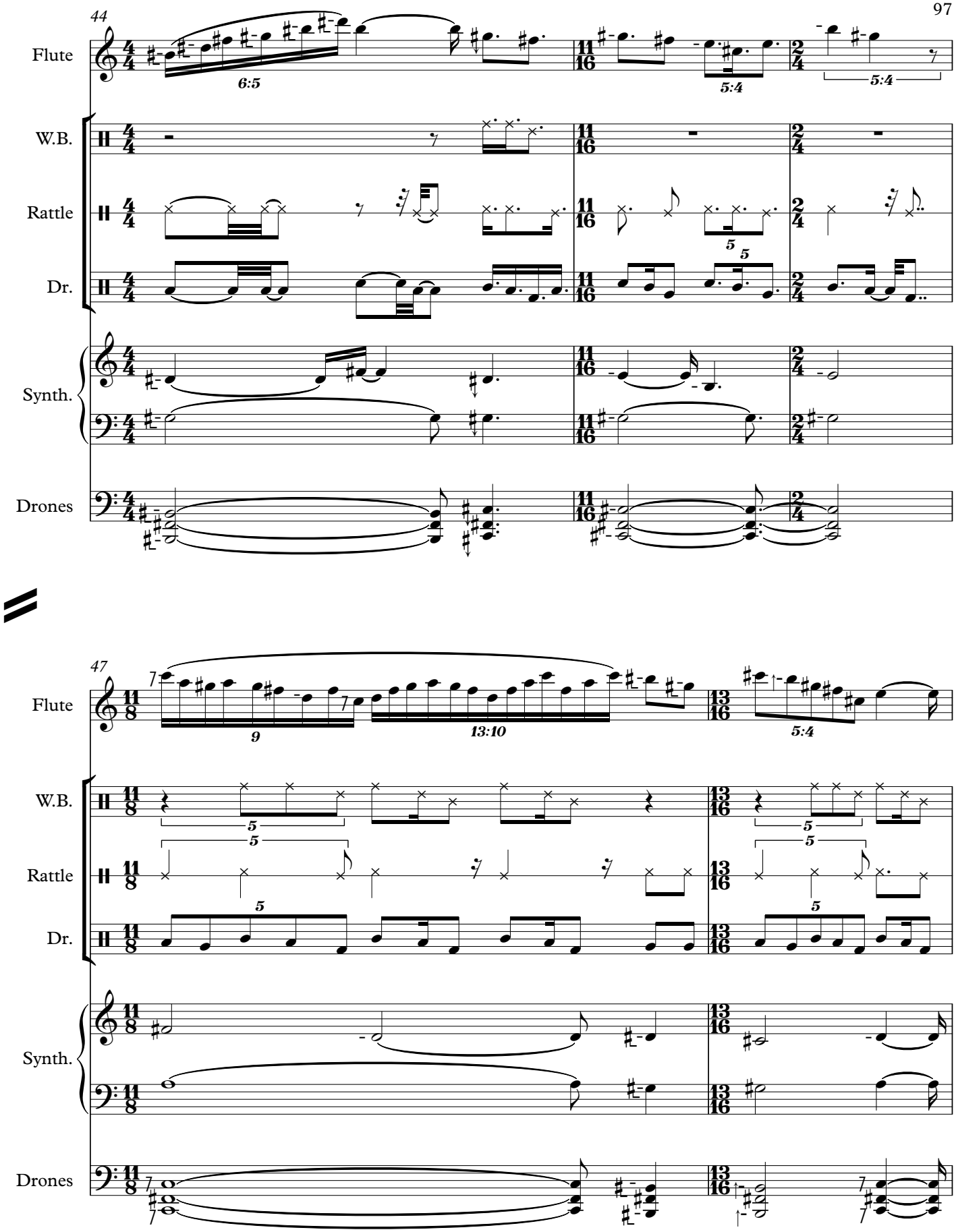

28
Flute
W.B.
Rattle
Dr.
Synth.
Drones
6:5
7:6
11
7:4
7:4
7:4
7:4

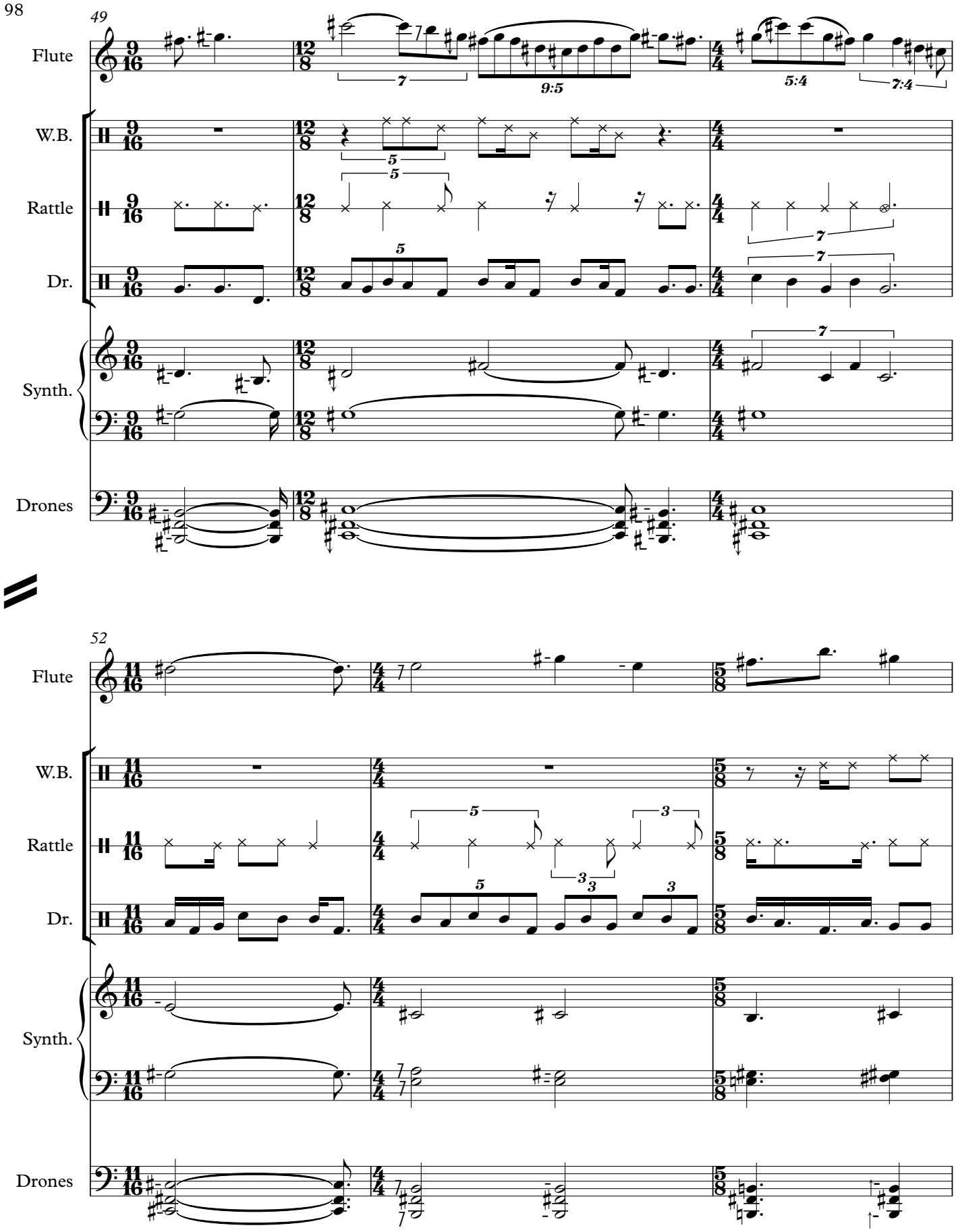

31
Flute
W.B.
Rattle
Dr.
Synth.
Drones

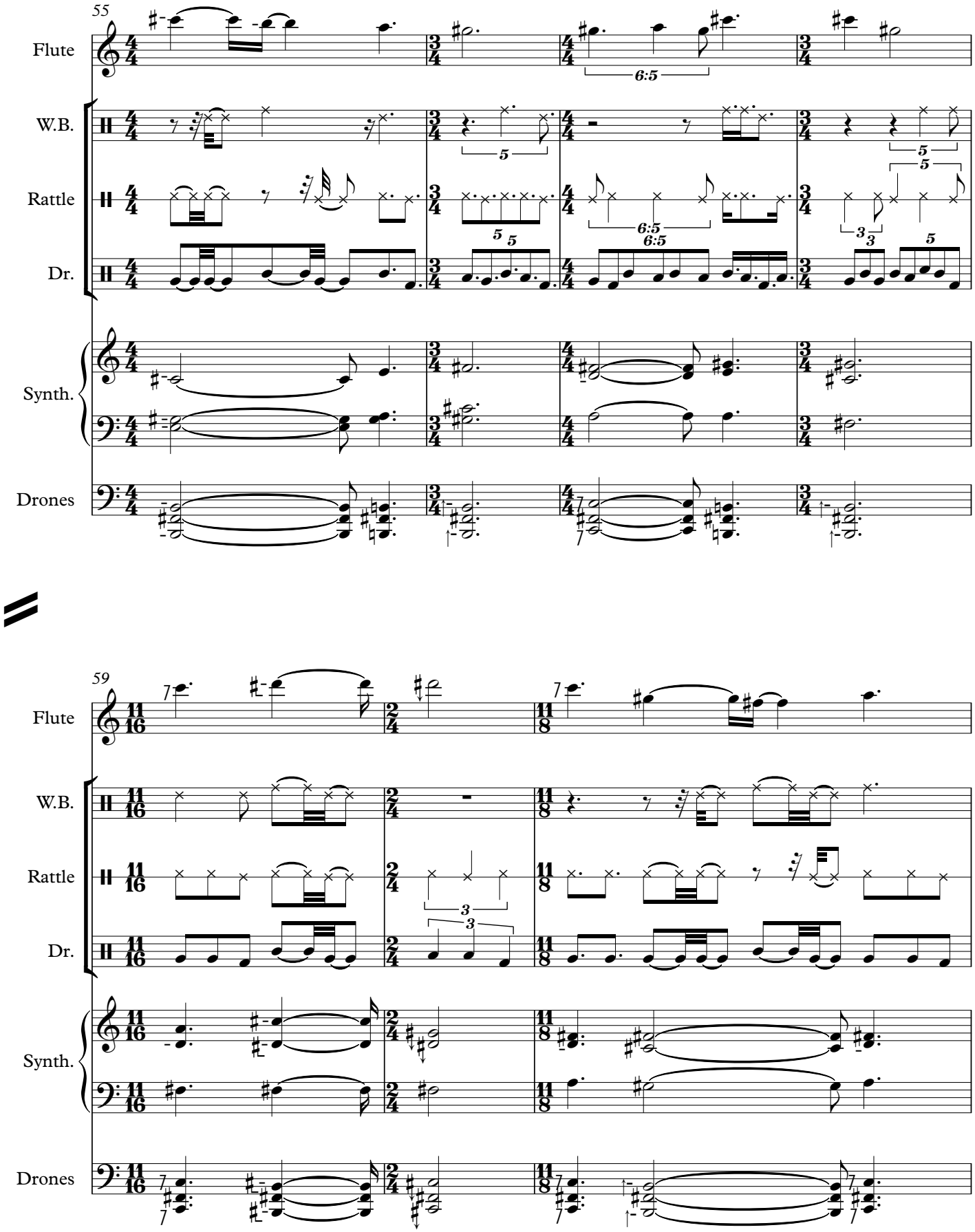

34
Flute
W.B.
Rattle
Dr.
Synth.
Drones
5:3
3:2
5:4
36
13:10
7:4

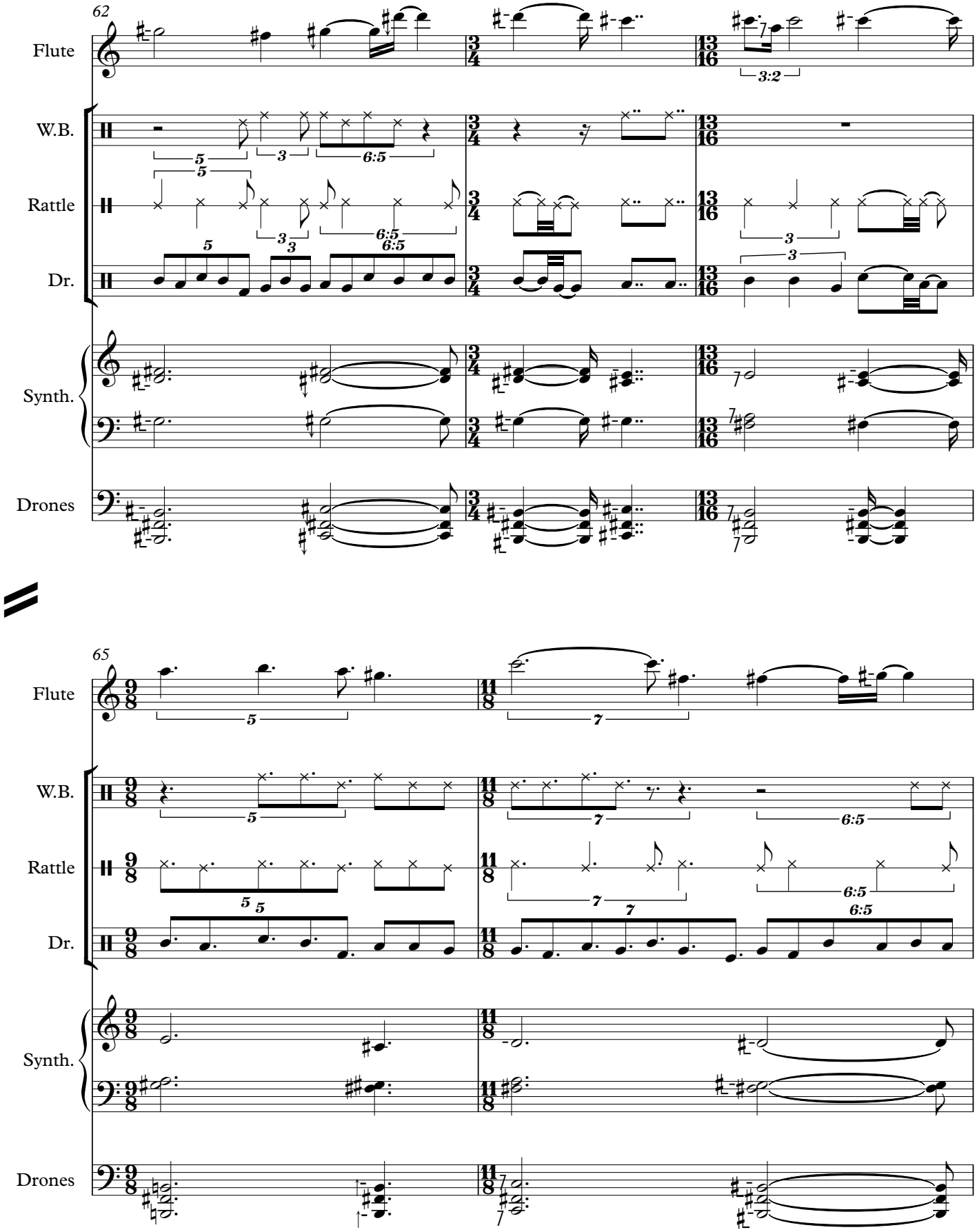

38
Flute
W.B.
Rattle
Dr.
Synth.
Drones
13:10
9
5
5
7:4
7:4
7:4
7:4
40
Flute
W.B.
Rattle
Dr.
Synth.
Drones

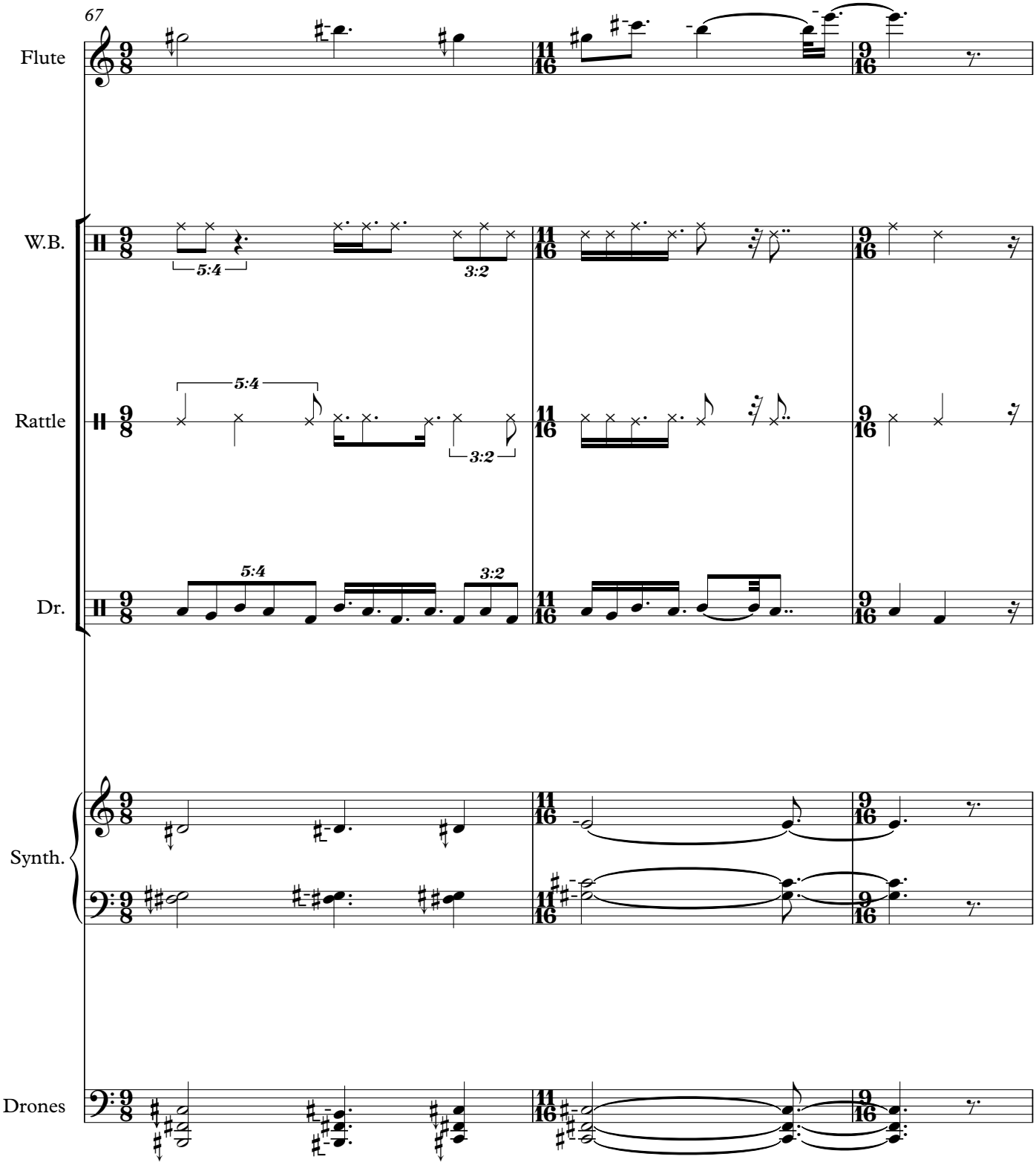

42
Flute
13:10
W.B.
Rattle
Dr.
Synth.
Drones
43
Flute
13:10
5:4
W.B.
Rattle
Dr.
Synth.
Drones

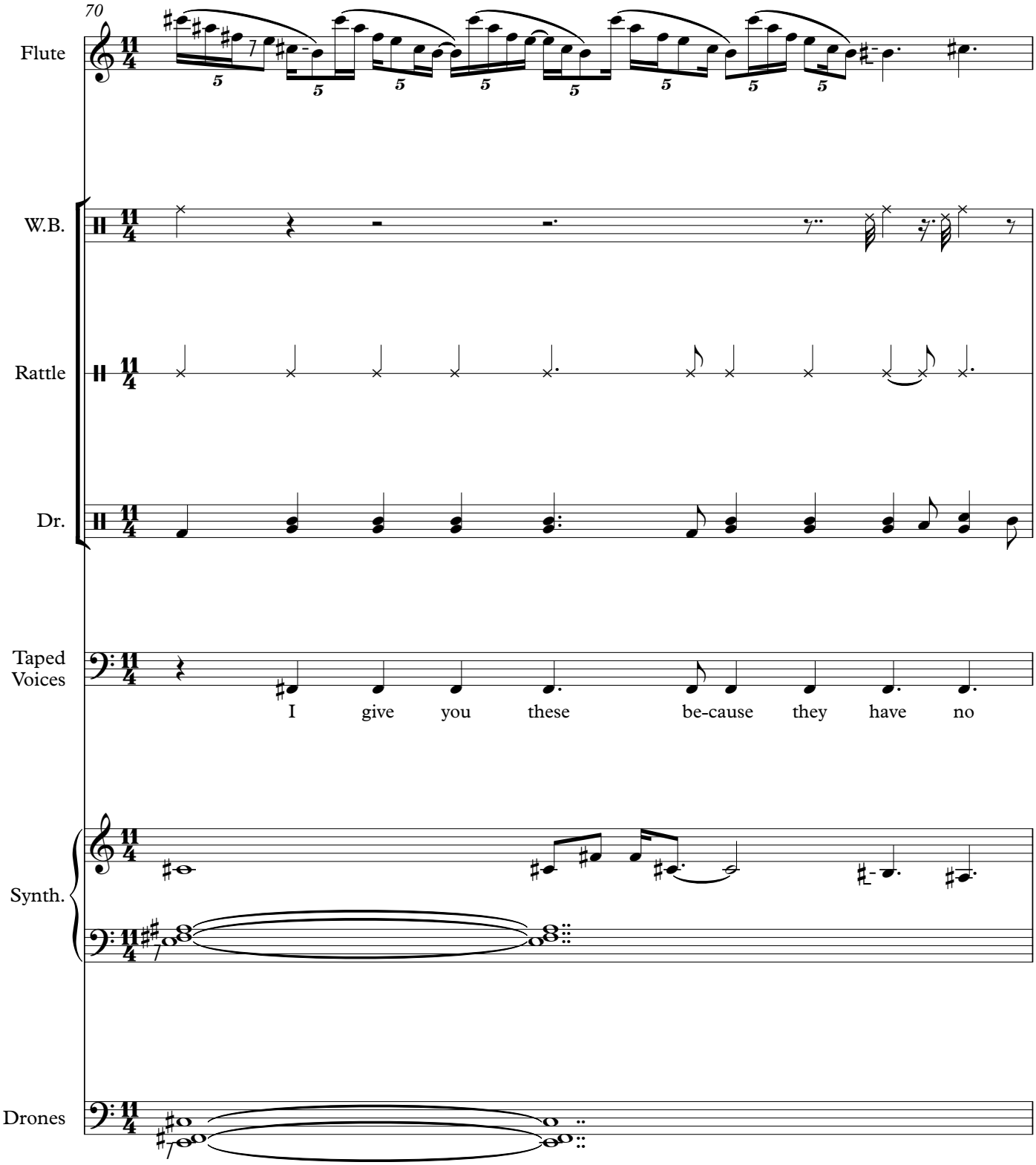

44
Flute
W.B.
Rattle
Dr.
Synth.
Drones
6:5
5:4
5:4
47
9
13:10
5:4

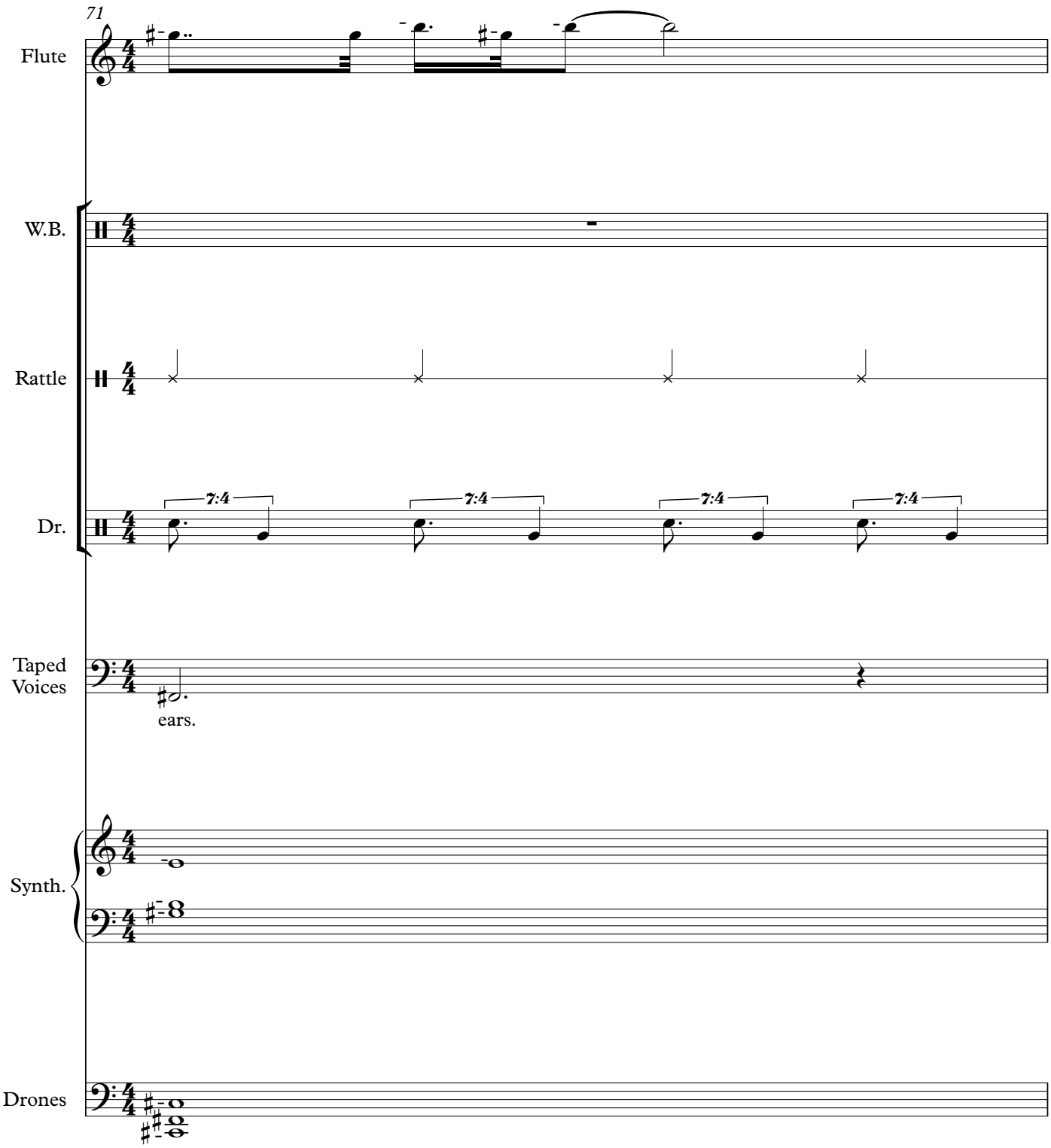

49
Flute
W.B.
Rattle
Dr.
Synth.
Drones
52
Flute
W.B.
Rattle
Dr.
Synth.
Drones

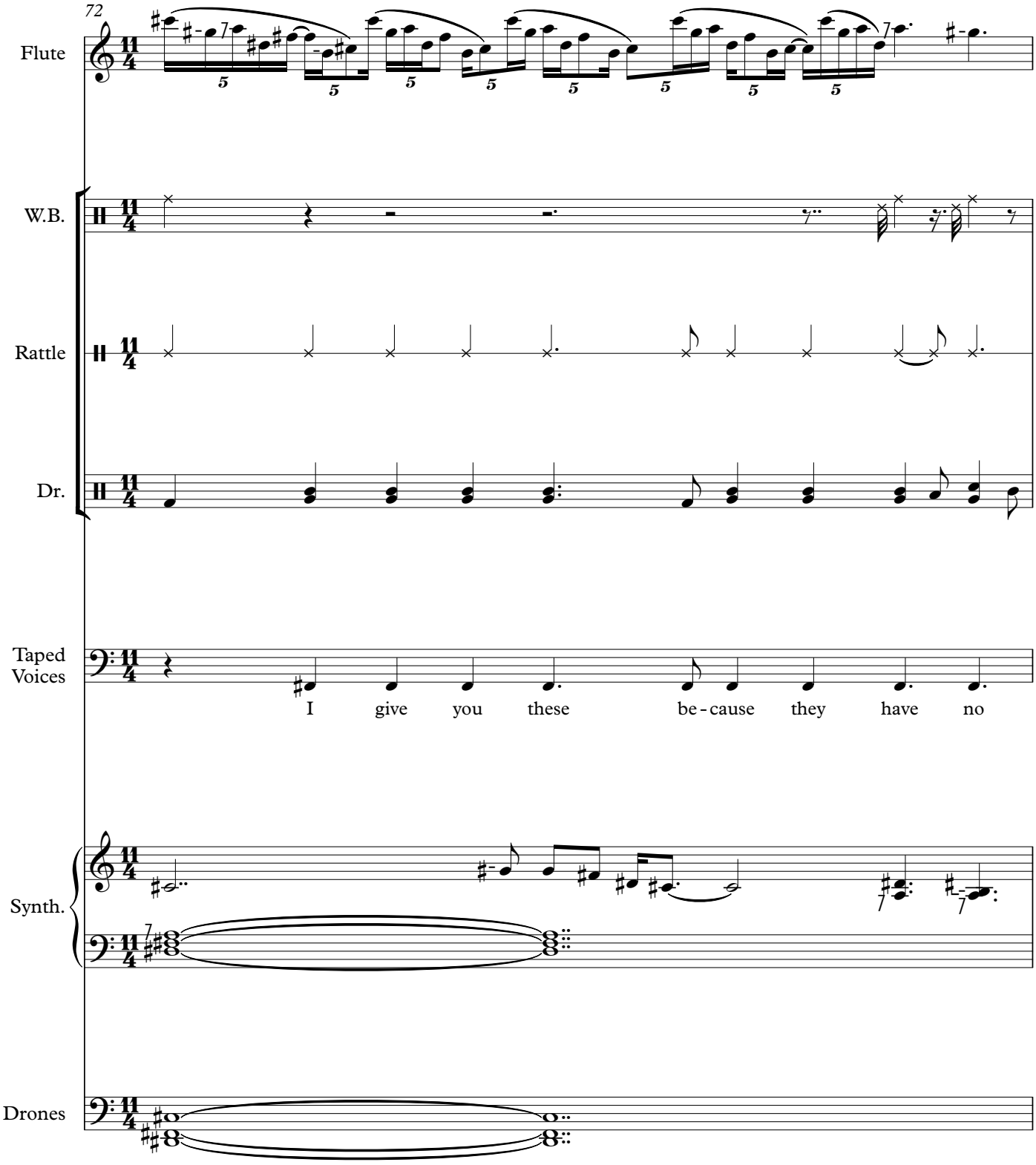

55
Flute
W.B.
Rattle
Dr.
Synth.
Drones
6:5
59
Flute
W.B.
Rattle
Dr.
Synth.
Drones

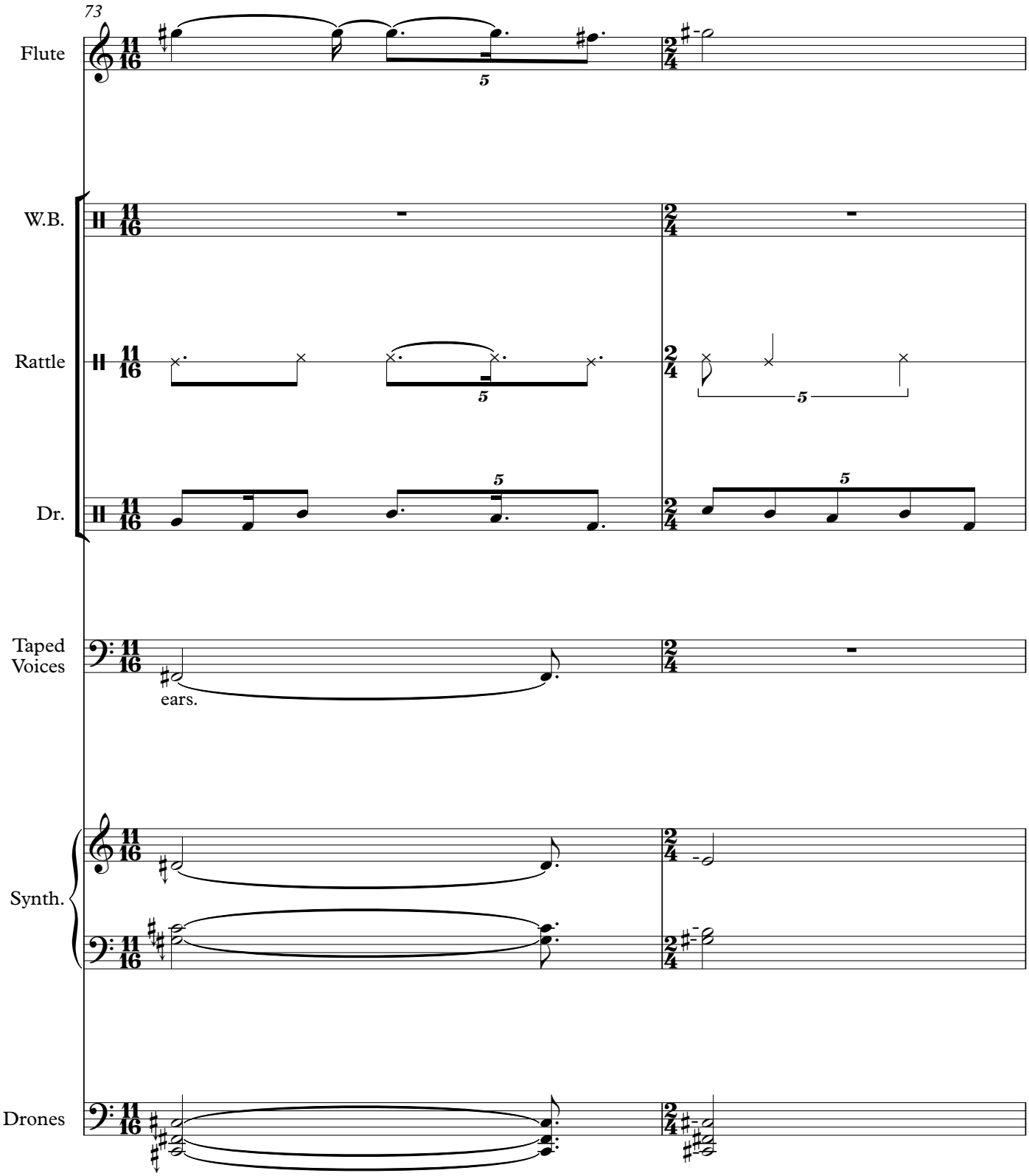

62
Flute
W.B.
Rattle
Dr.
Synth.
Drones
65
Flute
W.B.
Rattle
Dr.
Synth.
Drones

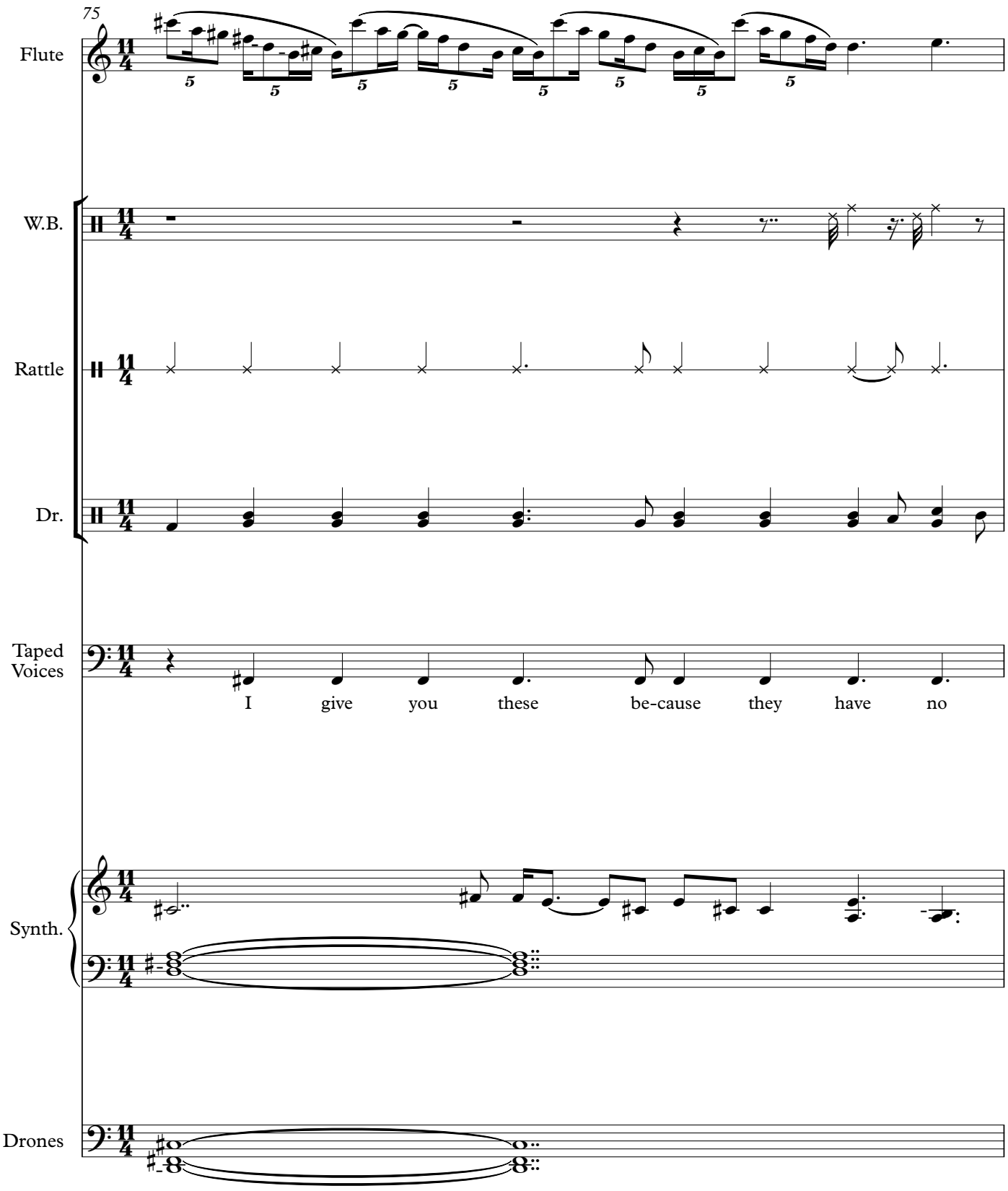

67
Flute
W.B.
5:4
3:2
Rattle
5:4
3:2
Dr.
5:4
3:2
Synth.
Drones

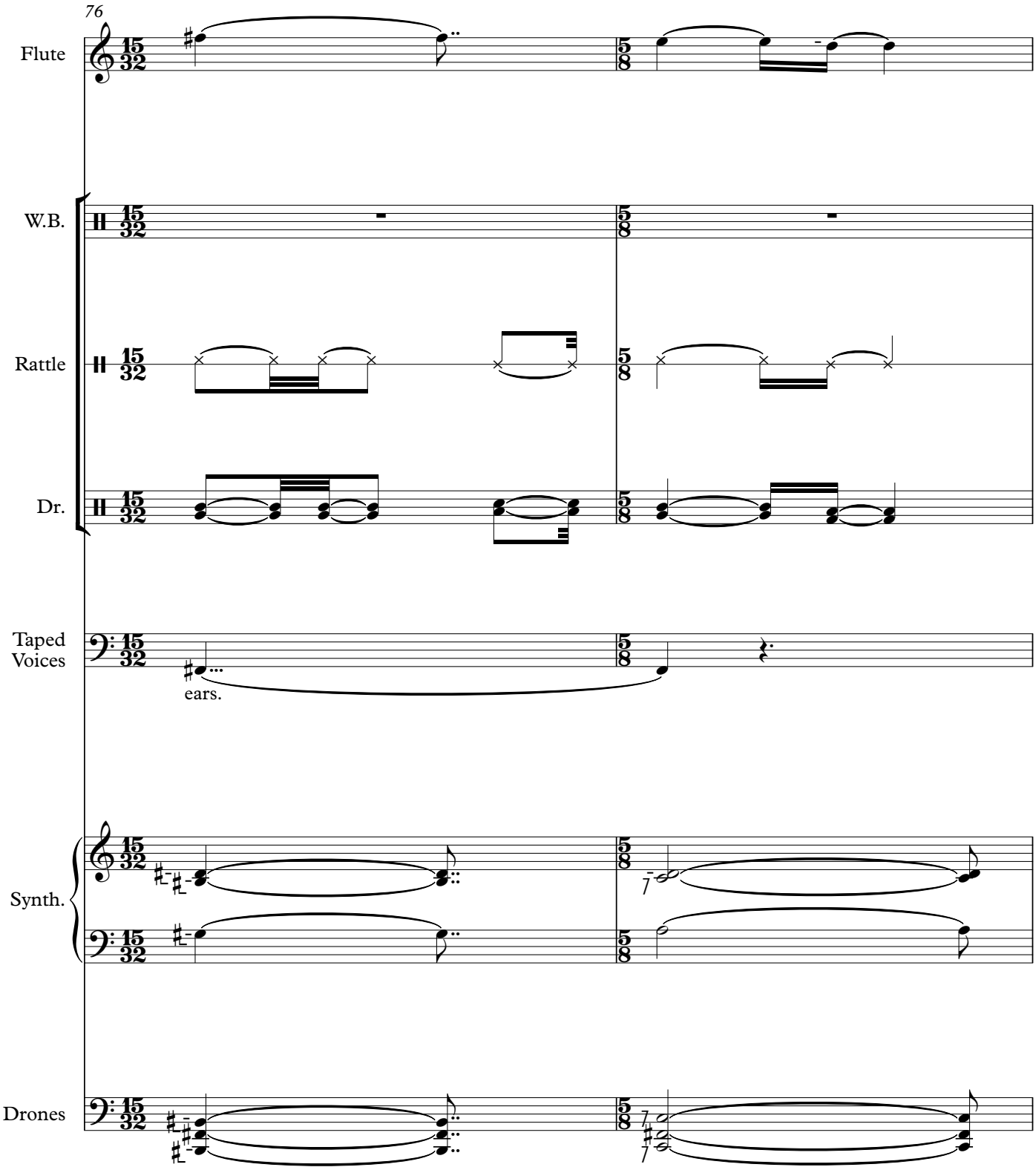

70
Flute
W.B.
Rattle
Dr.
Taped Voices
I give you these be-cause they have no
Synth.
Drones

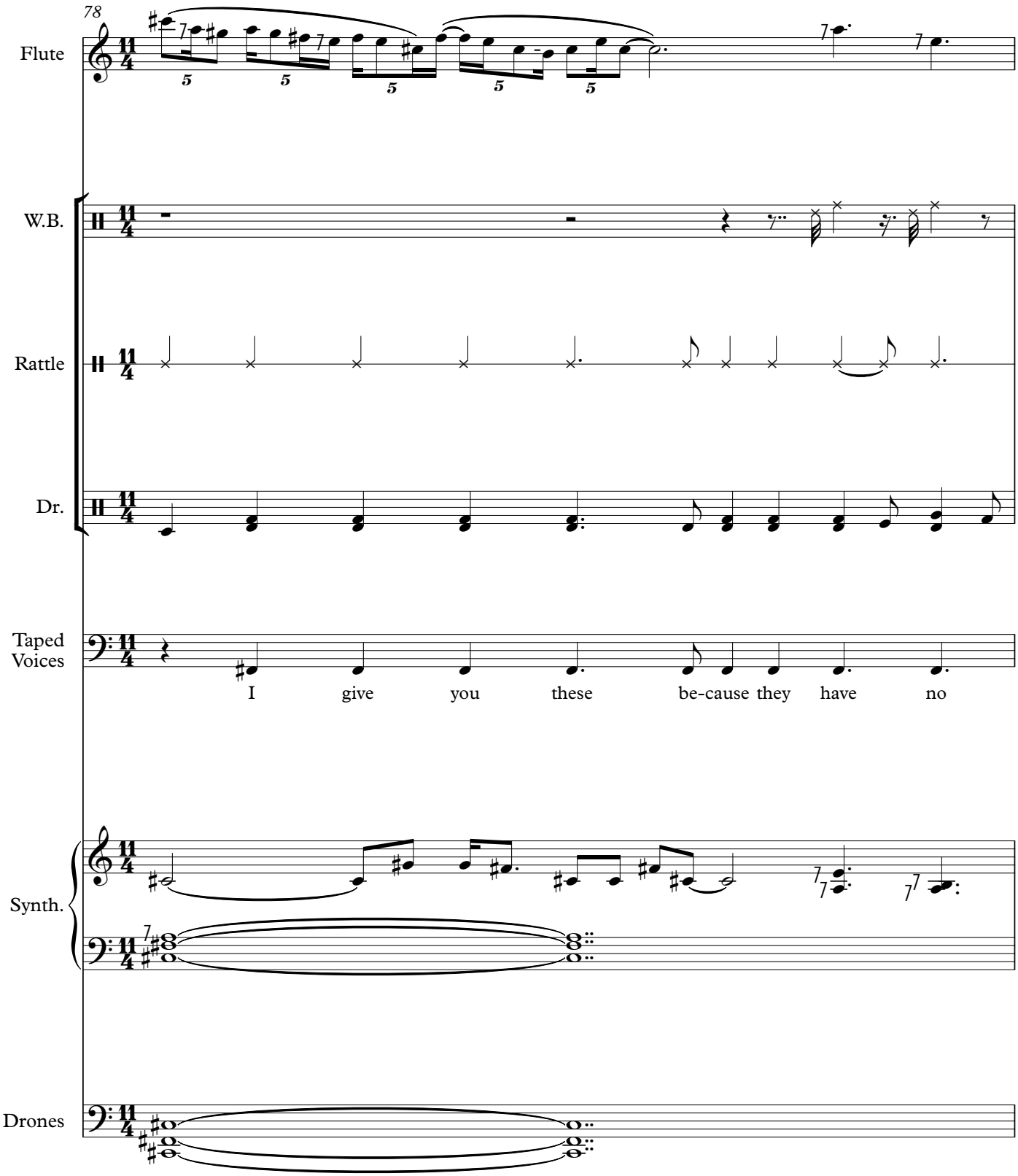

71
Flute
W.B.
Rattle
Dr.
7:4
7:4
7:4
7:4
Taped Voices
ears.
Synth.
Drones

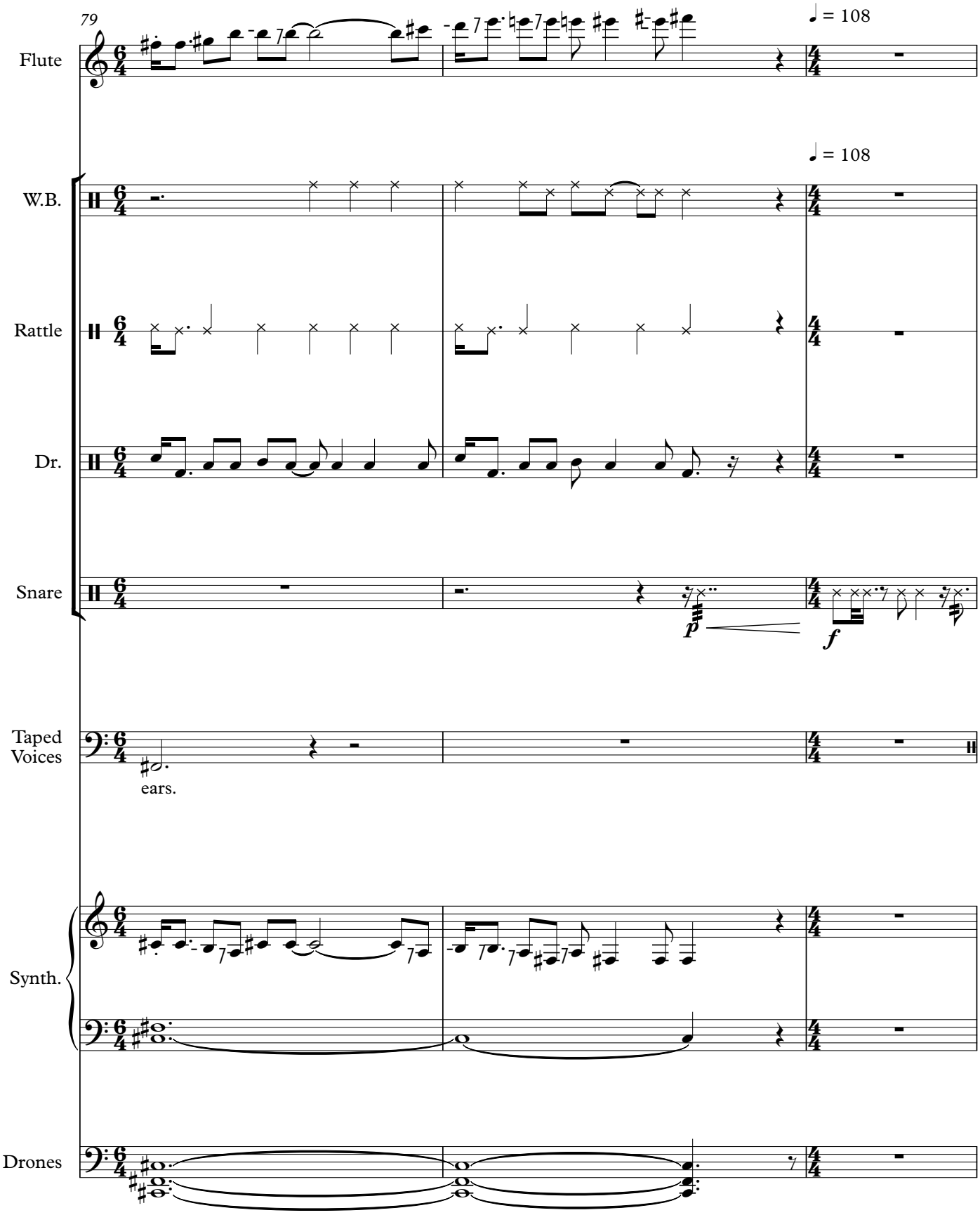

72
Flute
W.B.
Rattle
Dr.
Taped Voices
I give you these be-cause they have no
Synth.
Drones

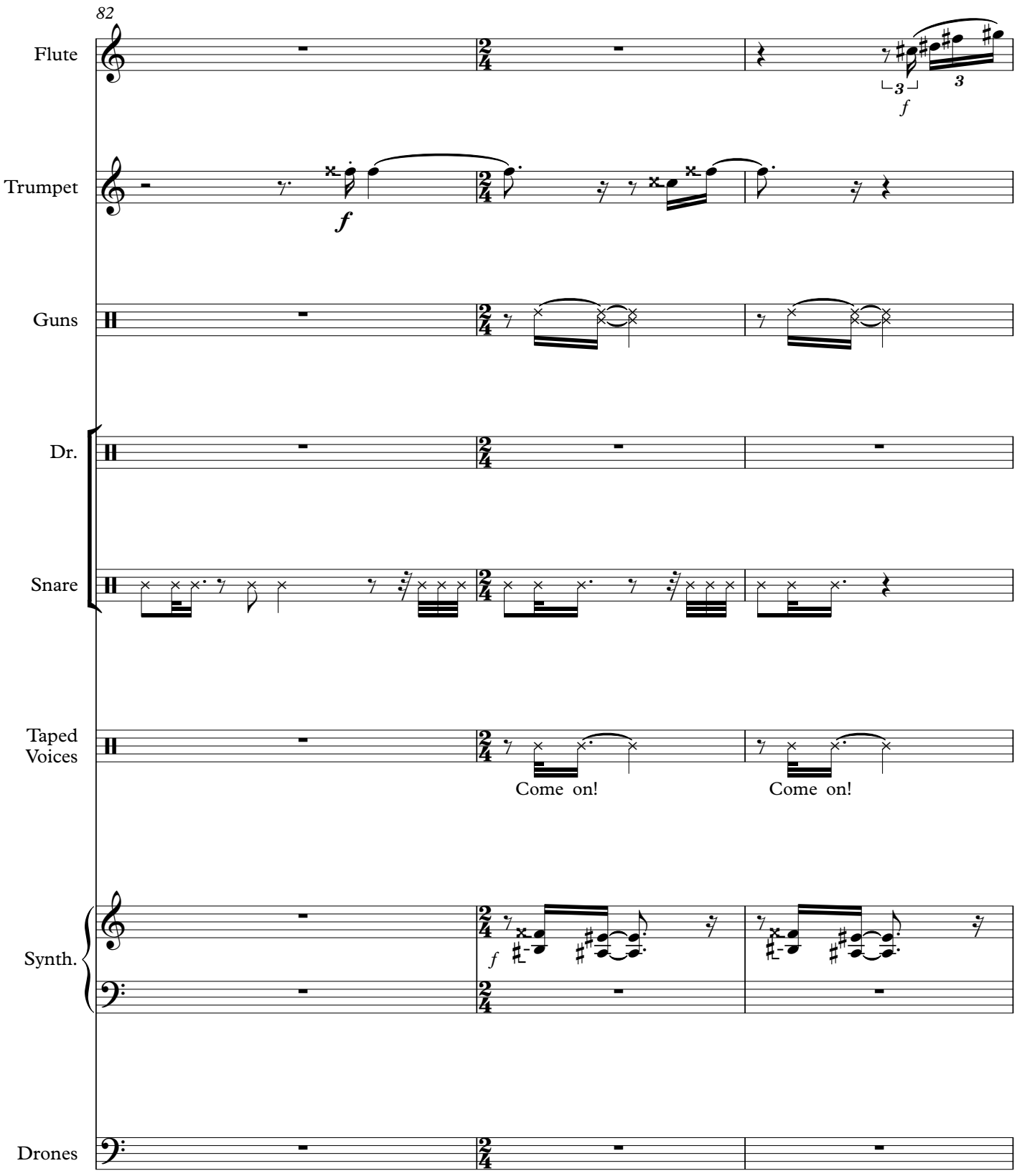

73
Flute
W.B.
Rattle
Dr.
Taped Voices
ears.
Synth.
Drones

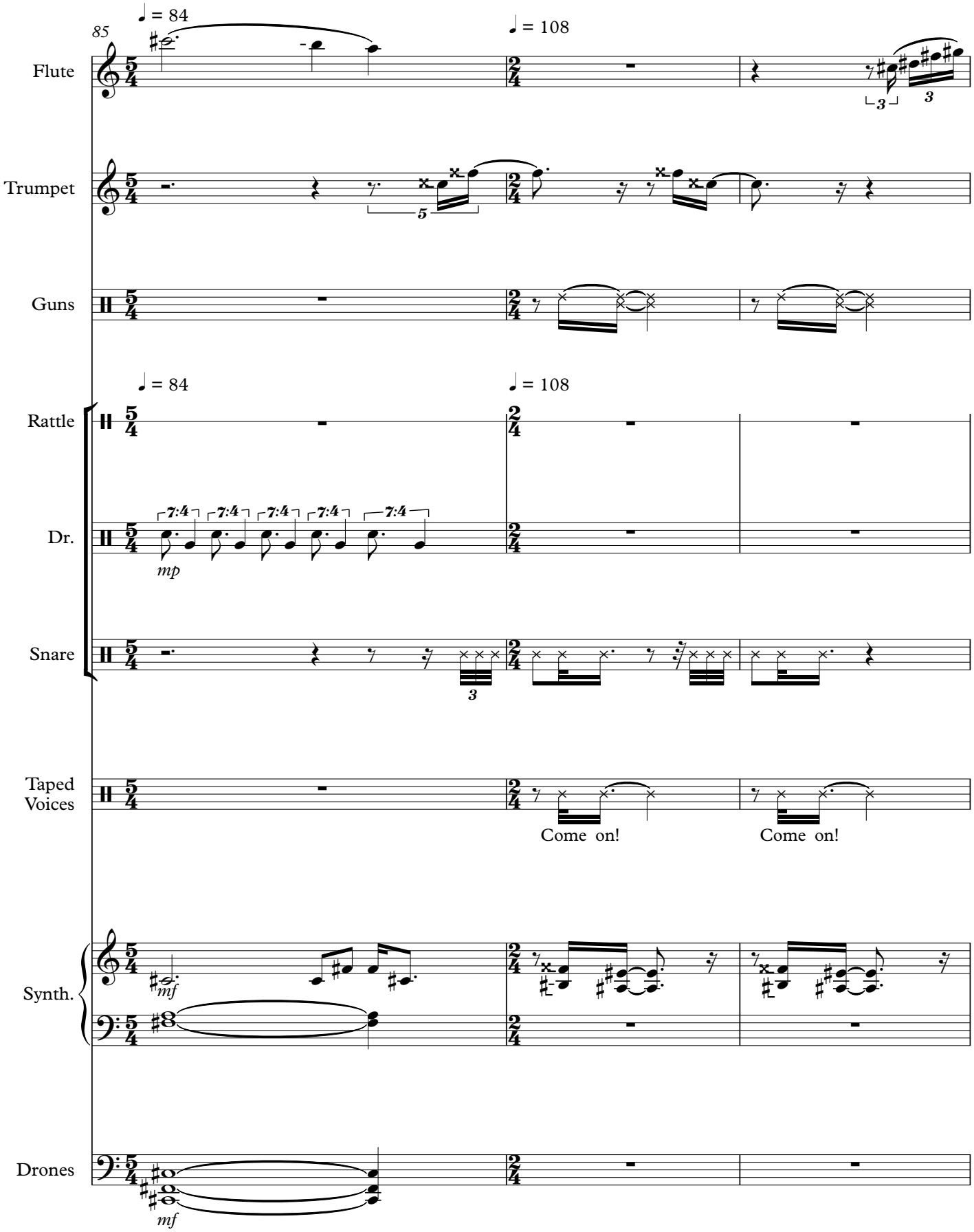

75
Flute
W.B.
Rattle
Dr.
Taped Voices
I give you these be-cause they have no
Synth.
Drones

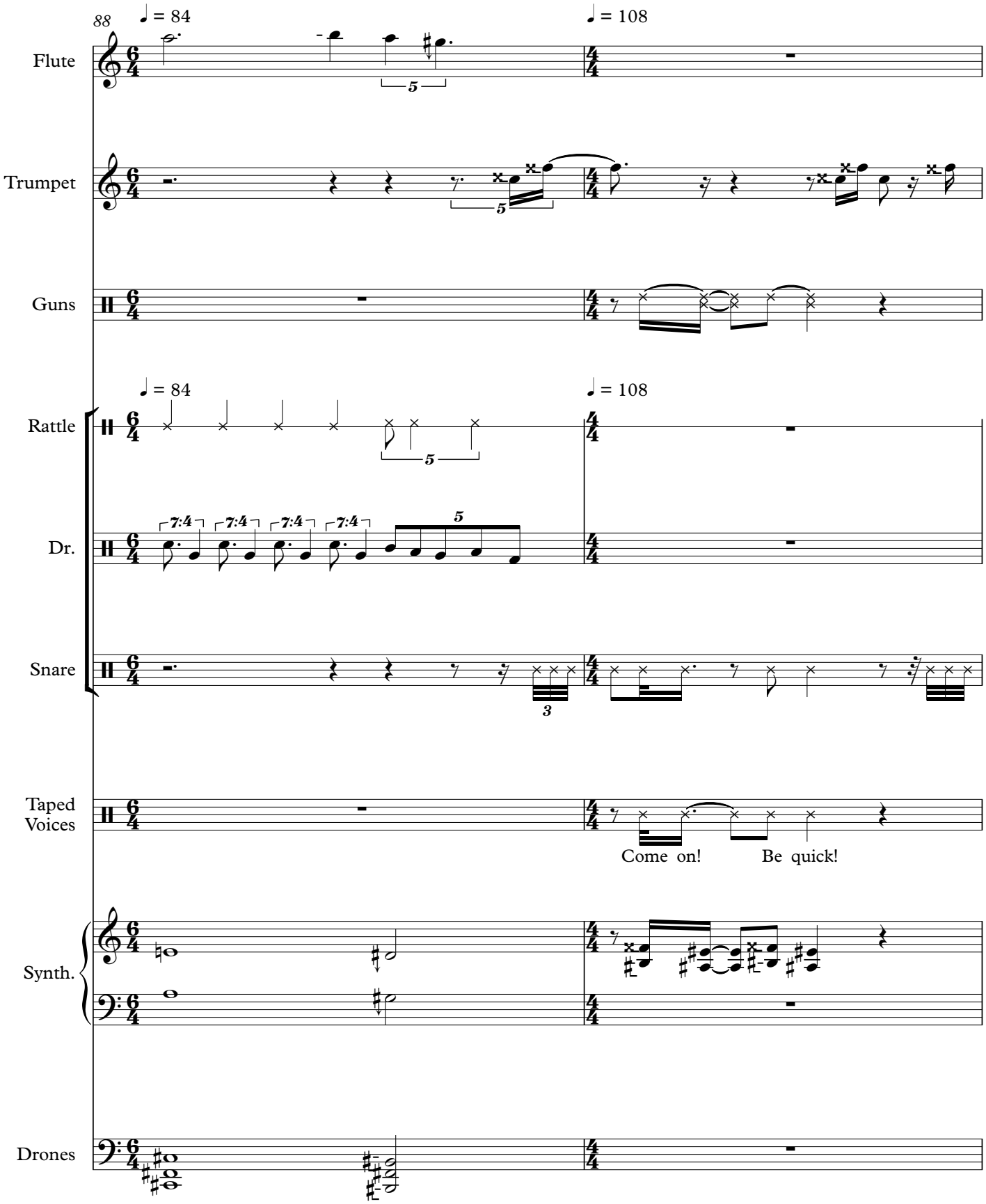

76
Flute
W.B.
Rattle
Dr.
Taped Voices
ears.
Synth.
Drones

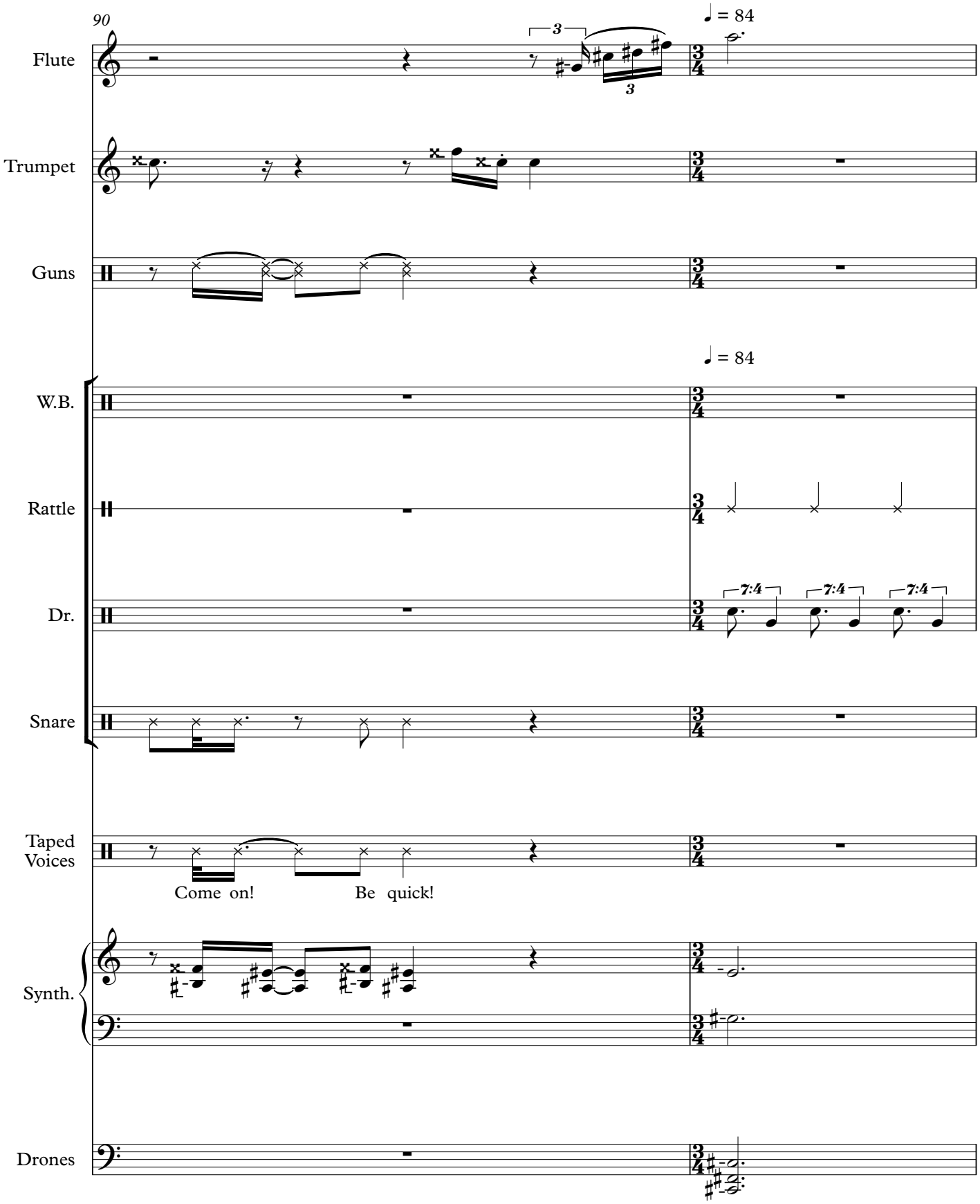

78
Flute
W.B.
Rattle
Dr.
Taped Voices
I give you these be-cause they have no
Synth.
Drones

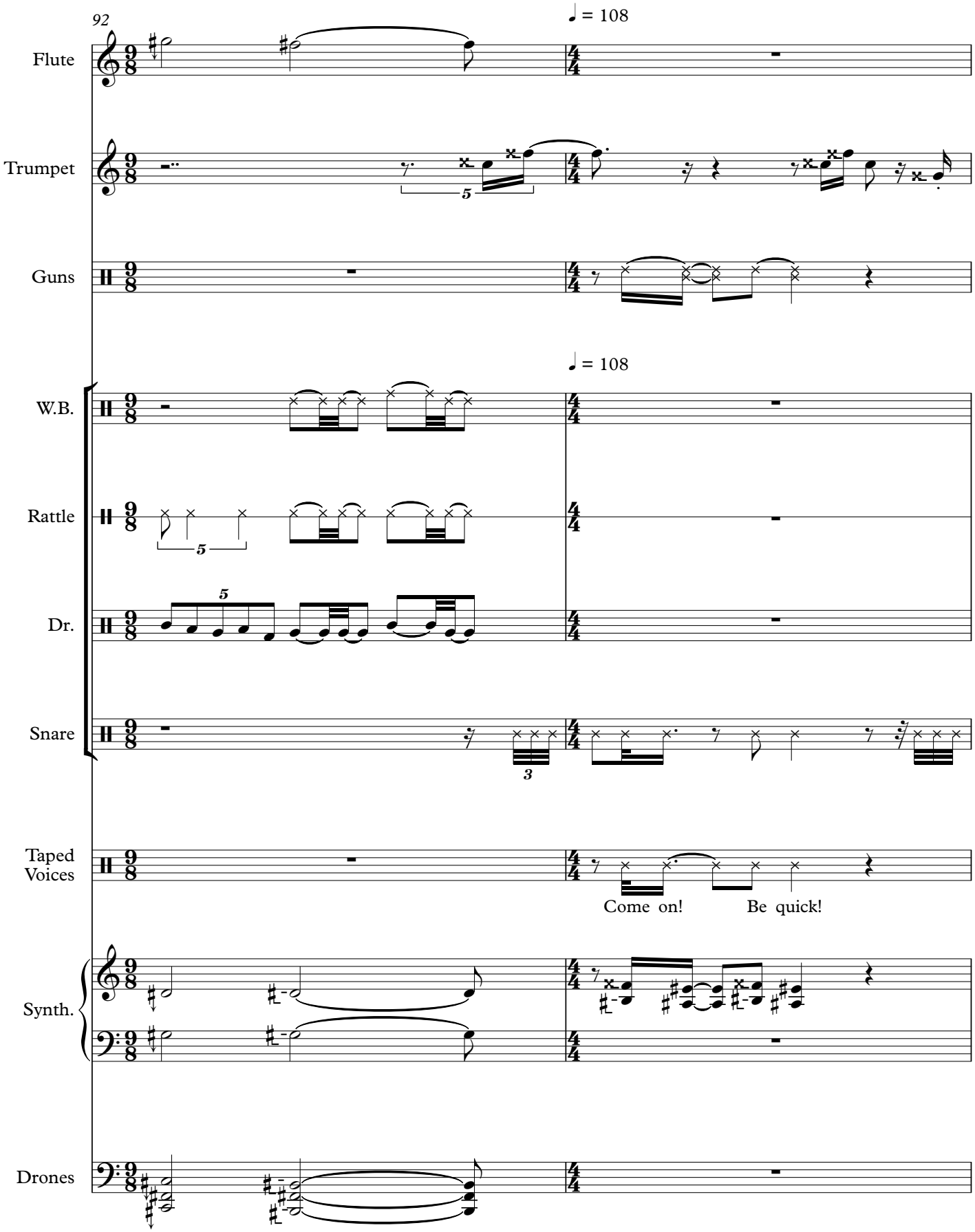

79
♩ = 108
Flute
♩ = 108
W.B.
Rattle
Dr.
Snare
p
f
Taped Voices
ears.
Synth.
Drones

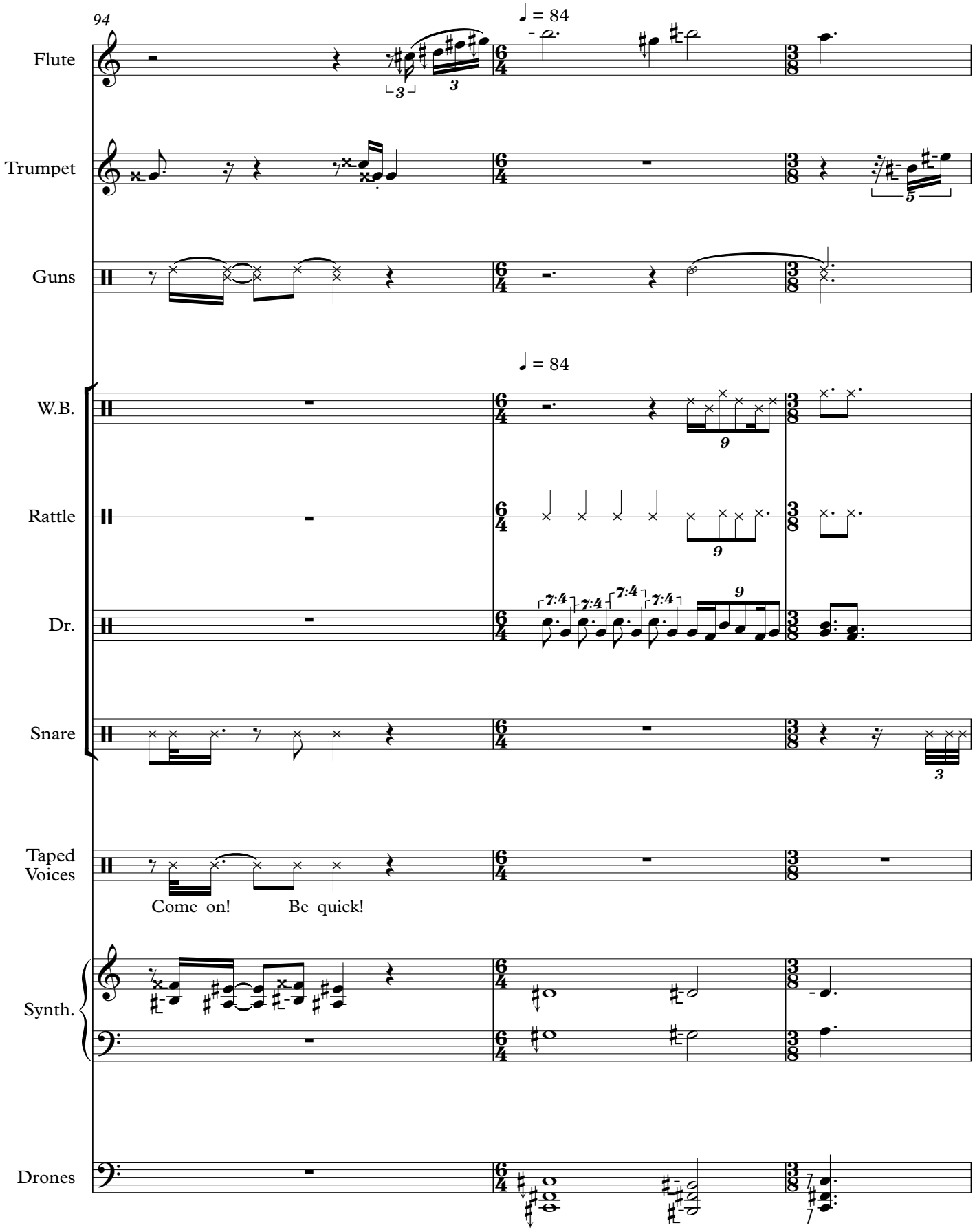

82
Flute
Trumpet
Guns
Dr.
Snare
Taped Voices
Come on!
Come on!
Synth.
Drones


85
♩ = 84
♩ = 108
Flute
Trumpet
Guns
Rattle
Dr.
Snare
Taped Voices
Synth.
Drones
7:4
mp
mf
Come on!
Come on!


88
♩ = 84
♩ = 108
Flute
Trumpet
Guns
♩ = 84
♩ = 108
Rattle
Dr.
Snare
Taped Voices
Come on!
Be quick!
Synth.
Drones


90
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
Synth.
Drones
♩ = 84
♩ = 84
3
3
7:4
7:4
7:4
Come on!
Be quick!


92
♩ = 108
Flute
Trumpet
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on!
Be quick!
Synth.
Drones


94
♩ = 84
Flute
Trumpet
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on!
Be quick!
Synth.
Drones

97

♩ = 108

Flute

Trumpet

Guns

♩ = 108

W.B.

Rattle

Dr.

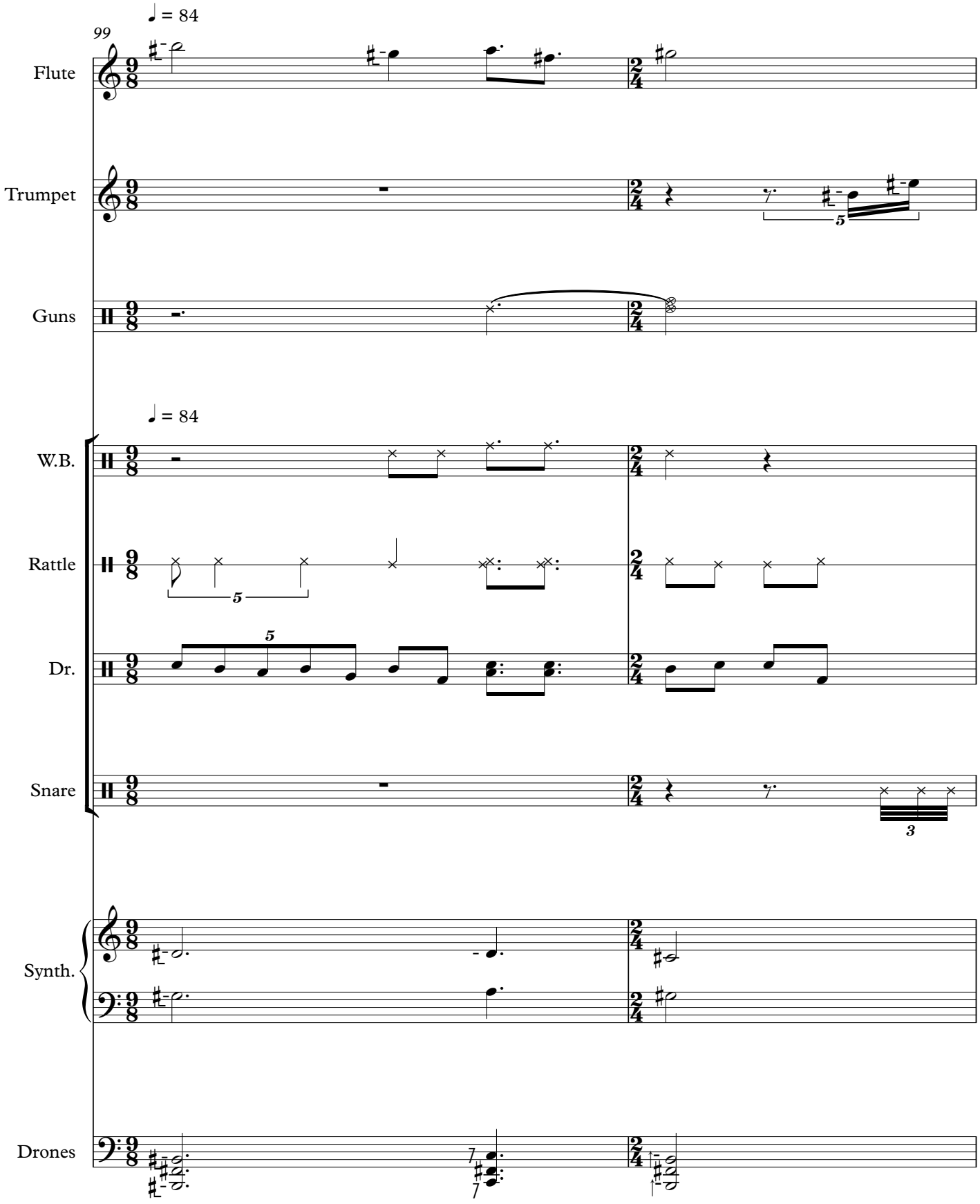
Snare

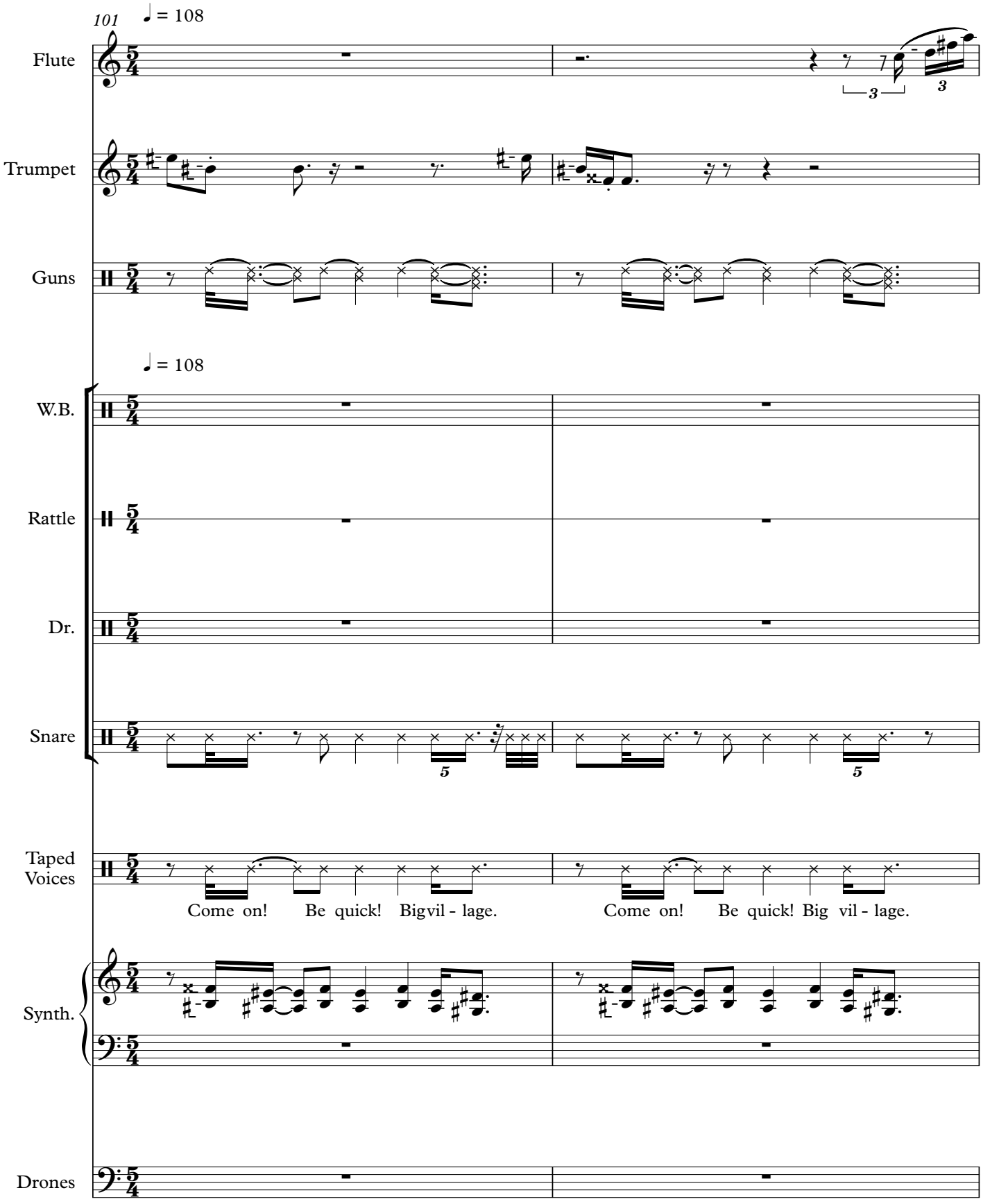
Taped Voices

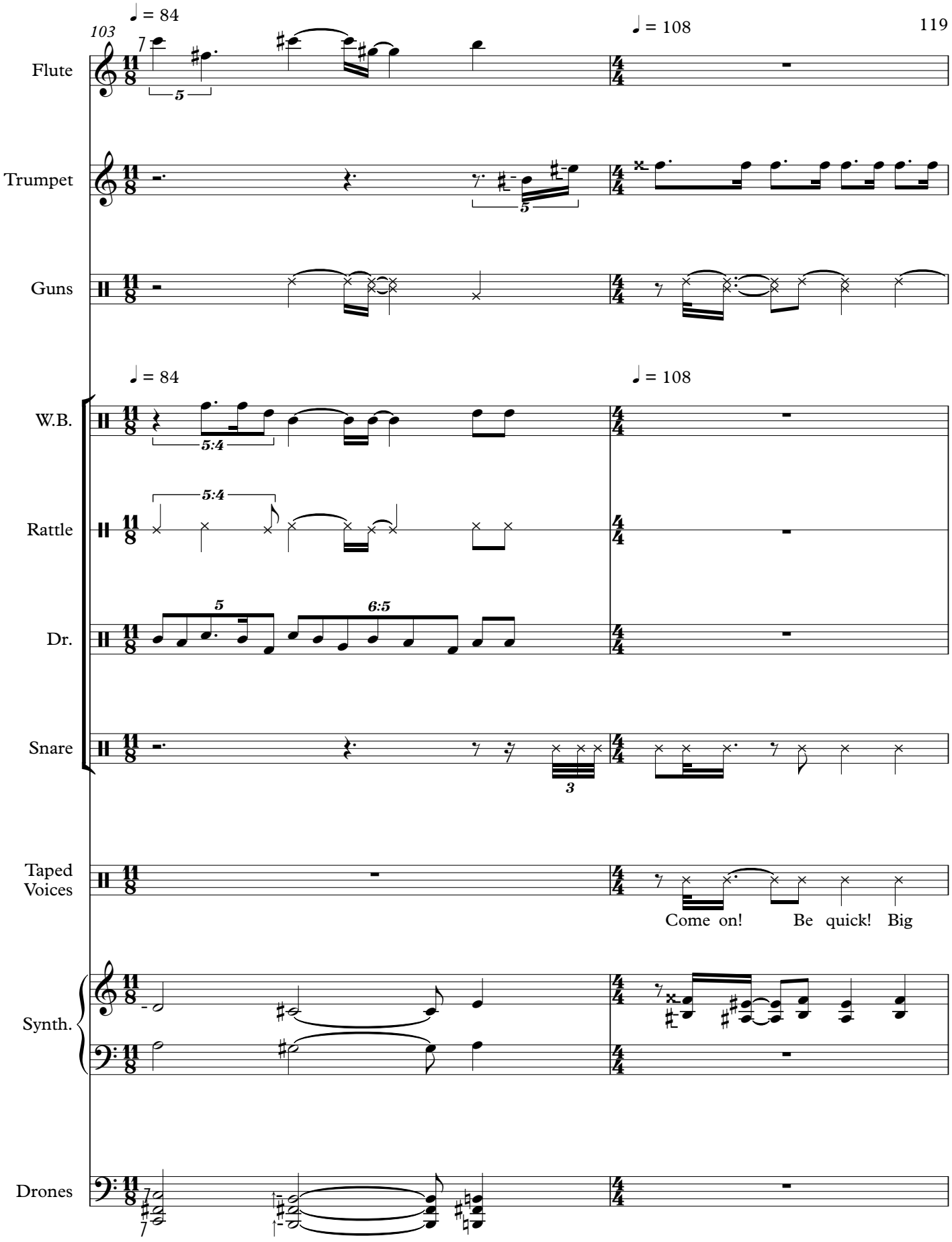
Come on! Be quick! Big vil-lage. Come on! Be quick! Big vil-lage.

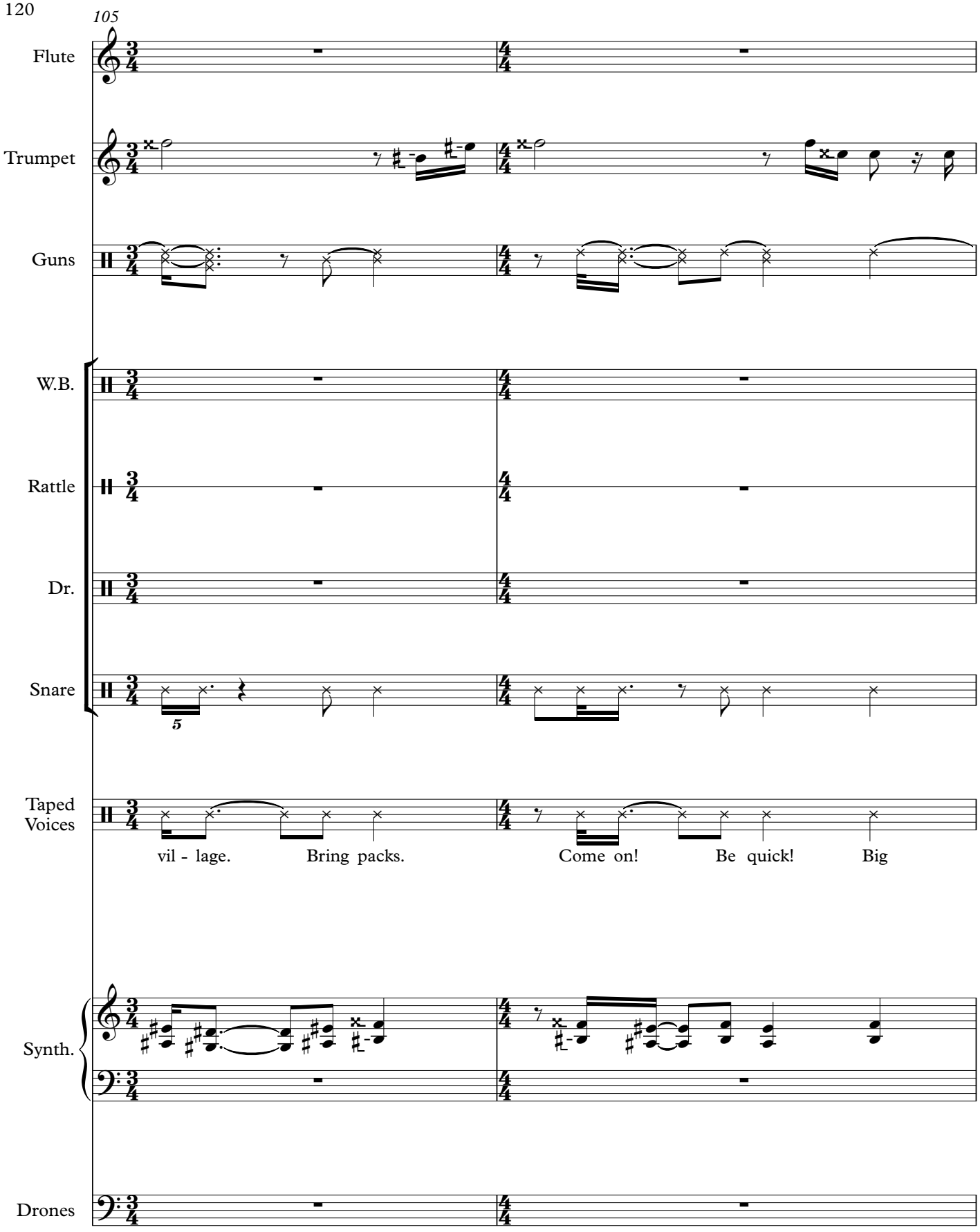
Synth.

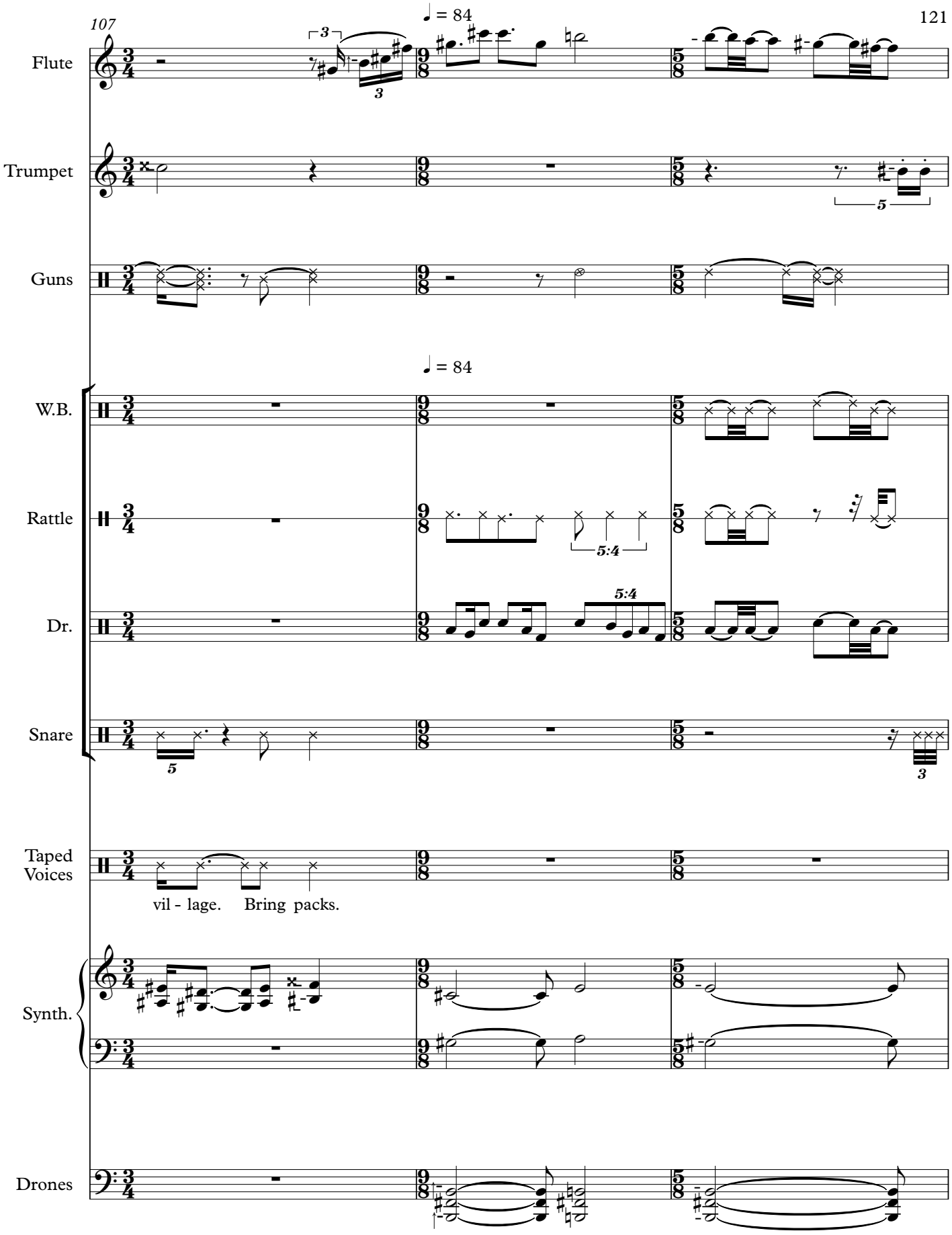
Drones

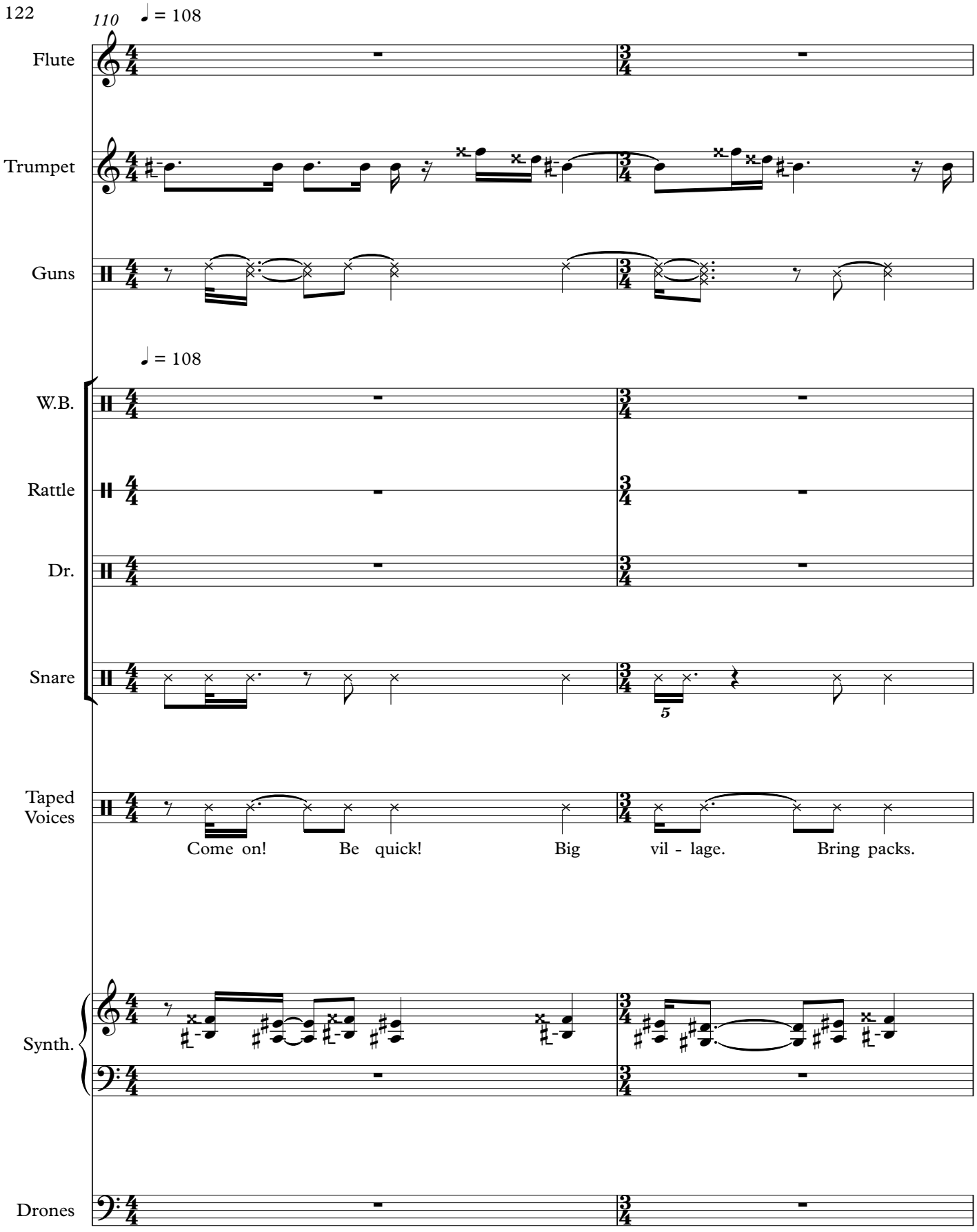

99
♩ = 84
Flute
Trumpet
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
Synth.
Drones

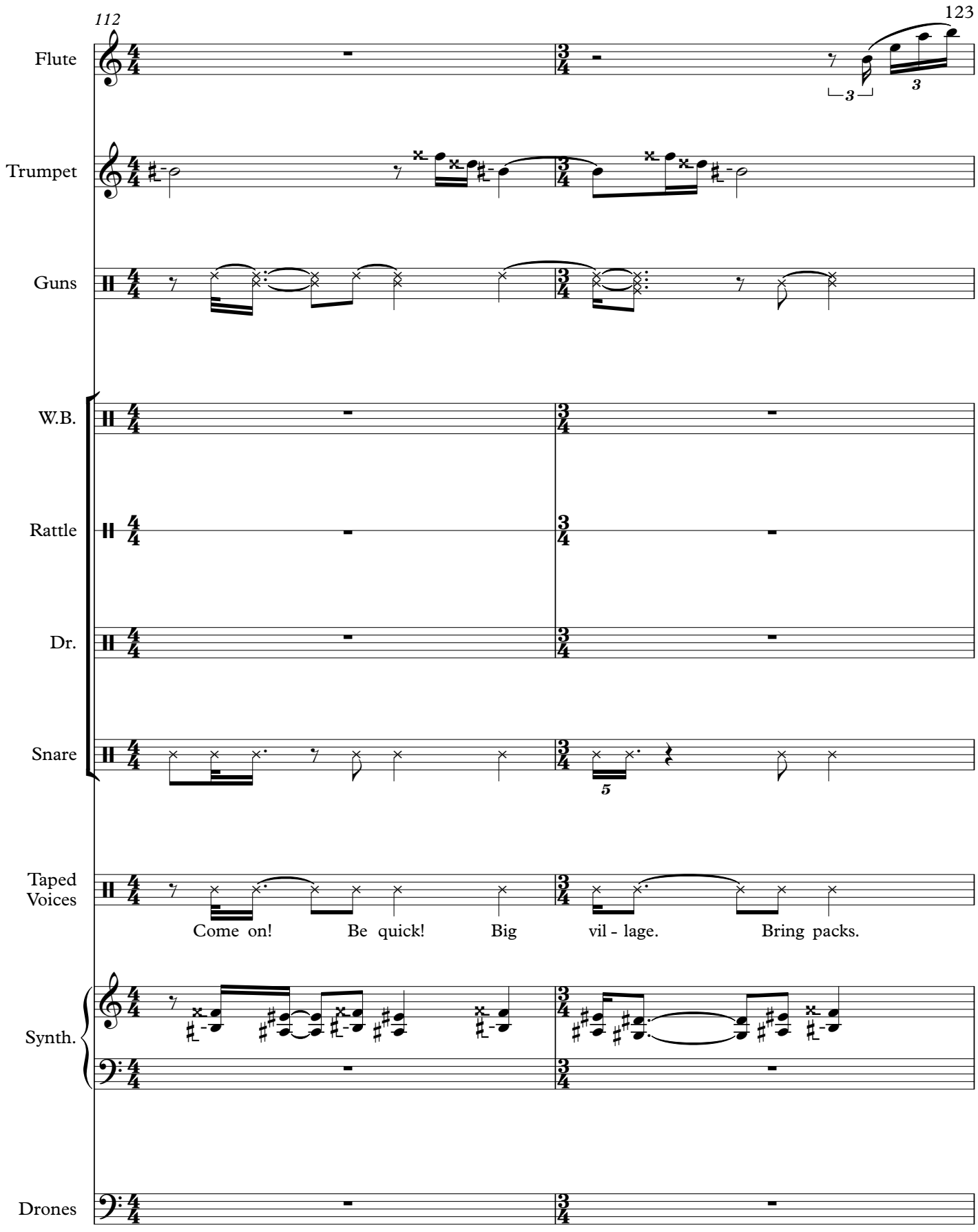

101
♩ = 108
Flute
Trumpet
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on! Be quick! Bigvil - lage.
Come on! Be quick! Big vil - lage.
Synth.
Drones

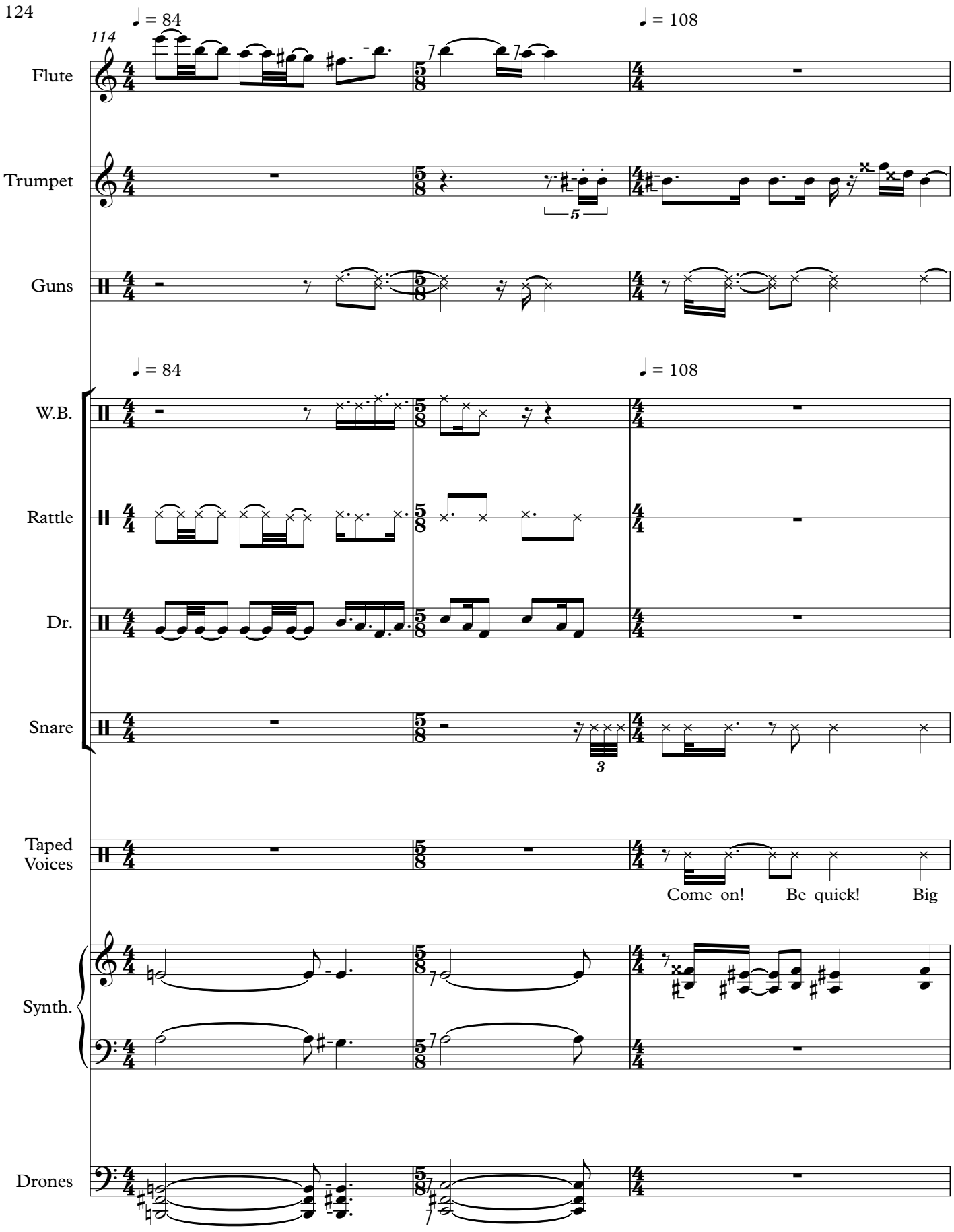

103
♩ = 84
♩ = 108
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on! Be quick! Big
Synth.
Drones


105
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
5
Taped Voices
vil - lage. Bring packs. Come on! Be quick! Big
Synth.
Drones

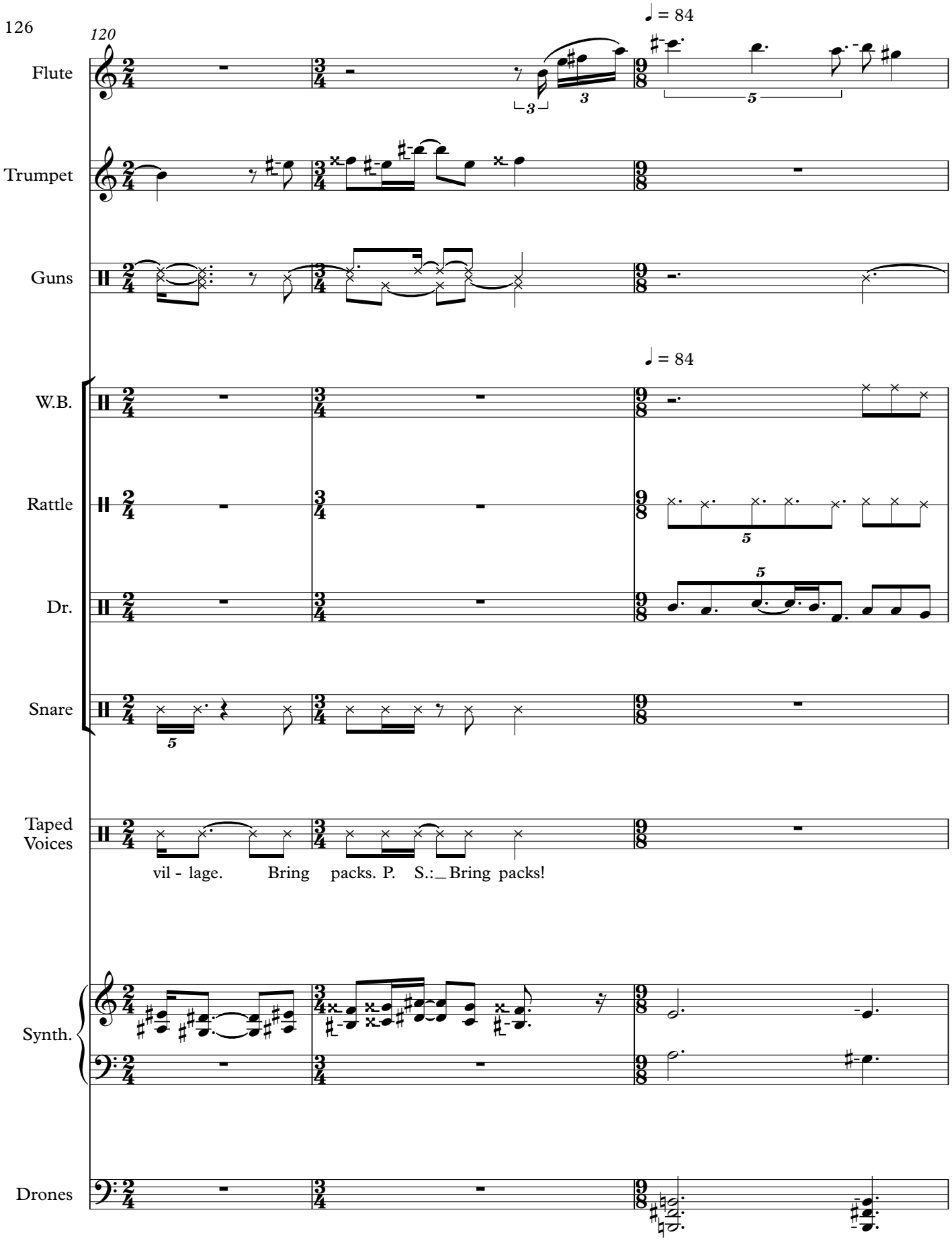

107
♩ = 84
Flute
Trumpet
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
Taped Voices
vil - lage. Bring packs.
Synth.
Drones

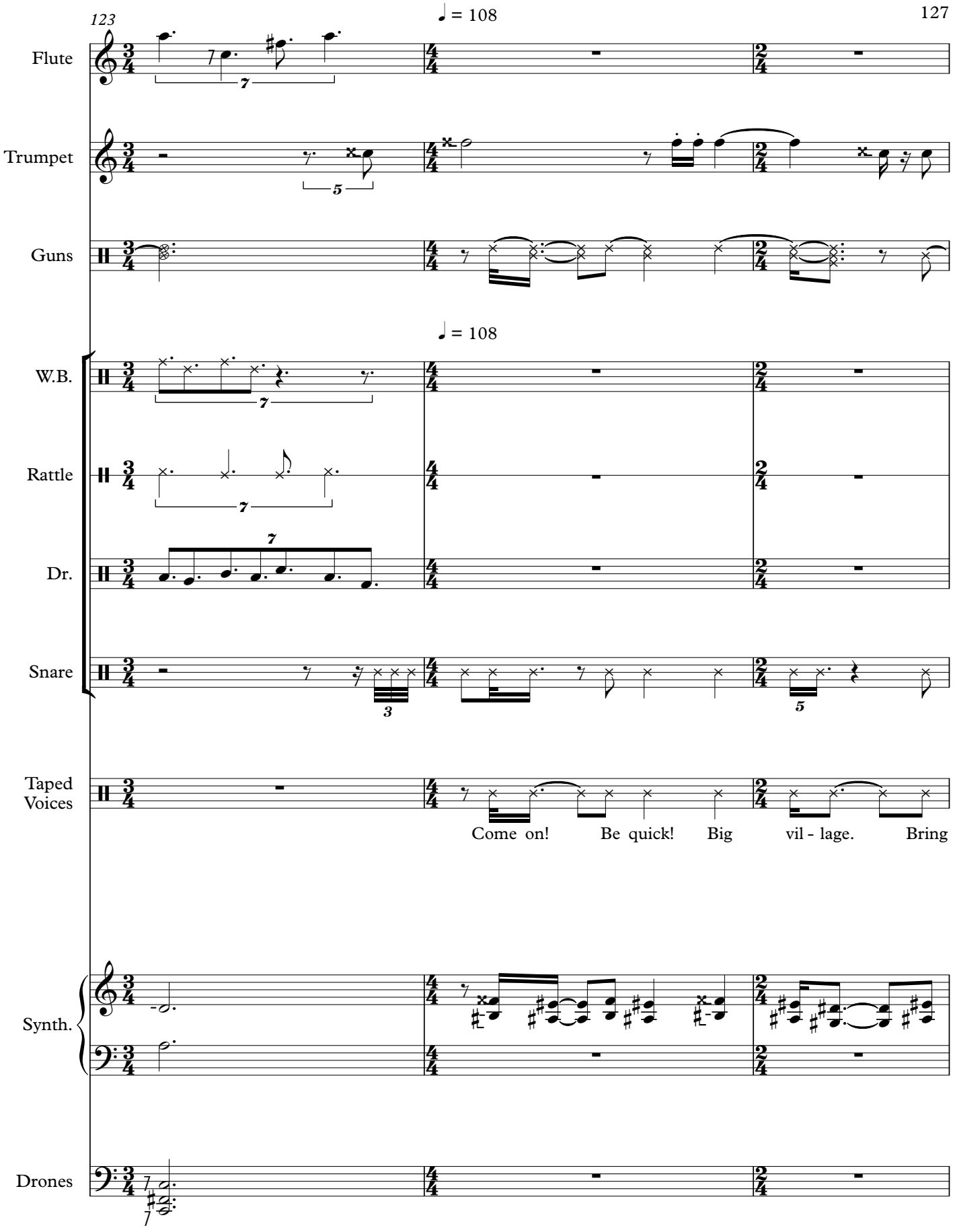

110
♩ = 108
Flute
Trumpet
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
5
Taped Voices
Come on!
Be quick!
Big
vil - lage.
Bring packs.
Synth.
Drones

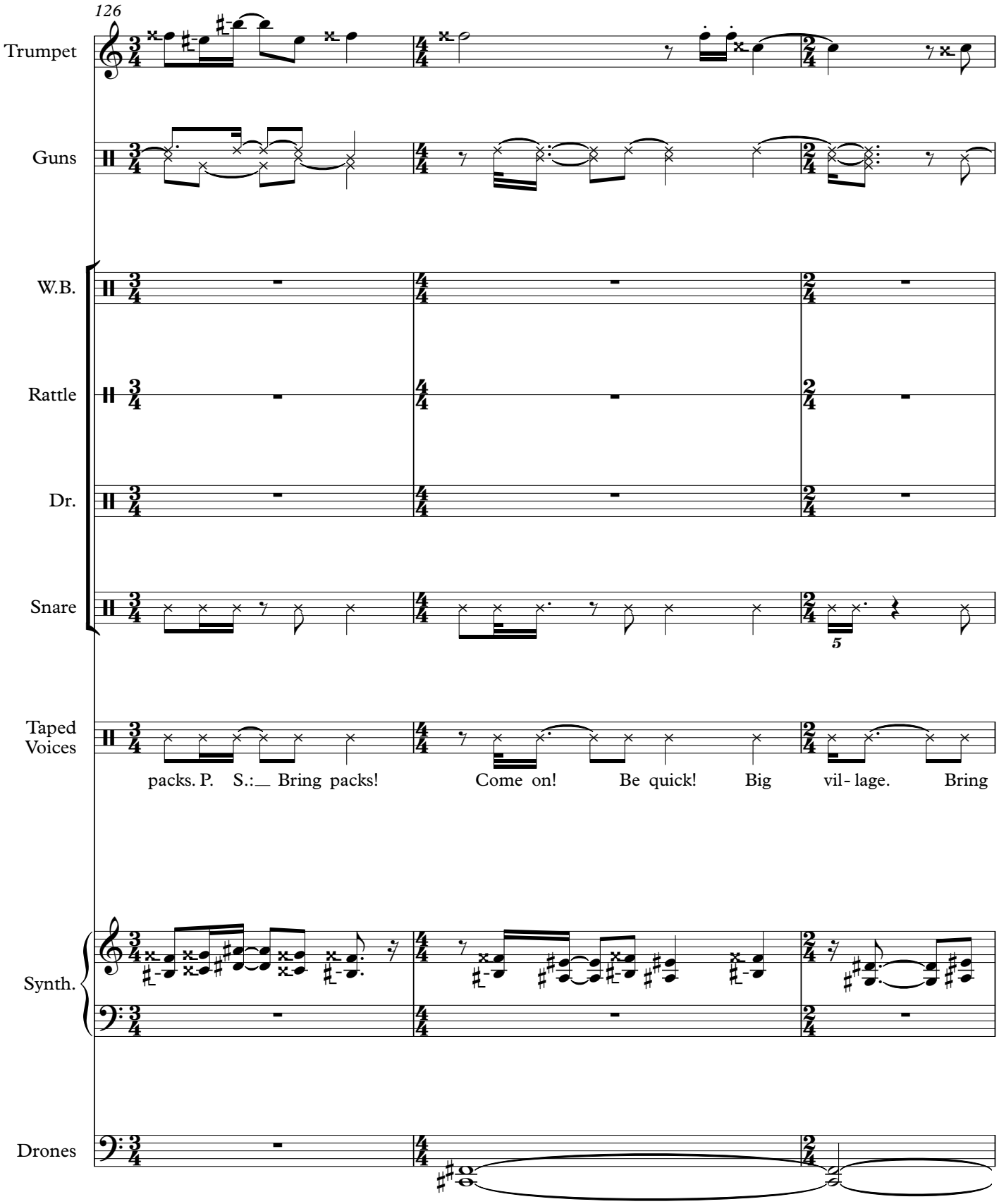

112
123
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on!
Be quick!
Big
vil - lage.
Bring packs.
Synth.
Drones

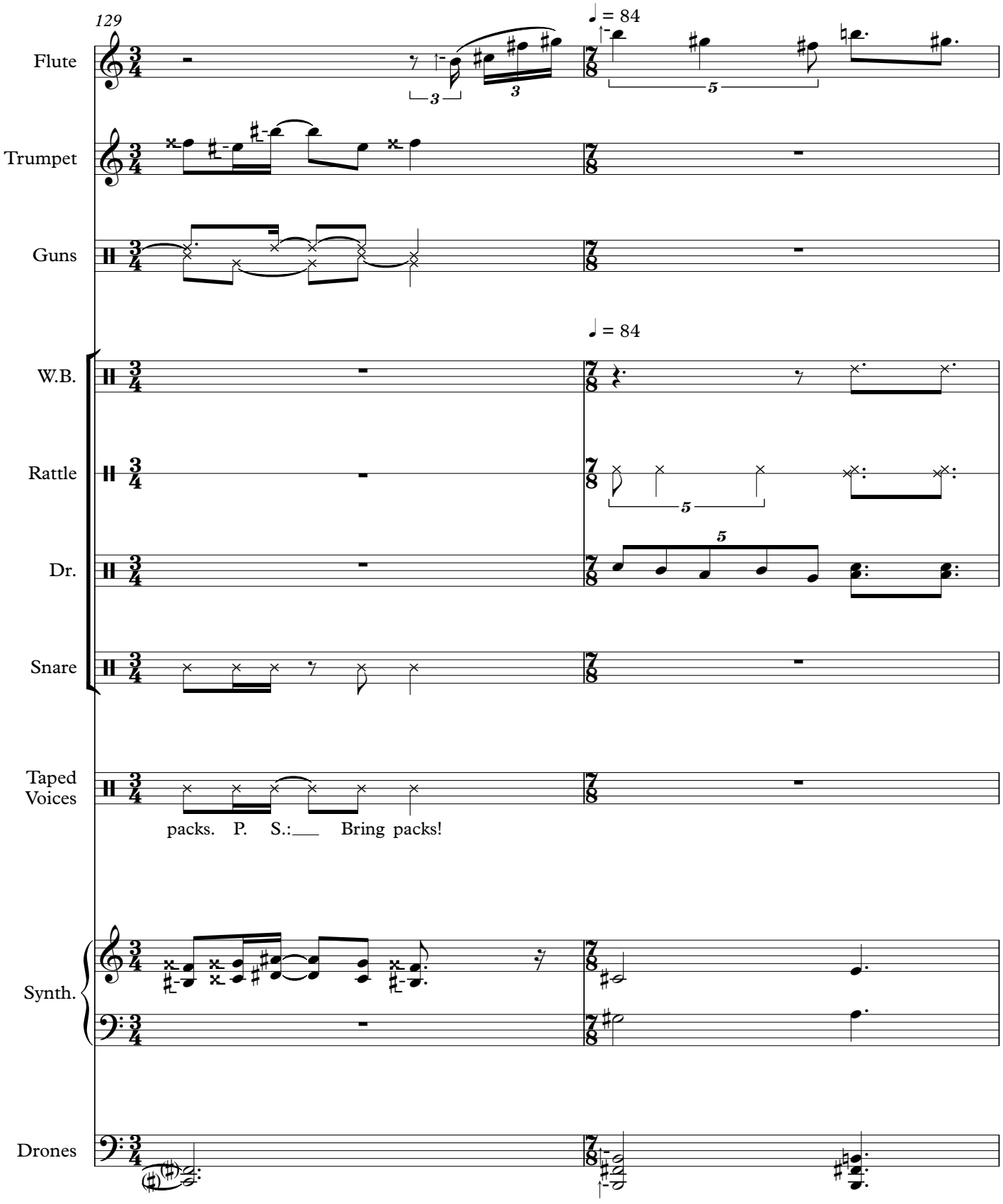

114
♩ = 84
♩ = 108
Flute
Trumpet
Guns
♩ = 84
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on!
Be quick!
Big
Synth.
Drones

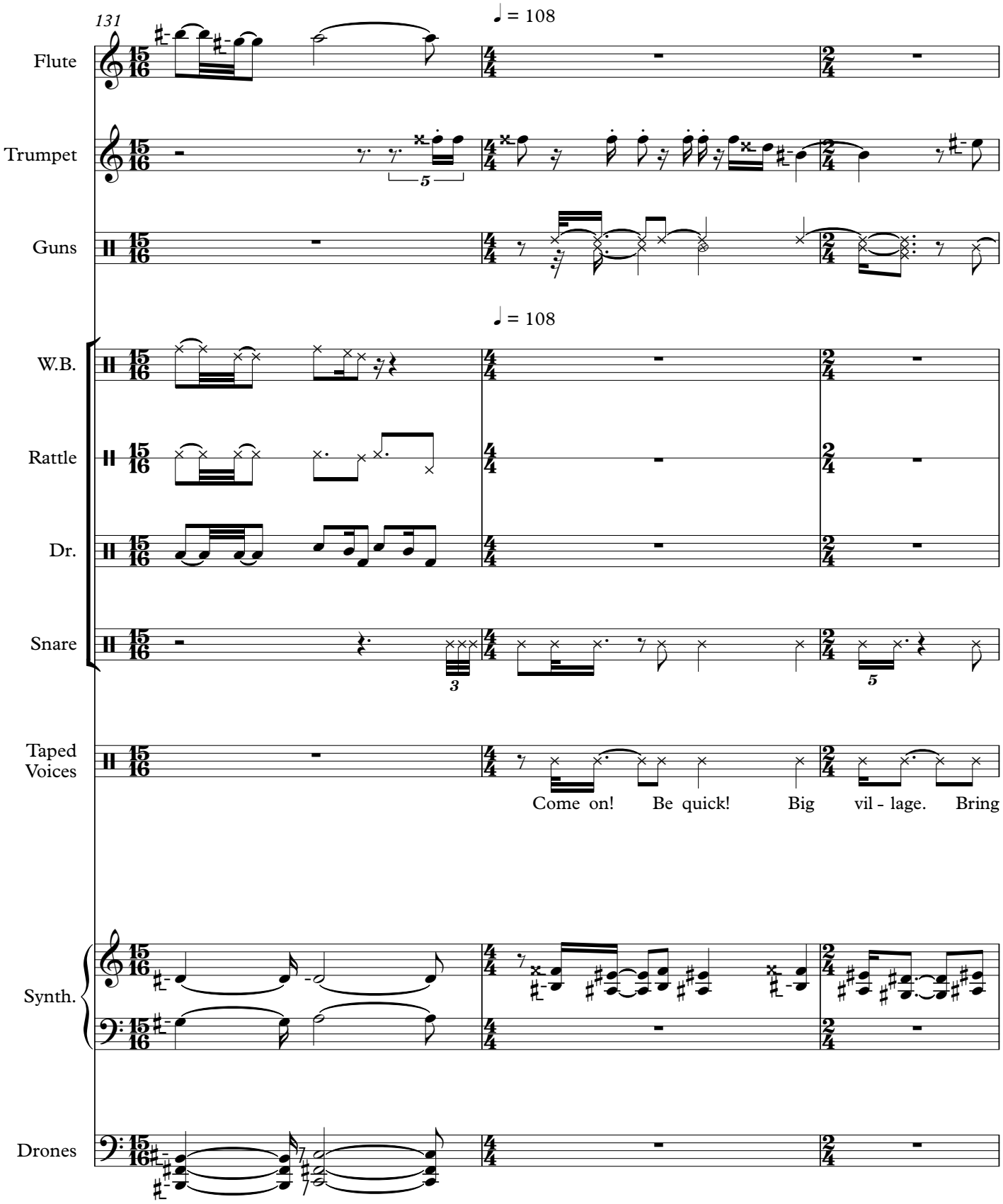
117
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
5
Taped Voices
vil - lage. Bring packs. P. S.:_ Bring packs! Come on! Be quick! Big
Synth.
Drones

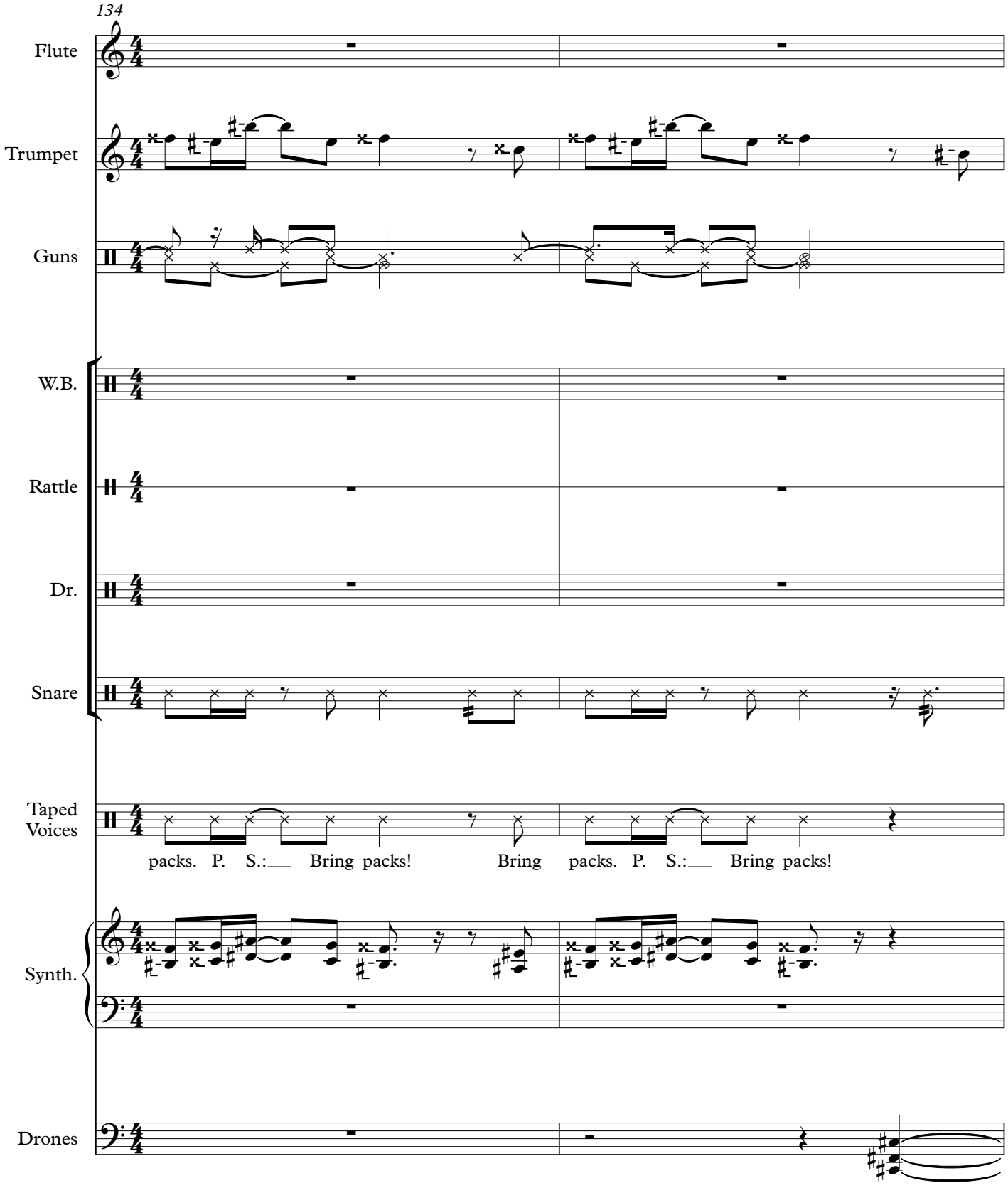

120
♩ = 84
Flute
Trumpet
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
Taped Voices
vil - lage. Bring packs. P. S.: Bring packs!
Synth.
Drones

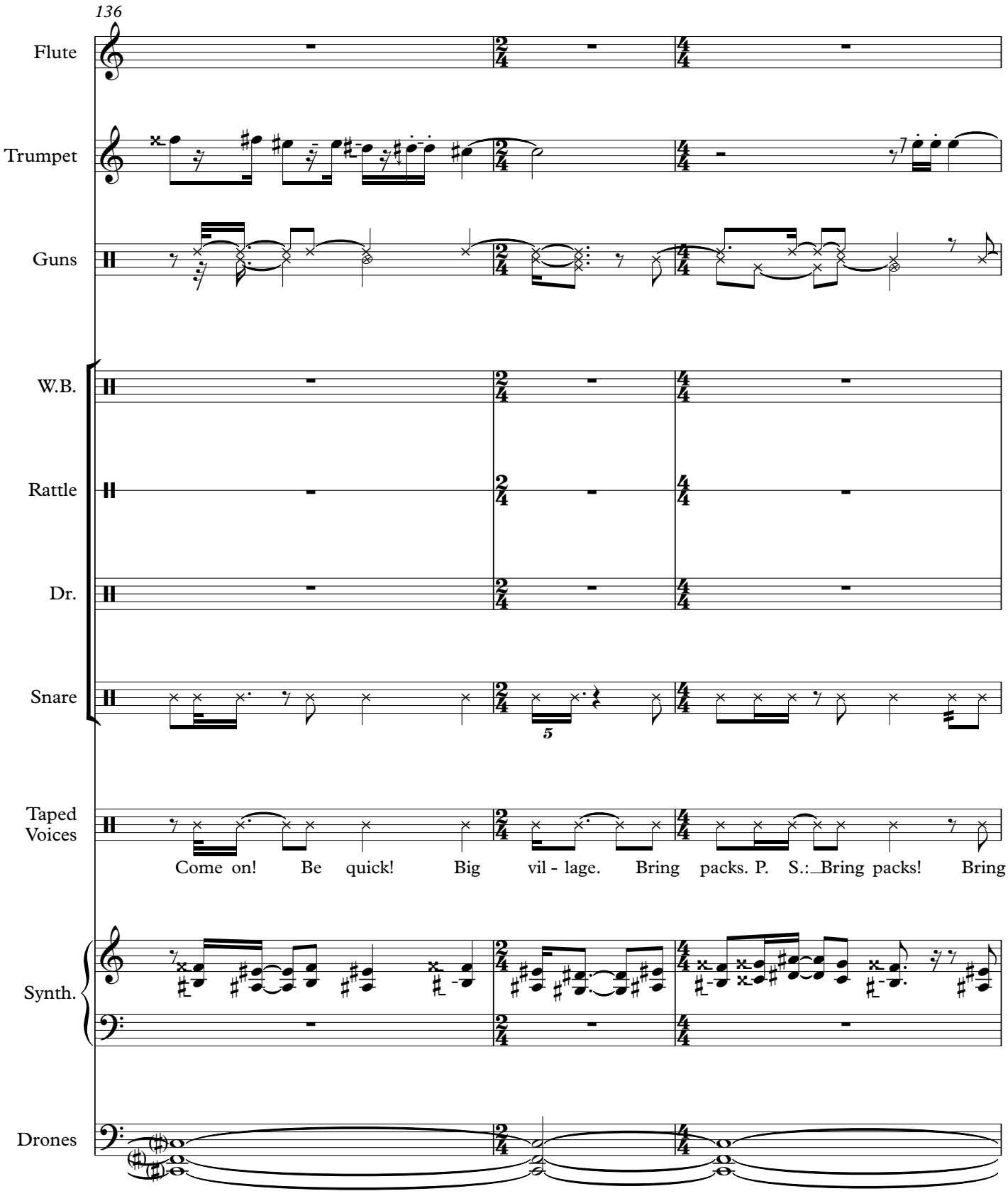

123
♩ = 108
Flute
Trumpet
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on! Be quick! Big vil - lage. Bring
Synth.
Drones

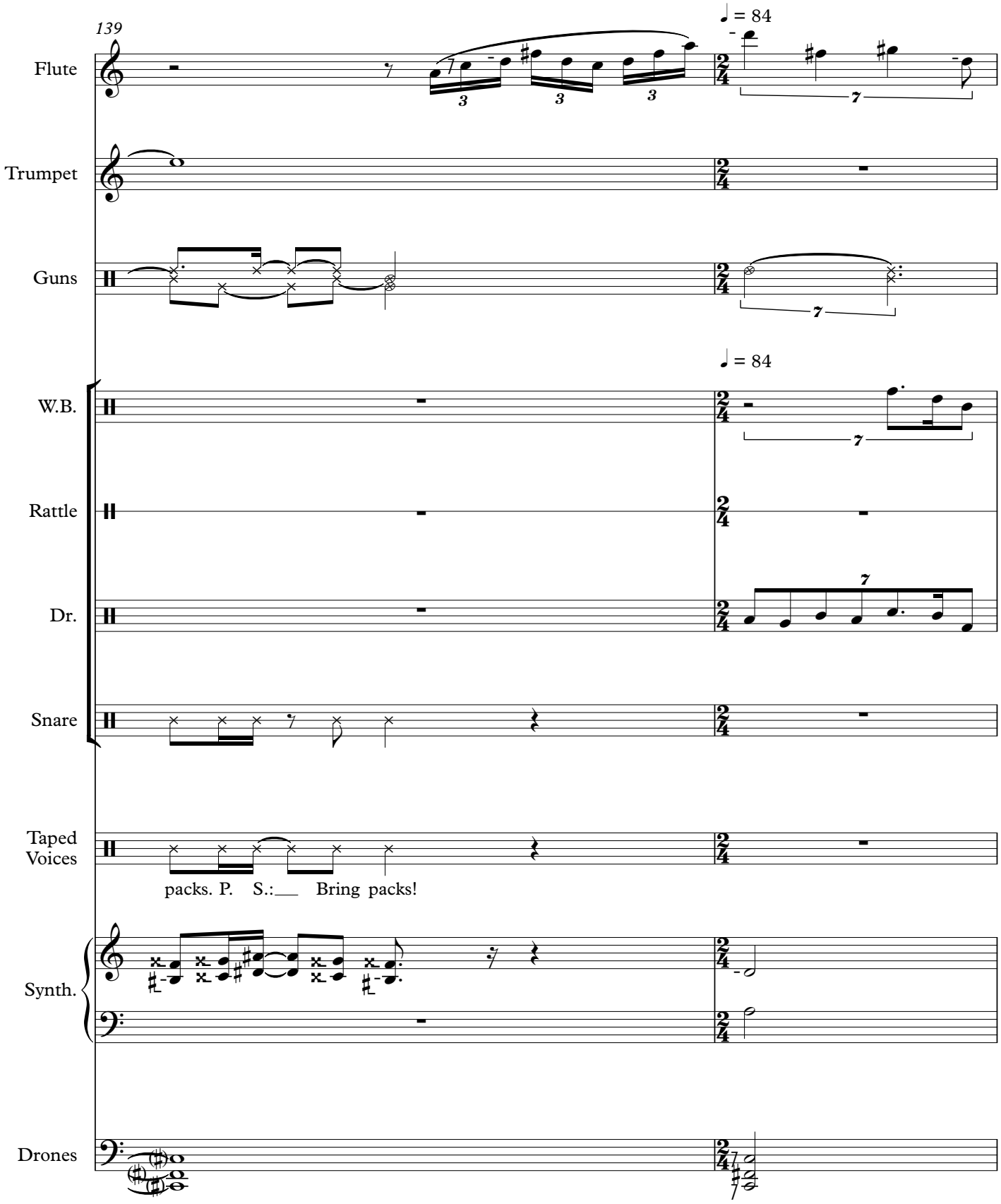

126
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
5
Taped Voices
packs. P. S.:_ Bring packs!
Come on!
Be quick!
Big
vil- lage.
Bring
Synth.
Drones

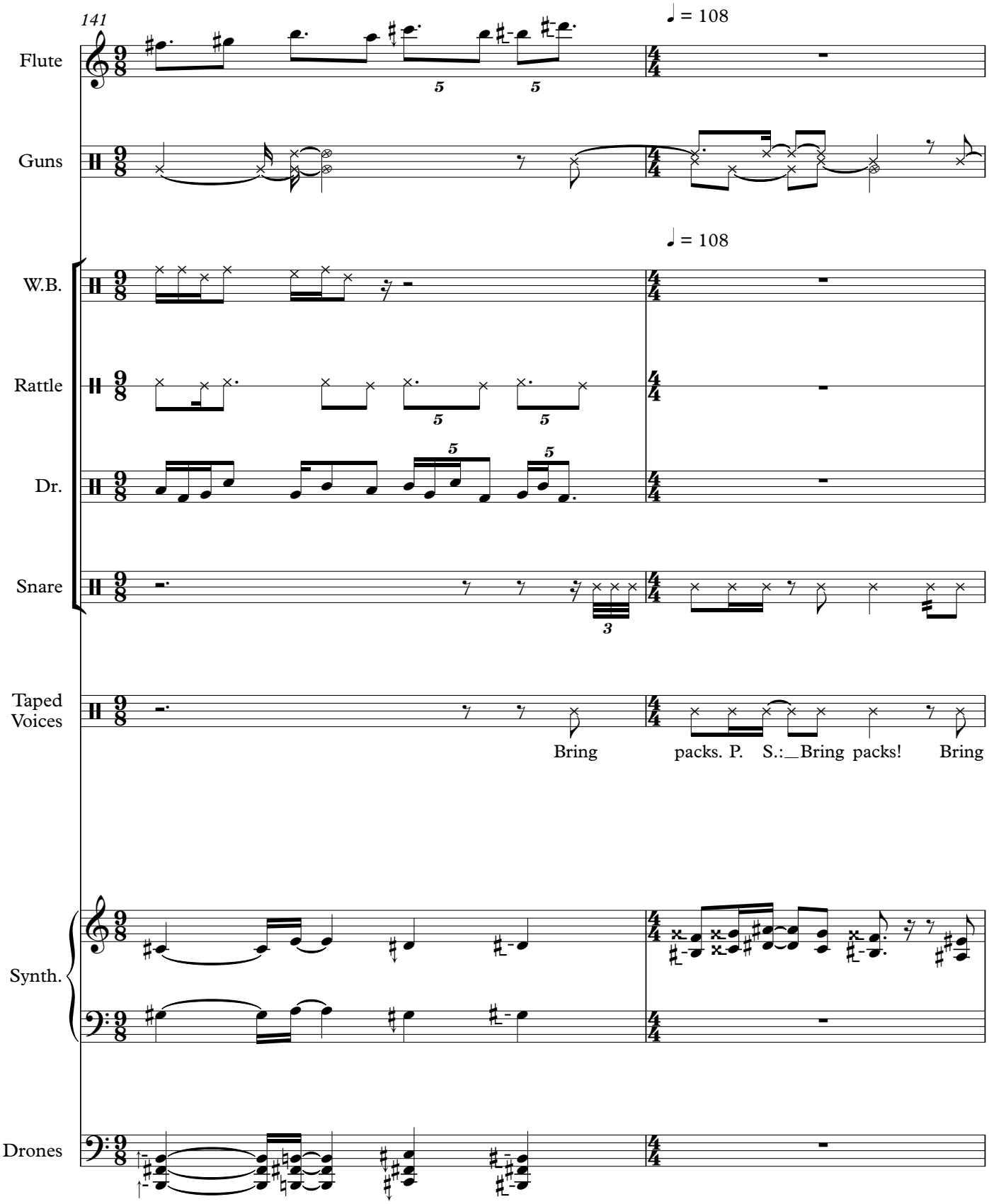

129
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
Synth.
Drones
♩ = 84
♩ = 84
packs. P. S.:___ Bring packs!


131
♩ = 108
Flute
Trumpet
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Come on! Be quick! Big vil - lage. Bring
Synth.
Drones

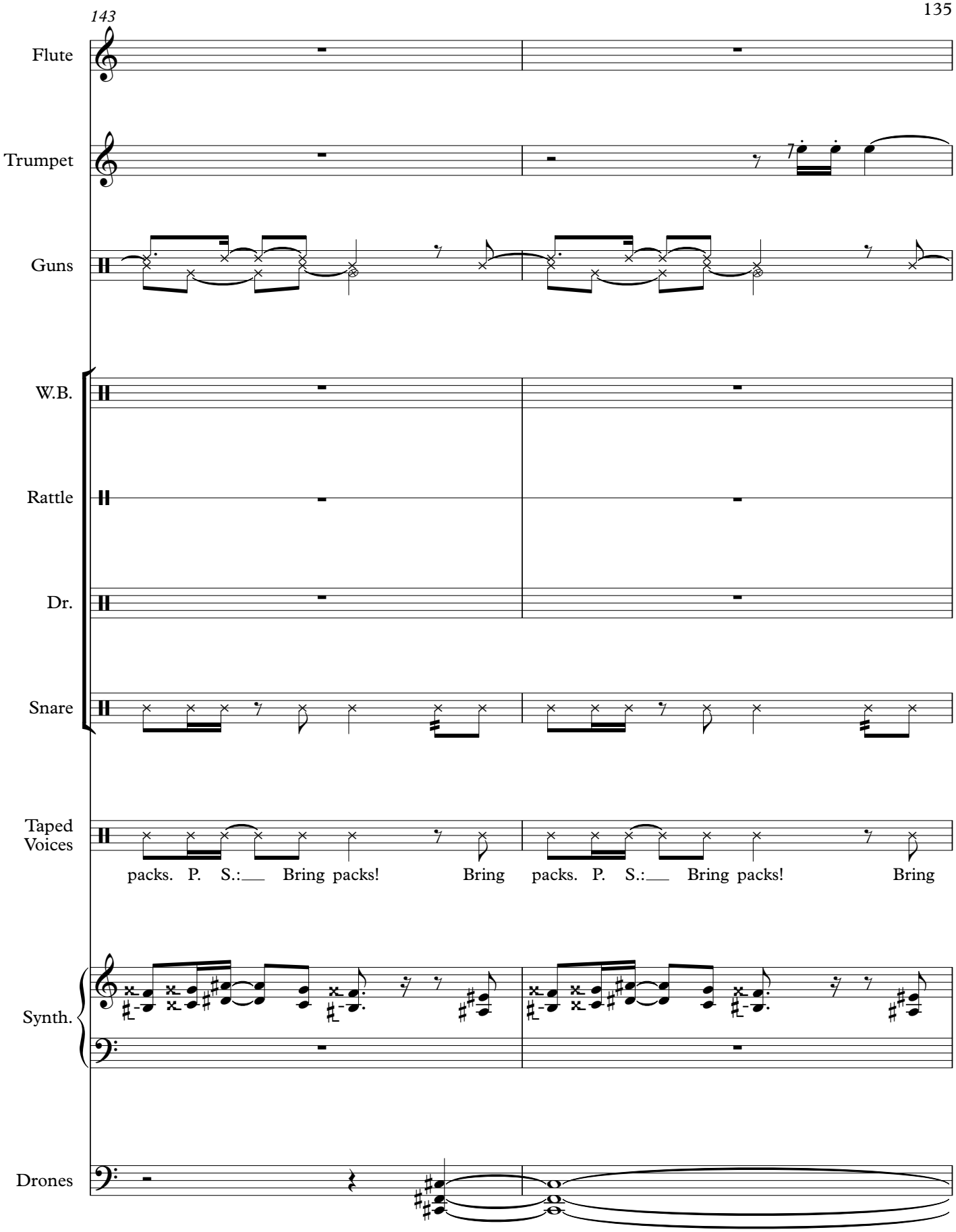

134
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
packs. P. S.:__ Bring packs! Bring packs. P. S.:__ Bring packs!
Synth.
Drones

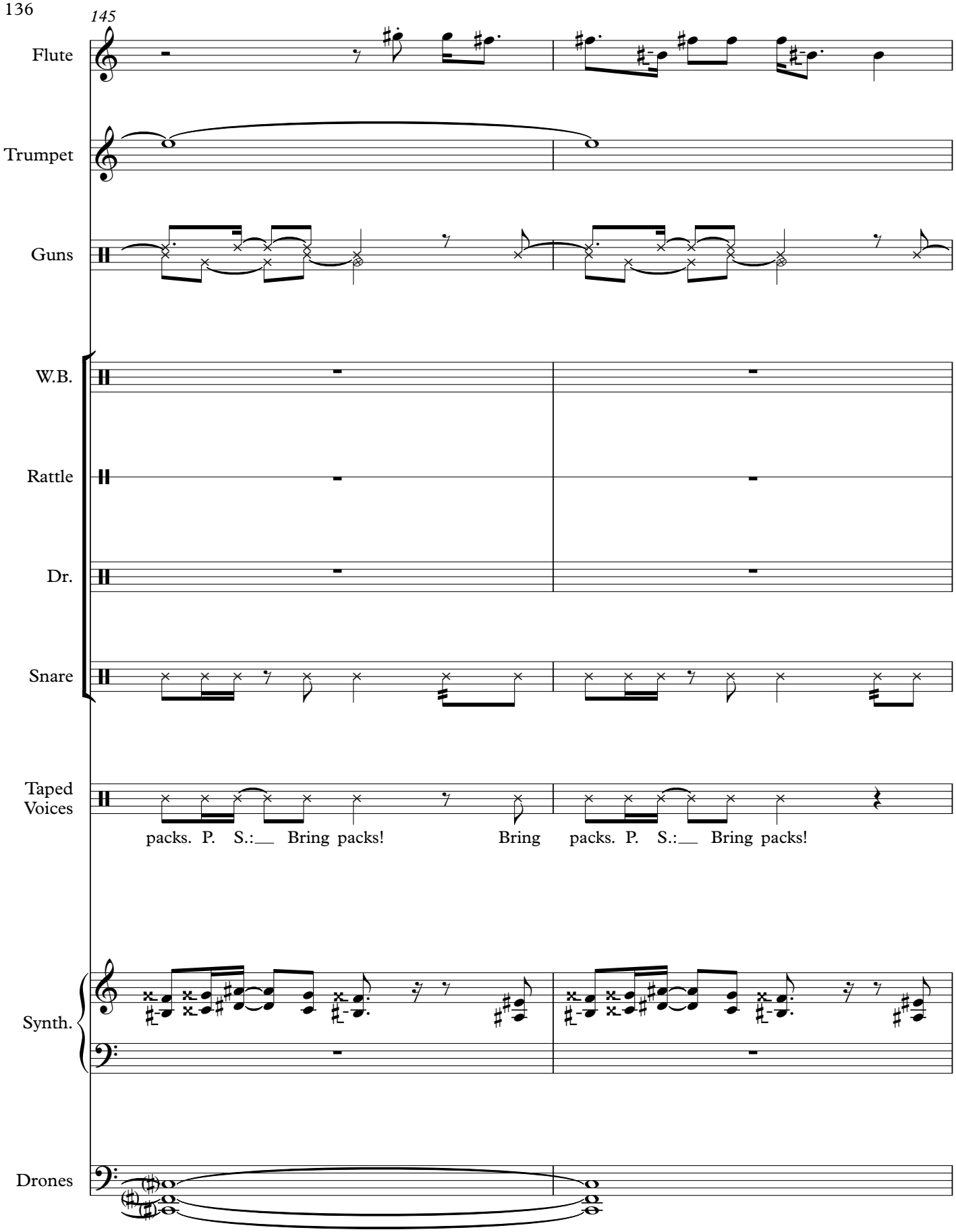

136
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
5
Taped Voices
Come on! Be quick! Big vil - lage. Bring packs. P. S.: Bring packs! Bring
Synth.
Drones

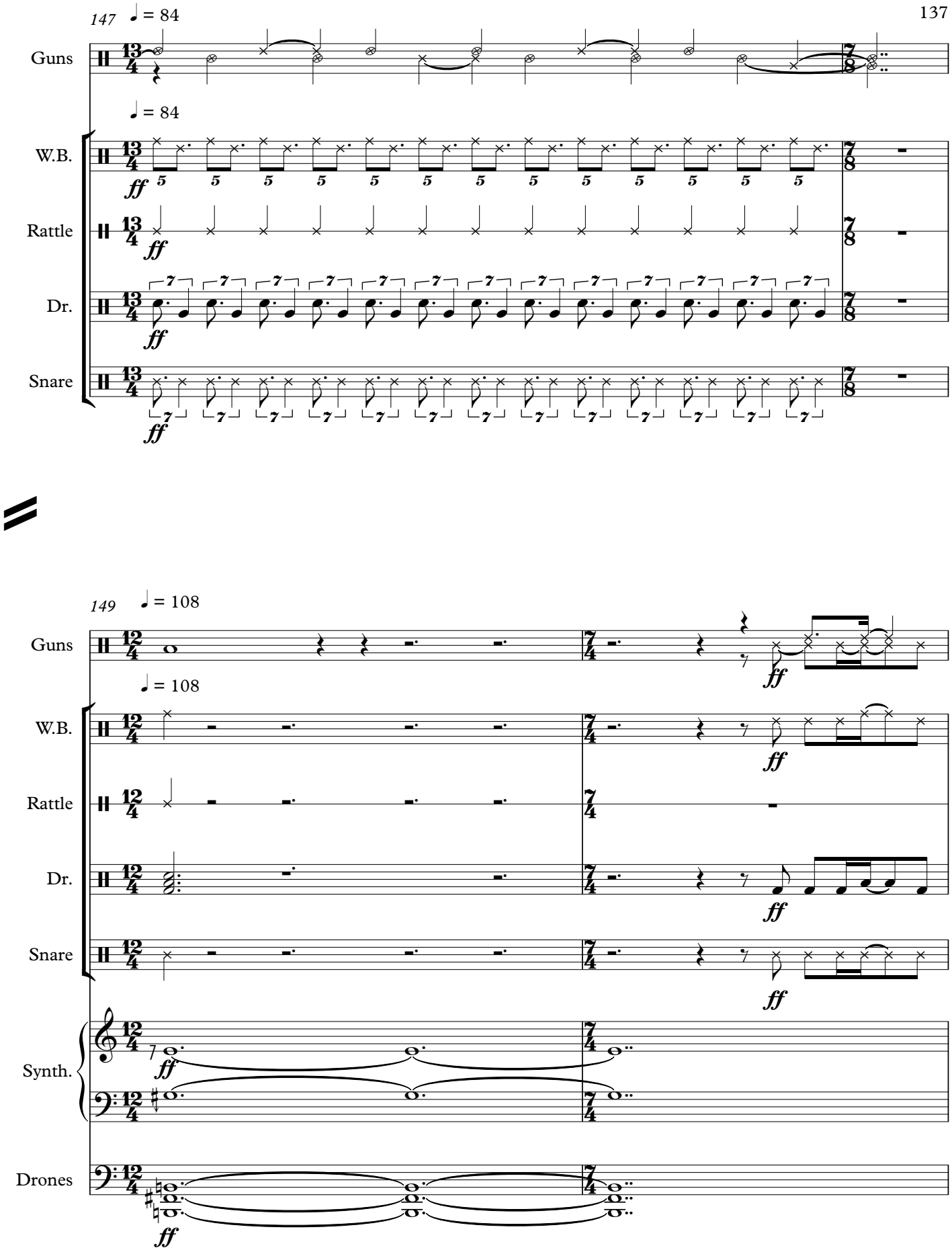

139
♩ = 84
Flute
Trumpet
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
Taped Voices
packs. P. S.:___ Bring packs!
Synth.
Drones

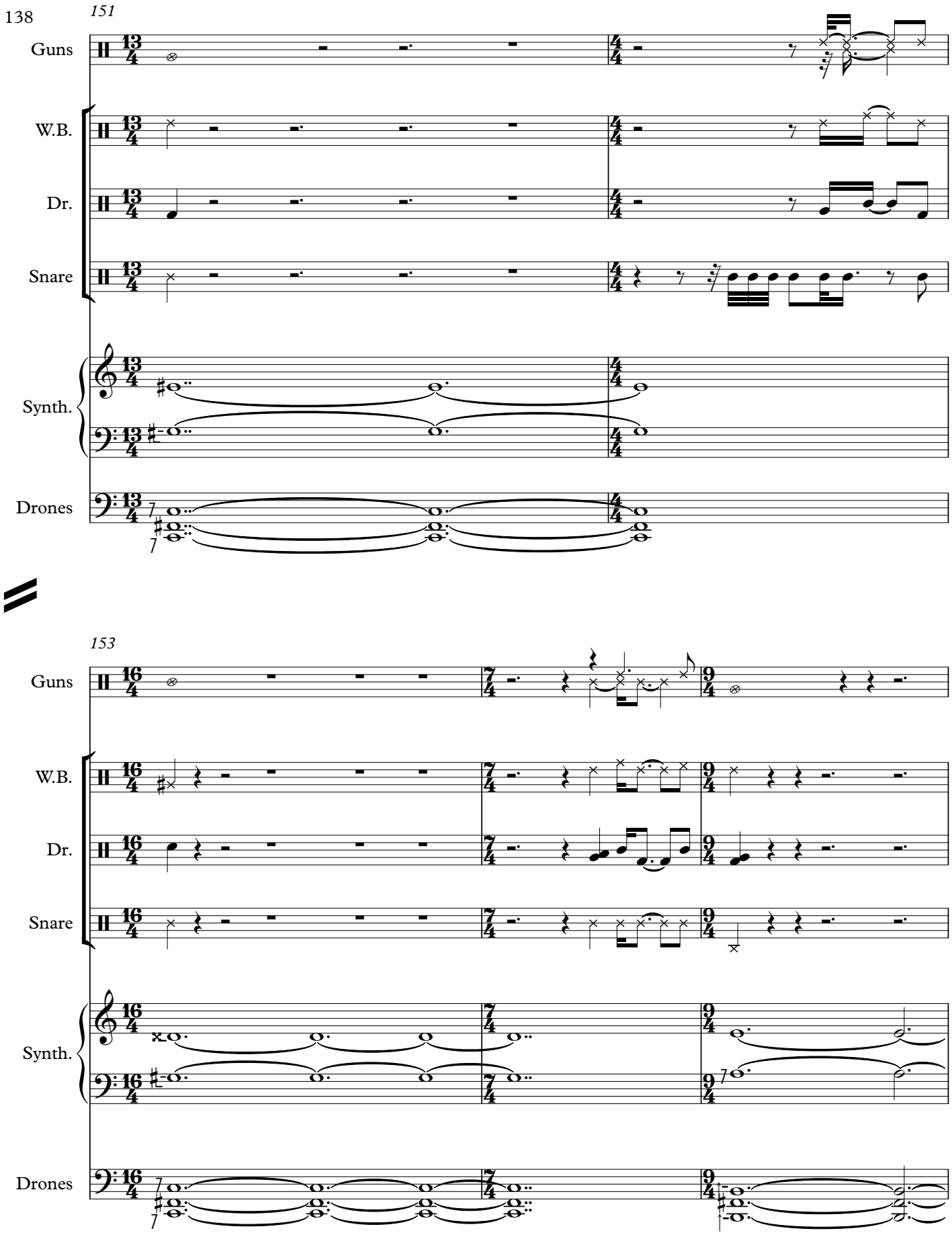

141
♩ = 108
Flute
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Taped Voices
Bring
packs. P. S.:_Bring packs!
Bring
Synth.
Drones

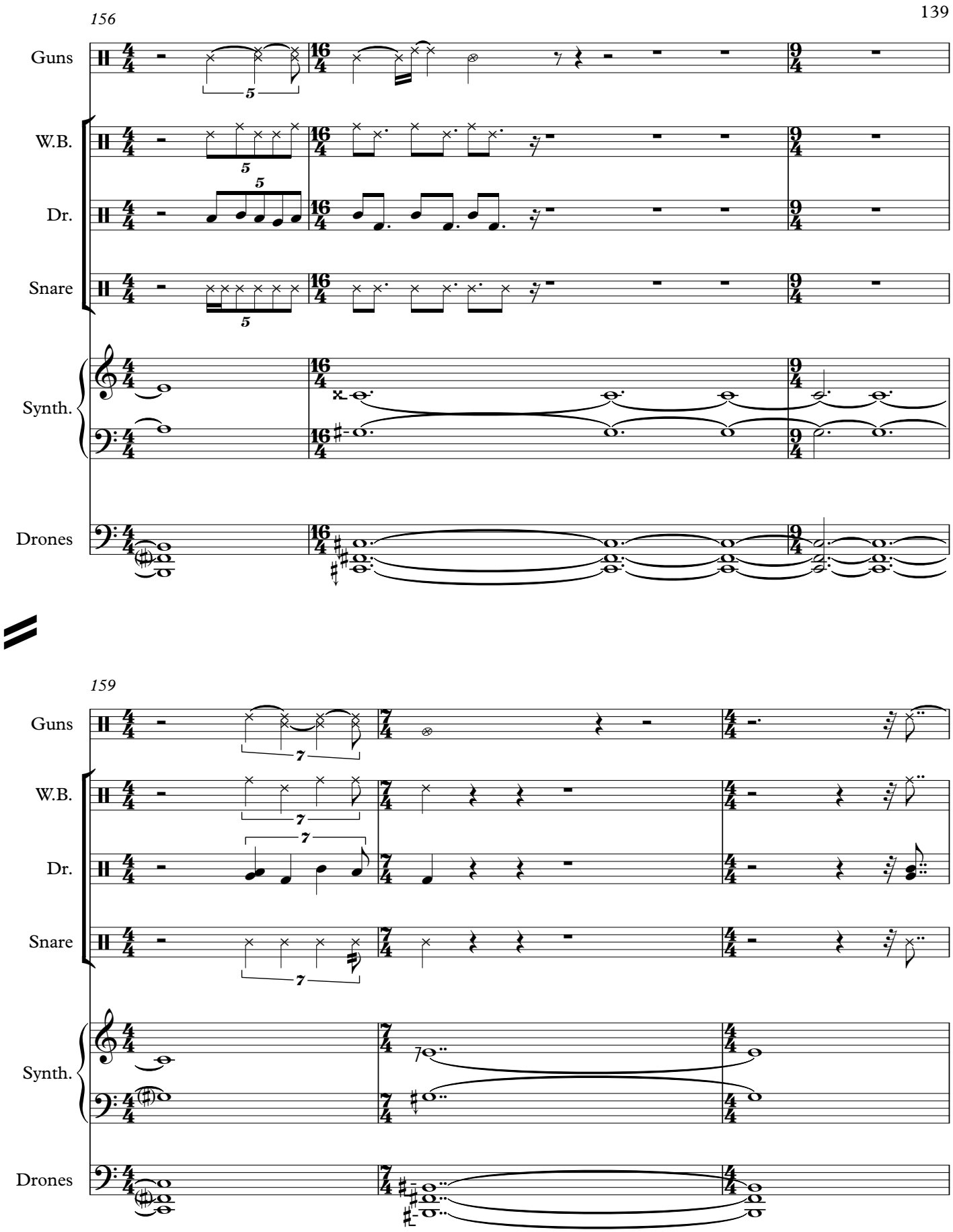
143

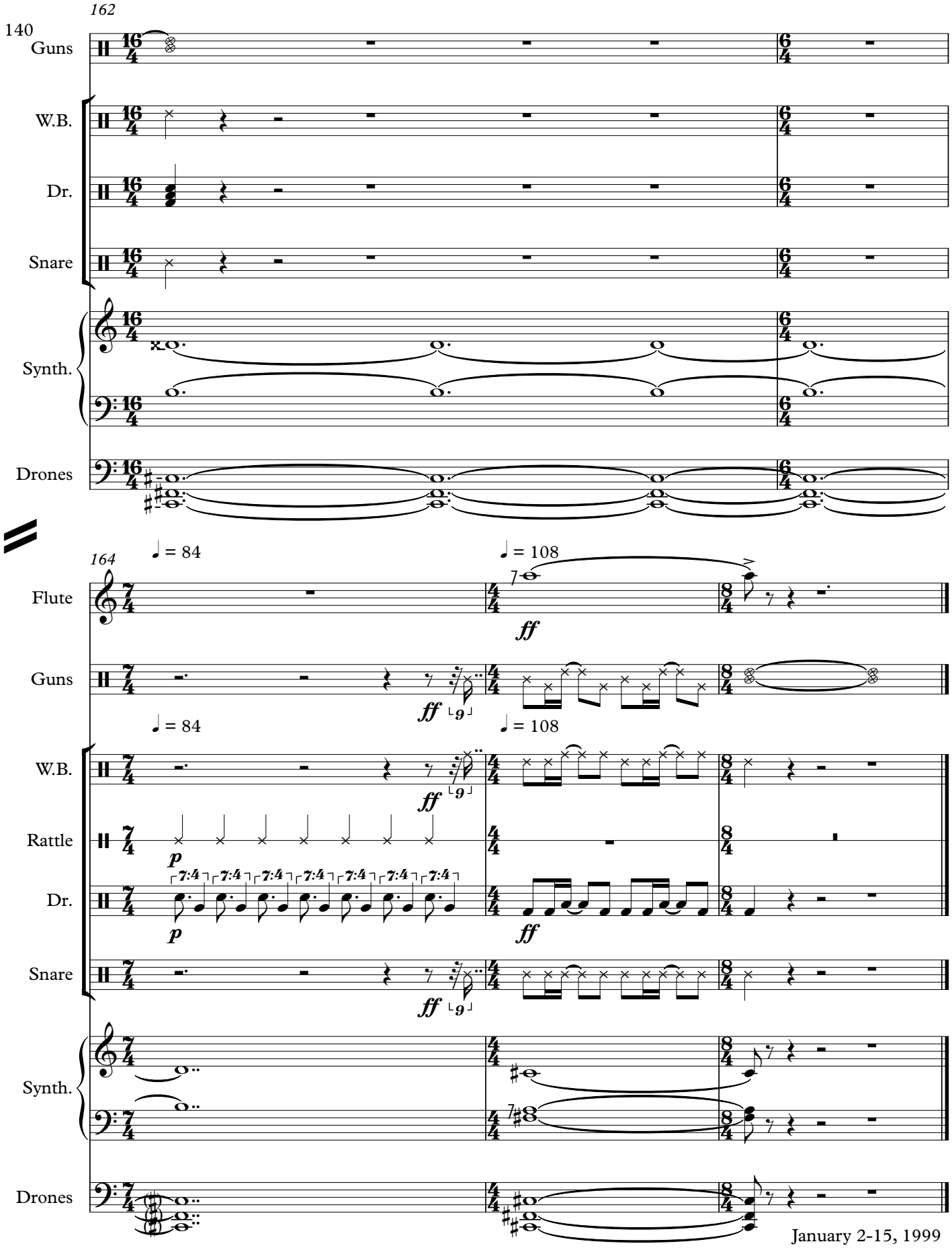

Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
packs. P. S.:__ Bring packs! Bring packs. P. S.:__ Bring packs! Bring
Synth.
Drones


145
Flute
Trumpet
Guns
W.B.
Rattle
Dr.
Snare
Taped Voices
packs. P. S.:__ Bring packs!
Bring packs. P. S.:__ Bring packs!
Synth.
Drones


147
♩ = 84
Guns
♩ = 84
W.B.
Rattle
Dr.
Snare
ff
149
♩ = 108
Guns
♩ = 108
W.B.
Rattle
Dr.
Snare
Synth.
Drones
ff


151
Guns
W.B.
Dr.
Snare
Synth.
Drones
153
Guns
W.B.
Dr.
Snare
Synth.
Drones

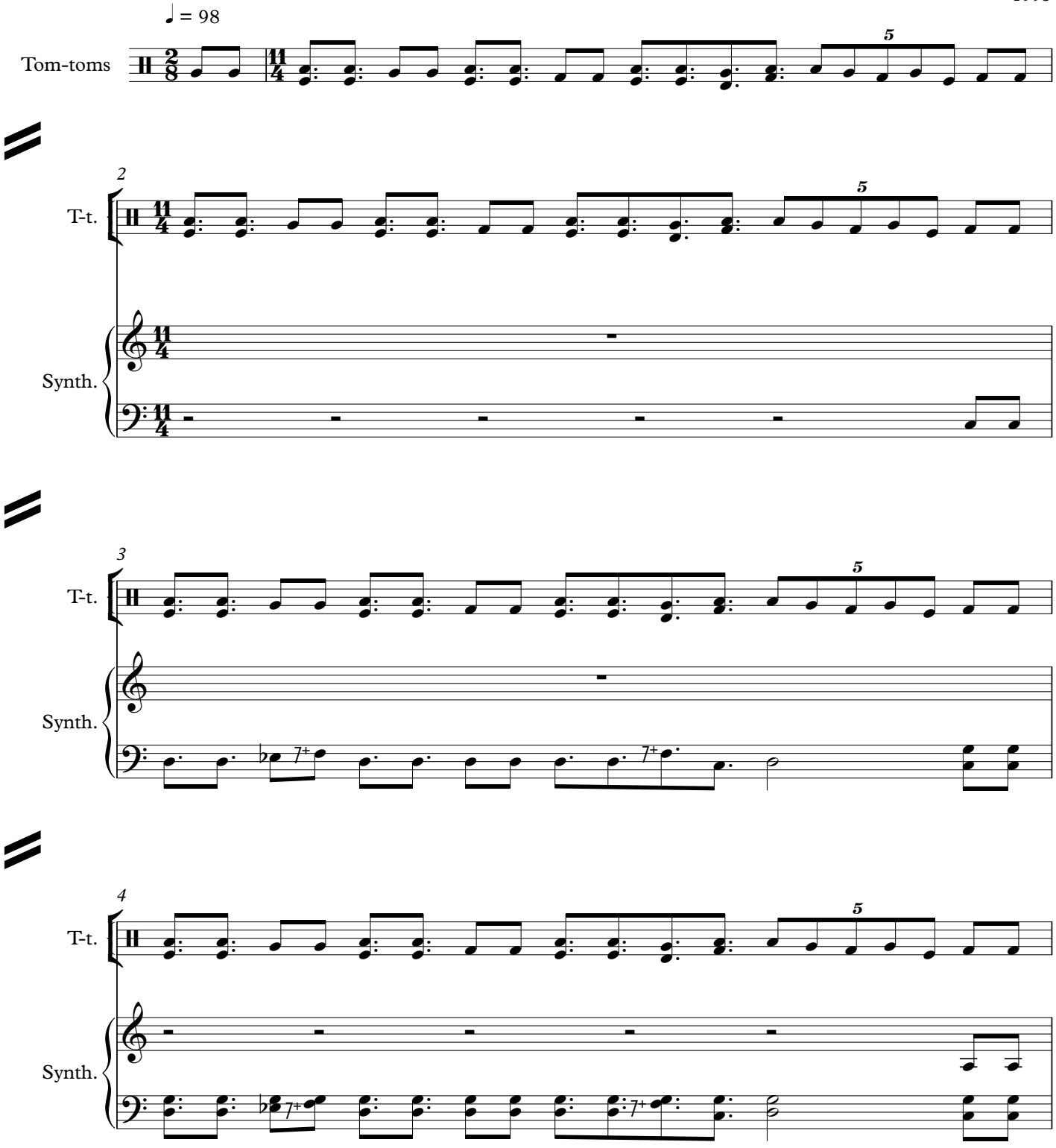

156
Guns
W.B.
Dr.
Snare
Synth.
Drones
159
Guns
W.B.
Dr.
Snare
Synth.
Drones

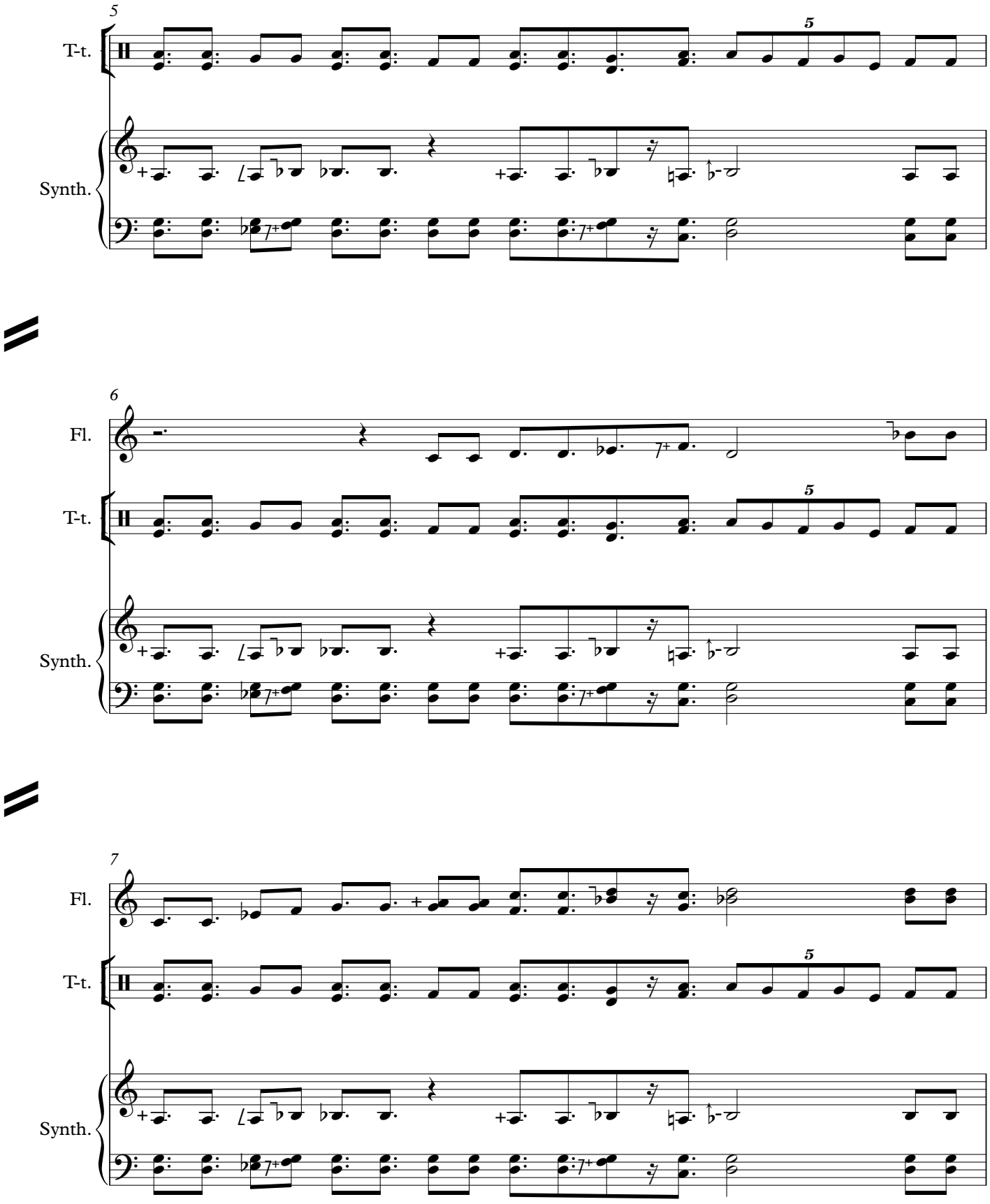


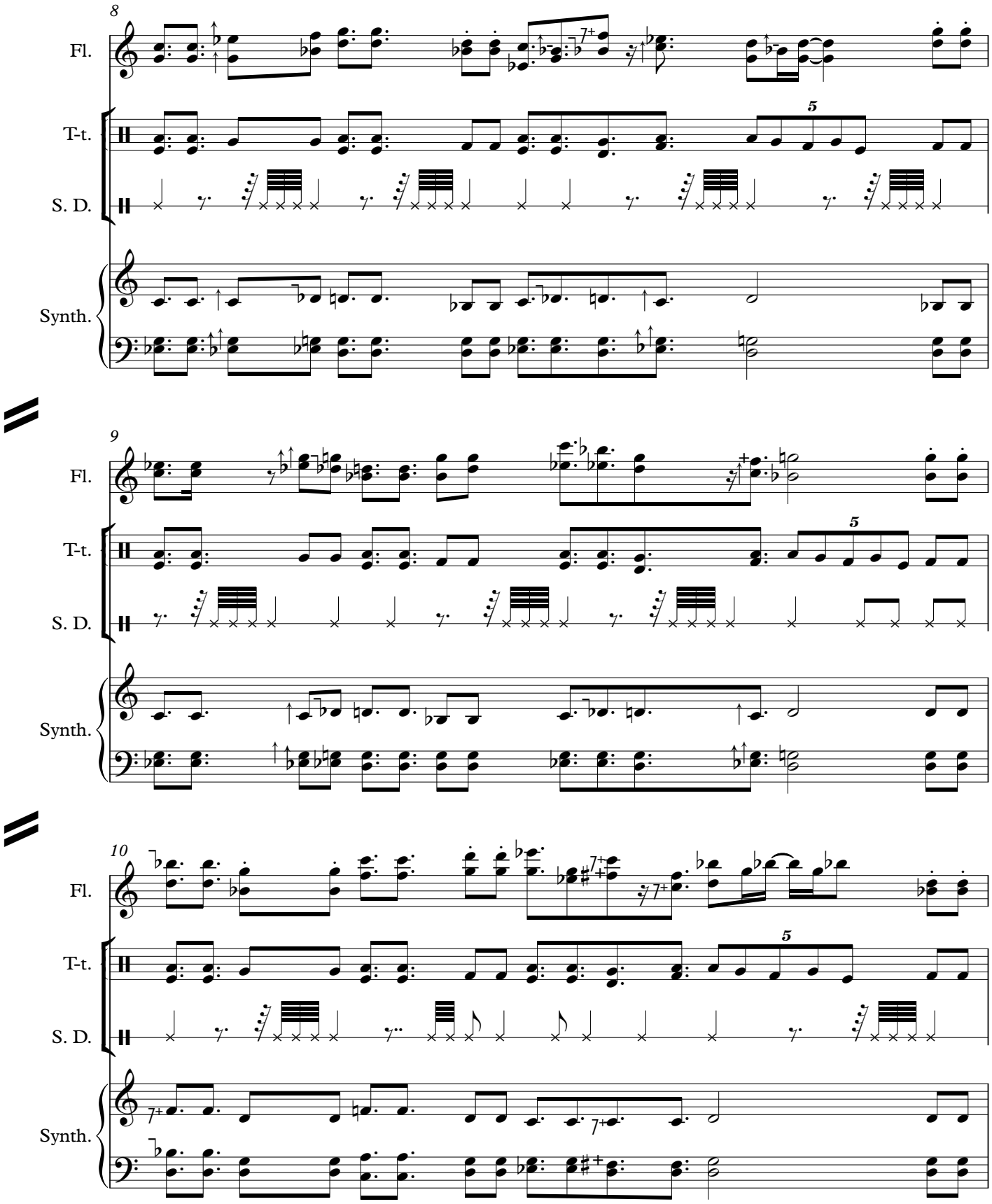
January 2-15, 1999
Lewisburg, PA

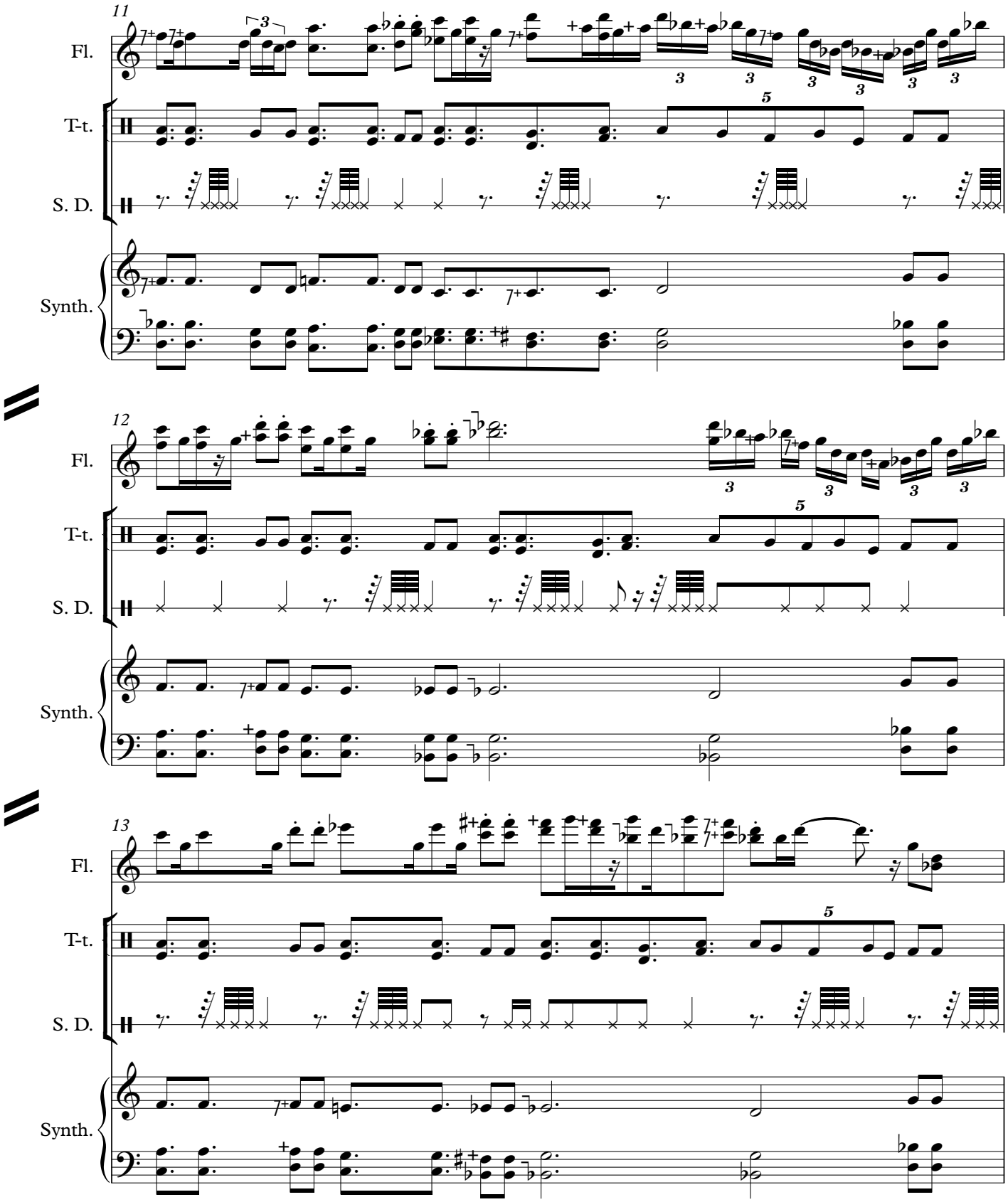
Custer's Ghost to Sitting Bull

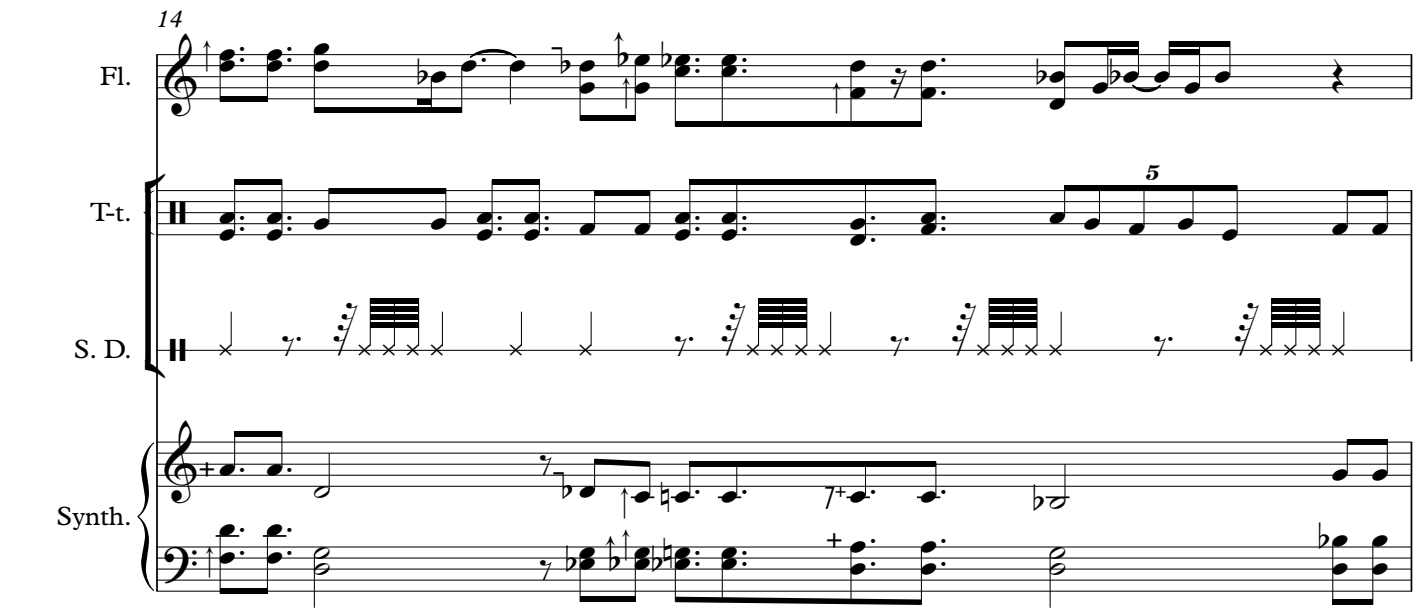
Kyle Gann
1995

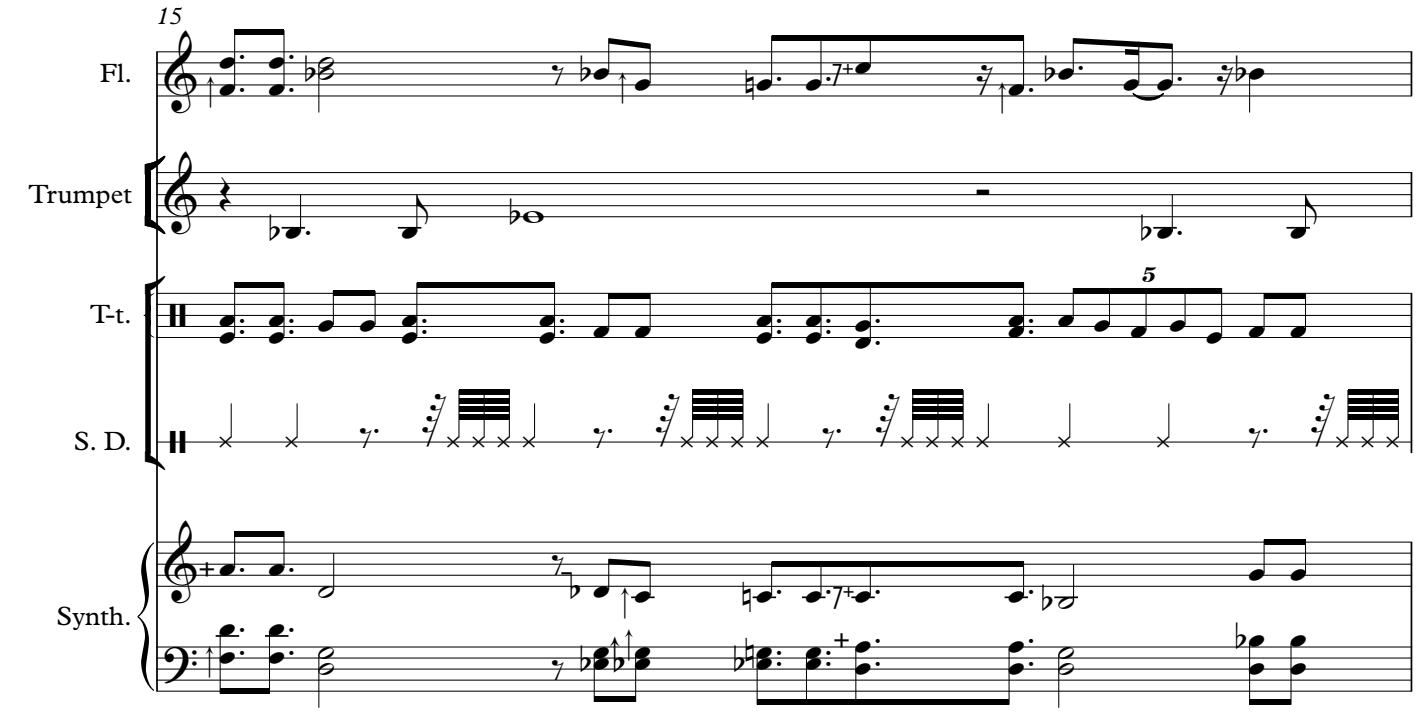


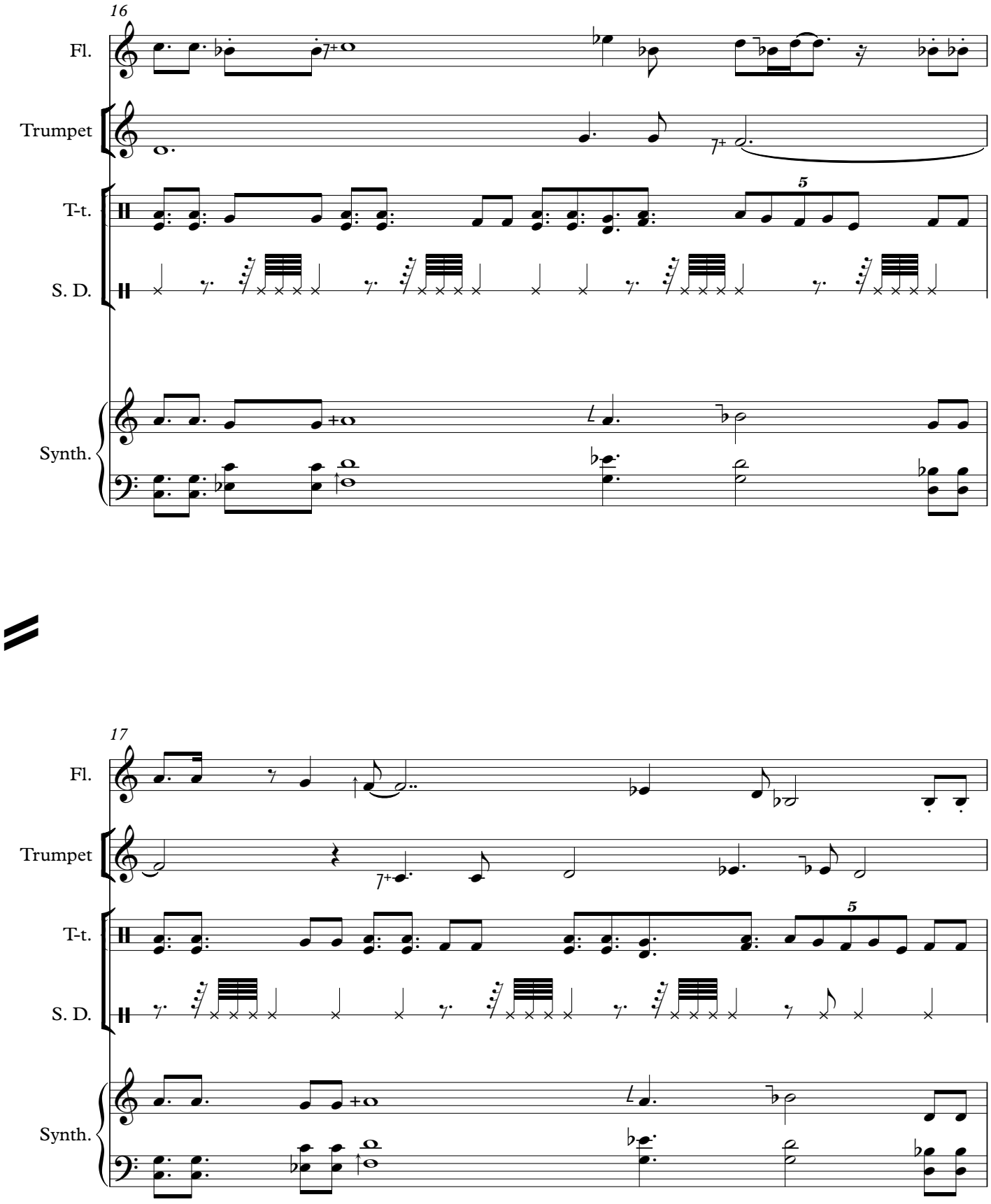

5
T-t.
5
Synth.
6
Fl.
T-t.
5
Synth.
7
Fl.
T-t.
5
Synth.

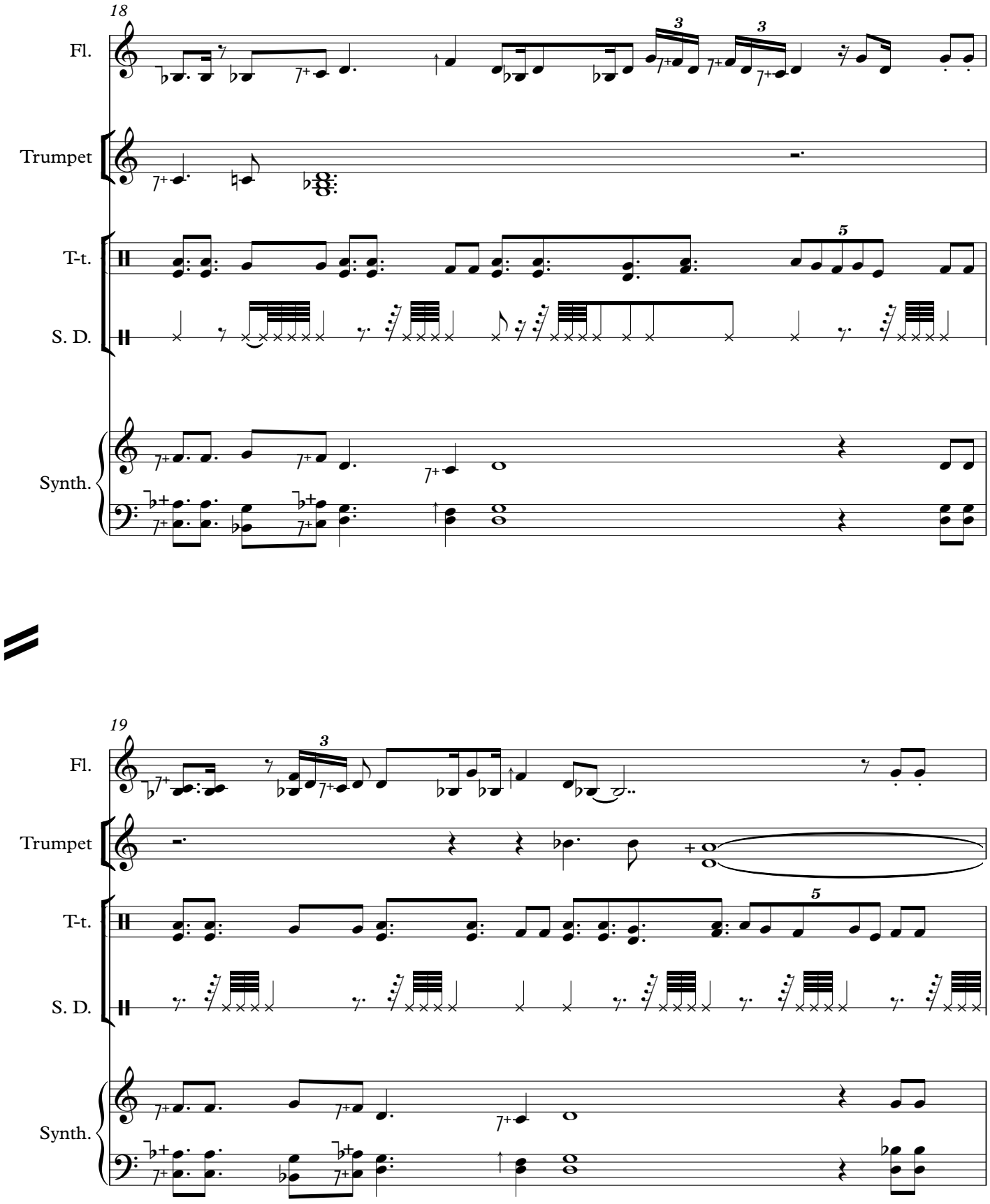

8
Fl.
T-t.
S. D.
Synth.
9
Fl.
T-t.
S. D.
Synth.
10
Fl.
T-t.
S. D.
Synth.

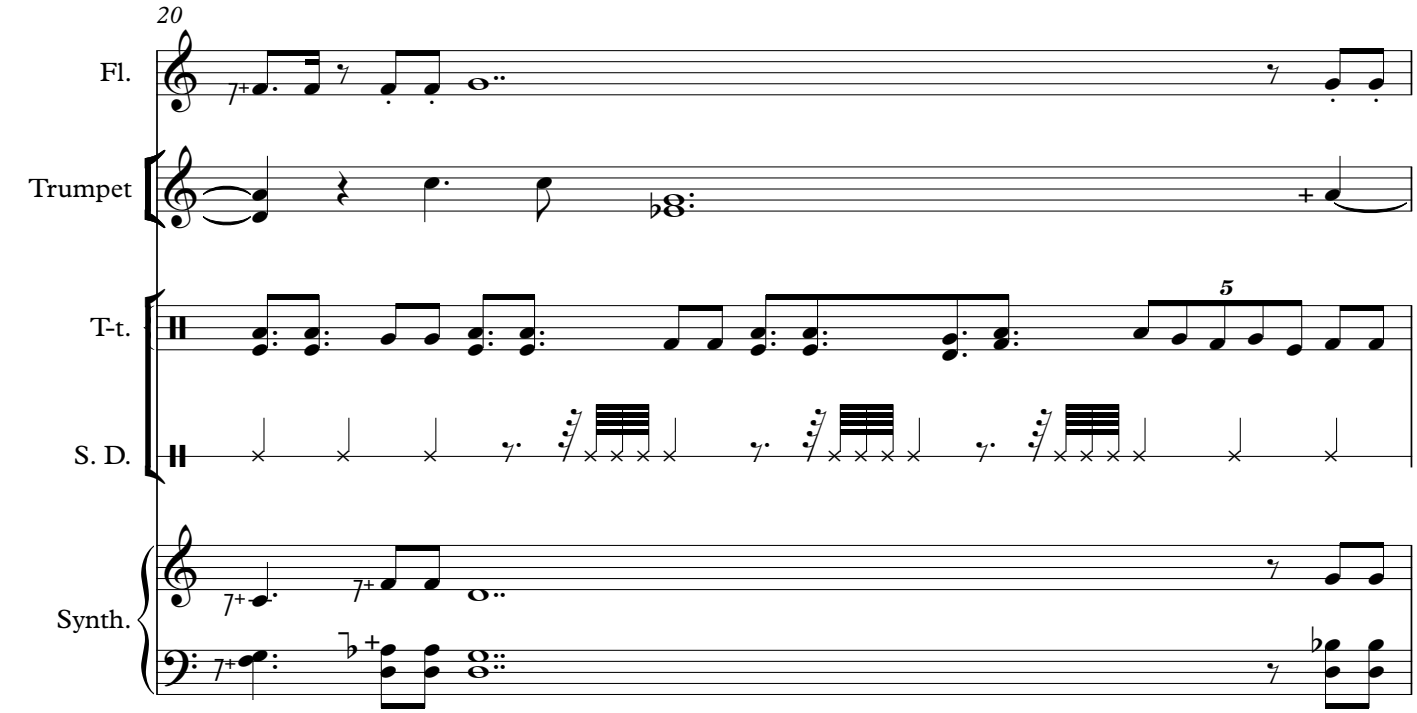

11
Fl.
T-t.
S. D.
Synth.
12
Fl.
T-t.
S. D.
Synth.
13
Fl.
T-t.
S. D.
Synth.

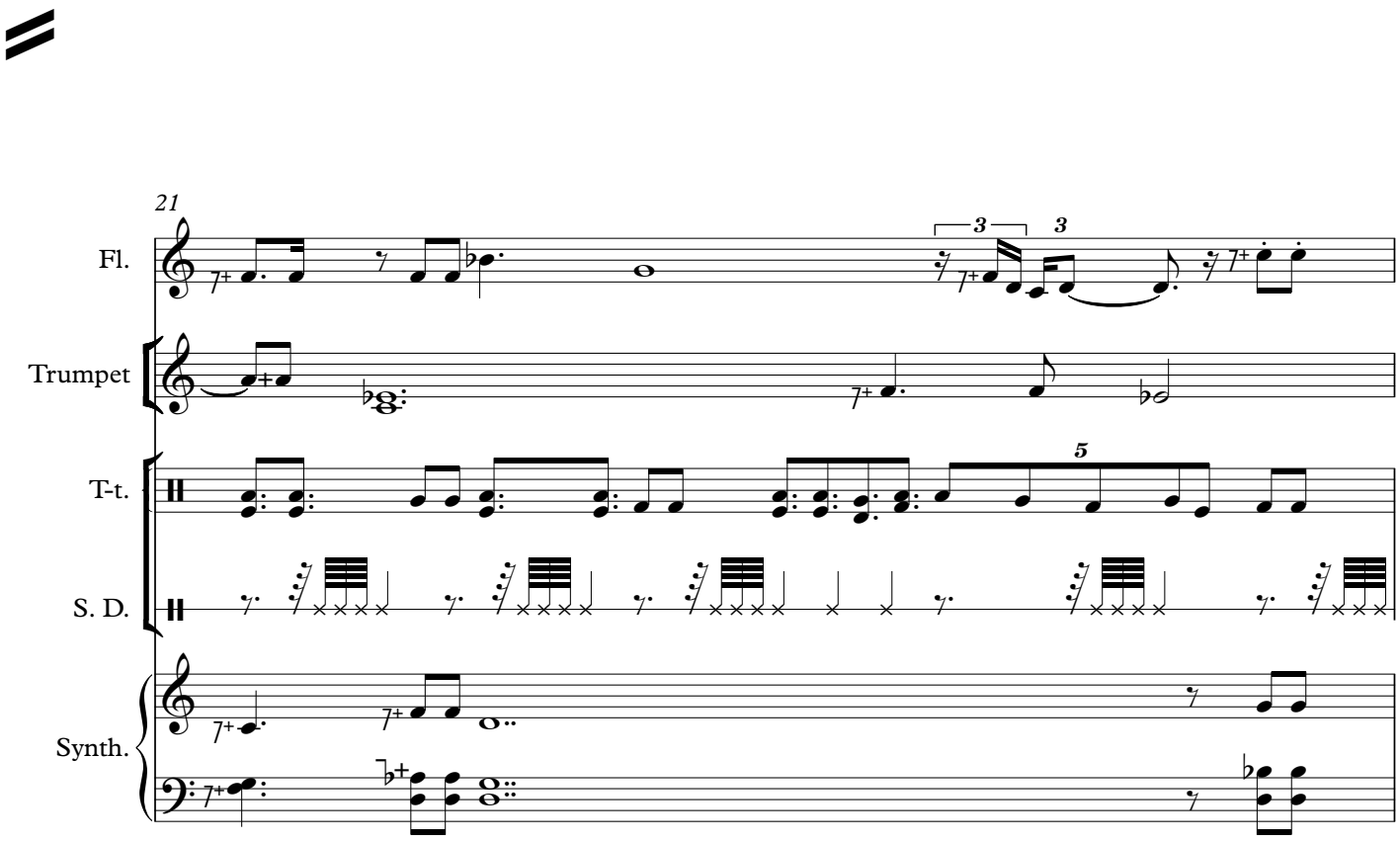

14
Fl.
T-t.
5
S. D.
Synth.

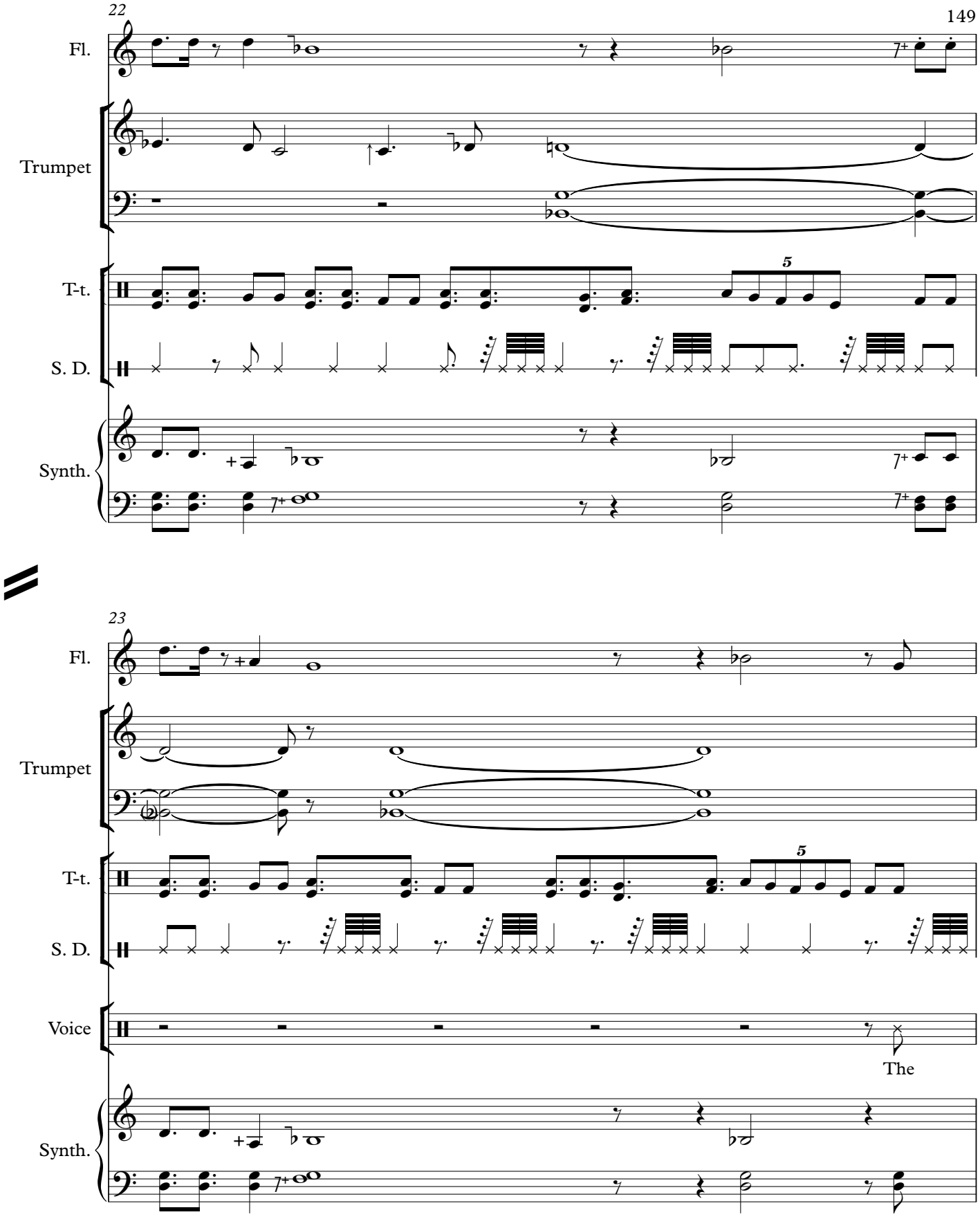

15
Fl.
Trumpet
T-t.
5
S. D.
Synth.

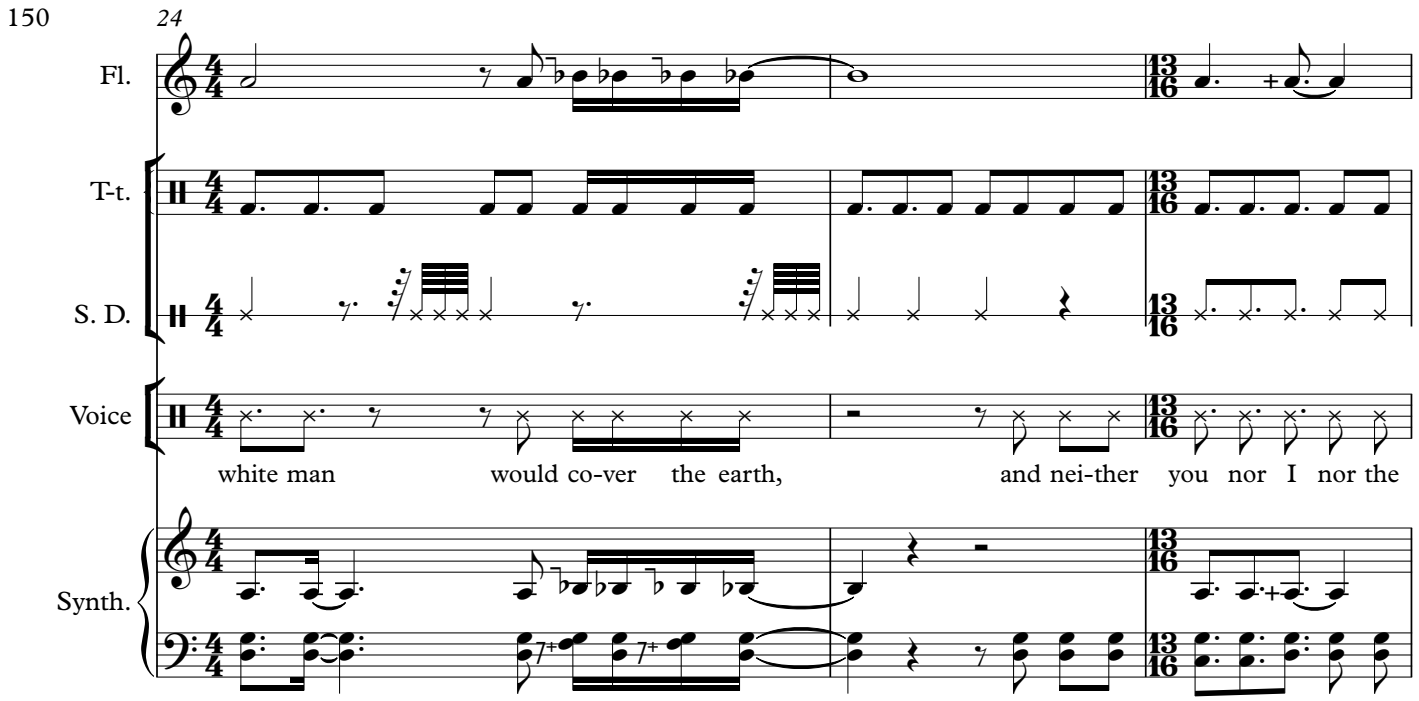

16
Fl.
Trumpet
T-t.
S. D.
Synth.
17
Fl.
Trumpet
T-t.
S. D.
Synth.

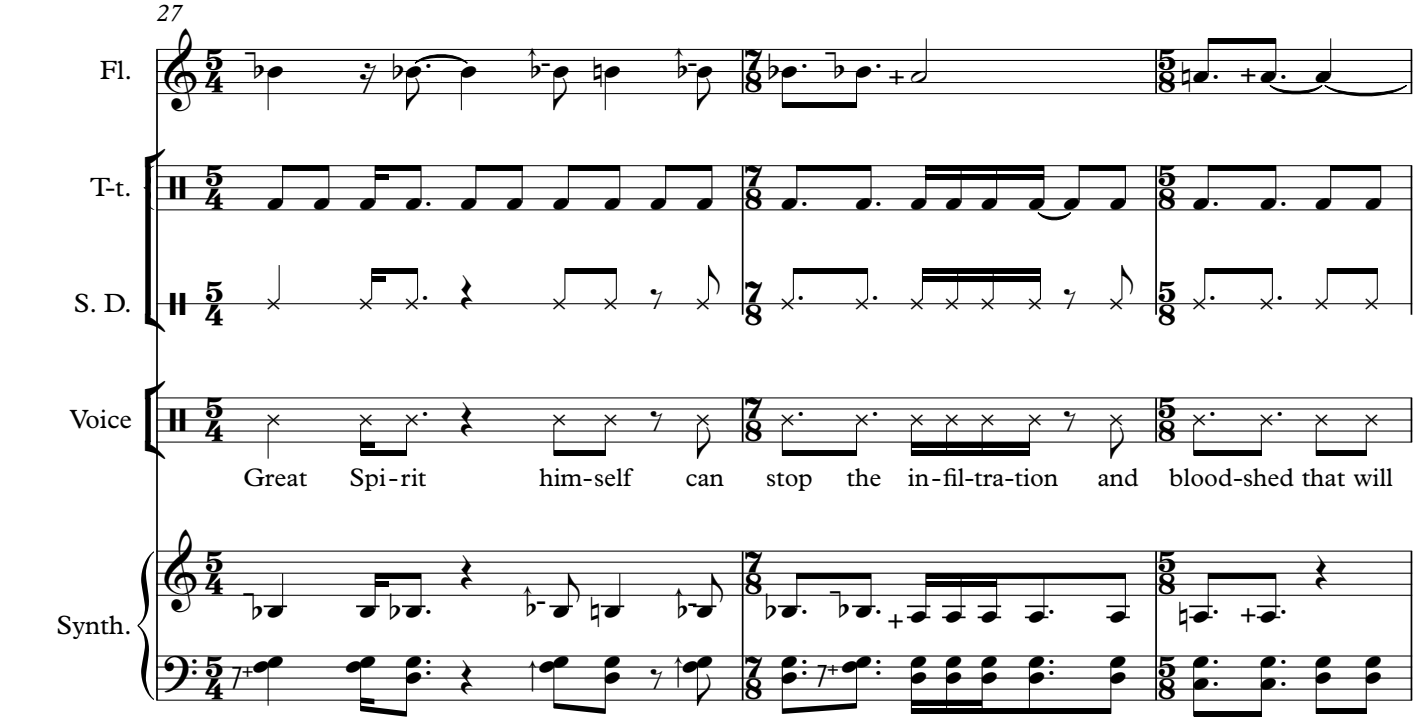

18
Fl.
Trumpet
T-t.
S. D.
Synth.
19
Fl.
Trumpet
T-t.
S. D.
Synth.

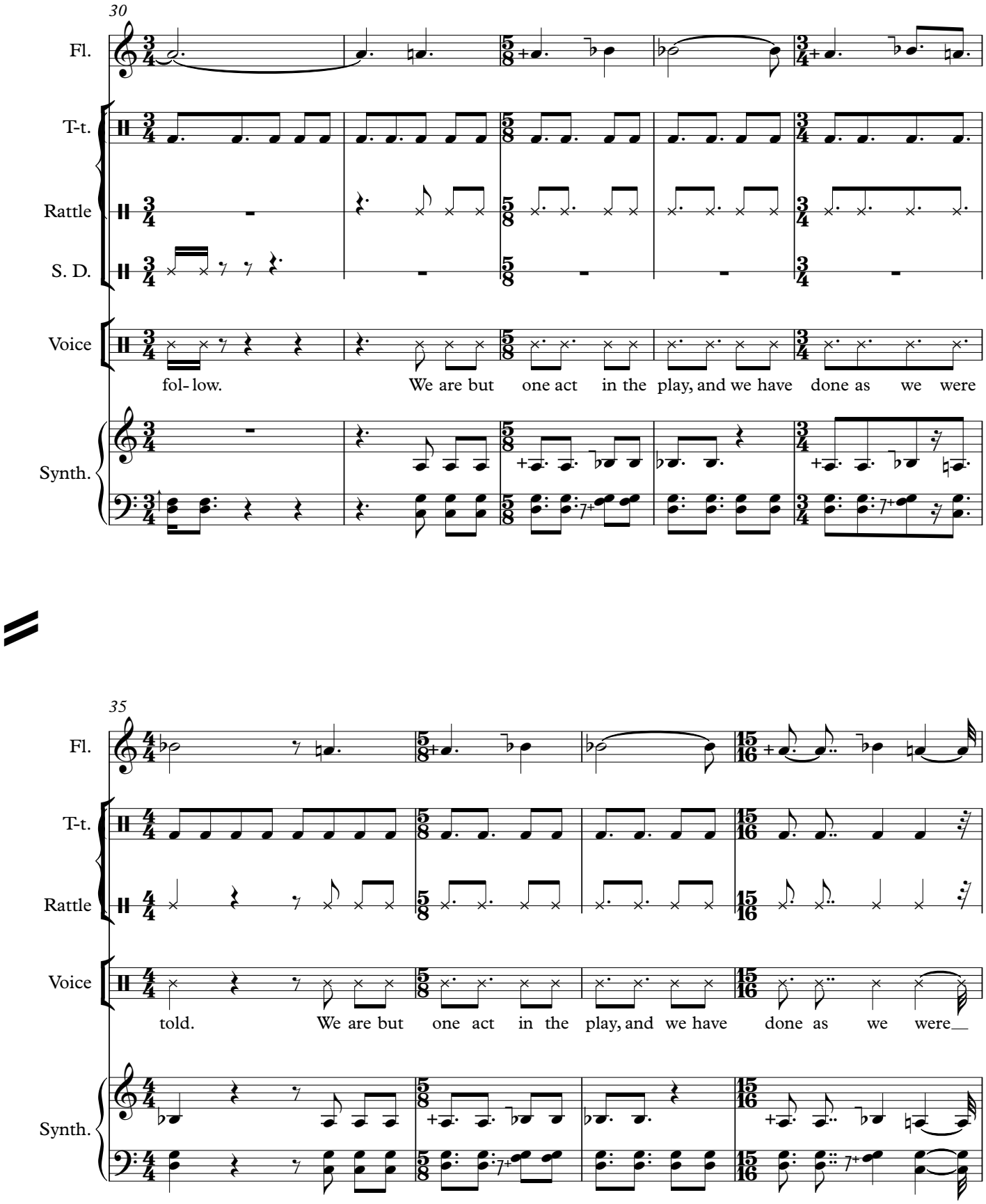

20
Fl.
Trumpet
T-t.
S. D.
Synth.
5

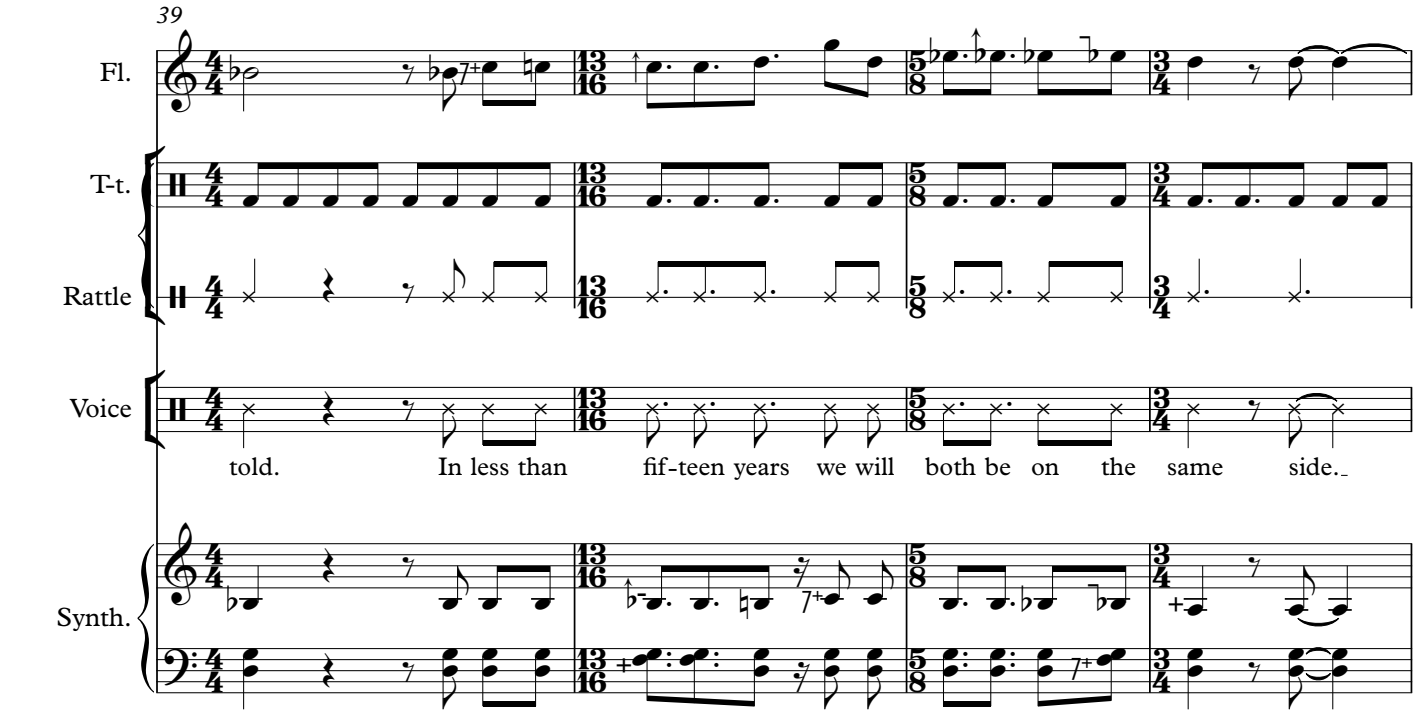

21
Fl.
Trumpet
T-t.
S. D.
Synth.
3
3
5

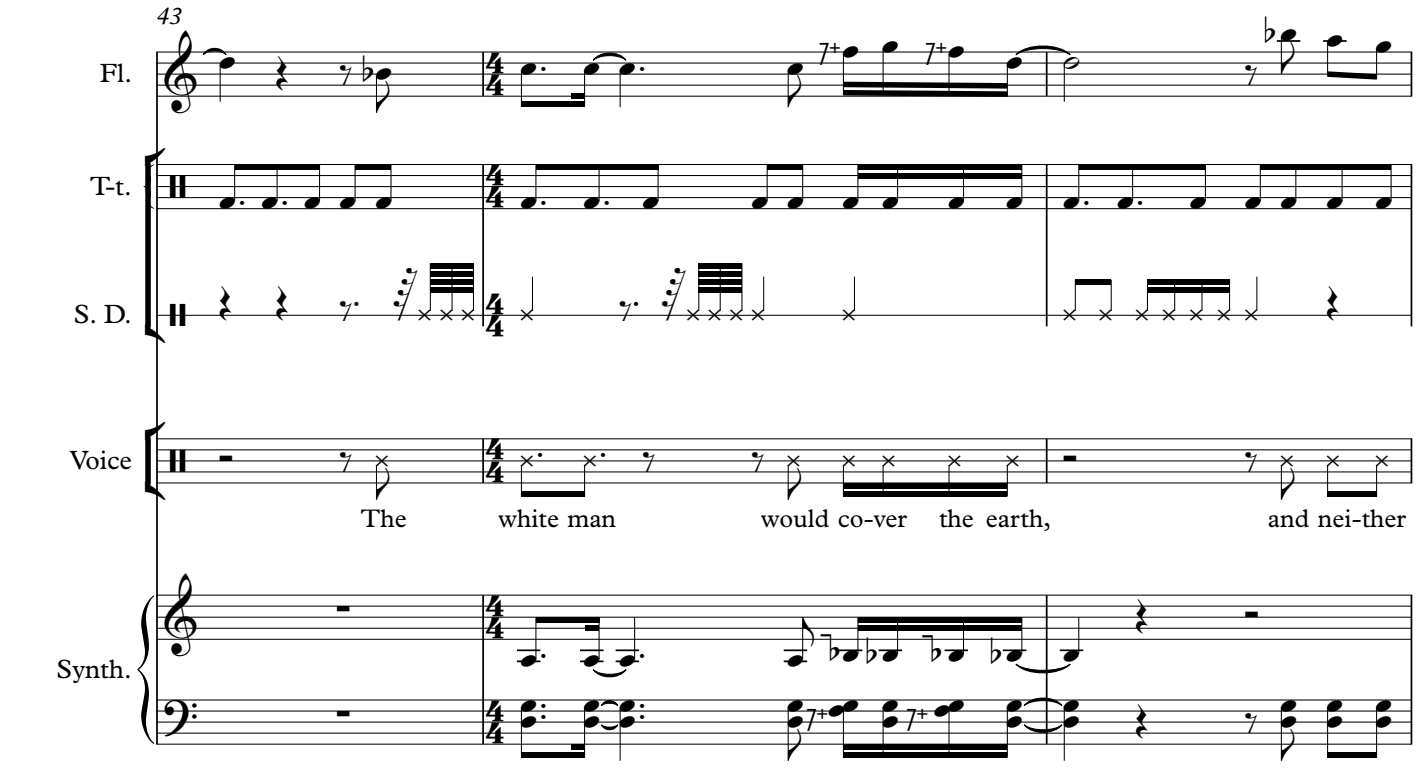

22
Fl.
Trumpet
T-t.
S. D.
Synth.
23
Fl.
Trumpet
T-t.
S. D.
Voice
The
Synth.

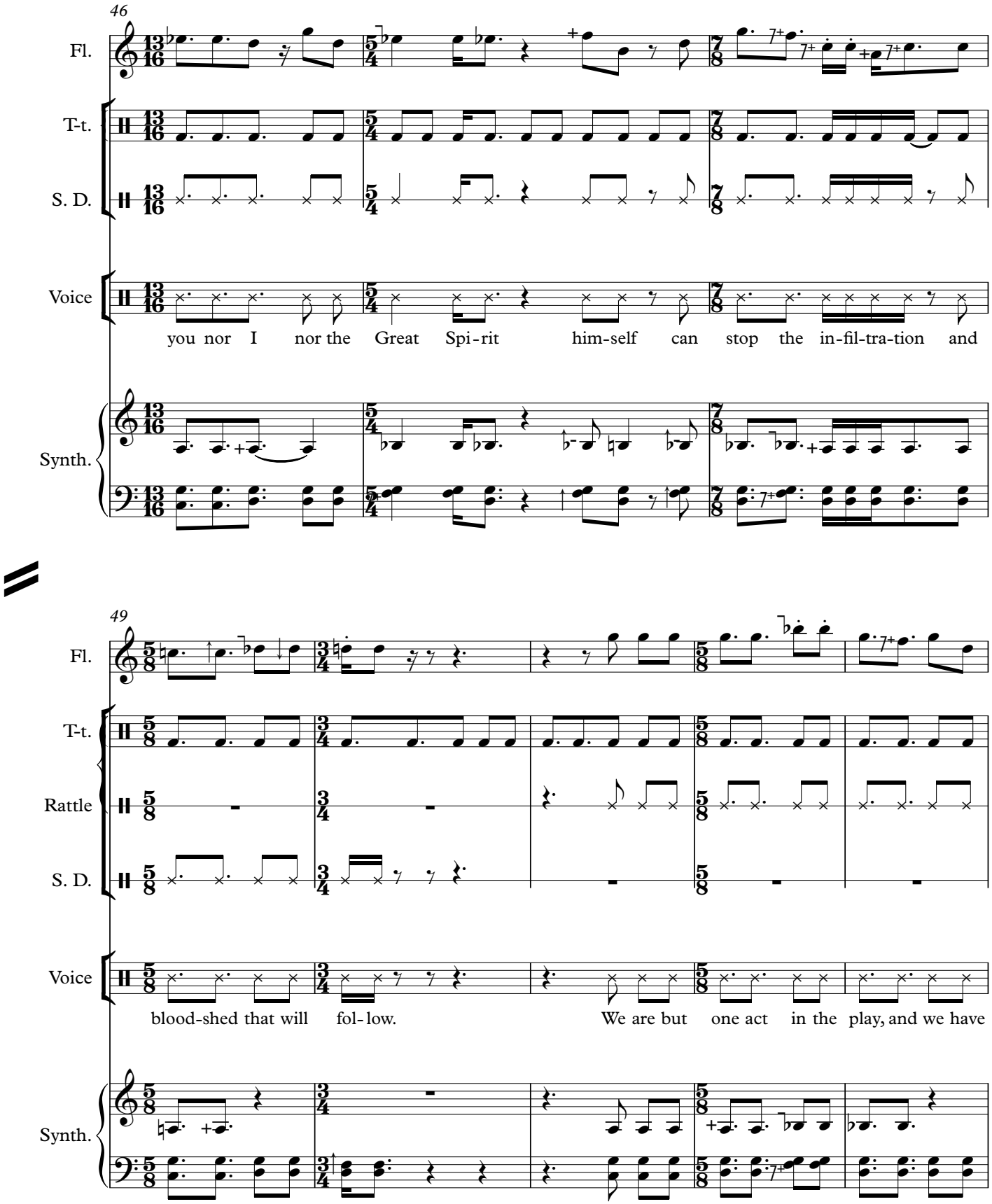

24
Fl.
T-t.
S. D.
Voice
white man would co-ver the earth, and nei-ther you nor I nor the
Synth.

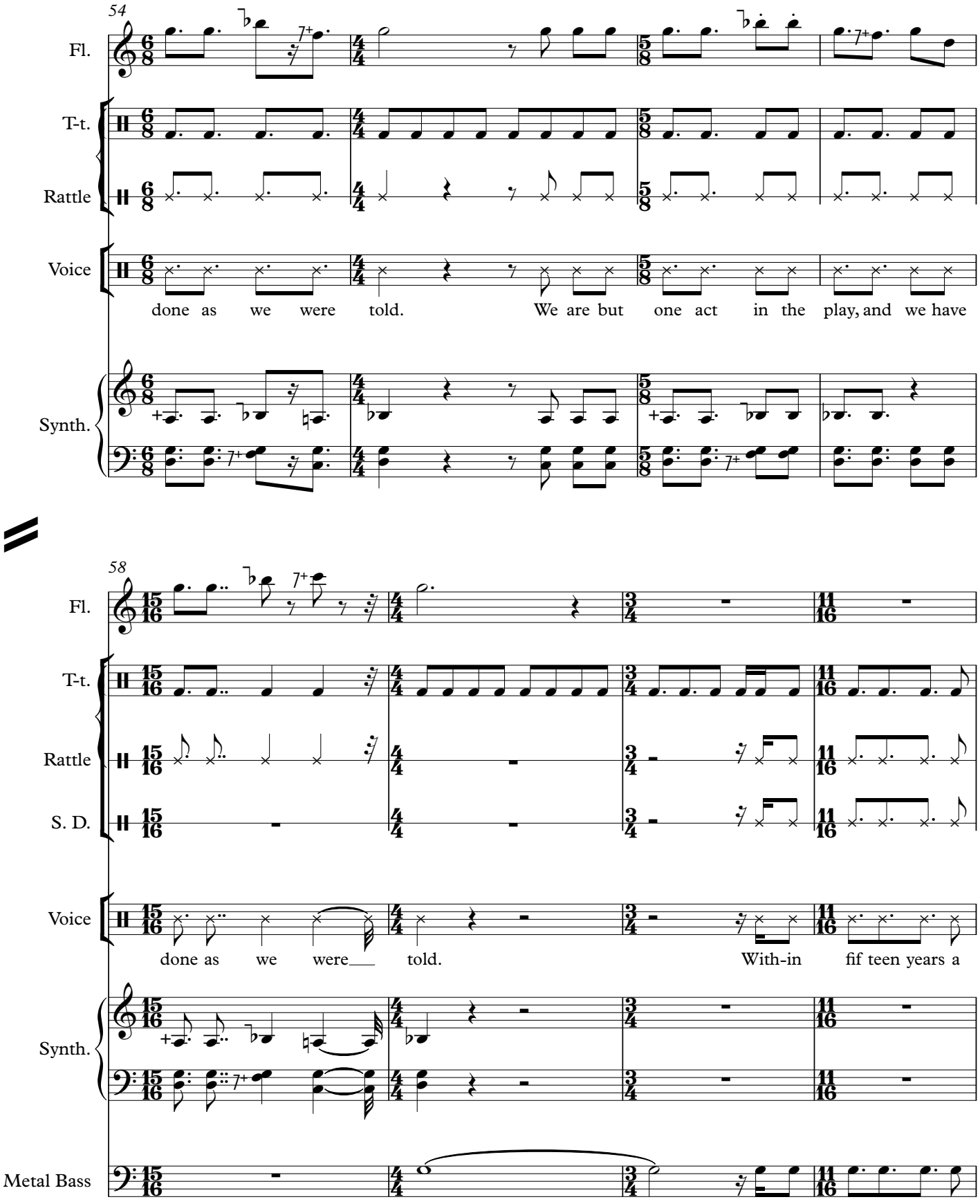

27
Fl.
T-t.
S. D.
Voice
Great Spi-rit him-self can stop the in-fil-tra-tion and blood-shed that will
Synth.

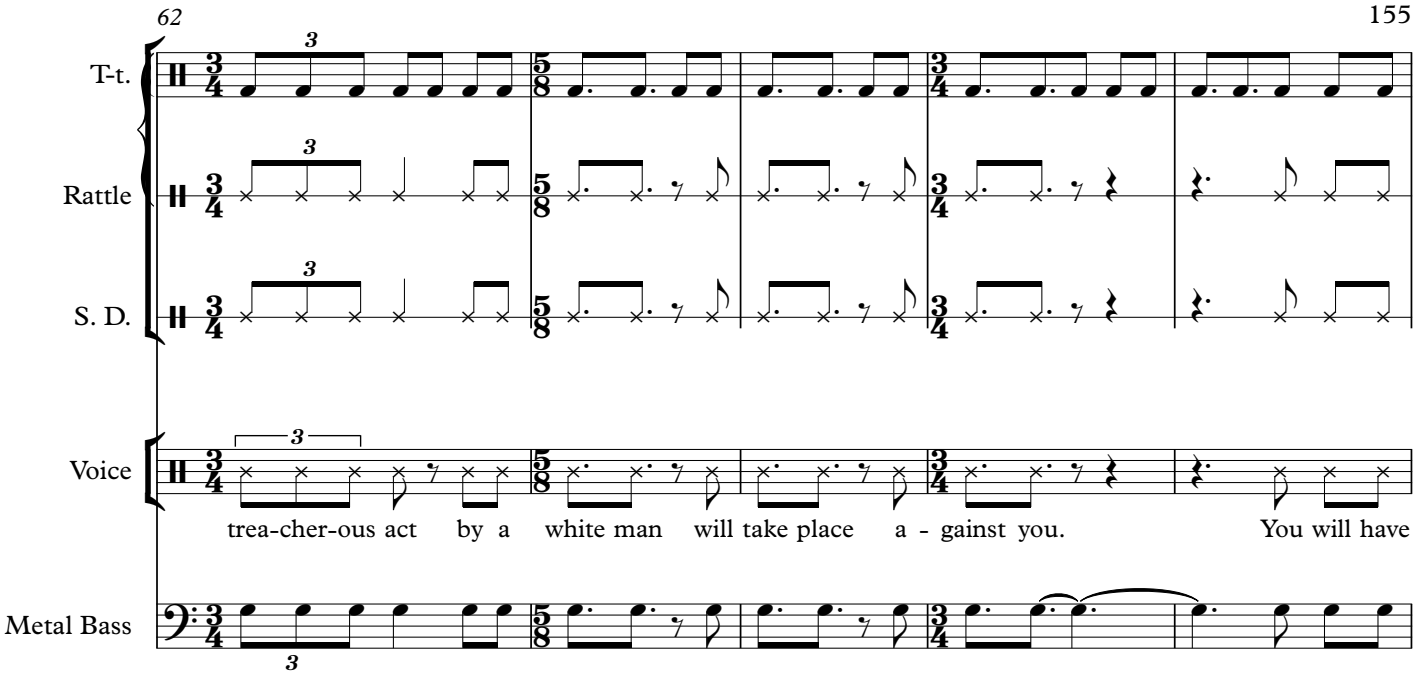

30
Fl.
T-t.
Rattle
S. D.
Voice
fol- low.
We are but one act in the play, and we have done as we were
Synth.
35
Fl.
T-t.
Rattle
Voice
told.
We are but one act in the play, and we have done as we were
Synth.

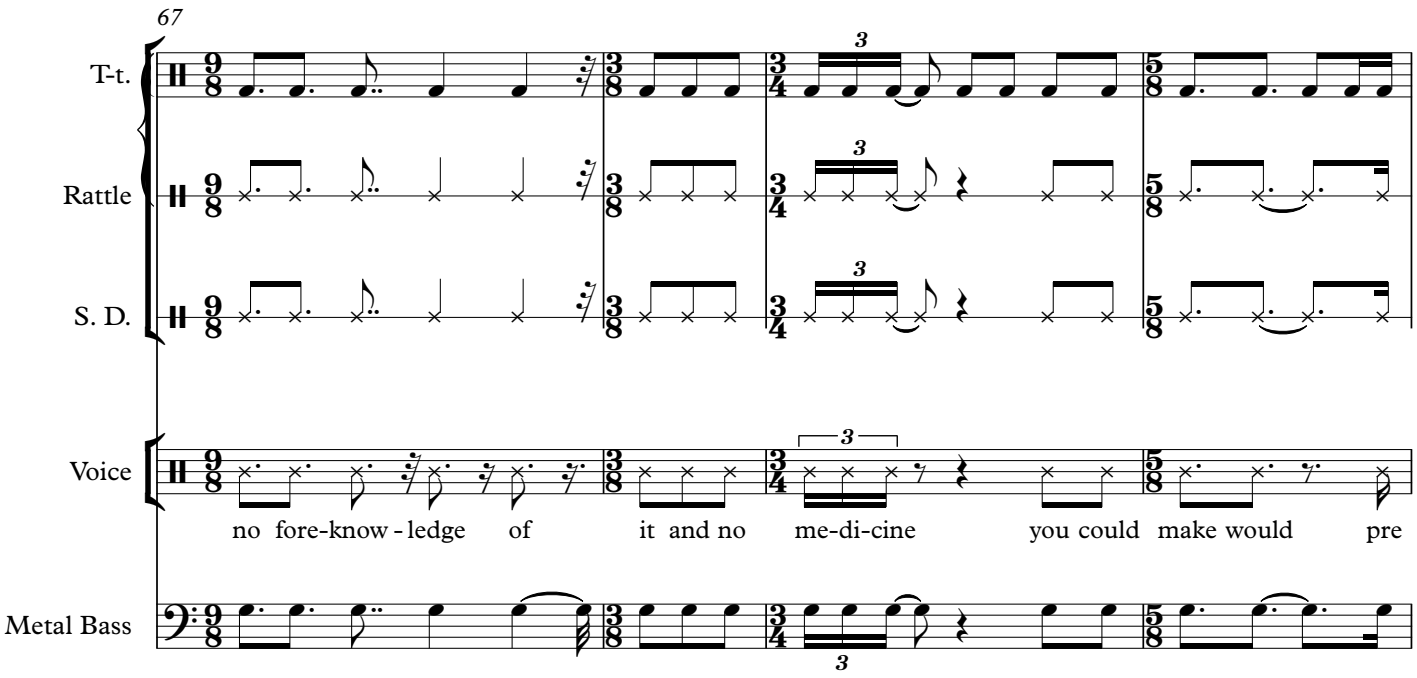

39
Fl.
T-t.
Rattle
Voice
told. In less than fif-teen years we will both be on the same side.
Synth.

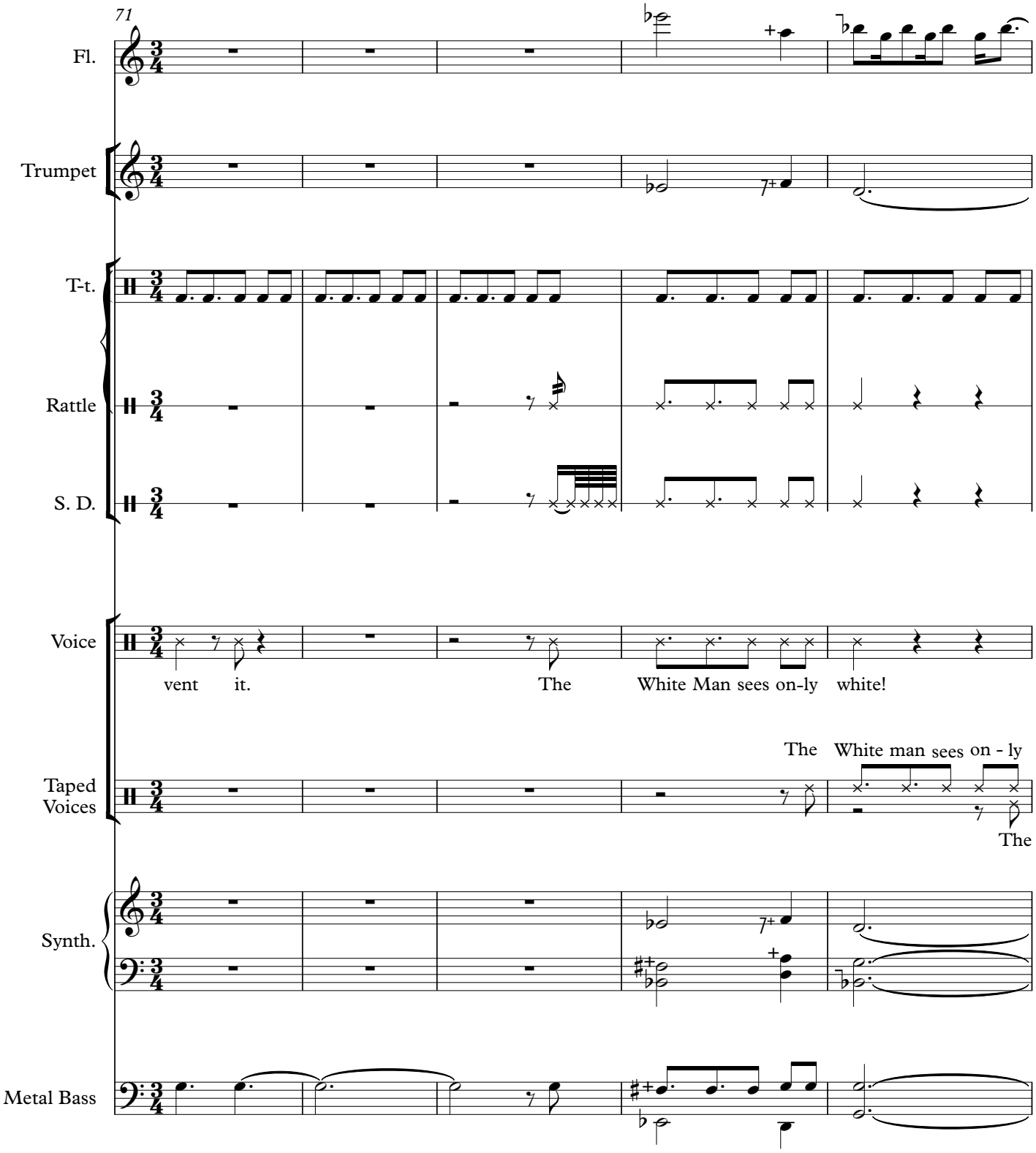

43
Fl.
T-t.
S. D.
Voice
The white man would co-ver the earth, and nei-ther
Synth.


46
Fl.
T-t.
S. D.
Voice
you nor I nor the Great Spi-rit him-self can stop the in-fil-tra-tion and
Synth.
49
Fl.
T-t.
Rattle
S. D.
Voice
blood-shed that will fol-low. We are but one act in the play, and we have
Synth.

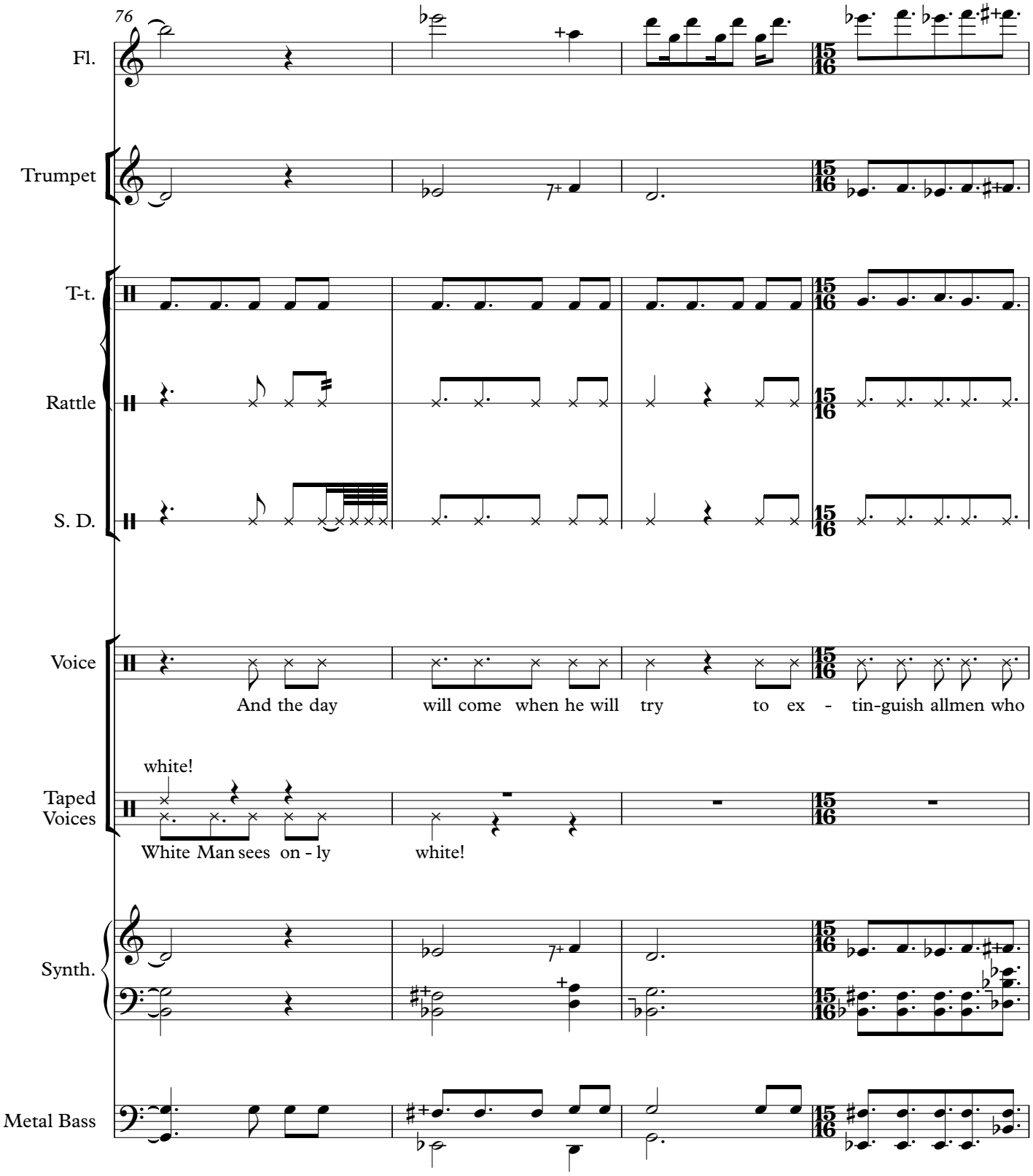

54
Fl.
T-t.
Rattle
Voice
done as we were told. We are but one act in the play, and we have
Synth.
58
Fl.
T-t.
Rattle
S. D.
Voice
done as we were___ told. With-in fif teen years a
Synth.
Metal Bass


62
T-t.
Rattle
S. D.
Voice
trea-cher-ous act by a white man will take place a - gainst you. You will have
Metal Bass

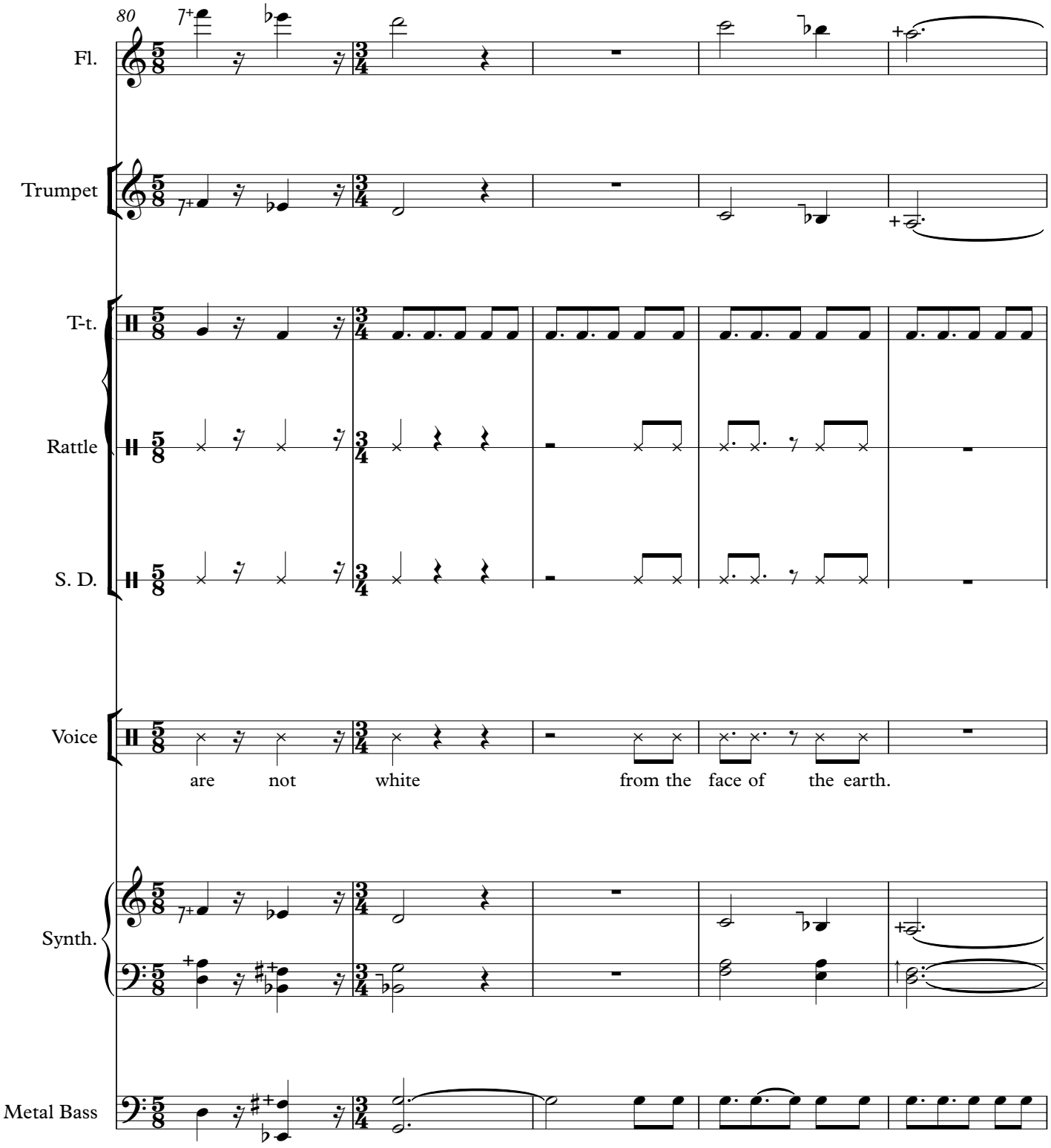

67
T-t.
Rattle
S. D.
Voice
no fore-know - ledge of it and no me-di-cine you could make would pre
Metal Bass

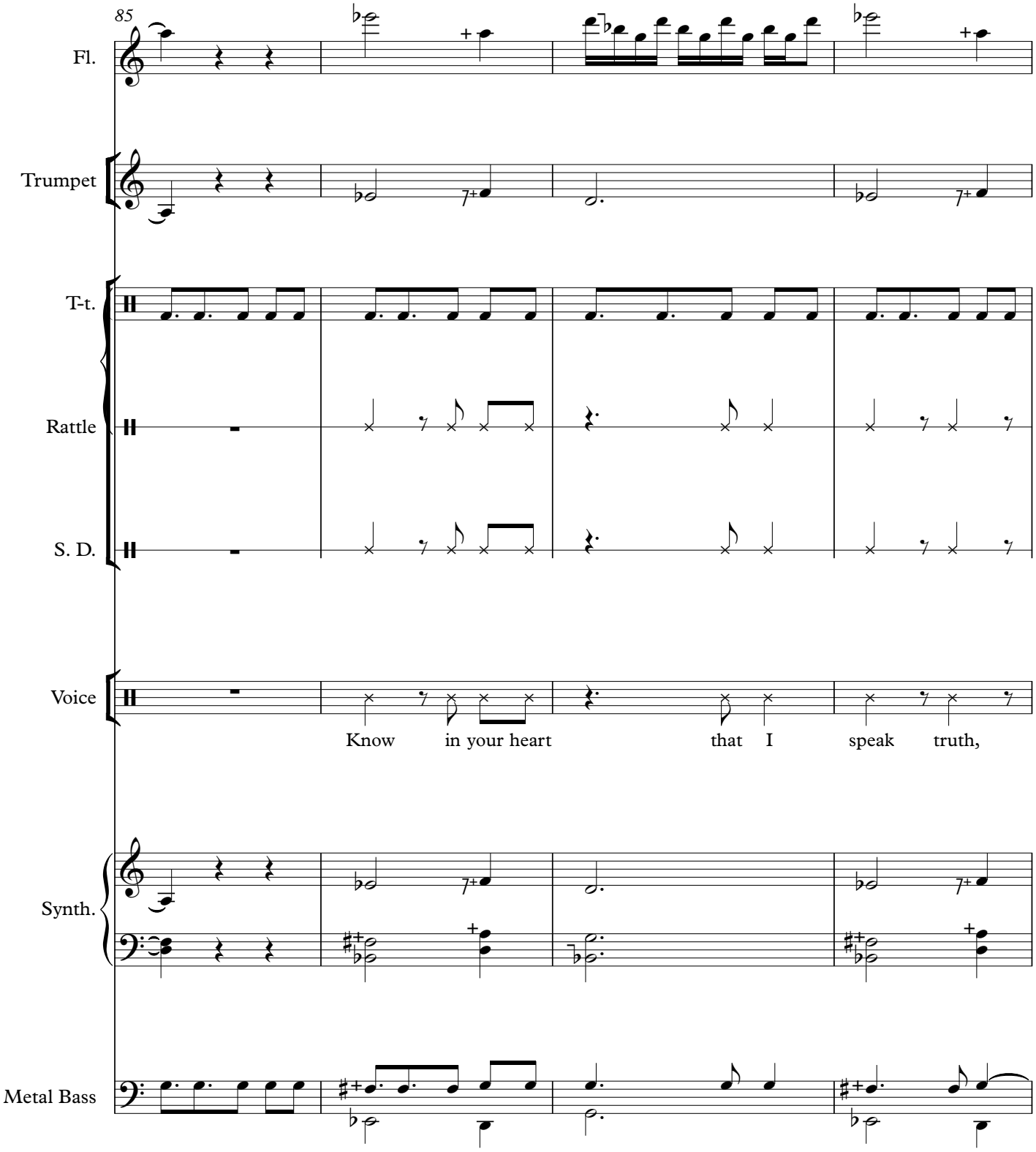


Custer's Ghost to Sitting Bull

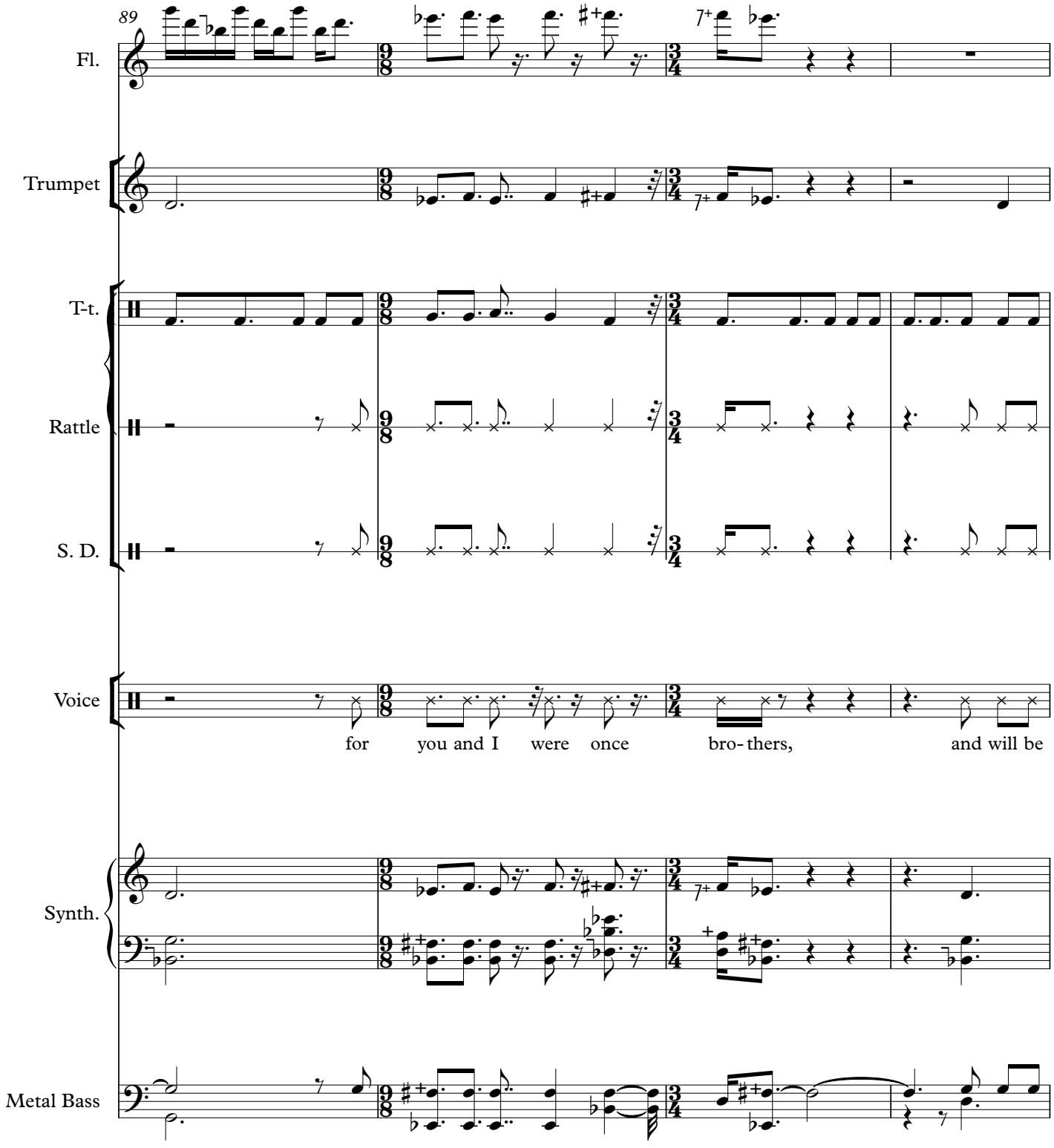


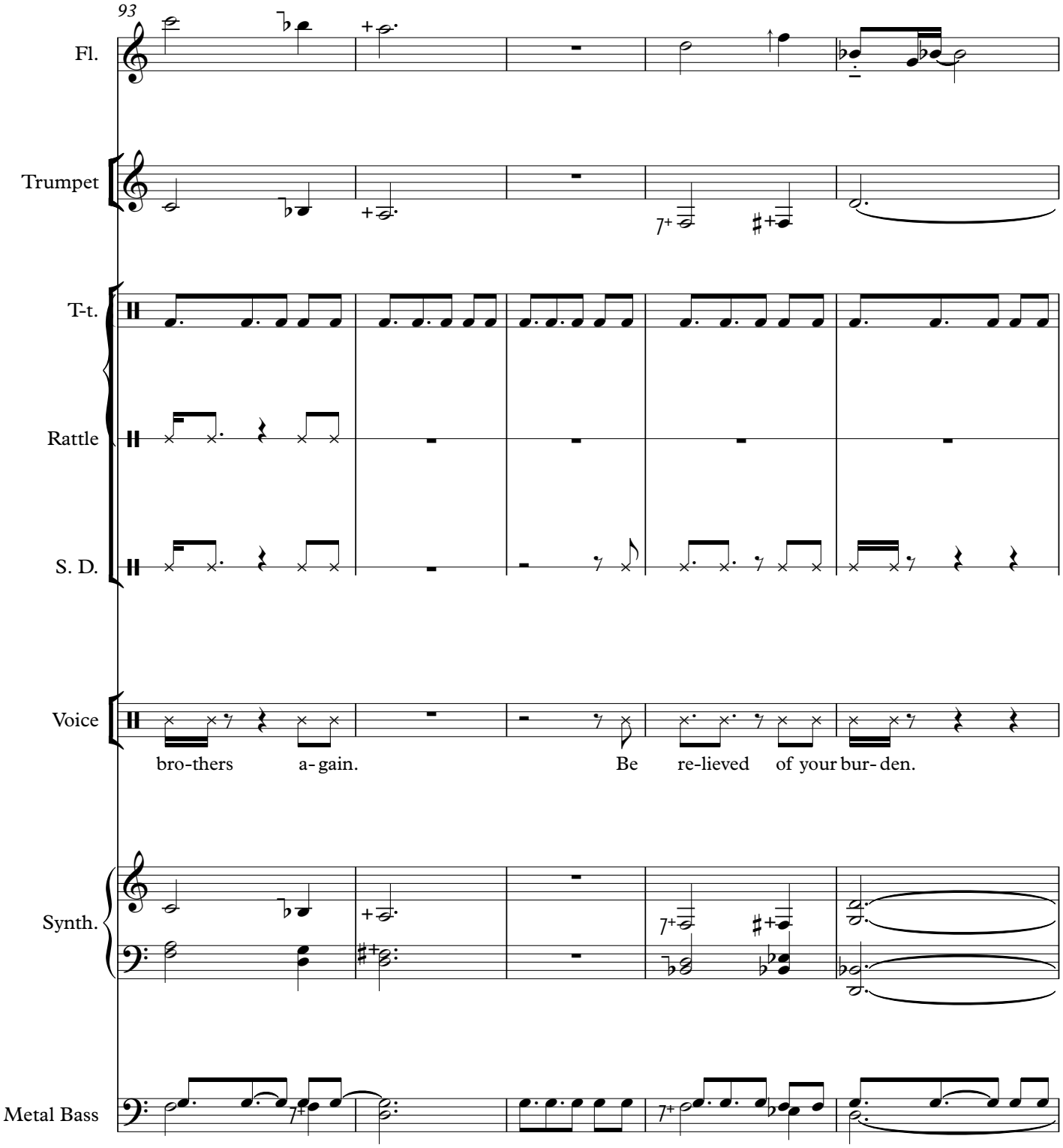
Custer's Ghost to Sitting Bull

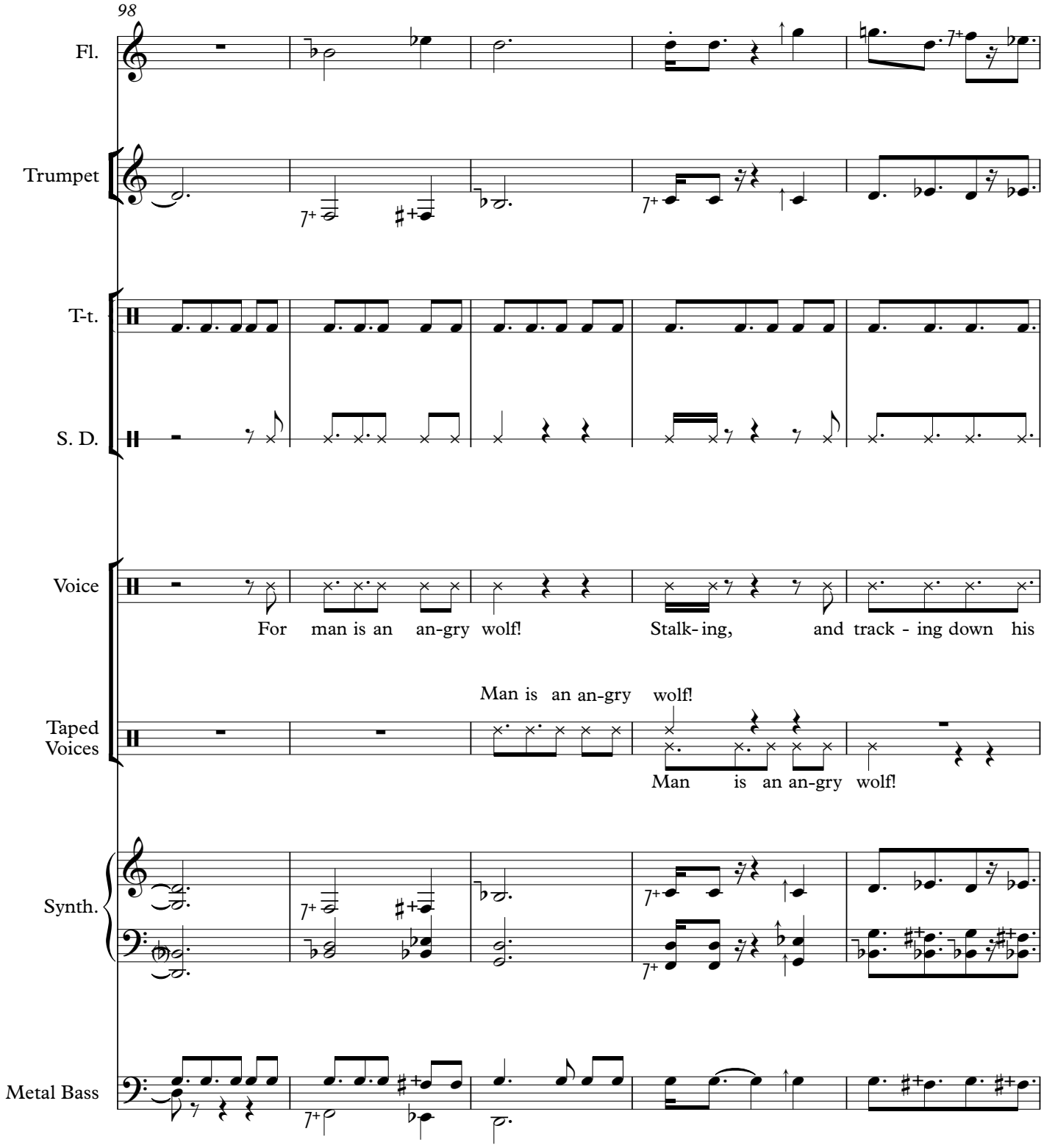

80
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
are not white from the face of the earth.
Synth.
Metal Bass



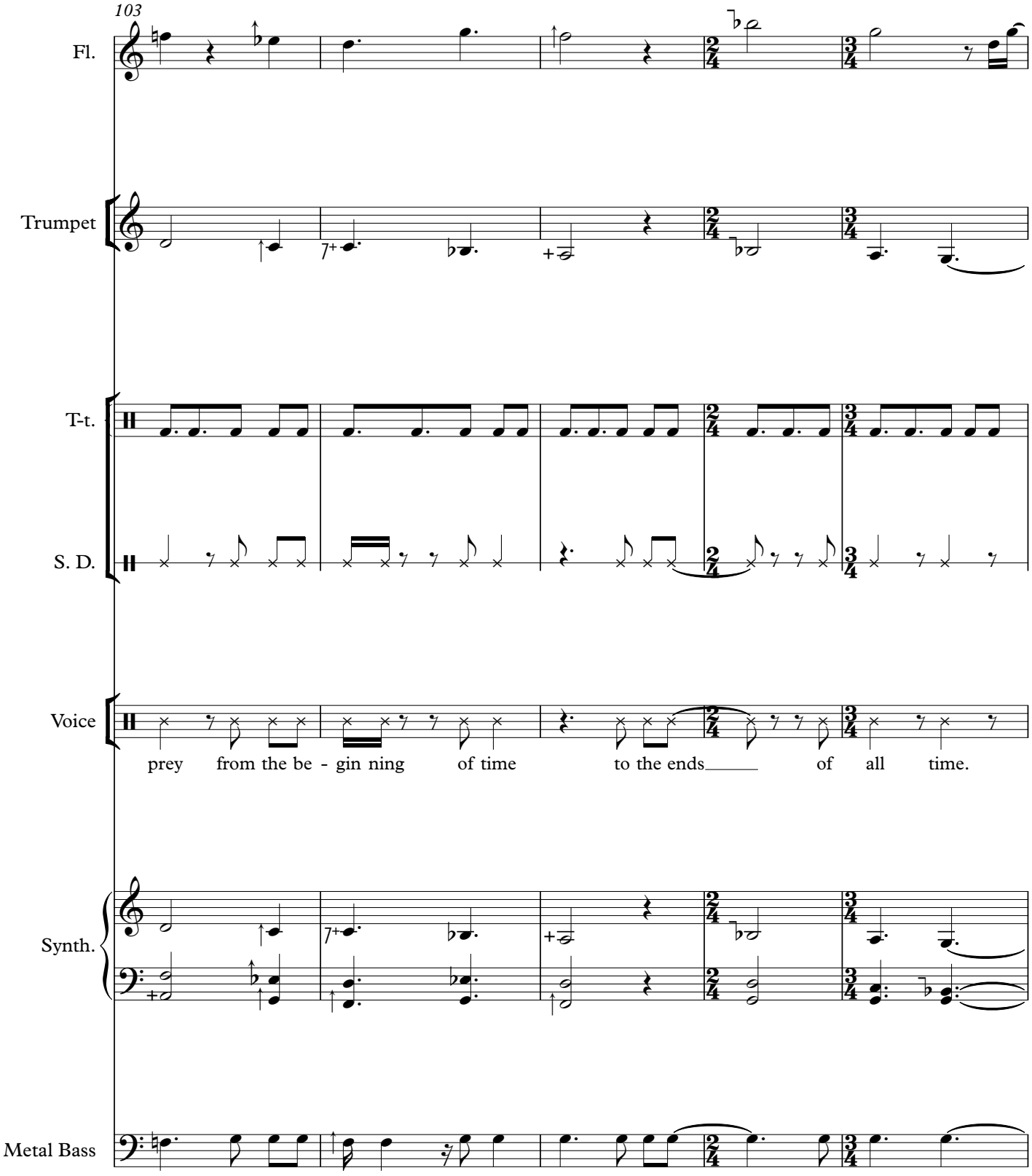
Custer's Ghost to Sitting Bull

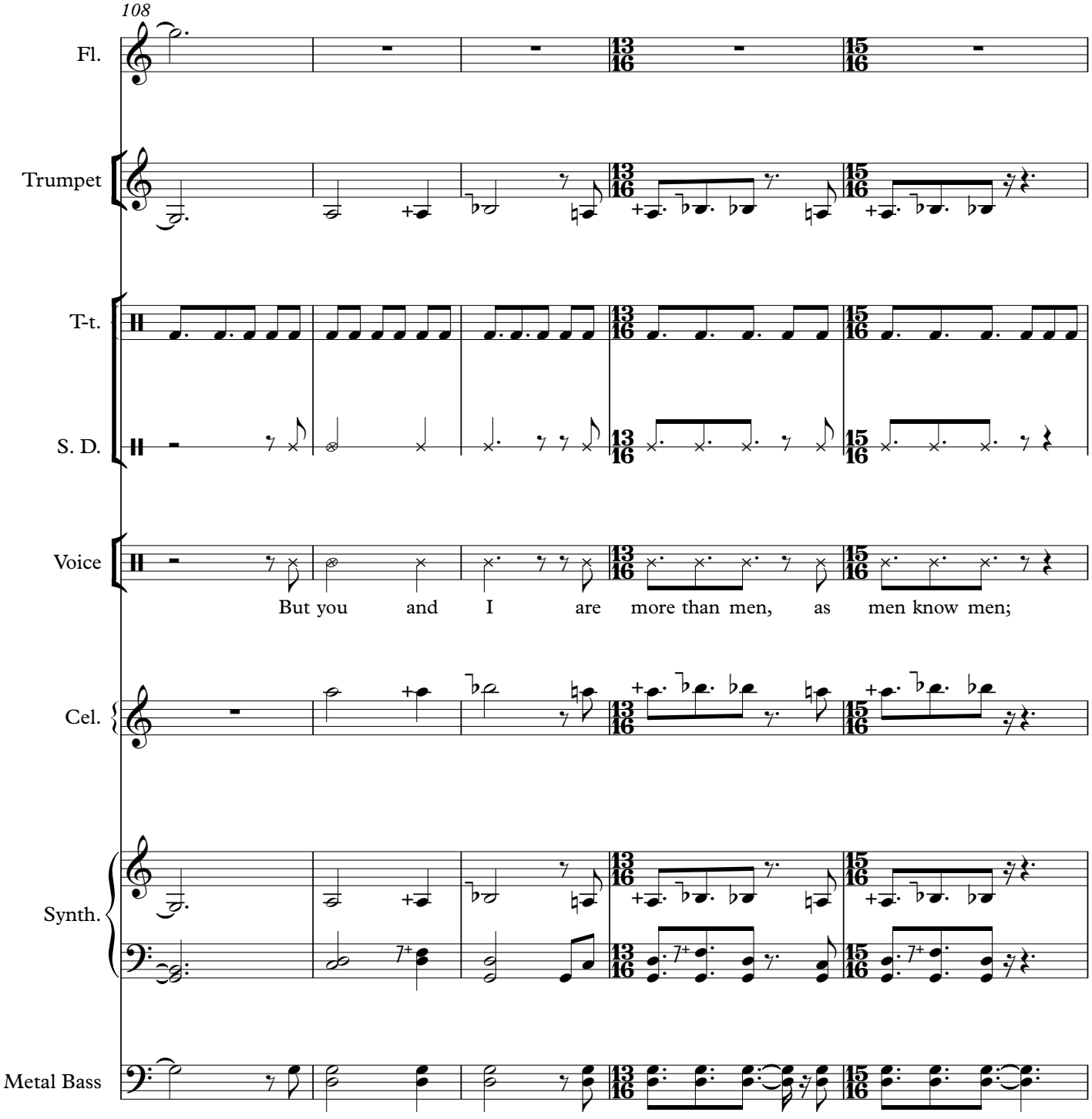

89
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
for you and I were once bro- thers, and will be
Synth.
Metal Bass

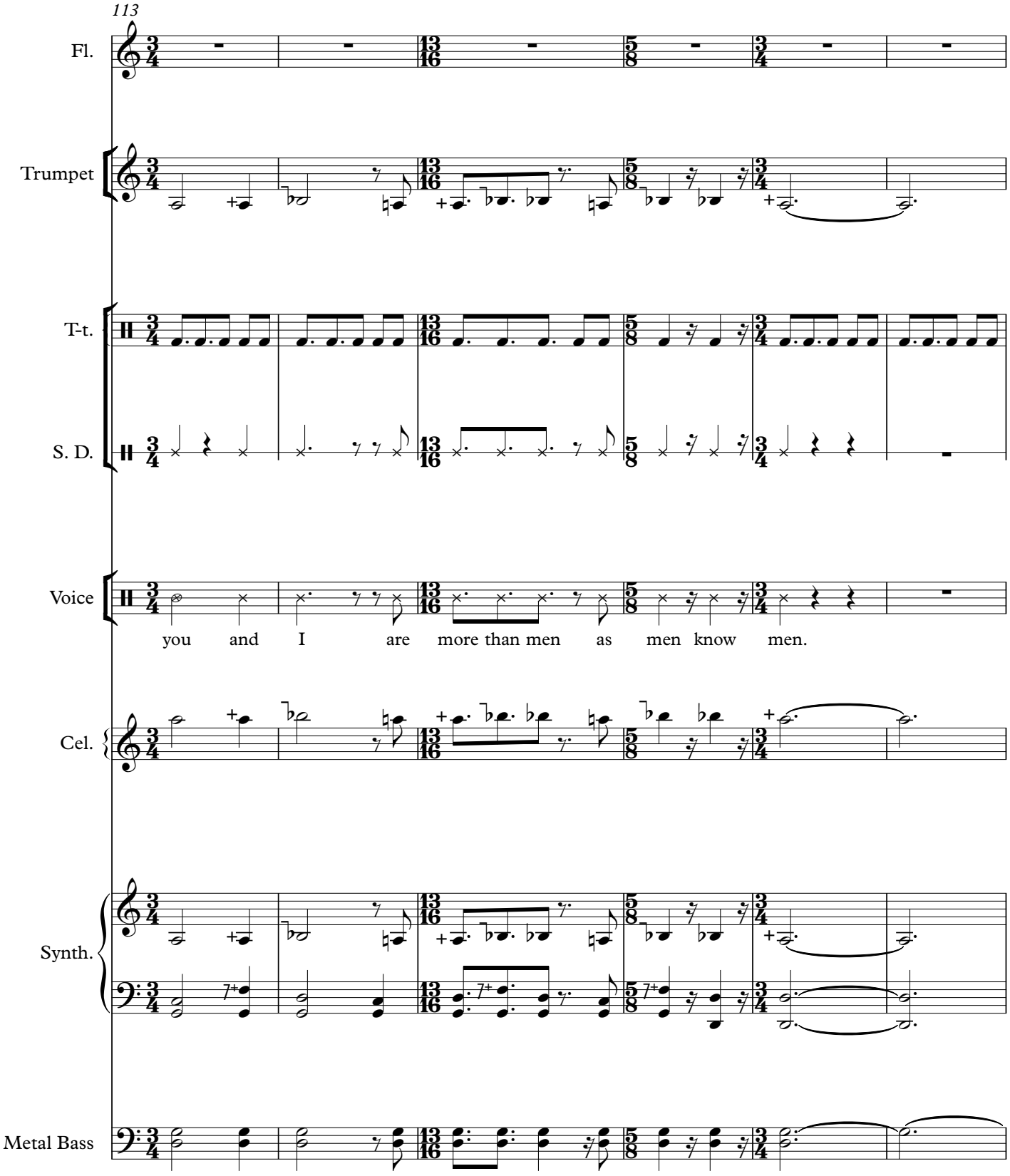

93
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
bro-thers a-gain. Be re-lieved of your bur-den.
Synth.
Metal Bass



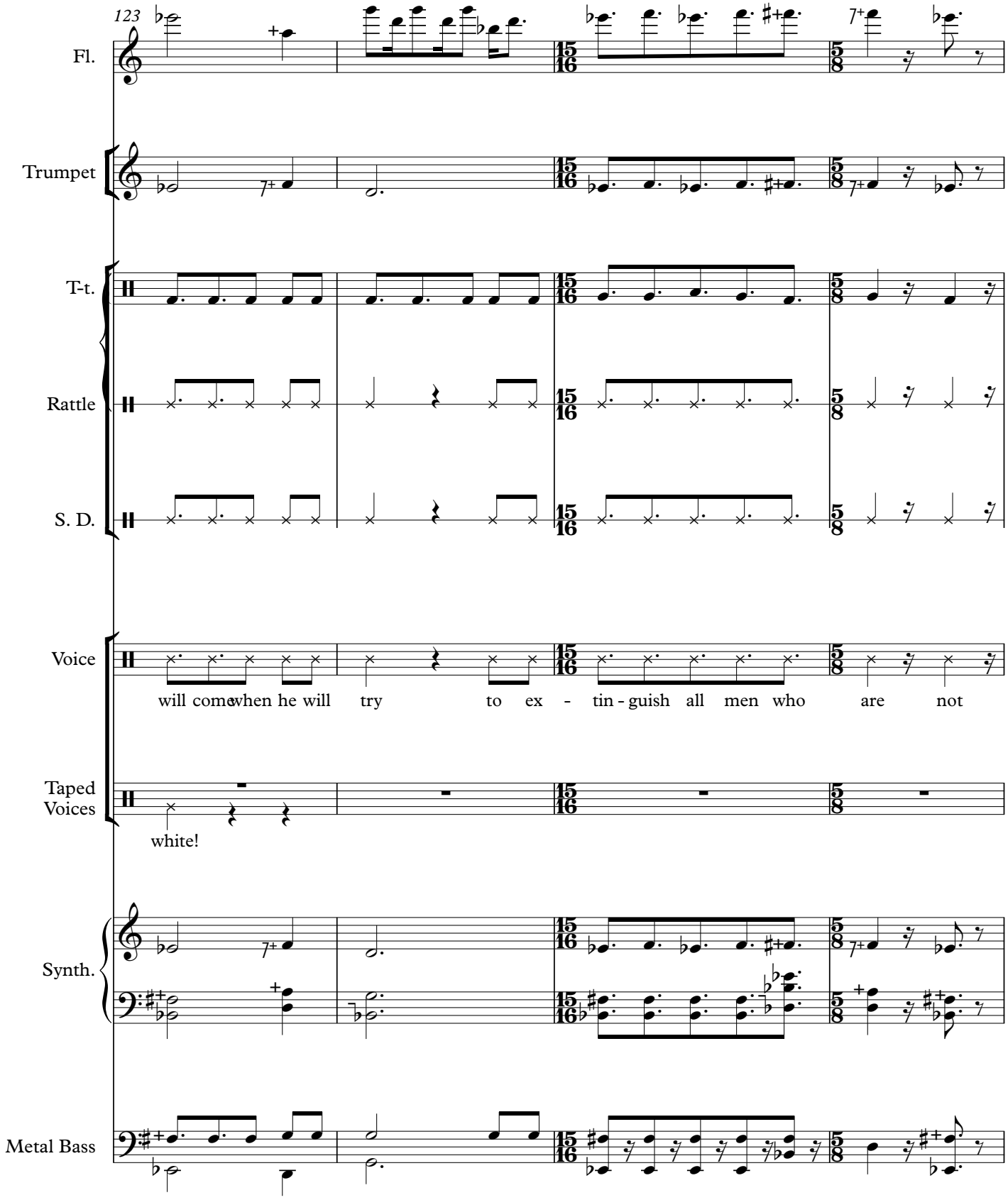
Custer's Ghost to Sitting Bull

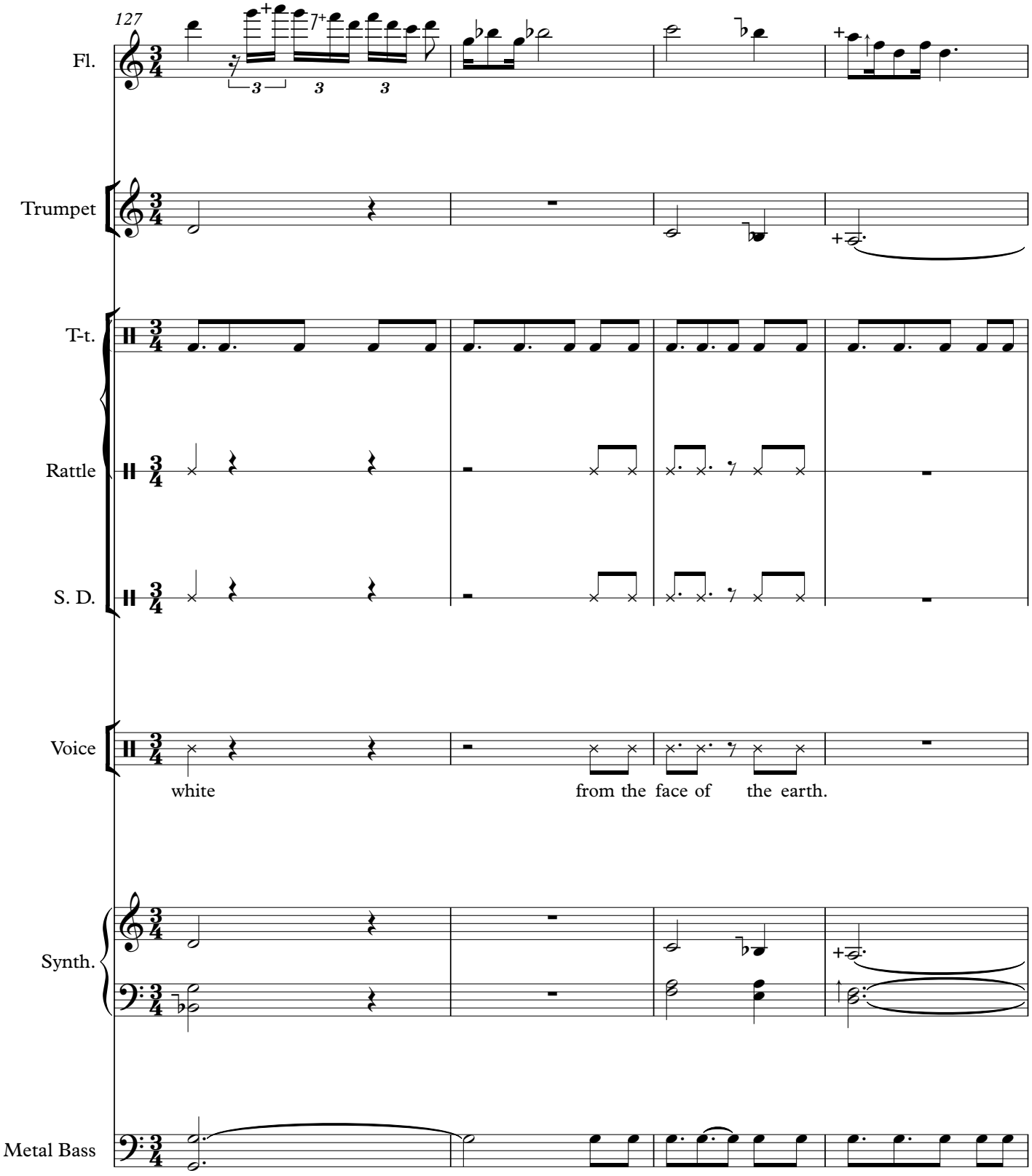

103
Fl.
Trumpet
T-t.
S. D.
Voice
prey from the be - gin ning of time to the ends of all time.
Synth.
Metal Bass

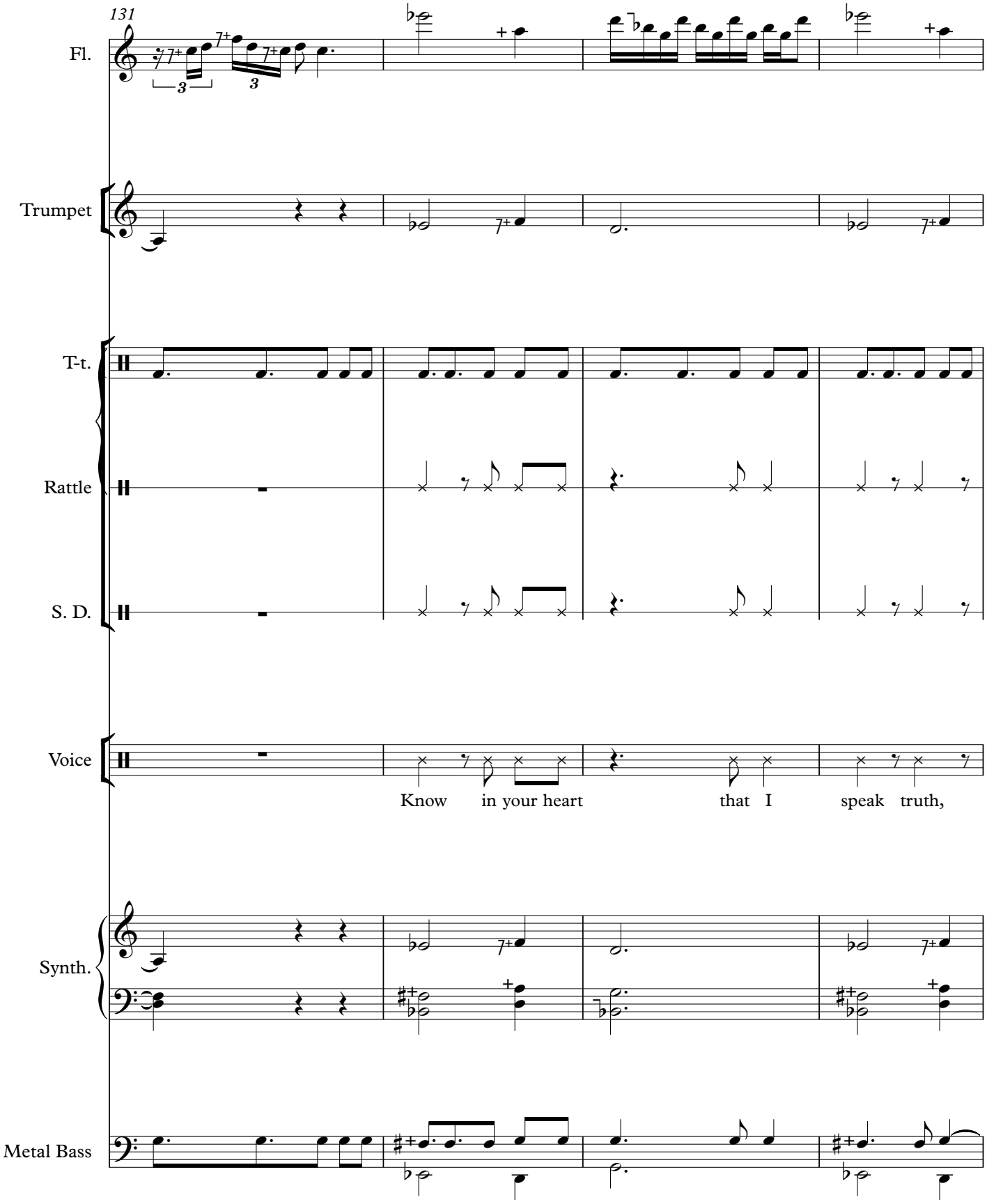

108
Fl.
Trumpet
T-t.
S. D.
Voice
But you and I are more than men, as men know men;
Cel.
Synth.
Metal Bass

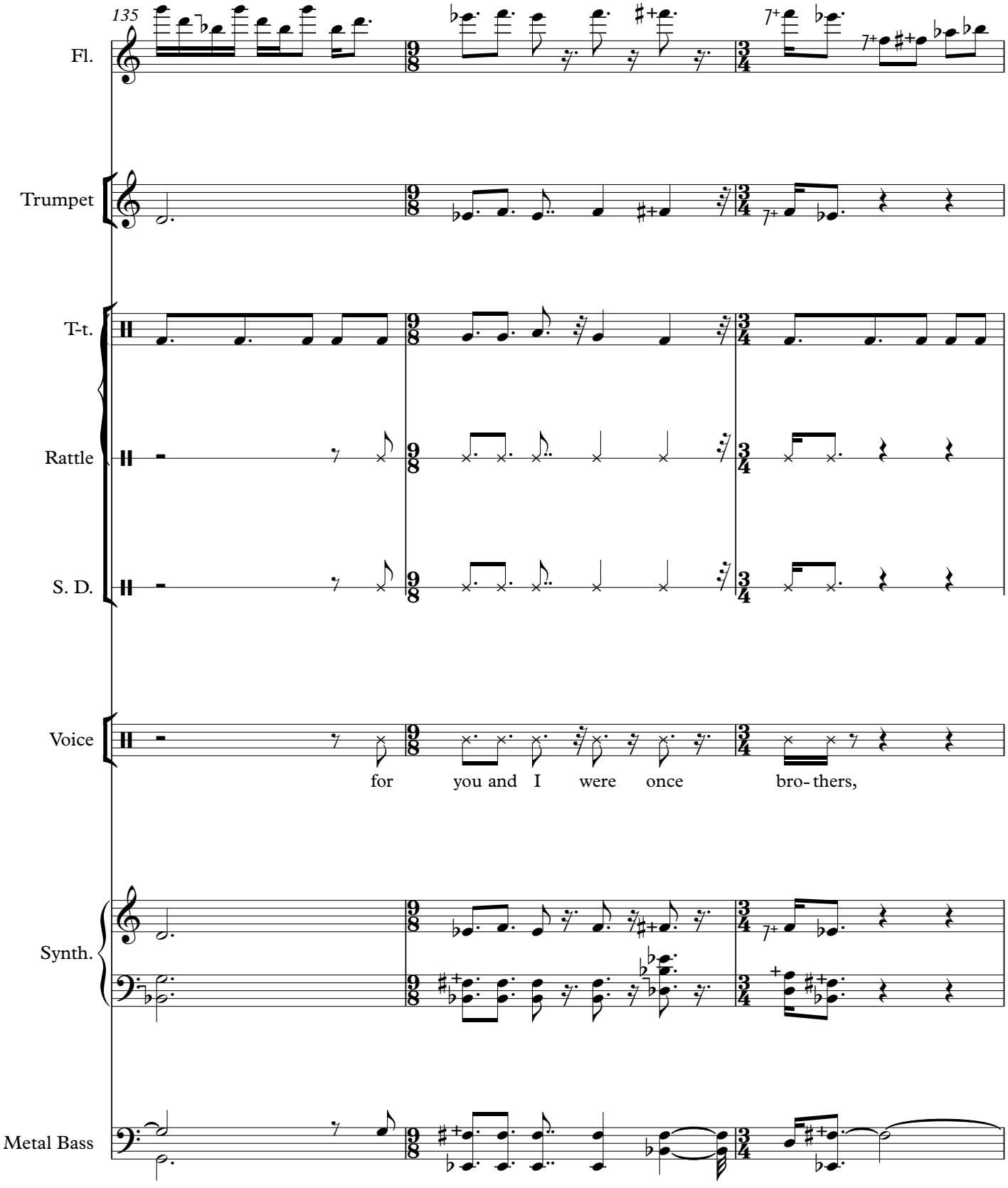

113
Fl.
Trumpet
T-t.
S. D.
Voice
you and I are more than men as men know men.
Cel.
Synth.
Metal Bass

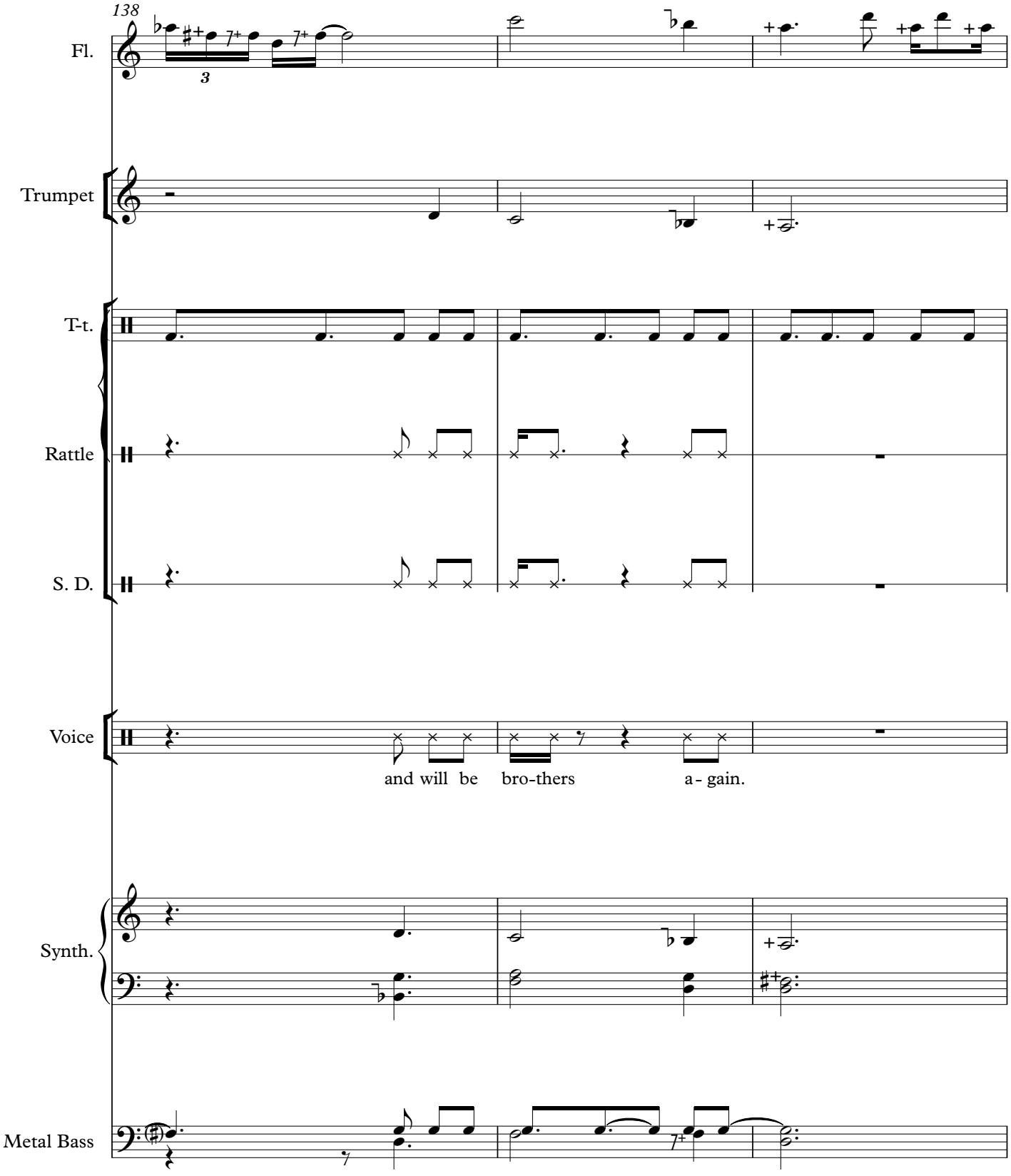
119
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
The White Man sees on-ly white! And the day
Taped Voices
The White man sees on - ly white!
The White Man sees on - ly
Synth.
Metal Bass

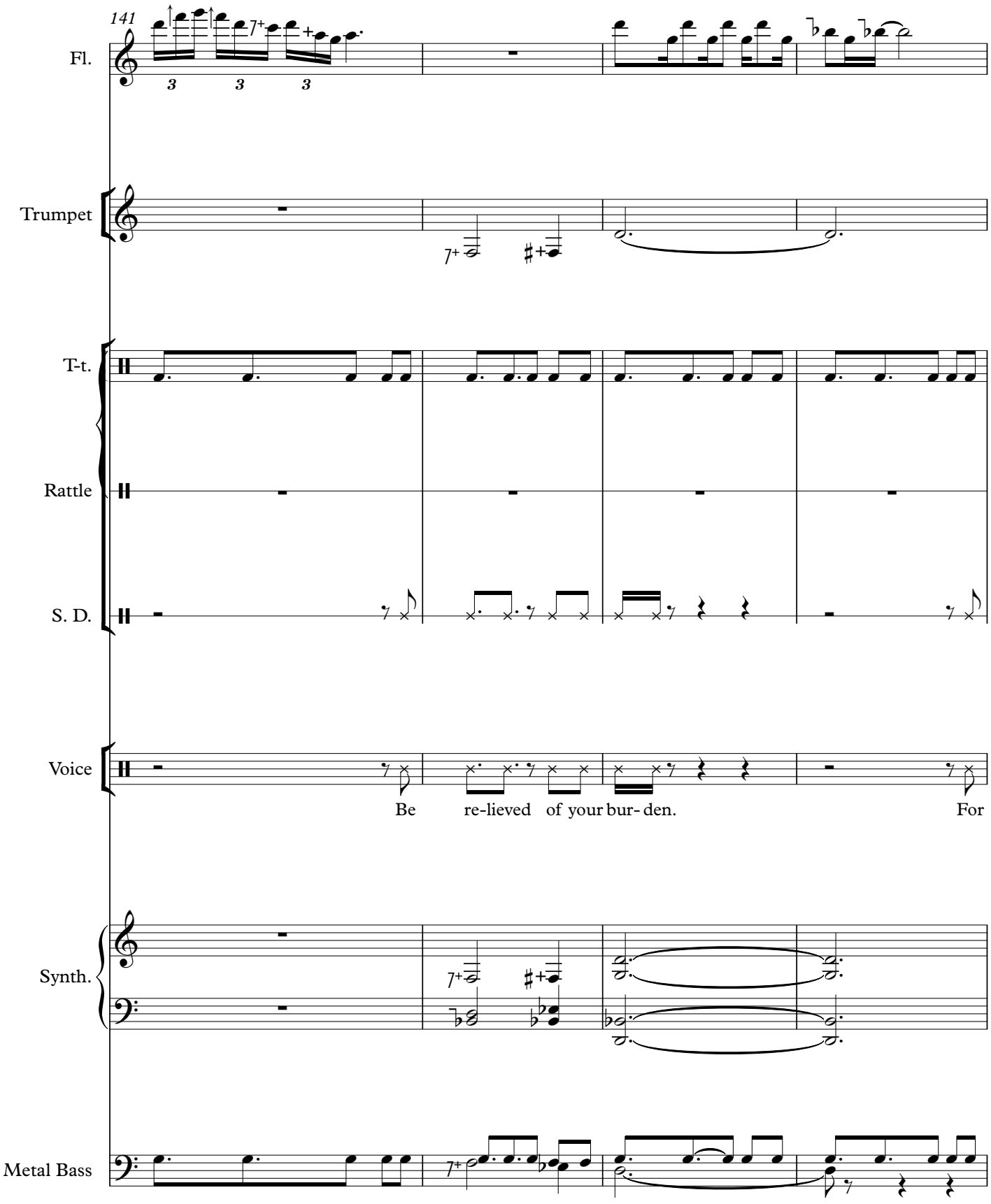

123
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
will come when he will try to ex - tin - guish all men who are not
Taped Voices
white!
Synth.
Metal Bass

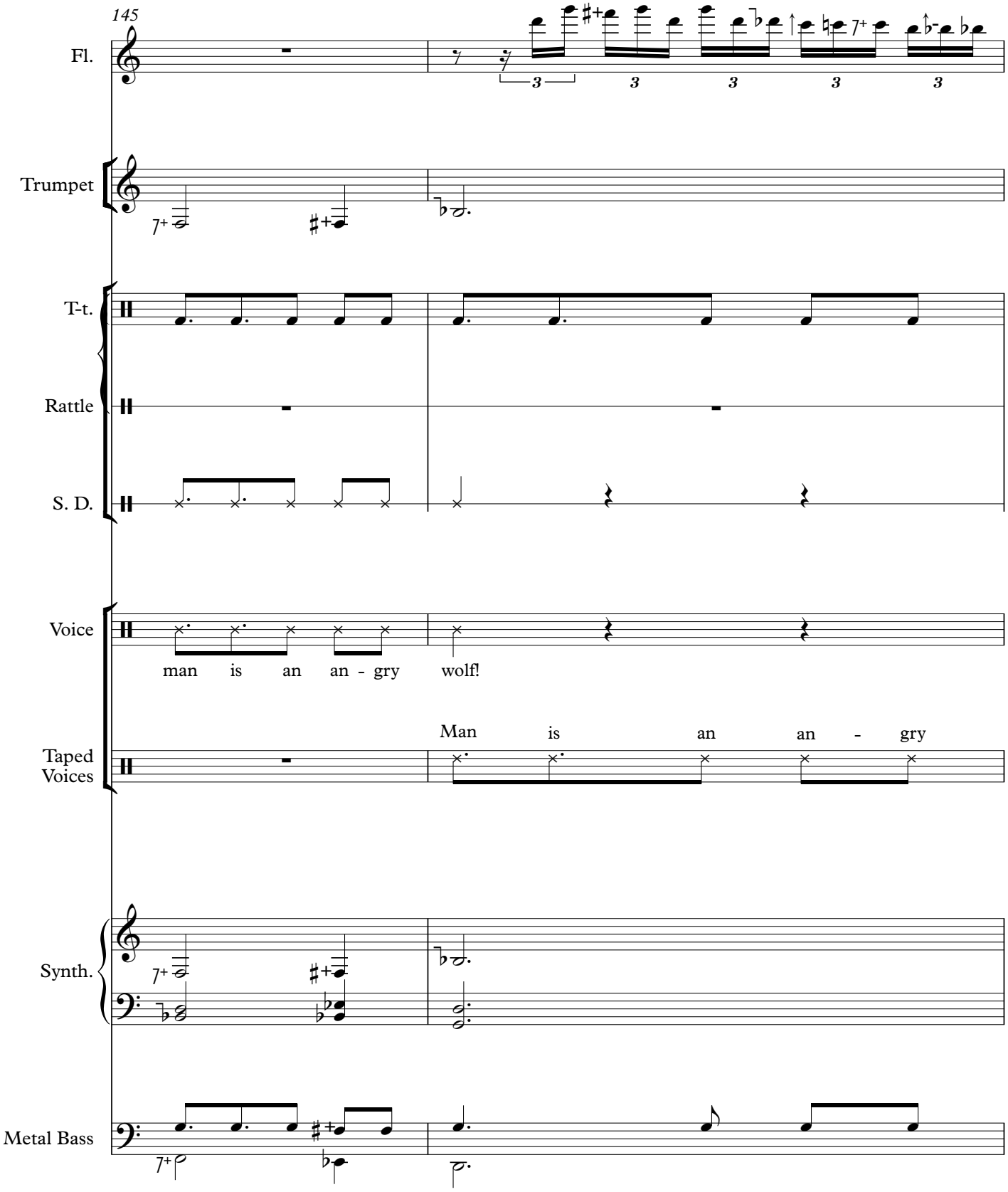

127
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
white
from the face of the earth.
Synth.
Metal Bass

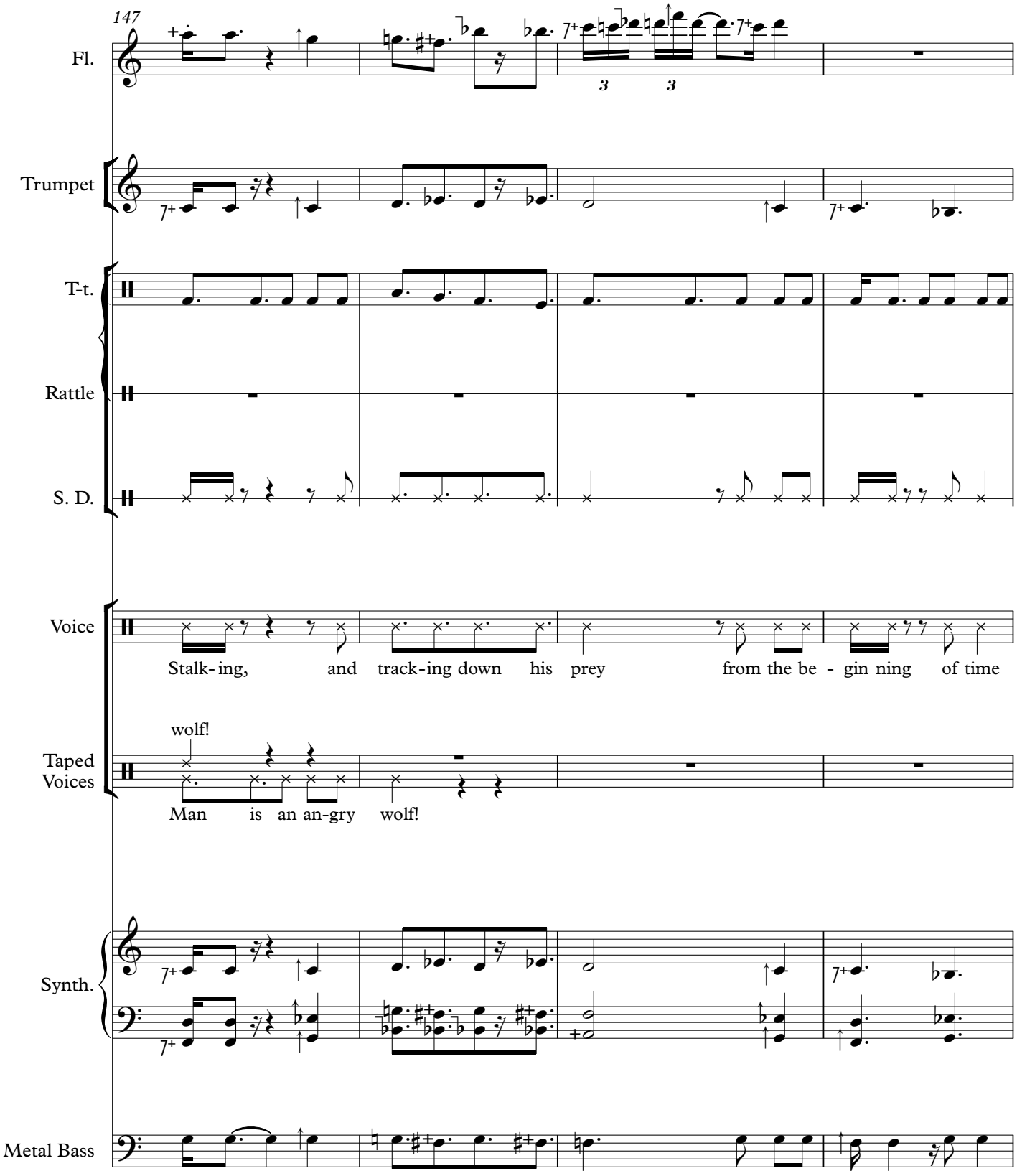

131
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
Know in your heart that I speak truth,
Synth.
Metal Bass

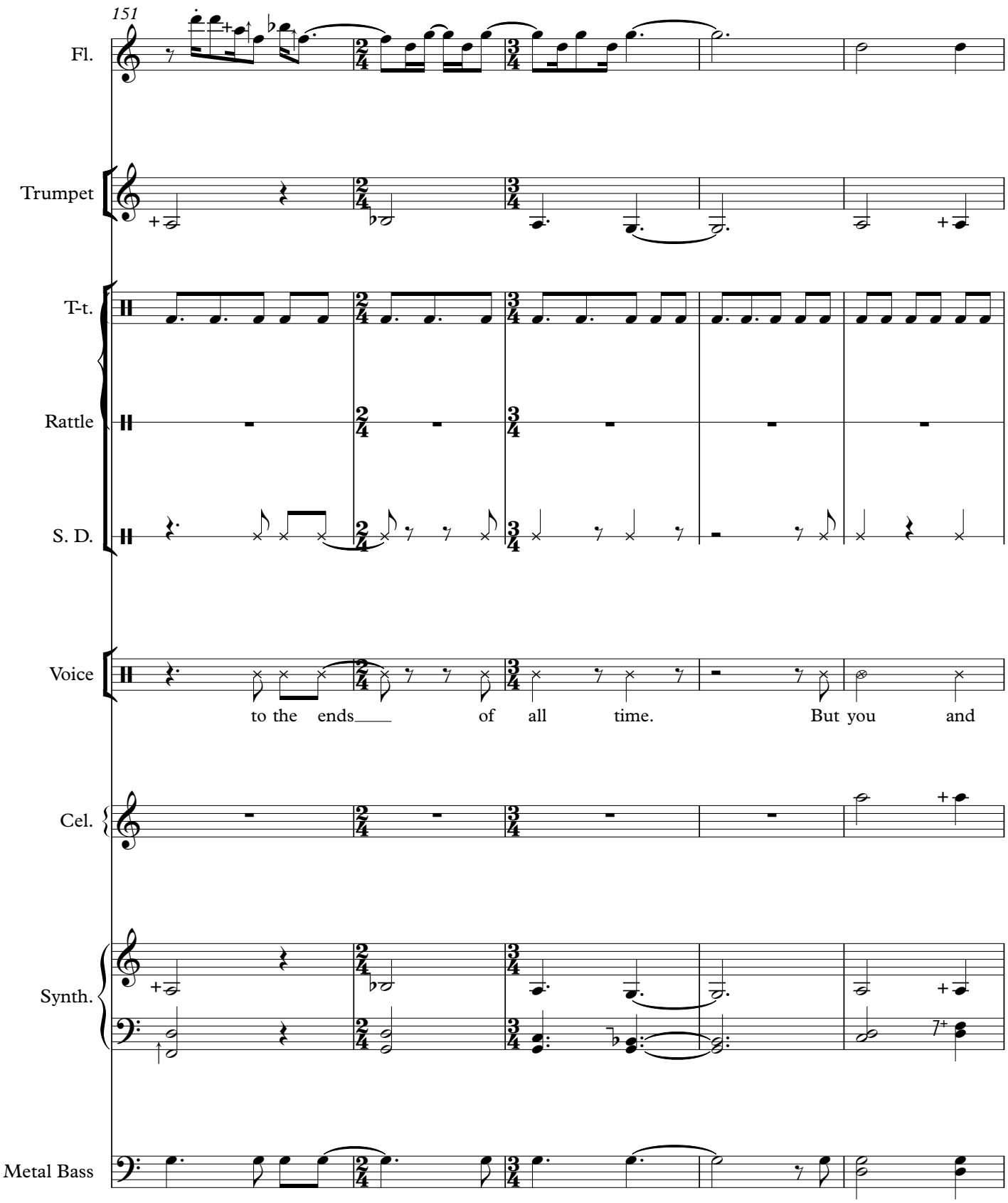

135
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
for you and I were once bro- thers,
Synth.
Metal Bass

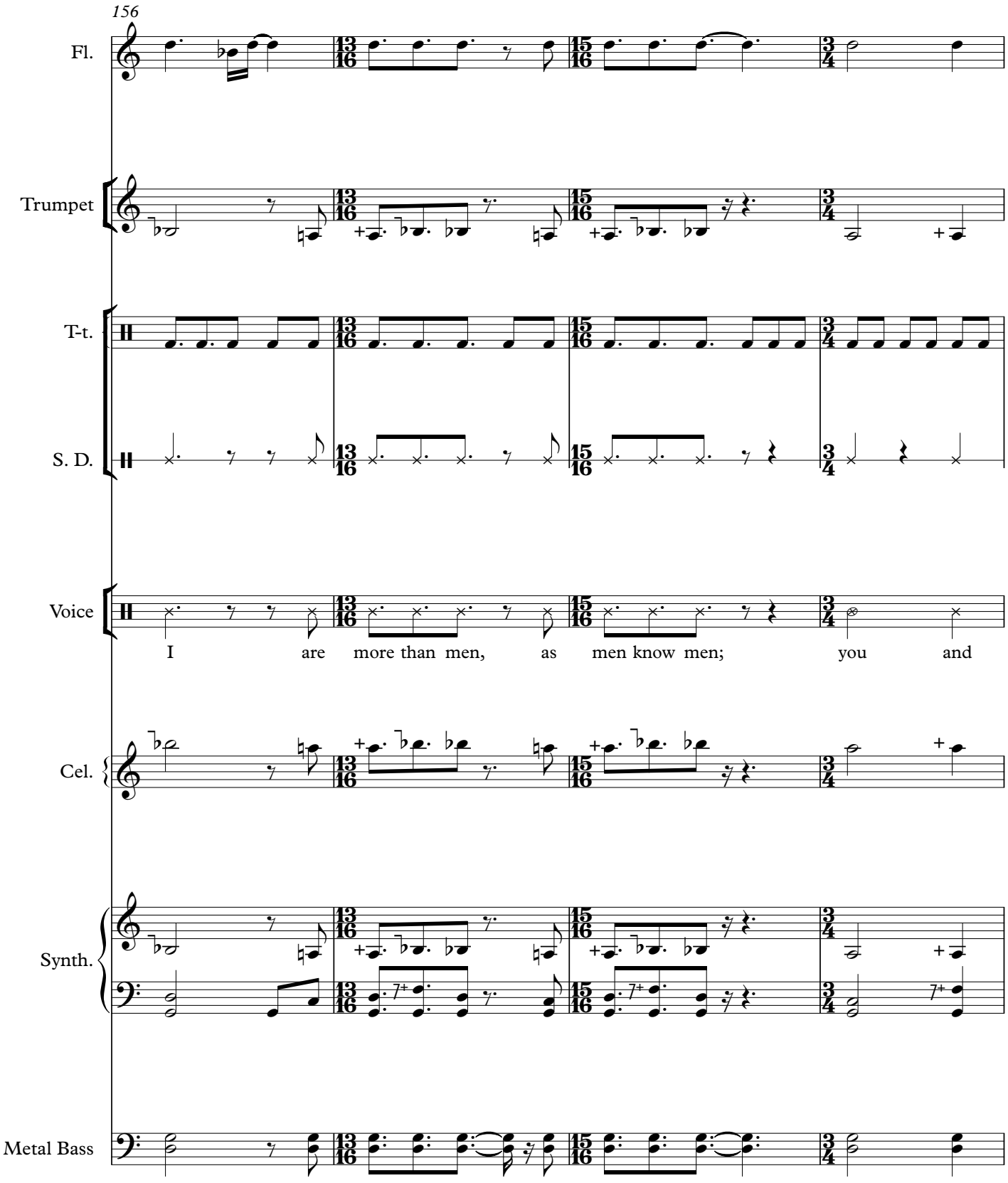

138
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
and will be bro-thers a - gain.
Synth.
Metal Bass

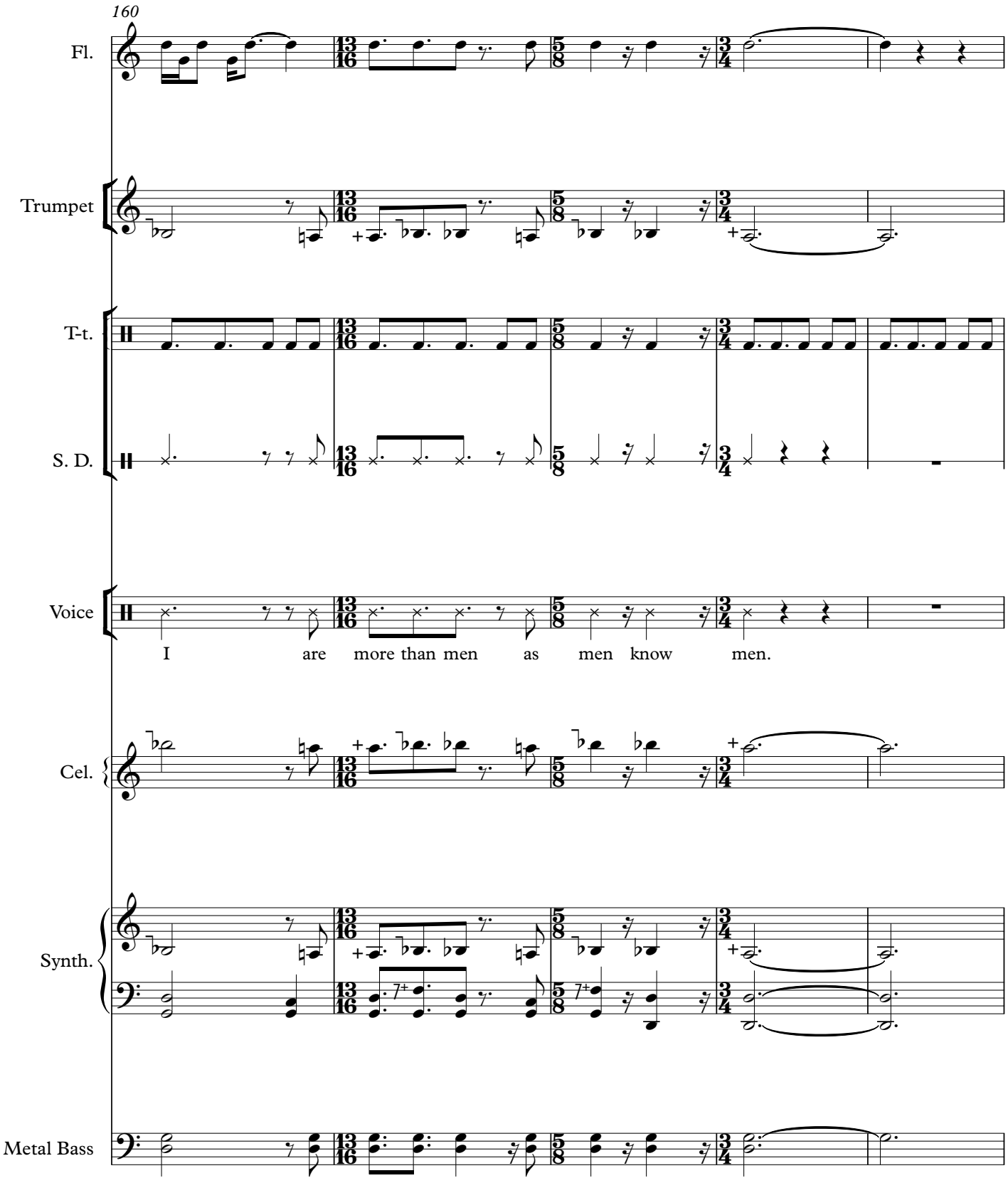

141
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
Be re-lieved of your bur- den. For
Synth.
Metal Bass

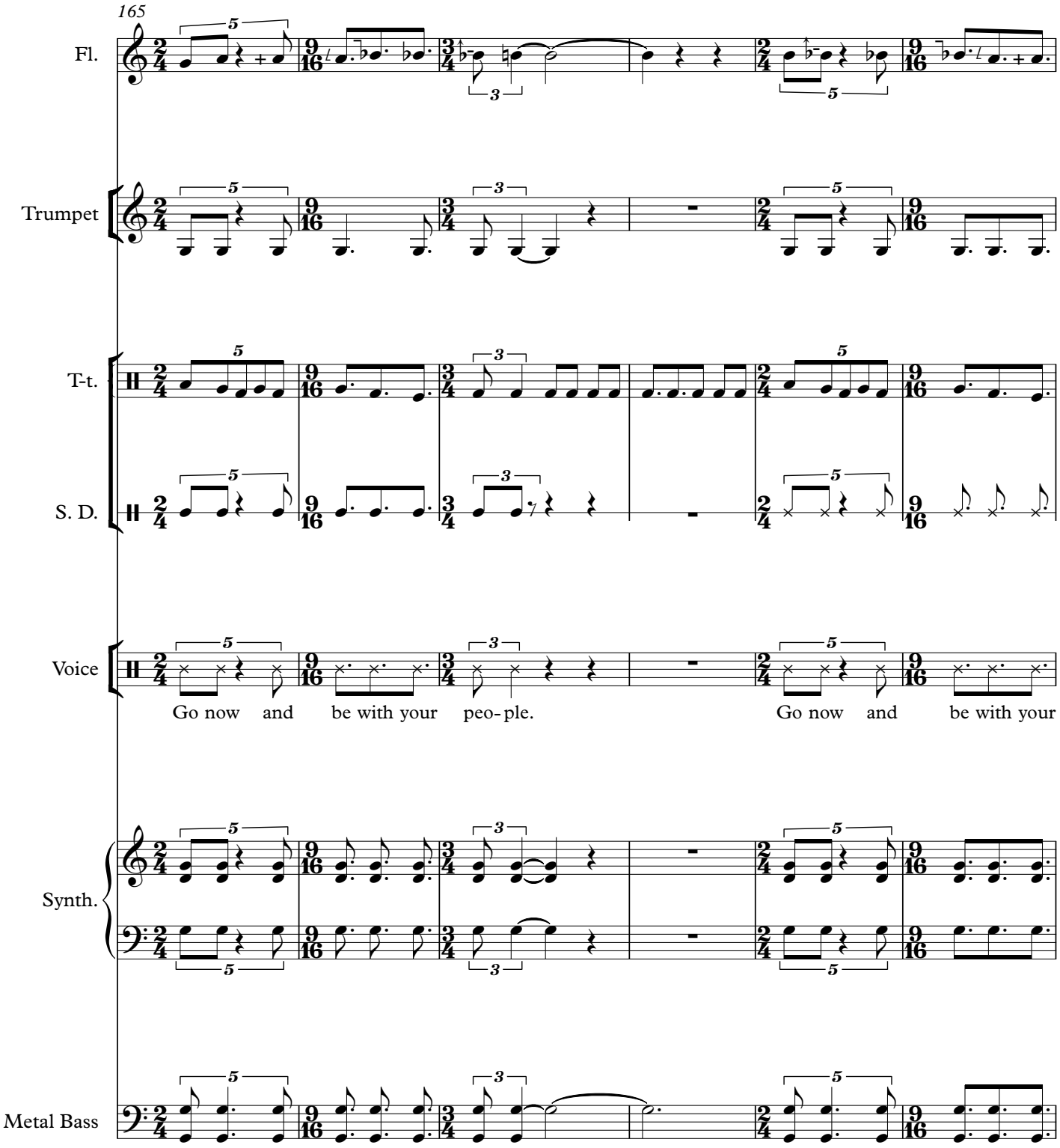

145
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
man is an an - gry wolf!
Man is an an - gry
Taped Voices
Synth.
Metal Bass

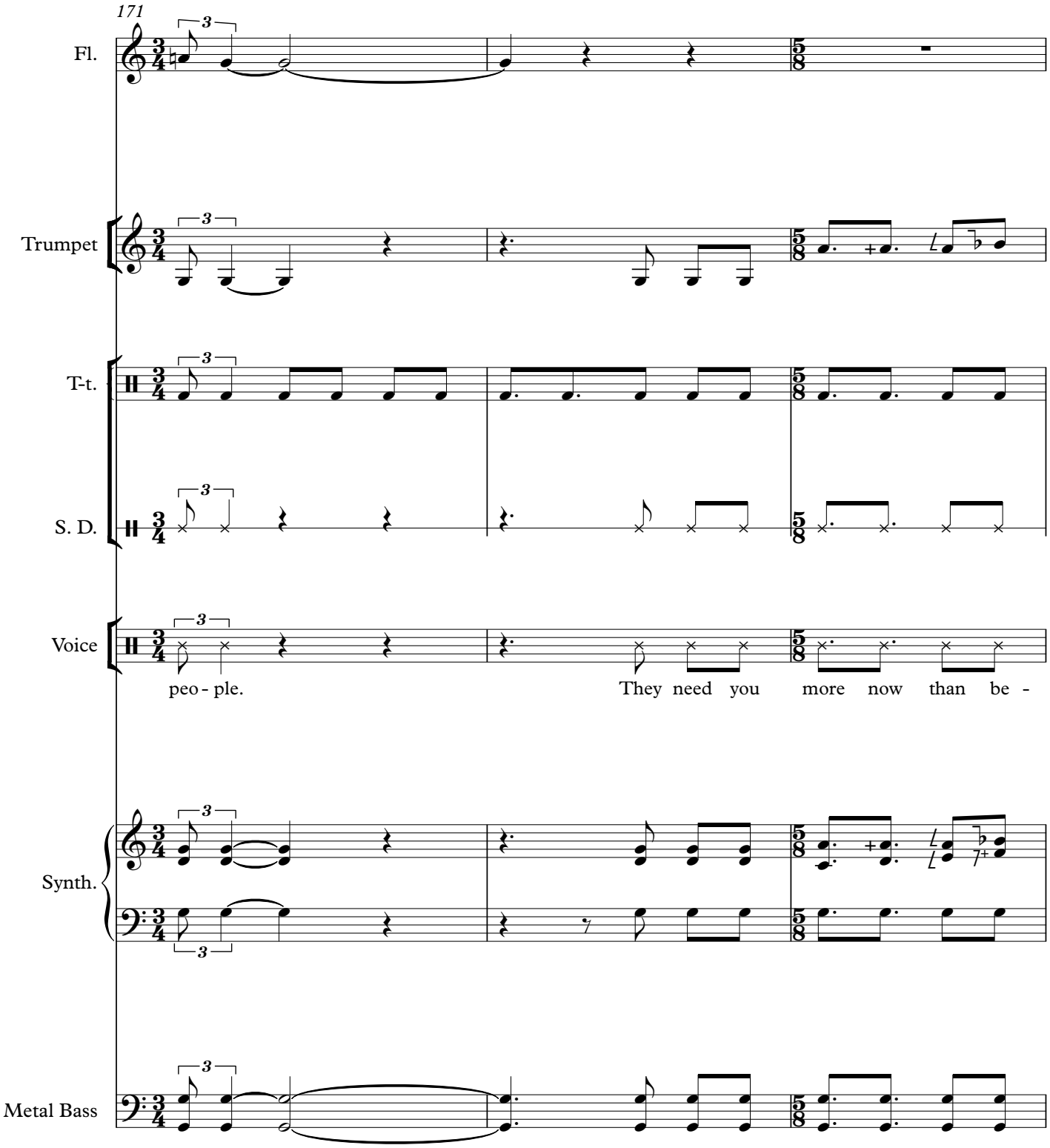

147
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
Stalk- ing, and track- ing down his prey from the be - gin ning of time
Taped Voices
wolf!
Man is an an- gry wolf!
Synth.
Metal Bass

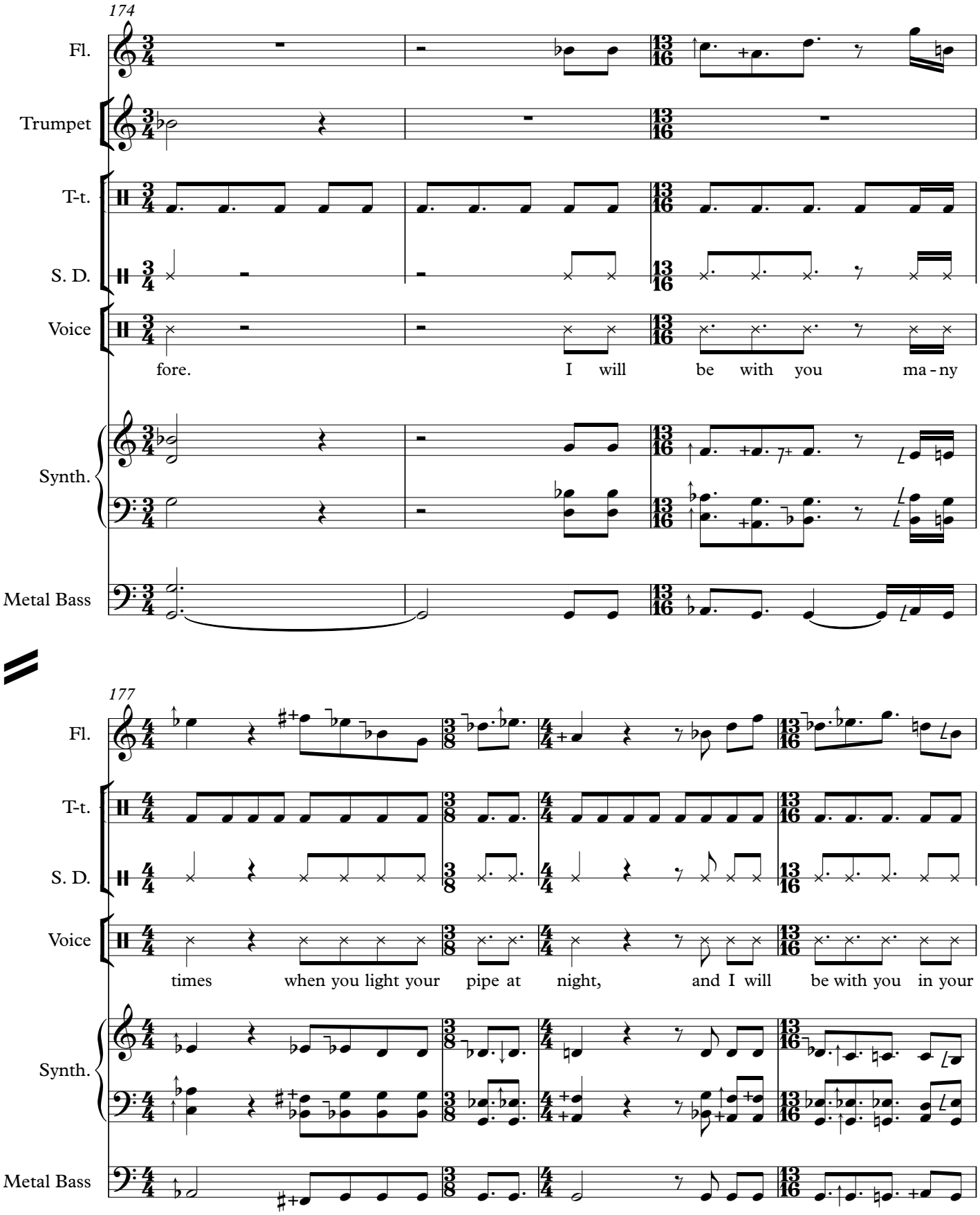

151
Fl.
Trumpet
T-t.
Rattle
S. D.
Voice
to the ends of all time. But you and
Cel.
Synth.
Metal Bass

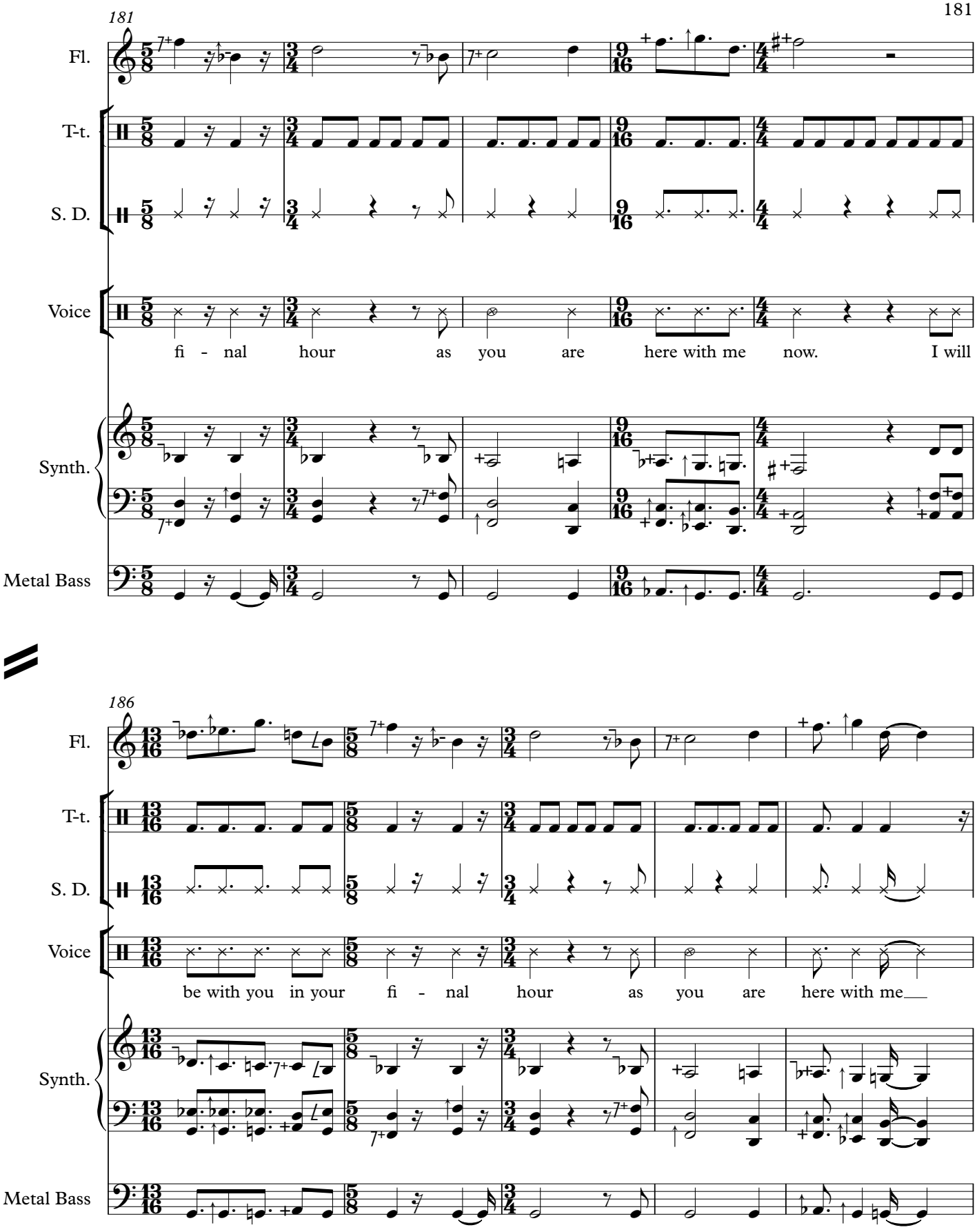

156
Fl.
Trumpet
T-t.
S. D.
Voice
I are more than men, as men know men; you and
Cel.
Synth.
Metal Bass

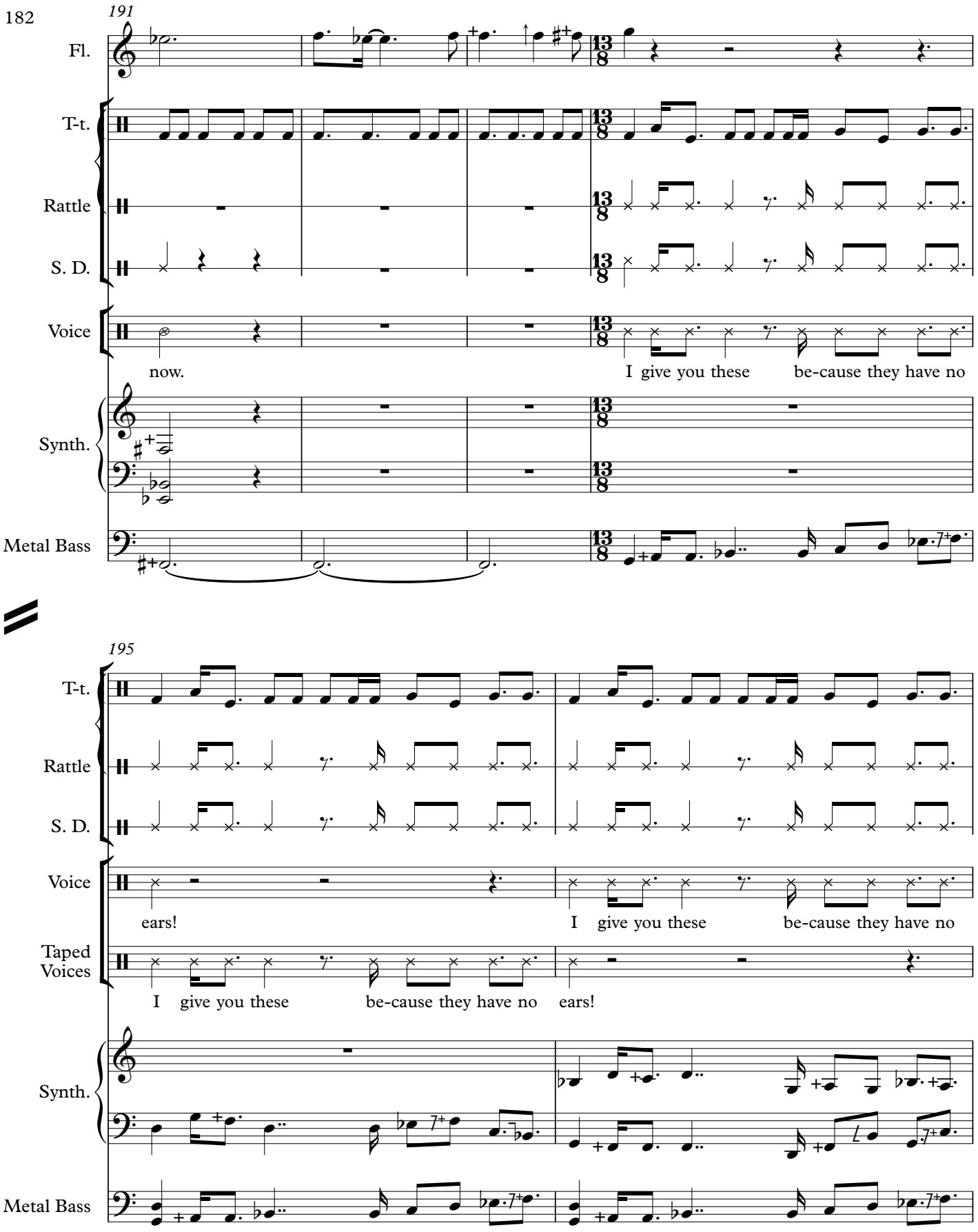

160
Fl.
Trumpet
T-t.
S. D.
Voice
I are more than men as men know men.
Cel.
Synth.
Metal Bass

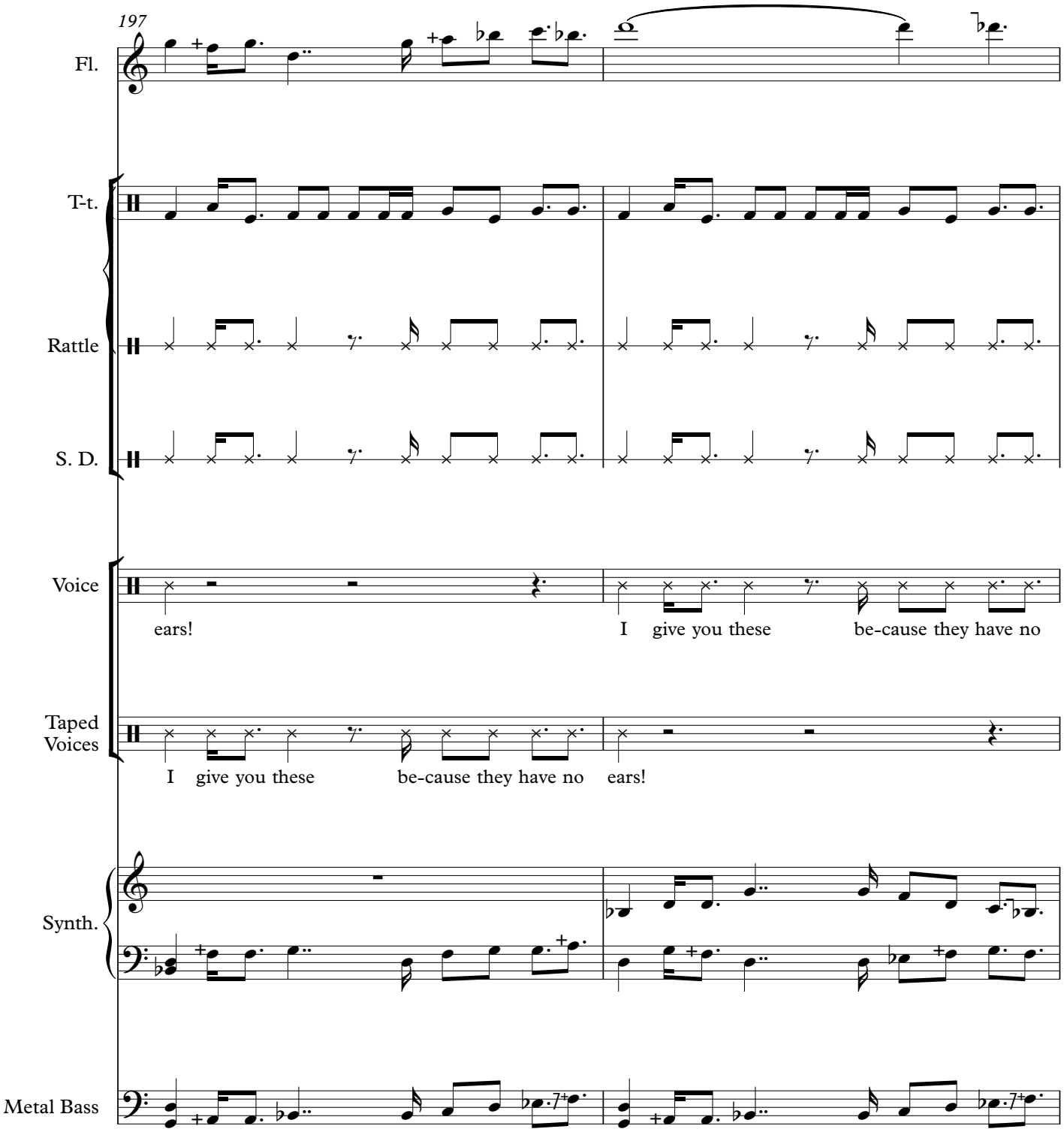

165
Fl.
Trumpet
T-t.
S. D.
Voice
Go now and be with your peo- ple.
Go now and be with your
Synth.
Metal Bass

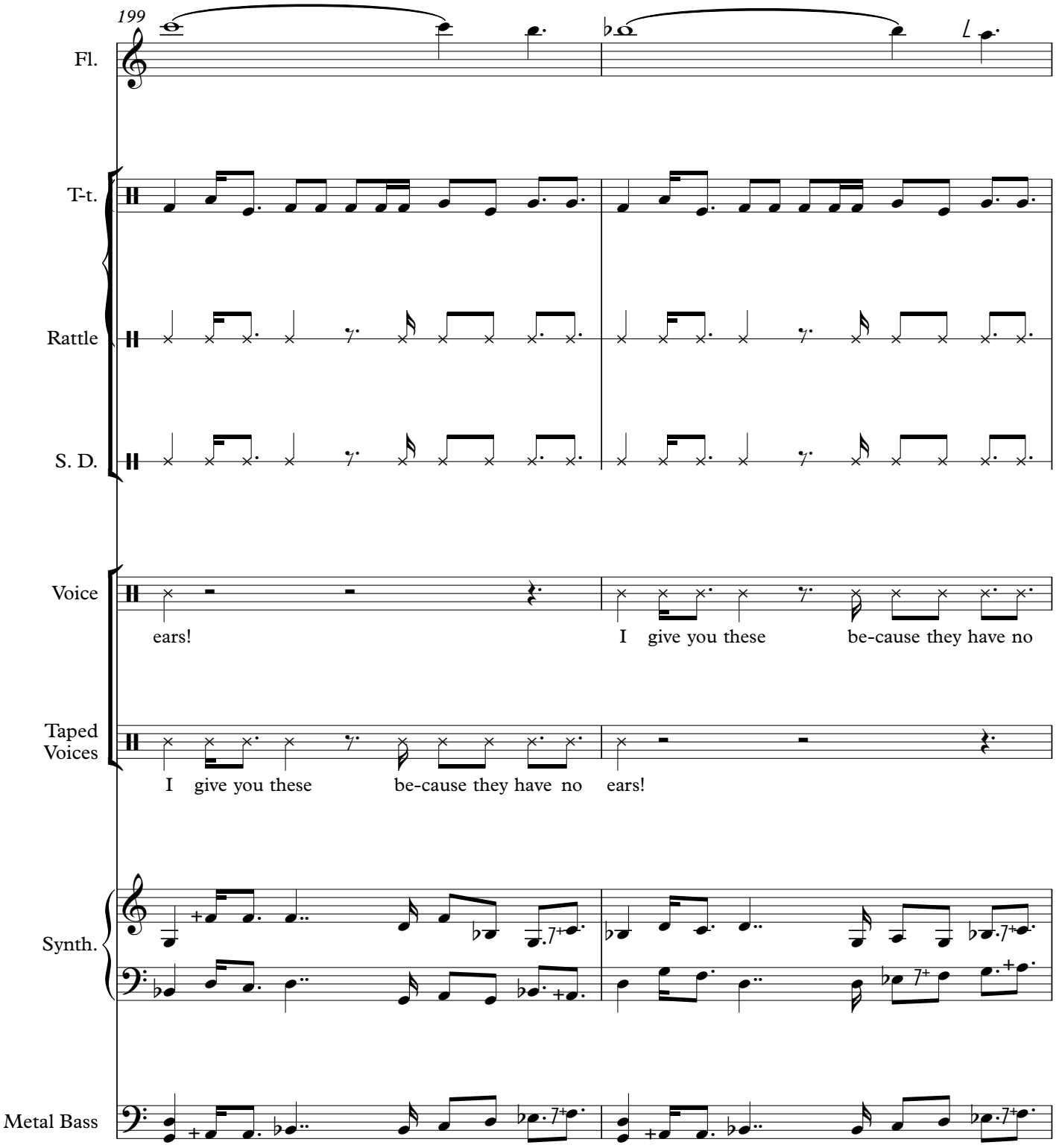

171
Fl.
Trumpet
T-t.
S. D.
Voice
peo - ple.
They need you more now than be -
Synth.
Metal Bass

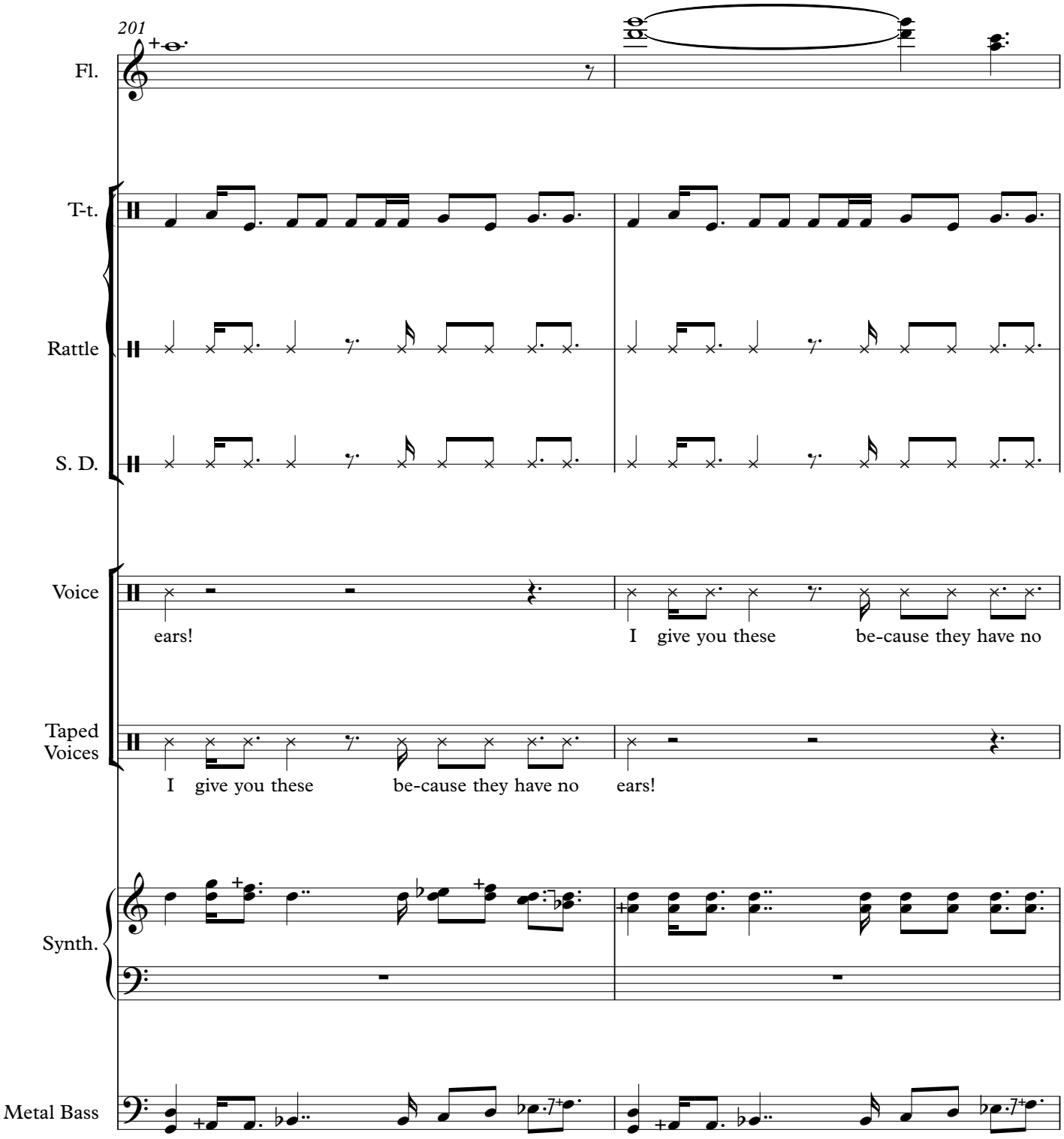

174
Fl.
Trumpet
T-t.
S. D.
Voice
fore. I will be with you ma - ny
Synth.
Metal Bass
177
Fl.
T-t.
S. D.
Voice
times when you light your pipe at night, and I will be with you in your
Synth.
Metal Bass

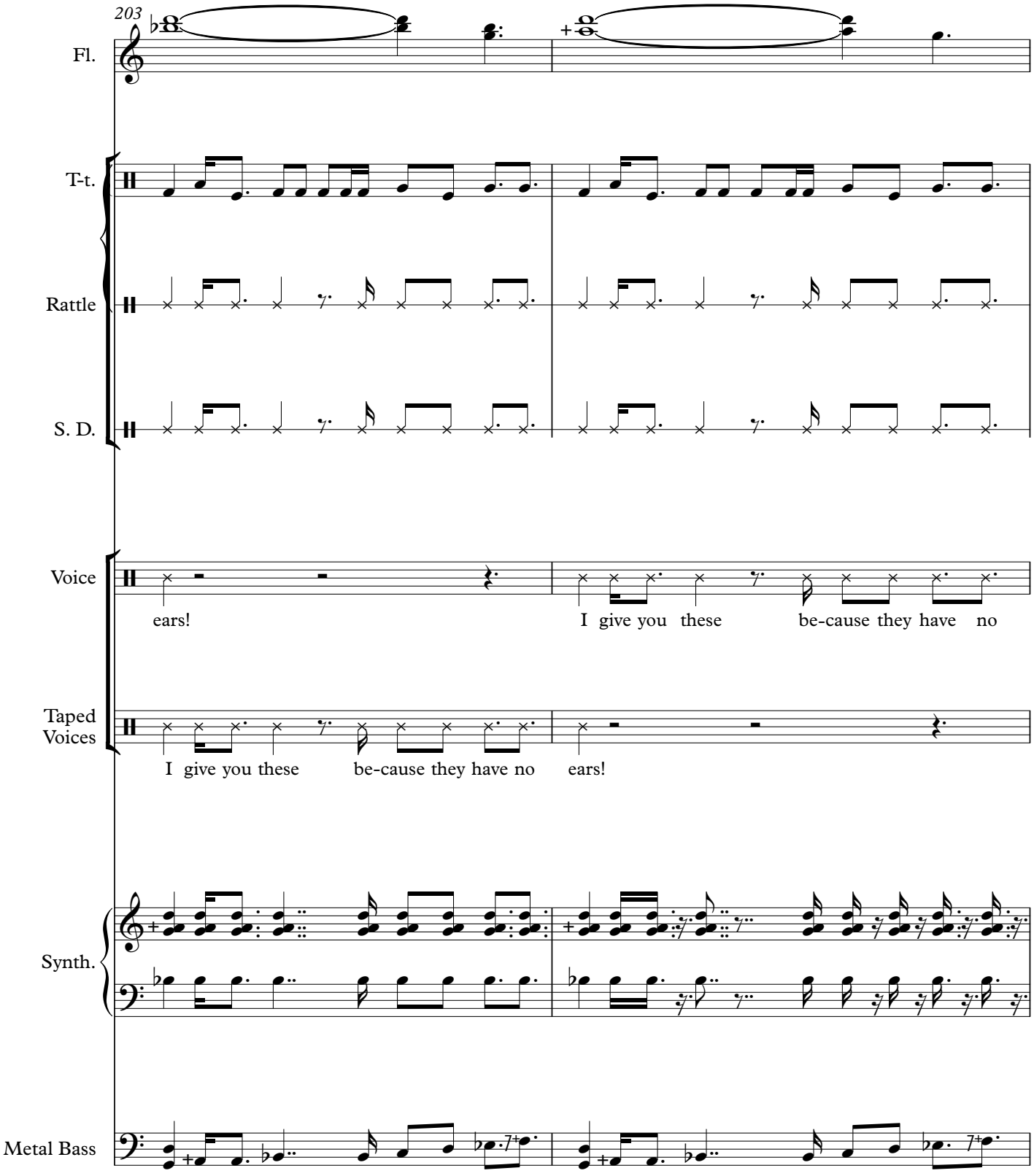

181
Fl.
T-t.
S. D.
Voice
fi - nal hour as you are here with me now. I will
Synth.
Metal Bass
186
Fl.
T-t.
S. D.
Voice
be with you in your fi - nal hour as you are here with me
Synth.
Metal Bass

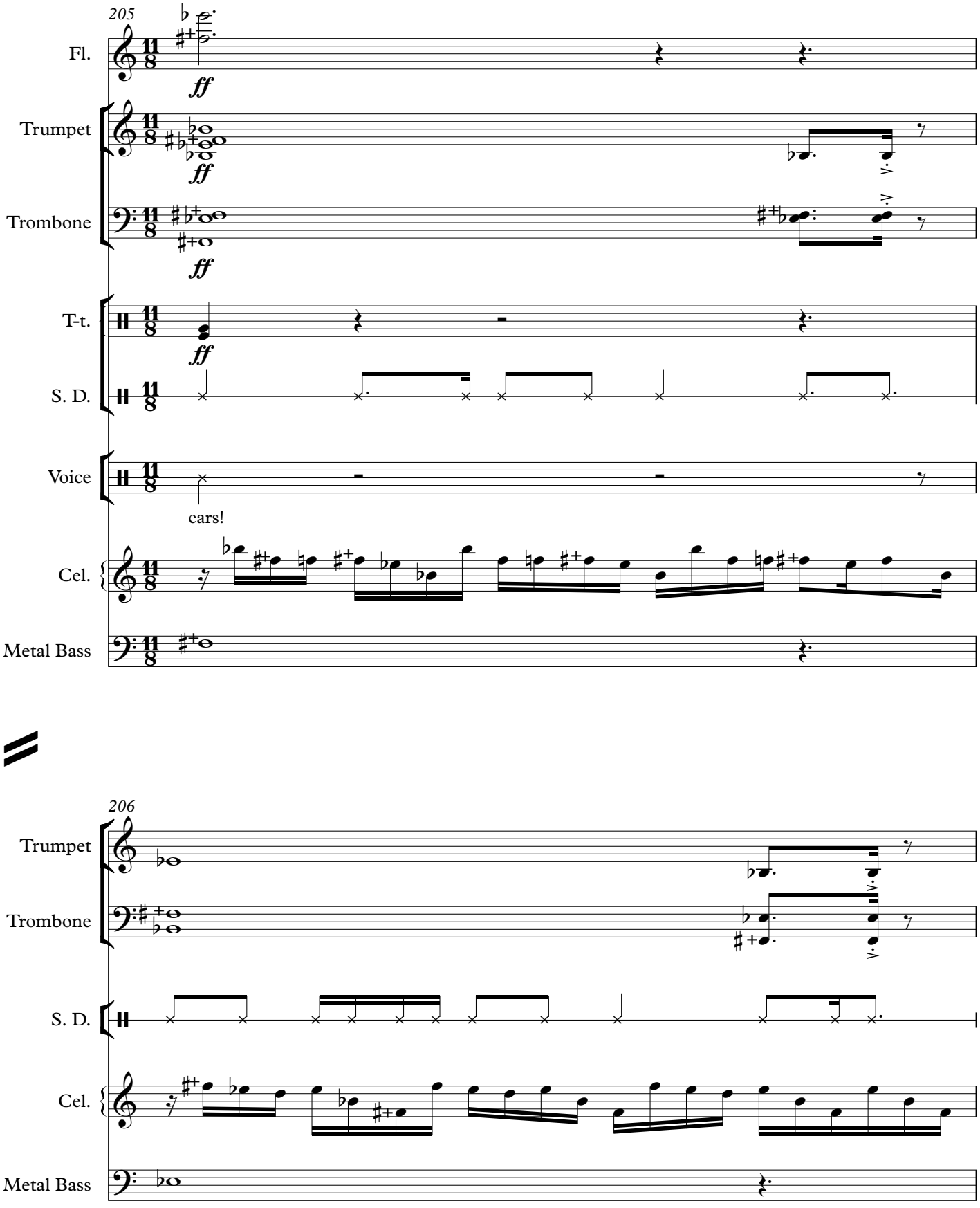

191
Fl.
T-t.
Rattle
S. D.
Voice
now.
I give you these
be-cause they have no
Synth.
Metal Bass
195
T-t.
Rattle
S. D.
Voice
ears!
I give you these
be-cause they have no
Taped Voices
I give you these
be-cause they have no
ears!
Synth.
Metal Bass

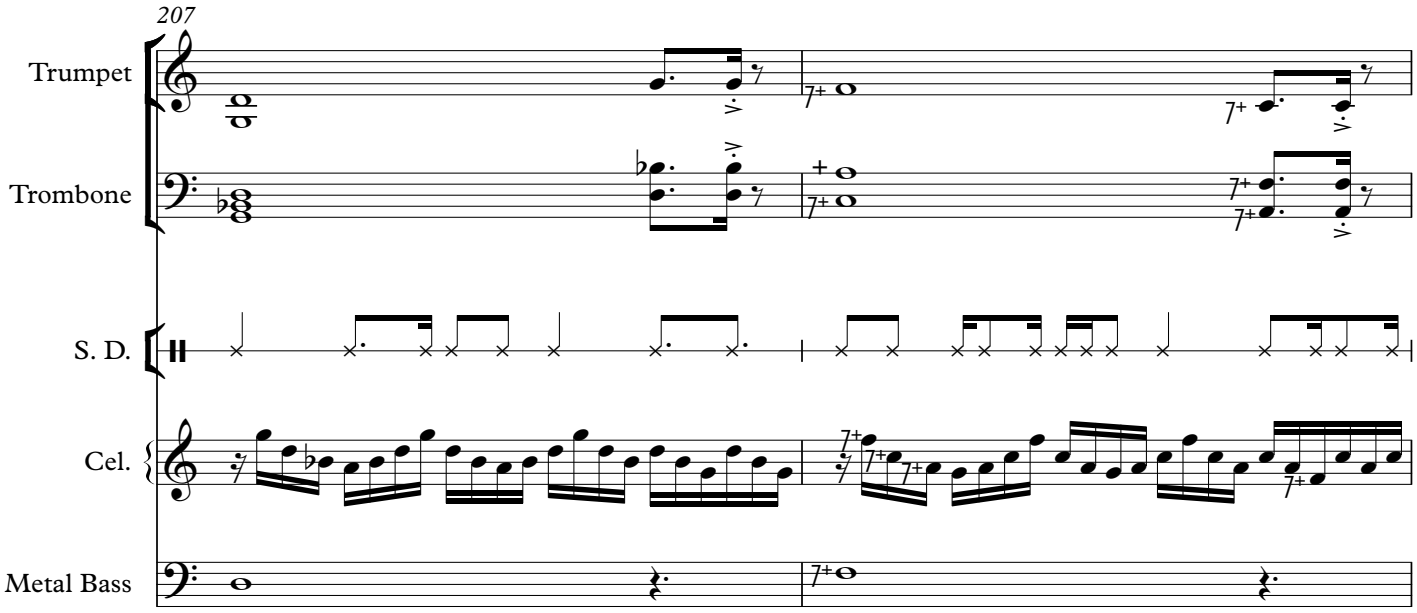

197
Fl.
T-t.
Rattle
S. D.
Voice
ears!
I give you these be-cause they have no
Taped Voices
I give you these be-cause they have no ears!
Synth.
Metal Bass

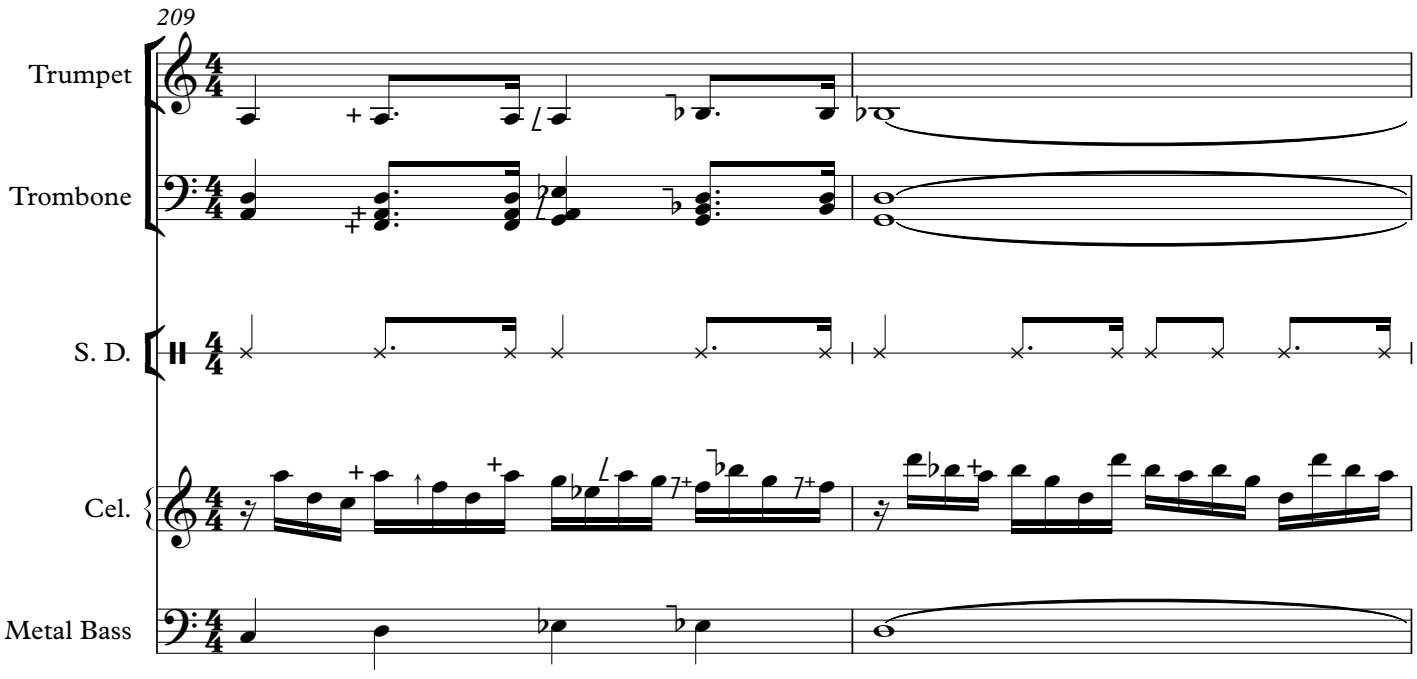

199
Fl.
T-t.
Rattle
S. D.
Voice
ears!
I give you these be-cause they have no
Taped Voices
I give you these be-cause they have no ears!
Synth.
Metal Bass

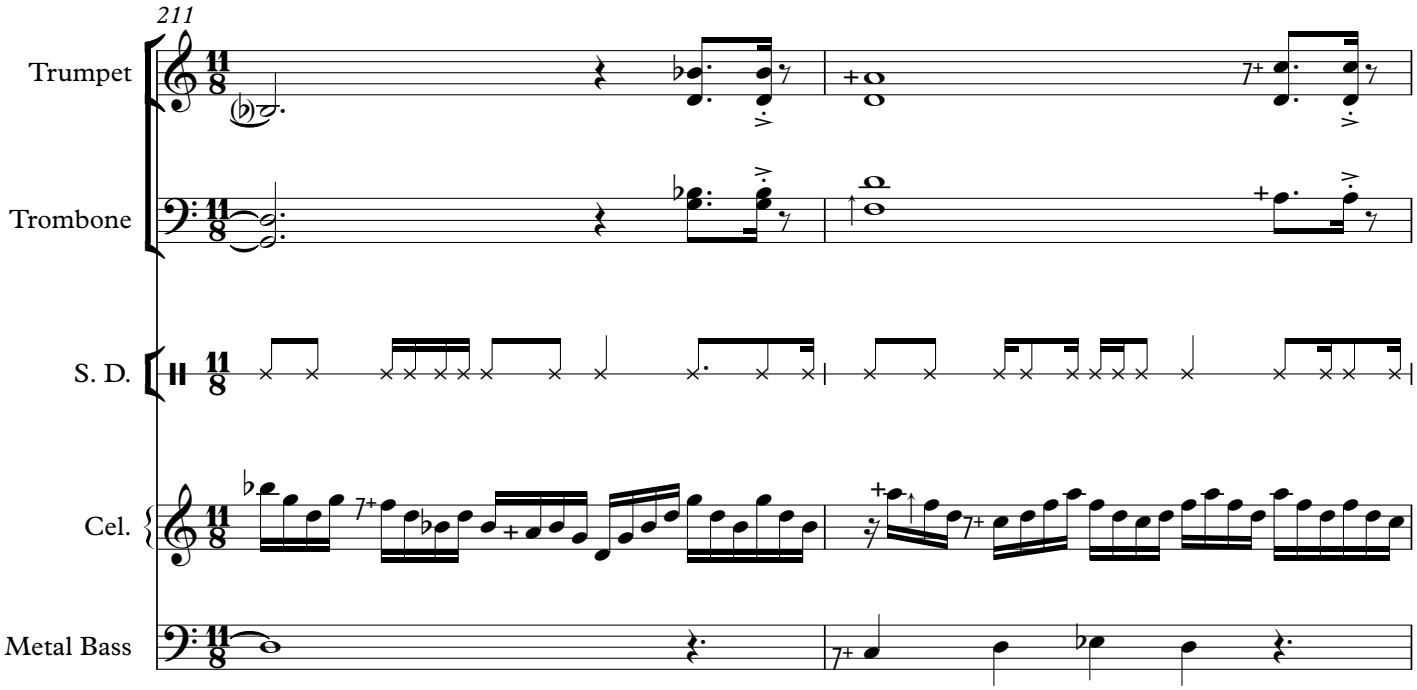

201
Fl.
T-t.
Rattle
S. D.
Voice
ears!
I give you these be-cause they have no
Taped Voices
I give you these be-cause they have no ears!
Synth.
Metal Bass

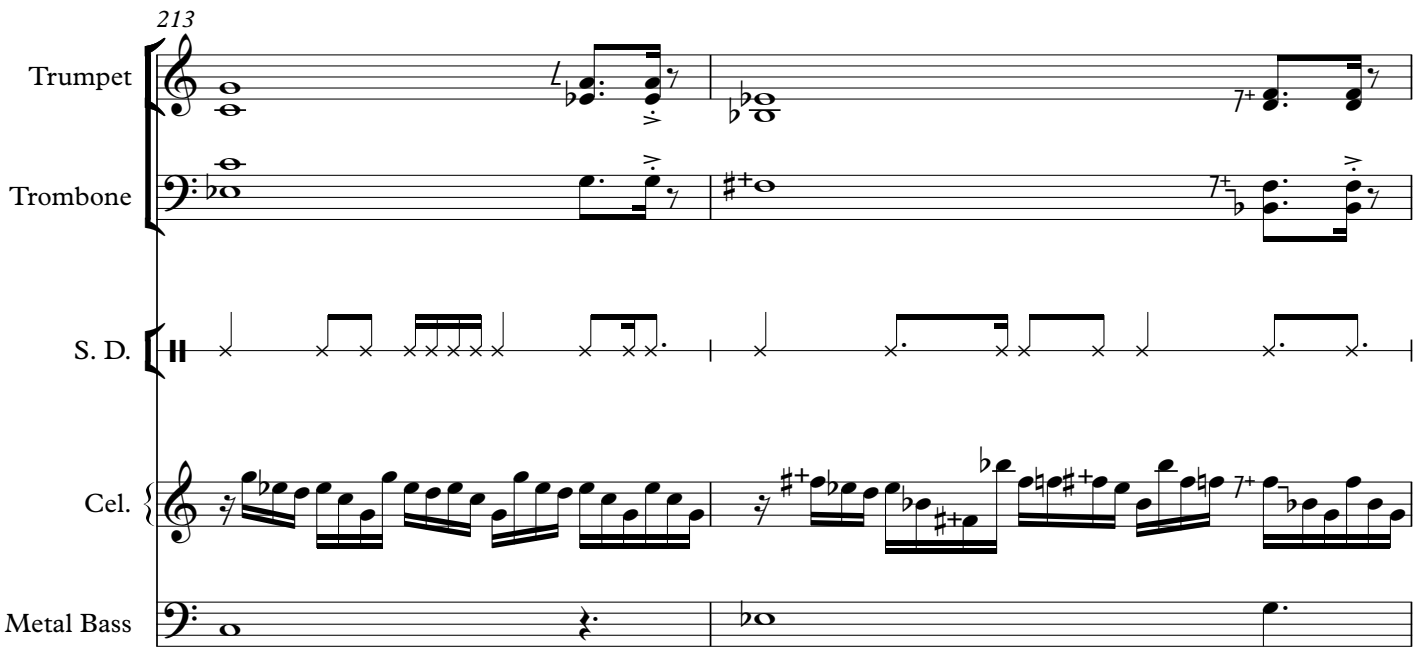

203
Fl.
T-t.
Rattle
S. D.
Voice
ears!
I give you these be-cause they have no
Taped Voices
I give you these be-cause they have no ears!
Synth.
Metal Bass

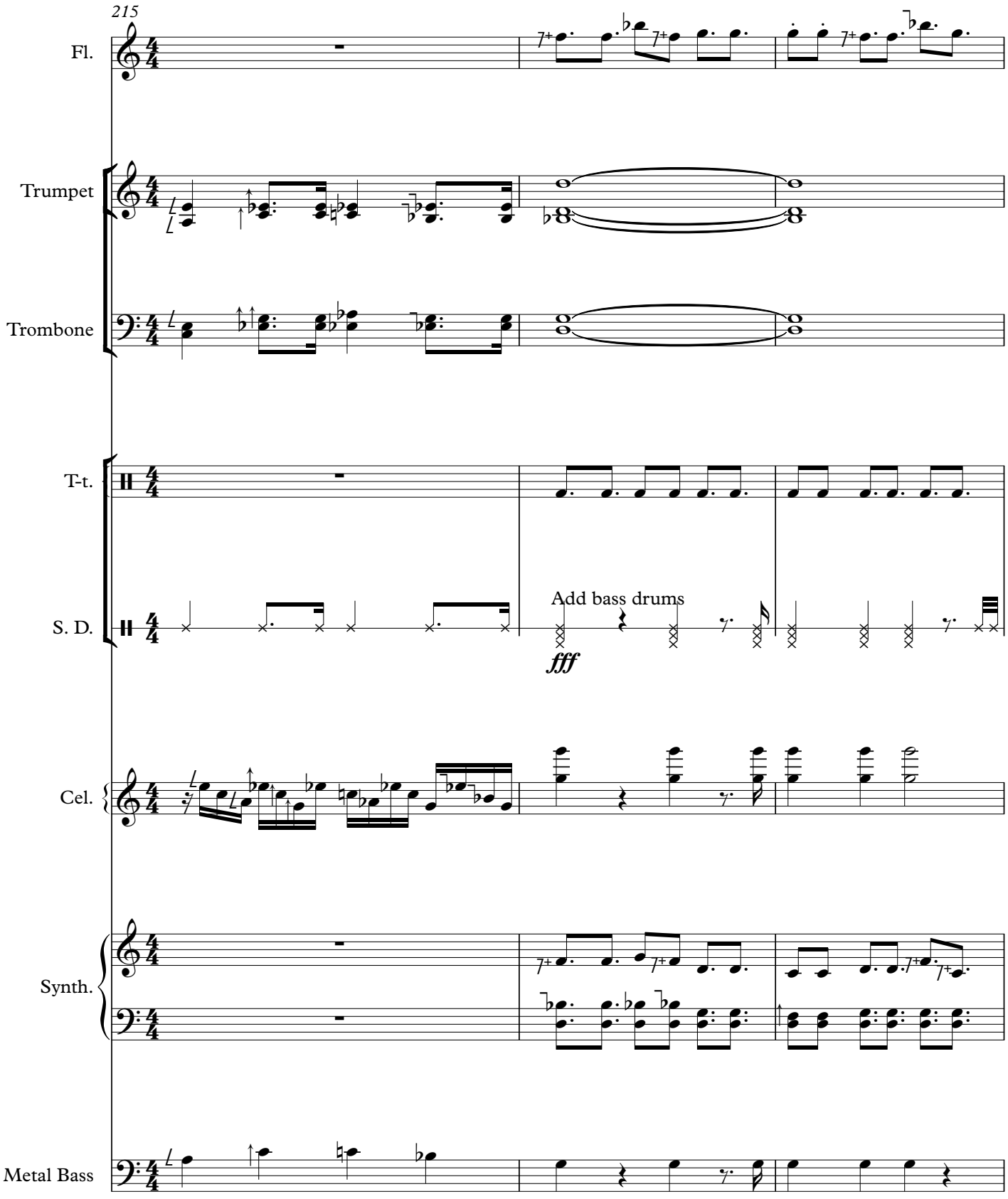

205
Fl.
Trumpet
Trombone
T-t.
S. D.
Voice
ears!
Cel.
Metal Bass
206
Trumpet
Trombone
S. D.
Cel.
Metal Bass

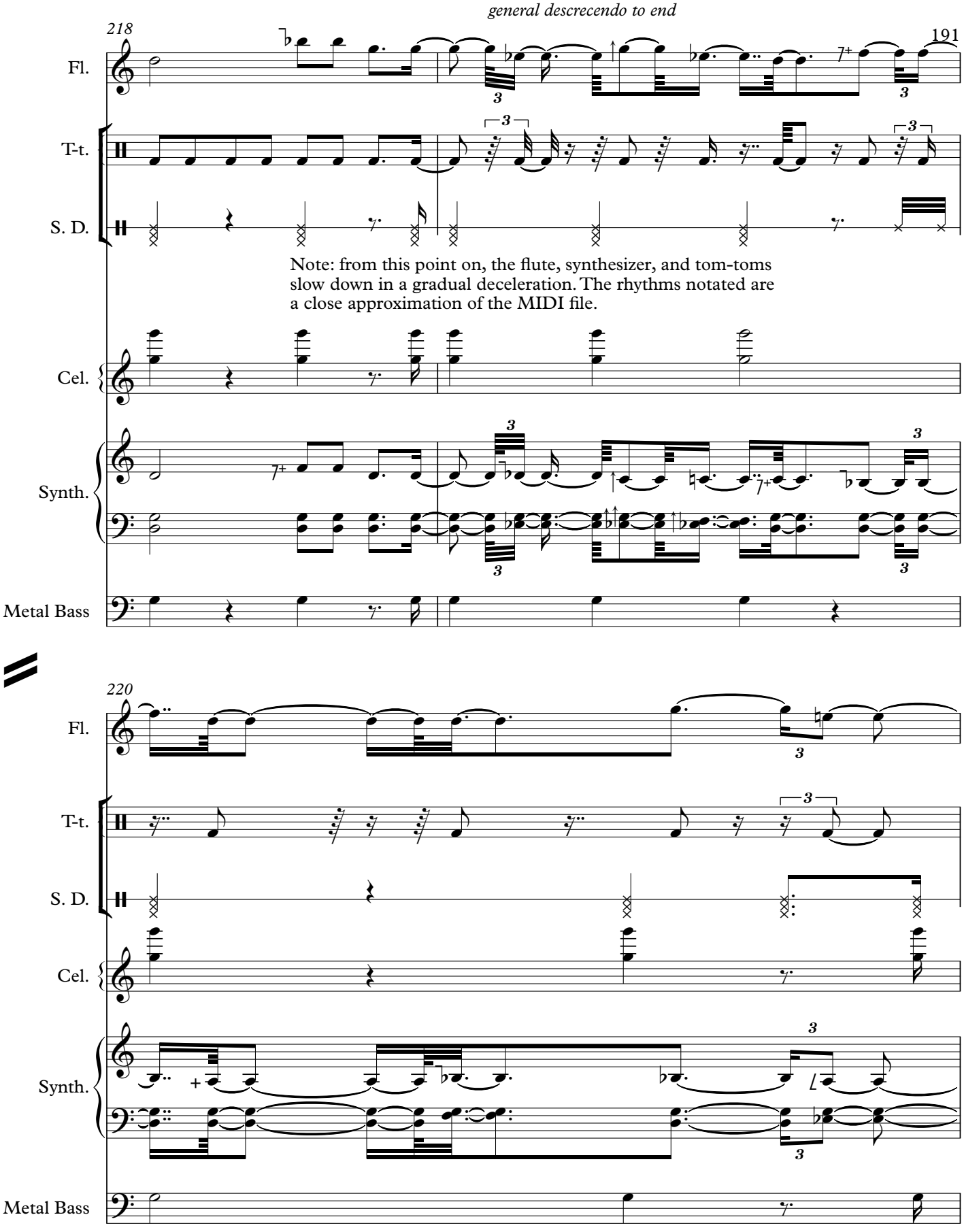

207
Trumpet
Trombone
S. D.
Cel.
Metal Bass

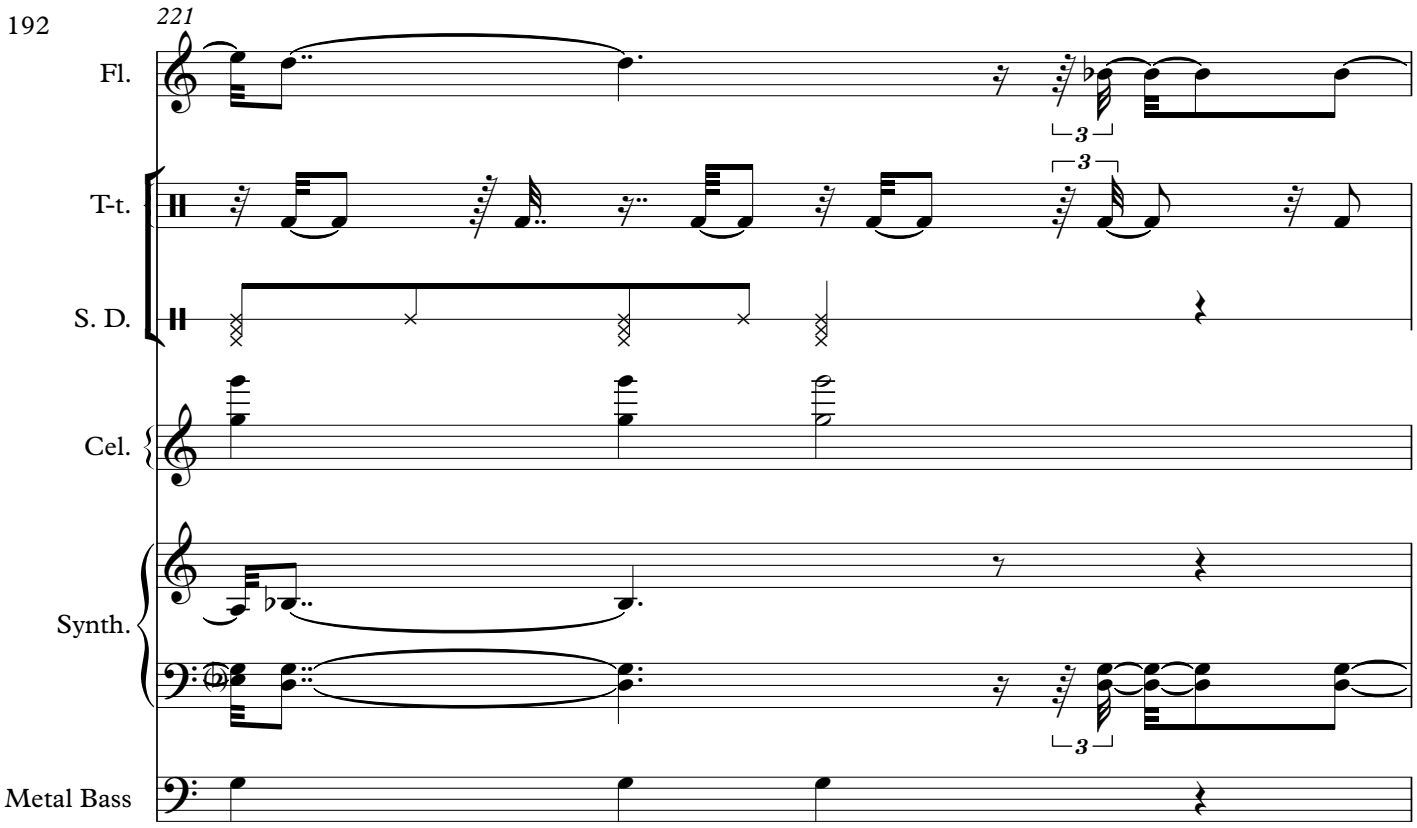

209
Trumpet
Trombone
S. D.
Cel.
Metal Bass

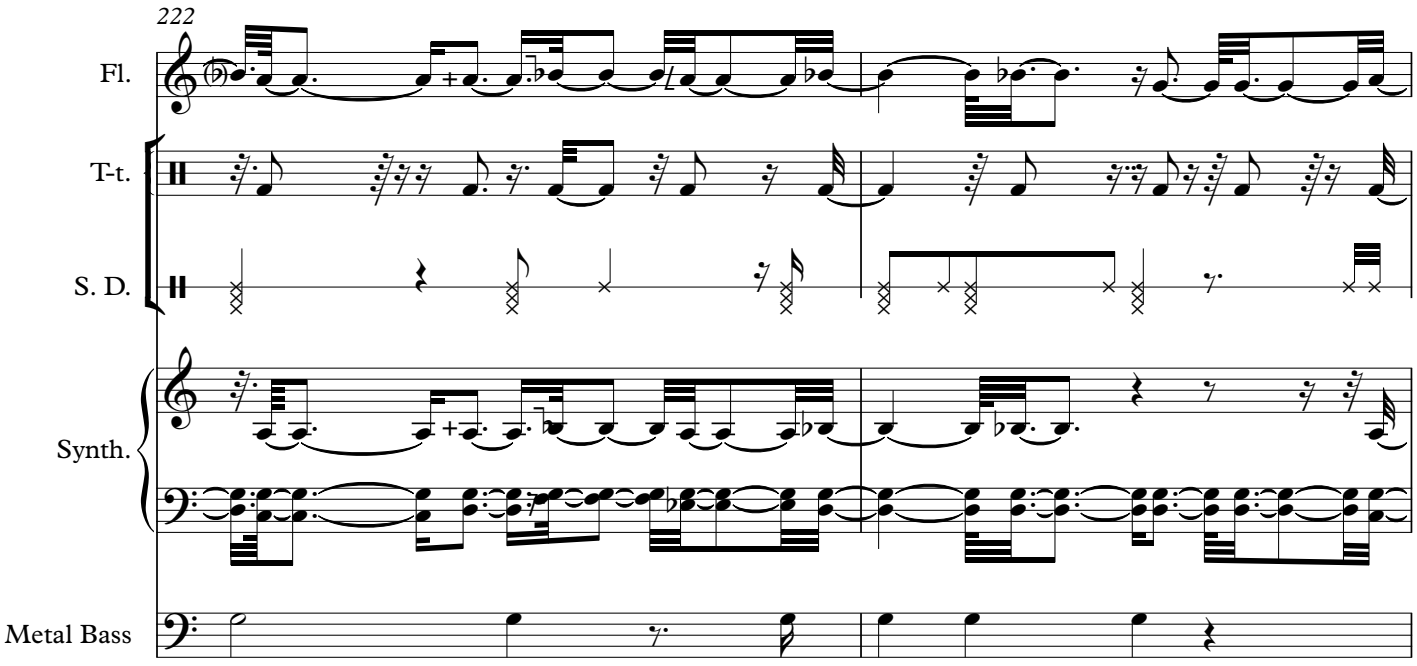

211
Trumpet
Trombone
S. D.
Cel.
Metal Bass

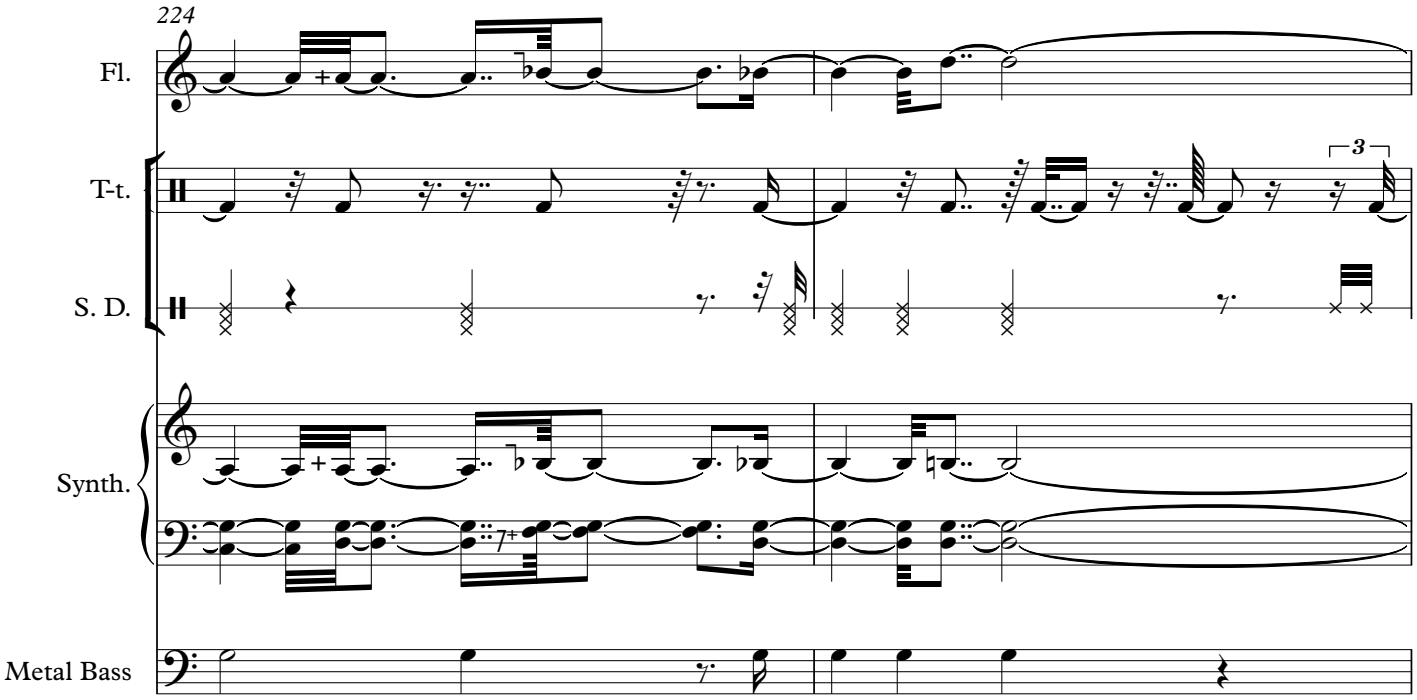

213
Trumpet
Trombone
S. D.
Cel.
Metal Bass

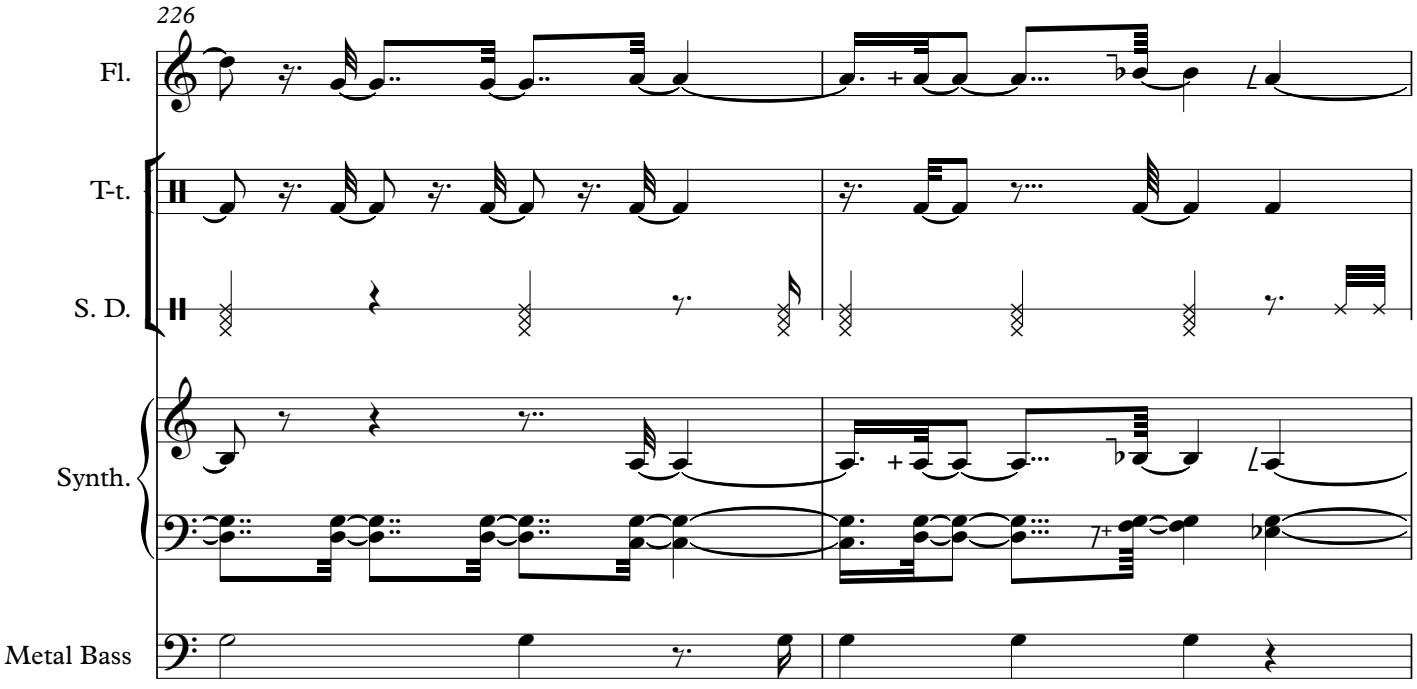

215
Fl.
Trumpet
Trombone
T-t.
S. D.
Add bass drums
fff
Cel.
Synth.
Metal Bass

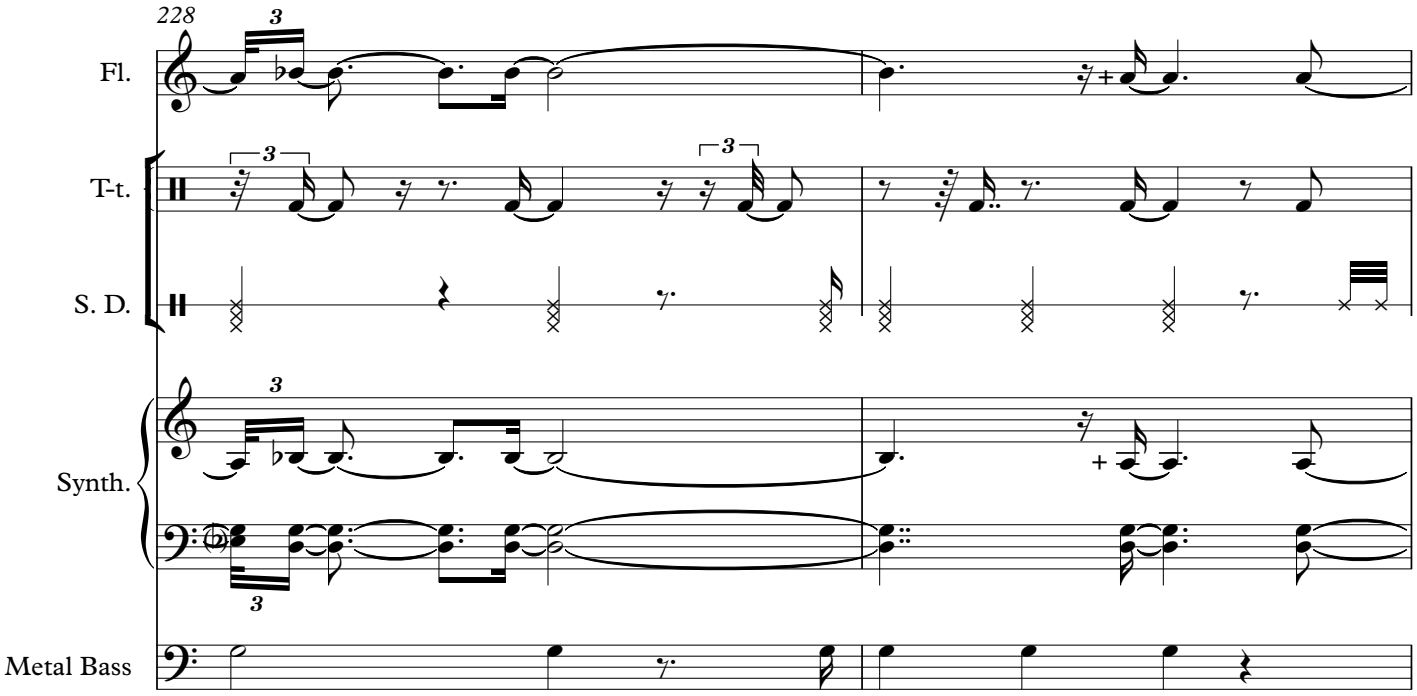

general descrecendo to end
218
191
Fl.
T-t.
S. D.
Note: from this point on, the flute, synthesizer, and tom-toms slow down in a gradual deceleration. The rhythms notated are a close approximation of the MIDI file.
Cel.
Synth.
Metal Bass
220
Fl.
T-t.
S. D.
Cel.
Synth.
Metal Bass

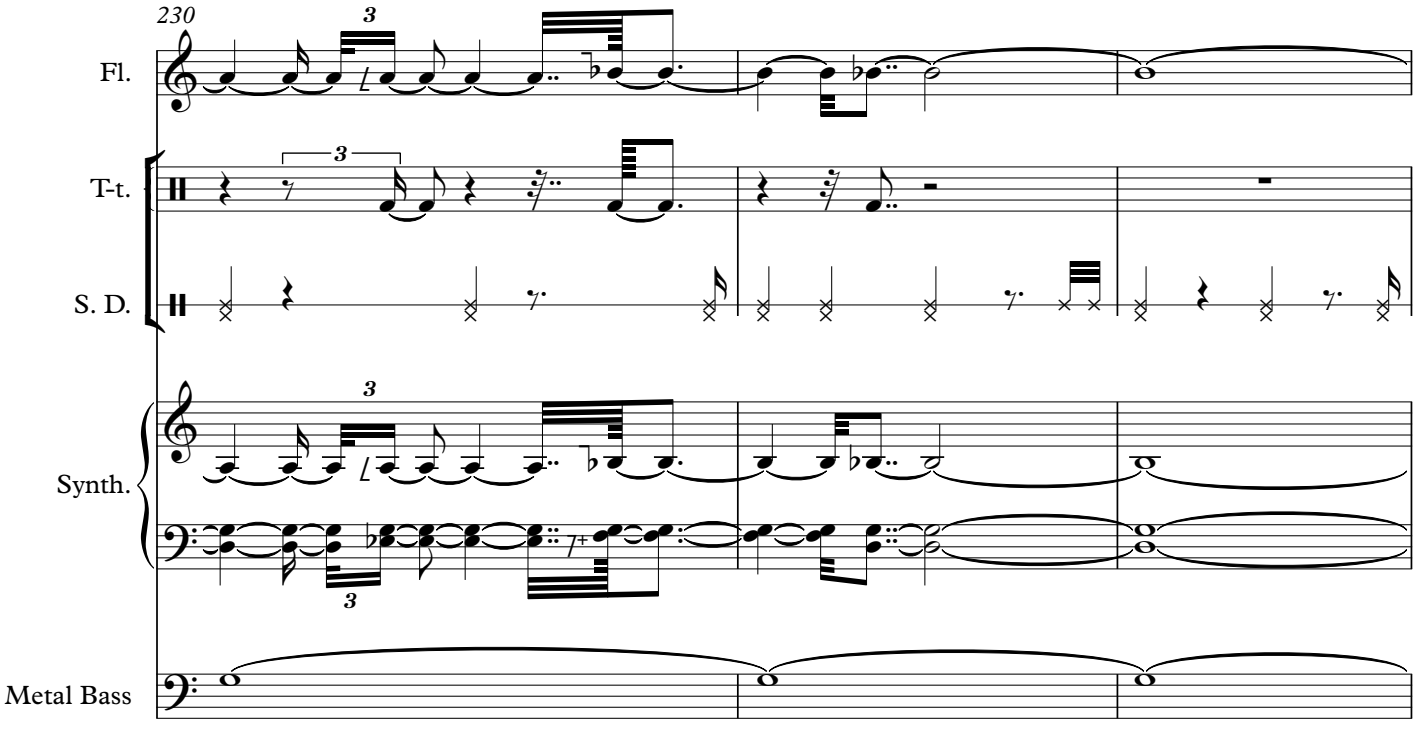

221
Fl.
T-t.
S. D.
Cel.
Synth.
Metal Bass
3
3
3

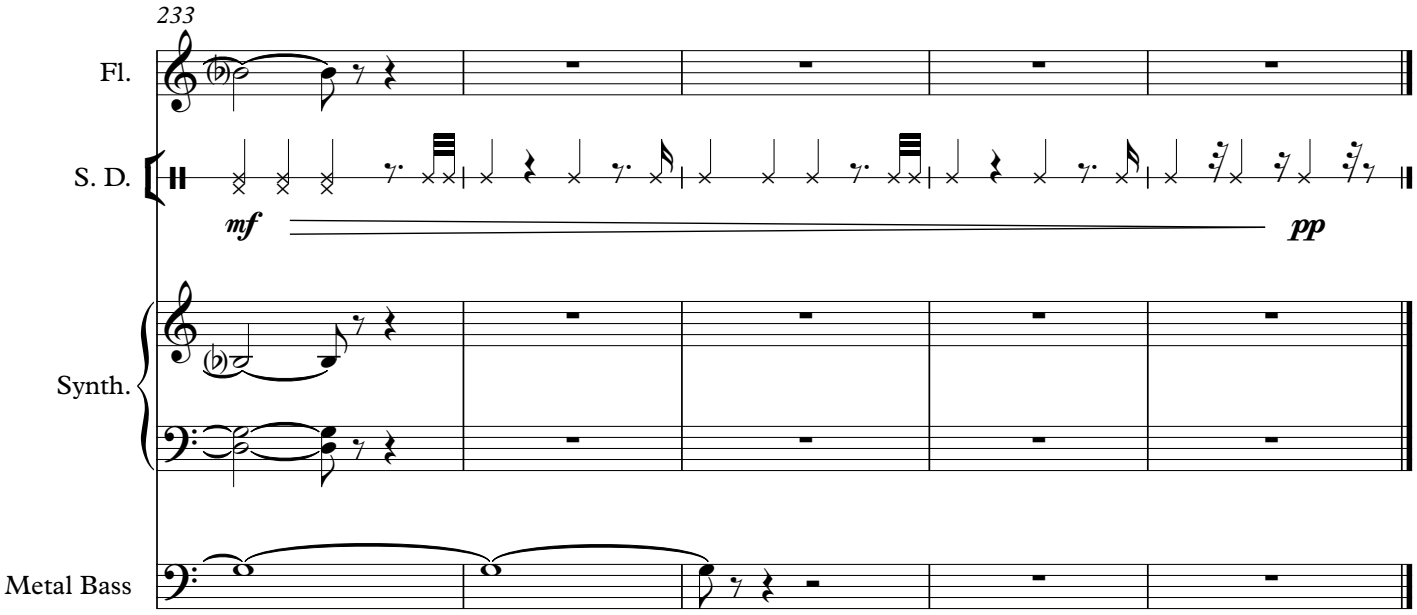

222
Fl.
T-t.
S. D.
Synth.
Metal Bass


224
Fl.
T-t.
3
S. D.
Synth.
Metal Bass


226
Fl.
T-t.
S. D.
Synth.
Metal Bass


228
Fl.
T-t.
S. D.
Synth.
Metal Bass


230
Fl.
T-t.
S. D.
Synth.
Metal Bass


233
Fl.
S. D.
mf
pp
Synth.
Metal Bass