

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 _b	9/5	1017.6
A _↓ +	891/512	959.1
A	5/3	884.4
A _b	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 _b	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
B ₇ ⁺	63/32	1172.7
A _# ⁺	15/8	1088.3
A ⁺	9/5	1017.6
A	16/9	996.1
A ₇ ⁺	7/4	968.8
G	8/5	813.7
G ₇ ⁺	63/40	786.4
G ₇	14/9	764.9
F _# ⁺	3/2	702
F _#	40/27	680.4
F _# ⁺⁺⁺	189/128	674.7
F ₇ ⁺	7/5	582.5
E _L	48/35	546.8
E	4/3	498
D ₇ ⁺	6/5	315.6
D ₇	189/160	288.4
C _# _L	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 \sharp -	40/21	1115.5
E \sharp	15/8	1088.3
E	9/5	1017.6
D \times -	25/14	1003.8
E-	16/9	996.1
E \flat	7/4	968.9
D \sharp -	12/7	933.1
D \sharp -	5/3	884.4
D \sharp ↓	18/11	852.6
C \times	45/28	821.4
D-	8/5	813.7
C \sharp	3/2	702
C \sharp -	40/27	680.5
C \sharp ↓	16/11	648.7
B \sharp -	10/7	617.5
C \flat	7/5	582.5
B \uparrow -	11/8	551.3
B	27/20	519.6
B-	4/3	498
B \flat	21/16	470.8
A \sharp	5/4	386.3
A	6/5	315.6
G \times -	25/21	301.8
A \flat	7/6	266.9
G \sharp -	8/7	231.2

G#	9/8	203.9
G#-	10/9	182.4
G# ↓	12/11	150.6
F _x	15/14	119.4
F#	1/1	0

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

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
F ₇₊	7/4	968.8
E _L	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
C ₇₊	21/16	470.8
B _L	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 _L	8/7	213.2
A+	9/8	203.9
A	10/9	182.4

A [♯]	11/10	165
A ^b	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.

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

Kyle Gann
1995-99

♩ = 76

Flute *mf*

English Horn *mf*

Bassoon *mf*

Voice

In pro - ceed-ing from the Mis-sou-ri Ri-ver to the base of the



4

Flute

E. Horn

Bassoon

Voice

Roc-ky Moun-tains theas-cent, though gra-du-al, is quite ra-pid. Com-par-ing the



6

Flute

E. Horn

Bassoon

Voice

sur - face of the coun - try to that of the o - cean, it does

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

Metal Bass (sustained)

when view-ing this bound-less o-cean of beau-ti-ful liv-ing ver-dure, to

10

Flute

E. Horn

Bassoon

Marimba

Voice

Metal Bass (sustained)

pic - ture these suc - ces - sive un - du - la - tions



11

Flute

E. Horn

Bassoon

Marimba

Voice

Metal Bass (sustained)

as gi - gan - tic waves, stand - ing

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

12

Flute

E. Horn

Bassoon

Marimba

Voice

Metal Bass (sustained)

si - lent, and im - mo - va - ble, and



13

Flute

E. Horn

Bassoon

Marimba

Voice

Metal Bass (sustained)

ad - ding to the im - pres - sive gran - deur of the scene.

A little faster

♩ = 96

18

Flute *mp*

E. Horn *mp*

Bassoon *mp*

Marimba *mp*

Voice

If I were an In-di-an, I of-ten think,



20

Flute

E. Horn

Bassoon

Marimba

Voice

I would great-ly pre-fer to cast my lot a-mong those of my peo-ple ad -

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

22

Flute

E. Horn

Bassoon

Marimba

Voice

hered to the free o - pen plains ra-ther than sub - mit to the con-fined li-mits of



24

Flute

E. Horn

Bassoon

Marimba

Voice

a re-ser-va-tion, there to be the re-ci-pi-ent of the bles-sed be-ne-fits

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

26

Flute

E. Horn

Bassoon

Marimba

Voice

of ci - vi - li - za - tion with its vi - ces thrown



28

Flute

E. Horn

Bassoon

Marimba

Drums

Voice

Metal Bass (sustained)

in. The In-di-an can ne-ver be per-mit-ted

31

E. Horn

Marimba

Drums

Voice

to view the ques-tion in this de - li - be - rate way. When the

Metal Bass (sustained)

Detailed description: This block contains the musical notation for measures 31 and 32. It features five staves: E. Horn (treble clef, one note), Marimba (treble clef, chords), Drums (percussion, rhythmic pattern), Voice (percussion with lyrics), and Metal Bass (bass clef, sustained notes). The lyrics for the voice part are: "to view the ques-tion in this de - li - be - rate way. When the".



33

E. Horn

Trumpet

Marimba

Drums

Voice

soil which he has claimed and hun-ted o-ver for so long a time is de-man-ded by

Metal Bass (sustained)

Detailed description: This block contains the musical notation for measures 33 and 34. It features six staves: E. Horn (treble clef, notes), Trumpet (treble clef, notes), Marimba (treble clef, chords), Drums (percussion, rhythmic pattern), Voice (percussion with lyrics), and Metal Bass (bass clef, sustained notes). The lyrics for the voice part are: "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

Metal Bass (sustained)

this in-sa-ti-a-ble mon-ster, there is no ap-peal. He must yield, or like the car of



38

Trumpet

Marimba

Drums

Voice

Metal Bass (sustained)

Jug-ger-naut, it will roll mer-ci-less-ly o-ver him, de-stroy-ing as it ad-van-ces.

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

41

Flute

Trumpet

Marimba

Drums

Voice

Metal Bass (sustained)

Des-tin y seems to have so willed it, and the world looks on an nods its ap



44

Flute

Marimba

Drums

Voice

Metal Bass (sustained)

pro-val. Two hun - dred years a - go, it re-quired

46

Flute

Marimba

Drums

Voice

Metal Bass (sustained)

mil-lions to ex-press in num-bers the In-di-an po-pu-lat-tion.

48

Flute

Marimba

Drums

Voice

Metal Bass (sustained)

To-day, less than half the num-ber of thou-sands will suf - fice.

51

Drums

S. D.

Voice

Taped Voices

Metal Bass (sustained)

Where and why_ have they gone? Ask the Sa-xon race!

Ask the Sa-xon

54

S. D. *ff*

Taped Voices

Ask the Sa-xon race! Ask the Sa-xon race!

race! Ask the Sa-xon race!



57

Sax. *ff*

S. D.

Metal Bass (sustained) *ff*



60

E. Horn *mf*

Sax. *mf*

S. D. *mf*

Voice *mf*

Metal Bass (sustained) *mf*

We had ap-

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

63

E. Horn

Sax.

S. D.

Voice

Metal Bass (sustained)

proached so near the vil-lage that from the dead si-lence whichreigned I



66

♩ = 98

E. Horn

Sax.

S. D.

Voice

Metal Bass (sustained)

feared that the lod-ges were de-sert-ed. I was a-bout to turn in my sad-dle and

♩ = 98

74 ♩ = 110 ♩ = 112 ♩ = 115

Flute

Bassoon

Sax.

Voice

rec-ted him to give us Gar-ry Owen The bugles ⁵soun-ded the charge, 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)

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

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.

♩ = 122

♩ = 124

♩ = 127

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

♩ = 129

♩ = 132

Metal Bass (sustained)

84 $\text{♩} = 134$ $\text{♩} = 137$

Flute

E. Horn

Trumpet

Sax.

S. D.

Voice

a - ny but the fight ing strength of the vil-lage, but in a

$\text{♩} = 134$ $\text{♩} = 137$

Metal Bass (sustained)



86 $\text{♩} = 140$ $\text{♩} = 143$

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 -

$\text{♩} = 140$ $\text{♩} = 143$

Metal Bass (sustained)

88 ♩ = 146 ♩ = 148 19

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)

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

94 $\text{♩} = 123$ $\text{♩} = 125$ $\text{♩} = 128$ $\text{♩} = 130$

Flute

E. Horn

Trumpet

Sax.

S. D.

Voice

left of the vil-lage were a few heaps of black-ened a-shes. Let

$\text{♩} = 123$ $\text{♩} = 125$ $\text{♩} = 128$ $\text{♩} = 130$

Metal Bass (sustained)



98 $\text{♩} = 133$ $\text{♩} = 136$ $\text{♩} = 138$

Flute

E. Horn

Bassoon

Trumpet

Sax.

S. D.

Voice

Bac- chus's sons be not dis - mayed, And join with me each

101 $\text{♩} = 141$ $\text{♩} = 144$ $\text{♩} = 147$

Flute

E. Horn

Bassoon

Trumpet

Sax.

S. D.

Voice

jo - vial blade, Come booze and sing and lend your aid To



104 $\text{♩} = 150$ $\text{♩} = 153$ $\text{♩} = 156$ $\text{♩} = 159$

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

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

122 $\text{♩} = 214$ $\text{♩} = 218$ $\text{♩} = 223$

Flute

E. Horn

Trumpet

Sax.

S. D.

Voice

teach-ing, ar - gu - ment, rea-son-ing or



125 $\text{♩} = 227$ $\text{♩} = 232$ $\text{♩} = 236$ $\text{♩} = 241$

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

Flute

E. Horn

Bassoon

Trumpet

Sax.

S. D.

Voice

ar-bi-tra-ry po-wer. From Gar - ry O-wen in glo-ry!

ff

ff

ff

138 $\text{♩} = 294$ $\text{♩} = 300$ $\text{♩} = 306$ $\text{♩} = 76$

Flute

E. Horn

Bassoon

Trumpet

Sax.

Drums

S. D.

Metal Bass (sustained)

ff

ff

mf



144

Flute

E. Horn

Bassoon

Drums

Voice

Metal Bass (sustained)

p

p

p

p

What was to be-come of all those

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

146 27

Flute

E. Horn

Bassoon

Drums

Voice

Metal Bass (sustained)

mp



149

Bassoon

Trumpet

Voice

Metal Bass (sustained)

mf

True, it was just. The war-ri-ors had brought this



151

Bassoon

Trumpet

Voice

Metal Bass (sustained)

fate u-pon them-selves and their fa-mil-lies by their un-pro-voked at-

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

153

Flute

Bassoon

Trumpet

Voice

Metal Bass (sustained)

tacks u - pon the White Man. Al-though ne - ver claimed as an



155

Flute

E. Horn

Bassoon

Trumpet

Voice

Metal Bass (sustained)

ex - po - nent of the peace po - li - cy, yet I en - ter tained

157 29

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..."

161

Flute

E. Horn

Bassoon

Trumpet

Voice

trou-ble.

Metal Bass (sustained)



163

Flute

E. Horn

Bassoon

Trumpet

Marimba

Voice

If I were an In-di-an, I of-ten think,

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

165

Flute

E. Horn

Bassoon

Marimba

Voice

I would great ly pre-fer to cast my lot a mong those of my peo-ple ad -



167

Flute

E. Horn

Bassoon

Marimba

Voice

hered to the free o - pen plains, ra-ther than sub-mit to the con-fined li-mits of

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

169

Flute

E. Horn

Bassoon

Marimba

S. D.

Voice

a re - ser - va - tion.

I have

mf

mf

mf

171

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

ne-ver been ab-sent from my com mand_ with-out leave as here charged.

I have

mf

mf

173

Flute

Marimba

Voice

ne - ver made use of my men for the ad - vance - ment of my

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

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

pri - vate int' - rests as here charged.

mf

mf



Flute

Trumpet

Sax.

Marimba

S. D.

Voice

I have ne - ver turned a - way from our e - ne - my as

mf

mf

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

176

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

here charged, or failed to re - lieve an im-pe-riled friend as here charged,



178

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

or left un-bu-ried a sin-gle fal-len man un - der my com- mand as

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

Sax.

Marimba

S. D.

Voice

- tion not de-man- ded by the oc - ca - sion as here charged!

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

184 ♩ = 106

Trumpet

Sax.

S. D.

Voice

Metal Bass (sustained)

Judge me not by what is known now, but in the

mf

mf



187

Sax.

Voice

Metal Bass (sustained)

light of what I knew when these e - vents tran spired! Judge me not by what_ is known

mf



190

Trumpet

Sax.

Voice

Metal Bass (sustained)

now, but in the light of what I knew when these e - vents tran spired! Judge me not by what is known

mf

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..."

200

Flute

Trumpet

Sax.

Voice

Taped Voices

Metal Bass (sustained)

vents tran spired! Judge me not by what is known now, but in the

Judge me not



203

Flute

Trumpet

Sax.

Voice

Taped Voices

Metal Bass (sustained)

light of what I knew when these e - vents tran spired! Judge me not by what is known

Judge me not

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

206

Flute

Trumpet

Sax.

Marimba

Voice

Taped Voices

Metal Bass (sustained)

now, but in the light of what I knew when these e - vents tran spired! Judge me

Now Judge me not

f



209

Flute

Trumpet

Sax.

Marimba

Voice

Taped Voices

Metal Bass (sustained)

not by what is known now, but in the light of what I knew when these e -

What I knew Judge me

f

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

212

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

Taped Voices

Metal Bass (sustained)

vents tran spired! Judge me not by what is known now, but in the

not Judge me

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

215

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

Taped Voices

Metal Bass (sustained)

light of what I knew when these e - vents tran - spired! Judge me

not What I knew Now

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

217

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

Taped Voices

Metal Bass (sustained)

not by what _____ is known now, but in the

Judge me not

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

219

Flute

Trumpet

Sax.

Marimba

S. D.

Voice

Taped Voices

Metal Bass (sustained)

light of what I knew when these e - vents tran spired! Judge me

Now What I knew

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (treble clef), Trumpet (treble clef), Saxophone (bass clef), Marimba (treble clef), S. D. (drum set), Voice (with lyrics), Taped Voices (with lyrics), and Metal Bass (sustained, bass clef). The score begins at measure 219. The Flute, Trumpet, and Saxophone parts play a simple melodic line. The Marimba plays a complex, rhythmic pattern. The S. D. part features a triplet of eighth notes. The Voice part has lyrics: "light of what I knew when these e - vents tran spired! Judge me". The Taped Voices part has lyrics: "Now What I knew". The Metal Bass part is a sustained low note. The score is written in a key with one sharp (F#) and a common time signature.

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

223

Flute

E. Horn

Trumpet

Sax.

Marimba

S. D.

Voice

light of what I knew when these e - vents tran spired! Judge me not by what is known

Judge me

Taped Voices

Now

Metal Bass (sustained)

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

226

Flute

E. Horn

Trumpet

Sax.

Marimba

S. D.

Voice

Taped Voices

Metal Bass (sustained)

now, but in the light of what I knew when these e - vents transpired! Judge me

not
Now What I knew Judge me

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

229

Flute

Musical staff for Flute, showing notes and dynamics *ff* and *fff*.

E. Horn

Musical staff for E. Horn, showing notes and dynamics *ff* and *fff*.

Bassoon

Musical staff for Bassoon, showing notes and dynamics *fff*.

Trumpet

Musical staff for Trumpet, showing notes and dynamics *ff* and *fff*.

Sax.

Musical staff for Saxophone, showing notes and dynamics *ff* and *fff*.

Marimba

Musical staff for Marimba, showing notes and dynamics *ff* and *fff*.

S. D.

Musical staff for Snare Drum, showing rhythmic notation.

Voice

Musical staff for Voice, showing lyrics: not! Where and why have they gone? Ask the Sa - xon race!

Taped Voices

Musical staff for Taped Voices, showing lyrics: not Ask the Sa - xon race!

Metal Bass (sustained)

Musical staff for Metal Bass (sustained), showing notes and dynamics *ff* and *fff*.

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

232

The musical score consists of ten staves. The top five staves are for woodwinds: Flute, E. Horn, Bassoon, Trumpet, and Sax. The next three staves are for percussion: Marimba, S. D. (Snare Drum), and Taped Voices. The bottom two staves are for vocal parts: Voice and Metal Bass (sustained). The score is in 2/4 time with a key signature of one sharp (F#). The music is divided into two measures. The woodwinds play sustained notes with some grace notes. The Marimba plays a rhythmic pattern of eighth notes. The S. D. and Taped Voices play a simple rhythmic pattern of eighth notes. The Voice part has the lyrics 'Ask the Sa - xon race!' repeated in both measures. The Metal Bass part plays a sustained bass line.

Flute

E. Horn

Bassoon

Trumpet

Sax.

Marimba

S. D.

Voice

Ask the Sa - xon race! Ask the Sa - xon race!

Taped Voices

Ask the Sa - xon race! Ask the Sa - xon race!

Metal Bass (sustained)

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

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

♩ = 58

(portamento added to some notes in MIDI)

Flute 1

Fl. 1

Fl. 1

Rattle

Voice

I am no chief. I am a man.

Fl. 1

Rattle

Voice

I see. I know. I began to see when

Fl. 1

Rattle

Voice

I was not yet born, when I was not in my mother's arms but in-

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

Fl. 1

Mbira

Synth

Rattle

Voice

Bass

I would be the man to be the judge of all the o-ther



Fl. 1

Mbira

Synth

Rattle

Voice

Bass

In-di-ans, a big man to de-cide for them in all their

43

Fl. 1

Mbira

Synth

Rattle

Drums

Voice

Bass

ways. I speak it is e-nough. I speak



47

Fl. 1

Mbira

Synth

Rattle

Drums

Voice

Bass

Metal Drone

Slower
♩ = 45

it is e-nough. I ne-ver taught my peo-ple to trust Ame ri-cans. I have told them

Slowly glissando upward to F#+

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



Faster again
♩ = 55

Fl. 1

Fl. 2

Rattle

Snare

Voice

should I? The land be-longed to my peo-ple.

Metal Drone



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

Bass

I sup - pose it is on - ly such men as you de - sire to speak



64

Fl. 1

Fl. 2

Fl. 3

Rattle

Snare

Voice

Bass

who must say some-thing. Do you re - cog - nize_ me?

Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Snare

Taped Voice

Voice

Bass

Sit-ting Bull.

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



Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Taped Voice

Voice

Bass

Slight-ly re-cum-bent gen-tle-man cow. I do not know

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

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

Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Taped Voice

Voice

Bass

a - ny diff' rence be - tween you and the o - ther In - di -

Yes, - but do you know who I am?



Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Taped Voice

Voice

Bass

ans at this a gen - cy. A - ny man who de - sires to speak

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

78 57

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.

Voice

f

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

his will I am a chief! My heart is red and sweet, and I

Bass



86

Synth

Rattle

Wd. Blk.

Voice

know it is sweet, for what-ev-er pas-ses near me puts out its tongue to me. If a

Bass

88

Synth

Rattle

Wd. Blk.

Voice

Bass

man is a chief and has au-tho-ri-ty he should be proud, and con si-der him - self a



90

Fl. 1

Fl. 2

Fl. 3

Synth

Rattle

Wd. Blk.

Voice

Bass

great man. And yet you men have come here to talk with us, and you do not

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

100

Fl. 1

Fl. 2

Fl. 3

Rattle

Crows

Bass

Metal Drone



104

Fl. 1

Fl. 2

Fl. 3

Rattle

Crows

Metal Drone

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 63

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

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

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

131

Fl. 1

Fl. 2

Fl. 3

E. Horn

Mbira

Rattle

Drums

Voice

drink-ing whis-key, and I came here to give you some ad-vice.

Detailed description: This is a page of a musical score for the song "Do You Know Who I Am?" by Sitting Bull. The page is numbered 131 at the top left and 65 at the top right. The score is arranged in a grand staff format with seven staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), E. Horn, Mbira, Rattle, and Voice. The music is in a key with one sharp (F#) and a 3/4 time signature. The voice part has lyrics: "drink-ing whis-key, and I came here to give you some ad-vice." The score includes various musical notations such as eighth notes, quarter notes, and rests, along with performance markings like "7" and "7+".

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

134

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

E. Horn

Mbira

Synth *f*

Rattle

Drums

Voice *f*

I have al-ways been a chief, and have been made chief of all the land!

Bass *f*

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

138

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Mbira

Synth

Rattle

Drums

Wd. Blk.

Voice

Bass *mp*

Thir-ty two years a - go I was pre-sent at the Fort Rice coun-cil

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

142

Fl. 1

Fl. 2

Fl. 3

Rattle

Drums

Wd. Blk.

Voice

with the White Man. Since then a great many questions have been asked me a-

Bass

146

Fl. 1

Fl. 2

Fl. 3

Mbira

Synth

Rattle

Drums

Wd. Blk.

Voice

Bass

bout it, and I al-ways said:.. Wait. Then the Black Hills

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

150

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Drums

Wd. Blk.

Voice

coun-cil was held and they asked me to give up that land and I said:

Bass

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

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

170

The musical score is arranged in a system with eight staves. The top three staves are for Flutes 1, 2, and 3. Fl. 1 and Fl. 2 play a melodic line starting with a half note G#4, followed by a quarter note A4, and then a series of eighth notes. Fl. 3 plays a bass line with a half note G#2, followed by a quarter note A2, and then a series of eighth notes. The Mbira staff has a short melodic phrase in the first measure. The Rattle staff has a rhythmic pattern of 'x' marks. The Drums staff has a simple rhythmic pattern. The Voice staff has the lyrics: "now. I want you to tell this to the". The Bass staff has a half note G#2, followed by a quarter note A2, and then a series of eighth notes. The Metal Drone staff has a half note G#2, followed by a quarter note A2, and then a series of eighth notes.

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Drums

Voice

Bass

Metal Drone

now. I want you to tell this to the

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

174

Fl. 1

Fl. 3

Rattle

Snare

Voice

Bass

Great Fa-ther for me: I am look-ing in - to the fu-ture for the be-ne-fit



178

Fl. 1

Fl. 2

Fl. 3

Rattle

Snare

Voice

Bass

of my chil-dren, and I want my coun-try ta-ken care of for me. Do you

182

Fl. 1

Fl. 2

Fl. 3

Rattle

Wd. Blk.

Snare

Voice

Bass

re - cog - nize_ me? Do you know who I am?

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

185

The musical score consists of nine staves. The top three staves are for Flutes 1, 2, and 3. Flute 1 is in treble clef, while Flutes 2 and 3 are in bass clef. The Mbira staff is in treble clef. The Rattle, Wd. Blk., and Taped Voice staves are in a simplified notation with vertical stems and 'x' marks. The Voice staff is in a simplified notation with vertical stems and 'x' marks. The Bass staff is in bass clef. The score is divided into two measures. The first measure contains the lyrics 'Sit-ting Bull.' and the second measure contains 'Slight-ly re-cum-bent'. The lyrics 'Yes, but do you know who I am?' are written below the Voice staff, spanning across the two measures.

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Wd. Blk.

Taped Voice

Sit-ting Bull.

Slight-ly re-cum-bent

Voice

Yes, but do you know who I am?

Bass

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

187

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Wd. Blk.

Taped Voice

gen - tle - man cow. I do not know

Voice

Yes, ___ but do you know who I am?

Bass

Detailed description: This is a page of a musical score for the piece 'Sitting Bull: "Do You Know Who I Am?"'. The score is for measures 187 and 188. It features seven staves: Flute 1 (Fl. 1) in treble clef, Flute 2 (Fl. 2) in bass clef, Flute 3 (Fl. 3) in bass clef, Mbira in treble clef, Rattle in a percussion clef, Wd. Blk. (Wood Block) in a percussion clef, and Taped Voice in a percussion clef. The Taped Voice staff includes the lyrics 'gen - tle - man cow.' and 'I do not know'. Below the Taped Voice staff is the vocal line (Voice) with the lyrics 'Yes, ___ but do you know who I am?'. The Bass staff is in bass clef. The Mbira staff shows chords with a 7+ fingering. The Rattle and Wd. Blk. staves show rhythmic patterns with 'x' marks. The Flute parts have various notes and rests, with some accidentals.

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

189

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Wd. Blk.

Taped Voice

a - ny diff' - rence be - tween you and the o - ther In - di -

Voice

Yes, - but do you know who I am?

Bass

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

191

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Wd. Blk.

Taped Voice

ans at this a-gen-cy. A-ny man who de-sires to speak

Voice

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

Bass

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

194

Fl. 1

Fl. 2

Fl. 3

Mbira

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

♩ = 68

81

197

The musical score consists of ten staves. The first three staves are for Flute 1, Flute 2, and Flute 3. Flute 1 has a complex melodic line with many accidentals and slurs. Flute 2 and 3 have simpler parts with rests. The E. Horn staff has a melodic line with slurs and accidentals. The Mbira staff has a few chords. The Synth staff has a few chords and rests. The Rattle staff has a few notes with 'x' marks. The Drums staff has a few notes. The Wd. Blk. staff has a few notes. The Voice staff has a few notes and rests, with the lyrics "No chance for" written below. The Bass staff has a few notes. The Metal Drone staff has a few notes with a slur.

♩ = 68

No chance for

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

201

Fl. 1

E. Horn

Synth

Drums

Voice

Metal Drone

me to live, Mo - ther: you might as well mourn.



204

Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

My fa - ther has

Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

gi - ven me this na - tion. In pro - tect - ing them I have a



Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

hard time. No chance for

214

Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

me to live, Mo - ther: you might as well mourn.



217

Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

My fa - ther has

220

Fl. 1

E. Horn

Mbira

Synth

Drums

Voice

Metal Drone

The musical score consists of seven staves. The Fl. 1 and E. Horn staves are in treble clef with a key signature of one sharp (F#). The Mbira and Synth staves are in treble and bass clefs respectively, with a key signature of one sharp. The Drums staff is in treble clef. The Voice staff is in a common time signature. The Metal Drone staff is in bass clef. The score includes various musical notations such as notes, rests, and fingerings (3, 5, 7). The lyrics are: "gi - ven me this na - tion. In pro - tect - ing them".

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

222

Fl. 1

E. Horn

Mbira

Synth

Rattle

Drums

Voice

Bass

Metal Drone

I have a hard time. The Great Spi - rit

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

226

Fl. 1

Mbira

Rattle

Voice

Bass

told me that I would be the man to be the judge for all the o-ther



230

Fl. 1

Fl. 2

Fl. 3

Mbira

Rattle

Voice

Bass

Metal Drone

f *p* *f* *p* *f* *p*

In-di-ans! There are no In-di-ans left but me! June 1 - July 4, 1998
Lewisburg, PA

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

Sun Dance/ Battle of the Greasy-Grass River

Kyle Gann
1999

♩ = 84

Wood Blocks

Rattle

Drums

Drones



4

W.B.

Rattle

Dr.

Synth.

Drones

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

7:4 7:4 7:4 7:4



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



21

Flute

W.B.

Rattle

Dr.

Synth.

Drones

24

Flute

W.B.

Rattle

Dr.

Synth.

Drones

9:8

5

7:6

5

5

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



31

Flute

W.B.

Rattle

Dr.

Synth.

Drones

34

Flute

W.B.

Rattle

Dr.

Synth.

Drones



36

Flute

W.B.

Rattle

Dr.

Synth.

Drones

38

Flute

13:10 9

W.B.

Rattle

Dr.

Synth.

Drones



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



47

Flute

W.B.

Rattle

Dr.

Synth.

Drones

49

Flute

W.B.

Rattle

Dr.

Synth.

Drones



52

Flute

W.B.

Rattle

Dr.

Synth.

Drones

55

Flute

W.B.

Rattle

Dr.

Synth.

Drones



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.

Rattle

Dr.

Synth.

Drones

5:4

3:2

5:4

3:2

5:4

3:2

9/8

11/16

9/16

9/8

11/16

9/16

9/8

11/16

9/16

Sun Dance / Battle of the Greasy-Grass River

70

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

I give you these be-cause they have no

Detailed description: This musical score is for a piece titled "Sun Dance / Battle of the Greasy-Grass River". It is in 4/4 time and starts at measure 70. The score includes seven parts: Flute, W.B. (Water Drum), Rattle, Dr. (Drum), Taped Voices, Synth. (Synthesizer), and Drones. The Flute part features a melodic line with eighth-note patterns and slurs, with fingering numbers 5 and 7 indicated. The W.B. part consists of rhythmic patterns with rests. The Rattle part has a steady eighth-note rhythm with occasional accents. The Dr. part provides a steady accompaniment with eighth notes. The Taped Voices part contains the lyrics: "I give you these be-cause they have no". The Synth. and Drones parts feature sustained chords in the bass register, with the Synth. part having a treble clef and the Drones part having a bass clef. Both Synth. and Drones parts have a key signature of one sharp (F#) and a 7/8 time signature for their respective parts.

71

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

The musical score is arranged in a vertical stack of staves. The Flute staff (treble clef, 4/4) begins at measure 71 with a melodic line: a quarter note G4 (with a sharp sign), a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The W.B. staff (percussion clef, 4/4) contains a single measure with a rest. The Rattle staff (percussion clef, 4/4) features four measures, each with a single 'x' mark on the staff line. The Dr. staff (percussion clef, 4/4) features four measures, each with a pair of eighth notes (G4 and A4) beamed together, with a '7:4' time signature above each pair. The Taped Voices staff (bass clef, 4/4) has a single measure with a quarter note G4 (with a sharp sign) and the text 'ears.' below it. The Synth. staff (treble and bass clefs, 4/4) has a single measure with a whole note G4 (with a sharp sign) in the treble clef and a whole note G4 (with a sharp sign) in the bass clef. The Drones staff (bass clef, 4/4) has a single measure with a whole note G4 (with a sharp sign) in the bass clef.

72

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

I give you these be-cause they have no

Detailed description: This musical score page, numbered 104, features seven staves. The top staff is for Flute, starting at measure 72, with a melodic line in treble clef and 4/4 time, marked with fingerings (5, 7) and slurs. The second staff is for W.B. (Washboard) in 4/4 time, showing rhythmic patterns with 'x' marks. The third staff is for Rattle in 4/4 time, also with 'x' marks. The fourth staff is for Dr. (Drum) in 4/4 time, showing a bass drum pattern with eighth notes. The fifth staff is for Taped Voices in 4/4 time, with lyrics: "I give you these be-cause they have no". The sixth staff is for Synth. (Synthesizer) in 4/4 time, with a treble clef staff and a bass clef staff containing sustained chords. The seventh staff is for Drones in 4/4 time, with a bass clef staff containing sustained chords. The key signature has one sharp (F#).

73

The musical score is divided into two measures. The first measure is in 11/16 time, and the second is in 2/4 time. The Flute part begins with a melodic line in the first measure, marked with a '5' (fingerings) and a slur. The W.B. part is silent in both measures. The Rattle part features rhythmic patterns with 'x' marks and slurs, also marked with a '5'. The Dr. part has a rhythmic pattern with a '5' marking. The Taped Voices part has a single note in the first measure, marked 'ears.', which is sustained into the second measure. The Synth. part consists of two staves with sustained notes and chords, marked with a '5'. The Drones part has sustained chords in both measures, marked with a '5'.

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

Sun Dance / Battle of the Greasy-Grass River

75

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

The musical score is for a piece titled "Sun Dance / Battle of the Greasy-Grass River". It begins at measure 75. The Flute part features a melodic line with eighth-note patterns, each marked with a "5" indicating a fingering. The W.B. (Wood Block) part has a sparse, rhythmic accompaniment. The Rattle part consists of a series of rhythmic pulses, some marked with "x". The Dr. (Drum) part provides a steady accompaniment with chords. The Taped Voices part has the lyrics: "I give you these be-cause they have no". The Synth. (Synthesizer) part has a melodic line in the upper register and a sustained chord in the lower register. The Drones part consists of a sustained chord in the lower register.

76

The musical score consists of seven staves. The top staff is for Flute, starting at measure 76 with a treble clef, a key signature of one sharp (F#), and a 15/32 time signature. It features a melodic line with a long note in the first measure and a more active line in the second. The second staff is for W.B. (Wood Block), which is mostly silent. The third staff is for Rattle, showing rhythmic patterns with 'x' marks indicating the sound. The fourth staff is for Dr. (Drum), with a similar rhythmic pattern. The fifth staff is for Taped Voices, in bass clef, with the text 'ears.' written below the first note. The sixth staff is for Synth. (Synthesizer), with a treble and bass clef, showing sustained notes. The seventh staff is for Drones, in bass clef, with sustained notes. A double bar line is present between the second and third measures of each staff.

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

78

Flute

W.B.

Rattle

Dr.

Taped Voices

Synth.

Drones

I give you these be-cause they have no

Detailed description of the musical score: The score is for a 4/4 piece in G major. The Flute part (measures 78-81) features a melodic line with grace notes and fingerings (5, 7, #). The W.B. part has a rhythmic pattern of eighth notes. The Rattle part uses 'x' marks for rhythmic notation. The Dr. part provides a steady accompaniment with eighth notes. The Taped Voices part has lyrics: 'I give you these be-cause they have no'. The Synth. part has a melodic line in the treble clef and sustained chords in the bass clef. The Drones part consists of sustained chords in the bass clef.

79 ♩ = 108

The score consists of seven staves. The Flute staff (treble clef) begins with a melodic line in 6/4 time, marked with a tempo of 108. The W.B. (Wood Block) staff uses 'x' marks to indicate rhythmic patterns. The Rattle staff also uses 'x' marks for its rhythmic accompaniment. The Dr. (Drum) staff features a rhythmic pattern of eighth and sixteenth notes. The Snare staff shows a dynamic shift from *p* (piano) to *f* (forte) in the final measure. The Taped Voices staff contains a single note with the instruction 'ears.'. The Synth. (Synthesizer) part includes a melodic line in the treble clef and a sustained chord in the bass clef. The Drones staff provides a low-frequency harmonic foundation with sustained notes.

Sun Dance / Battle of the Greasy-Grass River

82

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Starts with a rest, then plays a triplet of eighth notes (F#, G#, A) in the final measure, marked with a forte *f* dynamic.
- Trumpet:** Plays a melodic line with slurs and accents, marked with a forte *f* dynamic.
- Guns:** Plays a rhythmic pattern of eighth notes with accents.
- Dr. (Drum):** Remains silent throughout the section.
- Snare:** Plays a complex rhythmic pattern with various note values and rests.
- Taped Voices:** Plays a rhythmic pattern with accents, including the vocal phrase "Come on!" in the second and third measures.
- Synth. (Synthesizer):** Features a melodic line in the treble clef, marked with a forte *f* dynamic, while the bass clef remains silent.
- Drones:** Remains silent throughout the section.

The score is in 2/4 time and begins at measure 82.

85 $\text{♩} = 84$ $\text{♩} = 108$

Flute

Trumpet

Guns

Rattle

Dr. mp

Snare

Taped Voices *Come on!* *Come on!*

Synth. mf

Drones mf

Sun Dance / Battle of the Greasy-Grass River

88 $\text{♩} = 84$ $\text{♩} = 108$

Flute

Trumpet

Guns

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

Come on! Be quick!

The musical score is arranged in a vertical stack of staves. The top staff is for Flute, followed by Trumpet, Guns, Rattle, Dr., Snare, Taped Voices, Synth., and Drones. The score is divided into two measures. The first measure is in 6/4 time with a tempo of 84. The second measure is in 4/4 time with a tempo of 108. The Flute part starts with a quarter note, followed by a dotted quarter note, and then a quarter note with a slur and a '5' below it. The Trumpet part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Guns part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Rattle part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Dr. part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Snare part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Taped Voices part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Synth. part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it. The Drones part has a quarter rest, followed by a quarter note, a quarter note with a slur and a '5' below it, and then a quarter note with a slur and a '5' below it.

90 ♩ = 84

The score consists of the following parts:

- Flute:** Treble clef, 3/4 time. Measure 90 has a whole rest. Measure 91 features a triplet of eighth notes (F#, G, A) beamed together, with a '3' below. Measure 92 has a dotted quarter note (G).
- Trumpet:** Treble clef, 3/4 time. Measure 90 has a quarter note (F#), a quarter rest, and a quarter note (G). Measure 91 has a quarter note (A), a quarter note (B), and a quarter note (C). Measure 92 has a whole rest.
- Guns:** Percussion staff with a 7-measure rest, followed by a rhythmic pattern of eighth notes with 'x' marks, and a 3-measure rest.
- W.B. (Wood Block):** Percussion staff with a 3-measure rest.
- Rattle:** Percussion staff with a 3-measure rest, followed by three eighth notes with 'x' marks.
- Dr. (Drum):** Percussion staff with a 3-measure rest, followed by three eighth notes with '7:4' markings above them.
- Snare:** Percussion staff with a rhythmic pattern of eighth notes with 'x' marks and a 3-measure rest.
- Taped Voices:** Percussion staff with a rhythmic pattern of eighth notes with 'x' marks and the lyrics "Come on! Be quick!".
- Synth. (Synthesizer):** Treble and Bass clefs. Treble clef has a series of eighth notes (F#, G, A, B, C, D, E, F#). Bass clef has a whole rest.
- Drones:** Bass clef. Measure 90 has a whole rest. Measure 91 has a whole note (F#). Measure 92 has a whole note (G).

92 $\text{♩} = 108$

The score is divided into two systems. The first system (measures 92-94) is in 9/8 time. The second system (measures 95-97) is in 4/4 time. The tempo is marked as 108 beats per minute.

Flute: Measures 92-94. Measure 92 has a whole note with a sharp sign. Measure 93 has a half note with a sharp sign. Measure 94 is a whole rest.

Trumpet: Measures 92-94. Measure 92 is a whole rest. Measure 93 has a quarter note with a sharp sign and a five-measure rest. Measure 94 has a quarter note with a sharp sign, a quarter rest, and an eighth note with a sharp sign.

Guns: Measures 92-94. Measure 92 is a whole rest. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 is a whole rest.

W.B.: Measures 92-94. Measure 92 is a whole rest. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 is a whole rest.

Rattle: Measures 92-94. Measure 92 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 is a whole rest.

Dr.: Measures 92-94. Measure 92 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 is a whole rest.

Snare: Measures 92-94. Measure 92 is a whole rest. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign.

Taped Voices: Measures 92-94. Measure 92 is a whole rest. Measure 93 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign. Measure 94 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign.

Synth.: Measures 92-94. Measure 92 has a whole note with a sharp sign. Measure 93 has a half note with a sharp sign. Measure 94 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign.

Drones: Measures 92-94. Measure 92 has a whole note with a sharp sign. Measure 93 has a half note with a sharp sign. Measure 94 has a quarter note with a sharp sign, a quarter note with a sharp sign, and a quarter note with a sharp sign.

Lyrics: Come on! Be quick!

94 $\text{♩} = 84$

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

Come on! Be quick!

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

♩ = 108

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

The musical score is arranged in a grand staff format. It includes parts for Flute, Trumpet, Guns, W.B., Rattle, Dr., Snare, Taped Voices, Synth., and Drones. The tempo is marked as ♩ = 108. The key signature has one sharp (F#) and the time signature is 5/4. The score is divided into two measures. The Taped Voices part includes the lyrics: "Come on! Be quick! Big vil-lage. Come on! Be quick! Big vil-lage." The Snare part features a complex rhythmic pattern with a "5" marking. The Synth. part has a melodic line in the right hand and a bass line in the left hand. The Drones part is a simple bass line. The Guns part has a rhythmic pattern with "x" marks. The W.B., Rattle, and Dr. parts are mostly empty. The Flute part has a few notes and a triplet. The Trumpet part has a melodic line with "x" marks.

99 $\text{♩} = 84$

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Synth.

Drones

$\text{♩} = 84$

5

3

101 ♩ = 108

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

♩ = 108

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

The musical score is arranged in a vertical staff system. The instruments and parts are as follows:

- Flute:** Treble clef, 11/8 time signature. Starts at measure 103 with a melodic line. A bracket labeled '5' spans measures 103-107. The tempo changes to 108 at measure 119.
- Trumpet:** Treble clef, 11/8 time signature. Starts at measure 103 with a melodic line. A bracket labeled '5' spans measures 103-107. The tempo changes to 108 at measure 119.
- Guns:** Percussion staff with a drum set icon. Shows rhythmic patterns with 'x' marks for hits.
- W.B. (Wood Block):** Percussion staff with a wood block icon. Shows rhythmic patterns with 'x' marks. A bracket labeled '5:4' spans measures 103-107.
- Rattle:** Percussion staff with a rattle icon. Shows rhythmic patterns with 'x' marks. A bracket labeled '5:4' spans measures 103-107.
- Dr. (Drum):** Percussion staff with a drum icon. Shows rhythmic patterns with 'x' marks. Brackets labeled '5' and '6:5' span measures 103-107.
- Snare:** Percussion staff with a snare drum icon. Shows rhythmic patterns with 'x' marks. A bracket labeled '3' spans measures 103-107.
- Taped Voices:** Percussion staff with a voice icon. Shows rhythmic patterns with 'x' marks. The lyrics "Come on! Be quick! Big" are written below the staff.
- Synth. (Synthesizer):** Treble and Bass clefs, 11/8 time signature. Shows a melodic line in the treble and a bass line in the bass.
- Drones:** Bass clef, 11/8 time signature. Shows a sustained harmonic drone.

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (treble clef, 3/4 to 4/4), Trumpet (treble clef, 3/4 to 4/4), Guns (percussion clef, 3/4 to 4/4), W.B. (percussion clef, 3/4 to 4/4), Rattle (percussion clef, 3/4 to 4/4), Dr. (percussion clef, 3/4 to 4/4), Snare (percussion clef, 3/4 to 4/4), Taped Voices (percussion clef, 3/4 to 4/4), Synth. (grand staff, 3/4 to 4/4), and Drones (bass clef, 3/4 to 4/4). The score is divided into two measures by a double bar line. The first measure is in 3/4 time, and the second is in 4/4 time. The Taped Voices staff includes the lyrics: 'vil - lage. Bring packs. Come on! Be quick! Big'. The Snare staff has a '5' below the first note in the first measure. The Synth. staff has a treble and bass clef. The Drones staff is empty.

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

♩ = 84

The musical score is arranged in a vertical stack of staves. The top staff is for Flute, followed by Trumpet, Guns, W.B., Rattle, Dr., Snare, Taped Voices, Synth., and Drones. The score is divided into three measures. The first measure (107) is in 3/4 time. The second measure (108) is in 5:4 time. The third measure (121) is in 3/4 time. The tempo is marked as ♩ = 84. The Flute part features a triplet of eighth notes in measure 107 and a triplet of eighth notes in measure 108. The Trumpet part has a five-measure rest in measure 108. The Guns part has a five-measure rest in measure 108. The W.B. part has a five-measure rest in measure 108. The Rattle part has a five-measure rest in measure 108. The Dr. part has a five-measure rest in measure 108. The Snare part has a five-measure rest in measure 108. The Taped Voices part has a five-measure rest in measure 108. The Synth. part has a five-measure rest in measure 108. The Drones part has a five-measure rest in measure 108.

vil - lage. Bring packs.

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

♩ = 108

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

112 123

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

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

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (treble clef), Trumpet (treble clef), Guns (percussion clef), W.B. (percussion clef), Rattle (percussion clef), Dr. (percussion clef), Snare (percussion clef), Taped Voices (percussion clef), Synth. (grand staff), and Drones (bass clef). The score is divided into two measures: measure 112 (4/4 time) and measure 123 (3/4 time). The Taped Voices staff contains the lyrics: 'Come on! Be quick! Big vil - lage. Bring packs.' The Snare staff has a '5' below a note in measure 123. The Flute staff has a triplet of eighth notes in measure 123. The Synth. staff has a melodic line in measure 112 and a sustained chord in measure 123.

Flute $\text{♩} = 84$ $\text{♩} = 108$

Trumpet

Guns

W.B. $\text{♩} = 84$ $\text{♩} = 108$

Rattle

Dr.

Snare

Taped Voices

Come on! Be quick! Big

Synth.

Drones

117

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

vil - lage. Bring packs. P. S.:_ Bring packs! Come on! Be quick! Big

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

The score is divided into three measures. The first measure is in 2/4 time, the second in 3/4, and the third in 9/8. The tempo is marked as ♩ = 84. The instruments include Flute, Trumpet, Guns, W.B., Rattle, Dr., Snare, Taped Voices, Synth., and Drones. The Taped Voices part includes the lyrics: "vil - lage. Bring packs. P. S.:_Bring packs!". The Flute part features triplets and a quintuplet. The Rattle and Dr. parts also feature quintuplets. The Synth. part has a melodic line in the treble clef and a bass line in the bass clef. The Drones part has a low bass line.

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

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

The musical score is arranged in a multi-staff format. The top section includes Flute, Trumpet, and Guns. The middle section includes W.B., Rattle, Dr., and Snare. The bottom section includes Taped Voices, Synth., and Drones. The score is divided into three measures with time signatures of 3/4, 4/4, and 2/4. The tempo is marked as ♩ = 108. The key signature is one sharp (F#). The lyrics 'Come on! Be quick! Big vil - lage. Bring' are written under the Taped Voices staff.

126

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

packs. P. S.:_ Bring packs! Come on! Be quick! Big vil- lage. Bring

129

Flute $\text{♩} = 84$

Trumpet

Guns

W.B. $\text{♩} = 84$

Rattle

Dr.

Snare

Taped Voices

packs. P. S.: — Bring packs!

Synth.

Drones

131 $\text{♩} = 108$

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

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

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (treble clef, 15/16 time), Trumpet (treble clef, 15/16 time), Guns (percussion, 15/16 time), W.B. (percussion, 15/16 time), Rattle (percussion, 15/16 time), Dr. (percussion, 15/16 time), Snare (percussion, 15/16 time), Taped Voices (percussion, 15/16 time), Synth. (grand staff, 15/16 time), and Drones (bass clef, 15/16 time). The score is divided into three measures with time signatures of 15/16, 4/4, and 2/4. The tempo is marked as 108 beats per minute. The Taped Voices staff includes the lyrics: 'Come on! Be quick! Big vil - lage. Bring'. The Snare staff has a triplet of eighth notes in the second measure and a quintuplet in the third measure. The Synth. staff has a melodic line in the treble clef and a bass line in the bass clef. The Drones staff has a sustained bass line.

134

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

packs. P. S.:— Bring packs! Bring packs. P. S.:— Bring packs!

Detailed description: This is a musical score for a scene titled 'Sun Dance / Battle of the Greasy-Grass River'. The score is in 4/4 time and consists of ten staves. The Flute staff is mostly silent. The Trumpet staff plays a melodic line with some rests. The Guns staff has a rhythmic pattern of eighth notes with 'x' marks. The W.B., Rattle, and Dr. staves are silent. The Snare staff has a rhythmic pattern of eighth notes with 'x' marks. The Taped Voices staff has the lyrics 'packs. P. S.:— Bring packs! Bring packs. P. S.:— Bring packs!'. The Synth. staff has a melodic line with 'x' marks. The Drones staff has a low, sustained chord.

136

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

Come on! Be quick! Big vil - lage. Bring packs. P. S.: Bring packs! Bring

139 $\text{♩} = 84$

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

packs. P. S.:— Bring packs!

Detailed description: This is a musical score for a piece titled "Sun Dance / Battle of the Greasy-Grass River". The score is for page 133 and starts at measure 139. The tempo is marked as quarter note = 84. The time signature is 2/4. The instruments and parts include: Flute (melodic line with triplets and a 7-measure phrase), Trumpet (rest), Guns (percussive line with a 7-measure phrase), W.B. (percussive line with a 7-measure phrase), Rattle (rest), Dr. (percussive line with a 7-measure phrase), Snare (percussive line), Taped Voices (percussive line with lyrics "packs. P. S.:— Bring packs!"), Synth. (melodic line with chords and a 7-measure phrase), and Drones (bass line with sustained notes). The score is written in 2/4 time and features various rhythmic patterns and melodic lines.

141 $\text{♩} = 108$

Flute

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

Bring packs. P. S.:_Bring packs! Bring

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

packs. P. S.:— Bring packs! Bring packs. P. S.:— Bring packs! Bring

Synth.

Drones

The musical score consists of ten staves. The Flute and Trumpet staves are mostly empty, with some notes in the Trumpet staff. The Guns staff features a complex rhythmic pattern with many 'x' marks. The W.B., Rattle, and Dr. staves are empty. The Snare staff has a rhythmic pattern with 'x' marks. The Taped Voices staff contains the lyrics: "packs. P. S.:— Bring packs! Bring packs. P. S.:— Bring packs! Bring". The Synth. staff has a melodic line with many 'x' marks. The Drones staff has a low, sustained chord.

Flute

Trumpet

Guns

W.B.

Rattle

Dr.

Snare

Taped Voices

Synth.

Drones

packs. P. S.:__ Bring packs! Bring packs. P. S.:__ Bring packs!

The musical score consists of ten staves. The Flute staff (treble clef) has a melodic line starting at measure 145. The Trumpet staff (treble clef) has a long, sustained note. The Guns staff (soprano clef) has a rhythmic pattern of eighth notes with 'x' marks. The W.B., Rattle, and Dr. staves (soprano clef) are mostly empty. The Snare staff (soprano clef) has a rhythmic pattern of eighth notes with 'x' marks. The Taped Voices staff (soprano clef) has a rhythmic pattern of eighth notes with 'x' marks and lyrics. The Synth. staff (treble clef) has a melodic line with 'x' marks. The Drones staff (bass clef) has a sustained chord.

Guns $\frac{13}{4}$ $\frac{7}{8}$

W.B. $\frac{13}{4}$ $\frac{7}{8}$
ff 5 5 5 5 5 5 5 5 5 5 5 5 5

Rattle $\frac{13}{4}$ $\frac{7}{8}$
ff

Dr. $\frac{13}{4}$ $\frac{7}{8}$
ff

Snare $\frac{13}{4}$ $\frac{7}{8}$
ff



Guns $\frac{12}{4}$ $\frac{7}{4}$
ff

W.B. $\frac{12}{4}$ $\frac{7}{4}$
ff

Rattle $\frac{12}{4}$ $\frac{7}{4}$

Dr. $\frac{12}{4}$ $\frac{7}{4}$
ff

Snare $\frac{12}{4}$ $\frac{7}{4}$
ff

Synth. $\frac{12}{4}$ $\frac{7}{4}$
ff

Drones $\frac{12}{4}$ $\frac{7}{4}$
ff

Musical score for measures 138-151. The score is divided into six staves: Guns, W.B., Dr., Snare, Synth., and Drones. The Guns, W.B., and Snare staves are in 13/4 time, while the Synth. and Drones staves are in 4/4 time. The Dr. staff is in 13/4 time. The score shows a transition from 13/4 to 4/4 time. The Guns, W.B., and Snare staves have various rhythmic patterns, including rests and notes. The Synth. and Drones staves have sustained notes with ties across the measures.



Musical score for measures 153-166. The score is divided into six staves: Guns, W.B., Dr., Snare, Synth., and Drones. The Guns, W.B., and Snare staves are in 16/4 time, while the Synth. and Drones staves are in 7/4 and 9/4 time. The Dr. staff is in 16/4 time. The score shows a transition from 16/4 to 7/4 and 9/4 time. The Guns, W.B., and Snare staves have various rhythmic patterns, including rests and notes. The Synth. and Drones staves have sustained notes with ties across the measures.

Musical score for measures 156-158. The score includes parts for Guns, W.B., Dr., Snare, Synth., and Drones. The time signature is 4/4, with measures 156 and 157 marked as 16/4 and measure 158 as 9/4. The music features complex rhythmic patterns with triplets and slurs, and drone accompaniment.



Musical score for measures 159-161. The score includes parts for Guns, W.B., Dr., Snare, Synth., and Drones. The time signature is 4/4, with measures 159 and 160 marked as 7/4 and measure 161 as 4/4. The music features complex rhythmic patterns with triplets and slurs, and drone accompaniment.

Custer's Ghost to Sitting Bull

Kyle Gann
1995

♩ = 98

Tom-toms



Staff 1: Tom-toms. Starts in 2/8 time, then changes to 4/4. The melody consists of eighth notes with a 5-measure rest at the end.

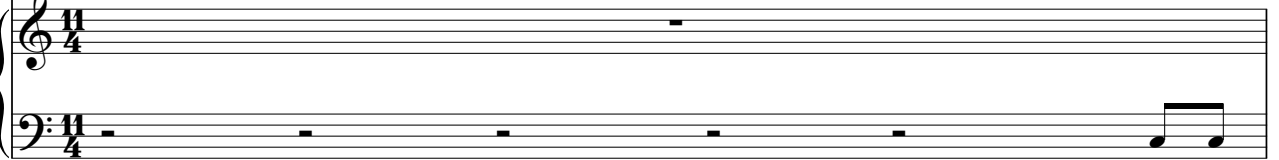


T-t.



Staff 2: T-t. (T-tom). Starts in 4/4 time. The melody consists of eighth notes with a 5-measure rest at the end.

Synth.



Staff 3: Synth. (Synthesizer). Treble clef, 4/4 time. Bass clef, 4/4 time. The bass line has a 5-measure rest at the end.

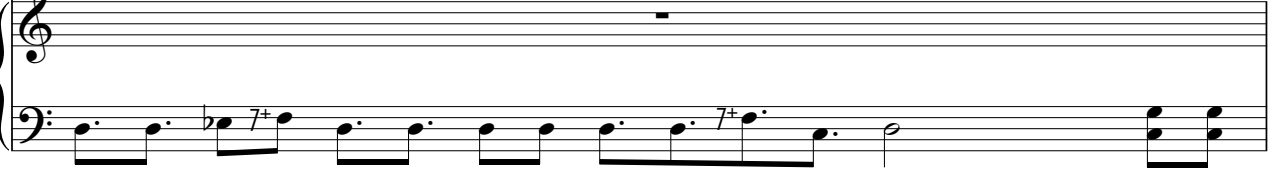


T-t.



Staff 4: T-t. (T-tom). Starts in 4/4 time. The melody consists of eighth notes with a 5-measure rest at the end.

Synth.



Staff 5: Synth. (Synthesizer). Treble clef, 4/4 time. Bass clef, 4/4 time. The bass line features a 7+ note and a 7+ note.



T-t.



Staff 6: T-t. (T-tom). Starts in 4/4 time. The melody consists of eighth notes with a 5-measure rest at the end.

Synth.



Staff 7: Synth. (Synthesizer). Treble clef, 4/4 time. Bass clef, 4/4 time. The bass line features a 7+ note and a 7+ note.

5

T-t.

Synth.



6

Fl.

T-t.

Synth.



7

Fl.

T-t.

Synth.

8

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

This system contains measures 8 and 9. The Flute part (Fl.) features a melodic line with various ornaments and a 7+ trill in measure 8. The Tenor Trombone part (T-t.) has a steady eighth-note accompaniment with a 5-finger fingering indicated in measure 9. The Snare Drum part (S. D.) consists of a rhythmic pattern of eighth notes with cross-sticks. The Synth. part is a piano accompaniment with chords in the left hand and a melodic line in the right hand.

9

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

This system contains measures 9 and 10. The Flute part (Fl.) continues the melodic line with a 7+ trill in measure 9. The Tenor Trombone part (T-t.) maintains the eighth-note accompaniment with a 5-finger fingering in measure 10. The Snare Drum part (S. D.) continues the rhythmic pattern. The Synth. part continues the piano accompaniment.

10

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

This system contains measures 10 and 11. The Flute part (Fl.) features a melodic line with a 7+ trill in measure 10. The Tenor Trombone part (T-t.) has a steady eighth-note accompaniment with a 5-finger fingering in measure 11. The Snare Drum part (S. D.) continues the rhythmic pattern. The Synth. part continues the piano accompaniment.

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.

S. D.

Synth.

5

Detailed description: This system contains measures 14 and 15. The Flute part (Fl.) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 15. The Trumpet part (T-t.) is in a tenor clef and plays a steady eighth-note accompaniment. The Snare Drum part (S. D.) is in a bass clef and uses a drum notation system with 'x' for snare hits and a slash with a vertical line for cymbal hits. The Synth. part is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.



15

Fl.

Trumpet

T-t.

S. D.

Synth.

5

Detailed description: This system contains measures 15 and 16. The Flute part (Fl.) continues the melodic line from measure 15. The Trumpet part (Trumpet) is in a treble clef and has a more active role in measure 16. The Trumpet part (T-t.) continues its eighth-note accompaniment. The Snare Drum part (S. D.) maintains its drum notation. The Synth. part continues its harmonic accompaniment. A measure rest is present in measure 15 for the Trumpet part.

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.



21

Fl.

Trumpet

T-t.

S. D.

Synth.

Fl.

Trumpet

T-t.

S. D.

Synth.



Fl.

Trumpet

T-t.

S. D.

Voice

Synth.

The

24

Fl.

T-t.

S. D.

Voice

Synth.

white man would co-ver the earth, and nei-ther you nor I nor the



27

Fl.

T-t.

S. D.

Voice

Synth.

Great Spi-rit him-self can stop the in-fil-tra-tion and blood-shed that will

30

Fl.

T-t.

Rattle

S. D.

Voice

Synth.

fol-low. We are but one act in the play, and we have done as we were



35

Fl.

T-t.

Rattle

Voice

Synth.

told. We are but one act in the play, and we have done as we were

39

Fl.

T-t.

Rattle

Voice

Synth.

told. In less than fif-teen years we will both be on the same side..



43

Fl.

T-t.

S. D.

Voice

Synth.

The white man would co-ver the earth, and nei-ther

46

Fl.

T-t.

S. D.

Voice

Synth.

you nor I nor the Great Spi-rit him-self can stop the in-fil-tra-tion and



49

Fl.

T-t.

Rattle

S. D.

Voice

Synth.

blood-shed that will fol-low. We are but one act in the play, and we have

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

71

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

vent it. The White Man sees on-ly white!

The White man sees on - ly

The

Detailed description: This is a page of a musical score for a piece titled "Custer's Ghost to Sitting Bull". The page number is 156. The score is in 3/4 time and consists of nine staves. The instruments and parts are: Flute (Fl.), Trumpet, T-t. (Tambourine), Rattle, S. D. (Shawm/Drum), Voice, Taped Voices, Synth. (Synthesizer), and Metal Bass. The music is in a key with one flat (B-flat major or D minor). The lyrics for the voice part are: "vent it. The White Man sees on-ly white!". The Taped Voices part has the lyrics: "The White man sees on - ly" and "The". The score includes various musical notations such as rests, notes, accidentals, and dynamic markings.

Custer's Ghost to Sitting Bull

76

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

And the day will come when he will try to ex - tin-guish allmen who
white!

White Man sees on - ly white!

15 16

15 16

15 16

15 16

15 16

15 16

15 16

15 16

15 16

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

The musical score is arranged in a multi-staff format. The top staff is for Flute (Fl.), followed by Trumpet, T-t. (T-t.), Rattle, S. D. (S. D.), Voice, Synth. (Synth.), and Metal Bass at the bottom. The key signature changes from 5/8 to 3/4. The voice part includes the lyrics: "are not white from the face of the earth." The score includes various musical notations such as rests, notes, and accidentals.

Custer's Ghost to Sitting Bull

85

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

Know in your heart that I speak truth,

Custer's Ghost to Sitting Bull

Detailed description: This is a musical score for a piece titled "Custer's Ghost to Sitting Bull". The score is arranged for a band and includes a vocal line. It consists of eight staves: Flute (Fl.), Trumpet, T-t. (T-tomb), Rattle, S. D. (S. D.), Voice, Synth. (Synthesizer), and Metal Bass. The music is in 4/4 time and begins at measure 85. The key signature has one flat (B-flat). The Flute part starts with a melodic line in the second measure, featuring a B-flat and a sharp sign. The Trumpet part has a similar melodic line. The T-tomb part plays a steady eighth-note pattern. The Rattle and S. D. parts have rhythmic patterns marked with 'x' and '7'. The Voice part has the lyrics "Know in your heart that I speak truth,". The Synth. part has a harmonic accompaniment. The Metal Bass part has a bass line with a B-flat and a sharp sign.

89

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

for you and I were once bro-thers, and will be

Detailed description: This is a musical score for a piece titled "Custer's Ghost to Sitting Bull". The score is arranged for a band and includes a vocal line. The music is in 3/4 time and consists of 89 measures. The instruments are Flute (Fl.), Trumpet, Trombone (T-t.), Rattle, S.D. (Snare Drum), Voice, Synth. (Synthesizer), and Metal Bass. The score is divided into three measures. The first measure is in 9/8 time, the second in 3/4 time, and the third in 3/4 time. The vocal line has lyrics: "for you and I were once bro-thers, and will be". The synth and metal bass parts provide harmonic support, with the synth playing chords and the metal bass playing a bass line. The rattle and S.D. parts provide a rhythmic accompaniment.

Custer's Ghost to Sitting Bull

93

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

bro-thers a-gain. Be re-lieved of your bur-den.

Detailed description: This is a musical score for a piece titled "Custer's Ghost to Sitting Bull". The score is arranged for a band and includes a vocal line. The instruments are Flute (Fl.), Trumpet, T-t. (T-tambourine), Rattle, S. D. (Snare Drum), Voice, Synth. (Synthesizer), and Metal Bass. The score begins at measure 93. The Flute and Trumpet parts have melodic lines with some accidentals (flats and naturals). The T-t. part has a steady eighth-note pattern. The Rattle and S. D. parts have rhythmic patterns with 'x' marks indicating hits. The Voice part has lyrics: "bro-thers a-gain. Be re-lieved of your bur-den." The Synth. part has a harmonic accompaniment with some accidentals. The Metal Bass part has a rhythmic pattern with some accidentals. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Custer's Ghost to Sitting Bull

98

Fl.

Trumpet

T-t.

S. D.

Voice

Taped Voices

Synth.

Metal Bass

For man is an an-gry wolf! Stalk-ing, and track - ing down his

Man is an an-gry wolf!

Man is an an-gry wolf!

Custer's Ghost to Sitting Bull

103

Fl.

Trumpet

T-t.

S. D.

Voice

Synth.

Metal Bass

prey from the be - gin ning of time to the ends of all time.

Detailed description: This is a page of a musical score for a piece titled "Custer's Ghost to Sitting Bull". The page is numbered 103 in the top left corner. It features seven staves: Flute (Fl.), Trumpet, Timpani (T-t.), Snare Drum (S. D.), Voice, Synth., and Metal Bass. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The voice part has lyrics: "prey from the be - gin ning of time to the ends of all time." The Metal Bass part is written in a lower register, likely representing a double bass or electric bass. The Synth. part is written in a grand staff (treble and bass clefs). The Snare Drum and Timpani parts use standard percussion notation with 'x' marks for drum hits. The Trumpet part includes some specific markings like "7+" and "+5". The Flute part starts with a treble clef and a key signature of one flat. The overall arrangement is a full orchestral or band score.

Custer's Ghost to Sitting Bull

108

Fl.

Trumpet

T-t.

S. D.

Voice

Cel.

Synth.

Metal Bass

But you and I are more than men, as men know men;

Custer's Ghost to Sitting Bull

113

Fl.

Trumpet

T-t.

S. D.

Voice

Cel.

Synth.

Metal Bass

you and I are more than men as men know men.

Detailed description: This is a page of a musical score for the piece 'Custer's Ghost to Sitting Bull'. The score is for measures 113 through 116. It features seven staves: Flute (Fl.), Trumpet, T-t. (Timpani), S. D. (Snare Drum), Voice, Cel. (Cello), Synth. (Synthesizer), and Metal Bass. The music is in 3/4 time and features a complex key signature with one sharp (F#) and one flat (Bb). The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. The voice part has the lyrics 'you and I are more than men as men know men.' The instrumentation includes woodwinds, brass, percussion, and strings. The score is written in a standard musical notation style with a common time signature of 3/4 and a key signature of one sharp and one flat.

Custer's Ghost to Sitting Bull

119

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

The White Man sees on-ly white! And the day

The White man sees on - ly white!

The White Man sees on - ly

3

Custer's Ghost to Sitting Bull

127

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

white from the face of the earth.

Detailed description: This musical score is for a 3/4 time piece. The Flute part (Fl.) begins at measure 127 with a melodic line featuring triplets and grace notes. The Trumpet part (Trumpet) has a few notes in the later measures. The T-t. (T-tambourine) part provides a steady rhythmic accompaniment. The Rattle and S. D. (Snare Drum) parts have specific rhythmic patterns. The Voice part has lyrics: "white from the face of the earth." The Synth. (Synthesizer) part has a melodic line in the upper register and a bass line in the lower register. The Metal Bass part has a steady bass line.

Custer's Ghost to Sitting Bull

131

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Flute (Fl.), Trumpet, T-t. (Tambourine), Rattle, S. D. (Shaman Drum), Voice, Synth. (Synthesizer), and Metal Bass. The Flute part begins with a treble clef and a 7/8 time signature, featuring two triplet markings. The Trumpet part uses a treble clef and includes a 7+ note. The T-t. part uses a double bar line and consists of a steady eighth-note pattern. The Rattle and S. D. parts use a double bar line and feature rhythmic patterns with 'x' marks. The Voice part includes the lyrics: "Know in your heart that I speak truth,". The Synth. part uses a grand staff (treble and bass clefs) and includes a 7+ note. The Metal Bass part uses a bass clef and includes a 7+ note.

Custer's Ghost to Sitting Bull

135

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

for you and I were once brothers,

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Flute (Fl.), Trumpet, Trombone (T-t.), Rattle, Snare Drum (S. D.), Voice, Synth., and Metal Bass. The score is divided into three measures. The first measure is in 9/8 time, the second in 3/4, and the third in 3/4. The key signature changes from one flat to one sharp between the first and second measures. The voice part has lyrics: 'for you and I were once brothers,'. The synth and metal bass parts provide harmonic support, with the metal bass playing a more active, rhythmic line.

Custer's Ghost to Sitting Bull

138

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

and will be bro-thers a - gain.

Detailed description: This is a musical score for a piece titled "Custer's Ghost to Sitting Bull". The score is arranged for a band and includes a vocal line. The instruments and parts are: Flute (Fl.), Trumpet, T-t. (Tambourine), Rattle, S. D. (Snare Drum), Voice, Synth. (Synthesizer), and Metal Bass. The score begins at measure 138. The Flute part starts with a triplet of eighth notes. The Voice part has lyrics: "and will be bro-thers a - gain." The Synth. part provides harmonic support with chords. The Metal Bass part features a melodic line with a 7th fret marker. The score is written in a key with one flat and a 3/4 time signature.

Custer's Ghost to Sitting Bull

141

Fl. 3 3 3

Trumpet 7^+ \sharp^+

T-t.

Rattle

S. D.

Voice

Be re-lieved of your bur-den. For

Synth. 7^+ \sharp^+

Metal Bass

Detailed description: This is a page of a musical score for the piece 'Custer's Ghost to Sitting Bull'. The page number is 172. The score is for measures 141-144. The instruments and parts are: Flute (Fl.), Trumpet, T-t. (T-tambourine), Rattle, S. D. (Snare Drum), Voice, Synth. (Synthesizer), and Metal Bass. The Flute part starts with three triplet eighth notes in each of the first three measures, followed by a quarter note in the fourth measure. The Trumpet part has a whole rest in the first measure, then a half note with a 7+ fingering in the second, a half note with a sharp sign and a plus sign in the third, and a whole note in the fourth. The T-t. part has a steady eighth-note pattern. The Rattle part has a whole rest in each measure. The S. D. part has a pattern of eighth notes and rests. The Voice part has lyrics: 'Be re-lieved of your bur-den. For'. The Synth. part has a whole rest in the first measure, then a half note with a 7+ fingering in the second, a half note with a sharp sign and a plus sign in the third, and a whole note in the fourth. The Metal Bass part has a steady eighth-note pattern.

Custer's Ghost to Sitting Bull

145

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

man is an an - gry wolf!

Man is an an - gry

Detailed description of the musical score: The score is for measures 145-147. The Flute part (Fl.) has a rest in measure 145 and a triplet of eighth notes in measure 146, followed by a triplet of eighth notes in measure 147. The Trumpet part (Trumpet) has a 7th fret chord in measure 145, a sharp chord in measure 146, and a flat chord in measure 147. The T-t. part (T-t.) has a steady eighth-note rhythm. The Rattle part (Rattle) has a rest in measure 145 and a short burst in measure 147. The S. D. part (S. D.) has a rhythmic pattern of eighth notes in measure 145 and rests in measure 146 and 147. The Voice part (Voice) has lyrics 'man is an an - gry wolf!' in measure 145 and rests in measure 146 and 147. The Taped Voices part (Taped Voices) has lyrics 'Man is an an - gry' in measure 146 and rests in measure 145 and 147. The Synth. part (Synth.) has a 7th fret chord in measure 145, a sharp chord in measure 146, and a flat chord in measure 147. The Metal Bass part (Metal Bass) has a 7th fret chord in measure 145, a sharp chord in measure 146, and a flat chord in measure 147.

Custer's Ghost to Sitting Bull

147

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

Stalk-ing, and track-ing down his prey from the be - gin ning of time

wolf!

Man is an an-gry wolf!

Detailed description: This is a page of a musical score for a piece titled 'Custer's Ghost to Sitting Bull'. The page number is 147. The score is arranged in a multi-stem format. From top to bottom, the parts are: Flute (Fl.), Trumpet, Trombone (T-t.), Rattle, S. D. (Snare Drum), Voice, Taped Voices, Synth. (Synthesizer), and Metal Bass. The Flute part begins with a treble clef and contains several measures of music, including triplet markings. The Trumpet and Synth. parts use treble clefs, while the Metal Bass part uses a bass clef. The Rattle and S. D. parts are represented by a single line with a double bar line and a 'H' symbol, indicating rhythmic patterns. The Voice and Taped Voices parts are on a single line with a double bar line and 'H' symbol, with lyrics written below. The lyrics for the Voice part are: 'Stalk-ing, and track-ing down his prey from the be - gin ning of time' and 'wolf!'. The lyrics for the Taped Voices part are: 'Man is an an-gry wolf!'. The Synth. part consists of two staves (treble and bass clefs) with complex chordal and melodic lines. The Metal Bass part is on a single bass clef staff with a melodic line.

Custer's Ghost to Sitting Bull

151

Fl.

Trumpet

T-t.

Rattle

S. D.

Voice

Cel.

Synth.

Metal Bass

to the ends_____ of all time. But you and

Detailed description: This is a page of a musical score for the piece 'Custer's Ghost to Sitting Bull'. The page is numbered 175 in the top right corner and starts at measure 151. The score is arranged in a grand staff format with eight staves. From top to bottom, the staves are: Flute (Fl.), Trumpet, T-t. (T-tomb), Rattle, S. D. (Snare Drum), Voice, Cel. (Cello), Synth. (Synthesizer), and Metal Bass. The music is in a 2/4 time signature that changes to 3/4 in the third measure. The key signature has one flat (B-flat). The Flute part features a melodic line with grace notes and slurs. The Trumpet part has a simple harmonic accompaniment. The T-t. part plays a steady eighth-note pattern. The Rattle part has a simple rhythmic pattern. The S. D. part has a complex rhythmic pattern with grace notes. The Voice part has the lyrics 'to the ends_____ of all time. But you and'. The Cel. part has a simple harmonic accompaniment. The Synth. part has a complex harmonic accompaniment. The Metal Bass part has a simple harmonic accompaniment.

Custer's Ghost to Sitting Bull

156

Fl.

Trumpet

T-t.

S. D.

Voice

Cel.

Synth.

Metal Bass

I are more than men, as men know men; you and

Detailed description of the musical score: The score is for measures 156-158. Measure 156 is in 12/16 time. Measure 157 is in 15/16 time. Measure 158 is in 3/4 time. The Flute part has a melodic line with a grace note in measure 156. The Trumpet and Cello parts have a rhythmic pattern of eighth notes with grace notes. The Trombone part has a steady eighth-note accompaniment. The Snare Drum part has a pattern of eighth notes with grace notes. The Voice part has the lyrics 'I are more than men, as men know men; you and'. The Synth part has a bass line with a 7+ chord. The Metal Bass part has a bass line with a 7+ chord.

Custer's Ghost to Sitting Bull

160

Fl.

Trumpet

T-t.

S. D.

Voice

Cel.

Synth.

Metal Bass

I are more than men as men know men.

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Flute (Fl.), Trumpet, T-t. (T-t.), S. D. (S. D.), Voice, Cel. (Cel.), Synth. (Synth.), and Metal Bass. The score begins at measure 160. The key signature has one flat (B-flat). The time signature changes from 13/16 to 5/8 to 3/4. The vocal line includes the lyrics: "I are more than men as men know men." The instrumental parts feature complex rhythmic patterns, including triplets and syncopation, and some parts have dynamic markings like accents and slurs.

Custer's Ghost to Sitting Bull

165

Fl.

Trumpet

T-t.

S. D.

Voice

Synth.

Metal Bass

Go now and be with your people. Go now and be with your

Detailed description: This musical score is for a piece titled "Custer's Ghost to Sitting Bull". It features seven instrumental parts and a vocal line. The score is divided into measures with time signature changes: 2/4, 9/16, 3/4, 2/4, and 9/16. The parts include Flute (Fl.), Trumpet, Trombone (T-t.), Snare Drum (S. D.), Voice, Synth, and Metal Bass. The vocal line has the lyrics "Go now and be with your people. Go now and be with your". The score includes various musical notations such as slurs, ties, and fingering numbers (3, 5). The Snare Drum and Voice parts use 'x' marks to indicate specific rhythmic patterns.

Custer's Ghost to Sitting Bull

171

Fl.

Trumpet

T-t.

S. D.

Voice

Synth.

Metal Bass

peo - ple. They need you more now than be -

Detailed description: This is a page of a musical score for a piece titled "Custer's Ghost to Sitting Bull". The page is numbered 171 at the top left. The score is written for seven instruments: Flute (Fl.), Trumpet, Trombone (T-t.), Snare Drum (S. D.), Voice, Synth., and Metal Bass. The music is in 3/4 time and the key signature has one flat (B-flat). The score is divided into three measures. The first measure contains a triplet of eighth notes in the Flute, Trumpet, and Metal Bass parts, and a triplet of eighth notes in the Snare Drum and Voice parts. The second measure continues the melodic lines for the Flute, Trumpet, and Metal Bass, and the rhythmic patterns for the Snare Drum and Voice. The third measure features a key signature change to two flats (B-flat and E-flat) and includes a fermata over the final notes of the Flute, Trumpet, and Metal Bass parts. The Voice part has lyrics: "peo - ple. They need you more now than be -".

Custer's Ghost to Sitting Bull

174

Fl.

Trumpet

T-t.

S. D.

Voice

Synth.

Metal Bass

fore. I will be with you ma - ny

177

Fl.

T-t.

S. D.

Voice

Synth.

Metal Bass

times when you light your pipe at night, and I will be with you in your

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

Fl.

T-t.

Rattle

S. D.

Voice

Synth.

Metal Bass

now. I give you these be-cause they have no



T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

ears! I give you these be-cause they have no ears!

I give you these be-cause they have no ears!

197

The musical score consists of eight staves. The Flute staff (Fl.) begins at measure 197 with a melodic line. The Timpani (T-t.), Rattle, and Snare Drum (S. D.) parts provide a rhythmic accompaniment. The Voice and Taped Voices parts contain the lyrics. The Synth and Metal Bass parts provide harmonic support.

Fl.

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

ears! I give you these be-cause they have no

I give you these be-cause they have no ears!

Custer's Ghost to Sitting Bull

199

The musical score consists of the following parts:

- Fl. (Flute):** Treble clef, starting at measure 199. It features a melodic line with a slur over measures 199-200 and a fermata over measure 201.
- T-t. (T-t.):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Rattle:** Treble clef, playing a rhythmic accompaniment of eighth notes with 'x' marks.
- S. D. (S. D.):** Treble clef, playing a rhythmic accompaniment of eighth notes with 'x' marks.
- Voice:** Treble clef, with lyrics: "ears! I give you these be-cause they have no".
- Taped Voices:** Treble clef, with lyrics: "I give you these be-cause they have no ears!".
- Synth. (Synth.):** Treble and Bass clefs, playing a melodic line with a 7+ interval.
- Metal Bass:** Bass clef, playing a melodic line with a 7+ interval.

Custer's Ghost to Sitting Bull

201

Fl.

T-t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

ears! I give you these be-cause they have no

I give you these be-cause they have no ears!

Detailed description: This musical score page, numbered 201, features eight staves. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#), with a fermata over a whole note chord in the second measure. The T-t. (Tambourine) staff has a common time signature and contains a rhythmic pattern of eighth and sixteenth notes. The Rattle and S. D. (Snare Drum) staves use 'x' marks to denote rhythmic patterns. The Voice staff has a common time signature and lyrics: "ears! I give you these be-cause they have no". The Taped Voices staff has a common time signature and lyrics: "I give you these be-cause they have no ears!". The Synth. (Synthesizer) staff has a treble clef and contains a sequence of chords. The Metal Bass staff has a bass clef and contains a sequence of notes with a key signature of one sharp (F#).

Custer's Ghost to Sitting Bull

203

Fl.

T.t.

Rattle

S. D.

Voice

Taped Voices

Synth.

Metal Bass

ears!
I give you these be-cause they have no

I give you these be-cause they have no ears!

The musical score is arranged in a vertical stack of staves. At the top, the Flute (Fl.) staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord (B-flat, D, F) circled in red, followed by a whole rest. The second measure contains a whole note chord (B-flat, D, F) with a plus sign and a circled '8' above it, followed by a whole rest. Below the Flute staff are the T-t. (Tambourine), Rattle, and S. D. (Snare Drum) staves, all using a common time signature and featuring rhythmic patterns of eighth and sixteenth notes with 'x' marks indicating hits. The Voice staff has a common time signature and contains the lyrics: "ears! I give you these be-cause they have no". The Taped Voices staff contains the lyrics: "I give you these be-cause they have no ears!". The Synth. (Synthesizer) staff consists of two staves (treble and bass clefs) with a key signature of one flat, playing a complex rhythmic accompaniment. The Metal Bass staff is at the bottom, using a bass clef and a key signature of one flat, with a 7+ time signature, playing a driving bass line.

Custer's Ghost to Sitting Bull

205

Fl. *ff*

Trumpet *ff*

Trombone *ff*

T-t. *ff*

S. D.

Voice

ears!

Cel.

Metal Bass

Detailed description: This block contains the musical score for measures 205 and 206. The score is written for a full band and voice. The key signature has one flat (B-flat), and the time signature is 8/8. The Flute (Fl.) part has a whole rest in measure 205 and another in measure 206. The Trumpet, Trombone, and Tuba (T-t.) parts all play a fortissimo (*ff*) chord in measure 205, followed by a whole rest in measure 206. The Snare Drum (S. D.) part has a rhythmic pattern of eighth notes with 'x' marks indicating drum hits. The Voice part has a whole rest in measure 205 and a whole note in measure 206 with the lyrics "ears!". The Cello (Cel.) part has a melodic line with eighth notes and various accidentals. The Metal Bass part has a whole rest in measure 205 and another in measure 206.



206

Trumpet

Trombone

S. D.

Cel.

Metal Bass

Detailed description: This block contains the musical score for measures 206 and 207. The key signature has one flat (B-flat), and the time signature is 8/8. The Trumpet and Trombone parts play a melodic line with eighth notes and various accidentals. The Snare Drum (S. D.) part has a rhythmic pattern of eighth notes with 'x' marks indicating drum hits. The Cello (Cel.) part has a melodic line with eighth notes and various accidentals. The Metal Bass part has a whole rest in measure 206 and another in measure 207.

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.

Cel.

Synth.

Metal Bass

Add bass drums

fff

Custer's Ghost to Sitting Bull

general decrescendo to end

218

Fl.

T-t.

S. D.

Cel.

Synth.

Metal Bass

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.

191

220

Fl.

T-t.

S. D.

Cel.

Synth.

Metal Bass

192

221

Musical score for measures 192-221. The score includes staves for Flute (Fl.), Trombone (T-t.), Snare Drum (S. D.), Cello (Cel.), Synth., and Metal Bass. The Flute part features a melodic line with a triplet of eighth notes in measure 221. The Trombone part has a rhythmic pattern of eighth notes with slurs. The Snare Drum part shows a series of hits and rests. The Cello part has a sustained chord. The Synth. part has a melodic line in the right hand and a sustained bass line in the left hand. The Metal Bass part has a simple bass line.



222

Musical score for measures 222-229. The score includes staves for Flute (Fl.), Trombone (T-t.), Snare Drum (S. D.), Synth., and Metal Bass. The Flute part has a complex melodic line with many slurs and ties. The Trombone part has a rhythmic pattern of eighth notes with slurs. The Snare Drum part shows a series of hits and rests. The Synth. part has a melodic line in the right hand and a complex bass line in the left hand. The Metal Bass part has a simple bass line.

224

Fl.

T-t.

S. D.

Synth.

Metal Bass

Detailed description: This block contains the musical notation for measures 224 and 225. It features five staves: Flute (Fl.), Tenor Trombone (T-t.), Snare Drum (S. D.), Synthetizer (Synth.), and Metal Bass. The Flute part has a melodic line with a '+' sign above the first measure and a '3' triplet marking at the end. The Tenor Trombone part has a rhythmic pattern with many slurs. The Snare Drum part shows various drum notations. The Synthetizer part has a complex melodic line with a '+' sign above the first measure. The Metal Bass part has a simple bass line with a '+' sign above the first measure.



226

Fl.

T-t.

S. D.

Synth.

Metal Bass

Detailed description: This block contains the musical notation for measures 226 and 227. It features five staves: Flute (Fl.), Tenor Trombone (T-t.), Snare Drum (S. D.), Synthetizer (Synth.), and Metal Bass. The Flute part has a melodic line with a '+' sign above the first measure. The Tenor Trombone part has a rhythmic pattern with many slurs. The Snare Drum part shows various drum notations. The Synthetizer part has a complex melodic line with a '+' sign above the first measure. The Metal Bass part has a simple bass line with a '+' sign above the first measure.

228

Fl.

T-t.

S. D.

Synth.

Metal Bass



230

Fl.

T-t.

S. D.

Synth.

Metal Bass

233

Fl.

S. D.

Synth.

Metal Bass

mf *pp*