

*Louisiana Dialect-ic*  
Harold and Ellis

Edward Petersen

$\text{♩} = 180$

*molto rall.*

Soprano Saxophone      Alto Saxophone      Tenor Saxophone      Baritone Saxophone

$f$       *molto rall.*

$f$

$f$

$f$

$\text{♩} = 90$

*accel.*

S      A      T      B

$p$

$p$

$p$

$p$

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12  $\text{♩} = 120$

Soprano (S): *mp*, *p*  
Alto (A): *mp*, *p*  
Tenor (T):  
Bass (B): *mp*, *p*

Ten/Bari Thrasch-Open

19

Soprano (S)  
Alto (A)  
Tenor (T): *f*, *p*  
Bass (B): *f*, *p*

26

Soprano (S) Alto (A) Tenor (T) Bass (B)

*f*

*f*

*f*

*f*

29 **molto rall.**

Soprano (S): *mp*

Alto (A): *mp*

Tenor (T): *mp*

Bass (B): *mp*

## A tempo

## Sop/Alto Thrasch-Open

**molto rall.**

31

Sop/Alto Thrasch-Open

*molto rall.*

3

3

f

f

f

38 A tempo

pp

2

pp

pp

42

Soprano (S): Rest, then eighth-note patterns.

Alto (A): Eighth-note patterns with grace notes, dynamic 'mf'.

Tenor (T): Rest, then eighth-note patterns.

Bass (B): Rest, then eighth-note patterns.

47

Soprano (S): Sustained note with grace notes, dynamic 'ff'.

Alto (A): Sustained note with grace notes, dynamic 'ff'.

Tenor (T): Sustained note with grace notes, dynamic 'ff'.

Bass (B): Sustained note with grace notes, dynamic 'ff'.

49

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

53

Soprano (S) 

Alto (A) 

Tenor (T) 

Bass (B) 

59

Soprano (S): *ff*

Alto (A): *ff*

Tenor (T): *ff*

Bass (B): *ff*

All Thrasch-OPEN

69 **rall.**

Soprano (S) staff: Measures 69-73. Treble clef, 4/4 time. Dynamics:  $p$ . Measure 69:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 70:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 71:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 72:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 73:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measure 74:  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ .

Alto (A) staff: Measures 69-73. Treble clef, 4/4 time. Measure 69:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 70:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 71:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 72:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measure 73:  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ . Measure 74:  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ .

Tenor (T) staff: Measures 69-73. Bass clef, 4/4 time. Measure 69:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 70:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 71:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 72:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 73:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measure 74:  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ .

Bass (B) staff: Measures 69-73. Bass clef, 4/4 time. Dynamics:  $p$ . Measure 69:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 70:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 71:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 72:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 73:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measure 74:  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ .

74  $\text{♩}=90$

Soprano (S) staff: Measures 74-78. Treble clef, 4/4 time. Dynamics:  $f$ . Measure 74:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 75:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 76:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 77:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 78:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measures 79-83:  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ .

Alto (A) staff: Measures 74-78. Treble clef, 4/4 time. Dynamics:  $f$ . Measure 74:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 75:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 76:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 77:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 78:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measures 79-83:  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ .

Tenor (T) staff: Measures 74-78. Bass clef, 4/4 time. Dynamics:  $f$ . Measure 74:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 75:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 76:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 77:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 78:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measures 79-83:  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ .

Bass (B) staff: Measures 74-78. Bass clef, 4/4 time. Dynamics:  $f$ . Measure 74:  $\text{B}^{\flat}$ ,  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ . Measure 75:  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ . Measure 76:  $\text{A}$ ,  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ . Measure 77:  $\text{D}$ ,  $\text{C}$ ,  $\text{B}^{\flat}$ ,  $\text{A}$ . Measure 78:  $\text{G}$ ,  $\text{F}^{\sharp}$ ,  $\text{E}$ ,  $\text{D}$ . Measures 79-83:  $\text{F}$ ,  $\text{E}$ ,  $\text{D}$ ,  $\text{C}$ .

76

Soprano (S) Alto (A) Tenor (T) Bass (B)

pp

82 accel.

Soprano (S) Alto (A) Tenor (T) Bass (B)

mf

85  $\text{♩} = 120$

Soprano (S) *ff*  
 Alto (A) *ff*  
 Bassoon (T) *ff*  
 Bassoon (B) *ff*

*pp* *f* *molto rall.*

Last note dissolves into quiet open thrash

91

Soprano (S)  
 Alto (A)  
 Bassoon (T)  
 Bassoon (B)

*pp*  
*pp*  
*pp*  
*pp*

Soprano

# Harold and Ellis

*Louisiana Dialect-ic*

Edward Petersen

$\text{♩} = 180$

**molto rall.**

**f**

5

$\text{♩} = 90$

**p**

9

**accel.**

**3**

12

$\text{♩} = 120$

**mp**

**p**

Ten/Bari Thrasch-Open

16

**p**

22

**f**

**p**

**p**

2 26 Harold and Ellis...Soprano

*f*

29 **molto rall.** - - - - -

*mp*

31 **A tempo** Sop/Alto Thrasch-Open

*3*

34 **molto rall.** - - - - -

*f*

38 **A tempo**

*pp*

42 2

*mf*

47

*ff*

## Harold and Ellis...Soprano

3

Musical score for soprano, page 3, measures 49-52. The key signature changes between F major (one sharp), G major (two sharps), and E major (one sharp). Measure 49 starts with a half note followed by eighth notes. Measure 50 begins with a quarter note. Measure 51 has a sixteenth-note pattern. Measure 52 ends with a half note. Measure 53 starts with a half note followed by eighth notes.

Musical score for soprano, page 3, measures 53-56. Measure 53 starts with a half note followed by eighth notes. Measure 54 begins with a quarter note. Measure 55 has a sixteenth-note pattern. Measure 56 ends with a half note. Measure 57 starts with a half note followed by eighth notes.

Musical score for soprano, page 3, measures 57-60. Measure 57 starts with a half note followed by eighth notes. Measure 58 begins with a quarter note. Measure 59 has a sixteenth-note pattern. Measure 60 ends with a half note. Measure 61 starts with a half note followed by eighth notes.

Musical score for soprano, page 4, measures 62-65. Measure 62 starts with a half note followed by eighth notes. Measure 63 begins with a quarter note. Measure 64 has a sixteenth-note pattern. Measure 65 ends with a half note. Measure 66 starts with a half note followed by eighth notes.

Musical score for soprano, page 4, measures 66-69. Measure 66 starts with a half note followed by eighth notes. Measure 67 begins with a quarter note. Measure 68 has a sixteenth-note pattern. Measure 69 ends with a half note. Measure 70 starts with a half note followed by eighth notes.

Musical score for soprano, page 4, measures 70-73. Measure 70 starts with a half note followed by eighth notes. Measure 71 begins with a quarter note. Measure 72 has a sixteenth-note pattern. Measure 73 ends with a half note. Measure 74 starts with a half note followed by eighth notes.

4

Harold and Ellis...Soprano

73

**f**

**3**

76

**pp**

80

**accel.**

**mf**

85

**=120**

**ff**

**pp**

89

**molto rall.**

**f**

Last note dissolves into quiet open thrash

92

**pp**

Alto

# Harold and Ellis

*Louisiana Dialect-ic*

Edward Petersen

$\text{♩} = 180$

**molto rall.**

**f**

$\text{♩} = 90$

**p**

$\text{♩} = 90$

**accel.**

**3**

$\text{♩} = 120$

**mp**

**3**

Ten/Bari Thrasch-Open

$\text{♩} = 120$

**p**

**2**

$\text{♩} = 120$

**f**

**3**

**p**

**3**

2

## Harold and Ellis...Alto

26

29 **molto rall.**

*mp*

31 **A tempo**

Sop/Alto Thrasch-Open

34

**molto rall.**

*f*

38 **A tempo**

*pp*

42

*mf*

*mf*

47

*ff*

*3*

## Harold and Ellis...Alto

3

Musical score for Alto part, measures 49-52. The key signature changes between F major (49), G major (50), E major (51), D major (52), and G major (53). Measure 52 contains a measure repeat sign. Measure 53 starts with a rest followed by a dynamic *p*.

Musical score for Alto part, measures 53-56. The key signature remains G major. Measure 56 ends with a dynamic *p*.

Musical score for Alto part, measures 57-60. The key signature remains G major. Measure 59 ends with a dynamic *ff*.

Musical score for Alto part, measures 62-65. The key signature changes to A major (62), E major (63), D major (64), and G major (65). Measure 62 is labeled "All Thrasch-OPEN".

Musical score for Alto part, measures 66-69. The key signature remains G major. Measure 69 ends with a dynamic *p*.

Musical score for Alto part, measures 69-72. The key signature remains G major. Measure 70 is labeled "rall.". Measures 71-72 show a continuation of the melodic line.

4

Harold and Ellis...Alto

73

*f*

3

76

*pp*

80

accel.

*mf*

85

=120

*ff*

*pp*

89

molto rall.

*f*

Last note dissolves into quiet open thrash

92

*pp*

Tenor

# Harold and Ellis

*Louisiana Dialect-ic*

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Musical score for Tenor part, measures 1-4. Key signature: common time. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *f*, *molto rall.*. Measure 1: F#-G-A. Measure 2: B-B-G. Measure 3: E-E-D. Measure 4: C-C-B.

Musical score for Tenor part, measures 5-8. Key signature: common time. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *p*. Measure 5: D-E-F. Measure 6: G-G-F. Measure 7: B-B-A. Measure 8: E-E-D.

Musical score for Tenor part, measures 9-12. Key signature: common time. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *accel.*, *p*. Measure 9: C#-D-E. Measure 10: G-G-F. Measure 11: B-B-A. Measure 12: E-E-D.

Musical score for Tenor part, measures 14-17. Key signature: common time. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *p*. Measure 14: B-B-A. Measure 15: E-E-D. Measure 16: G-G-F. Measure 17: B-B-A.

Ten/Bari Thrasch-Open

Musical score for Ten/Bari Thrasch-Open part, measures 19-22. Key signature: common time. Time signature changes: 4/4, 3/4, 4/4. Dynamics: *f*. Measure 19: G-G-F. Measure 20: B-B-A. Measure 21: E-E-D. Measure 22: G-G-F.

Musical score for Ten/Bari Thrasch-Open part, measures 22-25. Key signature: common time. Time signature changes: 3/4, 2/4, 3/4, 2/4. Dynamics: *p*. Measure 22: G-G-F. Measure 23: B-B-A. Measure 24: E-E-D. Measure 25: G-G-F.

2

## Harold and Ellis...Tenor

26

29 **molto rall.**

*mp*

31 **A tempo****2**

Sop/Alto Thrasch-Open

34

**molto rall.***f*

38 **A tempo**

*pp*

42

**2***mf*

47

*ff*

3

3

## Harold and Ellis...Tenor

3

Musical score for Tenor part, measure 49. The key signature changes from G major (one sharp) to A major (two sharps), then to B minor (one flat), then back to A major (two sharps). The time signature changes from common time to 3/4, then to common time again. The dynamic is *p*. The melody consists of eighth and sixteenth note patterns.

Musical score for Tenor part, measure 53. The key signature is A major (two sharps). The time signature is common time. The dynamic is *p*, followed by *f*. The melody consists of eighth and sixteenth note patterns.

Musical score for Tenor part, measure 57. The key signature is A major (two sharps). The time signature is common time. The dynamic is *ff*. The melody consists of eighth and sixteenth note patterns.

Musical score for Tenor part, measure 62. The key signature is A major (two sharps). The time signature changes to 3/4. The dynamic is *p*. The melody consists of eighth and sixteenth note patterns. The instruction "All Thrasch-OPEN" is written above the staff.

Musical score for Tenor part, measure 66. The key signature is A major (two sharps). The time signature is common time. The dynamic is *p*. The melody consists of eighth and sixteenth note patterns.

Musical score for Tenor part, measure 69. The key signature is A major (two sharps). The time signature changes to 3/4. The dynamic is *rall.* The melody consists of eighth and sixteenth note patterns.

4

## Harold and Ellis...Tenor

73

*f*

3

76

*pp*

3

80

accel.

*mf*

85

*ff*

*pp*

89

*f*

**molto rall.**

Last note dissolves into quiet open thrash

92

*pp*

Bari

# Harold and Ellis

*Louisiana Dialect-ic*

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Musical score for Bari part, measures 1-7. Key signature: F major (one sharp). Time signature: 3/4. Dynamics: **f**. Articulation: **molto rall.** Measure 1: Bari enters with a melodic line. Measure 2: Change to 2/4 time. Measure 3: Change to 3/4 time. Measure 4: Change to 2/4 time. Measure 5: Change to 3/4 time. Measures 6-7: Continue in 3/4 time.

Musical score for Bari part, measures 8-11. Key signature: F major (one sharp). Time signature: 3/4. Dynamics: **p**. Articulation: **accel.** Measure 8: Bari enters with a melodic line. Measure 9: Change to 3/4 time. Measure 10: Change to 3/4 time. Measure 11: Change to 4/4 time. Measure 12: Change to 4/4 time. Measure 13: Change to 4/4 time.

Musical score for Bari part, measures 12-15. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: **mp**. Articulation: **3**. Measure 12: Bari enters with a melodic line. Measure 13: Change to 4/4 time. Measure 14: Change to 4/4 time. Measure 15: Change to 4/4 time. Measure 16: Change to 4/4 time.

Musical score for Bari part, measures 17-20. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: **f**. Articulation: **3**. Measure 17: Bari enters with a melodic line. Measure 18: Change to 2/4 time. Measure 19: Change to 4/4 time. Measure 20: Change to 4/4 time. Measure 21: Change to 4/4 time.

Ten/Bari Thrasch-Open

Musical score for Ten/Bari Thrasch-Open, measures 21-24. Key signature: F major (one sharp). Time signature: 4/4. Measure 21: Ten/Bari Thrasch-Open enters with a melodic line. Measure 22: Continue in 4/4 time. Measure 23: Continue in 4/4 time. Measure 24: Continue in 4/4 time.

## Harold and Ellis...Bari

22

26

29 **molto rall.**

*mp*

31 **A tempo**

**2**

Sop/Alto Thrasch-Open

34

*f*

**molto rall.**

**A tempo**

38

*pp*

42

**2**

*mf*

47

*ff*

**3**

**3**

## Harold and Ellis...Bari

3

49

3

53

*p*

57

*ff*

62 All Thrasch-OPEN

63

66

69 **rall.**

*p*

4

Harold and Ellis...Bari

73

*f*

=90

3

2

76

*pp*

3

2

3

80

accel.

*mf*

5

*J=120*

*ff*

3

*pp*

89

molto rall.

*f*

6

4

Last note dissolves into quiet open thrash

92

*pp*

4