TRAVELS

for SOPRANO, HARP, DOUBLE BASS,
and TWO PERCUSSIONISTS

ADAM SCOTT NEAL

Performance Notes

1. *Travels* is a set of short pieces based on five poems by Stephen Crane. "The Universe," "The Wayfarer," and "The Prophet" appear in *War is Kind & Other Lines* (1899), and "The Desert" and "The Horizon" appear in *Black Riders & Other Lines* (1905). It is also an homage of sorts to *Circles* by Luciano Berio, and *Ancient Voices of Children* by George Crumb, both of which feature similar instrumentation. As part of this homage, I have laid out the score in a similar manner to Berio:

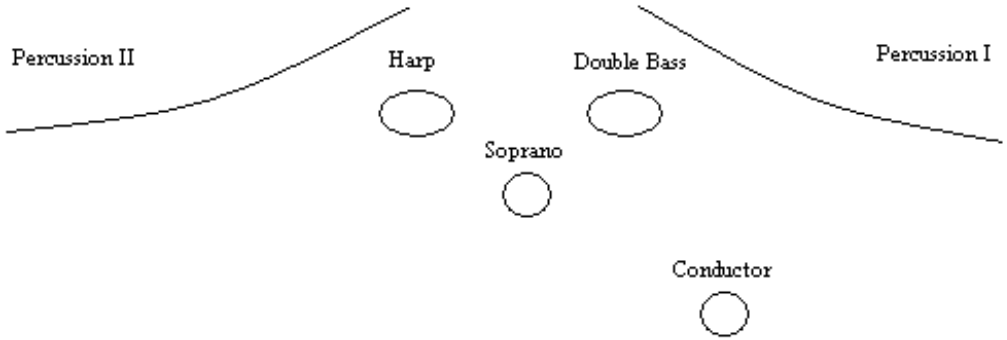
Percussion 1 (top of score):
- Marimba
- 2 timpani (one 23" and one 25" or 26")
- Suspended Cymbal
- 2 maracas
- 3 Triangles (graduated in size. Option: 3 small bells of different sizes and types, arranged from high/bright to low/dark)
- Mark tree

Soprano

Harp

Double Bass

Percussion 2 (bottom of score):
- Vibraphone (senza vibrato sempre)
- Snare drum
- 3 tom-toms (graduated in size)
- 1 large tam-tam
- Temple blocks (typical set of 5)
- 2 maracas



2. Both percussionists are called upon to play metal and wooden wind chimes. If necessary, one set of each may be placed in between the players so that they may share.

3. All players shall read from score, and shall arrange themselves onstage as indicated in the diagram above.

4. Duration, including time between movements, is approximately 9 minutes.

5. In the voice part there are words denoting emotions to be portrayed in the music. One that is used often is "neutral," which here means an impartial narration with an abscense of emotion. Overall, the vocalist should display a sarcastic cynicism, with the blankness of emotions hopefully furthering the sense of irony in the text. The voice part covers a range from Middle C to G# above the staff and considering the light overall texture of the work, would be most appropriate for a singer with a flexible and light tone. Since it is an homage to Berio and Crumb, a singer similar in style and attitude to Cathy Berberian or Jan DeGaetani would be ideal.

6. Light amplification is permitted for the voice part.

ADAM SCOTT NEAL (b. 1981) is a native of Atlanta, Georgia. He holds a Bachelor of Music Degree with an emphasis in Sound Recording from Georgia State University, and is currently pursuing a Master of Music degree in composition from Georgia State, where he studies with Robert Scott Thompson. Neal is the Graduate Assistant for the Composition and Music Technology departments, and is also the president of the GSU student chapter of the Society of Composers, Inc. Outside of GSU, Neal is an active performer in a variety of genres, a freelance recording engineer, and a private teacher of piano and trombone.

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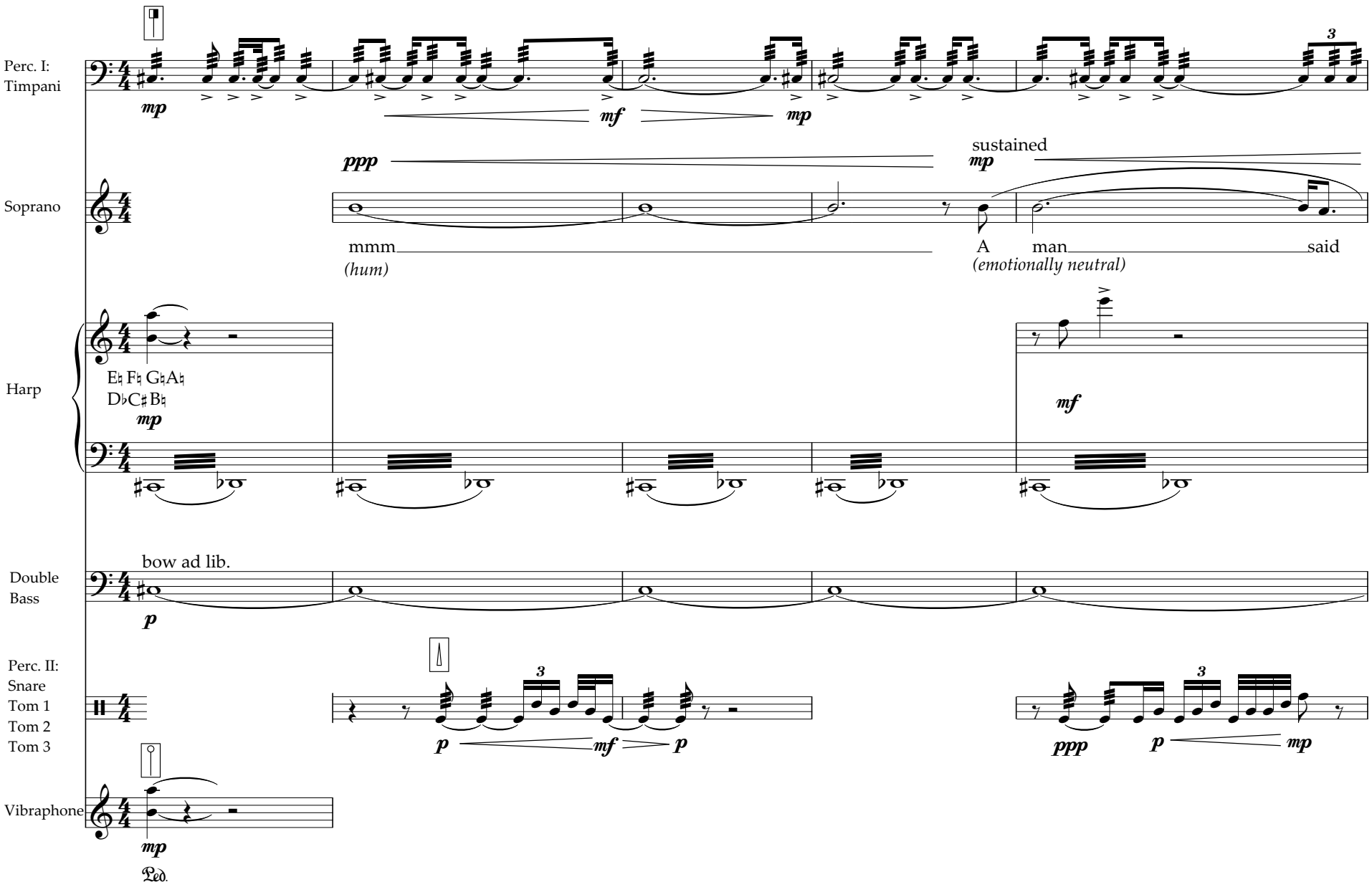
TRAVELS

I. The Universe

Poems by Stephen Crane

Adam Scott Neal

Slowly, with existential angst (♩ = 66)



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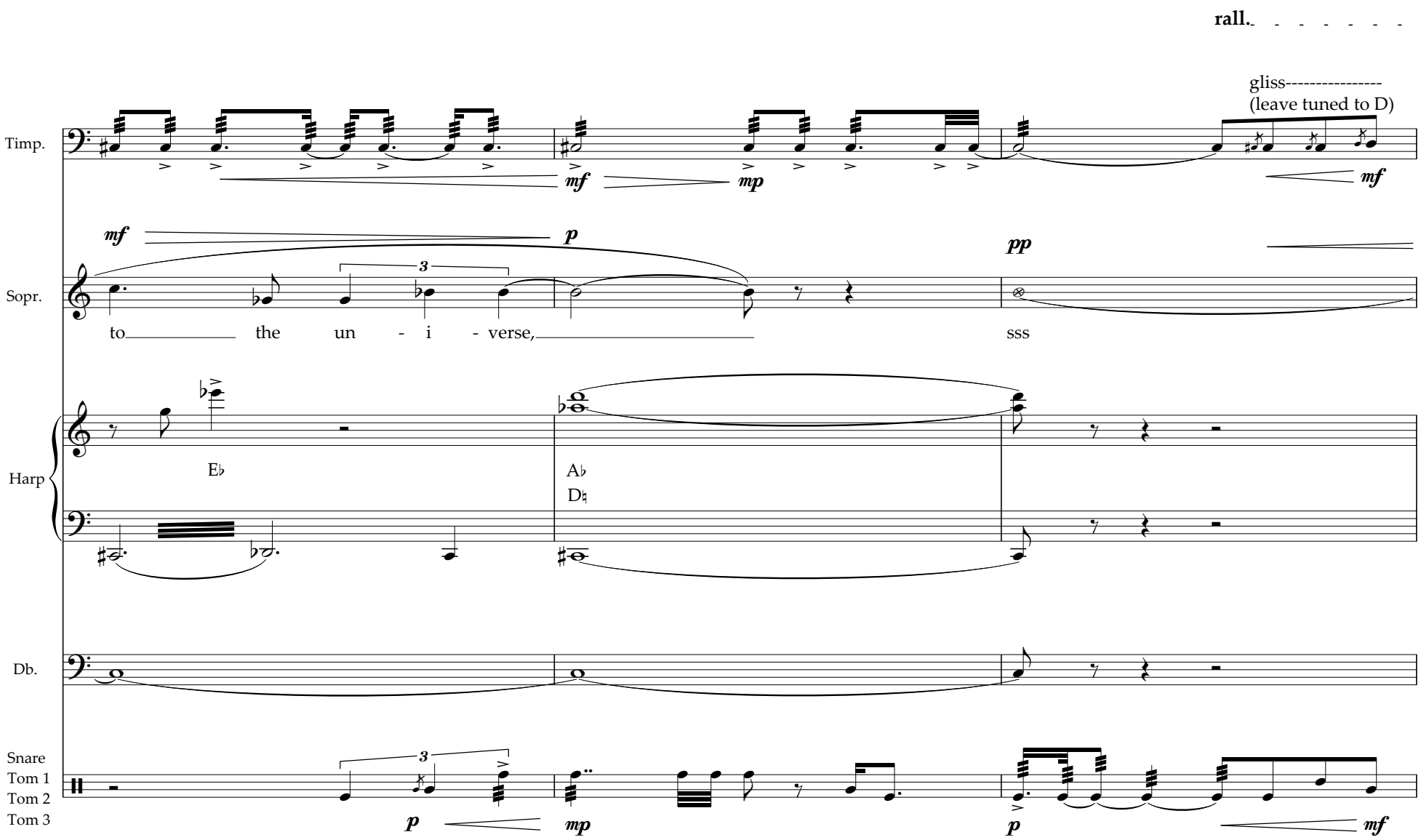

rall.
gliss----------
(leave tuned to D)
Timp.
mf
mp
mf
mf
p
pp
Sopr.
to the un - i - verse,
sss
Harp
E♭
A♭
D♮
Db.
Snare
Tom 1
Tom 2
Tom 3
p
mp
p
mf

11

a tempo (♩=66)

Mark Tree (brush quickly and forcefully; l.v.)

Mark Tree

Timp.

subito ***mp***

Sopr.

"Sir, *(urgent)*

I

ex - ist!

Harp

G♭ A♮B♭ D♭ C♭

repeat these four notes for six beats: rapid, wild

D♮ C♮

Db.

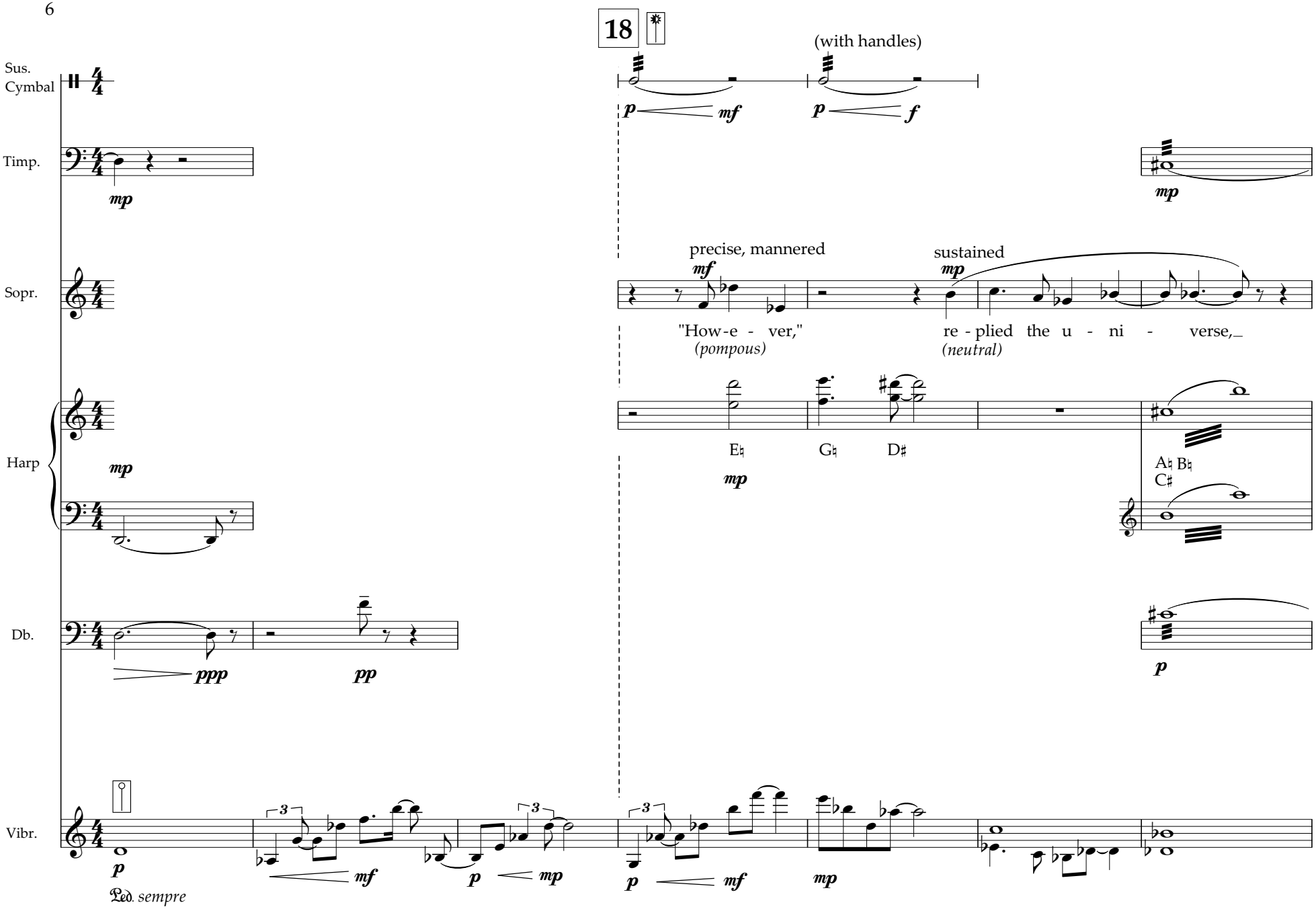
Snare
Tom 1
Tom 2
Tom 3

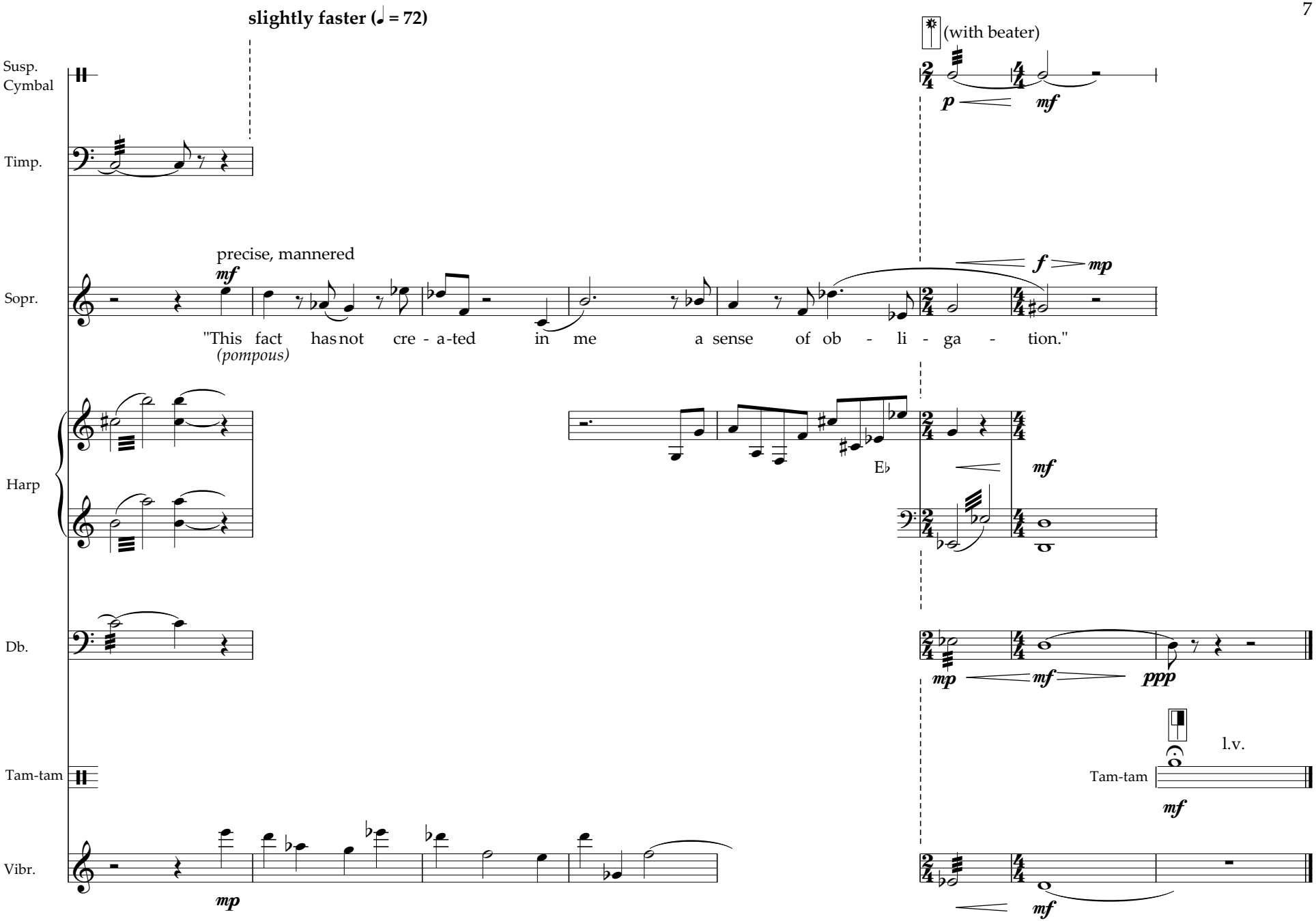
Tam-tam

Vibr.

windchimes: one metal, one wood

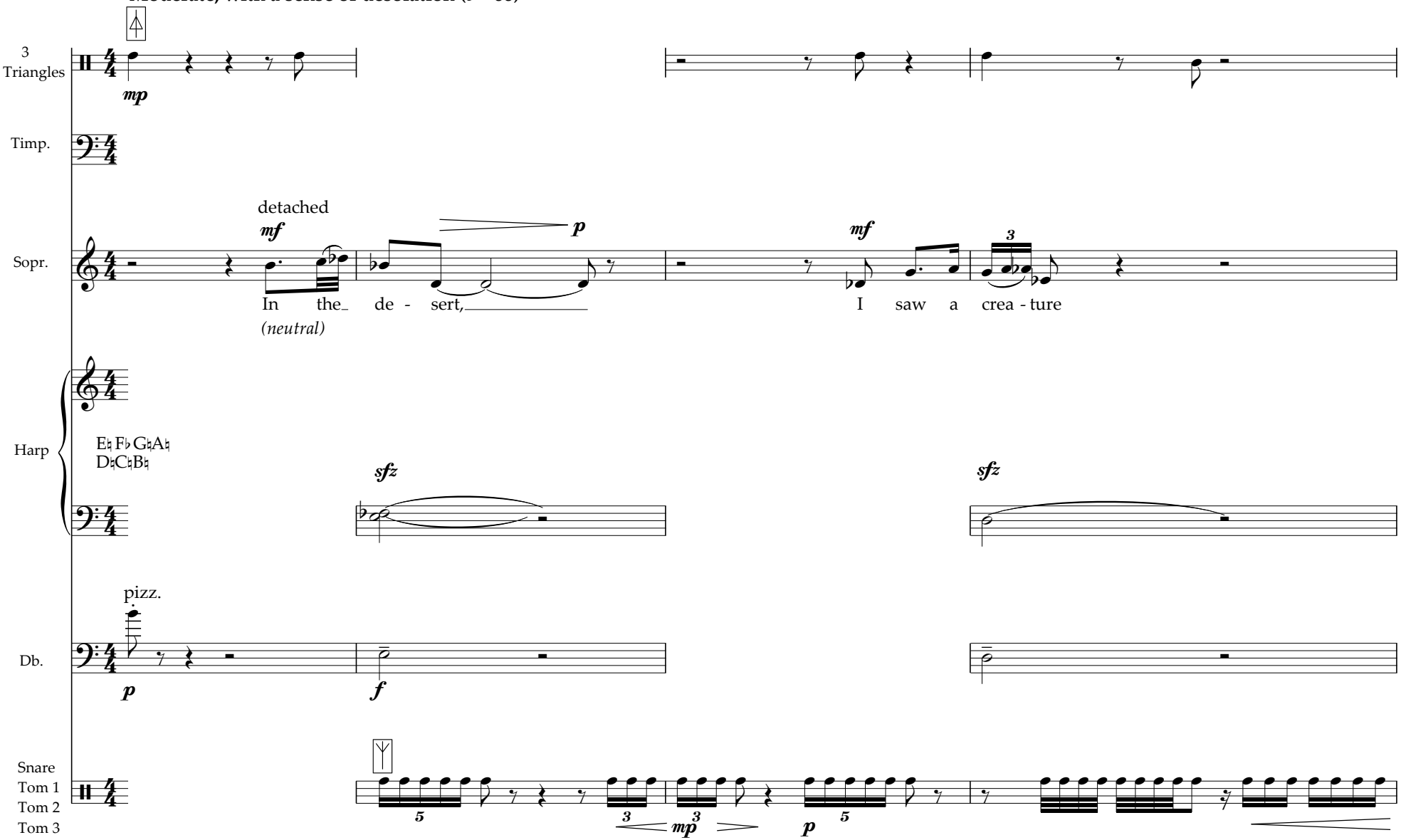
(move to vibr.)

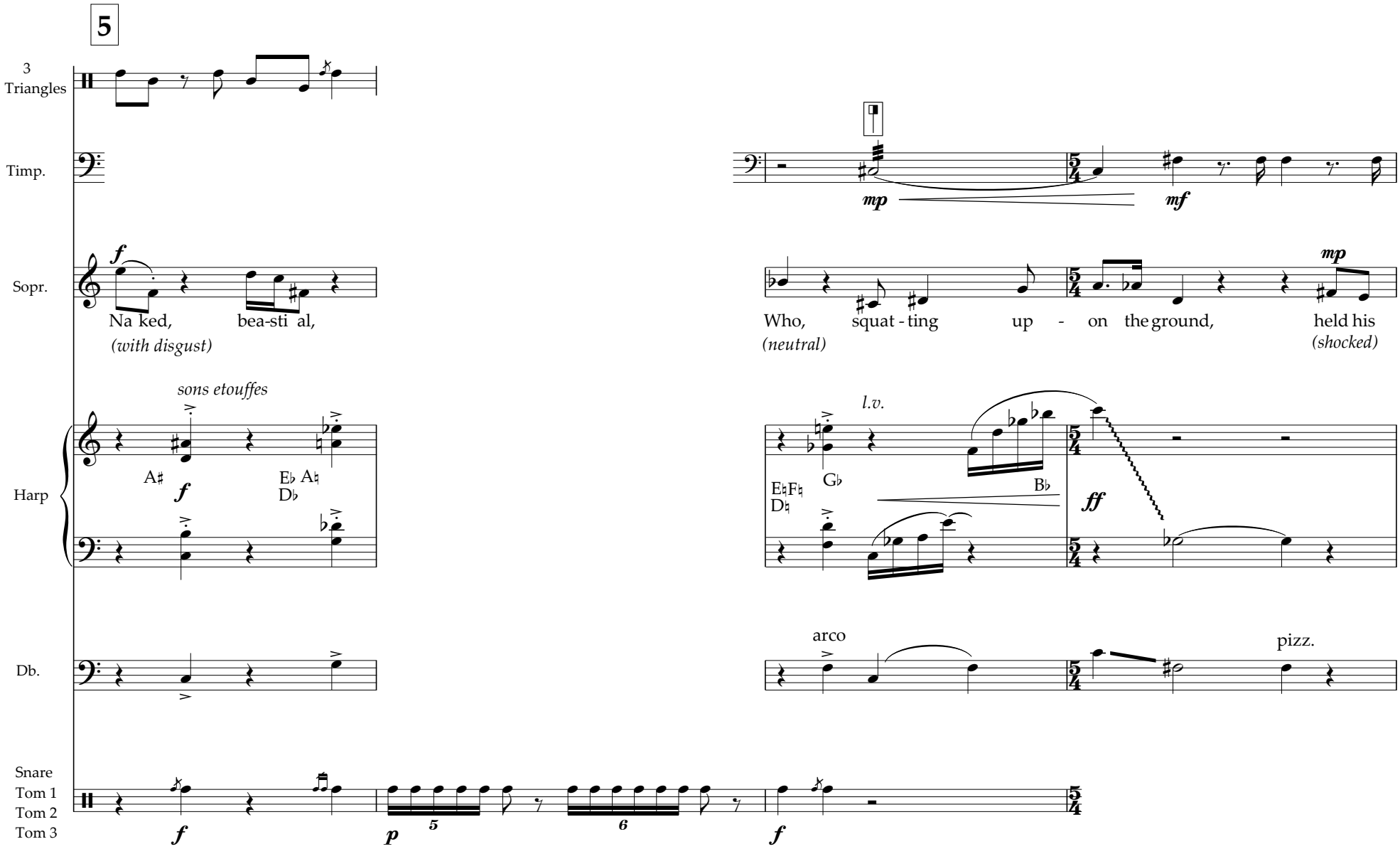

18
(with handles)
Sus. Cymbal
Timp.
Sopr.
Harp
Db.
Vibr.
precise, mannered
sustained
"How-e - ver,"
(pompous)
re - plied the u - ni - verse,
(neutral)
E♮ G♮ D♯
A♭ B♮ C♯
Ped. sempre

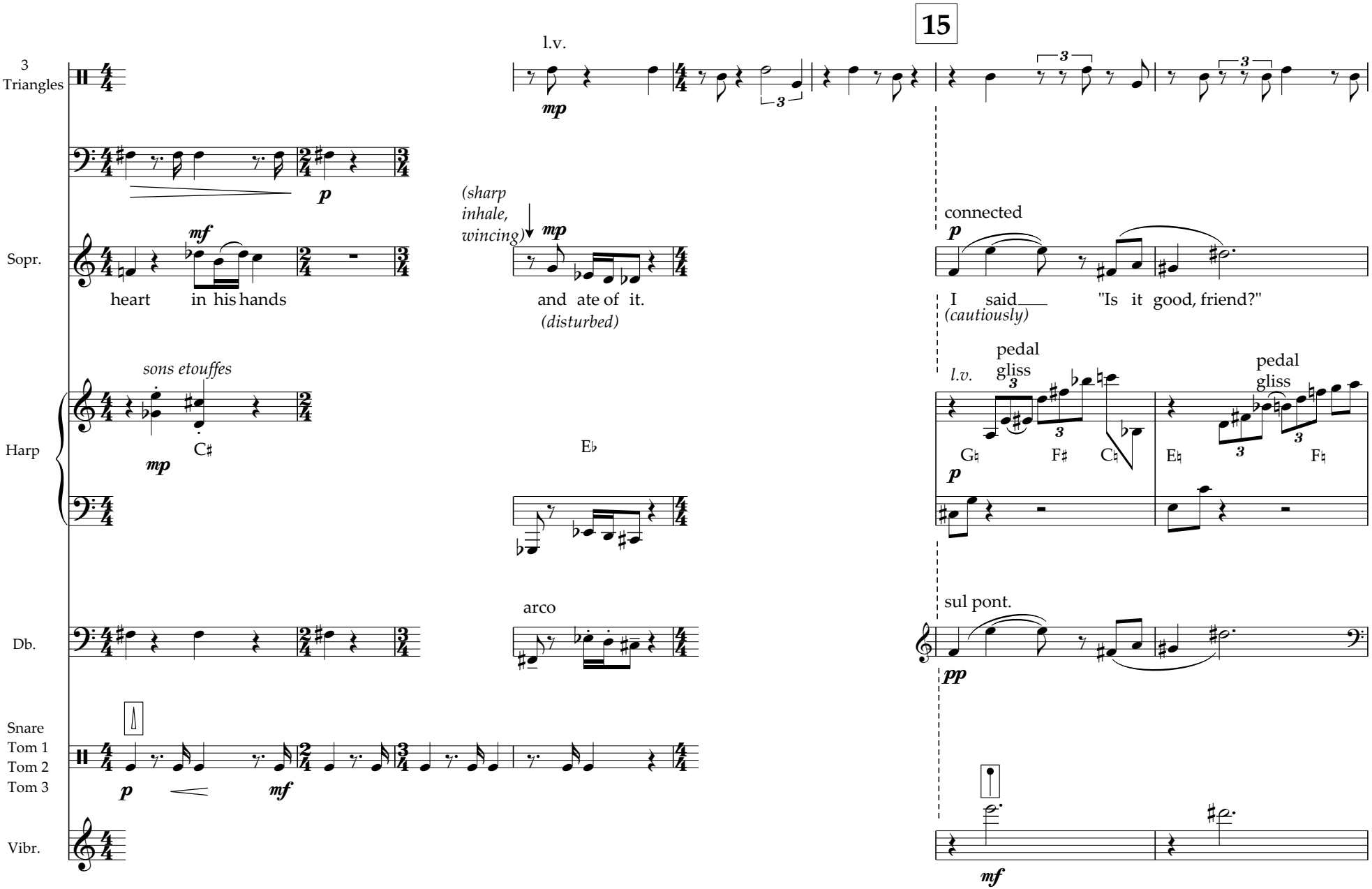

slightly faster (♩ = 72)
(with beater)
Susp. Cymbal
Timp.
precise, mannered
Sopr.
"This fact has not cre - a-ted in me a sense of ob - li - ga - tion."
(pompous)
Harp
Db.
Tam-tam
l.v.
Vibr.

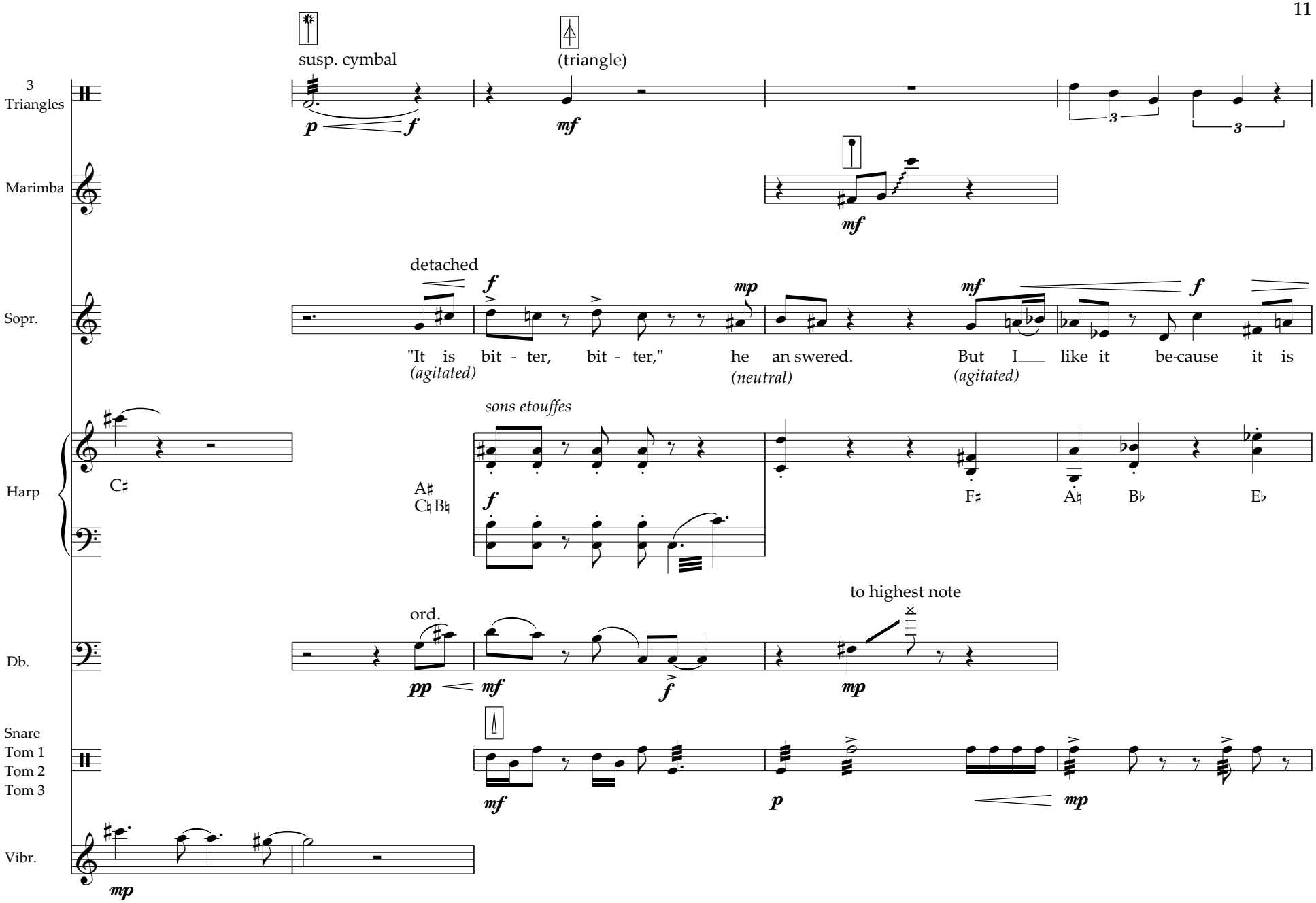
II. The Desert

Moderate, with a sense of desolation (♩ = 88)

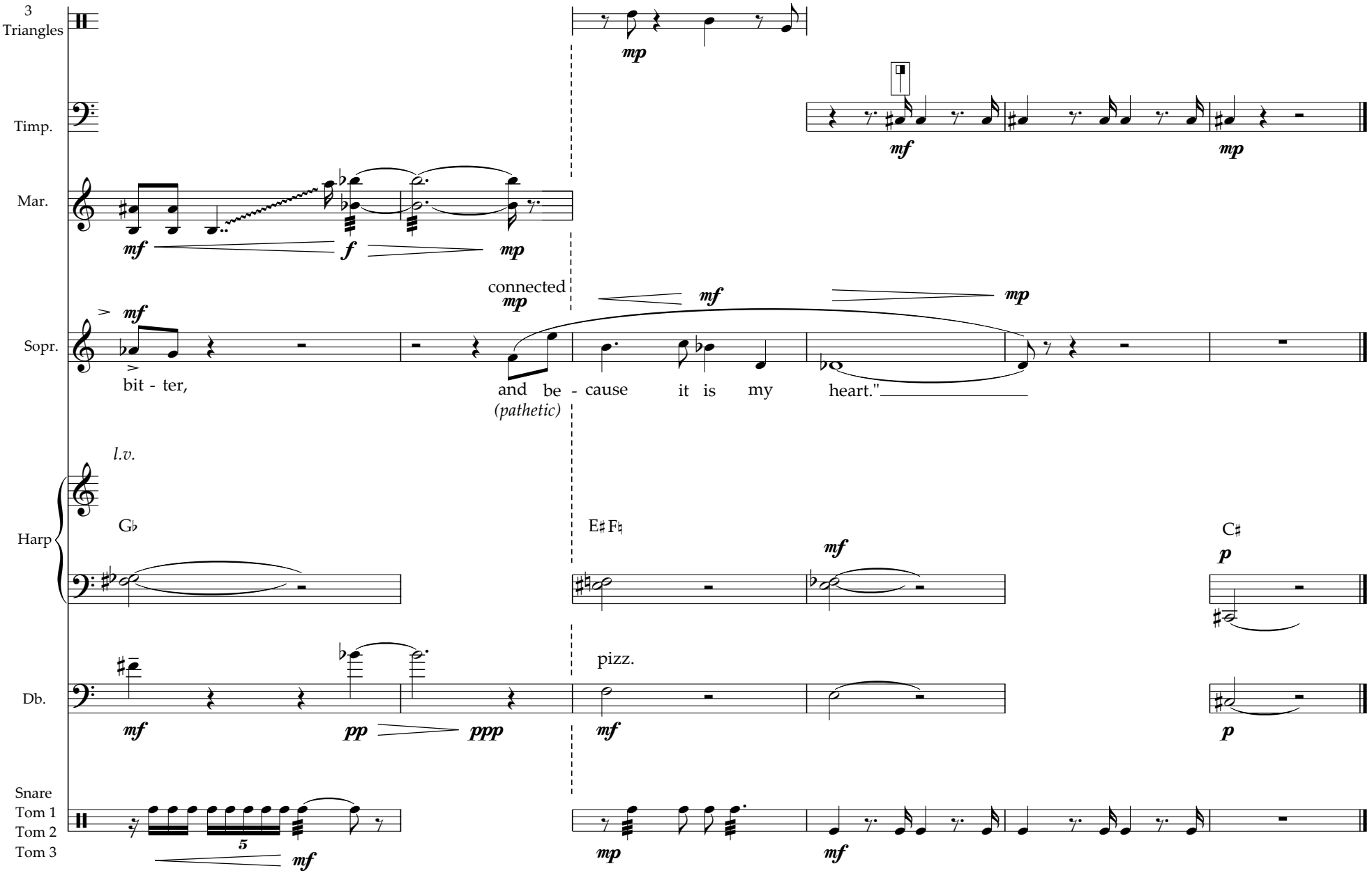



5
3 Triangles
Timp.
Sopr.
Harp
Db.
Snare
Tom 1
Tom 2
Tom 3
f
Na ked, bea-sti al,
(with disgust)
sons etouffes
A♯
f
E♭ A♮
D♭
mp
mf
mp
Who, squat - ting up - on the ground, held his
(neutral)
(shocked)
l.v.
G♭
E♮F♮
D♮
B♭
ff
arco
pizz.
f
p
5
6
f


15
3 Triangles
l.v.
mp
p
Sopr.
mf
heart in his hands
(sharp inhale, wincing)
mp
and ate of it.
(disturbed)
connected
p
I said
(cautiously)
"Is it good, friend?"
Harp
sons etouffes
C♯
mp
E♭
l.v.
pedal
gliss
G♮ F♯ C♮
E♮ F♮
p
Db.
arco
sul pont.
pp
Snare
Tom 1
Tom 2
Tom 3
p
mf
Vibr.
mf


susp. cymbal
(triangle)
3
Triangles
Marimba
Sopr.
detached
"It is bit - ter, bit - ter," he an swered. But I like it be-cause it is
(agitated)
(neutral)
(agitated)
Harp
sons etouffes
C♯
A♯
C♯ B♮
F♯
A♮
B♭
E♭
Db.
ord.
to highest note
Snare
Tom 1
Tom 2
Tom 3
Vibr.

25


3 Triangles
Timp.
Mar.
Sopr.
Harp
Db.
Snare
Tom 1
Tom 2
Tom 3
mp
mf
mp
mf
f
mp
connected
mf
mp
mf
mp
bit - ter,
and be - cause it is my heart."
(pathetic)
l.v.
G♭
E♯ F♮
C♯
mf
p
pizz.
mf
pp
ppp
mf
p
5
mf
mp
mf

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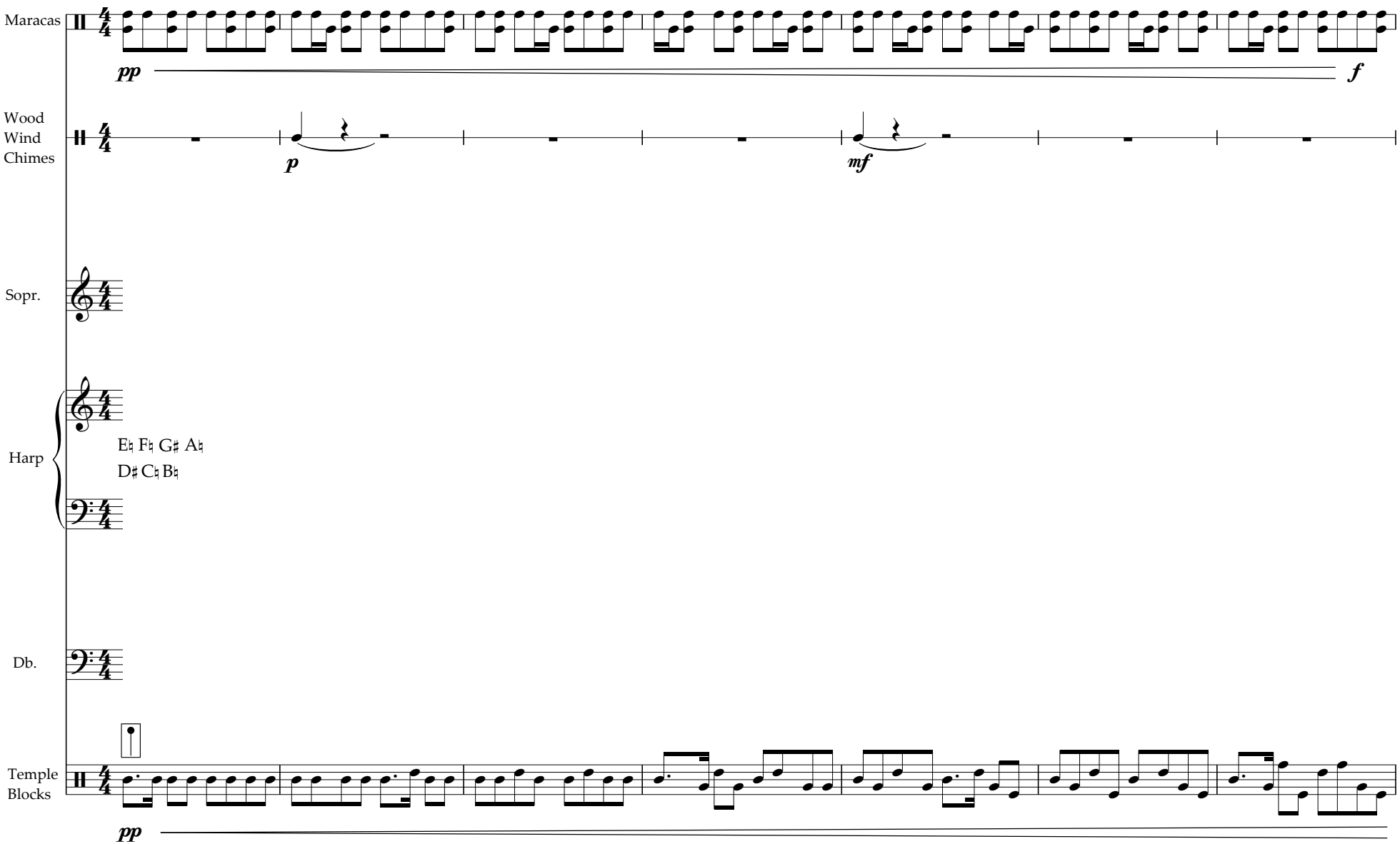
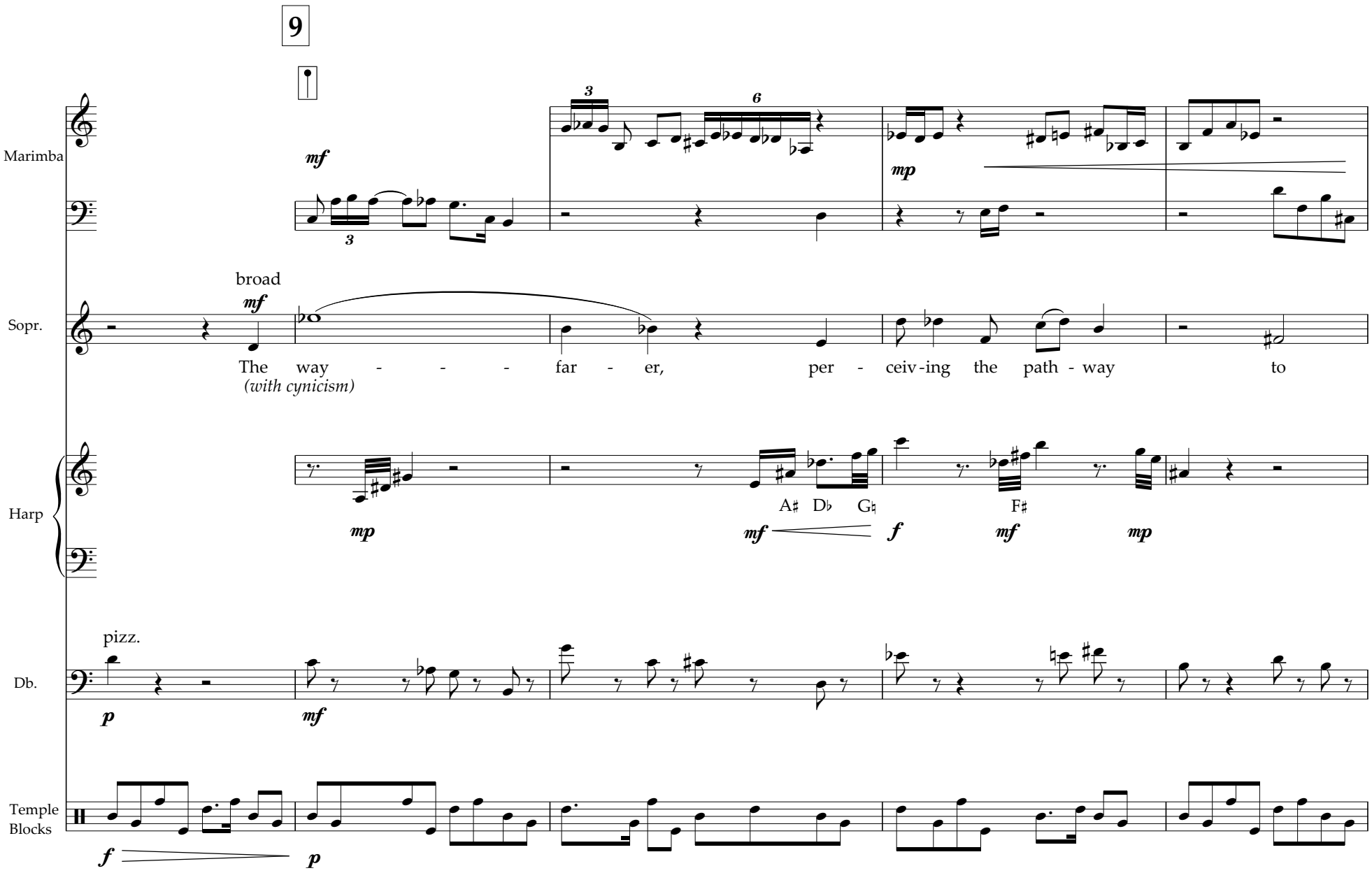
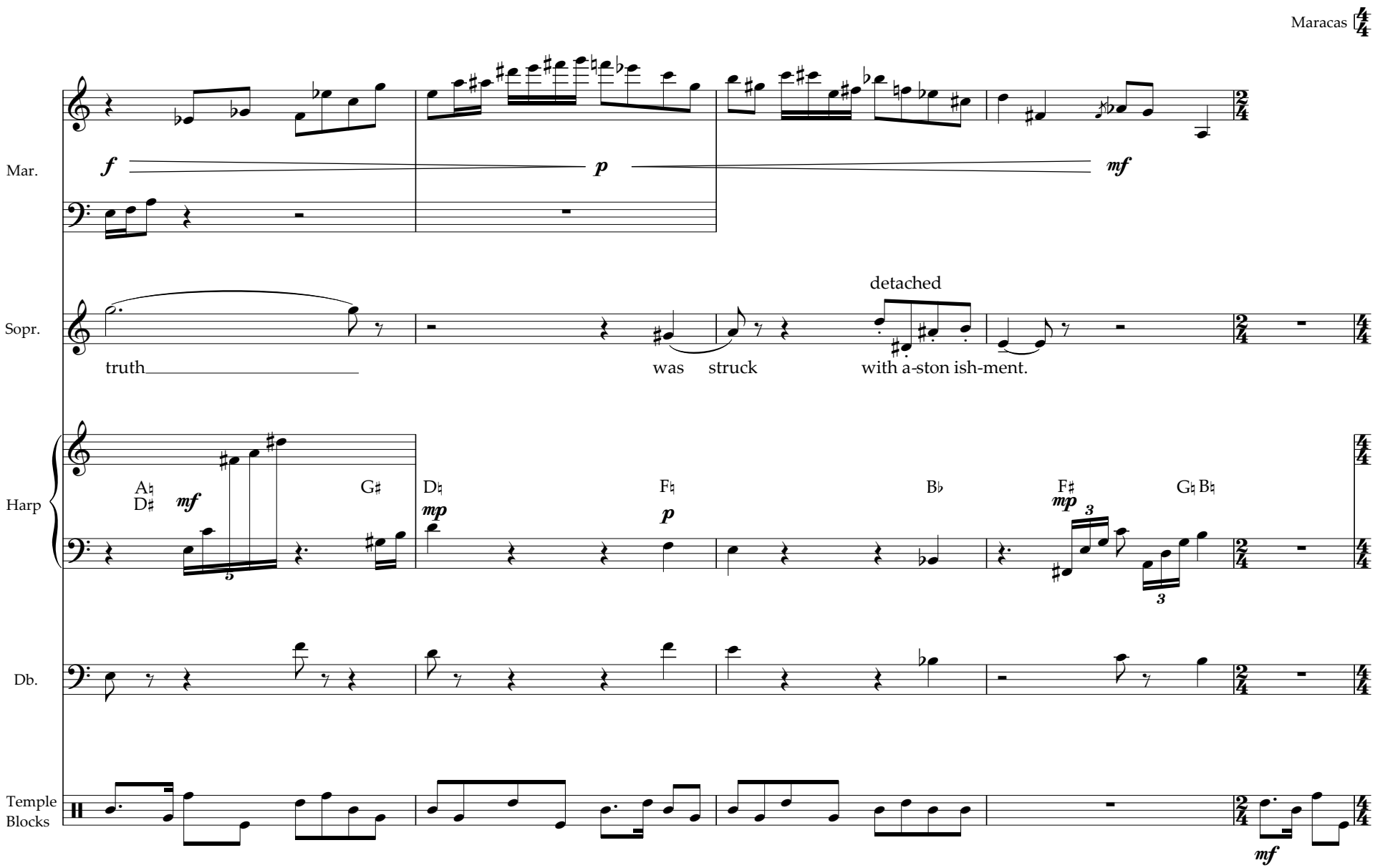
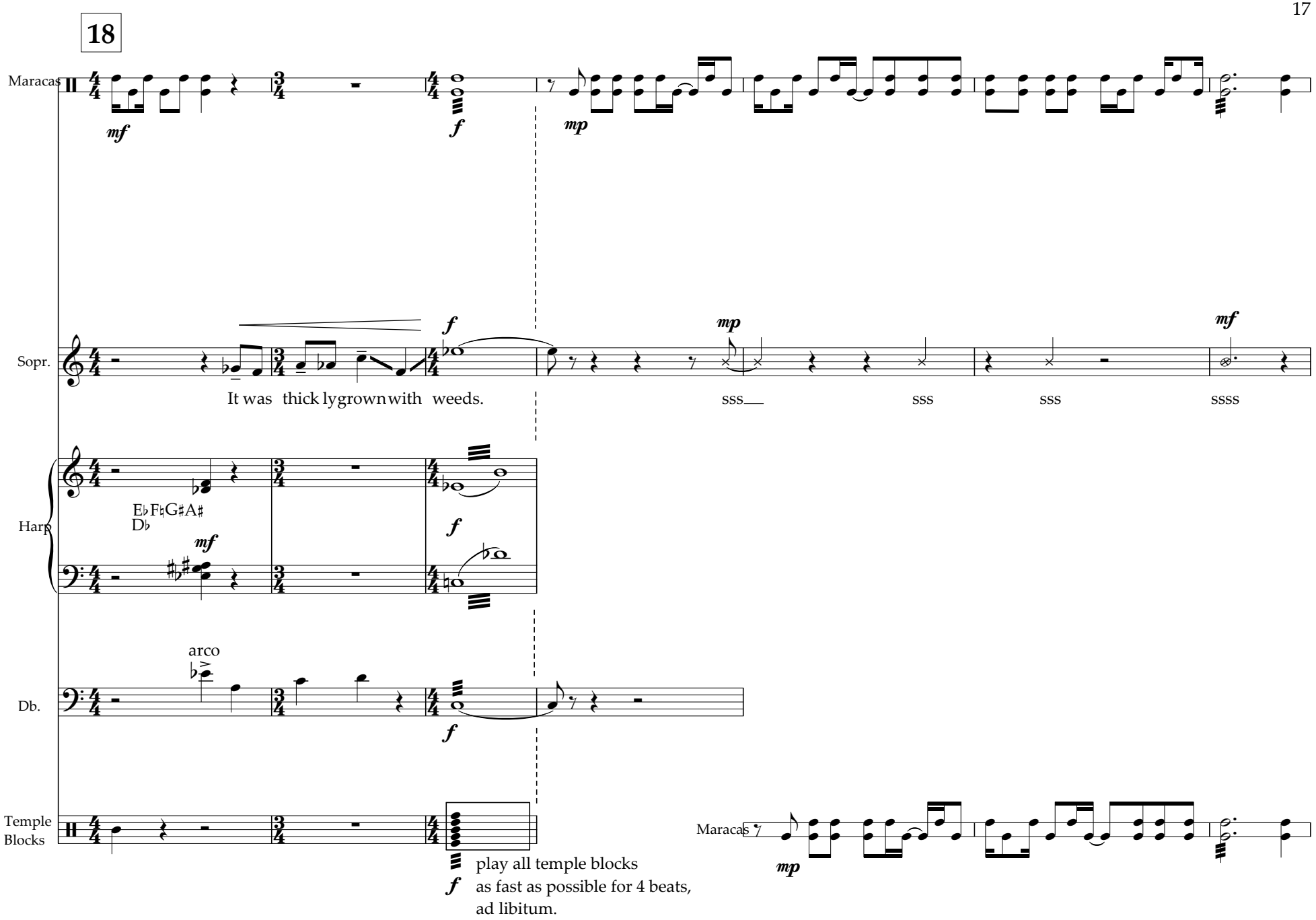
III. The Wayfarer

Moderate, as if searching for something (♩. = 96)

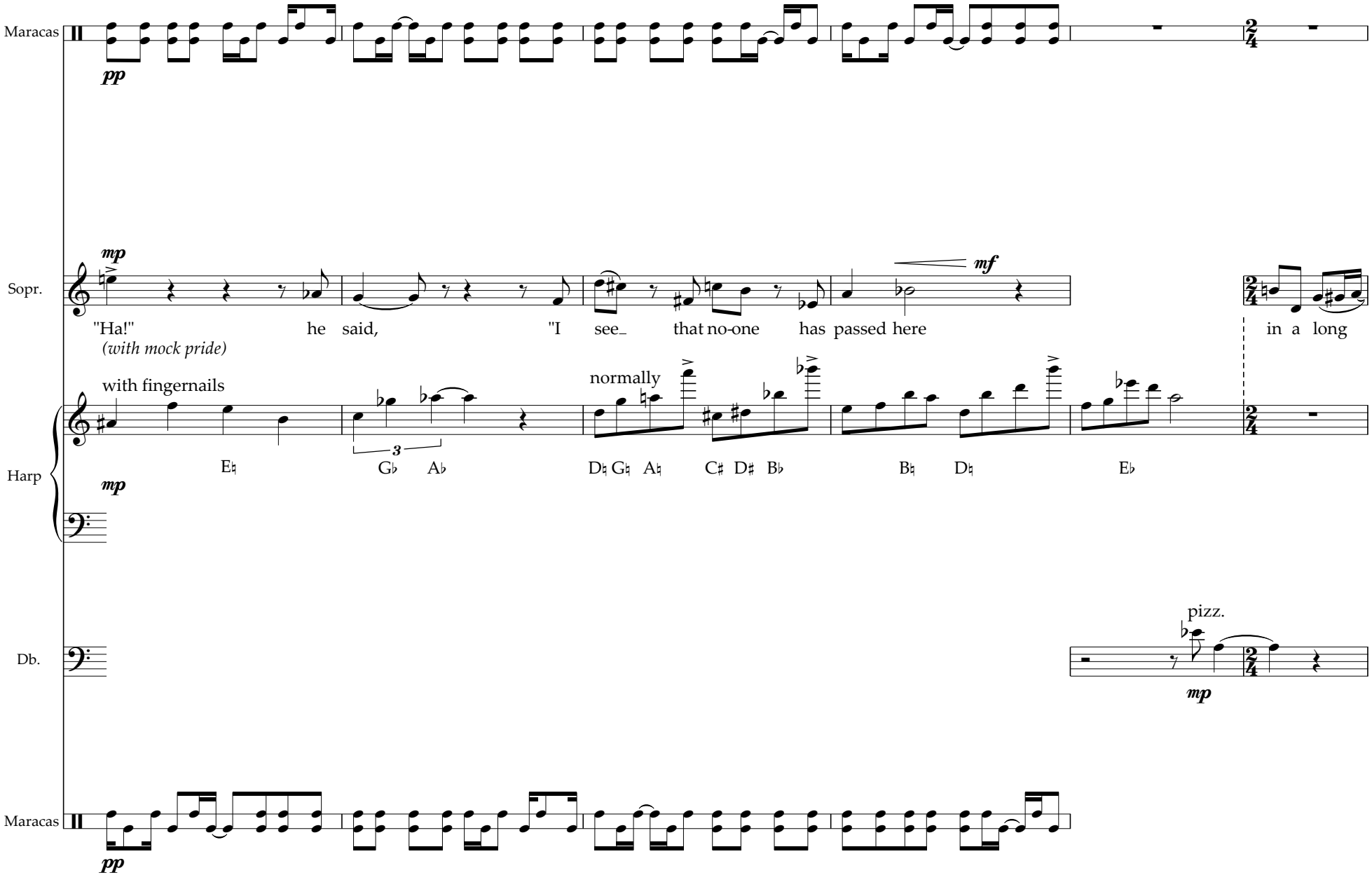


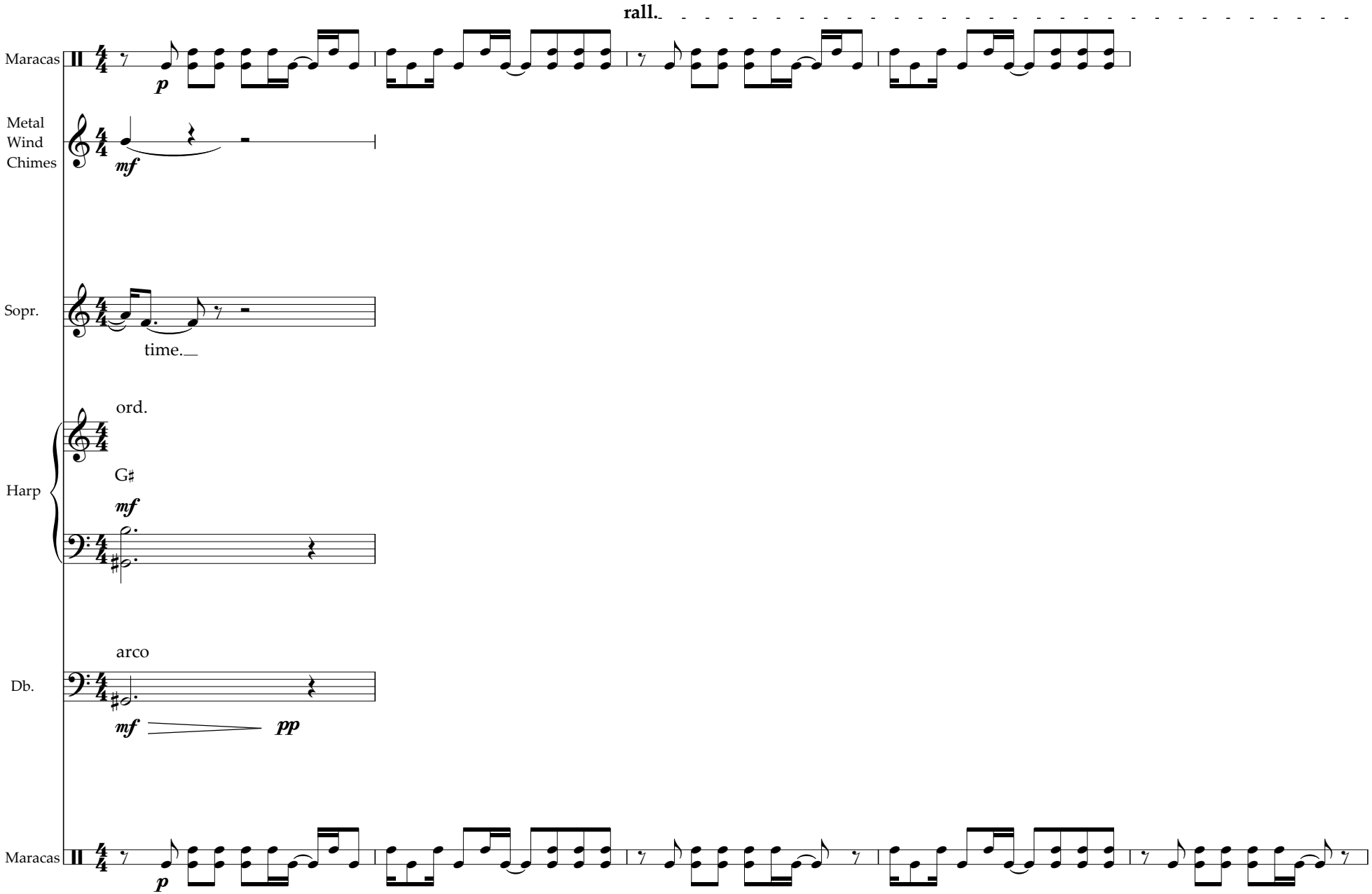

9
Marimba
mf
3
6
mp
Sopr.
broad
mf
The way - - - far - er, per - ceiv-ing the path - way to
(with cynicism)
Harp
mp
A♯ D♭ G♮
mf
f
F♯
mf
mp
Db.
pizz.
p
mf
Temple Blocks
f
p

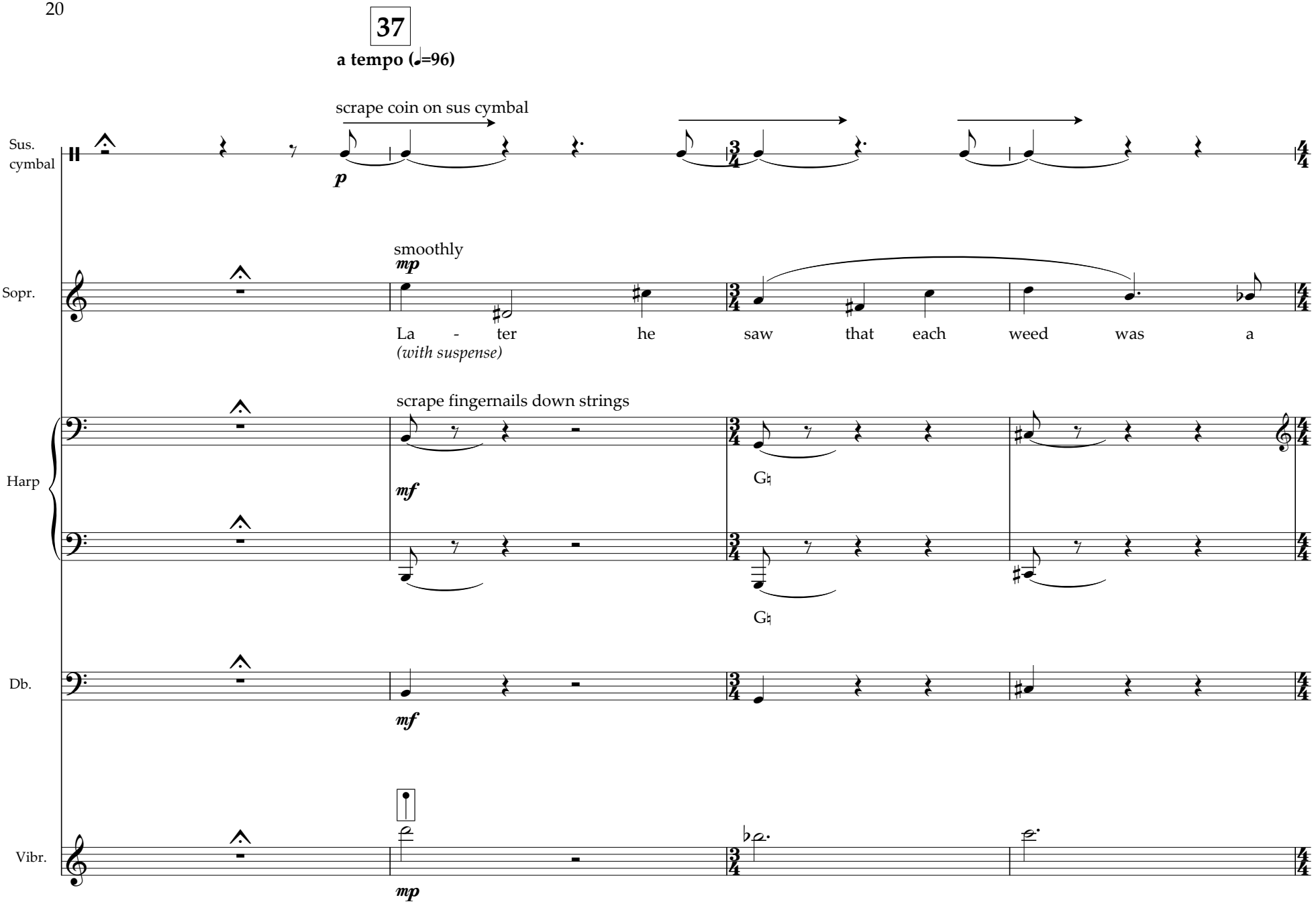

Maracas
Mar.
Sopr.
Harp
Db.
Temple Blocks
f
p
mf
detached
truth
was struck
with a-ston ish-ment.
A♮ D♯
G♯
D♮
F♮
B♭
F♯
G♮ B♮
mf
mp
p
mp
mf

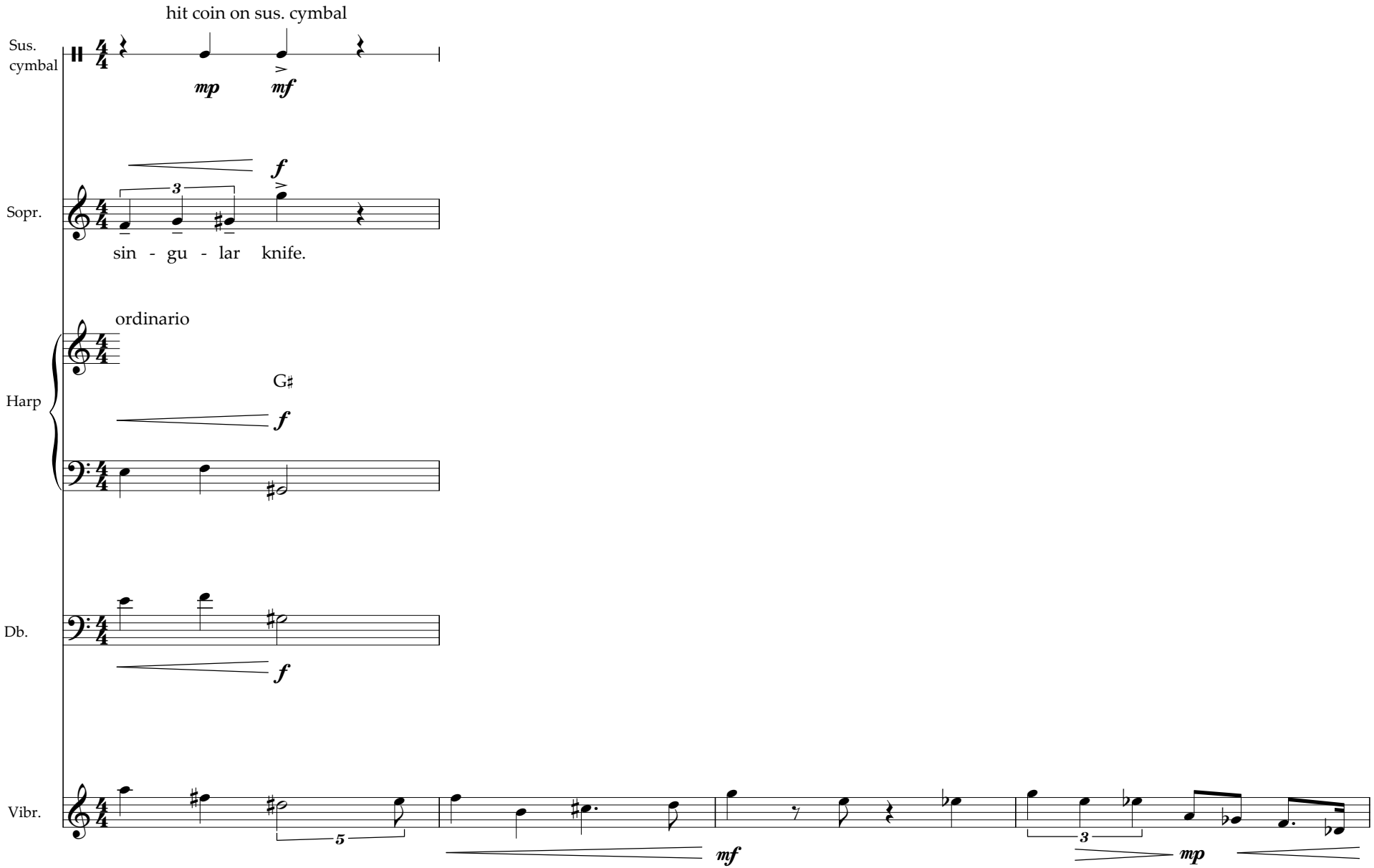

18
Maracas
mf
f
mp
Sopr.
It was thick ly grown with weeds.
sss
sss
sss
ssss
Harp
E♭ F♮ G♯ A♯
D♭
arco
Db.
Temple Blocks
play all temple blocks
as fast as possible for 4 beats,
ad libitum.
Maracas

25

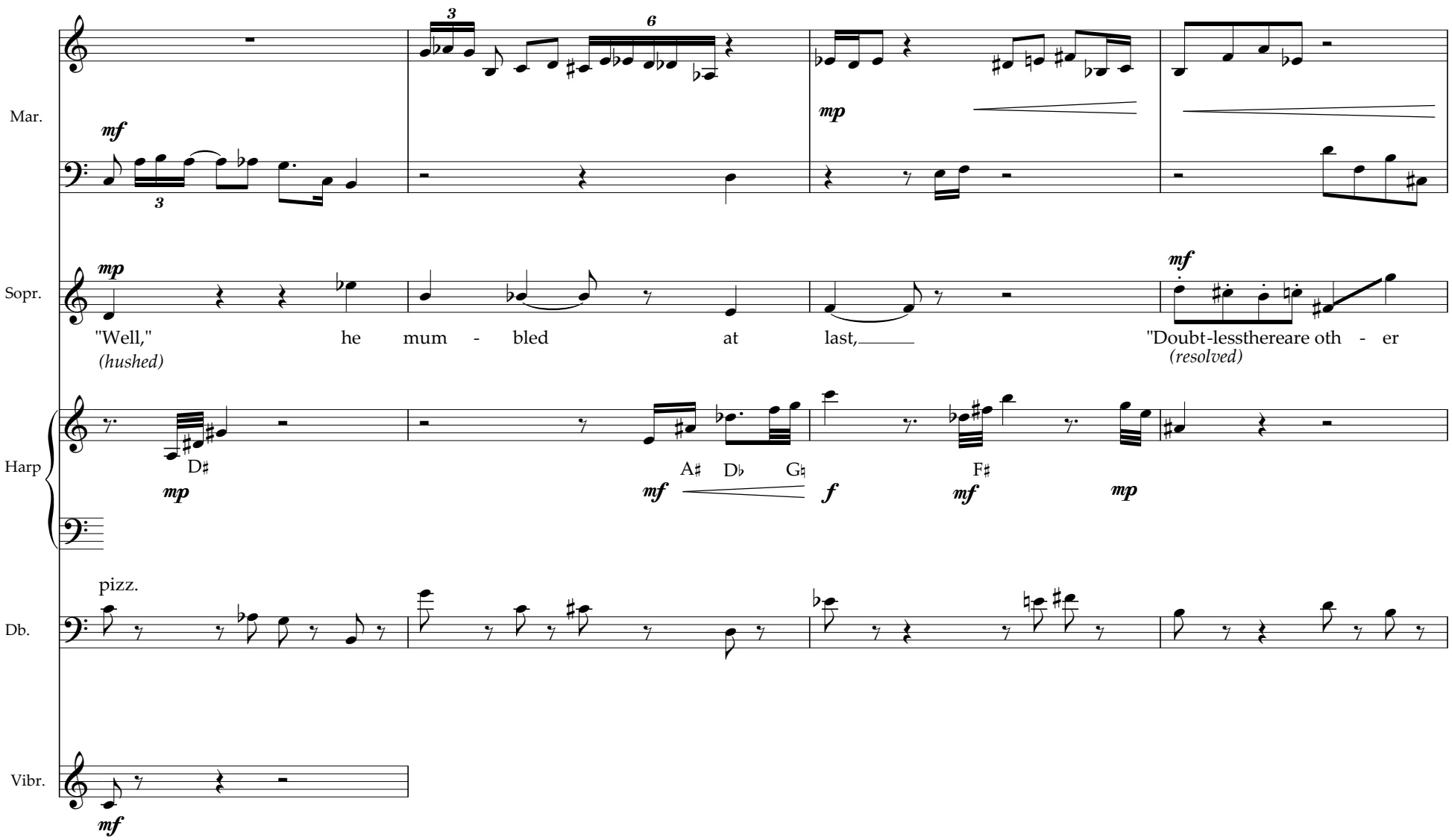

Maracas
pp
Sopr.
mp
mf
"Ha!" he said, "I see_ that no-one has passed here in a long
(with mock pride)
with fingernails
normally
Harp
mp
pizz.
Db.
mp
Maracas
pp

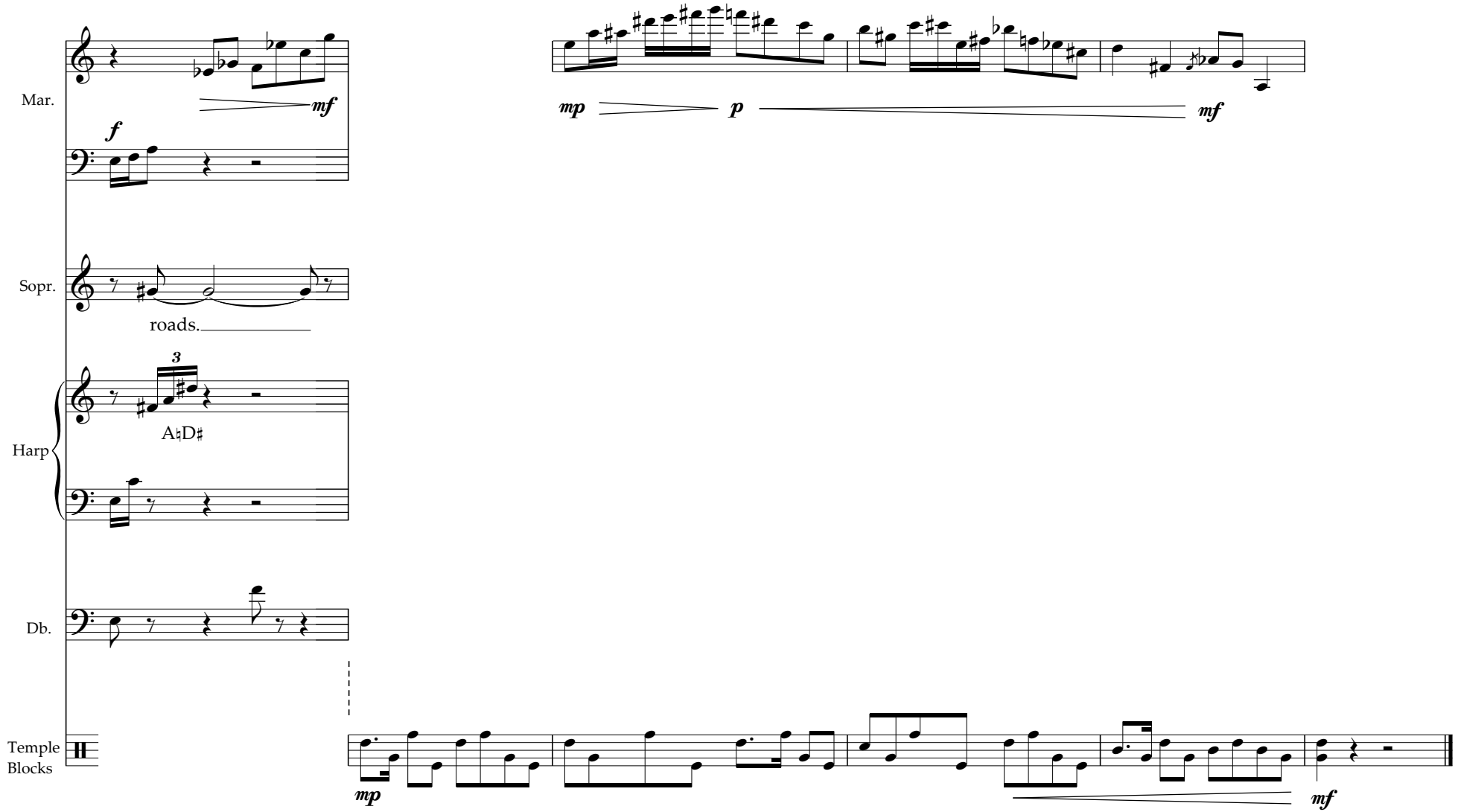

rall.
Maracas
p
Metal
Wind
Chimes
mf
Sopr.
time.
ord.
Harp
G♯
mf
arco
Db.
mf
pp
Maracas
p


37
a tempo (♩=96)
scrape coin on sus cymbal
Sus. cymbal
p
smoothly
mp
Sopr.
La - ter he saw that each weed was a
(with suspense)
scrape fingernails down strings
Harp
mf
G♮
G♮
Db.
mf
Vibr.
mp


hit coin on sus. cymbal
Sus. cymbal
mp
mf
f
Sopr.
3
sin - gu - lar knife.
ordinario
G♯
Harp
f
Db.
f
Vibr.
5
mf
3
mp

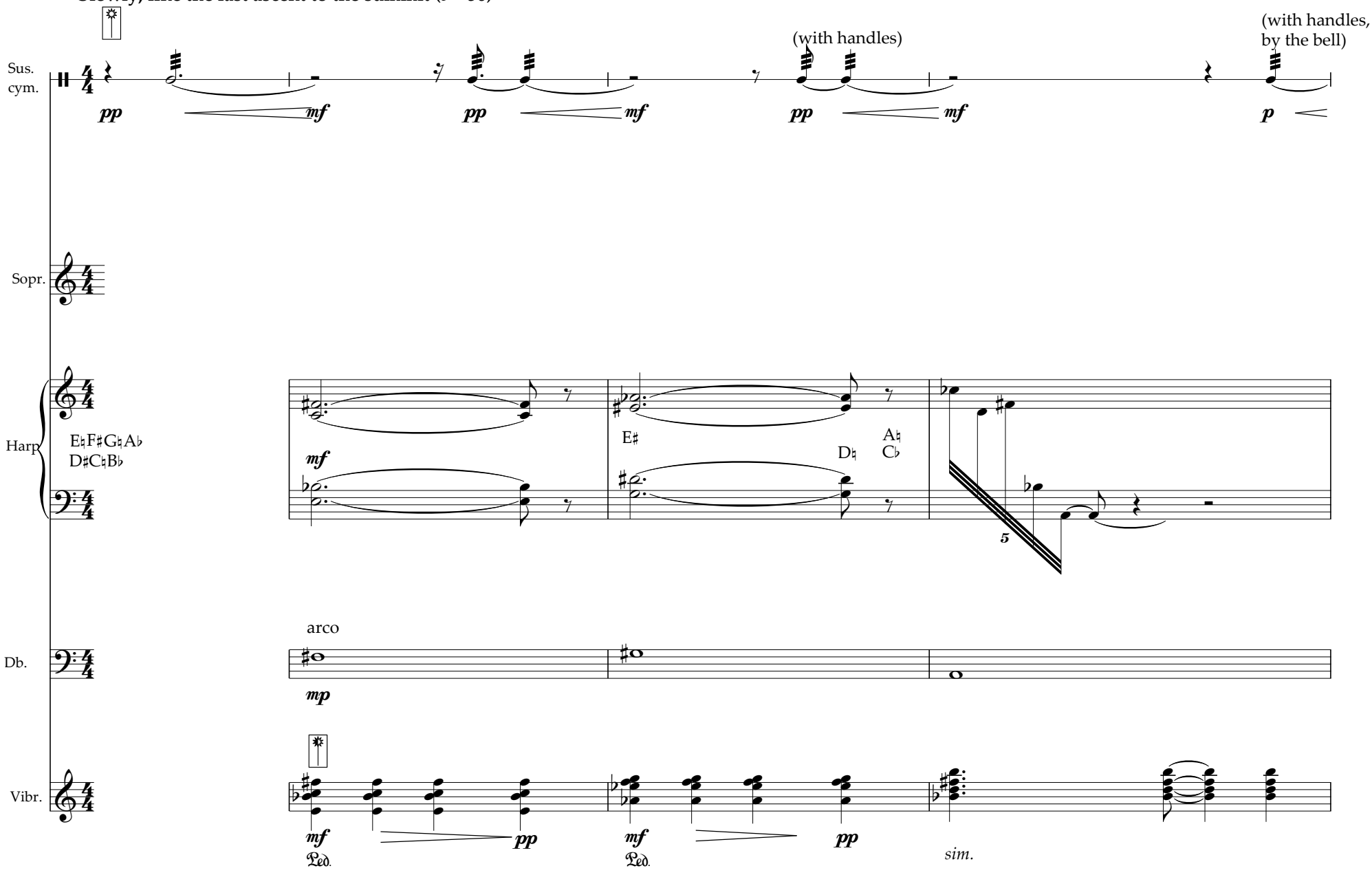
44

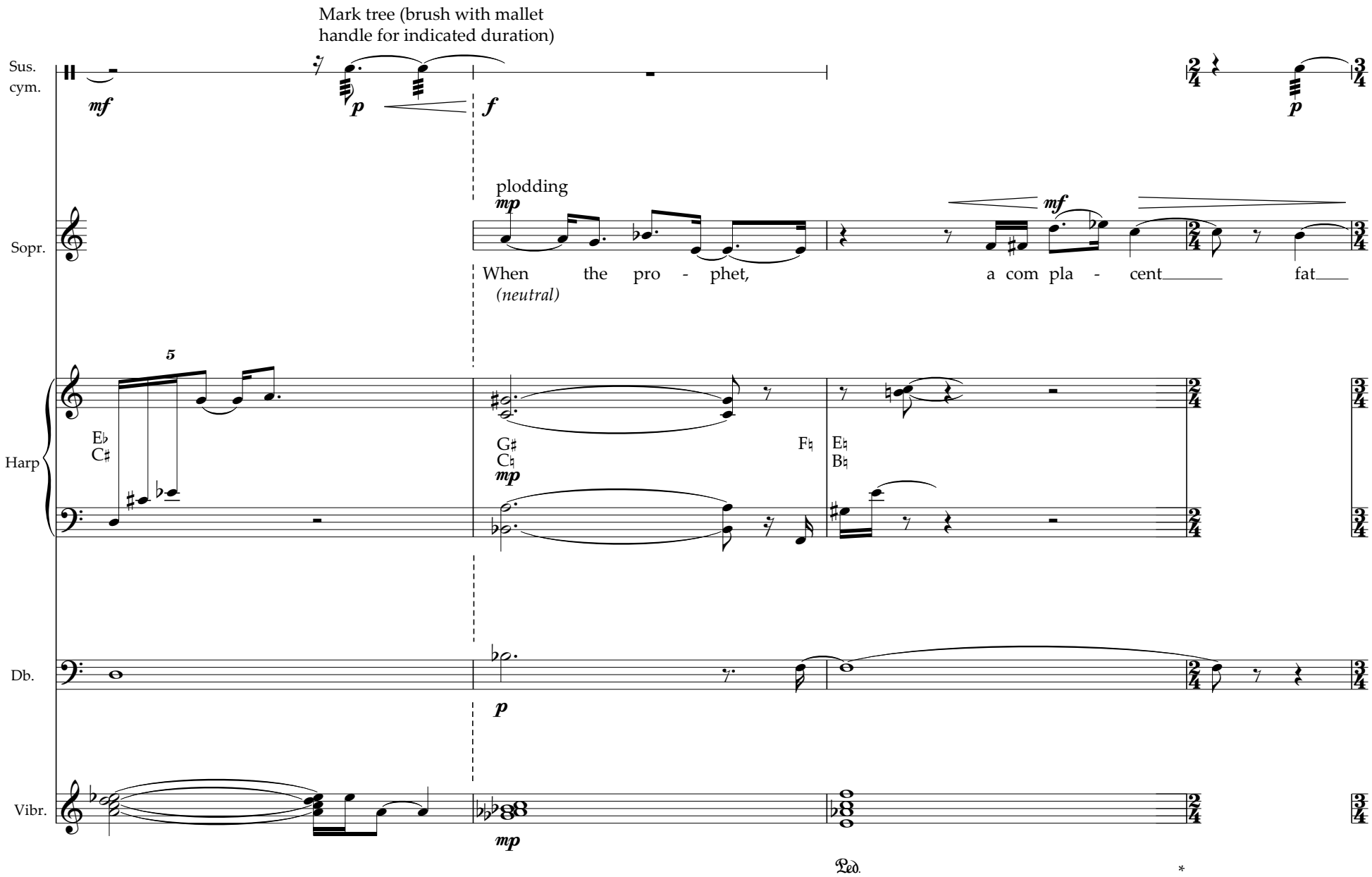

Mar.
mf
3
3
6
mp
Sopr.
mp
"Well," he mum - bled at last,
(hushed)
mf
"Doubt-lessthereare oth - er
(resolved)
Harp
D♯
mp
A♯ D♭ G♮
mf
f
F♯
mf
mp
pizz.
Db.
Vibr.
mf

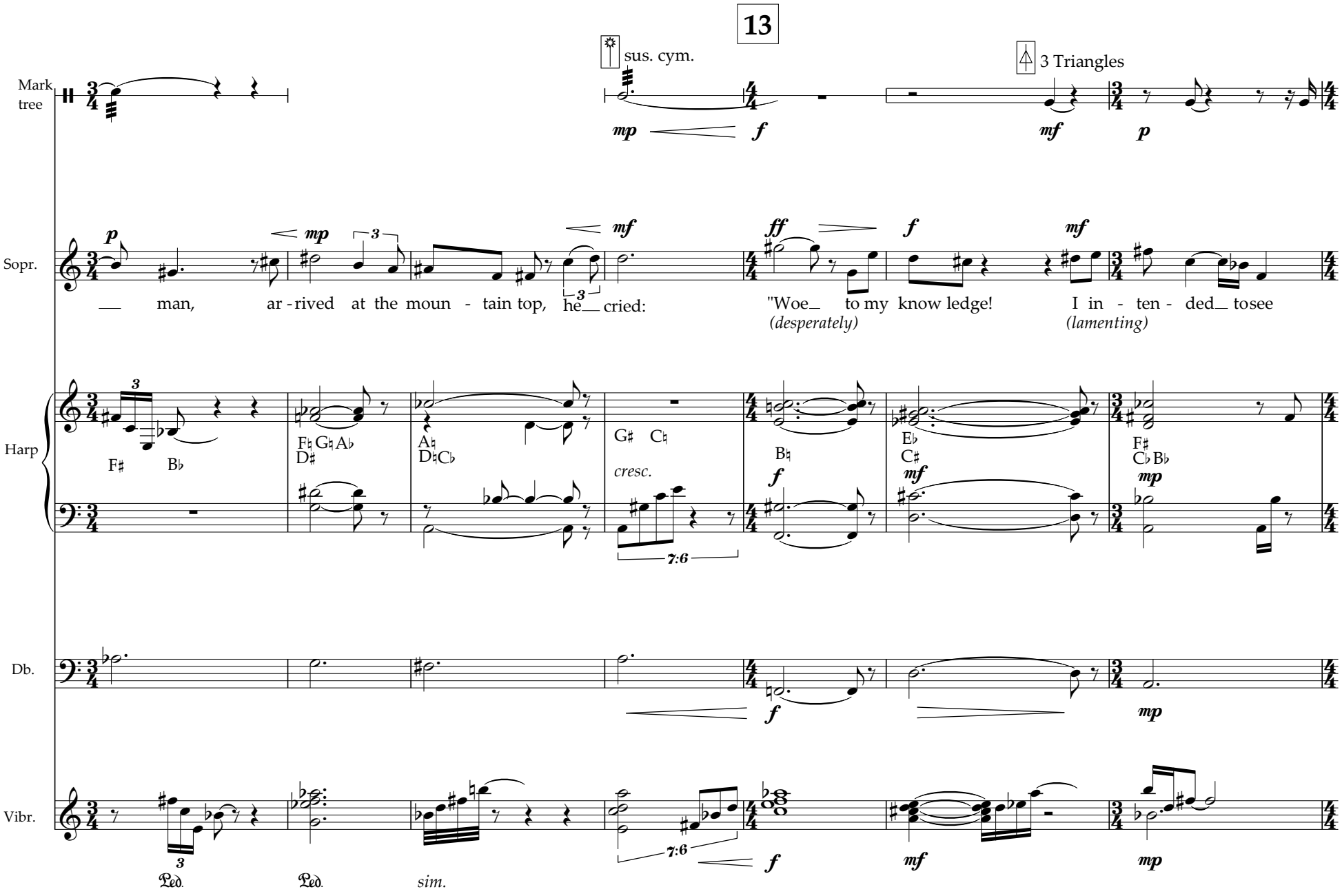

Mar.
mf
f
Sopr.
roads.
3
Harp
A♮D♯
Db.
Temple Blocks
mp
p
mf
mp
mf

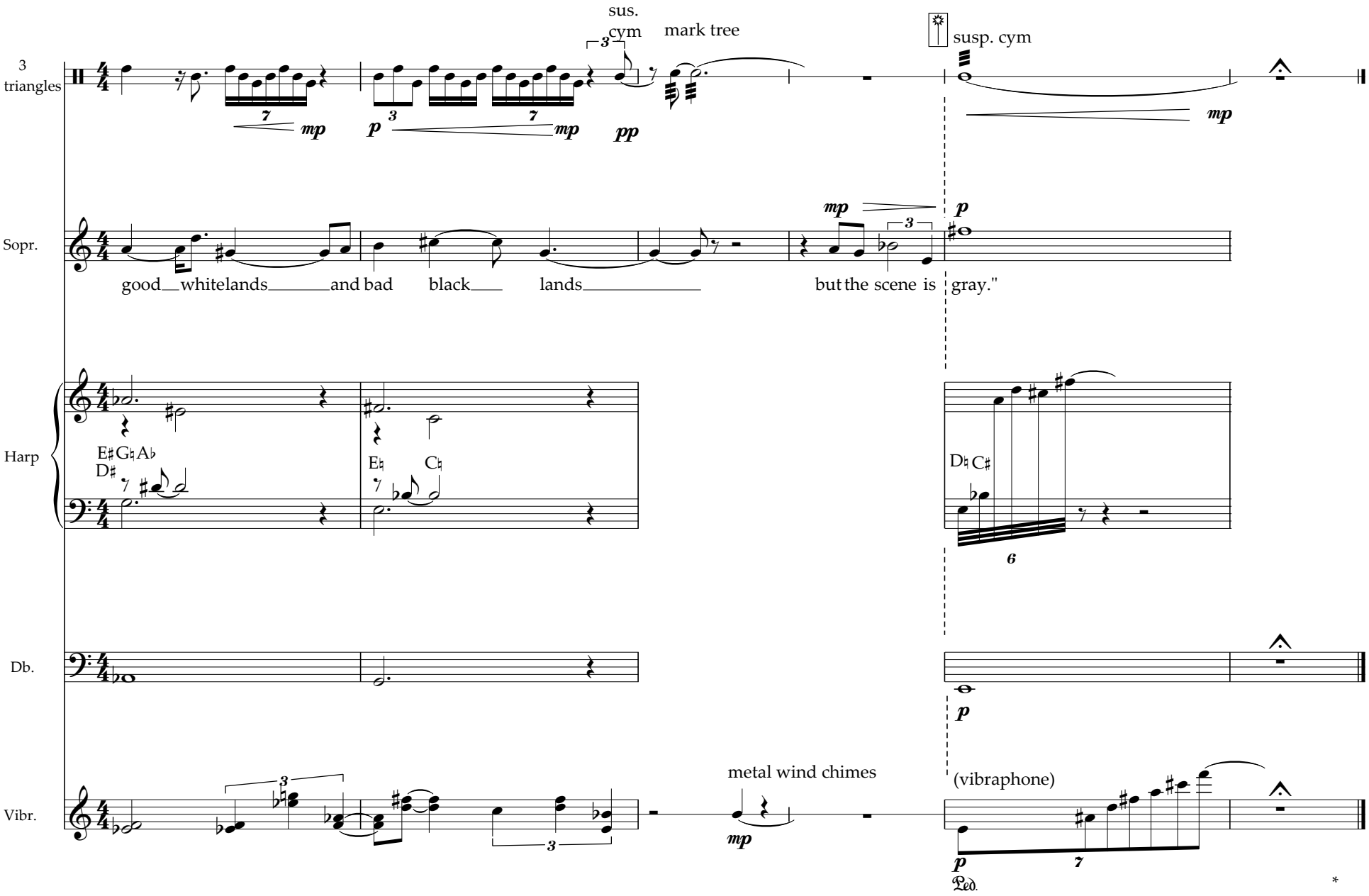
IV. The Prophet

Slowly, like the last ascent to the summit (♩ = 50)




Mark tree (brush with mallet handle for indicated duration)
Sus. cym.
mf
p
f
p
Sopr.
plodding
mp
mf
When the pro - phet,
a com pla - cent fat
(neutral)
Harp
5
E♭
C♯
G♯
C♮
mp
F♮
E♮
B♮
Db.
p
Vibr.
mp
Ped.
*


13
sus. cym.
3 Triangles
Mark tree
mp
f
mf
p
Sopr.
p
mp
mf
ff
f
mf
man, ar - rived at the moun - tain top, he cried:
"Woe to my know ledge!
(desperately)
I in - ten - ded to see
(lamenting)
Harp
F♯ B♭
F♮ G♮ A♭ D♯
A♮ D♮ C♭
G♯ C♮
cresc.
B♮
E♭ C♯
F♯ C♭ B♭
7:6
Db.
Vibr.
Ped.
Ped.
sim.
7:6


3 triangles
sus. cym
mark tree
susp. cym
Sopr.
good whitelands and bad black lands
but the scene is gray."
Harp
E♯ G♮ A♭ D♯
E♮ C♮
D♮ C♯
Db.
metal wind chimes
(vibraphone)
Vibr.
Ped.

V. The Horizon

Moderately fast, like a dog chasing his tail (♩ = 100)

6

Mar.

Sopr.

mf

I
(neutral)

*bend note sharp with ped.

Harp

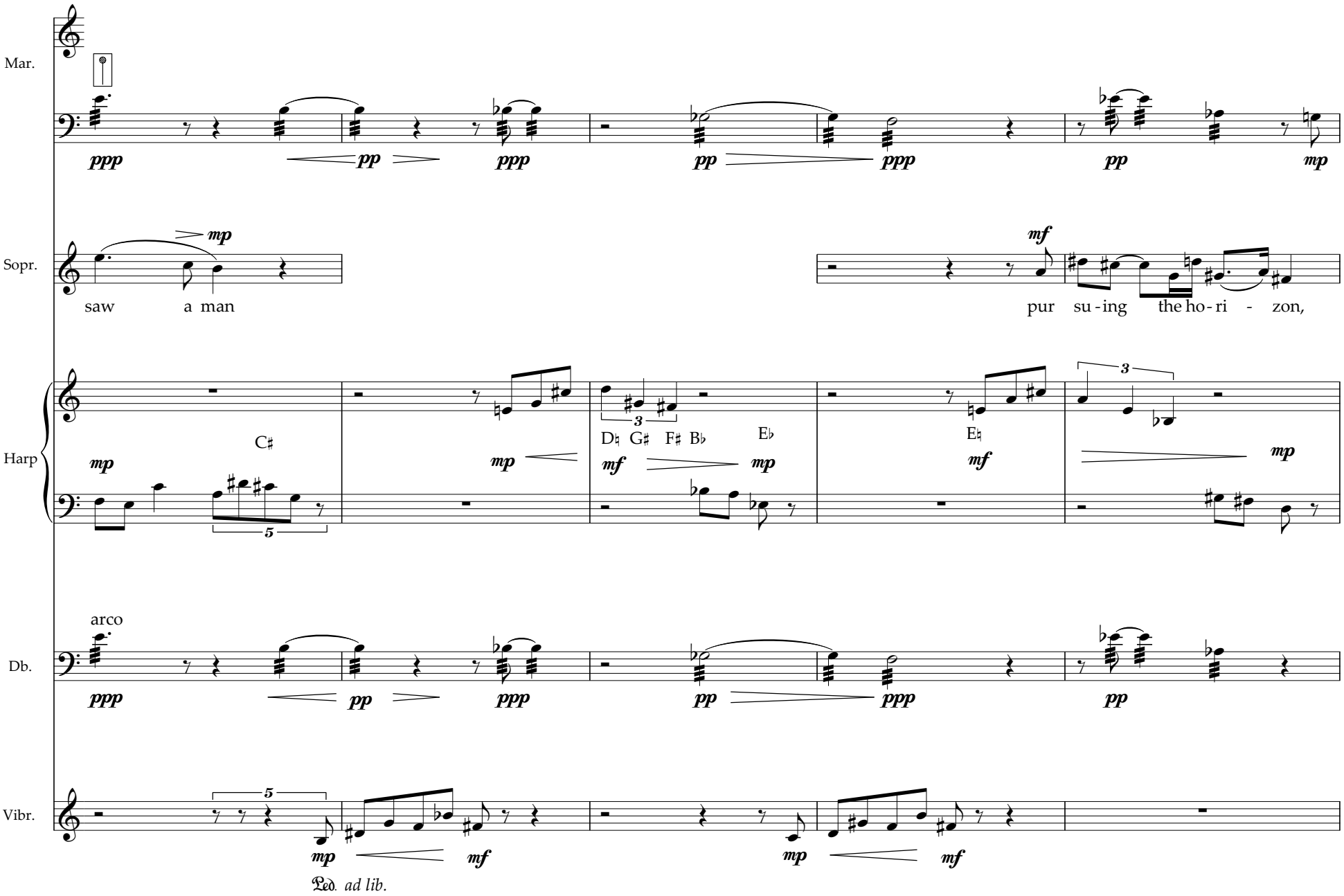
E♮F♮ G♮A♮
D♯C♮B♮

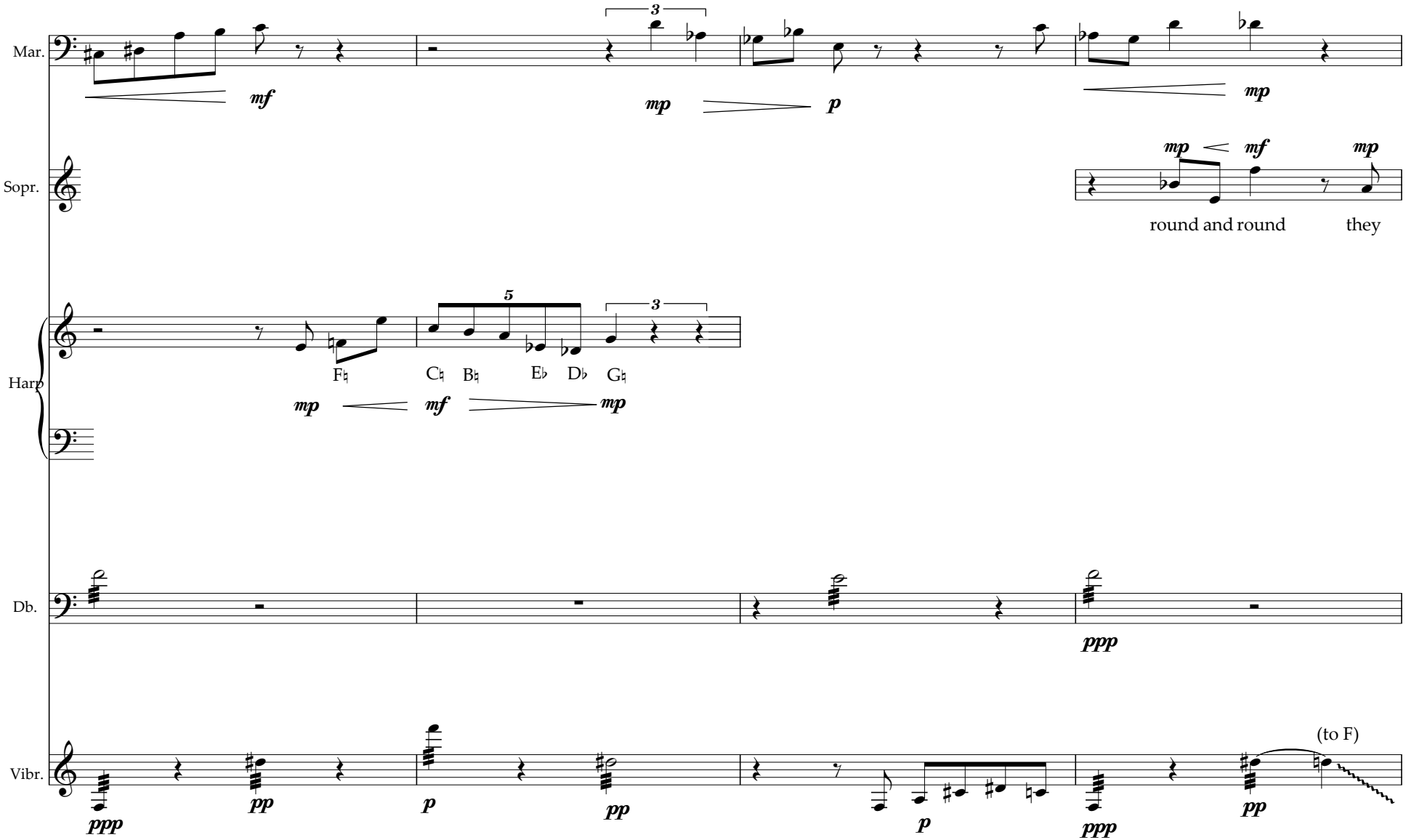
Db.

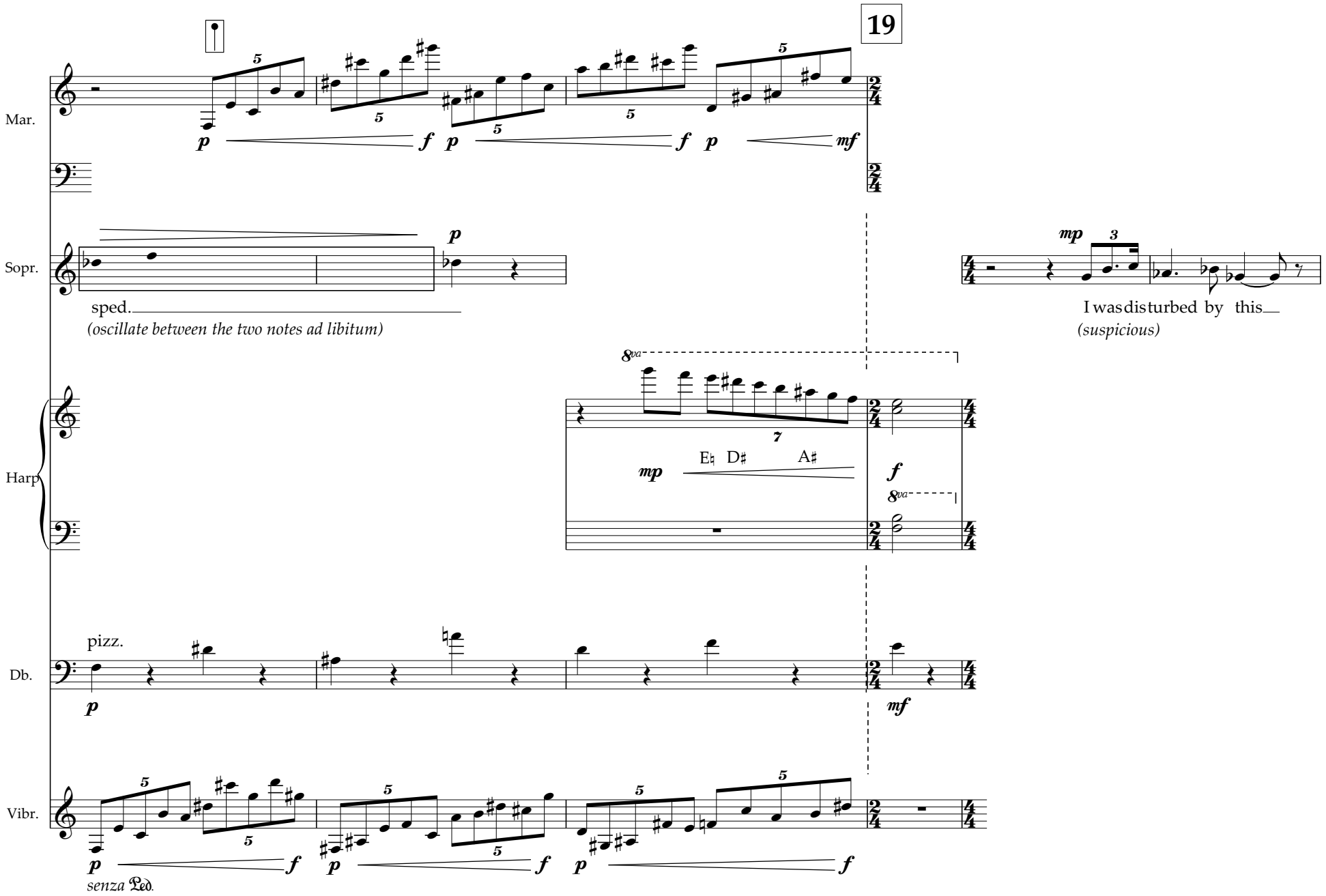
pizz.

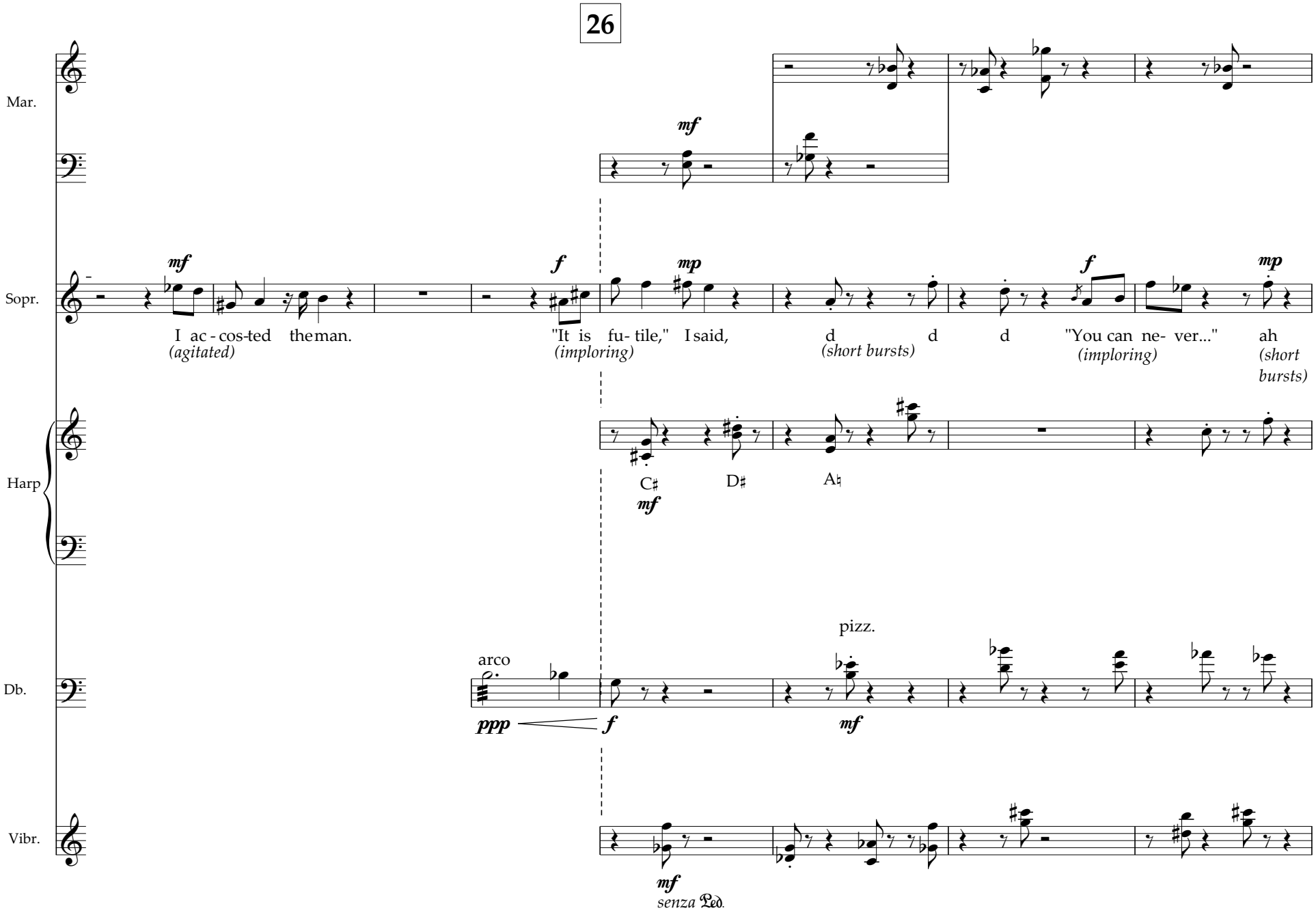
Vibr.

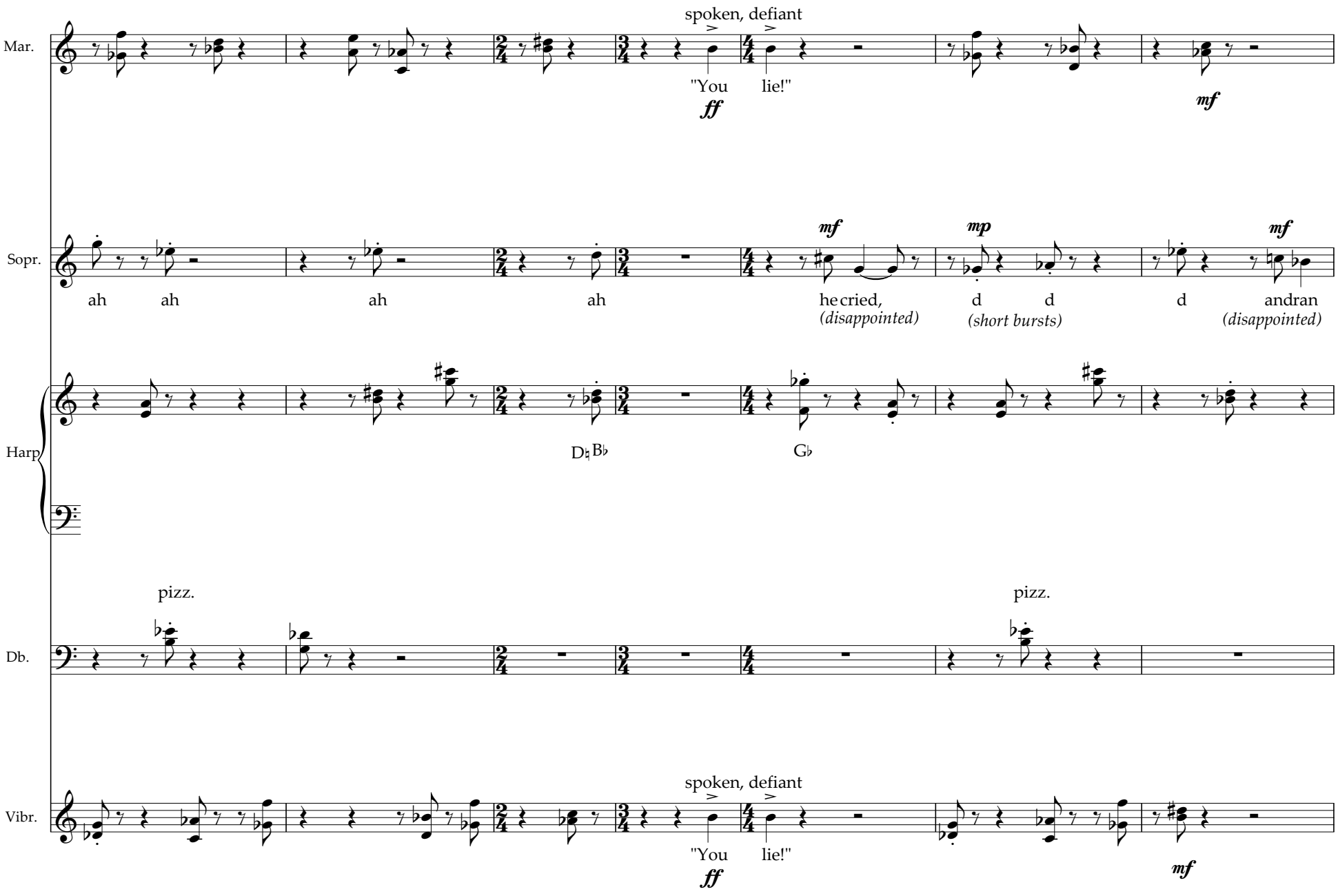
senza Ped.


Mar.
Sopr.
saw a man
pur su - ing the ho - ri - zon,
Harp
C♯
D♮ G♯ F♯ B♭
E♭
E♮
Db.
arco
Vibr.
Ped. ad lib.


Mar.
Sopr.
Harp
Db.
Vibr.
mf
mp
p
mp
mp
mf
mp
round and round
they
F♮
C♮
B♮
E♭
D♭
G♮
mp
mf
mp
ppp
pp
p
pp
p
ppp
pp
(to F)


19
Mar.
Sopr.
sped.
(oscillate between the two notes ad libitum)
I was disturbed by this
(suspicious)
Harp
E♮ D♯ A♯
Db.
pizz.
Vibr.
senza Ped.


26
Mar.
Sopr.
Harp
Db.
Vibr.
mf
mf
f
mp
f
mp
I ac - cos-ted the man.
(agitated)
"It is fu- tile," I said,
(imploring)
d d d
(short bursts)
"You can ne- ver..."
(imploring)
ah
(short bursts)
C♯
D♯
A♮
mf
arco
pizz.
ppp
f
mf
mf
senza Ped.


Mar.
spoken, defiant
"You lie!"
ff
mf
Sopr.
mf
mp
mf
ah ah ah ah
he cried,
(disappointed)
d d
(short bursts)
d andran
(disappointed)
Harp
D♮ B♭
G♭
pizz.
pizz.
Db.
Vibr.
spoken, defiant
"You lie!"
ff
mf

37

Mar.

Sopr.

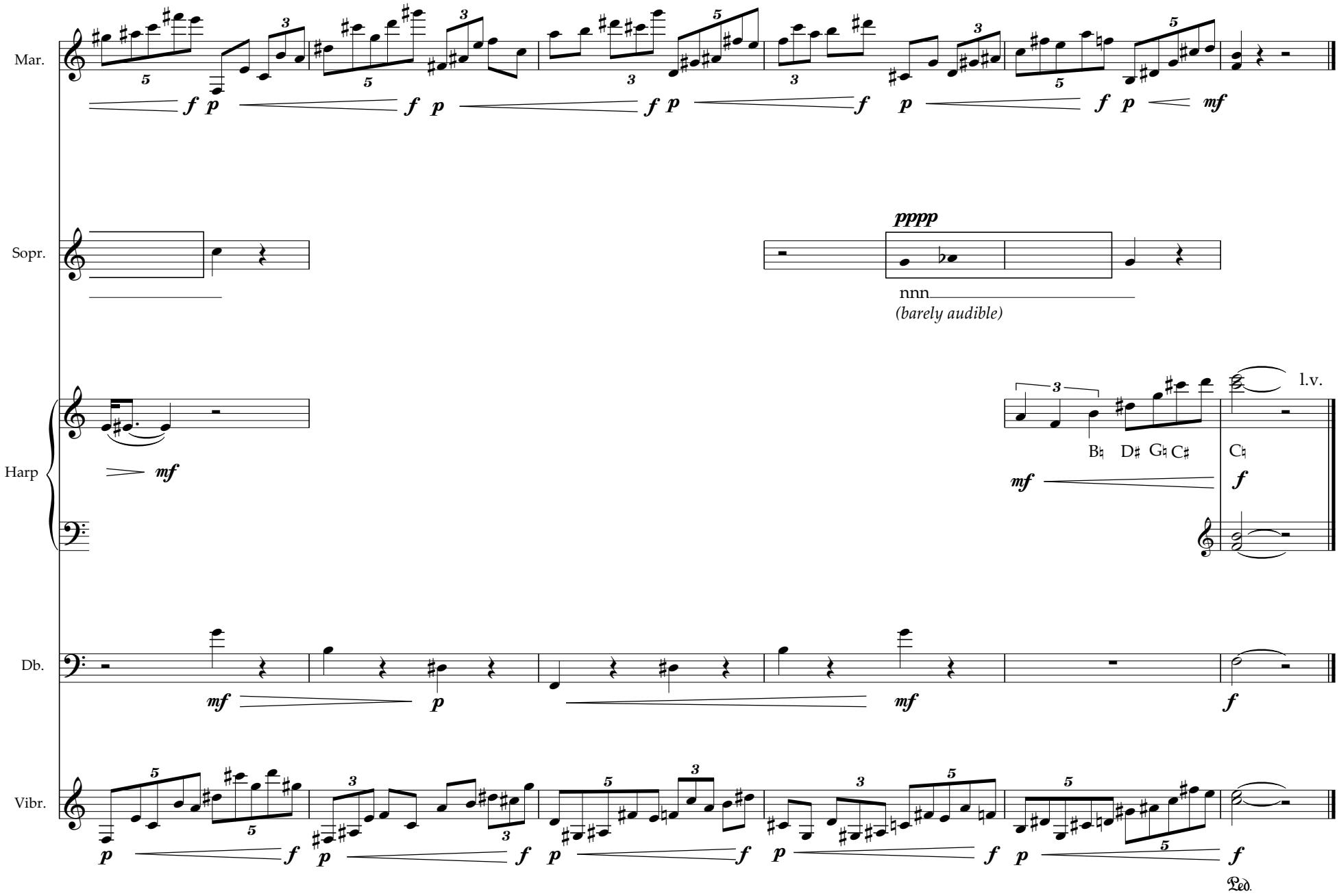
on.

ah
(echoing)

Harp

Db.

Vibr.


Mar.
Sopr.
Harp
Db.
Vibr.
pppp
nnn
(barely audible)
l.v.
B♮ D♯ G♮ C♯
C♮
Ped.