

# 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

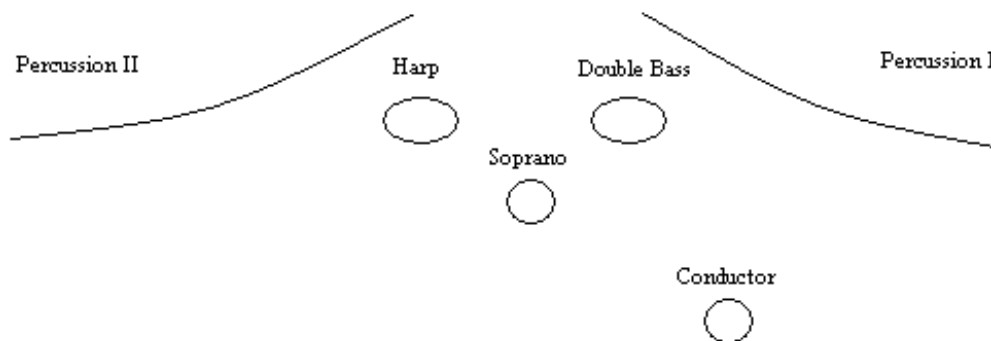
Soprano

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 absence 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.

# TRAVELS

## I. The Universe

Poems by Stephen Crane

Adam Scott Neal

Slowly, with existential angst (♩ = 66)

**Perc. I: Timpani**  
Musical notation in bass clef, 4/4 time. Dynamics: *mp*, *mf*, *mp*. Includes a triangle icon.

**Soprano**  
Musical notation in treble clef, 4/4 time. Lyrics: "A man said". Performance instructions: "mmm (hum)", "sustained", "(emotionally neutral)". Dynamics: *ppp*, *mp*.

**Harp**  
Musical notation in treble and bass clefs, 4/4 time. Chords: E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>, D<sub>4</sub> C<sub>4</sub> B<sub>3</sub>. Dynamics: *mp*, *mf*.

**Double Bass**  
Musical notation in bass clef, 4/4 time. Instruction: "bow ad lib.". Dynamics: *p*.

**Perc. II: Snare, Tom 1, Tom 2, Tom 3**  
Musical notation in treble clef, 4/4 time. Dynamics: *p*, *mf*, *p*, *ppp*, *p*, *mp*. Includes a triangle icon.

**Vibraphone**  
Musical notation in treble clef, 4/4 time. Dynamics: *mp*. Instruction: "Ped."

rall. . . . .

Timp. *mf* *mp* *mf*  
 Sopr. *mf* *p* *pp*  
 Harp Eb Ab D $\flat$   
 Db.  
 Snare  
 Tom 1  
 Tom 2  
 Tom 3 *p* *mp* *p* *mf*

to the un - i - verse, sss  
 gliss-----  
 (leave tuned to D)

a tempo (♩=66)

Mark Tree

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

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.

mf

Snare

Tom 1

Tom 2

Tom 3

Tam-tam

Vibr.

windchimes:  
one metal, one wood (move to vibr.)

mf



slightly faster (♩ = 72)

Susp.  
Cymbal

Timp.


Sopr.

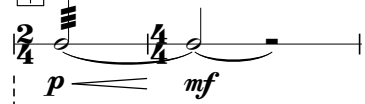
Harp

Db.

Tam-tam

Vibr.

 (with beater)



*p*  $\longleftarrow$  *mf*

precise, mannered

*mf*  
"This fact  
(pompous)

has not cre - a - ted in me a sense of ob - li - ga - tion."


*f*  $\longleftarrow$  *mp*

E<sub>b</sub>

*mf*

*mp*  $\longleftarrow$  *mf*  $\longleftarrow$  *ppp*

l.v.

Tam-tam   
*mf*

*mf*

# II. The Desert

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



3  
Triangles *mp*

Timp.

Sopr. *mf* detached *p* *mf*  
In the\_ de - sert, I saw a crea - ture  
(neutral)

Harp  
E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>  
D<sub>4</sub> C<sub>4</sub> B<sub>3</sub>  
*sfz* *sfz*

Db. *pizz.* *p* *f*

Snare  
Tom 1  
Tom 2  
Tom 3  
*5* *3* *mp* *p* *5*

5

3  
Triangles

Timp.

Sopr.

*f*

Na ked, bea-sti al,  
(with disgust)

Harp

*f*

A# E♭ A♯  
D♭

sons etouffes

Db.

Snare  
Tom 1  
Tom 2  
Tom 3

*f* *p* 5 6 *f*

*mp* *mf*

Who, squat - ting up - on the ground, held his  
(neutral) (shocked)

*mp*

Harp

*l.v.*

E♯ F♯ G♭ B♭

*ff*

arco pizz.

Snare  
Tom 1  
Tom 2  
Tom 3

3  
Triangles

Sopr.

Harp

Db.

Snare  
Tom 1  
Tom 2  
Tom 3

Vibr.

*mf*

heart in his hands

*sons etouffes*

*mp*

*C#*

*p*

*mf*

*arco*

15

l.v.

*mp*

(sharp inhale, wincing)

*mp*

and ate of it.

(disturbed)

connected

*p*

I said — "Is it good, friend?"

(cautiously)

pedal

l.v. gliss

*p*

*G#4 F# C#*

pedal gliss

*E#4 F#*

sul pont.

*pp*

*mf*

3  
Triangles

susp. cymbal (triangle)

Marimba

Sopr.

"It is bit - ter, bit - ter," he an swered. But I like it be-cause it is

(agitated) (neutral) (agitated)

Harp

C# A# C# B# F# A# Bb Eb

Db.

ord. to highest note

Snare Tom 1 Tom 2 Tom 3

Vibr.

*p* *f* *mf* *f* *mp* *mf* *f* *pp* *mf* *f* *mp* *p* *mp* *mp*



Page intentionally left blank.

# III. The Wayfarer

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

The musical score is arranged in a vertical staff system. At the top, the Maracas part is written in 4/4 time with a dynamic range from *pp* to *f*. The Wood Wind Chimes part features two accented notes, one marked *p* and the other *mf*. The Soprano part is shown as a blank staff. The Harp part includes a chord chart: E<sub>b</sub> F<sub>b</sub> G<sub>#</sub> A<sub>b</sub> / D<sub>#</sub> C<sub>b</sub> B<sub>b</sub>. The Double Bass part is a blank staff. The Temple Blocks part begins with a small icon of a temple block and is marked *pp*.

9

Marimba

*mf*

*mp*

Sopr.

*mf* broad

The way - - - far - er, per - ceiv - ing the path - way to

(with cynicism)

Harp

*mp*

*mf* *f* *mf* *mp*

A# D $\flat$  G $\sharp$  F#

Db.

*p* *mf*

pizz.

Temple Blocks

*f* *p*

**Mar.** *f* *p* *mf*

**Sopr.** truth was struck with a-ston-ish-ment. *detached*

**Harp** *mf* *mp* *p* *mp* *3*

**Db.**

**Temple Blocks** *mf*

Chord progressions for Harp: A<sub>4</sub> D<sub>4</sub>, G<sub>4</sub>, D<sub>4</sub>, F<sub>4</sub>, B<sub>3</sub>, F<sub>4</sub>, G<sub>4</sub> B<sub>4</sub>

18

Maracas  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mf* *f* *mp*

Sopr.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *f* *mp* *mf*

It was thick lygrown with weeds. SSS— SSS SSS SSSS

Harp  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mf* *f*

$E_b F_4 G\# A\#$   
 $D_b$

Db. arco  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *f*

Temple Blocks  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*f* play all temple blocks as fast as possible for 4 beats, ad libitum.

Maracas  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *mp*

Maracas *pp*

Sopr. *mp* *mf*

"Ha!" he said, "I see\_ that no-one has passed here in a long

(with mock pride)

Harp *mp*

with fingernails normally

E<sub>4</sub> G<sub>b</sub> A<sub>b</sub> D<sub>4</sub> G<sub>4</sub> A<sub>4</sub> C<sub>5</sub> D<sub>5</sub> B<sub>4</sub> B<sub>4</sub> D<sub>5</sub> E<sub>b</sub>

Db. *mp* pizz.

Maracas *pp*

**rall.**

**Maracas**  $\frac{4}{4}$  *p*

**Metal Wind Chimes**  $\frac{4}{4}$  *mf*

**Sopr.** time...

**Harp** ord.  $\frac{4}{4}$  *mf*

**Db.** arco  $\frac{4}{4}$  *mf*  $\rightarrow$  *pp*

**Maracas**  $\frac{4}{4}$  *p*

Detailed description of the musical score: The score is for page 19 and is in 4/4 time. It features six staves. The top Maracas staff has a dynamic marking of *p* and a **rall.** instruction above it. The Metal Wind Chimes staff has a dynamic marking of *mf*. The Soprano staff has the instruction "time...". The Harp staff is marked "ord." and has a dynamic marking of *mf*. The Double Bass staff is marked "arco" and has a dynamic marking that starts at *mf* and tapers to *pp*. The bottom Maracas staff has a dynamic marking of *p*. The score includes various rhythmic patterns, rests, and articulation marks.

37

a tempo (♩=96)

scrape coin on sus cymbal

Sus.  
cymbal

Sopr.

Harp

Db.

Vibr.

The musical score consists of five staves. The top staff is for the Sus. cymbal, with a dynamic of *p* and a performance instruction 'scrape coin on sus cymbal' with arrows indicating the timing. The second staff is for the Soprano, with a dynamic of *mp* and the instruction 'smoothly (with suspense)'. The lyrics are: 'La - ter he saw that each weed was a'. The third staff is for the Harp, with a dynamic of *mf* and the instruction 'scrape fingernails down strings'. It includes guitar chord diagrams for G♯5. The fourth staff is for the Double Bass (Db.), with a dynamic of *mf*. The fifth staff is for the Vibrato, with a dynamic of *mp*. The score is in 4/4 time, with a 3/4 time signature change in measure 39. Measure numbers 37, 38, 39, and 40 are indicated at the end of each staff.



Mar. *mf* *mp*

Sopr. *mp* *mf*

Harp *mp* *mf* *f* *mf* *mp*

Db. pizz.

Vibr. *mf*

"Well," he mum - bled at last, — "Doubt-less there are oth - er  
(hushed) (resolved)

Mar.  
*f* *mf*

Sopr.  
roads. \_\_\_\_\_

Harp  
3  
A:D#

Db.

Temple Blocks  
*mp* *mf*

*mp* *p* *mf*

Detailed description: This musical score is for a section featuring five instruments: Maracas, Soprano, Harp, Double Bass, and Temple Blocks. The Maracas part consists of two staves, with the upper staff starting with a rest followed by a melodic line that crescendos from *f* to *mf*, and the lower staff providing a rhythmic accompaniment. The Soprano part has a single staff with the vocal line "roads." and a long breath mark. The Harp part is written for two staves, featuring a triplet of eighth notes in the upper staff and a corresponding bass line, with the chord A:D# indicated. The Double Bass part has a single staff with a few notes and rests. The Temple Blocks part is a single staff with a rhythmic pattern that starts at *mp* and ends at *mf*. A separate musical line at the top right shows a melodic phrase with dynamics *mp*, *p*, and *mf* connected by a hairpin.

# IV. The Prophet

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



Sus.  
cym.

(with handles,  
by the bell)

Sopr.

Harp

Db.

Vibr.



13

\* sus. cym. 3 Triangles

**Mark tree**  $\text{3/4}$   $\text{4/4}$   $\text{3/4}$   $\text{4/4}$   $\text{3/4}$   $\text{4/4}$

**Sopr.** *p* *mp* *mf* *ff* *f* *mf*  
 — man, ar-rived at the moun - tain top, he — cried: "Woe\_ to my know ledge! I in - ten - ded\_ to seee  
 (desperately) (lamenting)

**Harp**  $\text{3}$   $\text{F\#}$   $\text{B\flat}$   $\text{F\#}$   $\text{G\#}$   $\text{A\flat}$   $\text{D\#}$   $\text{A\#}$   $\text{C\flat}$   $\text{G\#}$   $\text{C\#}$   $\text{B\flat}$   $\text{E\flat}$   $\text{C\#}$   $\text{F\#}$   $\text{C\flat}$   $\text{B\flat}$   $\text{mp}$   
*cresc.* *f* *mf*

**Db.**  $\text{3}$   $\text{Ped.}$   $\text{Ped.}$   $\text{sim.}$   $\text{7:6}$  *f* *mf* *mp*

**Vibr.**  $\text{3}$   $\text{Ped.}$   $\text{Ped.}$   $\text{sim.}$   $\text{7:6}$  *f* *mf* *mp*

3 triangles

Sopr.

Harp

Db.

Vibr.

7 *mp* *p* 3 7 *mp* *pp* sus. cym mark tree

7 *mp* *p* 3

sus. cym

susp. cym

good whitelands and bad black lands but the scene is gray."

E# G# A# D# 7

E# C# 7

D# C# 6

metal wind chimes *mp*

(vibraphone) *p* 7

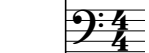
\* *mp*

# V. The Horizon

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

6

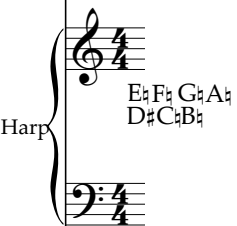
Mar. 

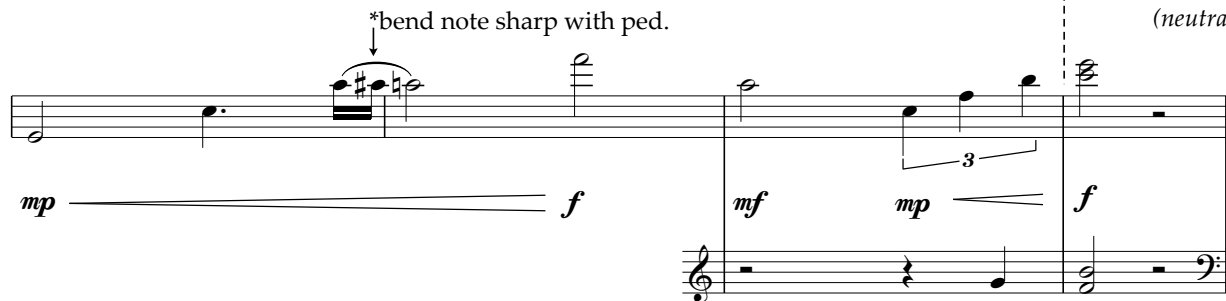


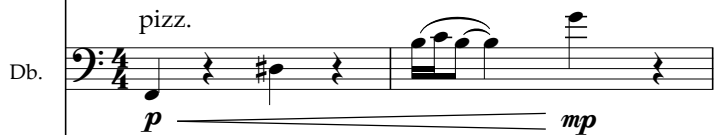
Sopr. 

*mf*  


I  
(neutral)

Harp 

*mp* *f* *mf* *mp* *f*  


Db. *pizz.*  
*p* *mp*  


*f*  


Vibr. *senza Ped.*  
*p* *f* *p* *f* *p* *f* *p* *f*  




Mar. *mf* *mp* *p* *mp*

Sopr. *mp* *mf* *mp*  
round and round they

Harp *mp* *mf* *mp*  
F<sub>4</sub> C<sub>4</sub> B<sub>3</sub> E<sub>3</sub> D<sub>3</sub> G<sub>3</sub>

Db. *ppp*

Vibr. *ppp* *pp* *p* *pp* *p* *ppp* *pp* (to F)

Detailed description: This page of a musical score features five staves. The Maracas part (bass clef) begins with a *mf* dynamic, followed by a *mp* section with a triplet of eighth notes, and ends with a *p* dynamic. The Soprano part (treble clef) has lyrics 'round and round they' with dynamics *mp*, *mf*, and *mp*. The Harp part (treble and bass clefs) includes a five-note sequence (F<sub>4</sub>, C<sub>4</sub>, B<sub>3</sub>, E<sub>3</sub>, D<sub>3</sub>, G<sub>3</sub>) with dynamics *mp*, *mf*, and *mp*. The Double Bass part (bass clef) features a *ppp* dynamic. The Vibraphone part (treble clef) starts with *ppp*, followed by *pp*, *p*, *pp*, *p*, *ppp*, and *pp*, ending with a glissando marked '(to F)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

19

Mar. *p* *f* *p* *f* *p* *mf*

Sopr. *p*  
 sped.  
 (oscillate between the two notes ad libitum)

Harp *mp* *f*  
 8<sup>va</sup> E<sub>b</sub> D# A# 7 8<sup>va</sup>

Db. *pizz.* *p* *mf*

Vibr. *p* *f* *p* *f* *p* *f*  
 senza Ped.

*mp* 3

I was disturbed by this—  
 (suspicious)

26

Mar.

Sopr.

Harp

Db.

Vibr.

*mf*

*f*

*mp*

*f*

*mp*

*ppp*

*f*

*mf*

*mf*

*senza Ped.*

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)

arco

pizz.

C# D# A#

spoken, defiant

Mar. *ff* "You lie!" *mf*

Sopr. *mf* *mp* *mf*  
 ah ah ah ah he cried, d d d andran  
 (disappointed) (short bursts) (disappointed)

Harp  $D_4 B_b$   $G_b$

Db. pizz. pizz.

Vibr. spoken, defiant  
*ff* "You lie!" *mf*

Detailed description of the musical score: The score is for page 33 and features five staves. The Maracas part (top) is in 4/4 time, with lyrics "You lie!" and dynamics *ff* and *mf*. The Soprano part has lyrics "ah ah ah ah he cried, d d d andran" with performance instructions like "(disappointed)" and "(short bursts)", and dynamics *mf*, *mp*, and *mf*. The Harp part has chords  $D_4 B_b$  and  $G_b$ . The Double Bass part has "pizz." markings. The Vibraphone part has lyrics "You lie!" and dynamics *ff* and *mf*. The score includes various time signatures: 4/4, 2/4, 3/4, and 4/4.

Mar. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: The Maracas part consists of a single melodic line on a treble clef staff. It features a series of eighth-note patterns with dynamic markings of *p* and *f* alternating. Fingerings of 5 and 3 are indicated above several notes.

Sopr. *pp* *ppp*  
on. ah (echoing)

Detailed description: The Soprano part is on a treble clef staff. It begins with a whole note followed by a half note, marked *pp*. After a rest, it has another whole note marked *ppp* with the vocalization "ah (echoing)" written below.

Harp *mf* *f* *C<sub>4</sub>*

Detailed description: The Harp part is on a grand staff (treble and bass clefs). It features a melodic line with dynamic markings of *mf* and *f*. A specific note is labeled *C<sub>4</sub>*.

Db. *p* *mf*

Detailed description: The Double Bass part is on a bass clef staff. It starts with a half note marked *p*, followed by a melodic phrase marked *mf*.

Vibr. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: The Vibraphone part is on a treble clef staff. It features a complex melodic line with dynamic markings of *p* and *f* alternating. Fingerings of 5 and 3 are indicated above several notes.

Mar.

Sopr.

pppp  
(barely audible)

Harp

mf

B $\flat$  D $\sharp$  G $\flat$  C $\sharp$  C $\flat$  l.v.

mf

f

Db.

mf p mf f

Vibr.

p f p f p f p f p f

f

Red.