

City with Lifted Head Singing

for flexible instrument ensemble

Dominic Dousa

Commissioned by Chicago Public Schools for their Adaptable Music Catalog (COVID-19)

FULL-FLEX INSTRUMENTATION (WINDS & STRINGS)

- Each part may be assigned to any instrument.
- Options for different octaves suitable for various instruments are specified in the parts. Additional octave adjustments may be made as needed. In several places (most often involving sixteenth-note runs), there are minor changes in some parts to accommodate the instruments likely to play those passages.
- Parts 1, 2, 3, and 4 are intended for advanced players, while parts 1a, 2a, 3a, and 4a are intended for players with less experience or for those playing instruments for which certain fast sixteenth-note passages are less idiomatic (e.g., trombone). This piece also can be performed with any combination of regular and “a” parts.
- The 3 percussion parts are optional. Instruments indicated in the score are the ideal ones for those parts, though instruments of similar sound or “found” percussion parts may be substituted. Percussion 1 and 2 involve two instruments each. These parts may be divided between two players, with each taking one instrument.
- Additional improvised percussion parts may be added *ad lib*.

Suggested Instrumentation:

Parts 1/1a: Flute, Clarinet, Oboe, Trumpet, or Violin

Parts 2/2a: Clarinet, Alto Saxophone, Trumpet, or Violin

Parts 3/3a: Clarinet, Alto or Tenor Saxophone, Euphonium, Horn, or Viola

Parts 4/4a: Baritone Saxophone, Trombone, Tuba, Bass Clarinet, Bassoon, or Cello

Duration: approximately 6'00"

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PROGRAM NOTES

“Come and show me another city with lifted head singing so proud to be alive and coarse and strong and cunning.” – Carl Sandburg, from the poem “Chicago” (1914)

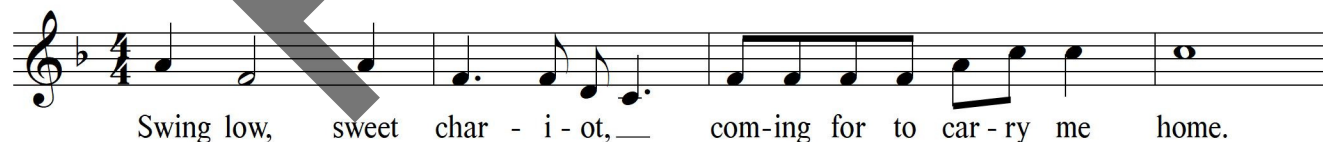
With its storied history, vibrant culture, and famous landmarks and skyline, Chicago stands as one of America’s great cities. *City with Lifted Head Singing* celebrates Chicago and conveys the spirit of raw confidence expressed in the line from Sandburg’s iconic poem.

A fanfare-like melody opens the piece with a bold statement, proudly announcing the city’s strength and grandeur. In the sections that follow, the music reflects the constant bustle of the city’s modes of transportation and the rhythmic energy of the city’s cultural and artistic life. In the middle section of the piece, impressions of the breaking waves of Lake Michigan and the soaring majesty of the cityscape work their way into the texture. Eventually the opening ideas are recapitulated, leading to a joyous and somewhat raucous ending.

(PERFORMANCE NOTES)

From rehearsal letter D to E, the *crescendos* and concluding accents in the gestures in the supporting parts should be exaggerated. These gestures should be performed in the context of the general dynamic level (*piano* at the beginning), with a gradual *crescendo* starting at m. 97, as indicated in the score.

In this section, motives from the well-known African-American spiritual “Swing Low, Sweet Chariot” are incorporated into some parts (see the discussion in the *Reflections and Inspirations* narrative on the next page).



To the performers: listen for the motives of this spiritual and bring them out if your part is called upon to play them!

REFLECTIONS AND INSPIRATIONS

Although I have never been a resident of Chicago, the city has played an important role in the life of my family. It is the city to which my parents came from Czechoslovakia in 1969 as they began their life in the United States. One of my brothers was born just outside the city, in Evanston, and my other brother studied for many years and currently resides and works in the city's South Side. During my years of music study in Michigan and Indiana, I passed through Chicago many times going back and forth from school to my hometown of Rochester, Minnesota. Chicago's sights and sounds, as well as the memories of my own experiences, have made an indelible impression on me.

These experiences, along with the incredible diversity of Chicago's people, its cultural offerings, its landmarks, and its scenery, provided inspiration for *City with Lifted Head Singing*. Its overall feeling of raw vigor and drive convey a spirit of grit and determination that is associated with the city's hard-working industrial roots conveyed in Carl Sandburg's poem from which the title is derived. In a nod to Chicago's rich ethnic diversity, various styles are woven into the musical fabric. The constant rhythmic energy and frequent syncopations evoke the rhythmic dynamism of Hispanic music, which forms an important strand of Chicago's cultural life and which I have experienced during my time in El Paso. In the piece's middle section, motives from the spiritual "Swing Low, Sweet Chariot" are worked into the texture. Not only is this spiritual a notable work from the African-American culture that has contributed so much to the city, it also served as an inspiration for the Czech composer Antonín Dvořák, who incorporated elements of the tune into his New World Symphony (a favorite work of mine) and who took the stage at Chicago's Columbian Exposition in 1893, thus establishing a direct connection to the city and my own Czech heritage.

My hope is that this piece reflects some of the ethos of Chicago and will provide musicians with a fun challenge and an opportunity to express a spirit of pride, optimism, and resolve during these difficult times.

– *Dominic Dousa*

Score

City with Lifted Head Singing

Dominic Dousa

Boldly, with energy (♩ = 148-152)

The musical score is arranged in a system of staves. It begins with a 4/4 time signature and a dynamic marking of *f* (forte). The score includes:

- 1**: Treble clef, melodic line with eighth and sixteenth notes.
- 1a**: Treble clef, accompaniment line.
- 2**: Treble clef, melodic line with eighth notes and rests.
- 2a**: Treble clef, accompaniment line.
- 3**: Treble clef, melodic line with eighth notes and rests.
- 3a**: Treble clef, accompaniment line.
- 4**: Bass clef, melodic line with eighth notes and rests.
- 4a**: Bass clef, accompaniment line.
- Percussion 1**: Snare drum part with eighth notes and rests.
- Percussion 2**: Empty staff.
- Percussion 3**: Empty staff.

A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the center of the page.

13

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

A

mp

The image shows a page of a musical score, page 6, for the piece 'City with Lifted Head Singing' by Dousa. The score is for a large ensemble, including strings, woodwinds, brass, and percussion. The page is numbered 13 in the top left corner. The music is written in 4/4 time. The score is divided into measures, with a section labeled 'A' starting at measure 13. The dynamics are marked as mezzo-piano (mp). The score includes staves for strings (1, 1a, 2, 2a, 3, 3a, 4, 4a), Percussion 1, Percussion 2, and Percussion 3. The percussion parts feature rhythmic patterns of eighth and sixteenth notes. The string parts feature melodic lines with accents and slurs. The woodwind and brass parts are also visible, with some notes marked with accents. A large 'Preview' watermark is overlaid on the score.

20

This musical score is for a piece titled "Dousa, City with Lifted Head Singing, p. 7". It is a full orchestral score for a 3/4 time signature. The score is divided into measures 20 through 24. The instruments are arranged as follows: 1 (Violin I), 1a (Violin II), 2 (Violin III), 2a (Violin IV), 3 (Viola), 3a (Cello), 4 (Bassoon), 4a (Clarinet), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte). A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the page.

The musical score consists of the following parts and staves:

- 1**: Violin I
- 1a**: Violin II
- 2**: Violin III
- 2a**: Violin IV
- 3**: Flute
- 3a**: Clarinet
- 4**: Bass
- 4a**: Double Bass
- Perc. 1**: Percussion 1
- Perc. 2**: Percussion 2
- Perc. 3**: Percussion 3

Key features of the score include:

- Time signature changes: 4/4, 3/4, 4/4, 3/4, 4/4, 3/4.
- Dynamic markings: *dim.* (diminuendo) is used in measures 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26. *f* (forte) is used in measure 2. *p* (piano) is used in measure 11.
- Performance instructions: "suspended cymbal (swipe, with metal object)" is written in measure 11.
- Artistic elements: A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the score.

1 *p* *f*

1a *p* *f*

2 *p* *f*

2a *p* *f*

3 *p* *mf*

3a *p* *mf*

4 *p* *f*

4a *p* *f*

Perc. 1

Perc. 2

Perc. 3 (soft mallets) *p* *f*

B

The musical score for section B, measures 39-44, is arranged for a string ensemble and three percussionists. The score is divided into measures 39 through 44. The key signature is one flat (B-flat), and the time signature changes from 3/4 to 4/4 at measure 40, to 7/8 at measure 41, and back to 4/4 at measure 42. The dynamics are marked *p* (piano) throughout. The string parts (1, 1a, 2, 2a, 3, 3a, 4, 4a) feature a mix of eighth and sixteenth notes, often with slurs and accents. The percussion parts (Perc. 1, 2, 3) are primarily rests, with Perc. 1 playing a triangle in measures 41 and 42.

This musical score is for the piece 'Dousa, City with Lifted Head Singing, p. 11'. It features a multi-staff arrangement with the following parts:

- 1**: Melody line in treble clef, 7/8 and 4/4 time signatures.
- 1a**: Accompanying line in treble clef, 7/8 and 4/4 time signatures.
- 2**: Melody line in treble clef, 7/8 and 4/4 time signatures.
- 2a**: Accompanying line in treble clef, 7/8 and 4/4 time signatures.
- 3**: Melody line in treble clef, 7/8 and 4/4 time signatures.
- 3a**: Accompanying line in treble clef, 7/8 and 4/4 time signatures.
- 4**: Melody line in bass clef, 7/8 and 4/4 time signatures.
- 4a**: Accompanying line in bass clef, 7/8 and 4/4 time signatures.
- Perc. 1**: Percussion line with a 7/8 time signature, starting with a *p* dynamic.
- Perc. 2**: Percussion line with a 7/8 time signature, featuring a *f* dynamic and a 'tambourine' instrument.
- Perc. 3**: Percussion line with a 7/8 time signature, featuring a *f* dynamic.

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings (*f* for fortissimo, *p* for piano). The time signature changes from 7/8 to 4/4 in the third measure of each staff.

53

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

Musical score for measures 59-66, marked with a 'C' time signature. The score includes staves for Violin 1, Violin 1a, Violin 2, Violin 2a, Violin 3, Violin 3a, Violin 4, and Violin 4a, along with Percussion 1, 2, and 3. Dynamics include *mf* and *p*. A large 'PREVIEW' watermark is overlaid on the score.

67

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

p *ff*

This musical score is for the piece 'City with Lifted Head Singing' by Dousa, page 15. It features a multi-staff arrangement with the following parts:

- 1**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 1a**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 2**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 2a**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 3**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 3a**: Treble clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 4**: Bass clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- 4a**: Bass clef, 7/8 and 4/4 time signatures, dynamic *p* to *f*.
- Perc. 1**: Percussion, 7/8 and 4/4 time signatures, dynamic *f*.
- Perc. 2**: Percussion, 7/8 and 4/4 time signatures, dynamic *f*.
- Perc. 3**: Percussion, 7/8 and 4/4 time signatures, dynamic *p*.

The score is divided into measures by vertical bar lines. A large, semi-transparent watermark reading 'Preview' is oriented diagonally across the center of the page.

79 allargando **D** a tempo

1 *dim.* *pp* *p*

1a *dim.* *pp* *p*

2 *dim.* *pp* *p*

2a *dim.* *pp* *p*

3 *dim.* *pp* *p*

3a *dim.* *pp* *p*

4 *dim.* *pp* *p*

4a *dim.* *pp* *p*

Perc. 1

Perc. 2

Perc. 3

This musical score page contains measures 86 through 93. It features a string section with five staves (1, 1a, 2, 2a, 3, 3a) and a percussion section with three staves (Perc. 1, Perc. 2, Perc. 3). The string parts are written in treble clef with a key signature of one flat. The percussion parts are indicated by vertical stems and flags. Dynamics such as *f* and *p* are used throughout the score. A large, diagonal watermark reading "Preview" is overlaid across the center of the page.

94

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

cresc.

cresc.

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

f

f

101

E

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

snare drum

mp

ff

107

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

mp

f

(tamb.)

f

113

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

p

p

mf

mf

p

p

p

p

119

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

triangle

p

127

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

f

ff

snare drum

p

133

F

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

mp

f

p

A musical score for a piece titled 'Dousa, City with Lifted Head Singing, p. 24'. The score is for a large ensemble, including strings (1, 1a, 2, 2a), woodwinds (3, 3a), brass (4, 4a), and three percussion parts (Perc. 1, 2, 3). The score is in 4/4 time and begins at measure 133. A dynamic marking of *mp* (mezzo-piano) is present in measures 133-134, and a dynamic marking of *f* (forte) is present in measures 135-139. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark reading 'Preview' is overlaid diagonally across the score.

This musical score is for the piece 'City with Lifted Head Singing' by Dousa, page 25. It features a multi-staff arrangement with the following parts:

- 1**: Treble clef, melodic line with accents and slurs.
- 1a**: Treble clef, melodic line with accents.
- 2**: Treble clef, rhythmic accompaniment with accents.
- 2a**: Treble clef, rhythmic accompaniment with accents.
- 3**: Treble clef, rhythmic accompaniment with accents.
- 3a**: Treble clef, rhythmic accompaniment with accents.
- 4**: Bass clef, melodic line with accents.
- 4a**: Bass clef, melodic line with accents.
- Perc. 1**: Percussion staff with rhythmic patterns.
- Perc. 2**: Percussion staff, labeled 'cabasa', with rhythmic patterns.
- Perc. 3**: Percussion staff with rhythmic patterns.

The score includes dynamic markings of *ff* (fortissimo) and various articulation marks such as accents (>) and slurs. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the score.

145

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

G

mp

mp

mp

mp

mp

mp

mp

The musical score consists of 11 staves. Staves 1 and 1a are for strings, starting with a rest and then playing a melodic line with *mp dim.* dynamics. Staves 2 and 2a are for woodwinds, playing a rhythmic pattern with *dim.* dynamics. Staves 3 and 3a are for woodwinds, playing a rhythmic pattern with *dim.* dynamics. Staves 4 and 4a are for woodwinds, playing a rhythmic pattern with *dim.* dynamics. Percussion 1 (Perc. 1) has a rest. Percussion 2 (Perc. 2) plays a rhythmic pattern with *dim.* dynamics. Percussion 3 (Perc. 3) has a rest. The score is in 3/4 time and ends with a double bar line and a 3/4 time signature.

This musical score is for the piece "Dousa, City with Lifted Head Singing, p. 28". It consists of 11 staves, numbered 1 through 4a, Perc. 1, Perc. 2, and Perc. 3. The score is written in 3/4 time and is divided into six measures. The first two measures are in 3/4 time, and the remaining four measures are in 4/4 time. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *dim.* (diminuendo) and *p* (piano). The percussion parts include specific instructions for Perc. 3: "(swipe, with metal object)" and *p*. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the score.

170

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

H

p

triangle

p

Detailed description of the musical score: The score is for percussion instruments 1 through 4a. It consists of 17 measures, with the first measure numbered 170. The instruments are arranged in a grand staff. Staves 1 and 1a are in treble clef. Staves 2 and 2a are in treble clef. Staves 3 and 3a are in treble clef. Staves 4 and 4a are in bass clef. Percussion 1, 2, and 3 are indicated by a double bar line with a vertical line. A large 'Preview' watermark is overlaid diagonally across the score. A box labeled 'H' is above measure 171. Dynamics include 'p' and 'triangle'.

This musical score is for the piece 'City with Lifted Head Singing' on page 31. It features a complex arrangement with multiple staves. The top section includes staves 1 through 4a, which are primarily string parts. Staves 1, 1a, 2, and 2a are in treble clef, while staves 3 and 3a are in treble clef and staves 4 and 4a are in bass clef. The bottom section includes Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures with various time signatures: 7/8, 4/4, and 7/4. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. A large 'Preview' watermark is overlaid on the score. The word 'tambourine' is written above the Perc. 2 staff in the later measures.

182

1

1a

2

2a

3

3a

4

4a

Perc. 1

Perc. 2

Perc. 3

188 **I**

1 *p* *mp*

1a *p* *mp*

2 *mp* *p*

2a *mp* *p*

3 *p*

3a *p*

4 *p*

4a *p*

Perc. 1

Perc. 2

Perc. 3

This musical score is for measures 195 through 200. It features a string section with parts for Violin 1 (1), Violin 1a (1a), Violin 2 (2), Violin 2a (2a), Violin 3 (3), Violin 3a (3a), Viola (4), and Violoncello (4a). The string parts are written in treble clef (Violins) and bass clef (Viola/Cello). The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score includes dynamic markings such as *f* (forte) and accents. A large, semi-transparent watermark reading "Preview" is oriented diagonally across the center of the page.

This musical score is for the piece 'Dousa, City with Lifted Head Singing, p. 36'. It features a complex arrangement of instruments and voices. The score is divided into two main sections: a 3/4 time signature section and a 4/4 time signature section. The instruments include strings (Violin 1, Violin 2, Viola, Violoncello), woodwinds (Flute, Clarinet), brass (Trumpet, Trombone), and percussion (Perc. 1, Perc. 2, Perc. 3). The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks (>). A large 'PROOF' watermark is overlaid on the score.

This musical score is for the piece 'Dousa, City with Lifted Head Singing, p. 37'. It features a multi-staff arrangement with the following parts:

- 1**: Treble clef, melodic line with *cresc.* marking.
- 1a**: Treble clef, accompaniment line with *cresc.* marking.
- 2**: Treble clef, melodic line with *cresc.* marking.
- 2a**: Treble clef, accompaniment line with *cresc.* marking.
- 3**: Treble clef, melodic line with *cresc.* marking.
- 3a**: Treble clef, accompaniment line with *cresc.* marking.
- 4**: Bass clef, melodic line with *cresc.* marking.
- 4a**: Bass clef, accompaniment line with *cresc.* marking.
- Perc. 1**: Percussion staff with a *swa* (swell) marking.
- Perc. 2**: Percussion staff.
- Perc. 3**: Percussion staff with a *swa* (swell) marking.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large 'Preview' watermark is overlaid diagonally across the page.

