

C SCORE

ATCHAFALAYA

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SNARKY PUPPY
ARR. GEU5

HIGH

LOW

(A)

Section A consists of two staves. The top staff is labeled "HIGH" and the bottom staff is labeled "LOW". Both staves are in 4/4 time and key signature of five flats. The HIGH staff has a single note at the beginning followed by four measures of silence. The LOW staff begins with a note, followed by eighth-note patterns in measures 2-4, and a single note in measure 5.

HIGH

LOW

1.

The continuation of section A starts with the HIGH staff again. It has four measures of silence followed by a measure of eighth-note patterns. The LOW staff follows with eighth-note patterns in measures 2-4, and a single note in measure 5.

HIGH

LOW

BASS

(B)

2.

Section B starts with the HIGH staff in measure 10. It features a sixteenth-note pattern followed by eighth-note patterns in measures 2-4, and a single note in measure 5. The LOW staff follows with eighth-note patterns in measures 2-4, and a single note in measure 5. The BASS staff begins in measure 10 with a single note, followed by eighth-note patterns in measures 2-4, and a single note in measure 5.

15

HIGH
LOW
BASS

This section consists of three staves: HIGH (treble clef), LOW (treble clef), and BASS (bass clef). The key signature is four flats. Measures 15 and 16 show eighth-note patterns. Measure 17 is mostly rests. Measure 18 concludes with a single eighth note.

19

HIGH
LOW
BASS

This section consists of three staves: HIGH (treble clef), LOW (treble clef), and BASS (bass clef). The key signature is four flats. Measures 19 and 20 show eighth-note patterns. Measure 21 is mostly rests. Measure 22 concludes with a single eighth note. A small square bracket labeled 'C' is positioned under the bass staff of measure 22.

23

HIGH
LOW
RTM
BASS

This section consists of four staves: HIGH (treble clef), LOW (treble clef), RTM (treble clef), and BASS (bass clef). The key signature is four flats. Measures 23 and 24 show eighth-note patterns. Measures 25 and 26 are mostly rests. The notes in measure 26 are labeled 'A♭ G♭' above the staff.

ATCHAFALAYA

3

HIGH

27

LOW

8 A^b G^b

RTM

BASS

HIGH

31

LOW A^b G^b A^b G^b

RTM

BASS

Musical score for Atchafalaya, page 4, measures 35-38. The score consists of three staves: HIGH (treble clef), LOW (treble clef), and BASS (bass clef). The key signature is four flats. Measure 35: HIGH has a eighth note followed by a sixteenth-note pattern; LOW has eighth notes; BASS has eighth notes. Measure 36: HIGH has a sixteenth note followed by a eighth-note pattern; LOW has eighth notes; BASS has eighth notes. Measure 37: HIGH has a sixteenth note followed by a eighth-note pattern; LOW has eighth notes; BASS has eighth notes. Measure 38: HIGH has a sixteenth note followed by a eighth-note pattern; LOW has eighth notes; BASS has eighth notes.

D

Musical score for Atchafalaya, page 4, measures 39-42. The score consists of three staves: HIGH (treble clef), LOW (treble clef), and BASS (bass clef). The key signature is four flats. Measure 39: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 40: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 41: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 42: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes.

Musical score for Atchafalaya, page 4, measures 43-46. The score consists of three staves: HIGH (treble clef), LOW (treble clef), and BASS (bass clef). The key signature changes to one sharp. Measure 43: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 44: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 45: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes. Measure 46: HIGH has eighth notes; LOW has eighth notes; BASS has eighth notes.

ATCHAFALAYA

5

48

HIGH LOW BASS

This section contains three staves. The top two staves are in treble clef, labeled 'HIGH' and 'LOW' respectively, and the bottom staff is in bass clef, labeled 'BASS'. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). Measure 48 starts with a whole rest for the HIGH and LOW parts, followed by eighth-note patterns. Measure 49 is mostly rests. Measures 50-51 show eighth-note patterns with some sixteenth-note grace notes. The BASS part has eighth-note patterns throughout.

52

HIGH LOW BASS

This section continues the three-staff format. Measures 52-53 show eighth-note patterns with grace notes. Measure 54 is mostly rests. Measure 55 shows eighth-note patterns again. The BASS part includes a measure ending with a fermata over the first note of the next measure.

E

56

HIGH LOW RTM BASS

Measures 56-57 show eighth-note patterns. There is a fermata over the first note of measure 58. The RTM (Rhythm) staff is introduced in measure 58, showing eighth-note patterns. The BASS part continues its eighth-note pattern. Measure 59 shows eighth-note patterns. Measures 60-61 show eighth-note patterns. The BASS part ends with a fermata over the first note of the next measure. The section concludes with a vertical bar line, a colon, and the word 'SOLOS' above it, followed by 'A♭ G♭' below it.

ATCHAFALAYA

LOW

60 8

A♭ G♭

A♭ G♭

RTM

BASS

F

65 8

A♭ G♭

E♭MIN⁷ CMIN⁷ A♭MIN⁷ G♭⁷

SOLOS II

E♭MIN⁷ CMIN⁷ A♭MIN⁷ G♭⁷

RTM

BASS

G

HIGH

71

LOW

8

G♭⁷ E♭MIN⁷ CMIN⁷ A♭MIN⁷ G♭⁷

BASS

ATCHAFALAYA

7

Atchafalaya, page 7, measures 76-80. The score consists of three staves: HIGH, LOW, and BASS. The key signature is four flats. Measure 76: HIGH starts with a note, followed by a休 (rest), then a note tied to the next measure. LOW starts with a休 (rest). BASS has six eighth notes. Measure 77: HIGH starts with a休 (rest). LOW starts with a休 (rest). BASS has six eighth notes. Measure 78: HIGH starts with a休 (rest). LOW starts with a休 (rest). BASS has six eighth notes. Measures 79-80: A vertical bar line separates the first two measures from the last two. The first half of the measures 79-80 are identical to the first half of measures 76-77. The second half of the measures 79-80 begin with a bass note, followed by a休 (rest), then a note tied to the next measure. The HIGH staff continues with eighth-note patterns. The LOW staff begins with a休 (rest) and then has eighth-note patterns. The BASS staff continues with eighth-note patterns.

Atchafalaya, page 7, measures 81-85. The score consists of three staves: LOW, BASS. The key signature is four flats. Measure 81: LOW starts with a休 (rest), followed by eighth-note patterns. BASS starts with a休 (rest), followed by eighth-note patterns. Measure 82: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 83: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 84: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 85: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns.

Atchafalaya, page 7, measures 86-90. The score consists of three staves: LOW, BASS. The key signature is four flats. Measure 86: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 87: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 88: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 89: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 90: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns.

Atchafalaya, page 7, measures 91-95. The score consists of three staves: LOW, BASS. The key signature is four flats. Measure 91: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 92: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 93: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 94: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns. Measure 95: LOW starts with eighth-note patterns. BASS starts with eighth-note patterns.

(I)

HIGH
95

LOW
8

BASS

HIGH
101

LOW
8

BASS

NOTE: SOME OF THE STAVES MAY DISAPPEAR, THIS IS TO SAVE PAPER (WITHOUT HIDING EMPTY STAVES THIS ARRANGEMENT IS OVER 13 PAGES).

IF YOUR STAVE DISAPPEARS, IT IS NOTHING IS HAPPENING FOR YOU, OR IT IS NOTATED WITH THE SUFFICIENT AND NECESSARY CRIETERION SUCH THAT IT IS OBVIOUSLY DUPLICATED/REPEATED PART

AND NO, THE USE OF "SUFFICIENT AND NECESSARY CRITERION" WAS NOT GRAMMATICALLY CORRECT NOR SUFFICIENT OR NECESSARY FOR THE PURPOSES OF THE ABOVE SENTENCE
I JUST WANTED TO WRITE IT.

SIC

IF YOU CAN'T DO IT IN FORTRAN, DO IT IN ASSEMBLY LANGUAGE. IF YOU CAN'T DO IT IN ASSEMBLY LANGUAGE, IT ISN'T WORTH DOING. (FROM "REAL PROGRAMMERS DON'T USE PASCAL" BY ED POST ©1982)

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