

# *The Bread of Everyone*

for alto saxophone, vibraphone, and guitar  
(jazz electric or amplified classical guitar)

(2008)

**The Bread of Everyone (2008)** was written at the request of ----- and is dedicated to him.

## **Performance Notes:**

+ on Alto Saxophone indicates slap tongue; on Guitar, muted notes or “guitar pizzicato.”

An “X” through a note on vibraphone indicates a dead stroke’ when over a parenthetic note, it indicates an approximate position to mute a previously played note. An “X” used as a notehead only occurs during the sung portions of the work and indicate words to be spoken, not sung. Where a whisper is indicated, it should be a “stage whisper;” that is, a whisper that carries well.

For Guitar, Roman numerals indicate strings on which harmonics are to be played, I being the topmost string, VI being the low E string. Circled Arabic numerals indicate fret numbers from which certain chords should be fingered.

The guitar part may be played on either a classical guitar amplified with an air microphone (probably the best combination) or a hollow-body jazz electric (such as a Gibson Wes Montgomery). The guitar vocal line needs amplification as well. The amplification in both cases is only just what is necessary to facilitate projection and balance with saxophone and vibraphone. The sound of a *f* or *p* dynamic is what may be produced on saxophone and vibraphone, guitar amplification matching those levels.

The mallets indicate are to be hard vibes mallets. If a good set of rubber- or not-too-hard plastic-headed mallets are available, those should be used in preference to yarn wound hard mallets. Where the butt end of the mallet appears, the rattan or shaft of the mallet is to be used top play the notes as long as the mallet is inverted. Where arrows going in opposite directions appear, the rattan is to be lightly brushed across the vibraphone bar indicated in an agitated manner. Pedal indications should be strictly observed to control resonance.

In general, and always in the  $\text{J} = 80$  sections, the alto saxophone should use no vibrato whatever. Light vibrato may be used as an expressive device in other areas, particularly in the ending,  $\text{J} = 66$  section but, again, only discretely and lightly.

## **The Song text and performance practice:**

Como Tú (1975)

Por Roque Dalton (Used by permission of the publisher, La Letras, Mexico City, Mexico)

Yo como tú  
amo el amor,  
la vida,  
el dulce encanto de las cosas  
el paisaje celeste de los días de enero.

También mi sangre bulle  
y río por los ojos  
que han conocido el brote de las lágrimas.  
Creo que el mundo es bello,  
que la poesía es como el pan,  
de todos.

Y que mis venas no terminan en mí,  
sino en la sangre unánime  
de los que luchan por la vida,  
el amor,  
las cosas,  
el paisaje y el pan,  
la poesía de todos.

Like You  
By Roque Dalton  
(Translated by composer)

Like you I  
love love, life, the sweet smell  
of living, the clear light of our  
land in January days.

And my blood rises  
and I laugh through eyes  
that have known the beginnings of tears.  
I know the world is beautiful  
and that poetry, like bread, is for everyone.

And that my veins don't end in me  
but in the unanimous blood  
of those who struggle for life,  
love,  
little things,  
land and bread,  
the poetry of everyone.

The sung guitar line is not meant to sound cultivated. A Ton Jobim or similar kind of breathy, non-cultivated sound is what is sought, or a folk-like presentation suitable to the simplicity and beauty of the text itself.. I'd suggest the guitarist could practically mumble the text breathily into a microphone so that they need not worry about projecting. Also, they can sing the line an octave lower and/or use head voice as much (or as little) as they like. A pop, not counter-tenor, sound, though, is to be preferred. Unless the guitarist is a practiced singer of folk music to their own accompaniment, however, amplification is strongly advised. The guitarist should note that the chords during the song are simple bar or easy-to-find chords that should facilitate learning the notes and words. Finally, the "duet" with the vibraphone should be sung in the manner of a back-up and solo vocal, the vibraphonist singing back-up. The vibraphone singing need not be amplified.

### **General Performance Note:**

The progression, clearly, is from the very assertive duet between alto saxophone and guitar to the guitar duet with himself at the end of the piece. The vibraphone sound at first should be brittle and dry, rather like a very percussively played guitar, the alto saxophone having a hard-edged vocal quality that blares over the vibraphone. The percussive entrance of the guitar begins the motion to the harmonically simple, though not-tonal, folk setting of Roque Dalton's poem. The progression must appear to be the most natural kind of motion in the world, the saxophone becoming the literal human voice and the vibraphone softening to become the guitar chords.

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for David Wright

# The Bread of Everyone

for alto saxophone, vibraphone, and guitar  
(jazz electric or amplified classical guitar)

$\text{♩} = 80$   
Harsh, non vib

Lewis Nielson (2008)  
text: Roque Dalton (1975)

Alto Saxophone

Musical score for Alto Saxophone, Vibraphone, and Guitar. The score consists of three staves. The first staff is for Alto Saxophone, the second for Vibraphone, and the third for Guitar. The time signature is 2/4 throughout. The Alto Saxophone part starts with a dynamic ff and includes grace notes. The Vibraphone part features a complex rhythmic pattern with sixteenth-note chords and grace notes. The Guitar part is mostly silent.

Vibraphone

Continuation of the musical score. The time signature remains 2/4. The Vibraphone part continues its rhythmic pattern of sixteenth-note chords and grace notes. The Alto Saxophone and Guitar parts are not visible in this section.

Guitar

Continuation of the musical score. The time signature remains 2/4. The Vibraphone part continues its rhythmic pattern. The Alto Saxophone and Guitar parts are not visible in this section.

Alto Sax

Continuation of the musical score. The time signature changes to 3/4. The Alto Saxophone part begins with a melodic line featuring grace notes and sustained notes. The Vibraphone and Guitar parts are not visible in this section.

Vibes

Continuation of the musical score. The time signature changes to 3/4. The Vibraphone part features a rhythmic pattern of sixteenth-note chords and grace notes. The Alto Saxophone and Guitar parts are not visible in this section.

Alto Sax

Continuation of the musical score. The time signature changes to 2/4. The Alto Saxophone part begins with a melodic line featuring grace notes and sustained notes. The Vibraphone and Guitar parts are not visible in this section.

Vibes

Continuation of the musical score. The time signature changes to 2/4. The Vibraphone part features a rhythmic pattern of sixteenth-note chords and grace notes. The Alto Saxophone and Guitar parts are not visible in this section.

2

14

Alto Sax

14

Vibes

18

Alto Sax

18

Vibes

21

Alto Sax

21

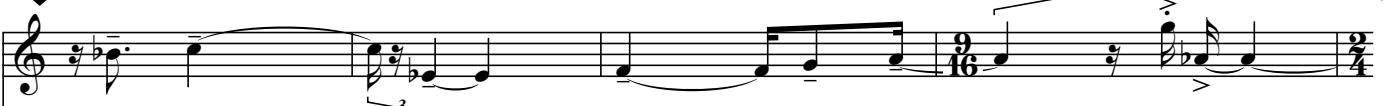
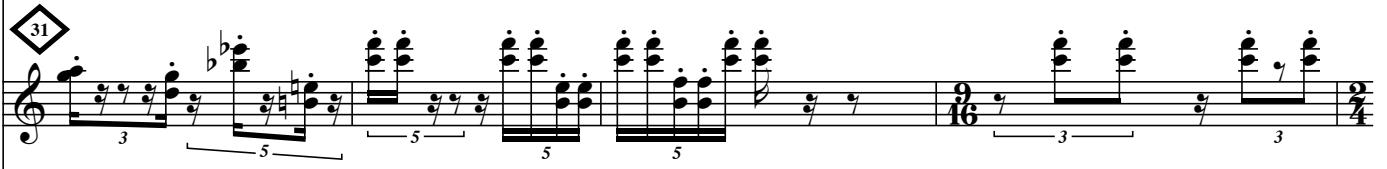
Vibes

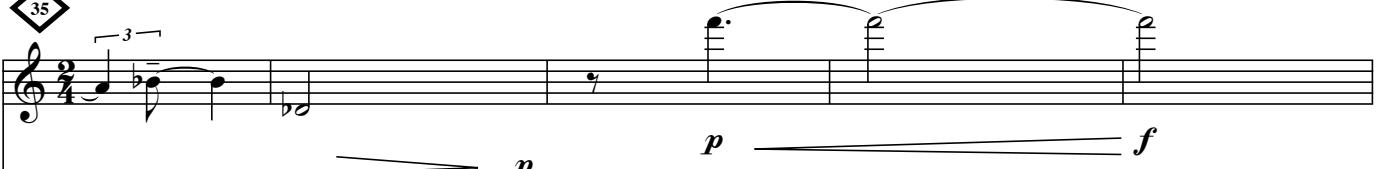
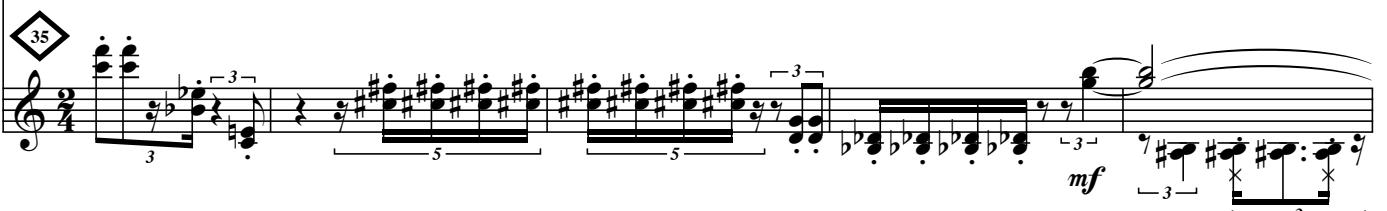
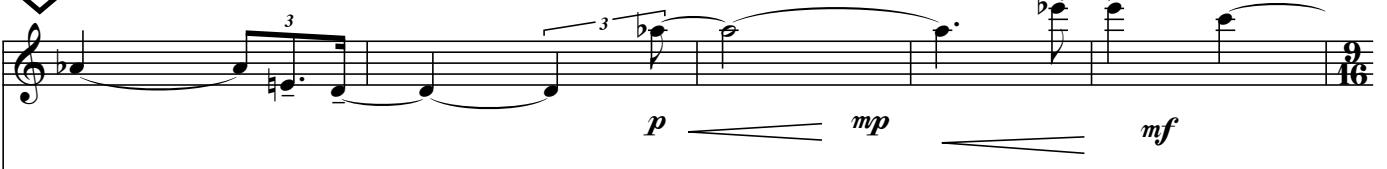
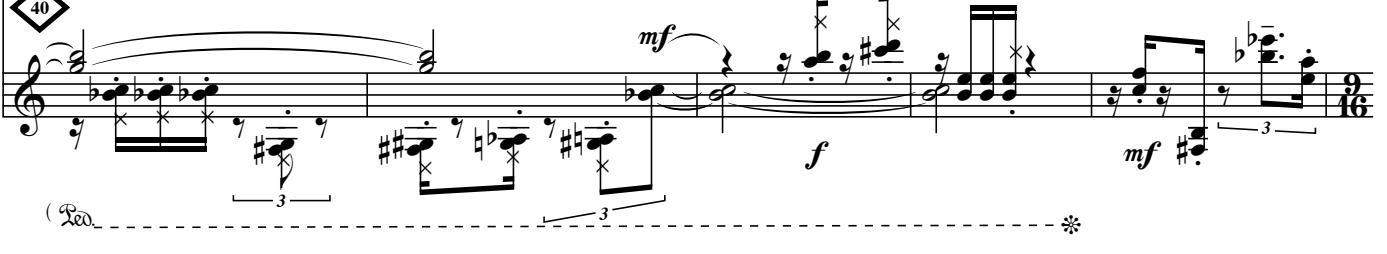
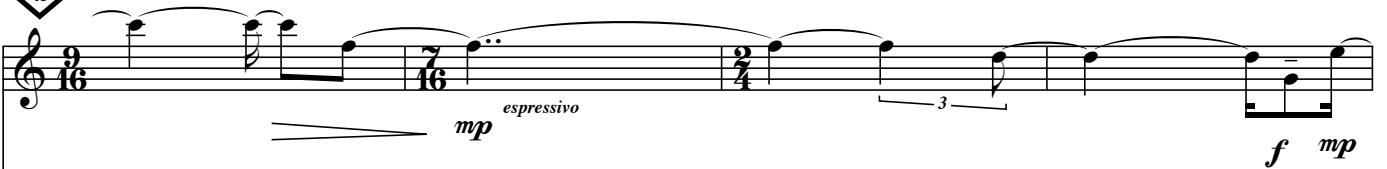
25

Alto Sax

25

Vibes

**31**  
 Alto Sax  

  
**31**  
 Vibes  

  
**31**  
 Gtr  

  
**35**  
 Alto Sax  

  
**35**  
 Vibes  

  
**40**  
 Alto Sax  

  
**40**  
 Vibes  

  
**45**  
 Alto Sax  

  
**45**  
 Vibes  


4

49

Alto Sax

49

Vibes

53

Alto Sax

53

Vibes

53

Gtr

56

Alto Sax

56

Vibes

56

Gtr

Alto Sax      60

Vibes      60

Gtr      60

*f*

*mf*

9

Alto Sax      65

Vibes      65

Gtr      65

*mp*

*mp* *esp*

(

Alto Sax      70

*meno mosso*       $\text{♩} = 72$

Vibes      70

*mp*

*pp* *p*

Gtr      70

*mf* *ff* *mf* *mf*

*mf*

V, VI      III

$\frac{5}{8}$

6

Alto Sax

76

*f*      *mp*

*mf*

Vibes

76

7

5

*mp*

(Reo.)

Reo. - \* -

Gtr

76

*mp*

6

Alto Sax

80

*meno mosso* ♩ = 60

7

3

*mp*

*mp*

*f*

Vibes

80

(Reo.)

*p*

*mf*

Gtr

80

*mf*

*mf* < *f* > *mf*

*f*

*p*

*mf*

Alto Sax

85

9

*mf*

*f*

*mp* < *f* > *mp*

Vibes

85

3

*mf*

gliss

*f*

(Reo.)

\* -

Gtr

85

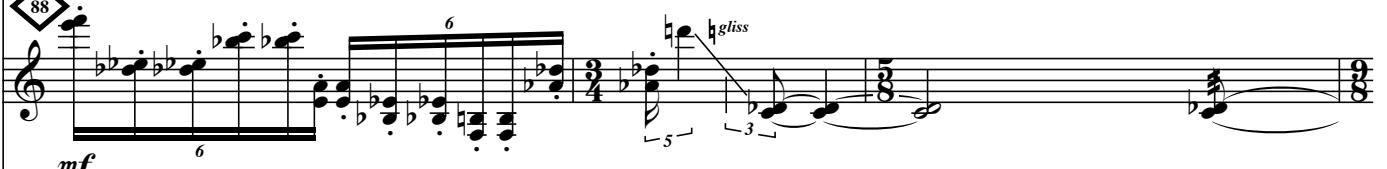
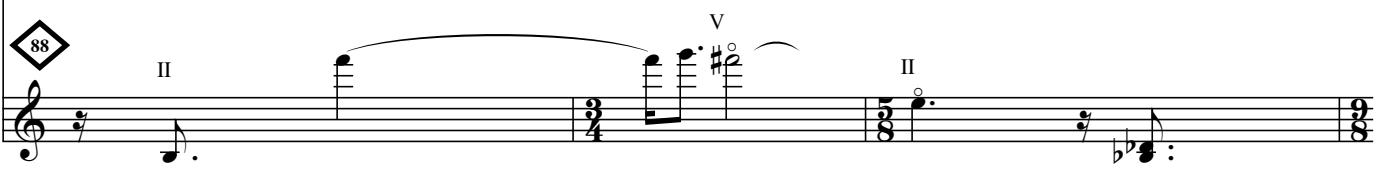
7

*f*

5

*f*

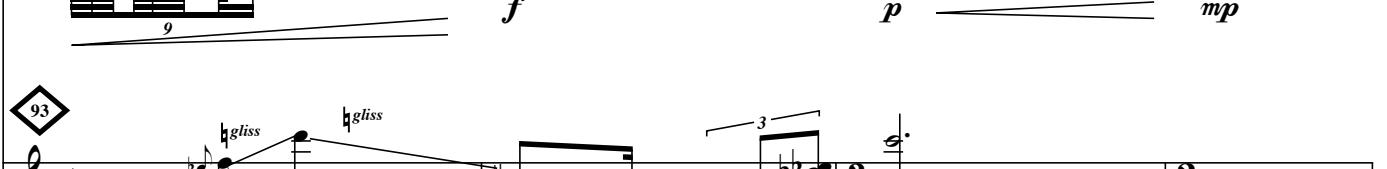
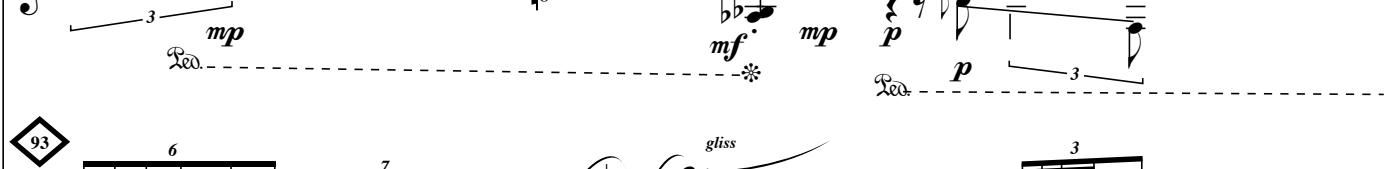
**88**  
 Alto Sax  

  
**88**  
 Vibes  
*mf*  

  
**88**  
 Gtr  
 $\text{II}$   
*mf*  

  
**91**  
 Alto Sax  

  
**91**  
 Vibes  
*p*  

  
**91**  
 Gtr  
*mf*  

  
**93**  
 Alto Sax  

  
**93**  
 Vibes  
*mp*  

  
**93**  
 Gtr  
*f*  


Alto Sax

Vibes

Gtr

Alto Sax

Vibes

Gtr

Alto Sax

Vibes

Gtr

Alto Sax

Vibes

Gtr

This block contains six staves of musical notation for Alto Saxophone, Vibraphone, and Guitar. The first three staves (measures 97-100) show the instruments playing in unison or close harmonic relationship. The Alto Sax has a melodic line with grace notes and slurs. The Vibraphone provides harmonic support with sustained notes and rhythmic patterns. The Guitar plays a harmonic line with sustained notes and rhythmic patterns. The second set of staves (measures 104-107) shows the instruments continuing their harmonic interaction. The Alto Sax has sustained notes with grace notes. The Vibraphone has sustained notes with rhythmic patterns. The Guitar has sustained notes with rhythmic patterns. The third set of staves (measures 109-112) shows the instruments continuing their harmonic interaction. The Alto Sax has sustained notes with grace notes. The Vibraphone has sustained notes with rhythmic patterns. The Guitar has sustained notes with rhythmic patterns.

**Alto Sax**

115 *9* *mp* *9* *f* *non vib*

**Vibes**

115 *mf* *5* *5* *5* *mp*

**Gtr**

115 *6* *3* *mf* *mf* *mp* *mp* *3* *mp*

**Alto Sax**

118 *+ + +* *ord* *3* *mf* *mf* *mp* *p* *p* *f*

**Vibes**

118 *5* *5* *5*

**Gtr**

118 *3 + +* *mp* *mf* *mf* *ff*

**Alto Sax**

123 *2* *- - - - -*

**Vibes**

123 *mp* *Red.* *p* *lv.*

**Gtr**

123 *art harm* *3* *3* *3*

10

129

Alto Sax

Musical score for Alto Sax, Vibes, and Gtr. The Alto Sax part starts with a rest, followed by eighth-note pairs. The Vibes part consists of eighth-note pairs. The Gtr part has eighth-note pairs. Dynamics: ***ff***, ***pp***, ***mf***.

129

Vibes

Musical score for Vibes and Gtr. The Vibes part has eighth-note pairs with counts 5, 5, 5, 3. The Gtr part has eighth-note pairs. Dynamics: ***mf***, ***f***, ***p***.

129

Gtr

Musical score for Gtr. Eighth-note pairs. Dynamics: ***mf***, ***mf***.

133

Alto Sax

Musical score for Alto Sax. Measures 1-6. Dynamics: ***p***, ***f***, ***mf***, ***p***, ***p***, ***f mp***, ***f mp***, ***p***.

133

Vibes

Musical score for Vibes. Measures 1-6. Dynamics: ***f***, ***mp***, ***mp***, ***f***, ***f***, ***mf***, ***mp***.

133

Gtr

Musical score for Gtr. Measures 1-5. Dynamics: ***f***.

139

Alto Sax

Musical score for Alto Sax. Measures 1-5. Dynamics: ***ff***, ***f***, ***mf***, ***mp***, ***mp***, ***p***, ***pp***.

139

Vibes

Musical score for Vibes. Measures 1-5. Dynamics: ***mp***, ***f***, ***p***, ***mf***, ***f***, ***mf***.

139

Gtr

Musical score for Gtr. Measures 1-5. Dynamics: ***mf***, ***mf***, ***ff***, ***mp***, ***ff***.

Alto Sax      145

Vibes      145

Gtr      145

Alto Sax      150

Vibes      150

Gtr      150

Alto Sax      154

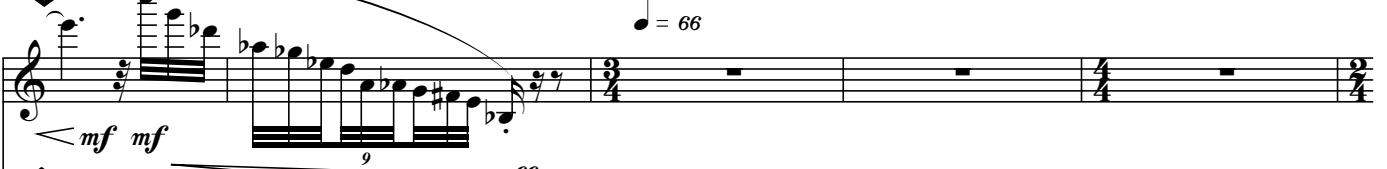
Vibes      154

Gtr      154

The musical score consists of three staves: Alto Saxophone, Vibraphone, and Acoustic Guitar. The score is divided into three sections corresponding to measures 145, 150, and 154. Measure 145 starts with a dynamic *p* for Alto Sax, followed by *mf*, *p*, *f*, *mp*, and *f*. The Vibraphone has sustained notes with grace marks. The Acoustic Guitar has eighth-note patterns with various dynamics including *> mp*, *f*, *ff*, *mp*, *f*, *mf*, *mp*, and *f*. Measure 150 begins with *> mp*, *p*, *mf*, and *mp*. The Vibraphone and Acoustic Guitar play eighth-note patterns. Measure 154 starts with a dynamic *p*. The Vibraphone has sustained notes with grace marks. The Acoustic Guitar has eighth-note patterns with dynamics including *ff* and *ff* (repeated). The page number 11 is located in the top right corner.

12

158

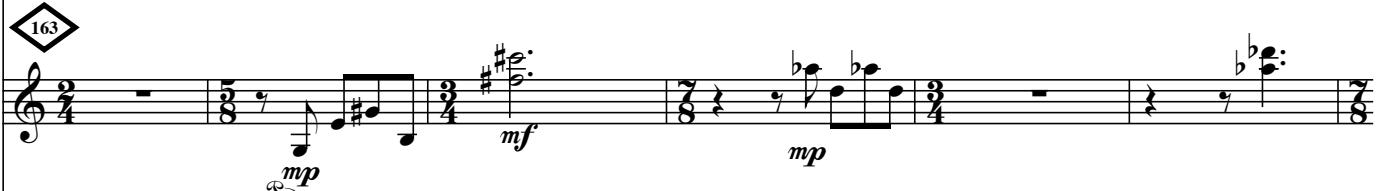
Alto Sax: 

Vibes: 

Gtr: 

163

Alto Sax: 

Vibes: 

Gtr: 

169

Alto Sax: 

Vibes: 

Sing: 

Gtr: 

176

Alto Sax

Vibes

Sing Gtr

tu a - mo - el a - mor

181

Alto Sax

Vibes

Sing Gtr

la vi da

Reo. - - - -

187

Alto Sax

Vibes

Sing

Gtr

*L.v.*  
(*Reo.* -----)

erl dul-ce      en - can-to de las co - sas      el pa - is - a - je

193

Alto Sax

Vibes

Sing

Gtr

*Reo.* -----

cel - es te de los      di - as de      e - ne - ro

Tam-bién mi san-gre bu - le

199

Alto Sax

Vibes

(Red. ----- \* Red. -----)

Sing

Gtr

y ri - o por los o - jos que hanb co - no-ci-do el bro - te de las lá - gri-mas

205

Alto Sax

Vibes

(Red. ----- \* Red. -----)

Sing

Gtr

Cre-o que el mun - do es bel - lo

211

Alto Sax

mp      pp

Voice

Vibes

211

la po-es-i-a es co-mo el pan de to-dos

(*l.v.*)

Gtr

217

Alto Sax

Pedal the slurs

Vibes

*mp*

Sing

Gtr

217

*mp*

Y que mis ve - nas no ter-mi-

222

Alto Sax

Voice

Vibes

Sing

Gtr

nan en mi si - no en la san - gre u - na ni me de ;as que ;u - chan por la vi da

228

Alto Sax

Voice

Vibes

Sing

Gtr

el pa - i - sa - je

el pa - i - sa - je

(mf)

Voice      Alto Sax { 234

Voice      Vibes { 234 Ah.

Sing { 234 (Poco. l.v.)

Gtr { 234 y el pan

Alto Sax { 239

Vibes { 239

Gtr { 239

Alto Sax

Vibes *p* *Leo.* ----- \* *mp* *Leo.* -----

Gtr *mf*

Voice *Whisper (project!)*  
el pan de to-dos.

Alto Sax

Vibes *p* *Leo.* ----- \* *Leo.* ----- \*

Gtr *mf*

Oberlin, Ohio  
May 31, 2008  
in n D.